

INTAVOLATURA DI CHITARRA, E CHITARRIGLIA

Con le più necessarie, e facili Suonate à chi
si diletta di tal Professione.

Hauute da duo Eccellenti Professori, e dedicate

ALL'ILLVSTRISSIMO SIGNORE

IL SIG. BARTOLOMEO BOLOGNINI.



In Bologna, per Giacomo Monti. 1646. *Con licenZa de' Superiori.*

ILLVSTRISS. SIGNORÈ³

Padron Colendissimo.



L merito di V. S. Illustriss. fà così nobile concerto con le qualità de' suoi Anz, che ne risulta soave armonia al grido della Fama, per celebrarla. Al tuono de' publici applausi de' gli antichi Bolognini accordò le voci de' suoi encm questa felicissima Patria, che gli ammirò e frà le toghe, e frà le spade trionfar' egualmente ne i Teatri di Marte, e di Pallade. Nè de' venerarono i Discendenti da gli esemplari domestici; poiche sempre la Casa di V. S. Illustriss. è stata un benigno ristoro di virtuose fatiche. Et ella, che con l'unione d'ogni morale Virtù forma un' Eco leggiadro alle memorie de' suoi Antepassati, per non dissentire dalla perfetta armonia del proprio Intelletto, ne dà segni esteriori appagando sommaramente la dolcezza

⁴
del proprio genio col suono de gl'Instrumenti. Ond'io per dedicare à V. S. Illustriss. la mia servitù con qualche forma, che possa esserle grata, hò pensato di presentarle l'offerta de' riuerenti affetti, che la nodriscono, con questi armoniosi caratteri, che potranno raddolcir, come spero, lo sconcerto de' miei bassissimi meriti presso di V. S. Illustriss. Alla quale bacio humilmente la mano.

Di V. S. Illustriss.

Humiliss. e diuotiss. seruit.
Carlo Calvi.

Lo Stampatore a chi suona.

MI sono capitate le seguenti Suonate di Chitarra, e Chitarriglia, e per essere parti di due valenthuomini, non hò voluto perder questa occasione di compiacerne il tuo orecchio. Sappile aggradire, finche ne puoi prendere, accioche non le habbi à desiderare, quando non ci faranno. E vogli mi bene.

Alfabeto.

+	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	X	Y	Z	
-2-	-2-	-3-	---	---	---	-2-	-3-	-1-	---	-1-	-3-	-1-	-3-	-1-	-3-	-4-	-2-	-2-	-4-	-4-	-2-	-5-	-3-	---
-2-	---	-2-	---	-2-	---	-2-	-3-	-3-	-2-	-3-	-1-	-1-	-1-	---	-3-	-4-	-4-	-2-	-2-	-4-	-4-	-5-	-5-	---
---	---	-2-	-2-	-2-	-1-	-2-	-3-	-2-	-3-	---	-3-	-1-	---	-3-	-4-	-4-	-2-	-2-	-4-	-4-	-5-	-5-	-5-	---
---	-3-	-1-	-3-	-1-	-3-	---	-3-	-2-	-3-	-4-	-1-	-3-	-1-	-2-	-4-	-5-	-2-	-2-	-5-	-2-	-5-	-5-	-5-	---
---	-3-	---	-2-	---	-1-	-1-	-1-	---	-1-	-3-	-3-	-4-	-3-	-1-	-2-	-2-	-4-	-5-	-2-	-2-	-3-	-3-	-3-	---

Alfabeto falso.

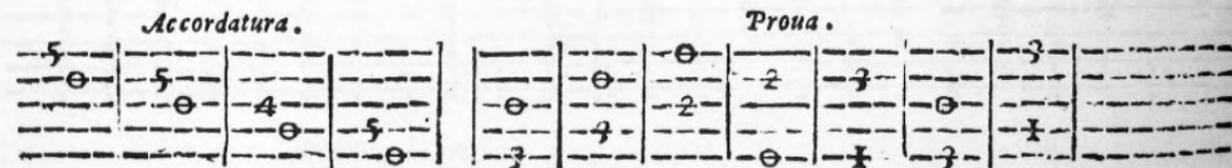
³ G	³ H	⁵ H	³ M	⁵ M	³ N	⁵ N	³ P	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
---	-5-	-3-	-5-	-3-	-5-	-7-	-5-	---	---	-3-	---	---	---	-1-	---	-3-	-1-	---	-3-	-1-	---	-3-	---	---	---
---	-5-	-5-	-7-	-3-	-5-	-3-	-5-	---	---	-3-	---	-2-	-3-	-2-	-3-	-3-	-2-	---	-1-	-1-	---	-1-	---	-1-	---
---	-4-	-5-	-7-	-5-	-7-	-3-	-5-	---	---	0	---	-2-	-2-	-2-	-1-	-2-	-3-	-2-	---	-1-	-3-	-2-	---	-1-	---
---	-4-	-5-	-7-	-6-	-8-	-3-	-5-	---	---	0	-1-	-1-	---	-3-	---	-1-	-4-	-3-	-4-	-1-	-3-	-1-	---	-3-	---
---	-3-	-3-	-5-	-5-	-7-	-6-	-8-	---	---	-3-	---	-2-	---	---	---	-1-	---	-3-	-3-	-3-	-3-	-1-	---	-3-	---

⁶
N Elle Suonate, che hanno lettere segnate di sopra 2. 3. ò 4. &c. porrai la mano più bassa legando con l'indice il tasto 2. 3. ò 4. &c. e con gli altri farai la lettera, come sopra.

