Giovanni Battista Fasolo
(v. 1598 - après 1664)

Annuale

che contiene tutto quello, che deve far un Organista
per risponder al Choro tutto l'Anno.
Cioè tutti gl'Hinni delli Vesperi, tutte le Messe, cioè doppia,
che serve 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 servire à tutte l'occorenze di risposte,
ciascuno hà sua risposta breve 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 Ut, Re Mi, Fa, Sol, La ;
la Salve Regina, & il Te Deum laudamus.
Di Fra Giovanbattista Fasolo D'Asti,
dell'Ordine de Minori Convent. di S. Francesco.
Opera ottava. Con privilegio.
In Venetia. Appresso Allessandro Vincenti.
MDCXXXXV.

Op. 8.

Allessandro Vincenti, Venise, 1645.

Restitution par Pierre Gouin
d'après un fac-similé de l'exemplaire de la
Bayerische Staatsbibliothek, Munich.

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Alli Studiosi

Questa Opera è ordinata alli Canti fermi, onde gl'Hinni sempre pigliano les note istesse del Canto fermo; Alcuni hanno una parte de Versetti grave, altra parte allegra, & più brevi. Ciascun hunno hà l'ultimo verso in terzette, alludendo alla Santissima Trinità, di cui parlano e ultime strofe : con la mano sinistra soneranno le due parti rimesse, con la mano destra la parte di sopra, alla ottava alta dandoli la misura del Choro. Altri Hinni particolari si ponno ridure à questi. Le Messe si devono sonare gravi : Molti Versetti pigliano le istesse note, che tace il Choro; cosi anco il Te Deum laudamus. Se li Graduali Offertorii saranno troppo brevi, potranno sonare une Ricarcata, òvero una delle Canzoni delli otto Toni, che ho atteso alla brevità. Li otto Toni per li Magnificat sono regolati come sopra gl'altri. Sè l'Antifona sarà breve, si potrà Pigliare una delle fughe sopra gl'obligho, òvero une delle Canzoni secondo il Tono, che caderà. Gl'Hinni si devono sonare spiritosi, senza partirsi dal grave. Le Messe contengono canti fermi trà li Versi, Canzonette brevi, Ricercate brevissime; e la elevatione delli versi, tanto canti fermi, quanto fughe, vogliono essere sonate allegre, e dove sono crome, ò simicrome, si soneranno, come fossero meze puntate, che la cantilene riesce più spiritosa. Le Canzonette alcune preteriscono il sito naturale, & è fatto per qualche varietà, cosi ancora le Ricercate, il tutto si sonerà con misura, hora interotta, & hor sostenuta, non togliendo la natura del tempo. La elevatione vuol essere gravissima; sostenendole alquanto più della sua misura. Le Ricercate delli otto Toni cominciano gravi, nel mezo alcuni si rompono per metà con varietà di sogetti, & Alcune seguitano il primo tempo; queste nella metà si potranno stringere alquanto. Le otto Canzoni francese sono di natura allegre, è necessario darle une misura non troppo larga, ne troppo stretta per evitare ogni difficoltà, faccino godere li sogetti distinguendoli dalle fughe, con percuotere il tasto di polso battendolo, acciò spicchi; Cosi ancora si sarà alle fughe sopra li quattro oglighi. Il rimanente si rimette alla dispositione de priudenti Studiosi. Vivete felici.

All'Illustrissimo et Eccellentissimo Signor, e Padron mio Osservandissimo, Il Signor Duca di Montalto, Principe di Paterno, etc.

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Annuale che contiene tutto quello, che deve far un Organista per risponder al Choro tutto l'Anno, Op. 8, Venise (1645).

In nomine Domini Amen.

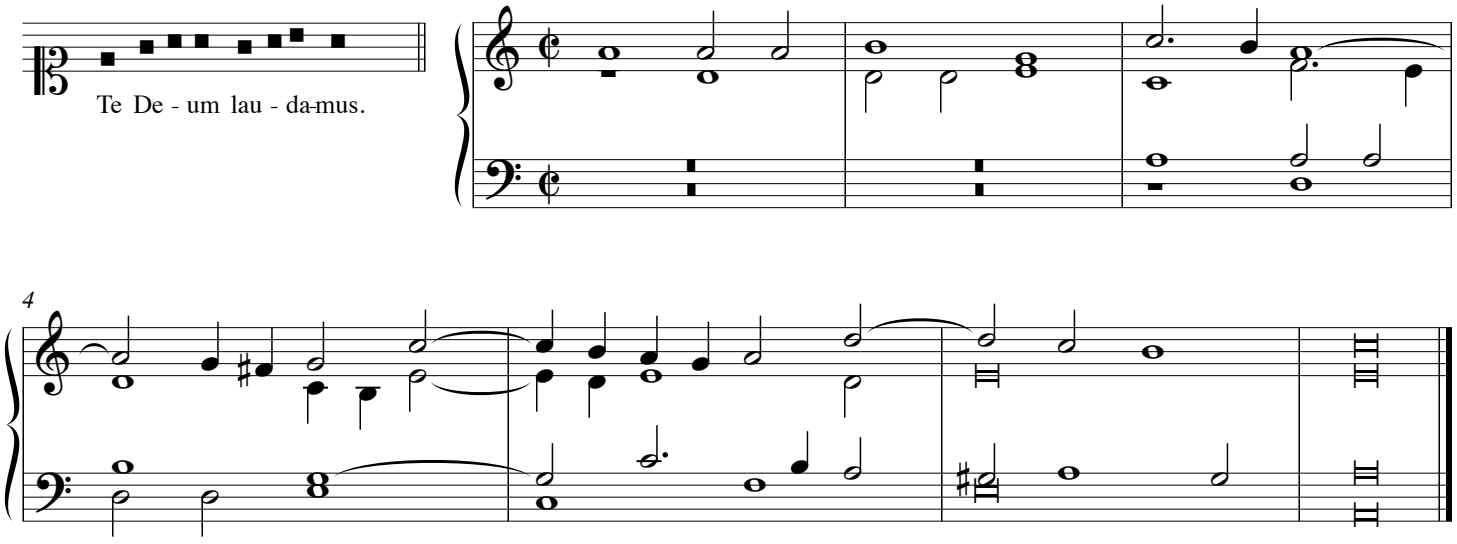
Te Deum laudamus.

Del Terzo Tuono.

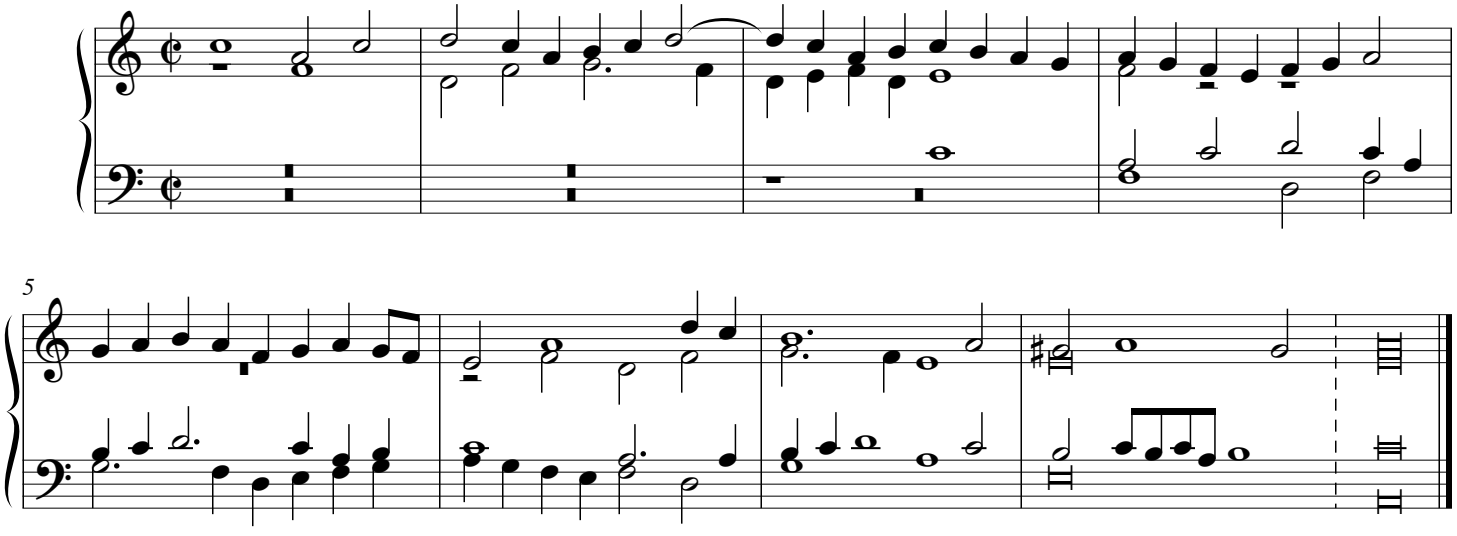
Restitution : Pierre Gouin.

Giovanni Battista Fasolo
(v. 1598 - après 1664)

Primo. Te Dominum confitemur



Secondo. Tibi omnes Angeli



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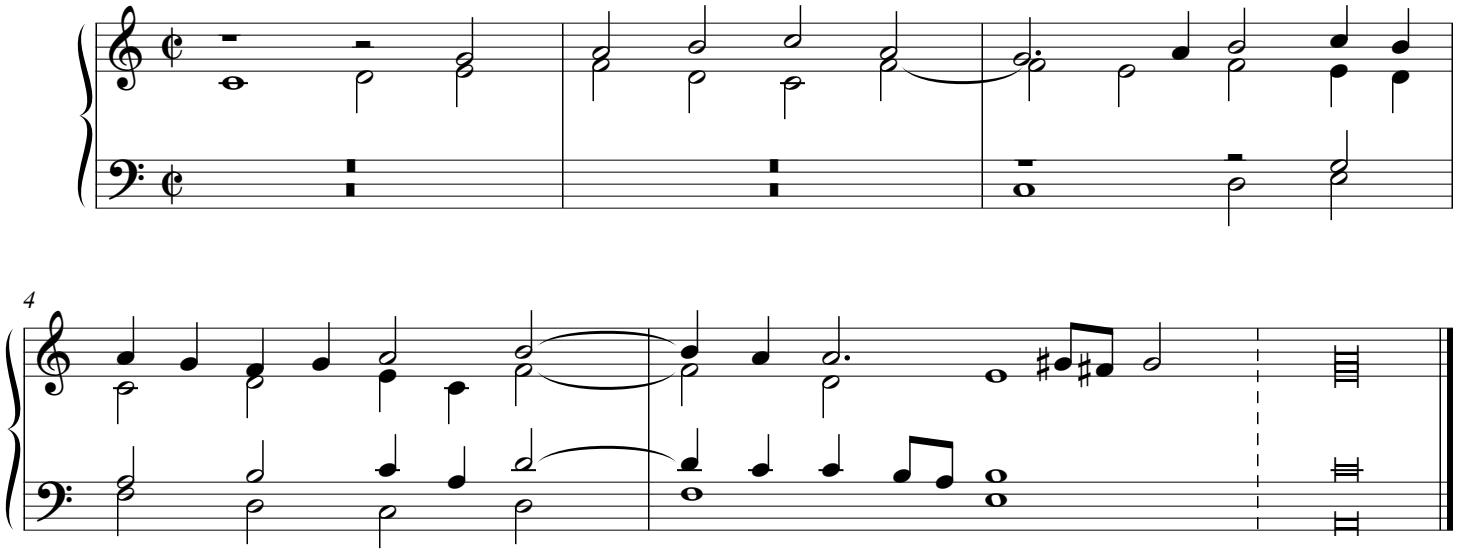
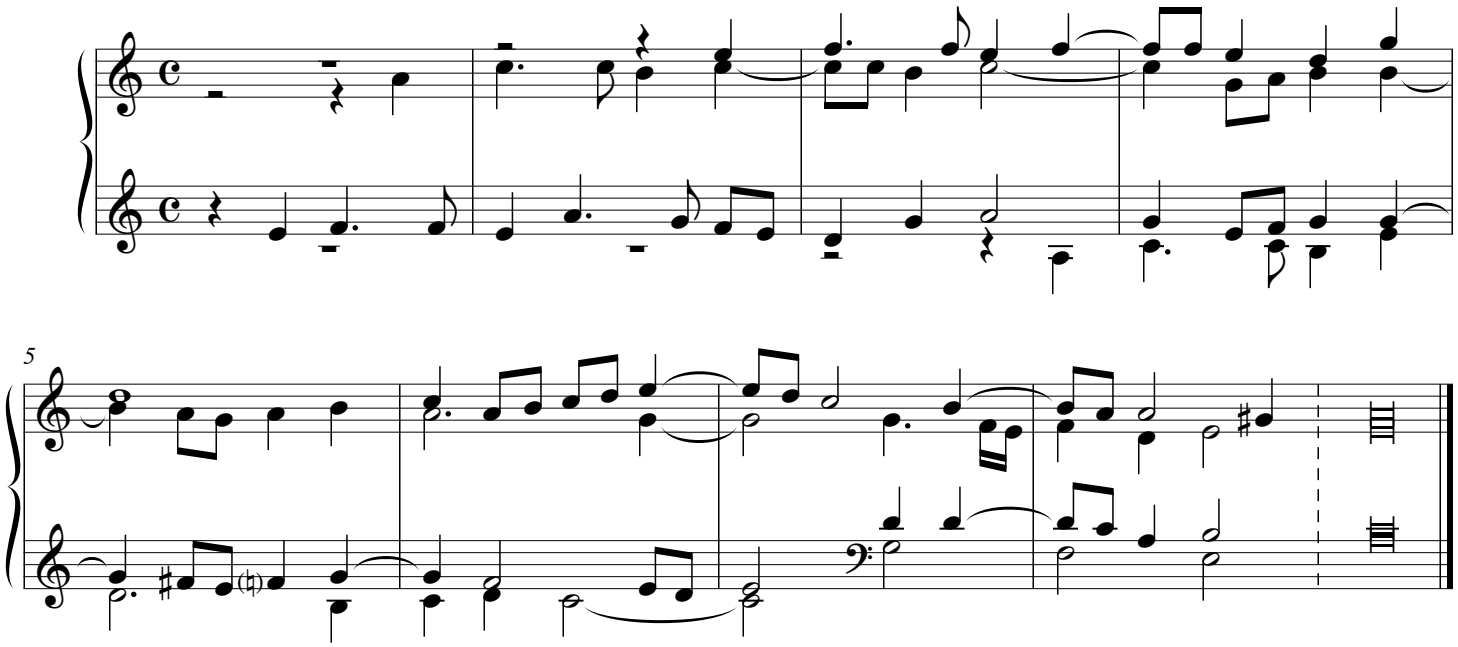
Terzo. Sanctus



Quarto. Sanctus Dominus



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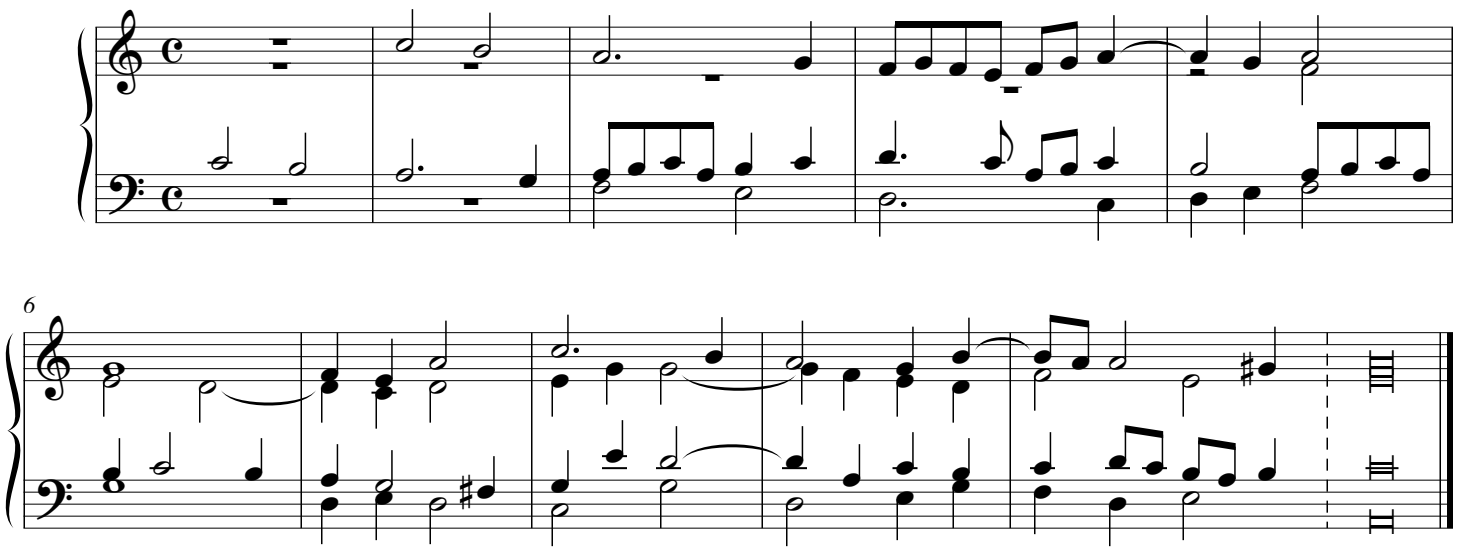
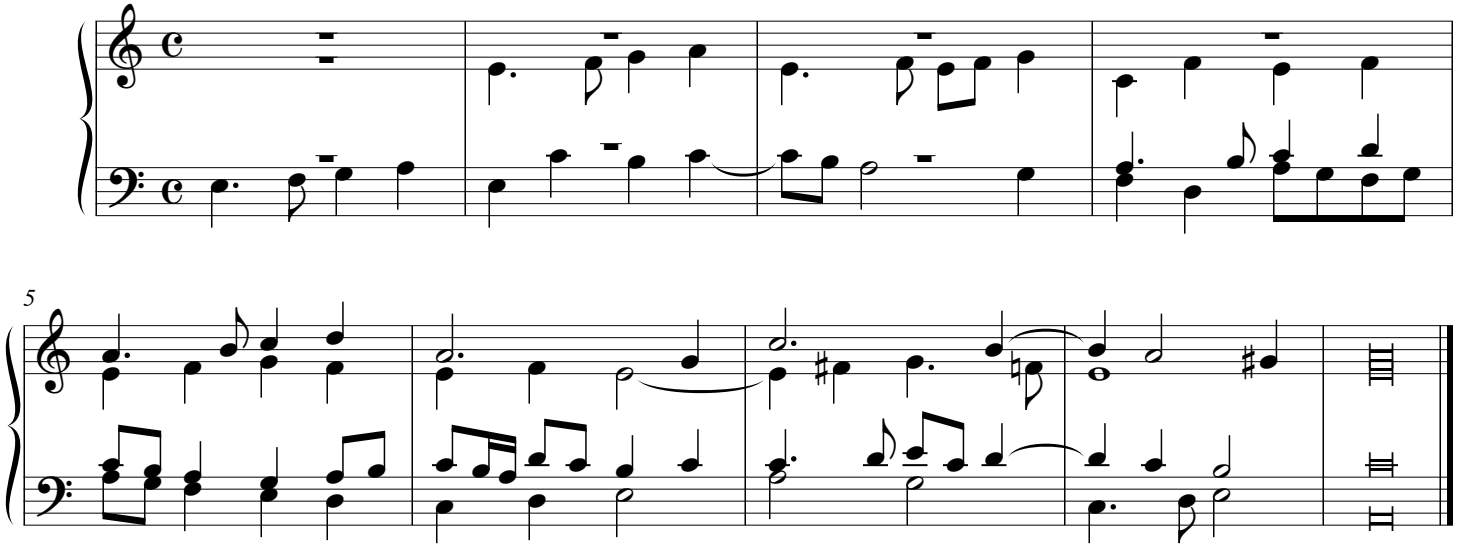
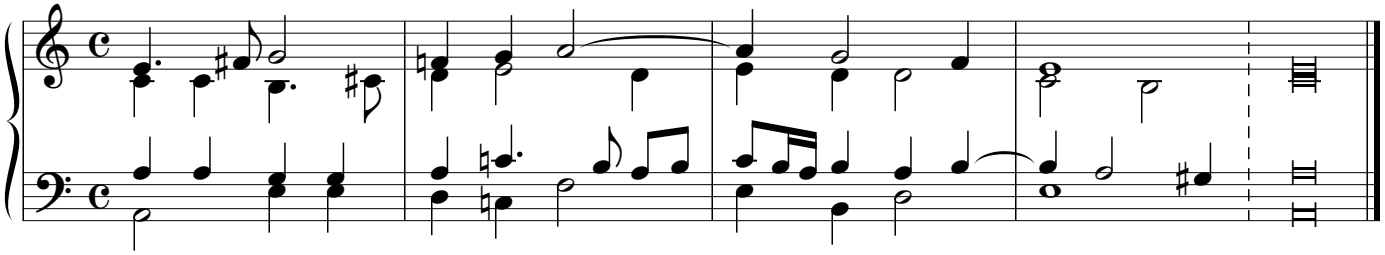
Quinto. Te gloriosus



Sesto. Te martirum candidatus



Settimo. Patrem immense



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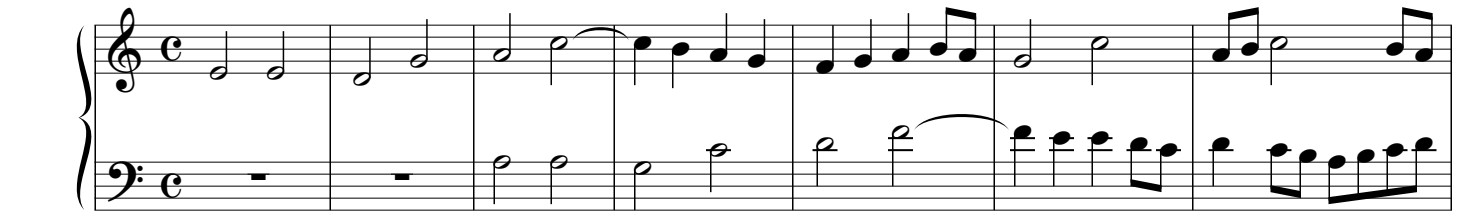
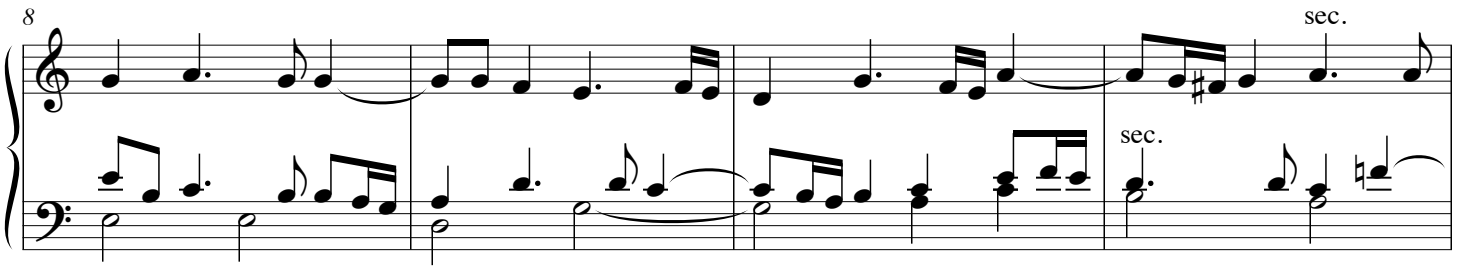
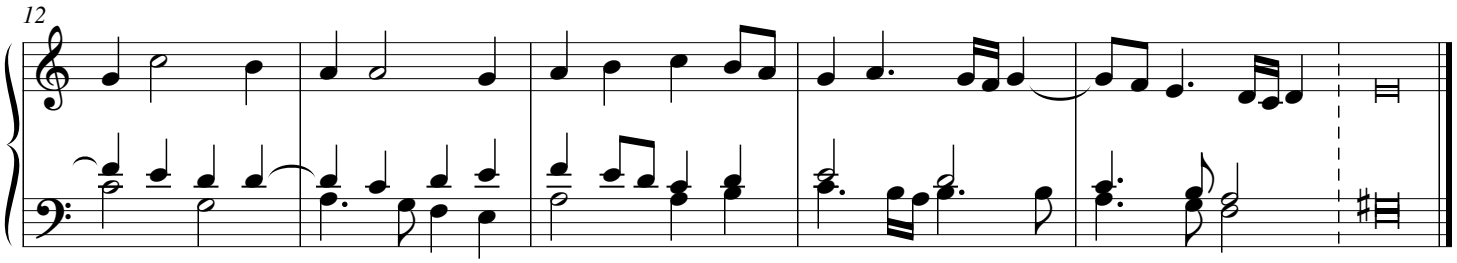
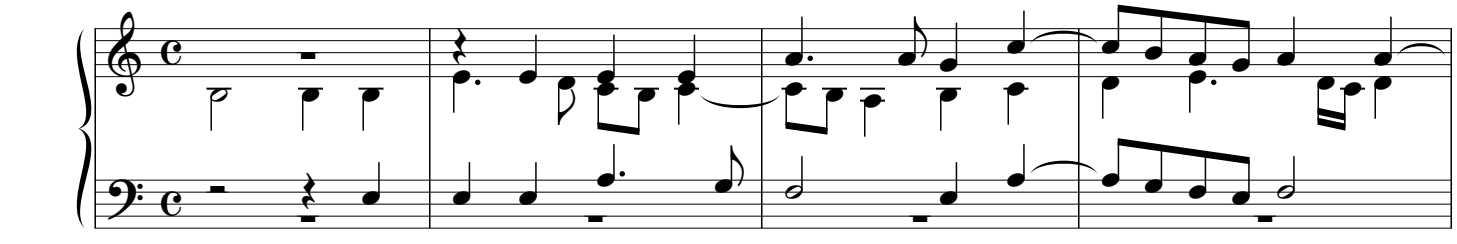
Ottavo. Sanctum quoque paraclitum Spiritum - Terzetto.

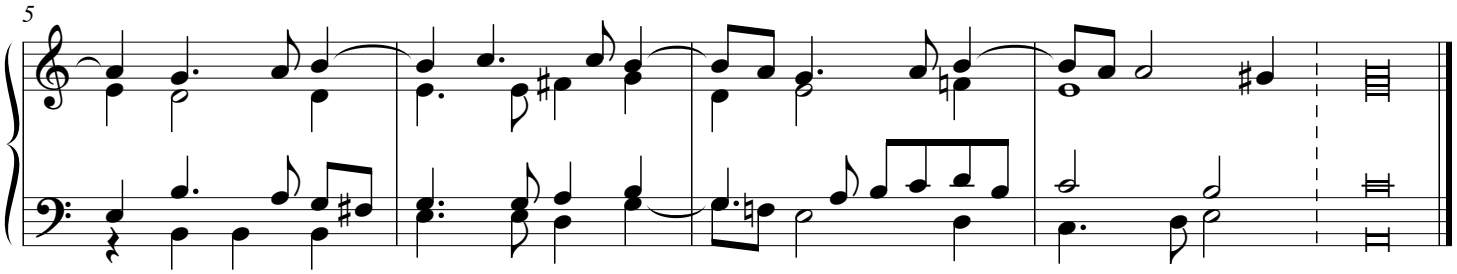






Tu Patris





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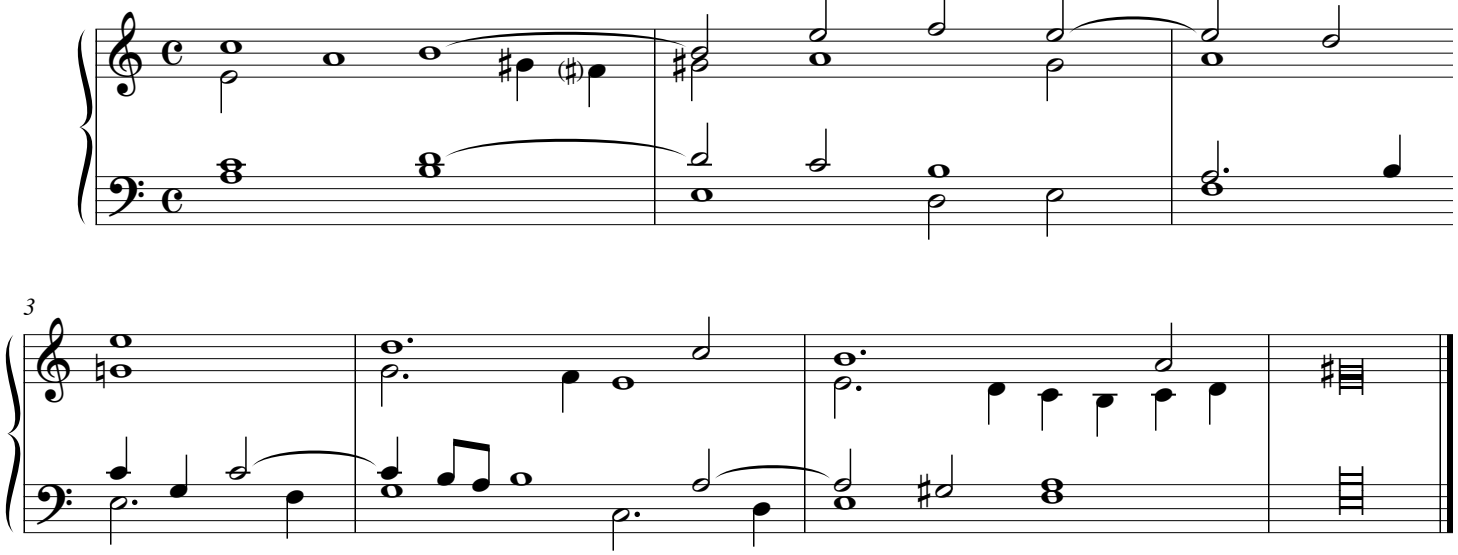
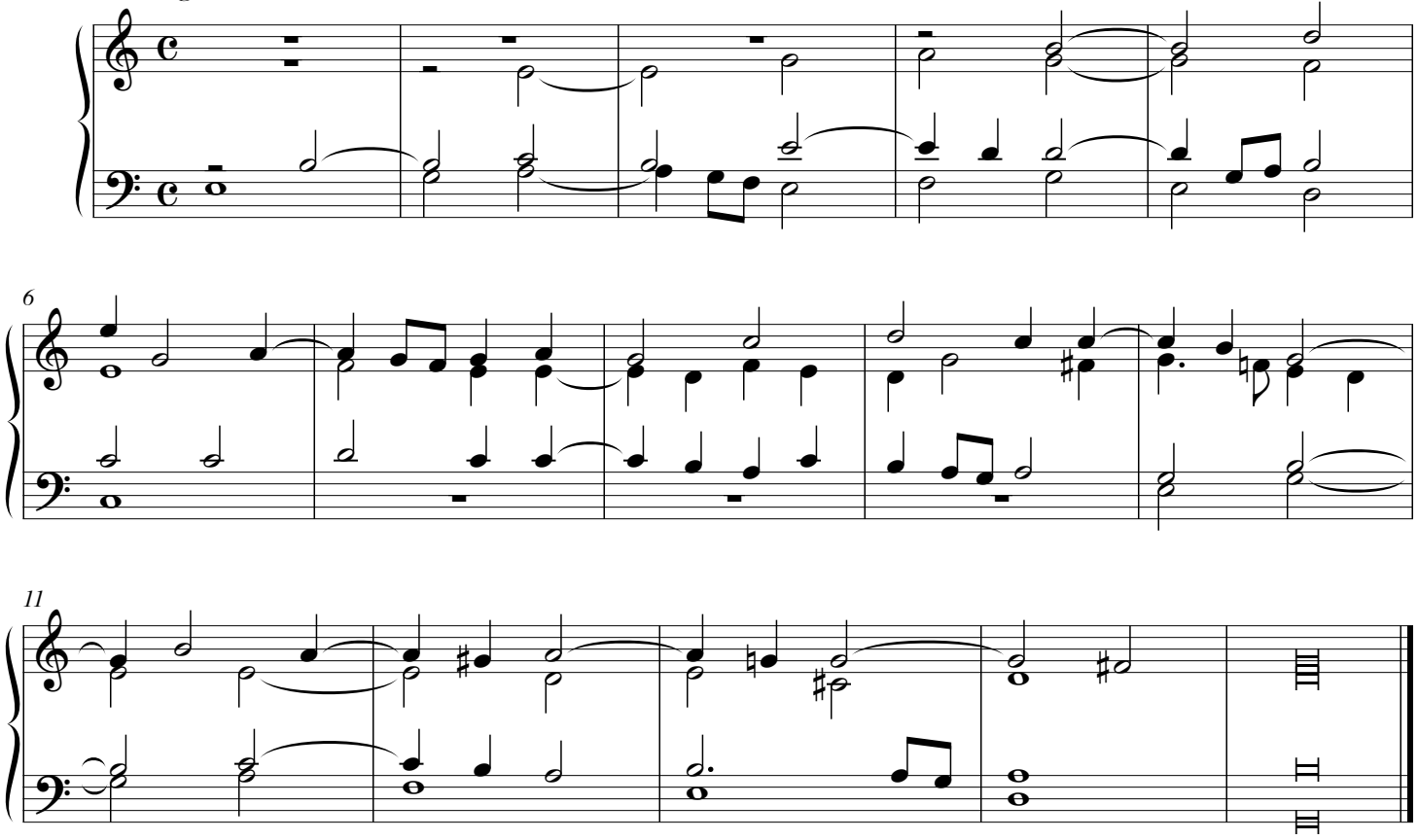
Judex crederis esse venturus



Eterna fac cum sanctis tuis



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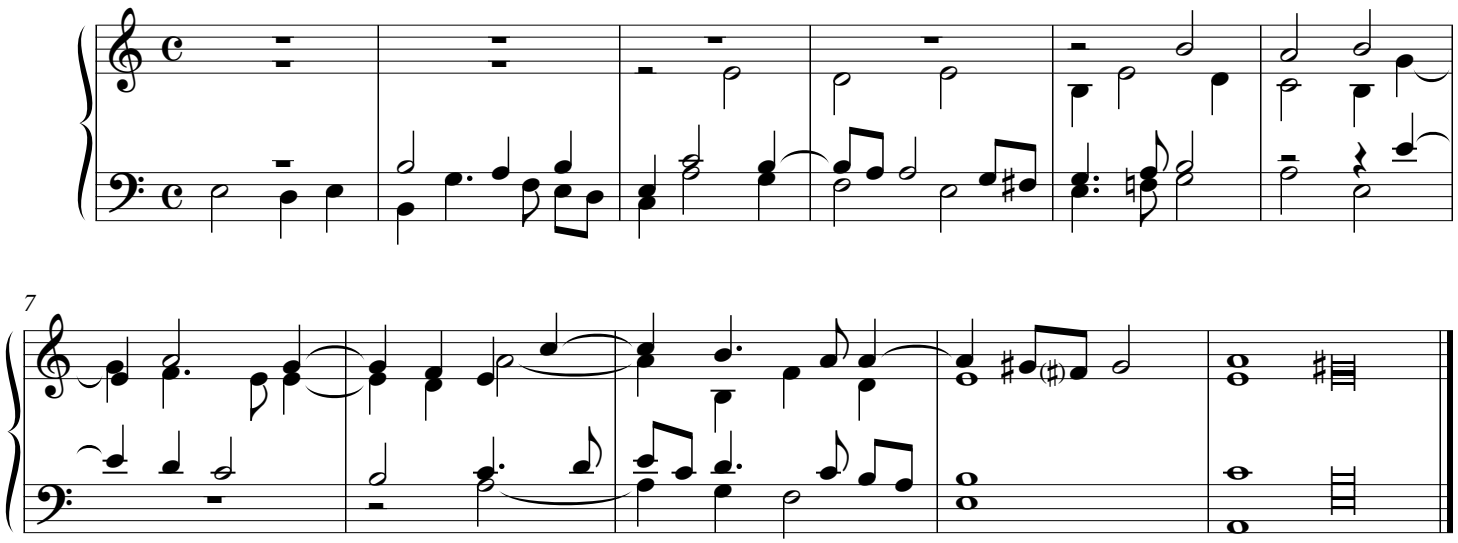
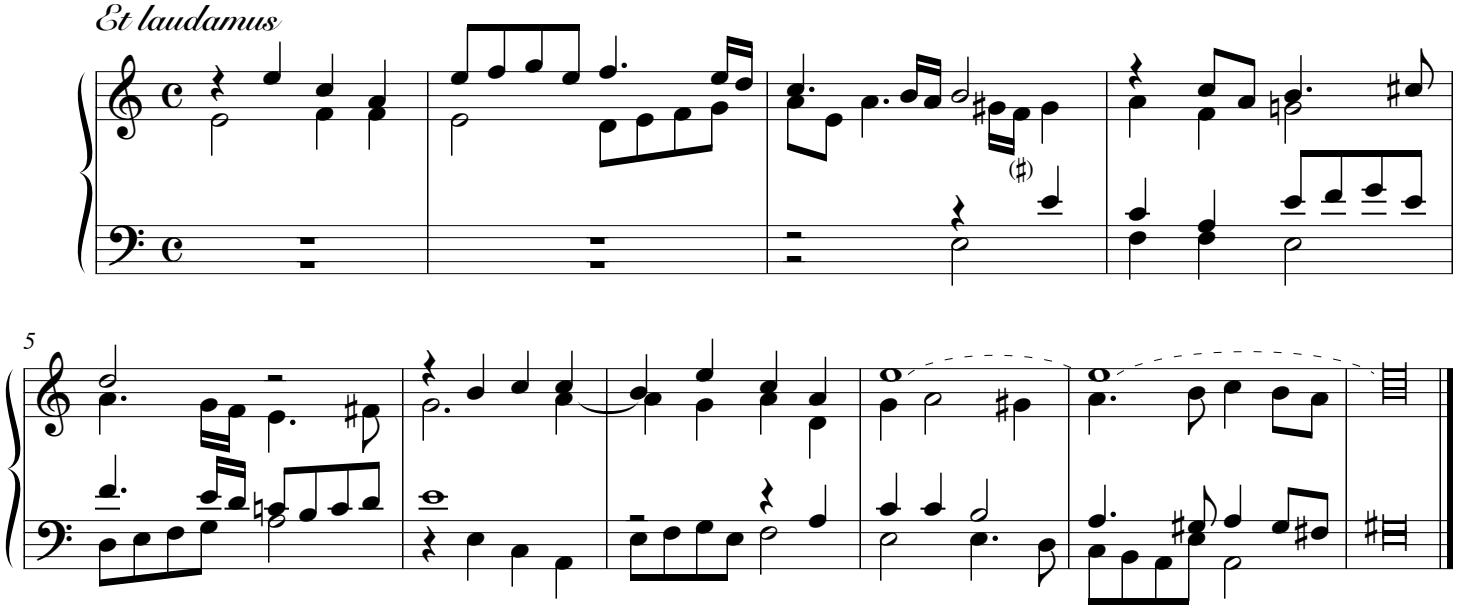
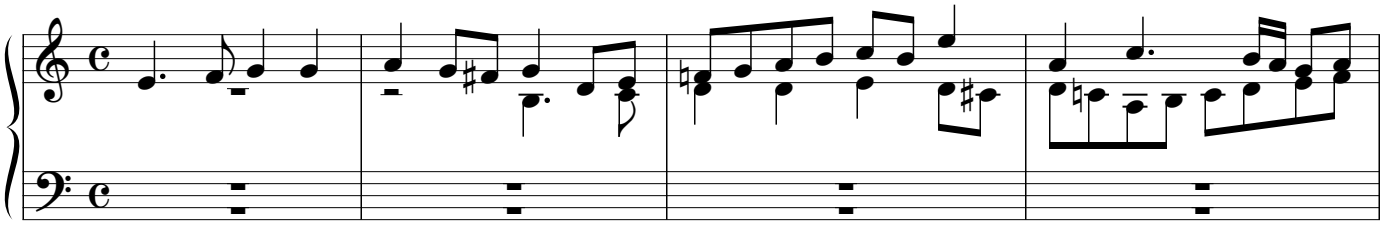
Et rege eos



Et laudamus



Miserere nostri Domine



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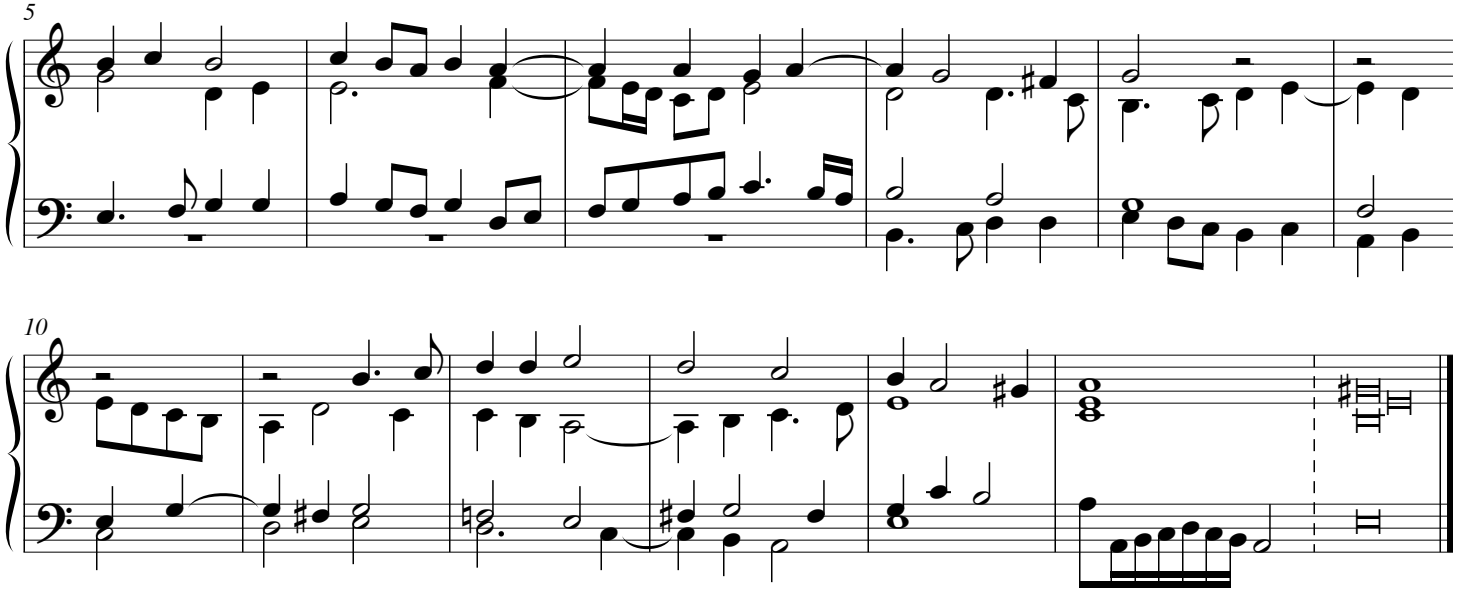
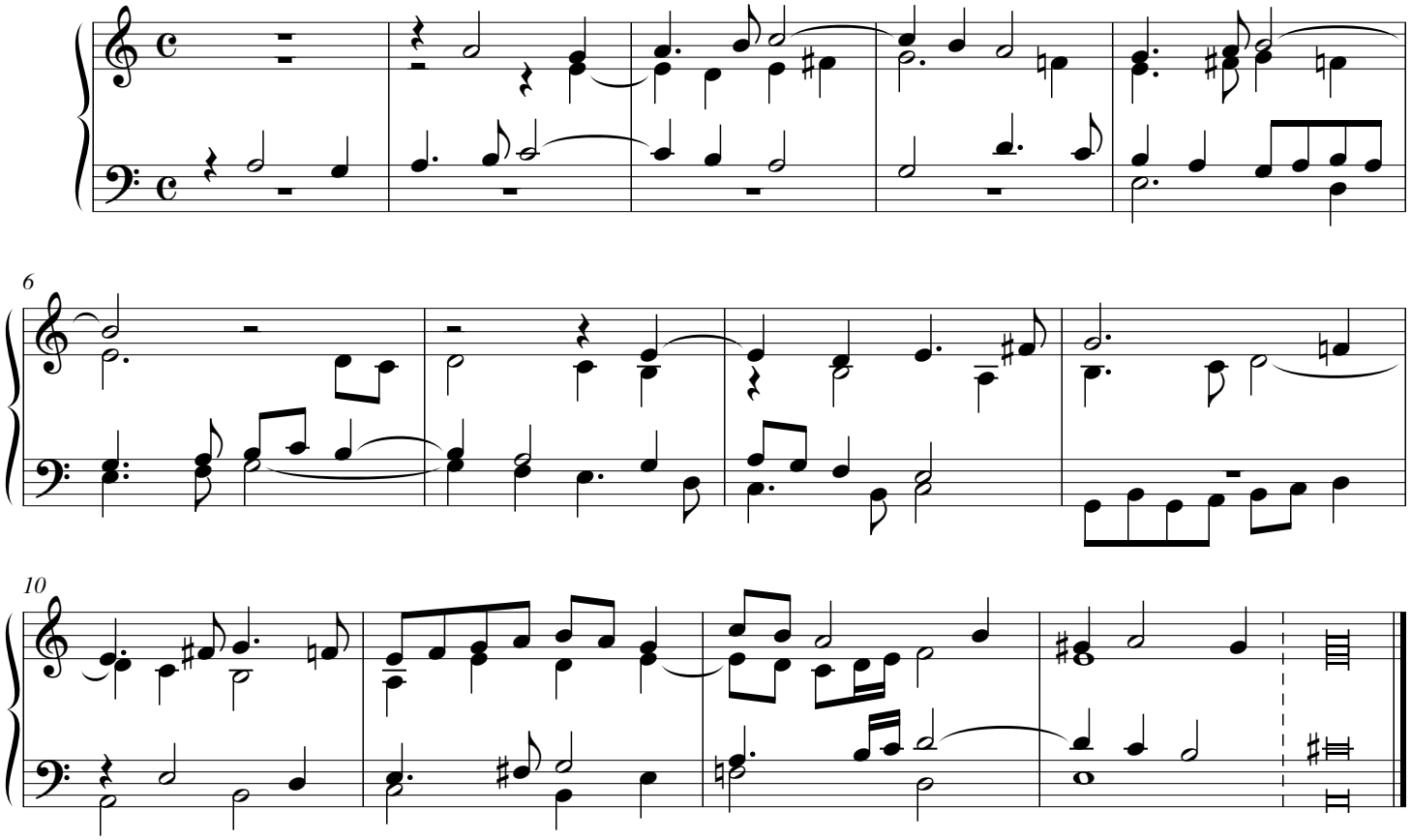


In te Domine speravi



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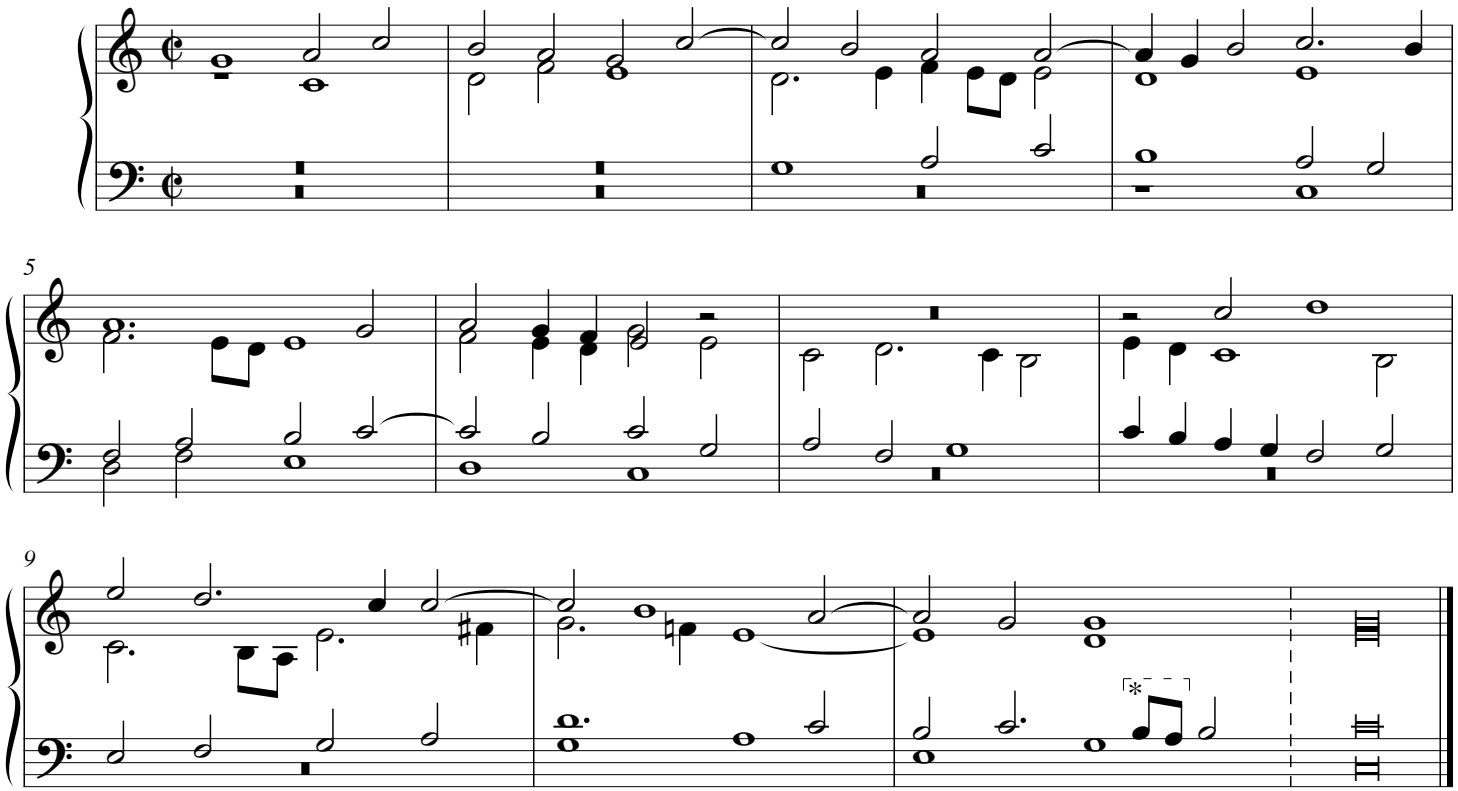
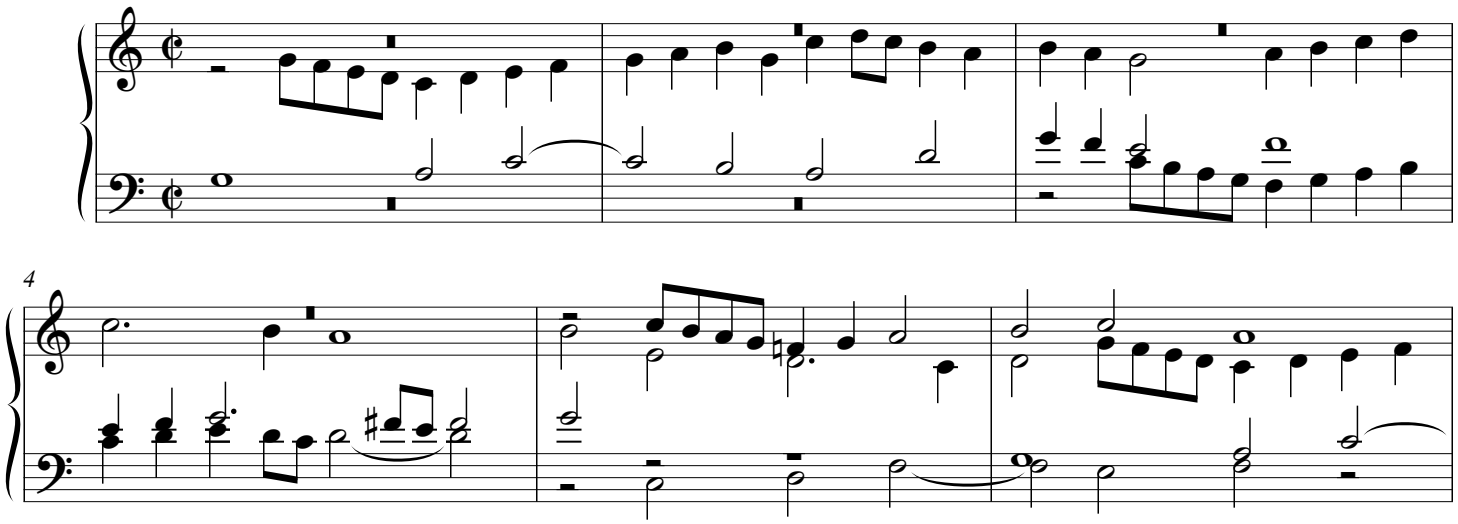
Lucis creator optime

Hinno per tutte le Domeniche. Undecimo Tono.



Verso Secondo



(Original : do-si.)*

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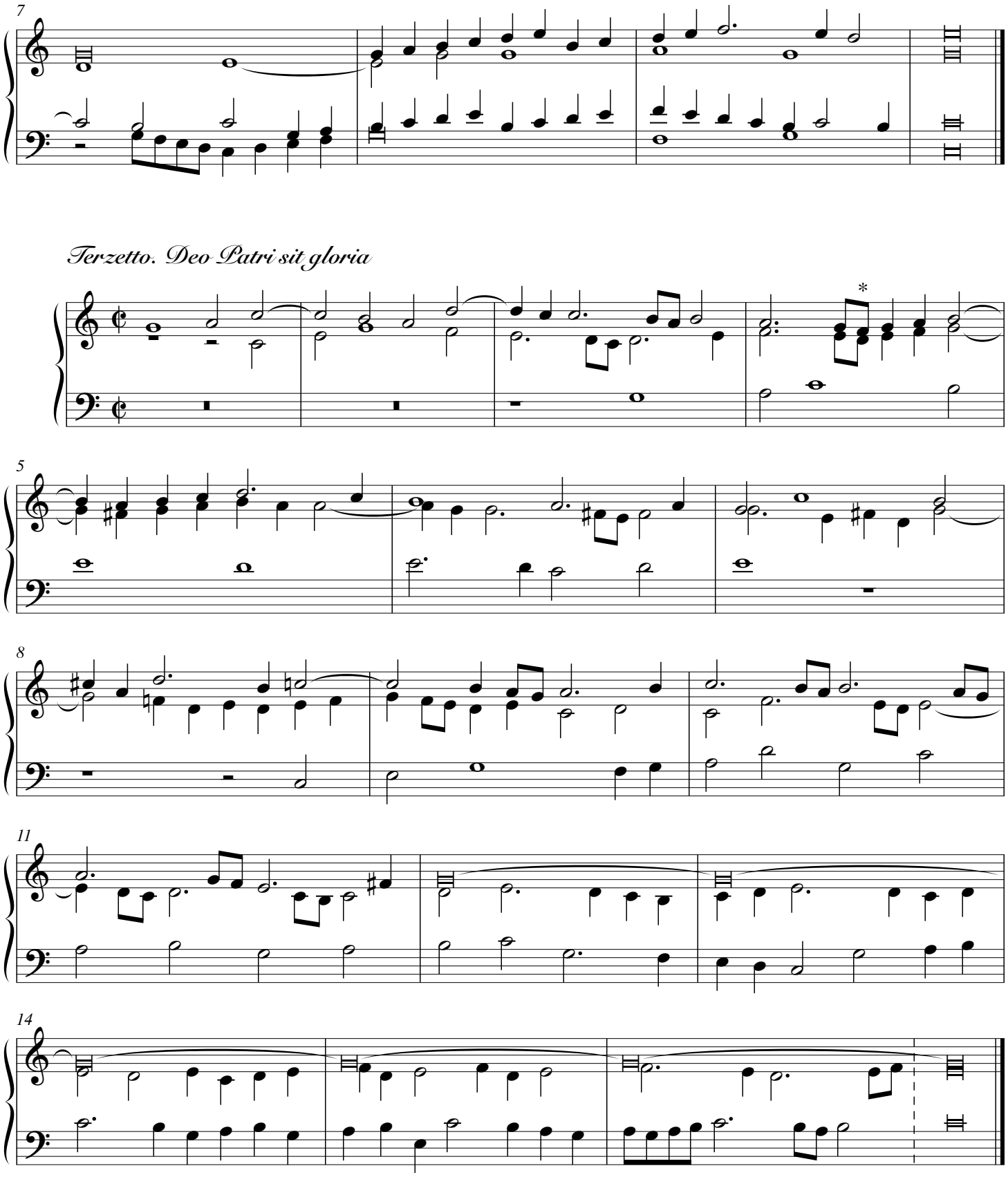

(Original : fa#.)*

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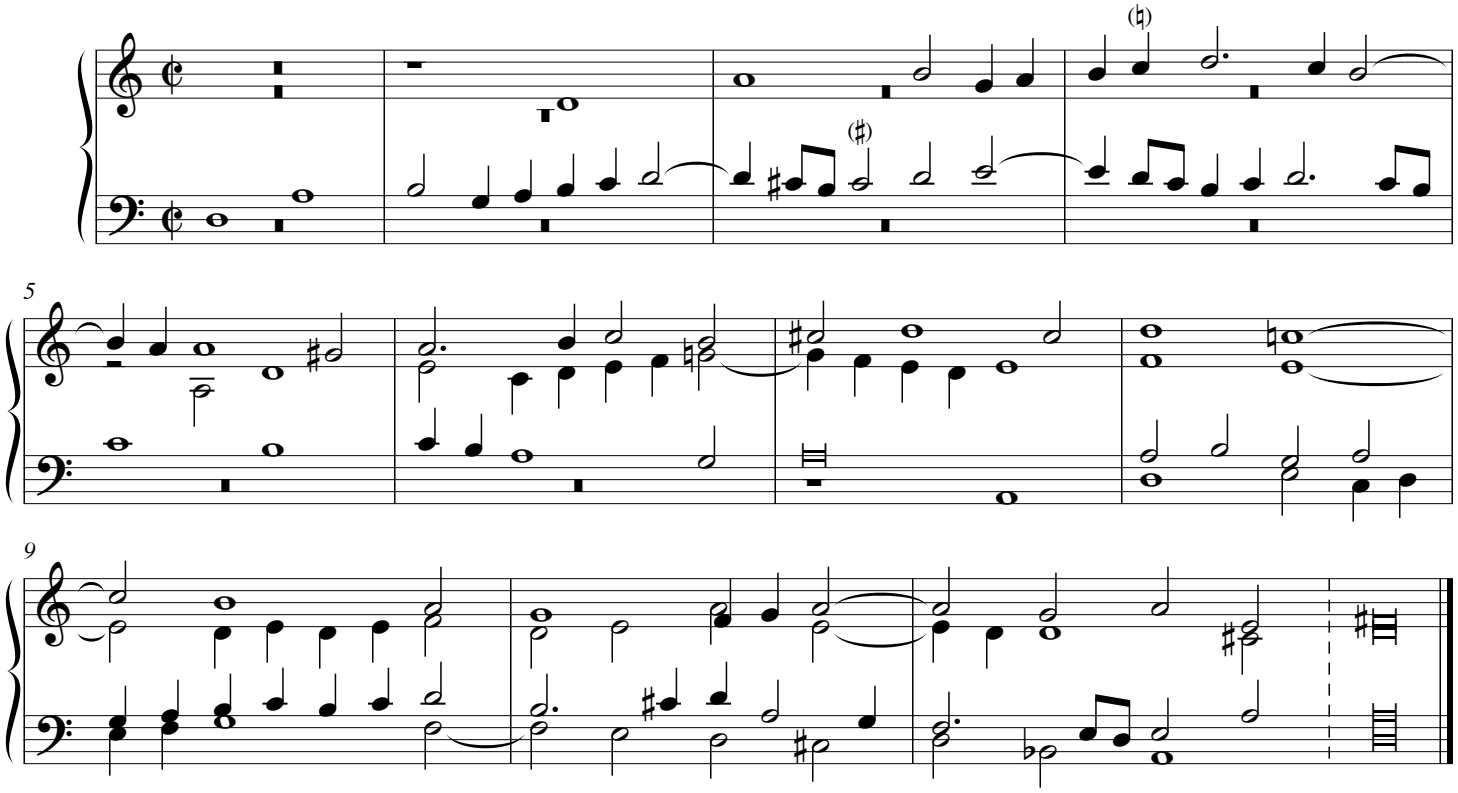
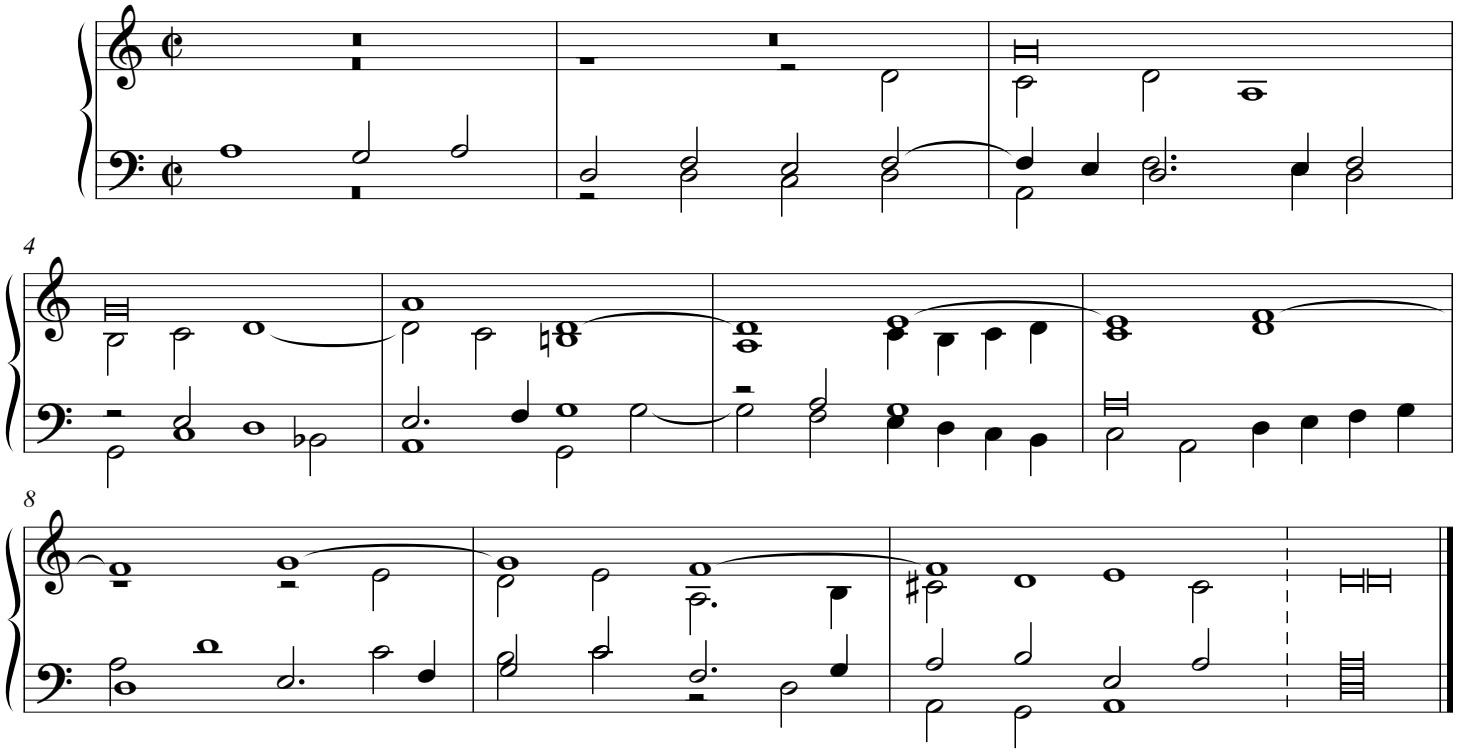
Ave maris stella

Hinno per le feste della Beatissima Vergine Maria.



Secondo. Dei mater Alma



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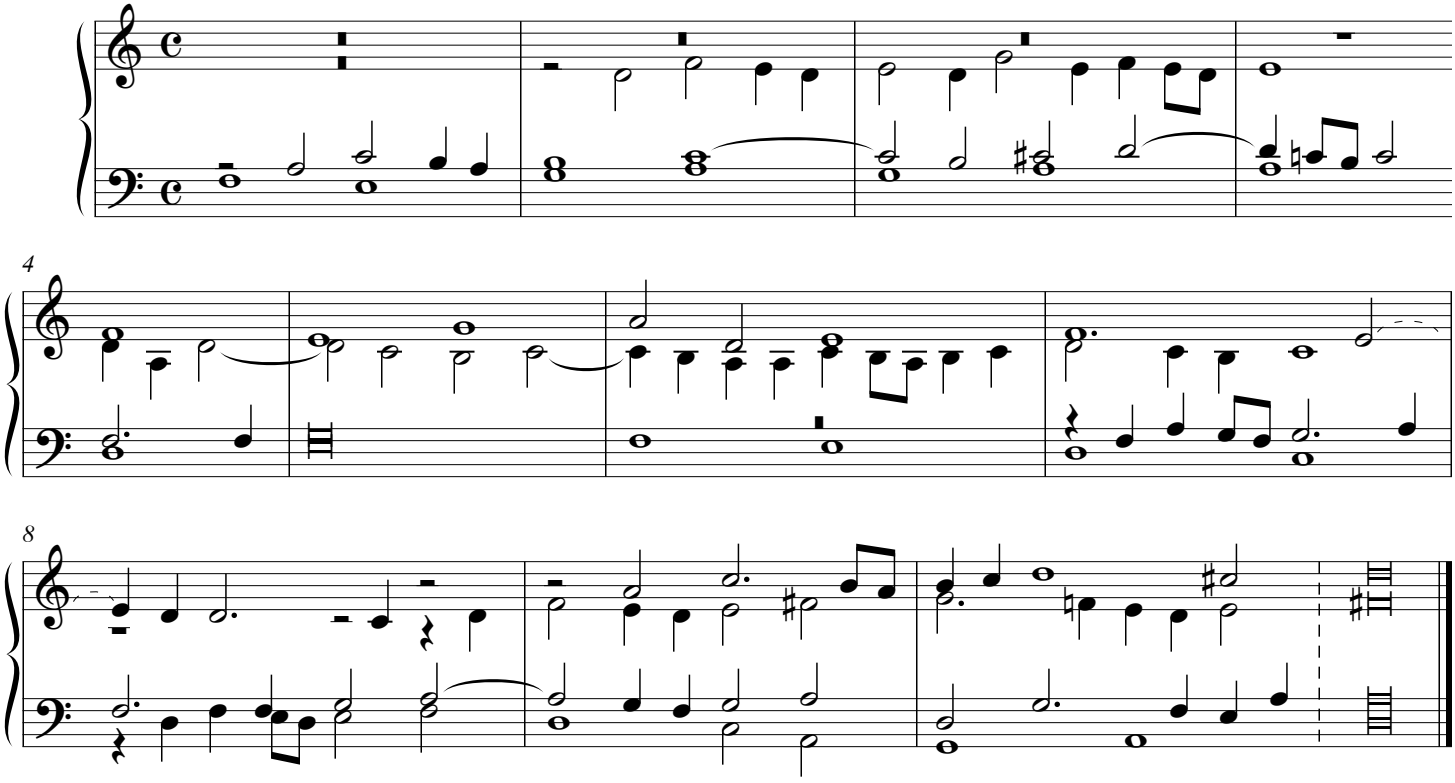
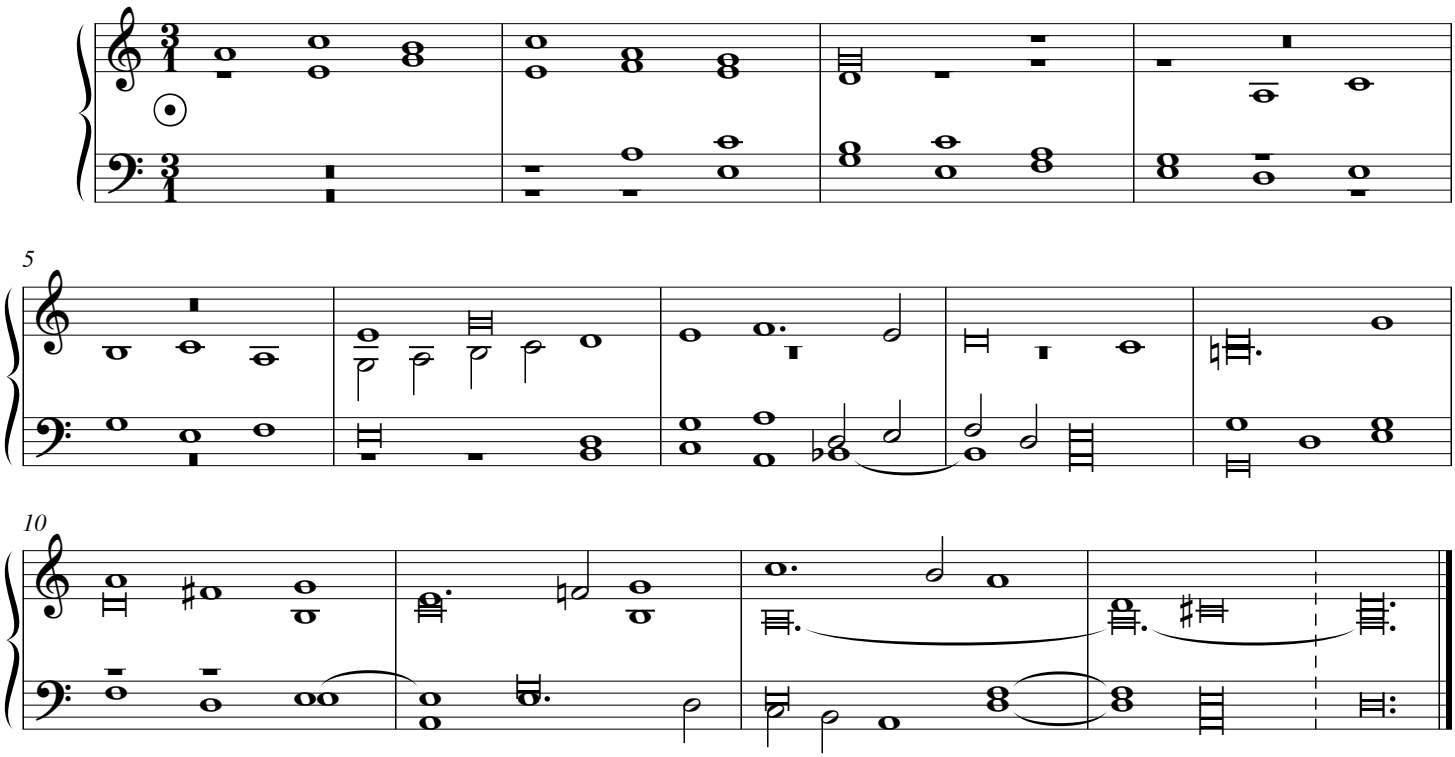
Terzo. Atque semper Virgo



Quarto. Felix cœli porta



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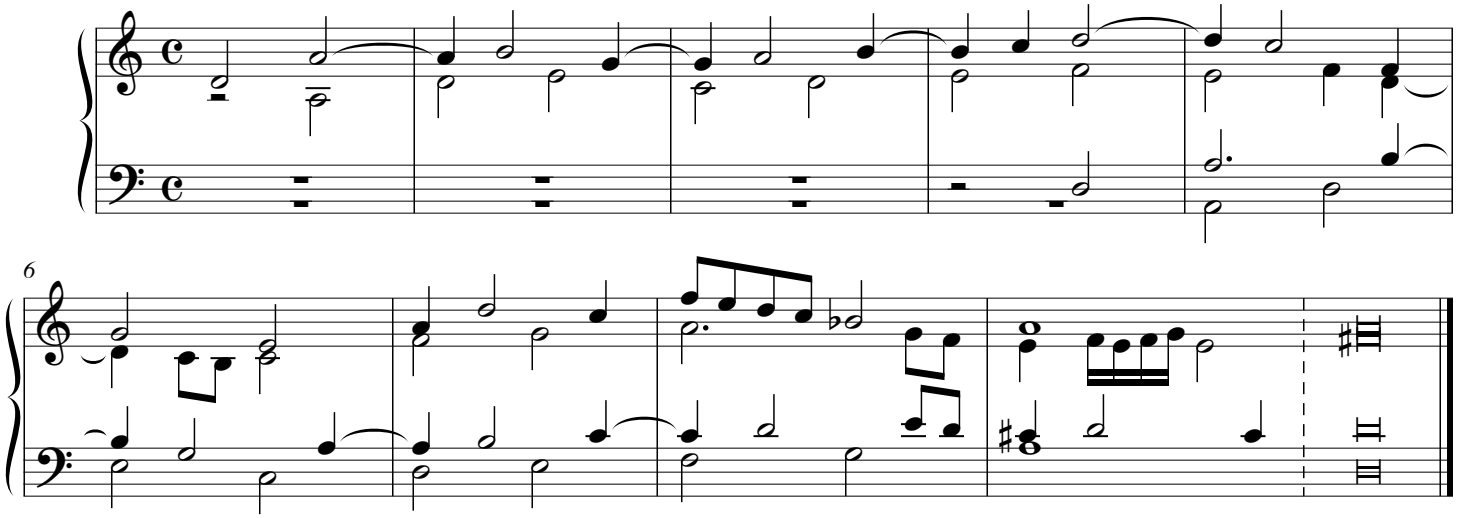
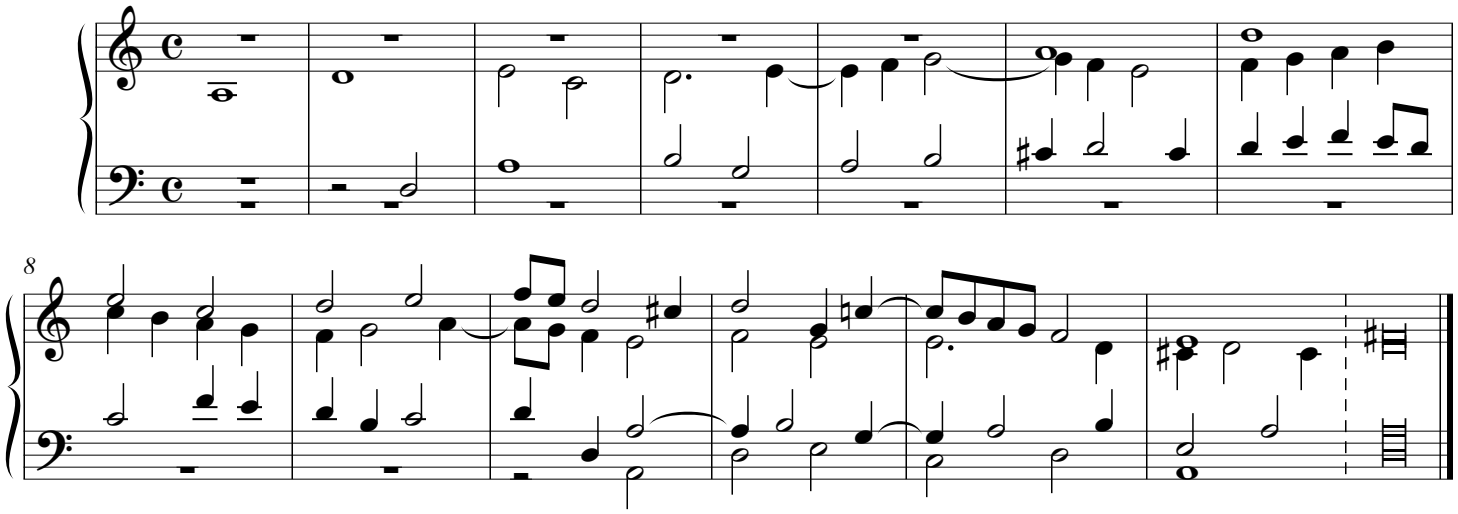
Altri Versi più facili, e più moderni.

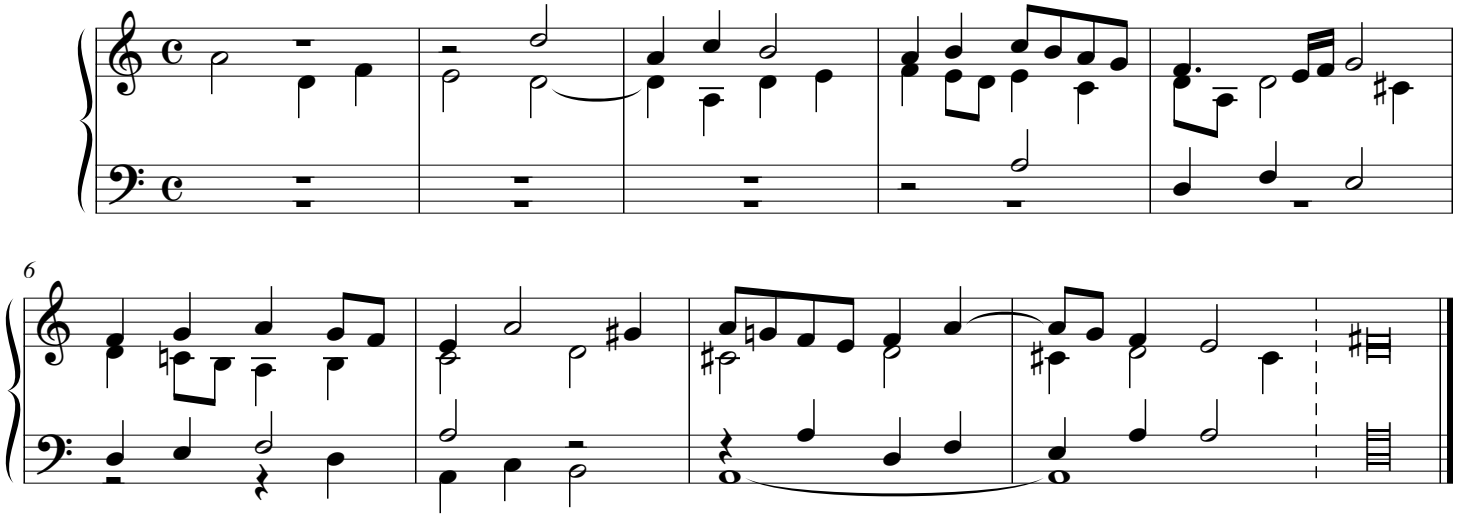
Ave maris stella



Secondo



V. Terzo



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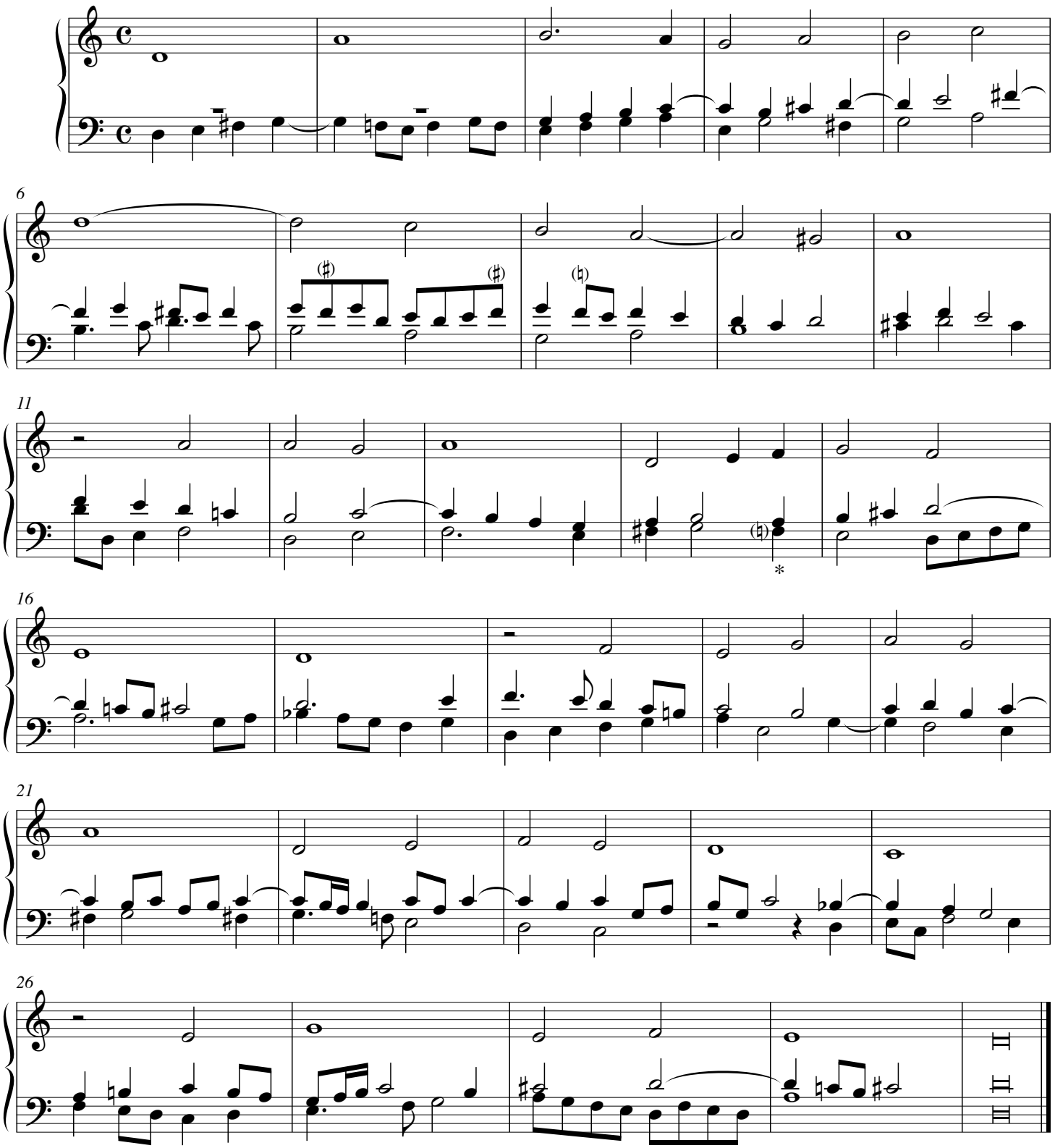
Il presente Terzetto, e tutti gli altri che seguiteranno,
si soneranno con un registro solo, & il Soprano all'Ottava sopra, se piace.

Terzetto. Sit laus Deo Patri summo



*(*Original : fa#.)*

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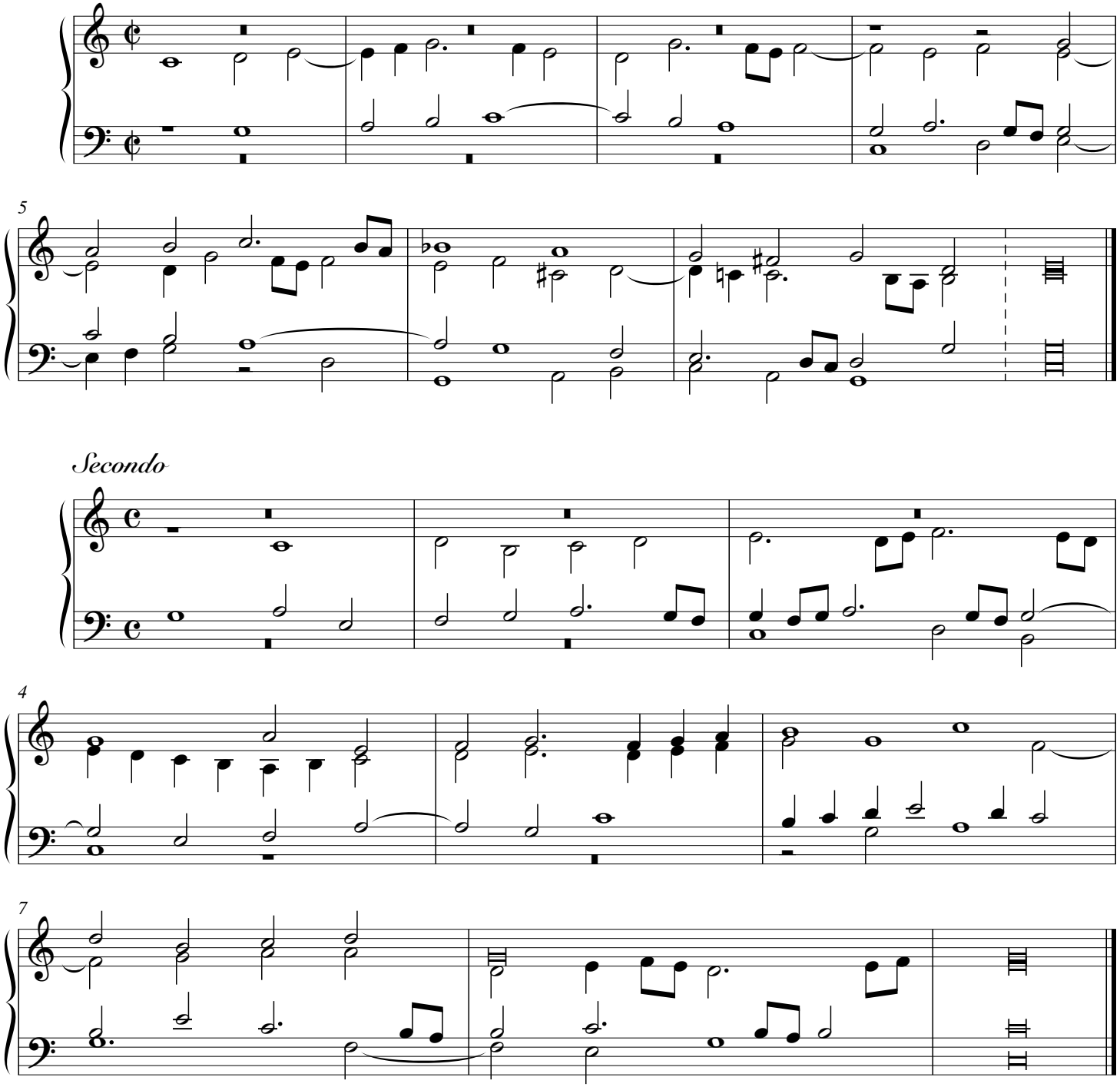
Christe Redemptor Omnium

Hinno per il Santissimo Natale di Nostro Signore,
& per la Festa degli Innocenti. Del Quinto Tono.
Serve anco alla Festa di tutti i Santi.



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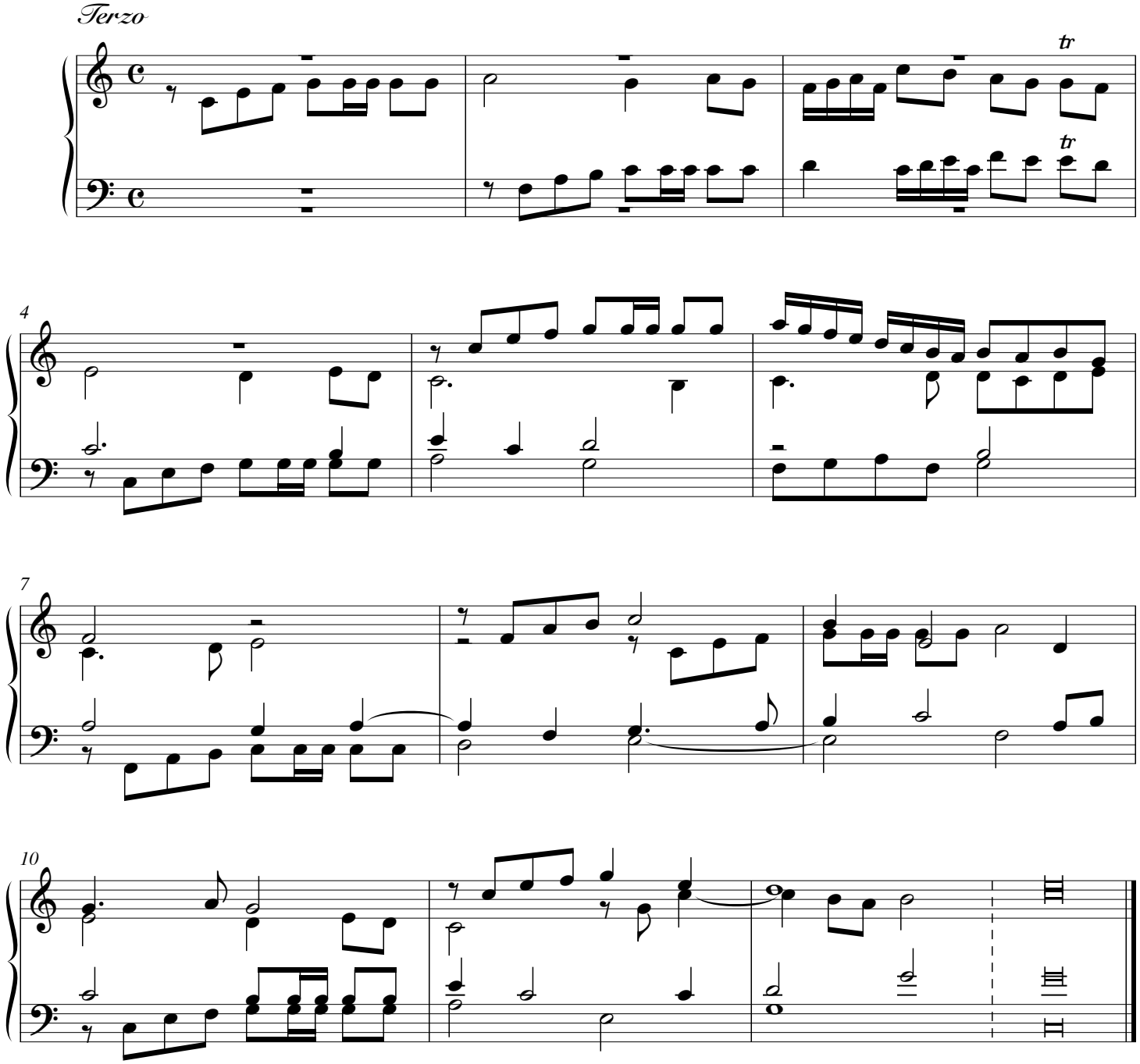

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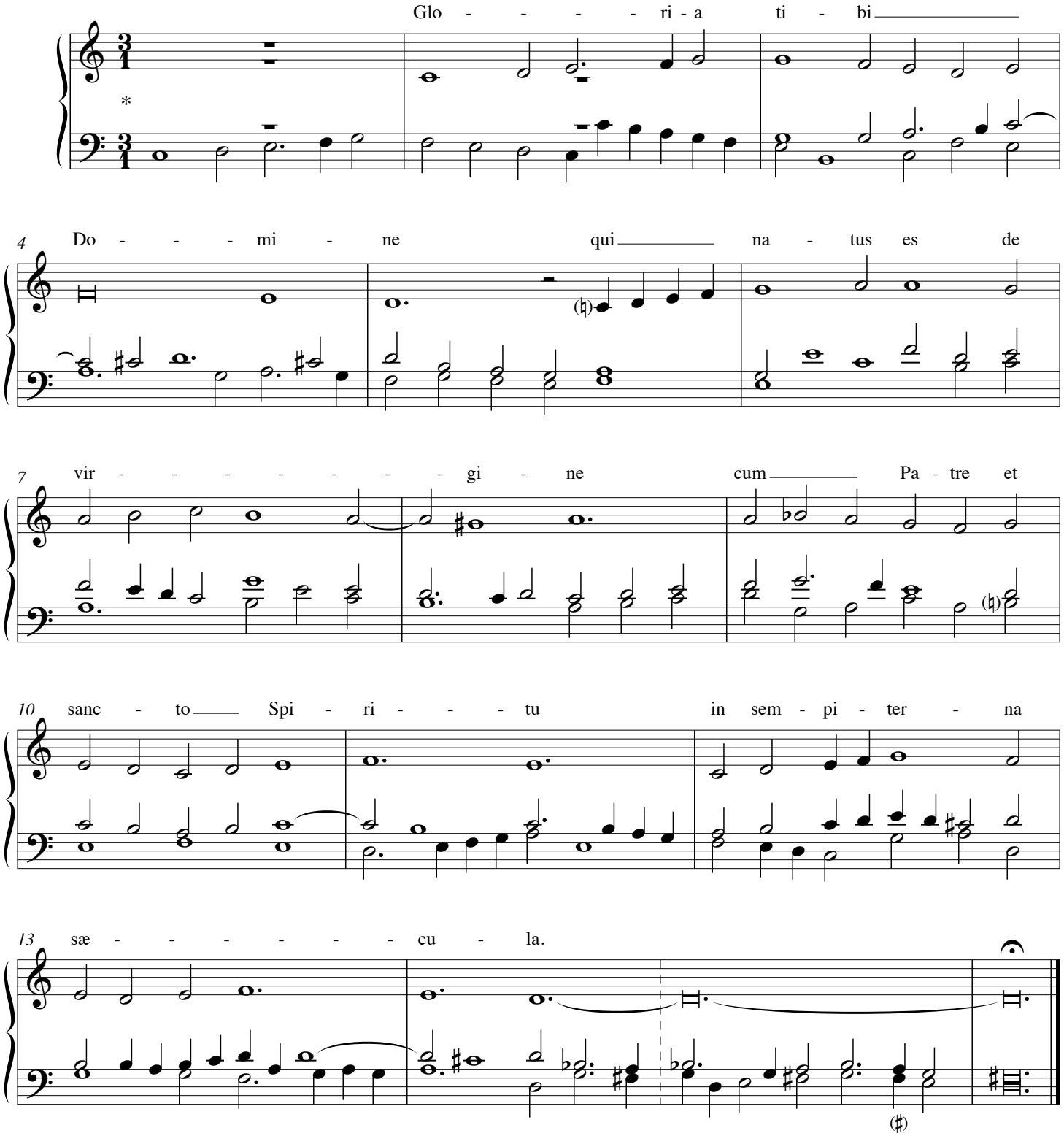
Il presente Terzetto si soneranno con un registro solo,
& il Soprano all'Ottava sopra, se piace.

Terzetto con il Canto Fermo di misura corista.



(Les valeurs ont été diminuées de moitié.)*

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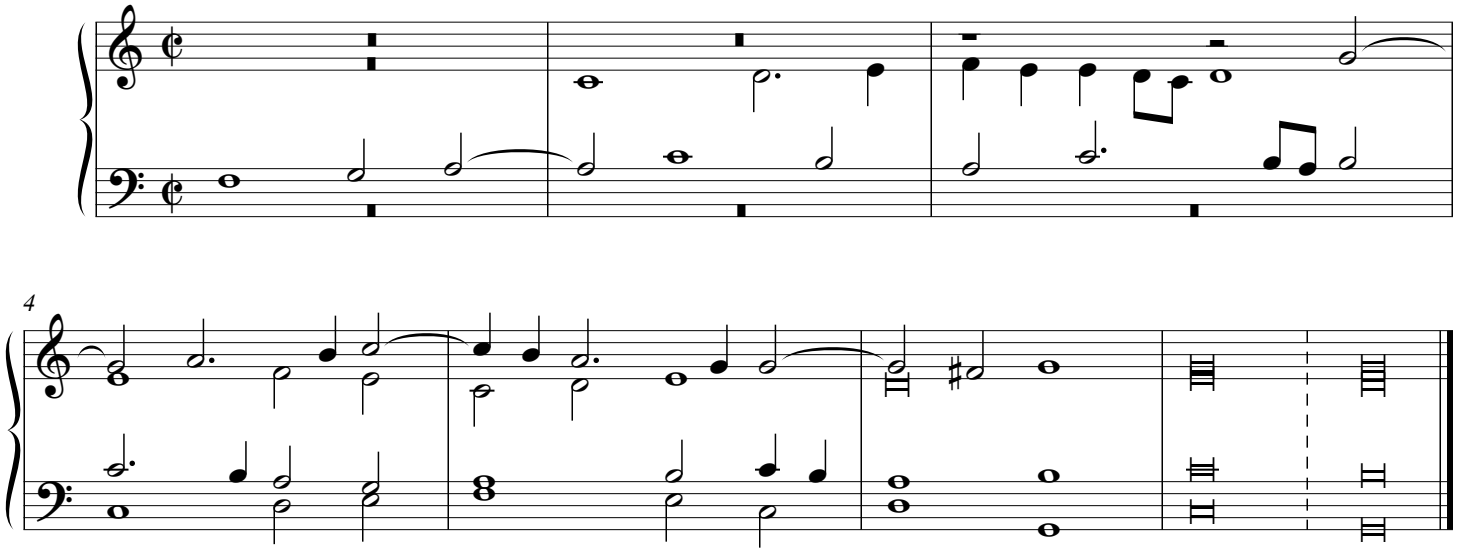
Hostis Herodes impie

Hinno per il giorno del Epifania



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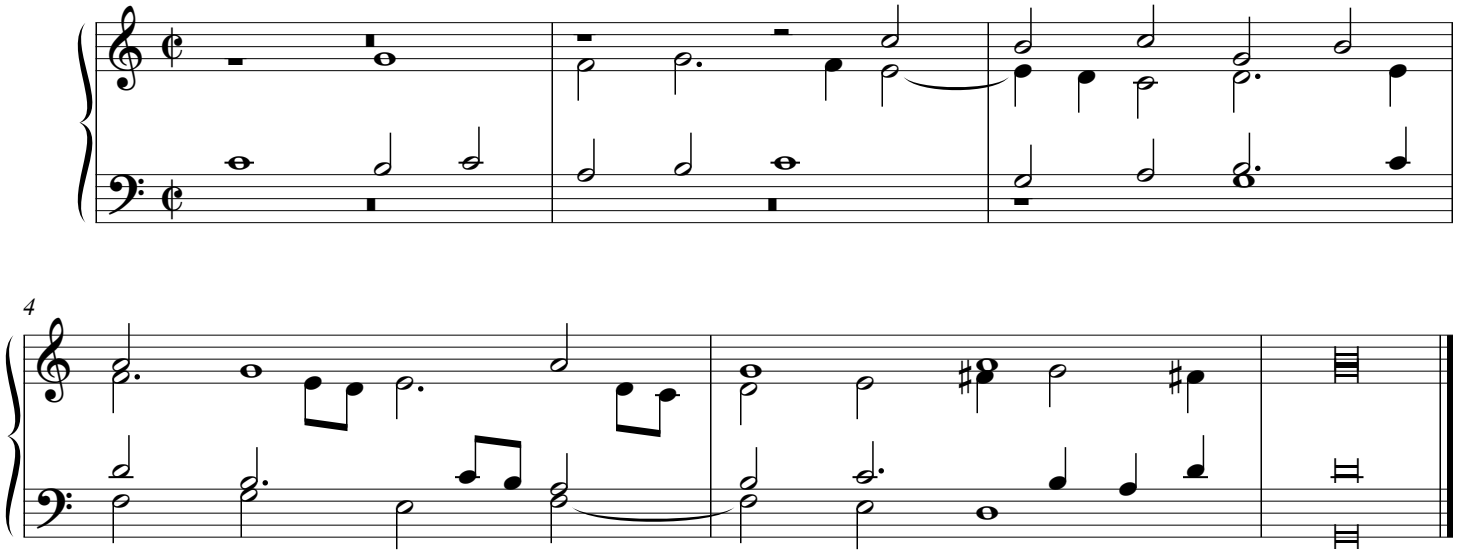

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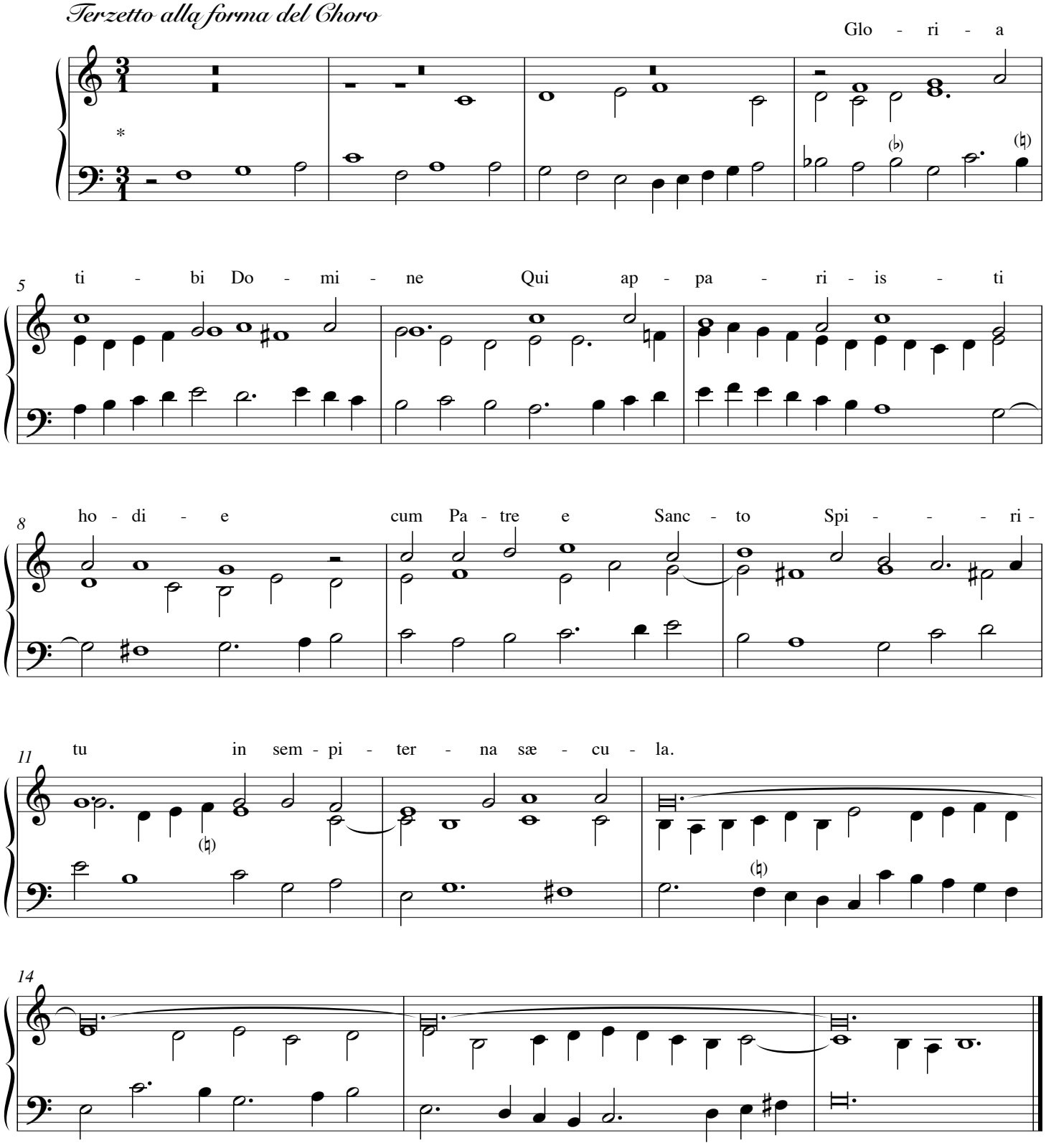
Il presente Terzetto si soneranno con un registro solo,
& il Soprano all'Ottava sopra, se piace.

Terzetto alla forma del Choro



(Les valeurs ont été diminuées de moitié.)*

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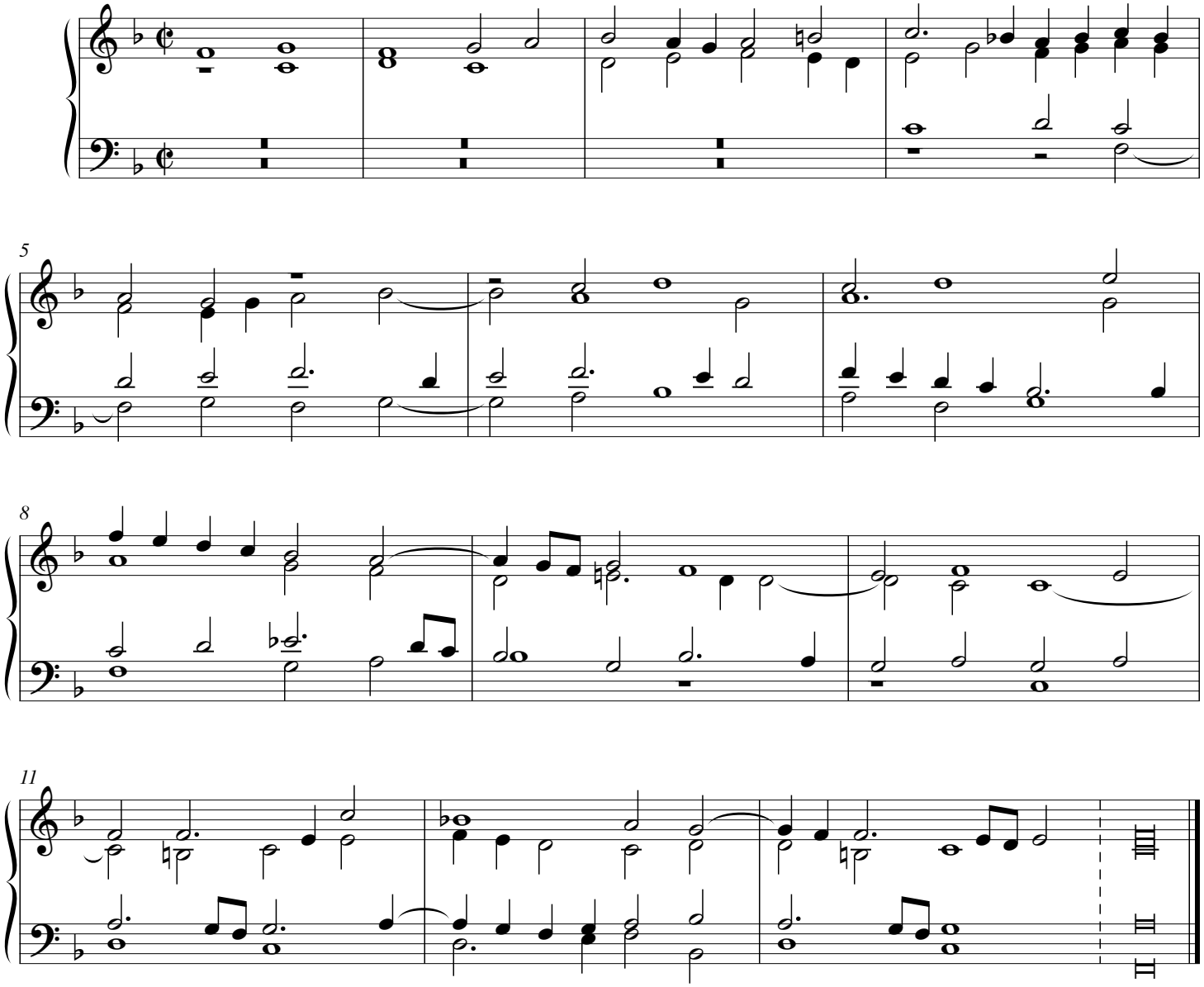
Ad cenam agni providi

Hinno per la Domenica in Albis,
& per le feste de gli Apostoli nel tempo Pascale,
del Undecimo Tono, trasportato una seconda sotto per commodità del Choro.



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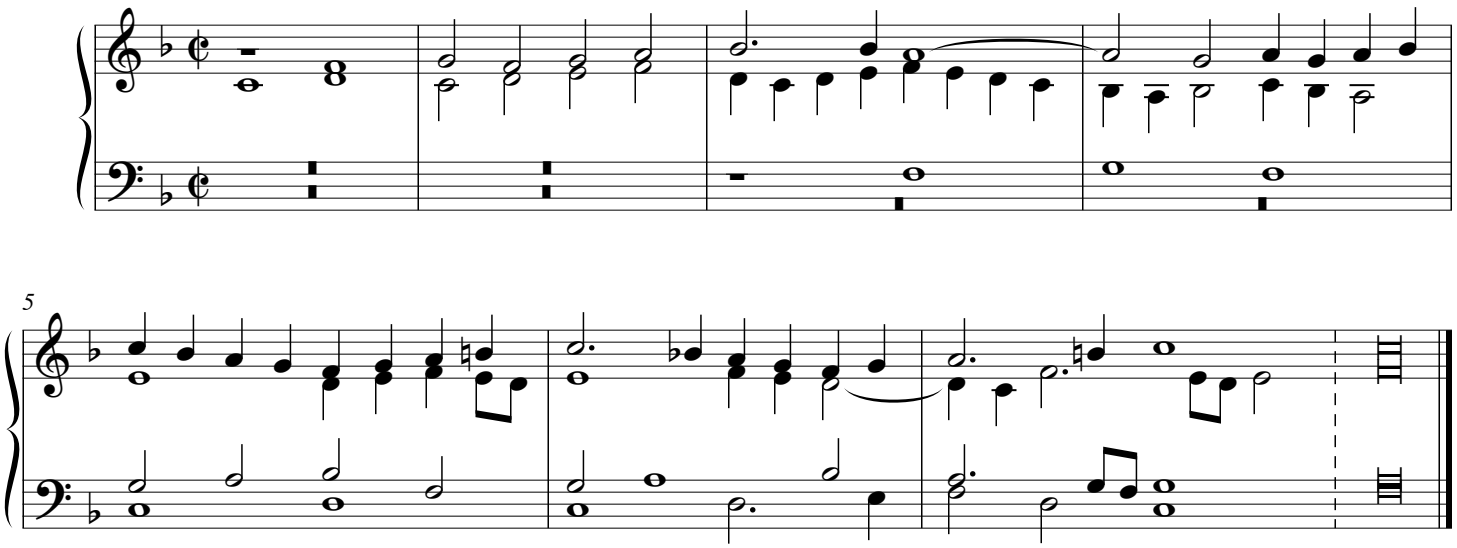
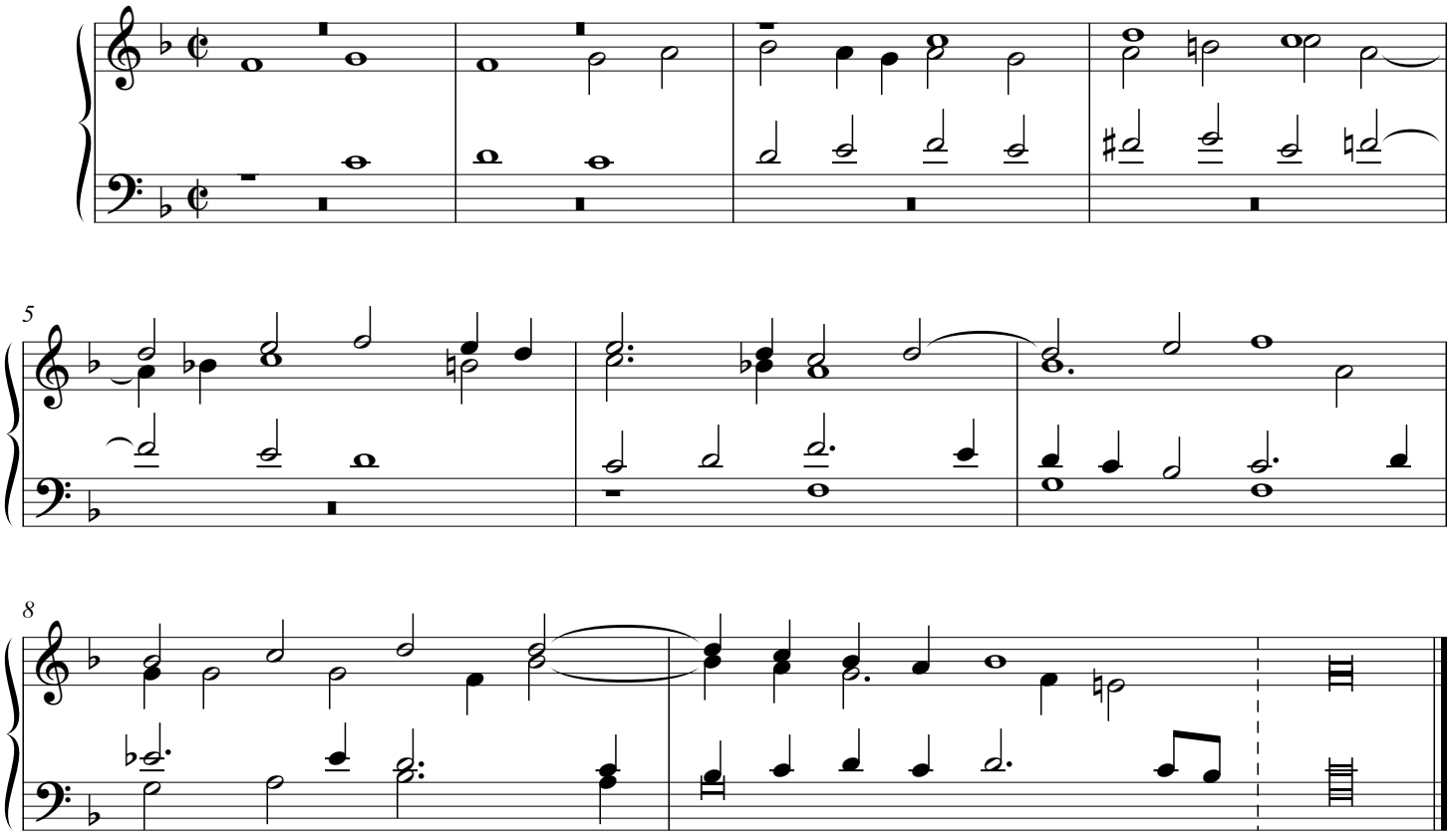
Verso Secondo



Verso Terzo



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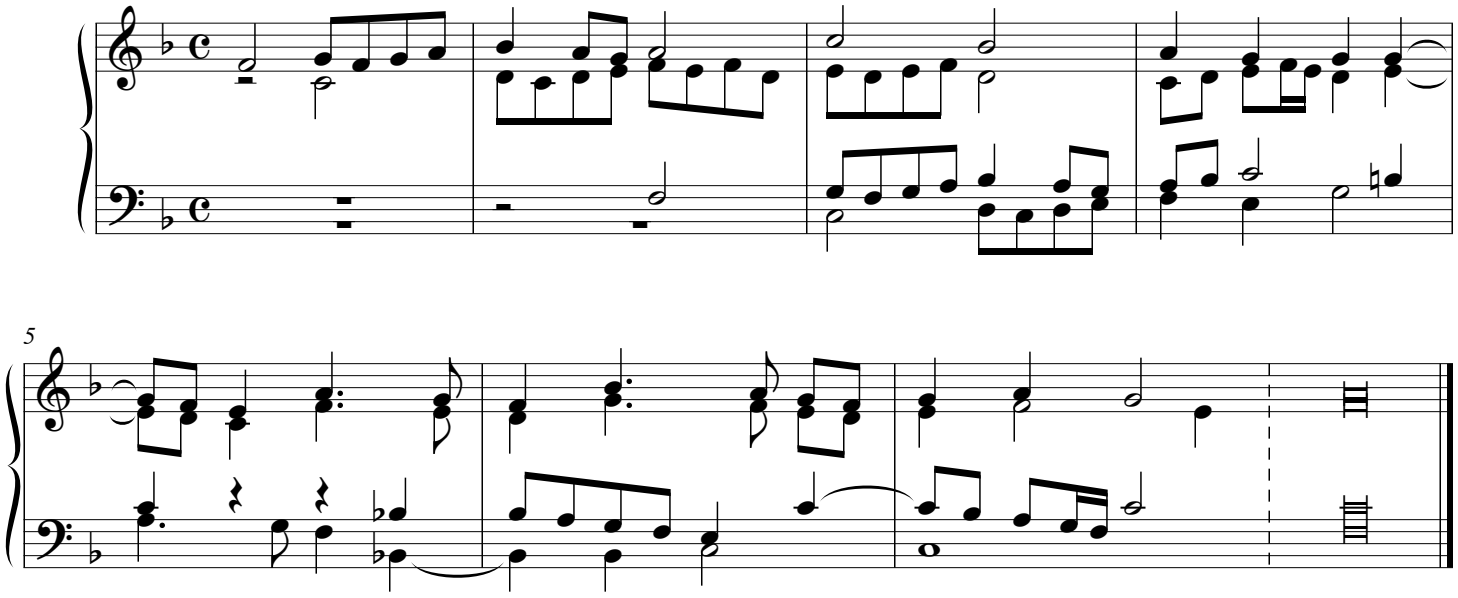
Ad cenam agni. Versi più allegri.

Verso Primo



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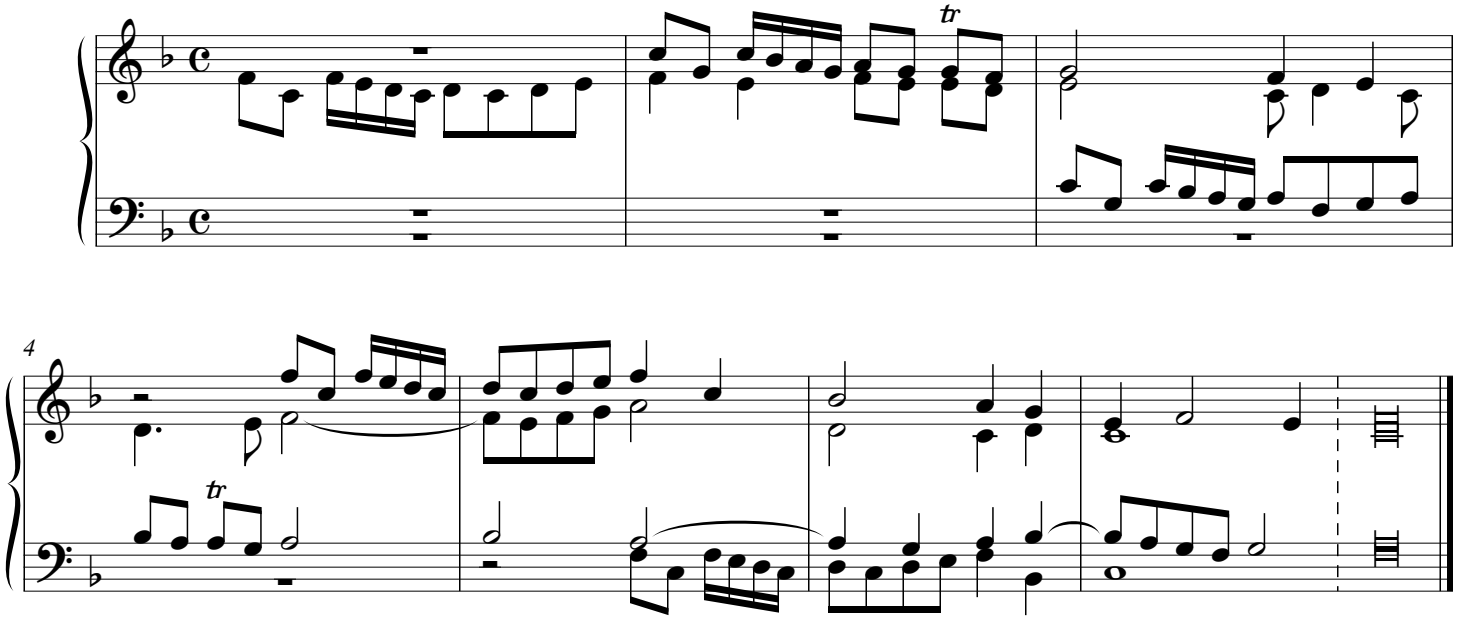

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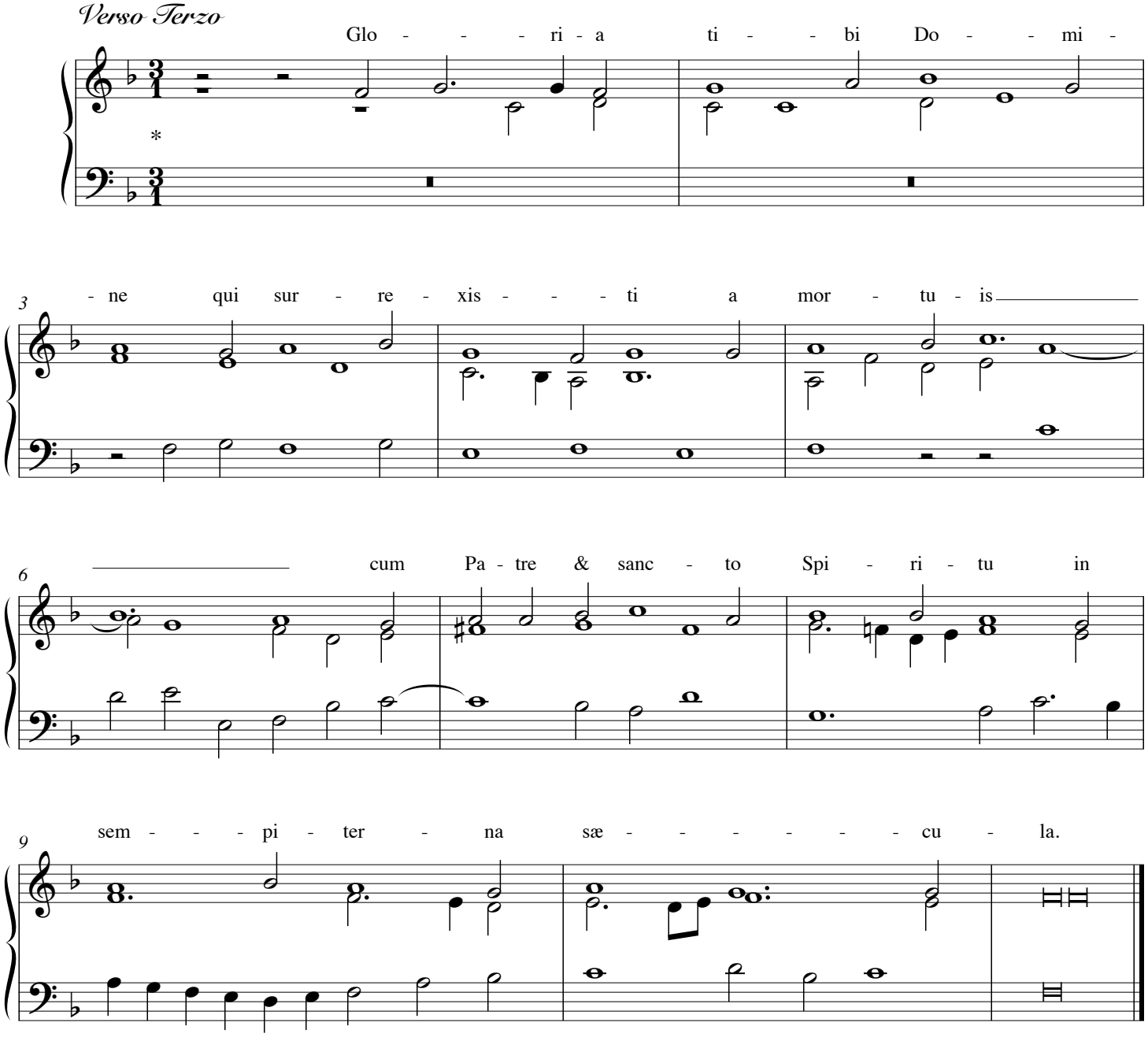
Terzetto alla forma del Choro.
Il Soprano si puol Sonare all'Ottava Sopra.



(Les valeurs ont été réduites de moitié.)*

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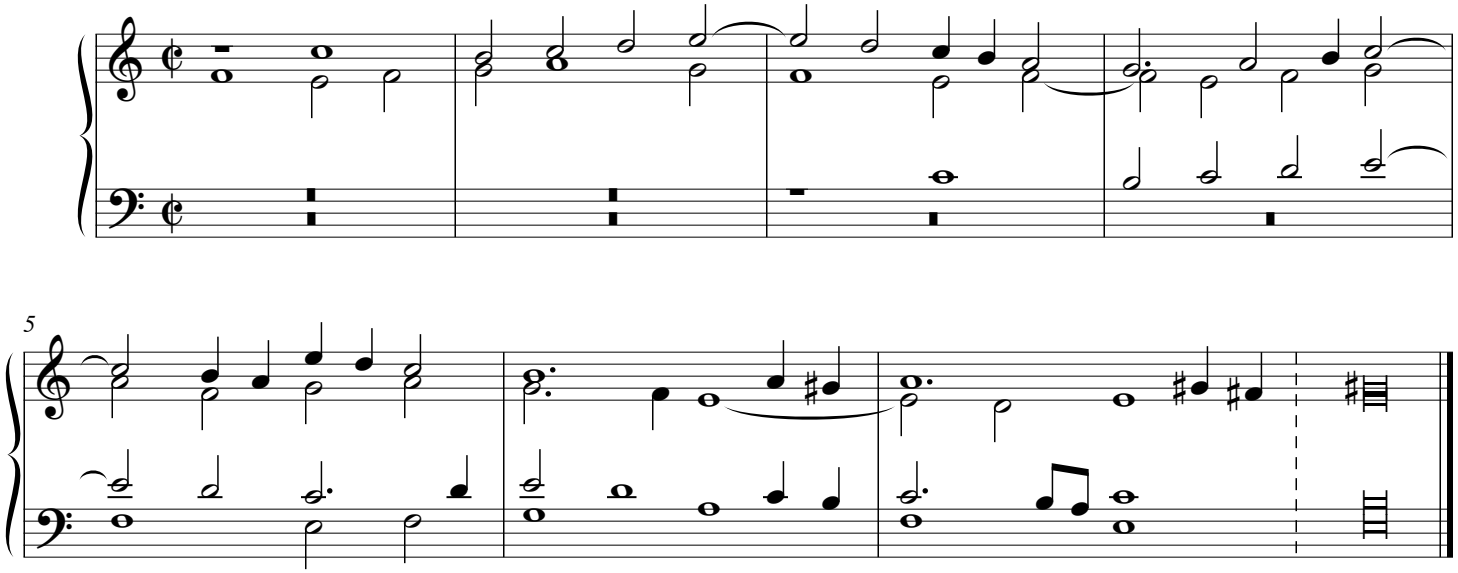
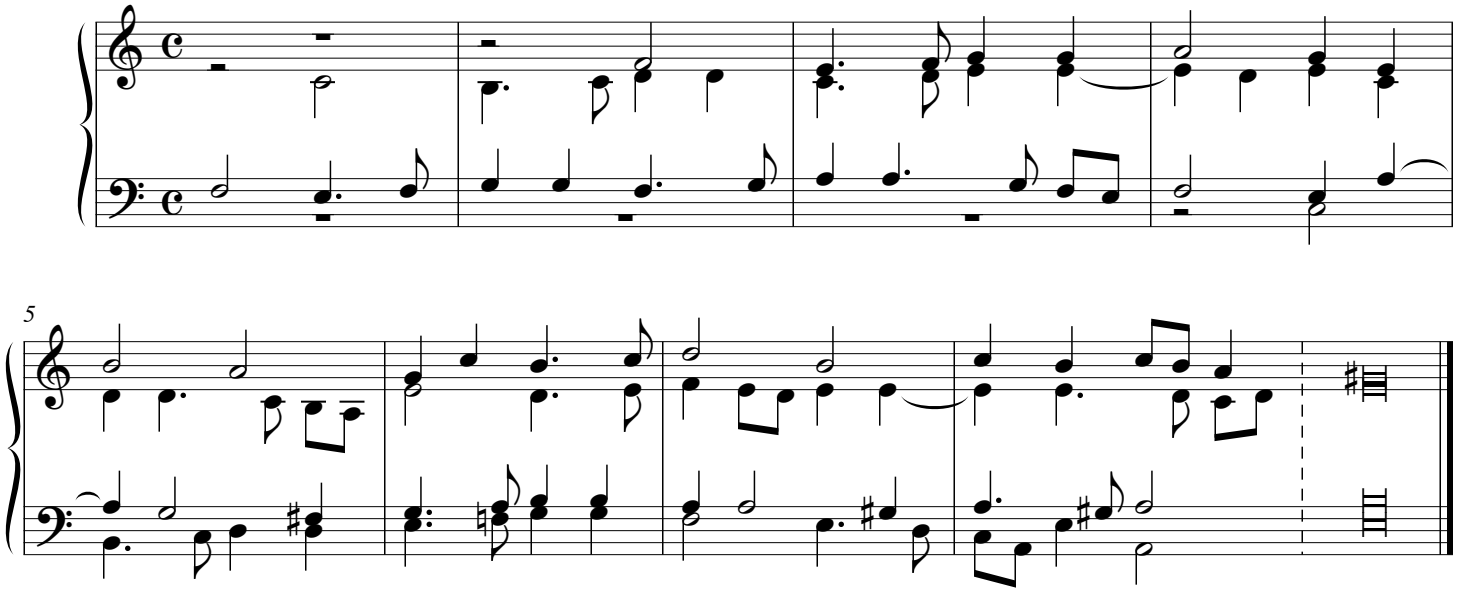
Jesu nostra redemptio

Hinno per la Ascentione.
Del Terzo Tono.



