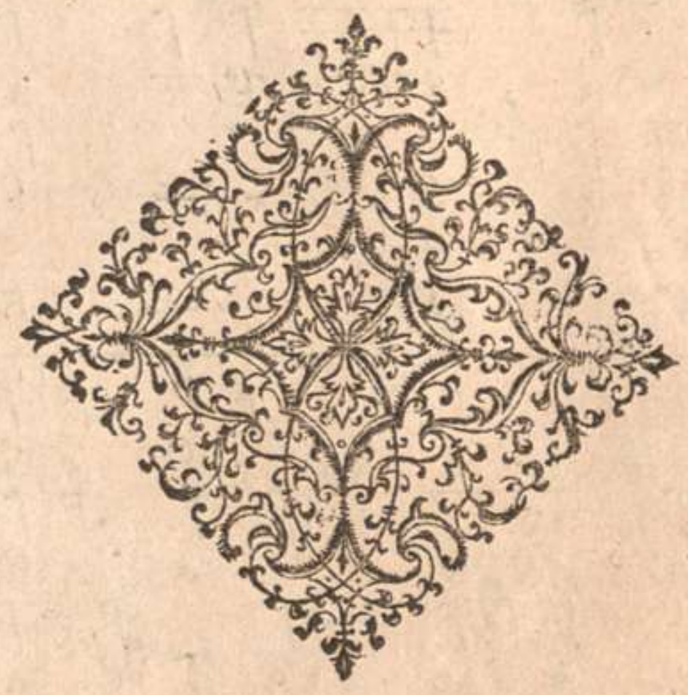
Dritter Theil

Dieses Tabulatur Buchs:

In sich haltendt/

Schöne/ liebliche/ außerlesene Fugen/ vnd Concert/ oder wie solche die Italianer zu nennen pflegen/ CANZONI ALLA FRANCESE, vnderschiedlicher vortrefflicher

Autorum.



Syracides cap. 32.

Non impedias Musicam: ubi auscultatur Musicæ, non effundas sermonem. Gemmula carbunculi in ornamento auri, & comparatio Musicorum in convivio vini: Sicut in fabricatione auri signum Smaragdi; sic numerus Musicorum in jucundo & moderato vino.



Getruckt zu Basel/
Durch Johann Jacob Genath/ Löblicher Universitet
daselbsten Typographum.
Anno
M D C X V I I.

Günstiger Liebhaber der Music: Ich hab für rahtsam gehalten / in dieser
übersetzung der höhern Stimmen solche nicht zu corrumpieren / damit man
ander so artlich vnd lieblich fugirt / vnd wurd der Music verständi-
höhere vnd nidere Stimmen wissen

CANZONI ALLA FRANCESE
di Florentio Maschera.

I.

1. *La Capriola.*

2.

2. *Maschera.*

nachfolgenden Canzonen vnd Fugen/ jedwedere Stimm gantz zu lassen/ vnd mit die Kunst der Composition desto besser vermercken könne/ wie ein Stimm in die ge jhme durch obangezeigtes mittel zum bequemlicherm schlahen/ die ins Gesicht zu bringen. Vale benè.

3.

Al S. Pompeio Coradello.

3.

4.

La Rosa.

7.

La Maggia.

7.

8.

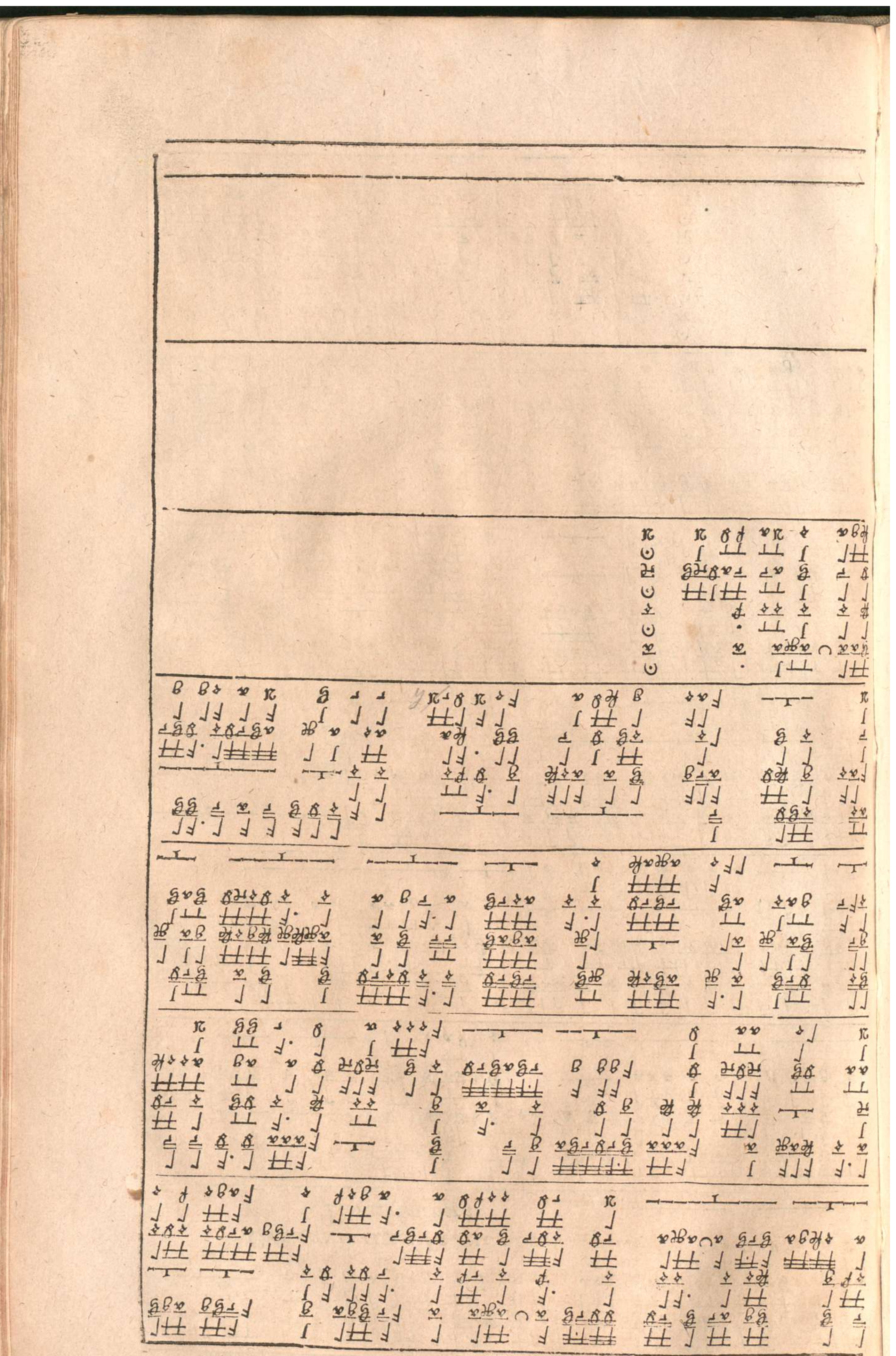
L' Averolda.

8.

9.

La Villachiara. ¢

9.

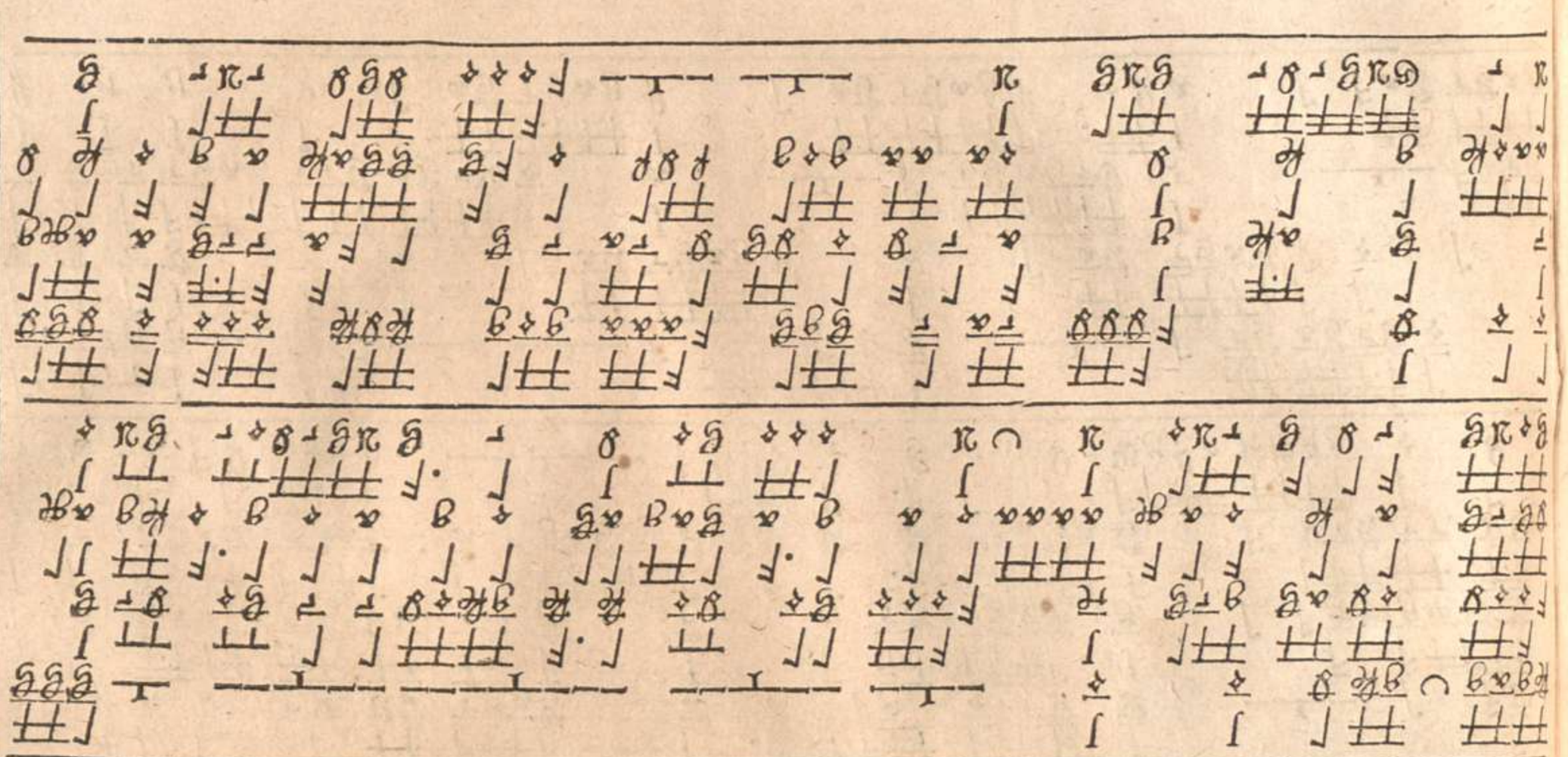


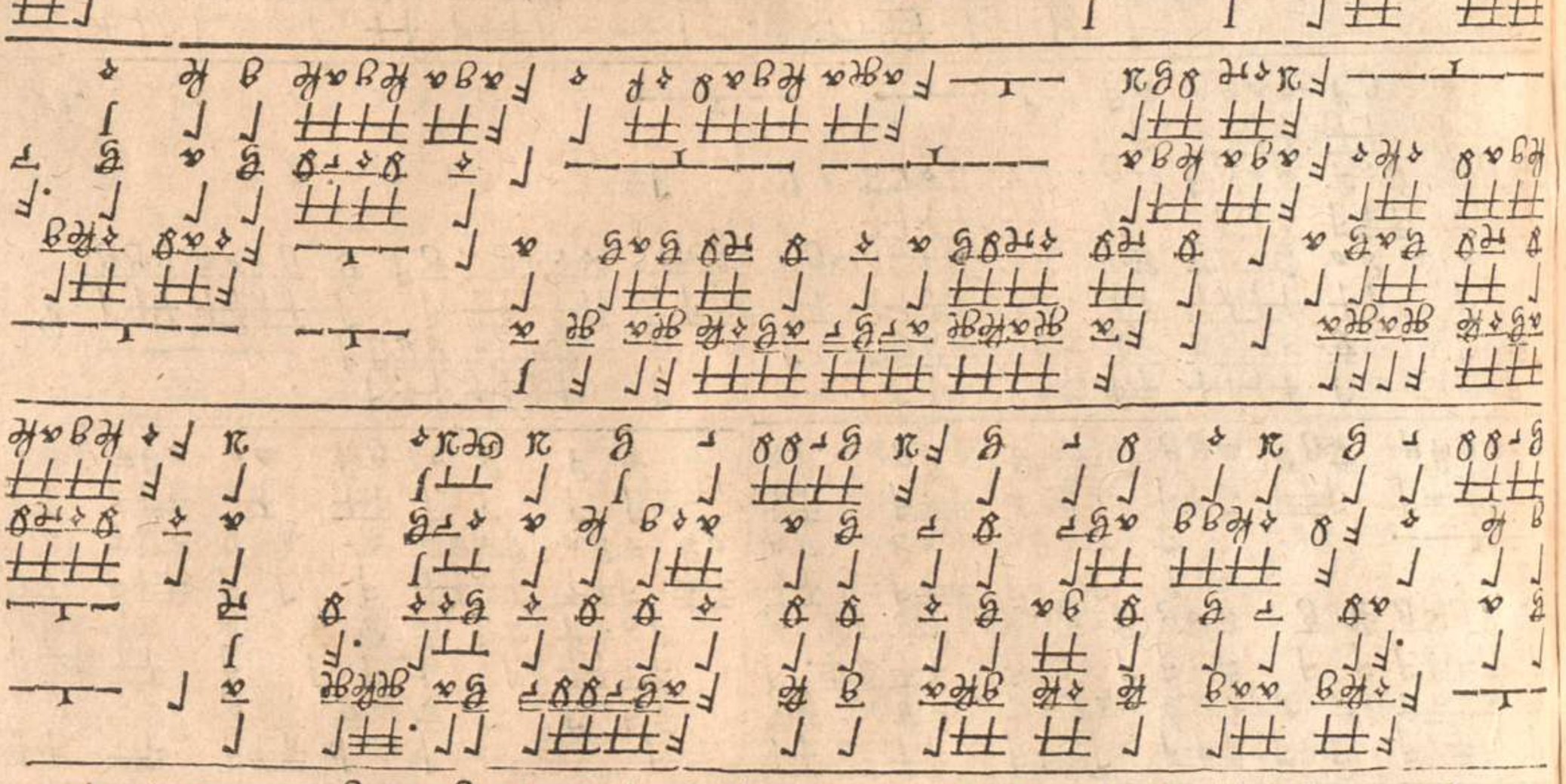
1.

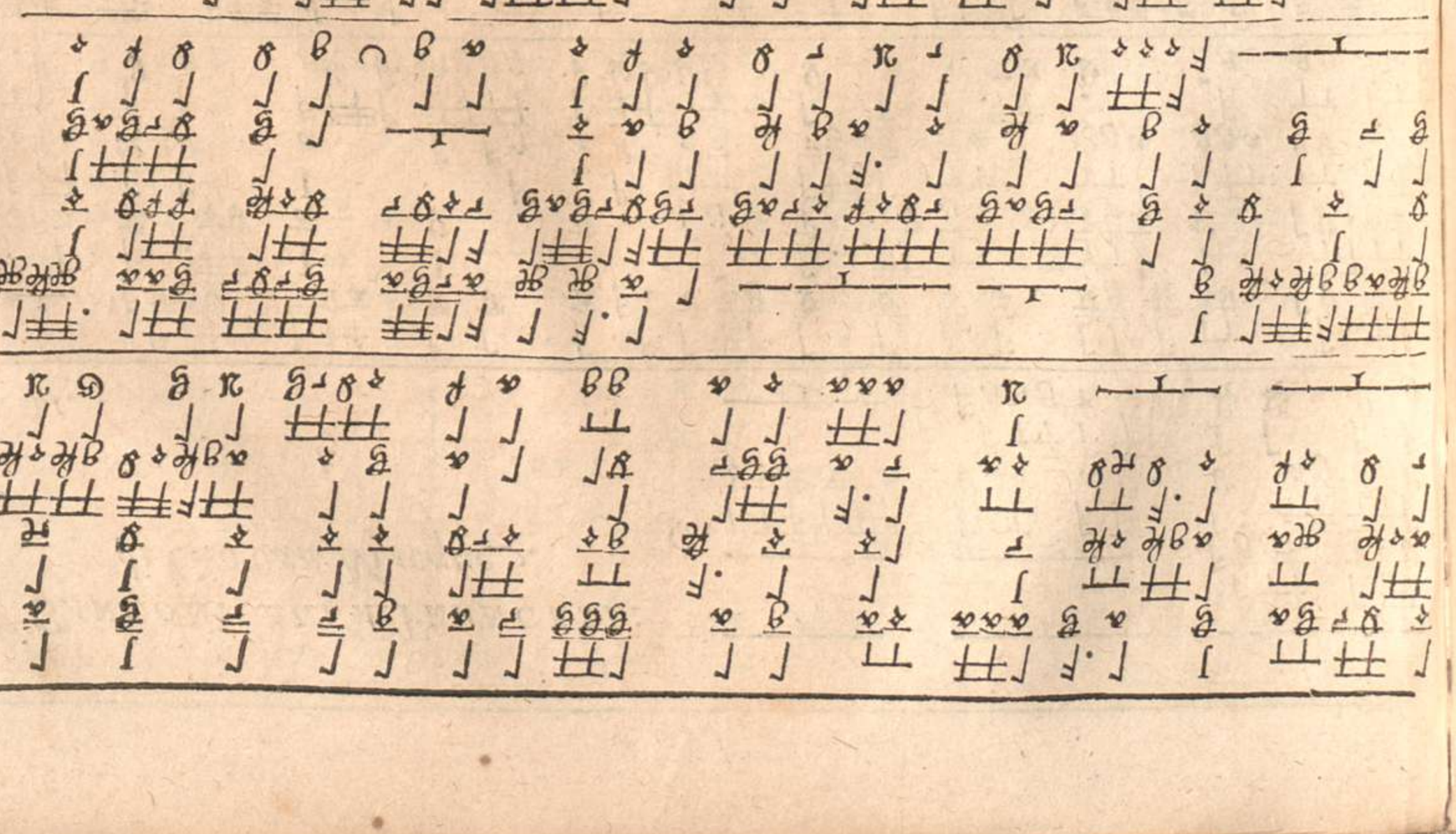
CANZONI ALLA FRANCESE

Flor. Maschera.

10.



