

ESSEMPI

DELLI PASSAGGI

DELLE CONSONANZE,
ET DISSONANZE,

Et d'altre cose pertinenti al Compositore.

DEL R. P. VALERIO BVONA
Maestro della Musica in Santo Francesco
di Milano.



IN MILANO,

Appresso li heredi di Francesco, & Simor Tini.
M. D. XCVI.



AL MOLTO REVER. PADRE
F. MANSVETO BENZO
DA MILANO.

Come fratello mio carissimo.



CCO gli effempi del Contraponto, & della
Compositione, che la R. U. più volte mi hà
inviato ch'io douessi fare per commune vi-
lità, & comodo delli spirti virtuosi. At-
ta P. V. dunque gli dono come cosa sua: &
degnisti d' accettarli con quella realtà del
cuore, che gli vengono offerti: dilche non dubito, poiche spon-
taneamente si è mostrata effempio di amoreuolezza, & cor-
tesia. Et con tal fine m' offero sempre alli virtuosi desiderij
suoi. Di Milano alli 24. di Febraro 1596.

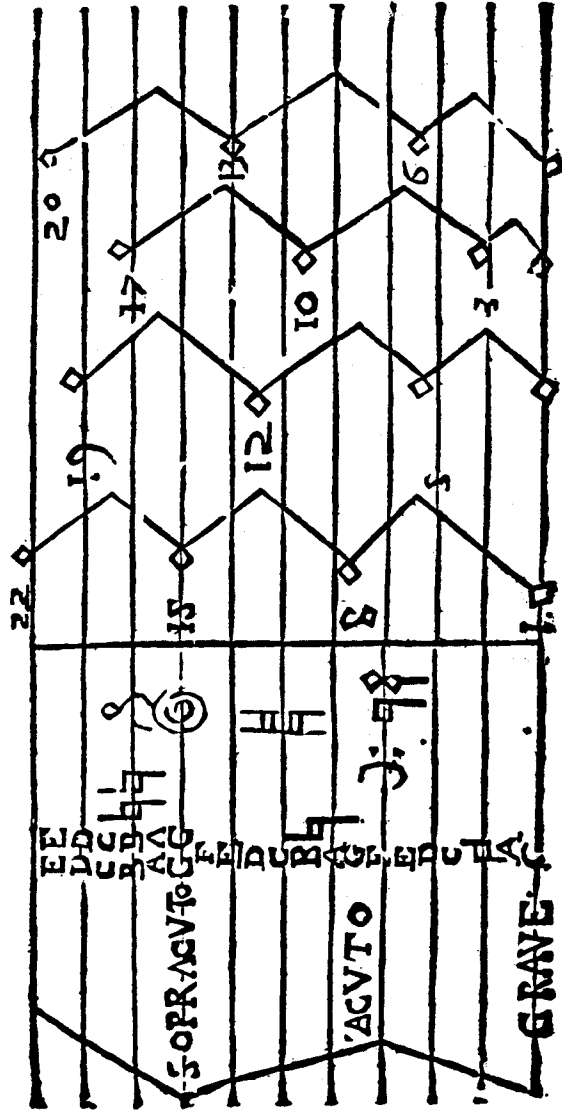
Di V. Paternità molto R.

come fratello

Frà Valerio Buona.

M A N O.

Et Esempio delli numeri delle Consonanze,
& come sono create.



Perfette.

Imperfette.

*Guarda la dichiarazione di questo, & di tutto quello che segue,
nelle mie Regole del Contraponto.*

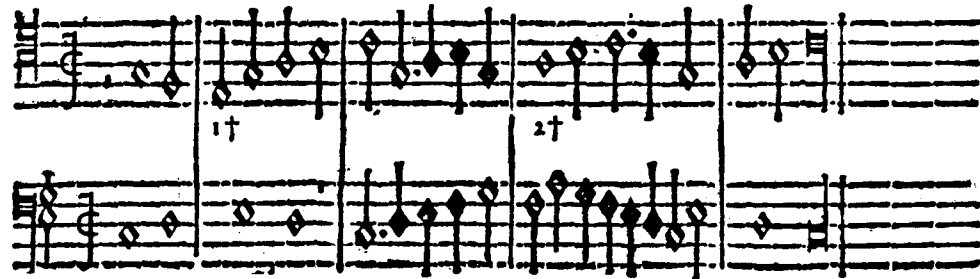
ESSEMPIO del contraponto semplice.