Verso Secondo



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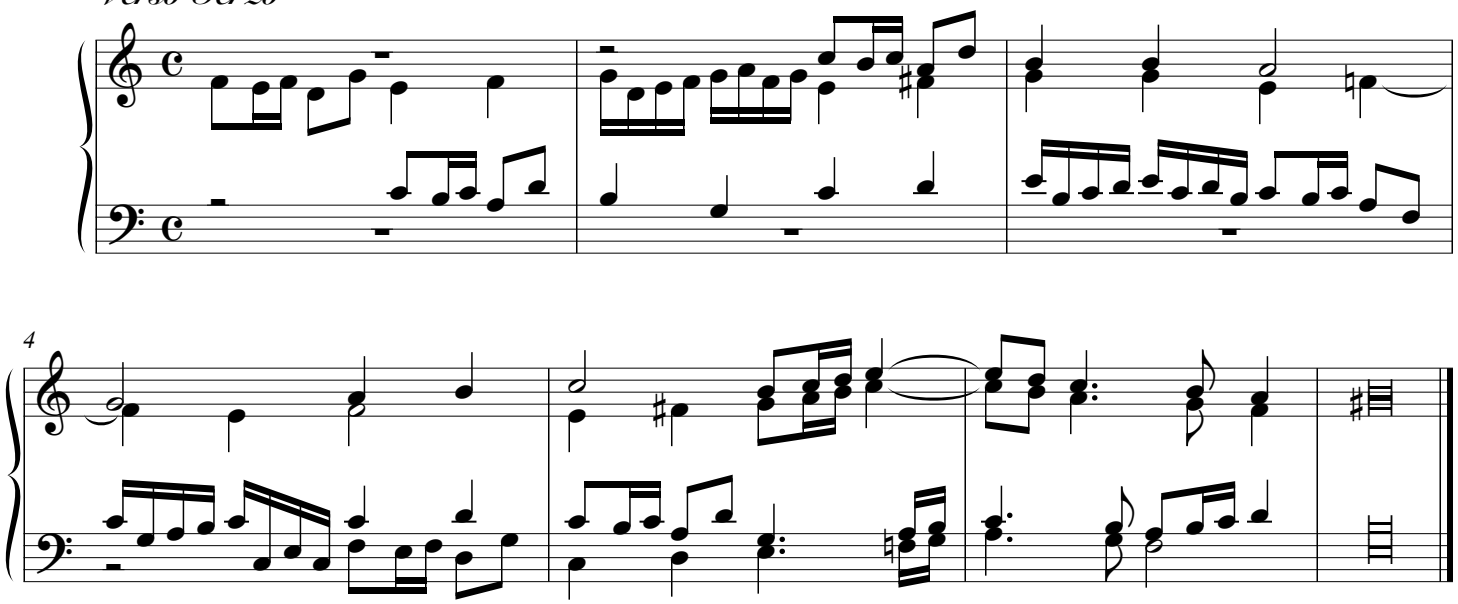
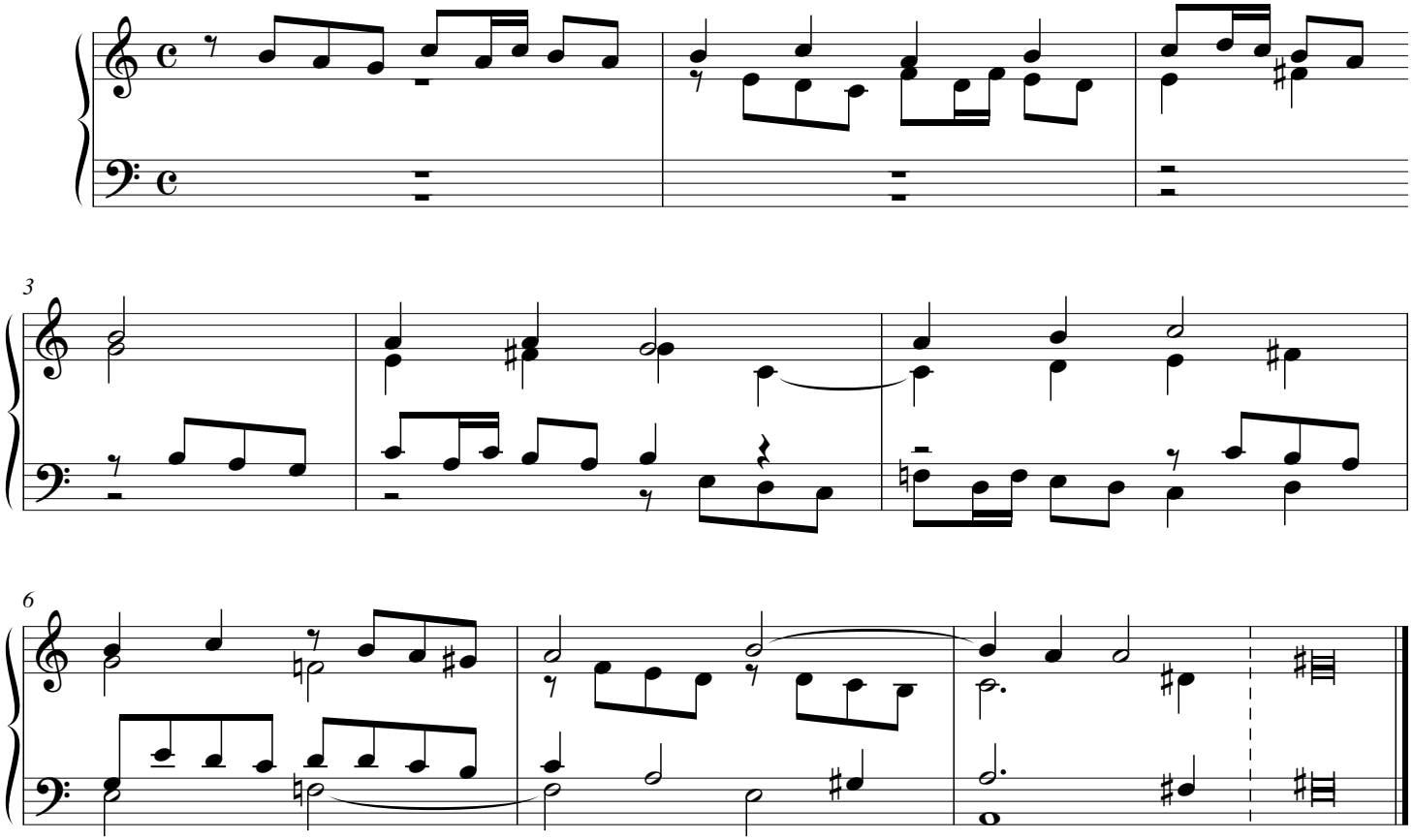
Verso Terzo



Verso Quarto



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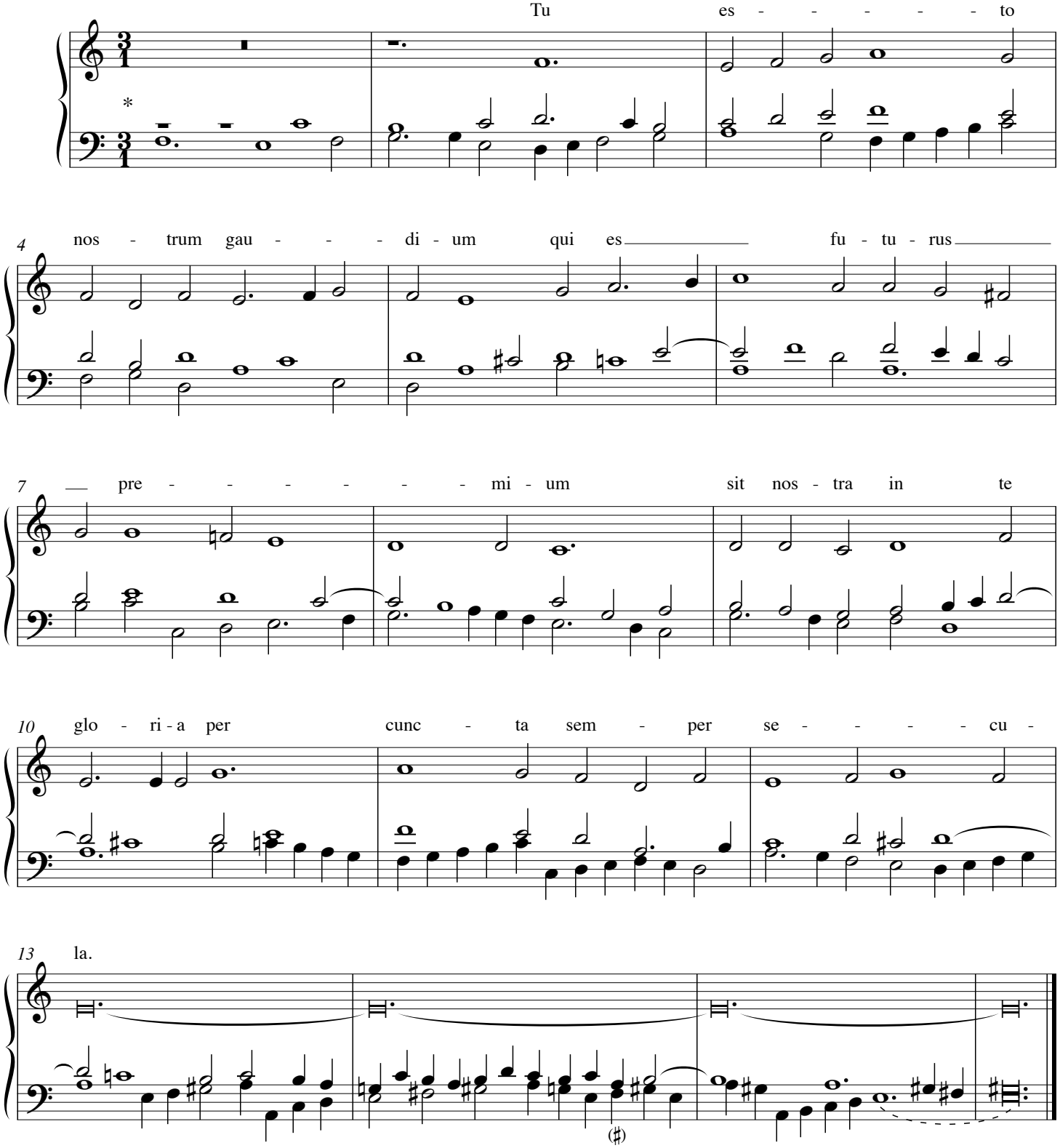
Terzetto con il Canto fermo nella misura del Choro.
Il Soprano si puol Sonare all'Ottava alta.



(Les valeurs ont été réduites de moitié.)*

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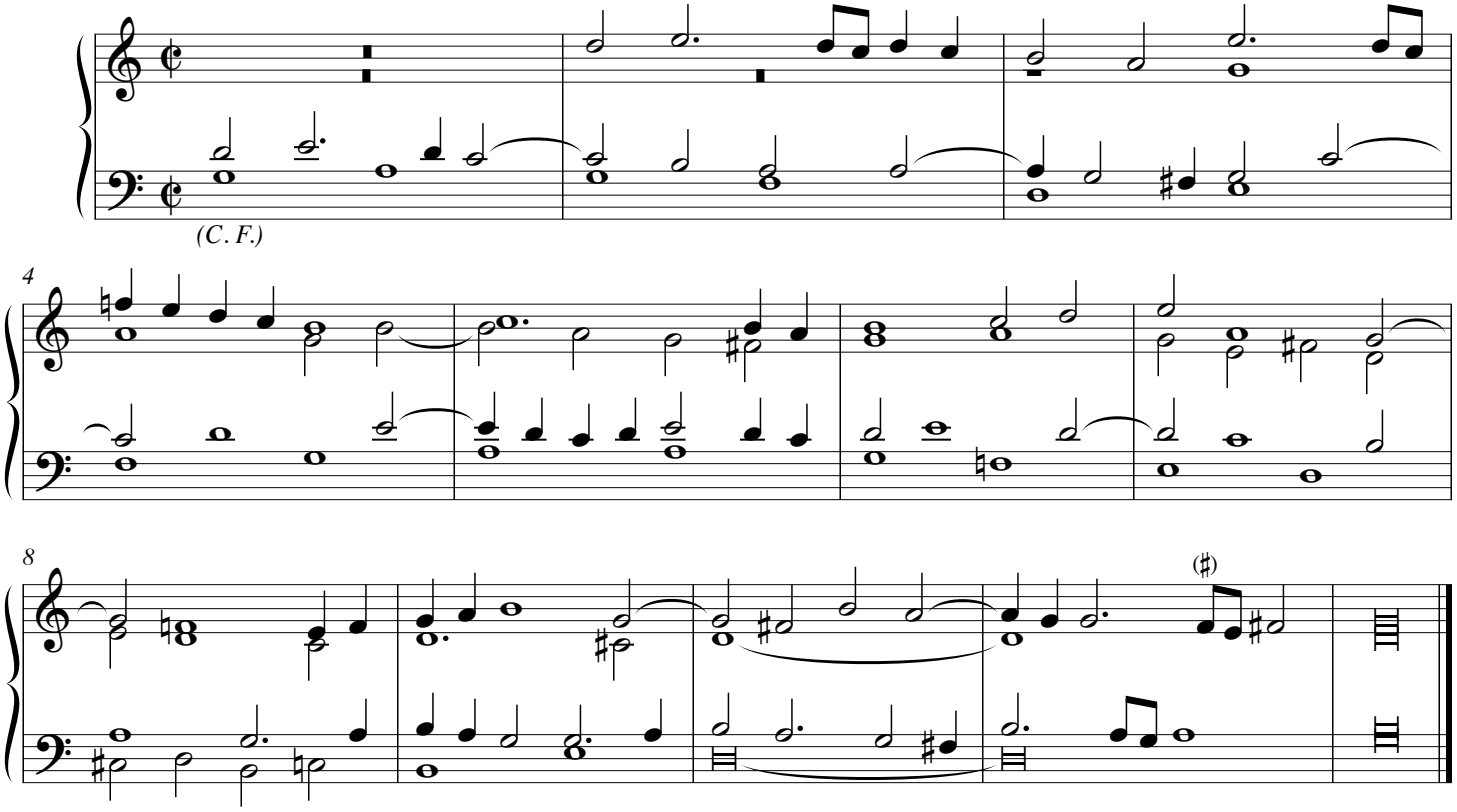
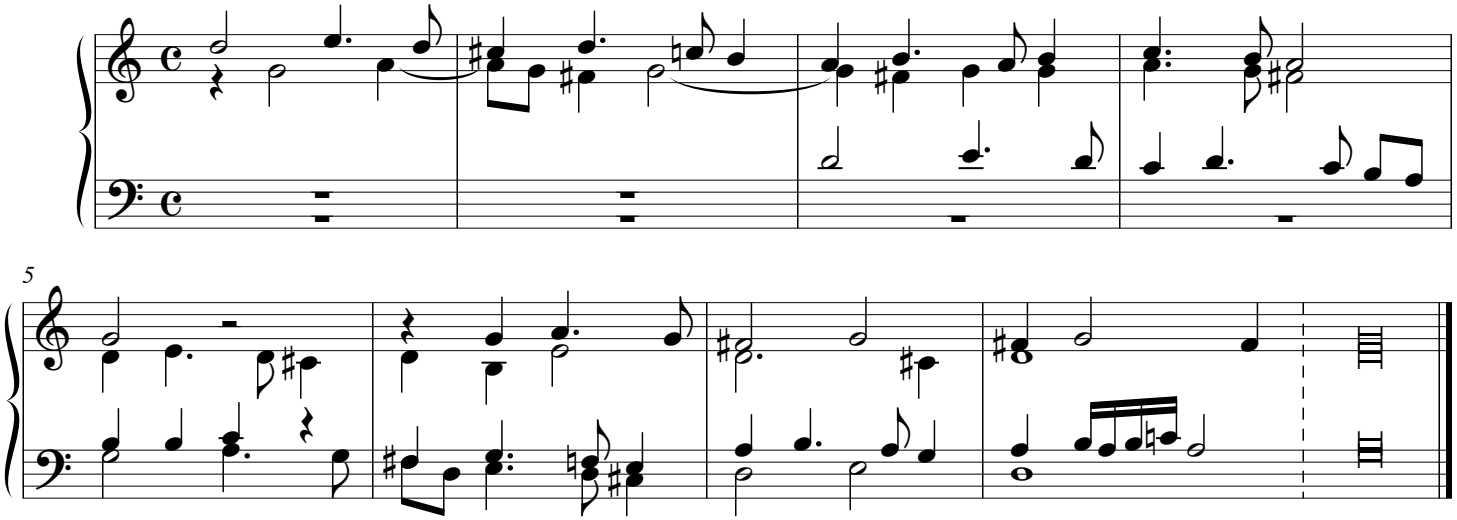
O lux beata Trinitas

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



Deo Patri sit gloria



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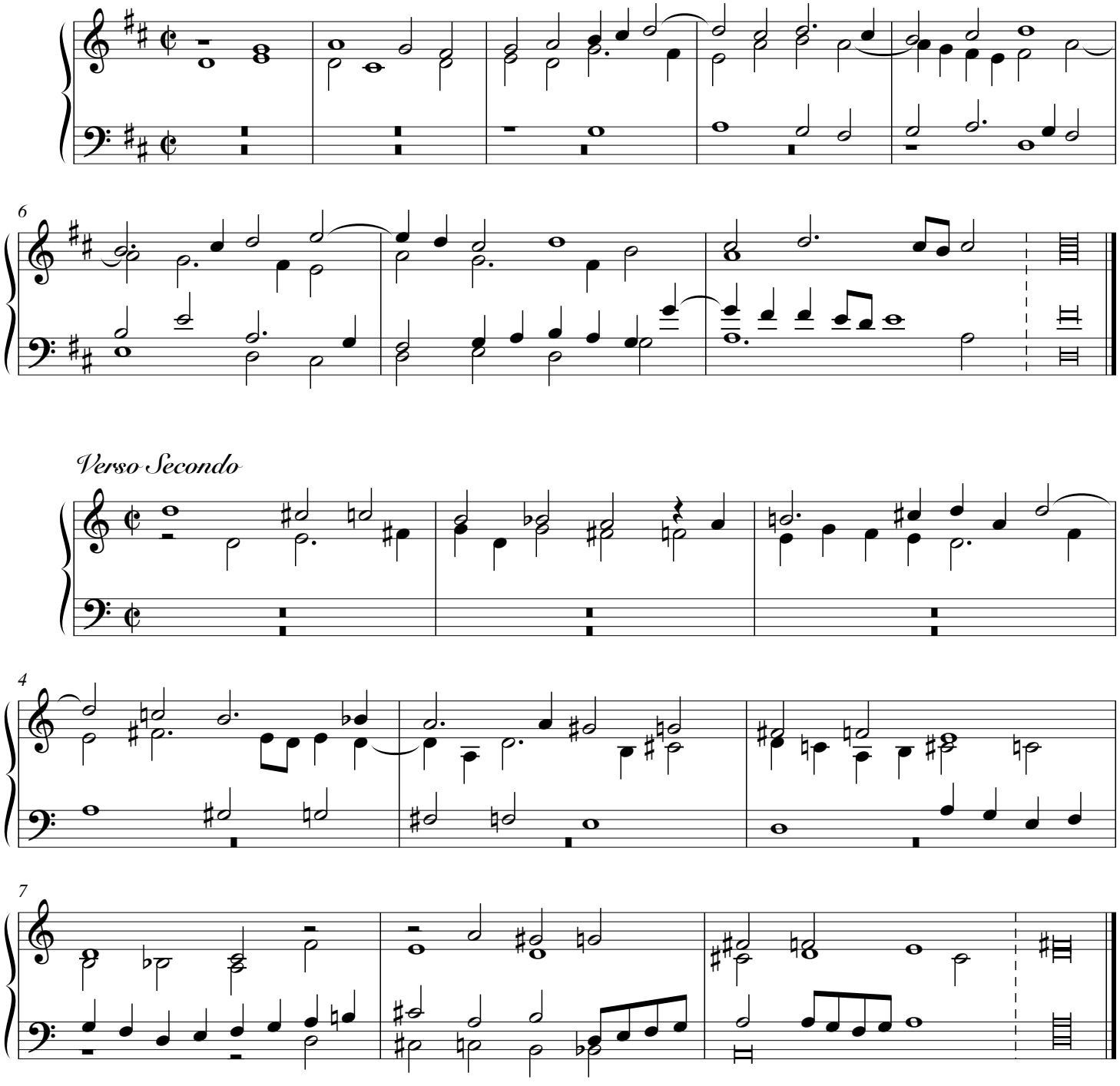
Veni creator spiritus

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



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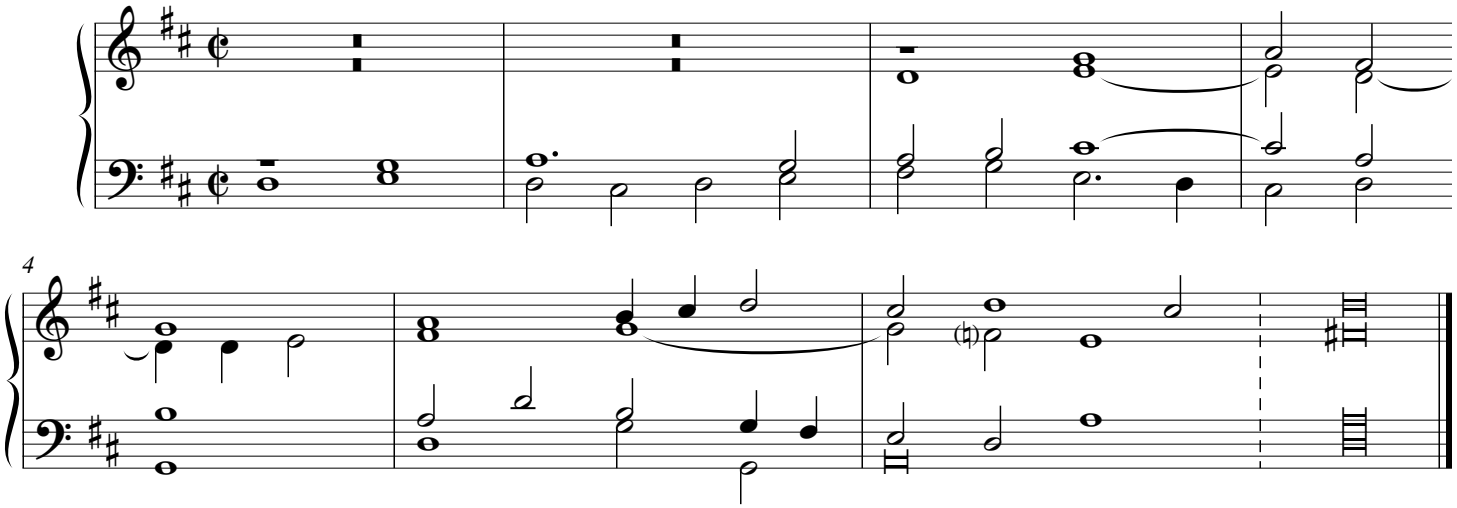
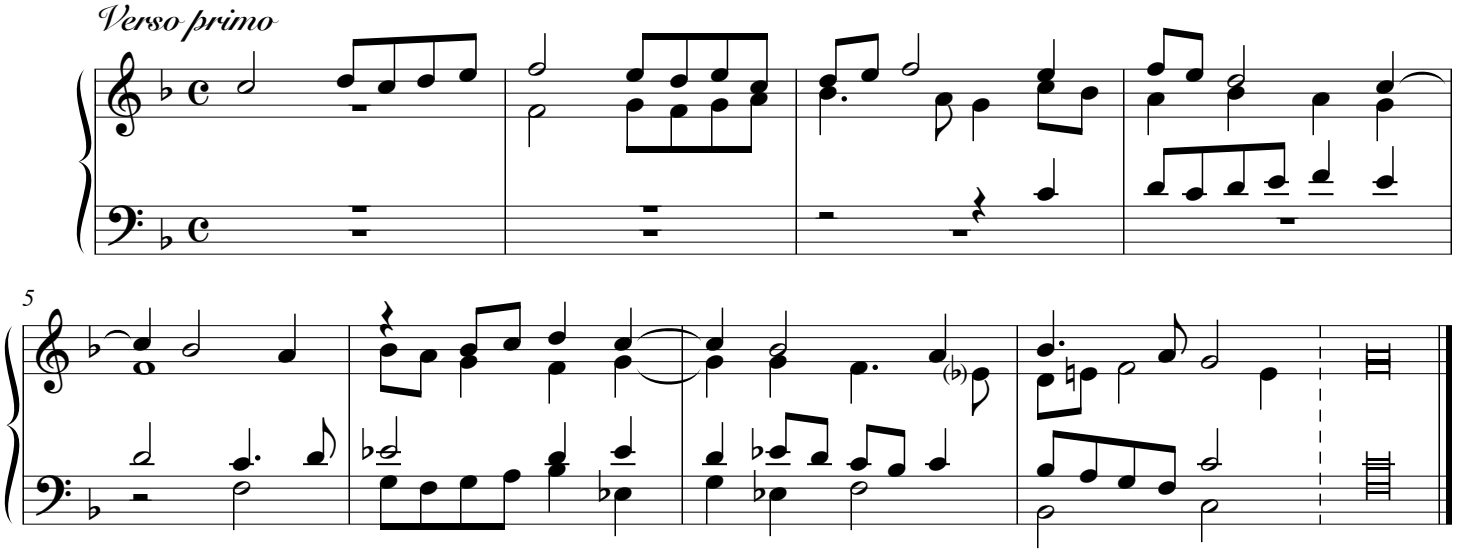
Verso Terzo

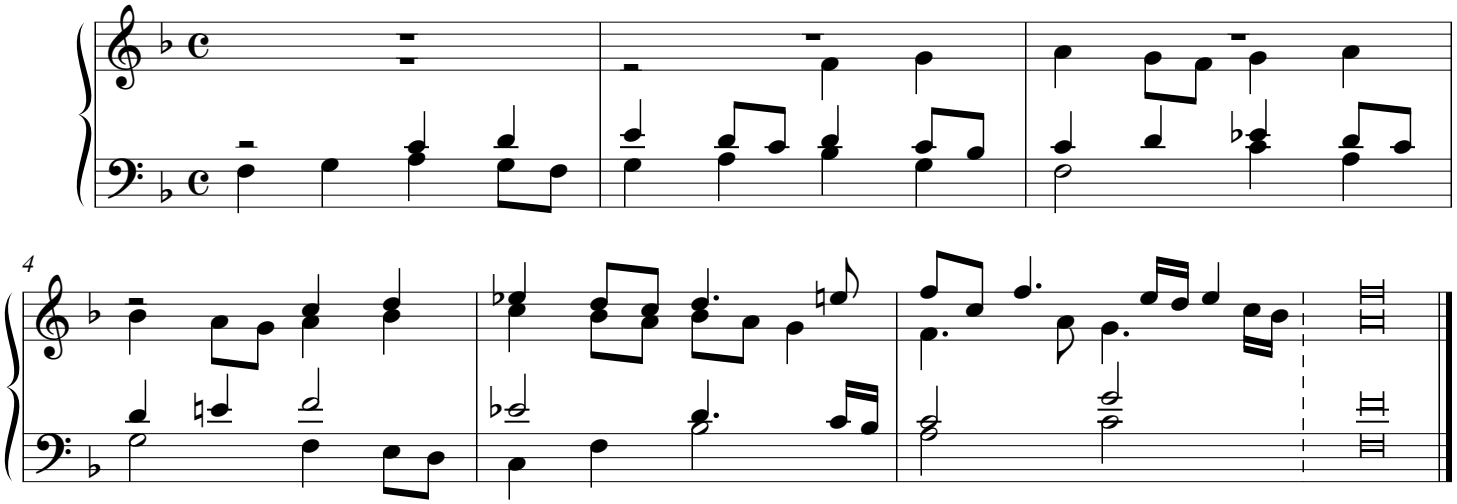


Li seguenti versi sono più allegri [;] le' hò trasportati una Seconda di sotto alla natura del Tono per facilitarli, che il diesis è troppo scabroso sotto il tempo maggior perfetto & imperfetto, chi haurà prattica, & velocità di mano le potrà ridurre alla quarta bassa.

Verso primo



Verso Secondo



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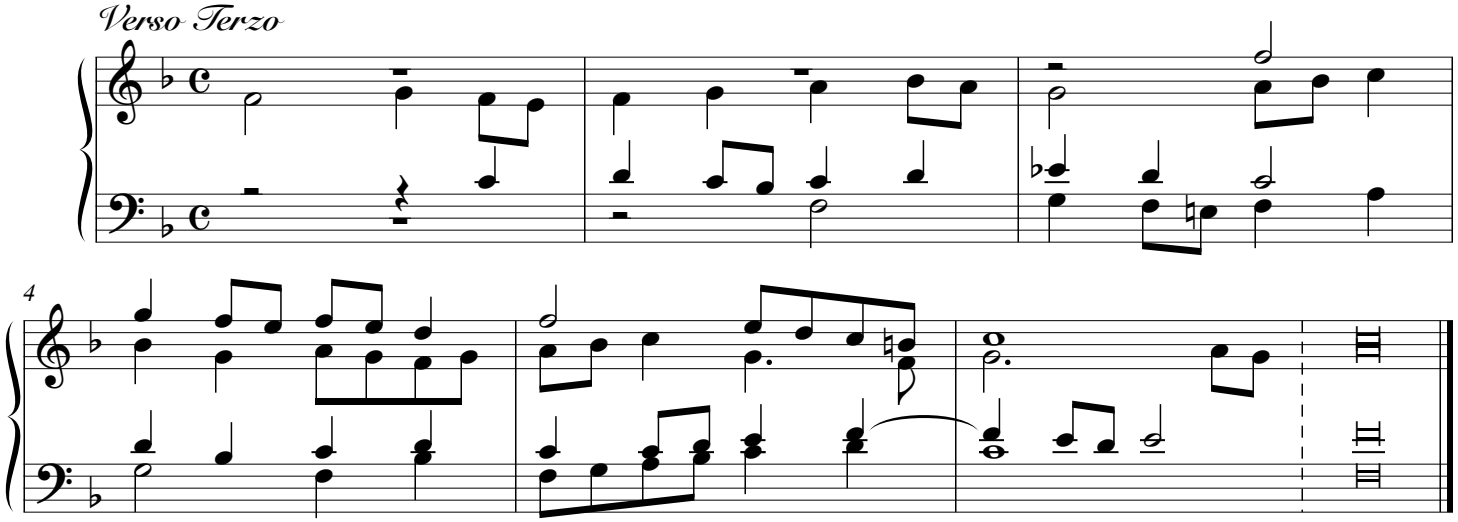
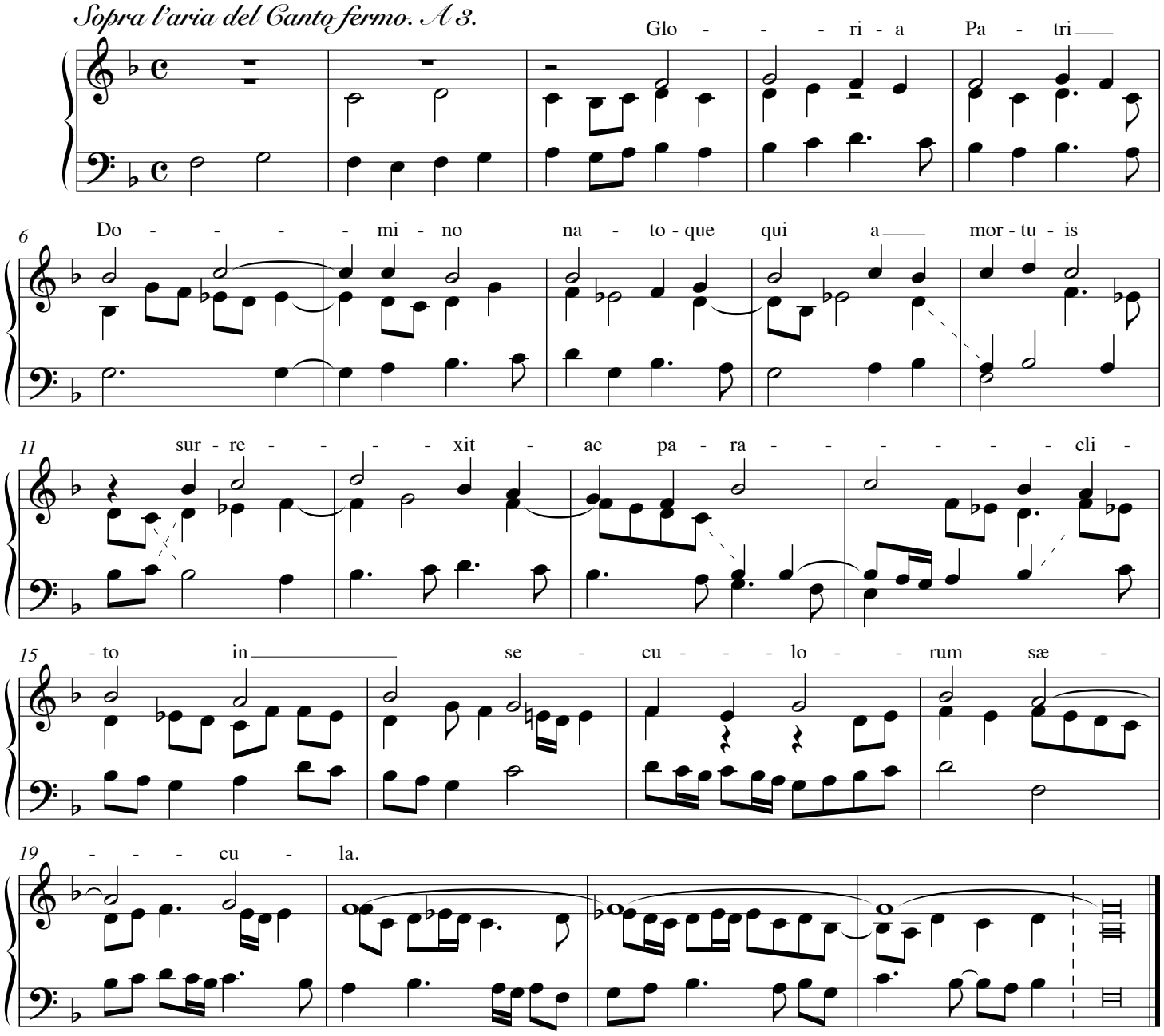
Verso Terzo



Sopra l'aria del Canto fermo. A 3.



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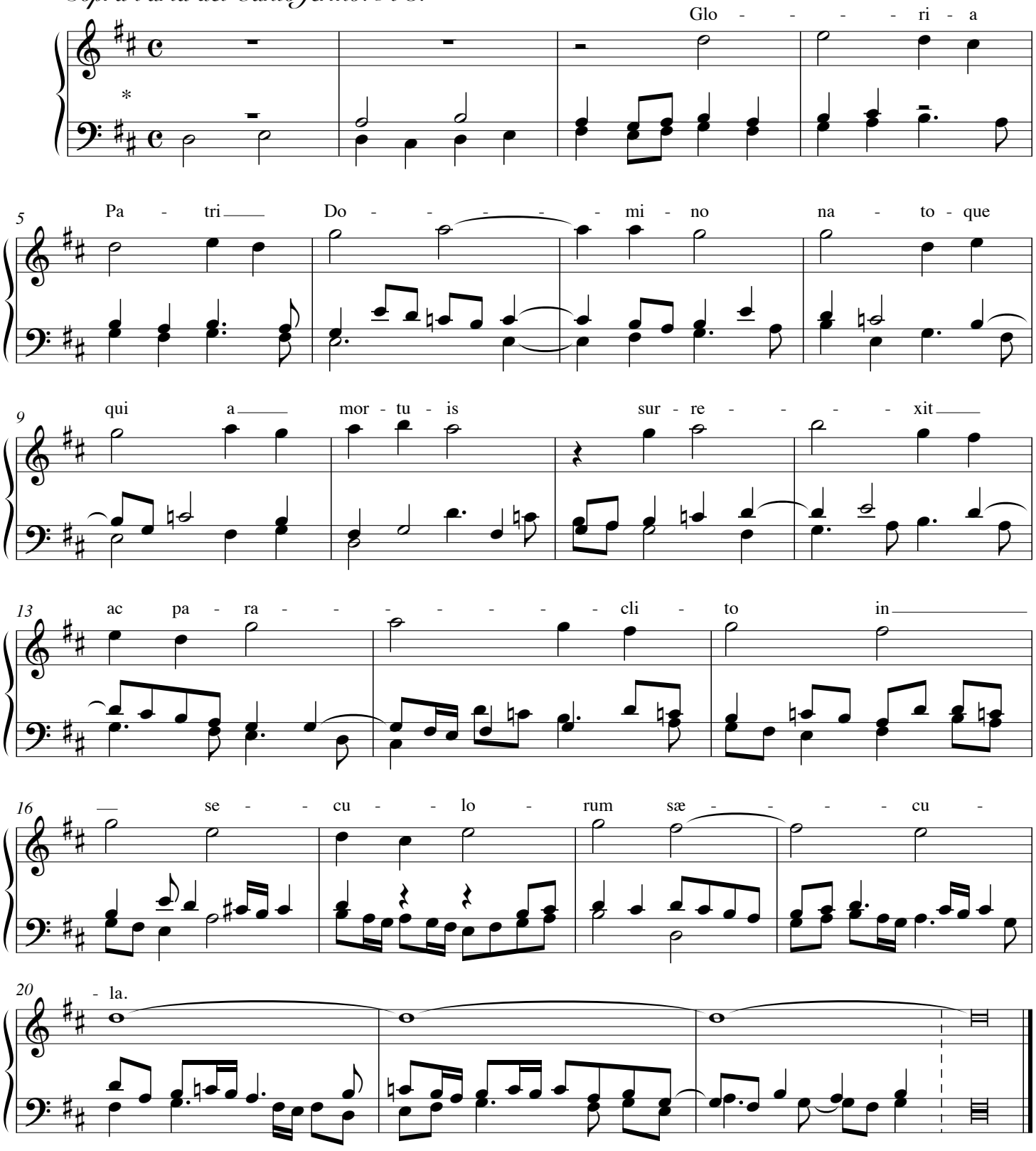
Quando si trasporta alla quarta si potrà sonare il Sop. all'ottava alta.

Sopra l'aria del Canto fermo. A 3.



[Version transposée selon les instructions du compositeur.]*

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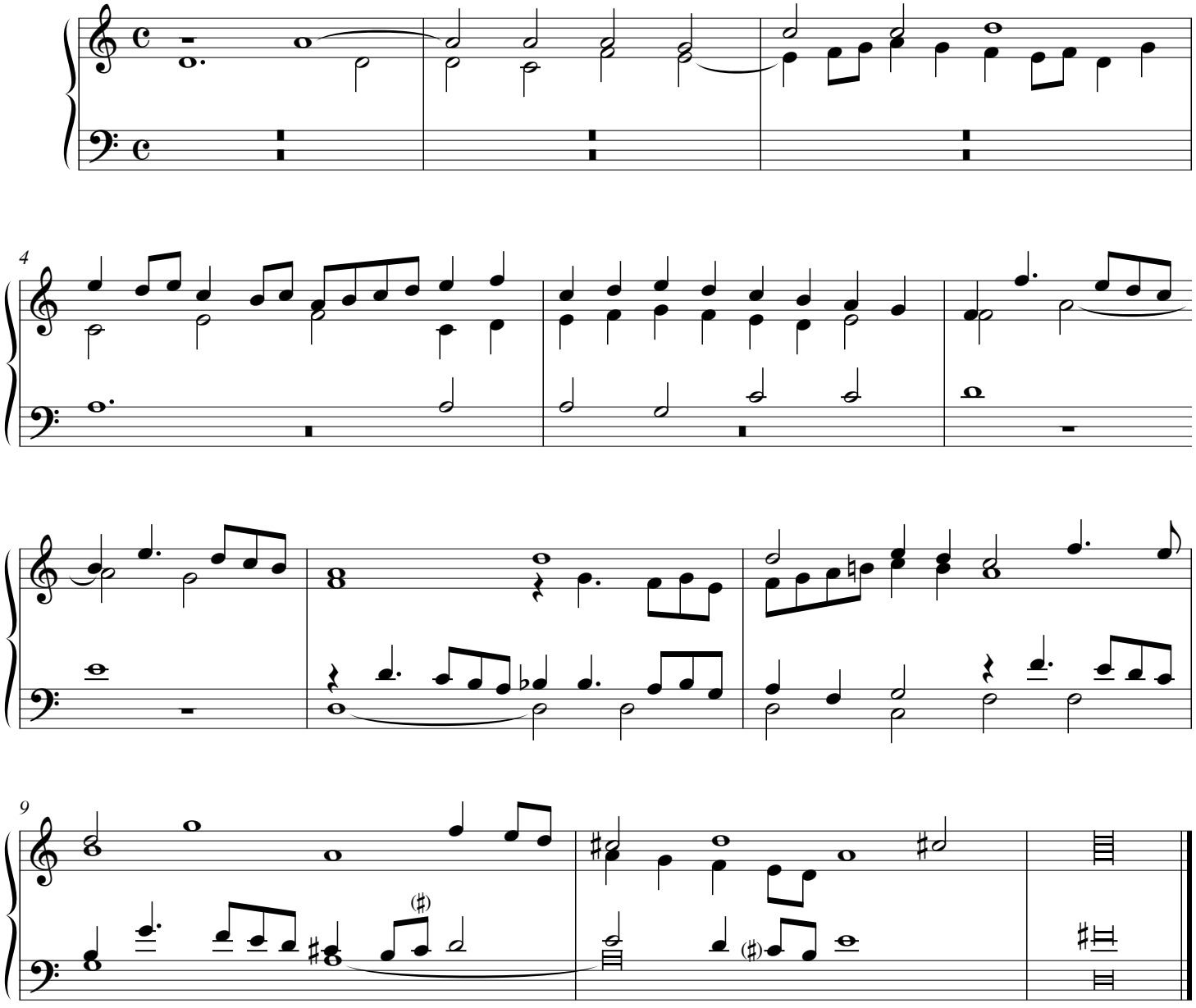
Pange lingua

Nella festa del Sanctissimo [Sacramento].

Verso primo



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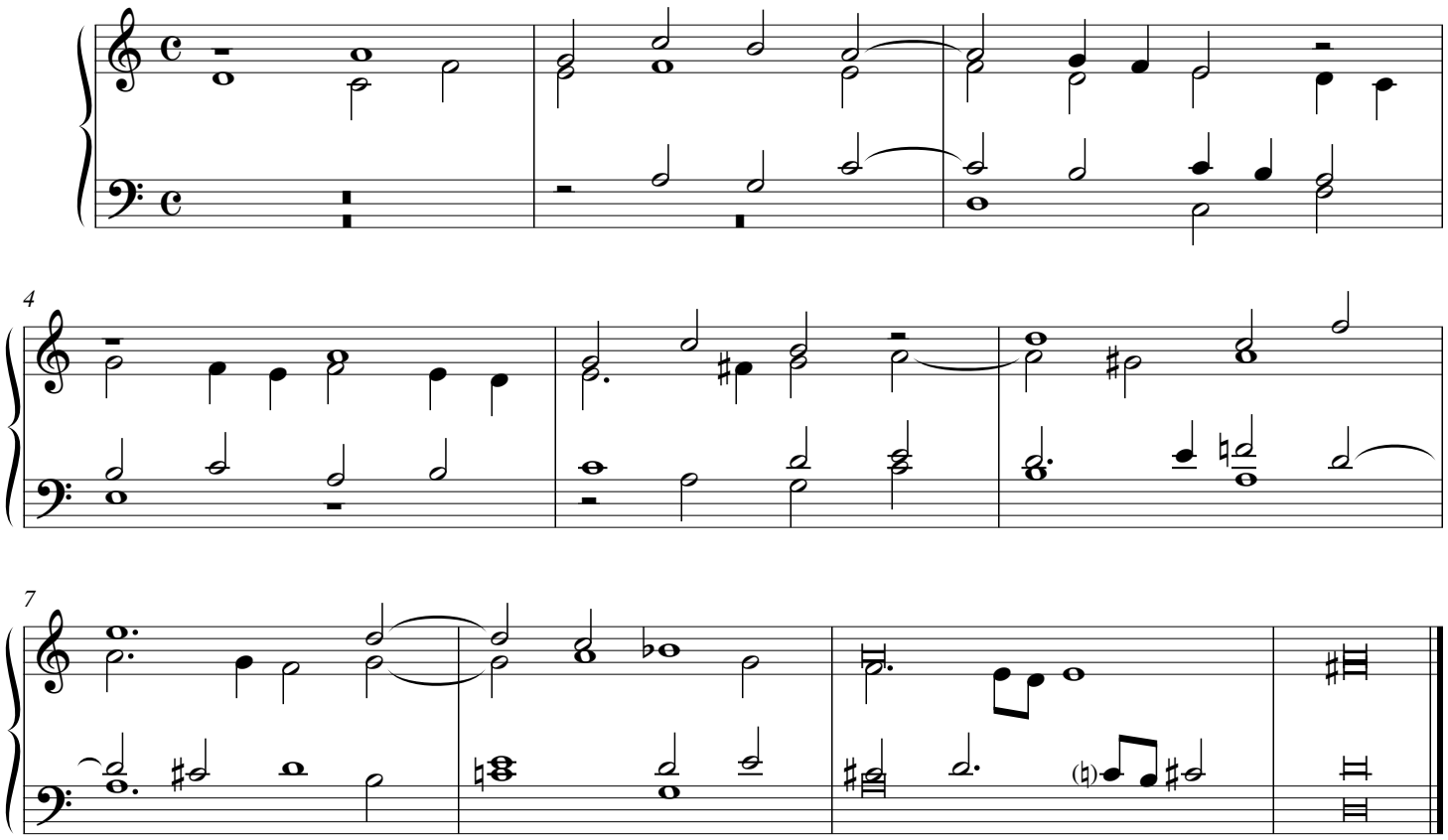
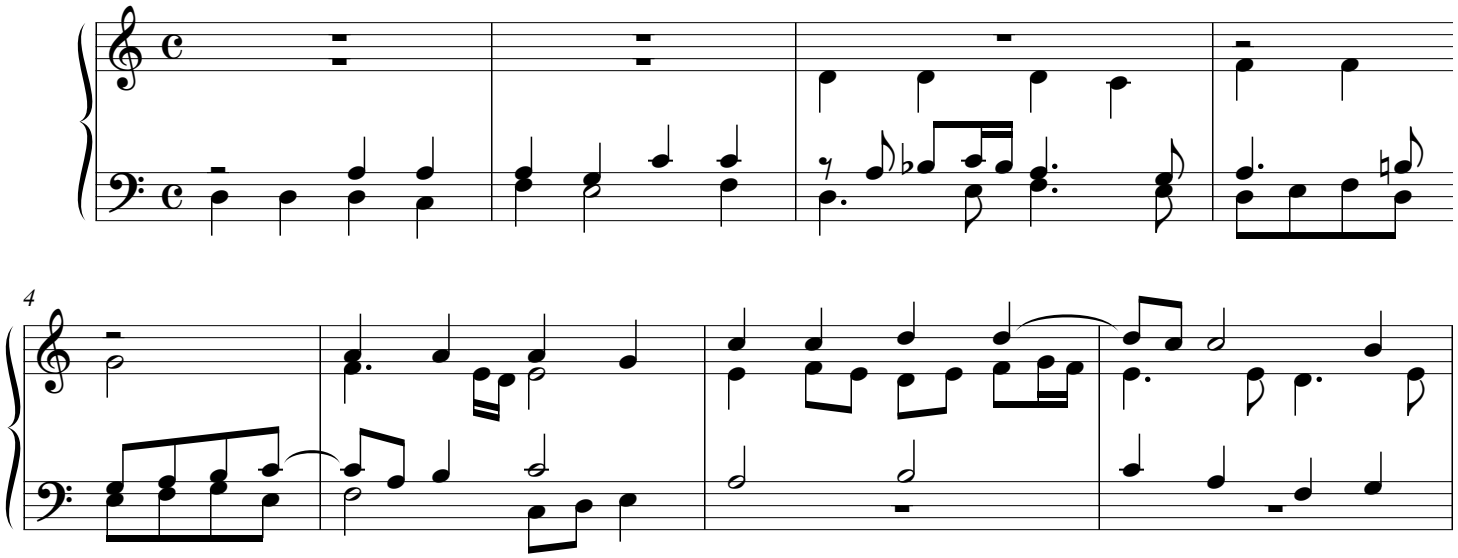
Verso Secondo



Altri più moderni

Verso Terzo



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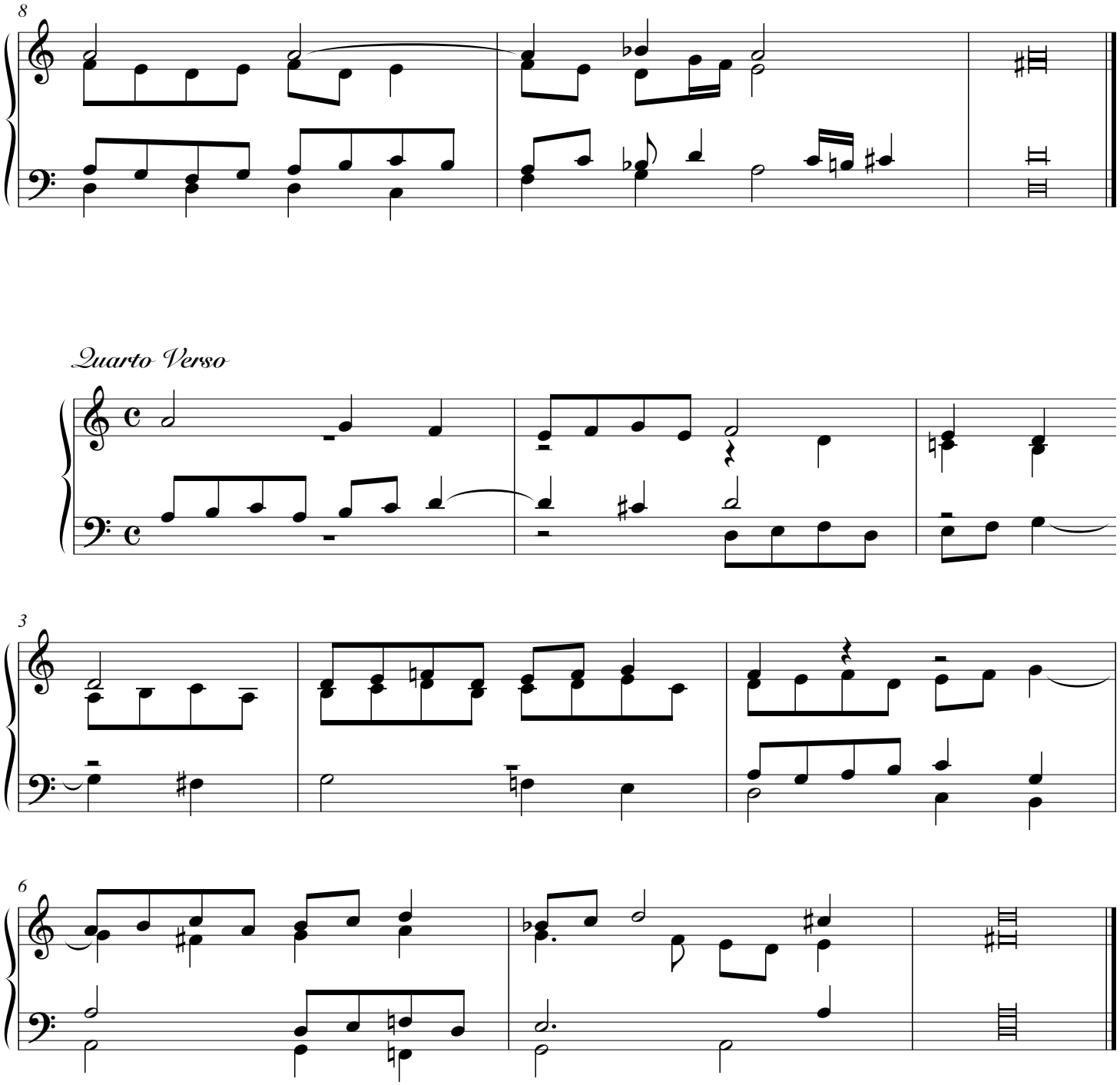

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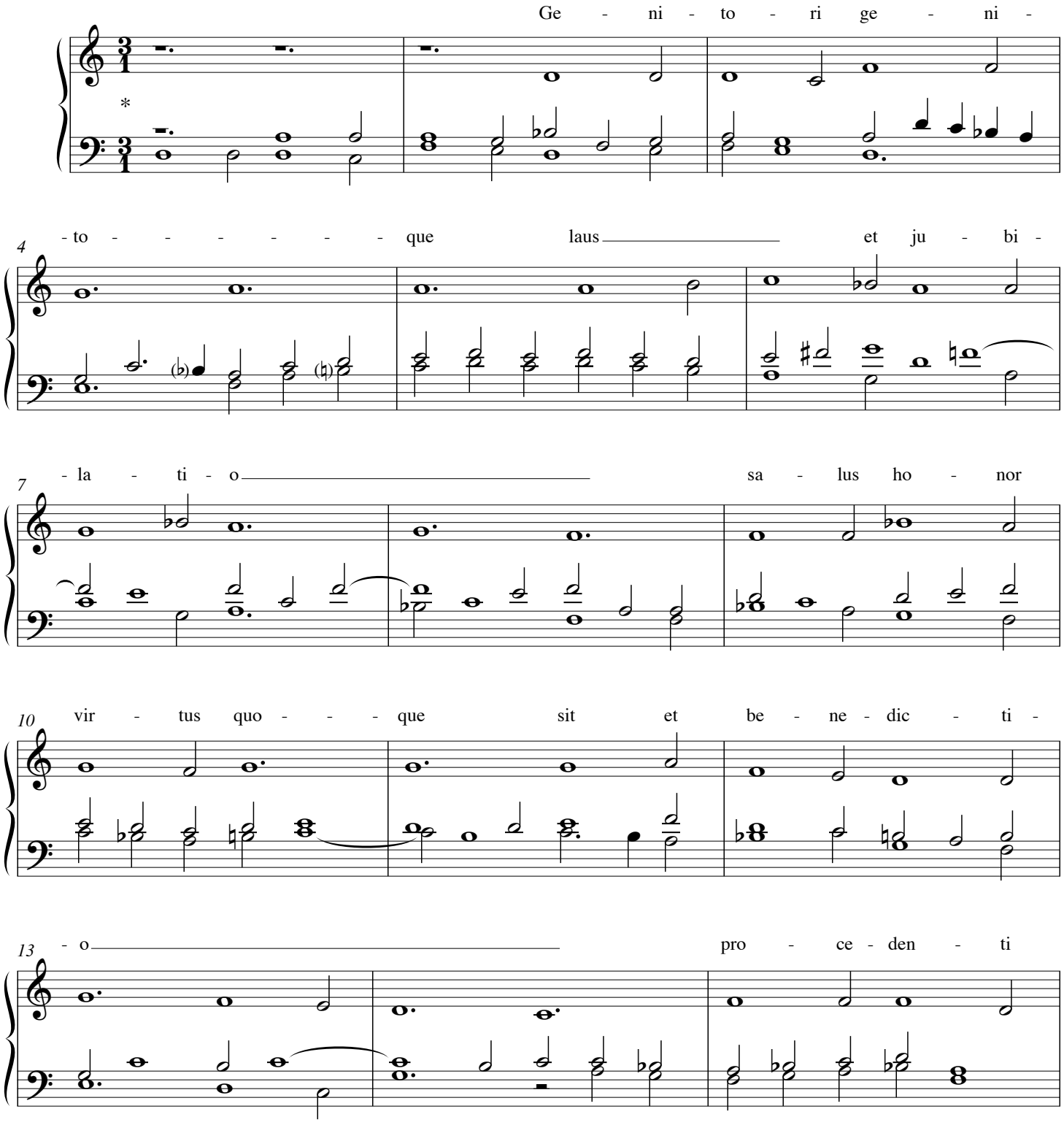
Terzetto con la misura del Choro.

Il Soprano alla ottava alta farà meglio effetto.



(Les valeurs ont été réduites de moitié.)*

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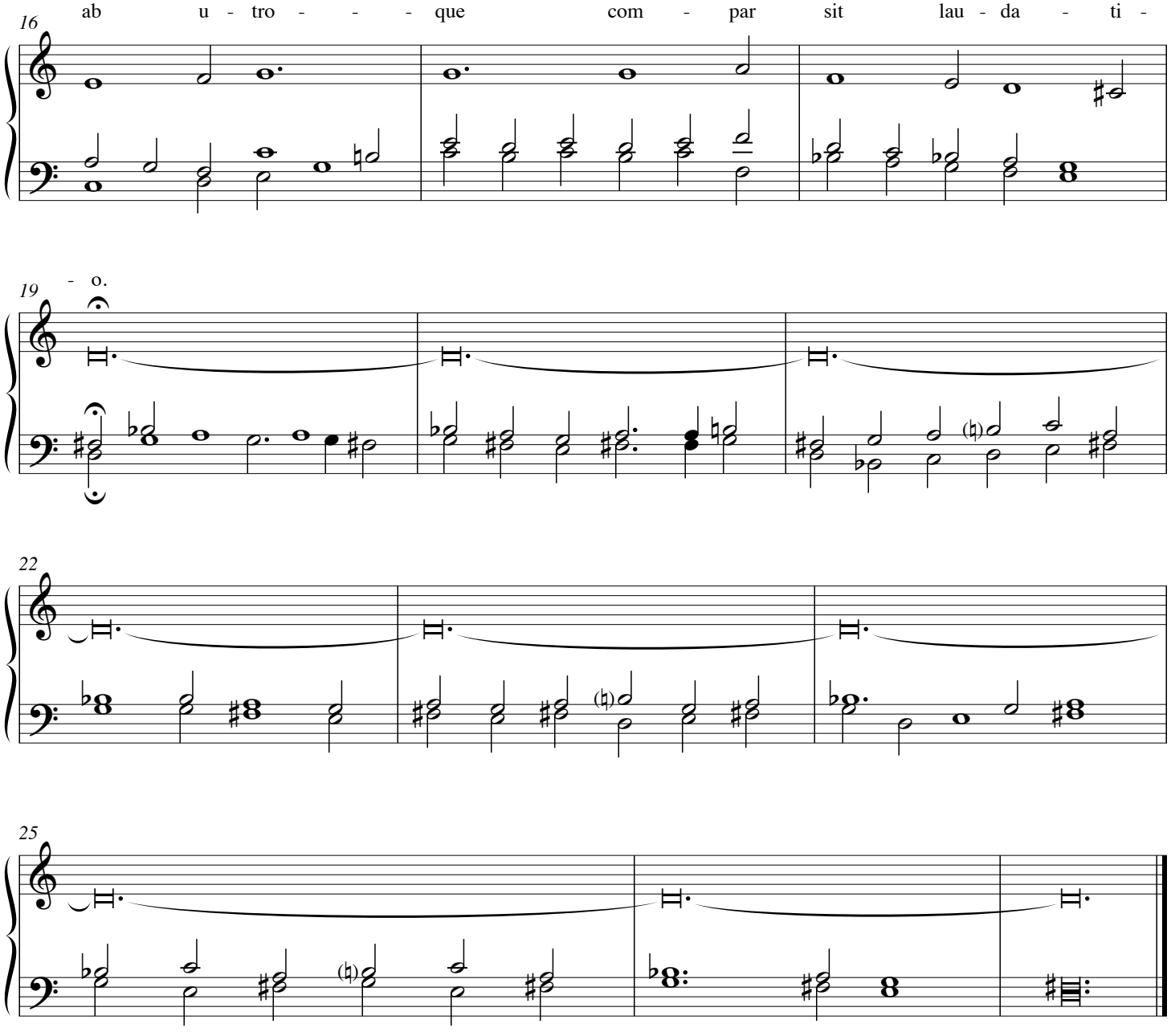

Finis.

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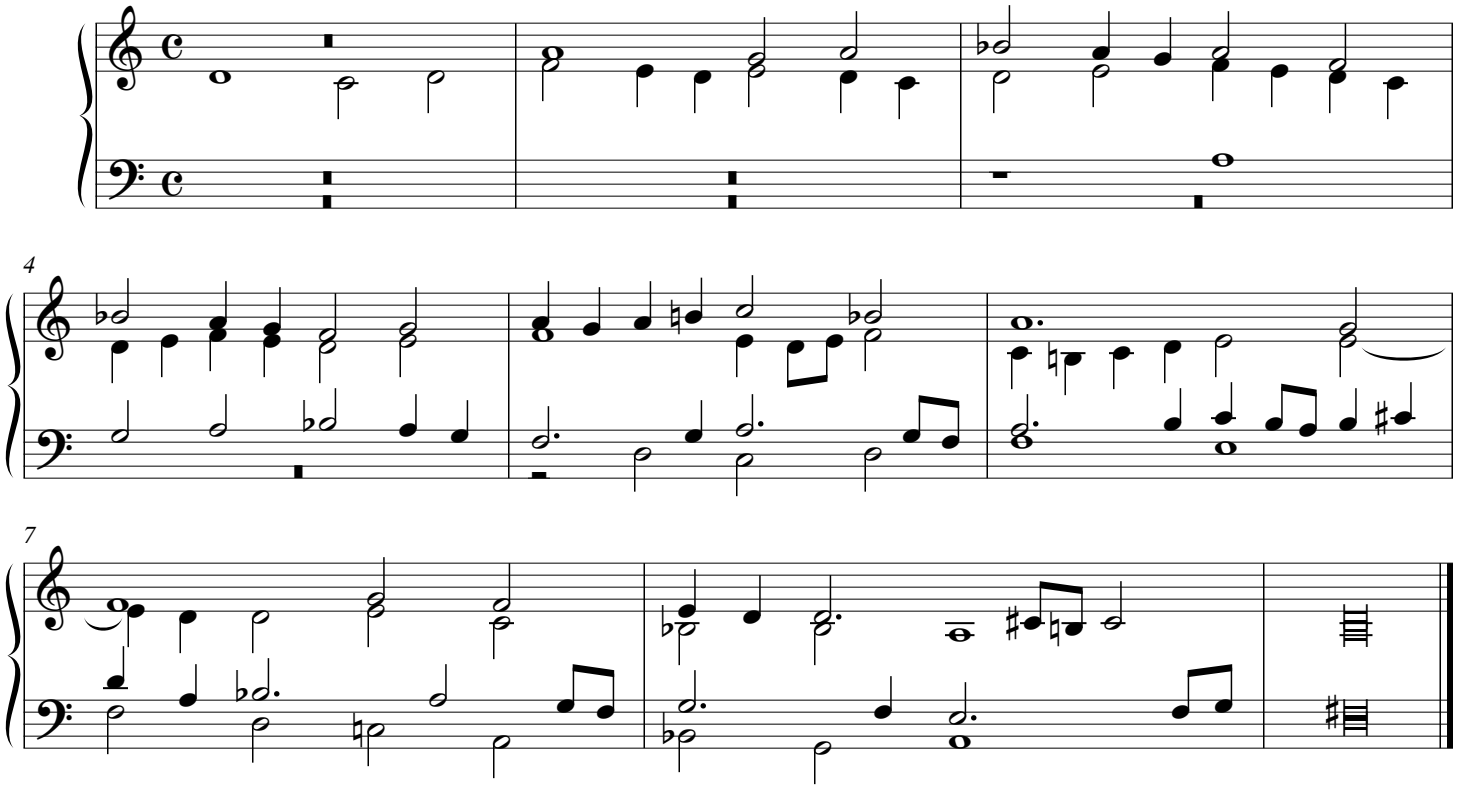
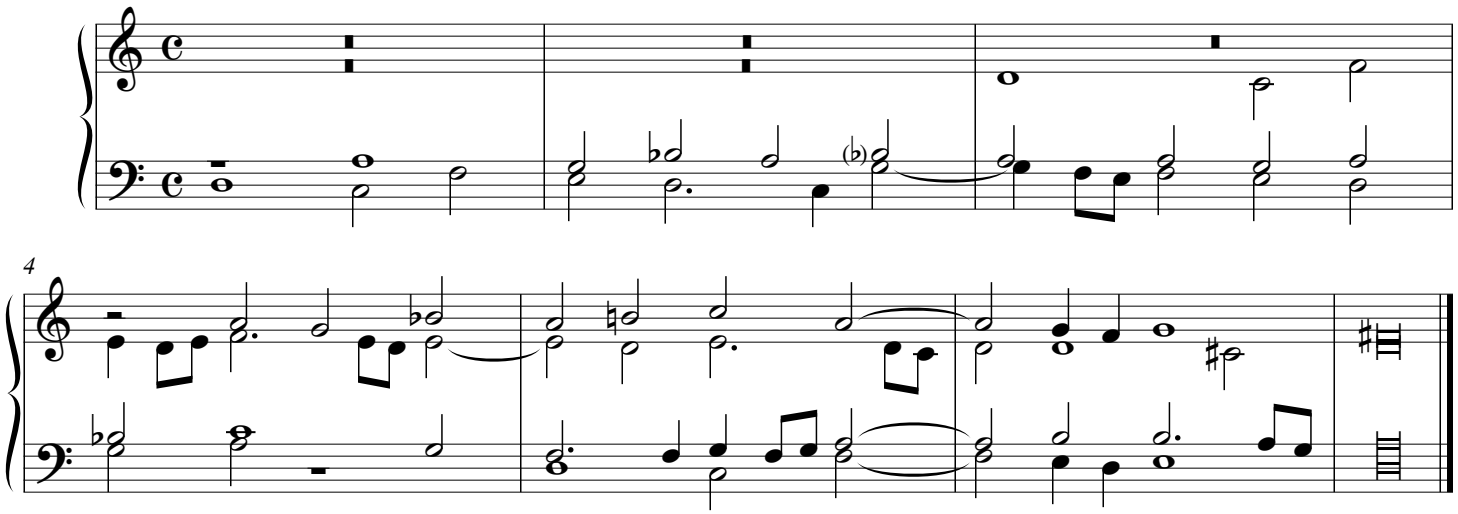
Ut queant laxis

Nella Festa di S. Giovannì Battista.



Secondo Verso



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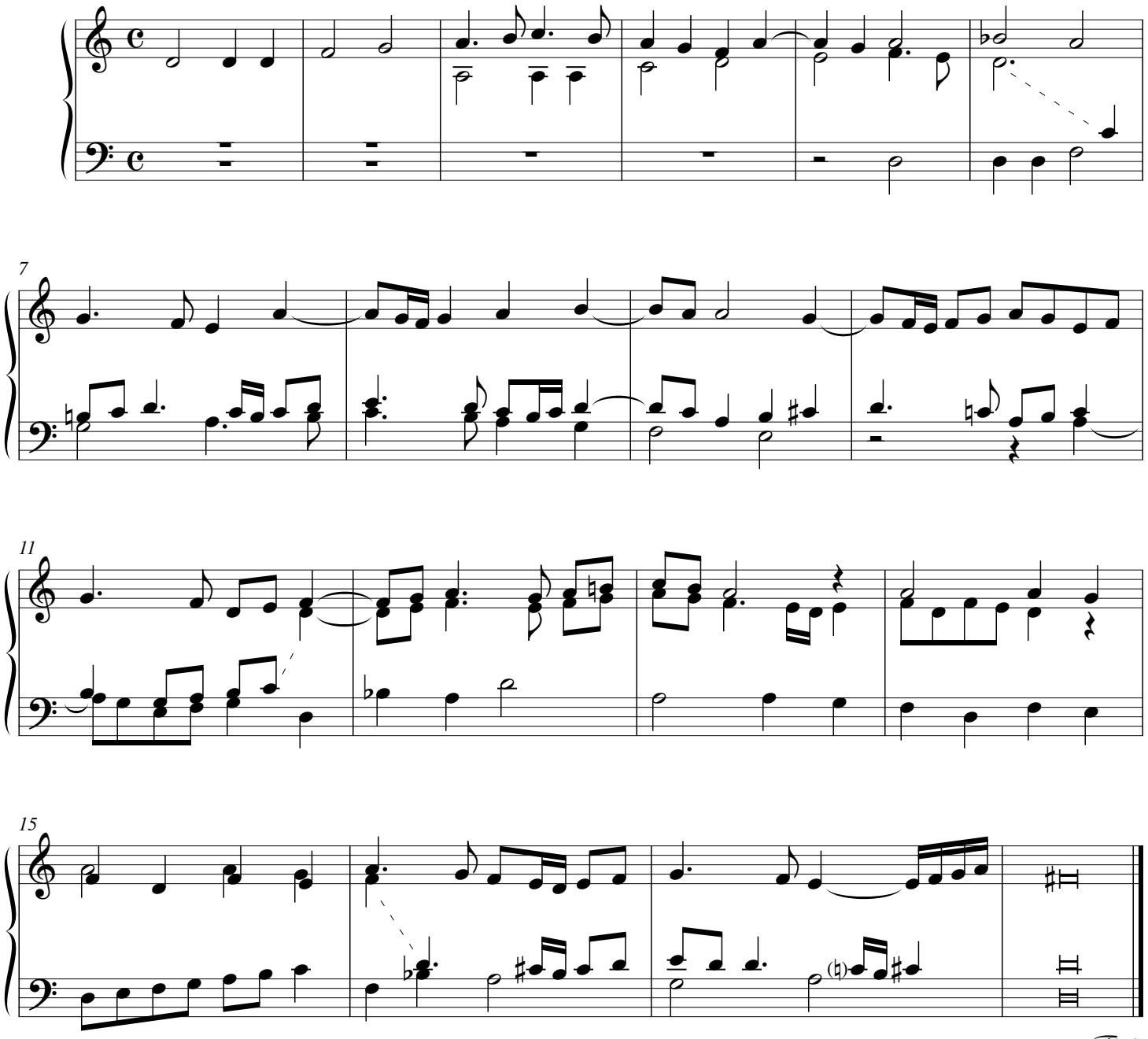
Senza misura del Choro.

Verso Terzo. Trinus.



Finis.

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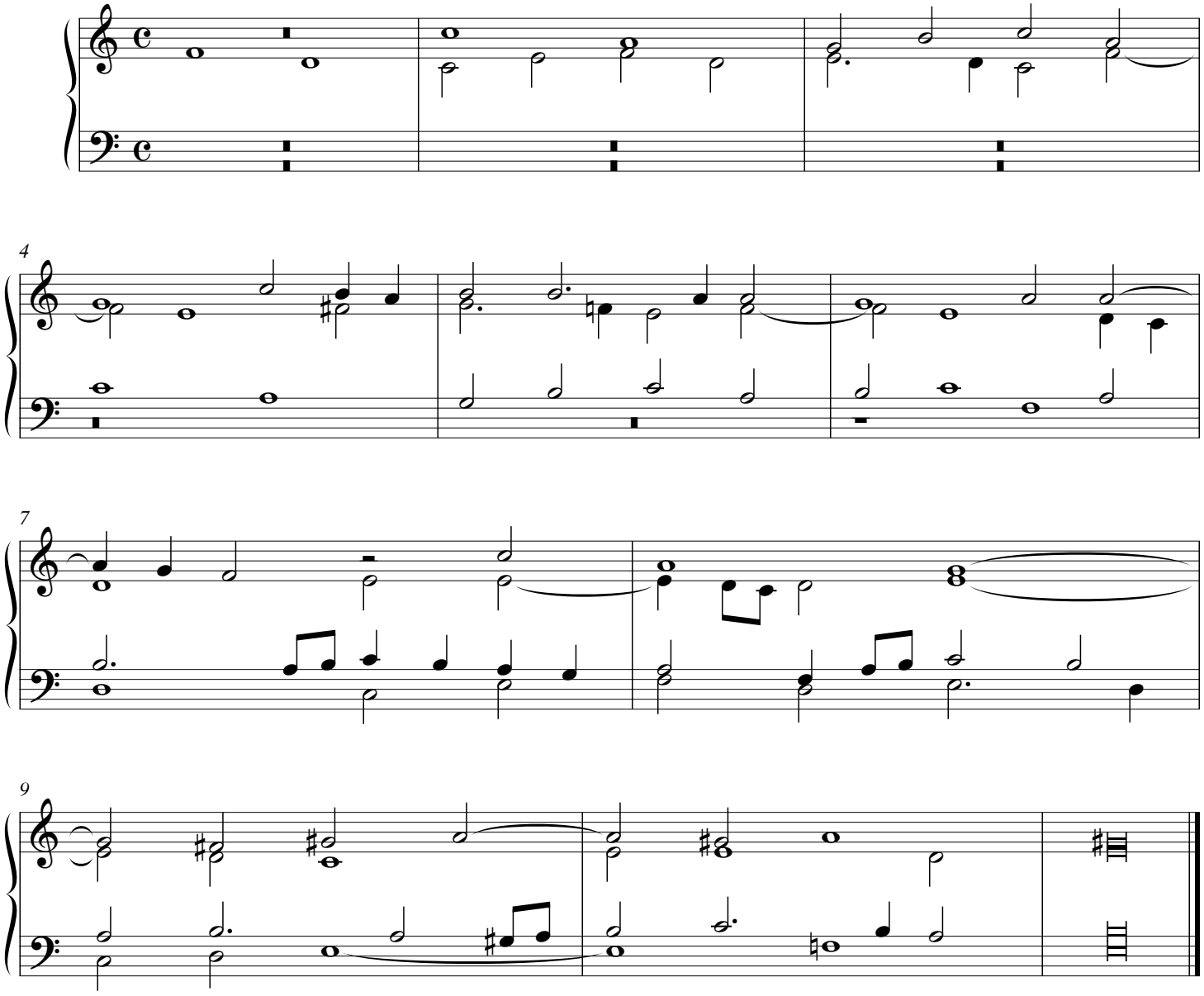
Aurea luce

Nella festa di San Pietro Apostolo.
Del Terzo Tono.



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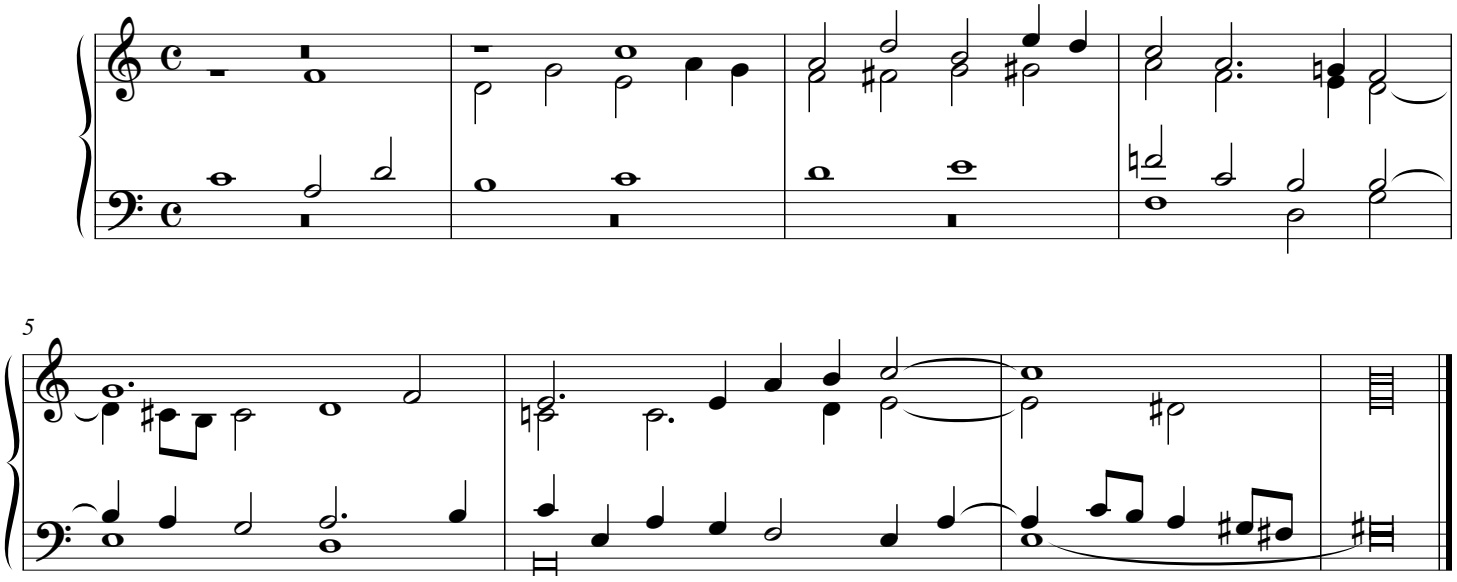
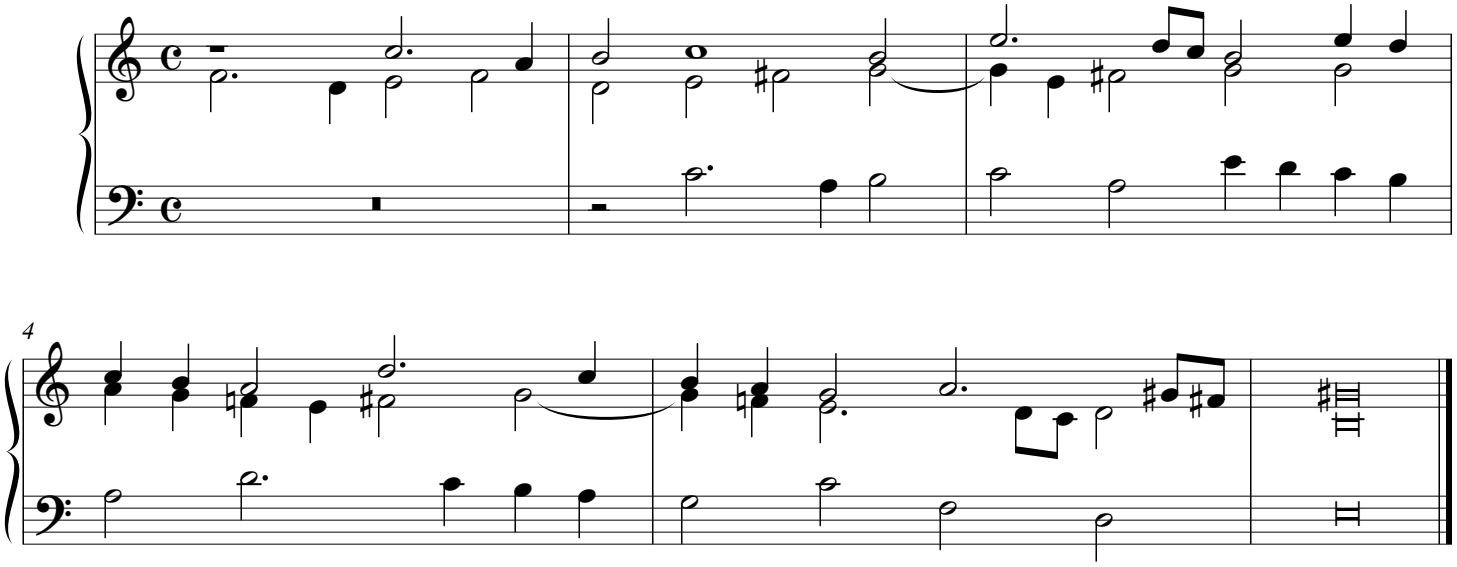
Verso Secondo



Verso Terzo



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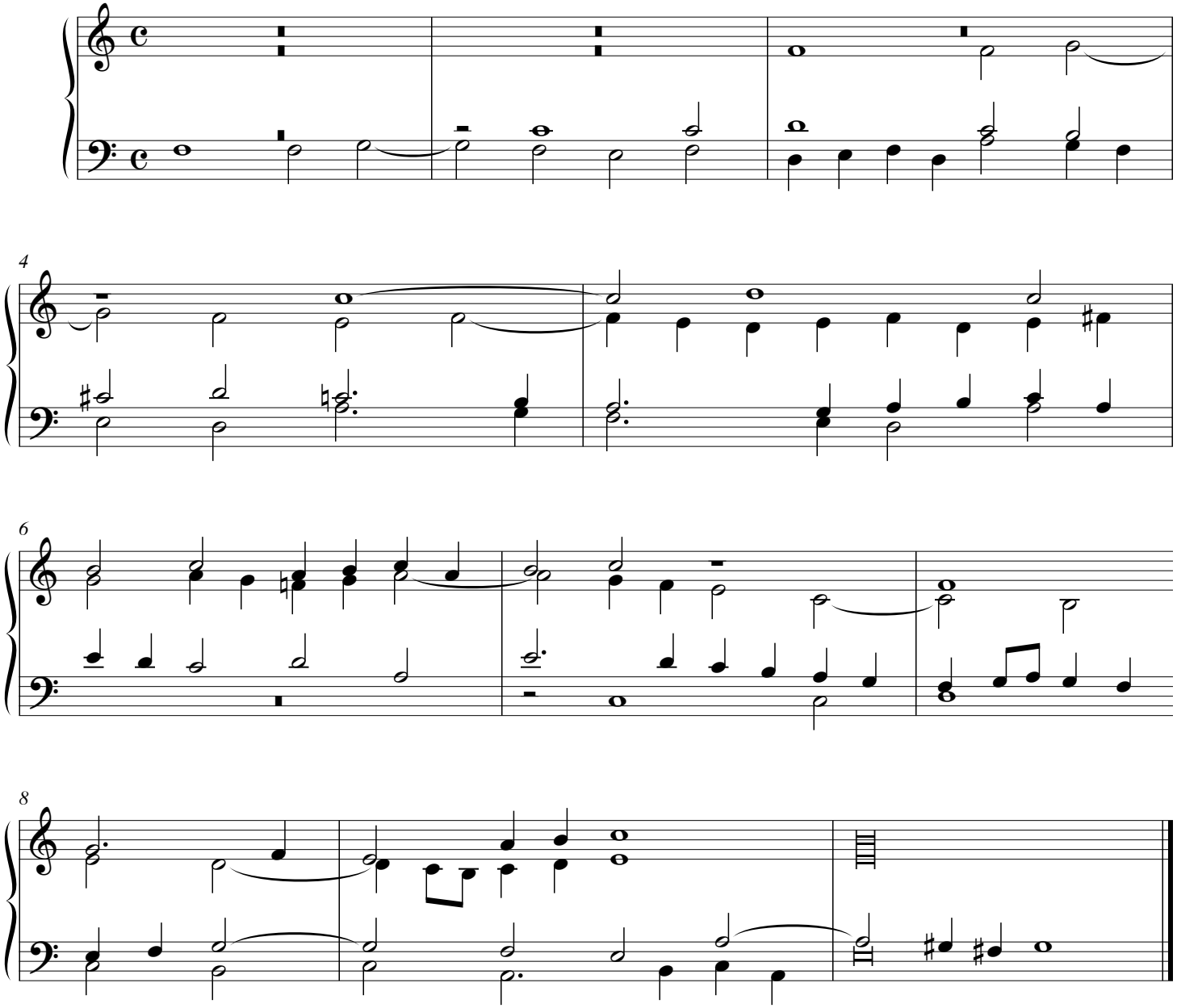
Exultet luminum

[Hinno] Nel commune delli Apostoli,
Del Quarto Tono.



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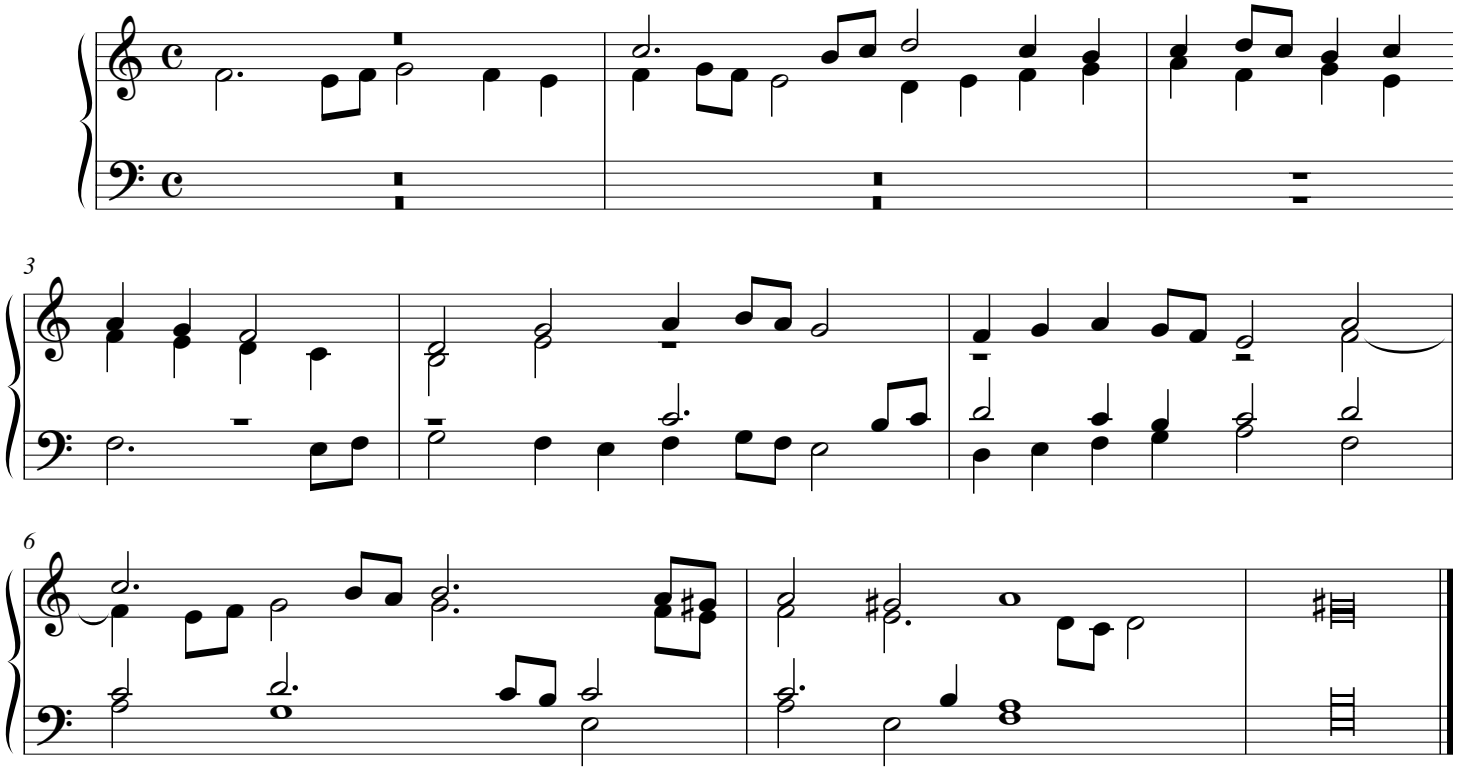
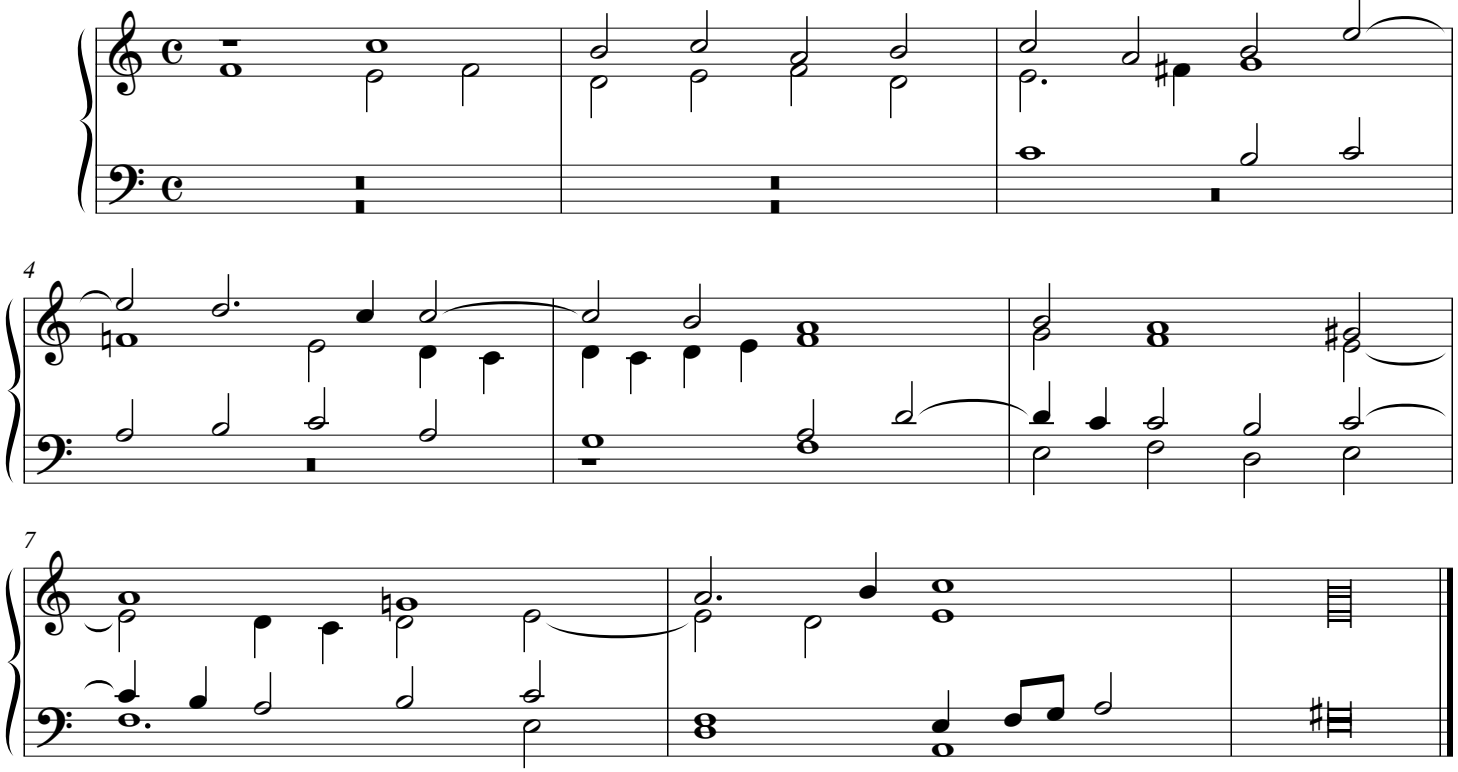
Verso Secondo



Verso Terzo



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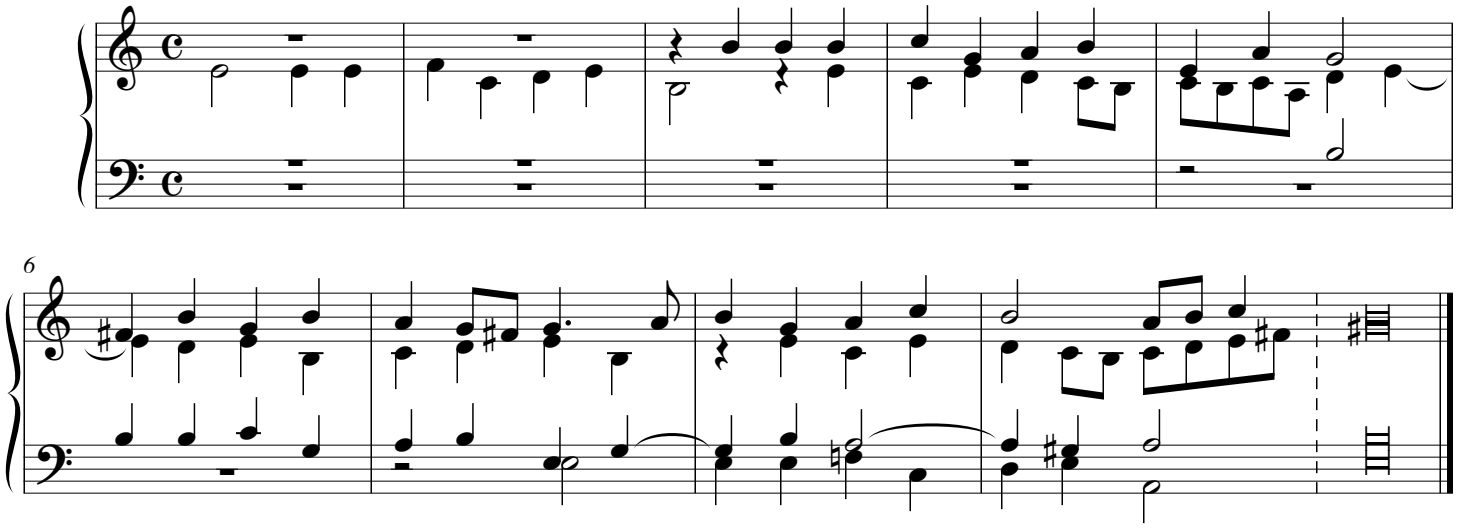
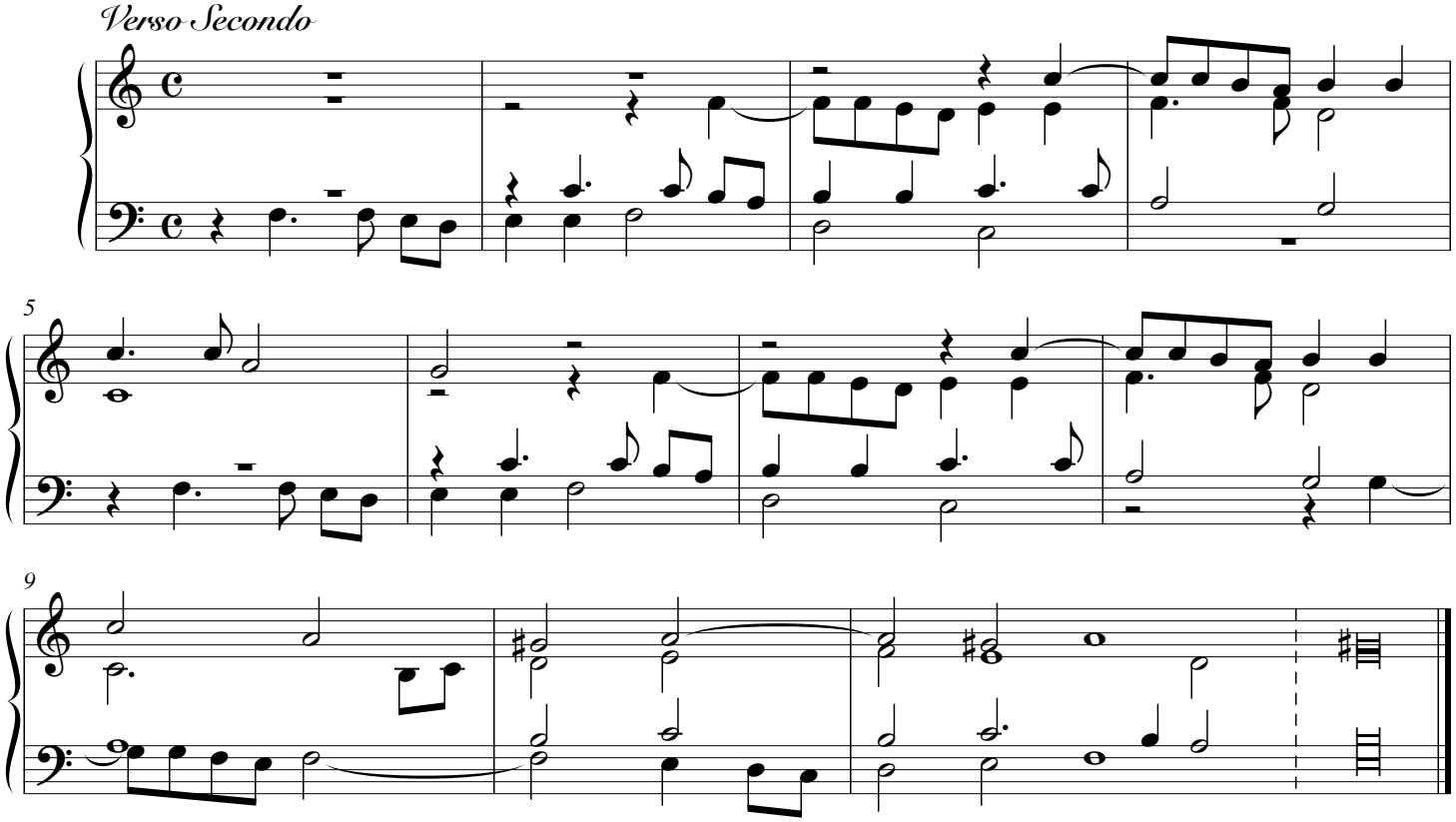
Altri Versi più Allegri.

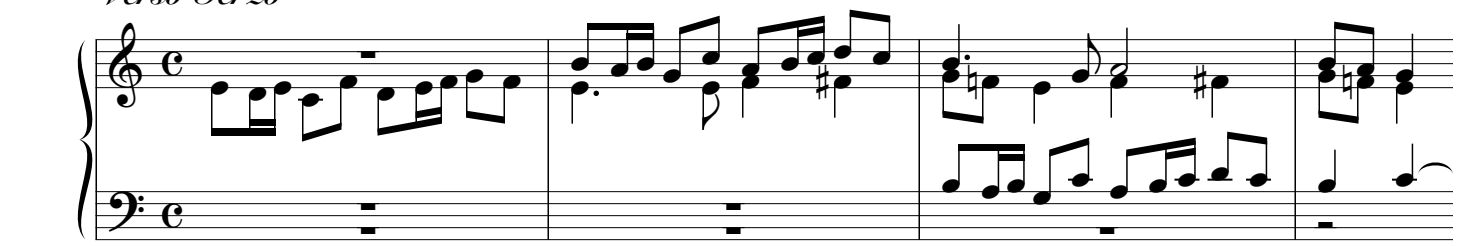
Verso Primo



Verso Secondo



Verso Terzo



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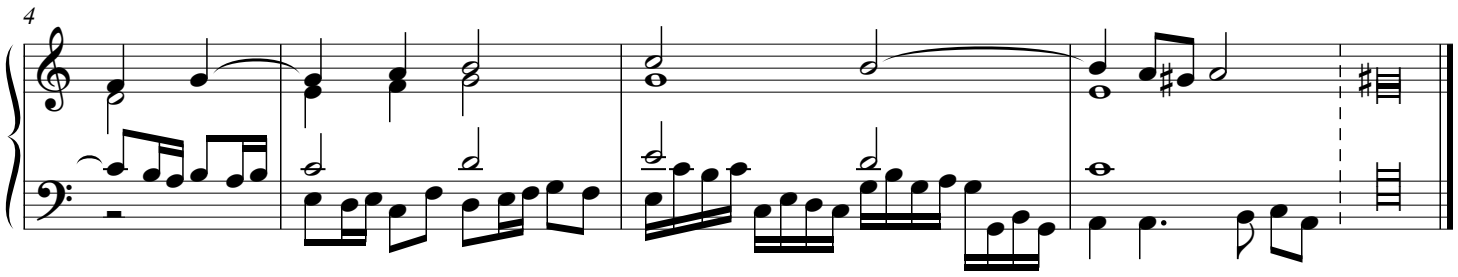
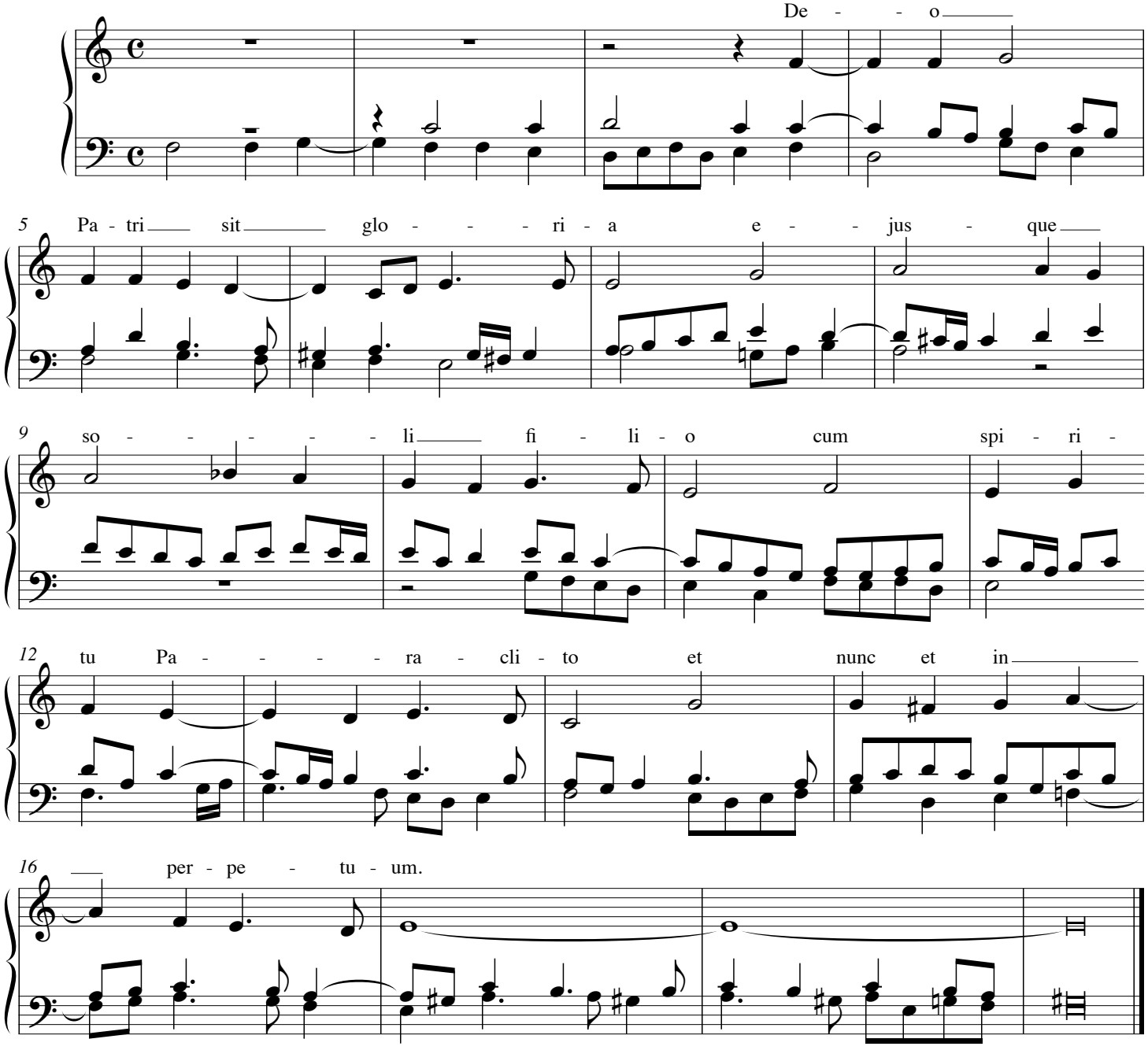


Terzetto con il Canto fermo che camina alla misura del Choro.
Il Soprano si puol Sonare all'ottava alta che fara bono effetto.



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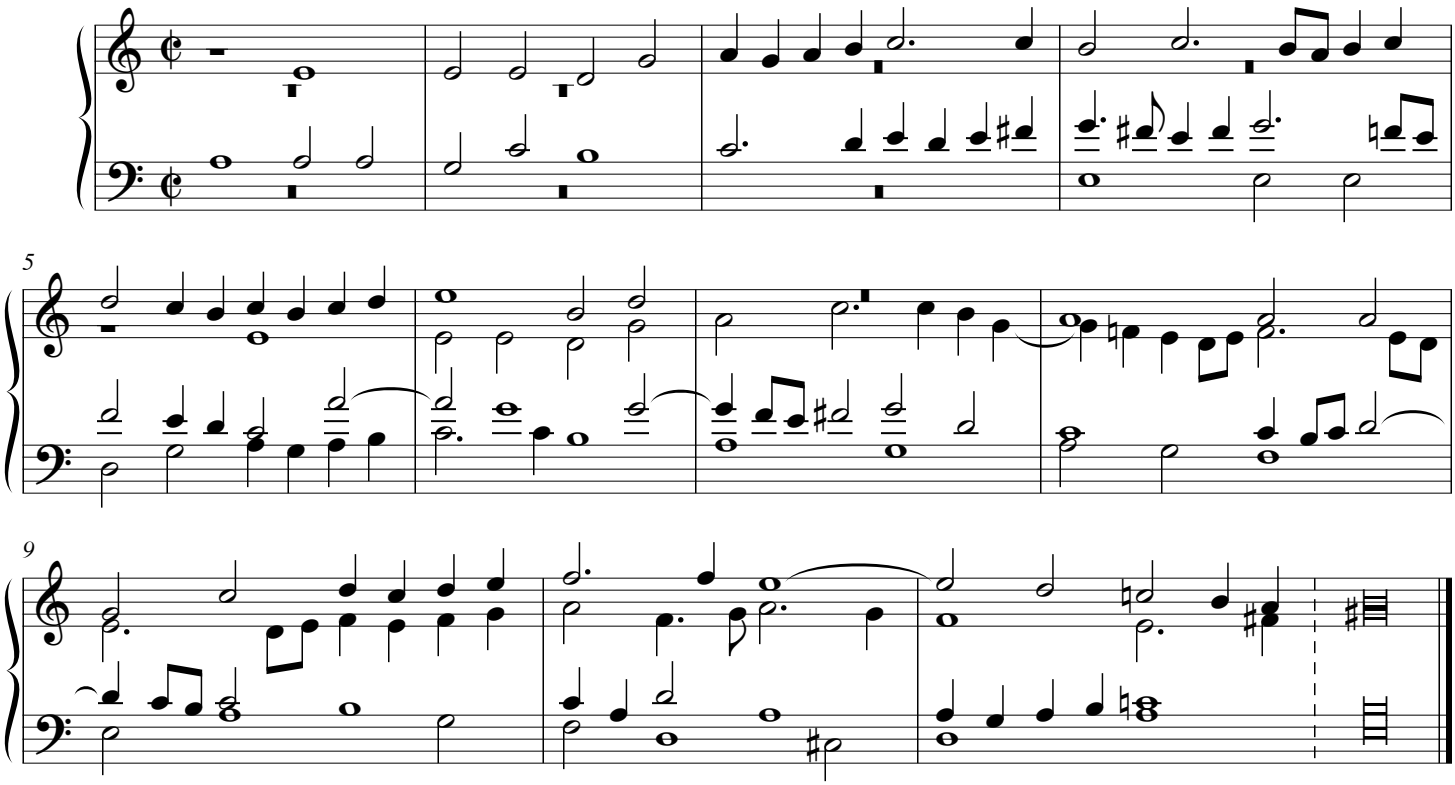
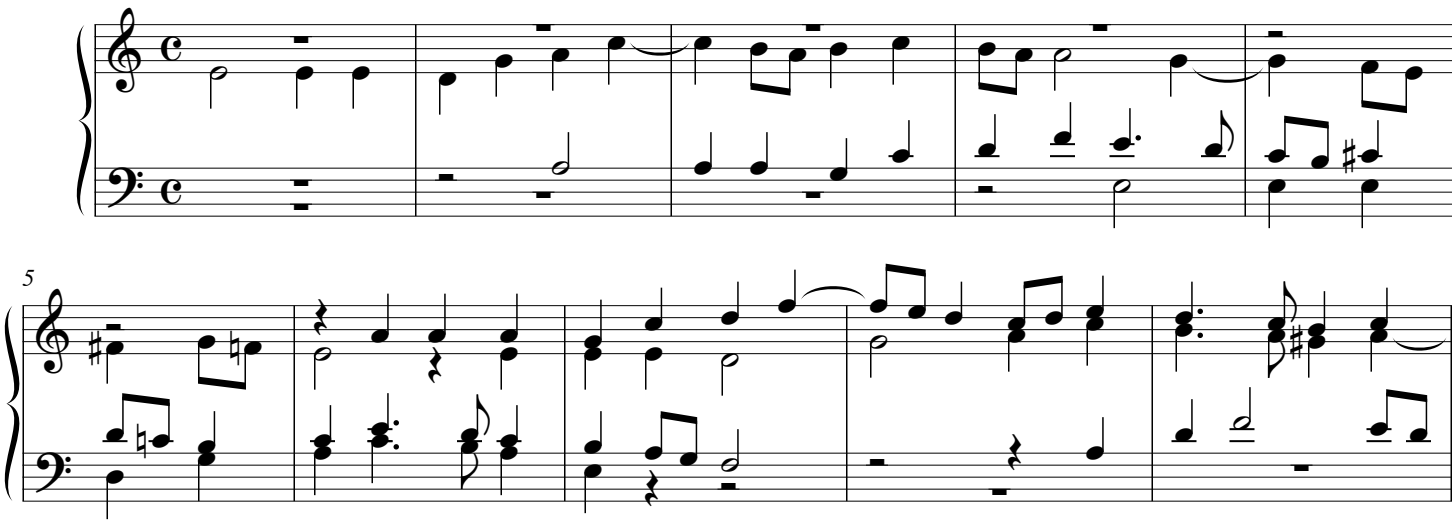
Deus tuorum militum

Hinno del Terzo Tono.
Nel commune de' Martiri.

Verso primo



Verso Secondo. Allegro



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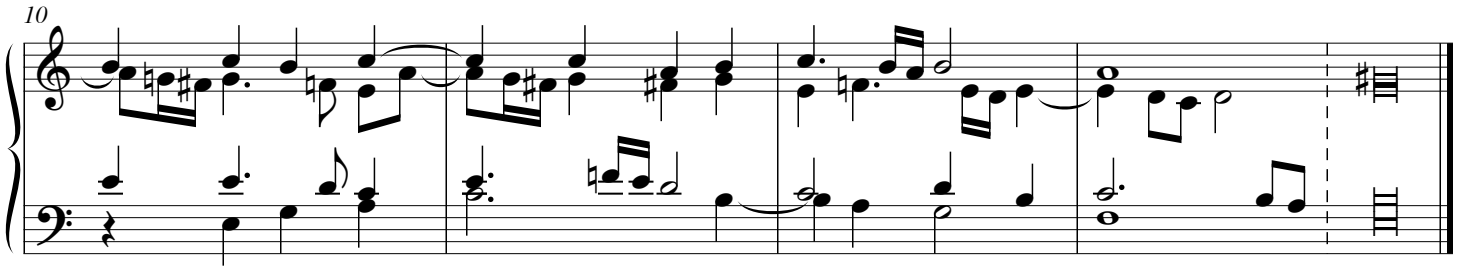
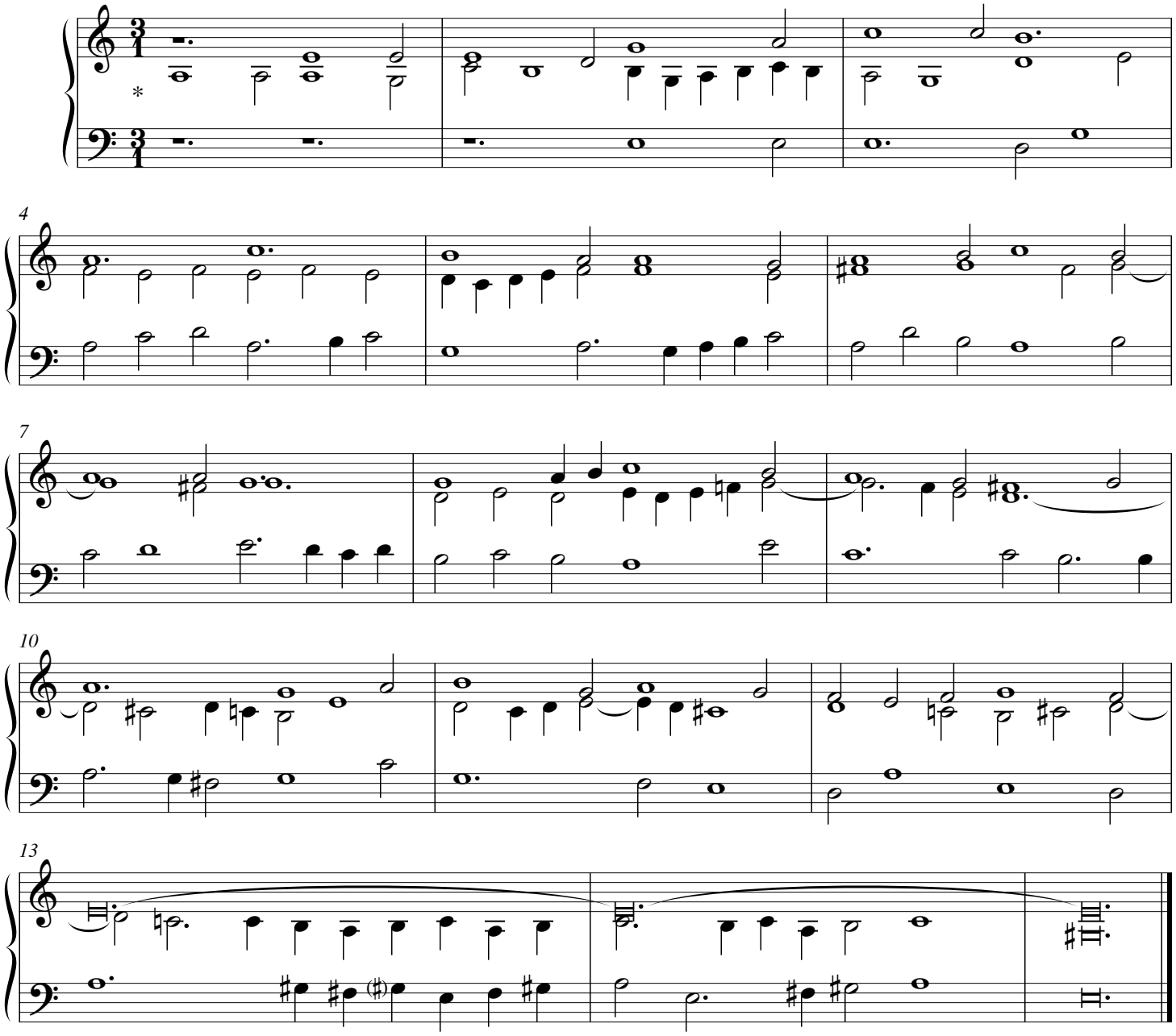


Il Contralto all’ ottava ad libitum.



(Les valeurs ont été réduites de moitié.)*

Nel commune delli Apostoli, & Martiri del tempo Paschale,
Si piglia sopra l´Hinno *Ad cenam agni providi*. (p. 19)

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[Hinno] Nelle feste de' più Martiri.

[Verso primo]

6

[Verso secondo]

4

[Verso terzo]

5

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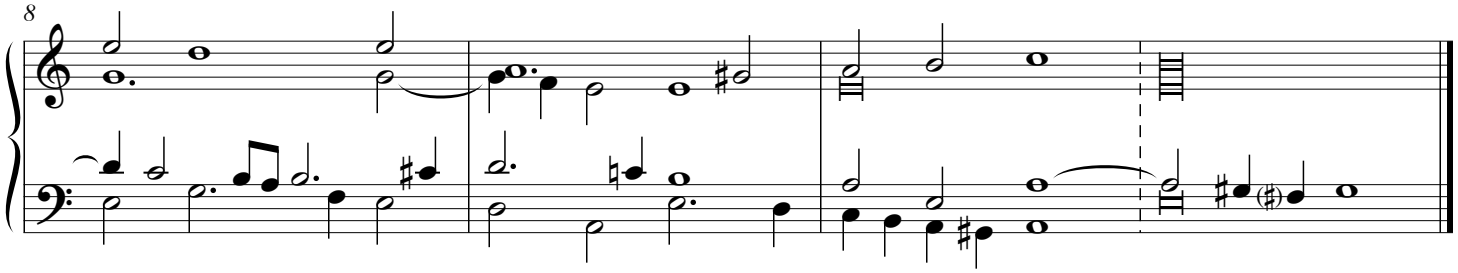
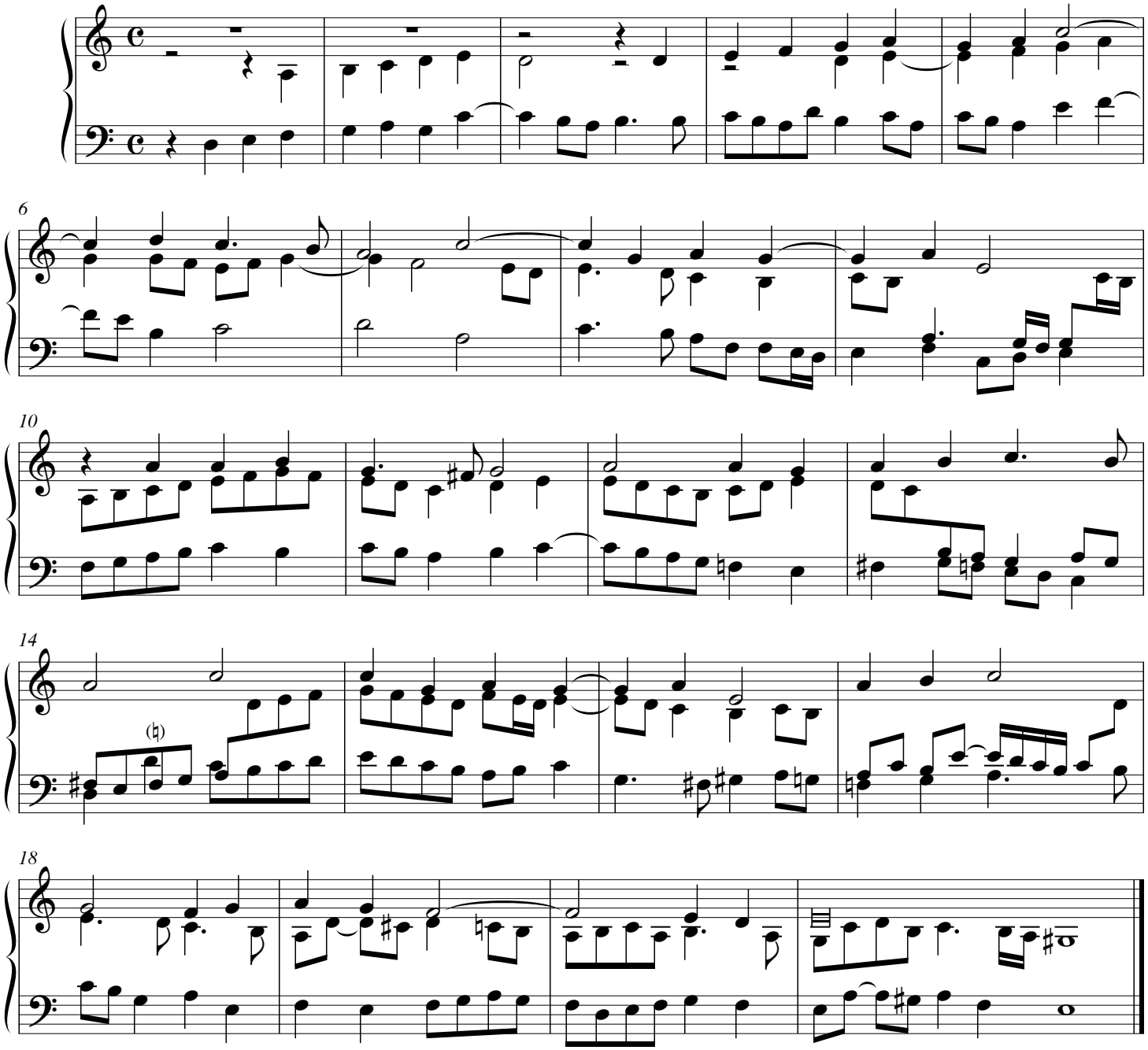


Terzetto alla misura del Choro.



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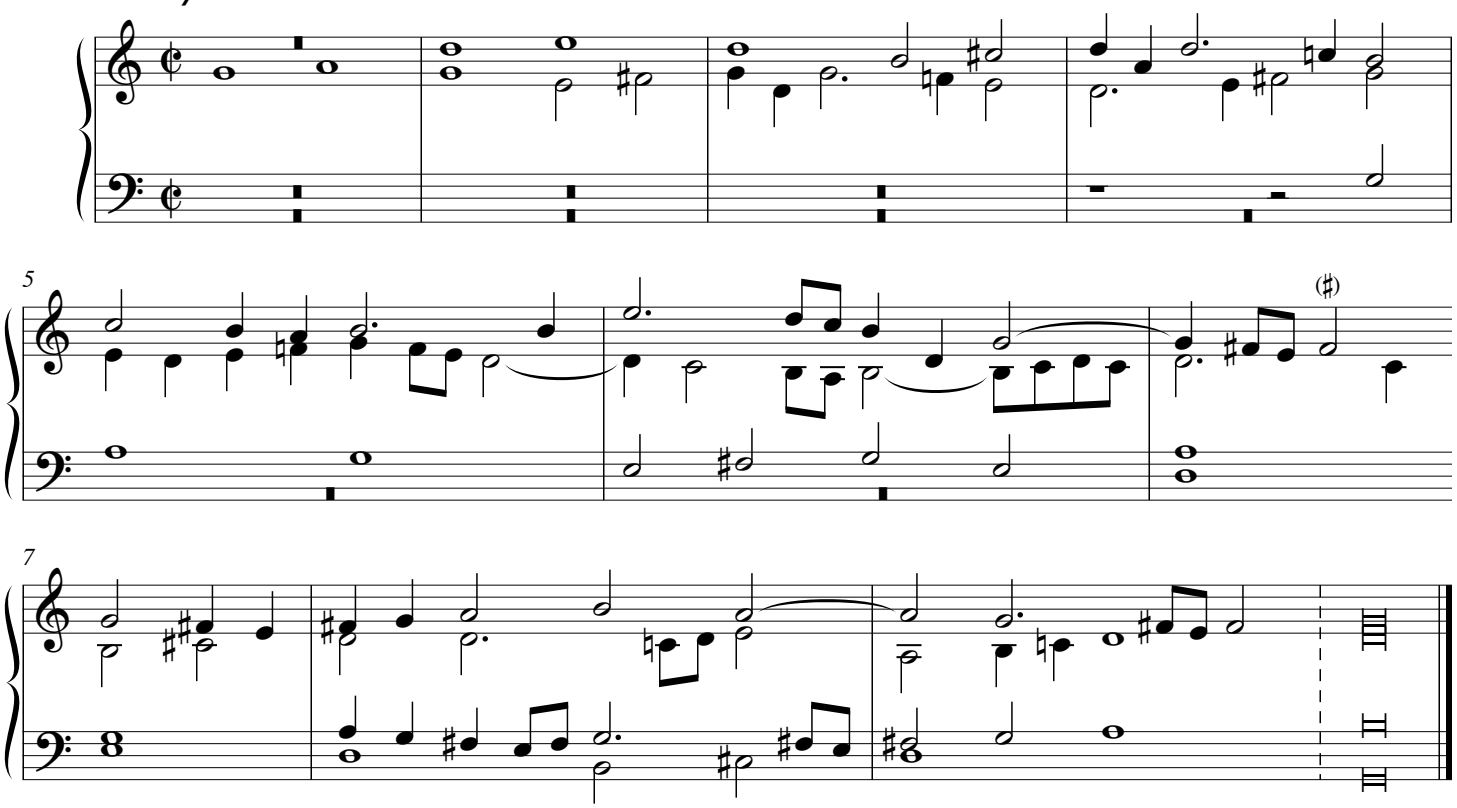
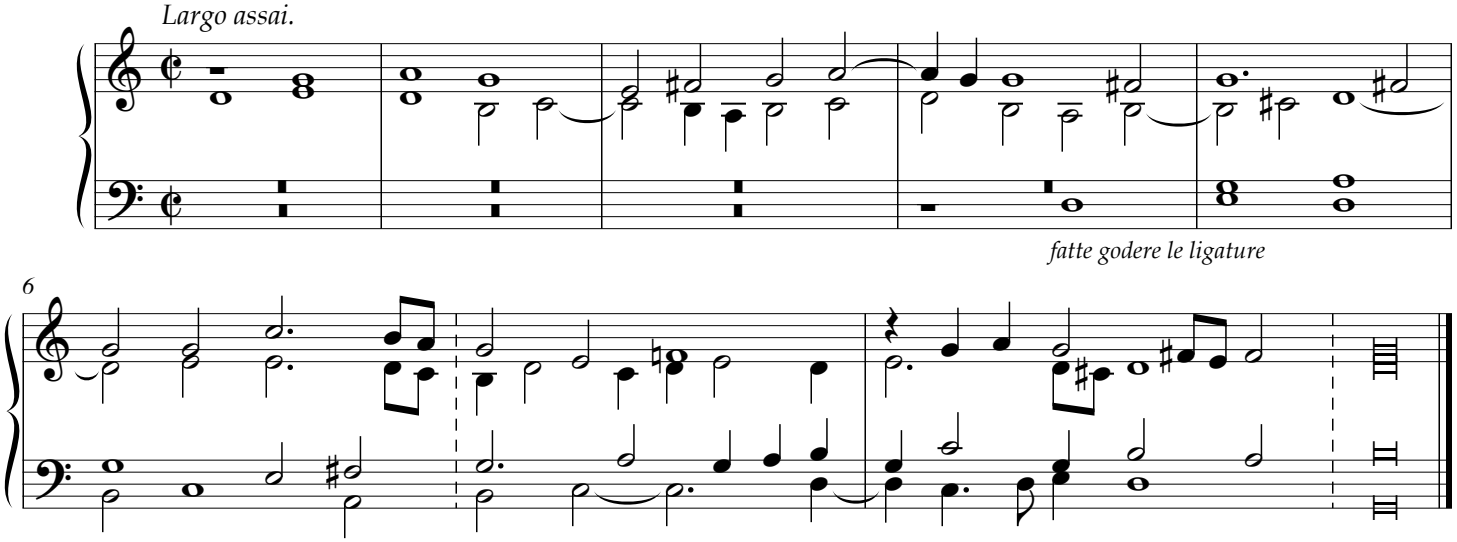
Hinno nel commune de Confessori Pontefici, & non Pontefici.

Verso primo



Verso Secondo

Largo assai.



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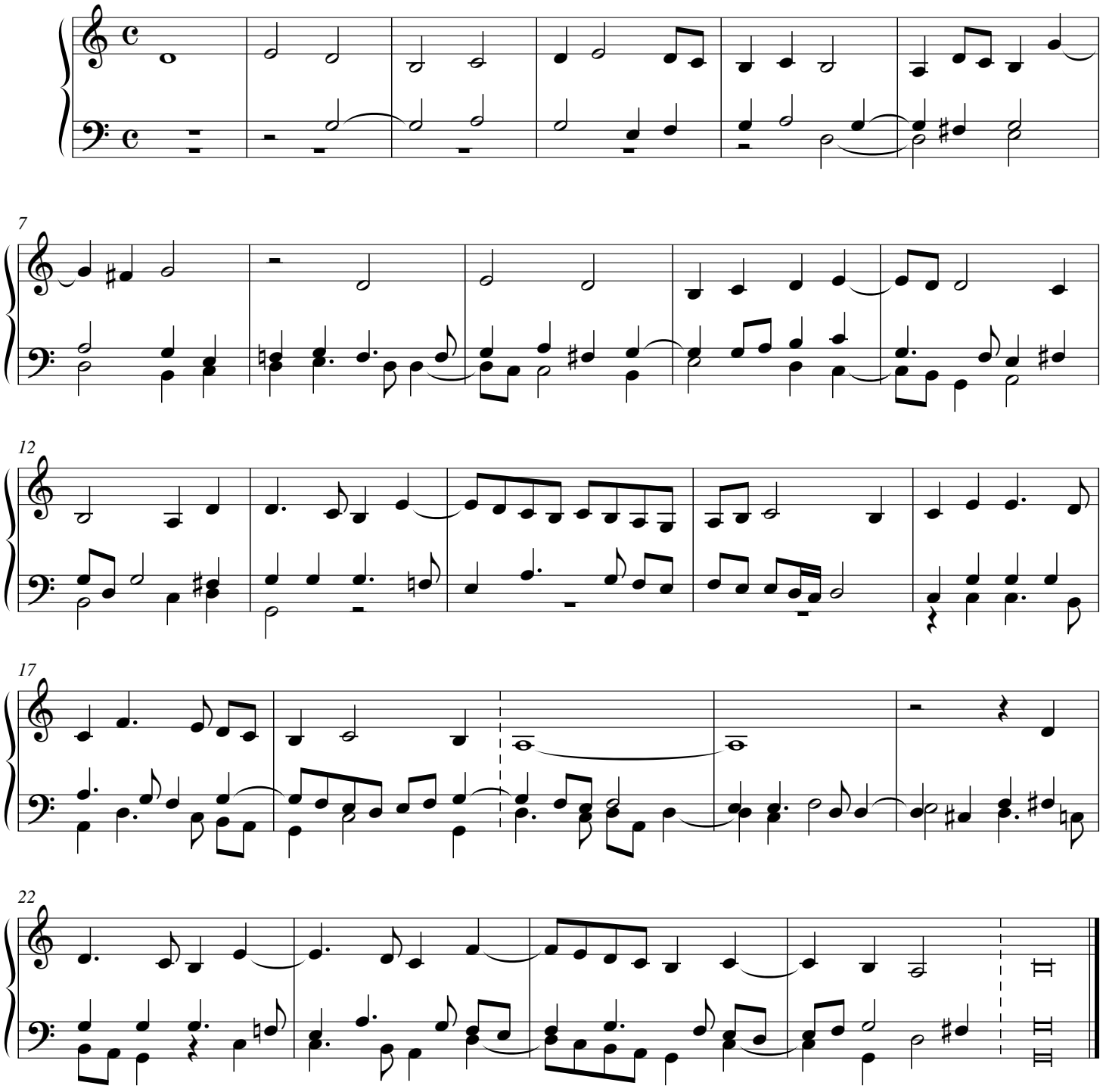
Si Suonerà per far godere li scontri delle parti.

Terzetto grave, e largo assai.



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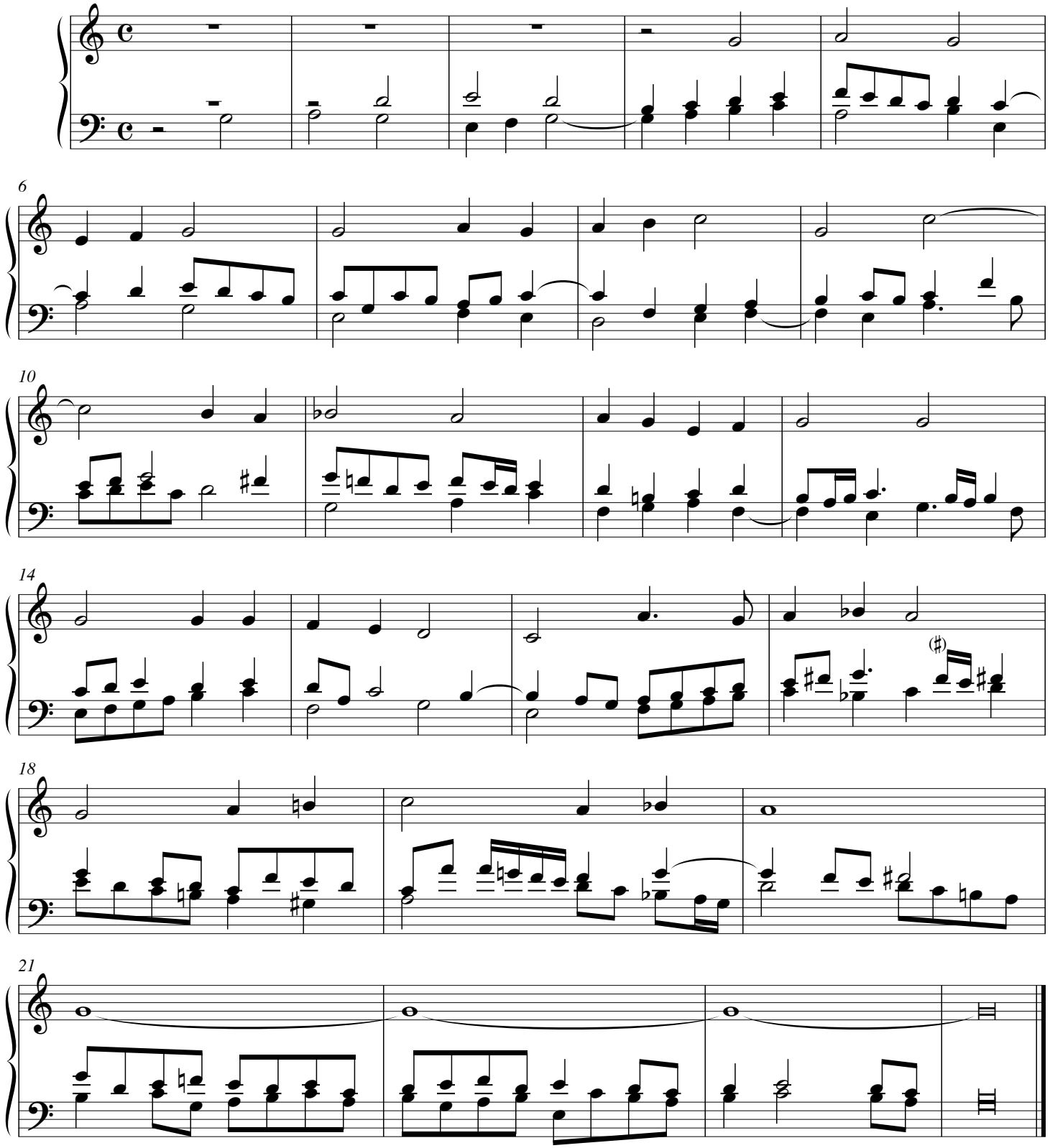
Altro Terzetto con la misura del Choro.
Il Soprano si può Sonare all'ottava alta.



