

Cartella Musicale - Cento Pasaggi (diminutions)

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For Soprano voice

Memoria Pasaggio

1 In De - o In De - o

2 *var no 8, 45, 46, 72*
Spe - ra - bo Spe - ra - bo

3 *see bar 9 here, 47*
Ho - mo fac - tus est Ho - mo fac - tus est

4 *var no 9, 21, 48, 54, 73*
Et i - te - rum Et i - te - rum

5 *var no 44,*
Flos vir - gi - ni - ta - tis Flos vir - gi - ni - ta - tis

6
Su - per Do - mum is - tam Su - per Do - mum is - tam

7
De - us me - us De - us me - us

8
Ve - ni Do - mi - ne Ve - ni Do - mi - ne

9
De - us me - us es De - us me - us es

10
Et spe - ti - o - sa Et spe - ti - o - sa

11

 Vir - gi - ni - ta - tis Vir - gi - ni - ta - tis

12


 De - o no - stro De - o no - stro

13

 Et nos Et nos

14

 Nos au - tem Nos au - tem


15

 Can - ta - te Can - ta - te

16

 Mi - se - re - or Mi - se - re - or


17


 Con - fi - te - mi - ni Con - fi - te - mi - ni

18

 A - mo - re A - mo - re

19

 Nar - ra - te Nar - ra - te

20

 Be - ne psa - li - te Be - ne psa - li - te

21

 In ae - ter - num In ae - ter - num

22

 In de - ca - cor - do In de - ca - cor - do

23

 Ba - bi - lo - nis Ba - bi - lo - nis

24

 Ve - ni - te Ve - ni - te

25

 Ma - ter Chri - sti Ma - ter Chri - sti

26 *For Alto voice*

 Et e - xul - ta - te Et e - xul - ta - te

27

 Et psal - li - te Et psal - li - te

28

 Mi - se - re - re no - bis Mi - se - re - re no - bis

29

 Per - ma - nes Vir - go Per - ma - nes Vir - go

30

 In vir - tu - te tu - a In vir - tu - te tu - a

31

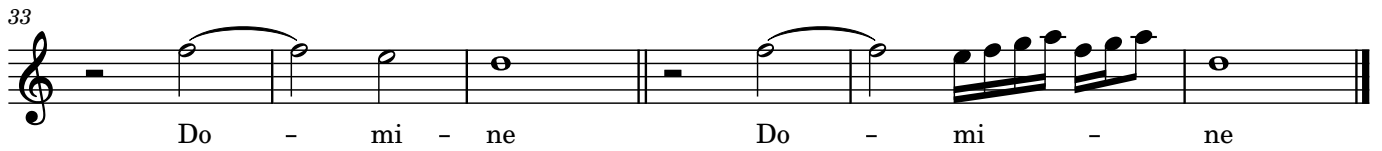
 A - ni - ma me - a A - ni - ma me - a

32

 In tim - pa - no In tim - pa - no

4

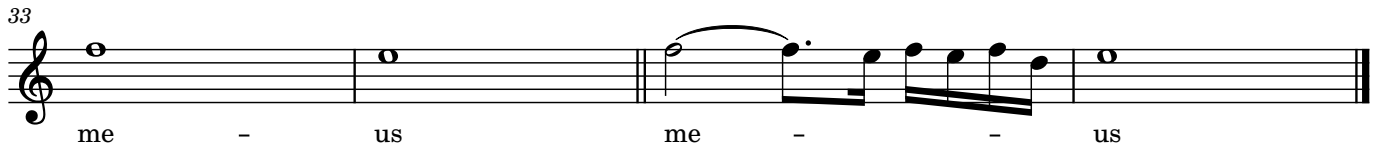
33



Do - mi - ne

Detailed description: This block shows the first part of measure 33. It consists of a single treble clef staff with a whole rest followed by a half note 'D', a quarter note 'm', and a half note 'n'. A slur is placed over the 'mi' and 'ne' notes.

33



me - us

Detailed description: This block shows the second part of measure 33. It consists of a single treble clef staff with a whole rest followed by a half note 'm', a quarter note 'e', and a half note 's'. A slur is placed over the 'me' and 'us' notes.

