Contrapuntal and Keyboard Idioms in the *Artificioso* Collection (1641) of Giovanni Pietro Del Buono

Canoni Oblighi et Sonate in varie Maniere
sopra l'Ave Maris Stella
di Cioanpietro Del Bel Buono
a Tre, Quattro, Cinque, Sei, Sette et Otto voci
e le Sonate a Quattro

Volume 2

Aikaterini Michopoulou

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65	At the second below after a semibreve rest (Free counterpoint in the fourth part)	Alla seconda bassa alla pausa (Quarta parte libera)	121

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66	Retrograde canon. The voice in retrograde motion does not contain semitones, apart from those indicated above the stave (Free counterpoint in the fourth part)	Can. Canchierizzato. La parte che canchierizza non fa semituoni se non quelli segnati sopra fuori delli righi (quarta parte libera)	123
67	This canon is for four voices, successively one after the other, the first sings as it is, after a minim rest; the second at the octave above, after a minim rest; the third as it is, after a semibreve rest; the fourth at the octave above, after a semibreve and a minim rest	In questo canone cantano quattro, mezza pausa un dopò l' altro, cioè il primo canta come stà, il secondo aspettando mezza pausa canta per ottava alta, il terzo aspettando una pausa canta come stà, il quattro aspettando una pausa, e mezza canta per ottava alta.	126
68	This canon is for four voices, successively one after the other, the first sings as it is, after a minim rest; the second at the octave below, after a minim rest; the third at the fifth above, after a semibreve rest and the fourth at the fourth above; after a semibreve and a minim rest	In questo canone cantano quattro, mezza pausa l' un dopò l'altro, cioè il primo canta come stà, il secondo aspettando mezza pausa canta per ottava bassa, il terzo aspettando una pausa per quinta alta, & il quattro aspettando una pausa, e mezza canta per quarta bassa	129
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70	Canon at the fifth above after a two-semibreve rest with two bass parts at the tenth above. The first bass part is for the principal (voice) and the second for the imitating voice.	Can. in diapente a due pause, alla parte che guida và una parte in decima sopra, & alla parte che siegue ancora	136
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75	Obligho: three voices with breves and semibreves and one voice with semibreves and minims.	Obligo a trè parti di brevi, e semibrevi, & una parte di semibrevi e minime	150
76	Obligho: three voices with semibreves and minims and one voice with breves and semibreves.	Obligo a trè parti di semibrevi e minime, & una parte di brevi, e semibrevi	152
77	Obligho for two lames and two blinds	Obligo di dui Zoppi e dui Ciechi	155
78	Canon at the octave above, after a minim rest; at the fifth below, after a semibreve rest; at the fourth above, after a semibreve and a minim rest and at the eleventh above after a two-semibreve rest.	Can. alla ottava alta a mezza pausa. Alla quinta bassa ad una pausa. Alla quarta alta ad una pausa, e mezza, & alla undecima alta a due pause	159
79	Obligho: Two voices in each part. The first voice is doubled at the third below, the second at the tenth above and the cantus firmus at the third above.	Obligo che a ciascheduna parte cantan dui, & anco al canto fermo canta una altra parte in terza sopra	162
80	In this canon take part six voices: The first sings as it is, the second at the octave above, after a minim rest; the third at the octave above, after a semibreve rest; the fourth at the fourth above, after a two-semibreve rest; the fifth at the fourth above, after a two-semibreve and a minim rest and the sixth at the eleventh above, after a three-semibreve rest.	In questo canone cantan sei, cioè il primo canta come sta, il secondo aspettando mezza pausa canta per ottava alta, il terzo aspettando una pausa canta anco per ottava alta, il quattro aspettando due pause canta per quarta alta, il quinto aspettando due pause, e mezza canta anco per quarta alta & il sesto aspettando trè pause canta per undecima alta.	165

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81	A canon comprising of three different ones. Canonic imitation of the cantus firmus occurs at various intervals. The cantus firmus is placed an octave higher. The tenor has a canon at the fifth below. The first part of the bass has a canon at the second above after a two-semibreve rest and the remaining has a canon in melodic inversion at the fifth above, after a four-semibreve rest	Con trè canone. Il cantofermo porta una parte in canone di diverse maniere, e sic anta per ottava altacome stà quì. La parte del tenore porta un canone alla quinta bassa, e la parte del basso porta una parte in canone alla seconda alta a due pause,& un canone riverso alla quinta alta a quattro pause.	169
82	In this canon take part seven voices: Four voices in unison and three at the octave above, after a crotchet rest successively. The first as it is, the second at the octave above, the third in unison, the fourth at the octave above, the fifth in unison, the sixth at the octave above and the seventh in unison.	In questo canone cantan sette, cioè quattro in unisono, e trè in ottava alta tutti di sospir un dopò l' altro, avvertendo che la prima parte canta come stà, la seconda per ottava, la terza in unisono, la quarta per ottava, la quinta in unisono, la sesta per ottava, e la settima in unisono.	174
83	A canon comprising of three different ones. The first at the fifth above, the second at the sixth and at the seventh above and the third at the octave above.	Tre canoni insieme. Uno alla quinta, l' altra alla sesta & alla settima alta, e l' altro alla ottava alta.	179
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84	Canon at the second, third and fourth above after two semibreves rest successively, the cantus firmus at the octave above.	A S. V. conl. canto fermo, canone alla seconda, alla terza & alla quarta alta, due pause l'uno doppo l' altro, il canto fermo si canta per ottava alta & è di molto studio.	207

Source

1. Giovanni Pietro Del Buono: *Canoni, oblighi et sonate in varie maniere sopra l'Ave maris stella di Gioanpietro del Buono a tre, quattro, cinque, sei, sette, et otto voci, e le sonate a quattro*. Palermo, (1641), Ant. Martarello and Santo d' Angelo. The 1641 edition is preserved in the Civico Museo Bibliografico Musicale, Bologna (X 179).
2. A manuscript by an unknown scribe which contains the resolutions of Del Buono's canons and oblighi put in score. This manuscript is also preserved in the Civico Museo Bibliografico Musicale (X. 180), Bologna.

Editorial Procedure

Variant readings and any problems of clarity in the manuscript are included in the Commentary.

Clefs are modernised where necessary but original designations are indicated in the Commentary.

Original key signatures, time signatures, and note values are retained.

Accidentals have been modernised; redundant accidentals have been omitted.

Editorial accidentals are placed above the staff.

Original bar lines in the manuscript have been retained.

Rhythmic notation has been standardised.

Editorial Commentary

Voice numbering always starts from the top stave.

Entry relates to any event in the bar whether a note or a rest.

Canon	Voice	Bar	Entry	Comment
52	2	4	2	1 has F# in *duo*.[1] Both resolutions in 1 and 2 omit #.
52	1	18	1	1 has minim in *duo* and crotchet in the resolution
52	1	24	2	1 omits G in *duo*
52	1	48	2	1 omits G in *duo*
52	1	64	1	1 omits G in *duo*
52	1	72	2	1 omits G in *duo*
52	2	37	1&2	1 omits G in *duo*
52	2	38	1	1 omits G in *duo*
52	2	48	1	1 omits G in *duo*
52	2	83		1 has an additional semibreve before the final *lunga* in the resolution of *partis inferioris*.
52	2	83	1	1 omits # in the resolution of *partis inferioris*
56	2	63	2	2 is E instead of F
57	3&4	17&18	2	1 has semibreve in *guida* and dotted minim-crotchet in resolution.
Obligho				
62	2	28	1&2	2 omits B and E. The second voice is misplaced until the end of the piece
75	2	21	2&3	2 omits F and C. The second voice is misplaced until the end of the piece
Sonata				
7	1	42	1	1 is F# instead of A#
12	4	9	8	8 is B instead of A
13	1	6	6	6 is A instead of F
13	4	28	2	2 is F instead of G

[1] N.B. Canon 52 is a puzzle canon and both the *guida* and the *consequente* parts are notated in the same stave entitled *duo*

Original Clefs in 1641 Edition and the Manuscript

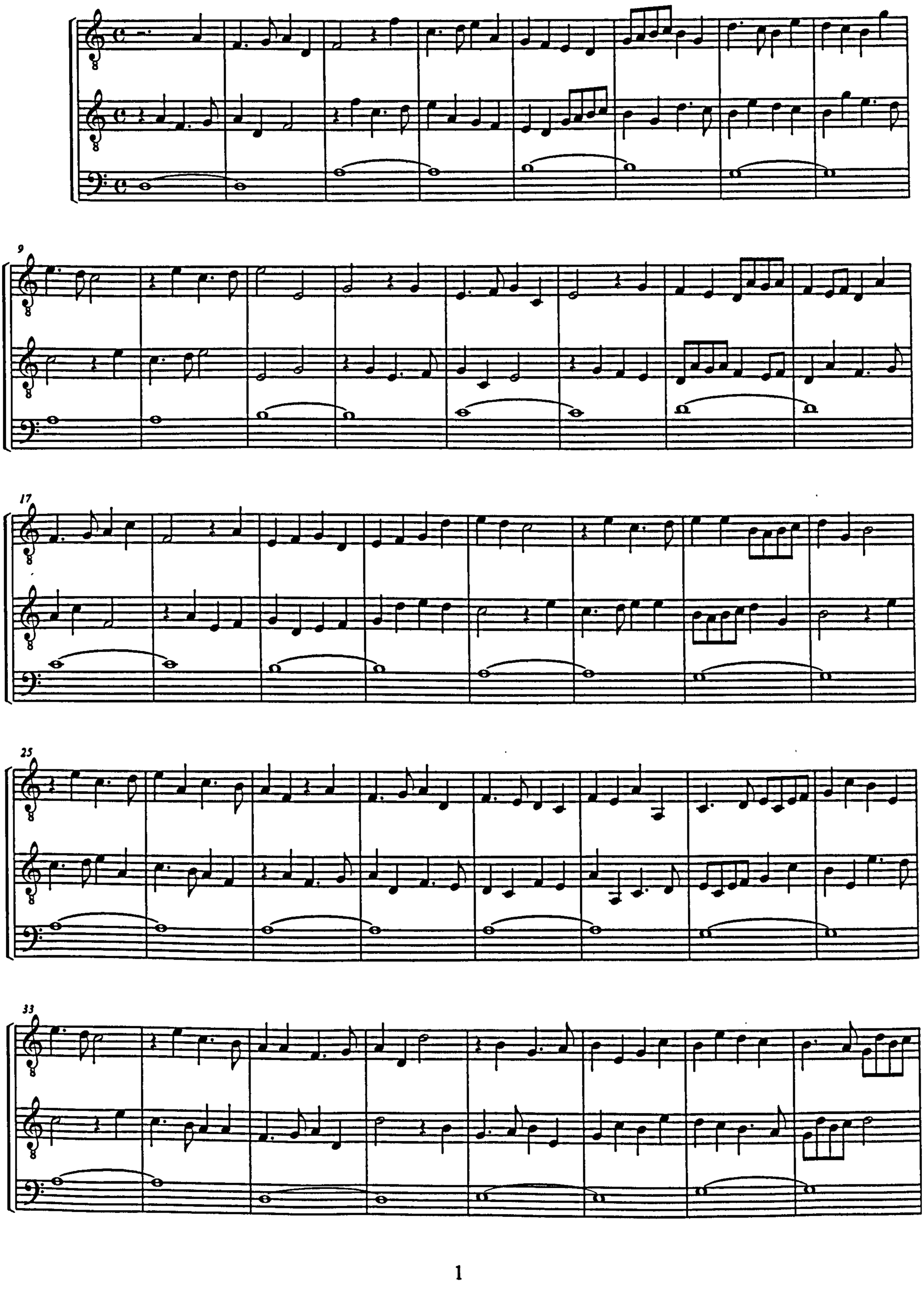
The clefs listed for each piece are from voice 1. The cantus firmus is in C4 unless otherwise indicated in the inscription, such as in canon 38 which has the instruction 'Il Canto Fermo si canta per ottava alta'. Other clefs are determined by the rubric in the inscription; thus, in canon 1, the instruction 'Canon all' unisono' determines that the second voice to enter will also be C4.

1. C4; C4; C4
2. C1; C1; C4
3. F4; F4; C4
4. C4; F3; C4
5. C3; C4; C4
6. C3; C3; C4
7. C3; C3; C4
8. C4; F4; F4
9. C1; C4; F3
10. C4; C4; F3
11. C3; C4; C4
12. C2; C3; C4
13. C3; C4; C4
14. C4; F3; F4
15. C2; C3; C4
16. C3; C4; C4
17. C1; C3; C4
18. C1; C3; C4
19. C3; C4; C4
20. C1; C3; C4
21. C1; C3; C4
22. C4; C4; F4
23. C1; C3; C4
24. C4; C4; F4
25. C4; C4; F4
26. C2; C3; C4
27. C4; C4; F4
28. C4; C4; F4
29. C1; C3; C4
30. C4; C4; F4
31. C2; C4; C4
32. C4; C4; F4
33. C4; C4; F4
34. C4; C4; F4
35. C3; C4; F3
36. C3; C4; F4
37. C4; C4; F4
38. C1; C2; F3
39. C3; C4; F4
40. C1; C4; C4
41. C1; C4; C4
42. C3; C4; F4
43. C1; C4; F3
44. C1; C4; F3
45. C3; C4; F4
46. C1; C1; F4
47. G2; C2; C4
48. C1; C4; F4
49. C3; C3; C4
50. C3; C3; C4
51. G2; C4; F3
52. C1; C1; C4
53. C1; C4; C4; F4
54. C4; C4; C4; C4
55. C2; C3; C4; F4
56. C2; C4; C4; F4
57. C4; F4; F4; F4
58. C2; C4; C4; F4
59. C1; C3; C4; F4
60. C1; C3; C4; F4
61. C2; C4; F3; F4
62. C1; C3; C4; F4
63. C1; C3; C4; F4
64. C1; C3; C4; F4
65. C1; C2; C4; F4
66. C1; C1; C4; F4
67. C1; C1; C4; F3; F3
68. C1; C3; C4; C4; F4
69. C1; C3; C4; F3; F4
70. G2; C2; C4; C4; F4
71. C1; C3; C4; C4; F4
72. C1; C3; C4; C4; F4
73. C1; C3; C4; C4; F4
74. C1; C3; C4; C4; F4
75. C1; C3; C4; F4; F4
76. C1; C3; C4; C4; F4
77. C1; C3; C4; C4; F4
78. G2; C1; C3; C4; C4; F3
79. C1; C1; C2; C3; C4; F4;
80. C1; C2; C2; C4; C4; C4; F4
81. C1; C1; C2; C4; F3; F4; F4
82. C1; C1; C1; C4; C4; C4; C4; C4;
83. C1; C3; C3; C3; C3; C4; F4; F4
84. C1; C3; C3; C4; C4

1

[Canon]

Canon in unison, after a minim rest
(Canon all' unisono à mezza pausa, che và imitando il principio)



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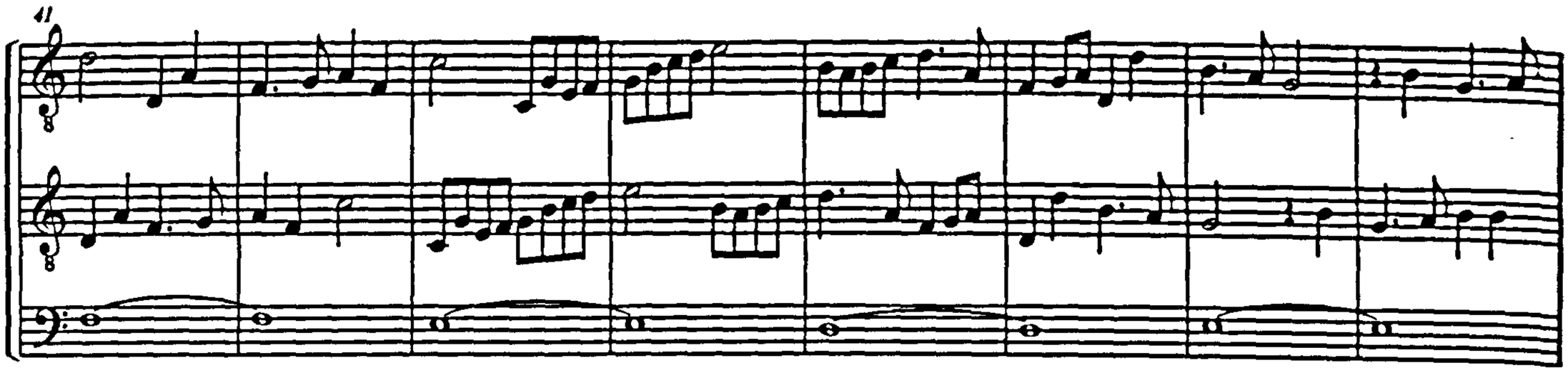

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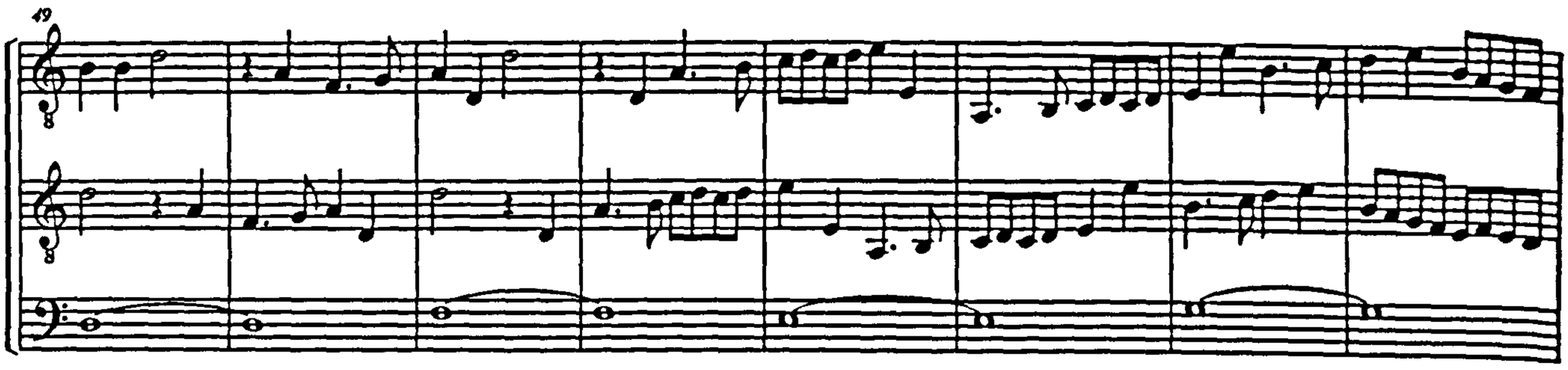

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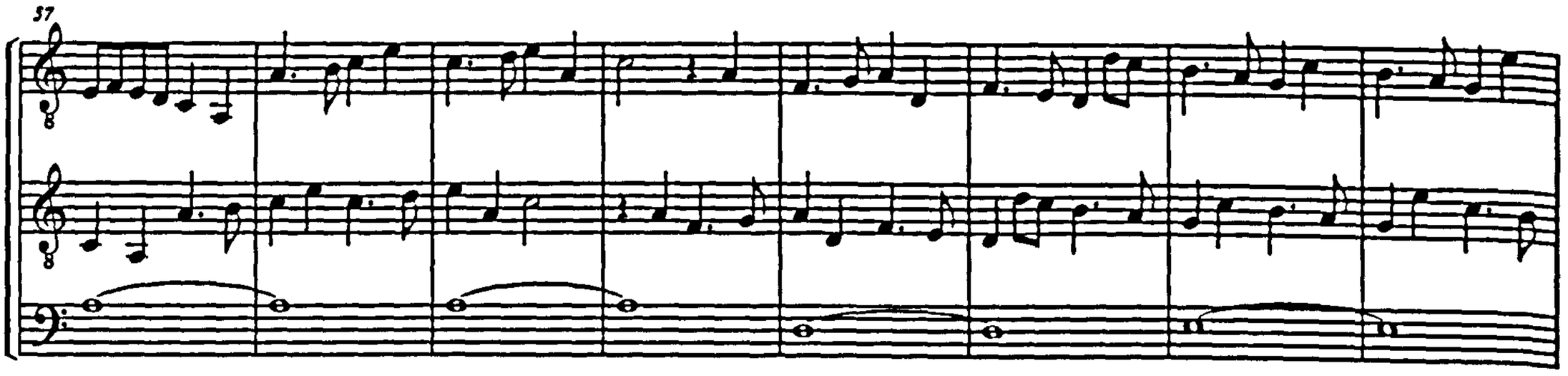

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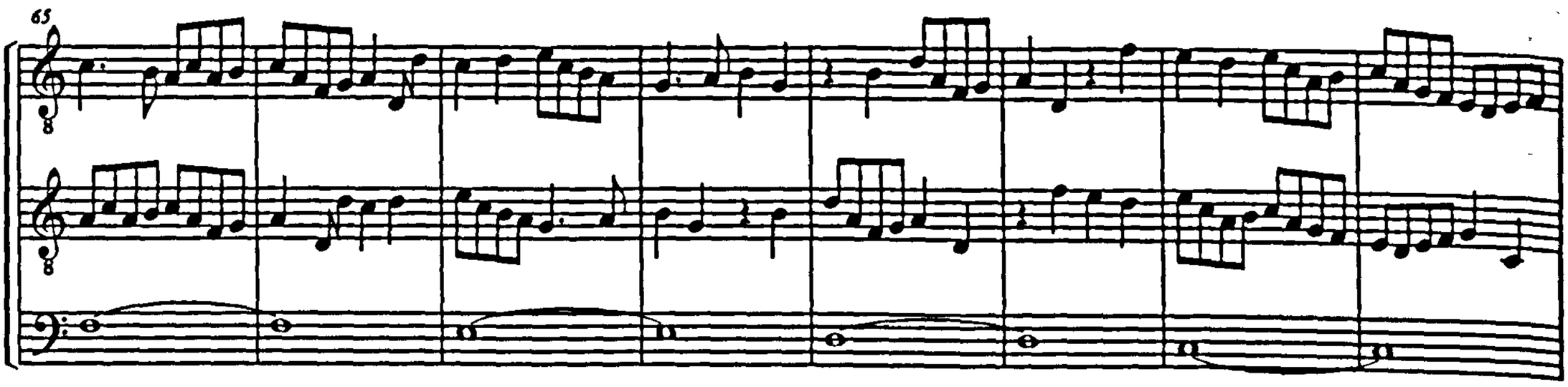

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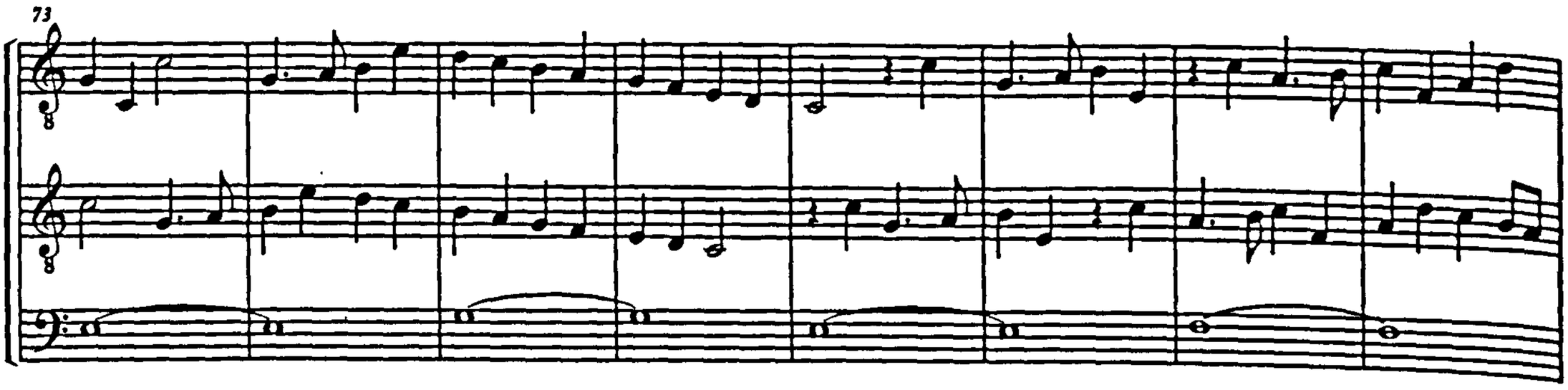
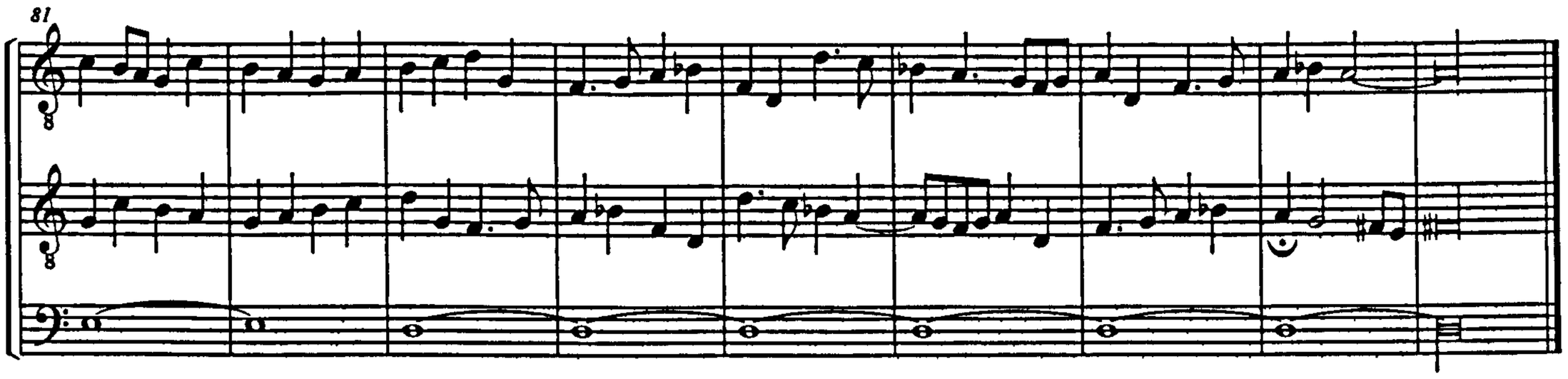
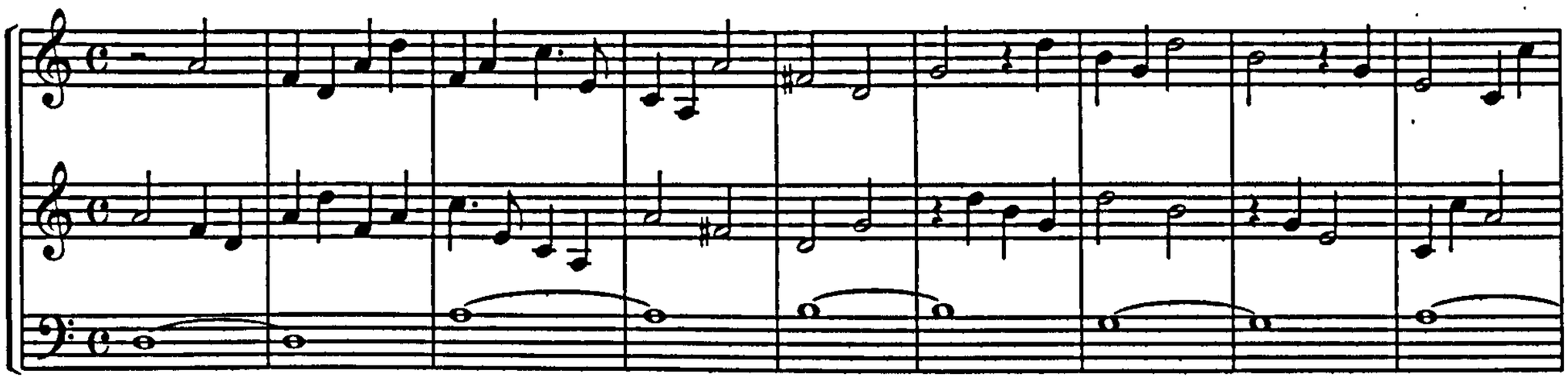


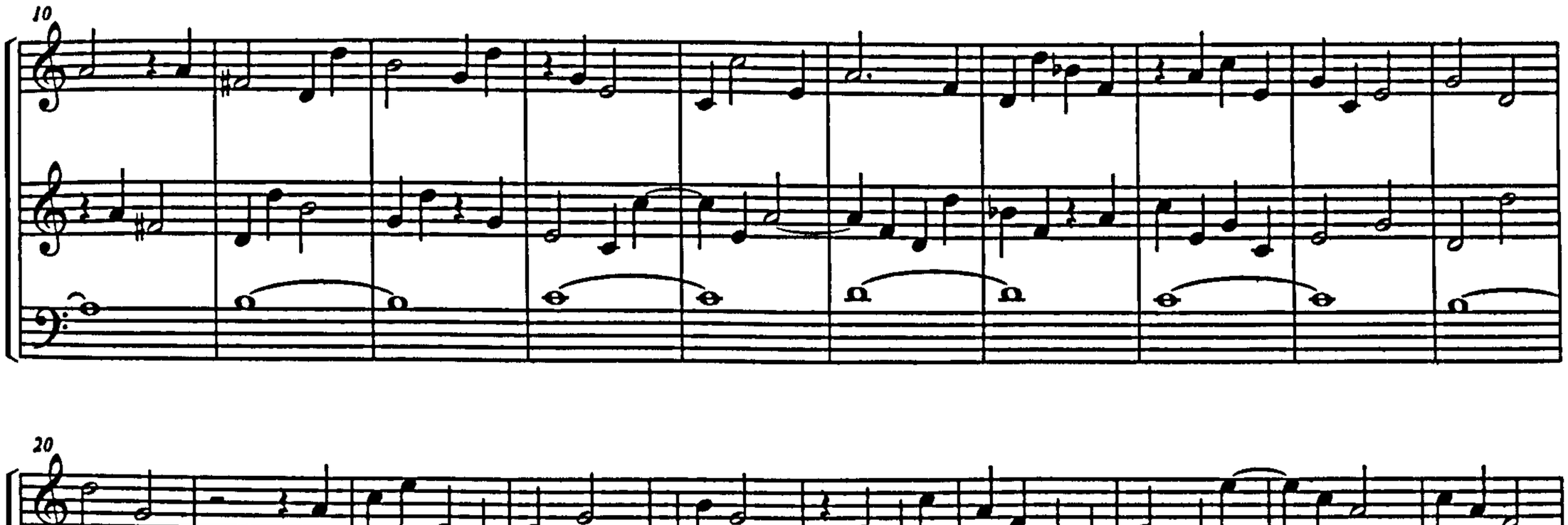


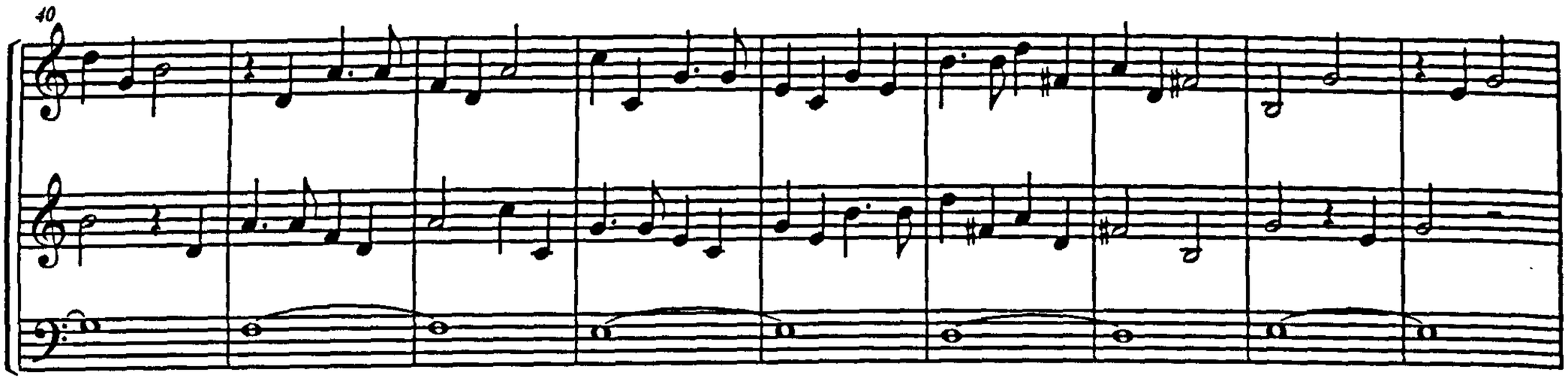
2

[Canon]

In unison, after a minim rest with the obligho to avoide any stepwise motion
(All' unisono à mezza pausa con l'obligo di non caminar di grado)



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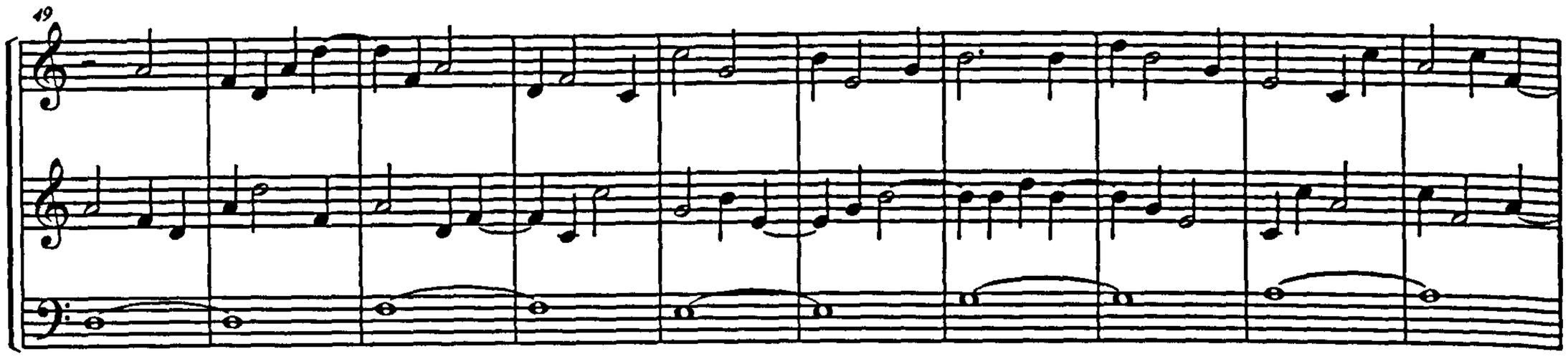
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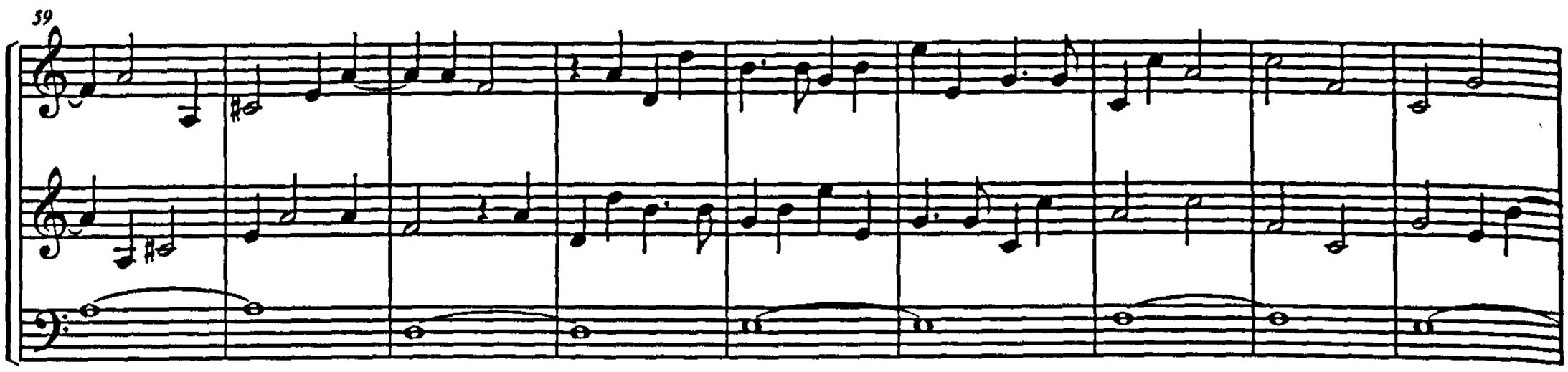
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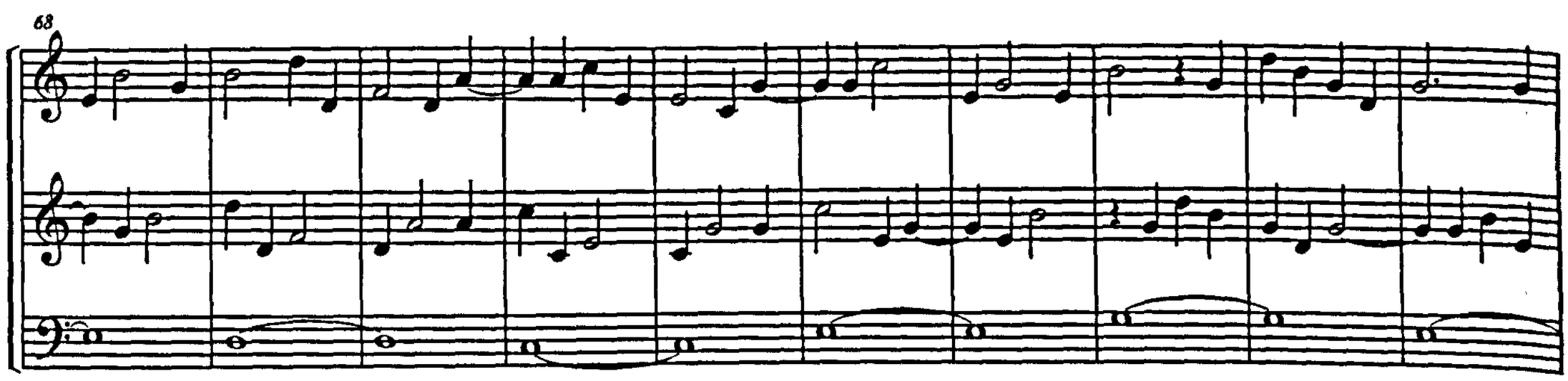
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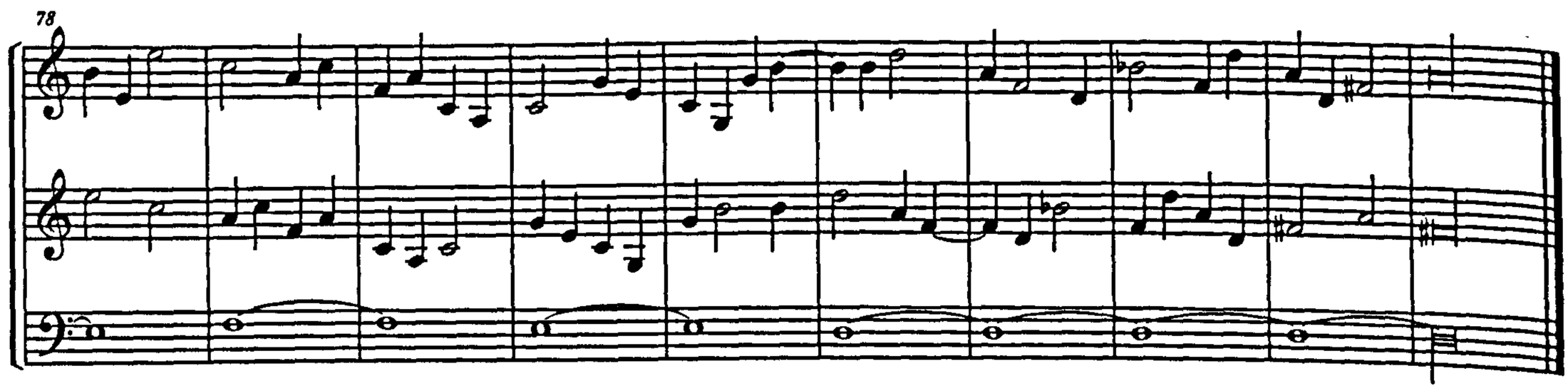
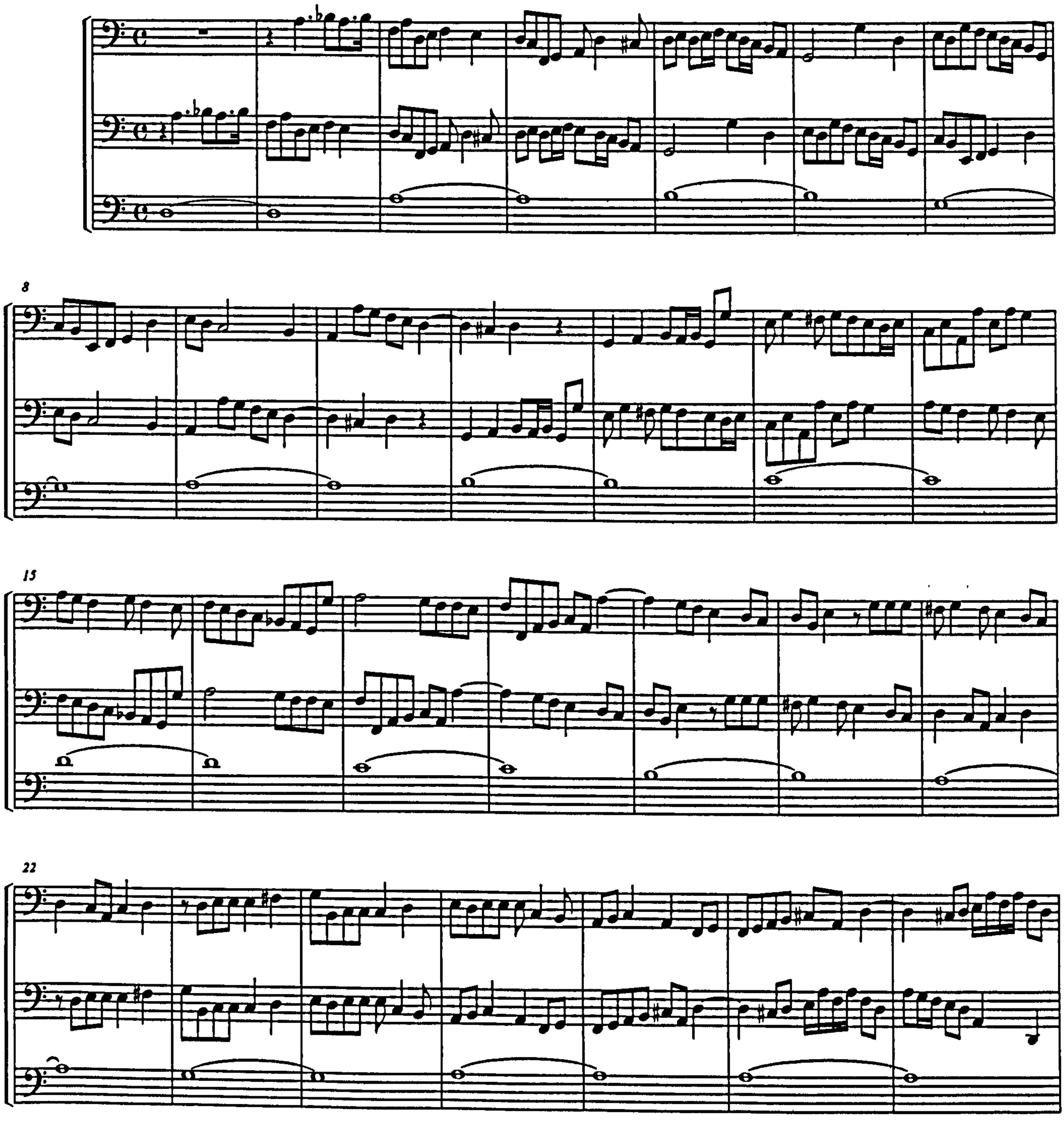
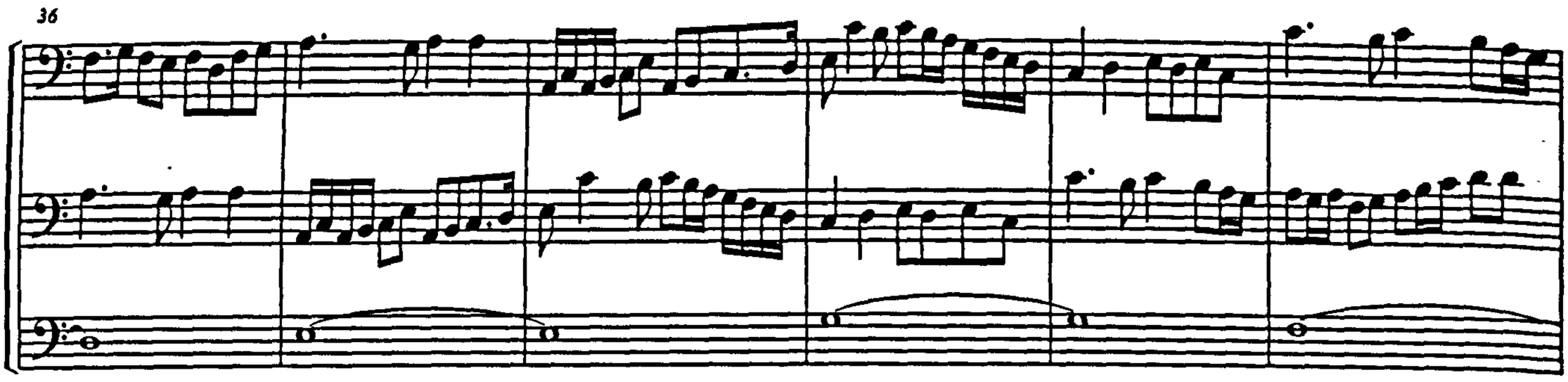

78

3

[Canon]

In unison, after a semibreve rest
(All' unisono alla pausa)

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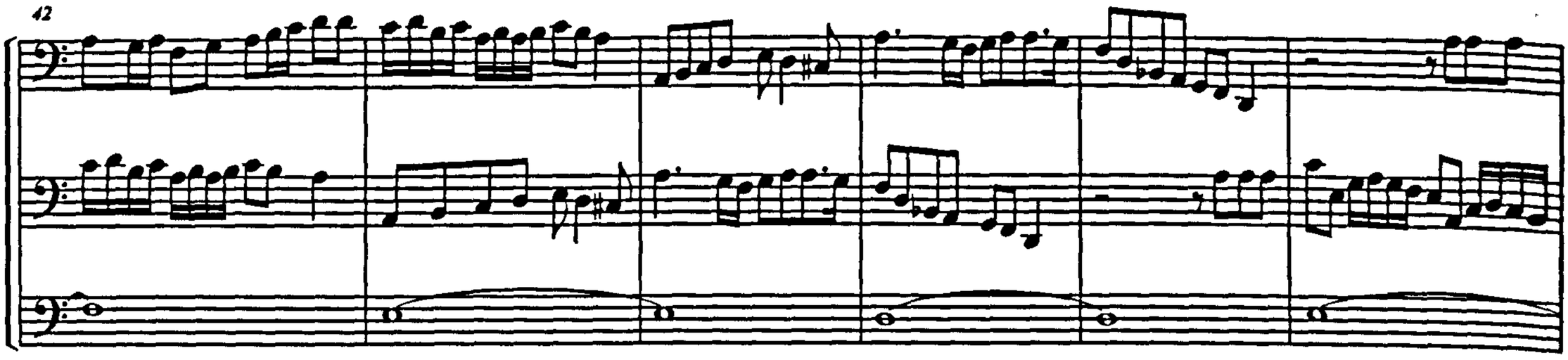
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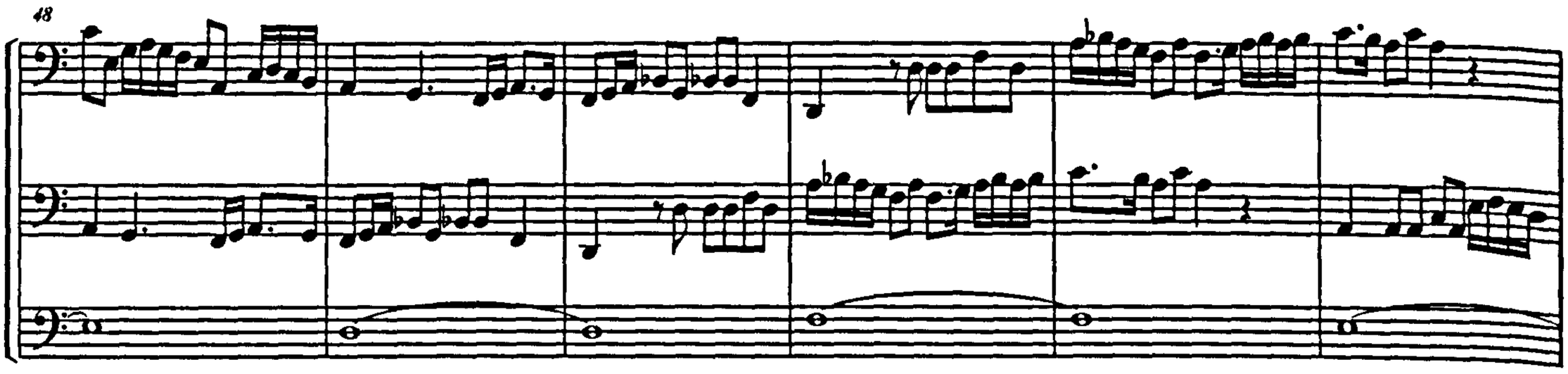
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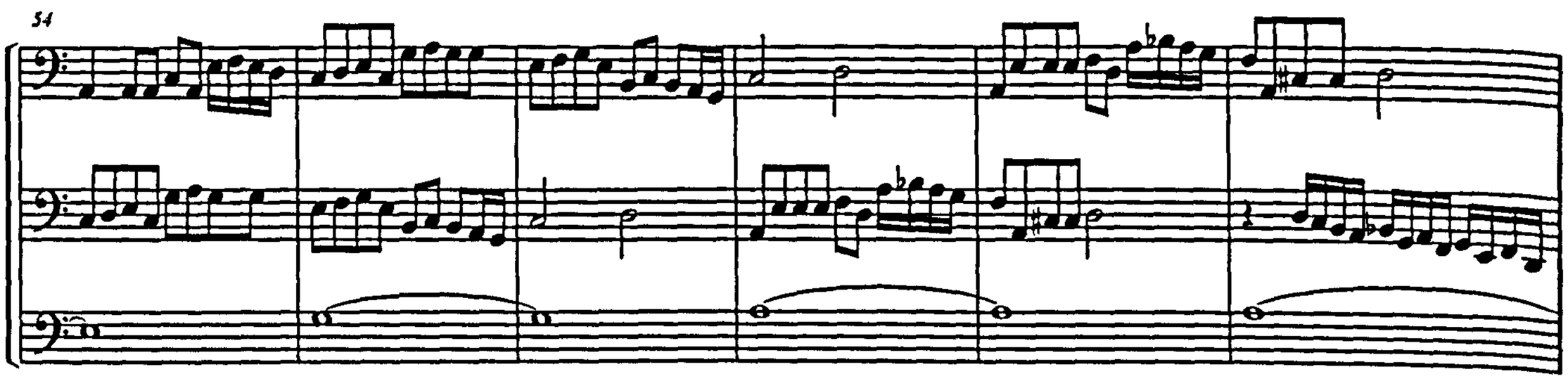
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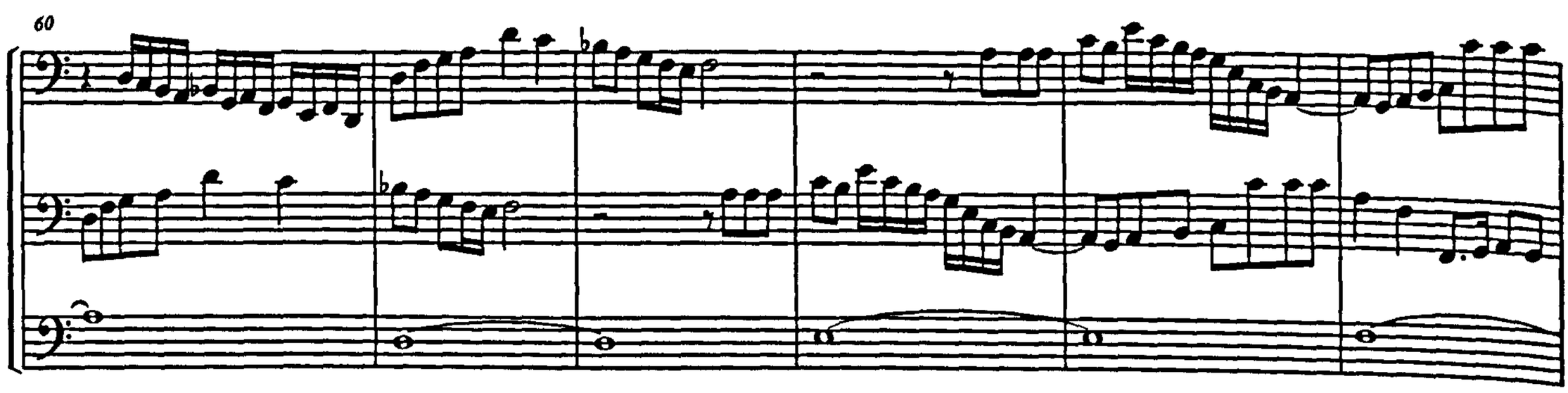
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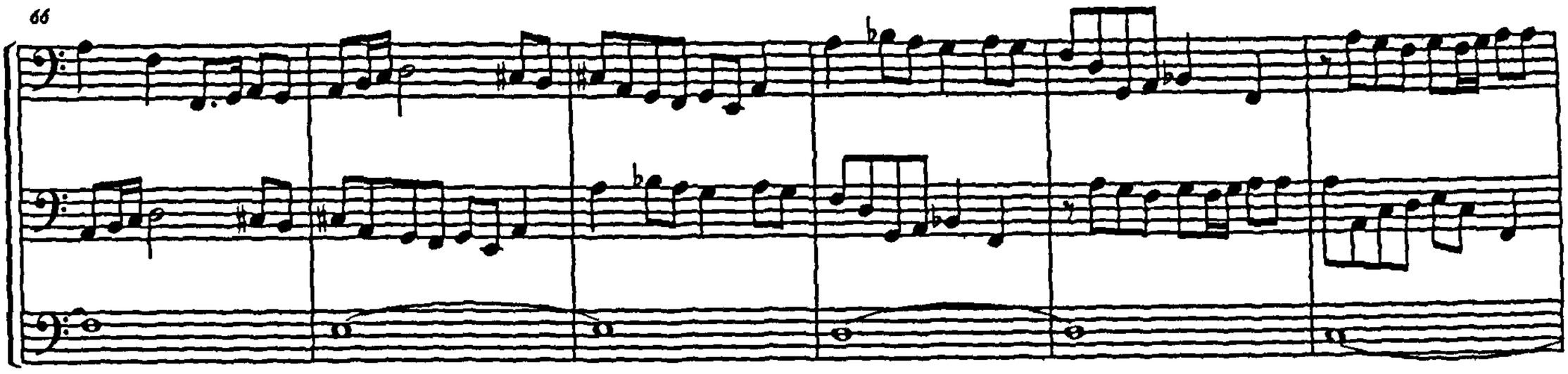
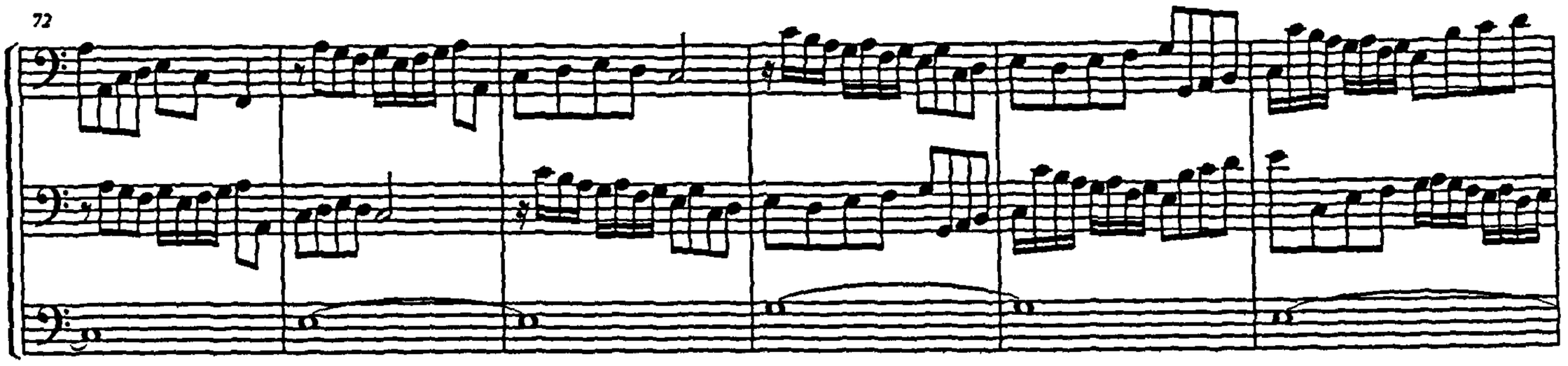
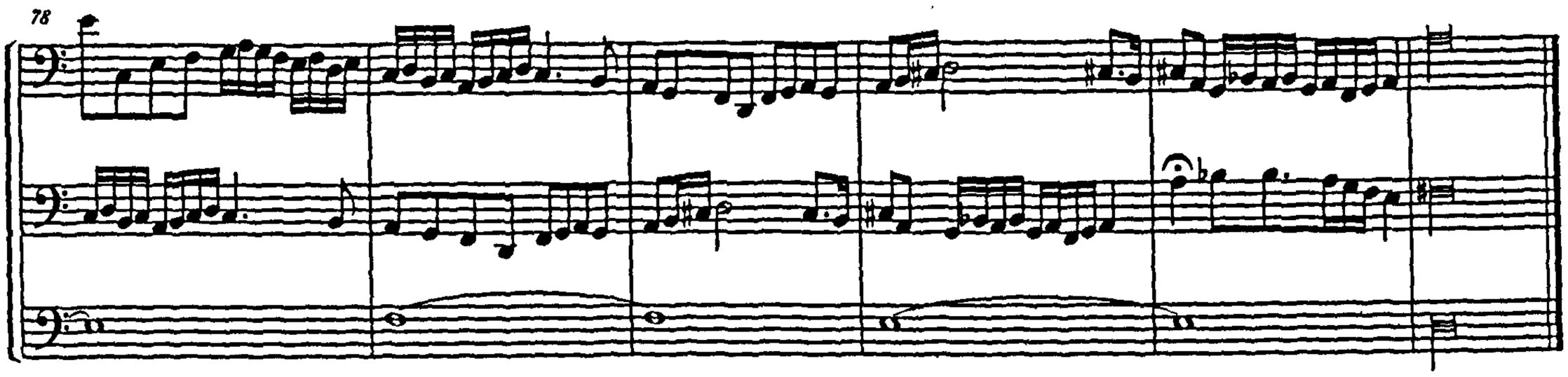




