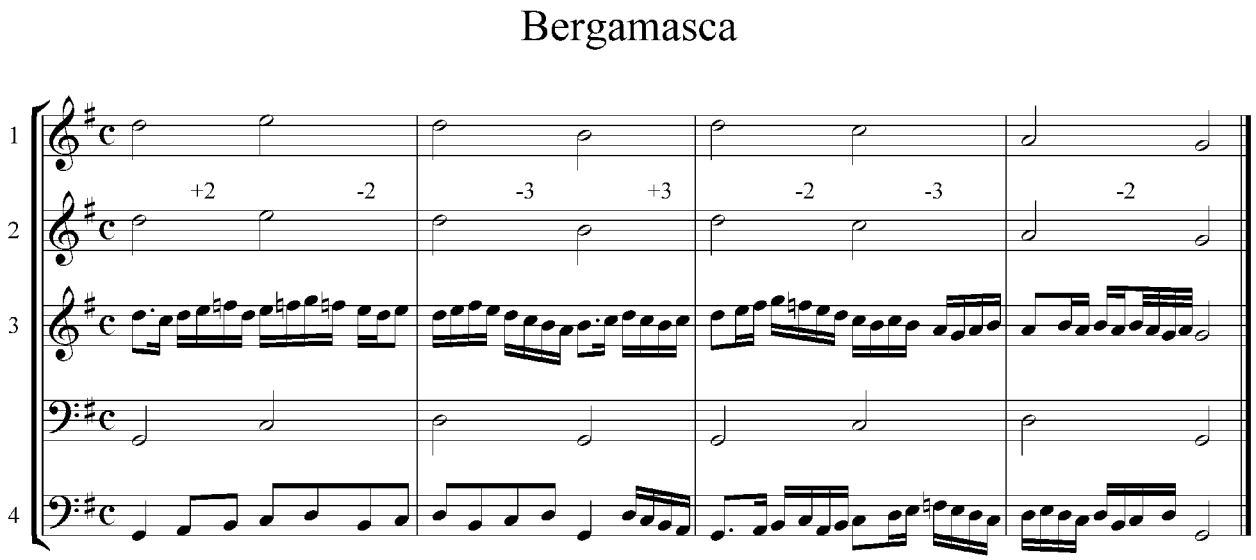
The unlabelled staff (second from bottom) shows the Bergamasca bass line.

Staff #1 shows the uppermost voice, something you would come up with yourself in a continuo realization. The voice leading between notes is reasonable and easy.

Staff #2 shows the melodic intervals between successive notes (+ for ascending, - for descending).

Staff #3 shows canned ornaments lifted more or less randomly from the Ortiz examples corresponding to the appropriate interval size and direction. The final ornament between A and G in the last bar is a *groppo*, i.e. an ornament and not a *passaggio*. My choice of accidentals was basically done by ear and I can't say there's any real logic behind them except that they seem to sound good to me.

Staff #4 shows bass *passaggi* derived using the same principles as staves #2-3. Interestingly enough Ortiz gives no examples for what to do with repeated notes (the G at the end of bar 2 and the G at the beginning of bar 3) so I just made something up.