I numeri, che sono sotto le botte, s'intendono sopra il canto. Si che fino, che si giunga all'altra lettera, bisogna tener ferma la mano, e far sentire il canto.

Il segno * sopra alcuna lettera, vuol dire, che in quella si porti il dito più comodo, ò più alto, ò più basso, come si vede nell'Alfabeto falso.

Il segno T. significa il tremolo, il qual si farà col dito minimo sopra il canto nella lettera C. e nella E. Nella B. si farà col dito istesso sopra la quarta corda. Nella F. con l'annulare sopra la terza. Nella I. sopra la seconda col dito istesso, &c.



Per accordare quattro Chitarre di concerto, prima s'accorderà la terza corda della picciola Chitarra con la quinta della mezzana, e con la quarta della più grande si farà vnifono, toccando poi la terza dell'altra Chitarra mezzana con la seconda corda della grande si farà l'istesso; si che la picciola con la grande sarà accordata in quinta, e vna mezzana in quarta, e l'altra in terza. Toccando poi la picciola sopra l'A, la grande sopra il C, vna mezzana sopra l'I, e l'altra sopra l'H, faranno ottimo concerto.

10

G | B | E D H | B | G :: G | M H | E | H B B | G ::

1 | 1 1 | 1 1 | 1 1 | 1 1 | 1 :: 1 0 1 3 | 1 1 5 | 1 1 0 1 3 | 1 1 | 1 ::

Folia sopra D.

D | F | D | A | B | A | D | F | D | F | D | A | B |

1 | 1 1 | 1 1 | 1 1 1 1 | 1 1 | 1 1 | 1 1 1 1 | 1 1 | 1 1 | 1 1 | 1 1 1 1 |

Folia sopra E.

E | F | i | E | B | G | B | E | I | E |

1 1 | 1 1 | 1 1 1 *Fine.* | 1 | 1 1 | 1 1 | 1 1 1 1 | 1 1 | 1 1 | 1 1 1 1 |

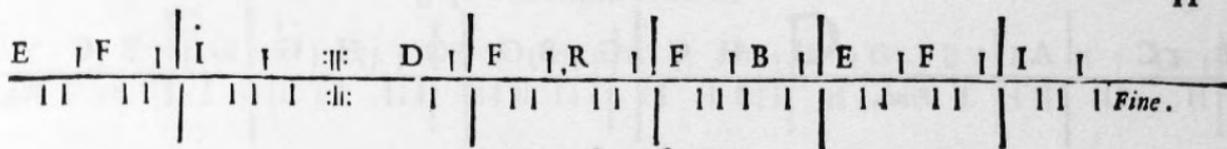
i | E | B | G | O | i | C |

1 1 | 1 1 | 1 1 1 1 | 1 1 | 1 1 | 1 1 1 1 *Fine.* |

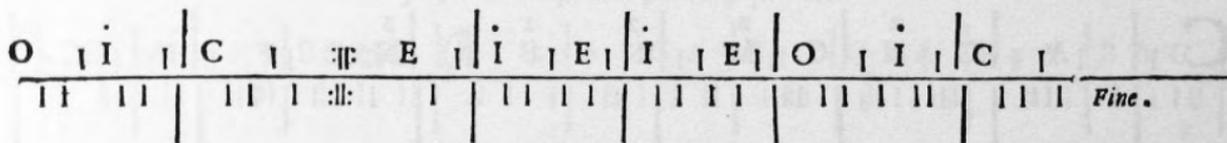
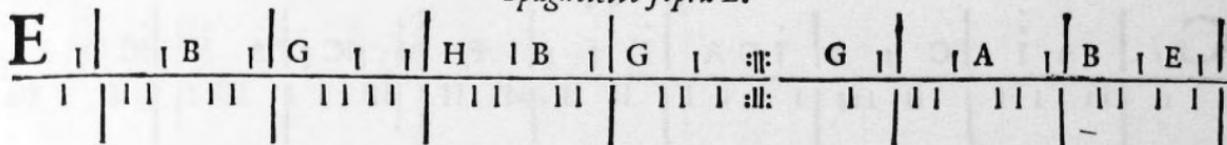
Spagnoletto sopra D.