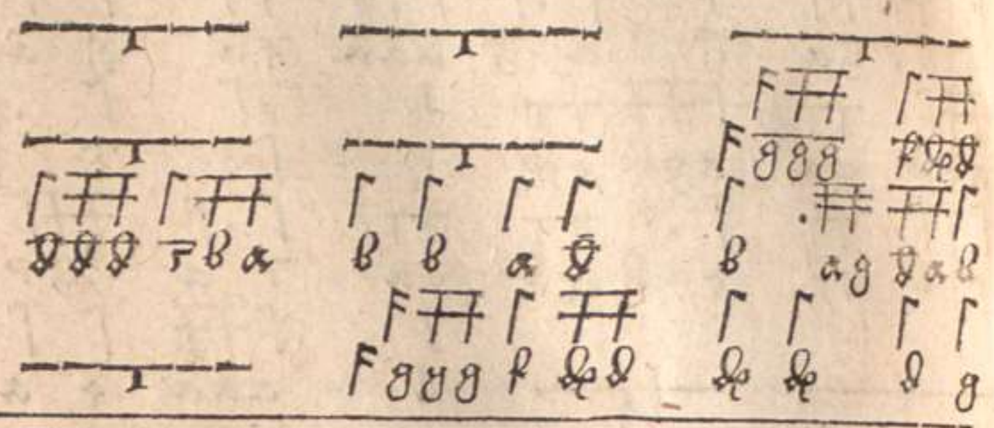


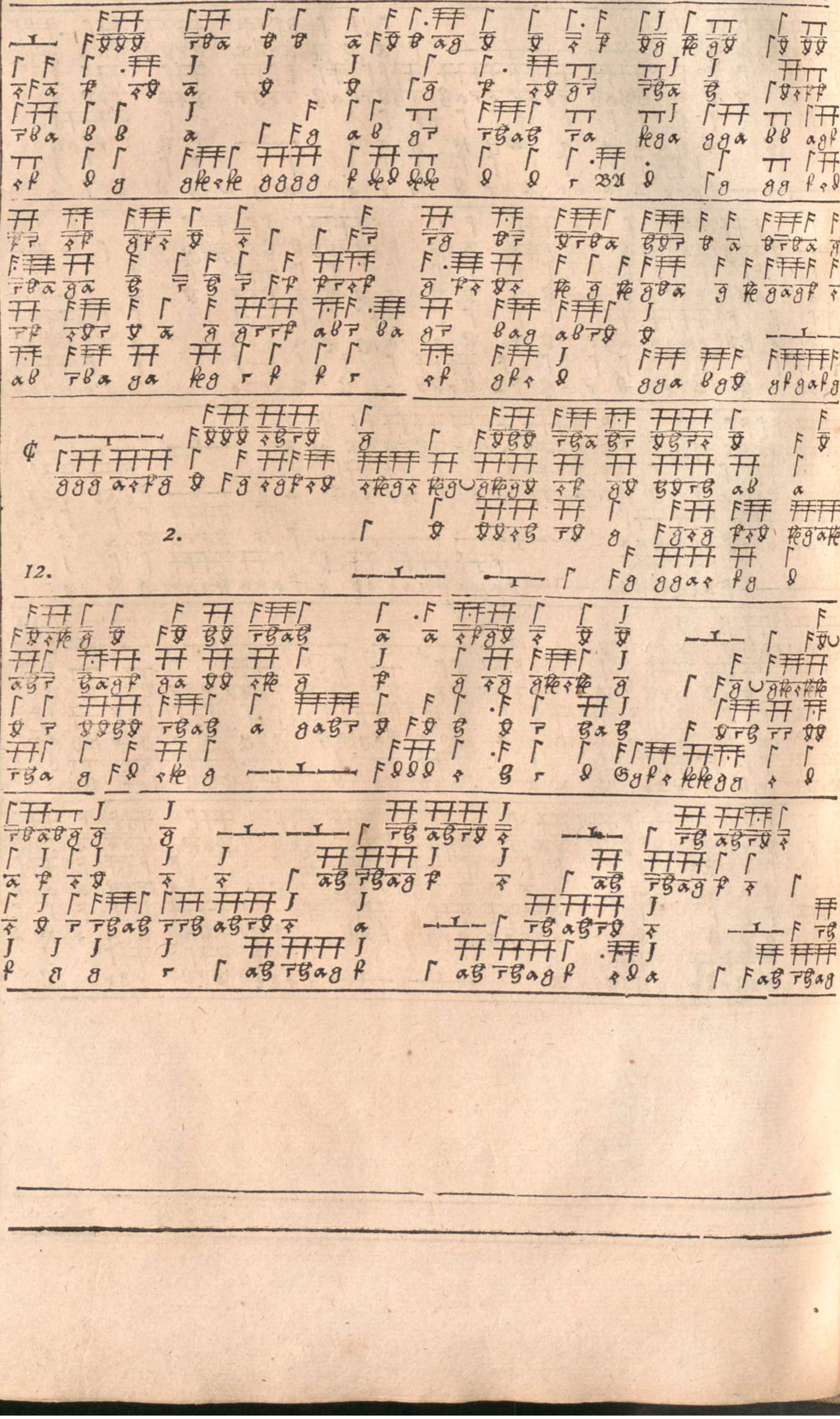


CANZONI ALLA FRANCESE:
di Giovan Macque.

1.

II.





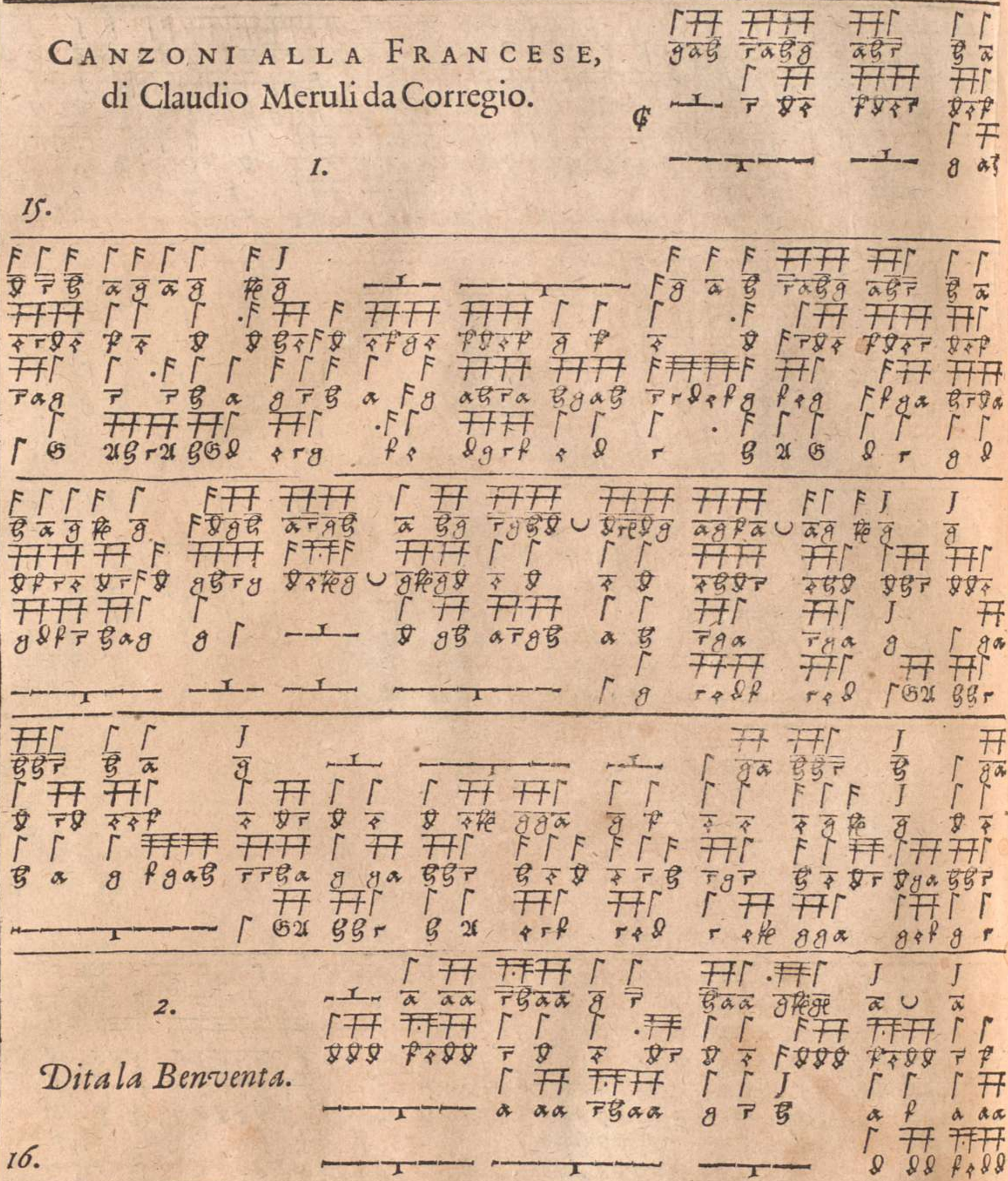
2.

12.

CANZONI ALLA FRANCESE, di Claudio Meruli da Corregio.

1.

15.



2.

Dita la Benventa.

16.

3.

17. *Dita l' Albergata.*

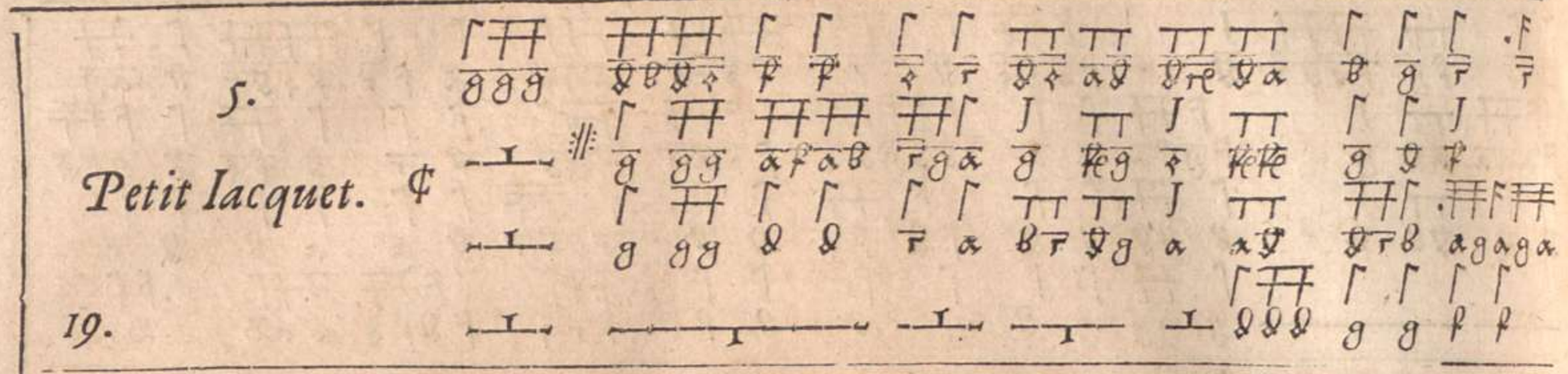
4.

18. *Dita la Gratiosa.*

5.

Petit Iacquet. ¢

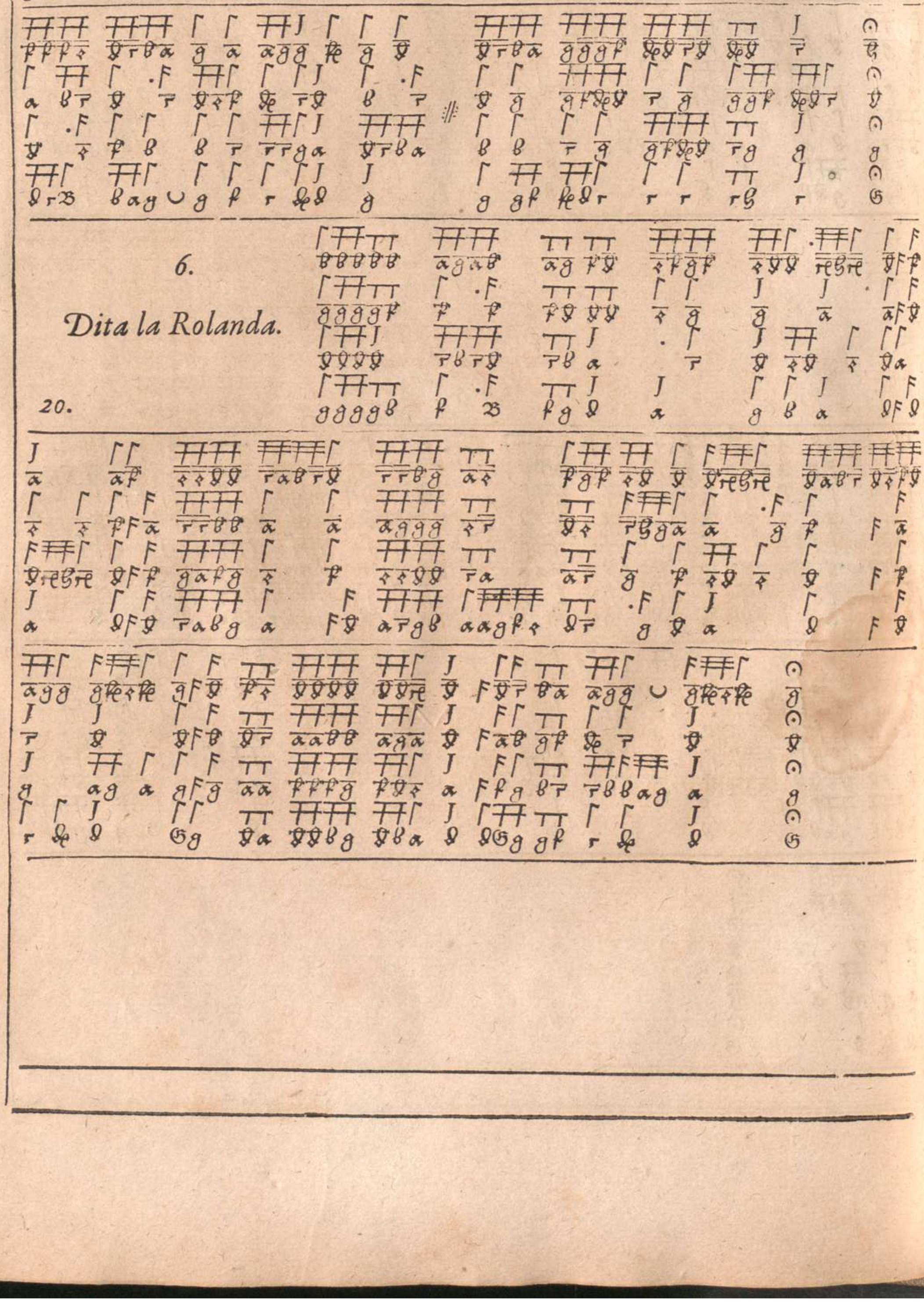
19.



6.

Dita la Rolanda.

20.

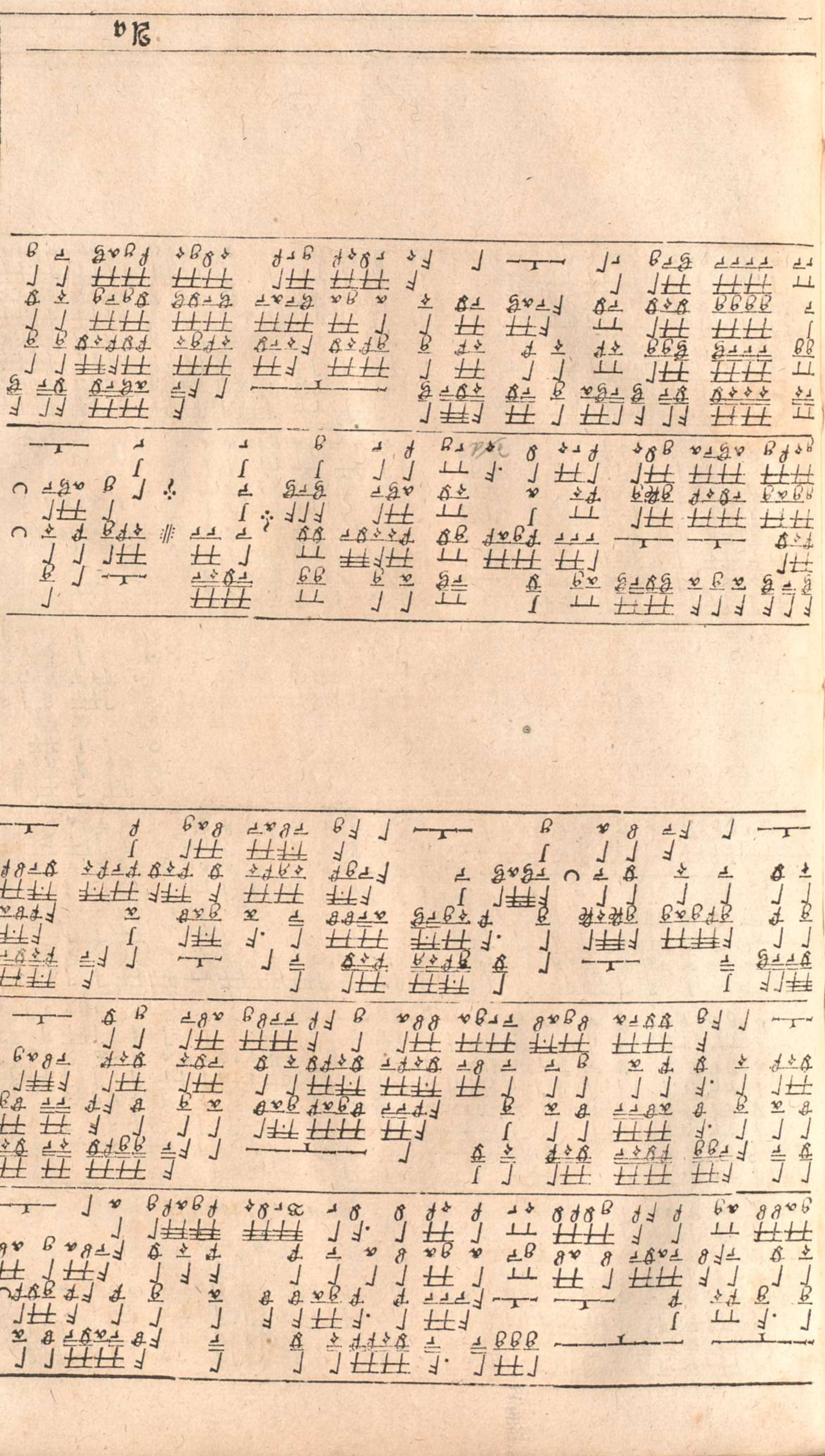


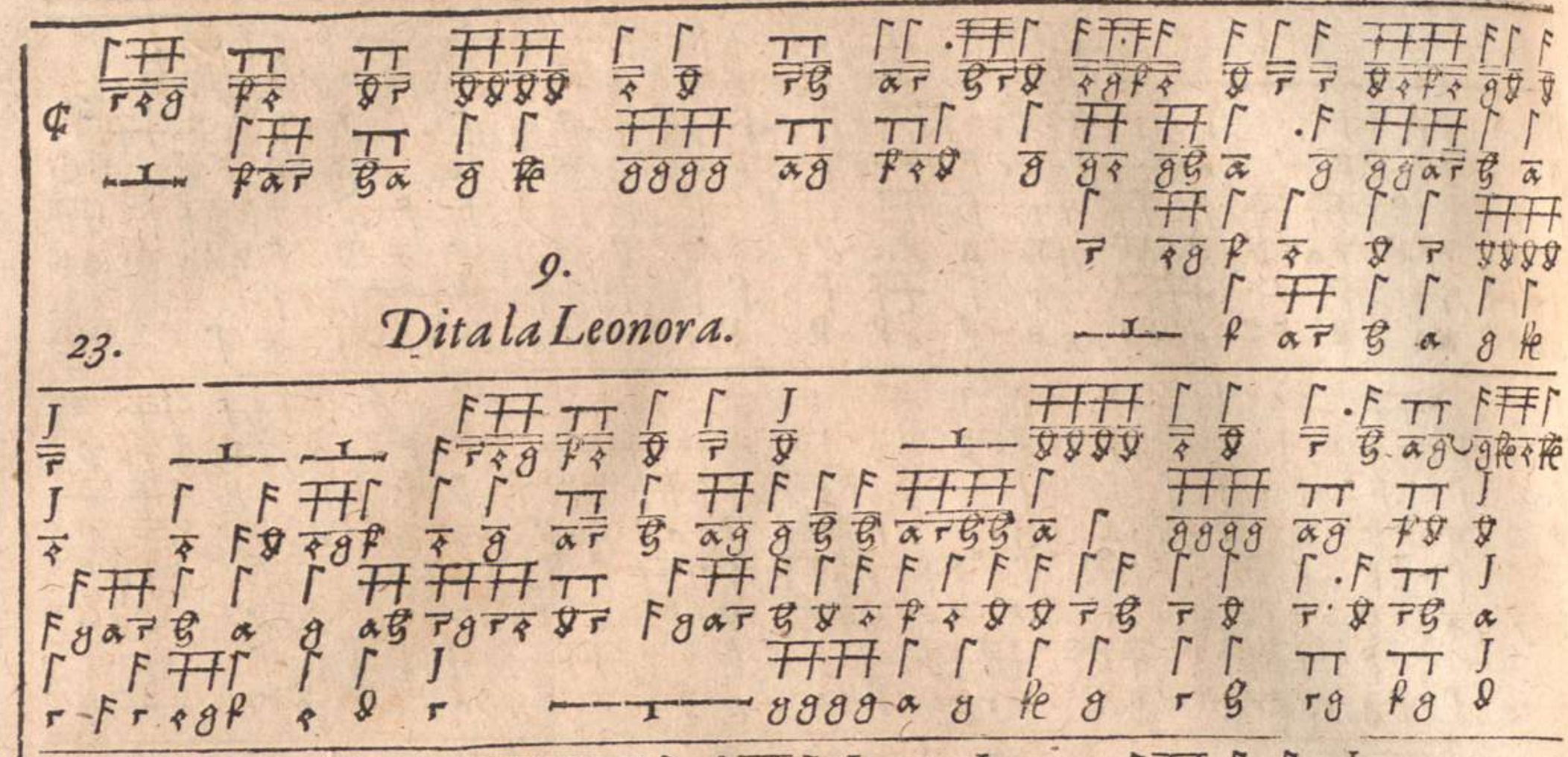
7.

21. Dita la Cortese.

8.

22.