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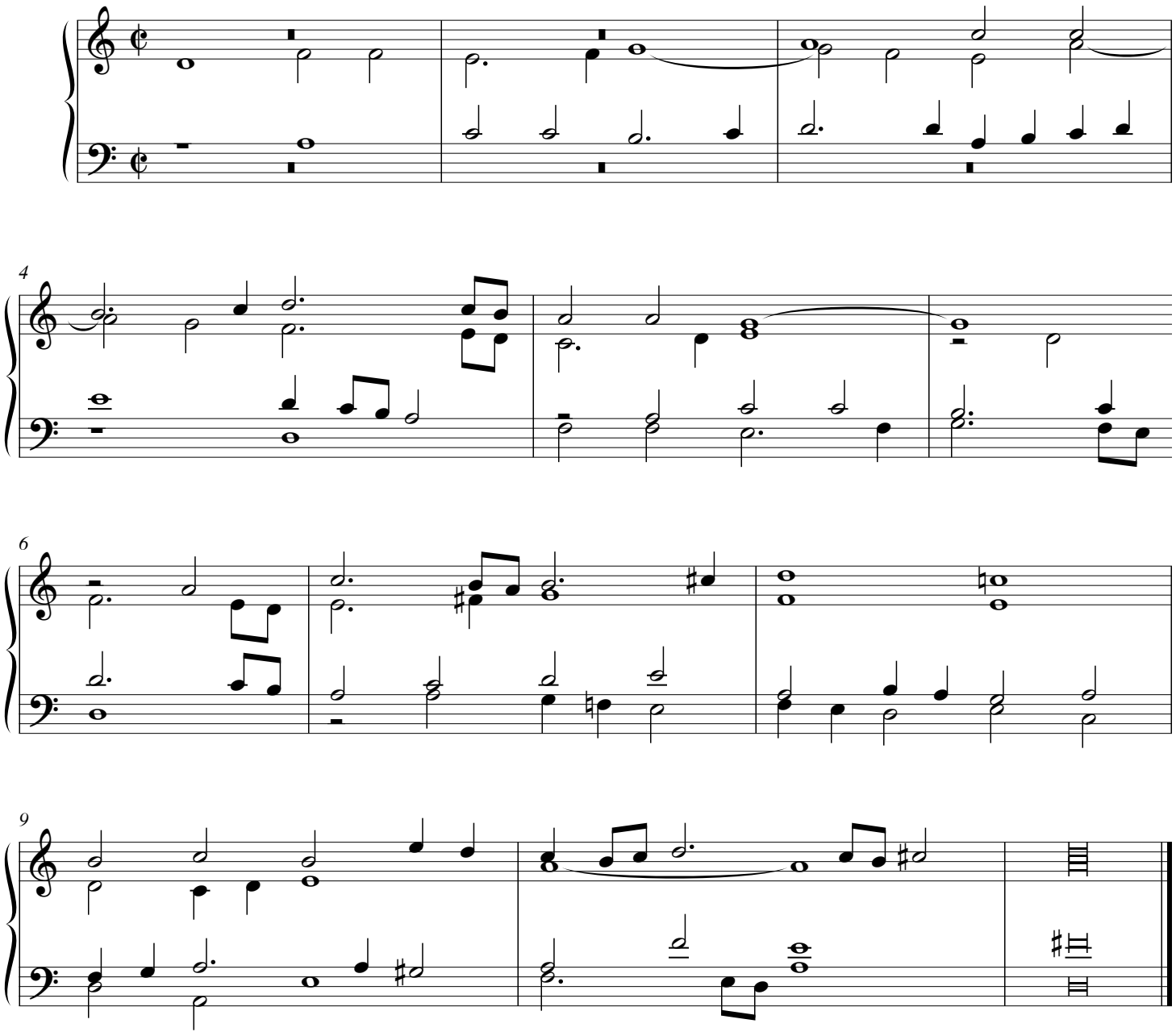
Jesu corona virginum

Nelle feste delle Vergini.



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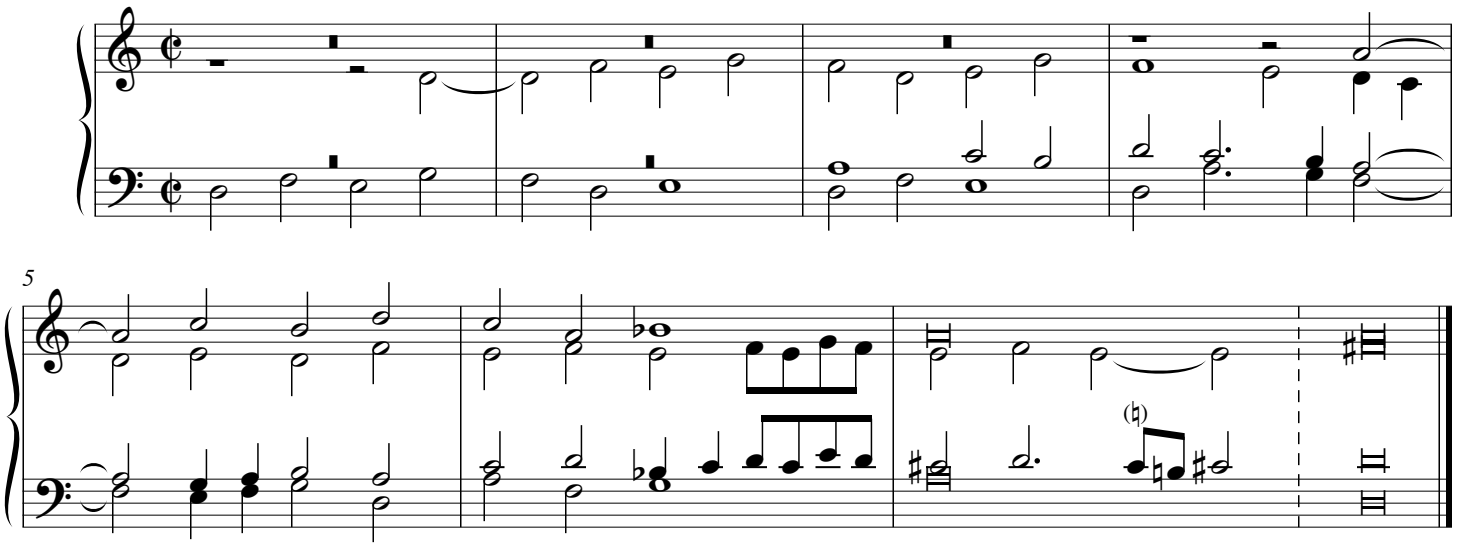
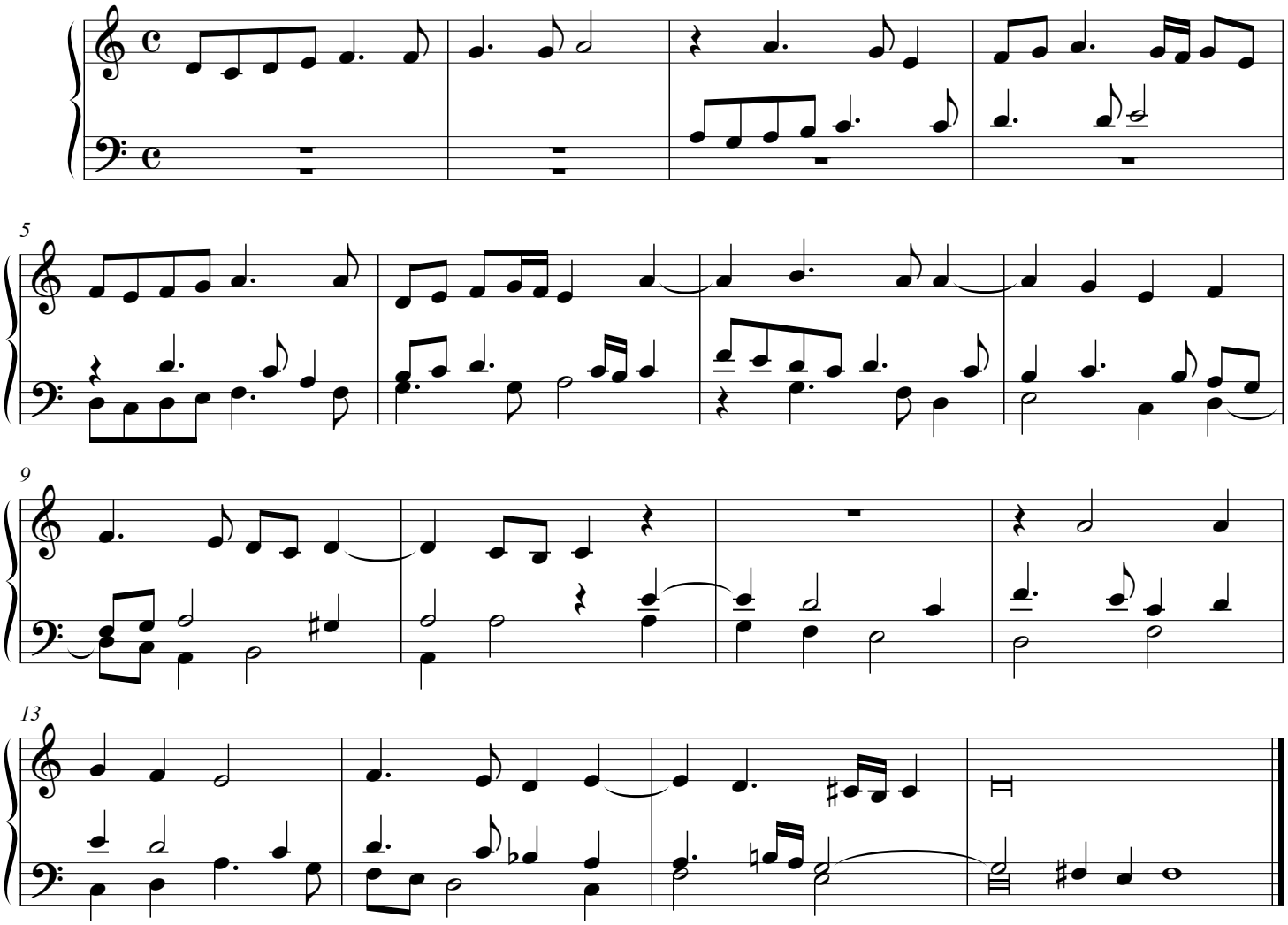
Verso Secondo



Terzetto



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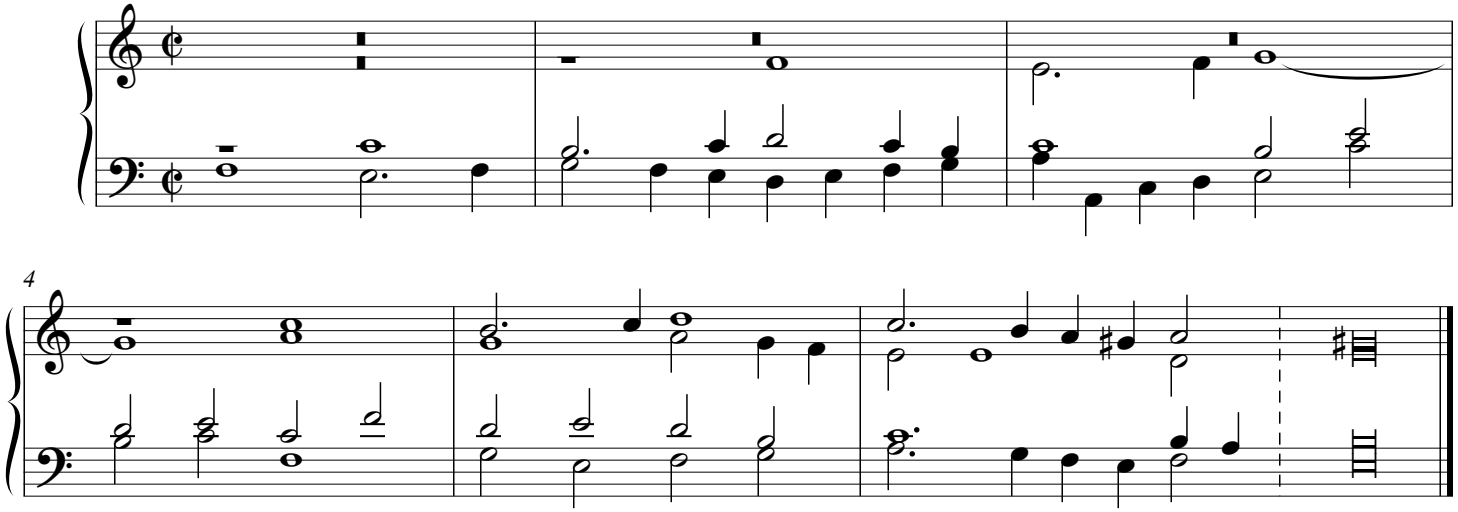
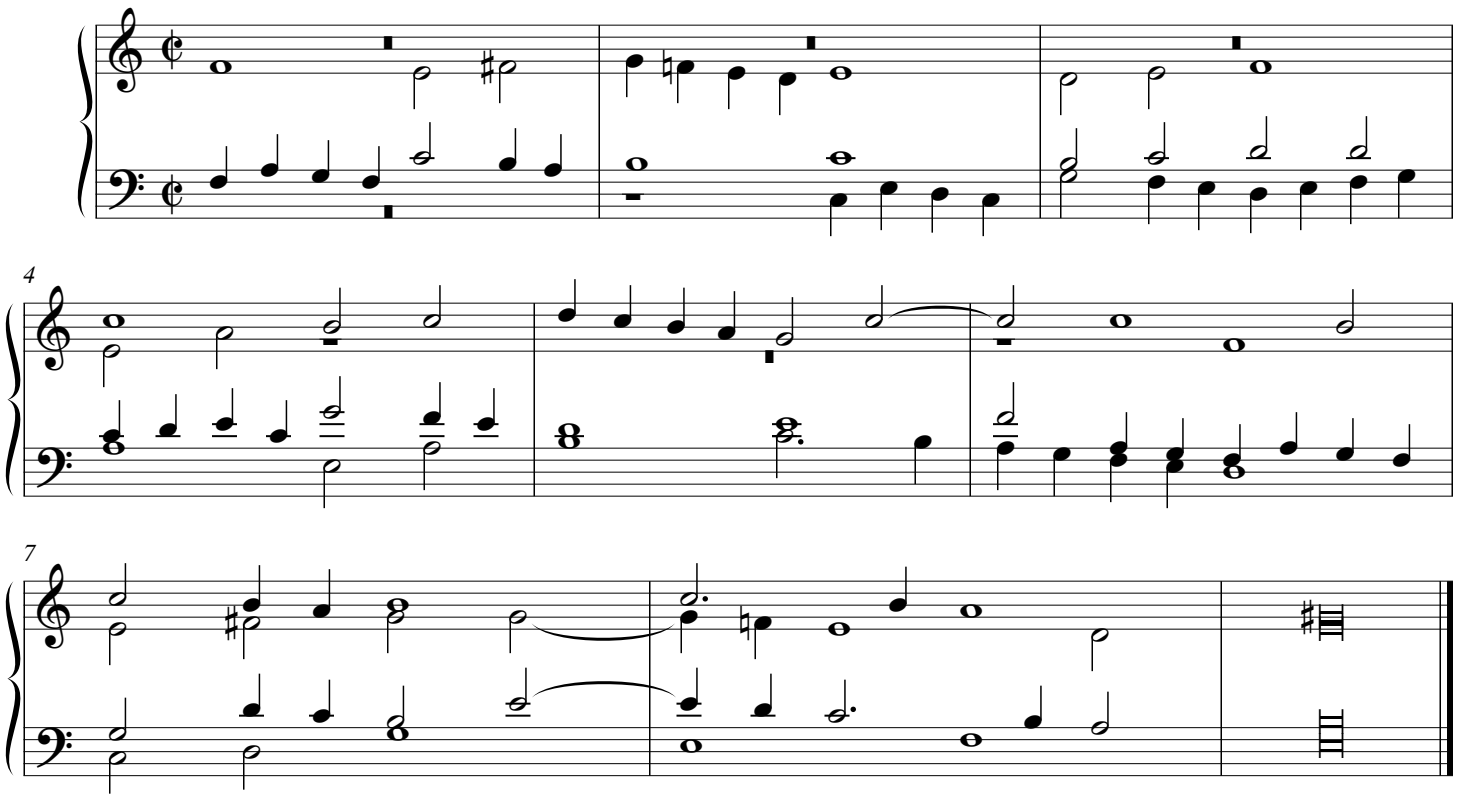
Fortem virili pectore

Nelle feste delle Sante Vedove.

Verso Primo



Verso Secondo



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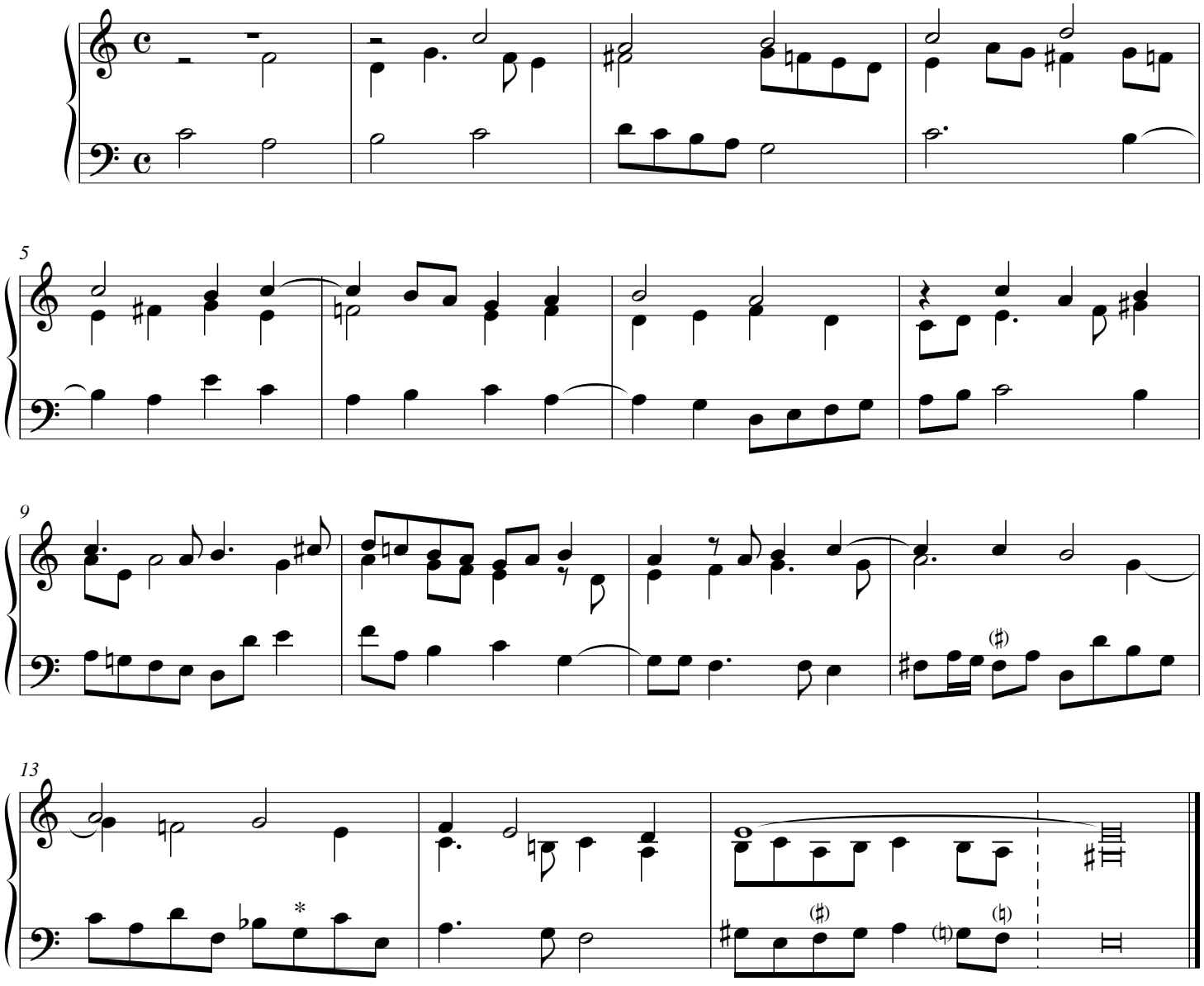
Verso Terzo



*(*Original : la.)*

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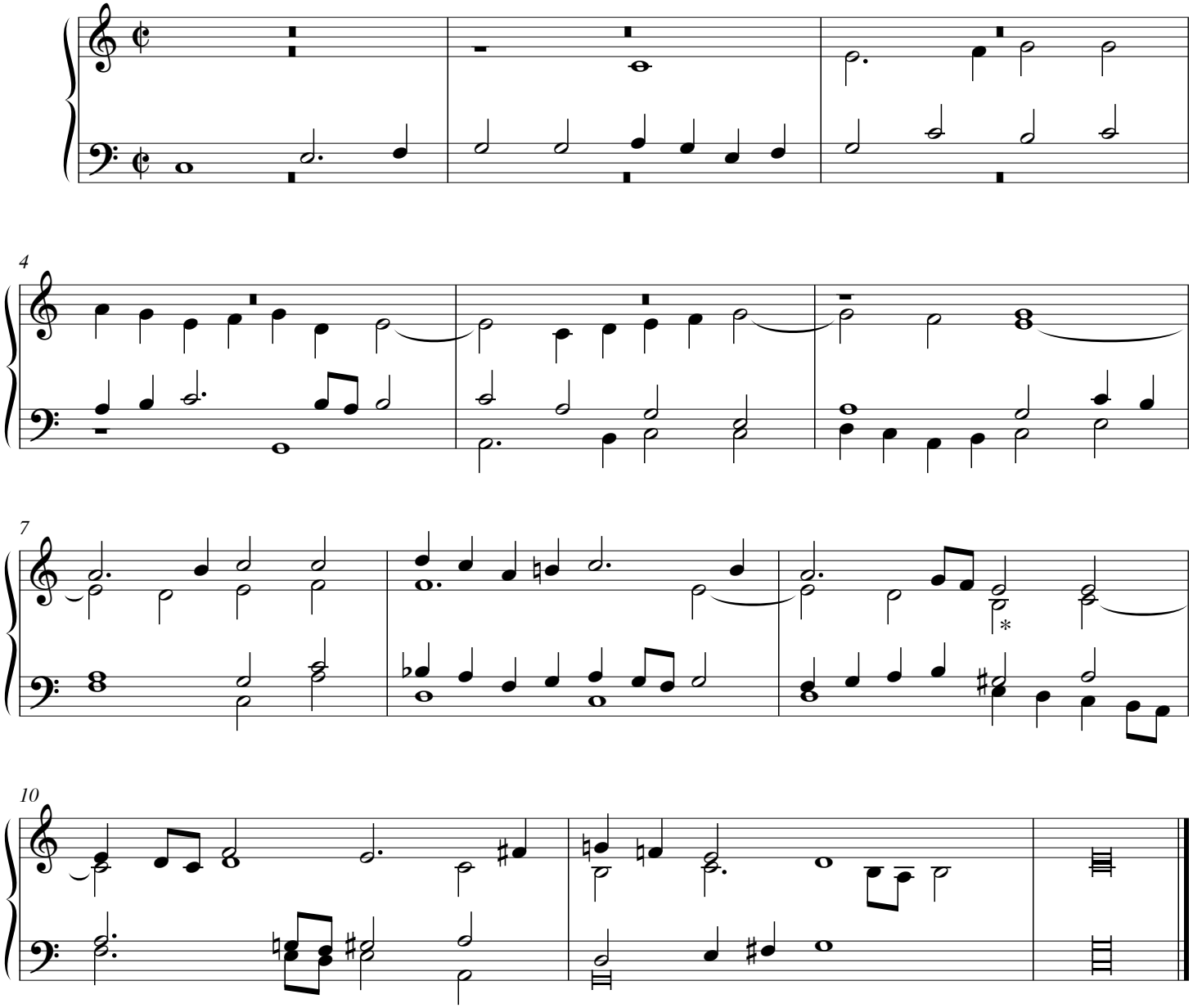
Proles de cœlo prodiit

In festo Sancti Patris mei Francisci.

Himnus quinti Toni accidentalis,
translatus ad quartam inferior, ut modulatur Chorus.



(Original : do.)*

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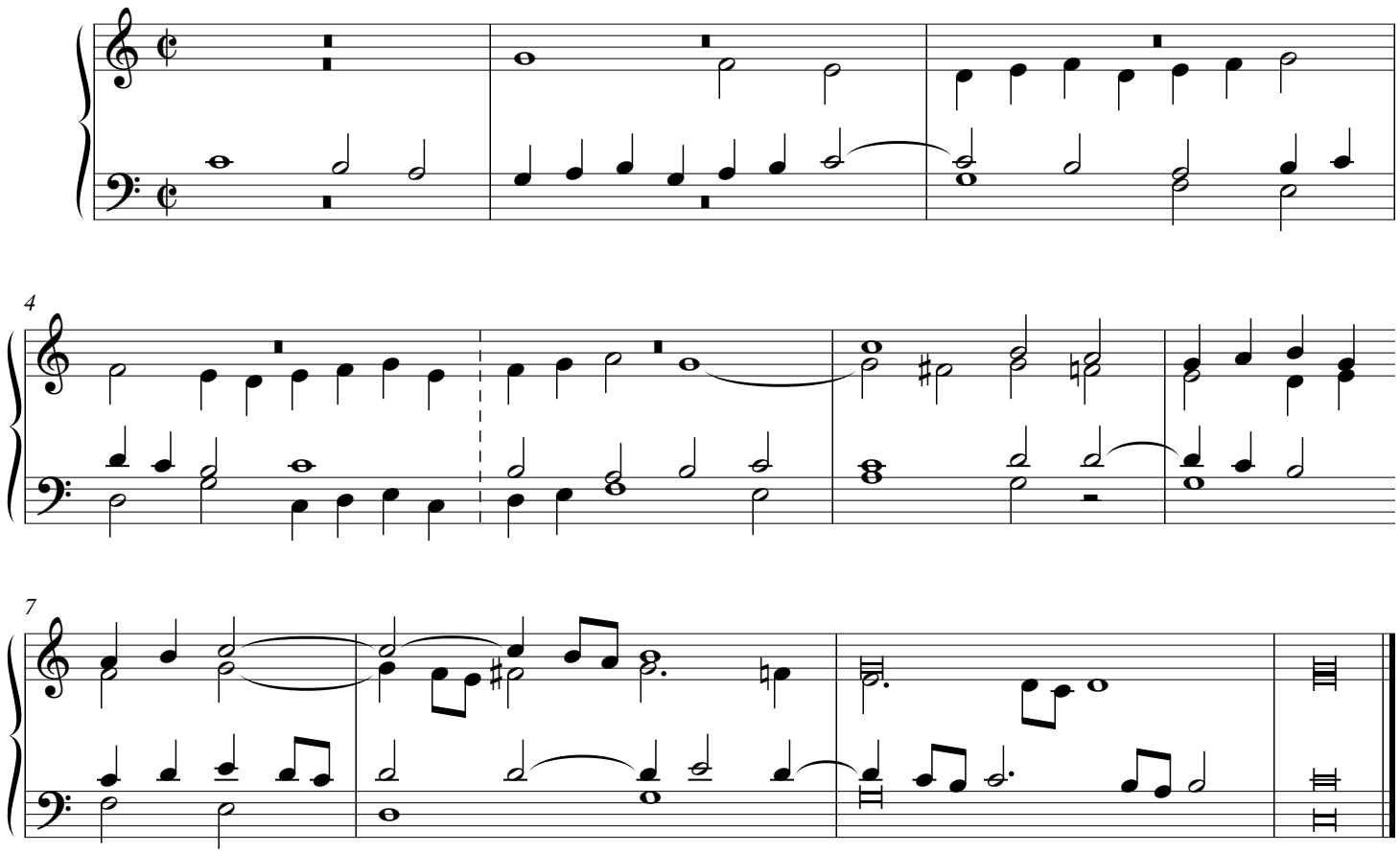
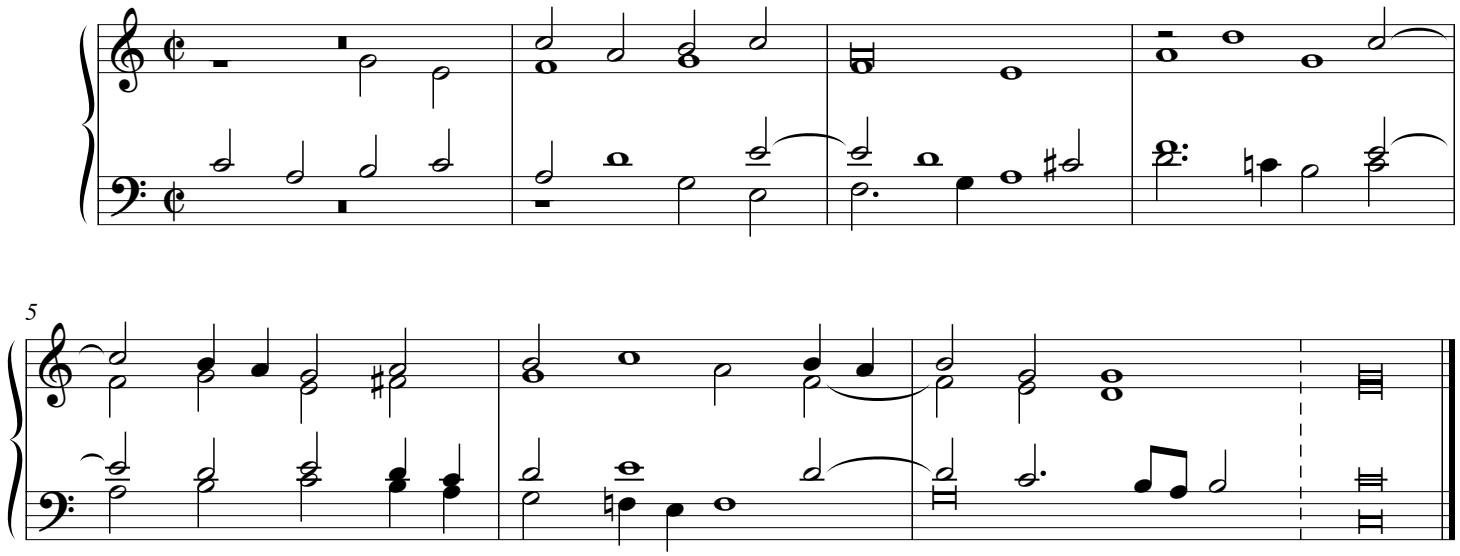
Versus Secondus



Tertius



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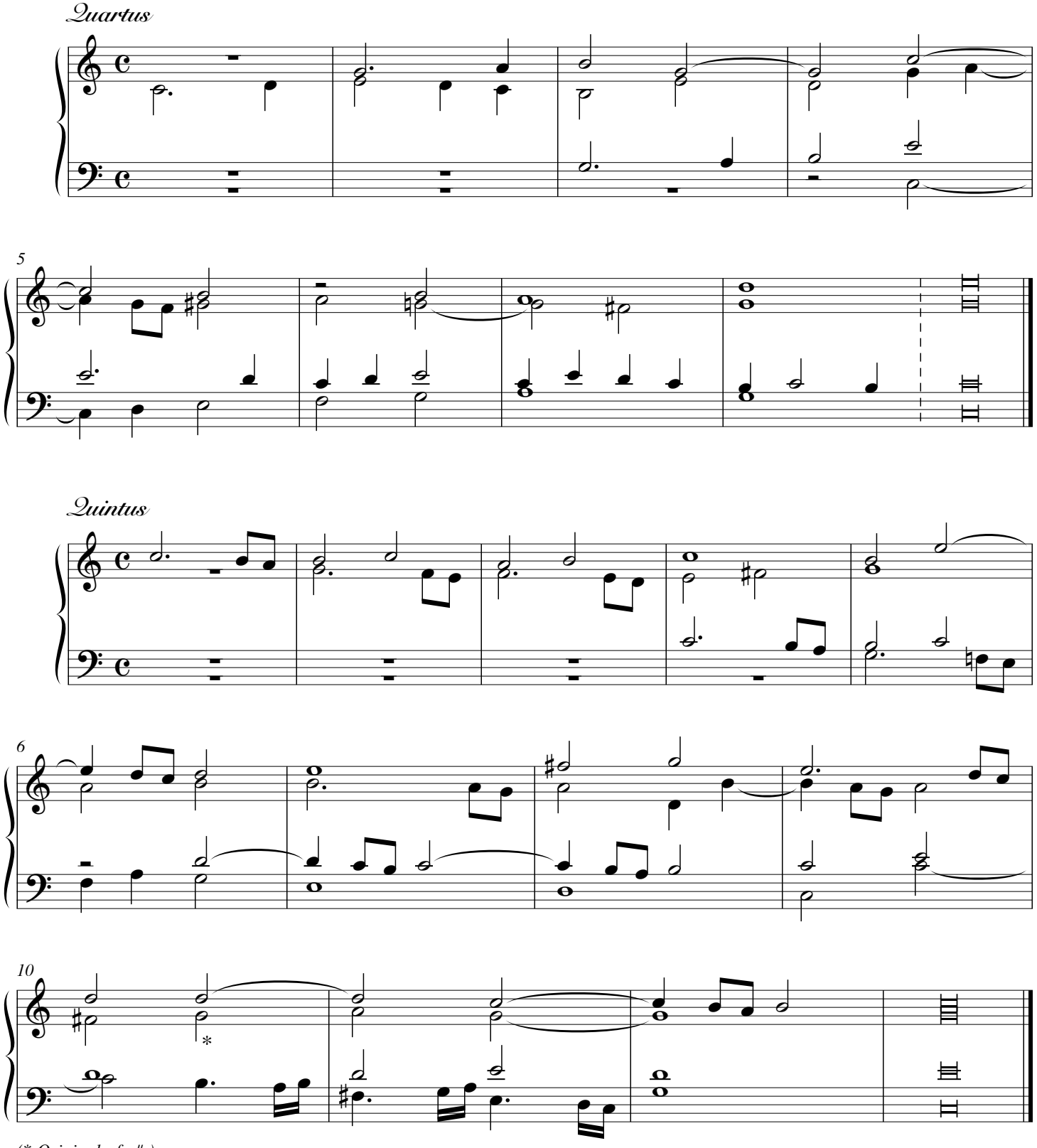
Alii antecedentibus moderniores.



(Original : fa #.)*

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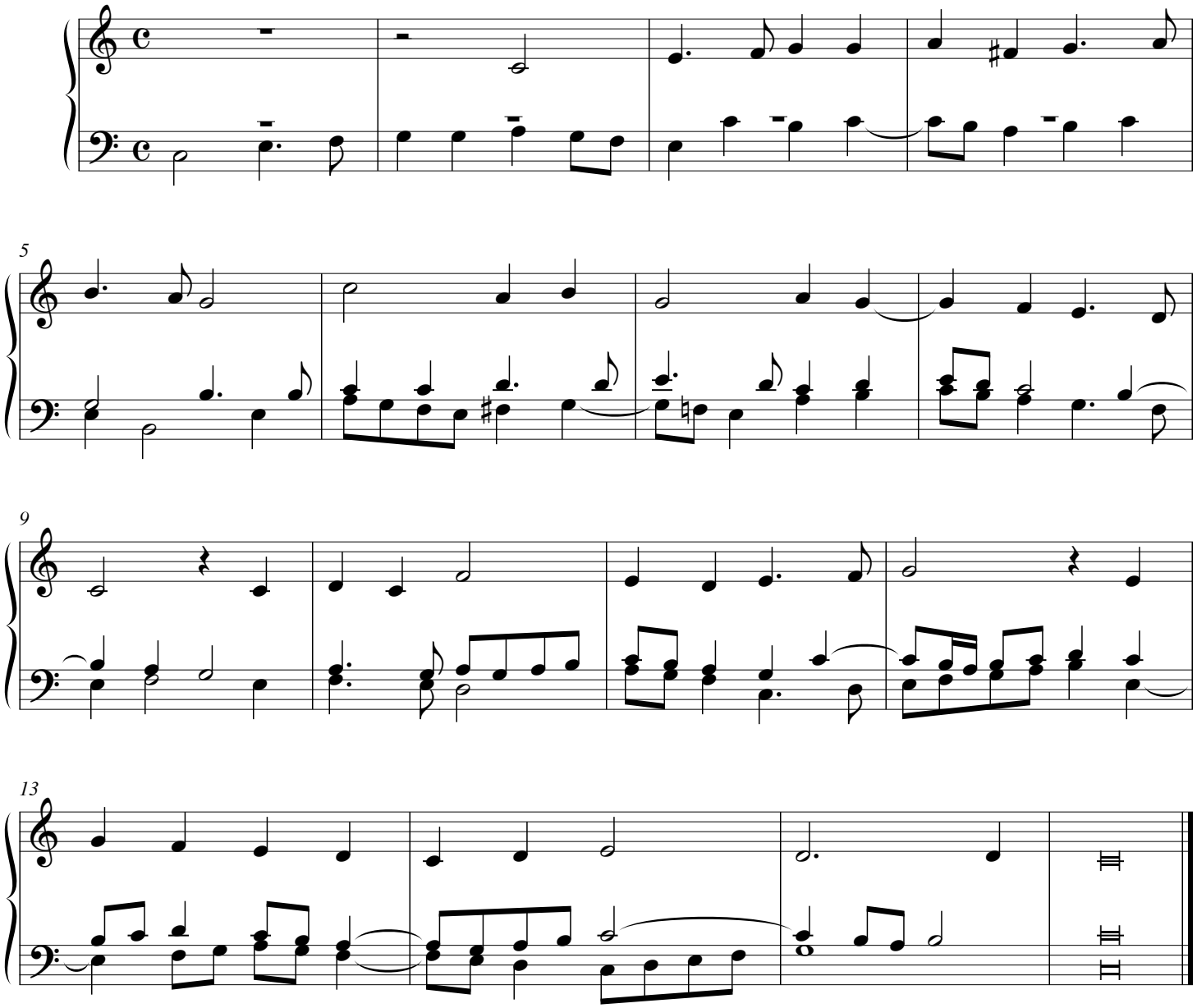
Modulus choristicus, pars acuta ad Diapason intensum.



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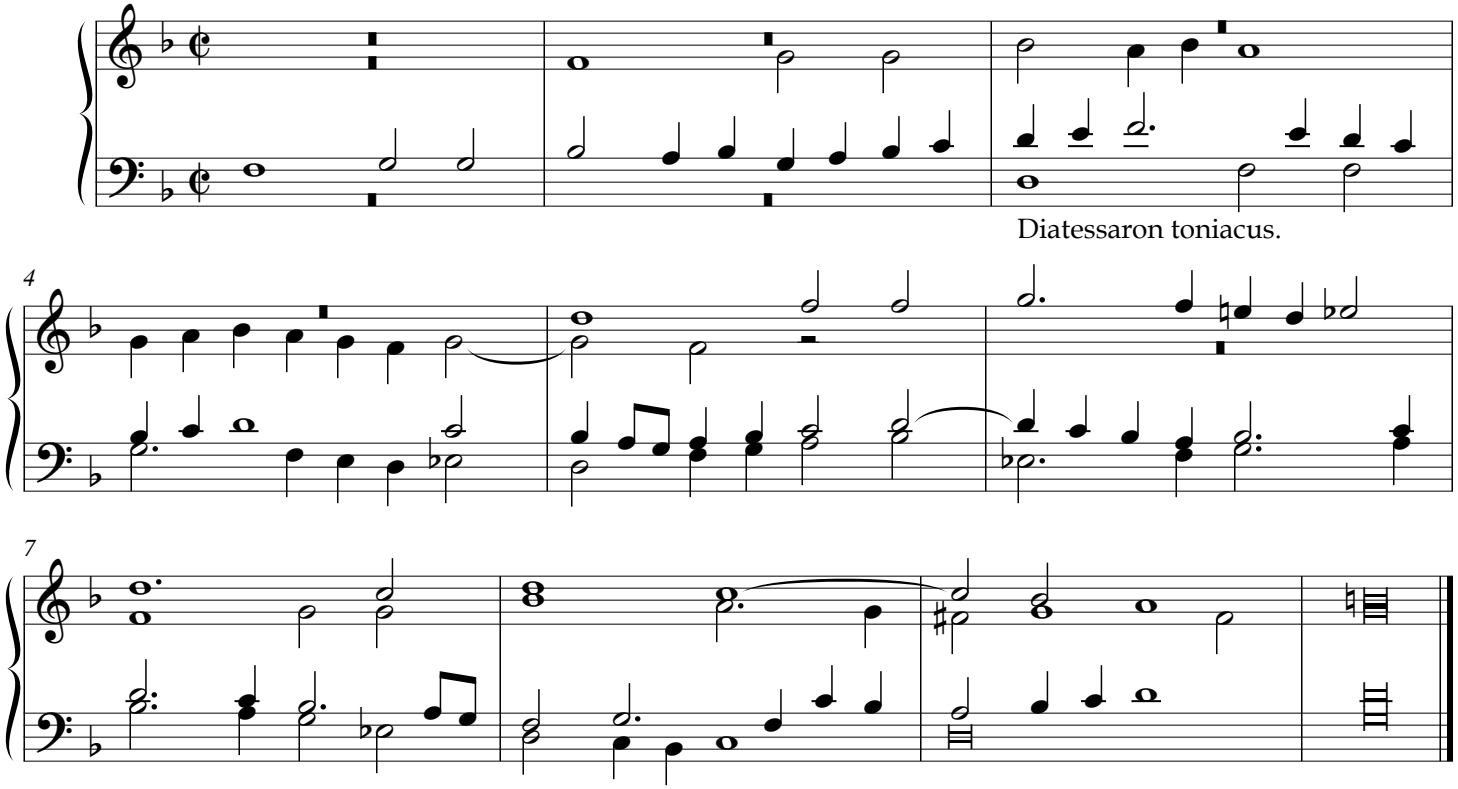
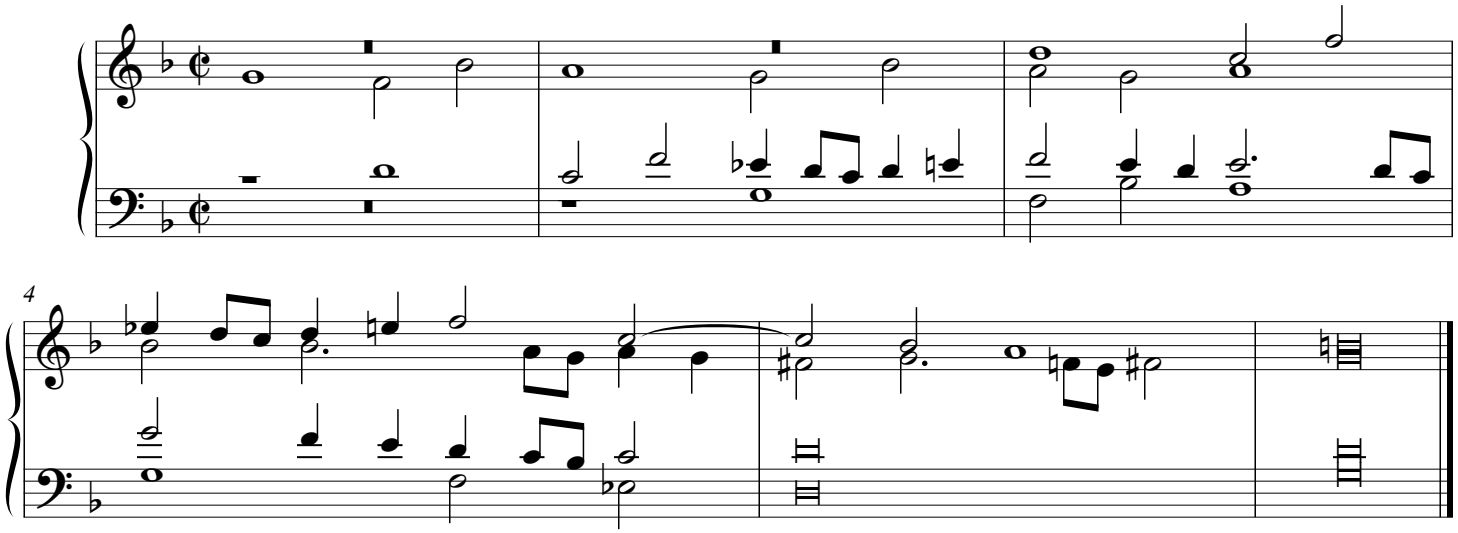
Decus morum dux minorum

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



Verso Secondo



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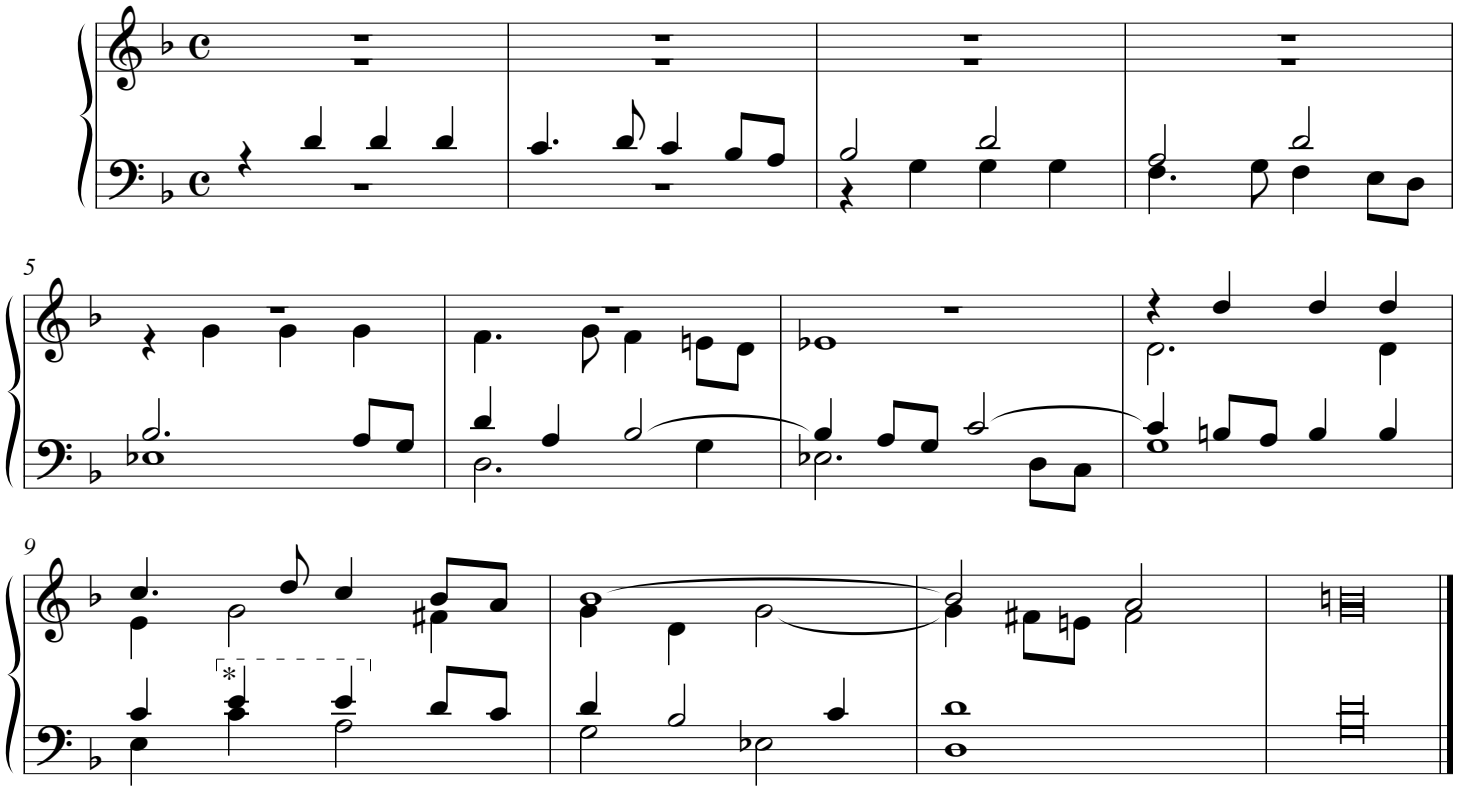
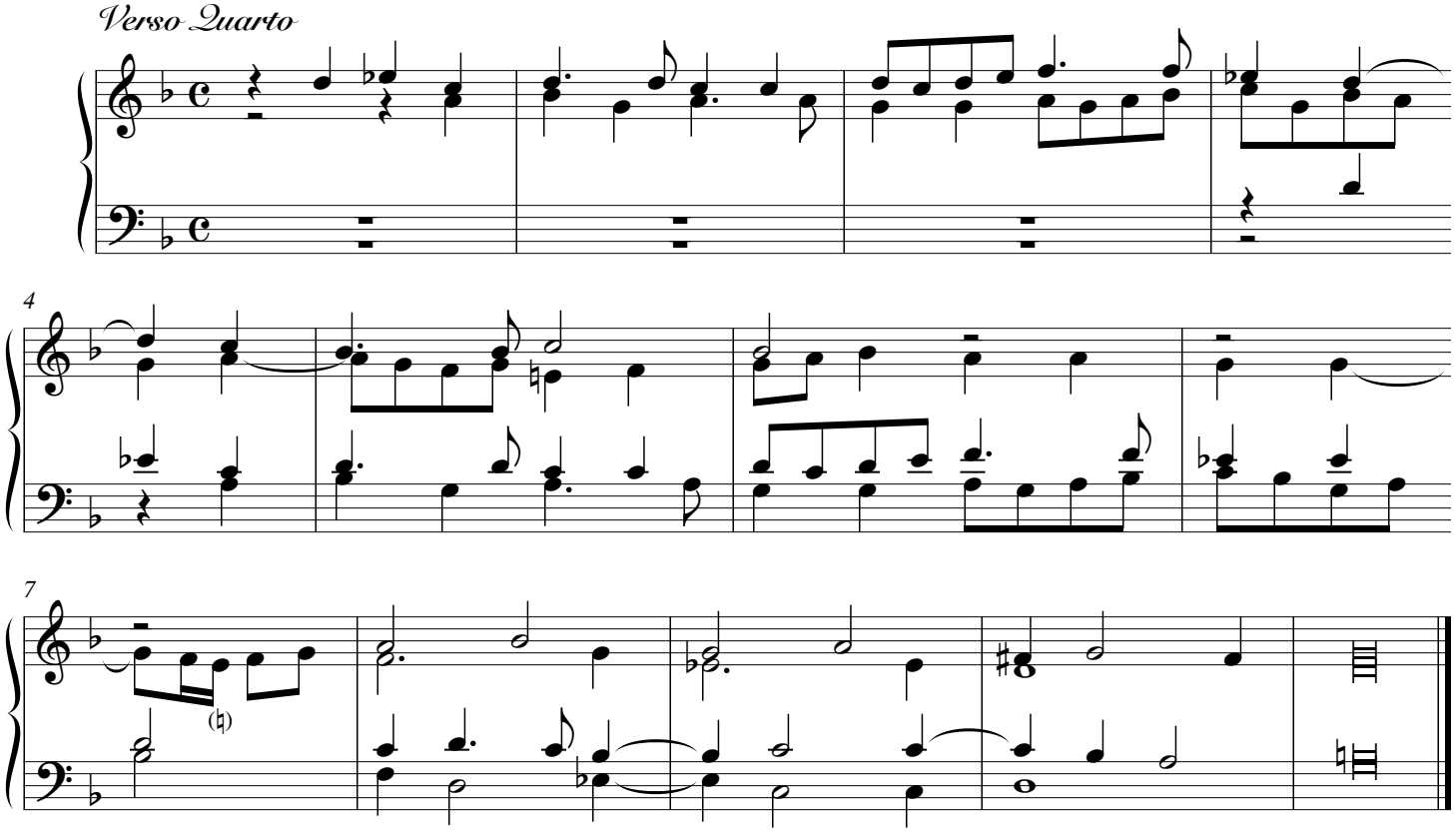
Verso Terzo



Verso Quarto



(Original : fa-fa.)*

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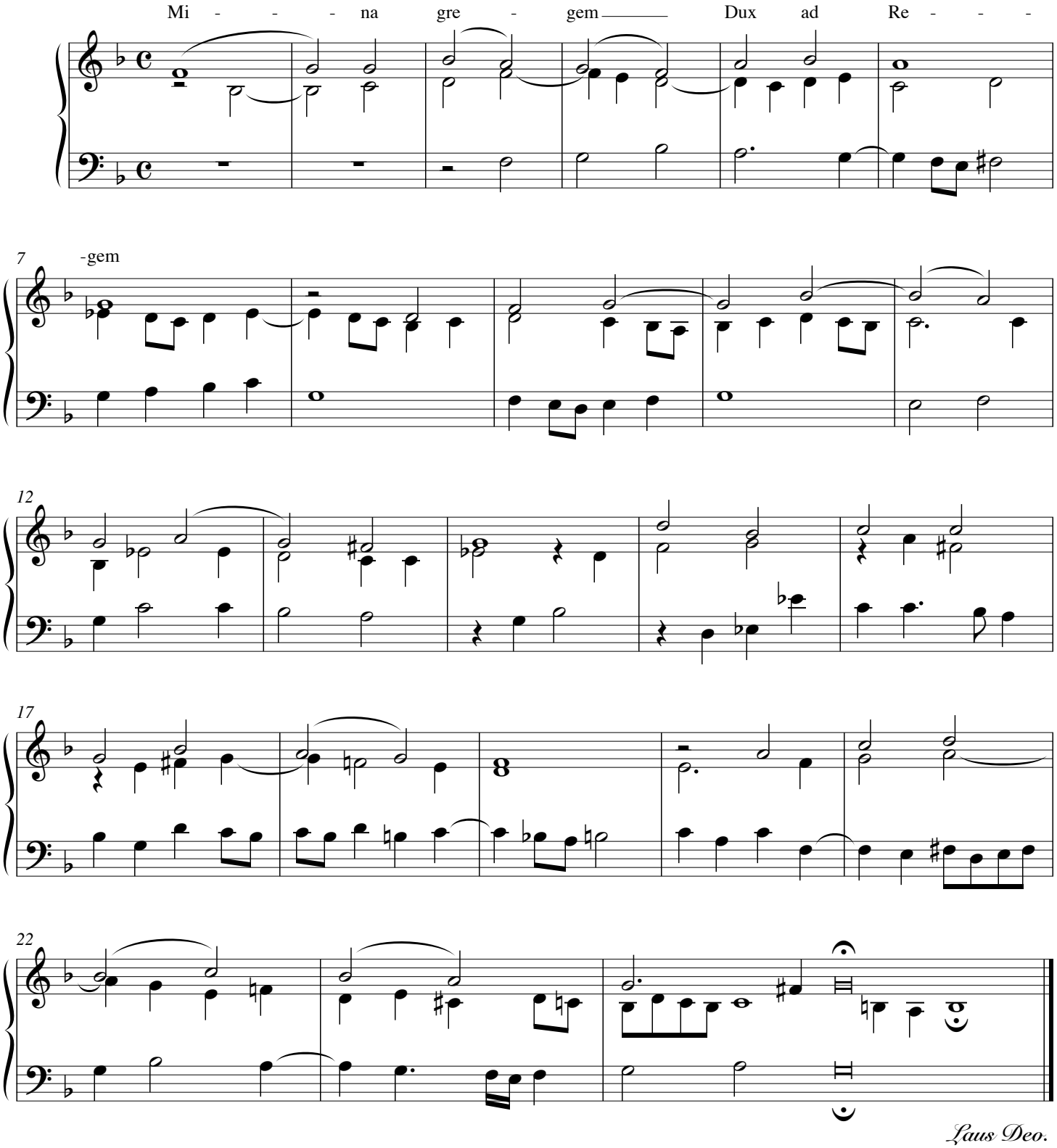
Modulus choristicus.



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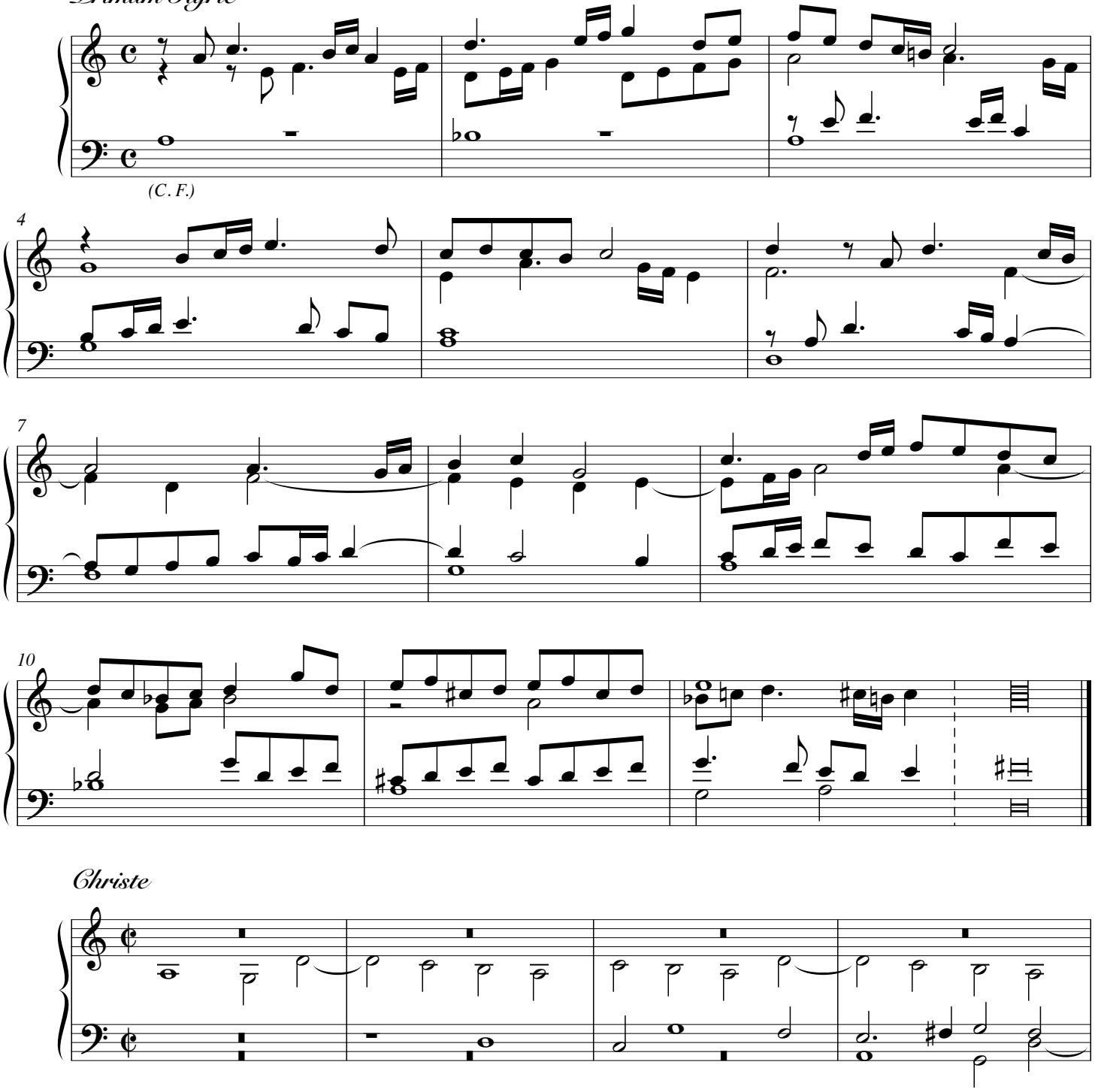
Missa in Dominicis diebus

In festis dedicationum Eclesiarum resumitur Pange lingua.
Easdem habet specie.

Kyrie

(Orbis Factor)

Primum Kyrie



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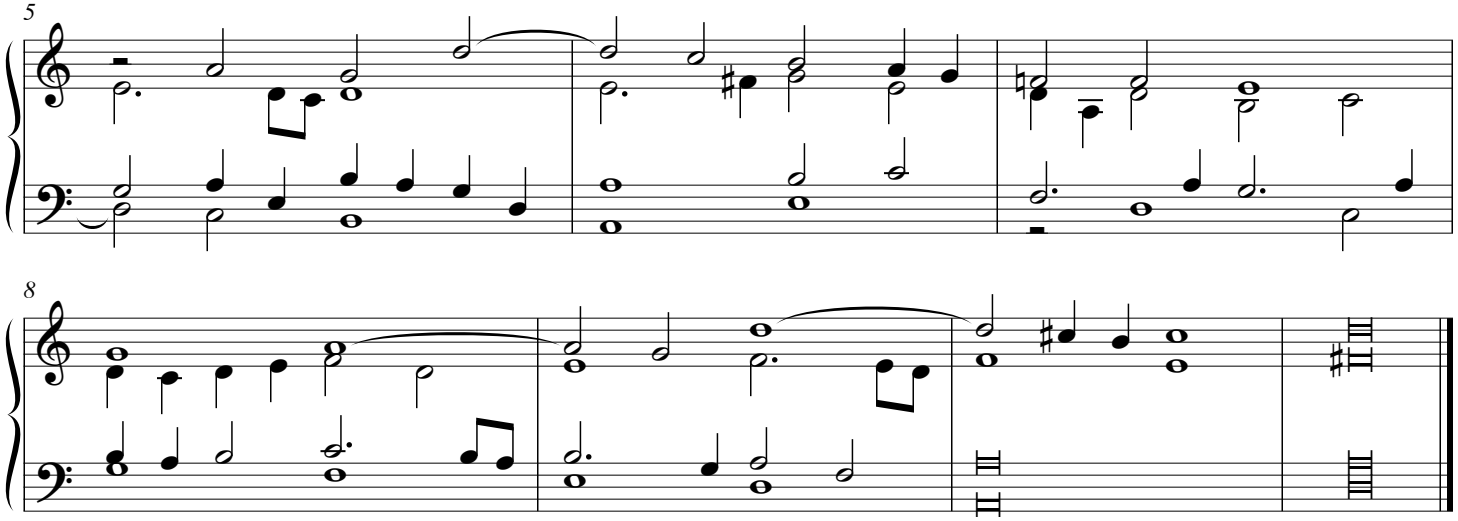
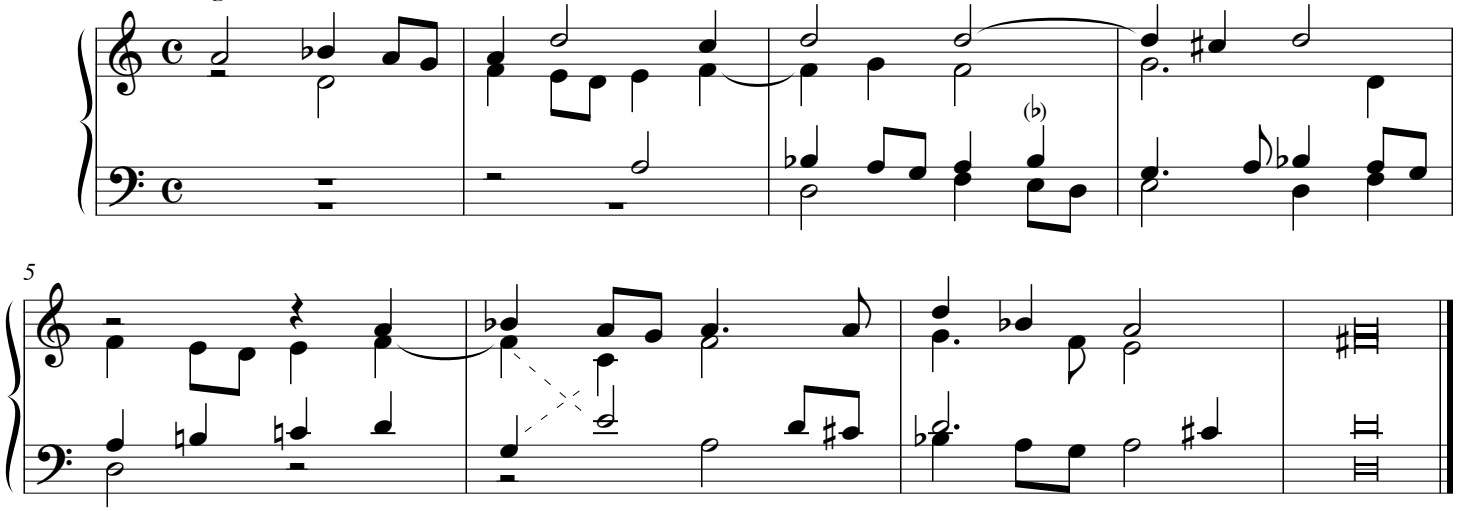
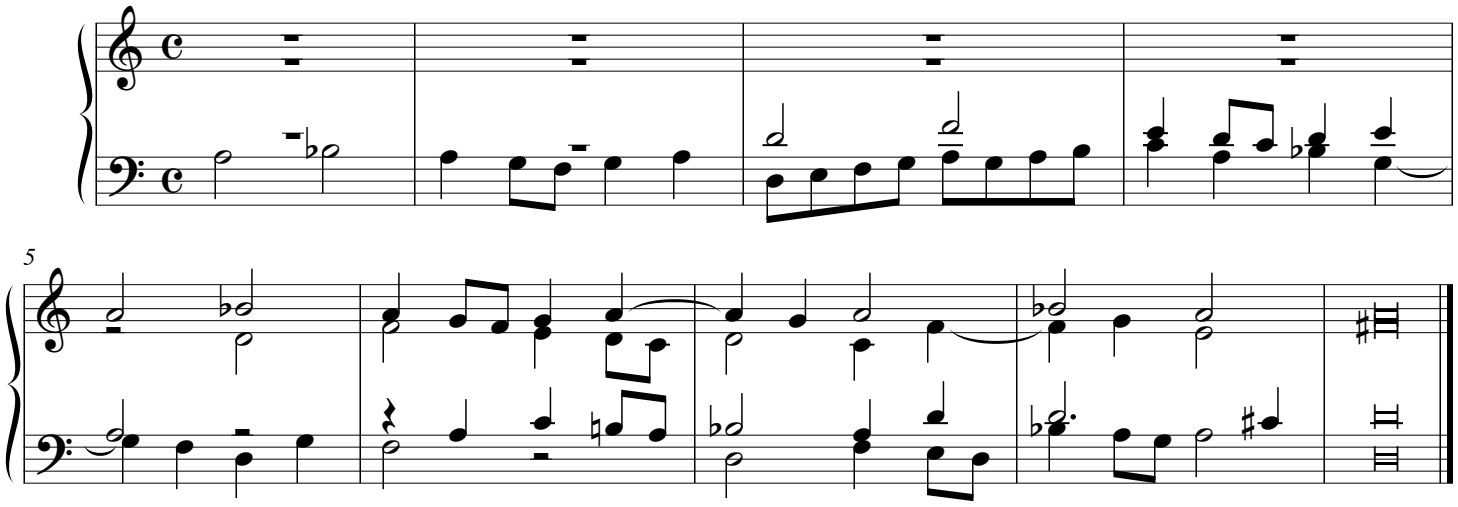


Aliud Kyrie



Kyrie Ultimum



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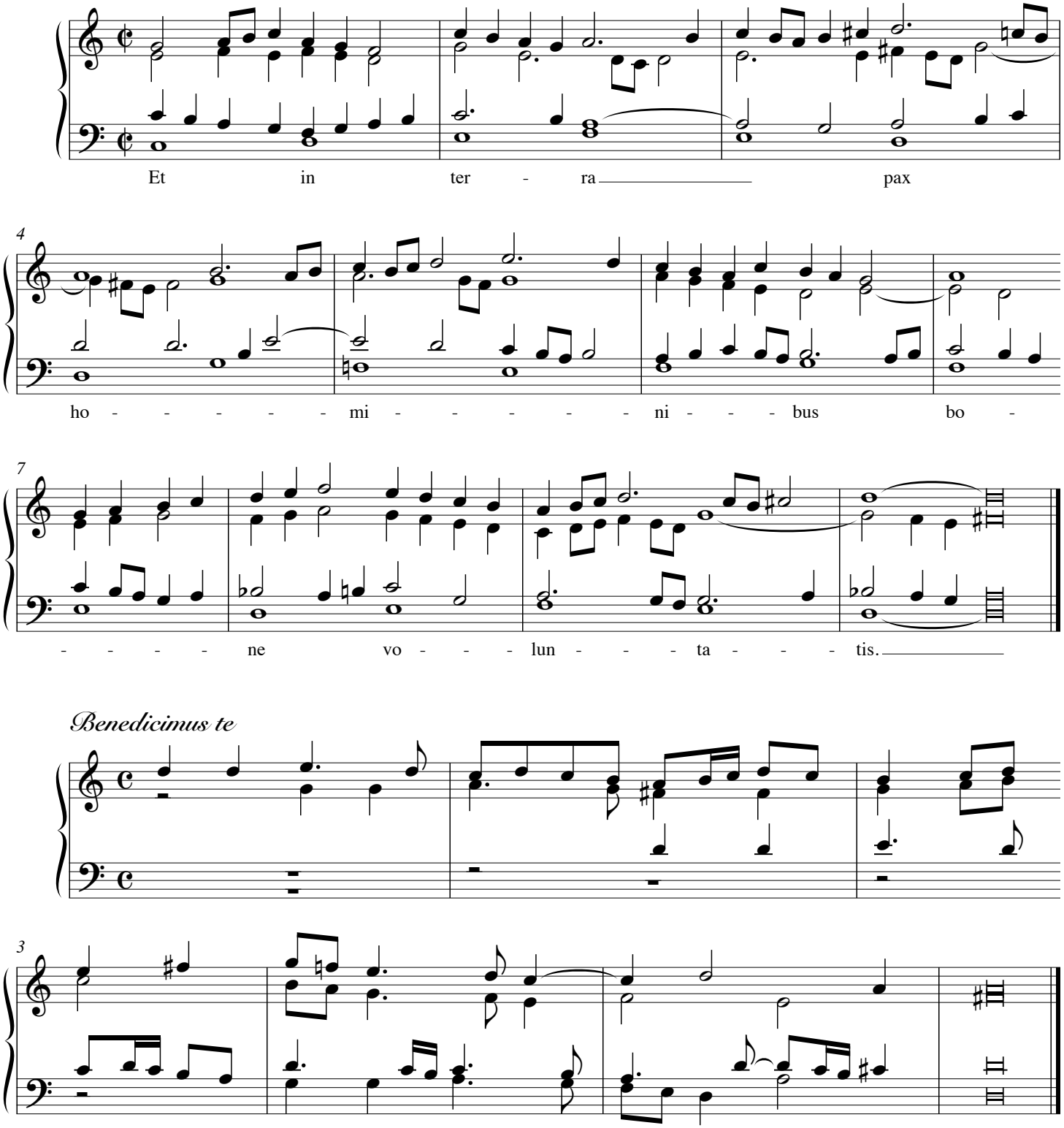
Gloria

Et in terra pax



Benedicimus te

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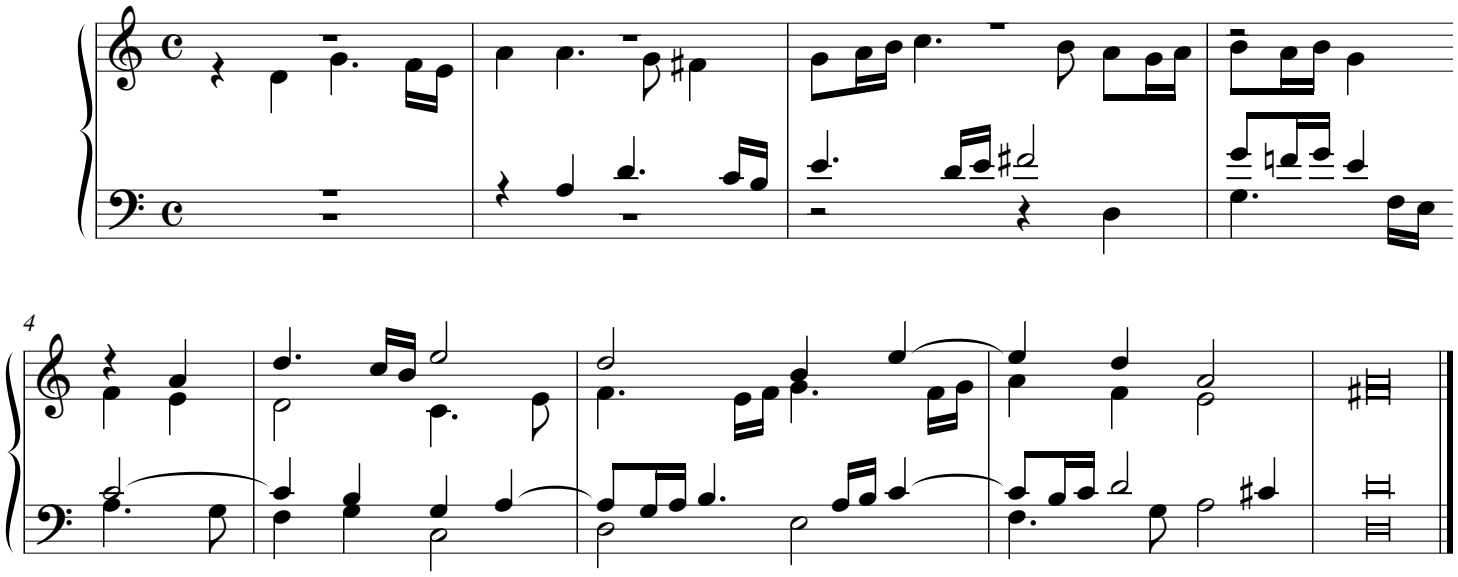
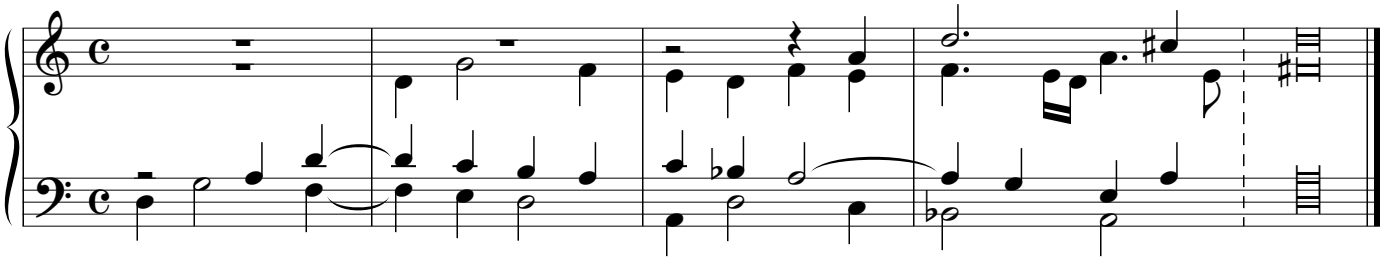
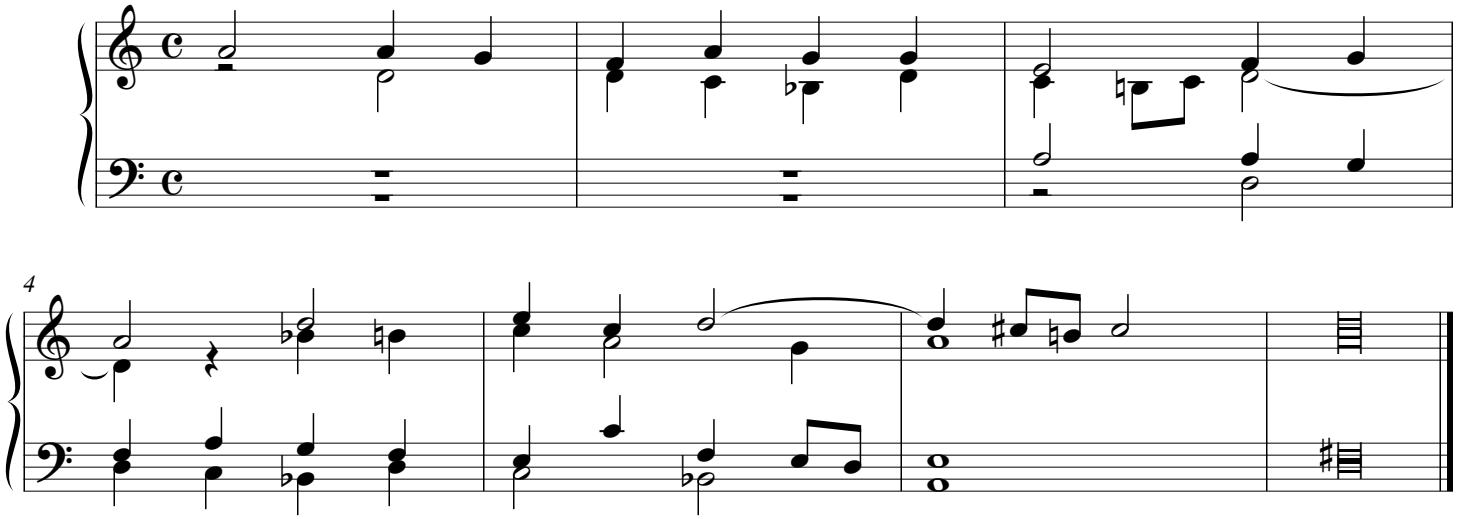
Glorificamus te



Domine Deus rex cœlestis



Domine Deus agnus Dei



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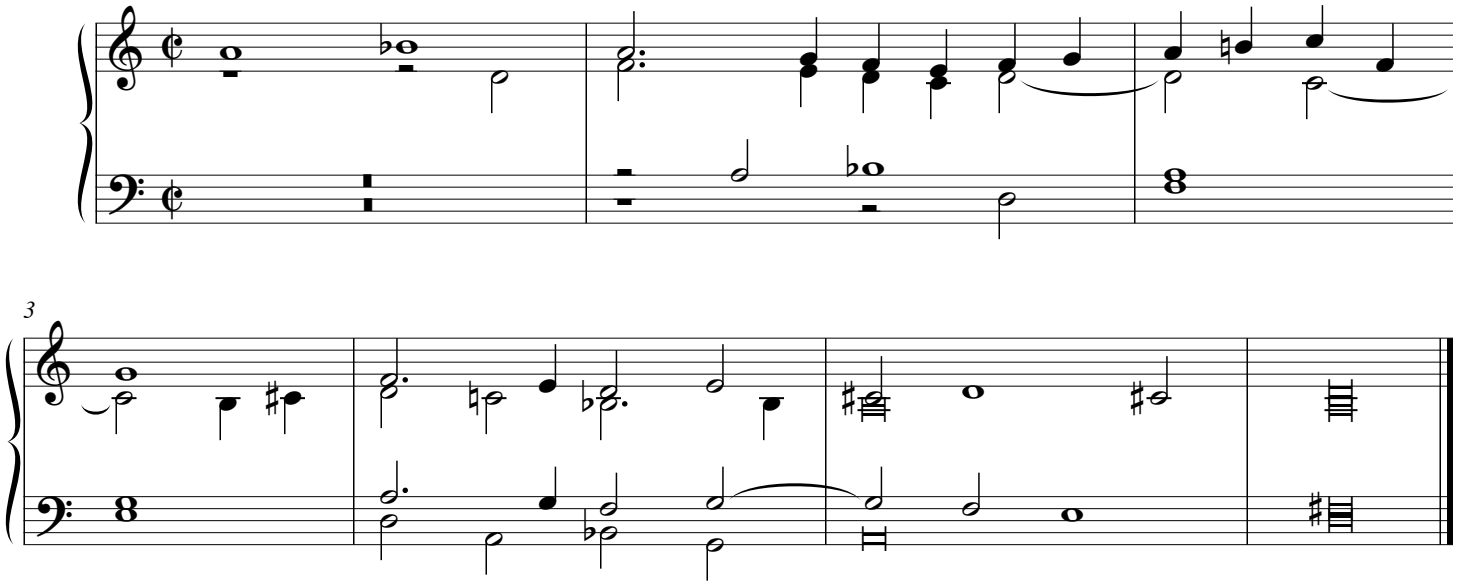
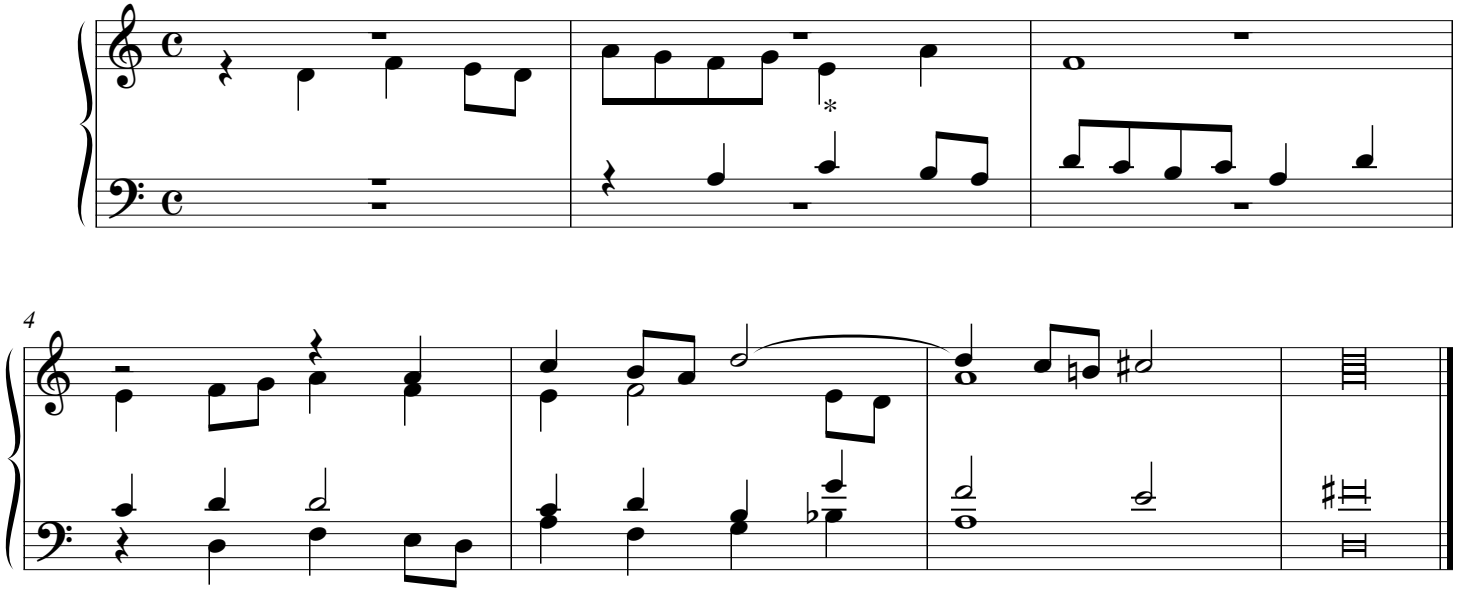
Qui tollis



Quoniam tu solus sanctus



(Original : ré.)*

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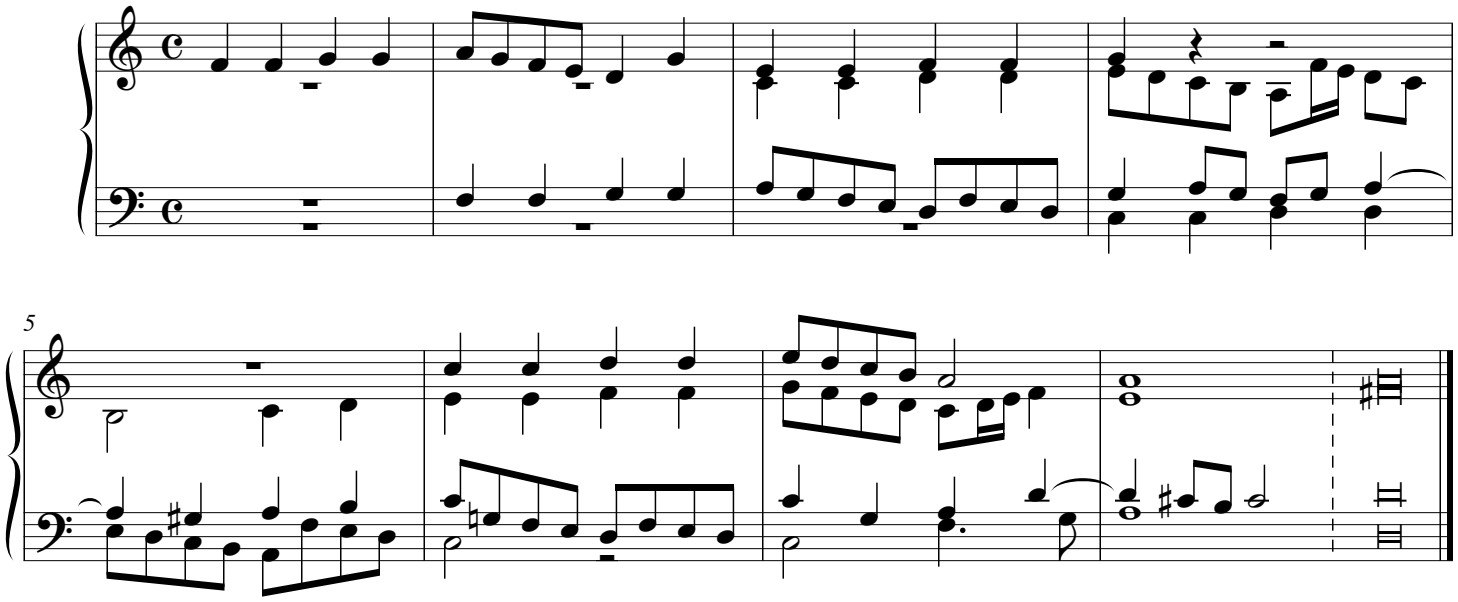
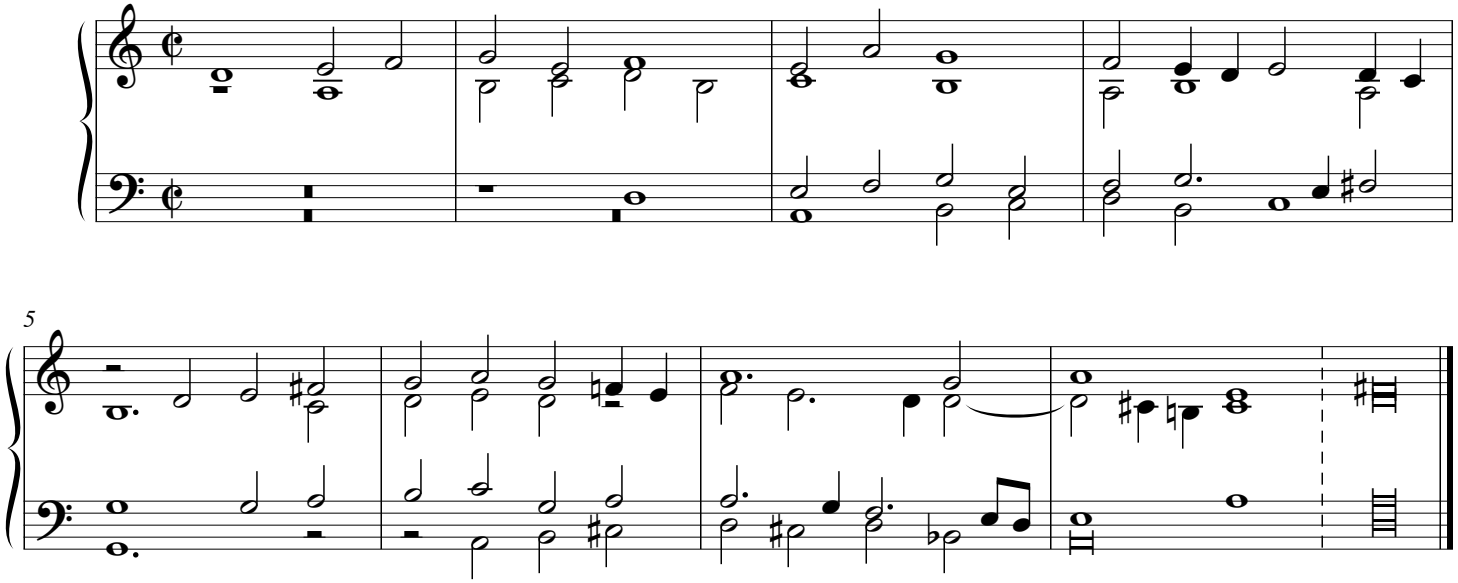
Tu solus altissimus



Cum sancto



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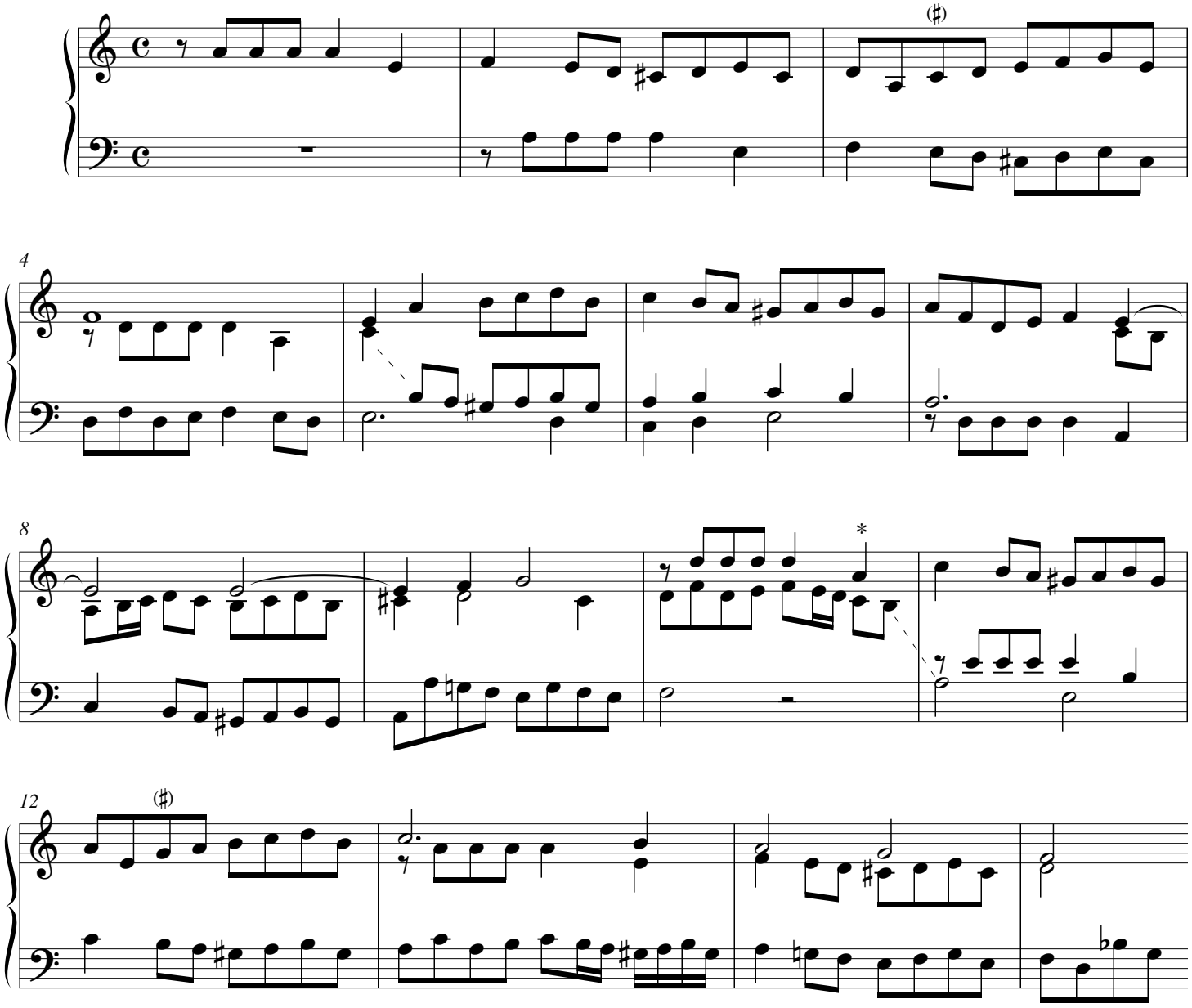
Brevis Modulatio post Epistolam.



(Original : si.)*

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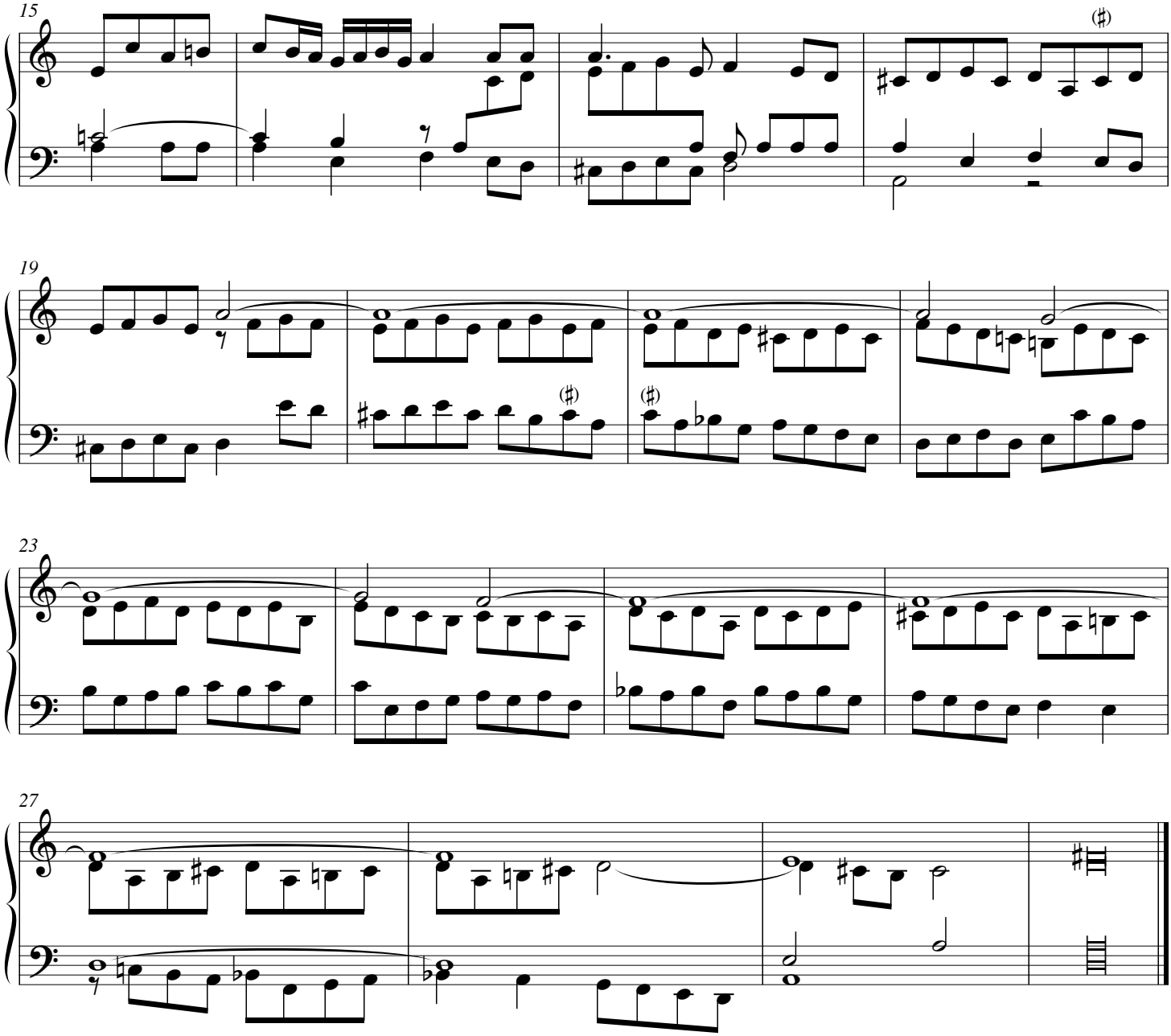

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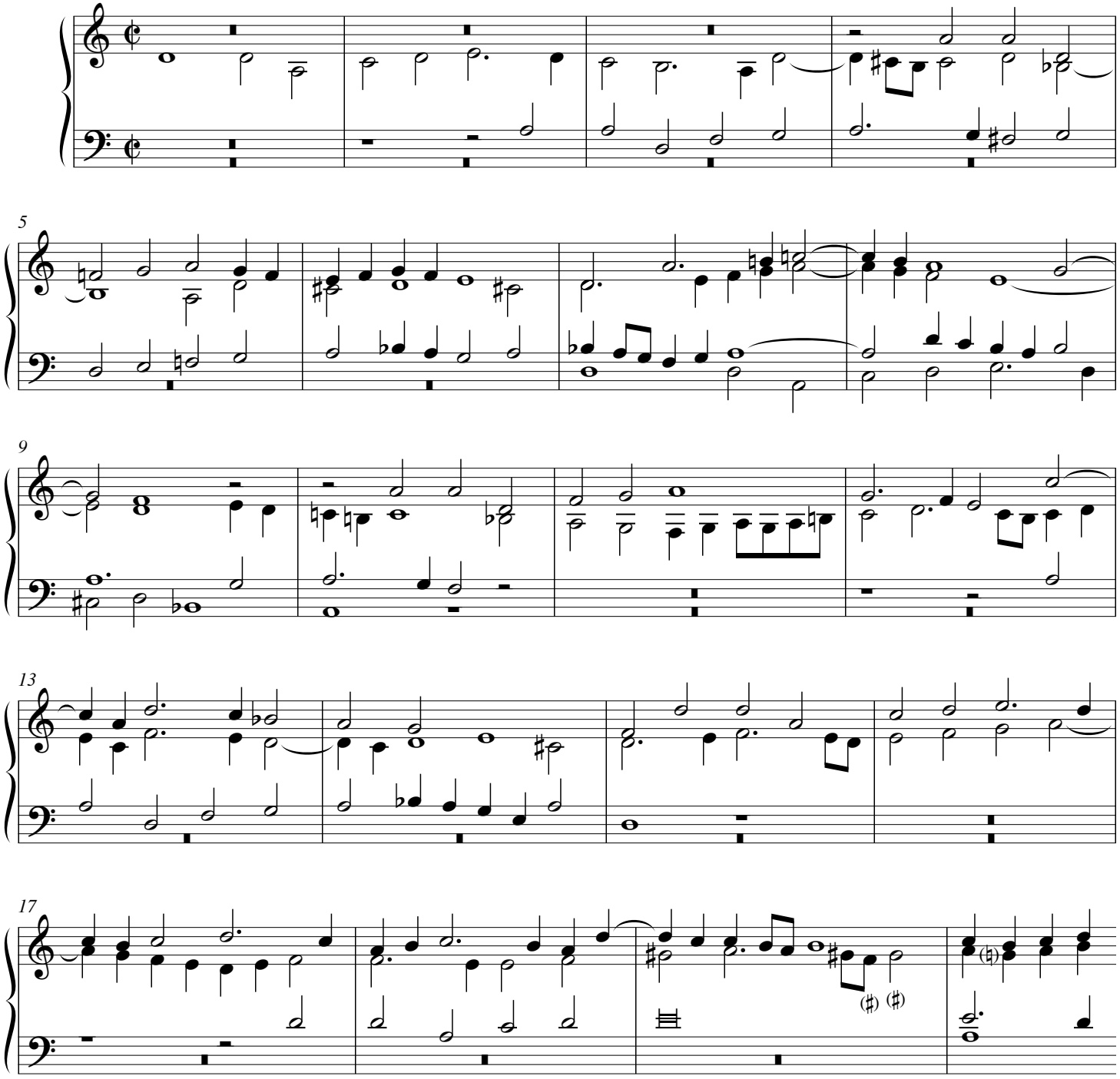
Gravis modulatio pro Offertorio.



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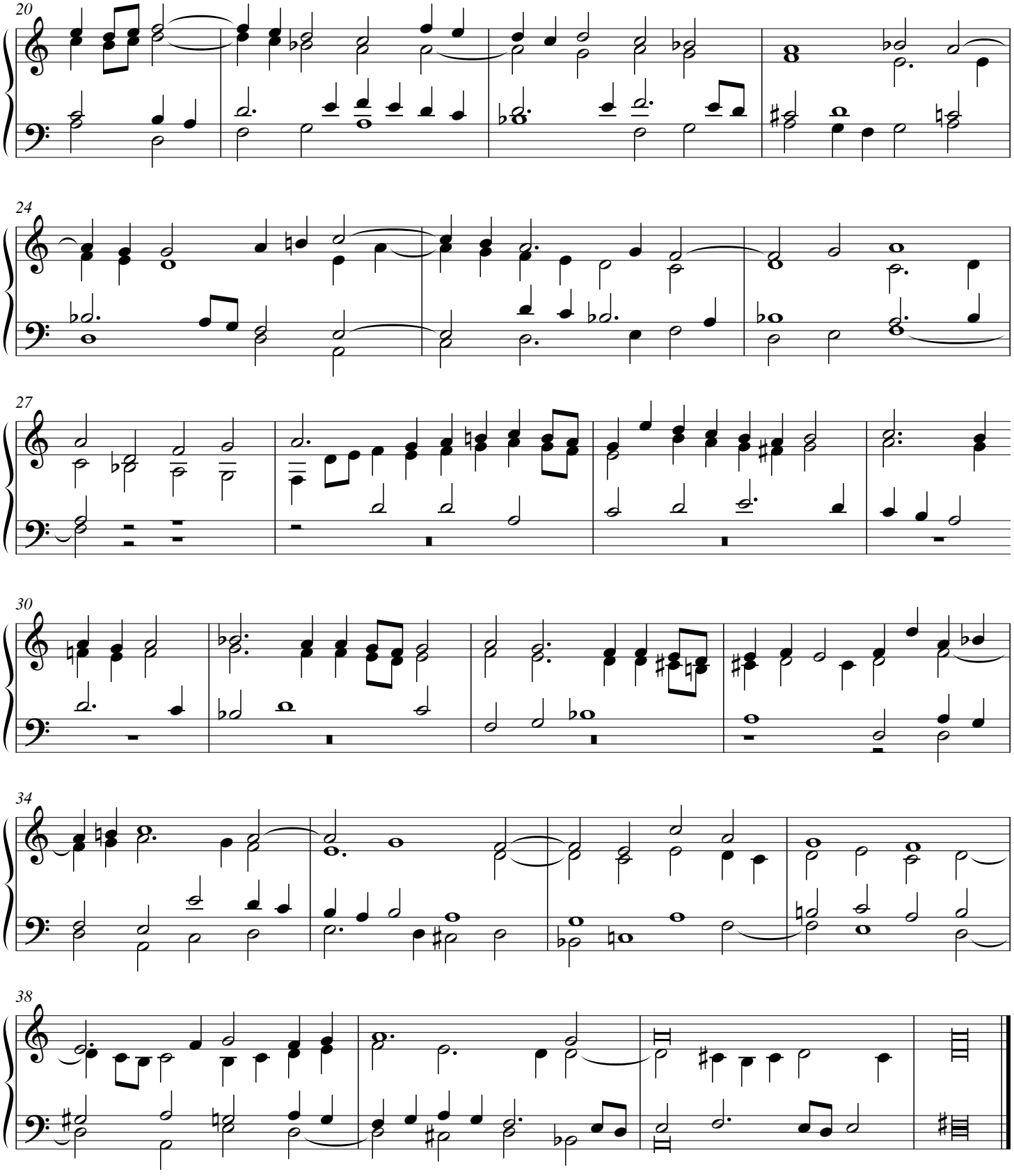

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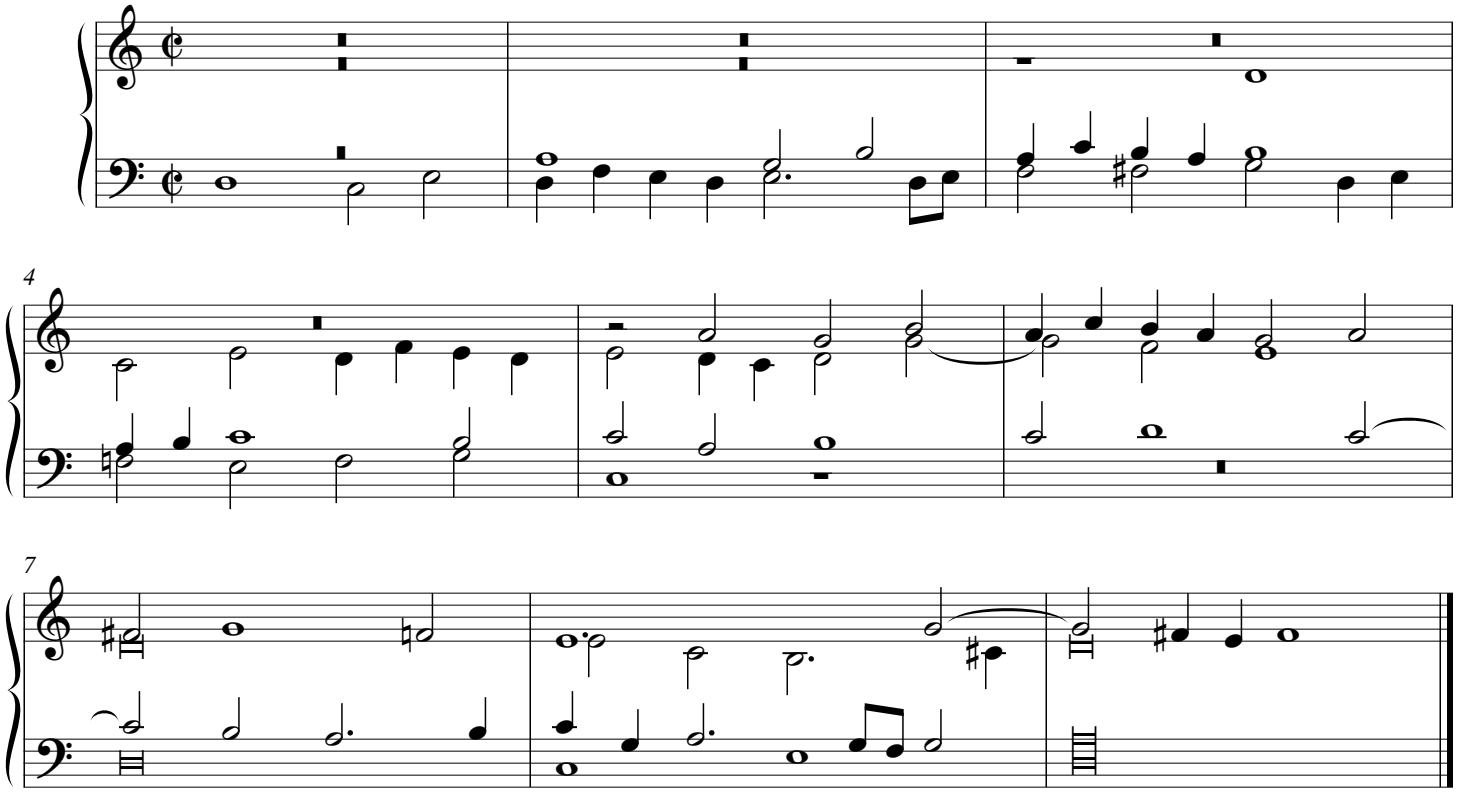
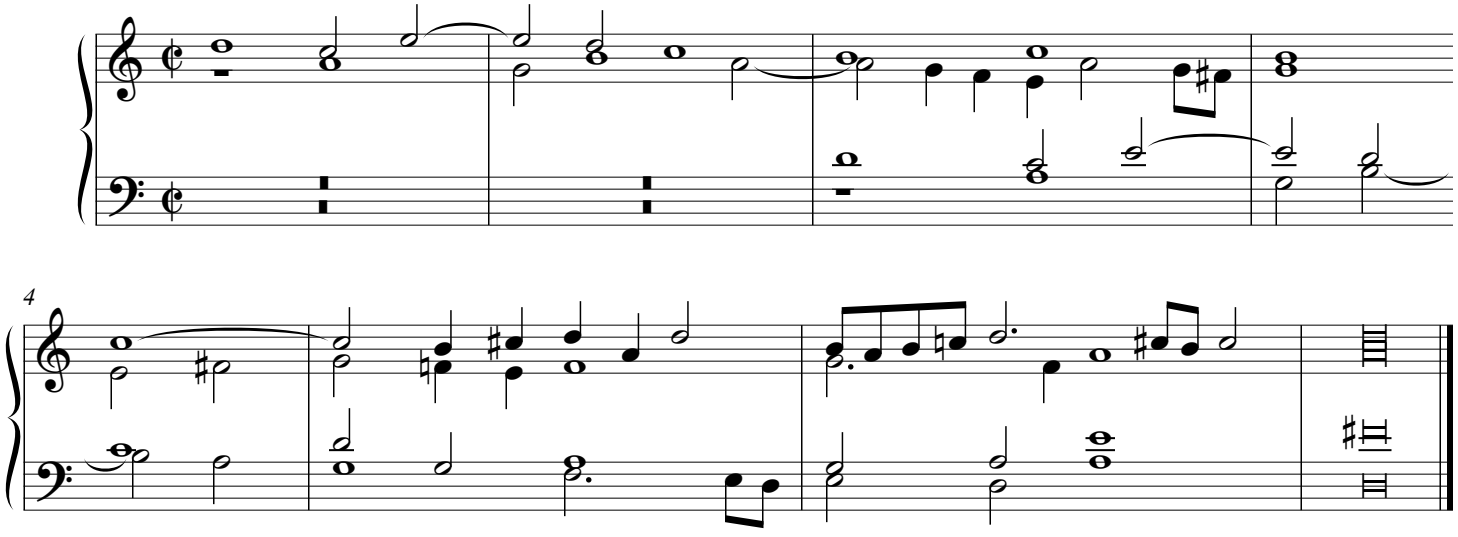
Sanctus



Sanctus Dominus Deus



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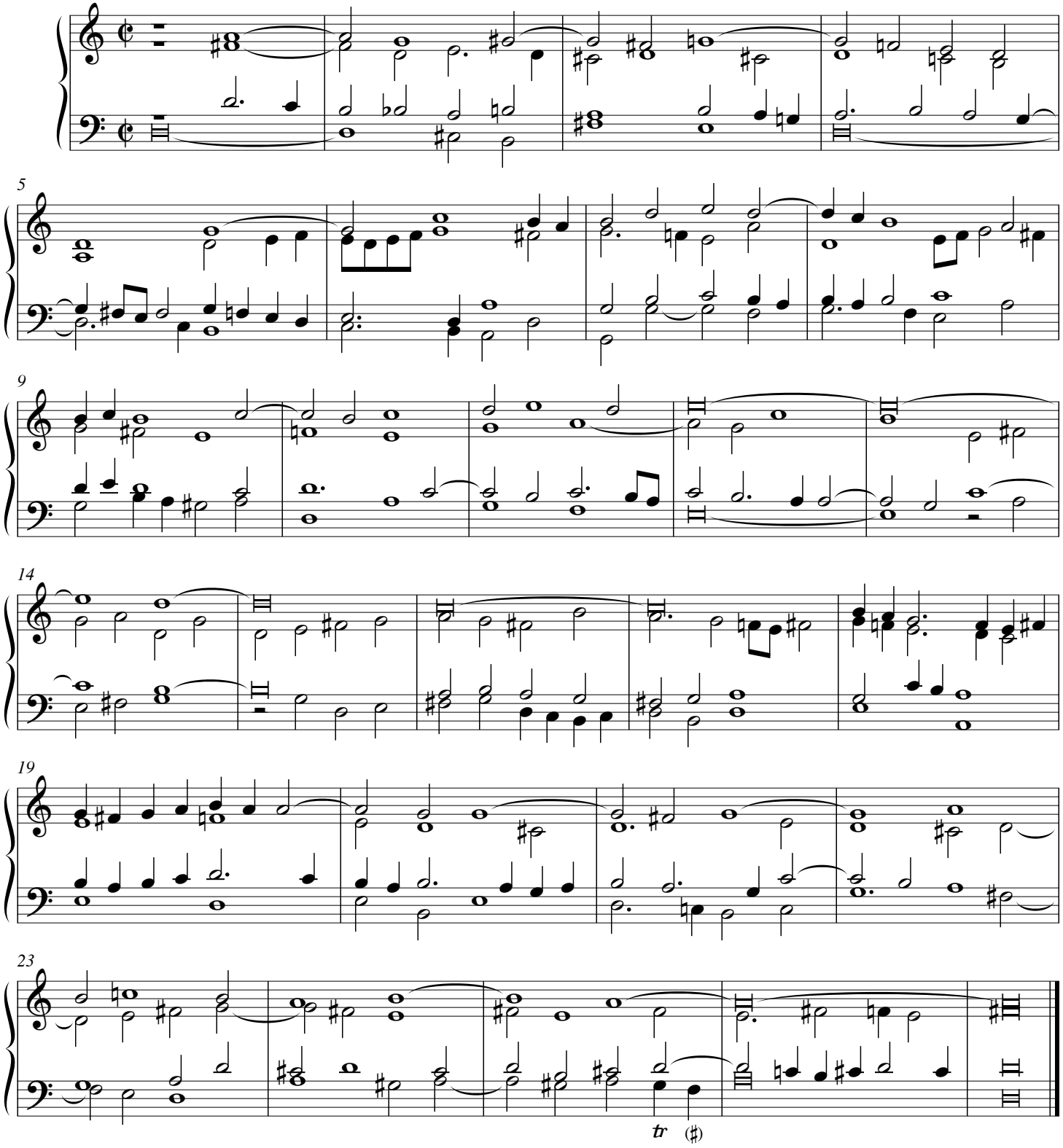
Benedictus & Elevatio simul.

Largo assai facendo godere le ligature, & durezze.



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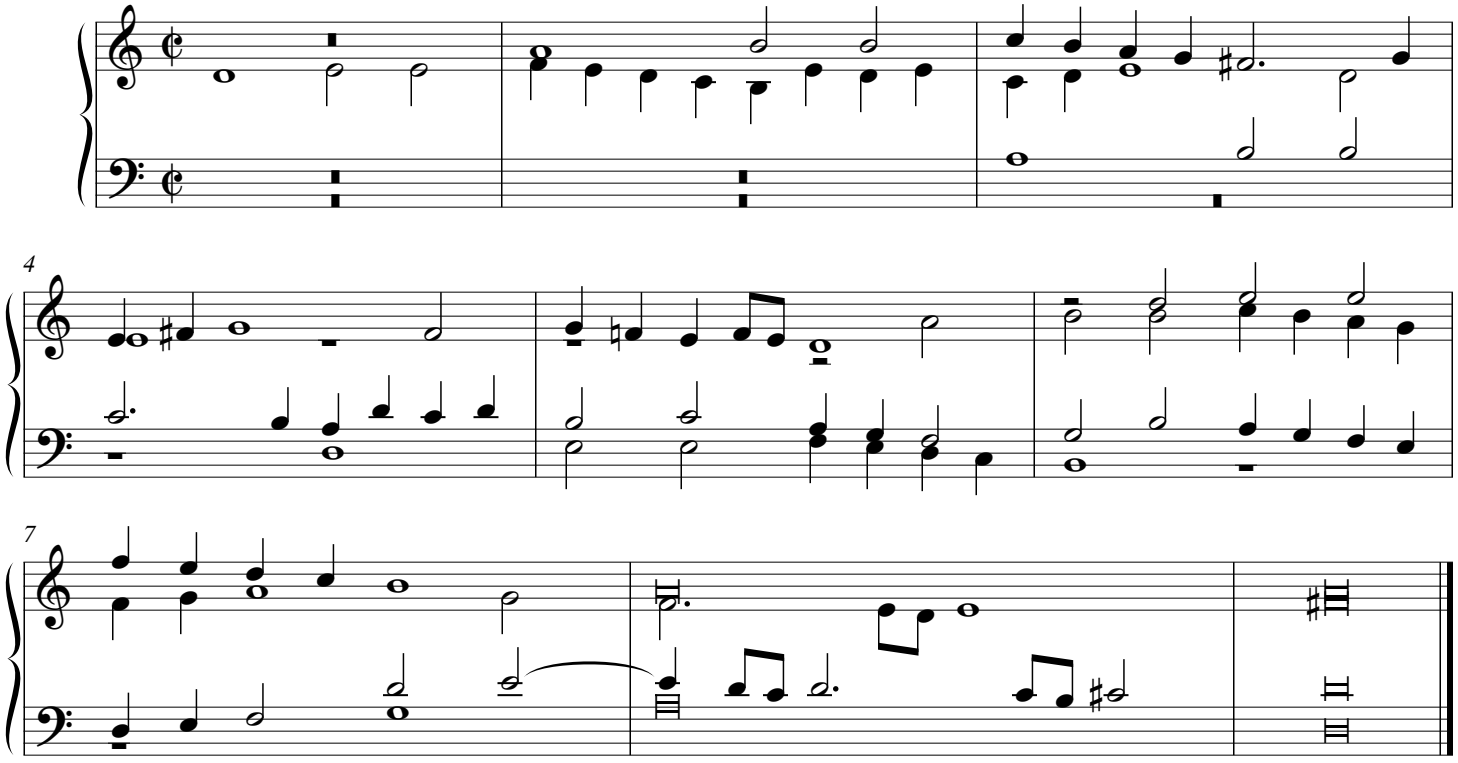
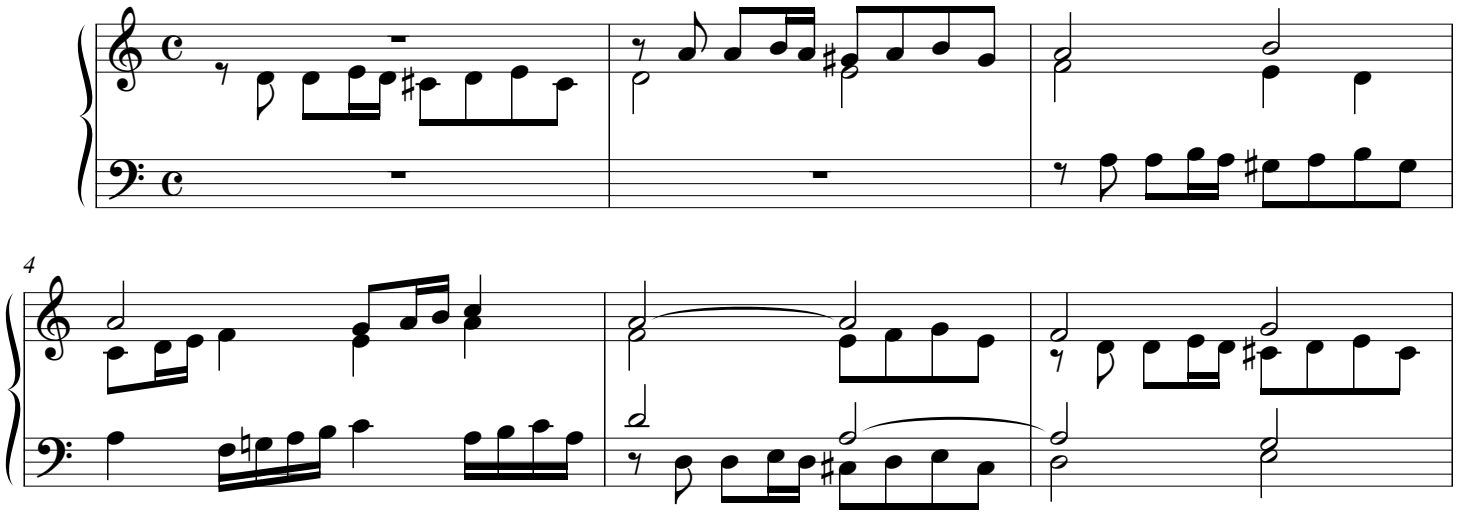
Agnus Dei



Brevis modulatio post Agnus



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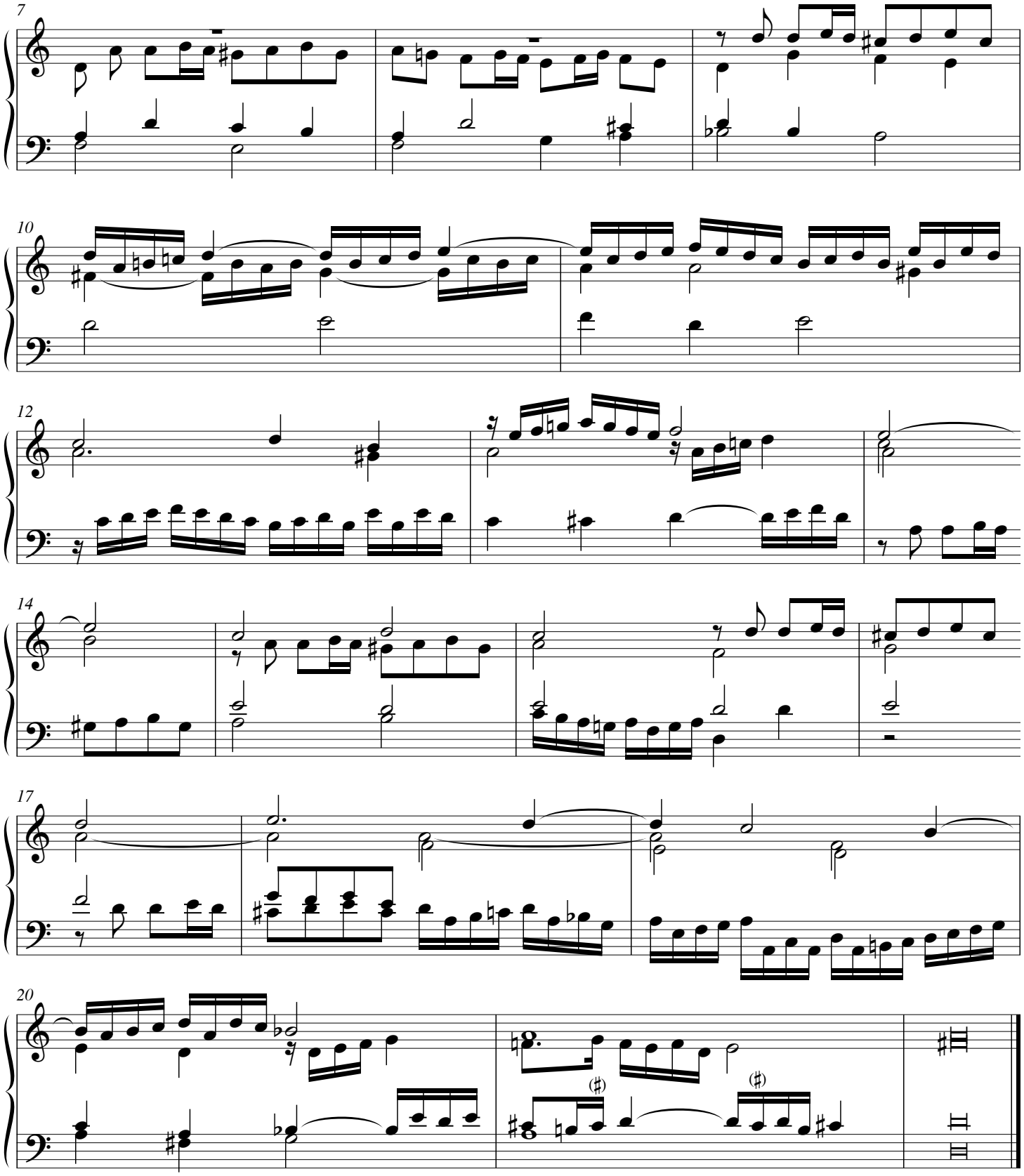

Deo gratias ut in primo Kyrie [.] finis [.] Laus Deo.