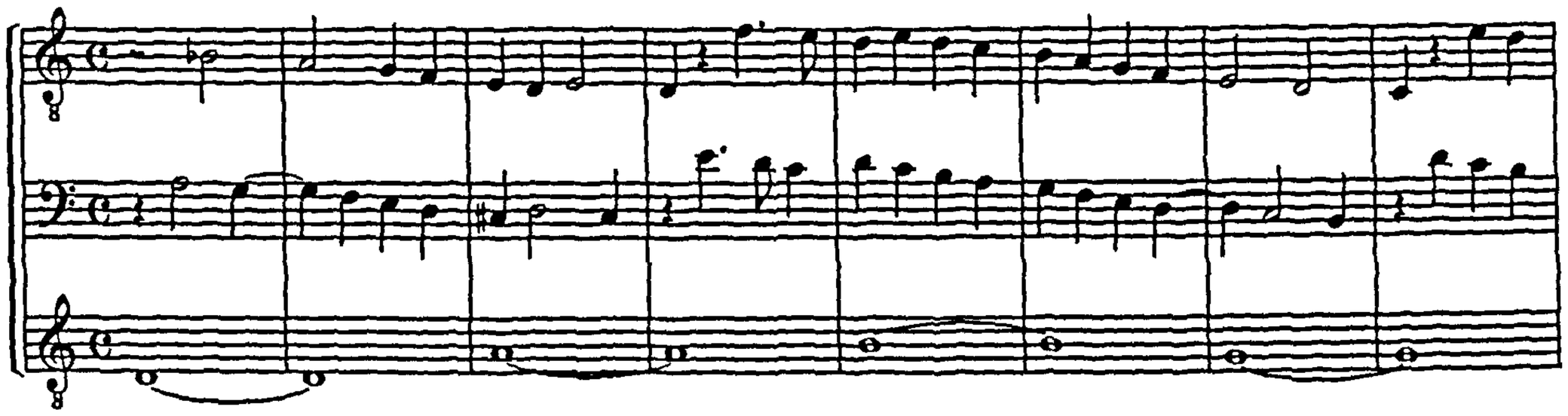


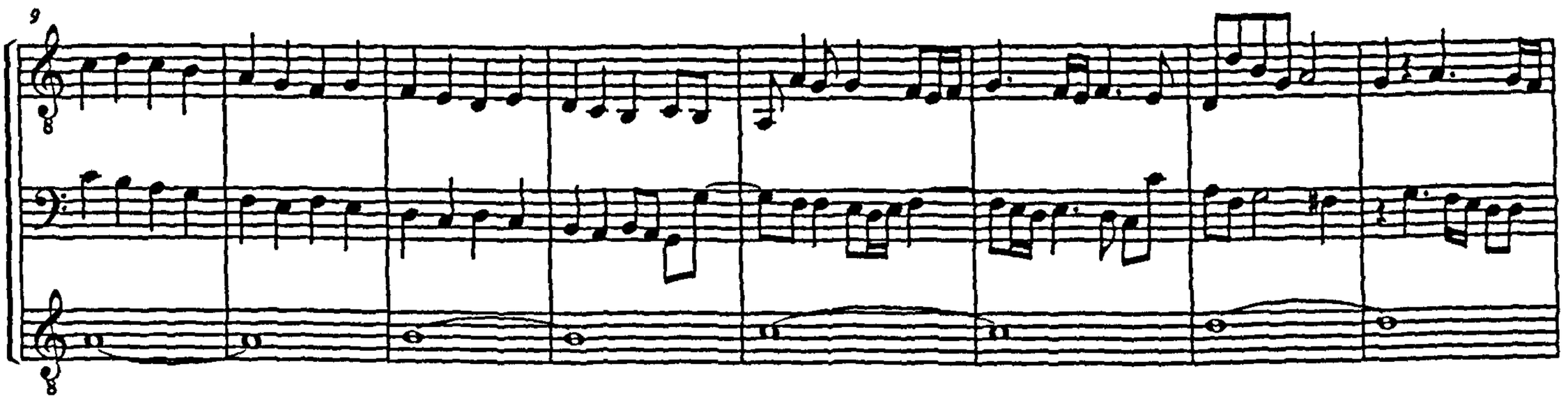
4

[Canon]

At the second above, after a crotchet rest

(Alla seconda alta al sospiro)





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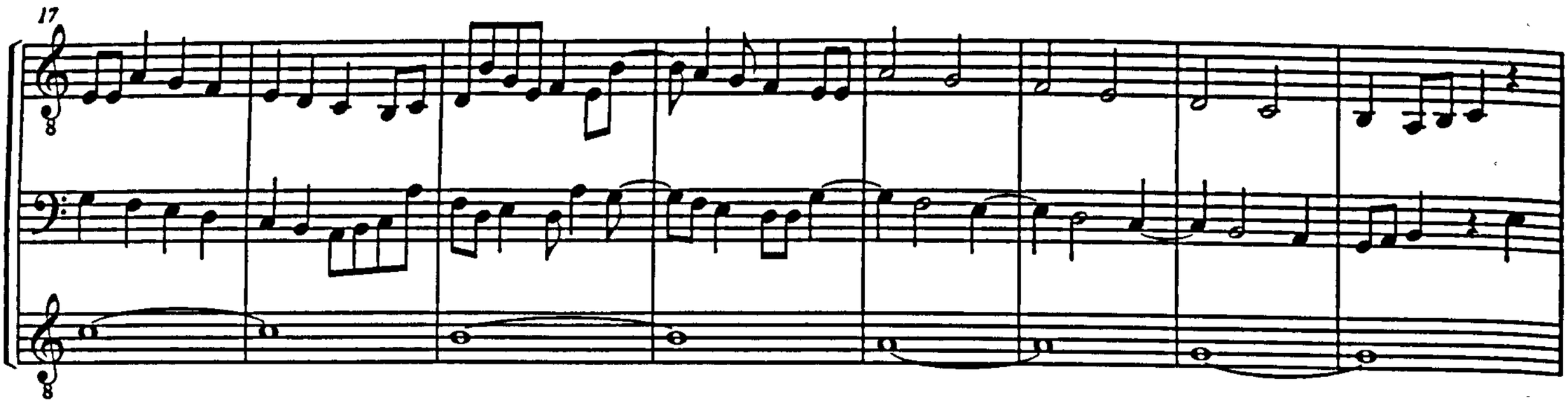

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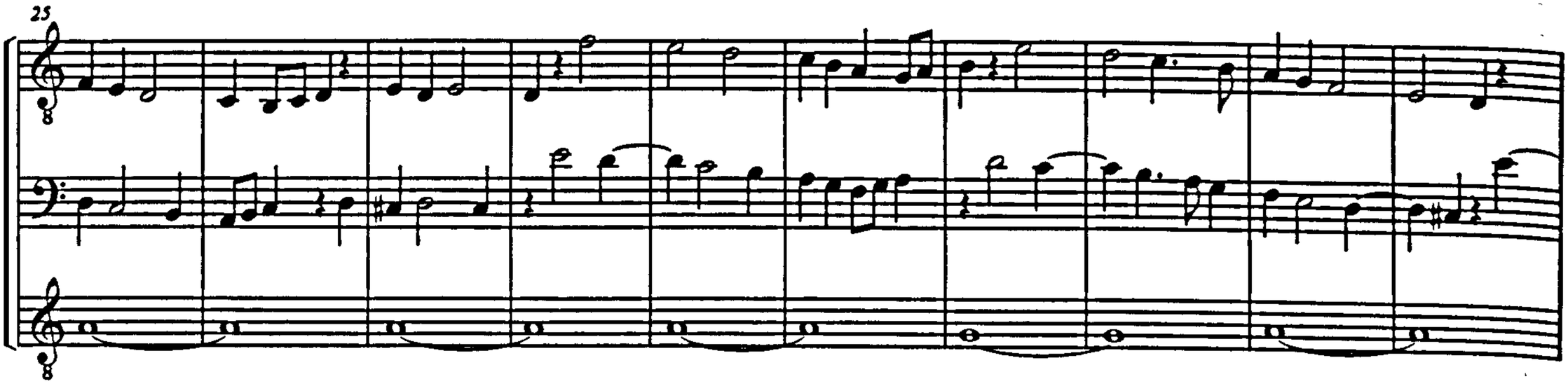

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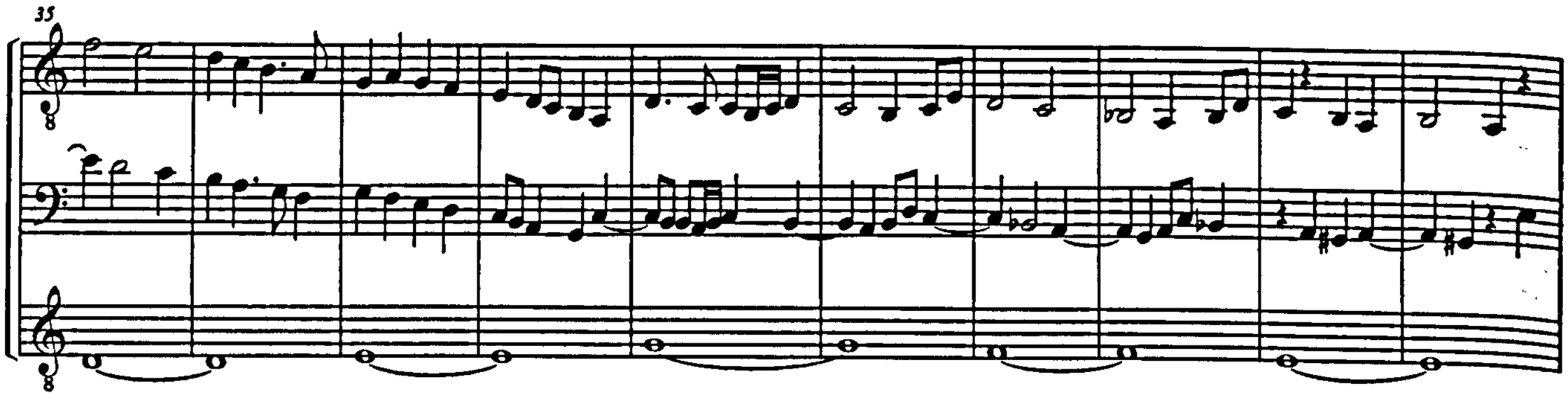

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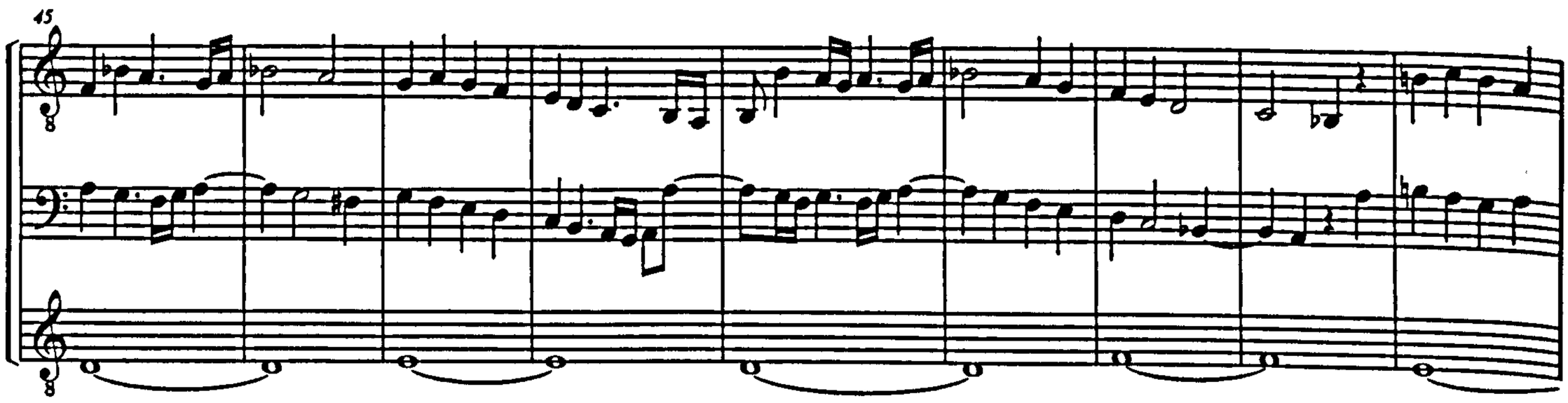

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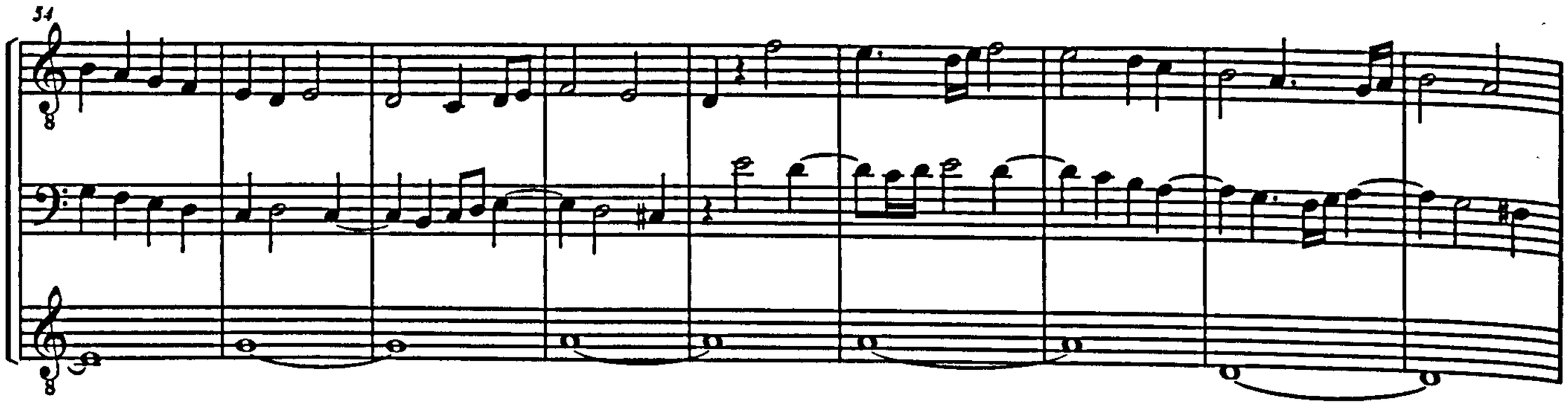
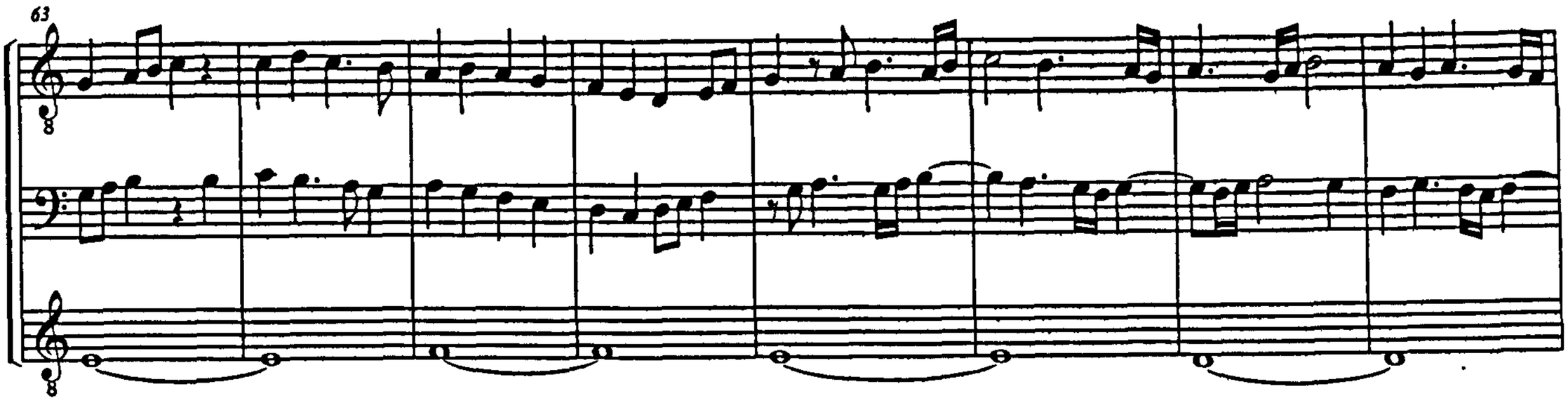
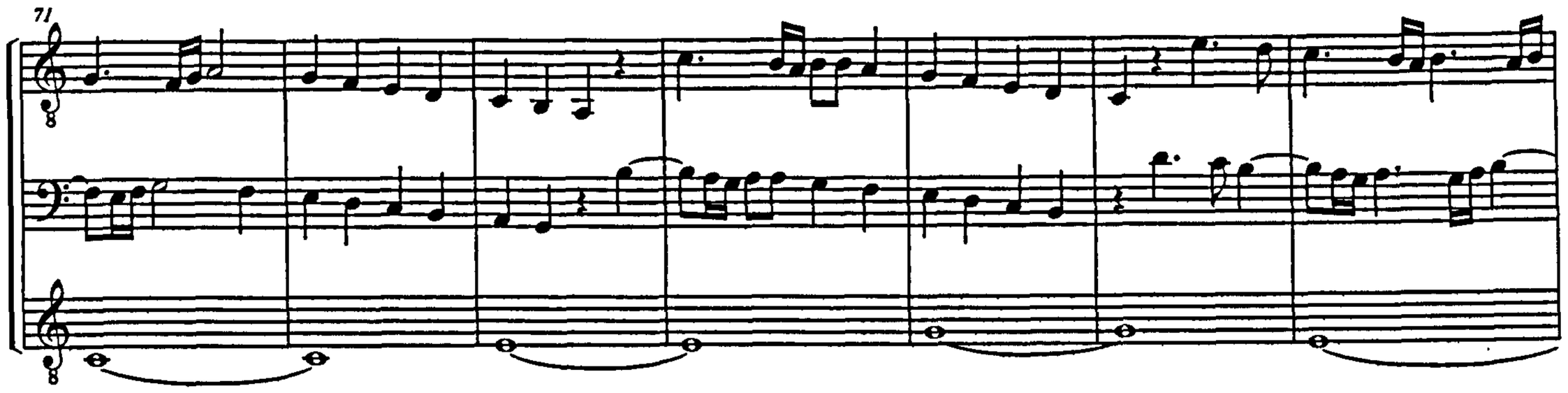
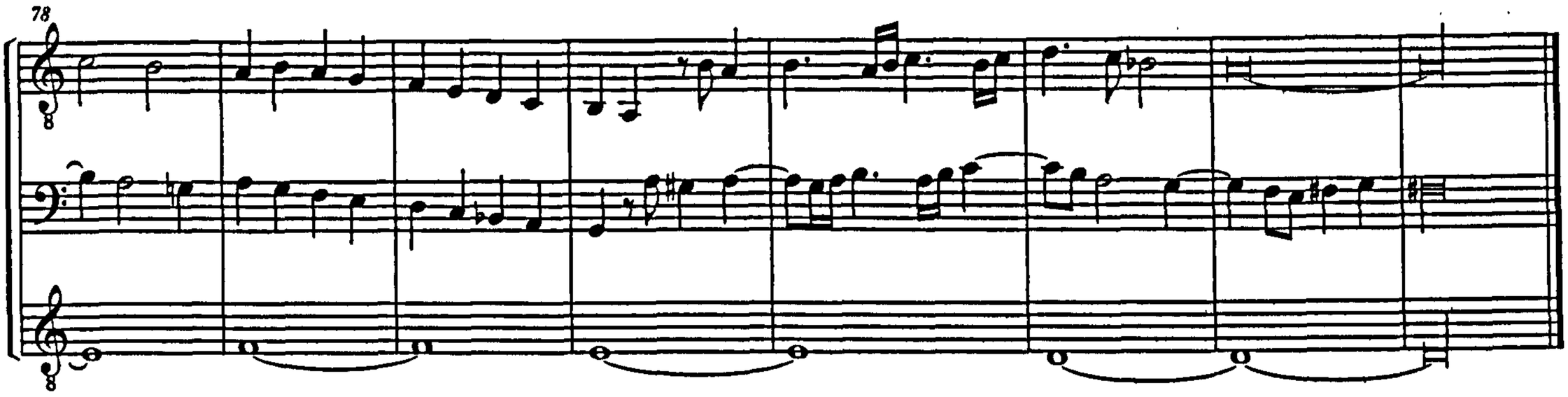






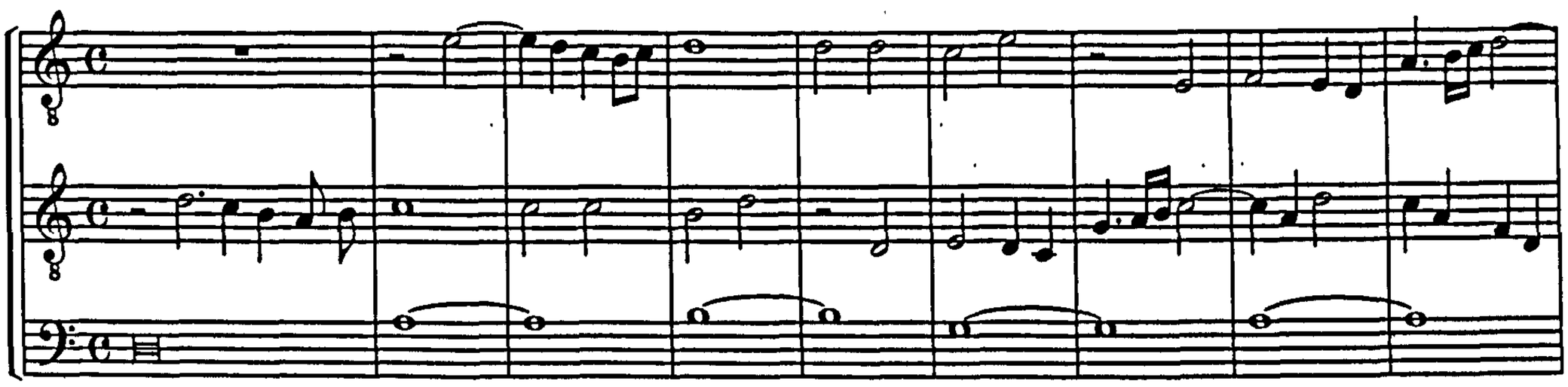


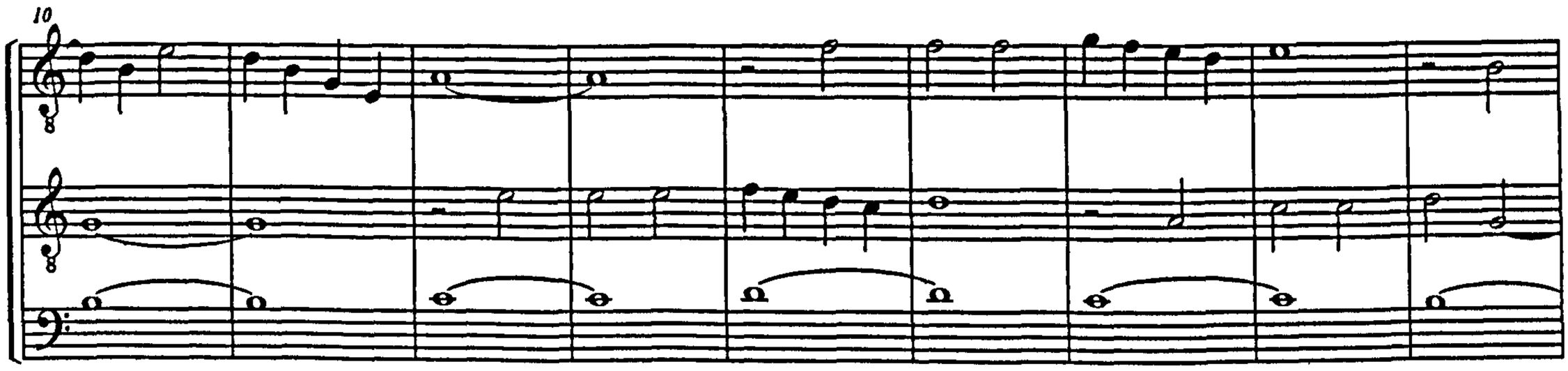
5

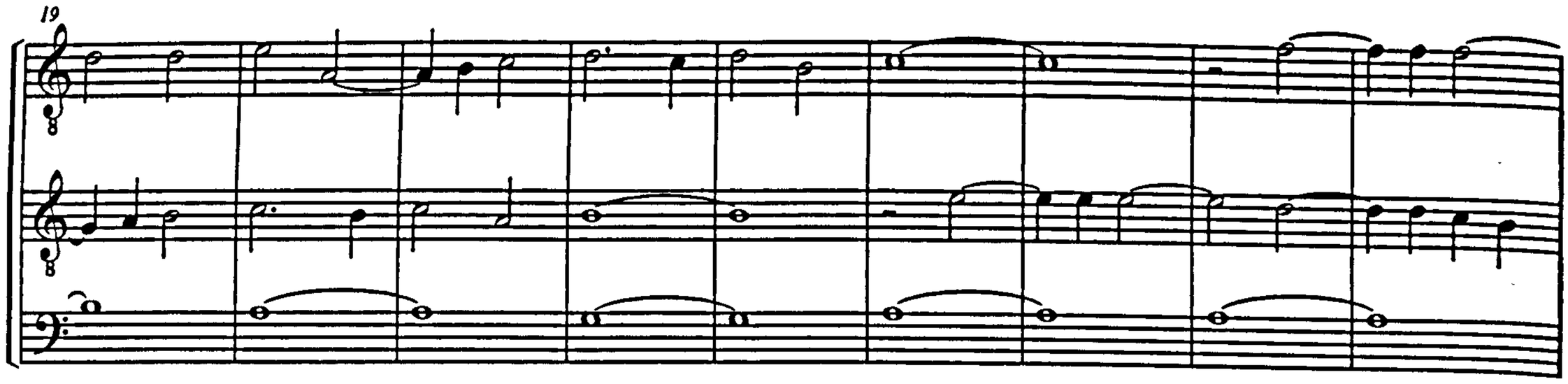
[Canon]

At the second above, after a two-semibreve rest

(Alla seconda alta à due pause)



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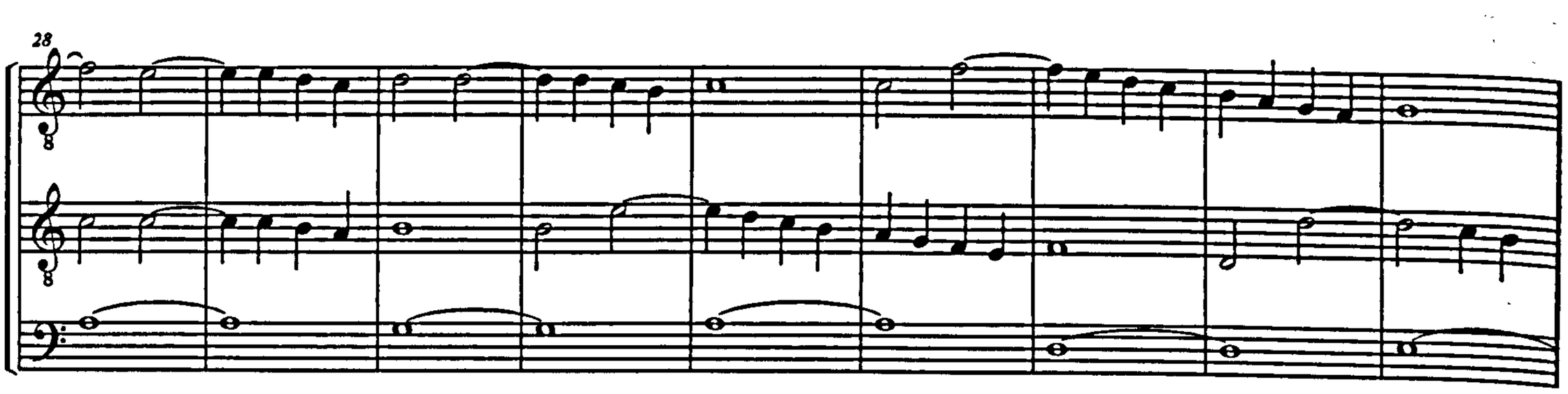
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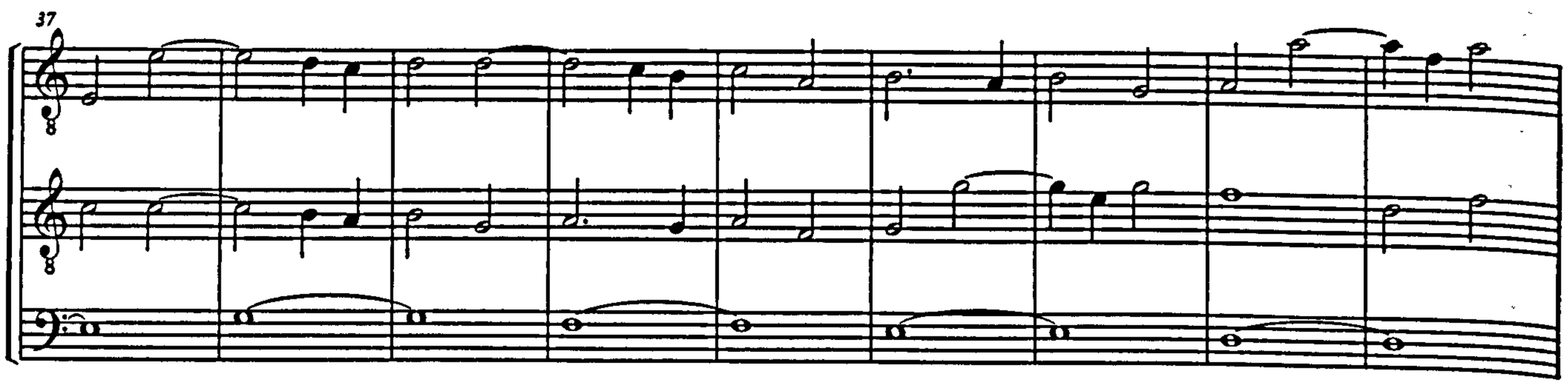
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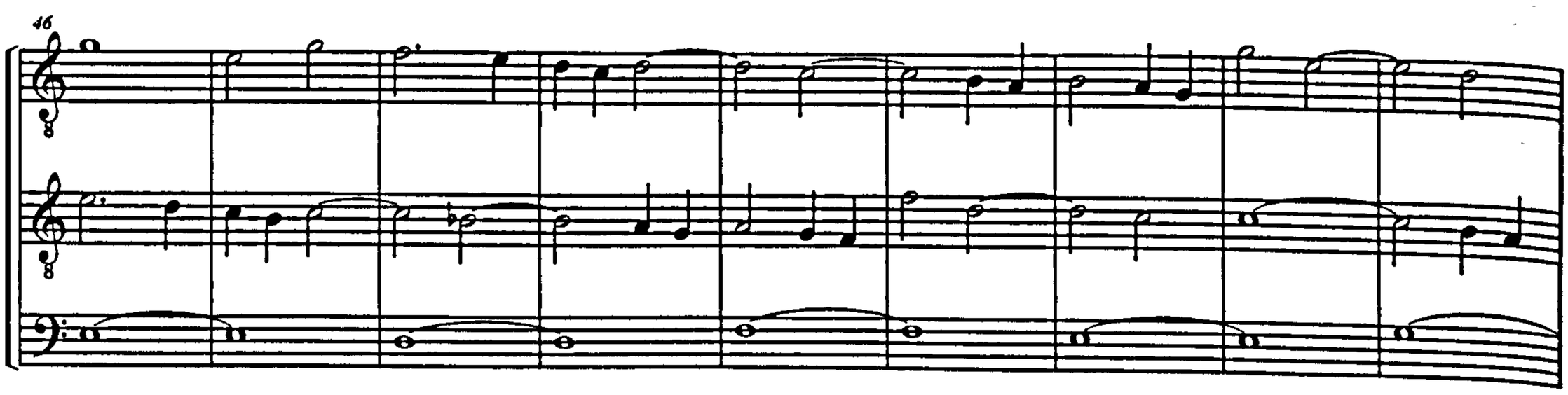
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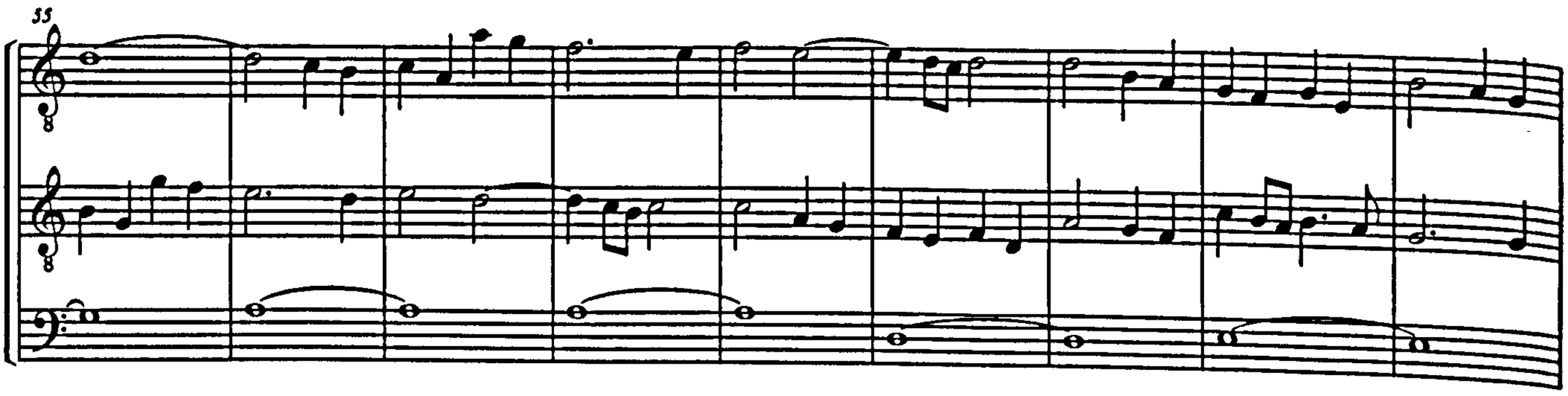
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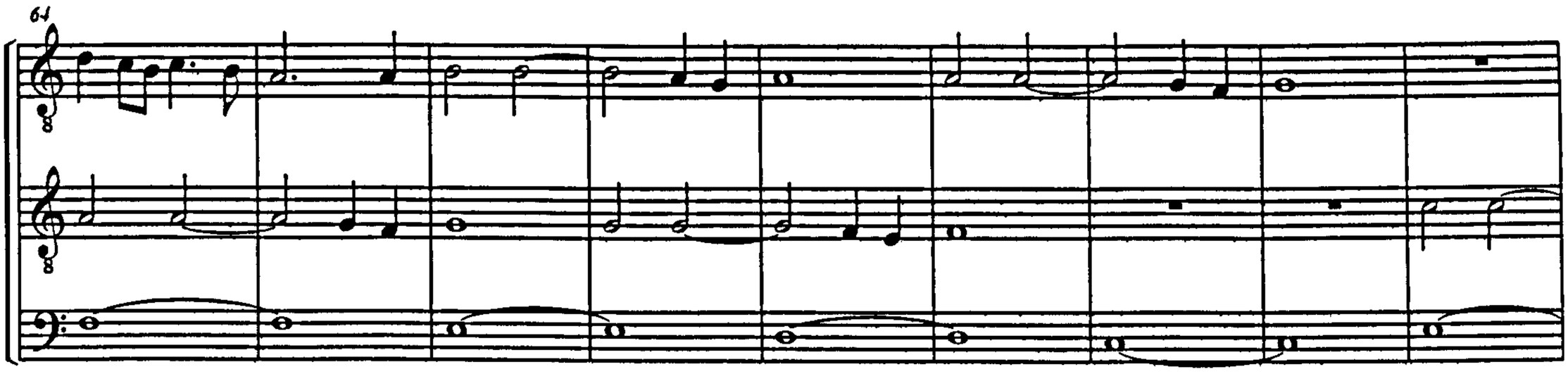
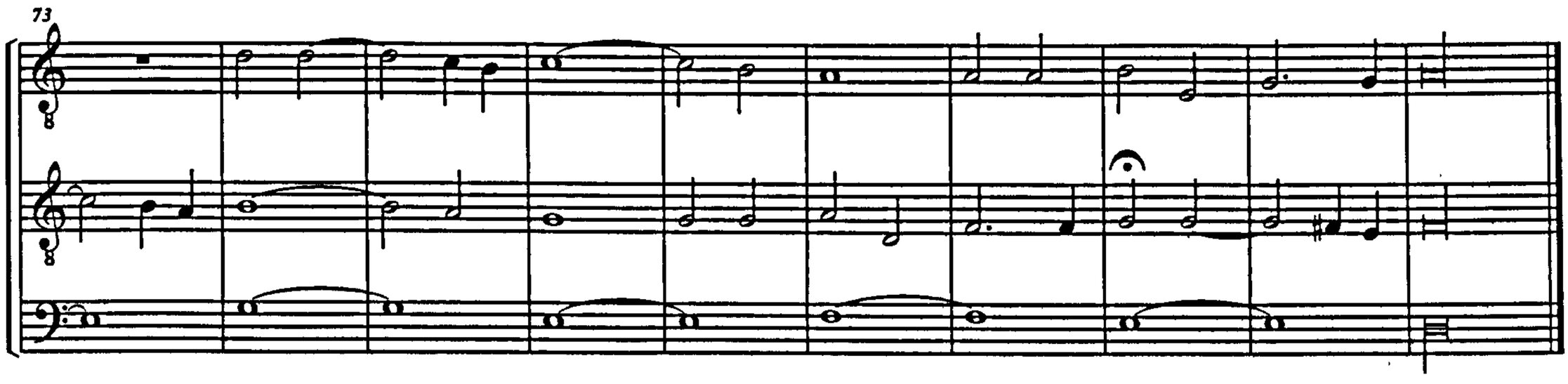


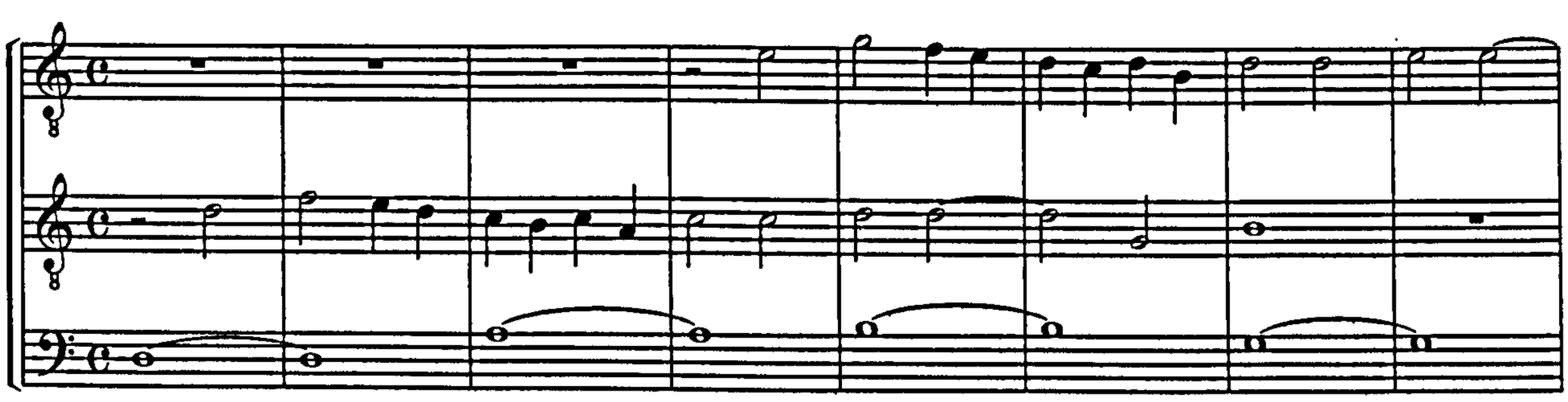


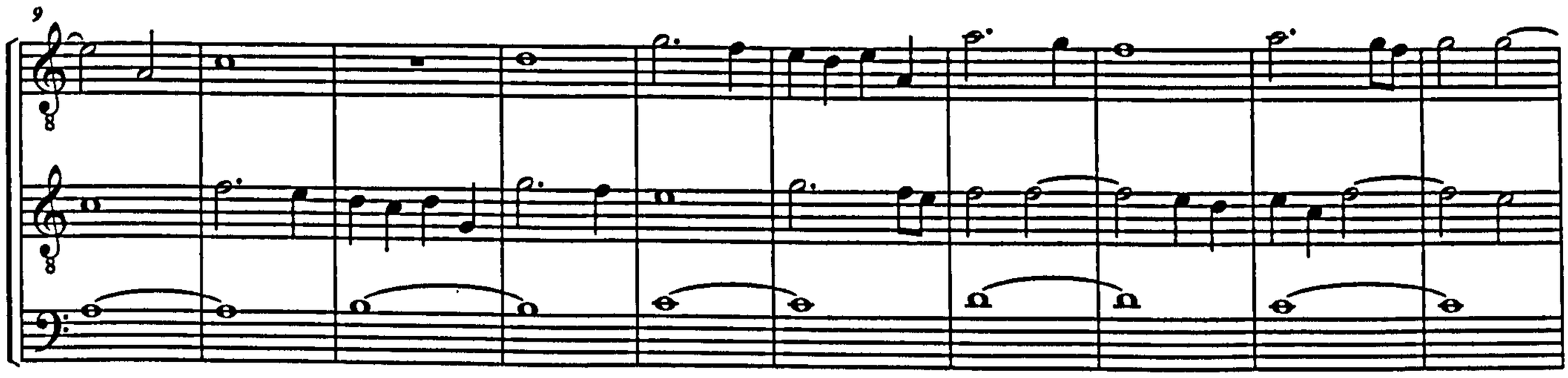
6

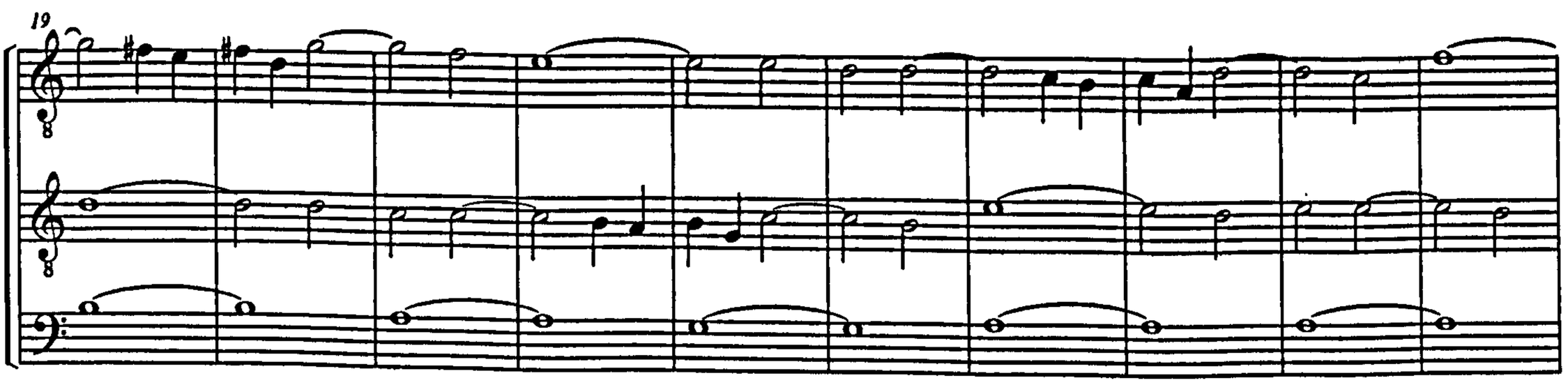
[Canon]

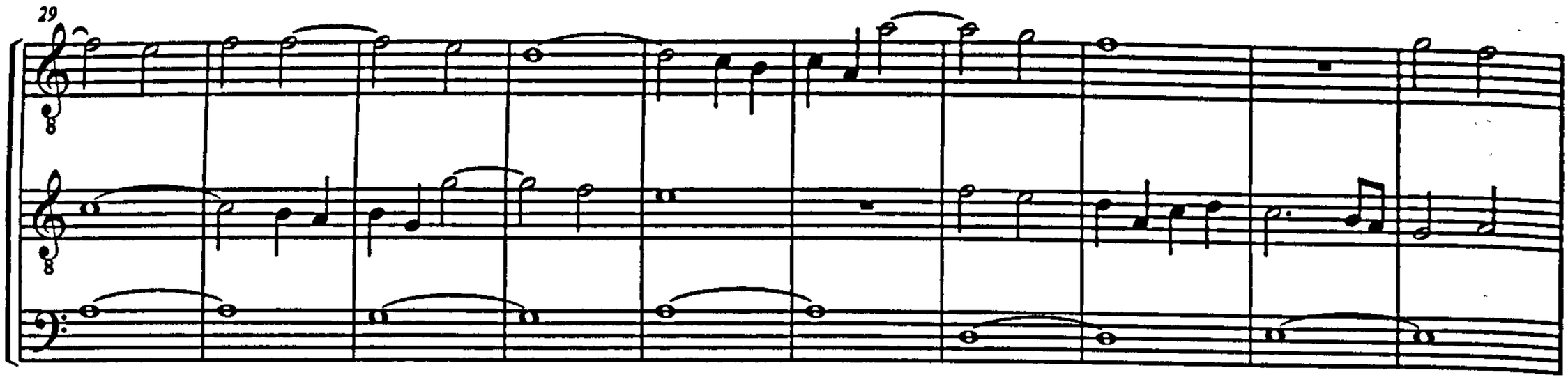
At the second above, after a three-semibreve rest

(Alla seconda alta a tre pause)





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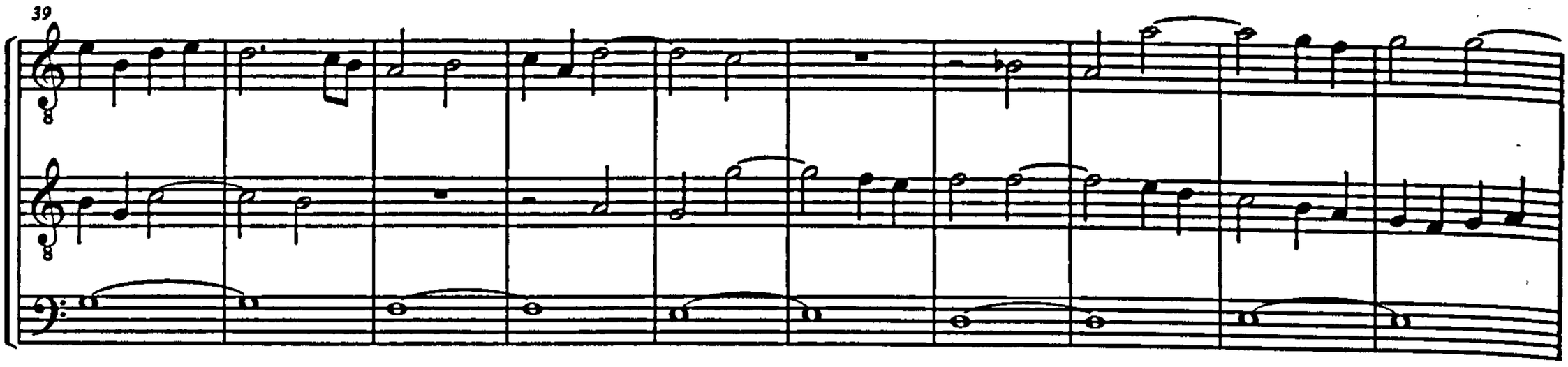
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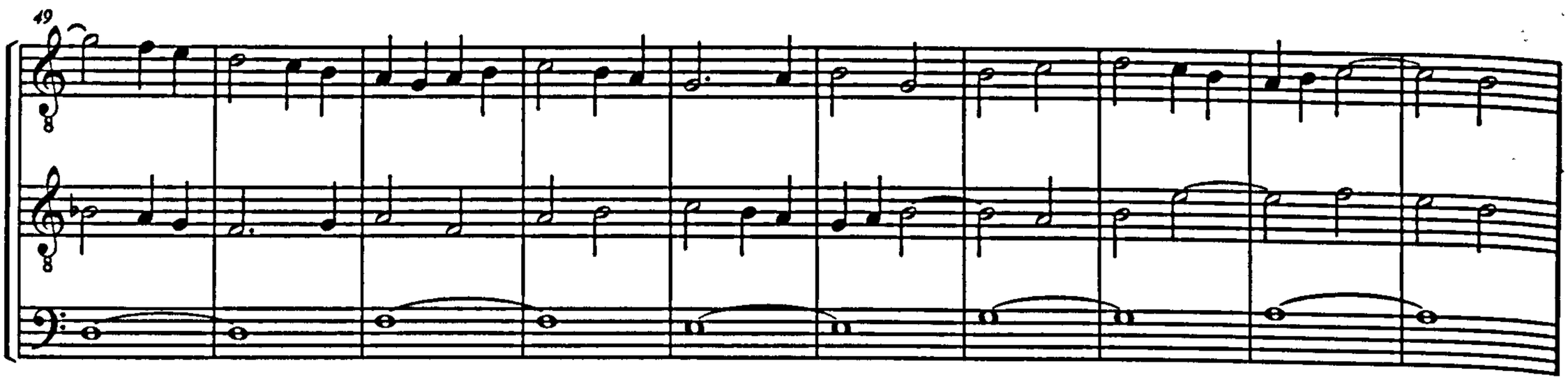
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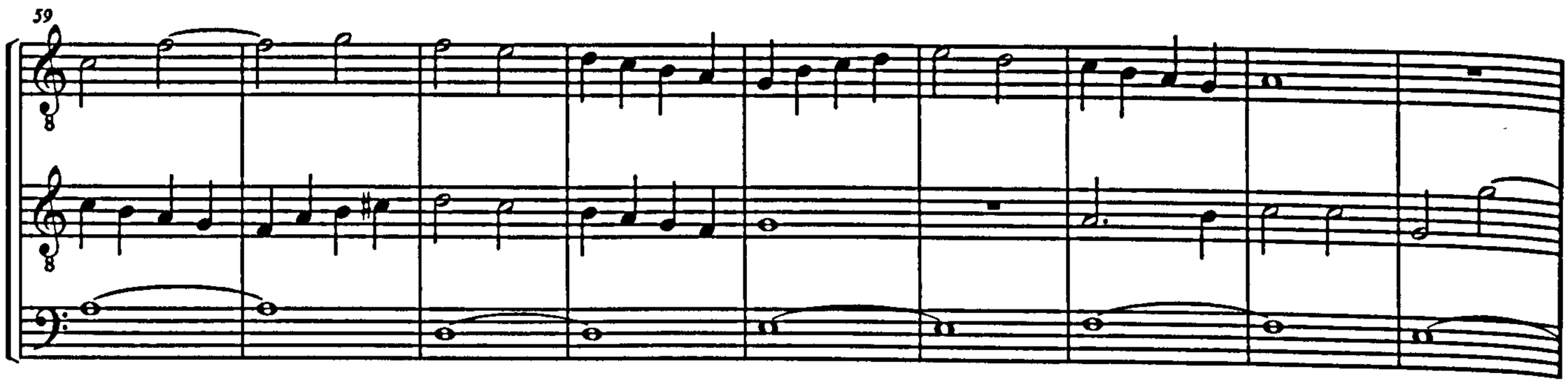
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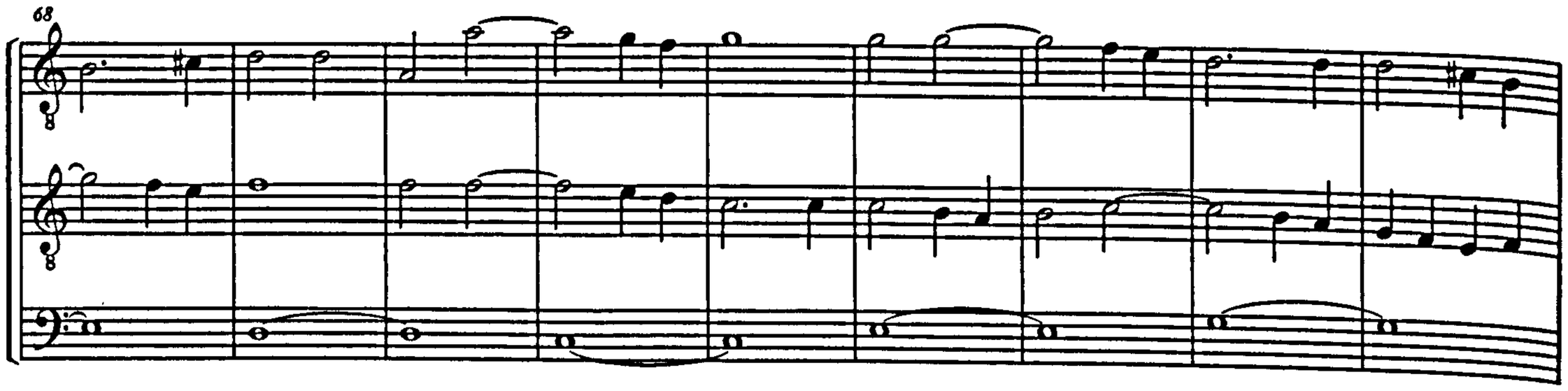
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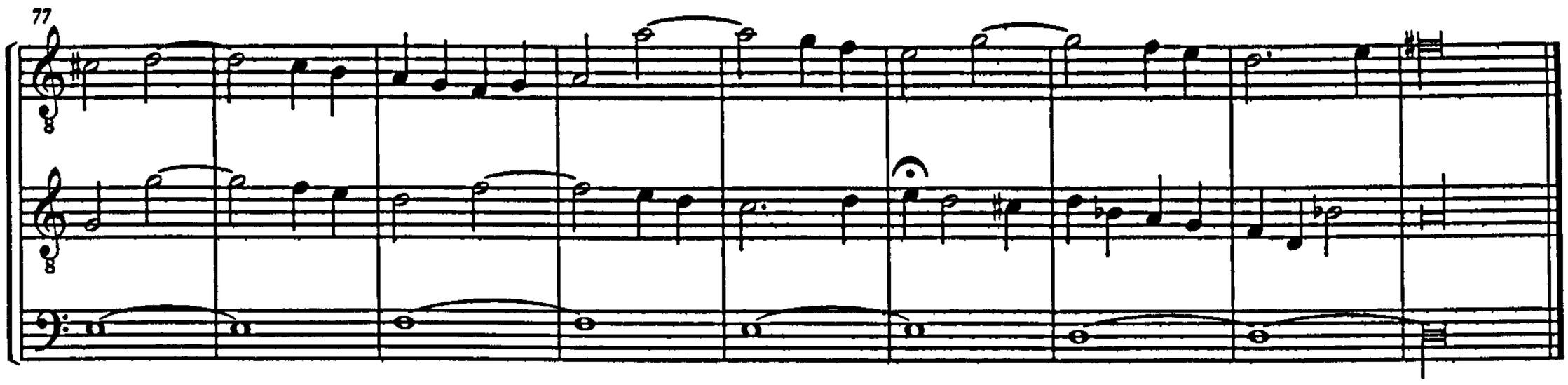
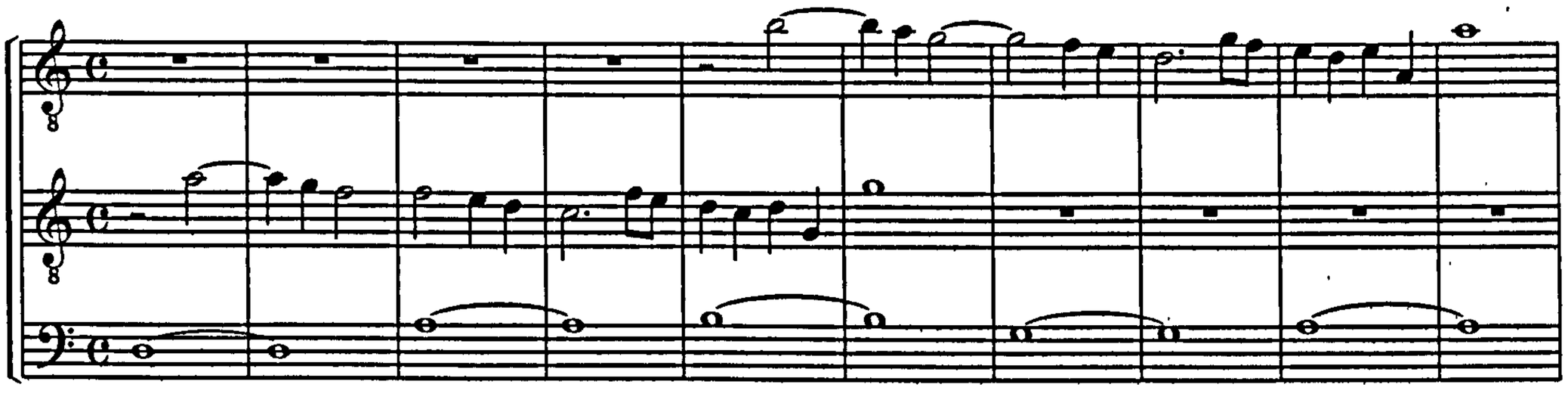
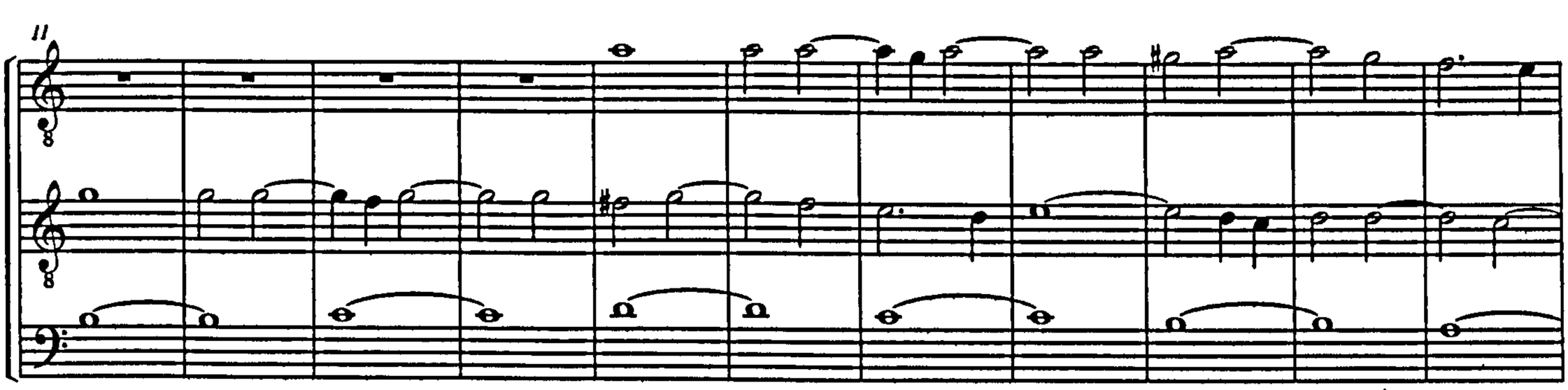