ESSEMPIO del Contraponto diminuito,



ESSEMPIO dell'unifono.



Passaggio proibito dell' vnifono.

ESSEMPIO delli passaggi della terza.

Doi passaggi cattivi dalla terza all' vnifono.

Passaggio per la terza minore, solamente passando dalla terza alla sesta.

Passaggi della Quinta perfetta.

Passo cattiuo dalla Quinta alla Setta.

Passaggio cattiuo dalla Duodecima all'Ottaua.

Passaggio cattiuo dalla Quinta all'vnifono.

Esempio delli passaggi della Quinta imperfetta.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are two small cross symbols (†) below the first and third measures of the top staff.

Cattiuo andando alla Sesta.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There is one small cross symbol (†) below the second measure of the top staff.

Passaggi della Sesta maggiore.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are three small cross symbols (†) below the first, second, and third measures of the top staff.

Tristi passaggi dalla Sesta all'Octava.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are two small cross symbols (†) below the second and third measures of the top staff.

Passaggi della Sesta minore.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There is one small cross symbol (†) below the second measure of the top staff.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are two small cross symbols (†) below the first and second measures of the top staff.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There is one small cross symbol (†) below the third measure of the top staff.

Two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes with various accidentals. There are two small cross symbols (†) below the first and second measures of the top staff.

Questo che seguita, è il quarto passaggio, che è dalla Setta all' vnifona;

Mà facendolo sempre
starà male; come
qui.

Accidenti Musicali, i quali fanno la Setta di maggiore minore, & di minore maggiore;

come qui si vede.

Passaggi dell'Ottava.

ESSEMPIO delli passaggi delle dissonanze, & prima della Seconda.

Esempio di non passare dalla Seconda alla Quinta, ne alla Terza, come qui.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. Both are in 2/4 time. The music consists of eighth and sixteenth notes. There are three measures with a '+' sign below the staff, indicating specific intervals or techniques.

Passaggi della Quarta.

Two staves of musical notation, continuing the exercise. It features similar rhythmic patterns and intervallic structures as the first block.

Two staves of musical notation, continuing the exercise. It features similar rhythmic patterns and intervallic structures as the first block.

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Passaggi della Settima.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. Both are in 2/4 time. The music consists of eighth and sixteenth notes. There are four measures with a '+' sign below the staff.

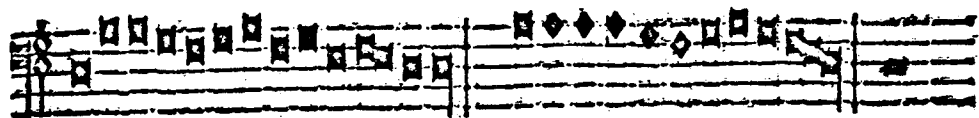
Two staves of musical notation, continuing the exercise. It features similar rhythmic patterns and intervallic structures as the first block.

Two staves of musical notation, continuing the exercise. It features similar rhythmic patterns and intervallic structures as the first block.

Passaggi cattivi dalla Settima alla Terza, & alla Quinta.

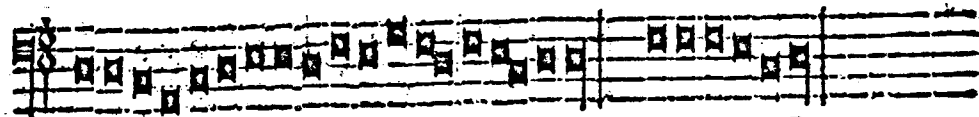
Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. Both are in 2/4 time. The music consists of eighth and sixteenth notes. There are two measures with a '+' sign below the staff.

Cognitione per intonar il Salmo.