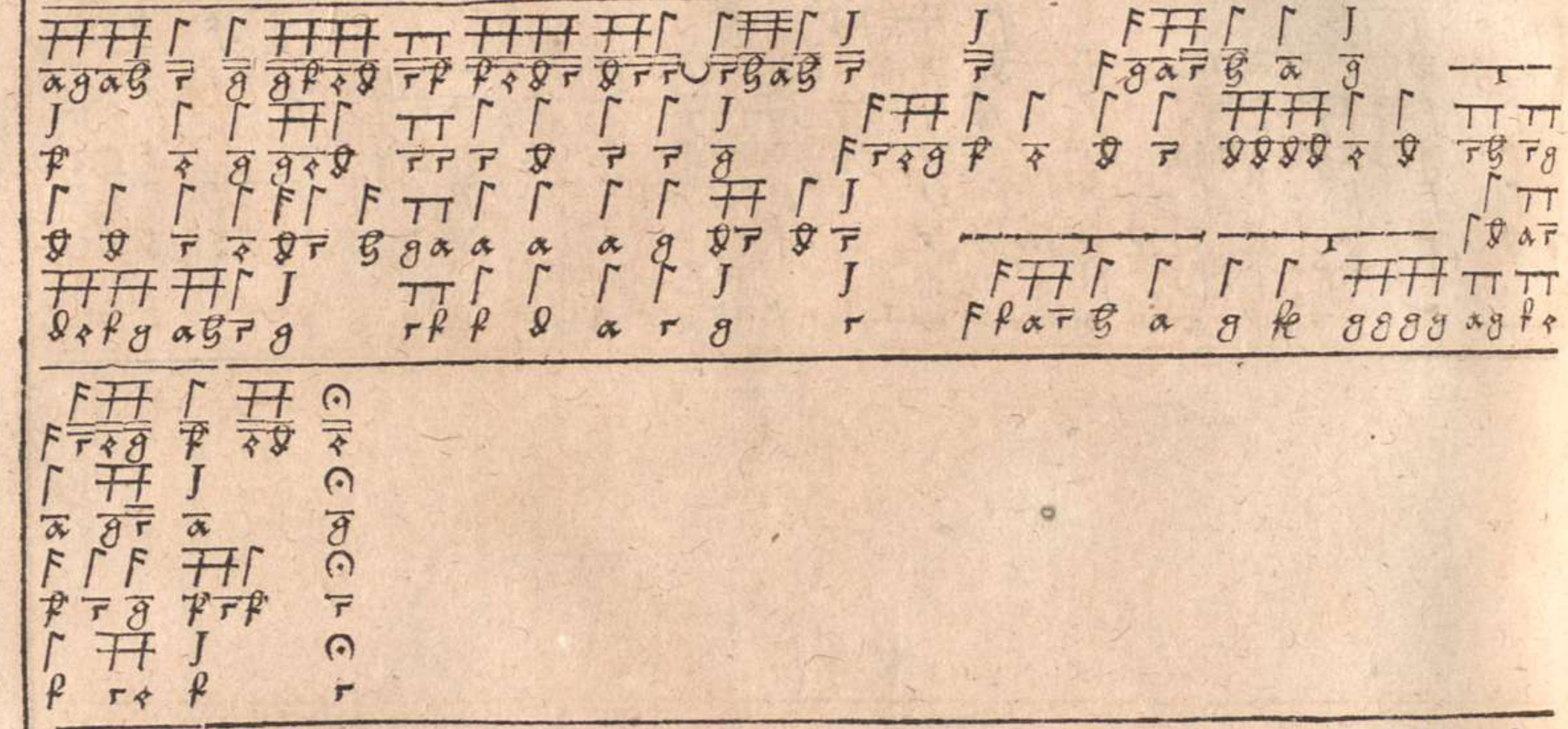




9.

Dita la Leonora.

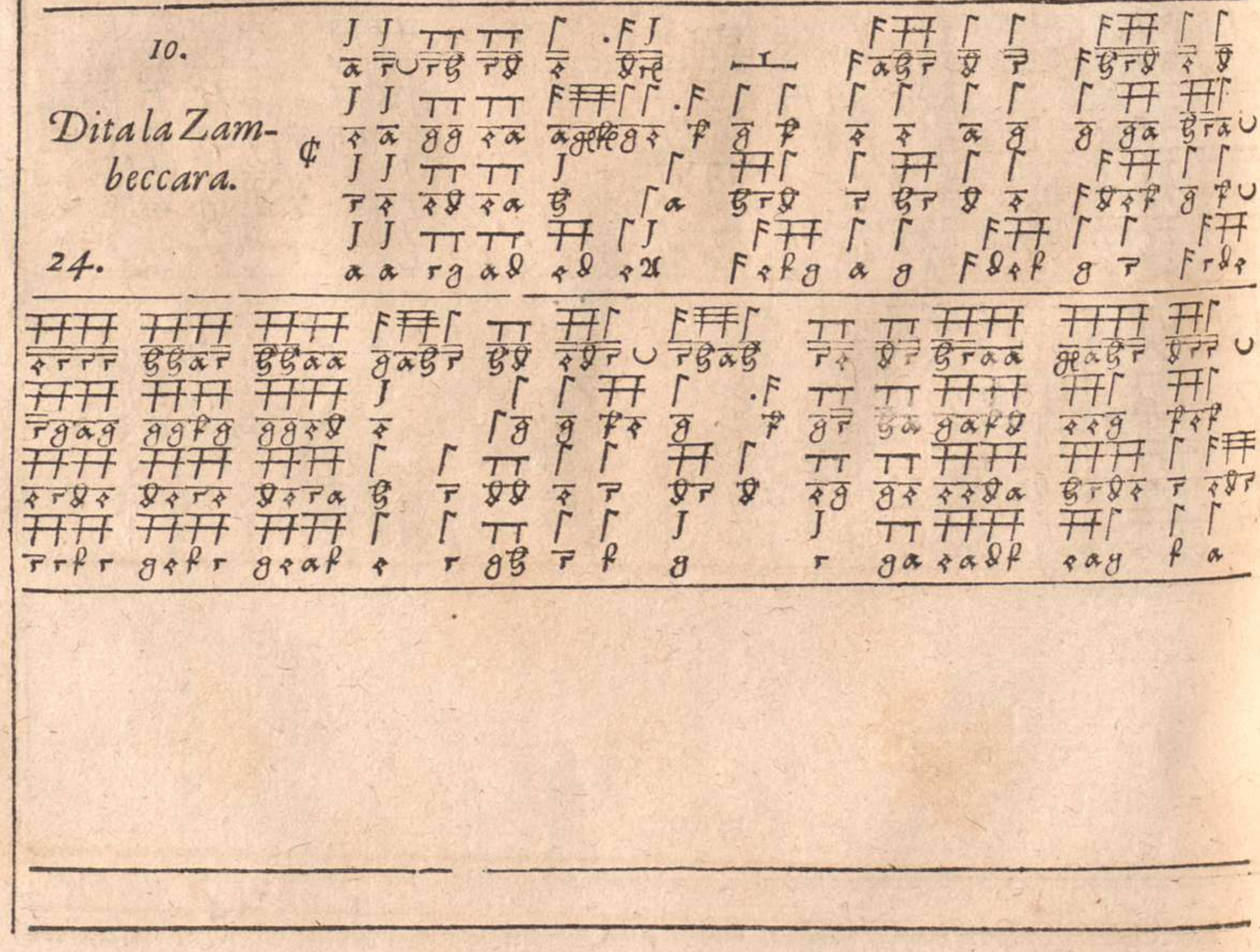
23.



10.

Dita la Zambeccara.

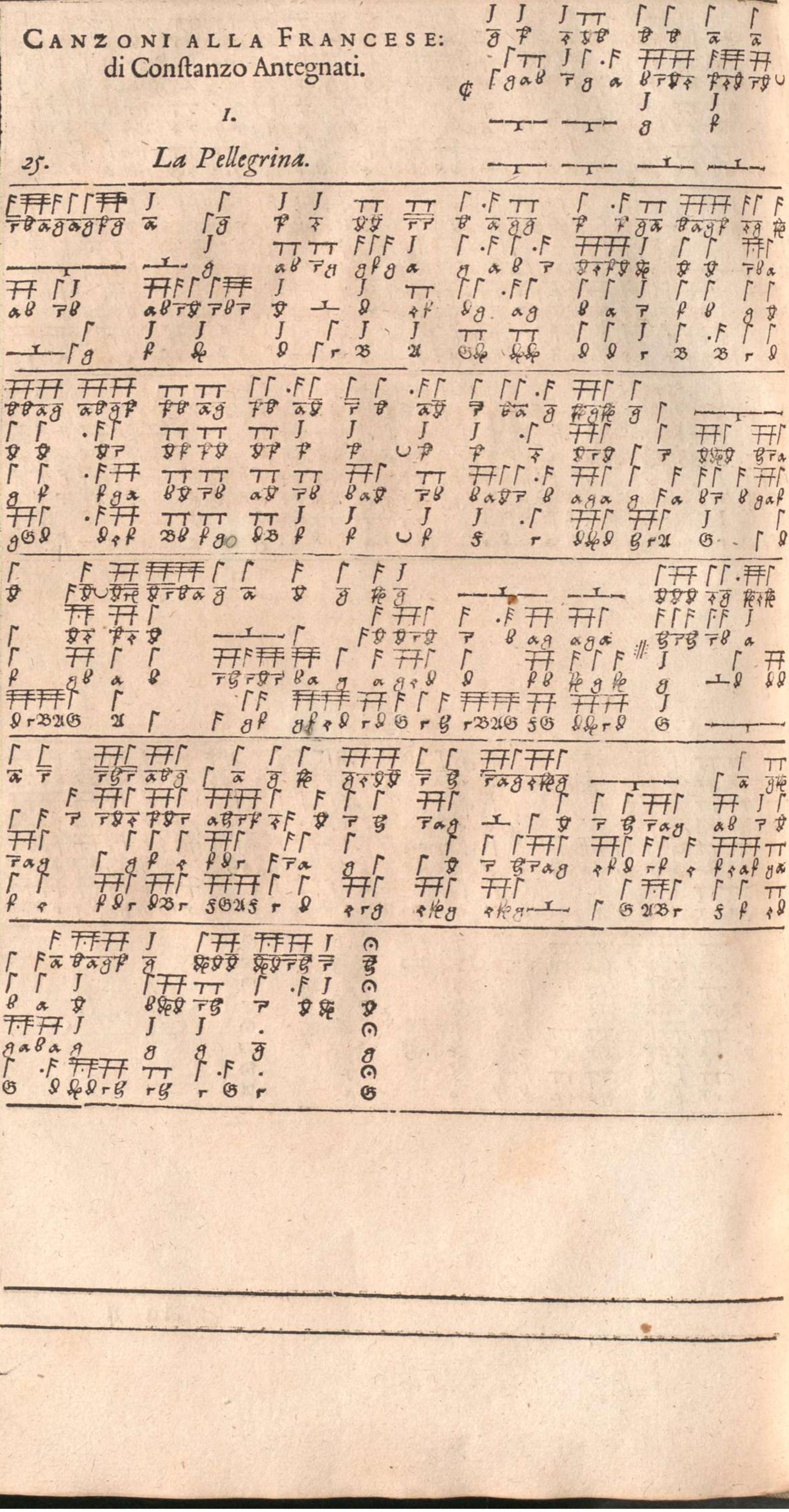
24.



CANZONI ALLA FRANCESE:
di Conſtanzo Antegnati.

I.

25. *La Pellegrina.*

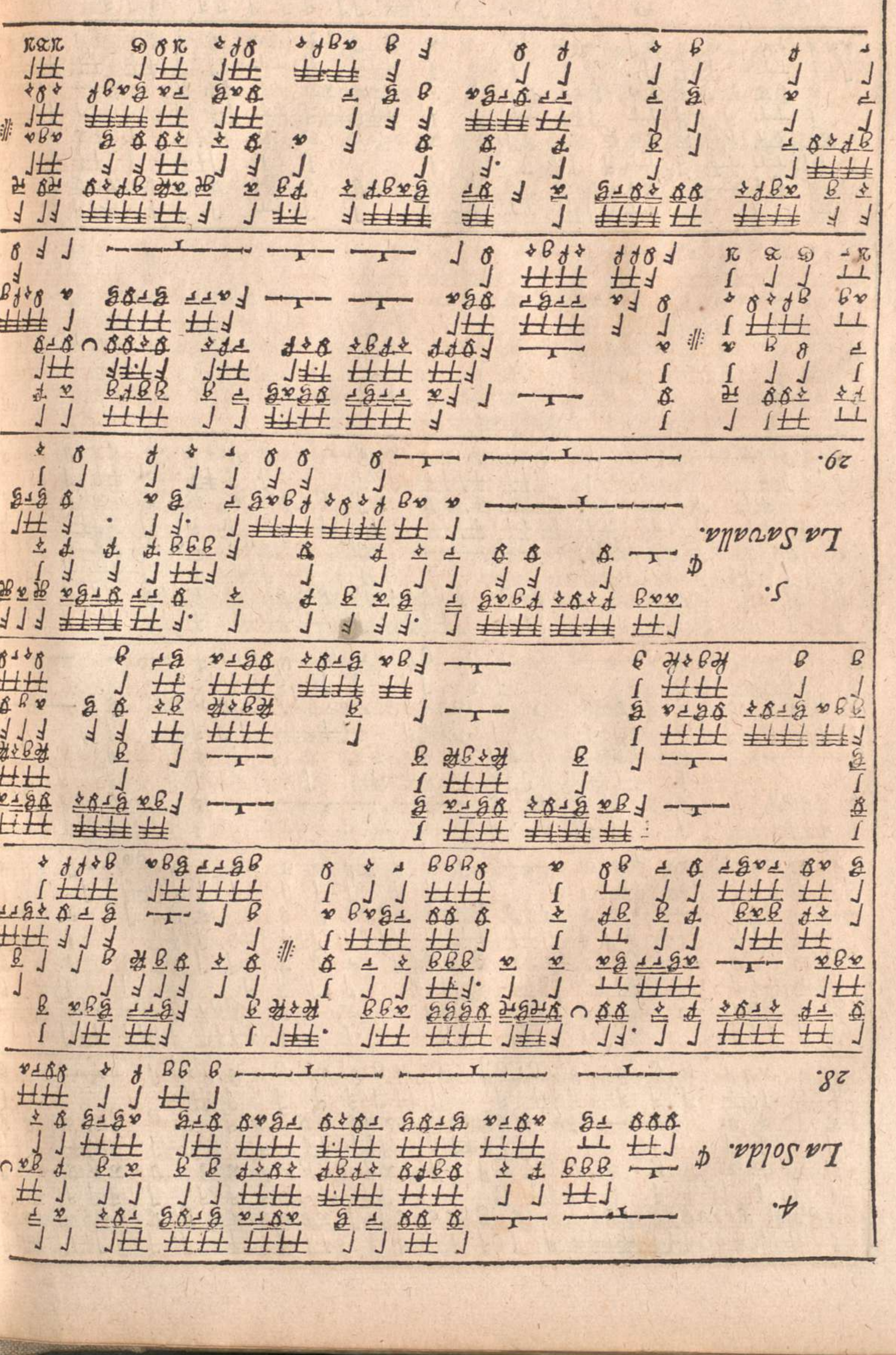


2.

26. *La Morata.*

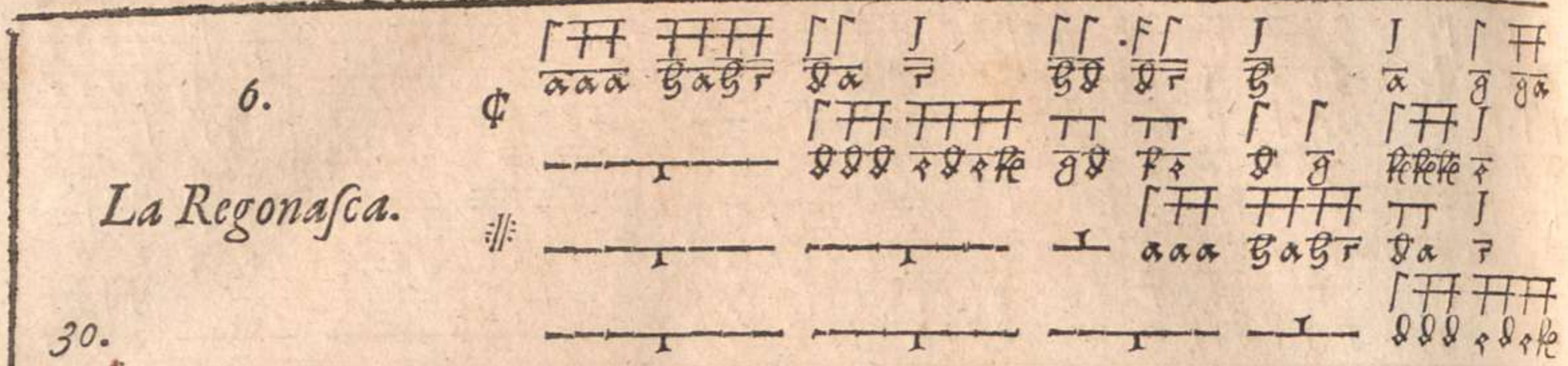
3.

27. *La Bottana.*

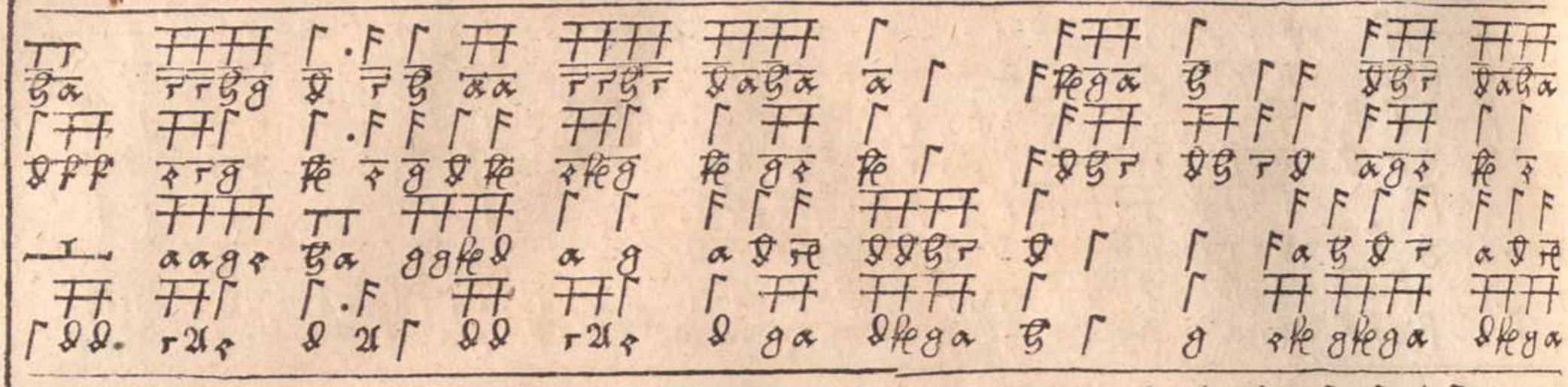


6.

La Regonasca.

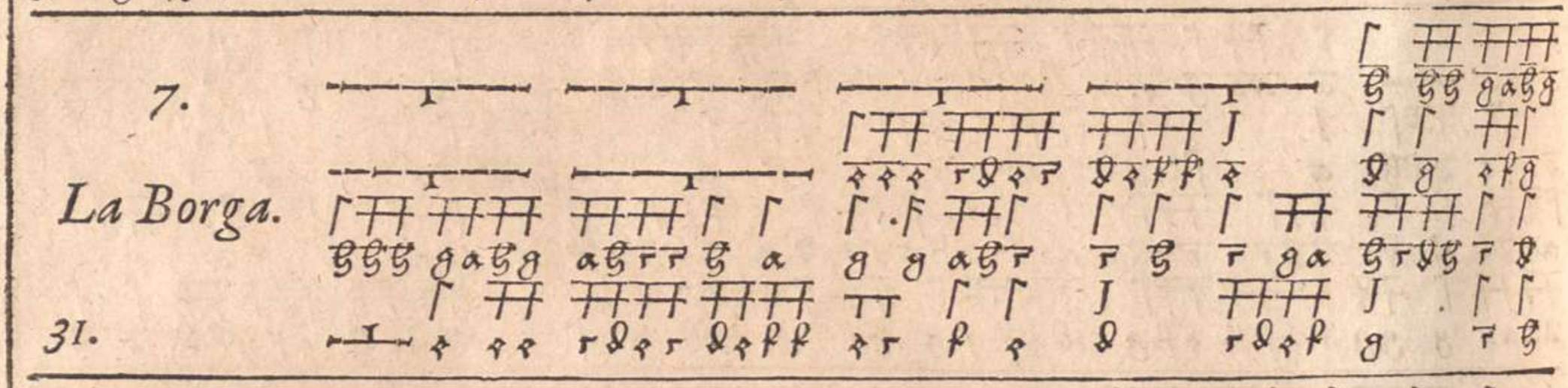


30.