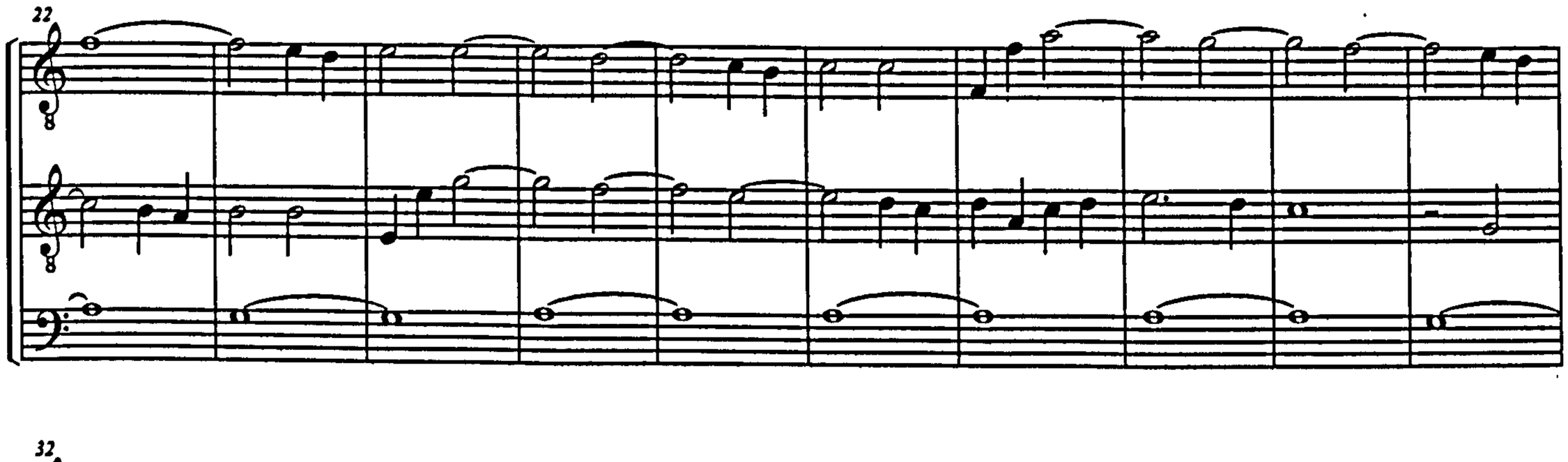
7

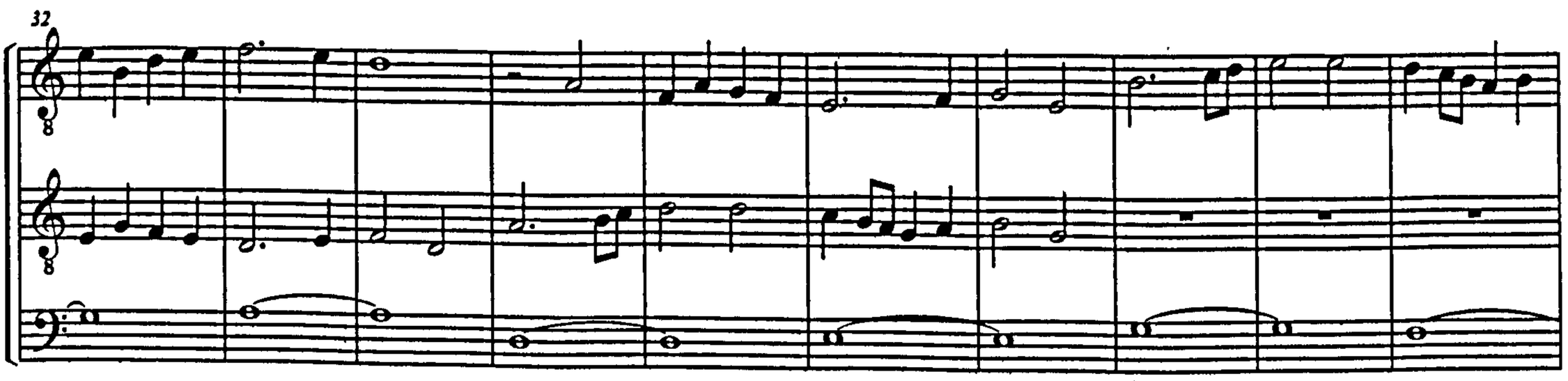
[Canon]

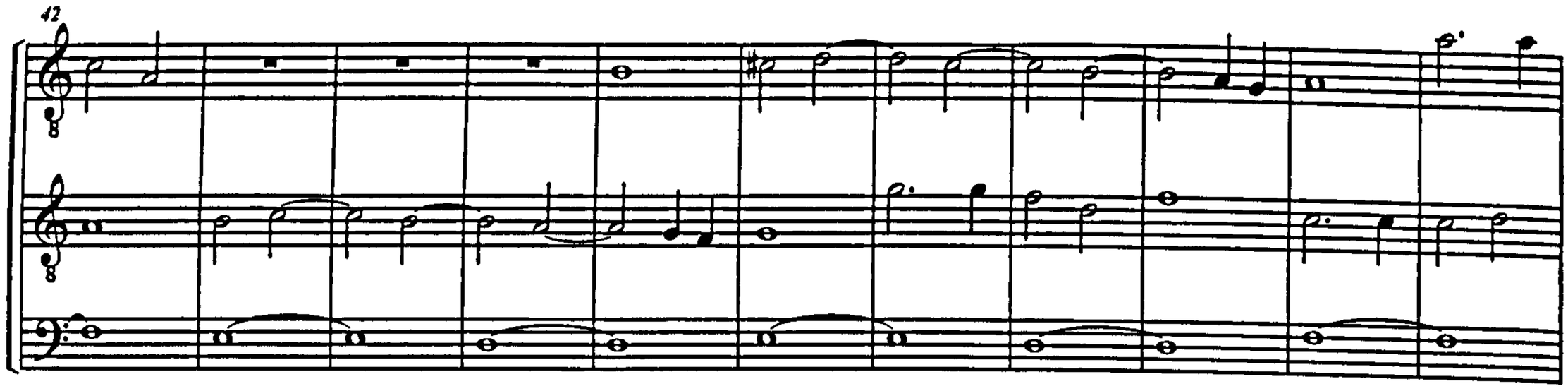
At the second above, after a four-semibreve rest
(Alla seconda alta a quattro pause)

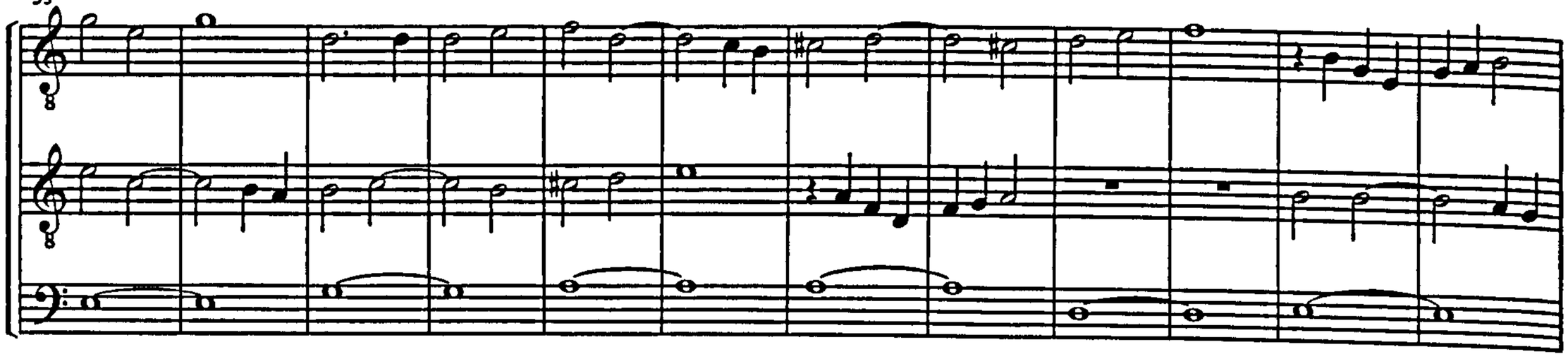


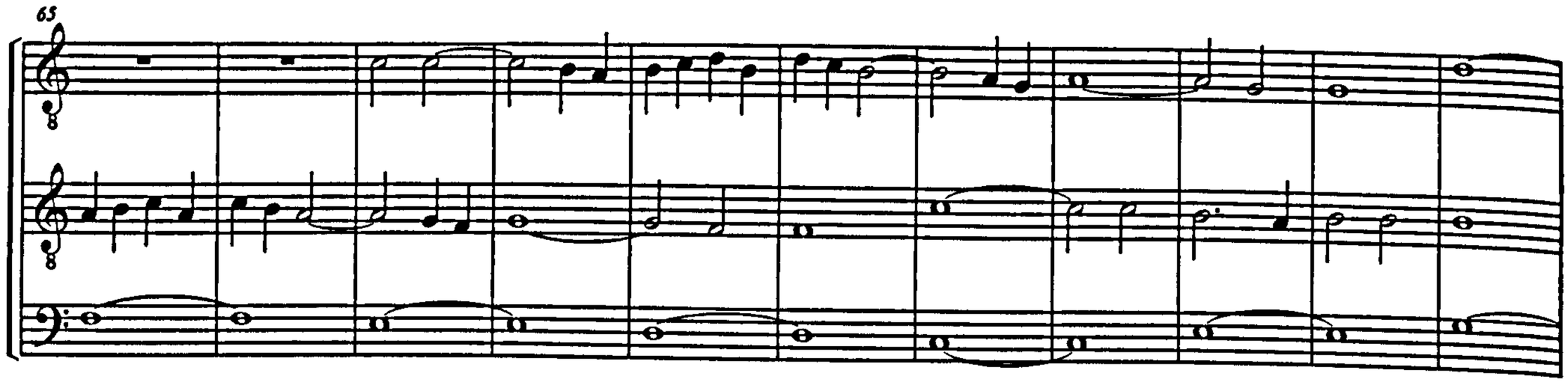










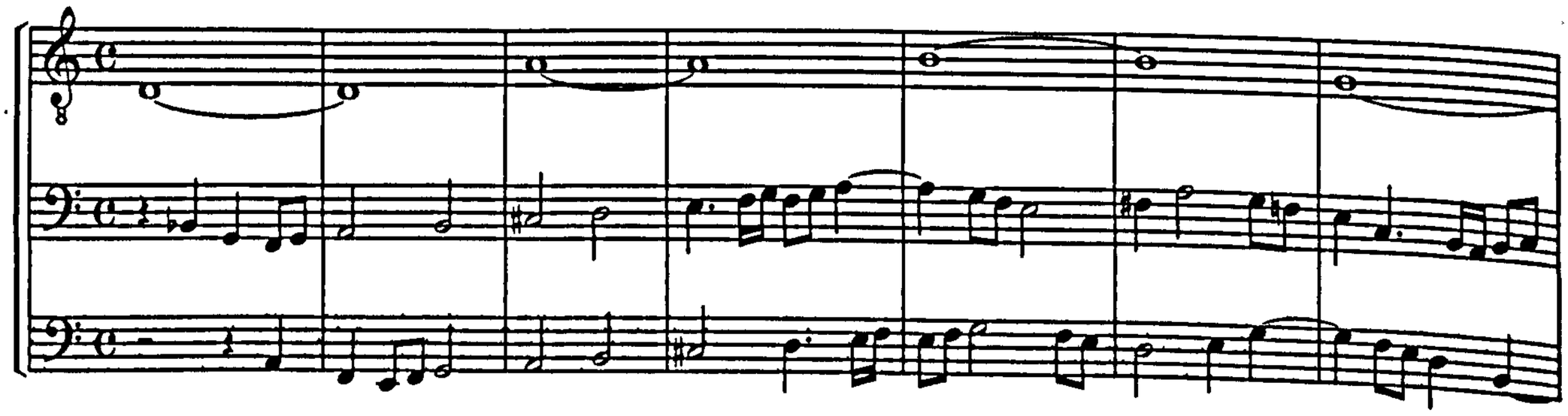


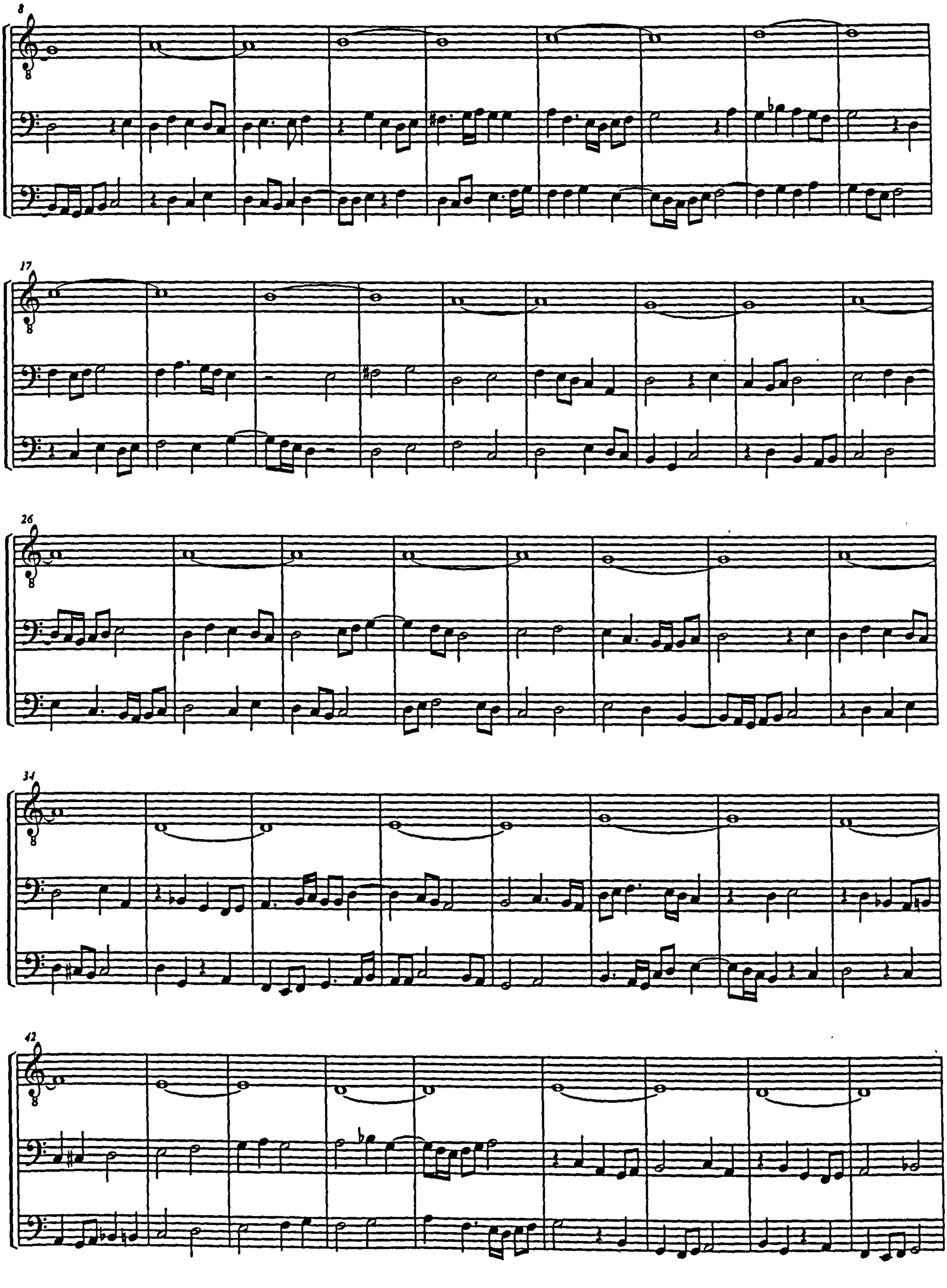
8

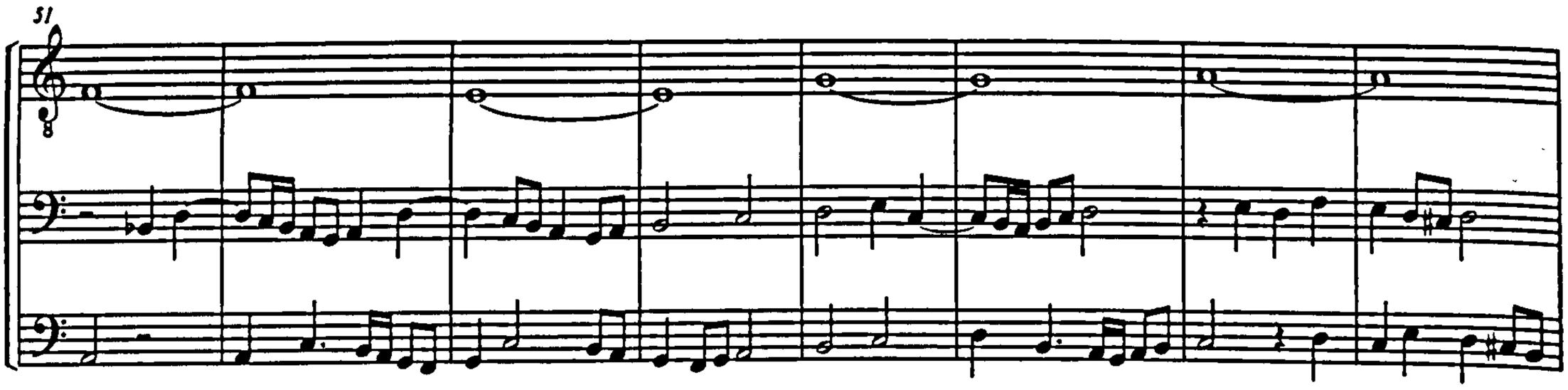
[Canon]

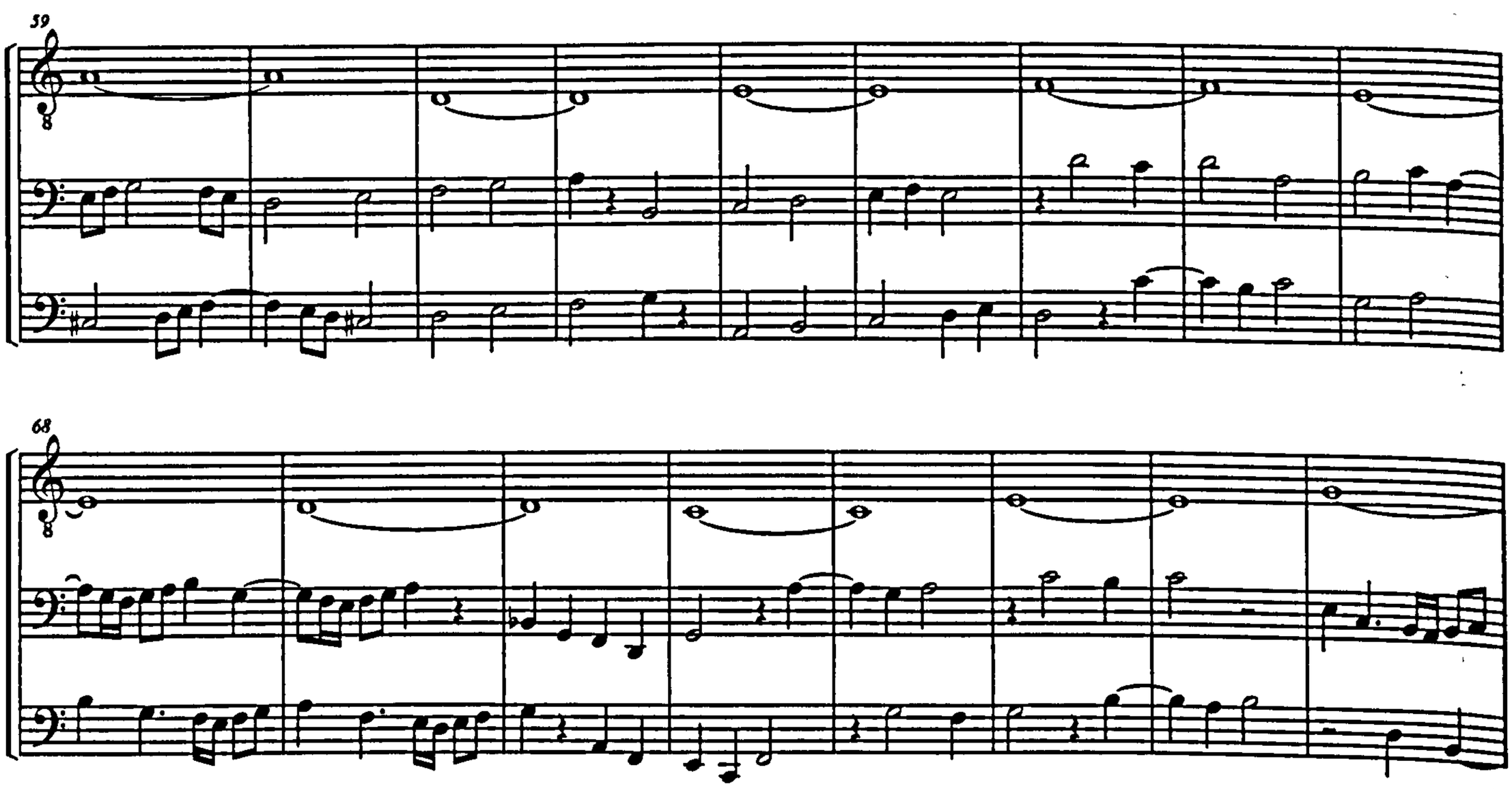
At the second below, after a minim rest

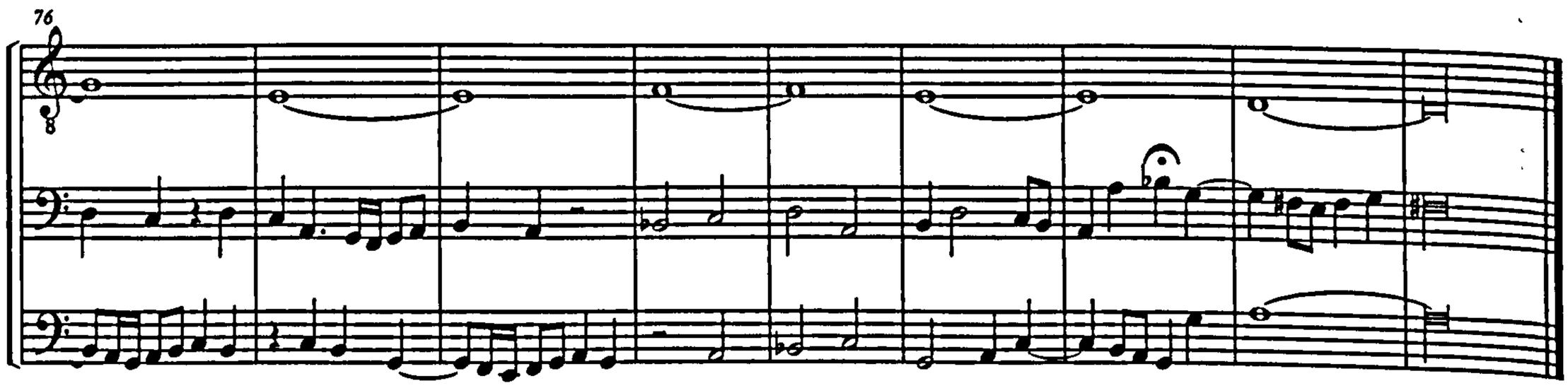
(Alla seconda bassa a mezza pausa)




8
17
26
34
42

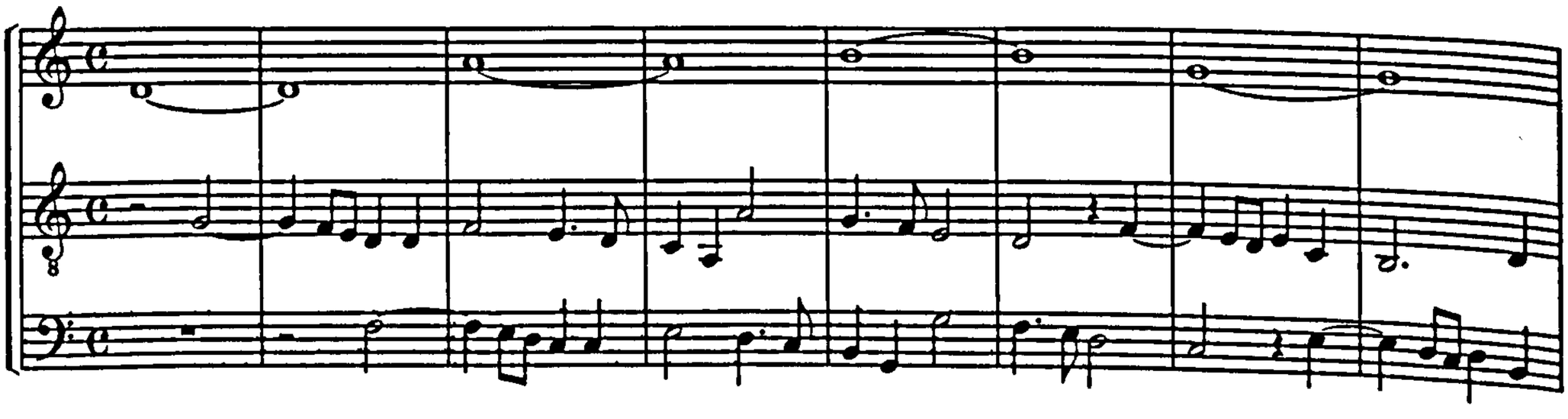






[Canon]

At the second below, at a semibreve rest. The Cantus firmus to be sung an octave higher
(Alla seconda bassa alla pausa. Il Canto Fermo si canta per ottava alta)



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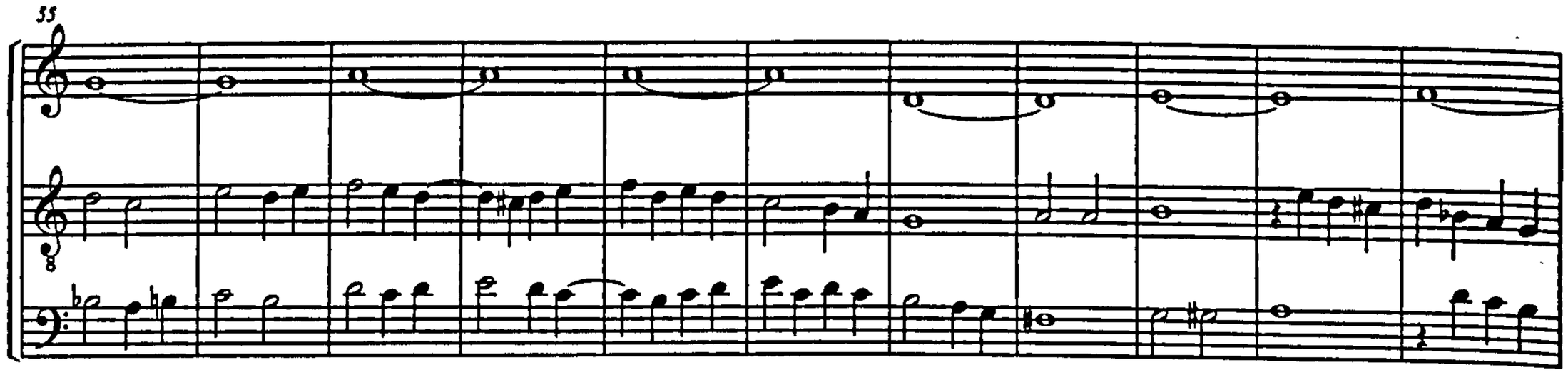
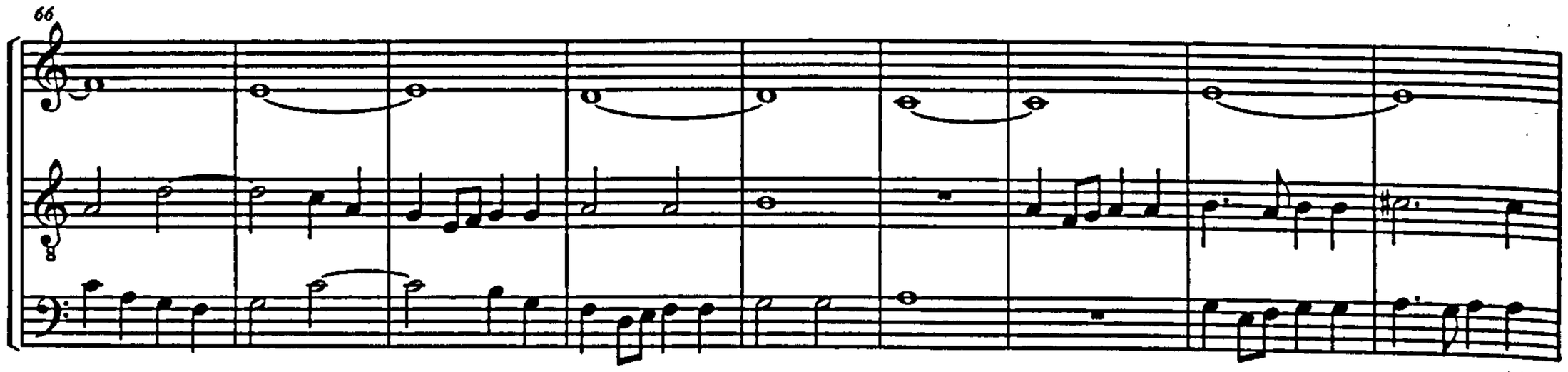
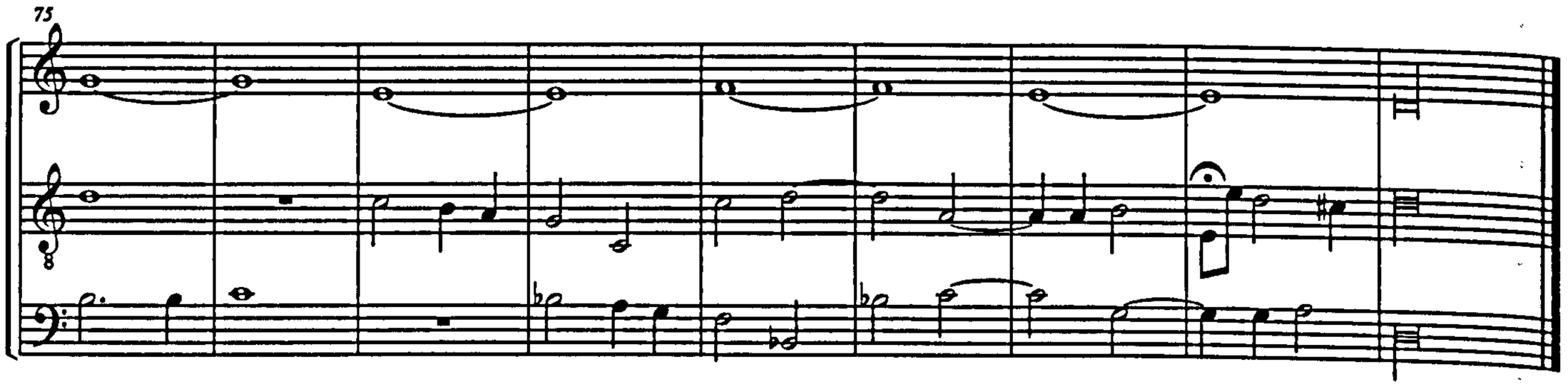




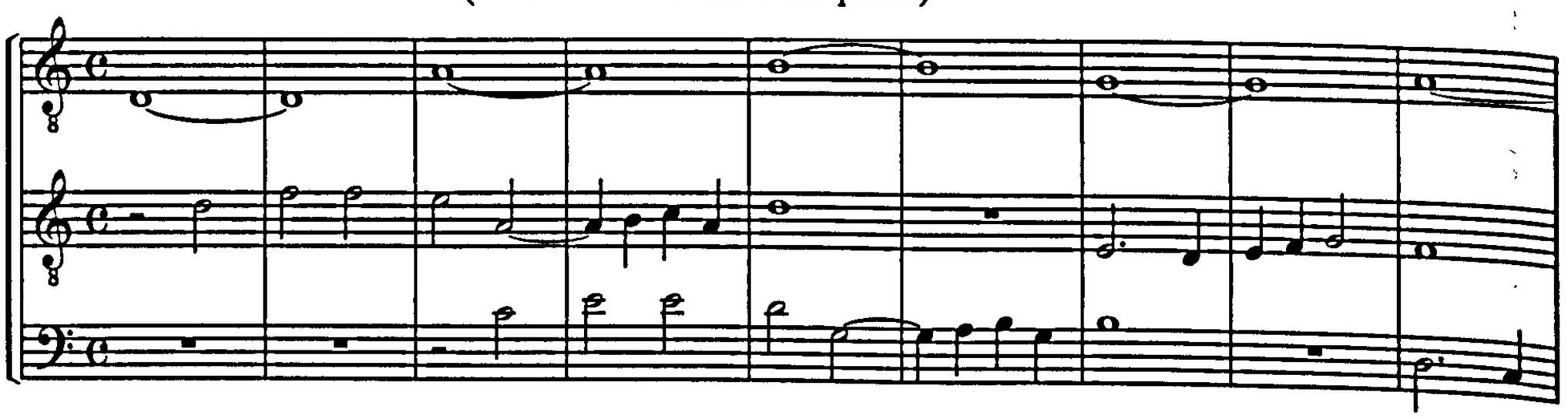


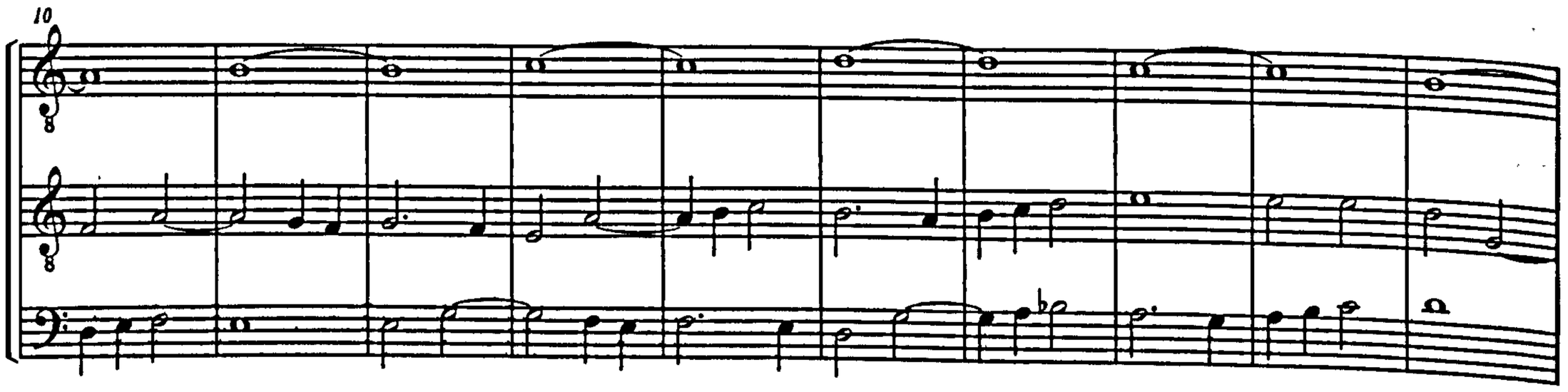
10

[Canon]

At the second below, after a two-semibreve rest

(Alla seconda bassa a due pause)





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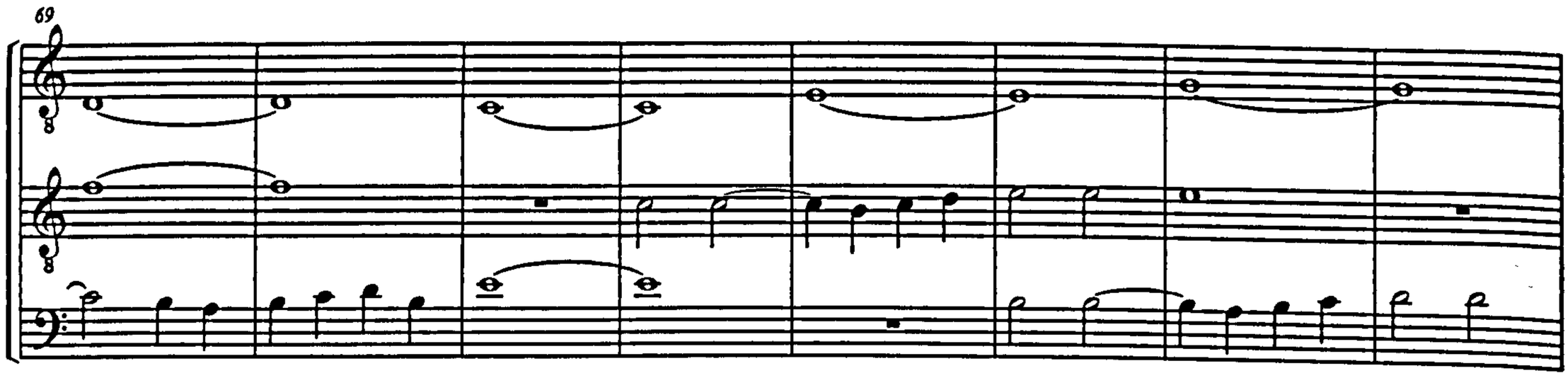
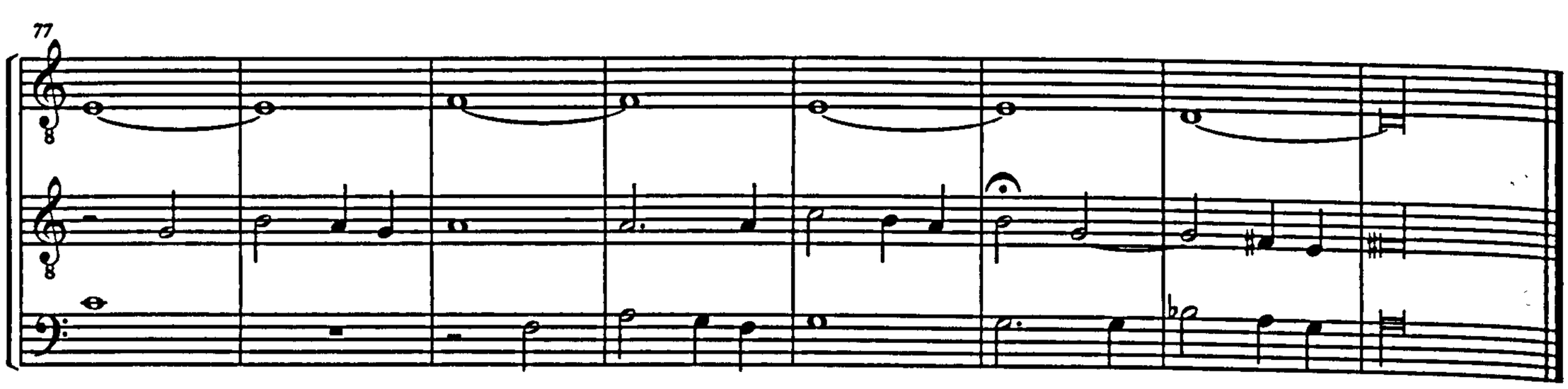
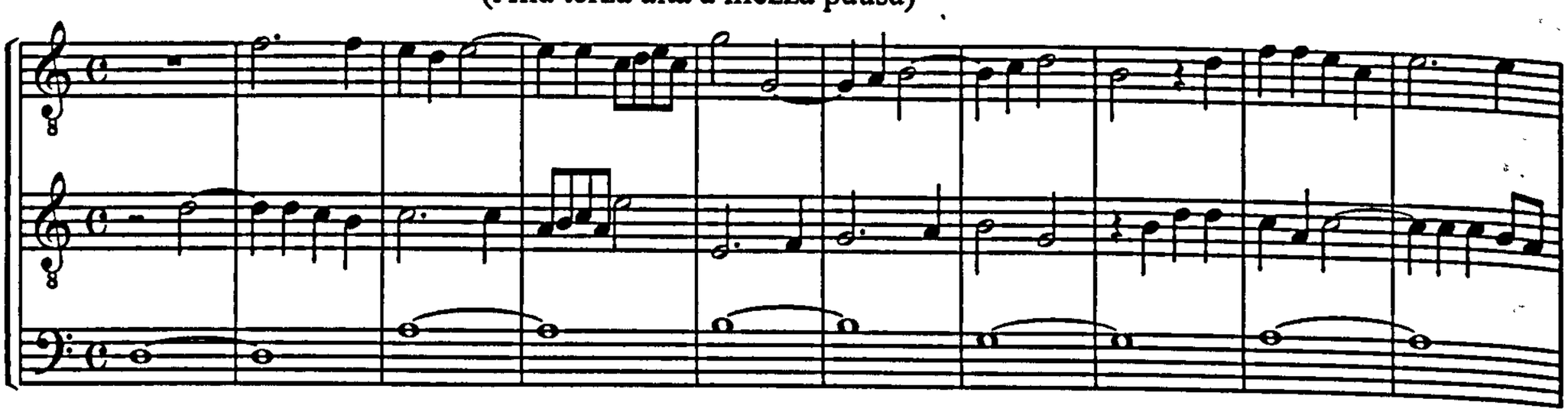


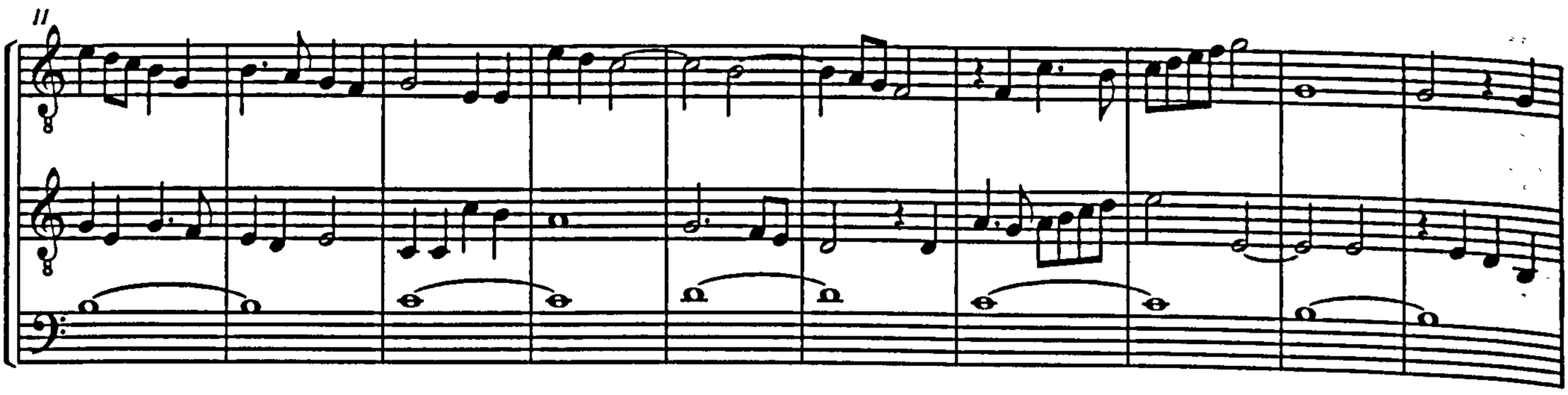


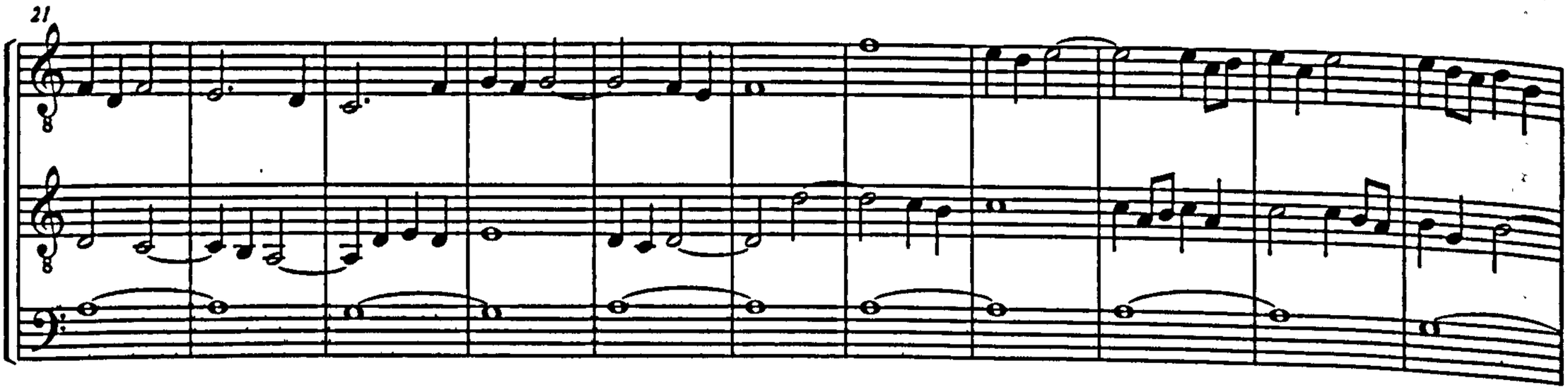
11

[Canon]

At the third above, after a minim rest
(Alla terza alta a mezza pausa)







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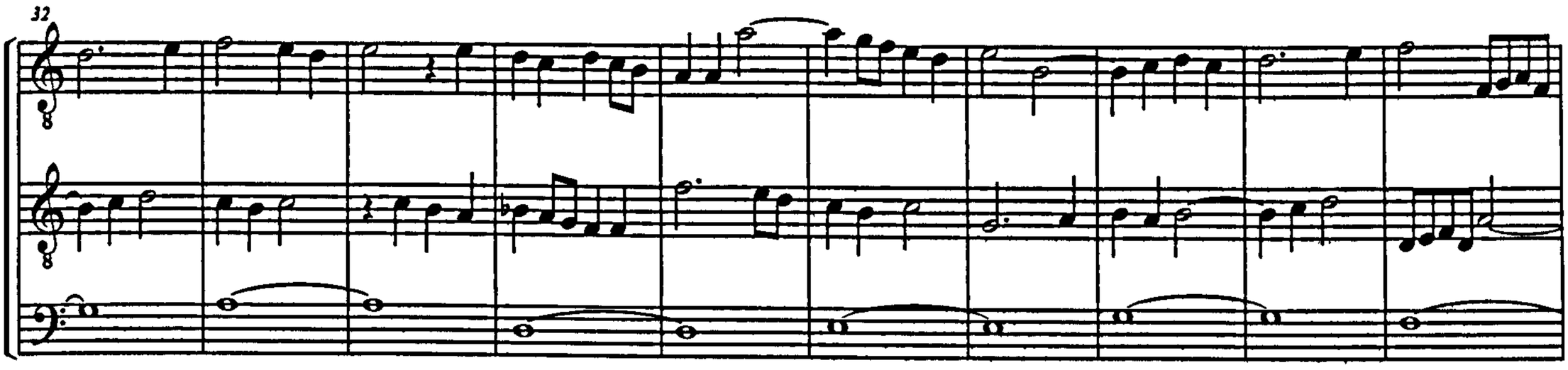

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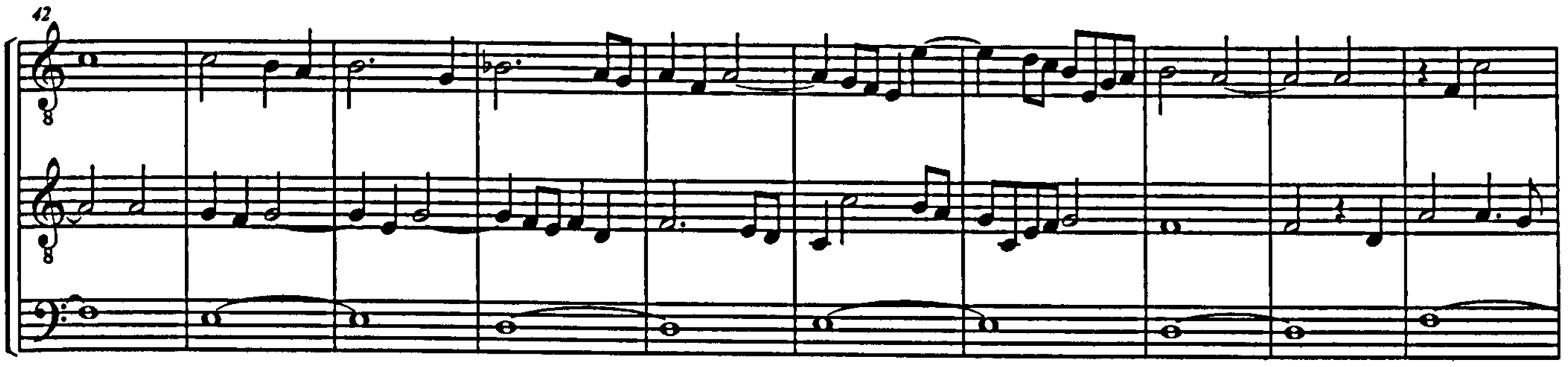

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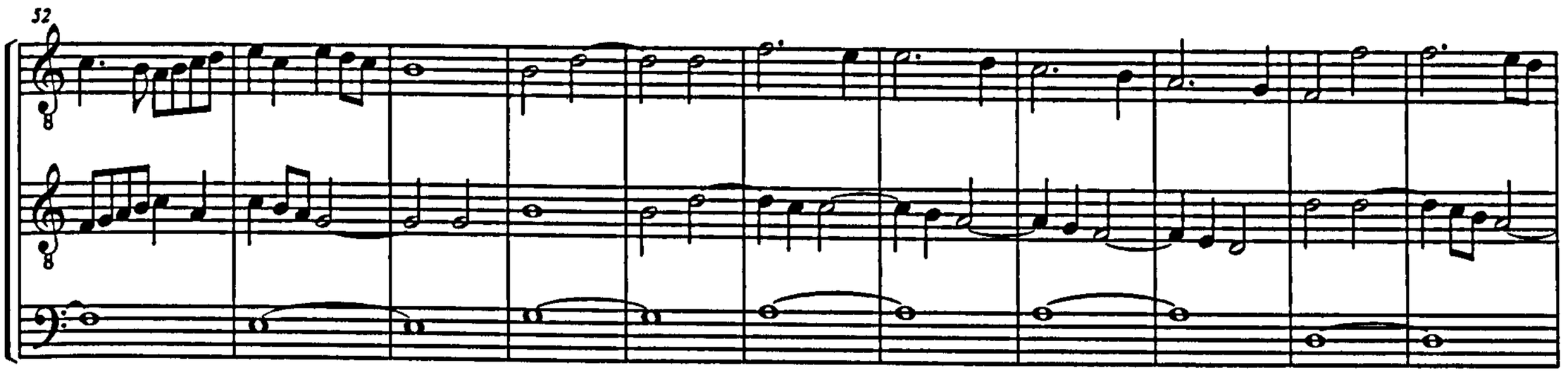

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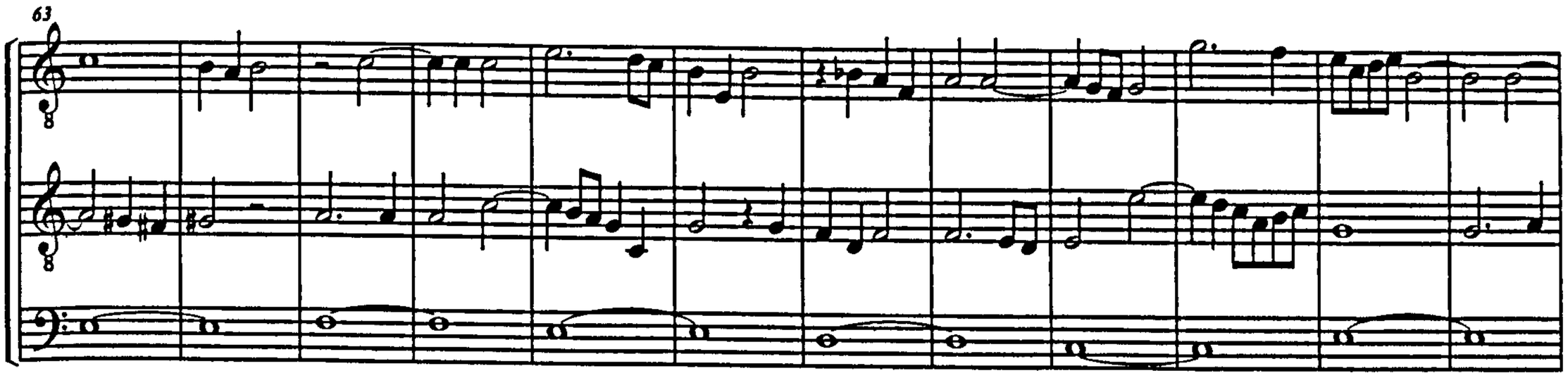

