R. P. F.

Spiridionis à Monte Carmelo

INSTRUCTIO NOVA

Pro pulsandis Organis, Spinettis,

hactenus in Scientiarum thesauro abscondita, nunc verò magno studio ac labore eruta, adeò facilis ac clara, ut qvilibet callens Musicam & Organorum Claviarium, captâ primâ lectione, qvæ in una duntaxat consistit battutâ seu mensurâ) intra paucos menses, se solo, non tantum Præludia cujusvis generis svaviter, Canzonas vel Fugas elegantèr, Toccatas chromaticè, Basium Continuum perfectè sonare, sed insuper simul artem componendi Mottetas tam Ecclesiasticas, qvam profanas excellenter edisCere valeat.

OPUS

In qvatuor partes divisum, omnibus Capellæ magistris, Organoedis, Musicesq; amatoribus ac Monasteriis, in qvibus organorum usus viget, per qvam necessarium.

Cum privilegio Sacræ Cæsareæ aC Regiæ Majestatis
Excusum Bambergæ A. 1669
per Joannem Georgium Seiffert.

PARS Ima.

MB 4° 217 (1)

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R. P. F.

Spiridionis à Monte Carmelo

INSTRUCTIO

NOVA

Pro pulsandis Organis, Spinettis,

Hactenus in Scientiarum thesauro adiecondita, nunc ve-
ro magno studio ac labore cuta, adeo facilis adelata ut
quibet valens Musicum & Organicum Clavis fiat.
Cuta prima lectore, qve in vna duntaxat conflit
batuta tex structura) tacta pausa punctus, &c. non
tantum Preludia, cuiuscunq; generis texturæ, Canzonas
ve Fugas elegenter, sonatas chromatice, Modum Conti-
nuo, perfecte tenere, sed insuper simul artem cognos-
nendi Motetta tam Ecclesiastica, quam profana ex-
cellenter edocere valeat.

OPUS

In qvatuor partes divisum, omnibus Capellmag-
istris Organoedis, Musicis, amatoribus ac Monachis in
primis organistarum usui vigat per quam ne-

Cum privilegio Sacræ Cæsareæ
ac Regiæ Majestatis
Excudebat Parisiis Anno 1696
per Jacobum Collombat, viâ Petri

PARS
I^ma.

R. P. F.

SPIRIDIONIS
à MONTE CARMELO
NOVA
INSTRUCTIO
PRO
PULSANDIS ORGANIS, SPINETTIS, MANUCHORDIIS &c. HACTENUS IN SCIentiarum Thesauro abscondita, nunc verò magno studio ac labore eruta, adeò facilis et clara, ut qvilibet callens Musicam ac Organorum Claviarium, (captâ primâ lectione, qvæ in una duntaxat consistit mensura seu vulgò Battuta) intra paucos menses, se solo, non tantum Præludia cujusvis generis svaviter, Canzonas vel Fugas elegan„ ter, Toccatas chromaticè, Bassum continuum perfectè sonare, sed insuper simul Artem componendi Motetas tàm Ecclesiasticas qvàm profanas excellentèr ediscere valeat.

OPUS
In qvatuor partes divisum, omnibus Capellæ Magistris, Organœdis, Musicesqve Amatoribus, ac Monasteriis, in qvibus Organorum usus viget, perqvàm necessarium.

PARS PRIMA.

Neüe und biß dato unbekandte Unterweisung
Wie man in kürtzer Zeit nicht allein zu vollkommenem Orgel- und Instrument-Schlagen, sondern auch zu der Künst der Composition gäntzlich gelangen mag, also leicht und klar, daß wer die Music, und das Clavier verste„ hen, und die erste Lection, (so nur in einem Tact oder Battuta begriffen,) wol fassen thut, nachmahls von sich selbsten, ohne einigen difficultät, in wenig Monaten, aller Hand Præludia, Canzonen oder Fugen, Toccaten, den General Bass spielen, und zu der Künst der Composition völlig gelangen und practiciren kan.
Getheilt in Vier Theil
Allen Capellnmeistern, Organisten, und der Music Liebhabern, wie auch den Klöstern, so sich der Orgel gebrauchen, höchlich von nöthen.

Erster Theil.

✻ † ✻

Bamberg /
Getruckt in der Fürstlichen Truckerey, durch Johann Jacob Immel.
Im Jahr 1670.

REVERENDISSIMIS PRÆSULIBUS, AMplissimis Dominis, Ord. Cisterc. D. Bernardi Religiosissimis

VIRIS,

D. ALBERICO

CELEBERRIMI MONASTERII in Ebrach ABBATI, ejusdem Ord. per Franconiam VICARIO Generali.

D. ALBERICO

CELEBERRIMI MONASTERII in Langheim ABBATI, Sacr. Cœsar. Majest. CAPELLANO intimo.

D. VALENTINO

CELEBERRIMI MONASTERII in Bildhausen ABBATI, Professione JUBILÆO.

Dominis ac Patronis meis debita veneratione colendis.

UT flumina currunt ad mare, tanqvam ad aqvarum Congregationem et Centrum suum, sic mea NOVA INSTRUCTIO pro pulsandis Organis &c: ad vestra properat Monasteria RR.mi ac AA.mi DD.ni Nullibi enim dulciùs qviescit, nisi ubi qvotidie exercetur; nullibi suaviùs auditur, nisi ubi studiosiùs tangitur; nullibi acceptior, qvam ubi animorum tot votis expetitur; ac demum nullibi majori in pretio habetur, qvam ubi penetratur ac comprehenditur. Cum igitur in vestris Coenobiis non tantùm disciplina regularis VESTRO EXEMPLO, in suo cernatur vigore, VOBISQVE PLANTANTIBUS altiora radicata profiteantur studia, sed insuper OMNES in hunc unicum collimetis finem, ut cultus divinus indies crescat et augeatur, statutisq; diebus egregio condecoratus audiatur concentu harmonico. Hinc est qvod mihi polliceor, meam hanc NOVAM INSTRUCTIONEM NOMINI VESTRO religiosè dedicatam, haud ingratam fore. Suscipite igitur et Complectimini EAM, eo qvo soletis benevolo animo, et ego, deosculatis Vestris sacratis manibus, sum et maneo

R.Rev.marum & A.Ampl.marum D.D.num V.Vrum

In Christo humillimus servus

F. SPIRIDION a Monte Carmelo.

AD LECTO-

AD LECTOREM. Dem Leser.

1. Qvas tibi magis arridentes ex hoc opere elegeris Cadentias, transponas necesse est, per omnes Claves, incipiendo à brevioribus et facilioribus. Ex hâc enim transpositione (qvæ potior hujus Operis pars est) segvitur facilitas concludendi ac Finalia faciendi, nec non transponendi Bassum Continuum ex qvalibet Clavi.

Die jenige Cadenzen so ihme aus diesem Buch vor allen zu lernen gefällig, müssen durch alle Claves hinaus transponirt werden, den anfang nehmend von den leichtern und kürtzeren. Dann in diesem transponiren bestehet das fürnembste dieses Wercks, und lernet man dardurch hurtig schliessen, und allerhand Finalia machen, und den General-Bass aus allen Clavibus zu transponiren.

2. Cadentiæ taliter connectantur, ut semper ultima nota præcedentis Cadentiæ, sit simul prima subsegventis.

Die Cadenzen müssen dergestalt zusammen gehenckt werden, daß allzeit die letztere Nota der vorhergehende, sey zugleich die erste der darauff folgende Cadenzen.

3. In connexione Cadentiarum eligat sibi tales, qvales videt in qvantitate Notarum sibi invicem maximè proportionatas.

In zusammen henckung der Cadenzen, muß man achtung geben auff solche, welche einander in der Qvantität oder grösse der Noten proportionirt seyn.

4. Bis terve sic transpositæ Cadentiæ succedat una alia vel passaggium breve, (qvorum copiam inveniet in Secundâ hujus Operis parte) postmodum reassumat priorem, transponendo eam semper per aliam Clavem.

So ein Cadenz ist zwey oder dreymahl transponirt, muß darauff folgen entweder ein andere, oder ein kurtzes passaggium (vulgò Läufflein) deren ein Genügen in dem Andern Theil dieses Wercks zu finden seyn, nachmahls die erstere Cadenz wiederholen, doch allzeit aus einem andern Clavi.

5. Ubi invenerit Cadentiam habentem passaggium utrâq; manu faciendum, præstat ut illud paulò tractius et non nimis velociter fiat. Ubi verò unâ manu faciendi sint Trilli et alterâ simul passaggium, nullo modo attendendum est ad notarum qvantitatem, sed Trilli fiant velociter, passaggium verò aliqvo modo tractiùs; alioqvin fieret confusio.

Wo ein Cadenz gefunden wird, so mit beyden Händen lauffen thut, ist besser daß dieses Läufflein geschehe nicht gar zu geschwind: Wo man aber mit einer Hand muß trillen, und mit der andern Hand ein Läufflein machen, muß man keines weges achtung geben, daß Nota pro Nota gespielt werde, sondern der Trill geschehe auff das geschwindest, das Läufflein aber etwas langsamers, sonsten giebts einen üblen Ohrenklang.

6. Cadentiæ nec Trillos nec Passaggia habentes pulsentur mensurâ jucundâ (allegrò) eâqve utatur diversimodè, nunc citò, nunc tractim, modò in Triplo, modo in sesqvi-altera, aliqvando etiam in differentibus ligaturis, in hoc Spiritus seu perfectio totius Operis et styli moderni consistit.

Wann ein Cadenz keine Trill noch Läufflein hat, muß solche mit einer lustigen Mensur geschlagen, und die Mensur nach möglichkeit verendert werden, ietzt geschwind, ietzt langsam, bald im dem Tripel, bald in sesqvi-altera, und zuweilen auch in unterschiedene Ligaturen oder Bünden. Dann in diesem bestehet die ietzige manier und perfection des gantzen Wercks.

7. In Cadentiarum variatione posui aliqvando unum, aliqvando duos duntaxat tactus, earum prolongationem Lectoris arbitrio relinqvendo.

In verenderung der Cadenzen, hab ich nur ein, und bißweilen zween Schlag setzen wollen, deren fernere ausführung des Lesers Gutdüncken heimbgestellt.

8. In Compositione vitandæ sunt duæ Octavæ et duæ Qvintæ simul ascendentes et descendentes, qvamvis in Compositione Instrumentorum parum curetur.

In der Composition muß man achtung geben, daß nicht zwo Octavæ und zwo Qvintæ zugleich mit einander auff- und absteigen, wiewohl solches in den Instrumenten nicht sehr beobachtet wird.

9. Qvando

9. Qvando Bassus ascendit per qvartam, vel descendit per qvintam, ordinariè utimur notâ cadentiali seu tertiâ majori, nisi contrarium expresè per signum b notetur.

Wenn der Bass die Qvart hinaúff, oder die Qvint hinunter steigt, muß man brauchen die tertia major oder Cadenz-noten, es seye dann sach, daß man das Contrarium mit fleiß suche, welches alsdann mit dem Zeichen b angedeutet wird.

10. Basso ascendente, Cantus ordinariè descendit, et illo descendente, hic plerumqve ascendit, mediis vocibus ad libitum manentibus, qvamvis cum illo sœpius etiam ascendere et descendere possit. Cœtera qvæ in hâc arte occurrere aut desiderari qveant, inveniet ea Lector multipliciter variata, et ad praxim redacta, in Secundâ, Tertia et Qvartâ hujus operis parte.

Wann der Bass thut hinaúff steigen, gemeiniglich thut ihme der Discant entgegen herunter steigen, oder steigt der Bass herunter, so thut der Discant hinaúff steigen, die mittlere stimmen aber bleiben nach belieben des Componisten, wiewohl der Discant mit dem Bass zum öfftern thut auff- und absteiget.

11. Unum te admonitum volo, Lector benigne: Ratio qvidem svadebat, omnia Cadentiarum genera dare simul in Primâ parte, sed expensæ nimiæ diviserunt ea in tres priores hujus Operis partes: Unde curam adhibe, ut iis evulgatis (qvod proximâ occasione fiet) ad tuas deveniant manus. Et si videro laborem meum tibi gratum fore, huic Operi haud contemnendum addam adhuc Auctuarium. Vive et fruere.

Eines will ich den günstigen Leser ermahnt haben: Daß zwar billich alle genera der Cadenzen hätte sollen dem Ersten Theil dieses Wercks einverleibt seyn, aber weilen derselbigen noch viel, und die Unkosten zu groß, seynd sie in die drey erste Theil vertheilt worden. Derohalben befleisse dich, daß, so bald solche an Tag kommen (welches von Jahr zu Jahr geliebts Gott geschehen soll) zu deinen Handen gelangen. Und wann ich verspüren werde, daß mein Mühe und Arbeit dir angenemb seyn wird, bin ich bedacht, diesem Werck noch einen guten Zusatz zu zuthun.

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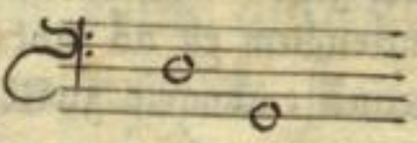
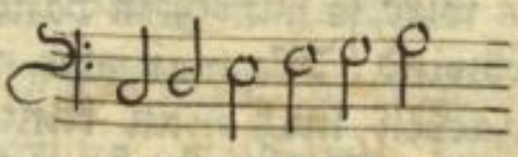
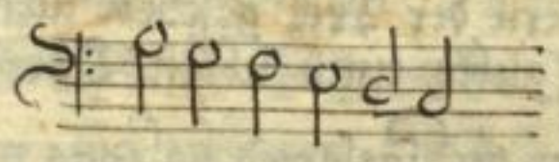
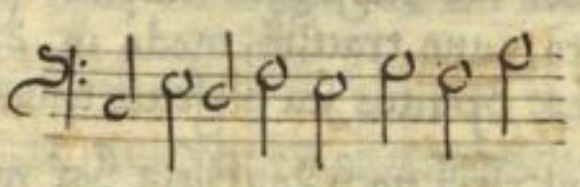
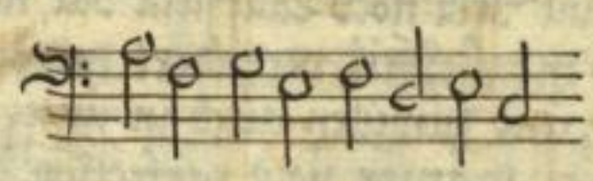
72. Variationes super  " " " " pag. 1. seqq.

62. Variationes super  " " " " 7.

60. Variationes super  " " " " 13.

60. Variationes super  " " " " 18.

60. Variationes super  " " " " 23.

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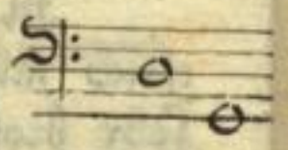

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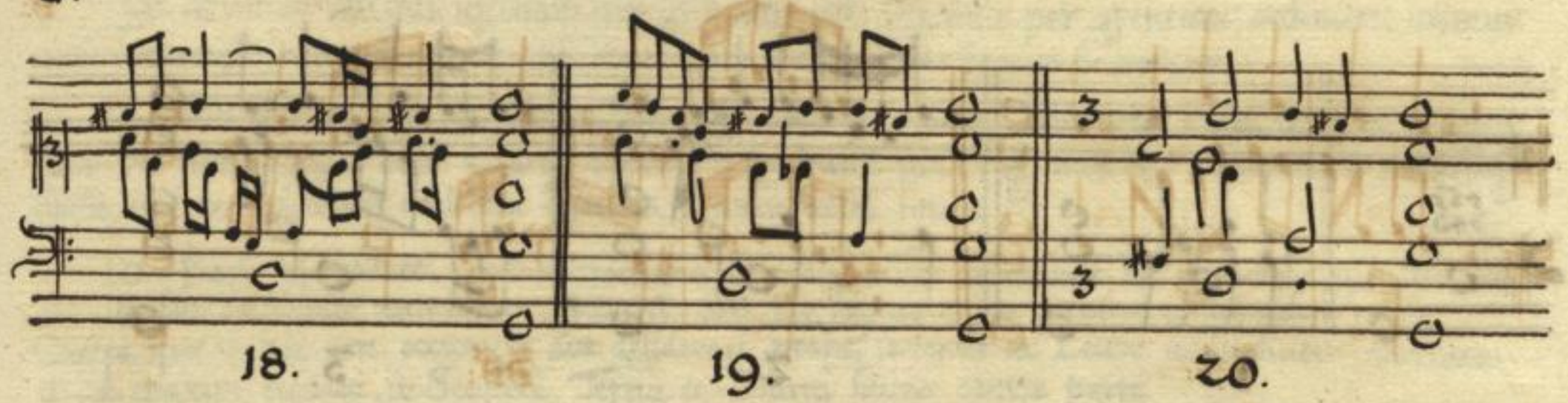

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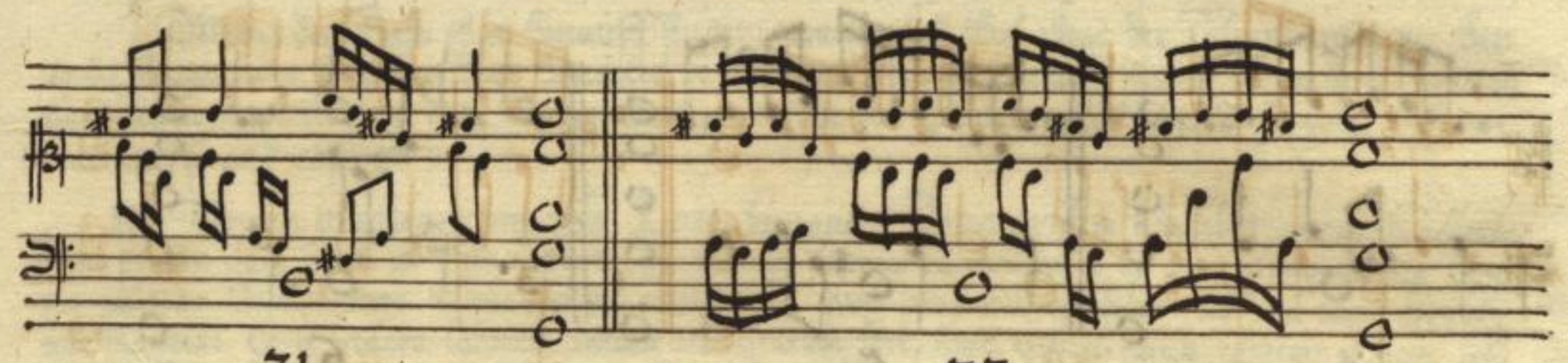

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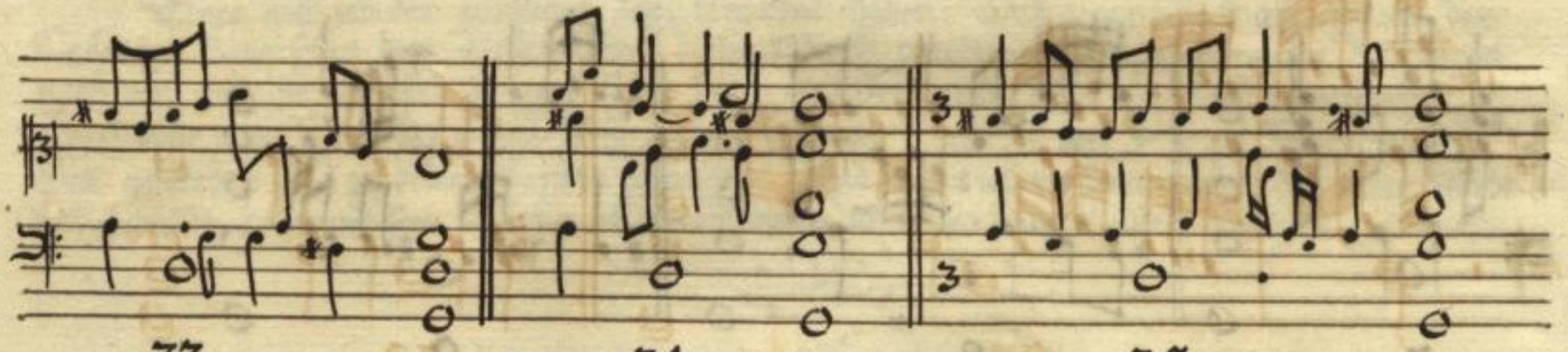

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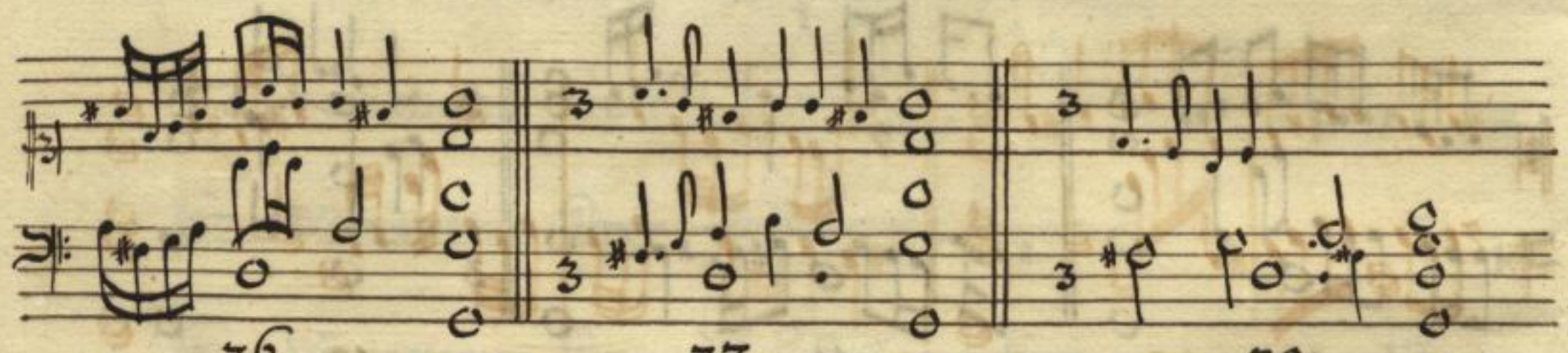

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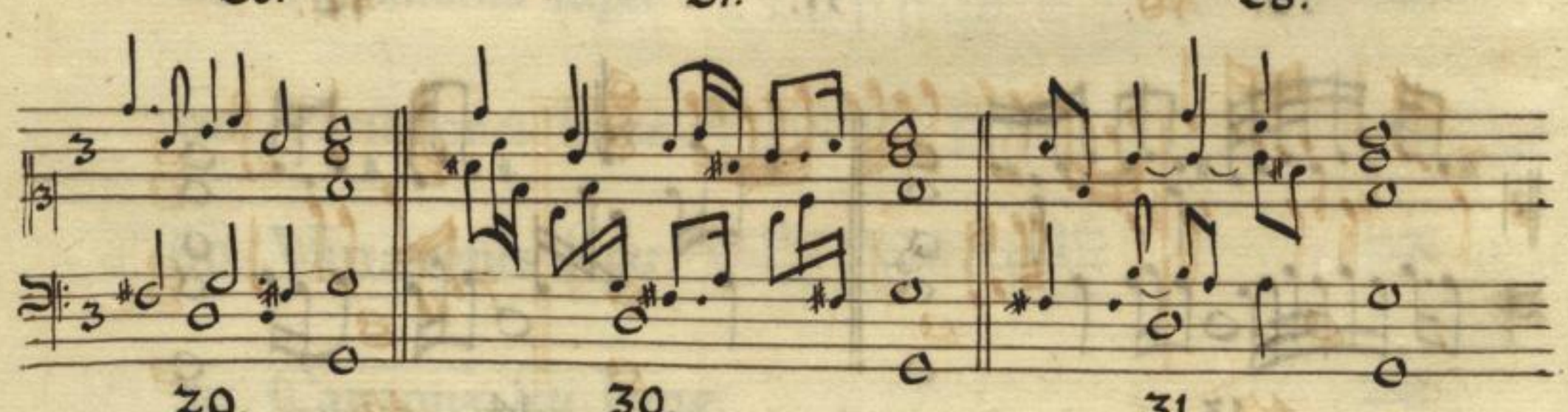

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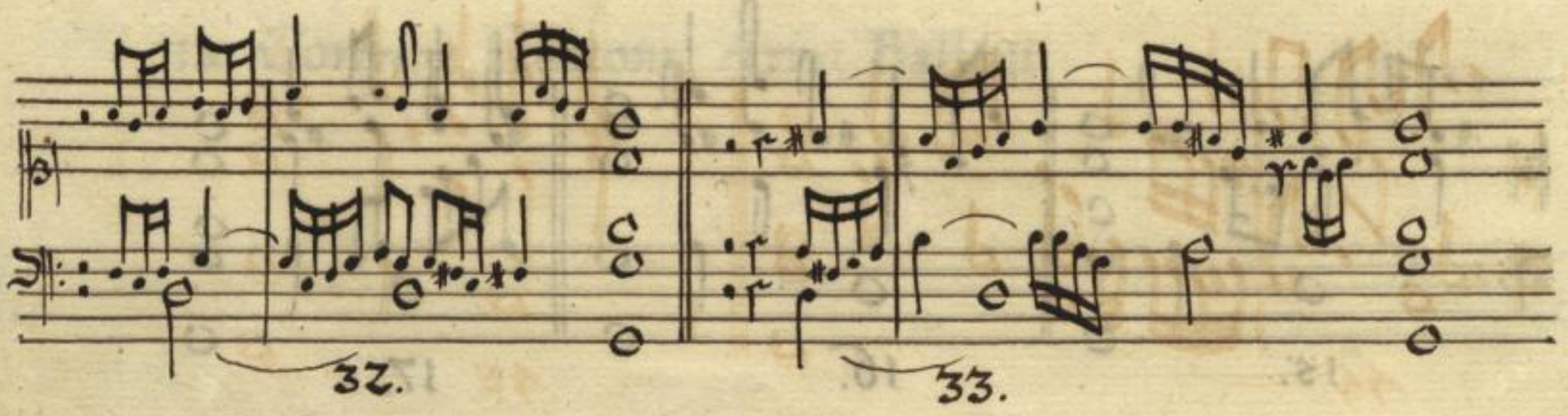

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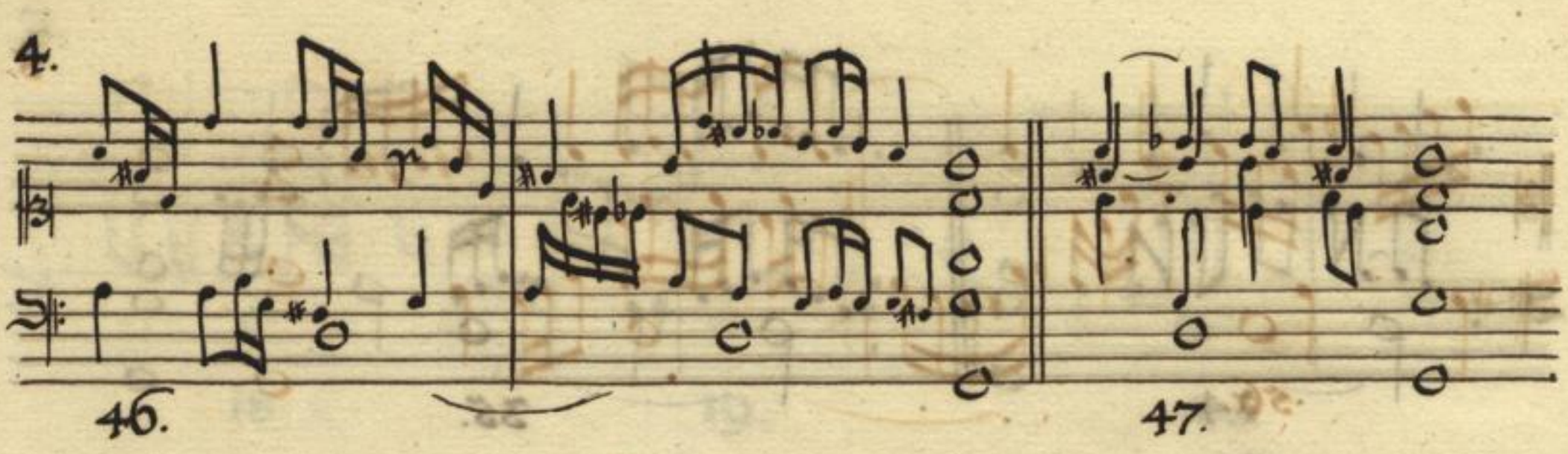

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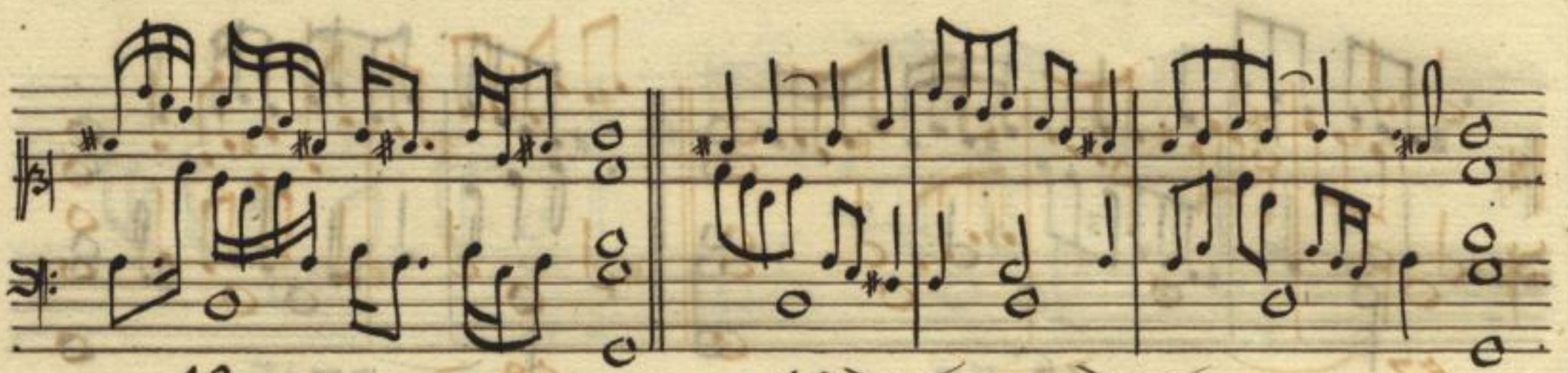