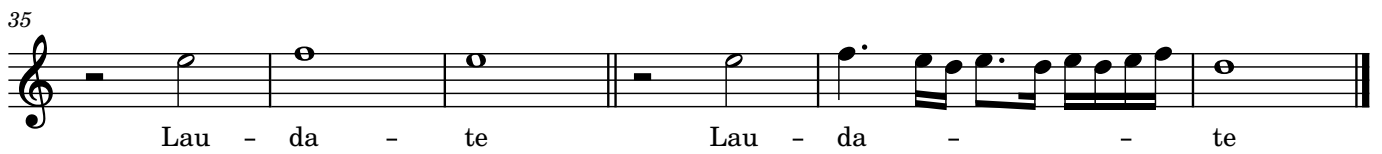
34 (two diminutions for no. 33)



Ve - ni - te

Detailed description: This block shows the first part of measure 34. It consists of a single treble clef staff with a whole rest followed by a half note 'V', a quarter note 'n', and a half note 't'. A slur is placed over the 'ni' and 'te' notes.

35



Lau - da - te

Detailed description: This block shows the first part of measure 35. It consists of a single treble clef staff with a whole rest followed by a half note 'L', a quarter note 'a', and a half note 't'. A slur is placed over the 'da' and 'te' notes.

36



A - mo - ris

Detailed description: This block shows the first part of measure 36. It consists of a single treble clef staff with a whole rest followed by a half note 'A', a quarter note 'm', and a half note 'r'. A slur is placed over the 'mo' and 'ris' notes.

37



E - go dor - mi - o

Detailed description: This block shows the first part of measure 37. It consists of a single treble clef staff with a quarter note 'E', a quarter note 'g', a half note 'd', a quarter note 'r', a quarter note 'm', and a half note 'o'. A slur is placed over the 'dor' and 'mi' notes.

38



Et con - tur - ba - tus sum

Detailed description: This block shows the first part of measure 38. It consists of a single treble clef staff with a quarter note 'E', a quarter note 't', a quarter note 'c', a quarter note 'o', a quarter note 'n', a quarter note 't', a quarter note 'u', a quarter note 'r', a quarter note 'b', a quarter note 'a', a quarter note 't', a quarter note 'u', a quarter note 's', and a half note 's'. A slur is placed over the 'tur - ba - tus' notes.

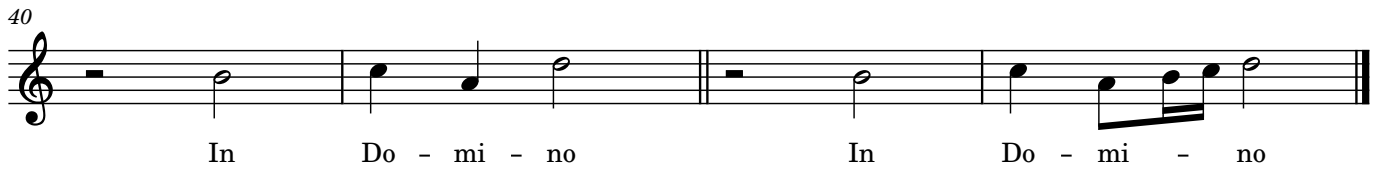
39



Ma - ter - Chris - ti

Detailed description: This block shows the first part of measure 39. It consists of a single treble clef staff with a whole rest followed by a half note 'M', a quarter note 'a', a quarter note 't', a quarter note 'e', a quarter note 'r', a quarter note 'C', a quarter note 'h', a quarter note 'r', a quarter note 'i', and a half note 't'. A slur is placed over the 'ter - Chris' notes.

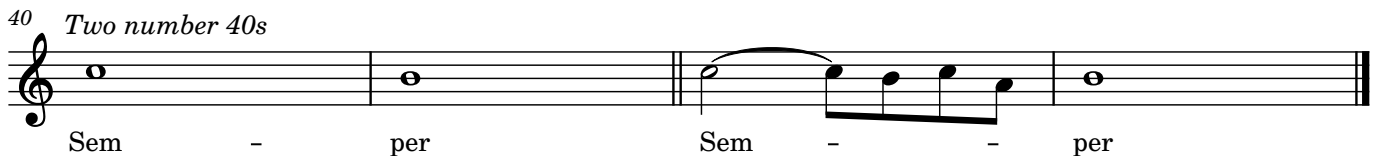
40



In Do - mi - no

Detailed description: This block shows the first part of measure 40. It consists of a single treble clef staff with a whole rest followed by a half note 'I', a quarter note 'n', a quarter note 'D', a quarter note 'o', a quarter note 'm', a quarter note 'i', and a half note 'n'. A slur is placed over the 'mi - no' notes.