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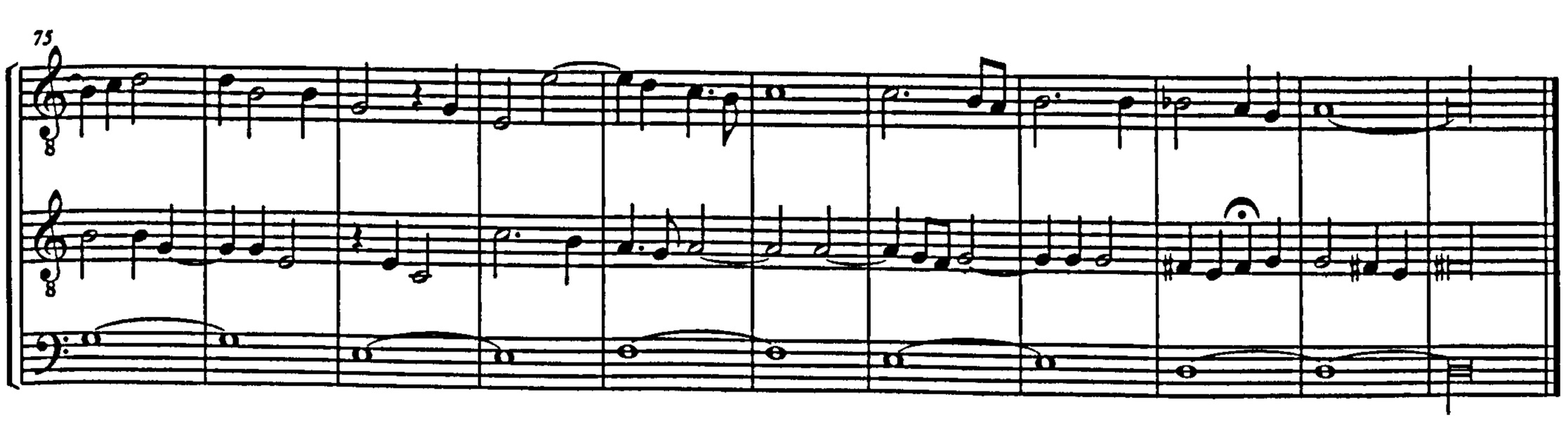
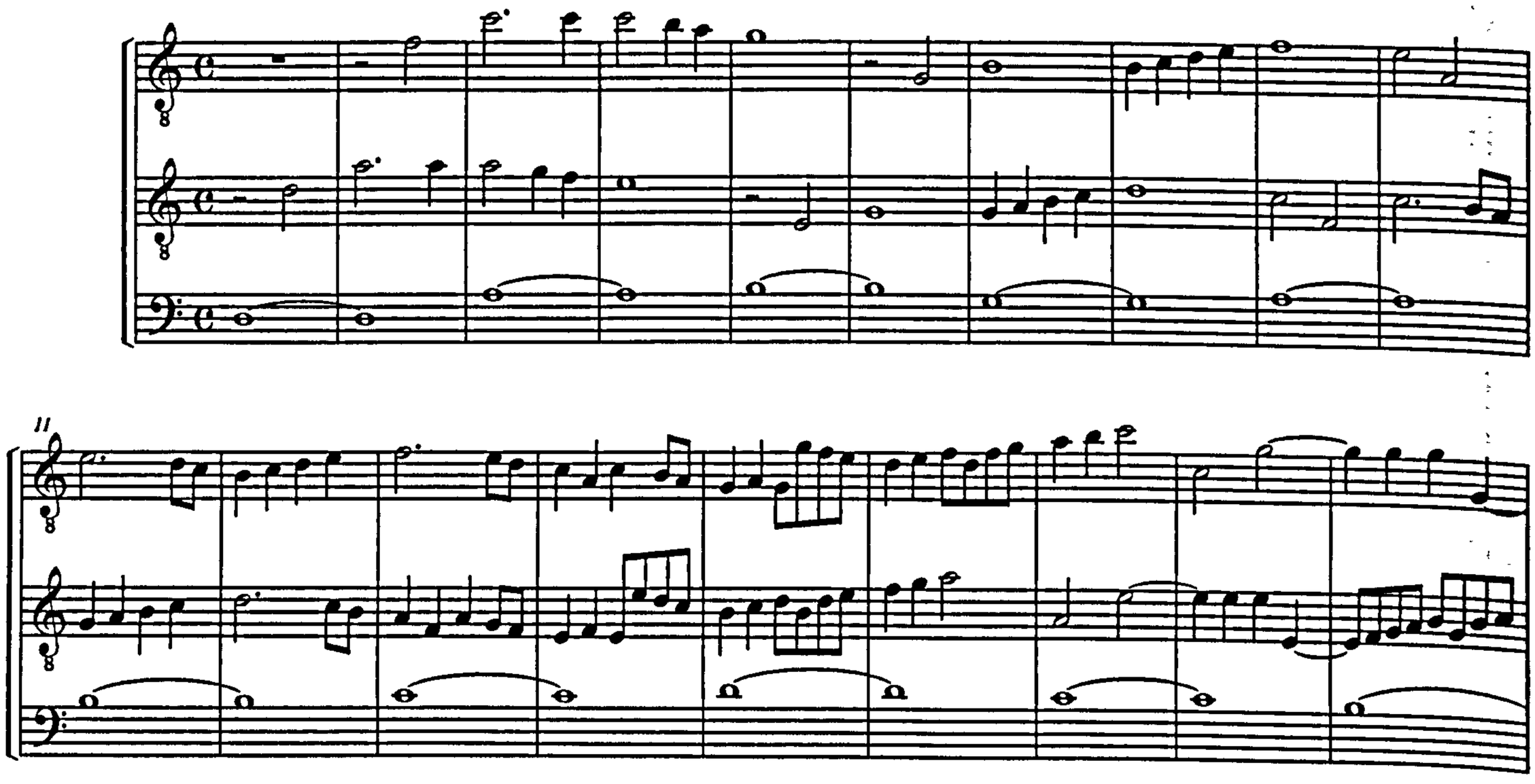
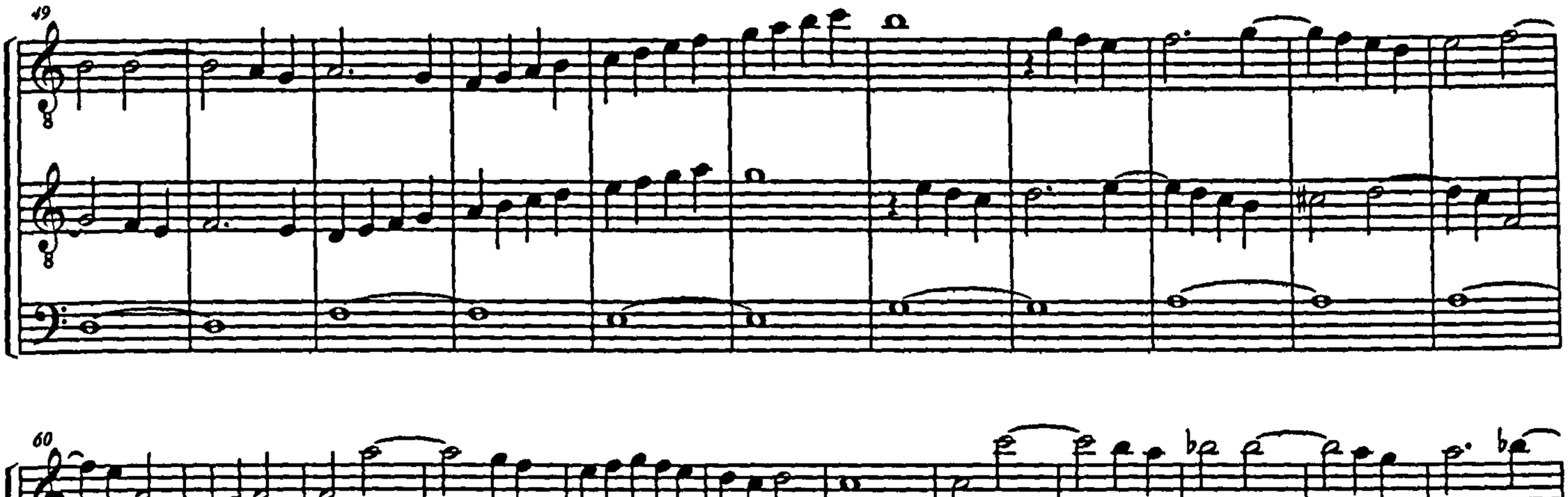


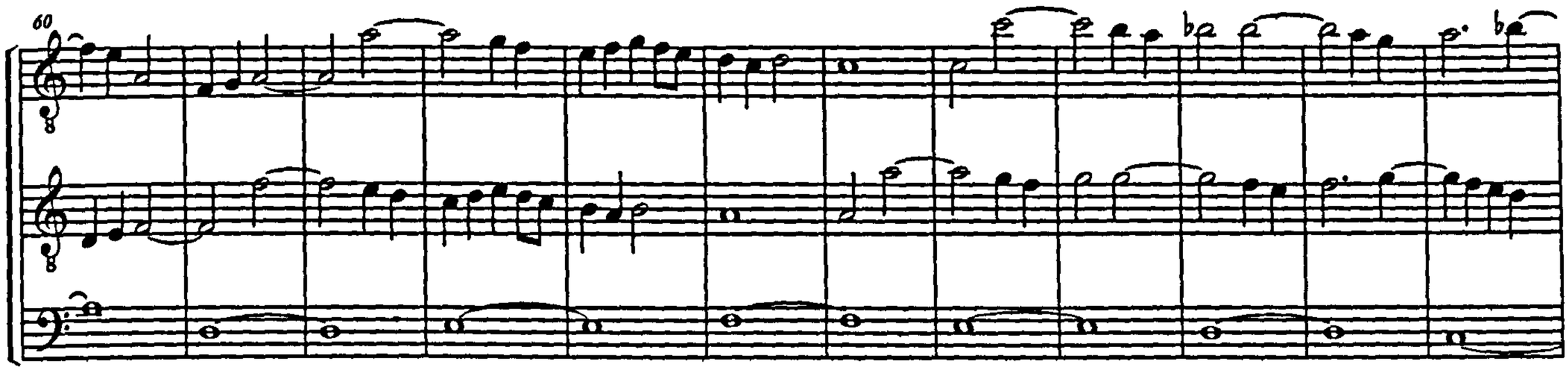
12

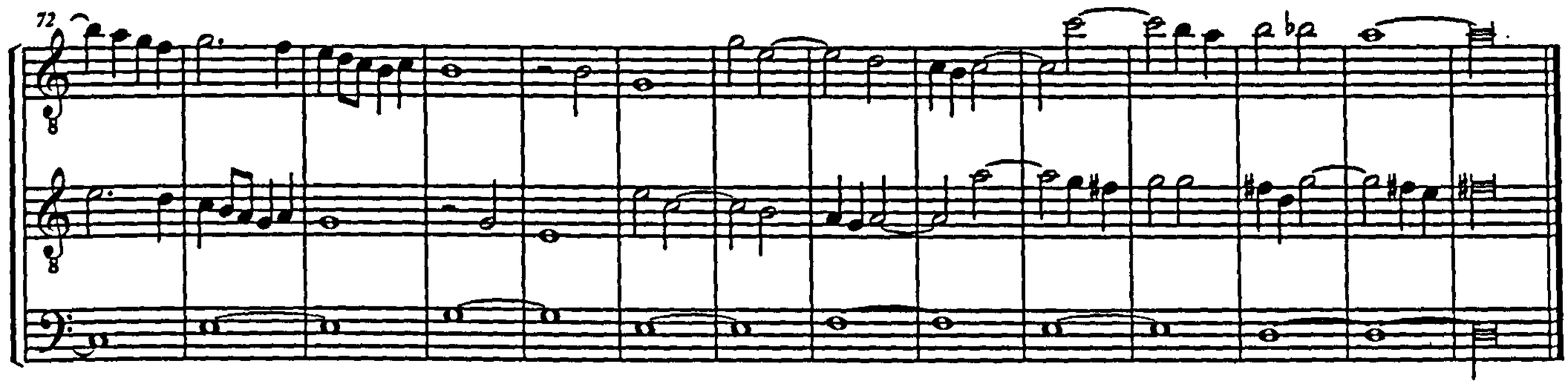
[Canon]

At the third above, after a semibreve rest
(Alla terza alta alla pausa)







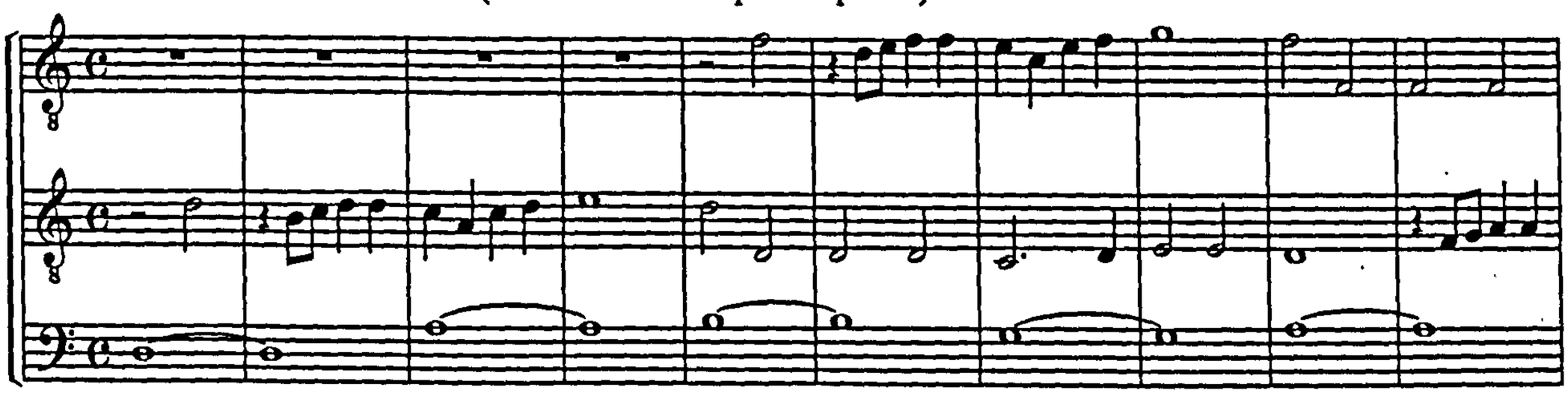


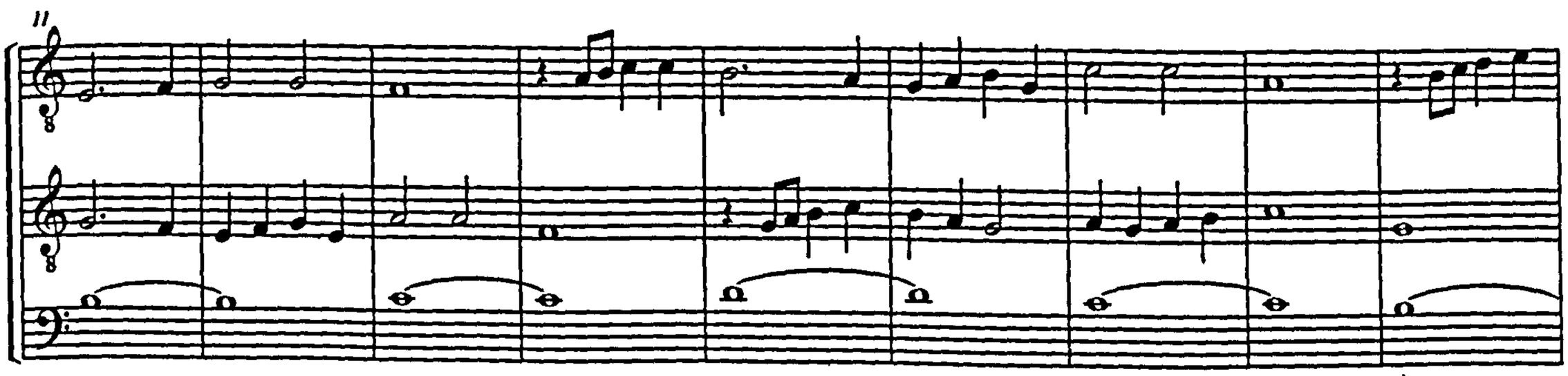
13

[Canon]

At the third above, after a four-semibreve rest

(Alla terza alta a quattro pause)





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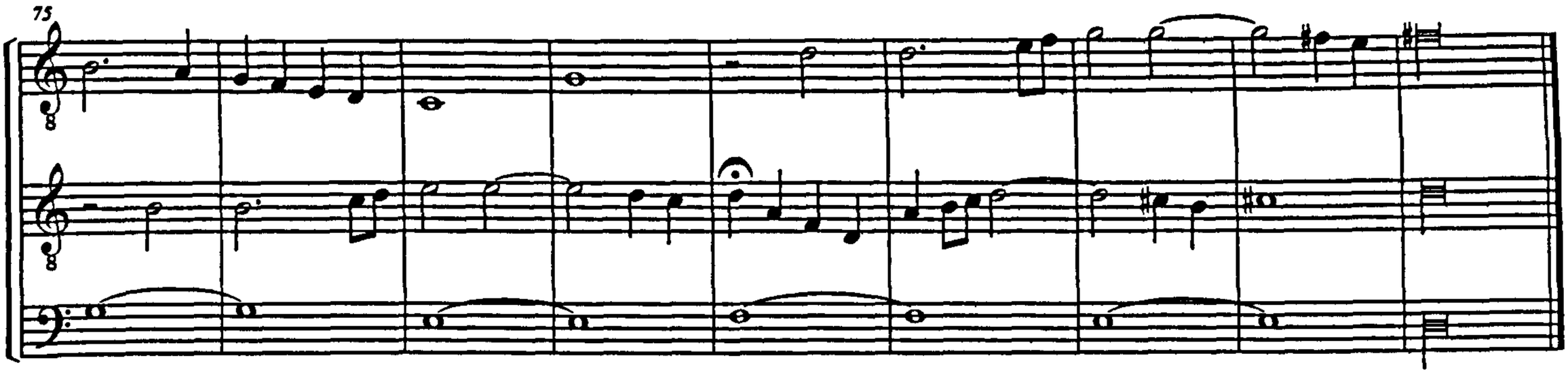
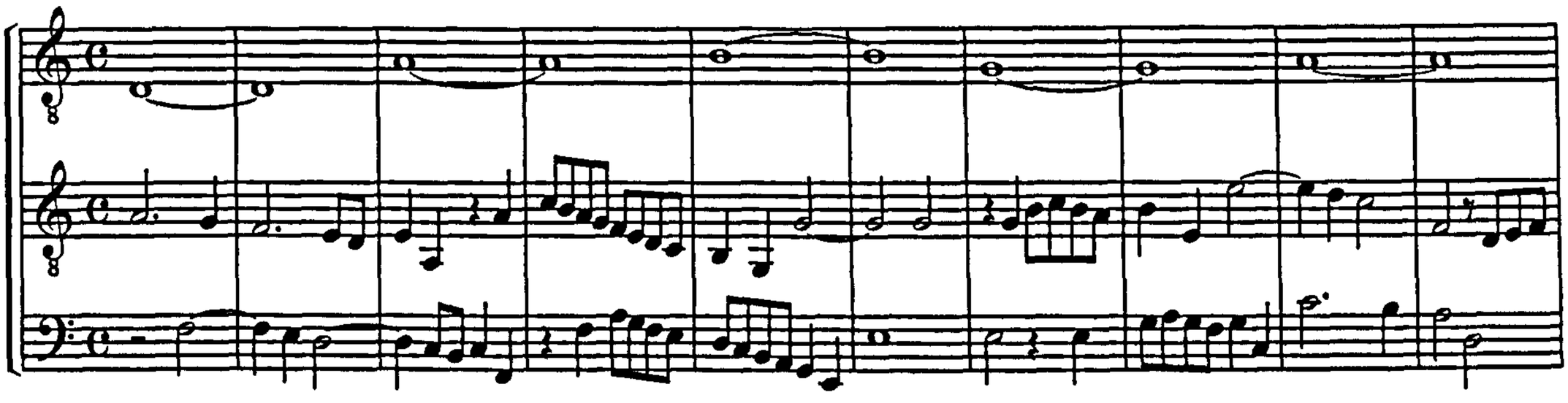
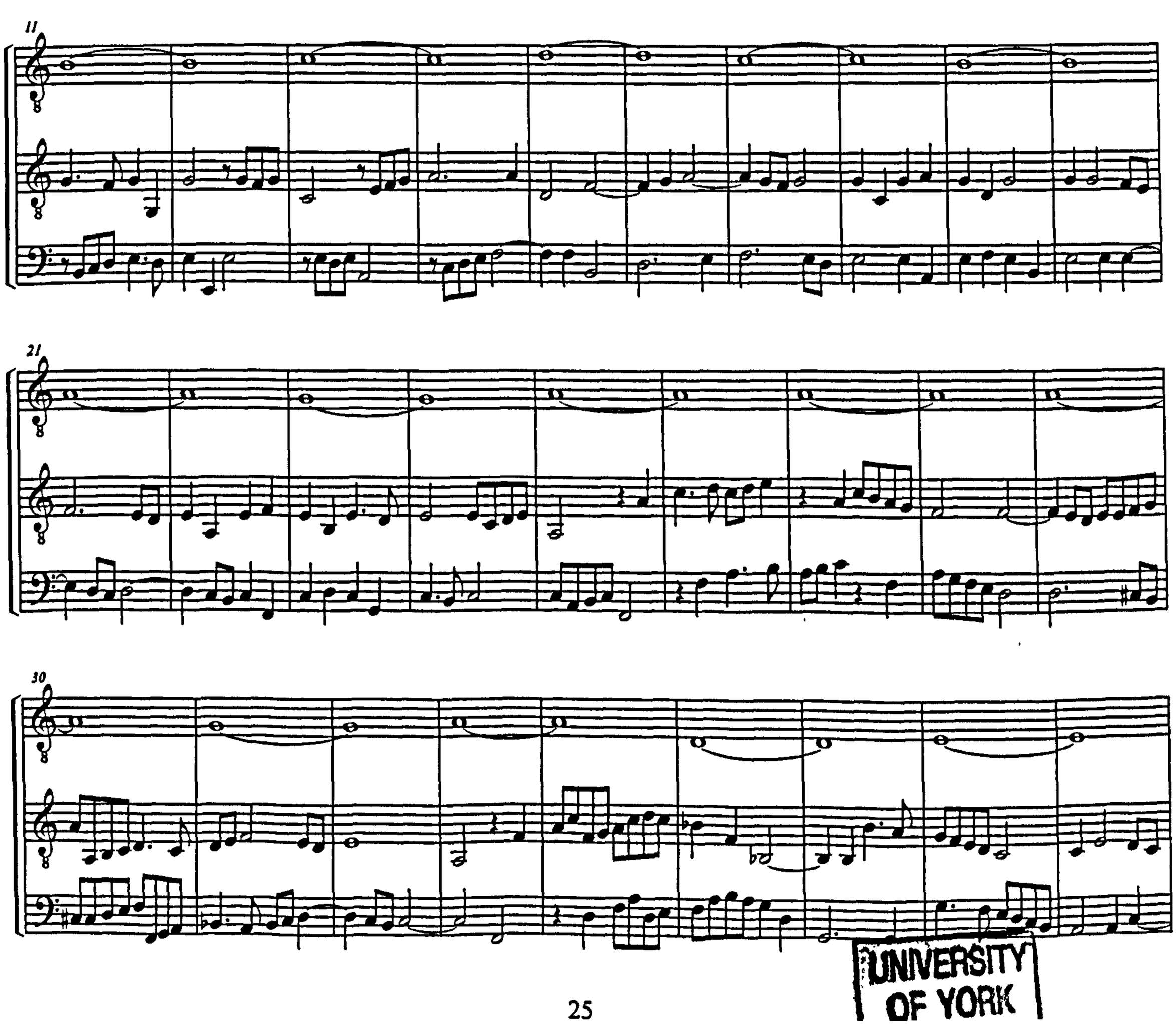


14

[Canon]

At the third above, after a minim rest
(Alla terza bassa a mezza pausa)





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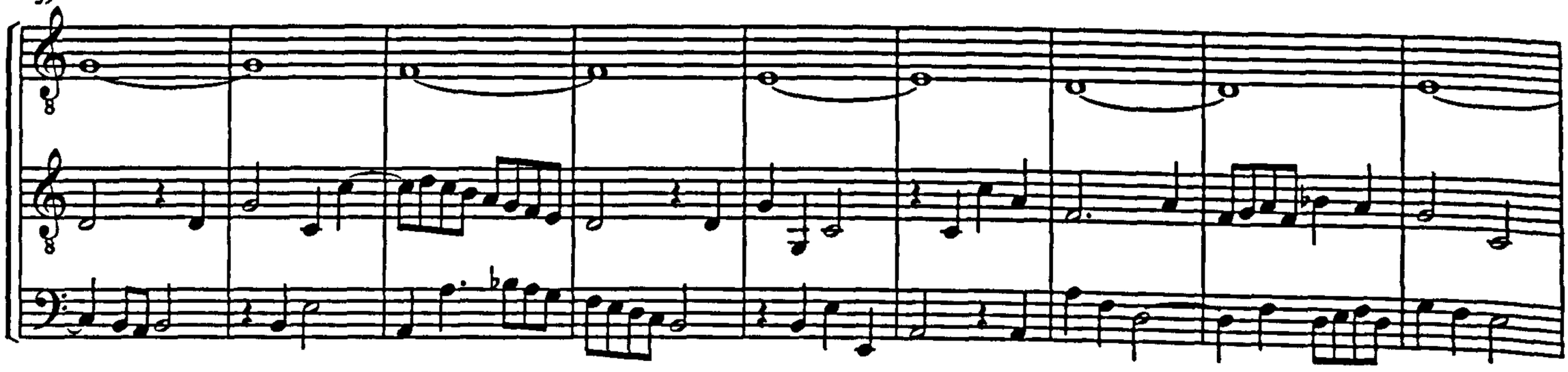

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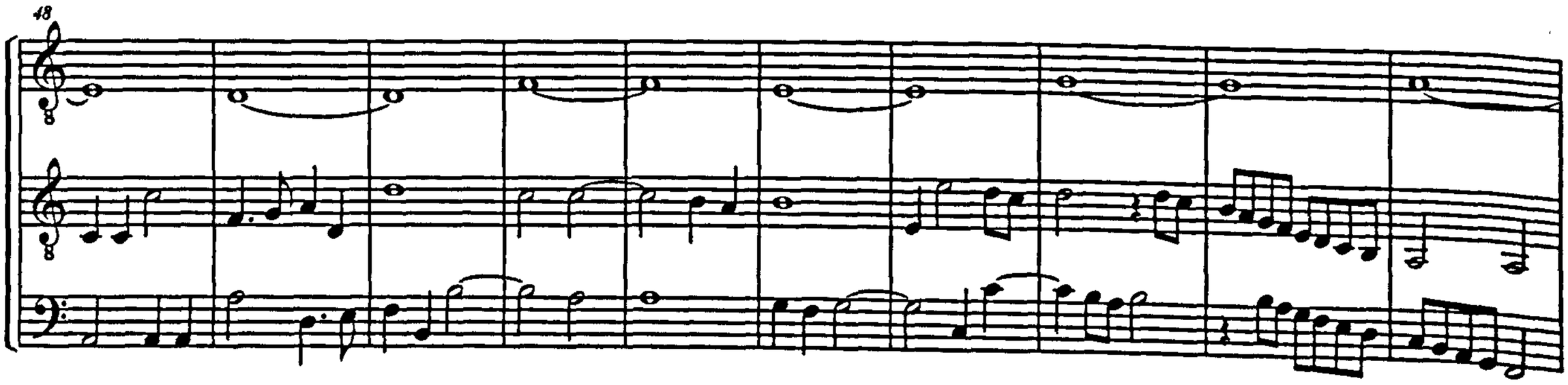

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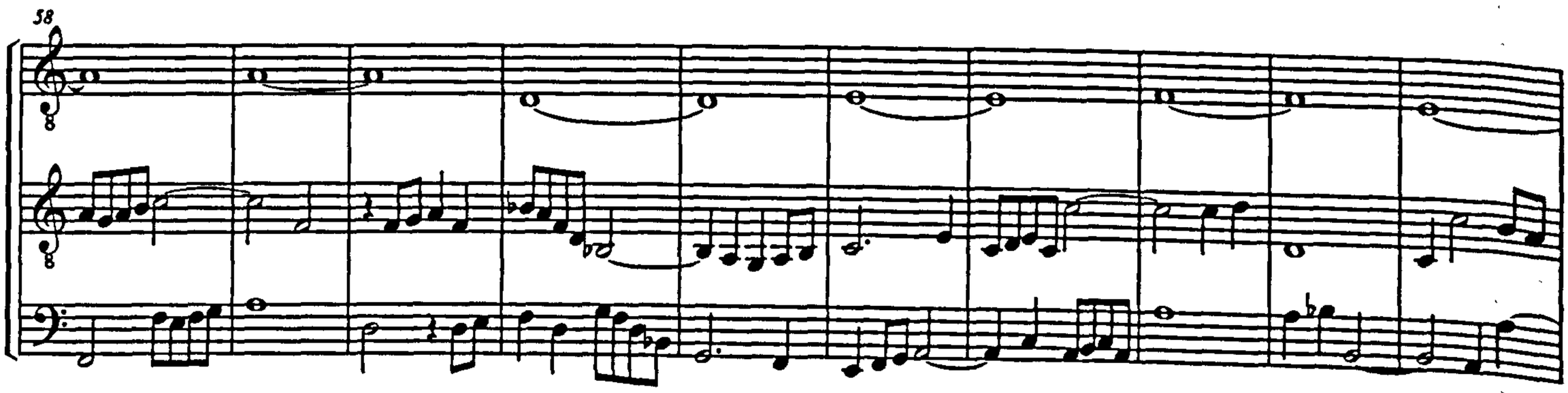

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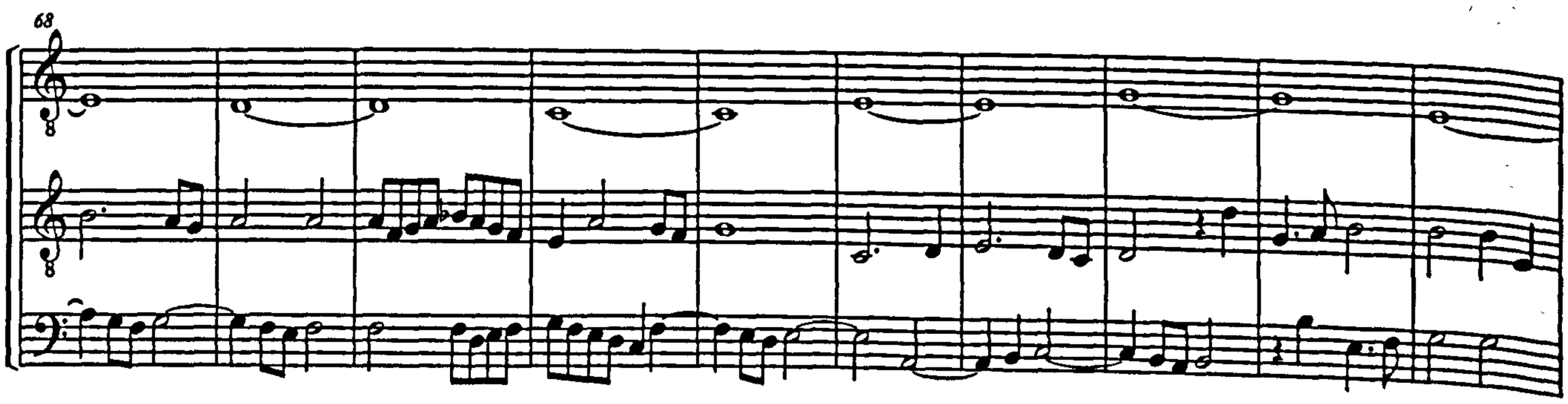

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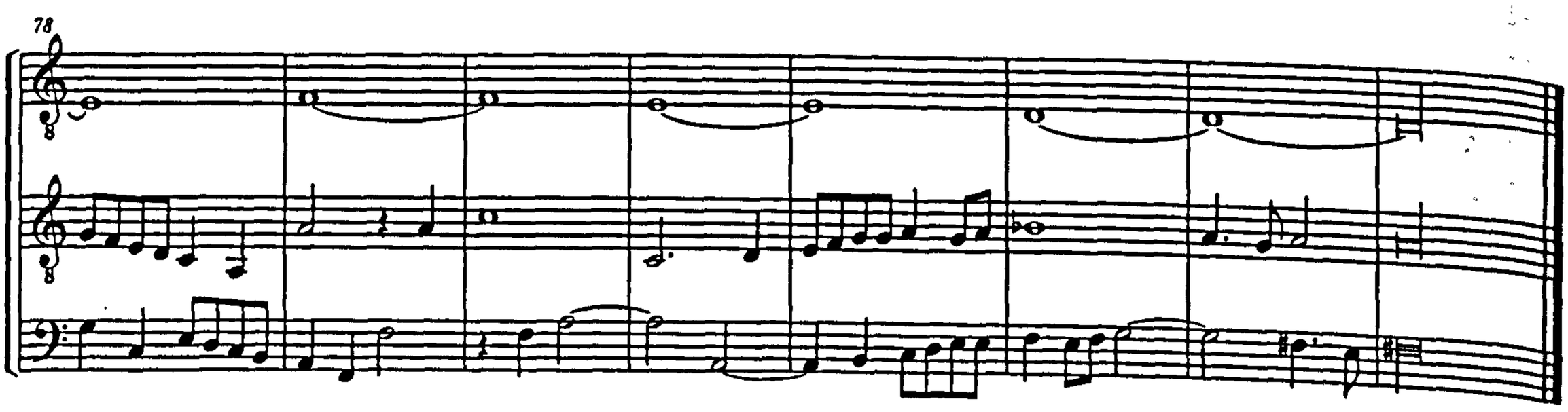
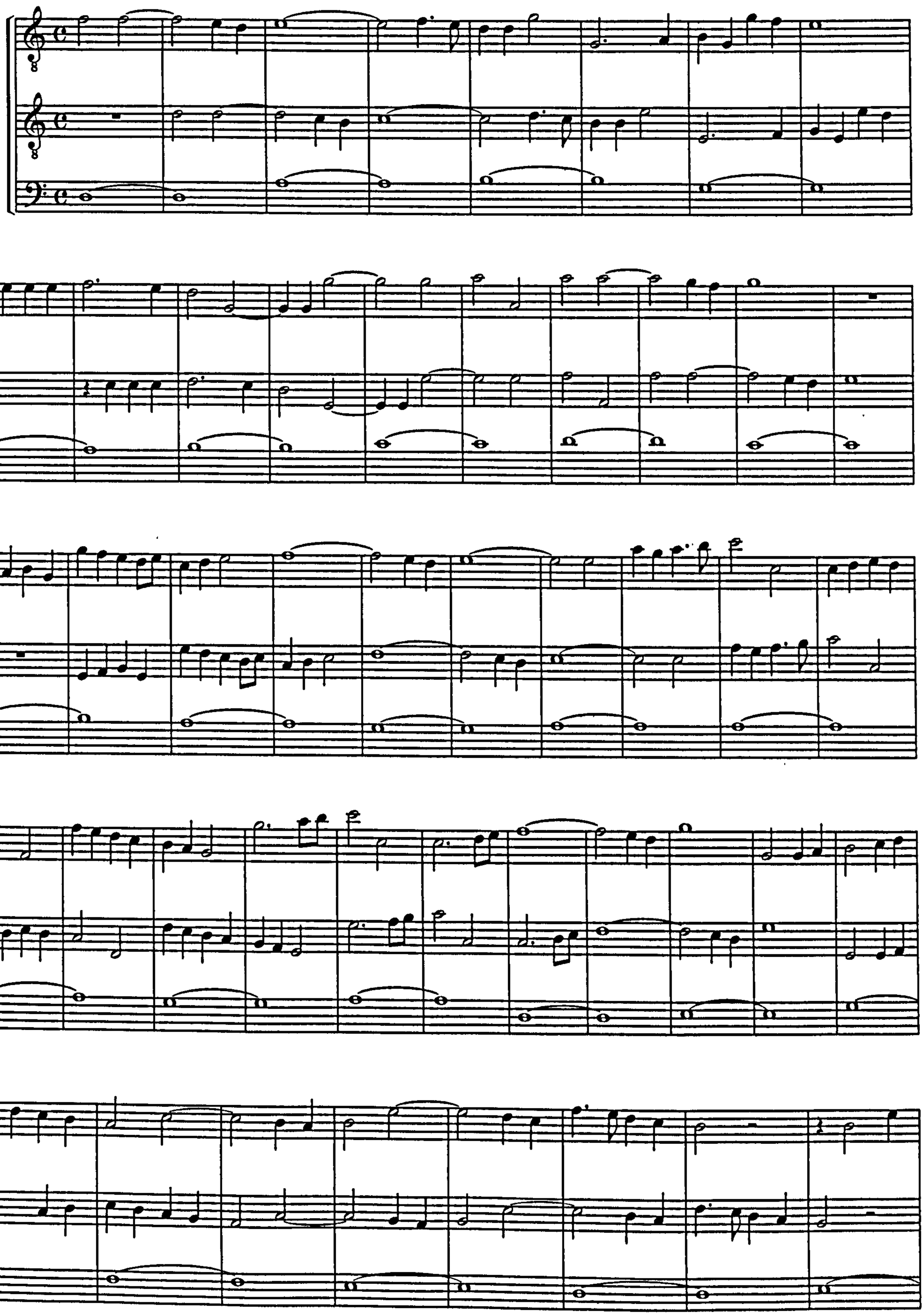
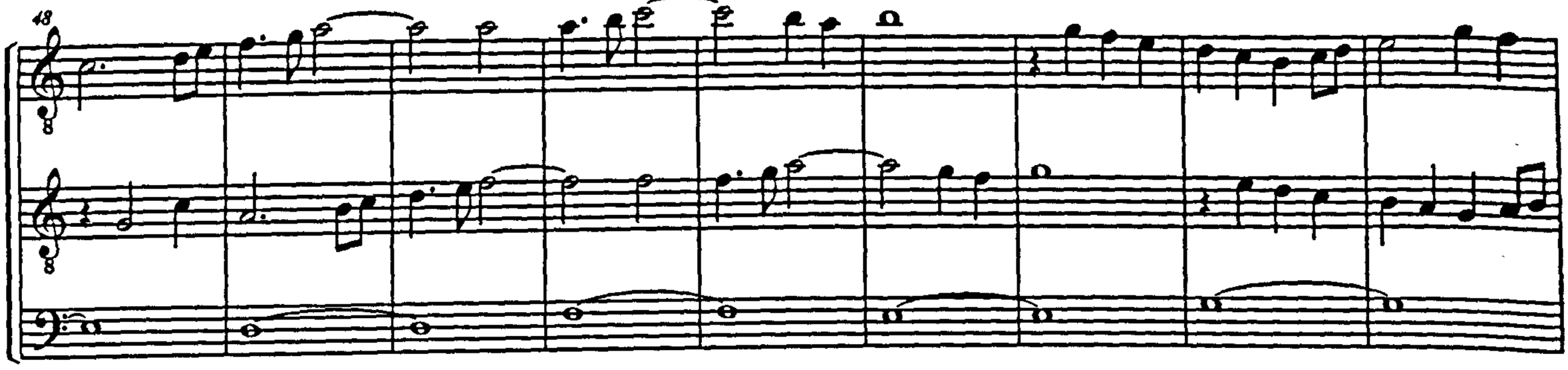
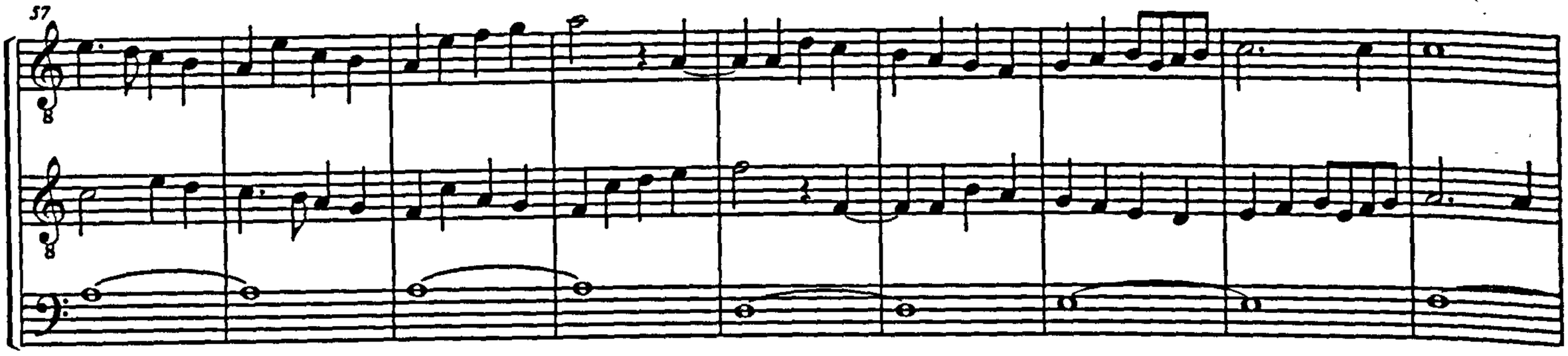


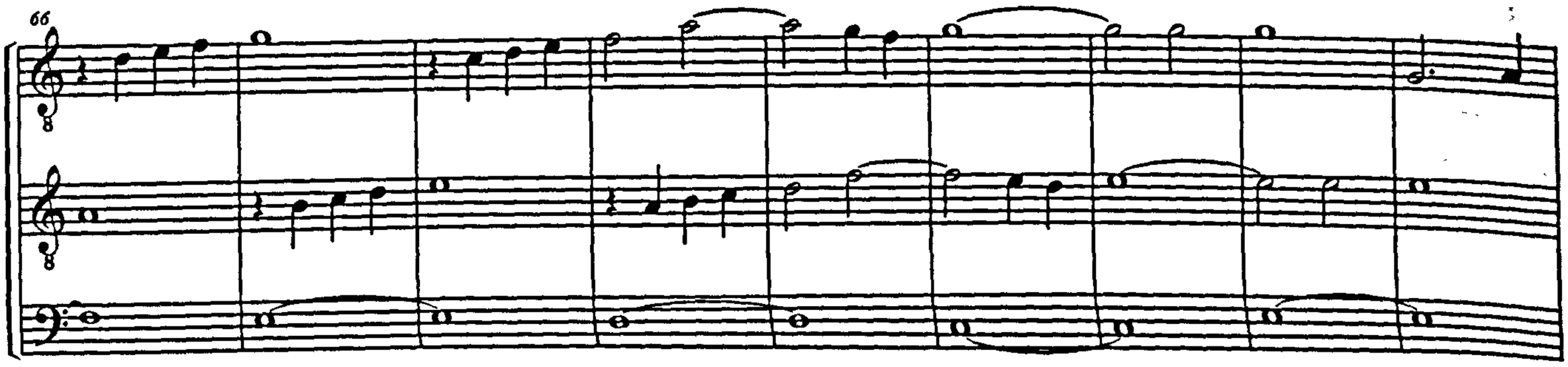
15
[Canon]

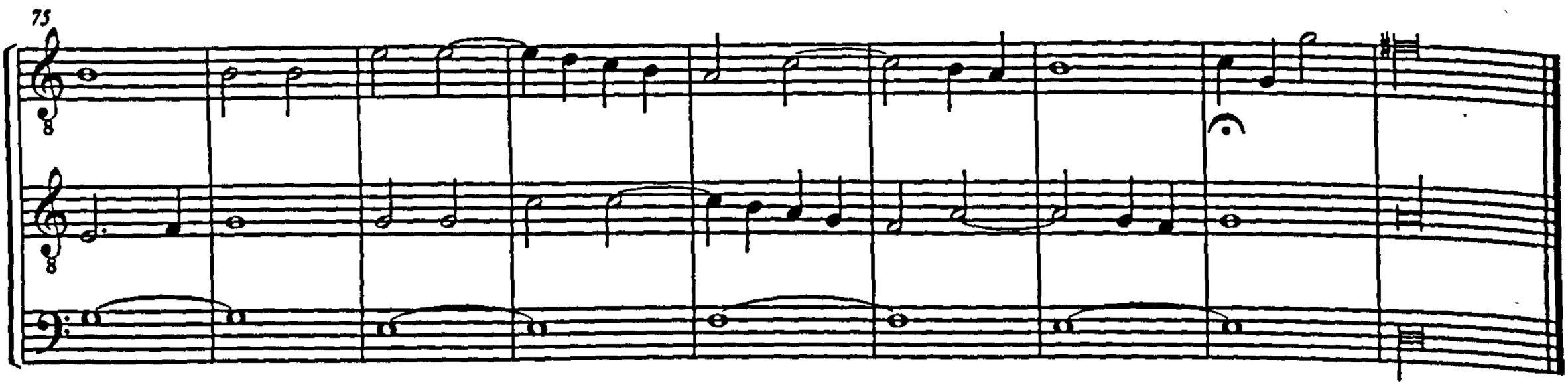
At the third above, after a semibreve rest
(Alla terza bassa alla pausa)









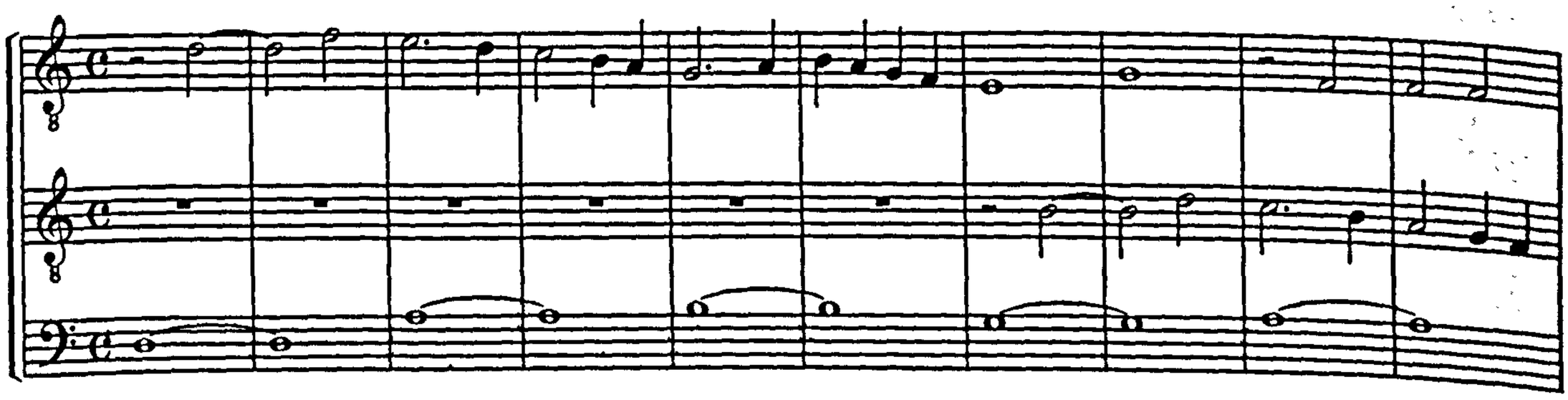


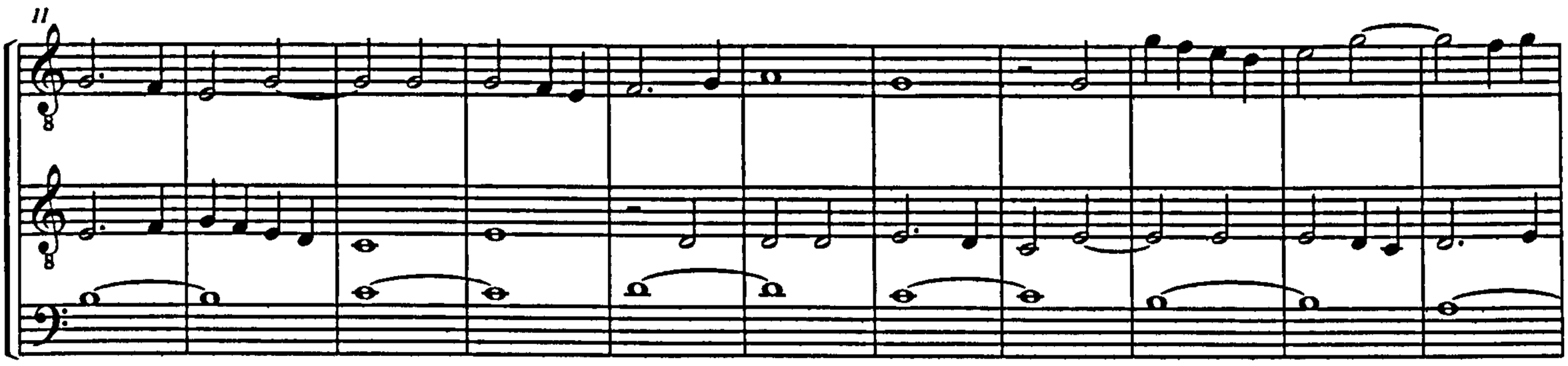
16

[Canon]

At the third above, after a six-semibreve rest

(Alla terza bassa a sei pause)

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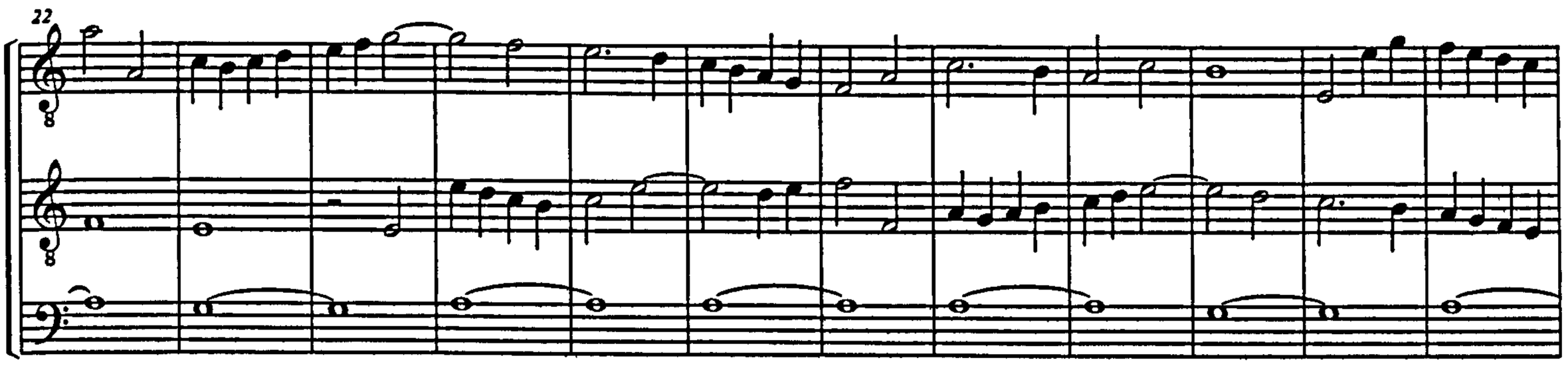
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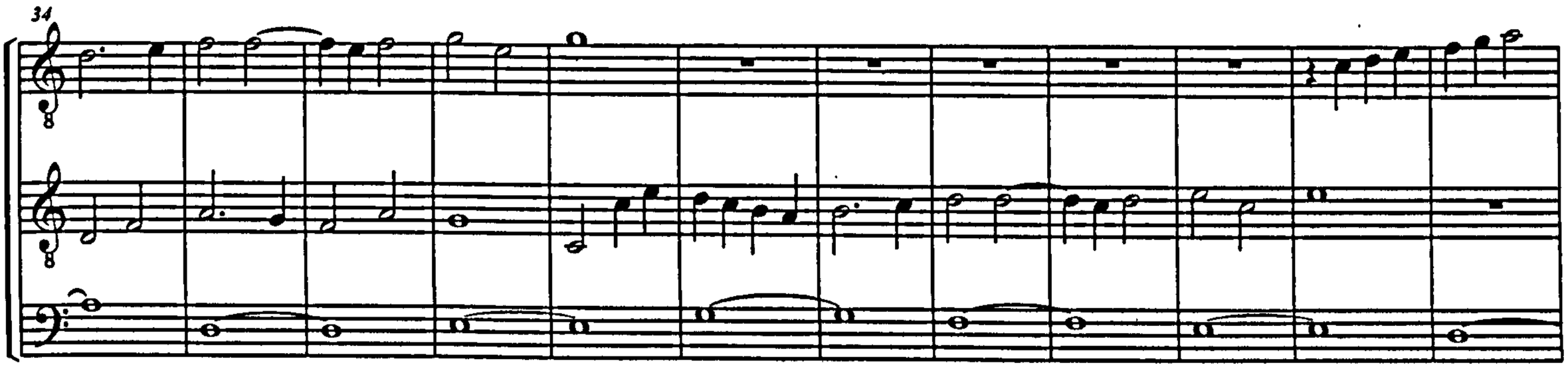
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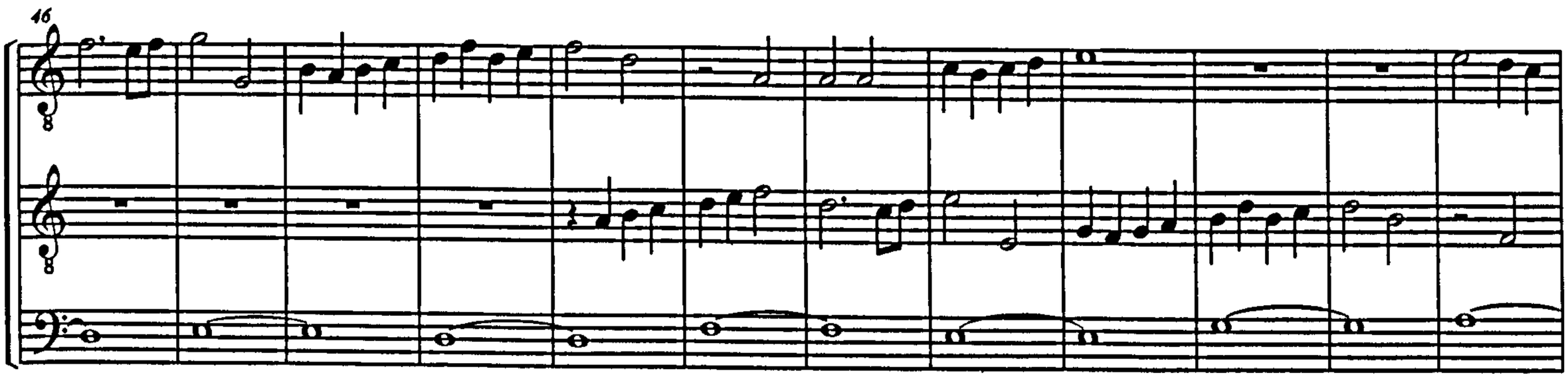
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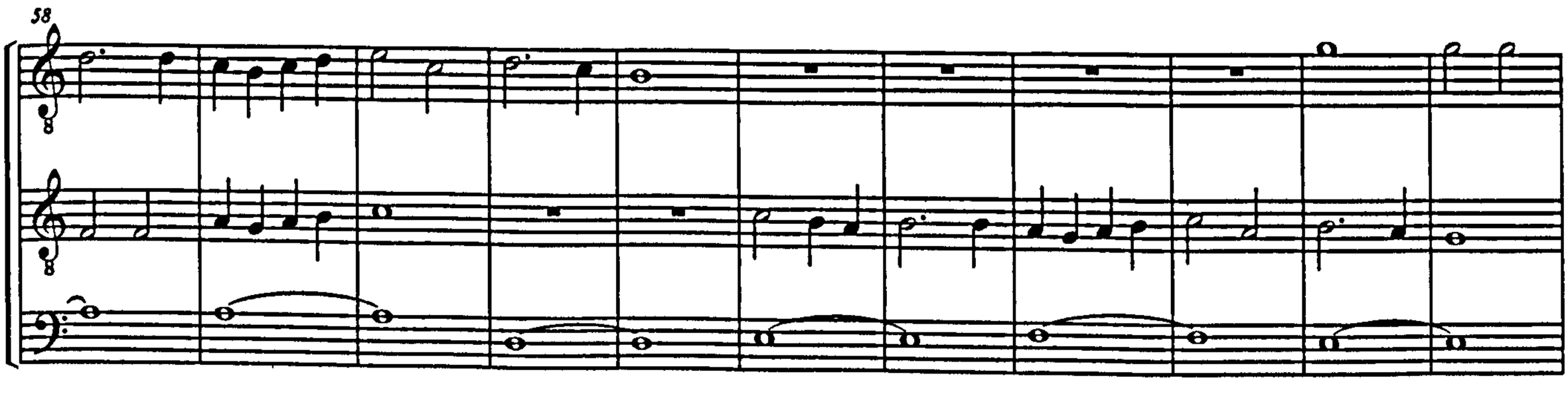
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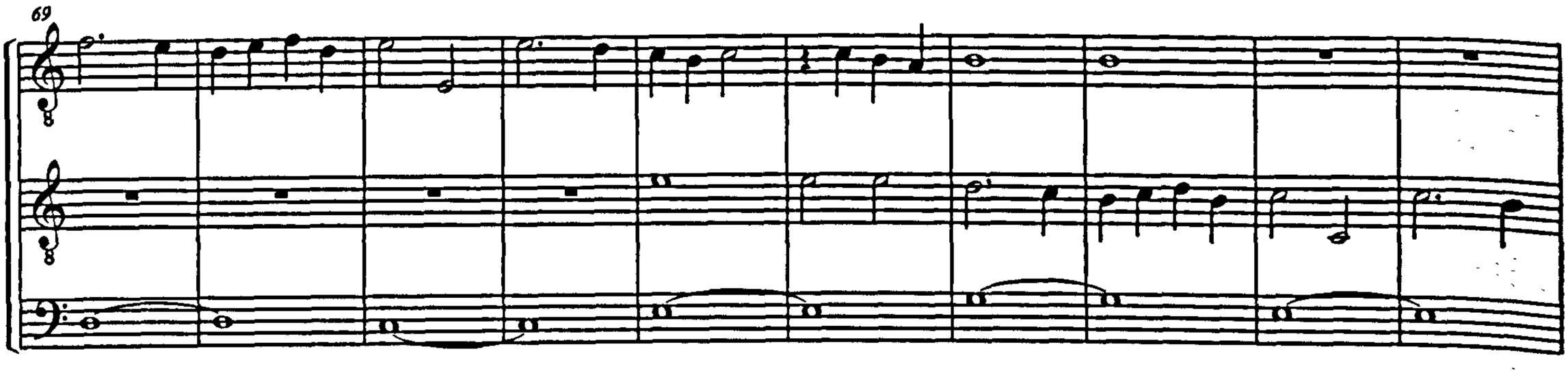
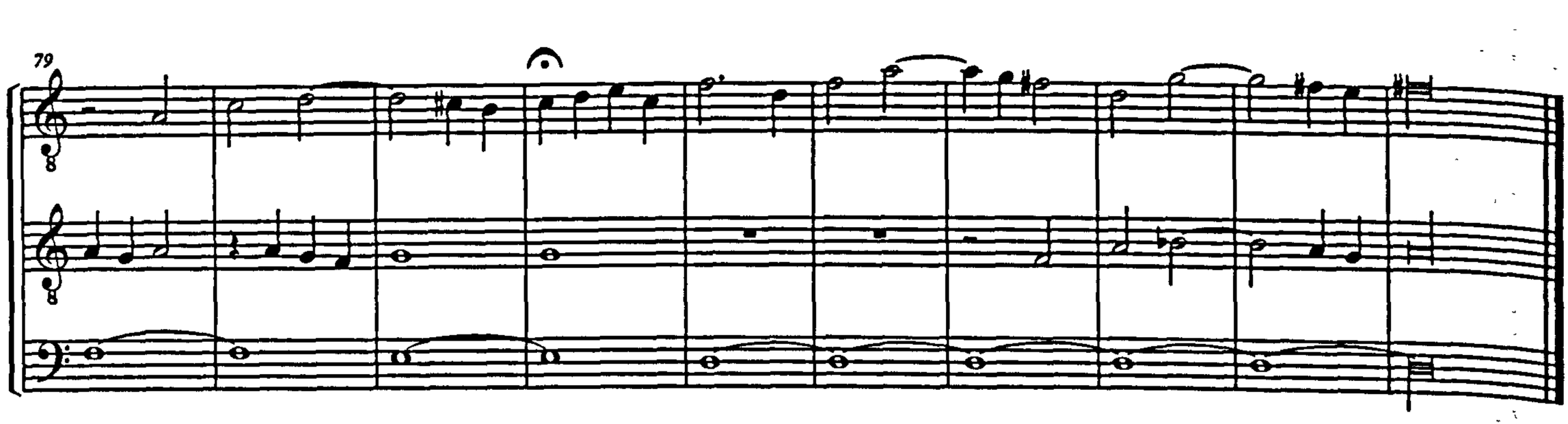
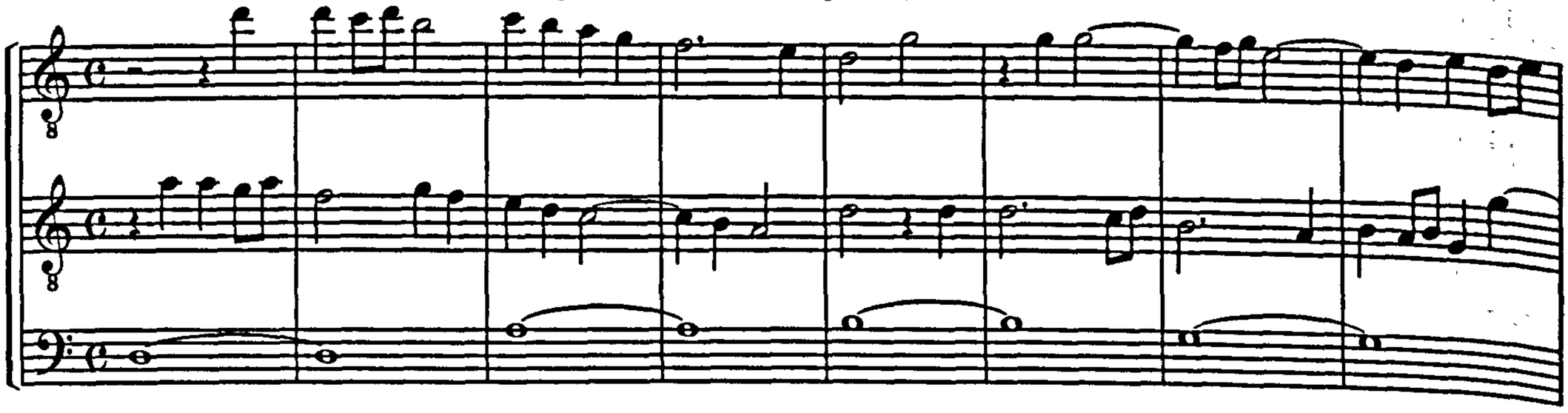