D | A | B | G | A | B | B | C | A | D |

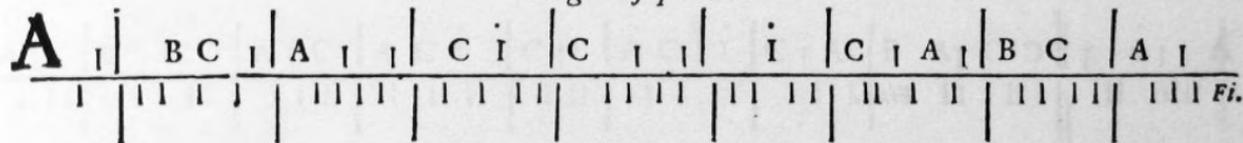
1 | 1 1 | 1 1 | 1 1 1 1 | 1 1 | 1 1 | 1 1 1 1 :: 1 | 1 1 | 1 1 | 1 1 1 1 |



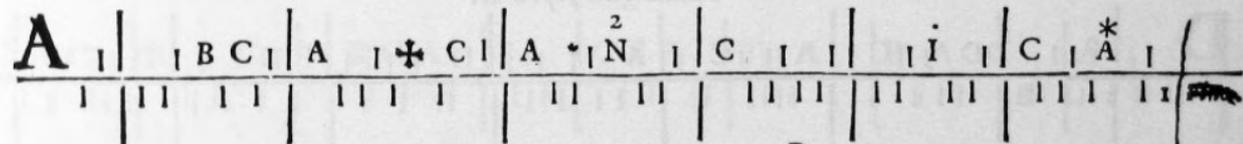
Spagnoletto sopra E.

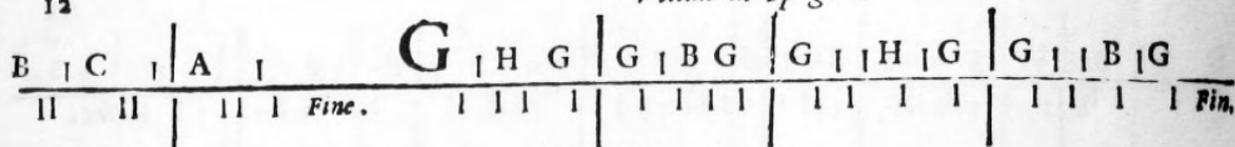
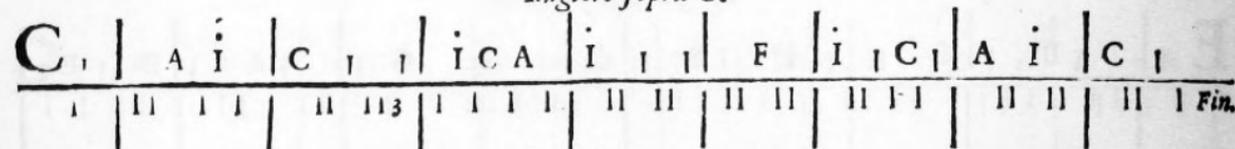
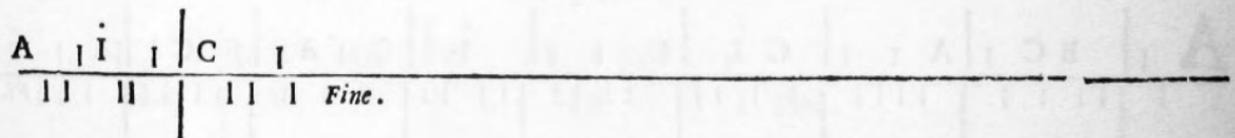
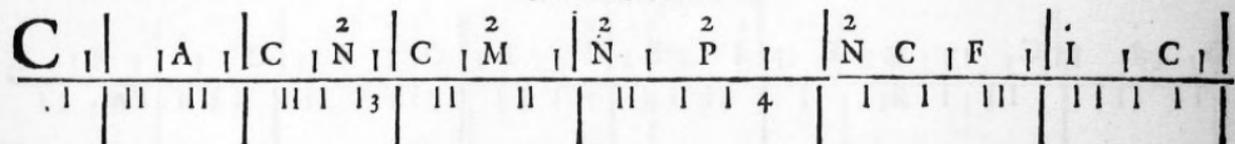
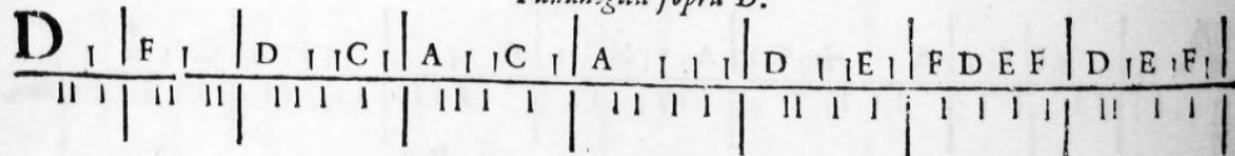


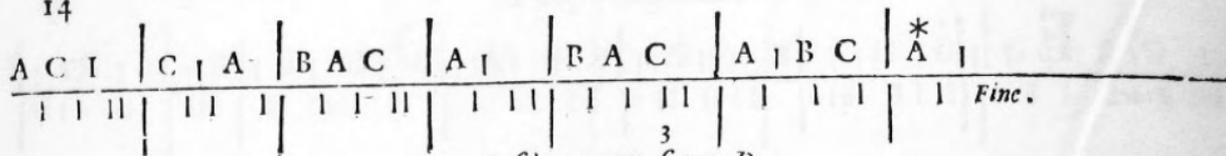
Rugiero sopra A.