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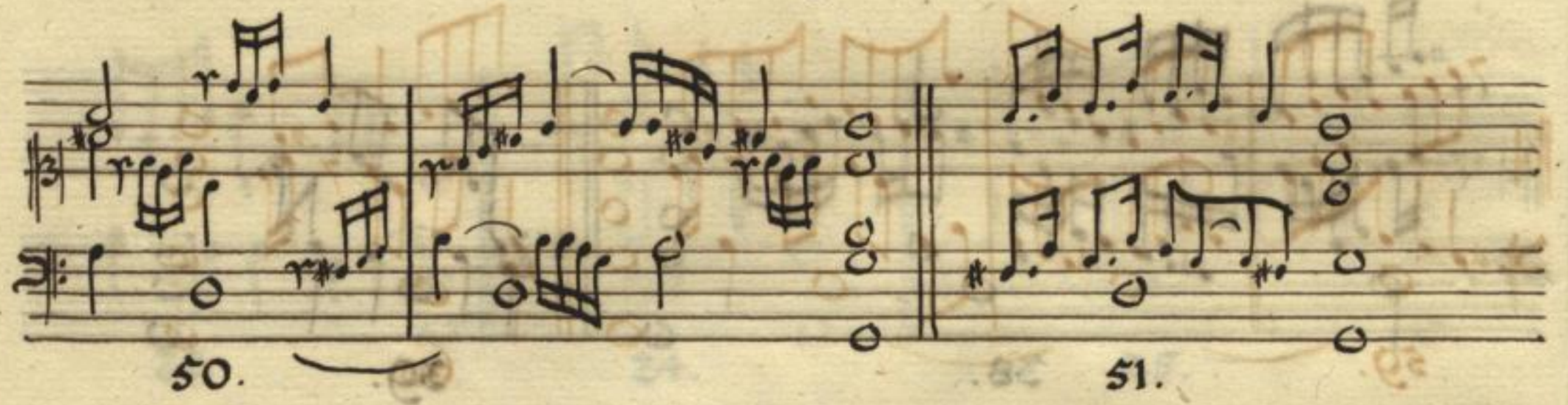

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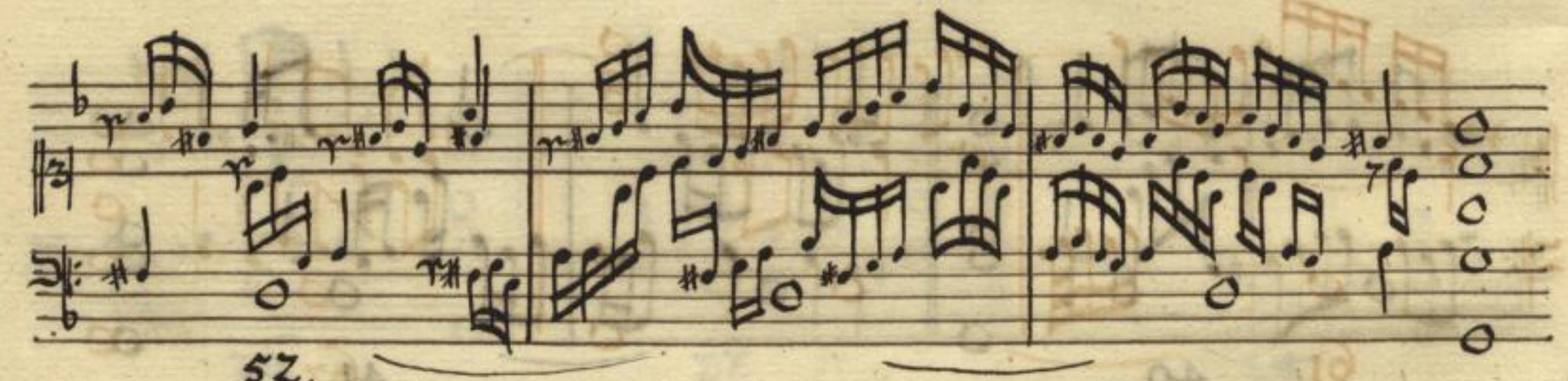

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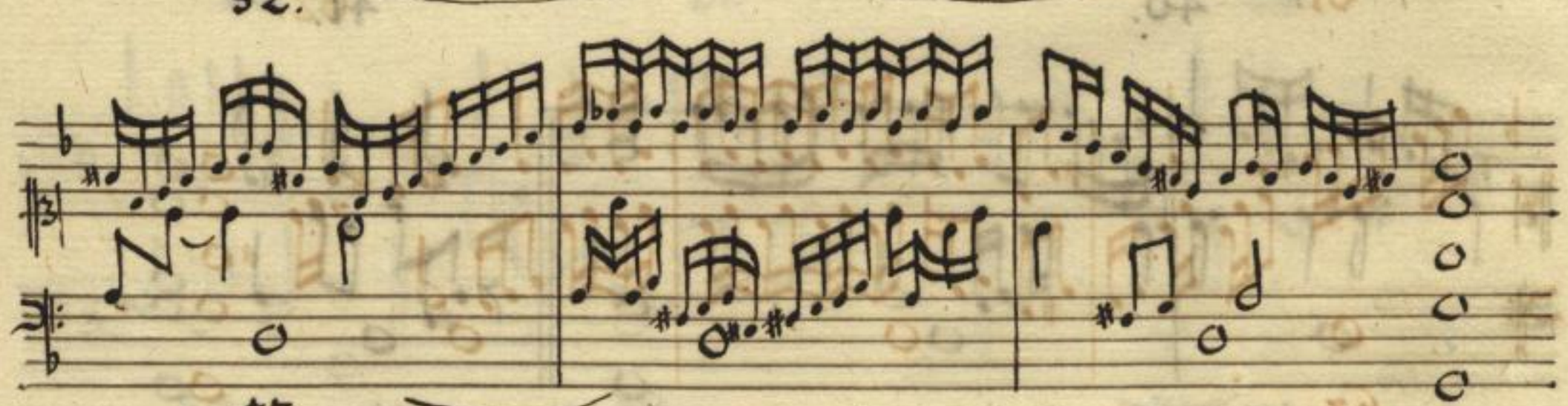

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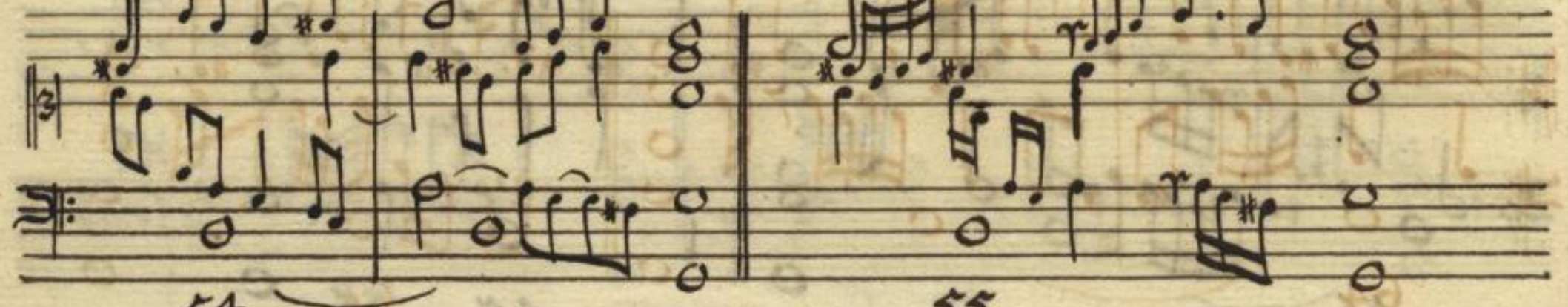

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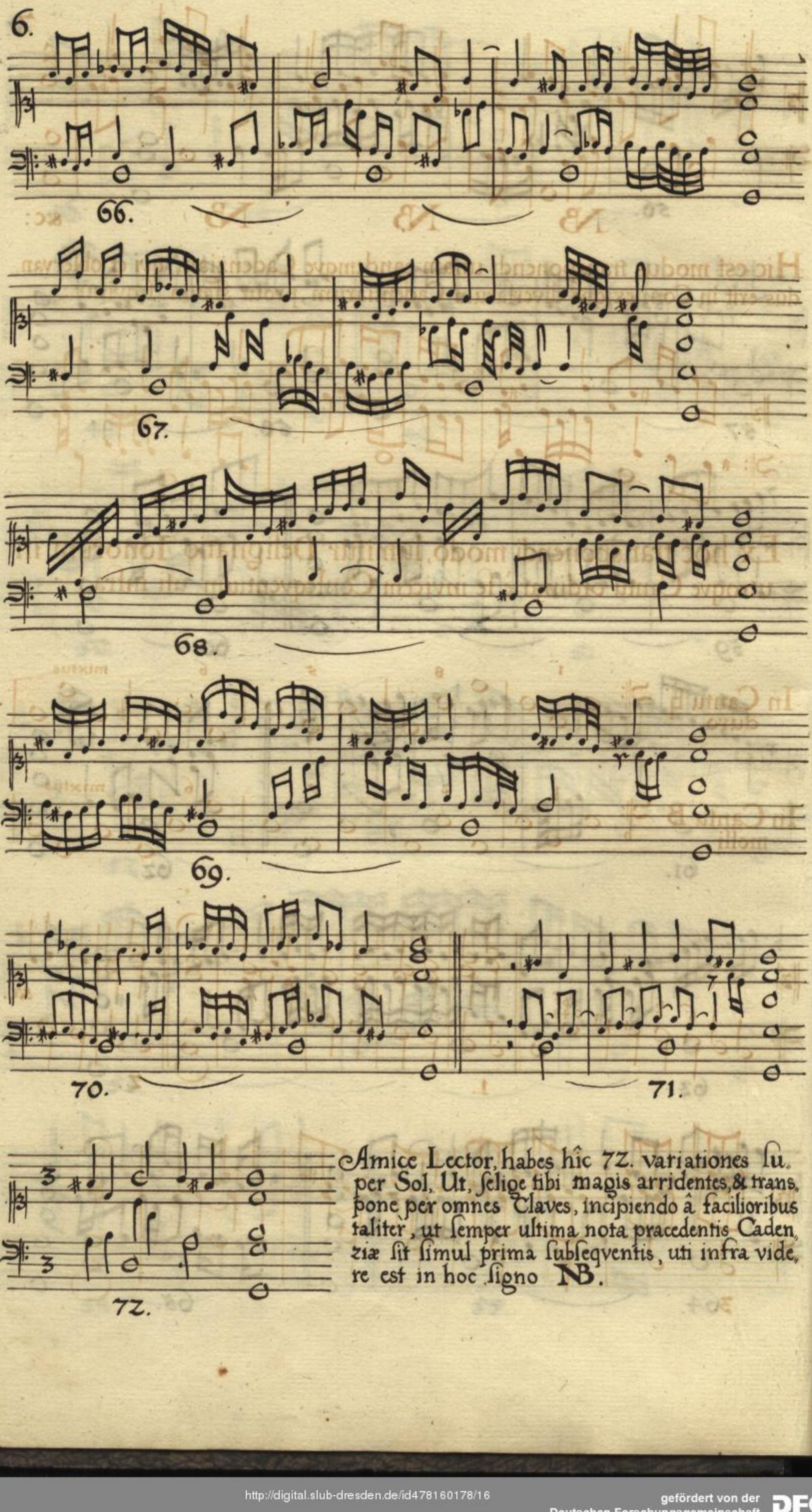
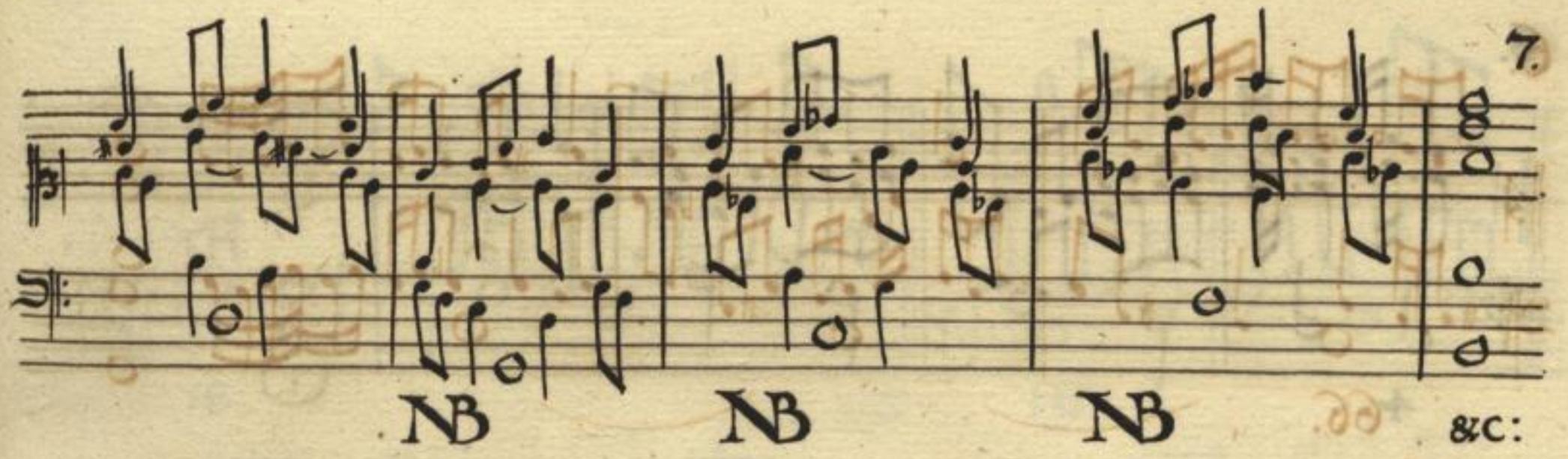
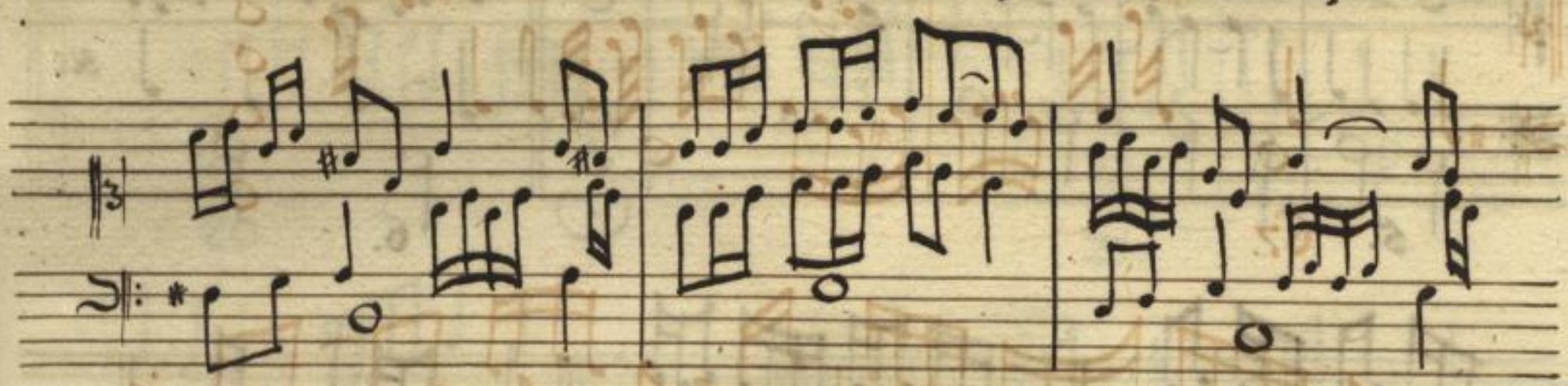


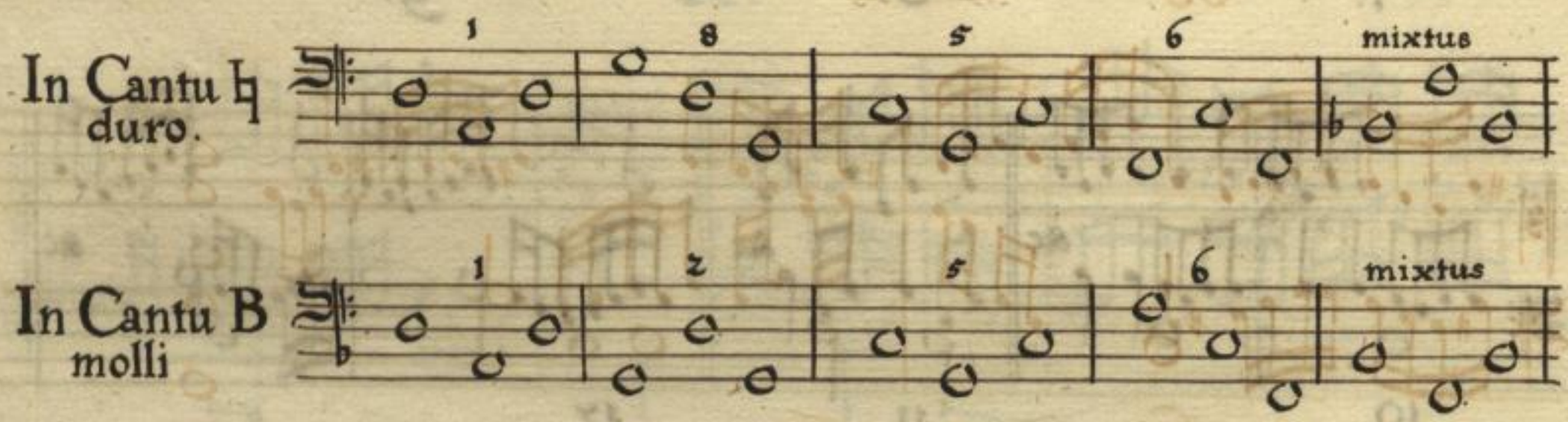
Amice Lector, habes hîc 72. variationes ſu-
per Sol, Ut, ſelige tibi magis arridentes, & trans-
pone per omnes Claves, incipiendo â facilioribus
taliter, ut ſemper ultima nota præcedentis Caden-
ziæ ſit ſimul prima ſubſeqventis, uti infra vide-
re eſt in hoc ſigno **NB**.

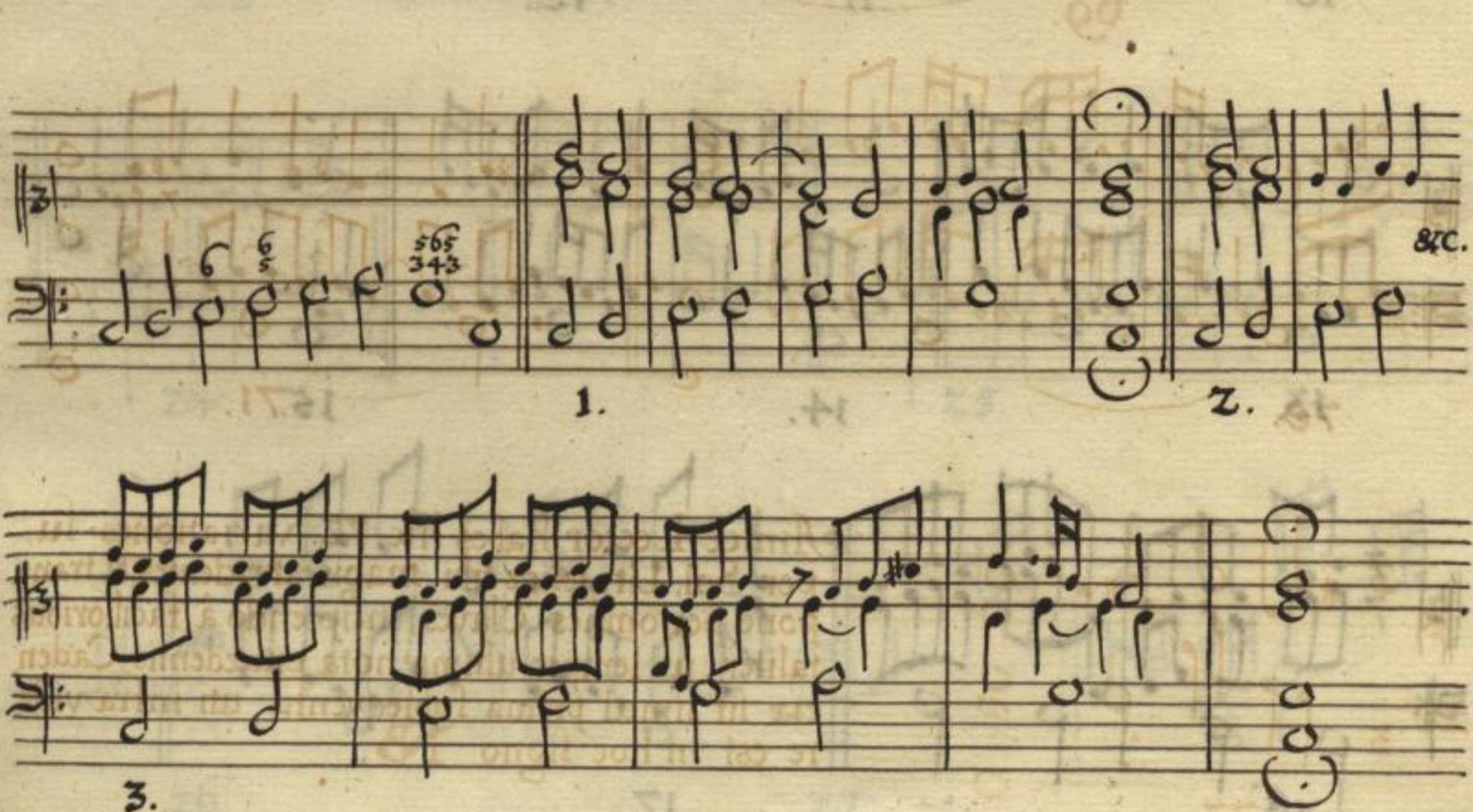


Hic est modus transponendi unam eandemqve Cadenziam, qvi et observandus erit in Connexione diversarum Cadentiarum, prout statim sequitur:



Ex hoc transponendi modo, sumitur Designatio Tonorum in utroqve Cantu ordinariè se invicem Consequentium, uti infra:





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9. &c.

10. &c.

11. &c.

12. &c.

13.

14.

15. &c.

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17. &c.

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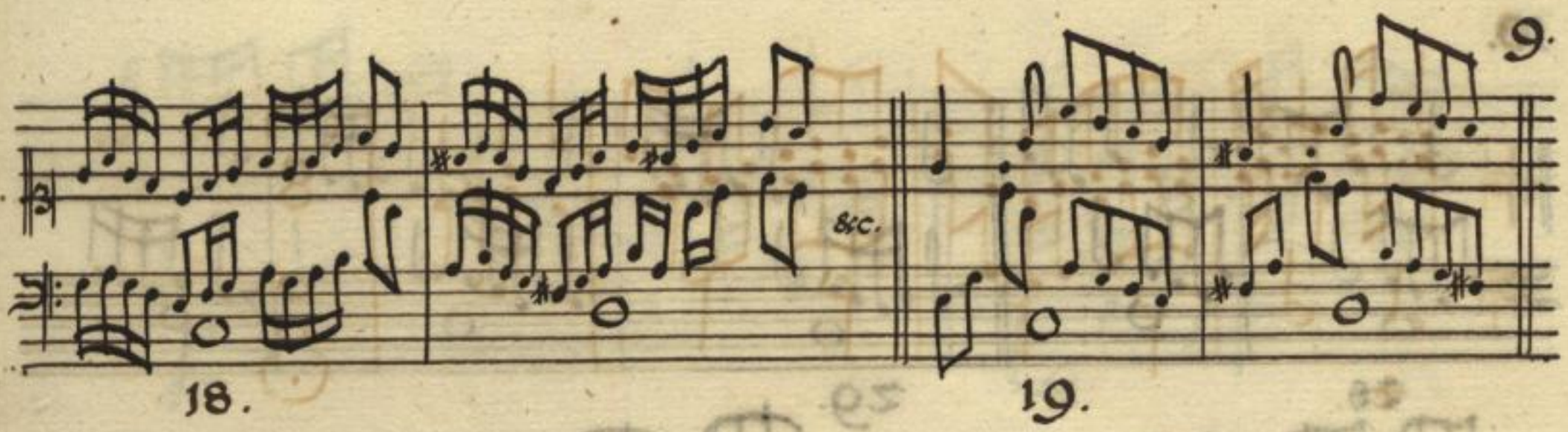

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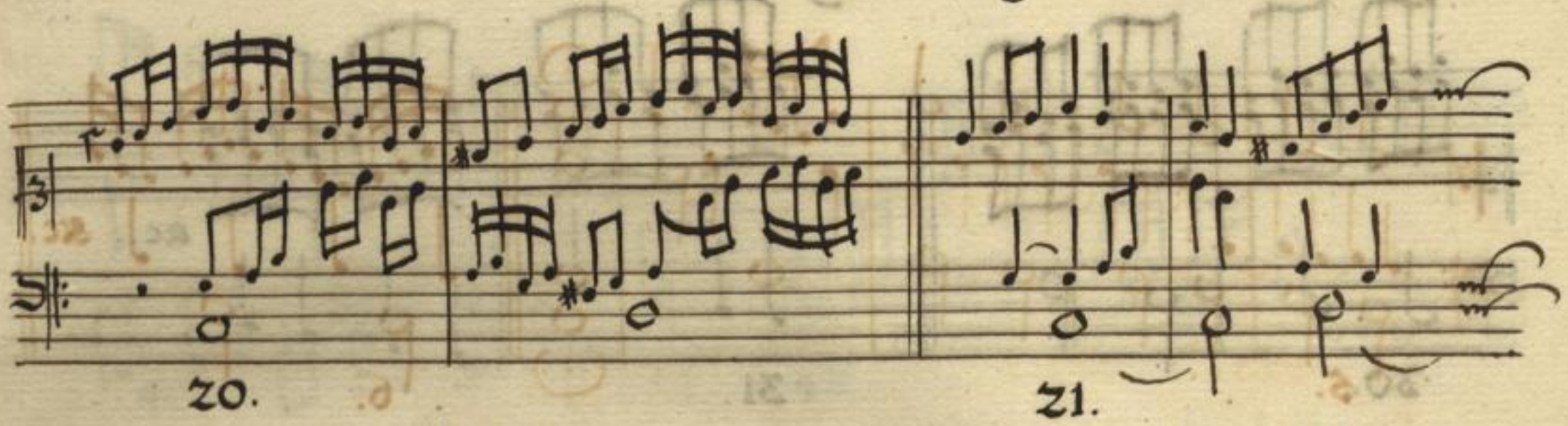

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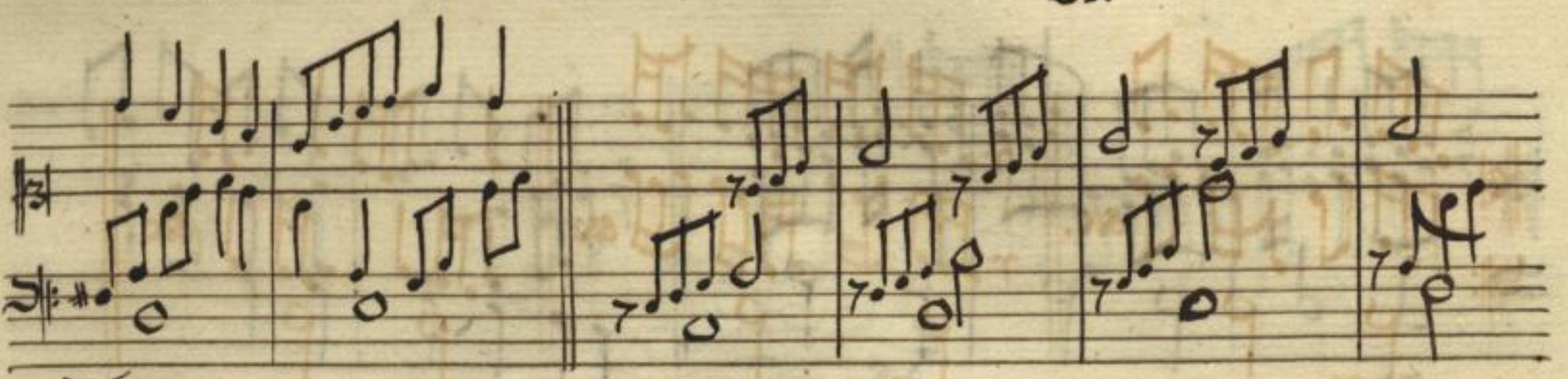

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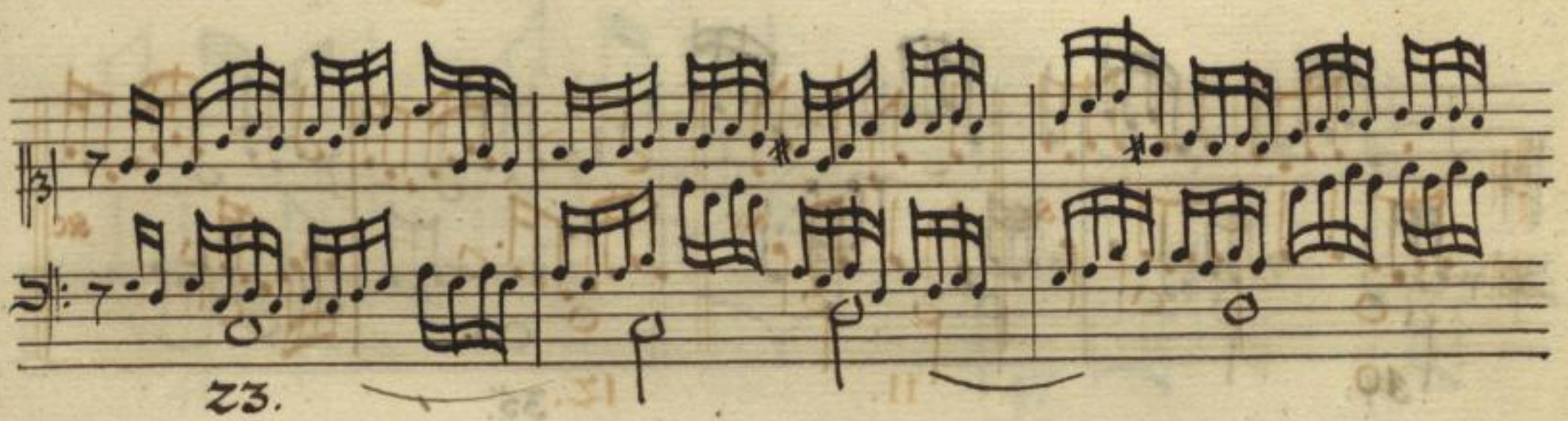