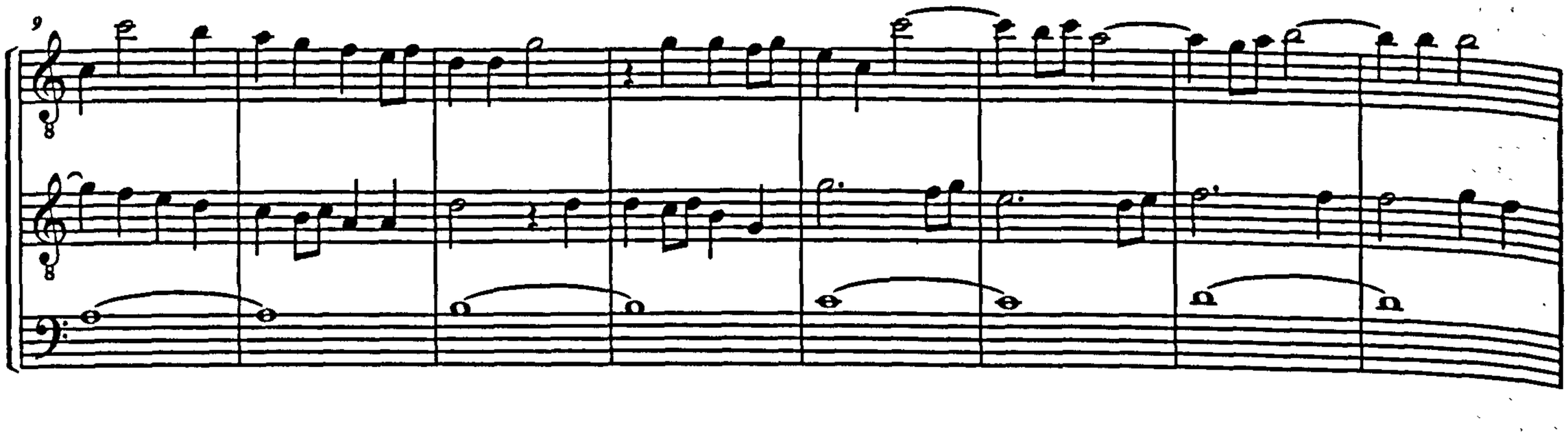


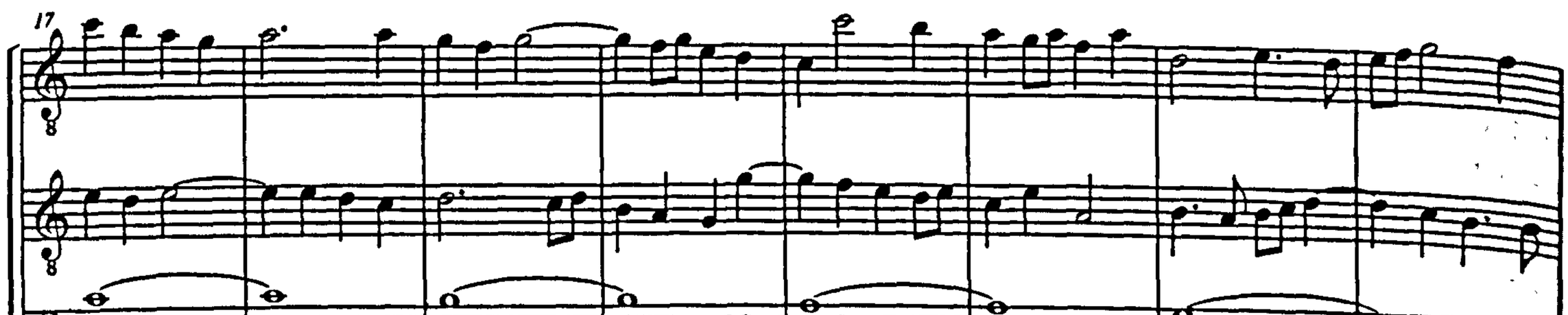
17

[Canon]

At the fourth above, after a minim rest
(Alla quarta alta a mezza pausa)







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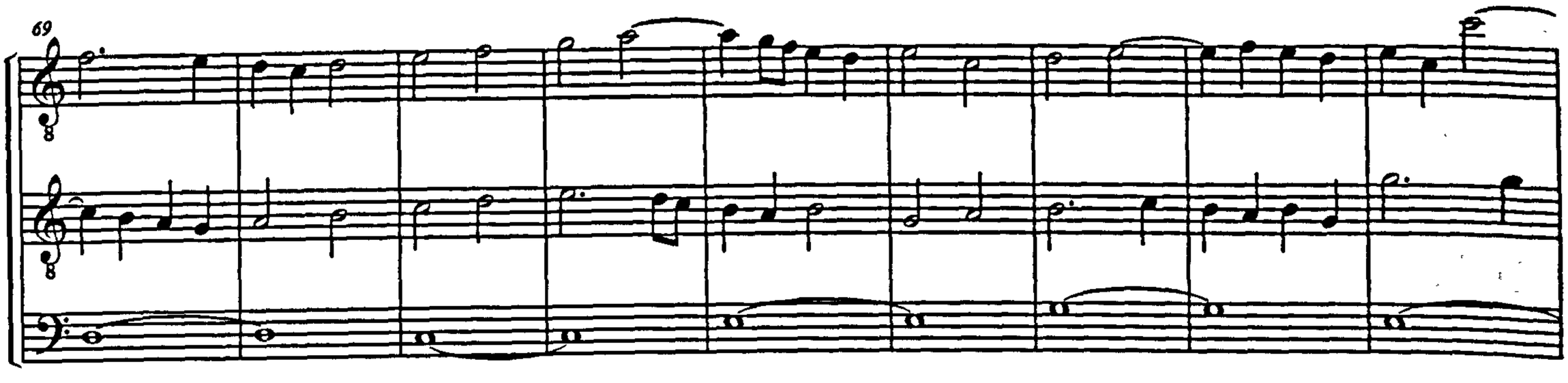
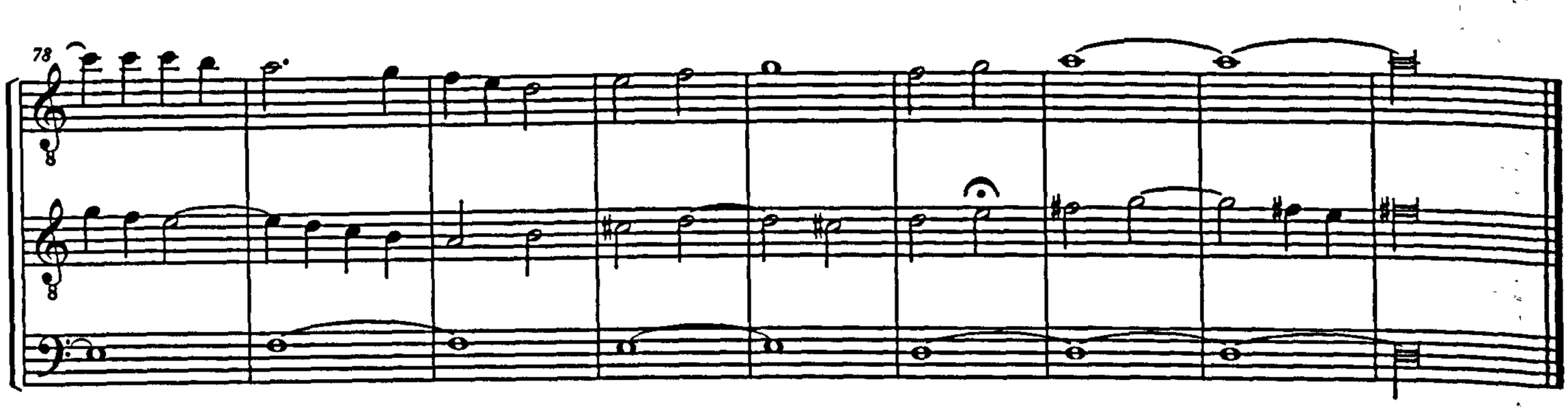
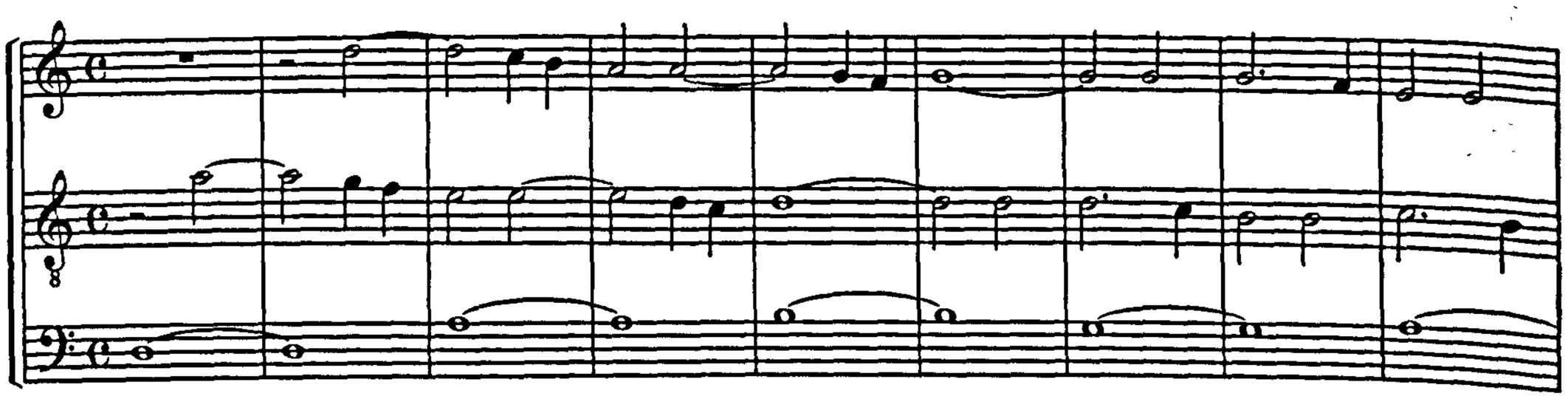


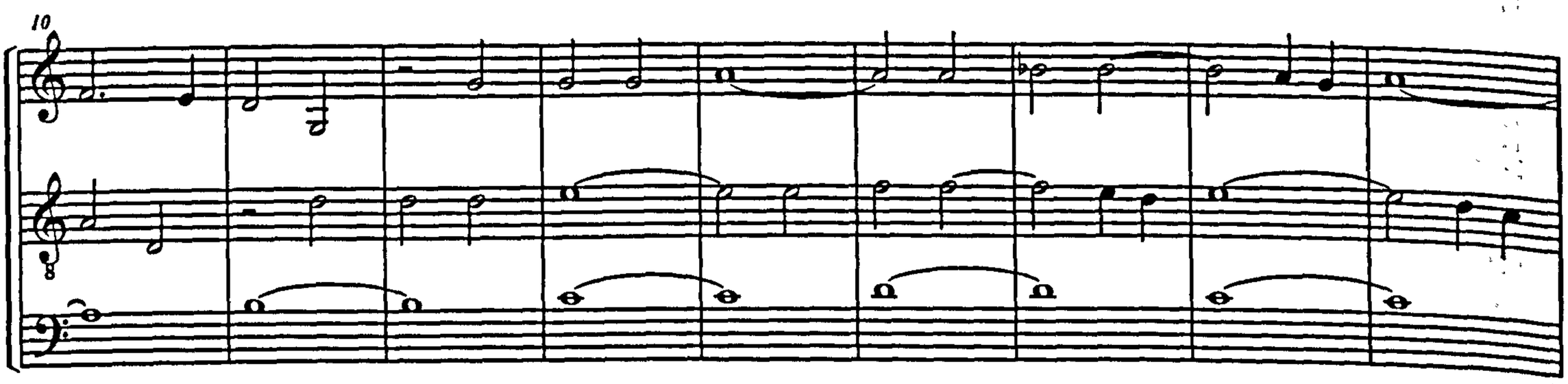


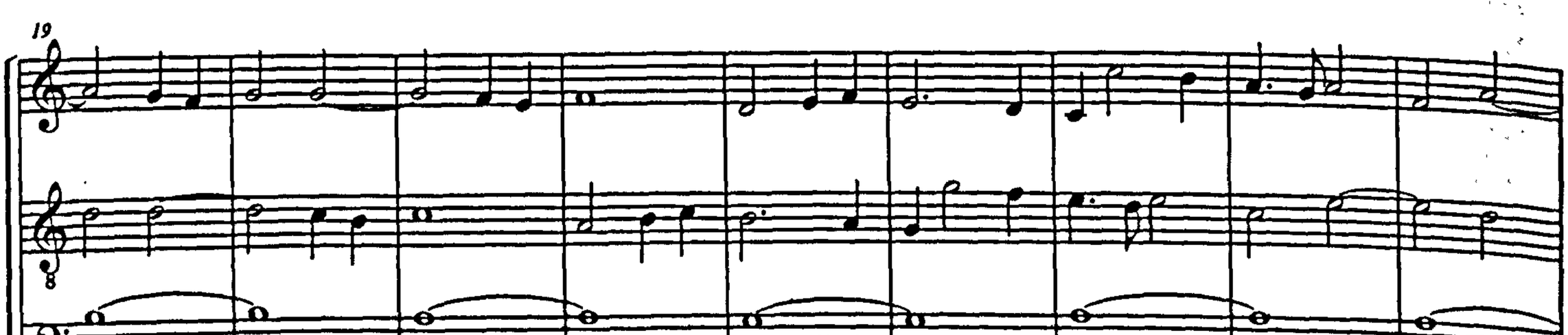
18

[Canon]

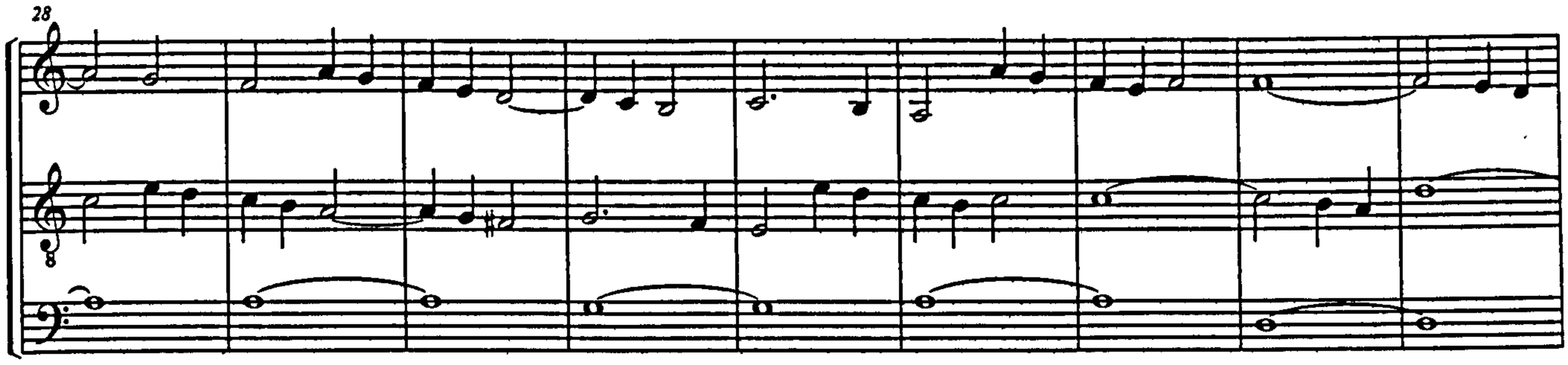
At the fourth above, after a semibreve rest
(Alla quarta alta alla pausa)







28



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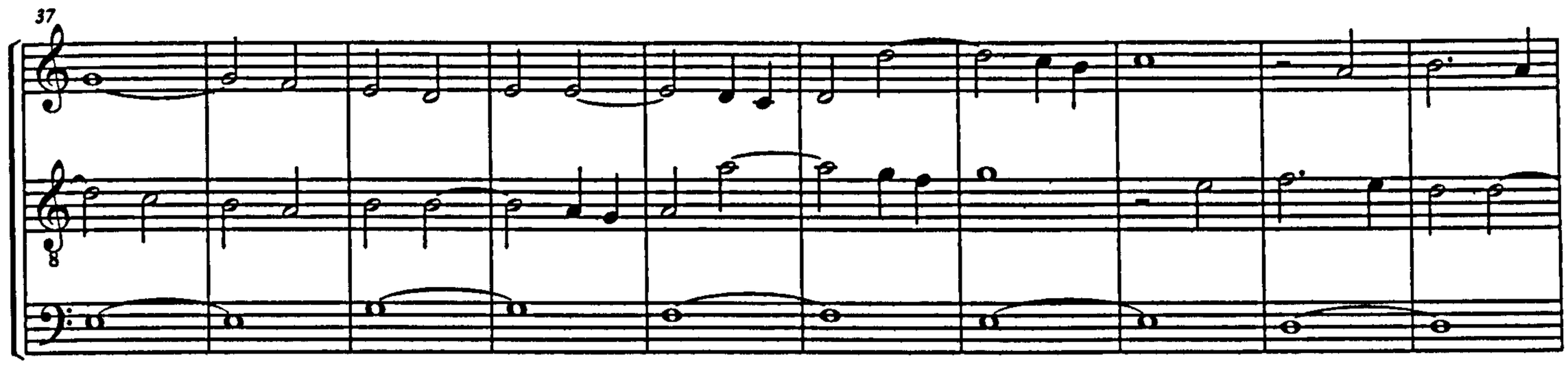

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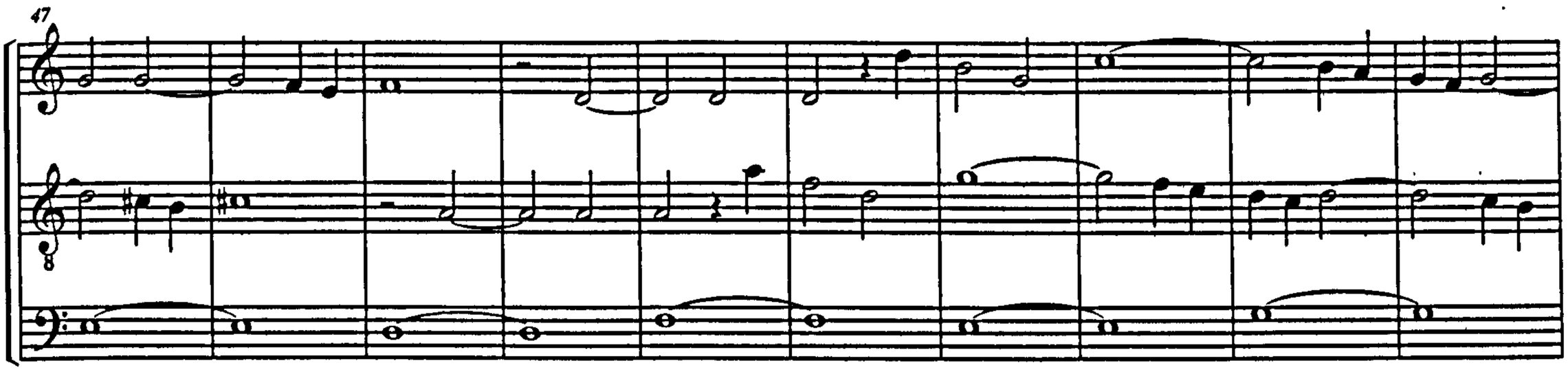

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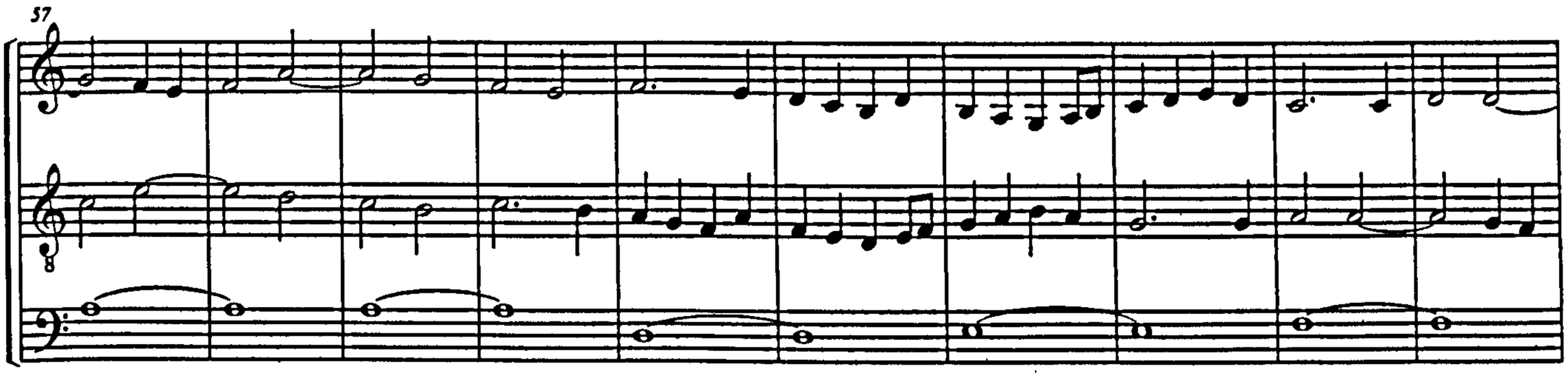

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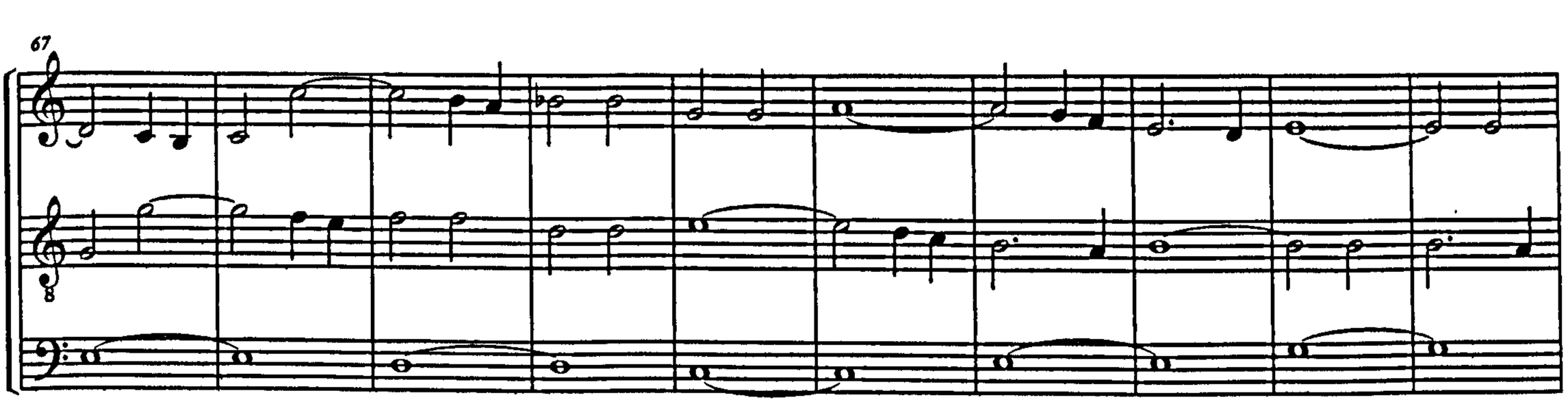
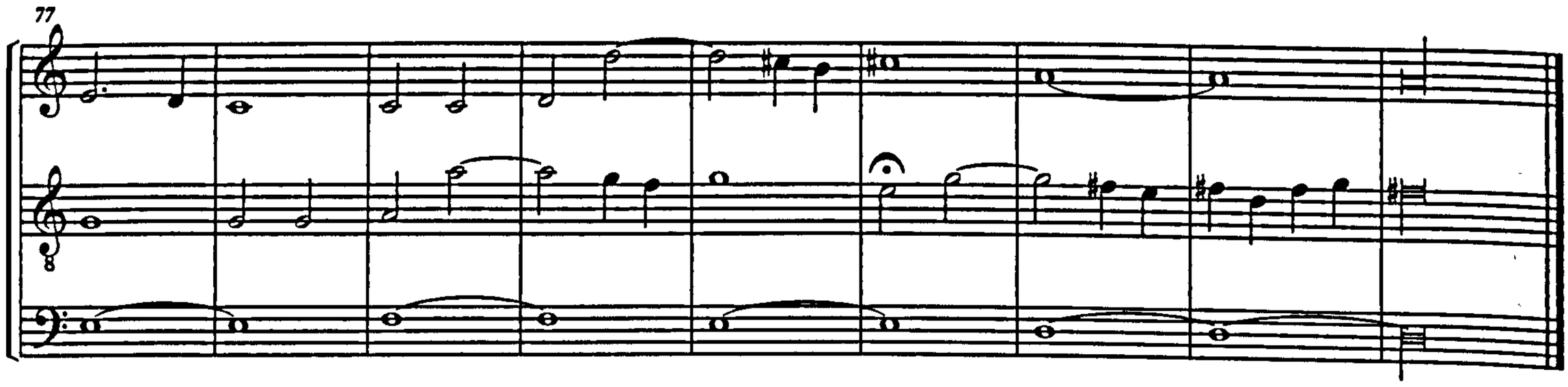


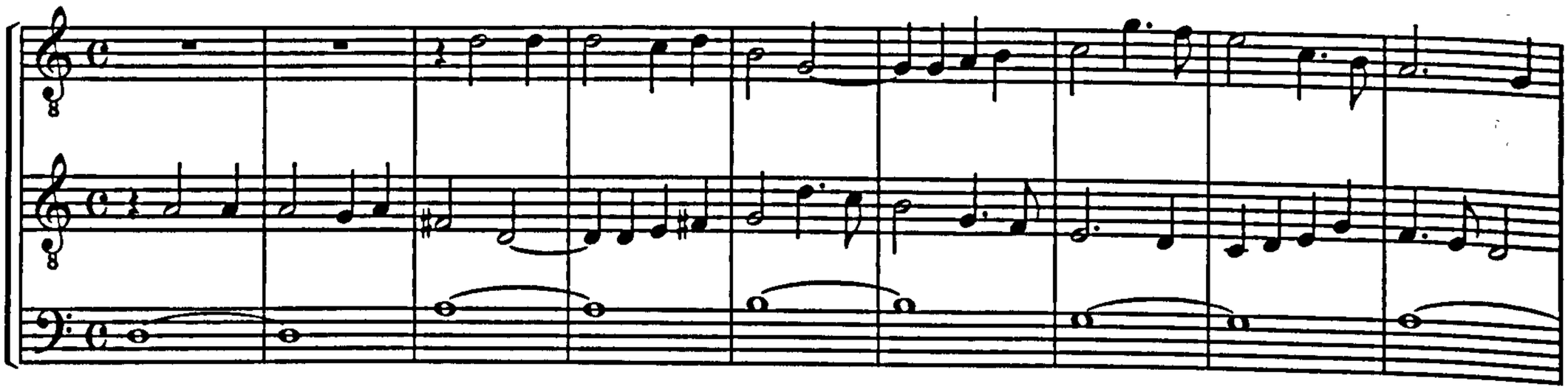


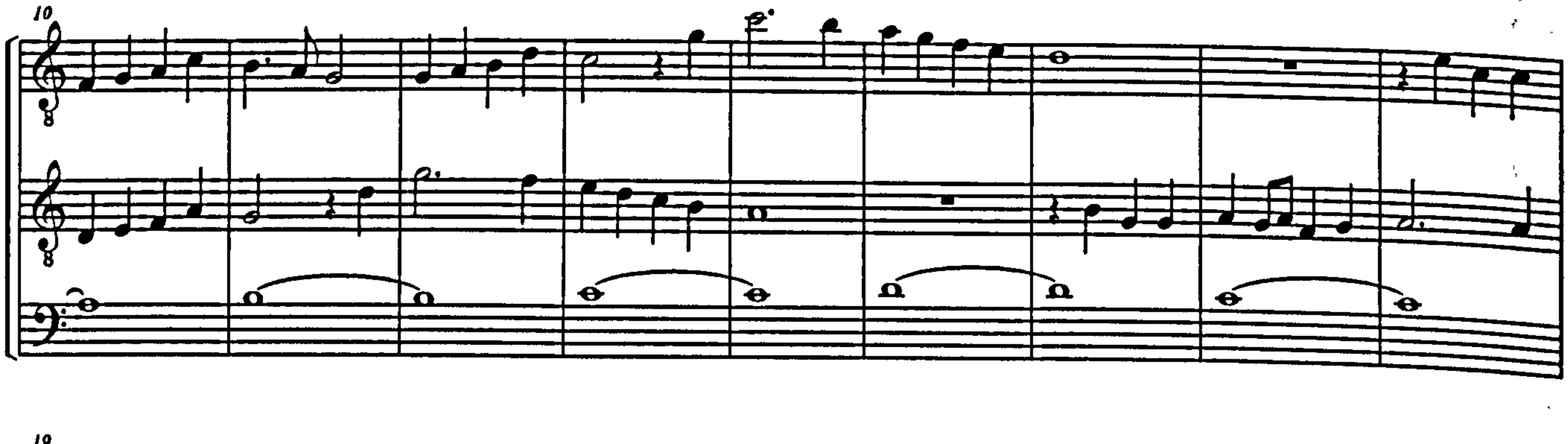
19

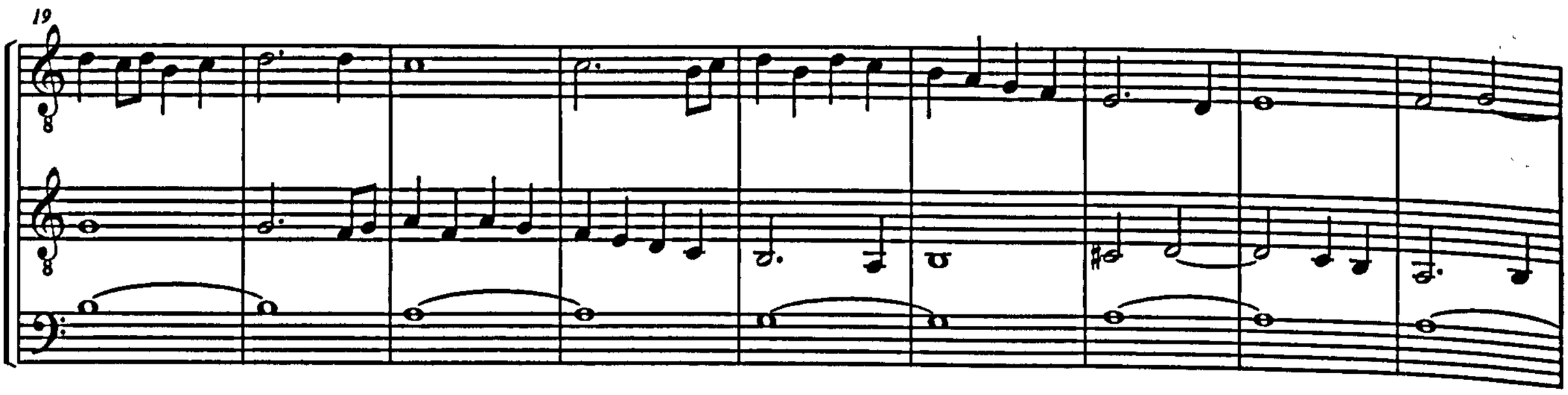
[Canon]

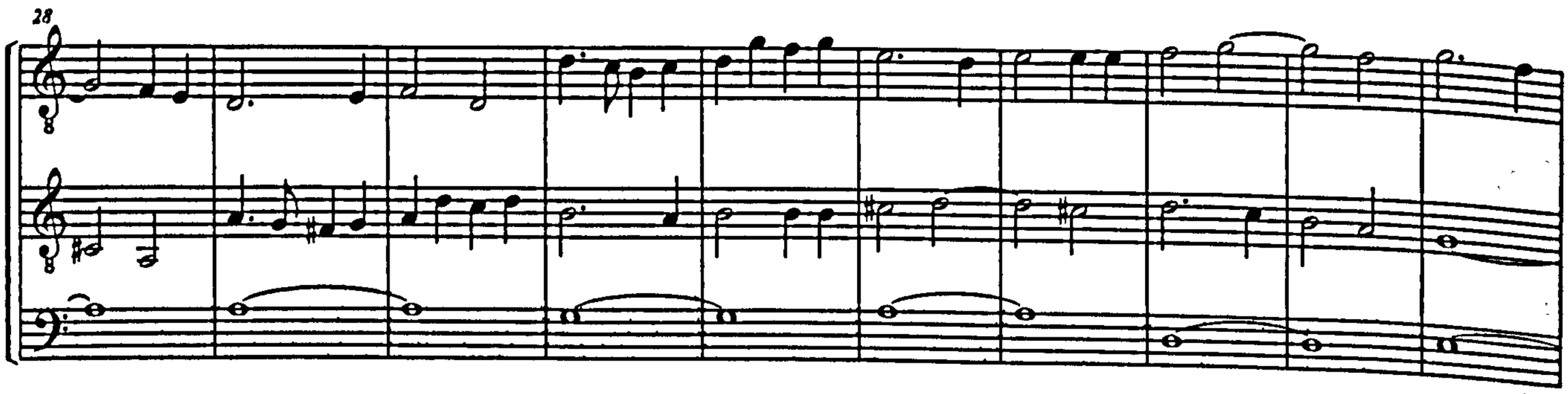
At the fourth above, after a two-semibreve rest

(Alla quarta alta a due pause)









38

48

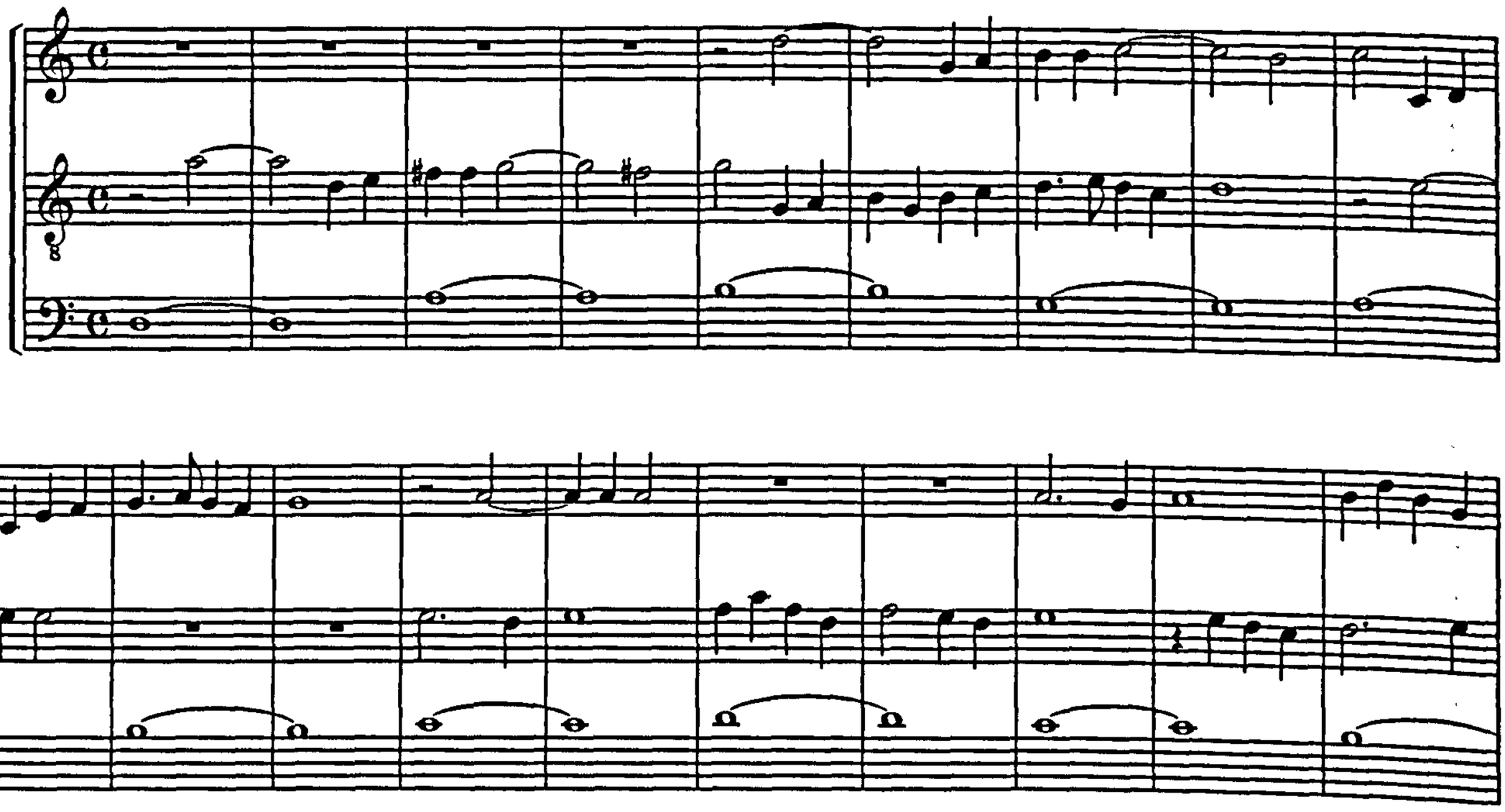
58

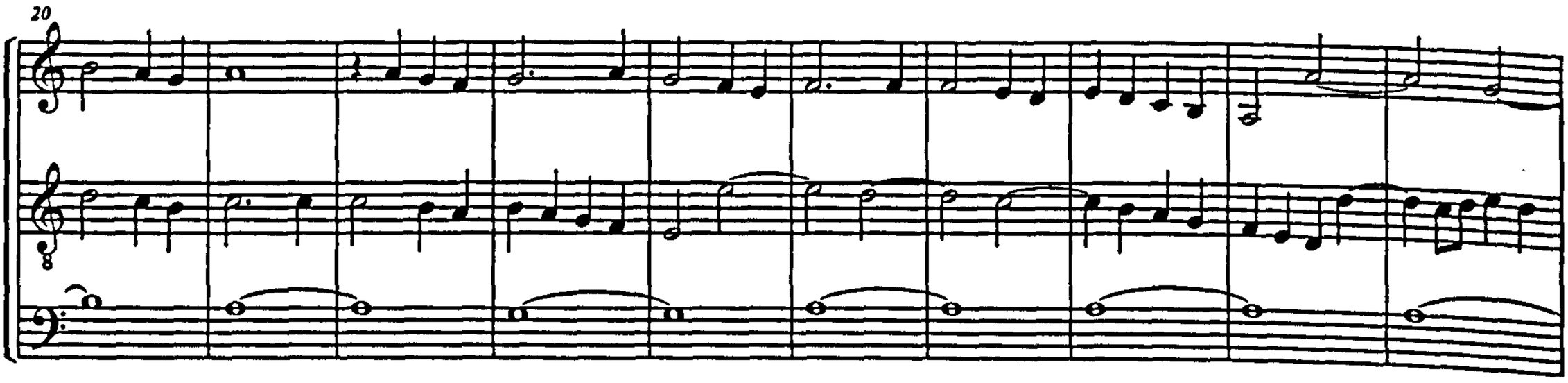
67

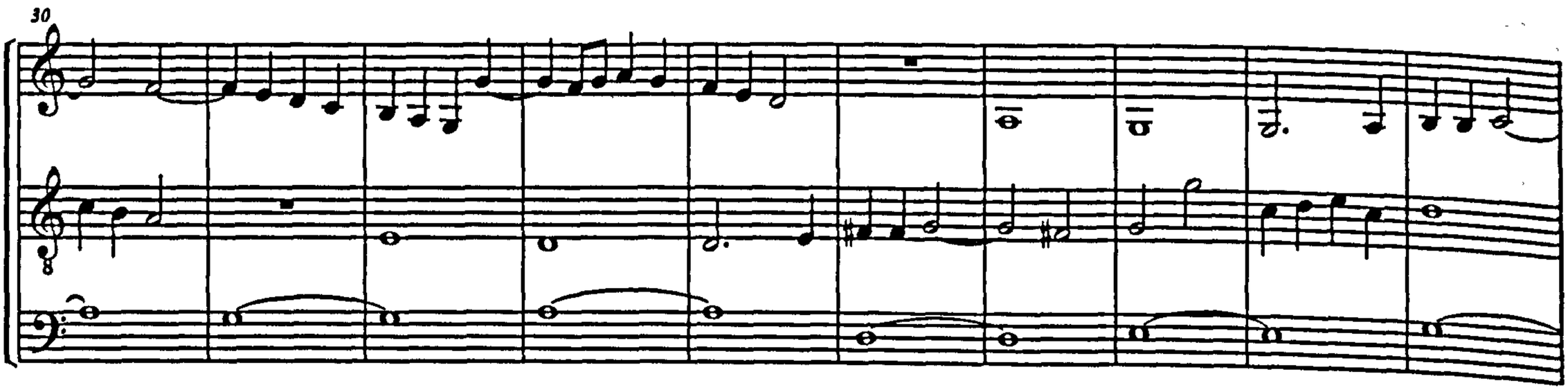
76

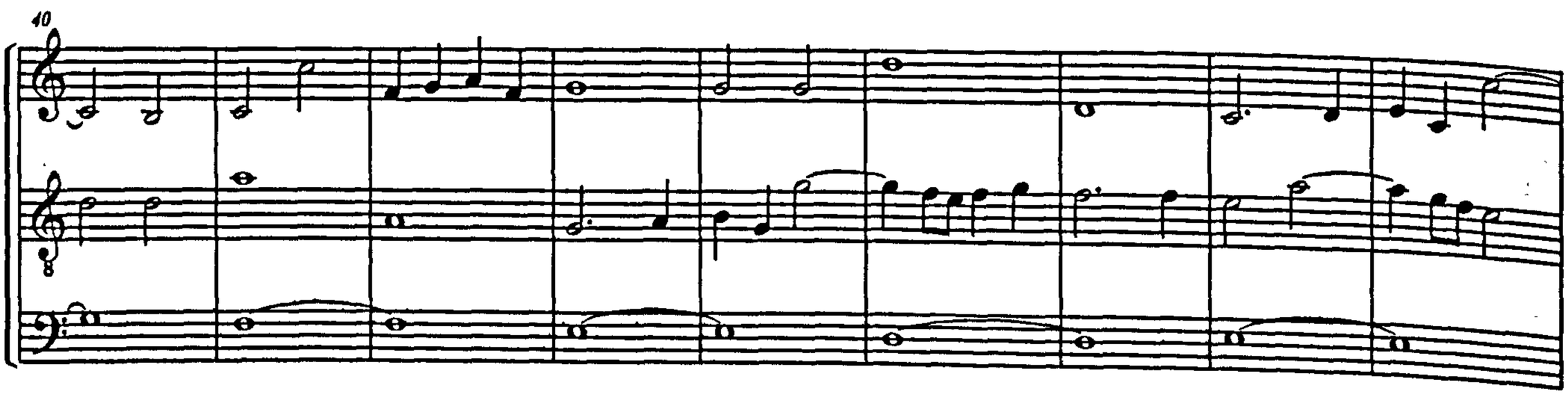
20
[Canon]

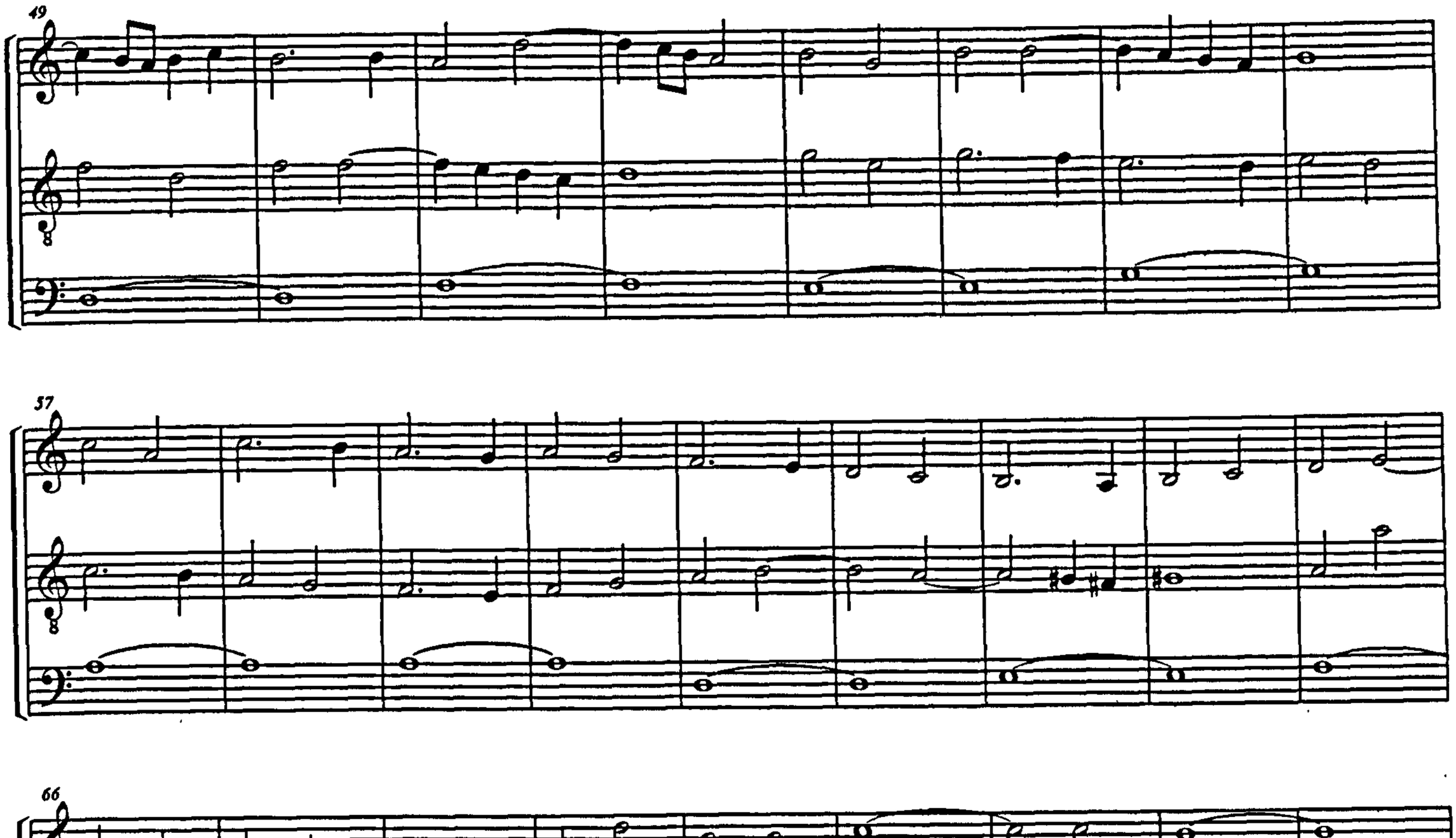
At the fourth above, after a four-semibreve rest
(Alla quarta alta a quattro pause)









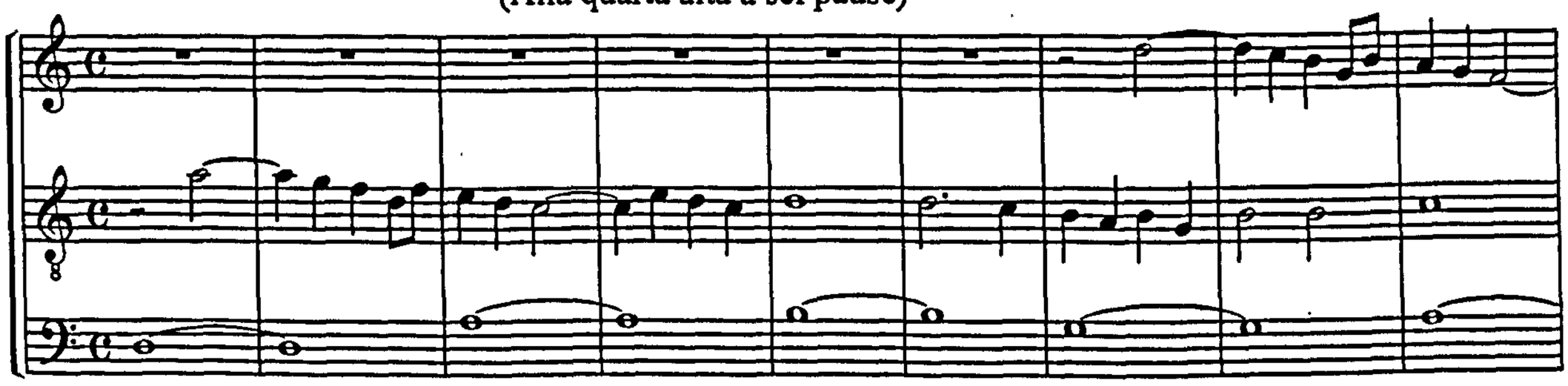


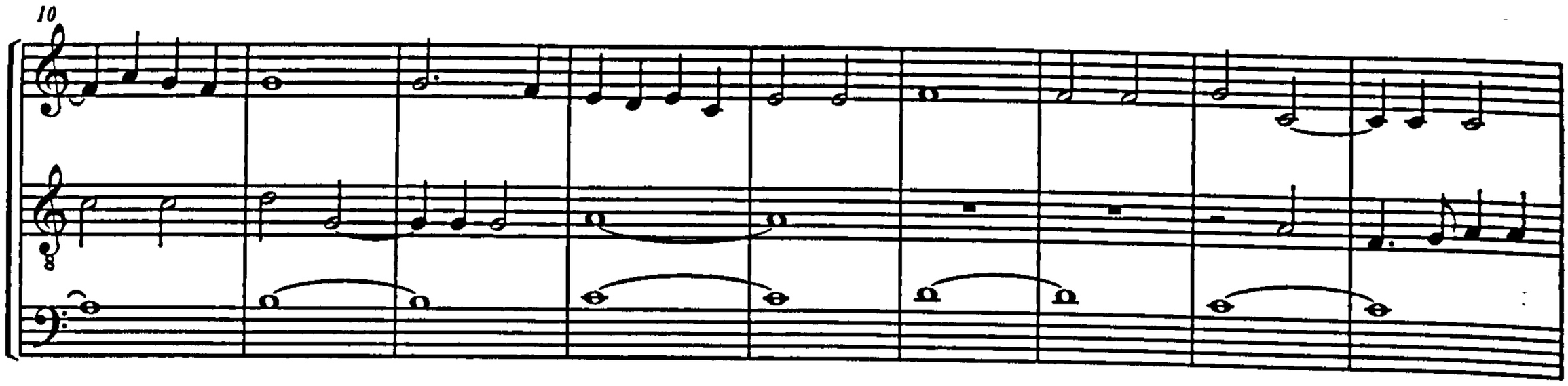
21

[Canon]

At the fourth above, after a six-semibreve rest

(Alla quarta alta a sei pause)

