ANNVALE

Che contiene tutto quello, che deue far vn Organiſta, per riſponder al Choro tutto l'Anno.

Cioè tutti gl'Hinni delli Veſperi, tutte le Meſſe, cioè doppia, che ſerue ad ambe le claſsi, della Domenica, & della Beatiſsima Vergine Madre di Dio. Sono regolate ſotto l'ordine de Toni Eccleſiaſtici. otto Magnificat, li cui Verſetti per pigliare tutti li toni poſſono ſeruire à tutte l'occorenze di riſpoſte, ciaſcuno hà ſua riſpoſta breue per l'Antifona; otto Ricercate, otto Canzoni franceſe; quattro Fughe, la prima ſopra la Bergamaſca, la ſeconda ſopra la Girometta, la terza ſopra la Baſſa fiamenga, la quarta ſopra Vt, Re Mi, Fa, Sol, La; la Salue Regina, & il Te Deum laudamus.

DI

FRA GIOVANBATTISTA

FASOLO

D'Aſti, dell'Ordine de Minori Conuent. di S. Franceſco.

OPERA OTTAVA.

CON PRIVILEGIO.

Monasteryi B. V. Mariæ in Dießen.

IN VENETIA.

Appreſſo Alleſſandro Vincenti. MDCXXXXV.

Bayerische Staatsbibliothek München

ALL' ILLVSTRISSIMO ET ECCELLENTISSIMO
Signor, e Padron mio Osseruandissimo, Il Signor

DVCA DI MONTALTO
PRINCIPE DI PATERNO. ETC.

MOlti anni sono fui richiesto dà alcuni miei scolari, & da altri della professione di fare vn Annuale continente tutto quello, che deue fare vn Organista per rispondere con l'Organo al Choro; Presi l'assonto, e con progresso di tempo lo tirai à fine. Questo è l'ottauo parto del mio pigro ingegno, si arrossisce di comparire auanti al cospetto, dell'E. V. non perche fosse cosi semplice(perche stãdo sotto il glorioso suo nome vien esaltato, & arricchito,) mà perche stà imbrattato con l'inchiostro della mia penna; spero nella innata benignità di V. E. che non solo non lo sprezzerà ma con magnanimo core aggradirà il mio deuoto affetto; Mentre le auguro dal Cielo il compimento de gli heroici desiderij di V. E. Alla quale humilmente m'inchino.

Di Venetia li 27. Aprile 1645.

Di V. E.

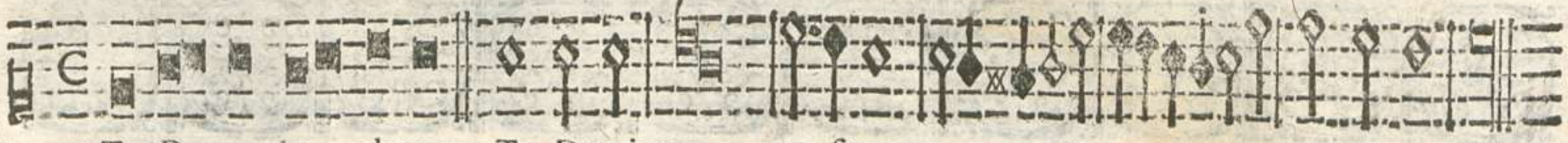
Humilissimo, e Deuotissimo Seruo.

Frà Gio: Battista Fasolo.

ALLI STVDIOSI.

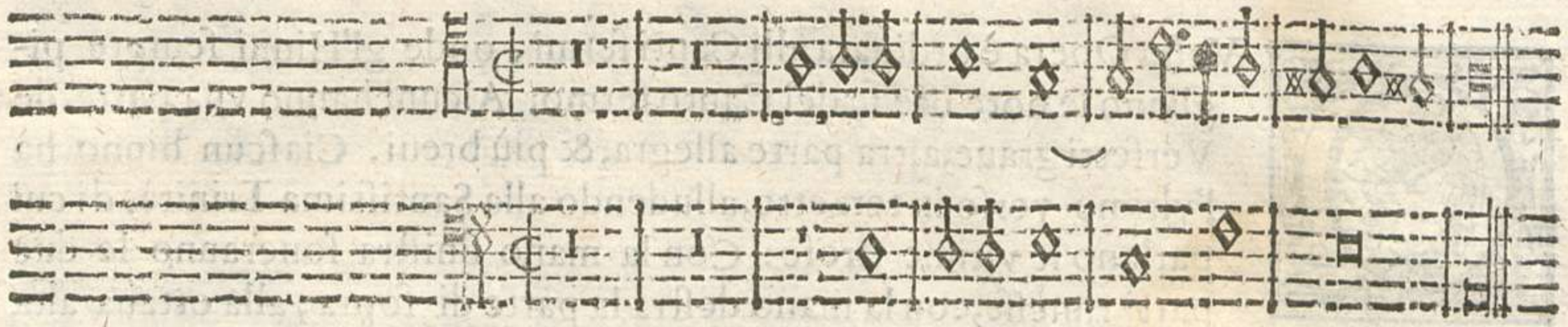
QVesta Opera è ordinata alli Canti fermi, onde gl'Hinni sempre pigliano le note istesse del Canto fermo; Alcuni hanno vna parte de Versetti graue,altra parte allegra,& più breui. Ciascun hinno hà l'vltimo verso in terzetto,alludendo alla Santissima Trinità, di cui parlano le vltime strofe: Con la mano sinistra soneranno le due parti rimesse,con la mano destra la parte di sopra, alla ottaua alta dandoli la misura del Choro. Altri Hinni particolari si ponno ridurre à questi. Le Messe si deuono sonare graui: Molti Versetti pigliano le istesse note, che tace il Choro;cosi anco il Te Deum laudamus. Se li Graduali Offertorij saranno troppo breui,potranno sonare vna Ricercata, ò vero vna delle Canzoni delli otto Toni, che ho atteso alla breuità. Li otto Toni per li Magnificat sono regolati come sopra gl'altri. Sè l'Antifona sarà breue, si potrà Pigliare vna delle fughe sopra gl'obligho,ò vero vna delle Canzoni secondo il Tono,che caderà. Gl'Hinni si deuono sonare spiritosi, senza partirsi dal graue. Le Messe contengono canti fermi trà li Versi, Canzonette breui, Ricercate breuissime; e la eleuatione delli versi,tanto canti fermi, quanto fughe, vogliono essere sonate allegre,e doue sono crome, ò simicrome,si soneranno,come fossero meze puntate,che la cantilena riesce più spiritosa. Le Canzonette alcune preterisçono il sito naturale,& è fatto per qualche varietà,cosi ancora le Ricerçate, il tutto si sonerà con misura, hora interotta, & hor sostenuta,non togliendo la natura del tempo. La eleuatione vuol essere gramissima; Non guardino,che le figure siano ò bianche ò negre,mà faccino cadere le ligature,sostenendole alquanto più della sua misura. Le Ricercate delli otto Toni cominciano graui,nel mezo alcuni si rompono per metà con varietà di sogetti, & alcune seguitano il primo tempo; queste nella metà si potranno stringere alquãto. Le otto Canzoni francese sono di natura allegre, è necessario darle vna misura nõ troppo larga,ne troppo stretta per euitare ogni difficoltà,faccino godere li sogetti distinguendoli dalle fughe, con percuotere il tasto di polso battẽdolo,acciò spicchi; Cosi ancora si farà alle fughe sopra li quattro oblighi. Il rimanente si rimette alla dispositione de prudenti Studiosi. Viuete felici.

In nomine Domini Amen.



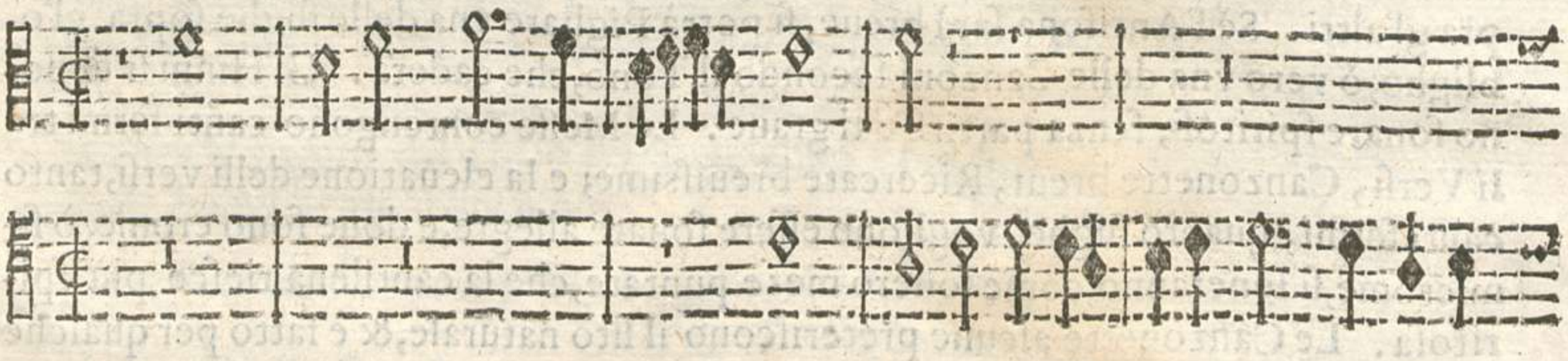
Te De um lau damus. Te Dominum confitemur

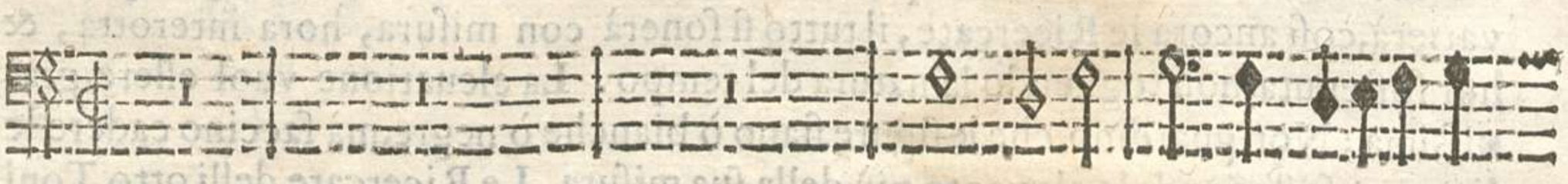
Del Terzo Tuono.

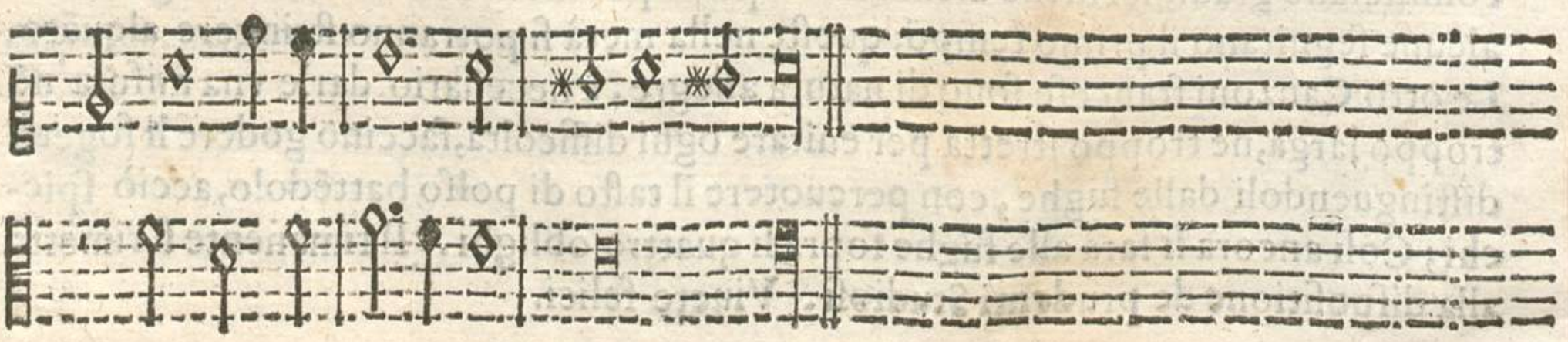


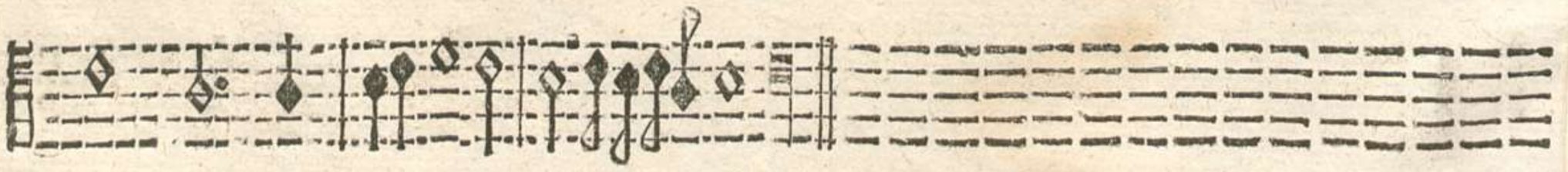
Secondo.

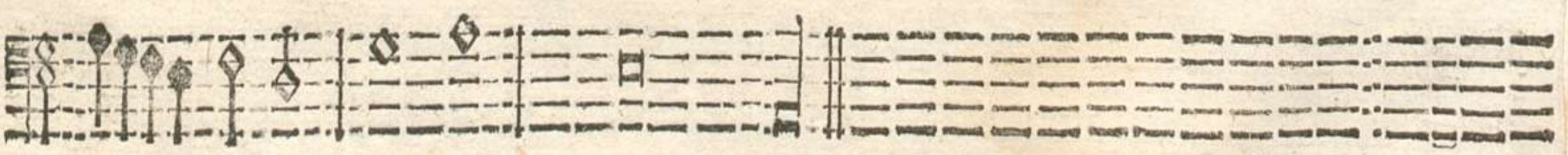
Tibi omnes Angeli



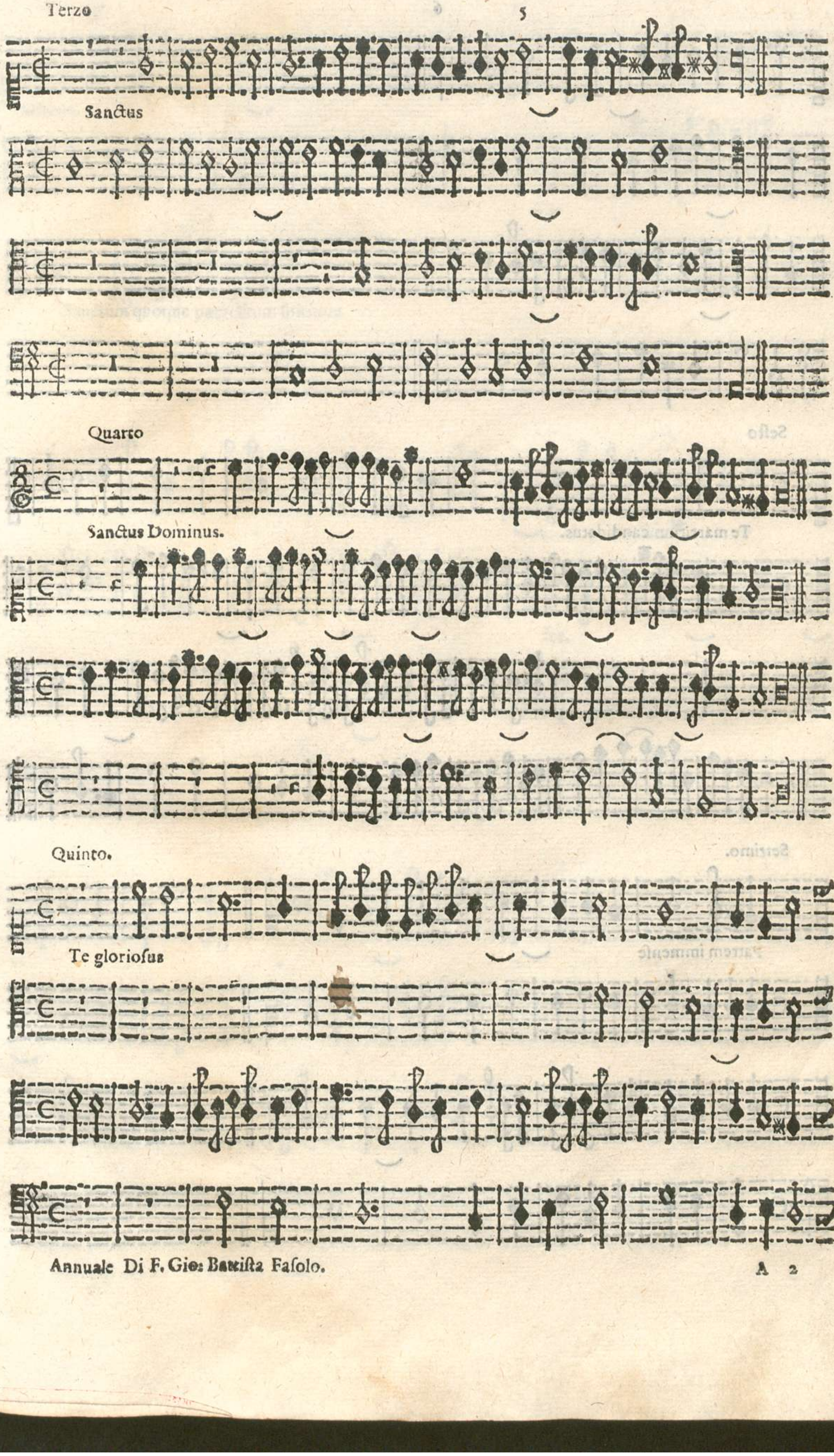








Terzo



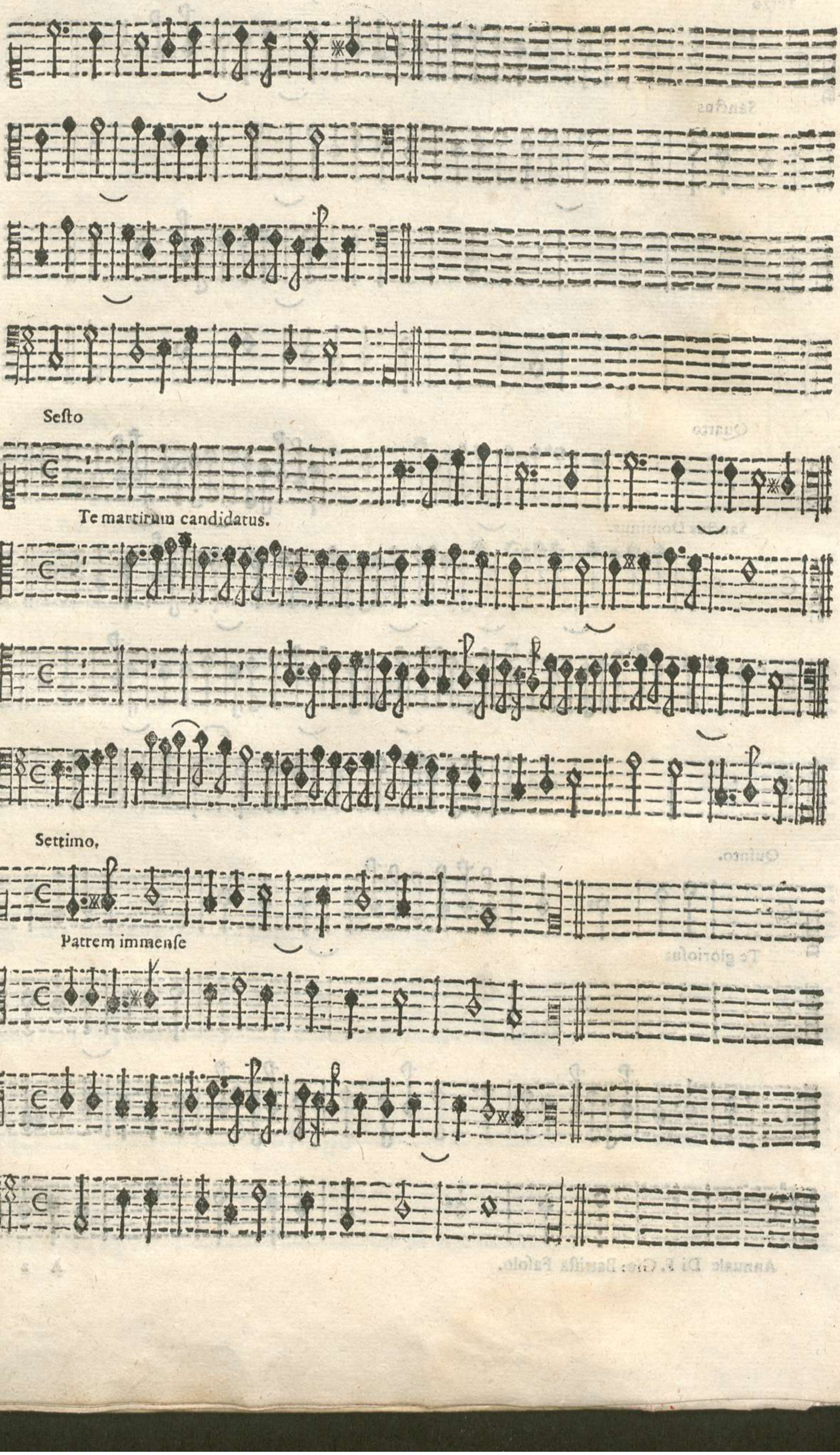
Sanctus

Quarto

Sanctus Dominus.

Quinto.

Te glorioſus

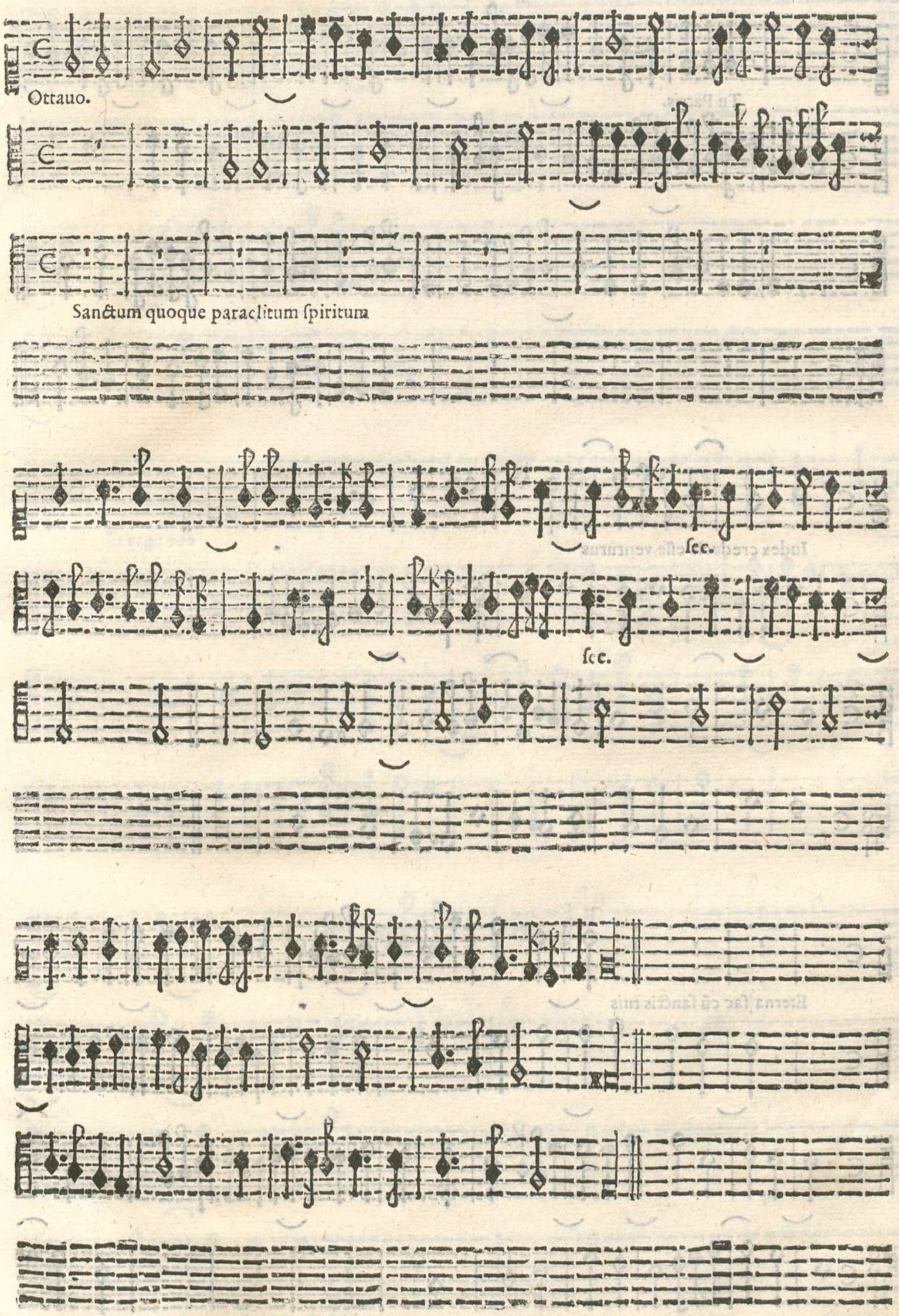


Sesto

Te martirum candidatus.

Settimo,

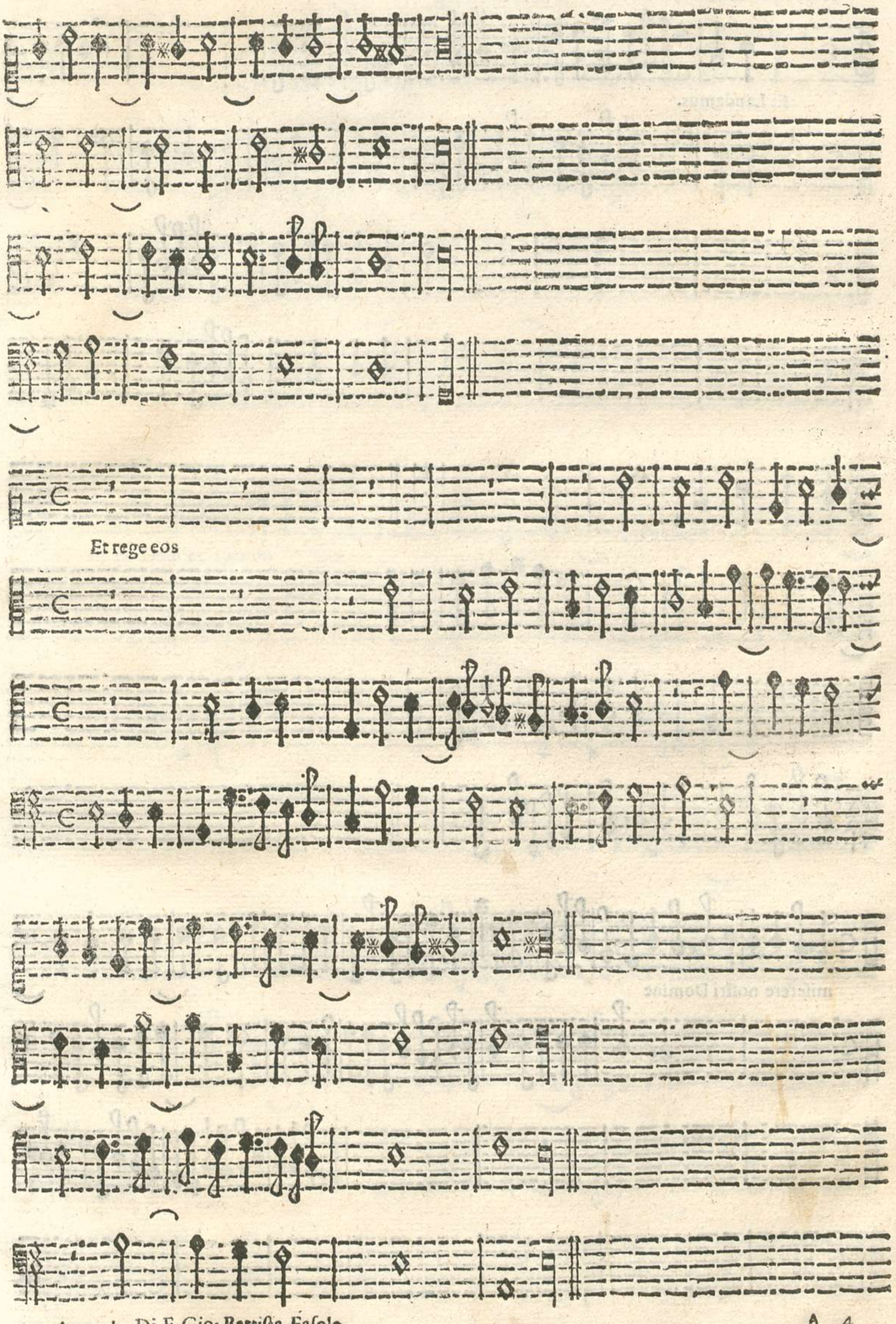
Patrem immense

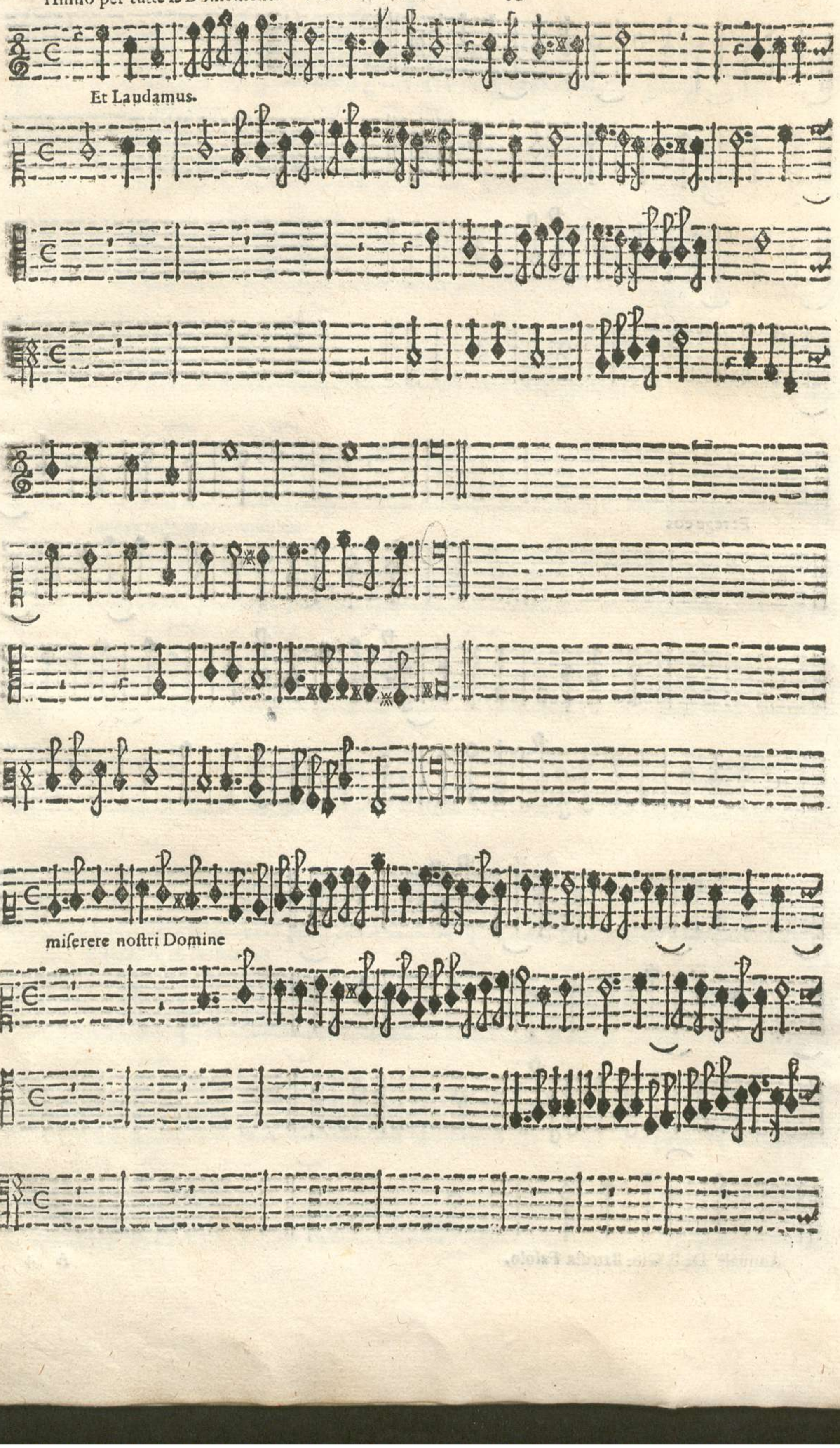

Ottauo.
Sanctum quoque paraclitum ſpiritum
ſec.
ſec.

Tu Patris.

Iudex crederis esse venturus

Eterna fac cũ sanctis tuis


Et rege eos

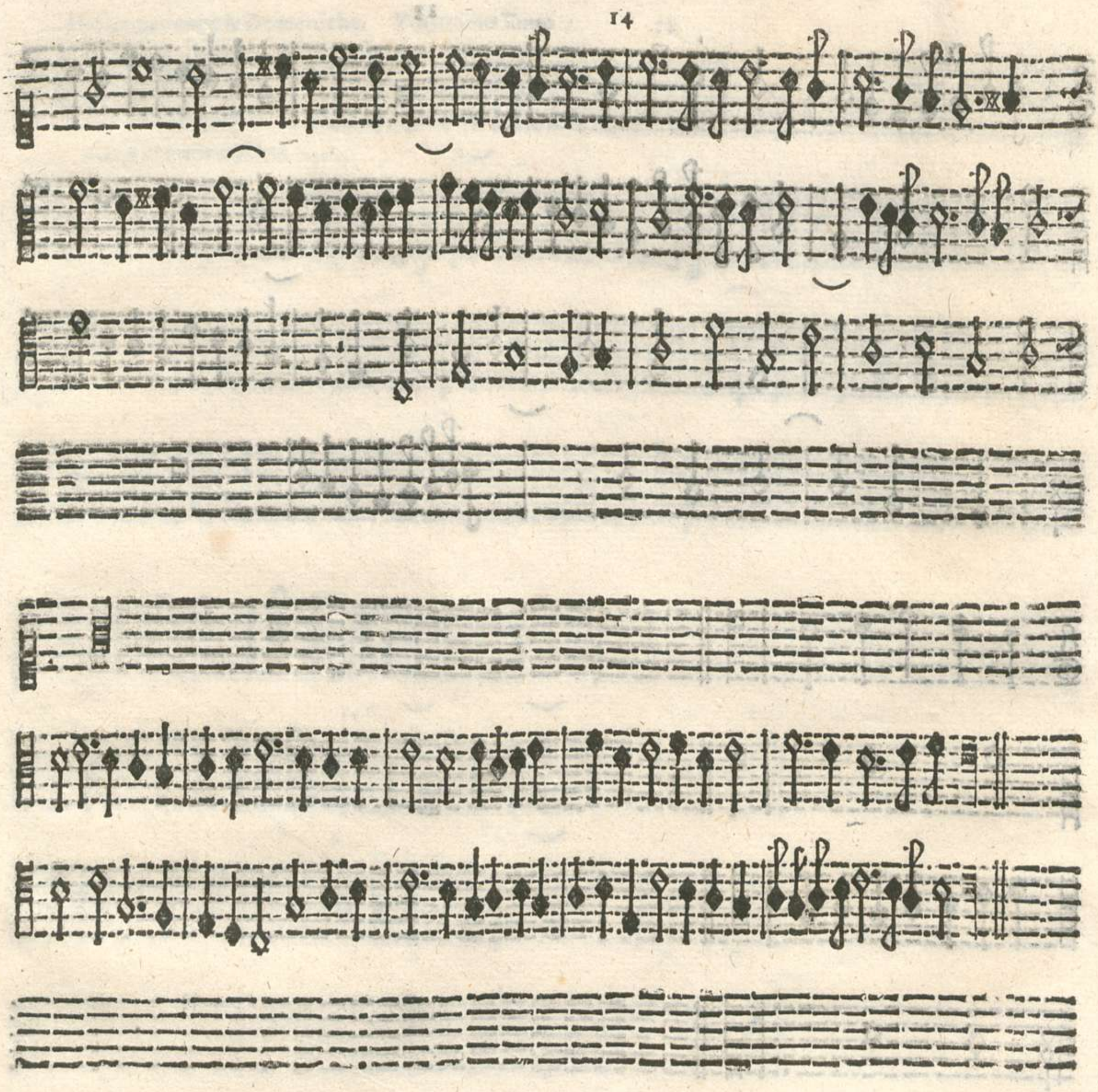

Et Laudamus.
miſerere noſtri Domine

In te Domine ſperaui

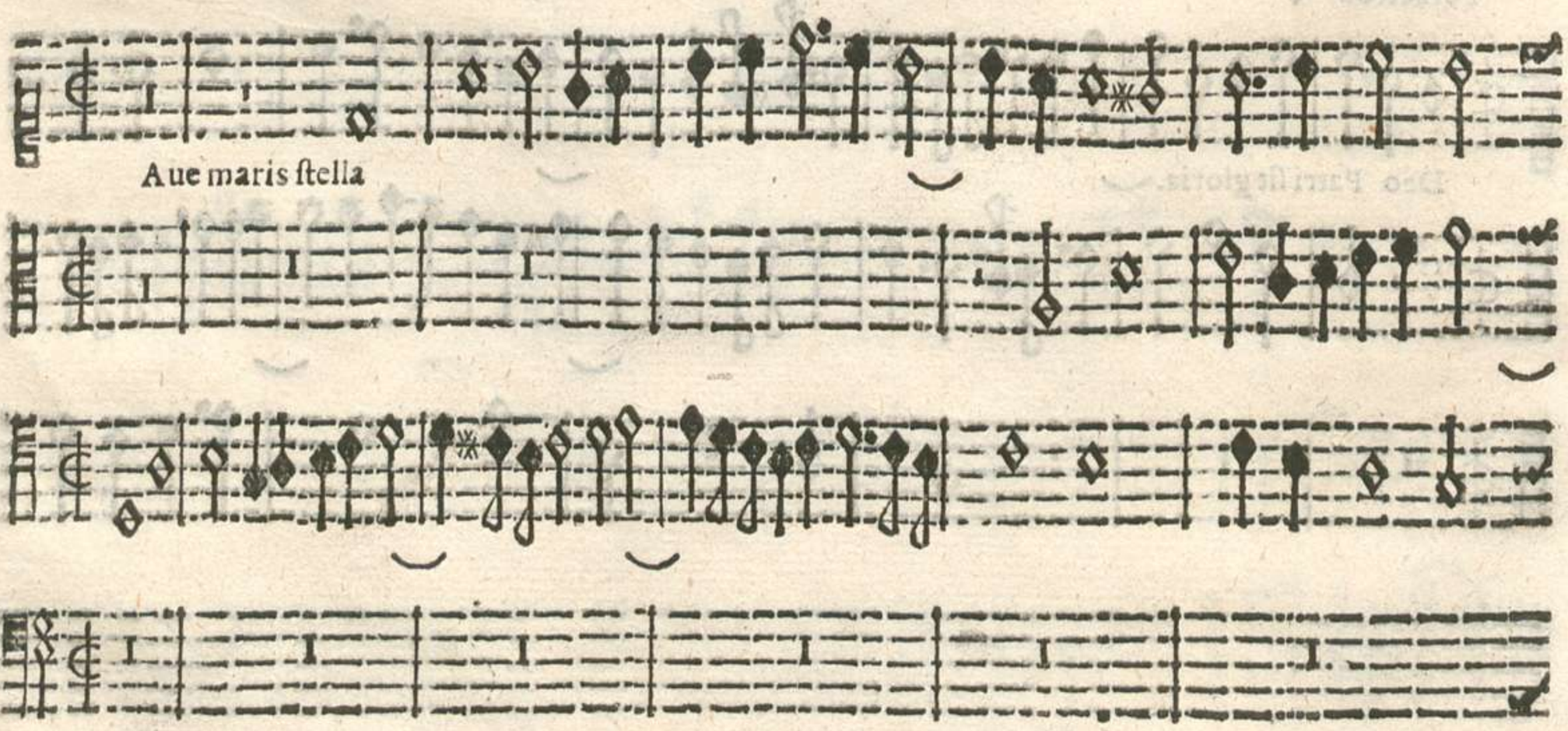
Verso Secondo

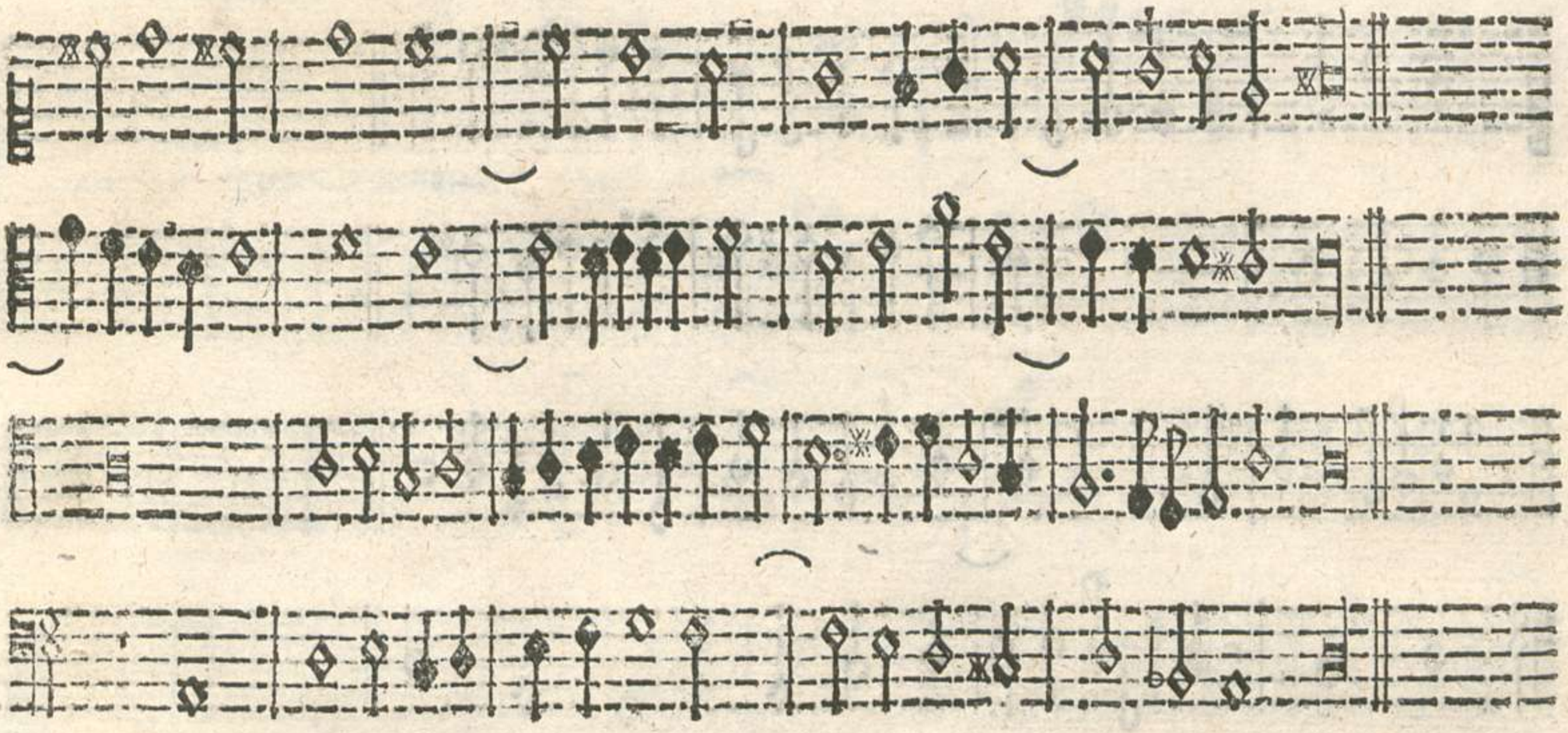
Terzetto.

Deo Patri sit gloria.

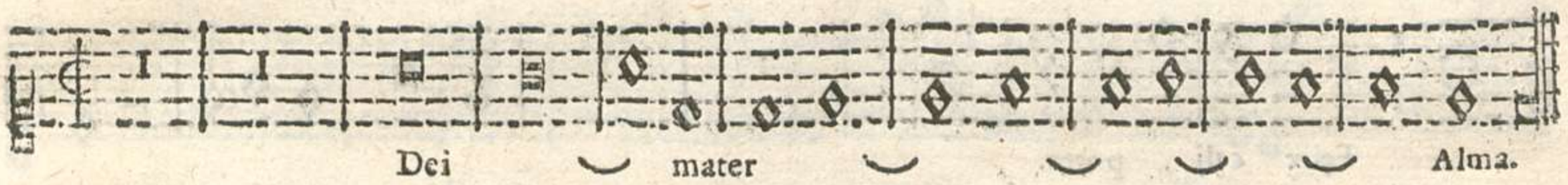


Hinno per le feſte della Beatiſsima Vergine Maria.



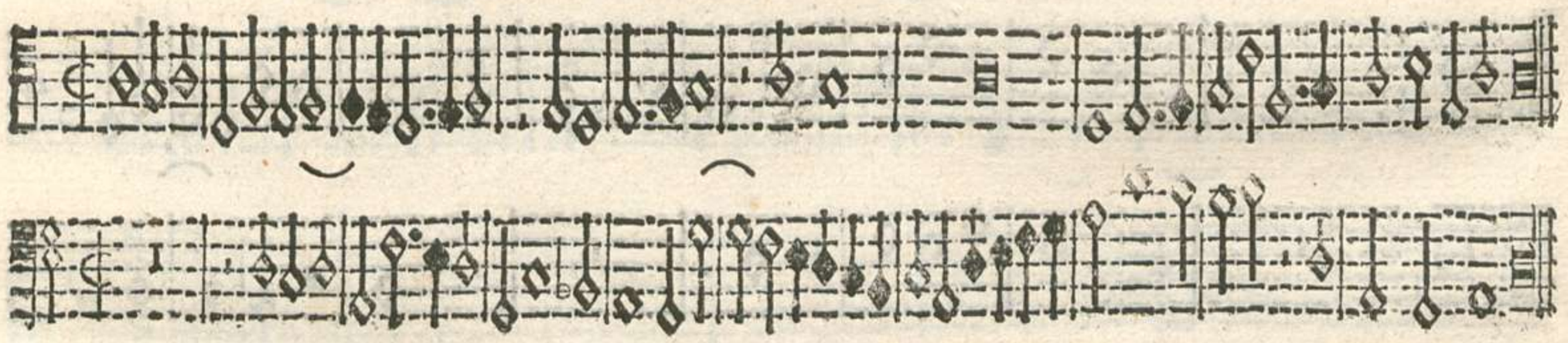


Secondo

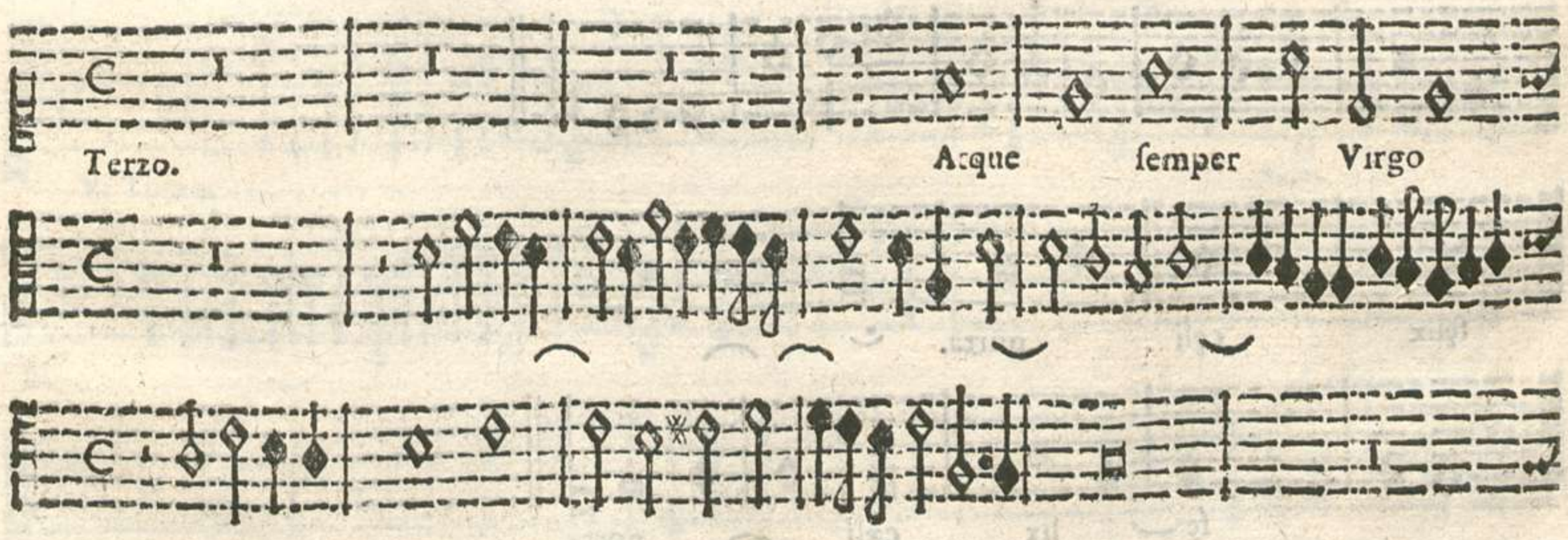


Dei mater Alma.

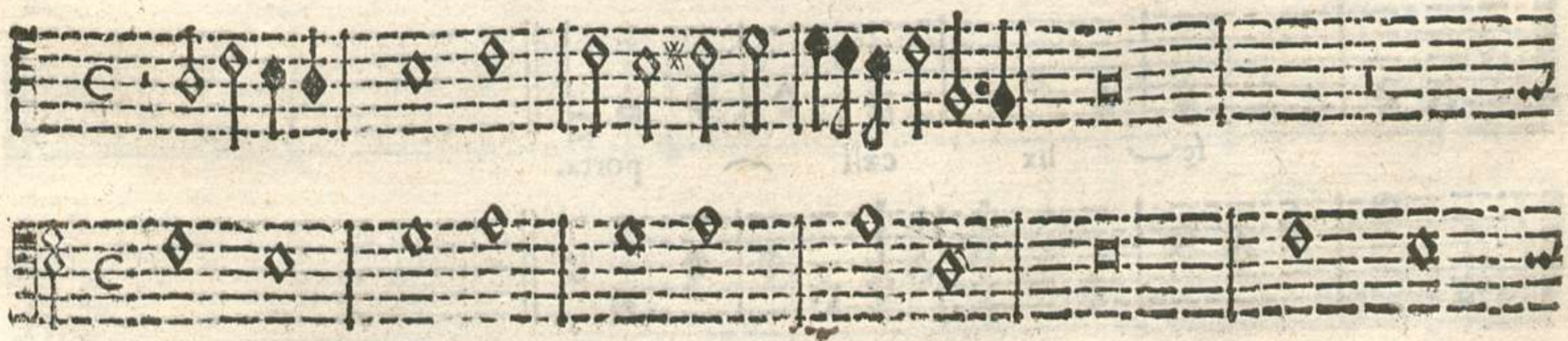
Dei mater Alma



Terzo.



Atque semper Virgo



Atque semper

Quarto

Fęlix cęli porta

Fęlix cæli porta

fęlix cęli porta.

fę lix cæli porta.

Secondo

V. Terzo.

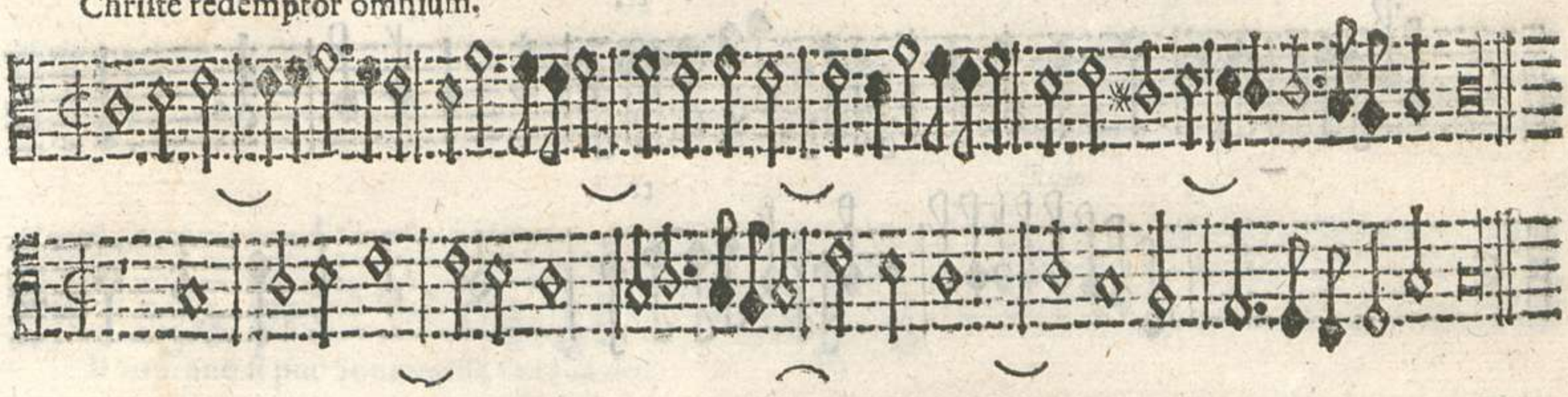
Il preſente Terzetto, e tutti gli altri che ſeguiteranno, Si ſoneranno con vn regiſtro ſolo: & il Soprano all'Ottaua ſopra, ſe piace

Sit laus Deo Pa-

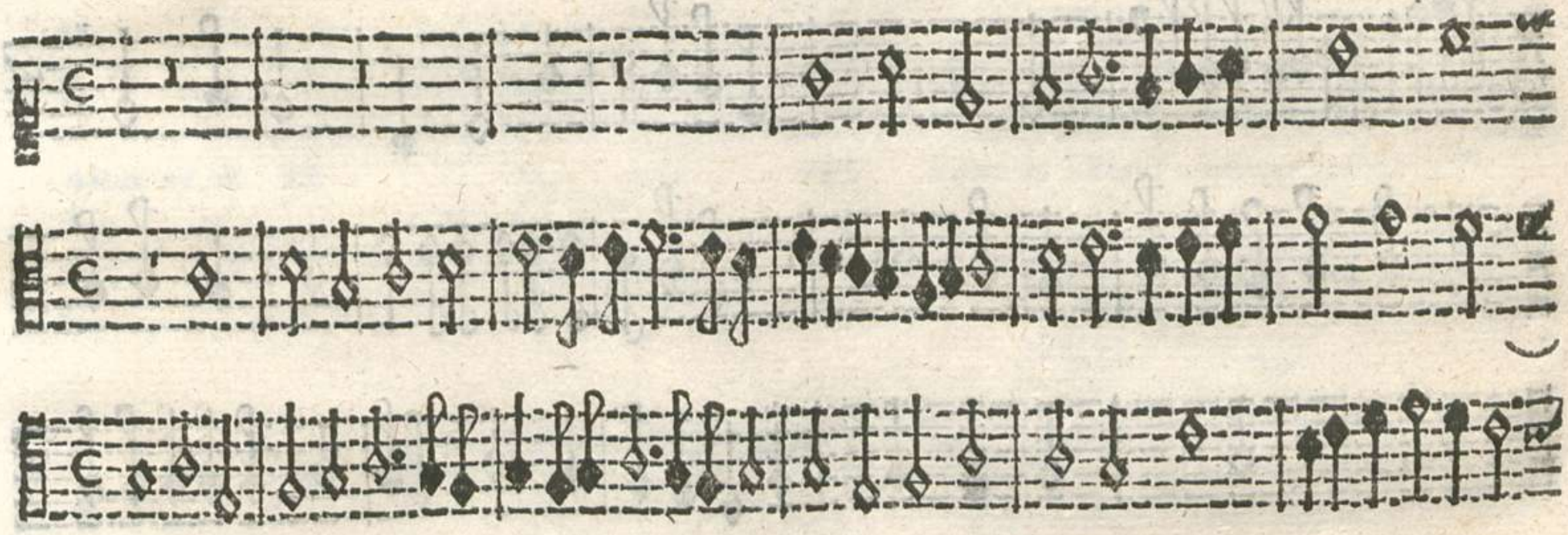
tri ſummo

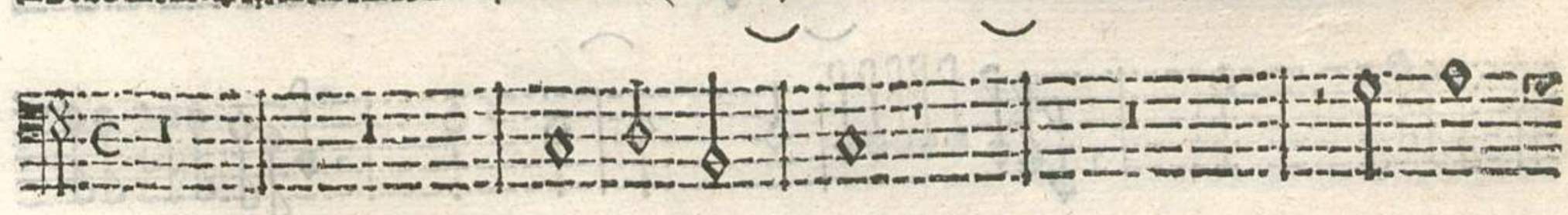
Serue anco alla feſta di tutti i Santi.

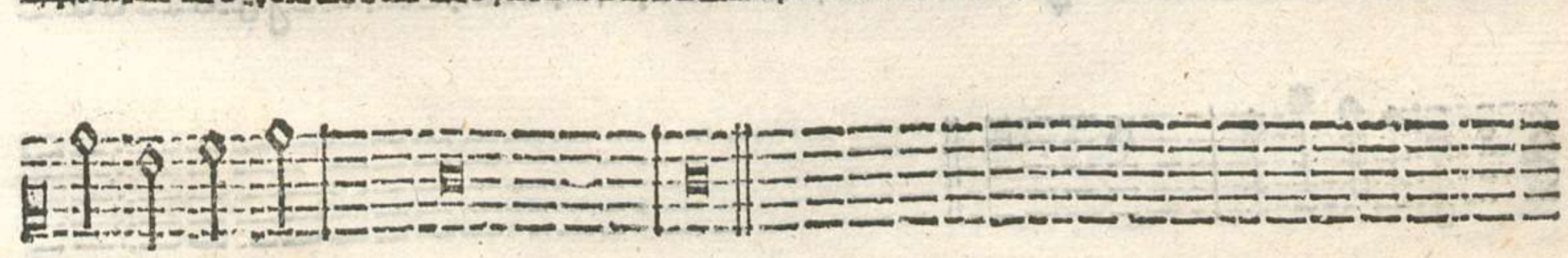
Chriſte redemptor omnium.

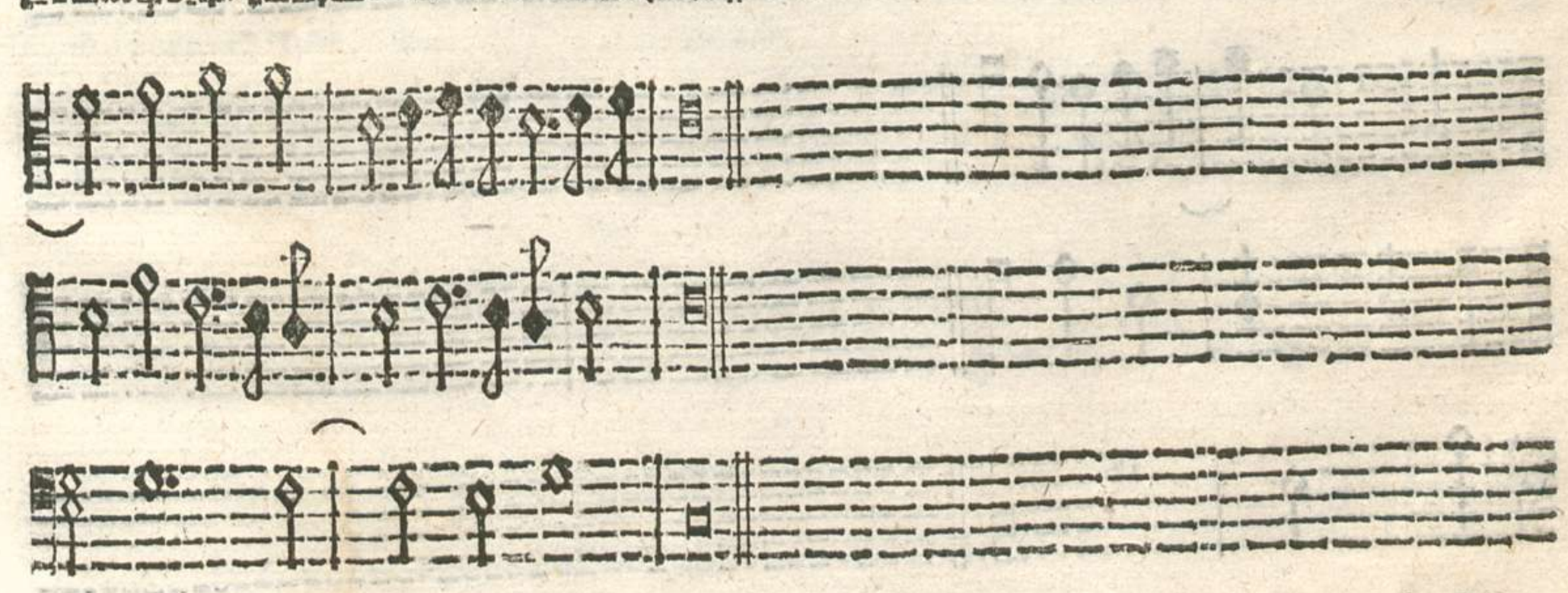


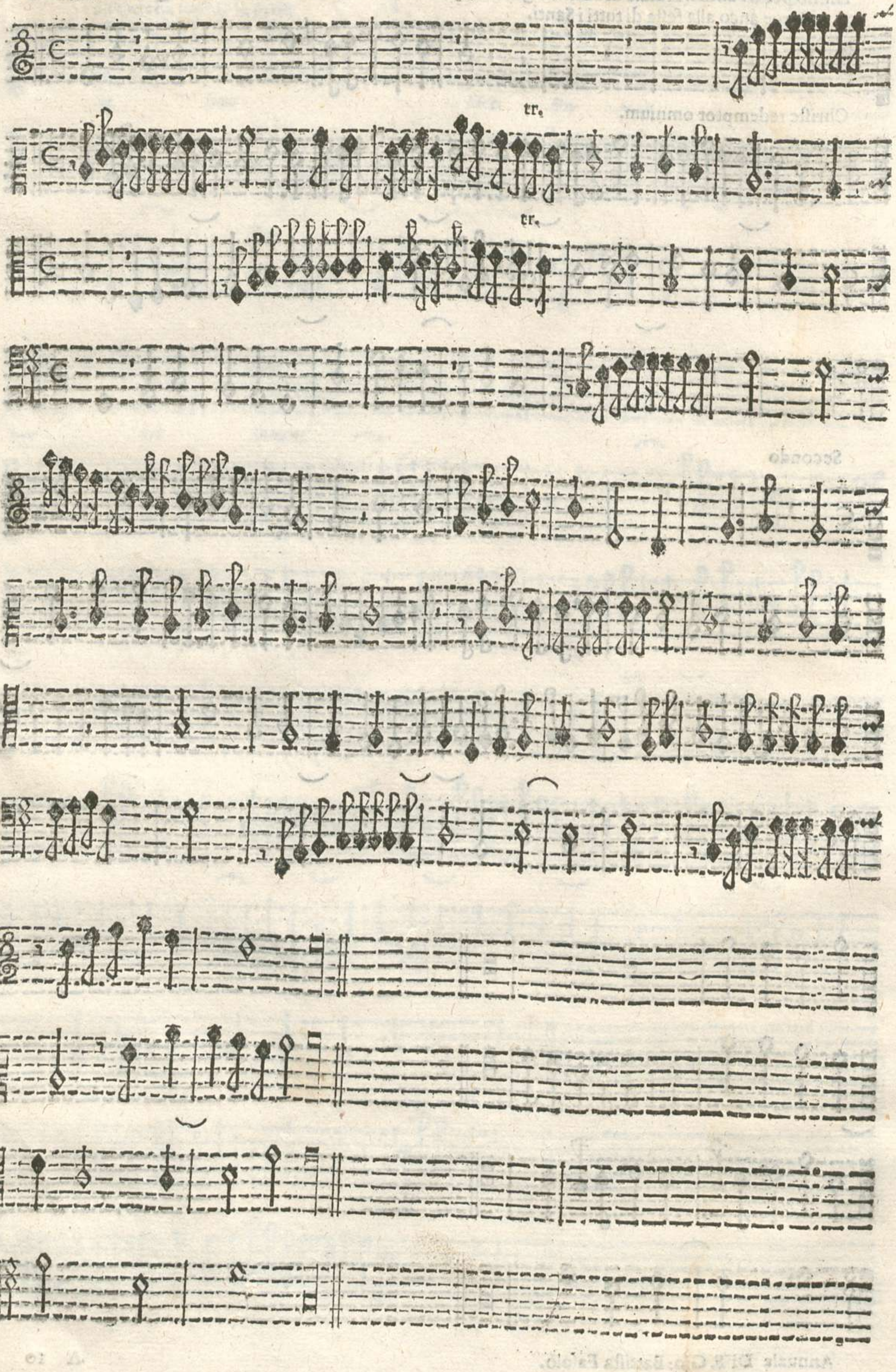
Secondo







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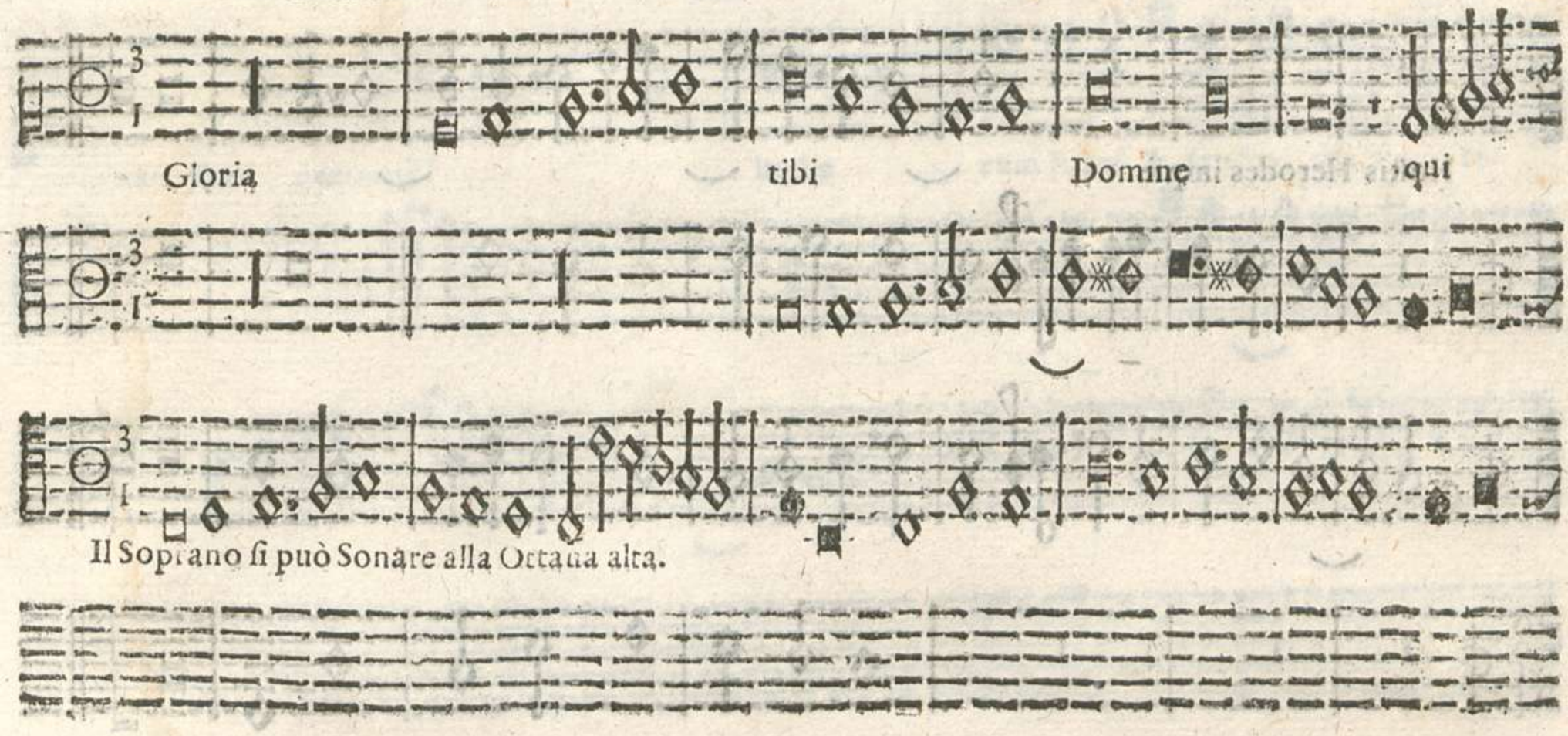
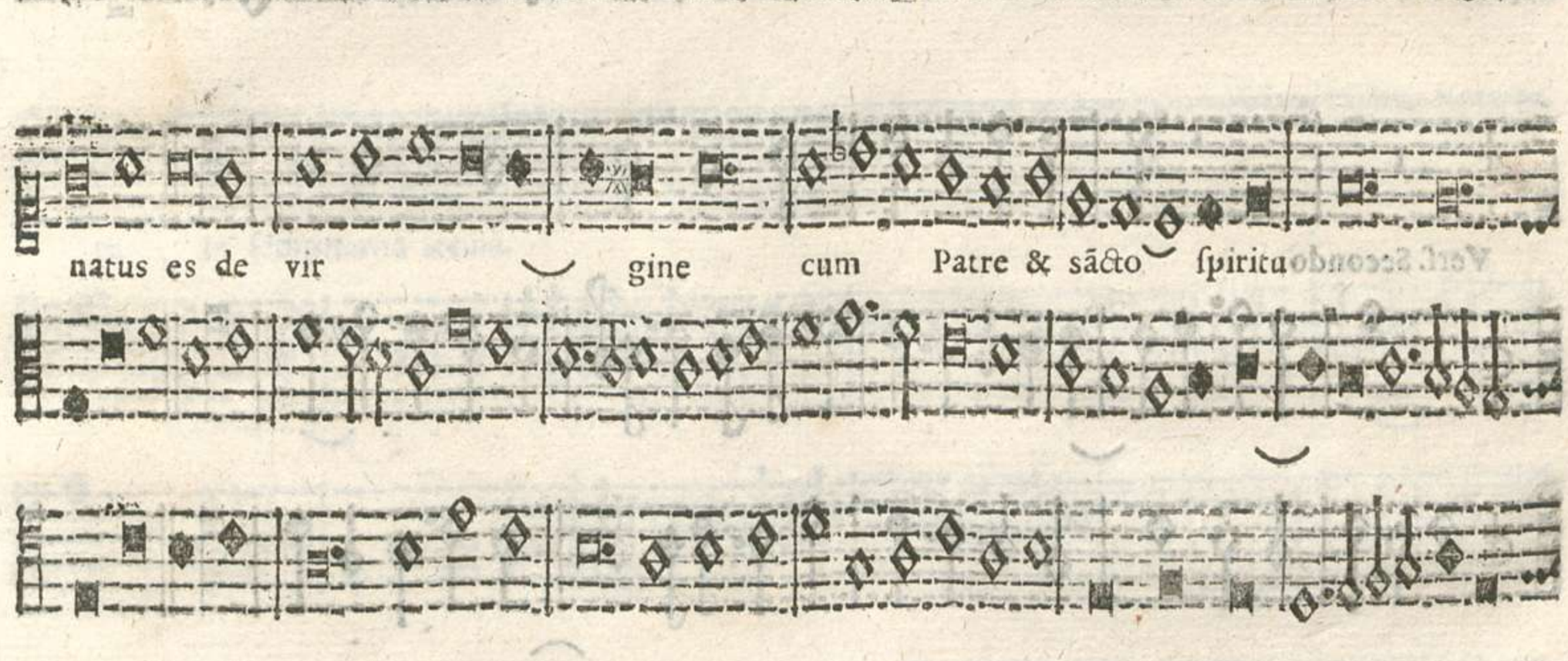
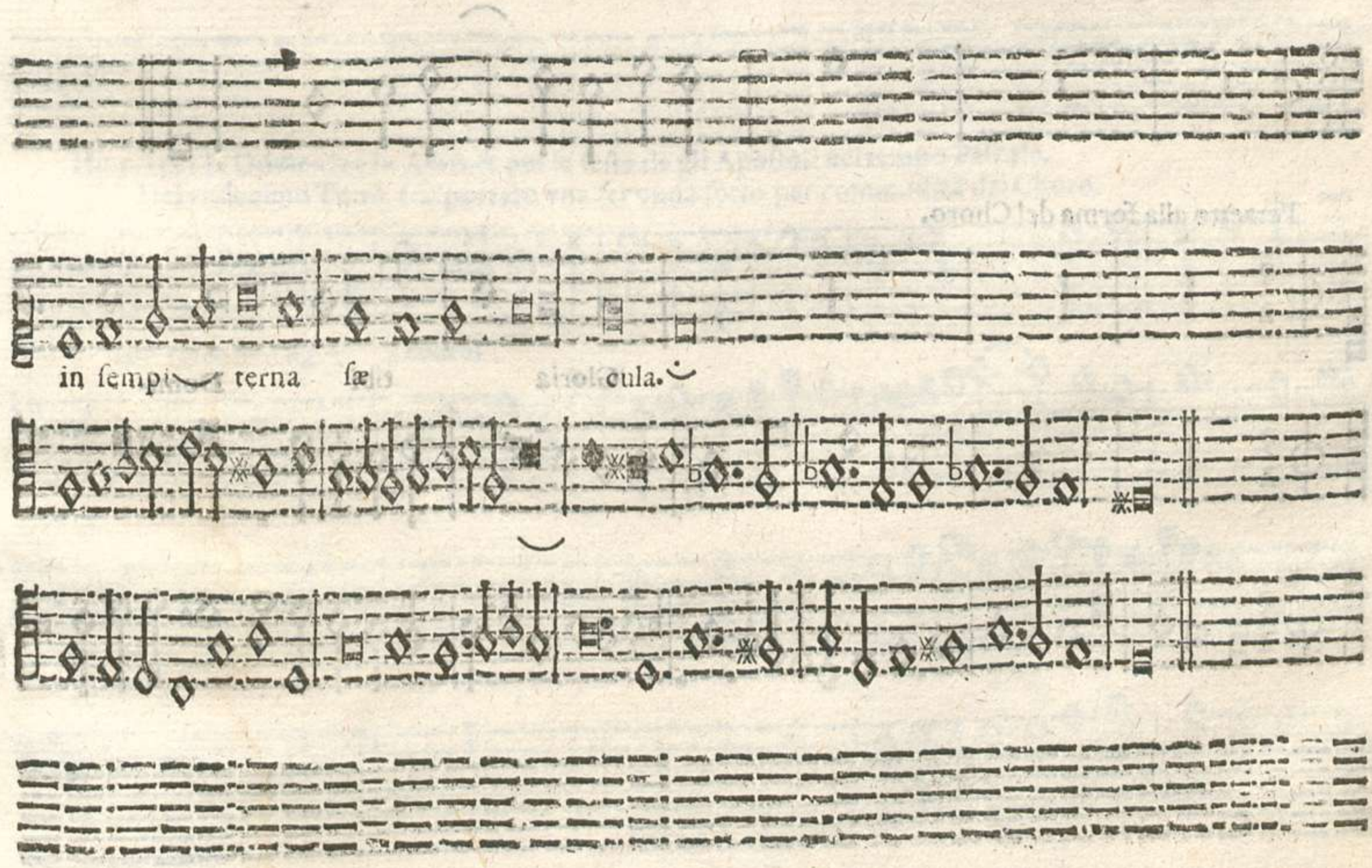
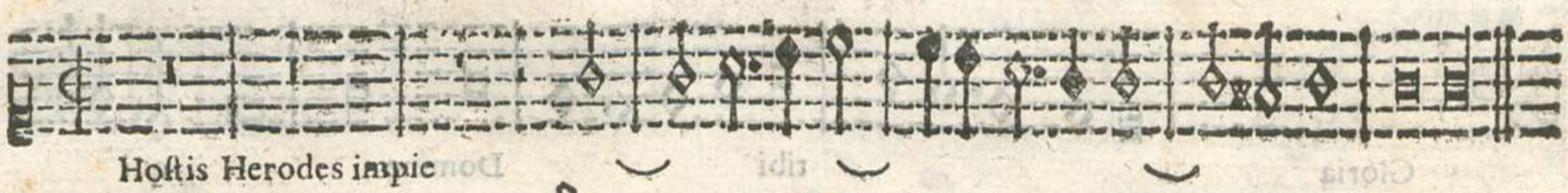


Il Soprano si può Sonare alla Ottava alta.

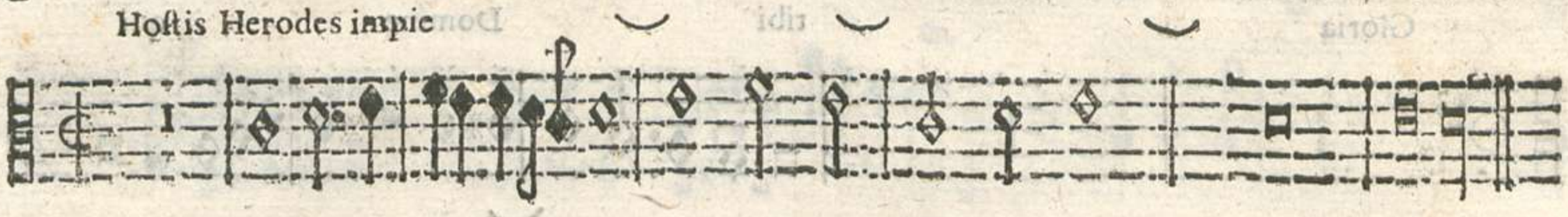


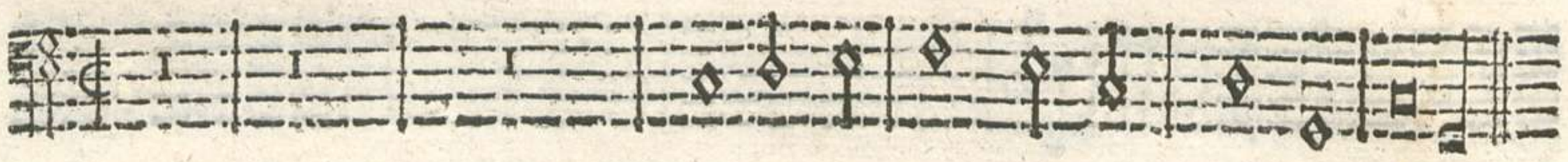


Hinno per il giorno del Epifania.

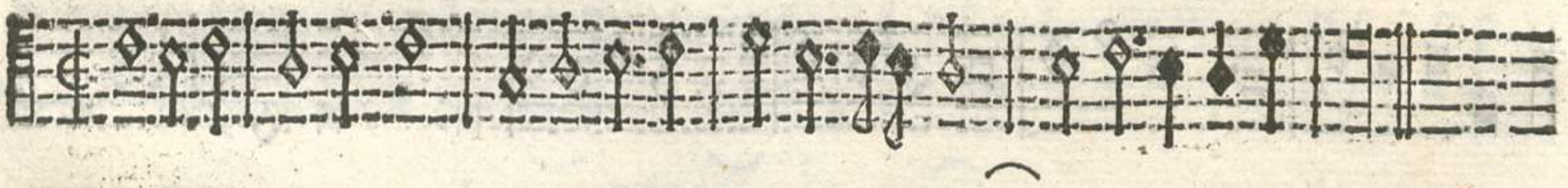


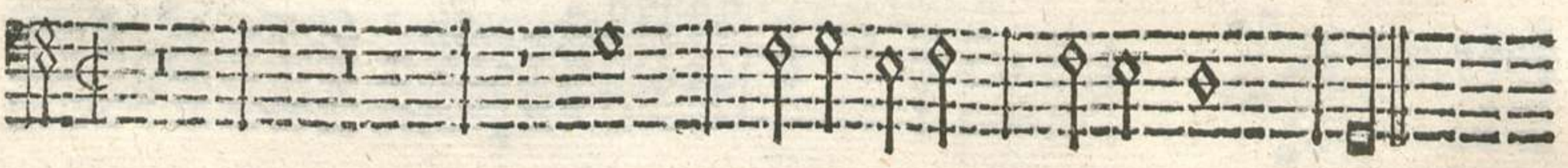
Hostis Herodes impie



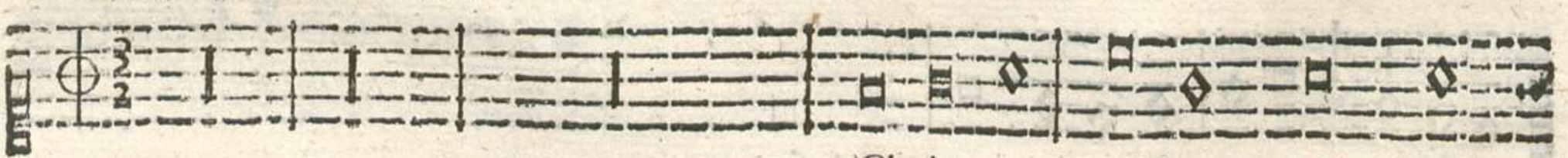


Vers. Secondo

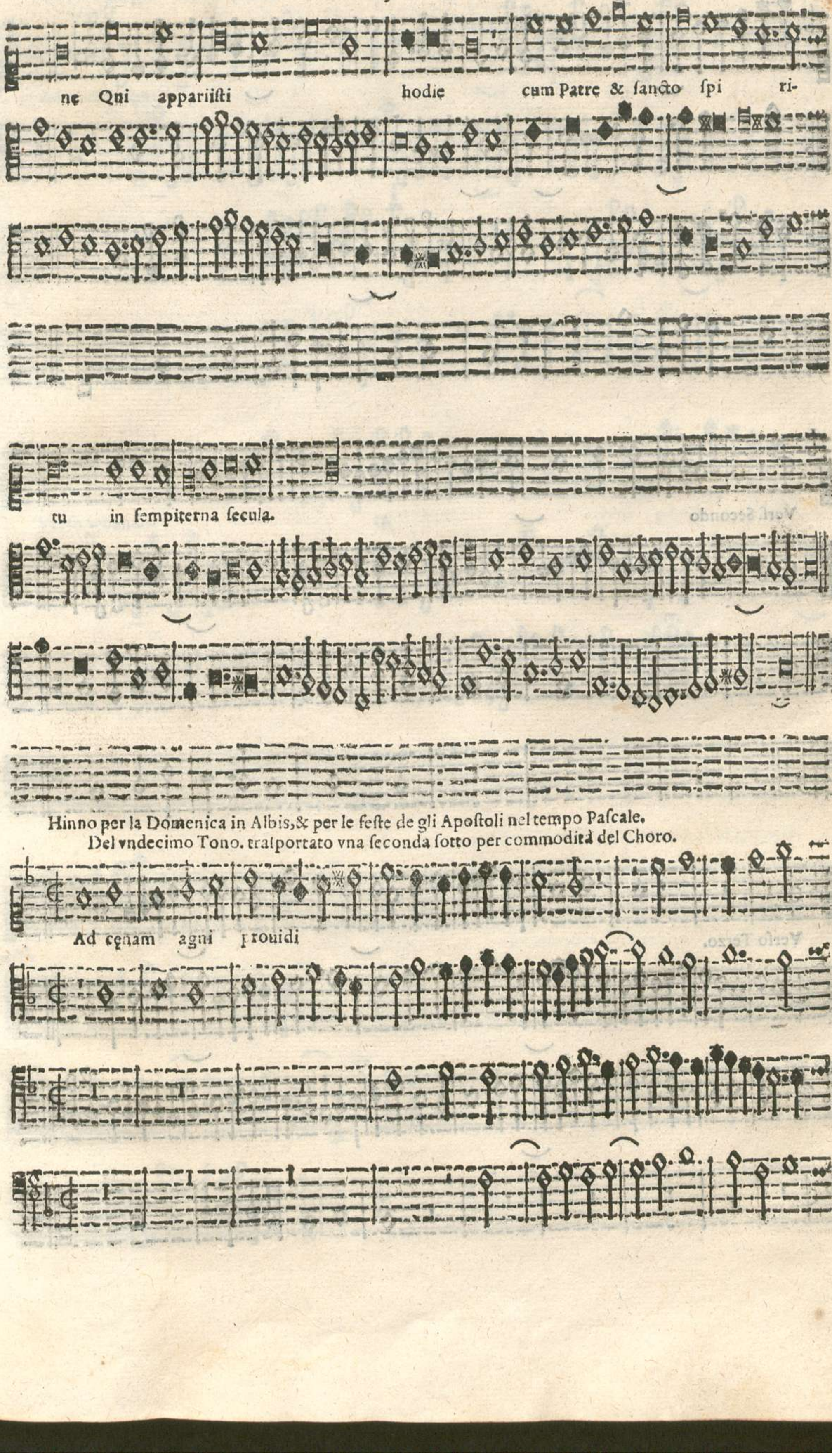




Terzetto alla forma del Choro.



Gloria tibi Domi-


ne Qui appariiſti
hodie
cum Patre & ſancto ſpi ri-
tu in ſempiterna ſecula.
Hinno per la Domenica in Albis,& per le feſte de gli Apoſtoli nel tempo Paſcale.
Del vndecimo Tono. tralportato vna ſeconda ſotto per commodità del Choro.
Ad cęnam agni prouidi

Verſ. Secondo

Verſo Terzo.

Versi più allegri. Verso Primo

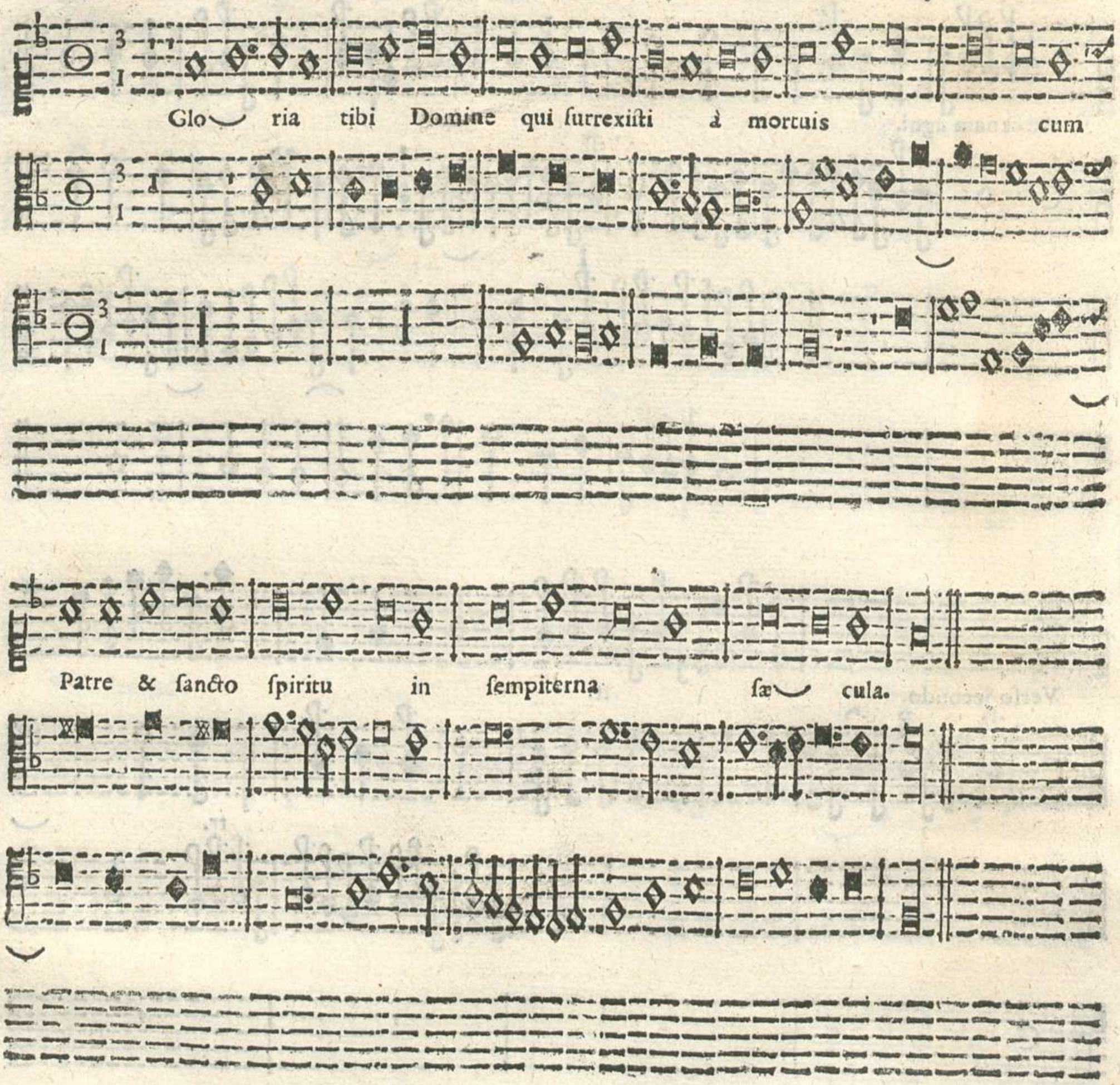
Ad cenam agni.

tr.

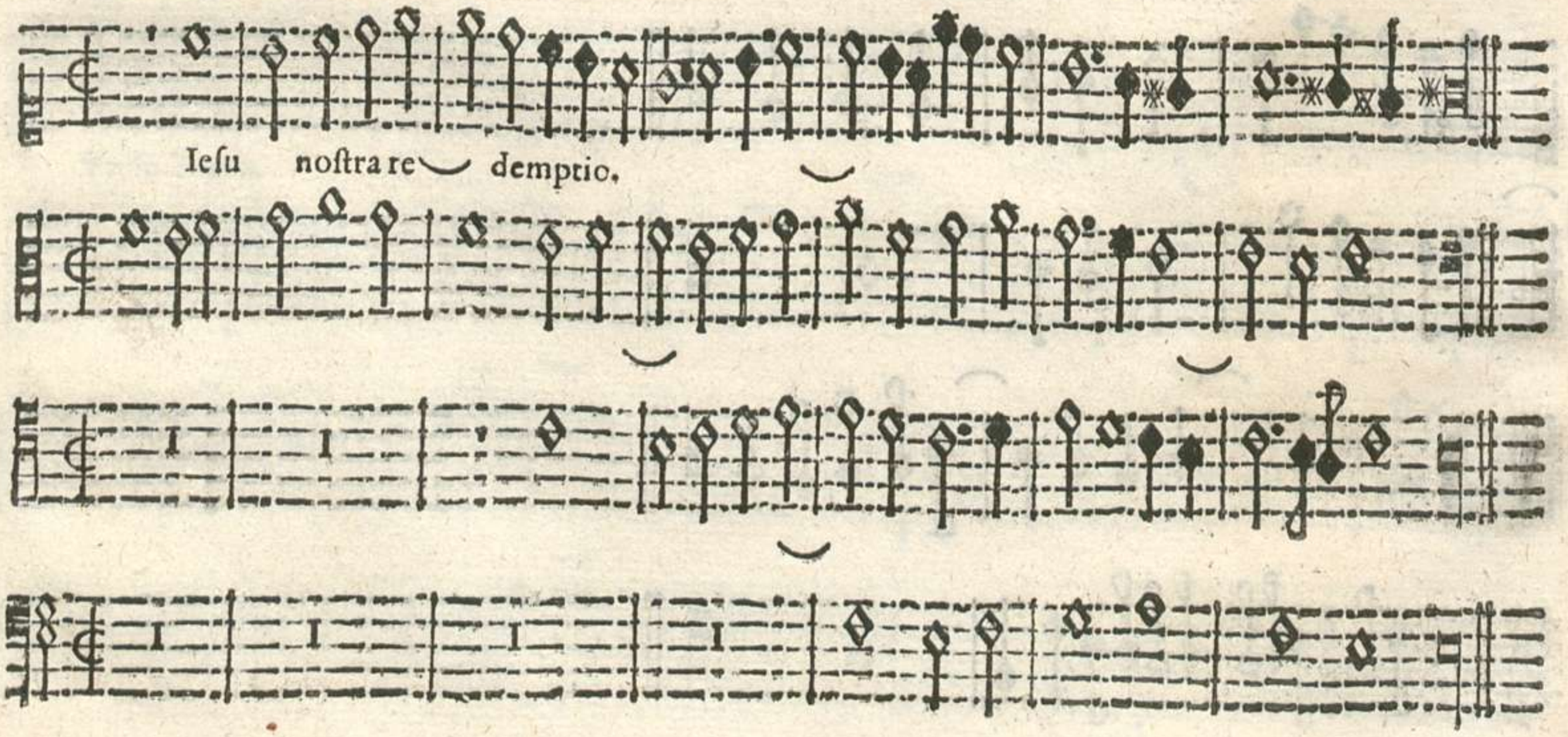
Verso Secondo.

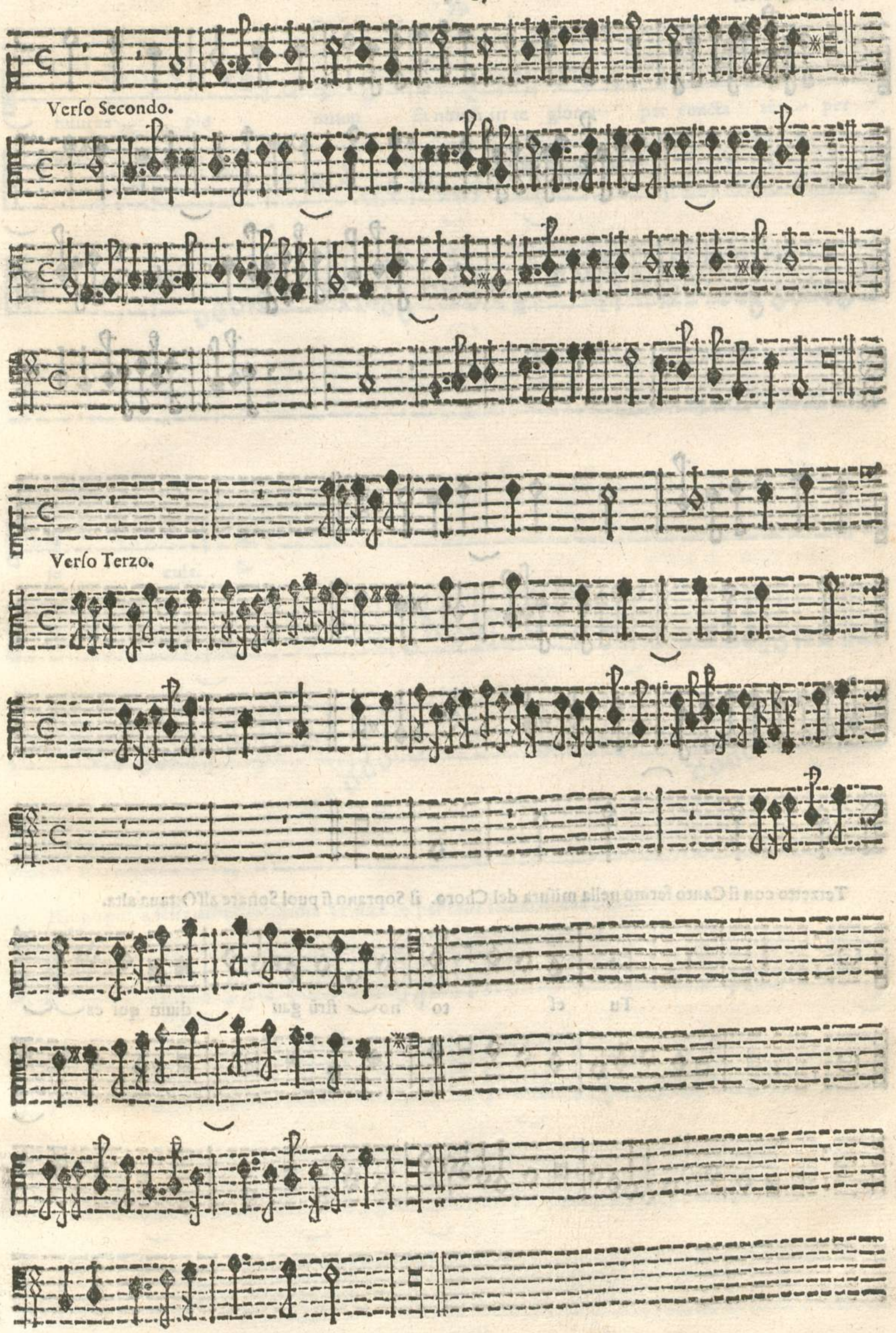
tr.

tr.



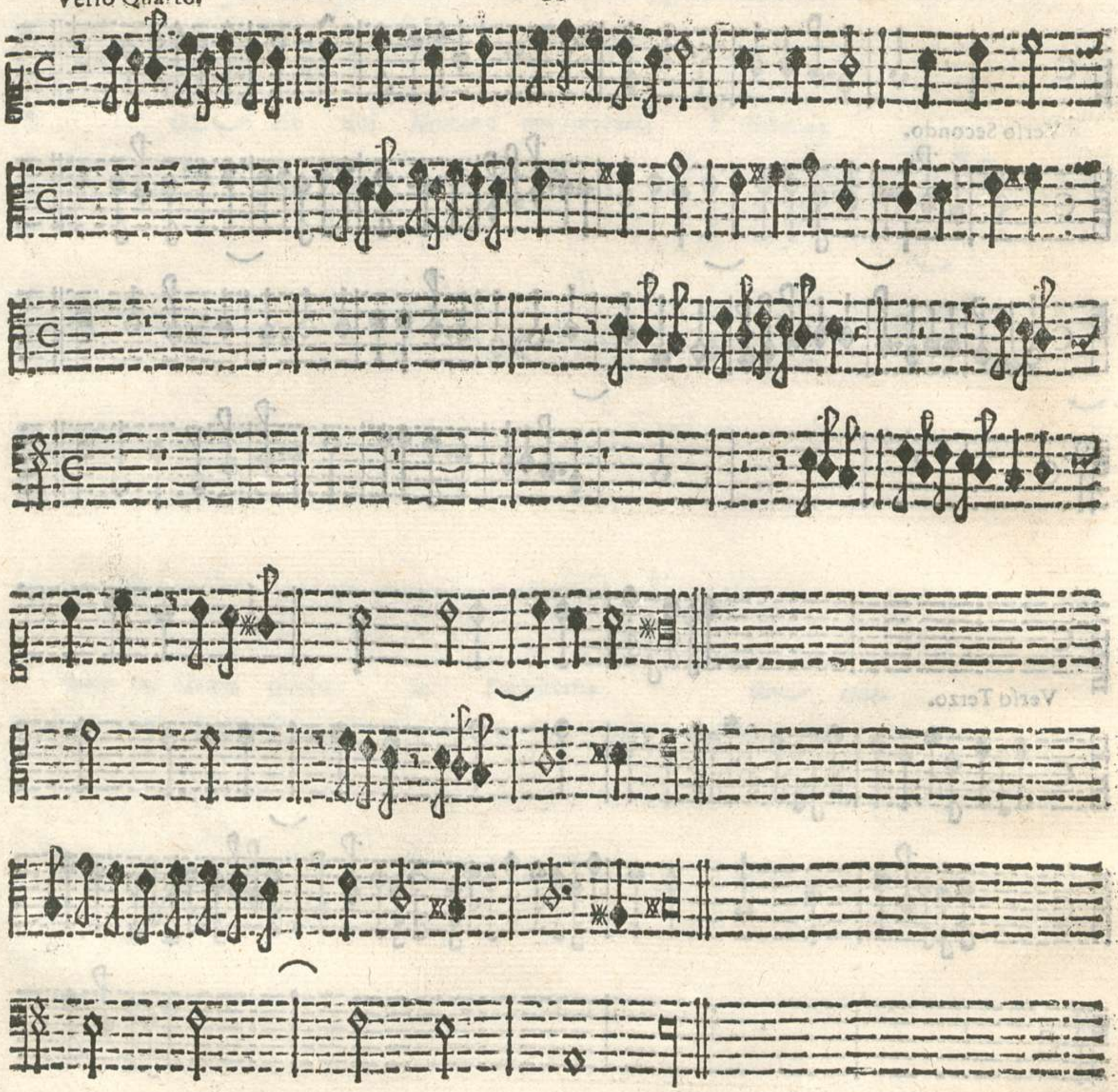
Hinno per la Aſcentione. Del Terzo Tono.



