

R. P. F.  
Spiridionis à Monte Carmelo  
**INSTRUCTIO**  
**NOVA**

Pro pulsandis Organis, Spinettis,  
hactenus in Scientiarum thesauro abscondita, nunc ve-  
rò magno studio ac labore eruta, adeò facilis ac clara, ut  
qvilibet callens Musicam & Organorum Claviarium  
(captâ primâ lectione, qvæ in una duntaxat consistit  
battuta seu mensura) intra paucos menses, se solo, non  
tantum Præludia, cujusvis generis fvatiter, Canzonas  
vel Fugas eleganter, Toccatas chromaticè, Basum Conti-  
nuum perfectè sonare, sed insuper simul artem compo-  
nendi Motetas tam Ecclesiasticas, quam profanas ex-  
cellenter ediscere valeat.

**OPUS**

In quatuor partes divisum, omnibus Capella magi-  
stris, Organoedis, Musicesq; amatoribus ac Monasteriis, in  
qvibus organorum usus viget, per quam ne-  
cessarium.

Cum privilegio Sacra Cœlarea  
ac Regia Majestatis  
Excusum Bambergæ A. 1669  
per Joannem Georgium Seuffert.

**PARS**  
I.<sup>ma.</sup>

MB 4° 217 (1)



Я. П. Я.  
Самъ Генръ  
ОТРУГАИР  
АМОИ

¶ **Q**uidam dicitur quod dicitur de aliis. **C**ontra hanc sententiam dicitur quod dicitur de aliis. **Q**uidam dicitur quod dicitur de aliis. **C**ontra hanc sententiam dicitur quod dicitur de aliis. **Q**uidam dicitur quod dicitur de aliis. **C**ontra hanc sententiam dicitur quod dicitur de aliis.

2140

quæcumque operæ tertiæ nunc sicuti per dñm nre  
Ihesu Christo dñe. Natusq; anno 1090 in Monasterio in  
Iherusalem dñe. Catholice Cœlestis urbe.

Cards available at [www.biblio.com](http://www.biblio.com)

*Excerpta ex Historia Brittonum ad cap. 1500  
de Regno Britannorum auct. Gervase  
Canonicus Lichfieldensis Secundum Cestrum*

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R. P. F.  
SPIRIDIONIS  
à MONTE CARMELO  
NOVA  
INSTRUCTIO  
PRO

PULSANDIS ORGANIS, SPINETTIS,  
MANUCHORDIIS &c. HACTENUS IN SCI-

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primā lectione, qvæ in una duntaxat consistit mensura seu vulgo Battuta) intra paucos  
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di Mottetas tam Ecclesiasticas qvam profanas excellenter  
ediscere valeat.

OPUS

In quatuor partes divisum, omnibus Capella Magistris, Organoedis, Mu-  
sicesque Amatoribus, ac Monasteriis, in qvibus Organorum usus viget,  
perqva[m] necessarium.

PARS PRIMA.

Neue und bis dato unbekandte Unterweisung  
Wie man in kürzer Zeit nicht allein zu vollkommenem Dr.  
gel- und Instrument-Schlagen, sondern auch zu der Künft der Composition  
gänzlich gelangen mag, also leicht und klar, daß wer die Music, und das Clavier verste-  
hen, und die erste Lection, (so nur in einem Tact oder Battuta begriffen,) wol fassen  
thut, nachmaß von siccselfsten, ohne einigen difficultät, in wenig Monaten, allerhand  
Præludia, Canzonen oder Fugen, Toccaten, den General Bass spielen, und  
zu der Künft der Composition völlig gelangen und  
practiciren kurt.

Bethelt in vier Theil

Allen Capellmeistern, Organisten, und der Music Liebhabern, wie auch den  
Elöstern, so siccself der Orgel gebrauchen, höchst von nötzt.

Erster Theil.

\* + \*

Bamberg /

Betrückt in der Fürstlichen Druckerey, durch Johann Jacob Fimmel.

Im Jahr 1670.

REVERENDISSIMIS PRÆSULIBUS, AM.  
plissimis Dominis, Ord. Cisterc. D. Bernardi Religiosissimis

VIRIS,

D. ALBERICO

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

D. ALBERICO

CELEBERRIMI MONASTERII in Langheim AB.  
BATI, Sacr. Cœsar. Majest. CAPELLANO intimo.

D. VALENTINO

CELEBERRIMI MONASTERII in Bildhausen AB.  
BATI, Professione JUBILÆO.

Dominis ac Patronis meis debita veneratione colendis.

Ut flumina currunt ad mare, tanquam ad a.  
qvarum Congregationem et Centrum suum, sic mea NOVA INSTRU-  
CTIO pro pulsandis Organis &c: ad vestra properat Monasteria.  
RR<sup>mi</sup> ac AA<sup>mi</sup> DD<sup>ni</sup>. Nullibi enim dulcius quiescit, nisi ubi quotidianie  
exercetur; nullibi suavius auditur, nisi ubi studiosius tangitur; nullibi  
acceptior, quam ubi animorum tot votis expetitur; ac demum nullibi ma-  
jori in pretio habetur, quam ubi penetratur ac comprehenditur. Cum igitur  
in vestris Coenobiis non tantum disciplina regularis VESTRO EXEMPLIO,  
in suo cernatur vigore, VOBISQUE PLANTANTIBUS al-  
tiora radicata profiteantur studia, sed insuper OMNES in hunc uni-  
cum collimetis finem, ut cultus divinus indies crescat et augeatur, statutisq;  
diebus egregio condecoratus audiatur concentu harmonico. Hinc est quod  
mihi pollicor, meam hanc NOVAM INSTRUCTIONEM NO-  
MINI VESTRO religiose dedicatam, haud ingratam fore.  
Suscipite igitur et Complectimini EAM, eo quo soletis benevolo animo, et ego,  
deosculatis vestris sacratis manibus, sum et maneo

R.Rev<sup>marum</sup> & A.Ampl<sup>marum</sup> D.D<sup>num</sup> V.V<sup>rnum</sup>

In Christo humillimus servus

F. SPIRIDION a Monte Carmelo.

AD LECTO-

## AD LECTOREM. Dem Leser.

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

Diejenige Cadenz so istme aus diesem Buch vor allen zu lernen gefällig, muss erst durch alle Claves hinaus transponirt werden, den anfang nesmend von den leichtern und kürzeren. Dann in diesem transponiren bestehet das fürnembste dieses Werks, und lernet man dadurchs surfic geschlossen, und allersand Finalia machen, und den General-Bass aus allen Clavibus zu transponiren.

2. Cadentiae taliter connectantur, ut semper ultima nota precedenter Cadentiae, sit simul prima subsequentis.

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

3. In connexione Cadentiarum eligat sibi tales, quales videt in quantitate Notarum sibi invicem maxime proportionatas.

In zusammen Senkung der Cadenz, muss man achtung geben auff solche, welche einander in der Quantität oder größe der Noten proportionirt seyn.

4. Bis terve sic transpositae Cadentiae succedat una alia vel passaggio breve, (quorum copiam inveniet in Secunda hujus Operis parte) postmodum reasumat priorem, transponendo eam semper per aliam Clavem.

So ein Cadenz ist zwey oder dreymal transponirt, muss darauff folgen entweder ein ander, oder ein kürzes passaggio (vulgo Läufflein) deren ein Genügen in dem Andern Theil dieses Werks zu finden seyn, nachmals die erstere Cadenz wiederholen, doch allzeit aus einem andern Clavi.

5. Ubi invenerit Cadentiam habentem passaggio utramque manu faciendum, prestat ut illud paulo tractius et non nimis velociter fiat. Ubi vero unam manu faciendi sint Trilli et altera simul passaggio, nullo modo attendendum est ad notarum quantitatem, sed Trilli fiant velociter, passaggio vero aliquo modo tractius; alioquin fieret confusio.

Wo ein Cadenz gefunden wird, so mit bejden Händen läuffen thut, ist besser daß dieses Läufflein geschehe nicht gar zu geschwind. Wo man aber mit einer Hand muss trillen, und mit der andern Hand ein Läufflein machen, muss man keines weges achtung geben, daß Nota pro Nota gespielt werde, sondern der Trill geschehe auff das geschwindest, das Läufflein aber etwas langsamers, sonst gibts einen übeln Übrentlang.

6. Cadentiae nec Trillos nec Passaggia habentes pulsantur mensurā jucundā (allegro) eaque utatur diversimode, nunc citò, nunc tractum, modo in Triplo, modo in sesqui-altera, aliquando etiam in differentibus ligaturis, in hoc Spiritus seu perfectio totius Operis et stylī moderni consistit.

Wann ein Cadenz keine Trill noch Läufflein hat, muss solche mit einer lustigen Mensur geschlagen, und die Mensur nach möglichkeit verändert werden, jetzt geschwind, jetzt langsam, bald in dem Tripel, bald in sesqui-altera, und zuweilen auch in unterschiedene Ligaturen oder Binden. Dann in diesem bestehet die ietzige manier und perfection des ganzen Werks.

7. In Cadentiarum variatione posui aliquando unum, aliquando duos duntaxat tactus, earum prolongationem Lectoris arbitrio relingendo.

In verenderung der Cadenz, hab ich nur ein, und bisweilen zweien Schläg setzen wollen, deren fernere ausführung des Lesers Guttündchen Seimbgestellt.

8. In Compositione vitande sunt duas Octavæ et duas Quintæ simul ascendentes et descendentes, quamvis in Compositione Instrumentorum parum curetur.

In der Composition muss man achtung geben, daß nicht zwei Octavæ und zwei Quintæ zugleich mit einander auf, und absteigen, wiwohl solches in den Instrumenten nicht sehr beobachtet wird.

9. Quinta

9. Quando Bassus ascendit per quartam, vel descendit per quintam, ordinariè utimur notâ cadentiali seu tertîâ majori, nisi contrarium expressè per signum b' notetur.

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

10. Basso ascendente, Cantus ordinariè descendit, et illo descendente, hic plerumque ascendiit, mediis vocibus ad libitum manentibus, quamvis cum illo soepius etiam ascendere et descendere possit. Coetera quæ in hac arte occurrere aut desiderari queant, inveniet ea Lector multipliciter variata, et ad proxim redacta, in Secundâ, Tertia et Quartâ hujus operis parte.