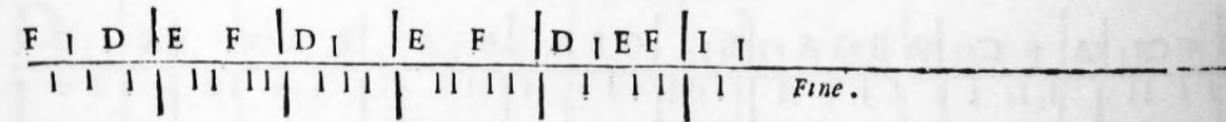
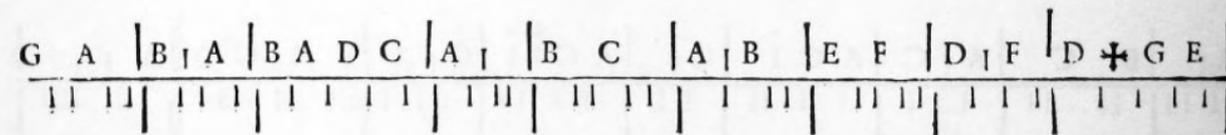
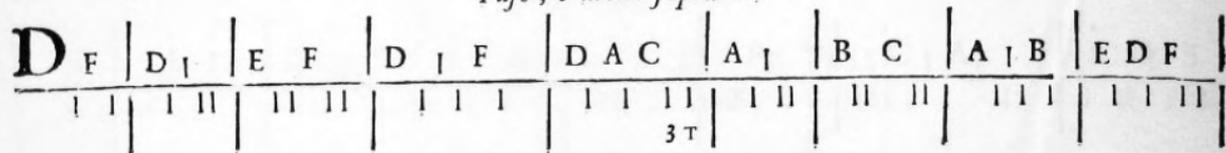
Sua Corrente.



Villan di Spagna.*Rugiero sopra C.**Sua Corrente.**Pavaniglia sopra D.*

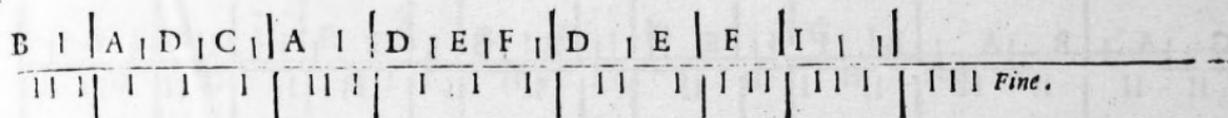
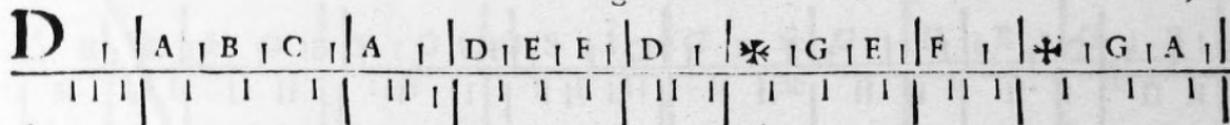


3
Pafs', e mezo sopra D.

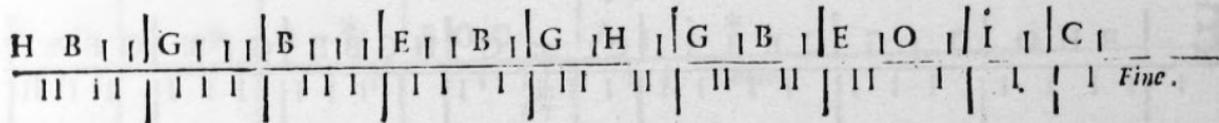
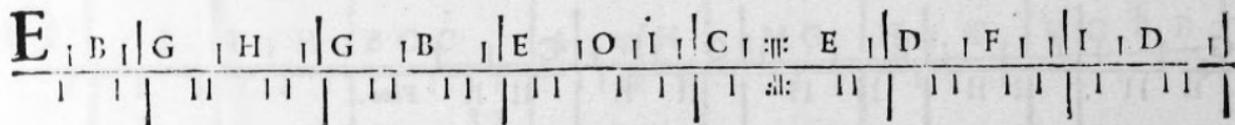


Sua Gagliarda.

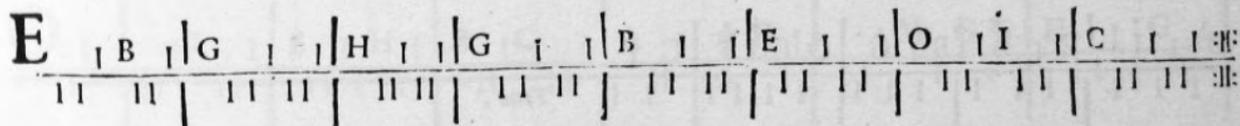
15



Mantoana.



Sua Corrente



Sua Corrente.

E | B | H O | D | G | O E | i | C | ♯ G | H | B | G | B |

G | A | B | i | E | A* | B | H | O | i | C |

Fine.

Alemana sopra O.