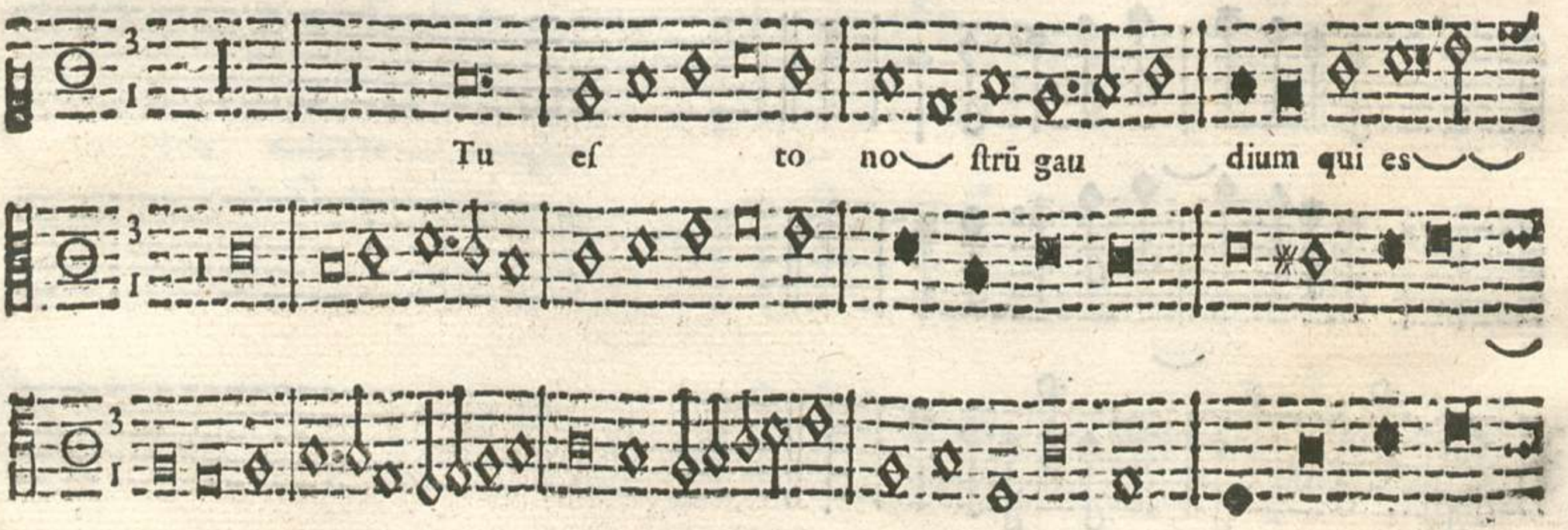


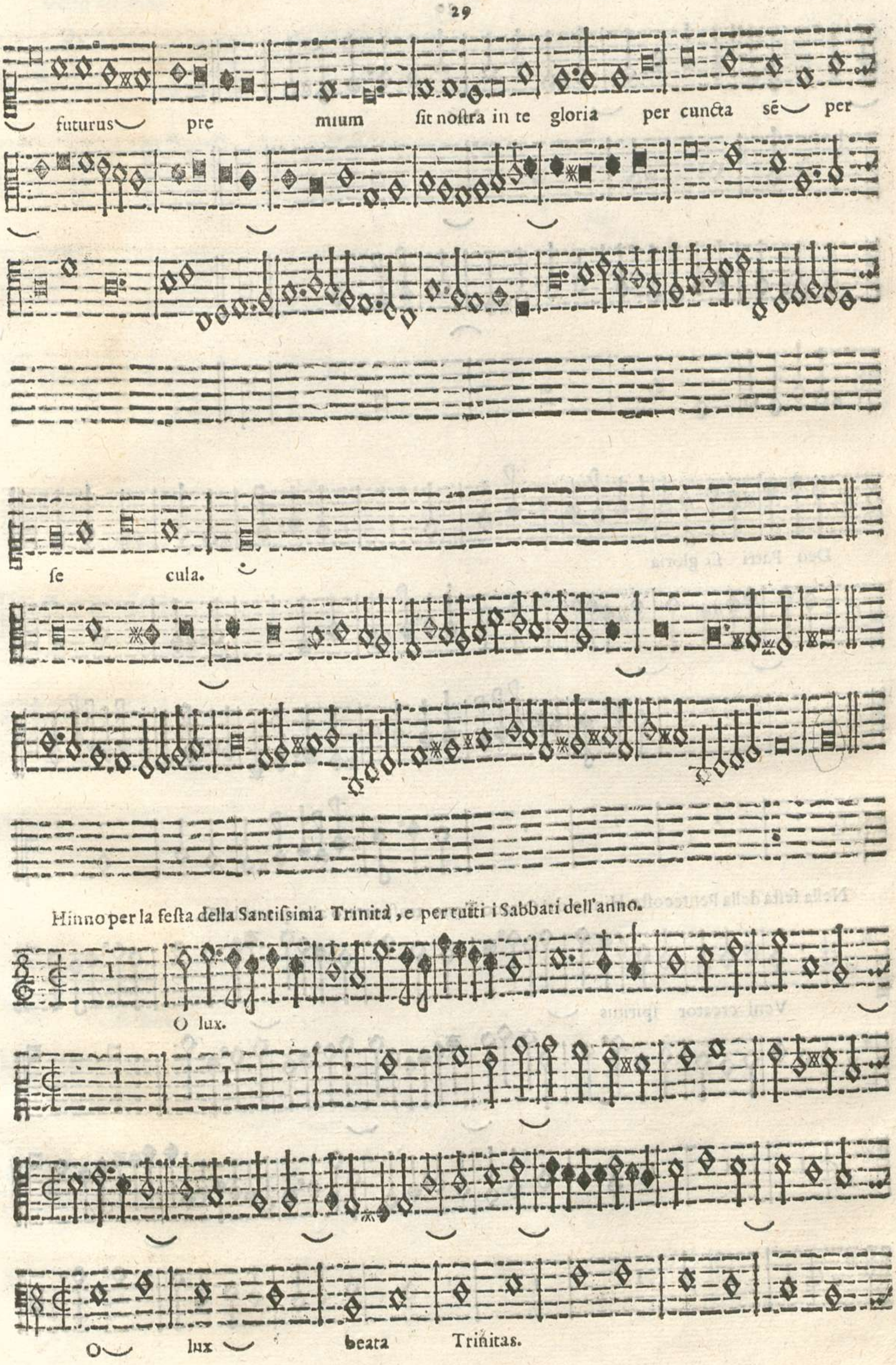
Verſo Secondo.

Verſo Terzo.

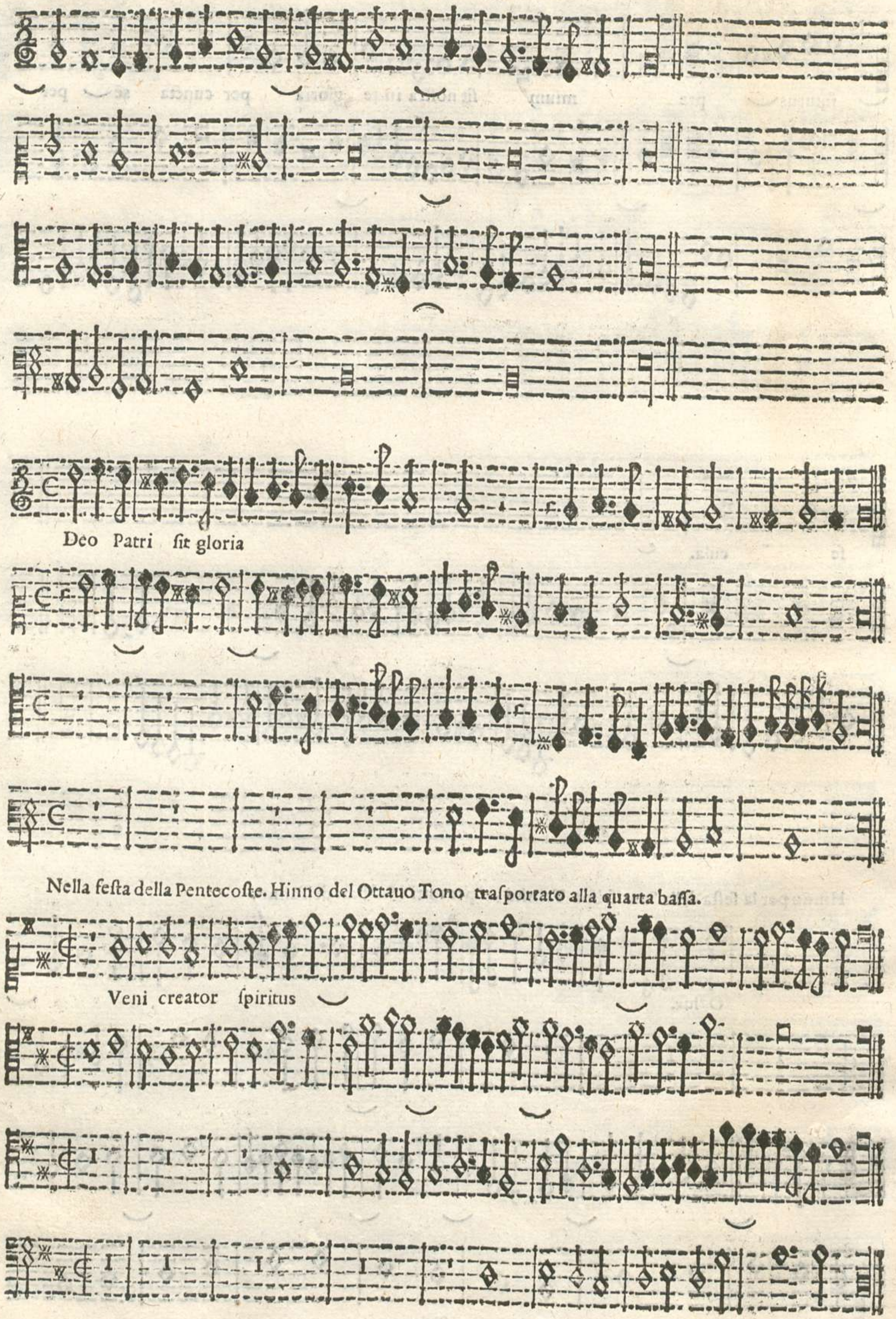


Terzetto con il Canto fermo nella misura del Choro. il Soprano si puol Sonare all'Ottaua alta.

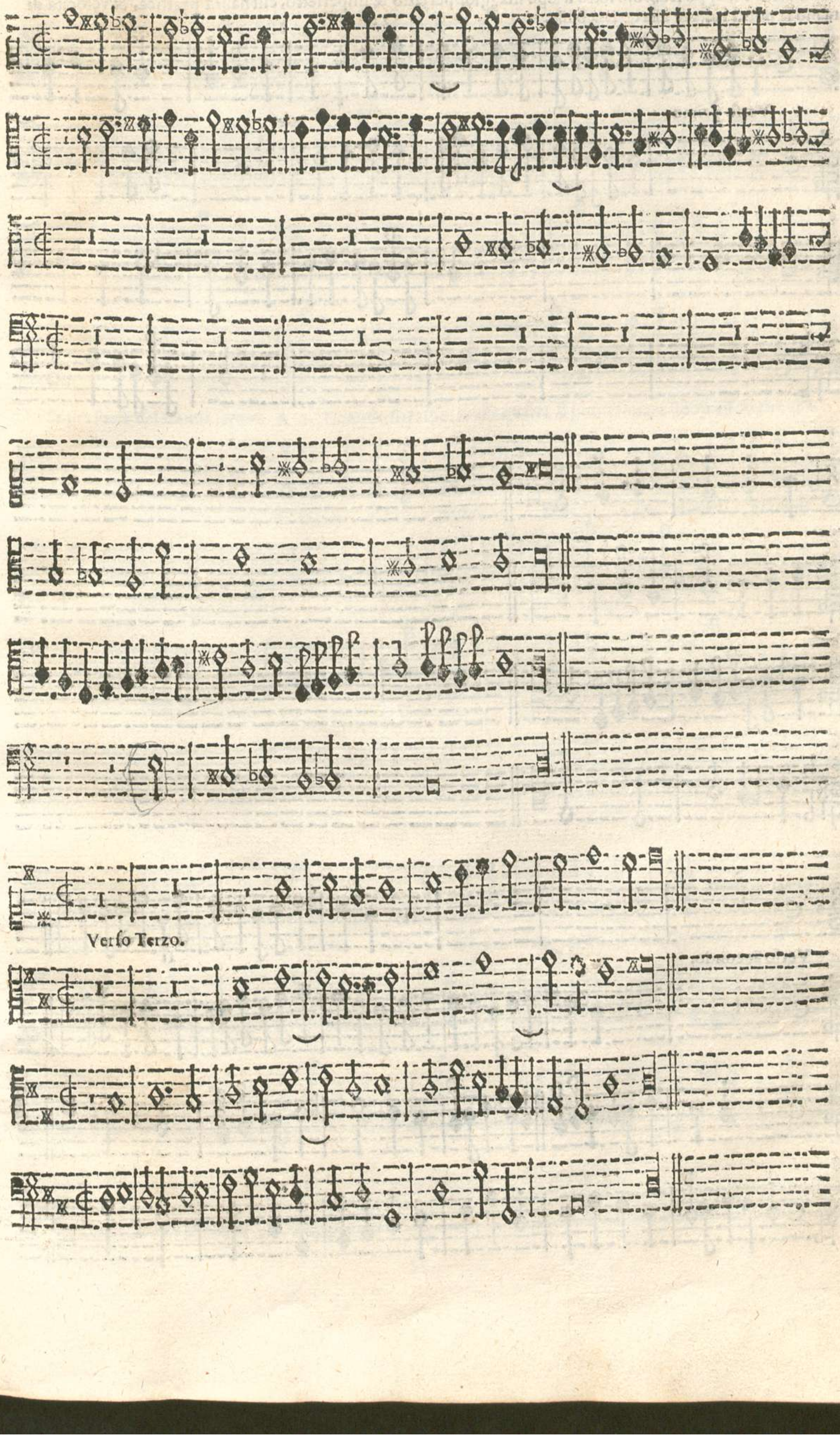




Hinno per la feſta della Santiſsima Trinità, e per tutti i Sabbati dell'anno.

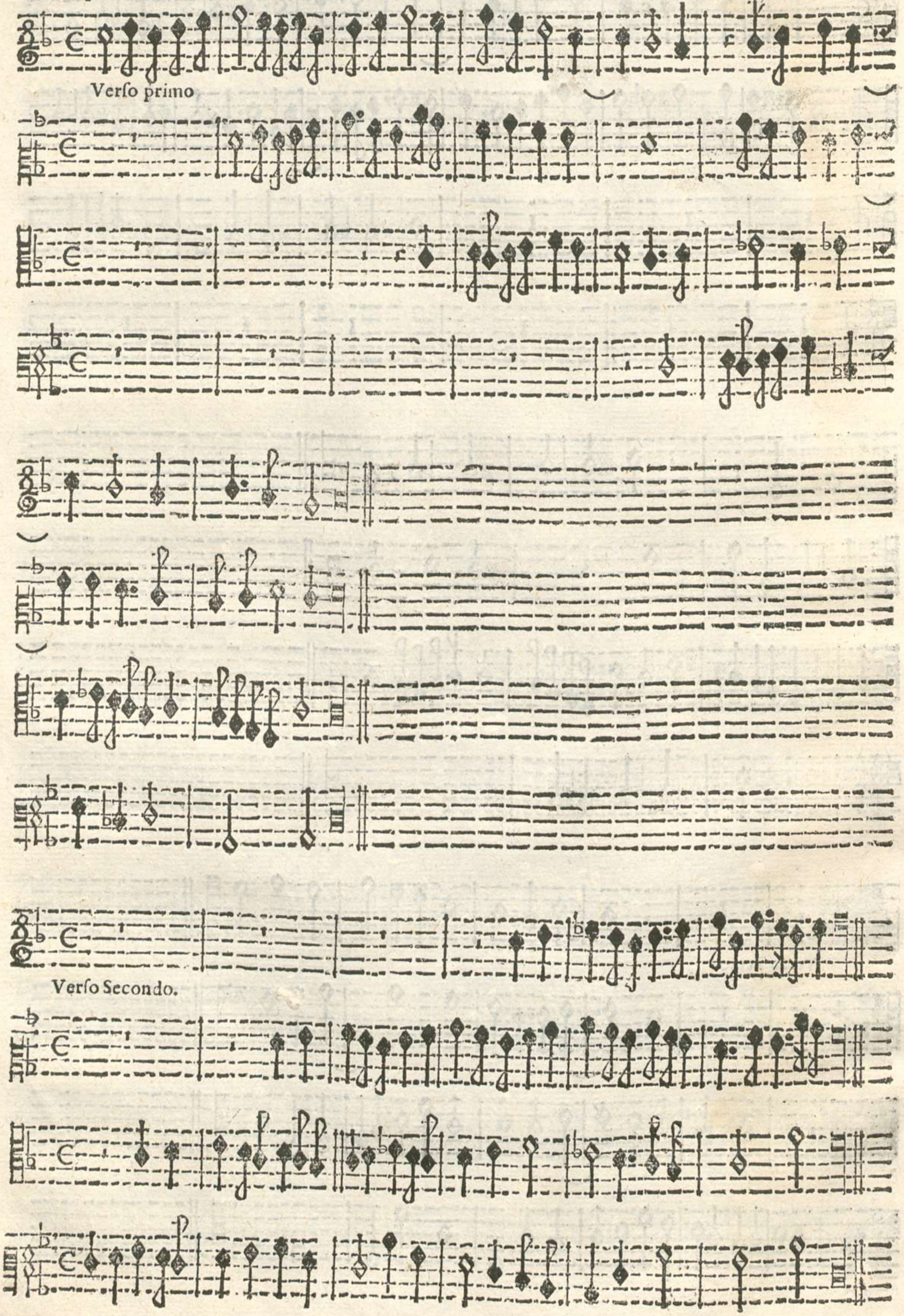


Nella festa della Pentecoste. Hinno del Ottauo Tono trasportato alla quarta bassa.



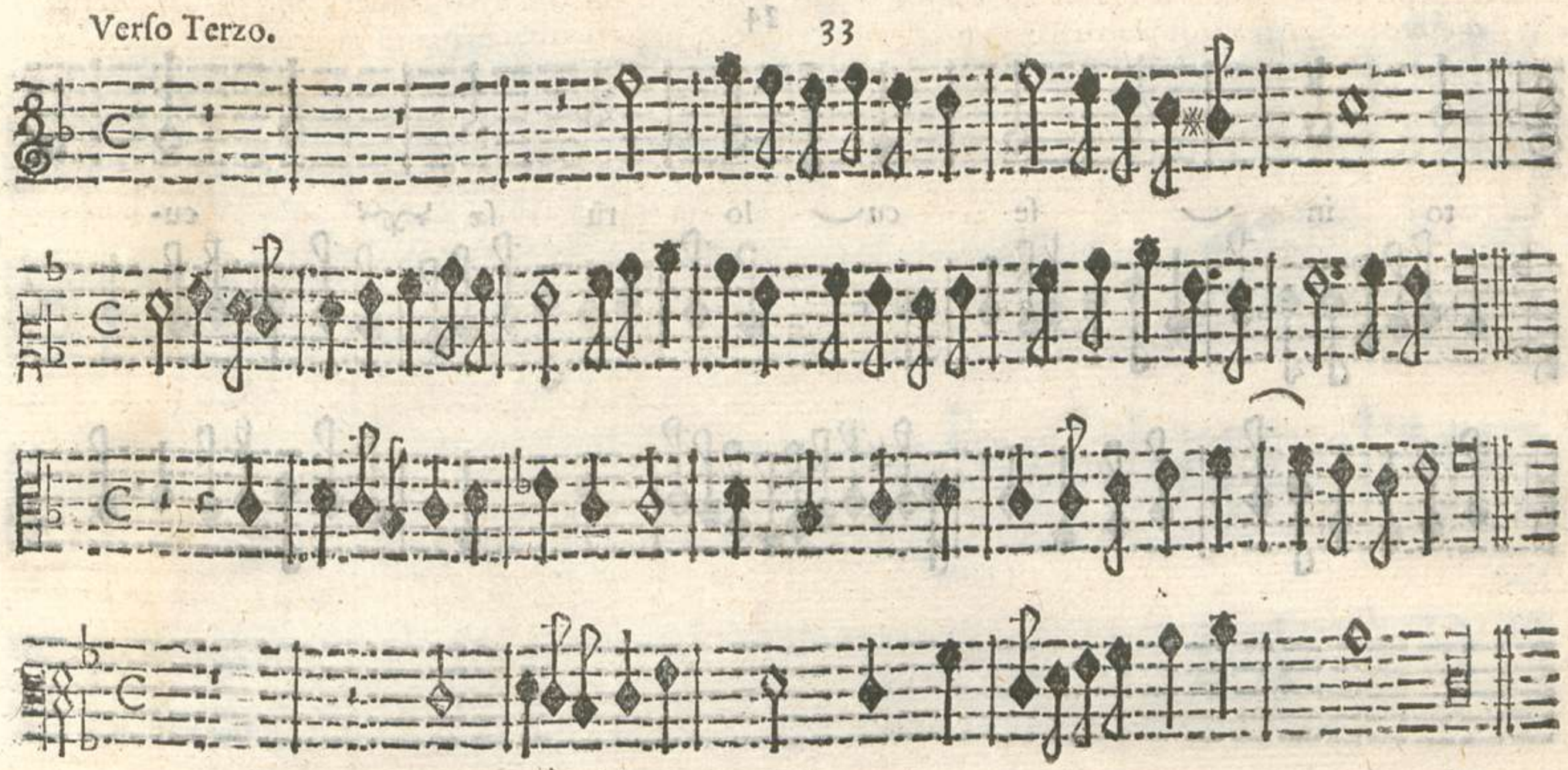
Verſo Terzo.

Li ſeguenti verſi ſono più allegri le' hò traſportati vna Seconda di ſotto alla natura del Tono per facilitarli, che il dieſis è troppo ſcabroſo ſotto il tẽpo maggior perfetto & imperfetto, chi haurà prattica, & velocità di mano le potrà ridurre alla quarta baſſa.

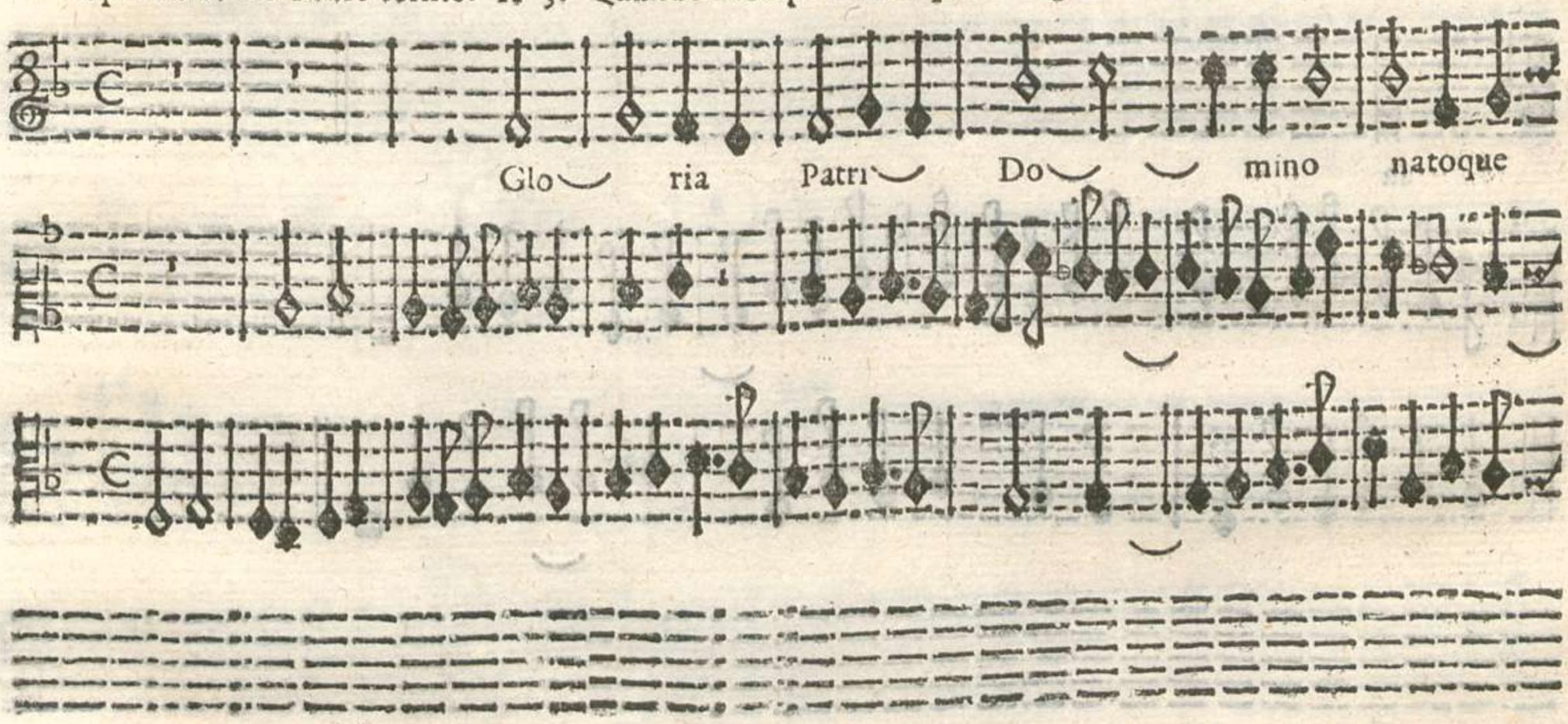


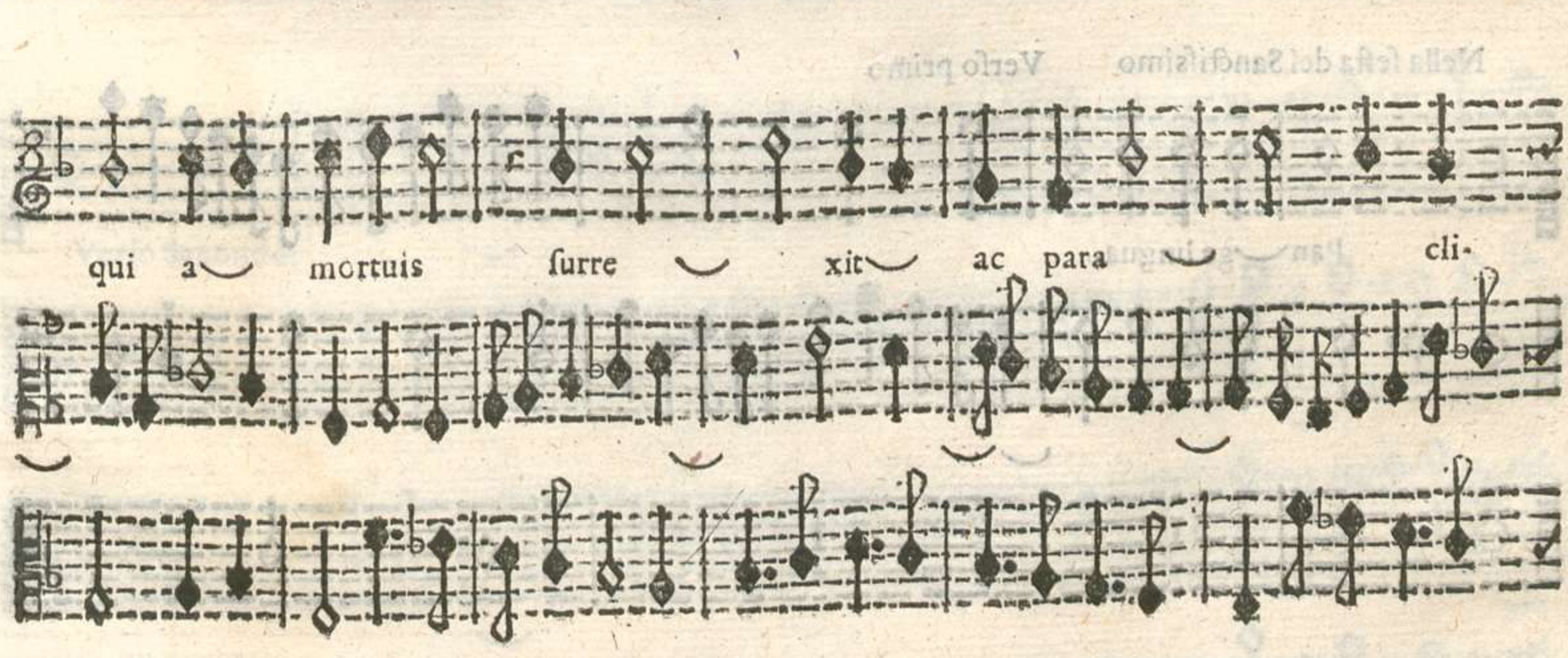
Verſo primo

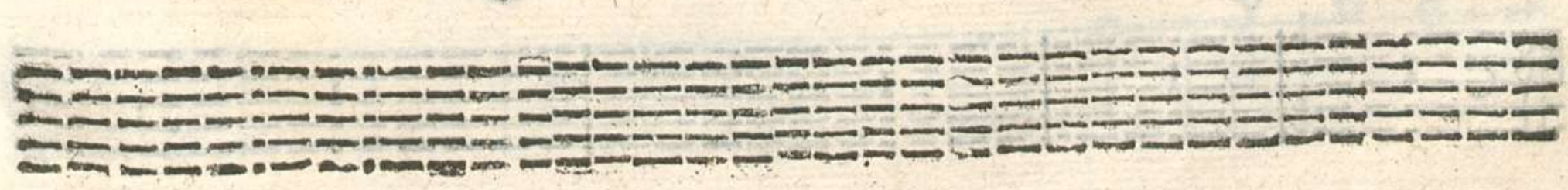
Verſo Secondo.

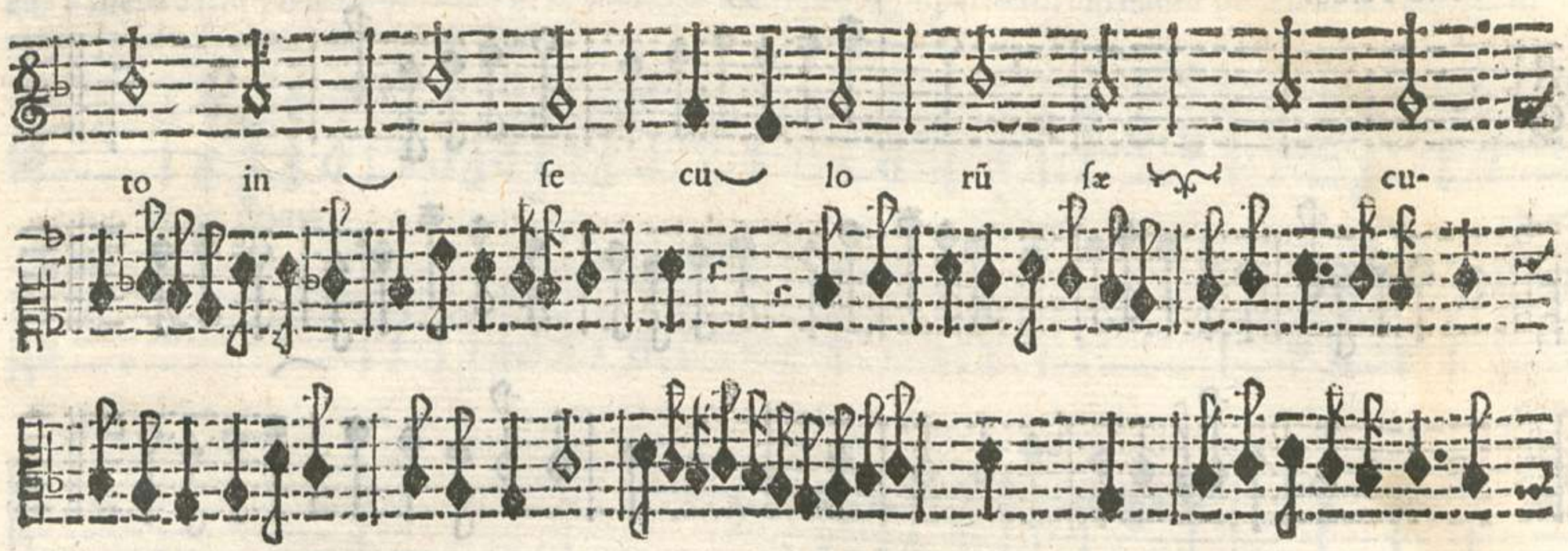


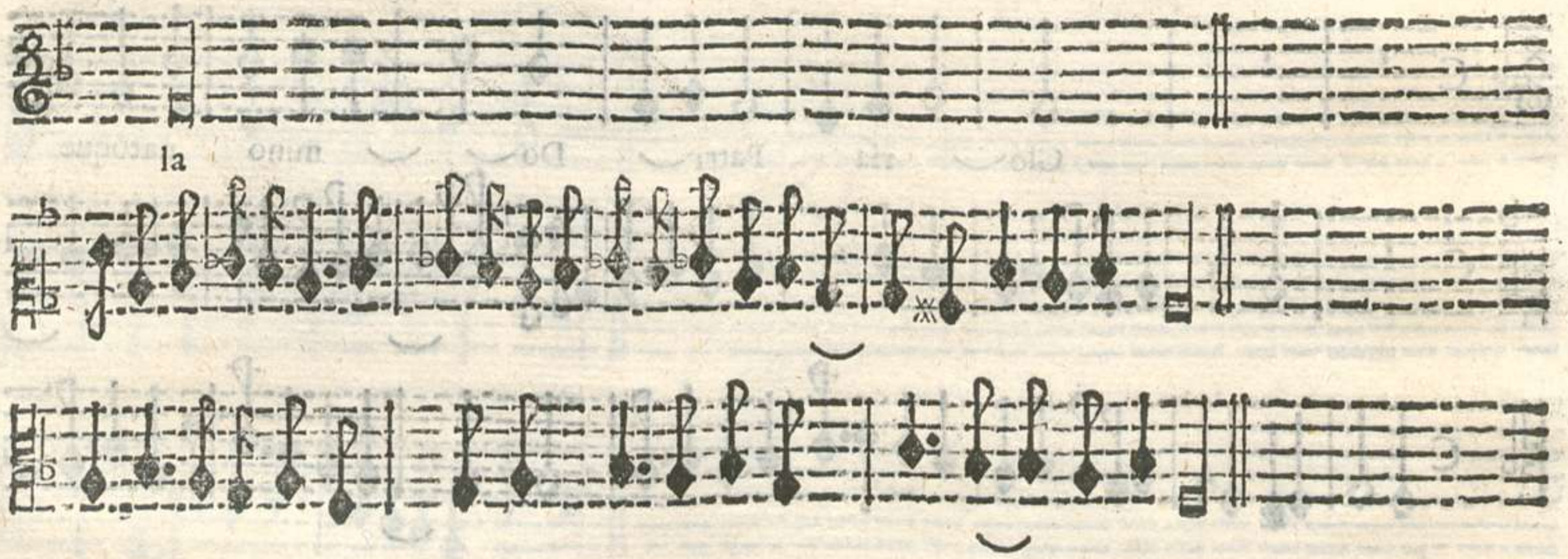
Sopra l'aria del Canto fermo. A 3. Quando si trasporta alla quarta si potrà sonare il Sop. all'ottaua alta.



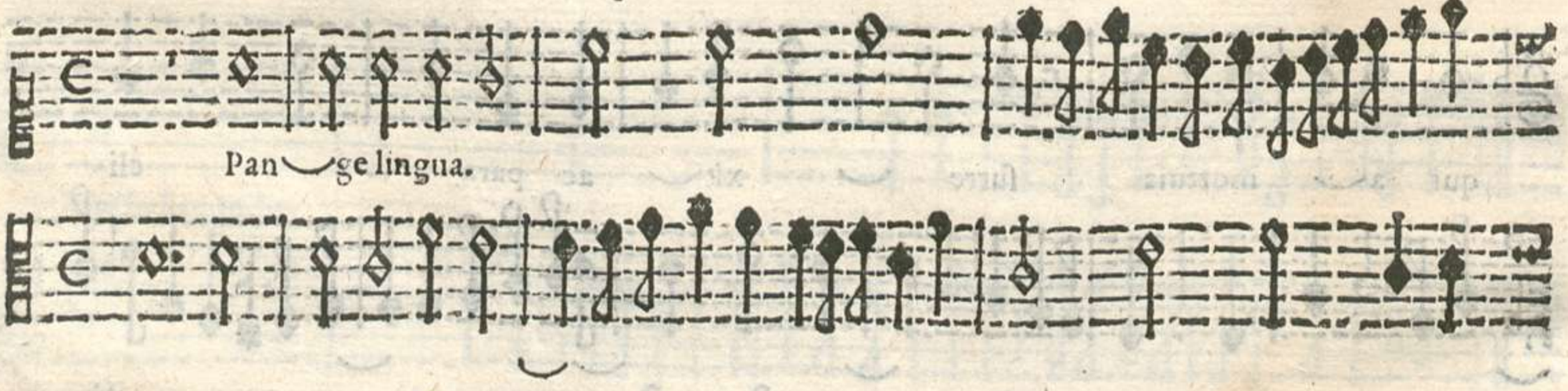


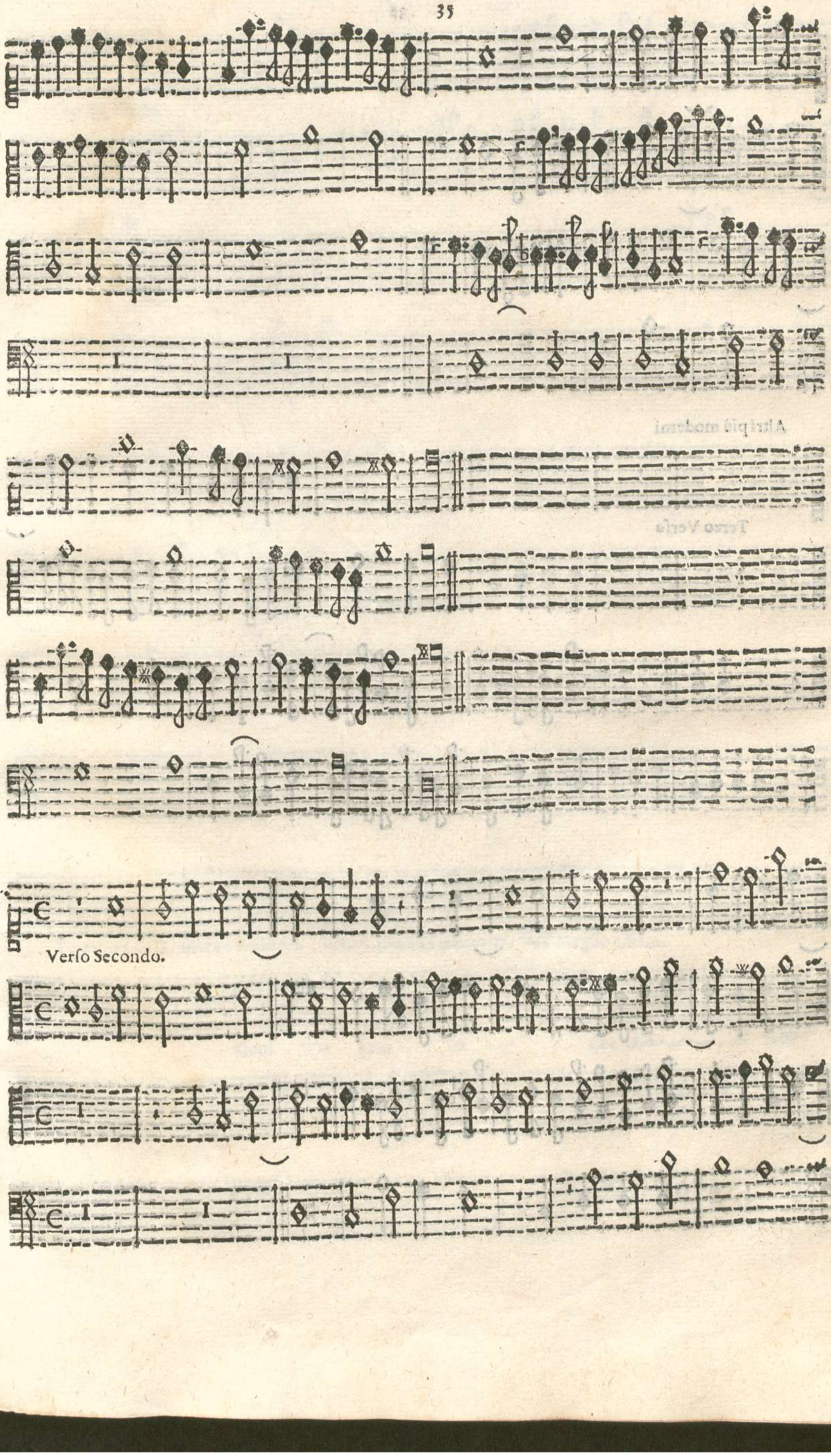




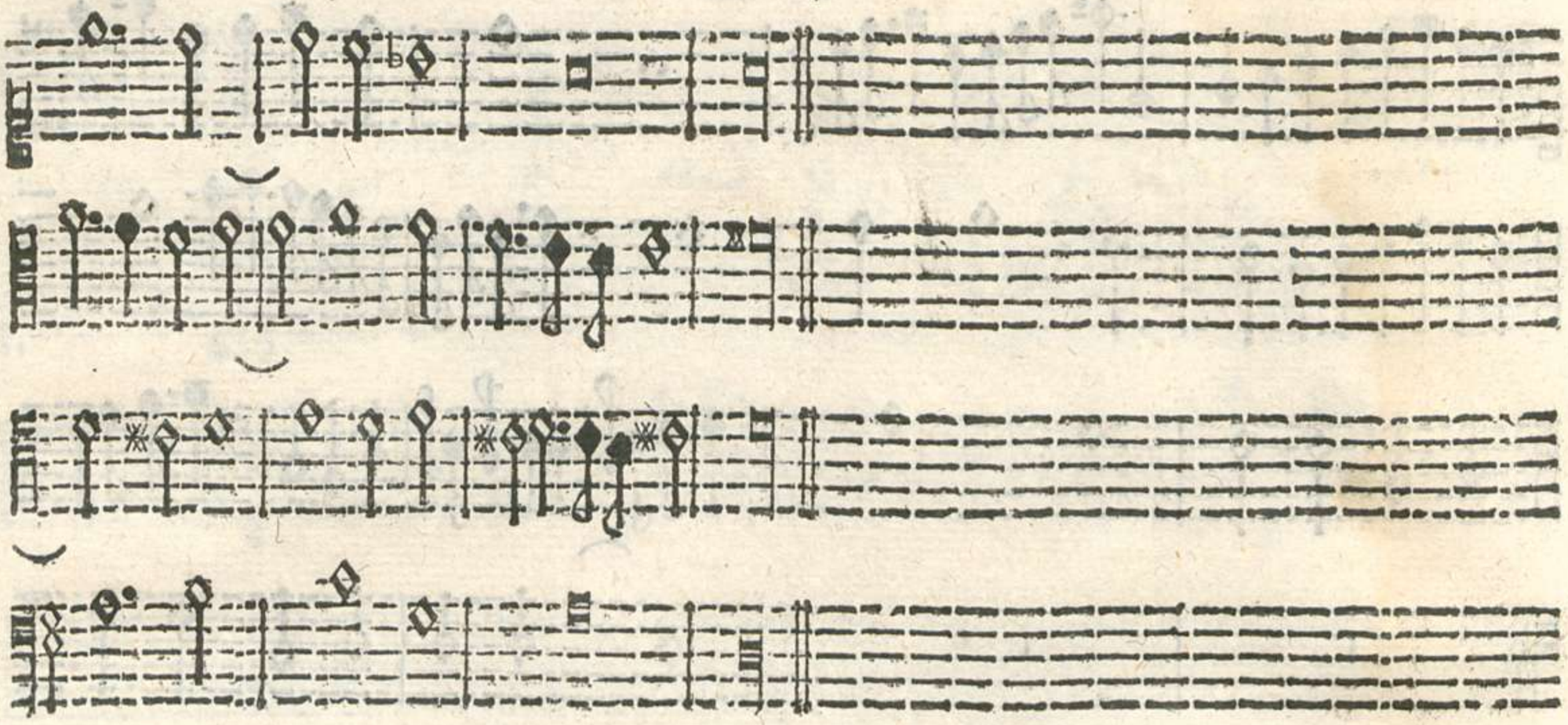


Nella festa del Sanctissimo Verso primo

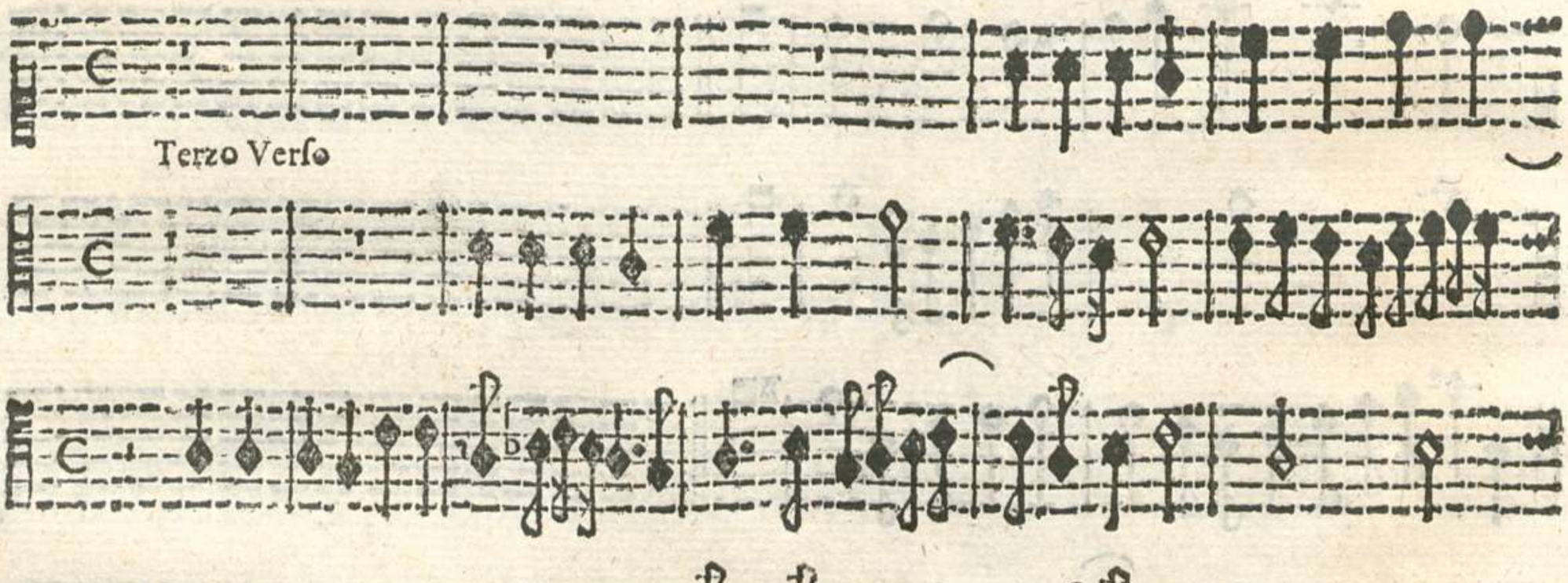




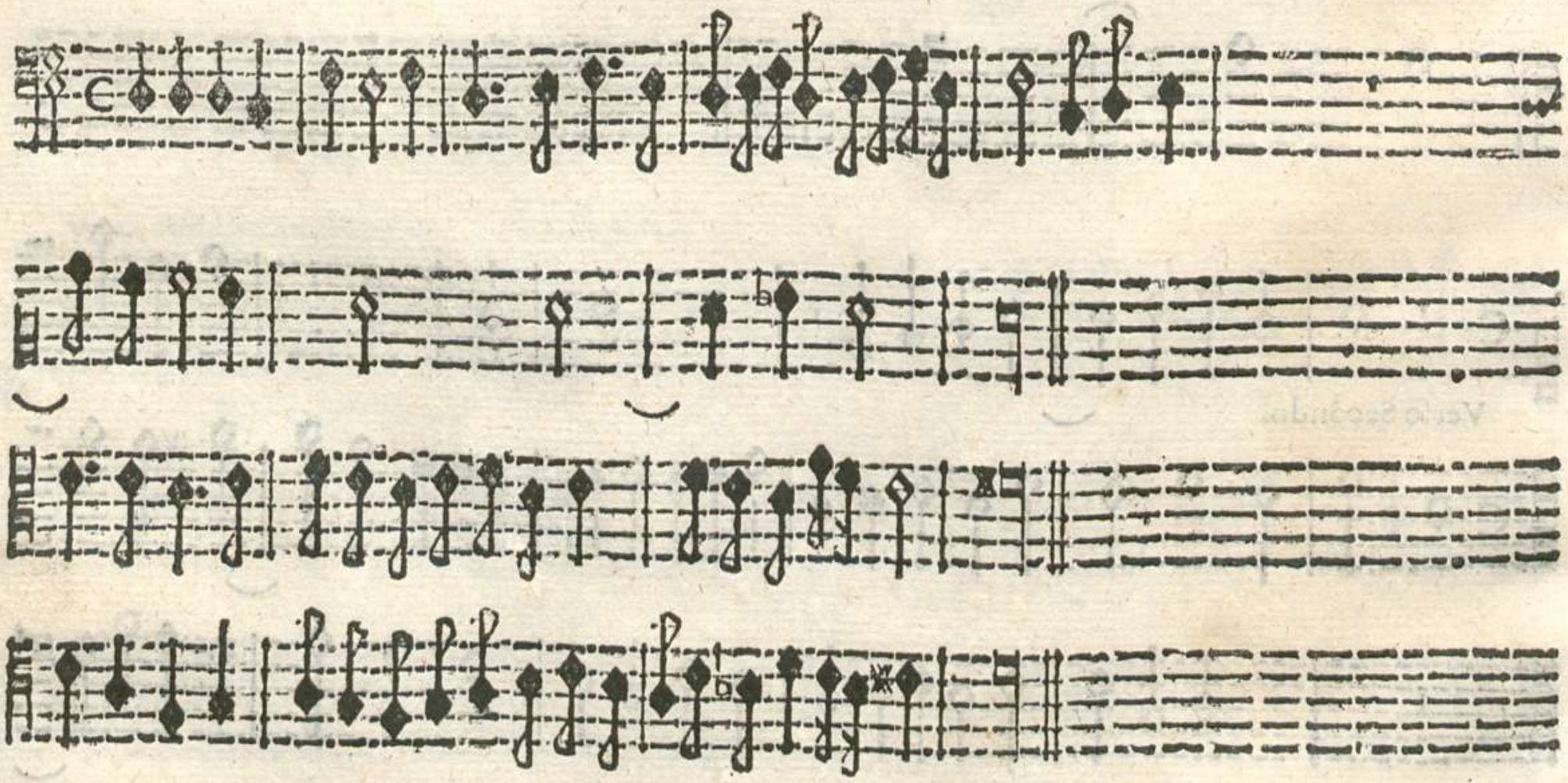
Verſo Secondo.

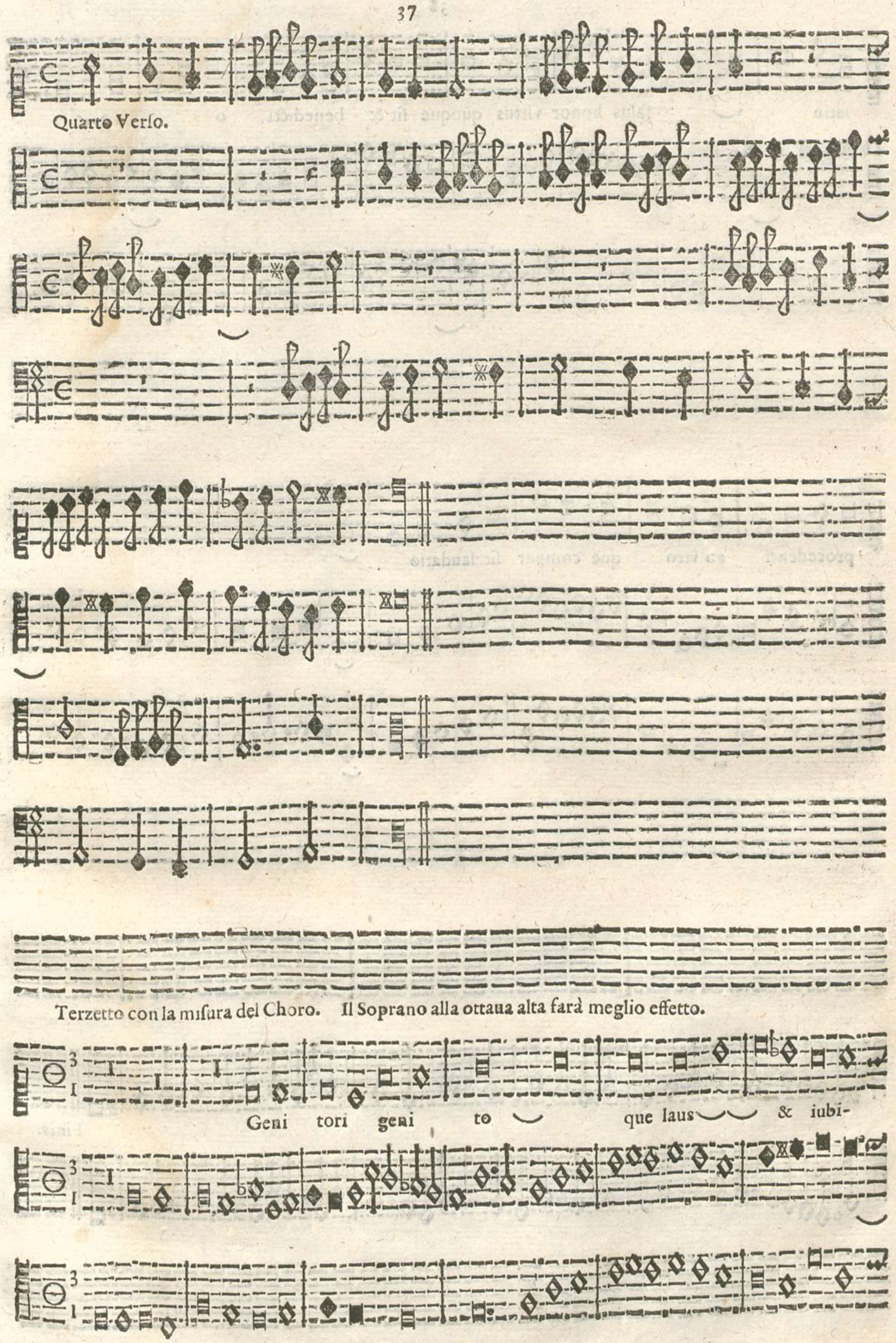


Altri più moderni



Terzo Verſo





Quarto Verſo.

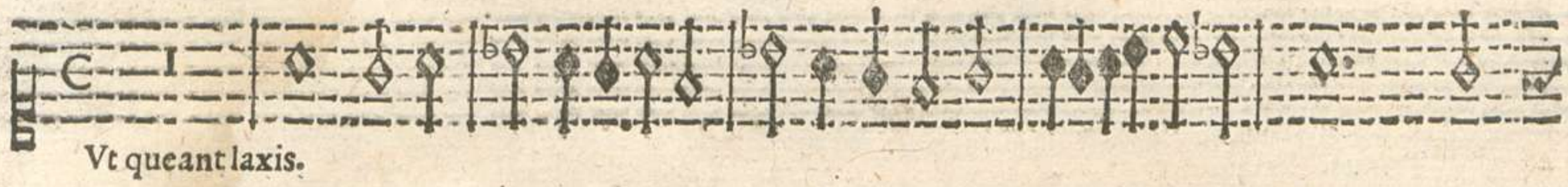
Terzetto con la miſura del Choro. Il Soprano alla ottaua alta farà meglio effetto.

Geni tori geni to que laus & iubi-

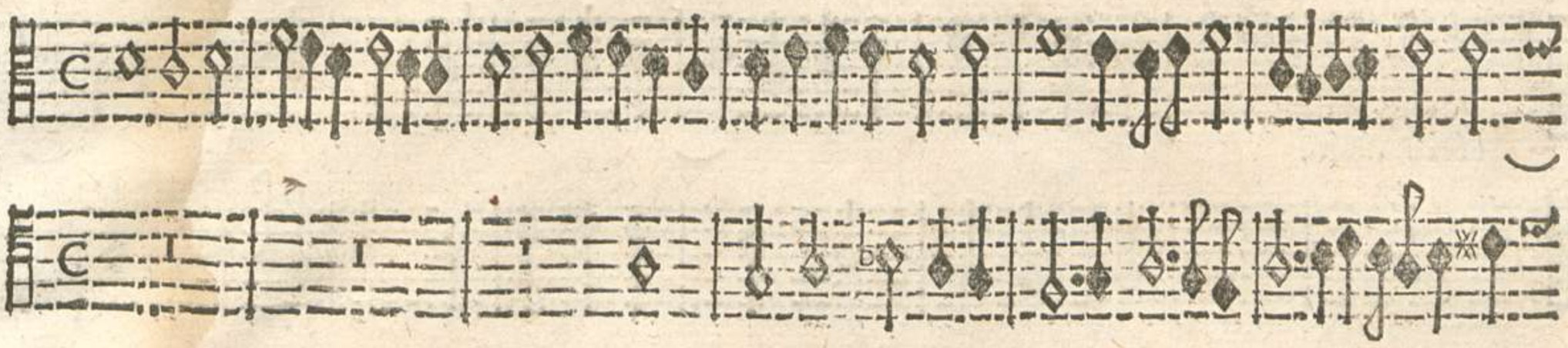
latio salus honor virtus quoque sit & benedicti o

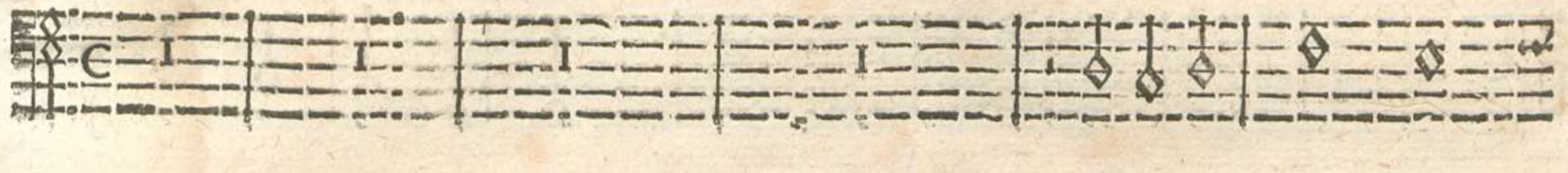
procedenti ab vtro que compar sit laudatio

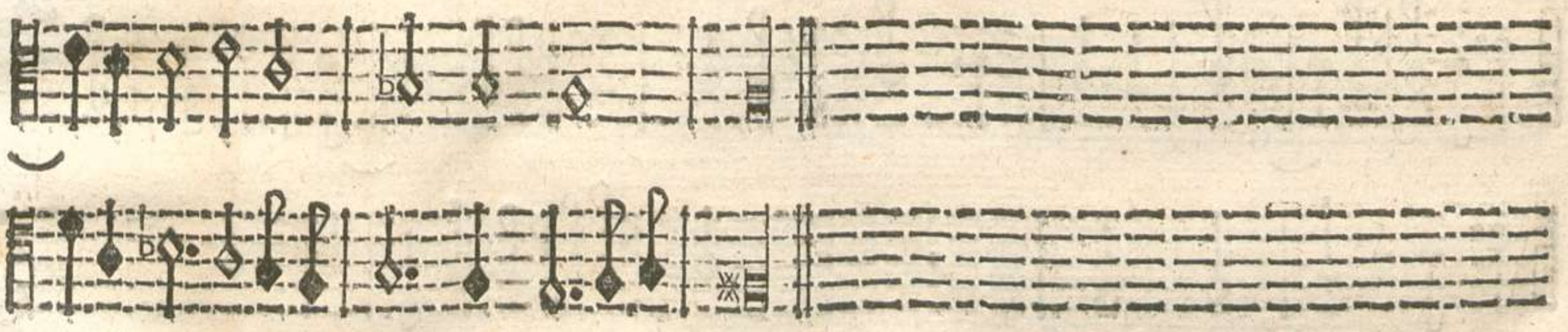
Finis.



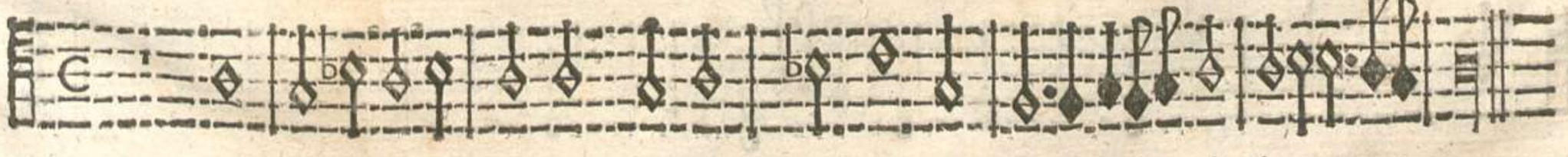
Vt queant laxis.

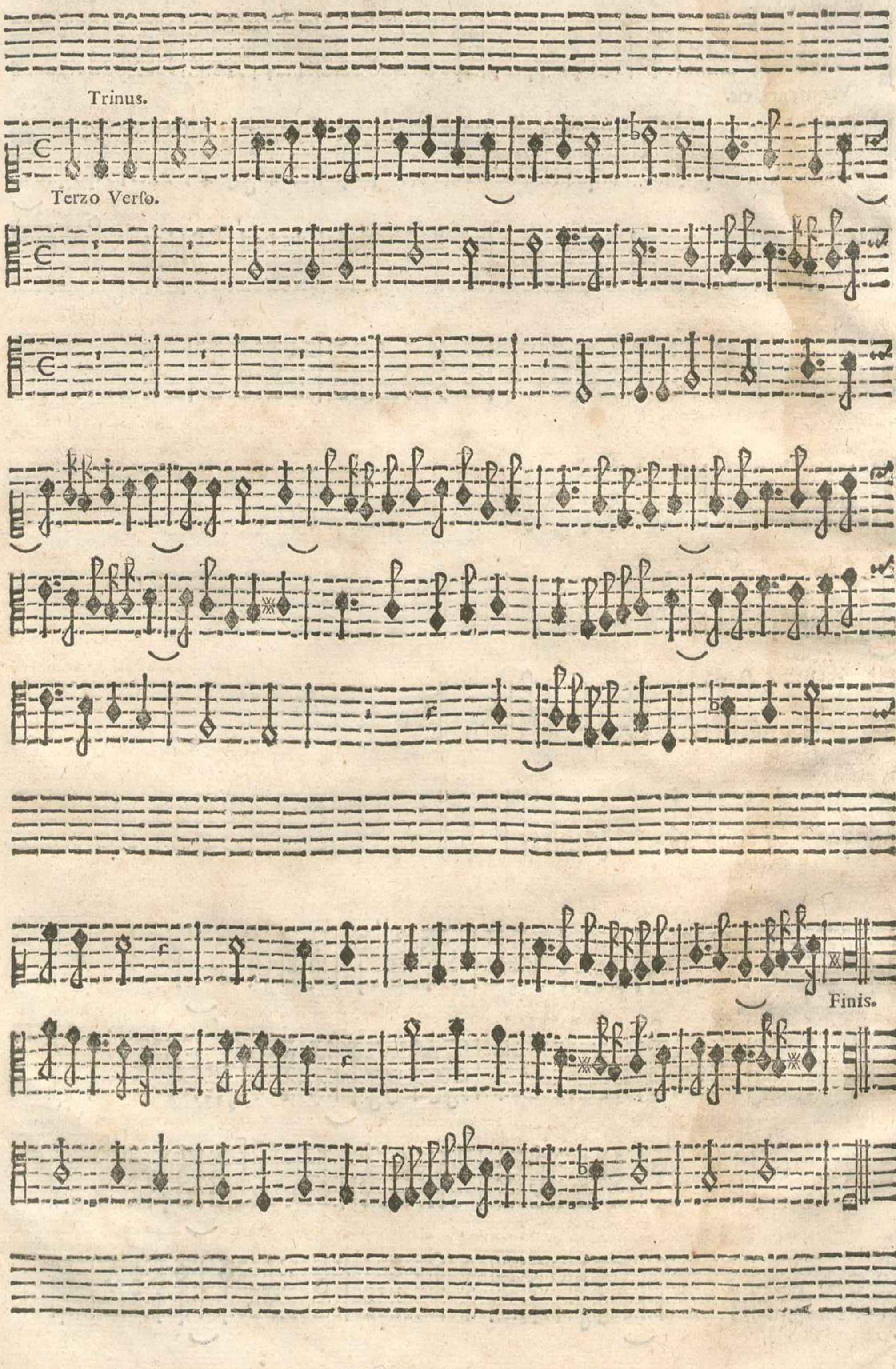






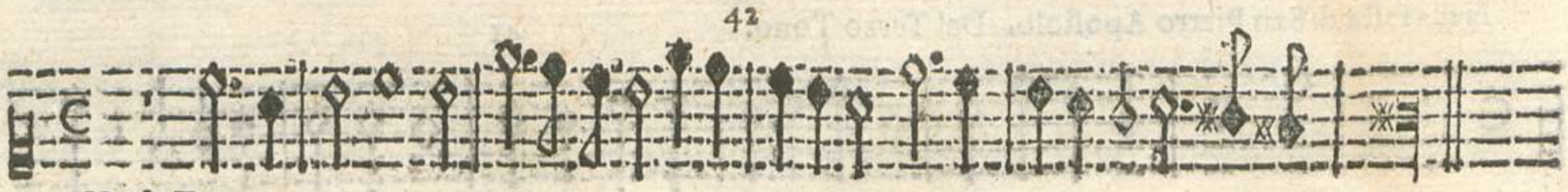
Secondo Verso.



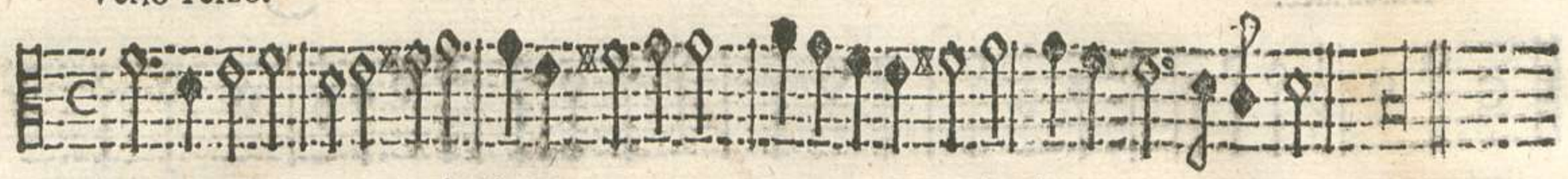

Trinus.
Terzo Verso.
Finis.

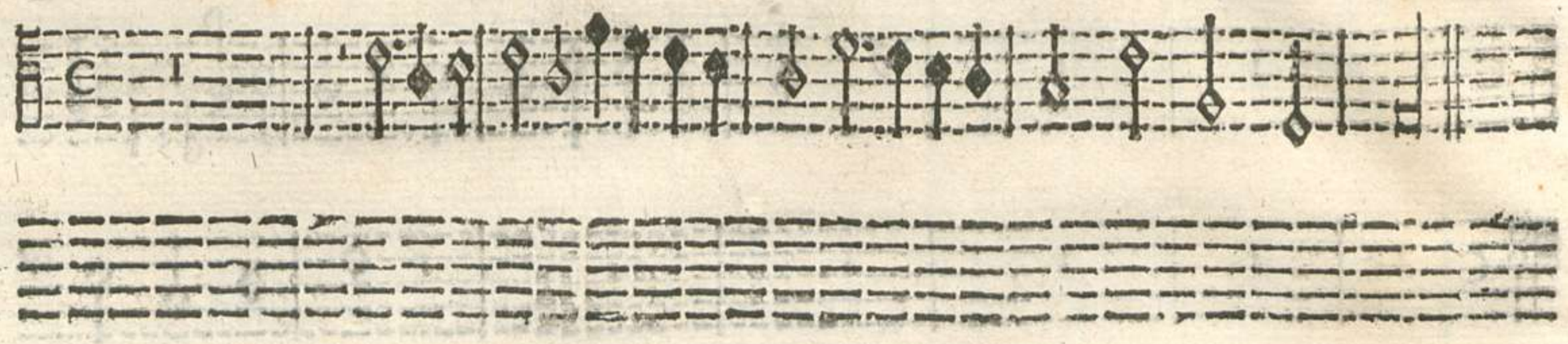
Aurea luce.

Verso Secondo.



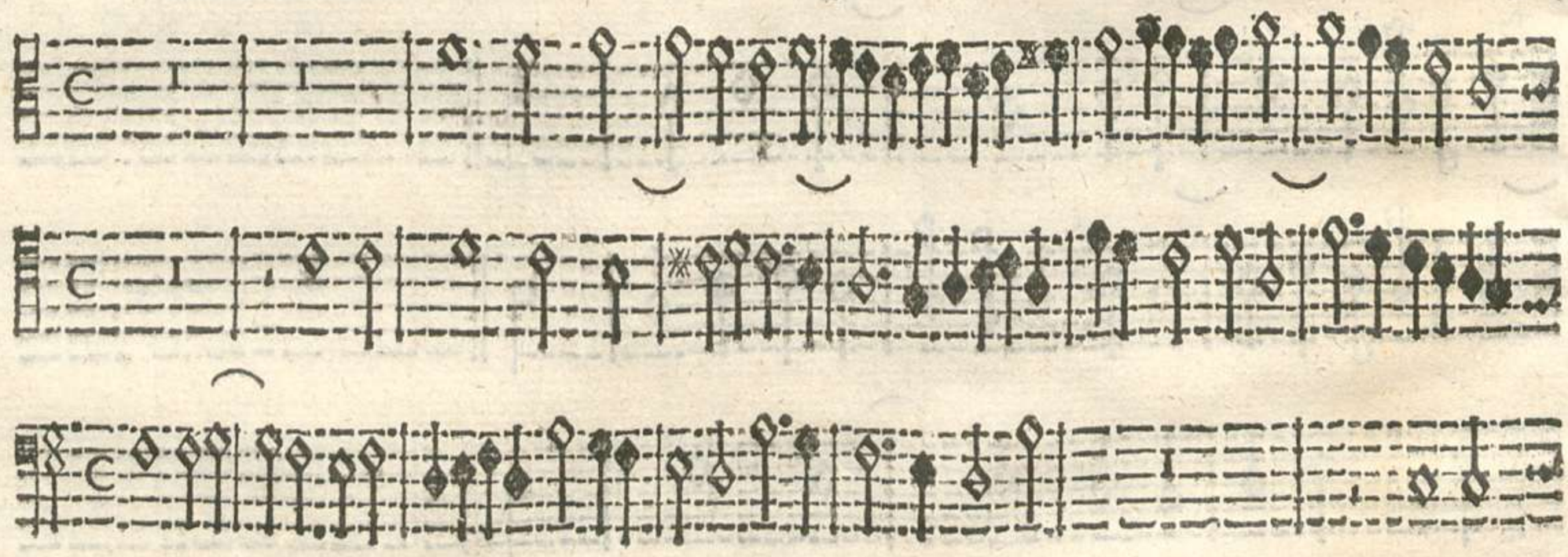
Verſo Terzo.

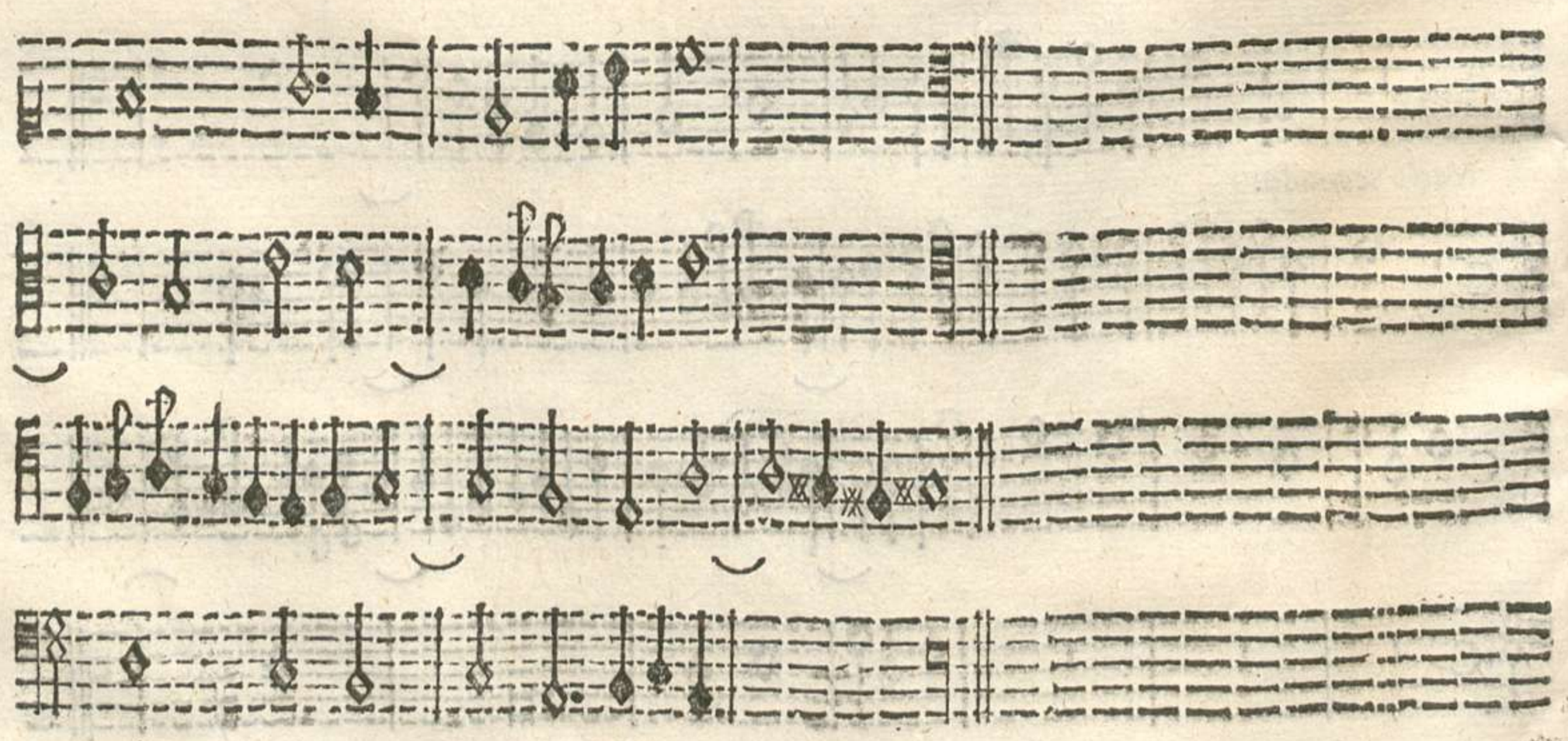


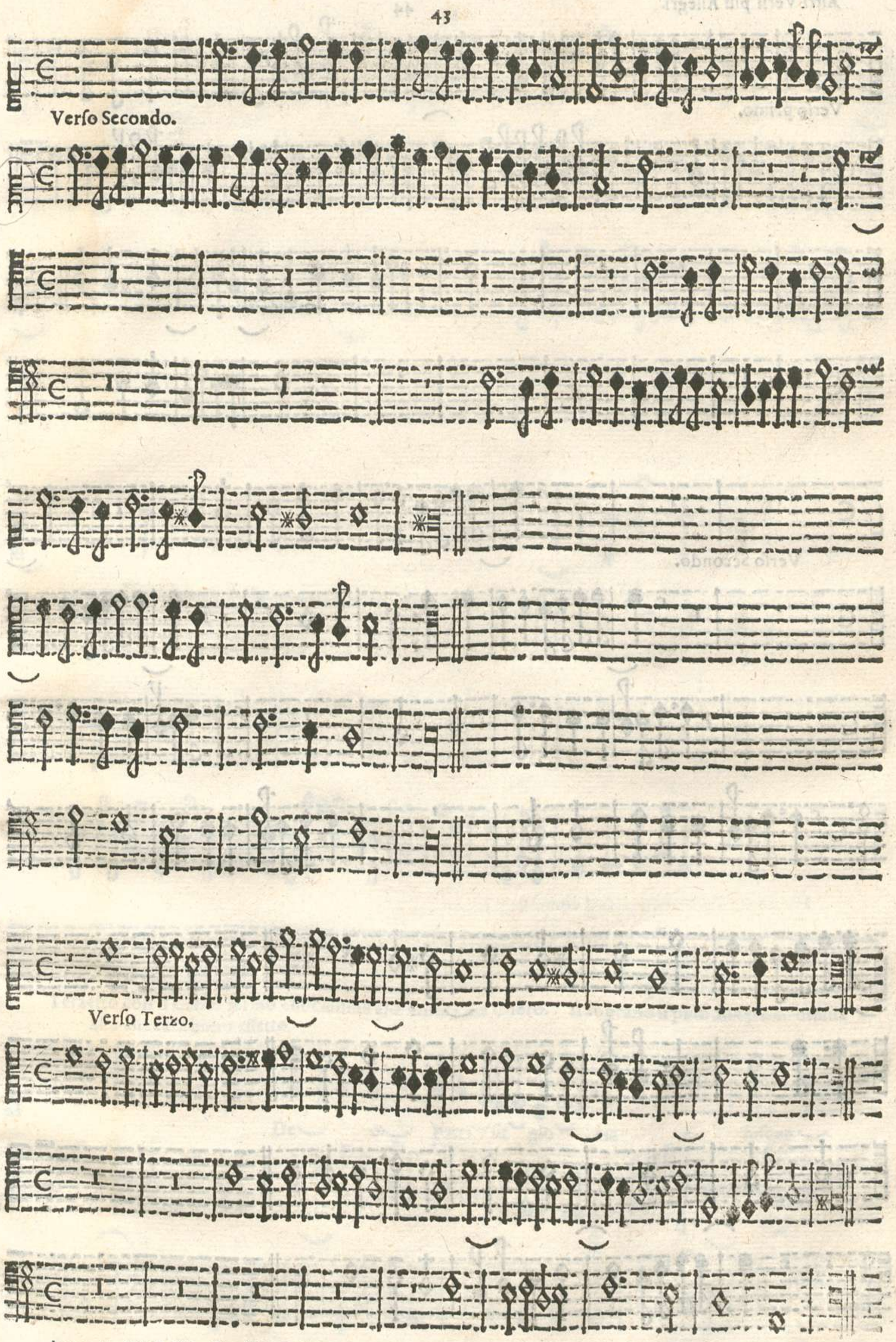


Nel commune delli Apoſtoli, Del Quarto Tono.

Exultet luminum.





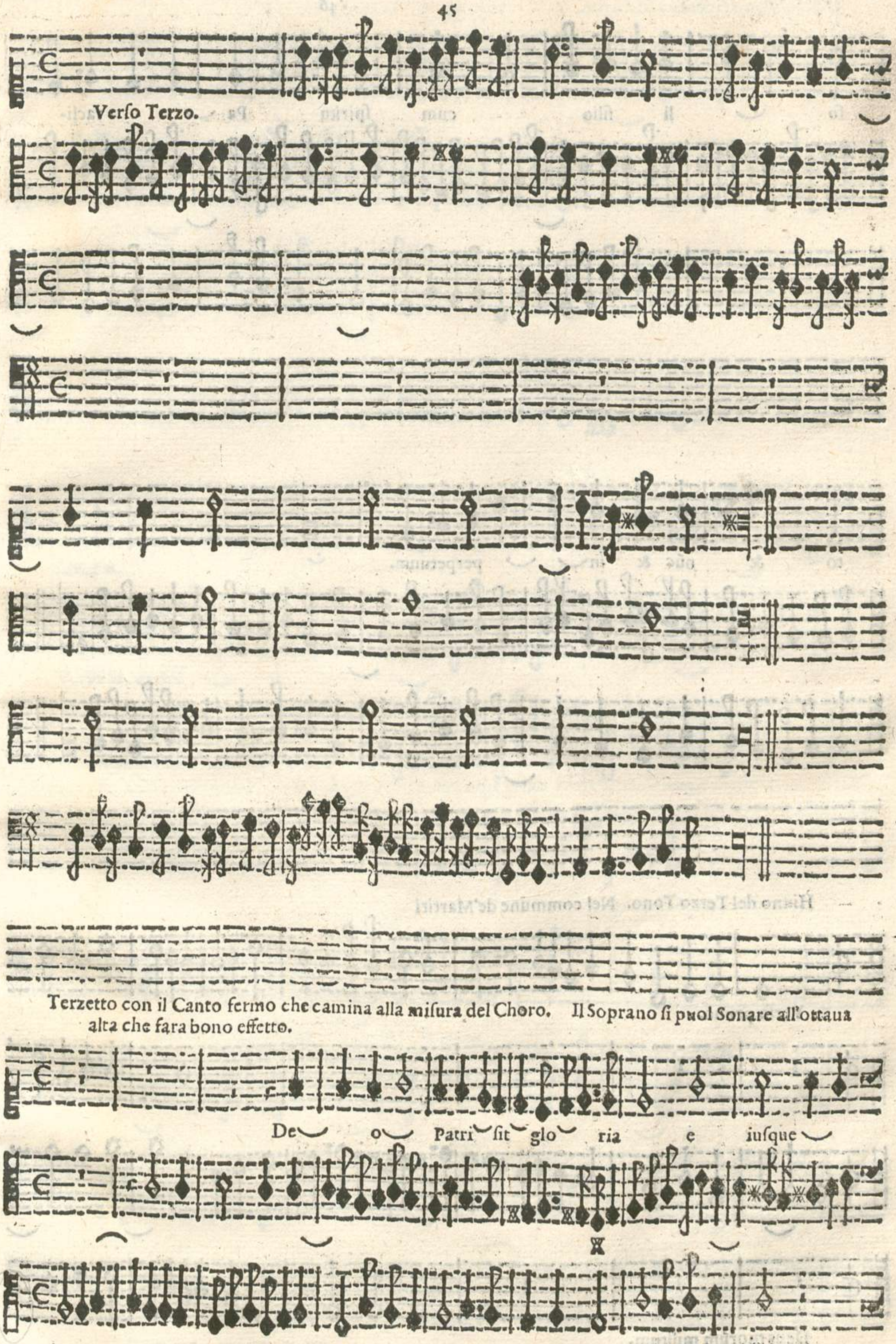


Verſo Secondo.

Verſo Terzo,

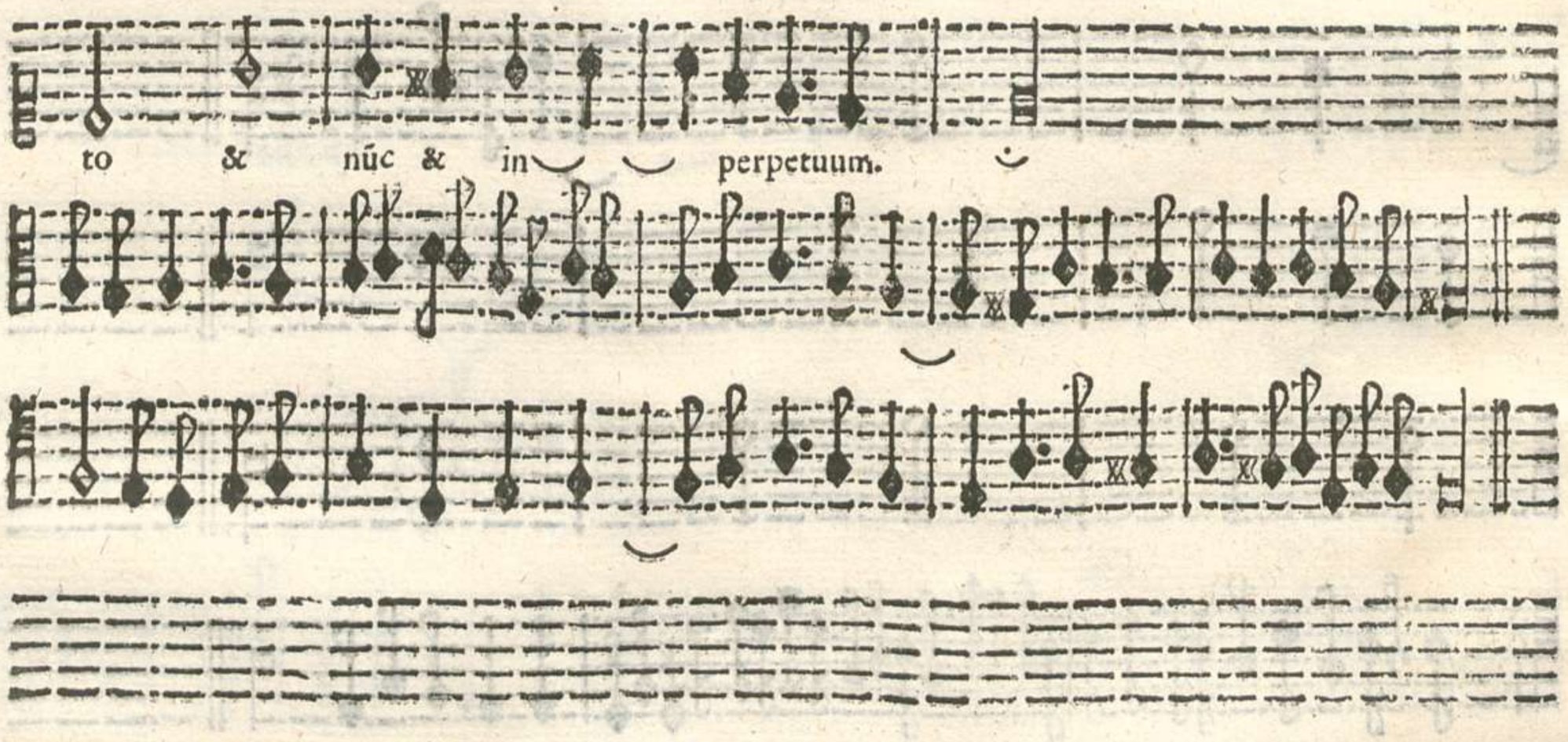
Verso primo.

Verso Secondo.

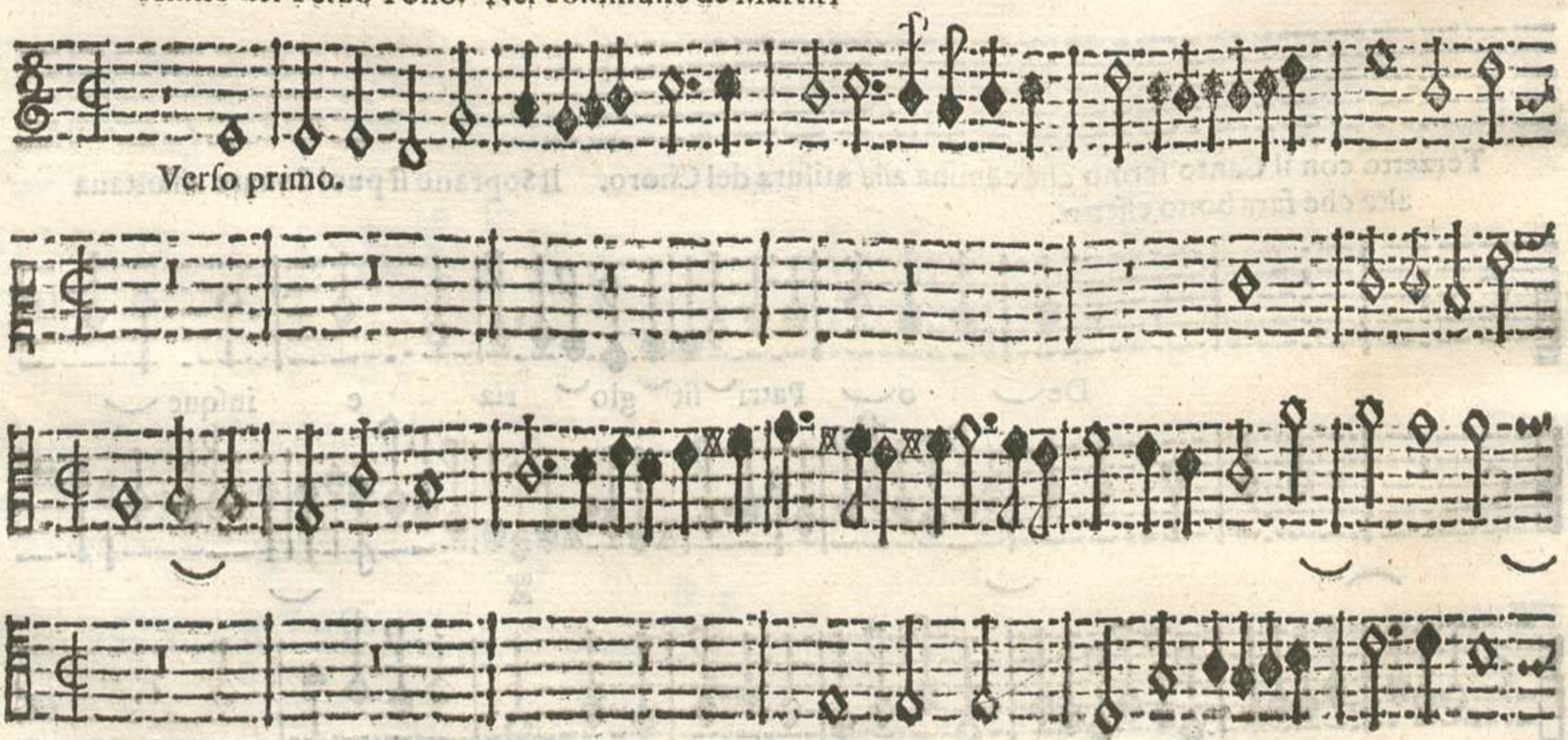


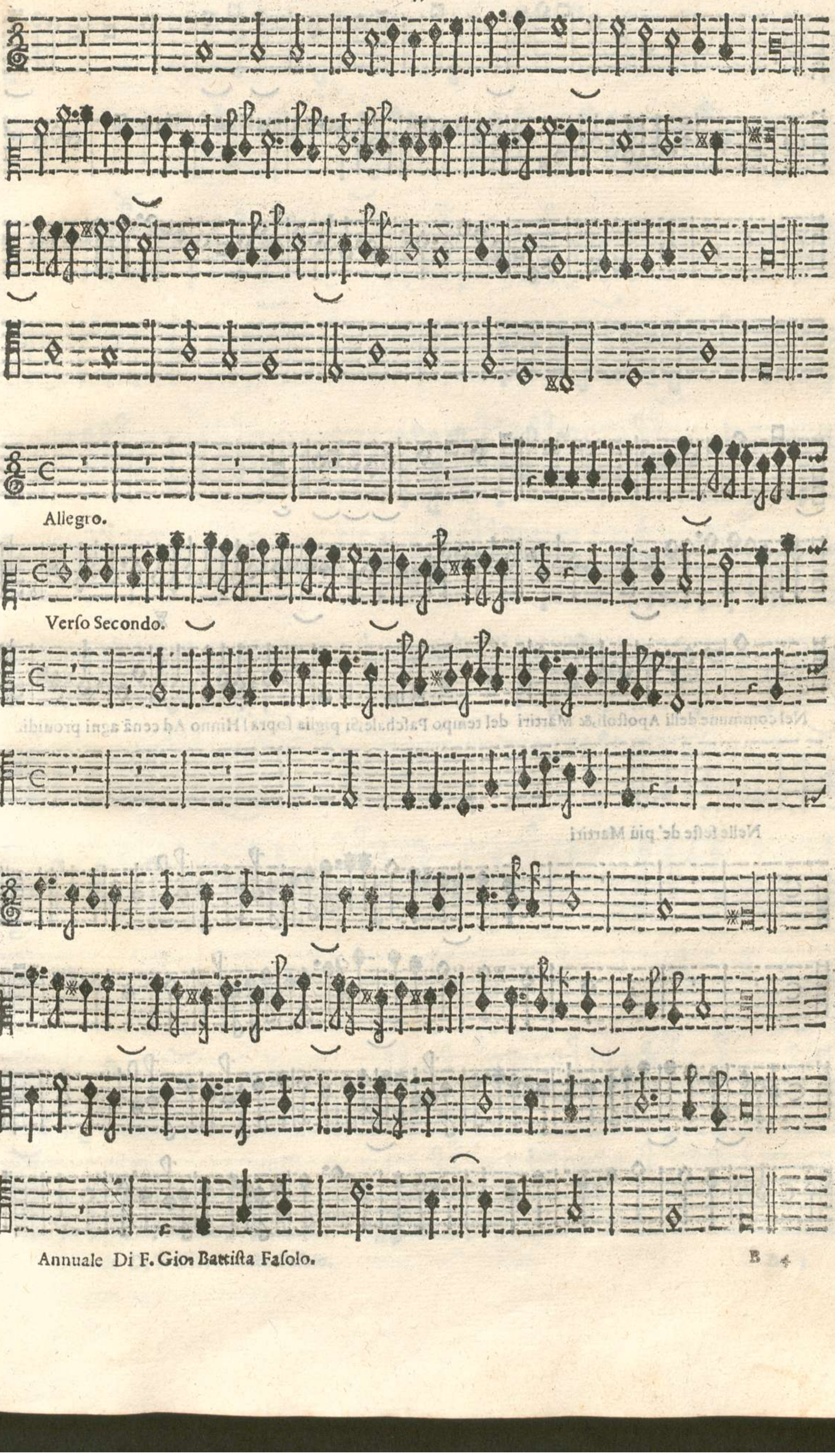
Verso Terzo.

Terzetto con il Canto fermo che camina alla misura del Choro. Il Soprano si puol Sonare all'ottaua alta che fara bono effetto.

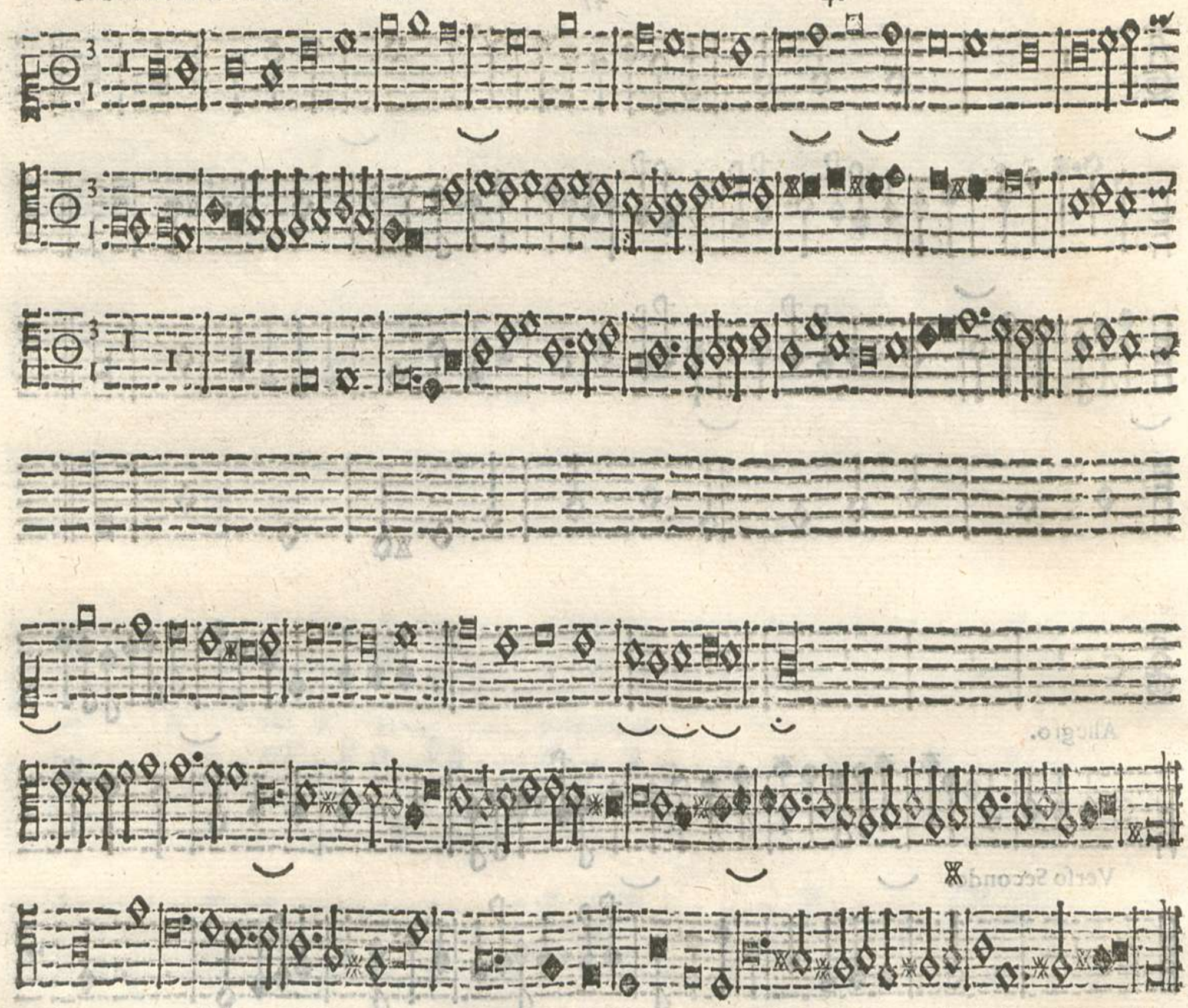


Hinno del Terzo Tono. Nel commune de'Martiri



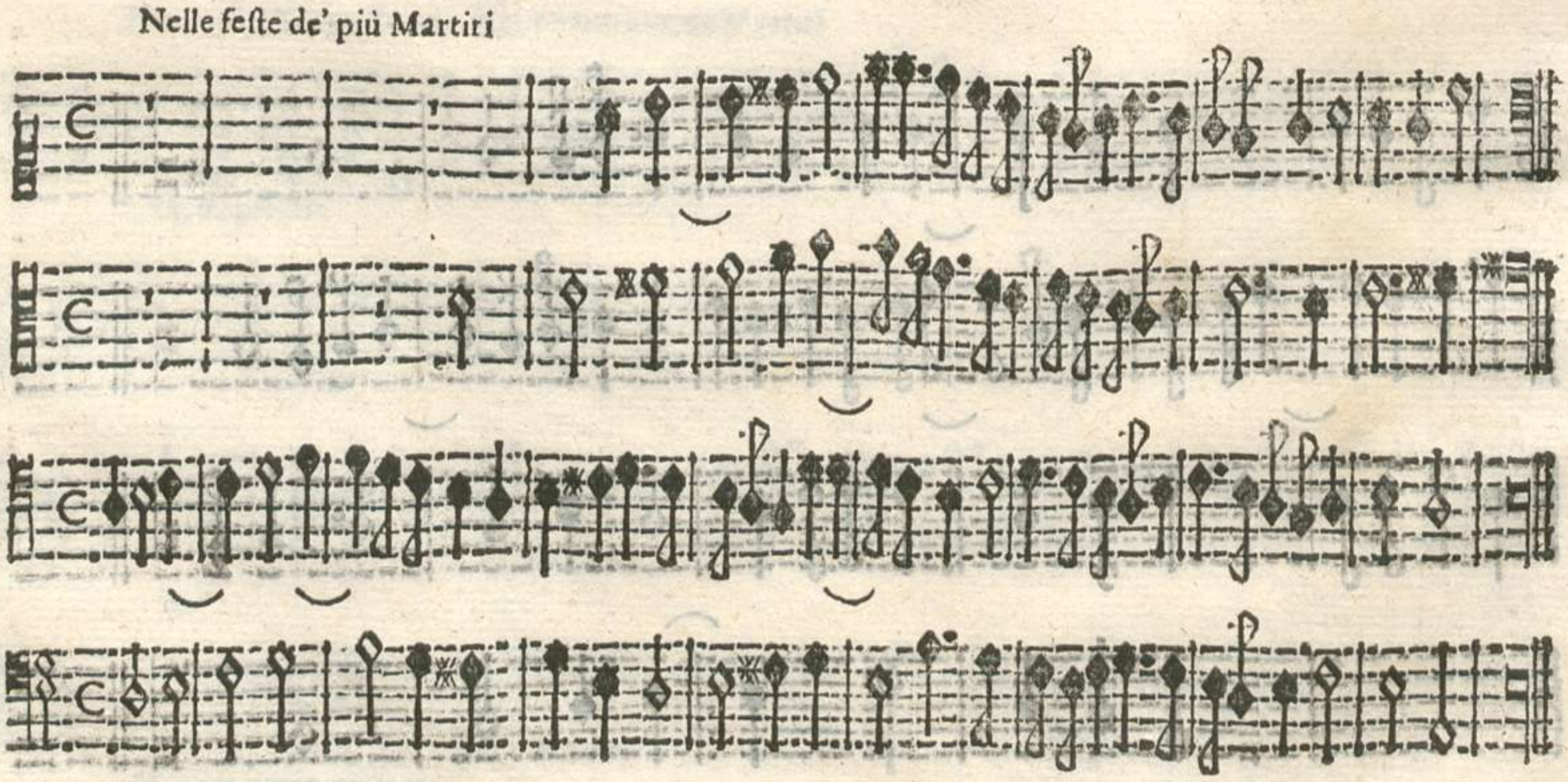

Allegro.
Verſo Secondo.

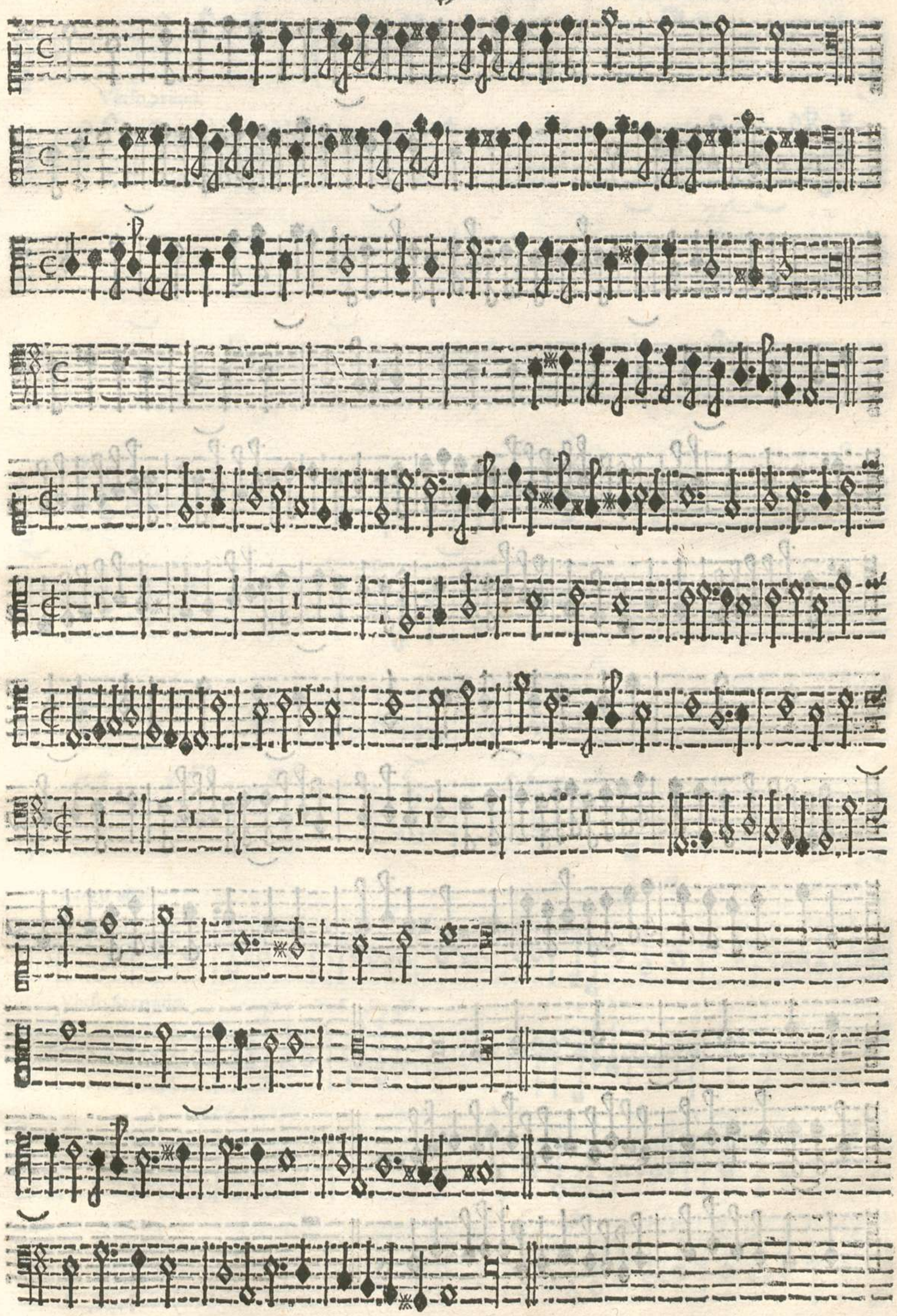
Il Contralto all'ottaua ad libitum.