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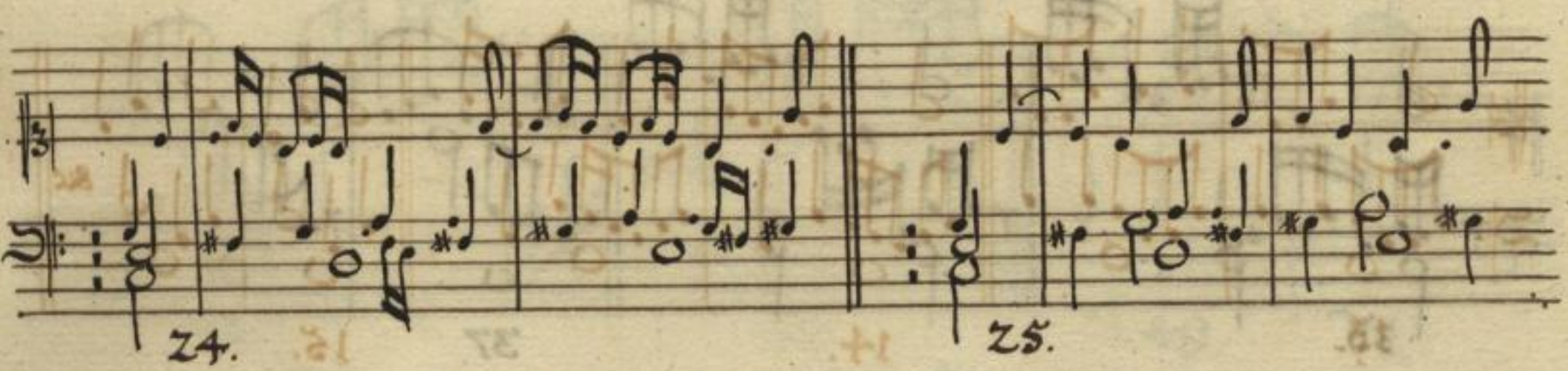

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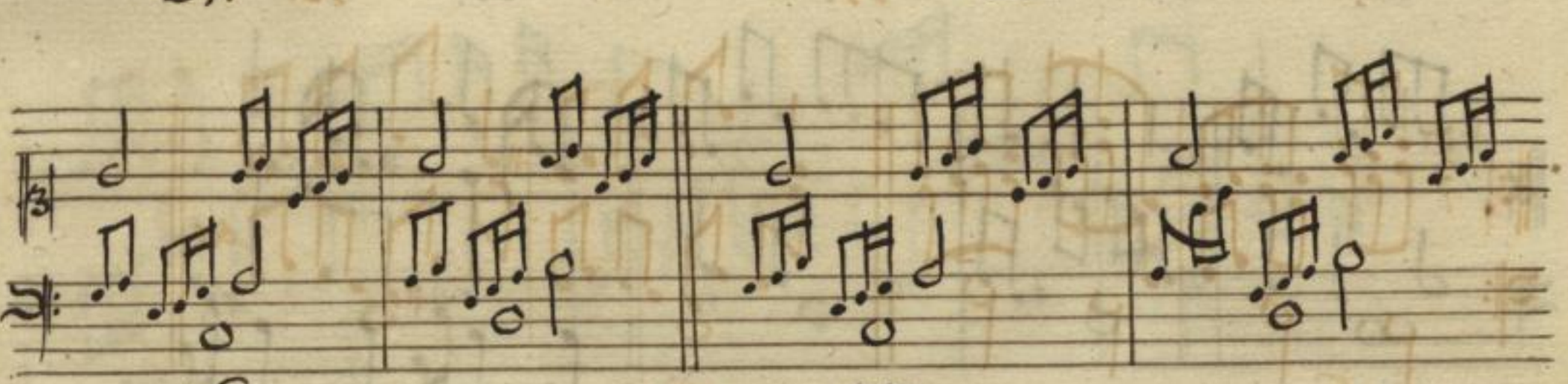

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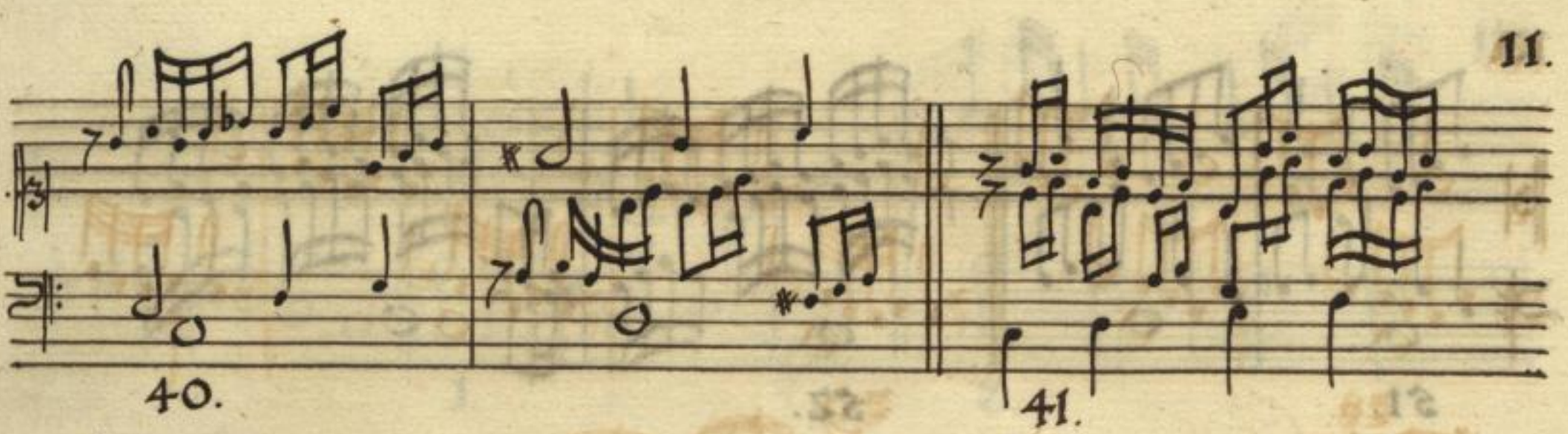

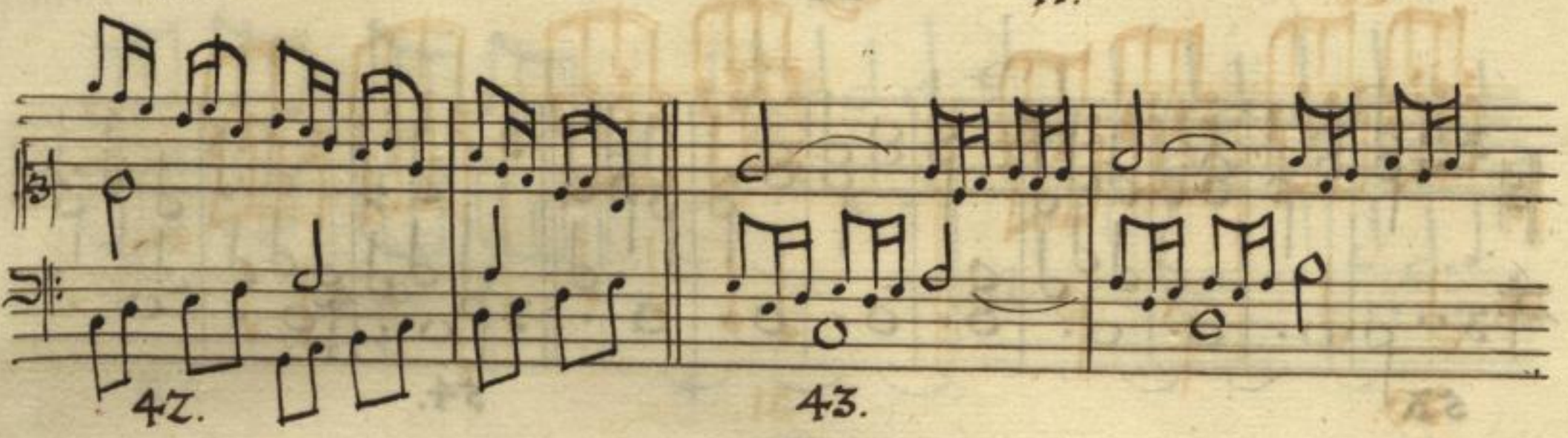

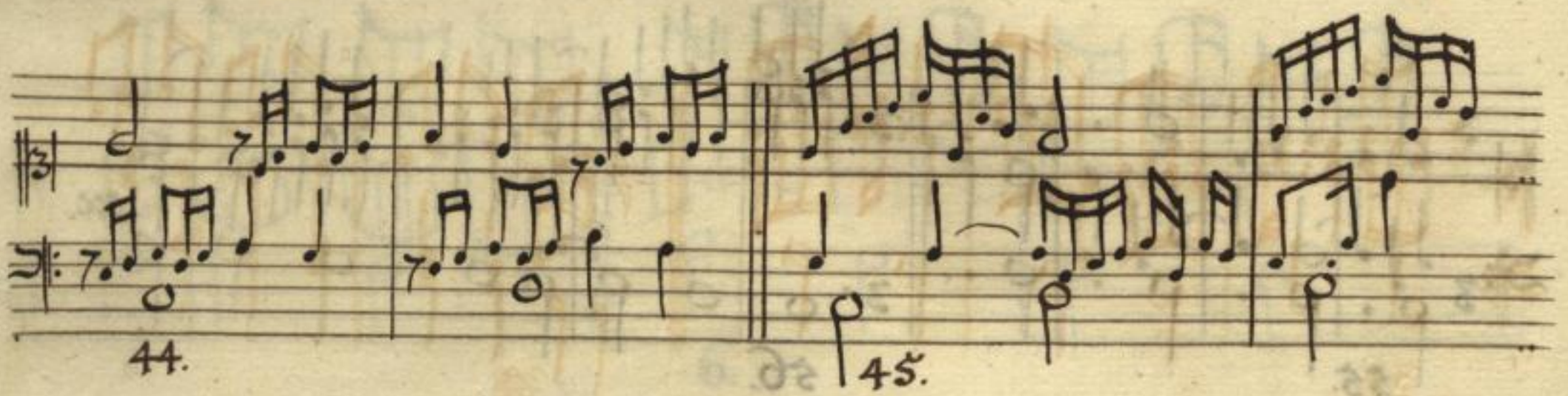

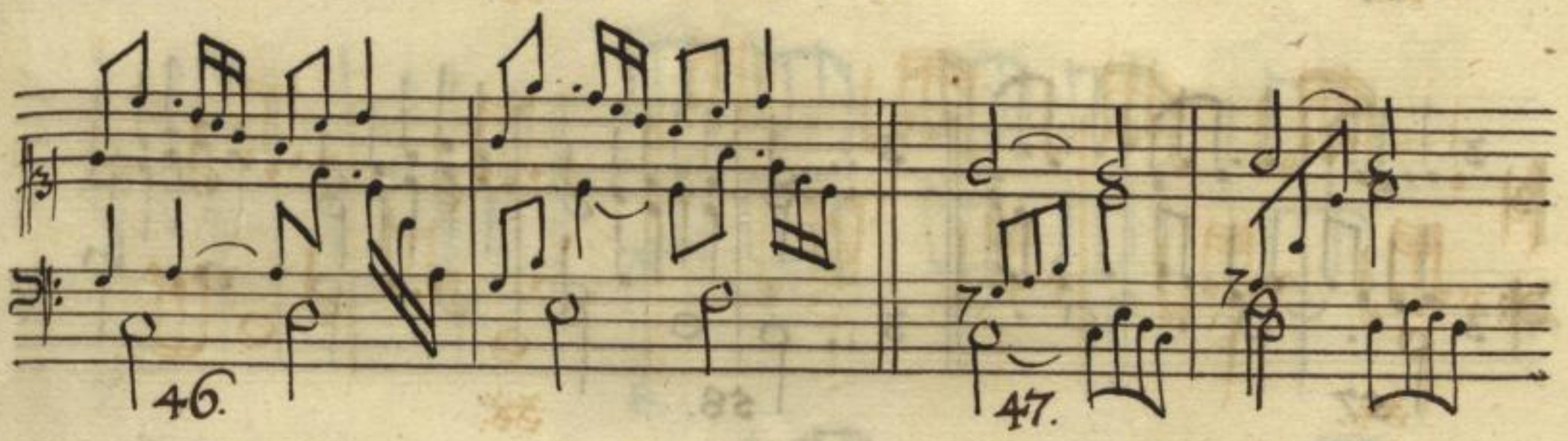

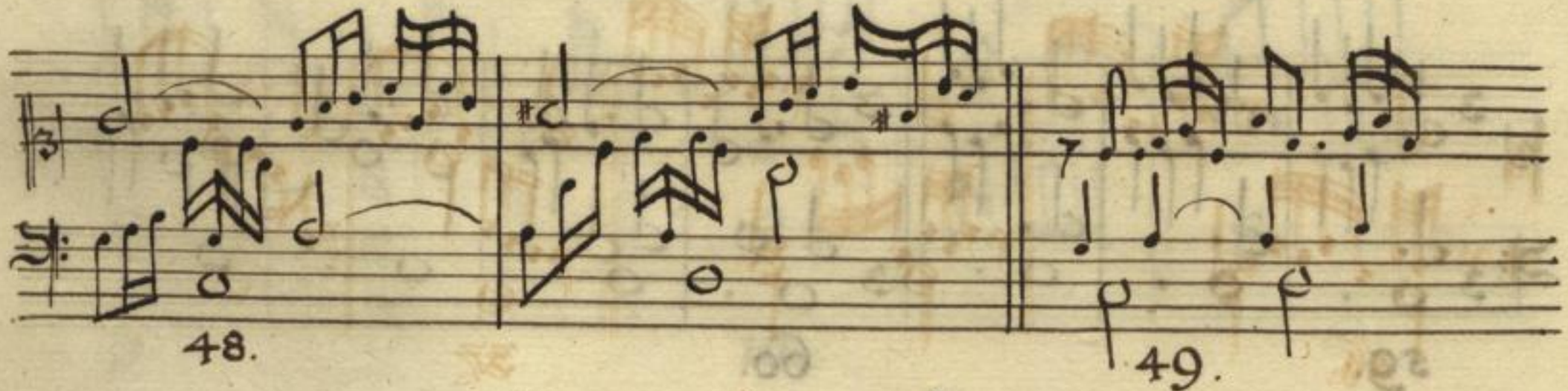

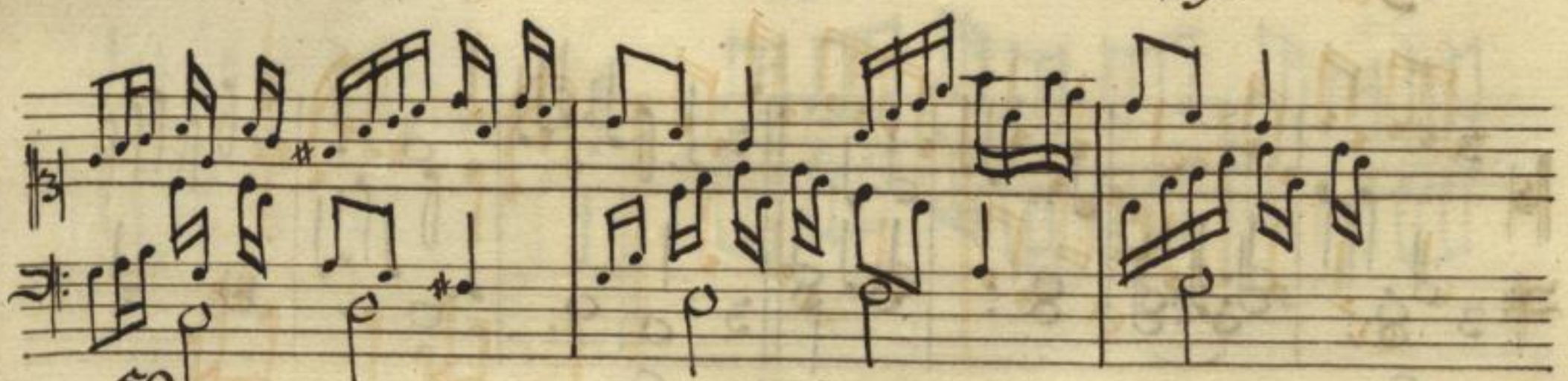

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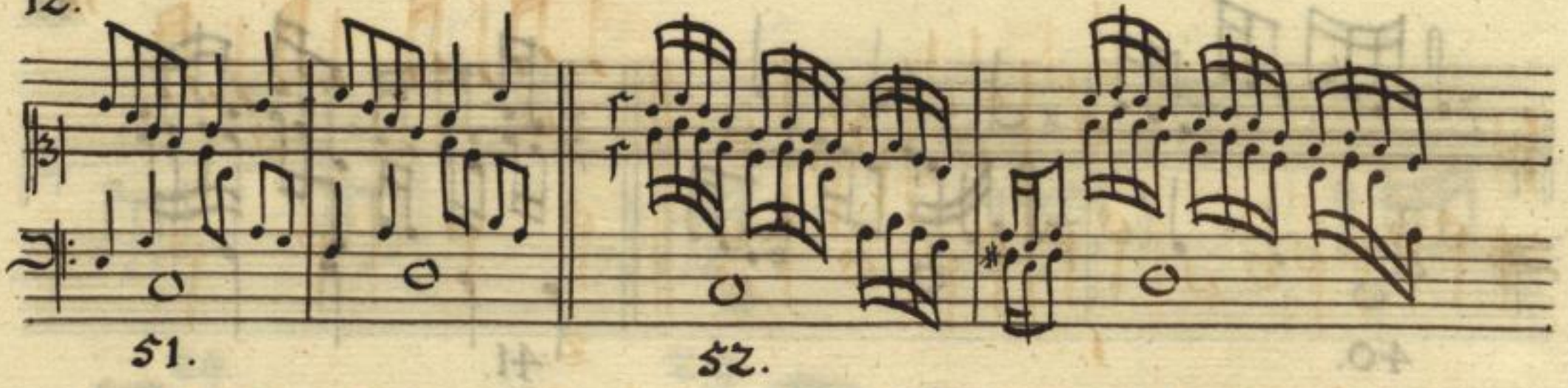

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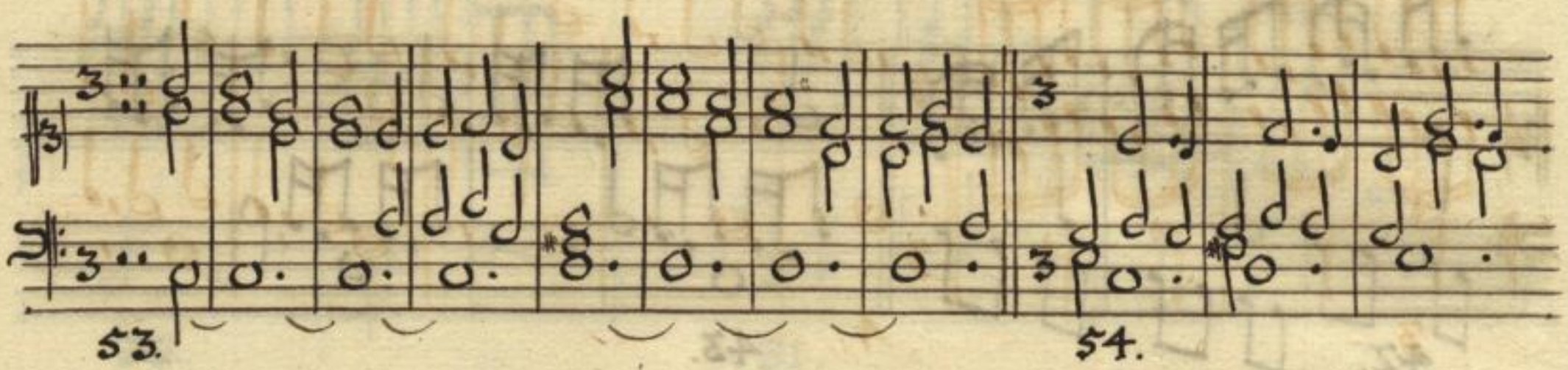

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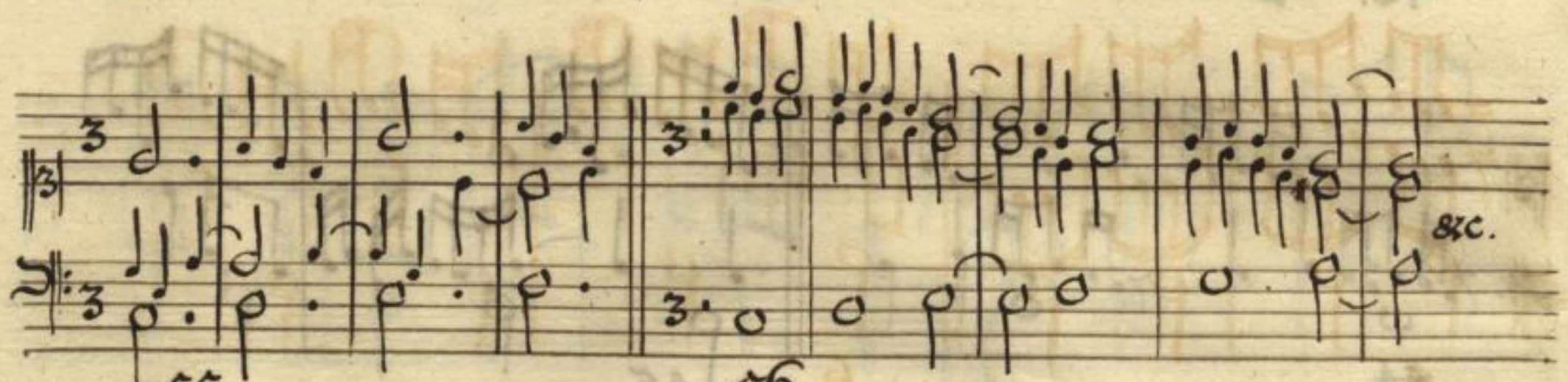

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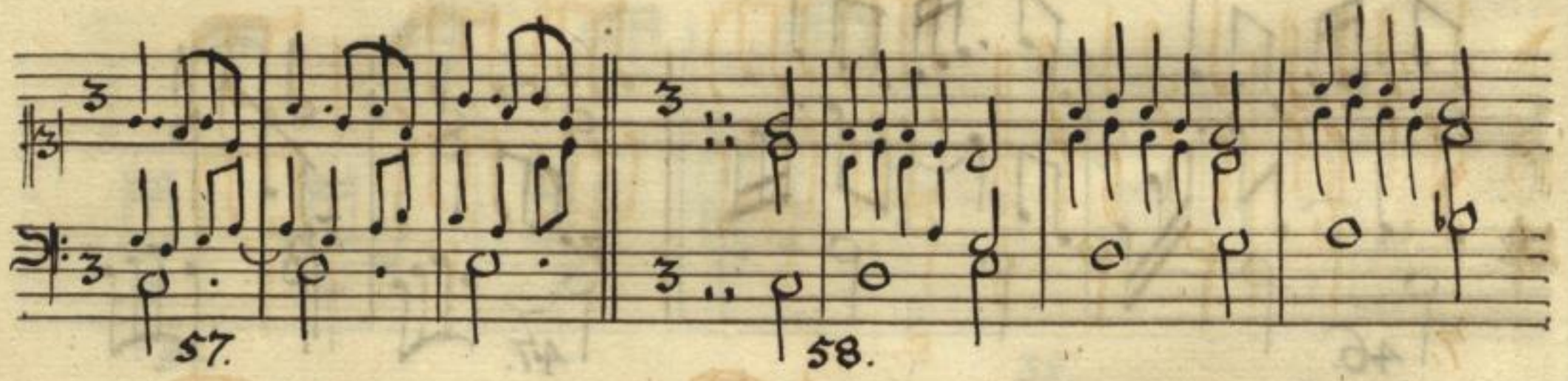

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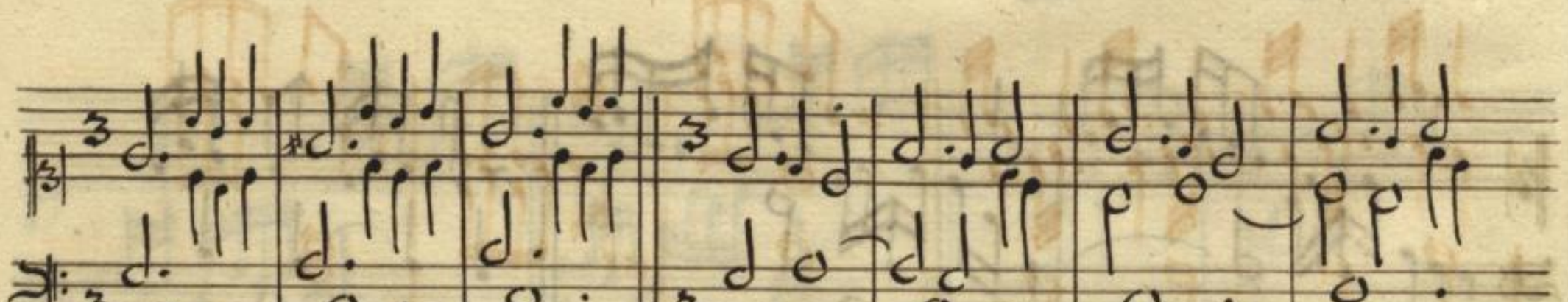

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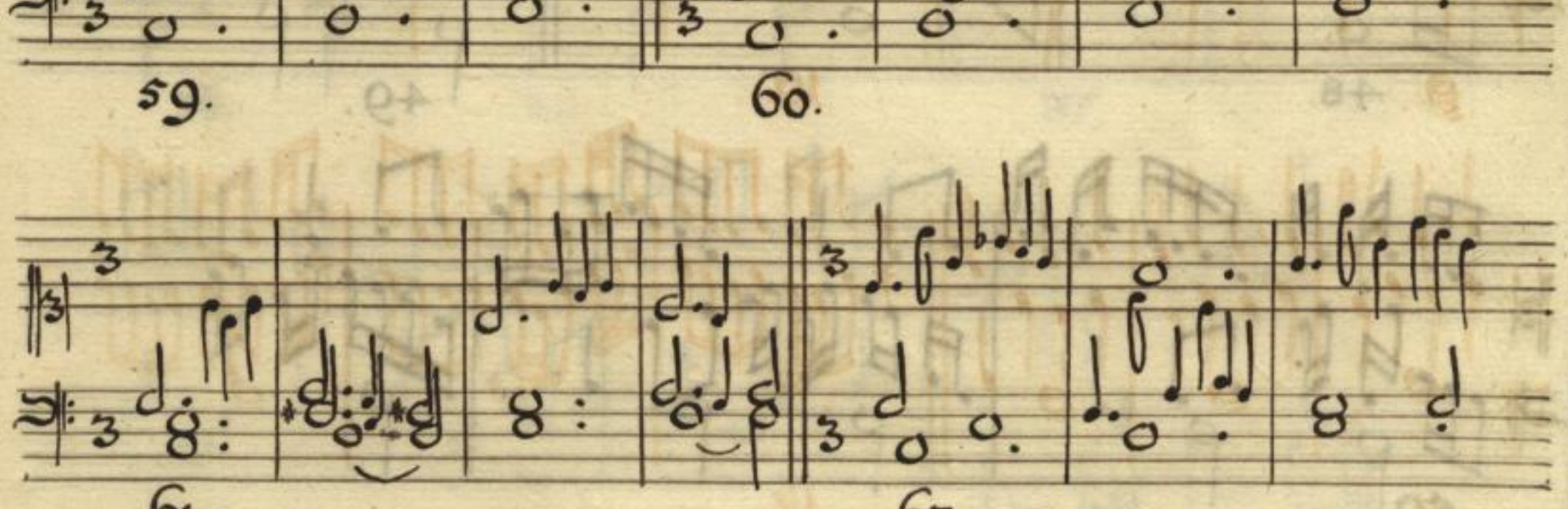

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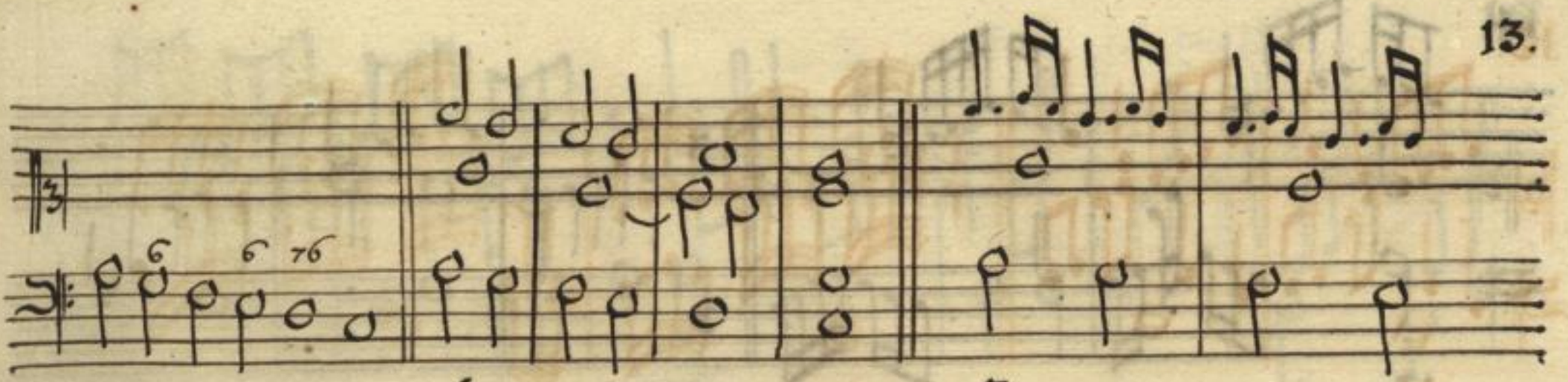