Wenn der Bass thut hinauff steigen, gemeiniglich thut ihm der Discant entgegen heruntersteigen, oder steigt der Bass herunter, so thut der Discant hinauff steigen, die mittlere Stimmen aber bleiben nach belieben des Componisten, wiewohl der Discant mit dem Bass zum öffern thut auf und absteigt.

11. Unum te admonitum volo, Lector benigne: Ratio quidem suadebat, omnia Cadentia, rum genera dare simul in Prima parte, sed expensa nimia divisorunt ea in tres priores hujus Ope- ris partes: Unde curam adhibe, ut iis evulgatis (quod proximâ occasione fiet) ad tuas deveni- ant manus. Et si video laborem mecum tibi gratum fore, huic Operi haud contemnendum ad- dam adhuc Auctuarium. *Vive et fruere.*

Eines will ich den günstigen Leser ermahnt haben: Das zwar billich alle genera der Cadenzen Sätze sollen dem Ersten Theil dieses Werks einverlebt seyn, aber weilen derselbigen noch viel, und die Untosten zu groß, seynd sie in die Drey erste Theile verteilt worden. Petrus Salben befiesse dich, daß so bald solche an Tag kommen (welches von Jahr zu Jahr geliebts Gott geschehen soll) zu deinen Händen gelangen. Und wann ich verspüren werde, daß mein Mühe und Arbeit dir angenehm seyn wird, bin ich bedacht, diesem Werk noch einen guten Zusatz zu zufürgt.

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15. Corrente, Ciaccona, Aria, Balletti,	" . . . . . "	42.

A handwritten musical score for two voices, likely for soprano and alto, in common time. The music is written on five-line staves. The key signature is one sharp. The score consists of 17 numbered measures. Measure 1 starts with a forte dynamic. Measures 2 and 3 show eighth-note patterns. Measures 4 through 9 feature sixteenth-note patterns. Measures 10 through 14 continue the sixteenth-note patterns. Measures 15 through 17 conclude the piece.

1. 2. 3.  
4. 5. 6.  
7. 8. 9.  
10. 11. 12.  
13. 14.  
15. 16. 17.

z.

18. 19. 20.

21. 22.

23. 24. 25.

26. 27. 28.

29. 30. 31.

32. 33.

A handwritten musical score for two voices and piano, consisting of eight staves of music. The music is in common time and uses a key signature of one sharp. The vocal parts are written in soprano and alto clefs, and the piano part is in bass clef. The score includes measure numbers 34 through 45. Measure 34 consists of two measures of music. Measures 35 and 36 also consist of two measures each. Measures 37 and 38 are single measures. Measures 39, 40, and 41 are grouped together by a brace and each contain two measures. Measures 42 and 43 are single measures. Measures 44 and 45 are grouped together by a brace and each contain two measures. The score is written on aged paper with some staining and discoloration.

3.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.



A handwritten musical score for two voices and piano, consisting of eight staves of music. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano and alto clefs, and the piano part is in bass clef. The score includes measure numbers 56 through 65. Measure 56 starts with a forte dynamic and includes a fermata over the alto line. Measures 57 and 58 show a transition with eighth-note patterns. Measures 59 and 60 continue the melodic line. Measures 61 and 62 feature a piano solo section with sixteenth-note patterns. Measures 63 and 64 return to the vocal parts, while measure 65 concludes with a final piano chord.

5.

56.

57.

58.

59.

60.

61.

62.

63.

64.

65.

6.

66.

67.

68.

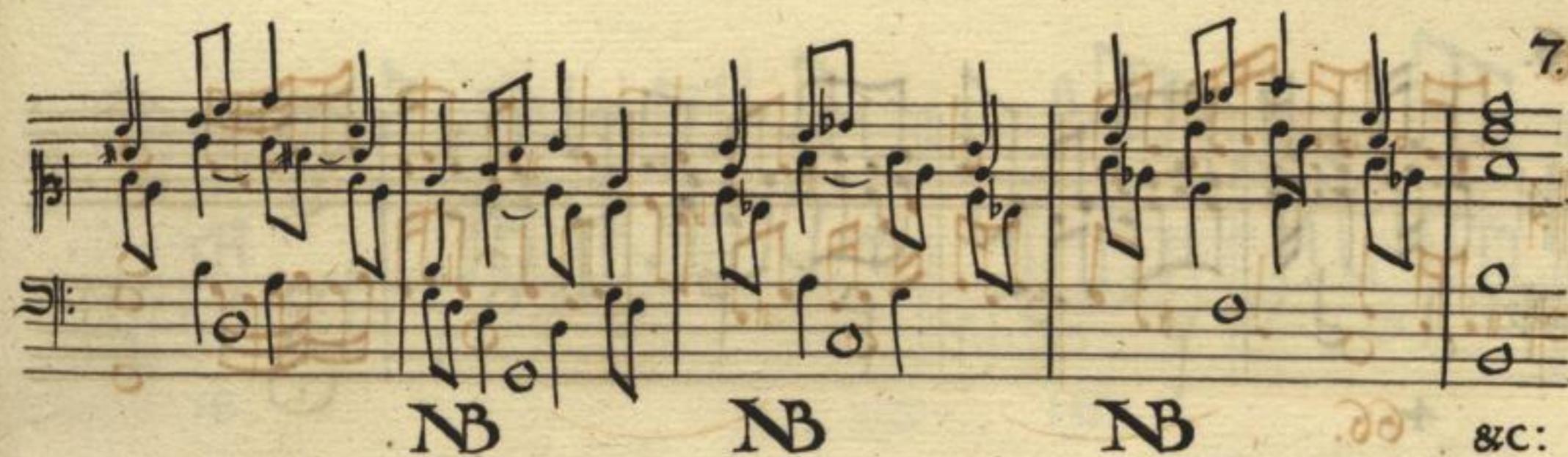
69.

70.

71.

72.

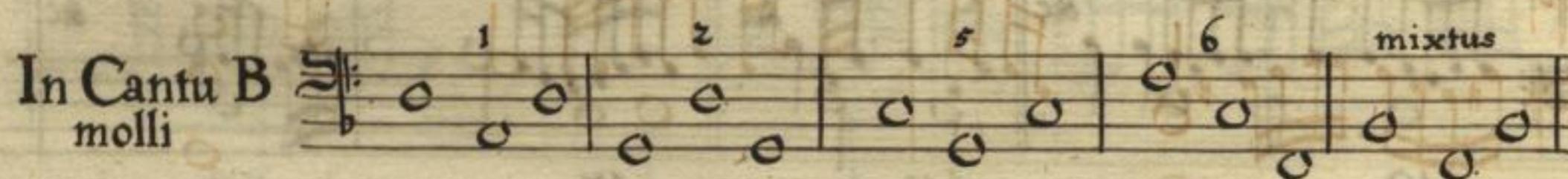
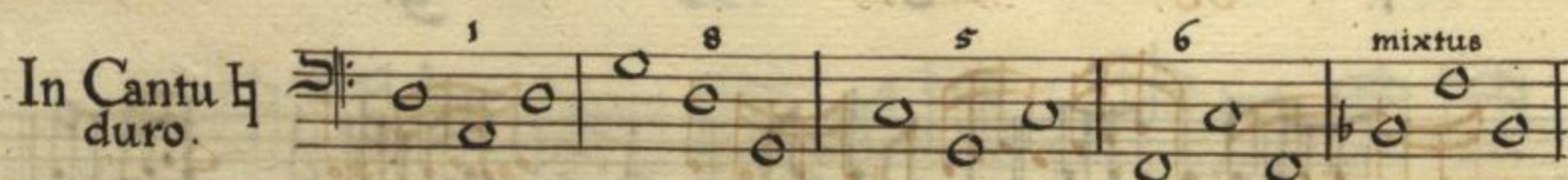
Amice Lector, habes hic 72. variationes su.  
per Sol. Ut. felice tibi magis arridentes, & trans.  
pone per omnes Claves, incipiendo à facilioribus  
taliter, ut semper ultima nota praecedentis Caden.  
zia sit simul prima subsequentis, uti infra vide.  
re est in hoc signo **N.B.**



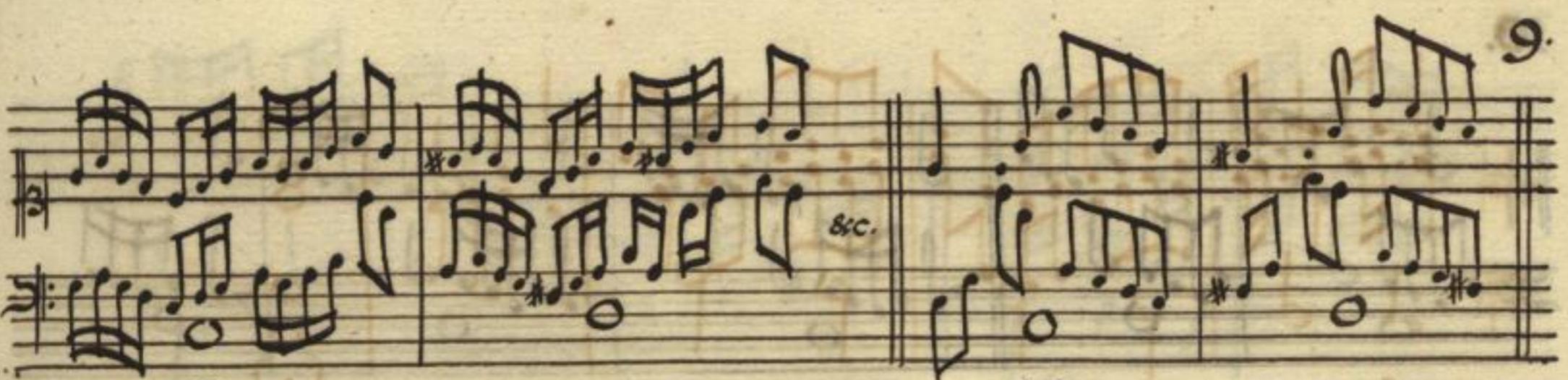
Hic est modus transponendi unam eandemque Cadenziam, qui et observanus erit in Connexione diversarum Cadentiarum, prout statim sequitur:



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

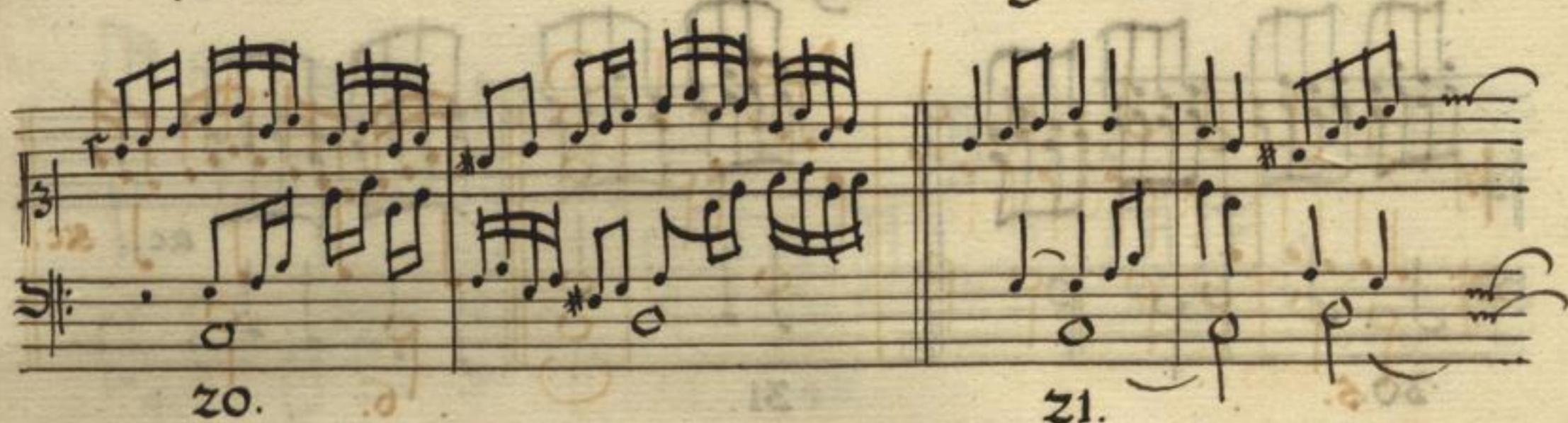






18.

19.



20.

21.



22.



23.



24.

25.



26.

27.

10.



28.

29.

&amp;c.



30.

31.



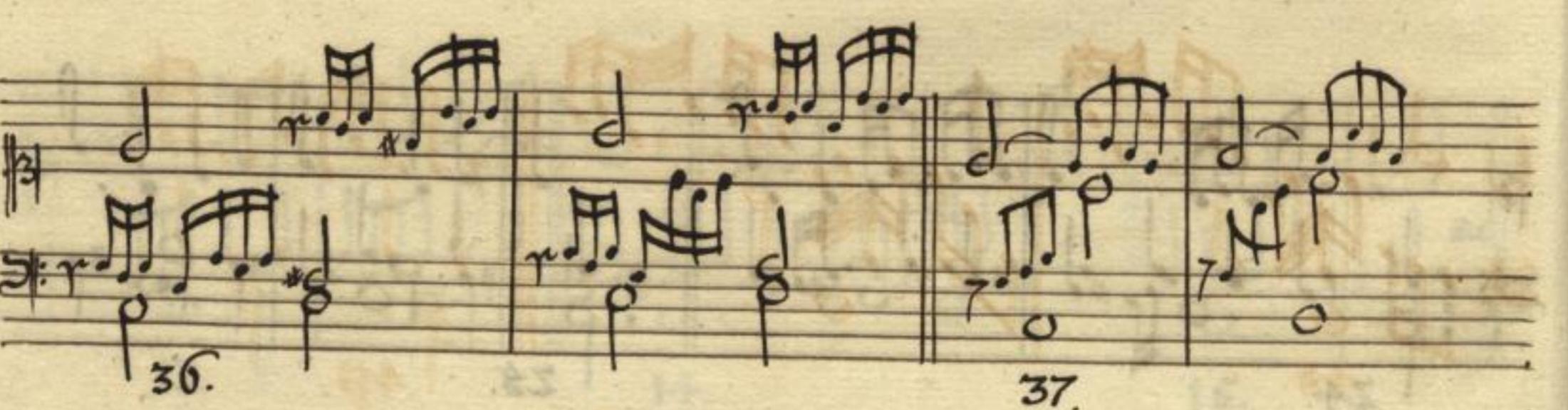
32.

33.



34.

35.



36.

37.



38.

39.



12.

51. 52.

53. 54.

55. 56. &c.

57. 58.

59. 60.

61. 62.





15.

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36.

16.

37. 38.

39. 40.

41. 42.

43. 44.

45. 46.

47. 48.

This image shows a page from a handwritten musical score. The music is written in two systems of four staves each, using a soprano-clef system. The time signature is 3/4 throughout. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 16 through 48 are visible at the beginning of each measure. The paper is aged and yellowed.

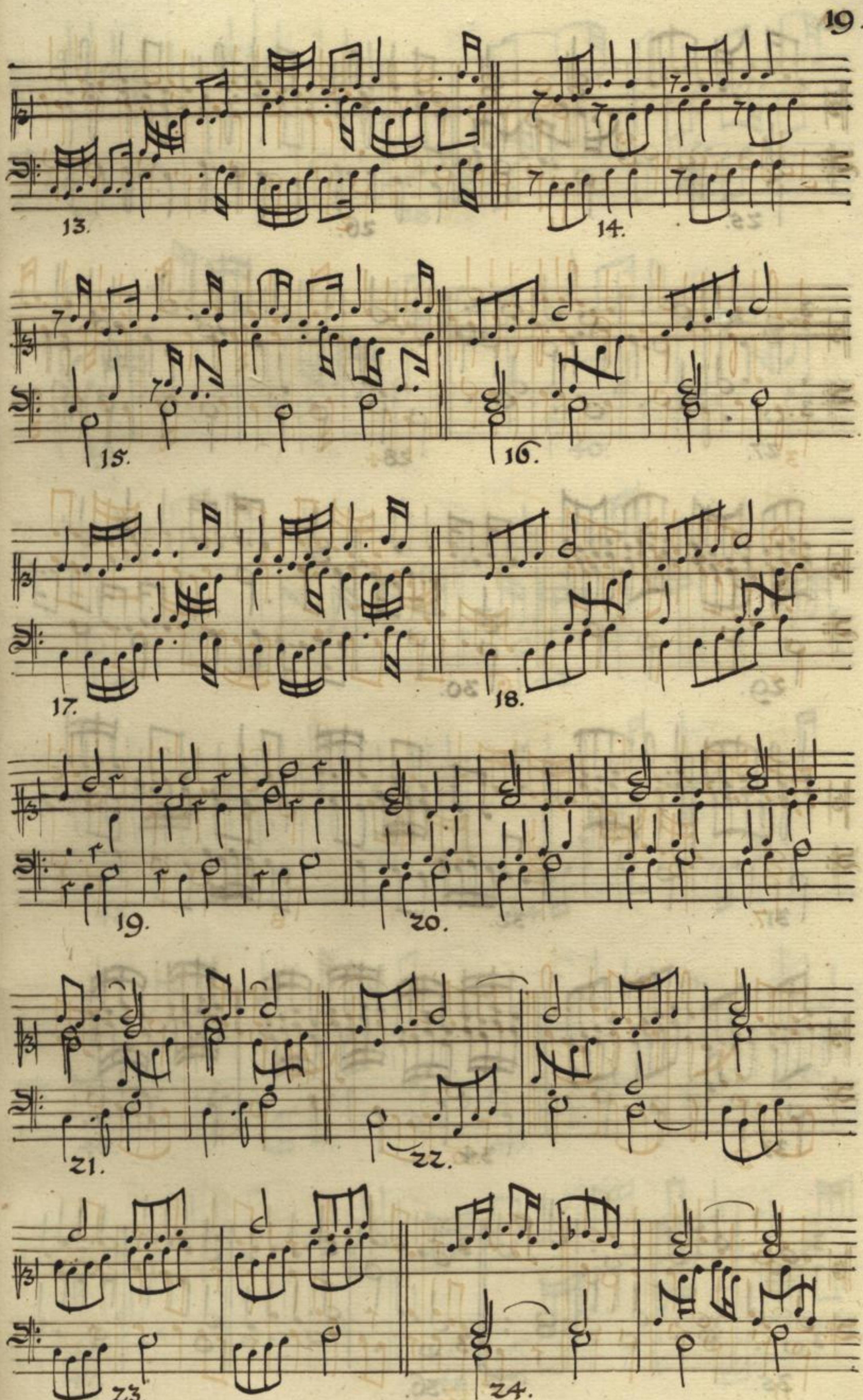
A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of six staves of music, each with a key signature of one sharp (F#). Measure numbers 49 through 60 are indicated below each staff. The notation includes various note values such as eighth and sixteenth notes, and rests. The manuscript shows signs of age, including yellowing and foxing.

49.                   50.                   51.                   52.                   53.                   54.                   55.                   56.                   57.                   58.                   59.                   60.

17

18.

A handwritten musical score page featuring six staves of music. The music is written in common time with a key signature of one sharp. The notes are represented by various symbols, including vertical strokes, horizontal dashes, and small circles. Measure numbers 1 through 12 are indicated below each staff. The paper shows signs of age and wear, including yellowing and faint printed markings from the reverse side.



A handwritten musical score for two voices, consisting of six staves of music. The music is written in common time (indicated by 'C') and uses a soprano and alto vocal range. Measure numbers are provided below each staff: 20, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having vertical strokes through them. Measures 20-24 show a soprano line with eighth-note patterns and an alto line with quarter notes. Measures 25-29 continue this pattern. Measures 30-34 show a change in texture, with the soprano line becoming more rhythmic and the alto line providing harmonic support. Measures 35-36 conclude the section with a final cadence.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of eight staves of music, numbered 37 through 48. The music is written in common time, with various key signatures (G major, C major, F major, D major, A major, E major, B major). The vocal parts feature eighth-note patterns, while the continuo part uses sixteenth-note patterns. The score is written on five-line staff paper.

37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48.