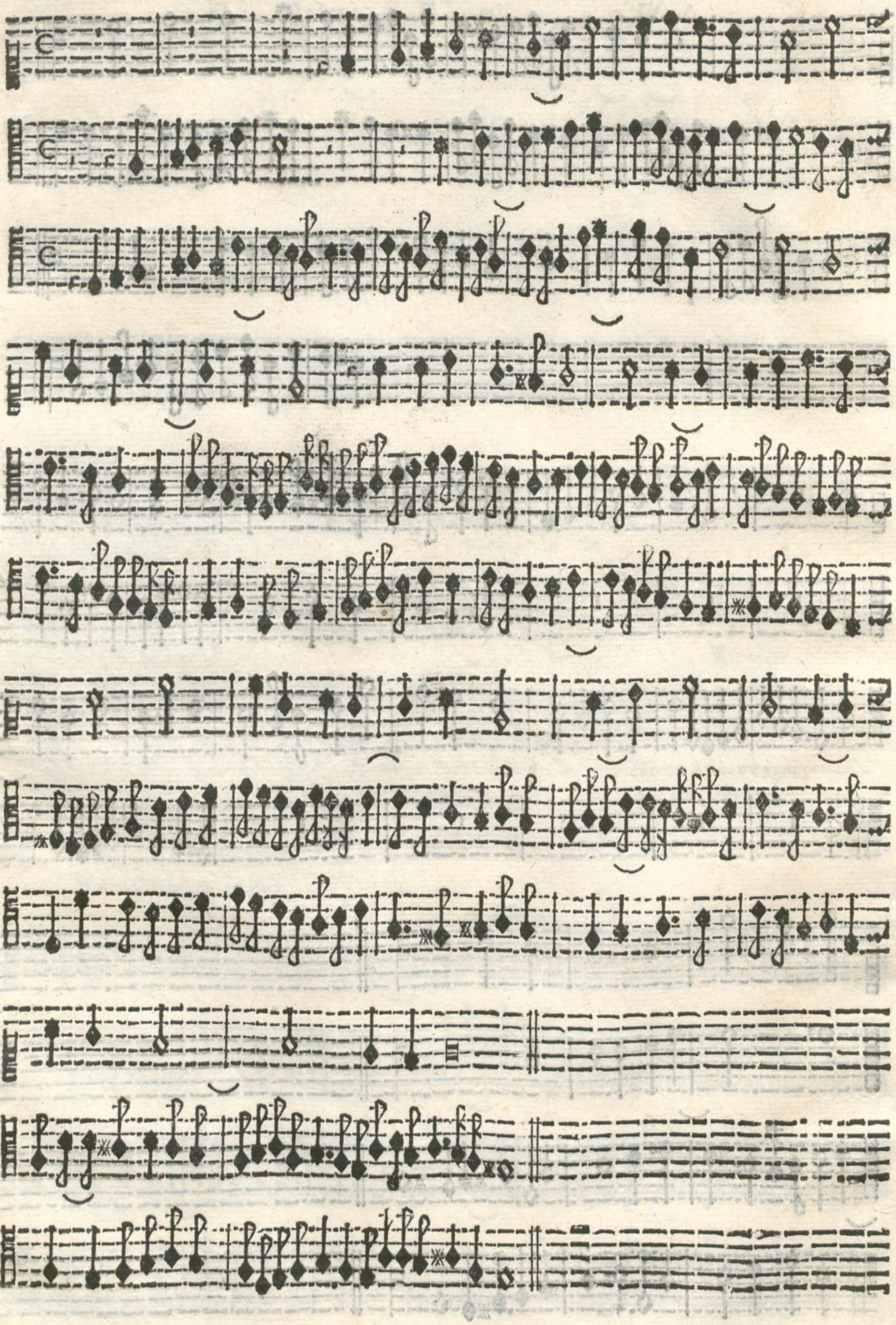


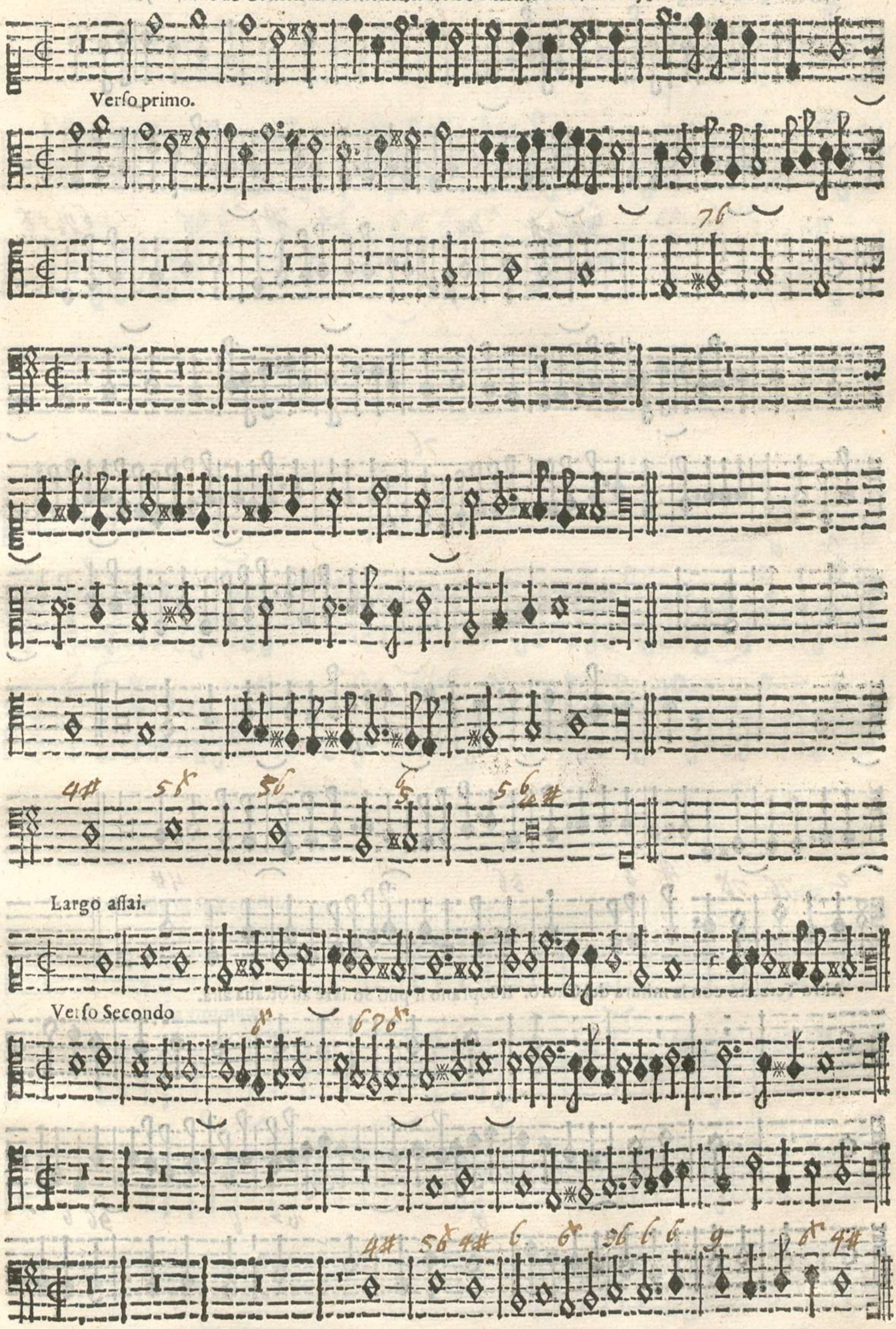
Nel commune delli Apoſtoli,& Martiri del tempo Paſchale,Si piglia ſopra l'Hinno Ad cenã agni prouidi.

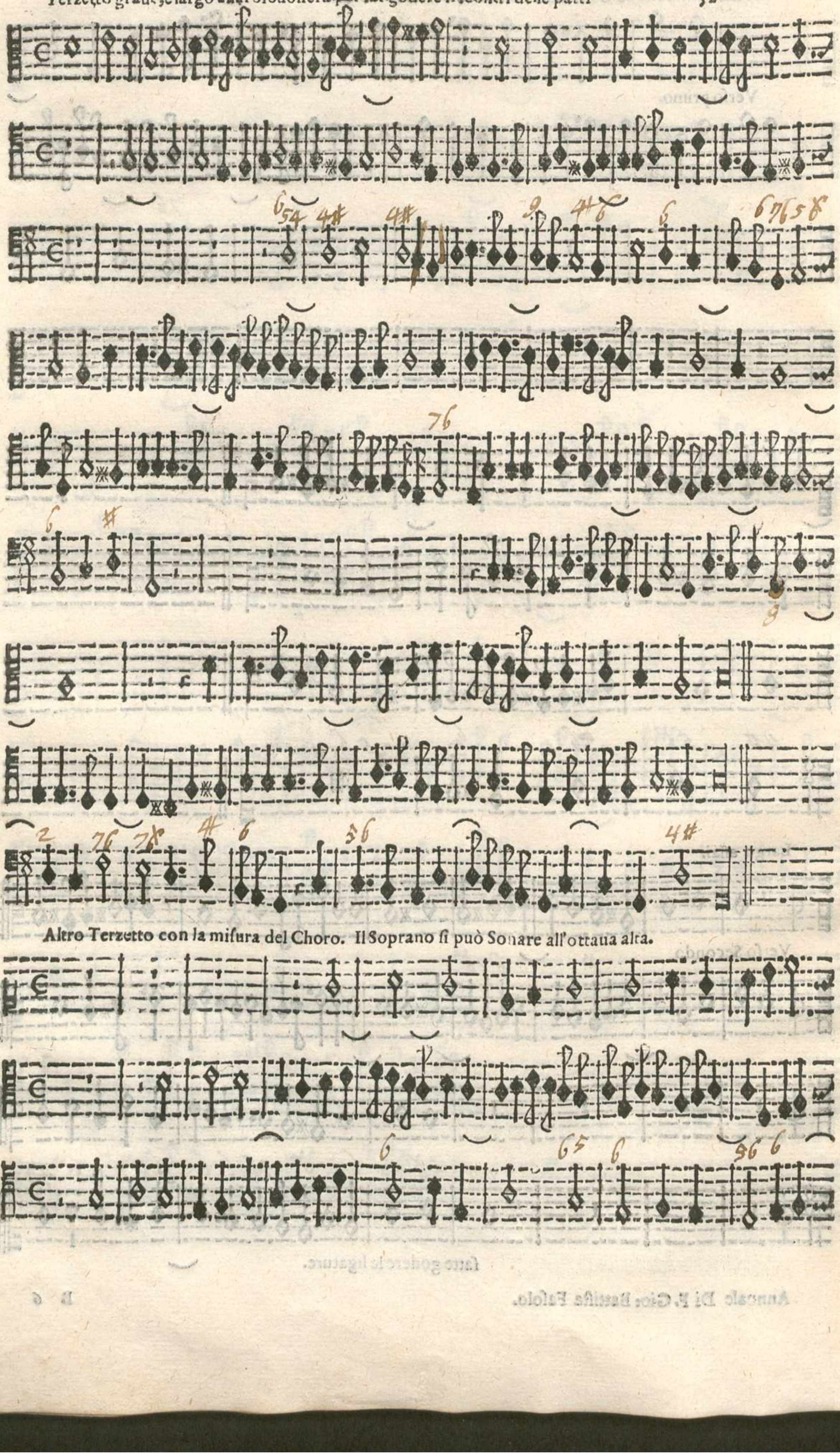
Nelle feſte de' più Martiri



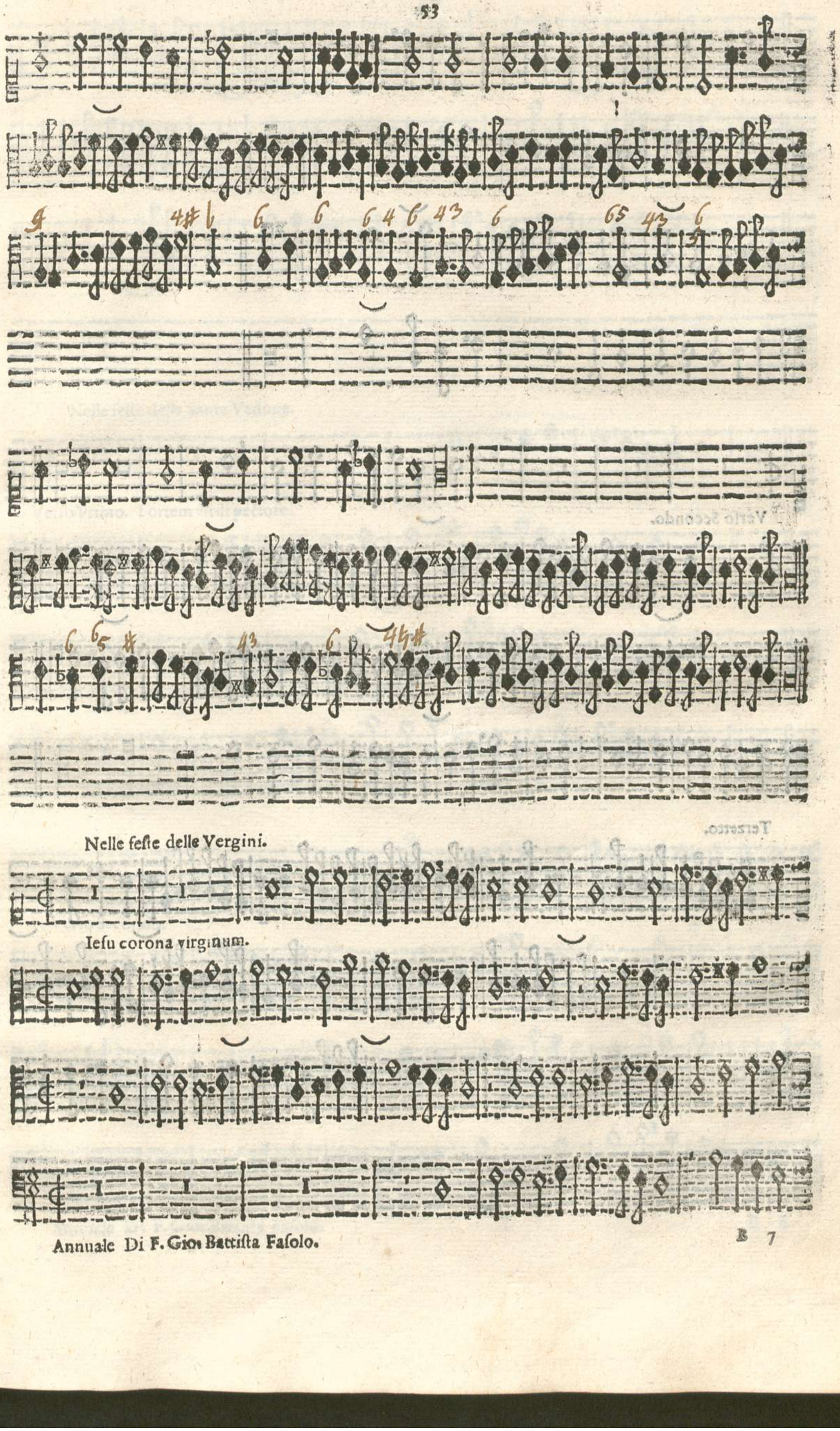


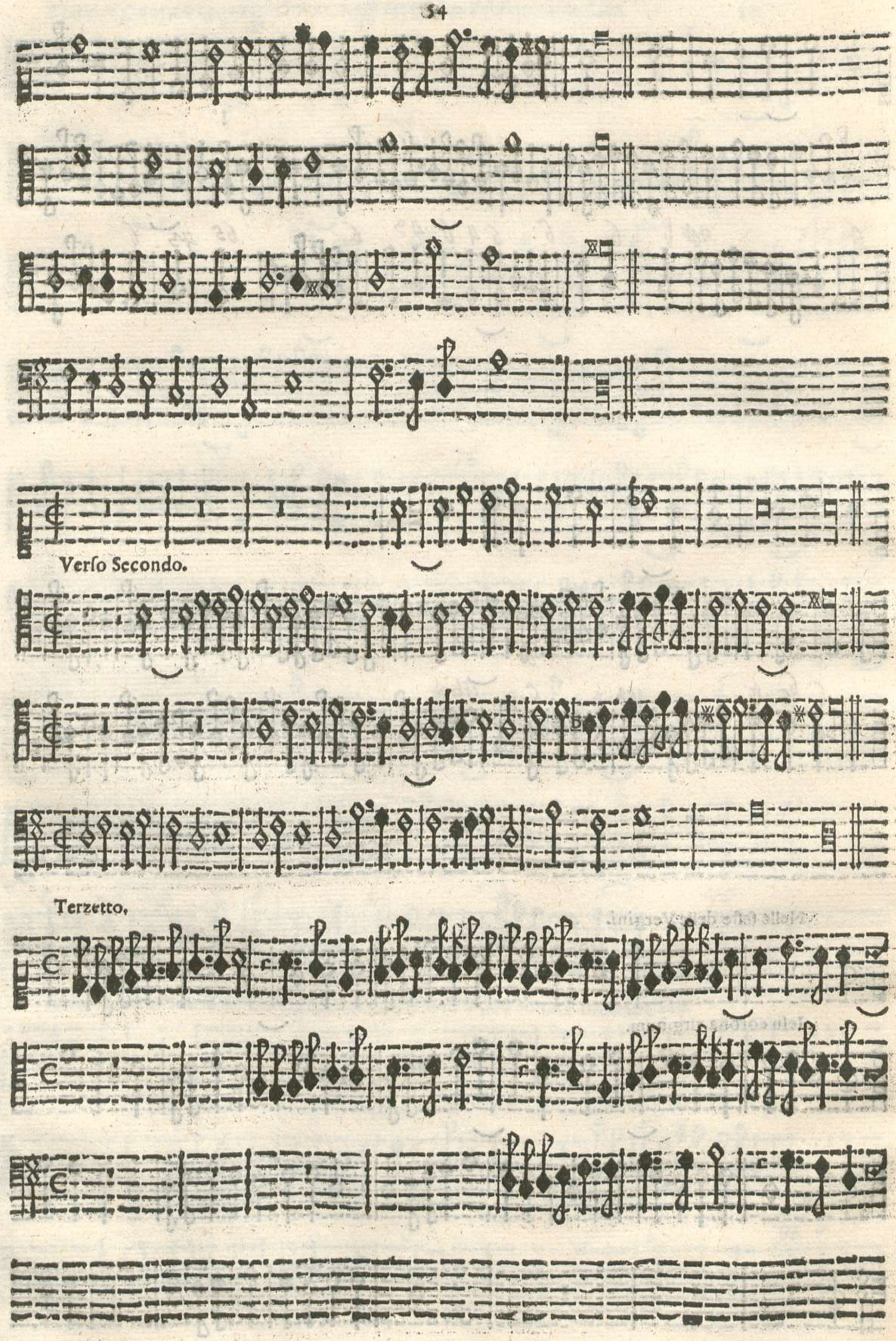



Verso primo.
Largo assai.
Verso Secondo
fatte godere le ligature.



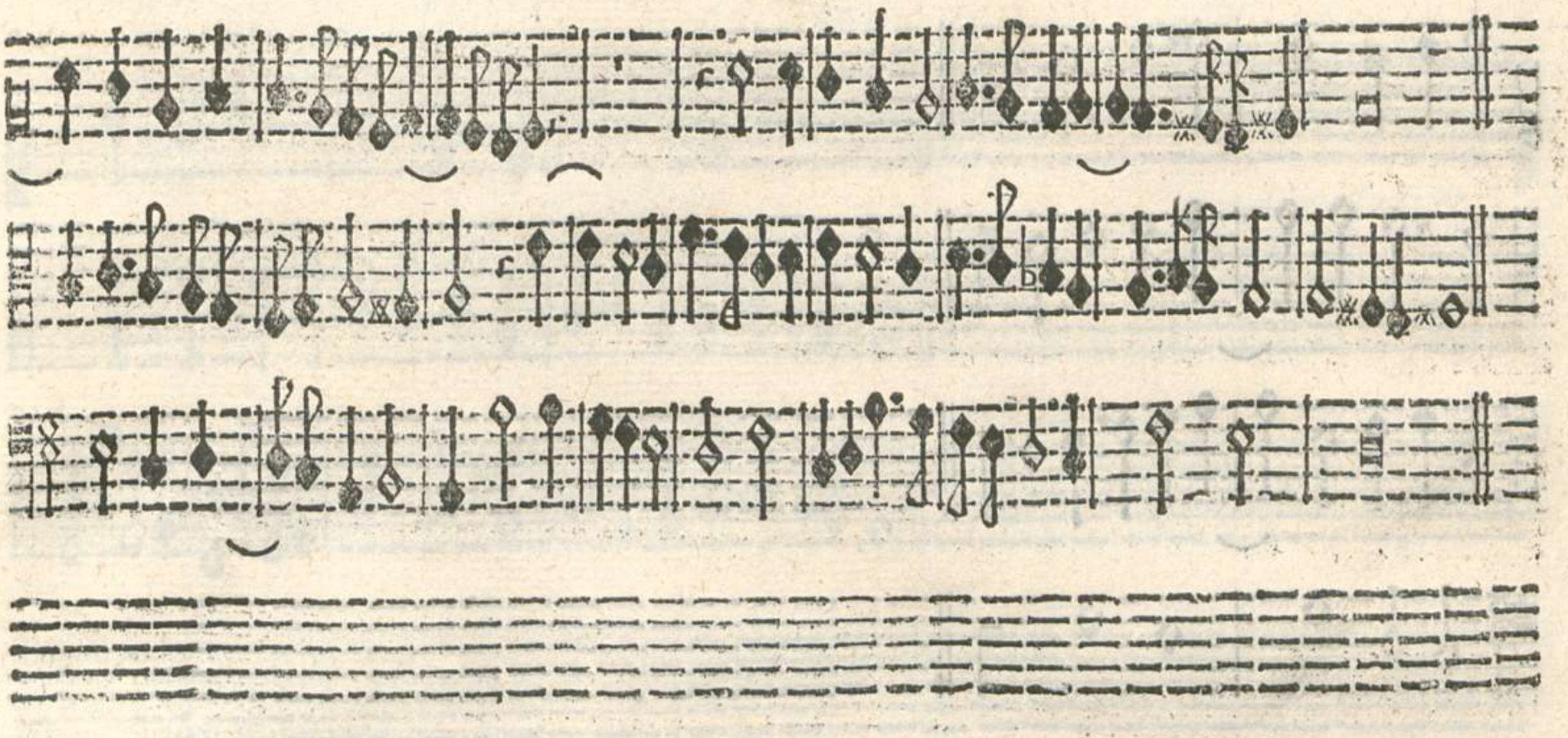
Altro Terzetto con la misura del Choro. Il Soprano si può Sonare all'ottaua alta.


Nelle feste delle Vergini.
Iesu corona virginum.

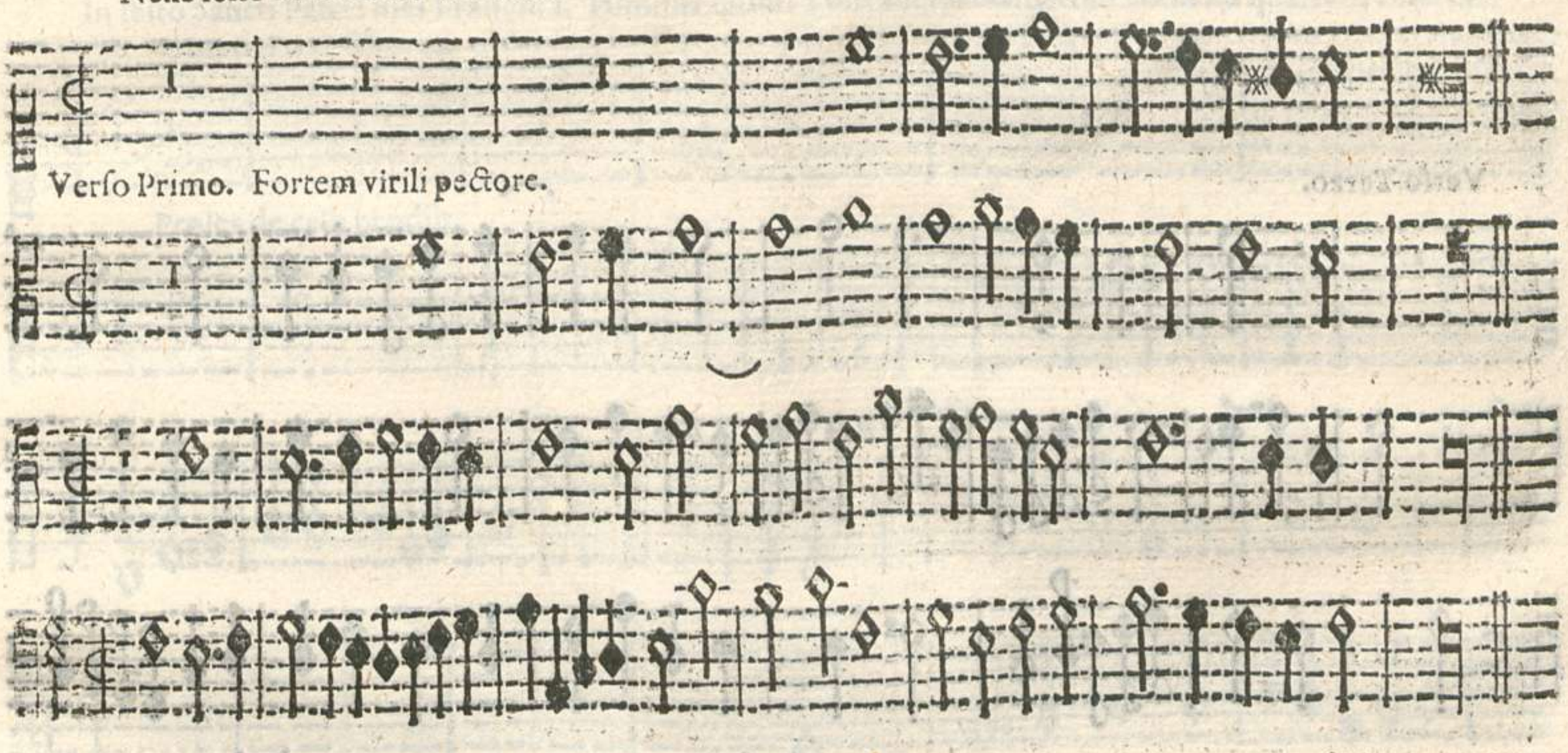


Verſo Secondo.

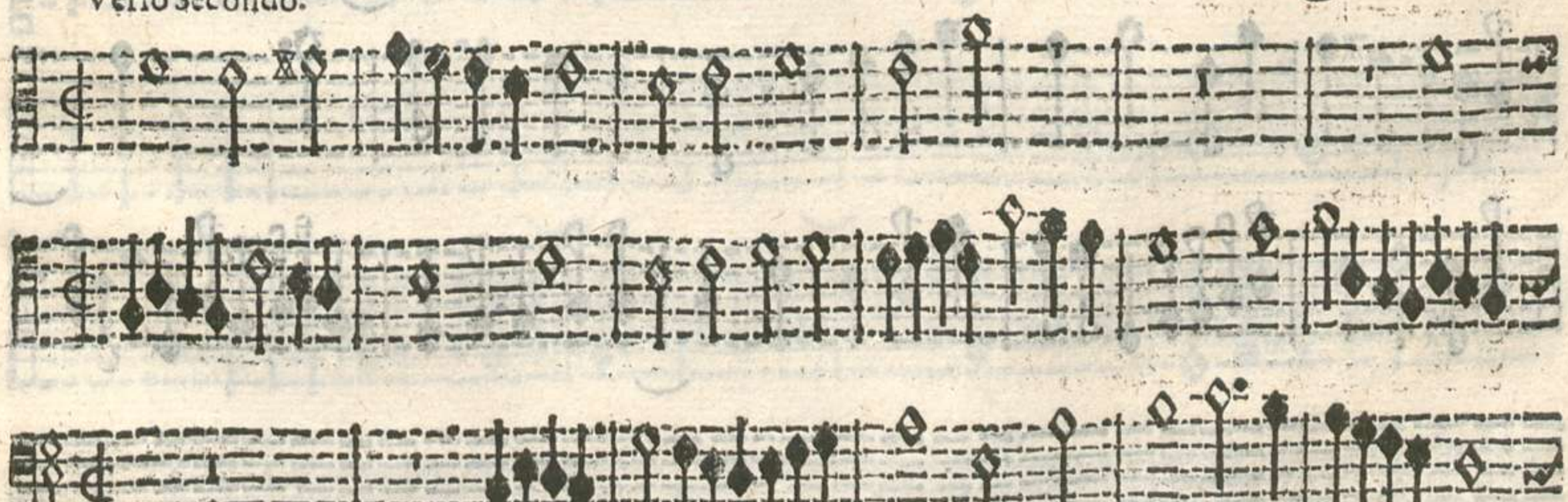
Terzetto.



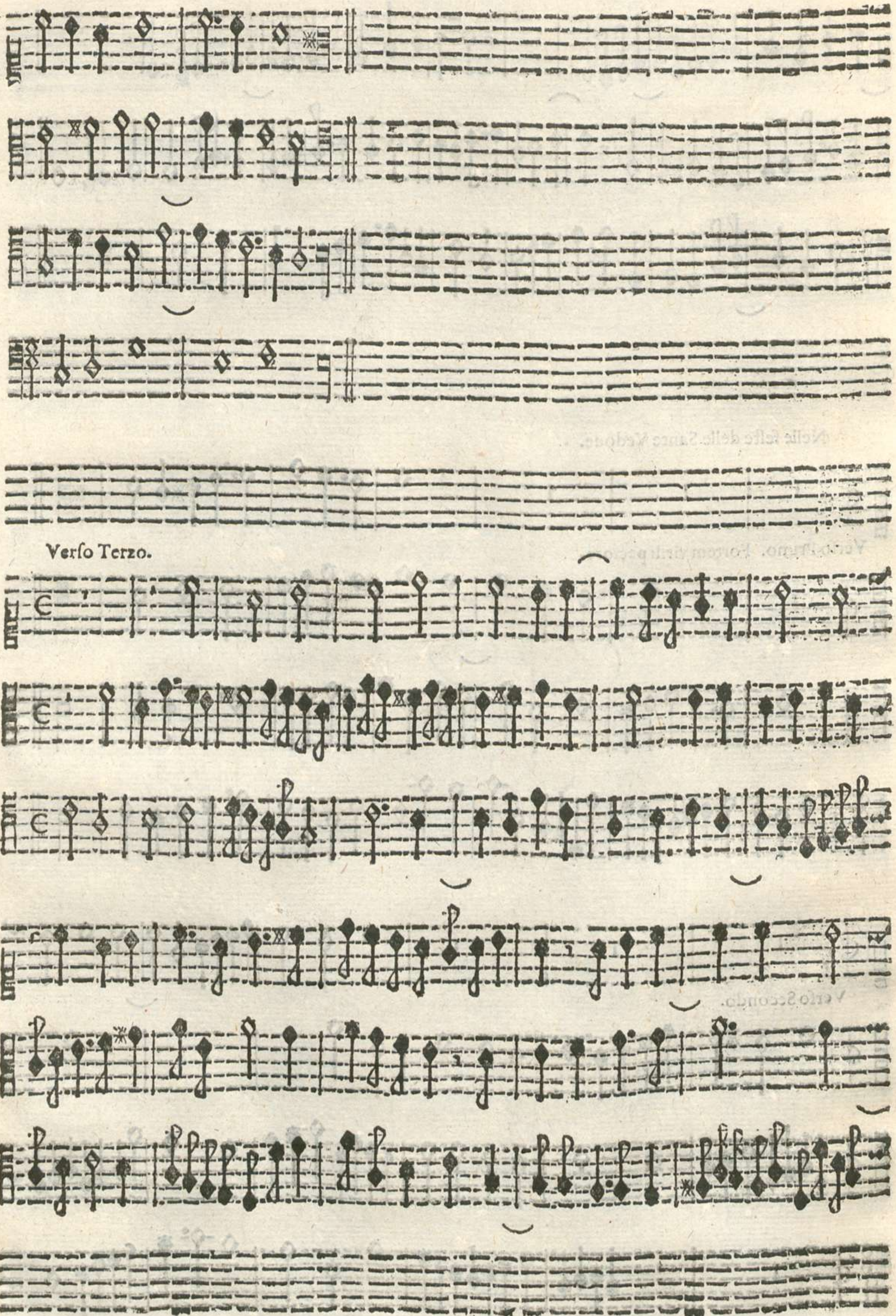
Nelle feſte delle Sante Vedoue.



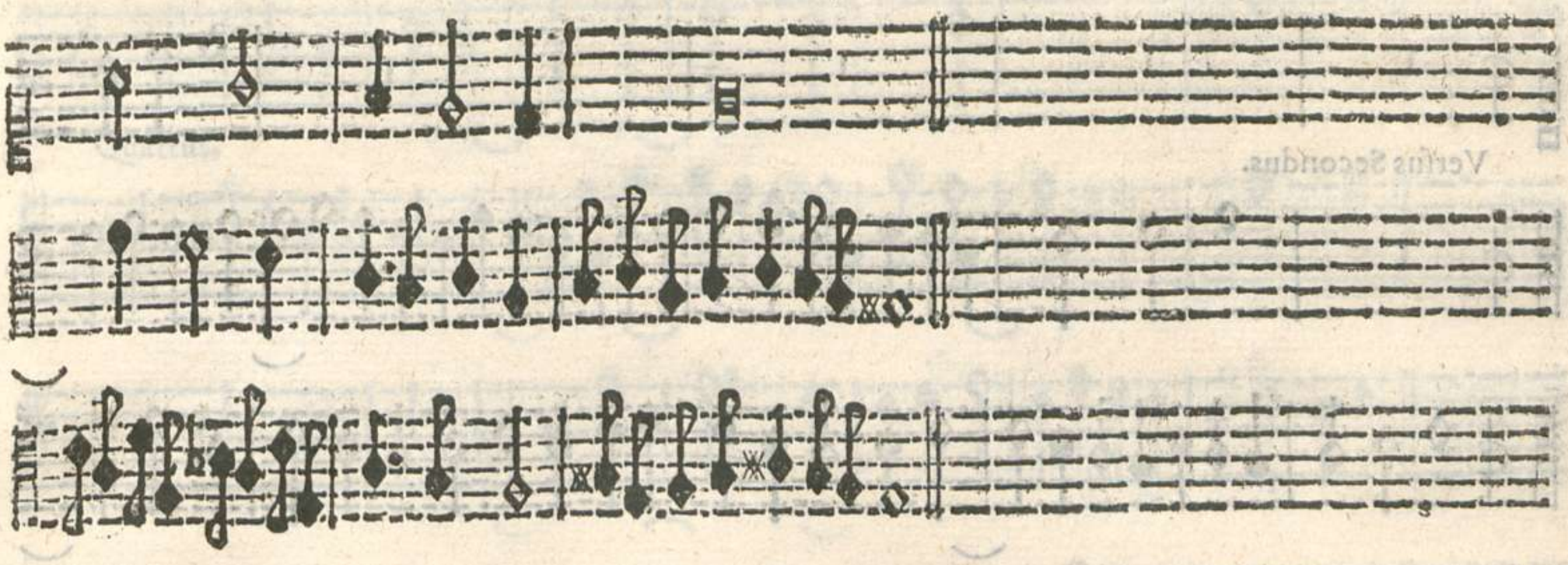
Verſo Primo. Fortem virili pectore.

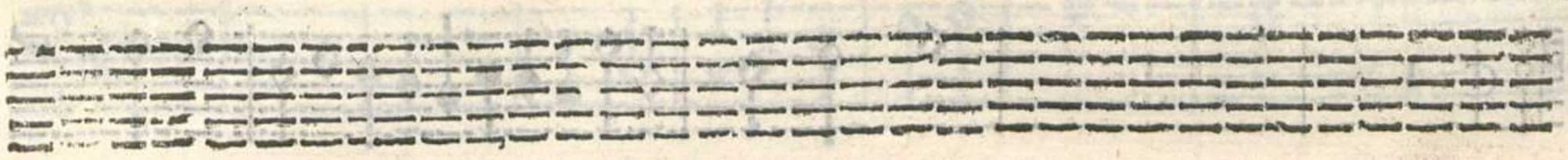


Verſo Secondo.

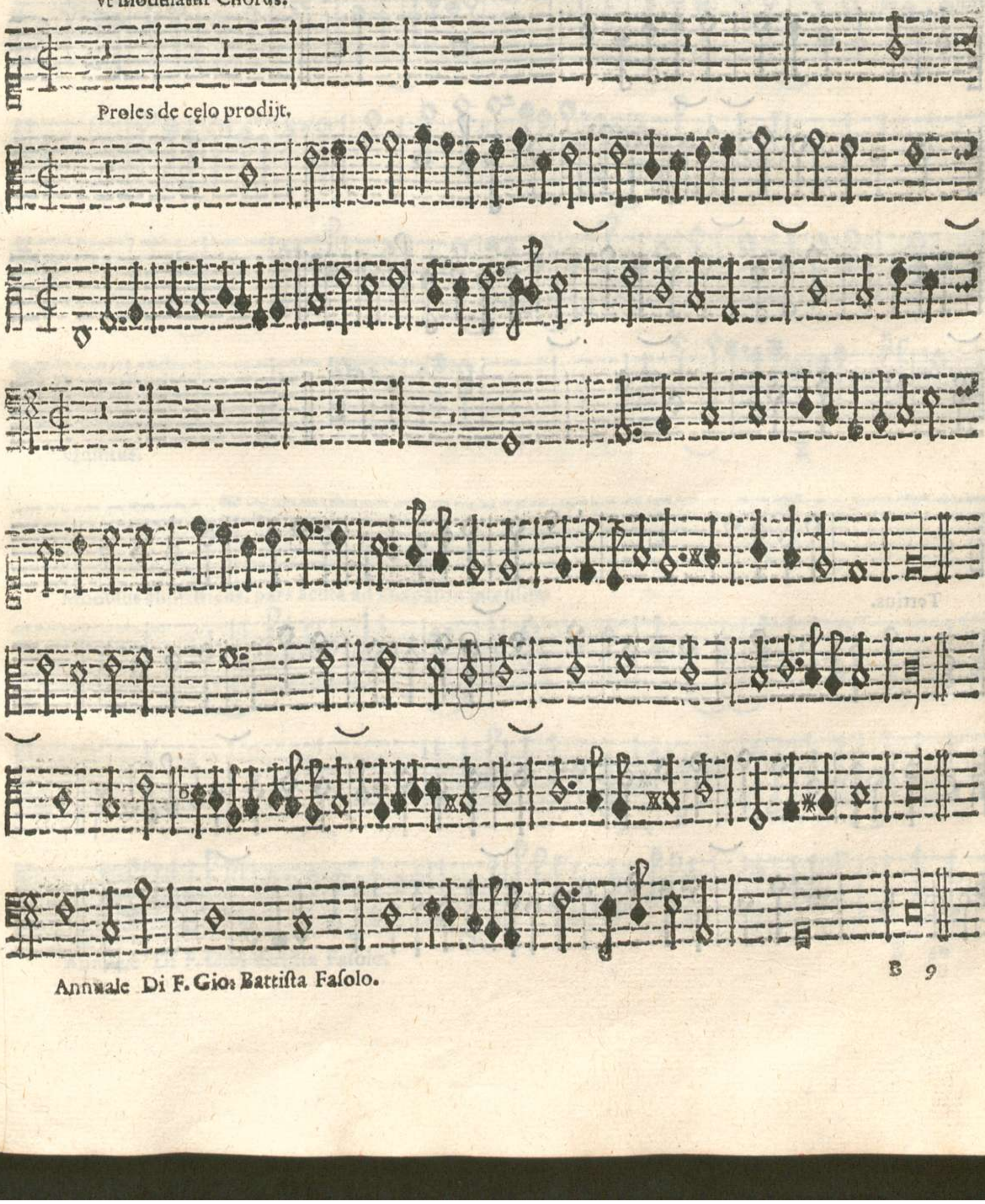


Verſo Terzo.





In festo Sancti Patris mei Franciſci. Himnus quinti Toni accidentalis, translatus ad quartam inferior.
vt modulatur Chorus.



Proles de cęlo prodijt.

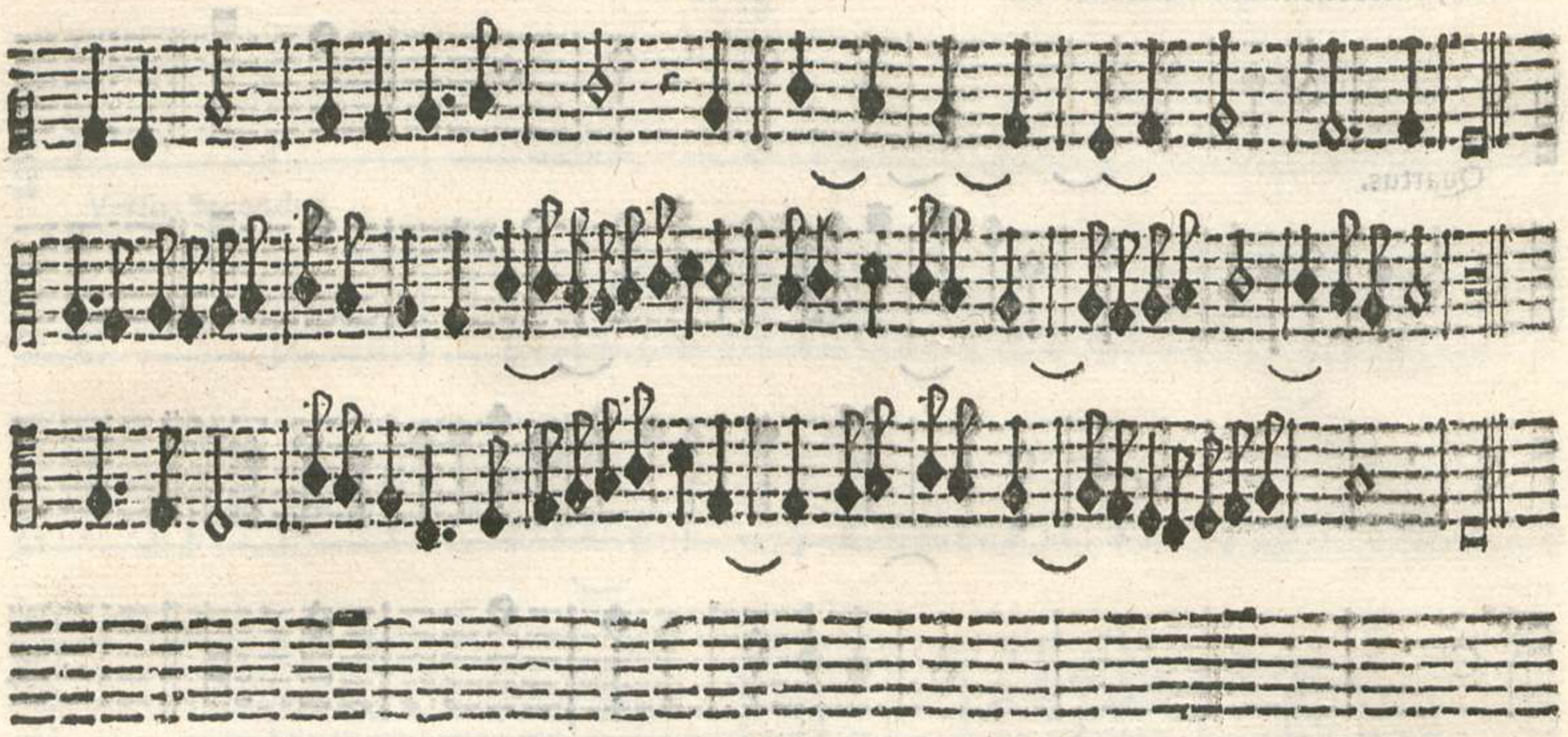
Versus Secondus.

Tertius.

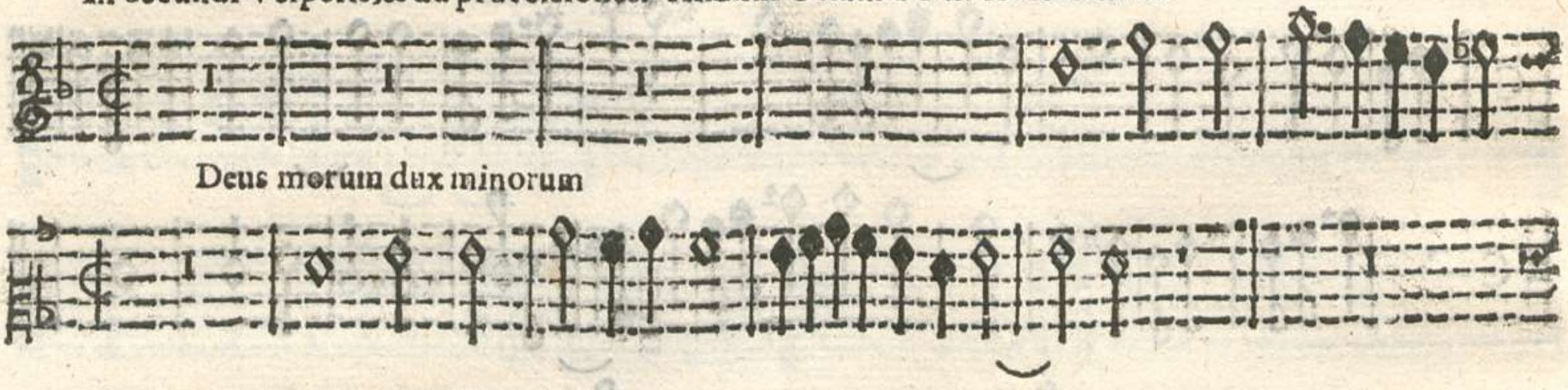
Quartus.

Quintus.

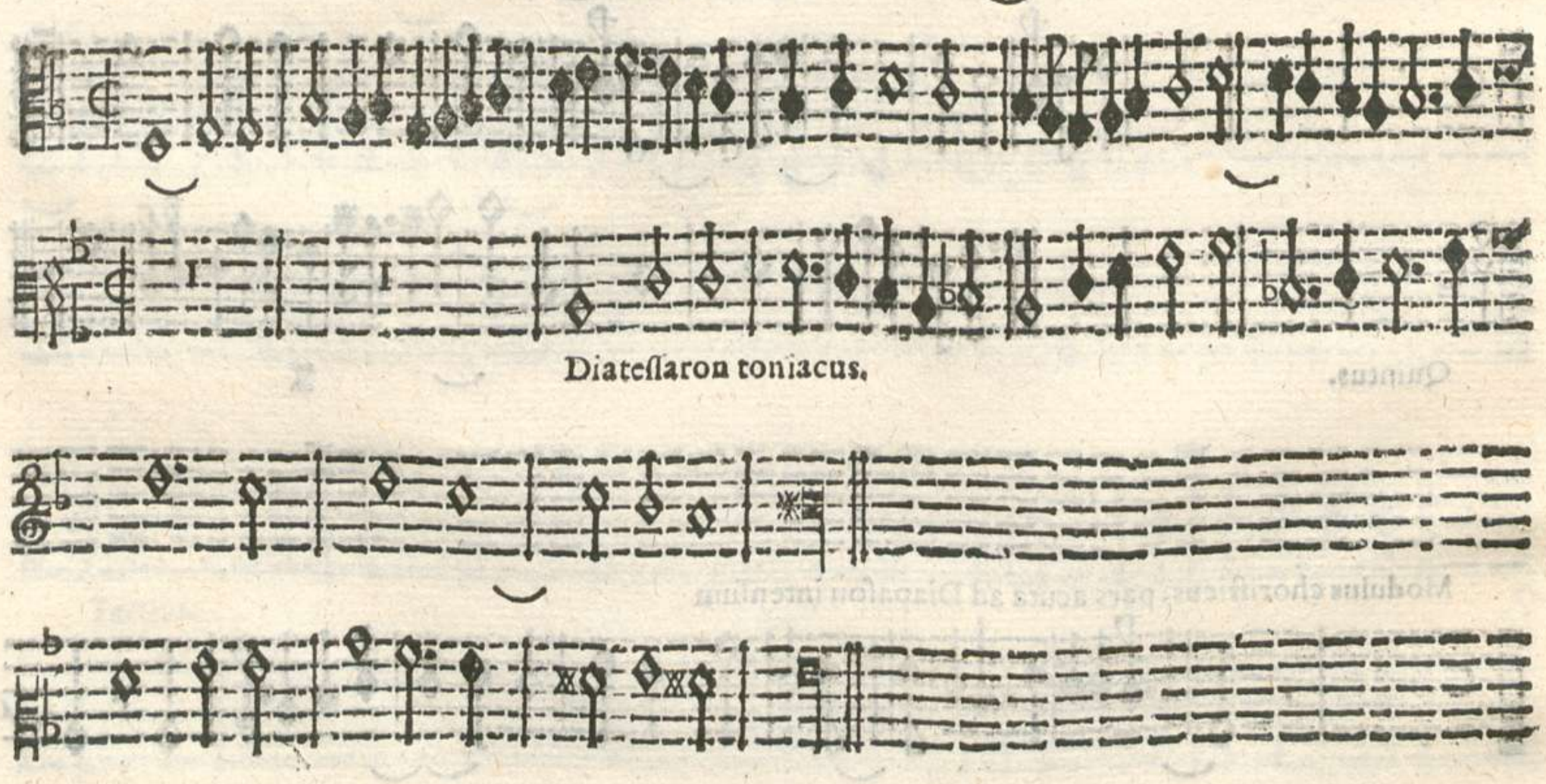
Modulus chorifticus, pars acuta ad Diapaſon intenſum



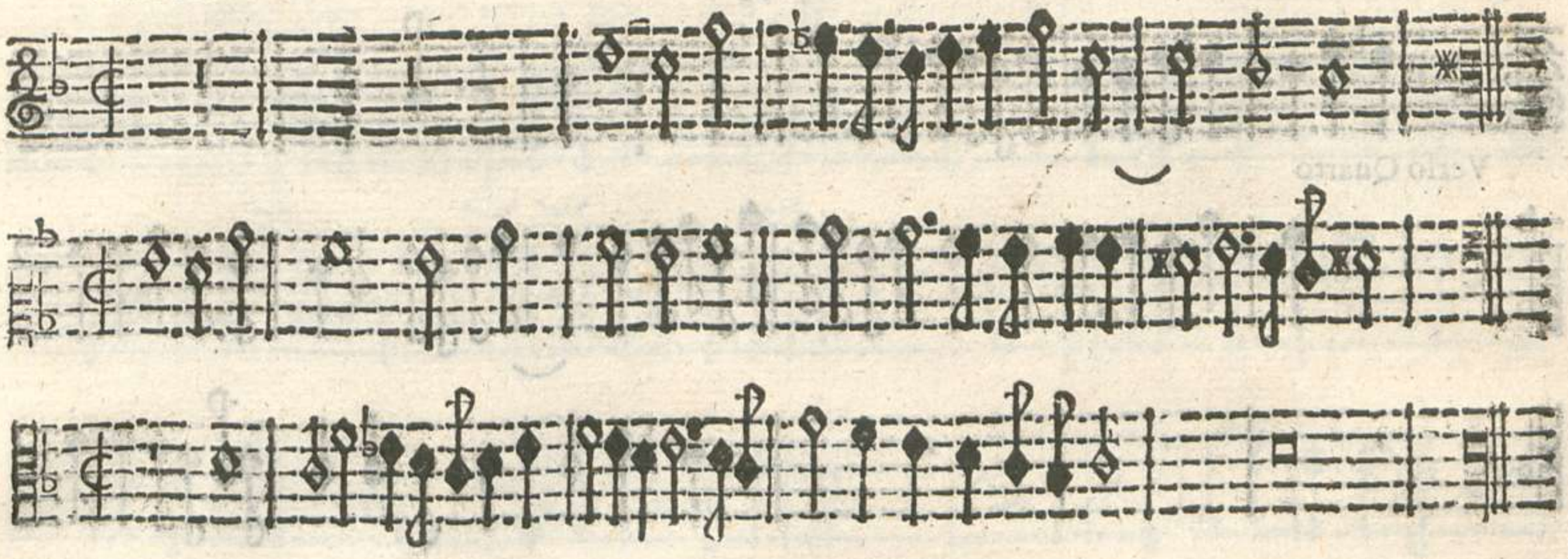
In Secundi Veſperis,& ad proceſsiones. Himnus Octaui Toni. Accidentalis.



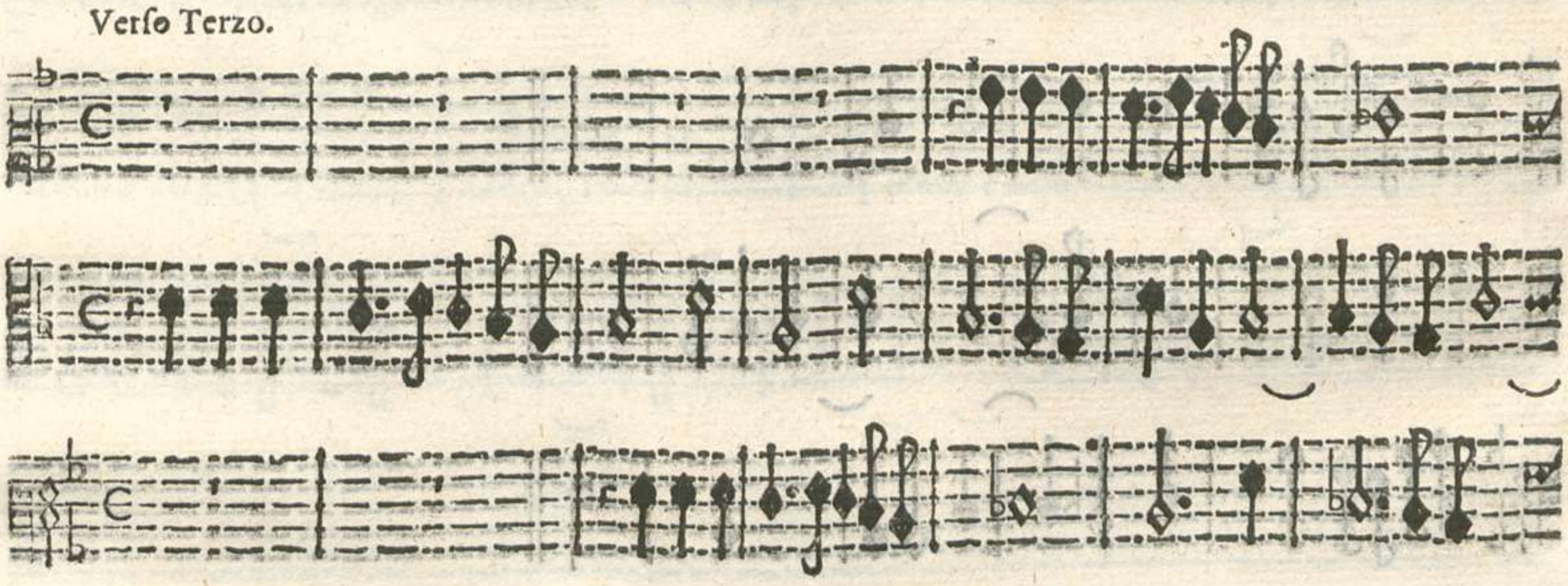
Deus morum dux minorum

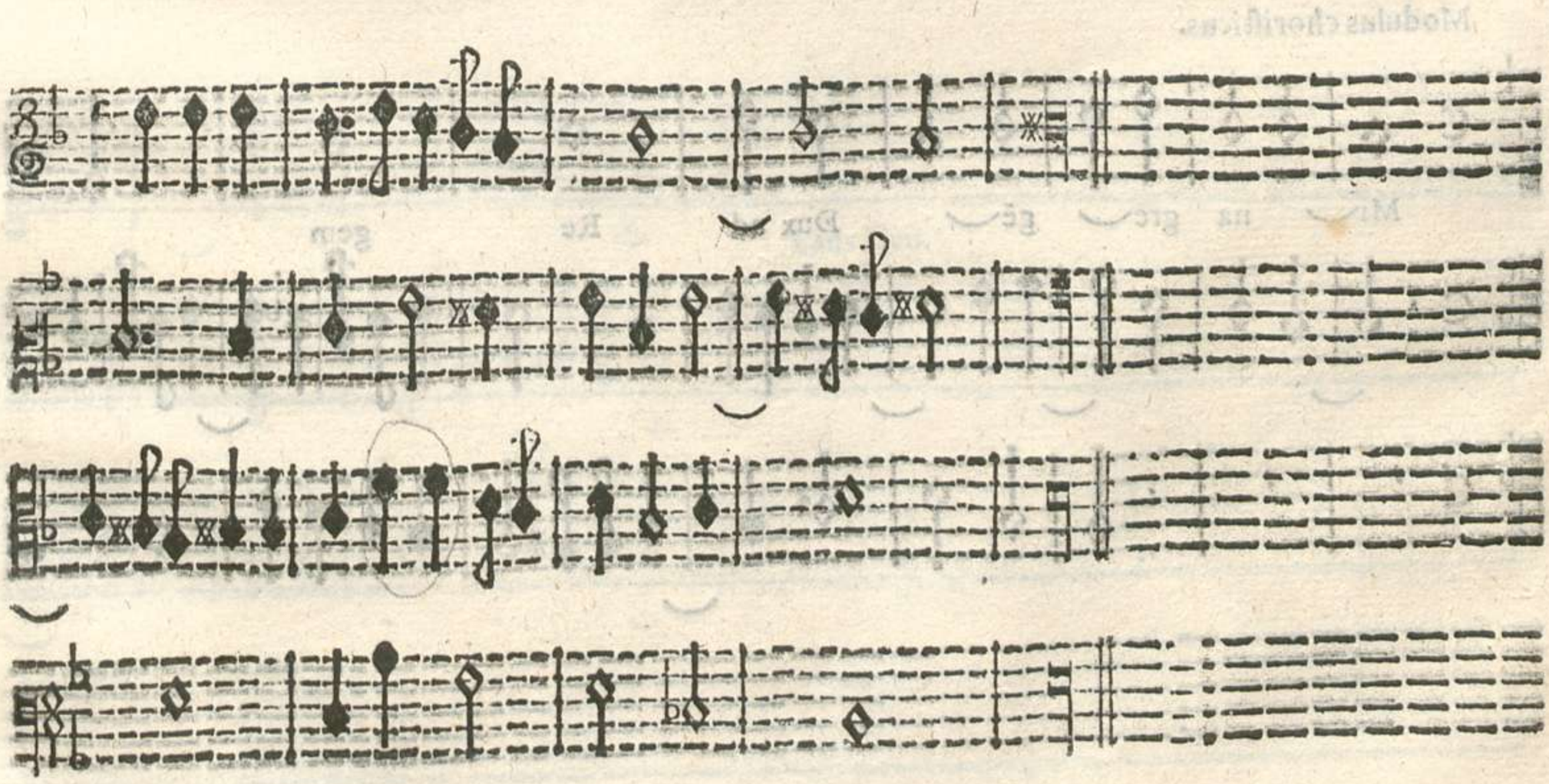


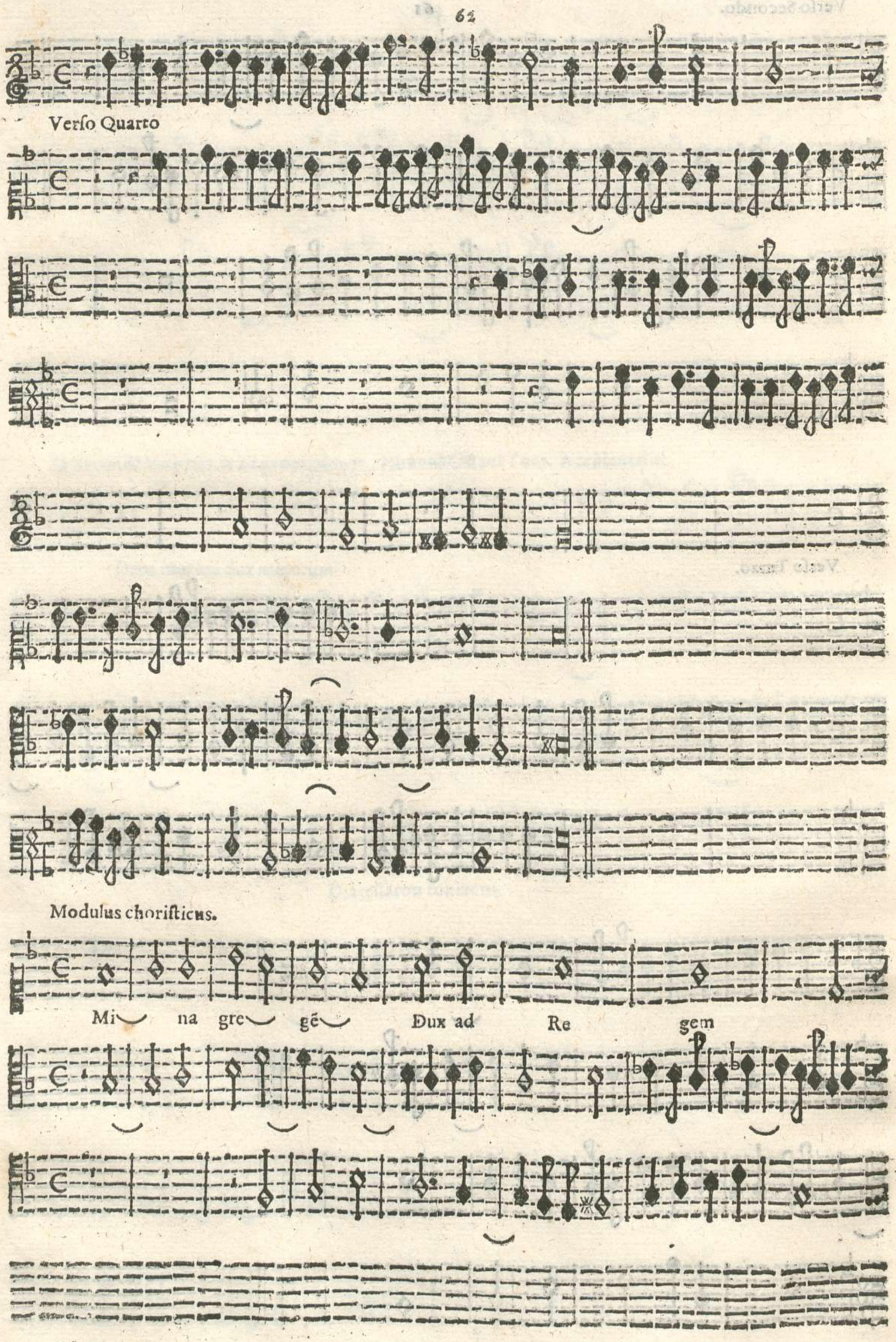
Diateſſaron toniacus.



Verſo Terzo.



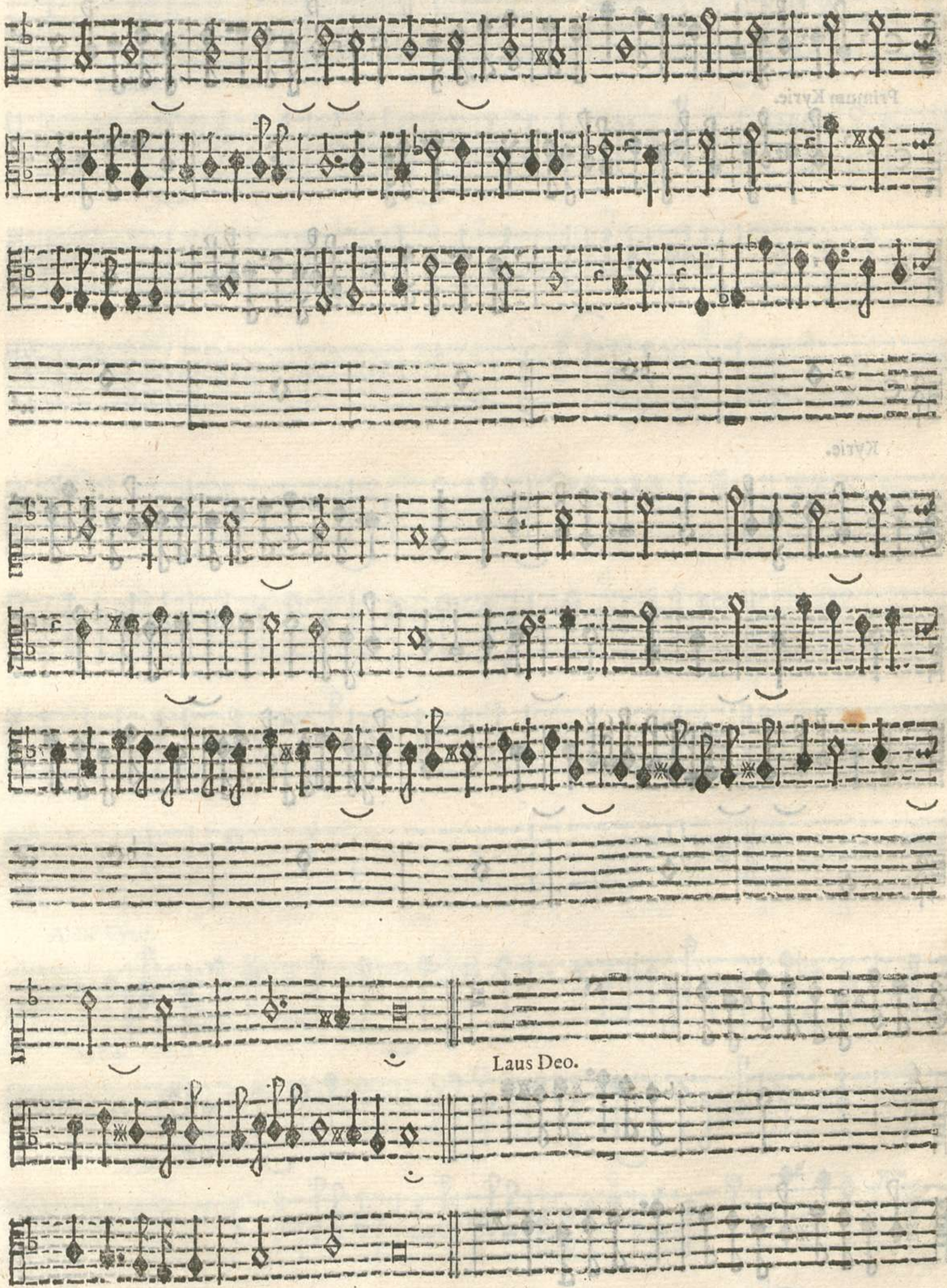




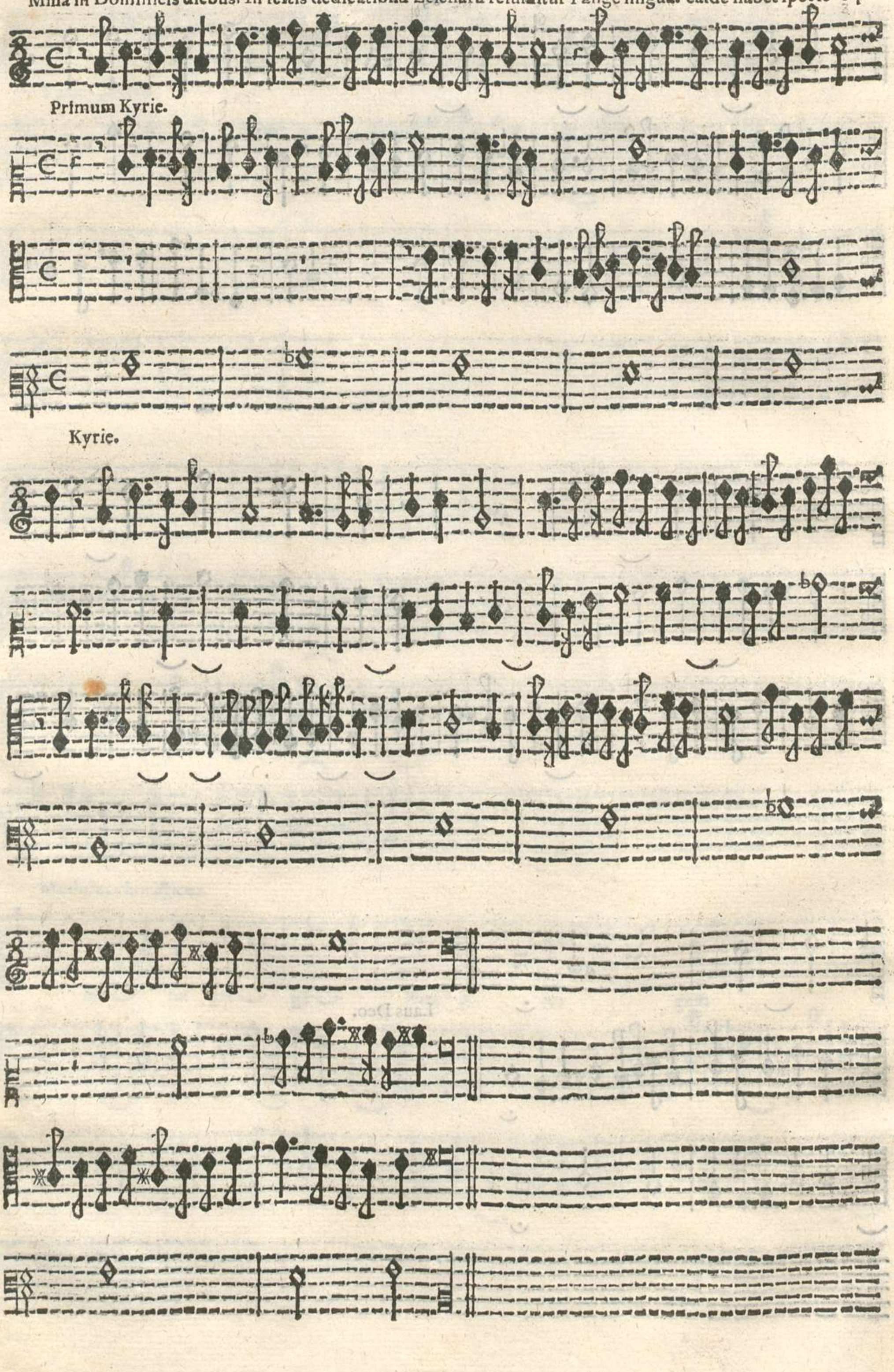
Verſo Quarto

Modulus choriſticus.

Mi na gre gẽ Dux ad Re gem



Laus Deo.


Primum Kyrie.
Kyrie.

Chriſte.

Aliud Kyrie.

Kyrie.

Kyrie Vltimum.

Gloria.

Et in terra pax ho mi-

ni bus bonę voluntatis

Benedicimus te

Glorificamus te

Domine Deus rex celestis.

Domine Deus agnus Dei

Qui tollis.

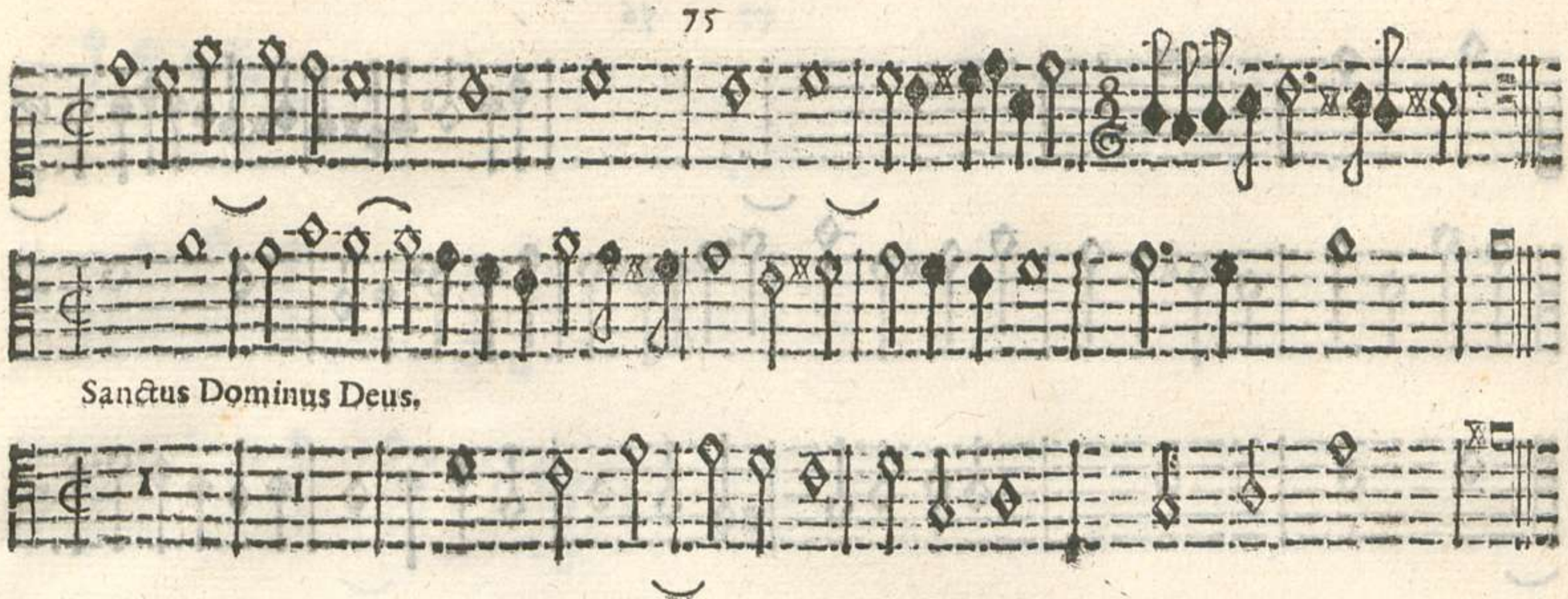
Quoniam tu solus sanctus.

Tu ſolus altiſsimus.

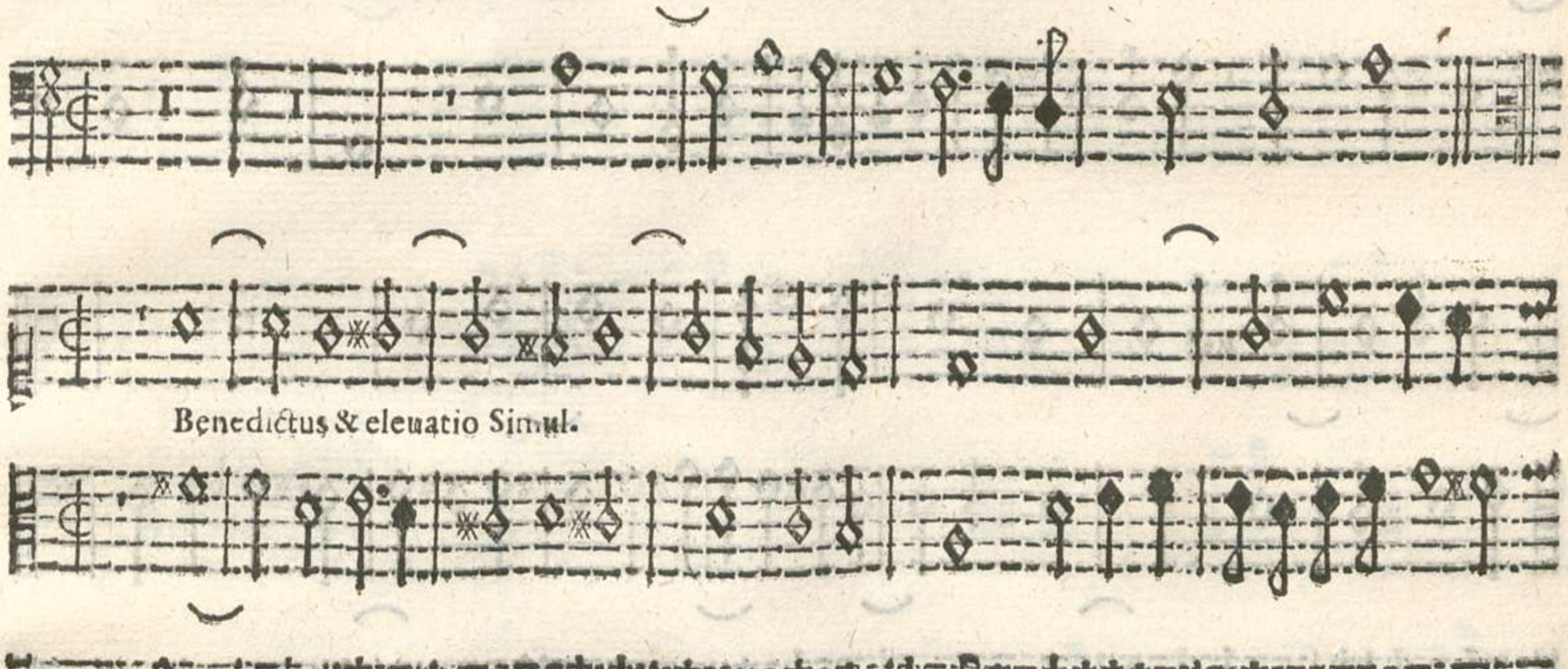
Cum ſancto.

Breuis Modulatio poſt Epiſtolam.

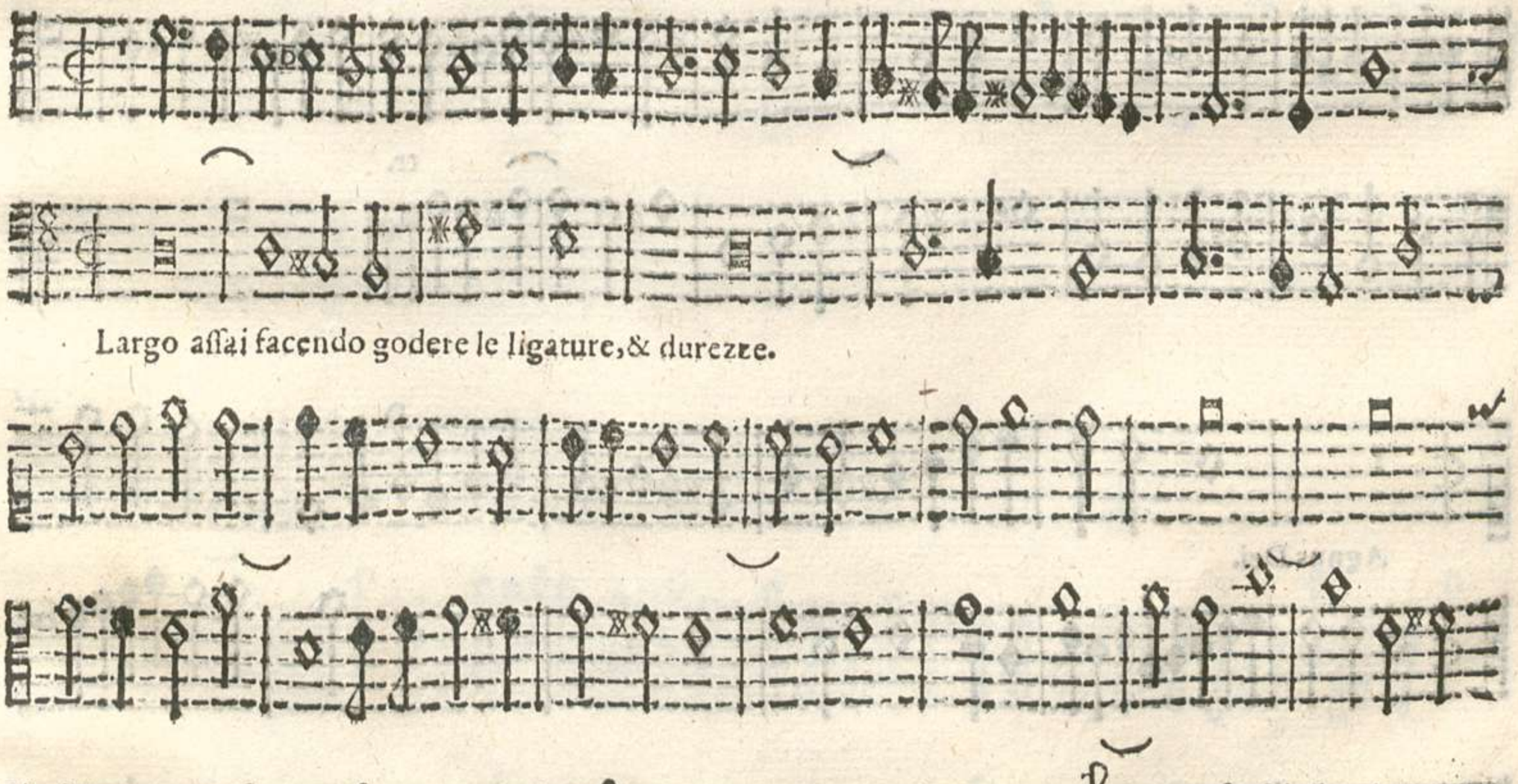
Sanctus.



Sanctus Dominus Deus,



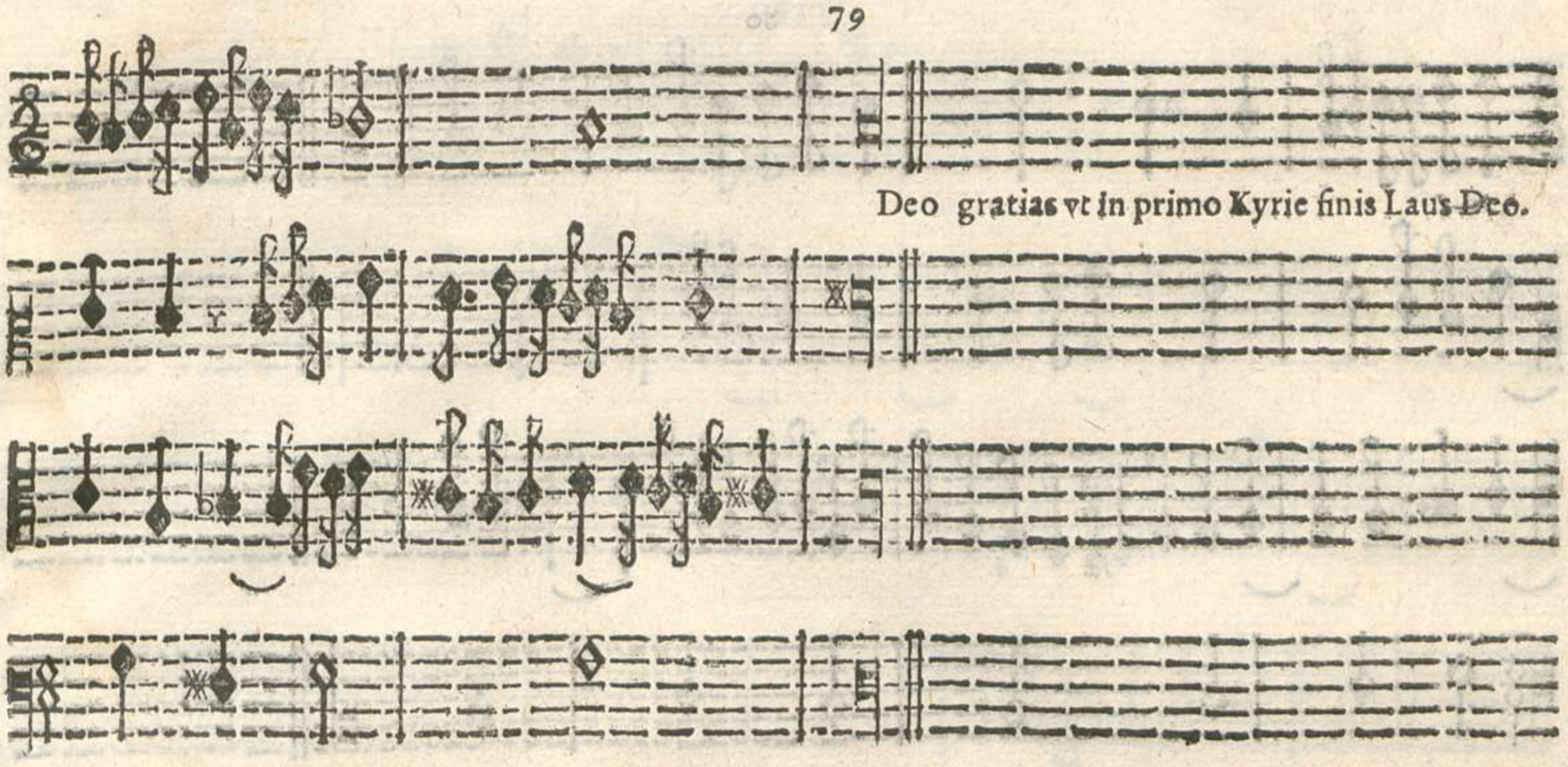
Benedictus & eleuatio Simul.



Largo assai facendo godere le ligature,& durezze.

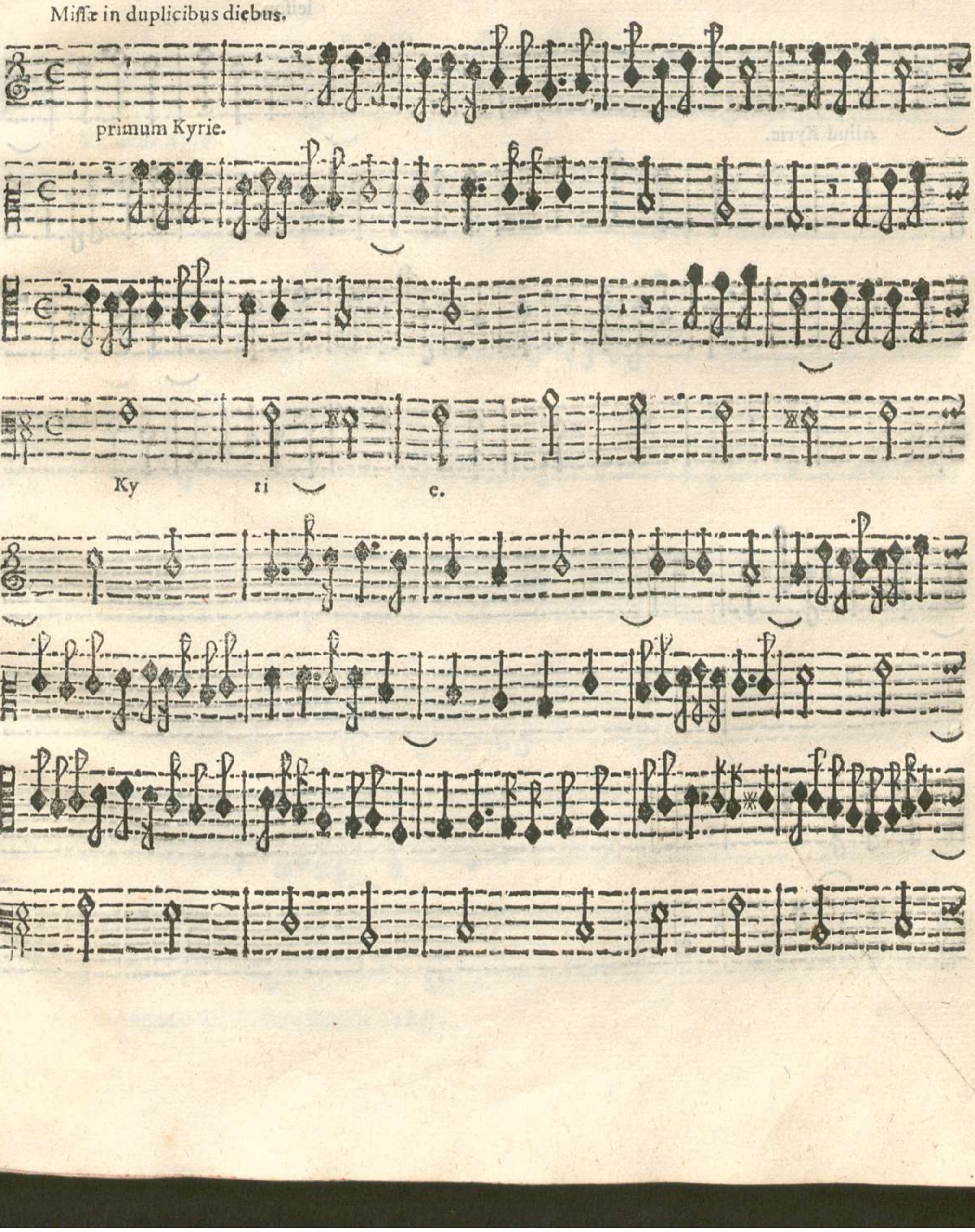
tr.
Agnus Dei.

Breuis modulatio poſt Agnus.



Deo gratias vt in primo Kyrie finis Laus Deo.

Missæ in duplicibus diebus.

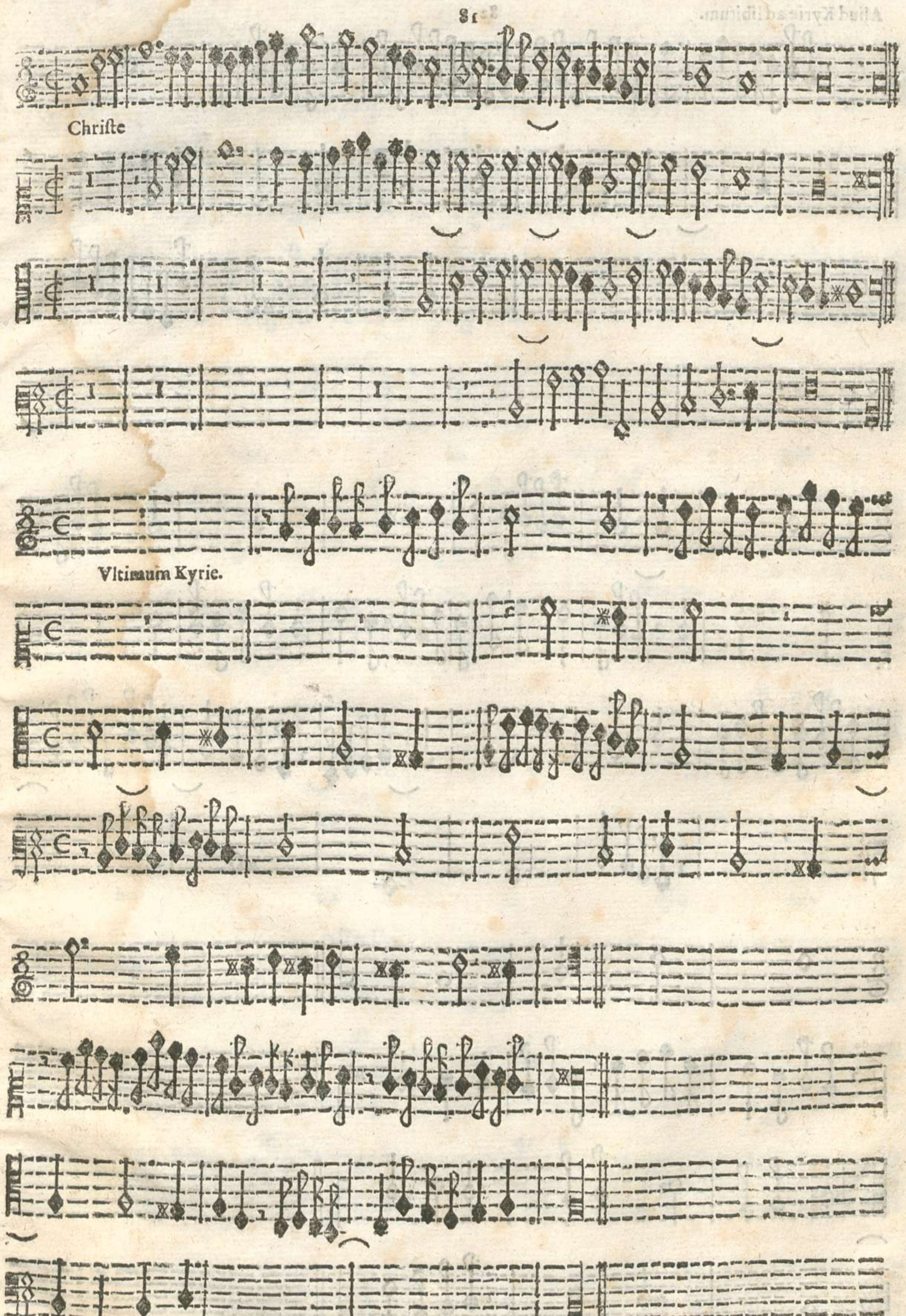


primum Kyrie.

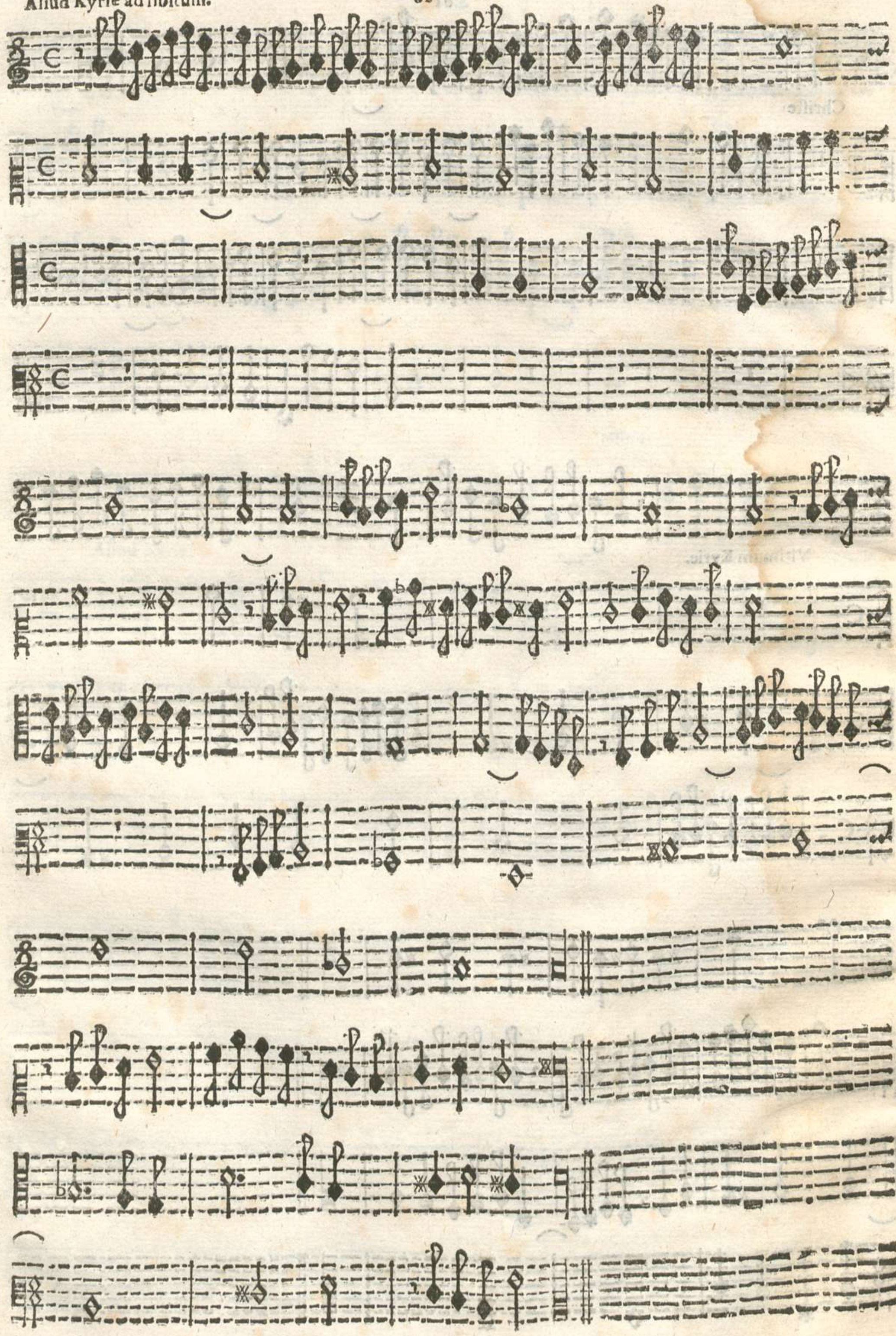
Ky ri e.

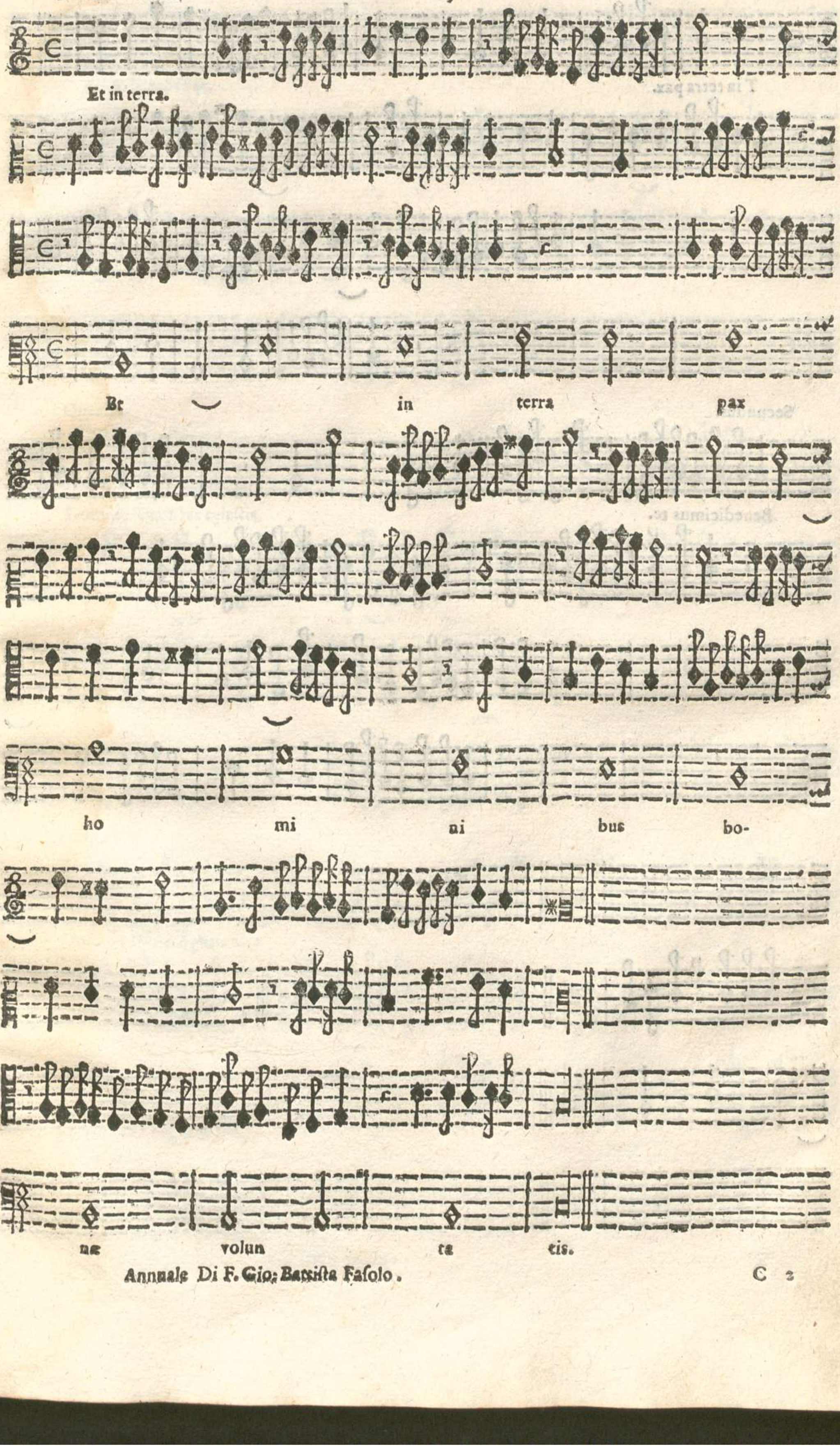
leiſon.

Aliud Kyrie.

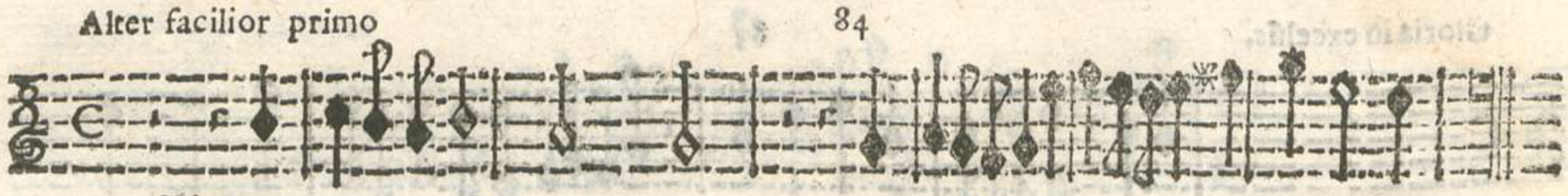

Christe
Vltimum Kyrie.

Aliud Kyrie ad libitum.

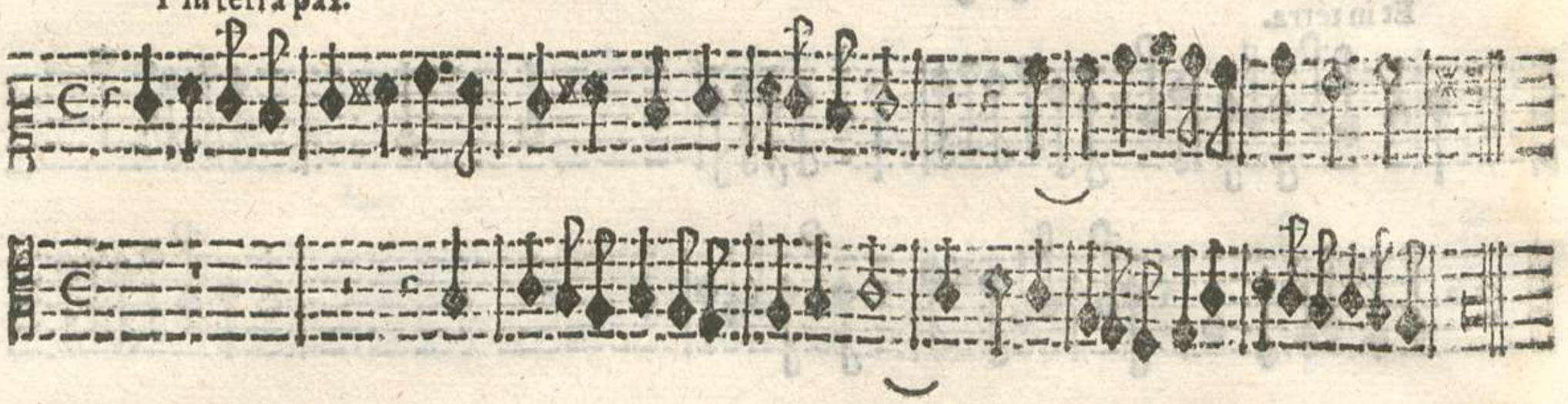


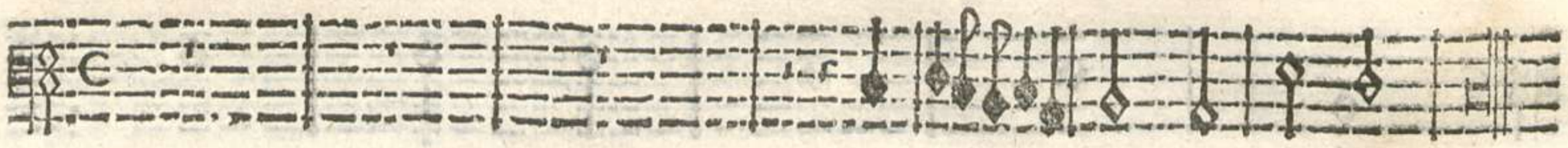

Et in terra.
Et in terra pax
ho mi ni bus bo-
ne volun ta tis.