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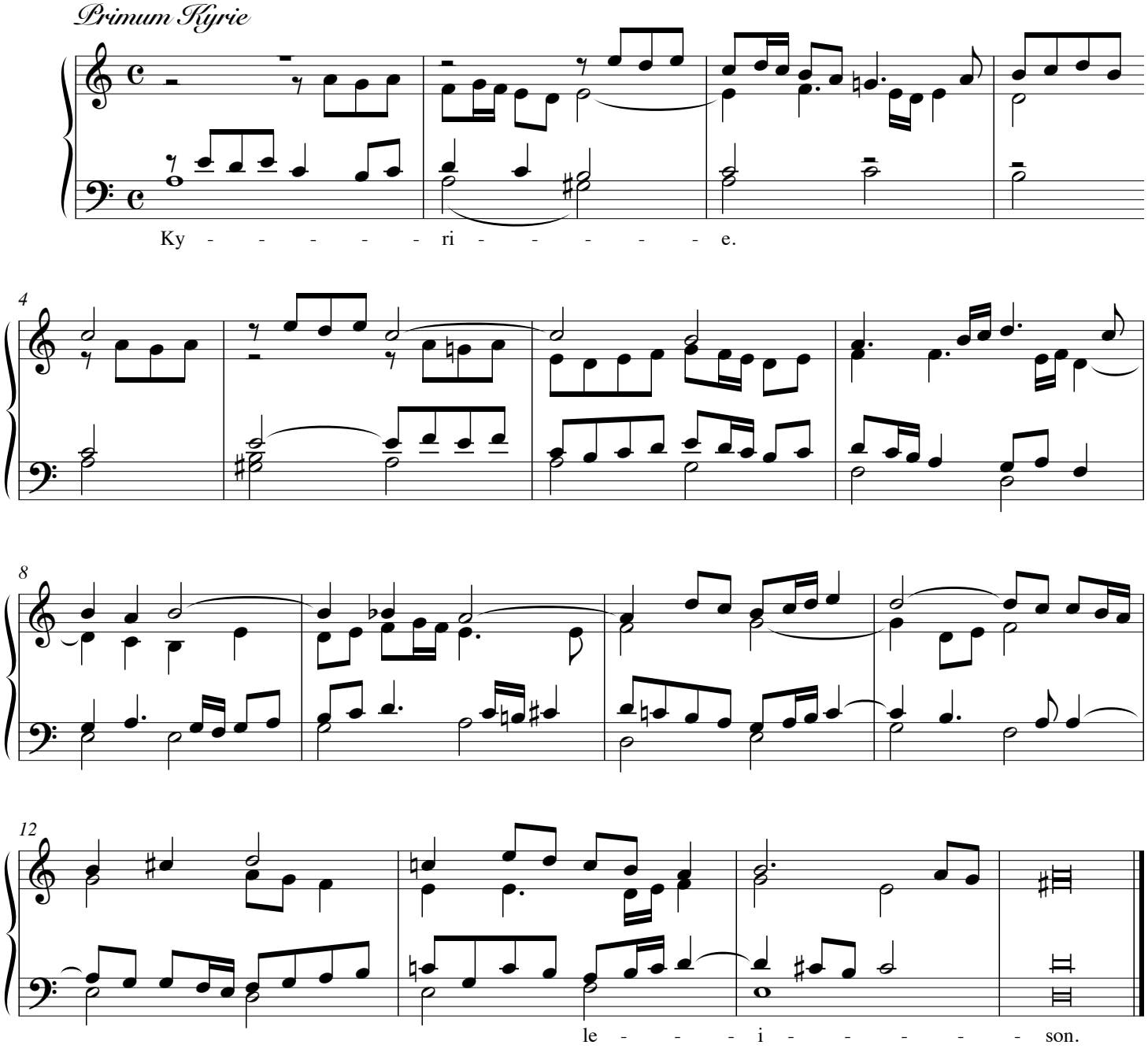
Missæ in duplicibus diebus

Kyrie

(Cunctipotens Genitor Deus)

Primum Kyrie



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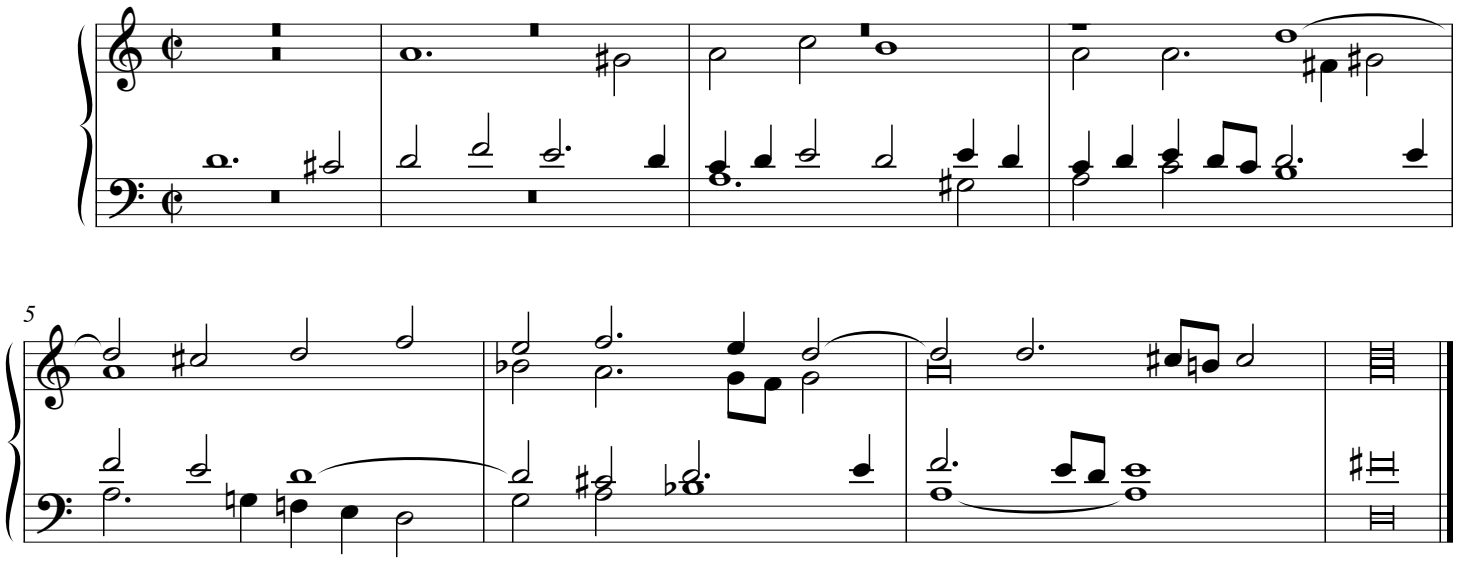
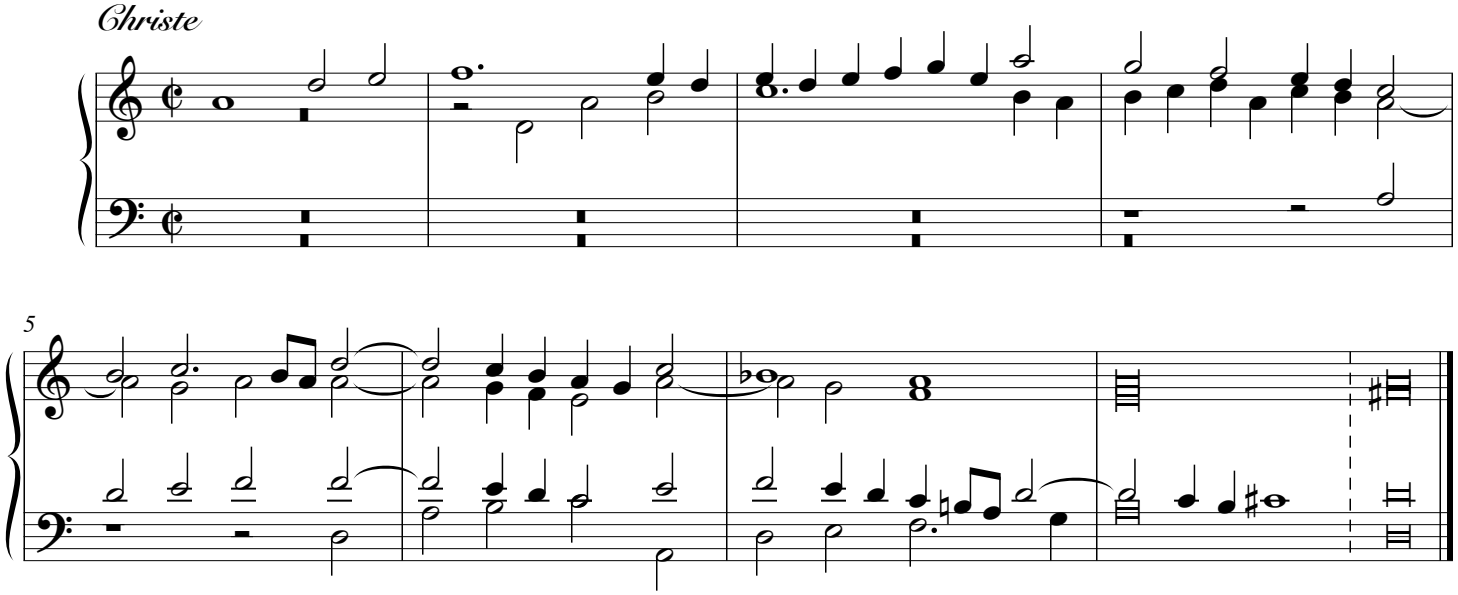
Aliud Kyrie



Christe



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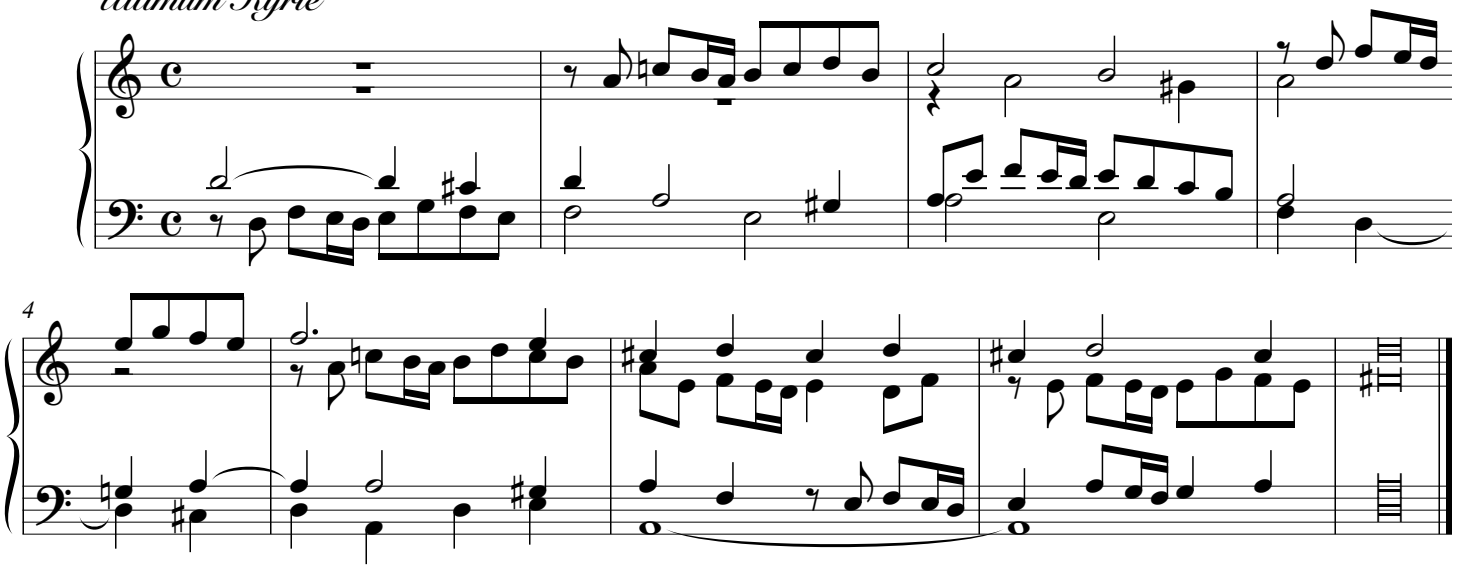
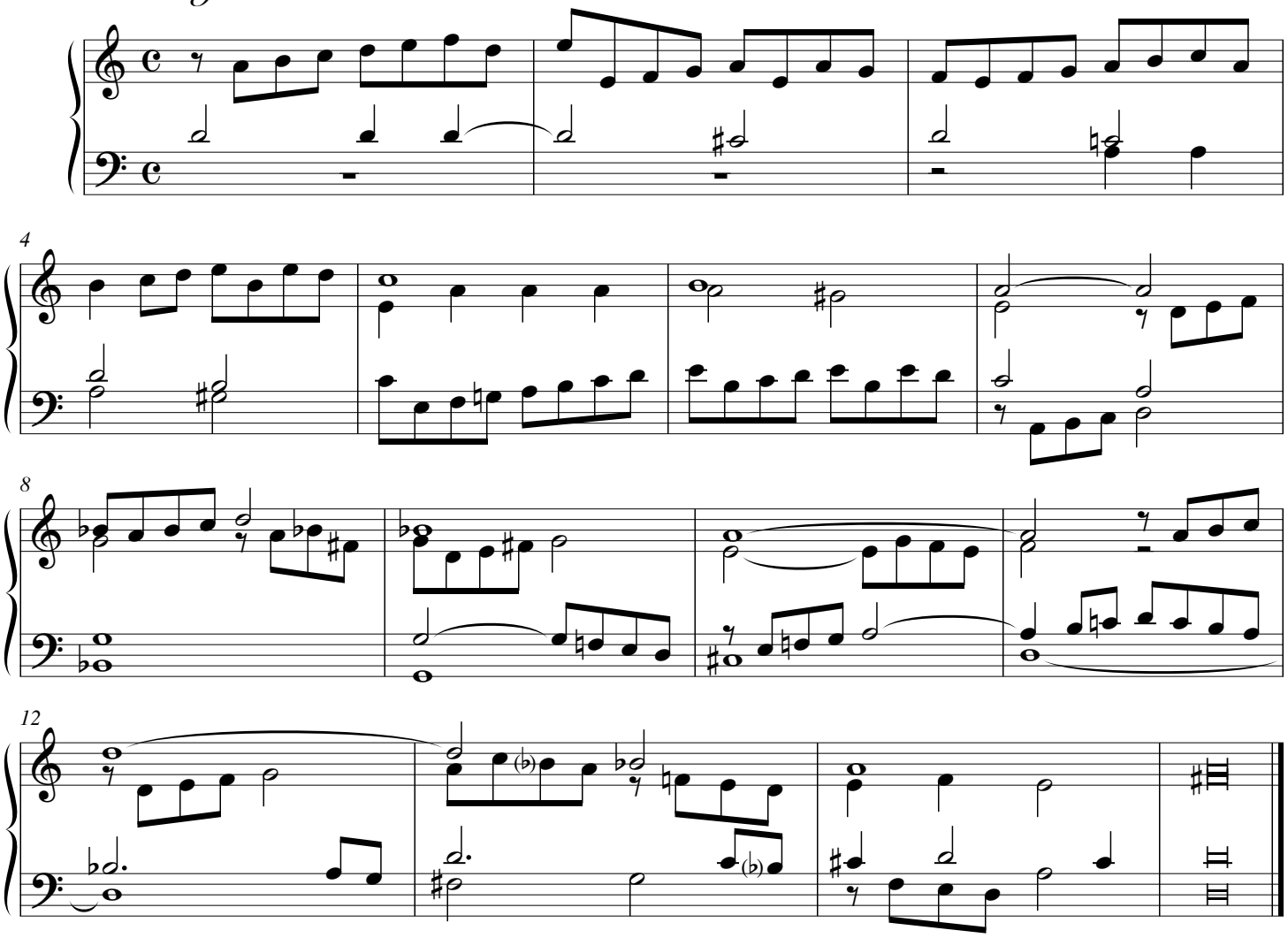
Ultimum Kyrie



Aliud Kyrie ad libitum



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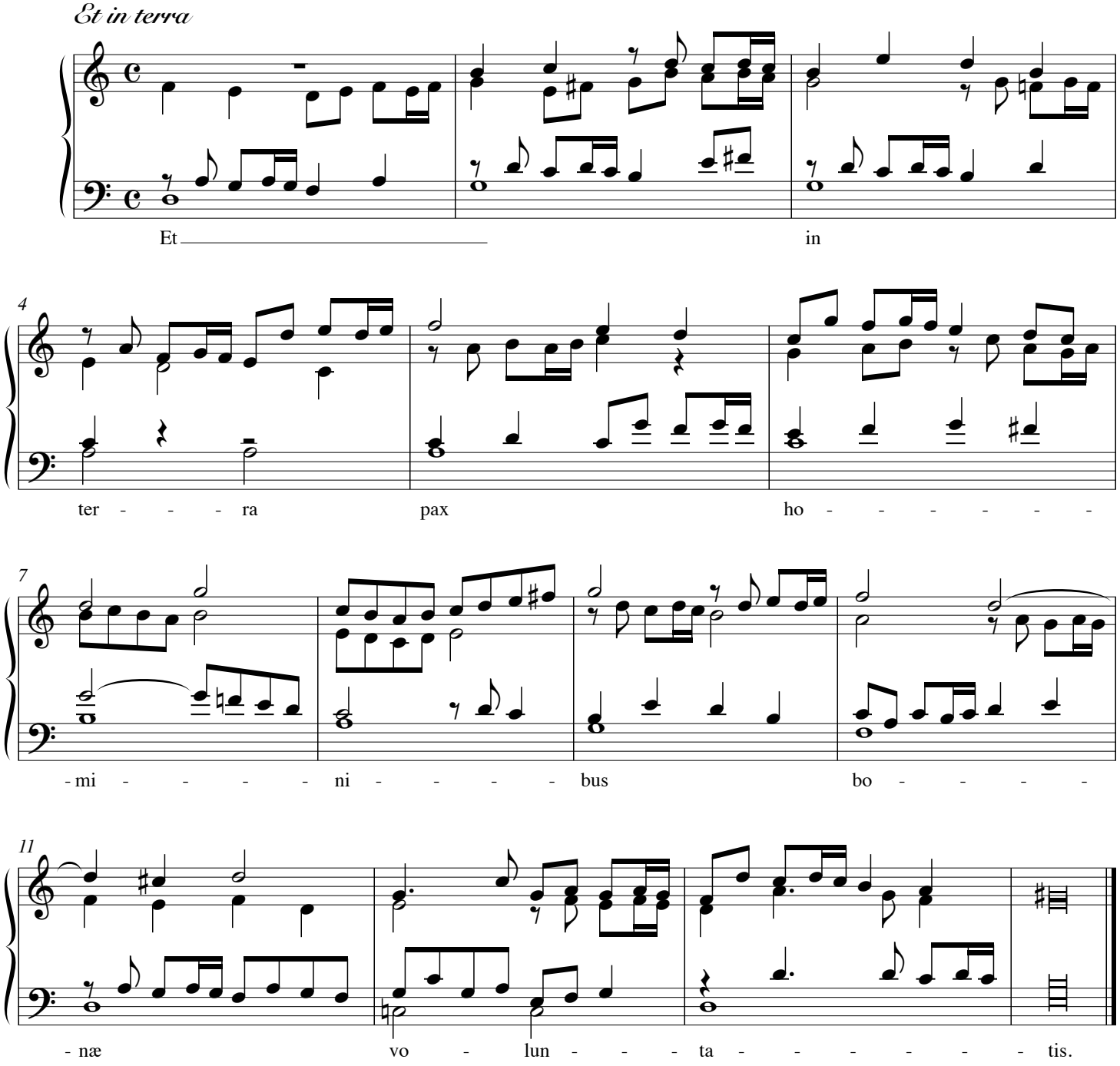
Gloria in excelsis

Et in terra



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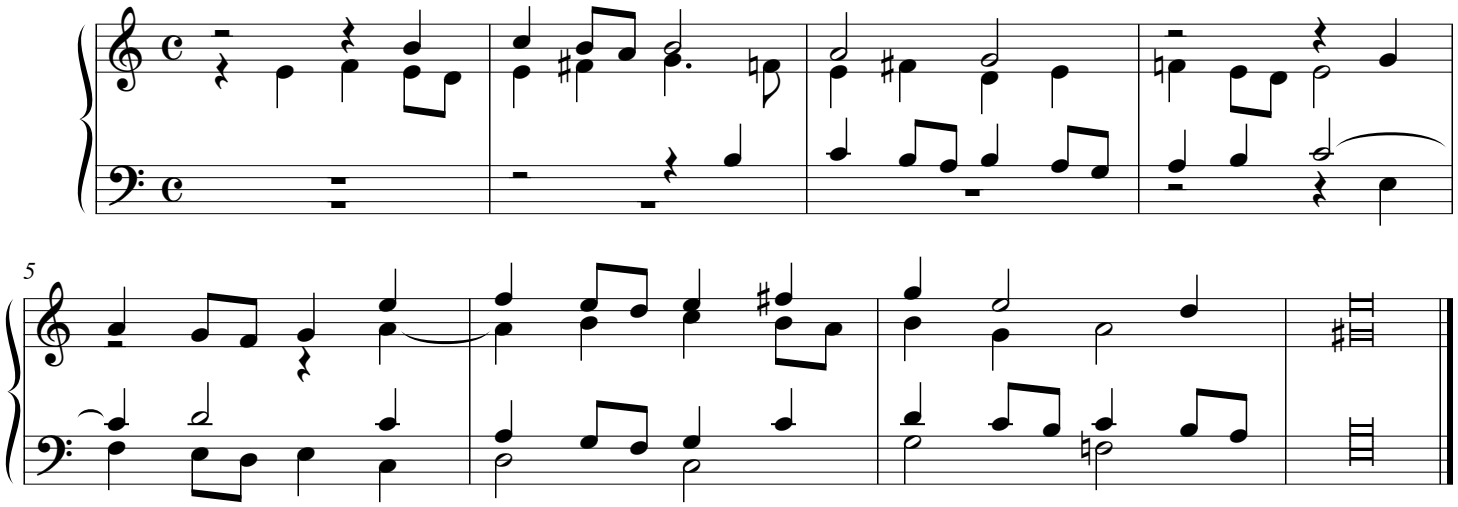
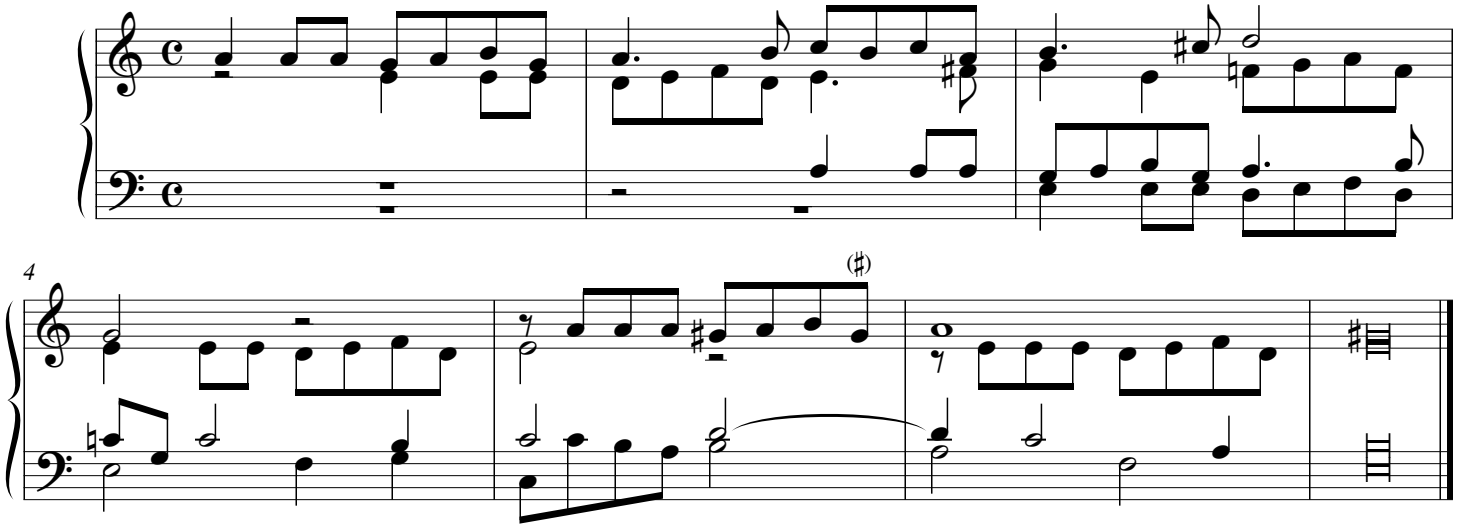
Alter facilio primo.

Et in terra pax



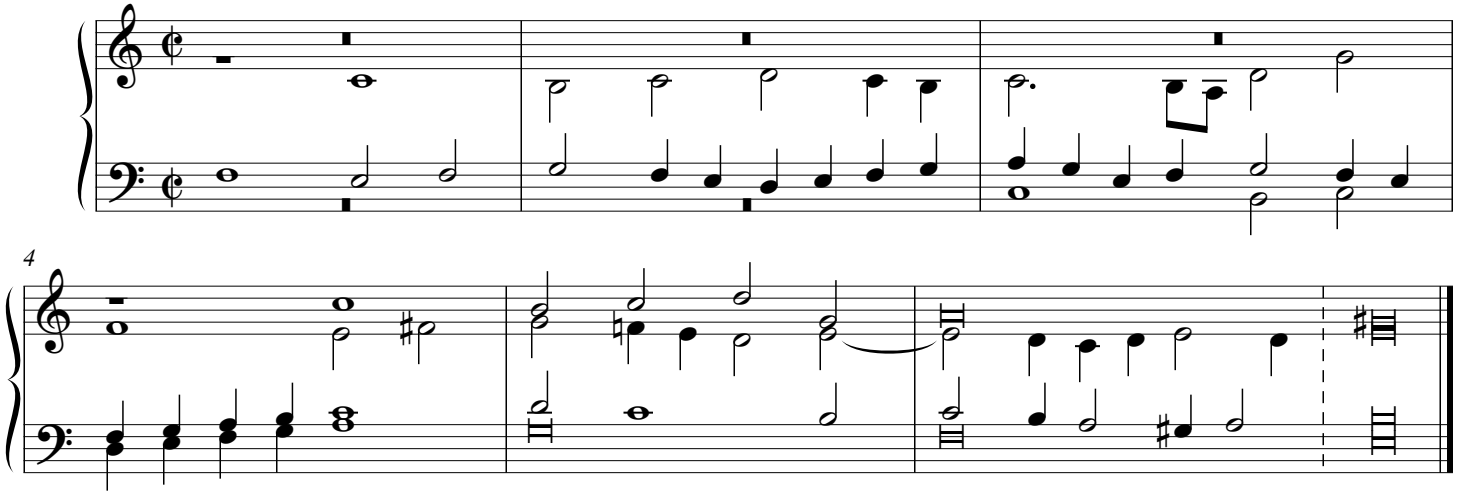
Secundus.

Benedicimus te



Tertius.

Glorificamus te



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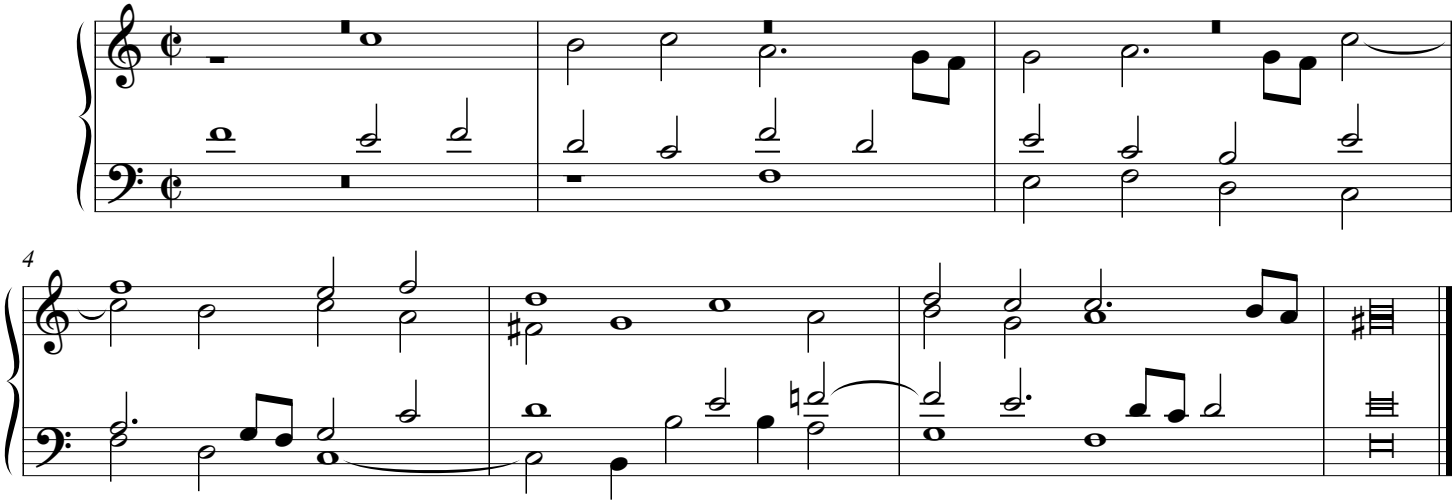
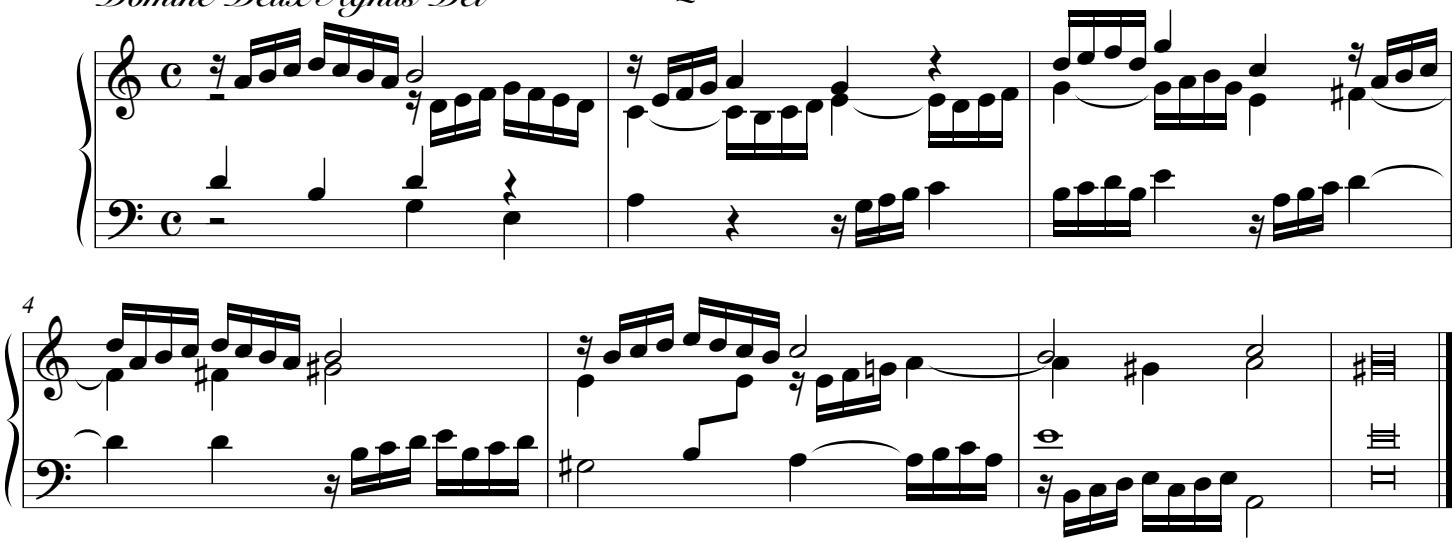
Quartus.

Domine Deus rex cœlestis



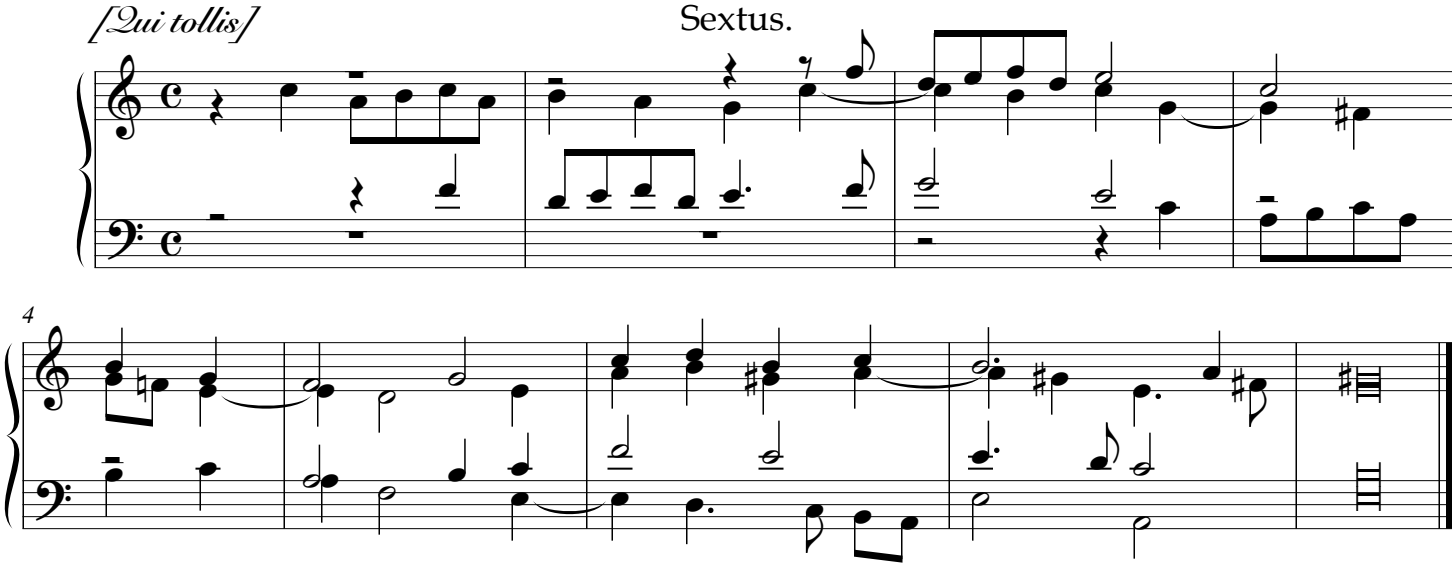
Quintus.

Domine Deux Agnus Dei



Sextus.

[Qui tollis]



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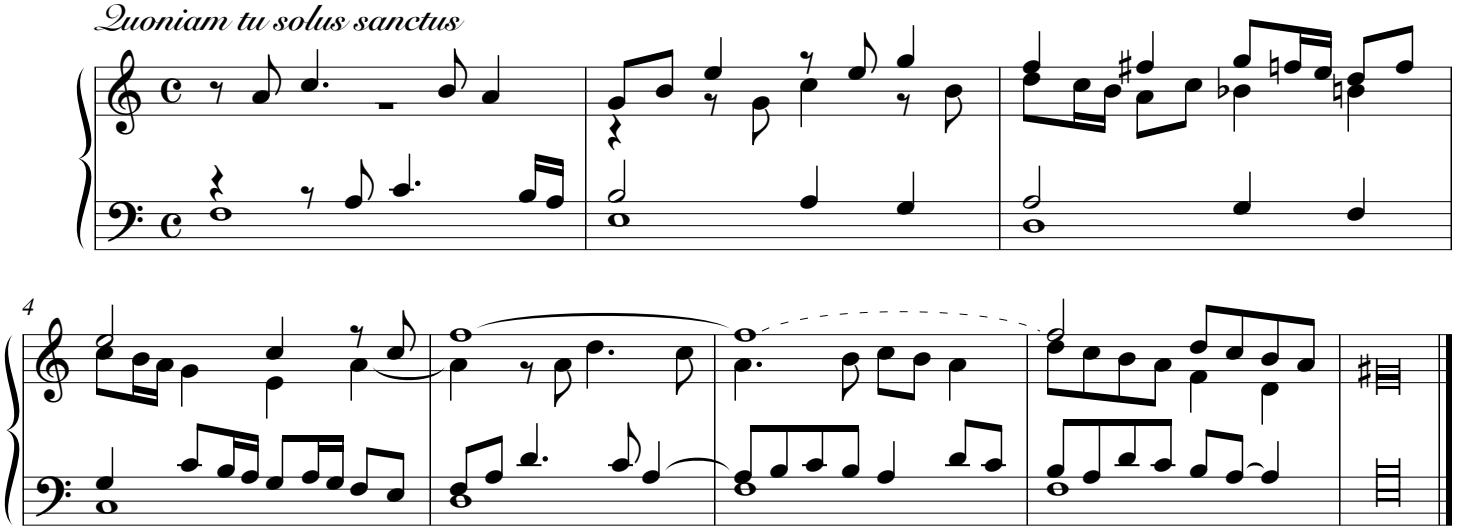
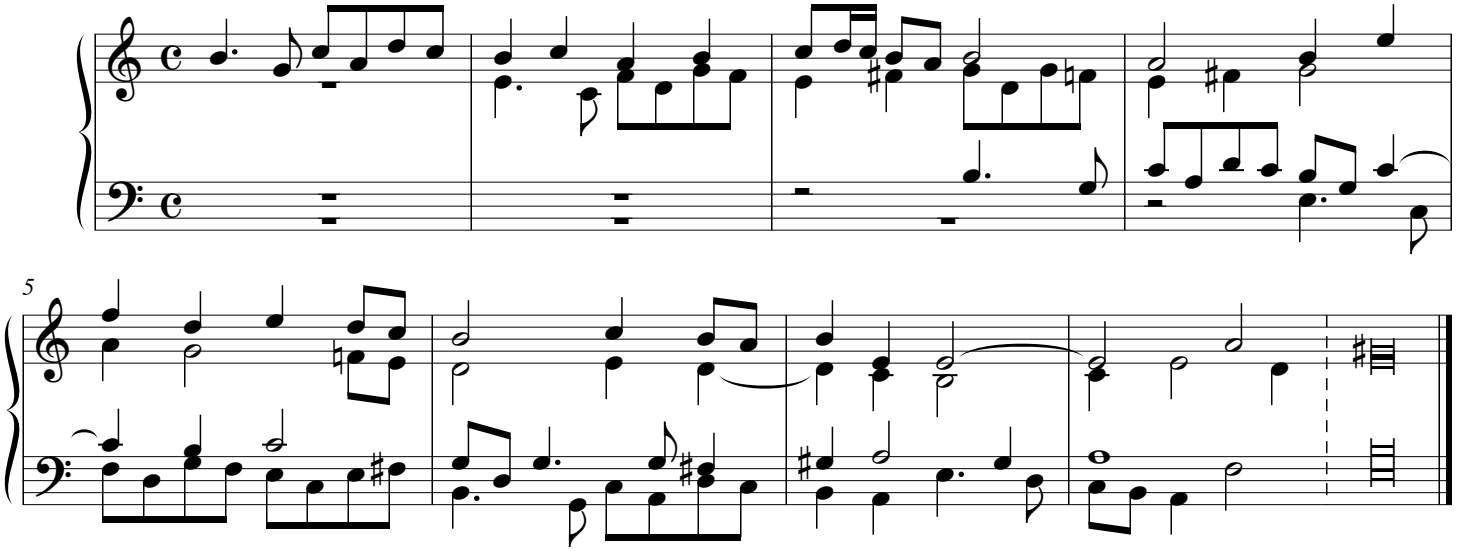
Settimus.

Quoniam tu solus sanctus

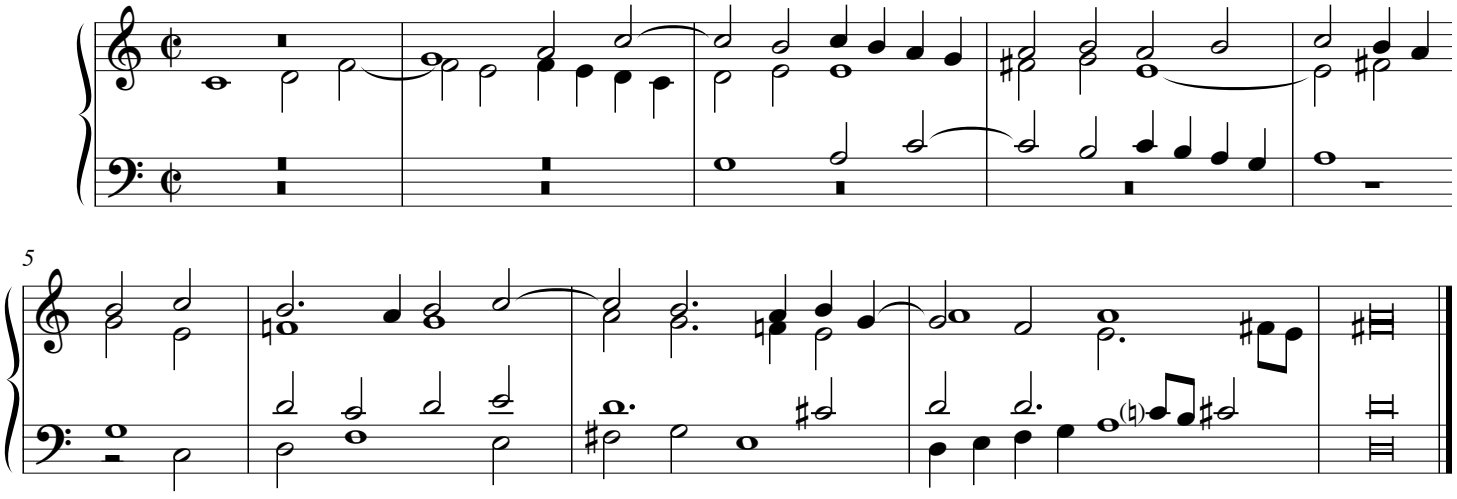


Octavus.

Tu solus altissimus



In gloria Dei Patris



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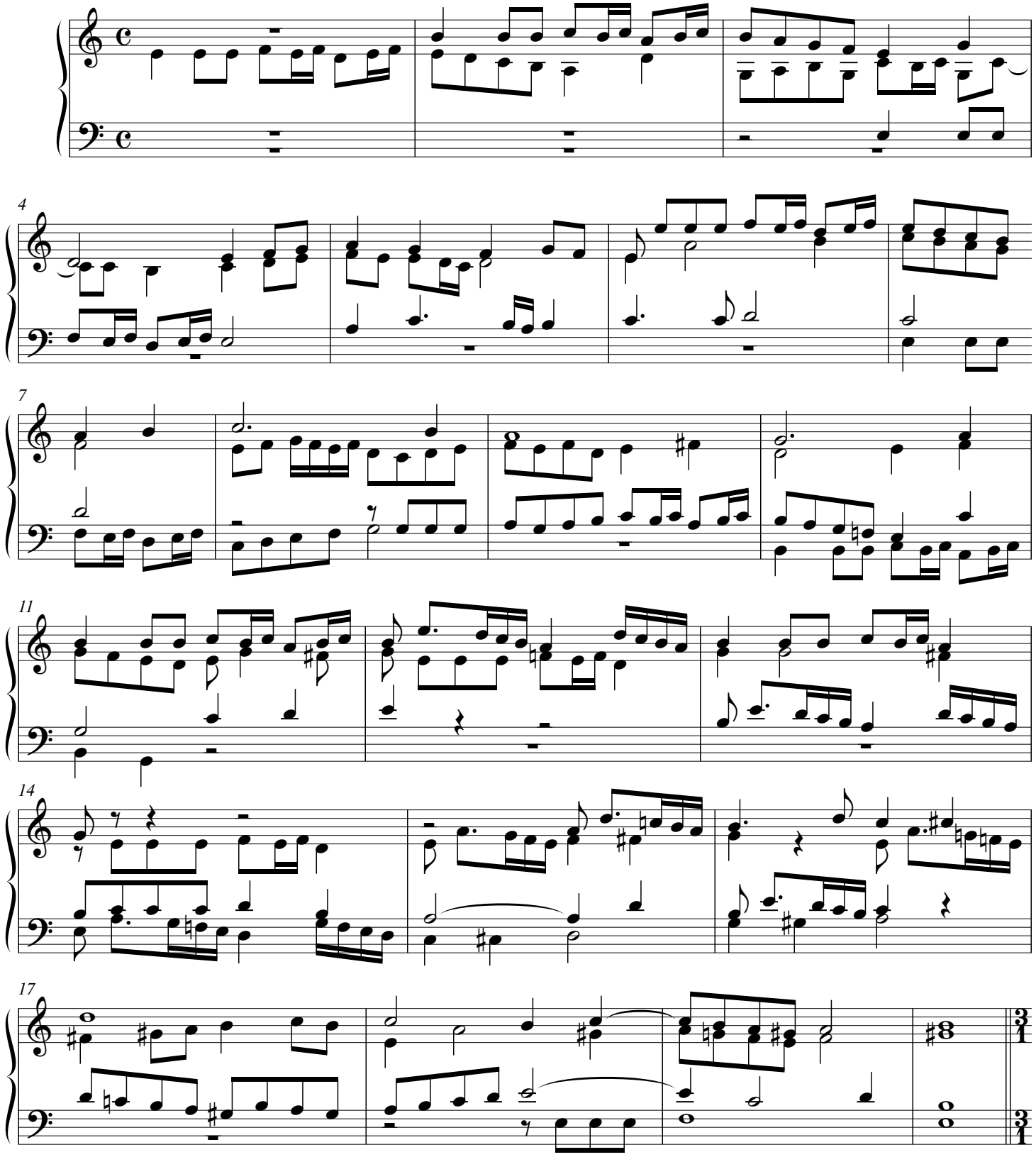
Modulatio post Epistolam divisa in partes.



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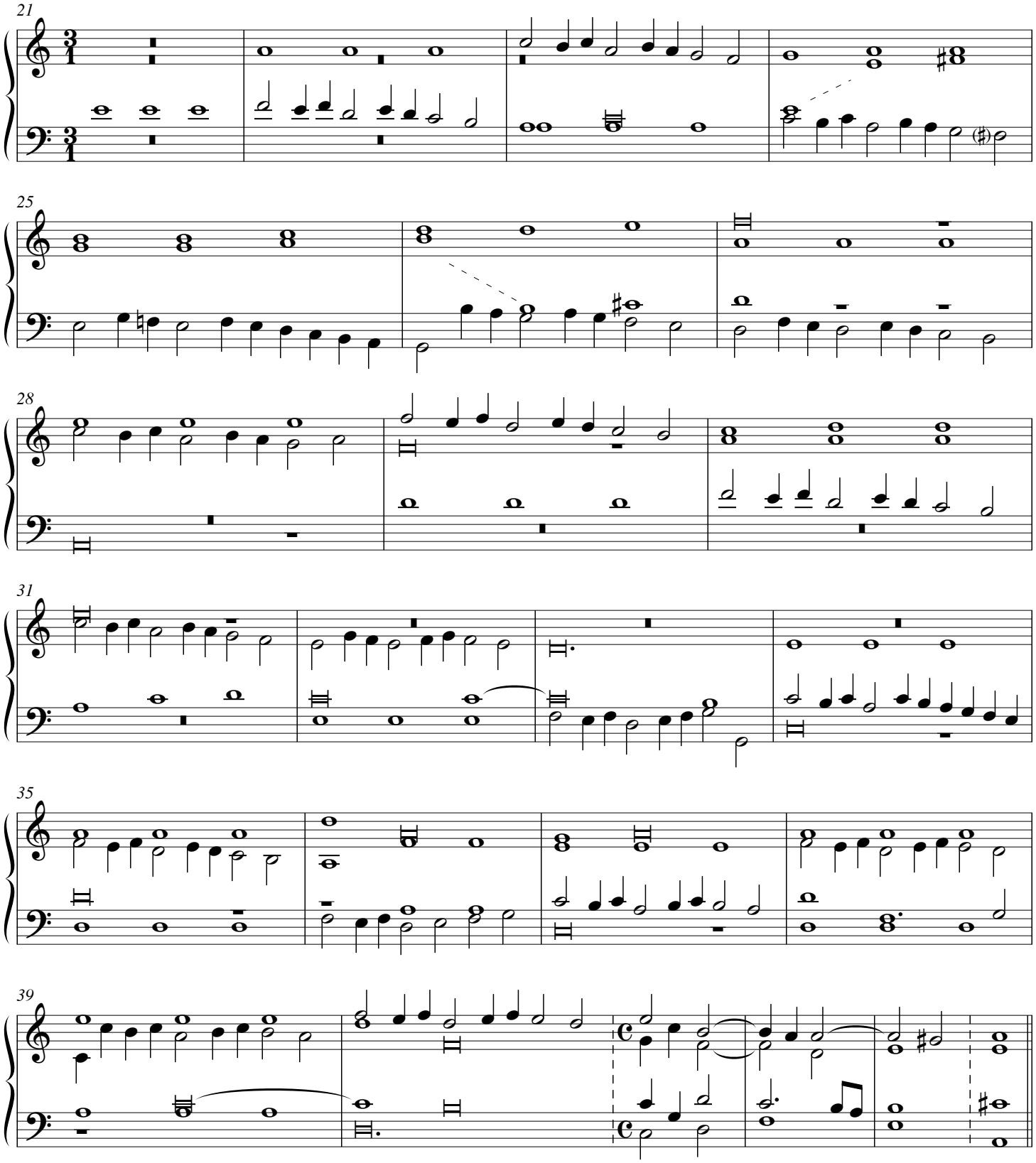

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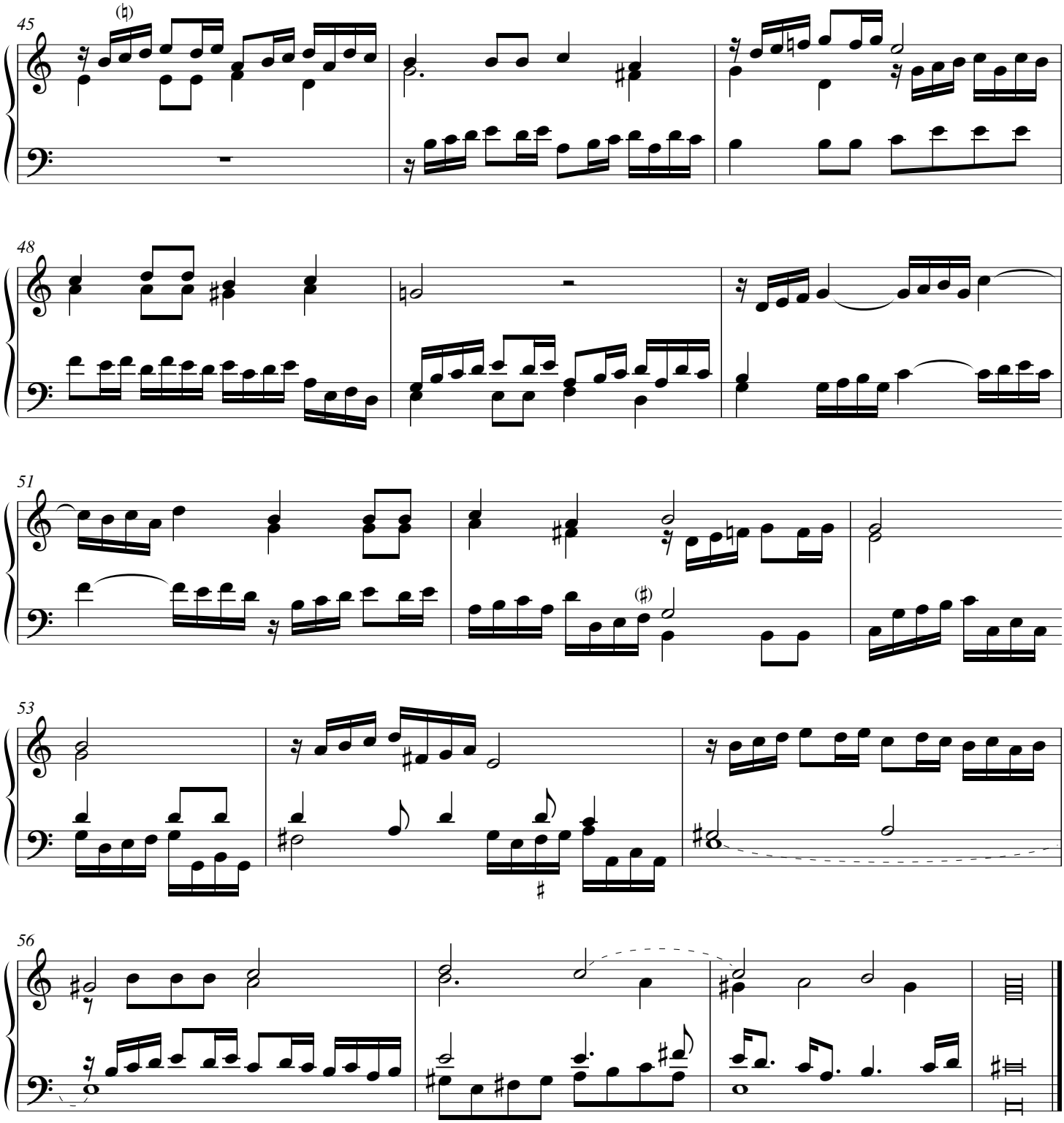

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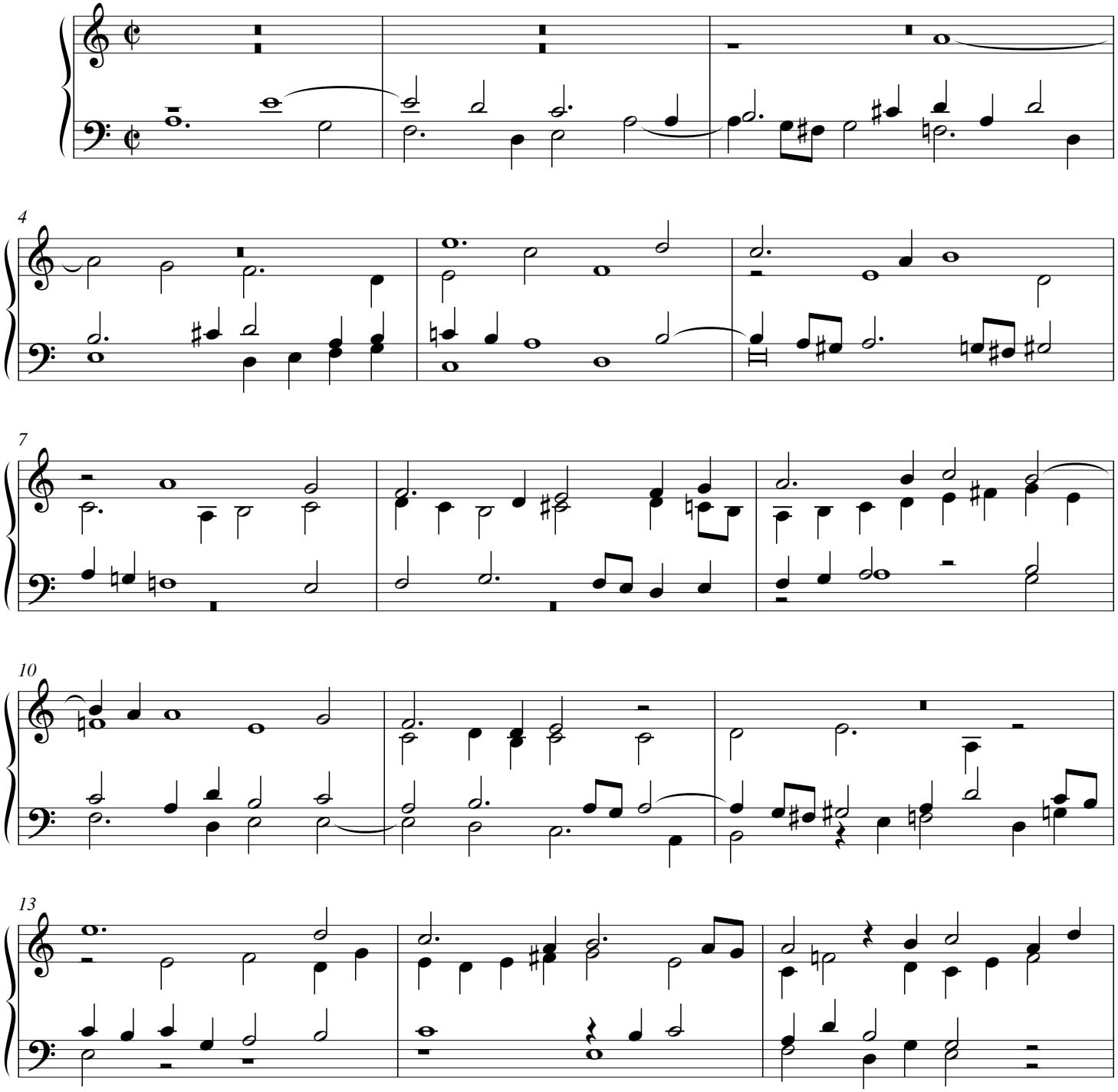
Gravis modulatio pro Offertorio.

In tres partes Divis. Mixti Toni. Scilicet Tertii è Decimi.



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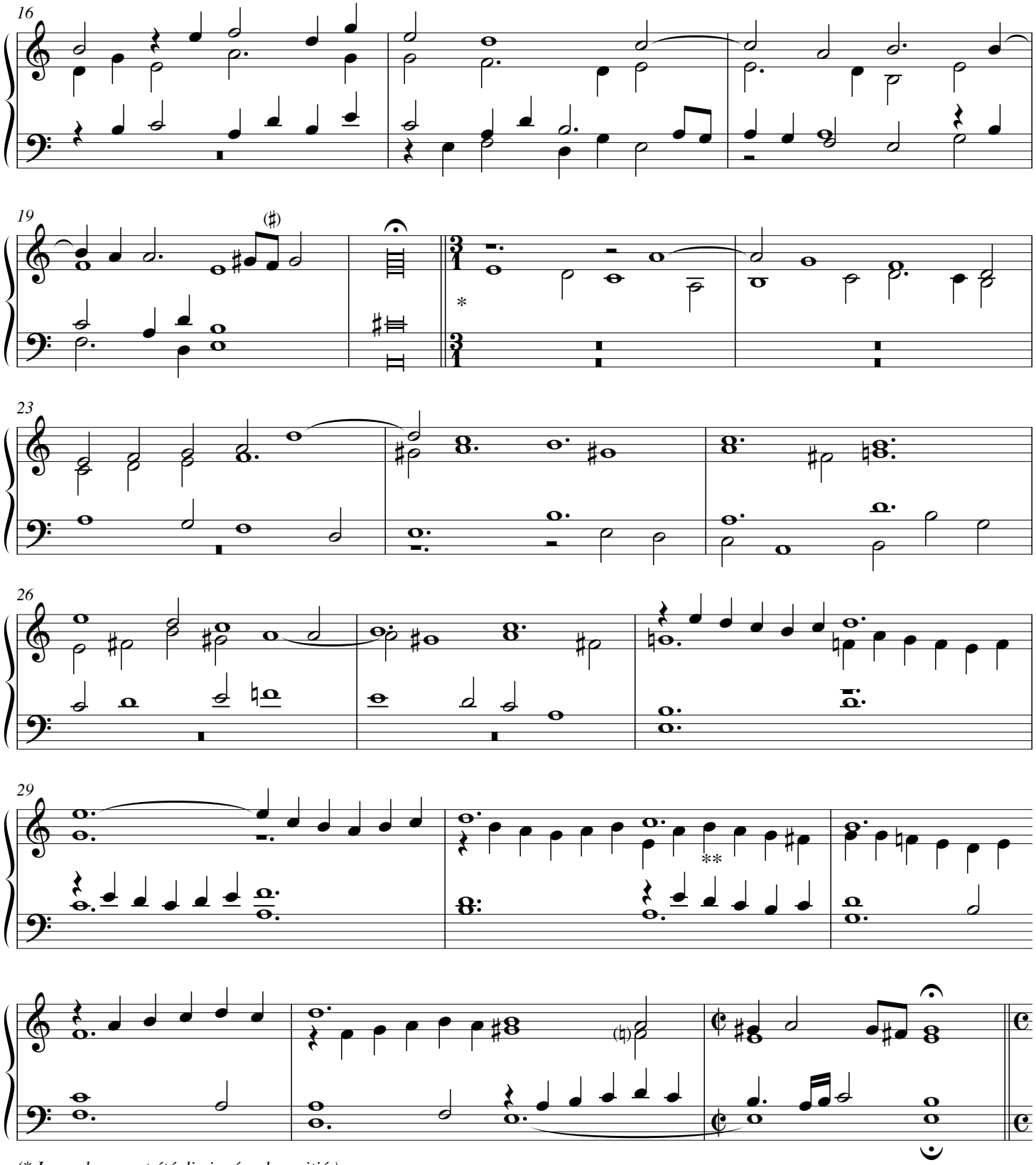

(Les valeurs ont été diminuées de moitié.)*
*(** Original : la.)*

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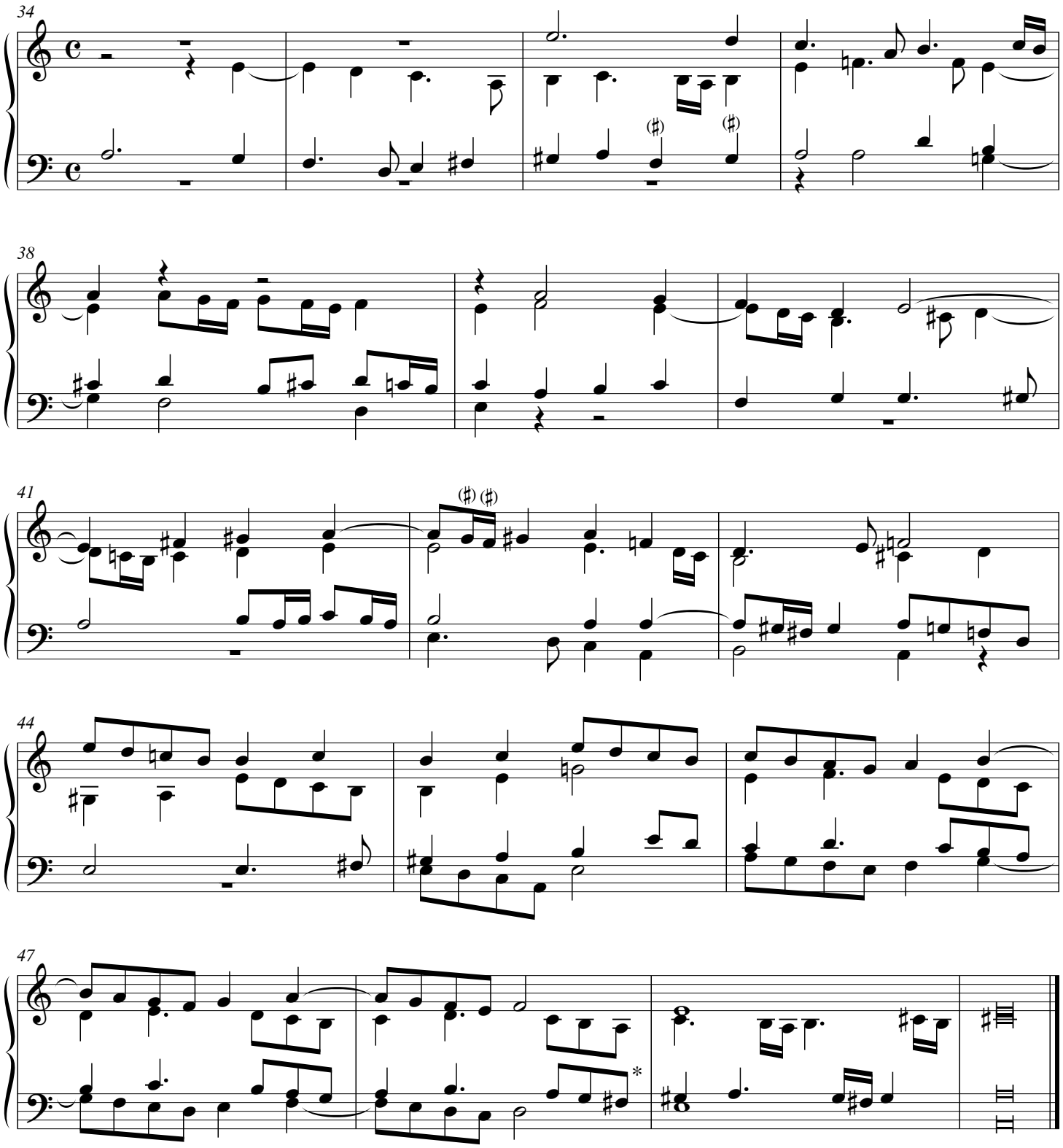

(Sic.)*

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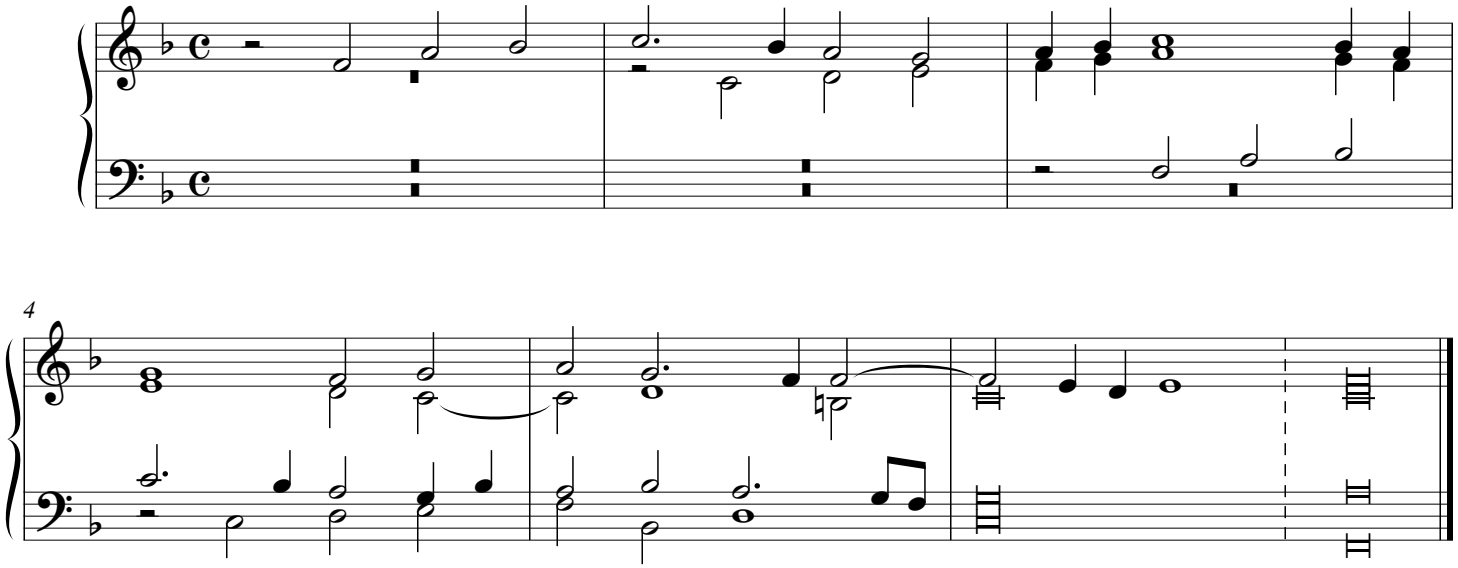
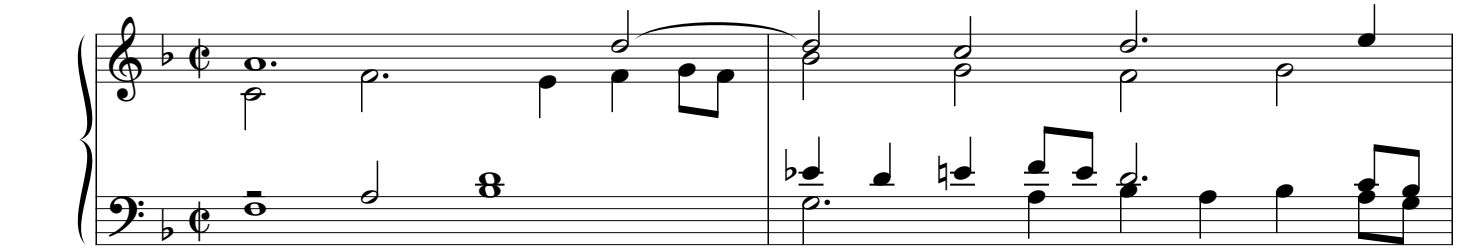
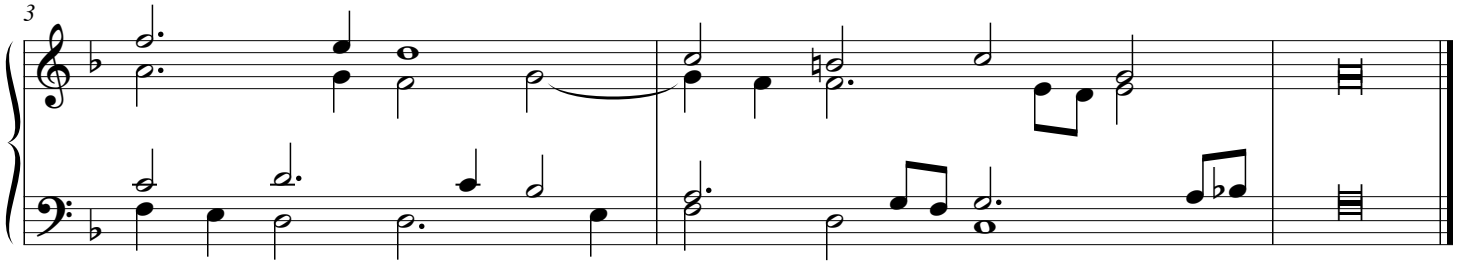
Sanctus

Octavus Tonus translatus ad secundam inferior.



Sanctus Dominus Deus





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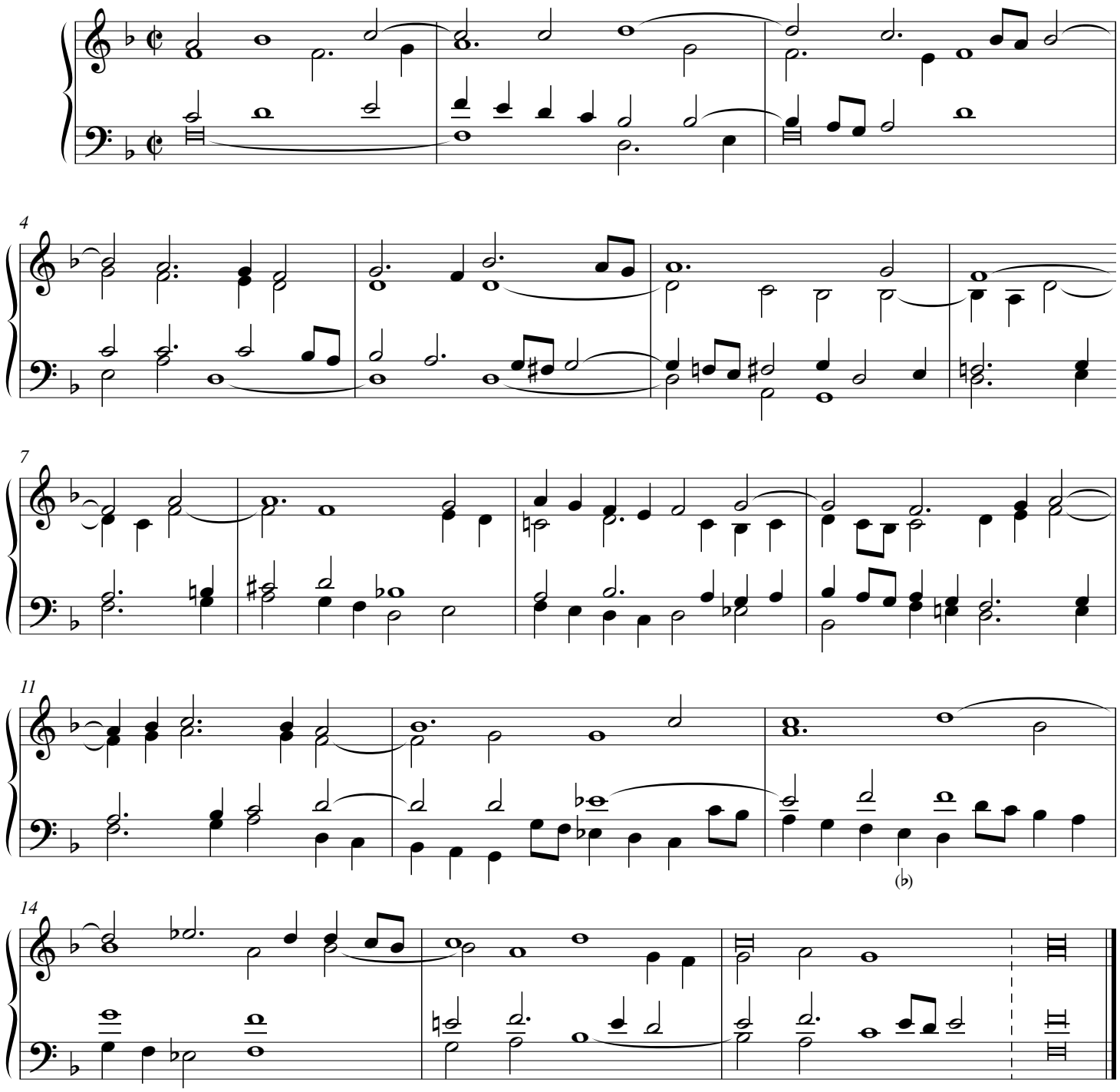
Ellevatio

Si Suonera assai largo acciò si godano meglio le ligature.



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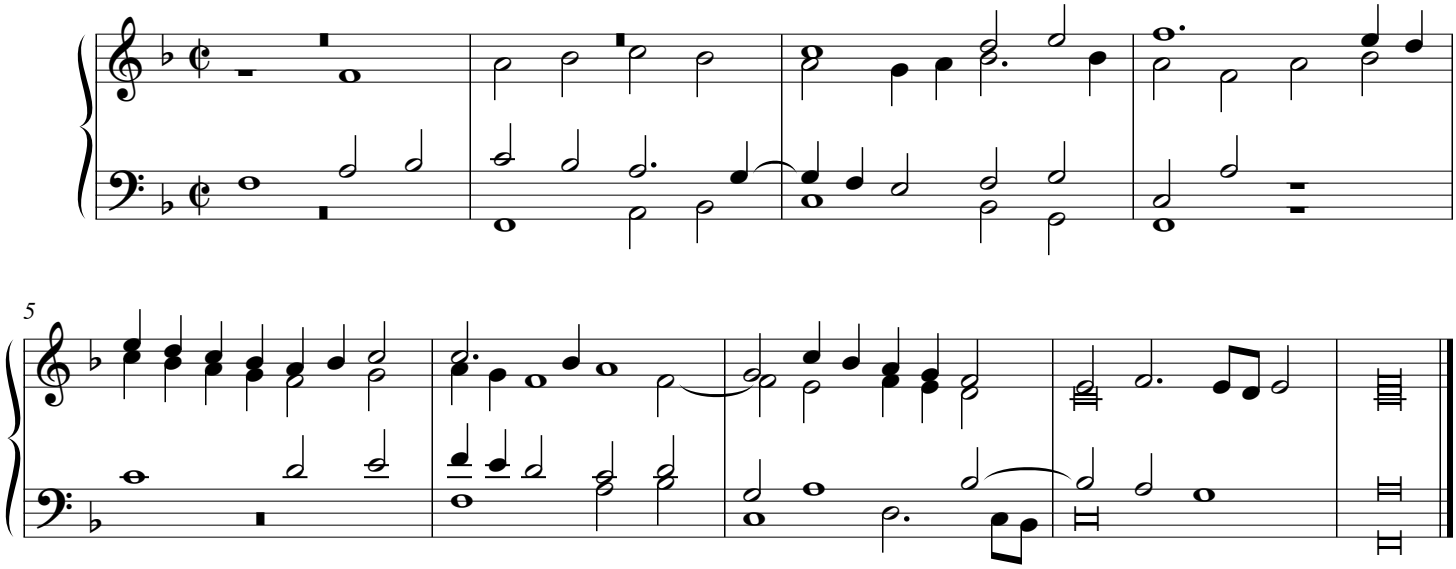
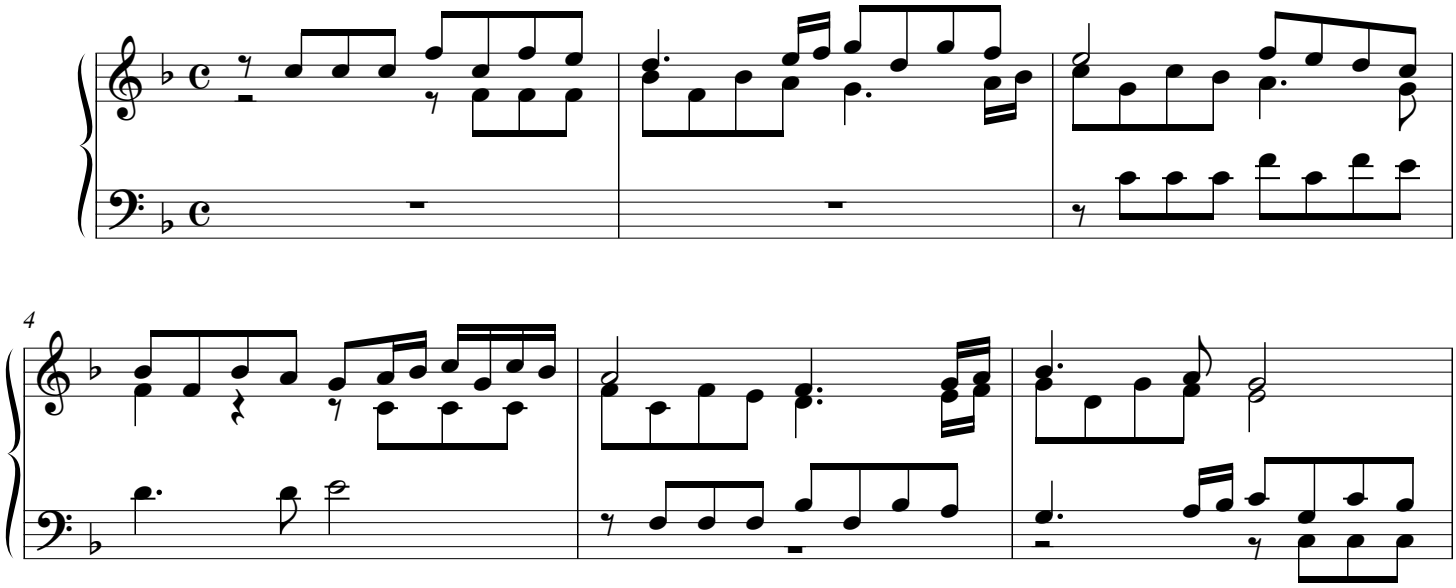
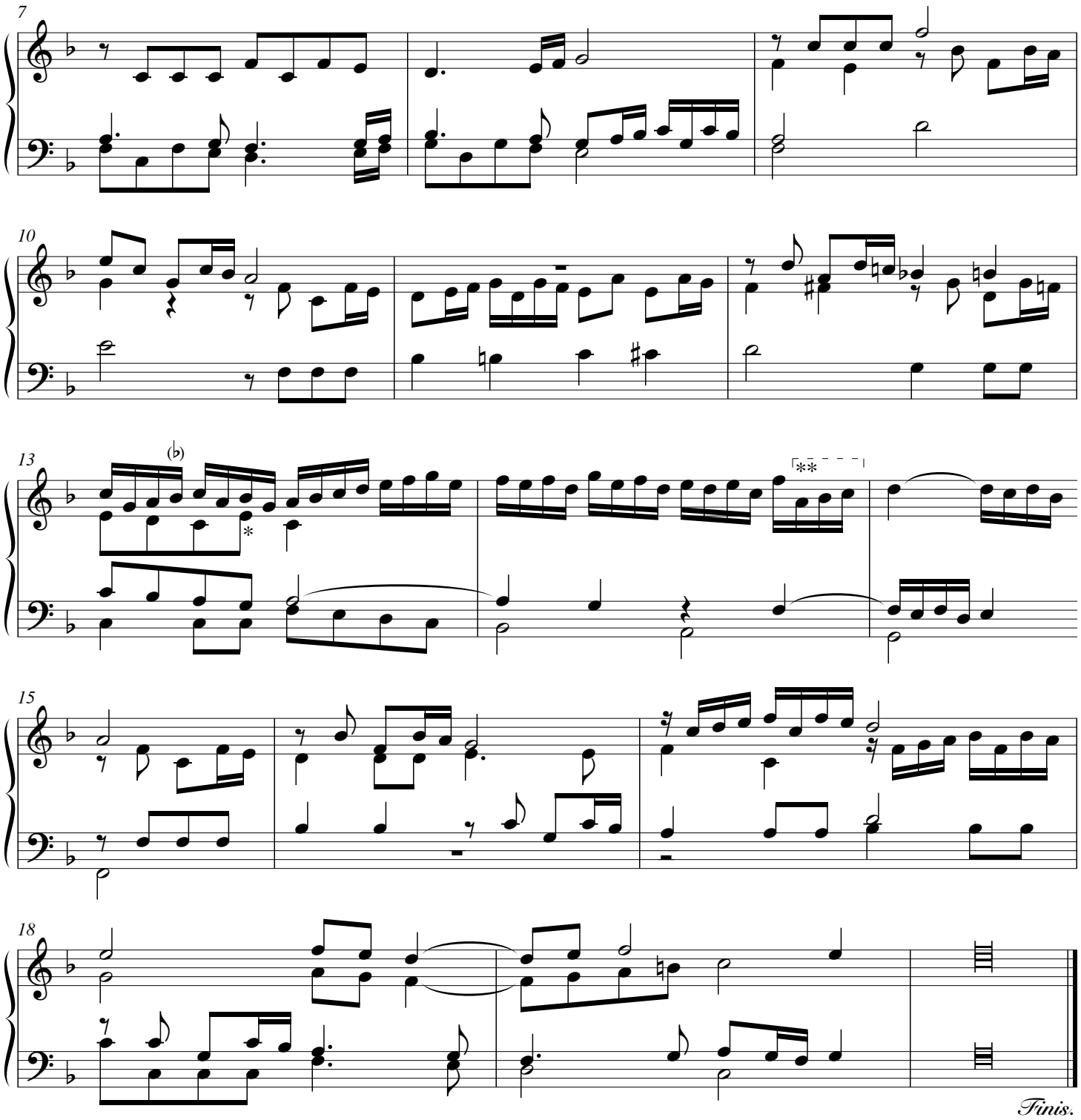
Agnus Dei



Brevis modulatio post Agnus Dei.



© Les Éditions Outremontaises - 2016



(Original : si ♭.)*
*(** Original une 2de plus haut.)*

Laus Deo. Deo gratias ut in primo Kyrie Laus Deo.

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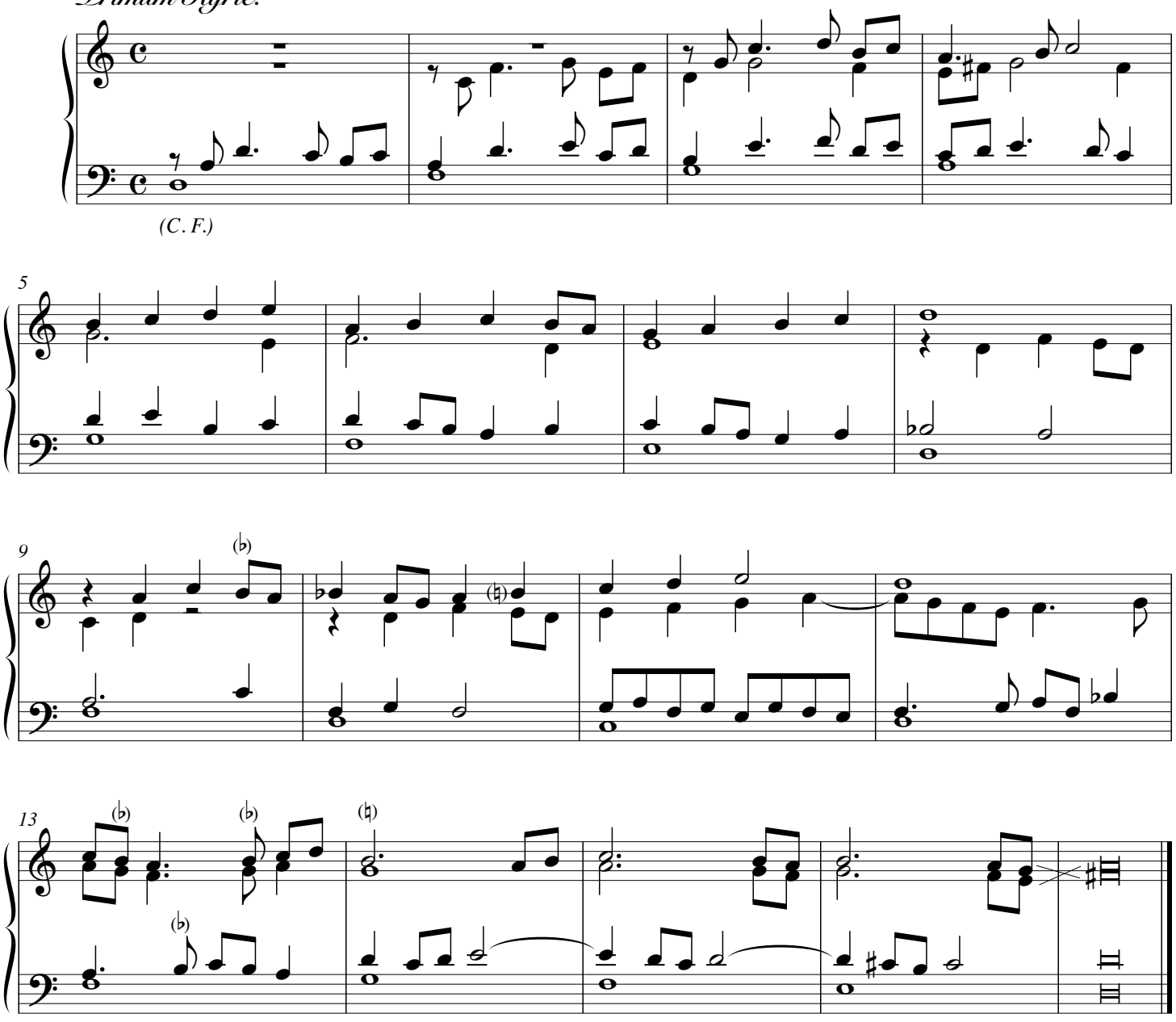
Missæ Beatæ Mariæ Virginis

Kyrie

(Cum Jubilo)

Primum Kyrie.



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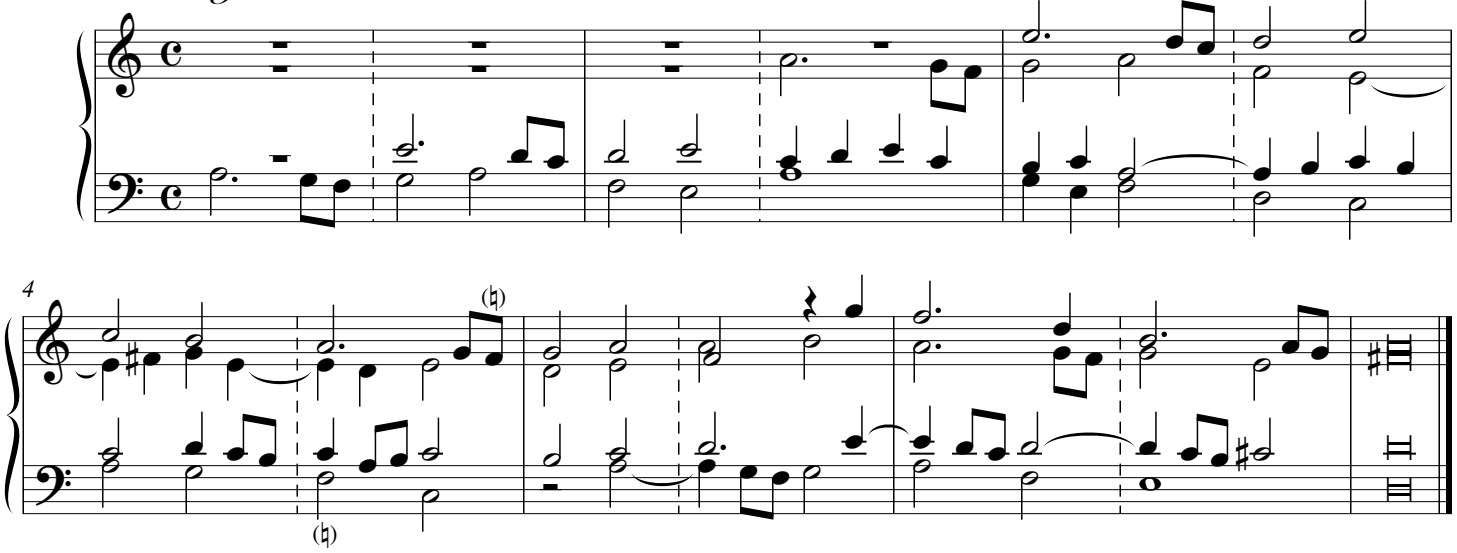
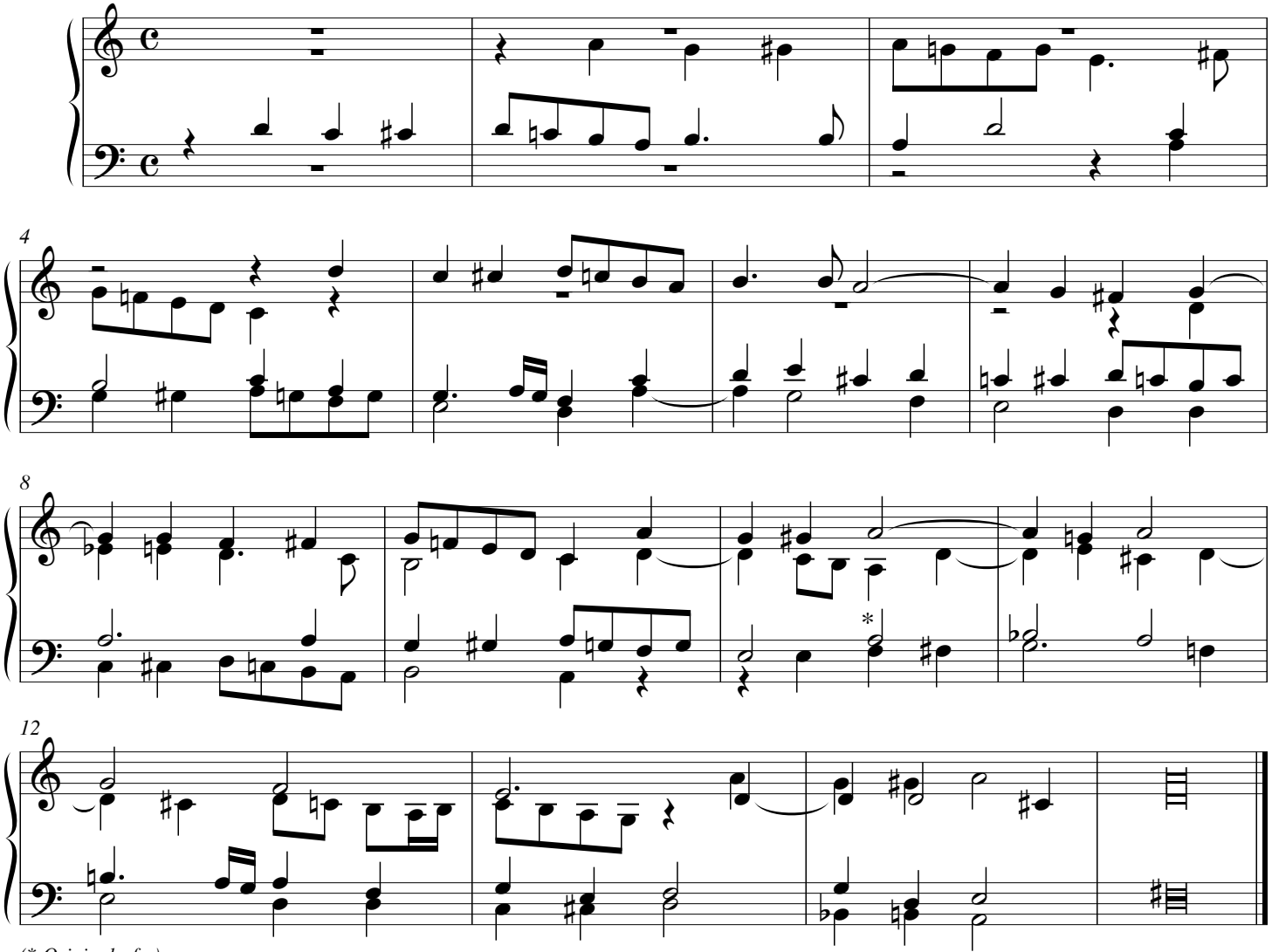
Aliud Kyrie.



Christe.



(Original : fa.)*

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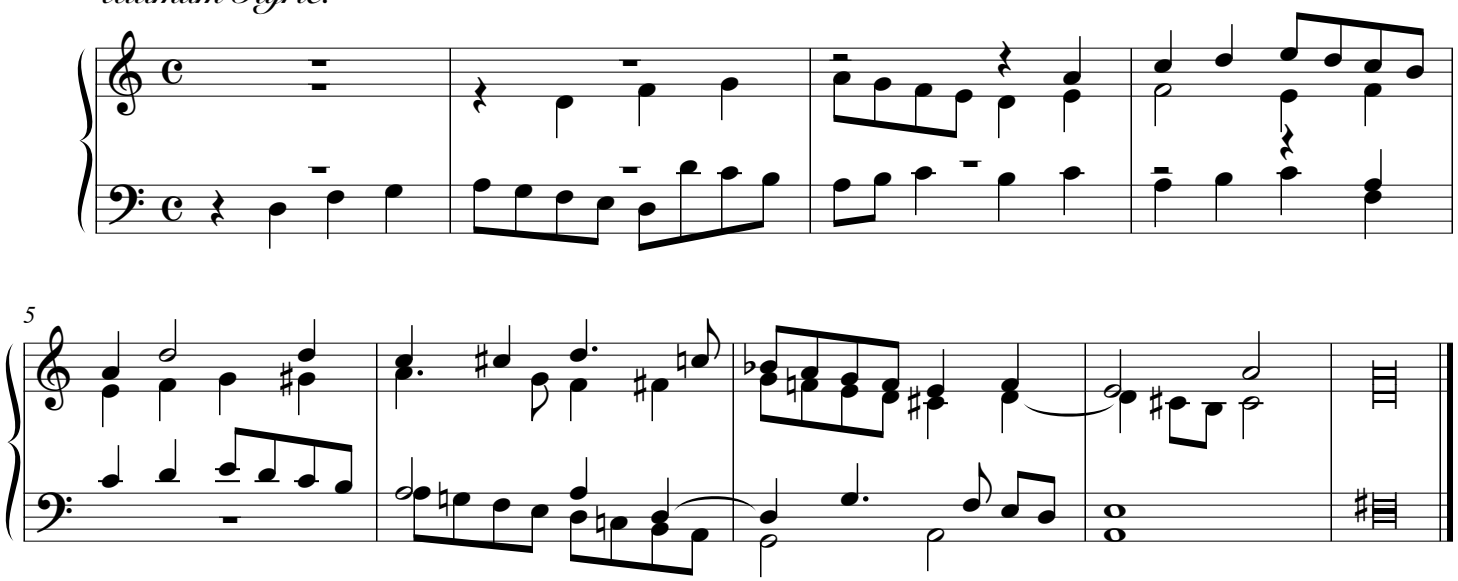
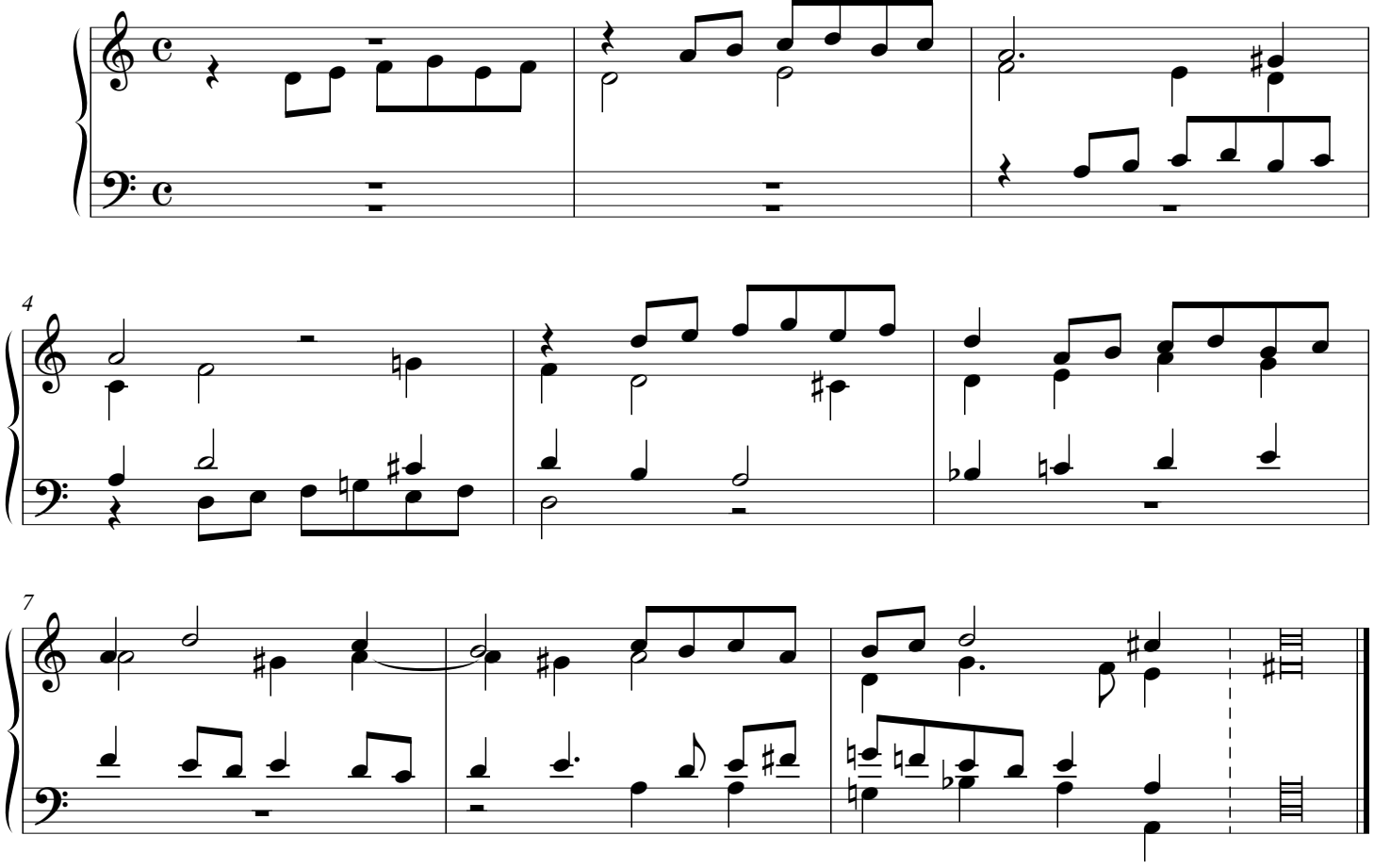
Ultimum Kyrie.



Kyrie ad libitum.



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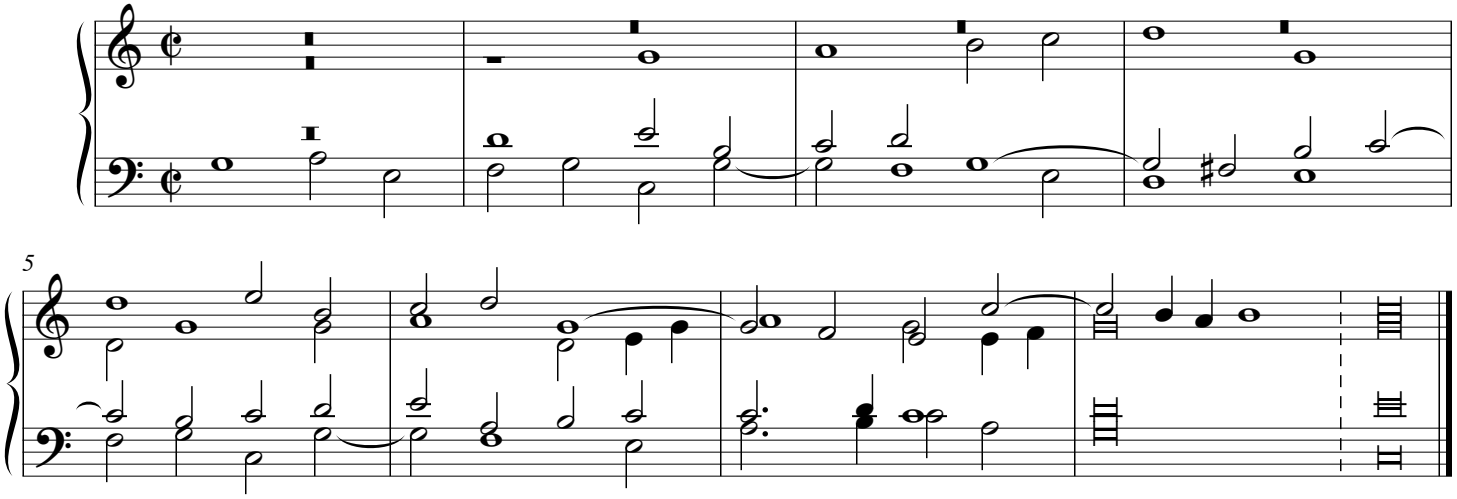
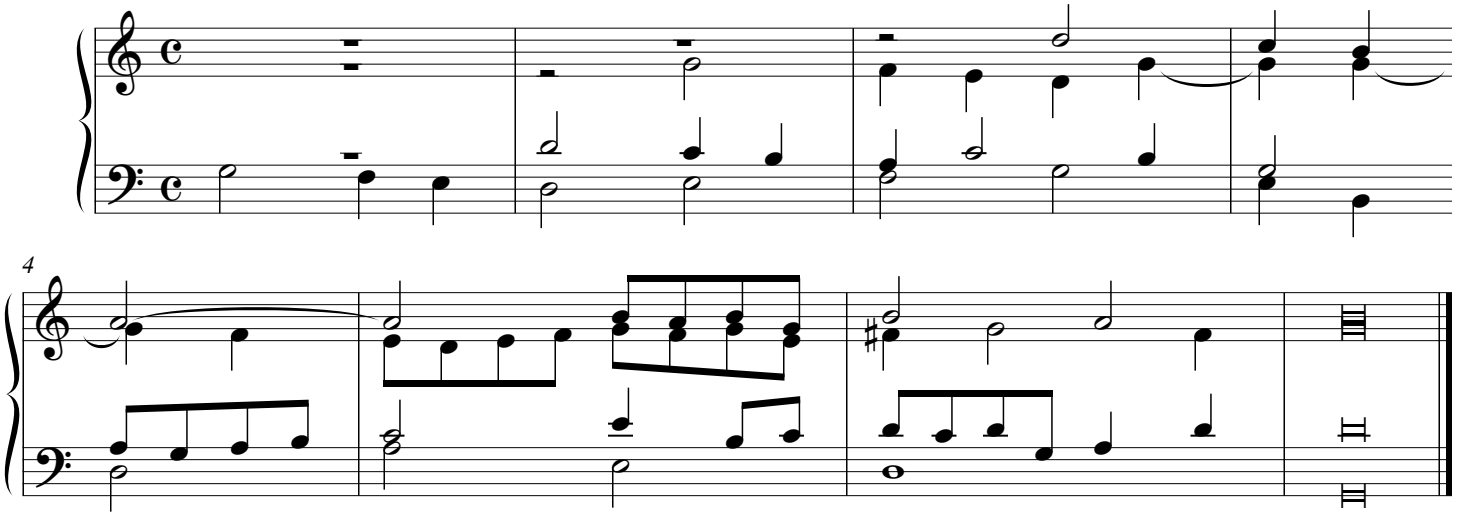
Gloria

Septimi Toni naturalis Translatus ad quintam inferior.

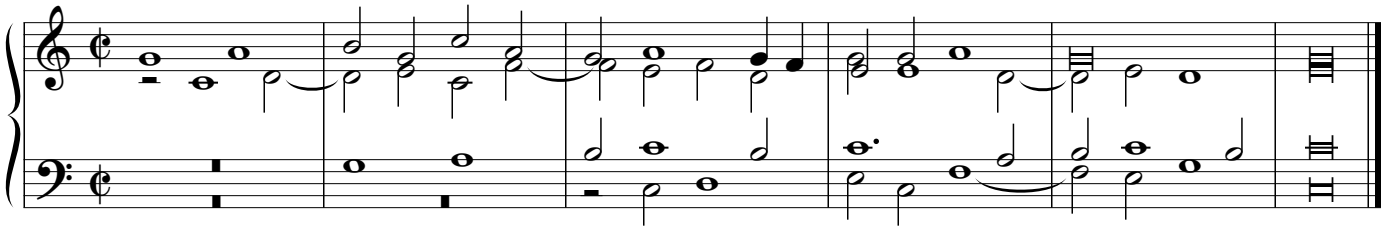
Et in terra pax.



Benedicimus te.



Glorificamus te.



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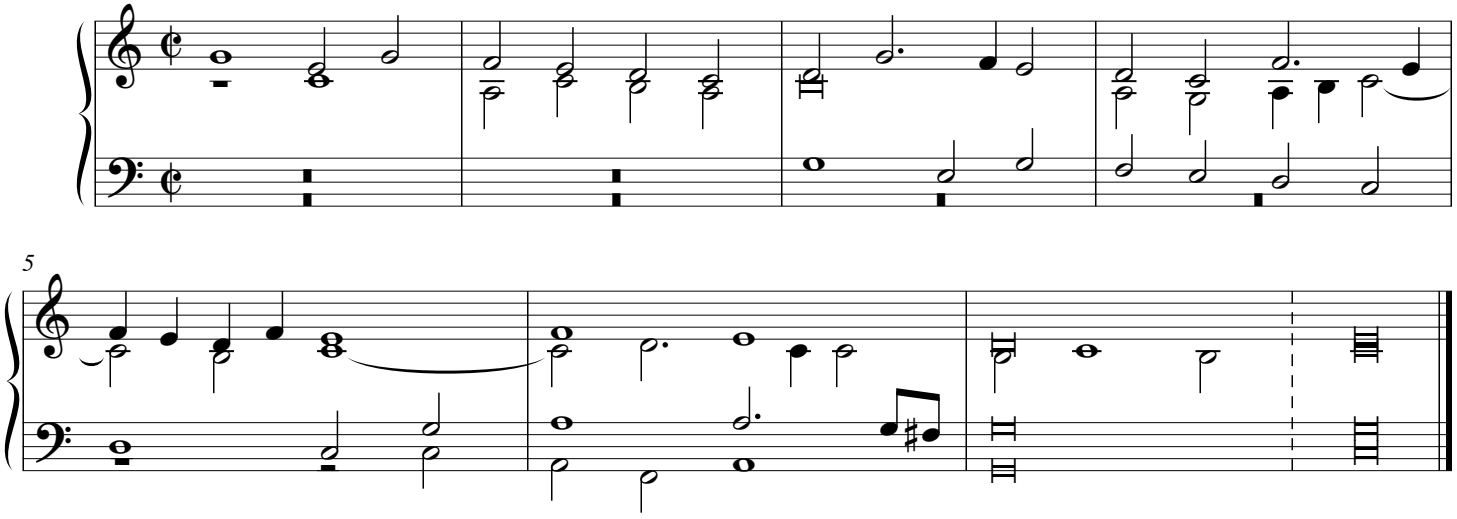
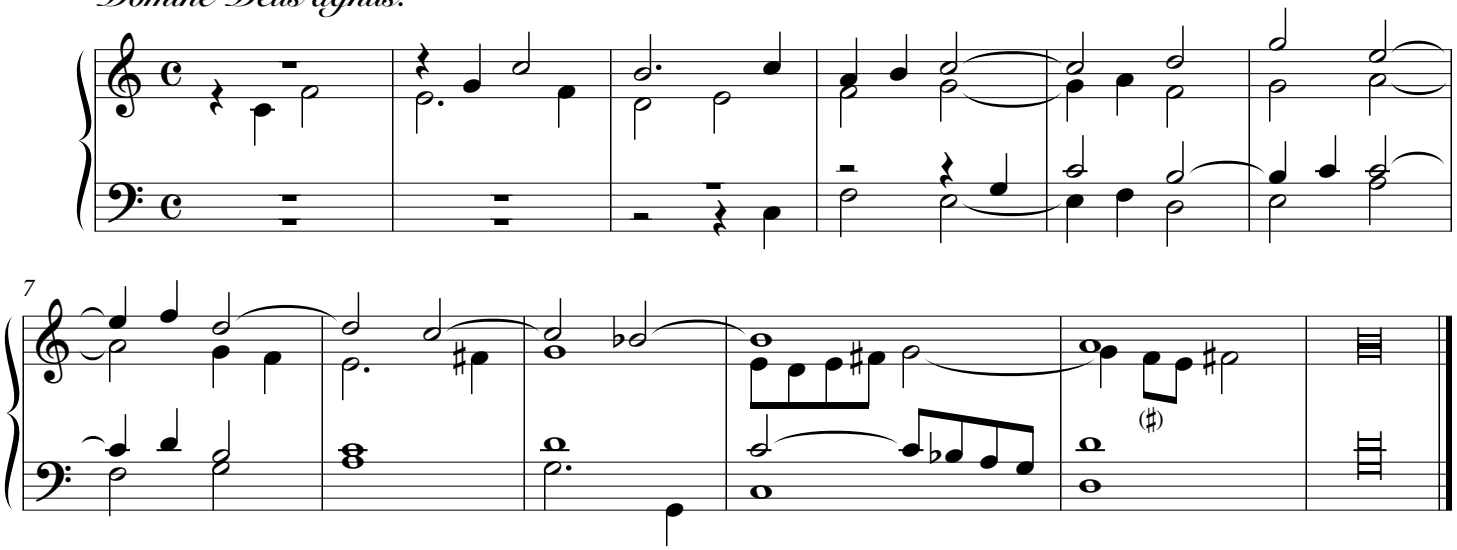
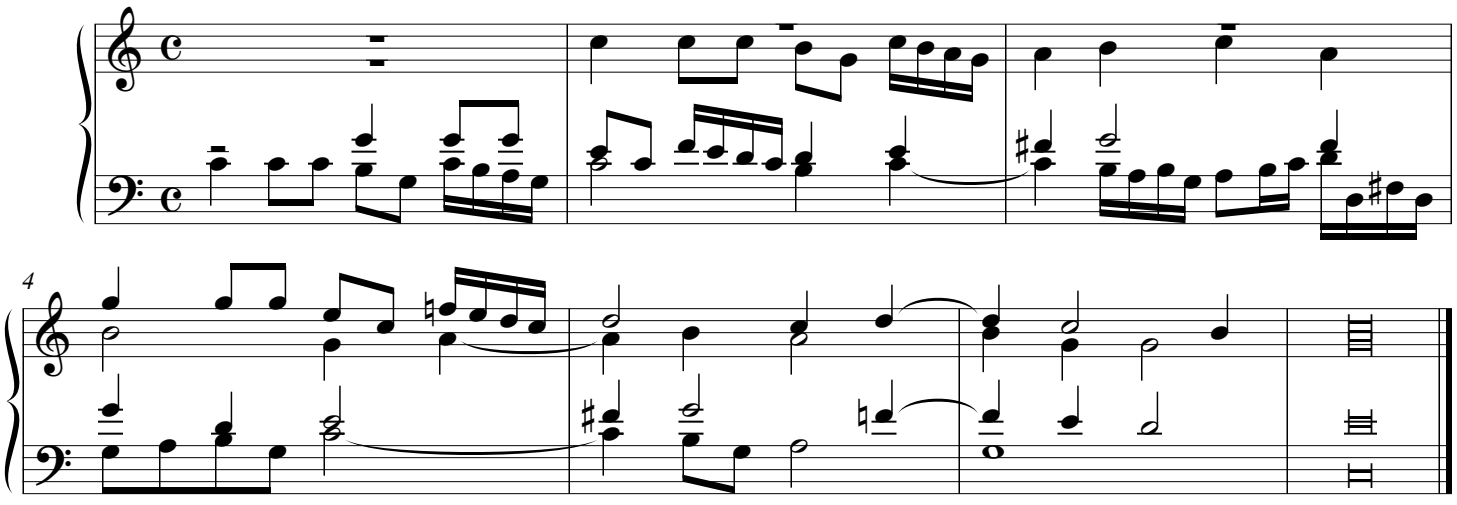
Domine Deus rex celestis.



Domine Deus agnus.



Qui tollis.



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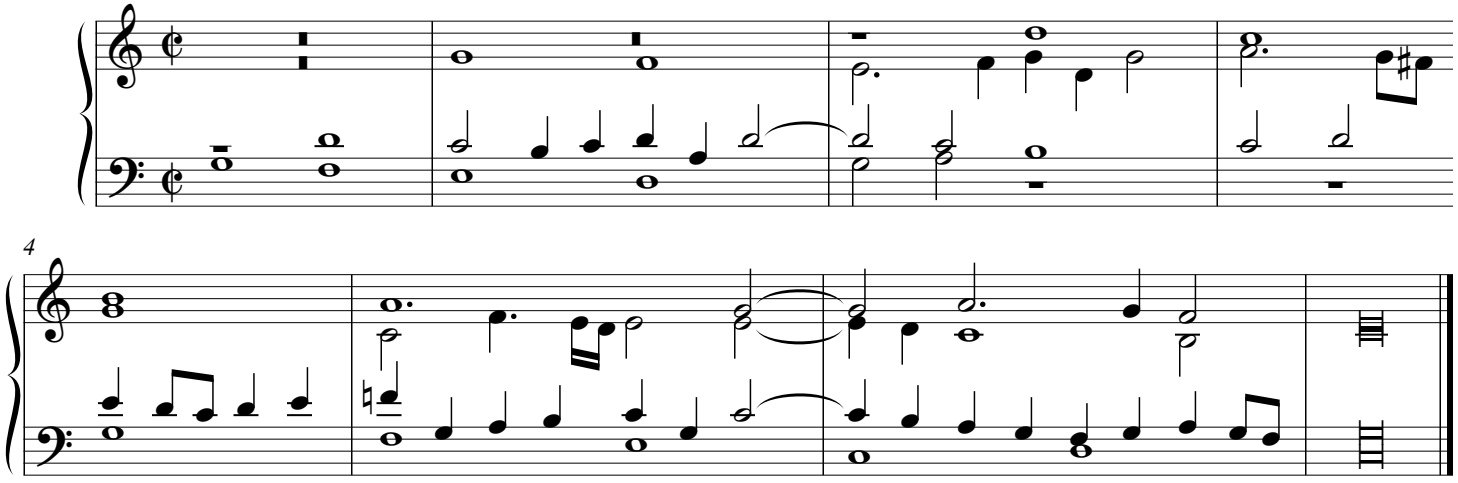
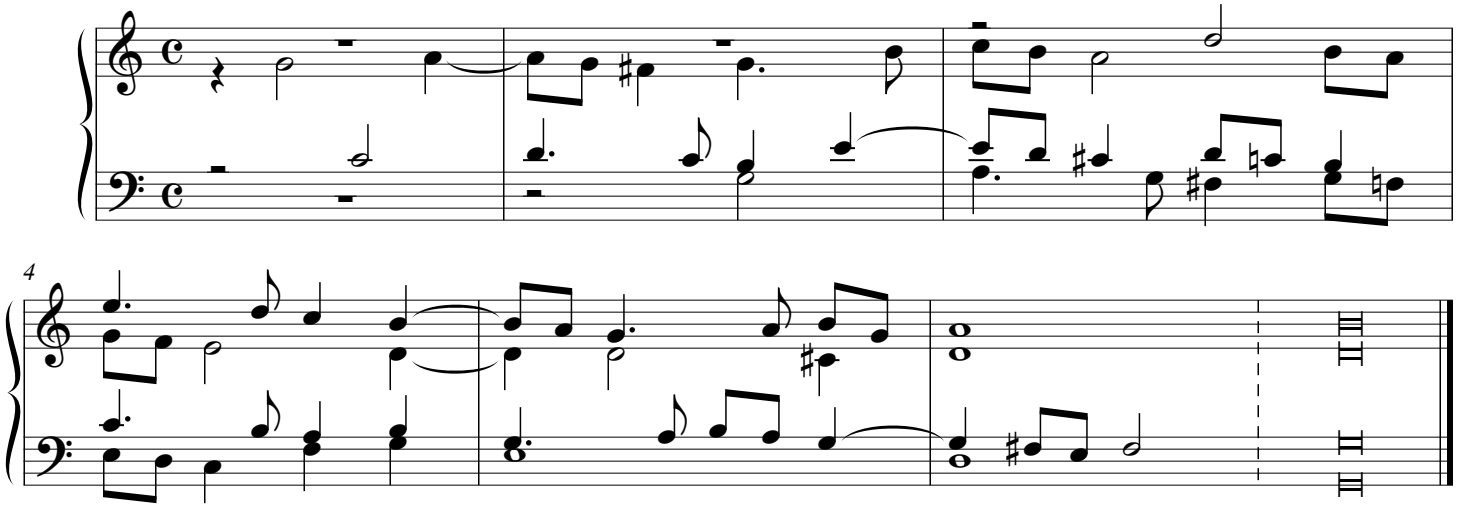
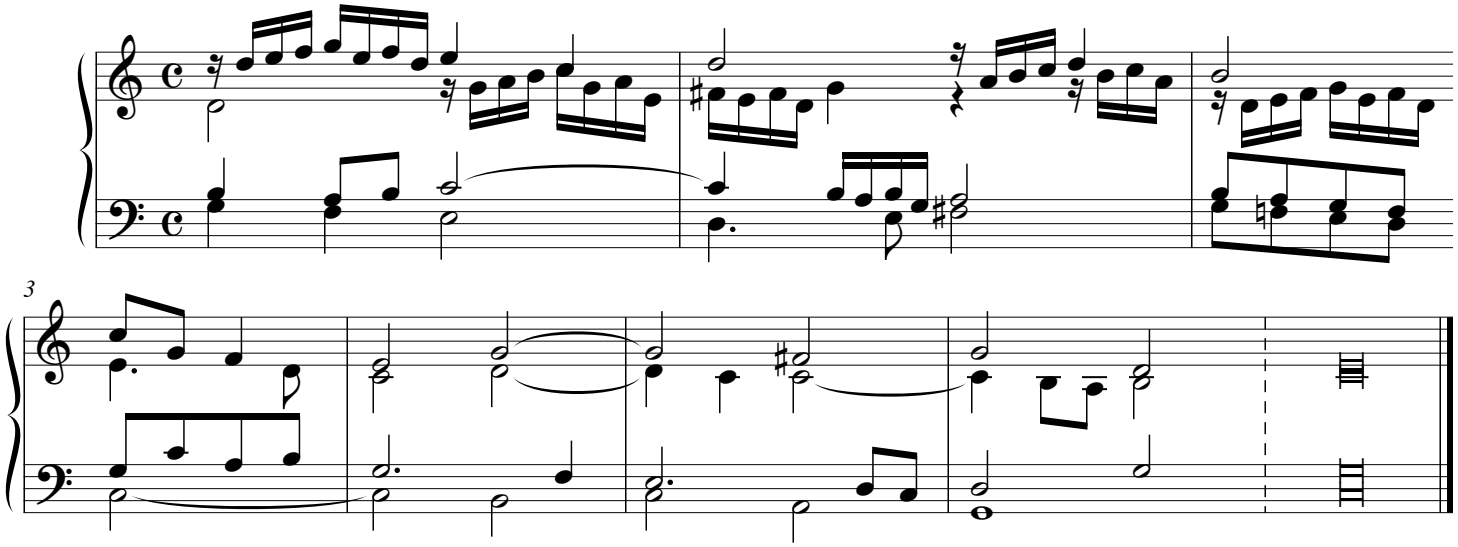
Quoniam tu solus sanctus.



Tu solus Altissimus.



In gloria Dei Patris.



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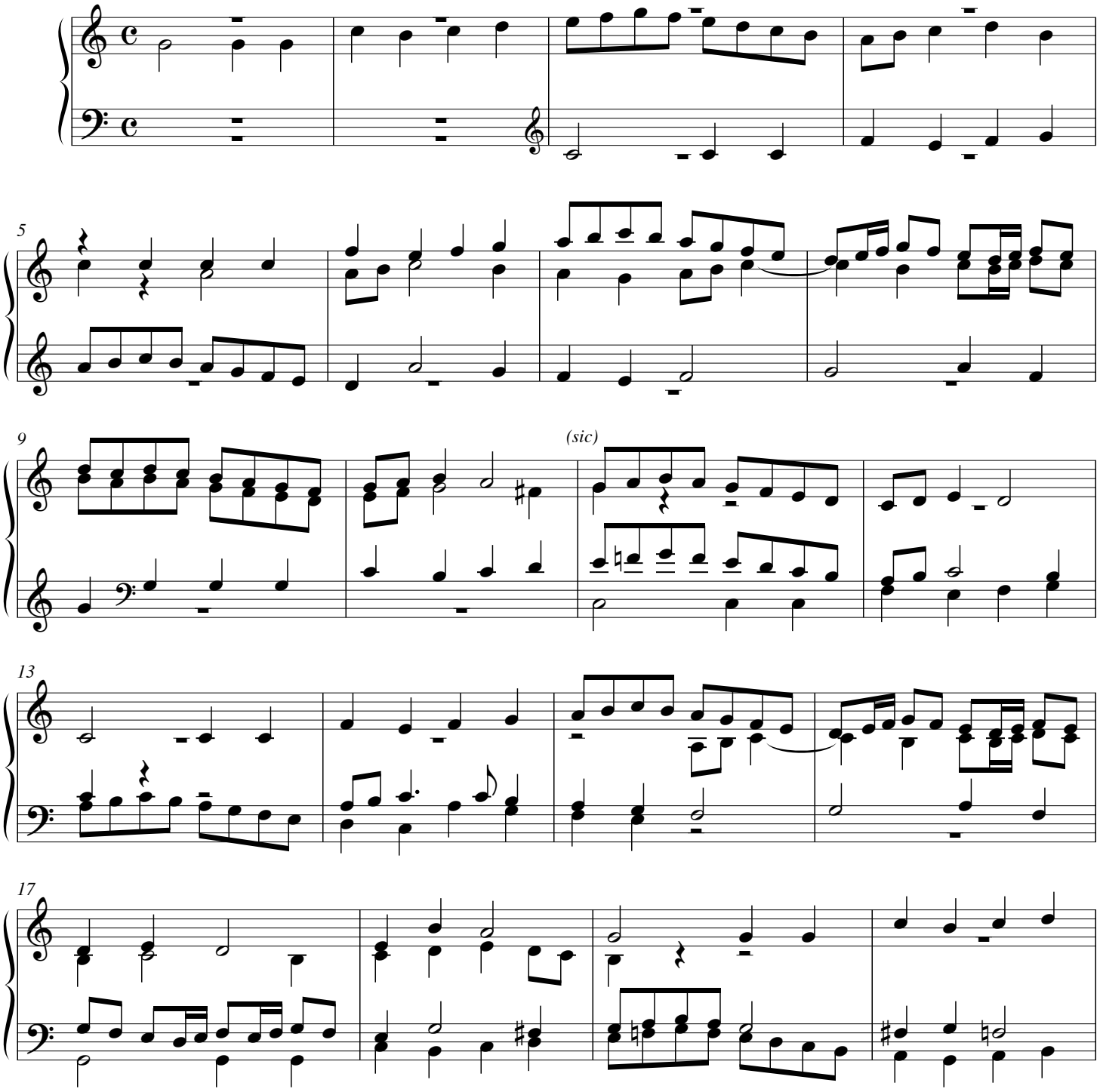
Capriccio alla bastarda

Brevis modulatio In duas partes Post Epistolam.
Tonus Duodecimus. Decepit acutissimus, e gravissimus partes: compositio ad libitum.



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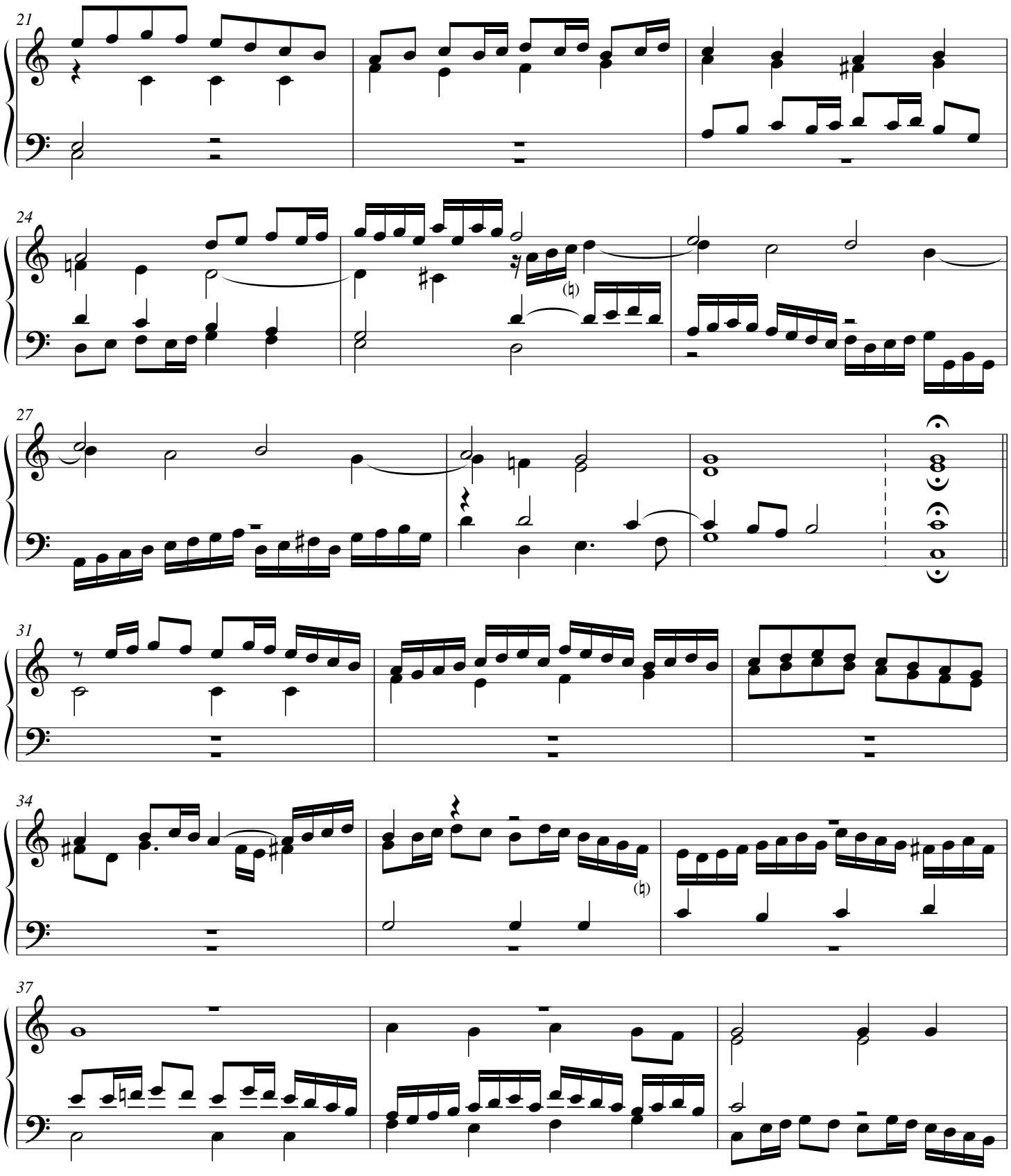
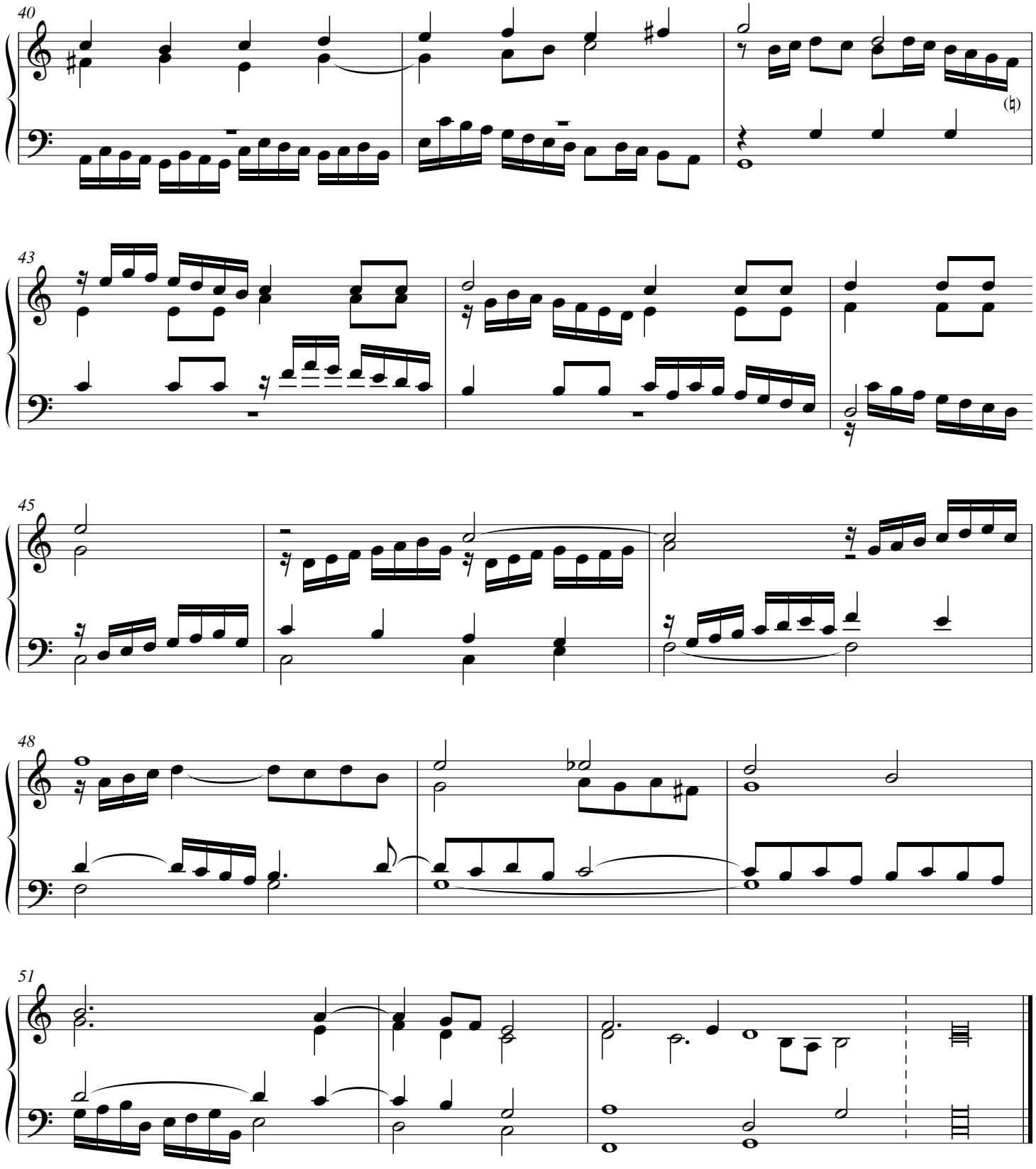


© Les Éditions Outremontaises - 2015



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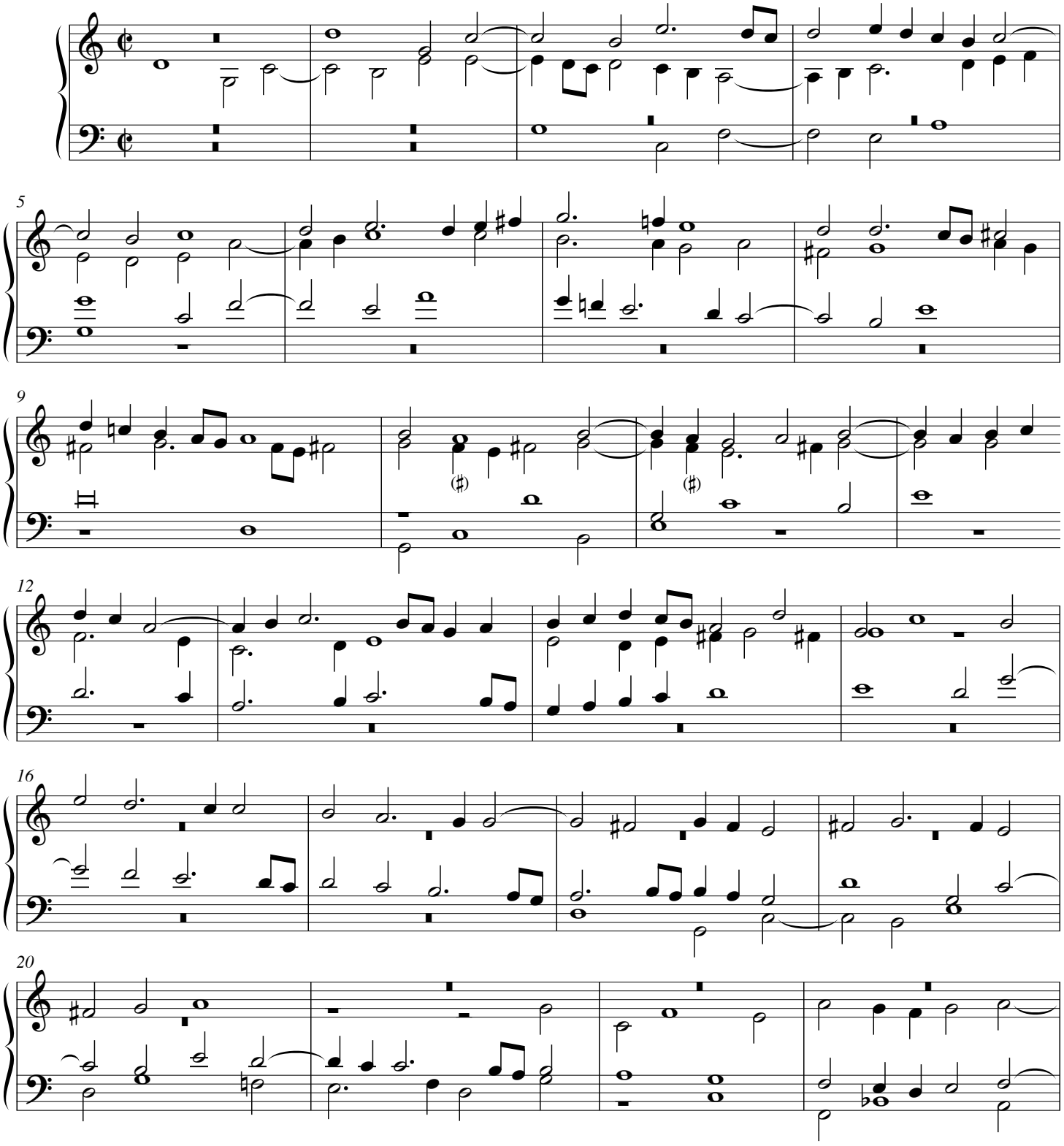
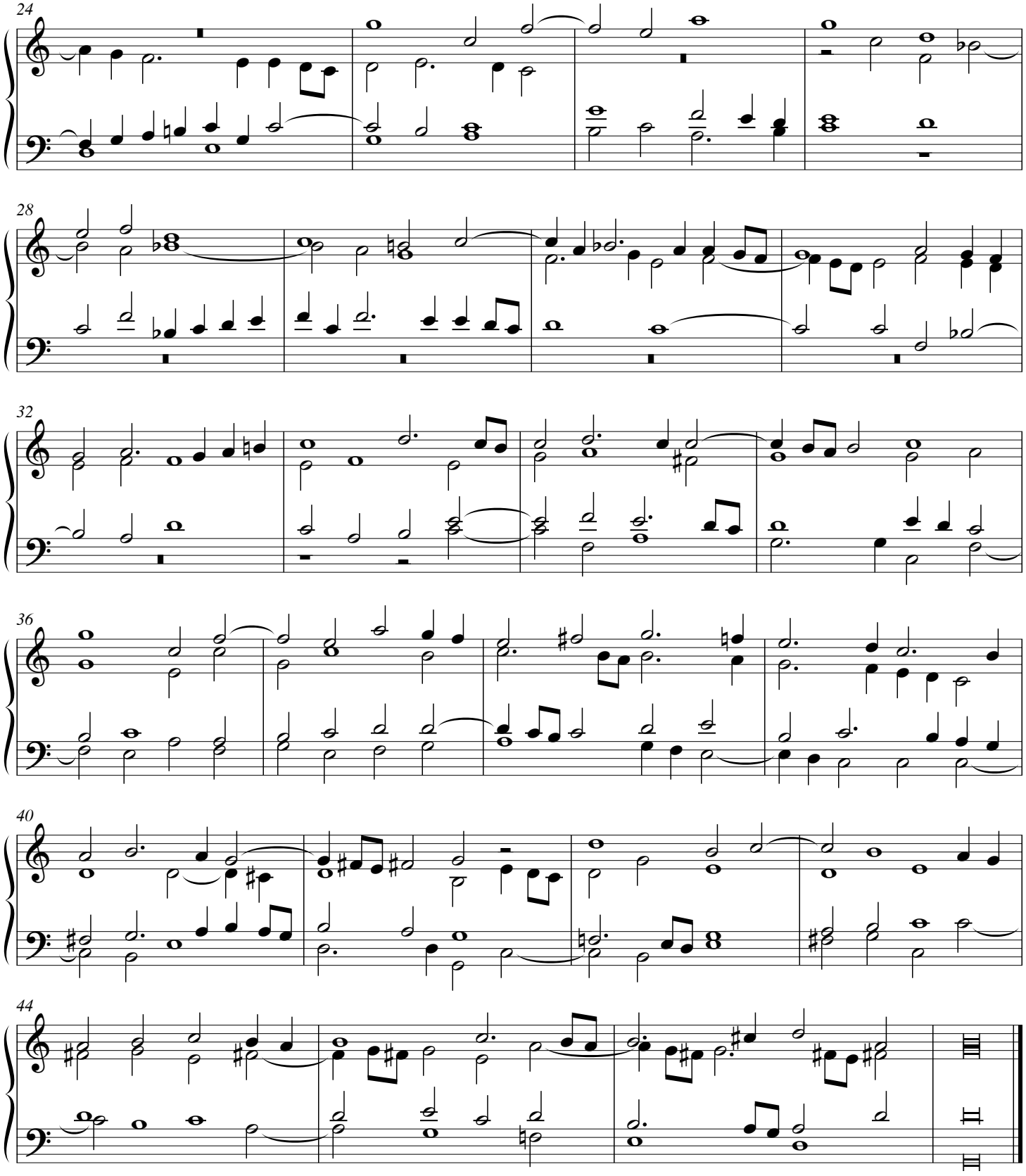
Gravis modulatio pro Offertorio



© Les Éditions Outremontaises - 2015



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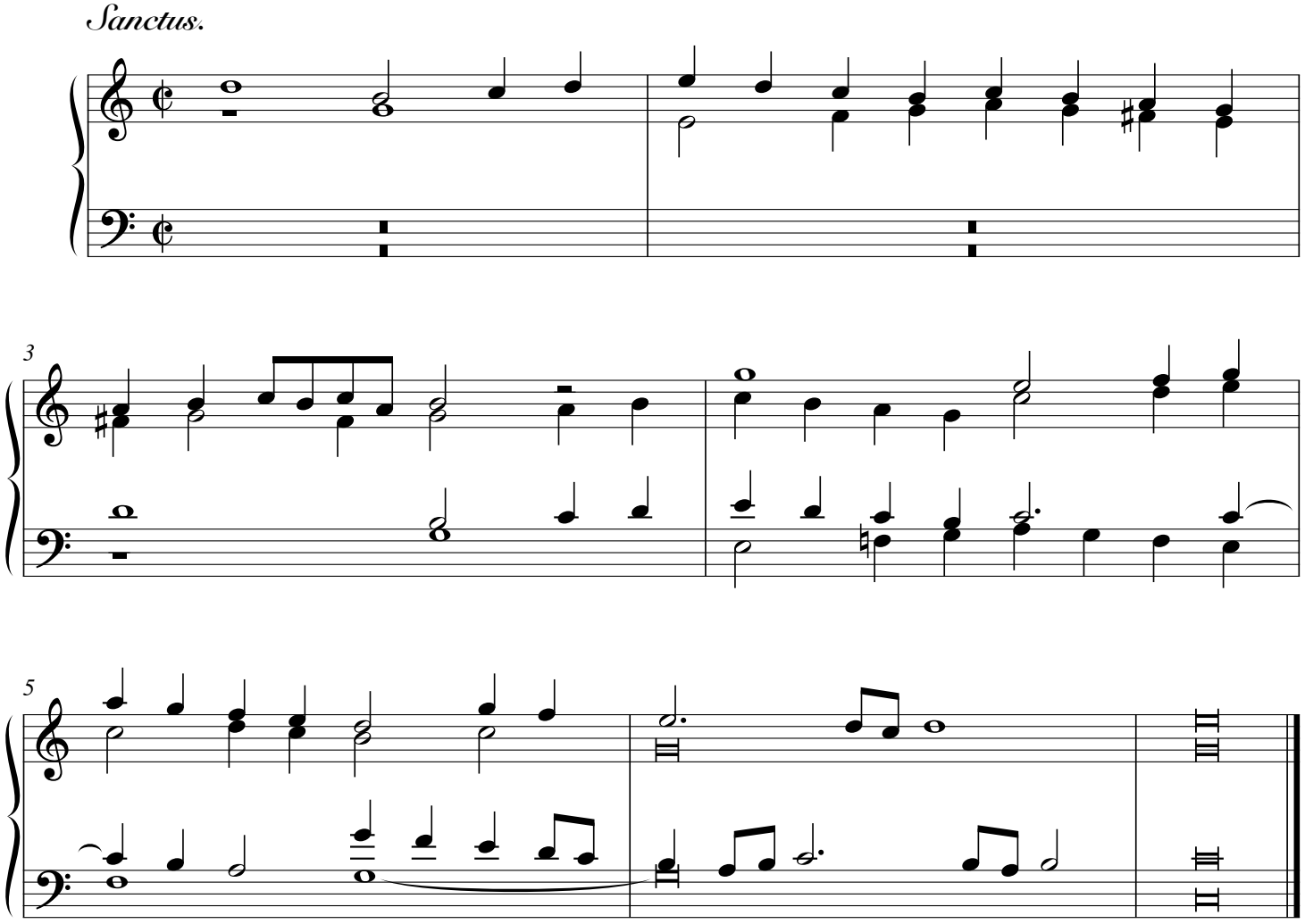
Sanctus



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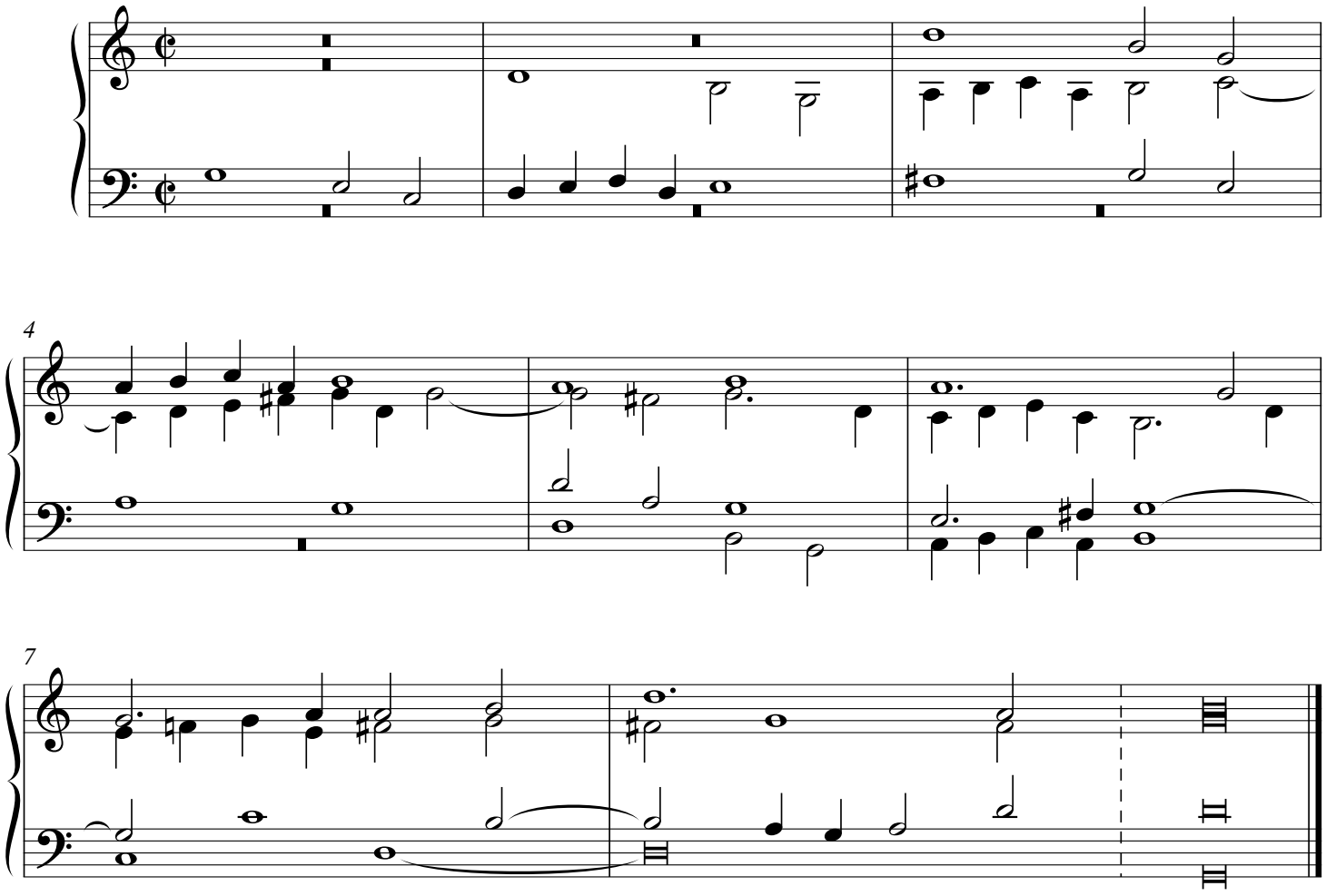
Sanctus Dominus Deus.