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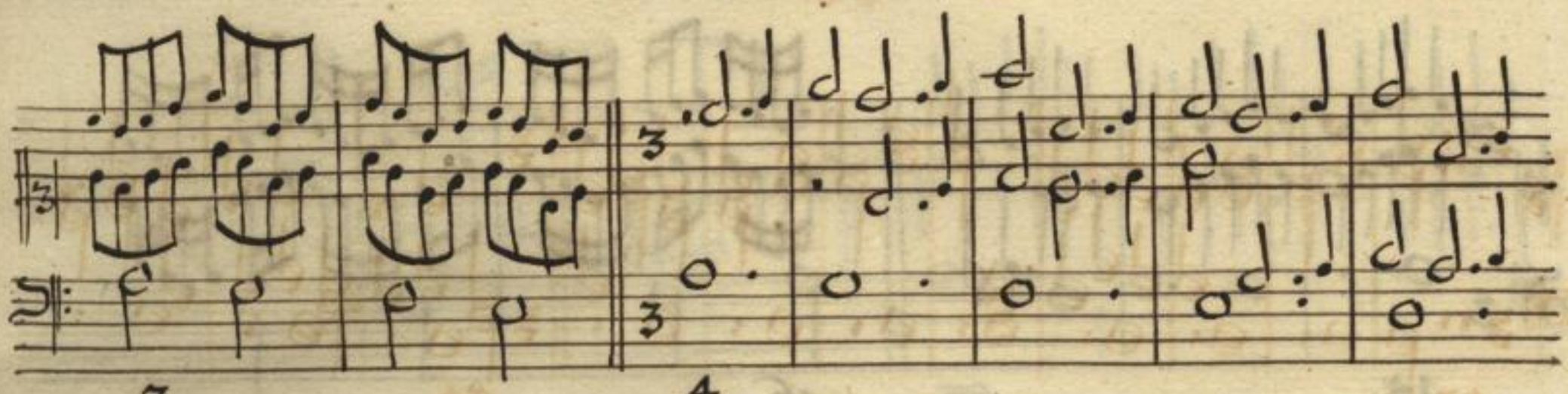

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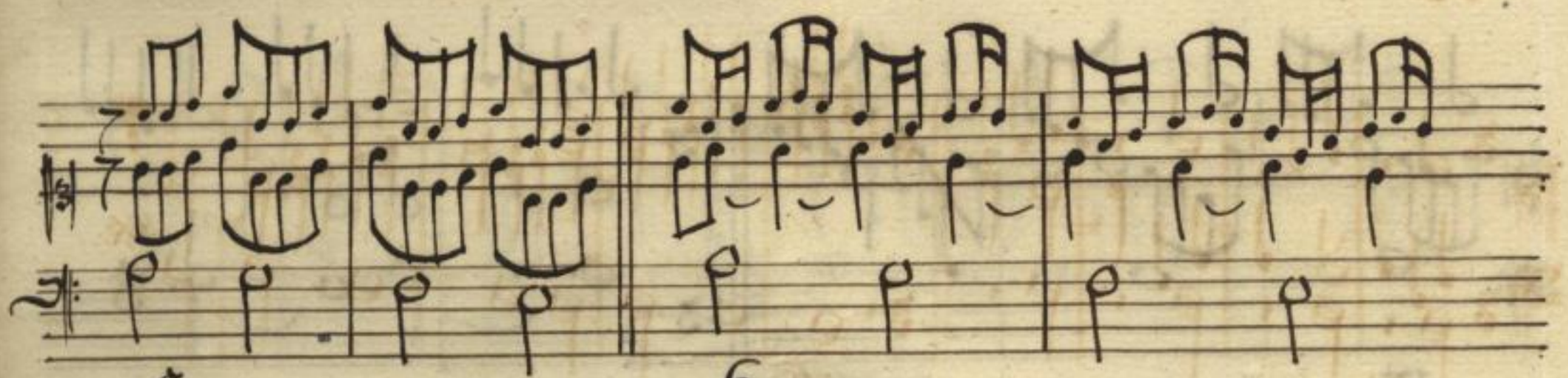

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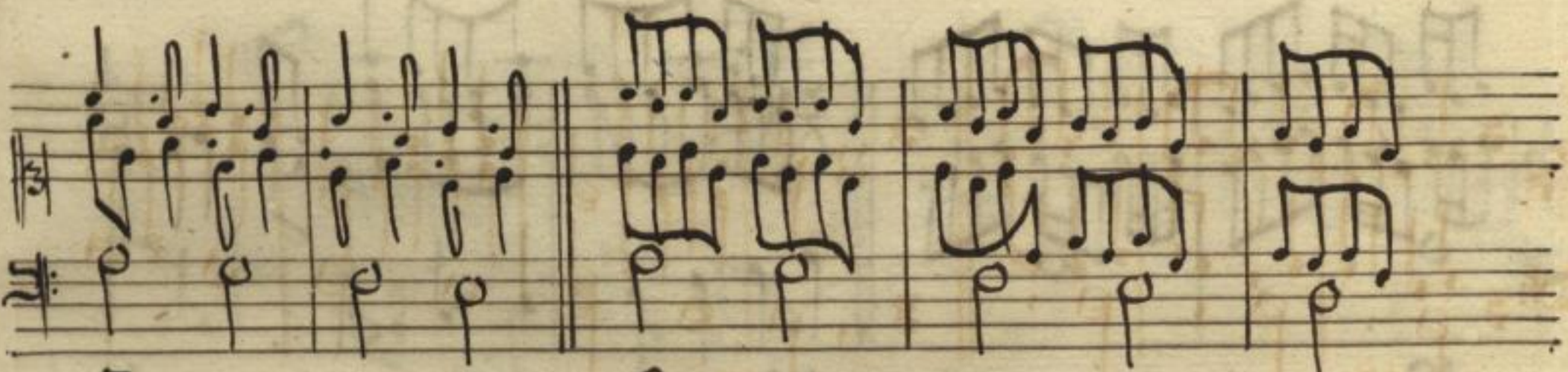

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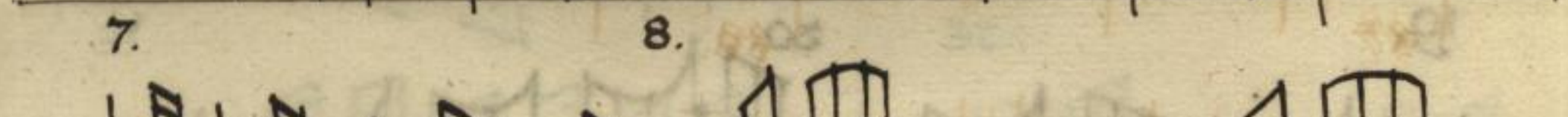

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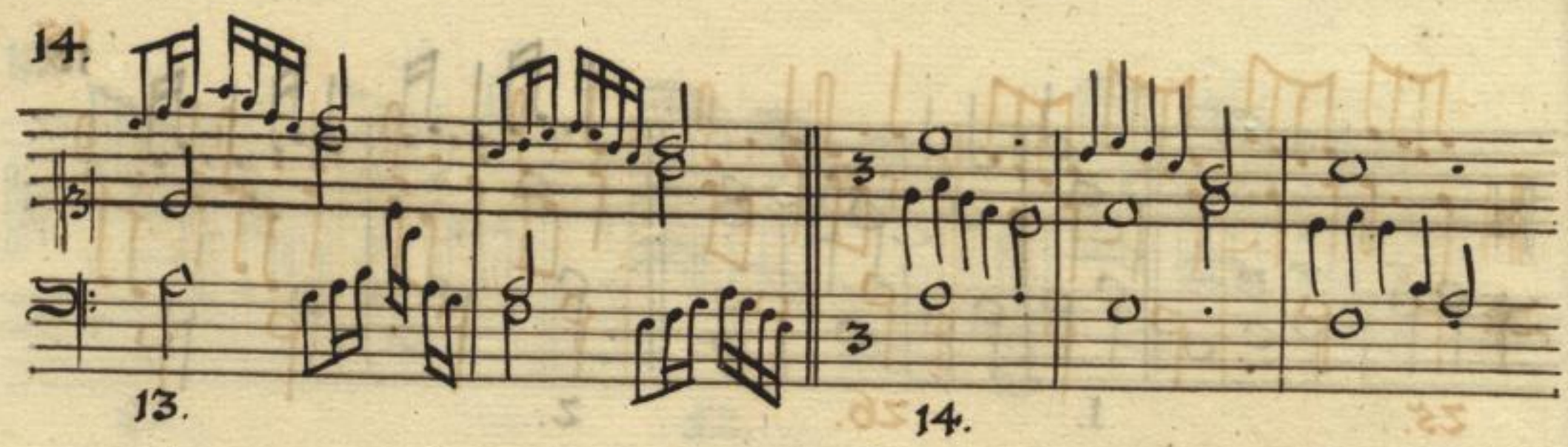
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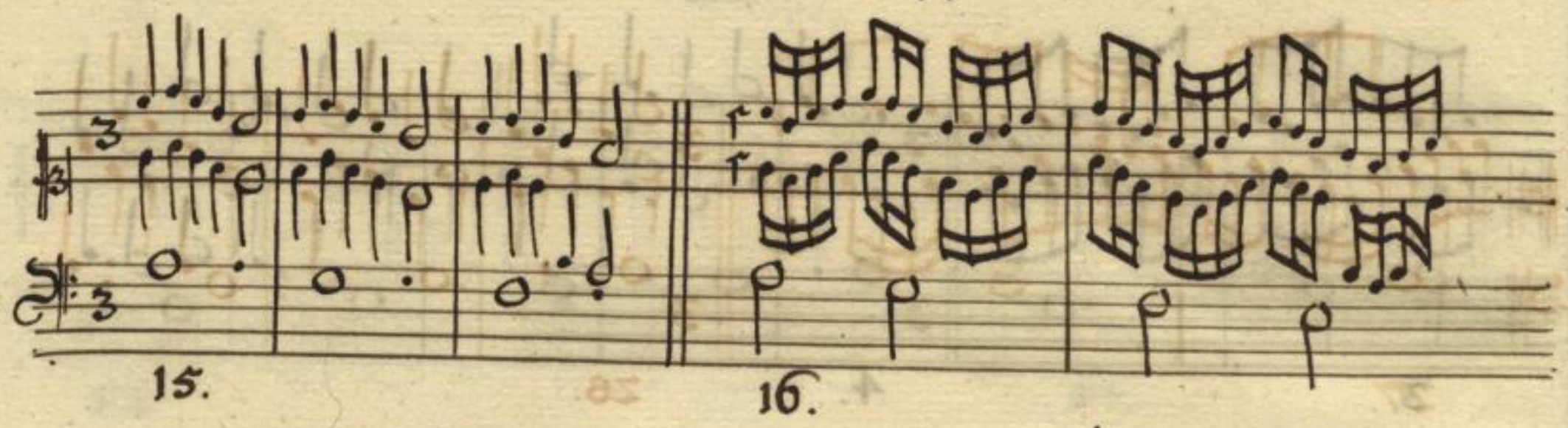
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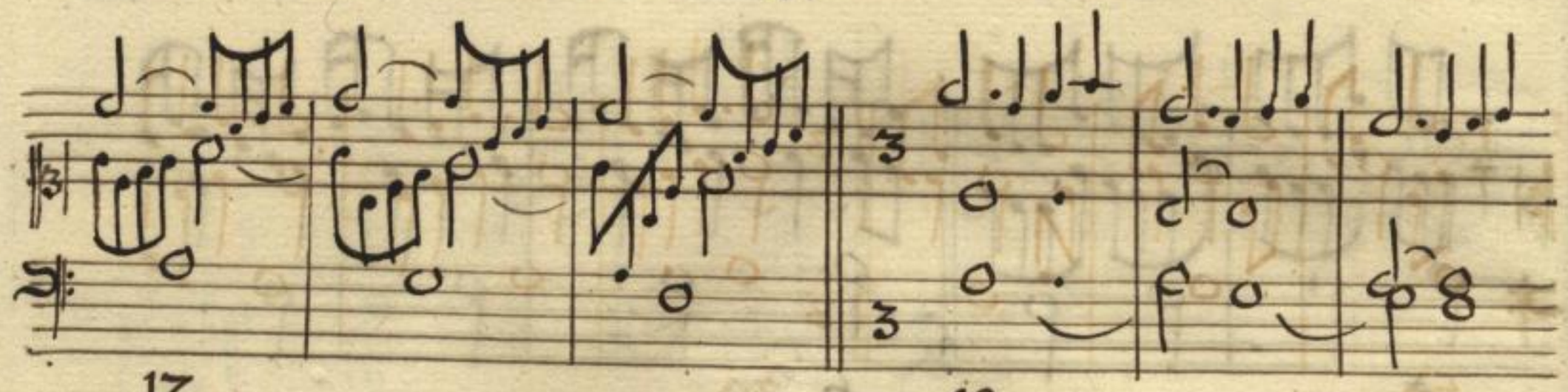
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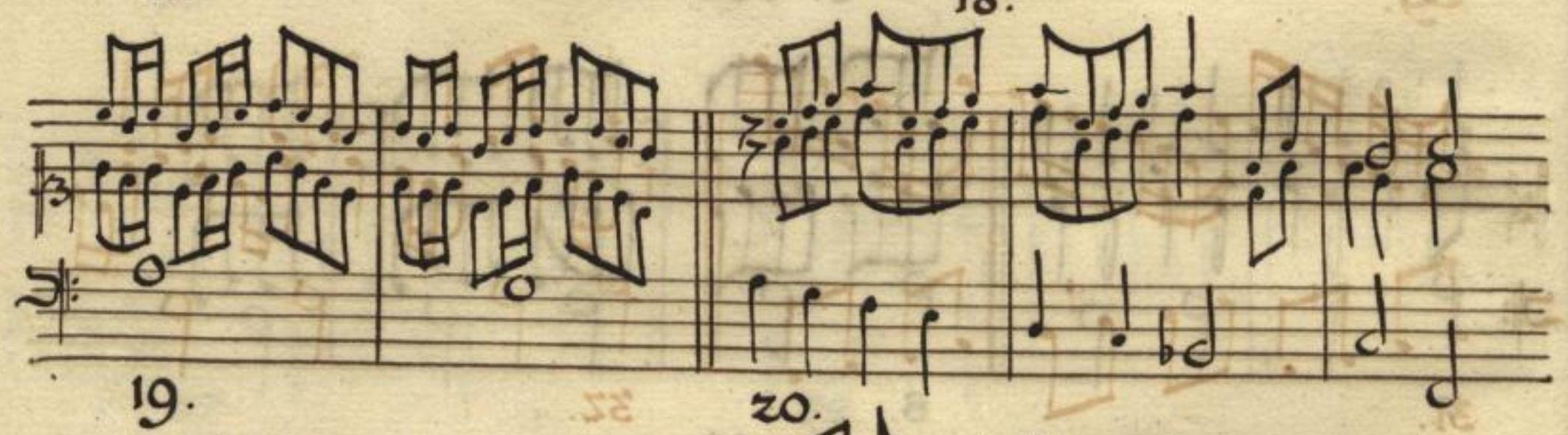
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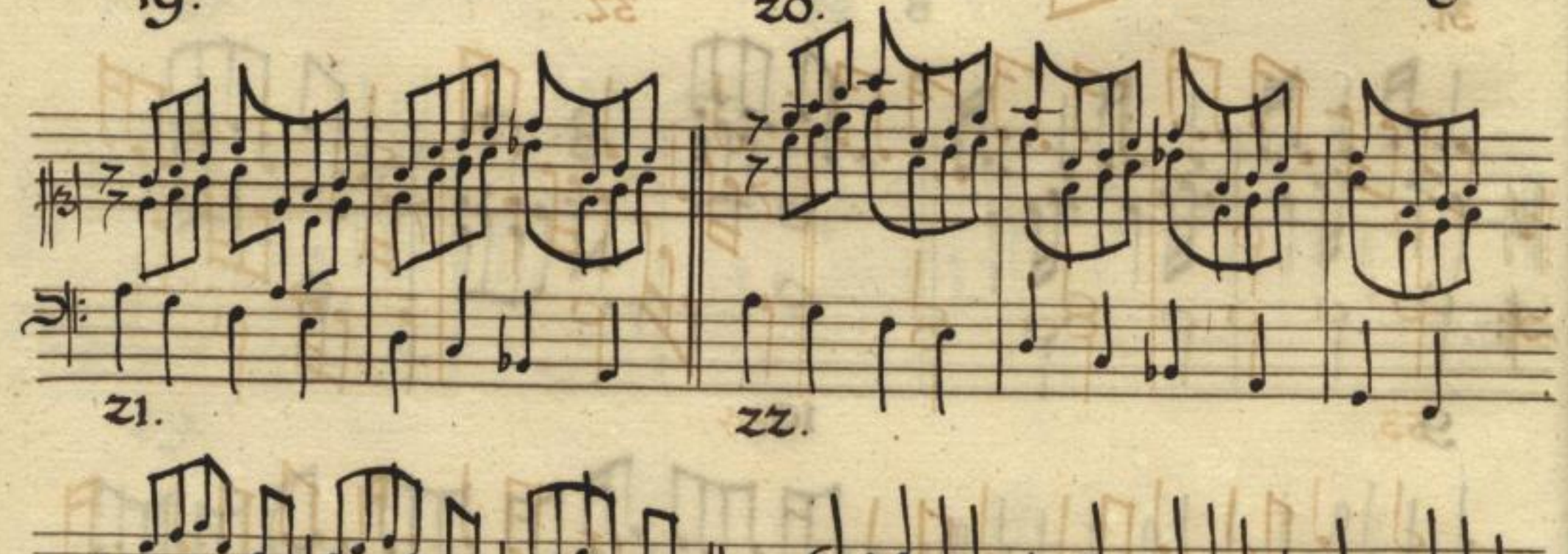
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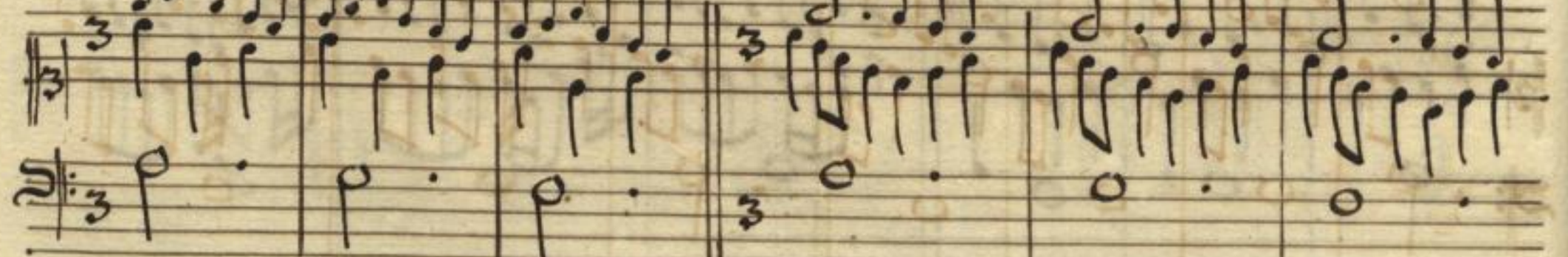
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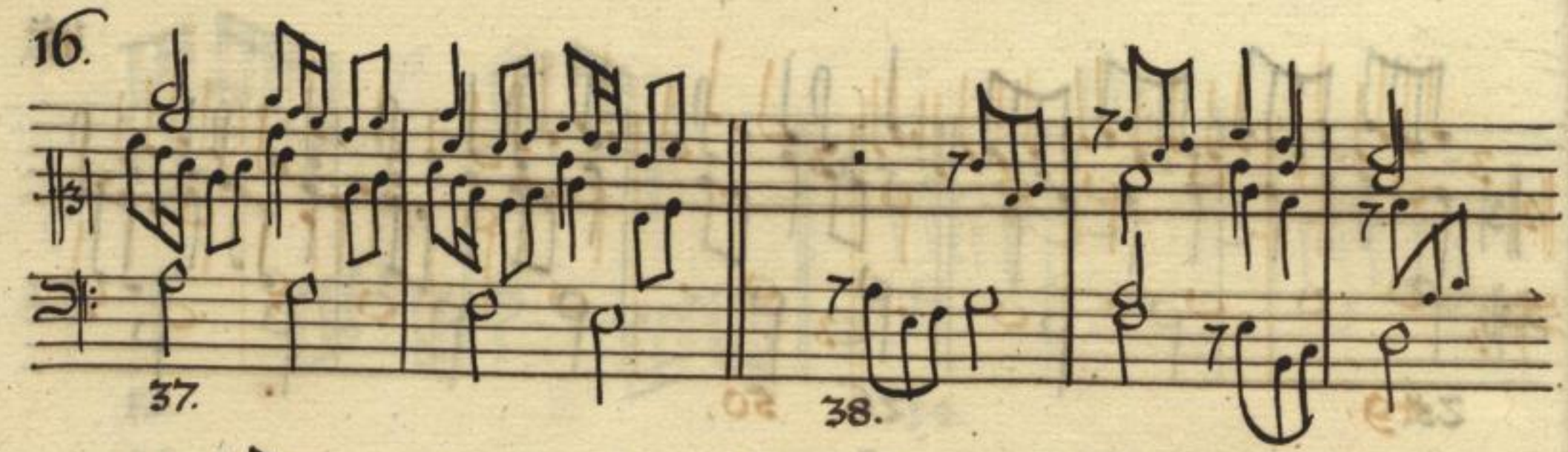

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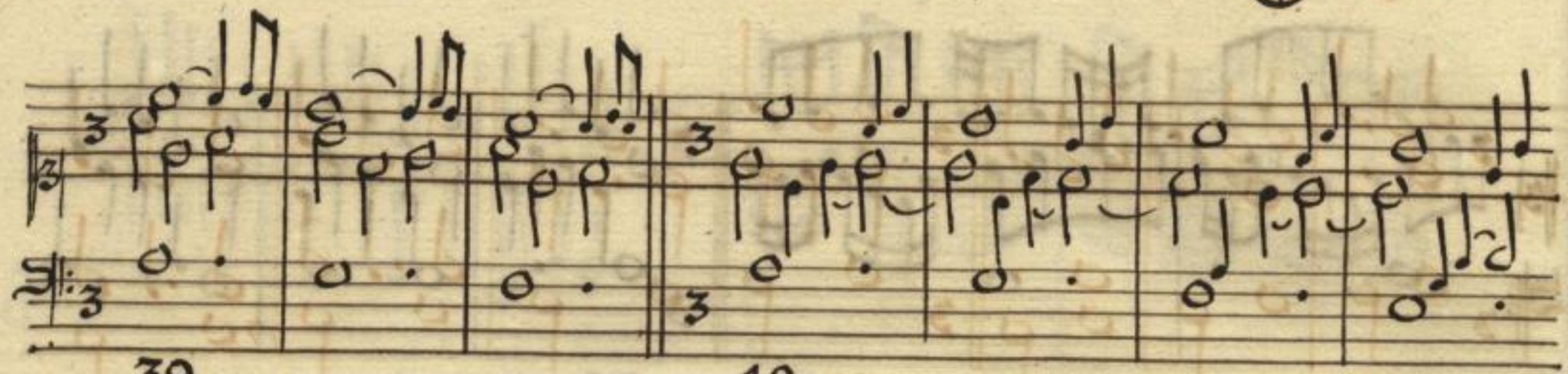

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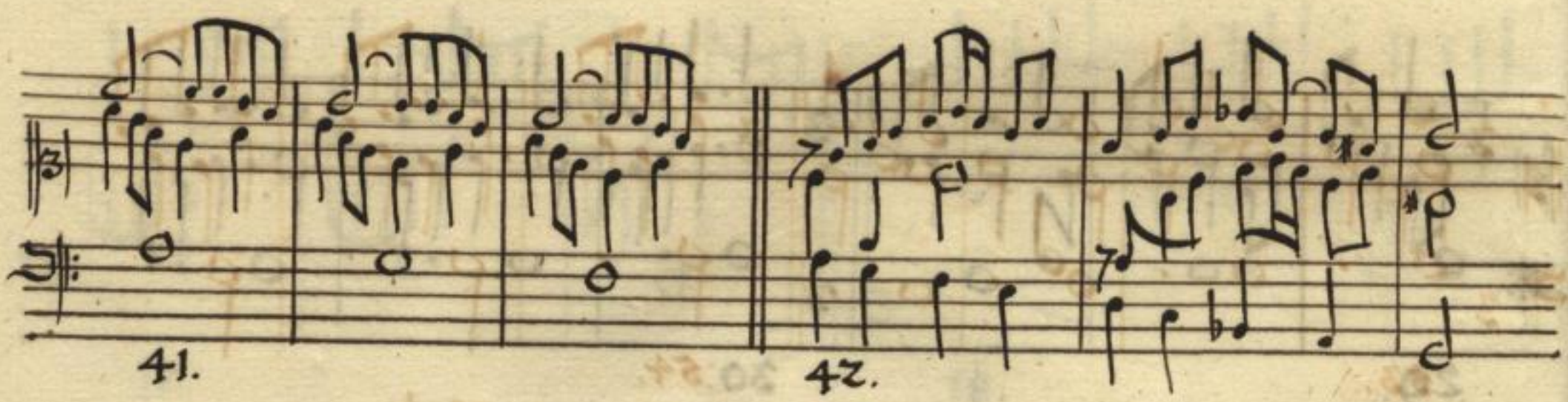

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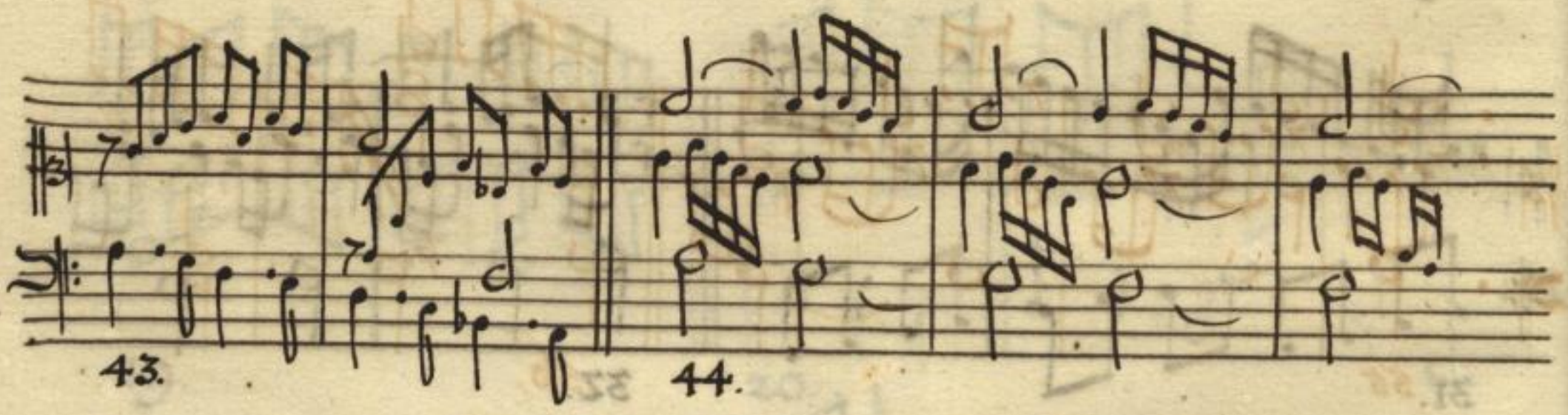

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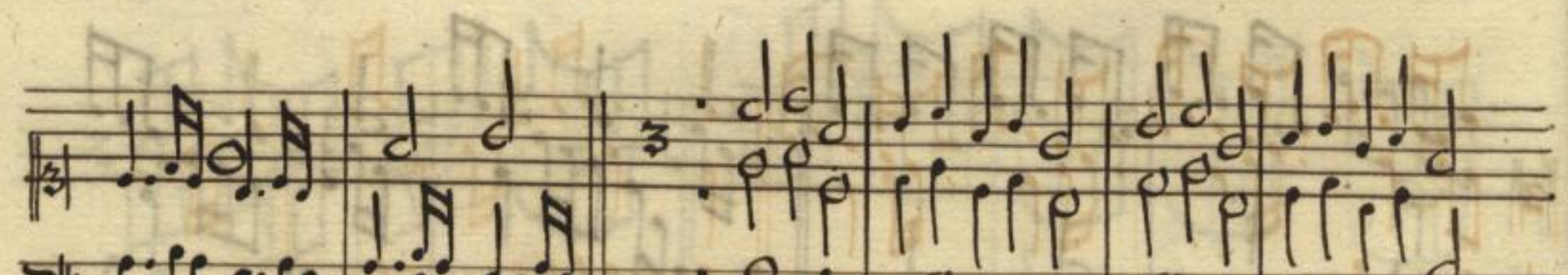