Alter facilior primo

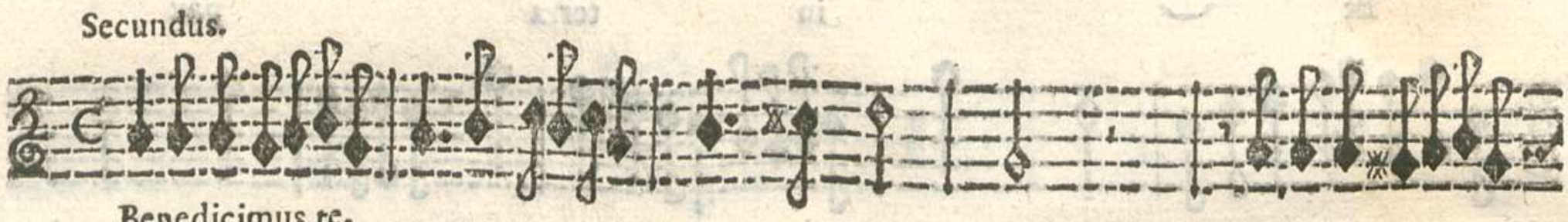


T in terra pax.

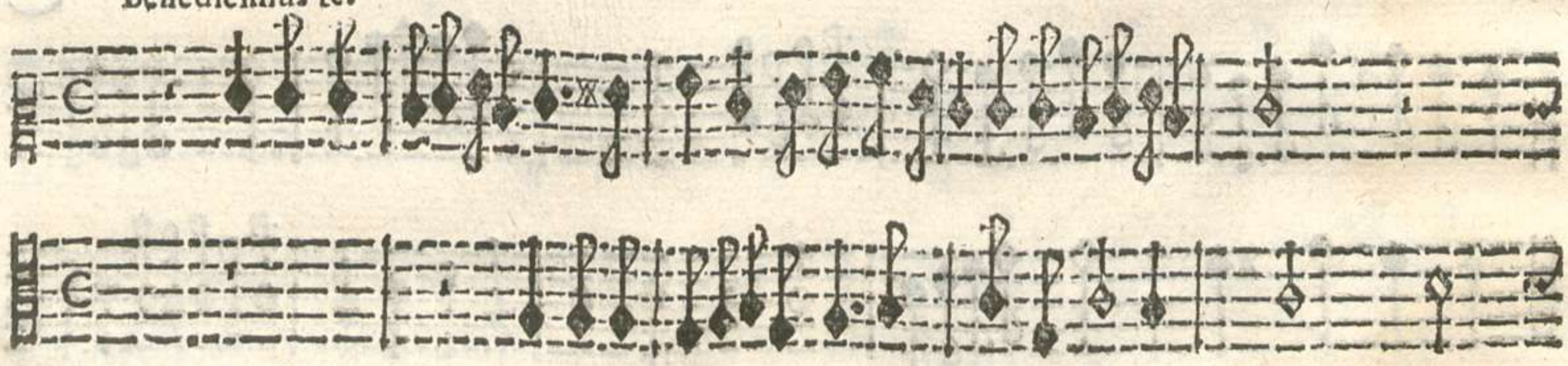


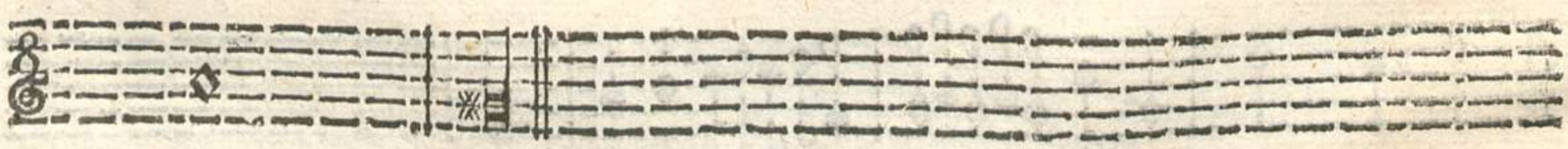


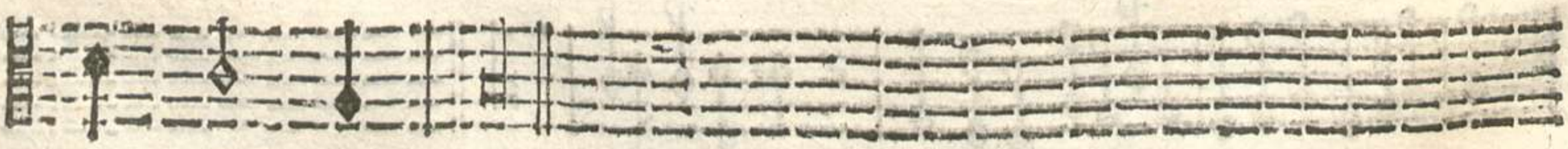
Secundus.

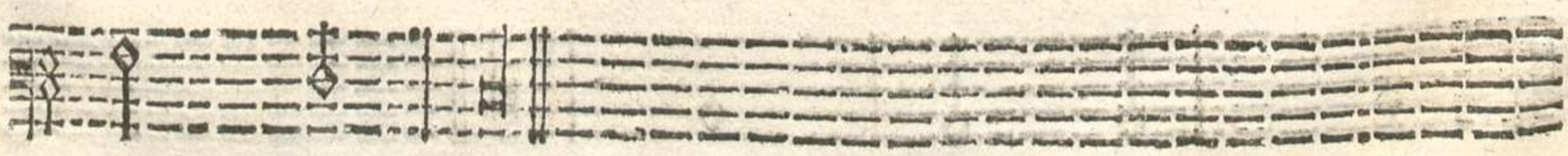


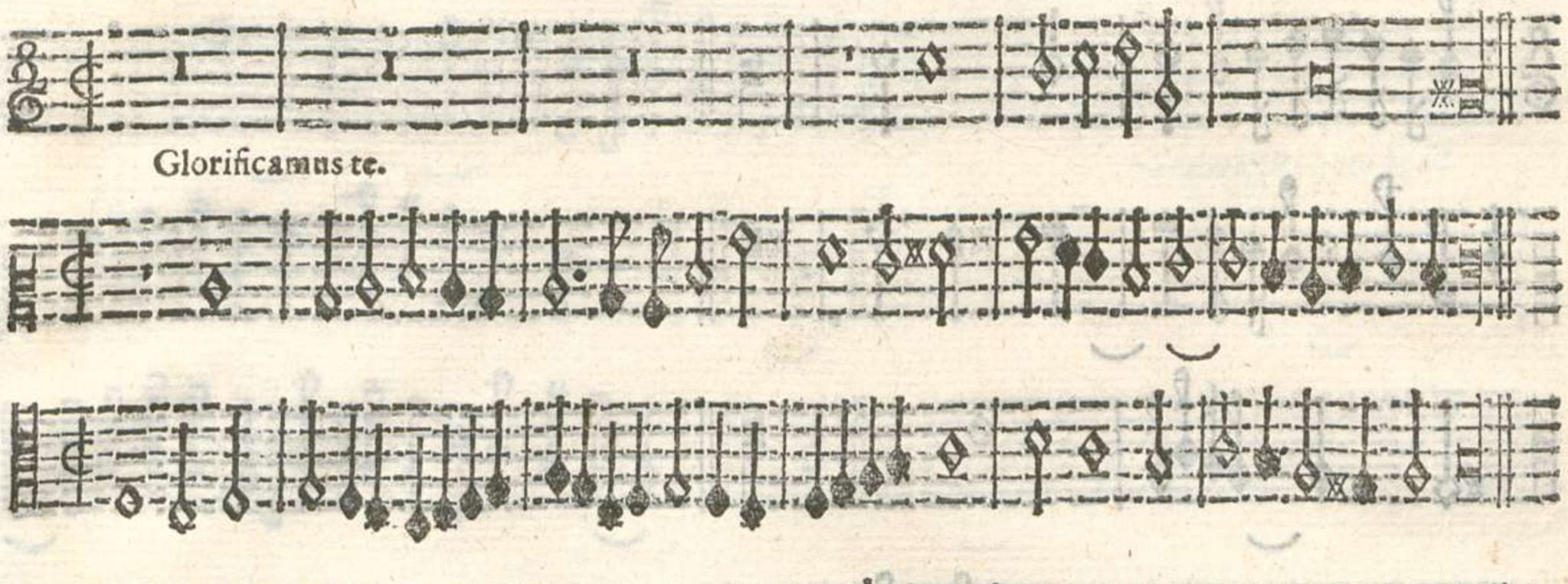
Benedicimus te.



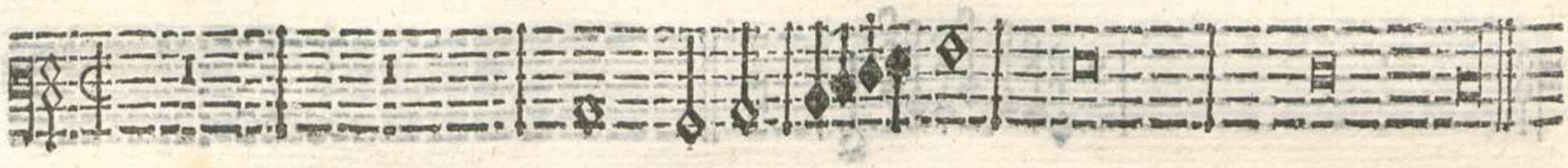




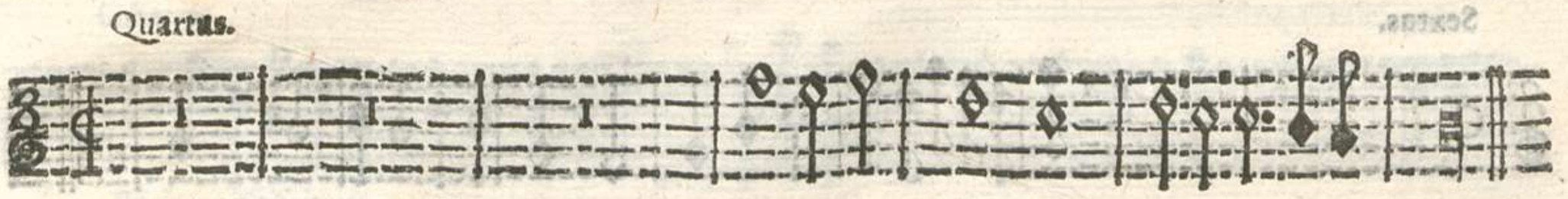




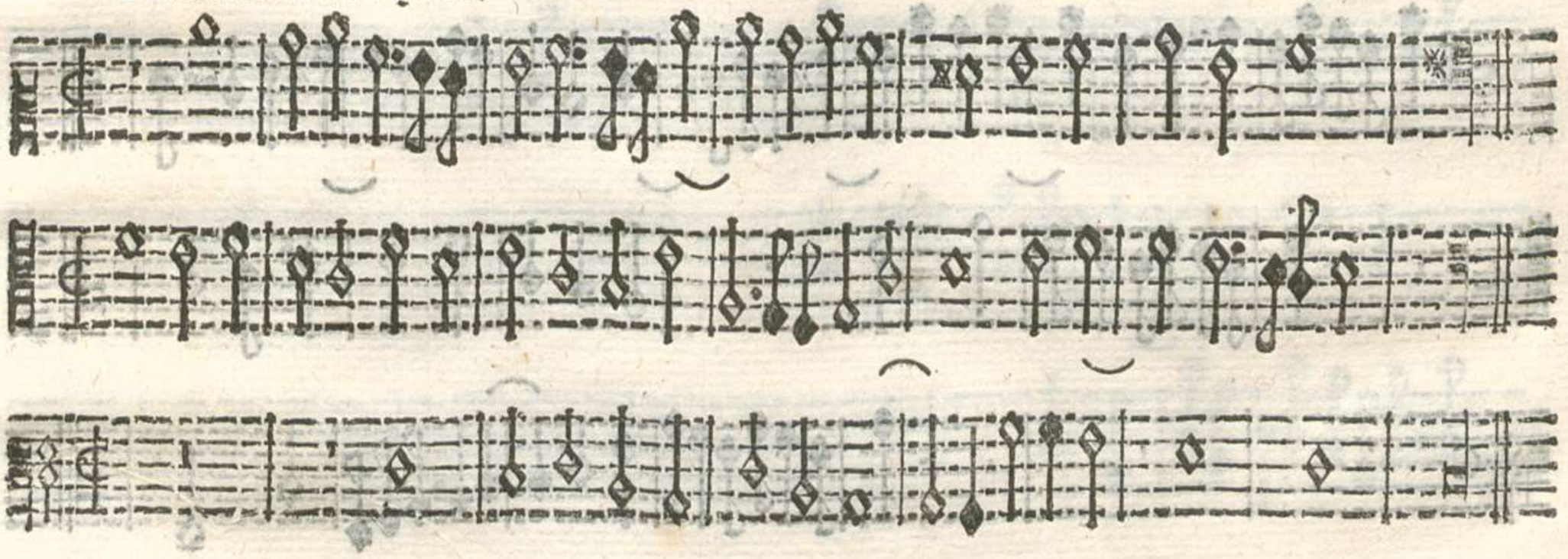
Glorificamus te.



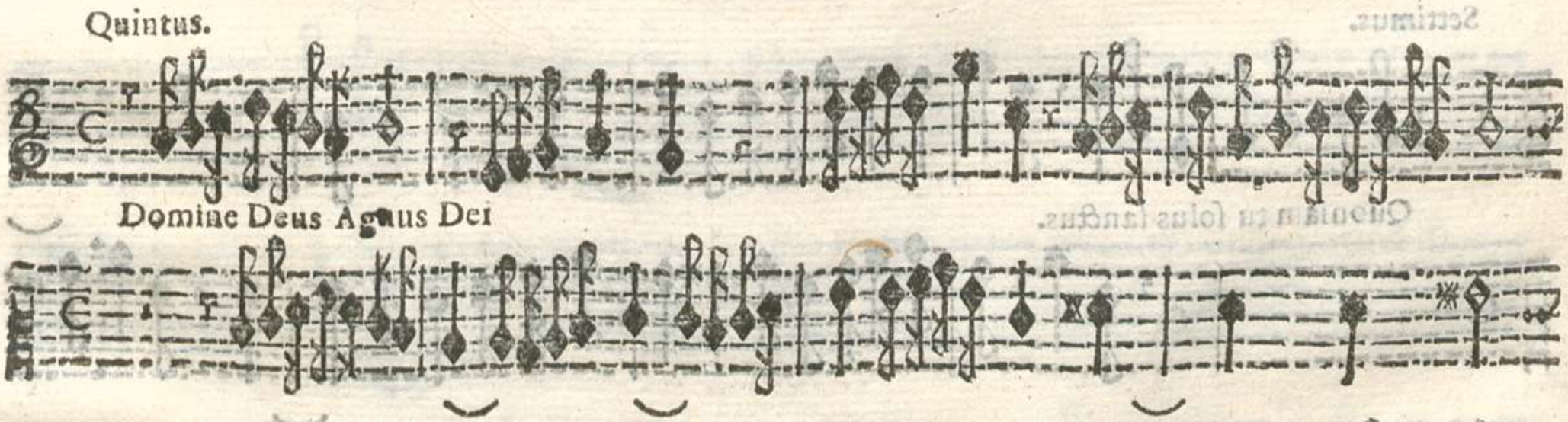
Quartus.



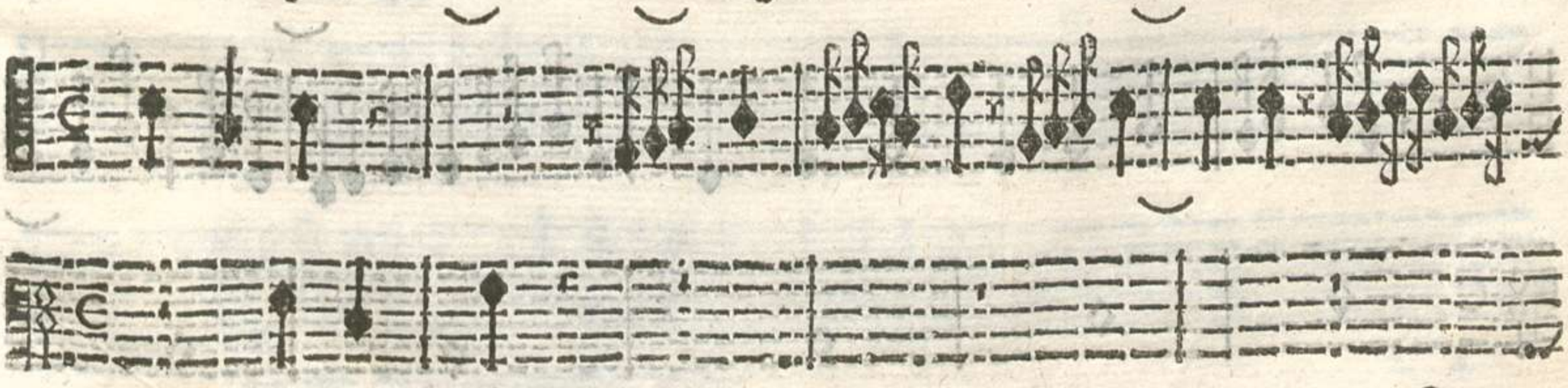
Domine Deus rex cęleſtis.

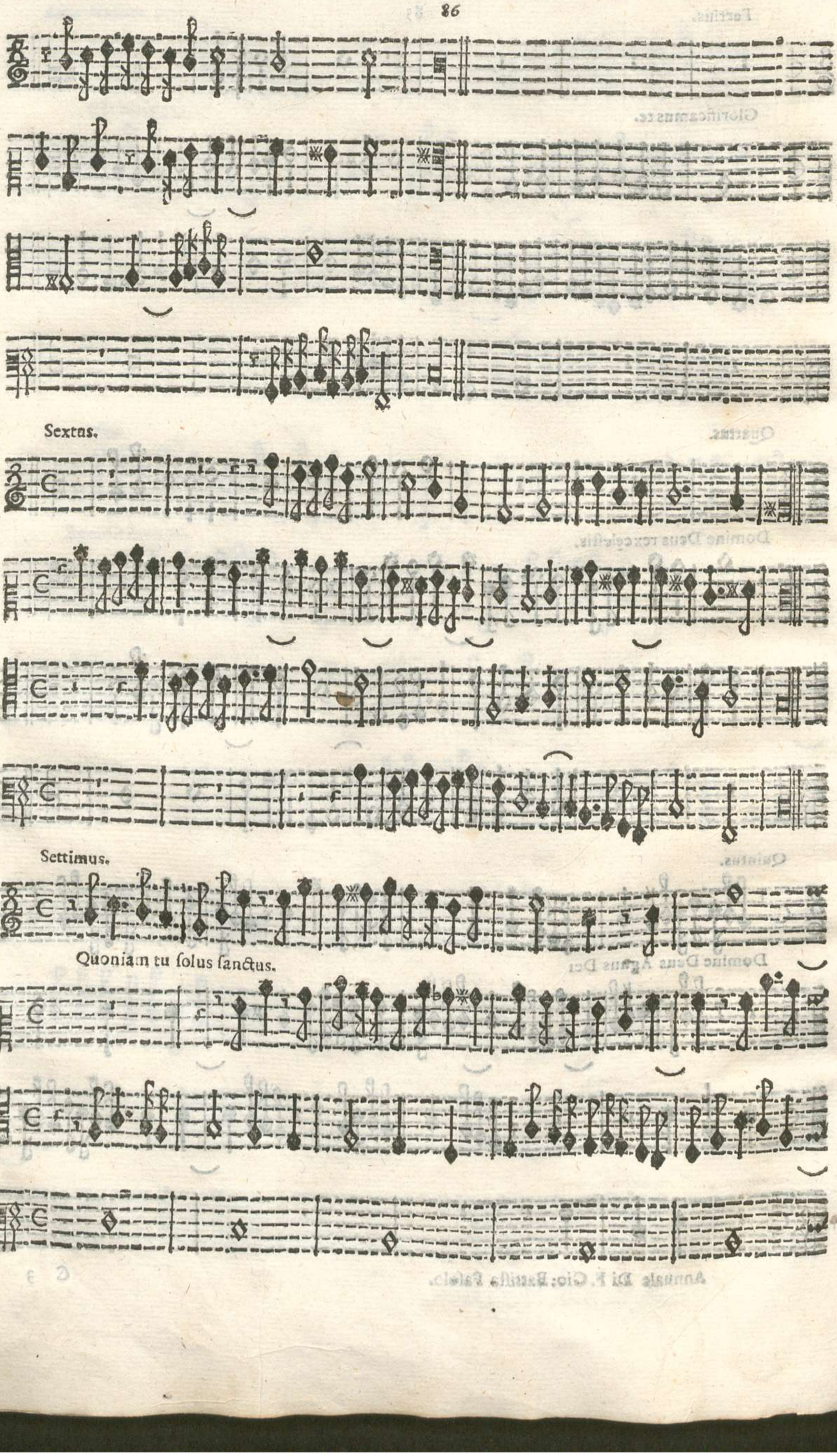


Quintus.



Domine Deus Agnus Dei

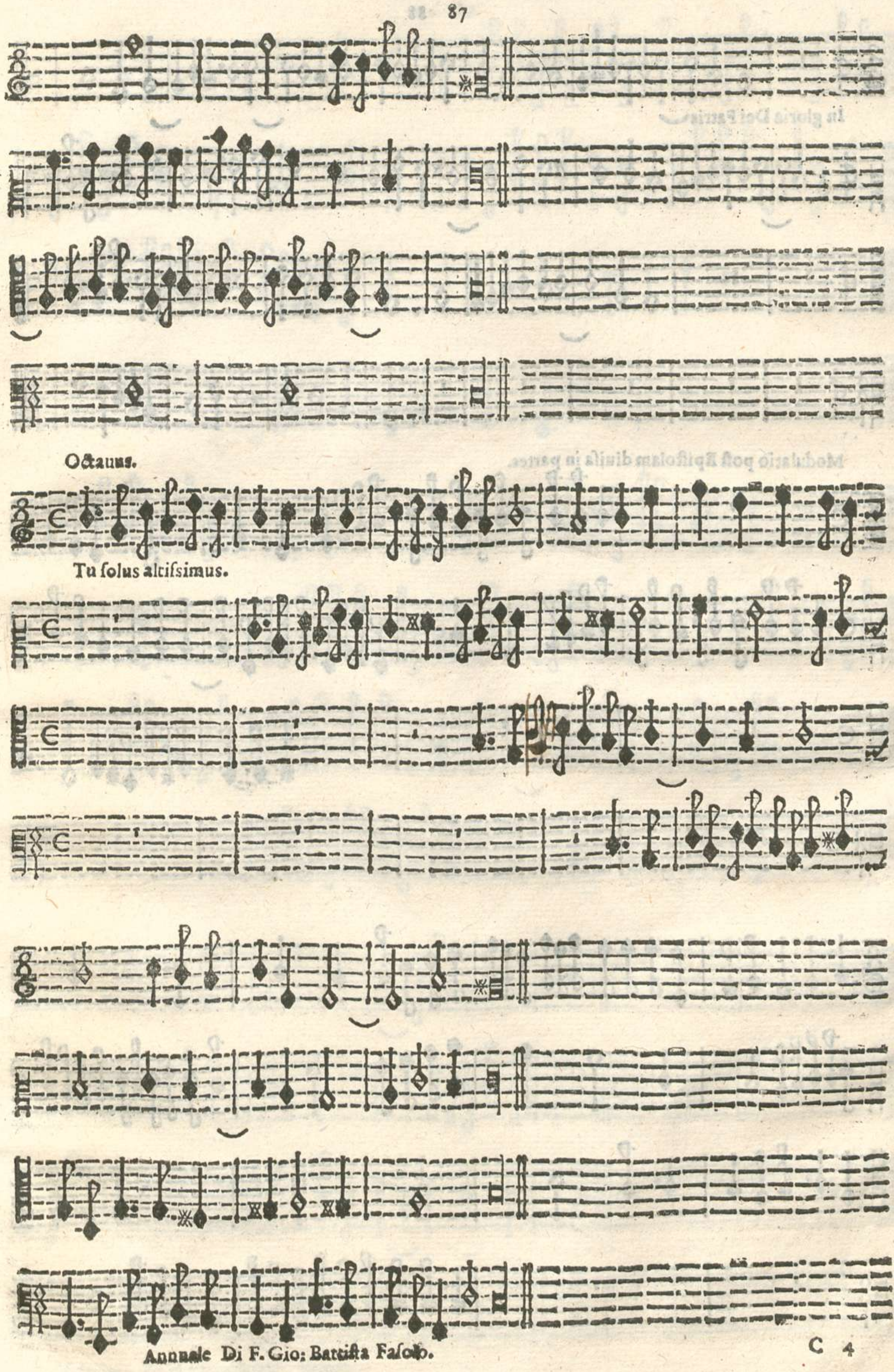




Sextas.

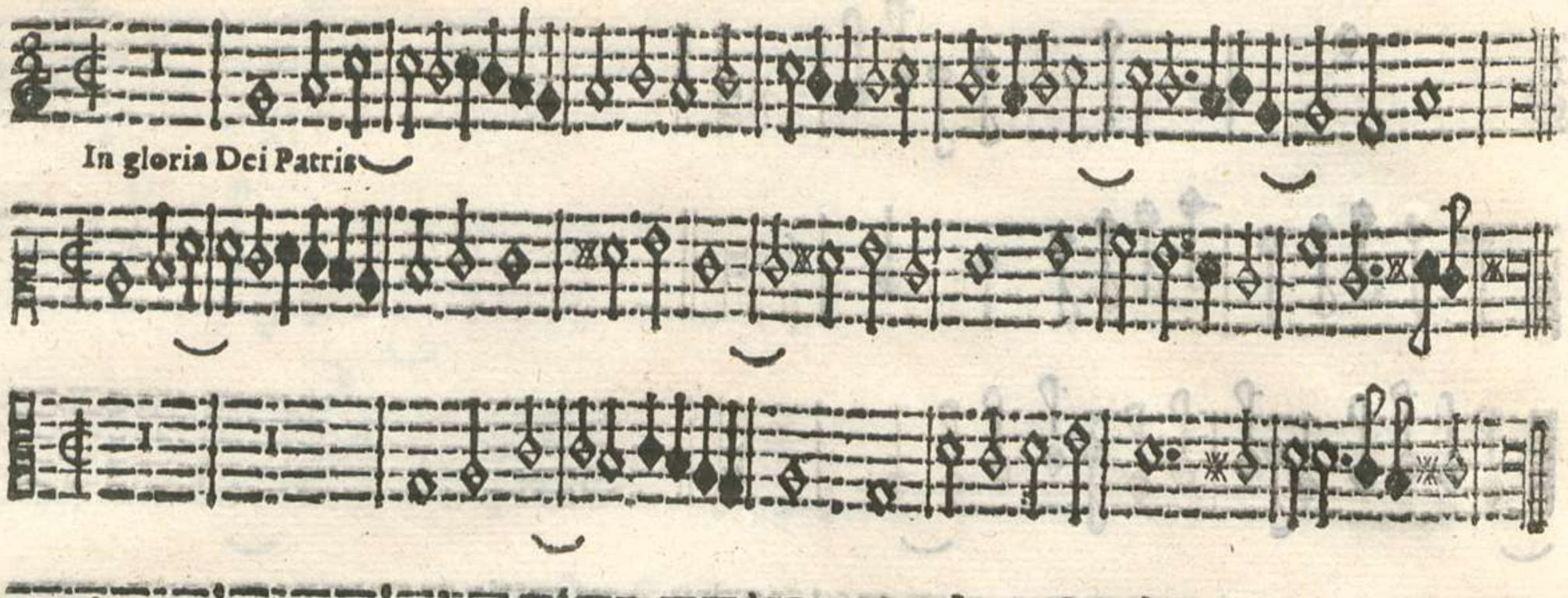
Settimus.

Quoniam tu ſolus ſanctus.

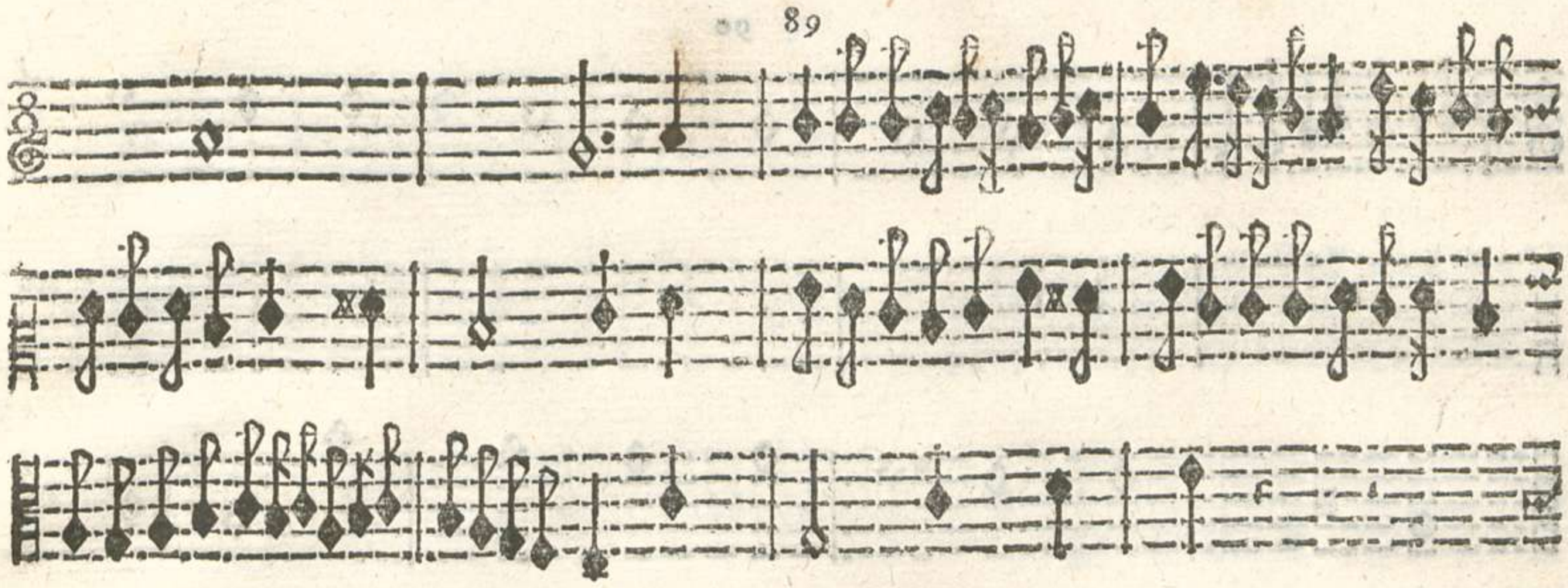


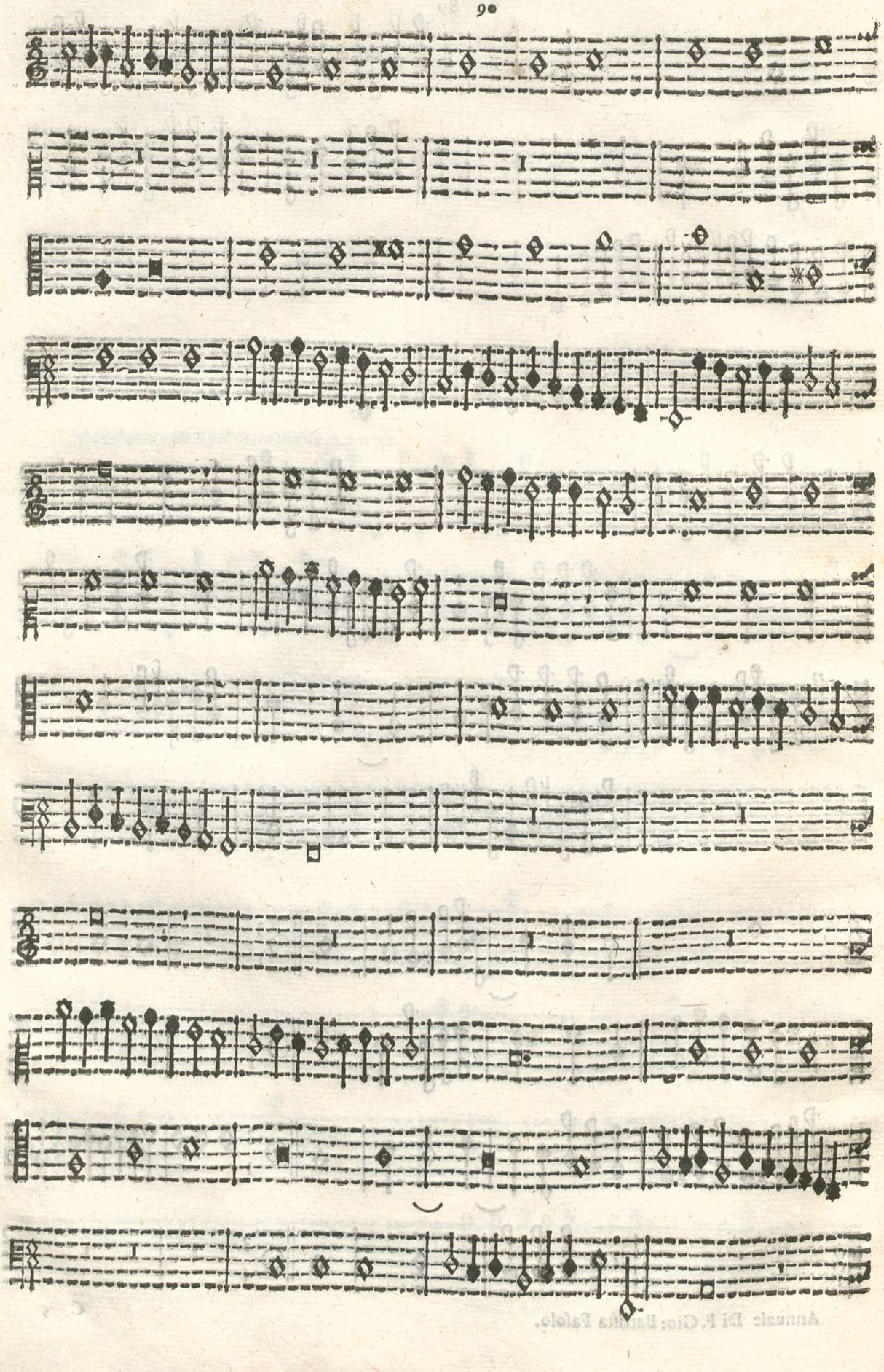
Octauus.

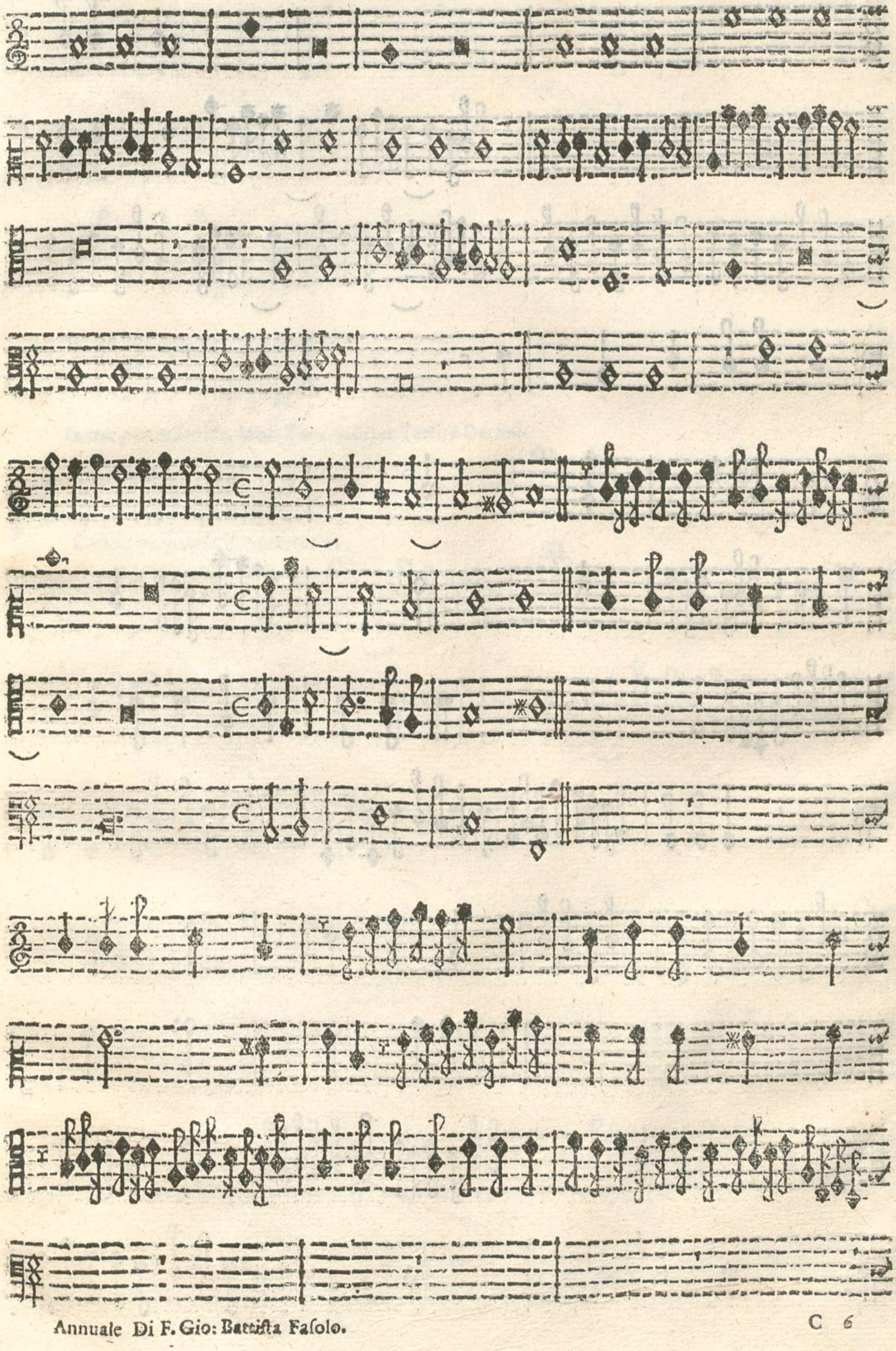
Tu ſolus altiſsimus.

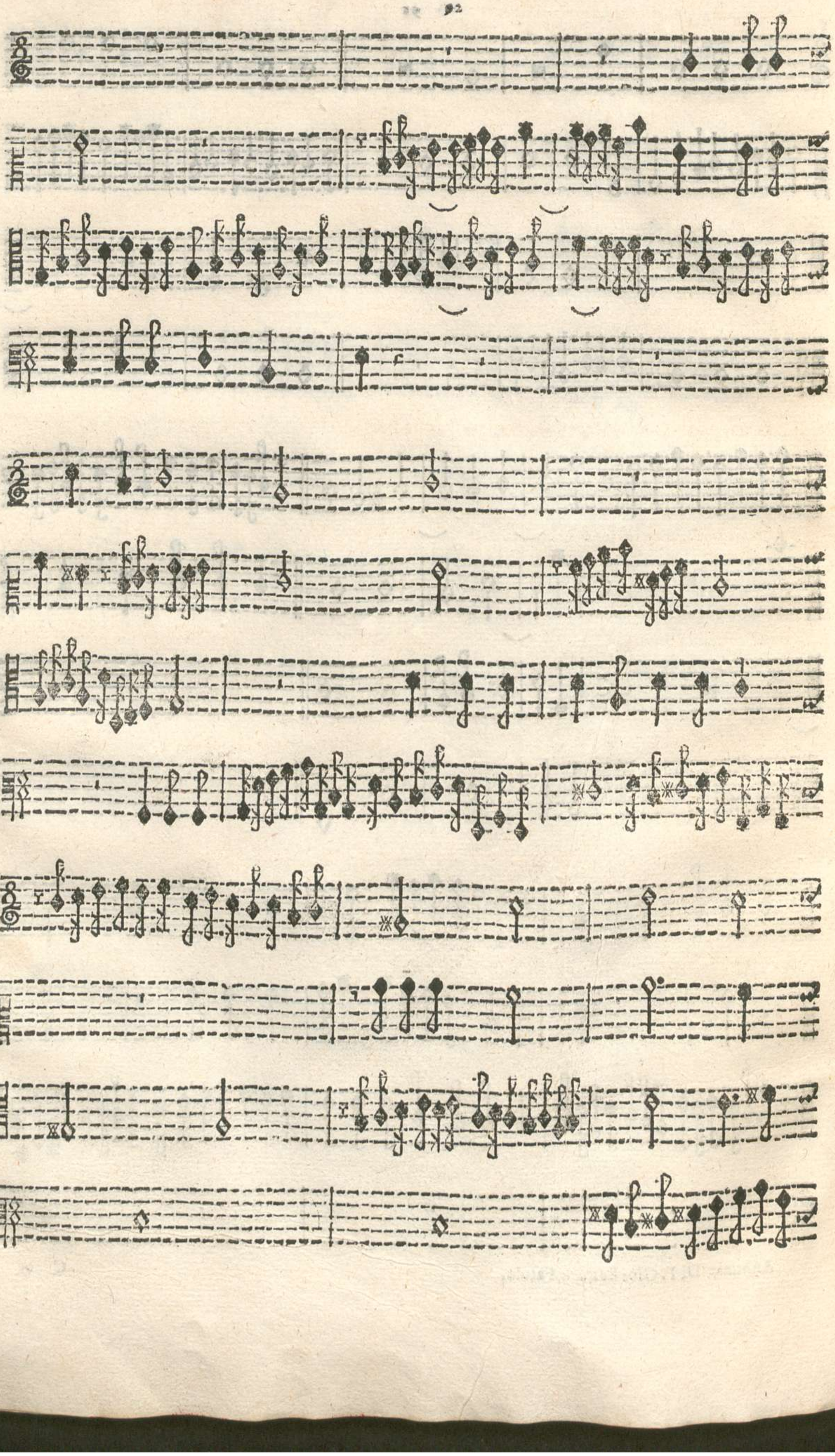


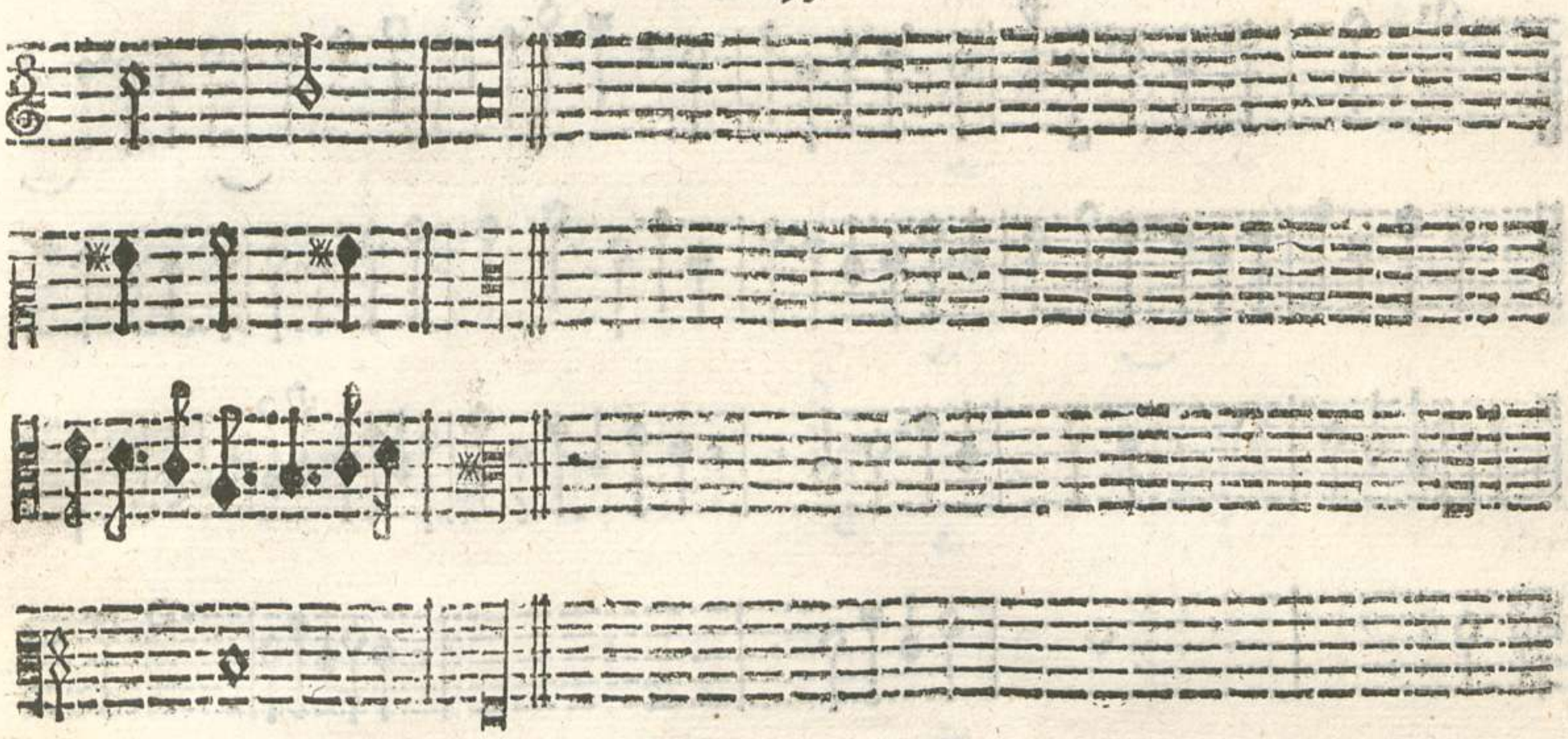
Modulatio post Epistolam diuisa in partes.



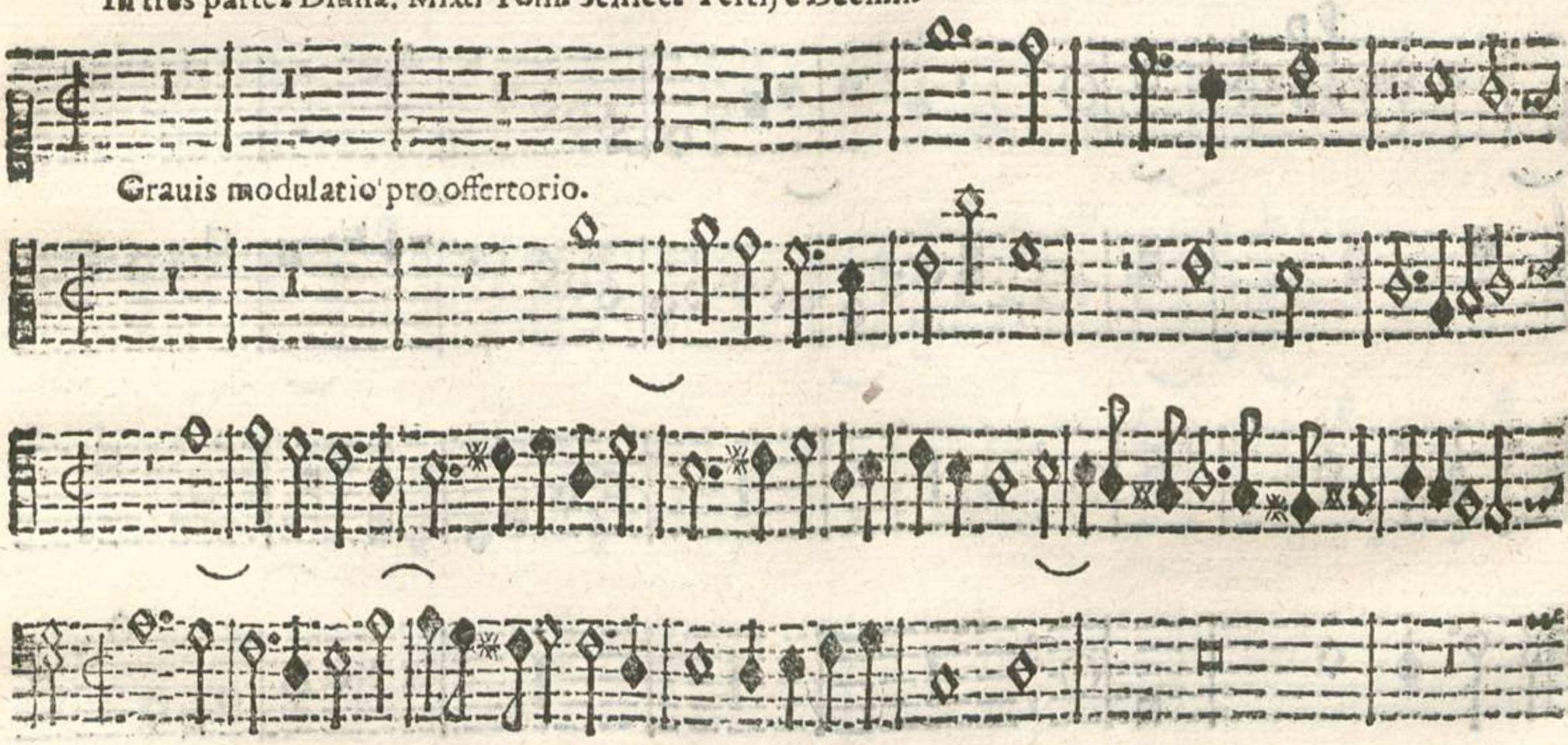




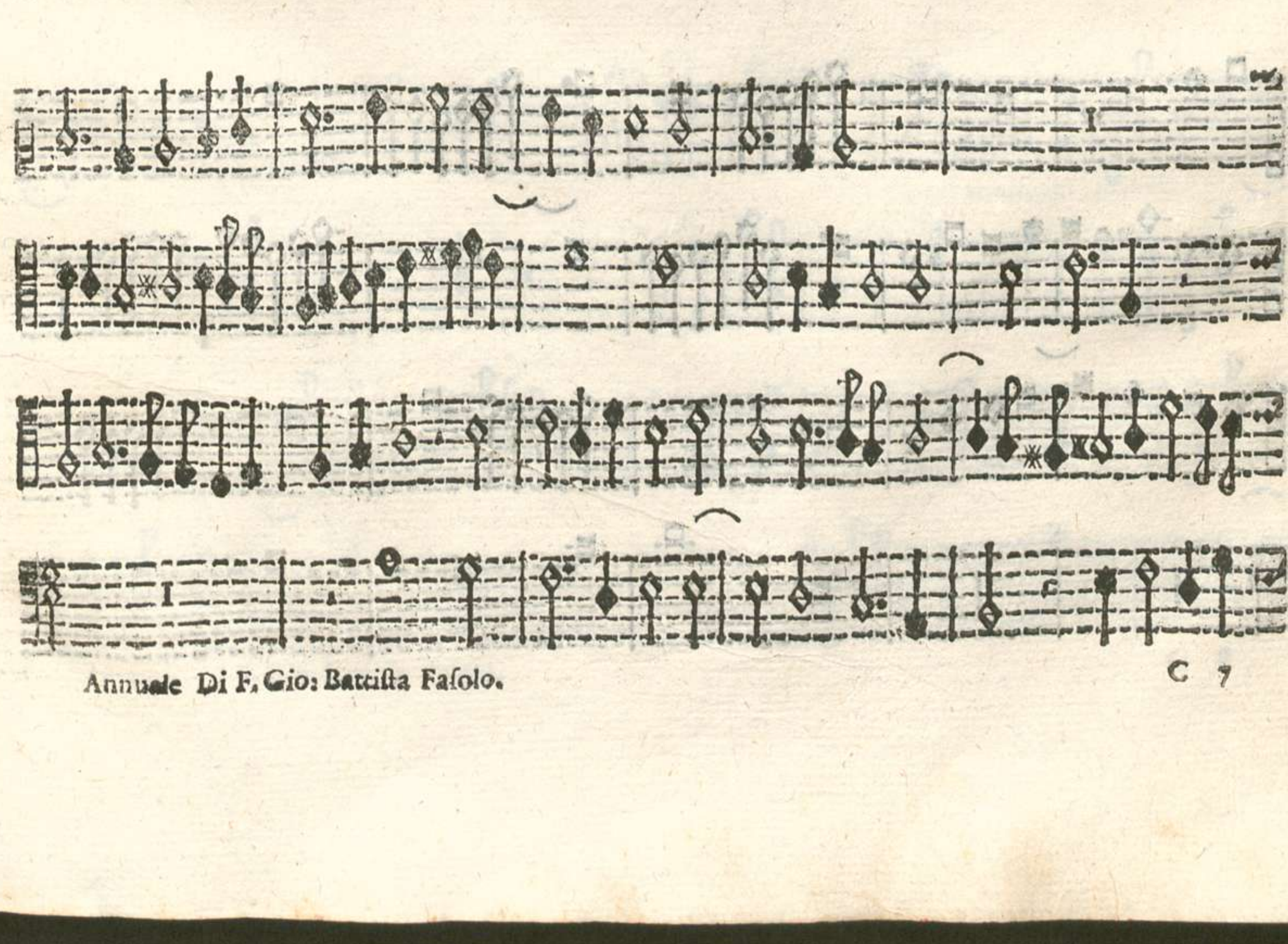


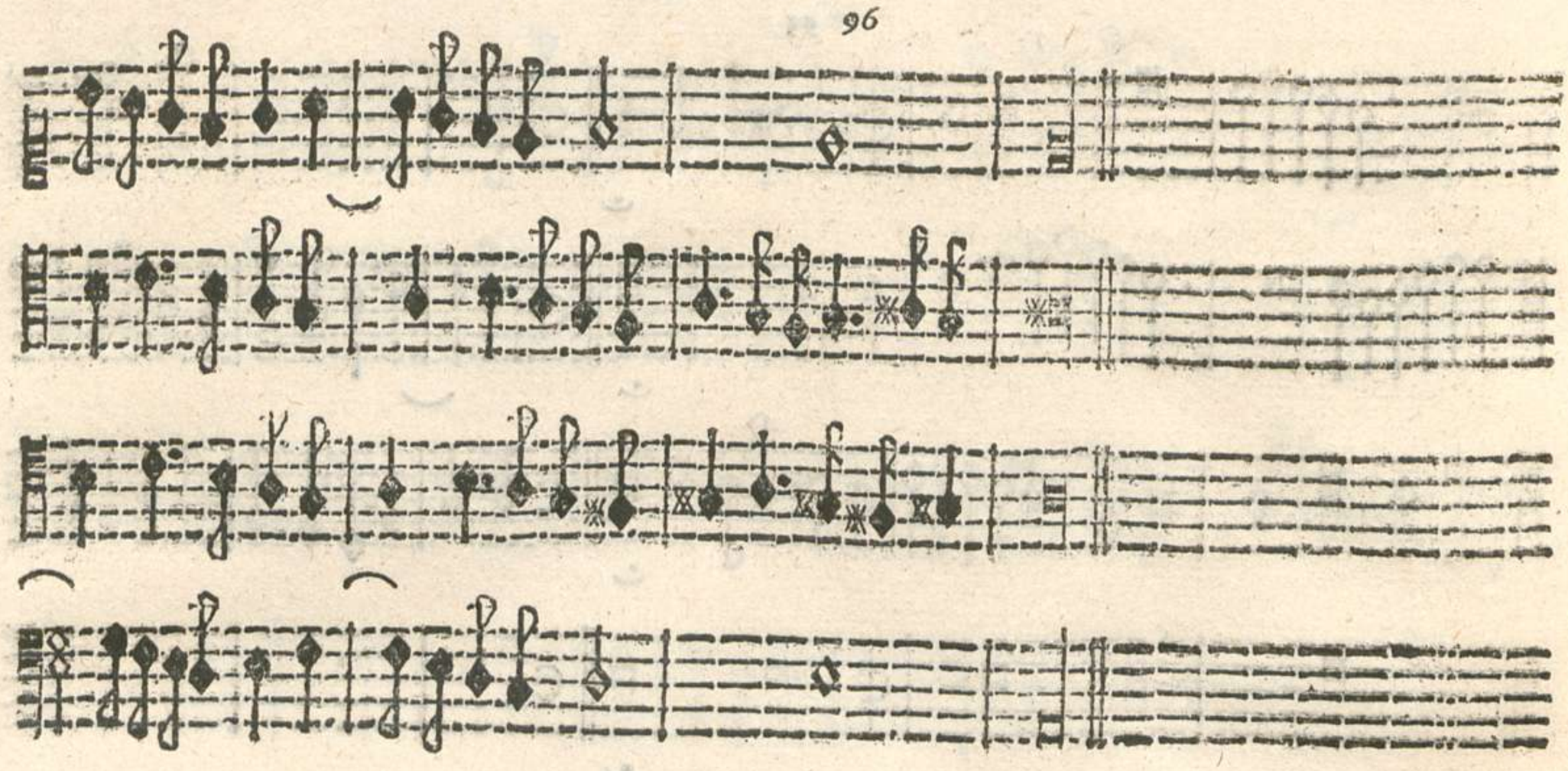


In tres partes Diuisa. Mixti Toni. Scilicet Tertij è Decimi.

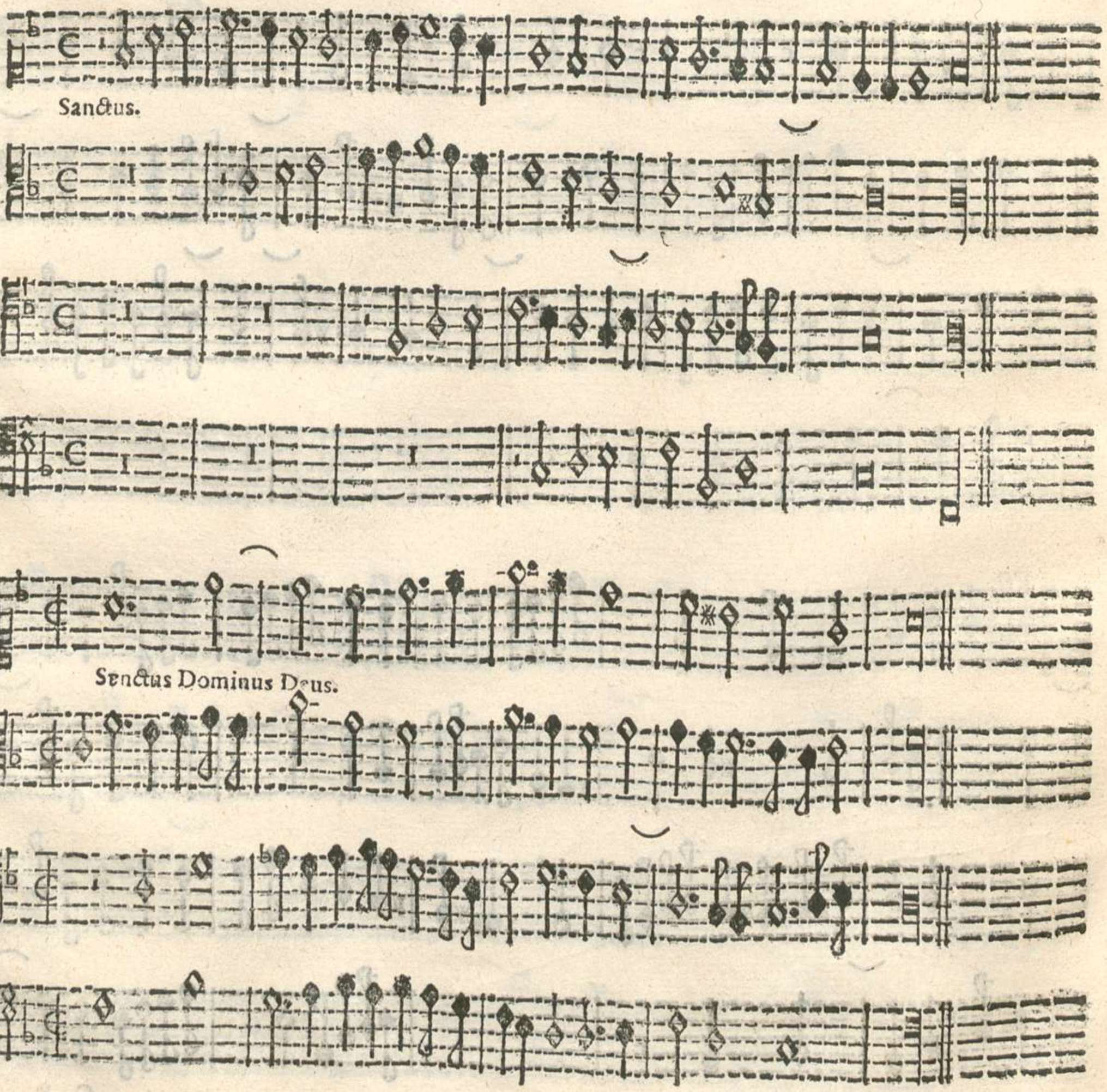


Grauis modulatio pro offertorio.



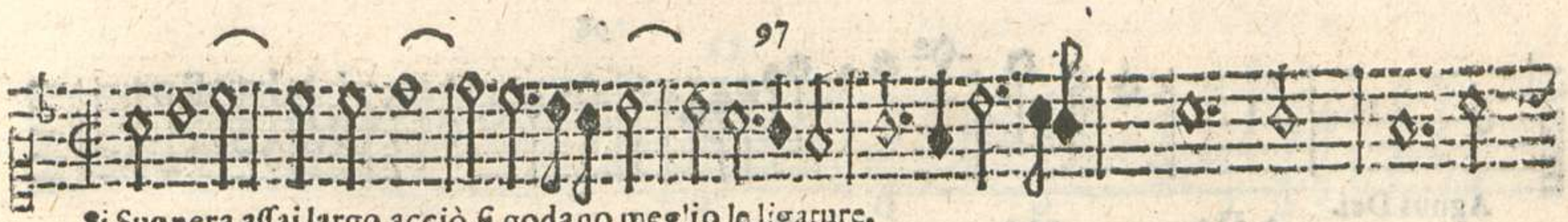


Octauus Tonus translatus ad ſecundam inferior.

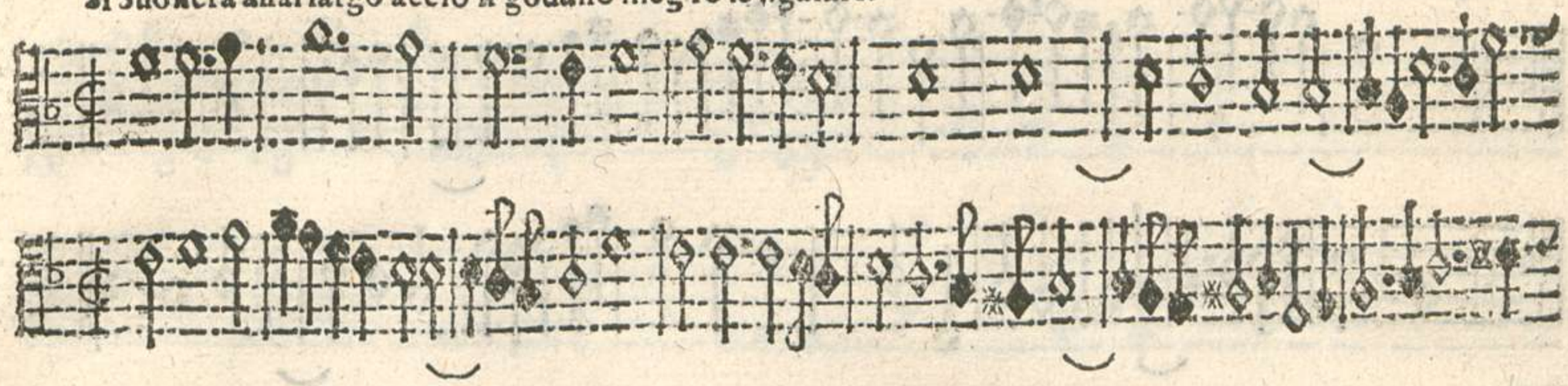


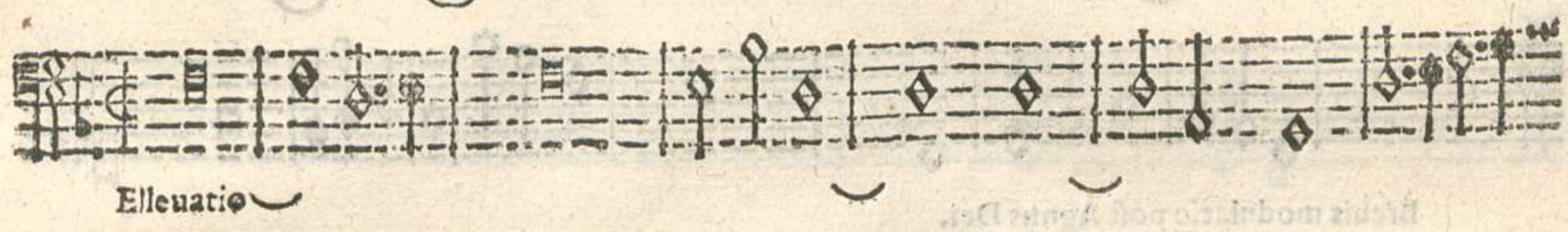
Sanctus.

Sanctus Dominus Deus.

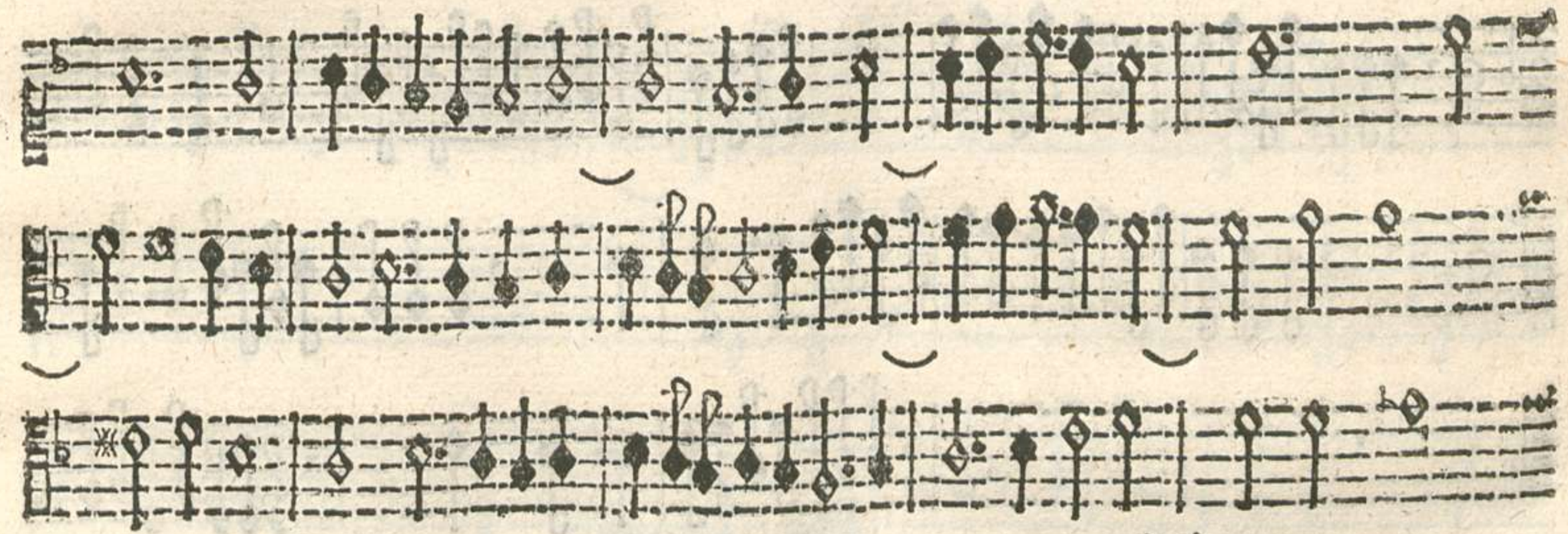


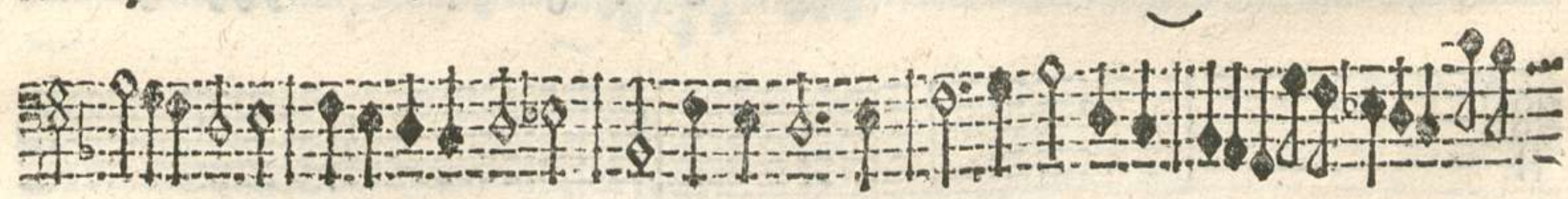
Si Suonera assai largo acciò si godano meglio le ligature.

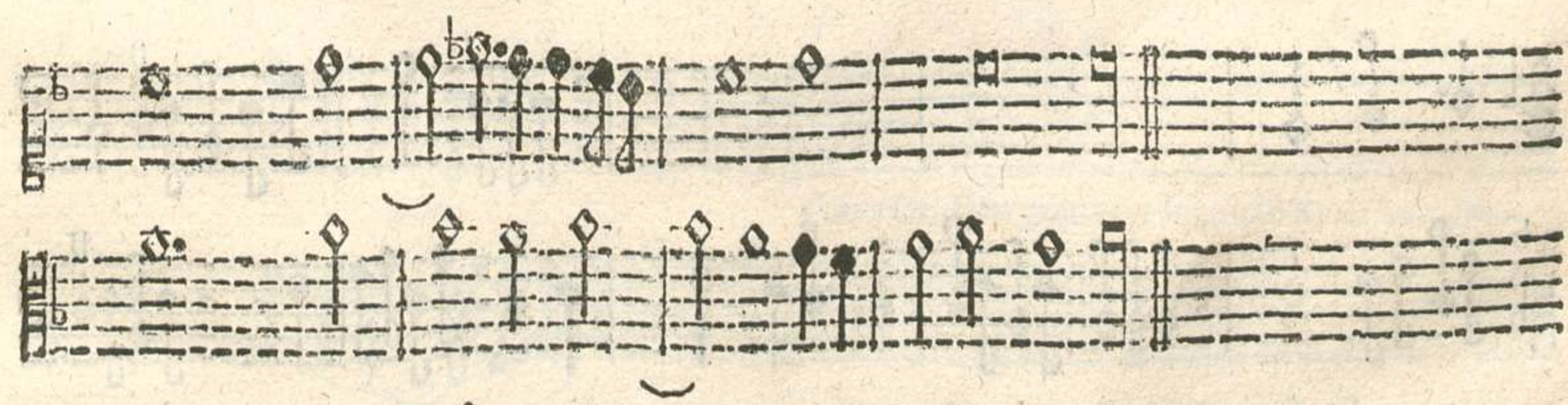


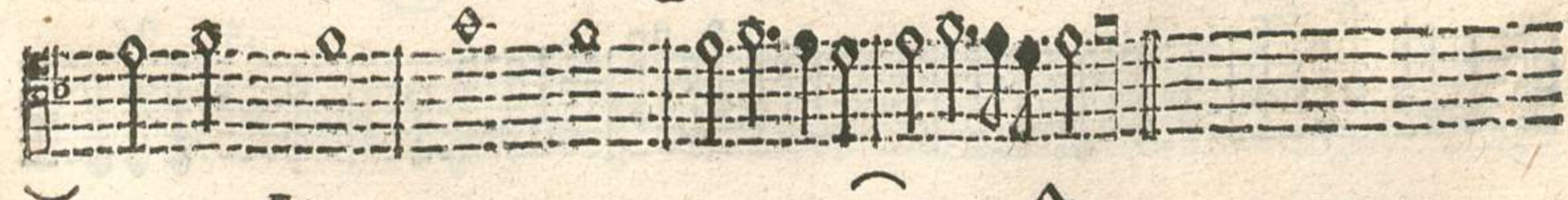


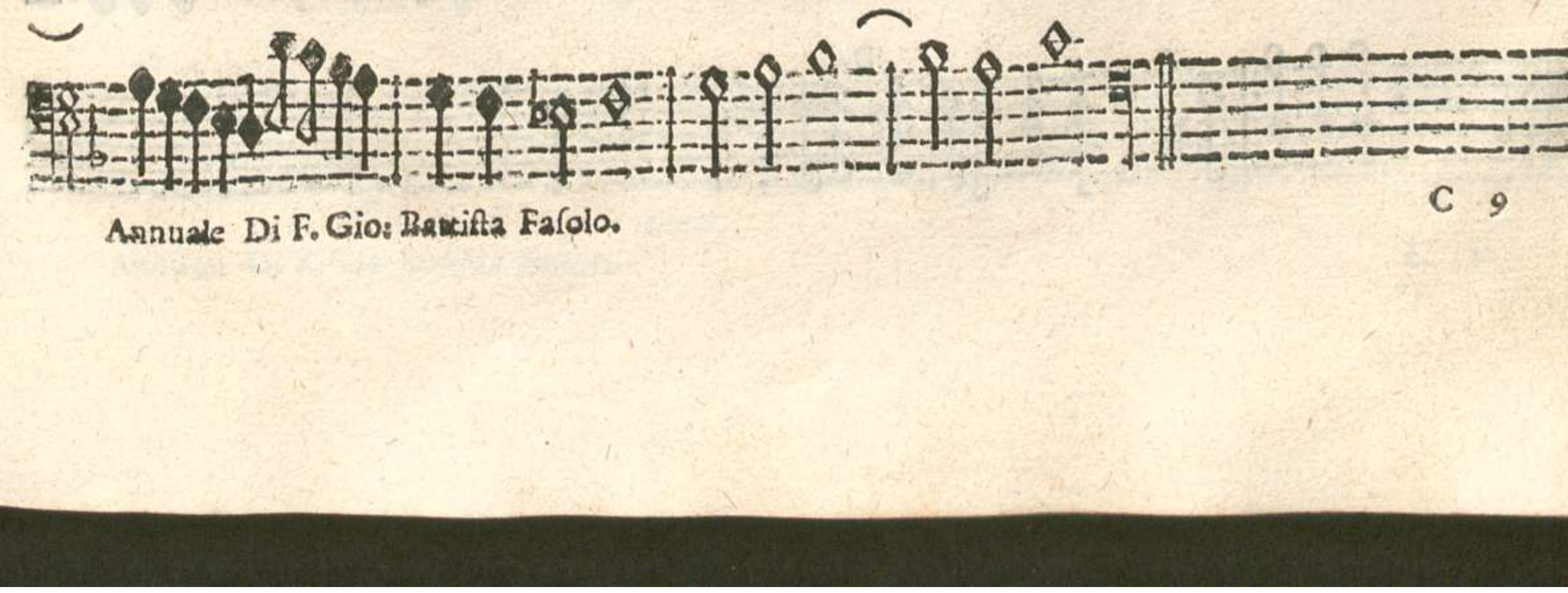
Elleuatio



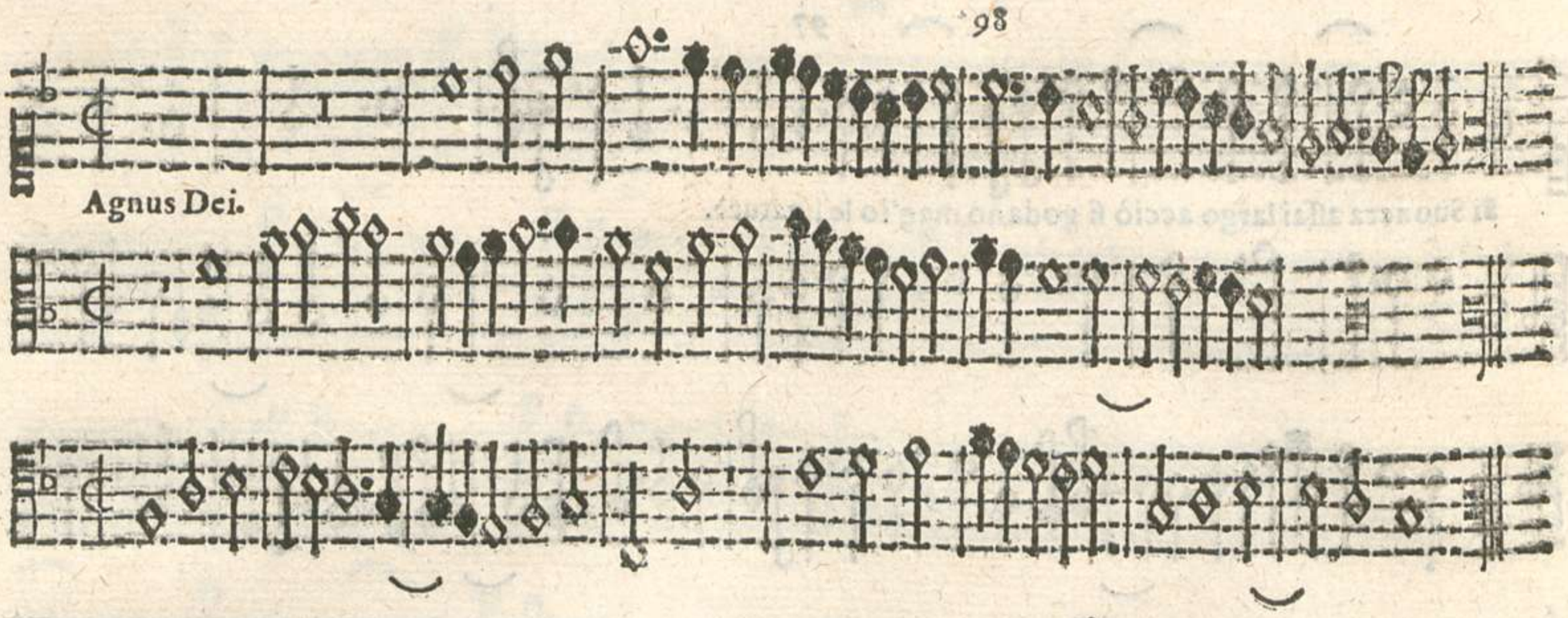




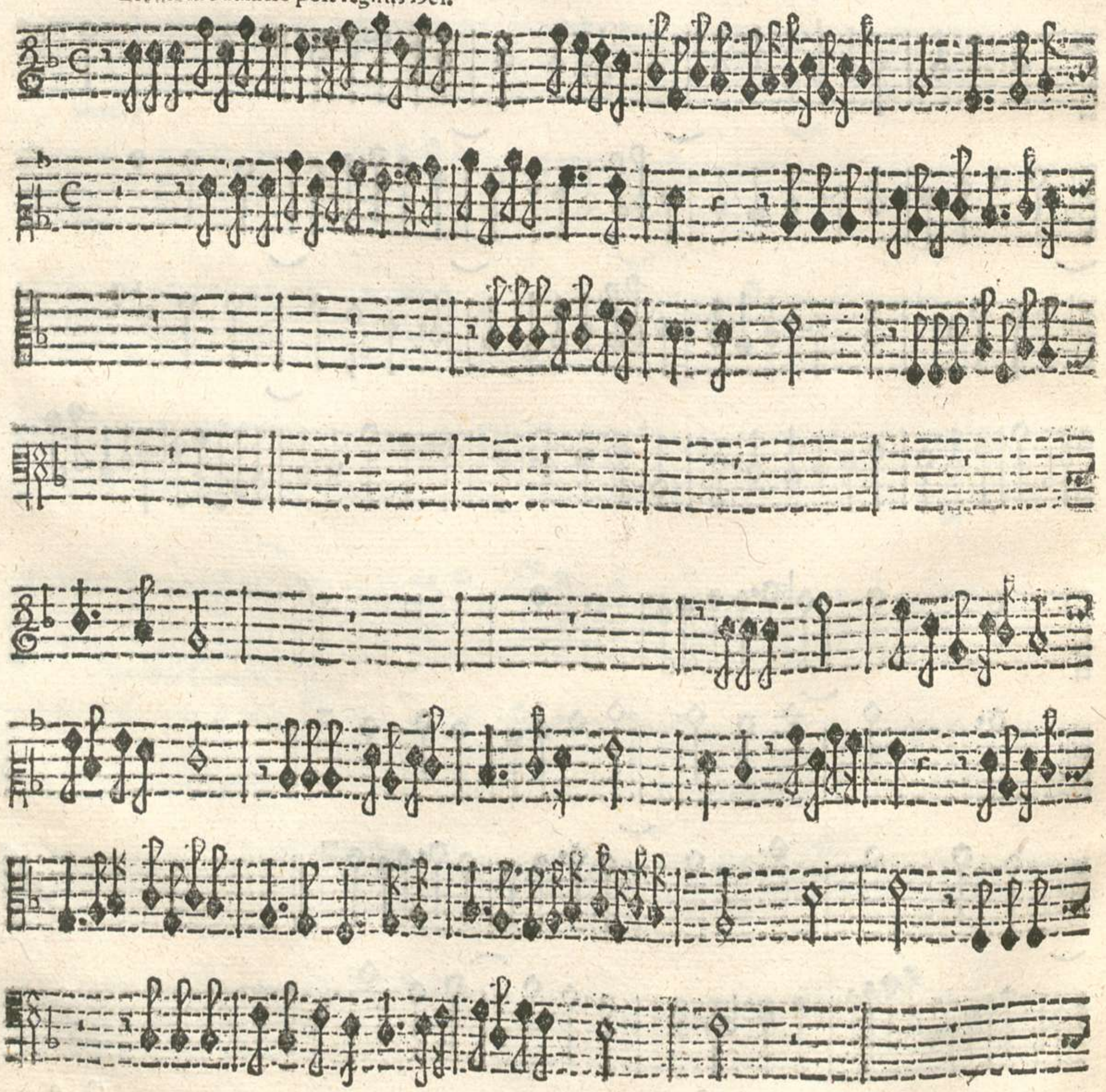


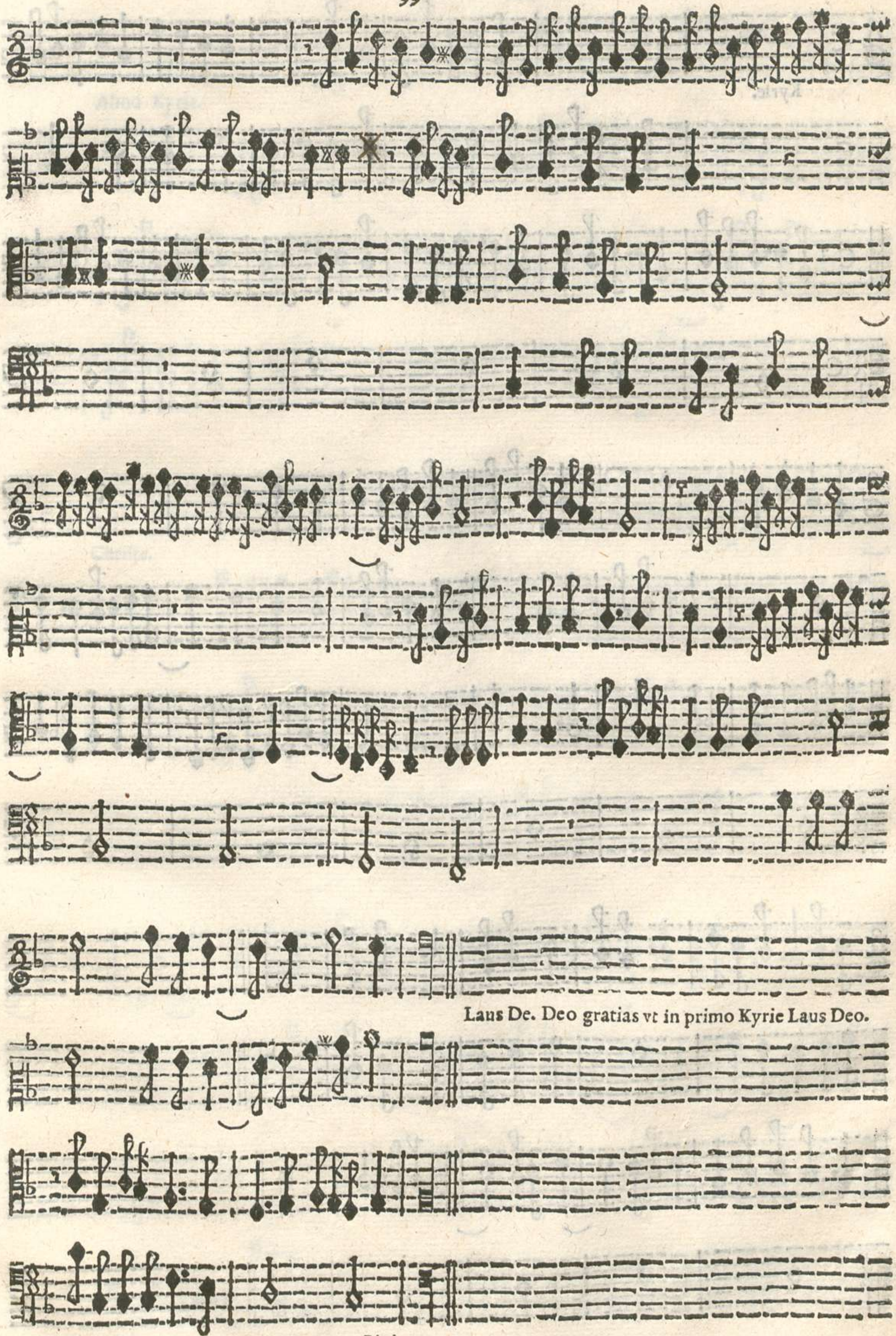


Agnus Dei.



Breuis modulatio poſt Agnus Dei.





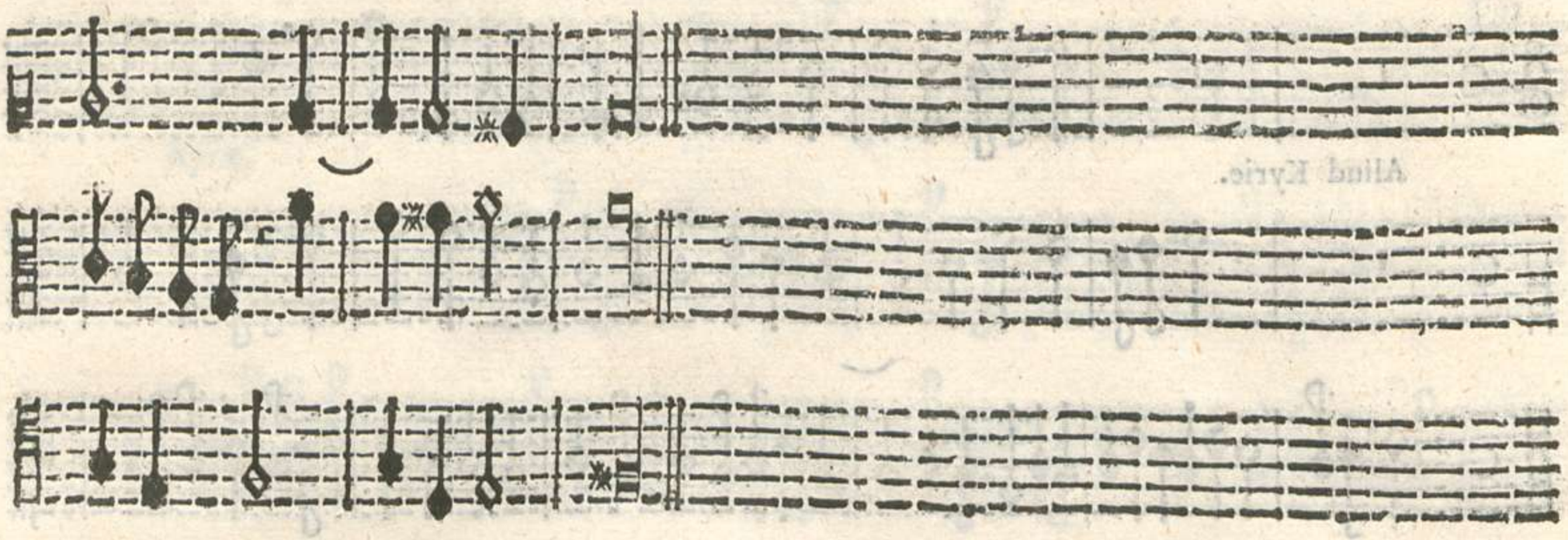
Laus De. Deo gratias vt in primo Kyrie Laus Deo.

Finis.

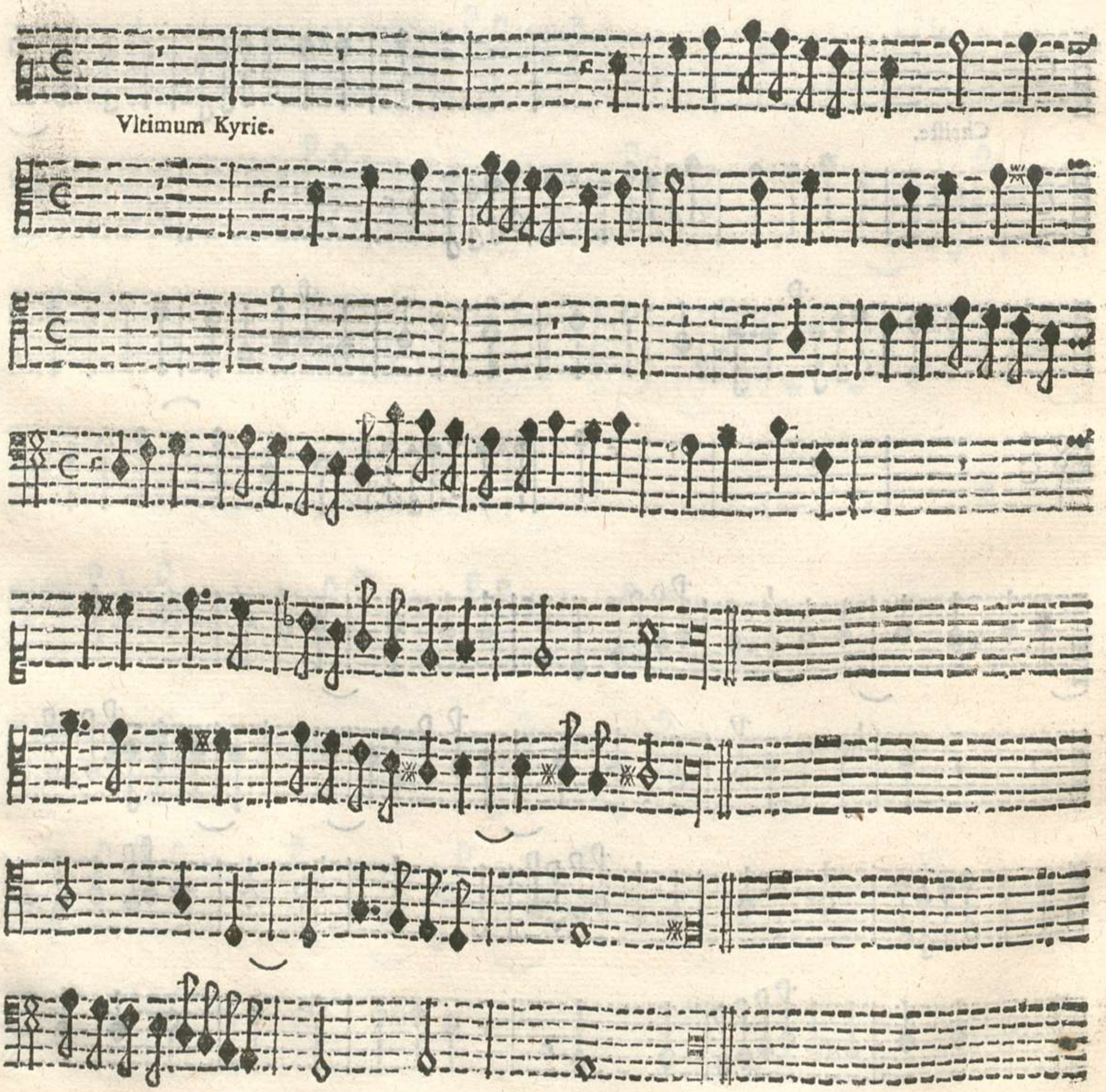
Kyrie.

Aliud Kyrie.

Chriſte.



Vltimum Kyrie.



Kyrie ad libitum.

Gloria Septimi Toni naturalis Translatus ad quintam inferior.

Et in terra pax.

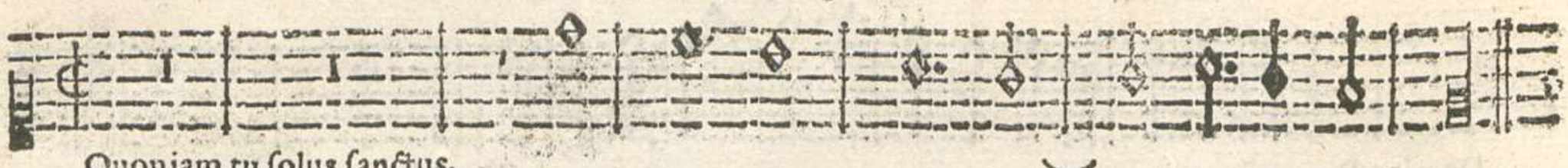
Benedicimus te.

Glorificamus te.

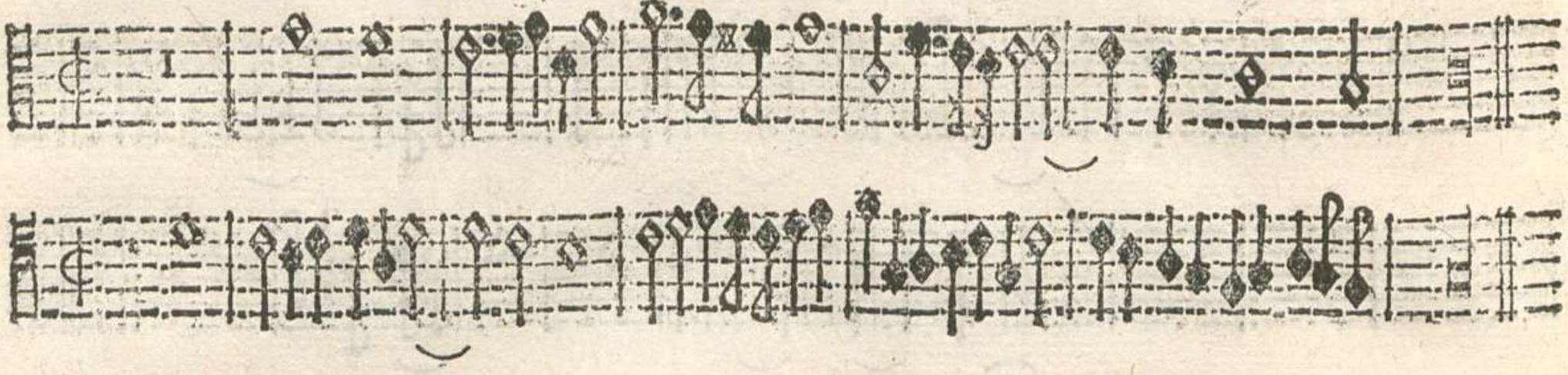
Domine Deus rex celestis.

Domine Deus agnus

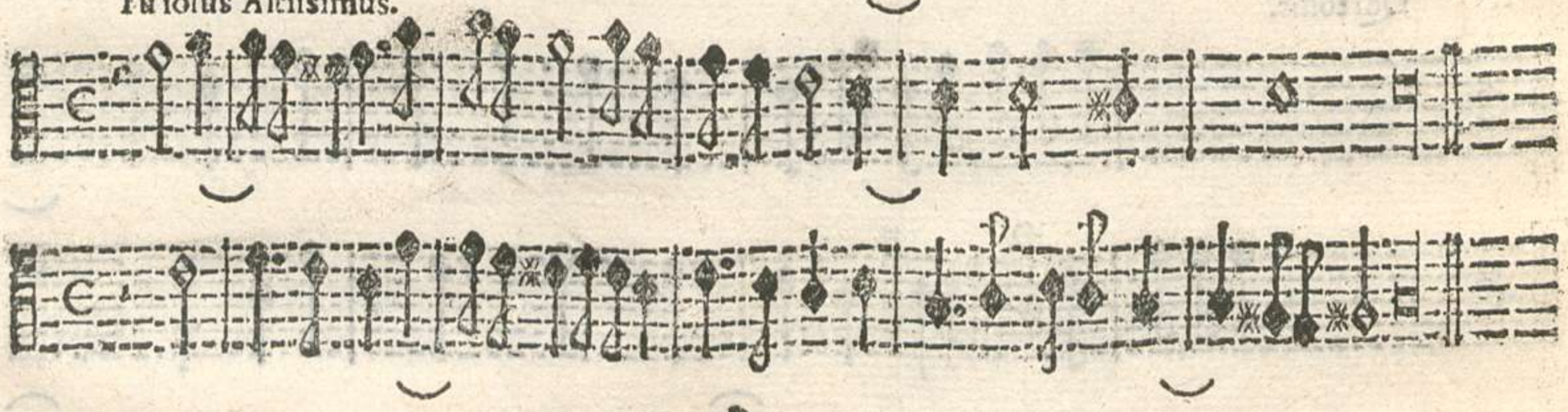
Qui tollis.

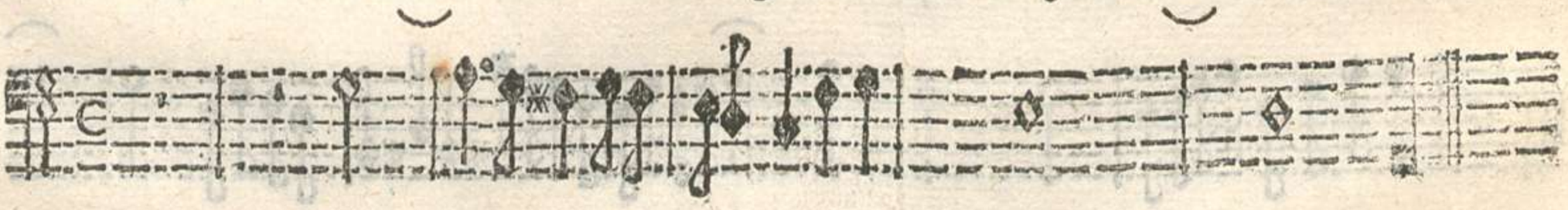


Quoniam tu ſolus ſanctus.

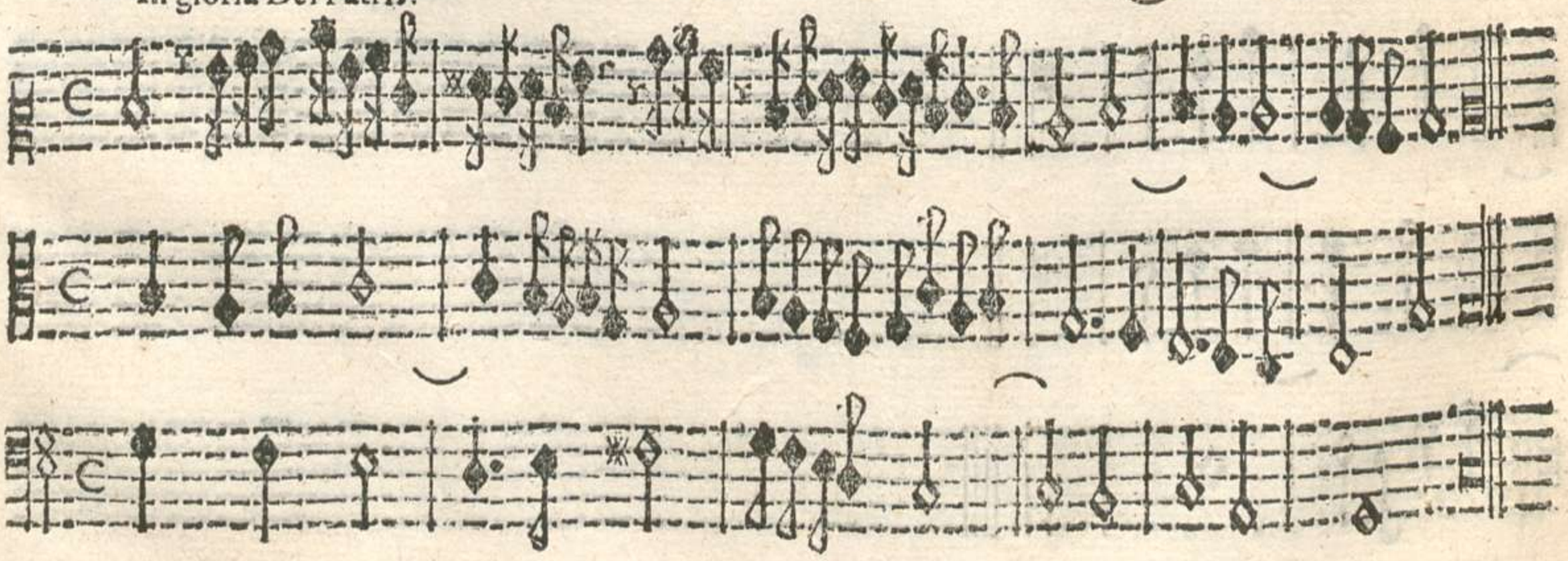


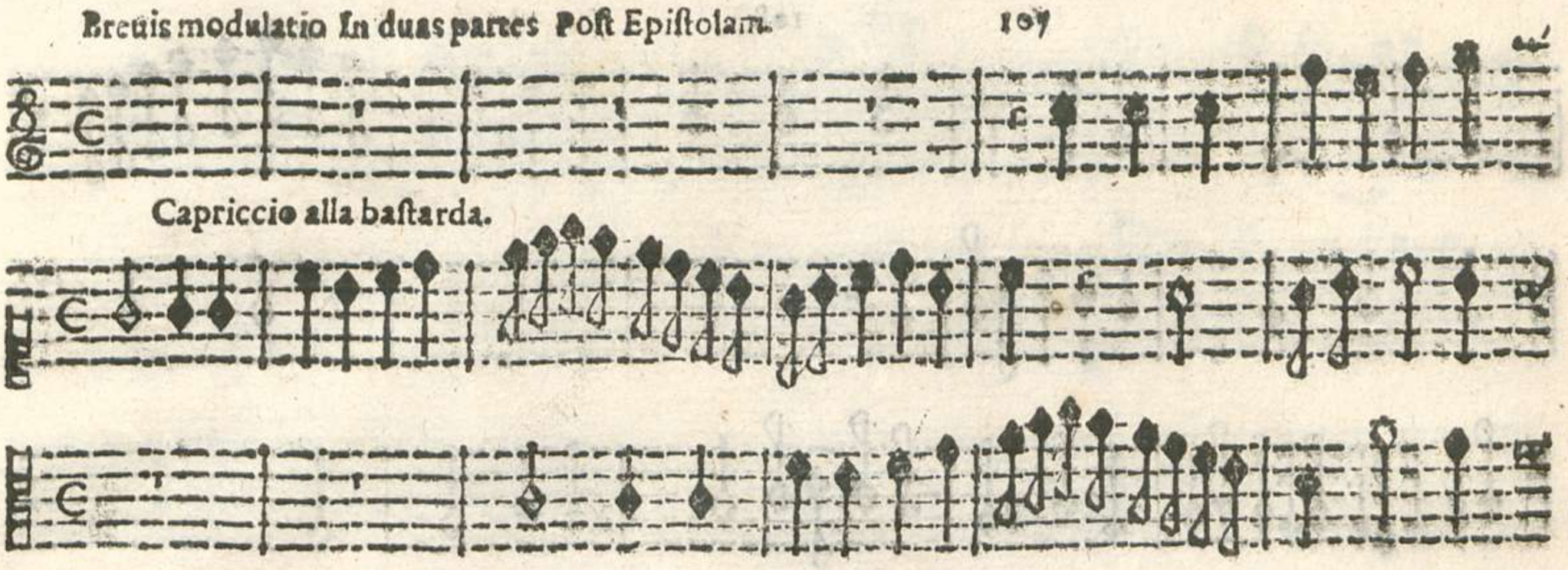
Tu ſolus Altiſsimus.