O | L | E | H | B O C | A | ♯ H | M G | H | G | H G B* B |

3 T

G | C | O | B | G | H | B O C | A |

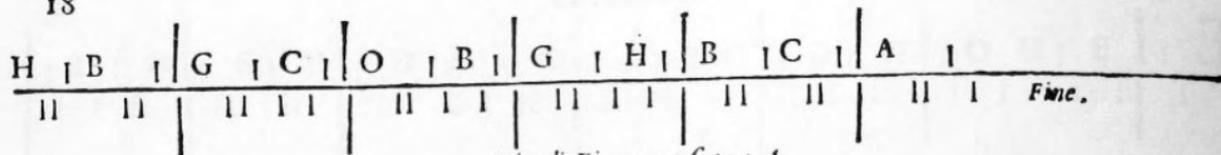
Fine.

3 T

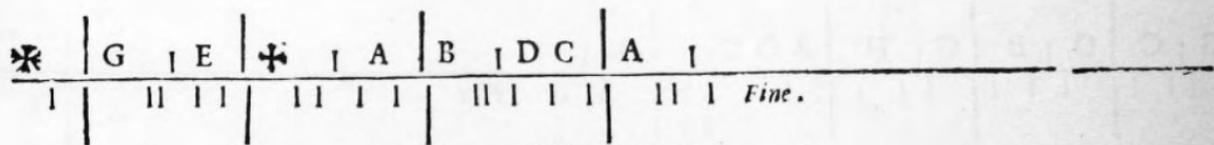
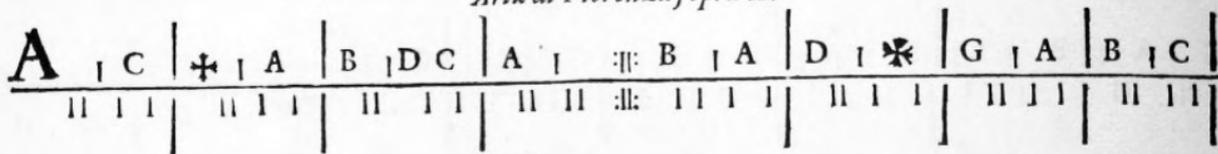
Sua Corrente.

O | L | E | H | B | C | A | ♯ H | M G | H | G |

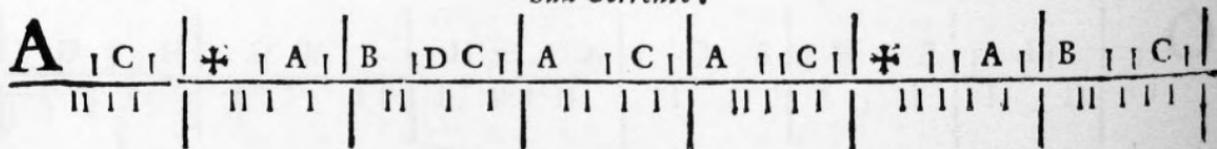
C



Aria di Fiorenza sopra A.



Sua Corrente.



A | I | I | I | B | I | A | I | D | I | † | G | I | A | I | B | I | C | I | A | I | I | C | I | A | I | I | B | I | E | I | I | F | I |

I | I | I | F | I | D | I | C | I | A | I | C | I | B | D | I | C | I | A | I | † | G | I | I | E | I | † | I | I | A | I |

B | I | I | C | I | A | I | B | I | G | I | E | I | † | I | A | I | B | D | I | C | I | A | I | † | C | I |

Fine.

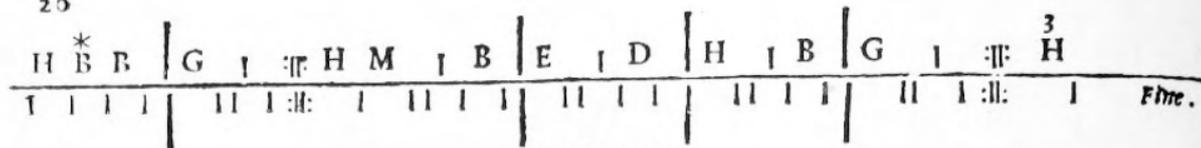
Aria di Fiorenza sopra G.