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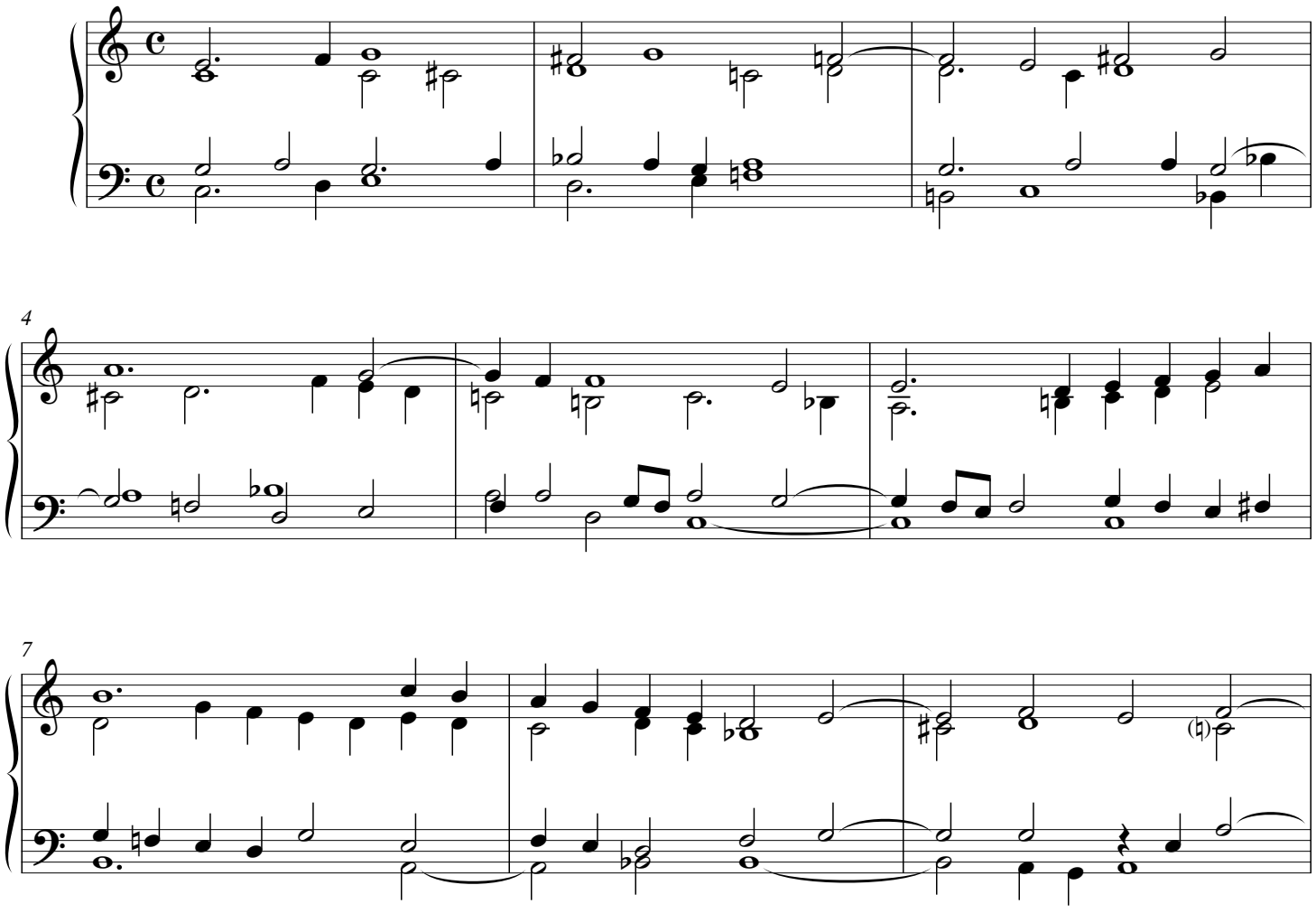
Benedictus & Ellevatio

Gravis ad tempus majoris Perfectionis.



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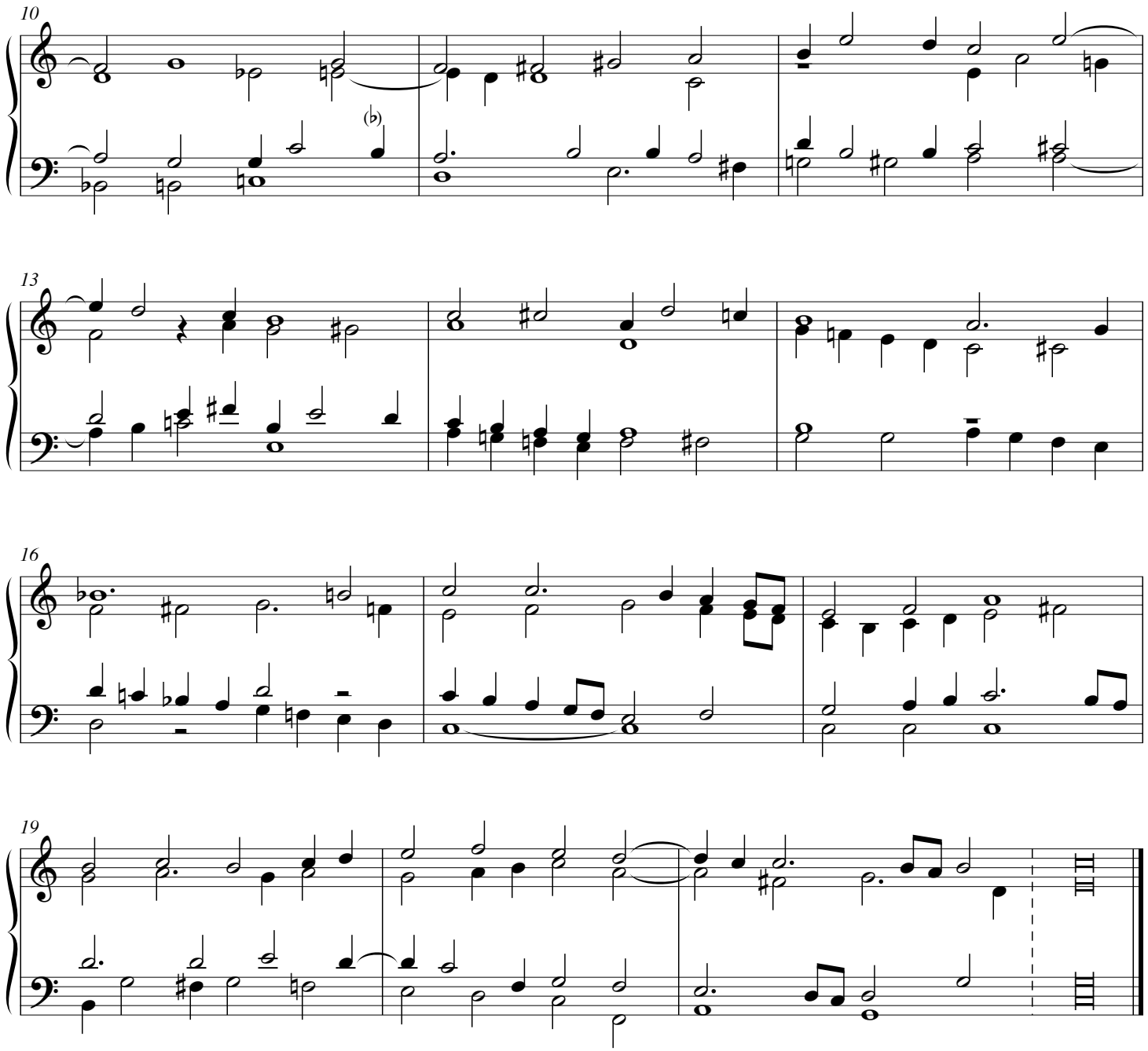

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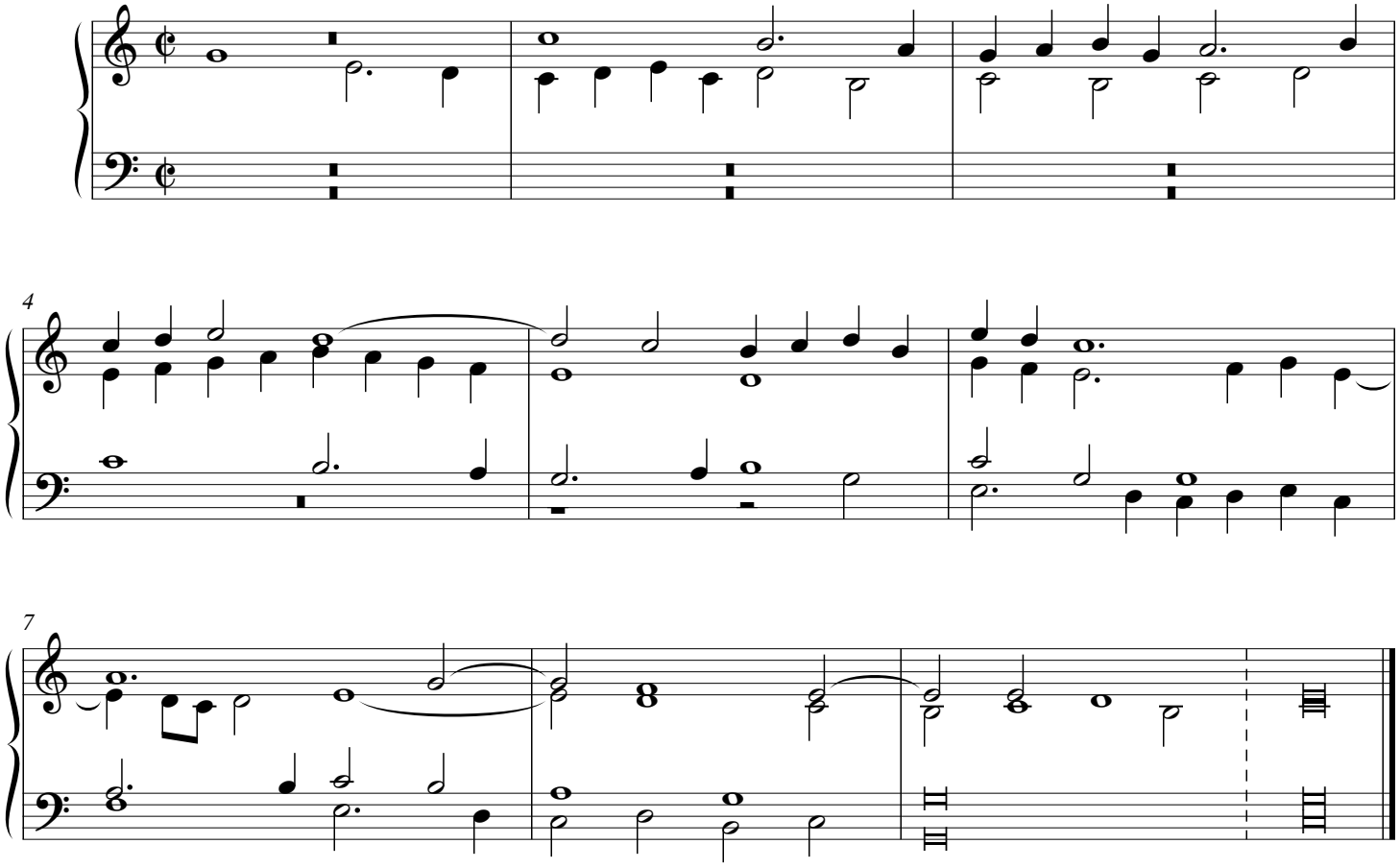
Agnus Dei



(N.B. Le titre « Agnus Dei » manque dans l'original, mais est conforme aux autres messes.)

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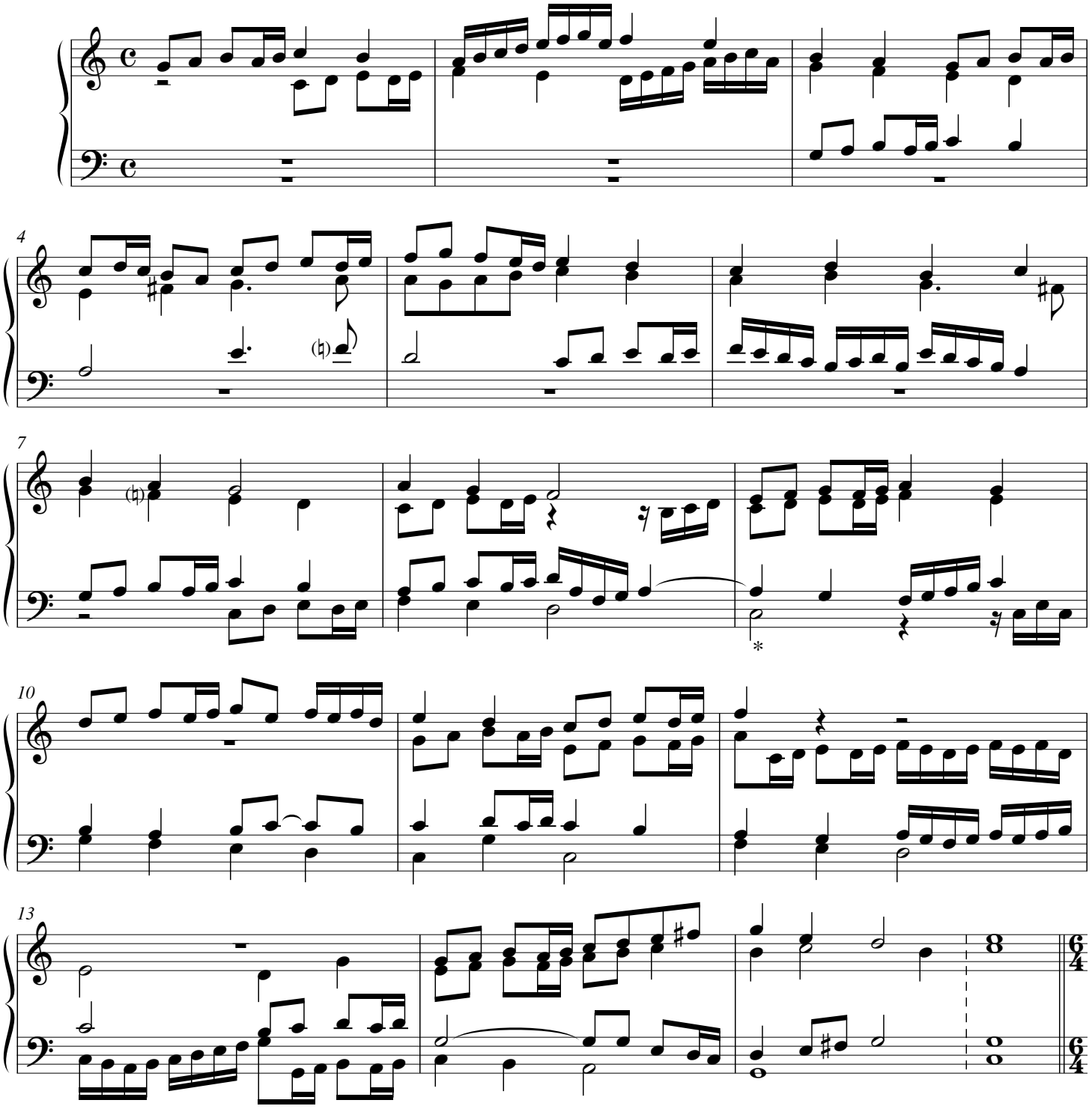
Brevis modulatio More Gallico post Agnus



(Original : la.)*

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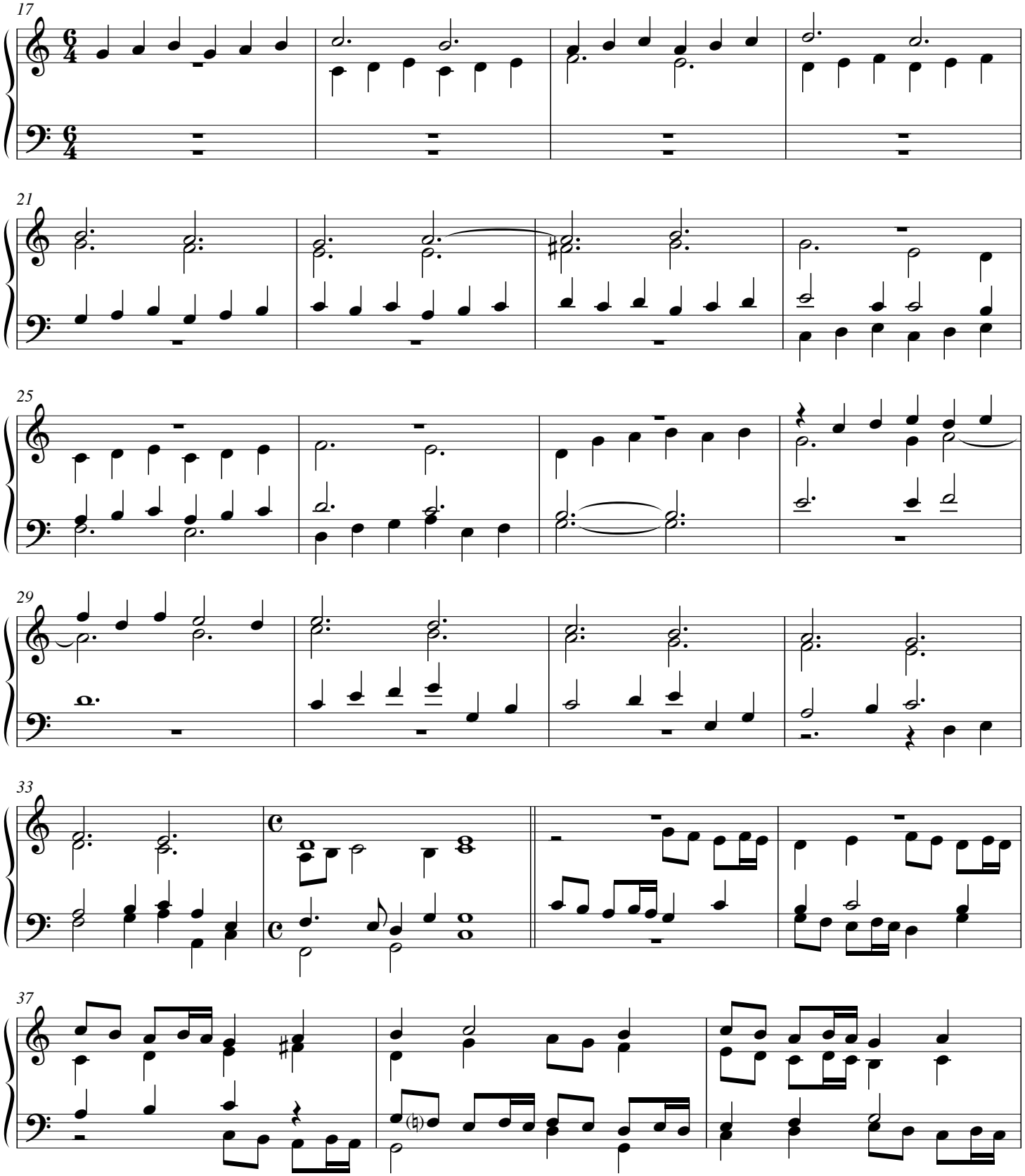

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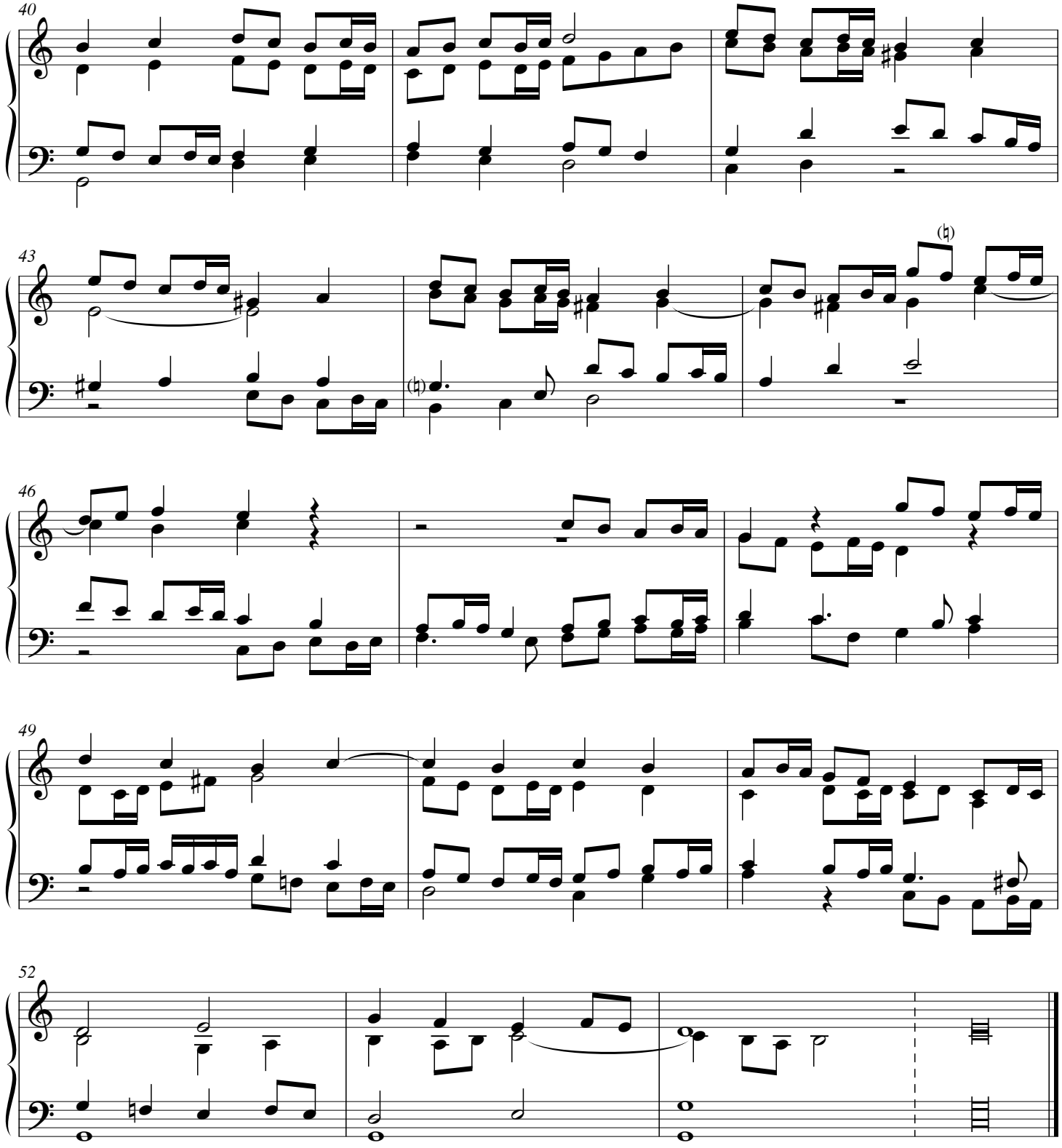

Deo gratias Ut in primo Kyrie. Laus Deo.

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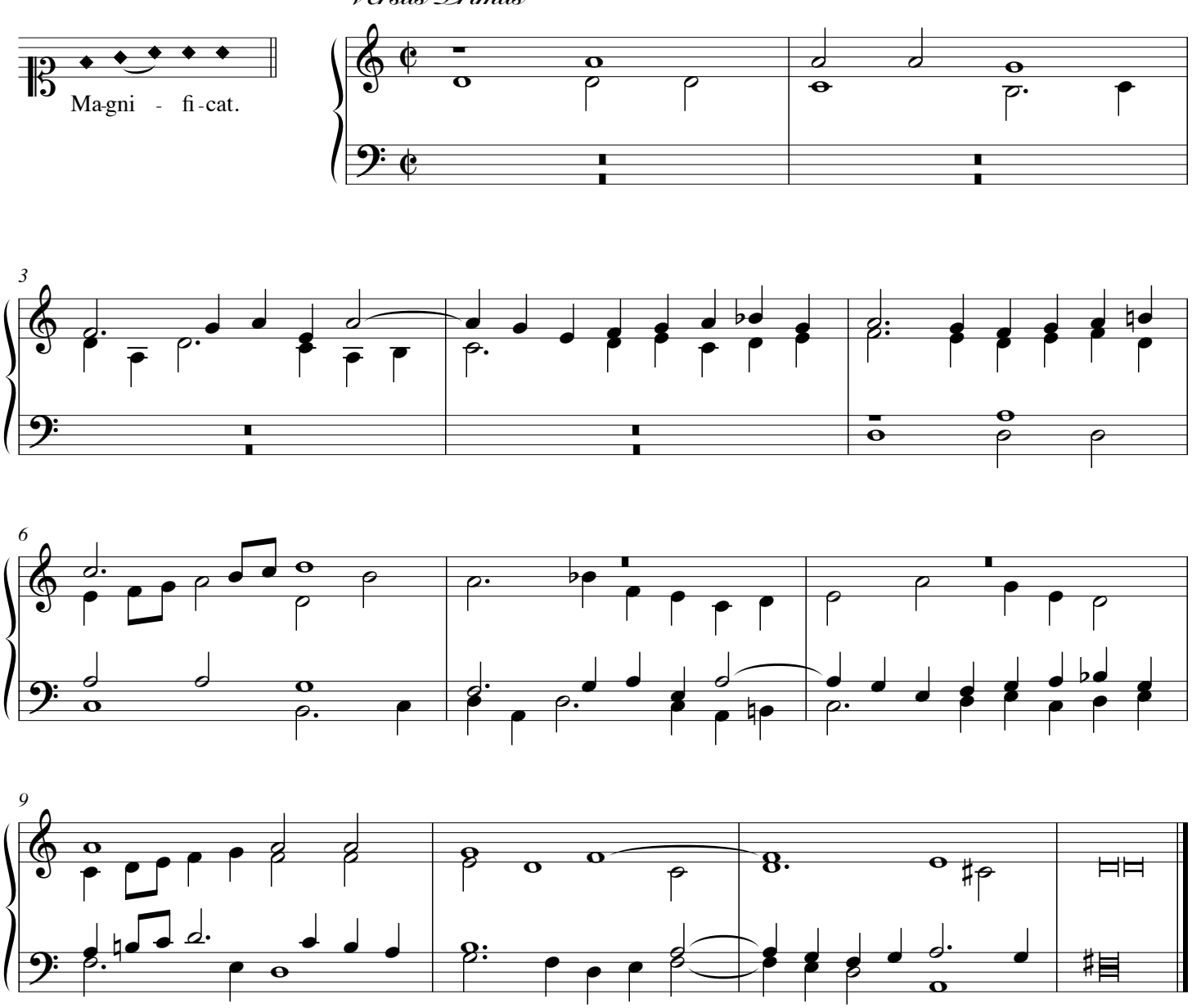
Octo Ecclesistici Toni.
More regulantur choristico ad breviorem formam.

Magnificat Primo.

[Primi Toni.]

Versus Primus



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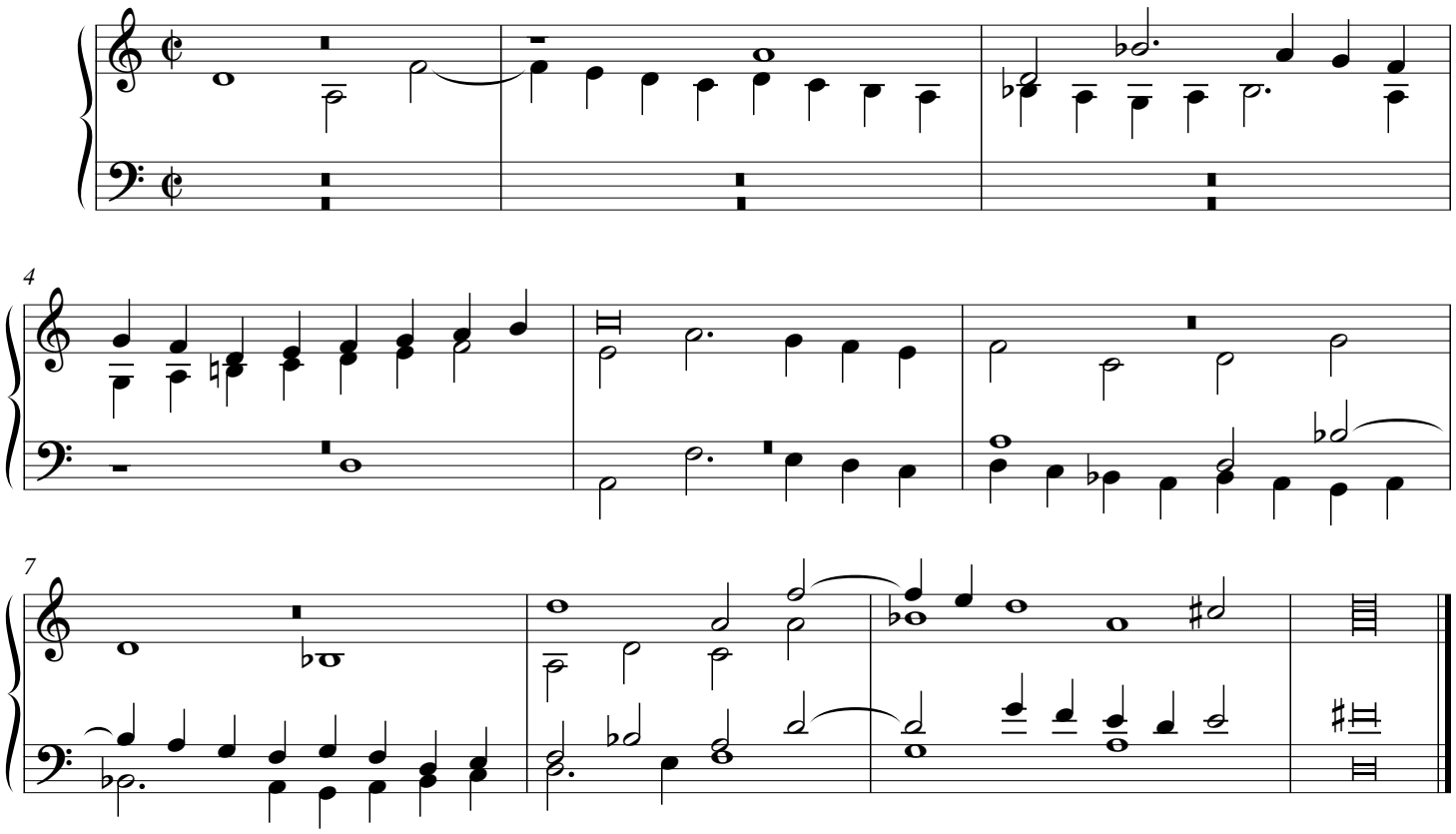
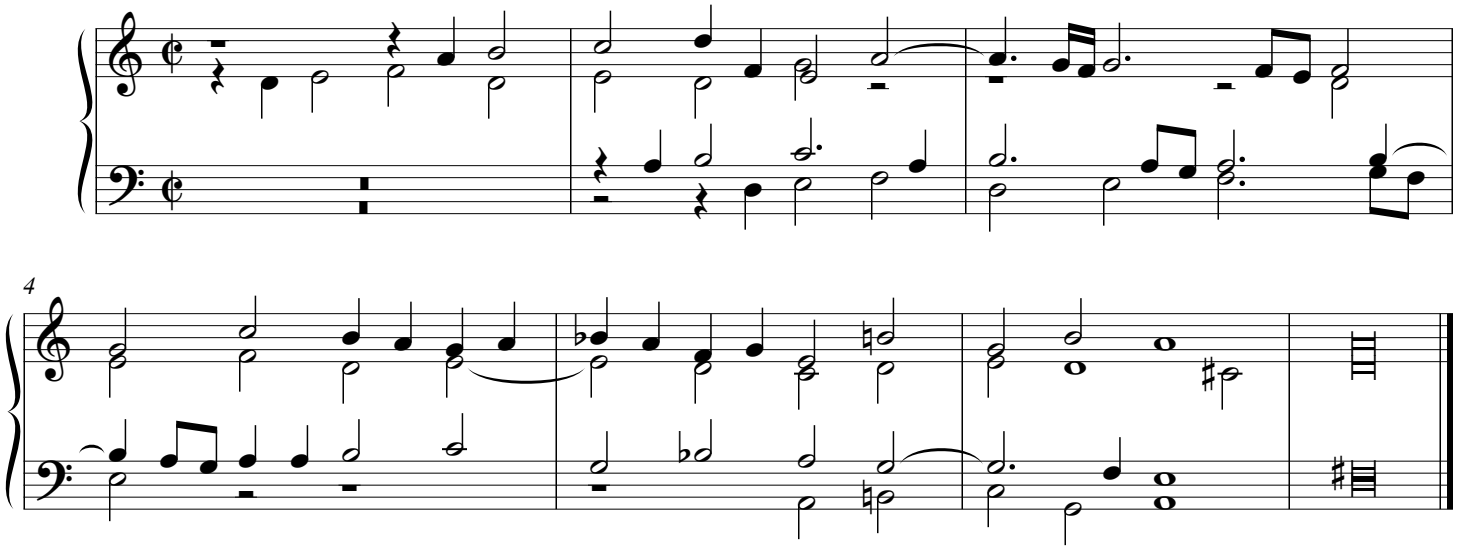
Versus Secundus



Versus Tertius



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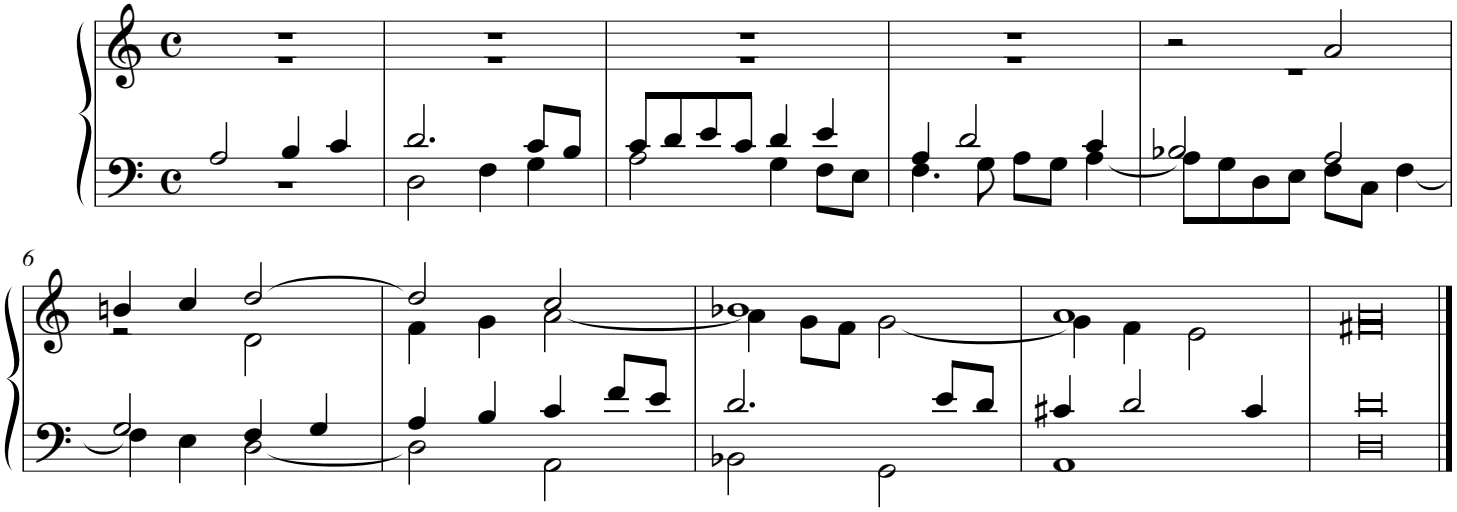
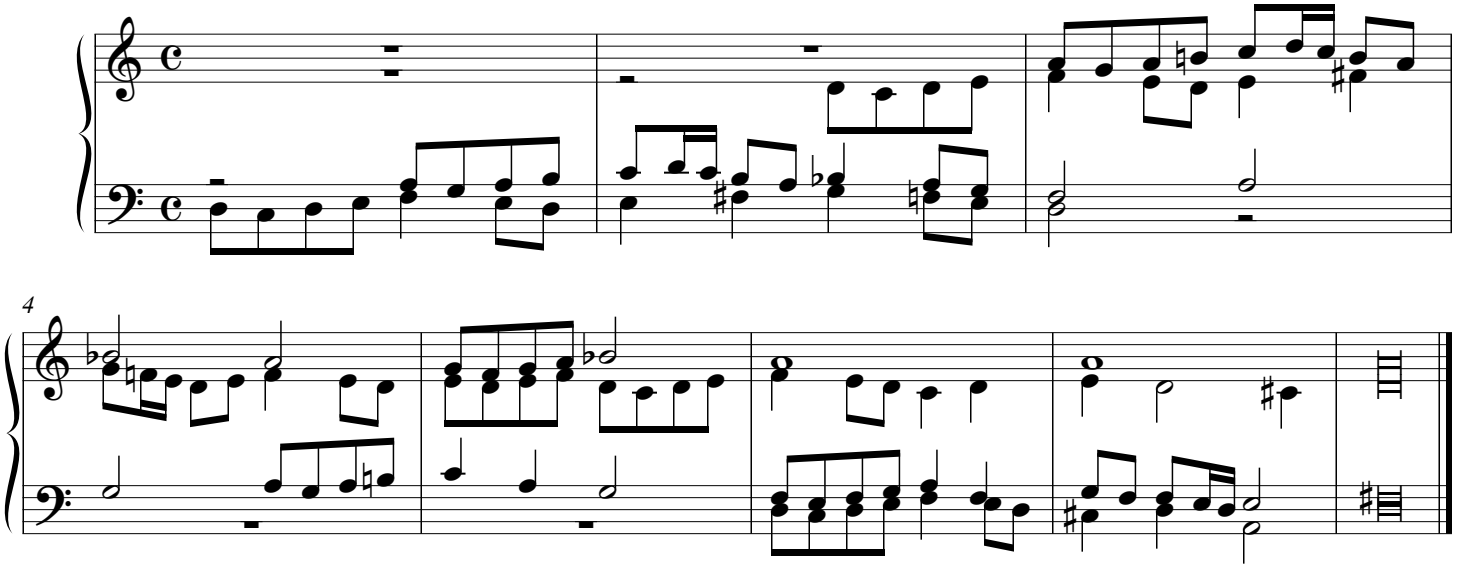
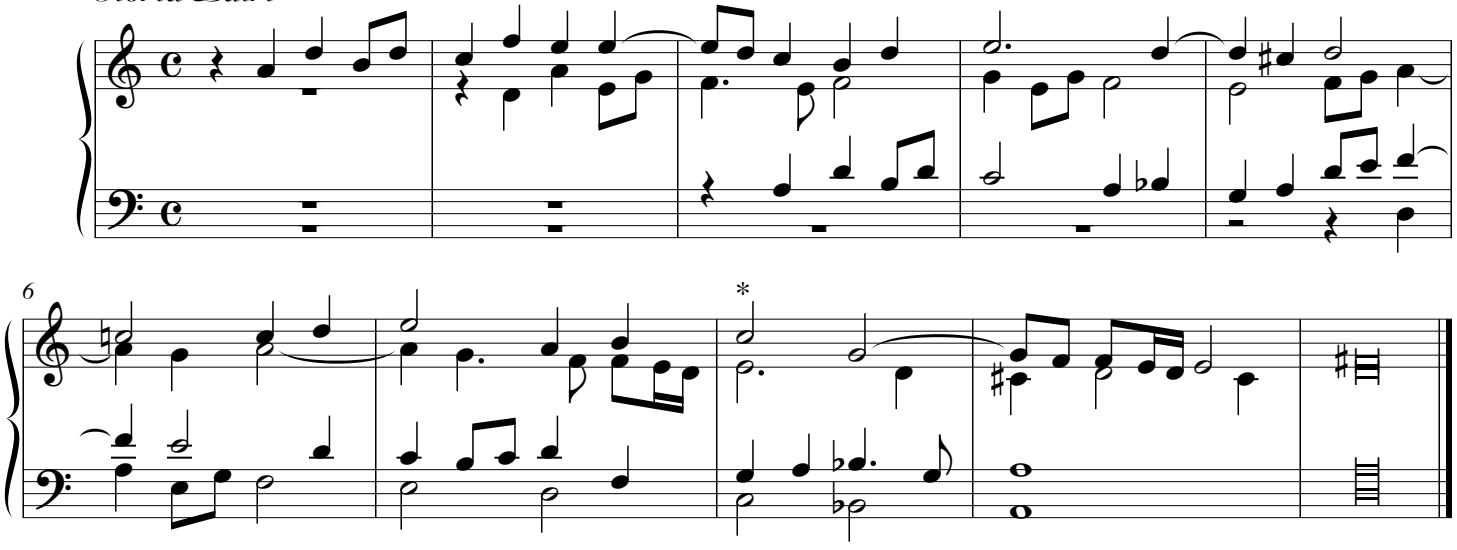
Versus Quartus



Versus Quintus



Gloria Patri



*(*Original : la.)*

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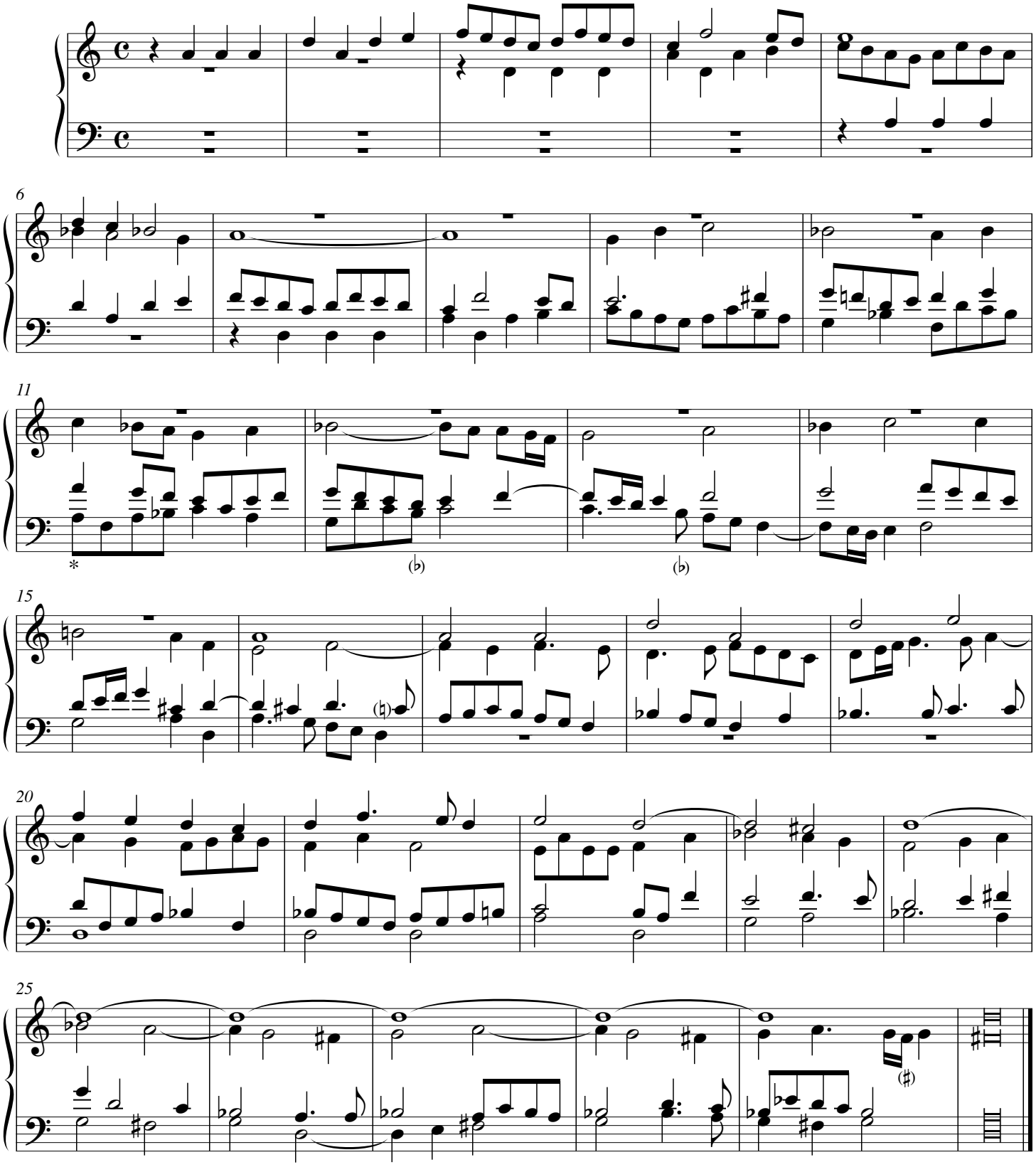
Pulfetur Loco Antiphonæ. Post Magnificat.
Autenticus Majoris perfectionis occidentalis.



*(*Original : si.)*

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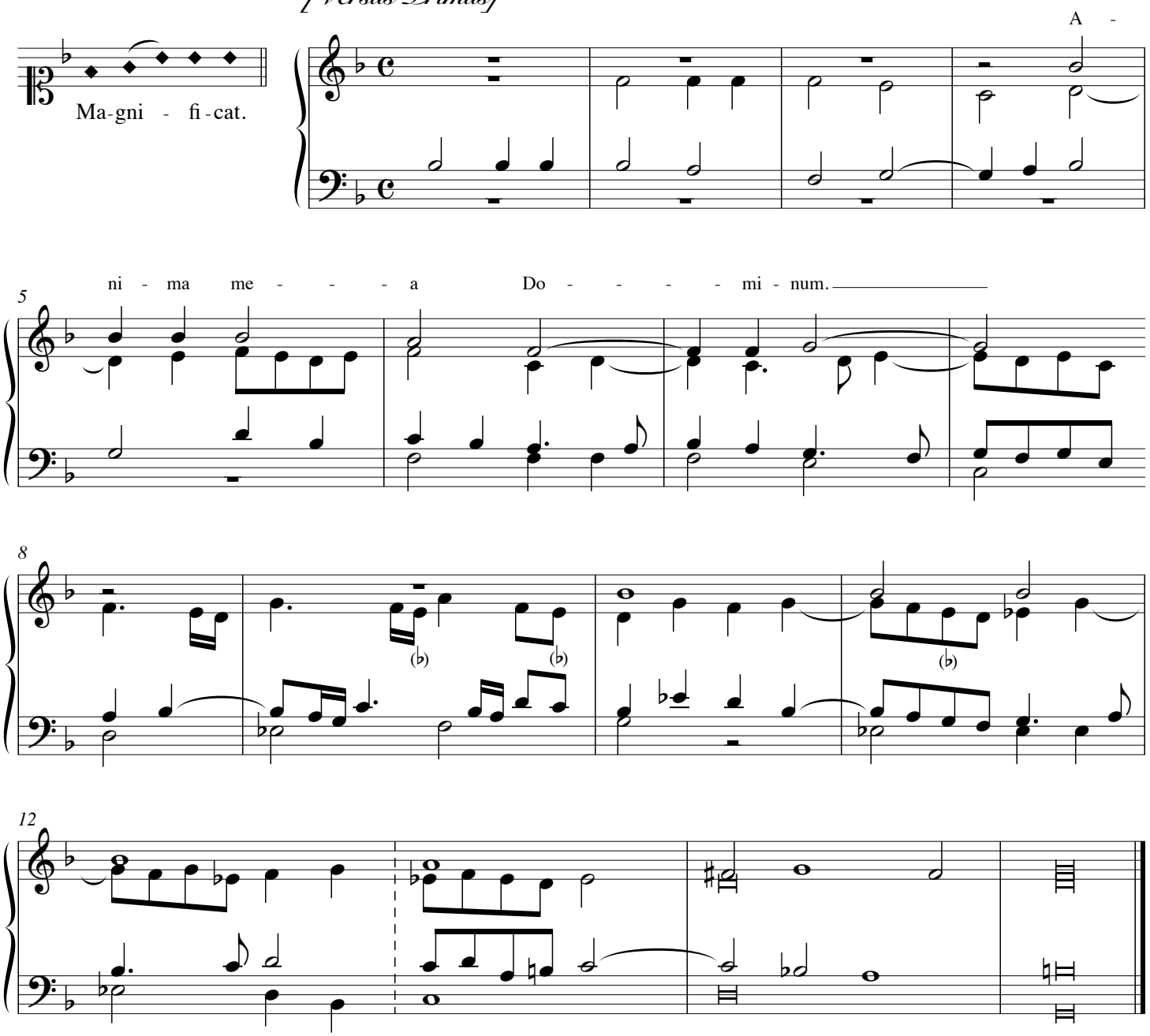
Magnificat Secundo.

Secundi Toni.

[Versus Primus]



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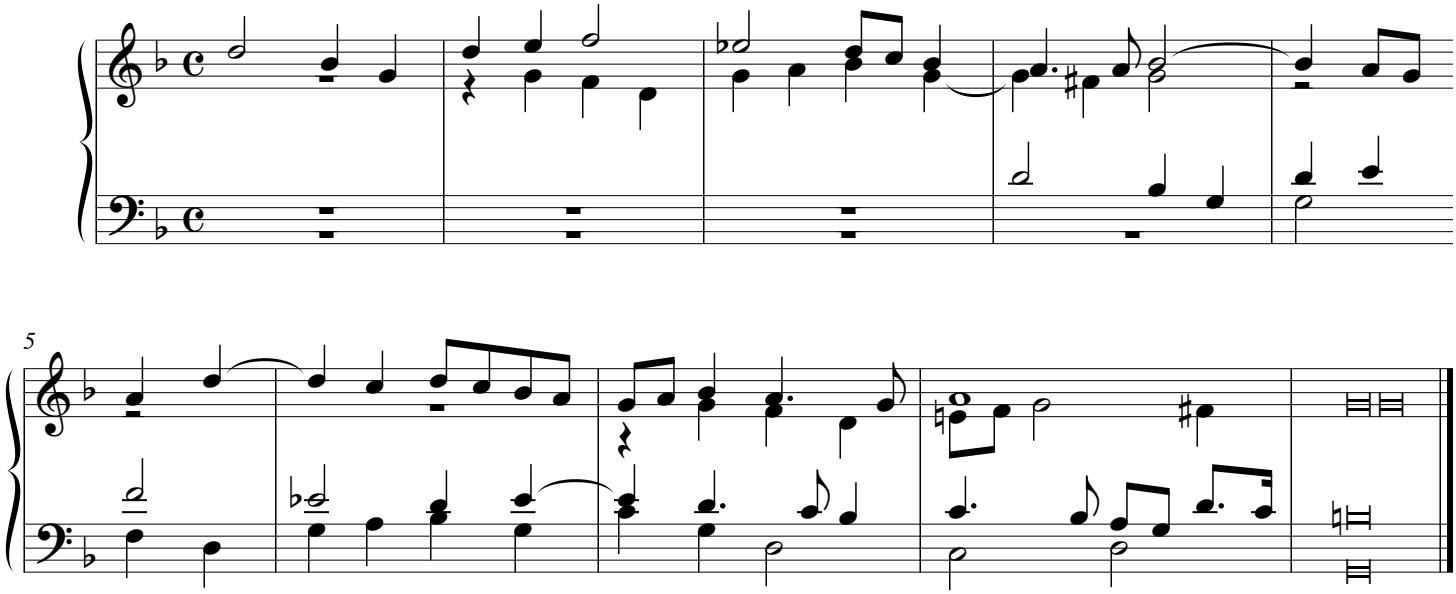
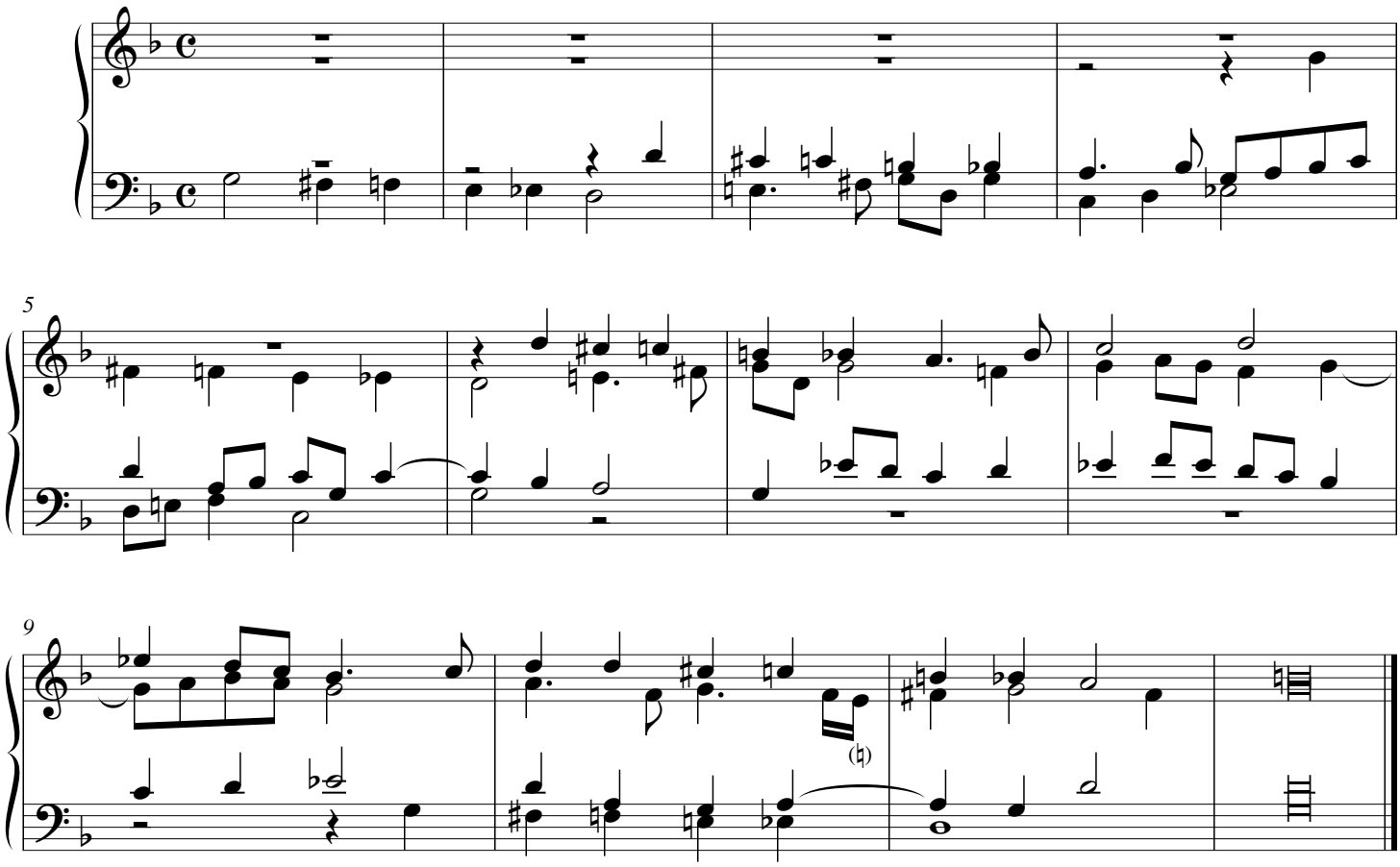
Versus Secundus



Versus Tertius



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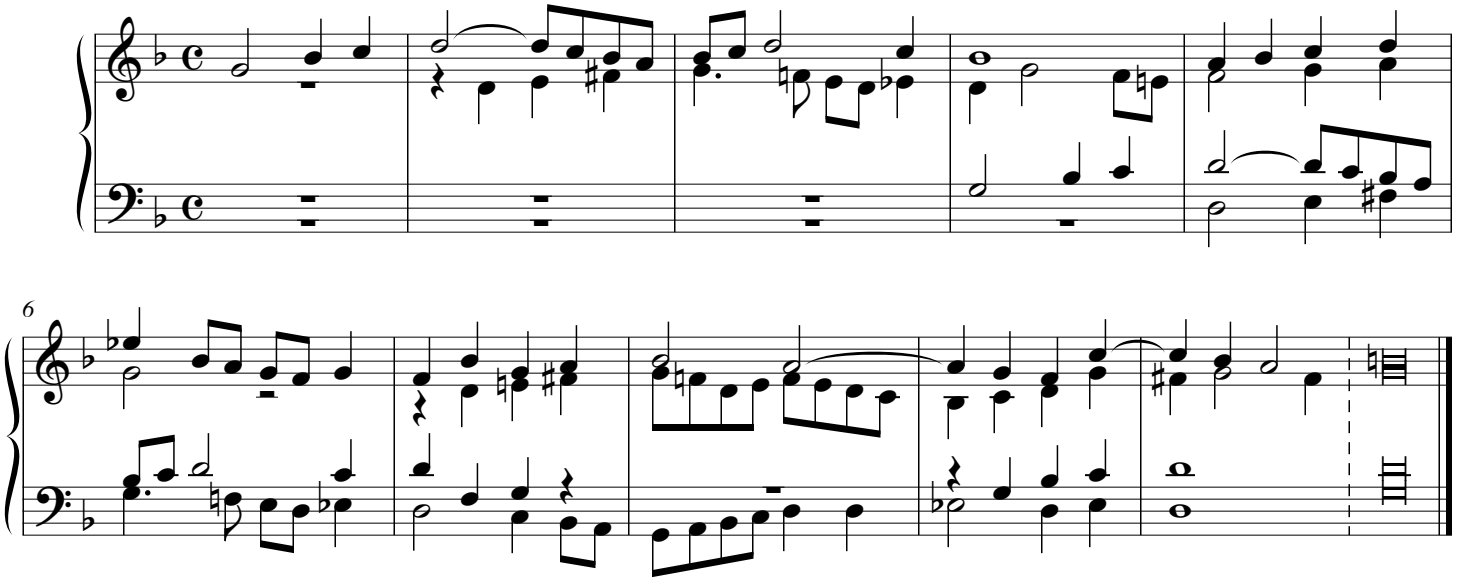
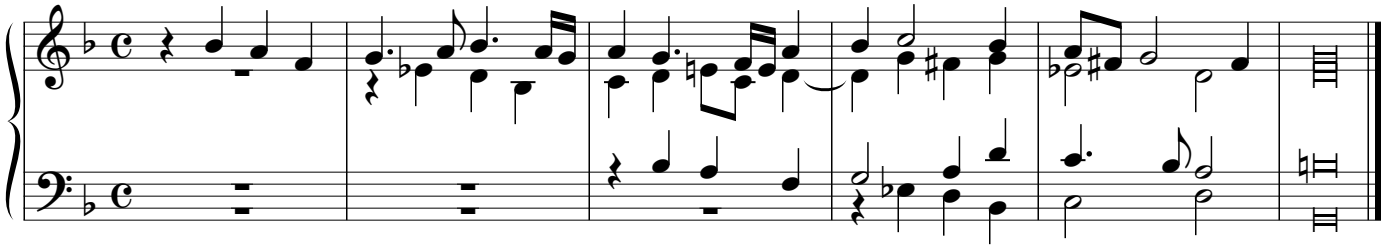
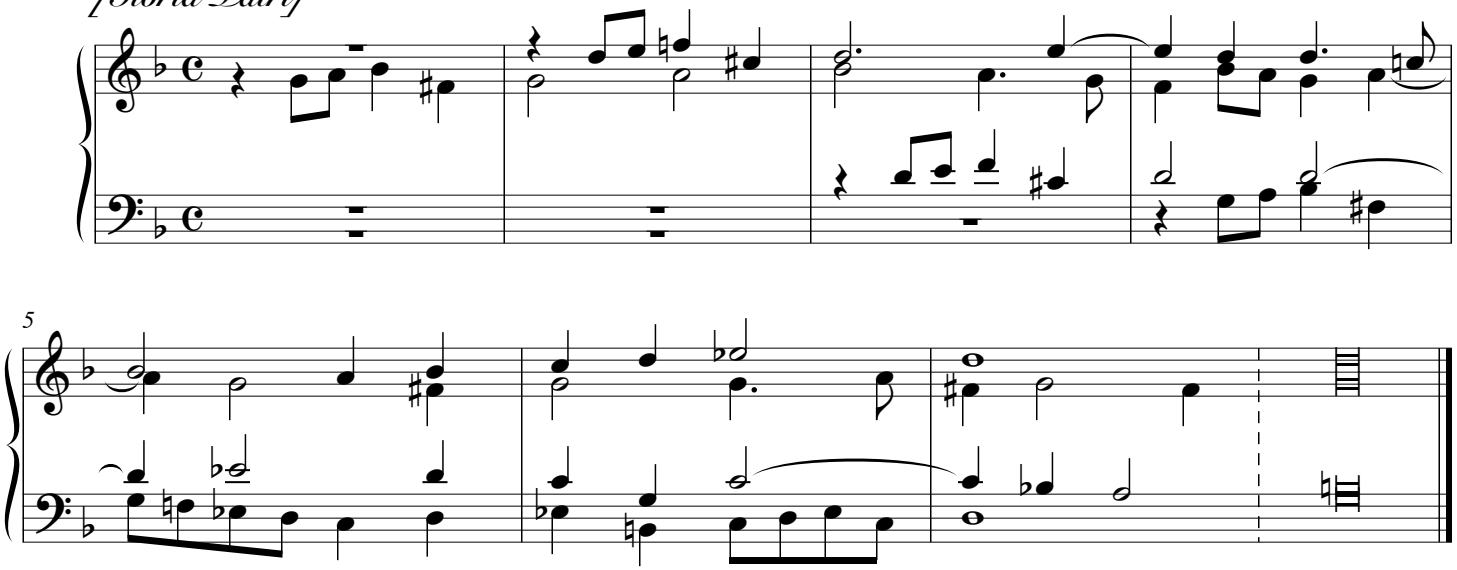
Versus Quartus



Versus Quintus



[Gloria Patri]



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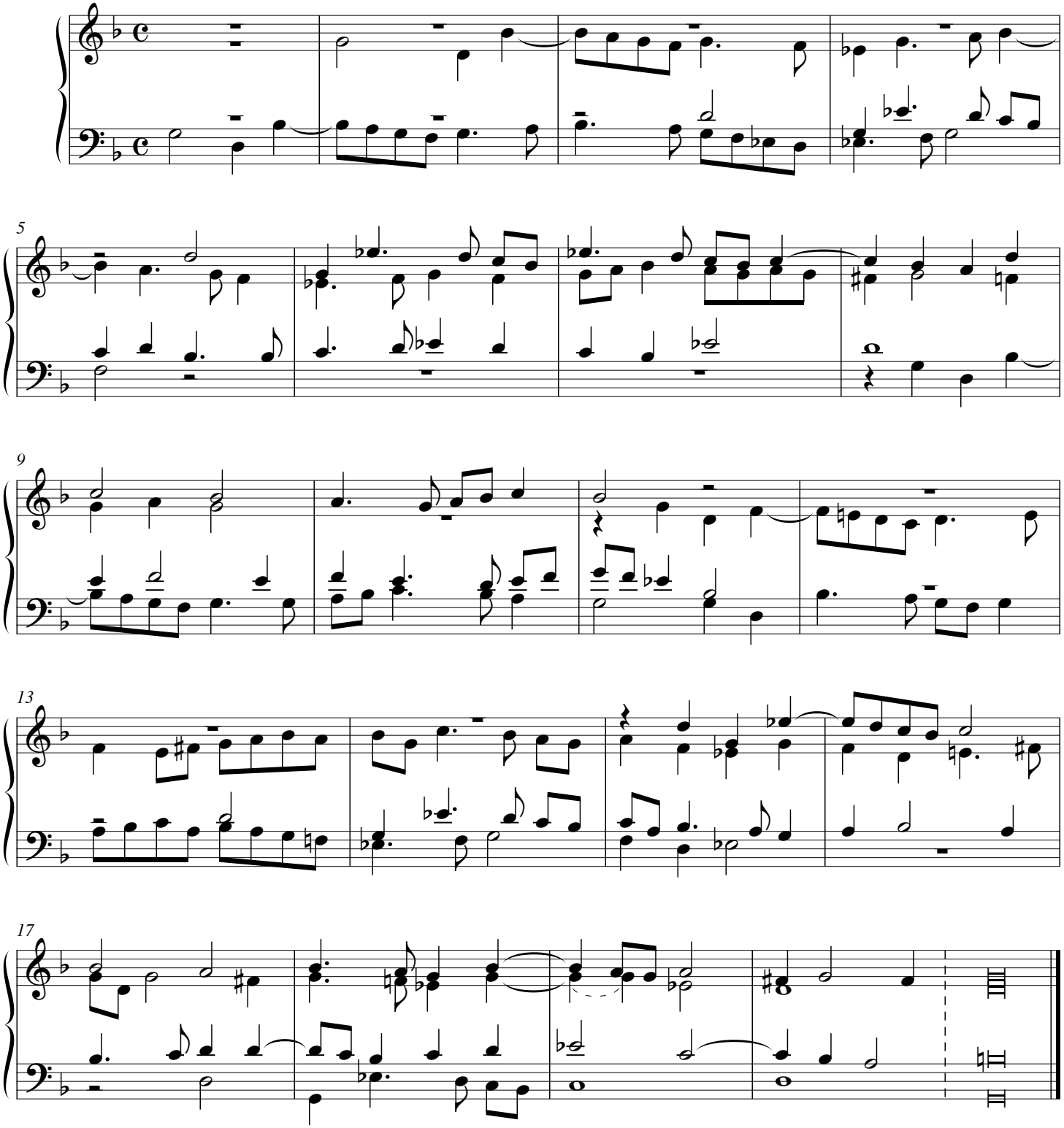
Post Magnificat loco Antiphonæ.
Brevis modulatio.



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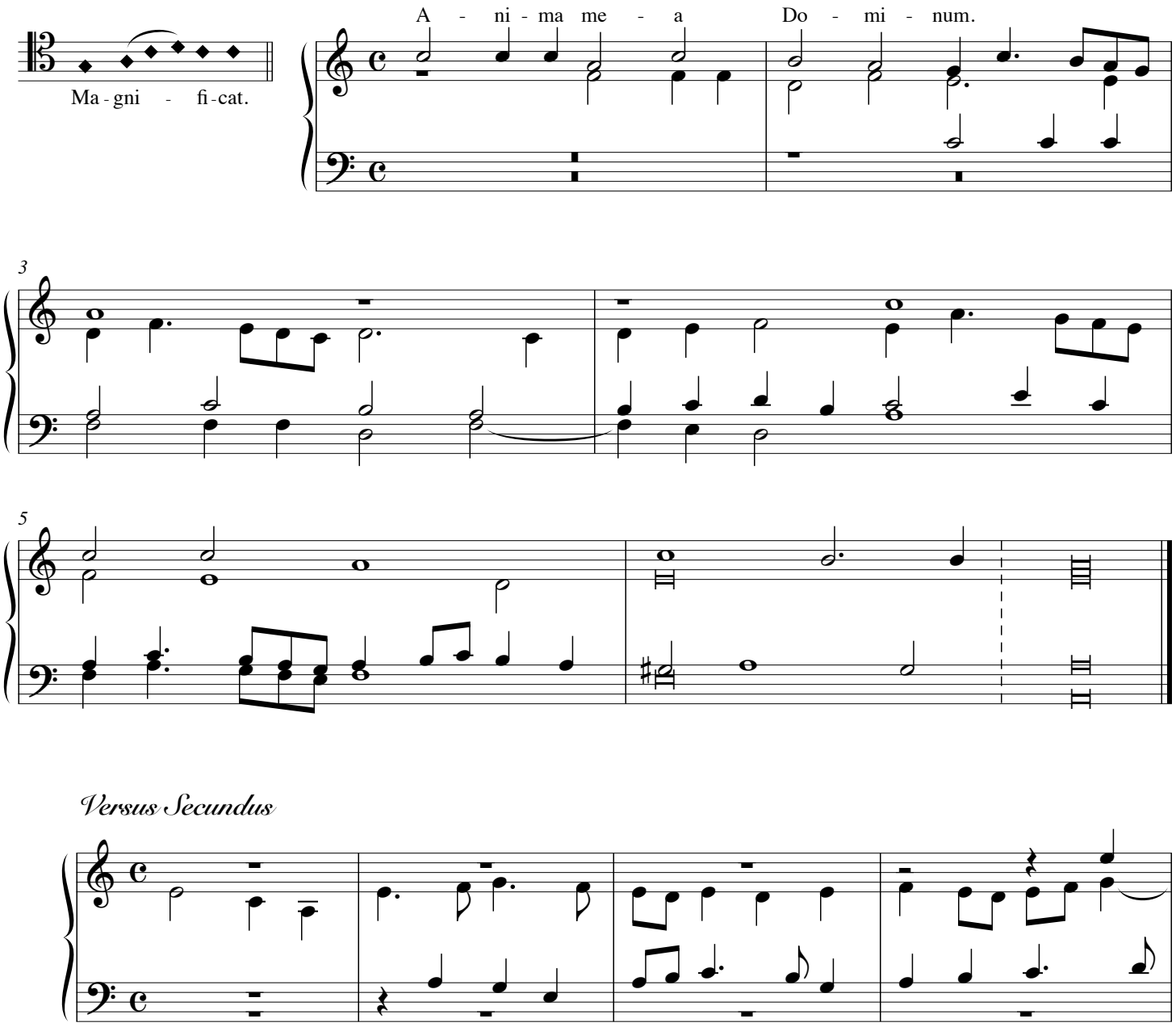
Magnificat Terzo.

Tertii Toni.

[Versus Primus]



Versus Secundus

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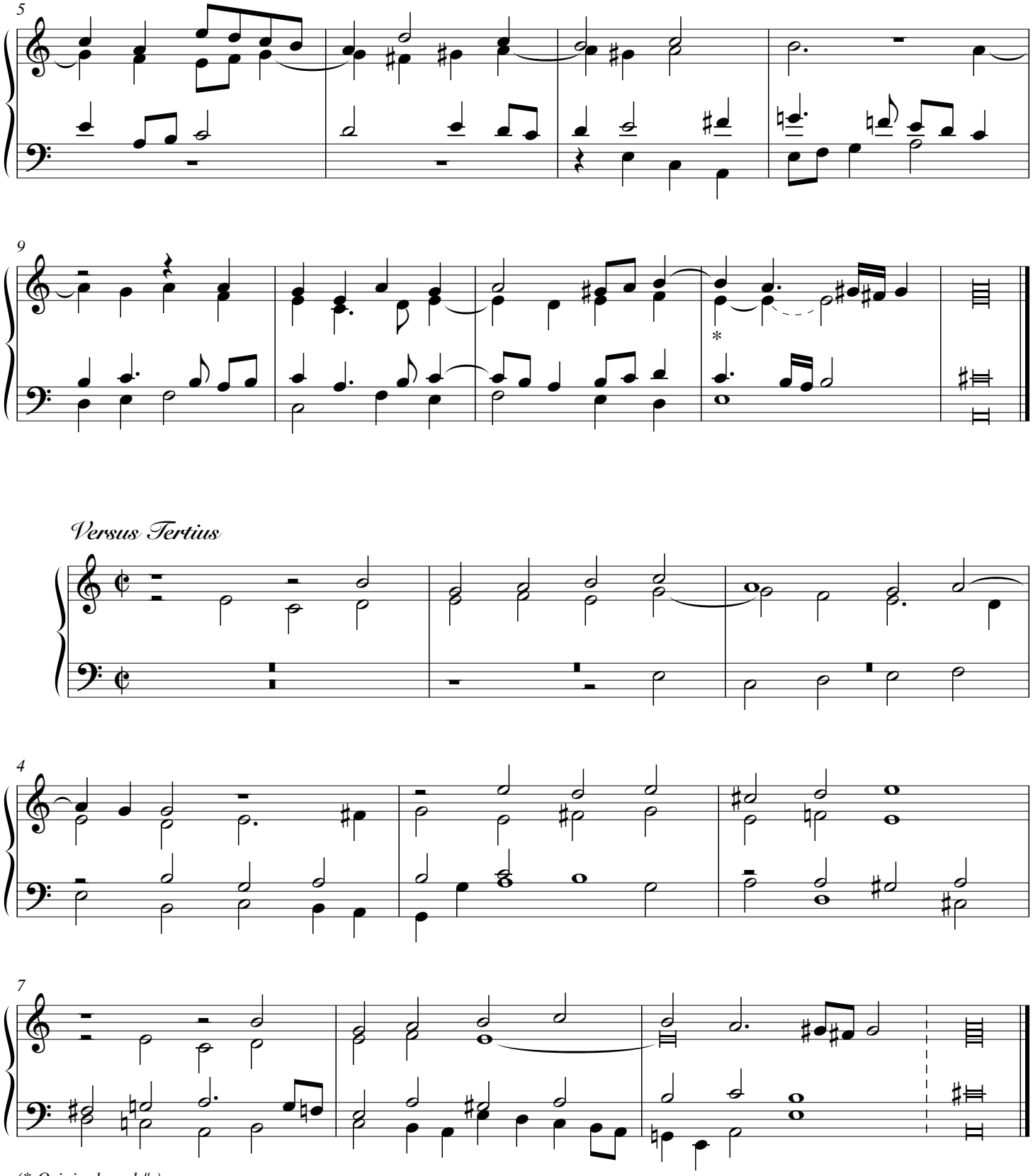

(Original : sol #.)*

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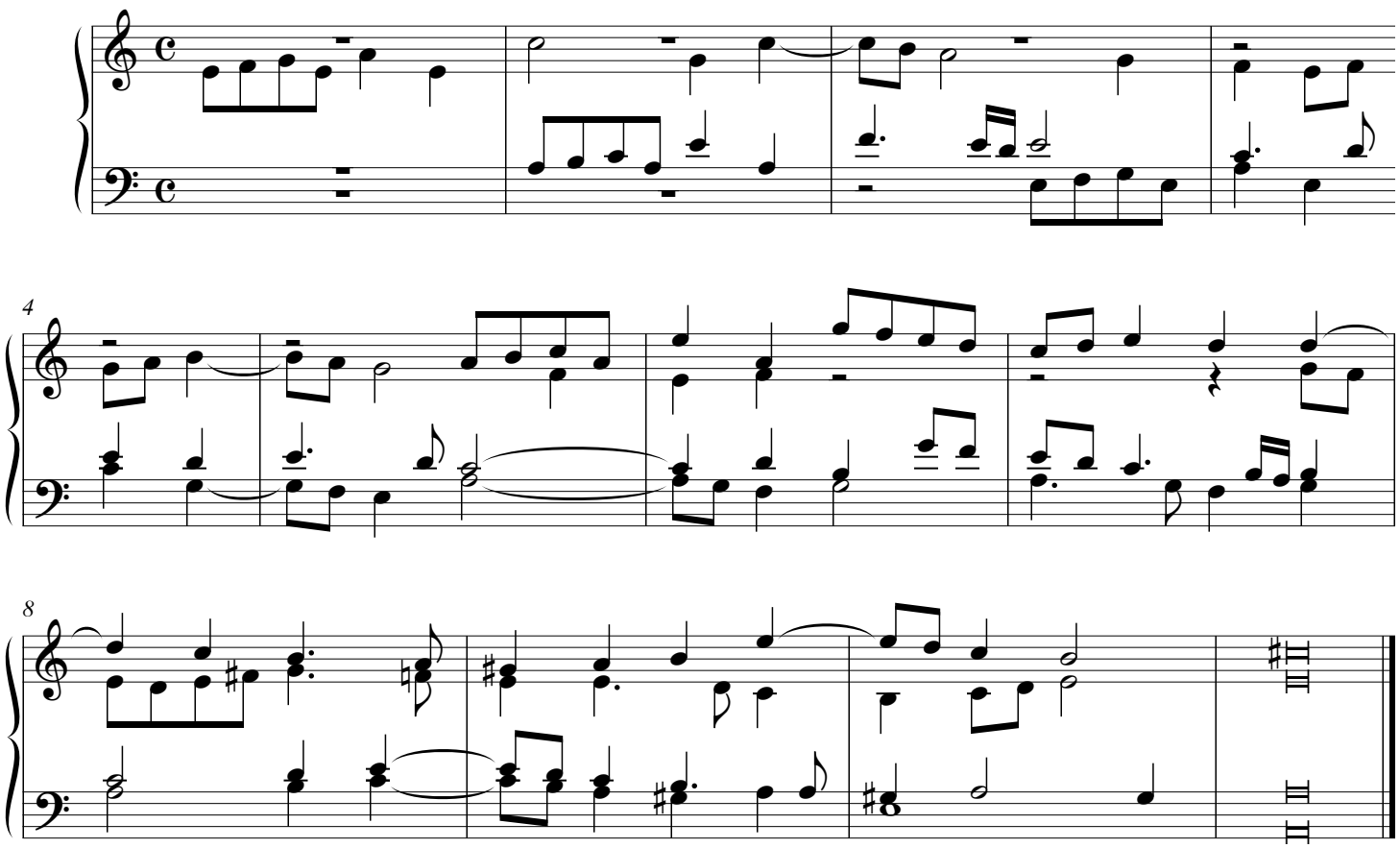
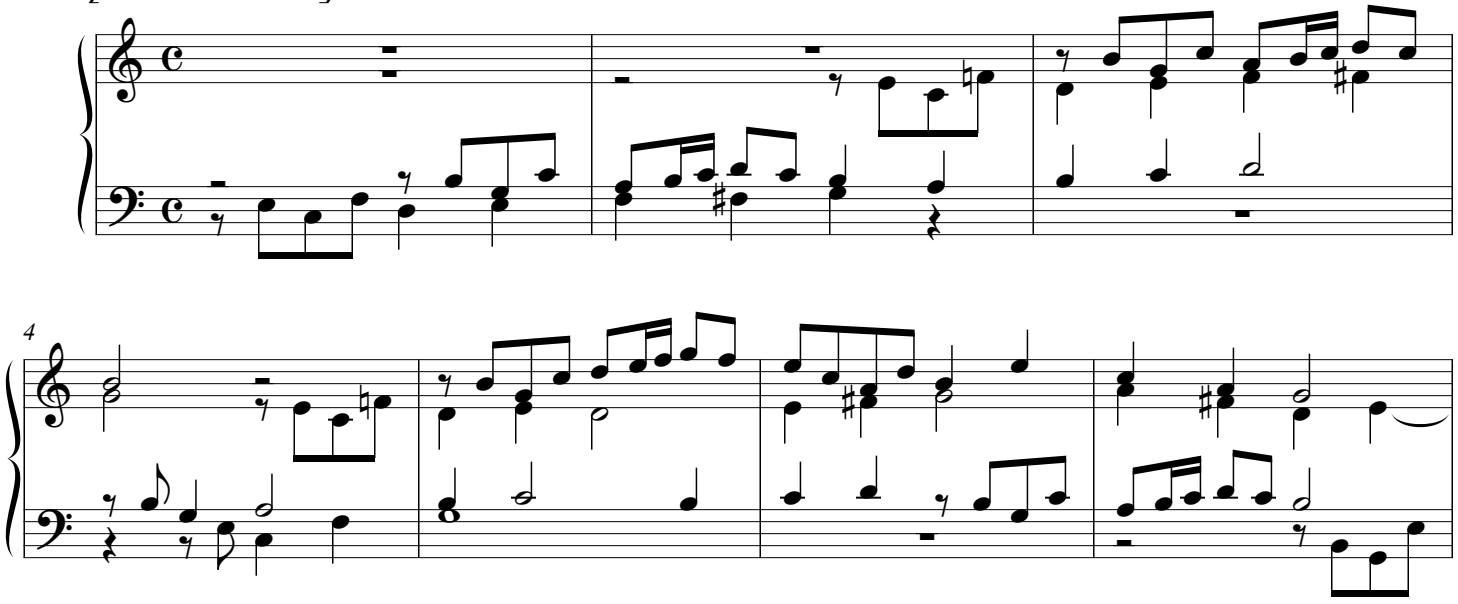
Versus Quartus



[Versus Quintus]



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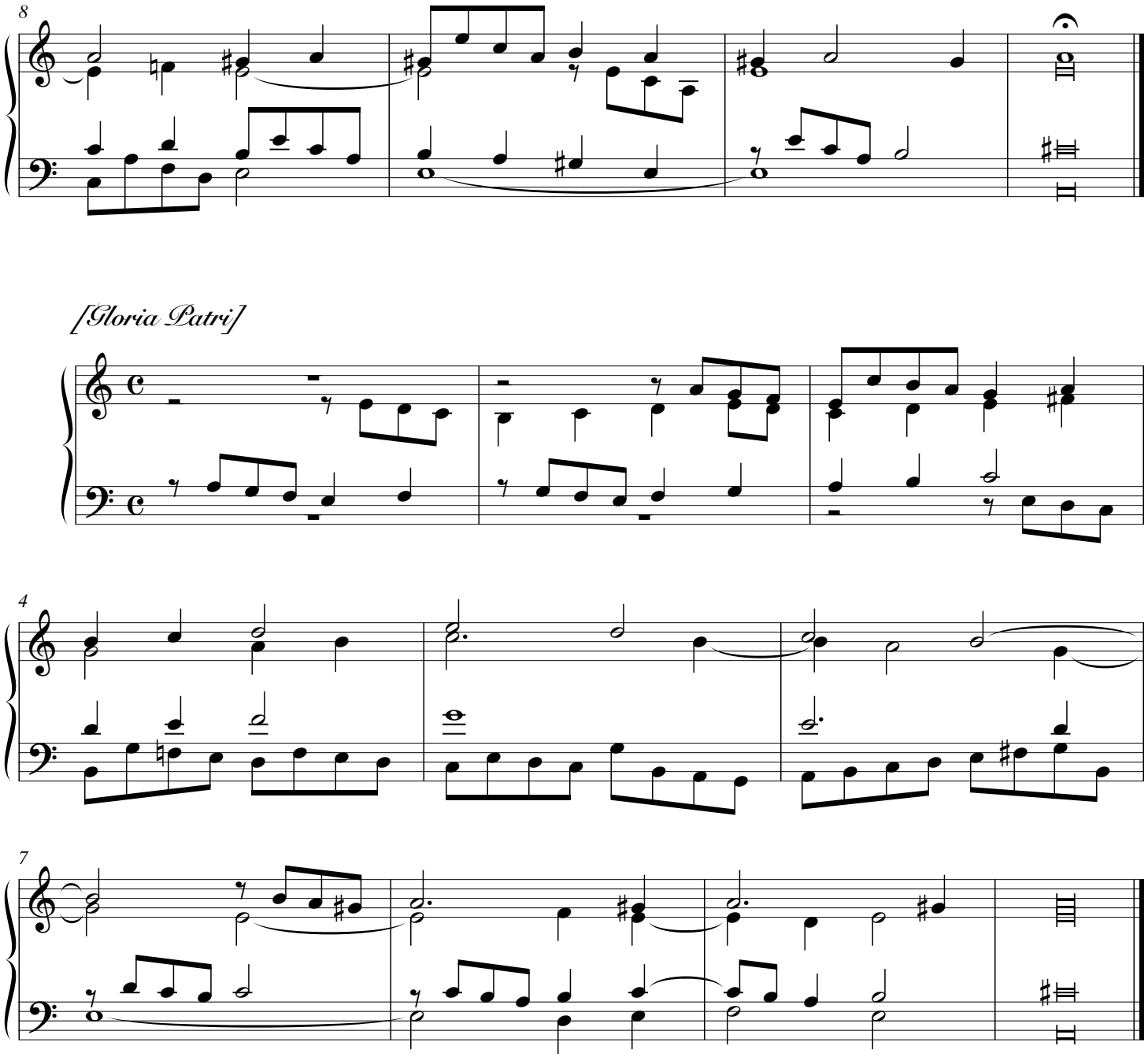

M

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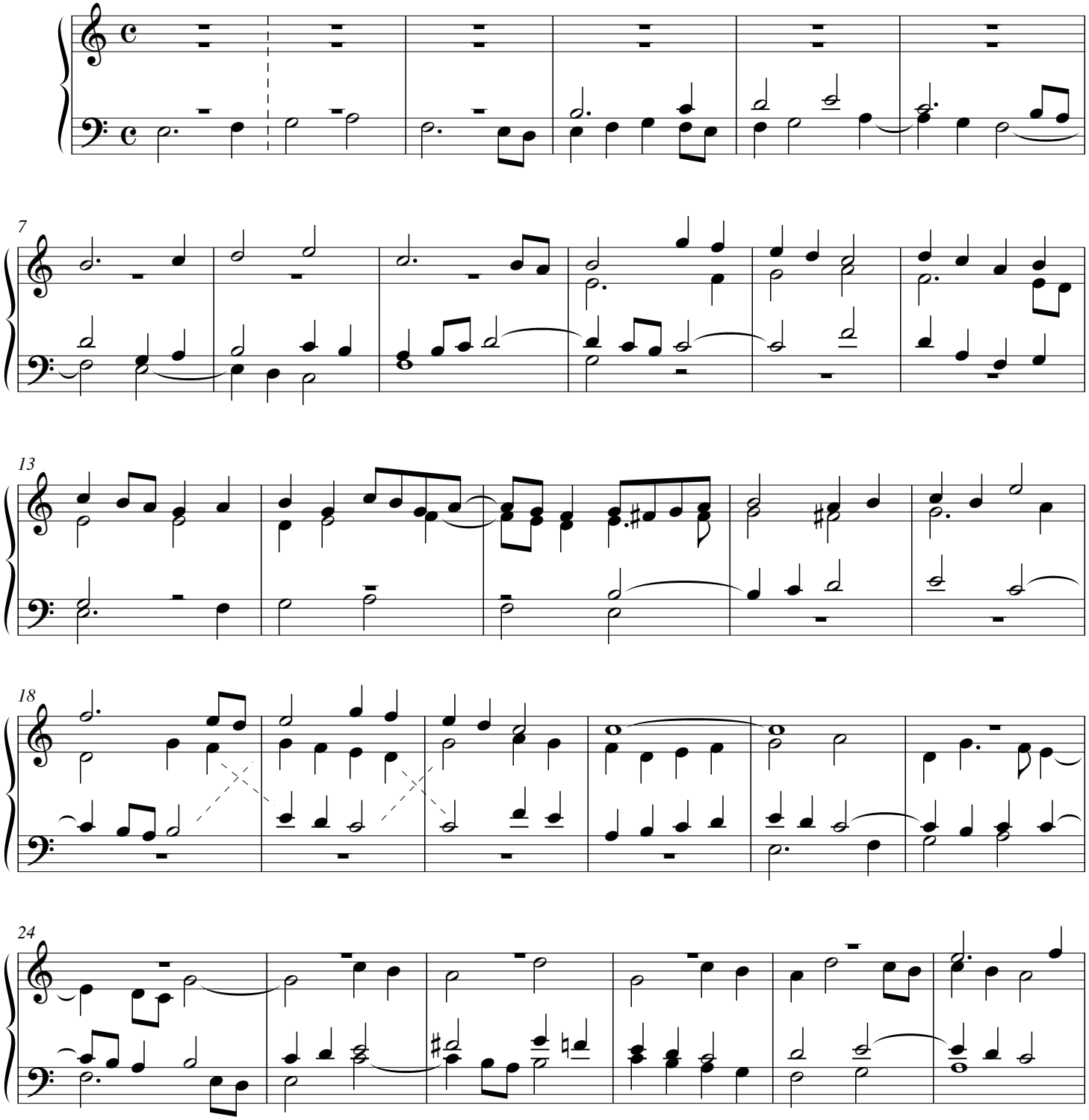
Post Magnificat.
Brevis modulatio loco Antiphonæ.



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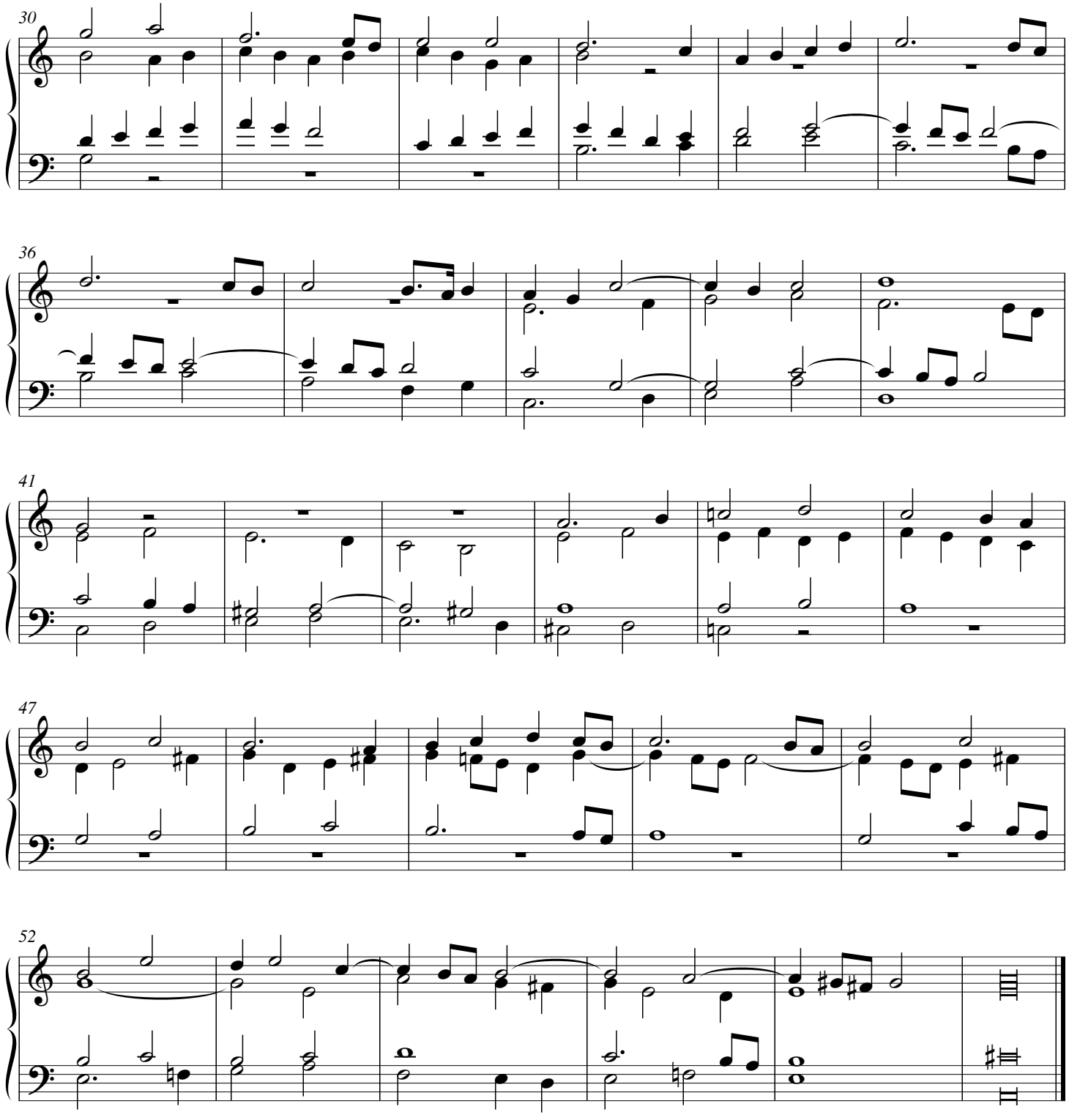

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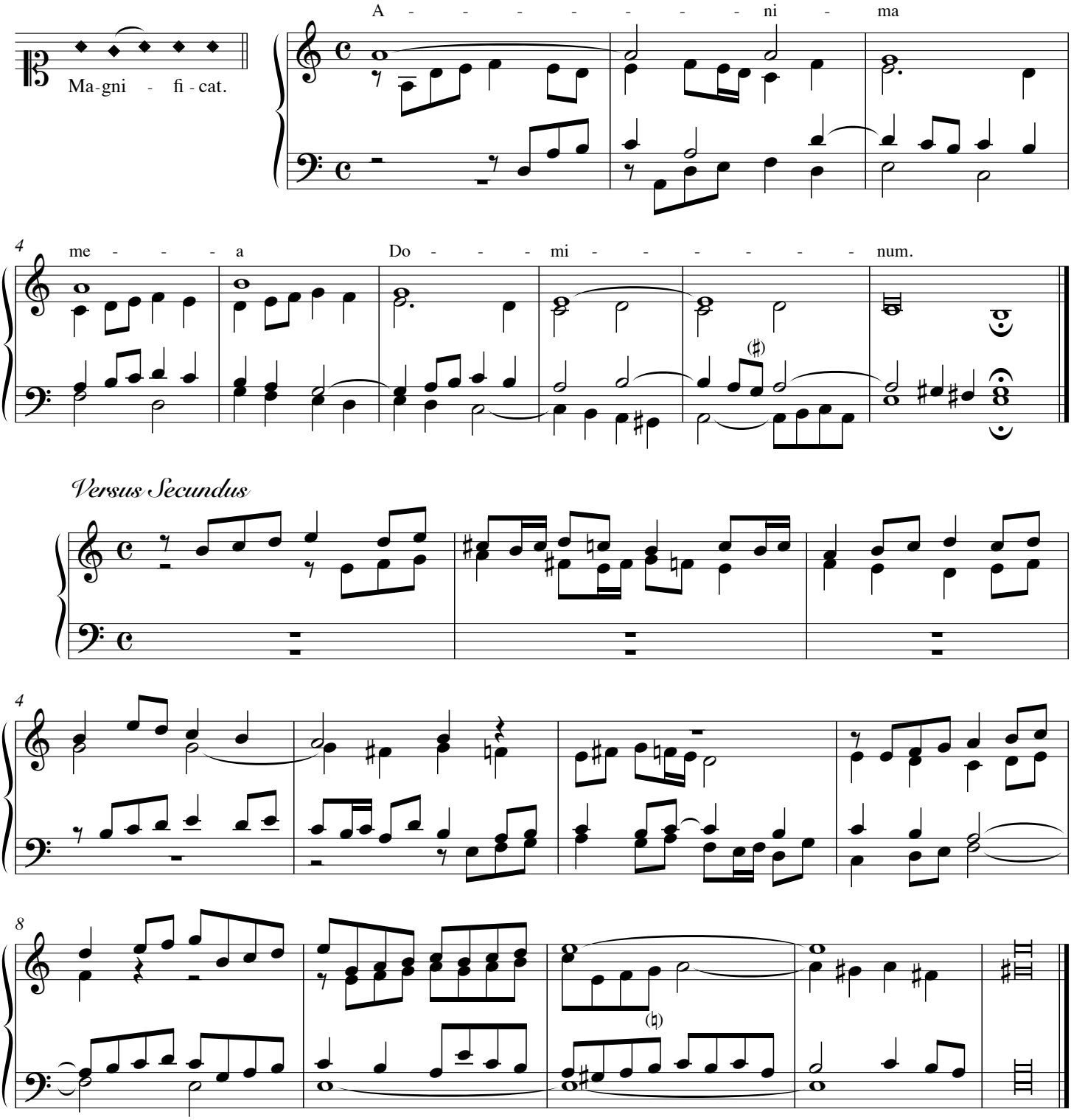
Magnificat Quarto.

Quarti Toni.

[Versus Primus]



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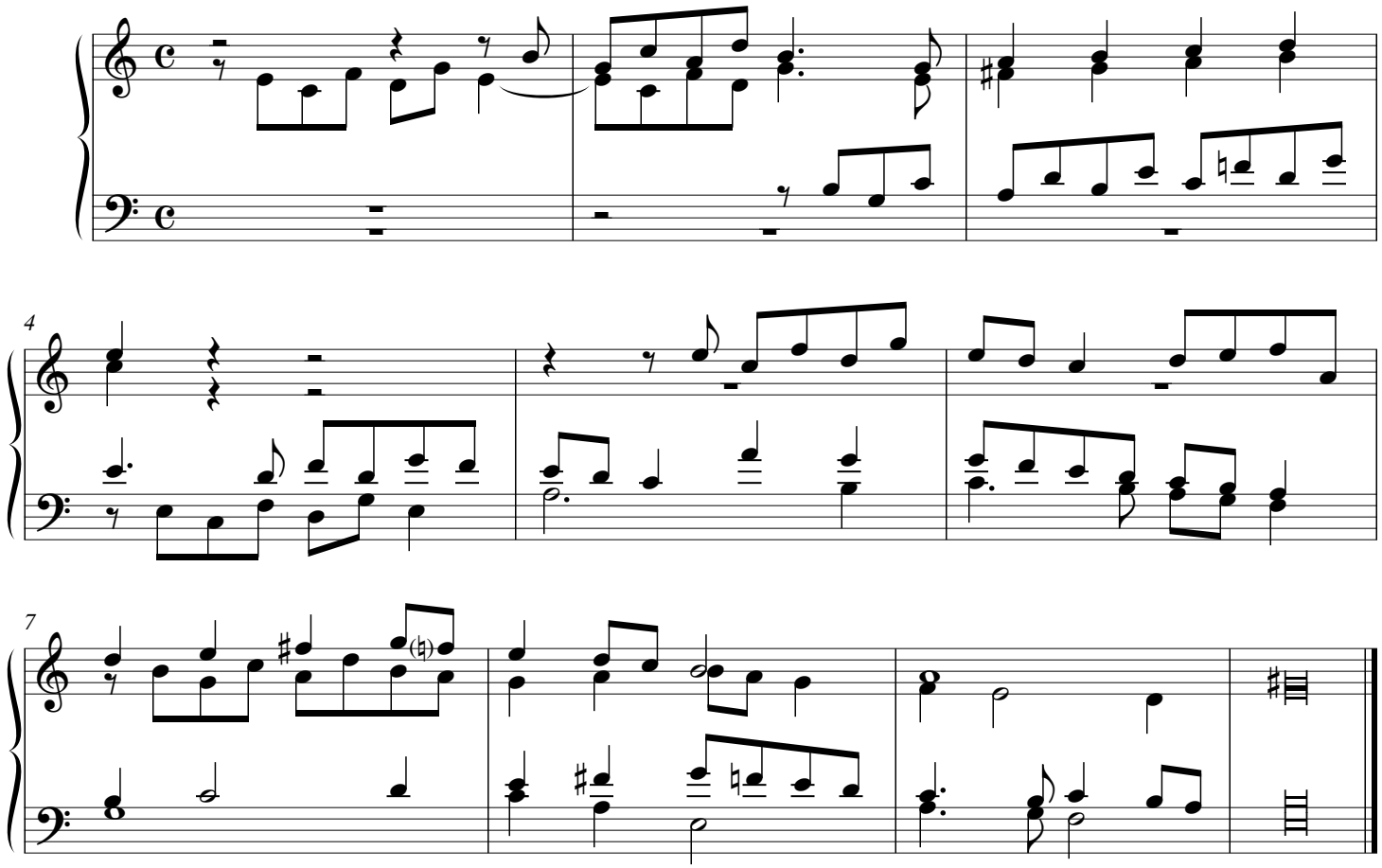
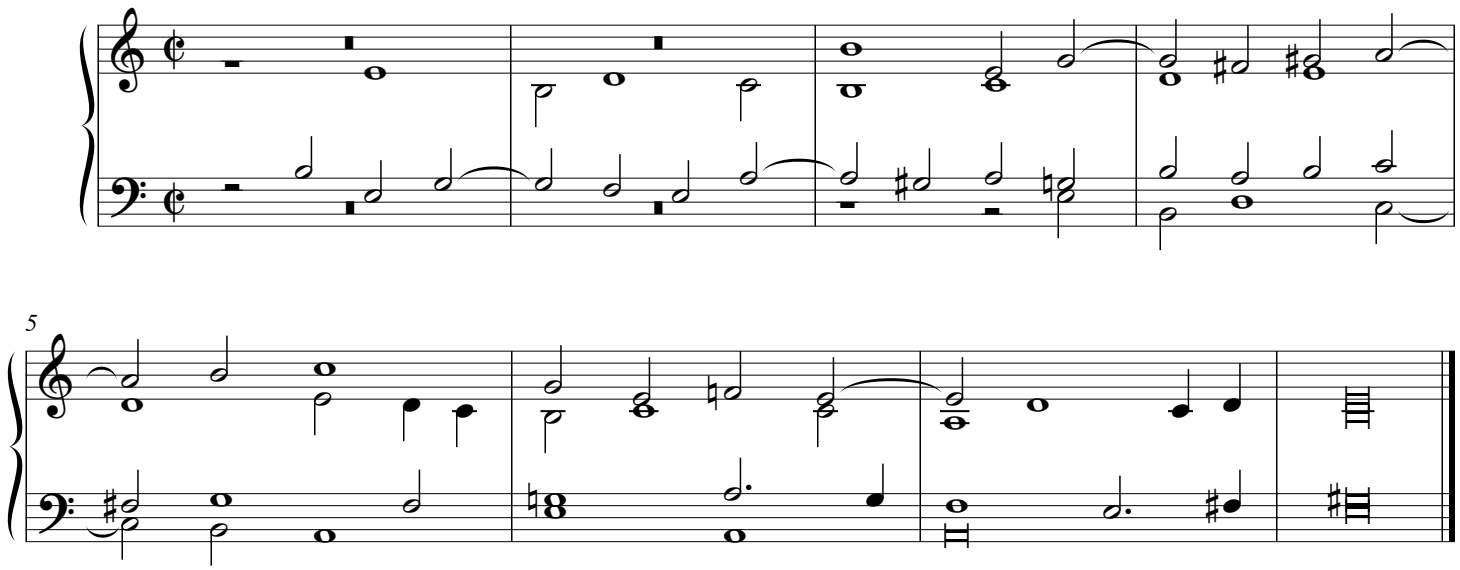
Versus Tertius



Versus Quartus



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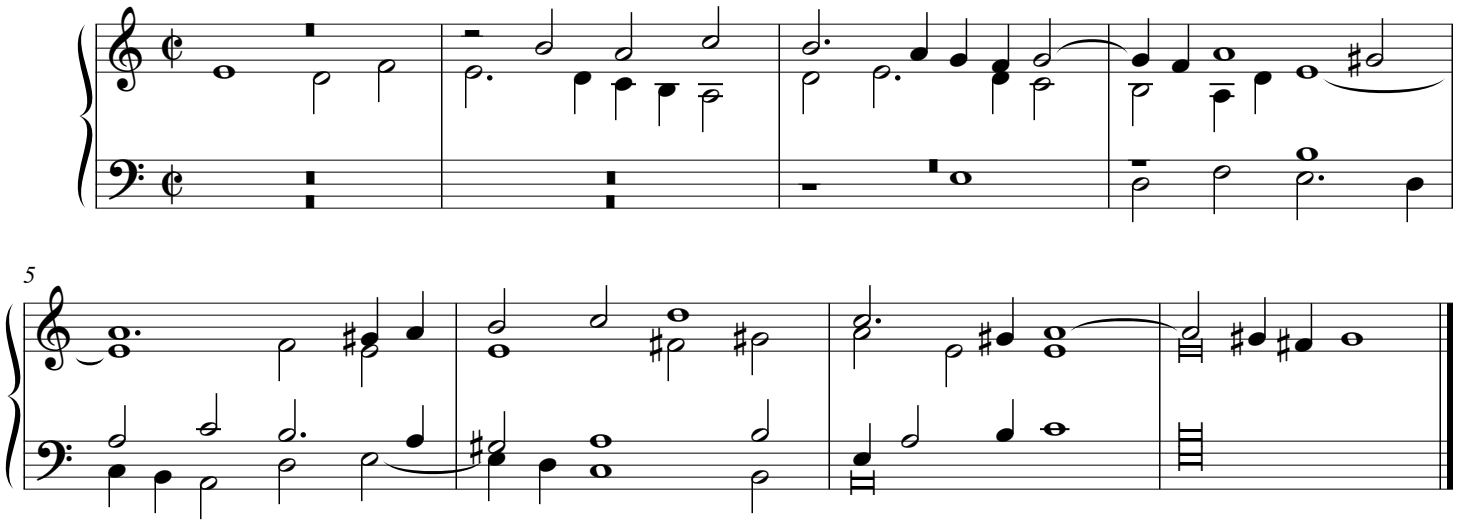
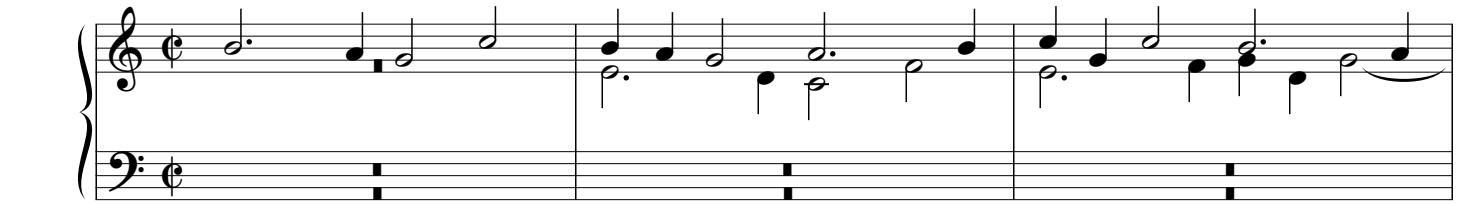
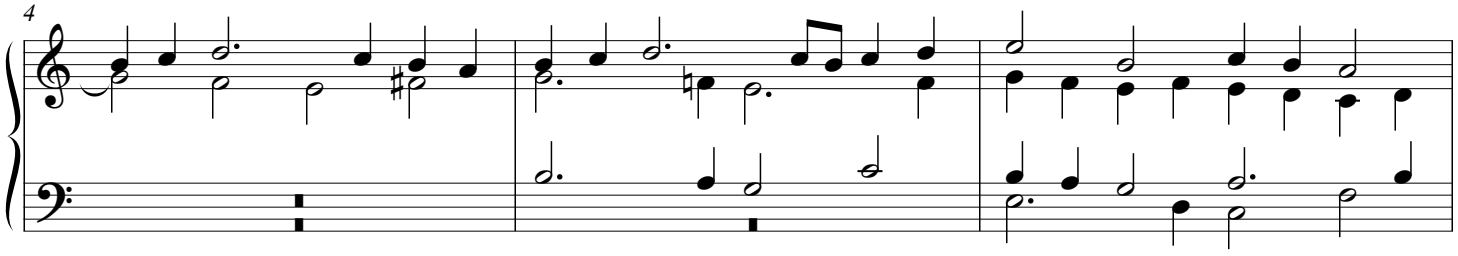
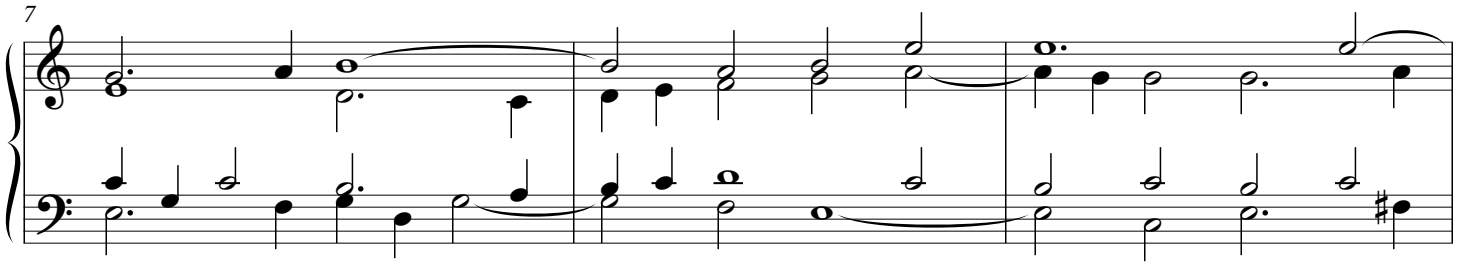
Versus Quintus

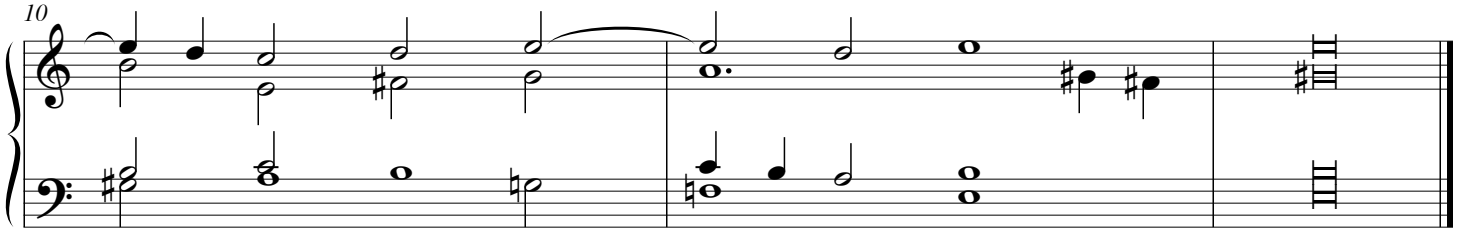


[Gloria Patri]









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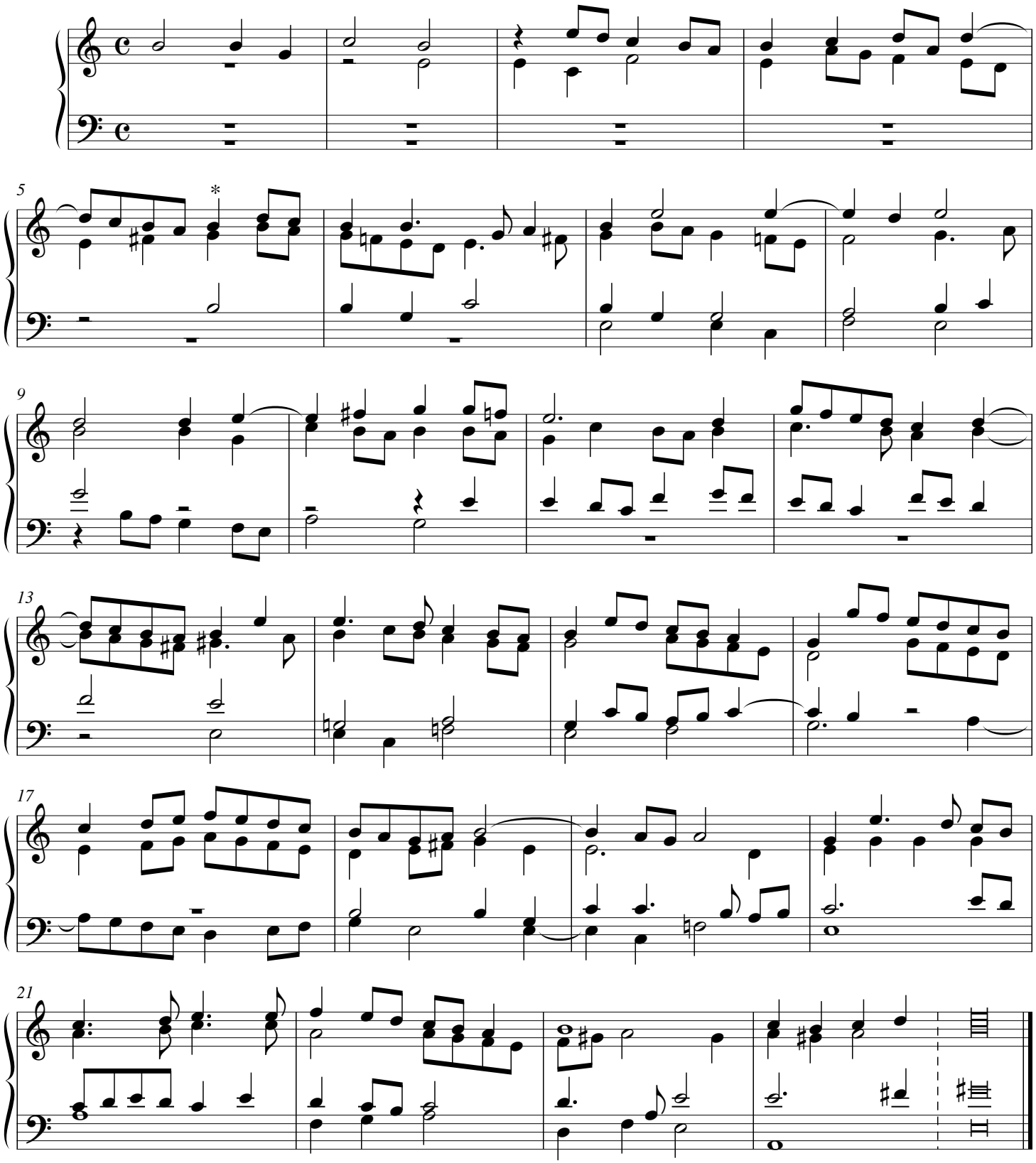
Brevis modulatio Post Magnificat.

Loco Antiphonæ.



(Original : la.)*

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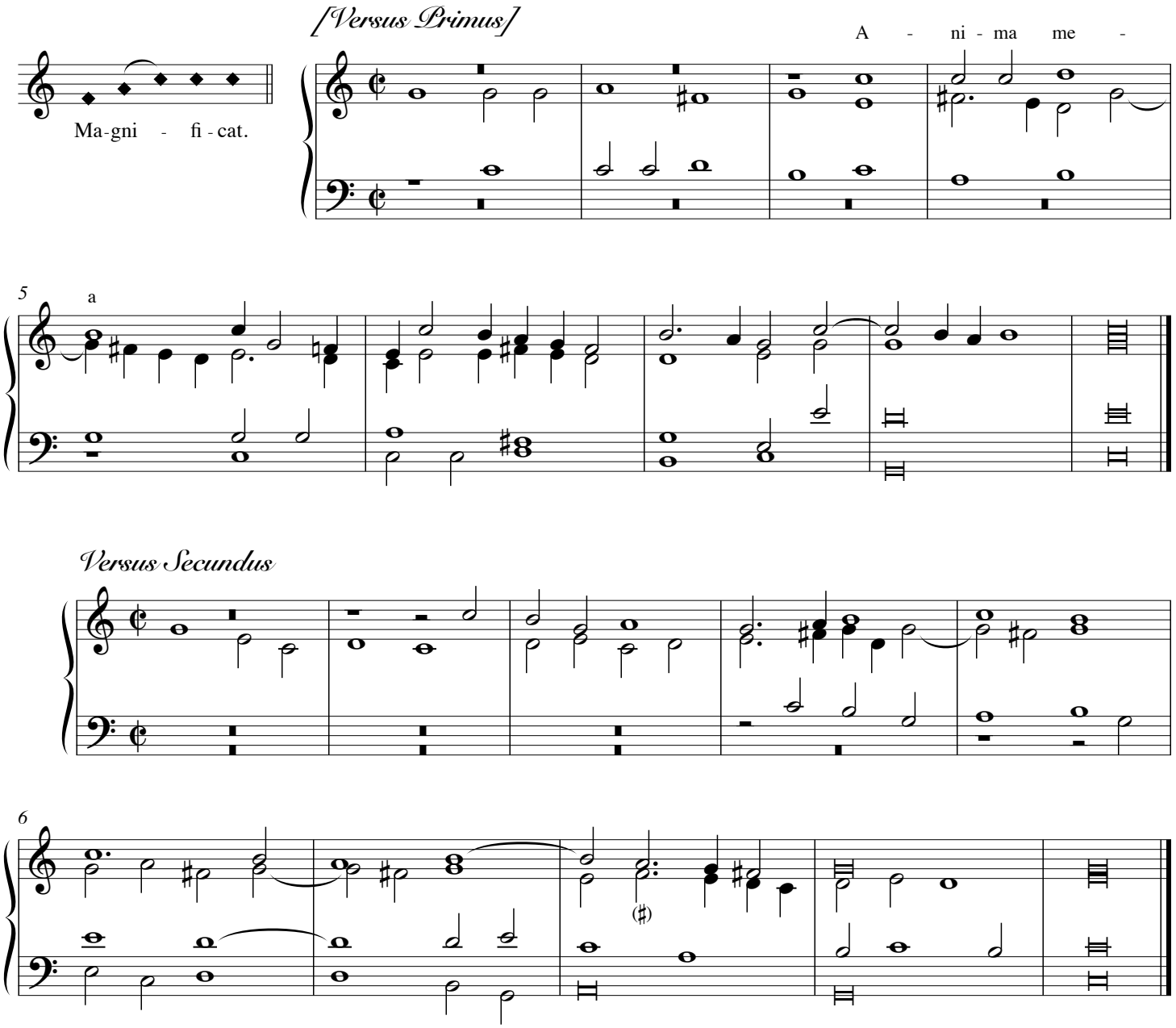
Magnificat Quinto.

Quinti Toni. Translatus ad quartam inferior.