40 Two number 40s



Sem - per

Detailed description: This block shows the second part of measure 40. It consists of a single treble clef staff with a whole rest followed by a half note 'S', a quarter note 'e', a quarter note 'm', and a half note 'p'. A slur is placed over the 'Sem - per' notes.

41



Lau - da - te e - um

Detailed description: This block shows the first part of measure 41. It consists of a single treble clef staff with a whole rest followed by a half note 'L', a quarter note 'a', a quarter note 'u', a quarter note 'd', a quarter note 'a', a quarter note 't', a quarter note 'e', a quarter note 'e', a quarter note 'u', and a half note 'm'. A slur is placed over the 'da - te' notes.

42

 In so - no tu - be In so - no tu - be

43

 Co - lum - bam Co - lum - bam

44

 Et i - te - rum Et i - te - rum

45

 a man - da - tis tu - is a man - da - tis tu - is

46

 Gau - de - te Gau - de - te

47

 Do - mi - nus Do - mi - nus

48

 In - car - na - tus est In - car - na - tus est

49

 Cor me - um Cor me - um

50

 Fi - nis Fi - nis

51 For Tenor voice


 Can - tia - mo Can - tia - mo


52

 Dol - cez - za Dol - cez - za

53

 Mi mor-ro ta-cen - do Mi mor-ro ta-cen - do *This is what is in Banchieri - unedited*