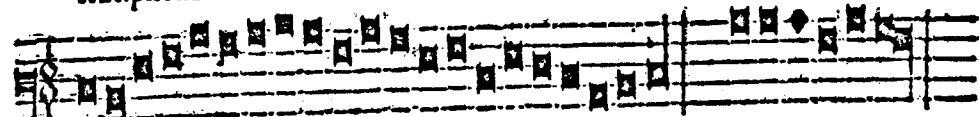
Antifona.

E V O A E.



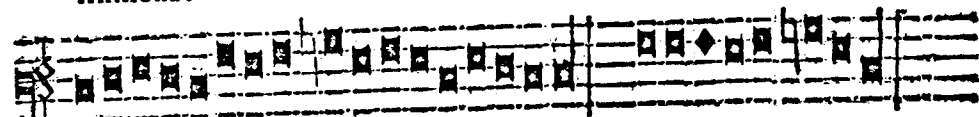
Antifona.

E V O A E.



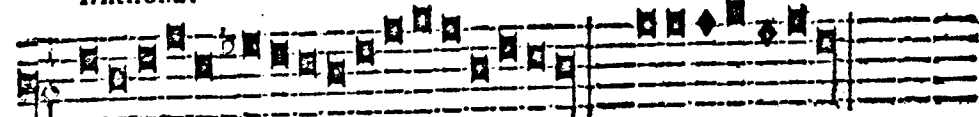
Antifona.

E V O A E.



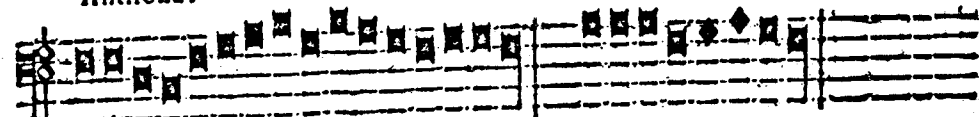
Antifona.

E V O A E.



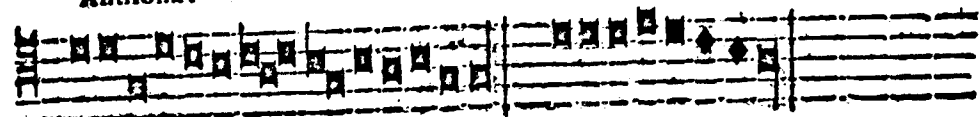
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E V O A E.



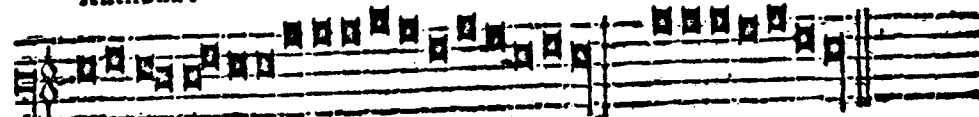
Antifona.

E V O A E.



Antifona.

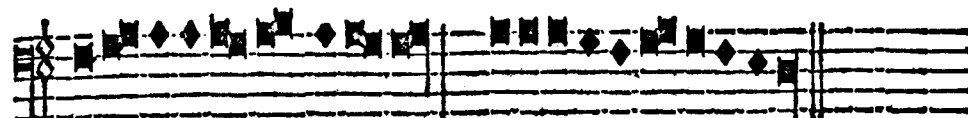
E V O A E.



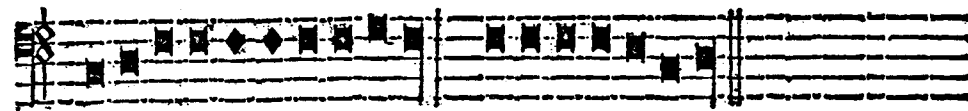
Antifona.

E V O A E.

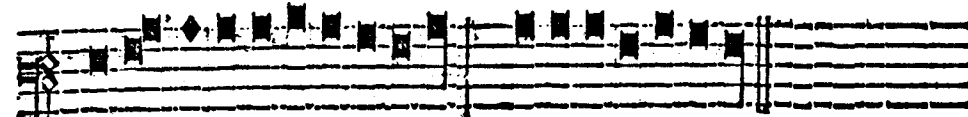
Intonazione dell' Salmi.