G | I | B | I | E | I | D | I | H | I | B | I | G | I | † | H | I | P | I | O | I | H | I | M | I | G | I |

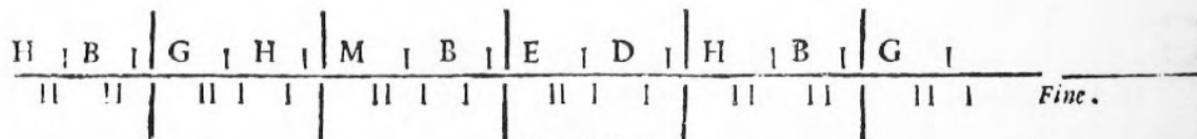
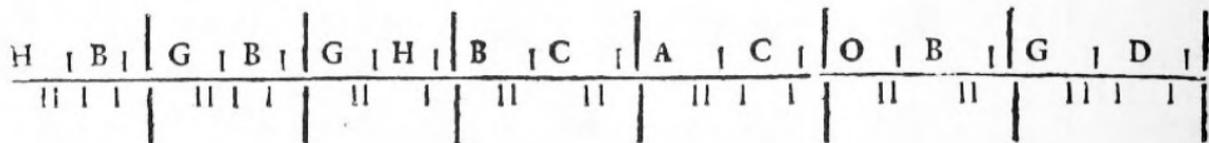
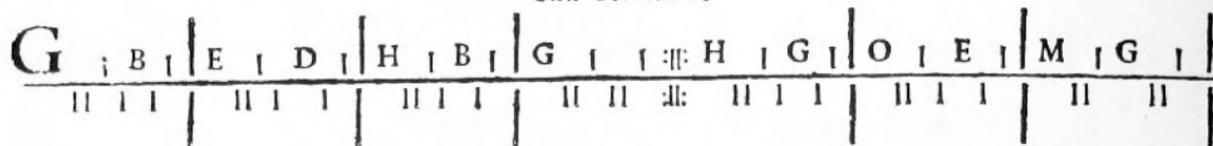
H | I | B | I | G | I | B | I | G | I | H | I | B | O | C | I | A | I | C | I | O | I | B | I | G | I | B | I |

3^T

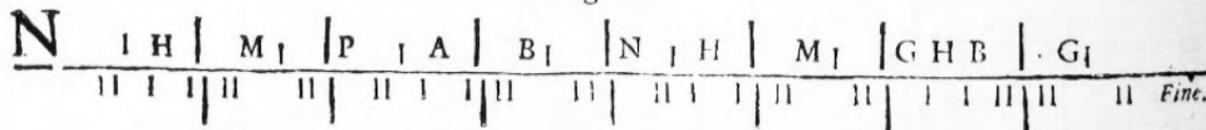
C 2



Sua Corrente.



Tordiglione.



Gagliarda da ballare.

21

E B | G | B E A | B | | E | B H O | i | i E B | G | |

B E A | B | | E O | i | C | | A | C i | C | |

i | i | A | | C i | | C | | i | C

Fine.

Bergamasco.

B ³ M | * A | B | | * A | G B | ³ G ³ H :|| ³ H ³ G H | G B | E A | B | |

33

* A E B | G B | * A B

Fine.

Corrente.

G ²² | ³M | ³N | ³M | ³K | | C | O | ³N | ³H | ³M | ³N | ³M | ³K |

| 1 3 | | 1 1 | | 1 1 | | 1 5 | 1 5 | | 1 | | 1 5 | 1 | | 1 | 1 | | 1 6 | |

C | ³P | | ³N | ³K | C | A | | | E | | | ³H | | ³M | H | | ^{*}B | B | | ³G | M |

| 1 1 5 | | 1 | 1 | | 1 | :|| | 1 0 | | 1 | 1 | | 1 | 1 0 | | 1 3 | | 1 | |

T

⁵N | ³H | | | ³N | E | | ³H | E | A | B | G | | H | ^{*}B | B | | G | |

| 1 7 | | 1 | | 1 5 | 1 | | 1 5 | 1 | | 1 | 1 | | 1 | 1 | | 1 | 1 | | 1 | 1 | | *Fine.*

Corrente.

E | i | E | ³H | ³M | ³H | H | B | H | O | i | | E | . | . | | i | :|| | E | | |

| 1 | 1 | 1 | | 1 | 1 | | 1 | | 1 | 1 | | 1 | 1 | | 1 0 | 1 0 | 1 3 | | 1 :|| | 1 | 1 | | 1 0 | |

T

³H | | ³M | | ³H | | H | | | ^{*}i | i | C

| 1 | 1 | | 1 6 | | 1 5 | | 1 1 | | 1 | 1 | | 1 *Fine.*

O 3

Và pur superba và.

²⁴**A** | B A C | * A C A | C A C A | ³M | ⁵N | ⁵M | ⁵H :: ⁵M | ⁵H |

| 1 1 1 | | 1 1 1 | | 1 5 | 1 | 1 | | 1 5 | 1 | 1 | | 1 :: 1 |

| | | | | 5 | | T | | | | |

³G | ⁵M | * A C | | ²H | * | I | | ²I | N | | C A C A |

| 1 5 | 1 | 1 0 | | 1 1 1 | | 1 1 1 3 | | 1 1 | 1 | | 1 | *Fine.*

| | | | | T | | | | |

L'Antururù.

B | A | B | A C | A :: ³H | ³M | ⁵M | ⁵N | ³H | | ⁵N | ⁵M | 1 |

| 1 1 1 | | 1 | | 1 1 1 | | 1 :: 1 | 1 1 1 | | 1 1 1 | | 1 1 1 5 |

* A | B | | * A | E | 1 | B | A B | A B | 1

| 1 1 1 | | 1 2 1 | | 1 1 0 1 | | 1 1 2 1 1 | | 1 1 | *Fine.*

*Le seguenti Suonate possono servire anche per la Chitarriglia,
ma sono veramente per la Chitarra.*

Bergamasco.

Rugiero.