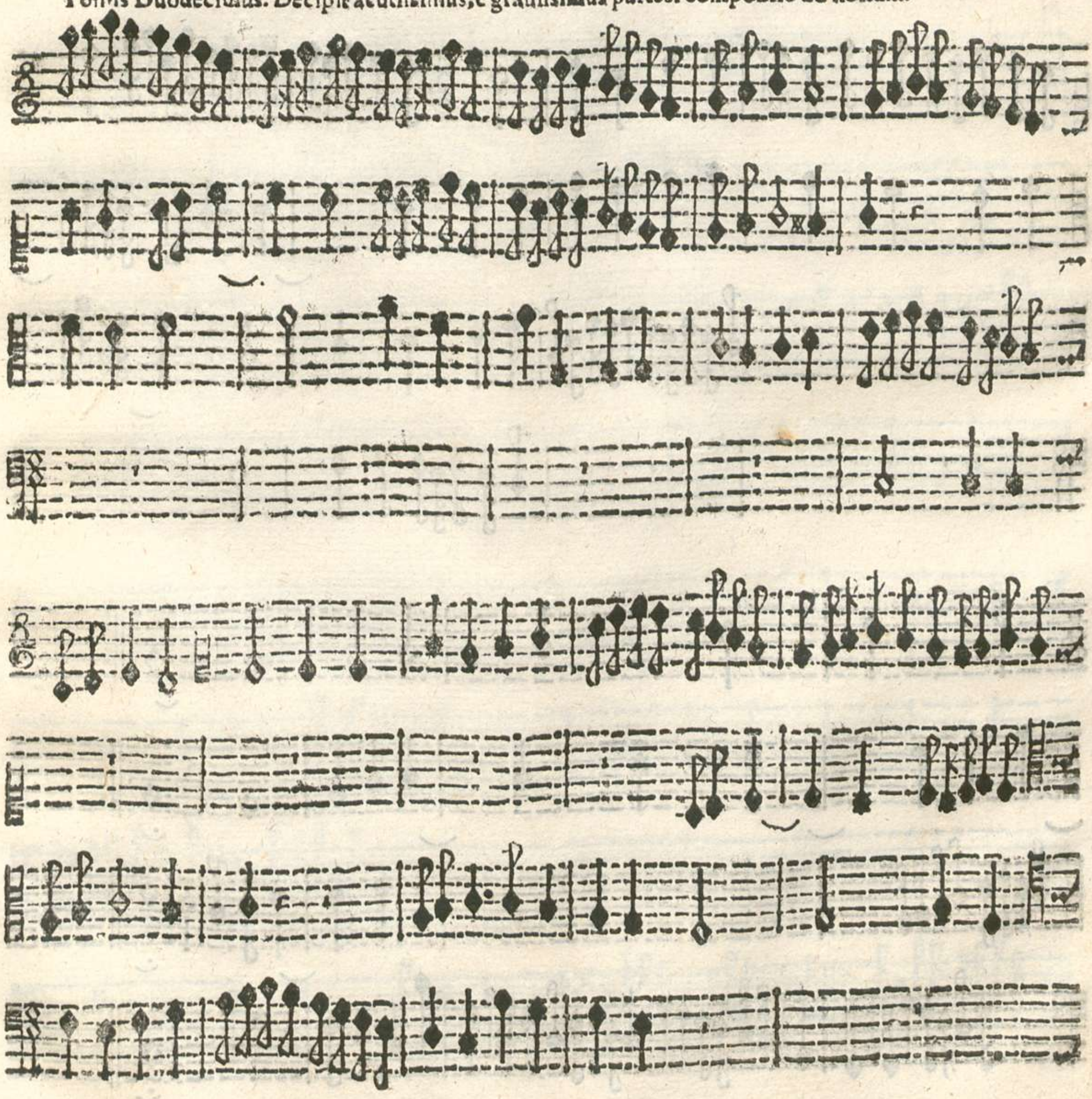
In gloria Dei Patris.

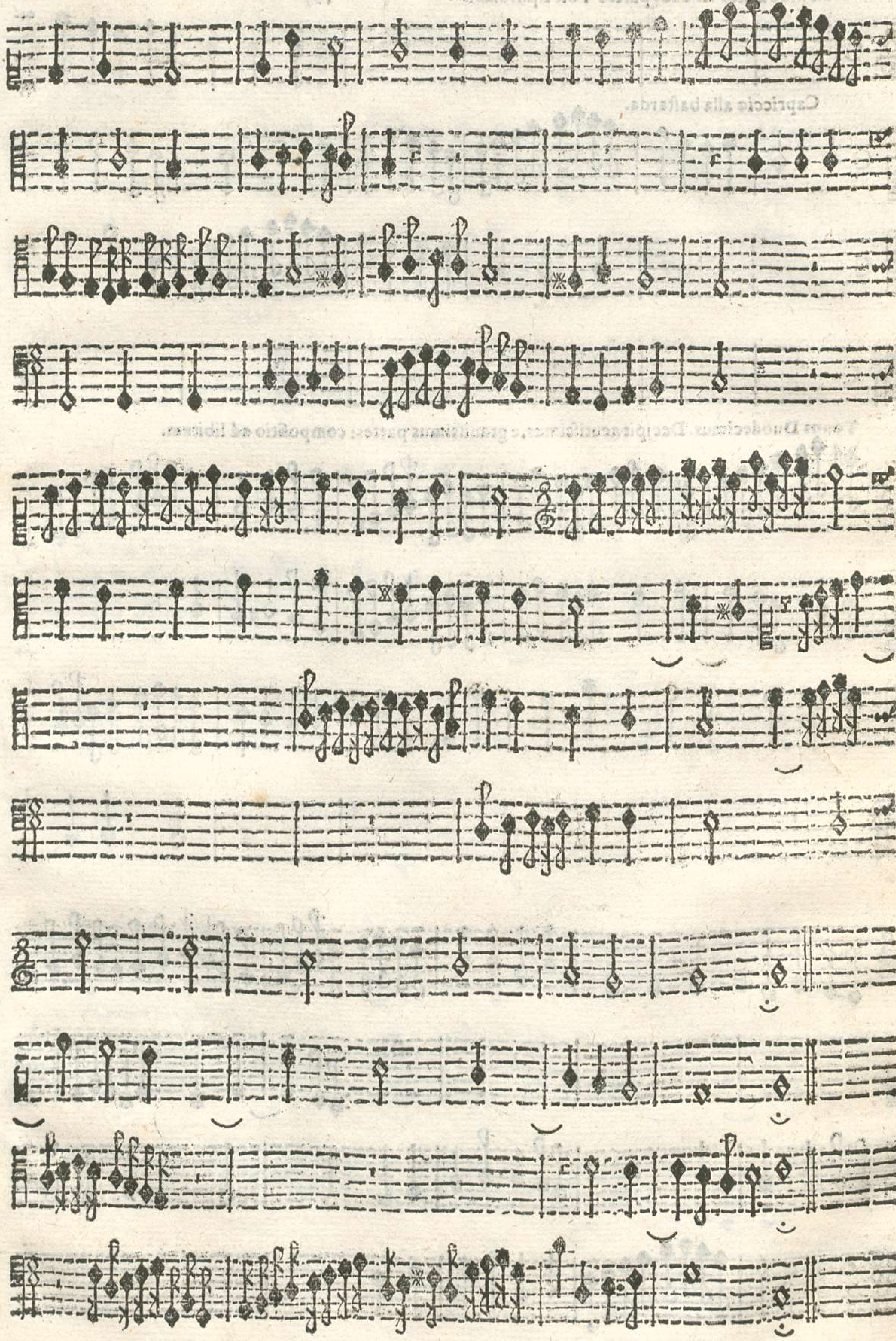


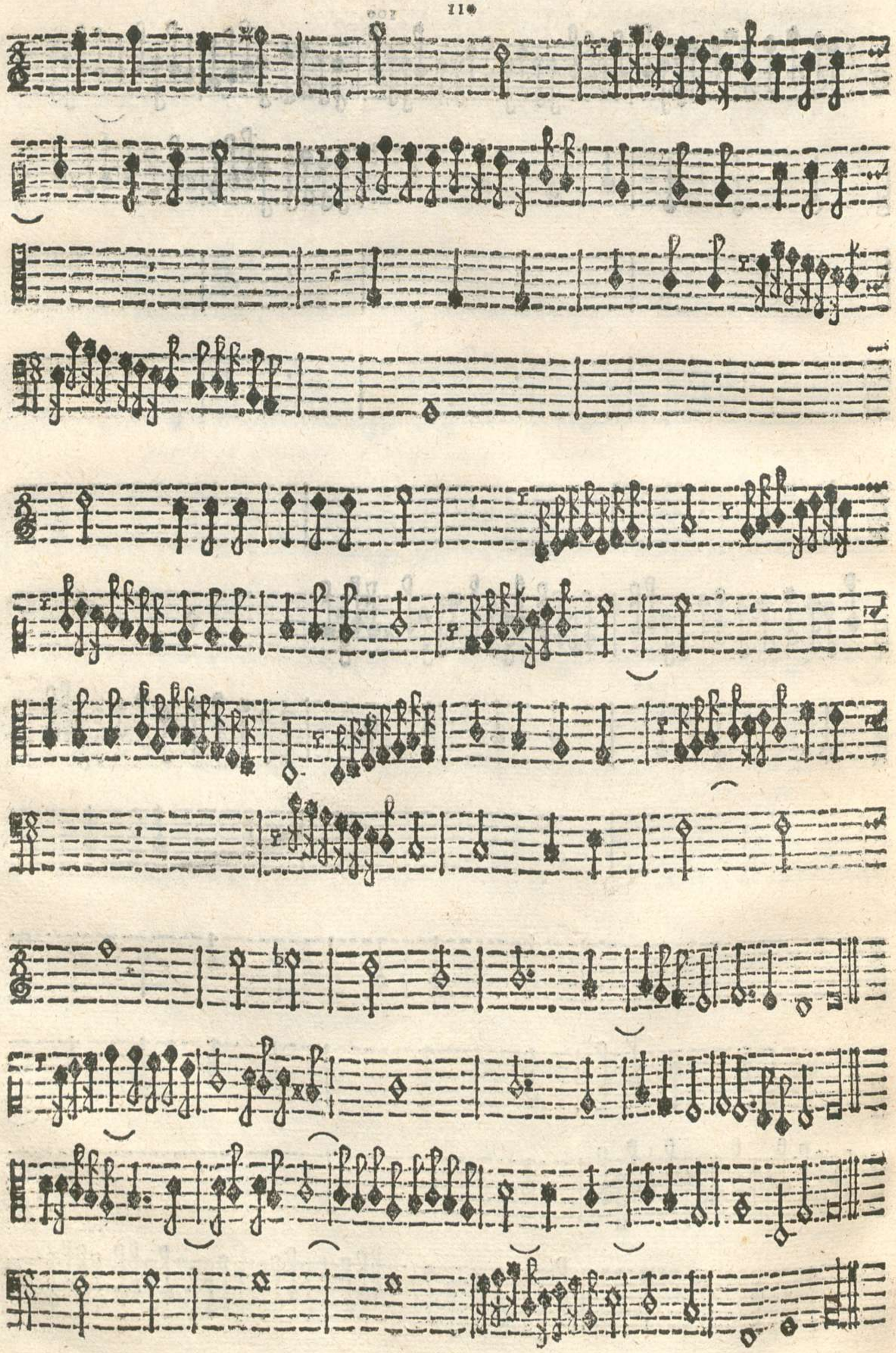


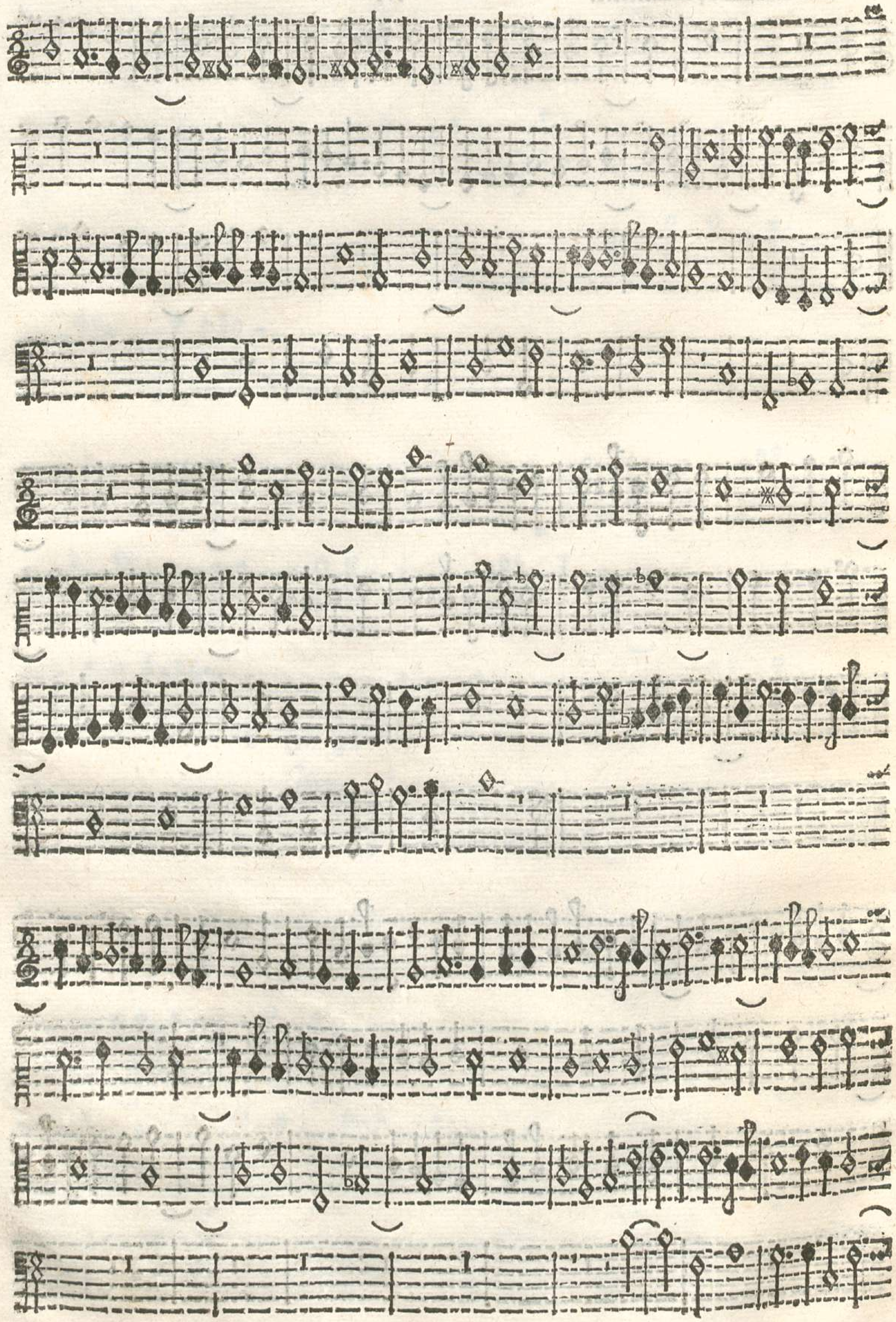
Capriccio alla bastarda.

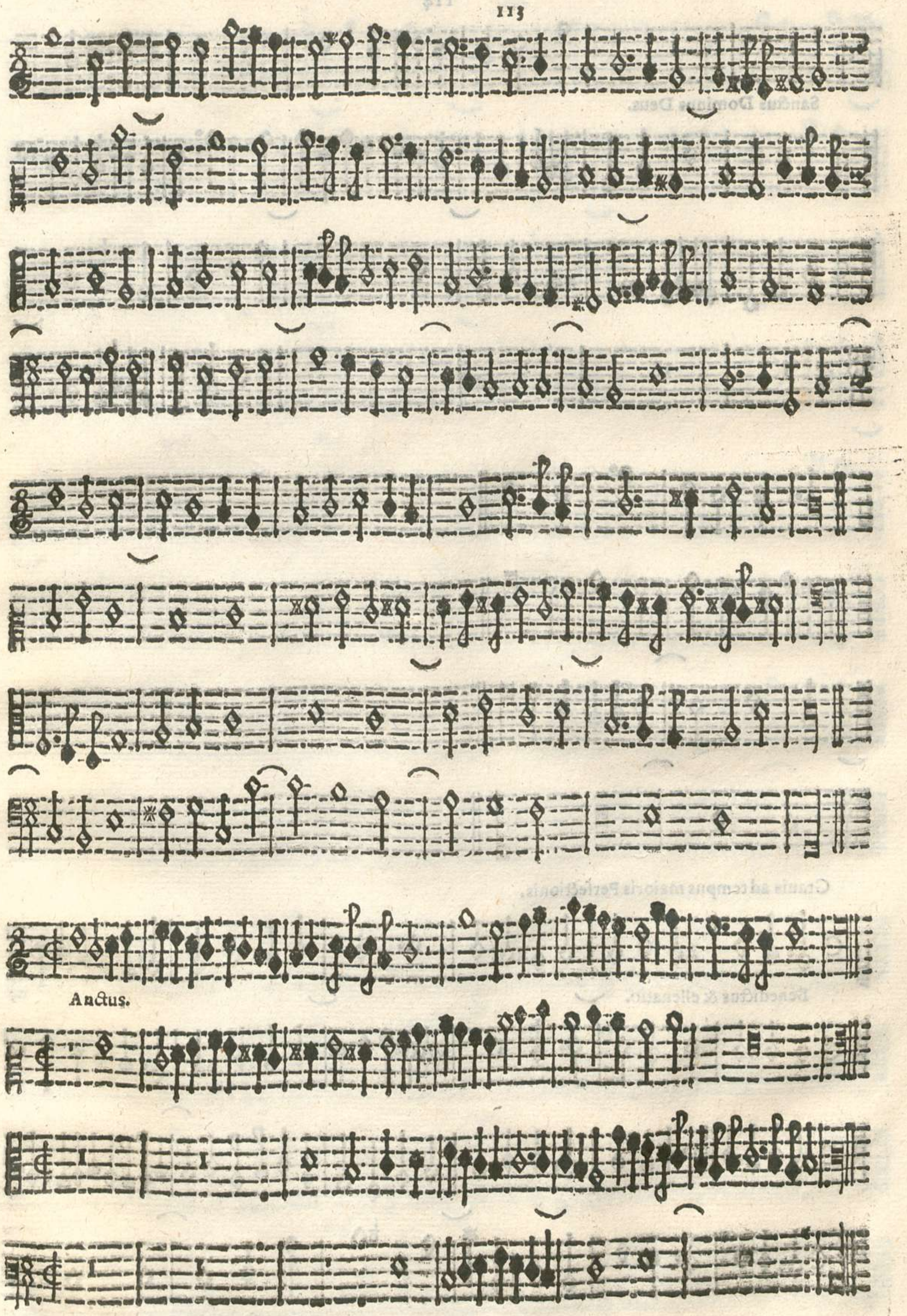
Tonus Duodecimus. Decipit acutissimus, e grauissimus partes: compositio ad libitum.



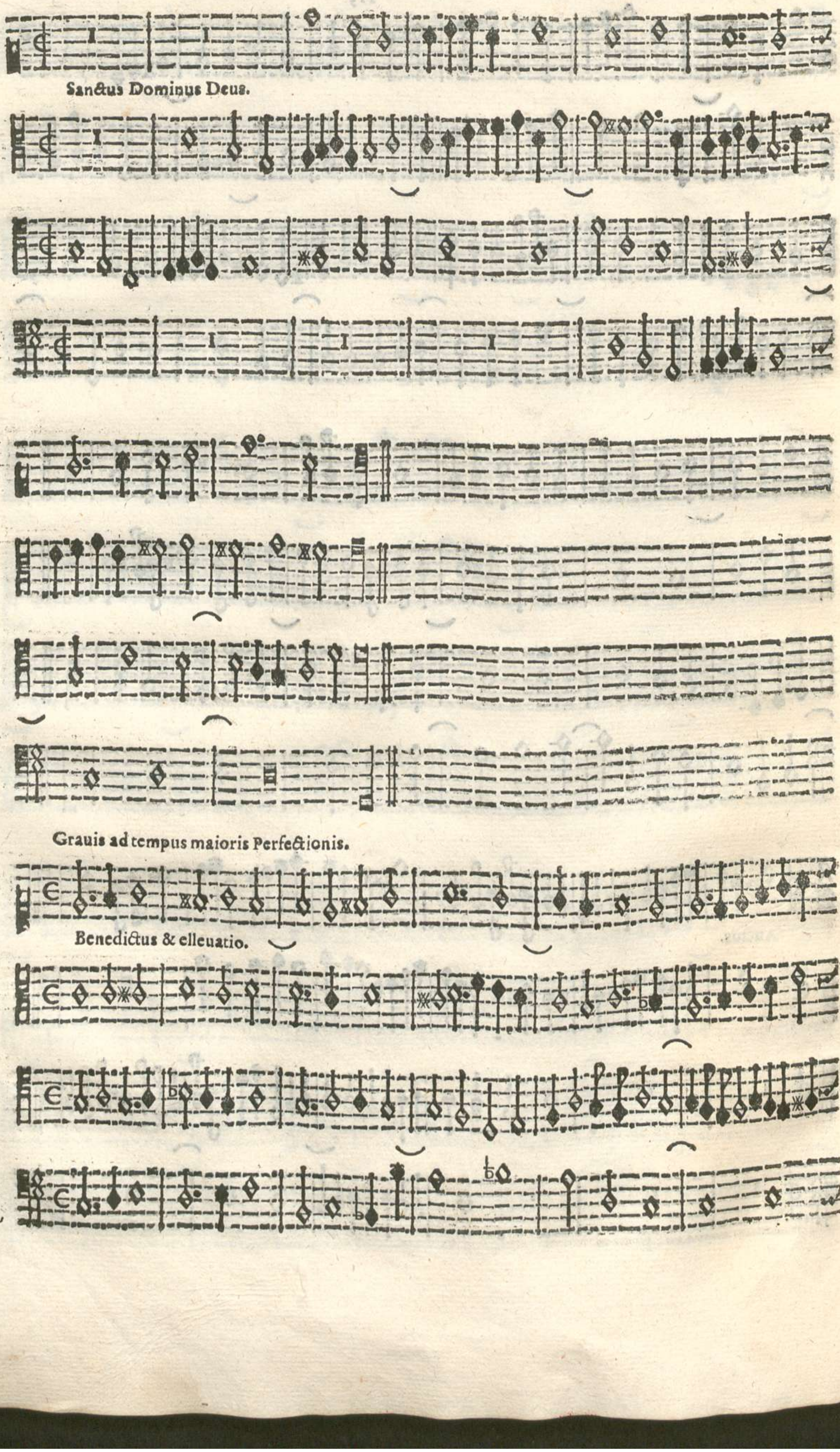








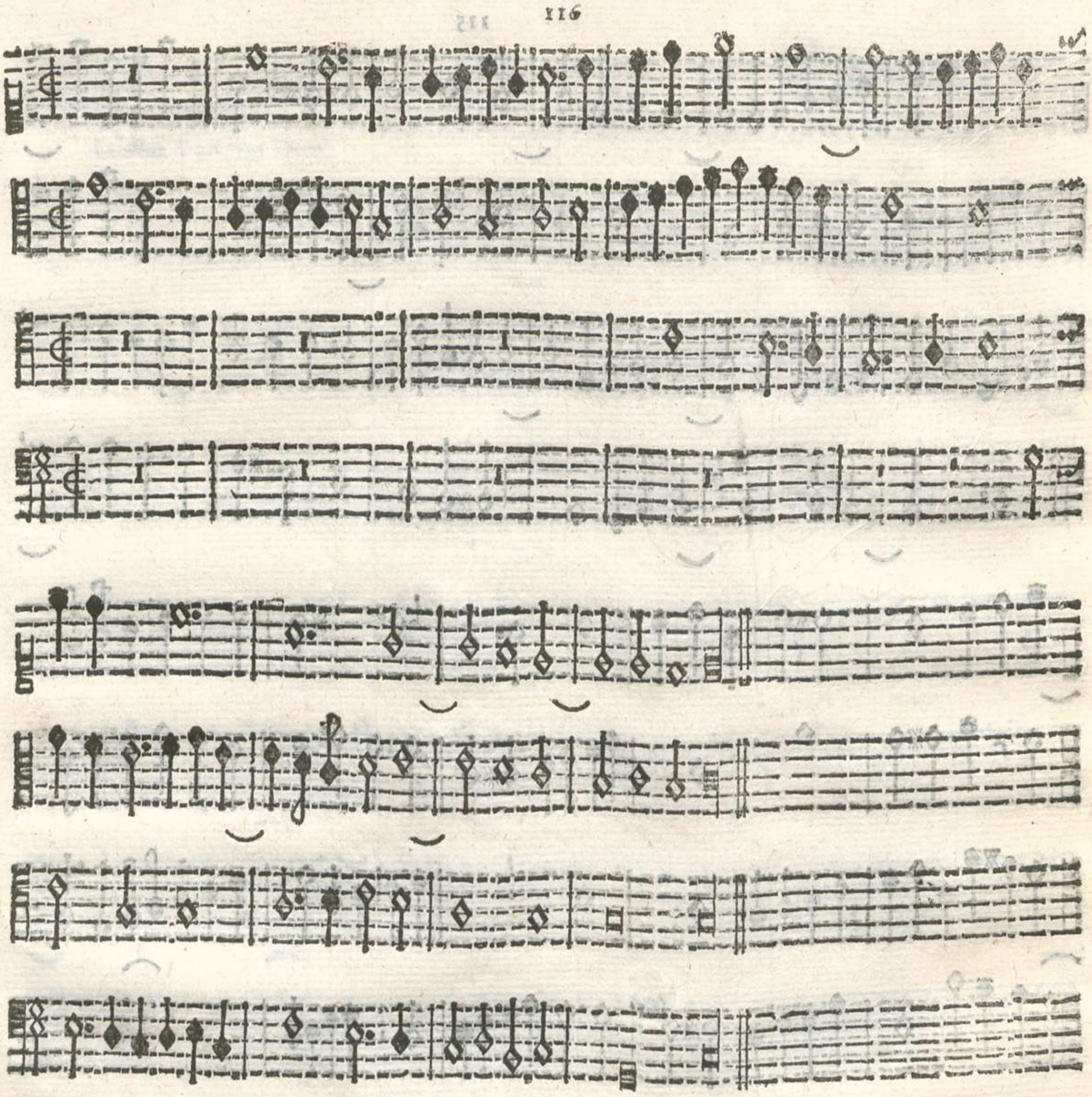
Anctus.



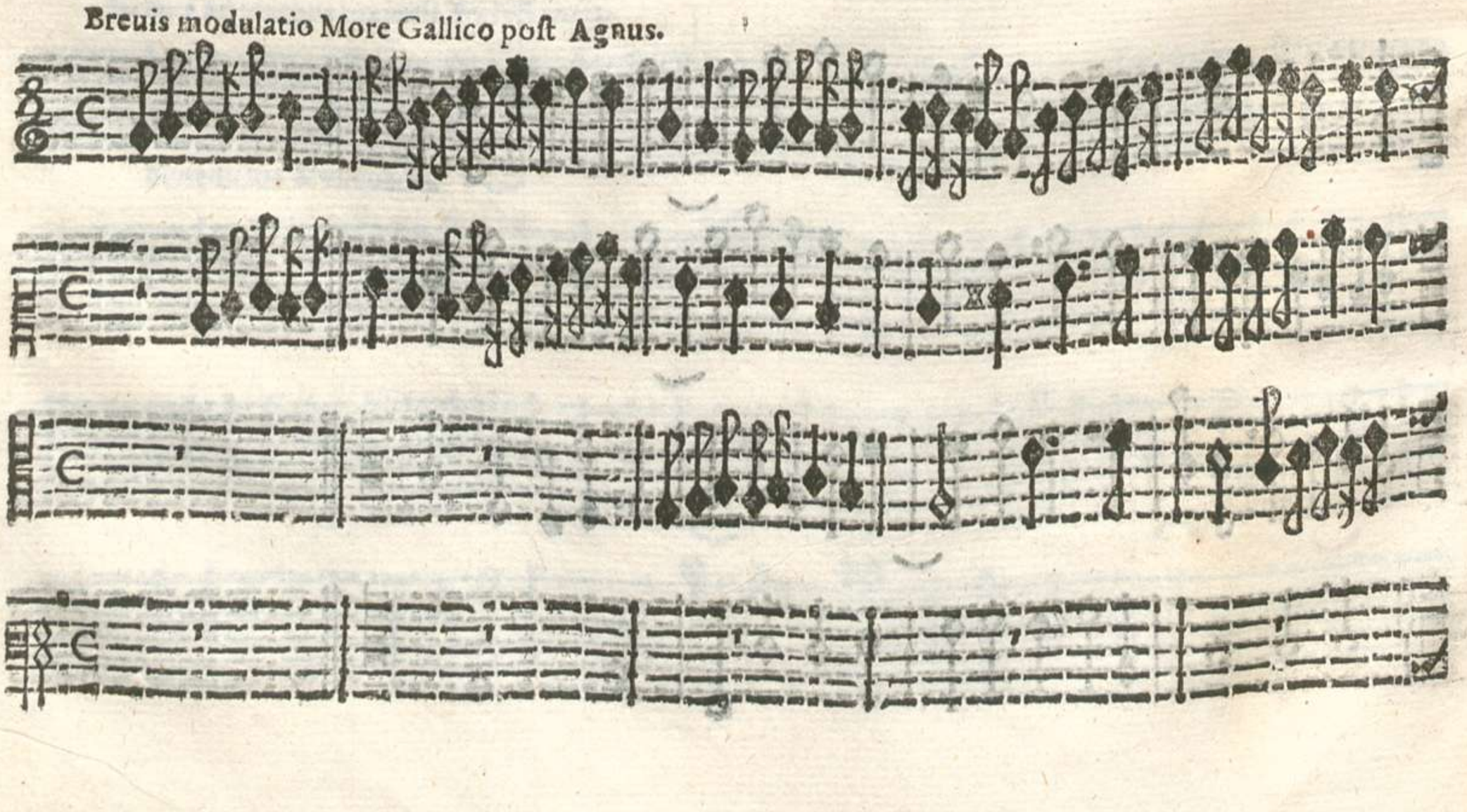
Sanctus Dominus Deus.

Grauis ad tempus maioris Perfectionis.

Benedictus & elleuatio.



Breuis modulatio More Gallico poſt Agnus.



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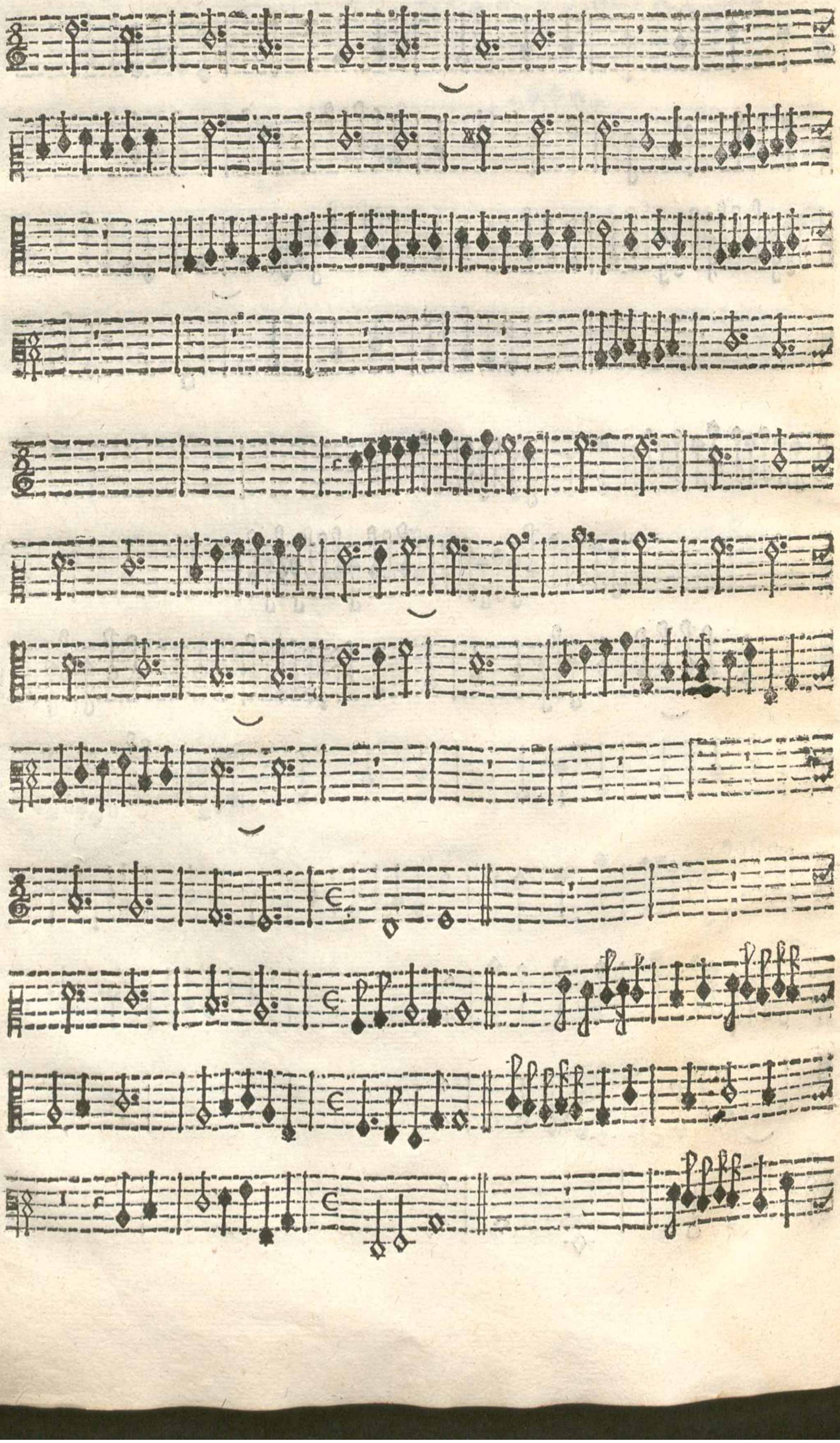
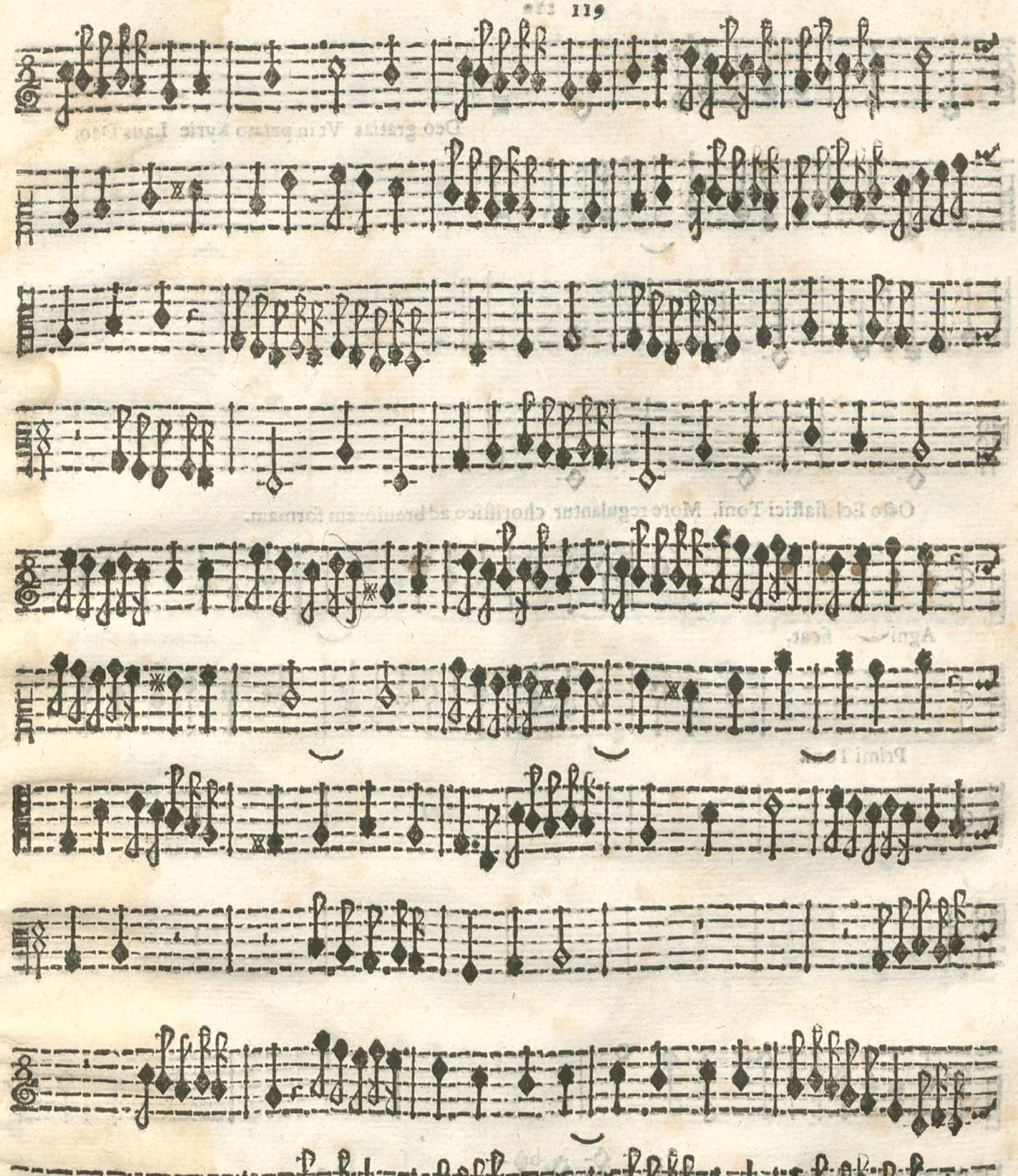
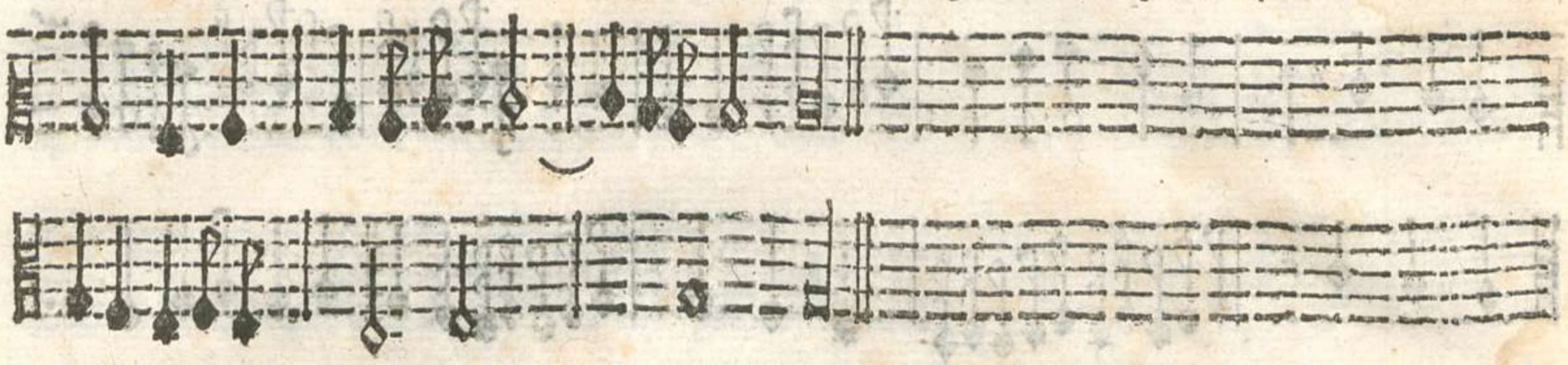
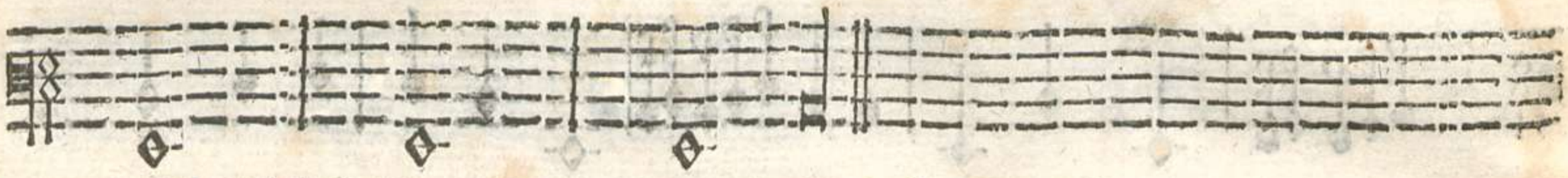


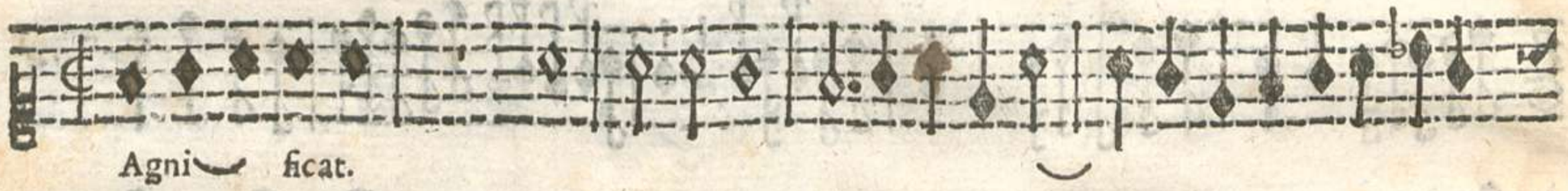


Deo gratias Vt in primo Kyrie Laus Deo.

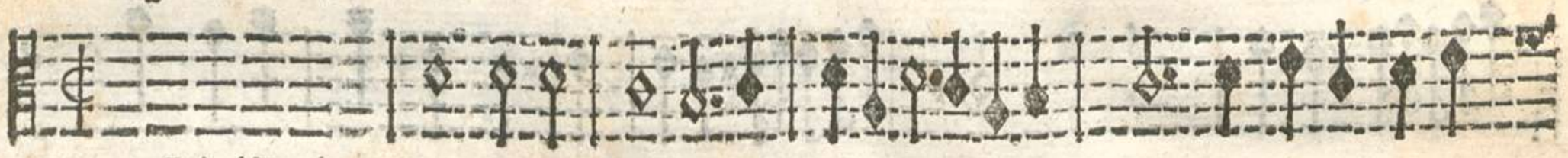




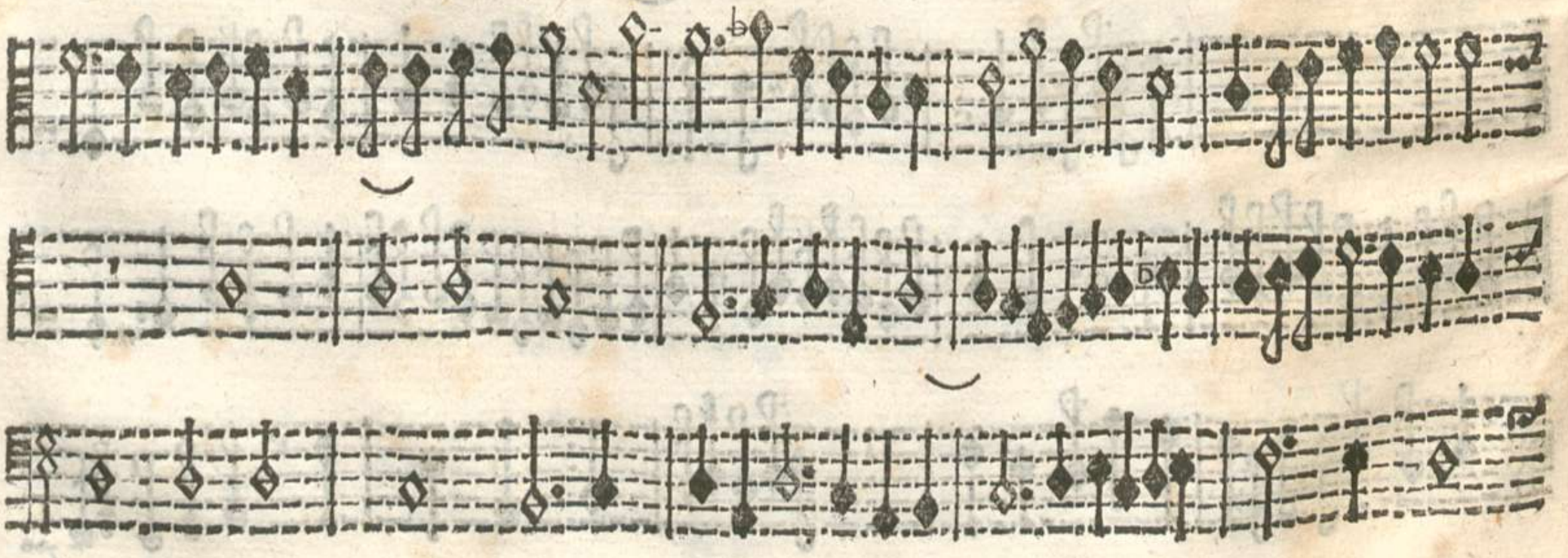
Octo Eclesiastici Toni. More regulantur choristico ad breuiorem formam.

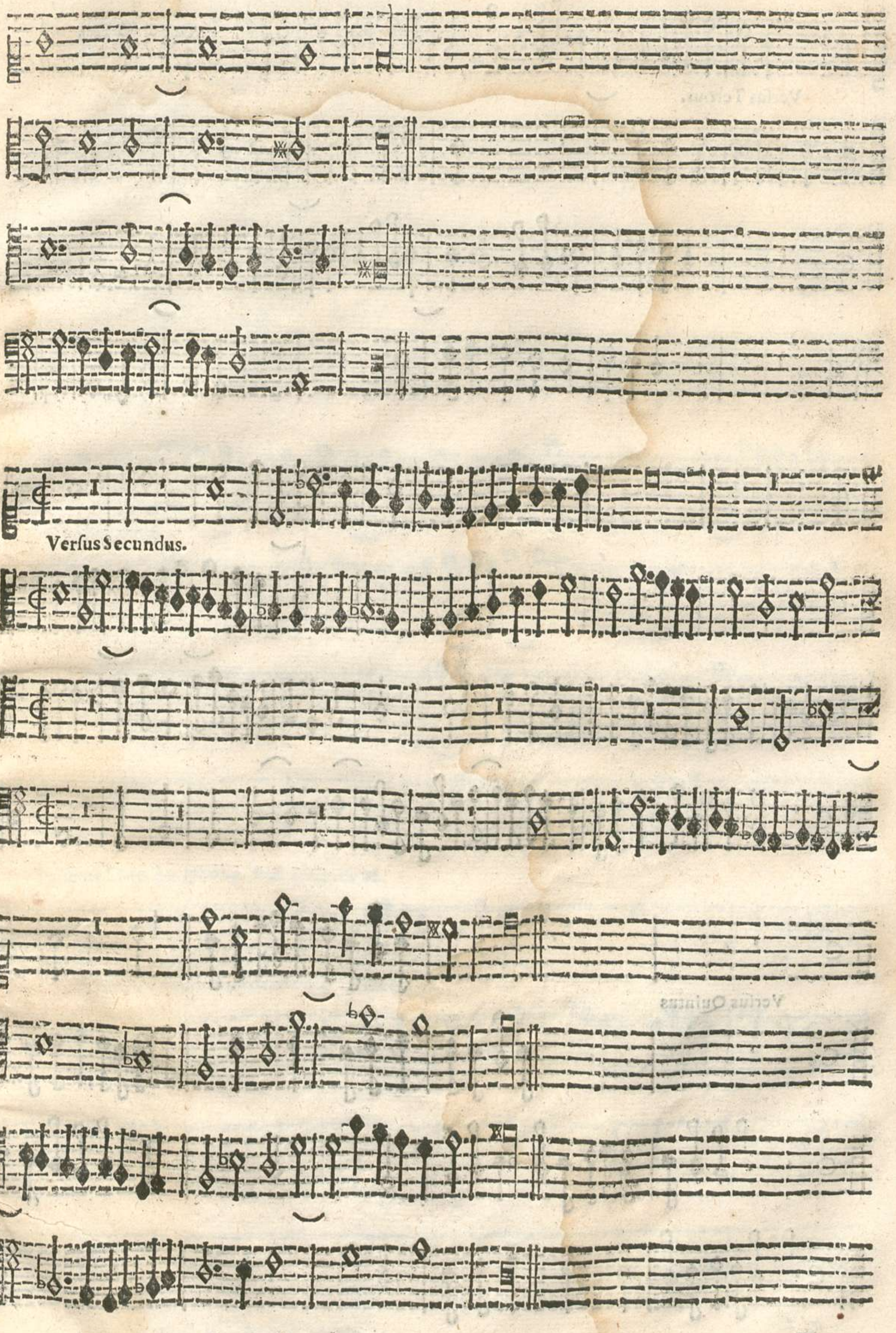


Agni ficat.



Primi Toni.

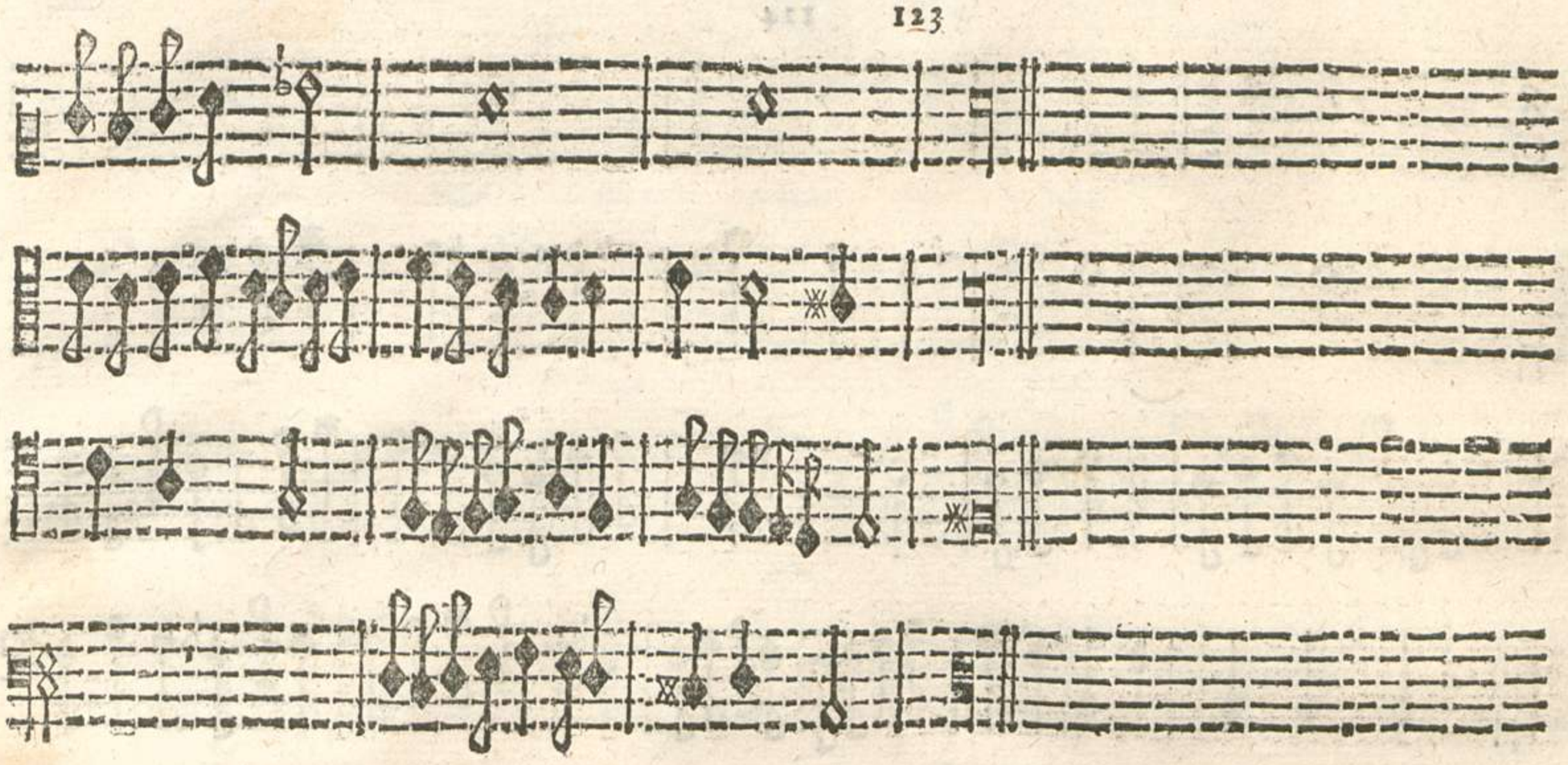




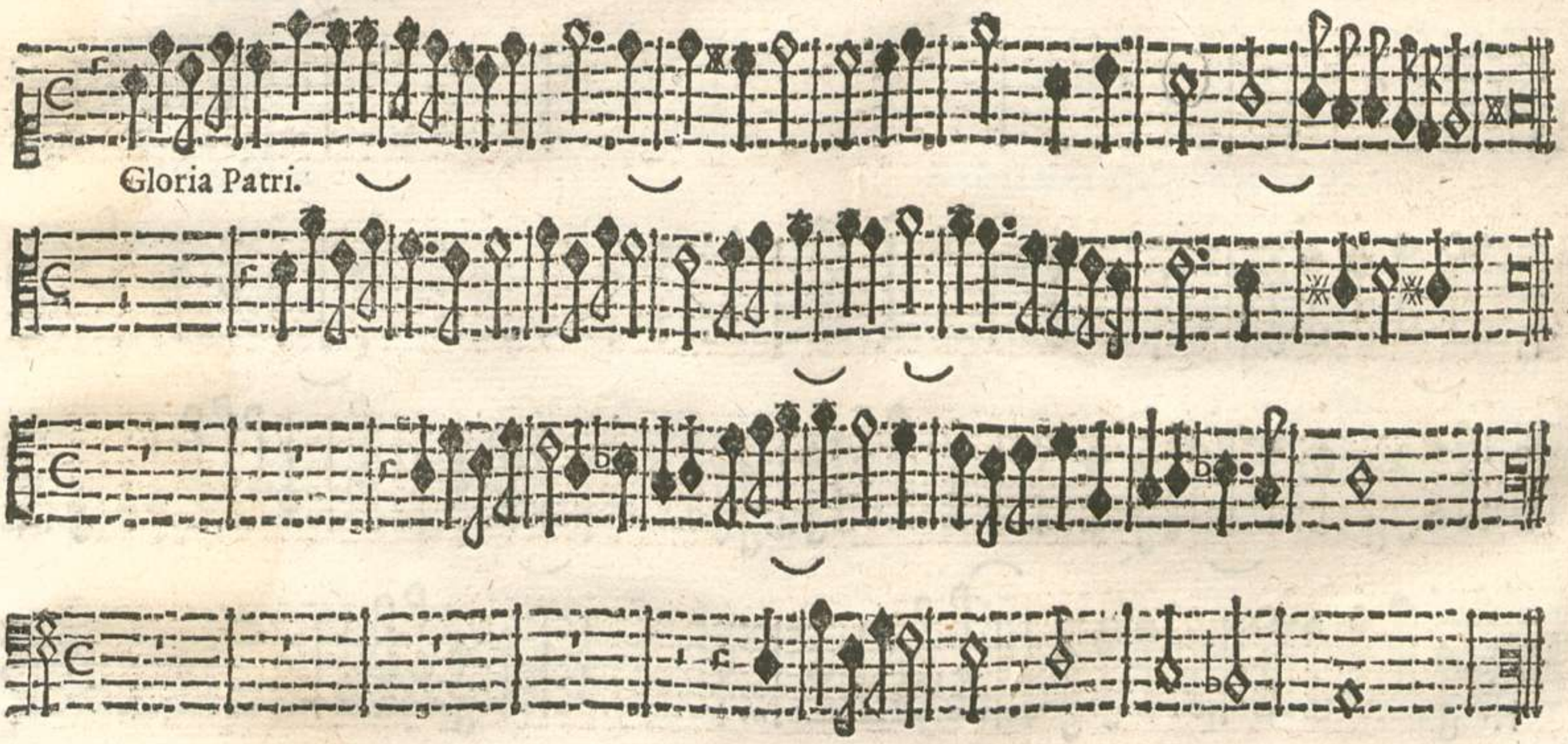
Versus Secundus.

Versus Tertius.

Versus Quintus

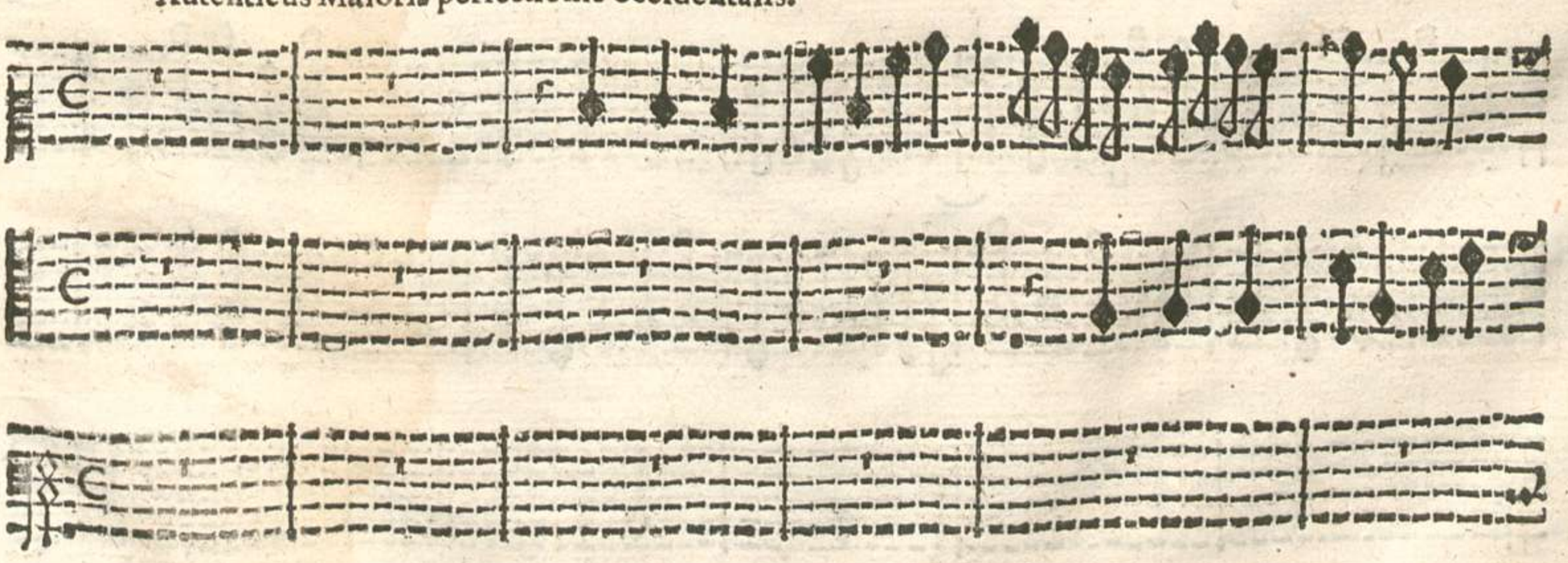


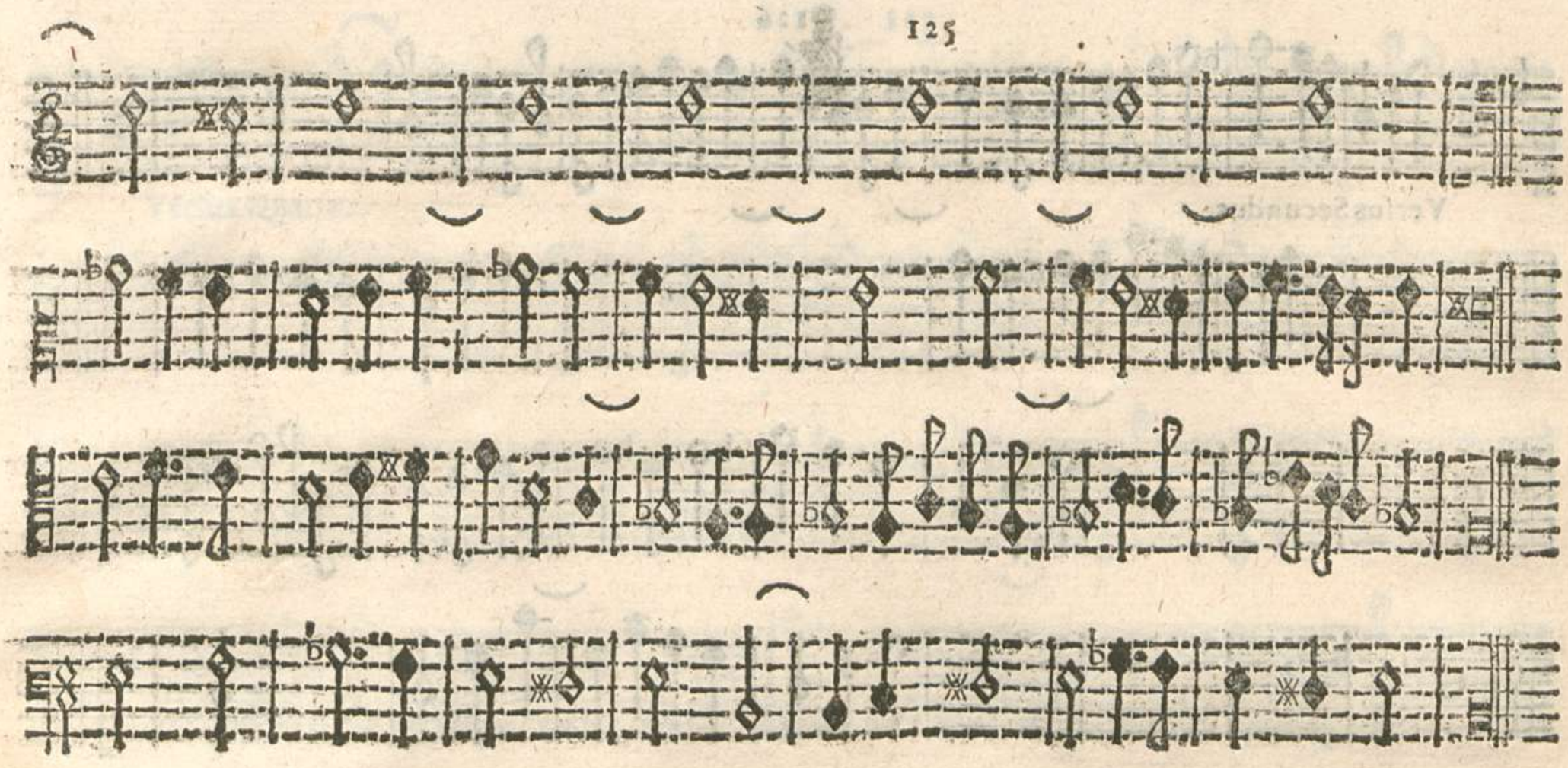
Gloria Patri.



Pulſetur Loco Antiphonæ. Poſt Magnificat.

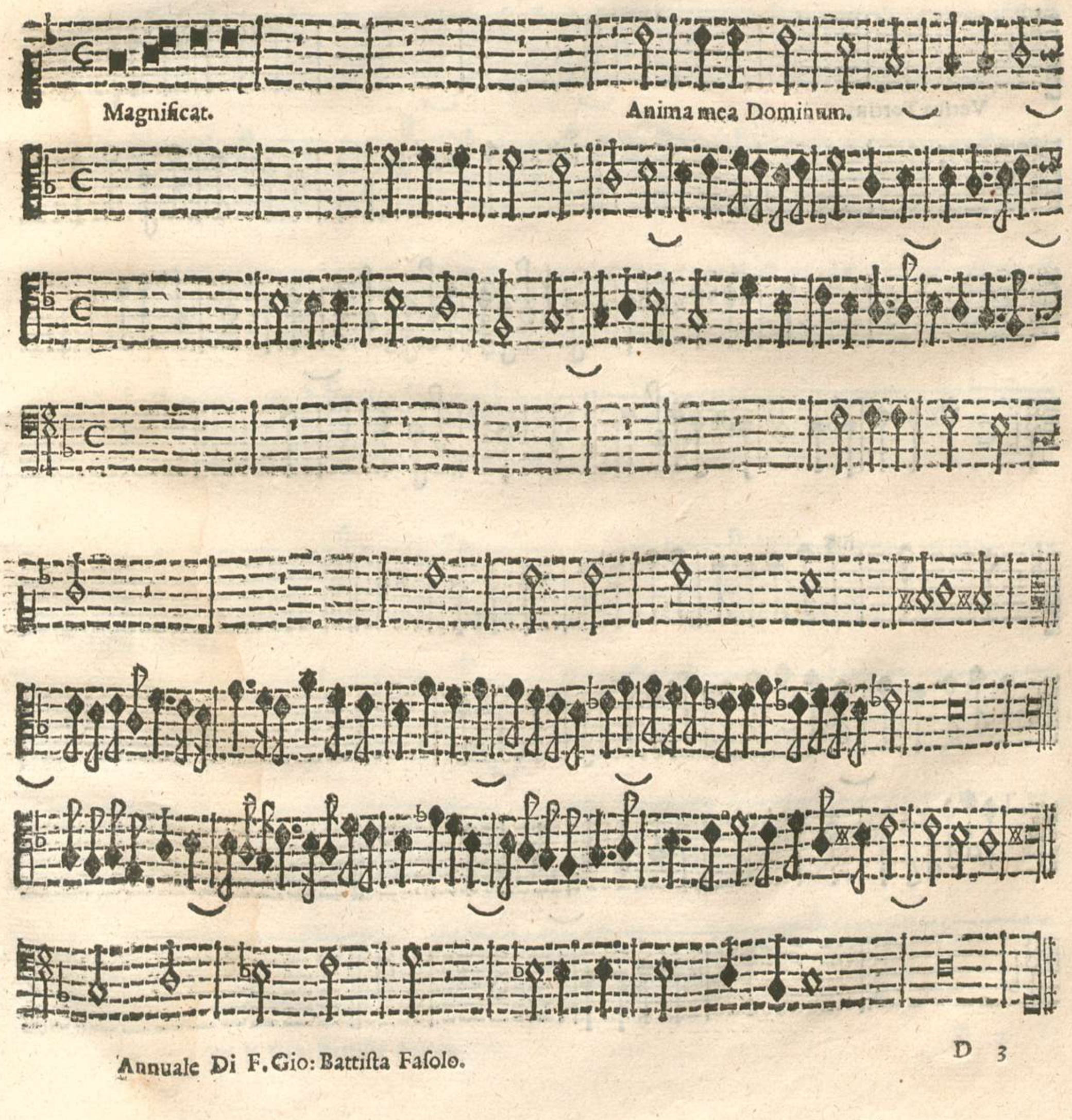
Autenticus Maioris perfectionis occidentalis.





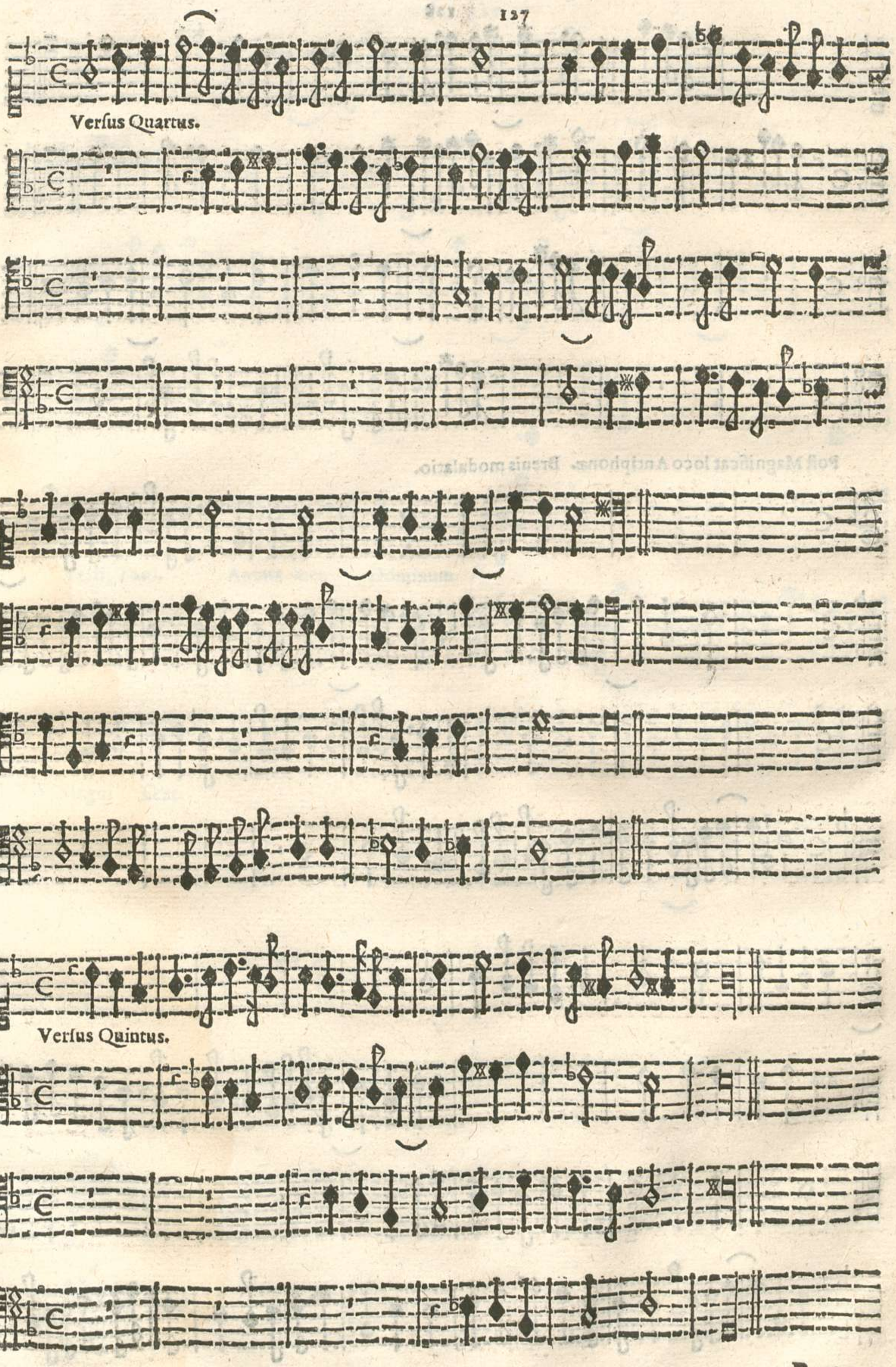
Secundi Toni.

Magnificat. Anima mea Dominum.



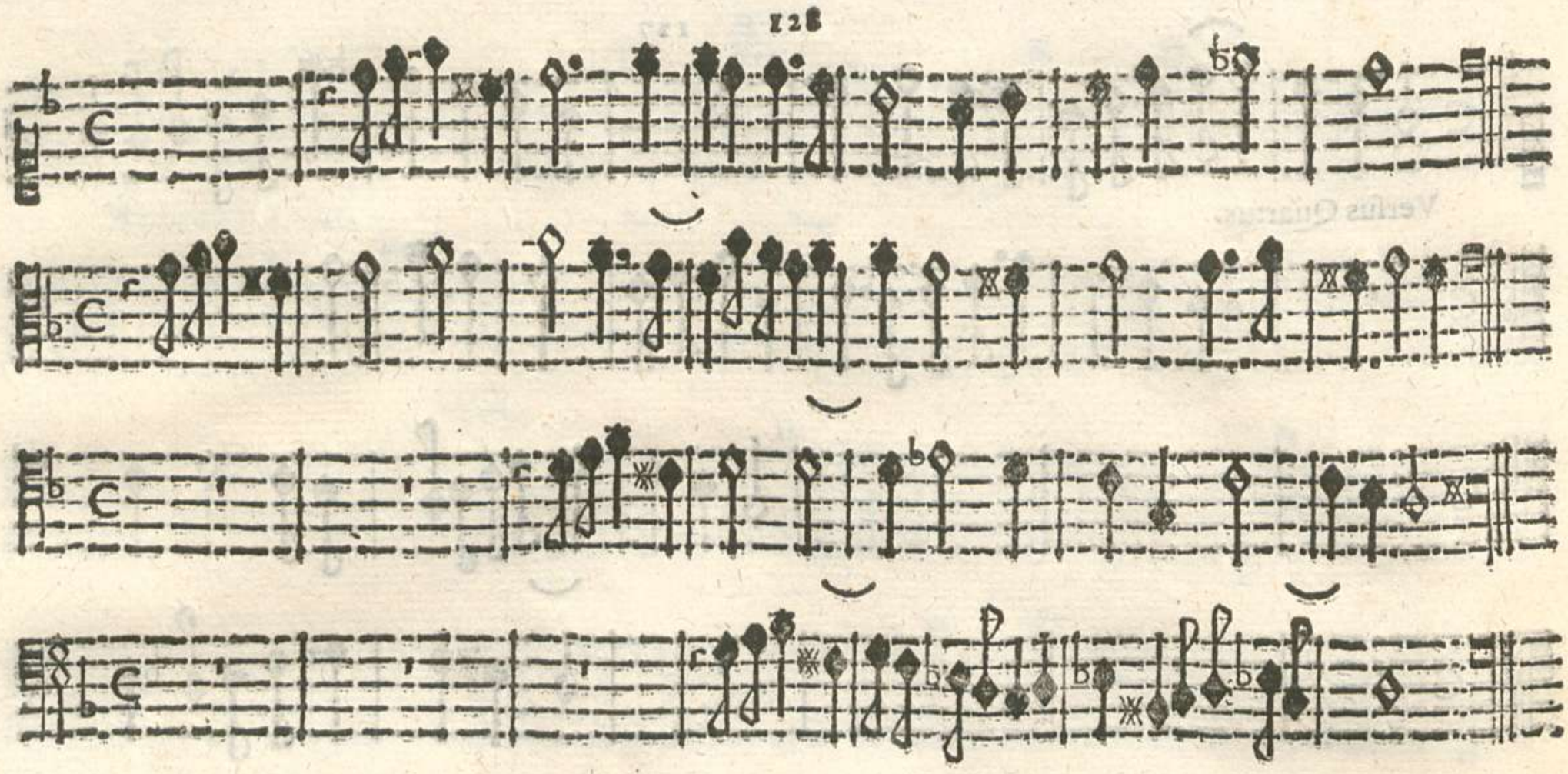
Versus Secundus.

Versus Tertius.

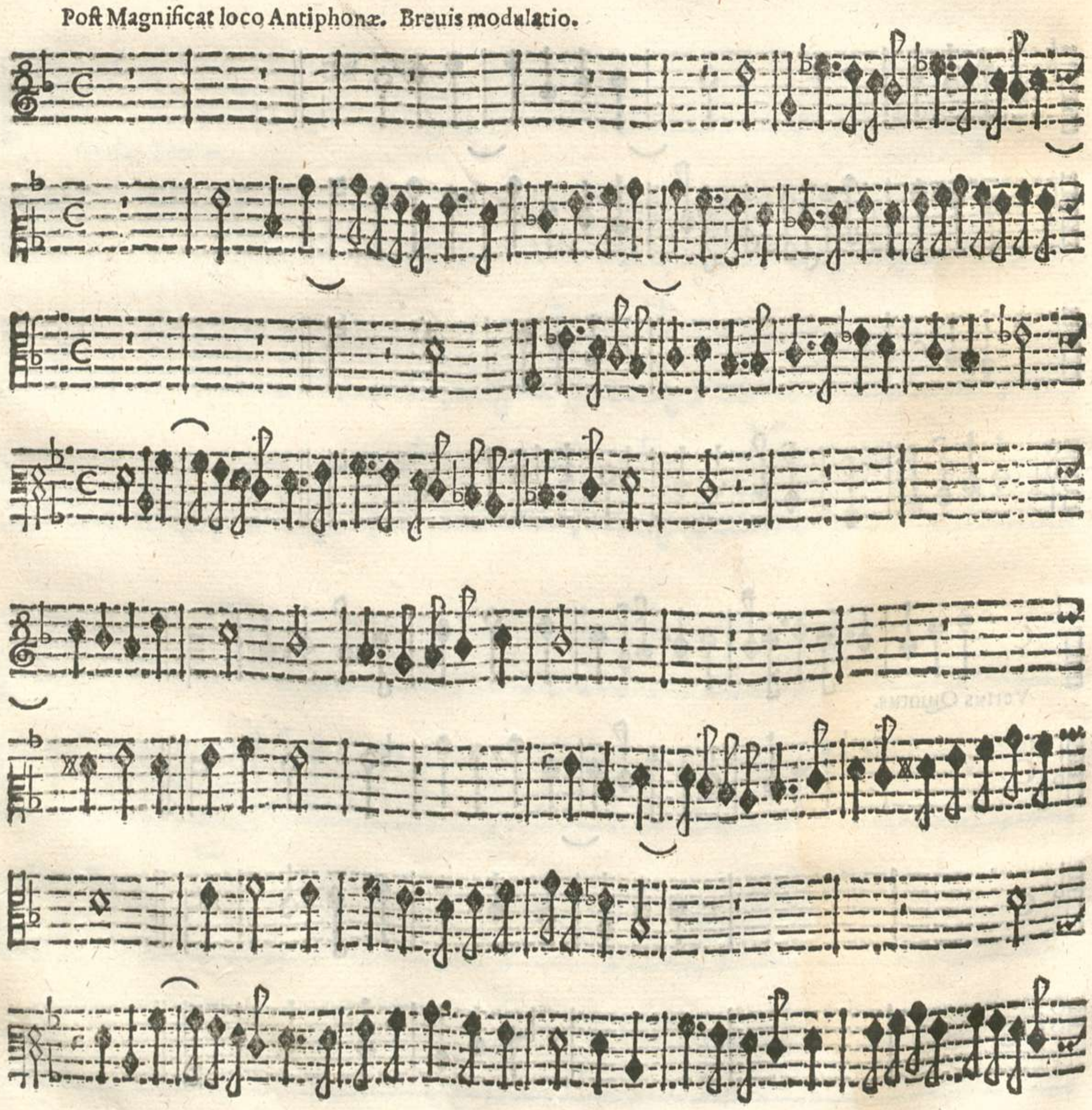


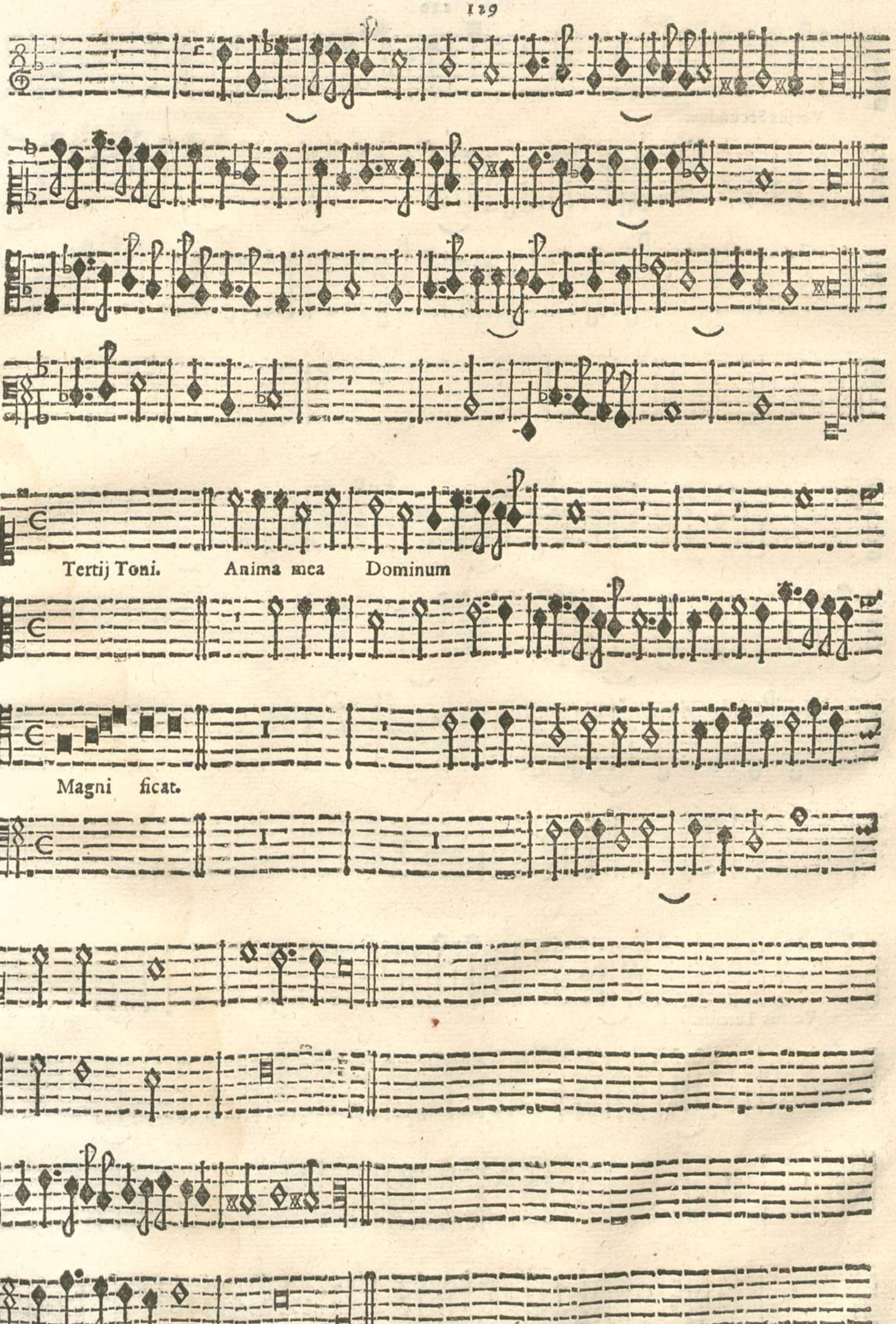
Versus Quartus.

Versus Quintus.



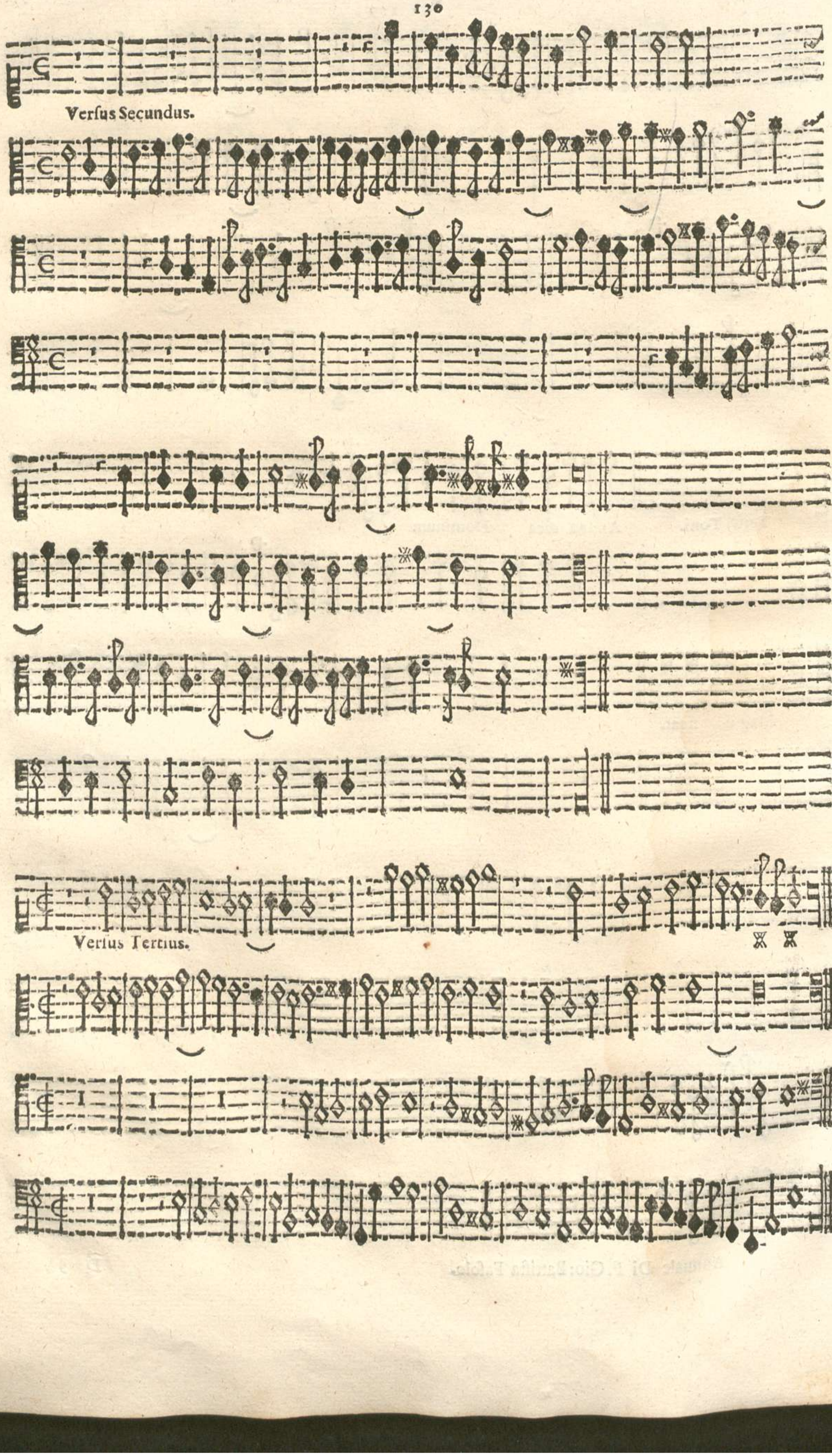
Post Magnificat loco Antiphonæ. Breuis modulatio.



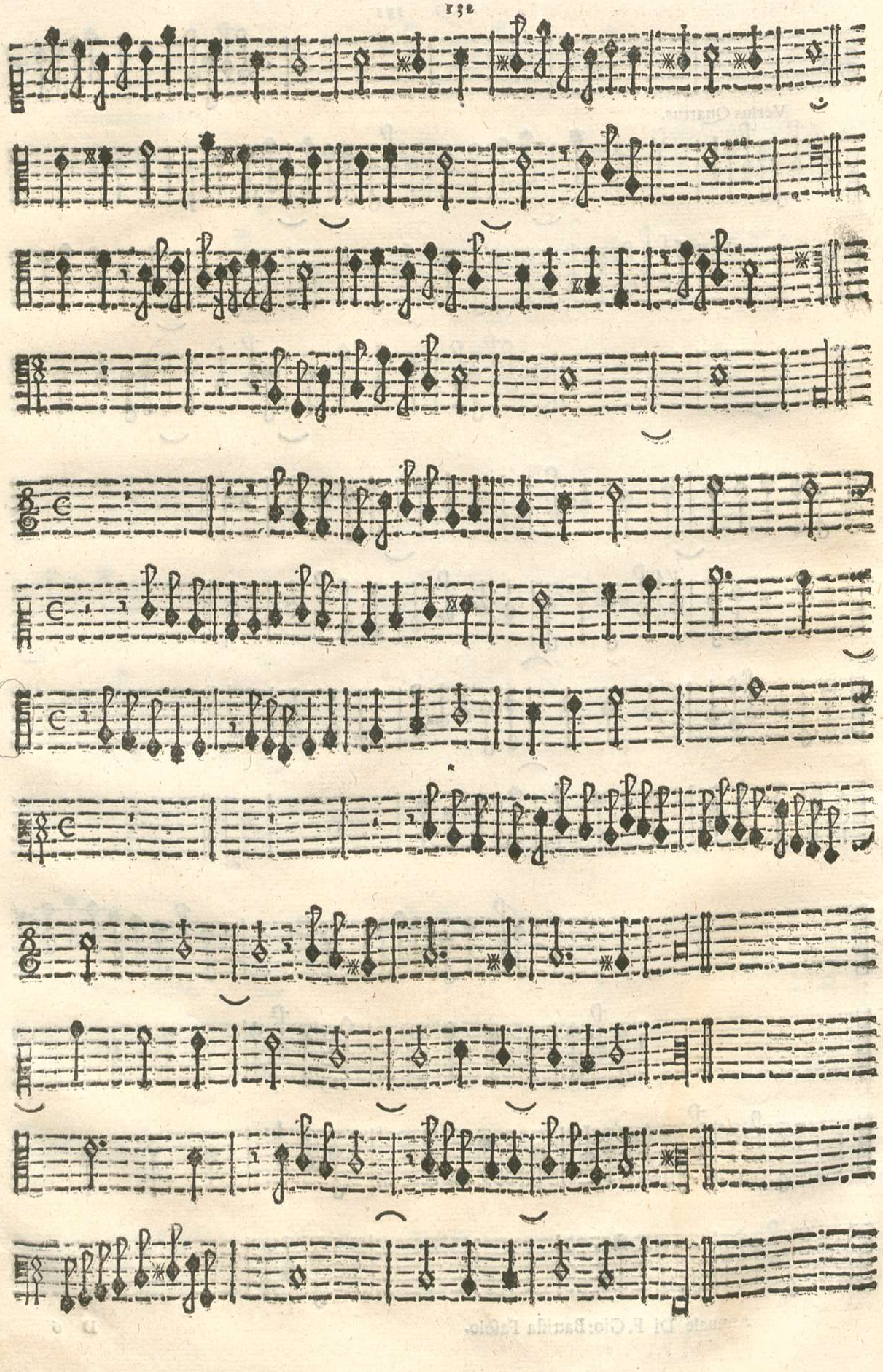


Tertij Toni. Anima mea Dominum

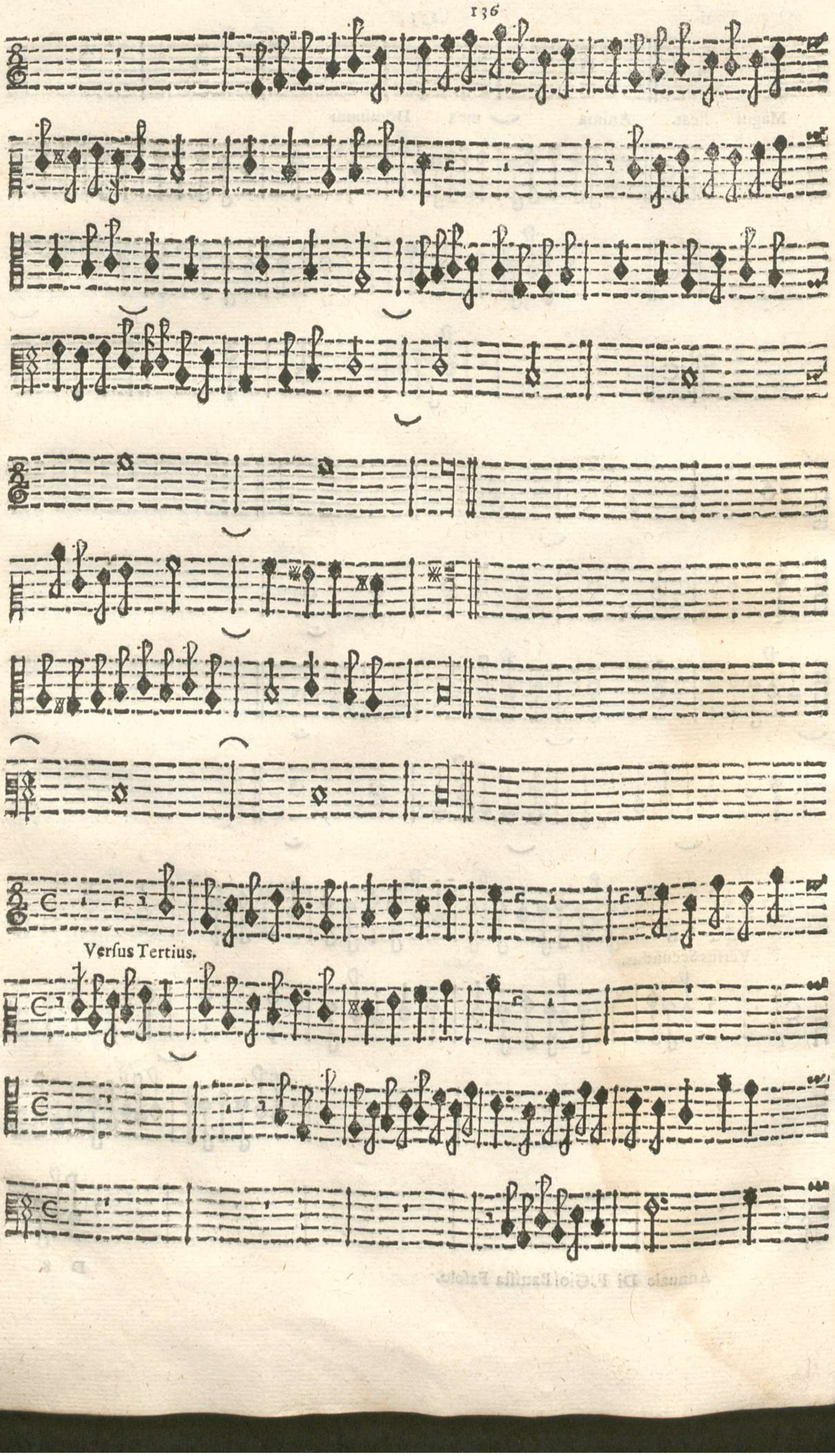
Magni ficat.


Versus Secundus.
Verius Tertius.

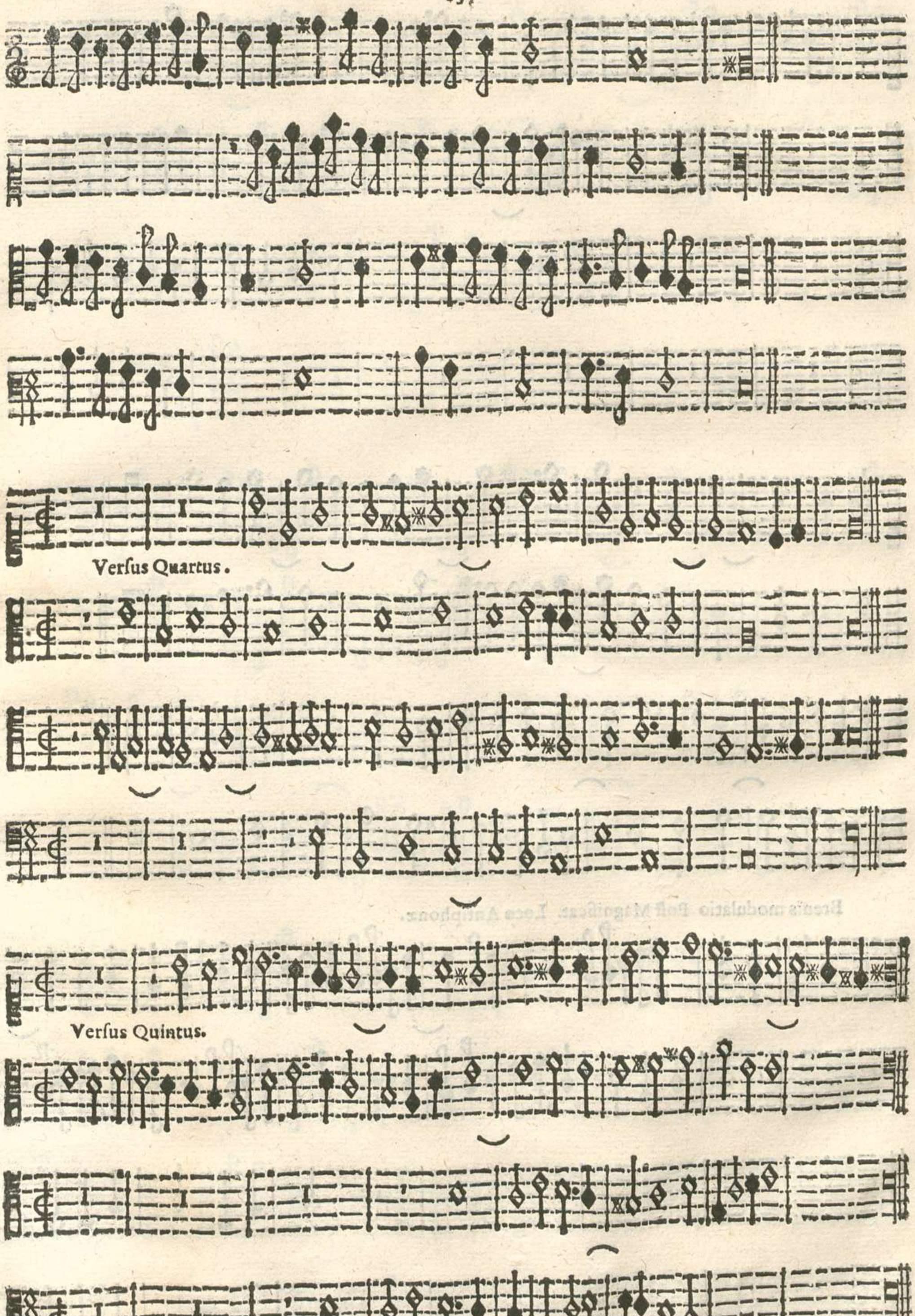
Verſus Quartus.



Versus Secundus.

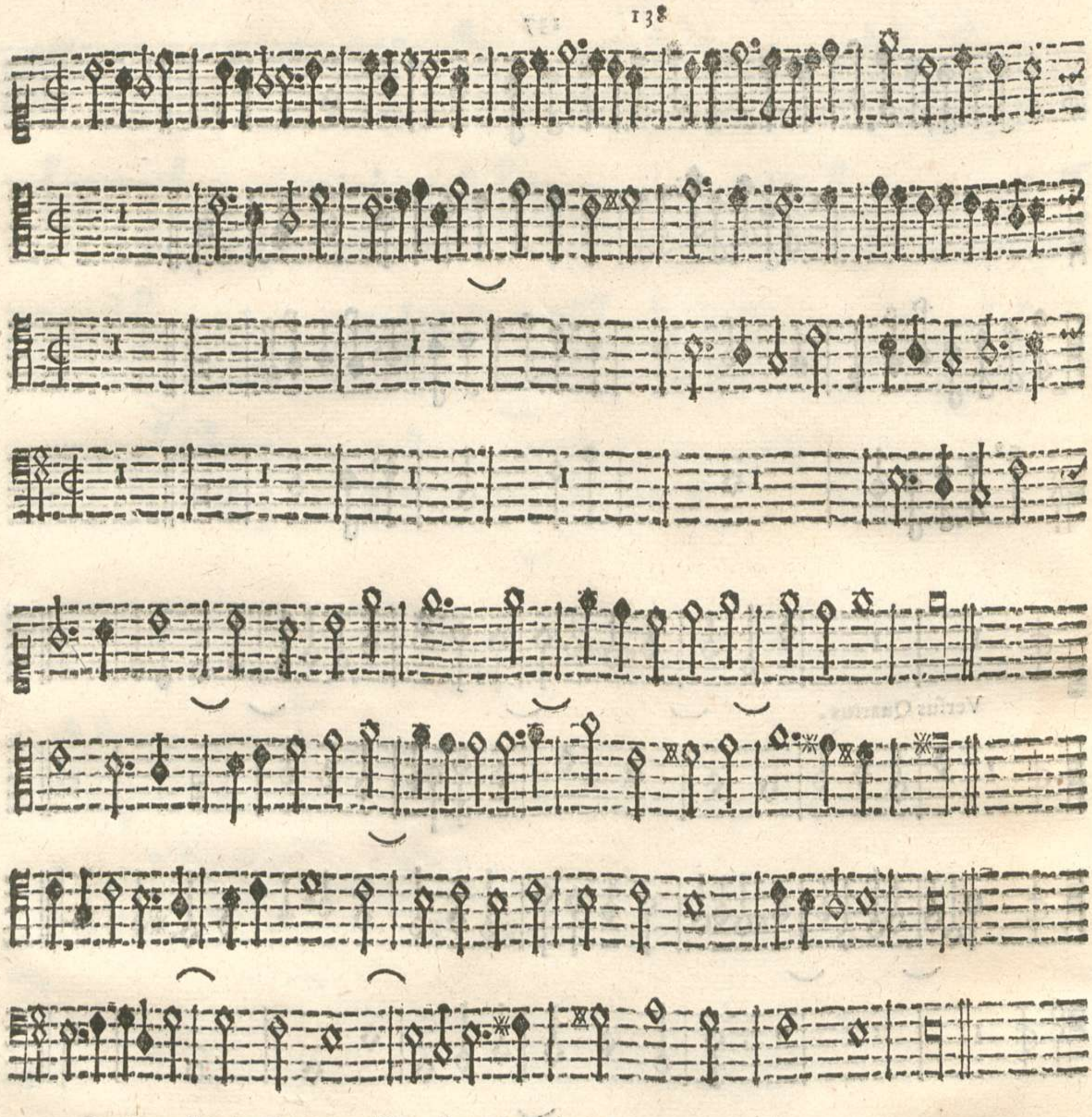


Versus Tertius.