7.

La Borga.



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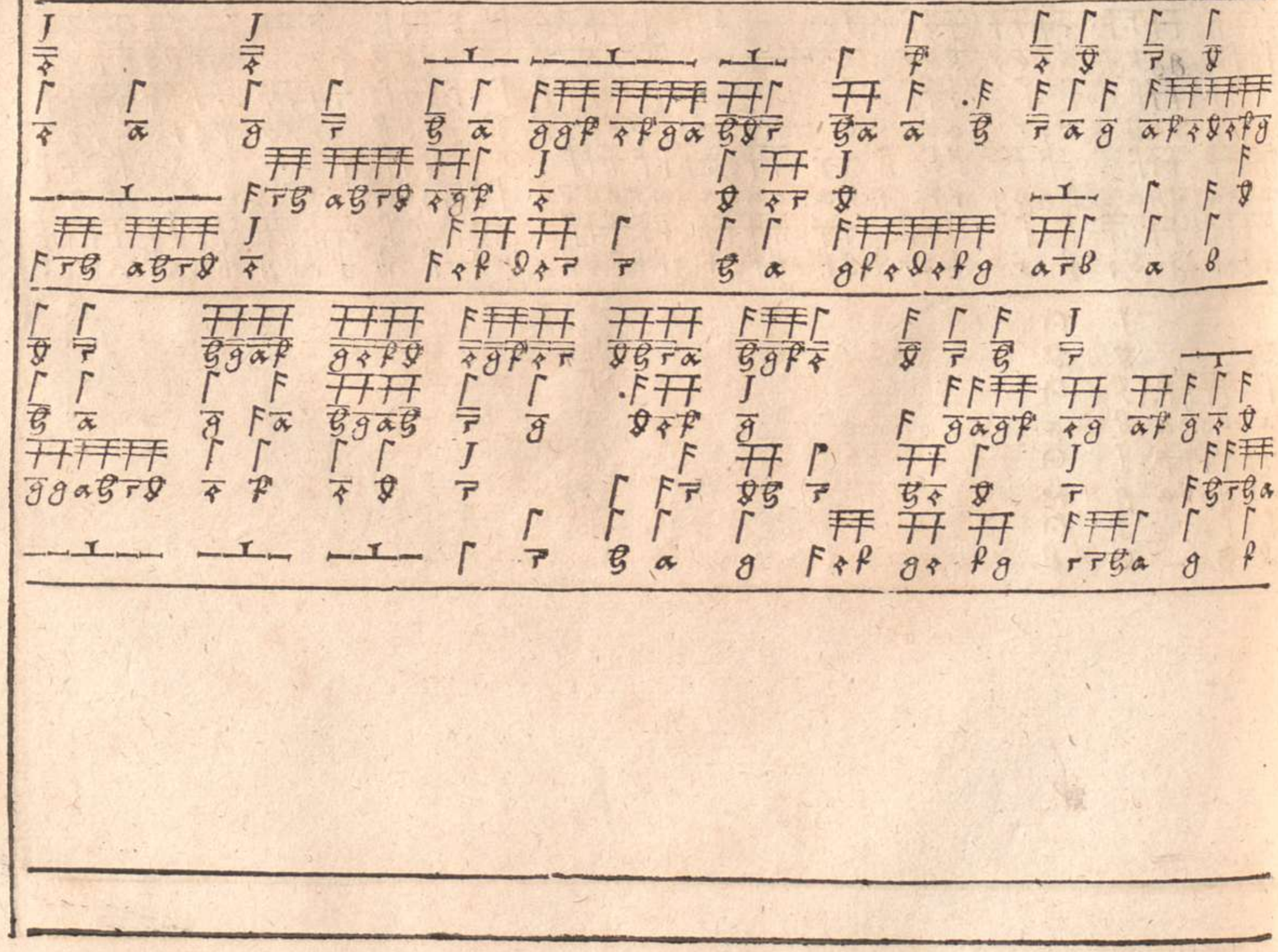
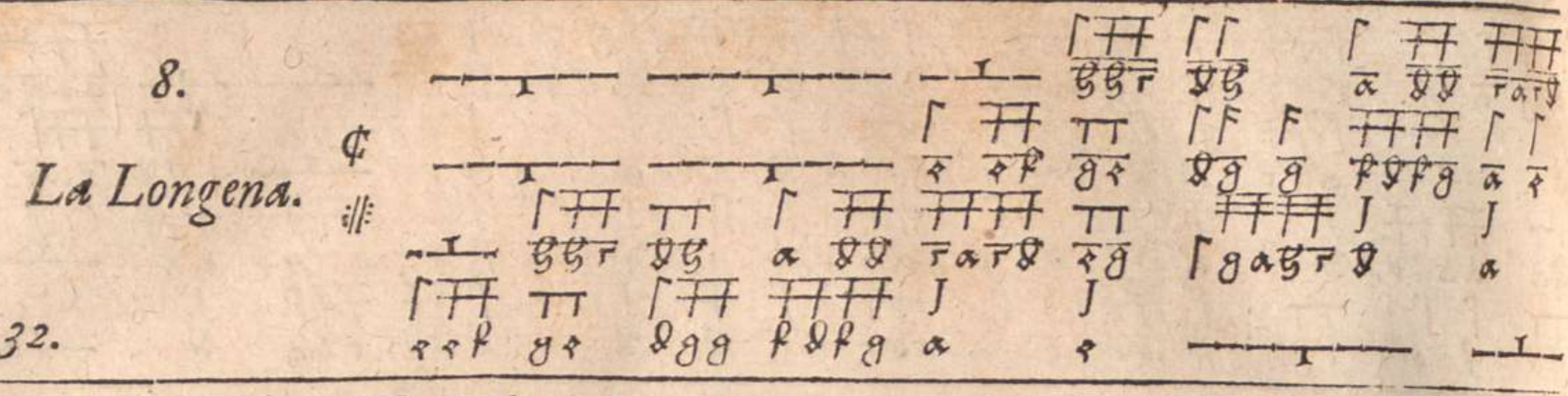
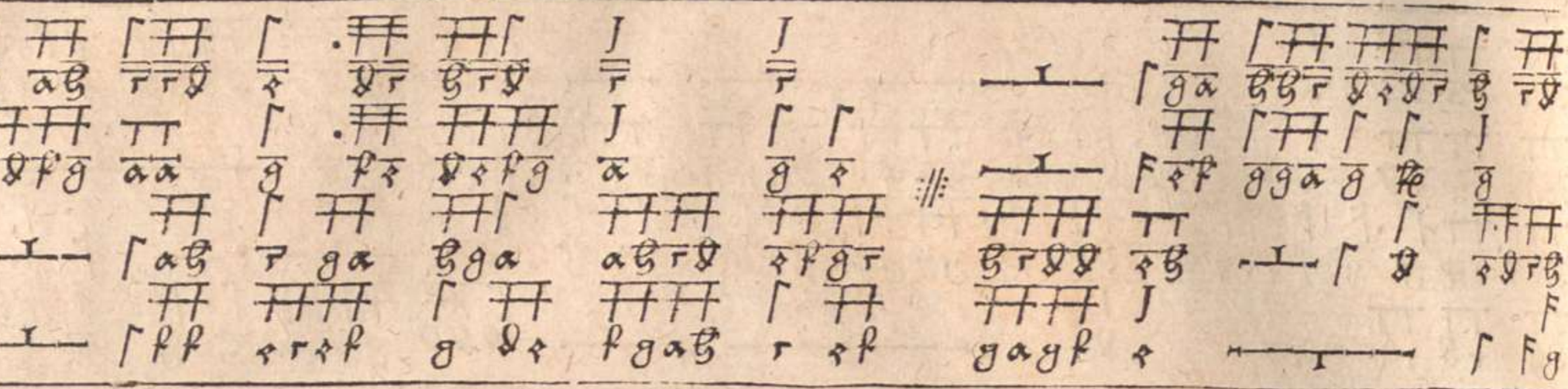


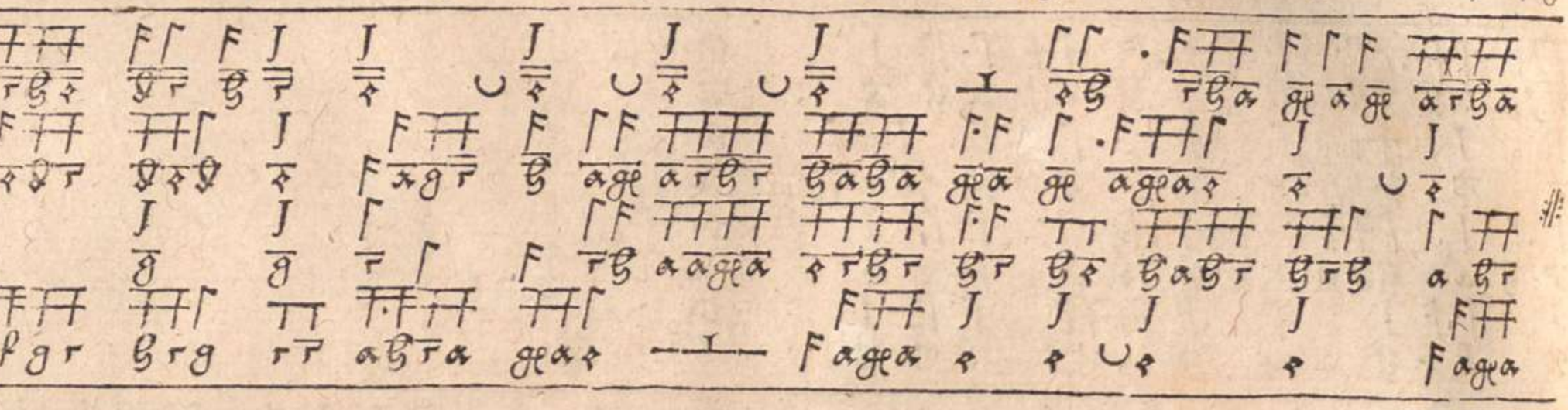
8.

La Longena.

32.



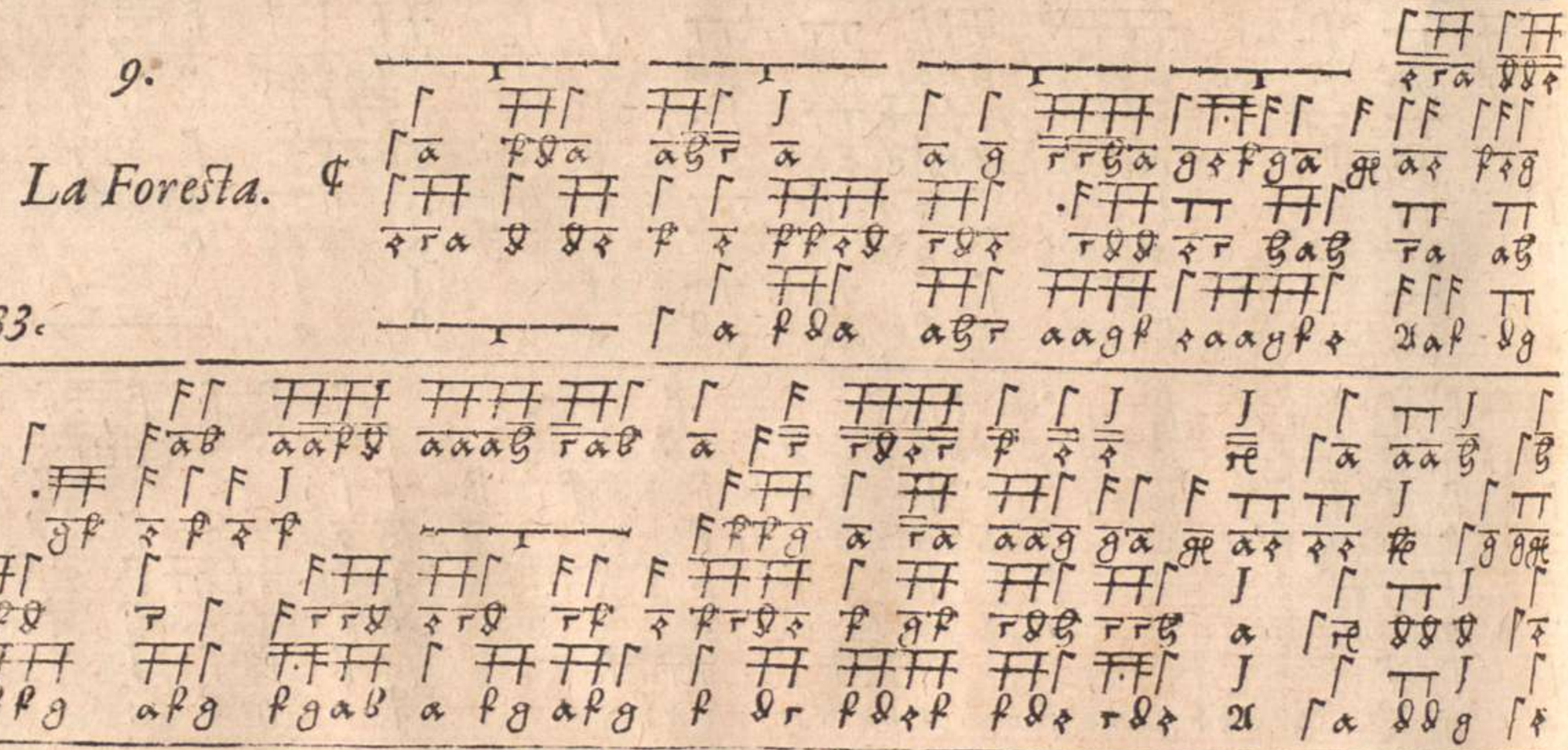


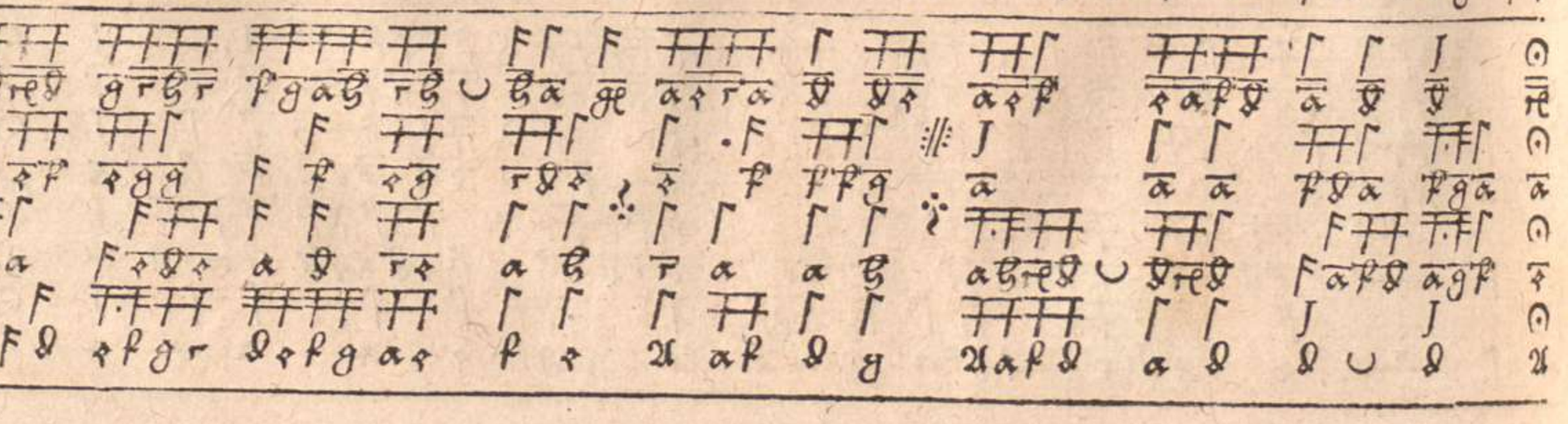


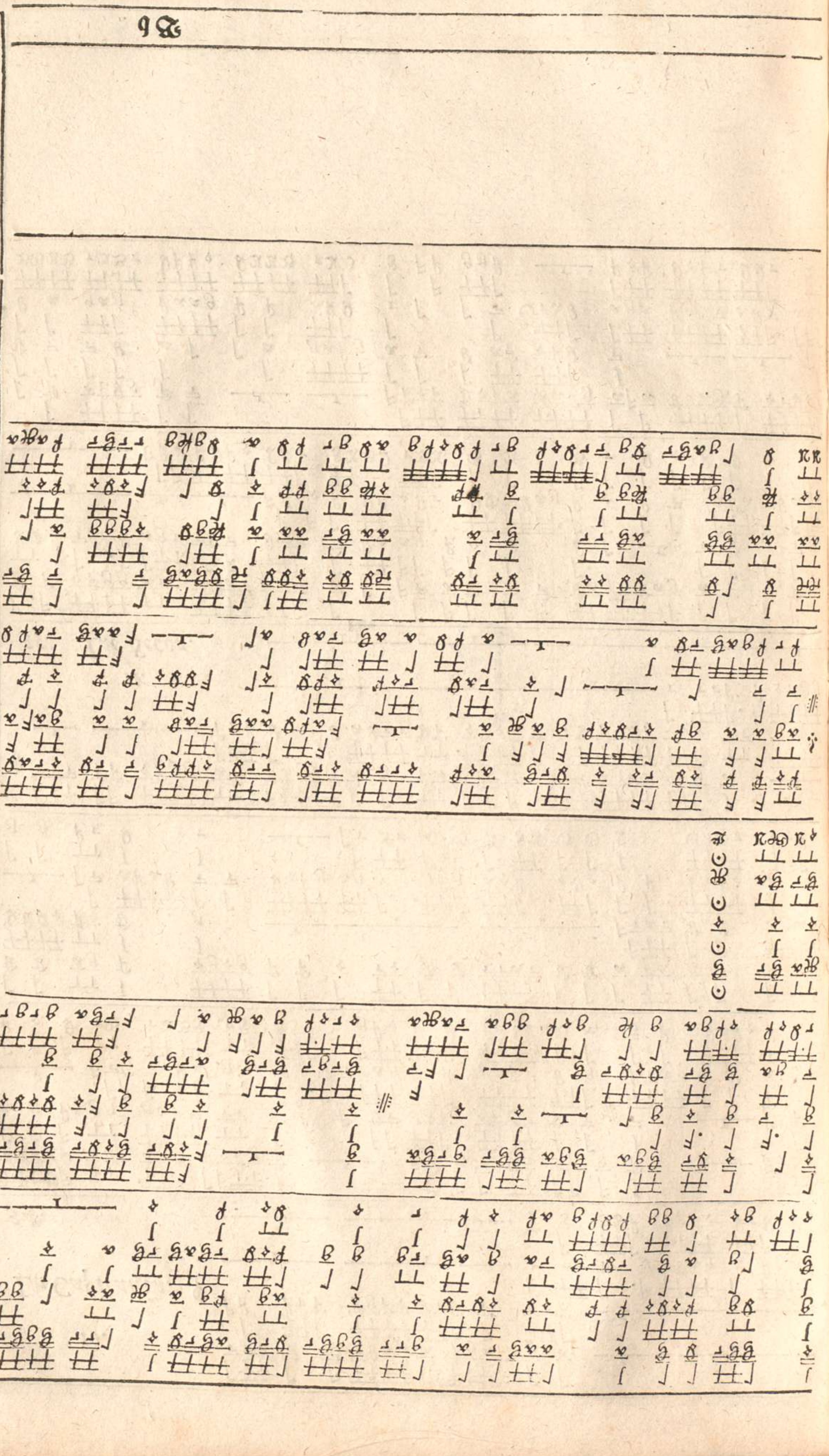
9.

La Foresta.

33.