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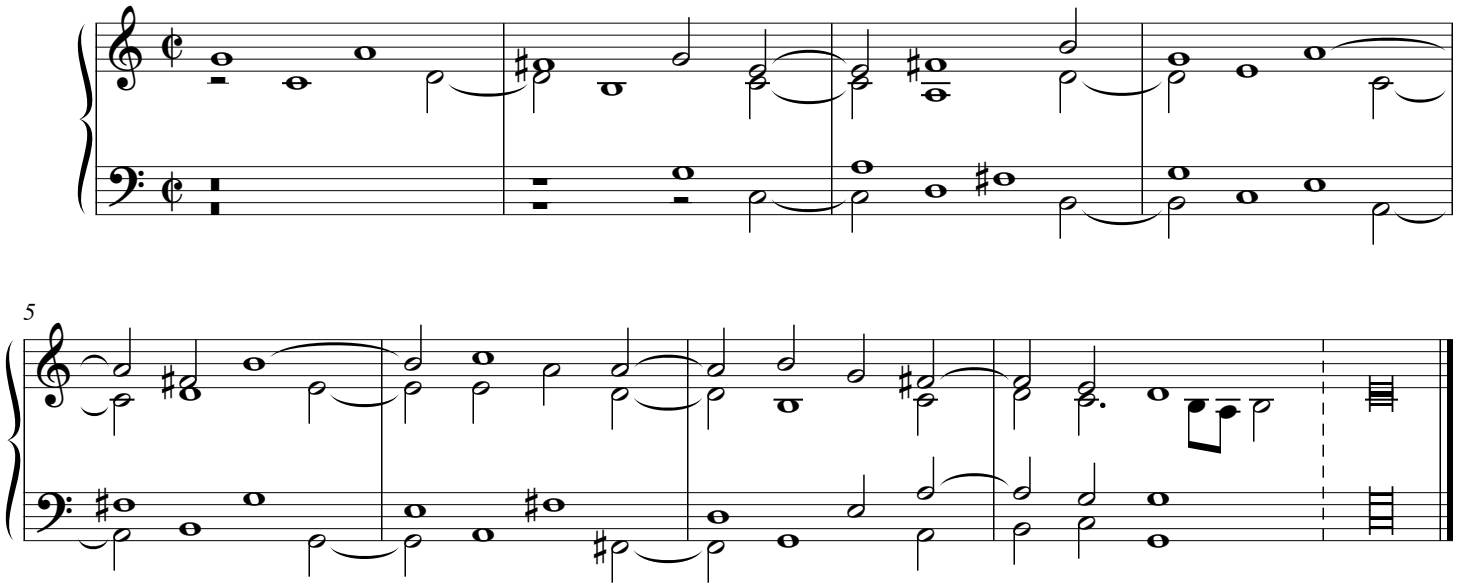
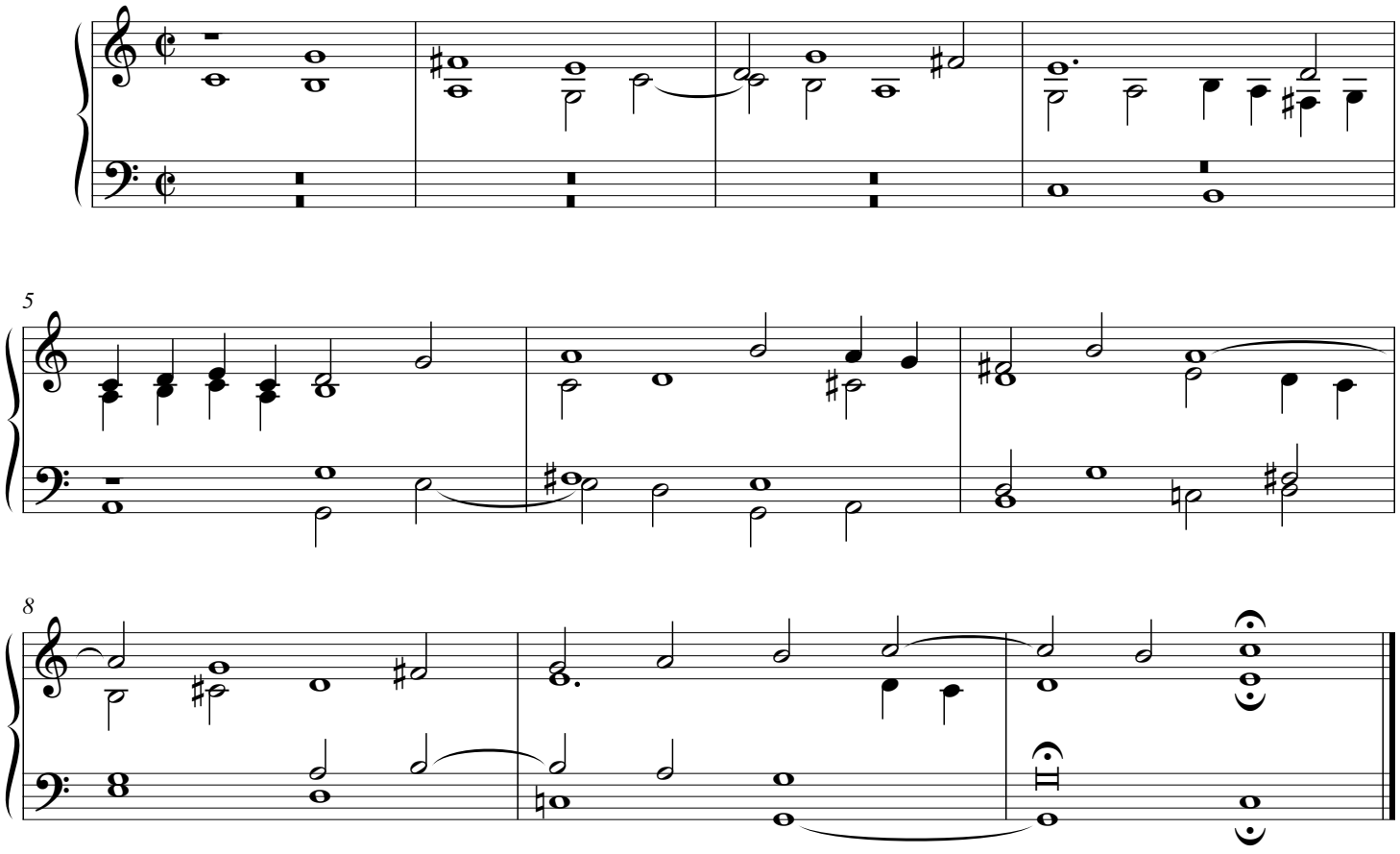
Versus Tertius



Versus Quartus



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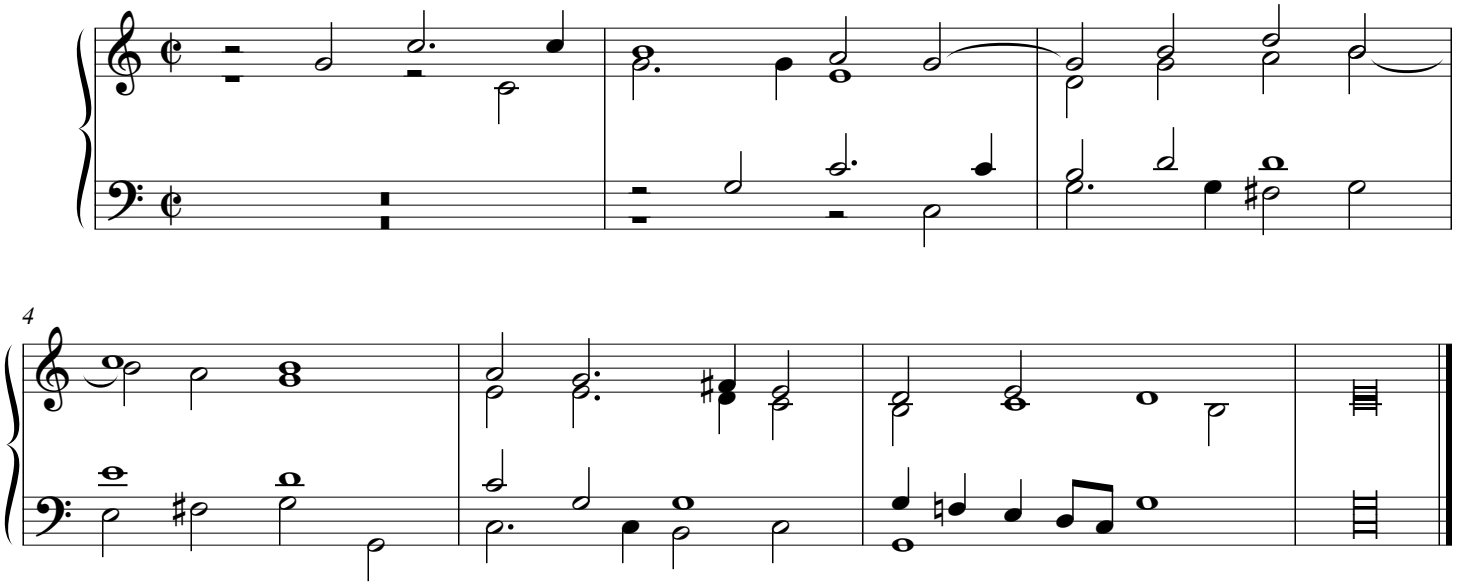
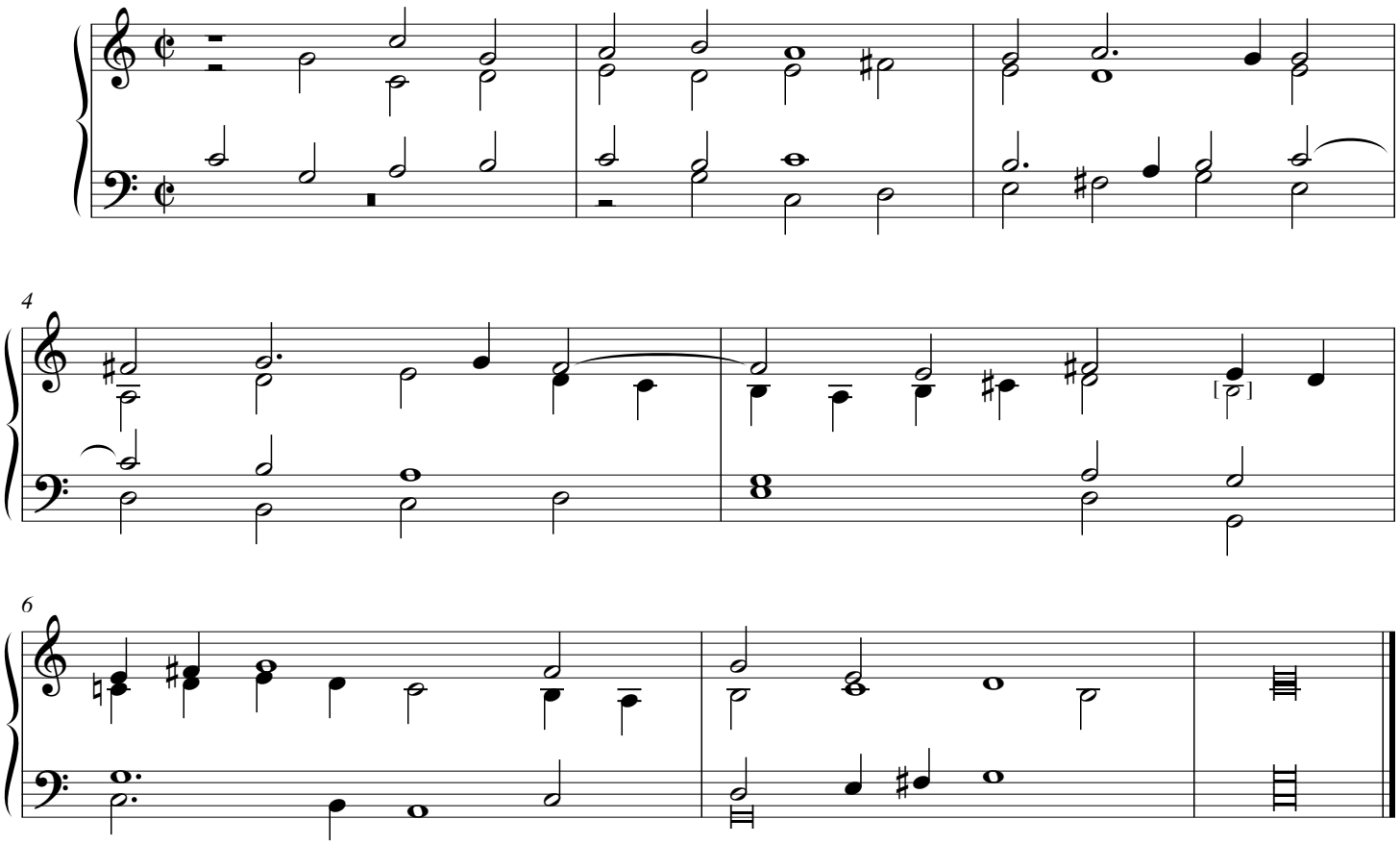
Versus Quintus



[Gloria Patri]



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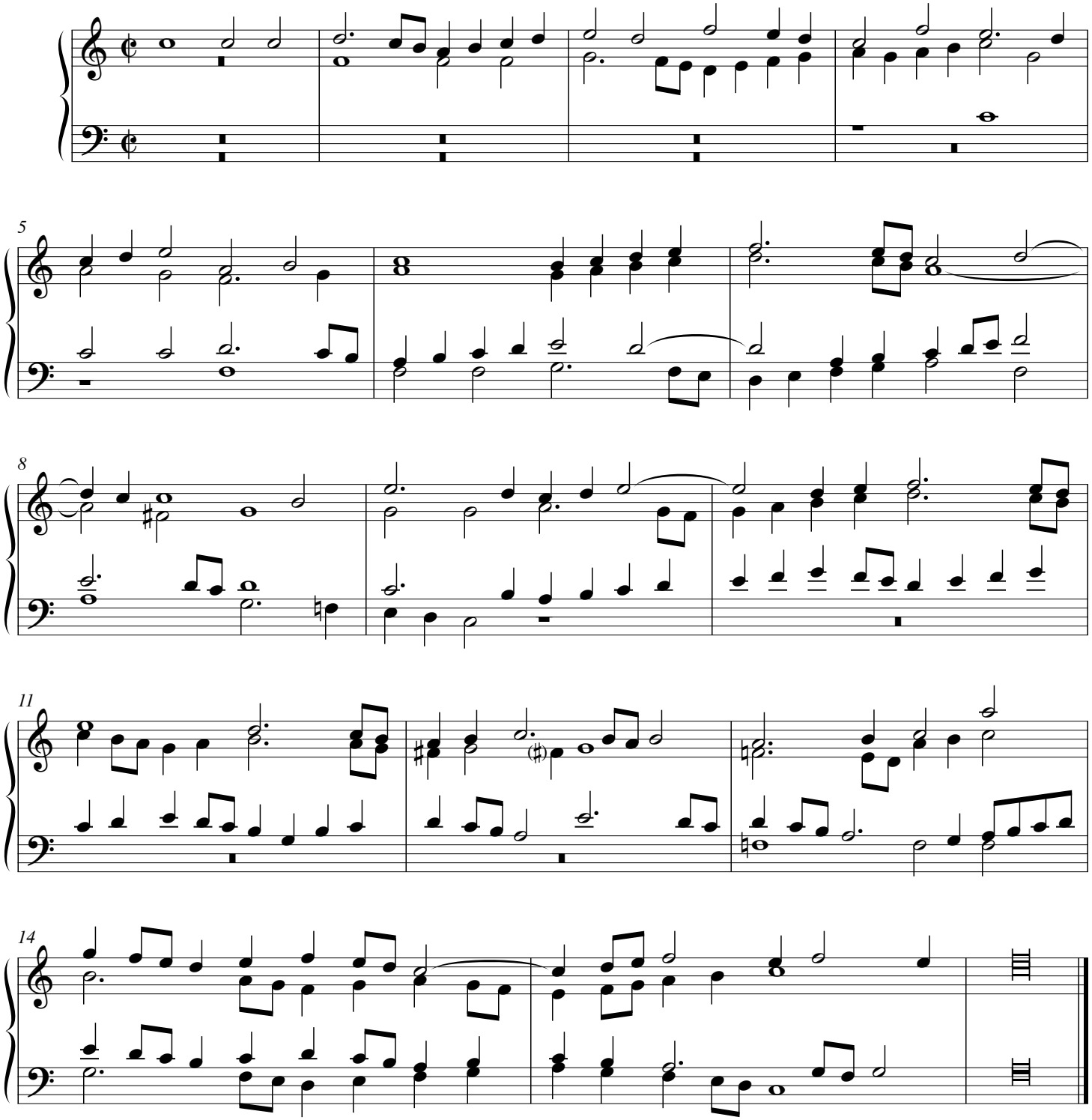
Loco Antiphonæ. Post Magnificat.
[Brevis modulatio]



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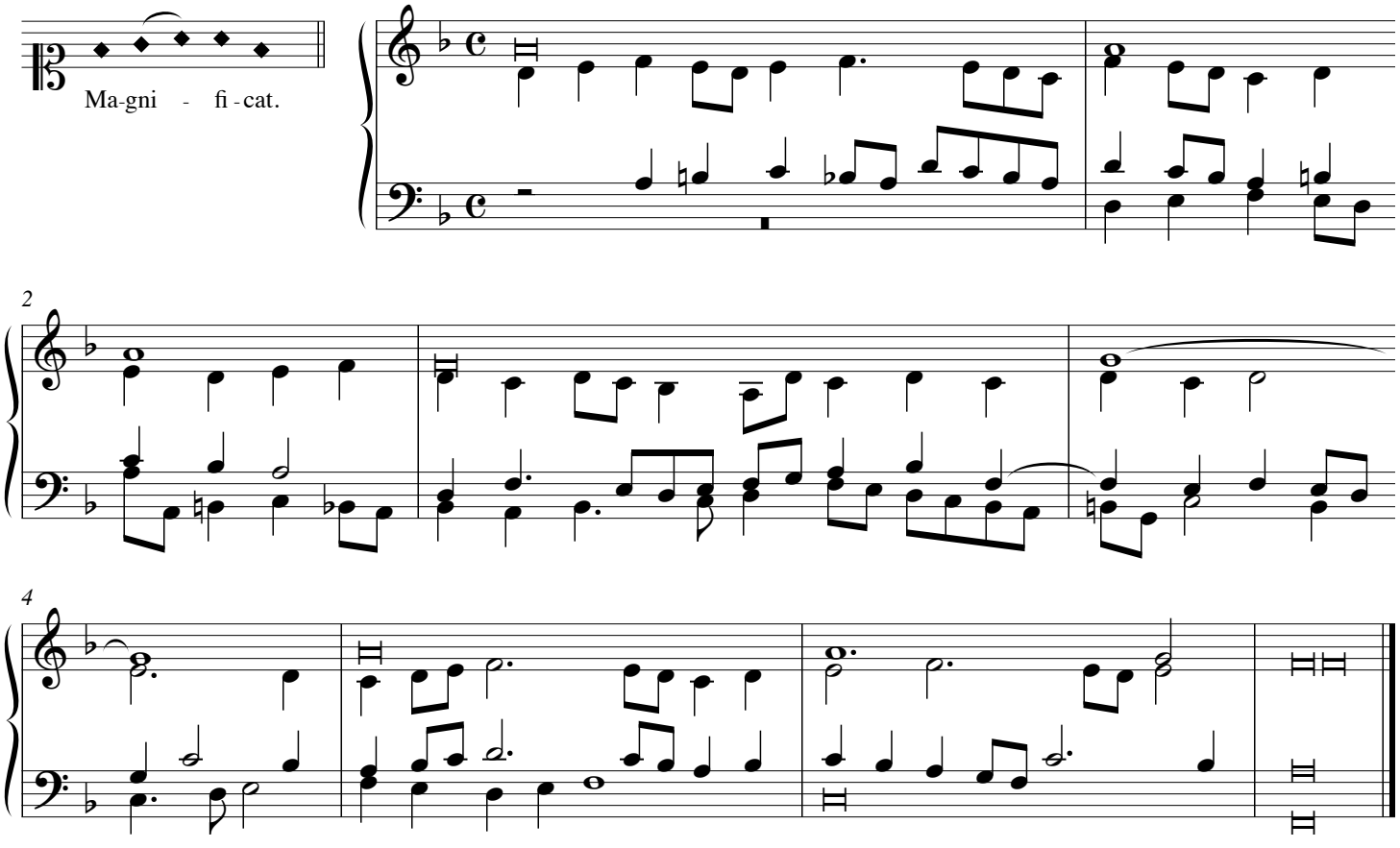
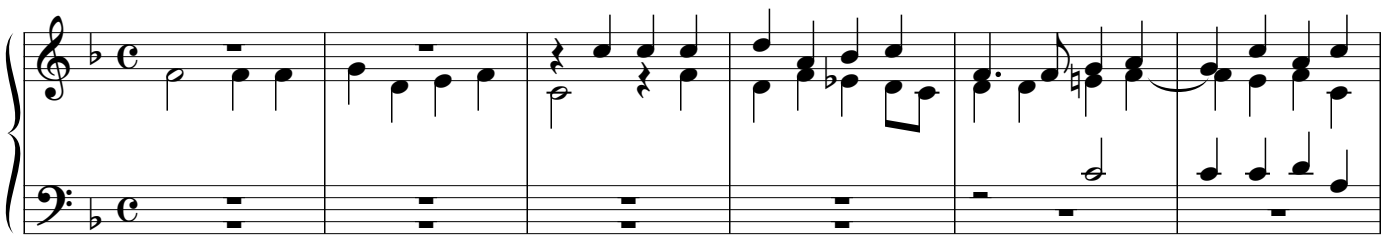
Magnificat Sesto.

Sexti Toni.

[Versus Primus]



Versus Secundus



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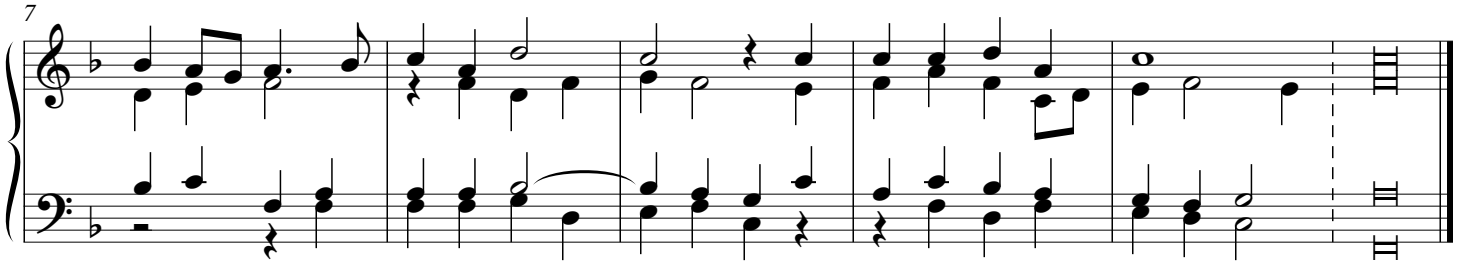
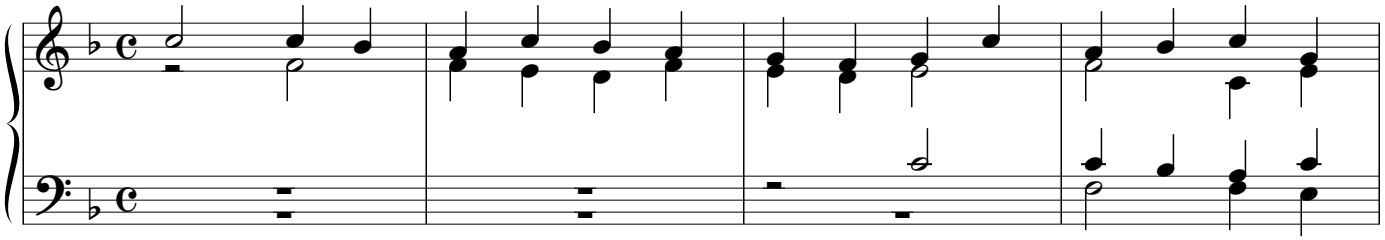
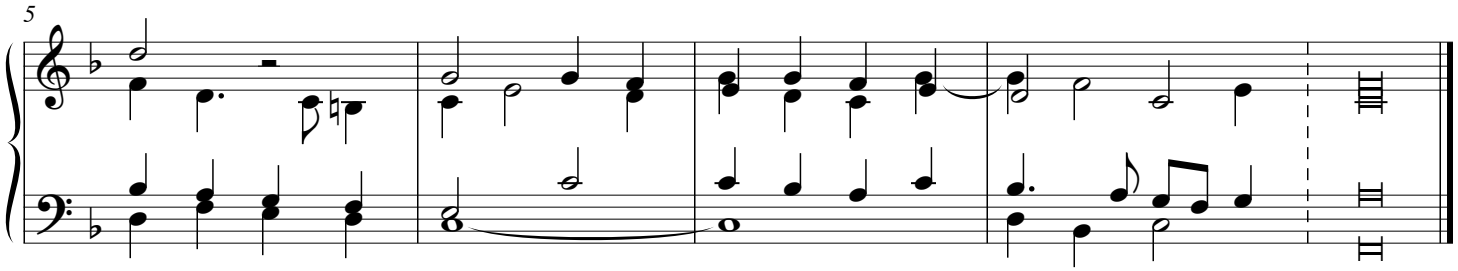
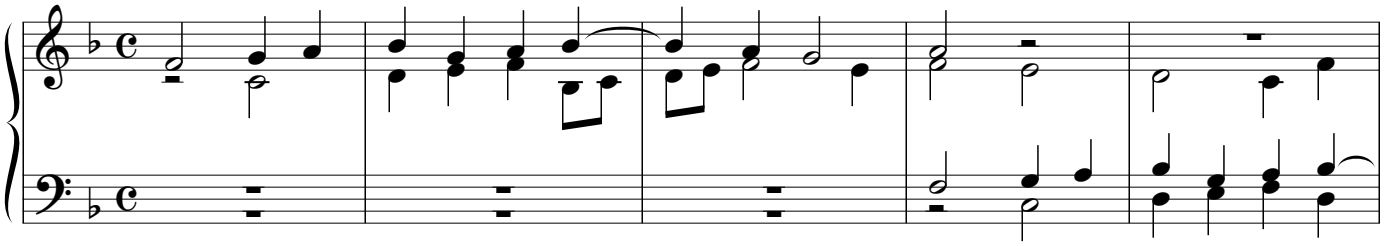


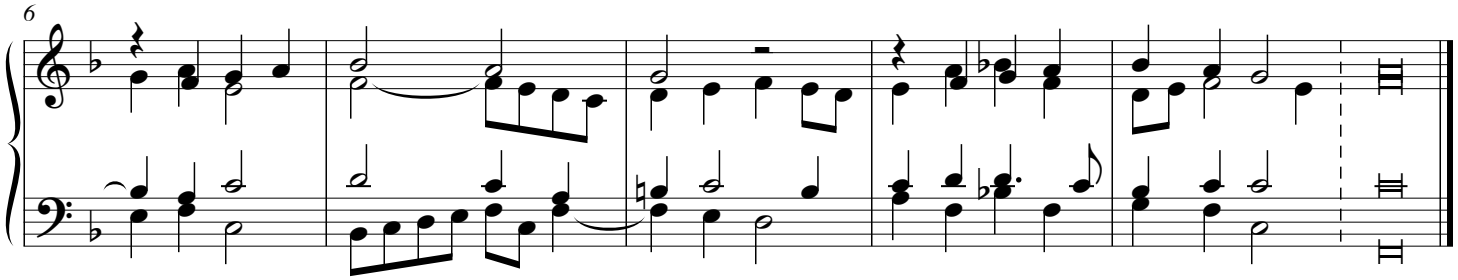
Versus Tertius





Versus Quartus





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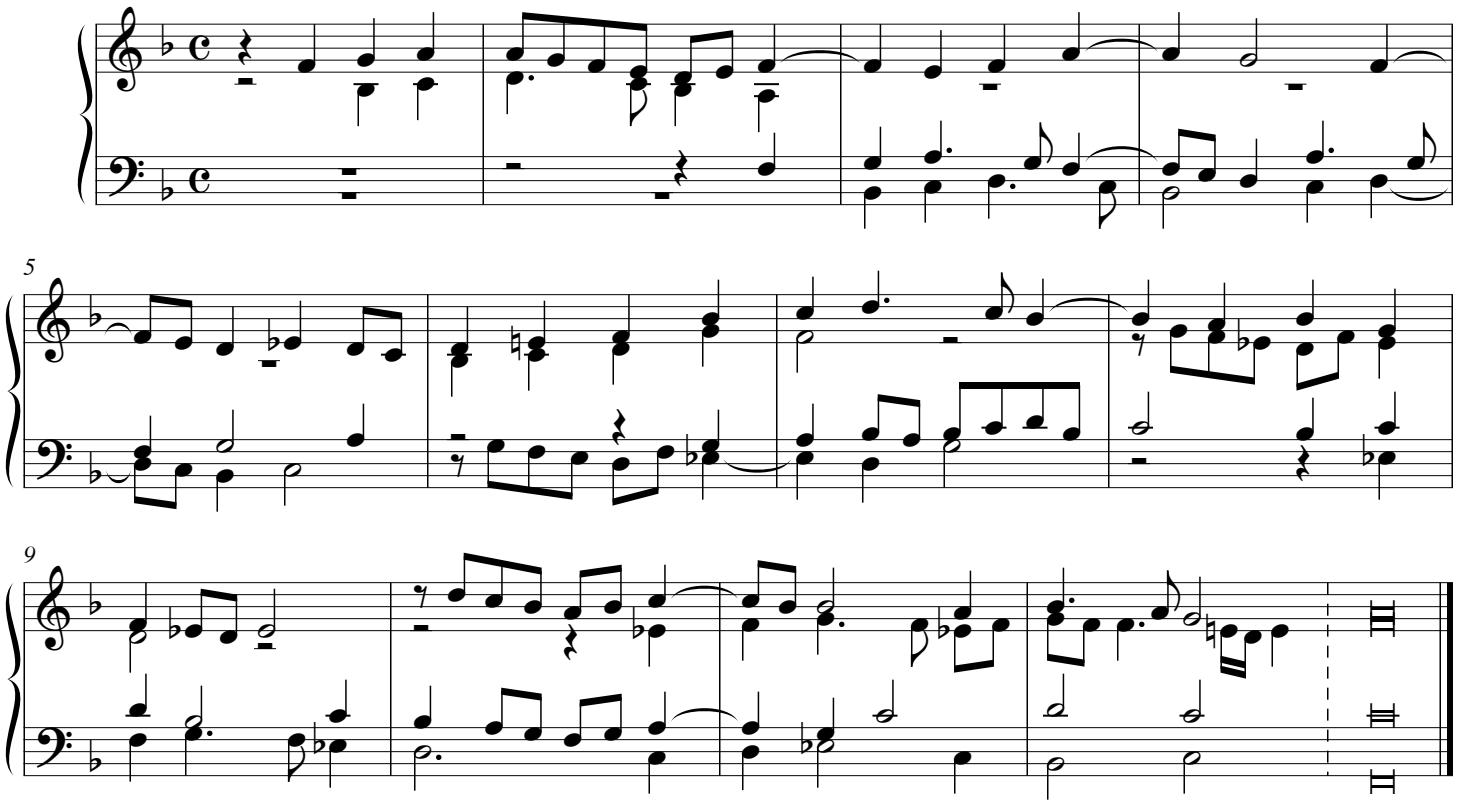
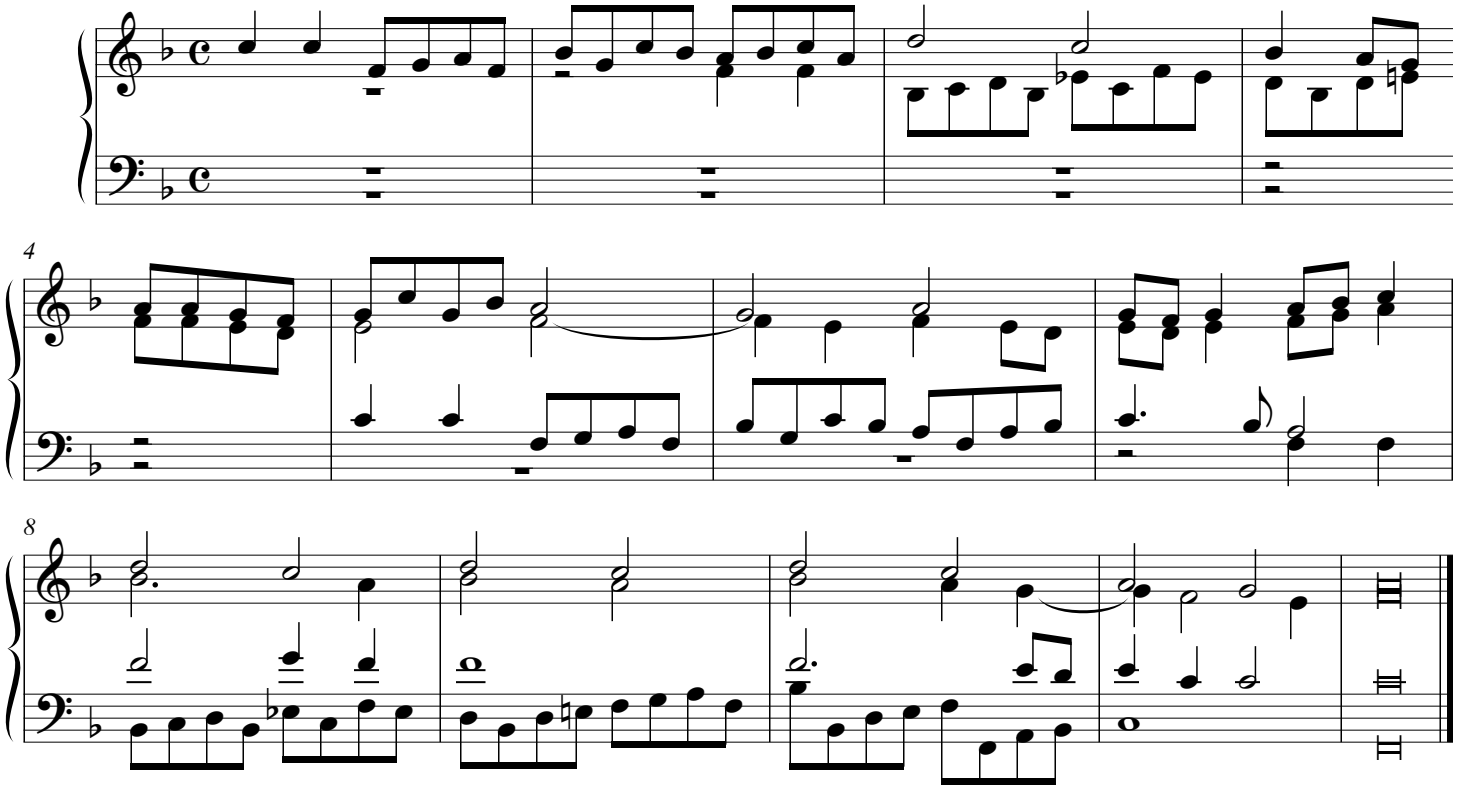
Versus Quintus



[Gloria Patri]



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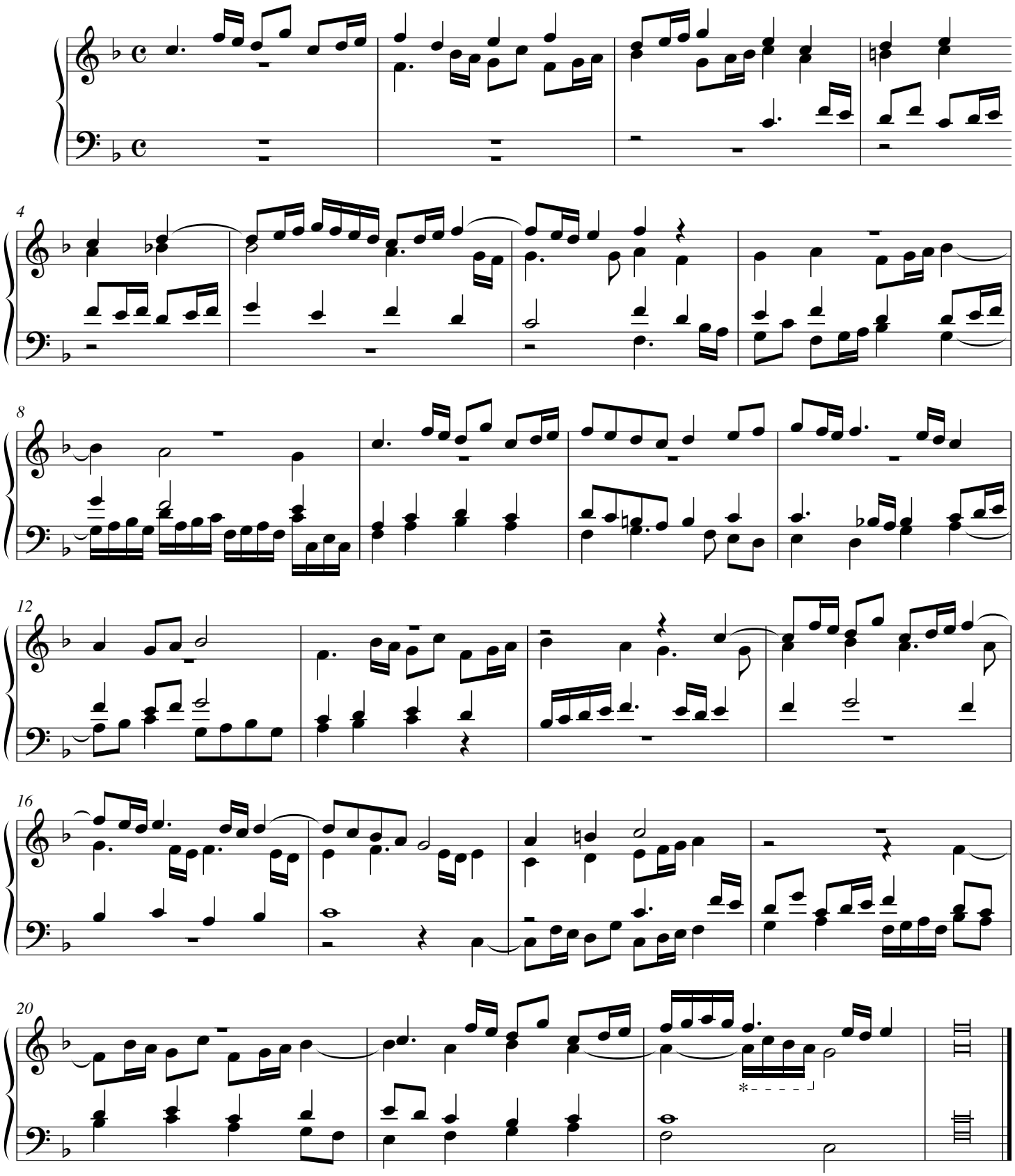
Brevis modulatio Post Magnificat.

Loco Antiphonæ.



*(*Original : la-si-do-si-la.)*

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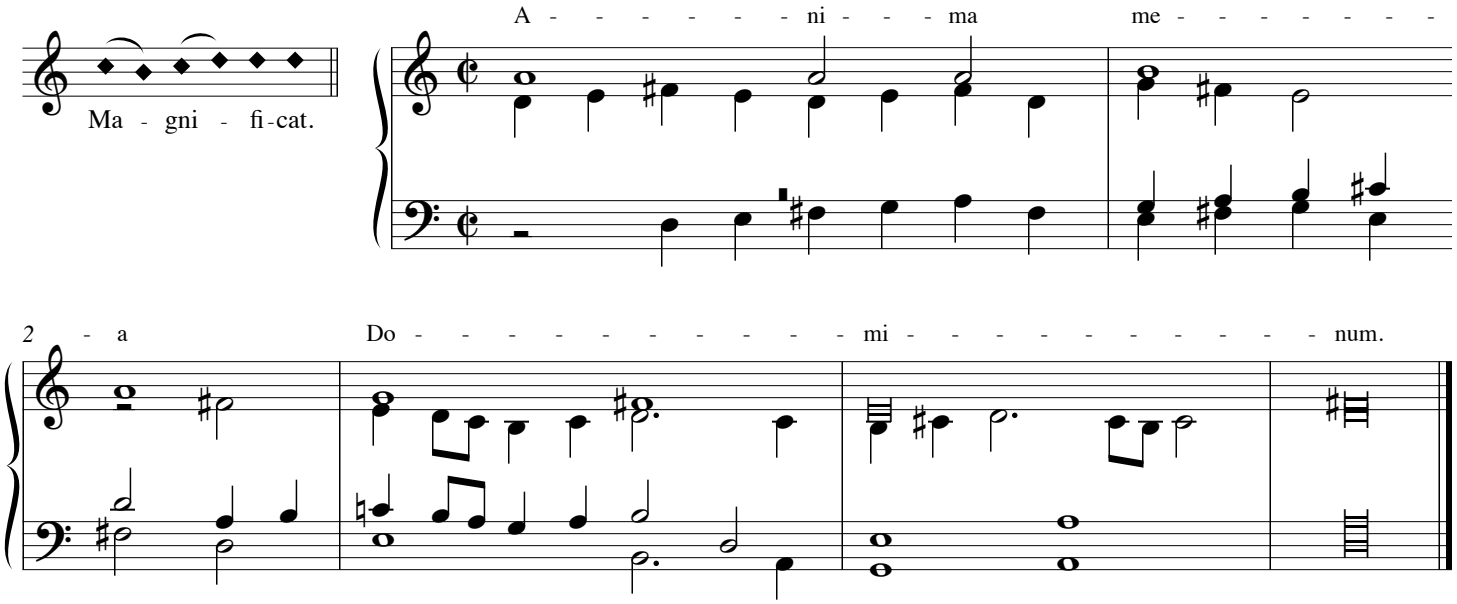
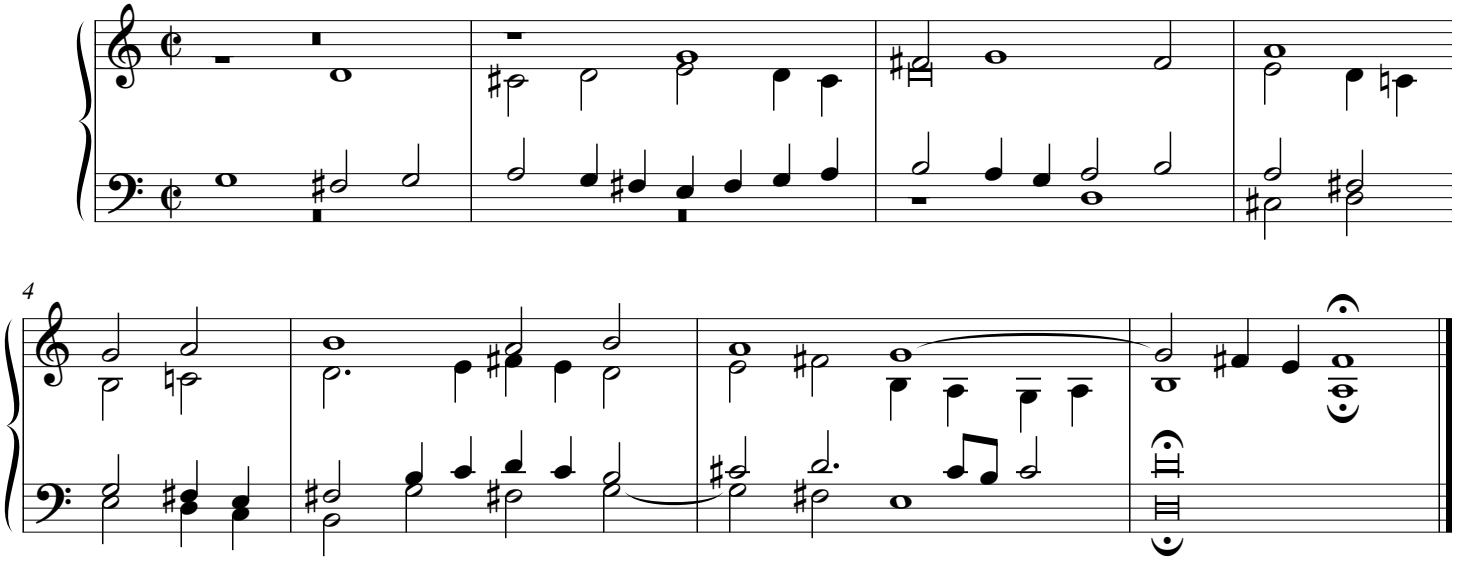
Magnificat Settimo.

Septimi Toni. Translatus ad quartam inferius commodatis causa.

[Versus Primus]



Versus Secundus



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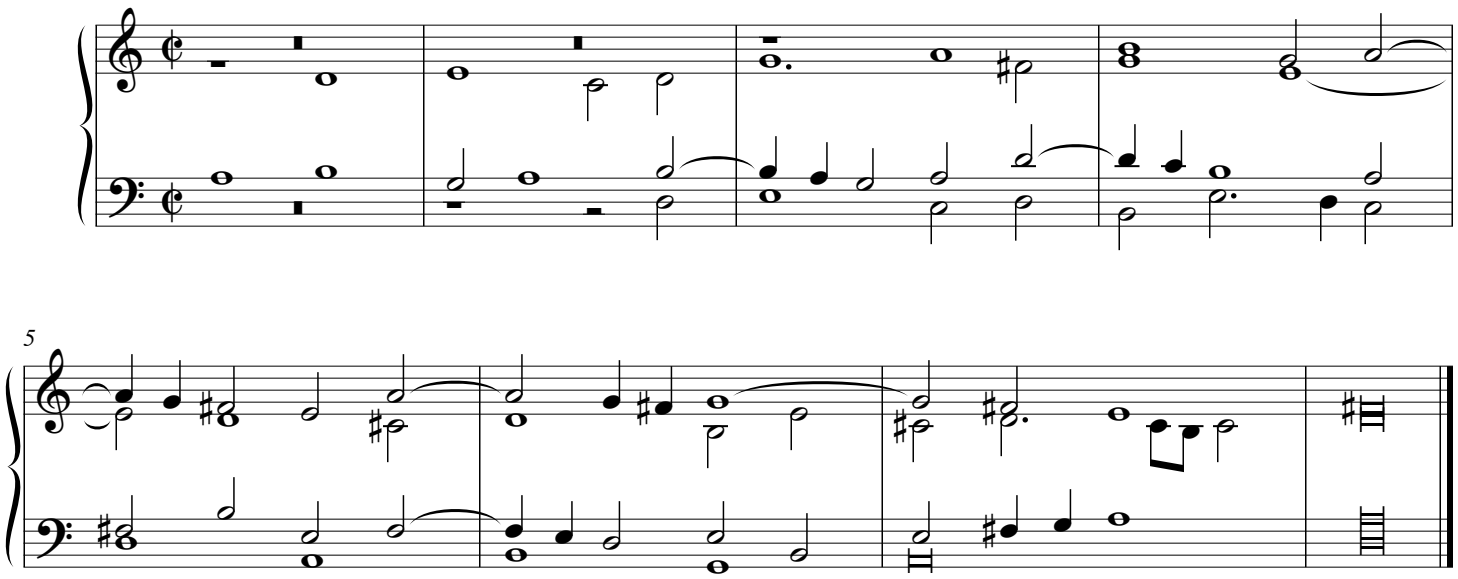
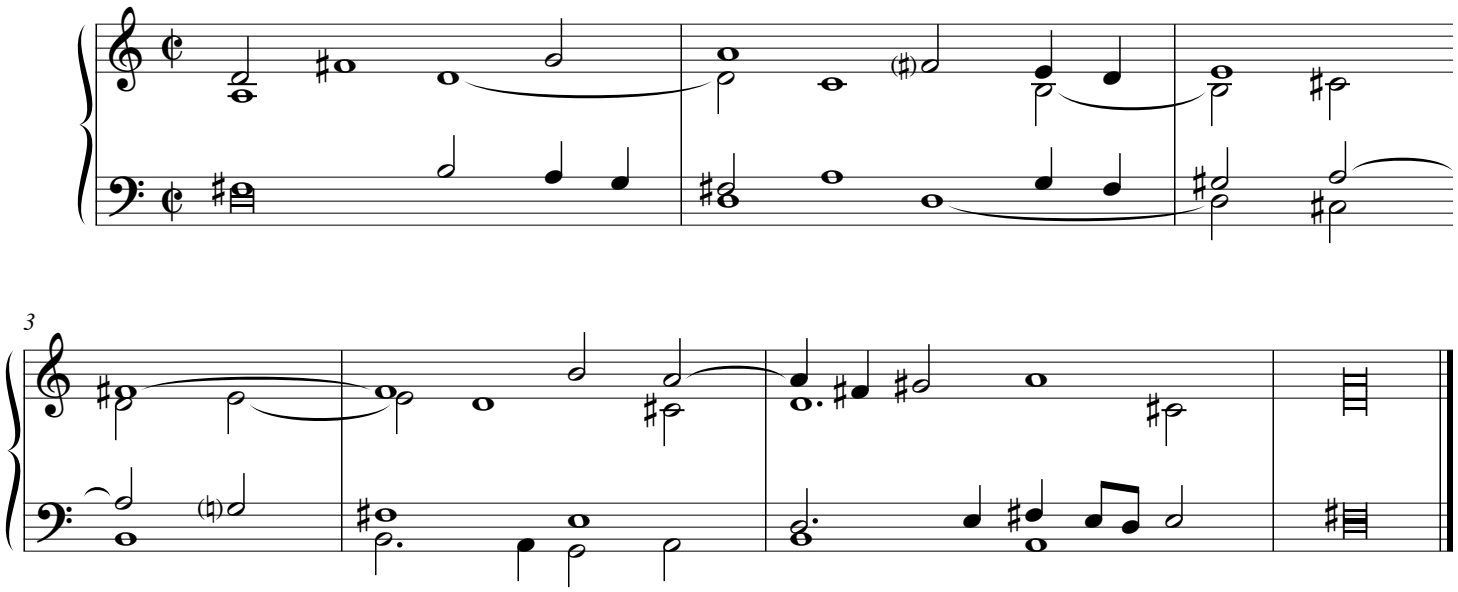
Versus Tertius



Versus Quartus



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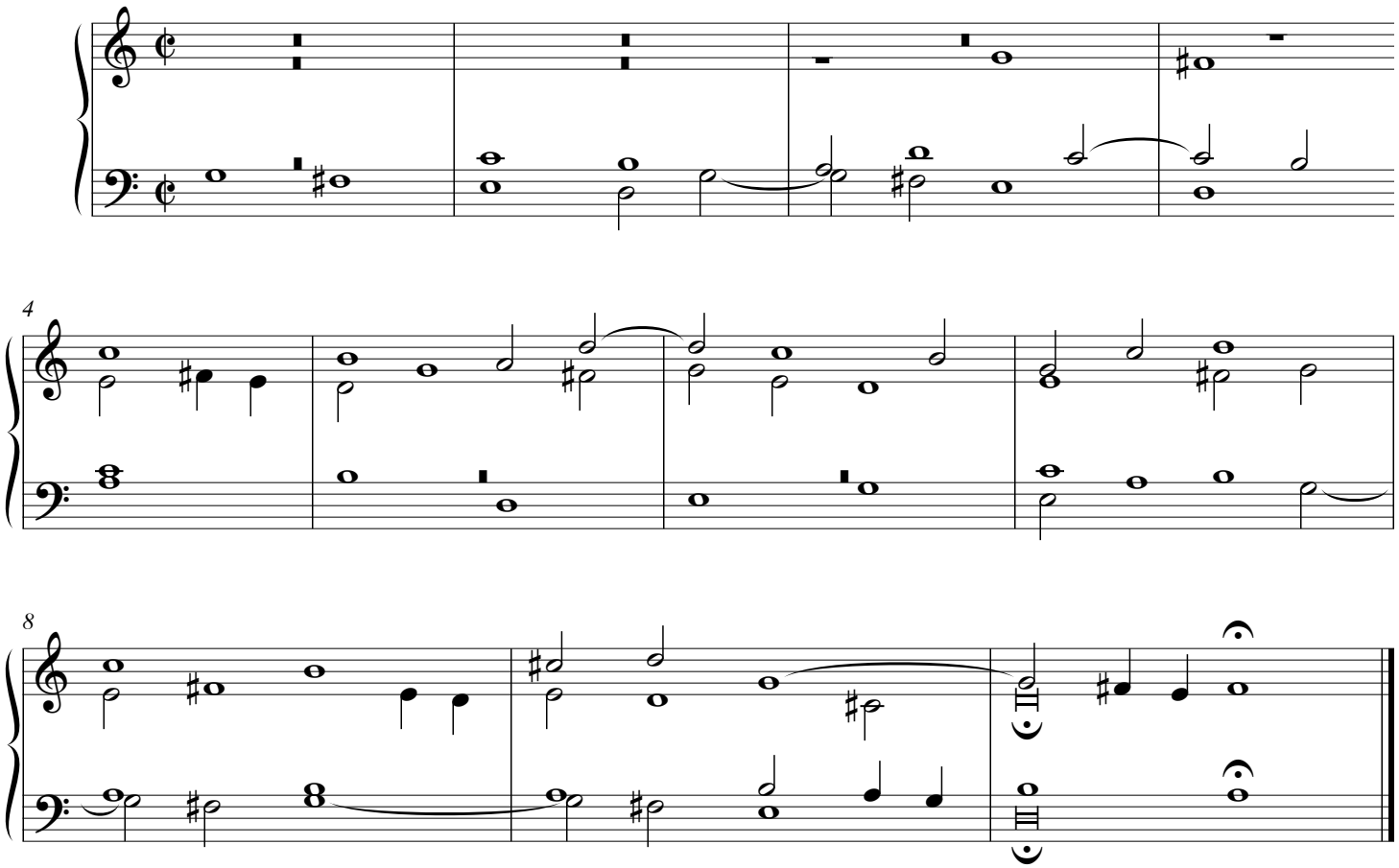
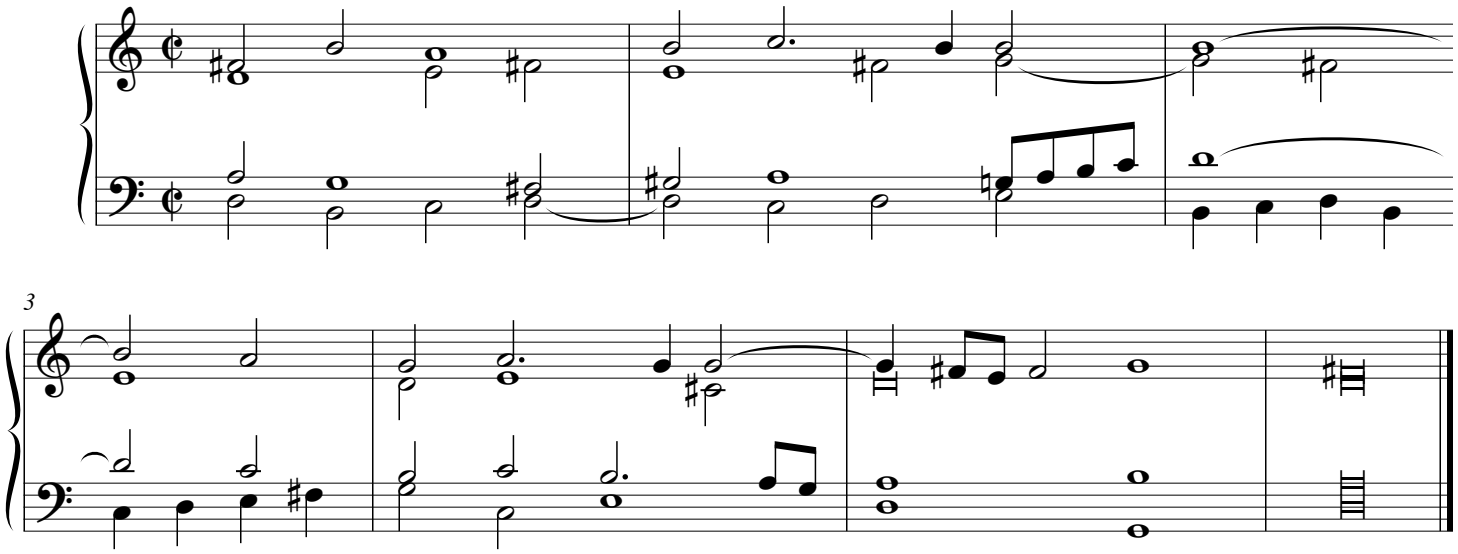
Versus Quintus



[Gloria Patri]



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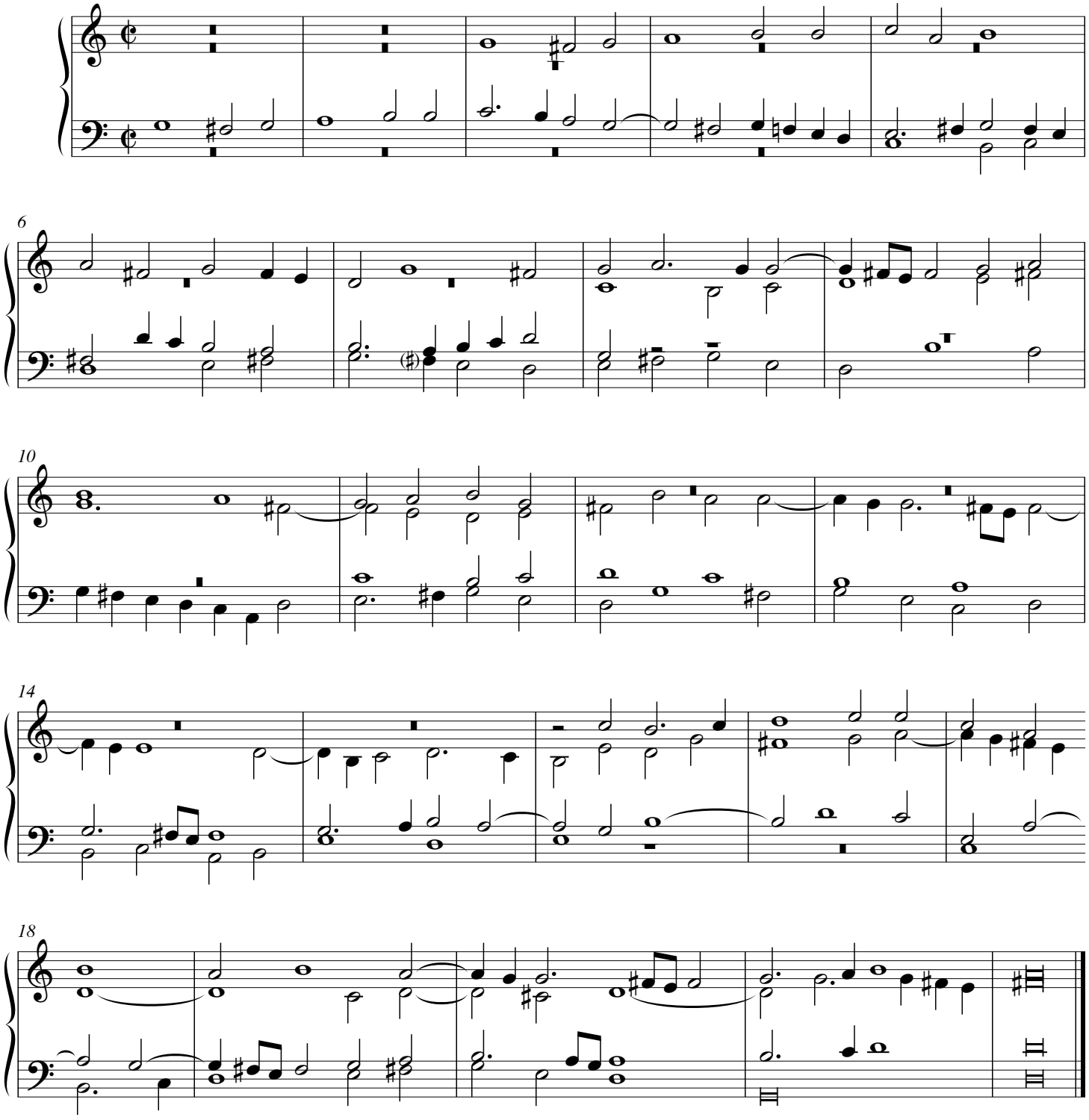
Post Magnificat.

Loco Antiphonæ Brevis modulatio



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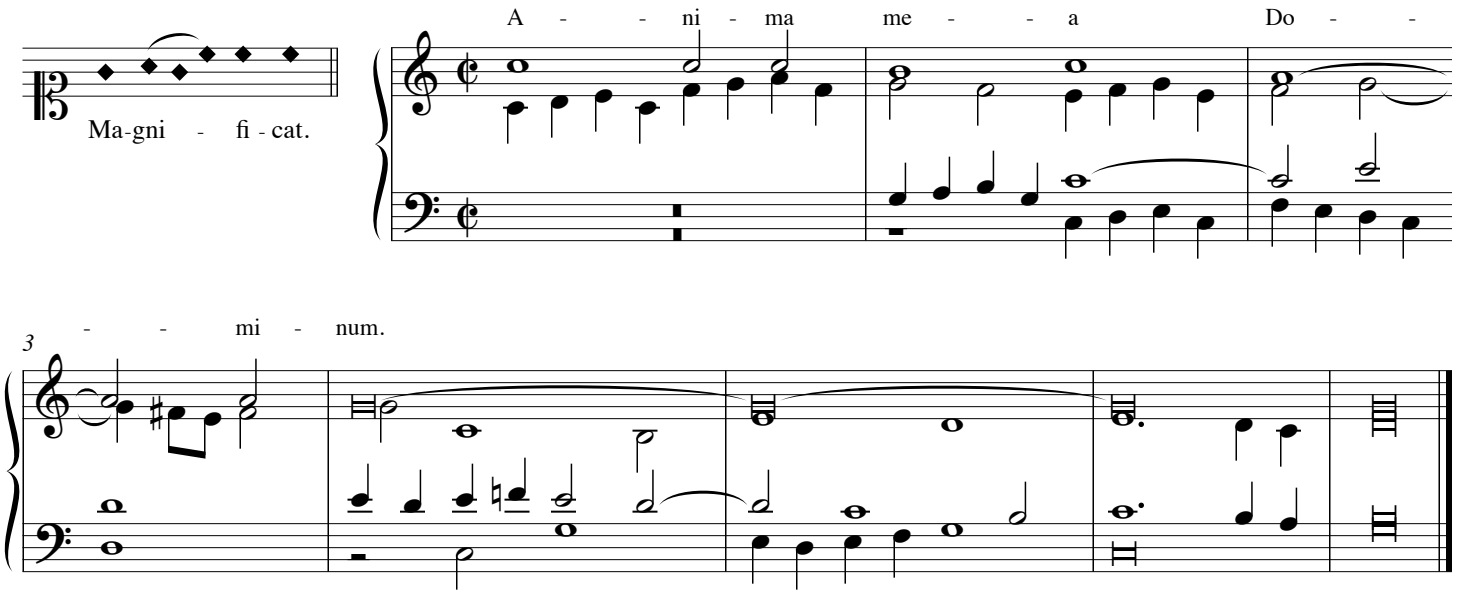
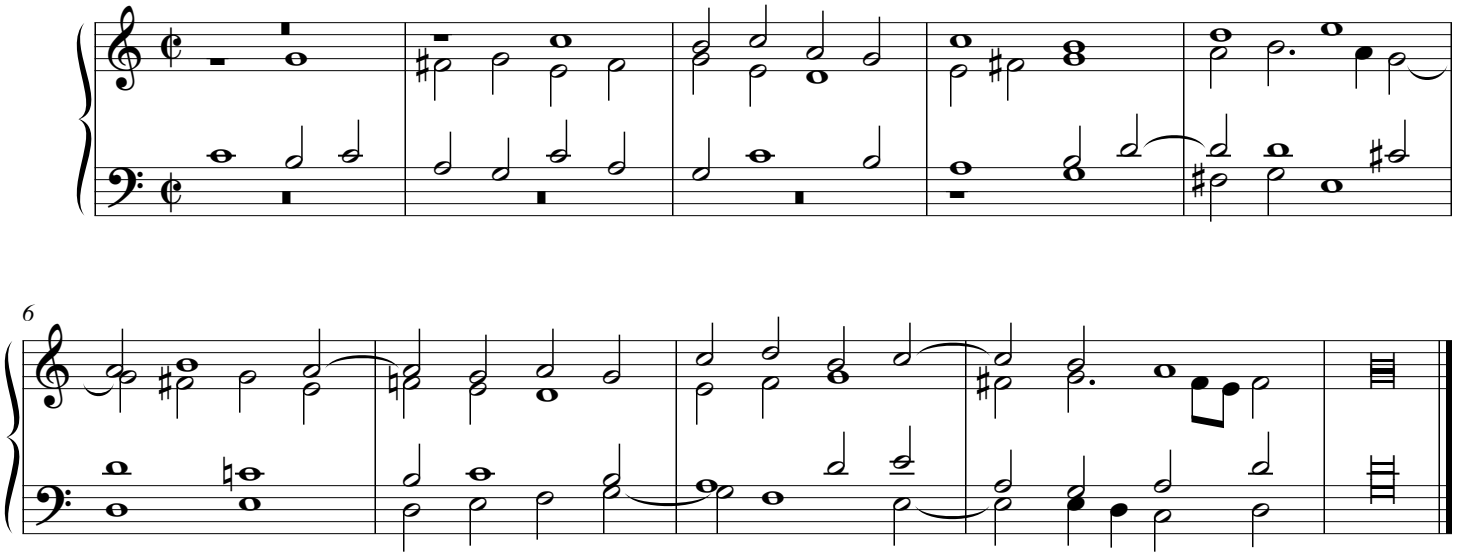
Magnificat Ottavo.

Octavi Toni.

[Versus Primus]



Versus Secundus



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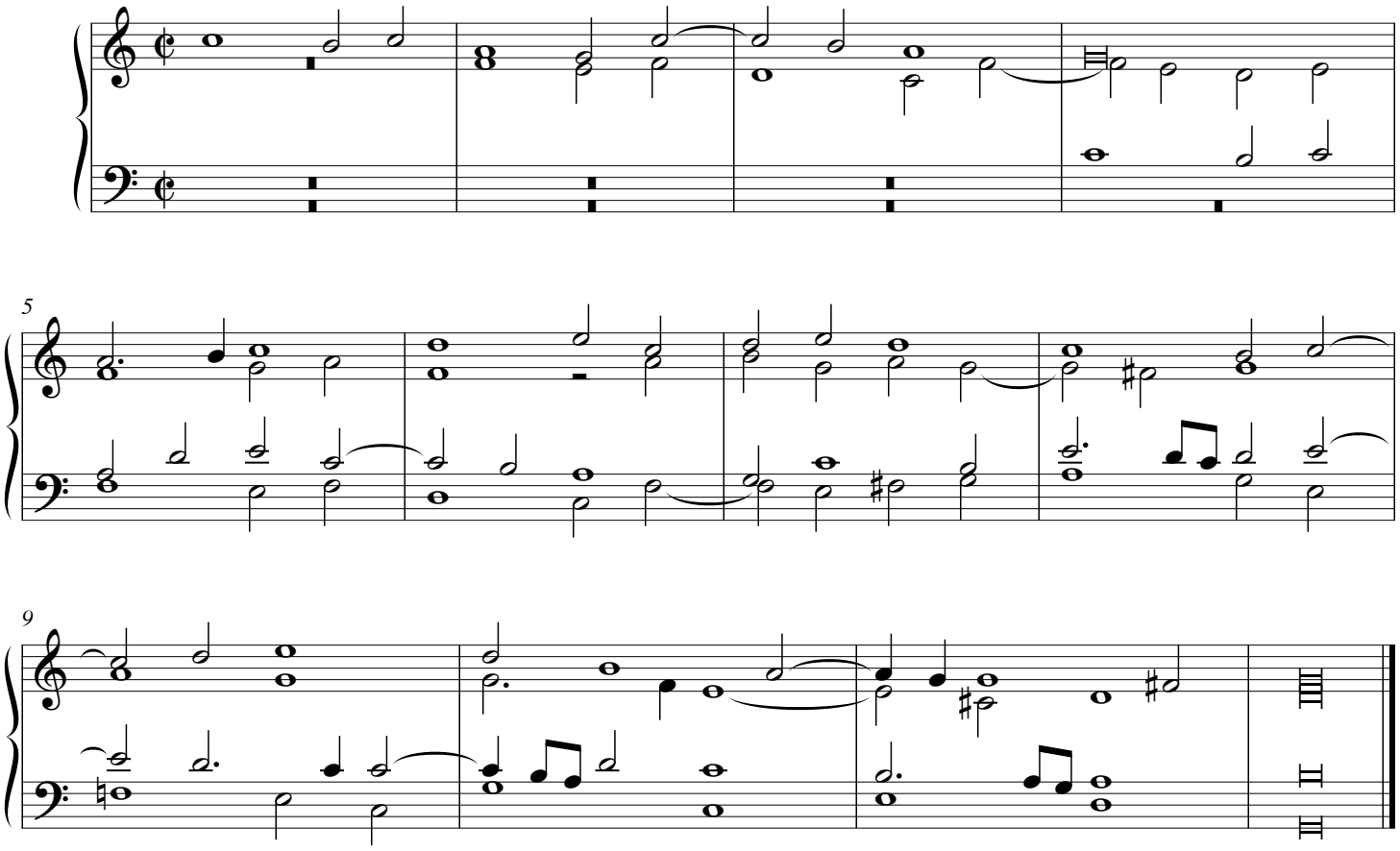
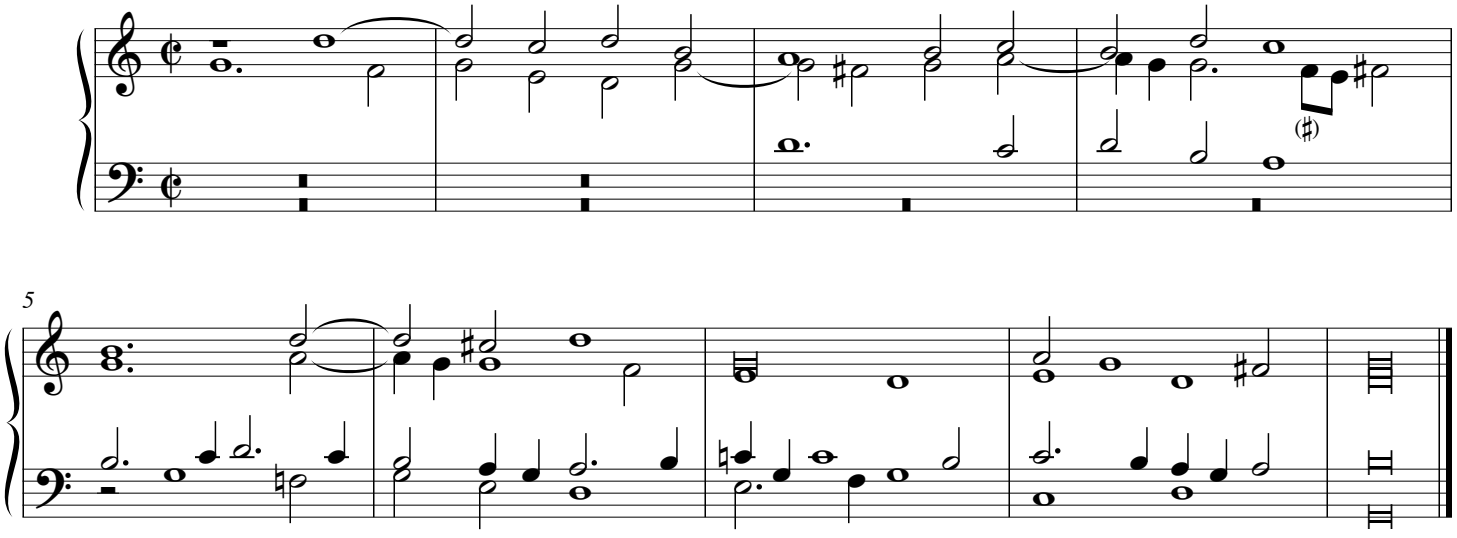
Versus Tertius



[Versus Quartus]



(Les versets 5 & 6 manquent.)

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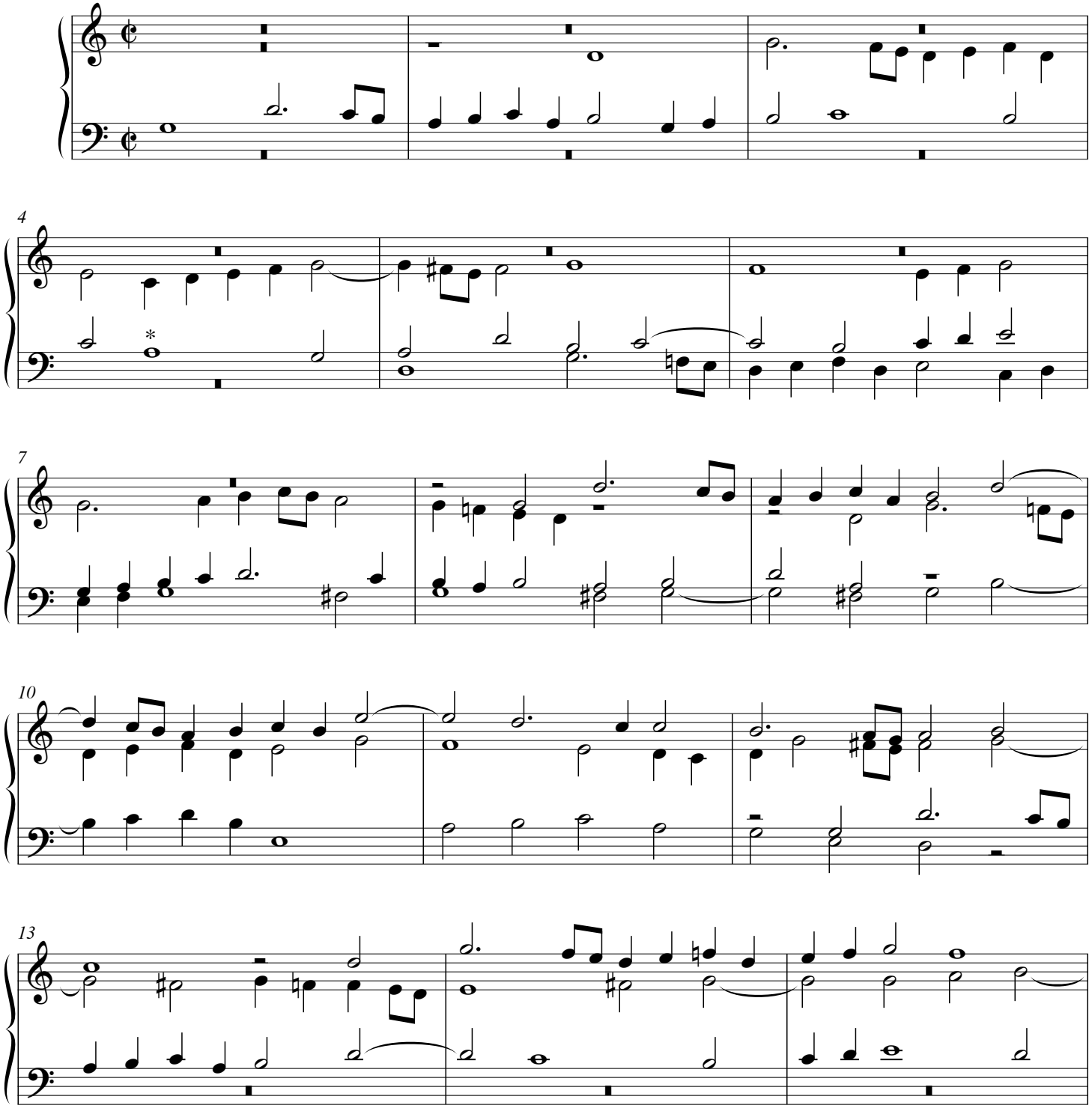
Post Magnificat.

[Brevis modulatio] loco Antiphonæ.



(Original : si.)*

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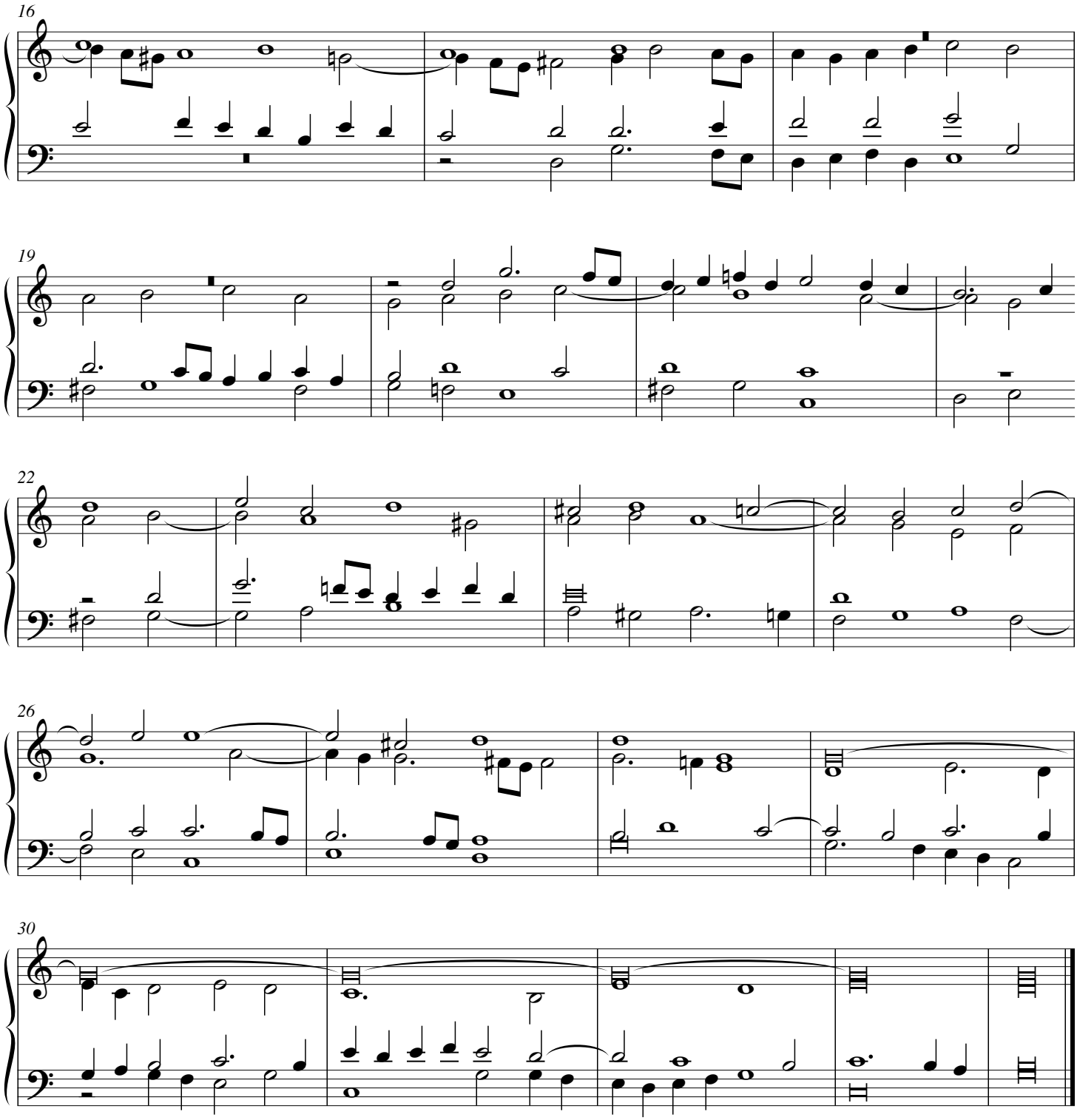

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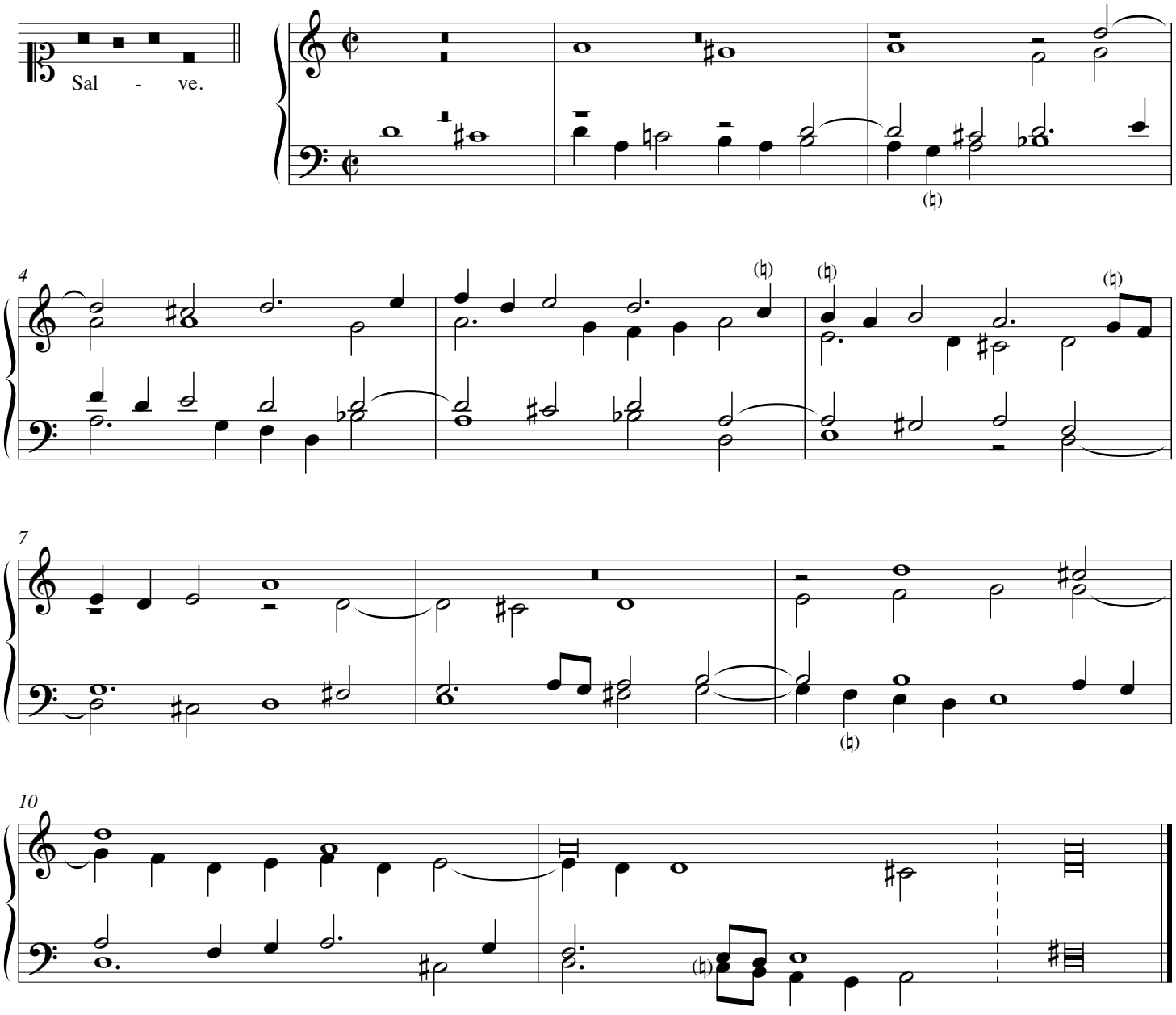
Salve Regina

Versus Primus



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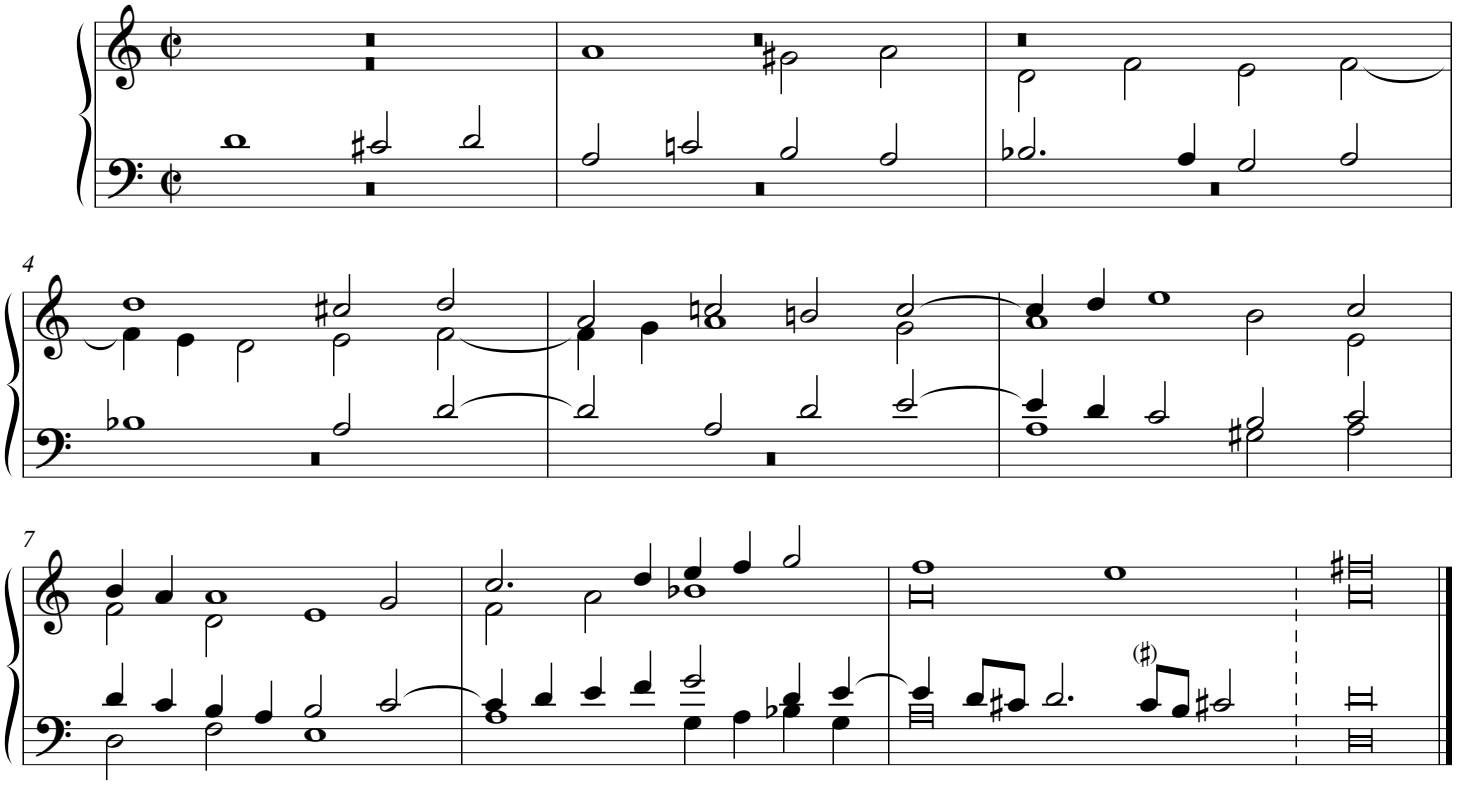
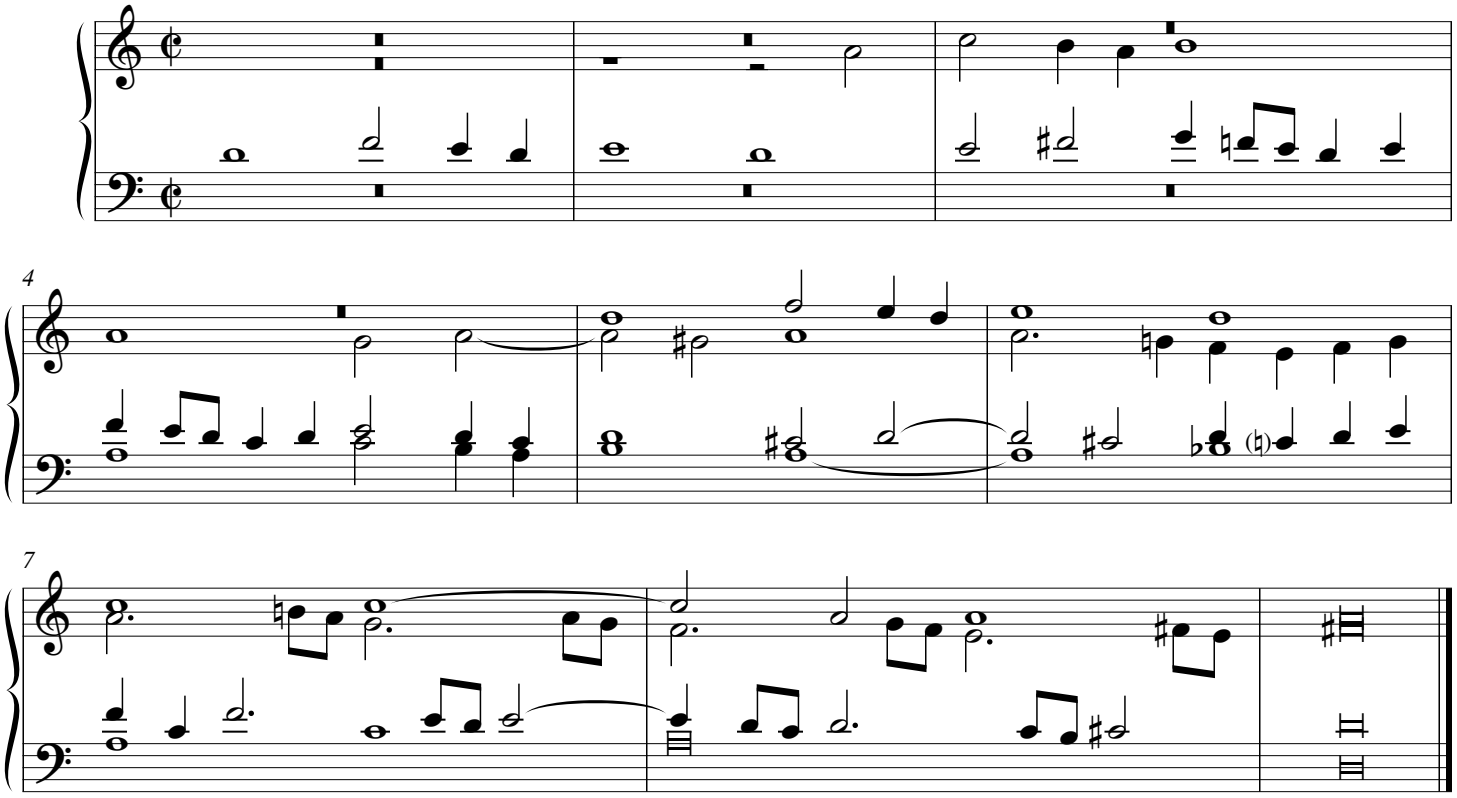
Versus Secundus



Versus Tertius



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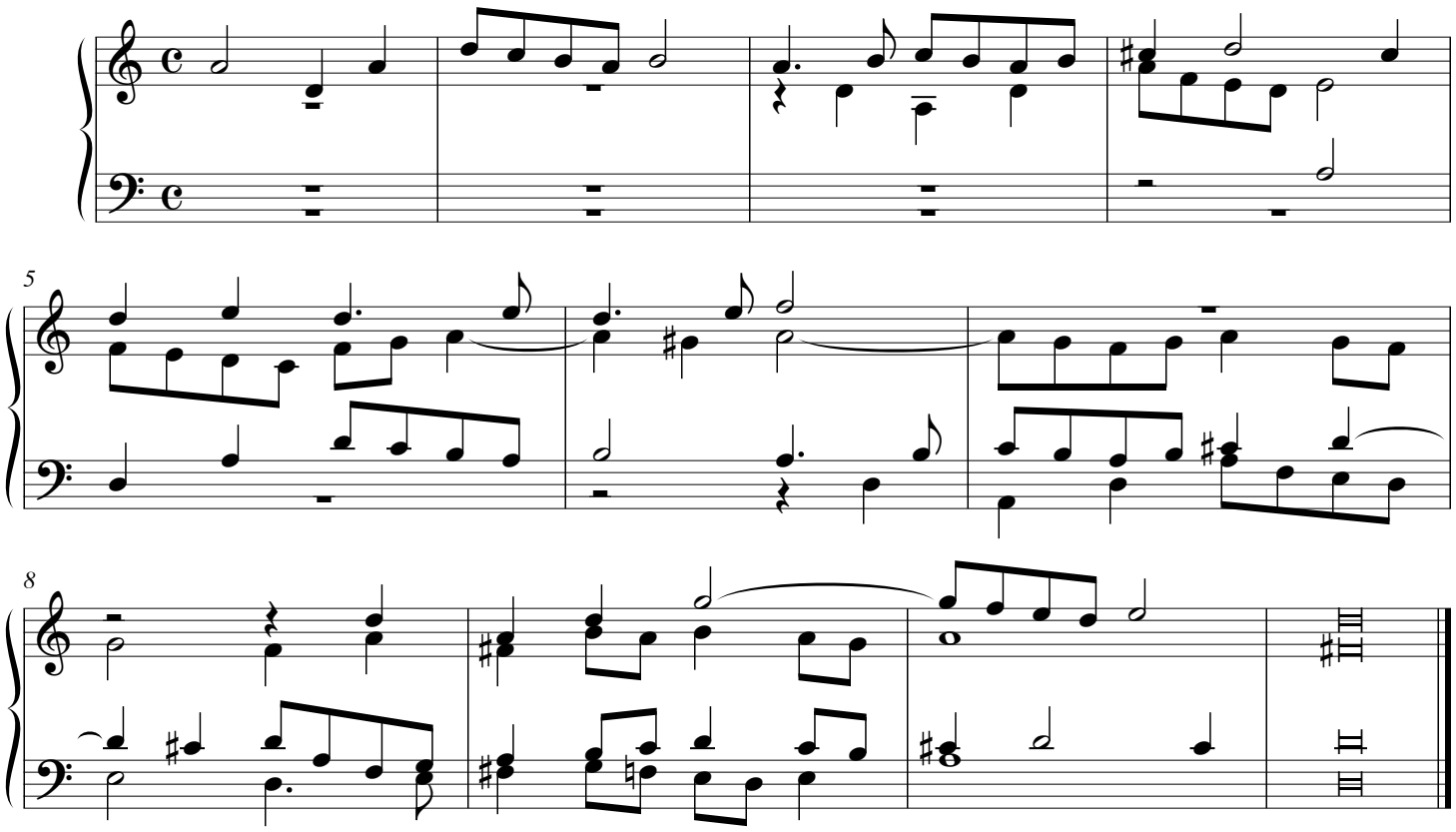
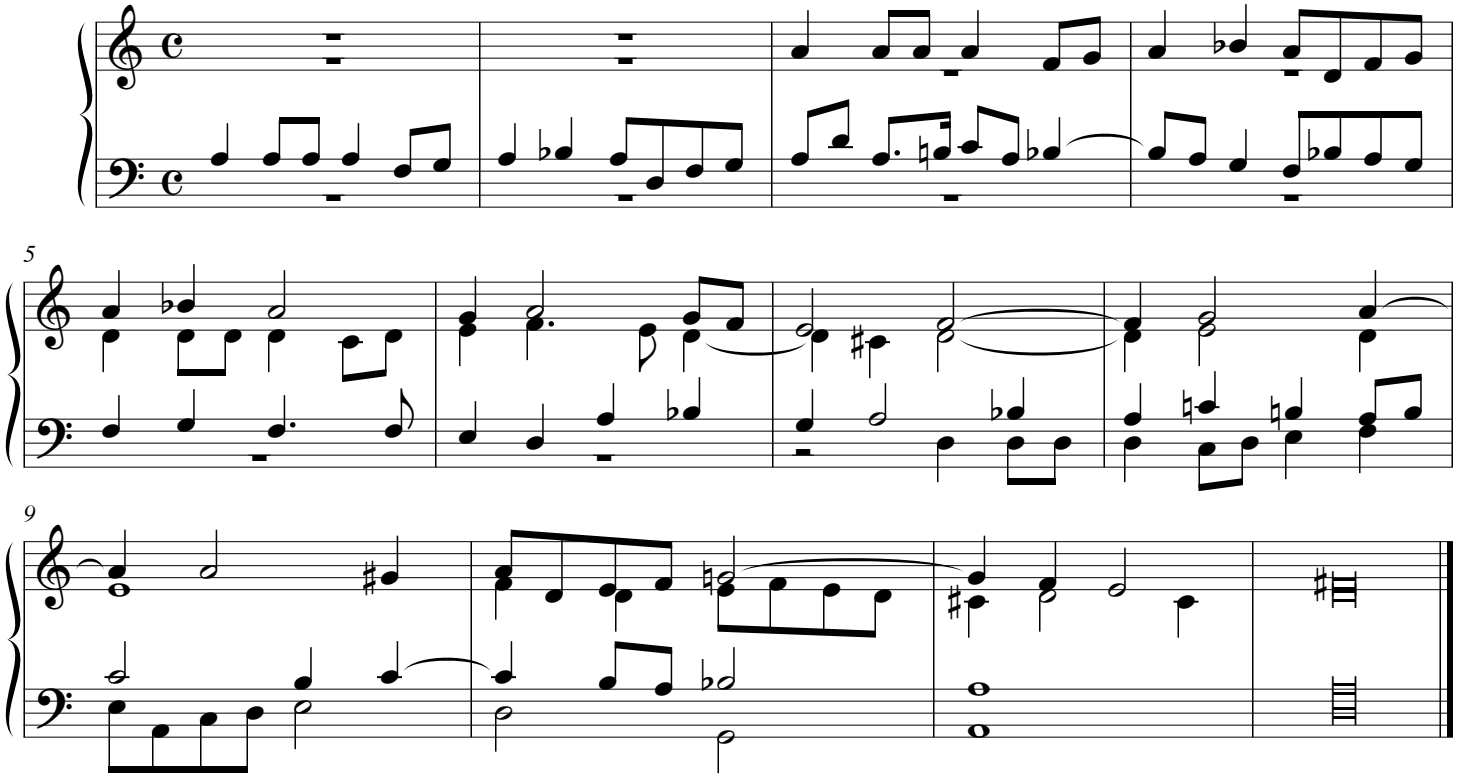
Versus Quartus



Versus Quintus



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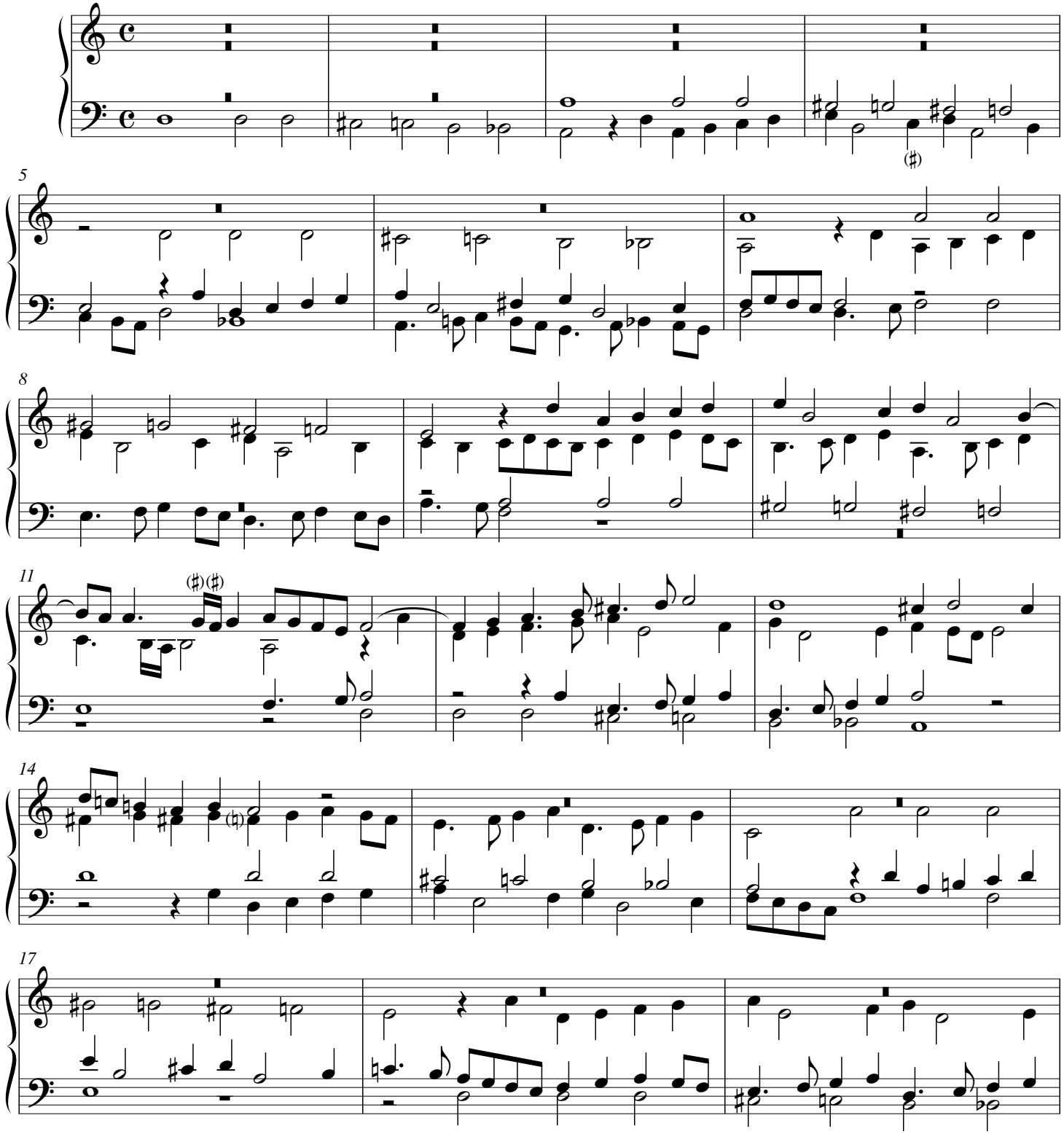
Ricercata Prima

Primo Tono.



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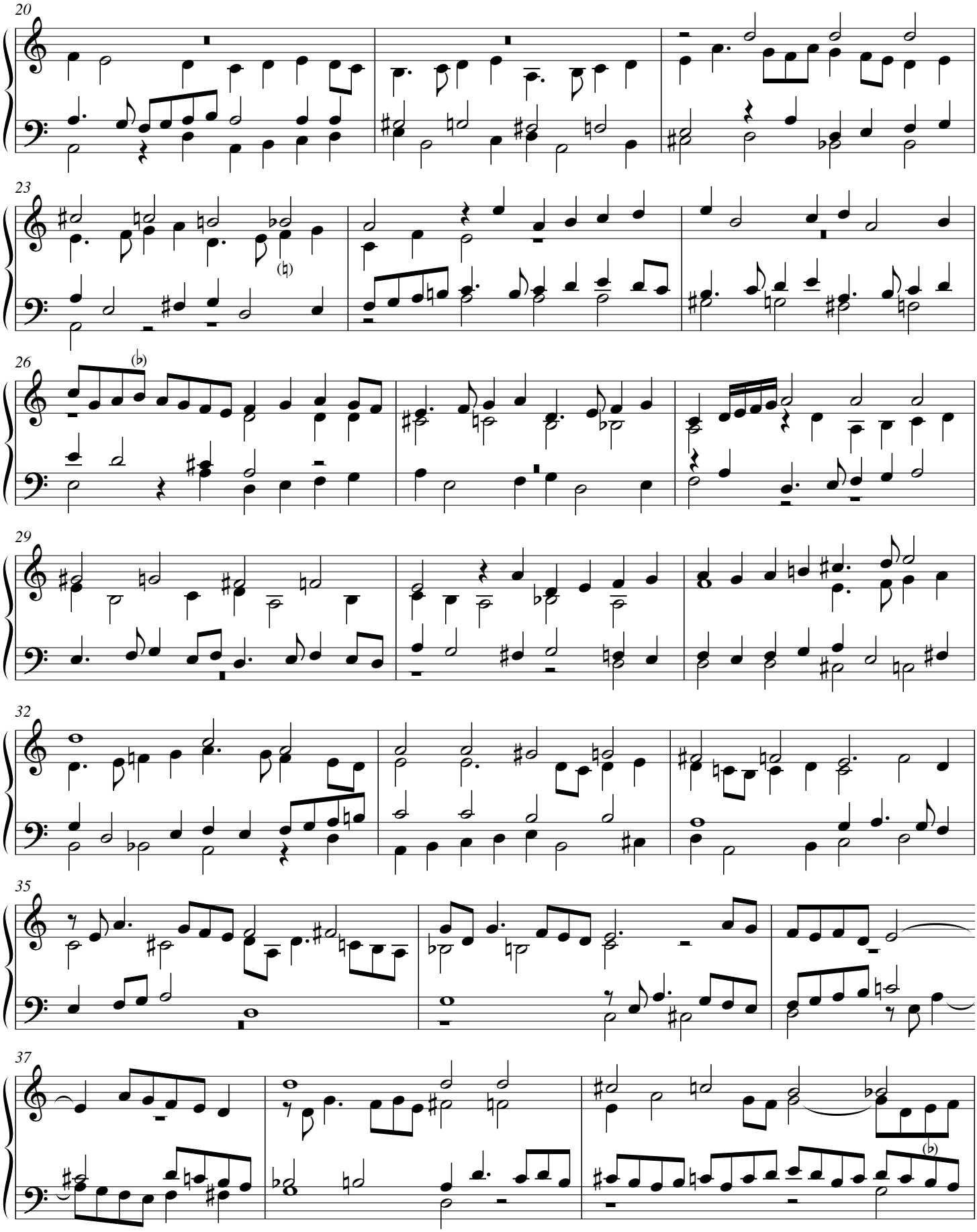

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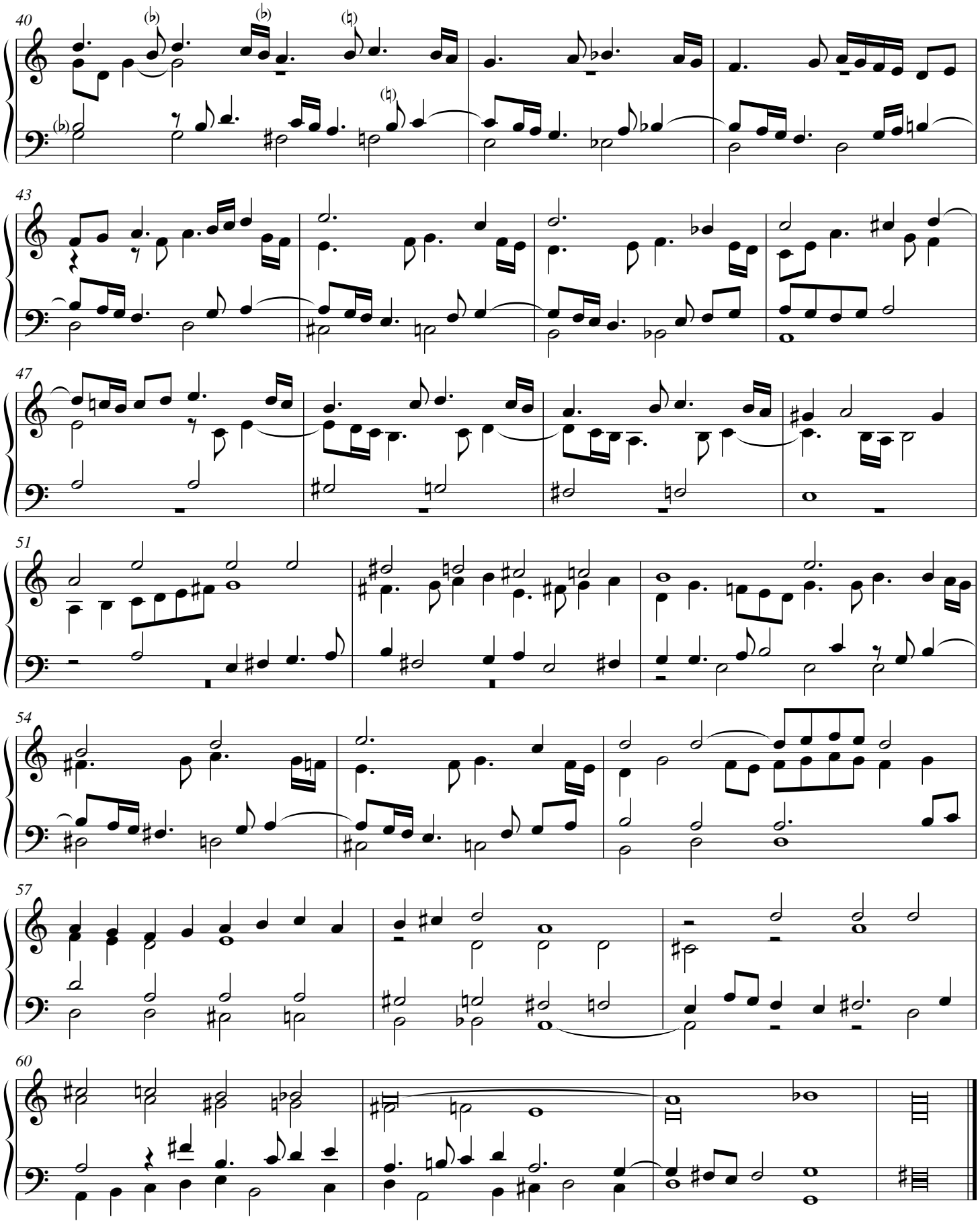

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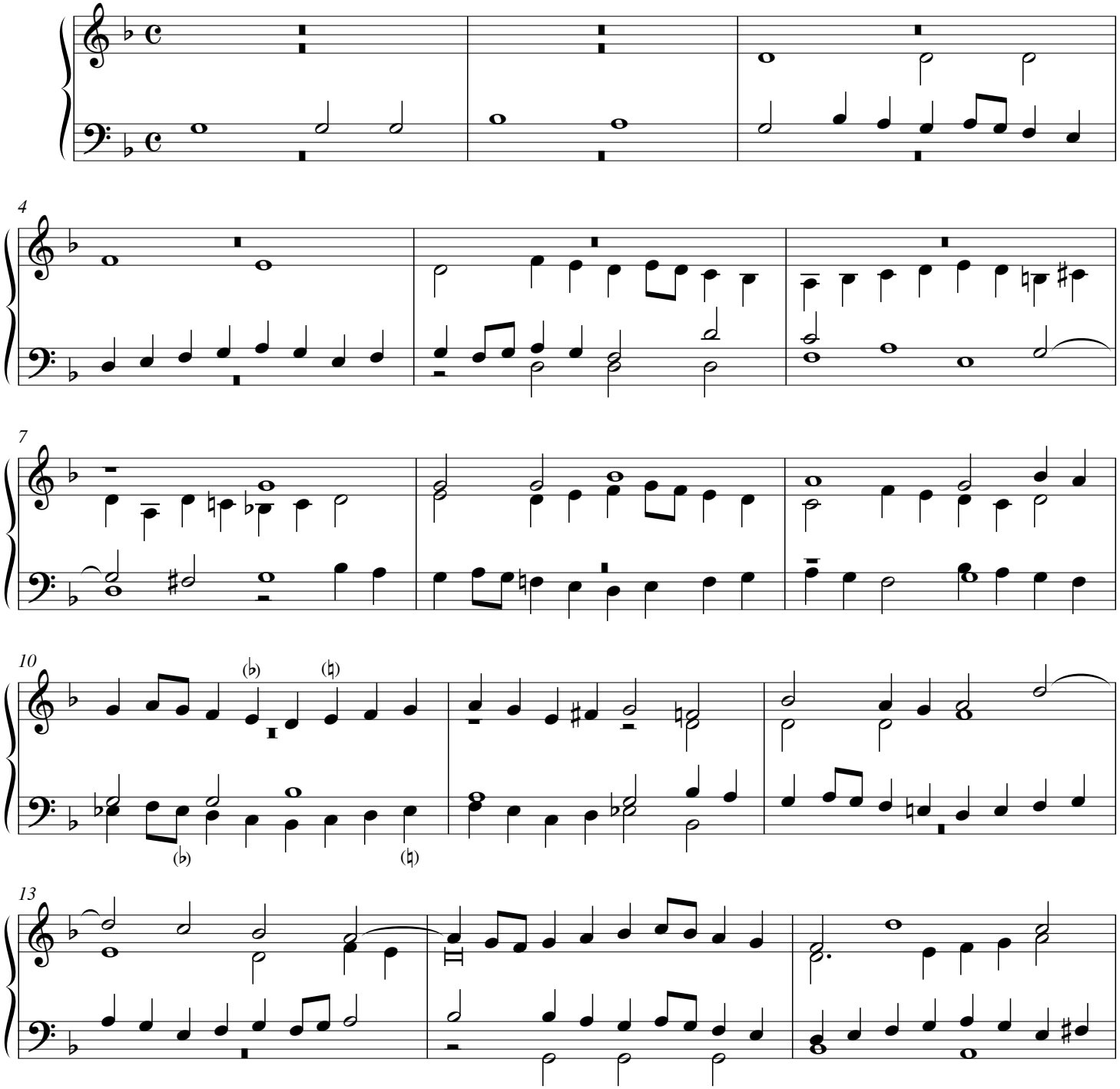
Ricercata Seconda

Secondo Tono Ecclesiastico.



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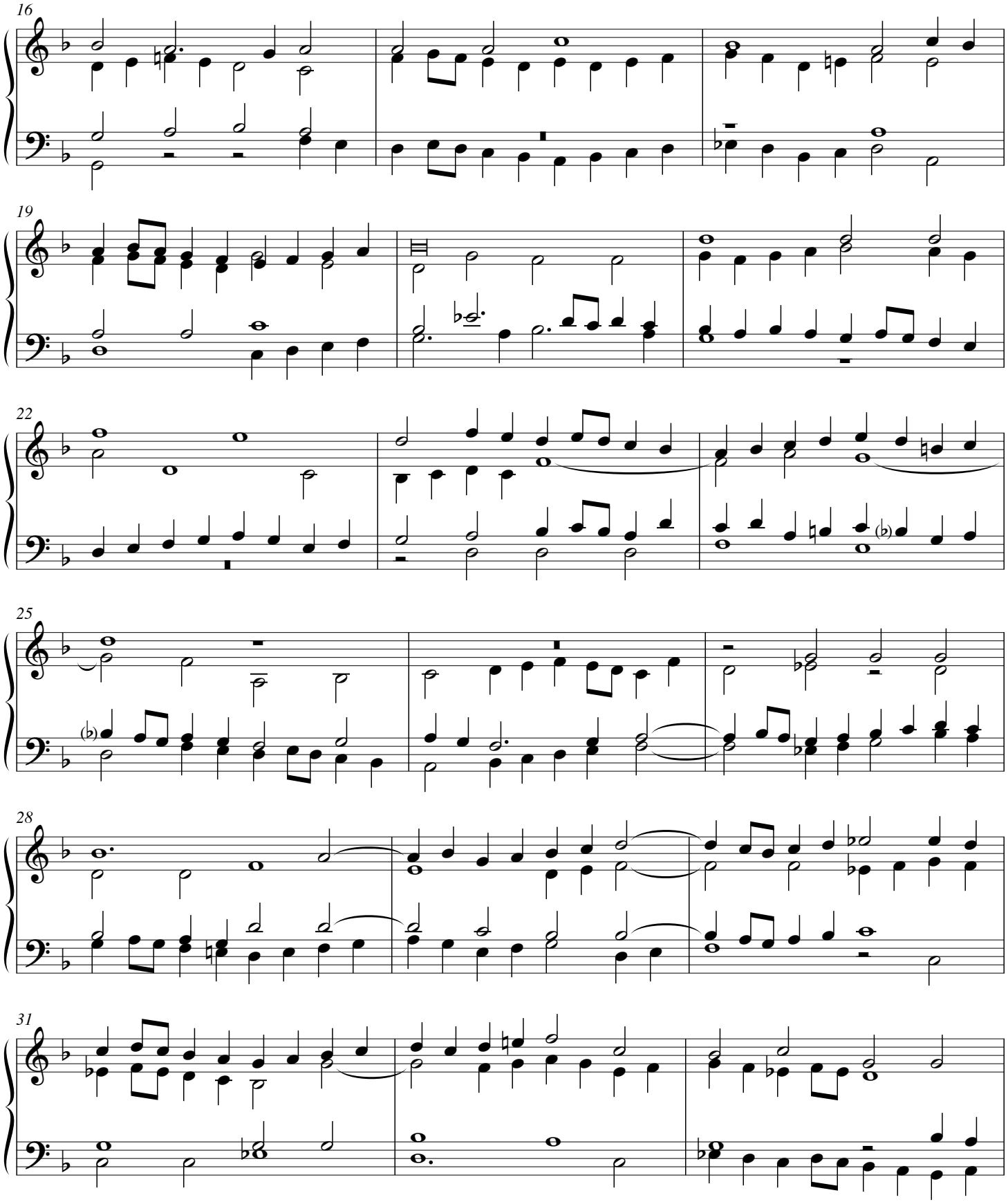

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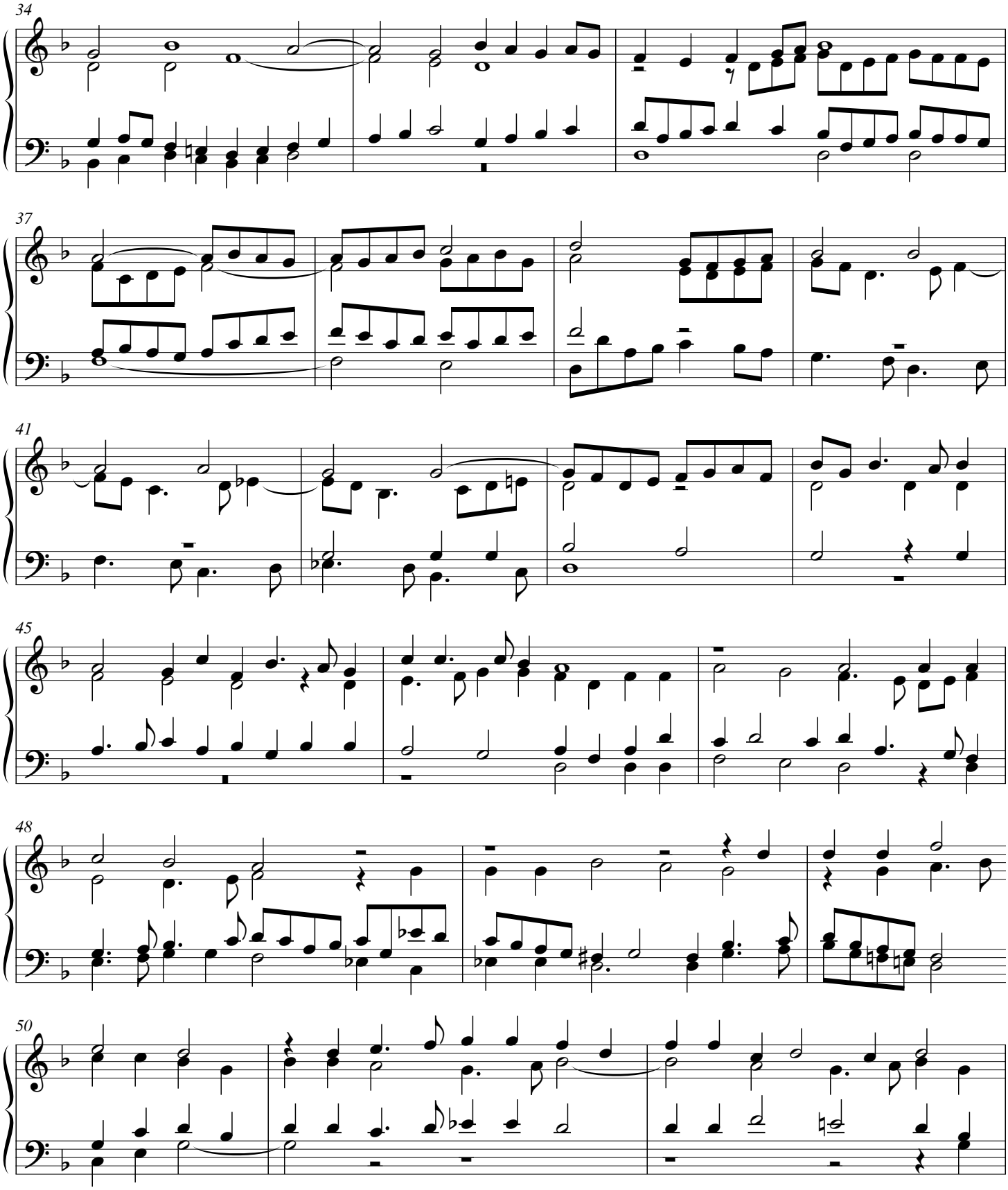

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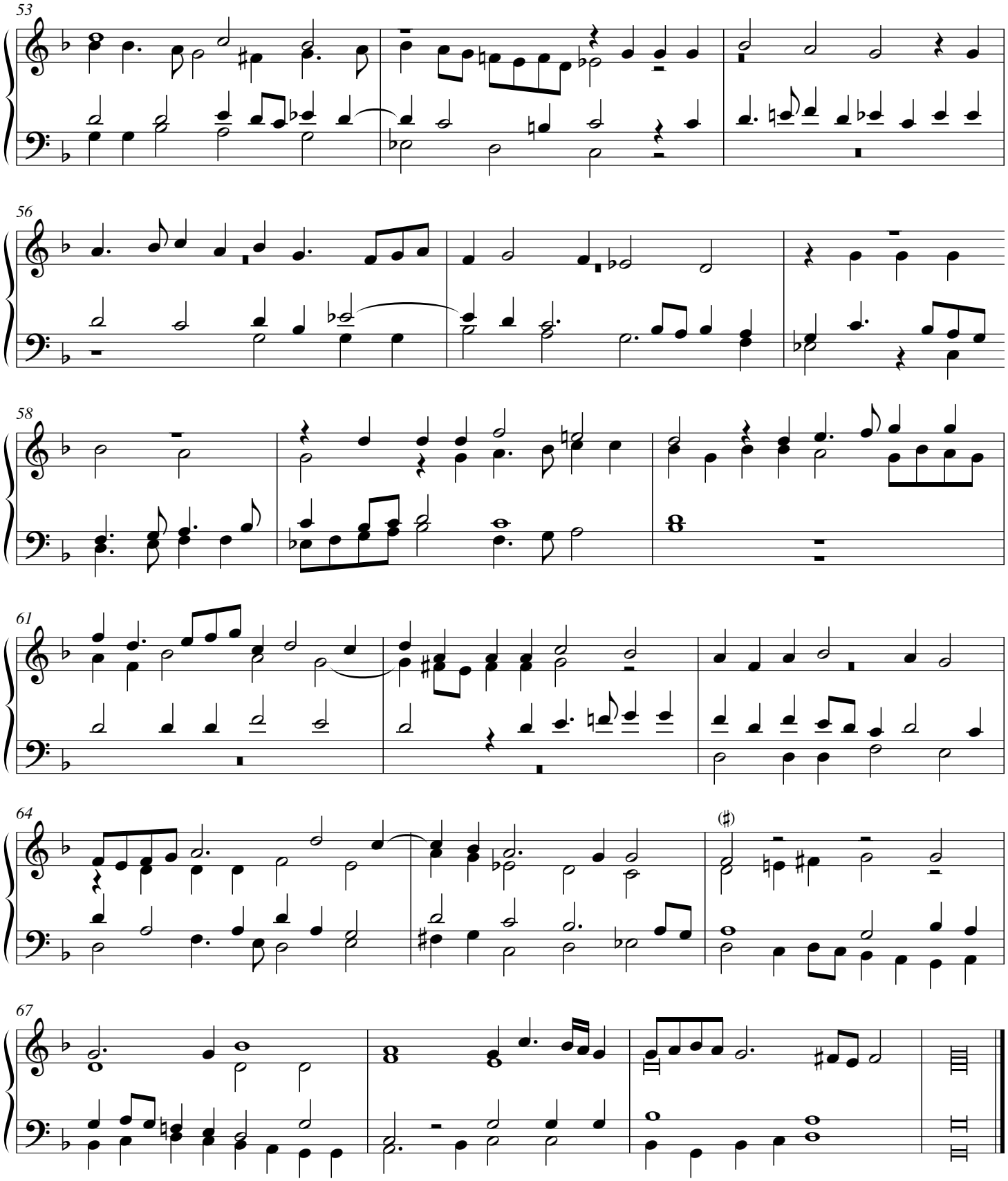

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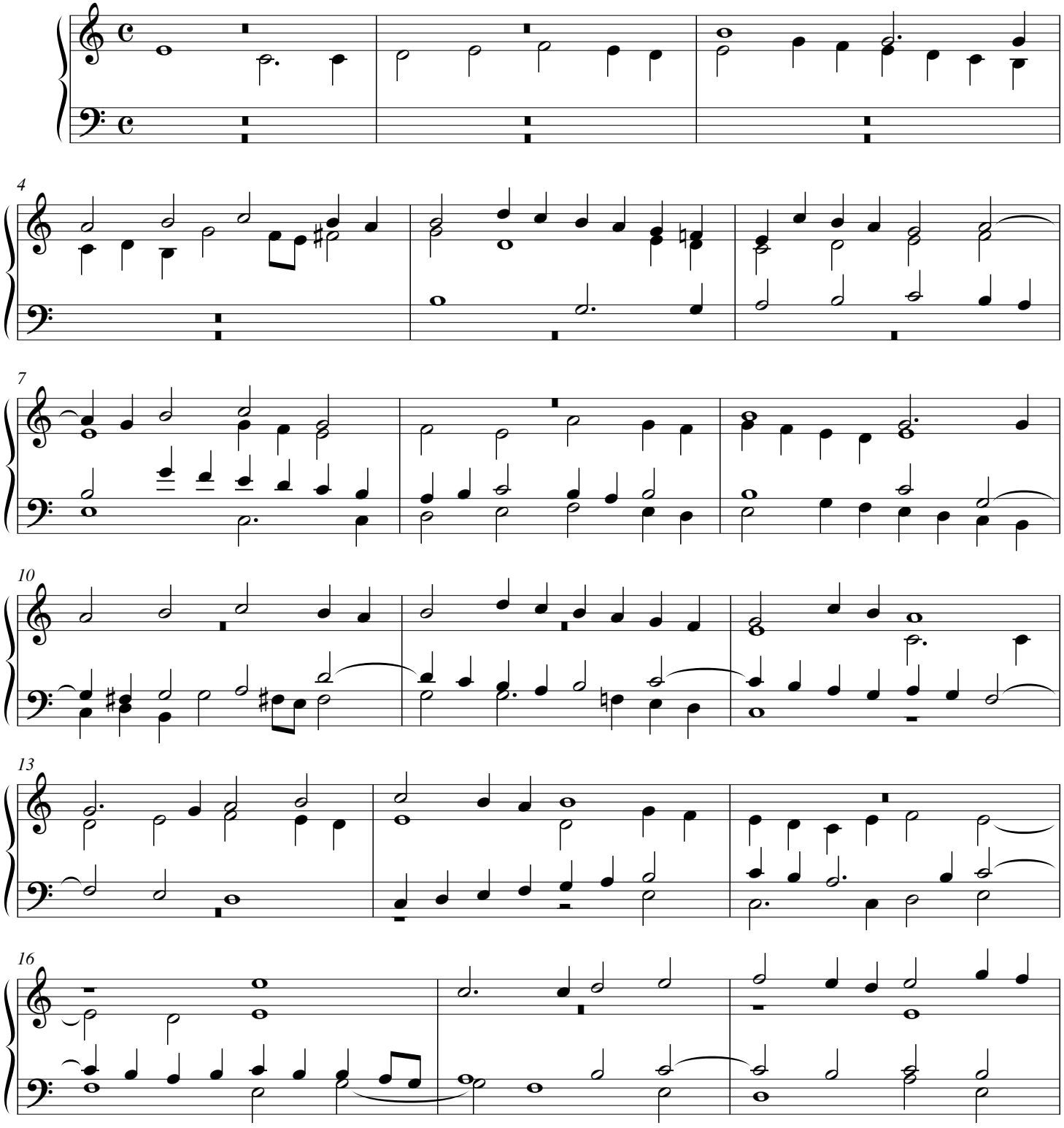
Ricercata Terza

Terzo Tono.