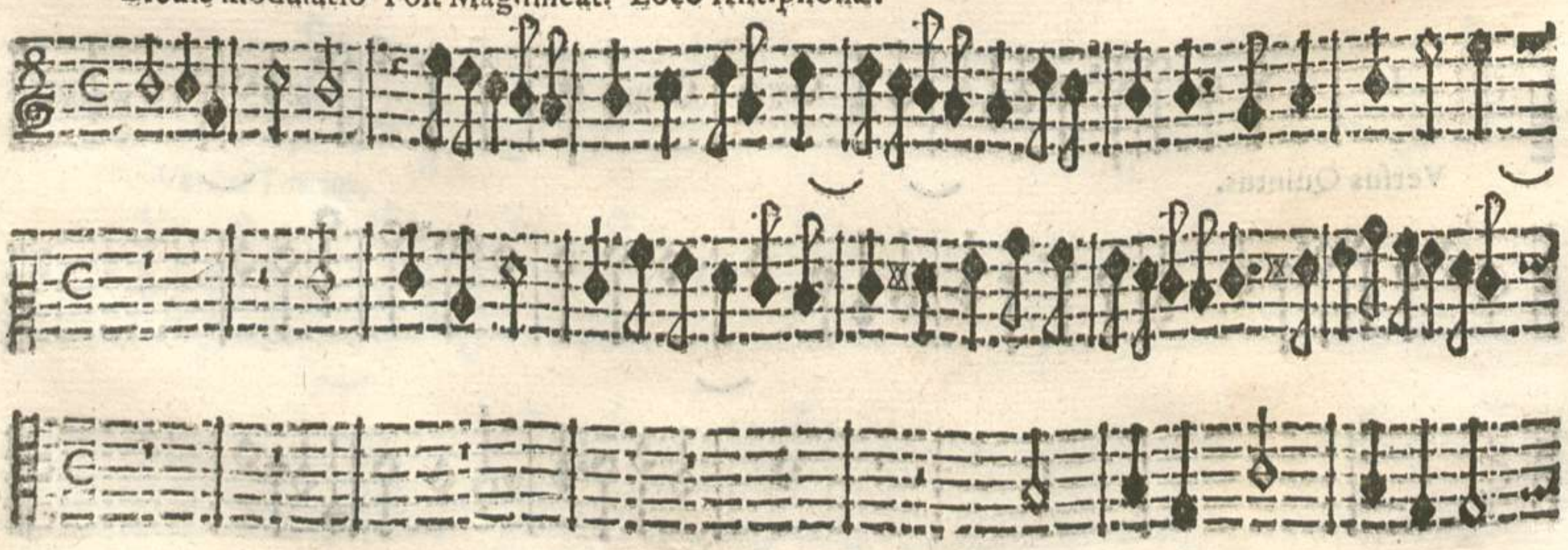


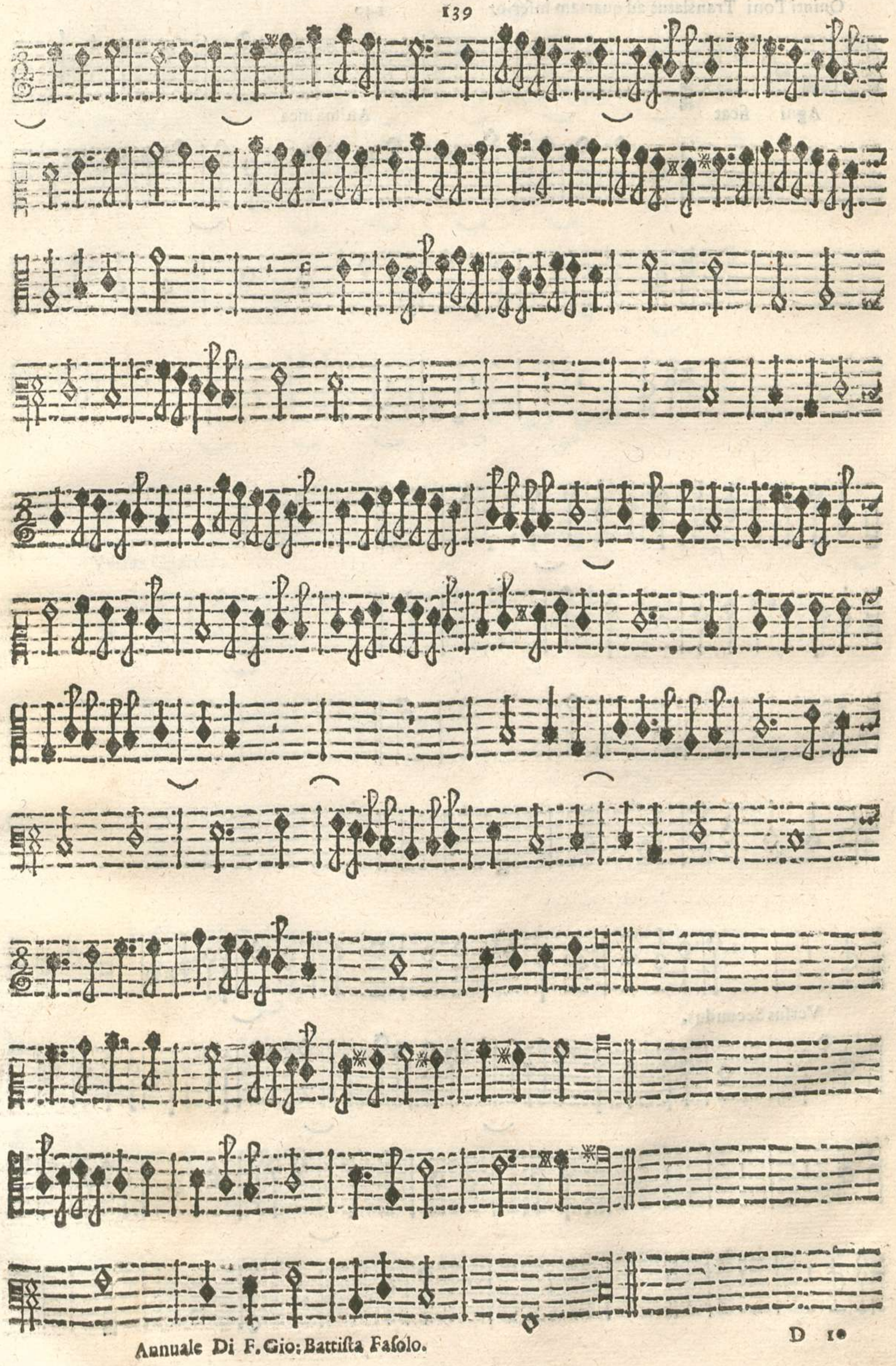
Versus Quartus.

Versus Quintus.



Breuis modulatio Post Magnificat. Loco Antiphonæ.

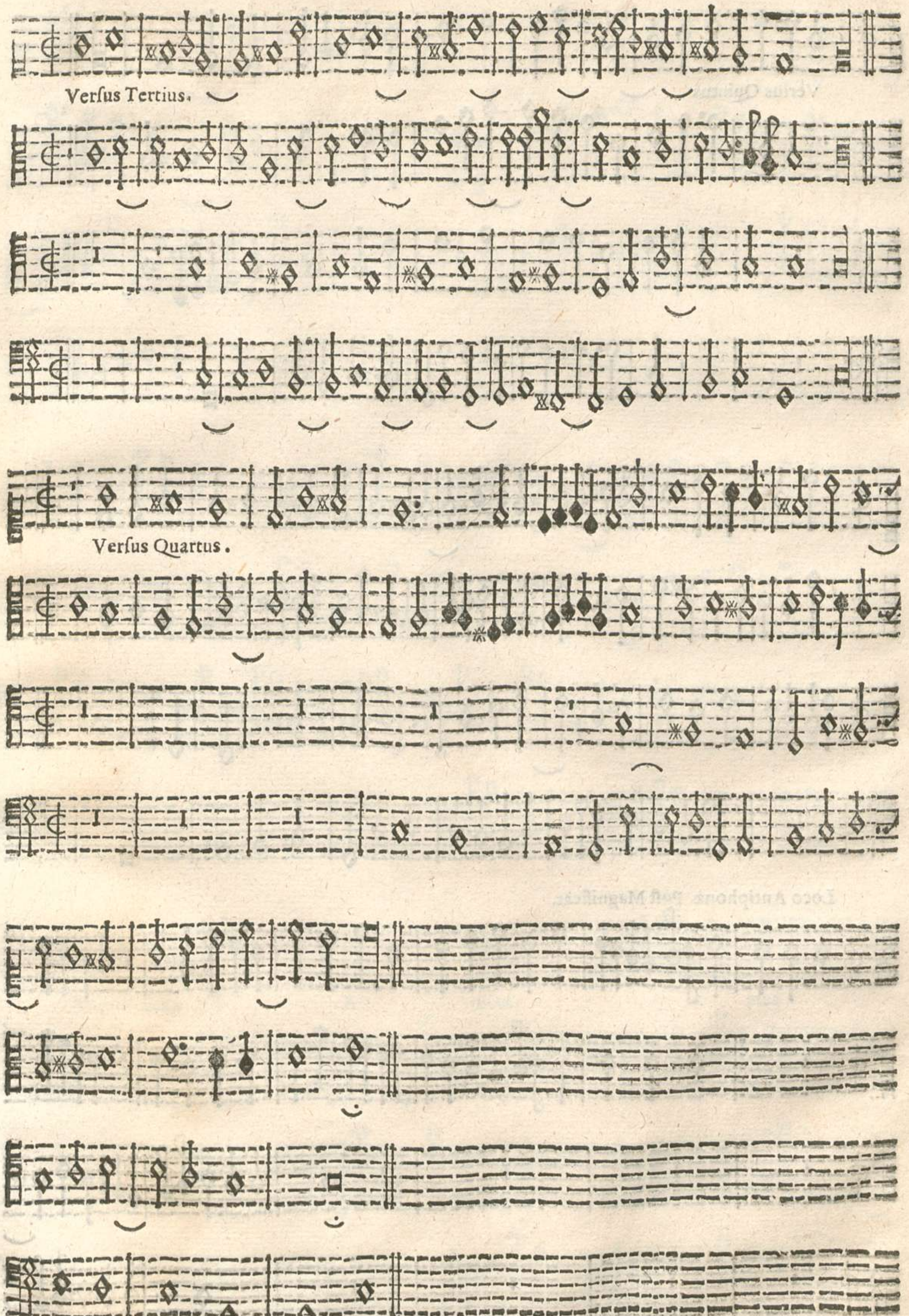




Agni ficat

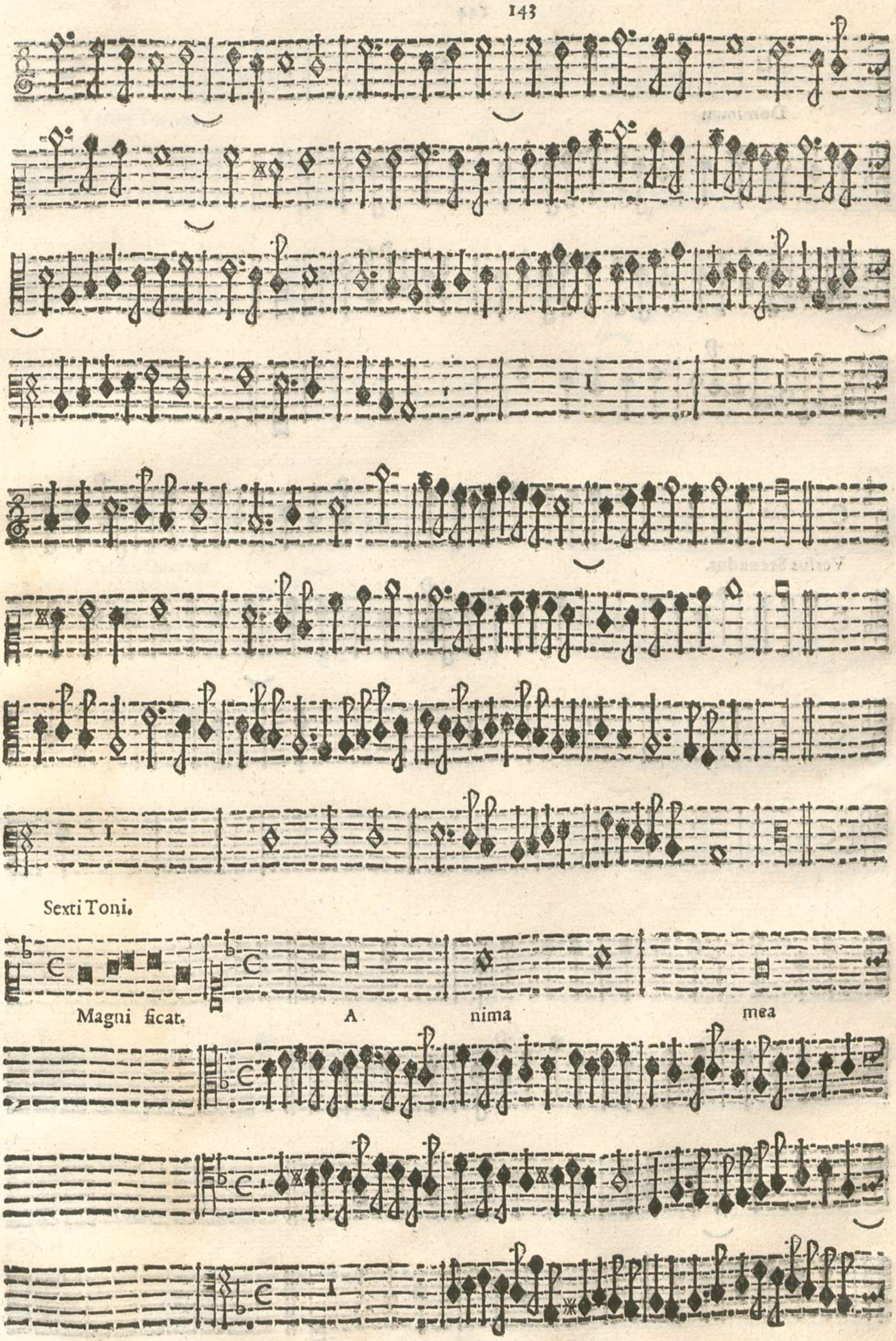
Anima mea

Versus Secundus.


Versus Tertius.
Versus Quartus.

Verſus Quintus

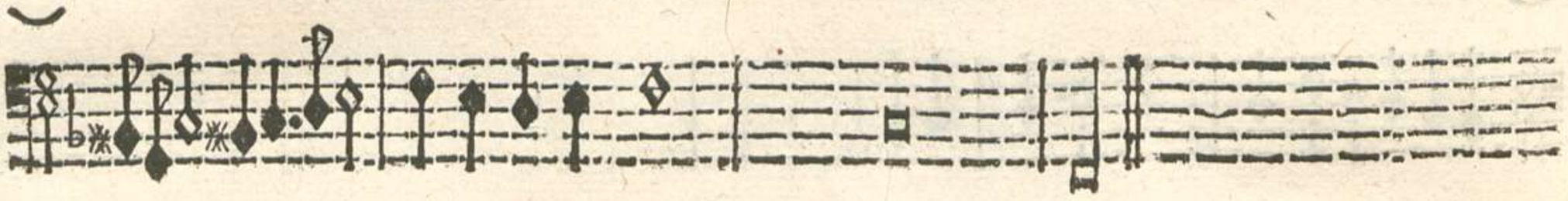
Loco Antiphonæ Poſt Magnificat.



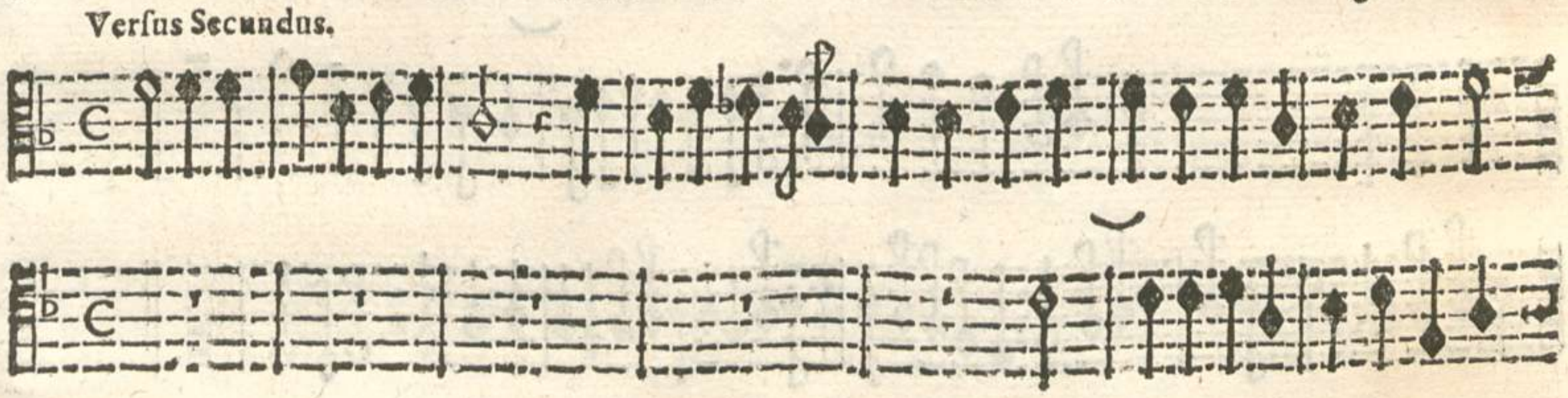
Sexti Toni.

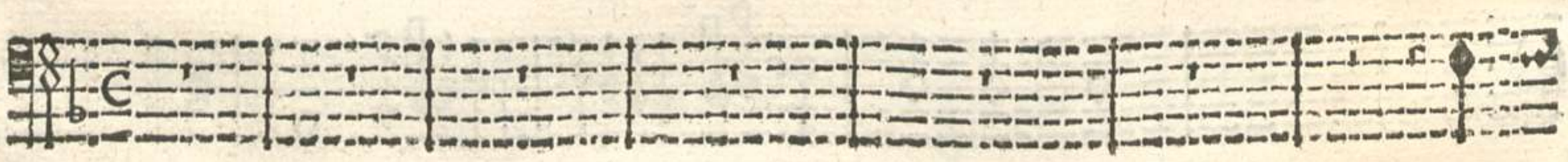
Magni ficat. A nima mea

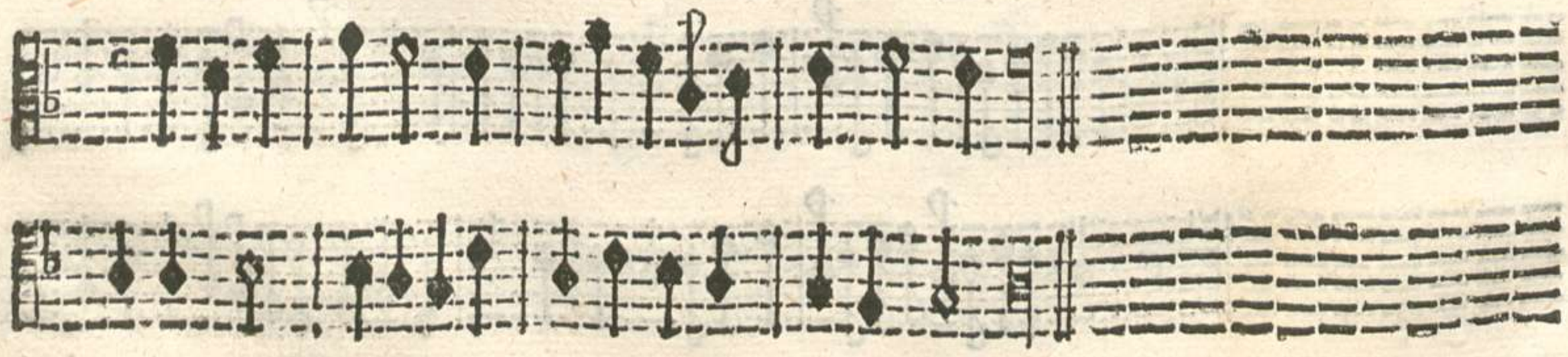
Dominum



Verſus Secundus.



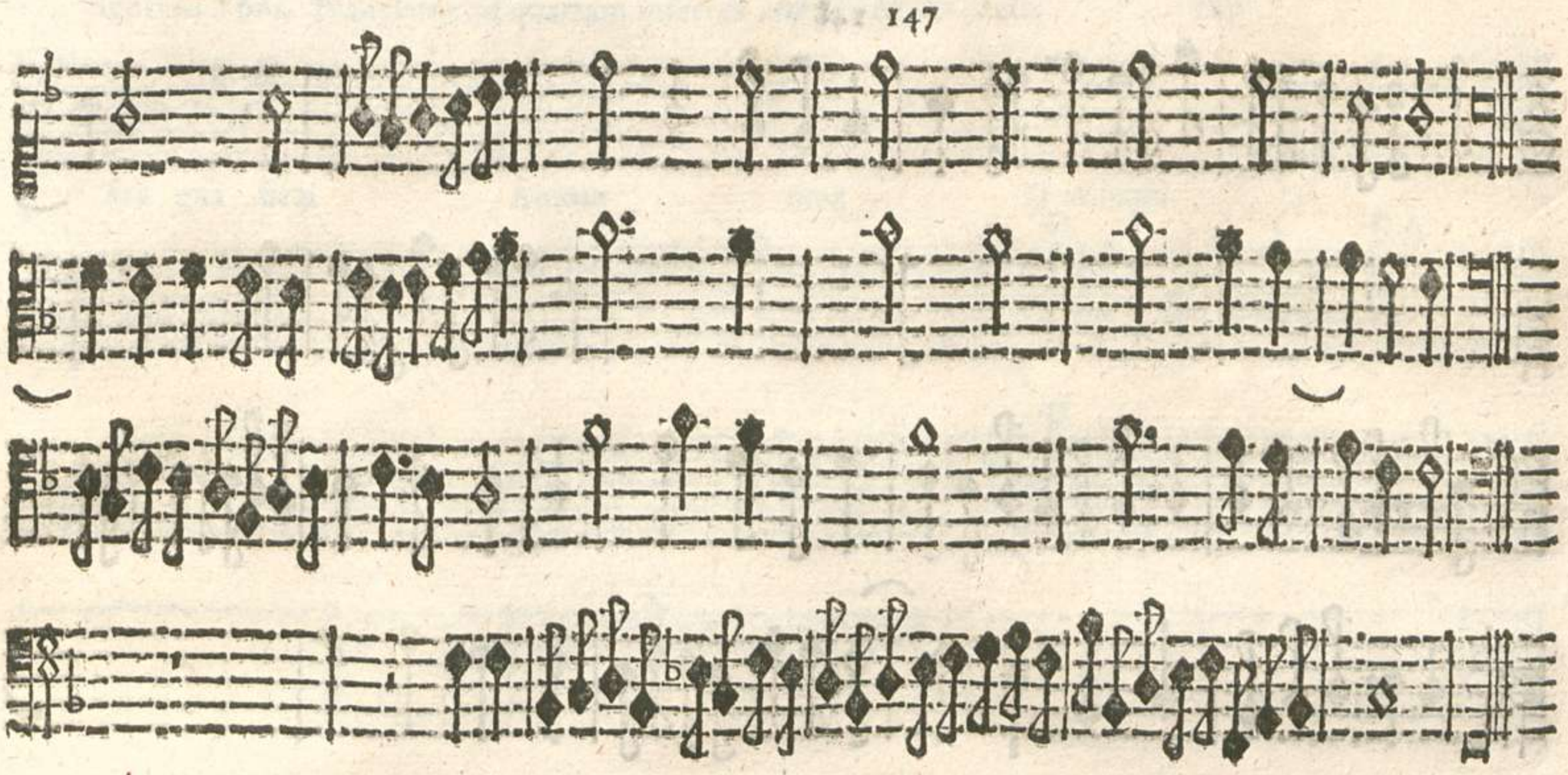




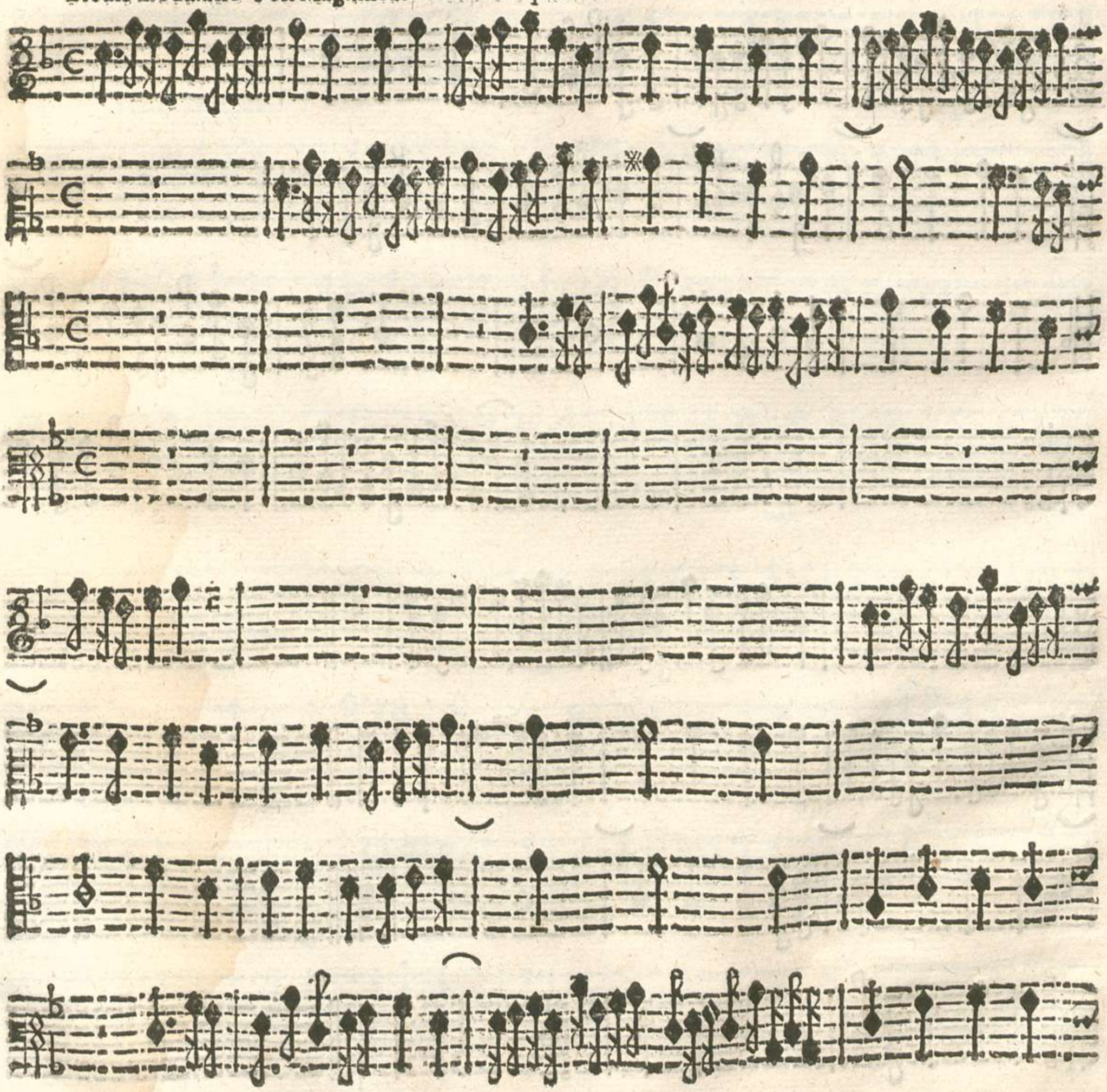
Verſus Tertius.

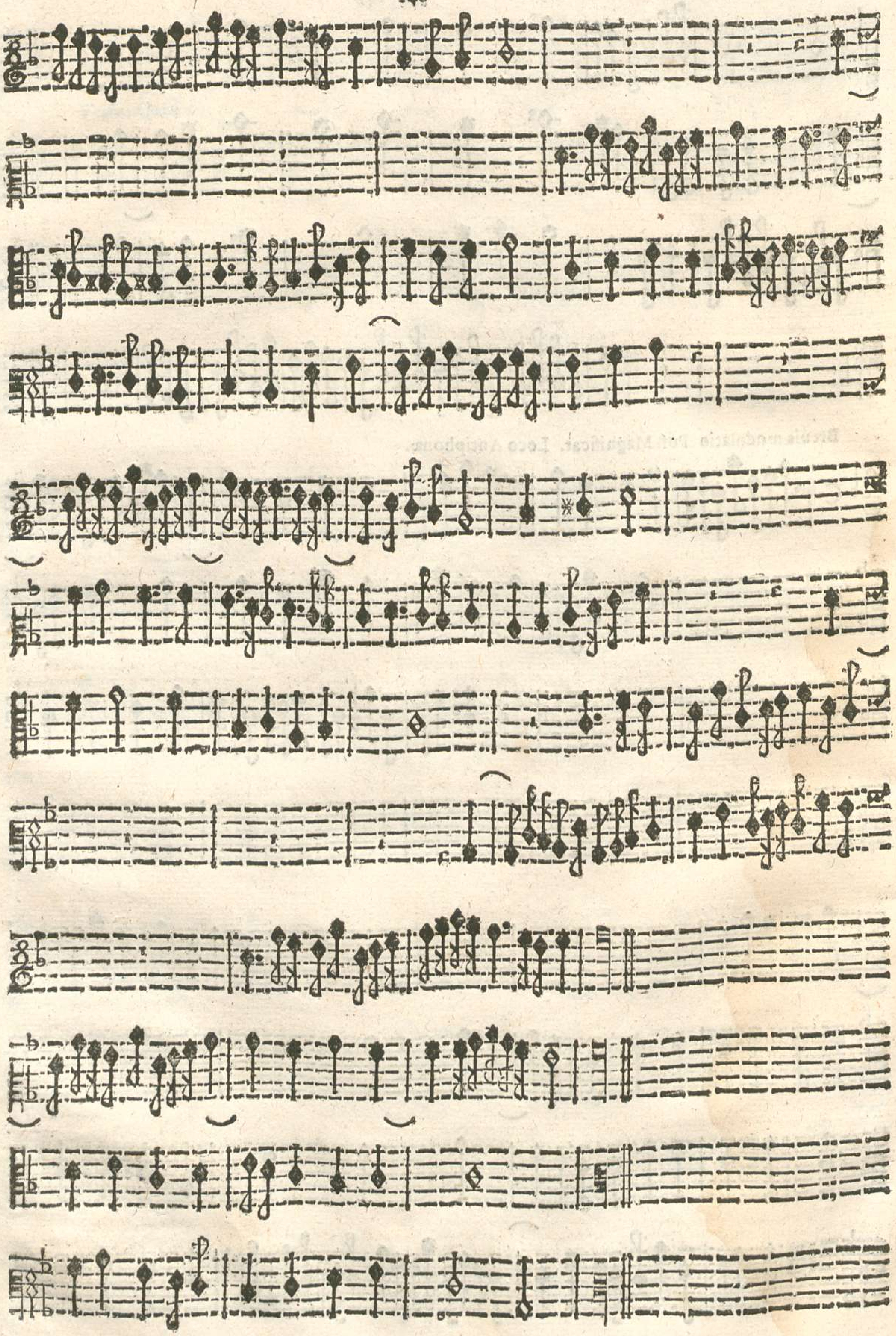
Verſus Quartus.

Verſus Quintus.



Breuis modulatio Post Magnificat. Loco Antiphonæ.

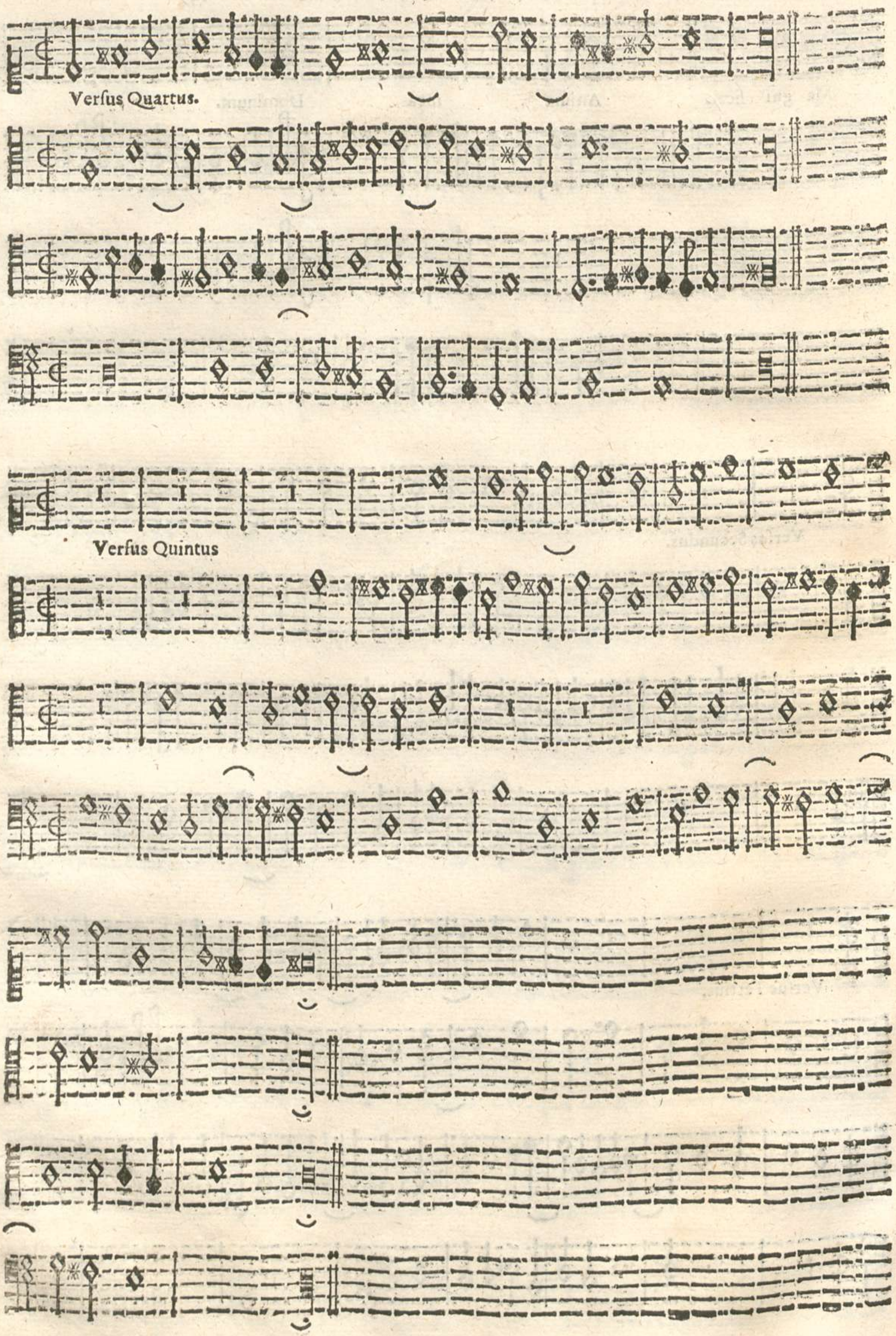




Ma gni . ficat. Anima mea Dominum.

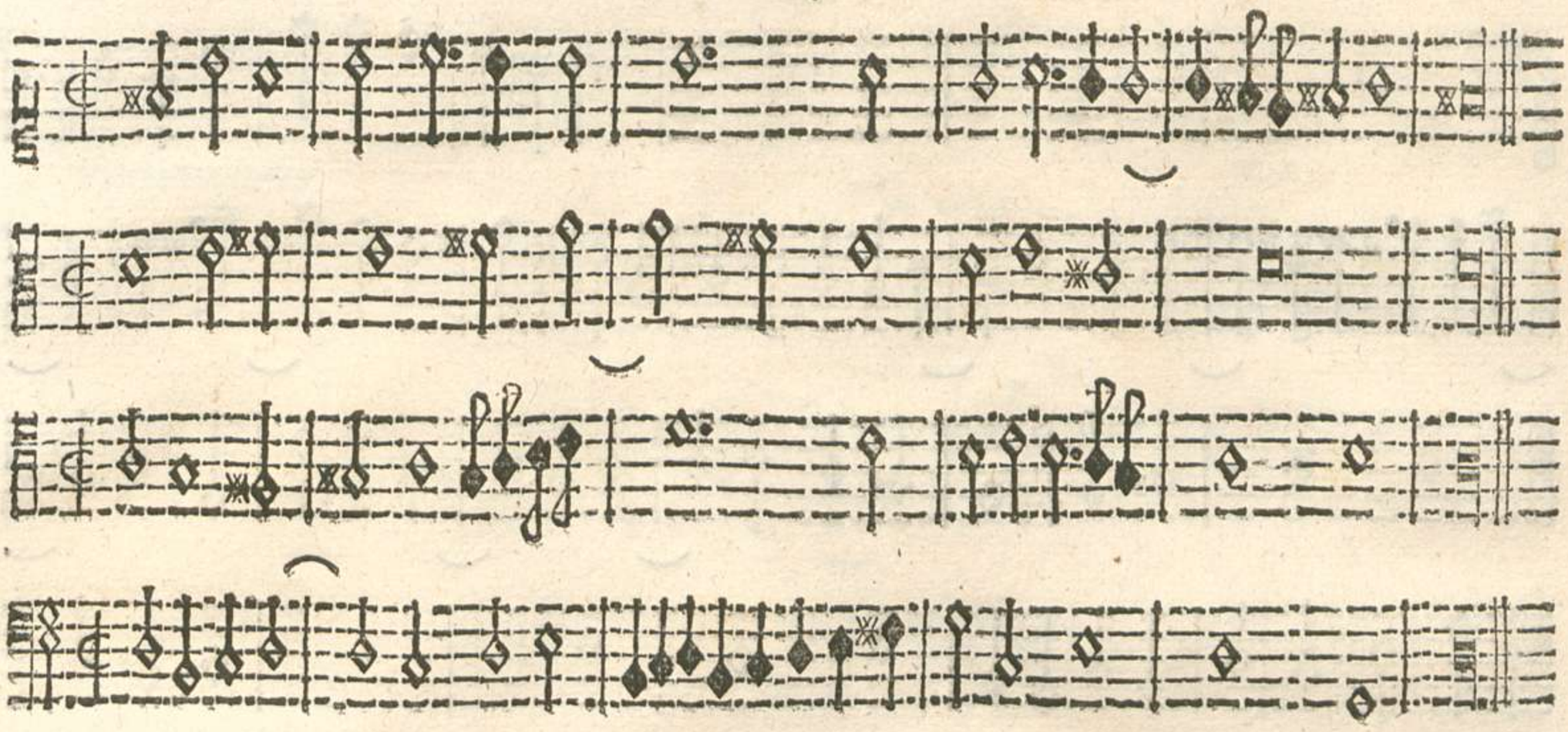
Versus Secundus.

Versus Tertius.

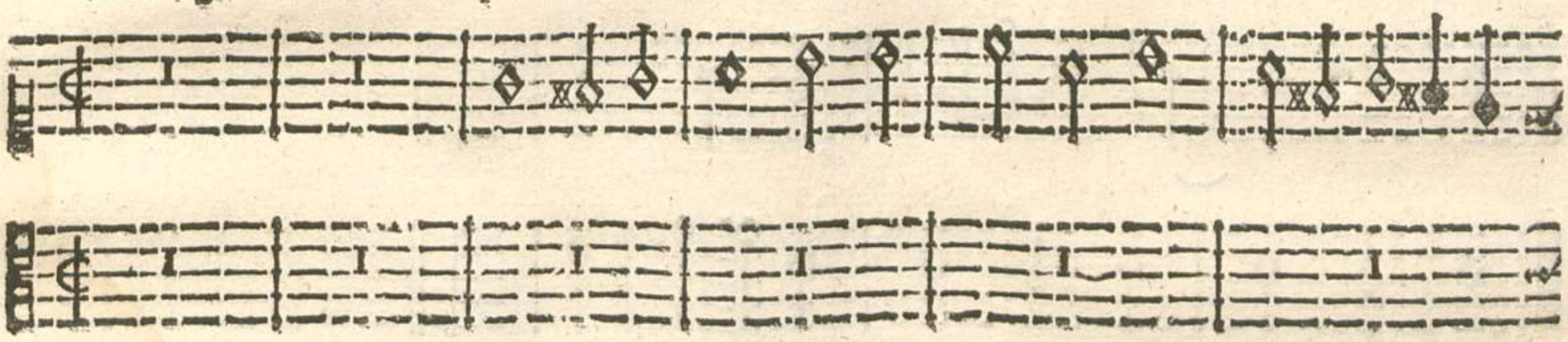


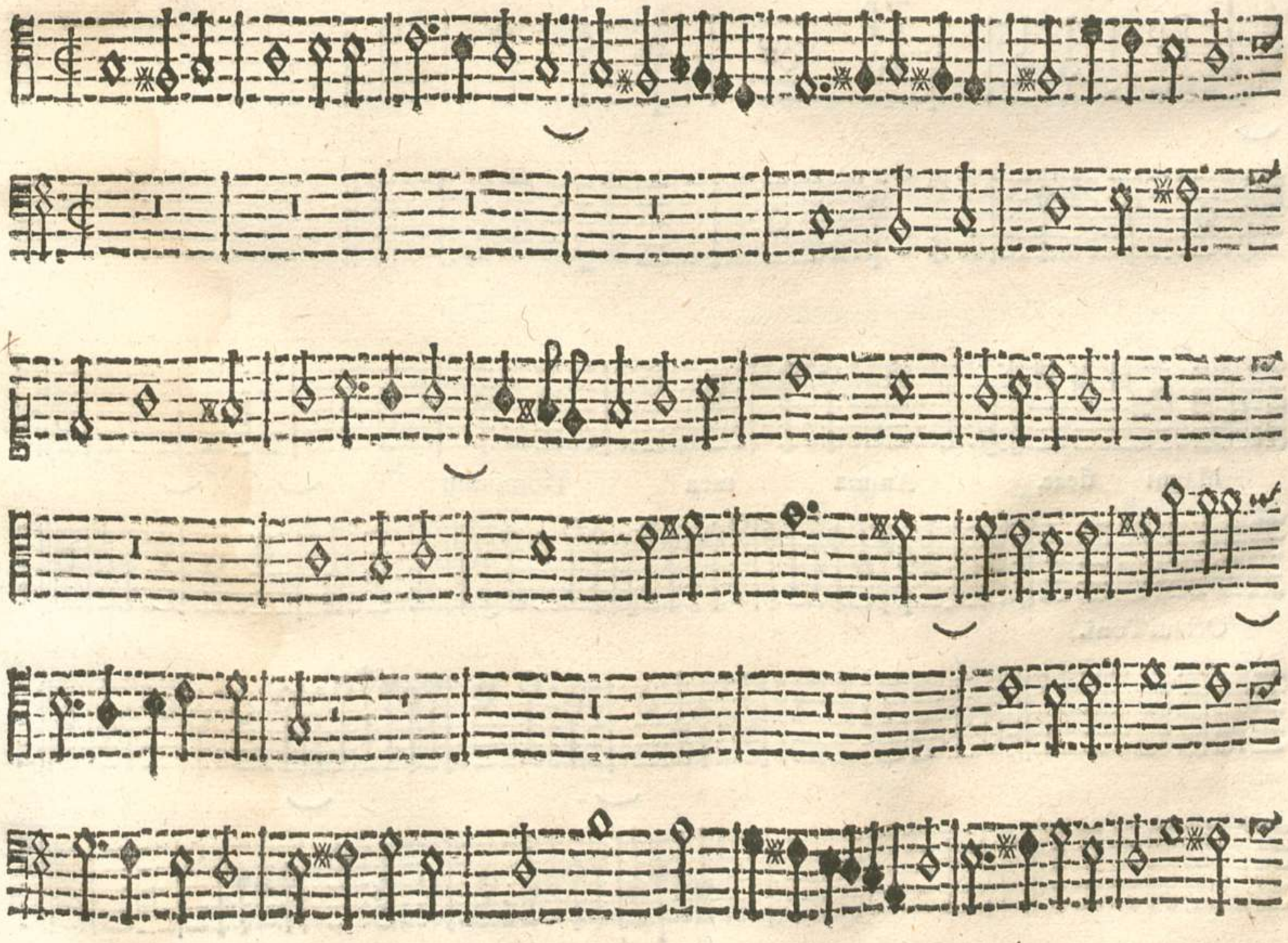
Verſus Quartus.

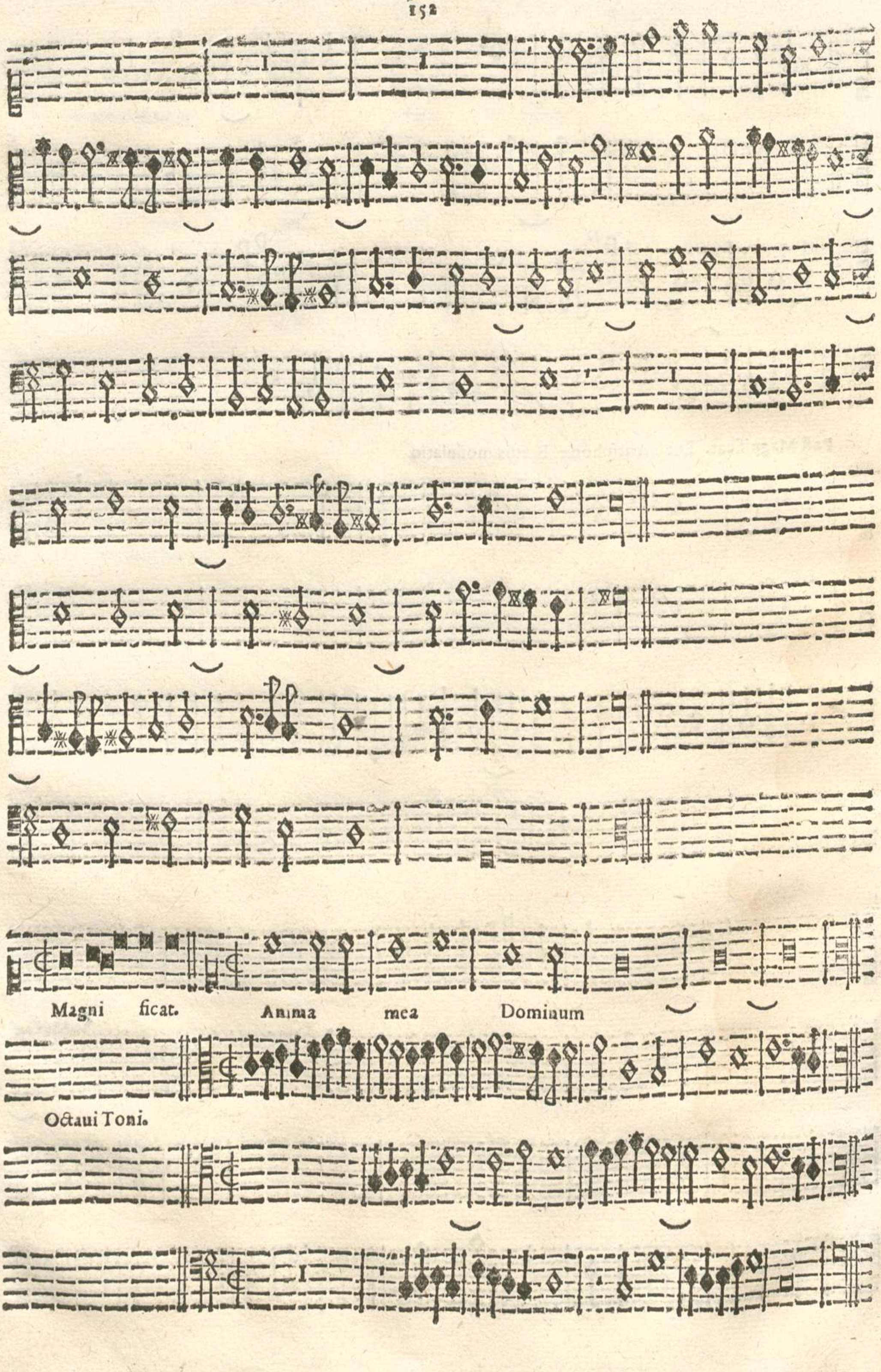
Verſus Quintus



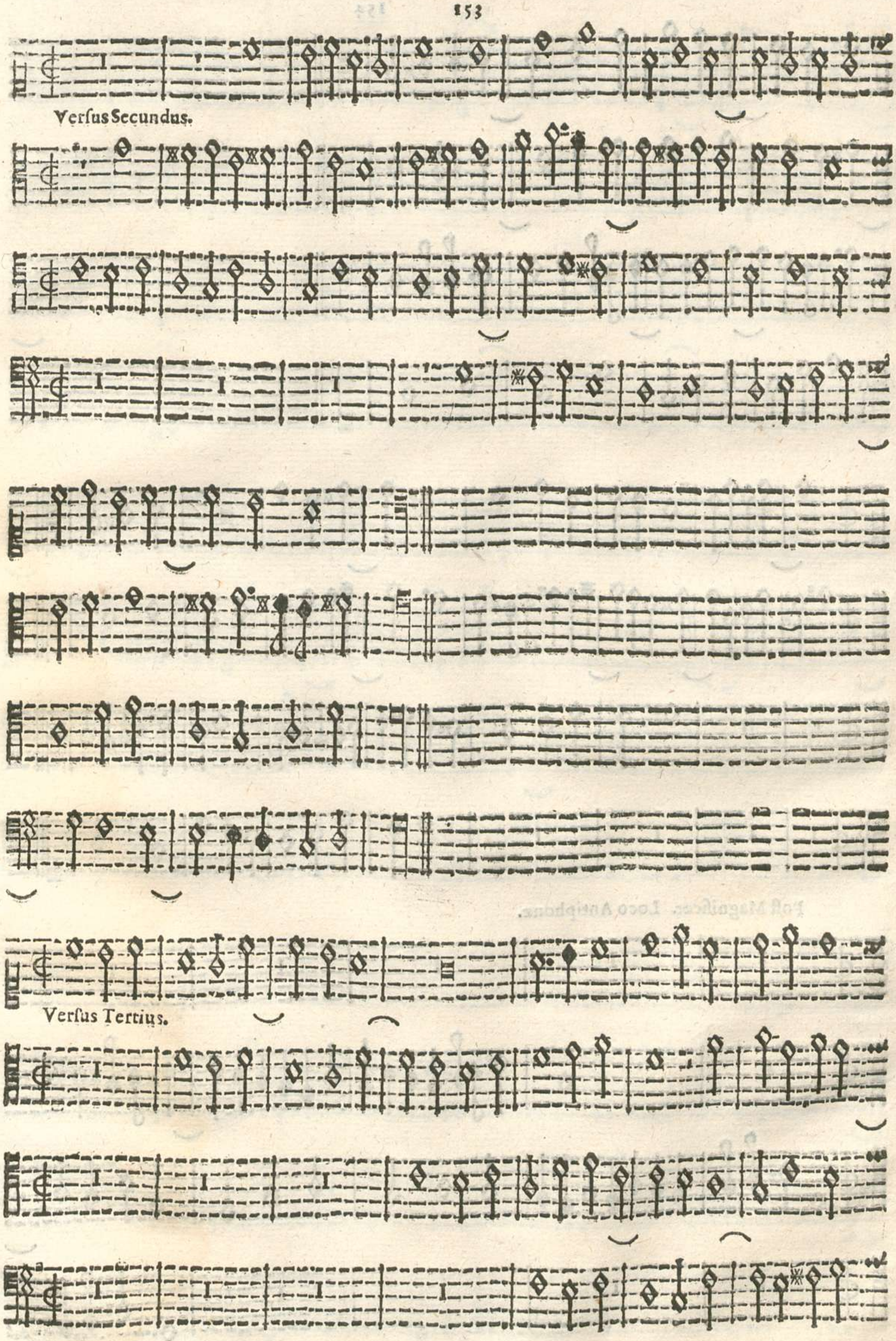
Post Magnificat. Loco Antiphonæ Breuis modulatio





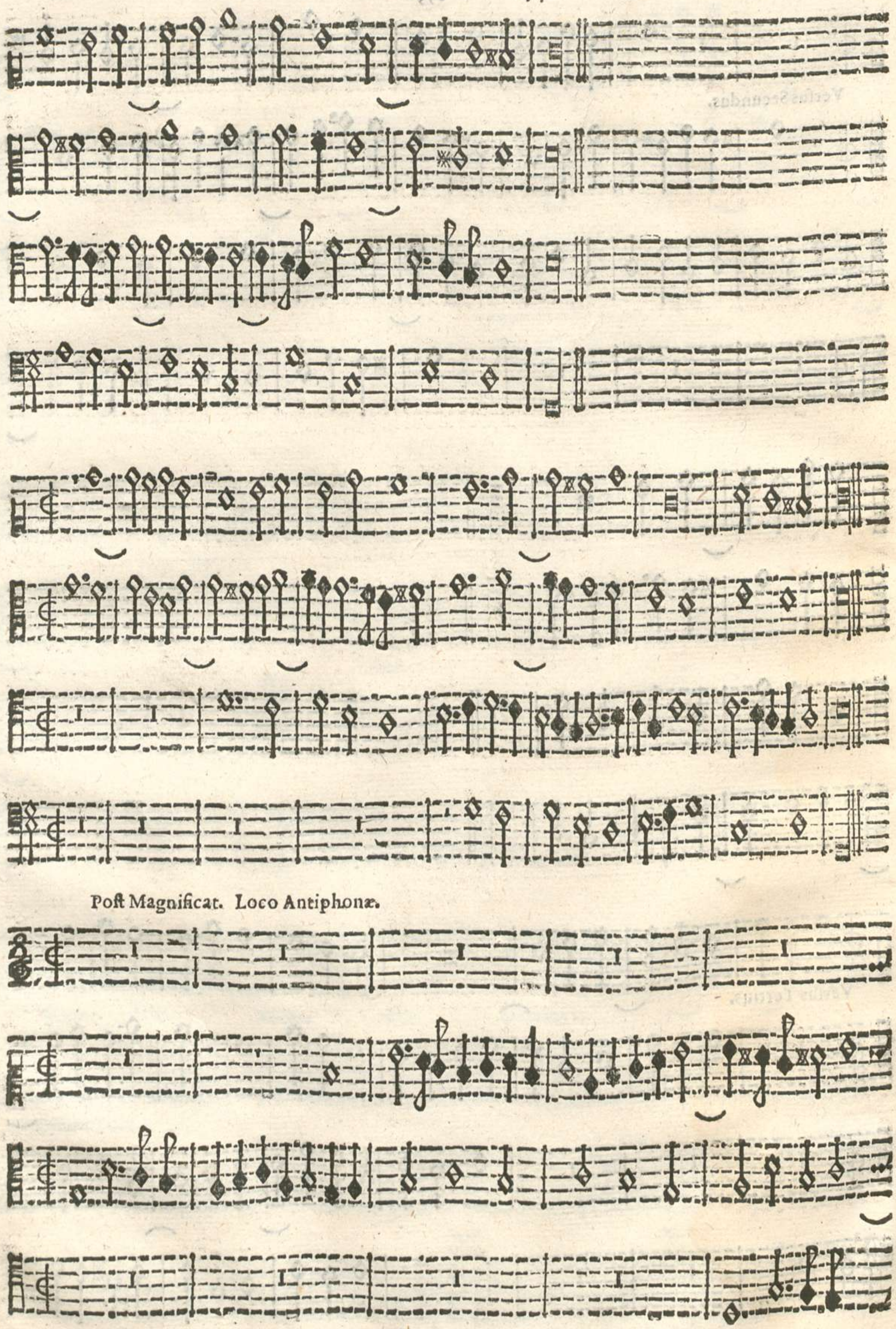


Octaui Toni.



Versus Secundus.

Versus Tertius.

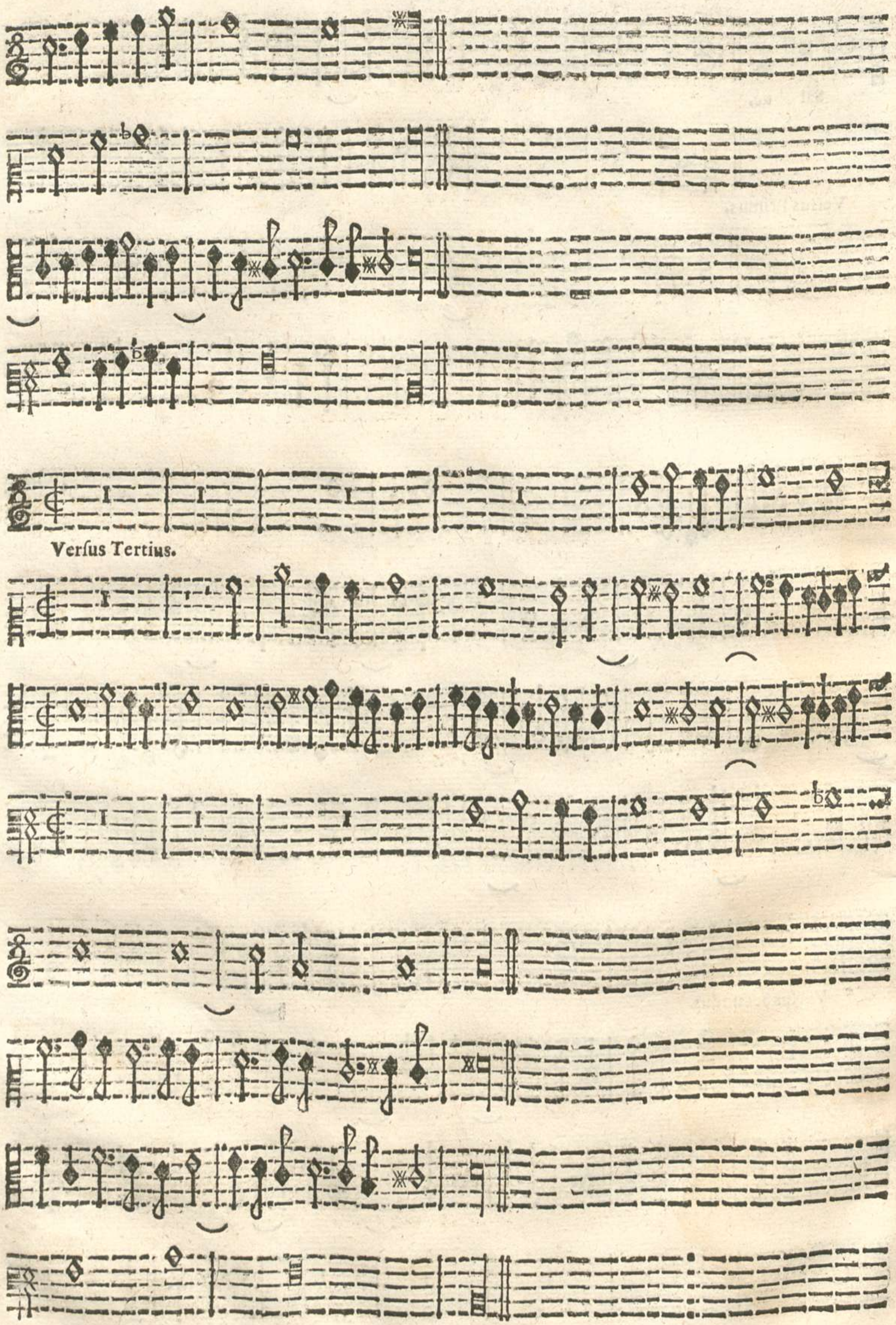


Post Magnificat. Loco Antiphonæ.

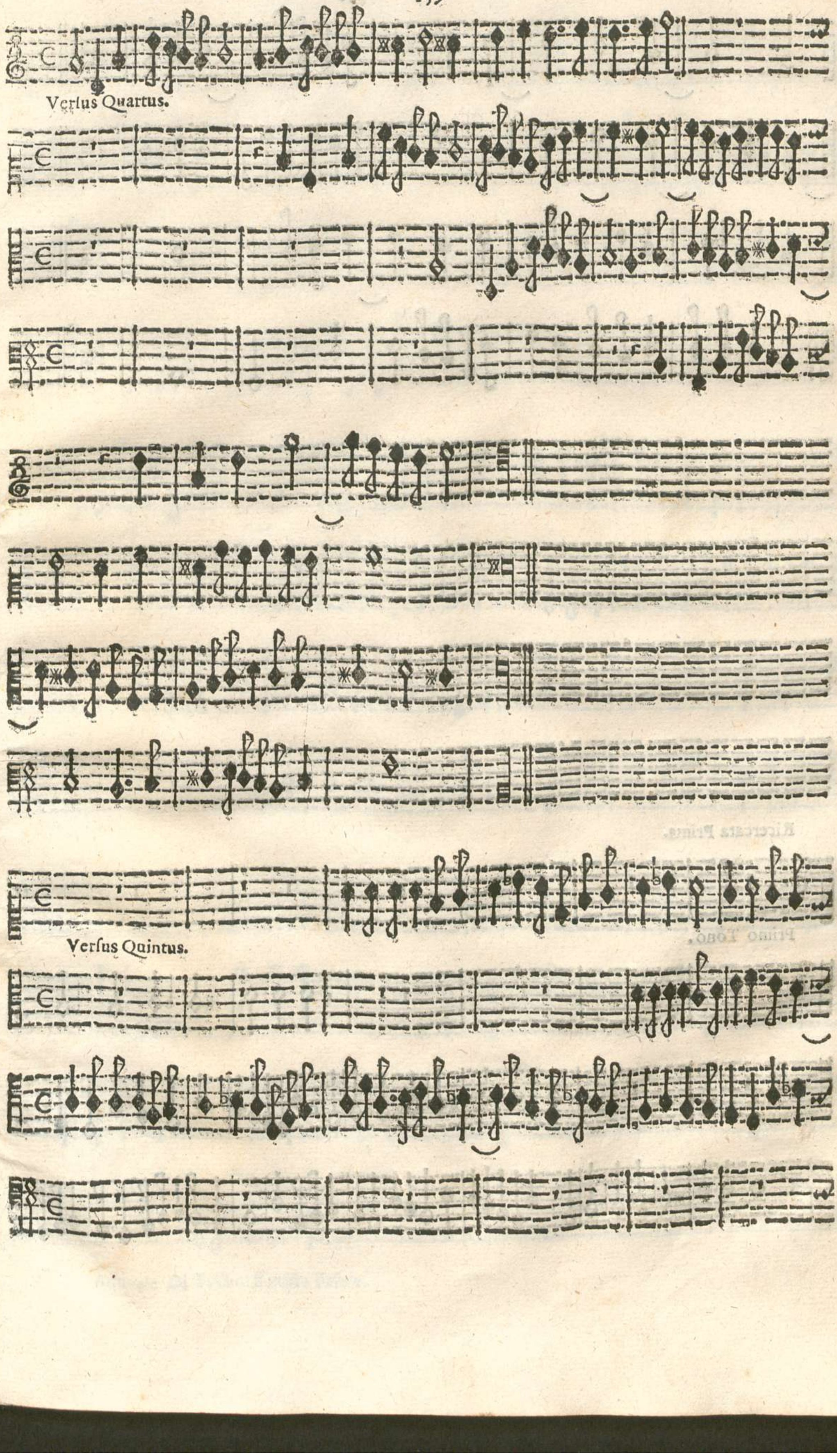
Sal ue.

Verſus Primus.

Verſus Secundus.

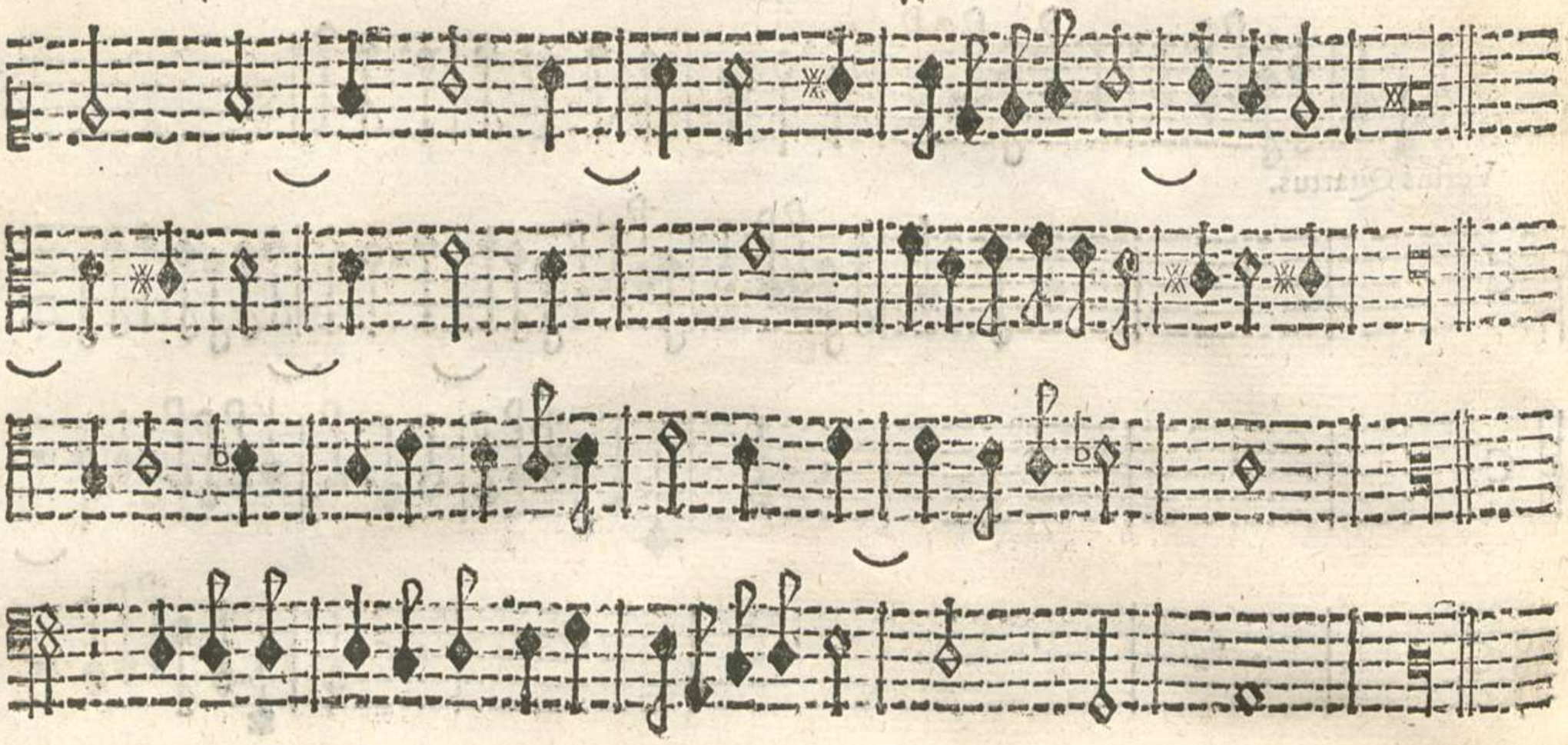


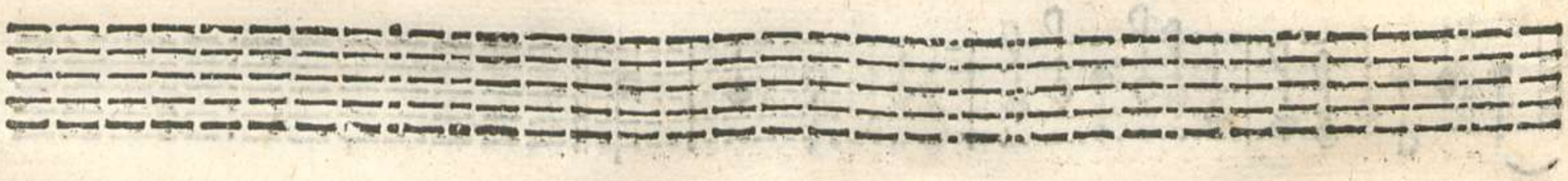
Verſus Tertius.

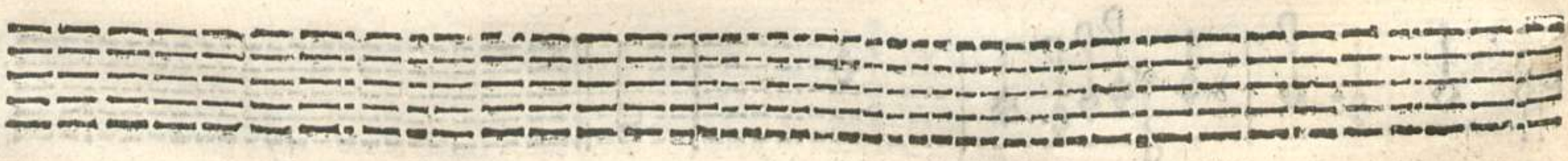


Versus Quartus.

Versus Quintus.

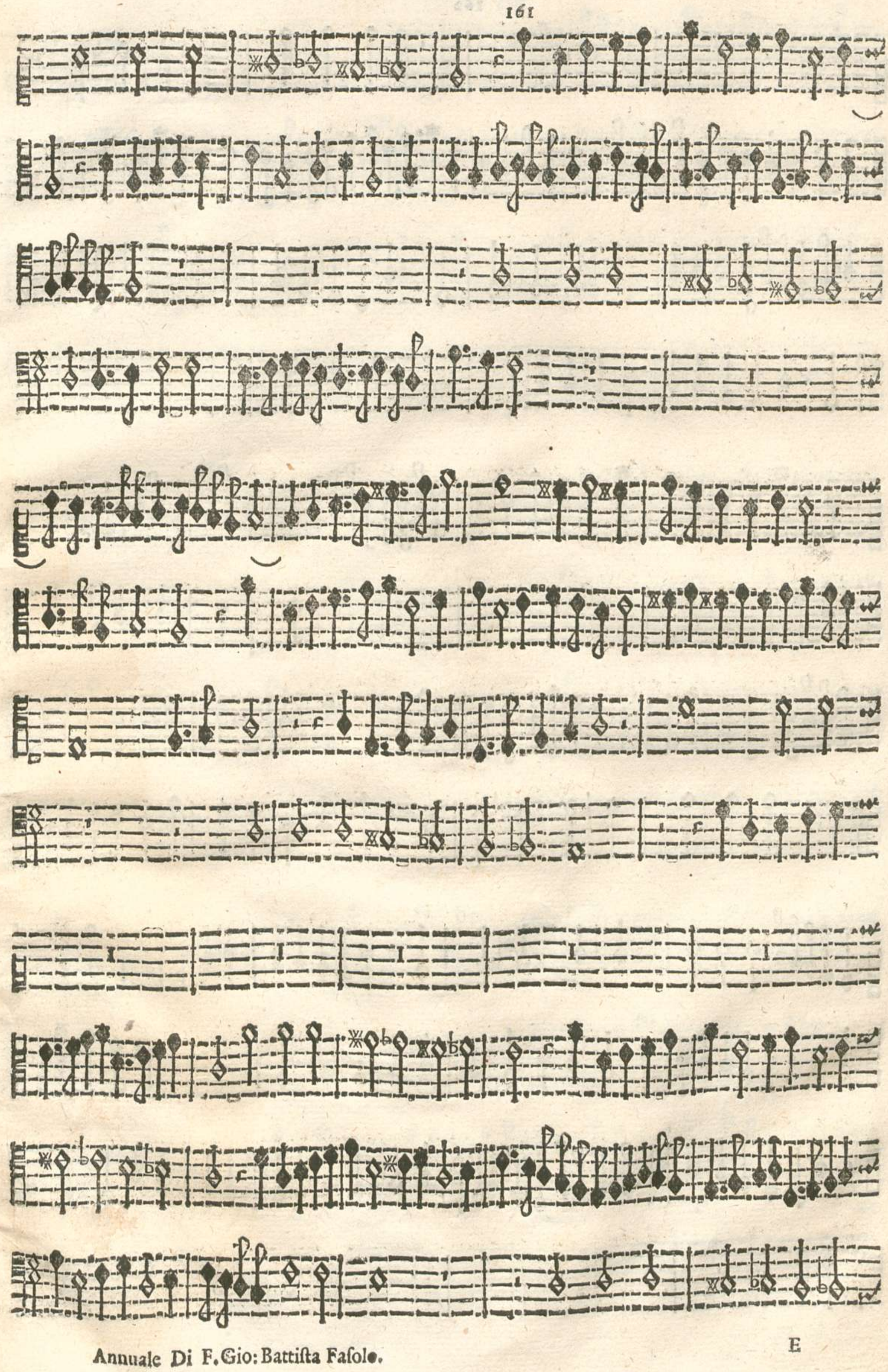


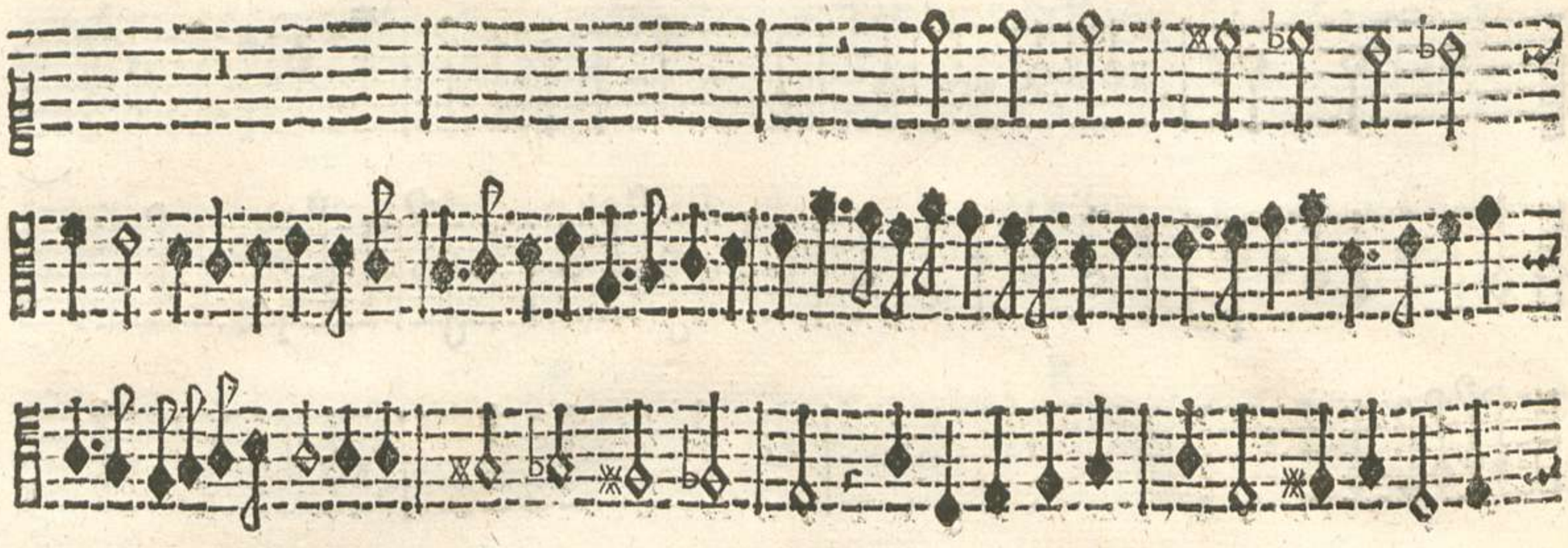


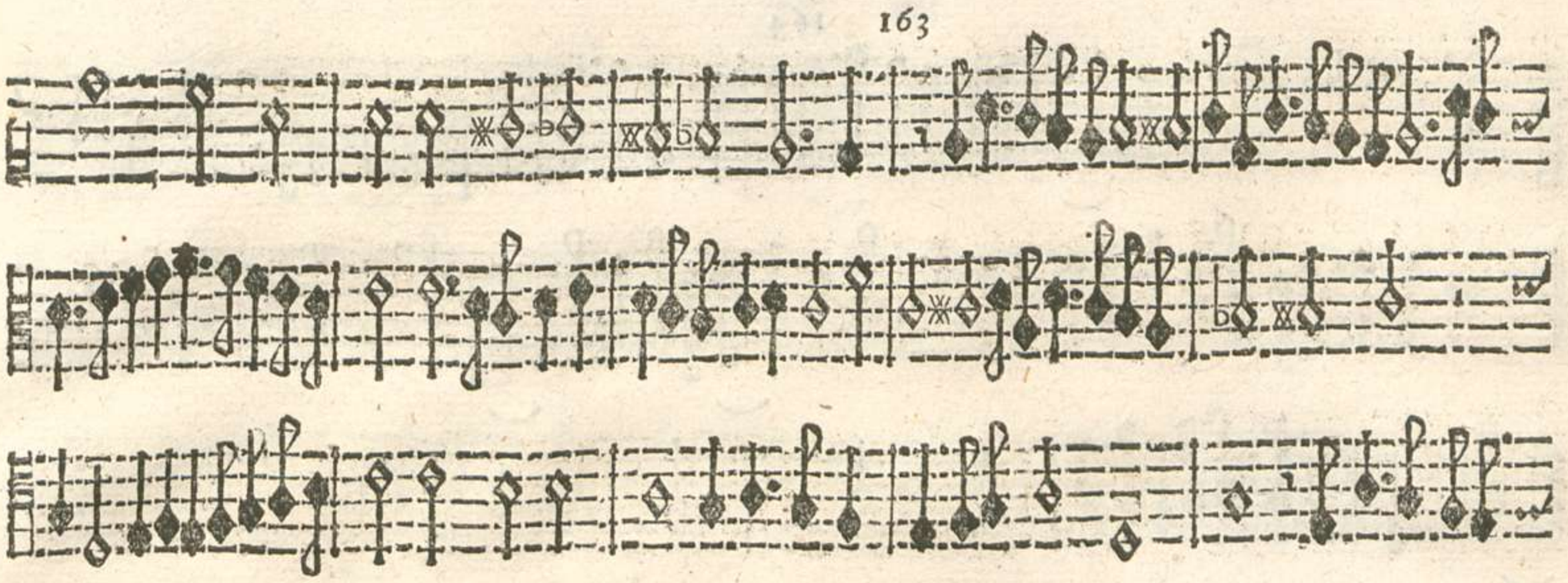


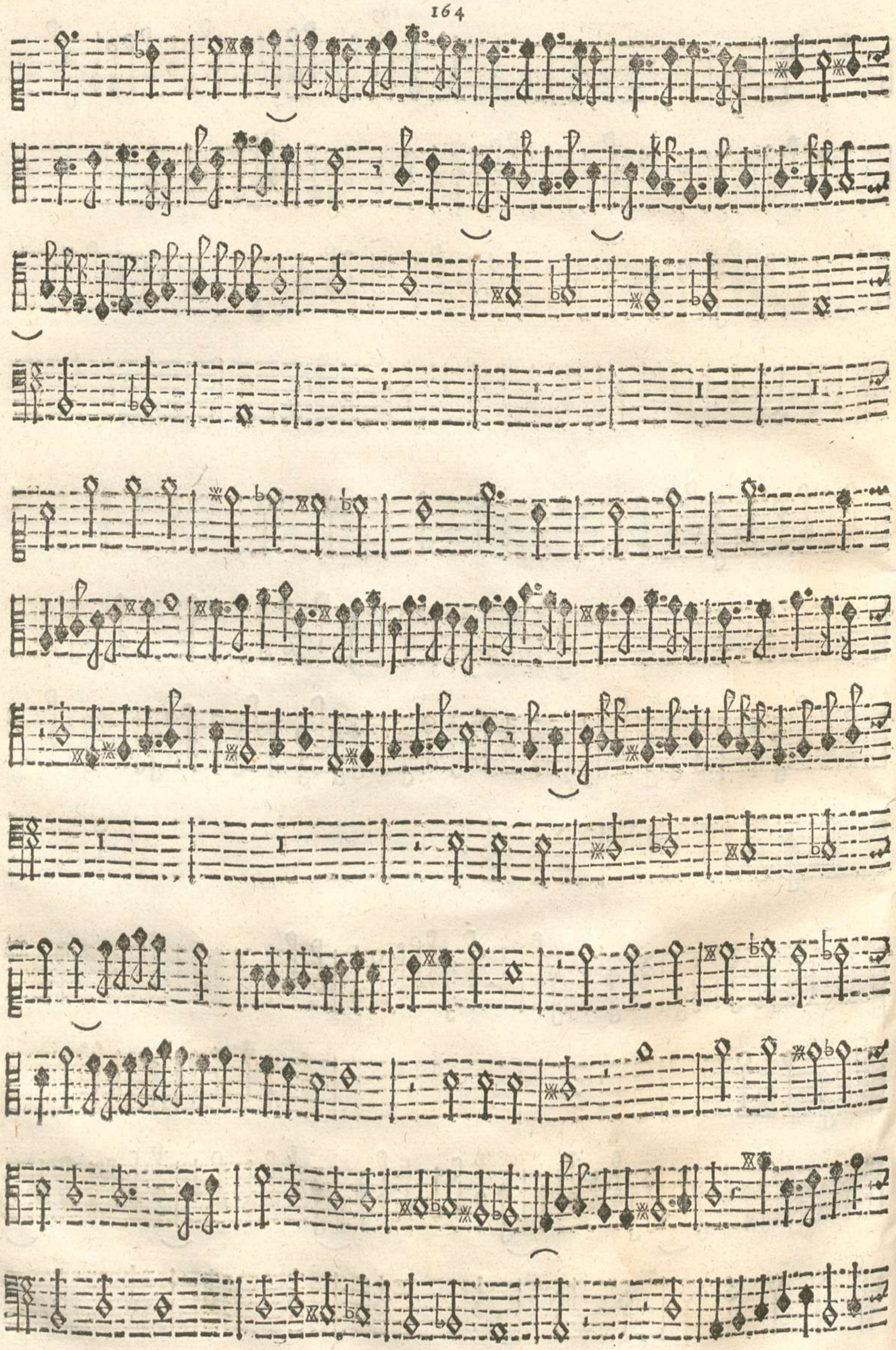
Ricercata Prima.

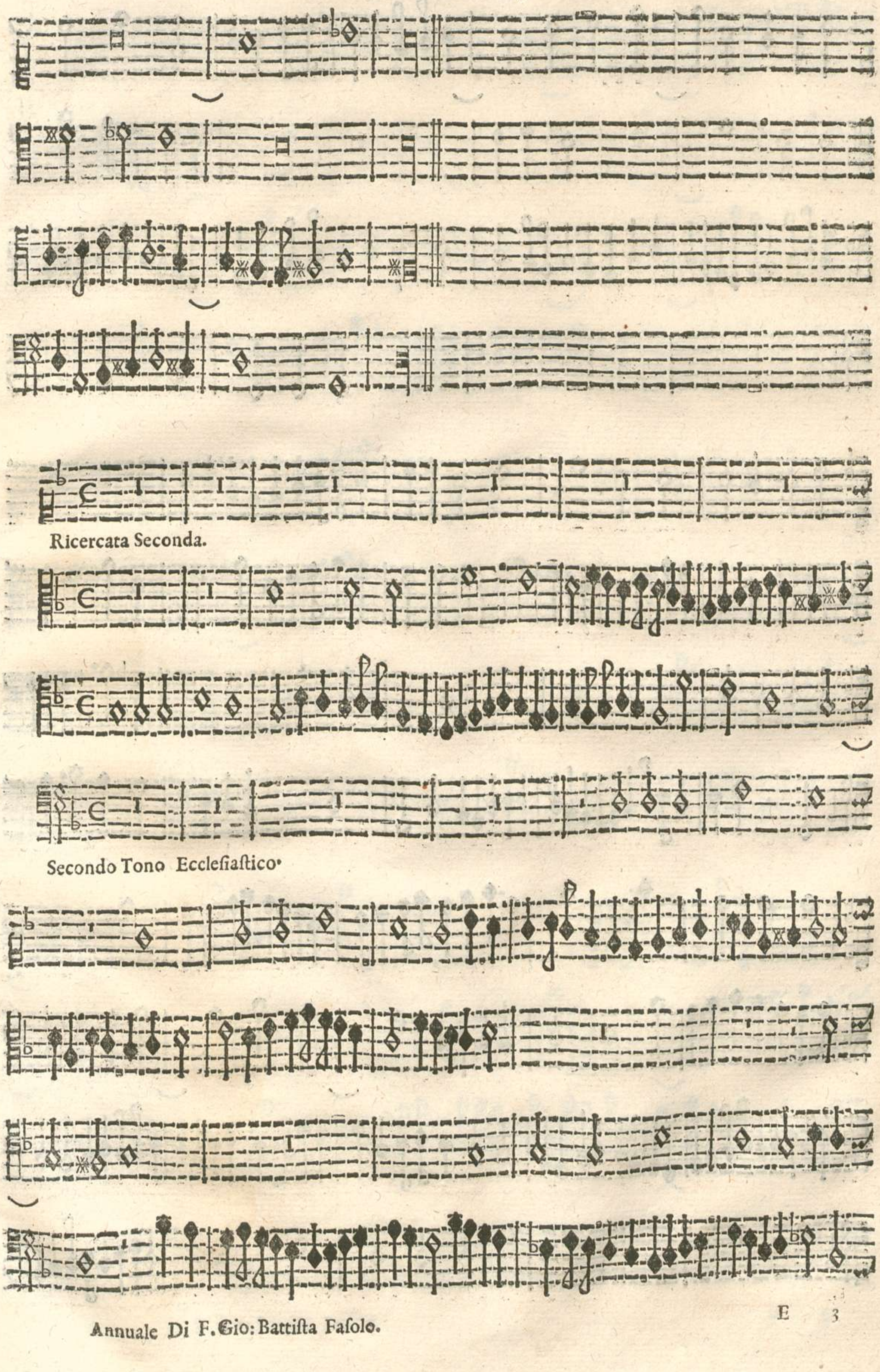
Primo Tono.





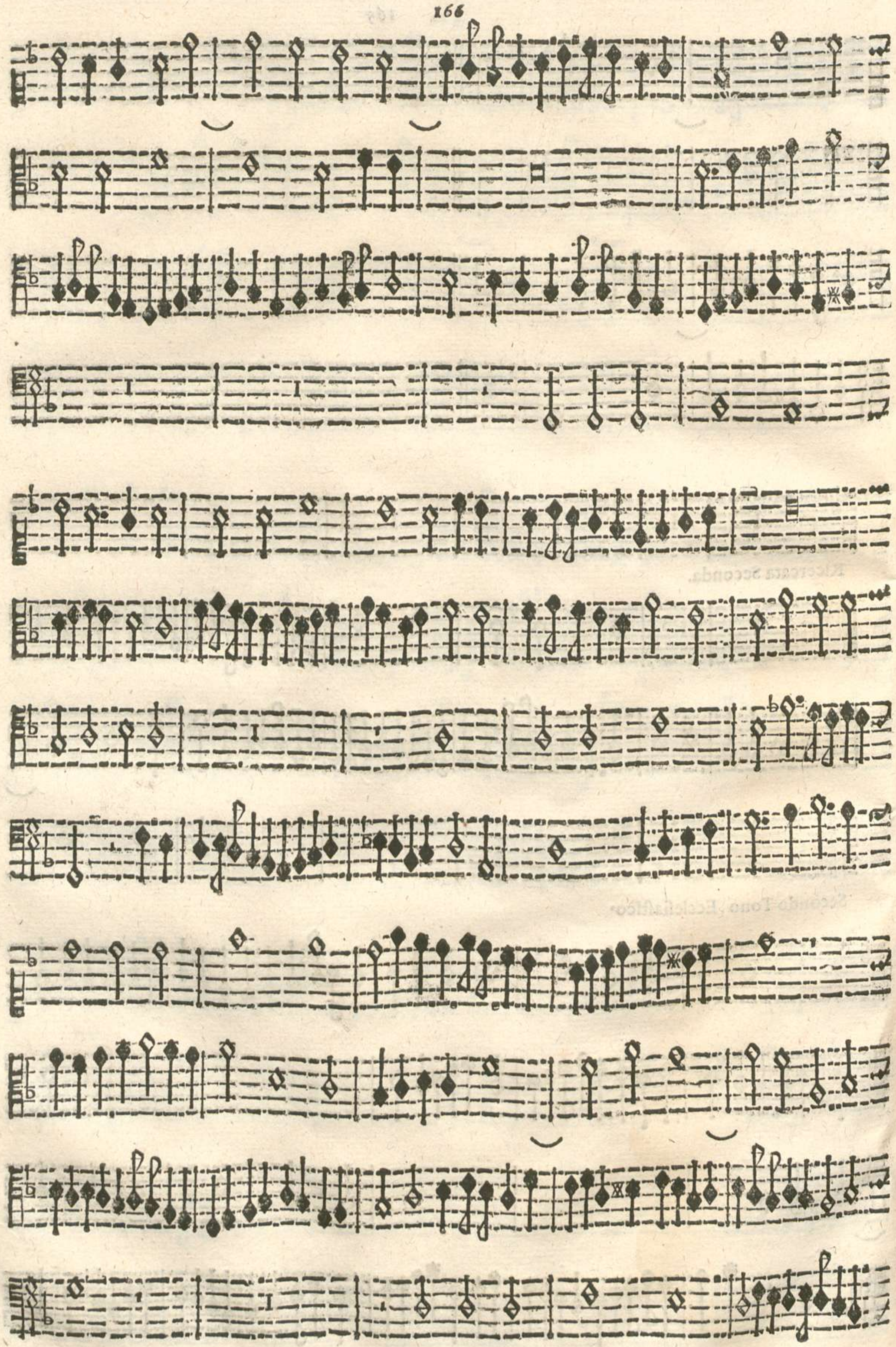


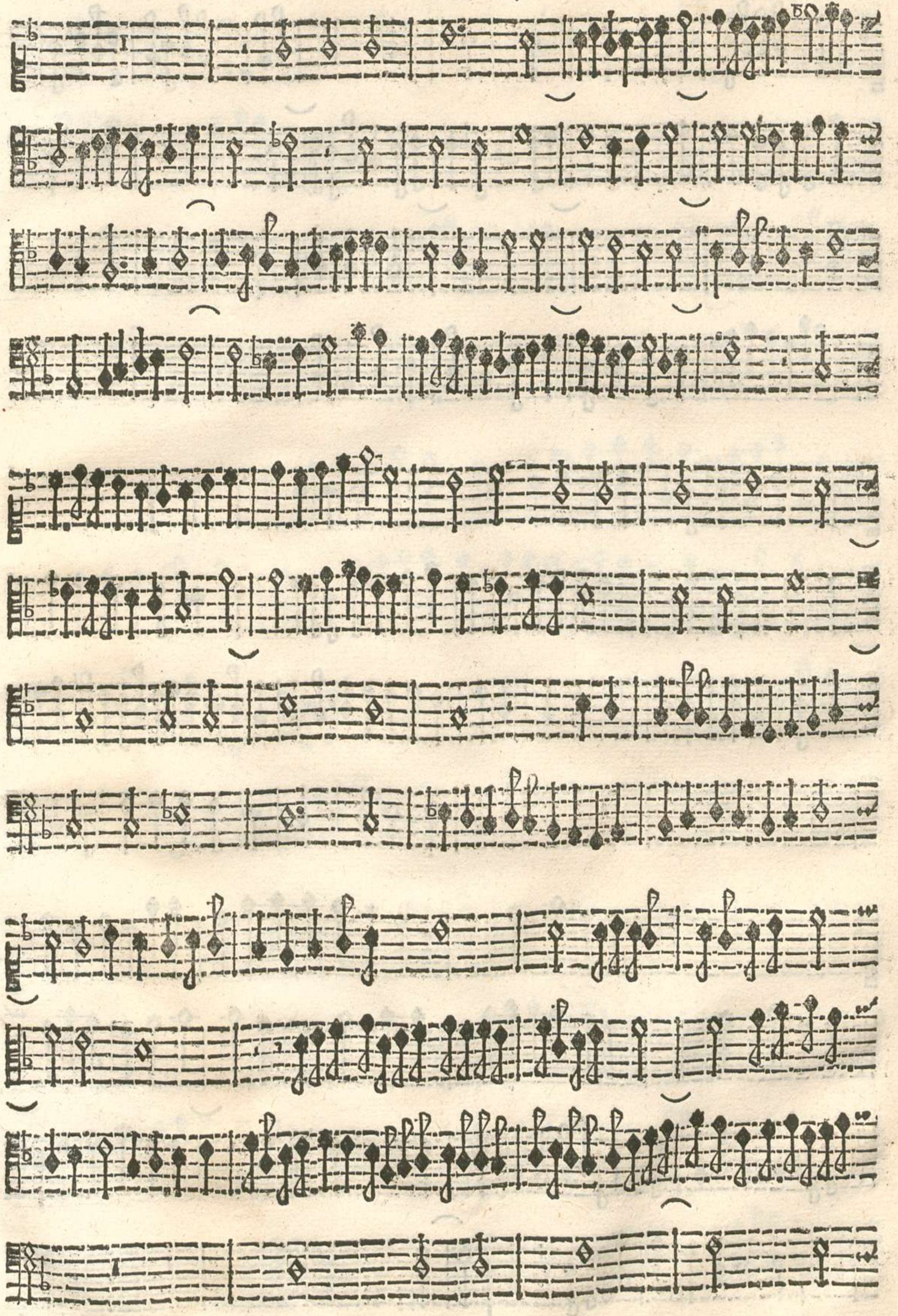


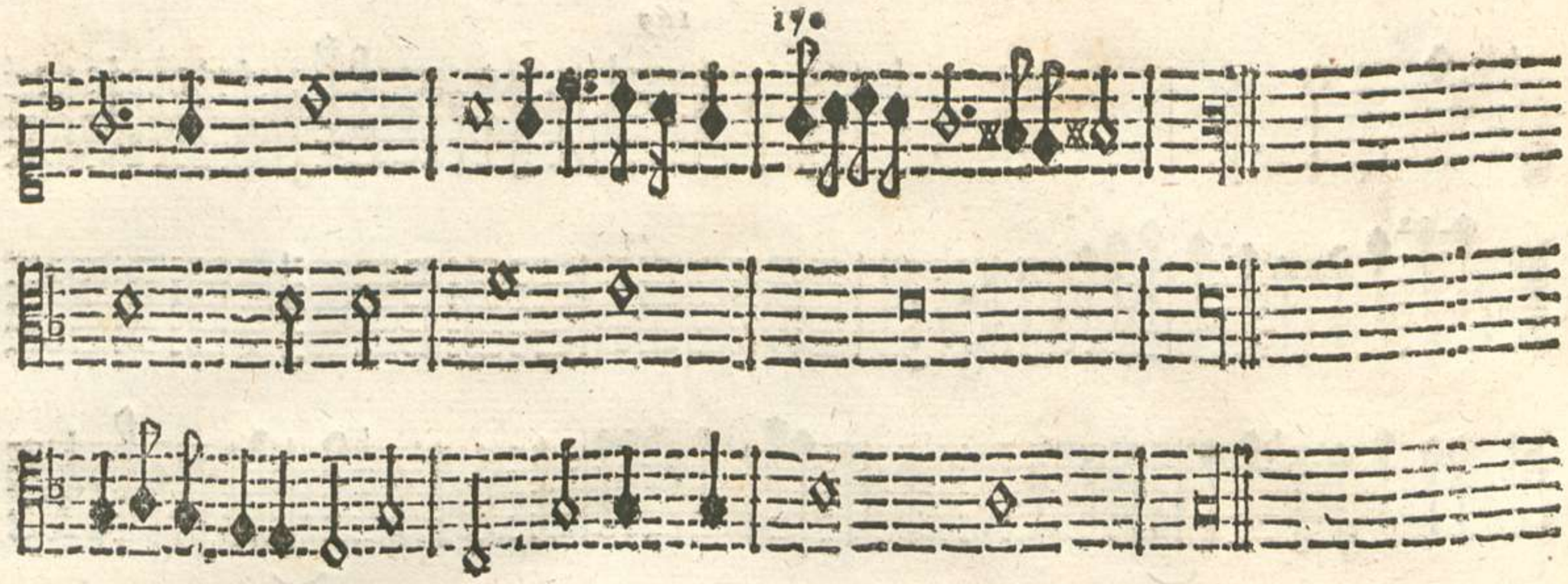


Ricercata Seconda.

Secondo Tono Eccleſiaſtico.

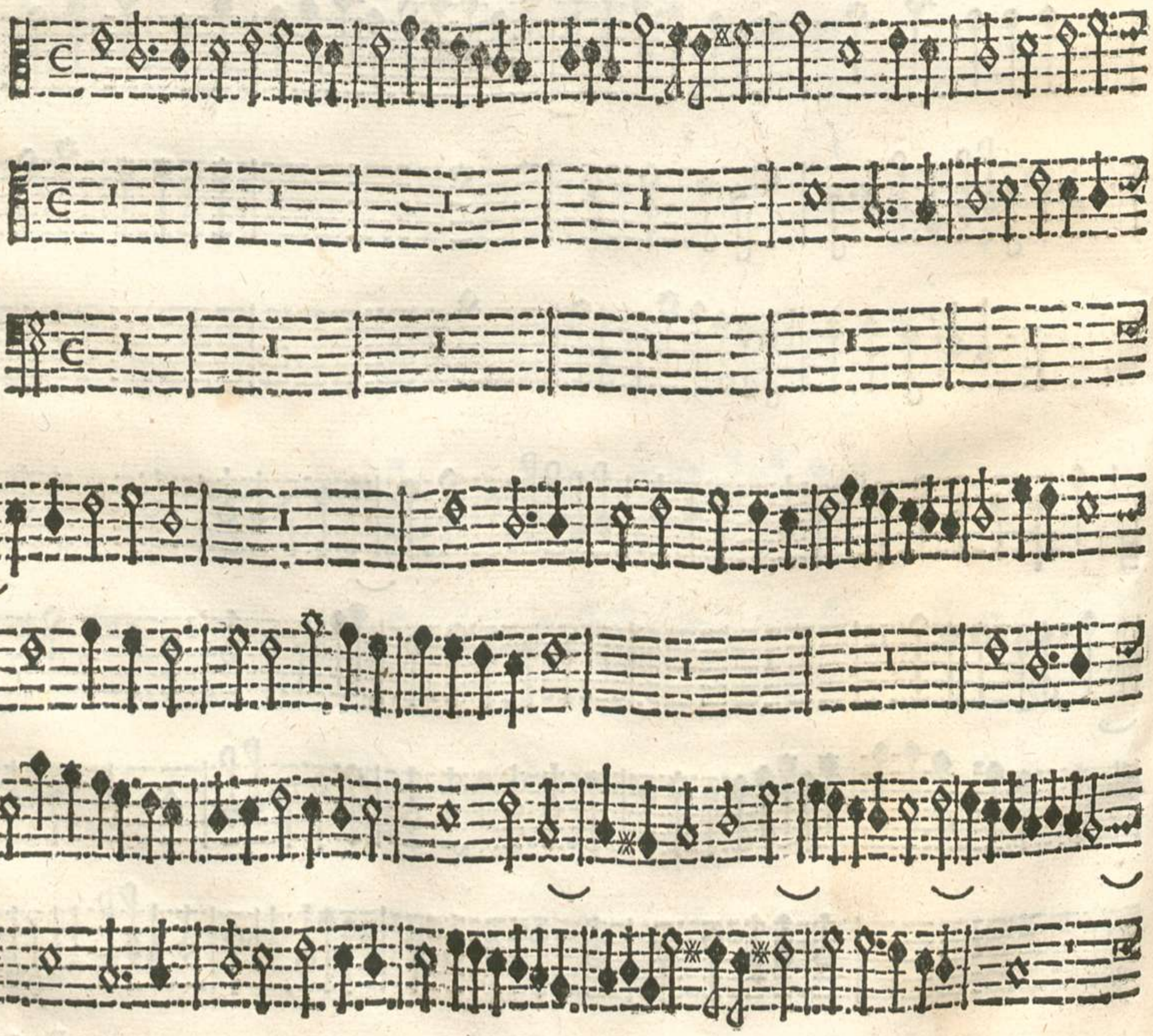


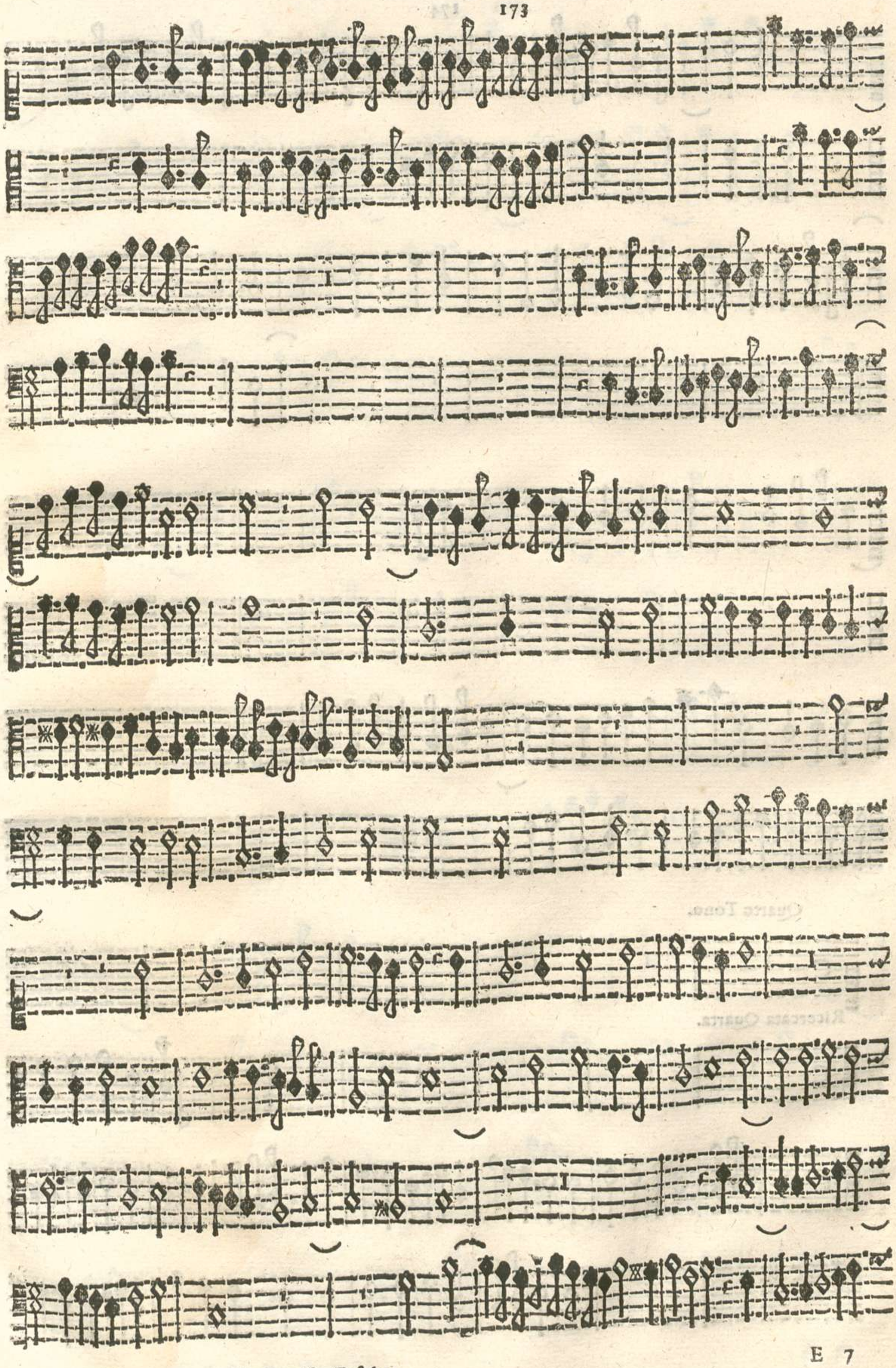




Terzo Tono.