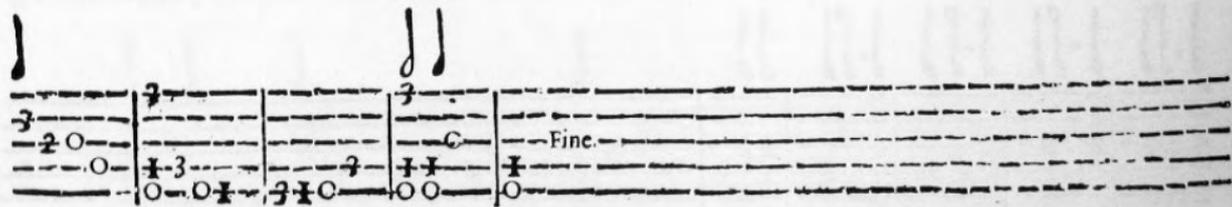
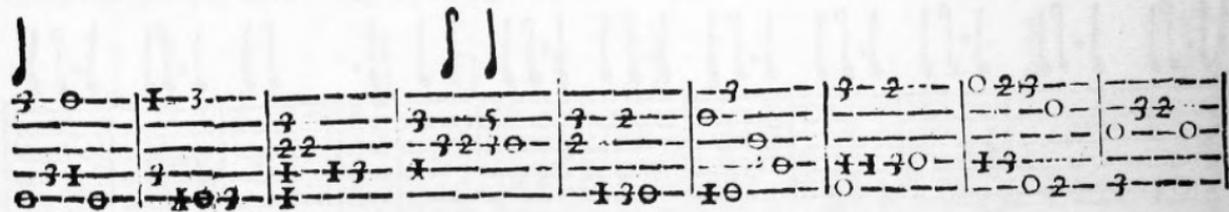
Aria di
Firenza.

Handwritten musical score for "Aria di Firenza". The score is written on a single staff and consists of four systems of music. Each system begins with a melodic line of notes above a dashed staff. Below the staff are two lines of rhythmic notation, consisting of numbers and circles. The first system has 10 measures. The second system has 10 measures, with an 'x' mark above the 7th measure. The third system has 10 measures. The fourth system has 7 measures, ending with a 'Fine.' marking. The rhythmic notation includes numbers like 2, 4, 3, 5, 7, 9 and circles, some containing numbers or symbols.

Sua Cor-
rente.

The musical score consists of five systems. The first system includes a melodic line and a multi-measure rest line with a duration of 20 measures. The second system continues the melodic line. The third system continues the melodic line. The fourth system continues the melodic line. The fifth system concludes with the word 'Fine.' written on the multi-measure rest line.

*Passe
mezo.*



Sua Ga-
gliarda.

Saraban-
da.

*Ballet-
to.*

Figured bass notation for Ballet-to. (treble clef, one flat, 3/4 time):

Staff 1: 2 0 2 - 2 | 0 2 | 7 | 0 2 | 0 2 7 | 0 - 2 0 | 5 - 2 2

Staff 2: 0 1 7 0 1 7 | 0 1 | 2 | 7 | 0 2 7 0 | 2 7 5 2 7 5 | 7 5 7 2 0 2

Staff 3: 0 - - - - - | 0 - - - - - | 0 - - - - - | 0 - - - - - | 0 - - - - - | 0 - - - - - | 0 - - - - -

Figured bass notation for Ballet-to. (treble clef, one flat, 3/4 time):

Staff 1: 2 - 4 2 - :| :| 0 - 0 - | 2 - 0 - | 2 - 2 - 2 | 2 - 4 2 - | 7 - 7 2 | 0 - 0 2 -

Staff 2: 1 2 1 - :| :| 2 - | 2 - | 2 - 2 - | 1 2 1 - | 1 - 7 | 2 - - - -

Staff 3: 0 - - - - - | :| 5 5 7 5 7 | 2 0 2 7 5 2 | 7 0 2 0 2 - | 0 - - - - - | 0 0 1 0 - | - - - - -

Figured bass notation for Ballet-to. (treble clef, one flat, 3/4 time):

Staff 1: 2 0 - - - - - | 0 - - - - -

Staff 2: 2 - 2 - - - - | 2 - - - - -

Staff 3: 7 1 0 - 0 - - | 2 - - - - -

Fine.

*Saraban-
da.*

Figured bass notation for Sarabanda. (treble clef, one flat, 3/4 time):

Staff 1: 0 - 0 - | 2 - | 0 - | 2 - | 0 2 7 - | 0 4 - | 0 - | 0 -

Staff 2: 2 7 - | 7 - | 5 - | 7 - | 0 2 7 - | 0 - | 7 7 - | 2 7 -

Staff 3: 5 7 - | 5 - | 7 - | 2 7 5 - | 0 - | 2 - | 0 - | 0 -

Fine

F

*Alema-
na.*

The first system of music for 'Alemana' consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The music is divided into six measures by vertical bar lines.

The second system of music for 'Alemana' consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The music is divided into six measures by vertical bar lines.

The third system of music for 'Alemana' consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The music is divided into four measures by vertical bar lines. The word 'Fine.' is written at the end of the second measure of the lower staff.