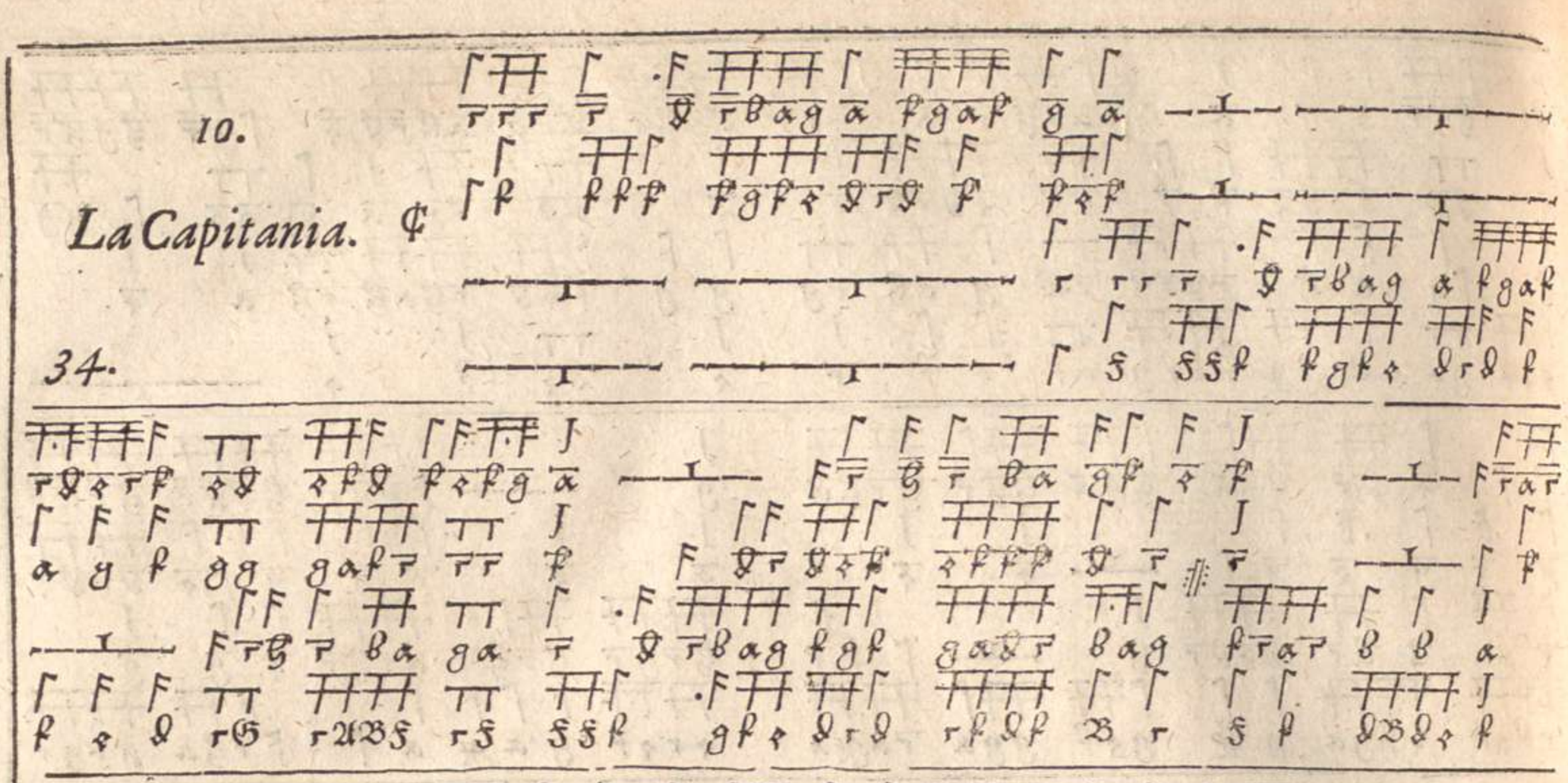




10.

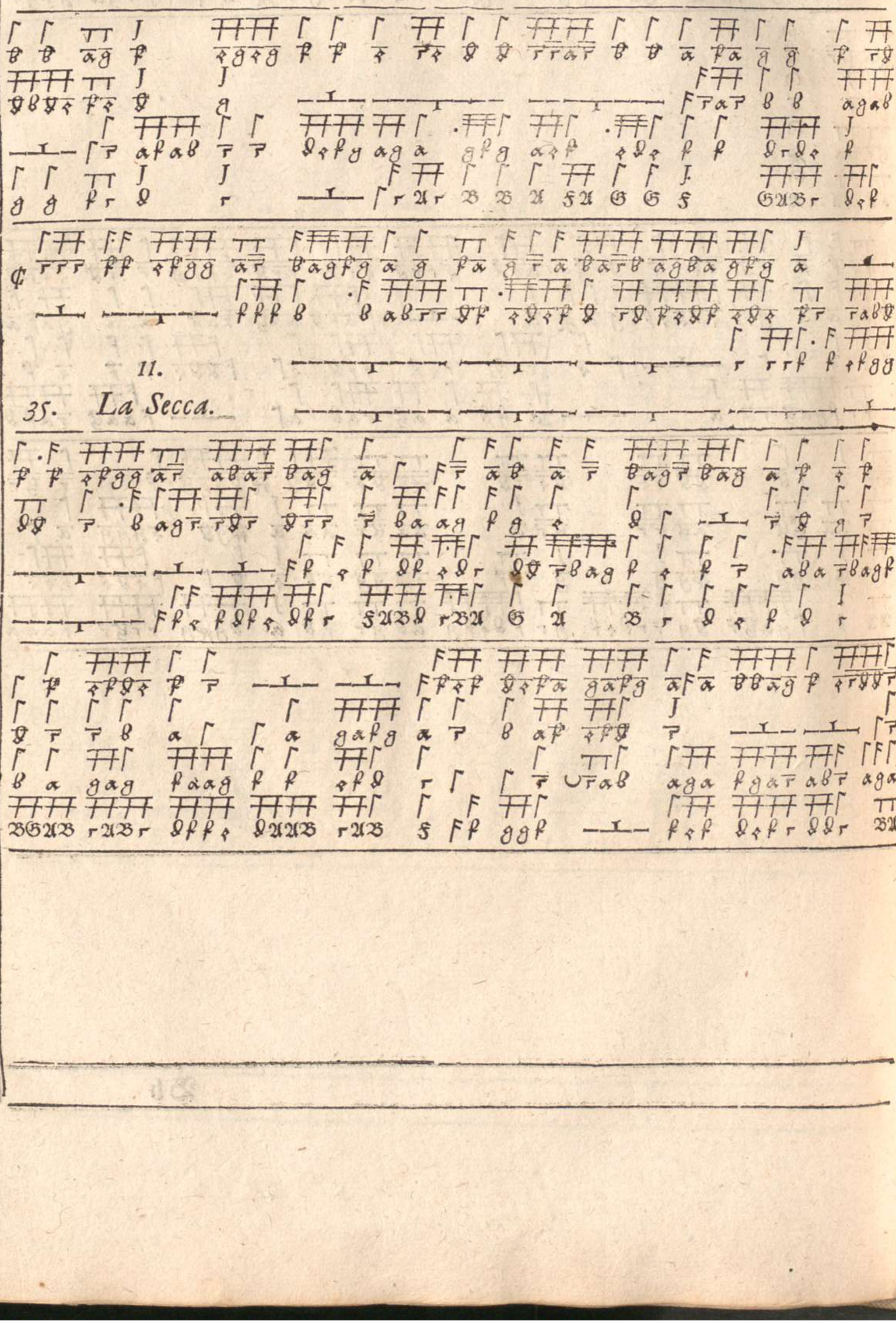
La Capitania.

34.



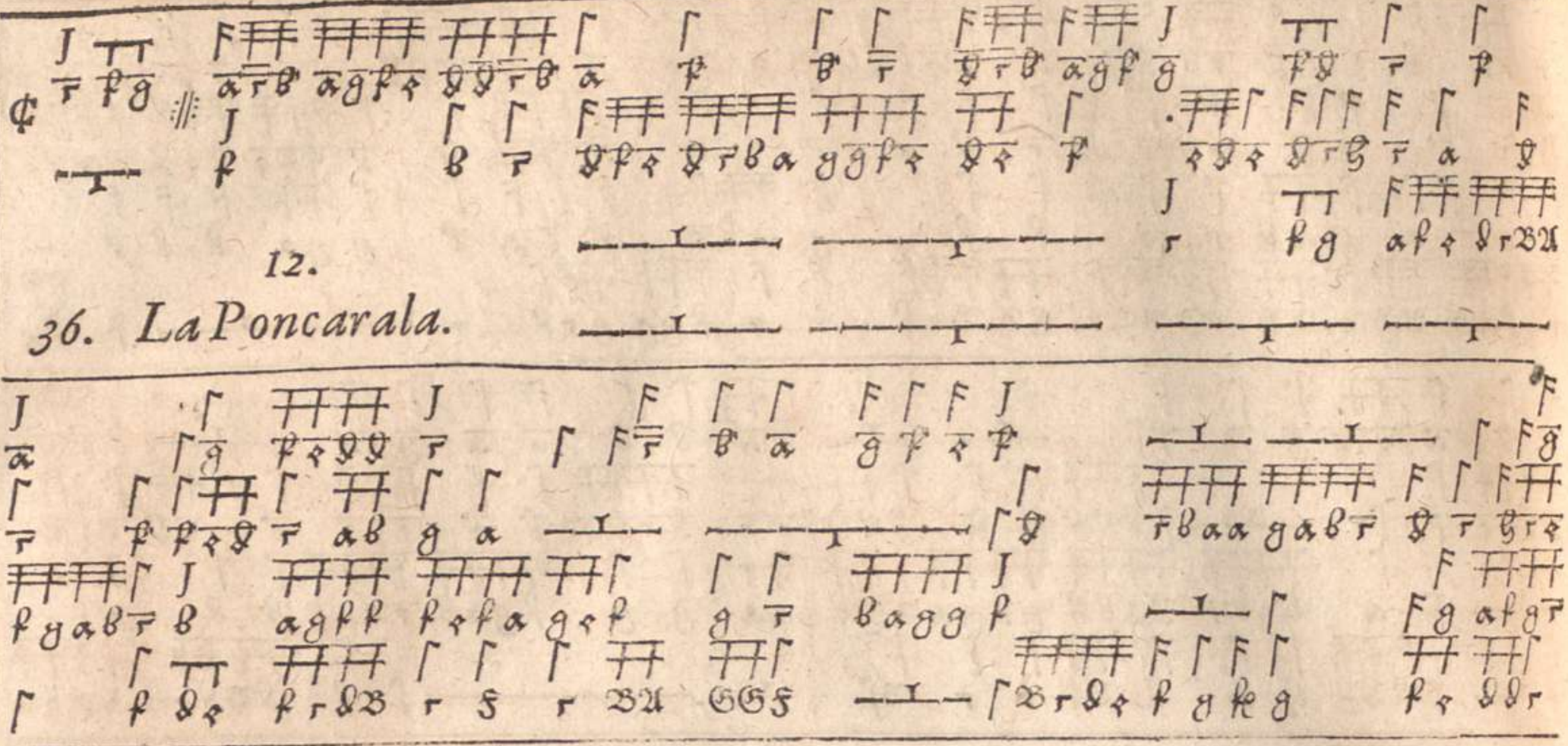
11.

35. La Secca.



12.

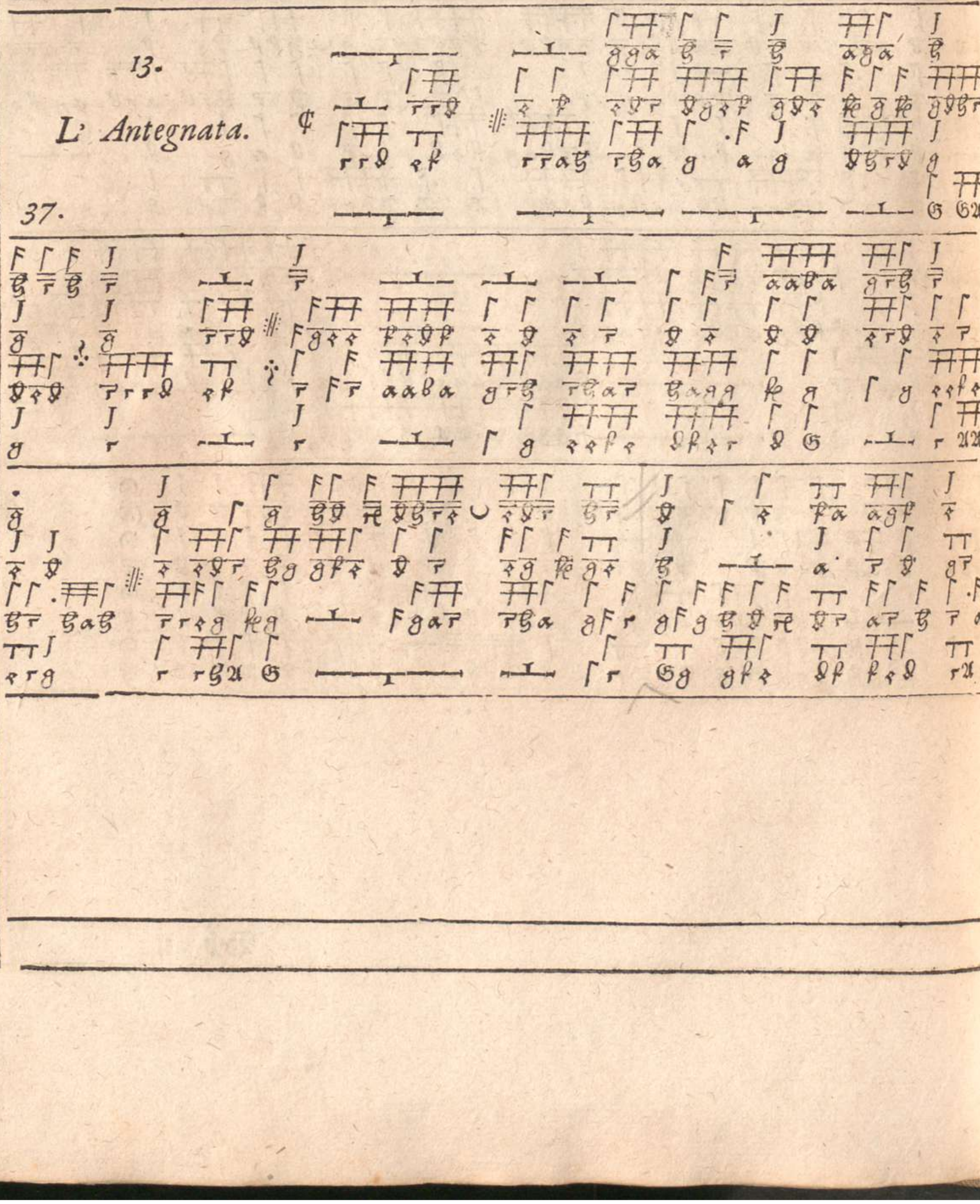
36. *La Poncarala.*



13.

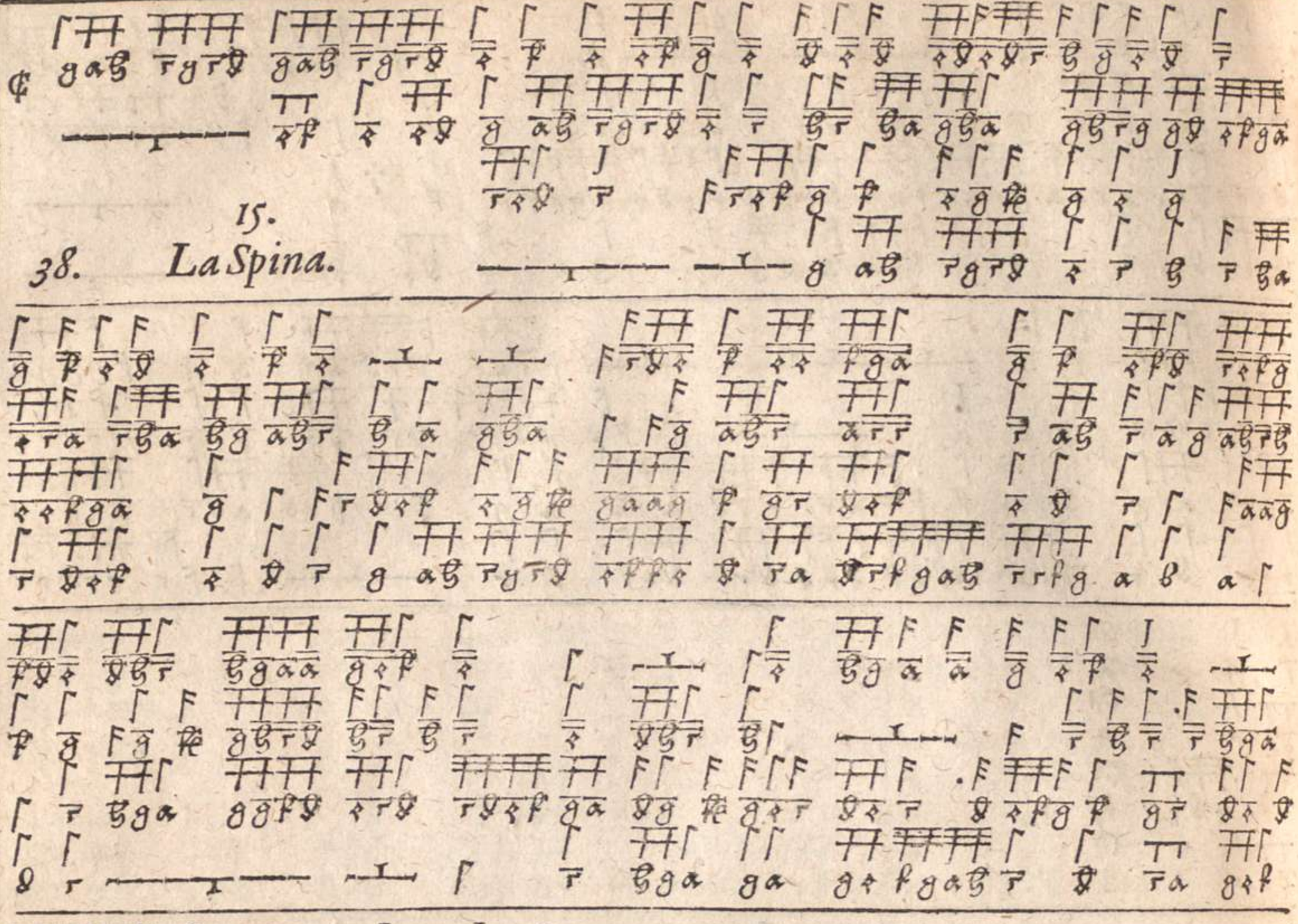
L' Antegnata.

37.



15.