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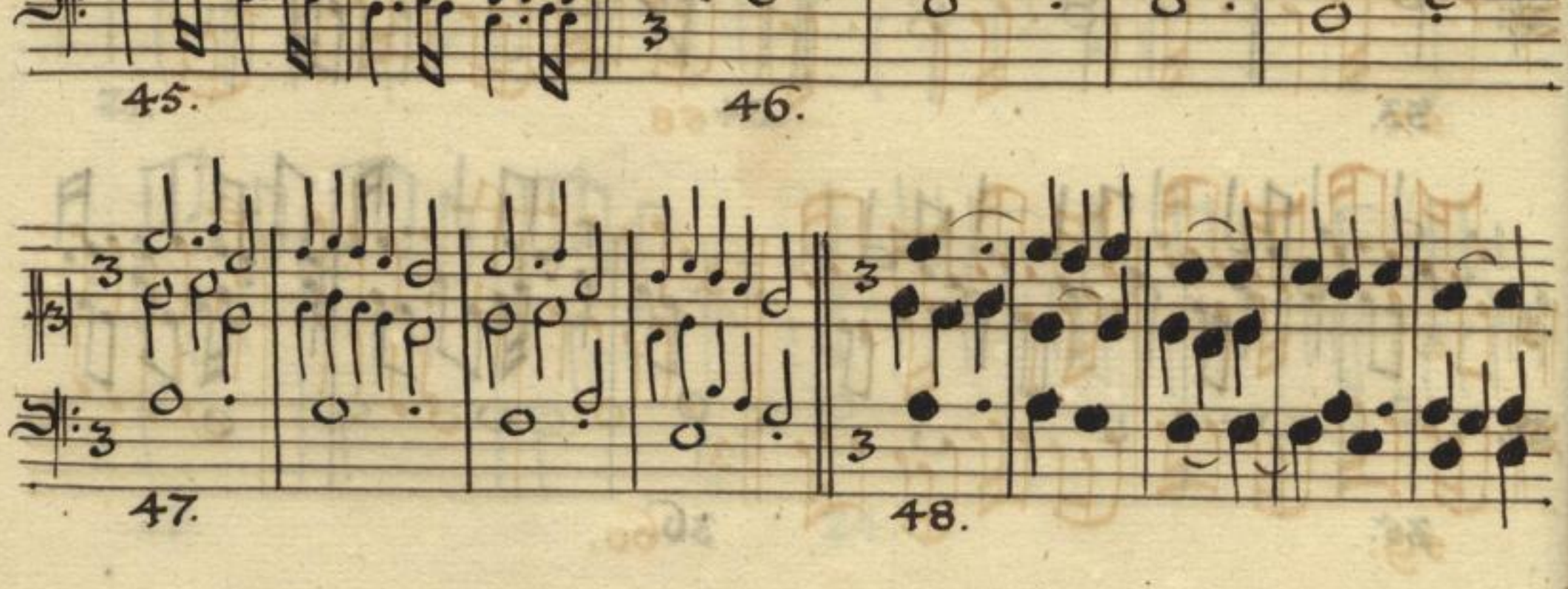

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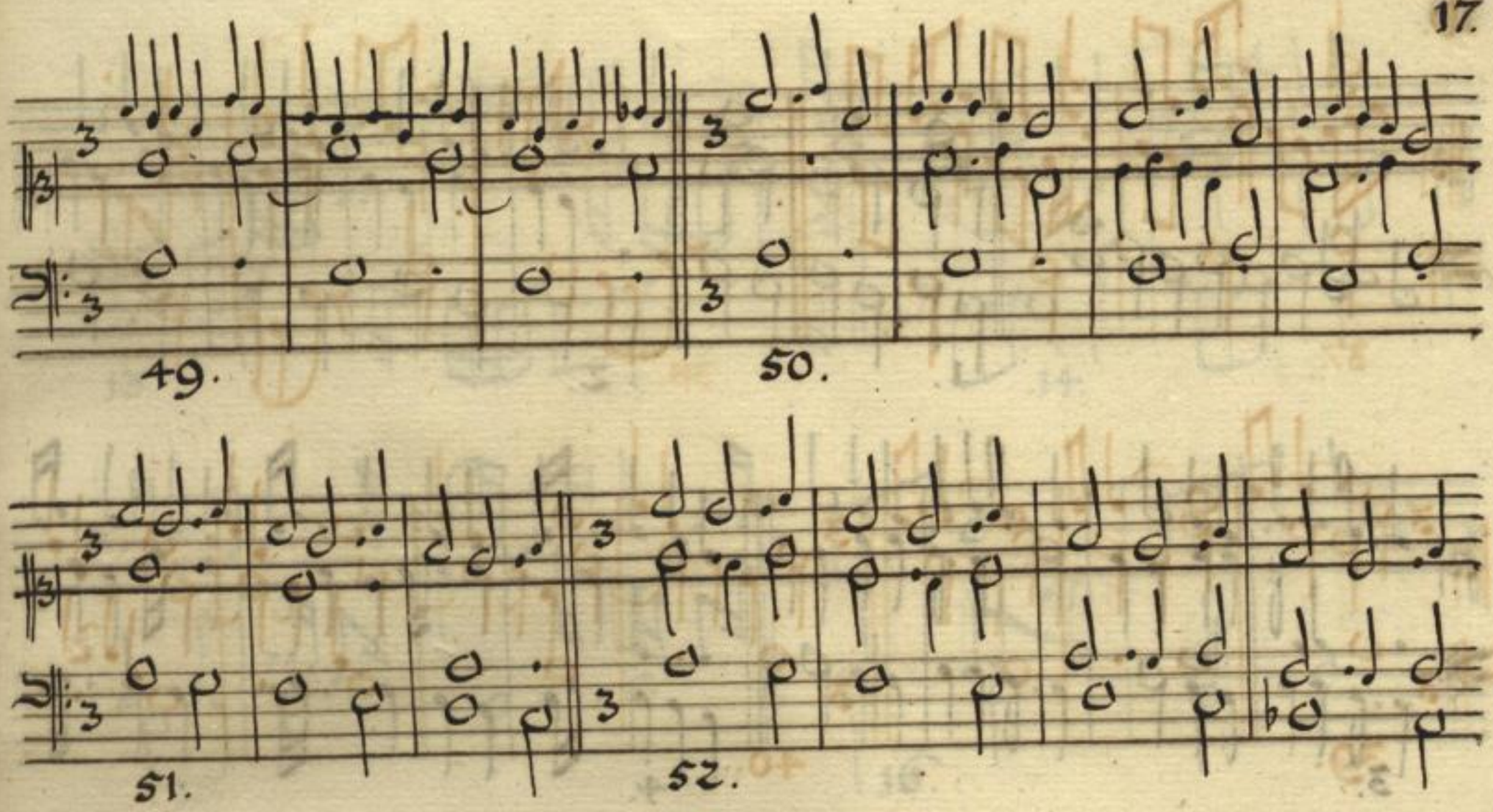
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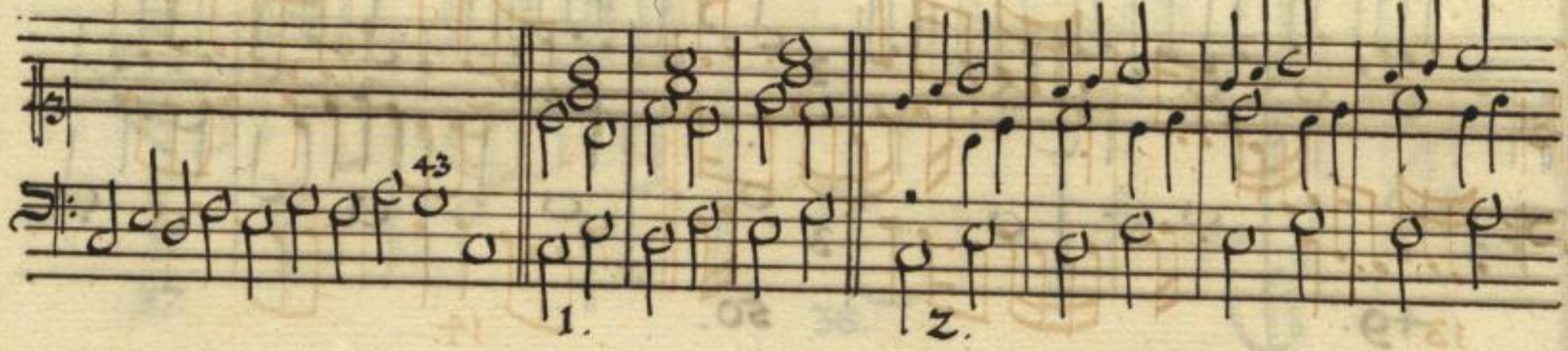
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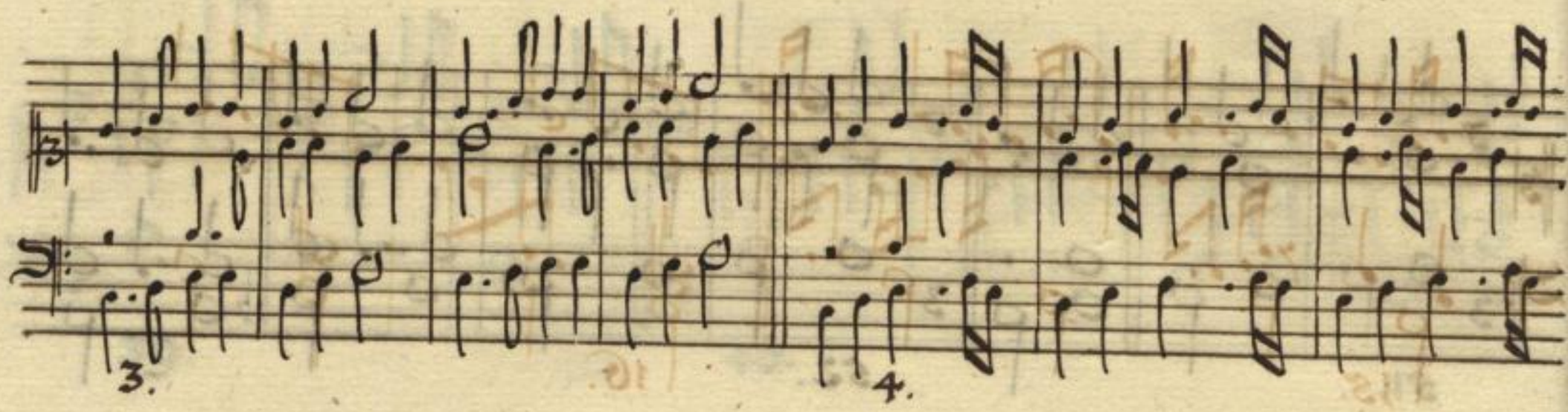
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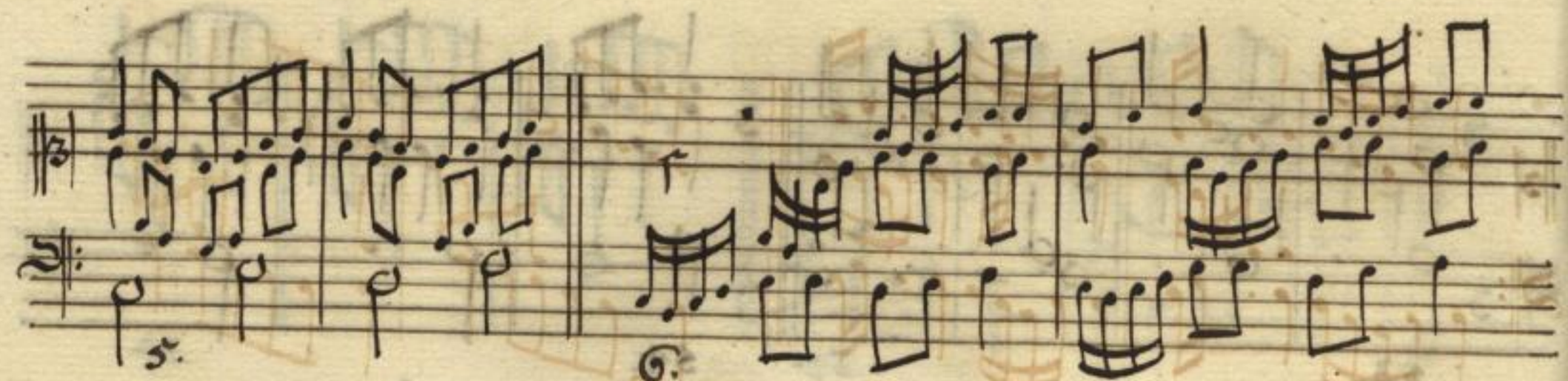
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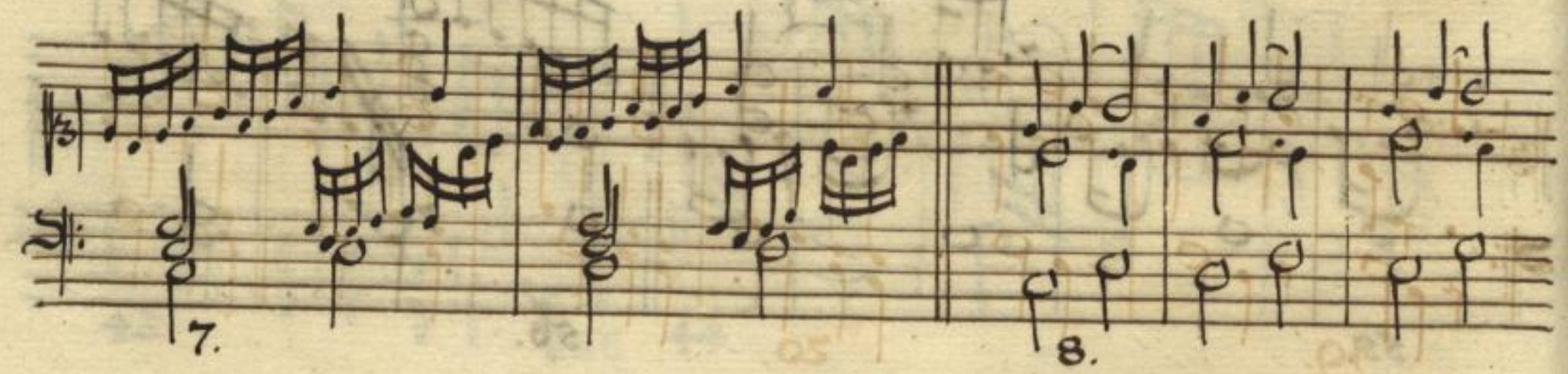
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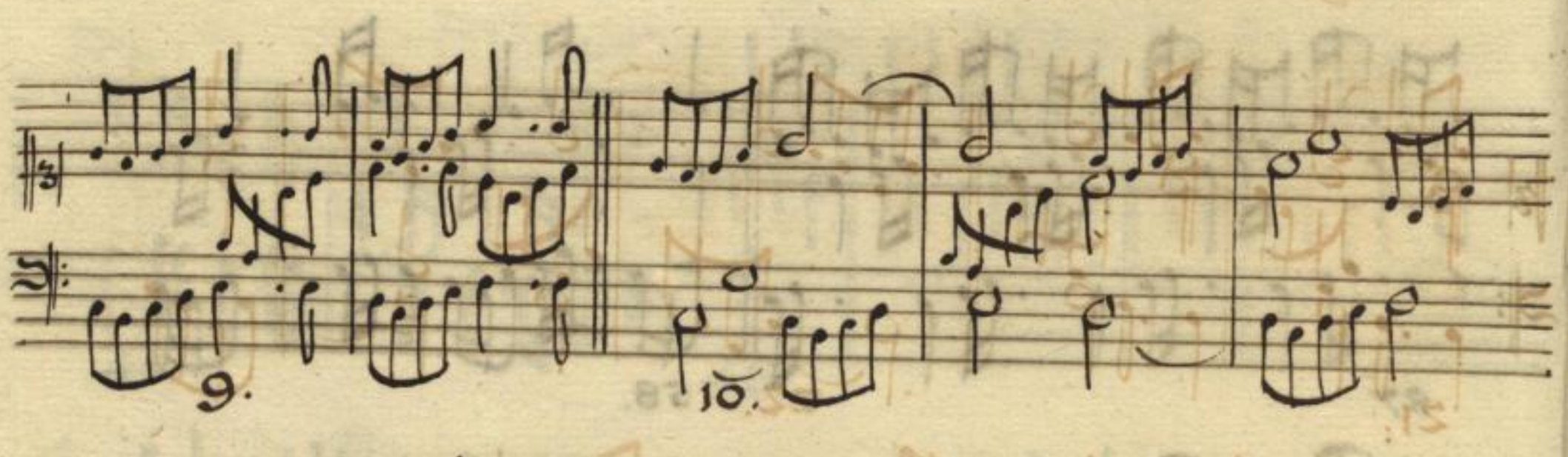
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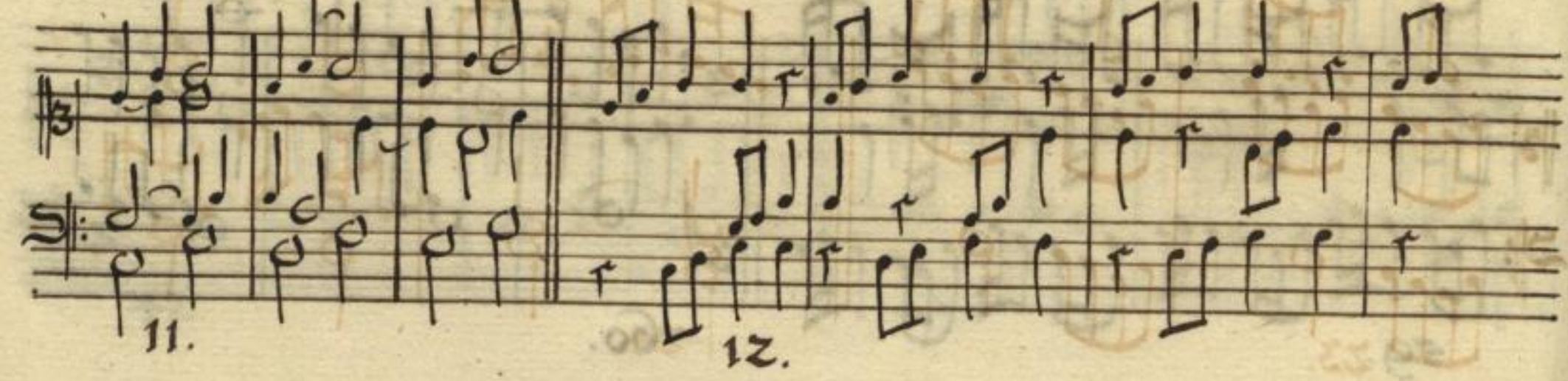
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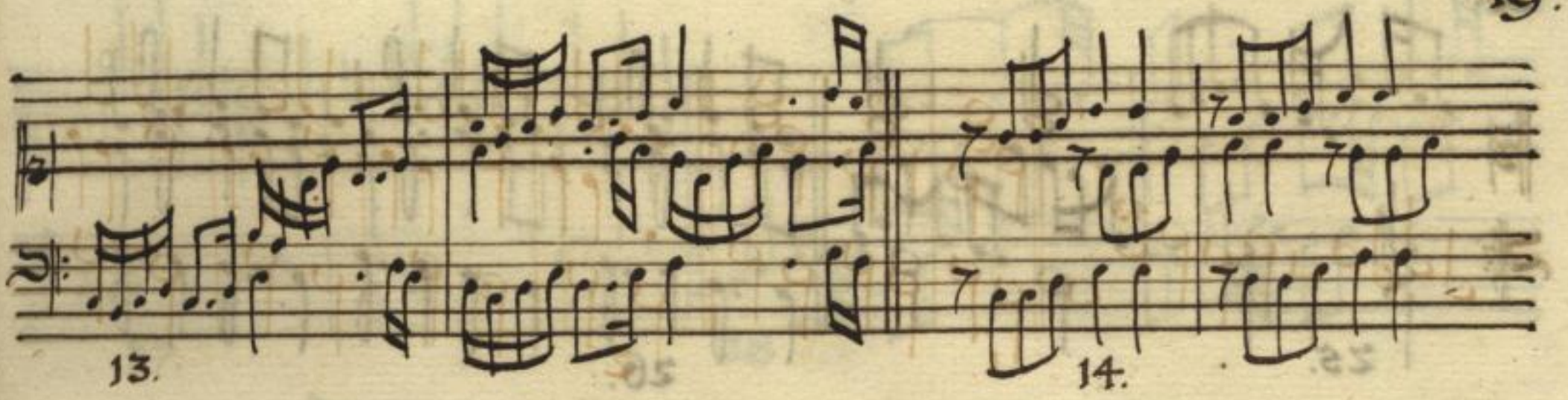