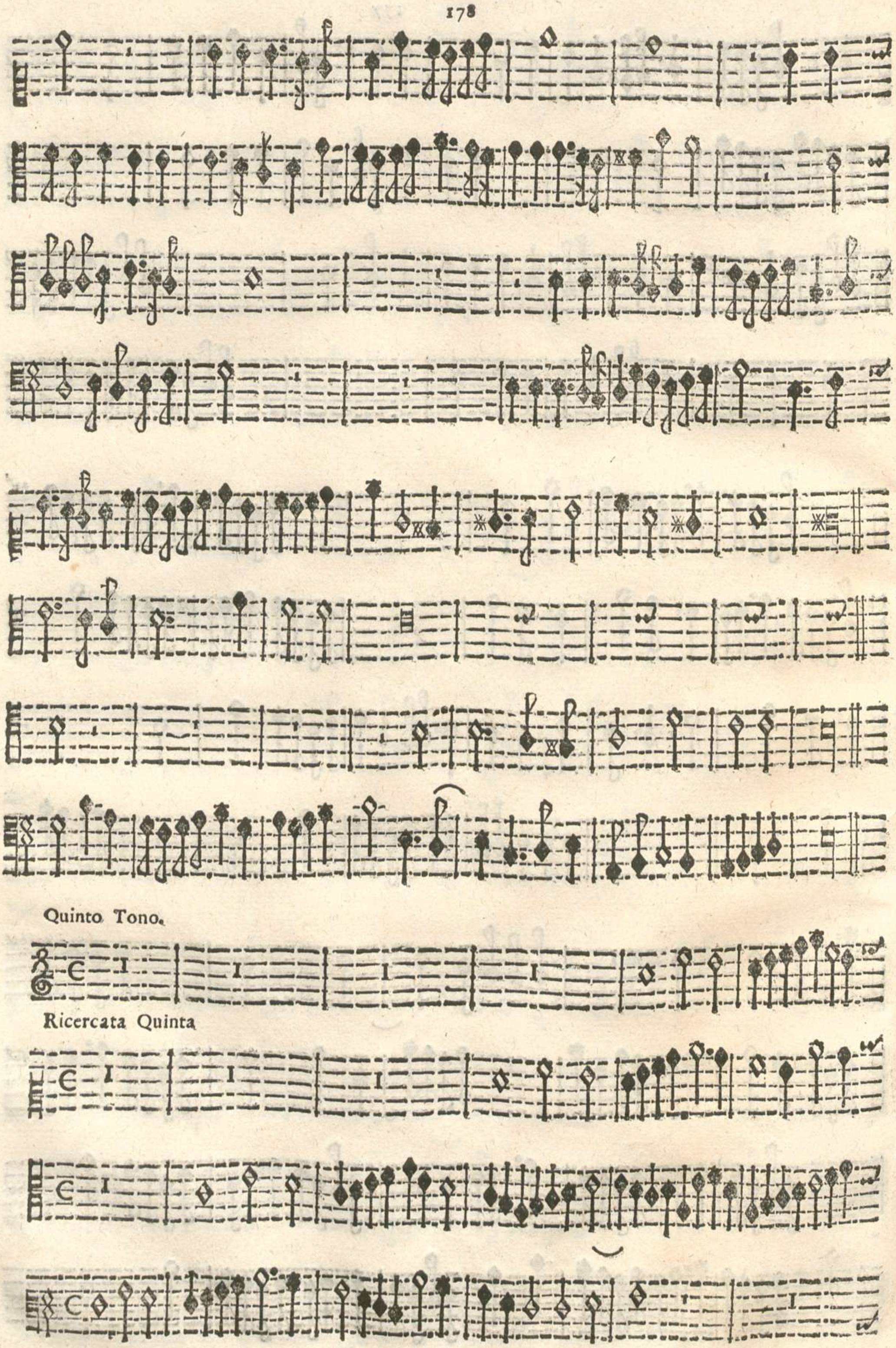
Ricercata Terza.





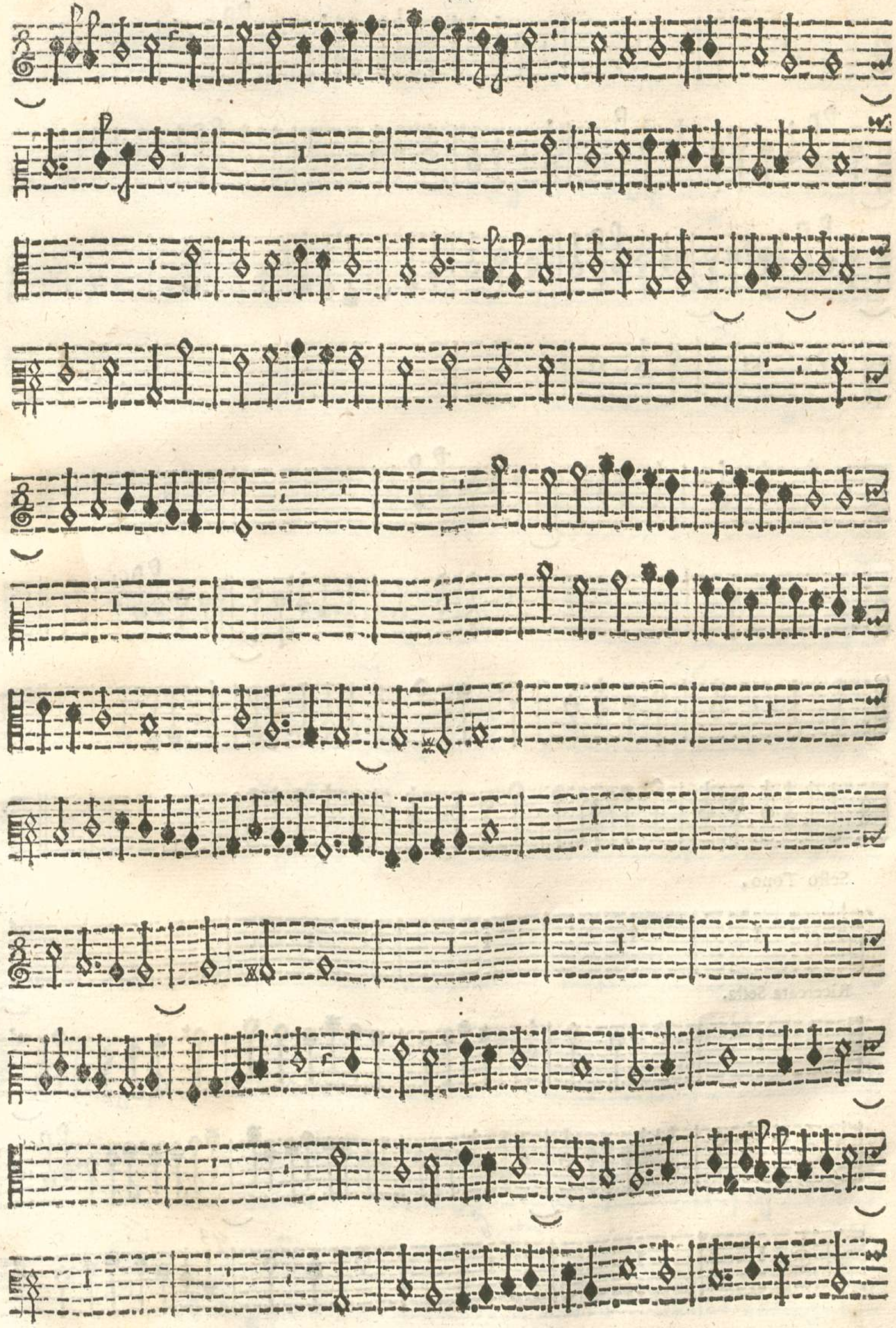
Quarto Tono.

Ricercata Quarta.



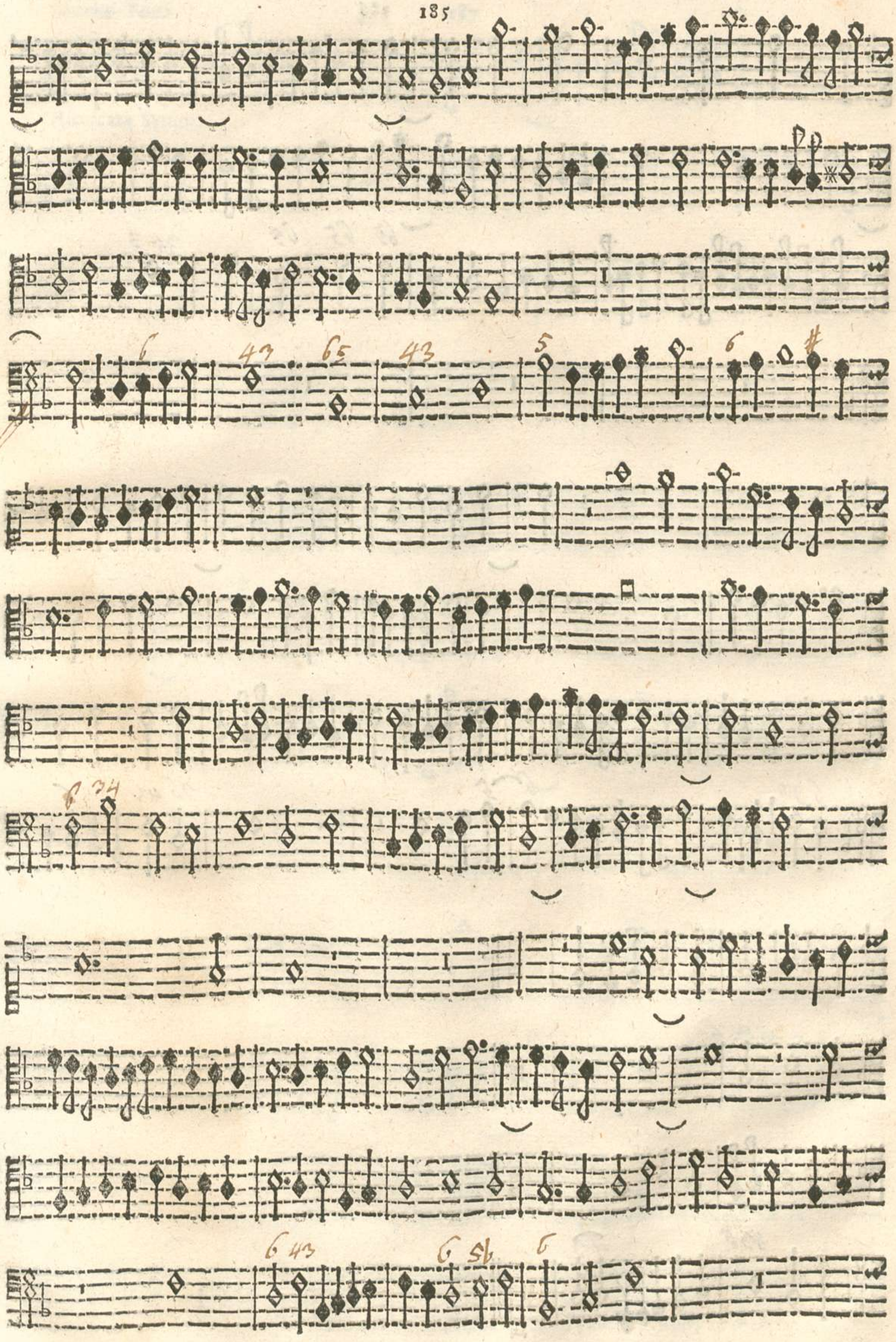
Quinto Tono.

Ricercata Quinta

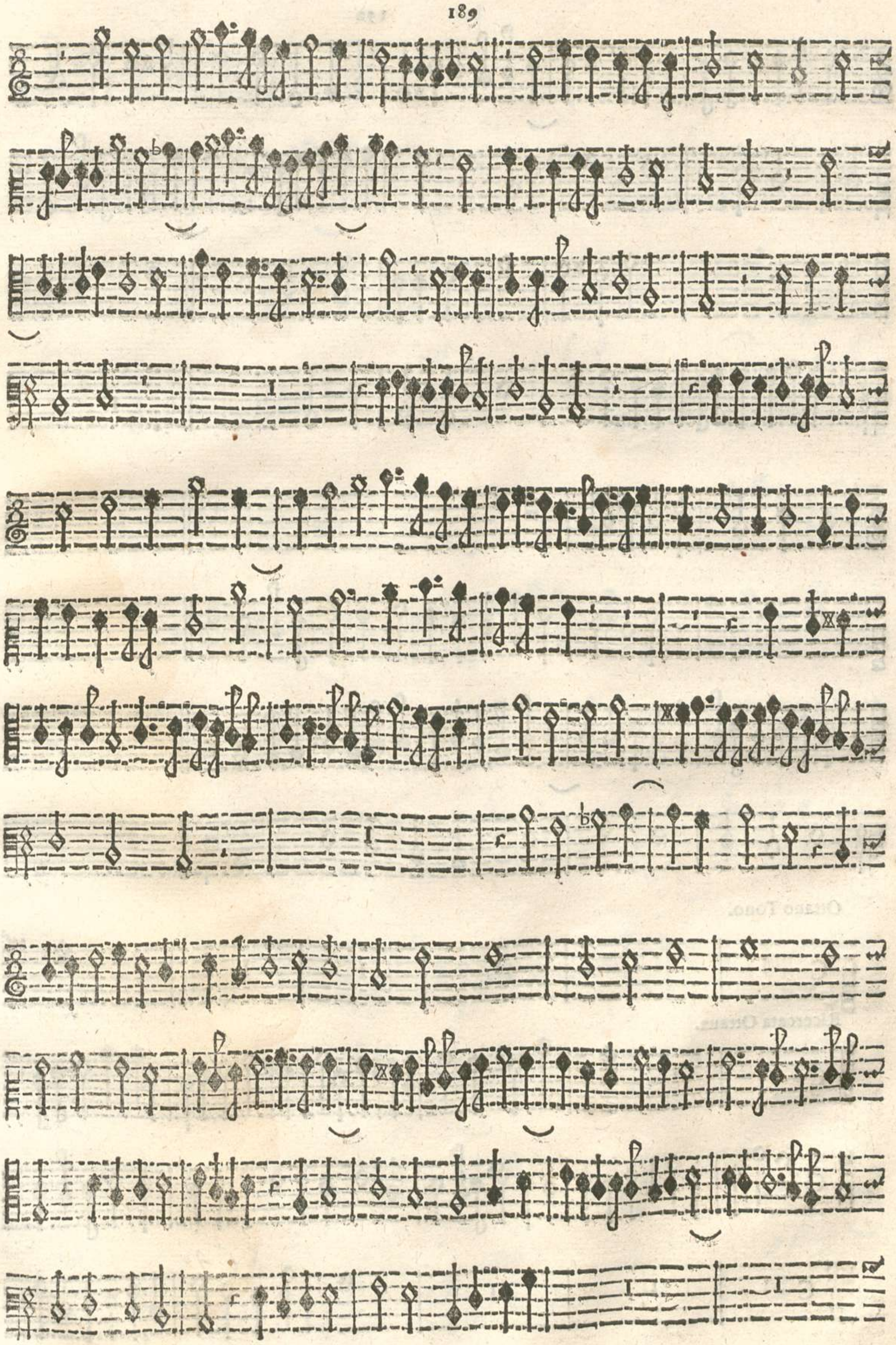


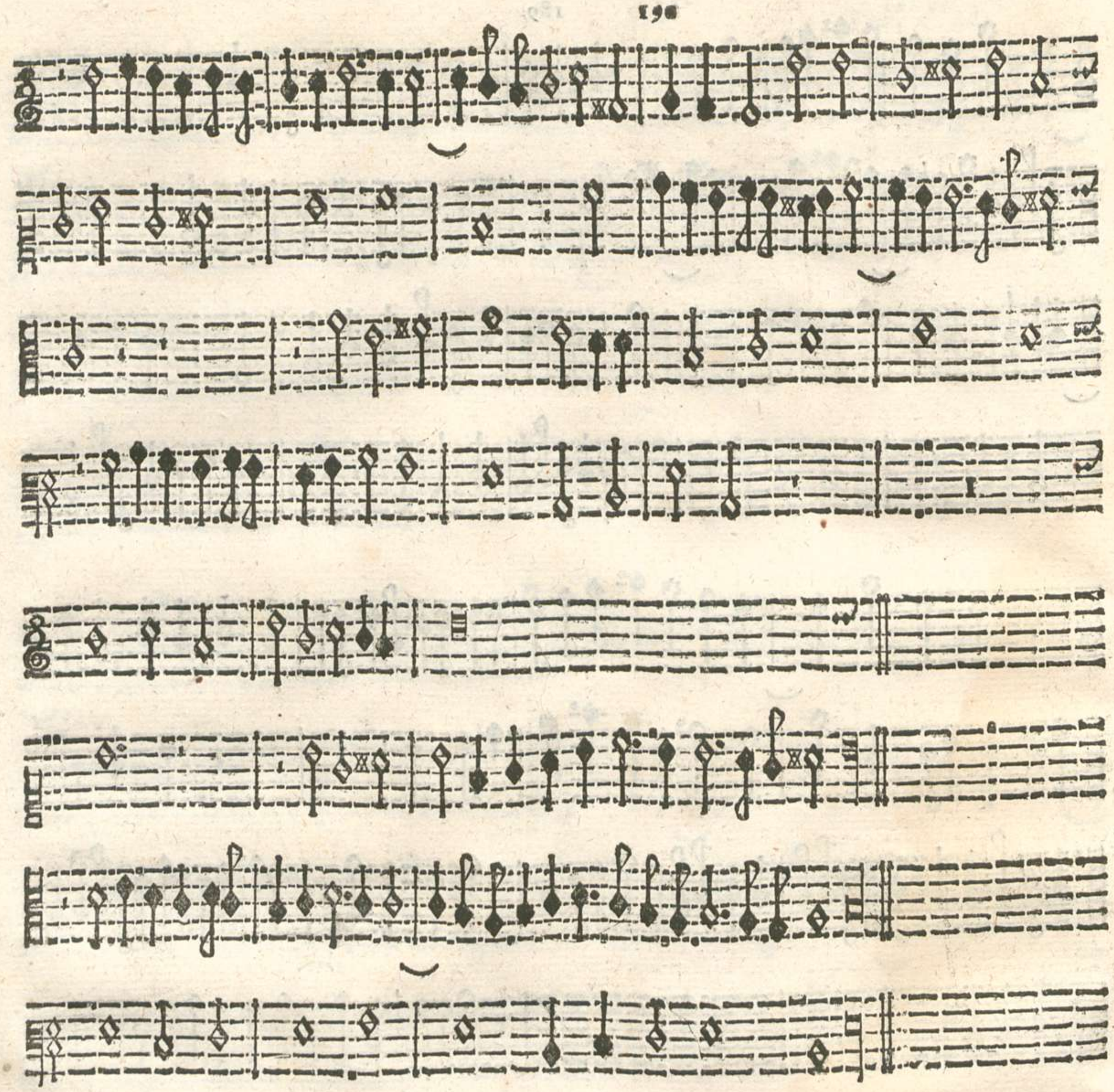
Sesto Tono.

Ricercata Sesta.



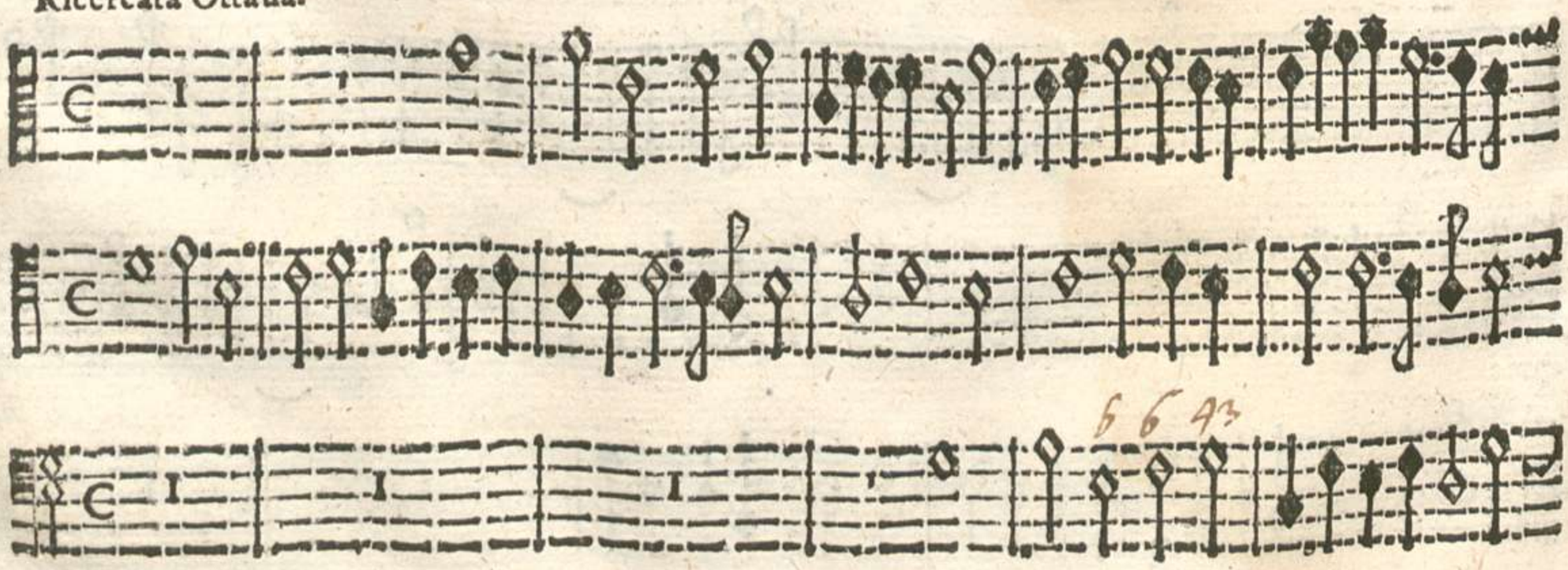
Ricercata Settima.

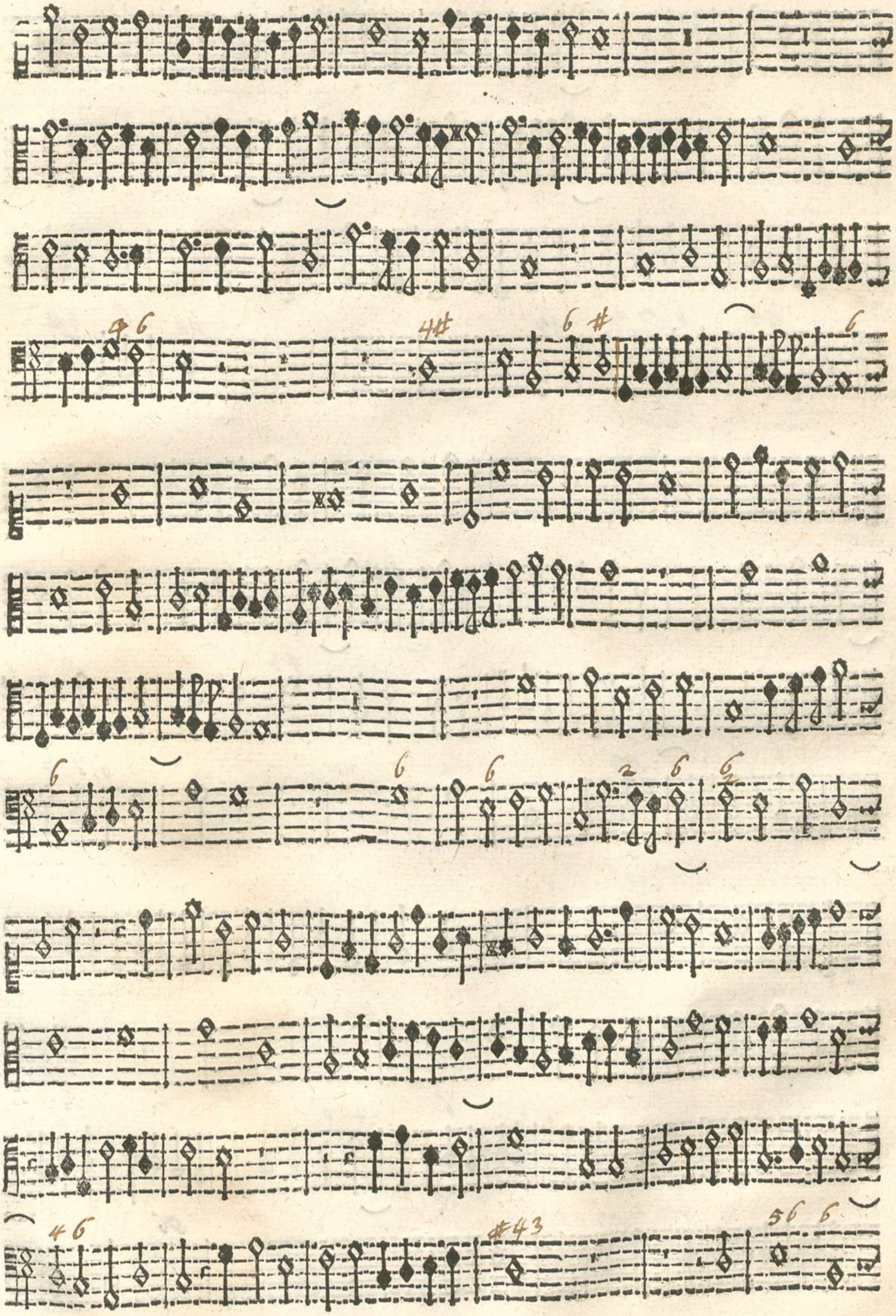




Ottauo Tono.

Ricercata Ottaua.





7♯
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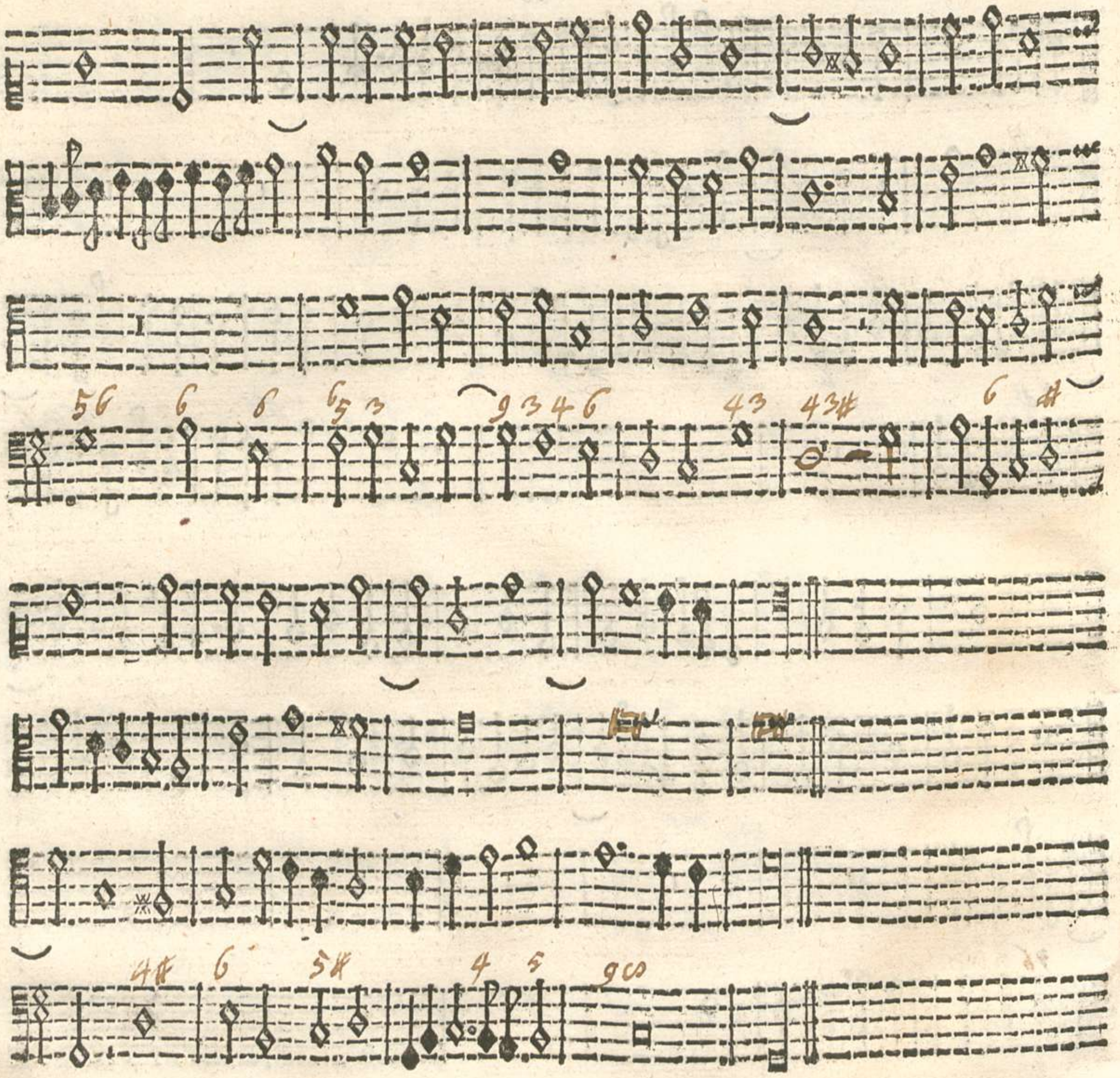
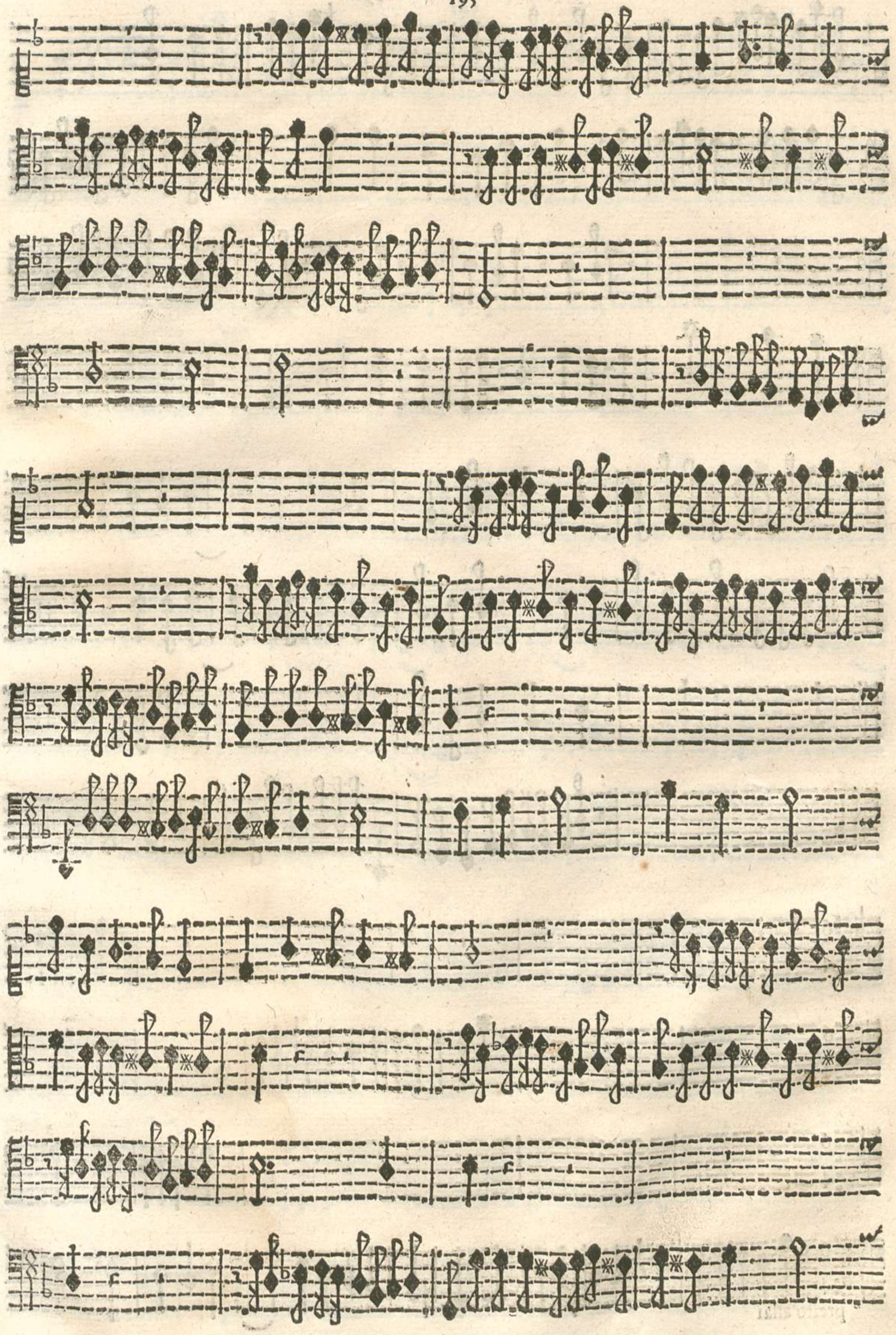
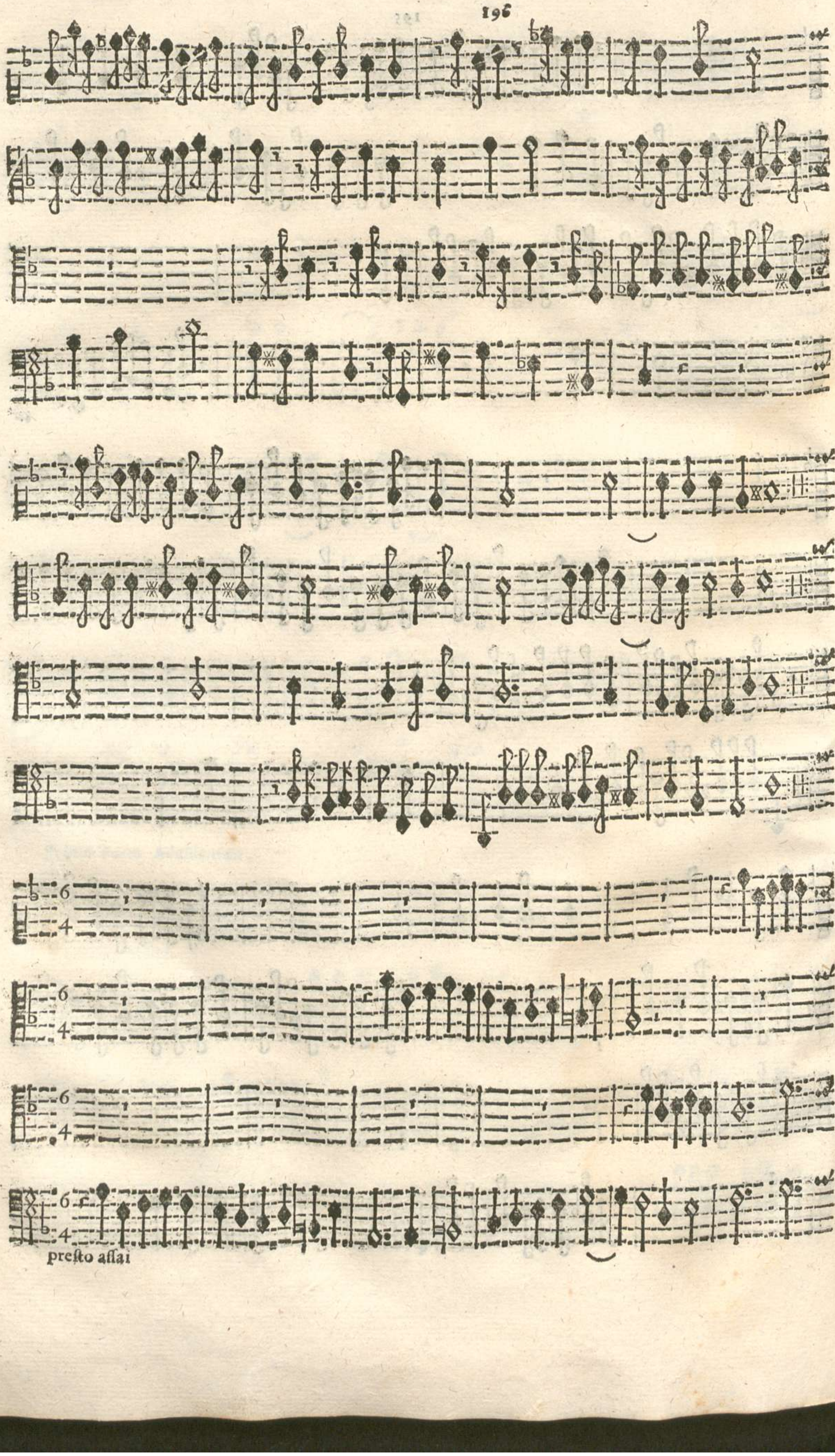


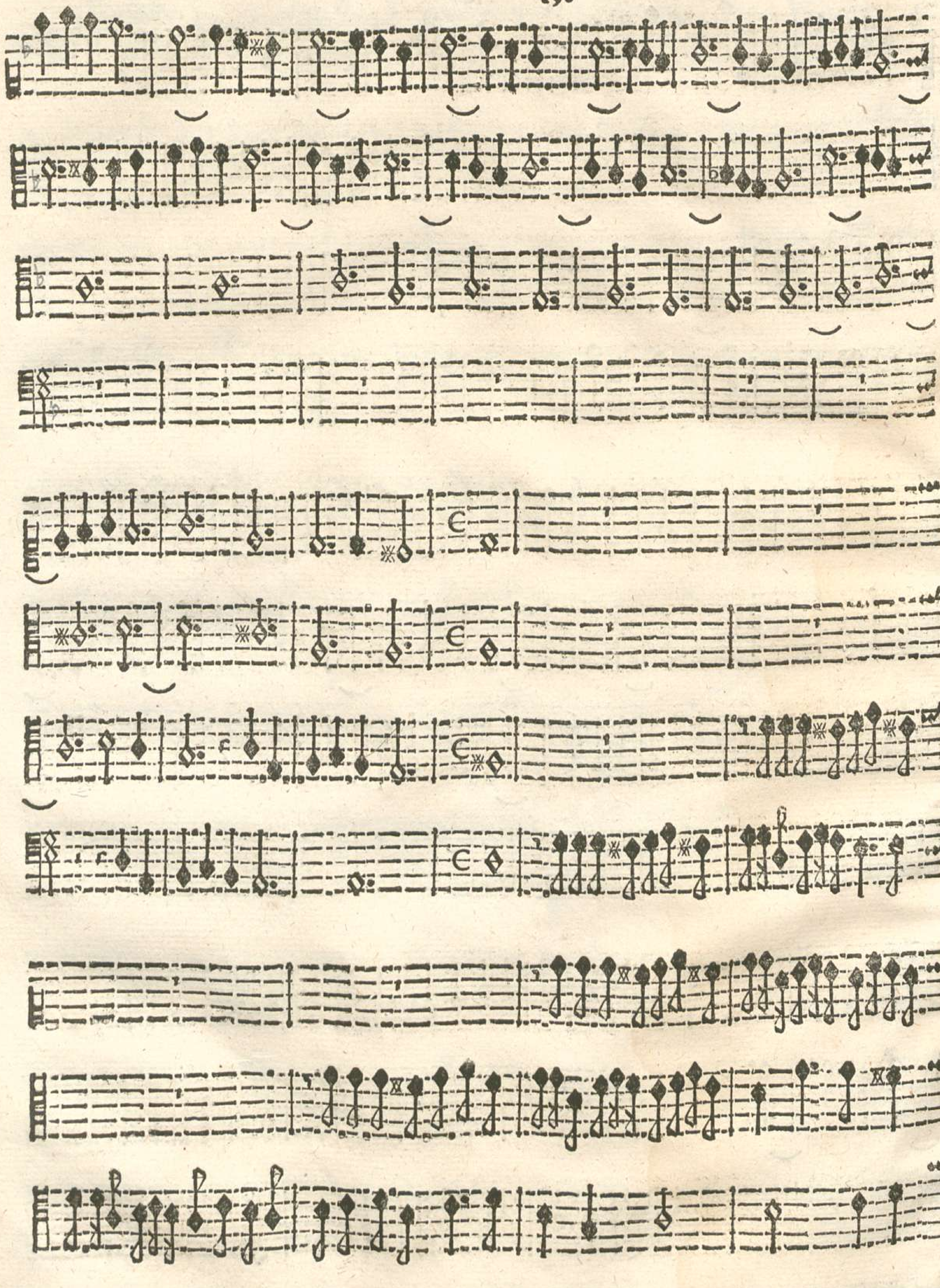
Primo Tono Accidentale.

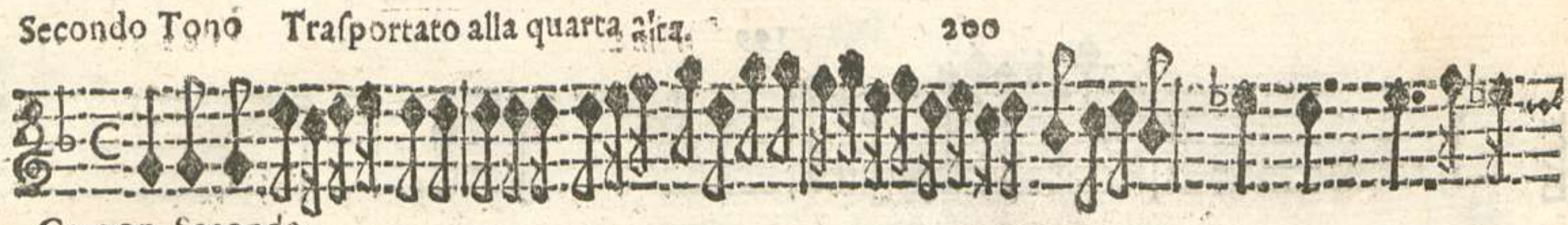
Canzon Prima.



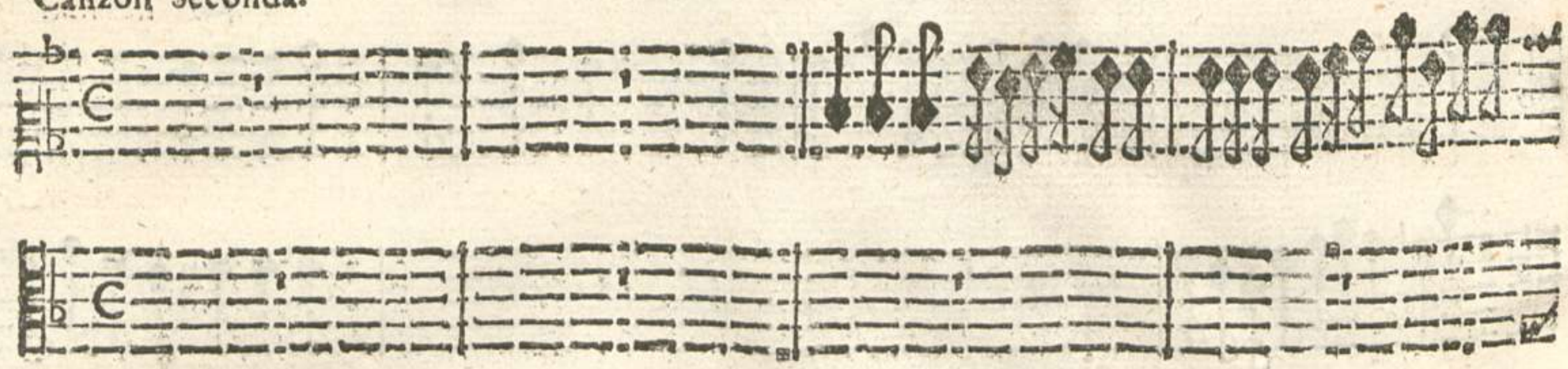


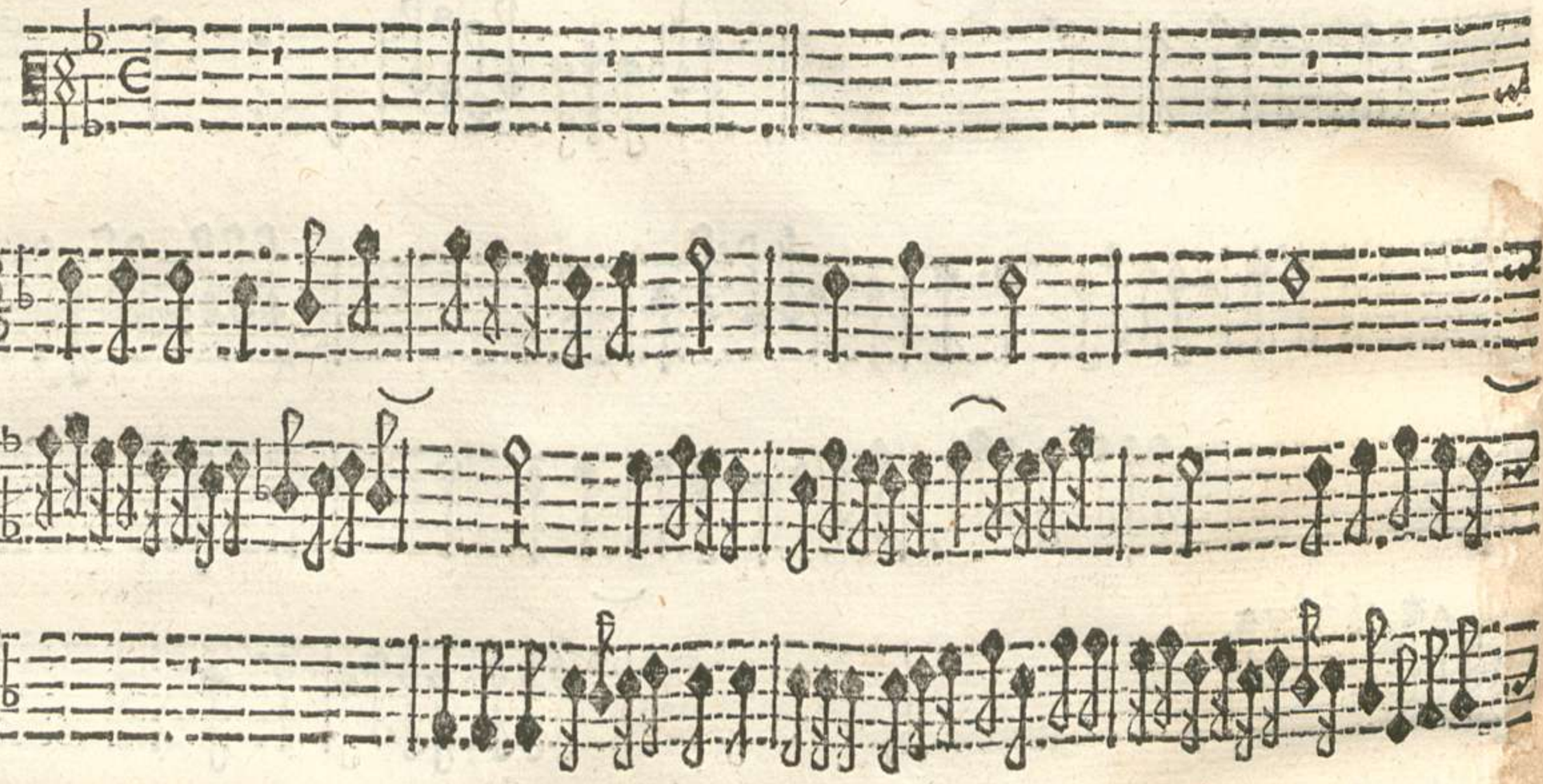
presto assai

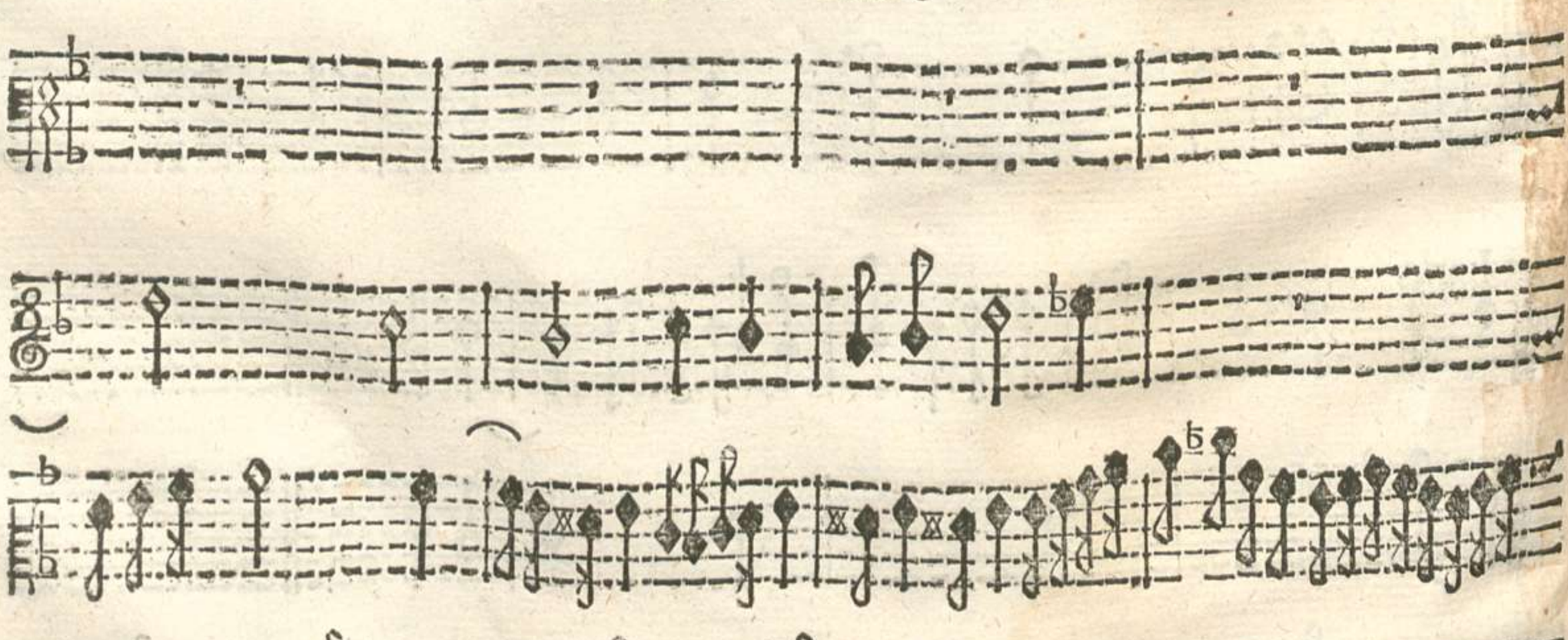


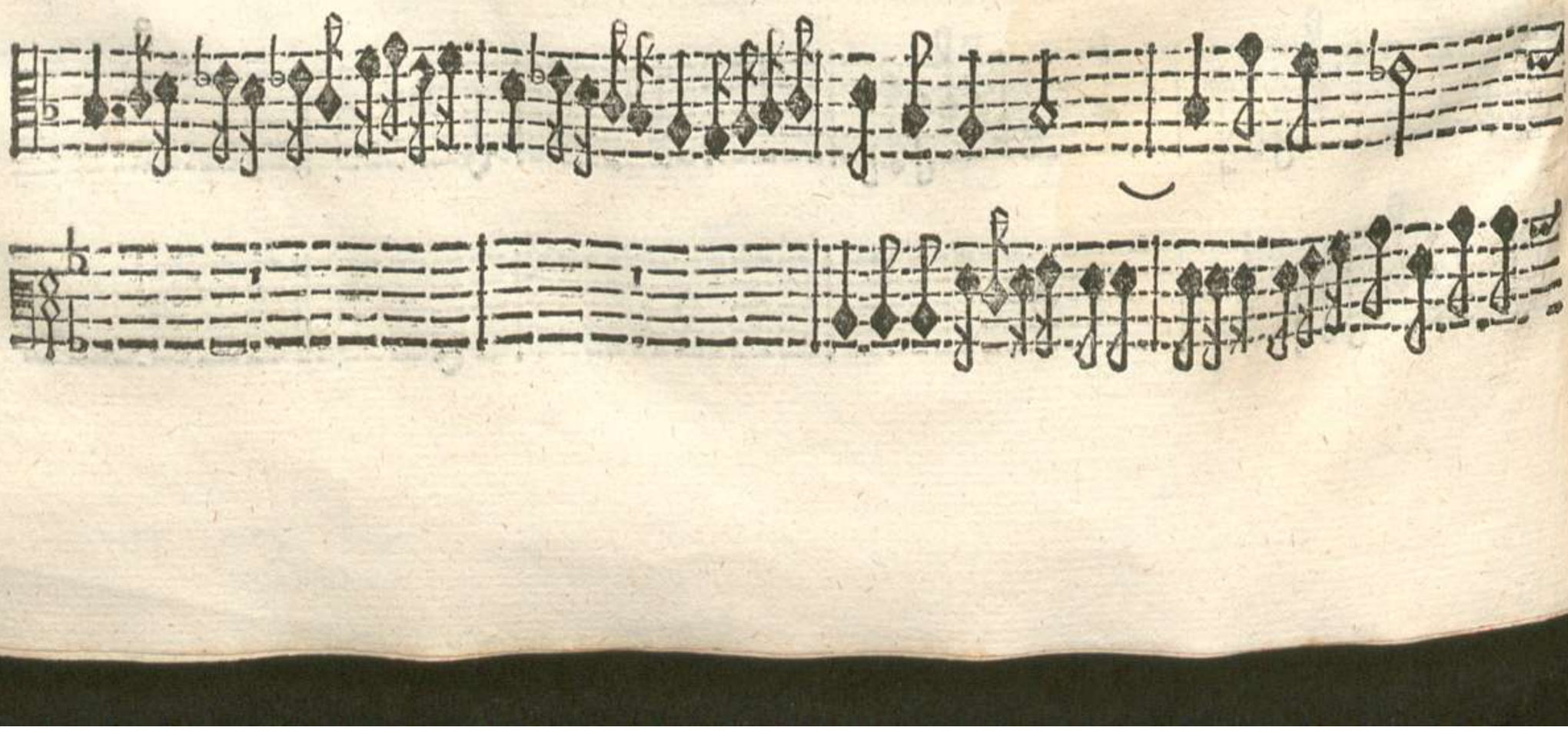


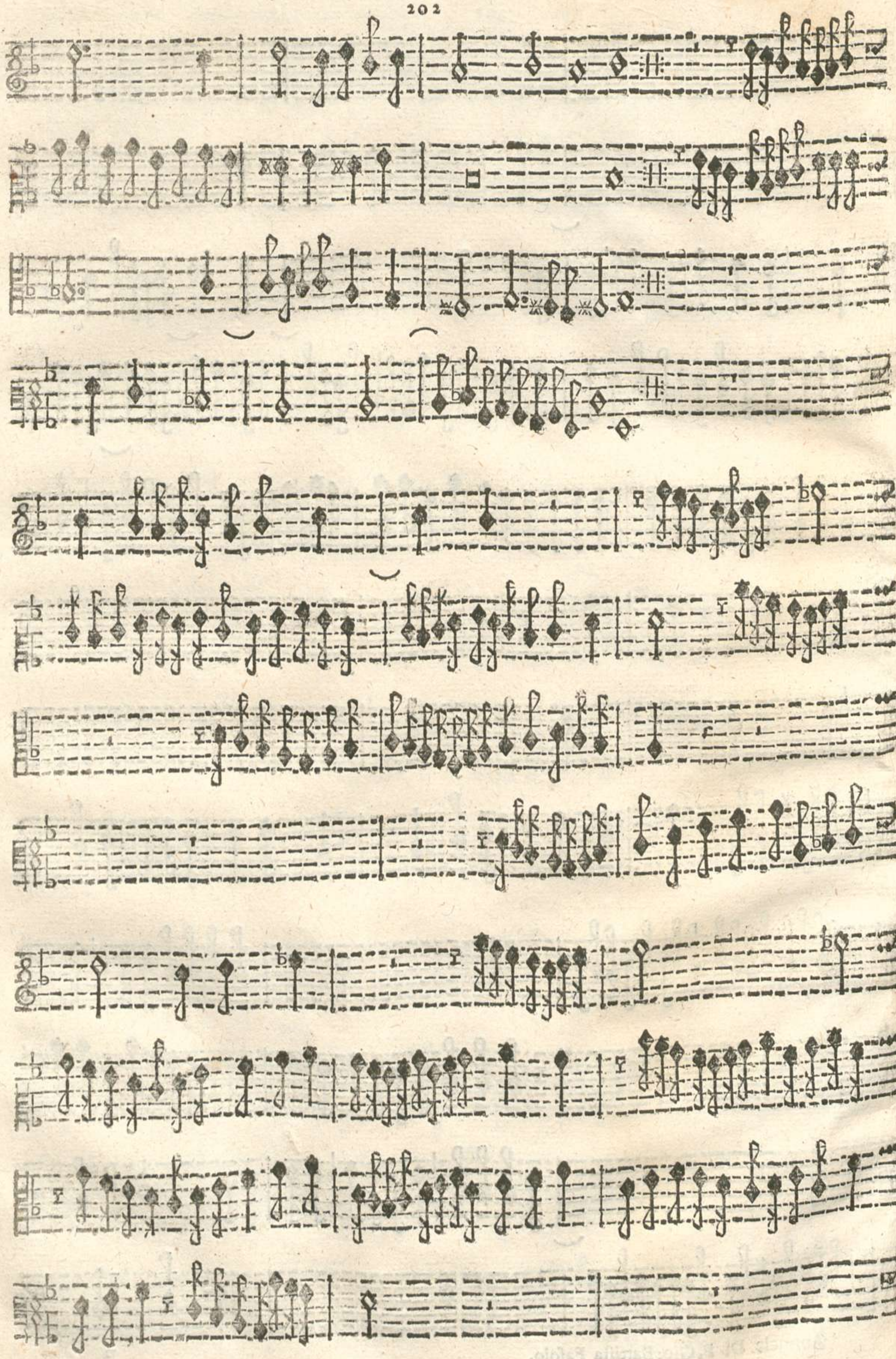
Canzon Seconda.

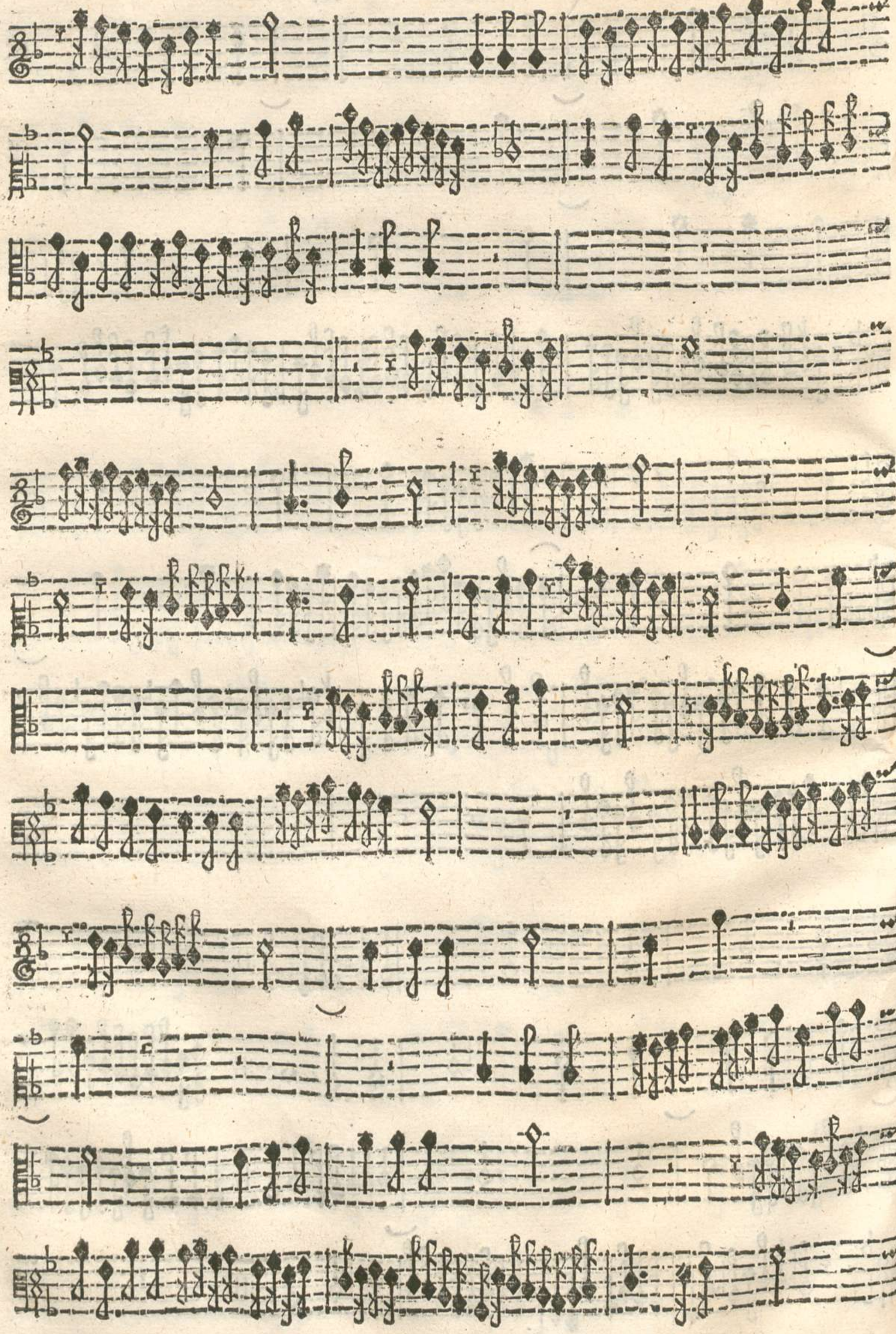


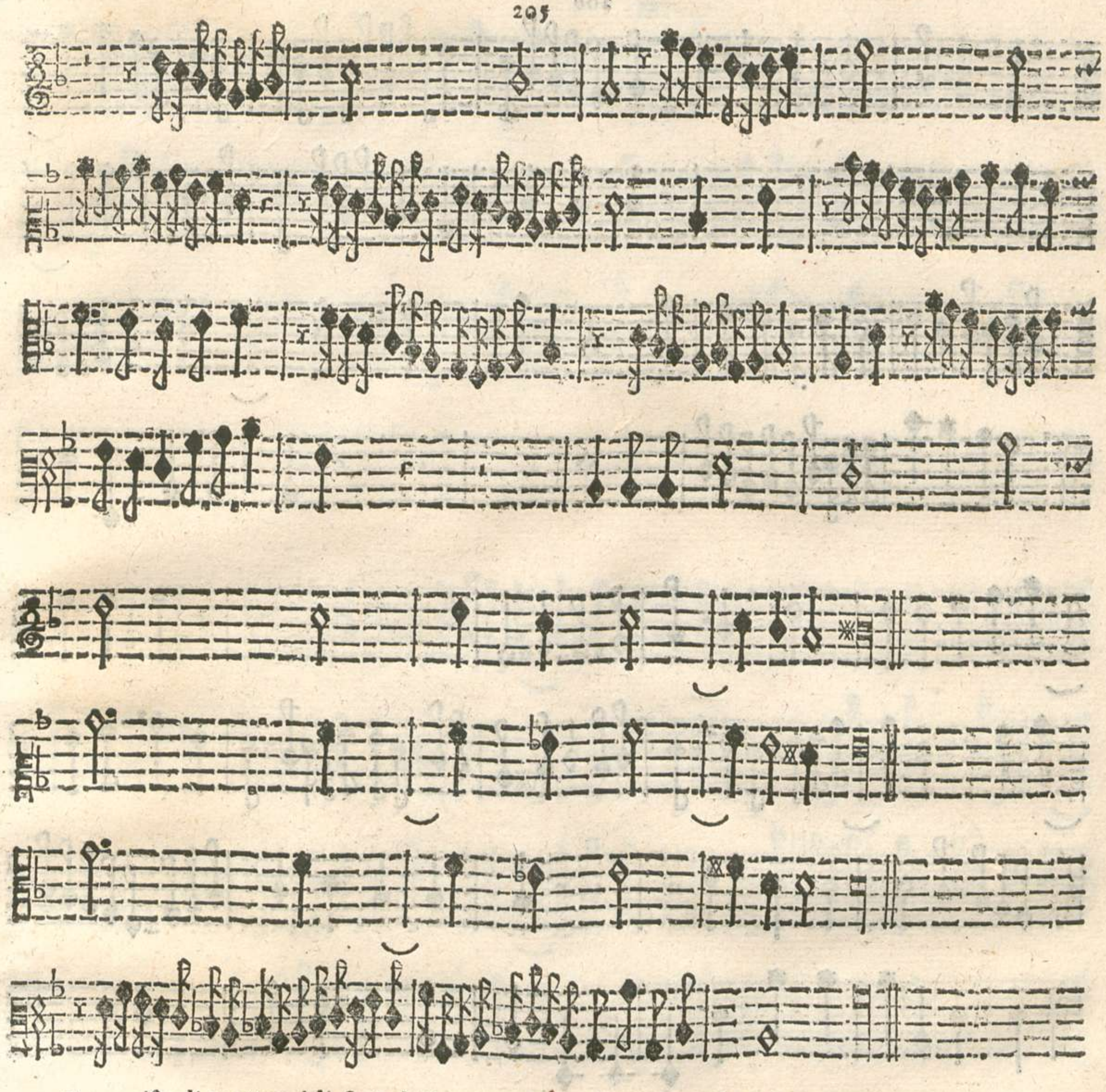




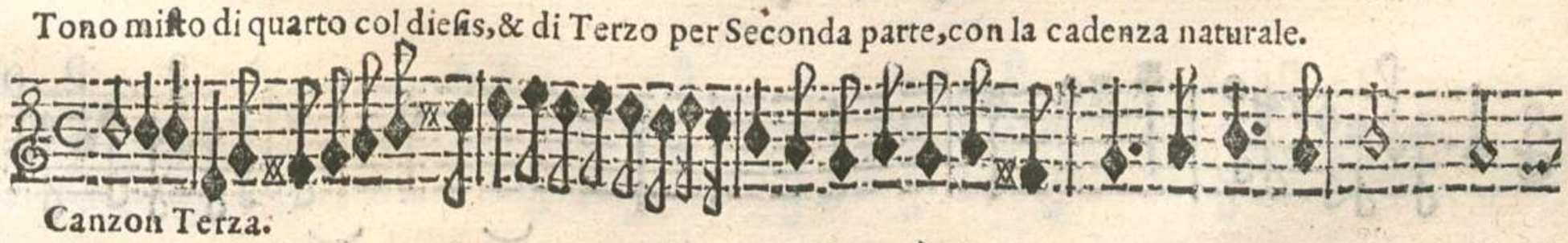




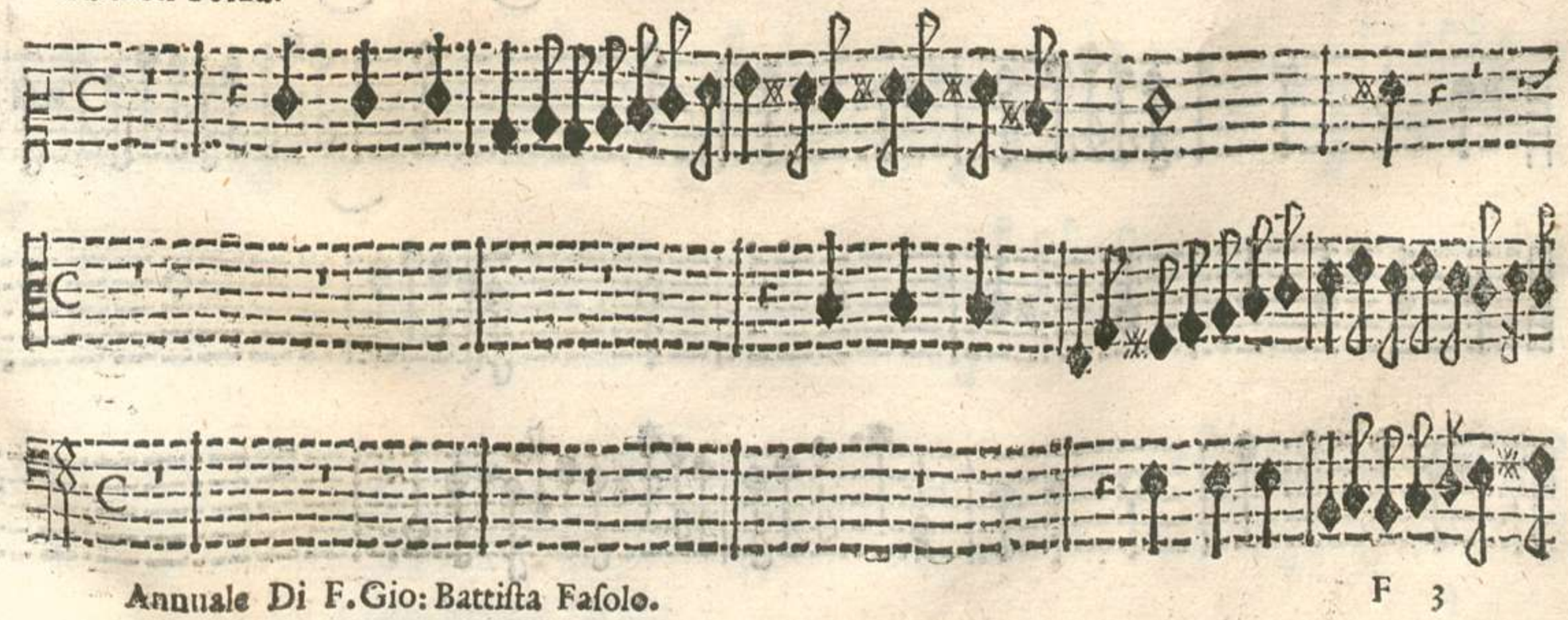


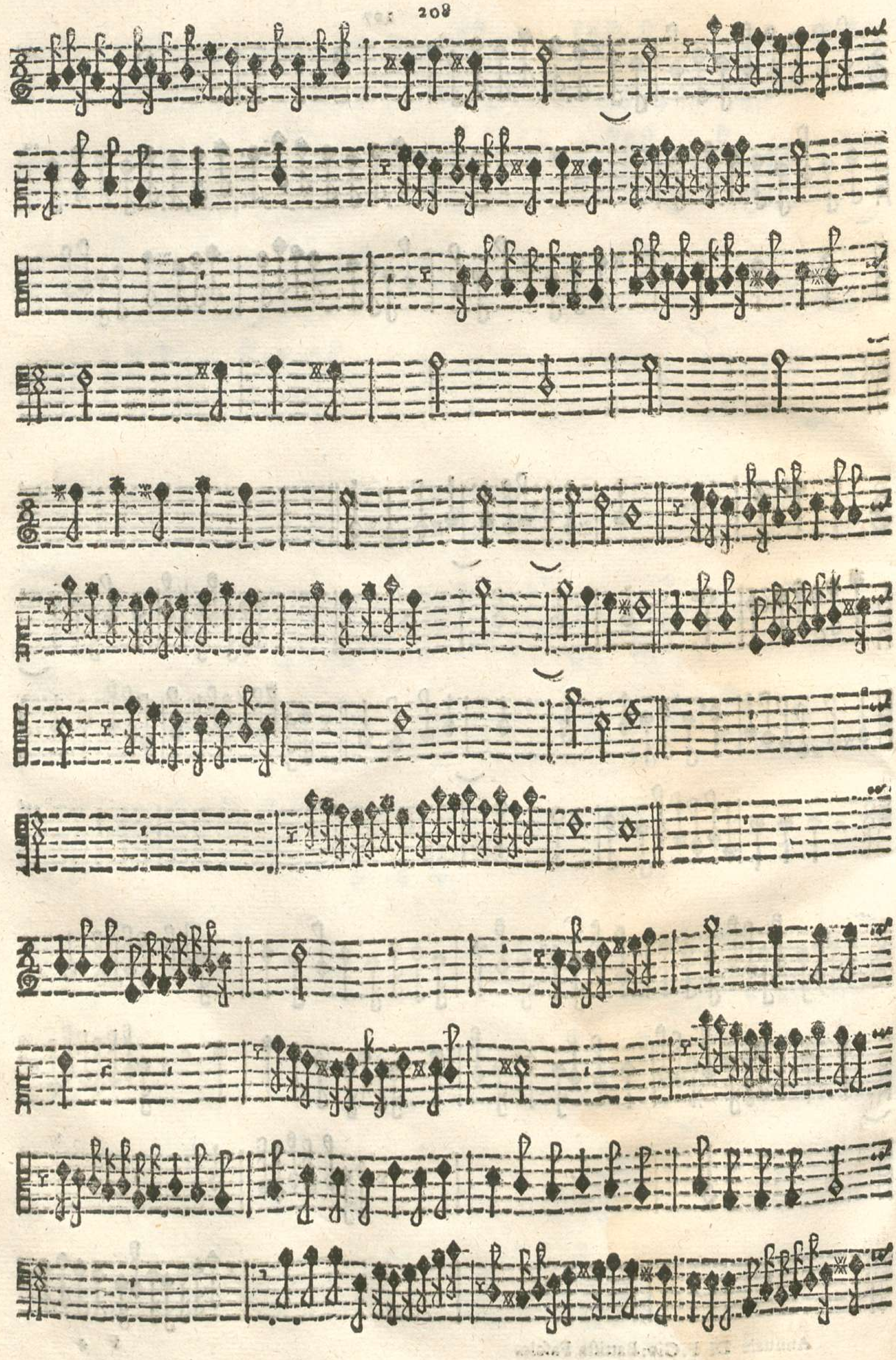


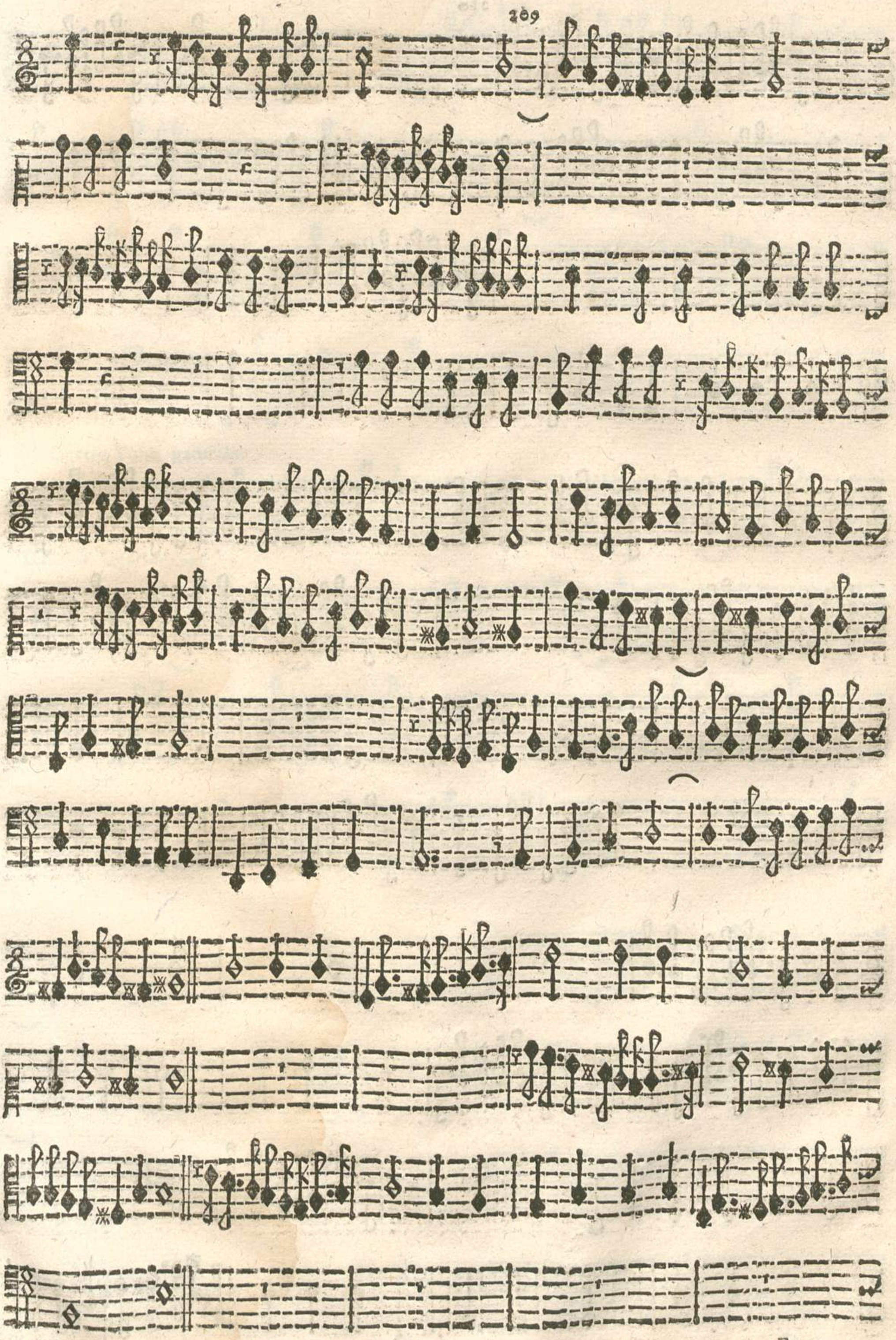
Tono misto di quarto col diesis,& di Terzo per Seconda parte,con la cadenza naturale.

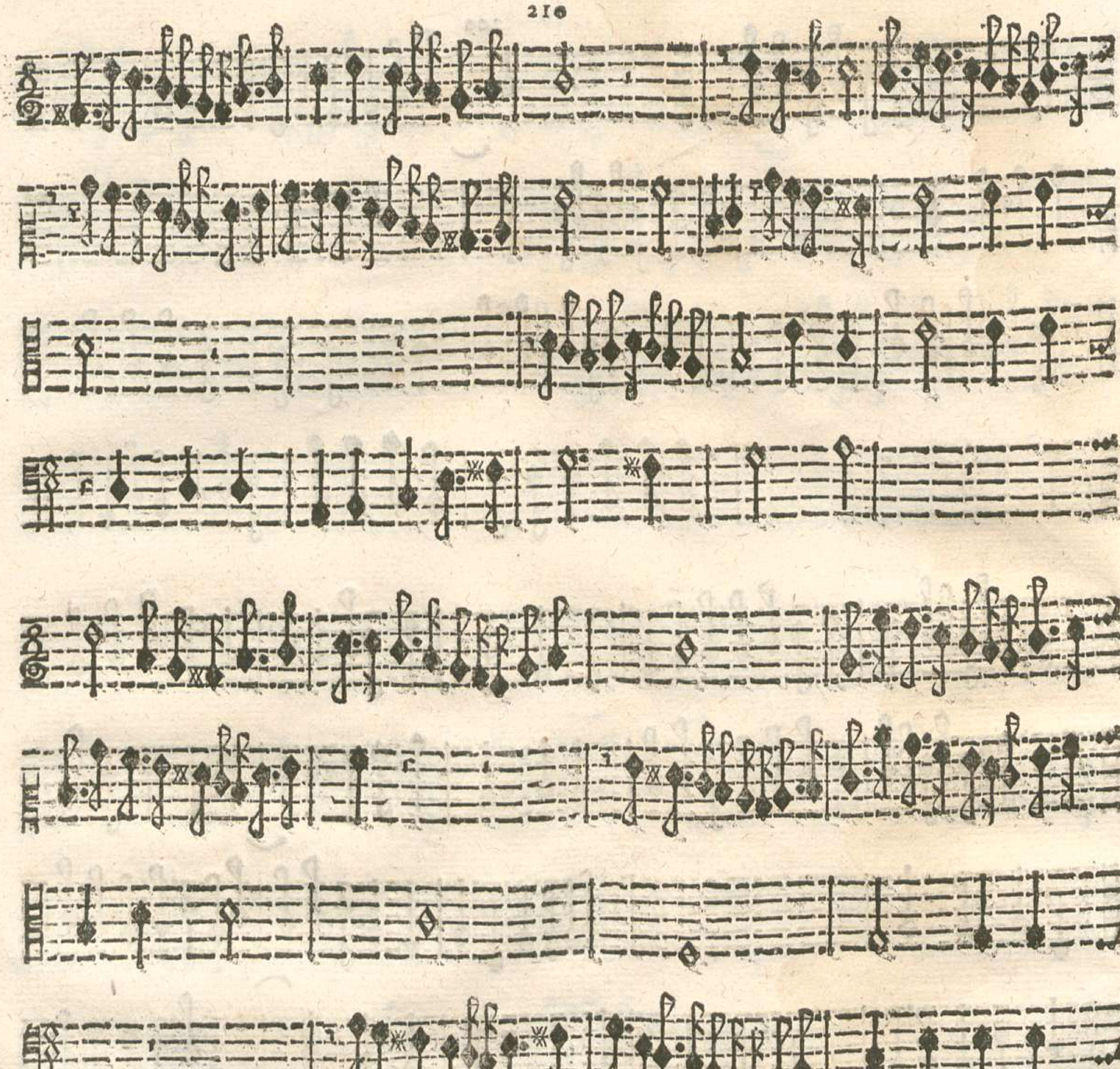


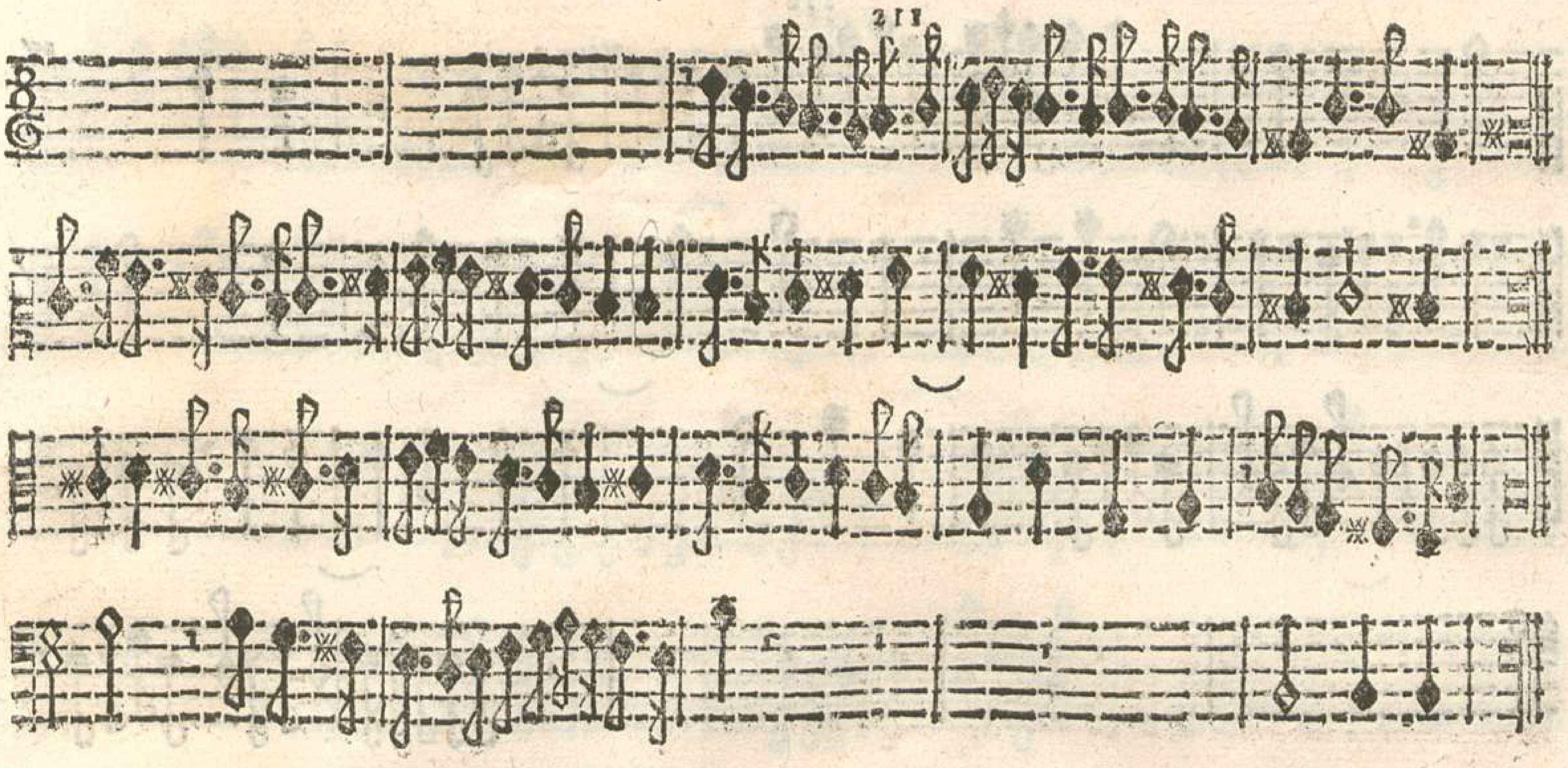
Canzon Terza.





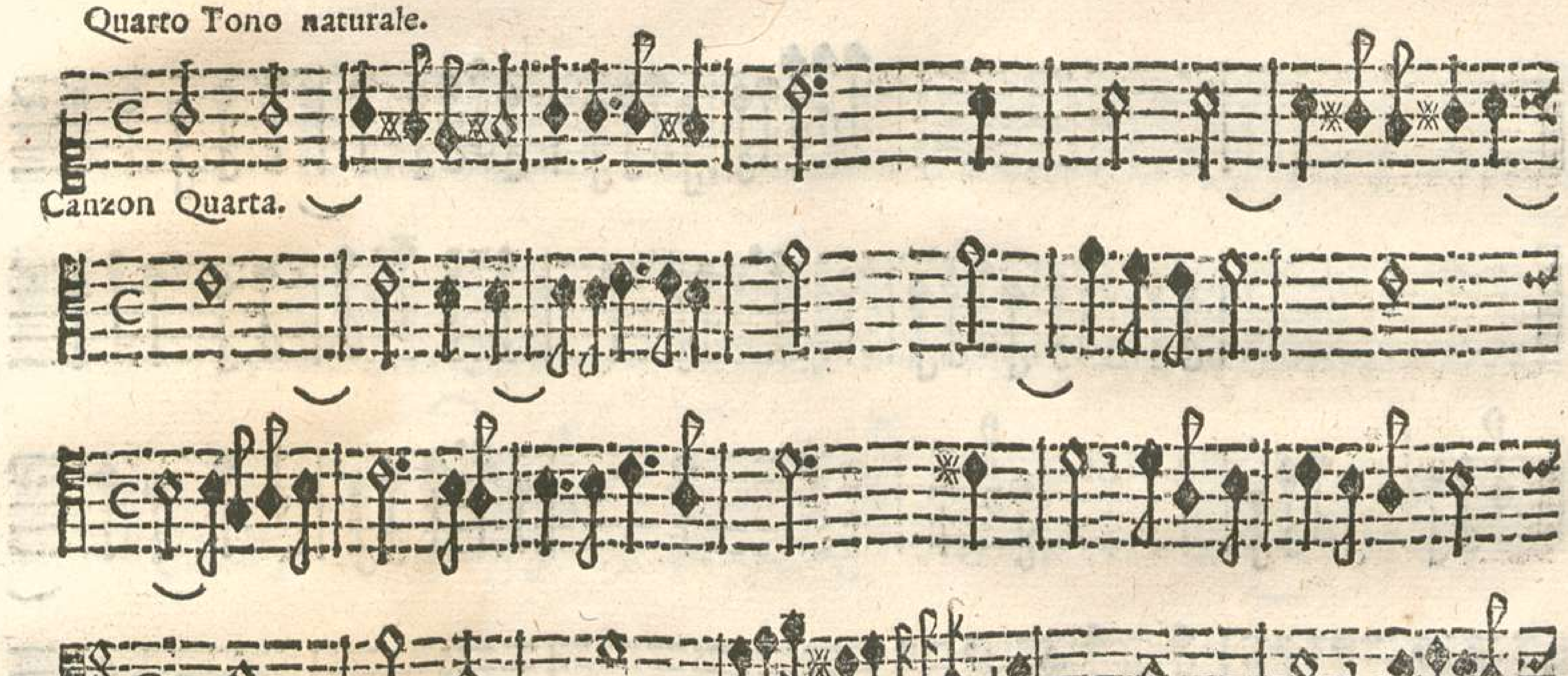


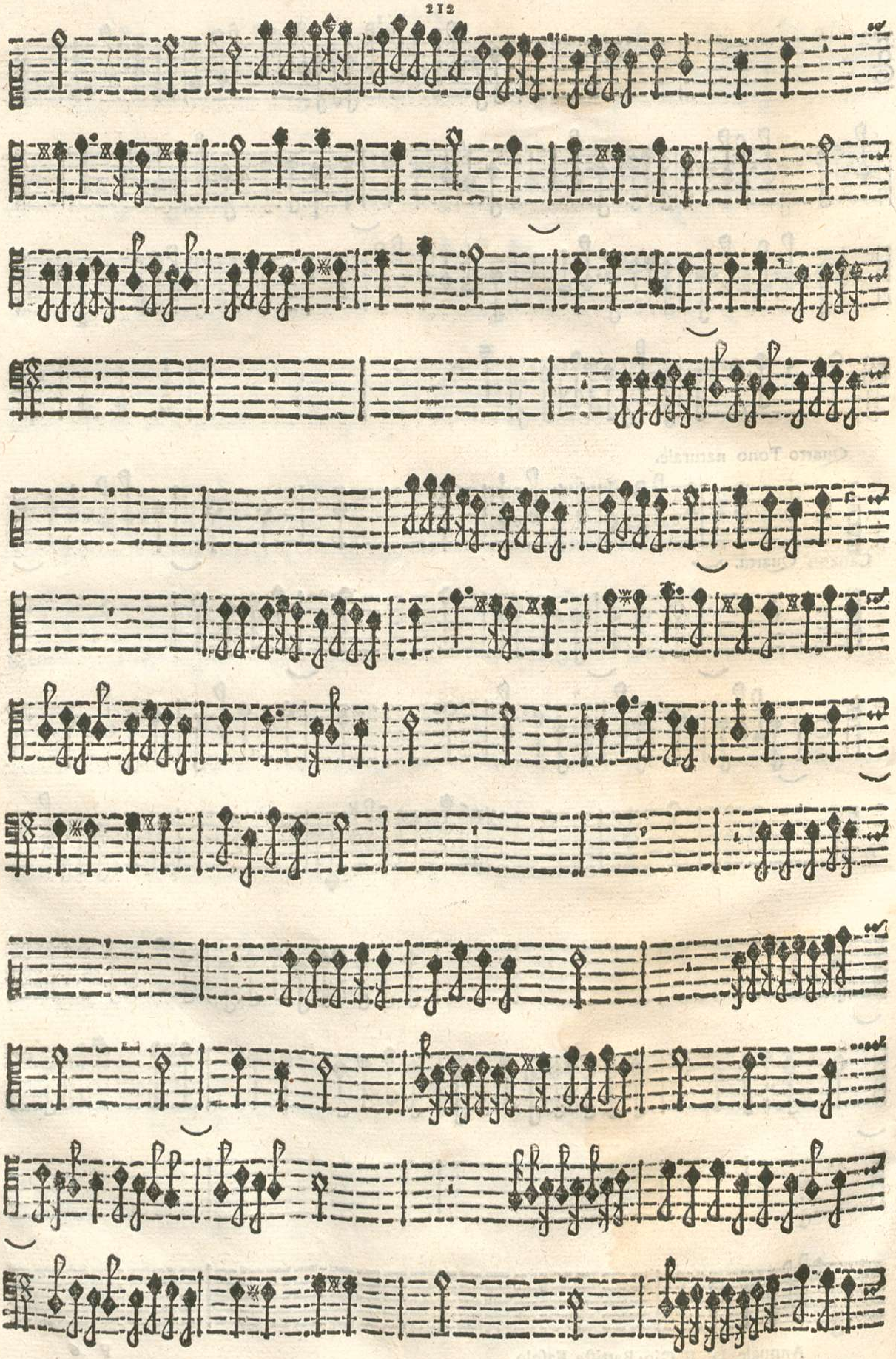




Quarto Tono naturale.

Canzon Quarta.





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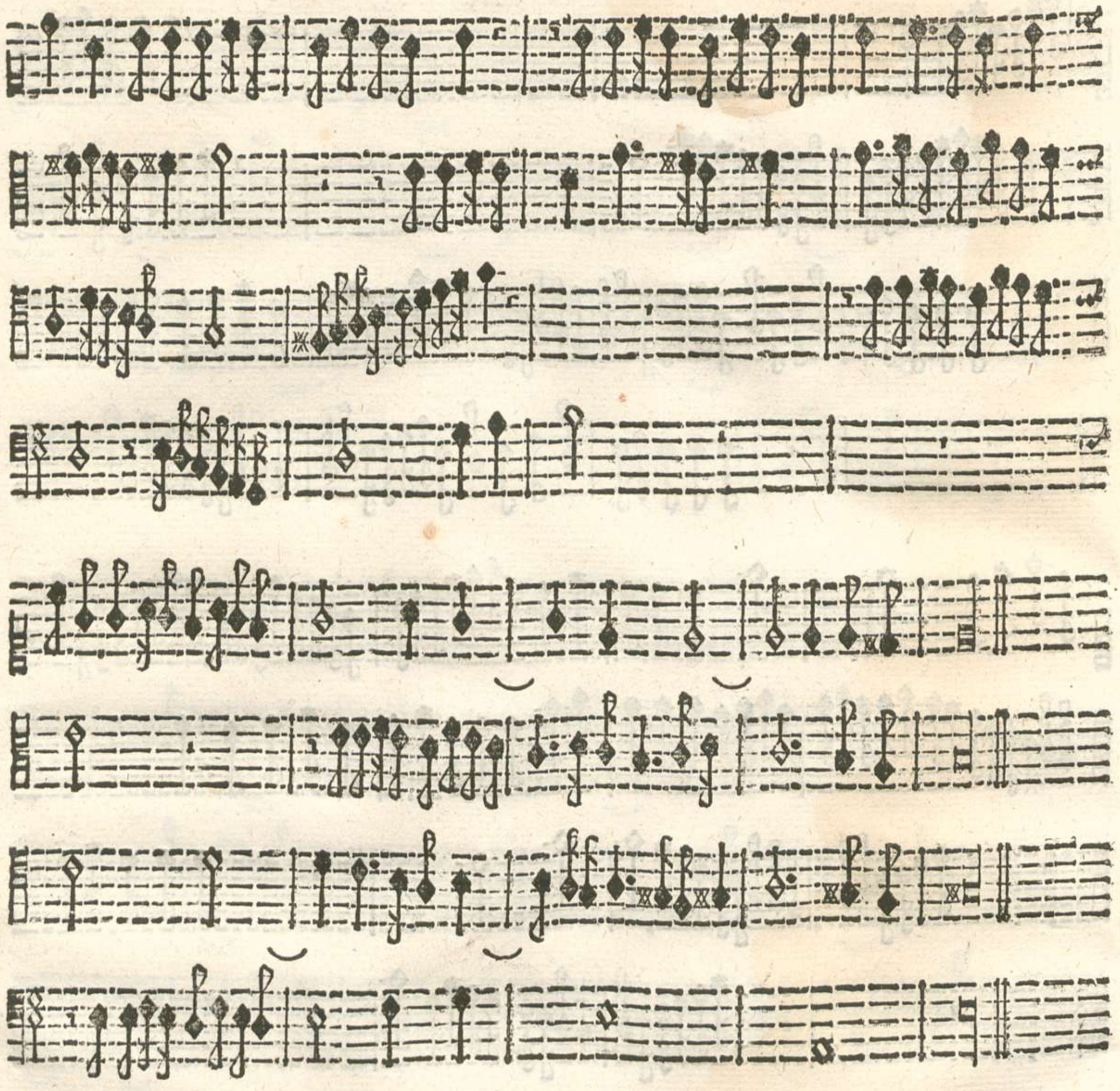
presto

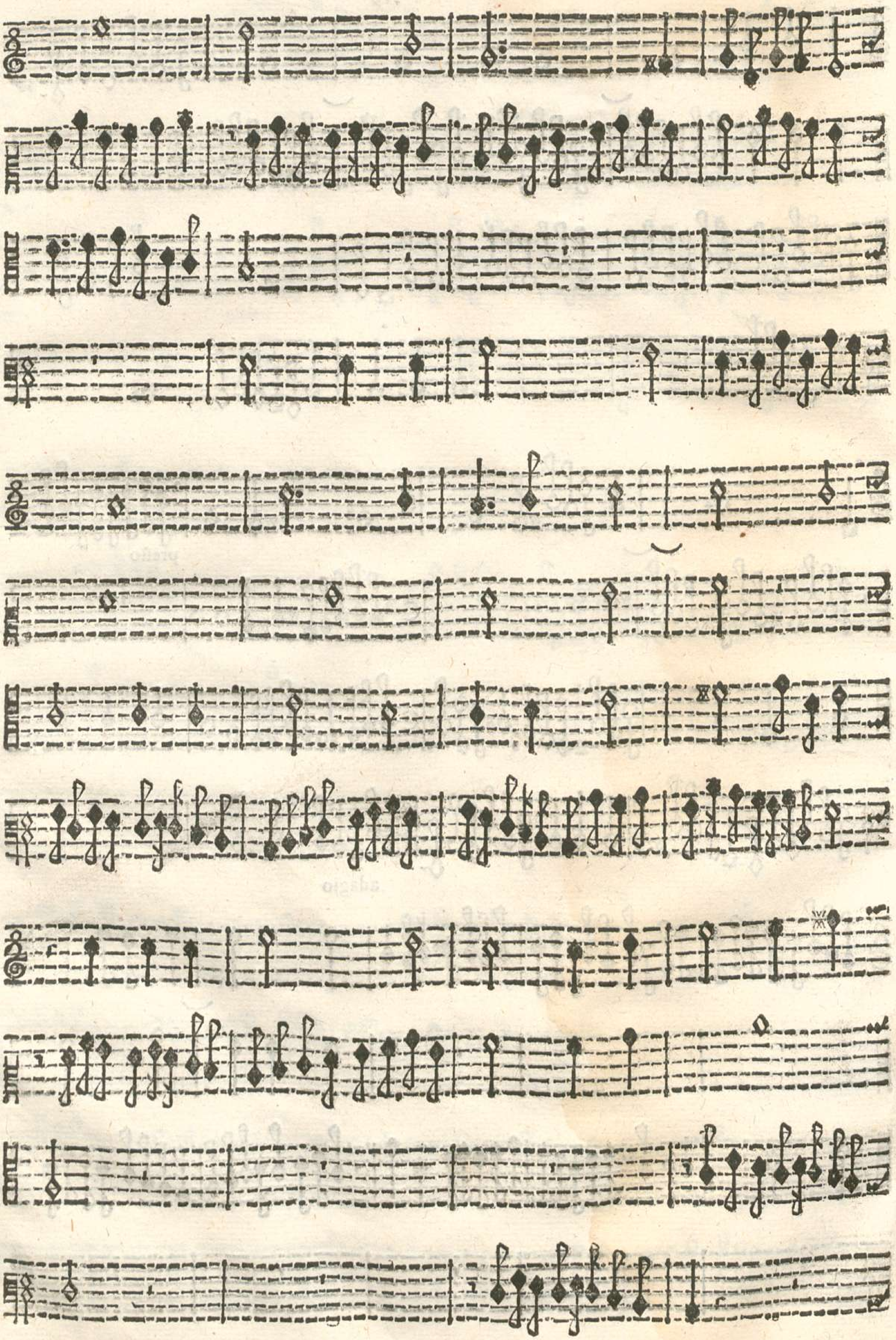


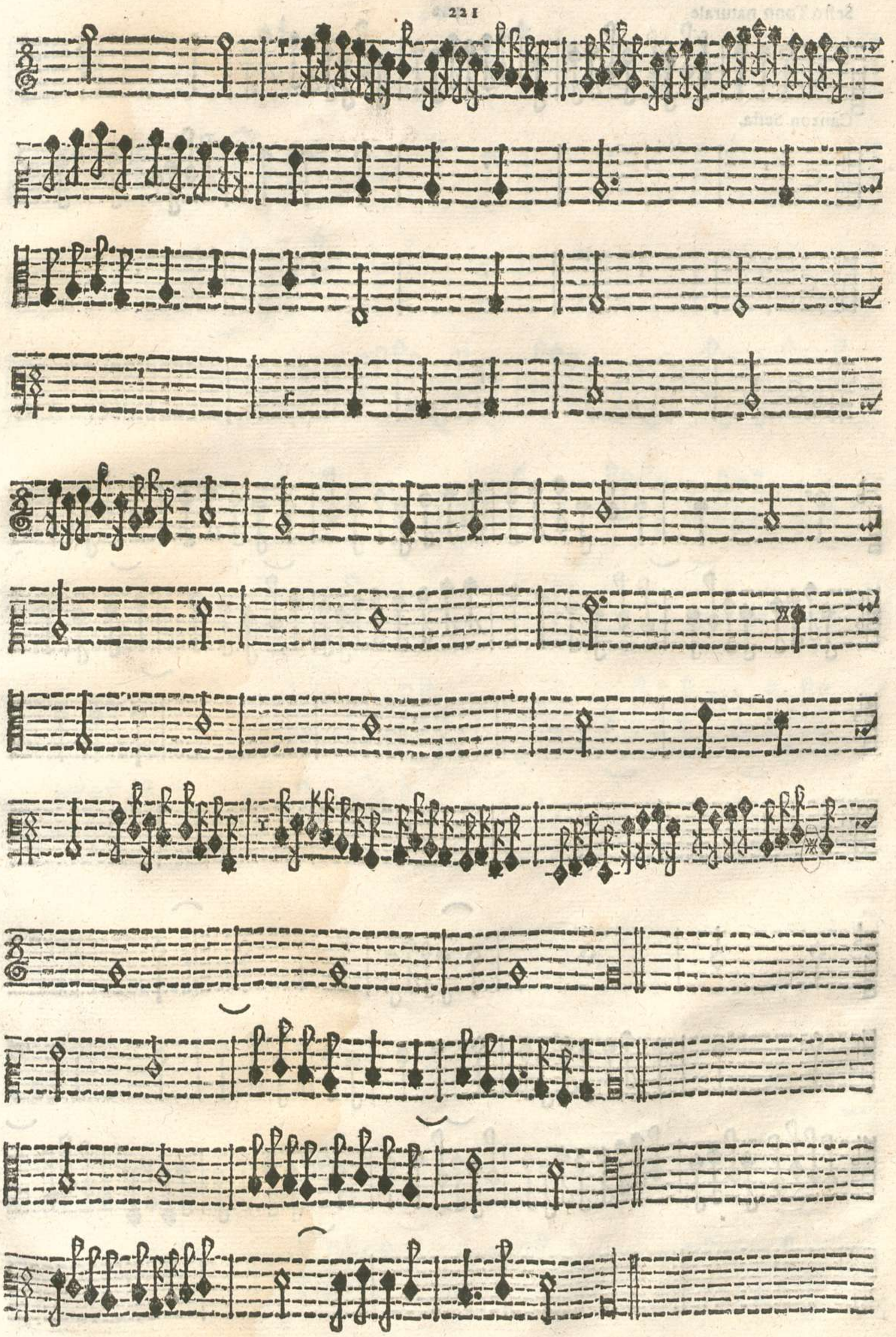
Quinto Tono Traſportato alla quarta.

Canzon Quinta.

presto

adagio





Sesto Tono naturale

C

Canzon Sesta.

A.