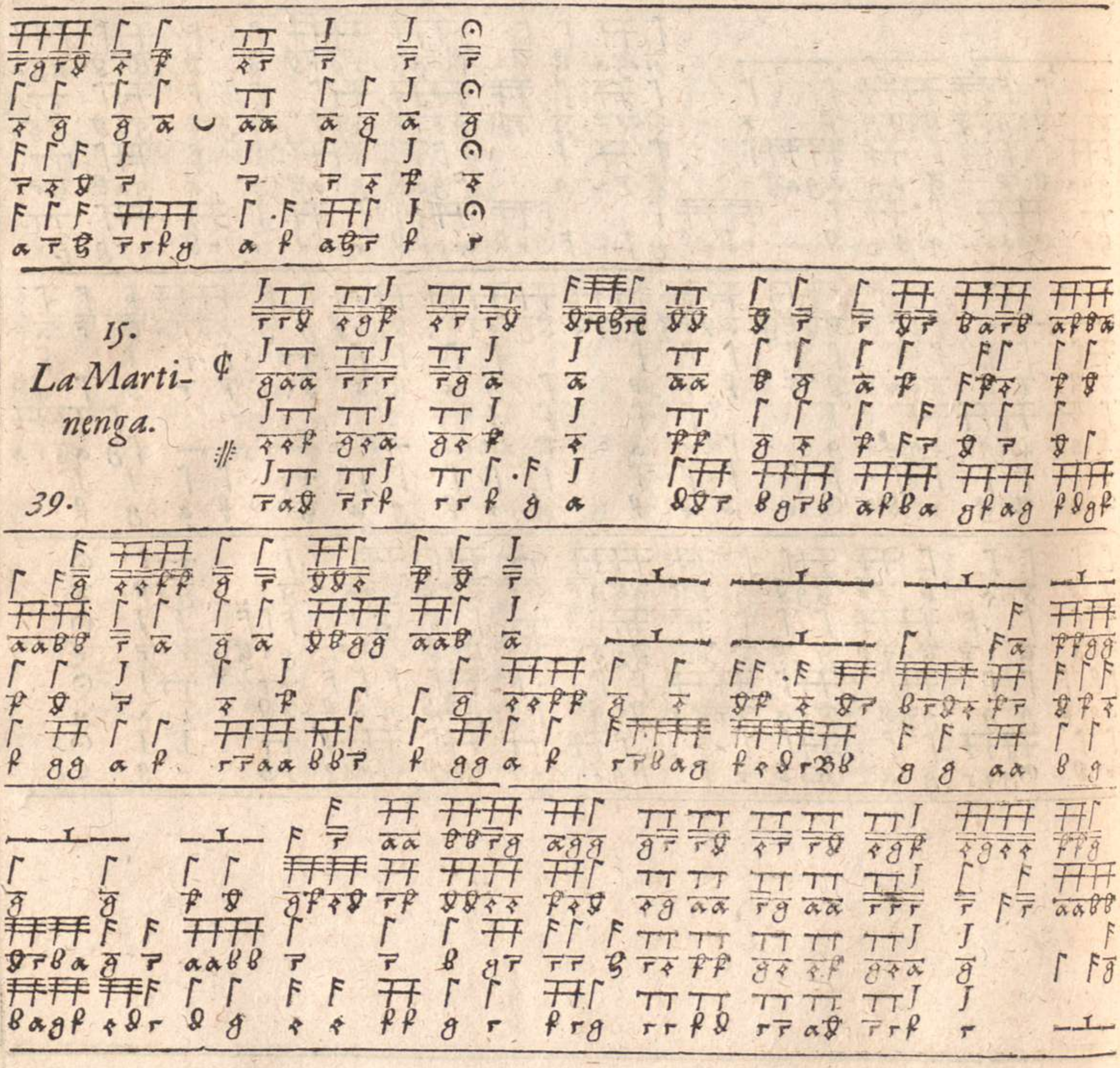
38. *La Spina.*

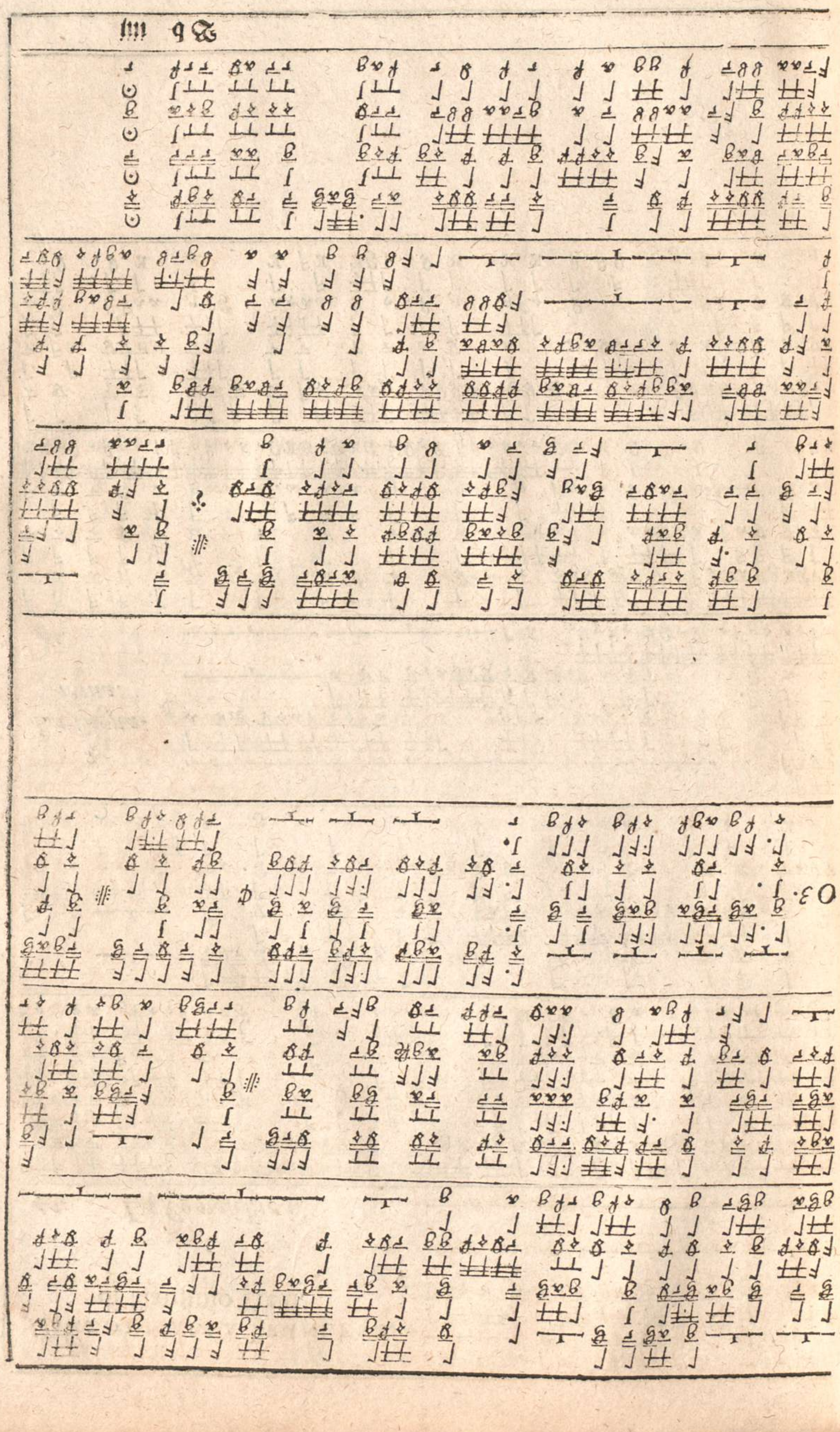


15.

La Martinenga.

39.





Canzoni alla Francese, di Flaminio Trefti.

1.

40. *La Comaſchina.*

2.

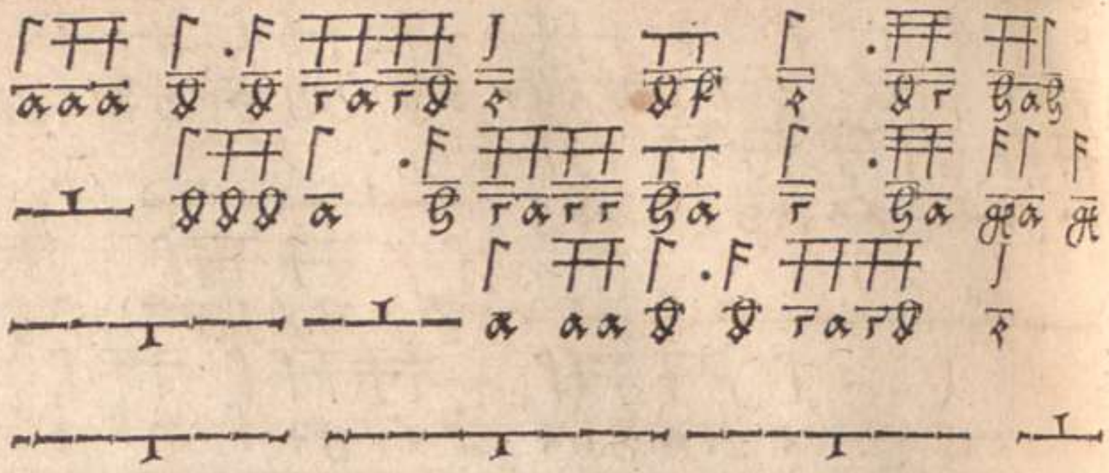
La Bignamina.

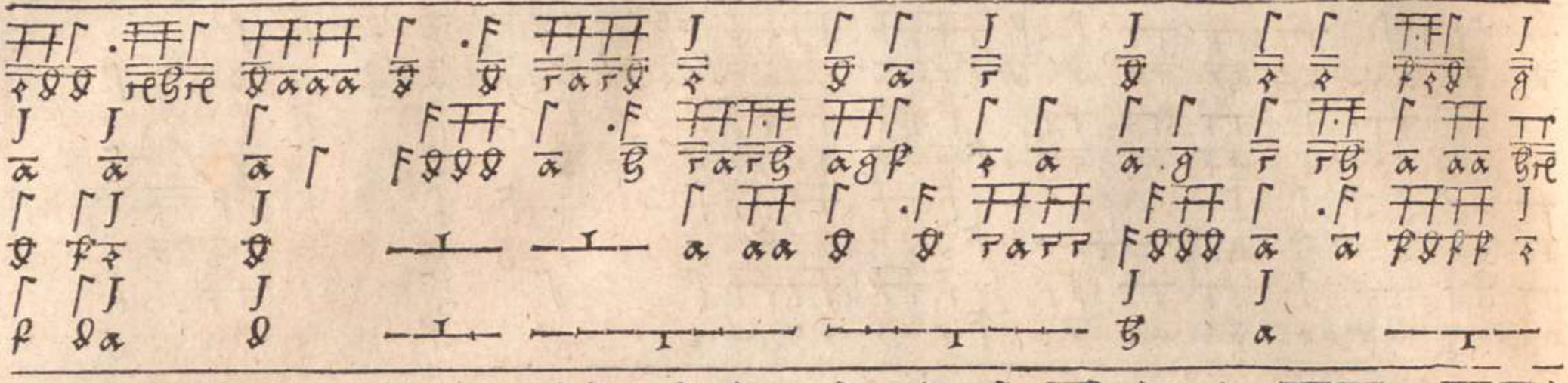
41.

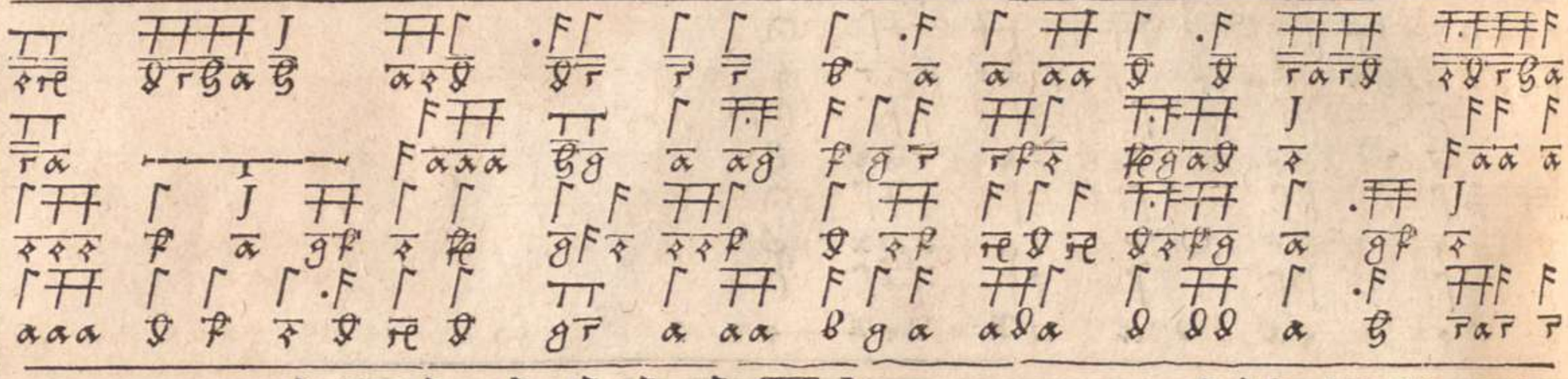
L'ALCINAGINA.
di Adrian Banchier.

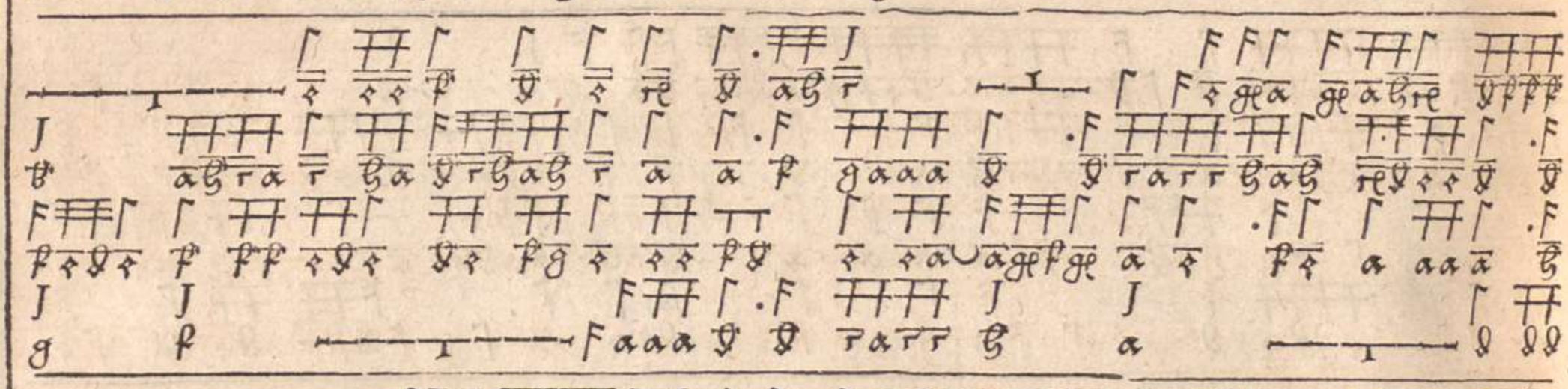
1.

42.





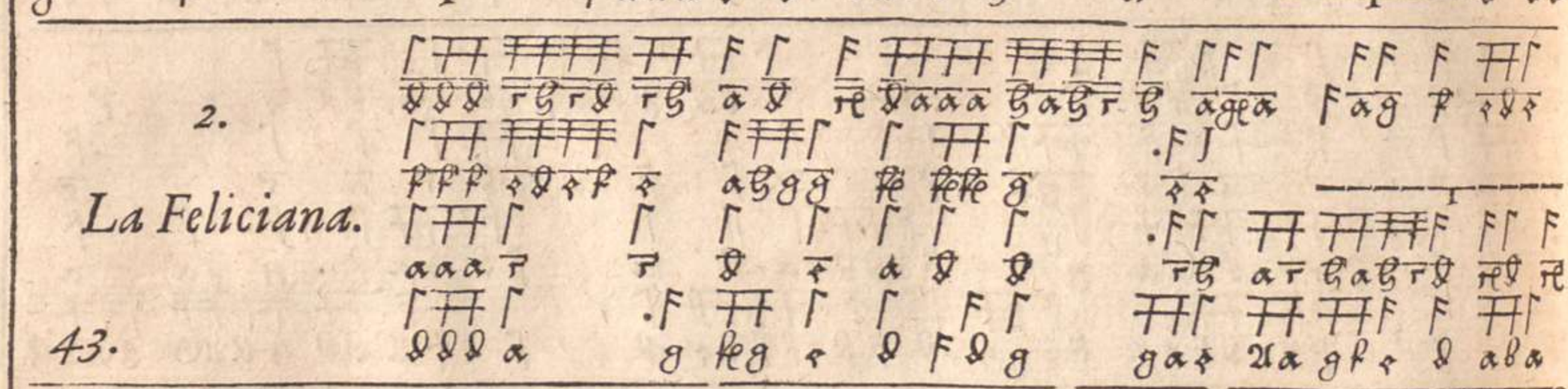


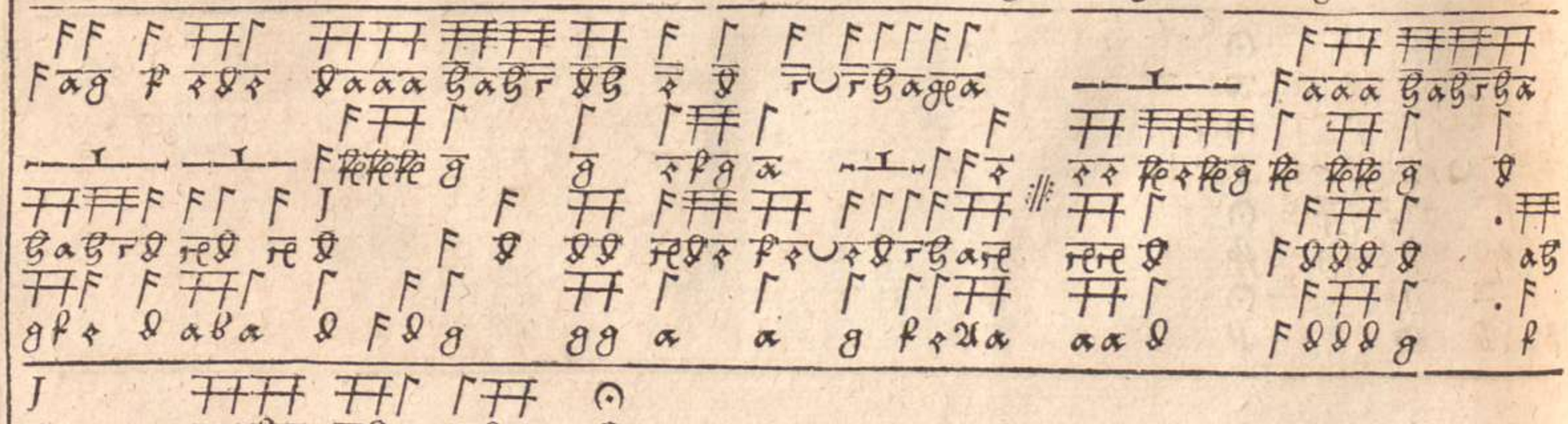


2.

La Feliciana.

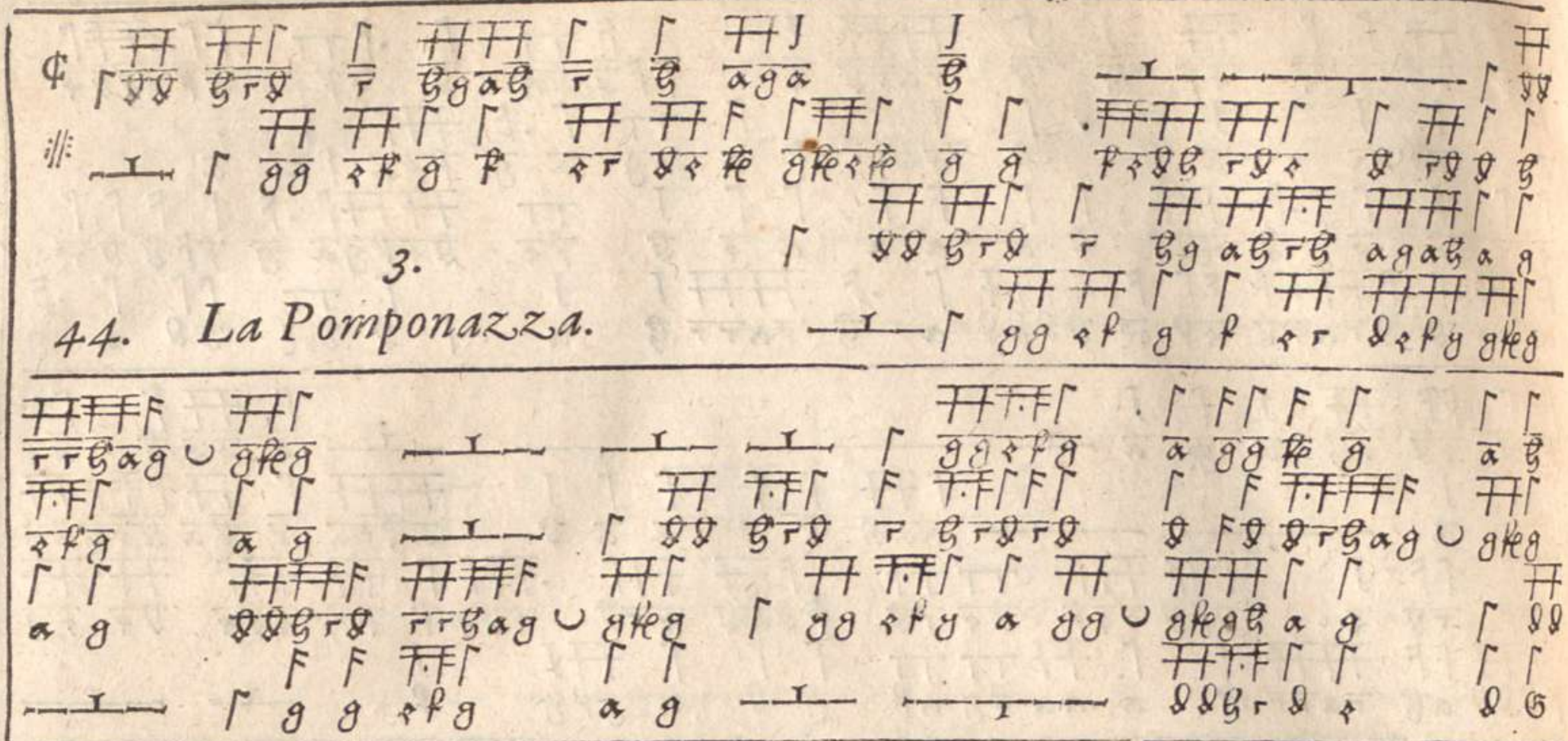
43.





3.