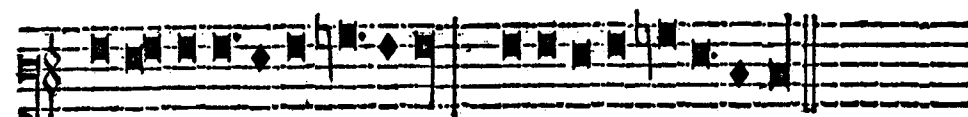
Primo.



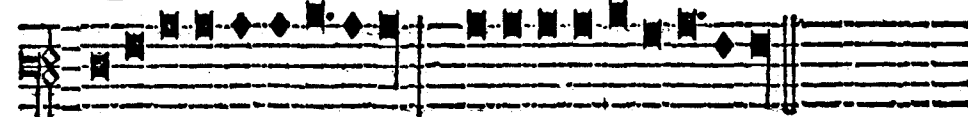
Secondo.



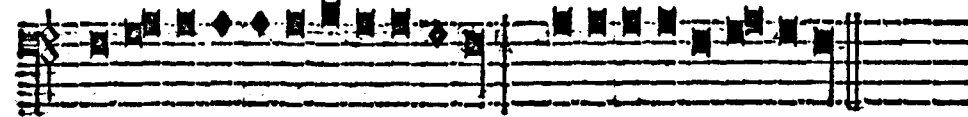
Terzo.



Quarto.



Quinto.



Sesto.



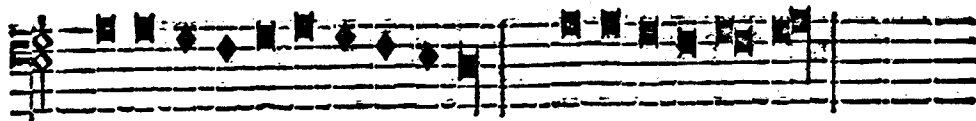
Settimo.



Ottavo.

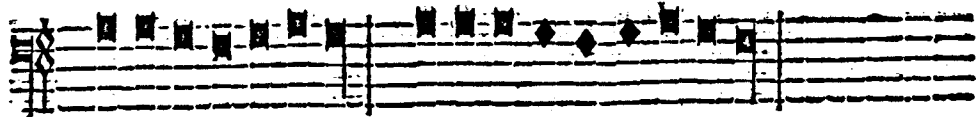
Il fine delli toni si fa secondo che l'EVOAE mostra.

Questi sono quelli Toni, che hanno il fine diuerso.



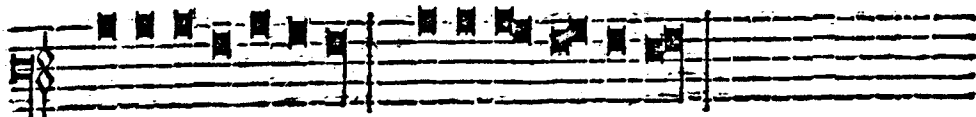
Fine del Primo.

ouero.



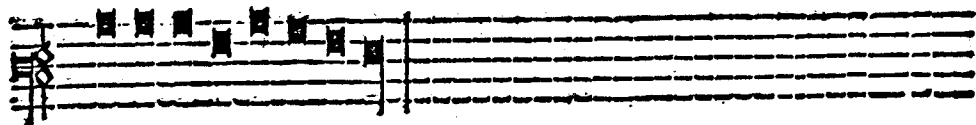
ouero.

ouero.

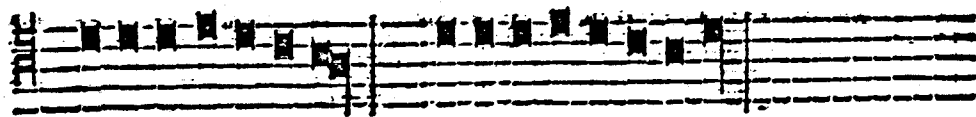


Fine del Terzo.

tal volta così.

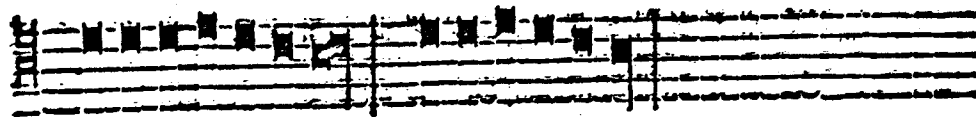


ouero.