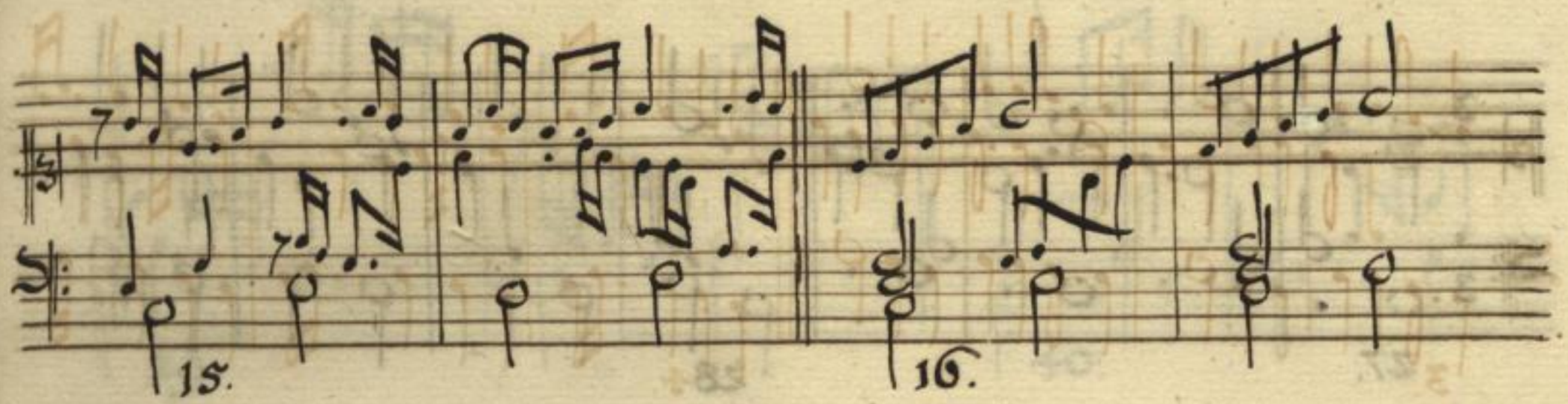

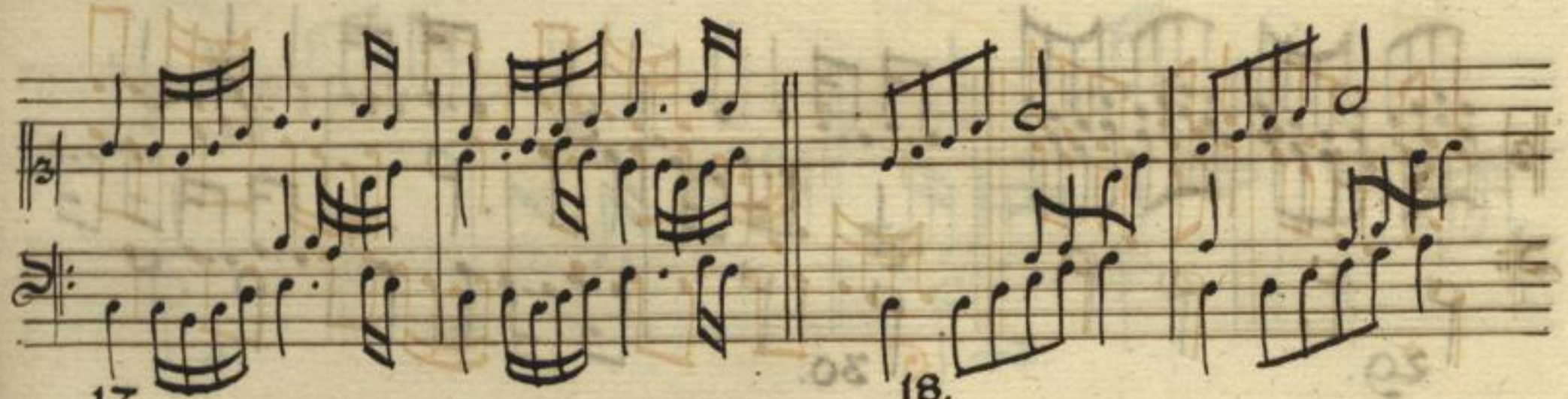

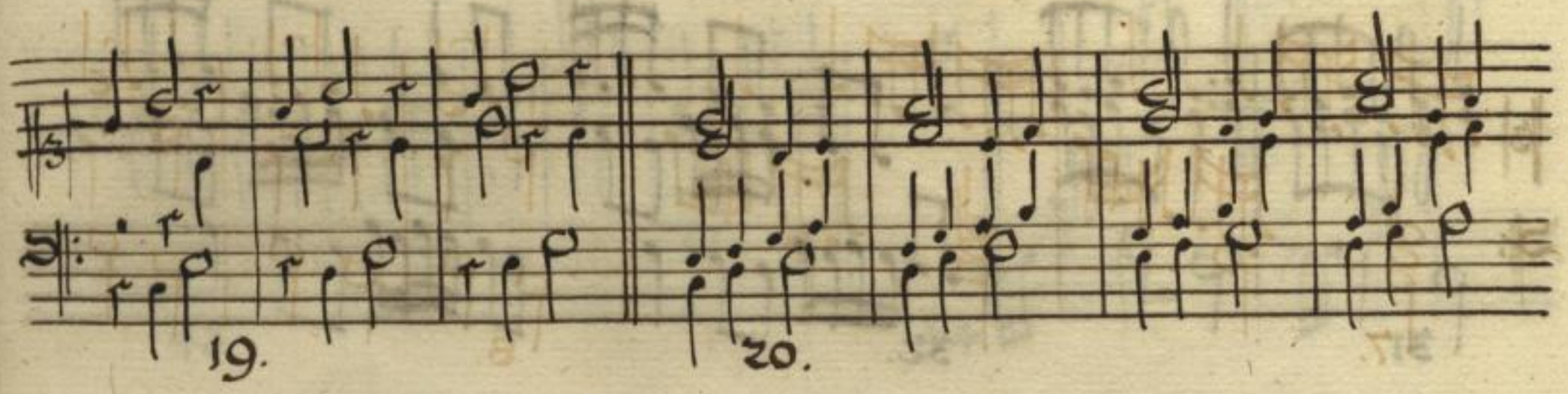

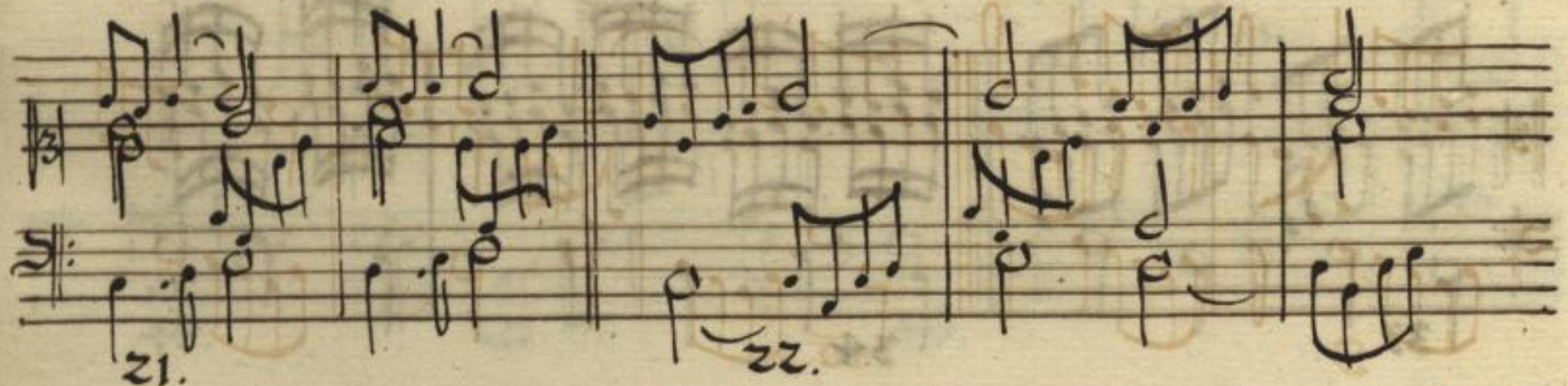

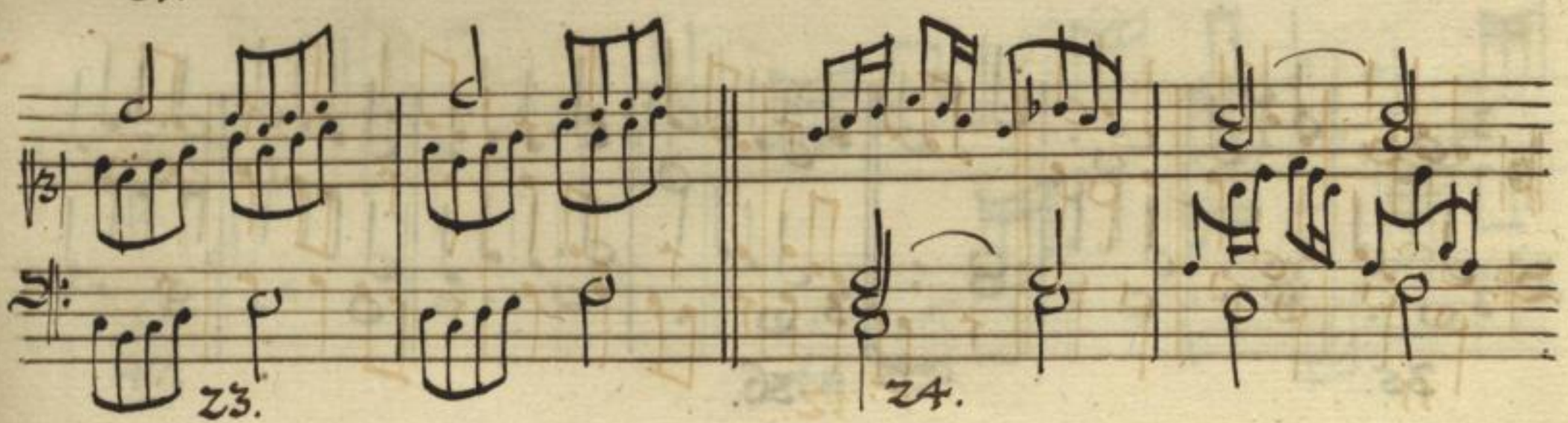

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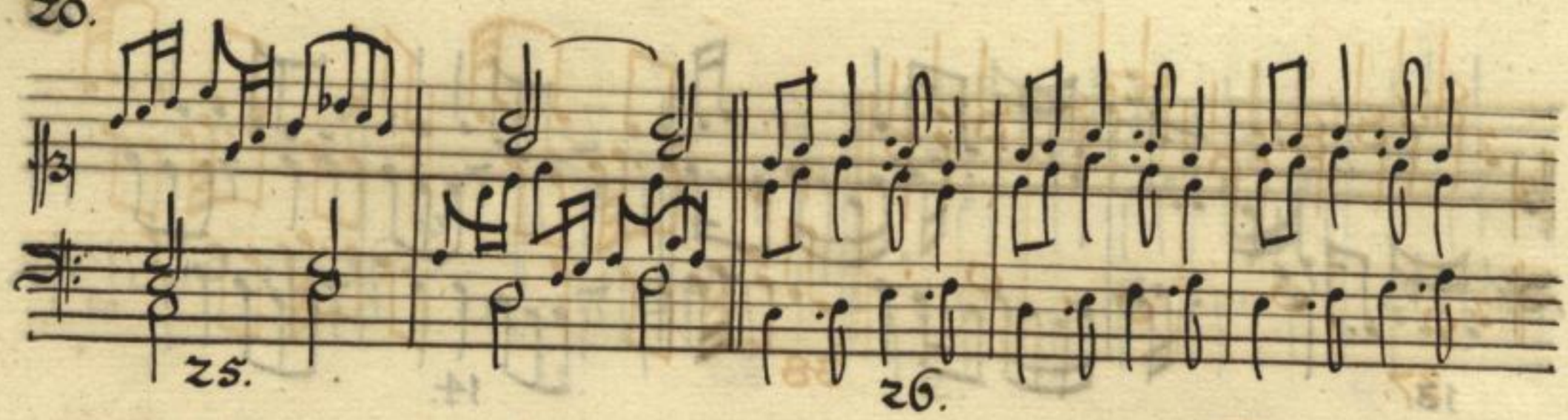
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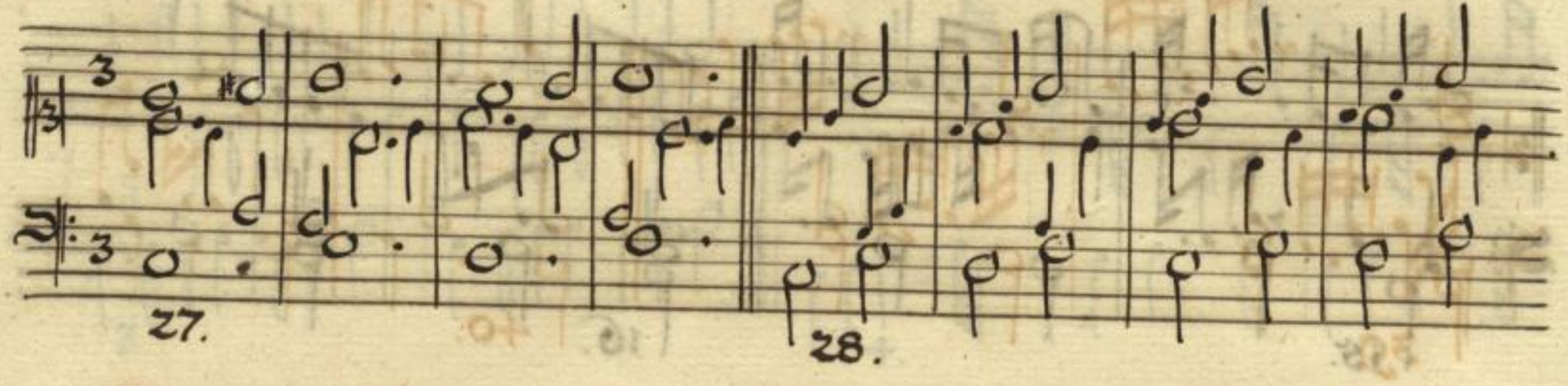
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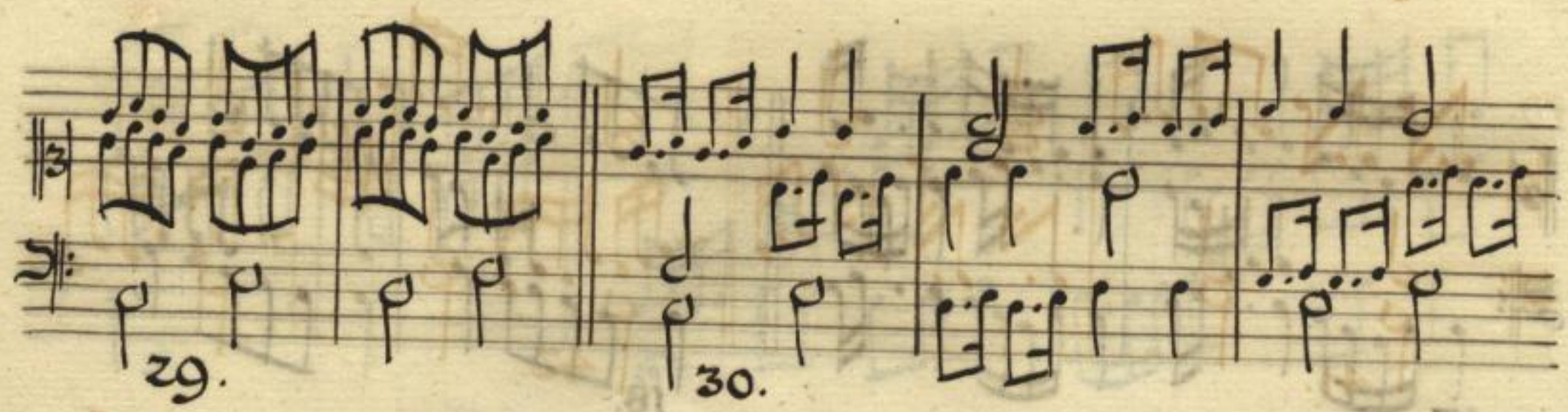
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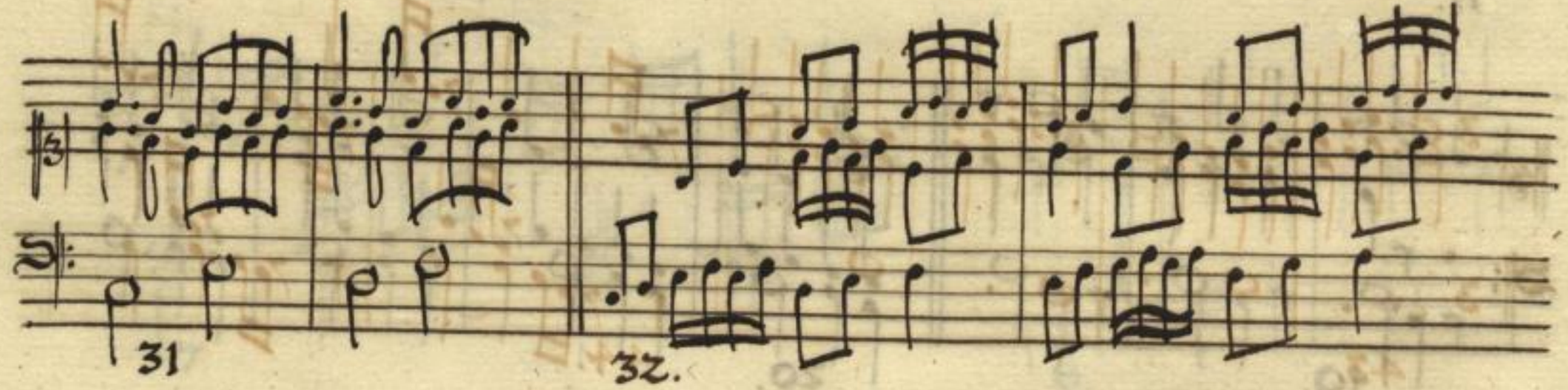
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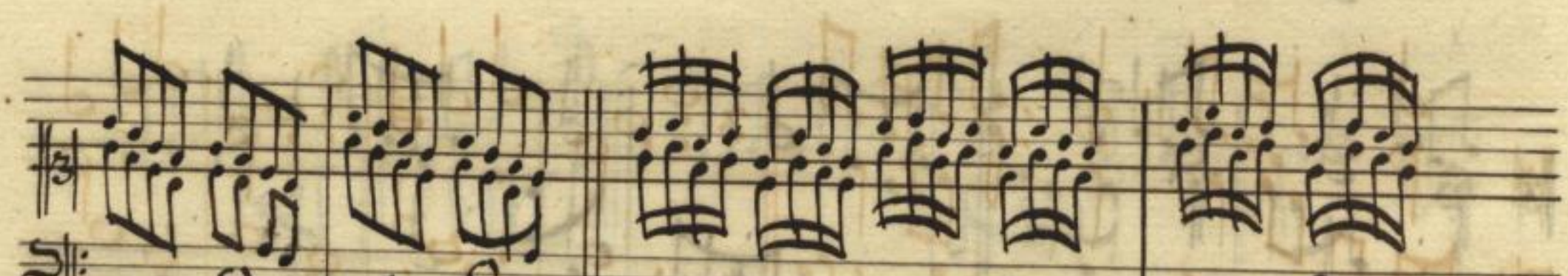
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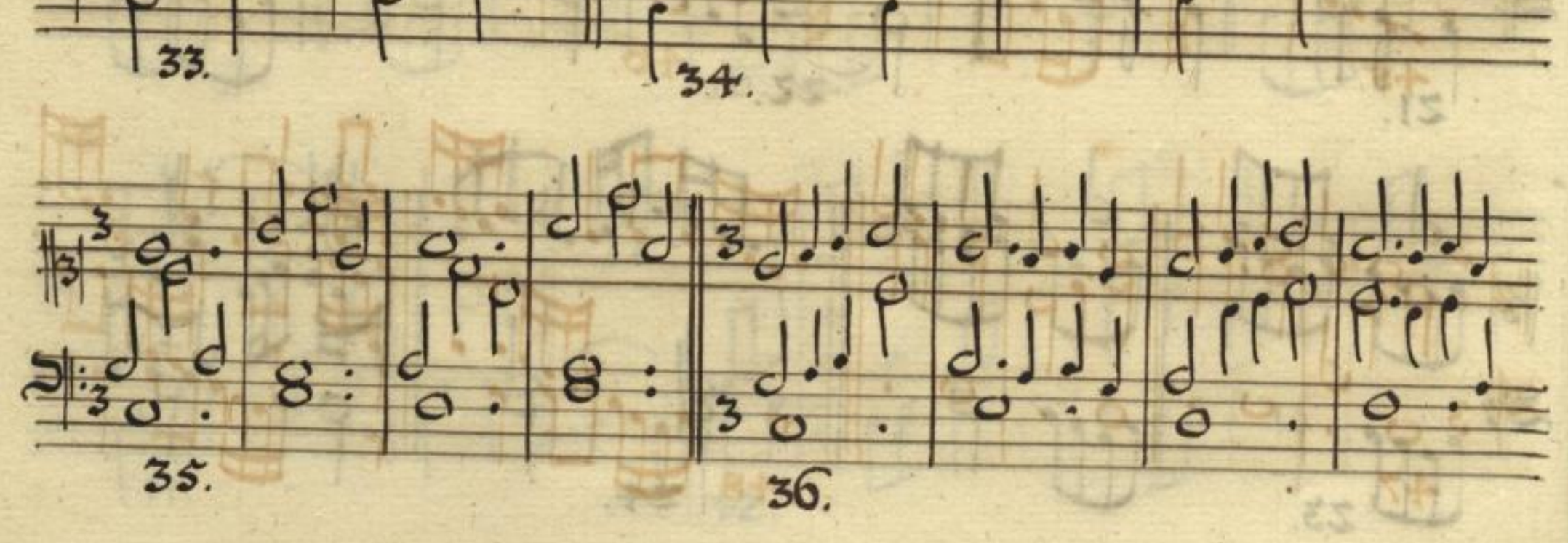
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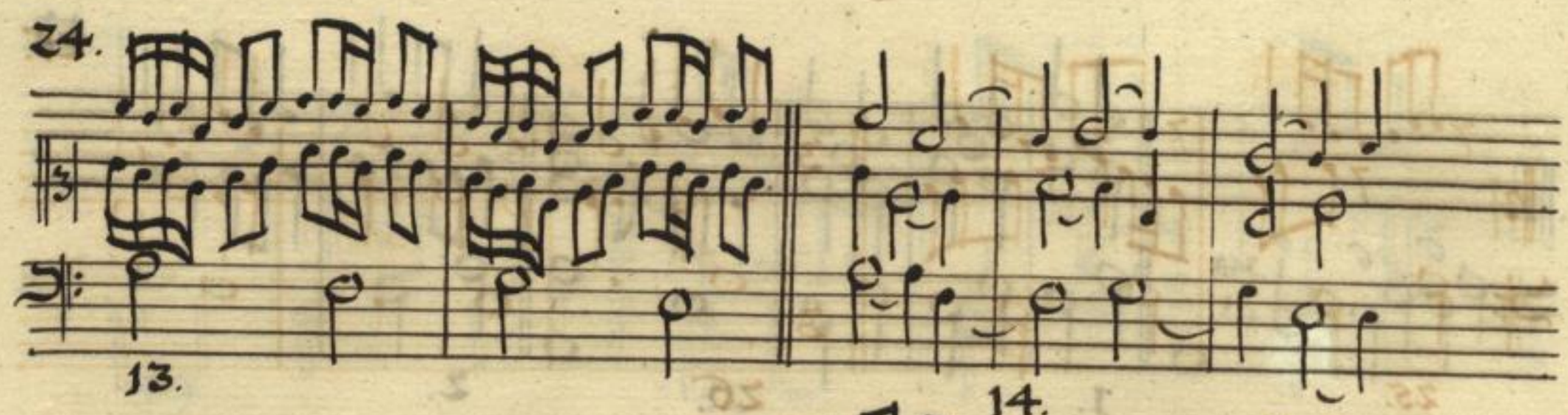