A handwritten musical score for two voices, consisting of twelve staves of music. The music is written in brown ink on aged, yellowish paper. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measure numbers 1 through 12 are written below each staff. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a quarter note followed by eighth notes. Measure 3 starts with a quarter note followed by eighth notes. Measure 4 starts with a quarter note followed by eighth notes. Measure 5 starts with a quarter note followed by eighth notes. Measure 6 starts with a quarter note followed by eighth notes. Measure 7 starts with a quarter note followed by eighth notes. Measure 8 starts with a quarter note followed by eighth notes. Measure 9 starts with a quarter note followed by eighth notes. Measure 10 starts with a quarter note followed by eighth notes. Measure 11 starts with a quarter note followed by eighth notes. Measure 12 starts with a quarter note followed by eighth notes.

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time (indicated by '3') and uses a soprano and alto vocal range. The notation includes various note heads (open circles, solid dots, etc.) and rests, separated by vertical bar lines. The score is numbered sequentially from 13 to 24 below each staff.

13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

A handwritten musical score for two voices, featuring two staves of music. The music is written in common time (indicated by '3') and consists of six systems of two measures each. The vocal parts are written in black ink on five-line staff paper. Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are written below the staves. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is on aged, yellowish paper.

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36.

A handwritten musical score for two voices, featuring two staves of music. The music is written in common time (indicated by '3') and consists of various note values including eighth and sixteenth notes. Measure numbers are provided below each staff. The score includes a basso continuo part with a cello-like line and a soprano part with a vocal line.

Measures 26-28: The basso continuo part features eighth-note patterns, while the soprano part has sixteenth-note patterns.

Measures 29-31: The basso continuo part continues with eighth-note patterns, and the soprano part introduces a melodic line with eighth-note pairs.

Measures 32-34: The basso continuo part has eighth-note patterns, and the soprano part continues its melodic line.

Measures 35-37: The basso continuo part has eighth-note patterns, and the soprano part continues its melodic line.

Measures 38-40: The basso continuo part has eighth-note patterns, and the soprano part continues its melodic line.

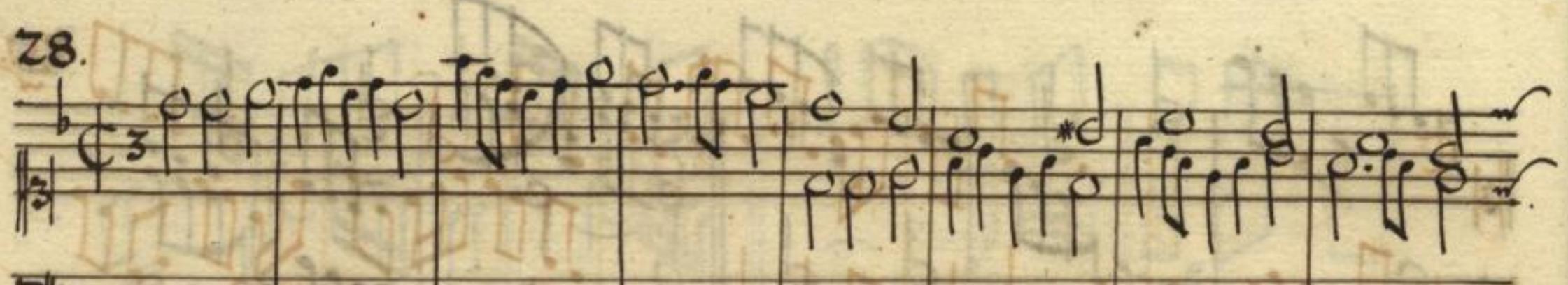
Measures 41-43: The basso continuo part has eighth-note patterns, and the soprano part continues its melodic line.

Measures 44-46: The basso continuo part has eighth-note patterns, and the soprano part continues its melodic line.

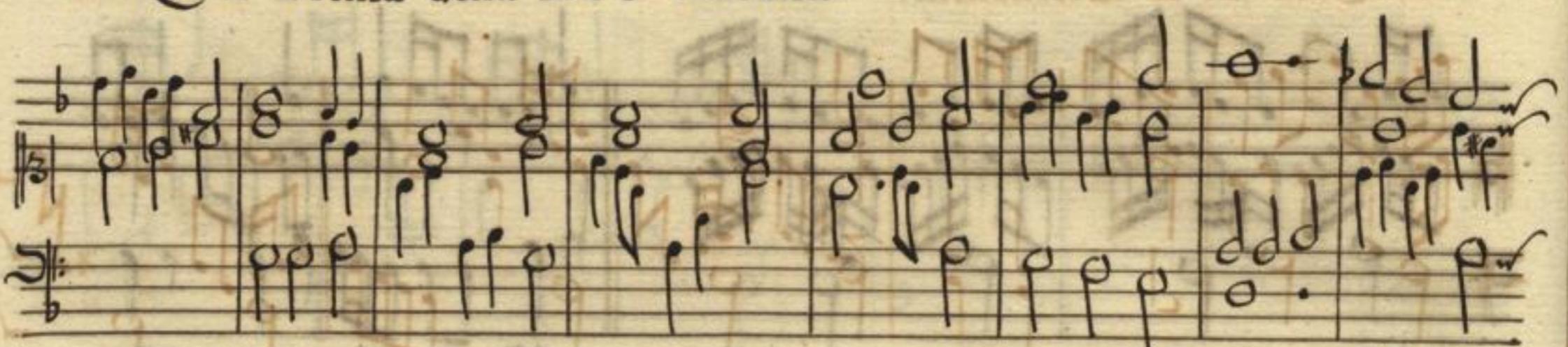
Measures 47-48: The basso continuo part has eighth-note patterns, and the soprano part concludes its melodic line.



28.



Canzona Prima detta La Mariana.

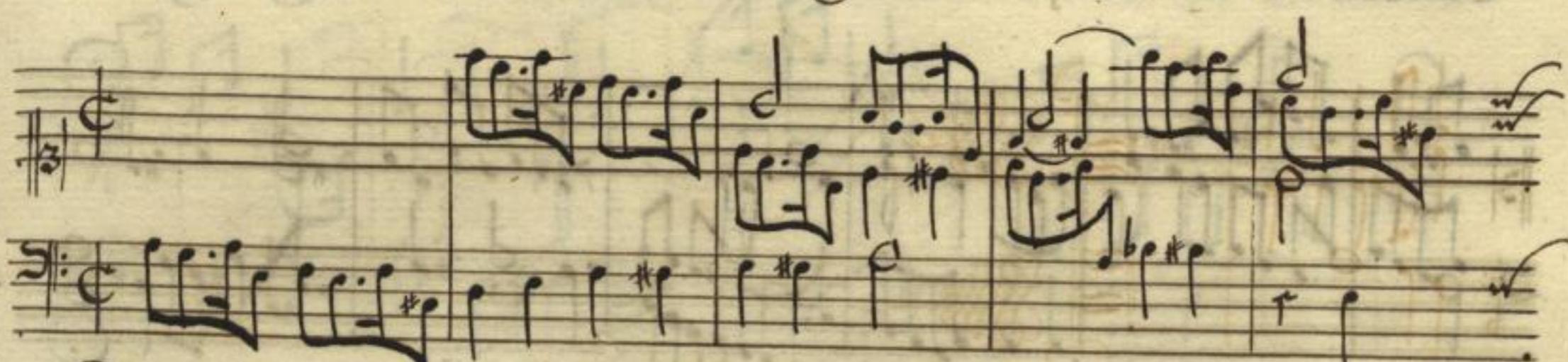


Canzona z. L. Eliana.





Canzona 3. L'Elisiana.





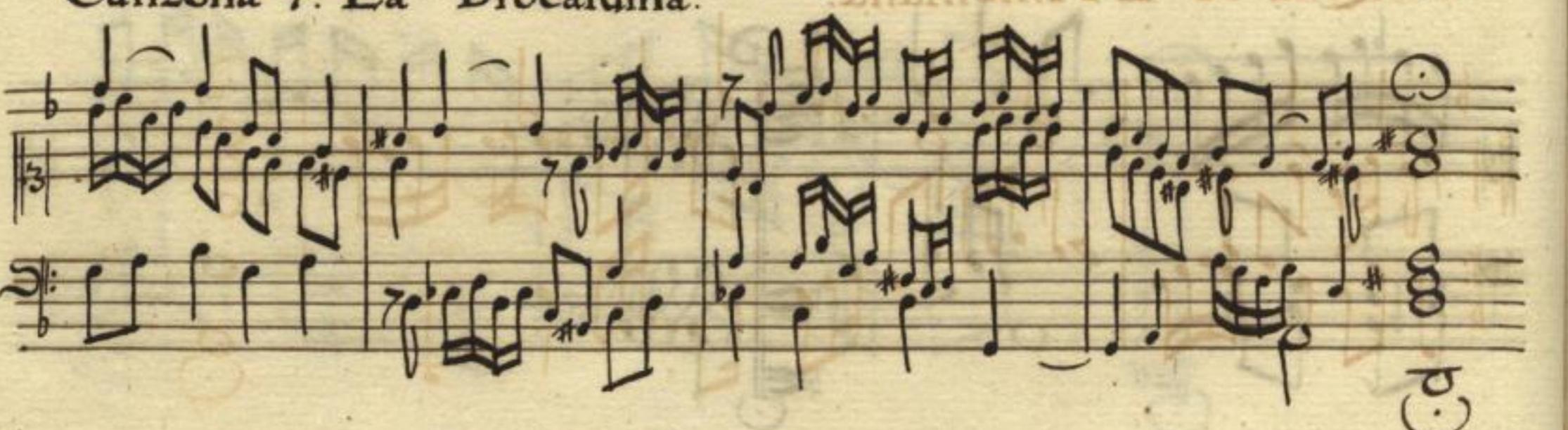
Canzona 5. La Serapiana.