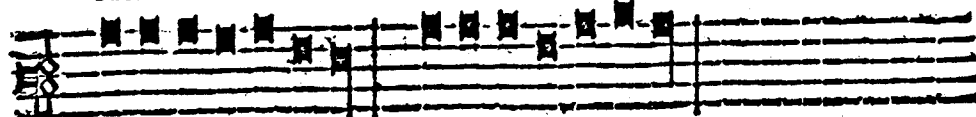
Fine del Settimo.

ouero.



ouero.

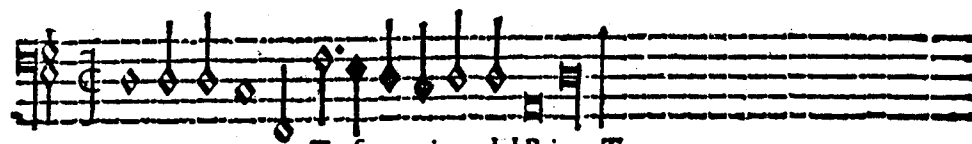
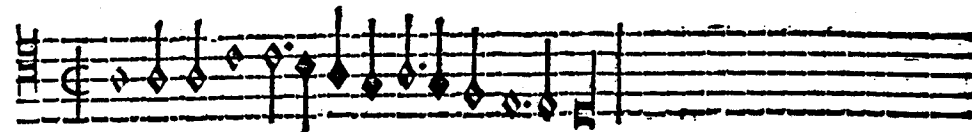
alle volte così.



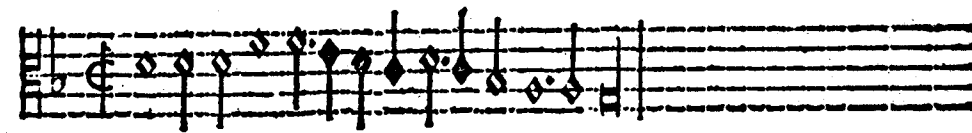
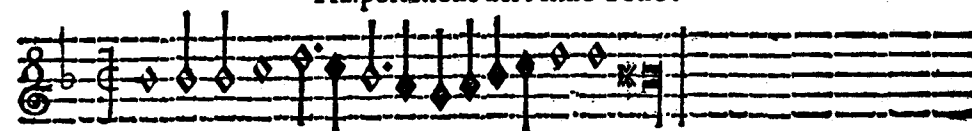
Fine dell'Ottauo.

ouero.

ESSEMPIO del Primo Tono.



Trasportatione del Primo Tono.



Essempio del Secondo Tono.

Three systems of musical notation for the 'Essempio del Secondo Tono'. Each system consists of two staves. The first system is in treble clef with a C-clef on the first line. The second system is in alto clef with a C-clef on the third line. The third system is in bass clef with a C-clef on the second line. The notation includes various note values, rests, and bar lines.

Trasportatione del Secondo Tono.

Four systems of musical notation for the 'Trasportatione del Secondo Tono'. Each system consists of two staves. The first system is in bass clef with a C-clef on the second line. The second system is in alto clef with a C-clef on the third line. The third system is in treble clef with a C-clef on the first line. The fourth system is in soprano clef with a C-clef on the fourth line. The notation includes various note values, rests, and bar lines.

Essempio del Quarto Tono.

Three systems of musical notation for the 'Essempio del Quarto Tono'. Each system consists of two staves. The first system is in treble clef with a C-clef on the first line. The second system is in alto clef with a C-clef on the third line. The third system is in bass clef with a C-clef on the second line. The notation includes various note values, rests, and bar lines.

Trasportatione del Quarto Tono.

Four systems of musical notation for the 'Trasportatione del Quarto Tono'. Each system consists of two staves. The first system is in bass clef with a C-clef on the second line. The second system is in alto clef with a C-clef on the third line. The third system is in treble clef with a C-clef on the first line. The fourth system is in soprano clef with a C-clef on the fourth line. The notation includes various note values, rests, and bar lines.