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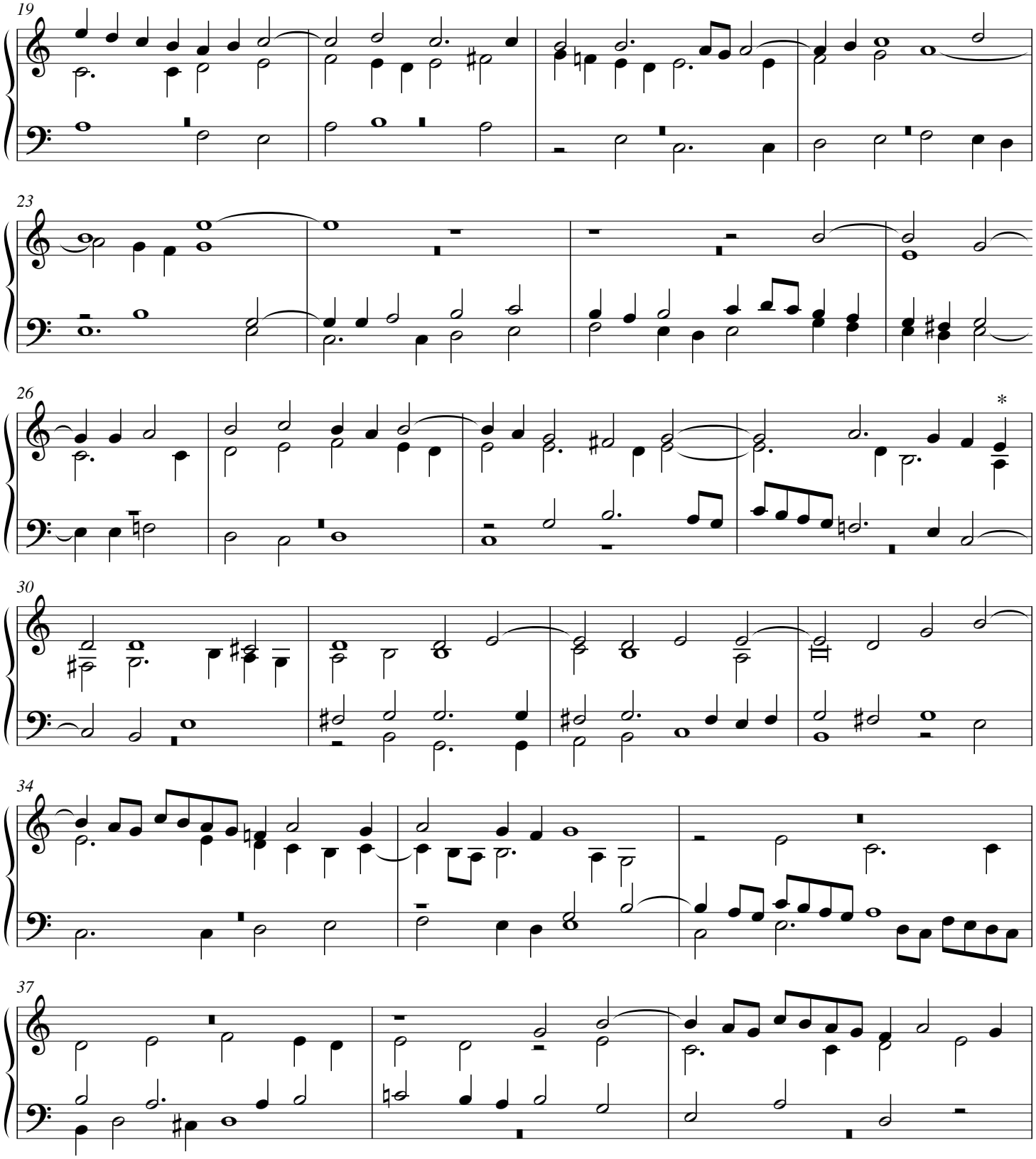

(Cette note manque dans l'original.)*

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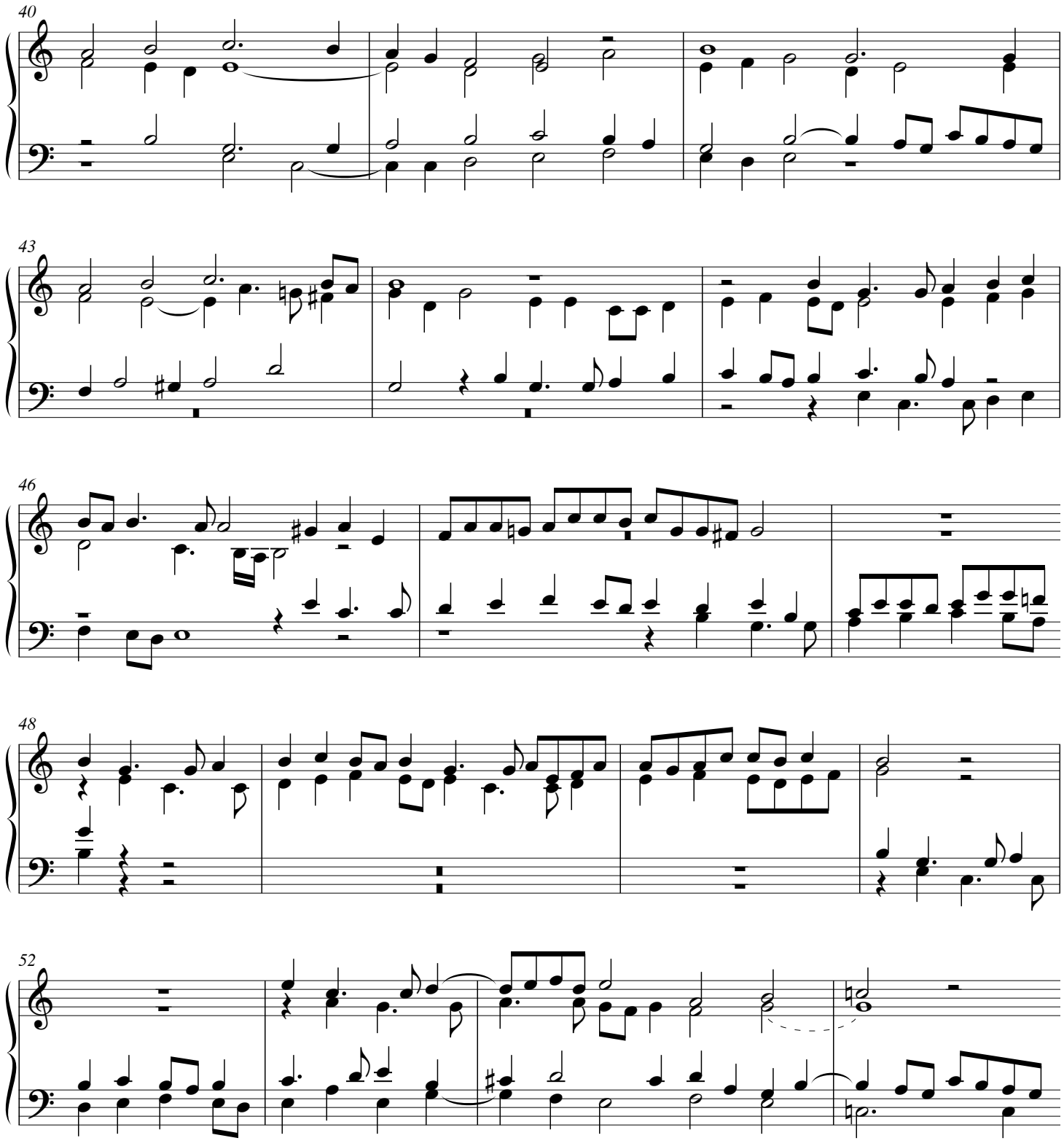

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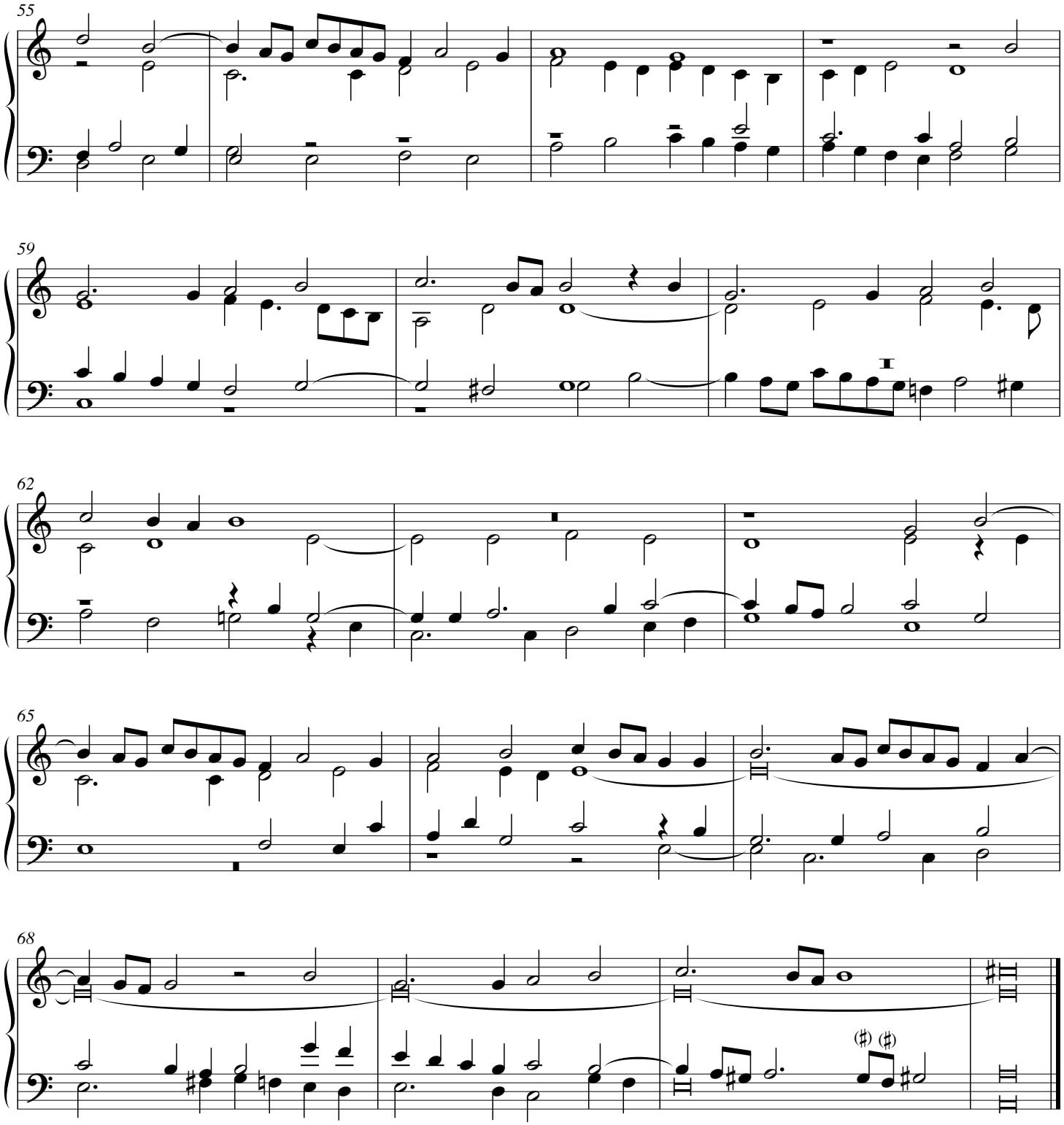

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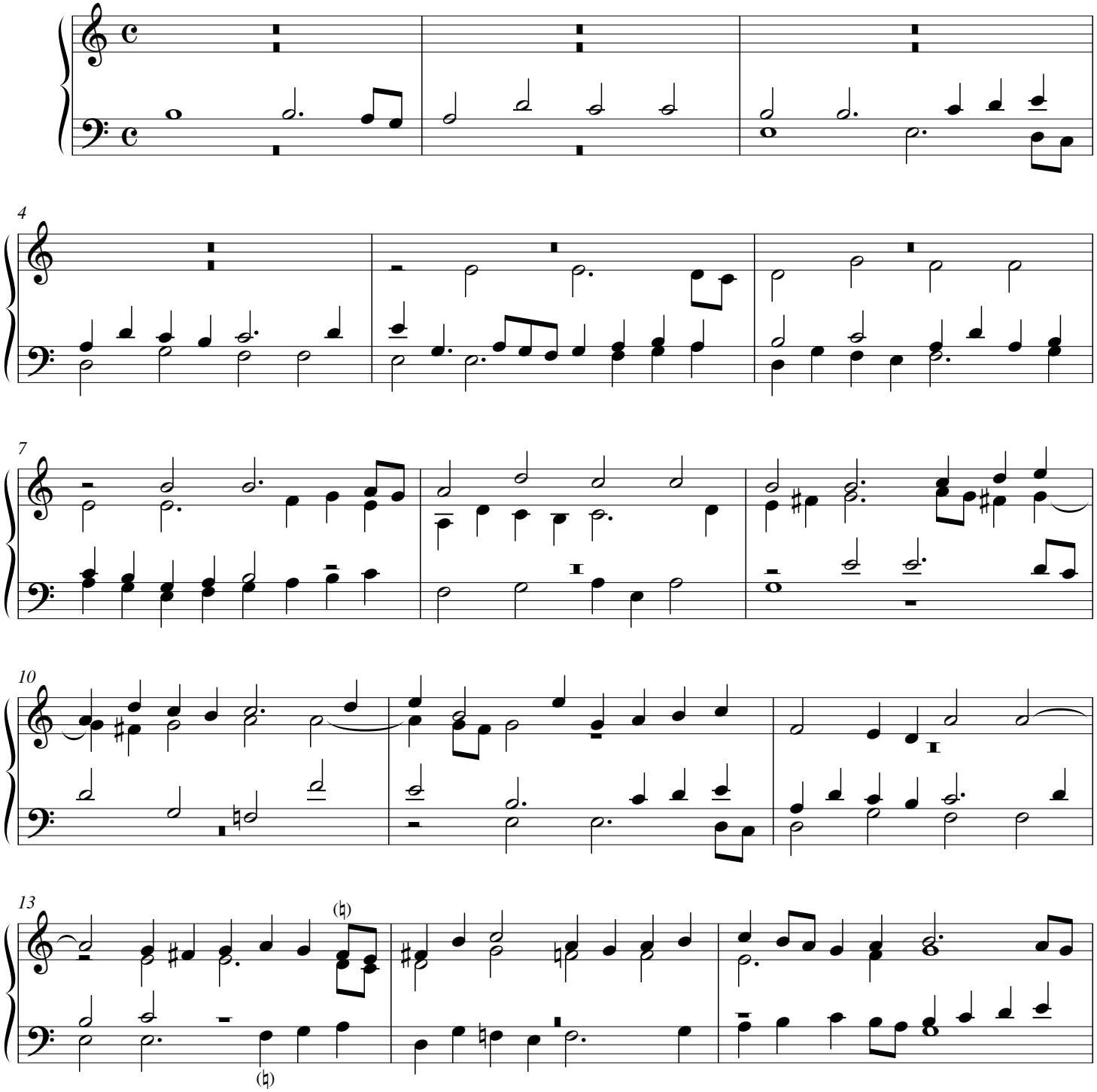
Ricercata Quarta

Quarto Tono.



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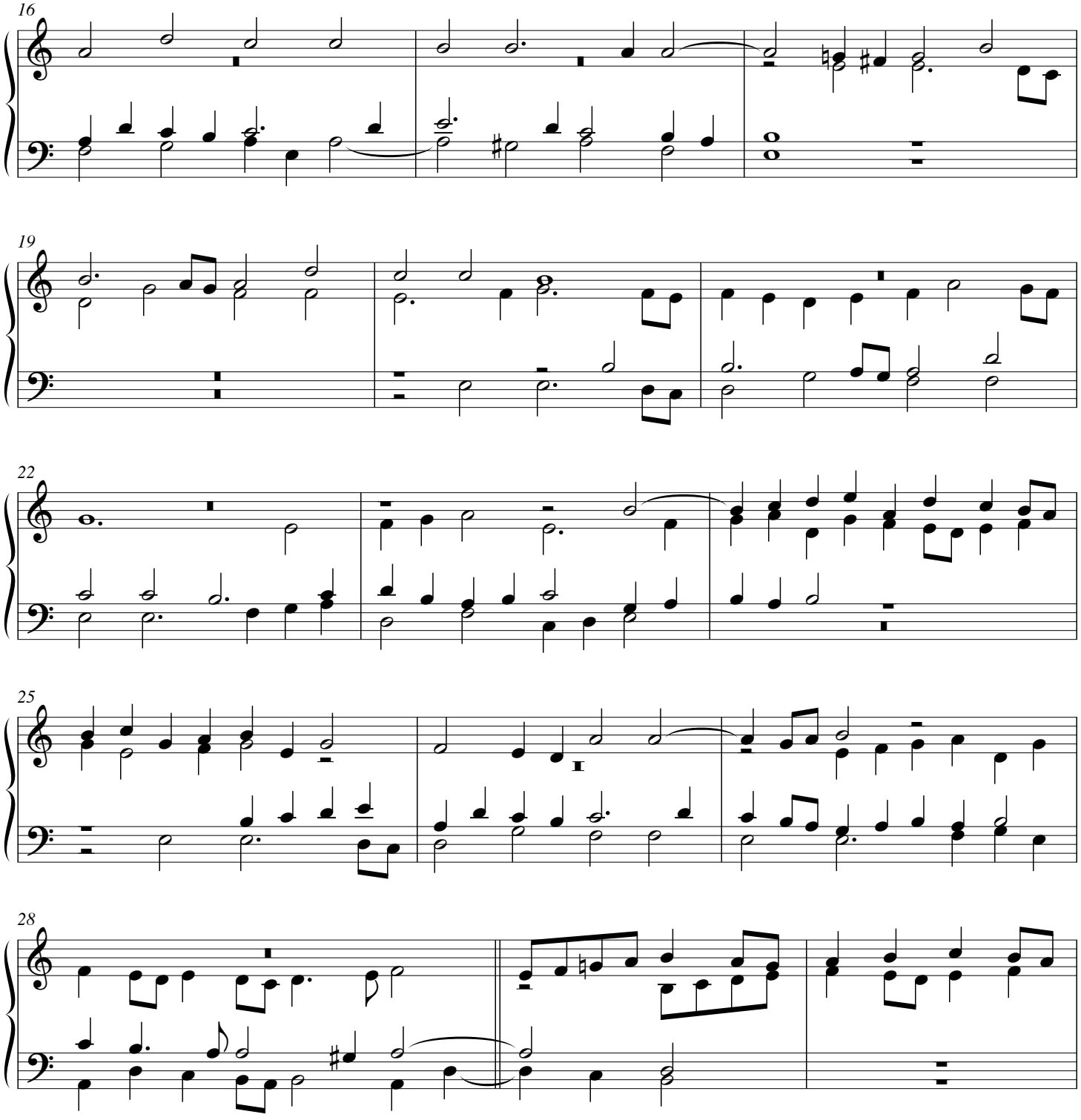

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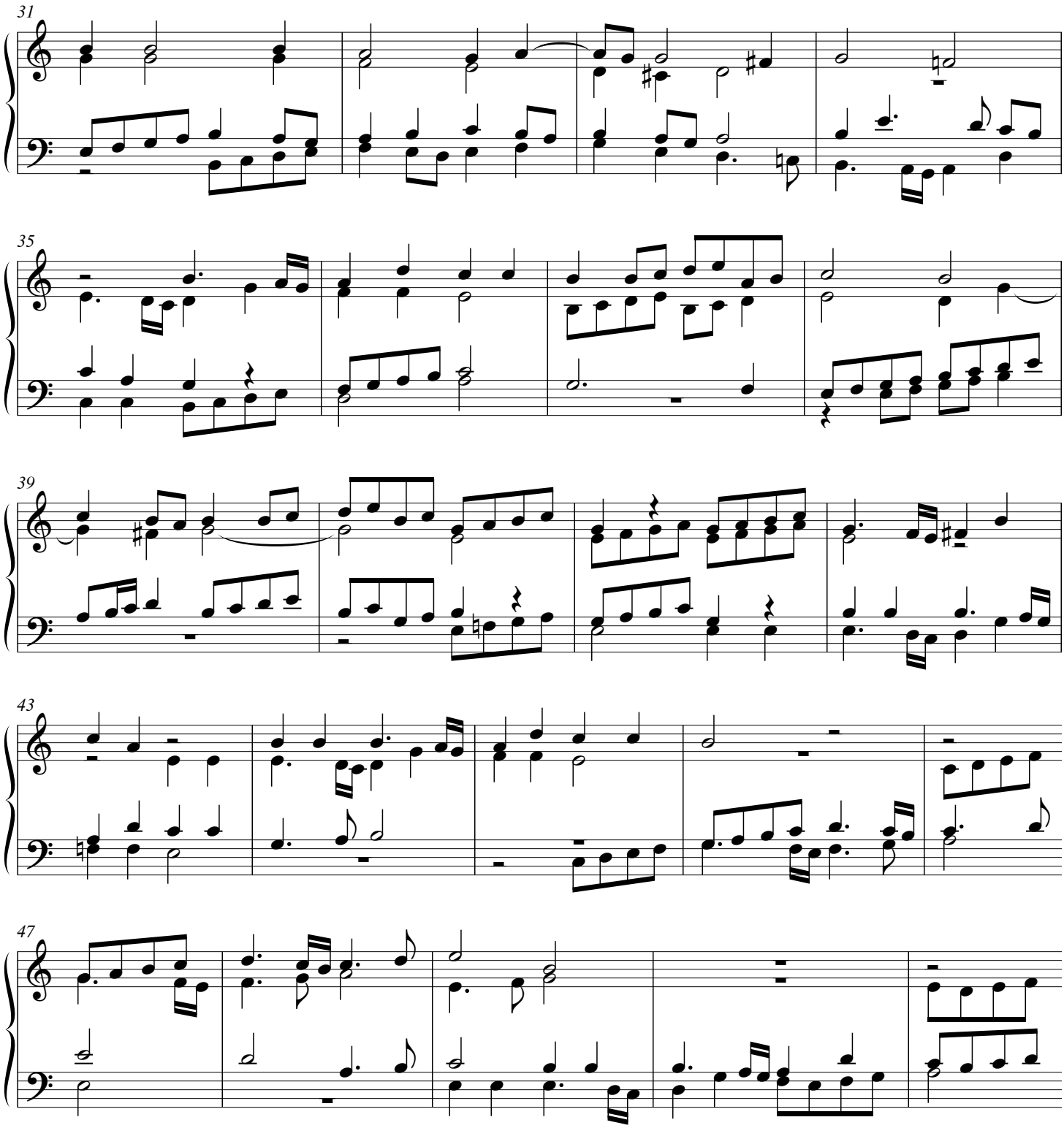

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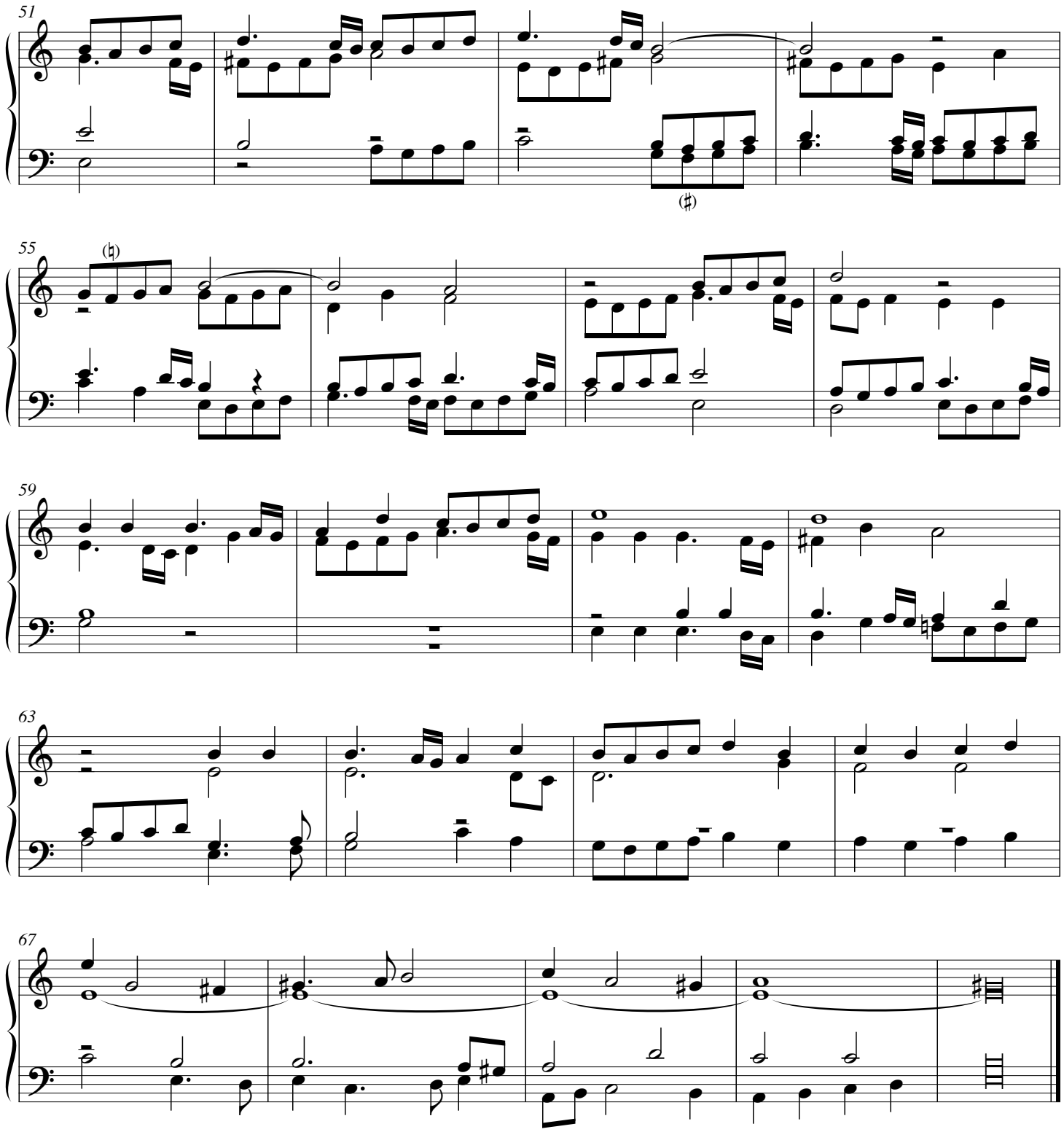

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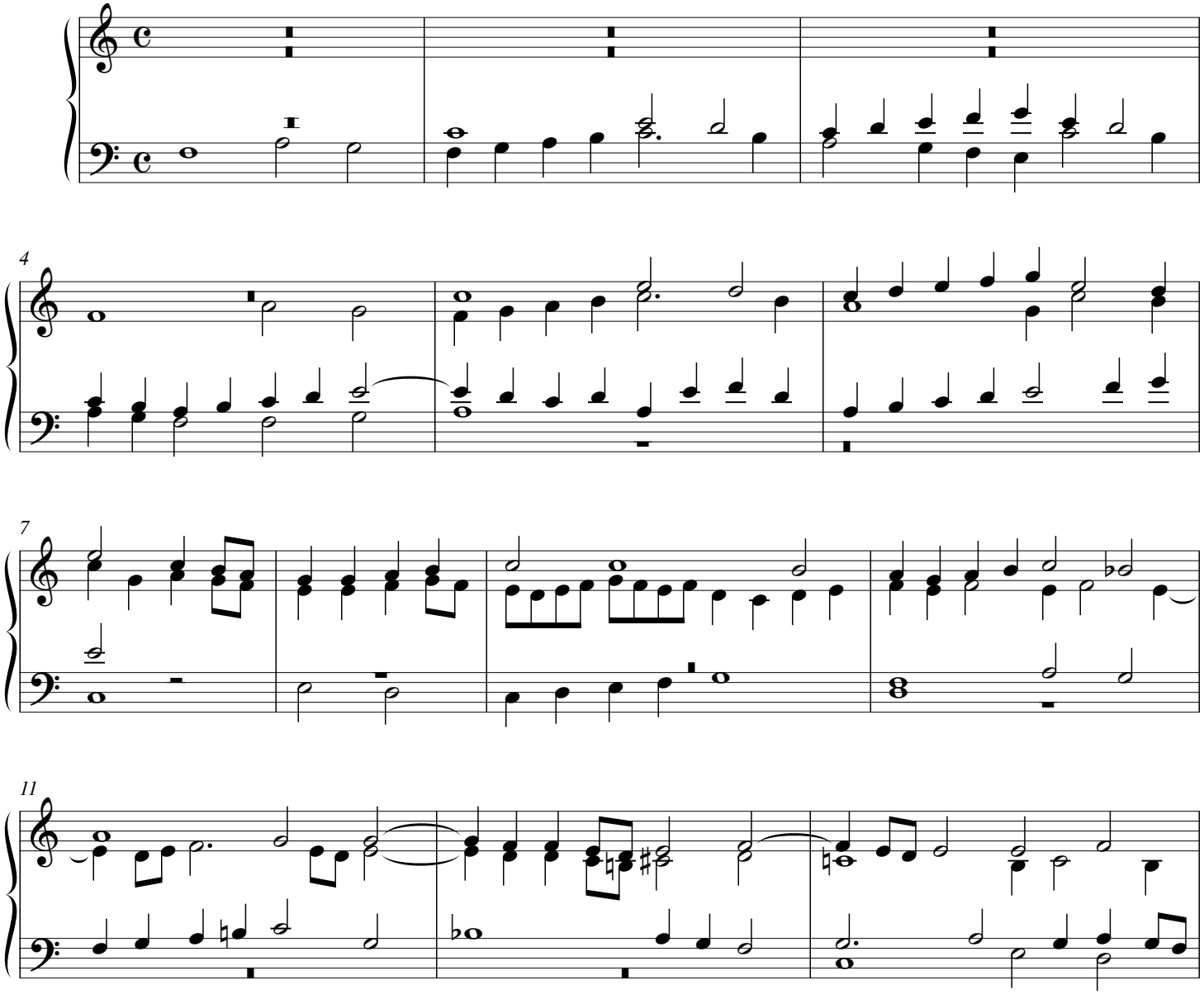
Ricercata Quinta

Quinto Tono.



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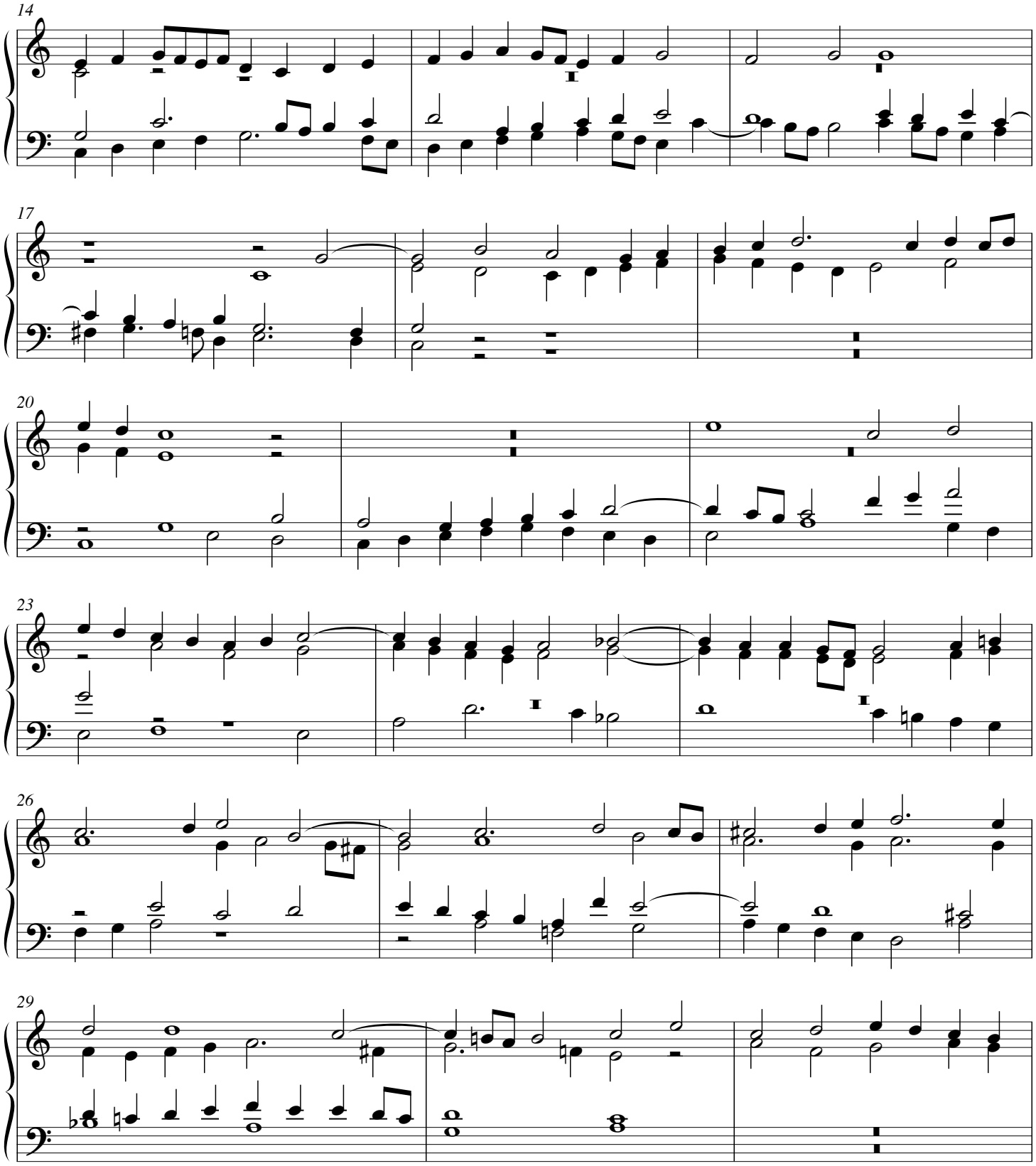

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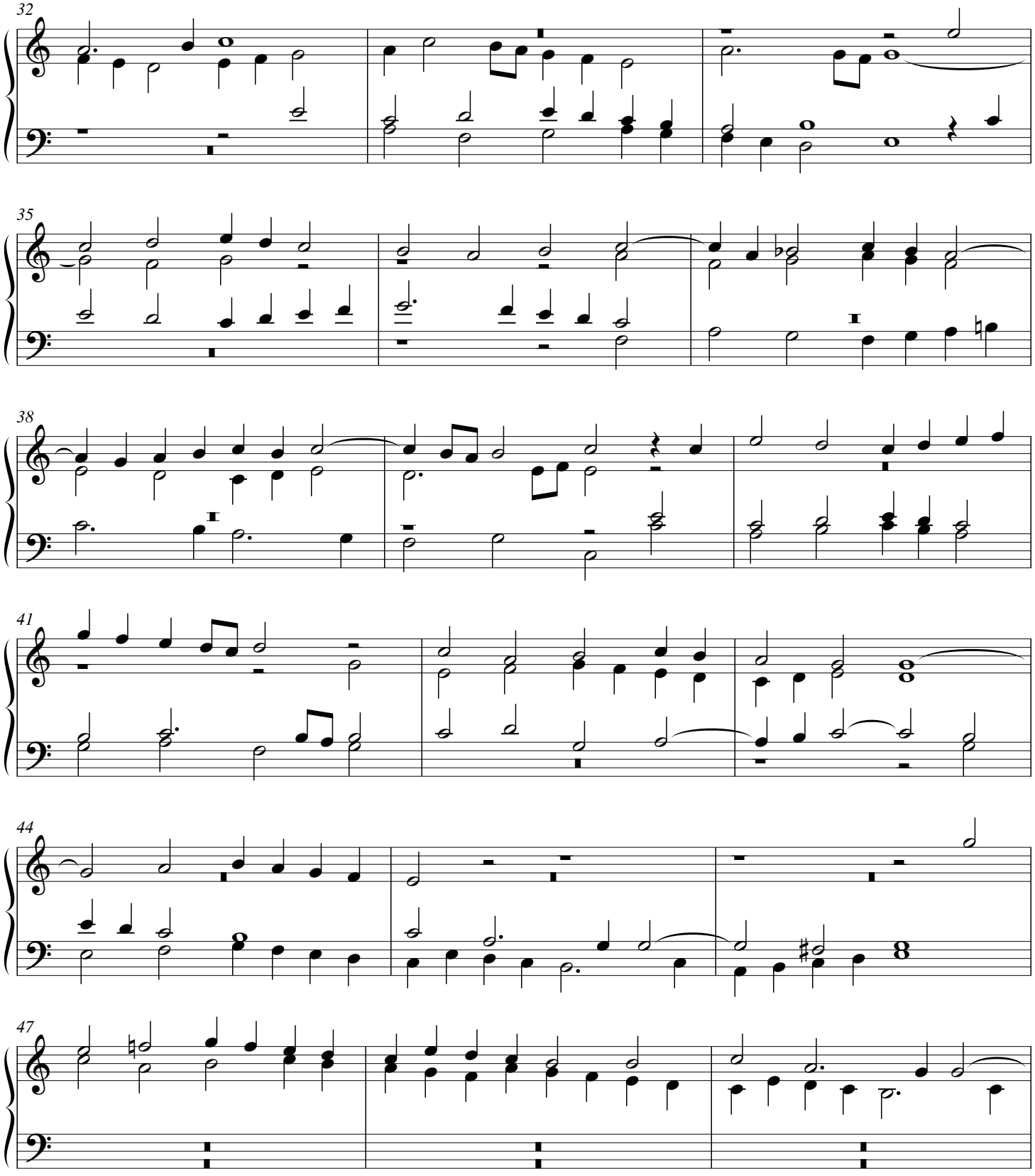

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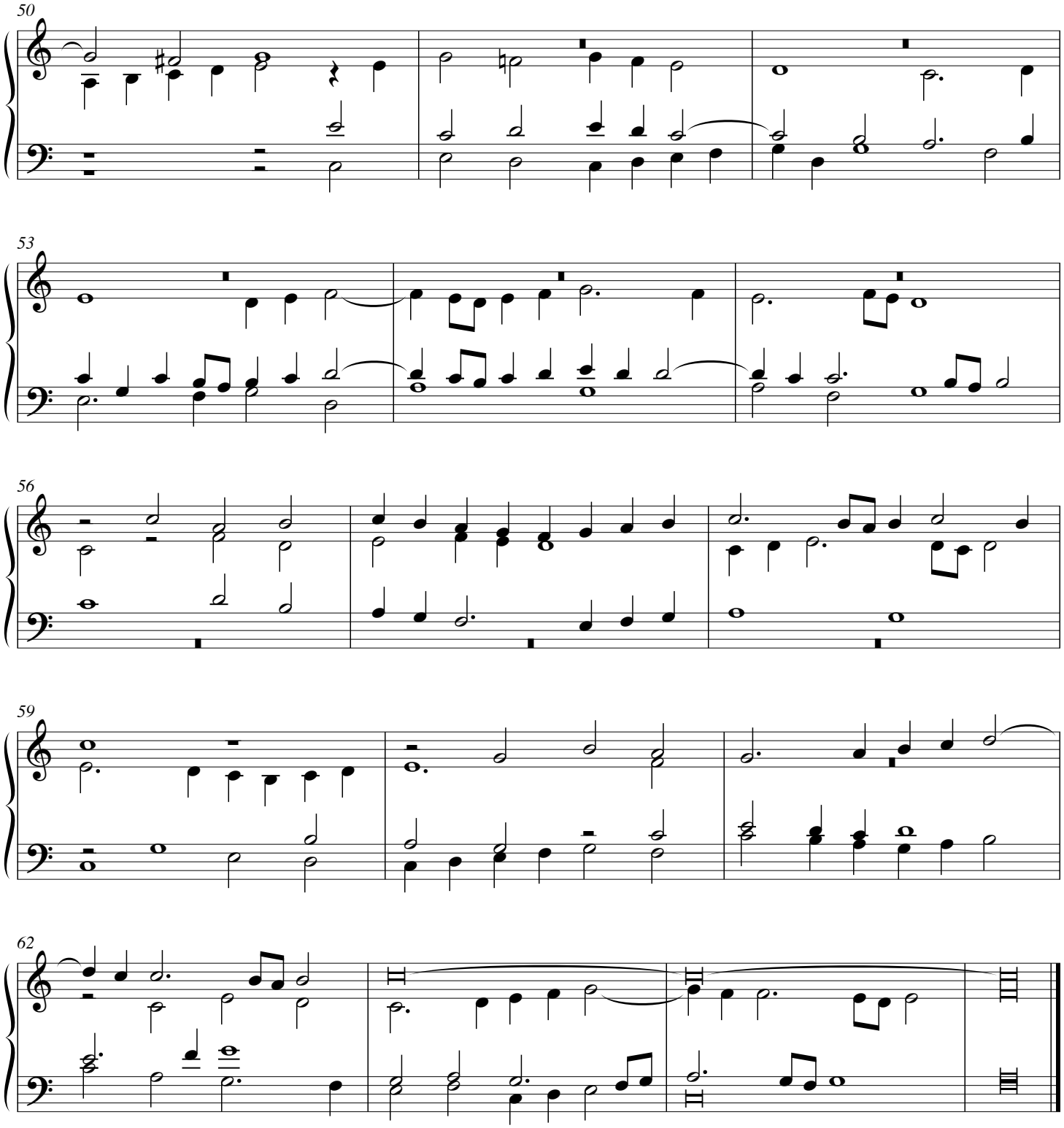

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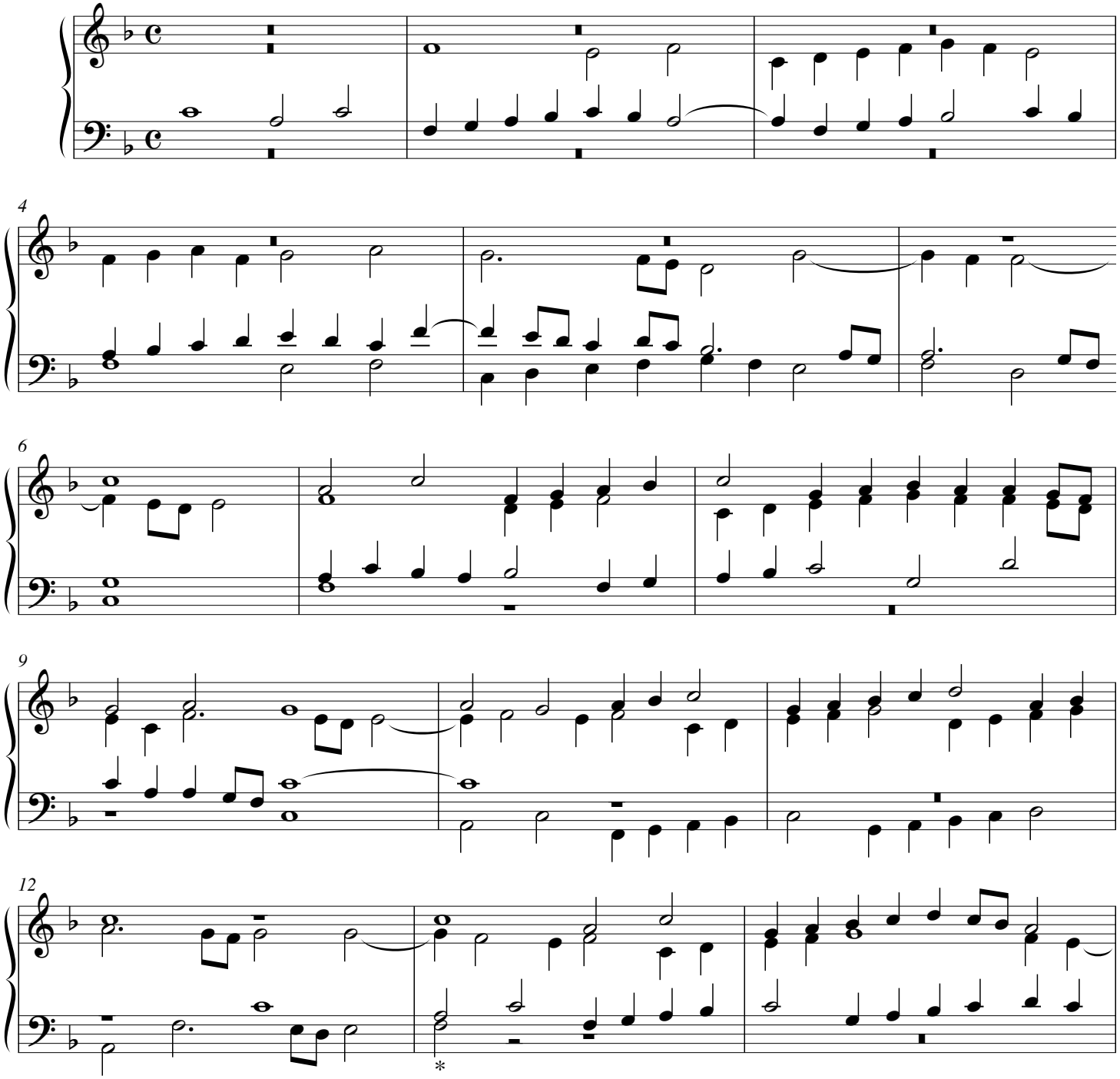
Ricercata Sesta

Sesto Tono.



*(*Original : la.)*

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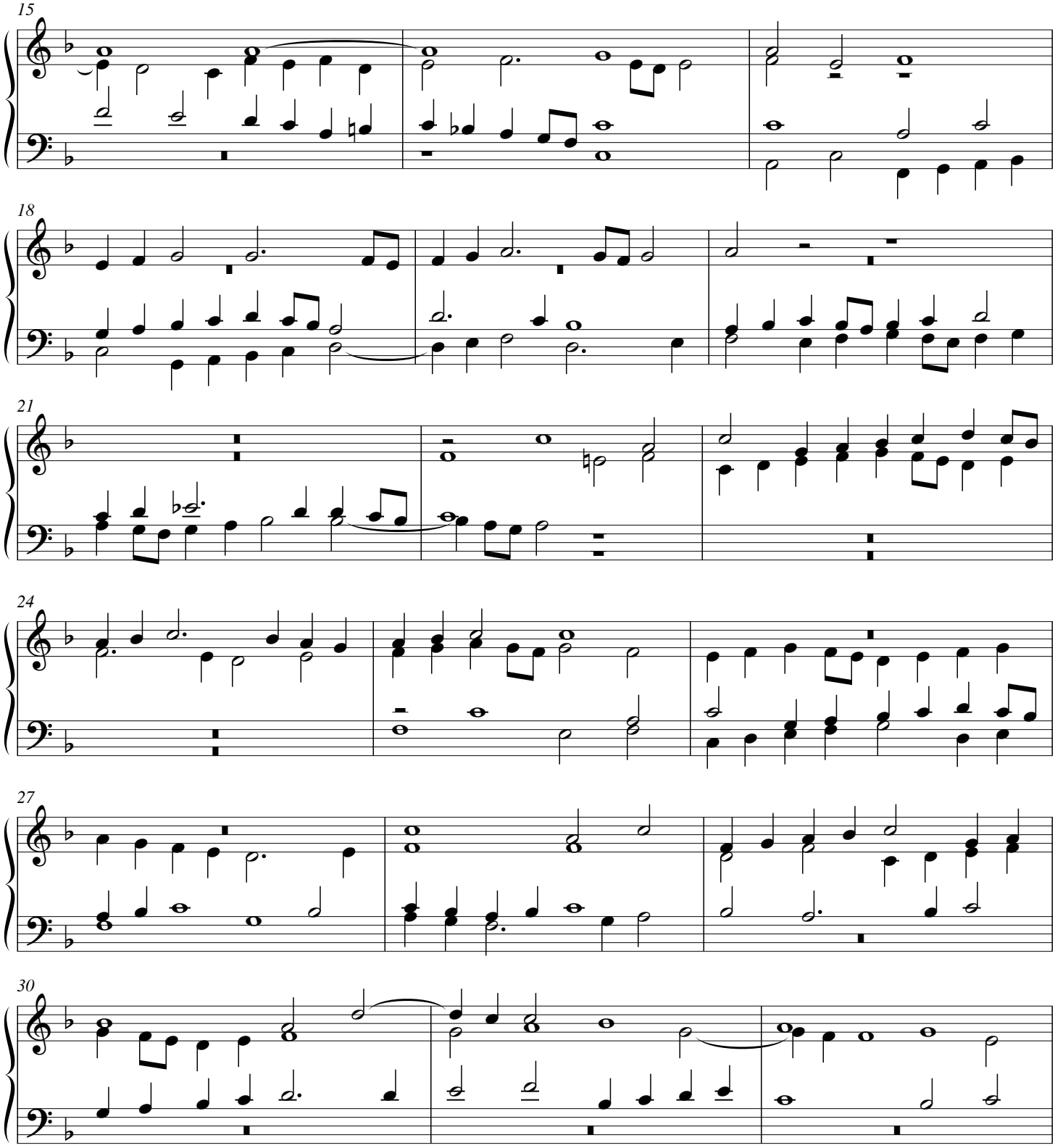

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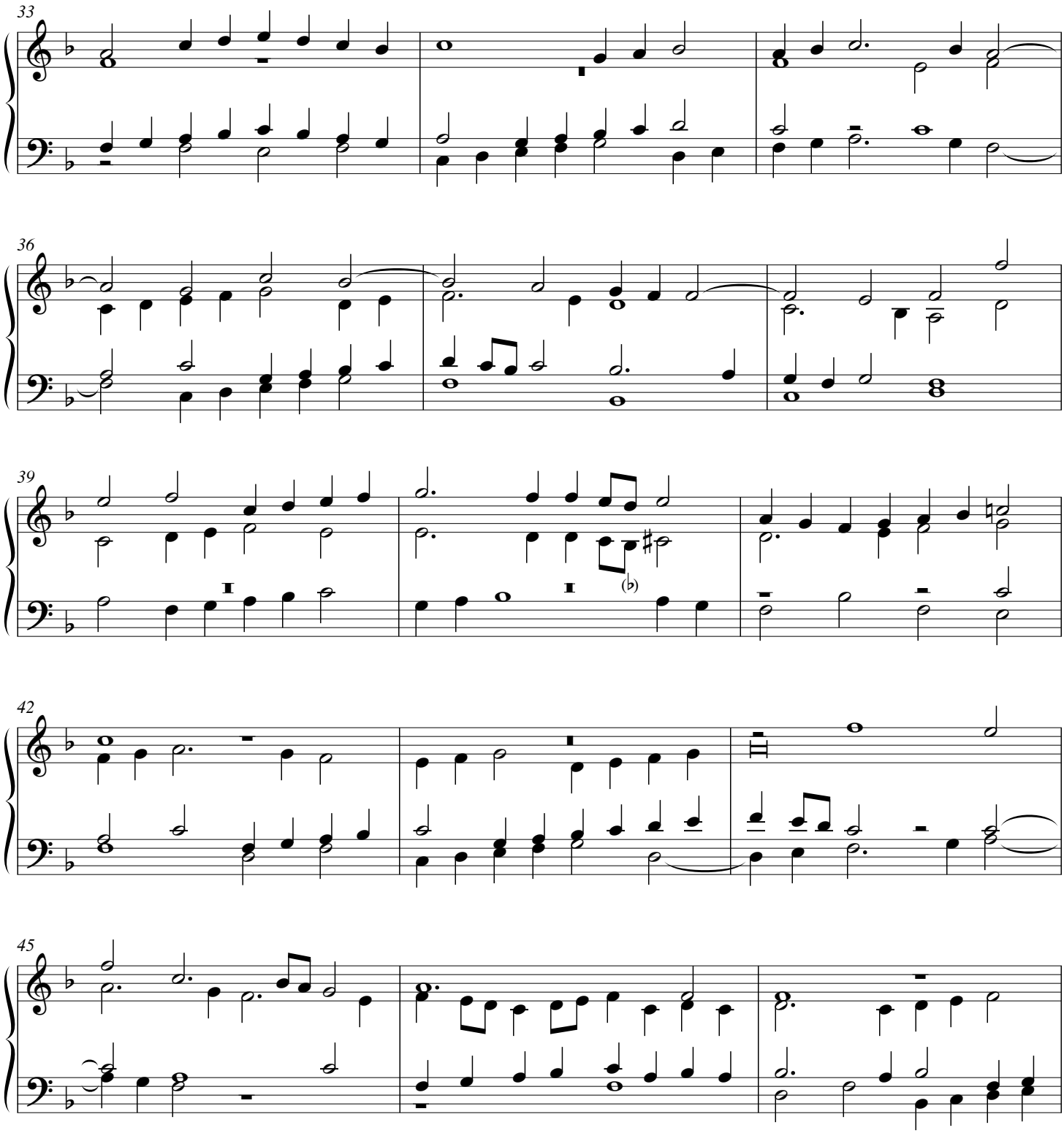

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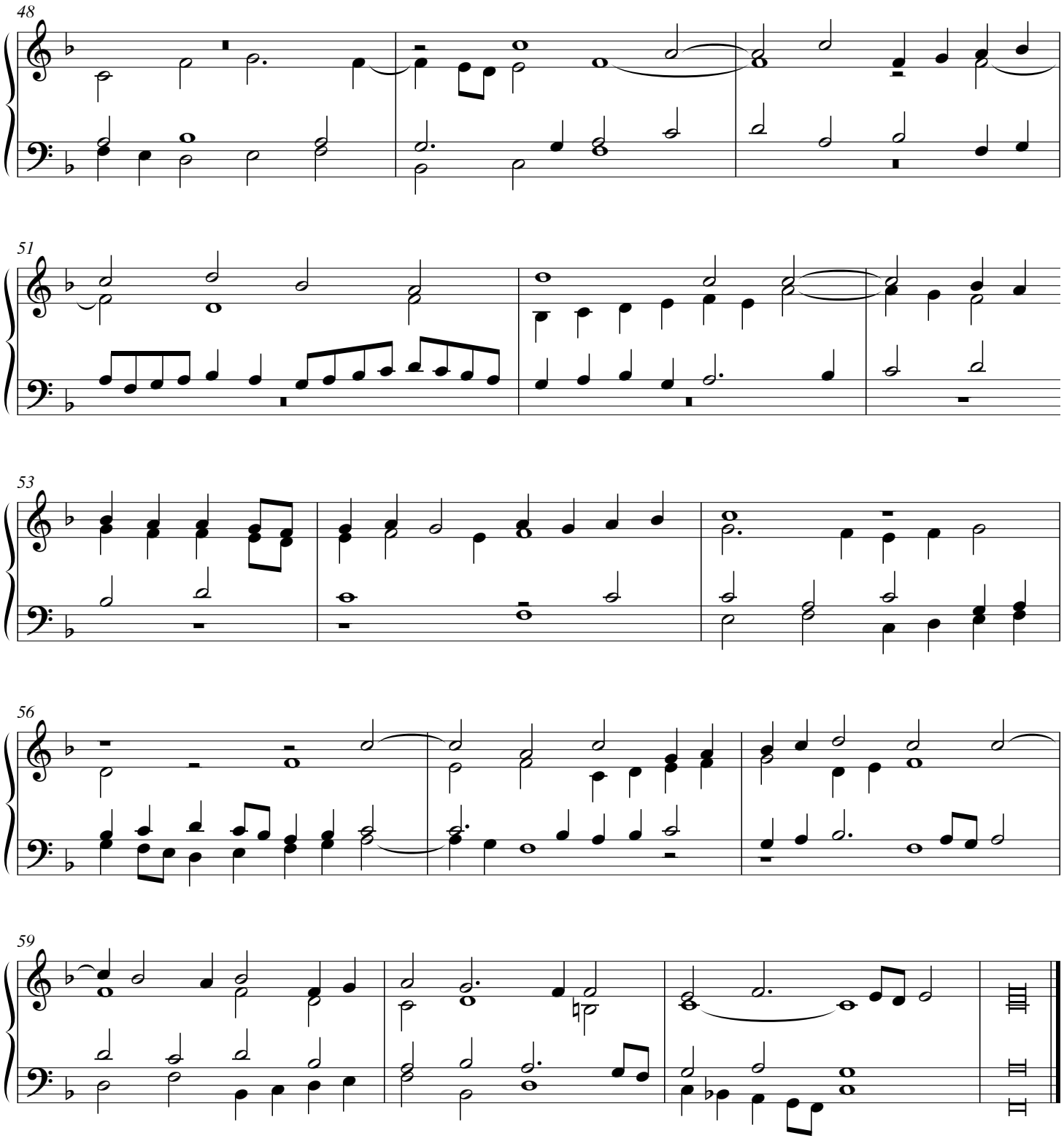

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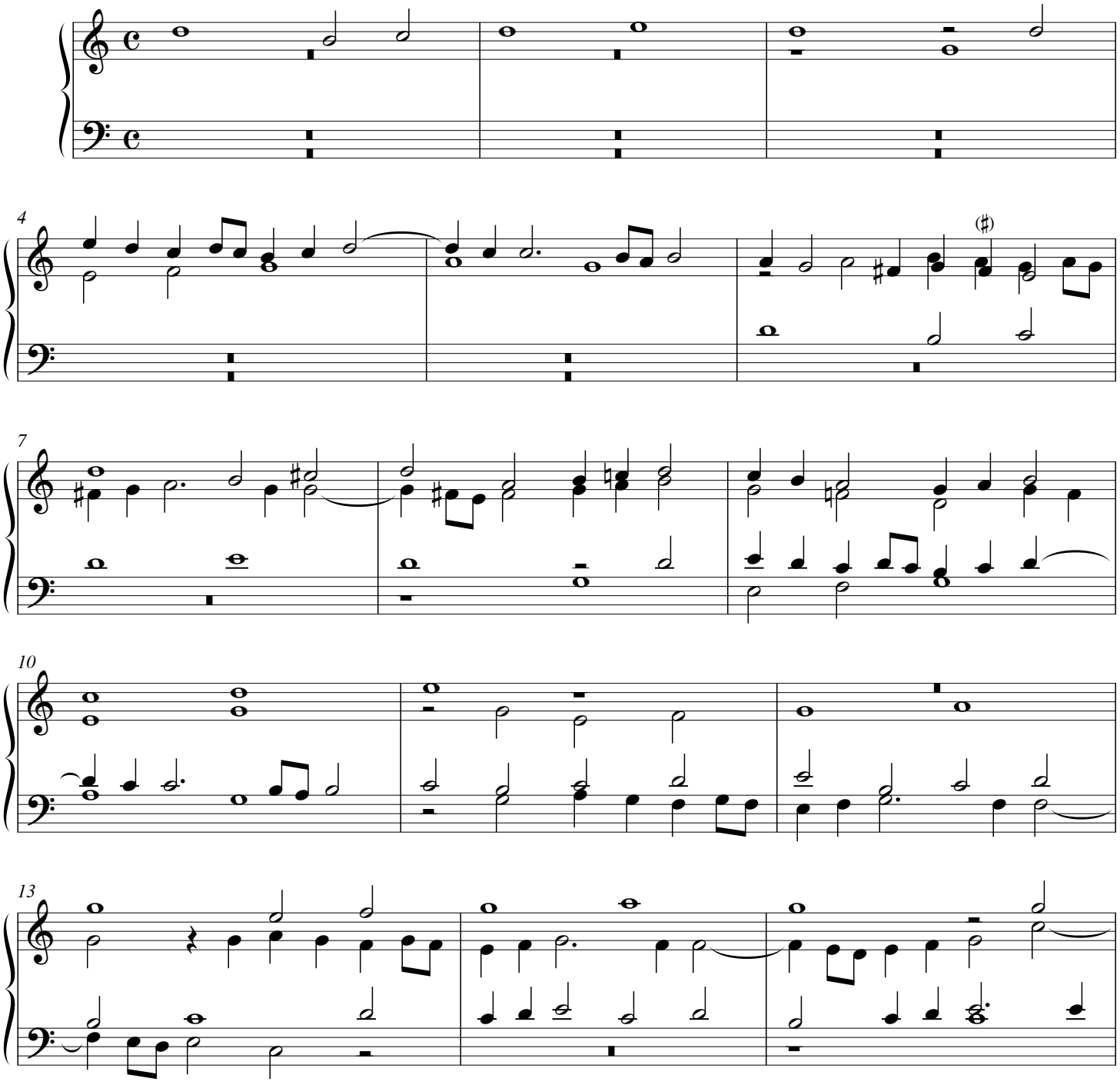
Ricercata Settima

Settimo Tono.



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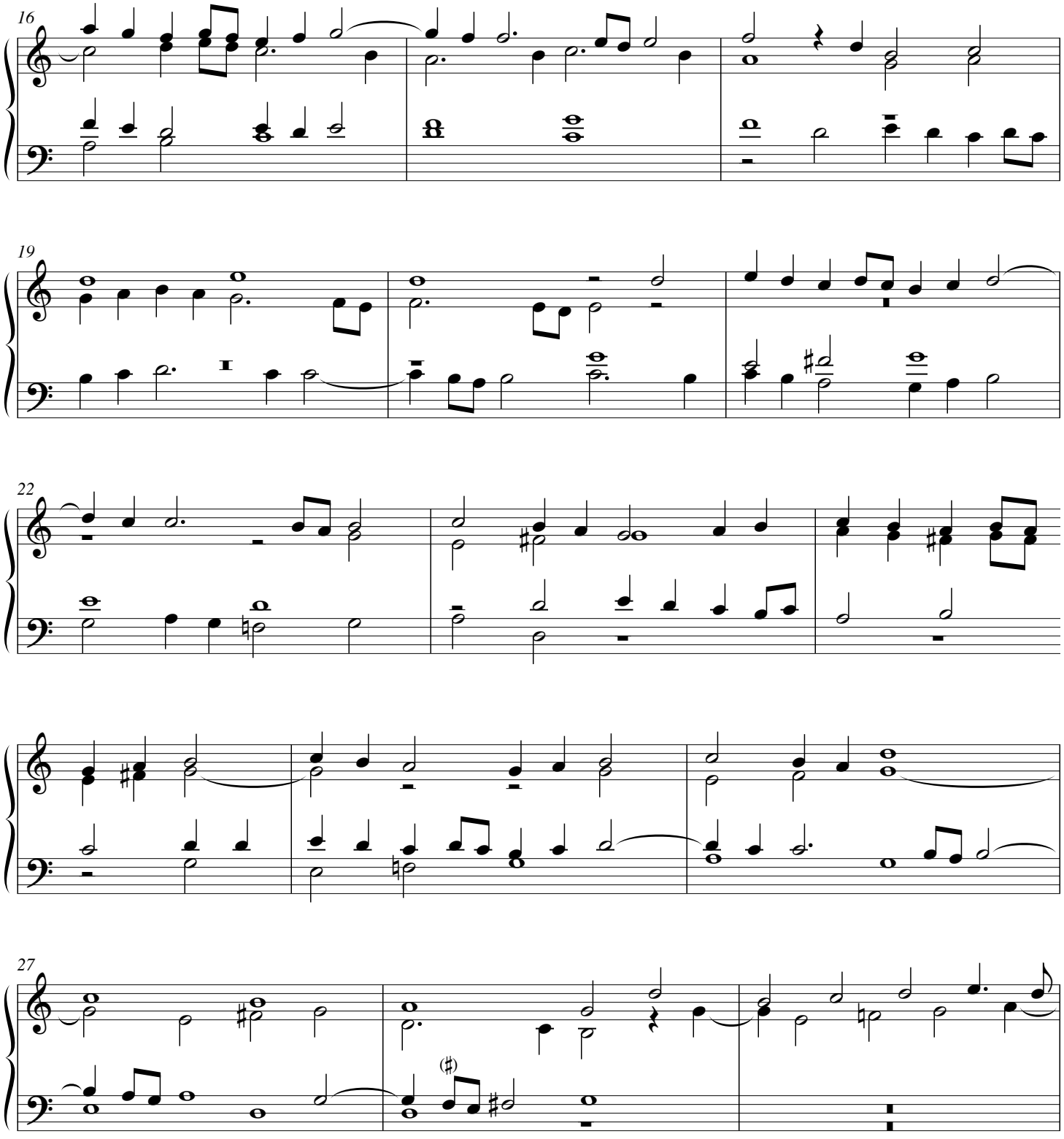

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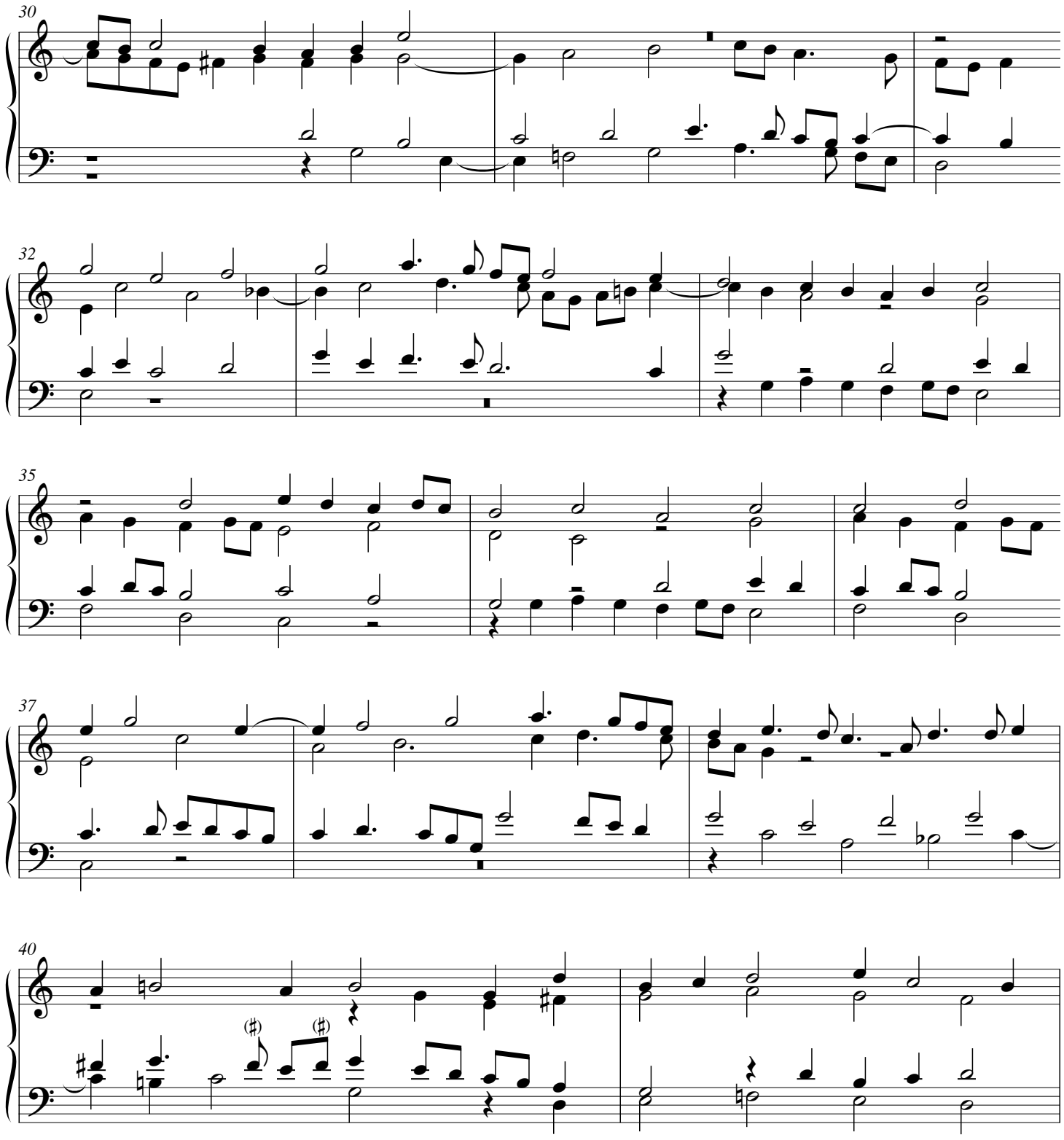

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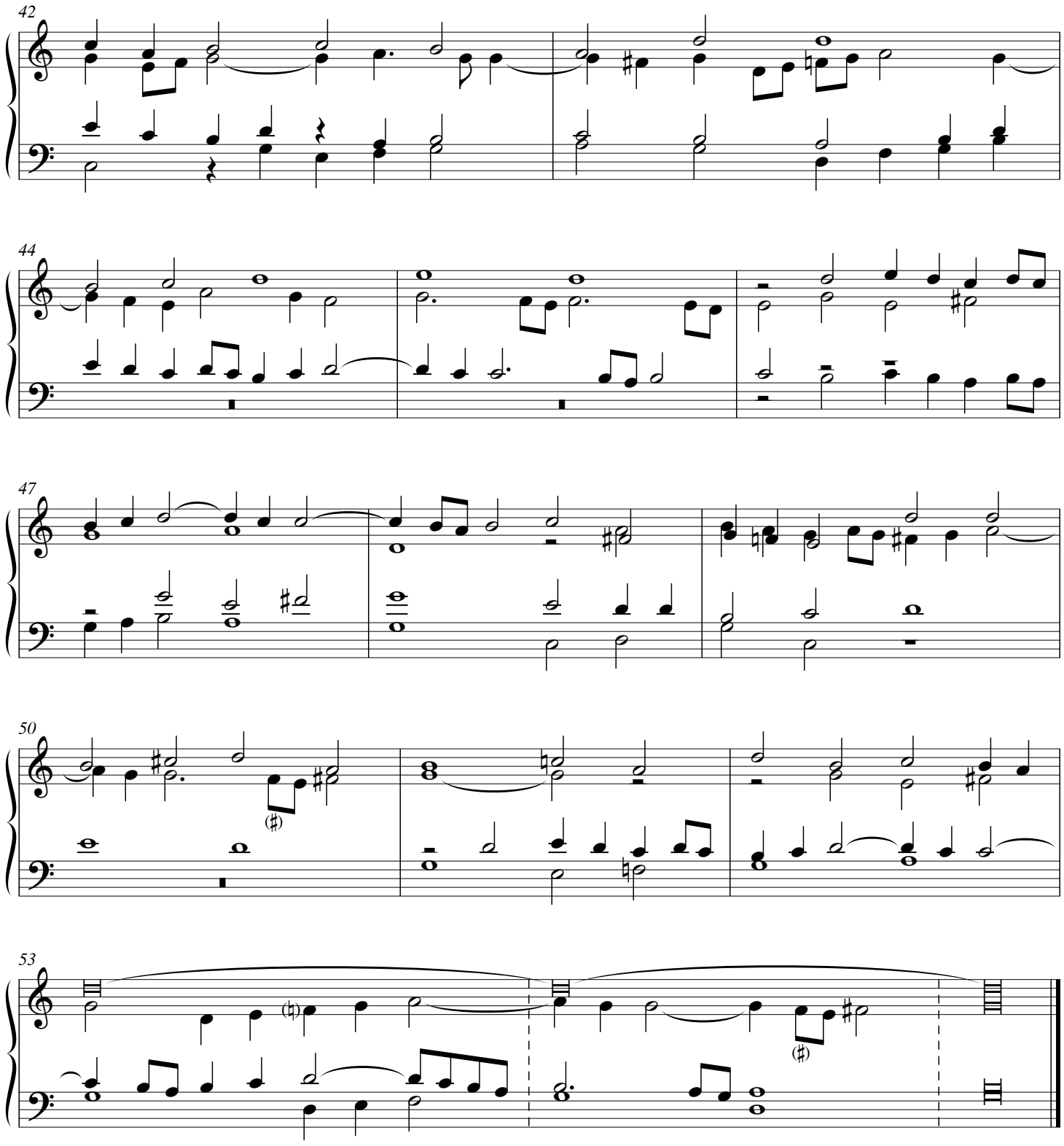

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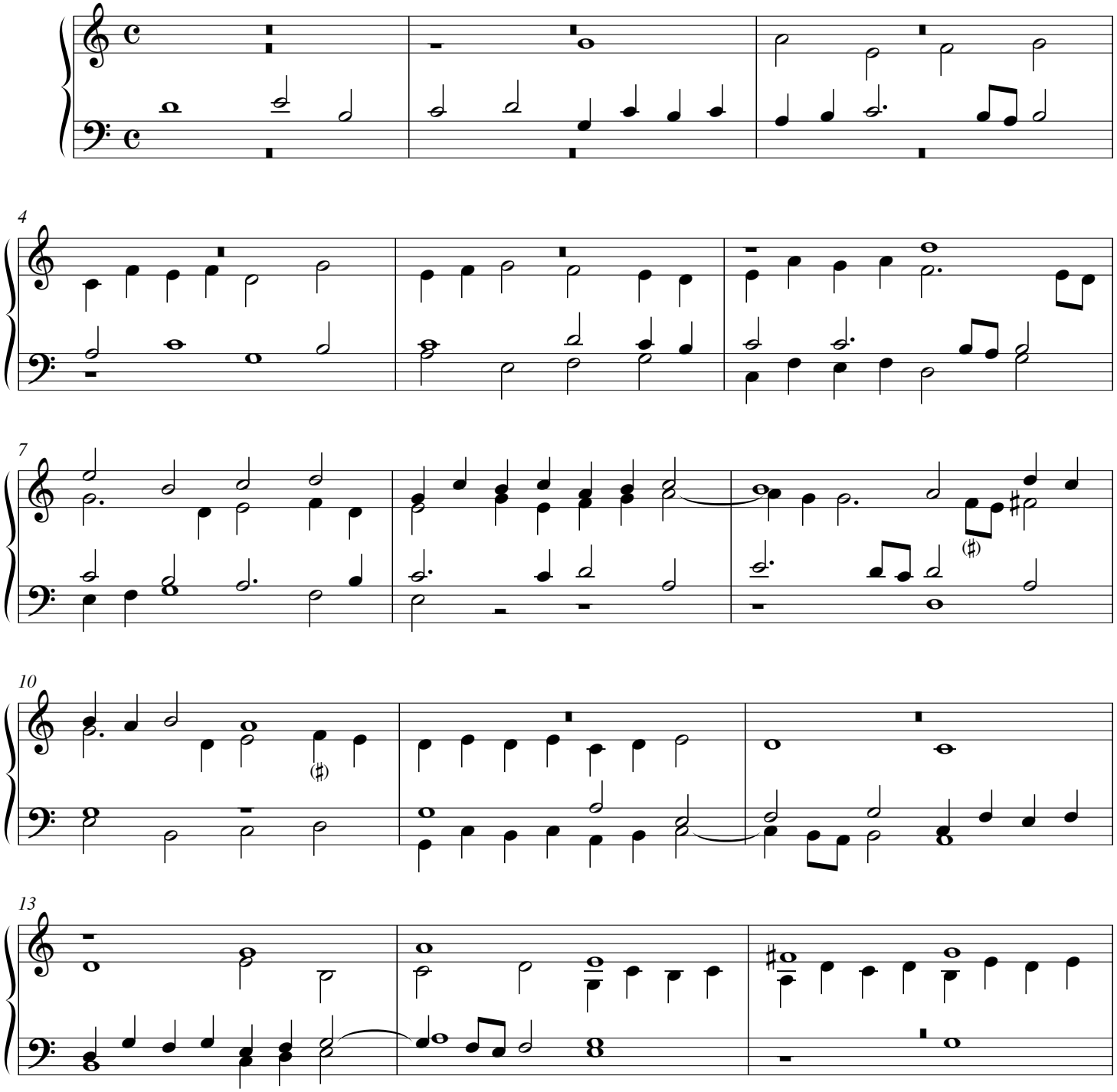
Ricercata Ottava

Ottavo Tono.



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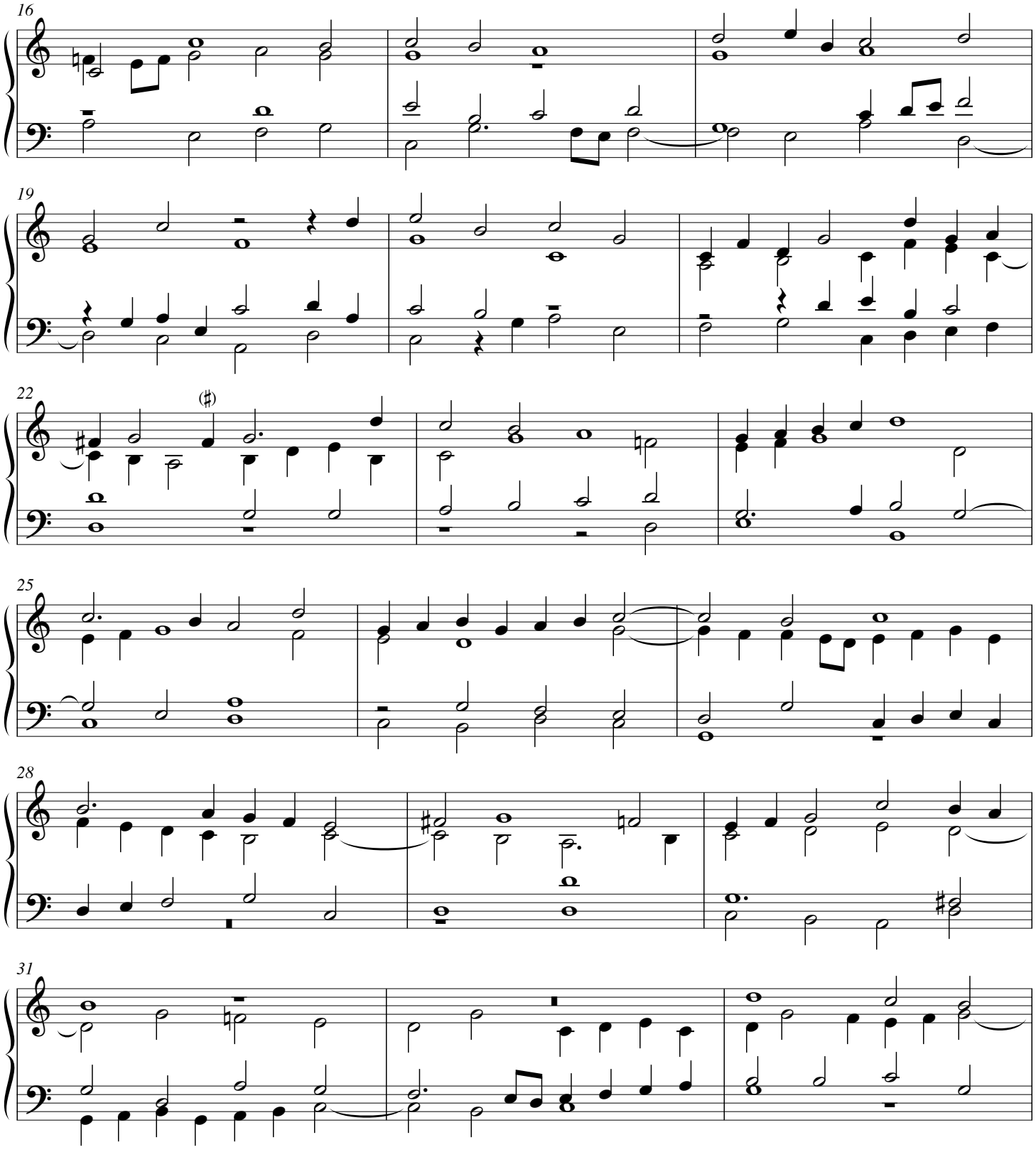

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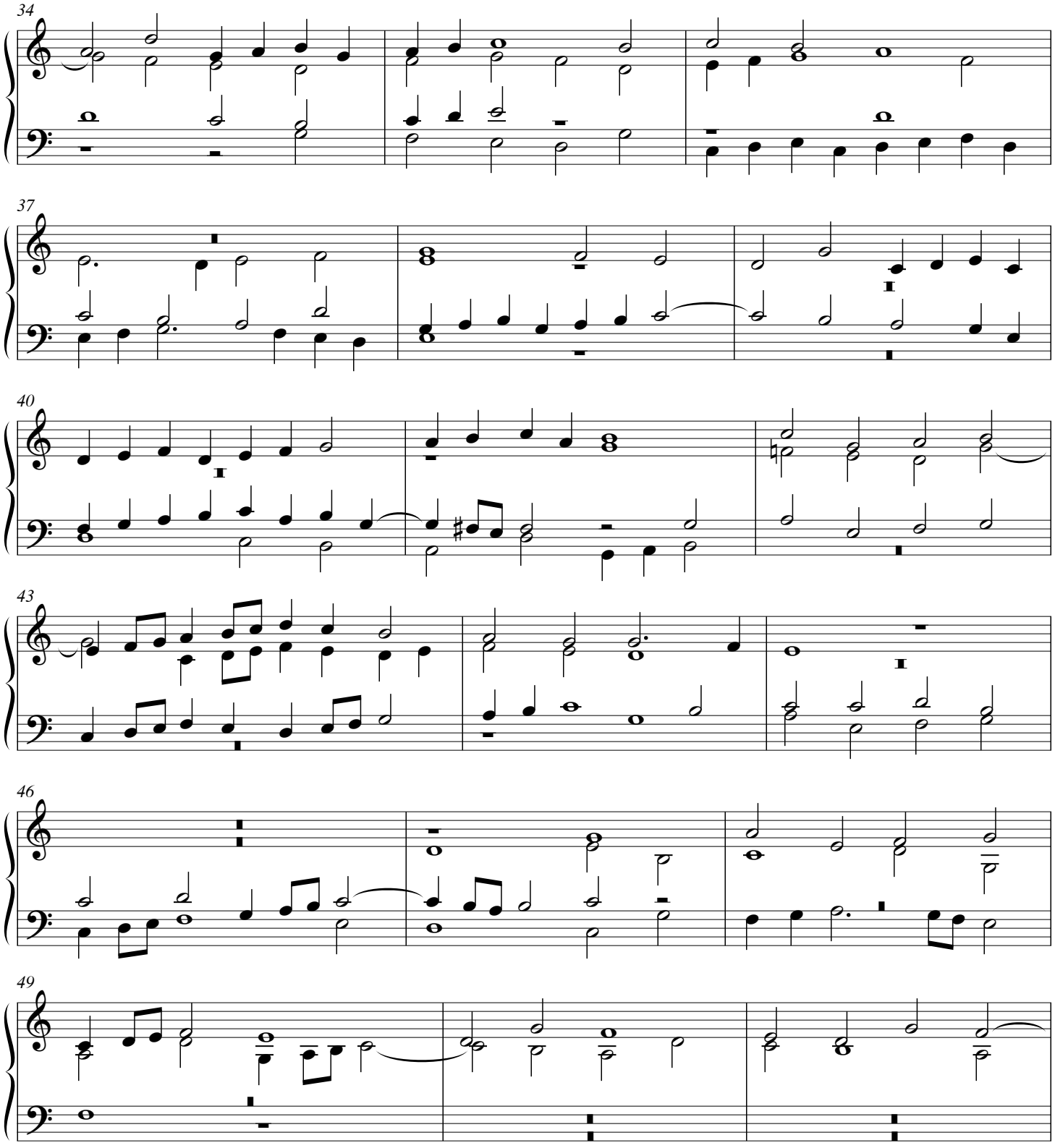

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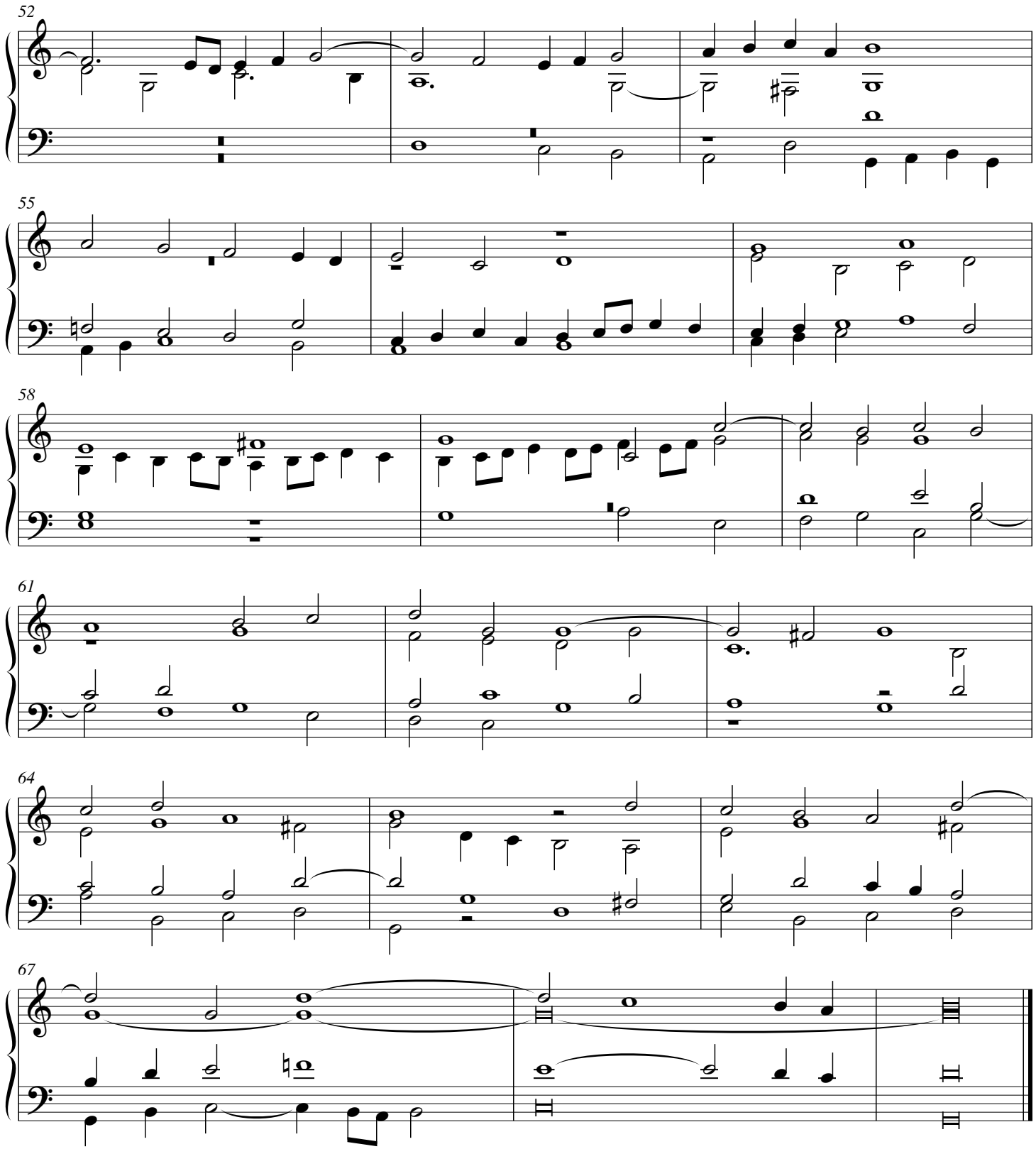

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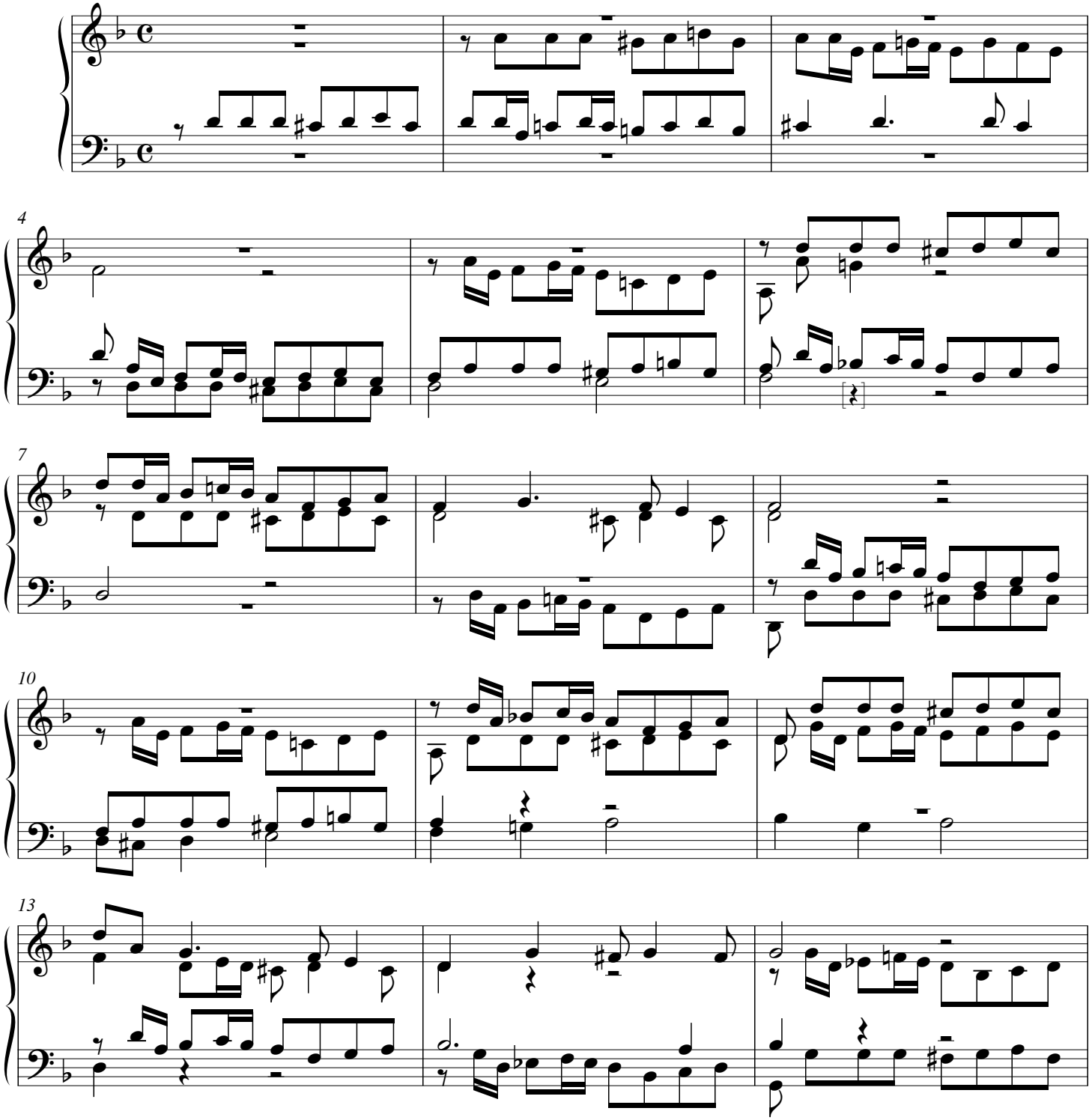
*Canzon Prima**

Primo Tono Accidentale.



(Sur le thème de "La Loda".)*

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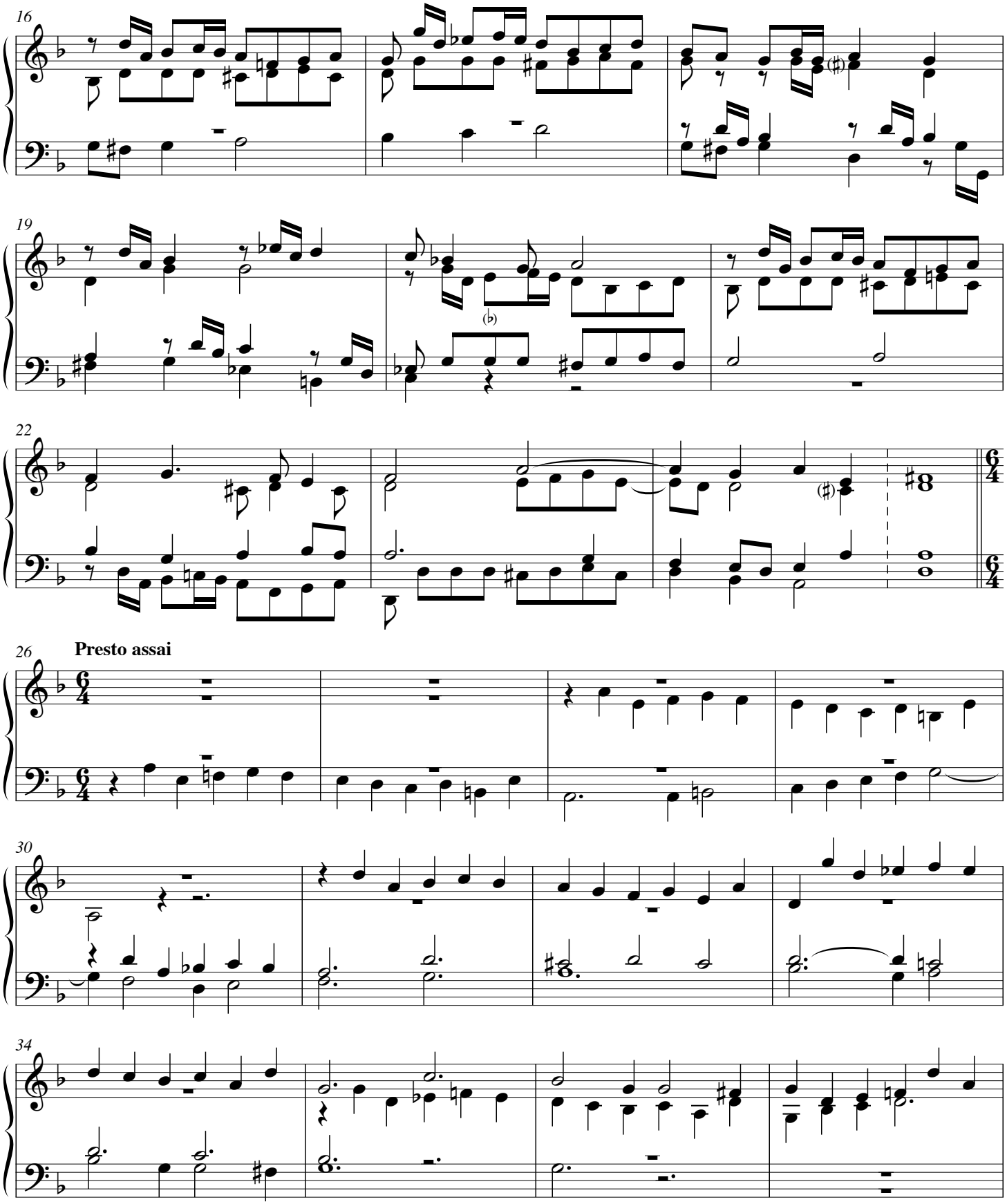

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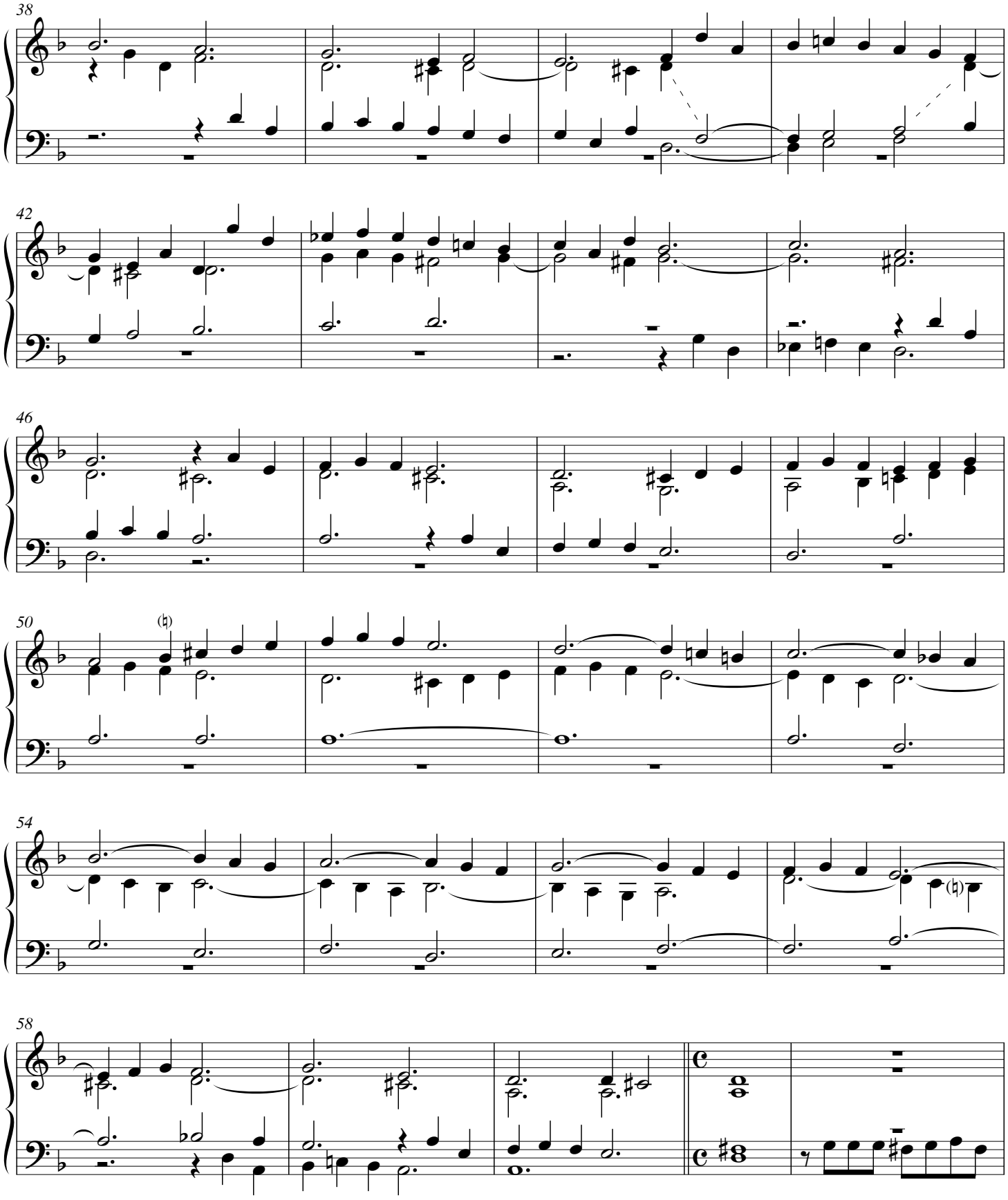

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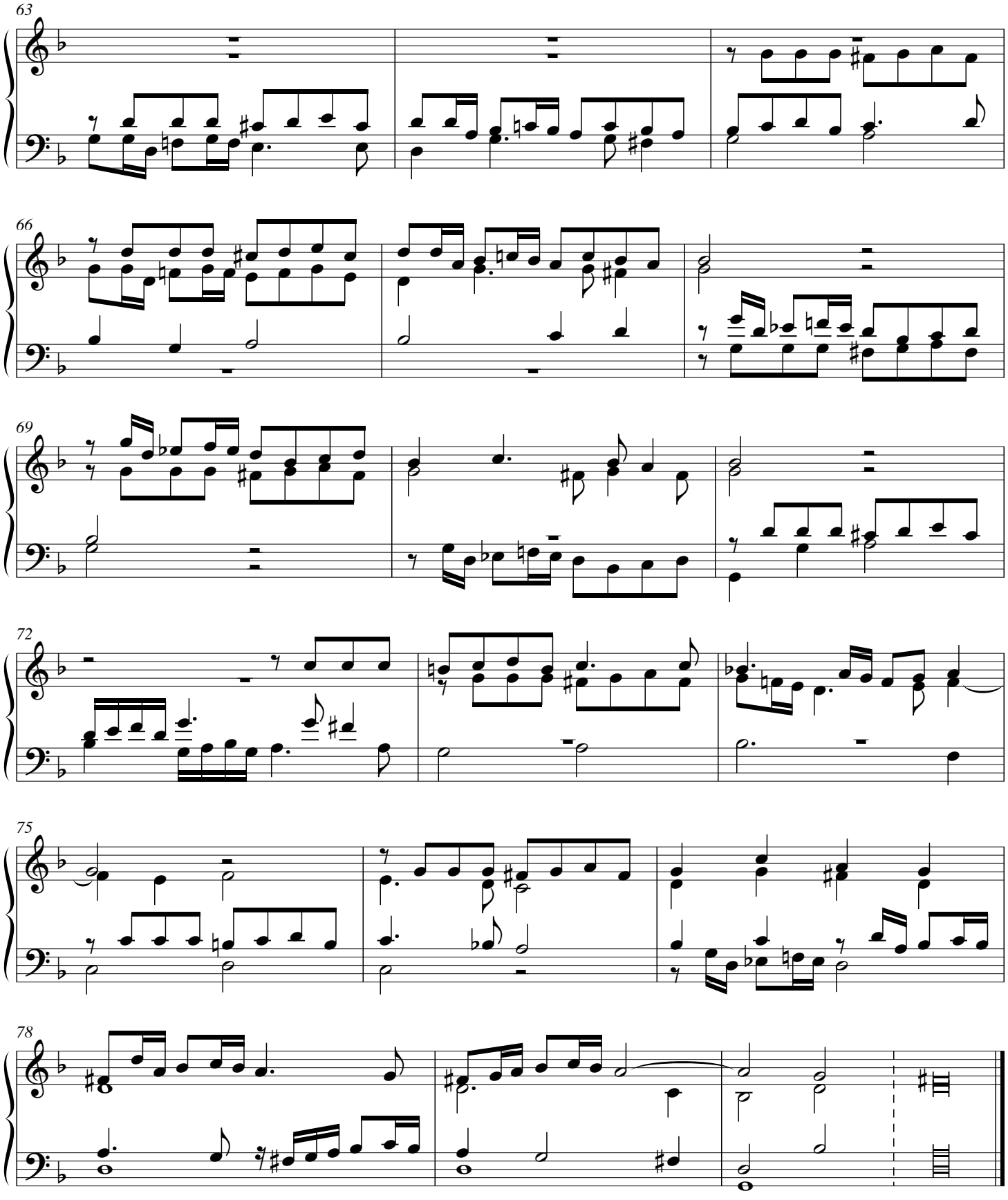

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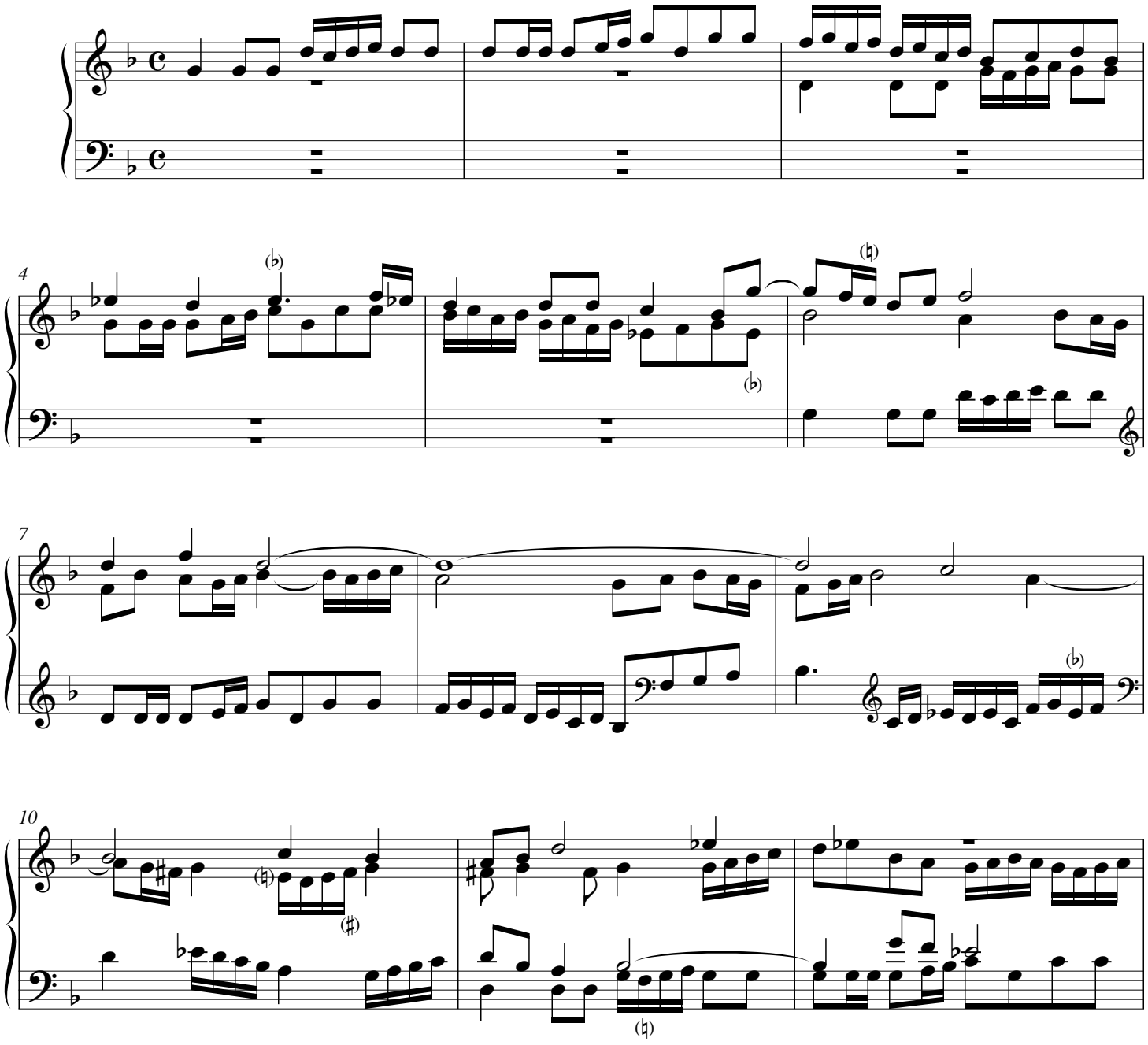
Canzon Seconda

Secondo Tono Trasportato alla quarta alta.



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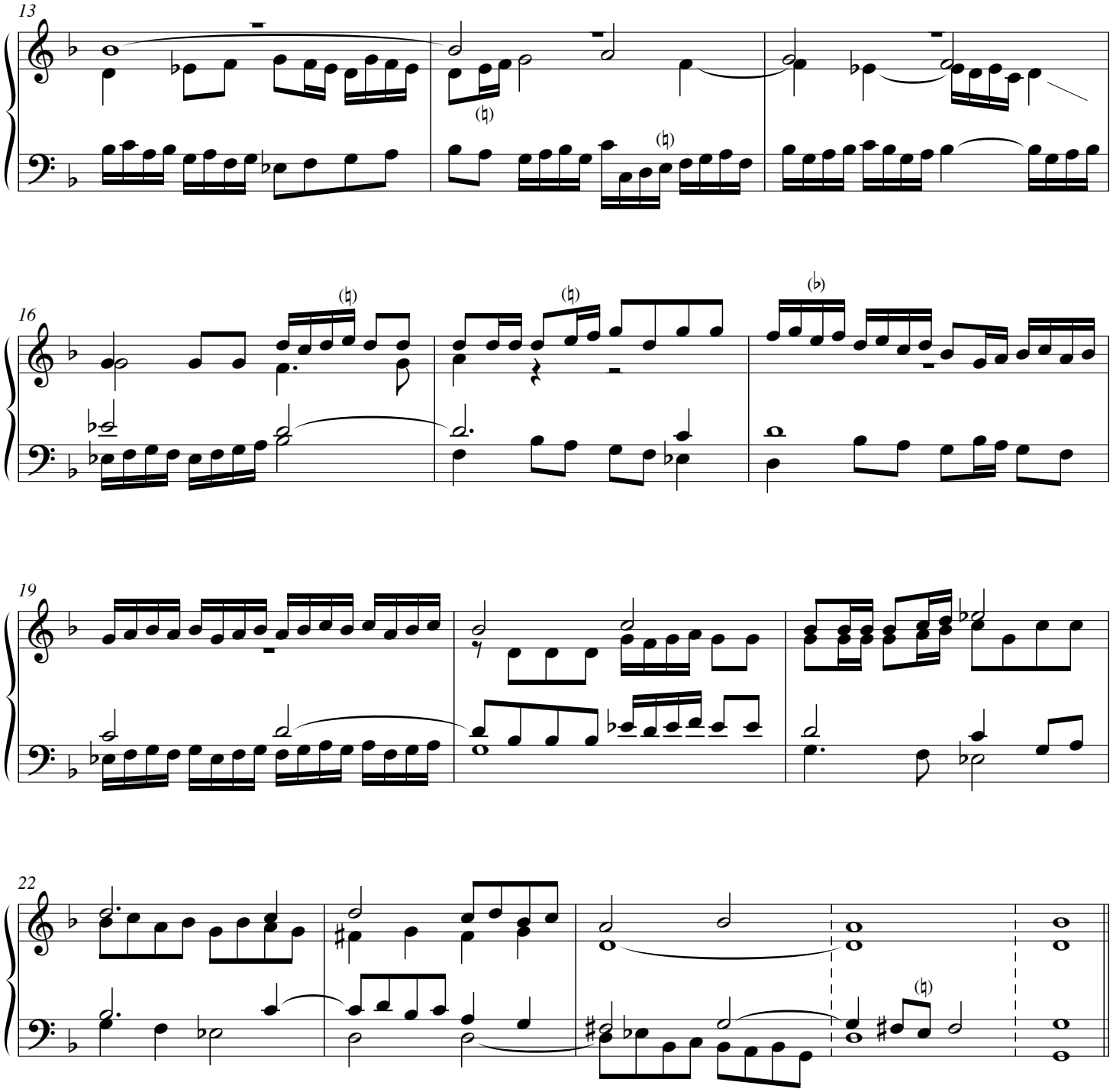

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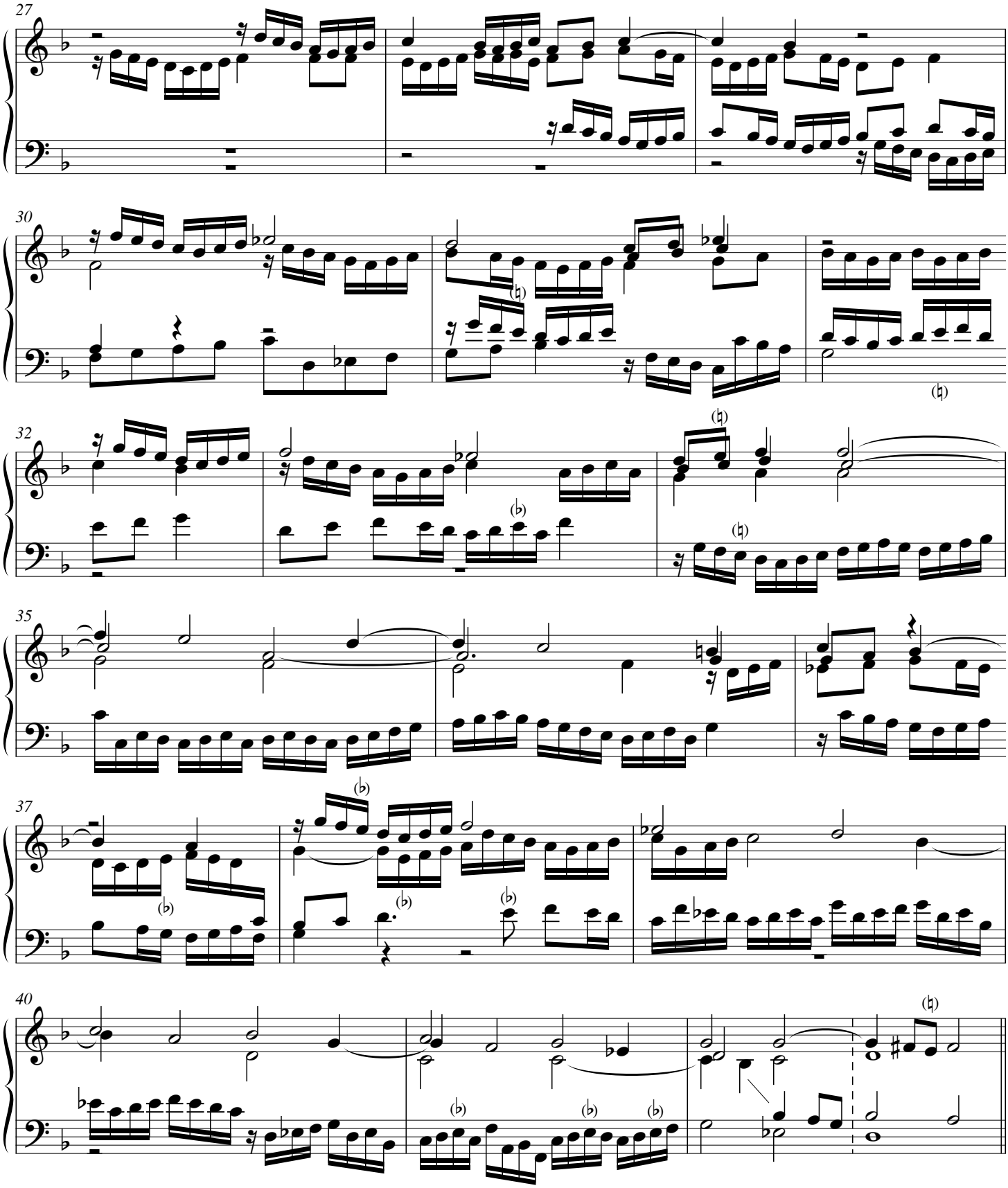

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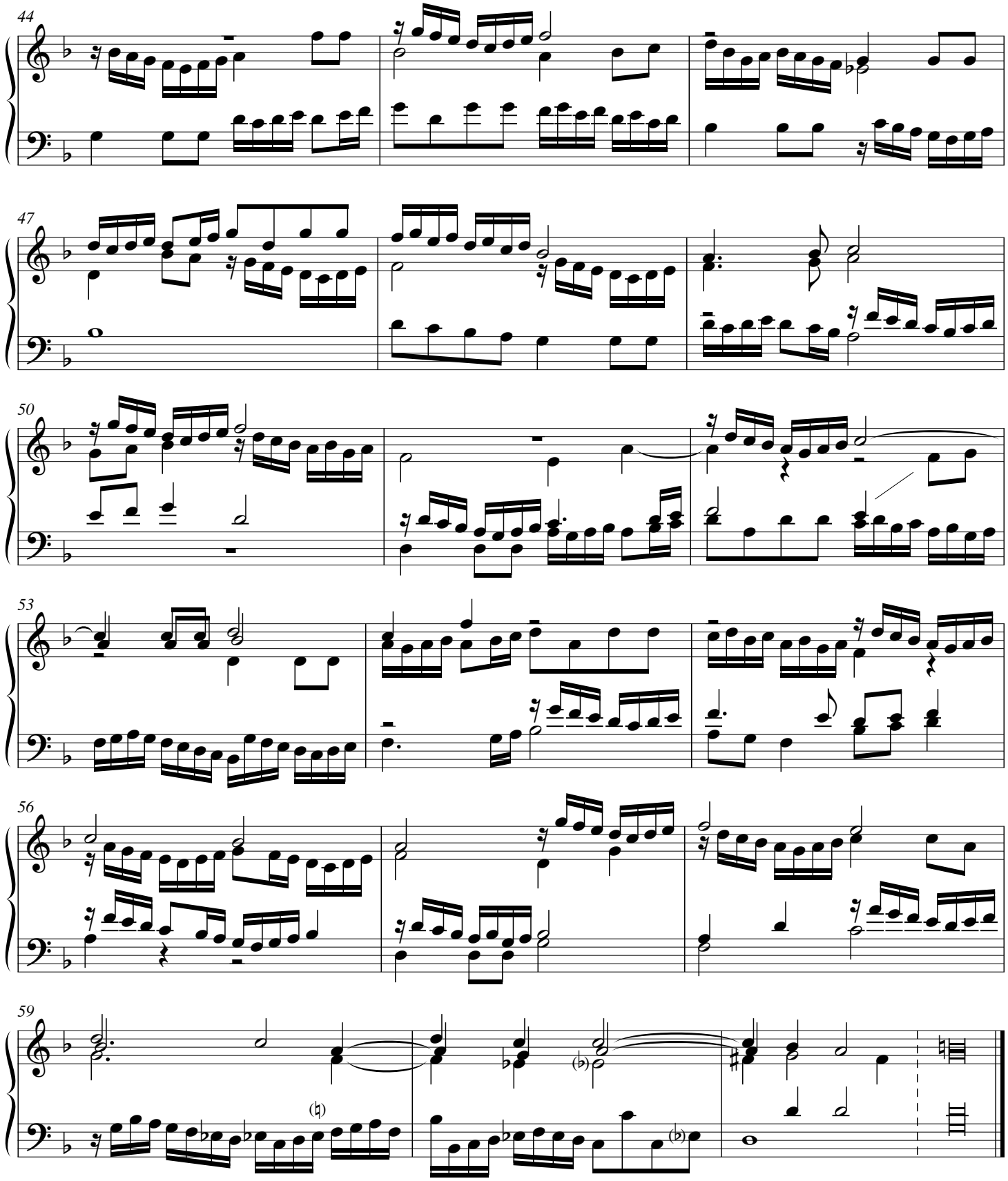

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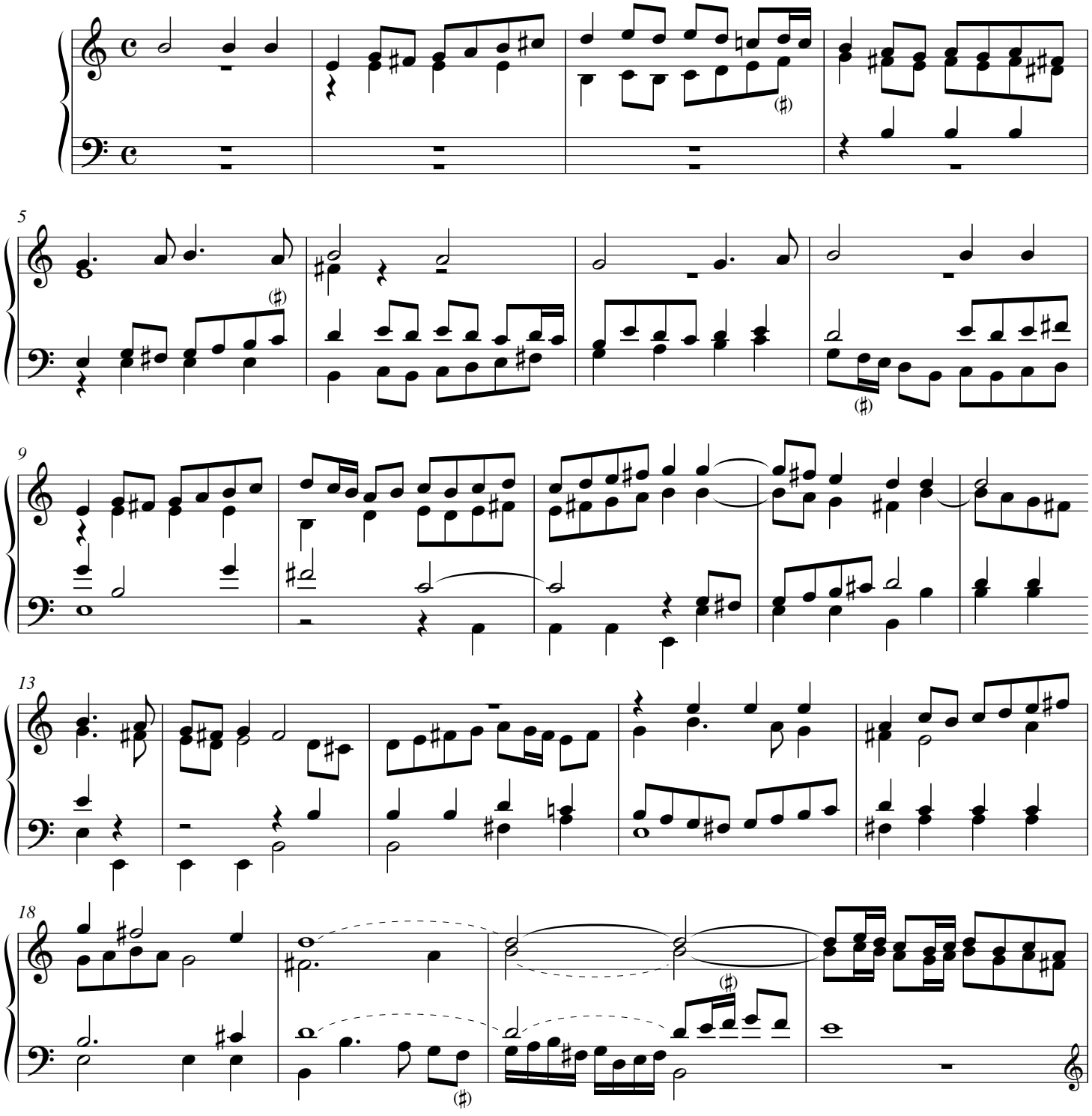
Canzon Terza

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



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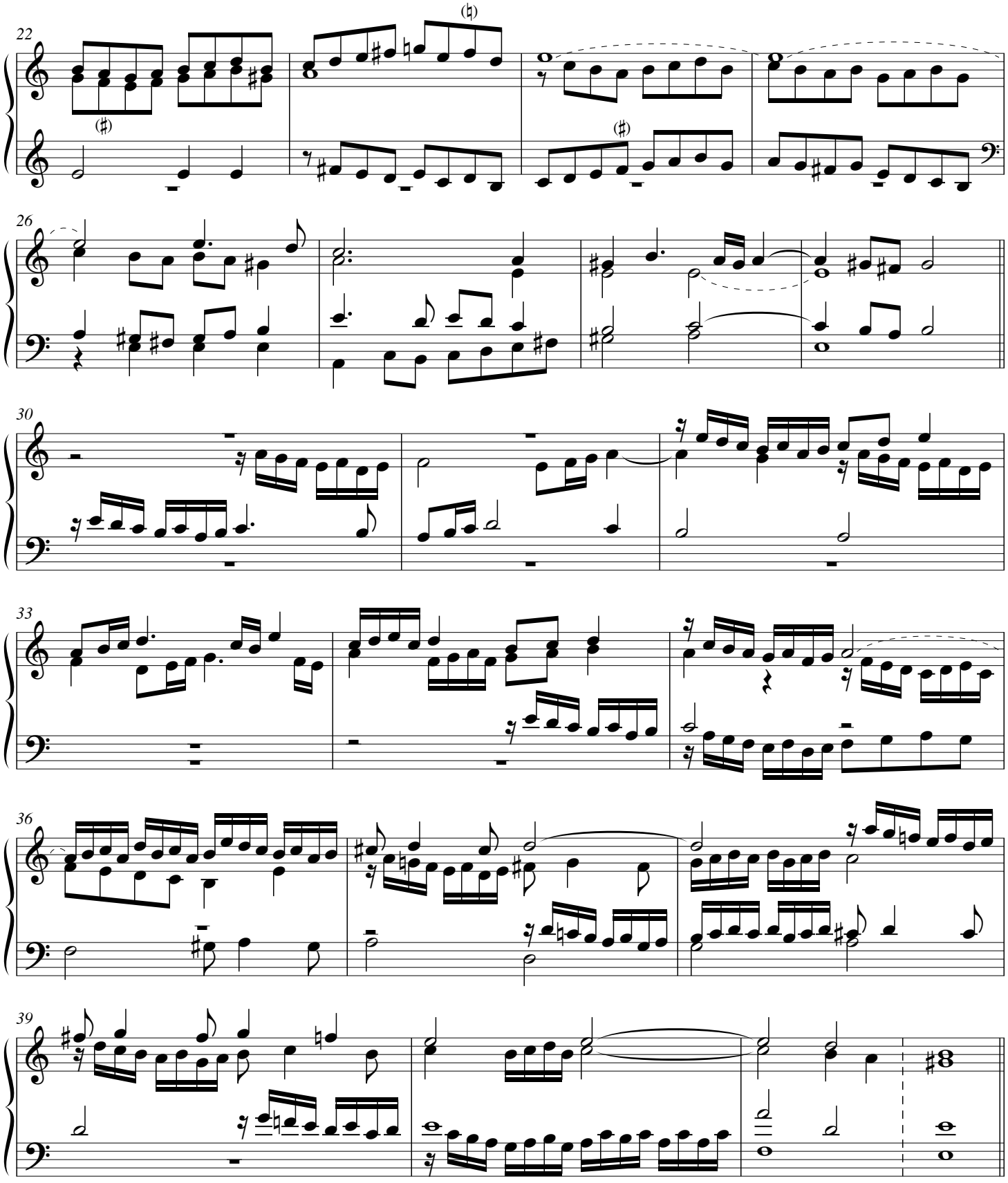

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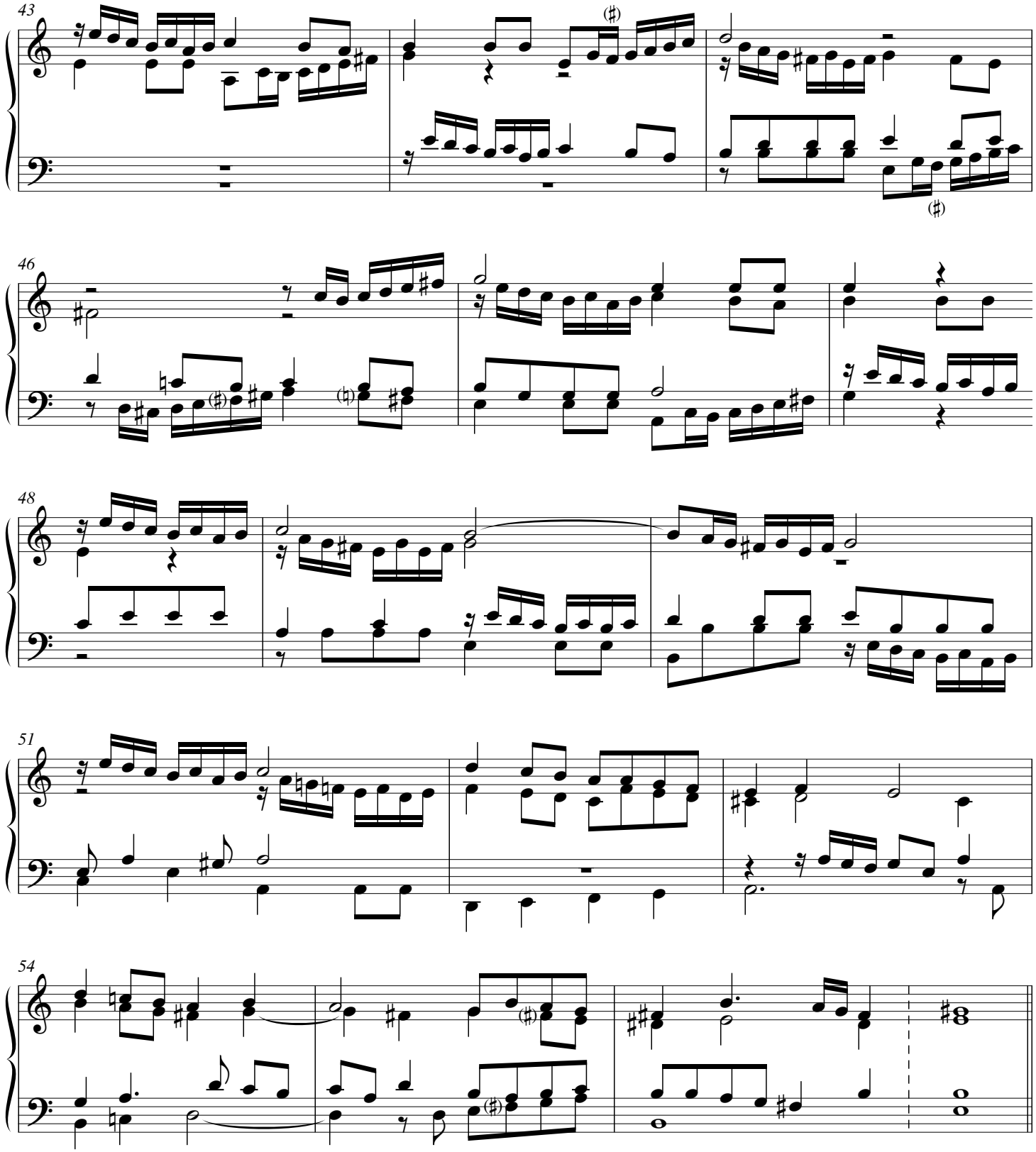

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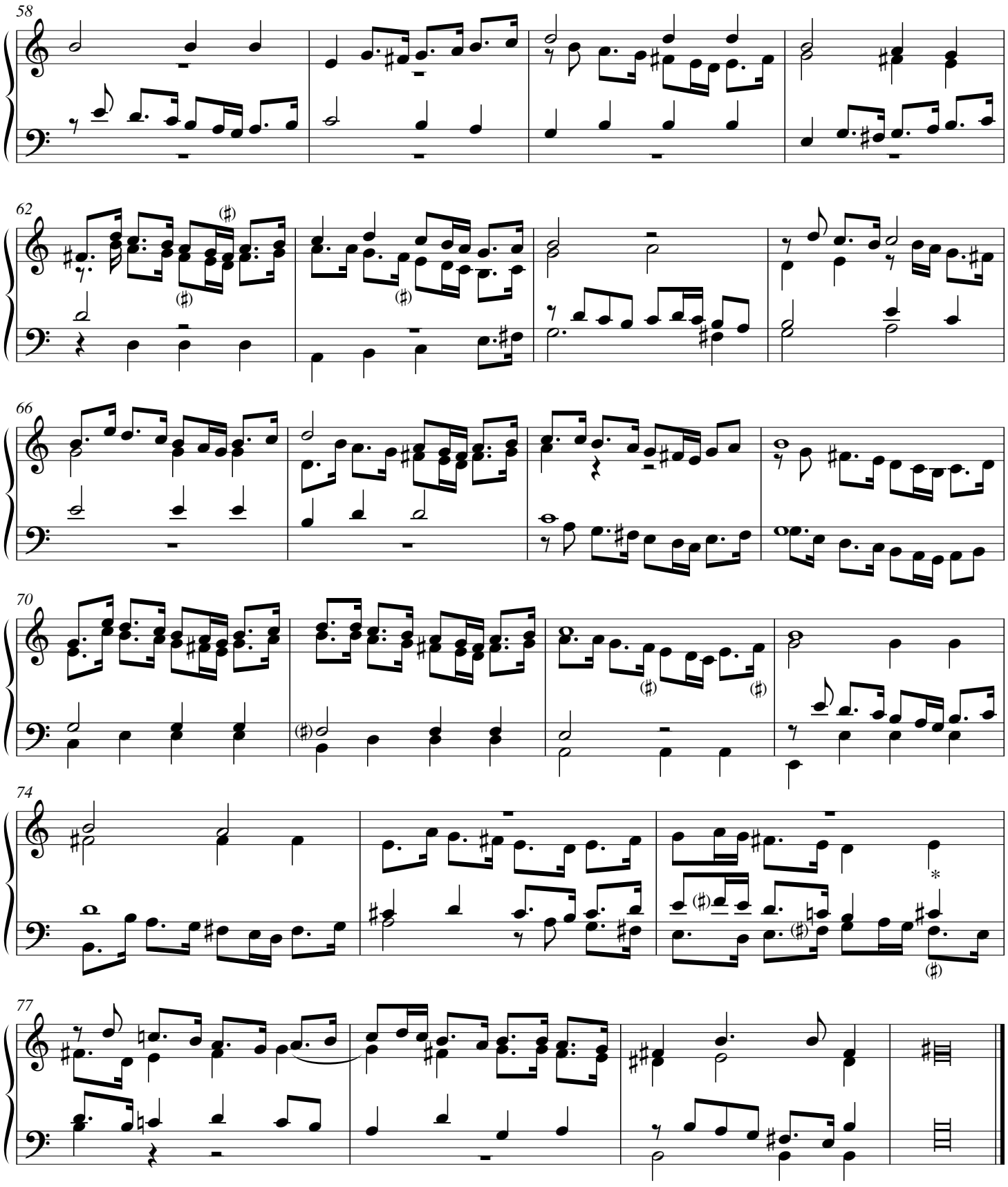

*(*Original : ré.)*

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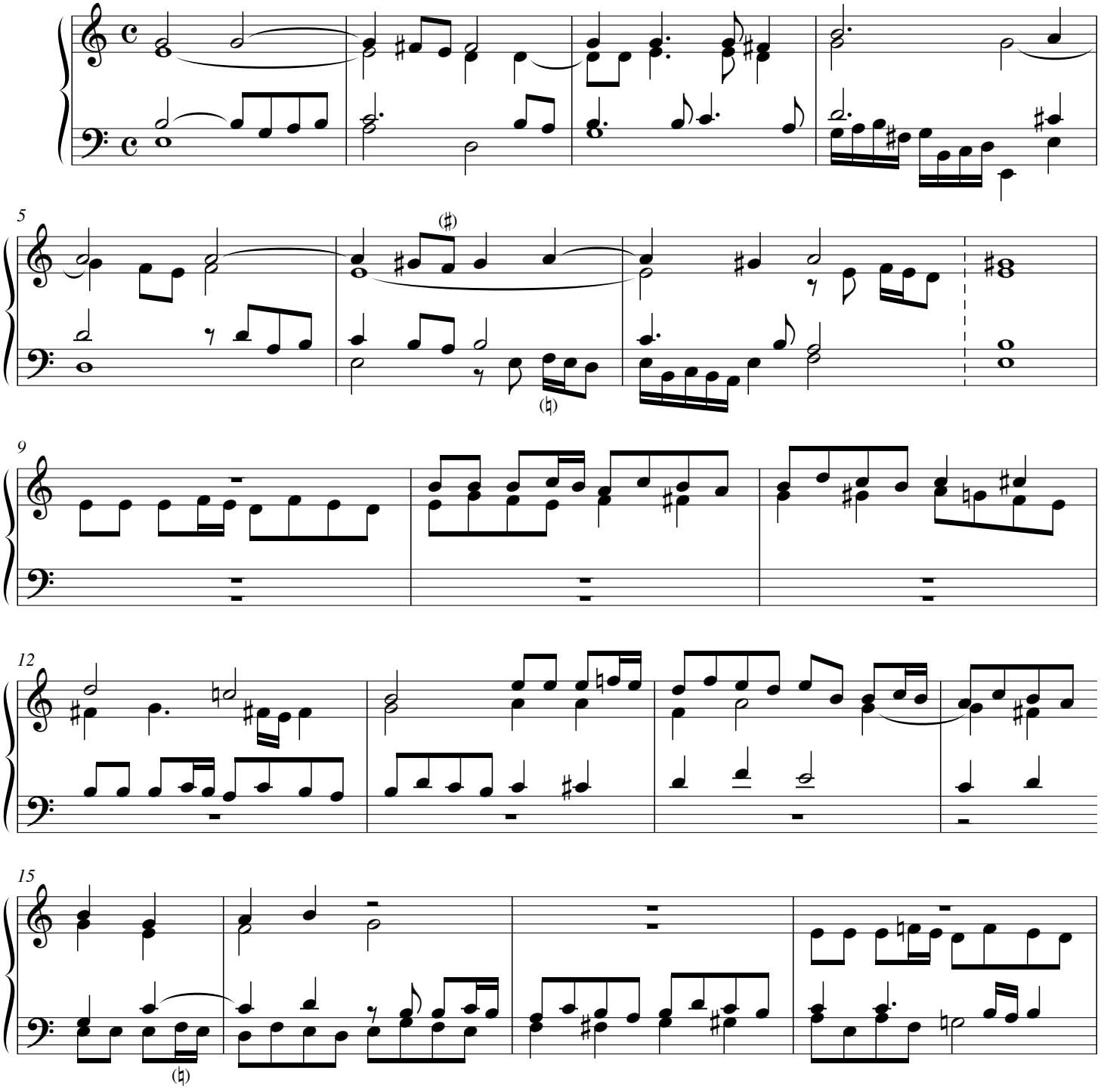
Canzon Quarta

Quarto Tono naturale.