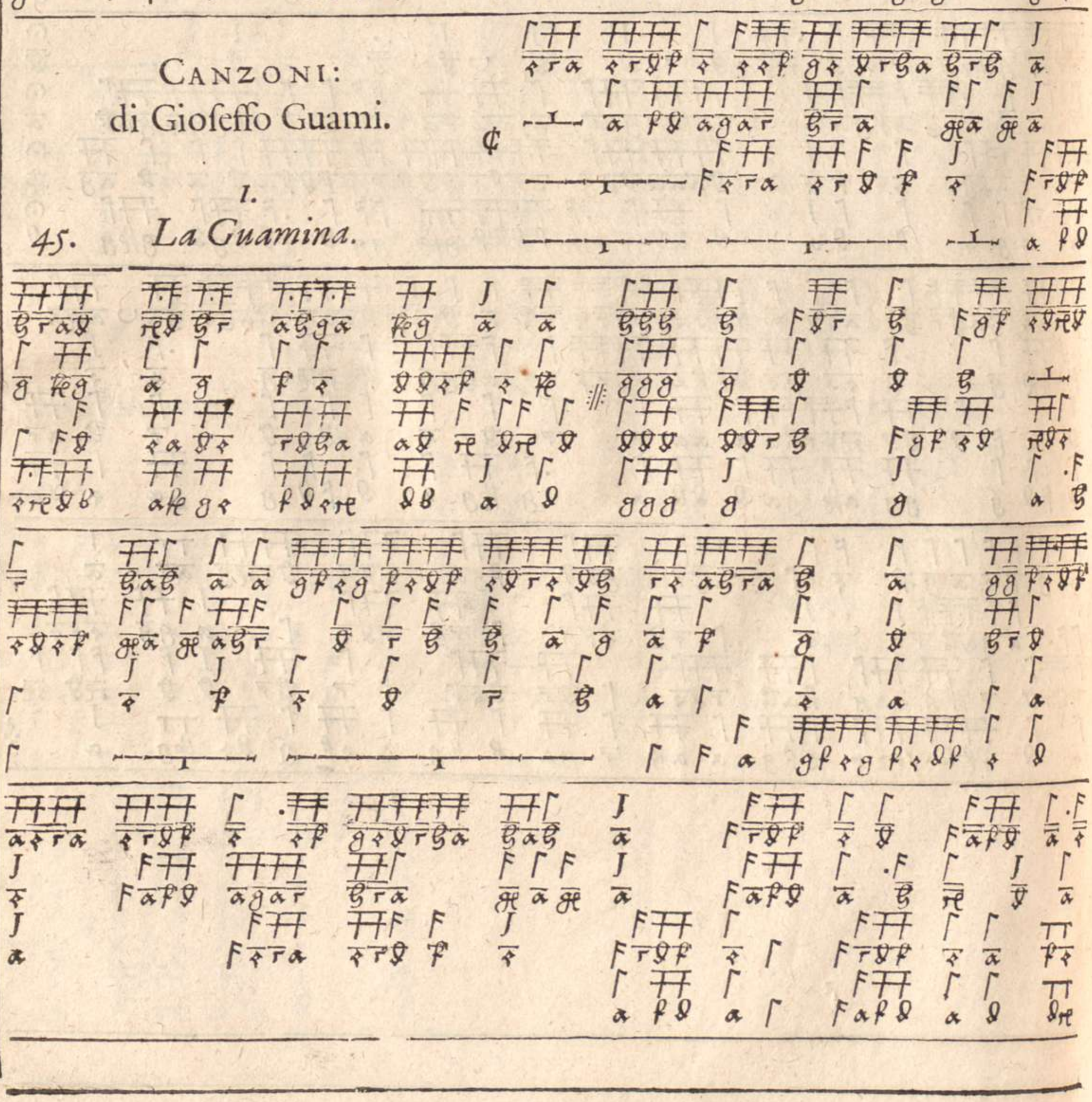
44. *La Pomponazza.*



CANZONI:
di Gioseffo Guami.

1.

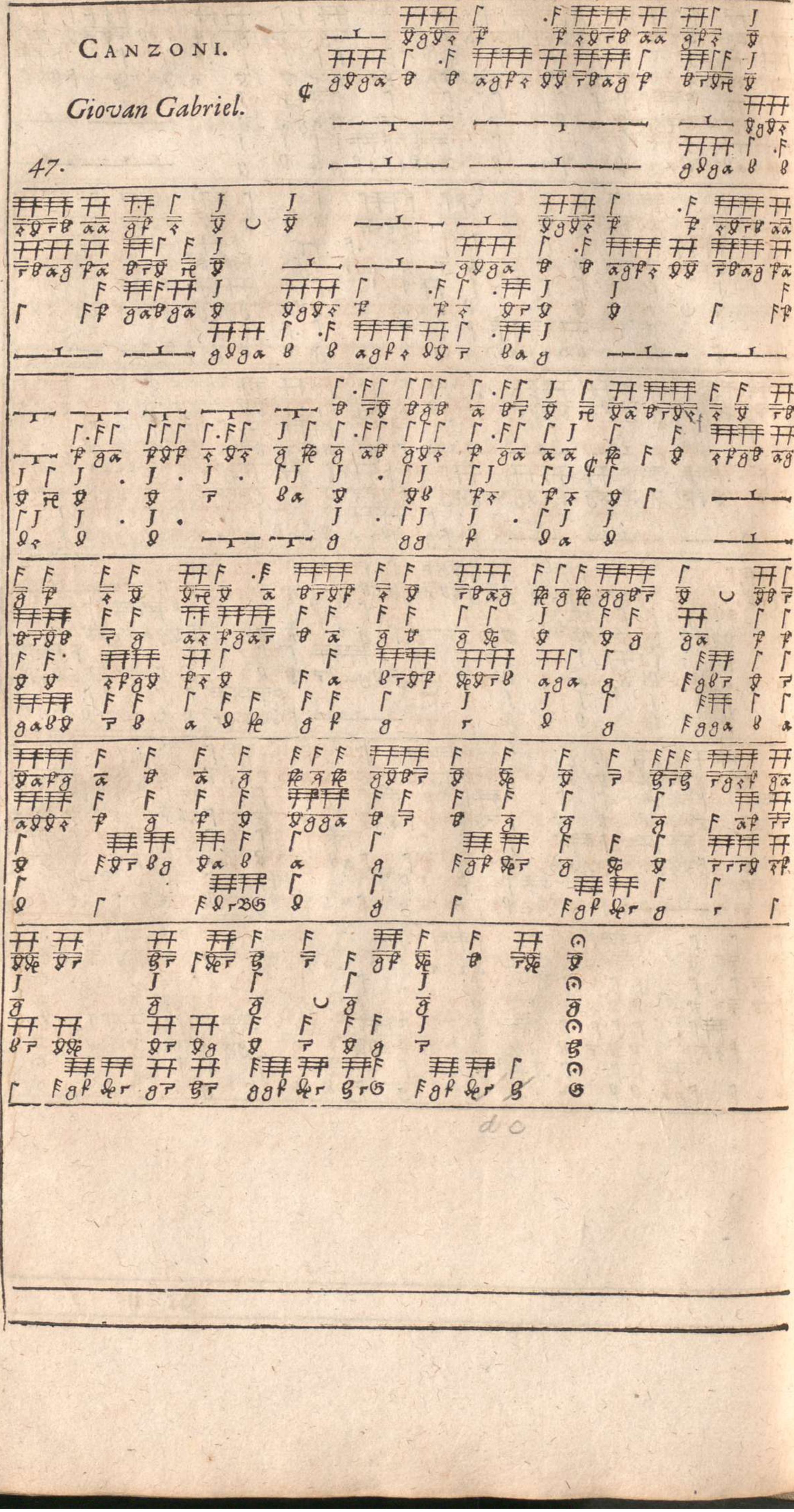
45. *La Guamina.*



CANZONI.

Giovan Gabriel.

47.

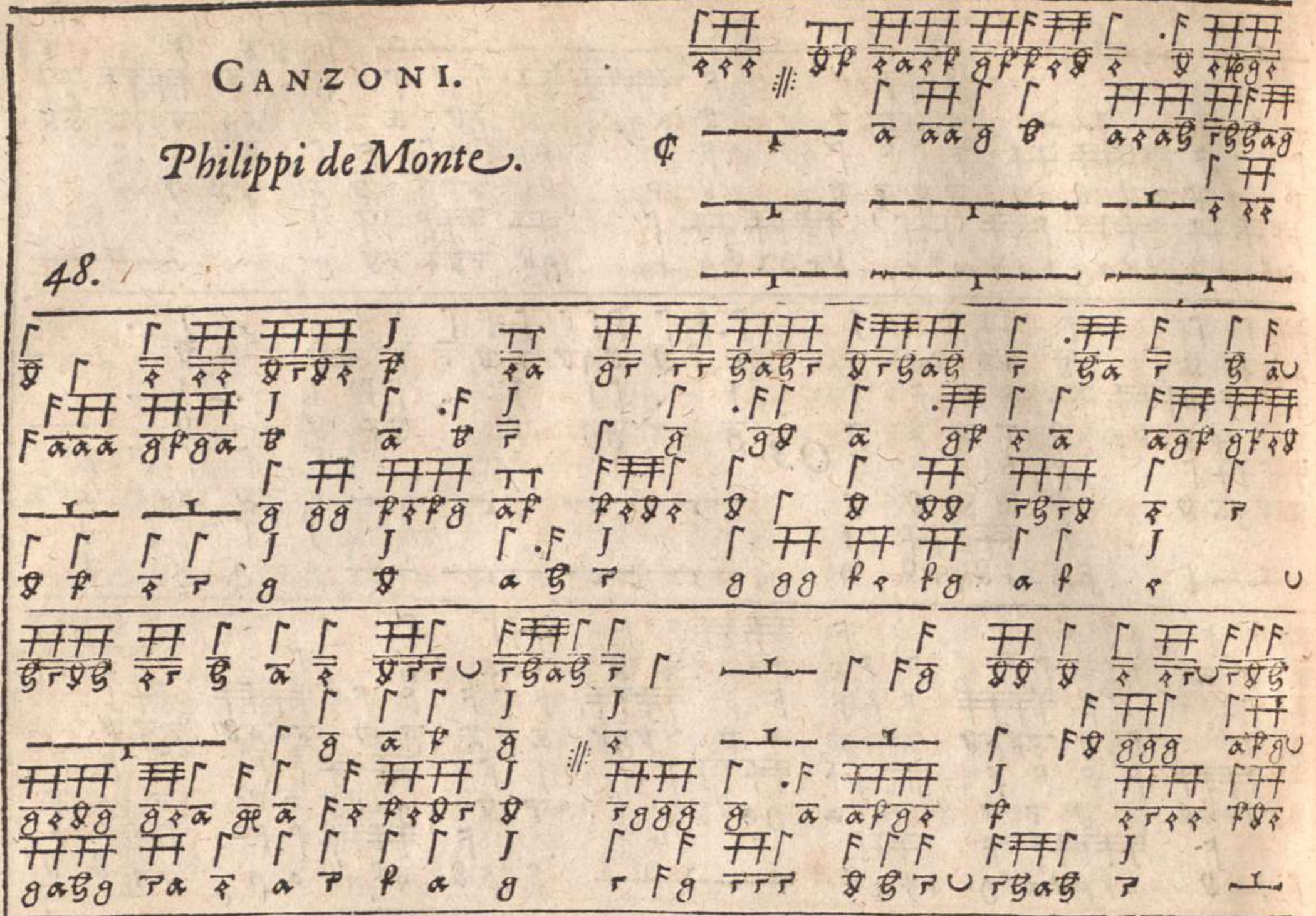


do

Canzoni.

Philippi de Monte.

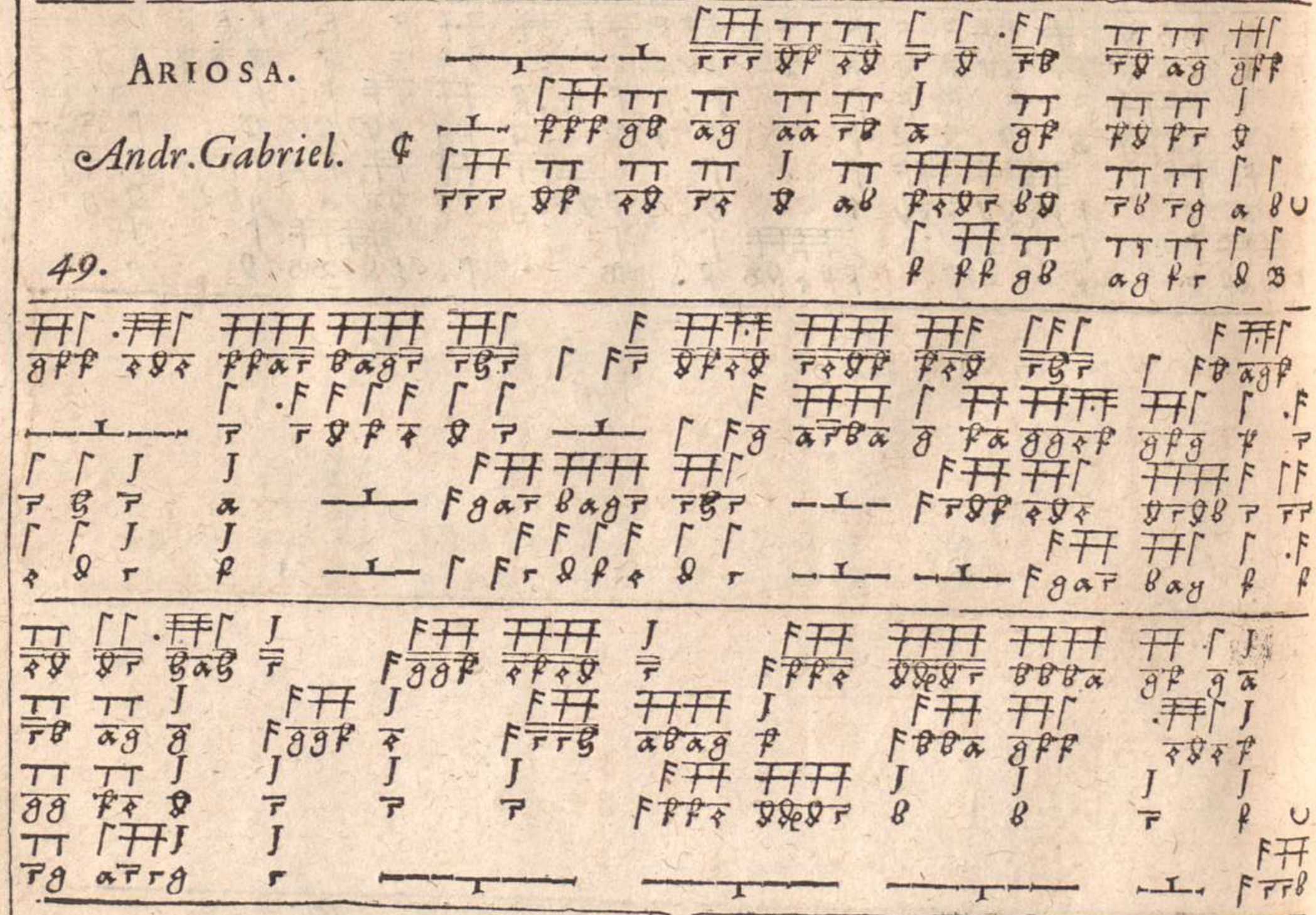
48.

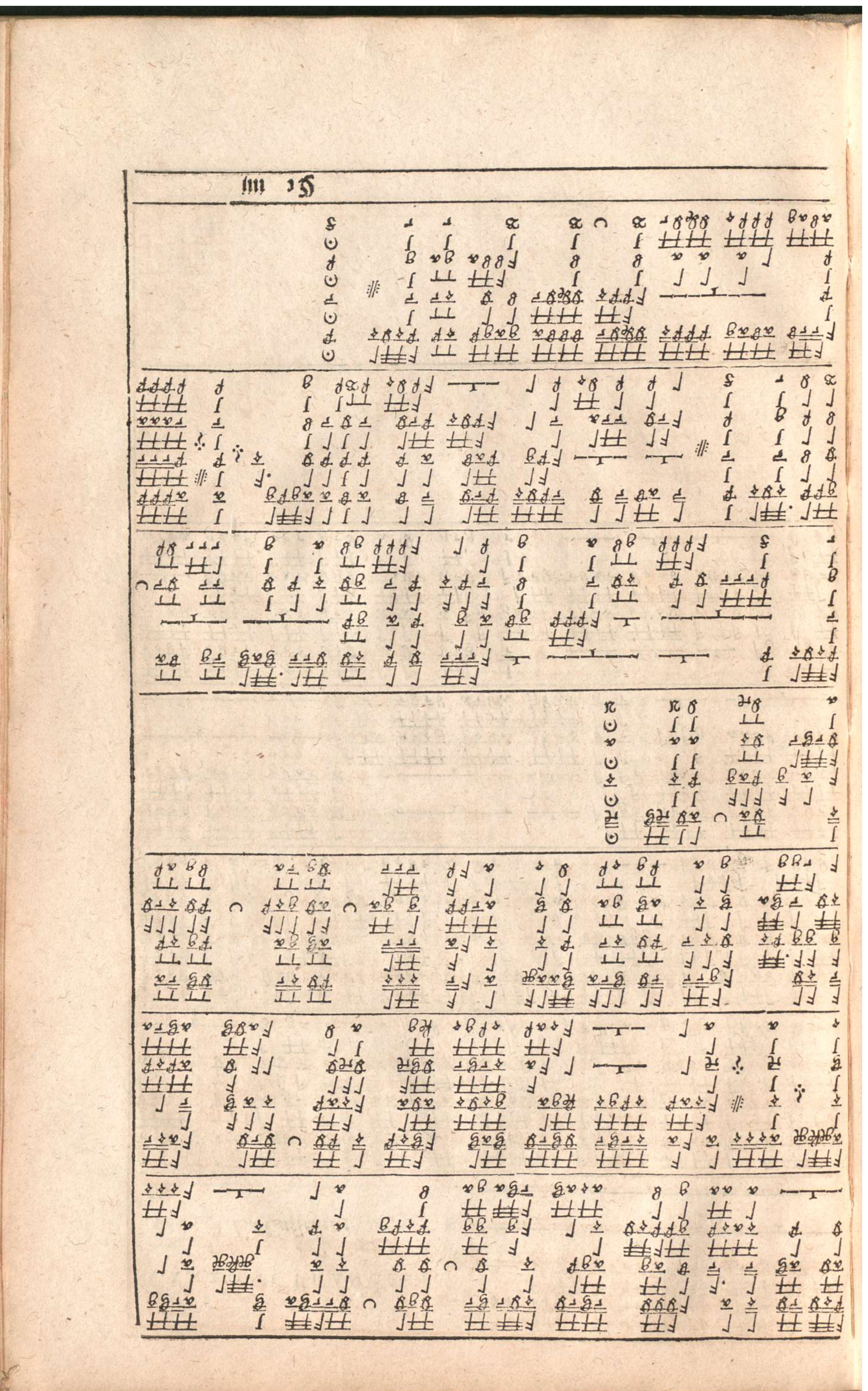


Ariosa.

Andr. Gabriel.

49.

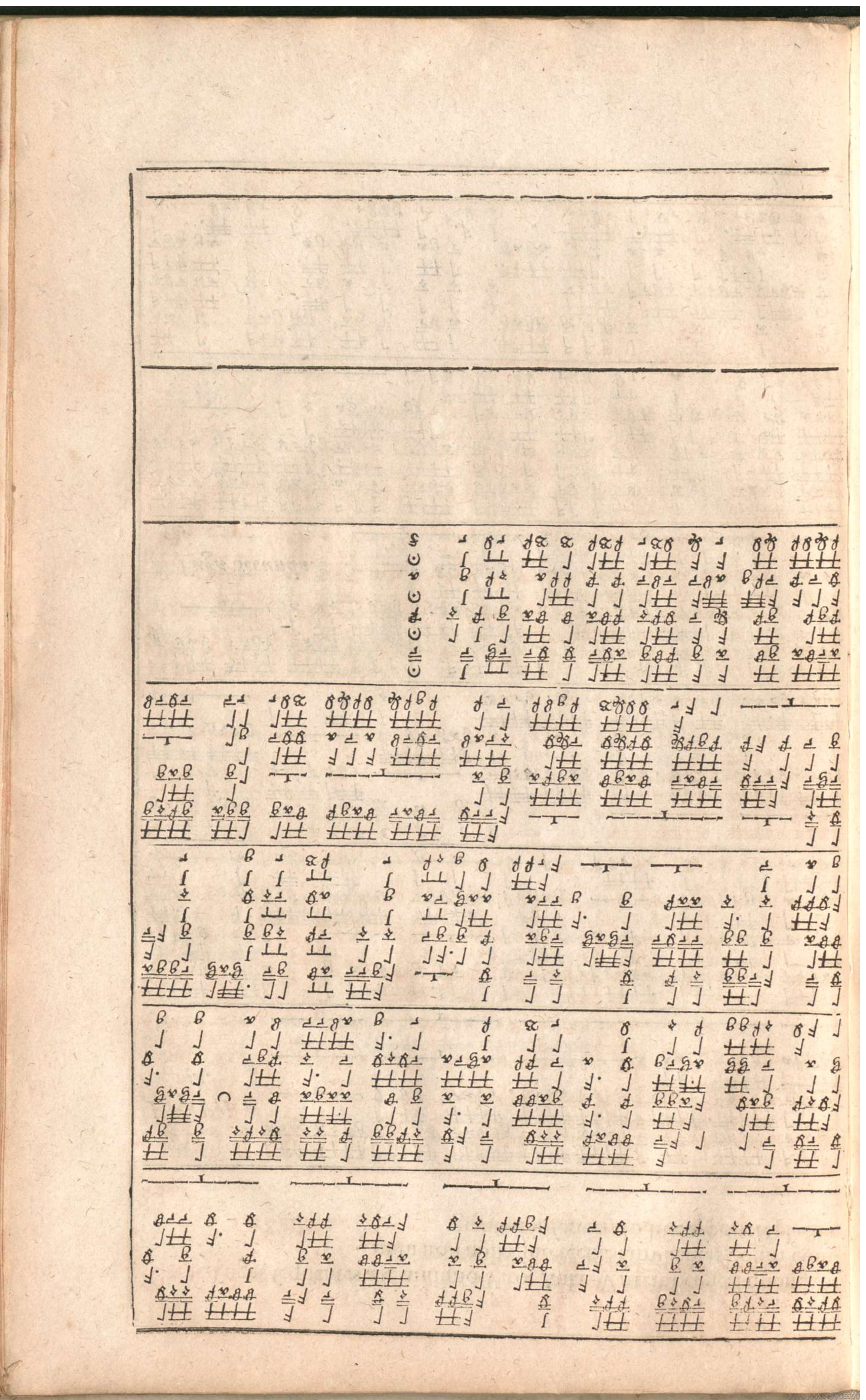




CANZONI FRANCESE.