Essempio della Cadenza, & Coronata ancora.

Ritornello.

CANON.

Essempio della Prefa.

Ecce quam bonū & quā iucundum habitare fratres in v num, Ec-

ESSEMPIO del Modo, Tempo, e Prolatione.

Modo.

Tempo.

. Prolatione.

Segni perfetti.

Modo maggiore perfetto.

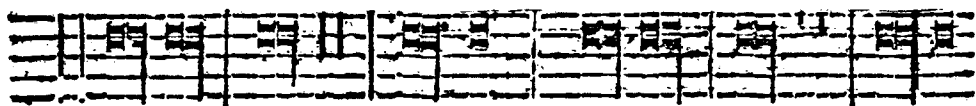
Modo minore perfetto.

Tempo perfetto.

Prolatione perfetta.

ESSEMPIO della Sesquialtera.

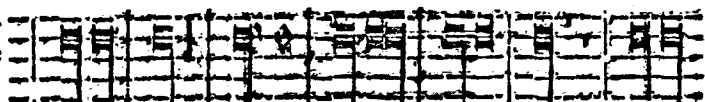
Essempio della-perfettione, & imperfettione della Massima.



perfetta.

imperfetta.

Essempio della per-
fettione, & imperfettione
della Longa.



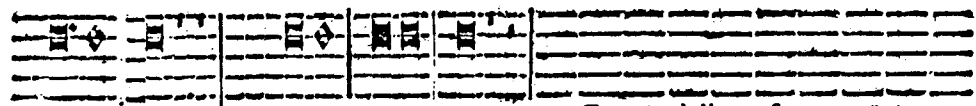
perfetta.

imperfetta.

Essempio della per-
fettione, & imperfettione
della Breve.

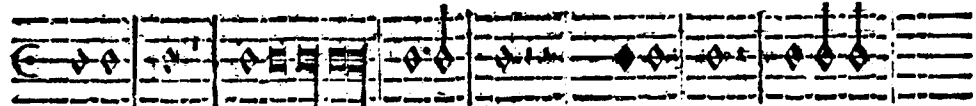


perfetta.



imperfetta.

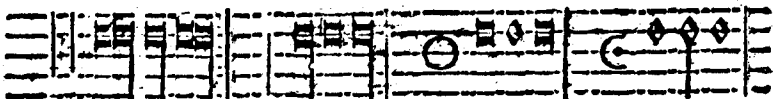
Essempio della per-
fettione, & imper-
fettione della Semibreue.



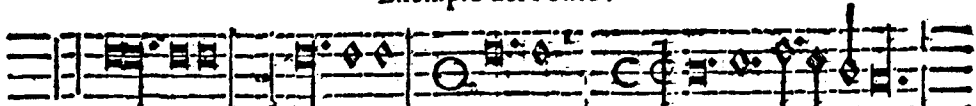
perfetta.

imperfetta.

Essempio delle
Note alterate,



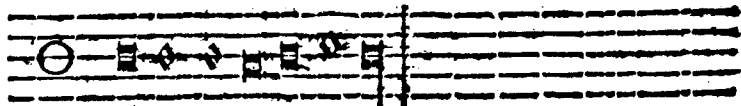
Essempio del Ponto.



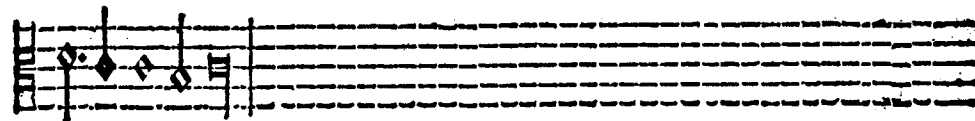
Ponto di per-
fettione.

Ponto di aumen-
tatione.