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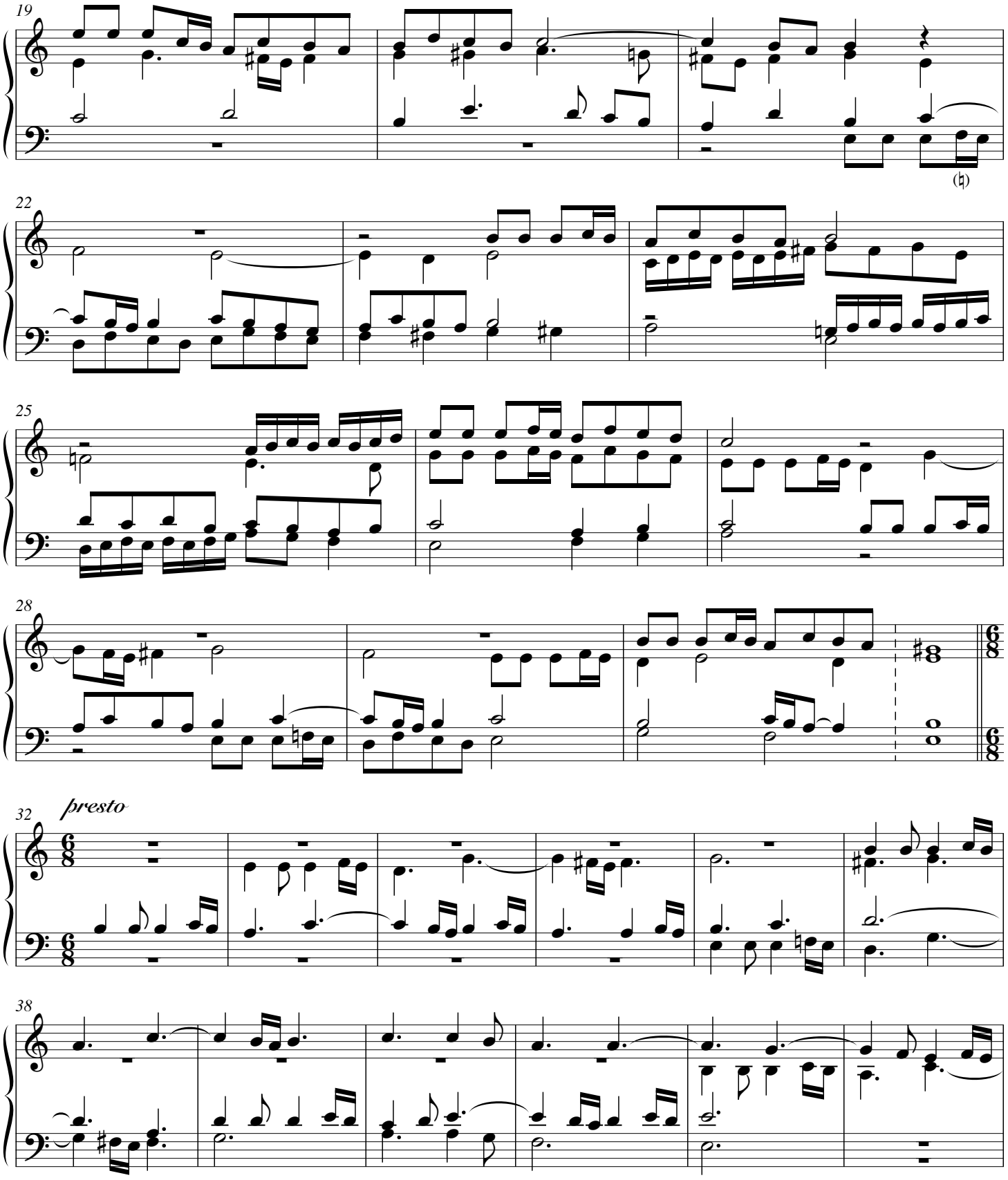

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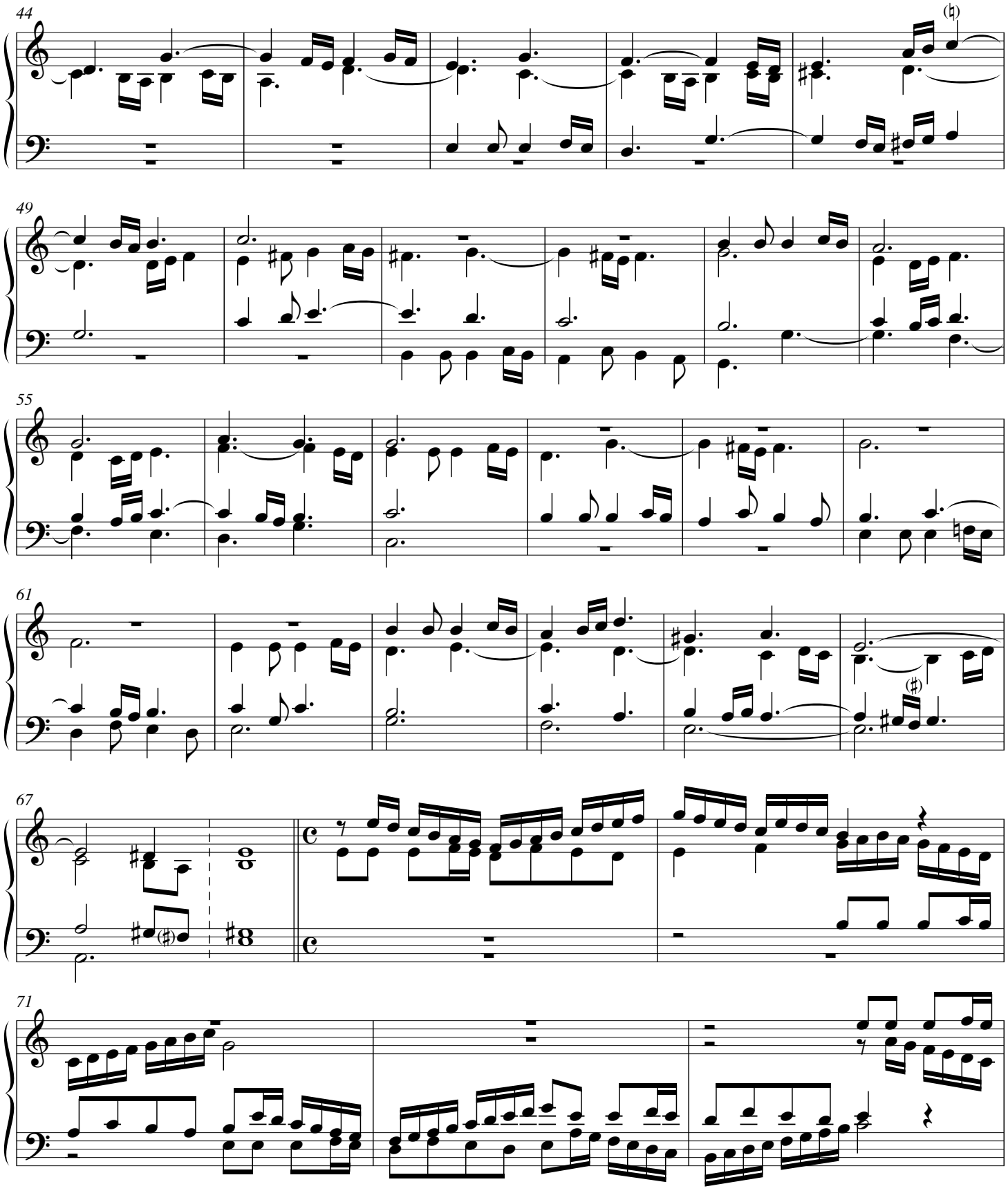

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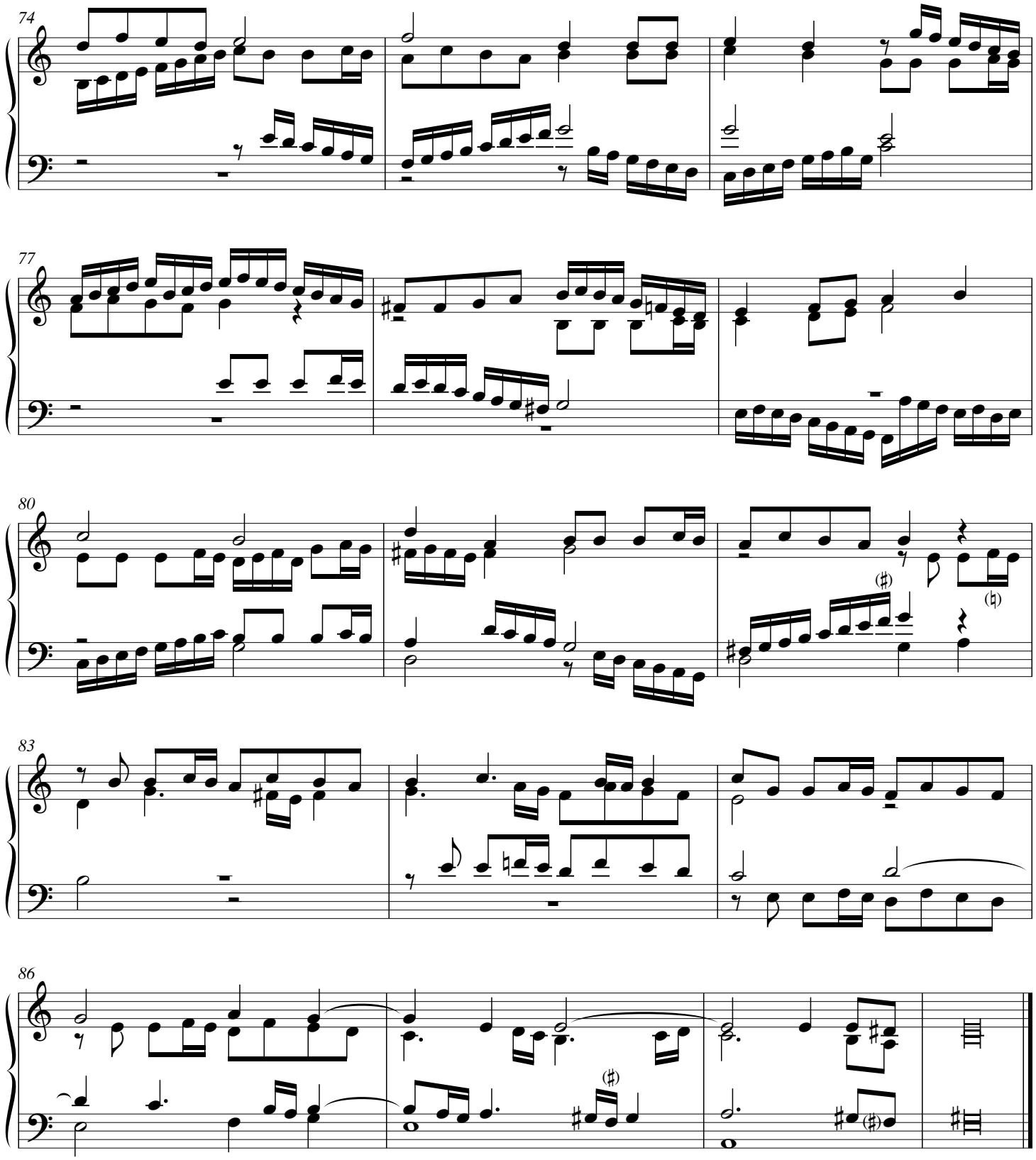

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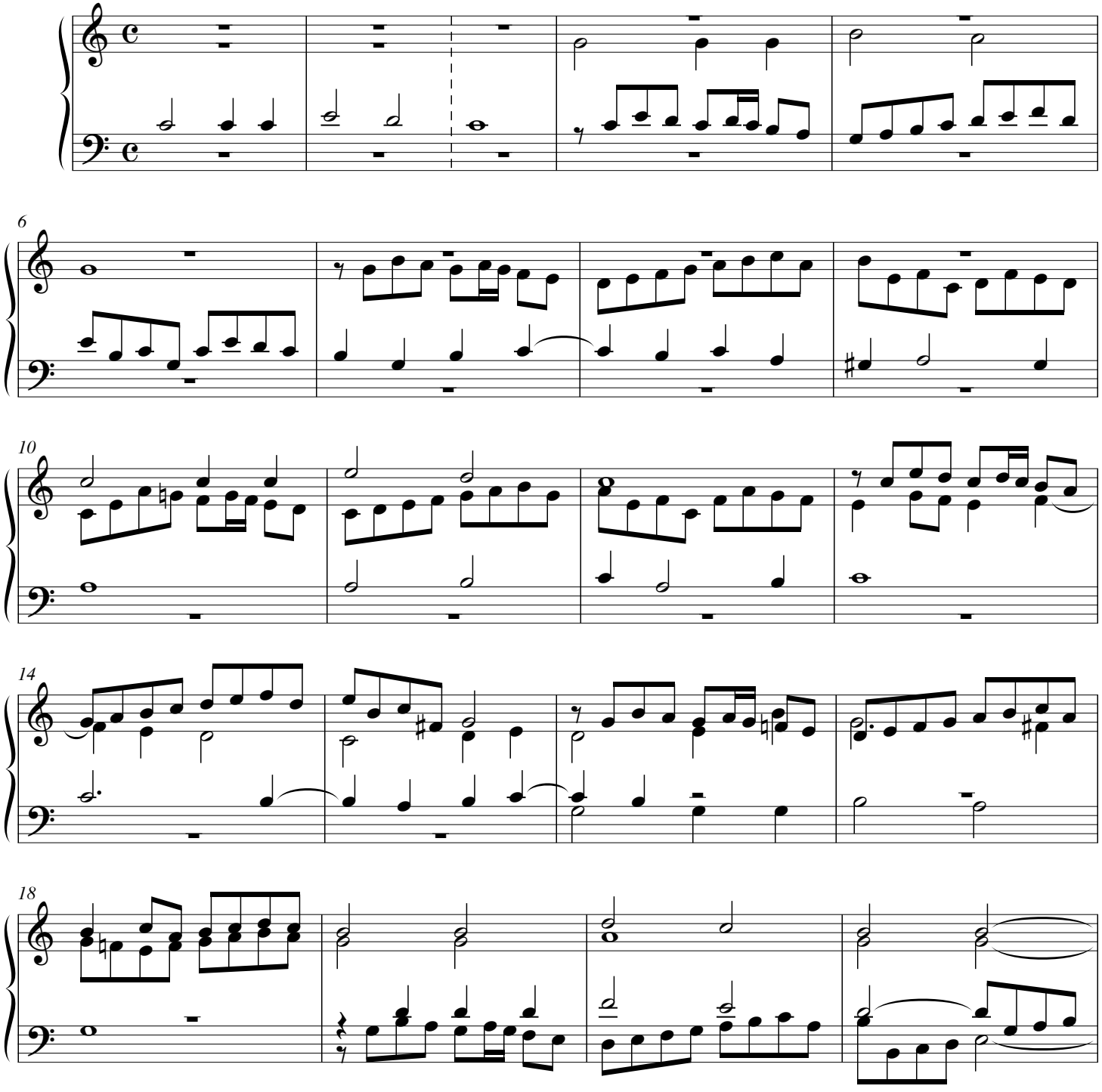
Canzon Quinta

Quinto Tono Trasportato alla quarta.



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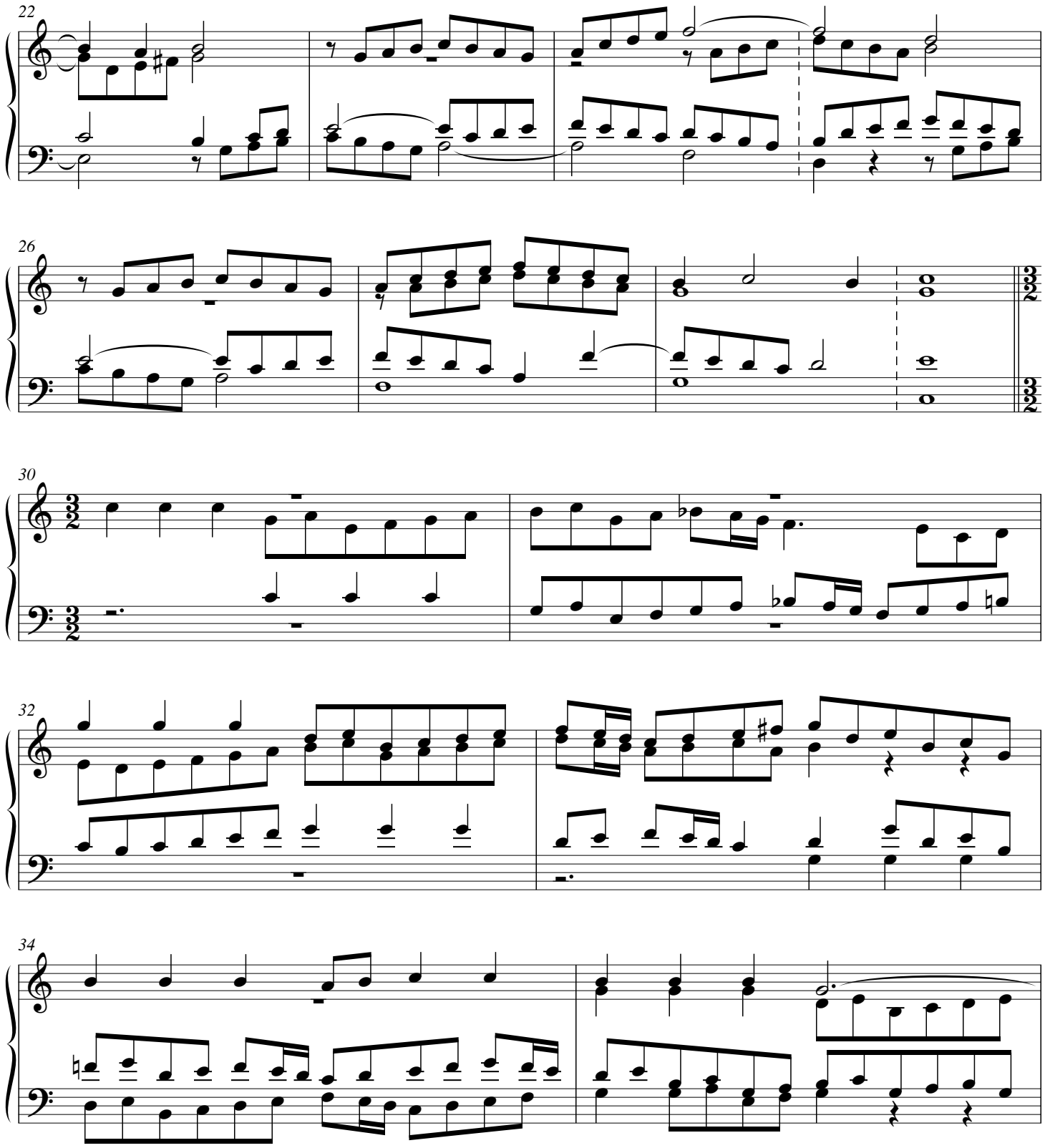

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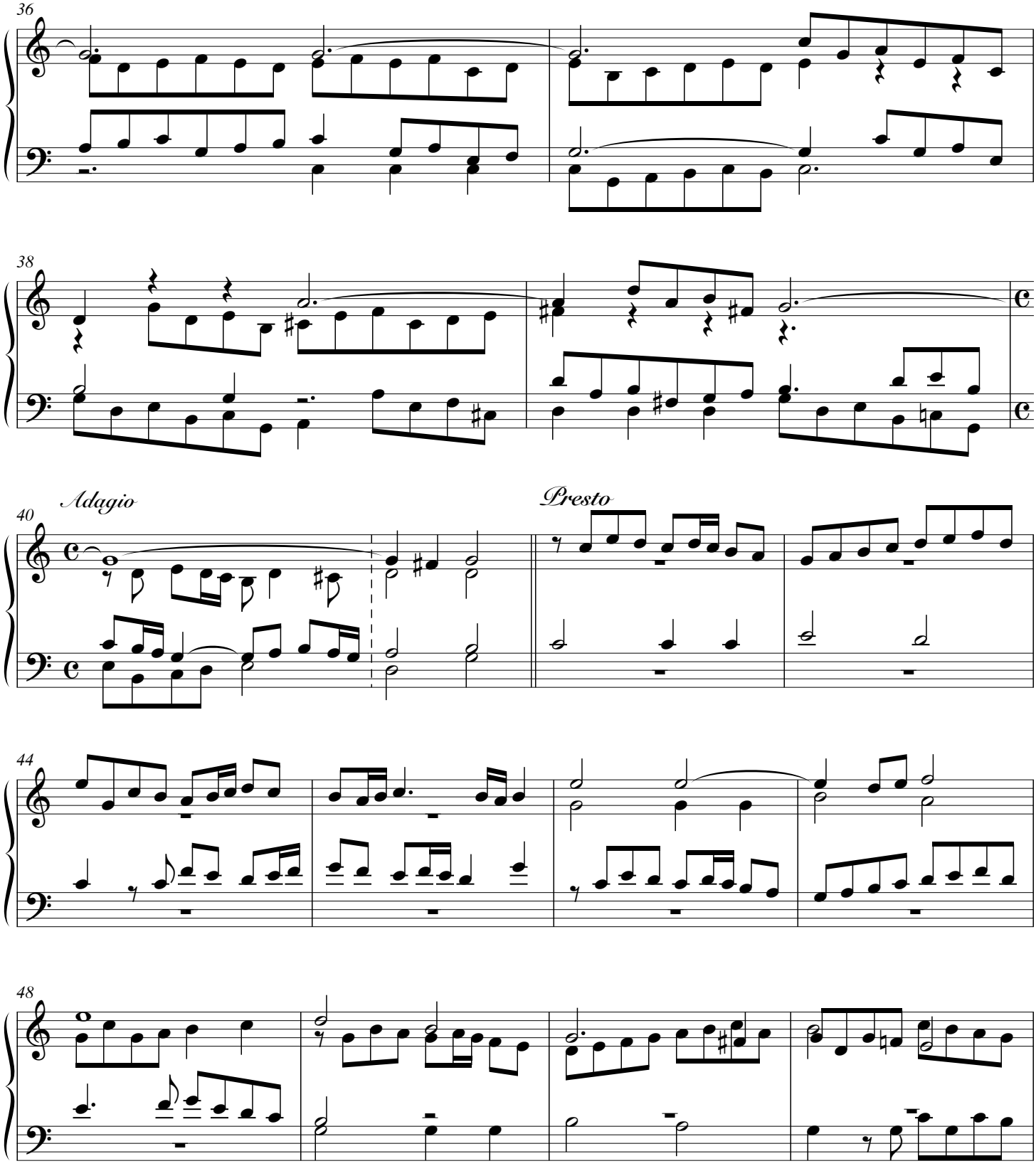

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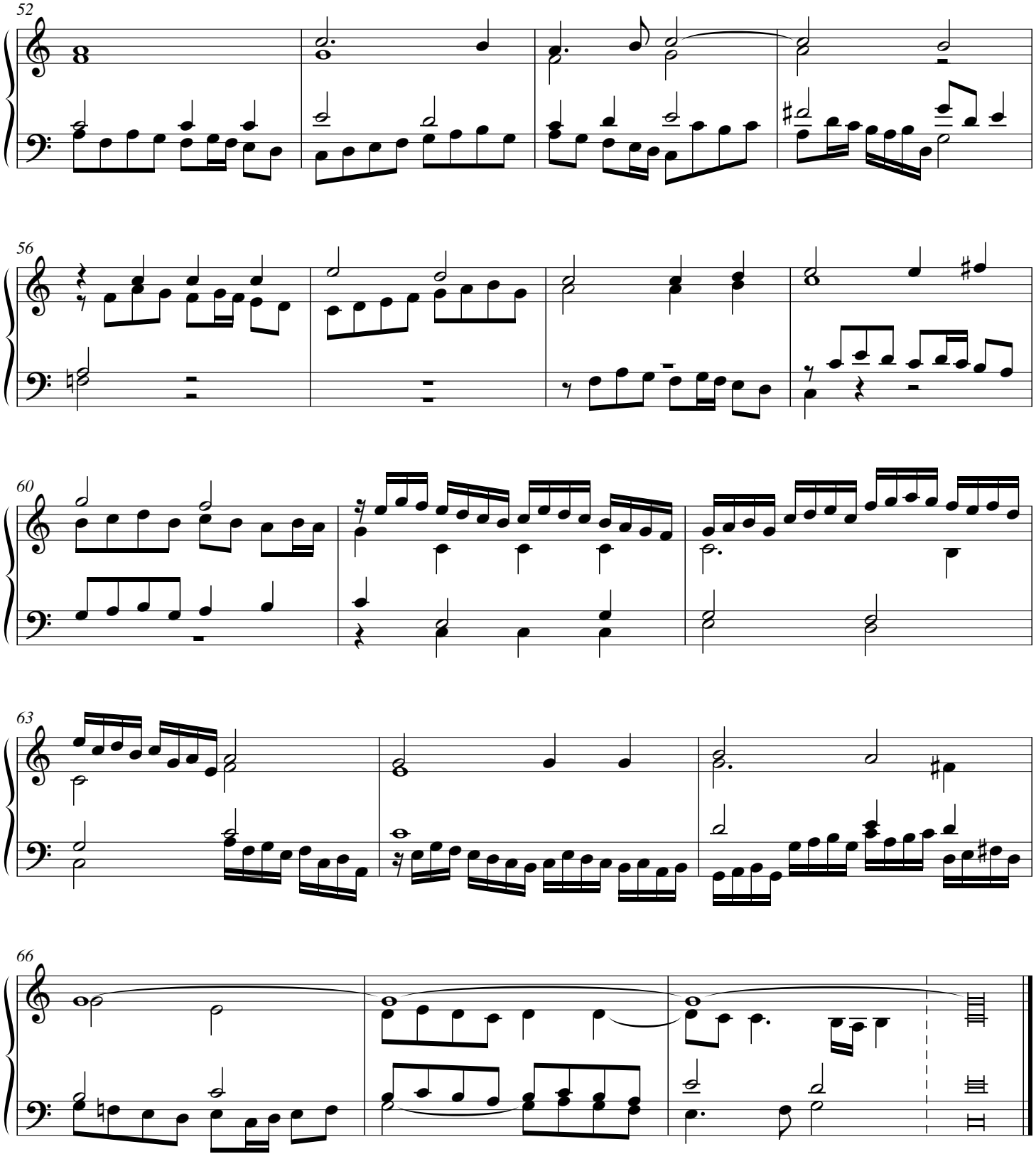

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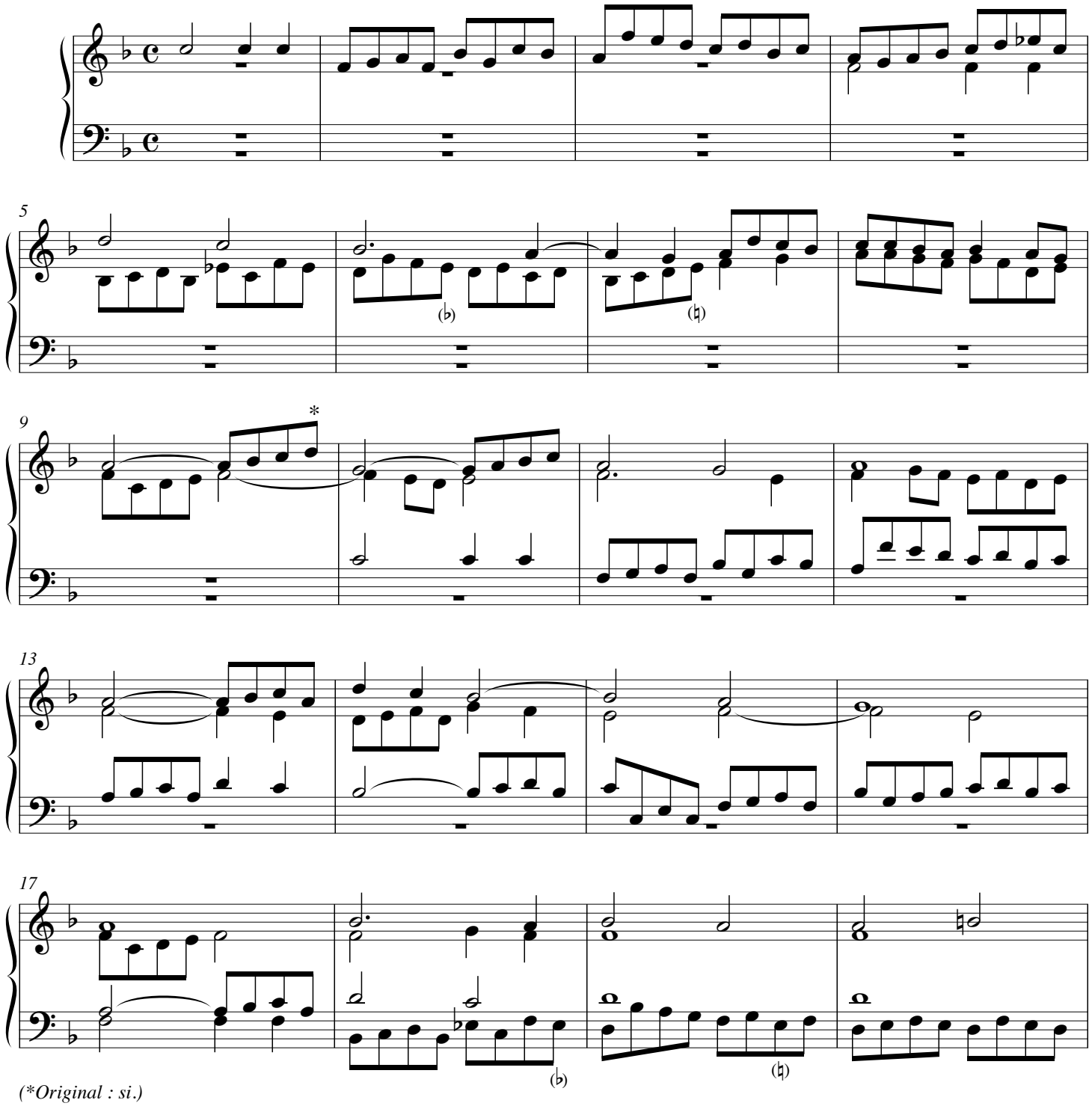
Canzon Sesta

Sesto Tono naturale.



*(*Original : si.)*

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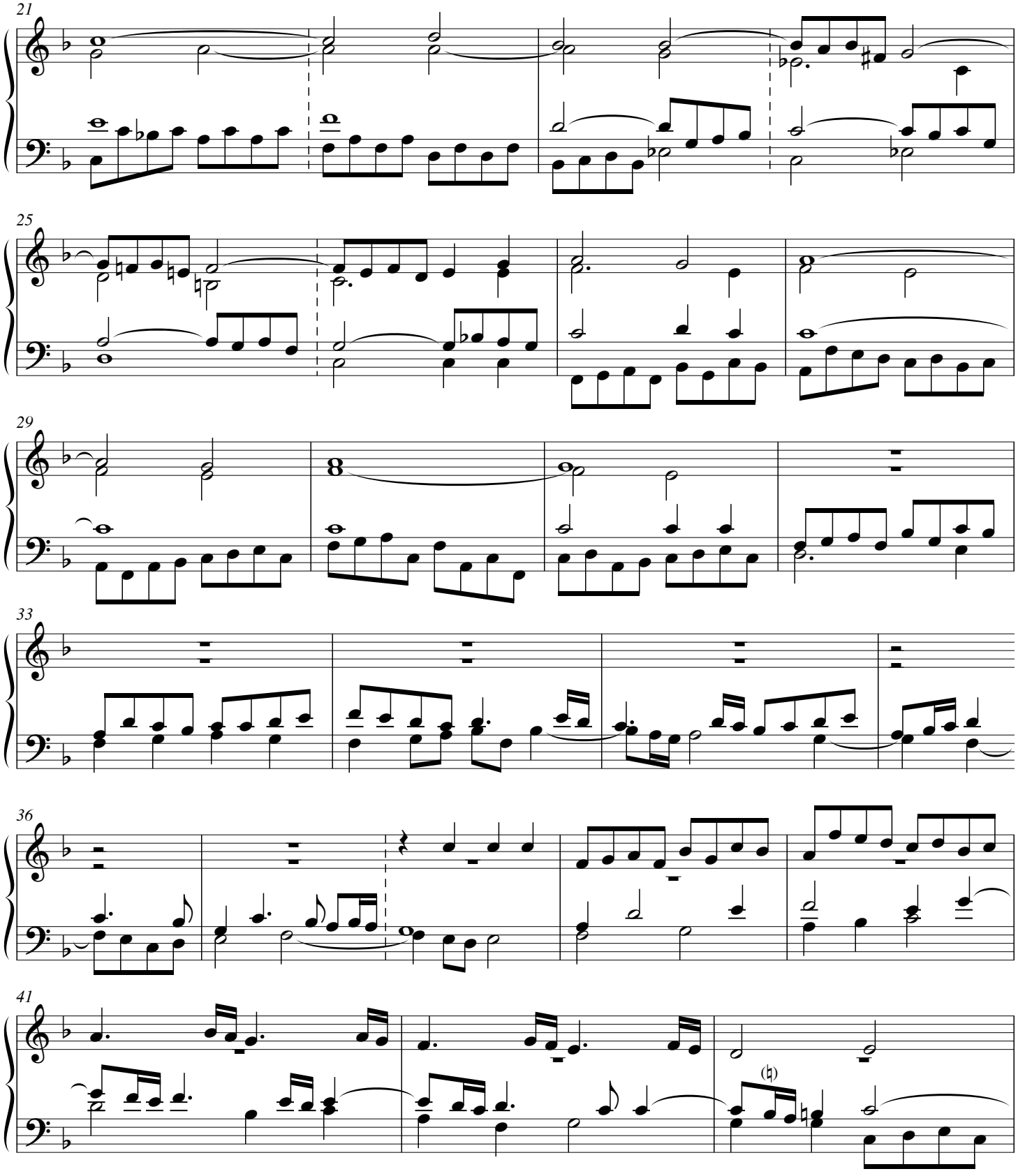

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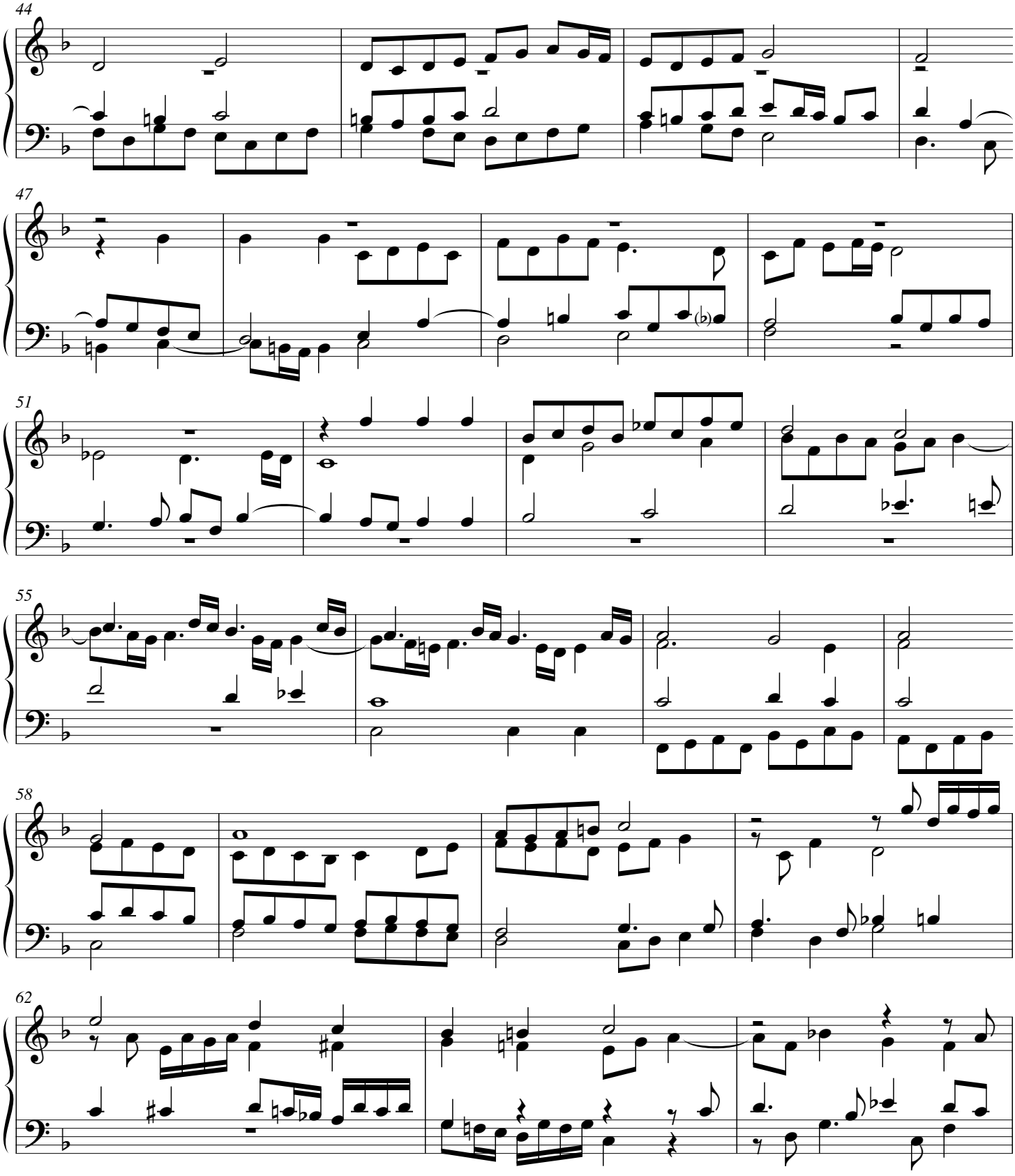

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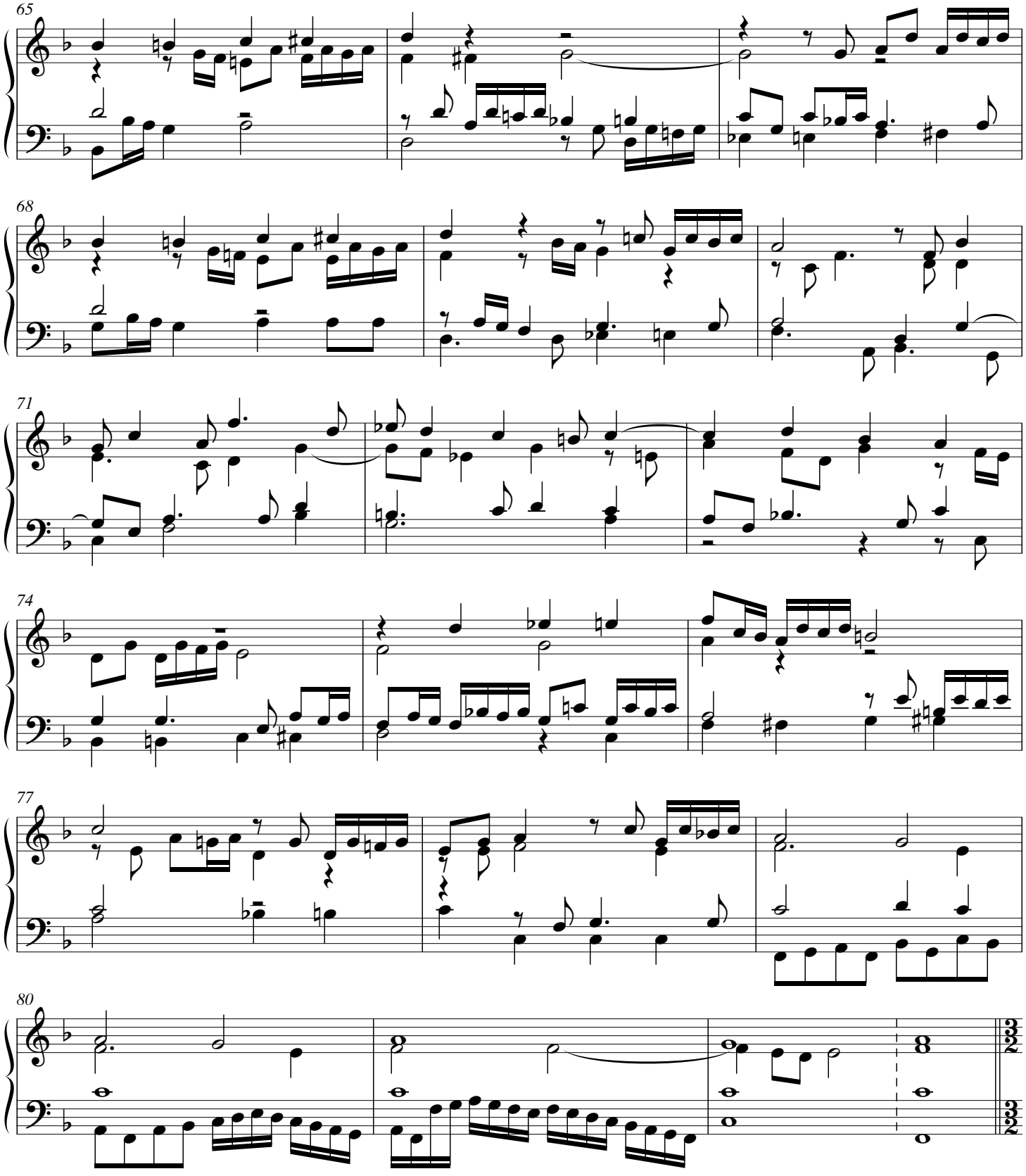

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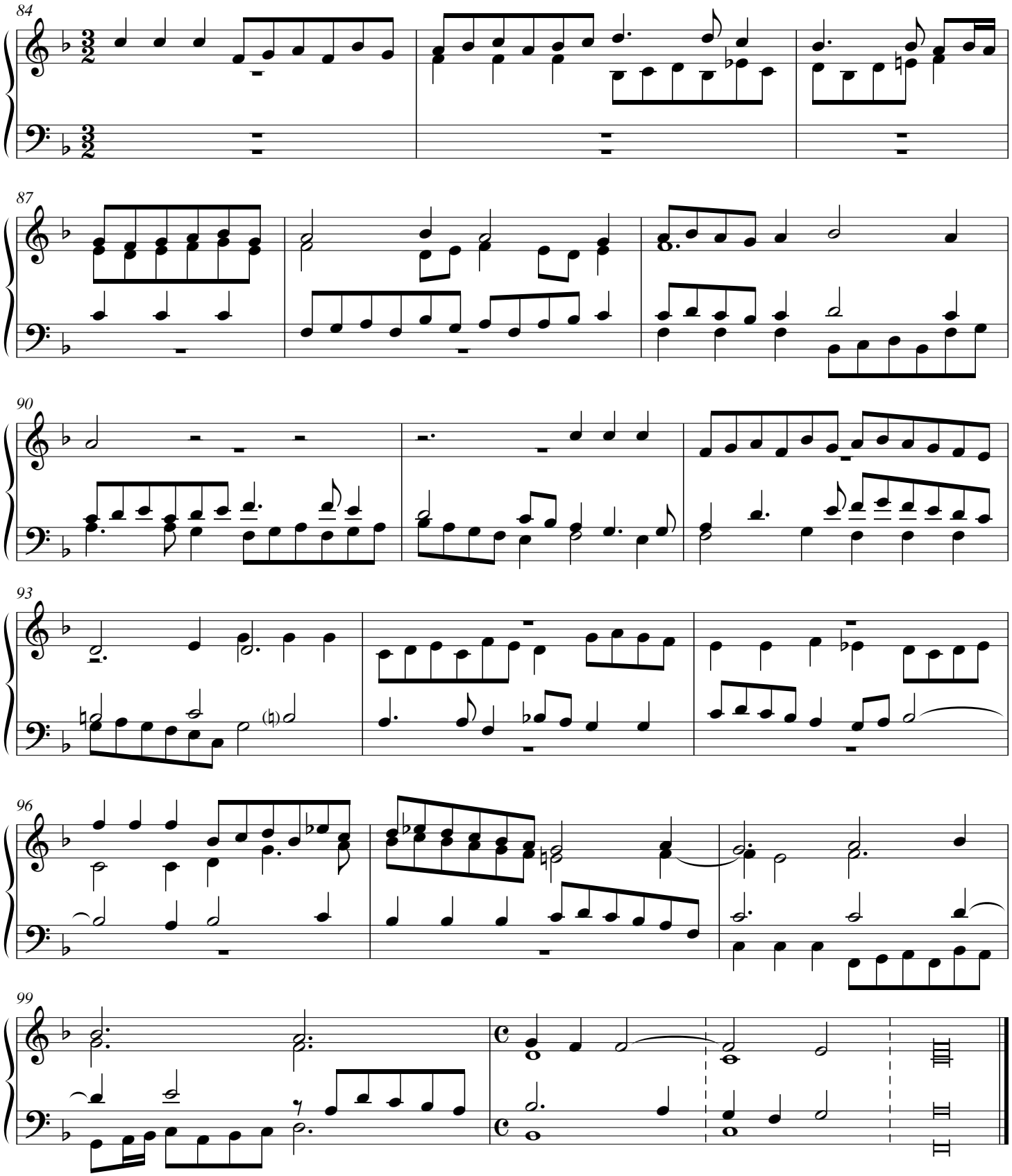

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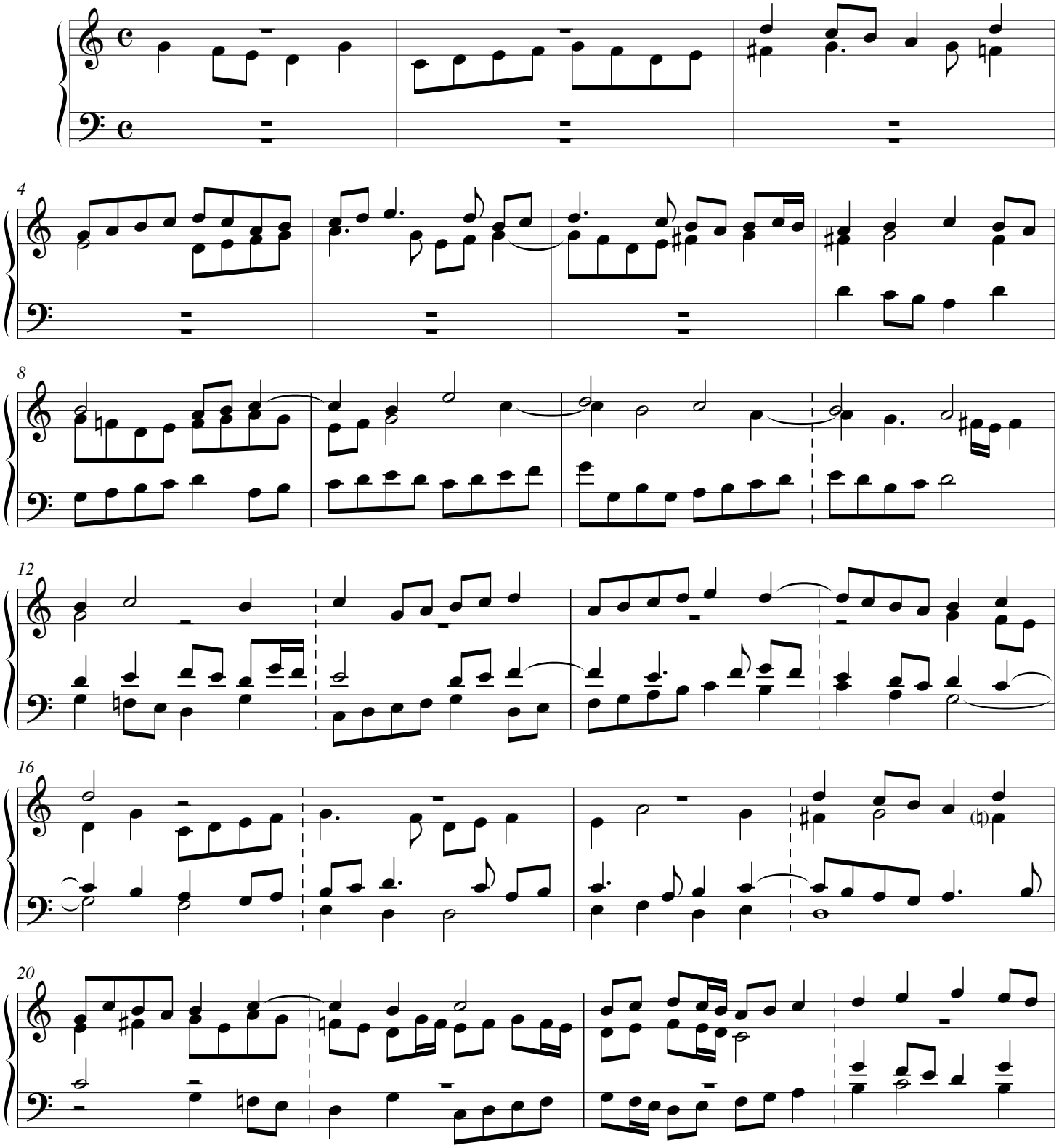
Canzon Settima

Settimo Tono.



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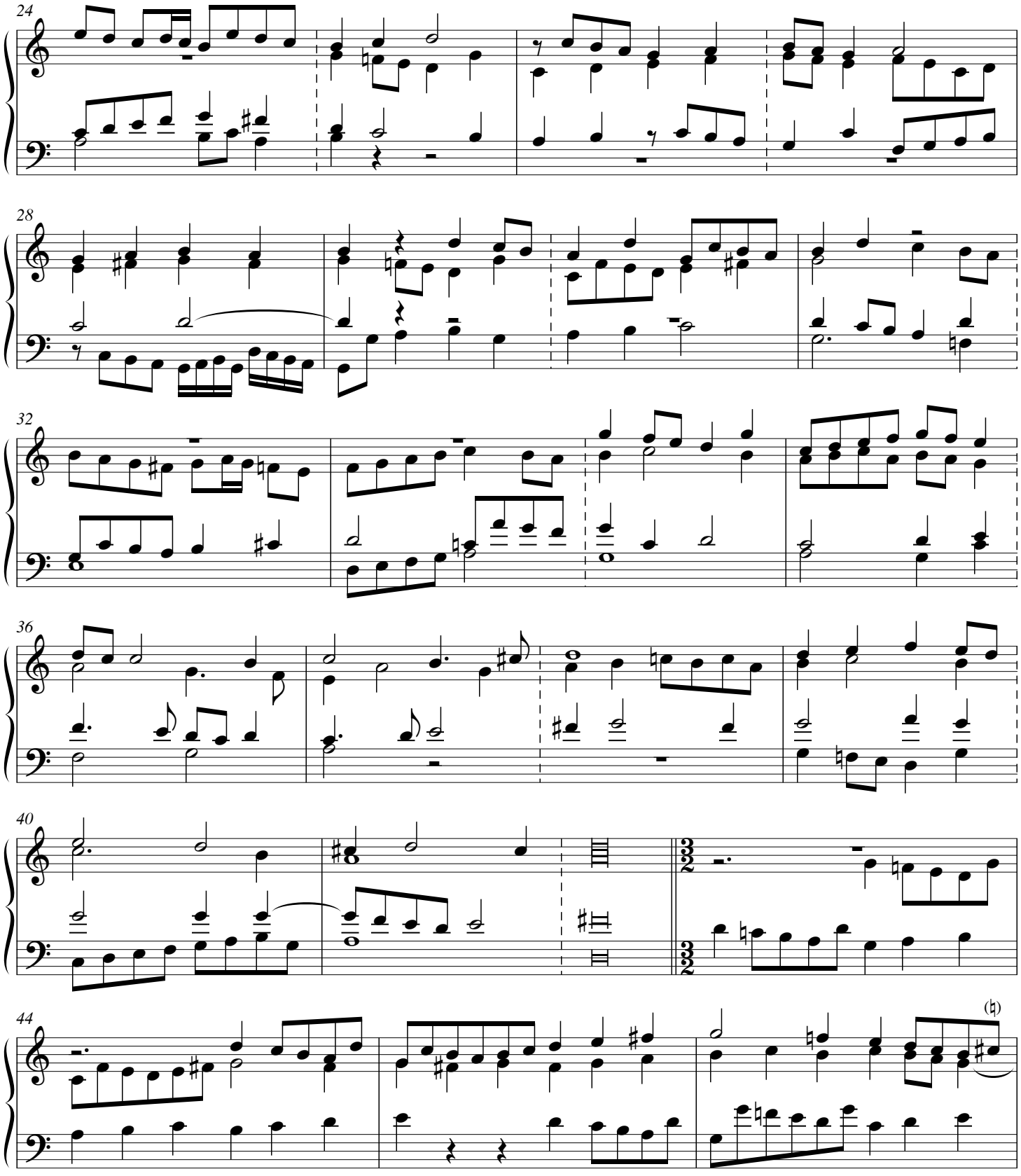

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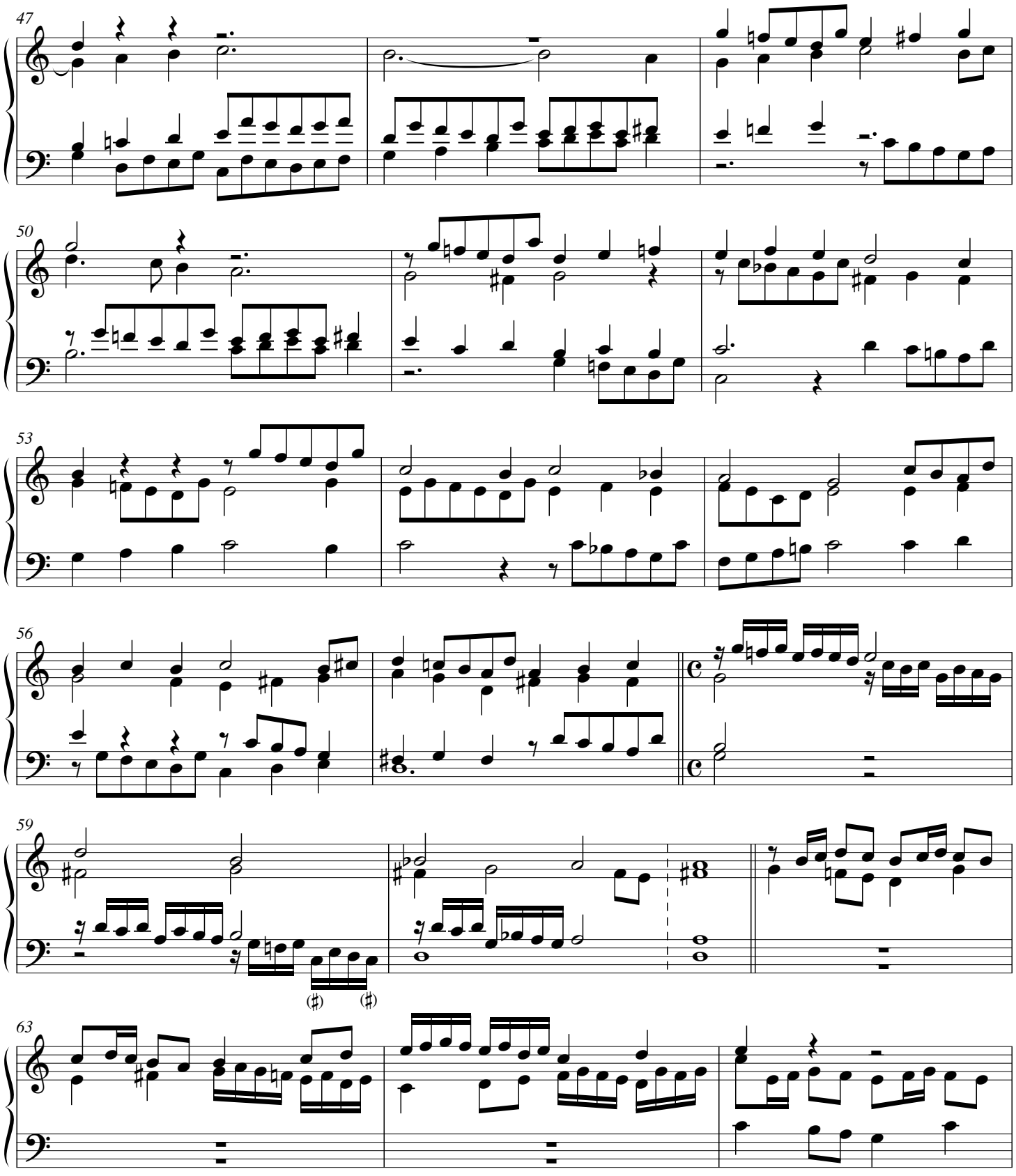

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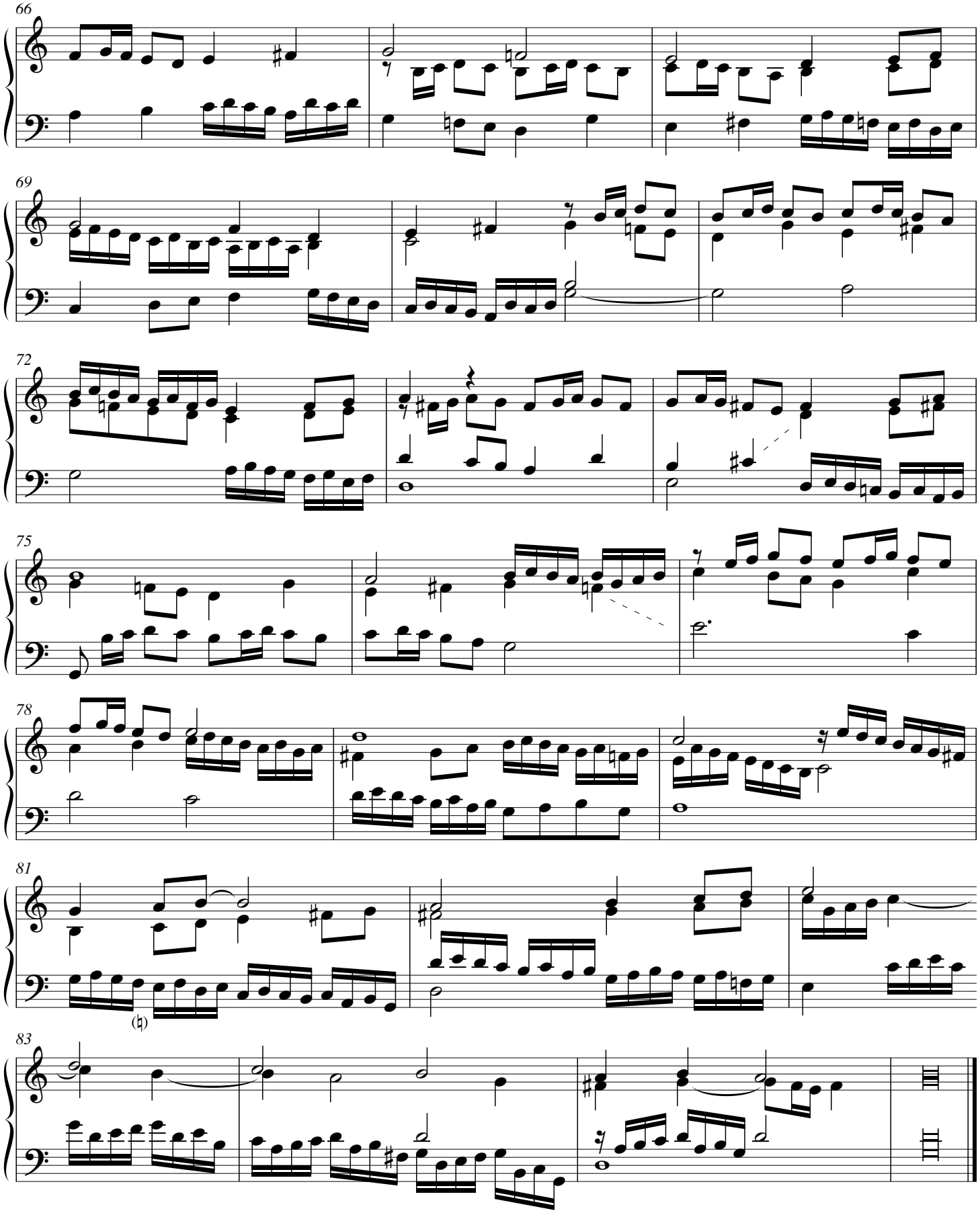

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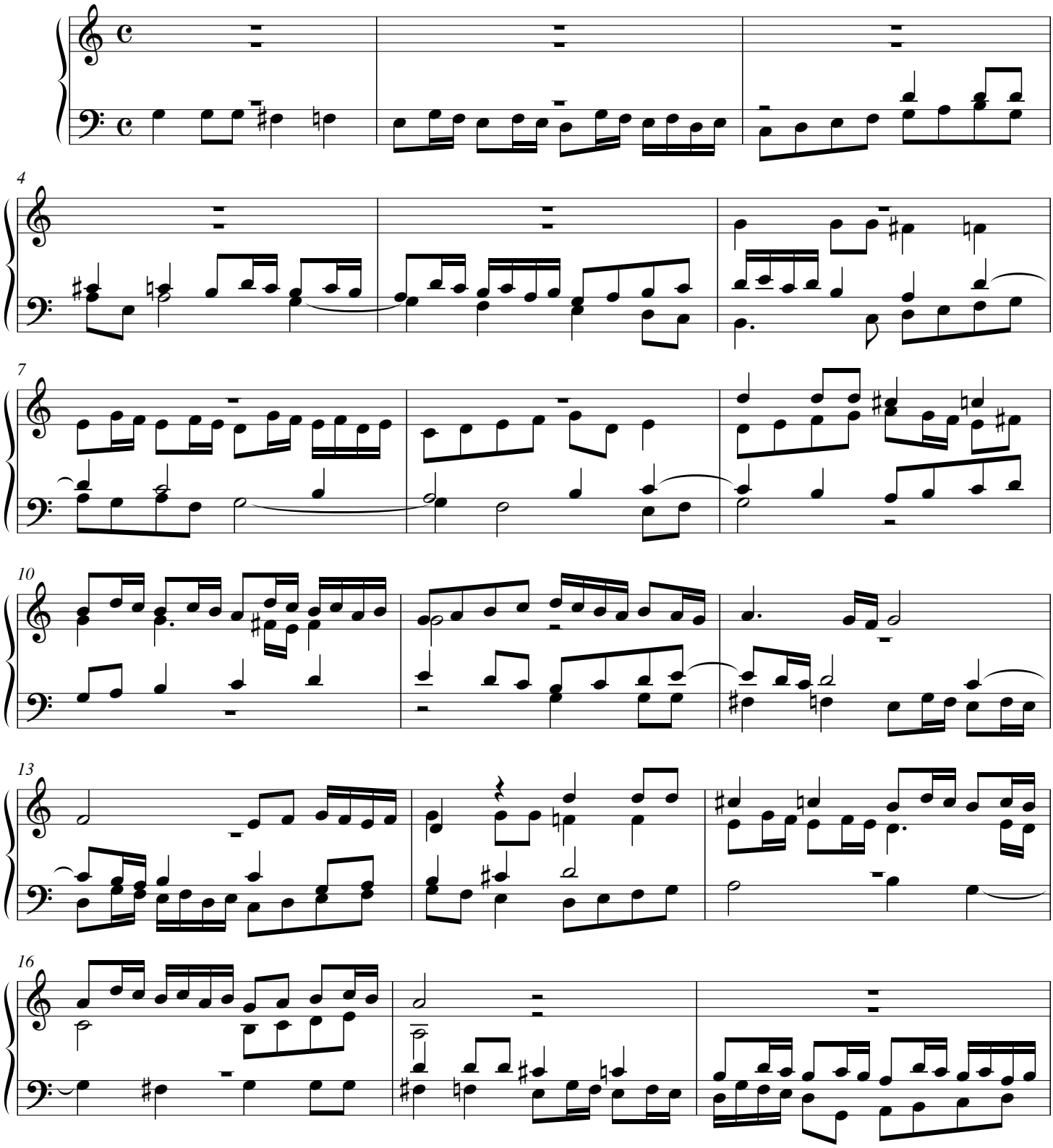
Canzon Ottava

Ottavo Tono.



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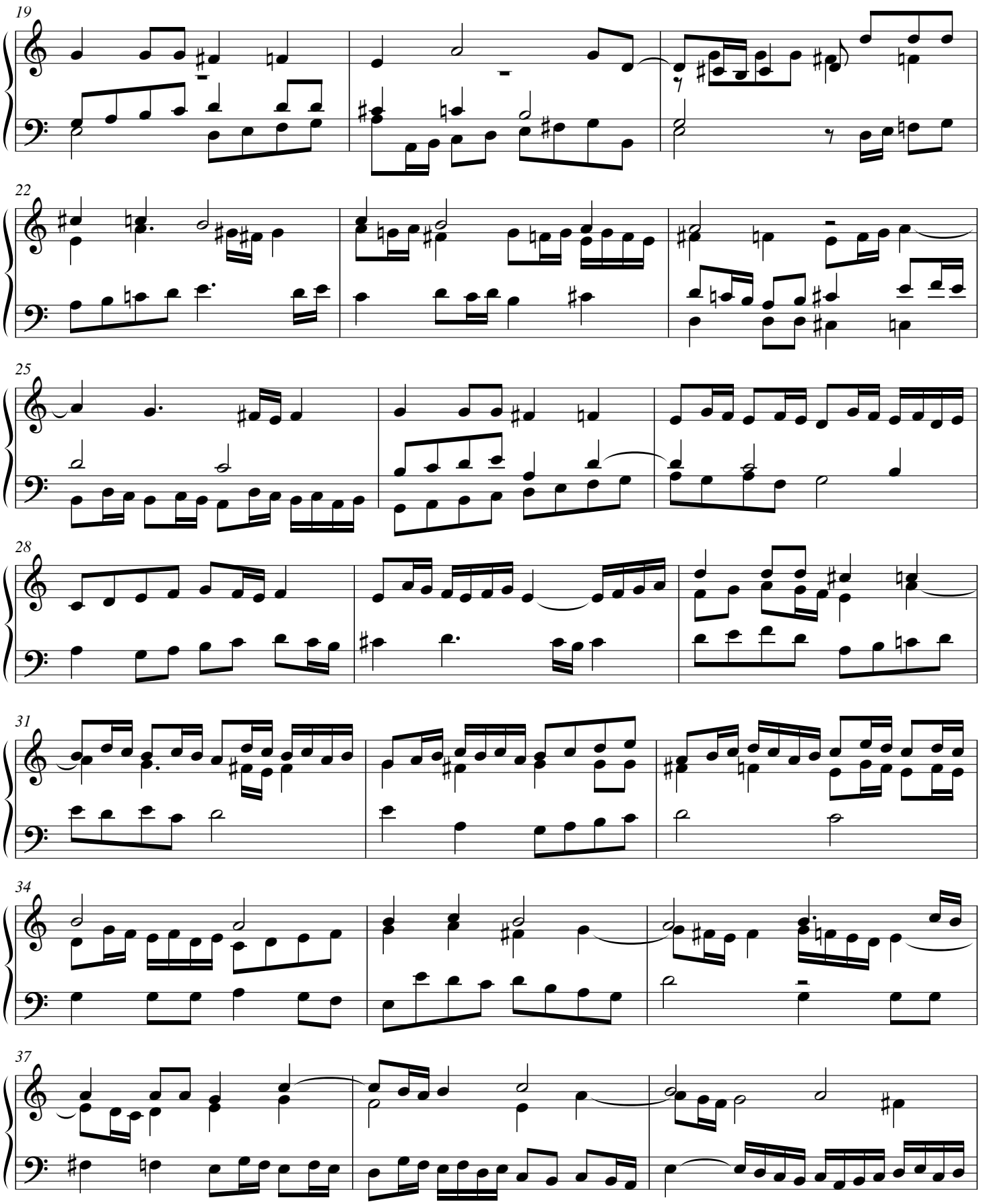

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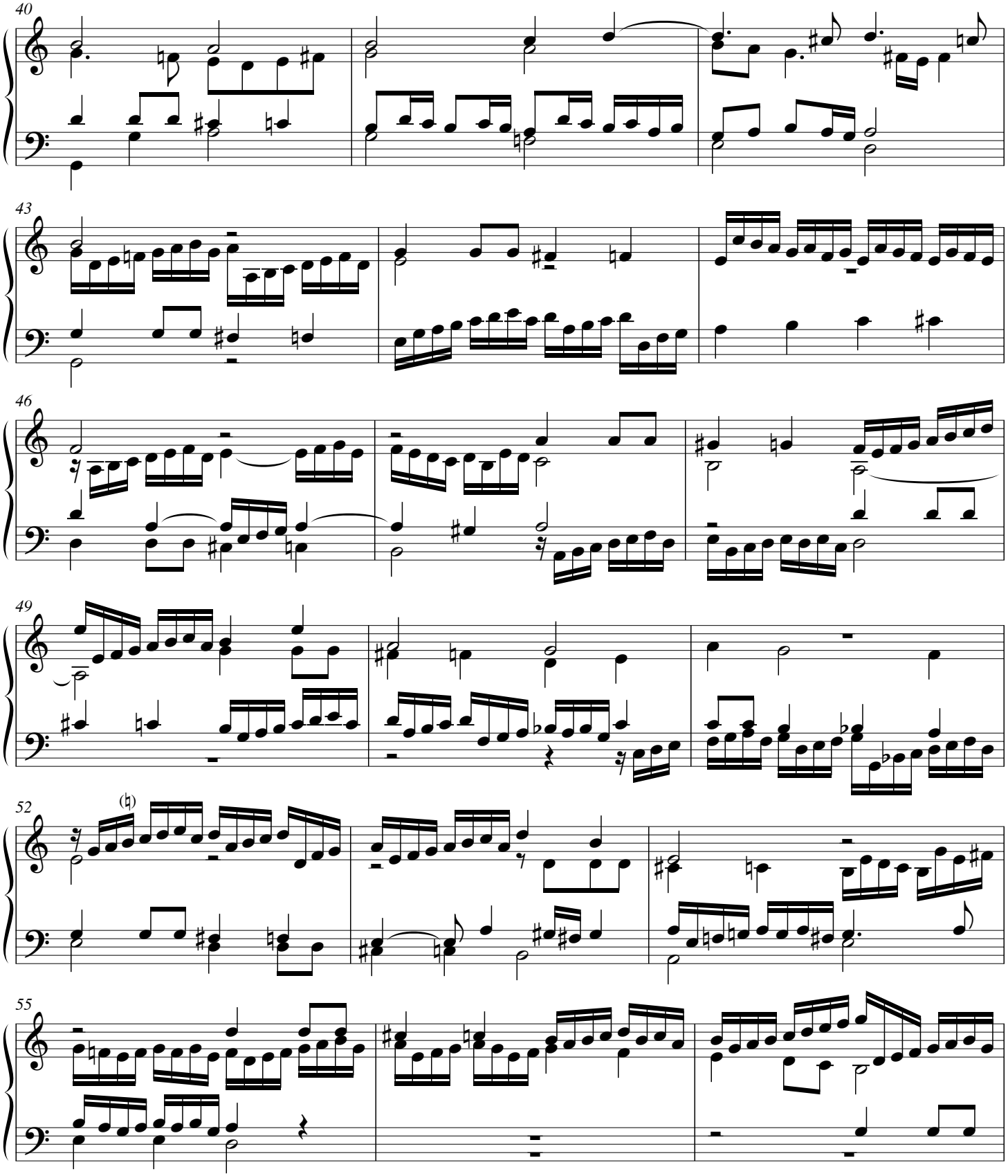

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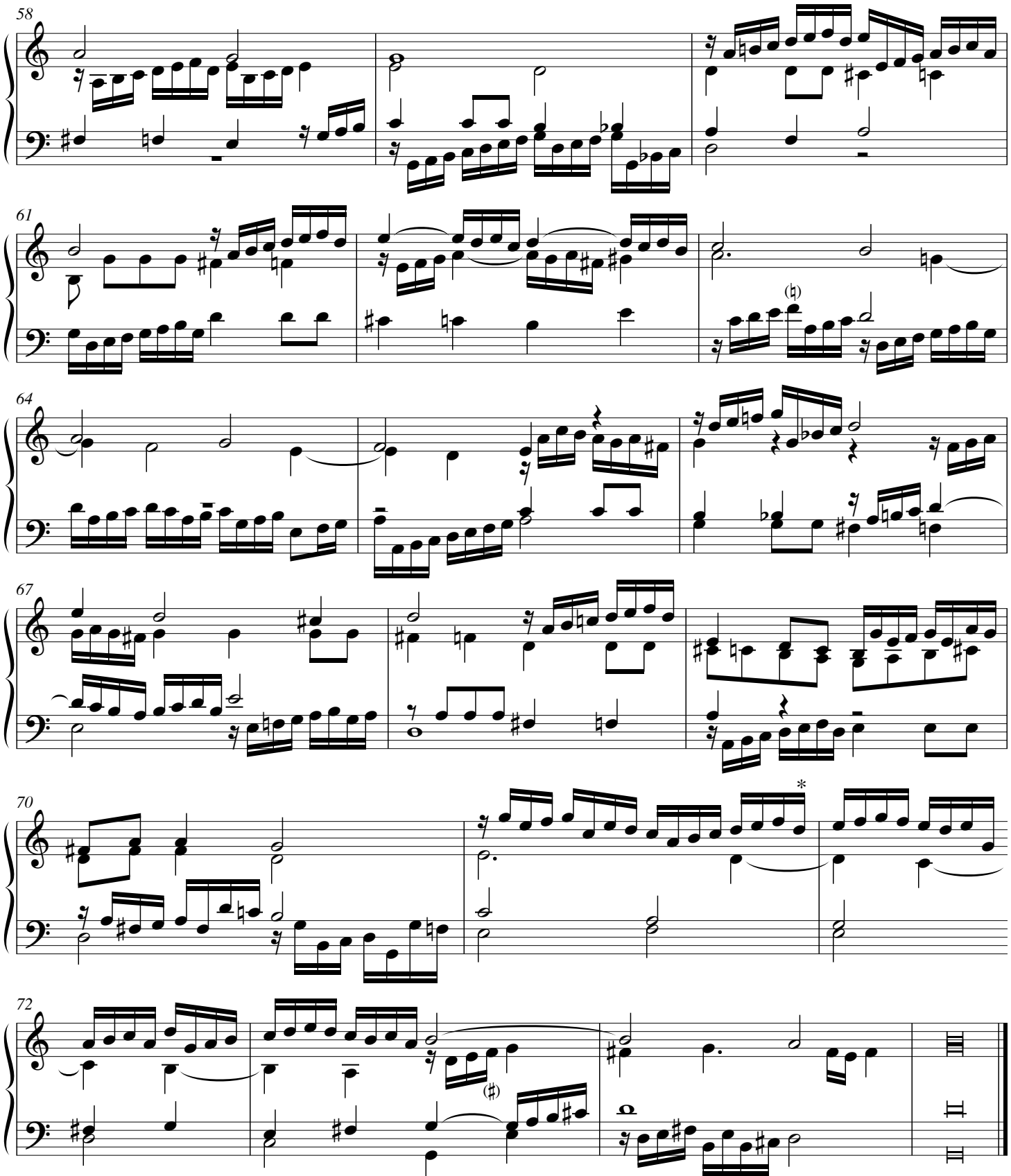

(Original : mi.)*

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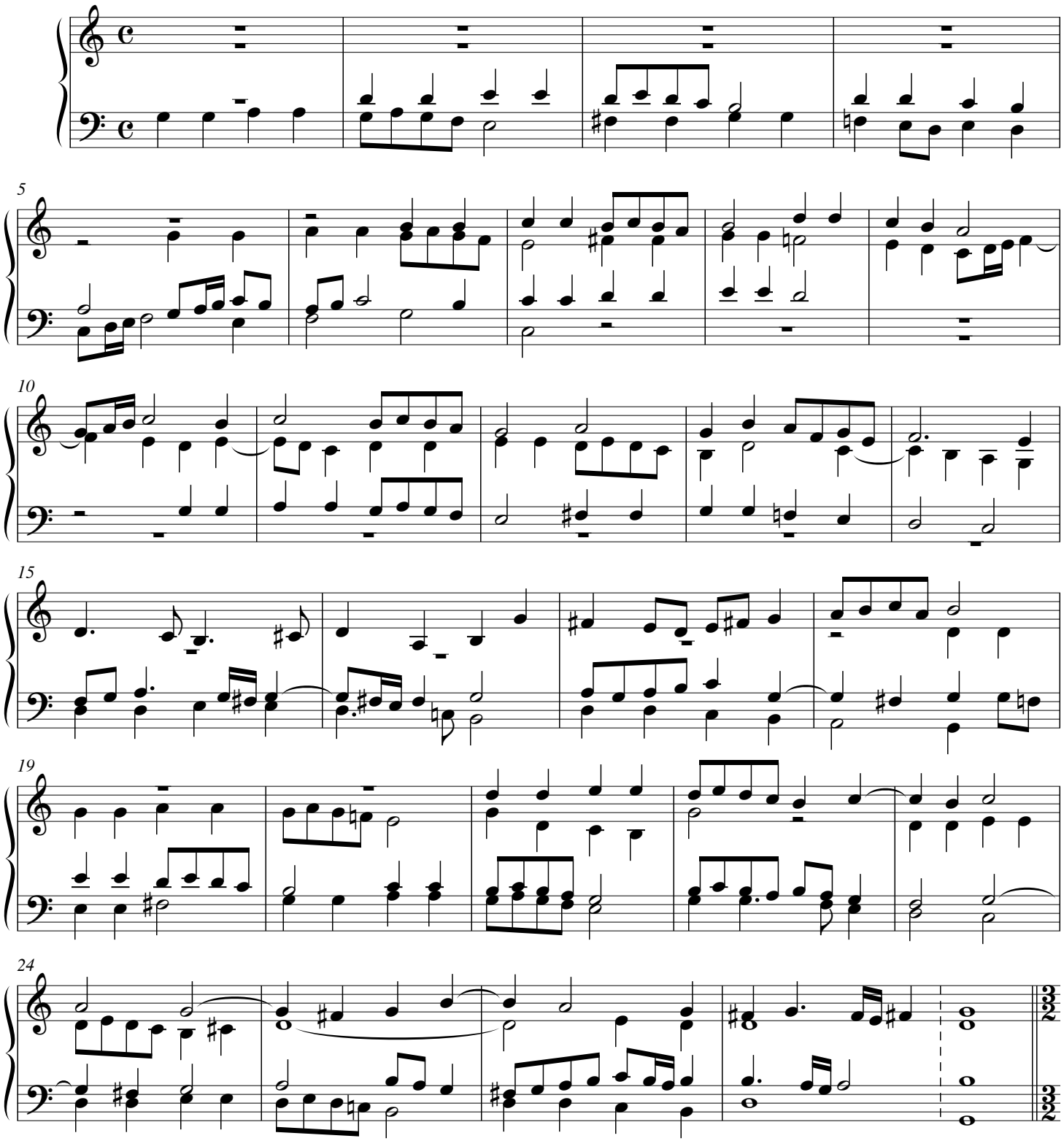
Fuga Prima

Sopra la Bergamasca.



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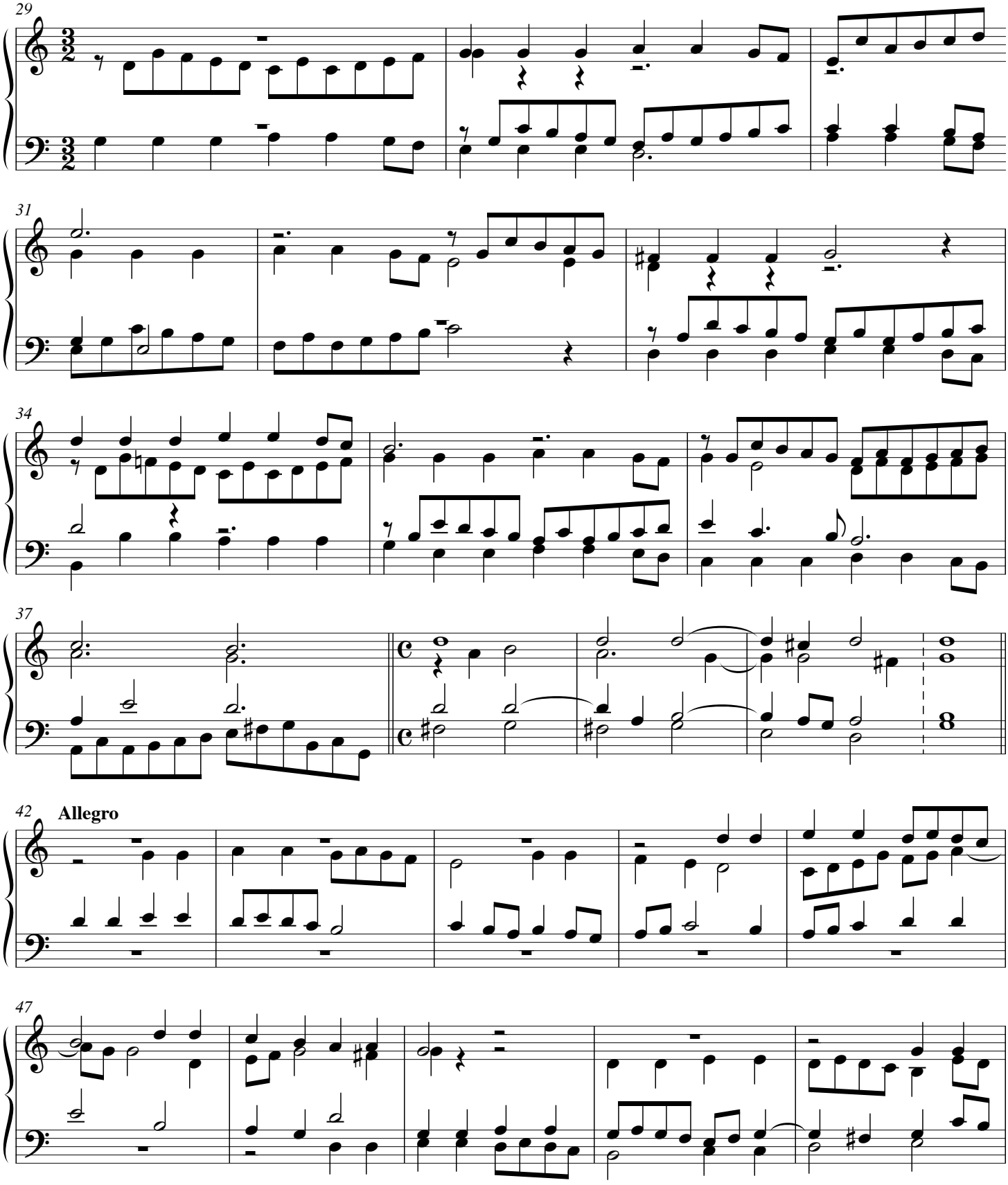

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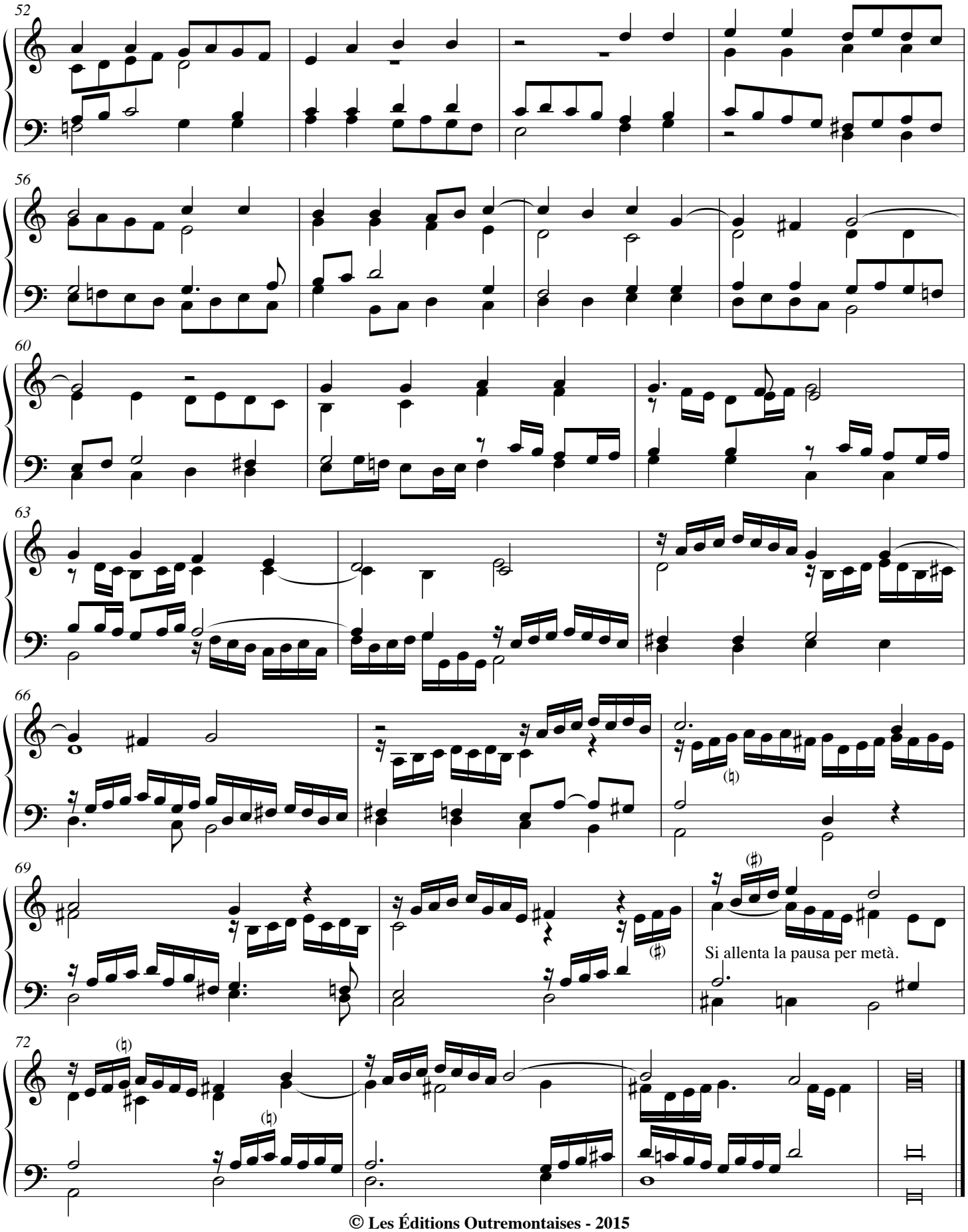

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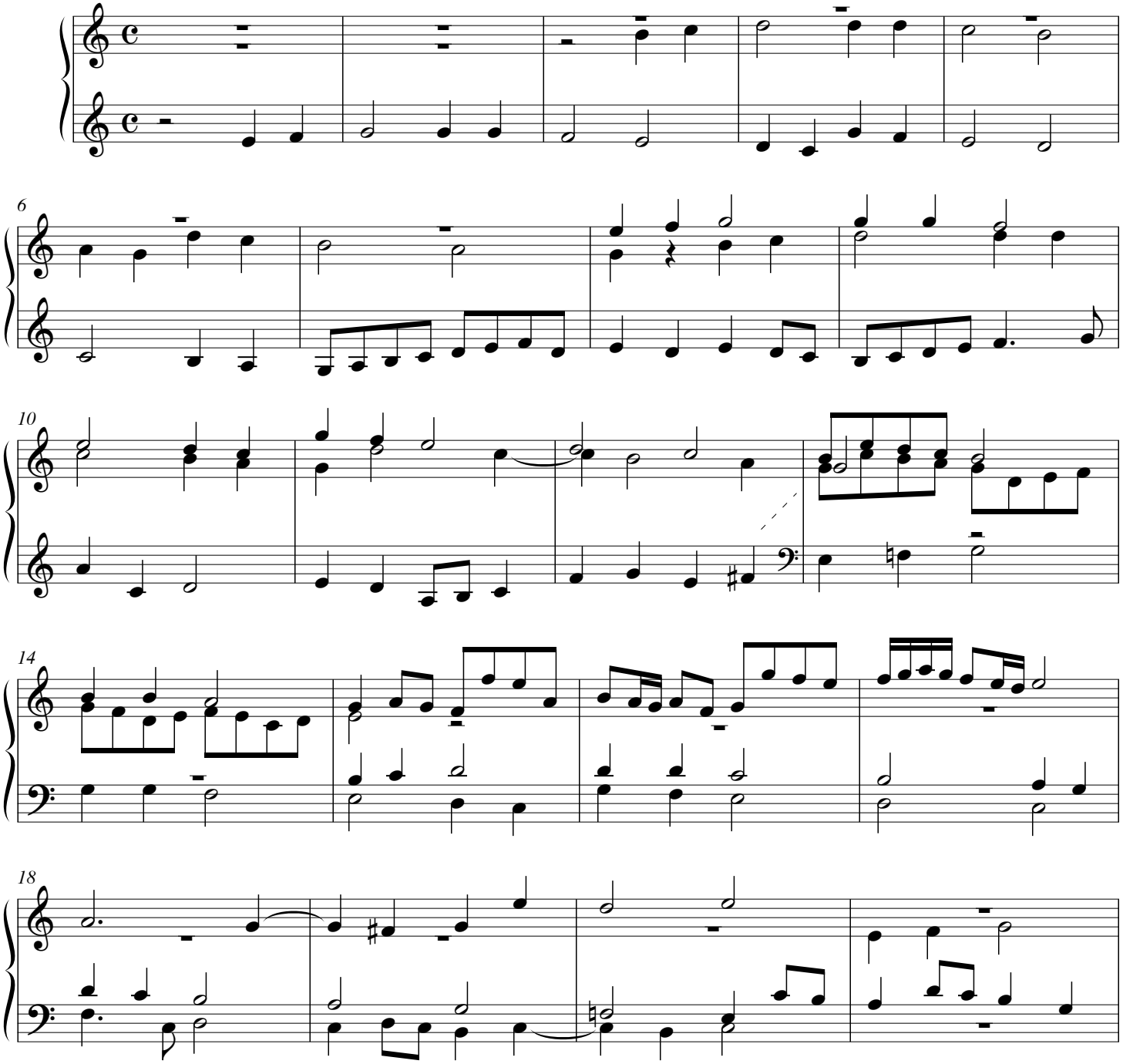
Fuga Seconda

Sopra la Girometta.



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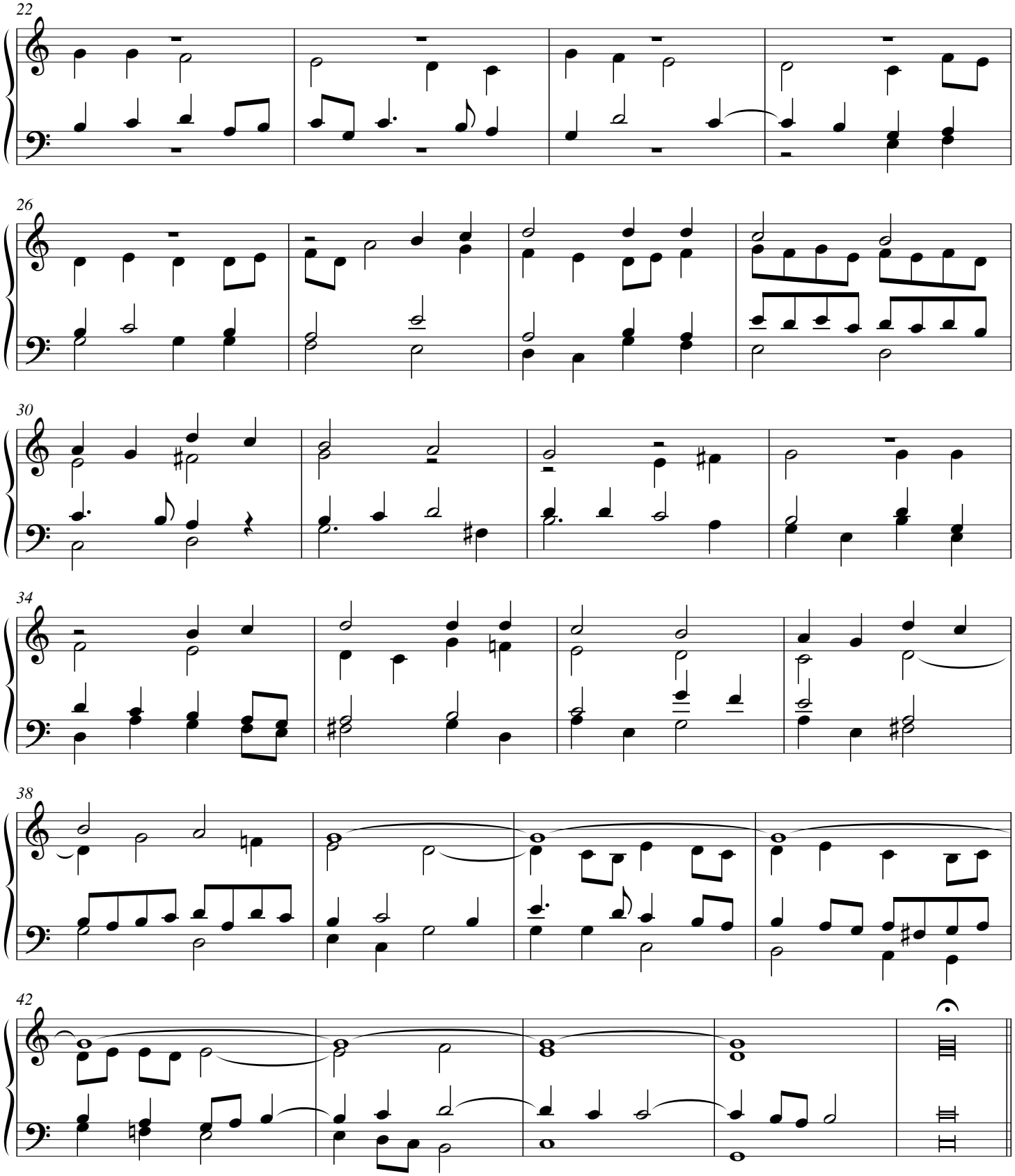

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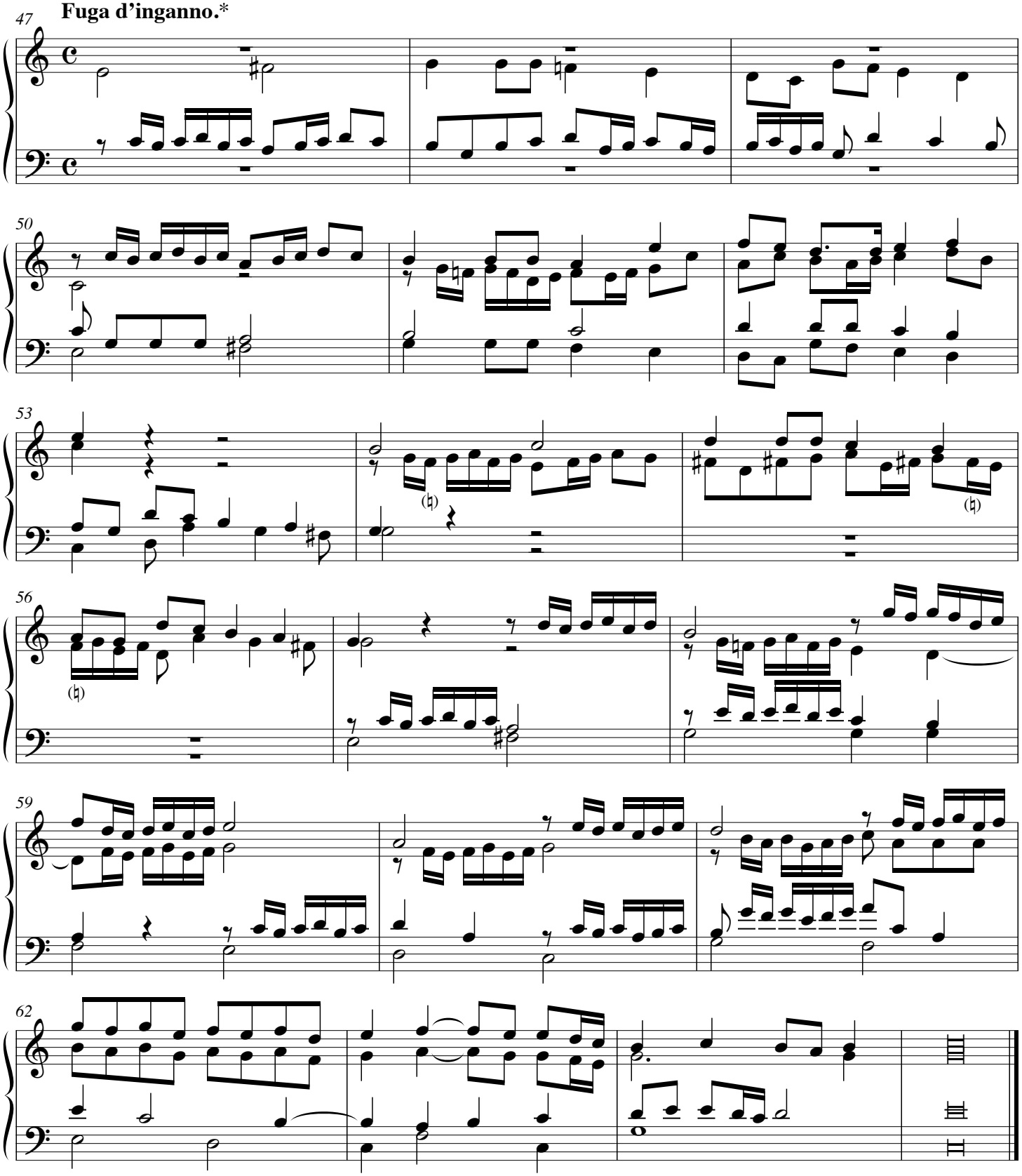
Fuga d'inganno.*



**Fuga d'inganno* (o d'imitazione), quando la Riposta è simile, ma non in tutto, alla Proposta o Sogetto, e composta con qualche libertà e variazione. Niccolò Tommaseo & Bernardo Bellini, *Dizionario della lingua italiana,* vol. 4 (1869).

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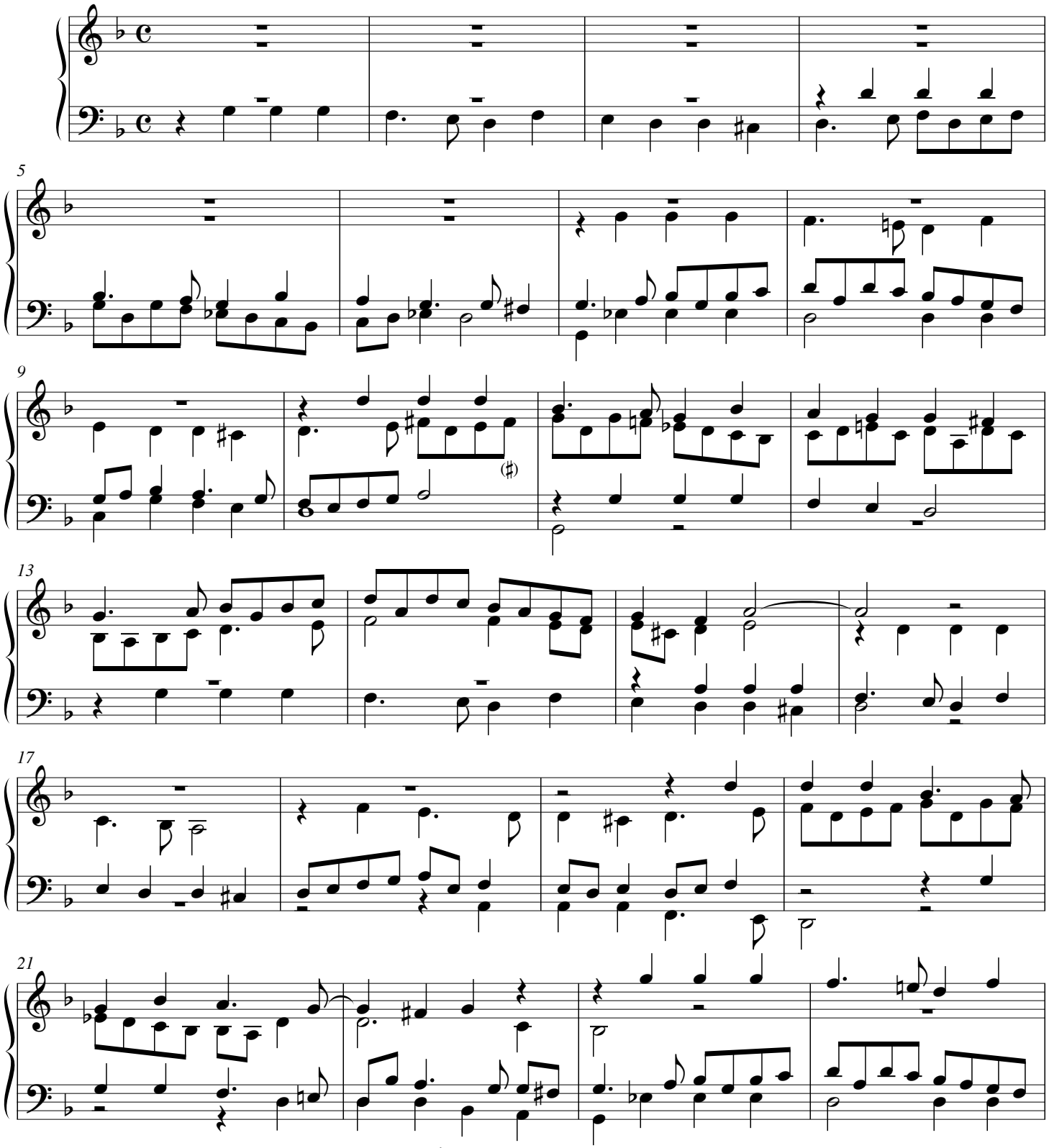
Fuga Terza

Sopra la Bassa Fiamenga.



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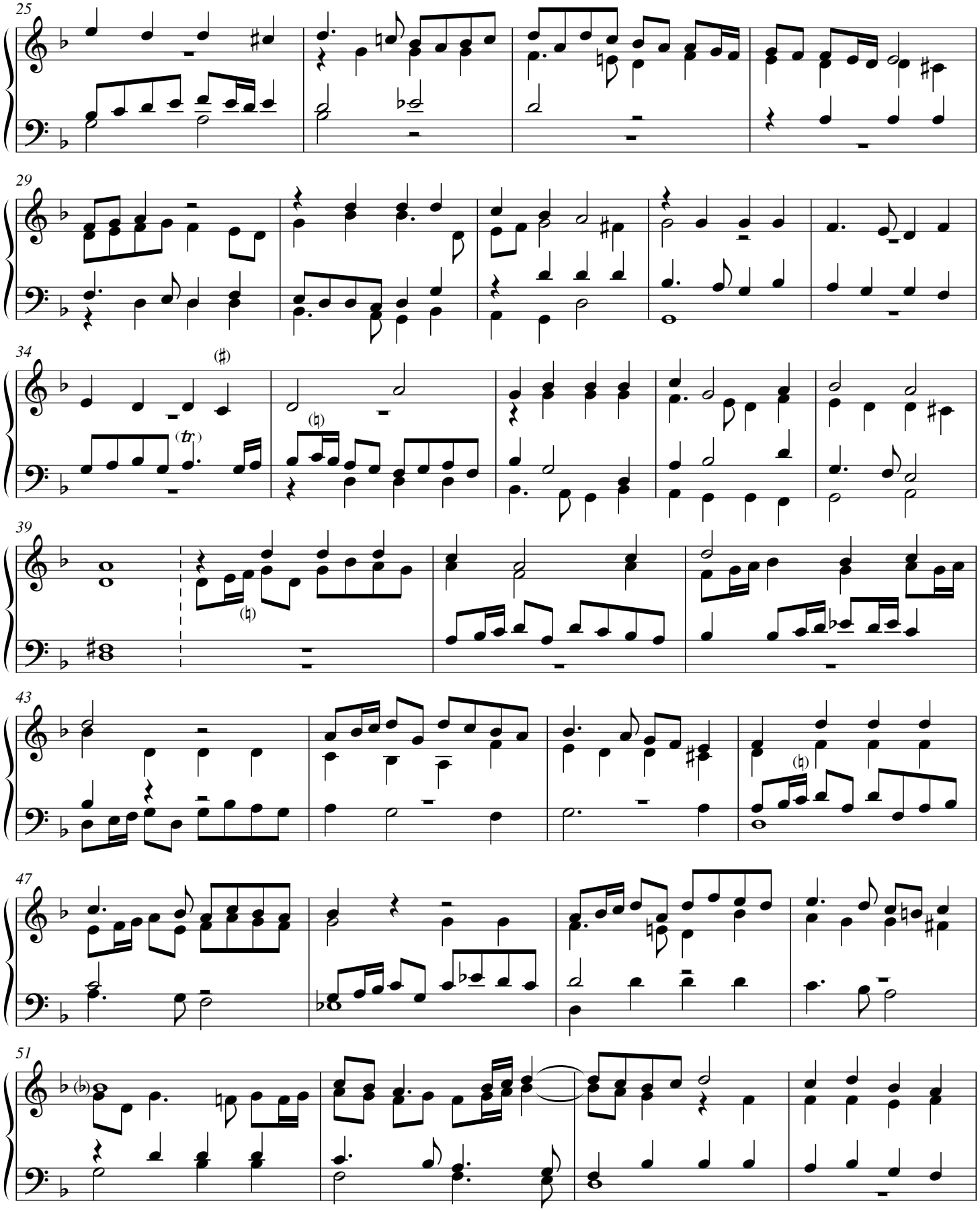

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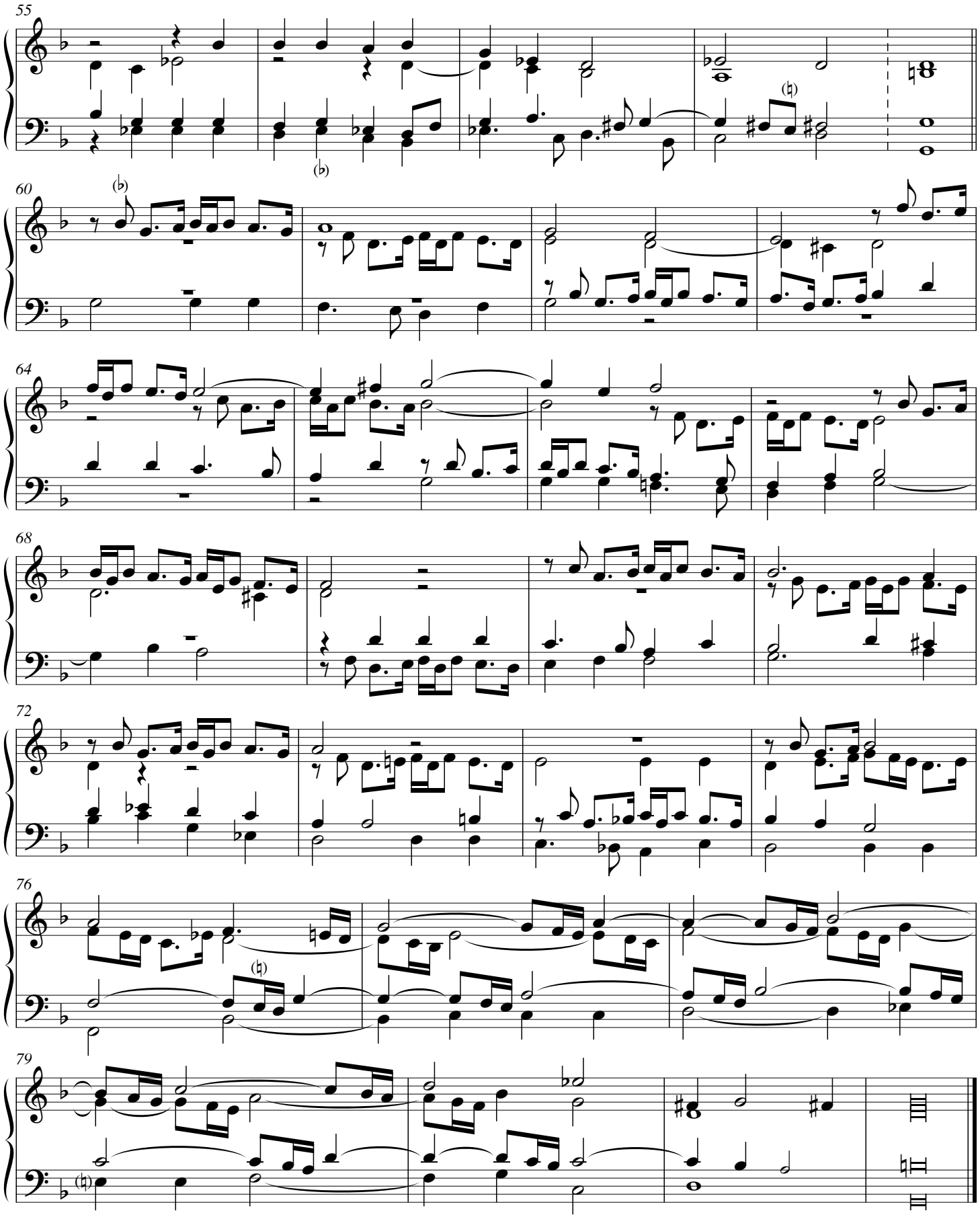

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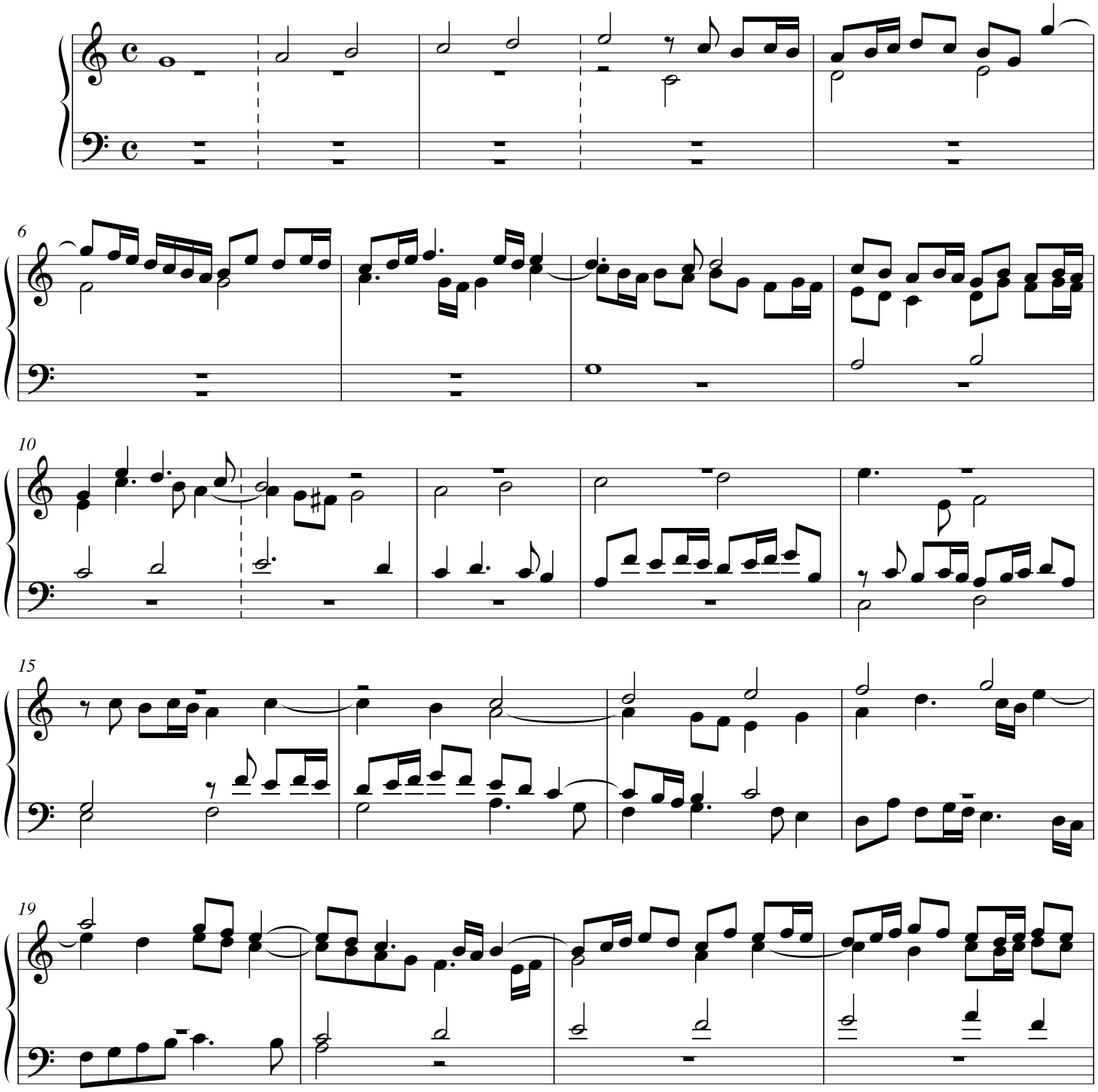
Fuga Quarta

Sopra Ut, Re, Mi, Fa, Sol, La.



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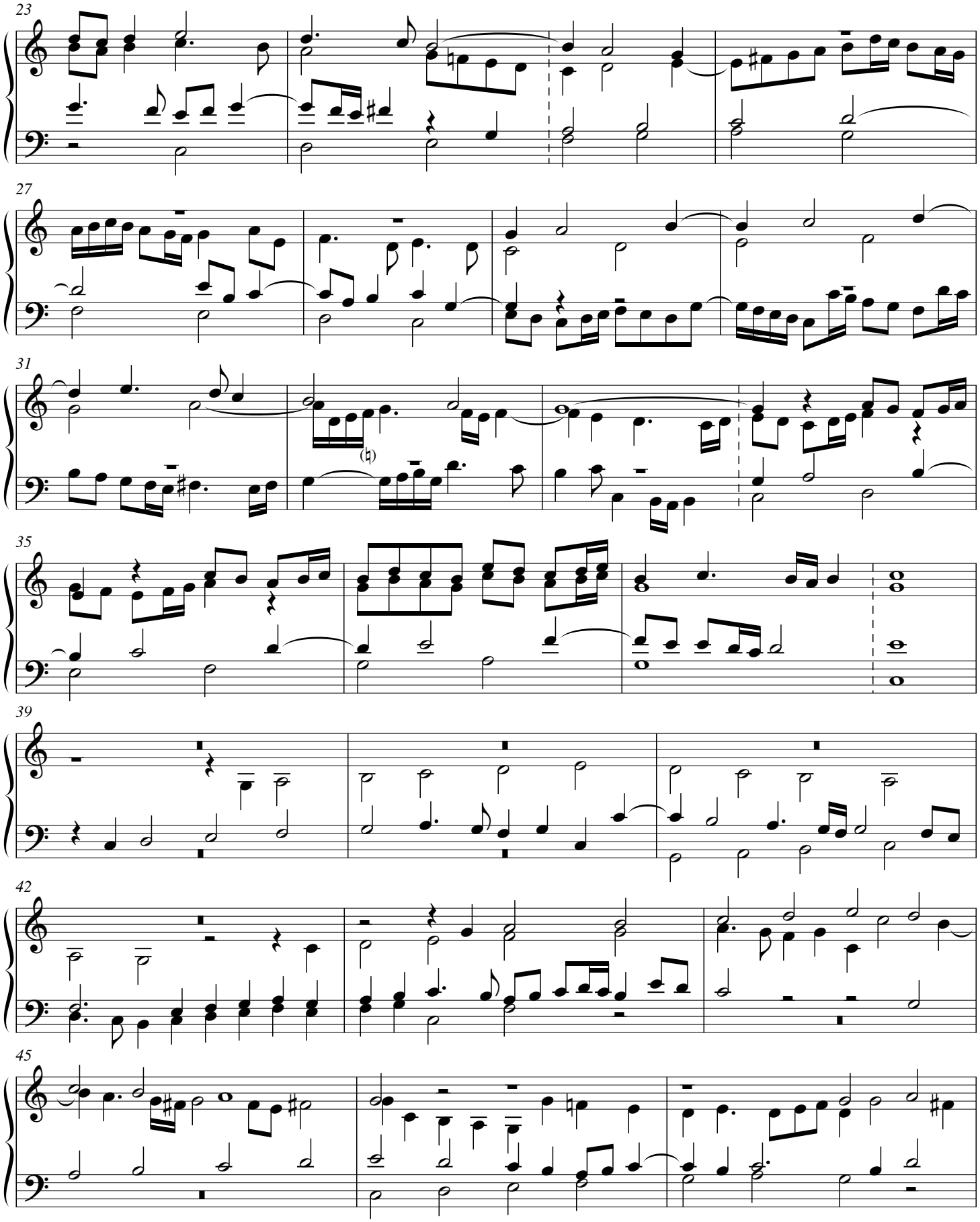

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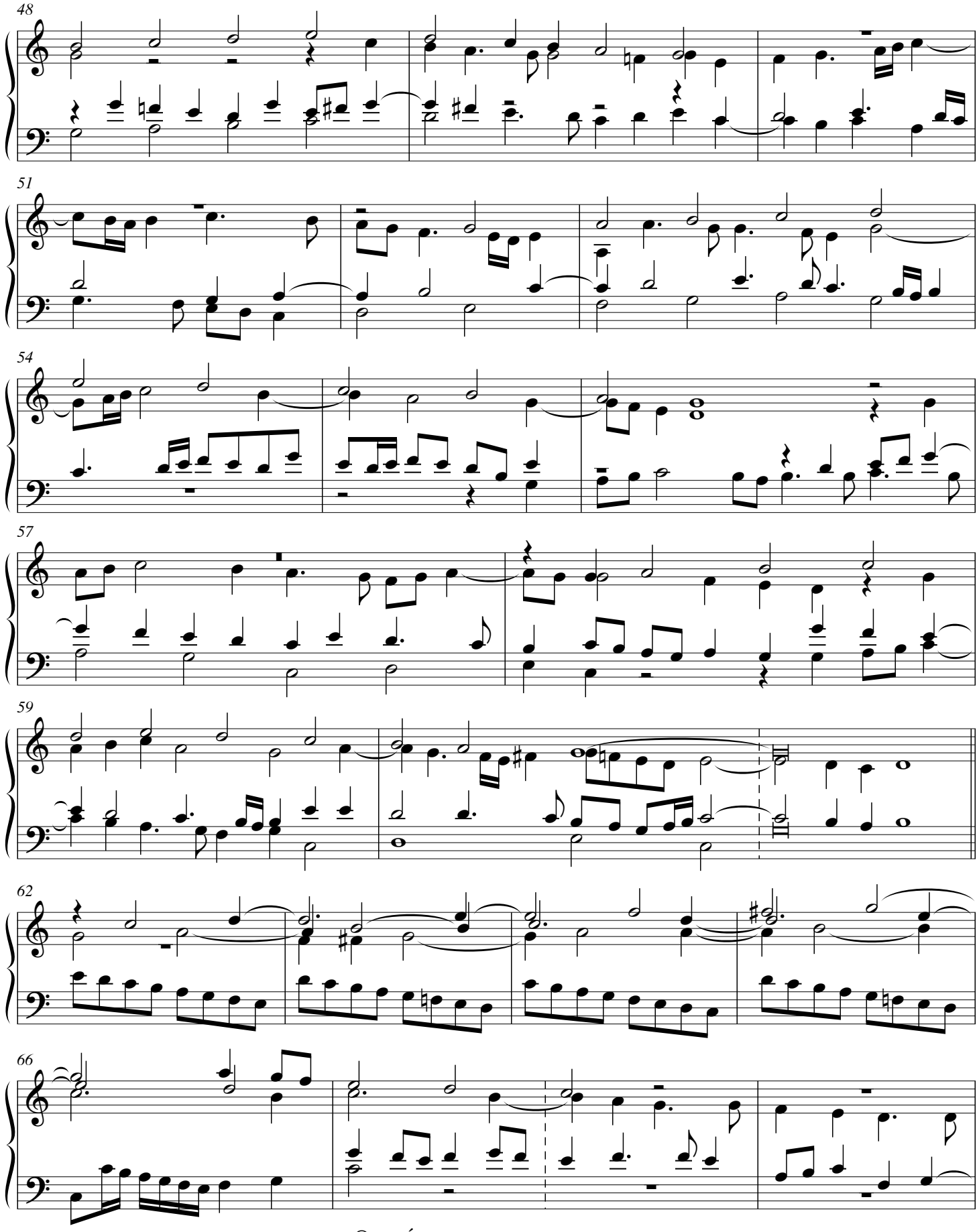

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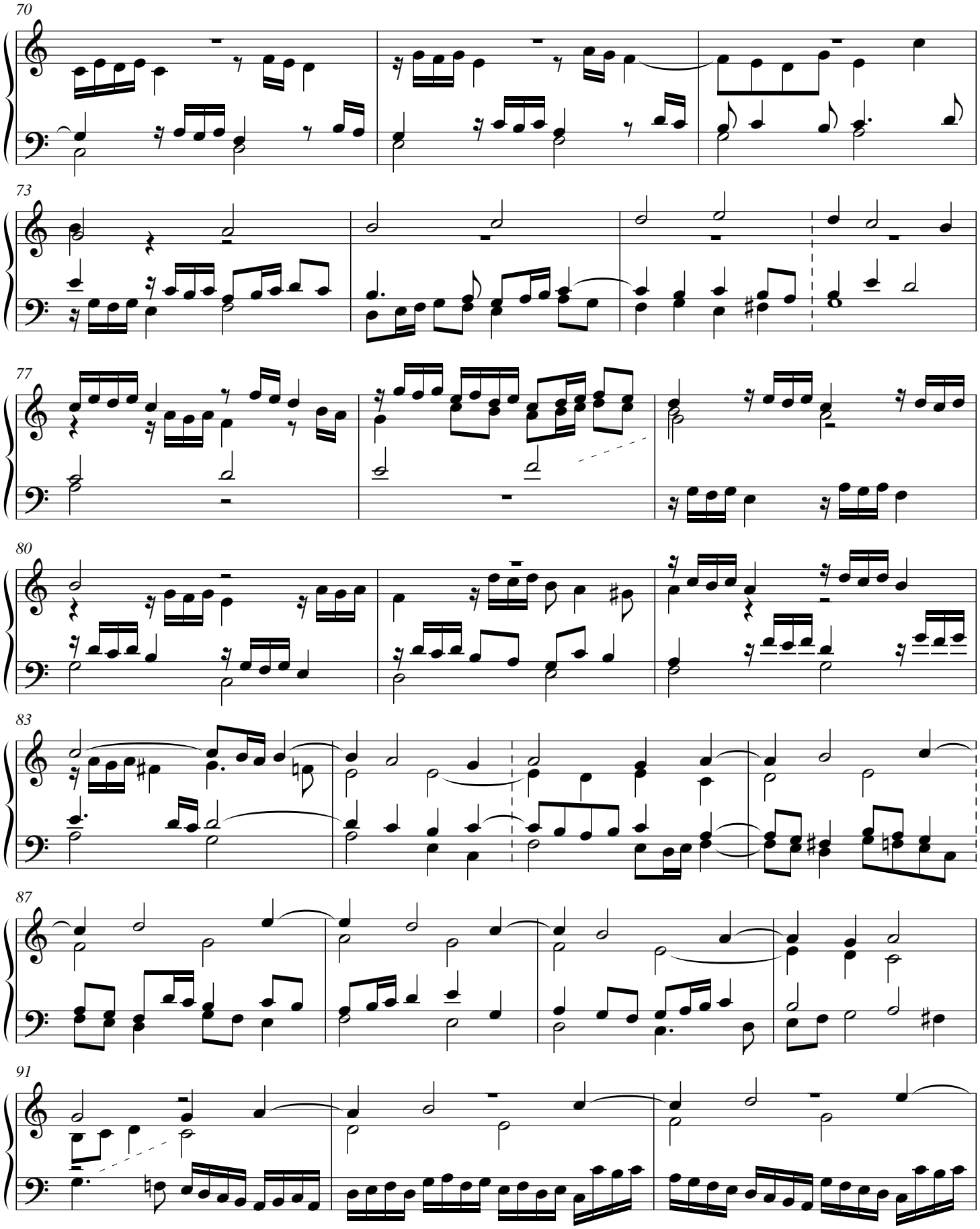

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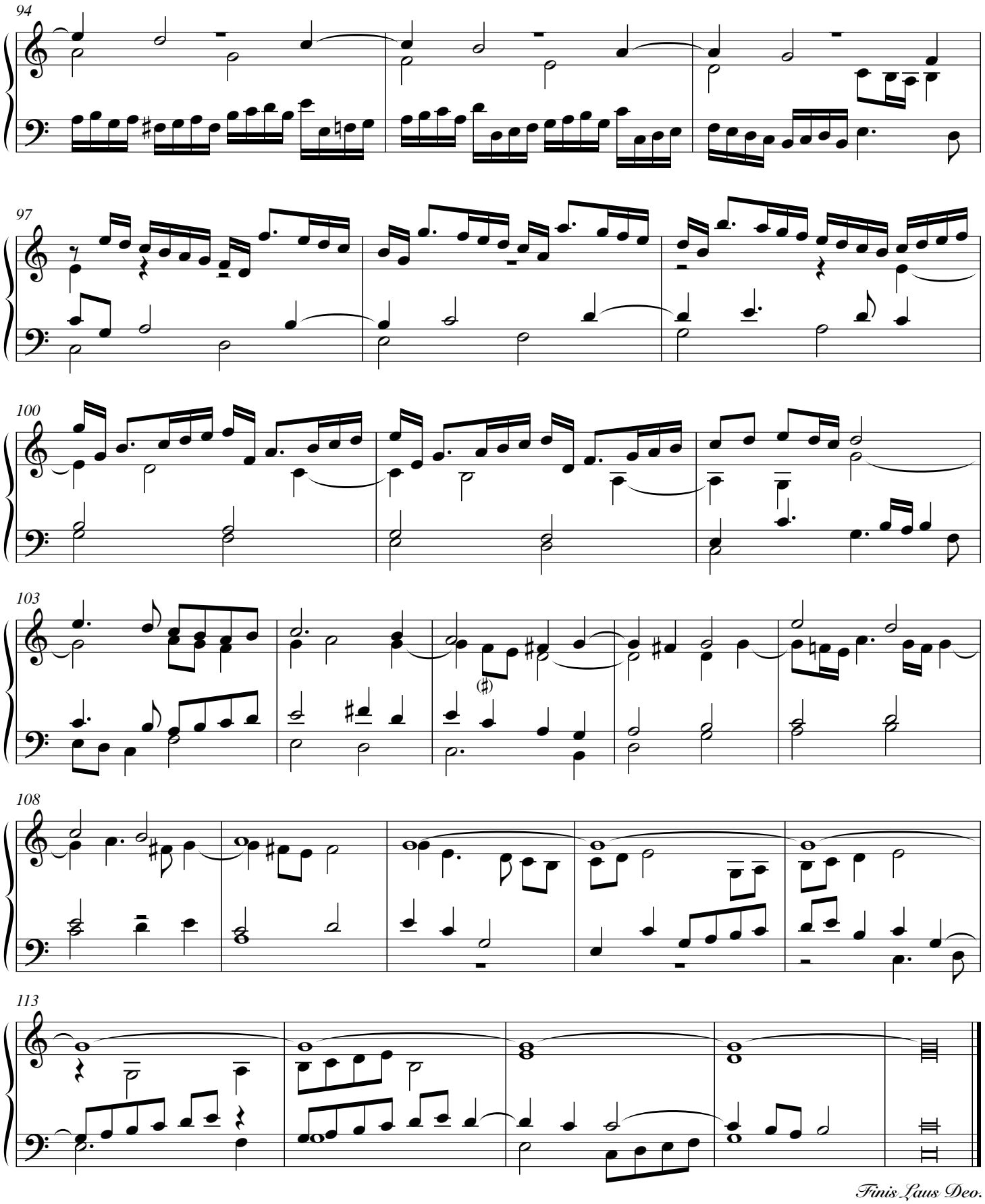

Finis Laus Deo.

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Tavola

1. *Te Deum Laudamus* del Terzo Tono, p. 1
2. Hinno per tutte le Domeniche del Undecimo Tono. *Lucis creator optime*, p. 8
3. Hinno per le Feste della B. V. Maria. *Ave Maris Stella*, p. 10
4. Hinno per il Santissimo Natale di Nostro Signore, & per la Festa di Innocenti, Serve anco per la Festa di tutti i Santi. *Christe redemptor omnium*, p. 14
5. Hinno per il giorno del Epifania. *Hostis Herodes impie*, p. 17
6. Hinno per la Domenicha in Albis, & per les Feste de gli Apostoli nel tempo Paschale, del Undecimo Tono. *Ad cenam agni providi*, p. 19
7. Hinno per la Ascensione del Terzo Tono. *Jesu nostra redemptio*, p. 23
8. Hinno per la Festa della S. Trinità, e per tutti i Sabatti del Anno. *O lux [beata Trinitas]*, p. 26
9. Hinno nella festa della Pentecoste, del Ottavo Tono. *Veni creator Spiritus*, p. 27
10. [Hinno] Nella Festa del Santissimo. *Pange lingua*, p. 31
11. [Hinno] Nella Festa di S. Giovanni Battista. *Ut queant laxis*, p. 36
12. [Hinno] Nella Festa di S. Pietro Apostolo, del Terzo Tono. *Aurea luce*, p. 38
13. [Hinno] Nel commune delli Apostolo, del Quarto Tono. *Exultent luminum*, p. 40
14. Hinno del Terzo Tono. Nel commmune de Martiri. *Deus tuorum militum*, p. 44
15. Hinno nel commune de Confessori Pontefici, & non Pontefici, p. 48
16. [Hinno] Nelle Feste delle Vergini. *Jesu corona virginum,* p. 51
17. [Hinno] Nelle Feste delle Sante Vedove. *Fortem virili pectore*, p. 53
18. In Festo S. Francesci, Hinnus Quinti Toni. *Proles de cielo prodiit*, p. 55
19. In Secundis Vesperis, & ad processiones. Himnus Octavi Toni. *Decus morum,* p. 59
20. Missa in Dominicis diebus *(Orbis factor)*, p. 62
21. Missa in Duplicibus diebus *(Cunctipotens Genitor Deus)*, p. 76
22. Missa Beatæ Mariæ Virginis *(Cum Jubilo)*, p. 93
23. [Primi Toni] Magnificat Primo, p. 112
24. Secundi Toni. Magnificat Secondo, p. 116
25. Tertii Toni. Magnificat Terzo, p. 120
26. Quarti Toni. Magnificat Quarto, p. 126
27. Quinti Toni. Magnificat Quinto, p. 130
28. Sexti Toni. Magnificat Sesto, p. 134
28. Settimi Toni. Magnificat Settimo, p. 138
30. Octavi Toni. Magnificat Ottavo, p. 142
31. *Salve Regina*, p. 146
32. Ricercata Prima. Primo Tono, p. 149
33. Ricercata Seconda. Secondo Tono, p. 152
34. Ricercata Terza. Terzo Tono, p. 156
35. Ricercata Quarta. Quarto Tono, p. 160
36. Ricercata Quinta. Quinto Tono, p. 164
37. Ricercata Sesta. Sesto Tono, p. 168
38. Ricercata Settima. Settimo Tono, p. 172
39. Ricercata Ottava. Ottavo Tono, p. 176
40. Canzon Prima. Primo Tono, p. 180
41. Canzon Seconda. Secondo Tono, p. 184
42. Canzon Terza. Terzo Tono, p. 188
43. Canzon Quarta. Quarto Tono, p. 192
44. Canzon Quinta. Quinto Tono, p. 196
45. Canzon Sesta. Sesto Tono, p. 200
46. Canzon Settima. Settimo Tono, p. 205
47. Canzon Ottava. Ottavo Tono, p. 209
48. Fuga Prima. *Sopra la Bergamasca*, p. 213
49. Fuga Seconda. *Sopra la Girometta*, p. 216
50. Fuga Terza. *Sopra la Bassa Fiamenga*, p. 219
51. Fuga Quarta. *Sopra Ut, Re, Mi, Fa, Sol, La*, p. 222

IL FINE

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