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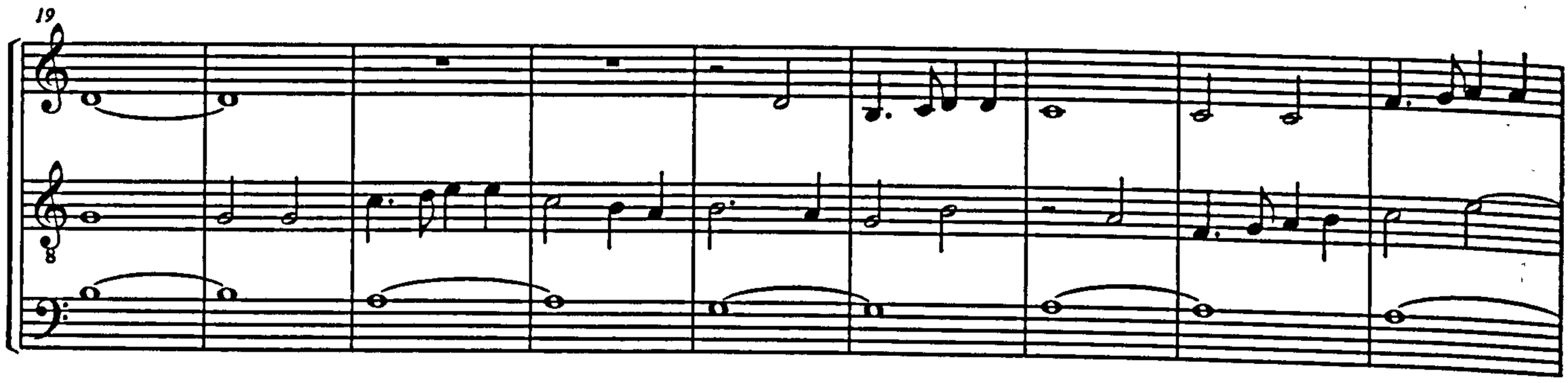
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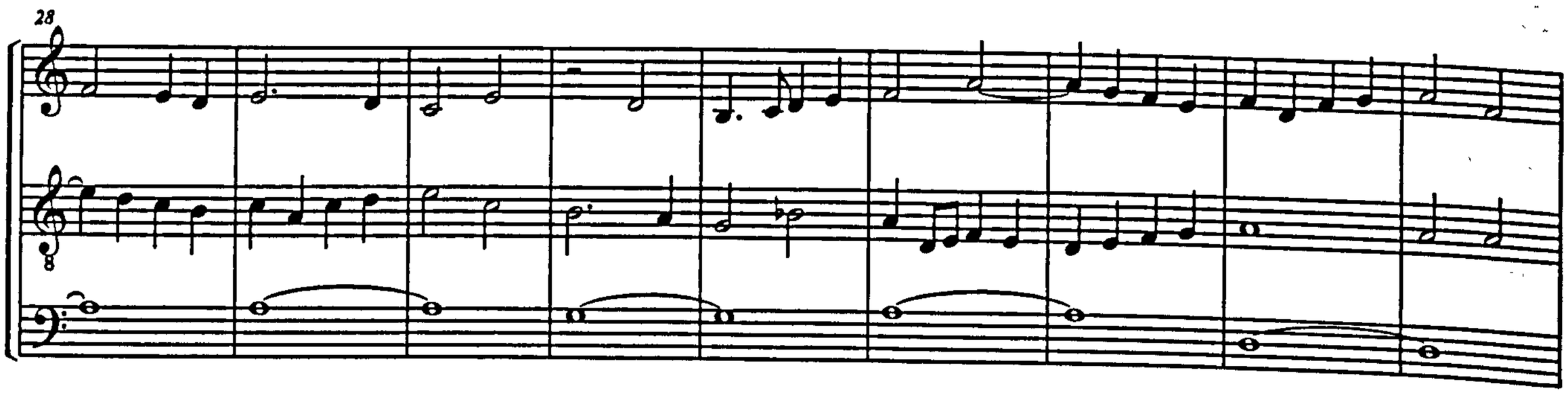
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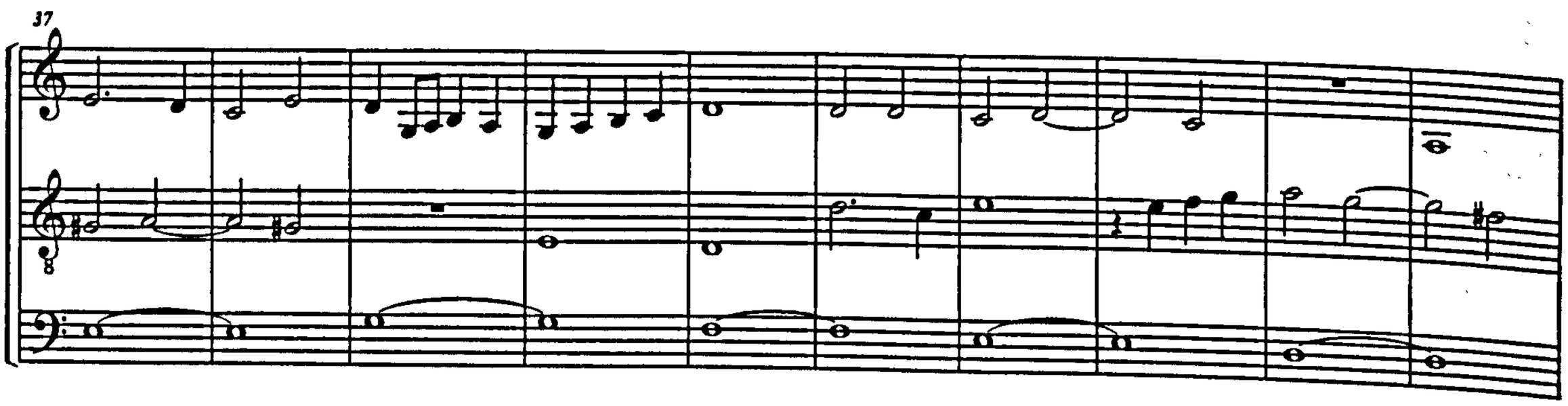
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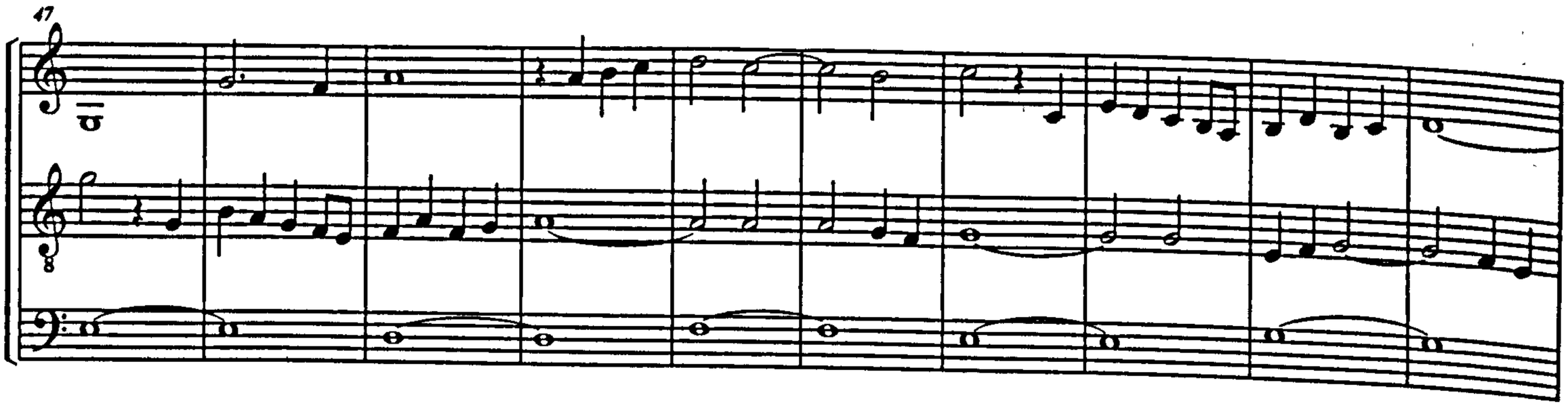
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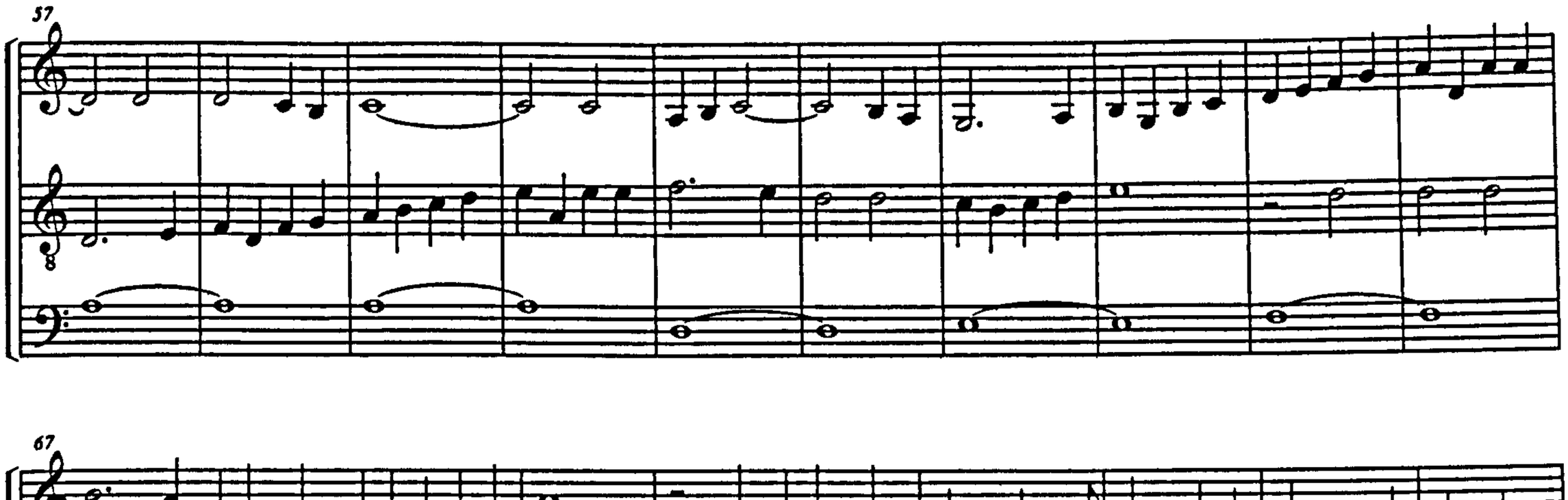
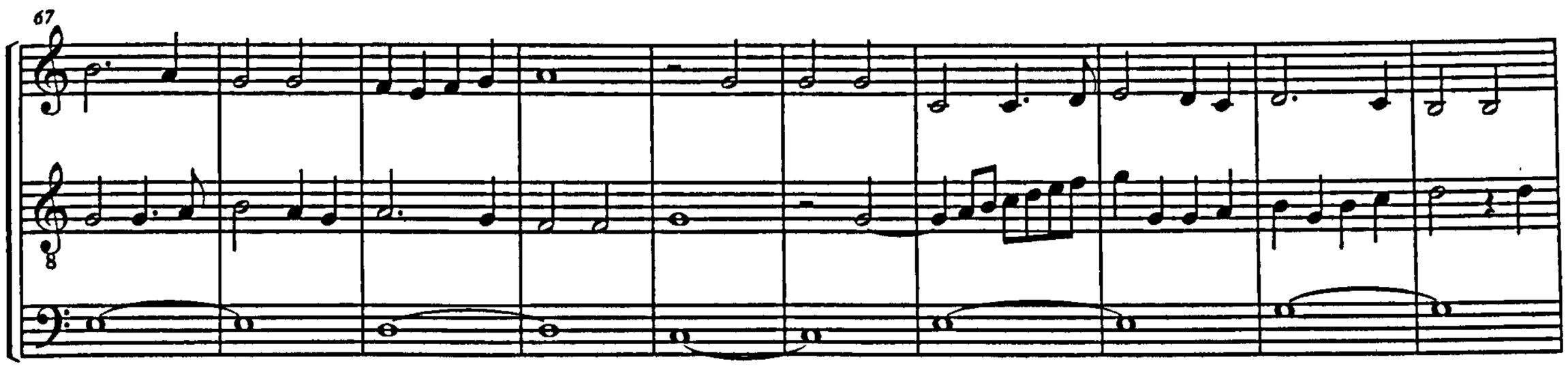
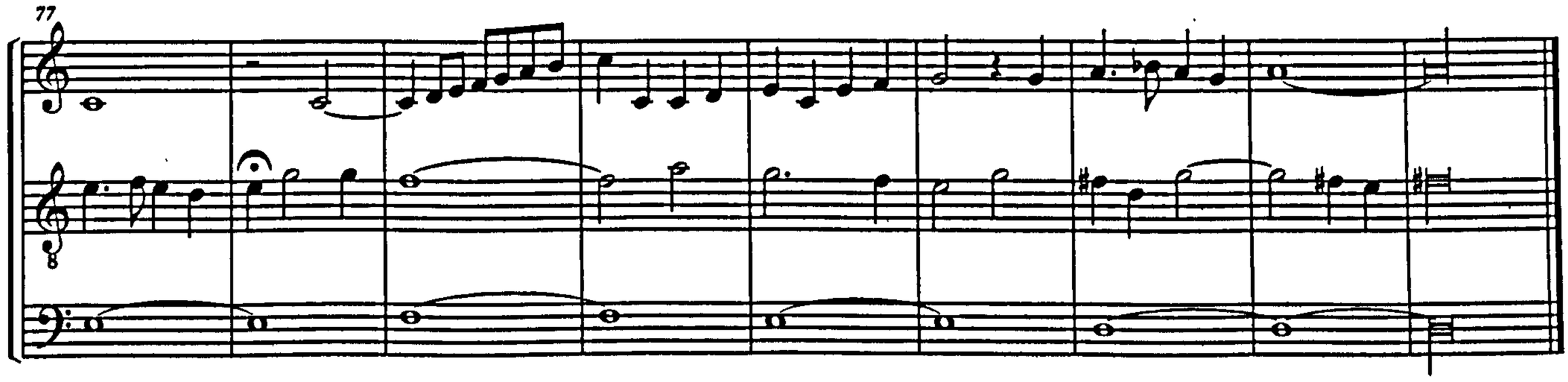




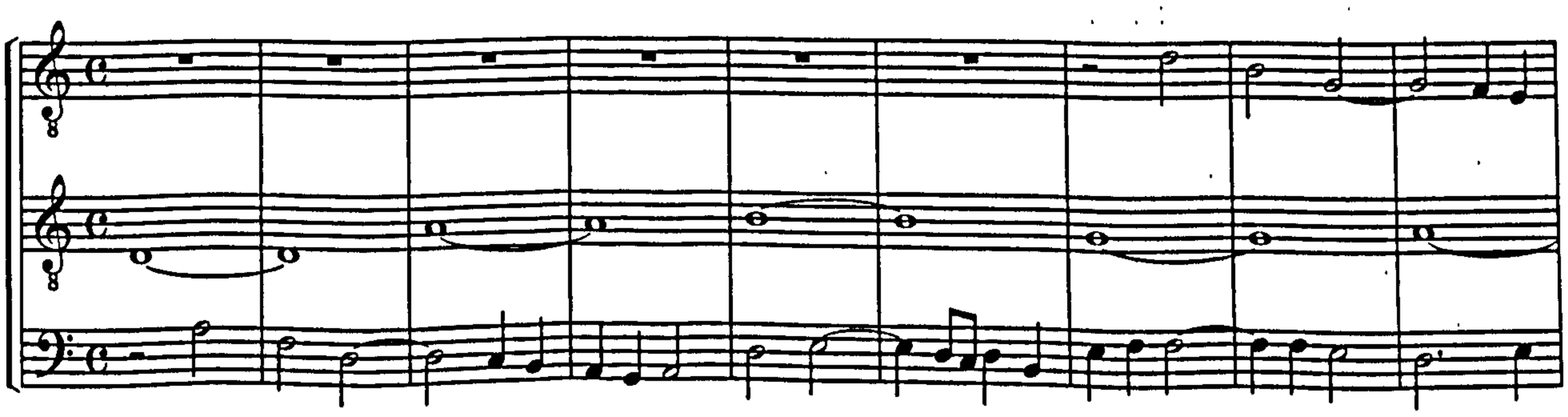


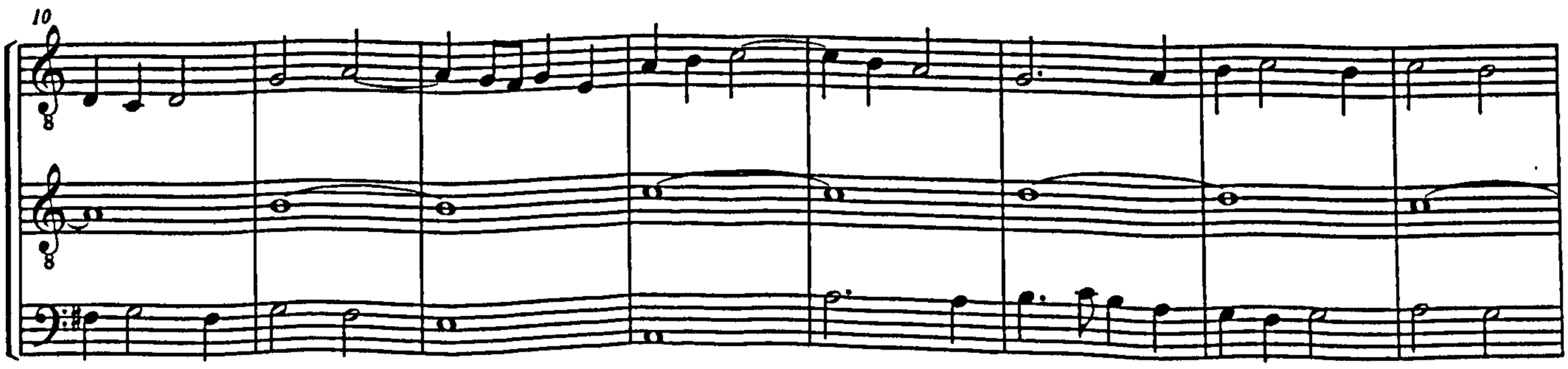
22

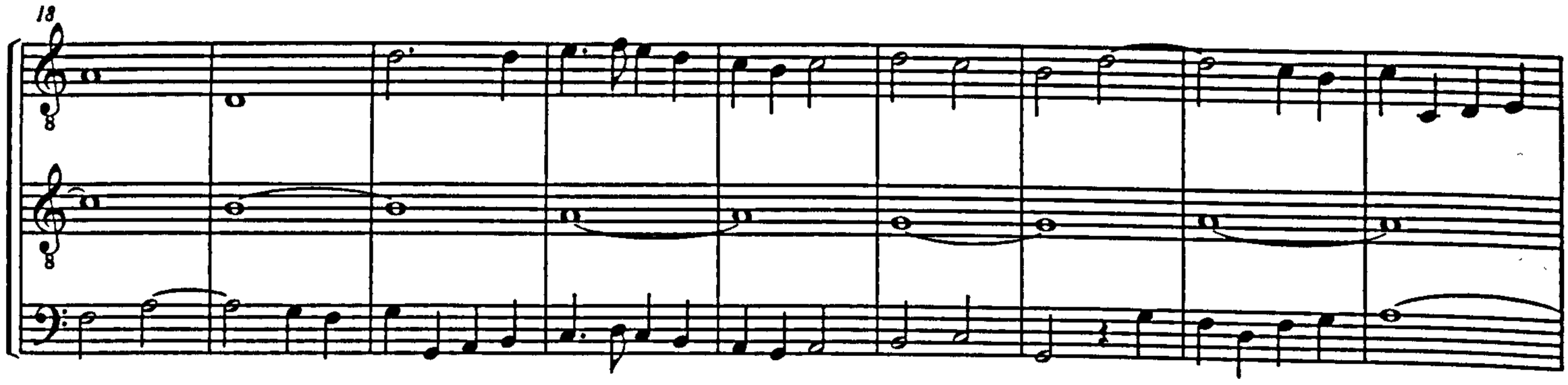
[Canon]

At the fourth above, after a six-semibreve rest

(Alla quarta alta a sei pause)



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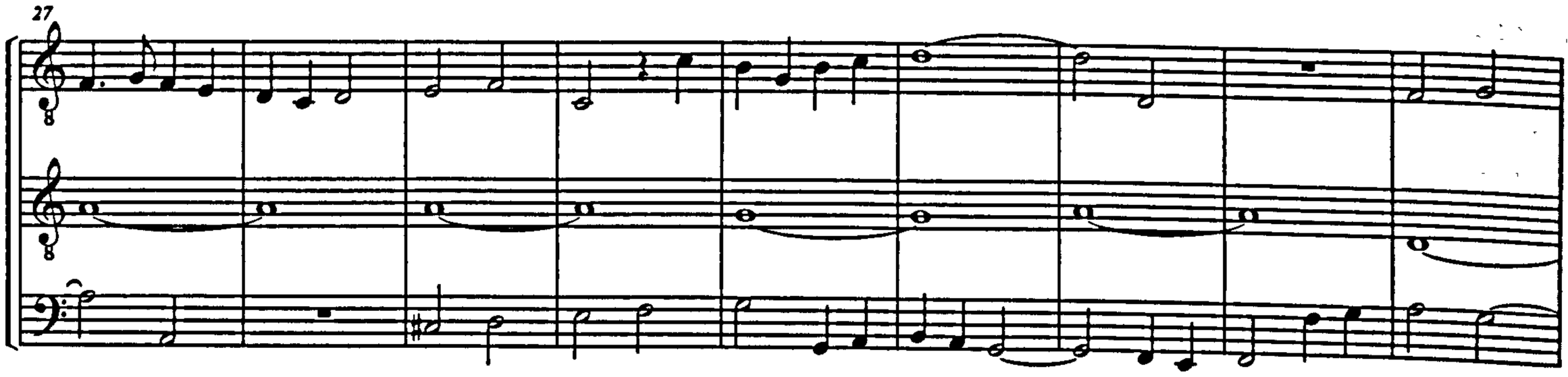
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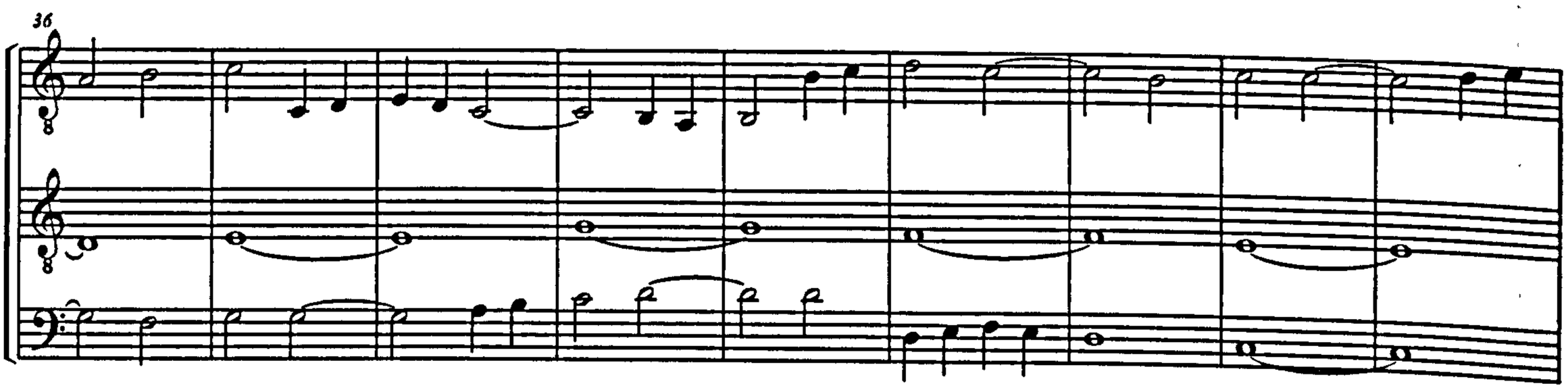
36

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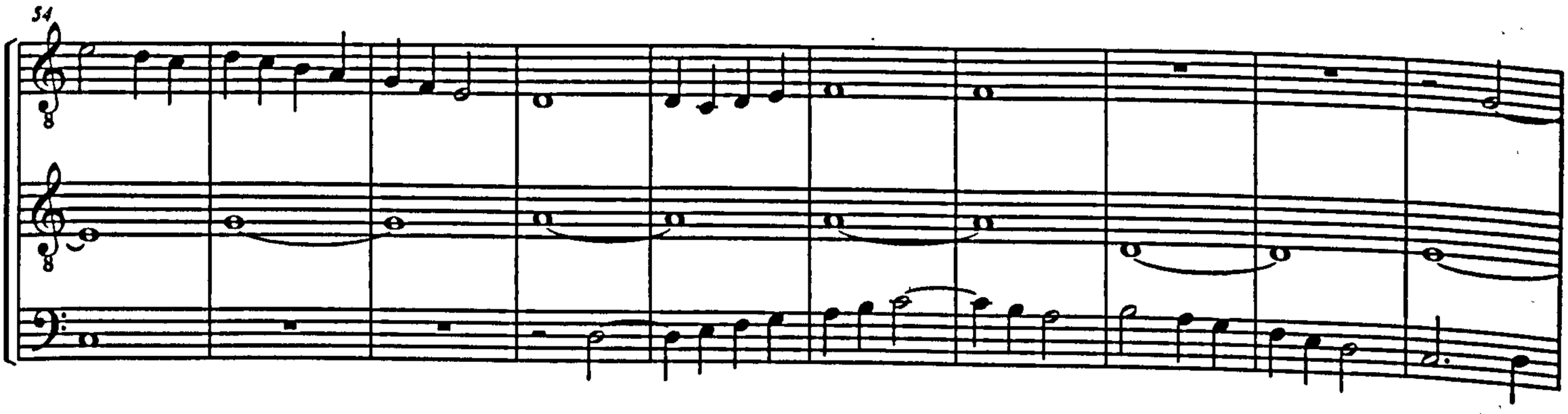
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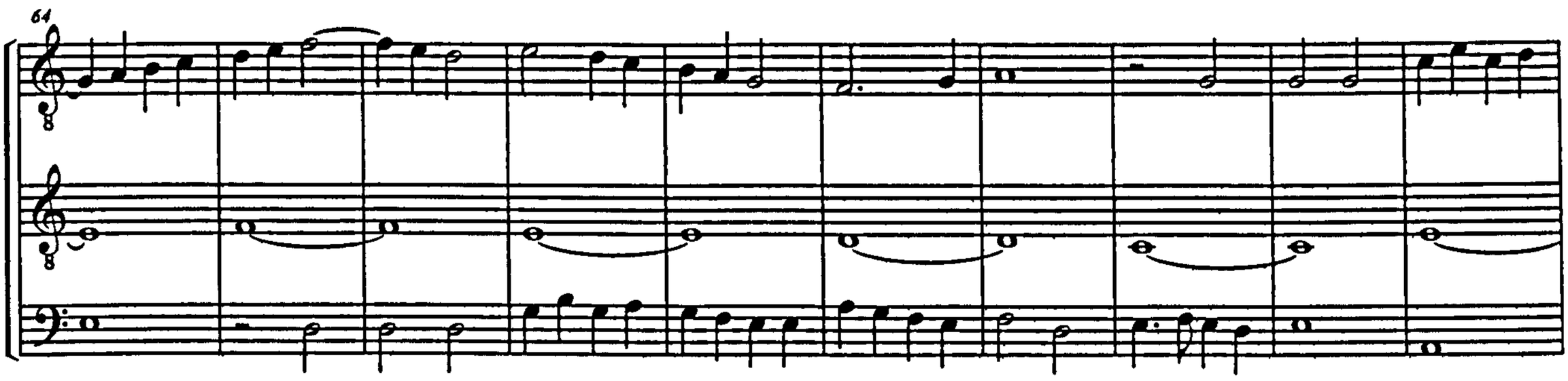
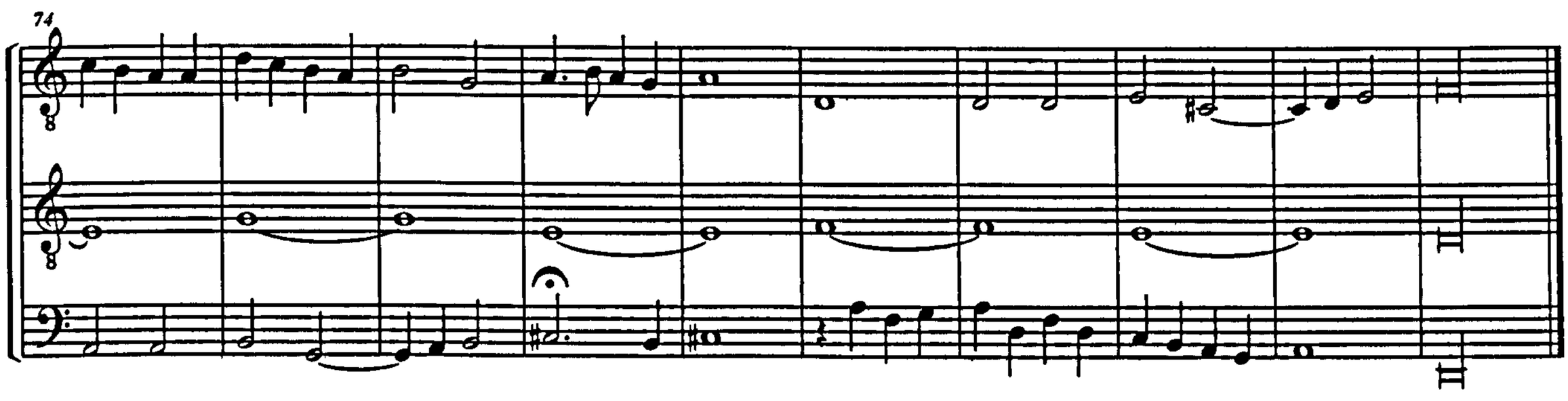
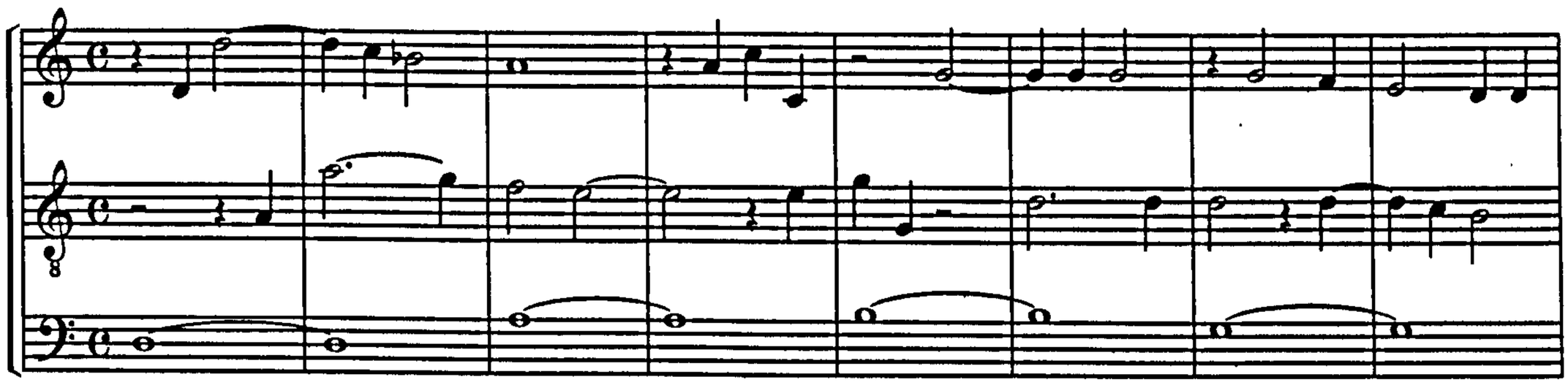
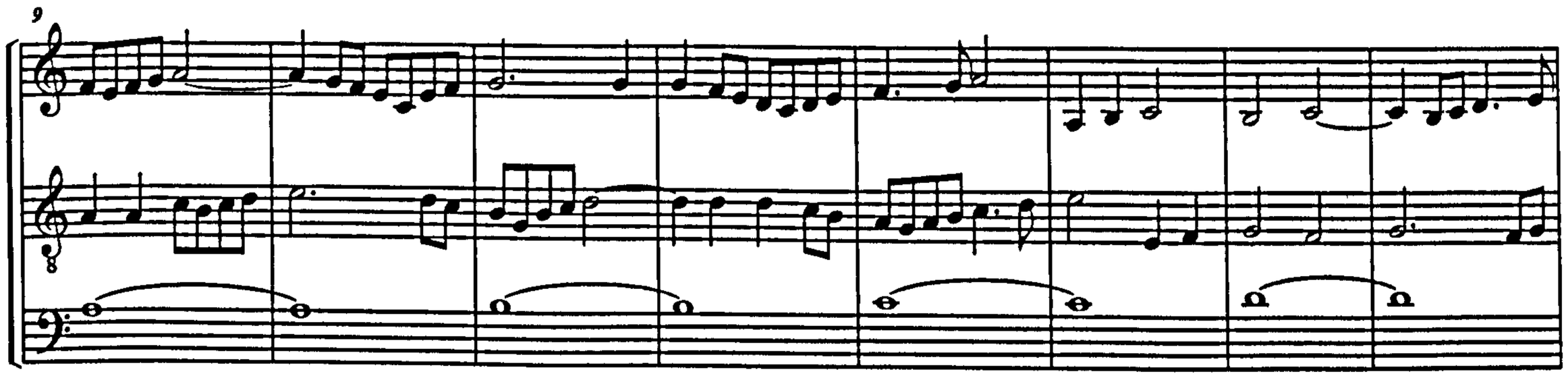


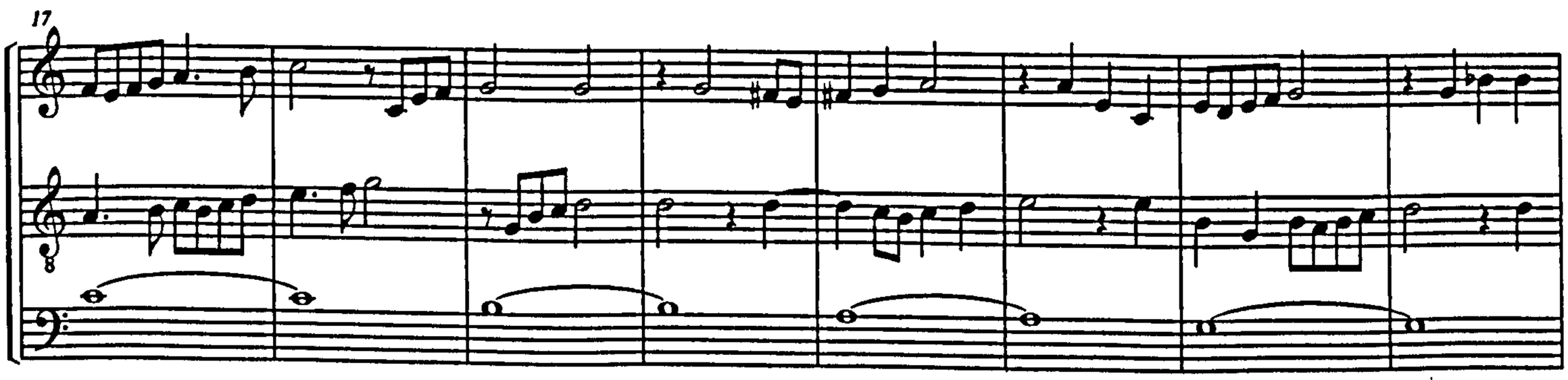


23

[Canon]
At the fourth below, after a minim rest
(Alla quarta bassa a mezza pausa)







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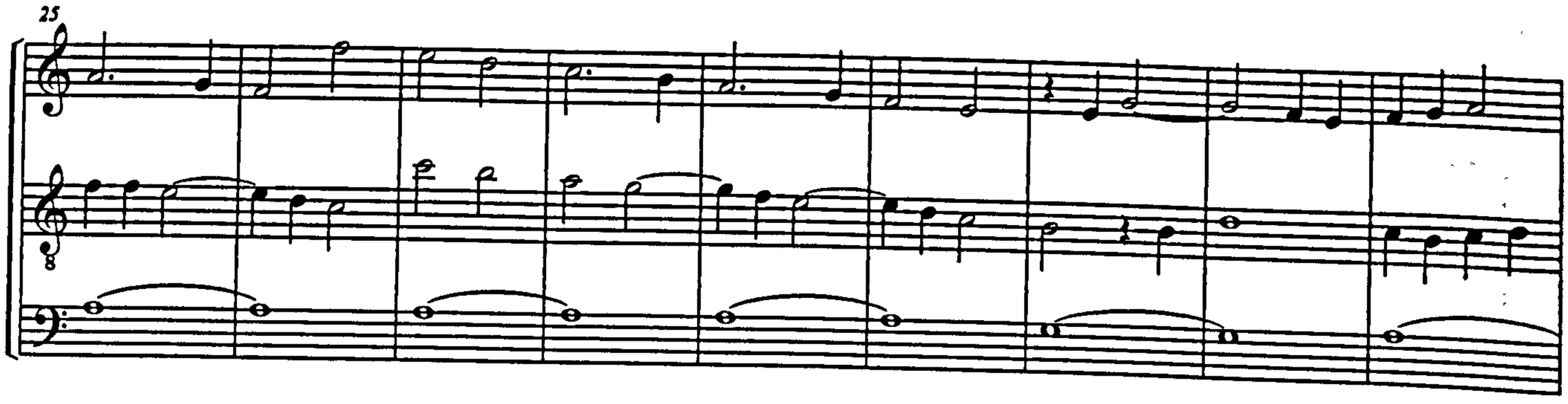
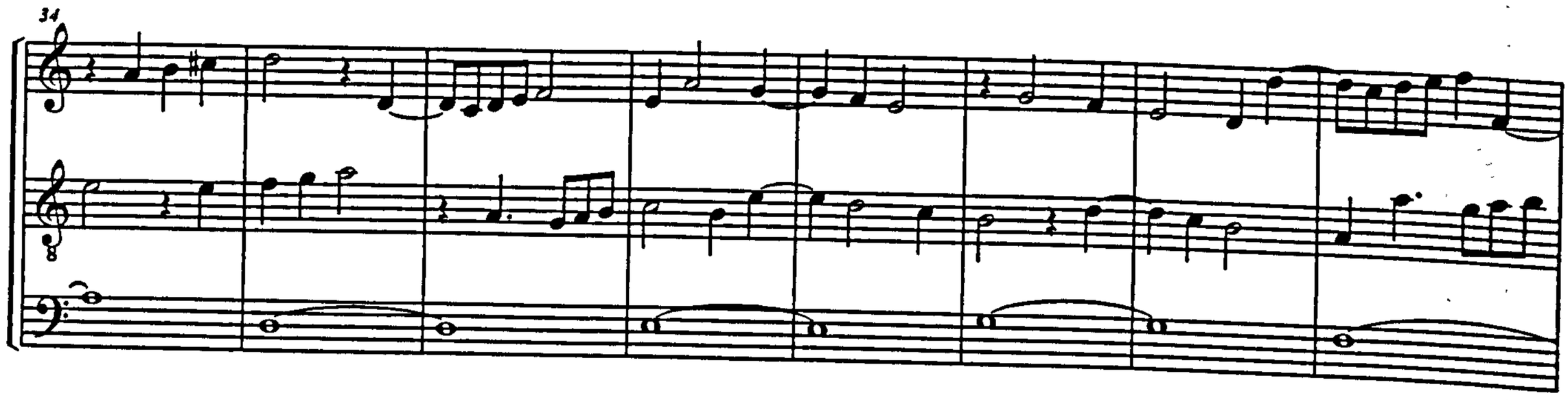


34



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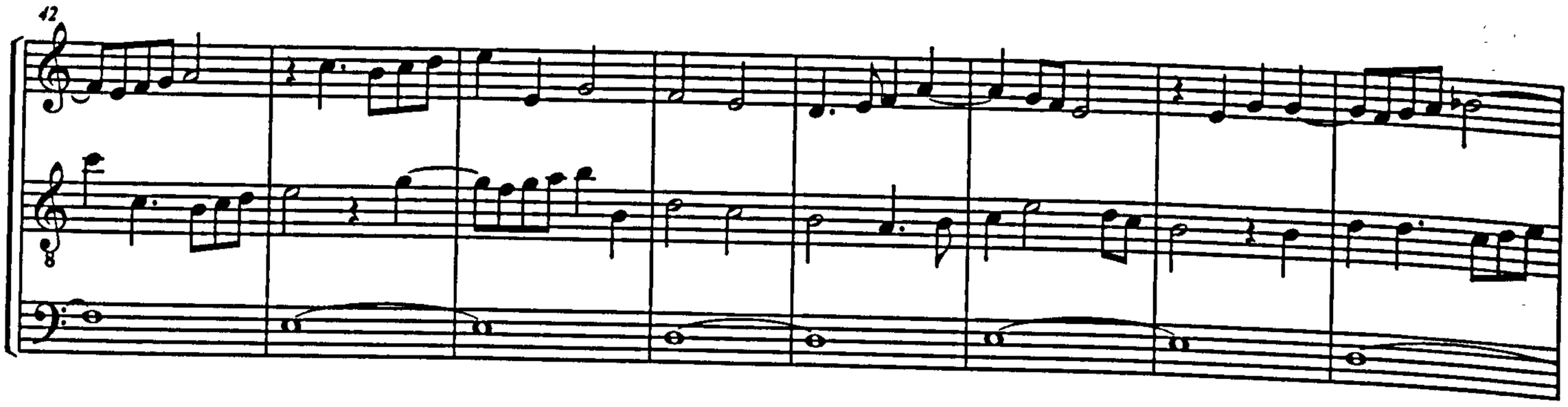

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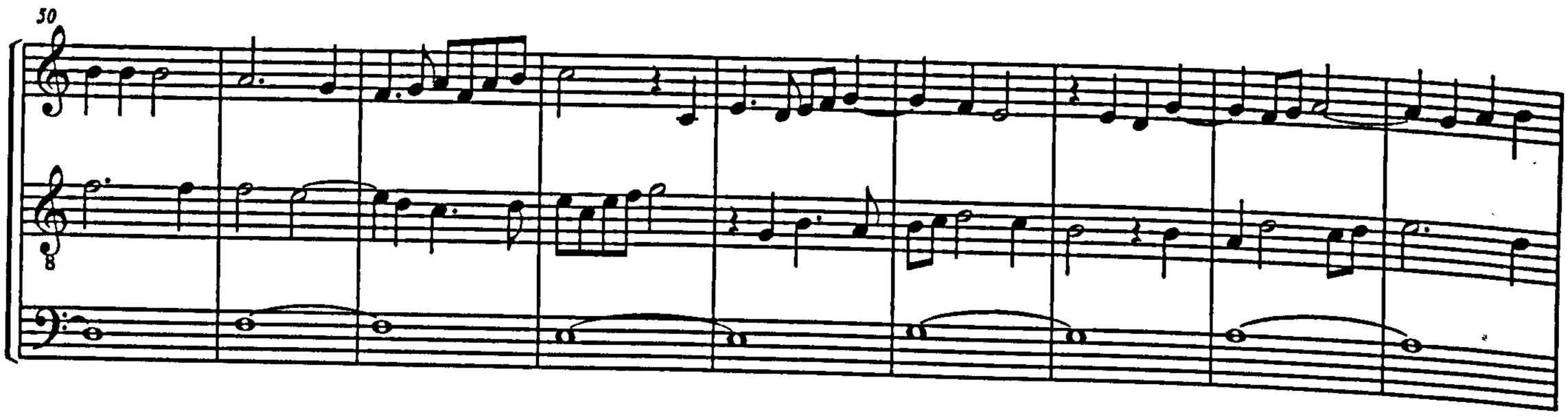
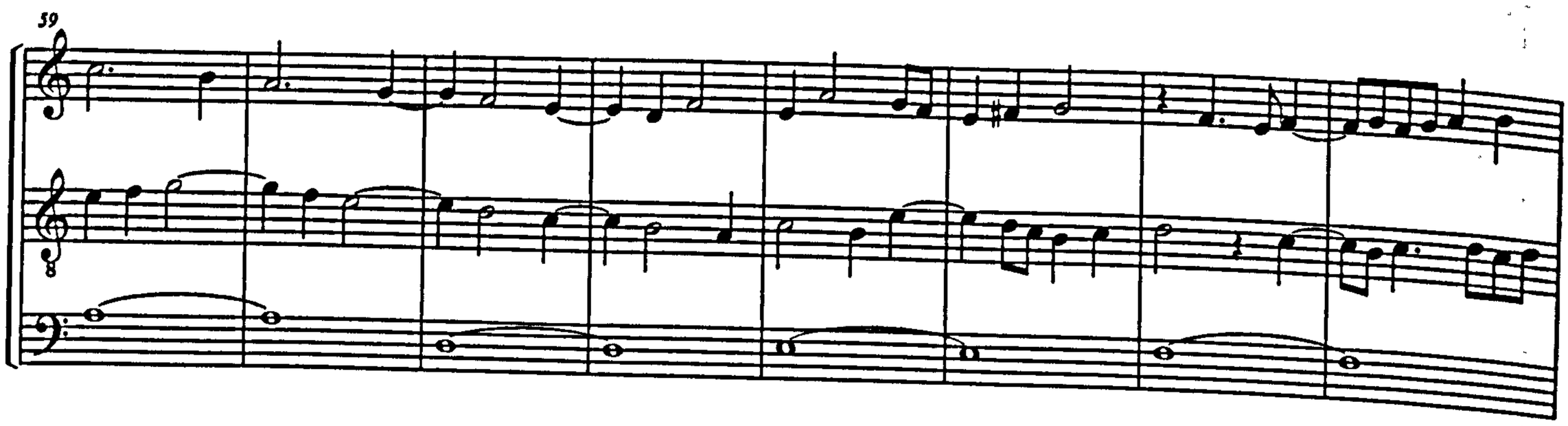
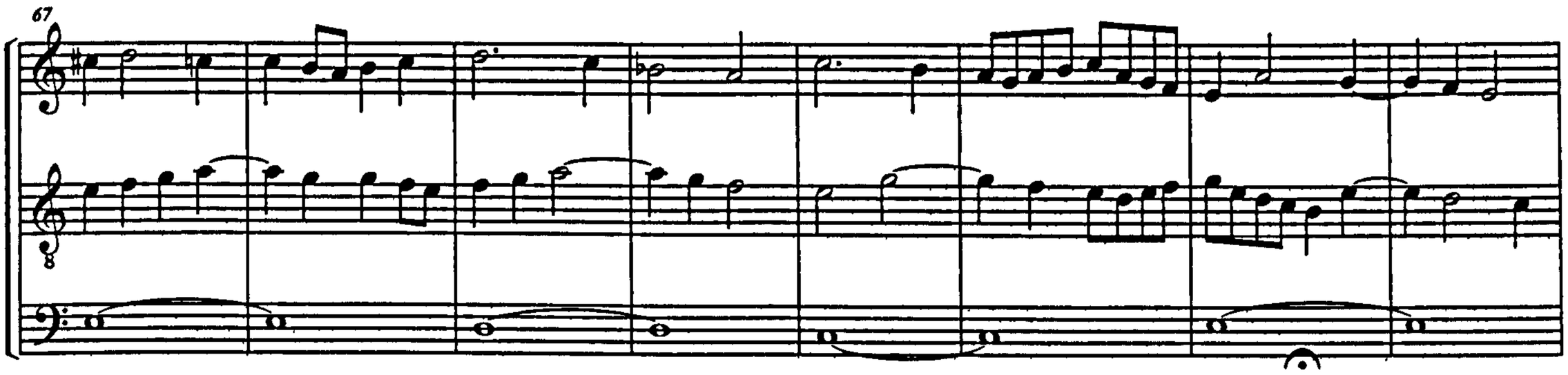
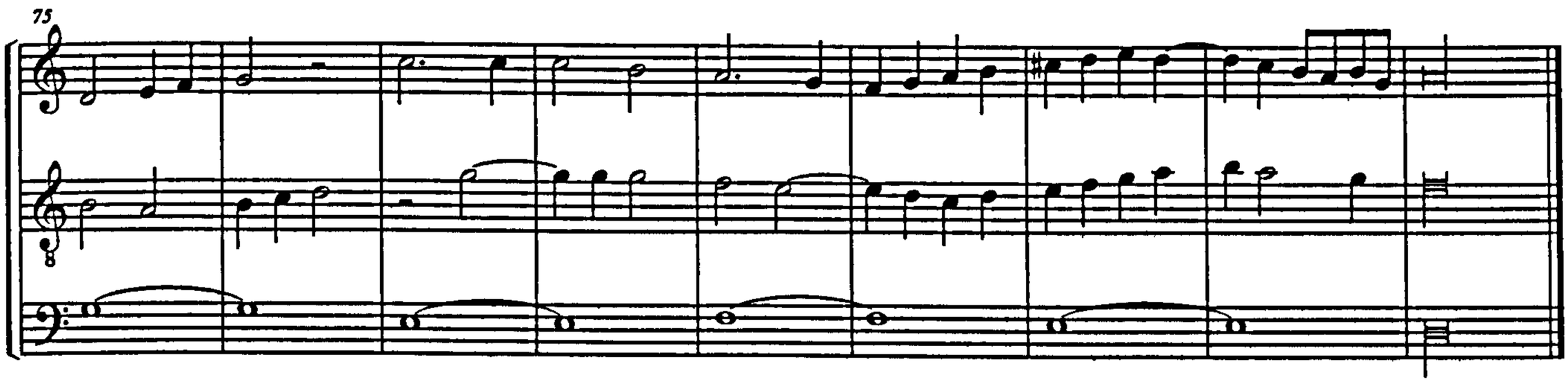


59



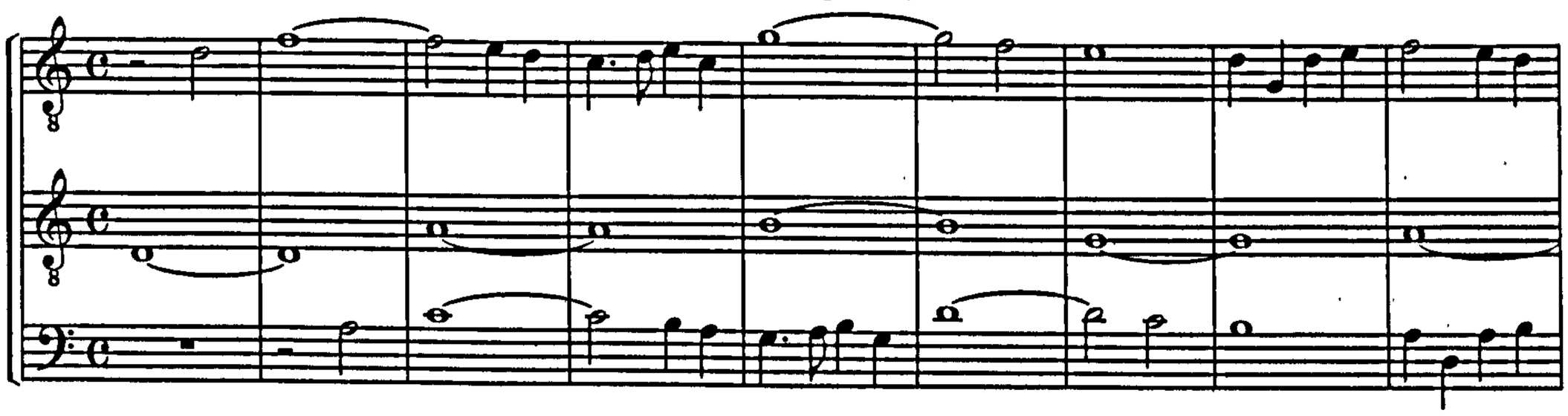


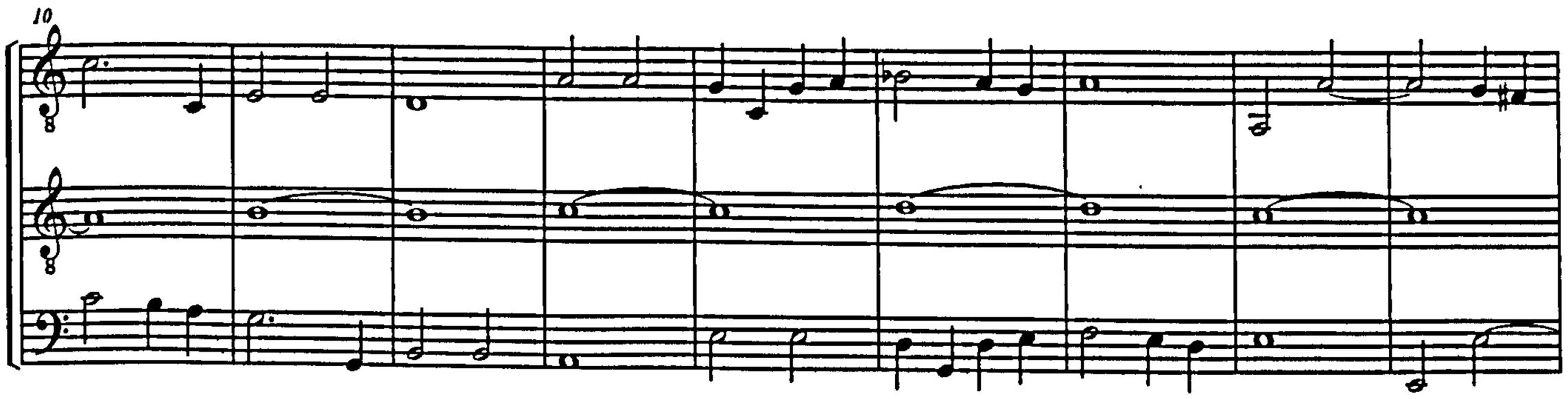


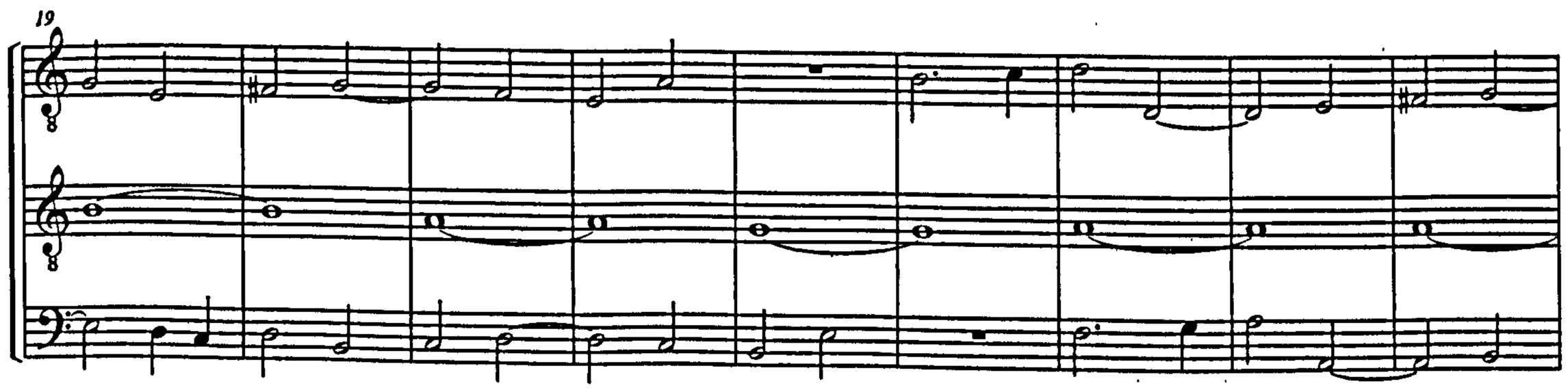
24

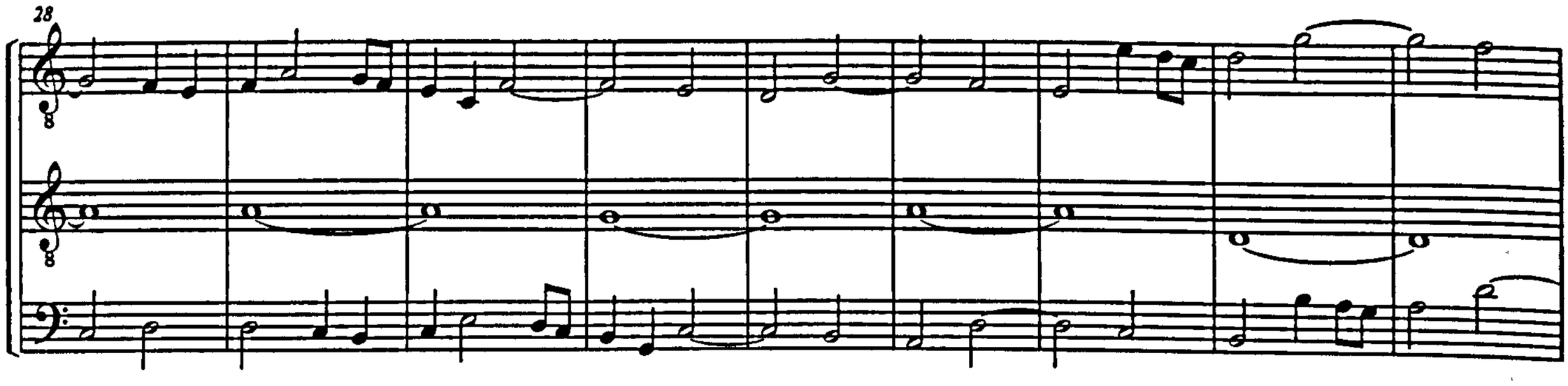
[Canon]

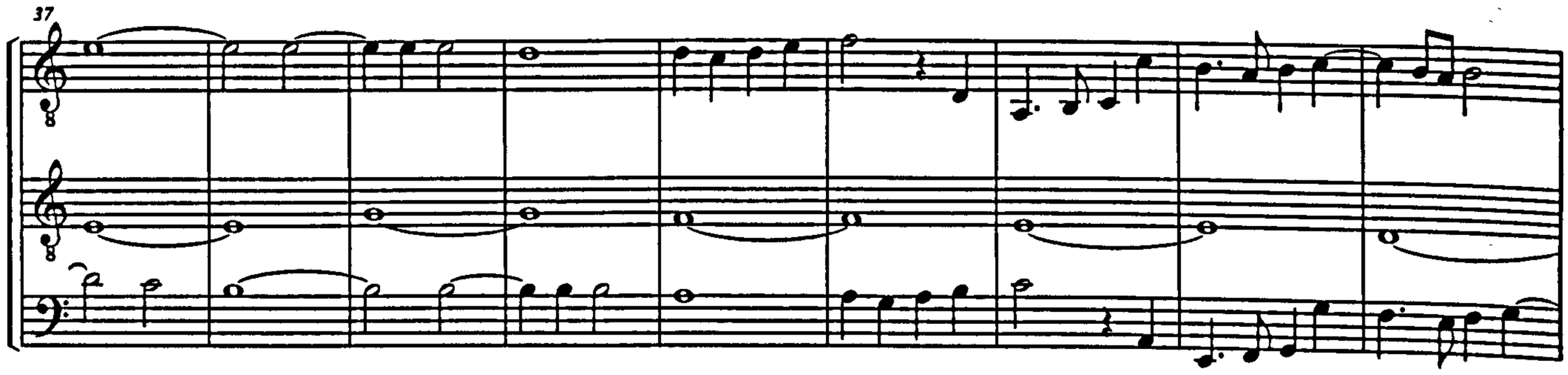
At the fourth below, after a semibreve rest
(Alla quarta bassa alla pausa)