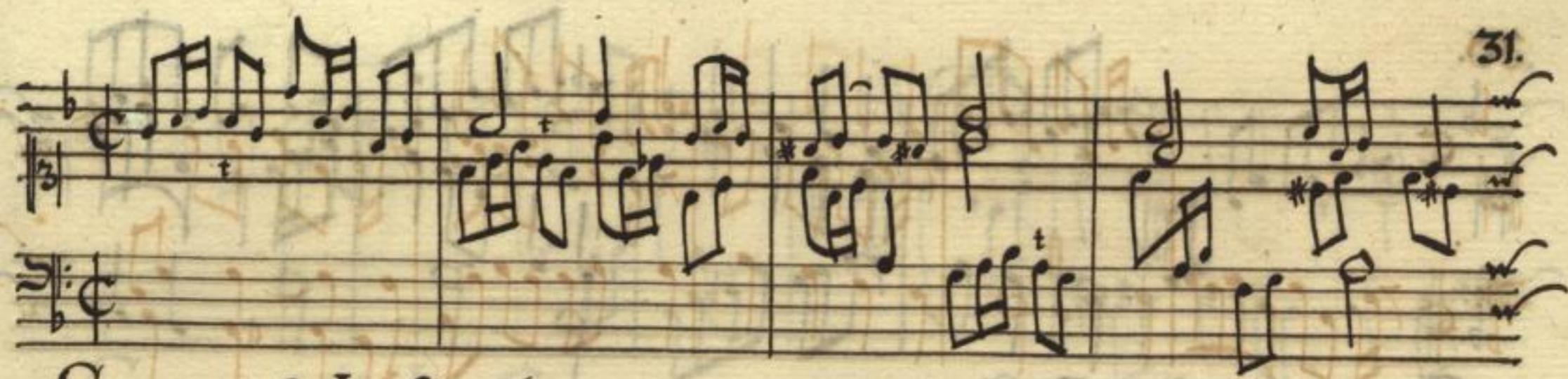
Canzona 6. La Iosephina.



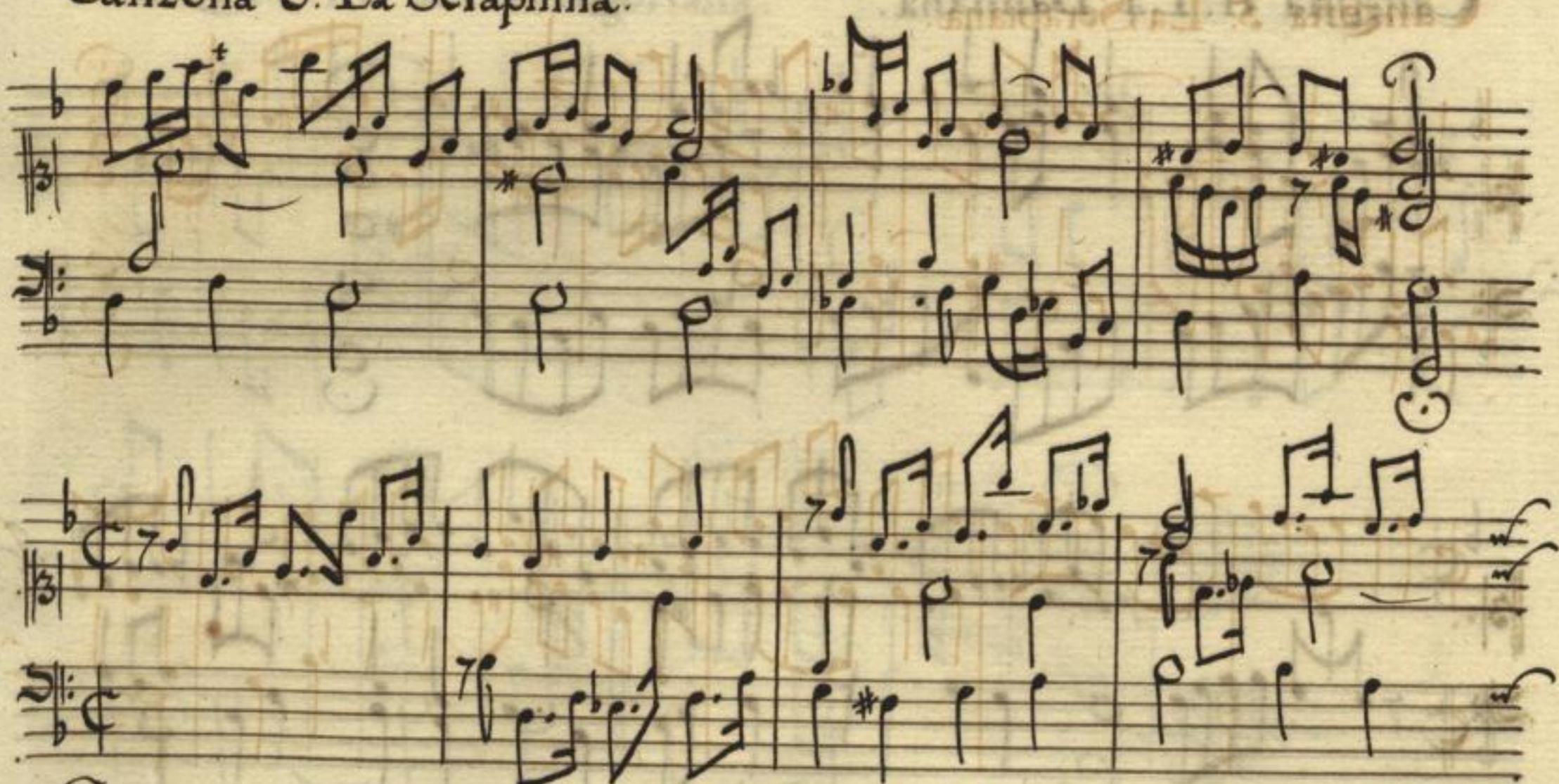
Canzona 7. La Brocardina.



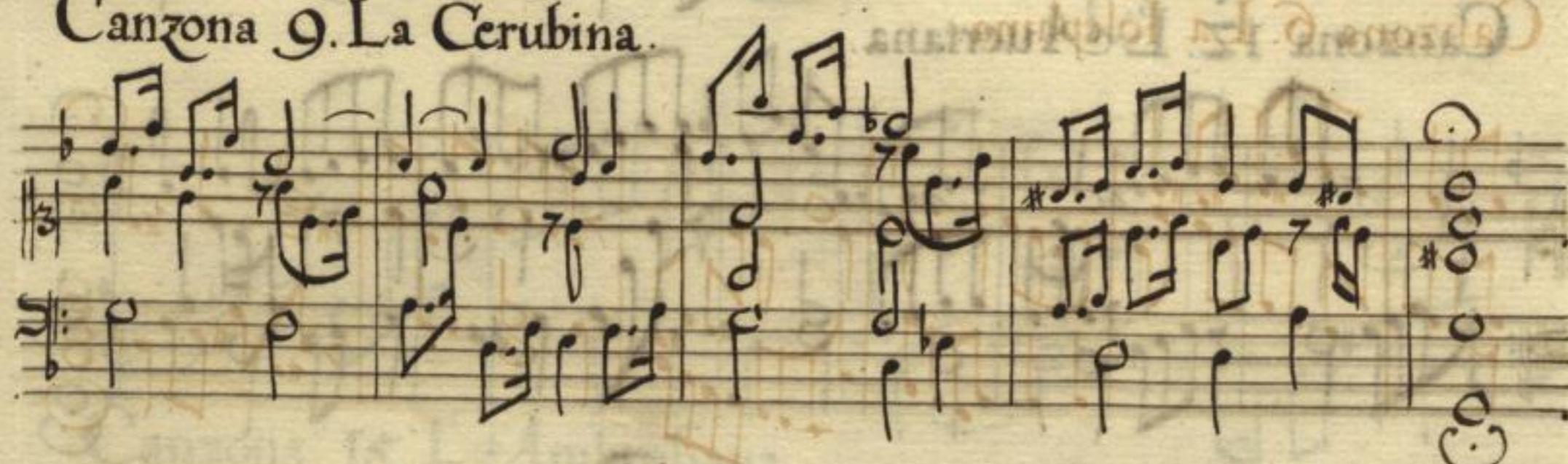
8



Canzona 8. La Seraphina.



Canzona 9. La Cerubina.



Canzona 10. L' Antoniana.



32.



Canzona 11. La Basiliana.



Canzona 12. L'Auertana.



Canzona 13. La Carolina.



33.



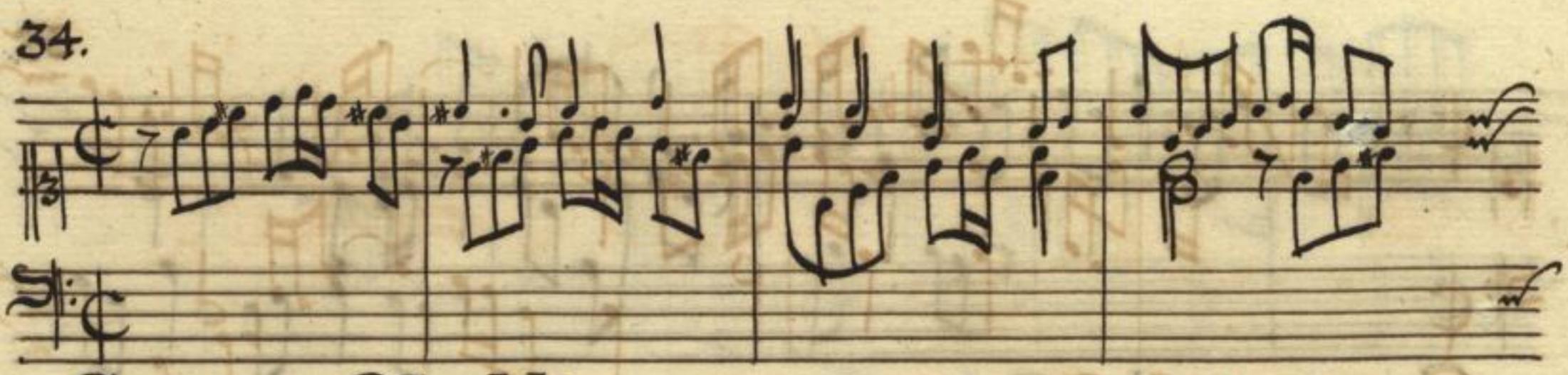
Canzona 14. La Gregoriana.



Canzona 15. L'Ambroliana.



34.