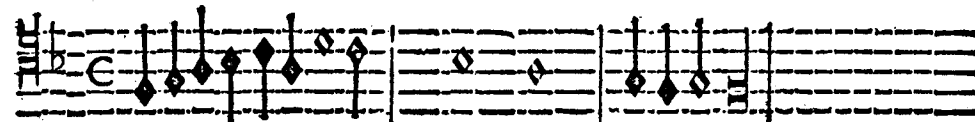
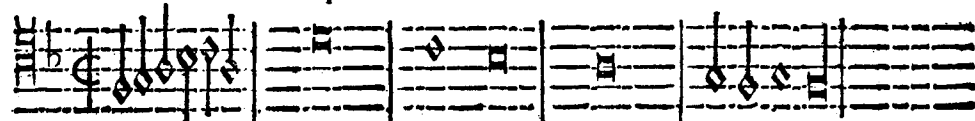
Ponto di divisione,
ò trasportatione,
come si vuole.



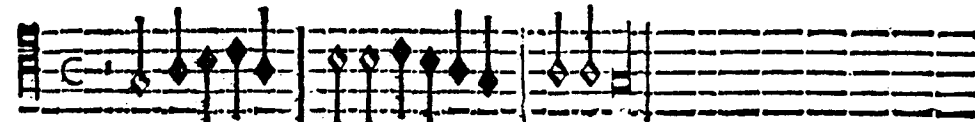
Essempio delle Note fatte negre nel Tempo imperfetto.



Essempio delle Minime, & Semiminime.



Alcuni hanno fatto così.



male

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with a common time signature (C) and contains a simpler accompaniment of quarter and eighth notes.

Essempio della diminutione.

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The lower staff is in bass clef with a common time signature (C) and provides a simple accompaniment.

This system shows the first two measures of the 'Essempio della diminutione' exercise. The upper staff in treble clef has a common time signature (C) and contains a series of sixteenth notes. The lower staff in bass clef has a common time signature (C) and contains a few quarter notes.

This system shows the next two measures of the 'Essempio della diminutione' exercise. The upper staff in treble clef continues with sixteenth notes, and the lower staff in bass clef continues with quarter notes.

Essempio del Salto.

reo. reo. reo.

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and contains a sequence of eighth notes. The lower staff is in bass clef with a common time signature (C) and contains a sequence of quarter notes.

Fuga retta.

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and contains a sequence of eighth notes. The lower staff is in bass clef with a common time signature (C) and contains a sequence of quarter notes.

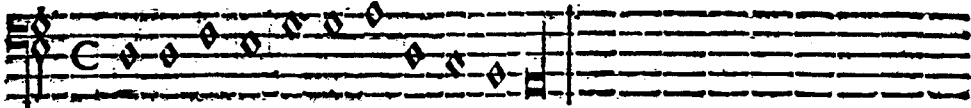
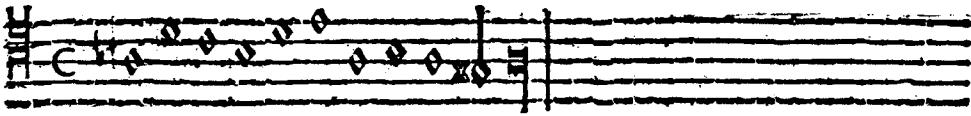
Fuga contraria.

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and contains a sequence of eighth notes. The lower staff is in bass clef with a common time signature (C) and contains a sequence of quarter notes.

Immitazione.

This exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and contains a sequence of eighth notes. The lower staff is in bass clef with a common time signature (C) and contains a sequence of quarter notes.

Esempio della ligatione.



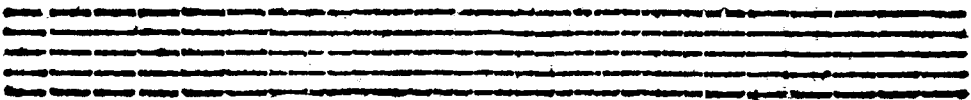
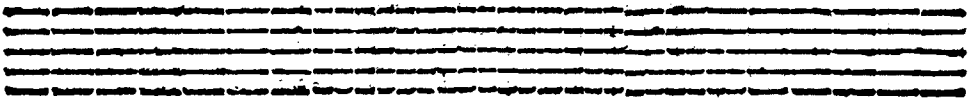
Esempio della Sincopa.



† †
Tempo di Breue.



† †
Tempo di Semibreue,



I L F I N E.