La Castelleta.

50.



Fugas ſequentes à Clariſſimo Viro, Aulæ Wirtembergicæ quondam mihi non nulla interceſſit familiaritas, olim commodè inſerviendo, hûc apponere placuit,

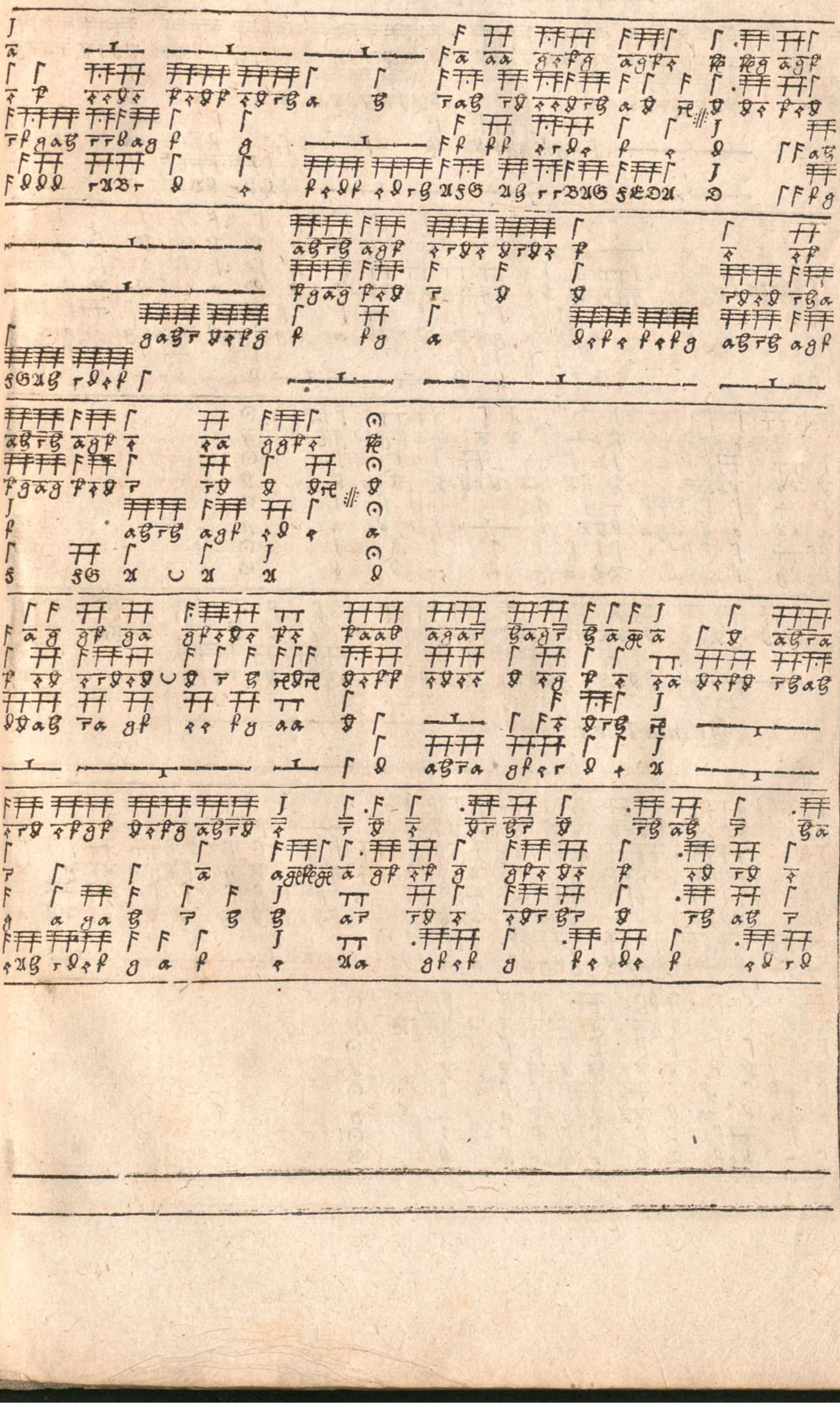
Fuga Prima.

51.

Fuga Secunda.

52.

Organœdo celeberrimo, Domino SIMONE LOHET, cum quo
municatas, in honorificam ipſius memoriam, aliis
quæ Muſices amatori non diſplicebunt.



Fuga Tertia.

53.

Quarta Fuga.

54.

Quinta Fuga.

55.

Sexta Fuga.

56.

Septima Fuga.

57.

Octava Fuga.

58.

Nona Fuga.

59.

Decima Fuga.

60.

Vndecima Fuga.

61.

Duodecima Fuga.

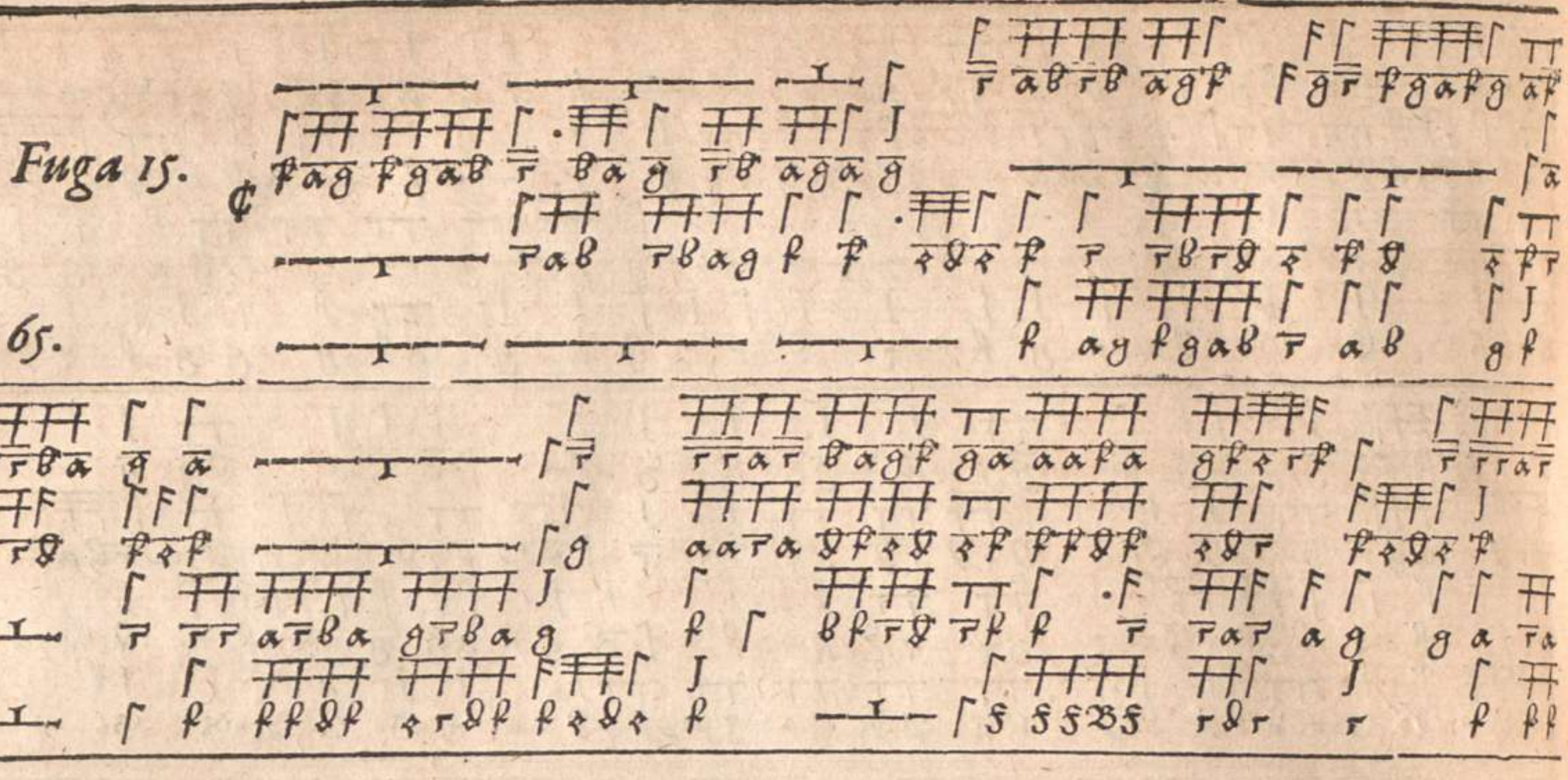
62.

Decima tertia Fuga.

63.

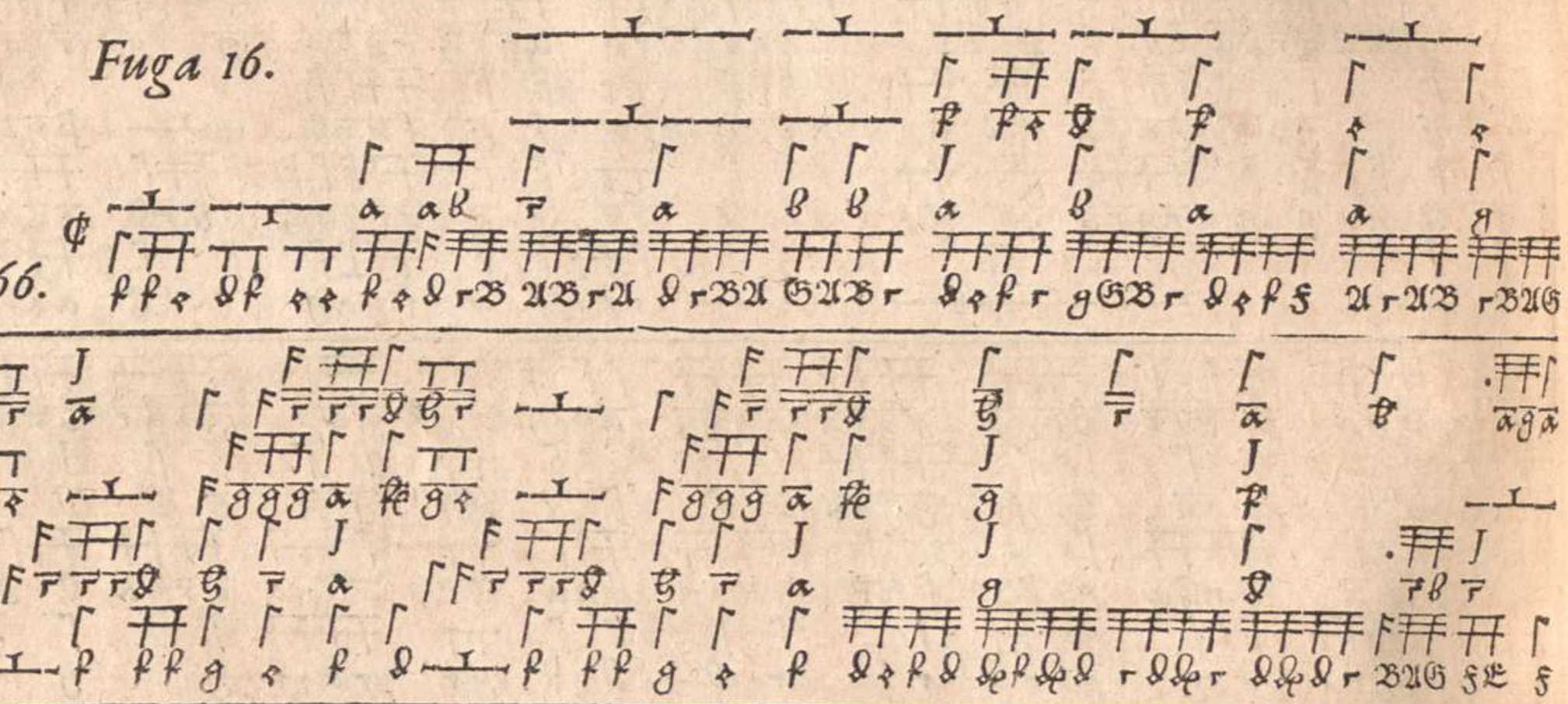
Fuga 15.

65.



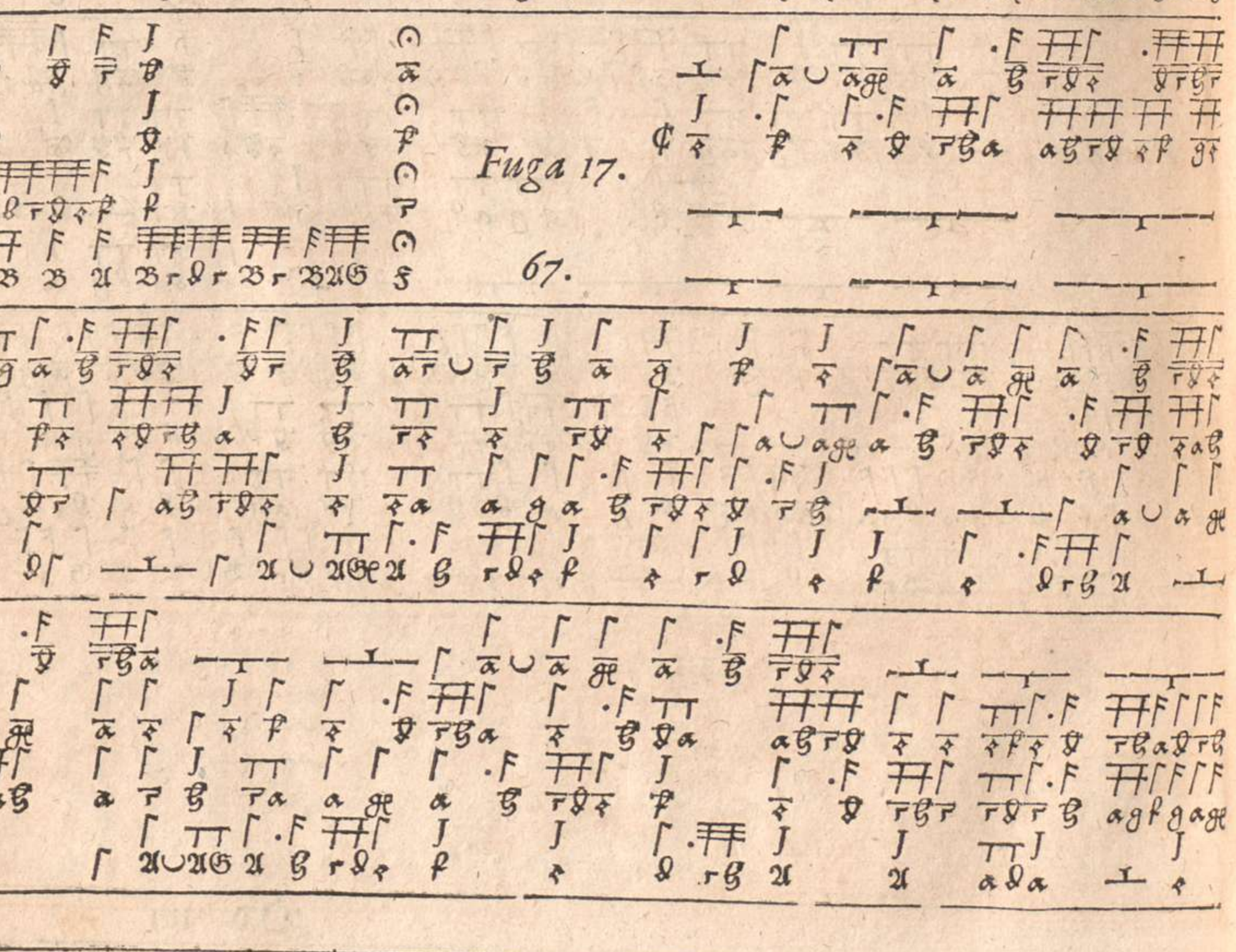
Fuga 16.

66.



Fuga 17.

67.



Fuga Decima Octava.

68.

Fuga Decima Nona.

69.

Fuga Vigesima.

70.

CANZONI.

21.

Simon Lohet.

71.

22.

Media vita in morte.

Coral in Baſſo.

Eiusdem Compoſitio.

72.

23.

Simon Lohet Compoſitio ſuper Coral Pſ. 9.

De tout mon cœur.

73.

Fuga Colorata.

74.

Alia Fuga Colorata.

Alia Fuga ſuaviſſima,
octavi Toni.

Di Carol Luiſſon.

S. C. M. O.

76.

Toccata primi Toni.

Adami Steiglederi Organœdi Vlmenſis clariſſimi.

77.

OMNIS SPIRITVS

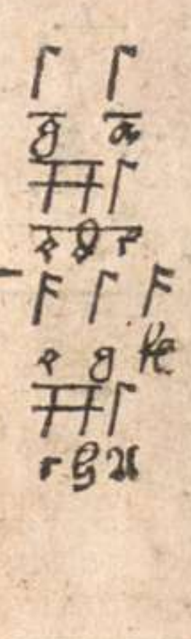
LAVDET DOMINVM.

FINIS.

ERRATA Tertiæ hujus Tabulaturæ Partis.

Canzo. 5. Partitura 1. Tactu 1. Voce 2. pro g. ponatur g.
Can. 6. P. 3. T. 3. V. 3. pro f *.pon.* f.
Can. 7. P. 1. T. 8. V. 3. pro J *.pon.* ⌈.
Can. 9. P. 2. T. 10. V. 3. pro g *pon.* a. *& P. 4. T. 17. V. 4. pro* a *p.* g
Can. 10. P. 4. T. 2. V. 4. pro g *.pon.* g.
Can. 11. P. 3. T. 8. V. 4. pro g. *pon.* r.
Can. 13. P. 3. T. 10. V. 1. pro re. *pon.* r.
Can. 17. P. 1. T. 15. & 16. V. 1. pro ┬┬ ┬┬┬┬ *pon.* ┬┬. ┬┬┬.
Can. 22. P. 1. T. 14. V. 4. pro r. *pon.* g.
Can. 23. P. 3. T. 26. V. 2. pro g r g *pon.* r r g.
Can. 28. P. 1. T. 17. V. 2. pro a. *pon.* a.
Can. 30. P. 2. T. 19. V. 2. pro ┬┬ *pon.* ┬┬.
Can. 30. P. 1. T. ult. V. 1. pro g f. *pon.* f g. *P. 3.*
T. 8. V. 1. pro ⌈ *.pon.* f.

Can. 37. P. 3. inter tactum 8. & 9. hunc pone tactum ——



Can. 47. P. 6. T. 4. V. 4. pro r. *pon.* g. *& pro* g. r.
Can. 68. P. 3. T. 1. V. 2. pro g a *pon.* f g.
Can. 70. P. 2. T. antepenuli. V. 1. pro ┬┬. *pon.* ┬┬.
Can. 73. P. 1. T. 2. V. 2. pro a a a *pon.* a a a.

Si quæ alia levia errata irrepserint huic operi, quæ tam accuratè in correctione prævideri non potuerunt, æquus Musicus difficili huic labori facilè condonabit, & ea corrigere sciet suo quolibet loco: ut & eum prænonitum hac vice volumus, ne, nisi priùs errata deprehensa correcta fuerint, manum tabulæ apponere velit. VALE.

DEO SOLI GLORIA