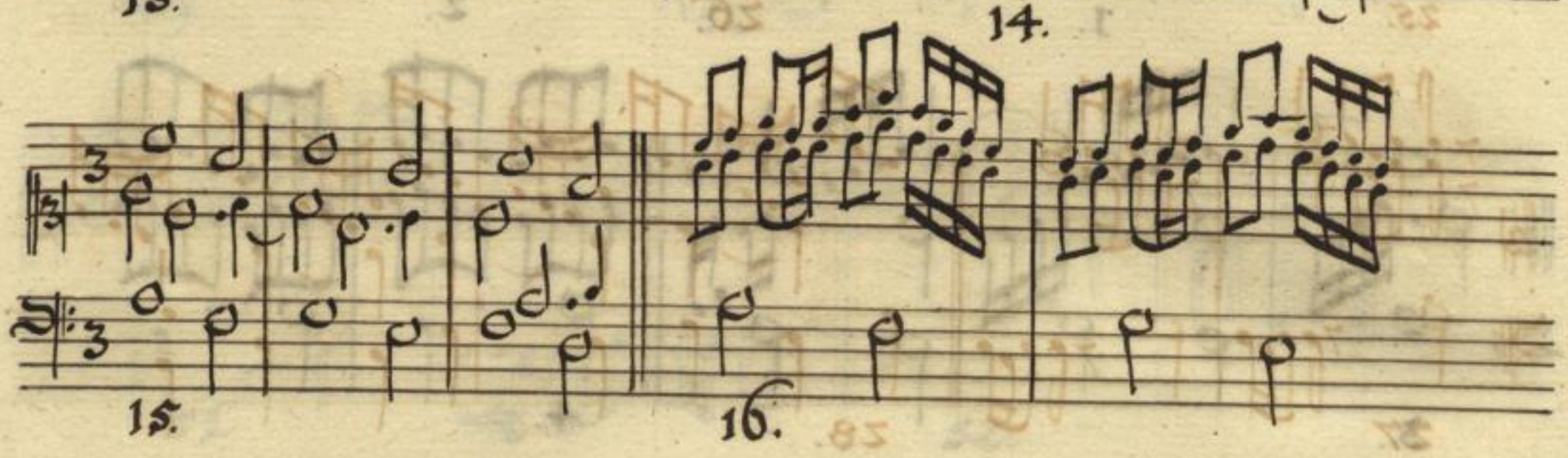

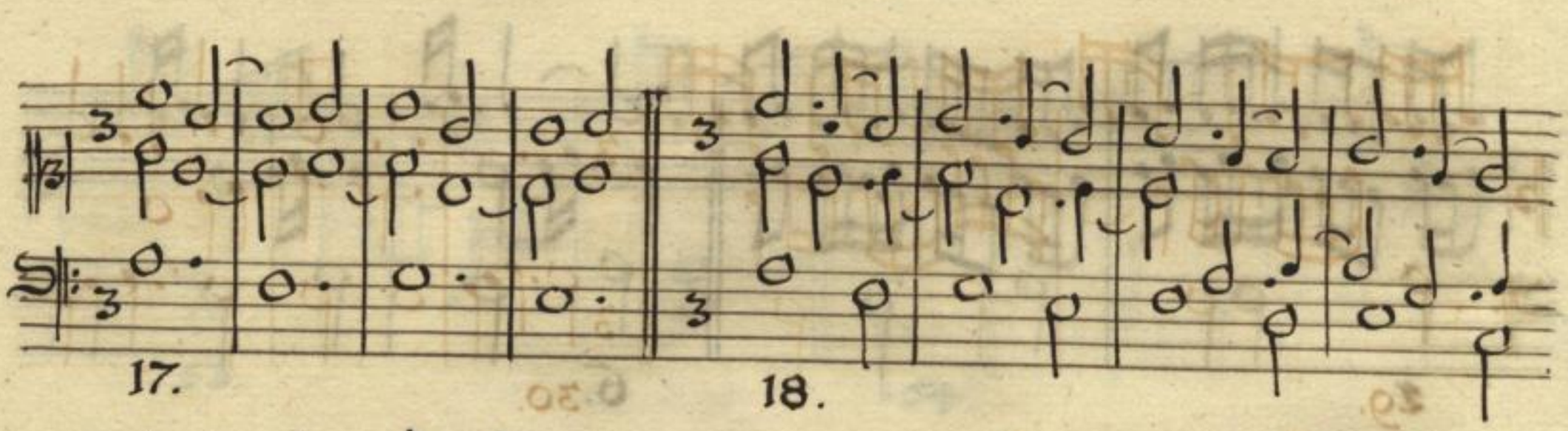

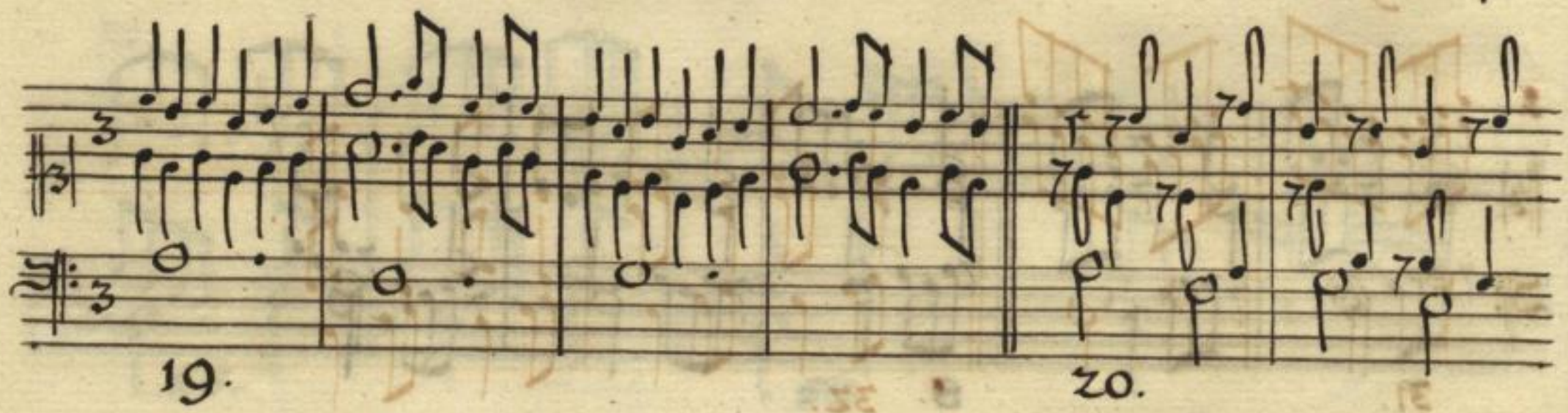

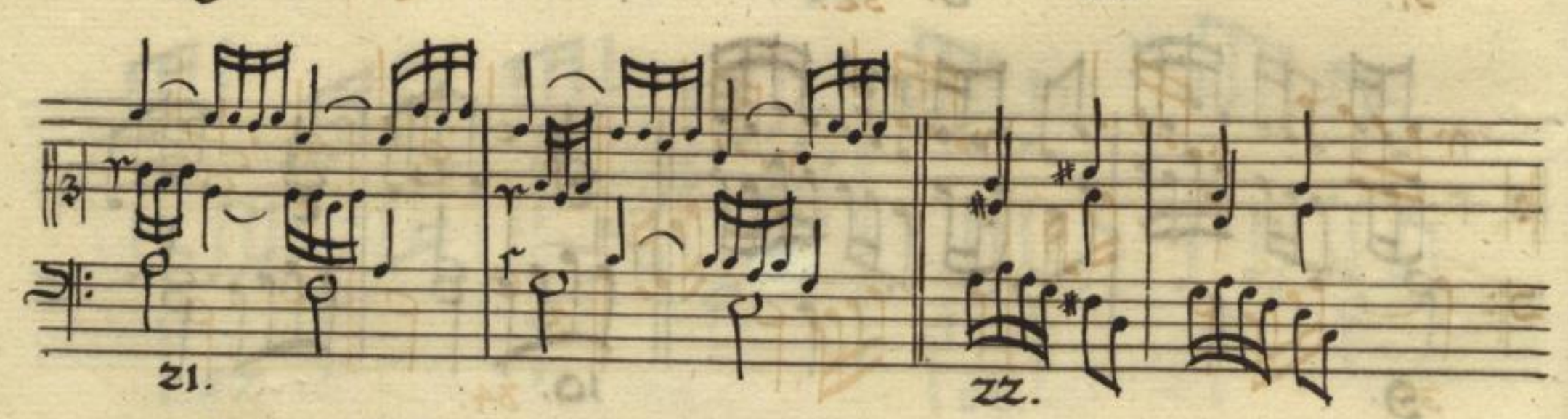

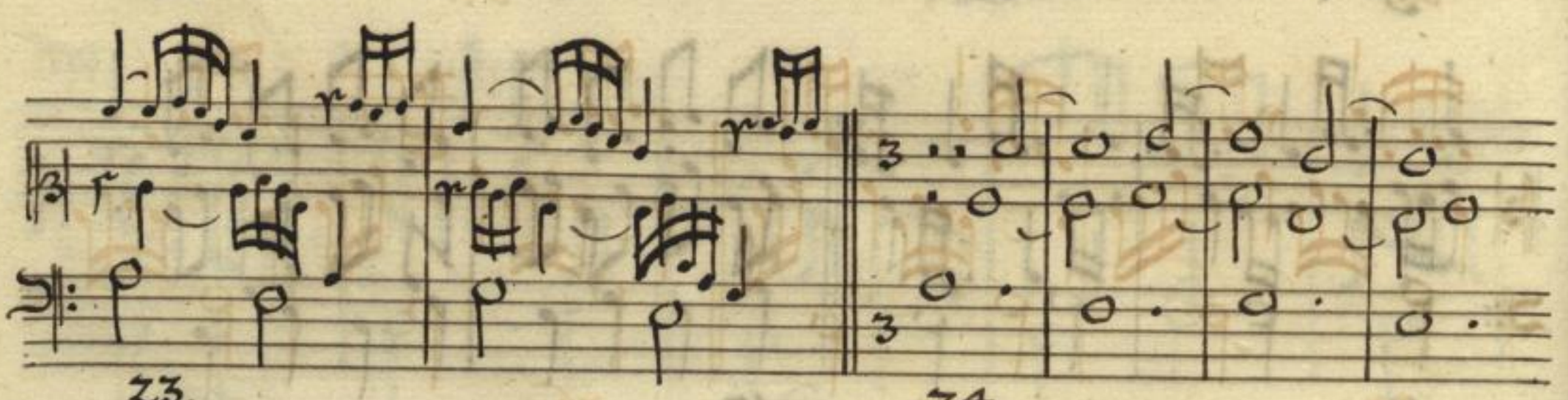

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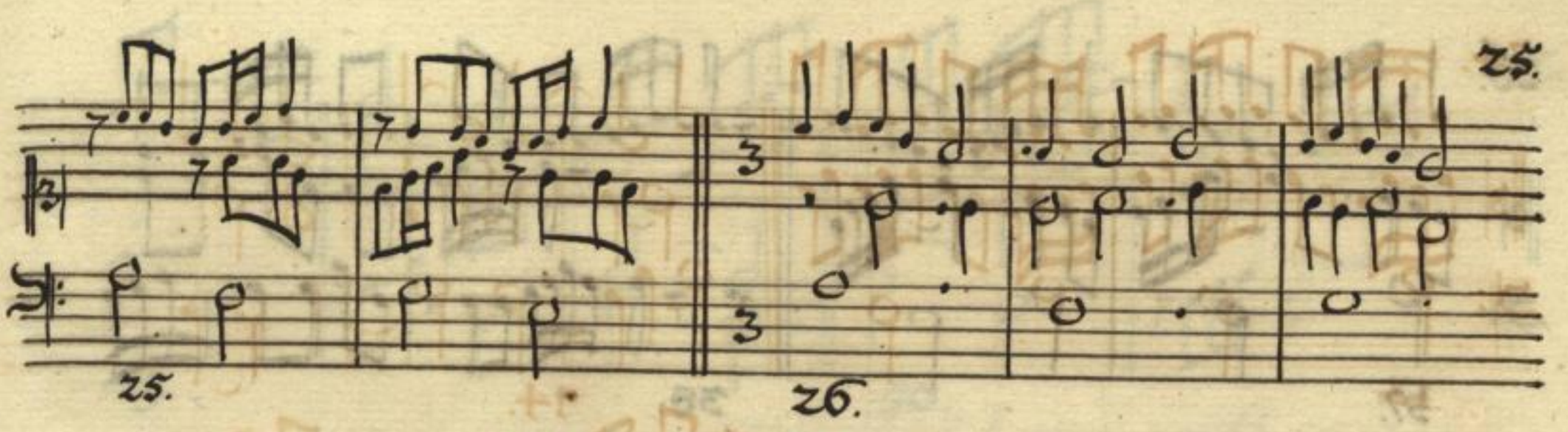
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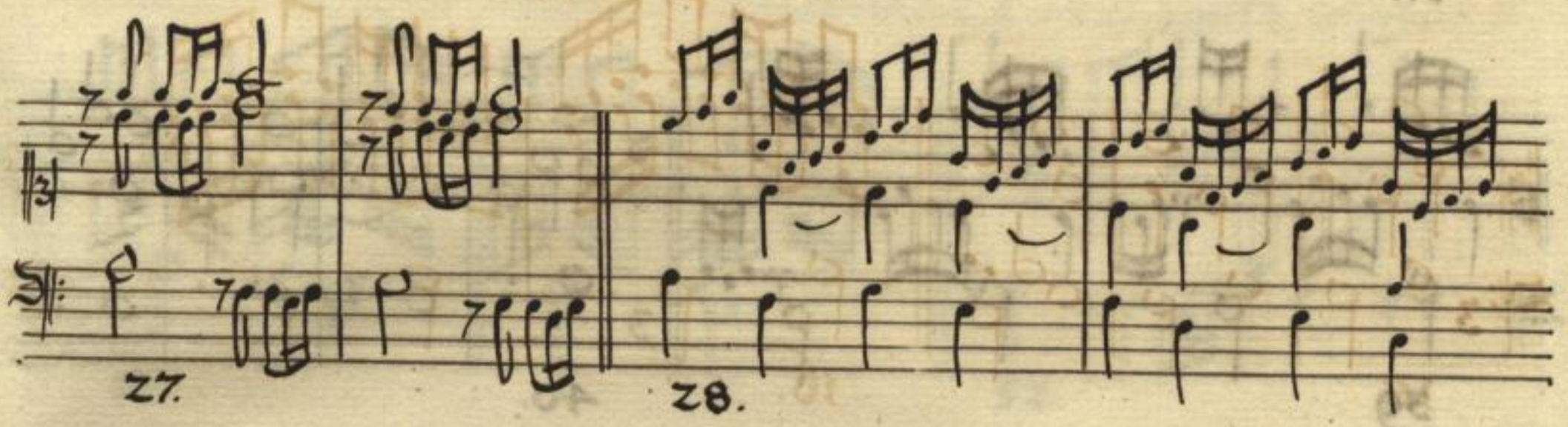
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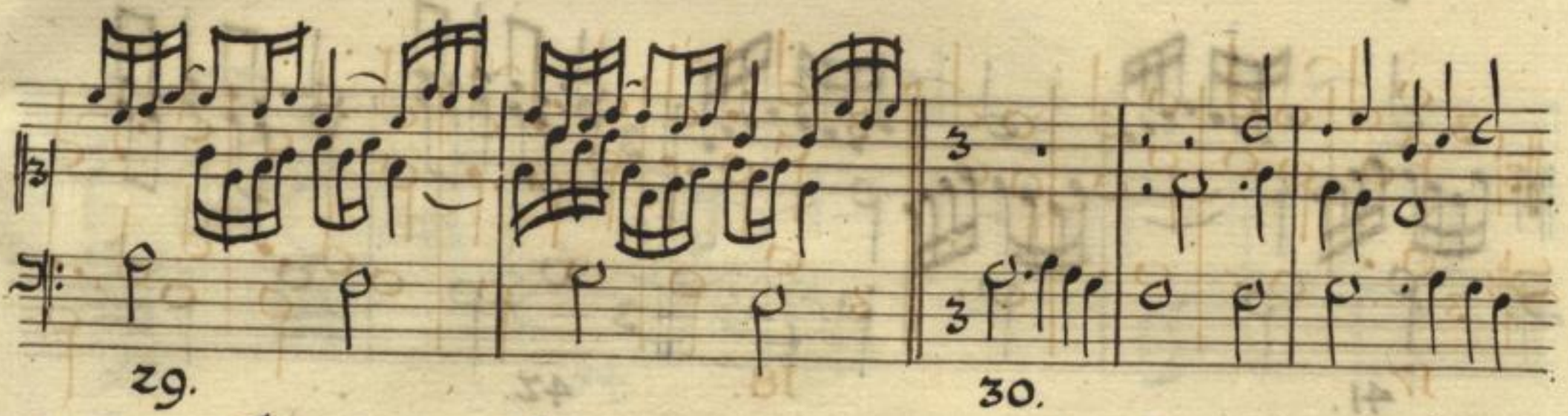
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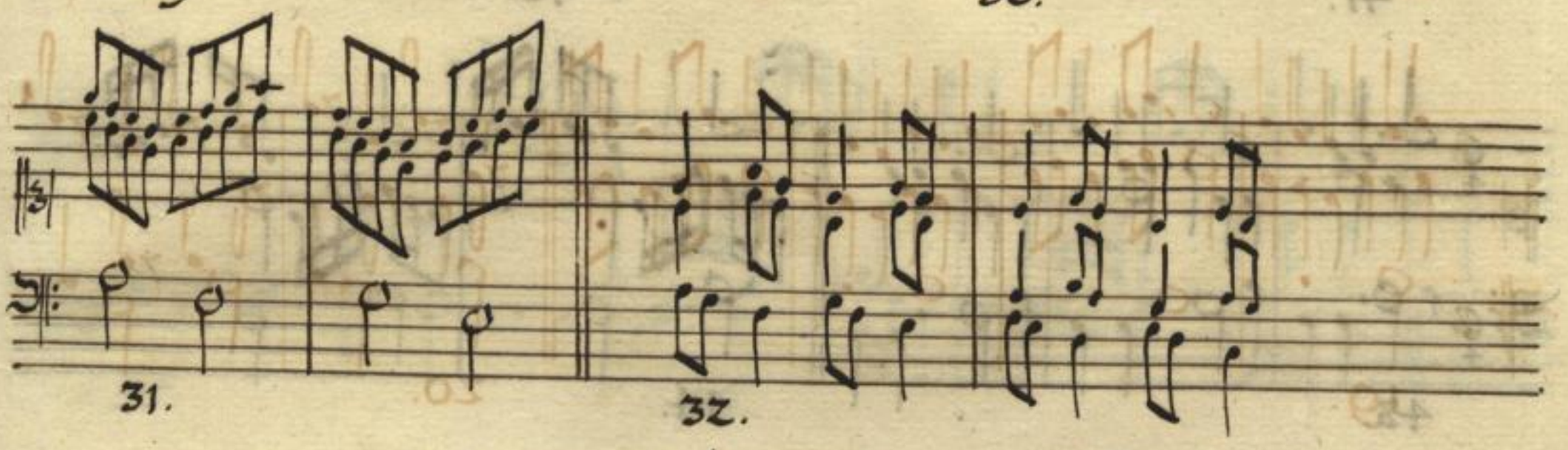
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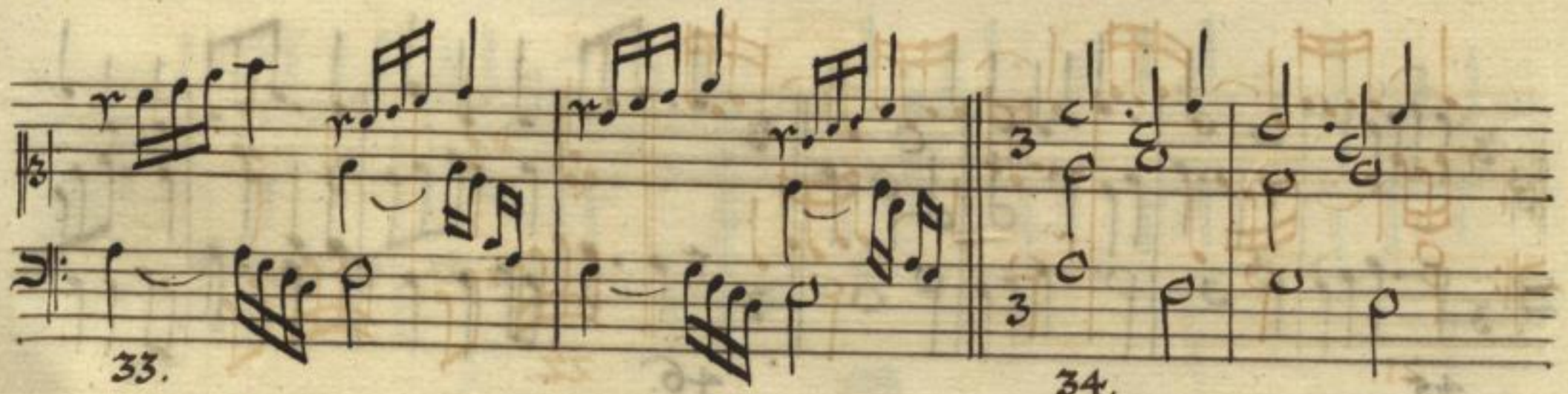
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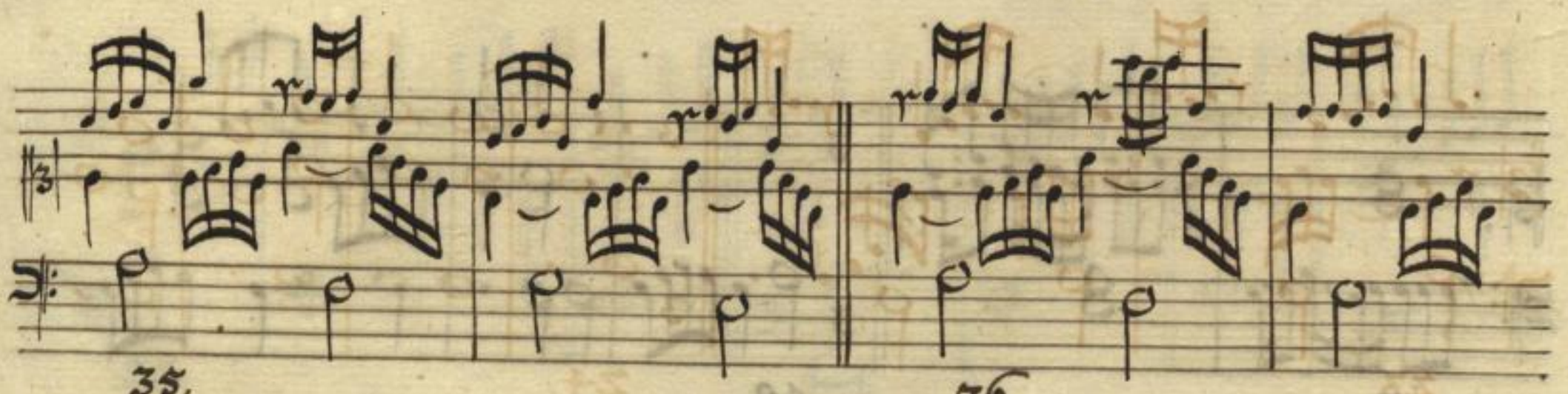
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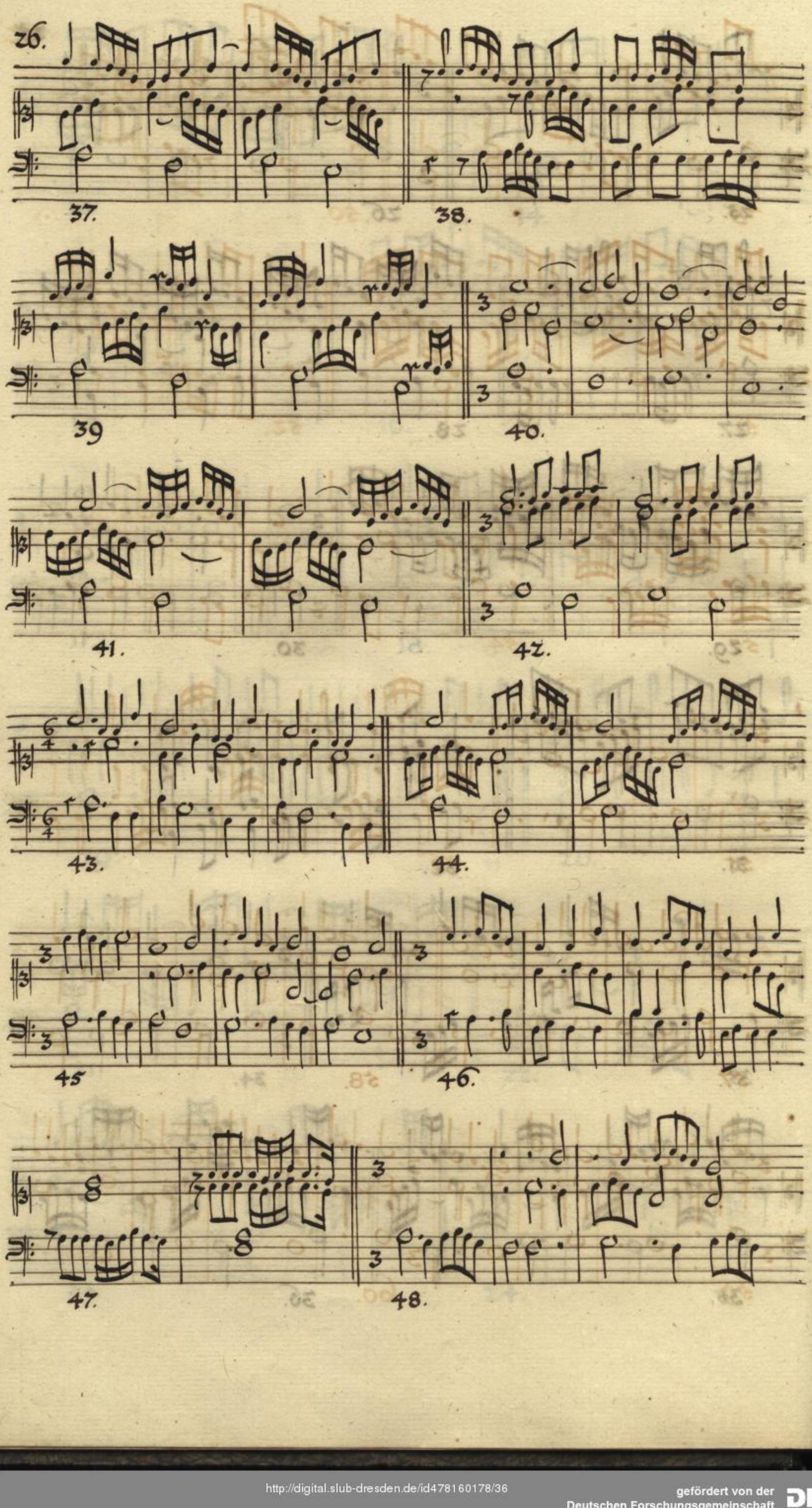
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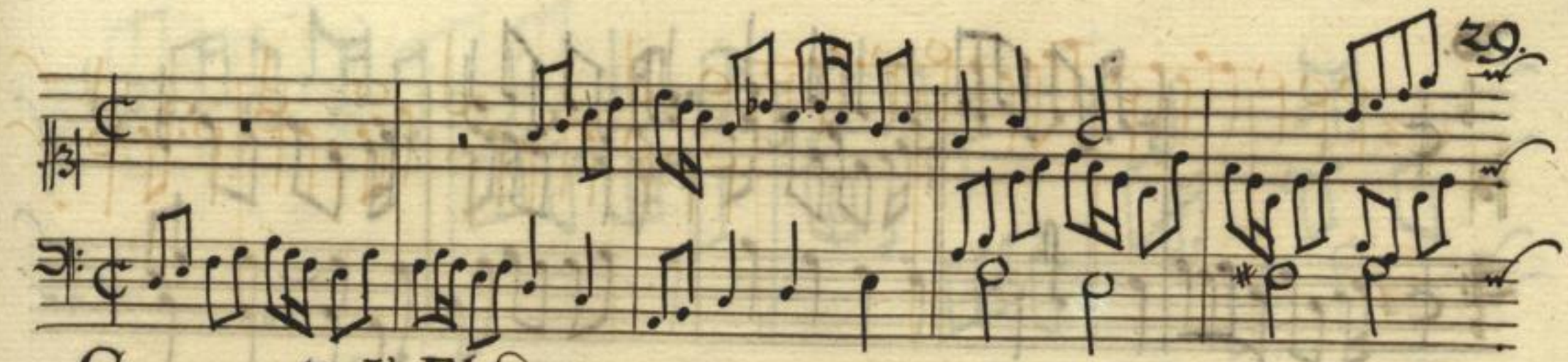
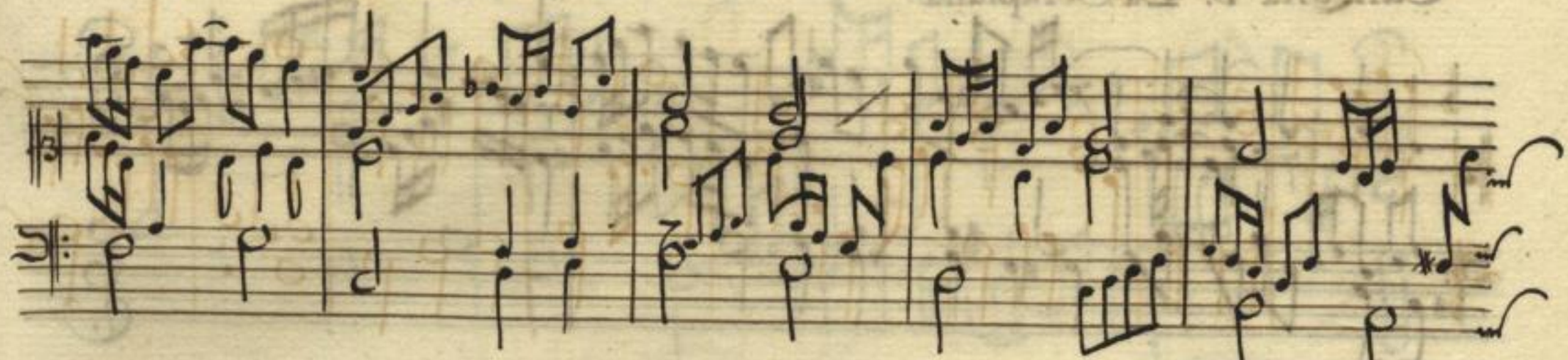
28.

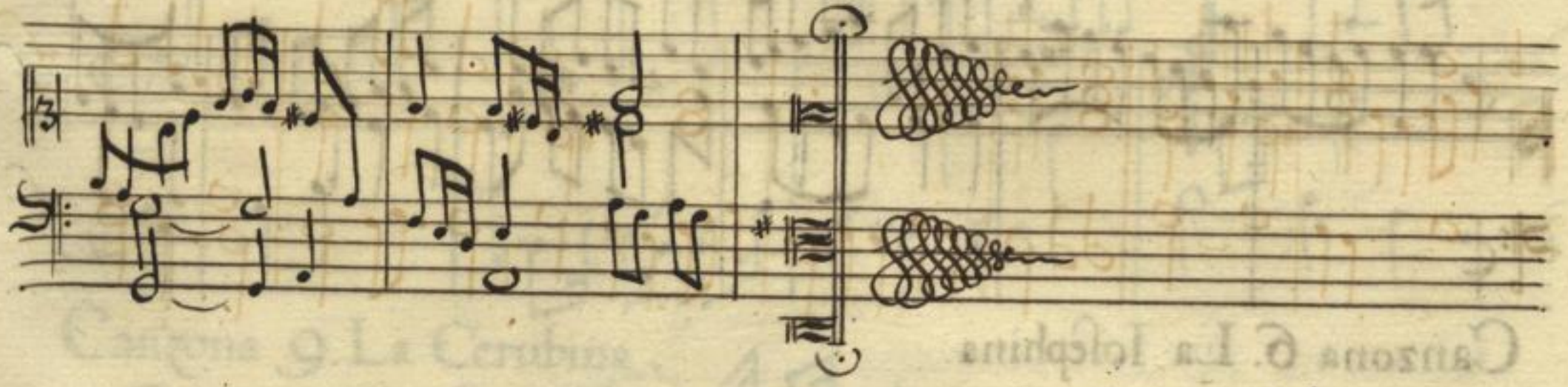
Canzona Prima detta La Mariana.

Canzona 2. L' Eliana.

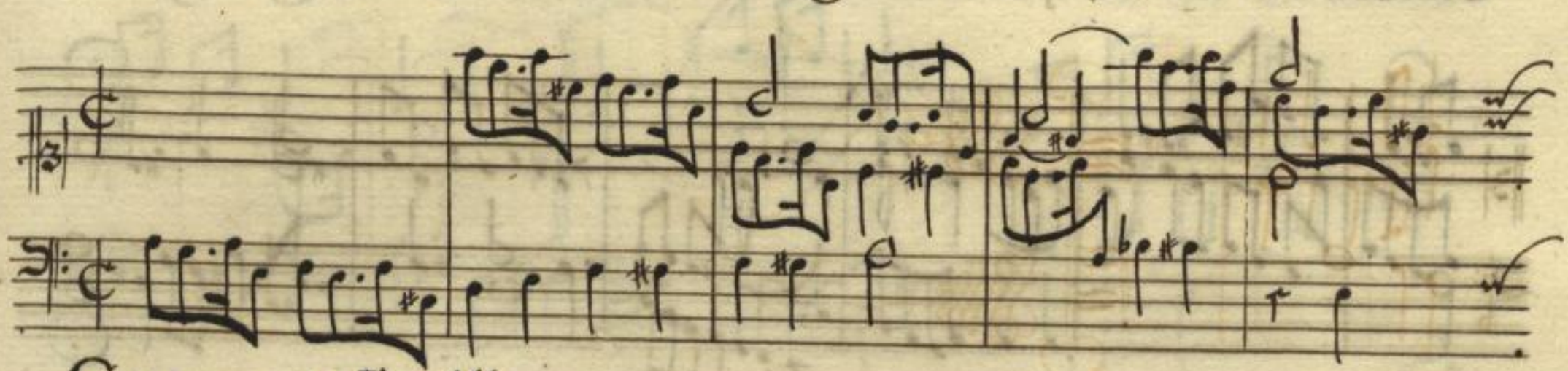
Canzona 3. L' Eliſæiana.

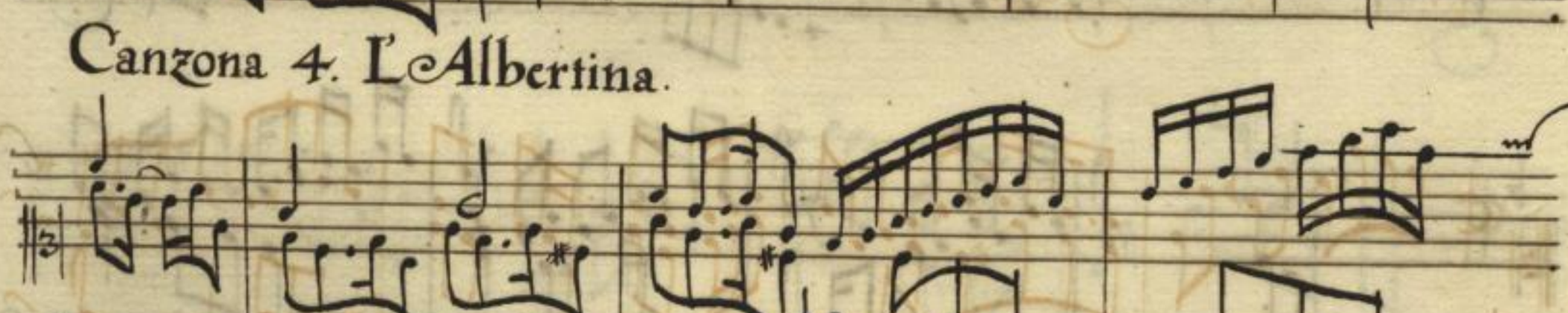






Canzona 4. L'Albertina.





Canzona 5. La Serapiana.

Canzona 6. La Iosephina.

Canzona 7. La Brocardina.

Canzona 8. La Seraphina.

Canzona 9. La Cerubina.

Canzona 10. L' Antoniana.

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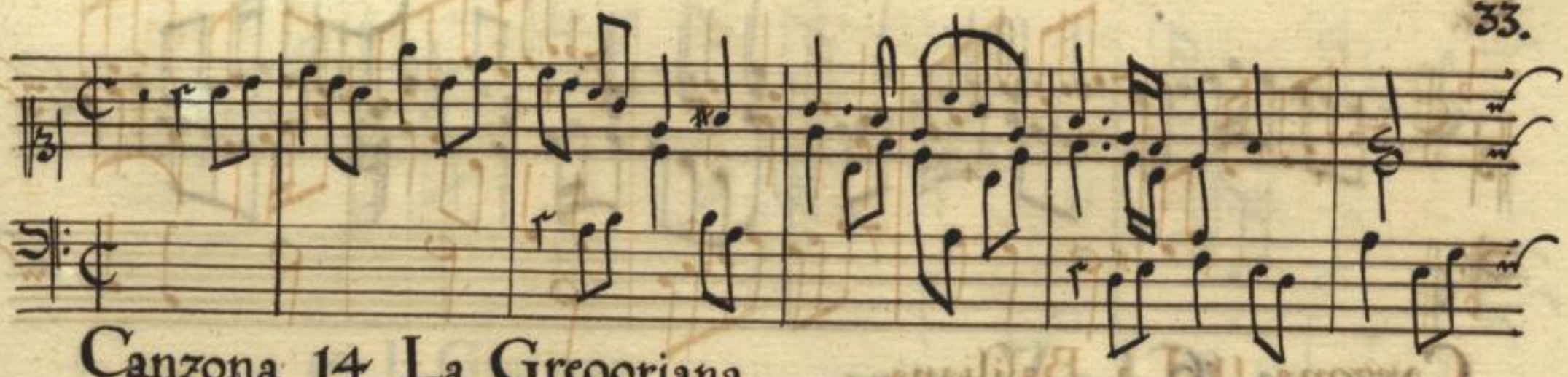
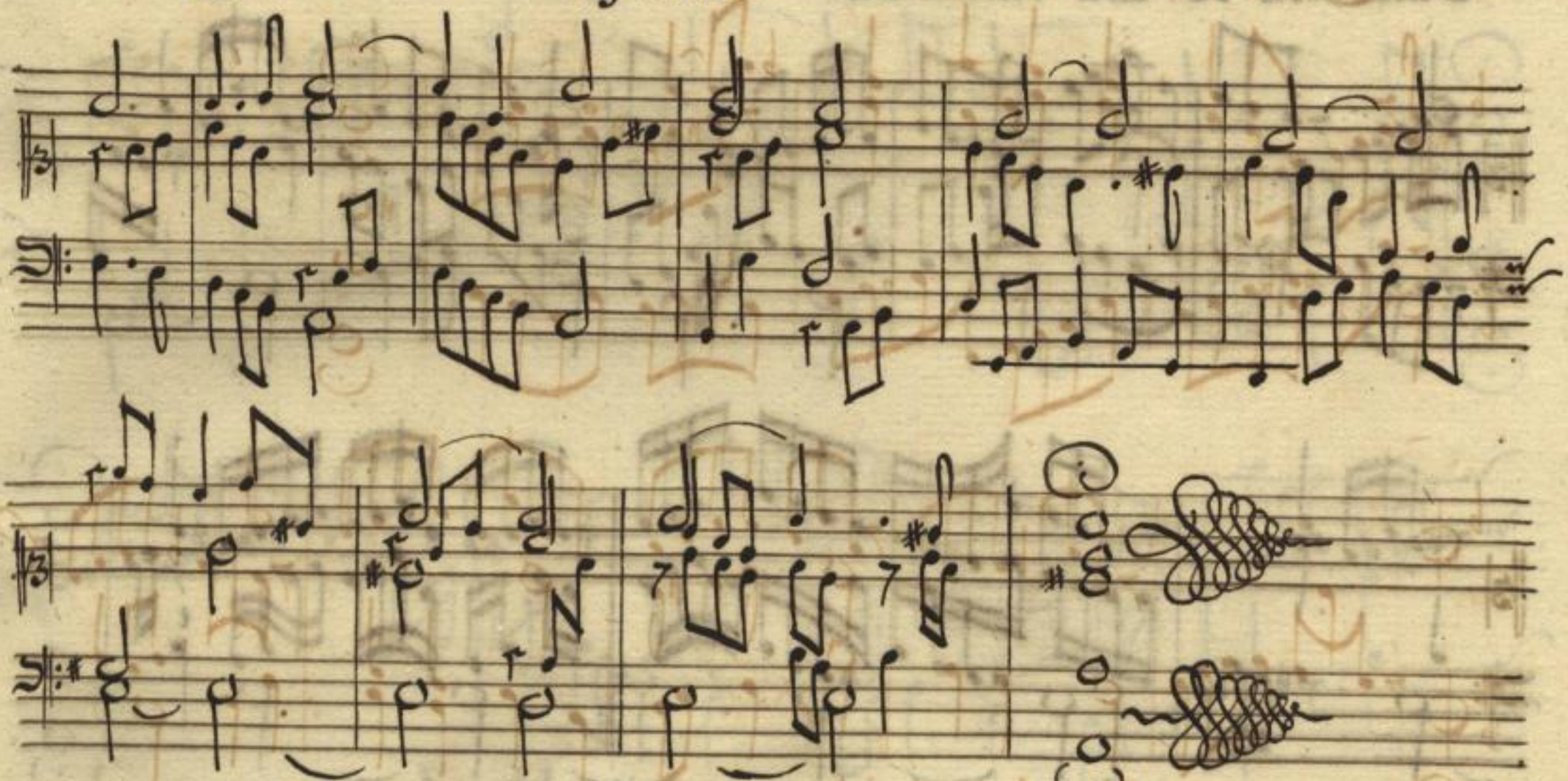
Canzona 11. La Basiliana.

Canzona 12. L'Auertana.

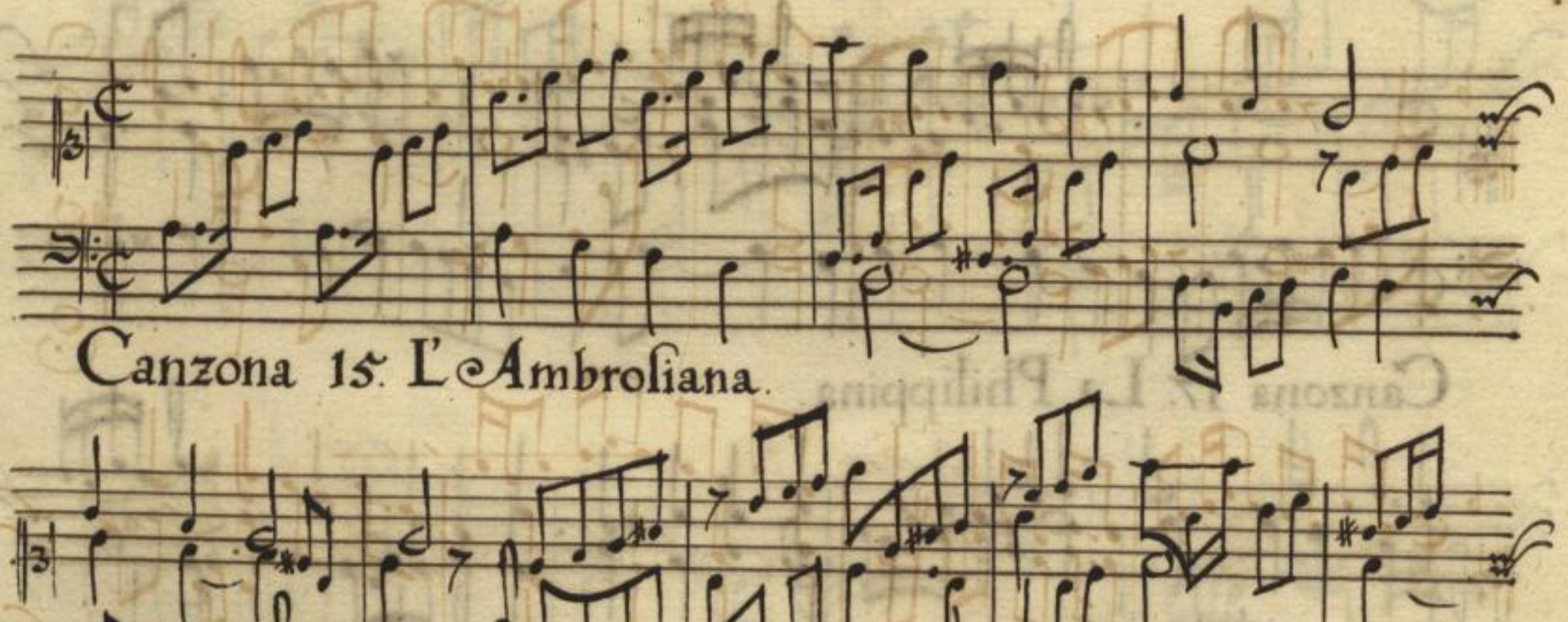
Canzona 13. La Carolina.