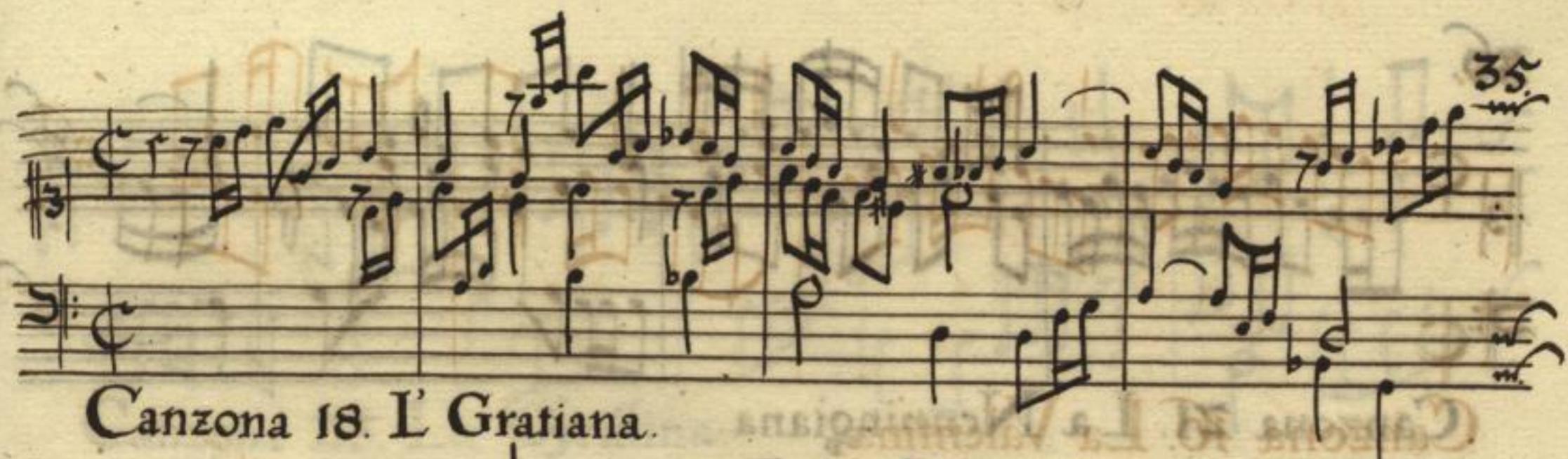


Canzona 16. La Valentina.



Canzona 17. La Philippina.





Canzona 18. L' Gratiana.



Canzona 19. L' Martiniana.



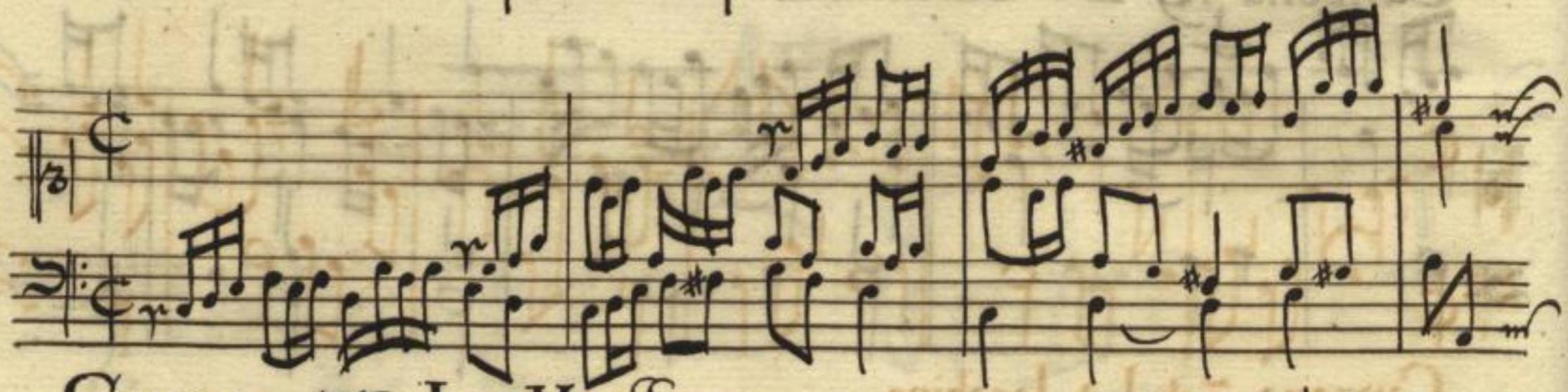
Canzona 20. E Bartholina.



36.

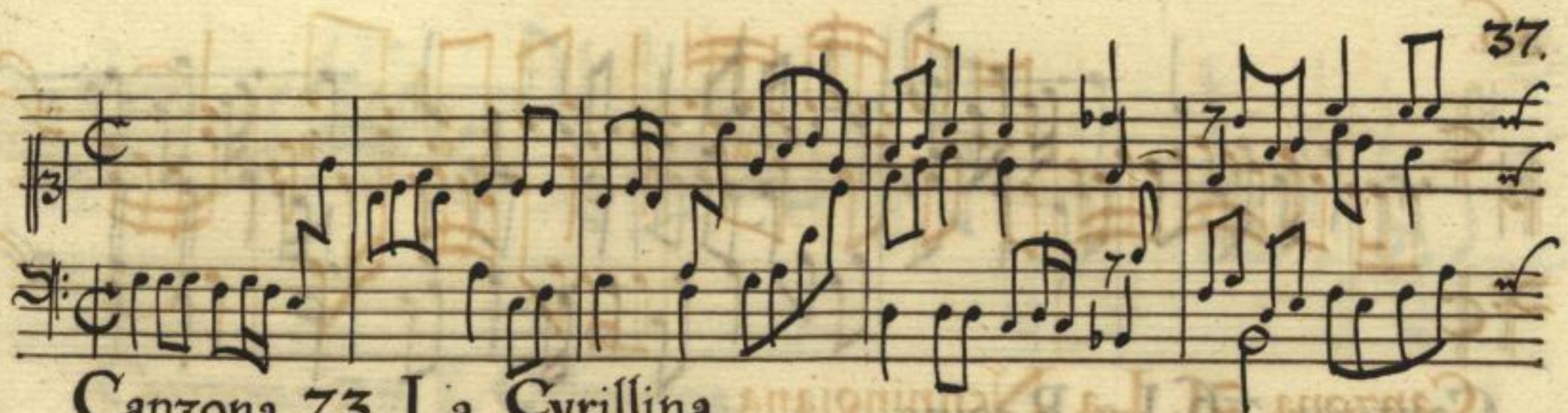


Canzona z1. La Nenningiana.



Canzona zz. La Kraffiana.

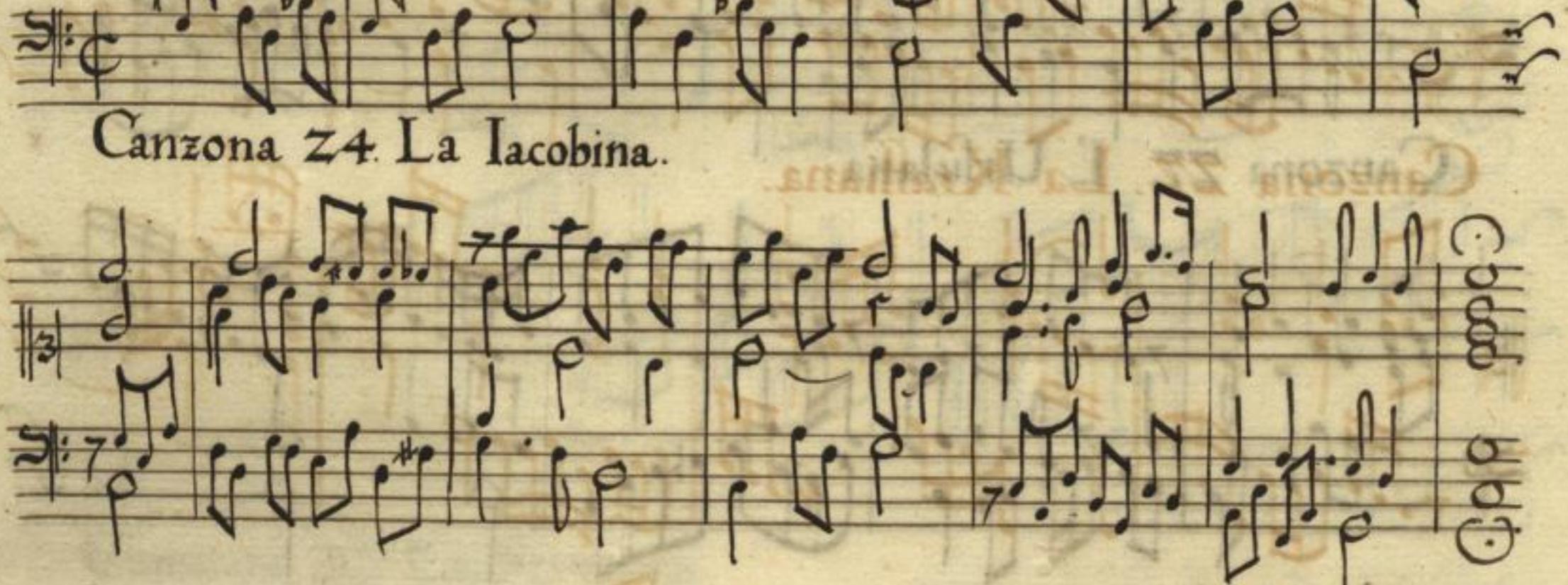




Canzona z3. La Cyrillina.



Canzona z4. La Iacobina.



Canzona z5. La Theodorina.

38.



Canzona z6. La Regina.



Canzona z7. L'Ursulana.





Canzona 28. L'Orlandina.



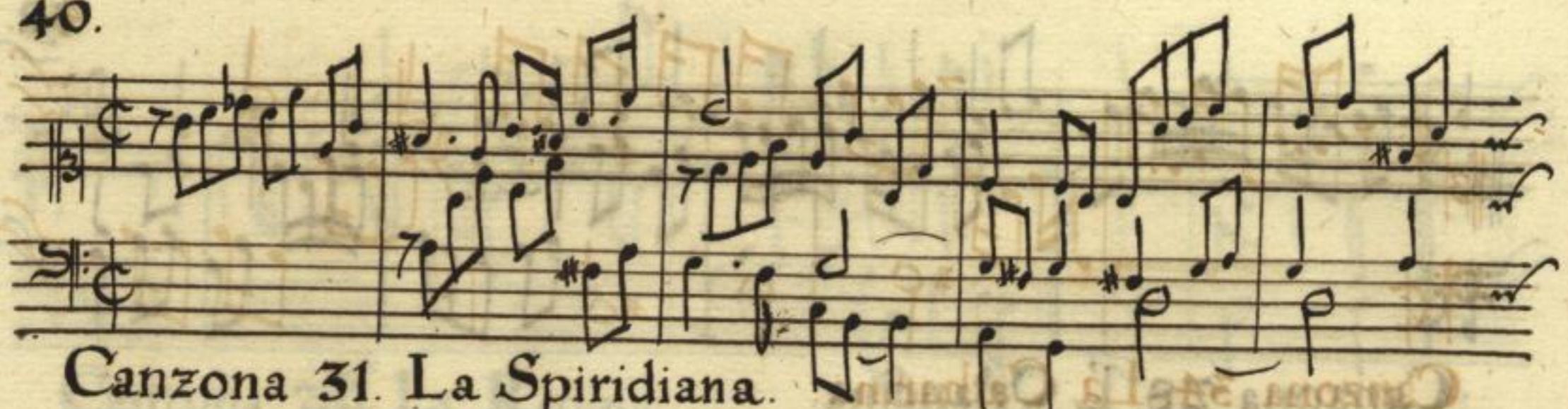
Canzona 29. La Claretina.