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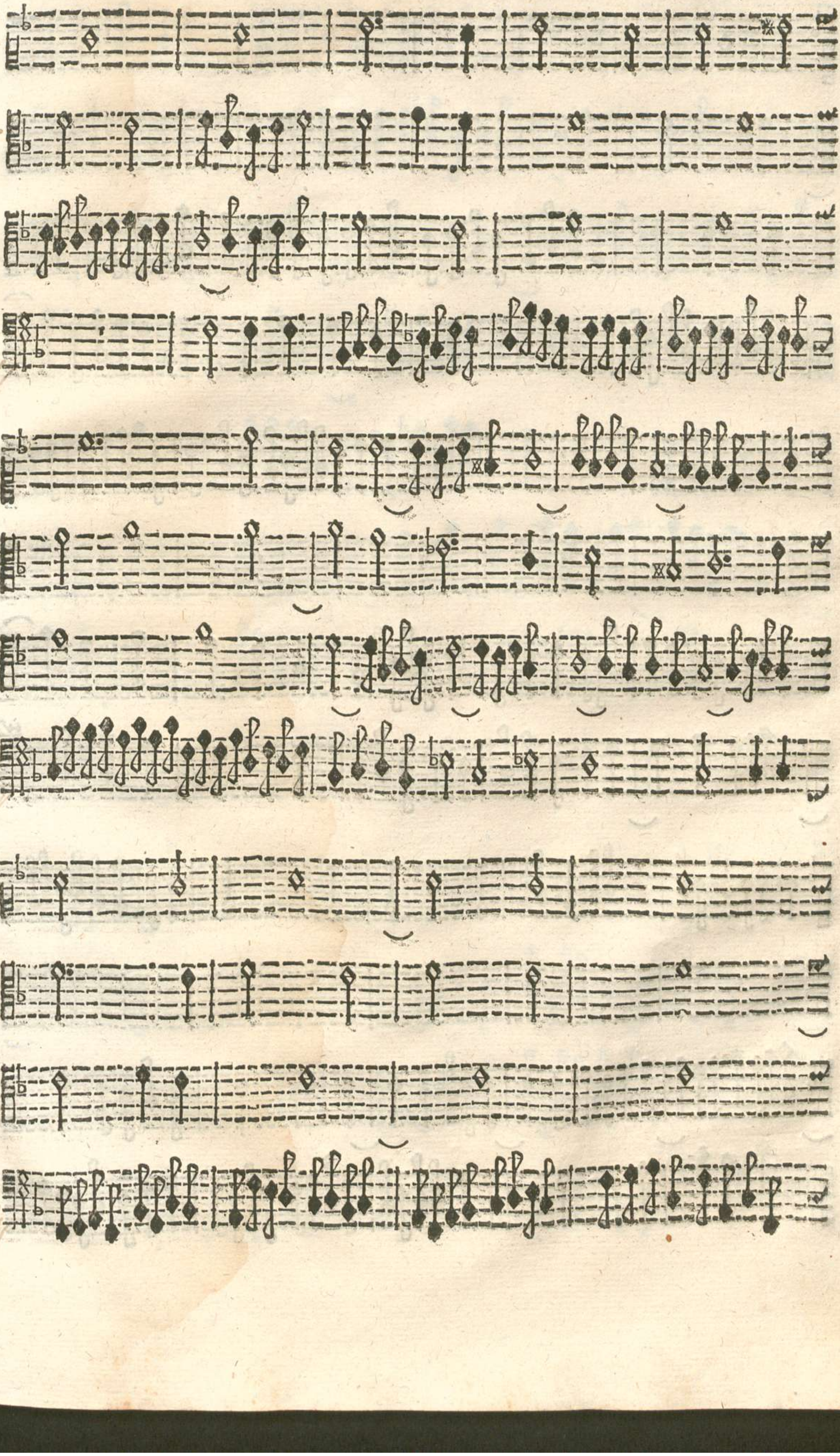

C.
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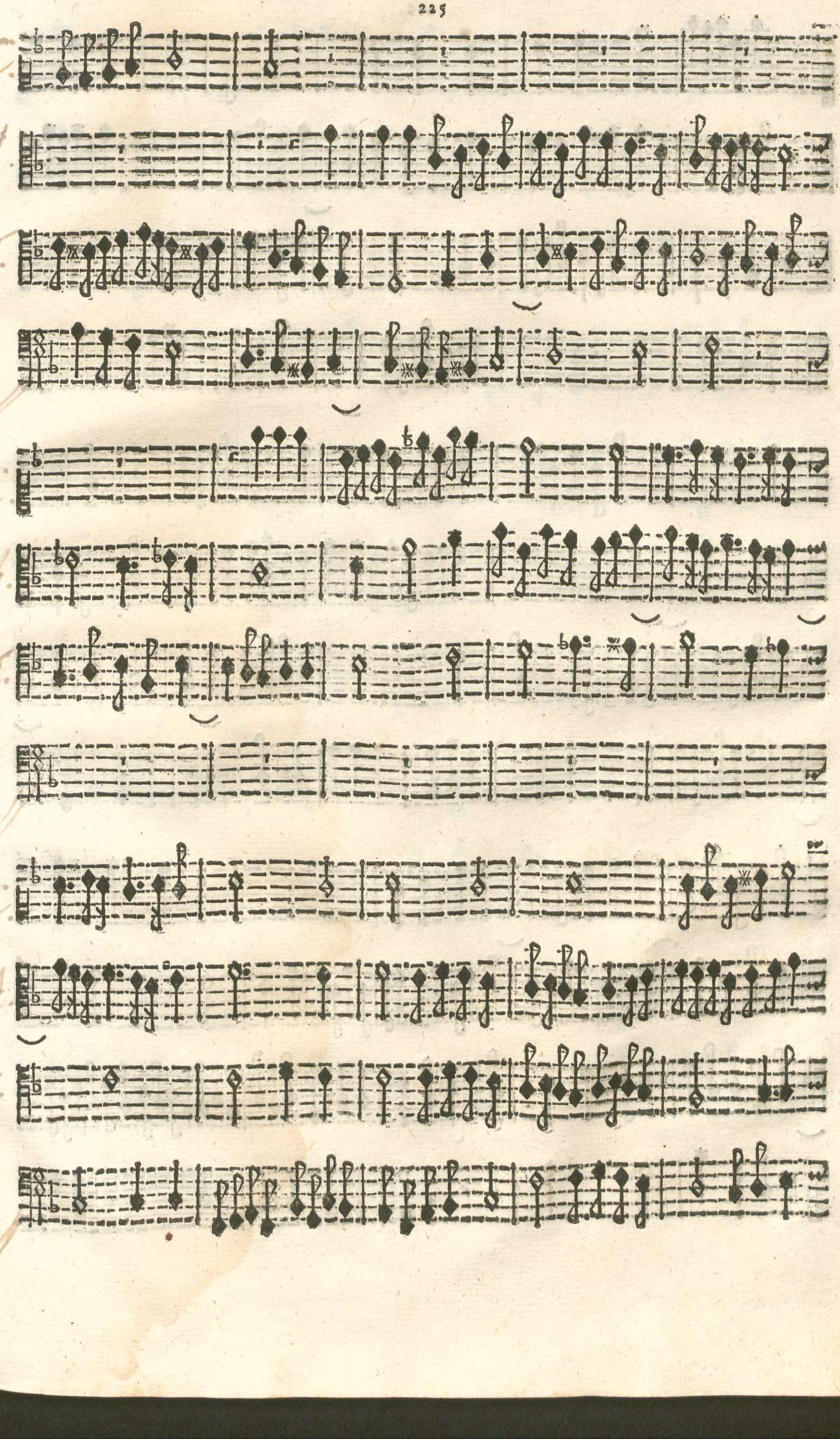

C.

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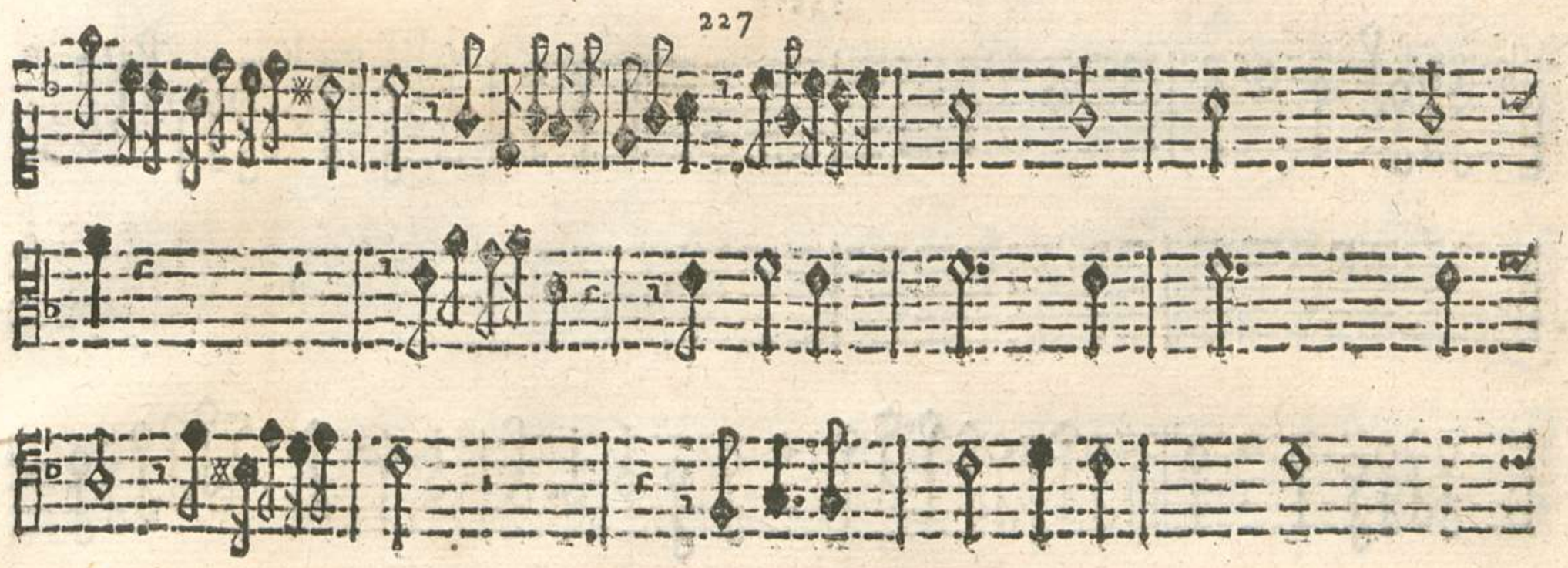
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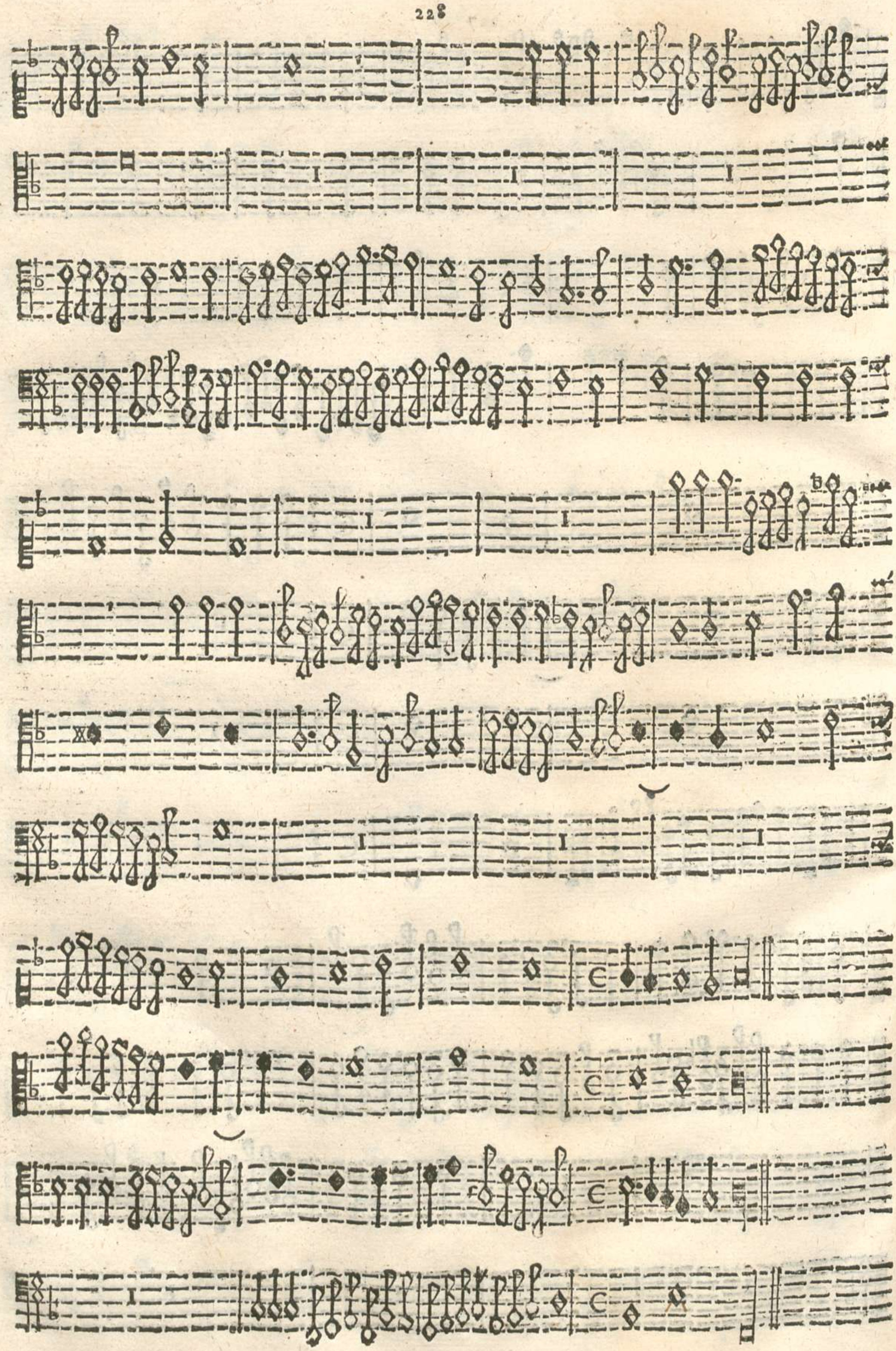
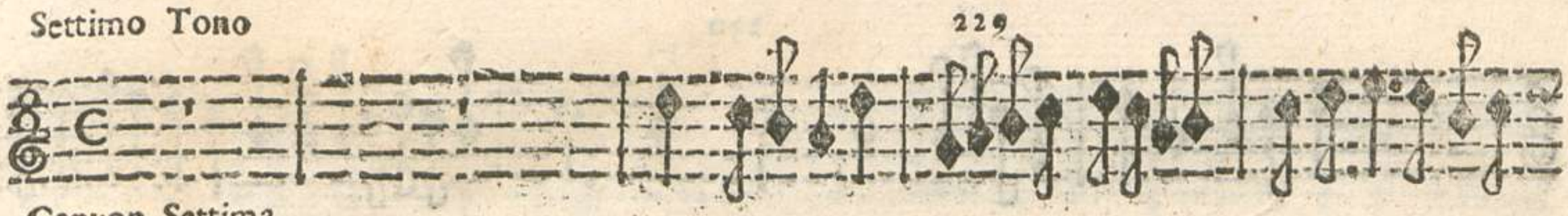
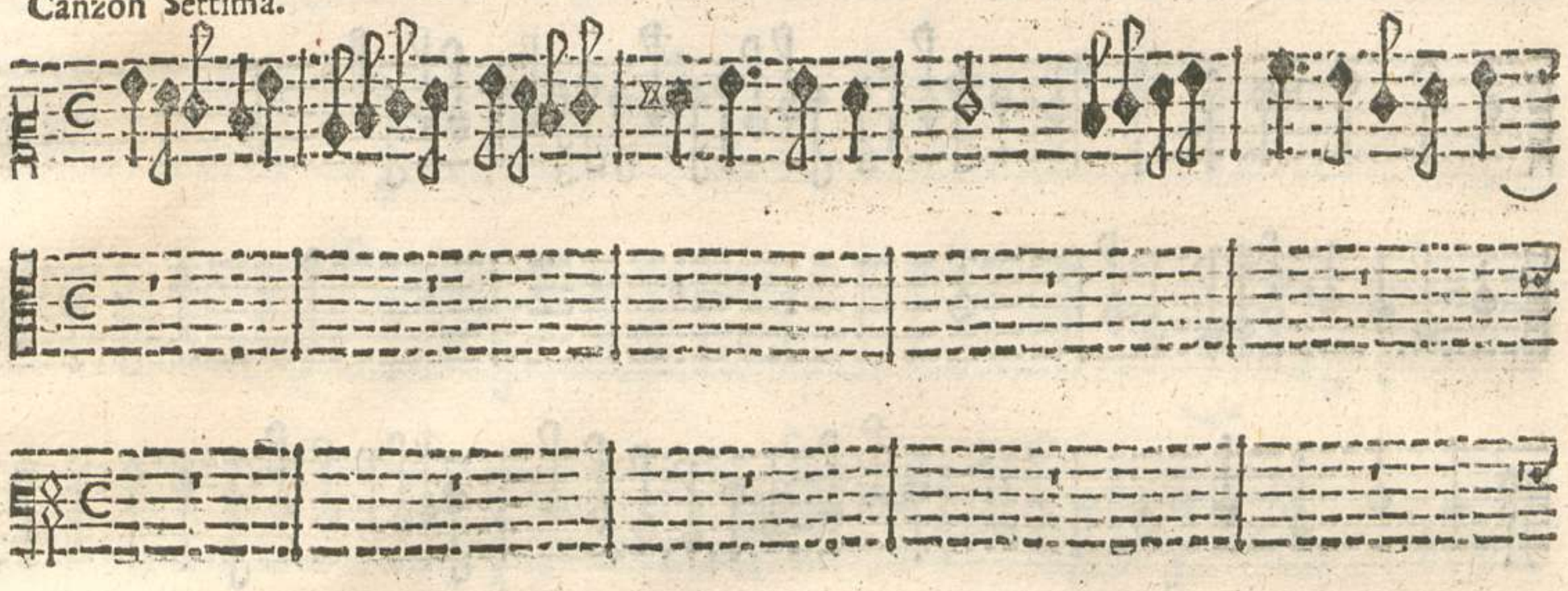
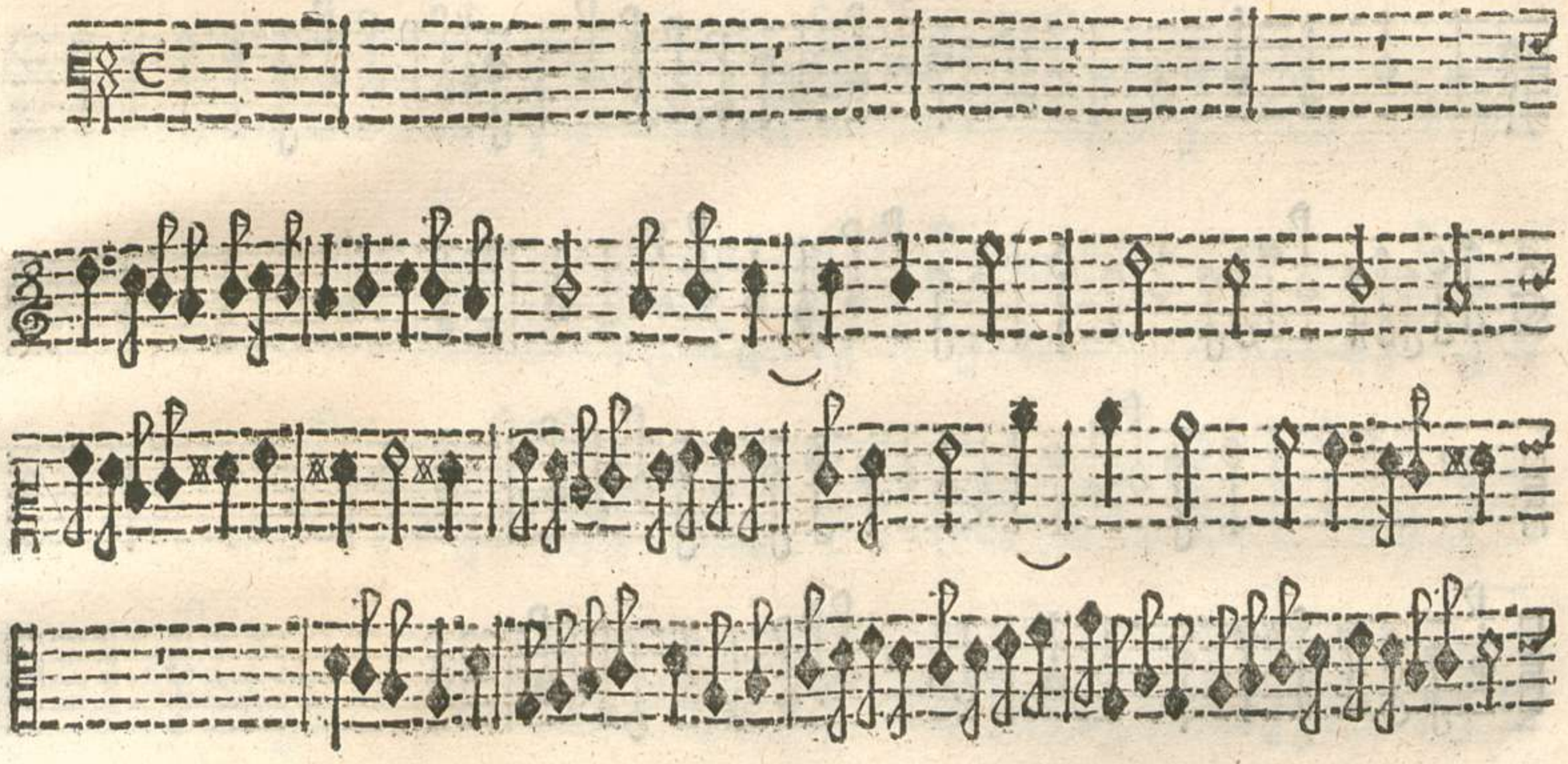


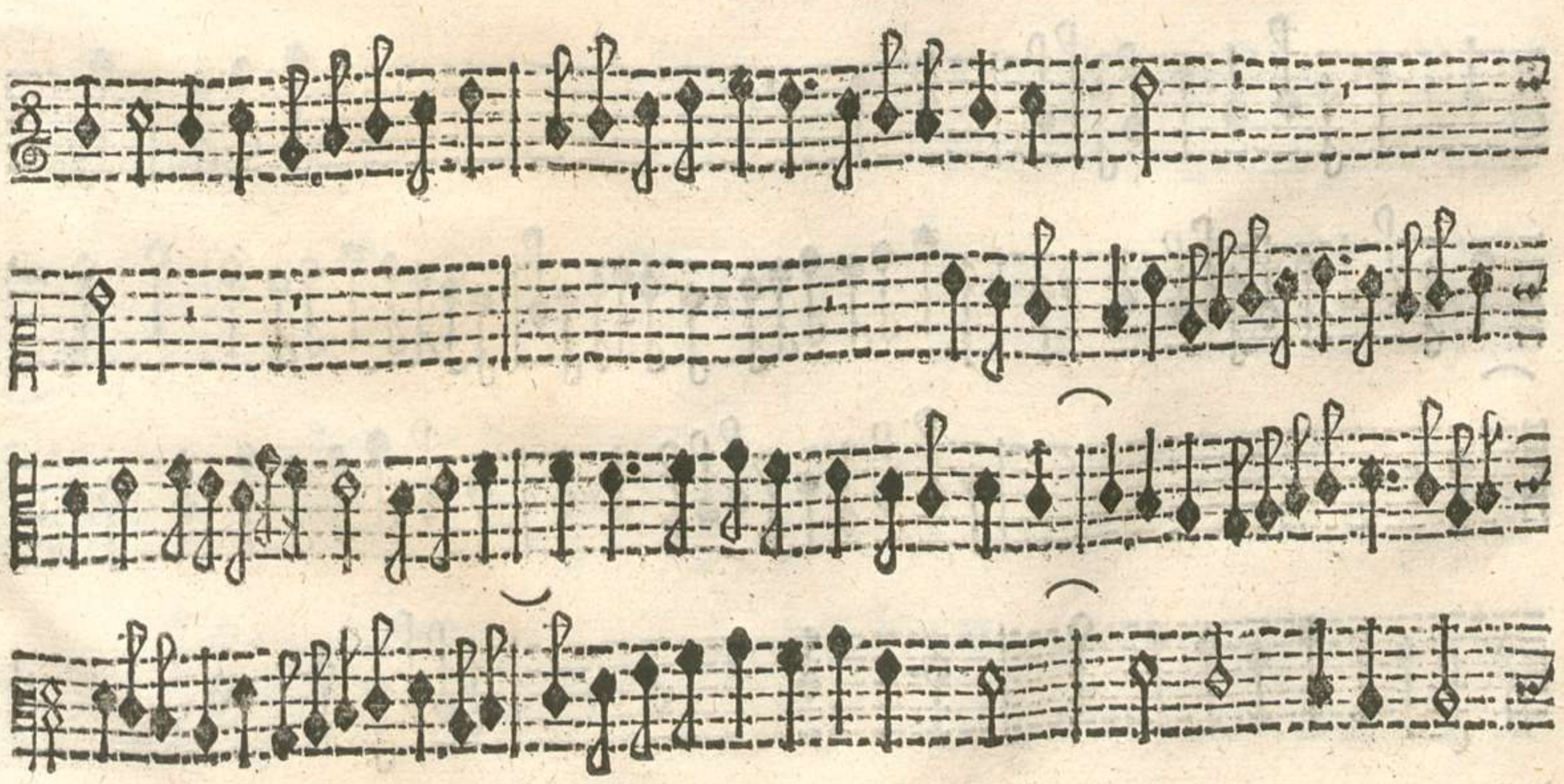
Settimo Tono

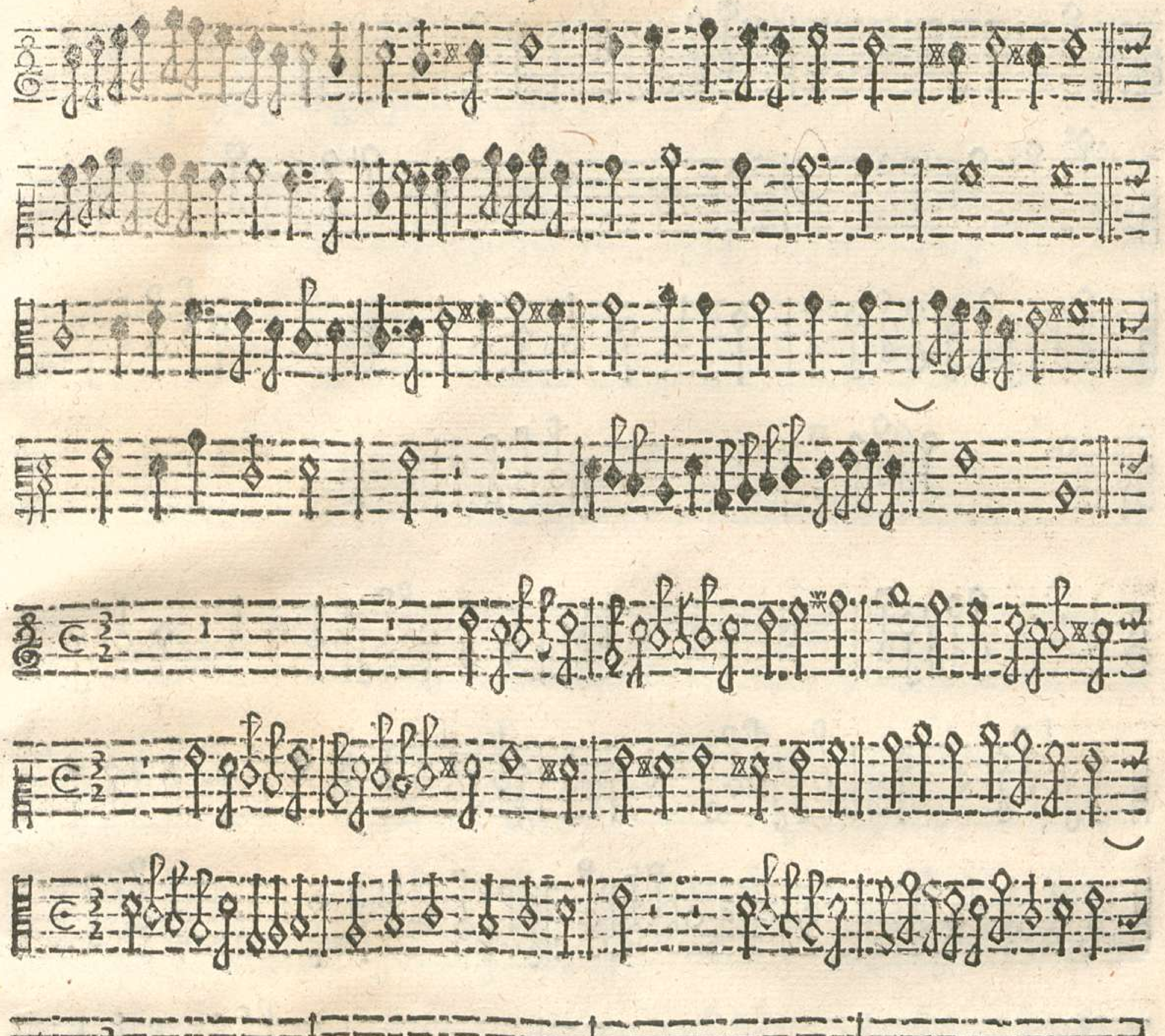


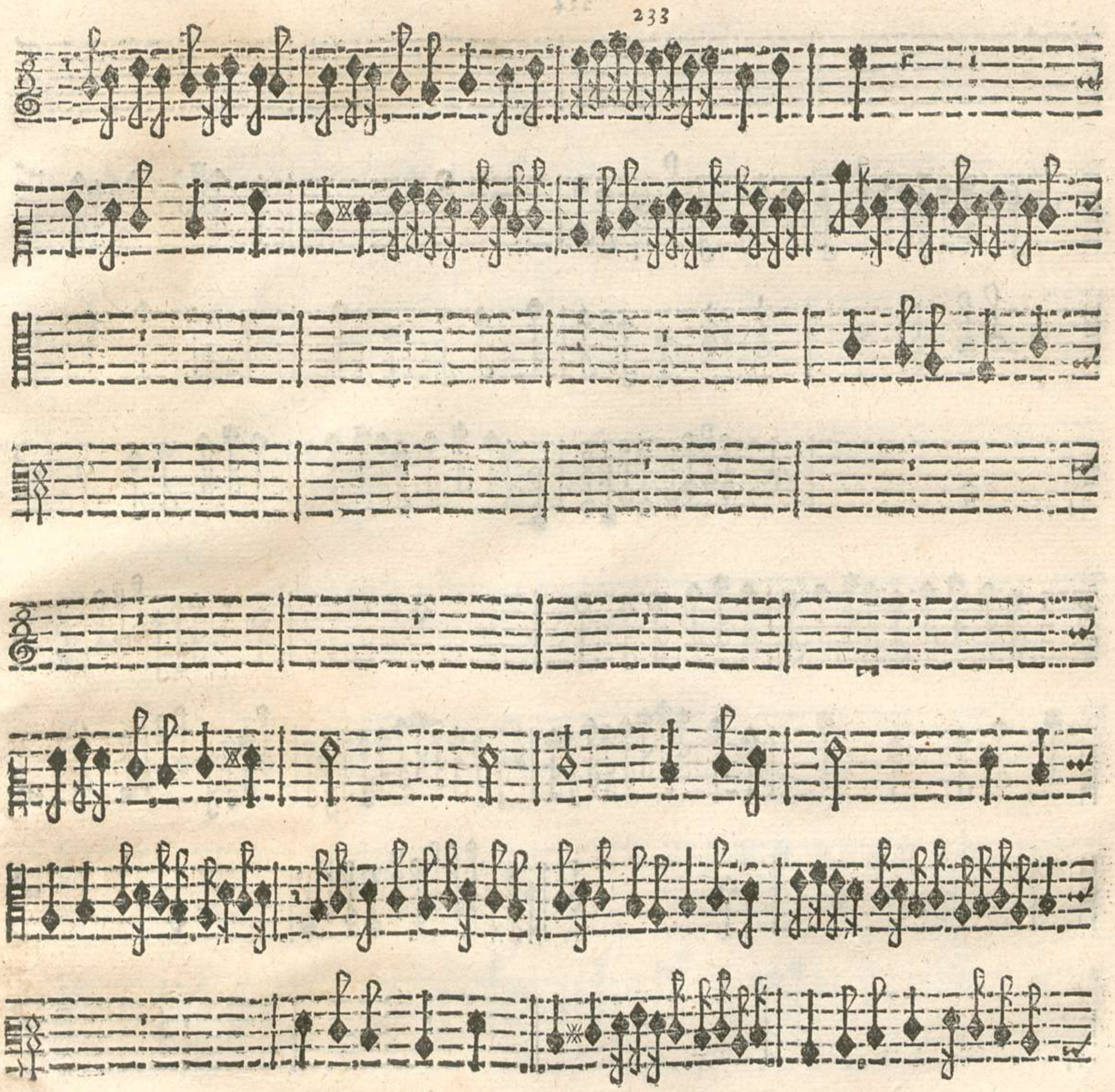
Canzon Settima.

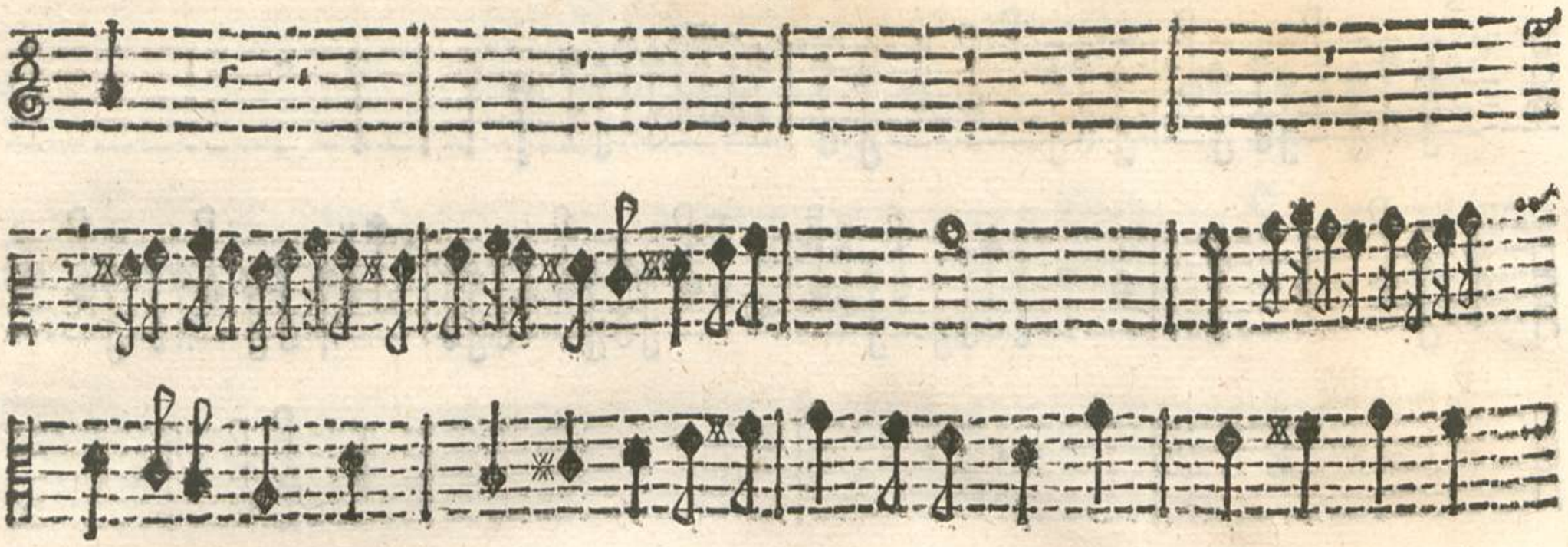


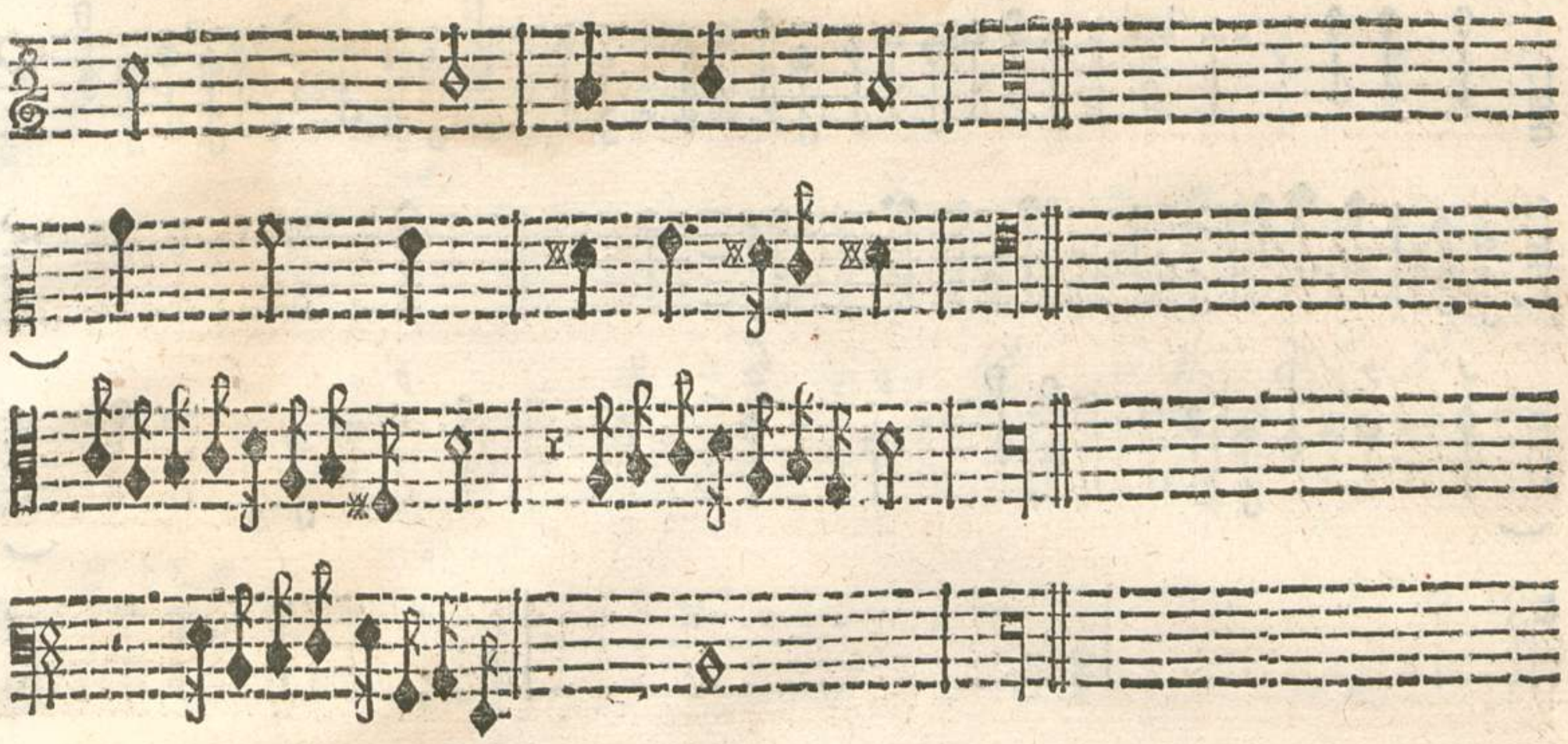




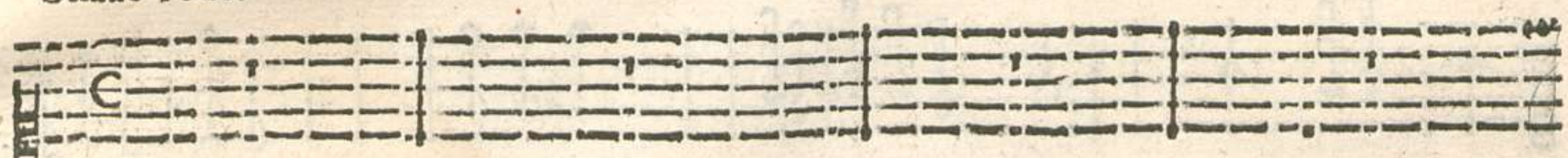




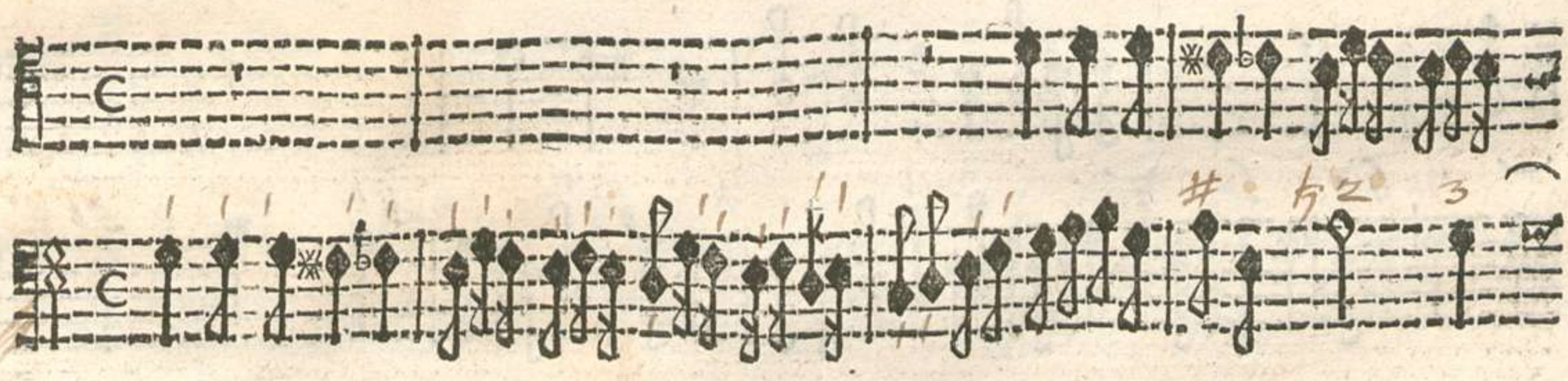


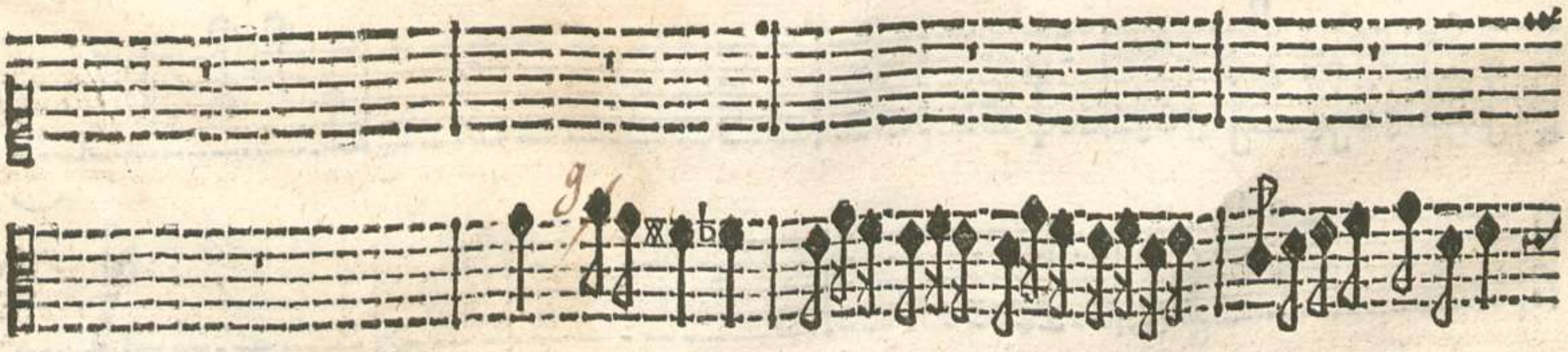


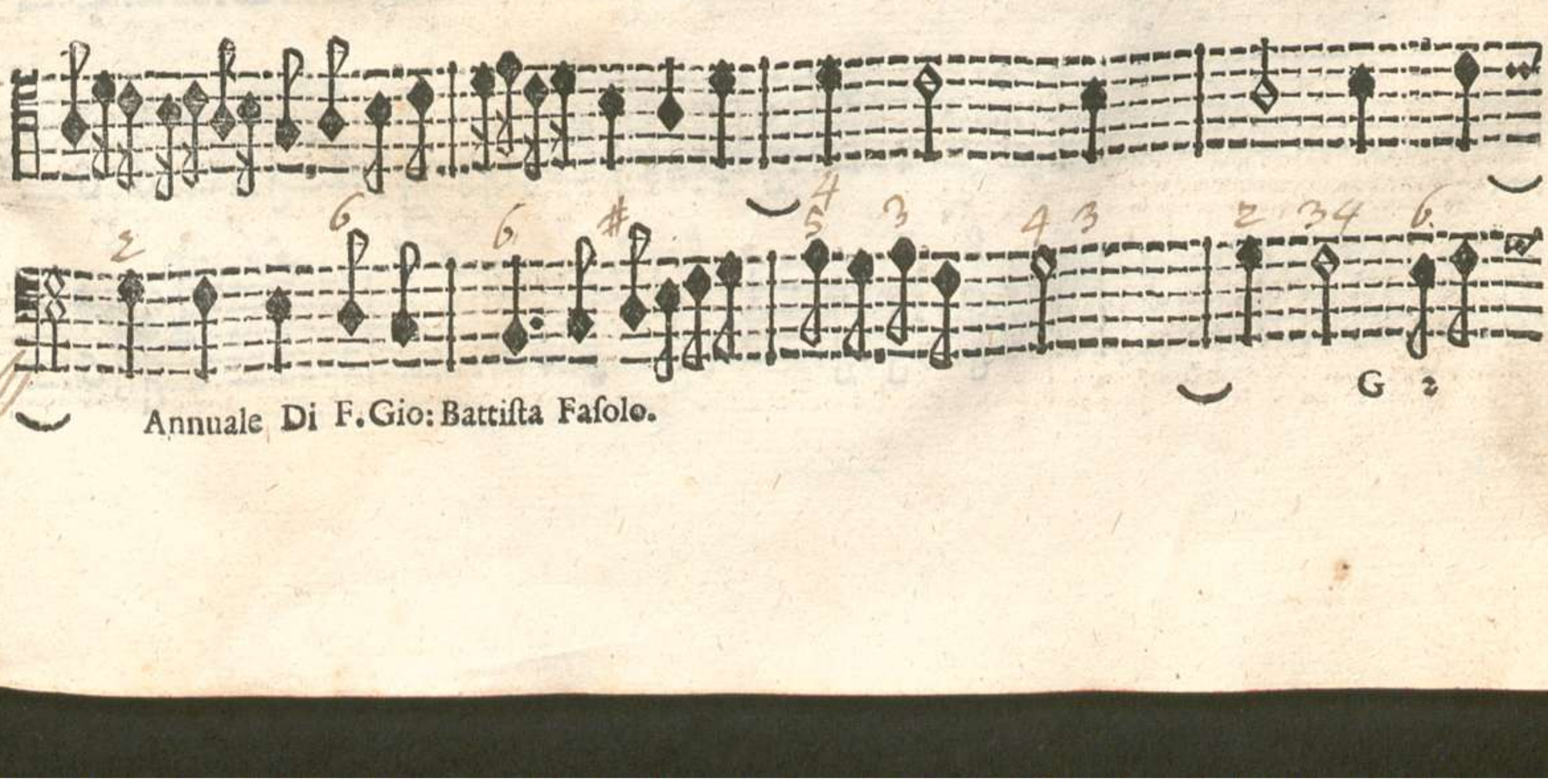
Ottauo Tono.



Canzon Ottaua:







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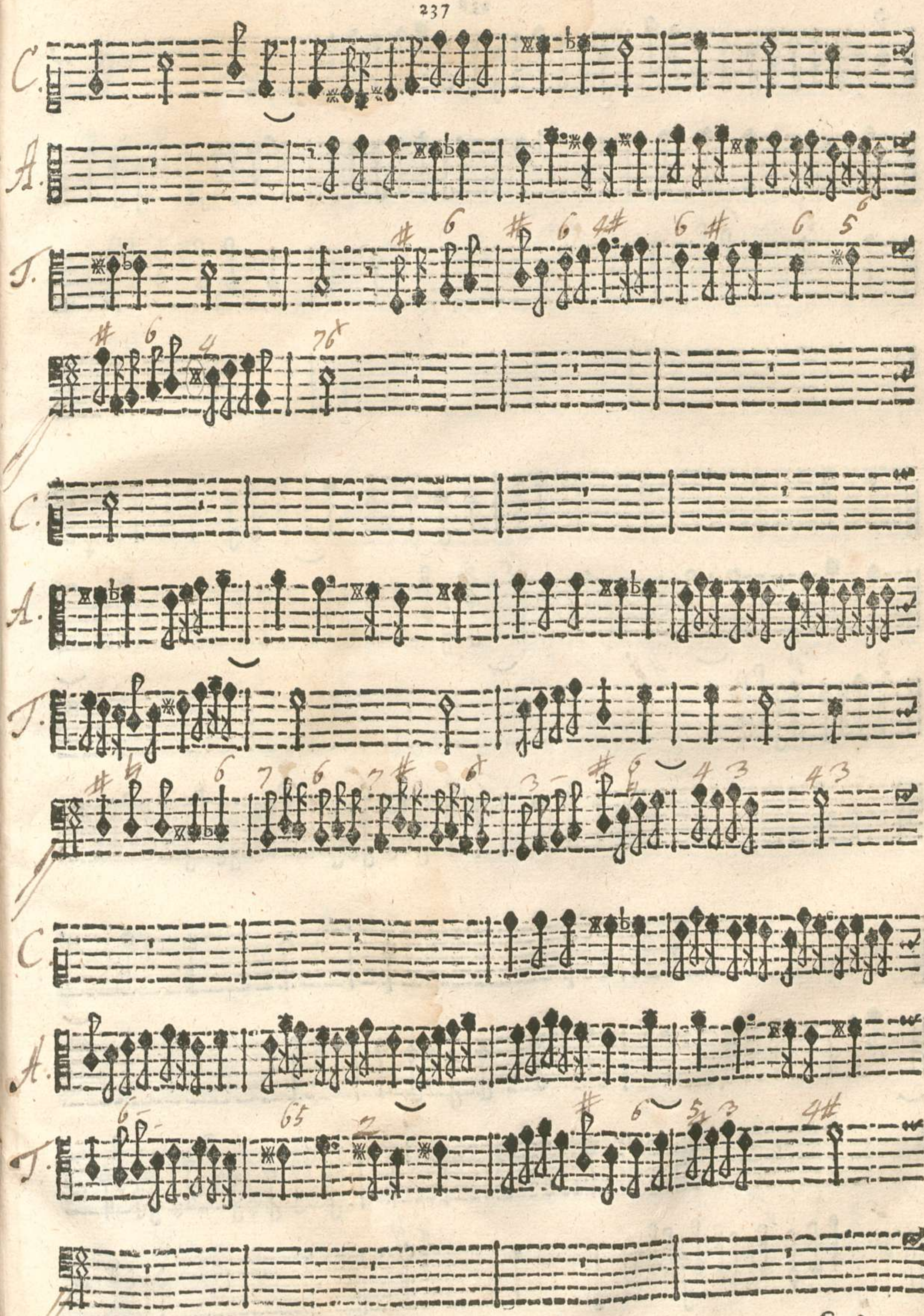
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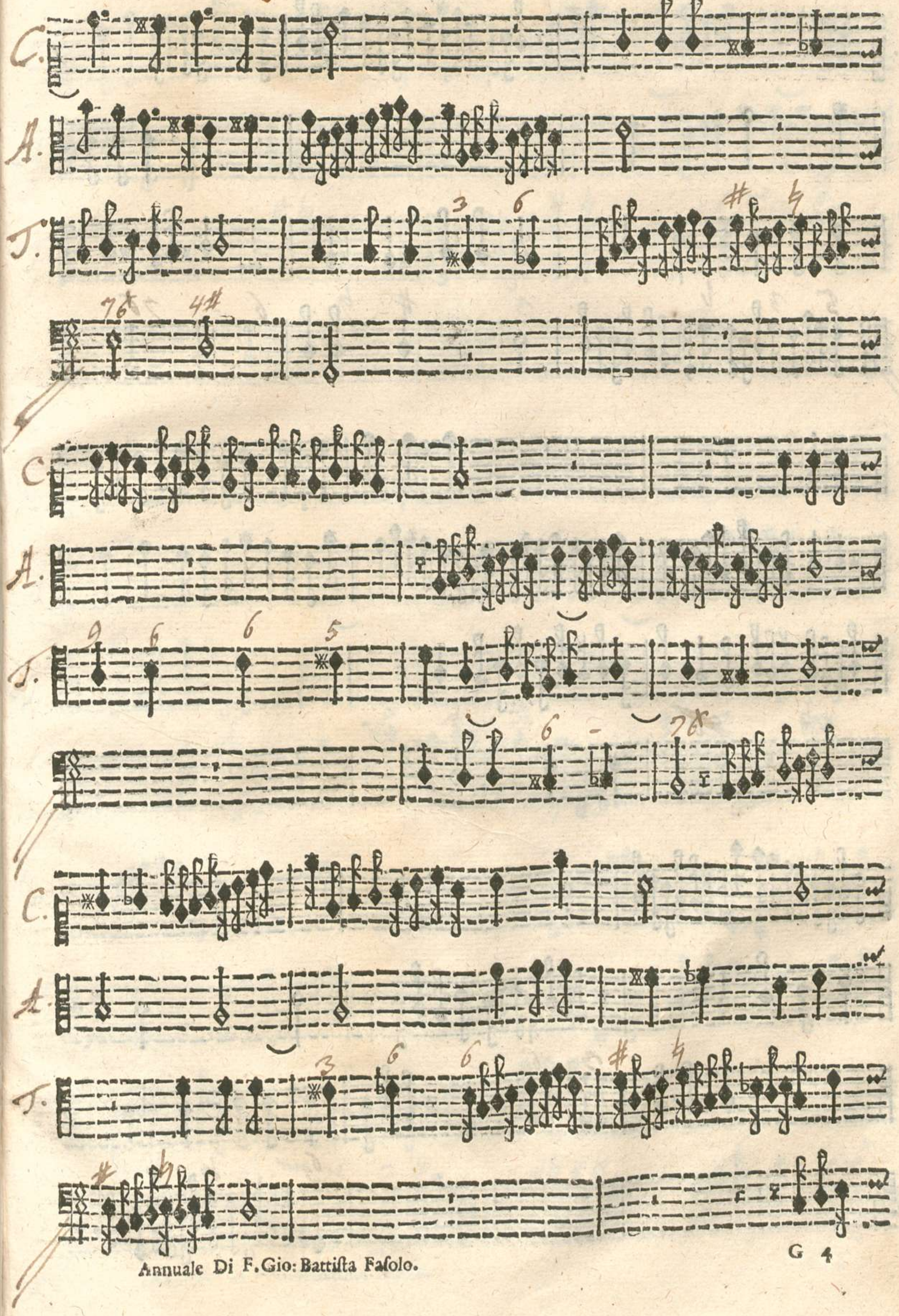
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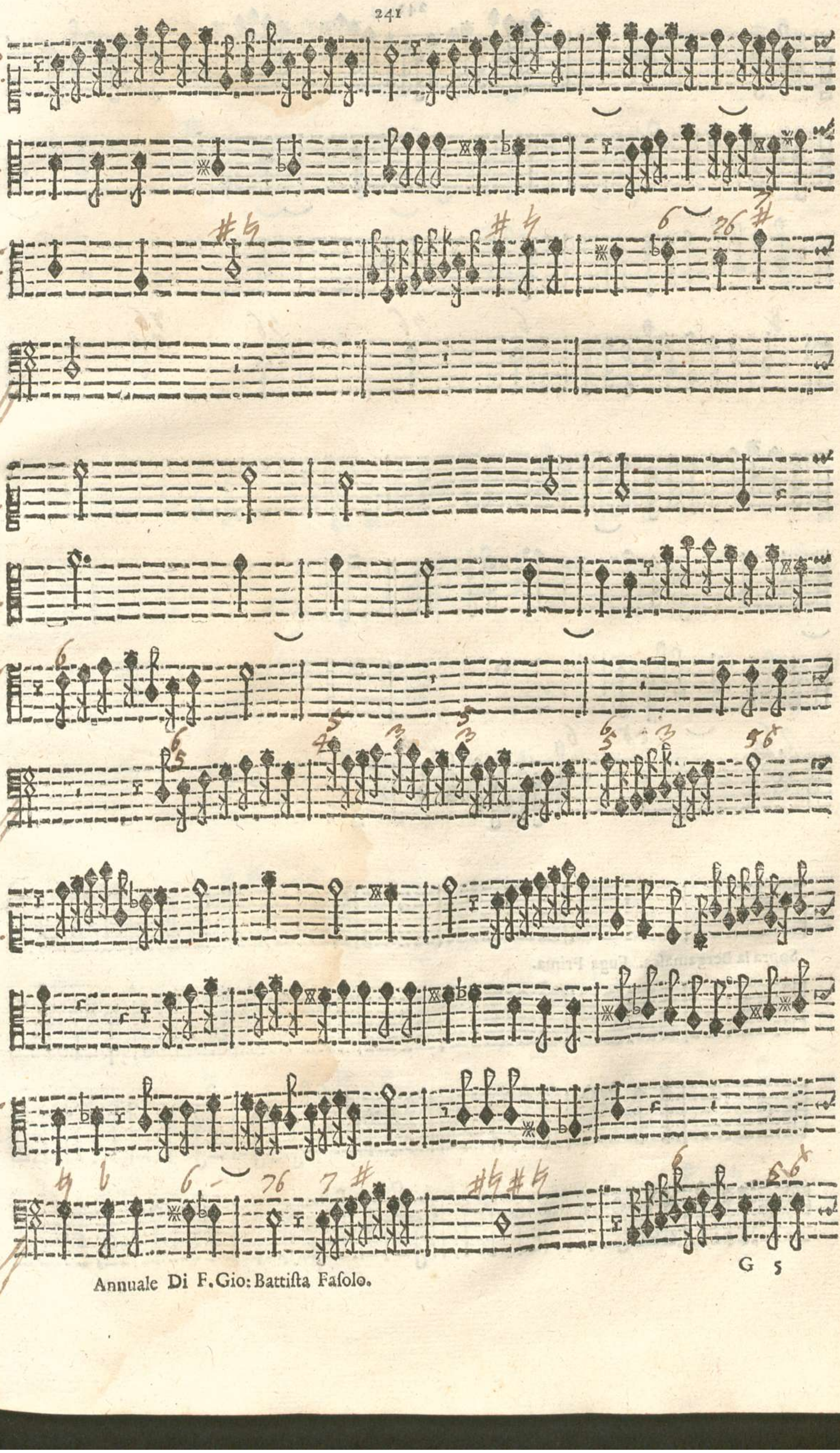
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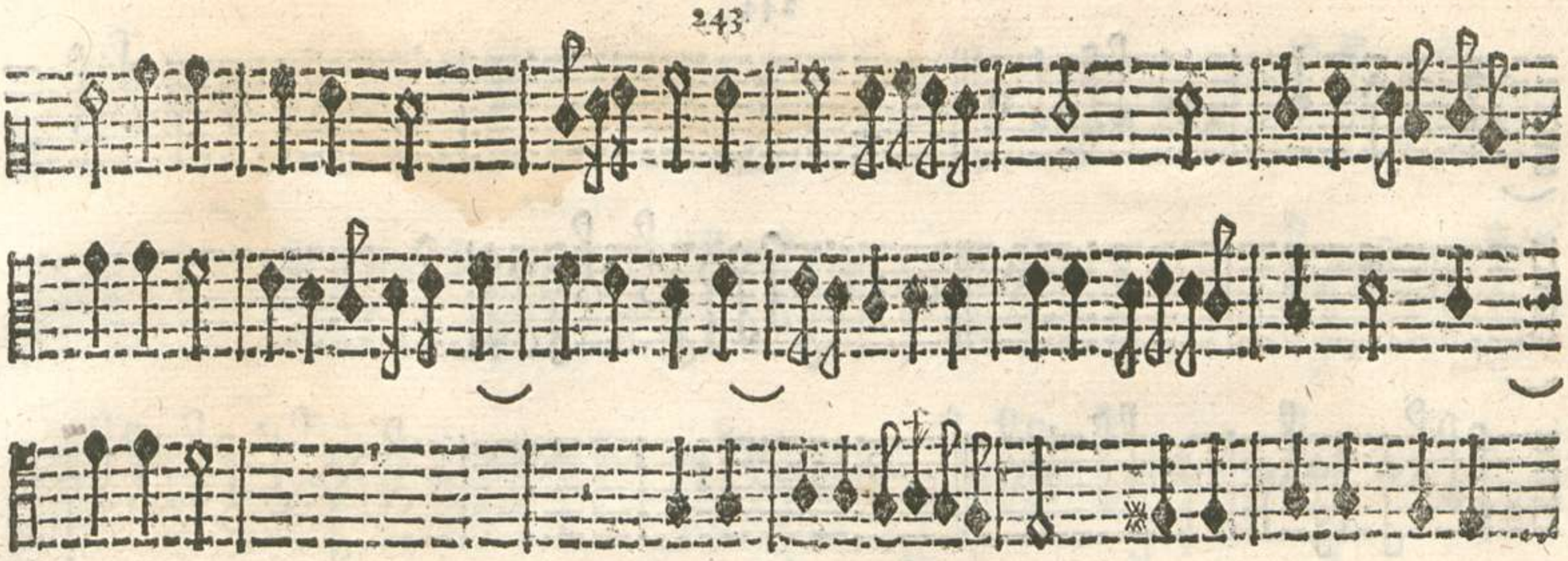
Sopra la Bergamaſca. Fuga Prima.



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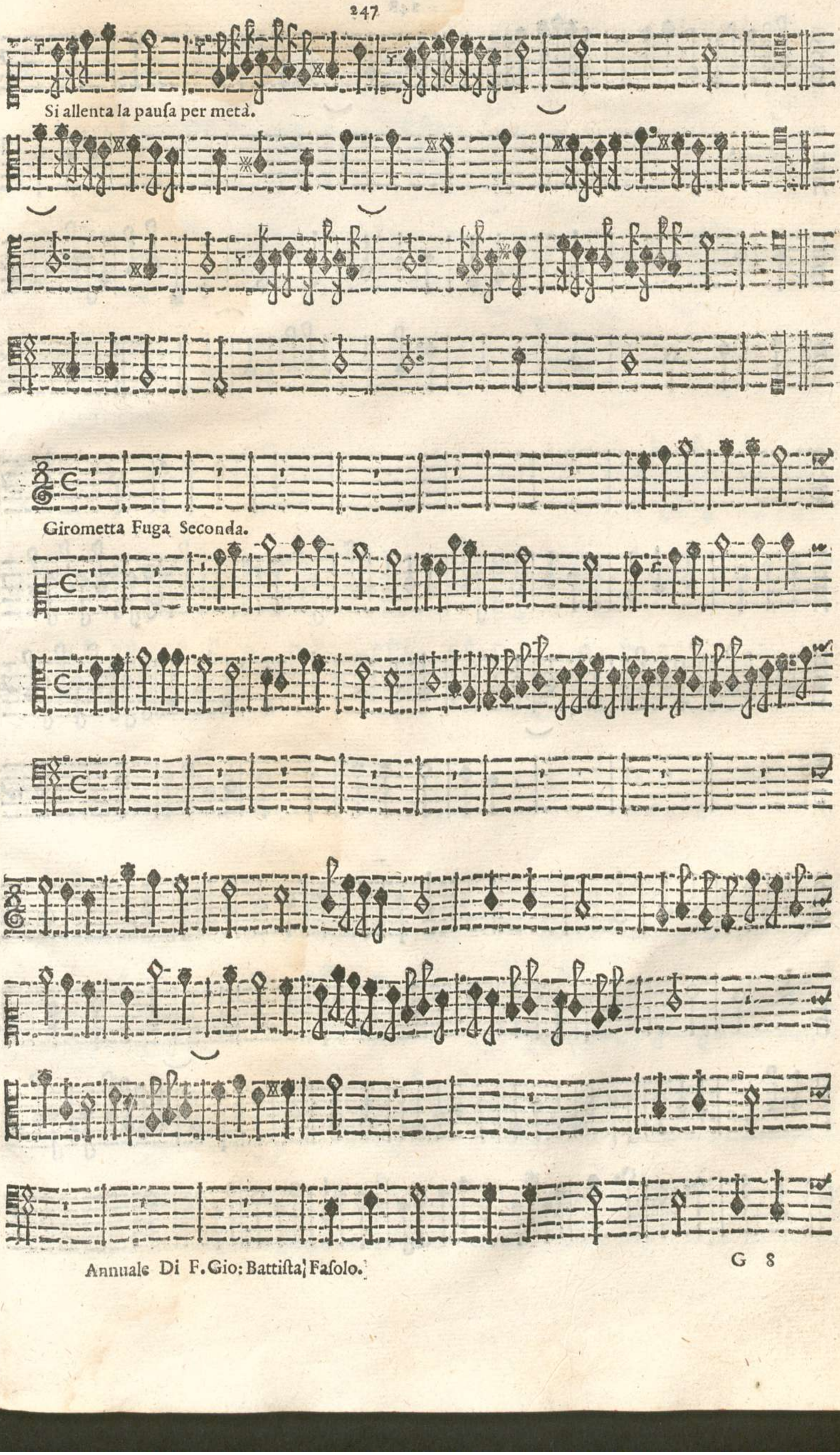
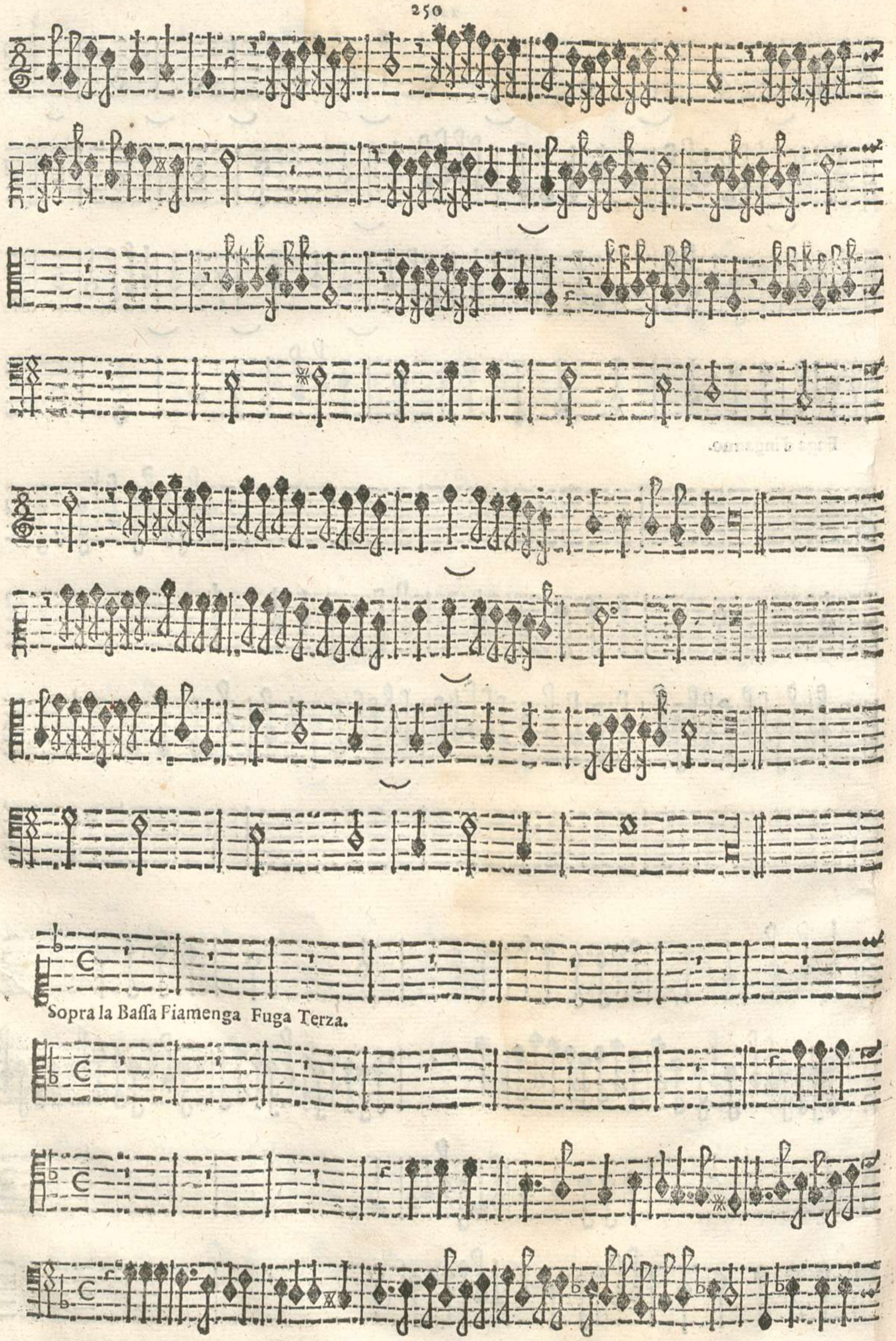


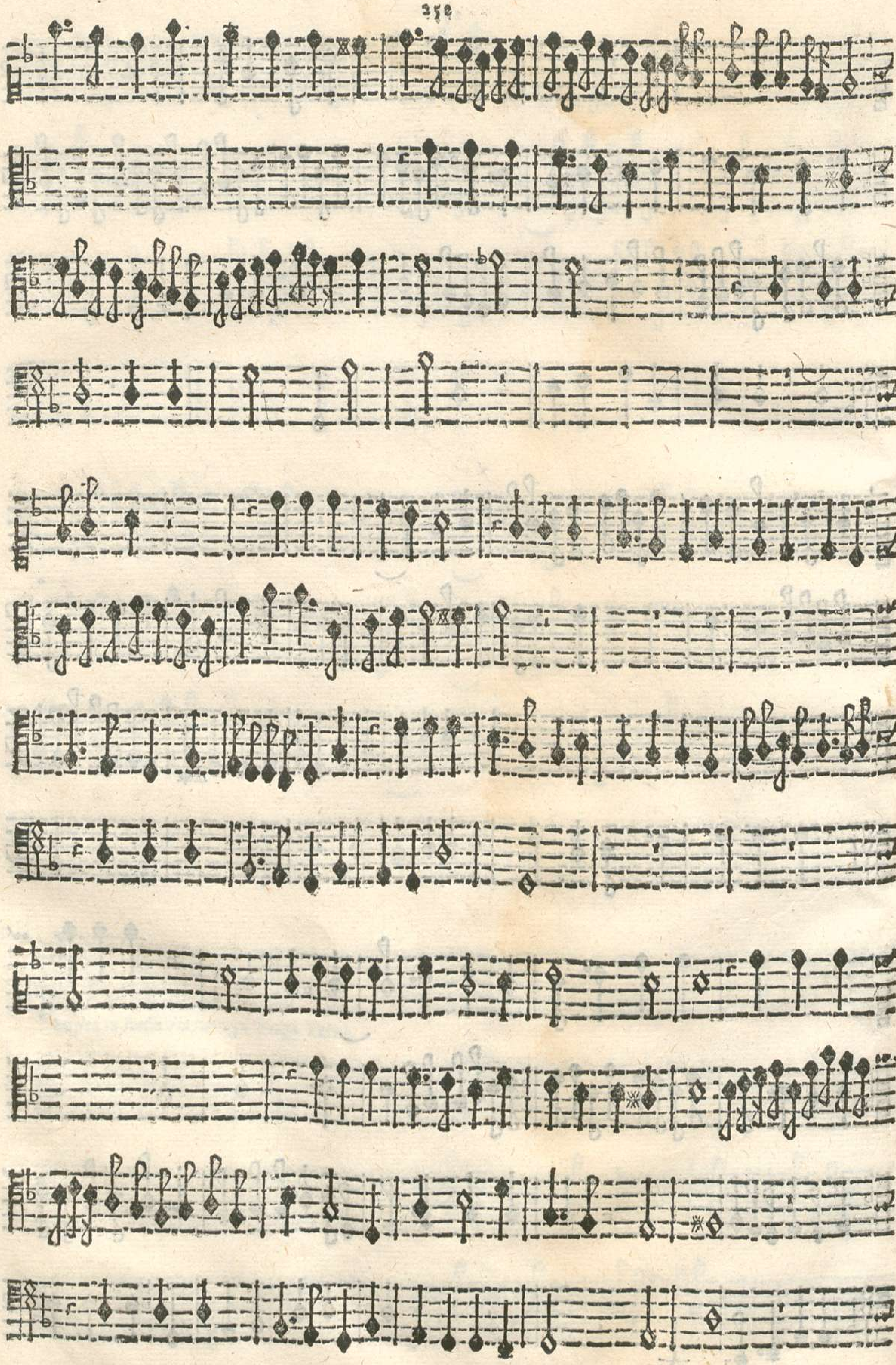
Si allenta la pauſa per metà.

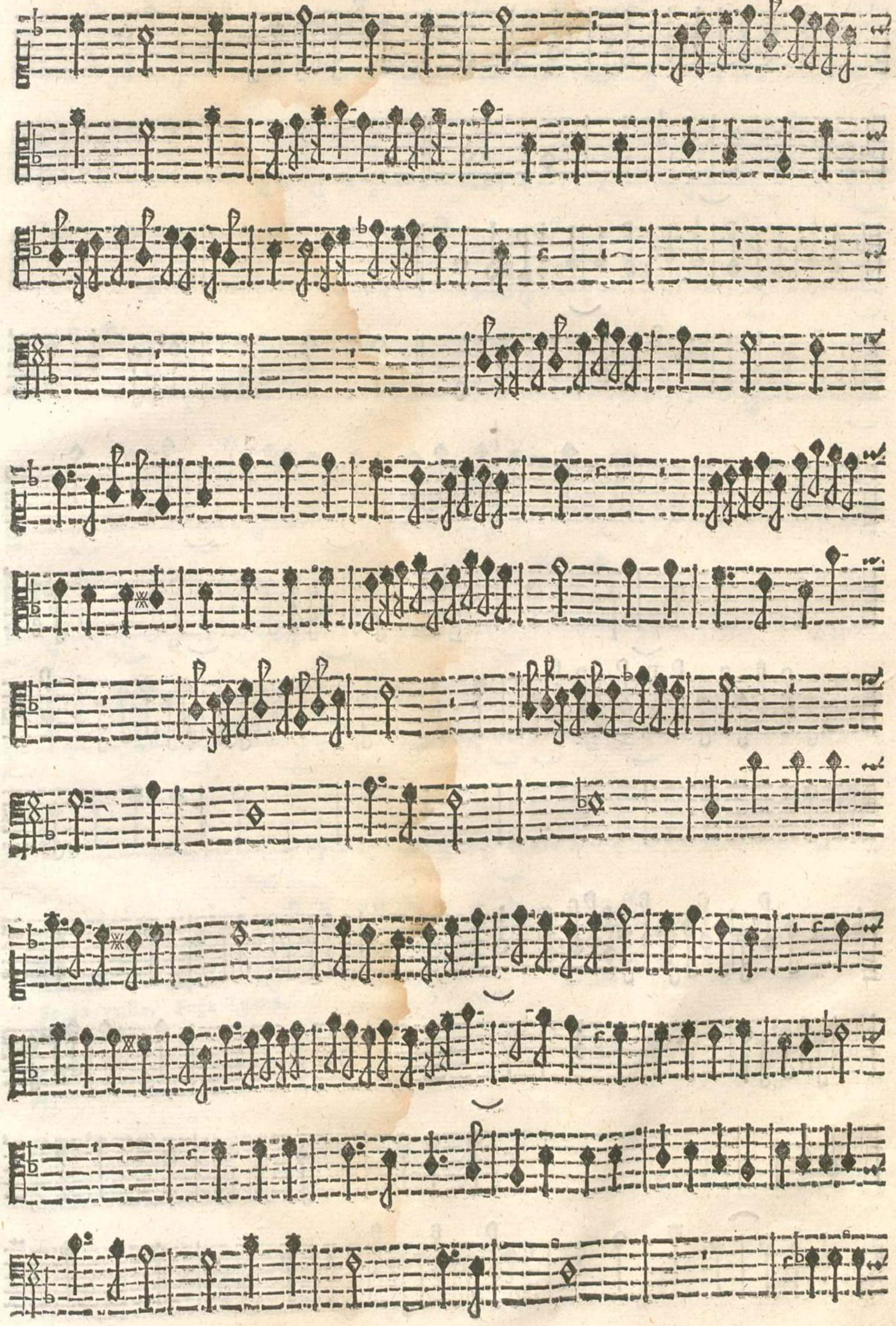
Girometta Fuga Seconda.

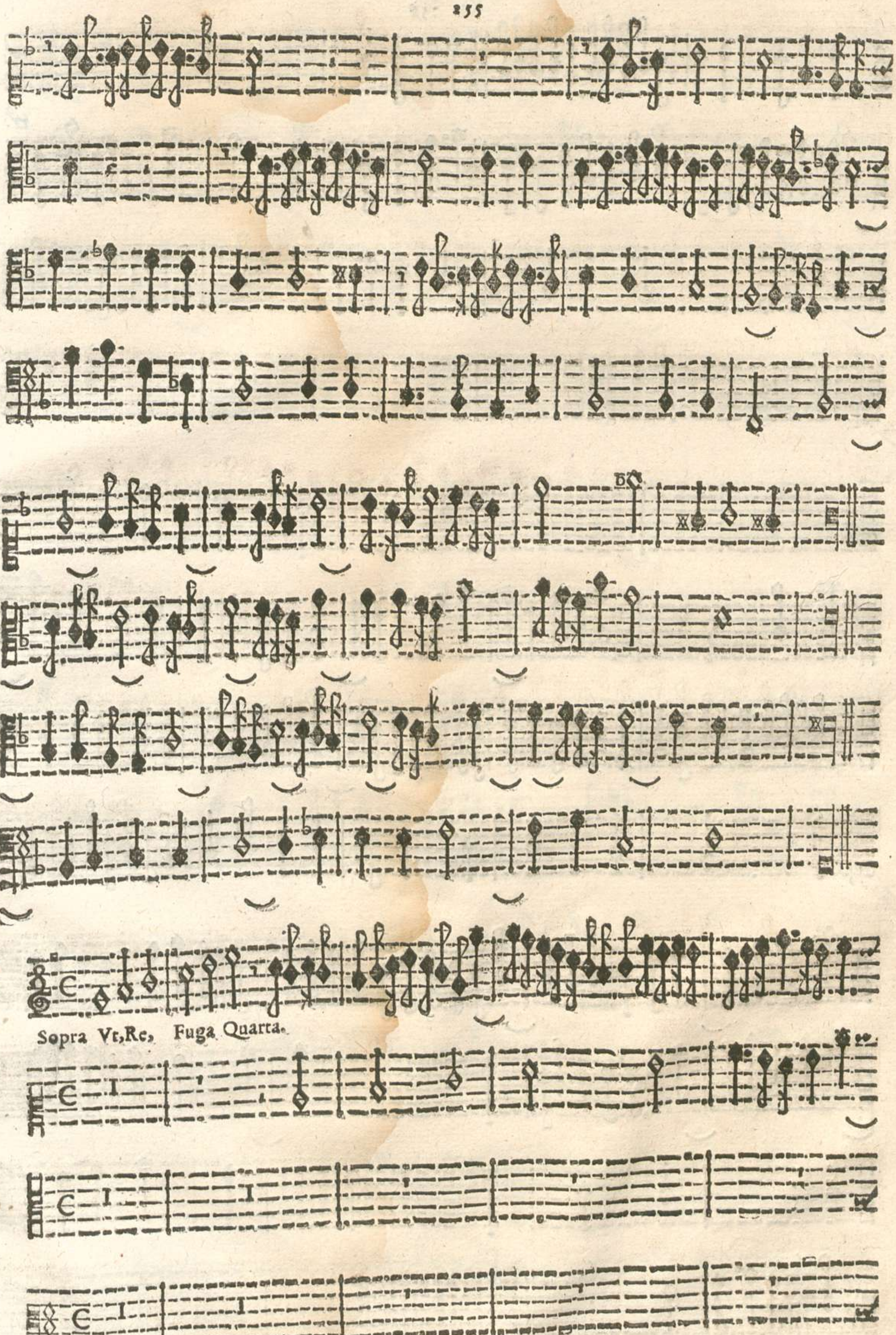
Fuga d'inganno.



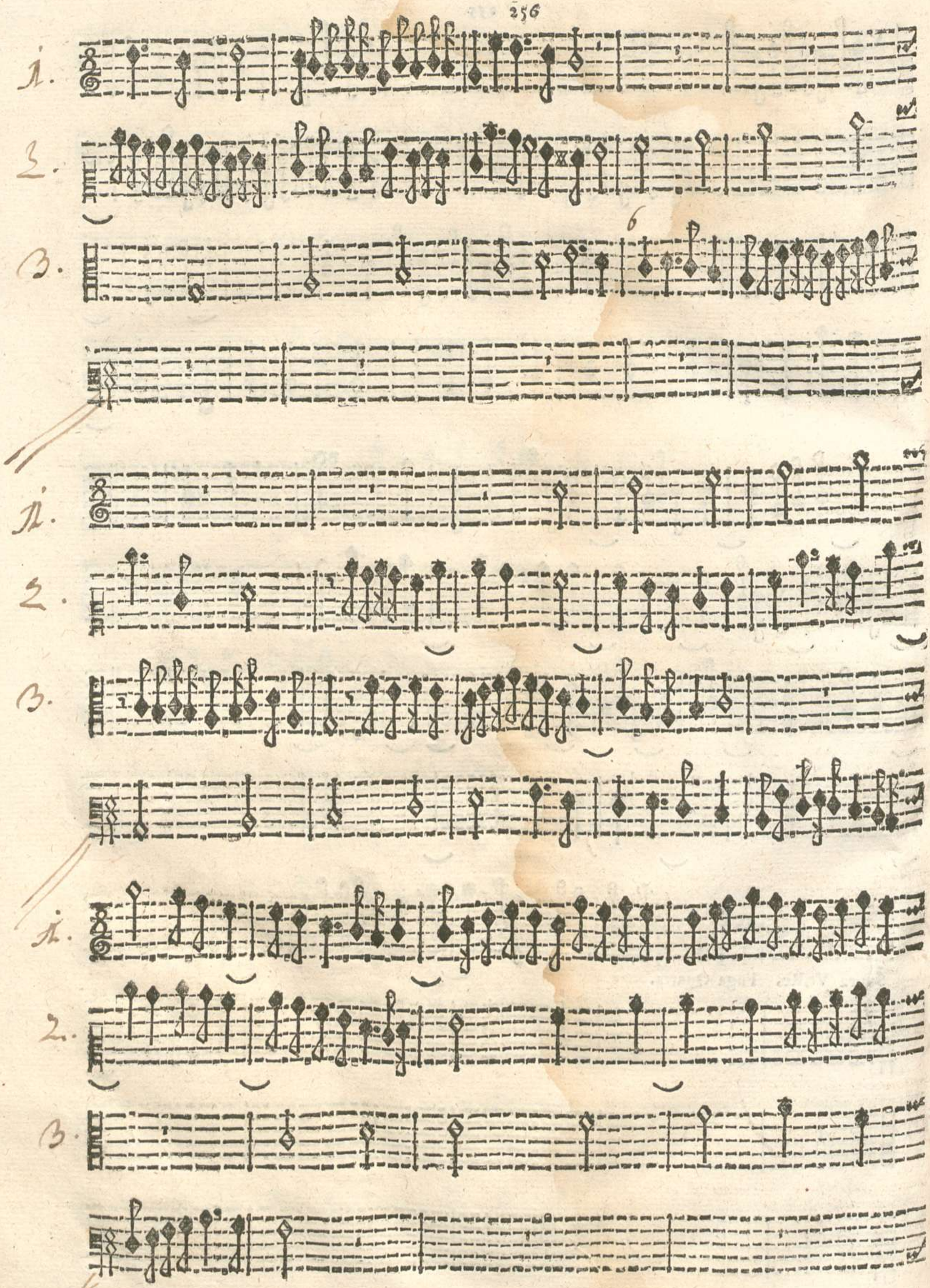
Sopra la Baſſa Fiamenga Fuga Terza.

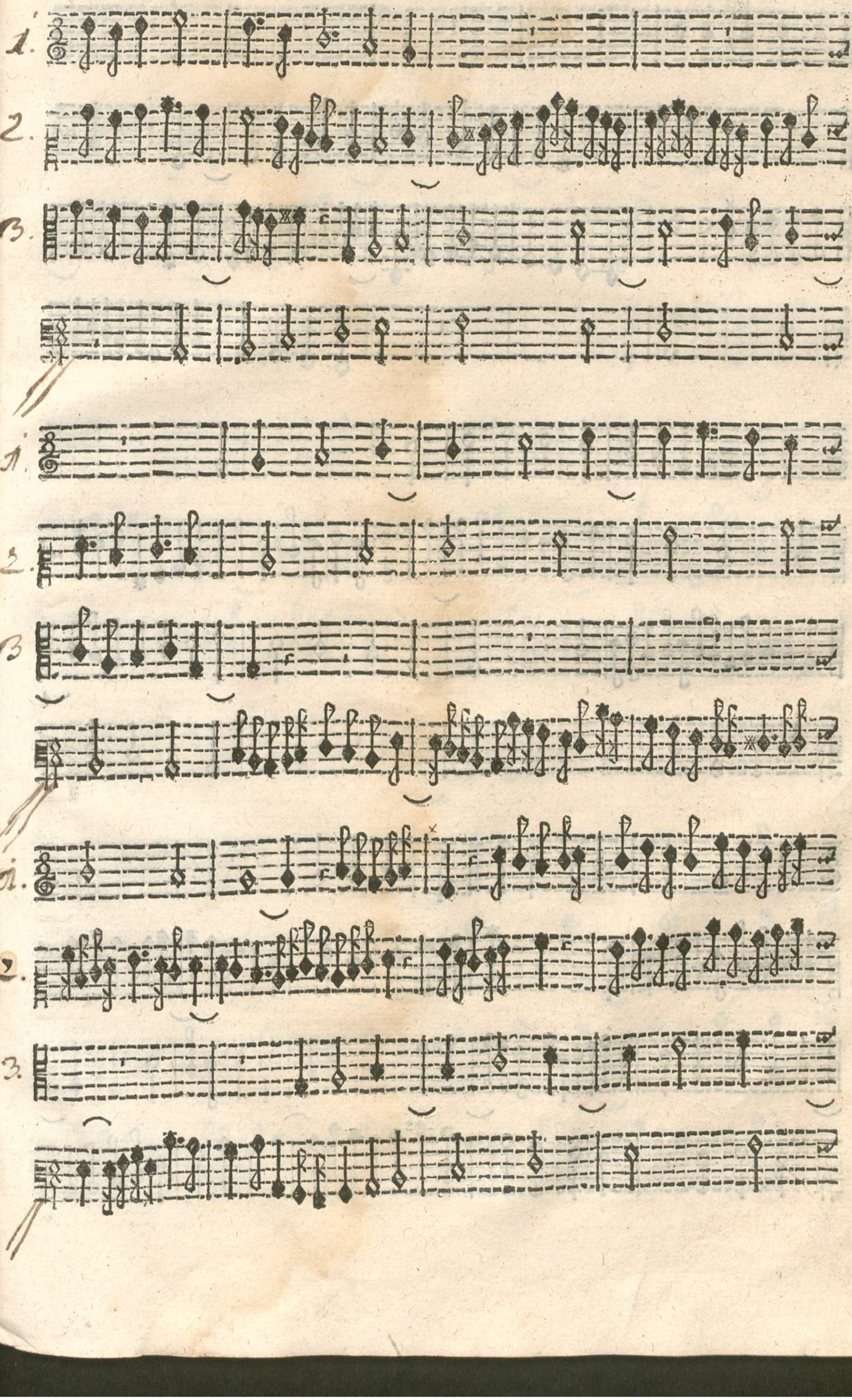


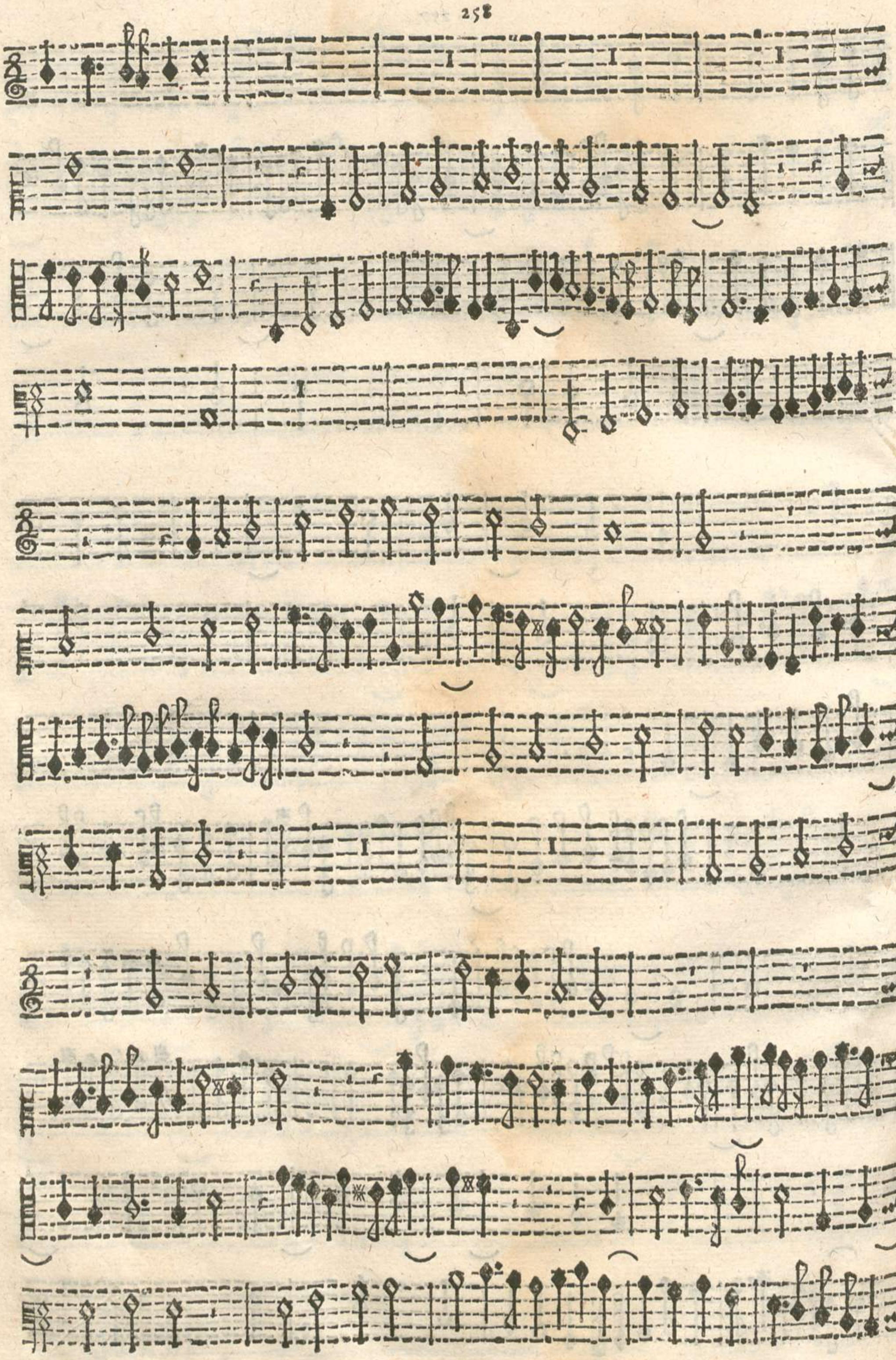


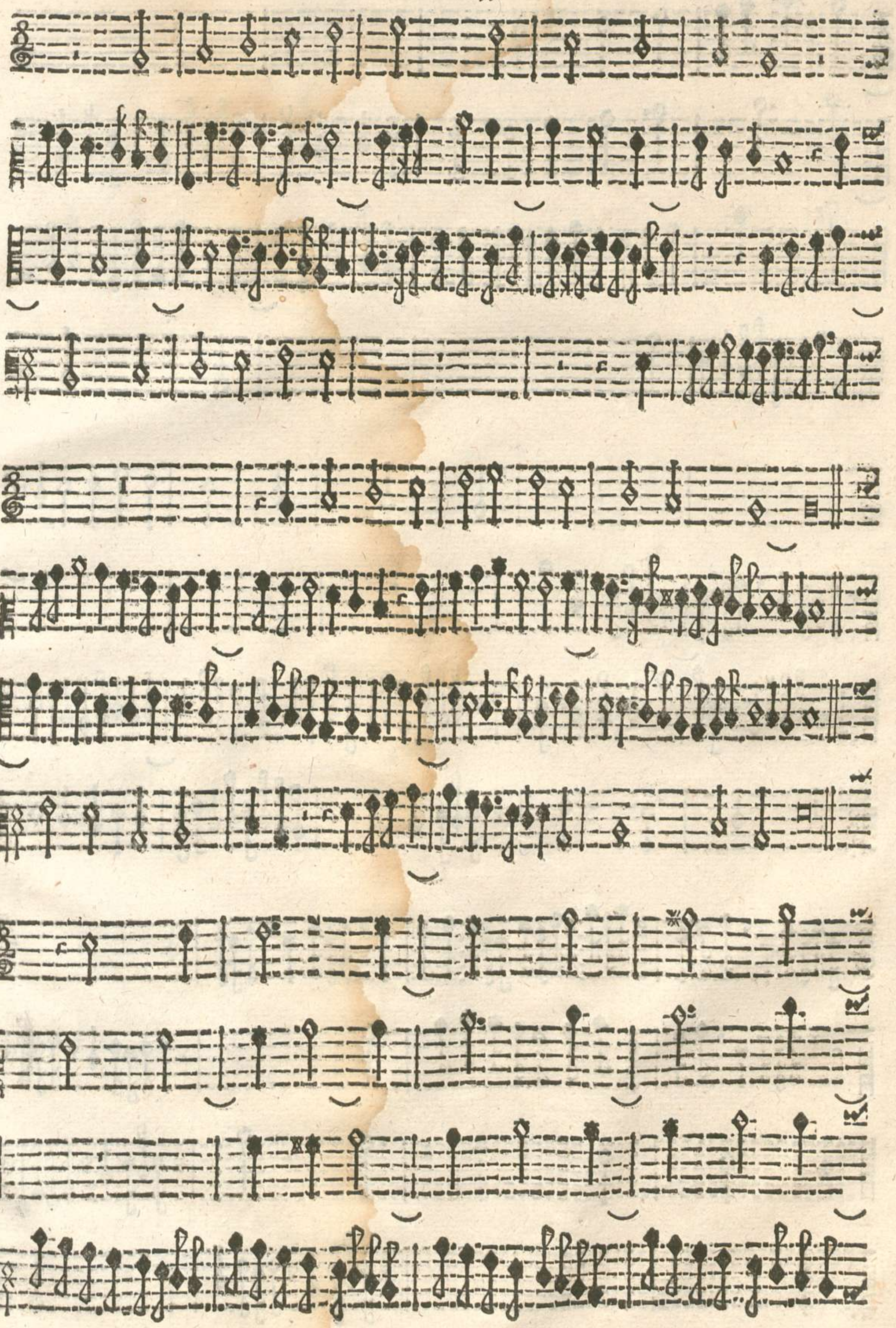


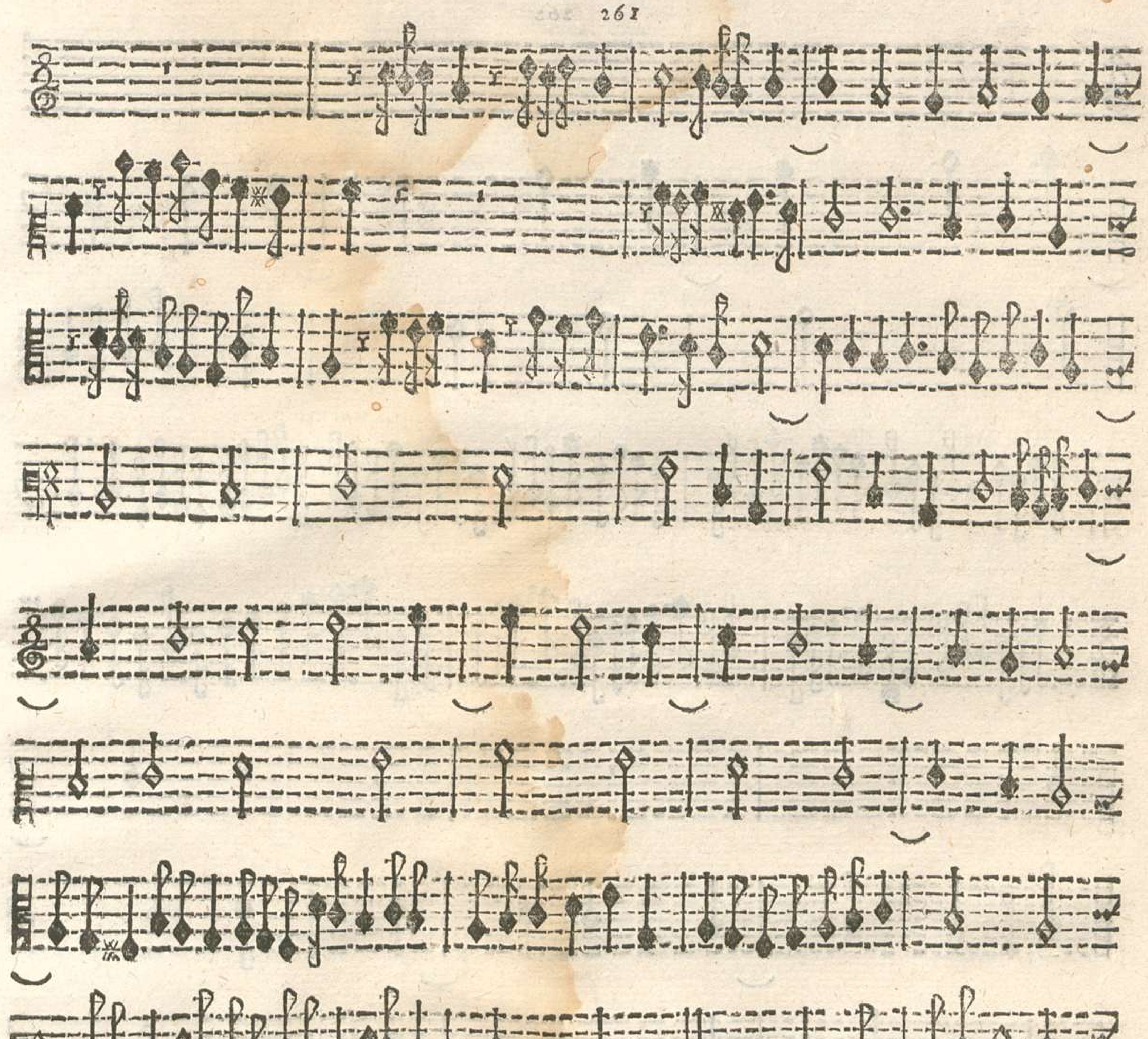
Sopra Vt,Re, Fuga Quarta.

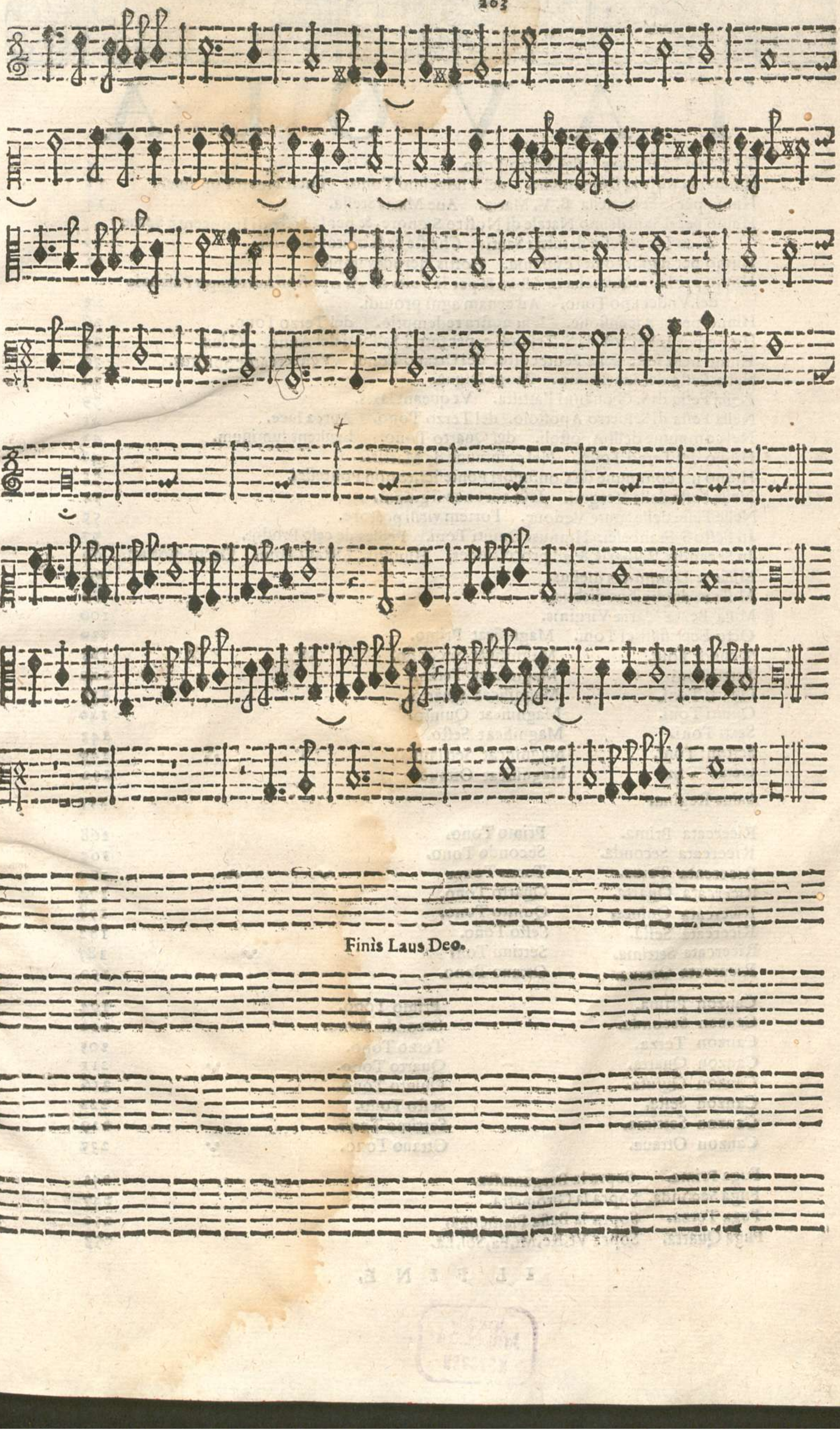












Finis Laus Deo.

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Te Deum Laudamus del Terzo Tono. 4
Hinno per tutte le Domeniche. del Vndecimo Tono. Lucis creator optime. 12
Hinno per le Feste della B. V. Maria. Aue Maris Stella. 14
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Hinno per il giorno del Epifania. Hostis Herodes impie. 22
Hinno per la Domenicha in Albis, & per le Feste de gli Apostoli nel tempo Paschale del Vndecimo Tono. Ad cęnam agni prouidi. 23
Hinno per la Ascensione. Iesu nostra redemptio. del Terzo Tono. 26
Hinno per la Festa della S. Trinità, e per tutti i Sabbati del Anno. O lux. 29
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IL FINE.

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