28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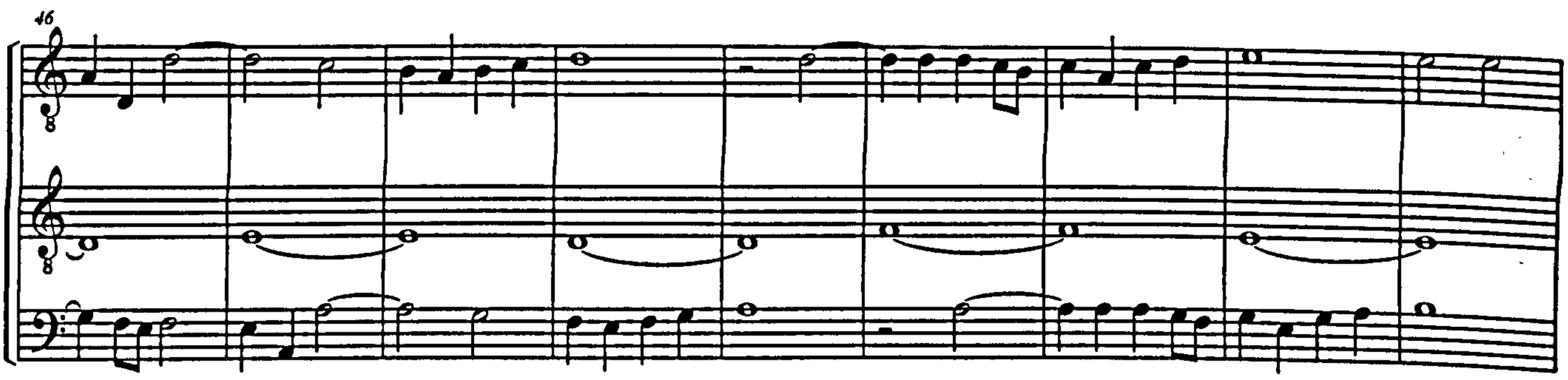
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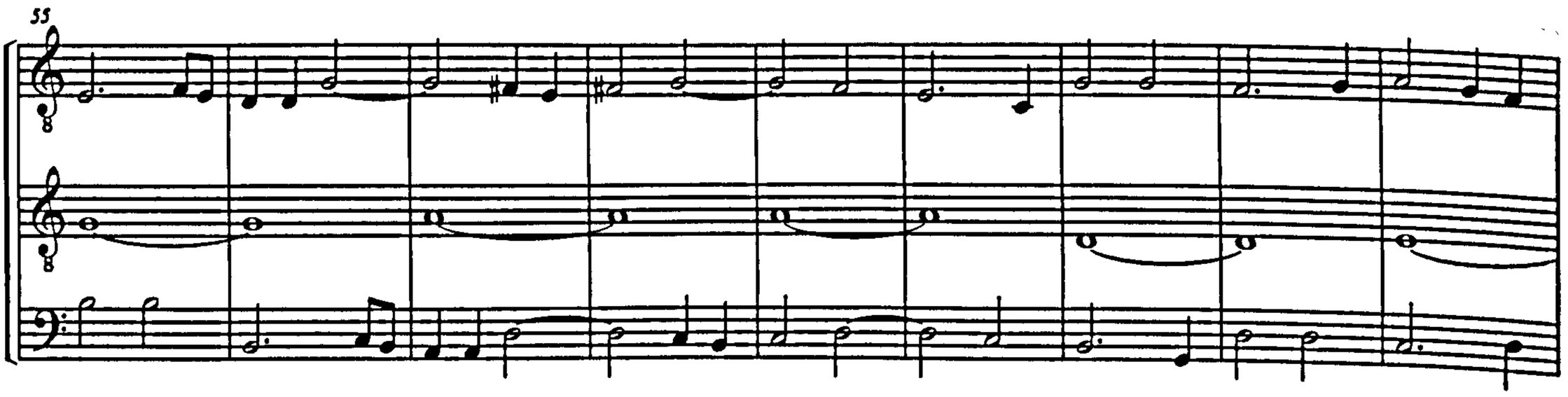
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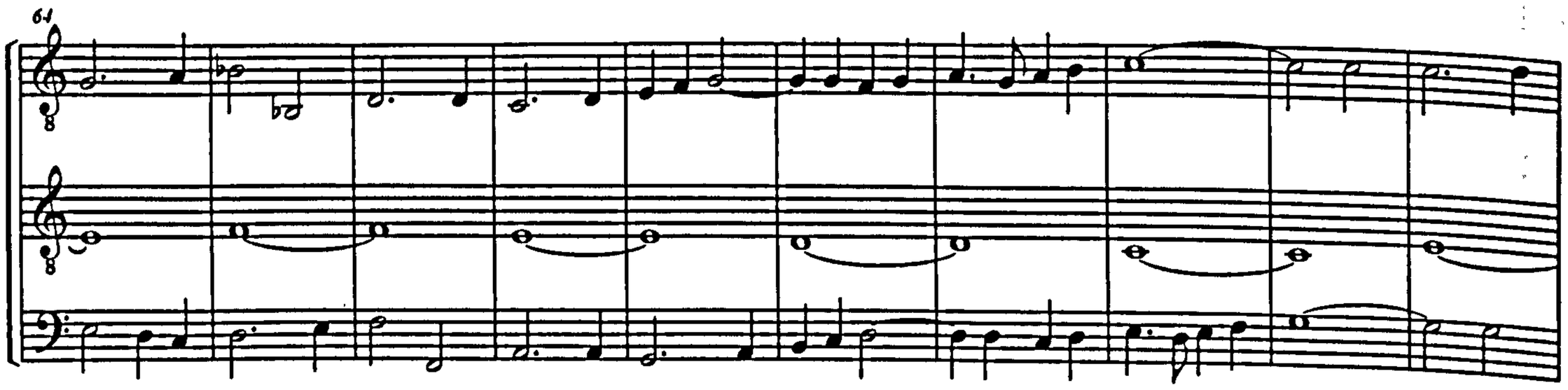
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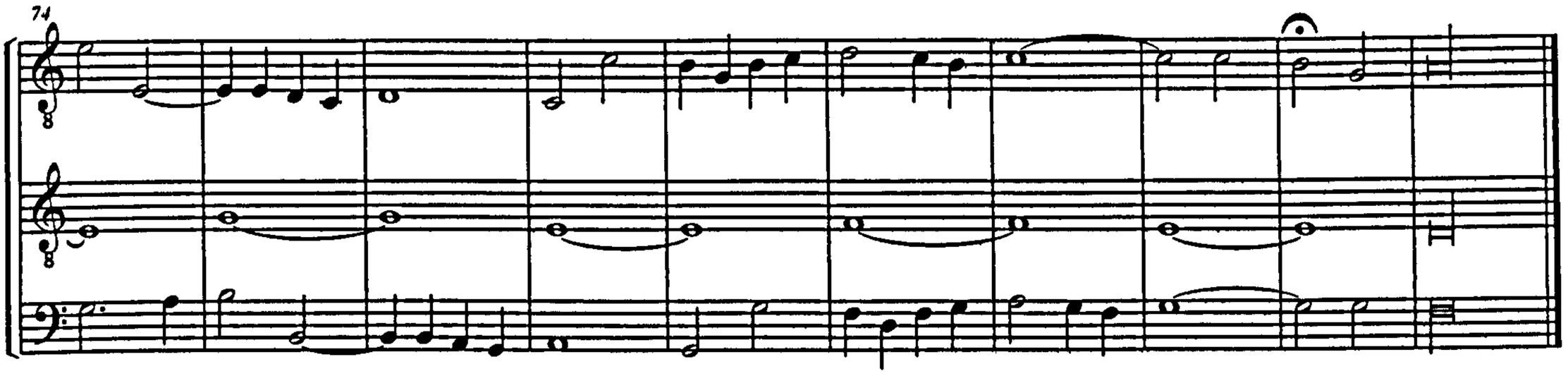
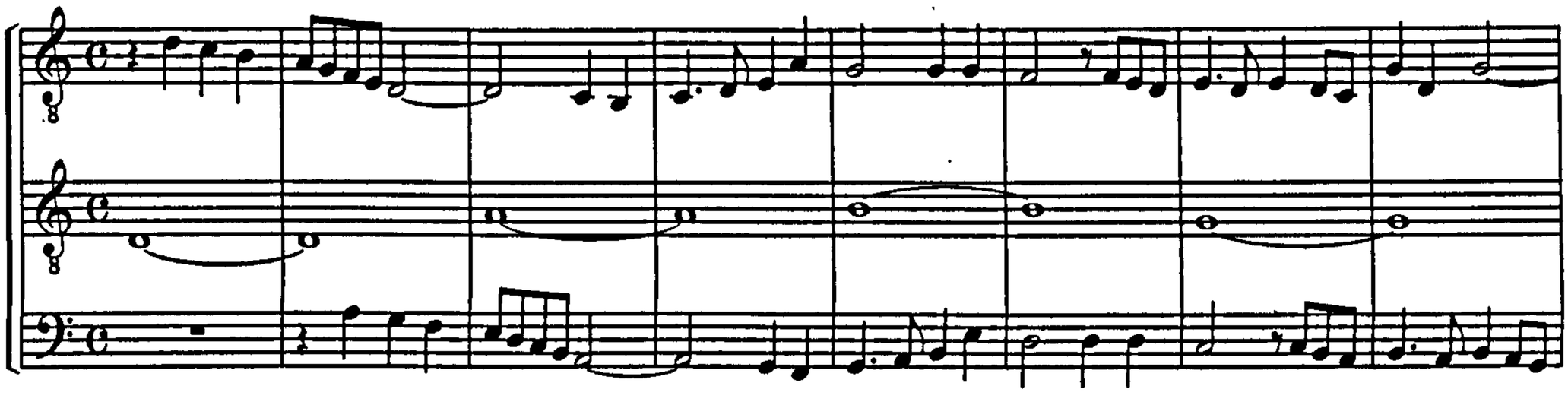


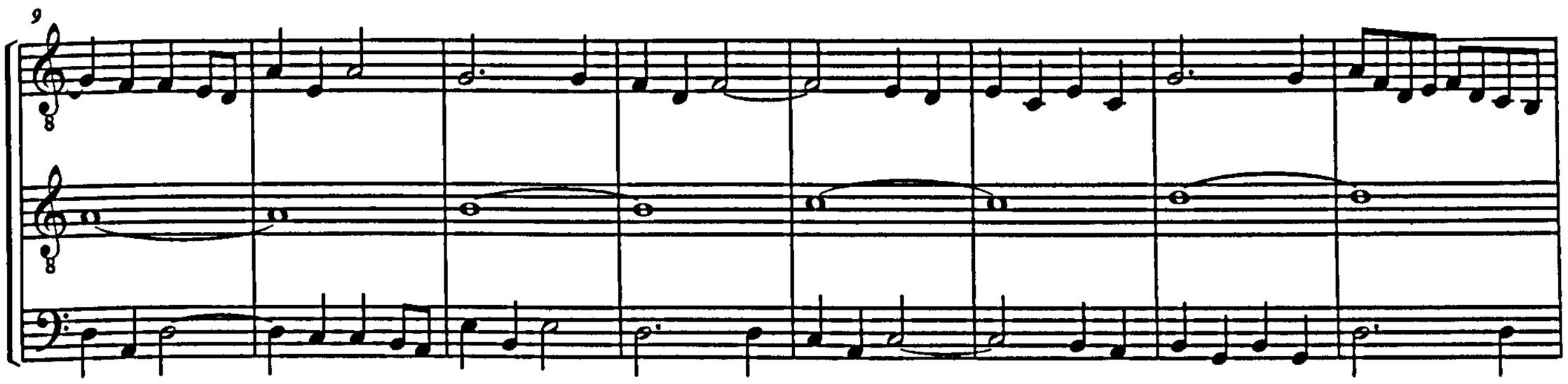
25

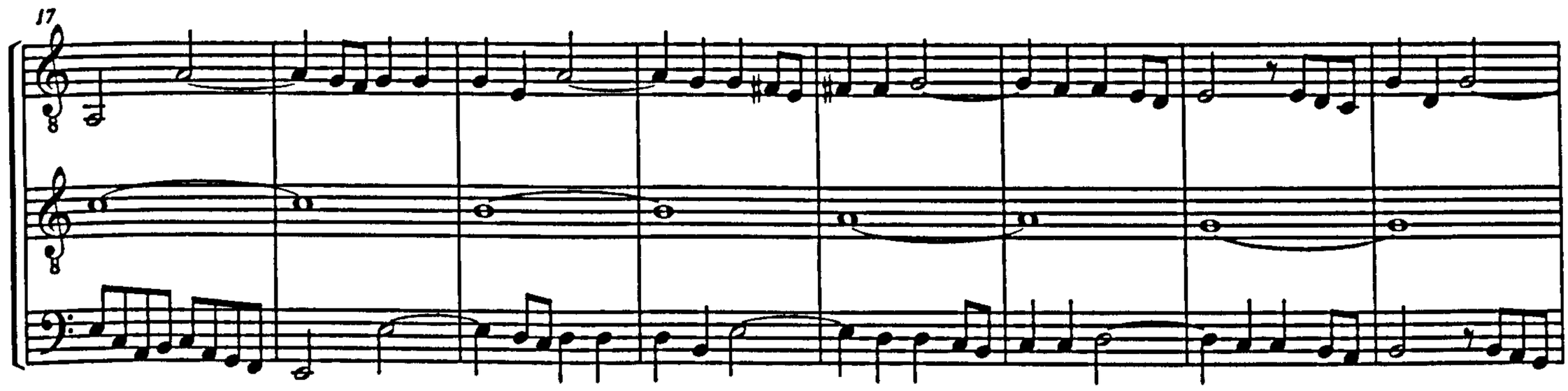
[Canon]

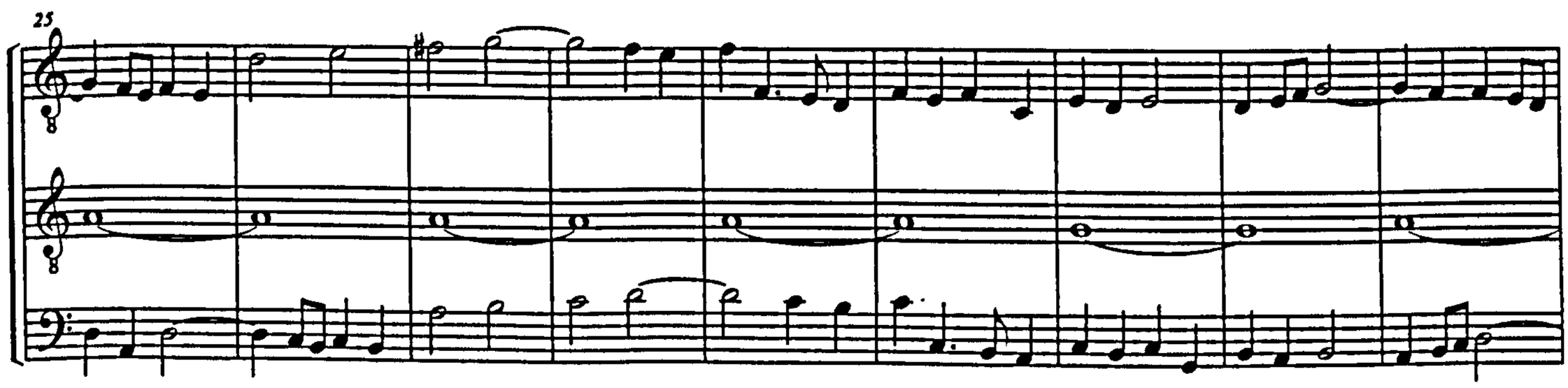
At the fourth below, after a semibreve rest

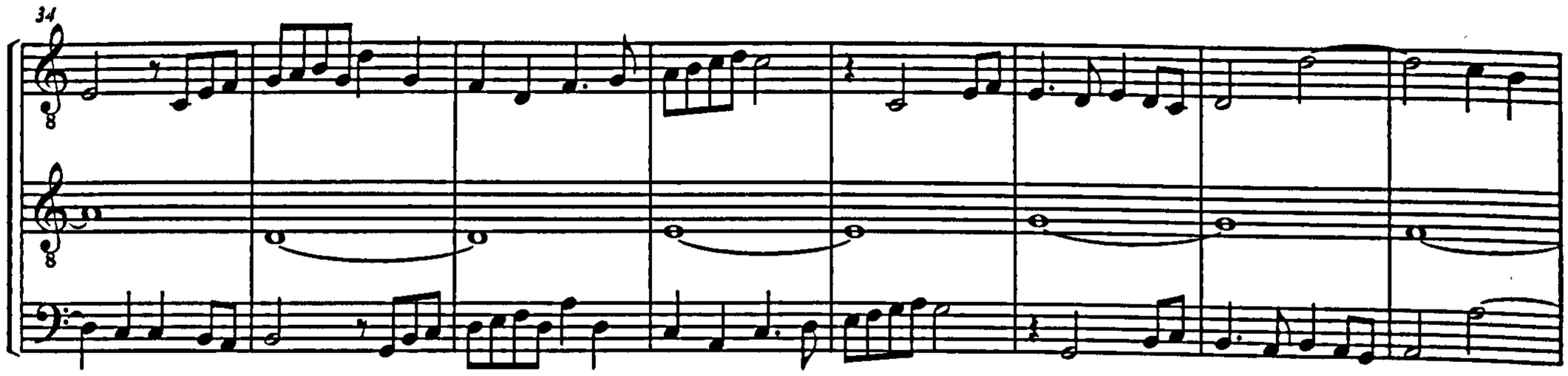
(Alla quarta bassa alla pausa)







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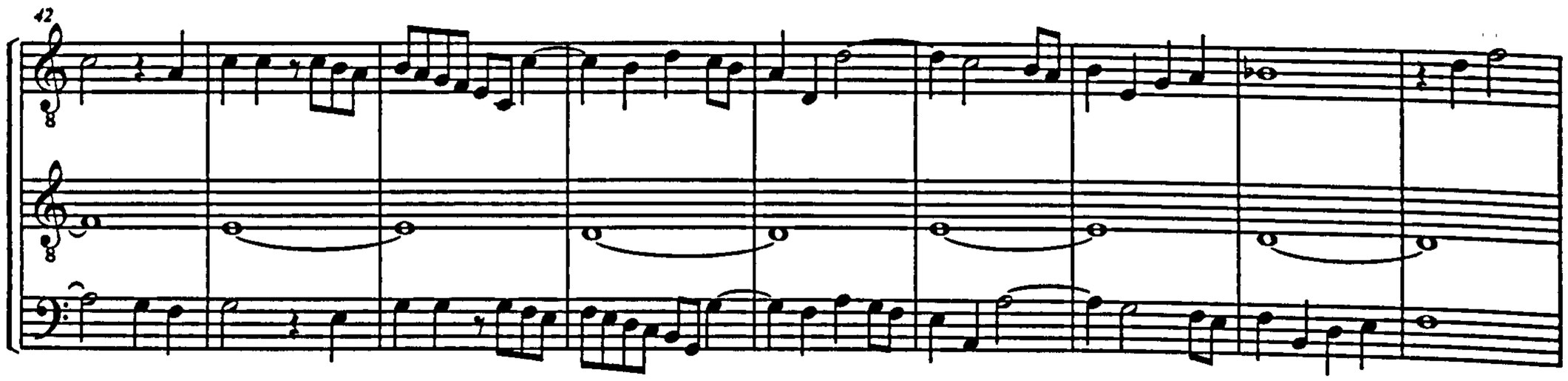
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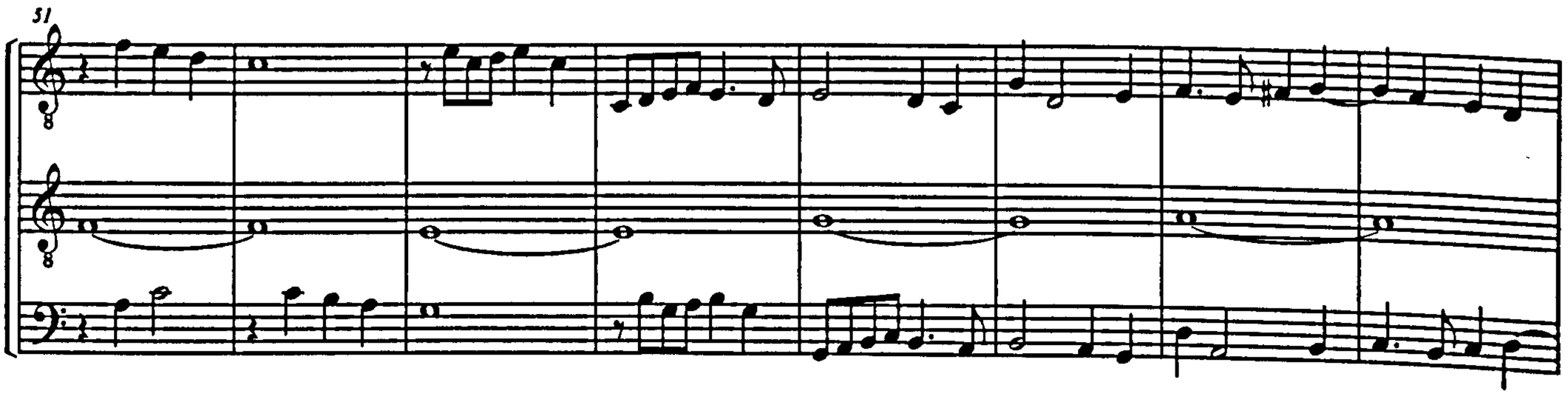
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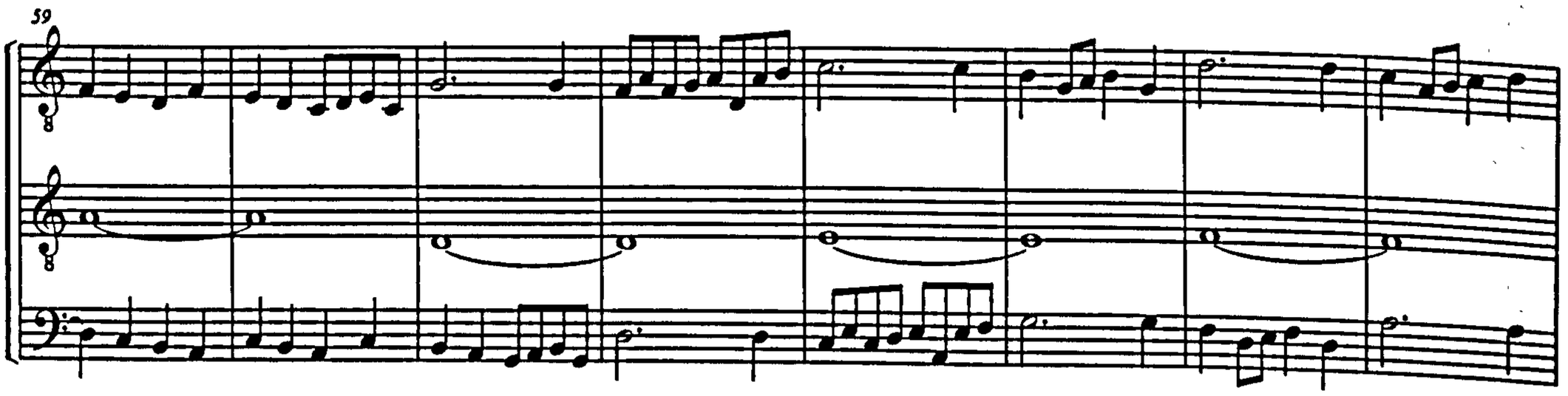
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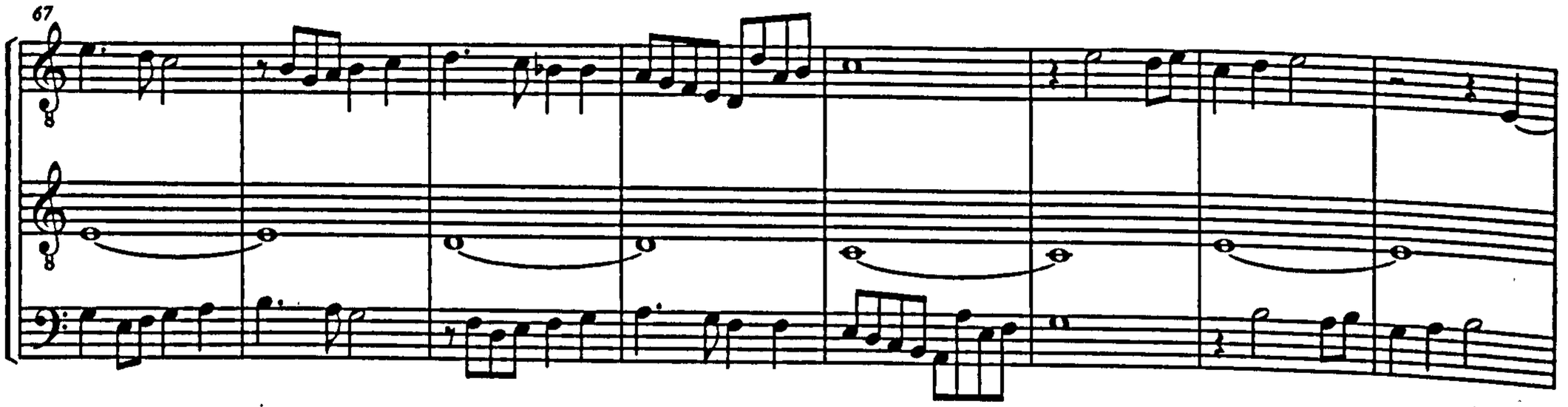
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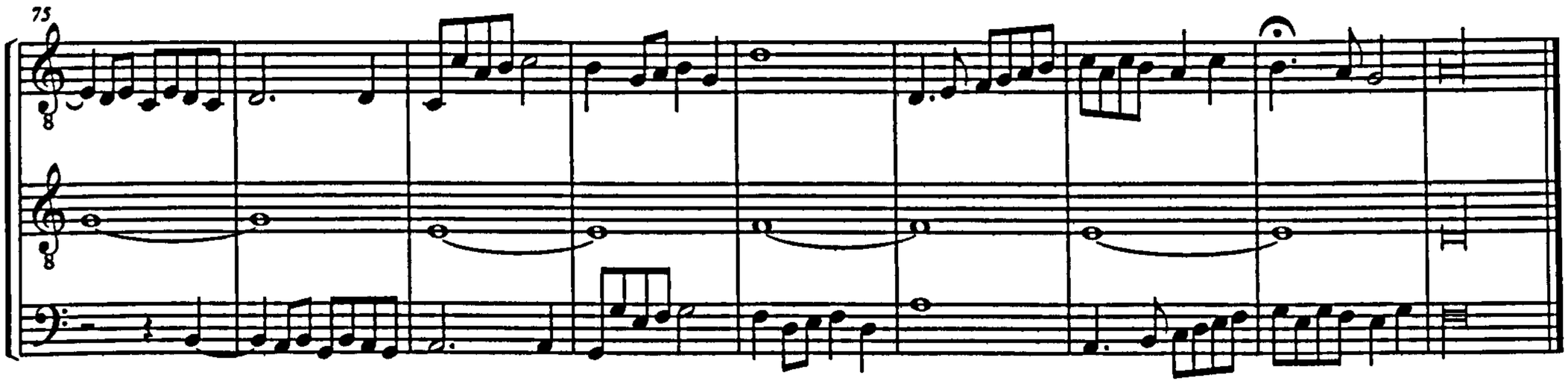
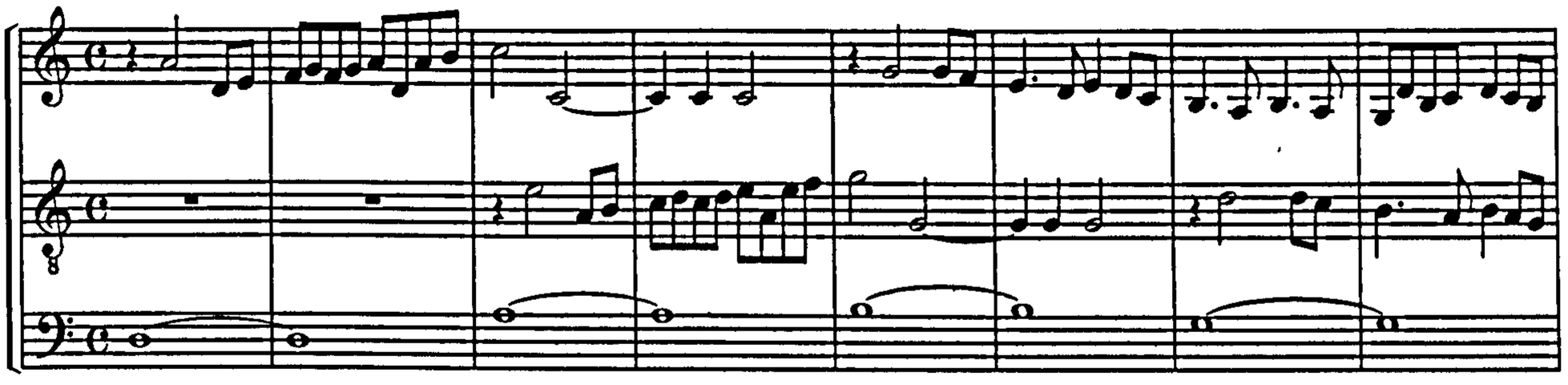


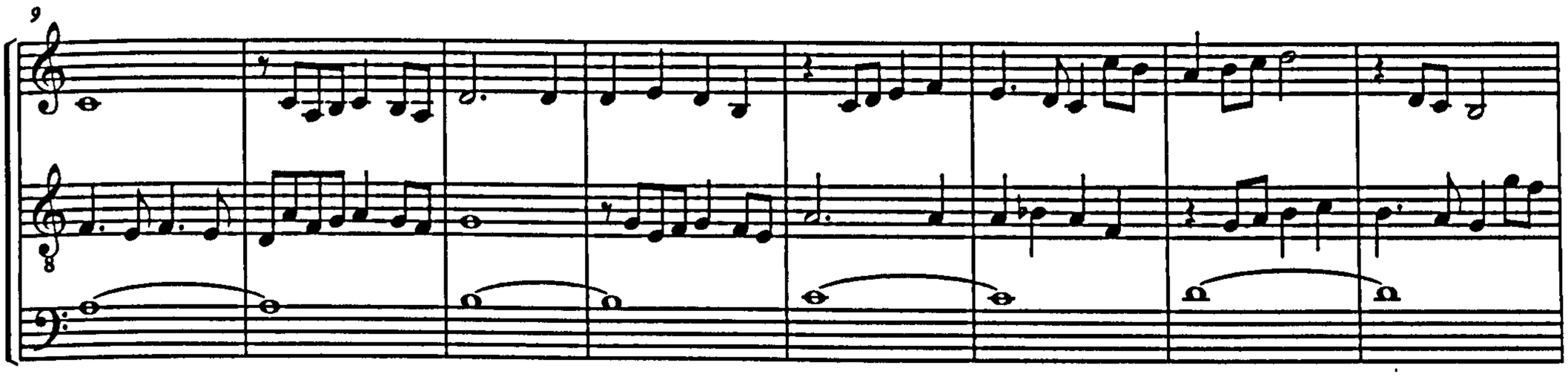
26

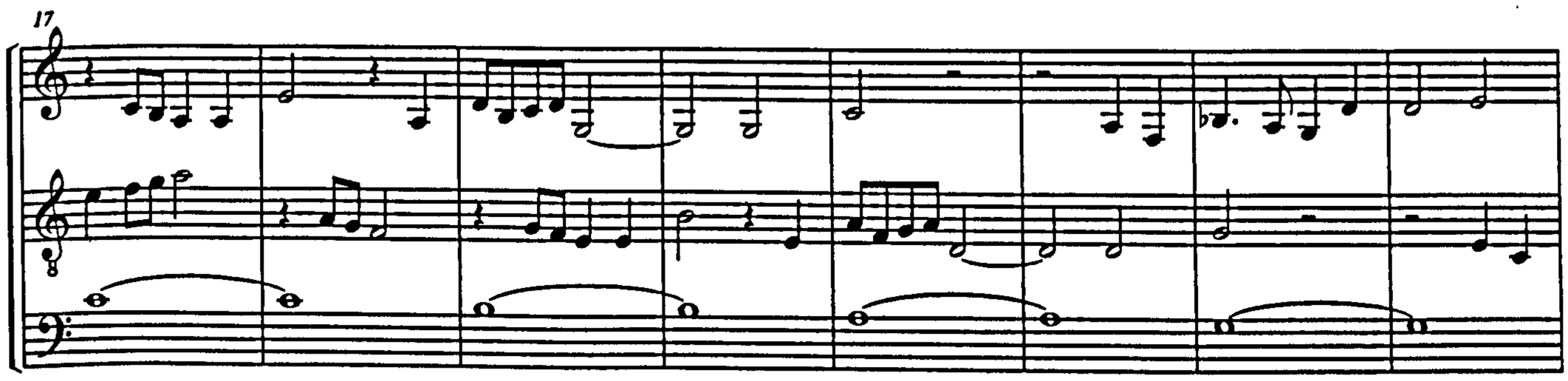
[Canon]

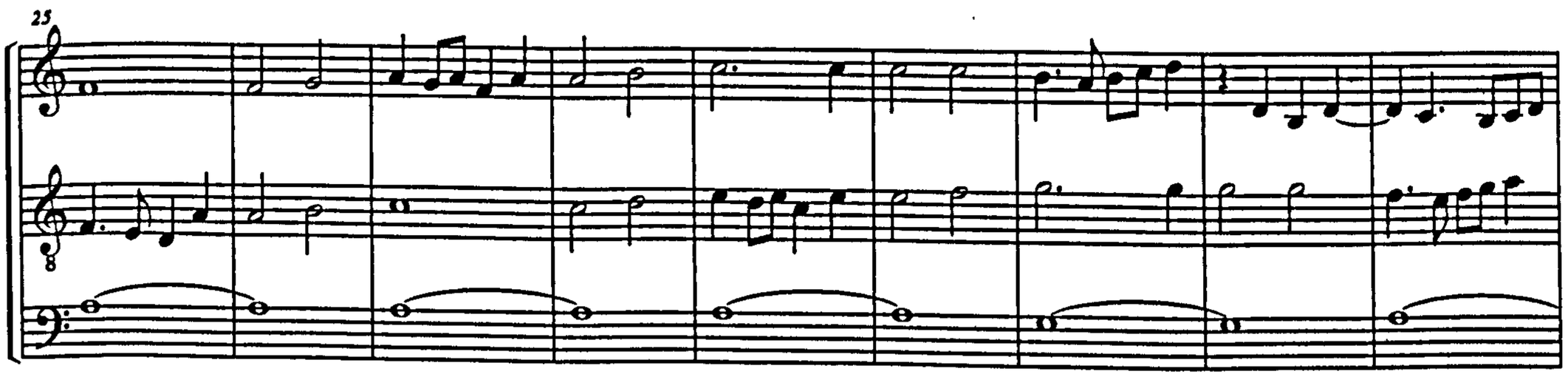
At the fourth below, after a two-semibreve rest

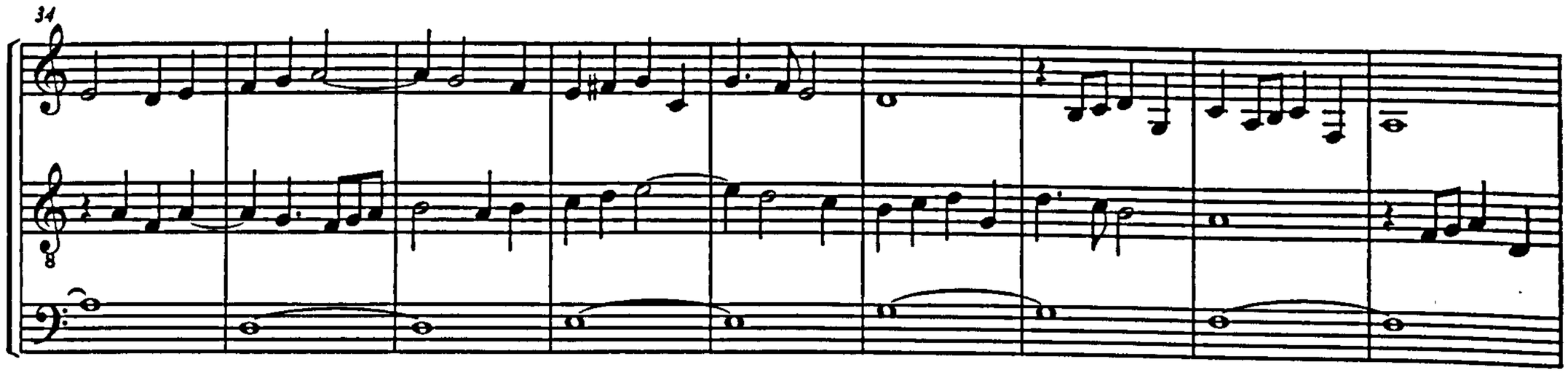
(Alla quarta bassa a due pause)







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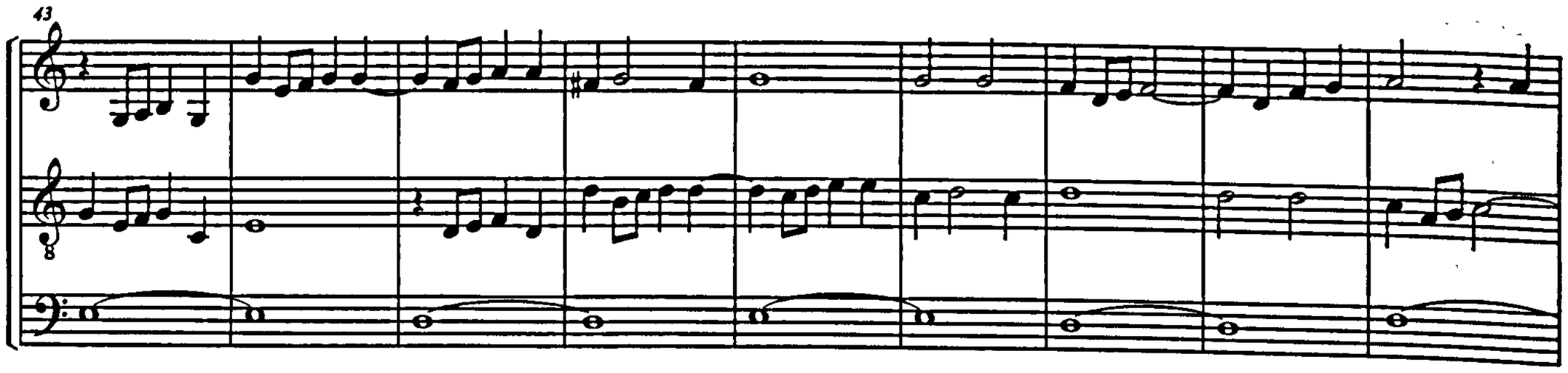
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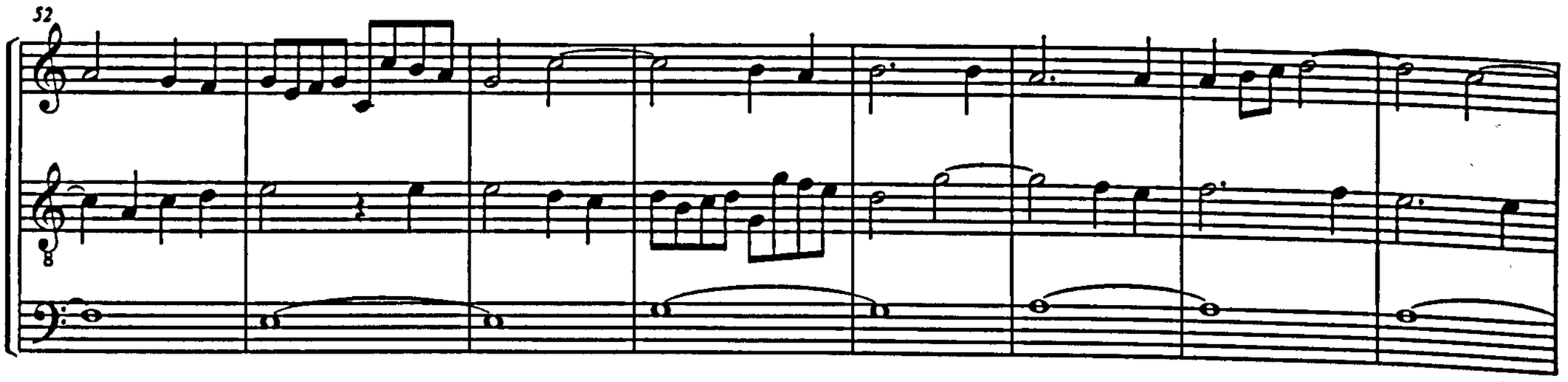
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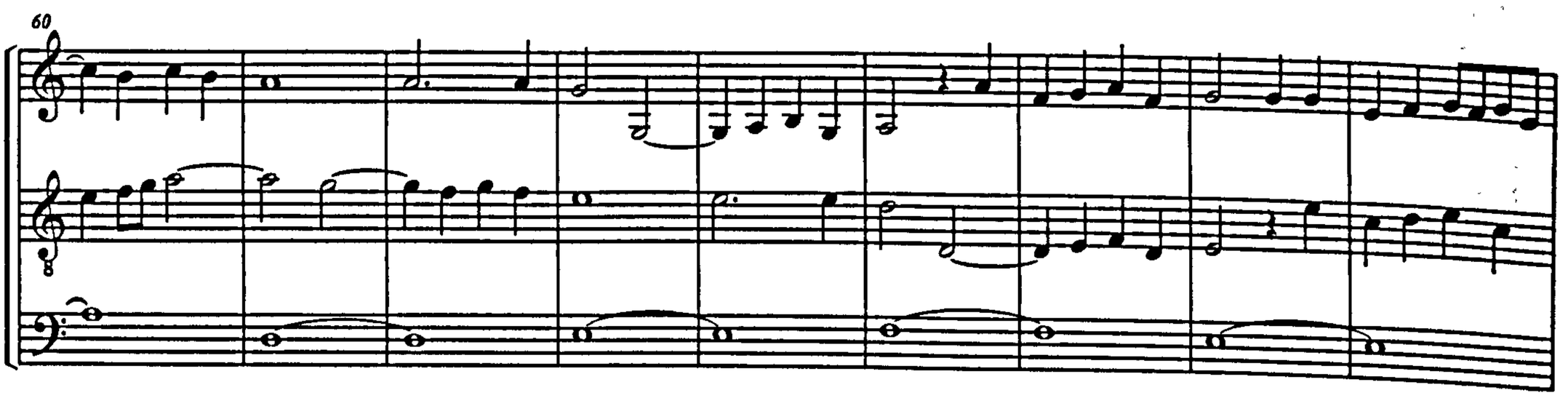
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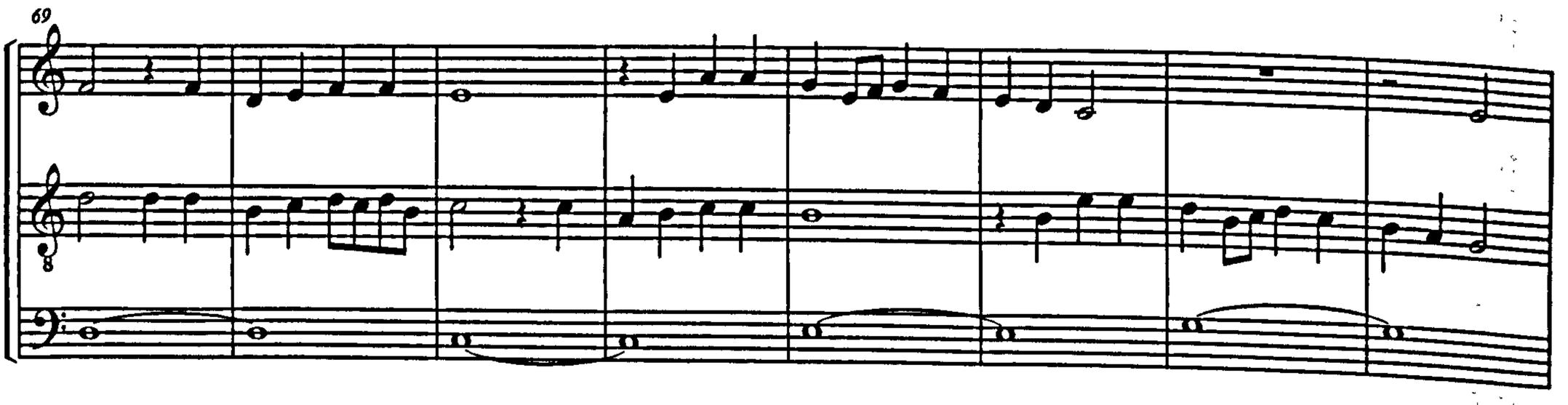
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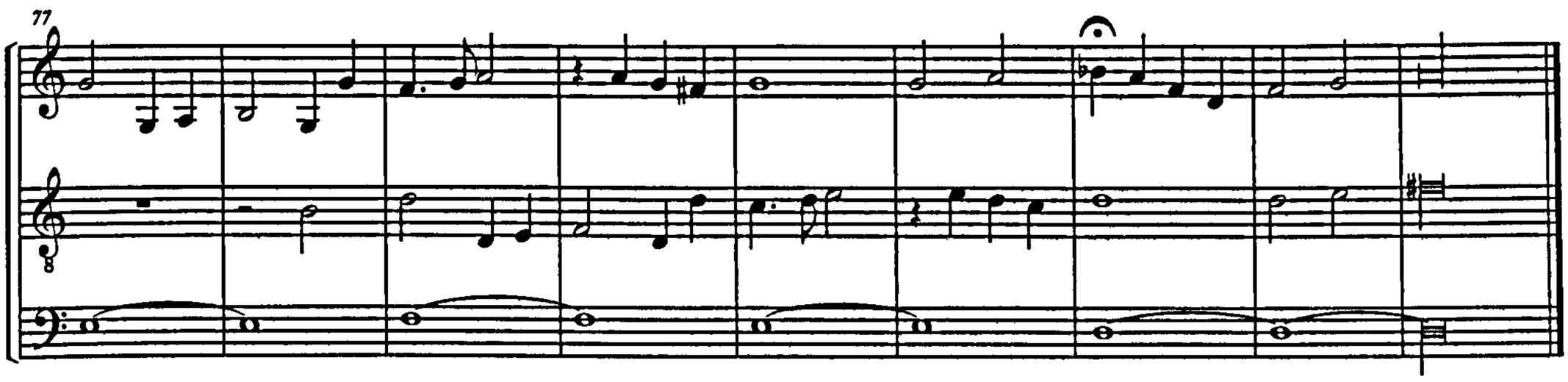
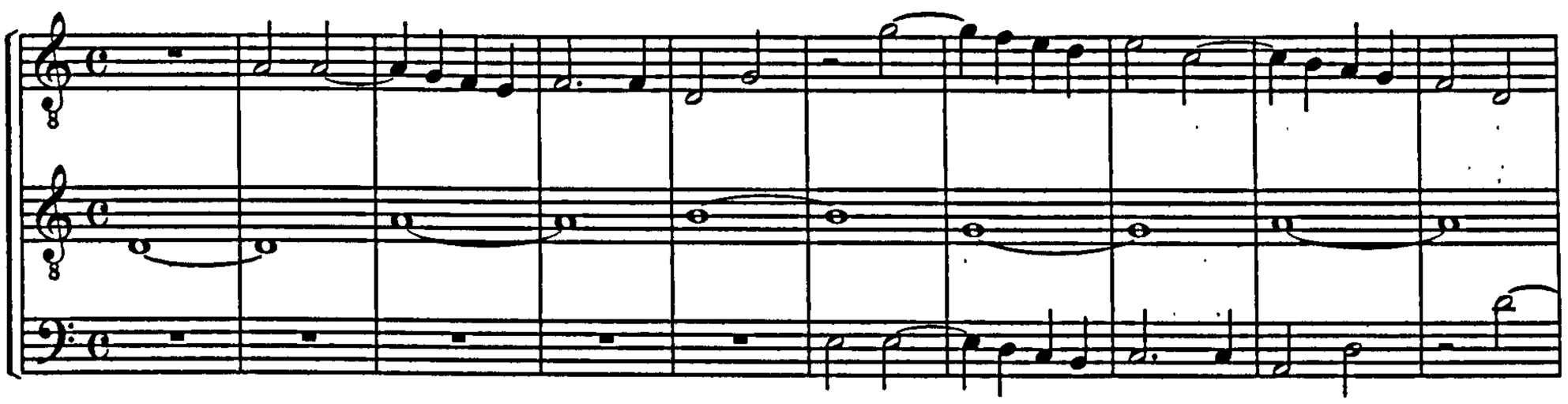
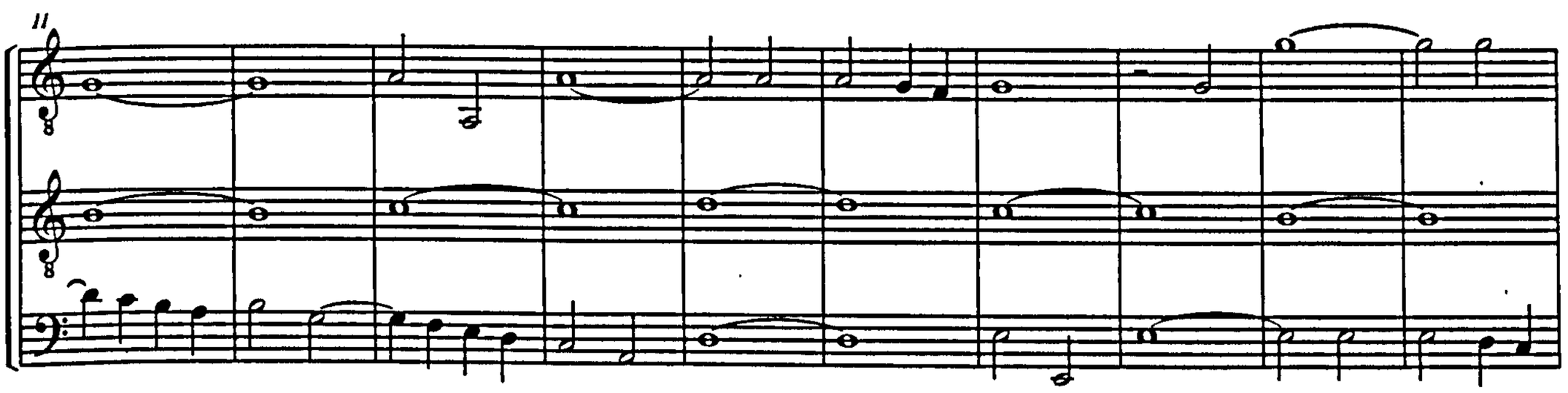


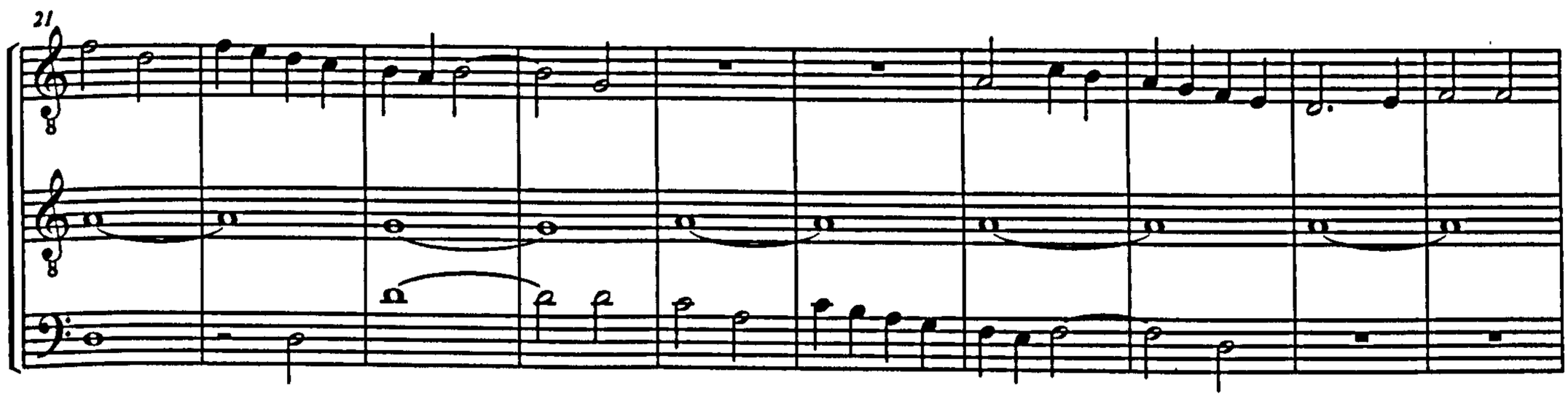
27

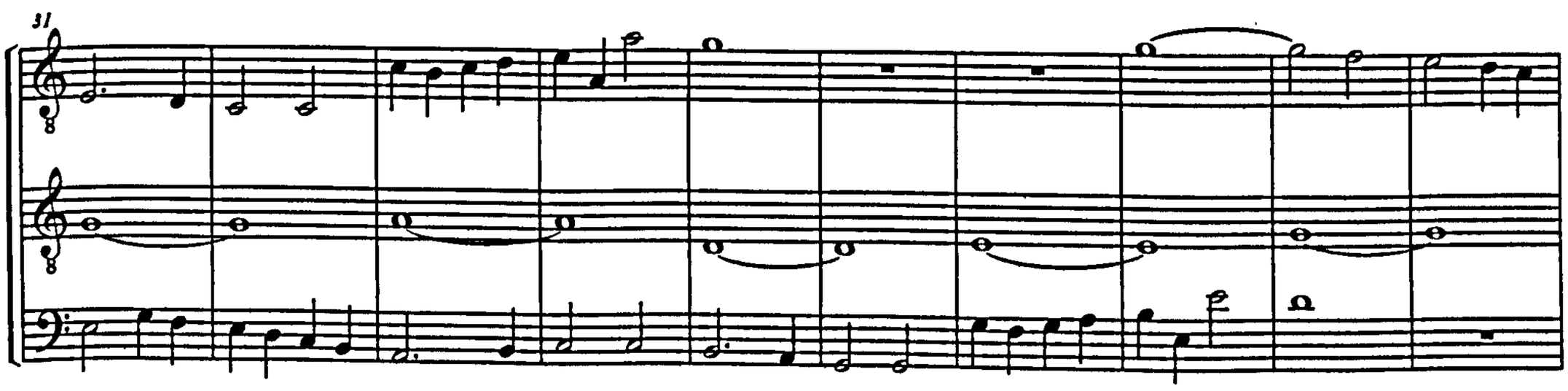
[Canon]

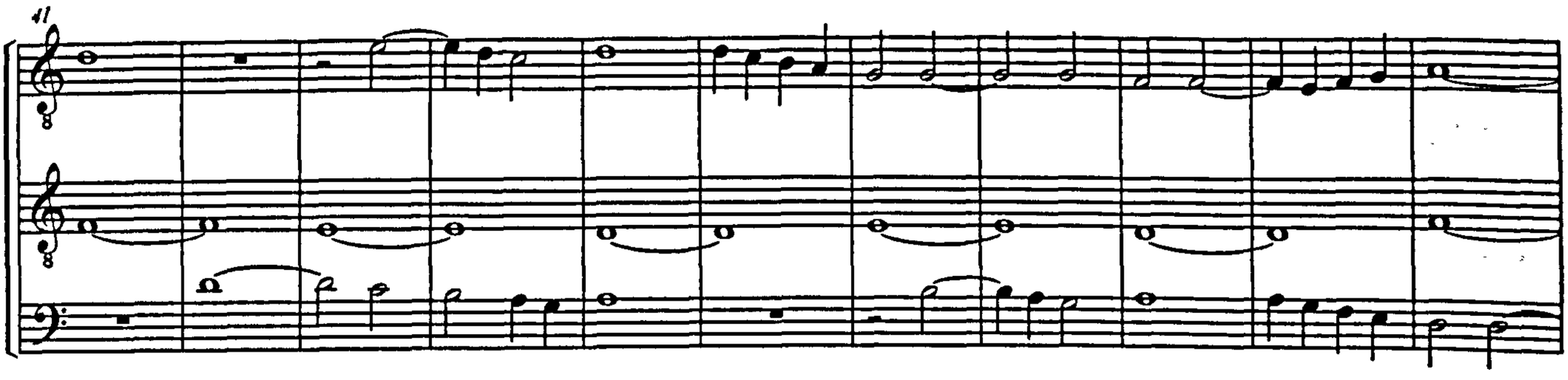
At the fourth below, after a four-semibreve rest
(Alla quarta bassa a quatro pause)