Canzona 30. La Severina.



40.



Canzona 31. La Spiridiana.



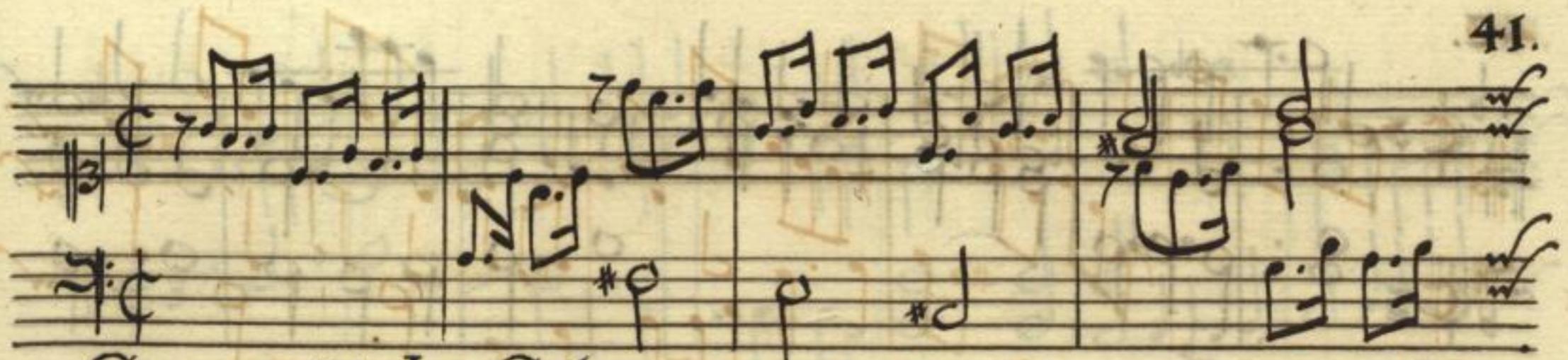
Canzona 32. La Constantia.



Canzona 33. La Ferdinandea.



41.



Canzona 34. La Catharina.



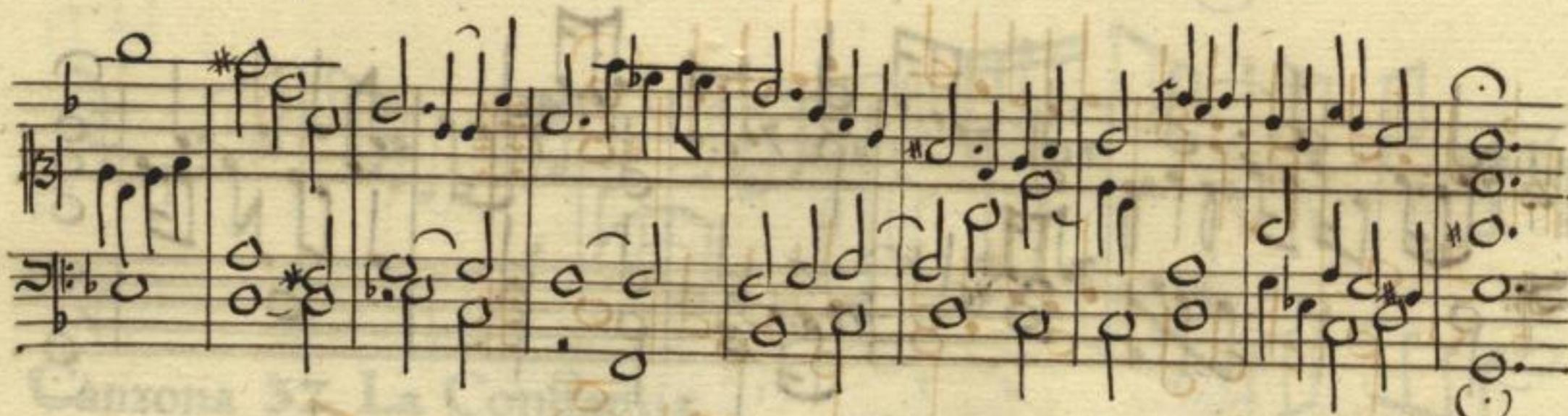
Canzona 35. La Florentina.



42.

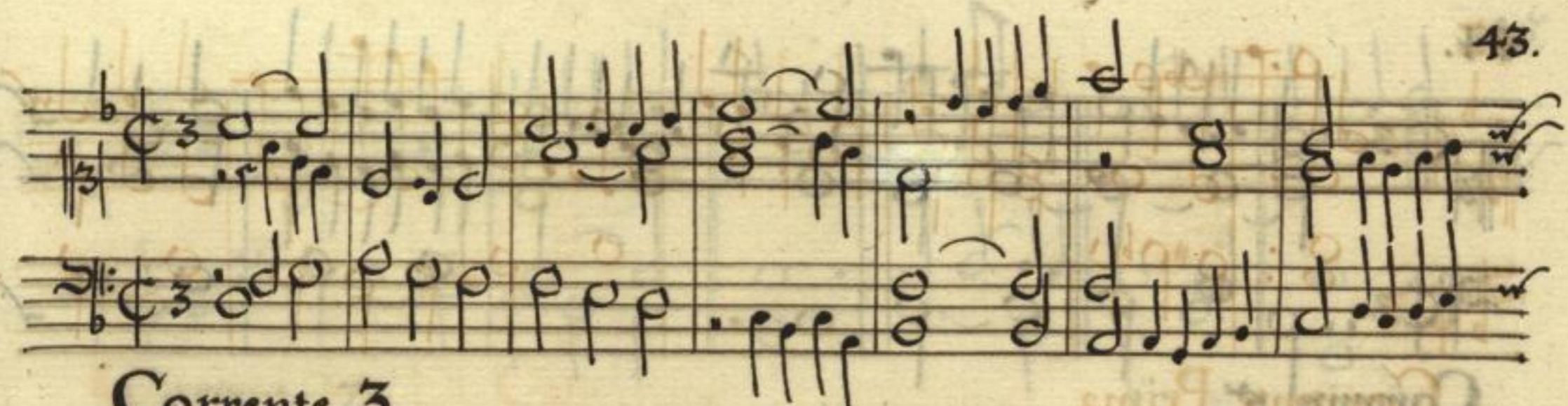


## Corrente Prima.



## Corrente z.





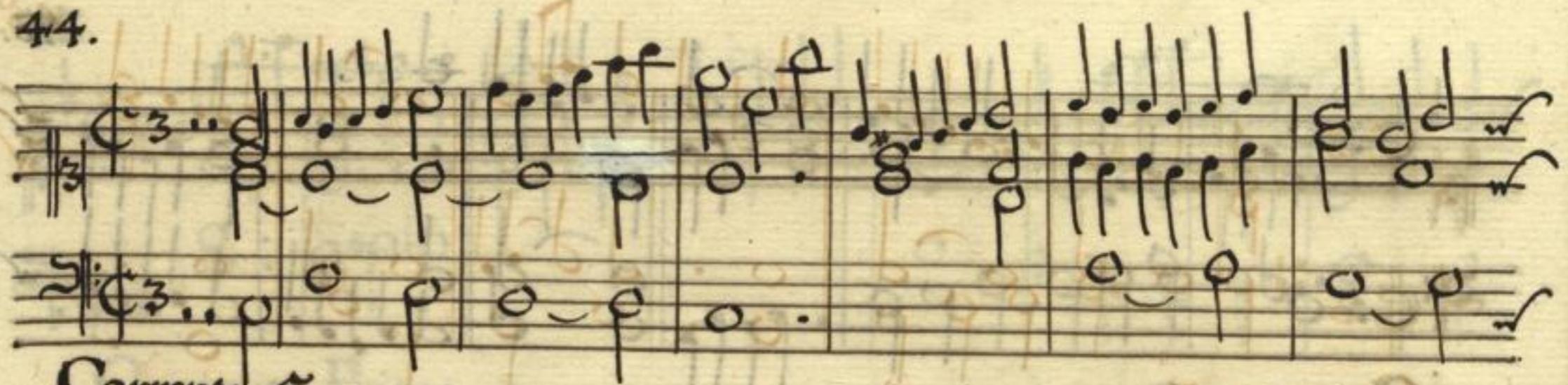
## Corrente 3.

Handwritten musical score for Corrente 4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music includes various note heads, stems, and bar lines, characteristic of early printed music notation.

## Corrente 4.

Continuation of the handwritten musical score for Corrente 4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music continues with various note heads, stems, and bar lines, typical of early printed music notation.