54

 Ne viu - ro go-den - do Ne viu - ro go-den - do


55

 Al - la ter - za sfe - ra Al - la ter - za sfe - ra

56

 Mi nu - tri-sco'in gio - ia Mi nu - tri - sco in gio - ia


57

 Per do - lor lan-gui - re Per do - lor lan - gui - re

58

 O che lie - to gior - no O che lie - to gior - no


59


 Go-do di de - si - re Go - do di de - si - re

60

 A Dio di - let - ti can - ti A Dio di - let - ti can - ti

61

 Do - glio - so e so - lo Do - glio - so'e so - lo

62

 hu - ma no'il vi - so hu - ma - no'il vi - so

63

 Ca - der in ter - ra Ca - der in ter - ra

64

 gran con - ten - to sen - to gran con - ten - to sen - to

65

 Se - den - do Se - den - do

66

 Gio - i - sco Gio - i - sco

67

 con dol - cis - si - ma mi - su - ra con dol - ci - si - ma mi - su - ra

68

 Tem - pes - ti - vo suon Tem - pes - ti - vo suon

69

 Su - - on Su - - on

70

 Tem - pes - ti - vo suon Tem - pes - ti - vo suon

71

 Su - - on Su - - on

72

 me - ne vo can - tan - do me - ne vo can - tan - do

73

 Il mio co so - fri - re Il mio cor so - fri - re

74

 Da te part' il co - re Da te par - te il co - re

75

Tu ri - di'ai pian-ti miei Tu ri - di ai pian - ti miei

76 For Bass Voice

Be-ne - di-ci - te De - um Be-ne - di - ci - te De - um

77

In Do - mi - no In Do - mi - no

78

Ve - re est ci - bus Ve - re est ci - bus

79

Ve - re est po - tus Ve - re est po - tus

80

Pa - tris A - men Pa - tris A - men

81

Be - ne - dic-tus De - us Be - ne - dic - tus De - us

82

In De - o In De - o

83

Ex-ul - ta - bo Ex-ul - ta - bo

84

Ve - ri - ta - tis Ve - ri - ta - tis

85

Ve - ni - te Ve - ni - te

86

Au - di - te Au - di - te

87

Al - tis - si - me Al - tis - si - me

88

A - - - men A - - - men

89

Di - ci - te po - pu - li Di - ci - te po - pu - li

90

Se - cu - lo - rum A - men Se - cu - lo - rum A - men

91

Me ne vo can - tan - do Me ne vo can - tan - do

92

In va - rie for - me In va - rie for - me

93

Sor - mon - tan - do in cie - lo Sor - mon - ta - do in cie - lo

94

Lie - to go - dea can - tan - do Lie - to go - dea can - tan - do

95

Ei fior fa pri - ma - ve - ra Ei fior fan pri - ma - ve - ra

96

Can - tan - do Can - tan - do

Il modo di cantare le variate legature che scorrono ne gli sudetti cento pasaggi veggasi la cartella a carte 48. Documento 23 essendo materia pertinente a questa moderna pratica.

The way of singing the various slurs that flow [are being used] in the above-shown hundred *passaggi*, see the chart at card 48. Document 23 being a matter pertinent to this modern practice.

Annotationi sopra gli cento pasaggi
Annotations on the hundred *passaggi*

1. *I cento pasaggi sudetti, tutti vengono stampati sparsamente in autori moderni, con molto studio, & diligenza raccolti, non vengono nominati per dua rispetti, primo per non agrandire il volume, Secondariamente molti hanno fatto un istesso, si che ciascun virtuoso che ne ritrovi da lui impressi potra dire questi son miei, havendo mutate le parole.*

The above-shown hundred *passaggi*, all of which have been printed by modern authors, have been collected with much study and diligence, and are not named for two reasons: firstly, so as not to enlarge the volume; secondly, many have done the same thing (*passaggi*), so that any virtuoso who finds that they have been printed by him can say that they are theirs, having changed the words.

2. *La memoria non ho trovata scritta ma da me composta sopra il passaggio, che servira tal studio, a gli principianti apprendere il modo di far cantare le parte passaggiate & accentuate all'uso odierno*

The memoria (simple melody) I have not found written, but composed by myself on the passaggio, which will serve as a study for beginners to learn the way of singing the passages & I accentuated passaggi in use today.

[he composed the original melodies based on the *passaggi*, so the opposite of what most diminution treatises do]

3. *Quelli del soprano, alto, & Tenore si possono applicare scambievolmente, come per esempio gli soprani ali'Ottava sotto si cangiano in Tenori, & parime te gli Tenori un Ottava sopra si mutano in Soprani, si come gli contralti un Ottava sotto saranno Bassi, & una Quarta sopra Soprani, & per ultimo gli Bassi una Quinta o Quarta sopra saranno Tenori, potendosi ancora trasportare in diverse corde.*

Those of the soprano, alto, & tenor can be applied interchangeably, as for example the soprano [passaggi] an octave lower change to tenors [can be sung by tenors], & likewise the tenors an octave higher change to sopranos, just as the altos an octave lower will be basses, & a fourth above sopranos, & finally the basses a fifth or fourth above will be tenors, being still able to be transposed to diverse chords.

4. *Havendogli alla mente, ritrovandosi un accorto cantore una parte in mano sopra l'organo o altrove, trovando note semplici simile alla Memoria veduta potra farvi il Pasaggio, qual fara buono efetto & il leggiadro cantante ne'acquistera reputatione.*

Having had it in mind, a shrewd singer finding a part in his hand on the organ or elsewhere, finding simple notes similar to the Memoria seen, will be able to make the Pasaggio, which will have a good effect and the graceful singer will gain reputation.

[after memorising a *passaggio*, you can add it to a simple melody similar to that in the 'memoria']

5. *Cantandogli a due voci cosi per praticargli & farvi l'orecchio, fanno buono esetto, cioe per studio il Maestro canti la Memoria & il Discepolo il Pasaggio nell'istesso tempo amendvi insieme.*

Singing it in two voices, so as to practise it & practise your ear, they make a good effect, that is to say, for study, the Master sings the Memoria & the Disciple the Pasaggio at the same time.

6. *Il novello compositore per ultimo potra mutare le parole latine in volgari, & le volgari in latine, & farae anco de gli altri con questo lume esemplare.*

The new composer will finally be able to change the Latin words into vernaculars, and the vernaculars into Latin, and will also be able to make others [passaggi] with this exemplary light.