*Corren-
te.*

The first system of music for 'Corrente' consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The music is divided into eight measures by vertical bar lines.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music includes various note values and rests, with some notes beamed together.

Second system of musical notation, consisting of two staves. The music concludes with the word "Fine." written on the lower staff.

Sarabanda.

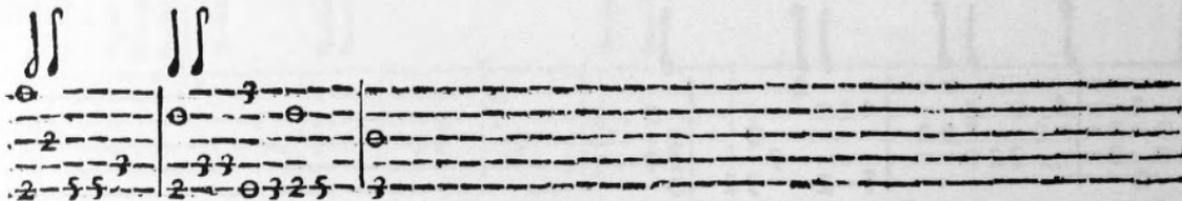
Section titled "Sarabanda." consisting of two staves. The music is written in a style characteristic of a sarabanda, with a slower tempo and specific rhythmic patterns.

Final system of musical notation, consisting of two staves. The music concludes with the word "Fine." written on the lower staff.

*Corrente
Française.*

The musical score is written on four systems of two staves each. The notation includes notes, rests, and various ornaments. The first system consists of 8 measures. The second system consists of 10 measures. The third system consists of 8 measures. The fourth system consists of 3 measures, ending with the word "Fine." written below the staff.

Và pur su-
perba và.



Berta Zina.



La Mo-
da.

Musical notation for 'La Moda.' consisting of a single system with a treble clef and a common time signature. The notation includes a melodic line with eighth and quarter notes, and a bass line with numbers 1-5 and circles representing fret positions. The piece concludes with a double bar line.

Musical notation for the continuation of 'La Moda.', consisting of a single system with a treble clef and a common time signature. The notation includes a melodic line with quarter and eighth notes, and a bass line with numbers and circles. The piece concludes with a double bar line and the word 'Fine.' written in the bass line.

Sua Chiac-
cona.

Musical notation for 'Sua Chiaccona.' consisting of a single system with a treble clef and a common time signature. The notation includes a melodic line with quarter and eighth notes, and a bass line with numbers and circles. The piece concludes with a double bar line.

Musical notation for the continuation of 'Sua Chiaccona.', consisting of a single system with a treble clef and a common time signature. The notation includes a melodic line with quarter and eighth notes, and a bass line with numbers and circles. The piece concludes with a double bar line and the word 'Fine.' written in the bass line.

Tauola delle Suonate sopra la Chitarriglia.

A Lemana sopra E, e sua Corrente.
 Alemana sopra O, e sua Corrente.
 Aria di Fiorenza sopra A, e sua Corrente.
 Aria di Fiorenza sopra G, e sua Corrente.
 Bergamasco.
 Betta.
 Ciaccone sopra A, B, C, G.
 Correnti.
 Folia sopra D, E.
 Gagliarda da ballare.
 L' Antururù.
 Mantoana, e sua Corrente.
 Passacalli sopra tutto l'Alfabero.
 Pafs'e mezo per B quadro sopra A.
 Pafs'e mezo sopra D, e sua Gagliarda.
 Pauaniglia sopra D, E.
 Rugiero sopra A, e sua Corrente.
 Rugiero sopra C, e sua Corrente.
 Sarabanda.
 Spagnoletto sopra D, E.
 Tordighone.
 Vã pur superba vã.
 Villan di Spagna

car. 16. 17.
 c. 17.
 c. 18.
 c. 19. 20.
 c. 21.
 c. 23.
 c. 9.
 c. 22.
 c. 10.
 c. 21.
 c. 24.
 c. 15.
 c. 7.
 c. 13.
 c. 14. 15.
 c. 12. 13.
 c. 11.
 c. 12.
 c. 23.
 c. 10. 11.
 c. 20.
 c. 24.
 c. 12.

Tauola delle Suonate sopra la Chitarra.

A Lemana.
 Aria di Fiorenza, e sua Corrente.
 Balletto.
 Bergamasco.
 Bertazzina.
 Canario.
 Corrente.
 Corrente Francese.
 La Moda, e sua Chiaccona.
 La mia Douna importuna, e sua Chiaccona.
 Pafs'e mezo, e sua Gagliarda.
 Pauaniglia.
 Romanesca.
 Rugiero.
 Sarabanda.
 Sarabanda.
 Sarabanda.
 Spagnoletta.
 Tordighione.
 Vã pur superba vã.

car. 34.
 c. 28. 29.
 c. 33.
 c. 25.
 c. 37.
 c. 27.
 c. 34.
 c. 36.
 c. 38.
 c. 39.
 c. 30. 31.
 c. 26.
 c. 32.
 c. 25.
 c. 31.
 c. 33.
 c. 35.
 c. 26.
 c. 27.
 c. 37.

F I N E