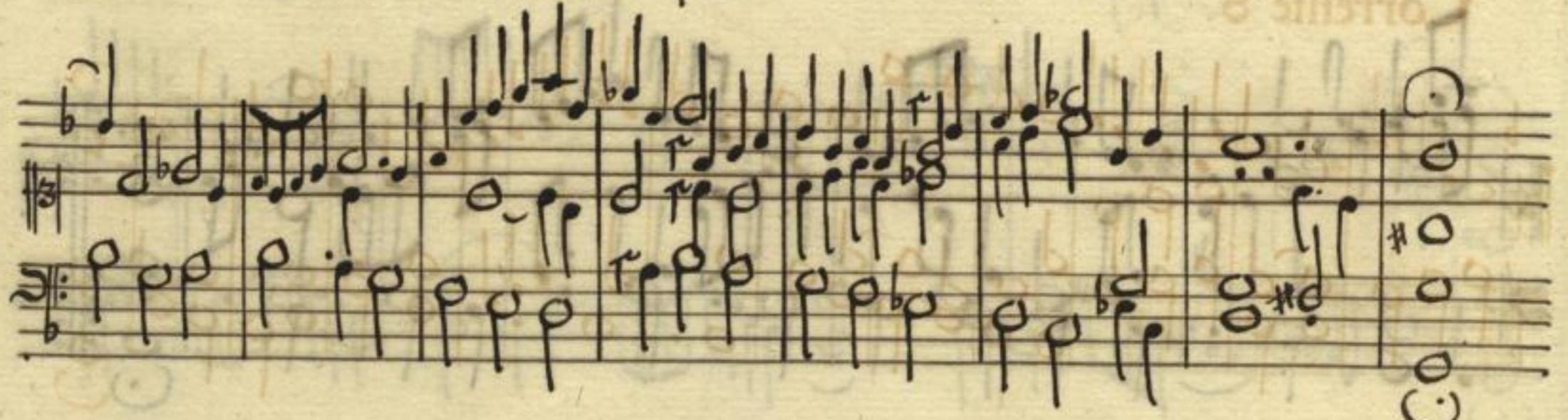
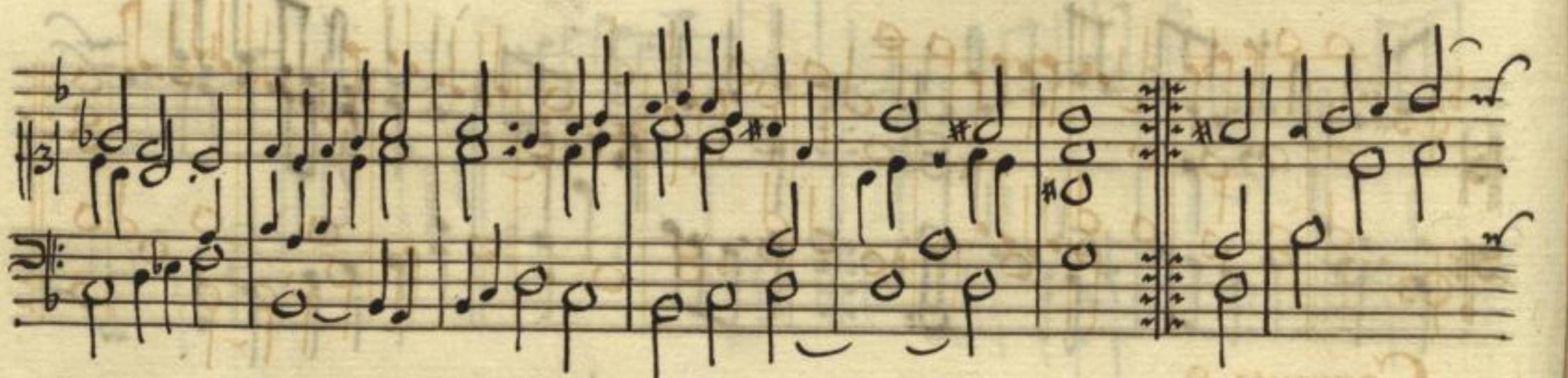
44.



Corrente 5.



Corrente 6.



45.

The image shows a page from a handwritten musical manuscript. It features two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in black ink on light-colored paper. The first staff, labeled 'Corrente 7.', begins with a treble clef and consists of six measures. The second staff, labeled 'Corrente 8.', begins with a bass clef and also consists of six measures. Both staves use vertical stems for notes and include various rests and dynamic markings like 'p' (piano) and 'f' (forte). The manuscript is dated '1785' at the bottom right of the page.

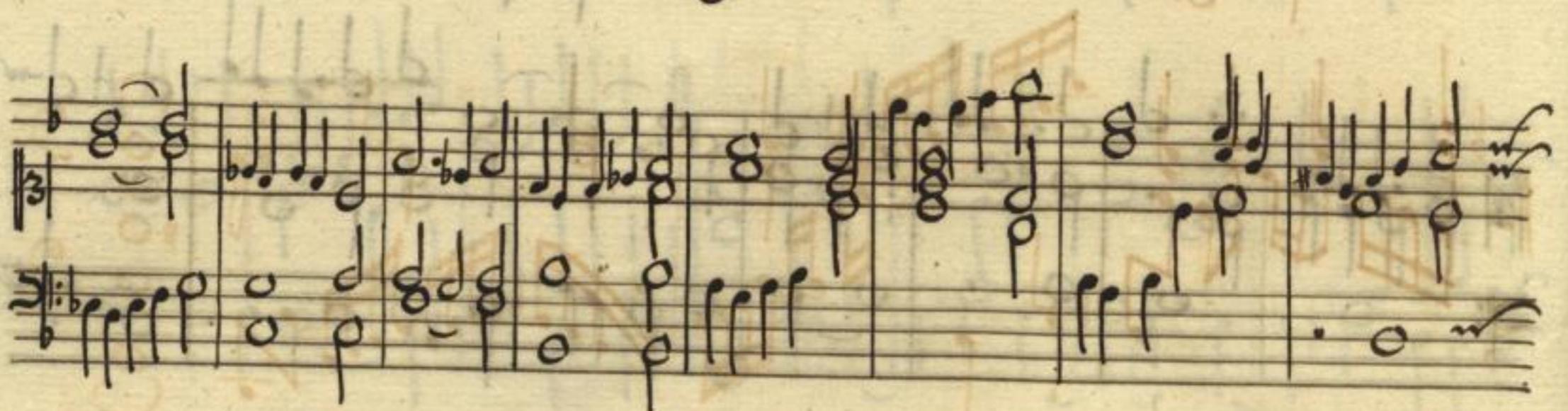
Corrente 7.

Corrente 8.

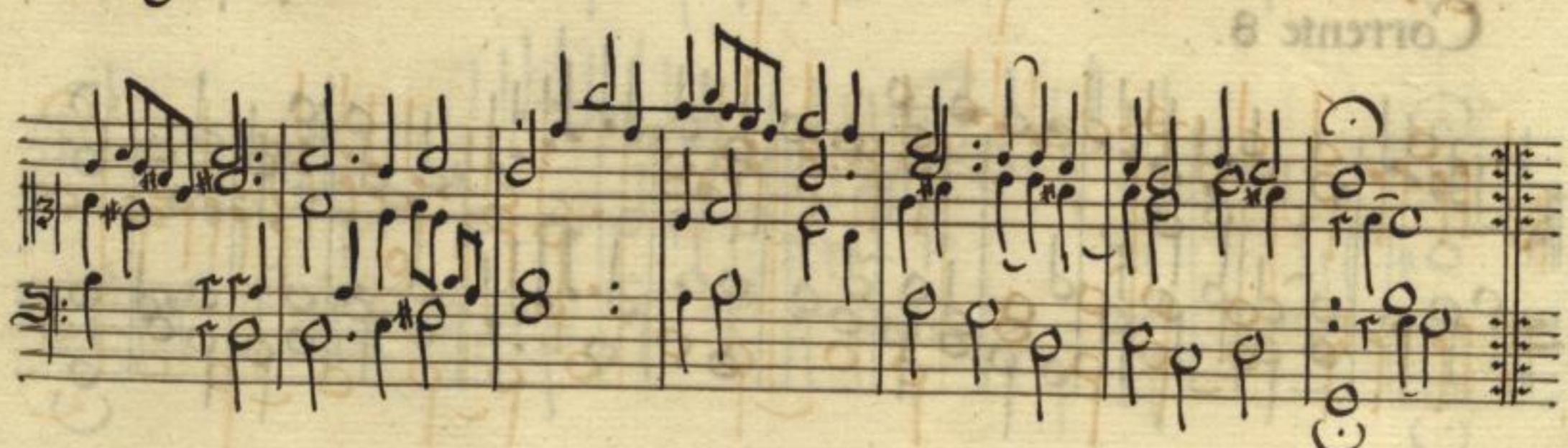
46.



## Corrente 9.



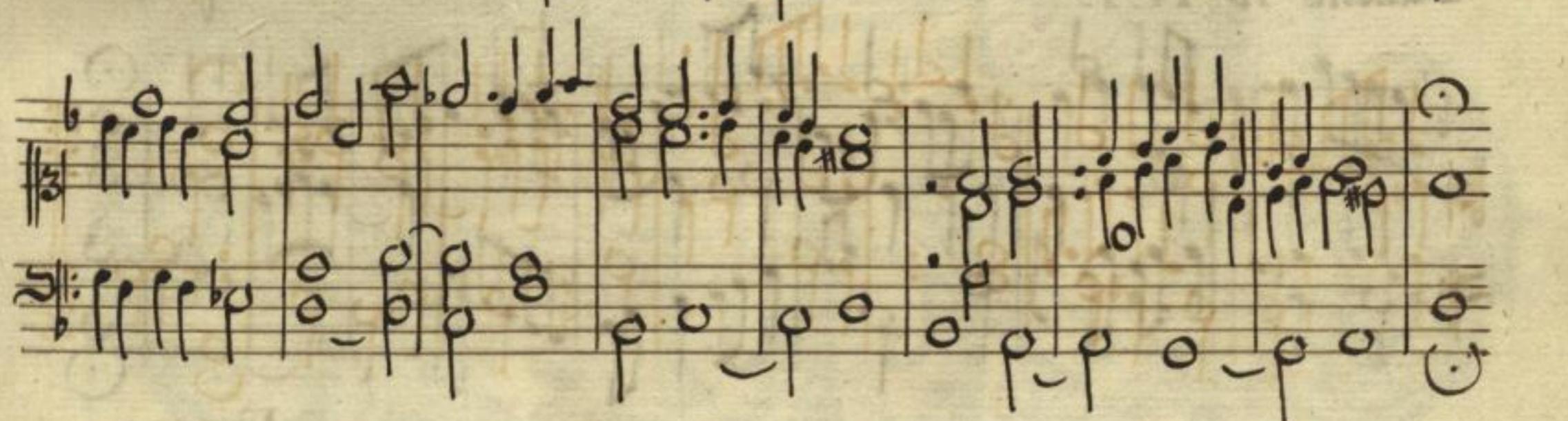
## Ciaccona 10.





Phantasia 11.

Corrente 1z.



48.



Aria 13.



Balletto

14. H.F.



Balletto 15. H.F.



FINIS.