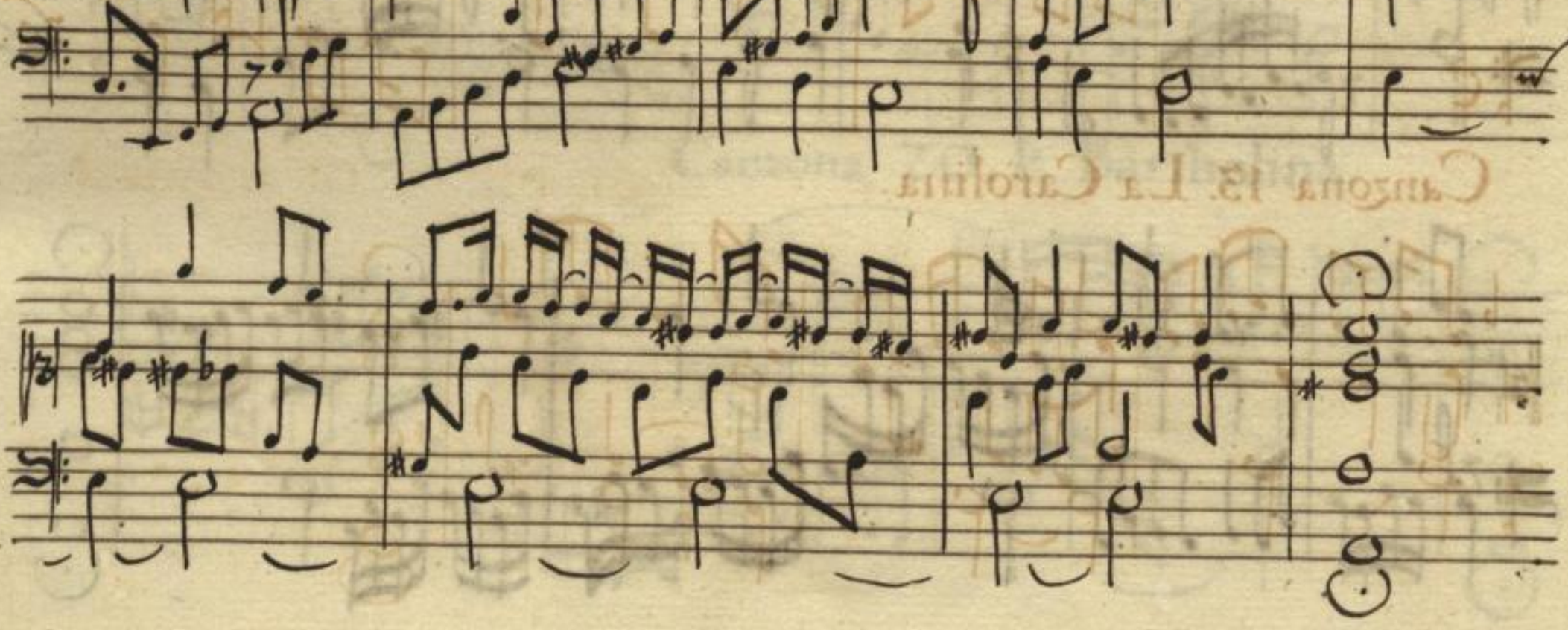


Canzona 14. La Gregoriana.



Canzona 15. L'Ambrosiana.





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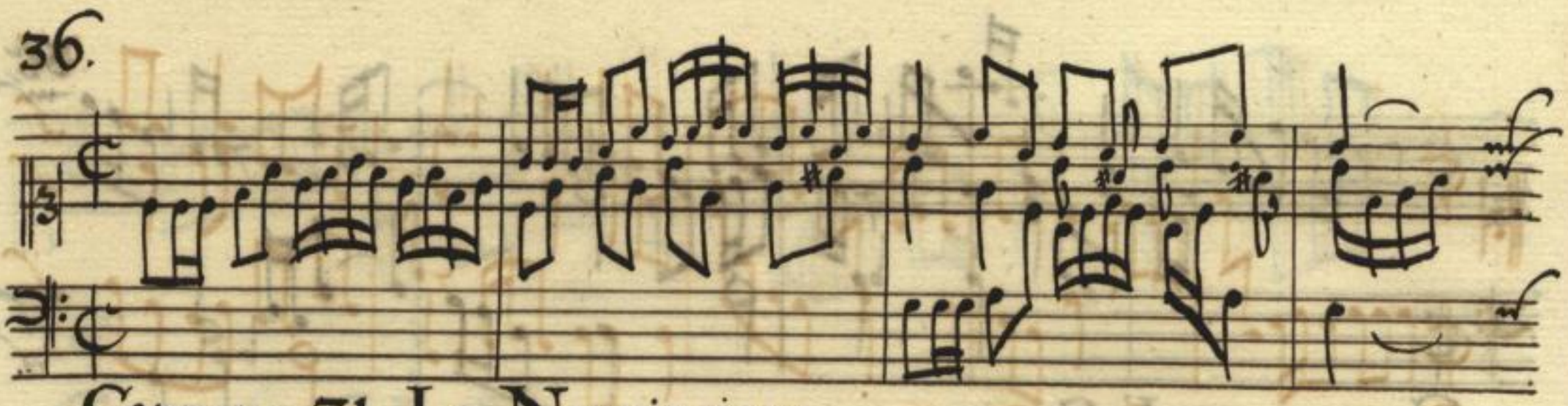
Canzona 16. La Valentina.

Canzona 17. La Philippina.

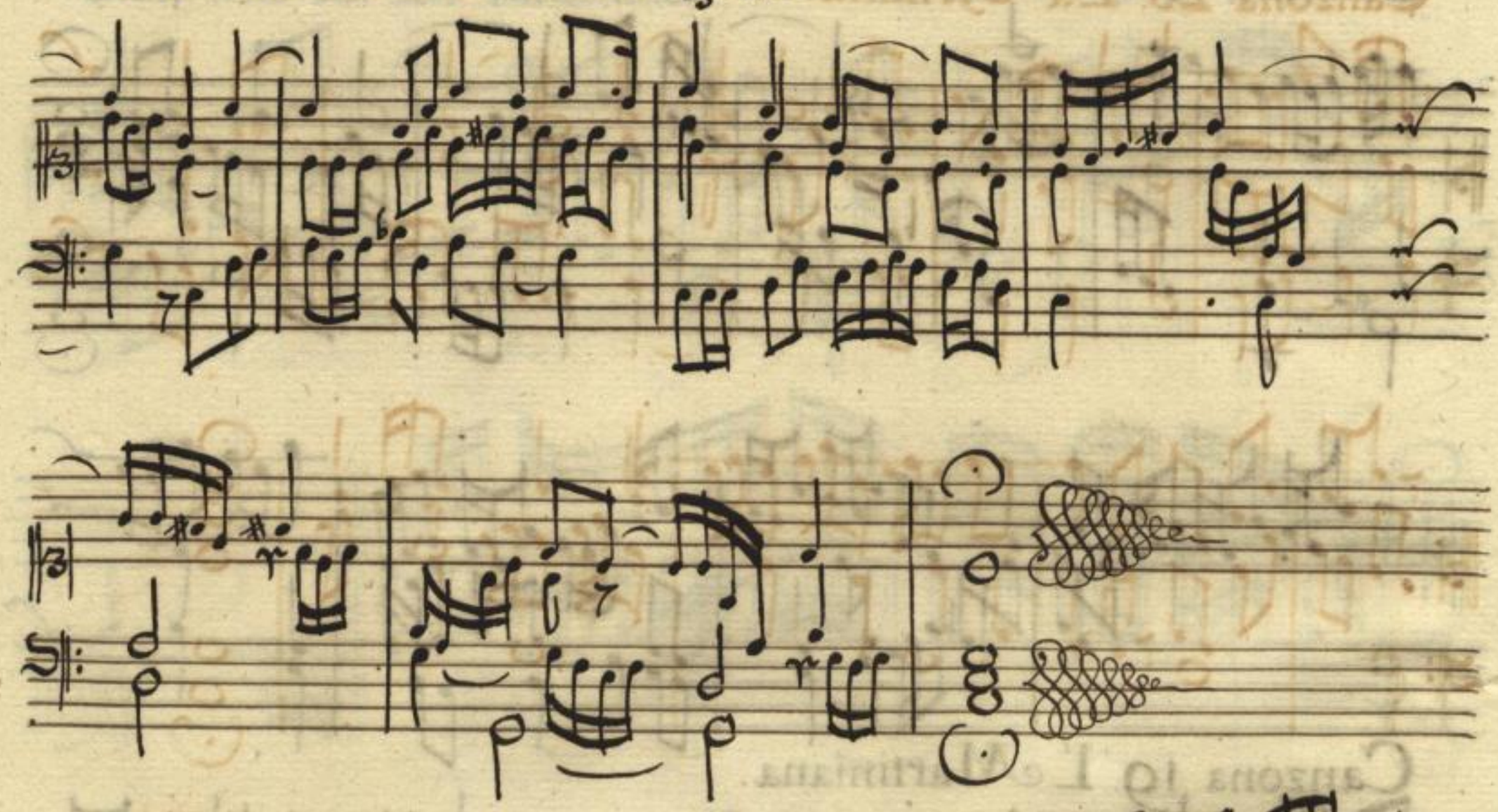
Canzona 18. L' Gratiana.

Canzona 19. L'Martiniana.

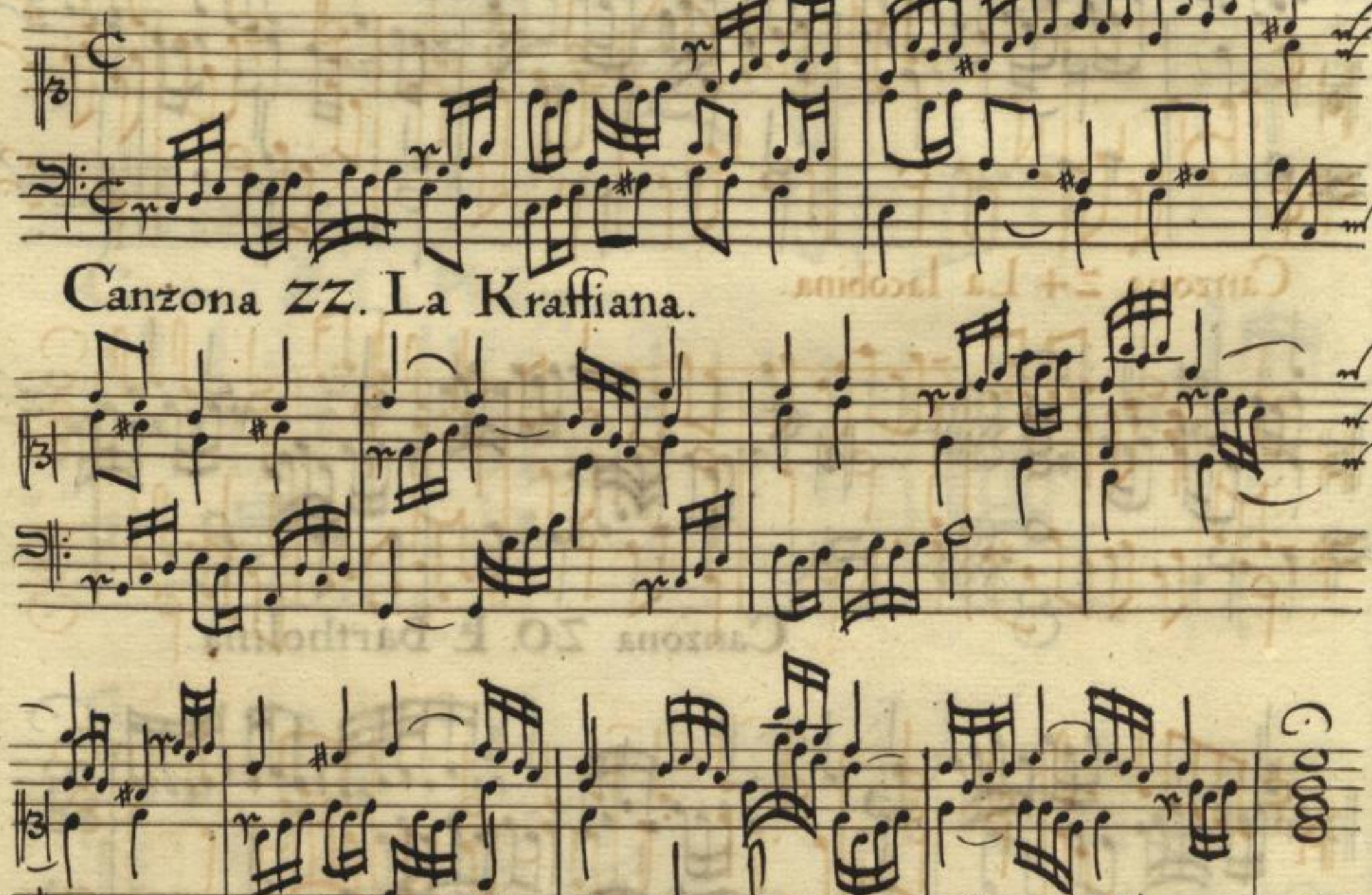
Canzona 20. L' Bartholina.



Canzona 21. La Nenningiana.



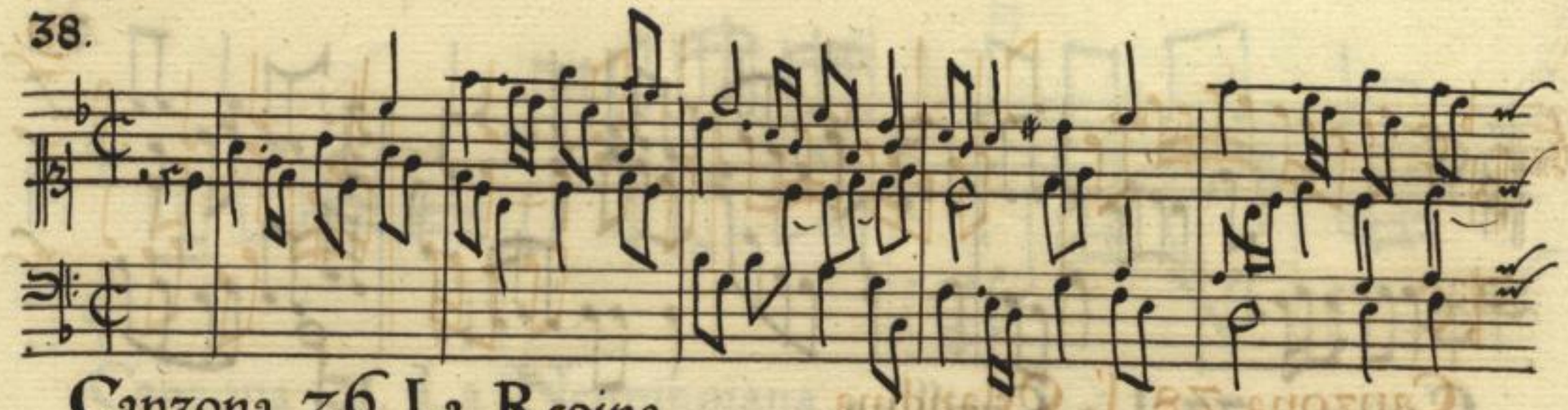
Canzona 22. La Kraffiana.



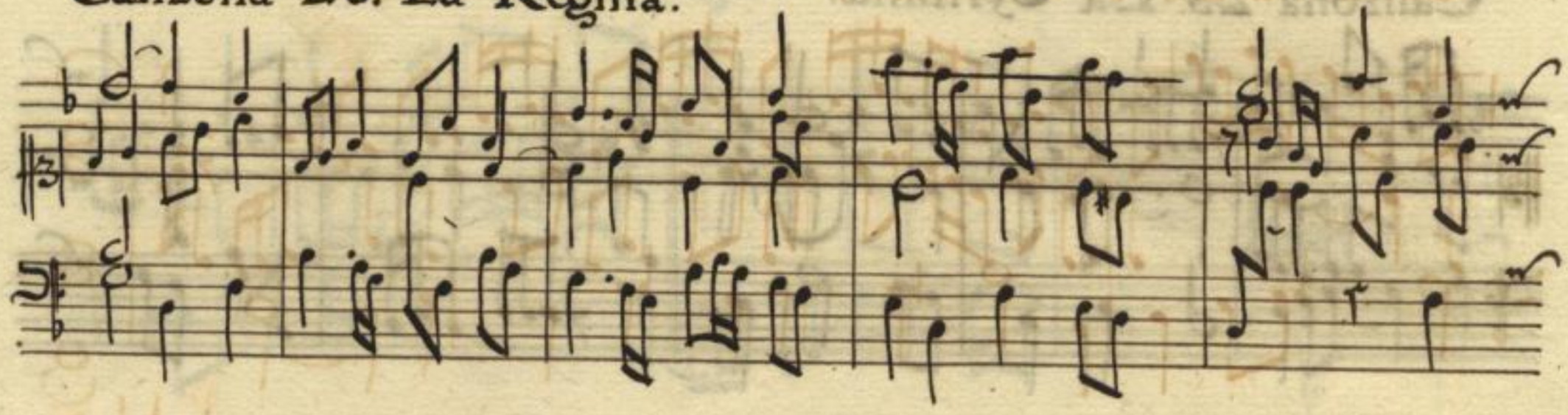
Canzona 23. La Cyrillina.

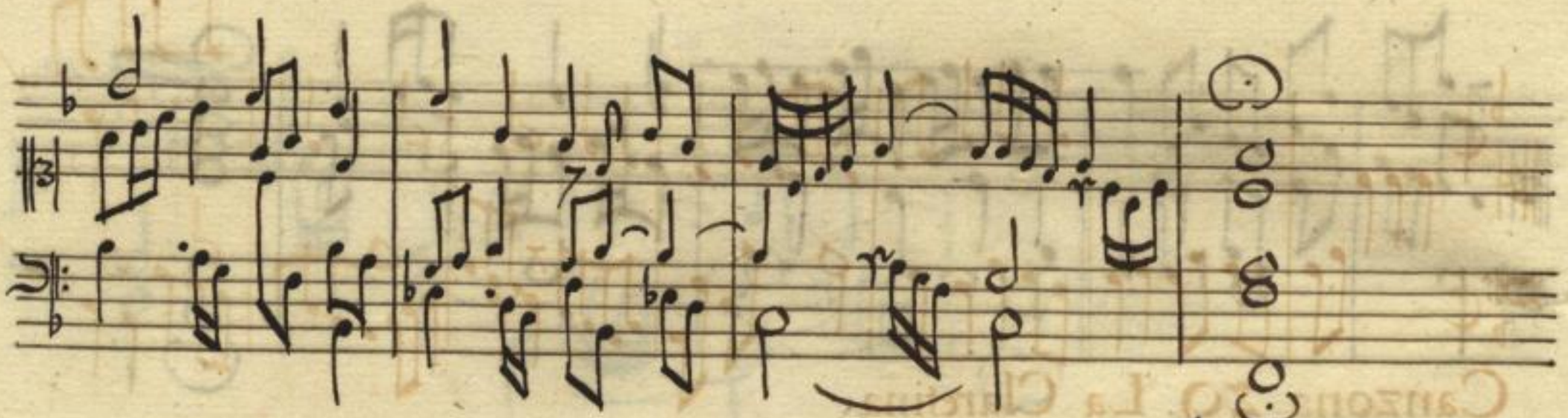
Canzona 24. La Iacobina.

Canzona 25 La Theodorina.

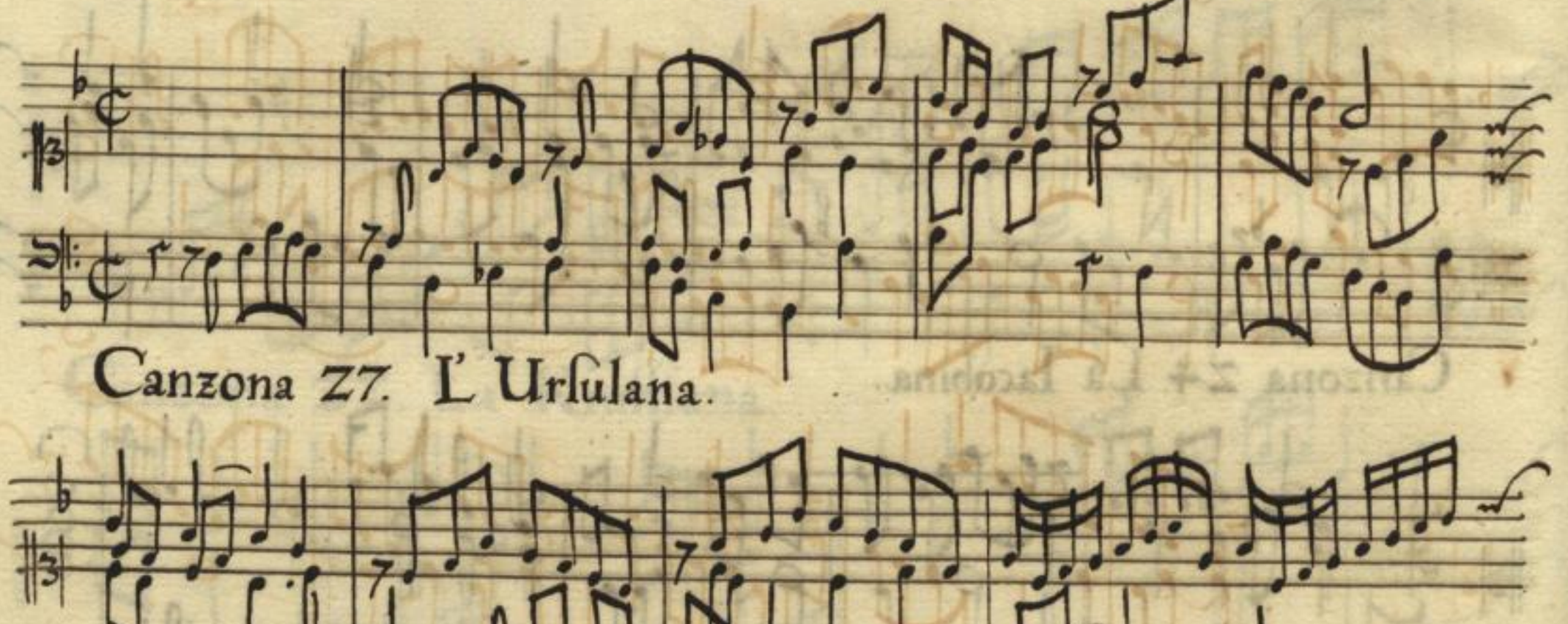


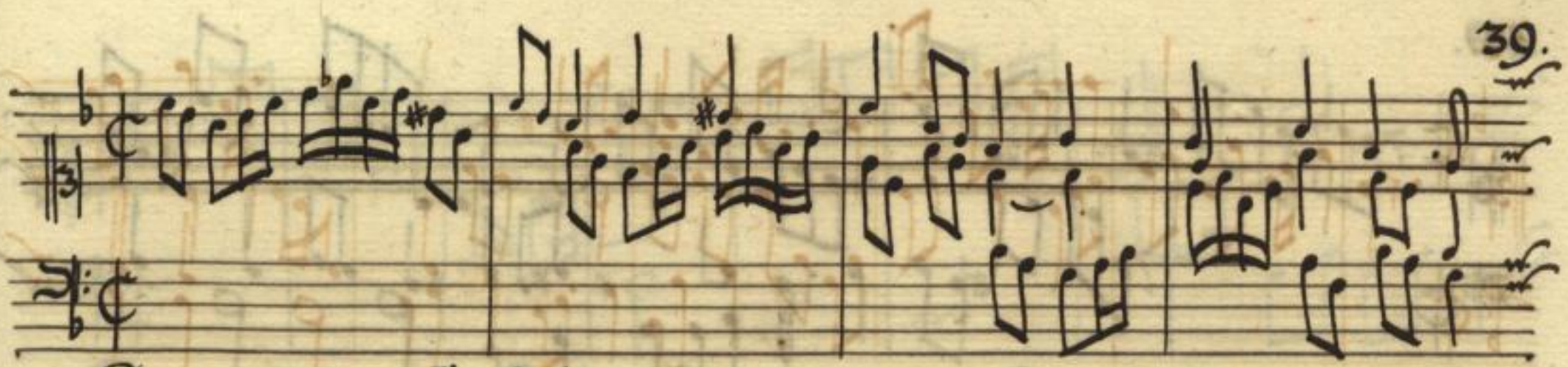
Canzona 26. La Regina.



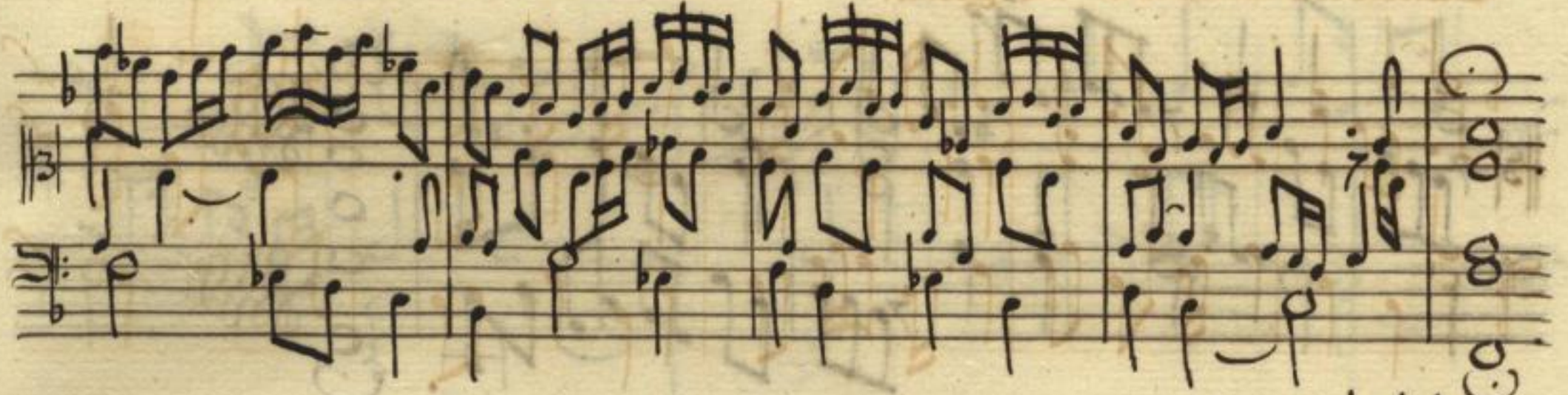


Canzona 27. L' Urſulana.

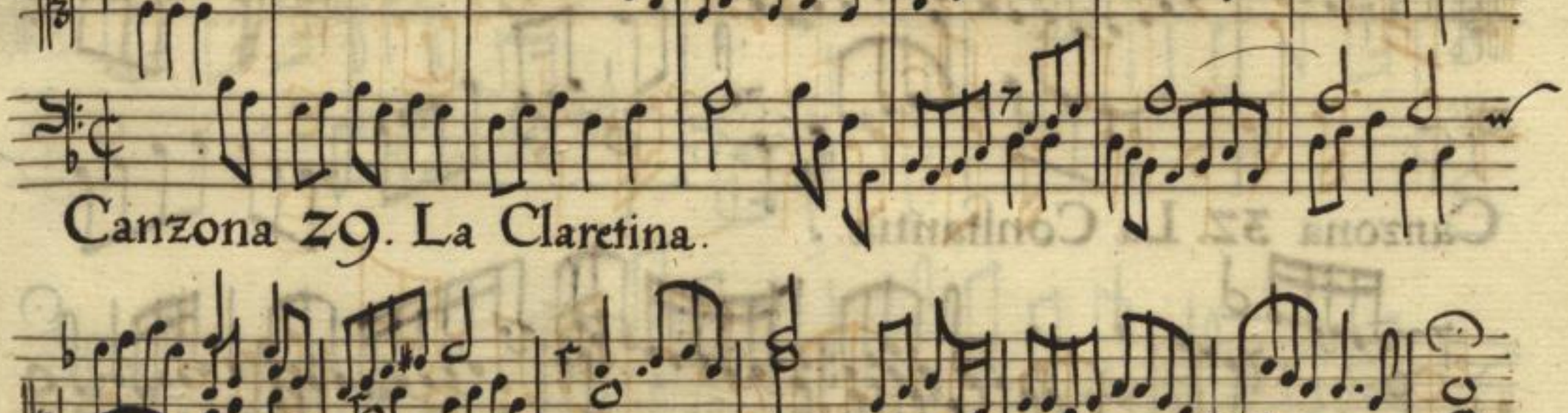




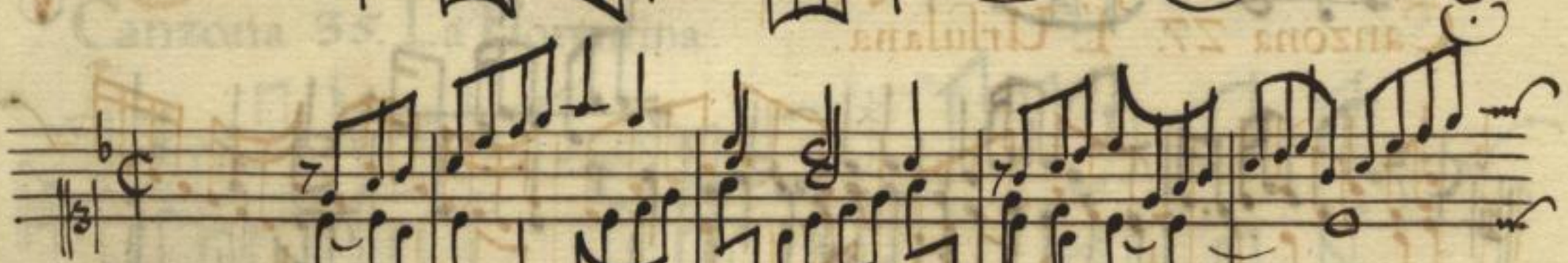
Canzona 28. L' Orlandina.



Canzona 29. La Claretina.



Canzona 30. La Severina.



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Canzona 31. La Spiridiana.

Canzona 32. La Constantia.

Canzona 33. La Ferdinandea.

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Canzona 34. La Catharina.

Canzona 35. La Florentina.

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Corrente Prima.

Corrente 2.

Corrente 3.

Corrente 4.

Corrente 5.

Corrente 6.

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Corrente 7.

Corrente 8.

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Corrente 9.

Ciaccona 10.

Phantasia 11.

Corrente 12.

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Aria 13.

Balletto 14. H.F.

Balletto 15. H.F.

FINIS.