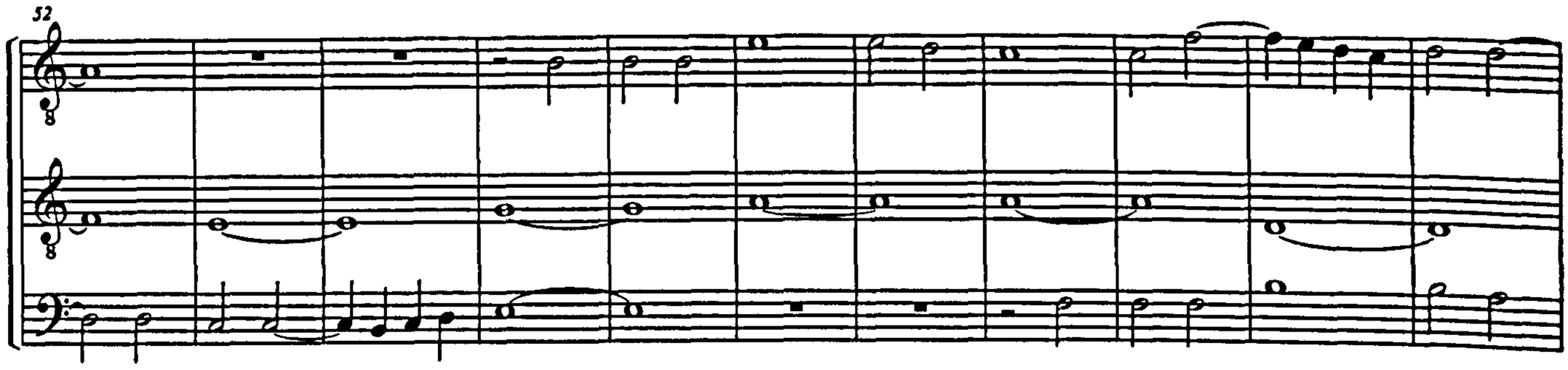


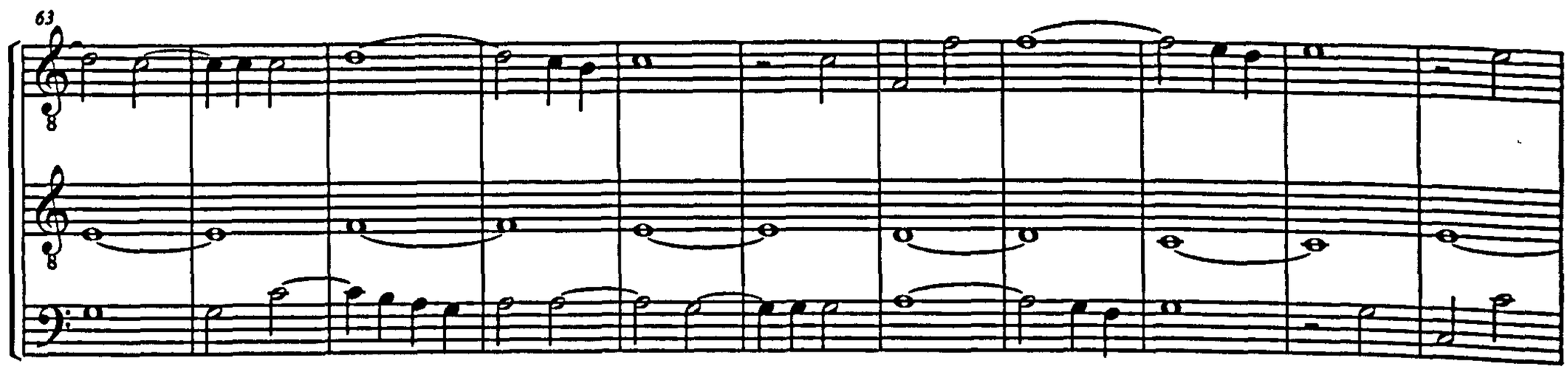


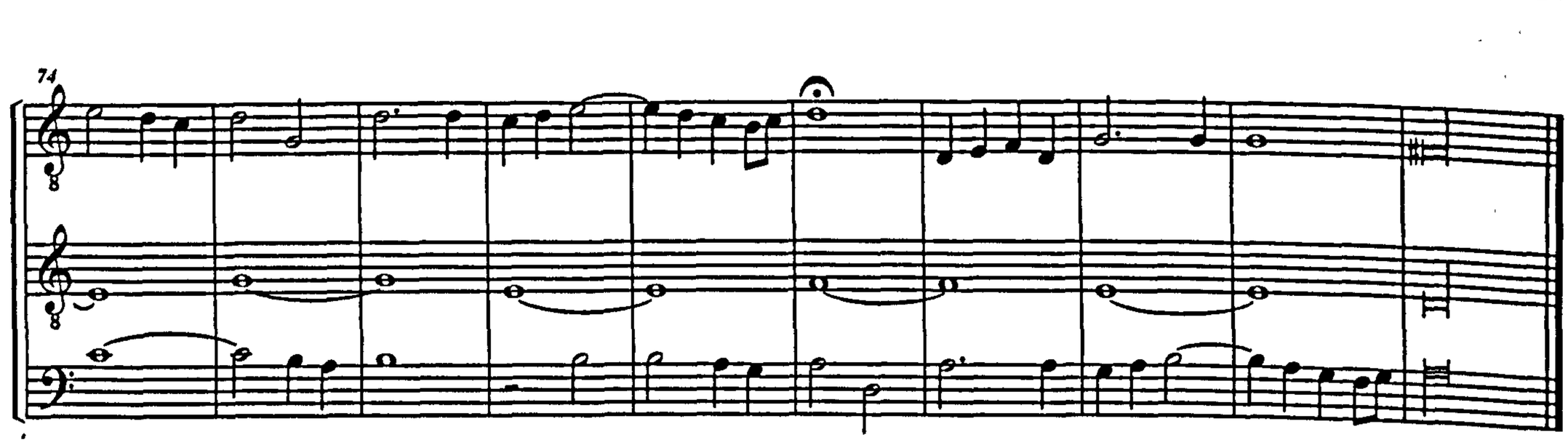








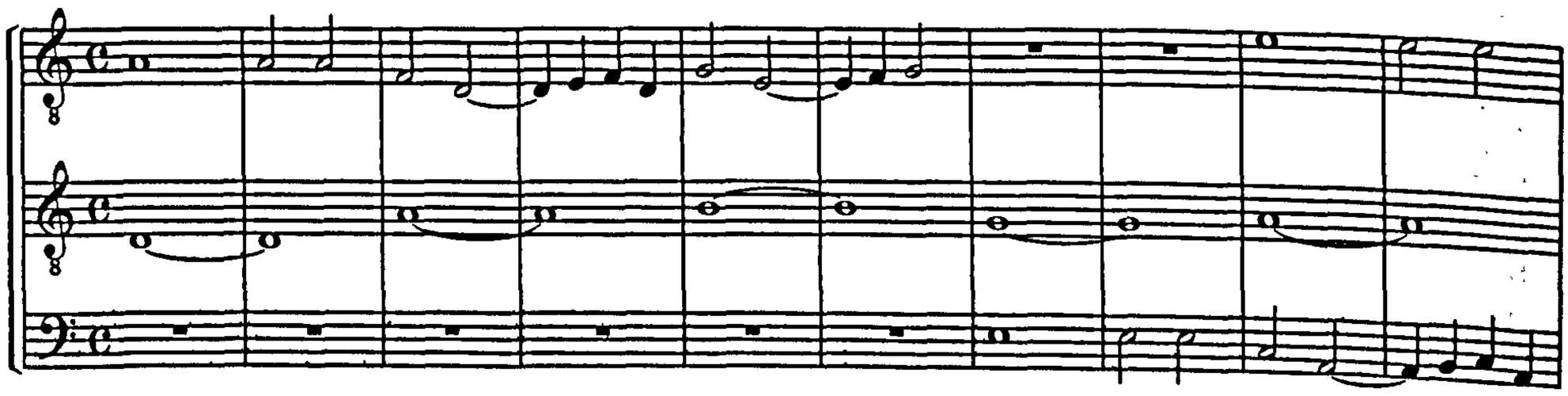


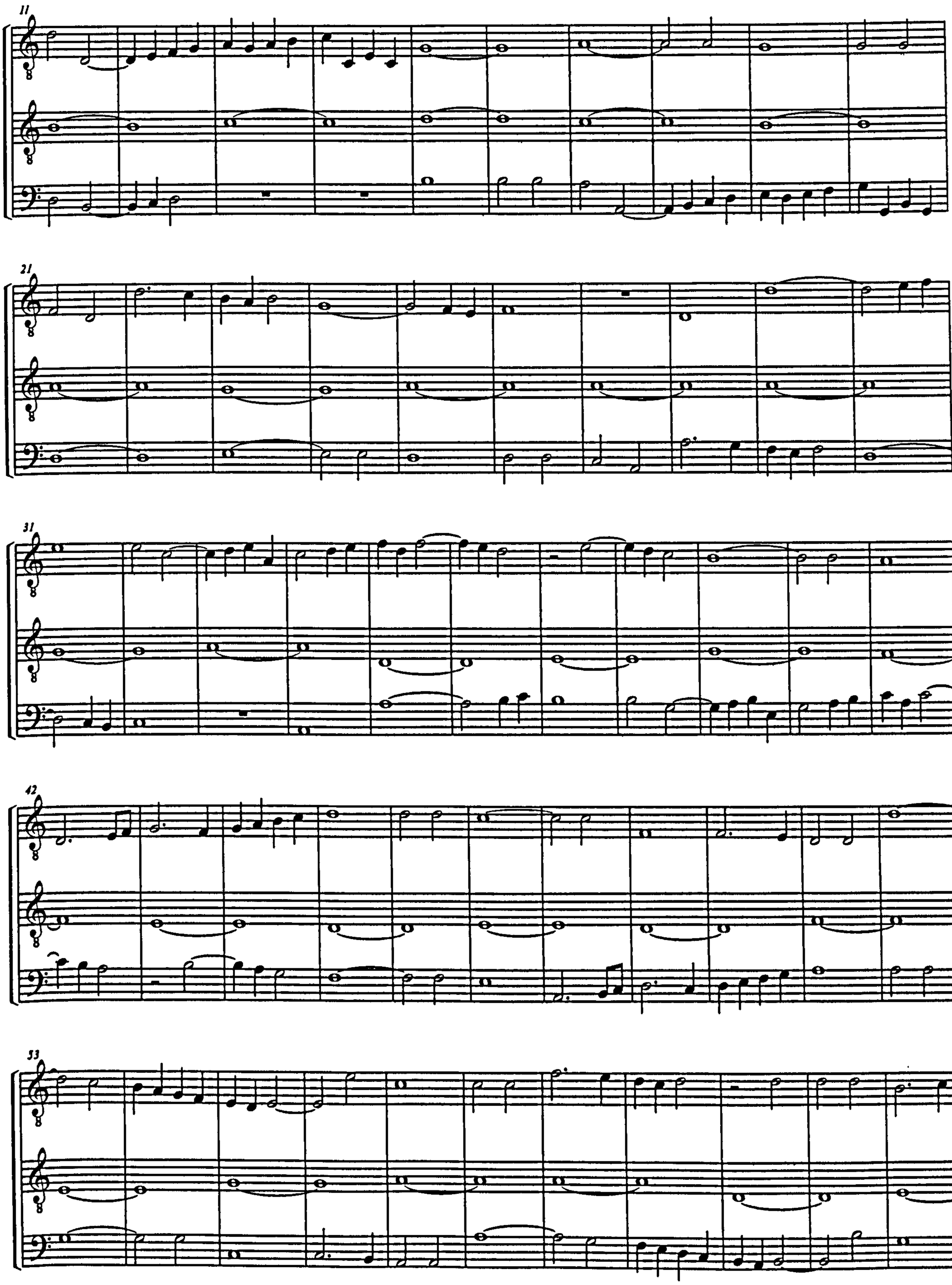


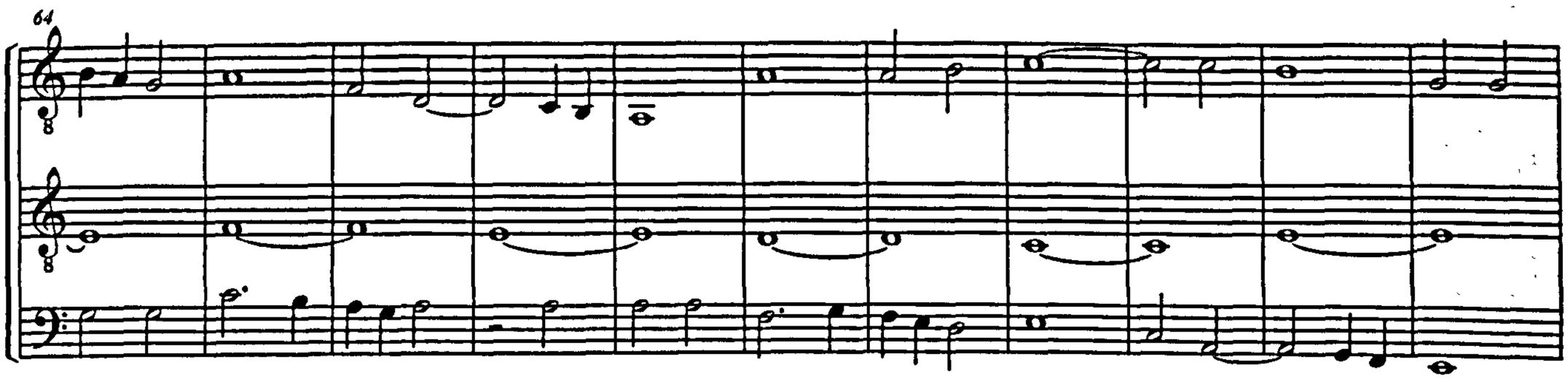
28

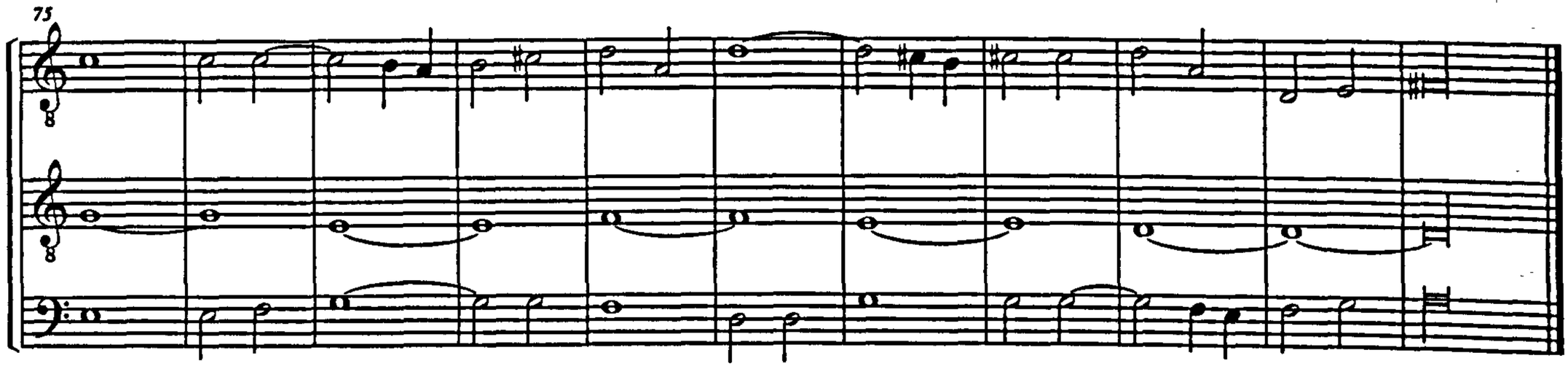
[Canon]

At the fourth below, after a six-semibreve rest
(Alla quarta bassa a sei pause)




II
21
31
42
53



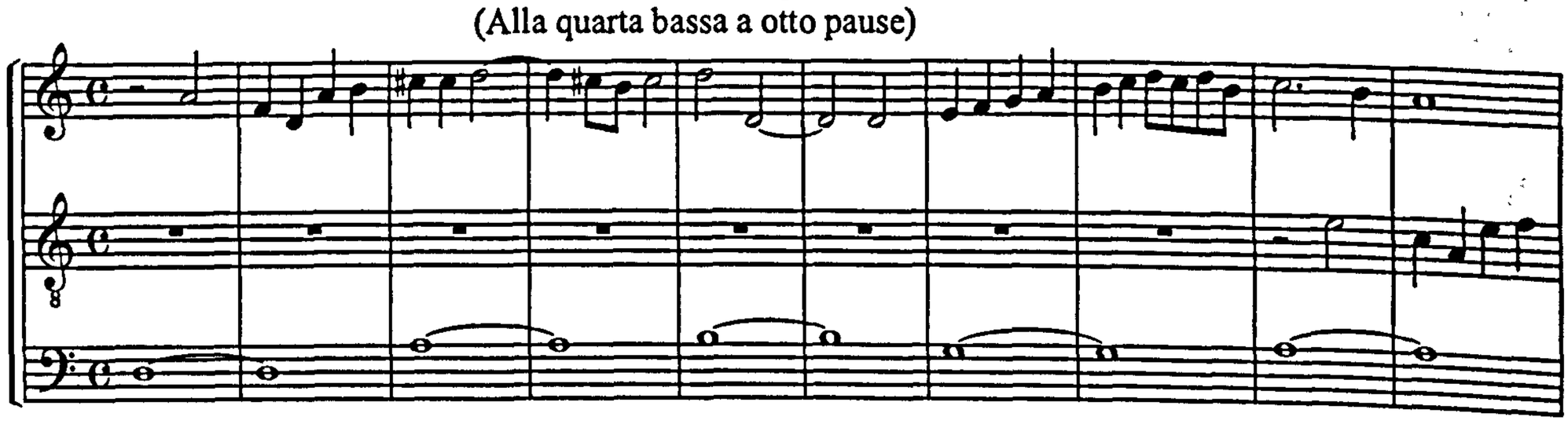


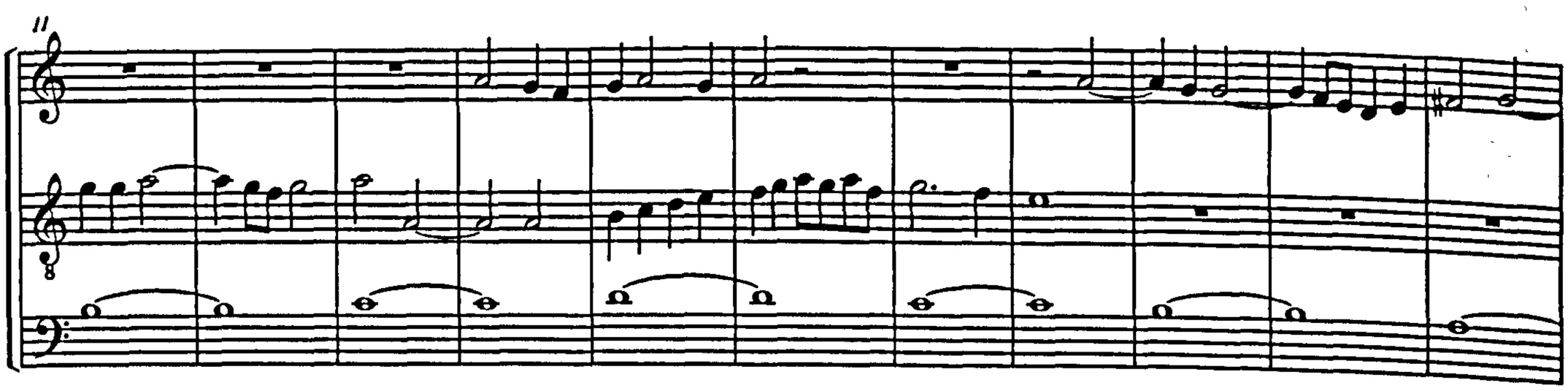
29

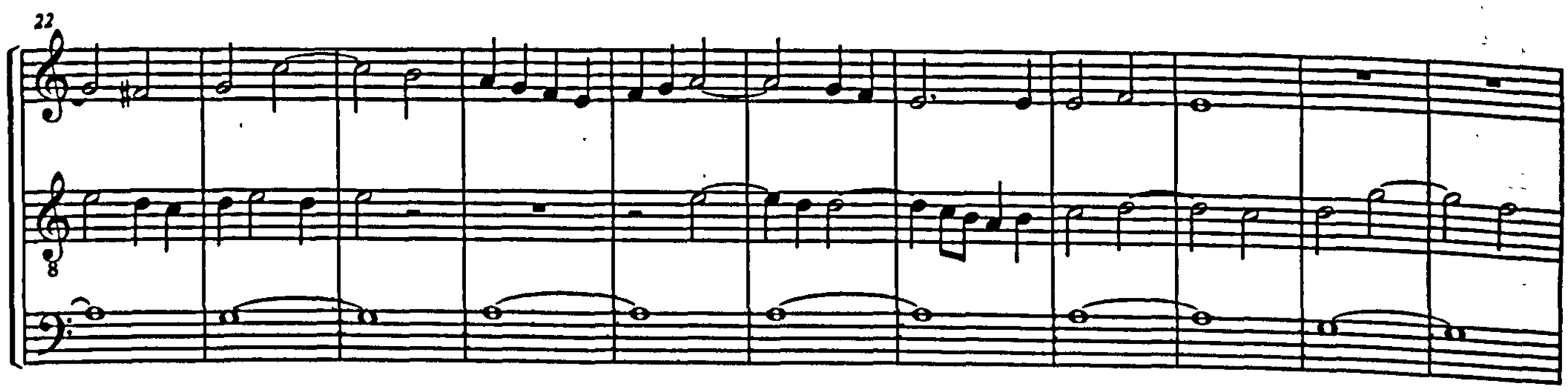
[Canon]

At the fourth below after an eight-semibreve rest

(Alla quarta bassa a otto pause)







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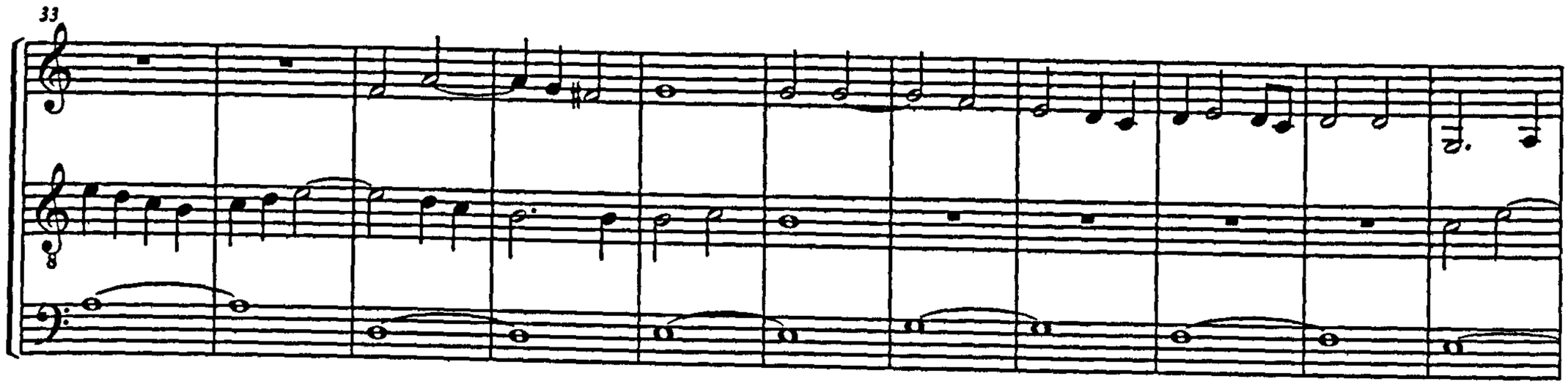

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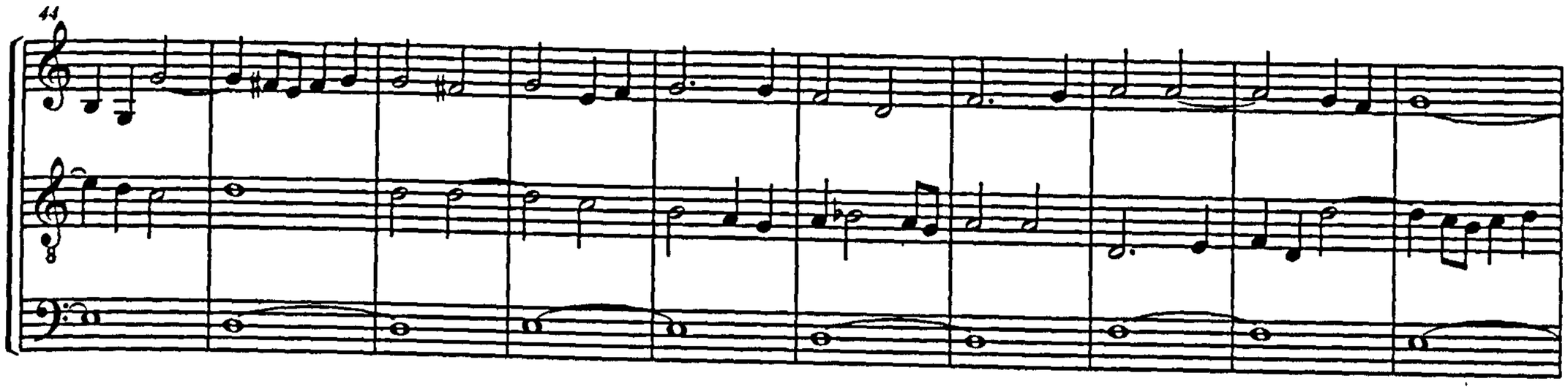

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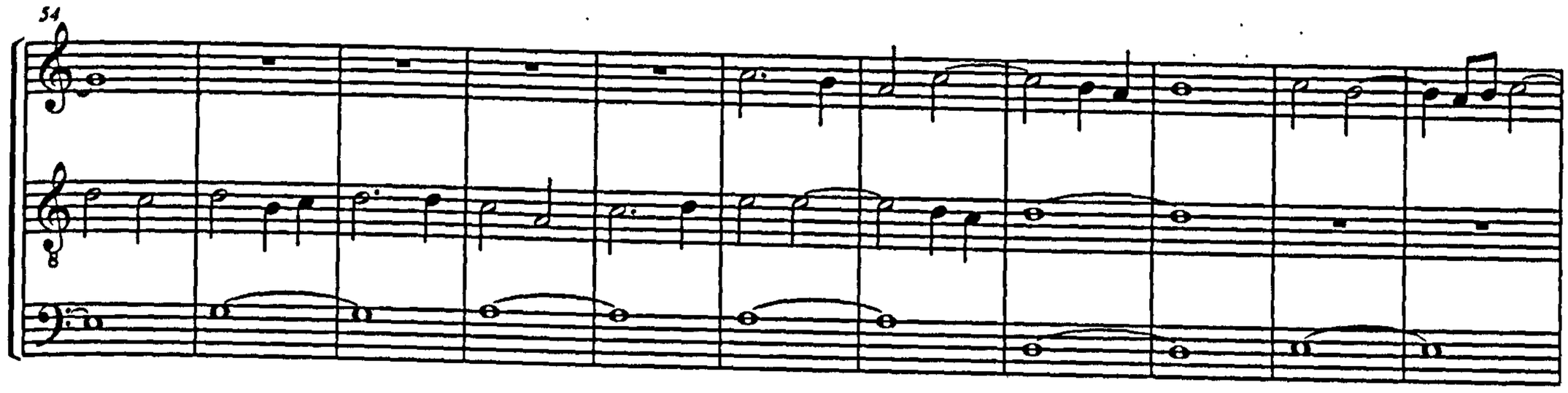

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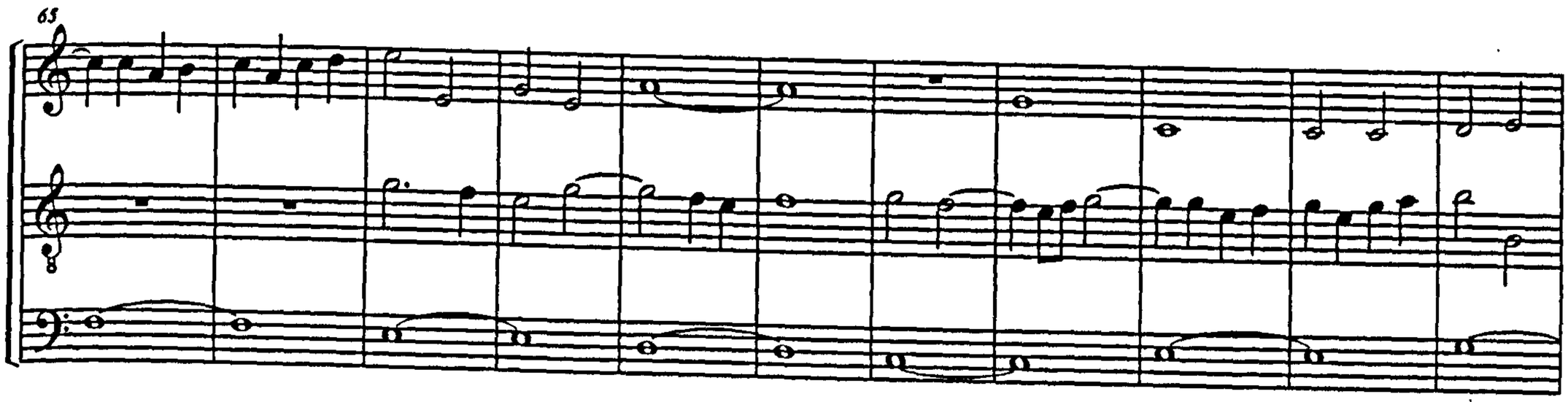
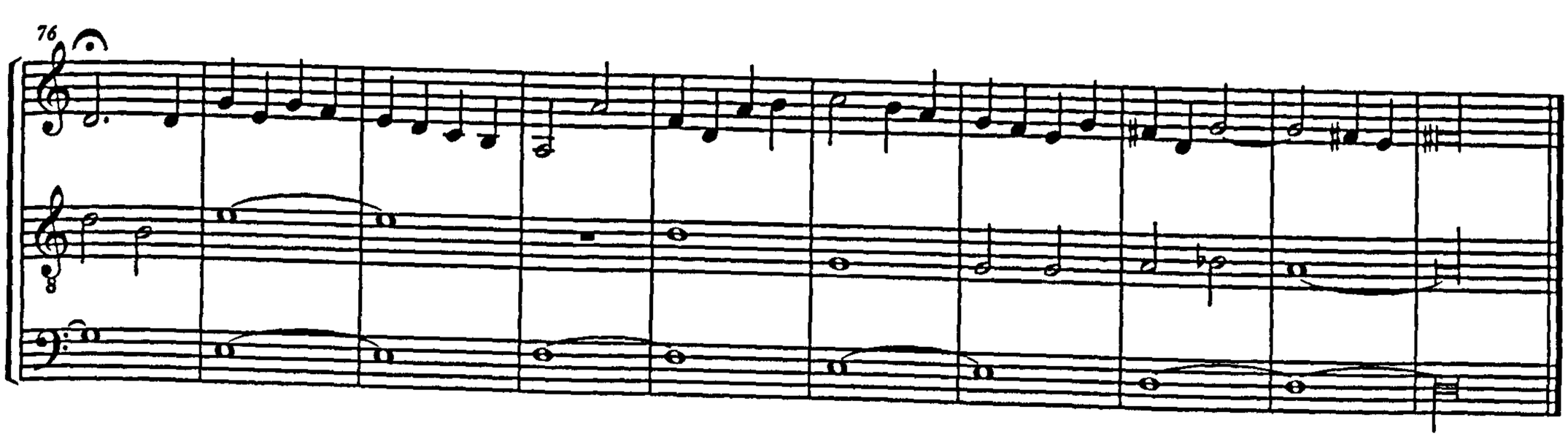


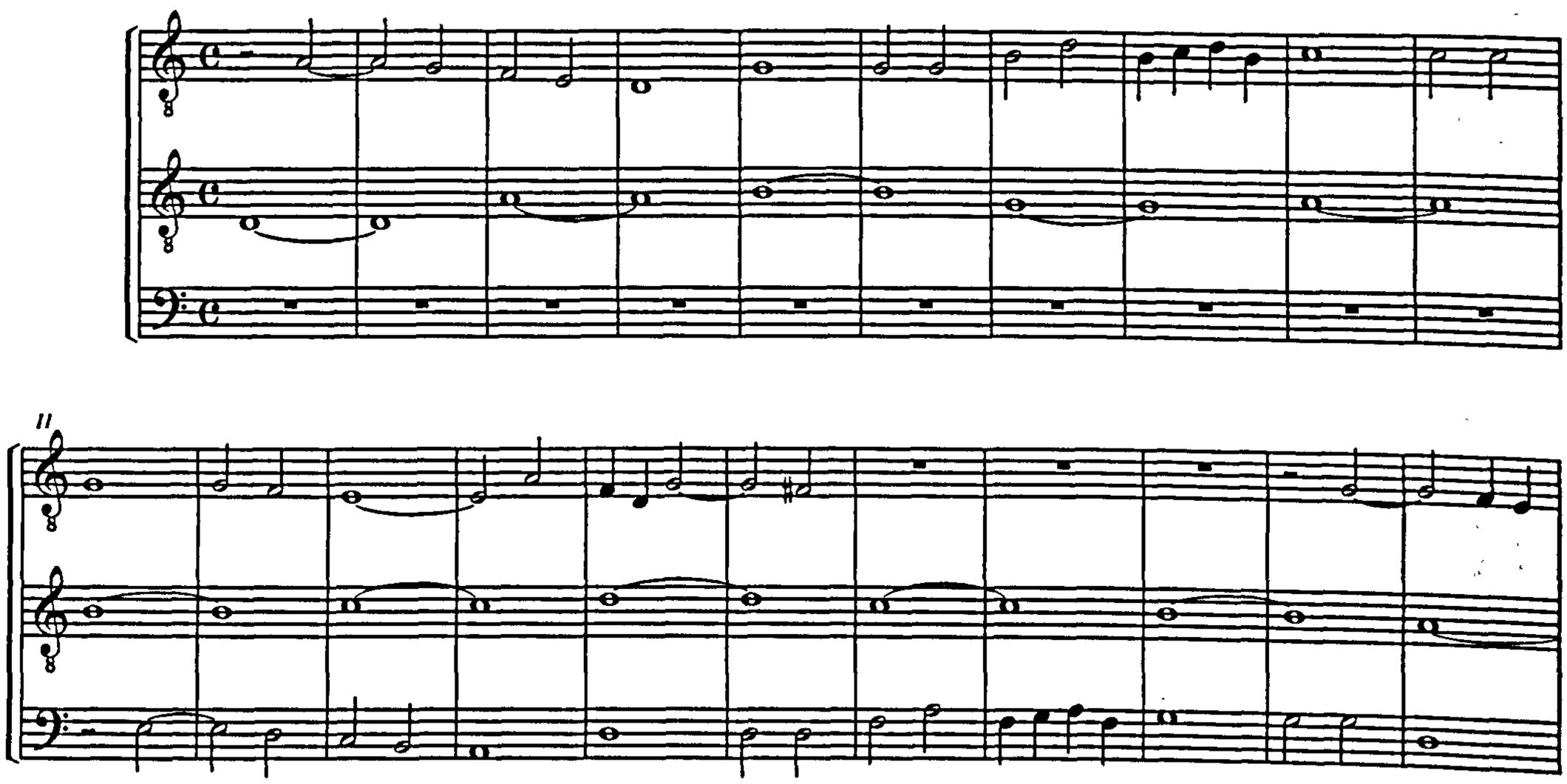
76



30

[Canon]

At the fourth below, after a ten-semibreve rest
(Alla quarta bassa a diece pause)



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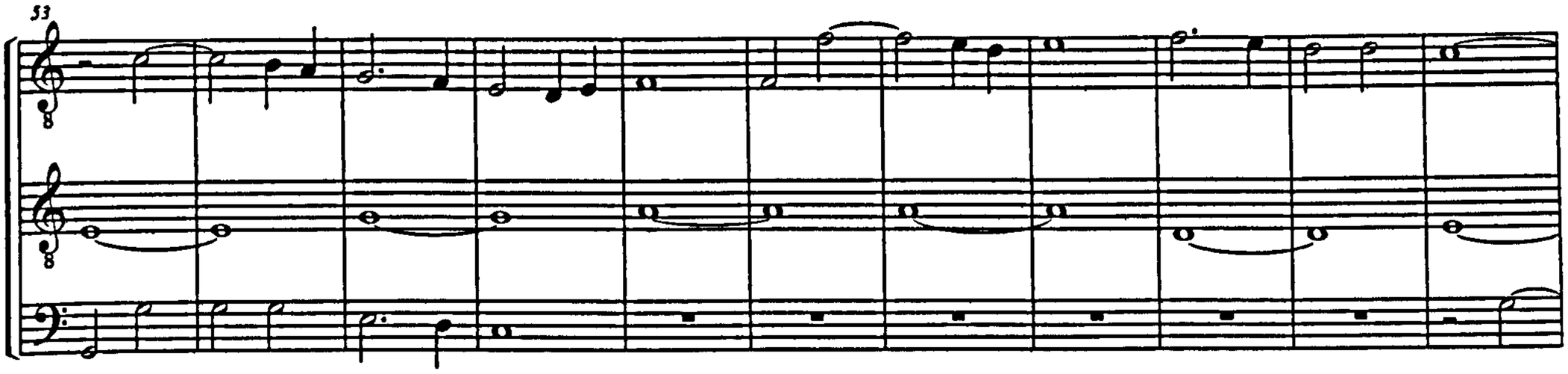

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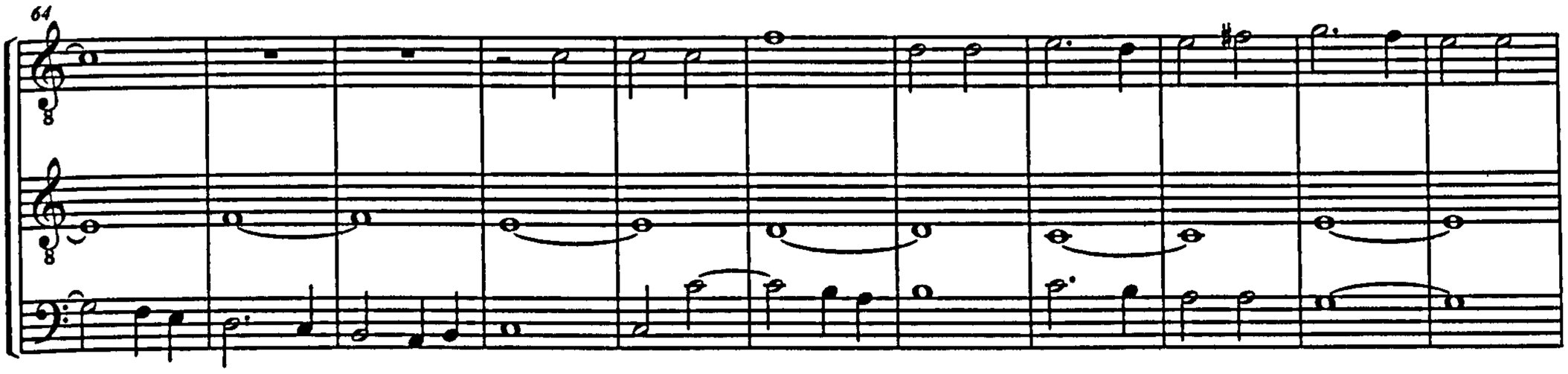

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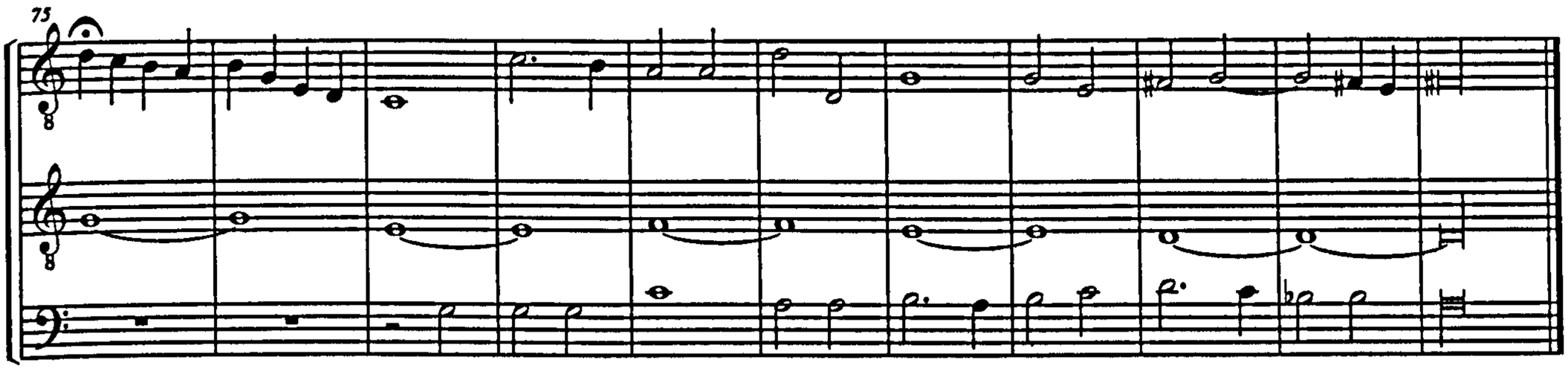
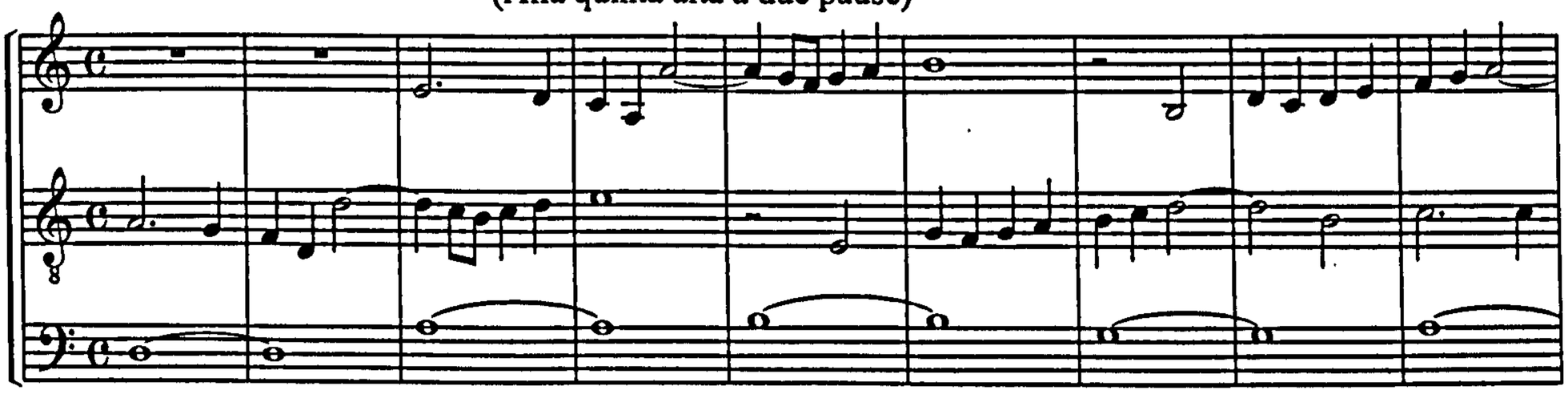


31

[Canon]

At the fifth above, after a two-semibreve rest

(Alla quinta alta a due pause)



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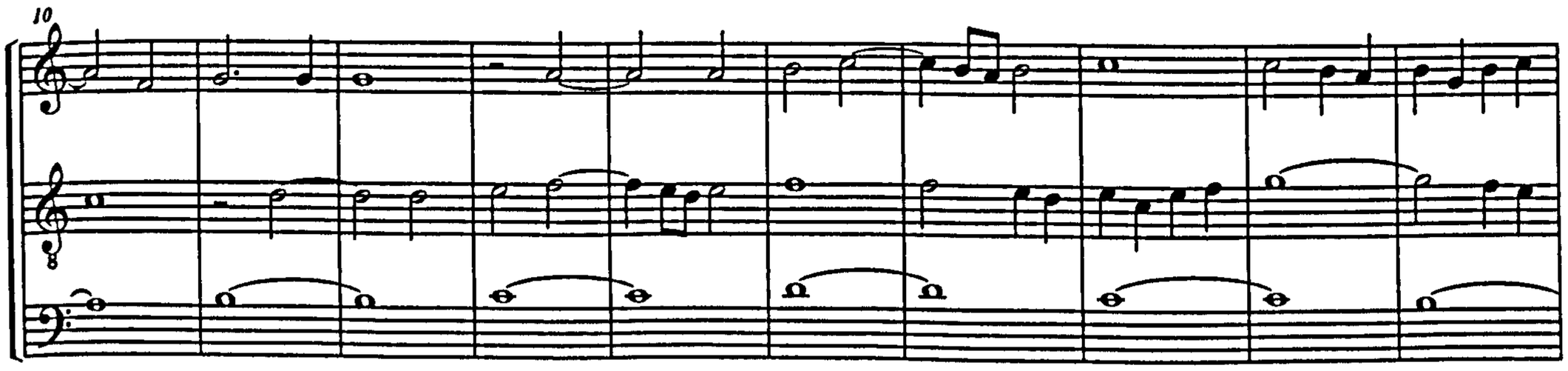

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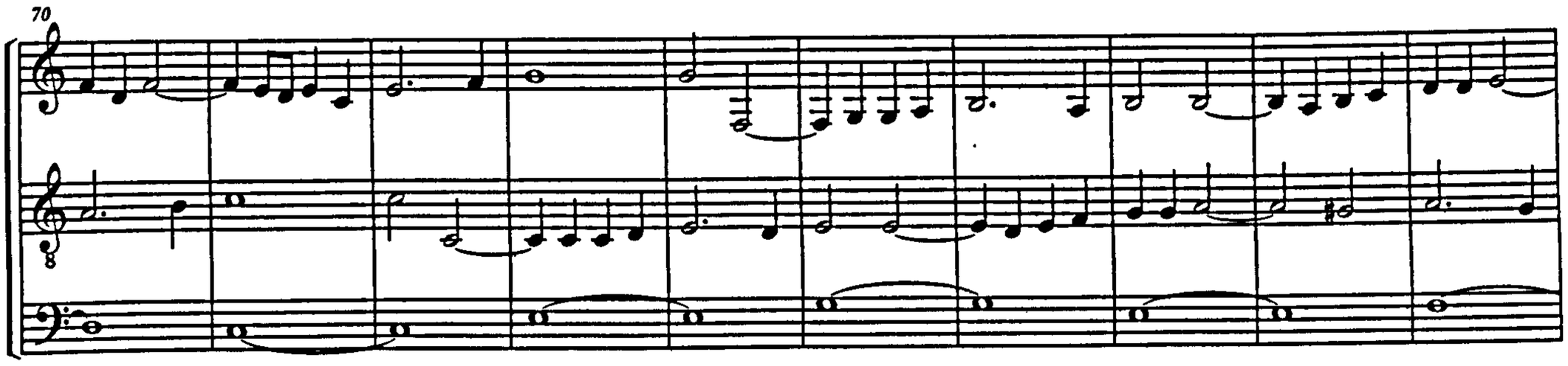
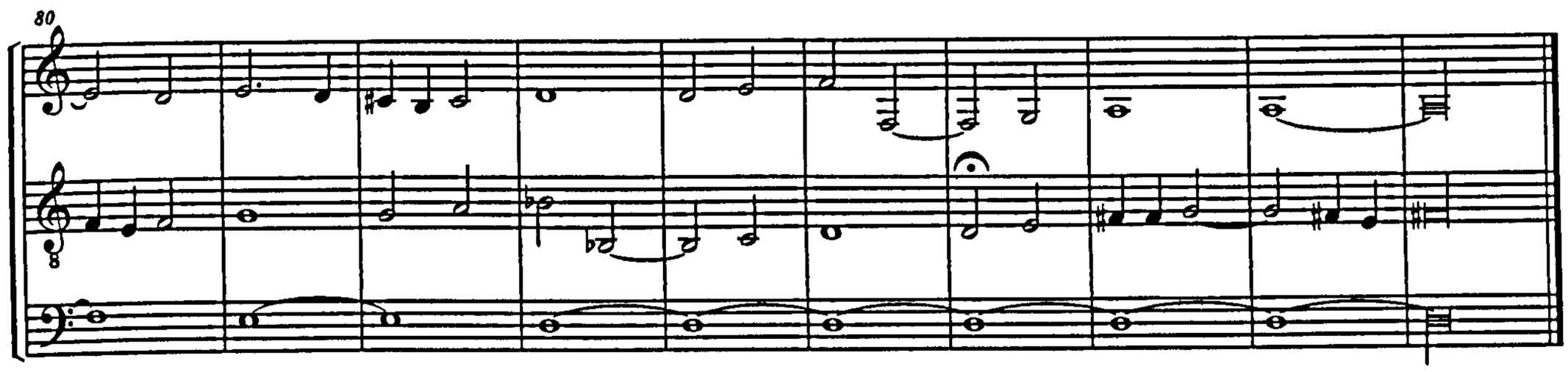
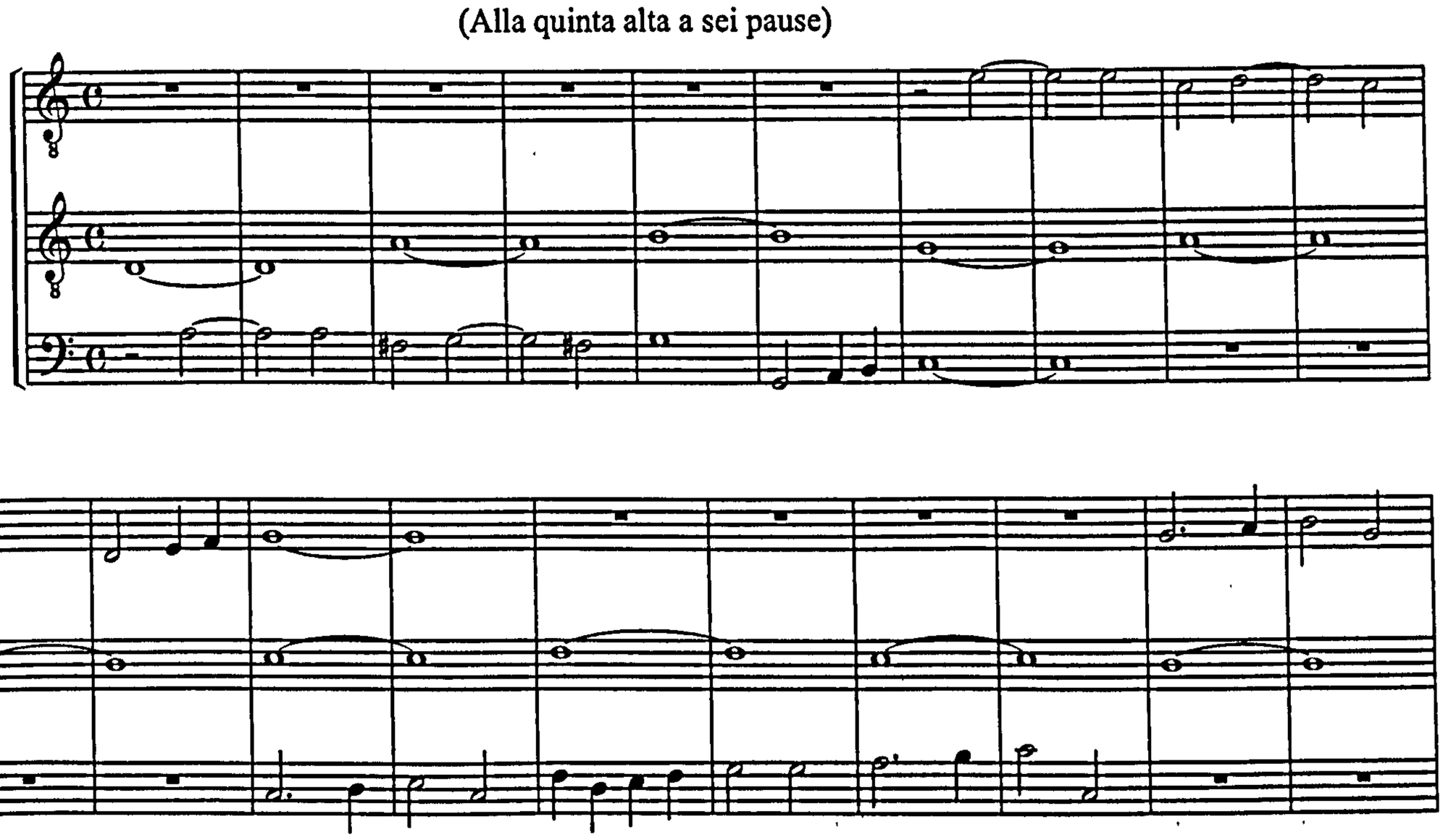


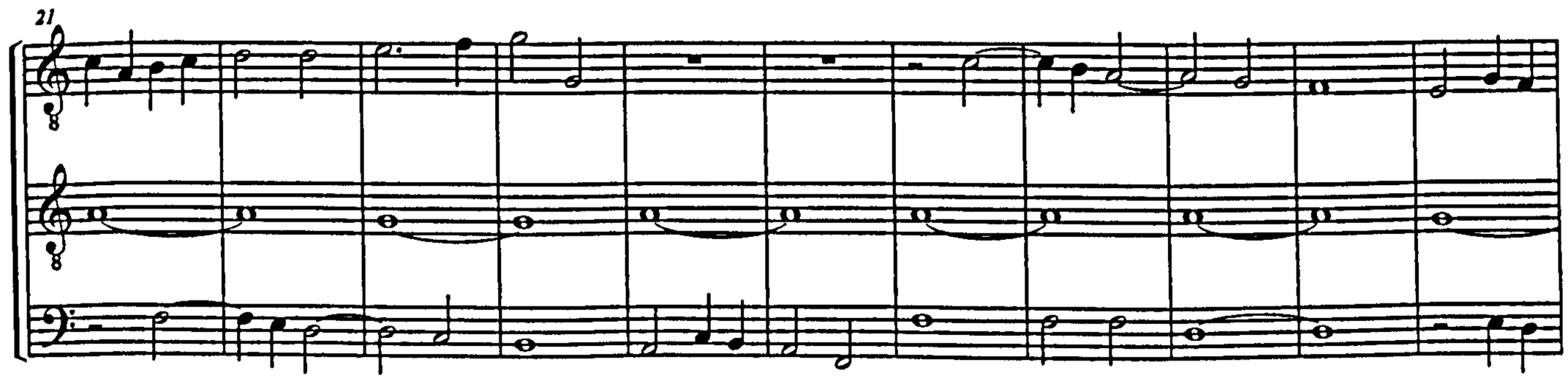


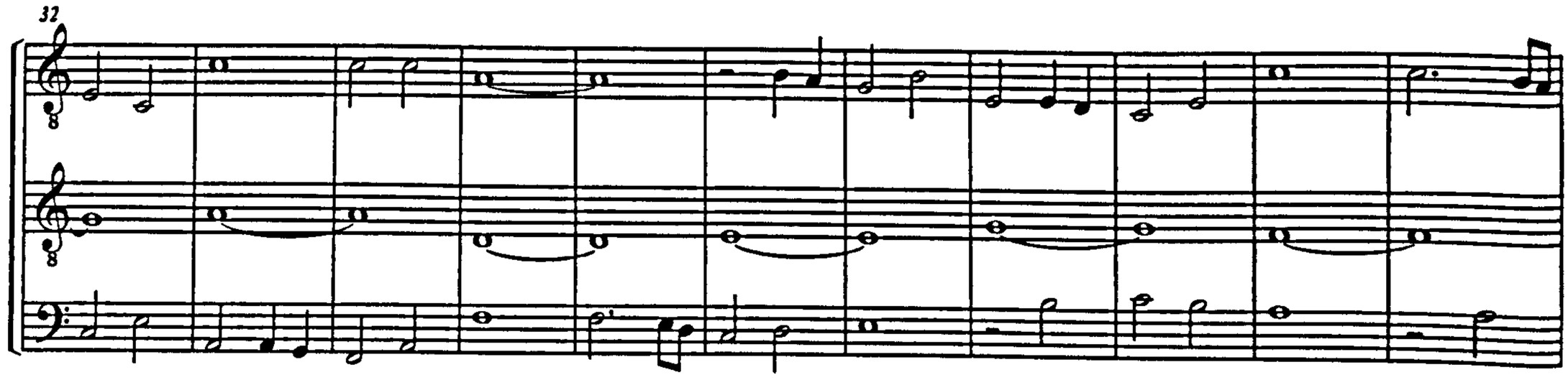
32

[Canon]

At the fifth above, after a six-semibreve rest
(Alla quinta alta a sei pause)



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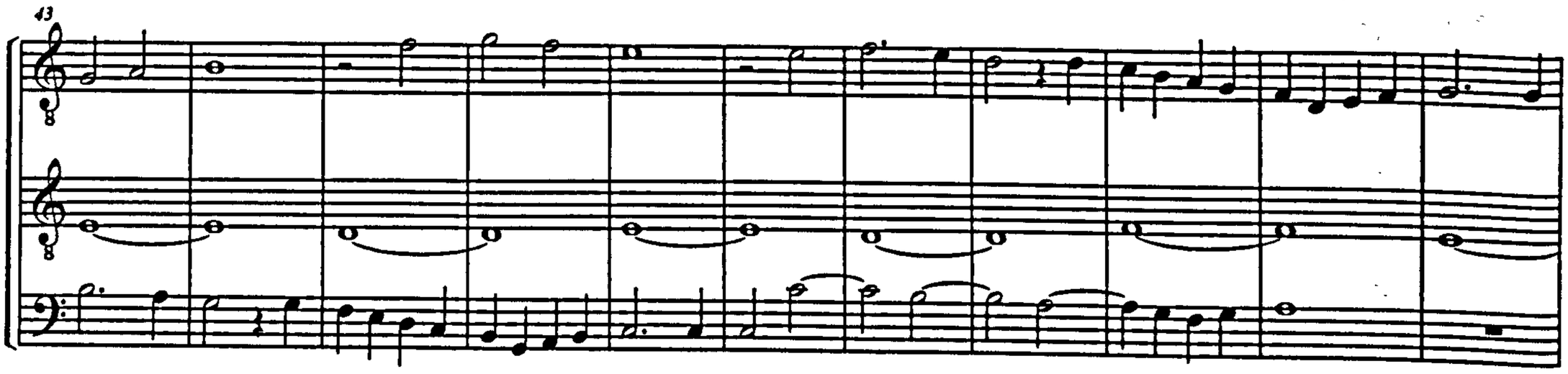
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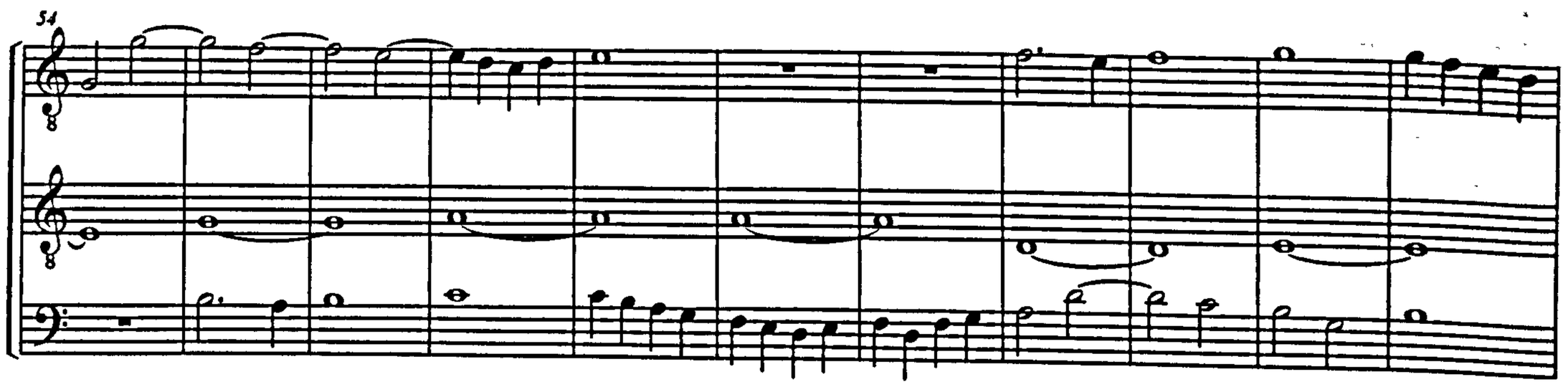
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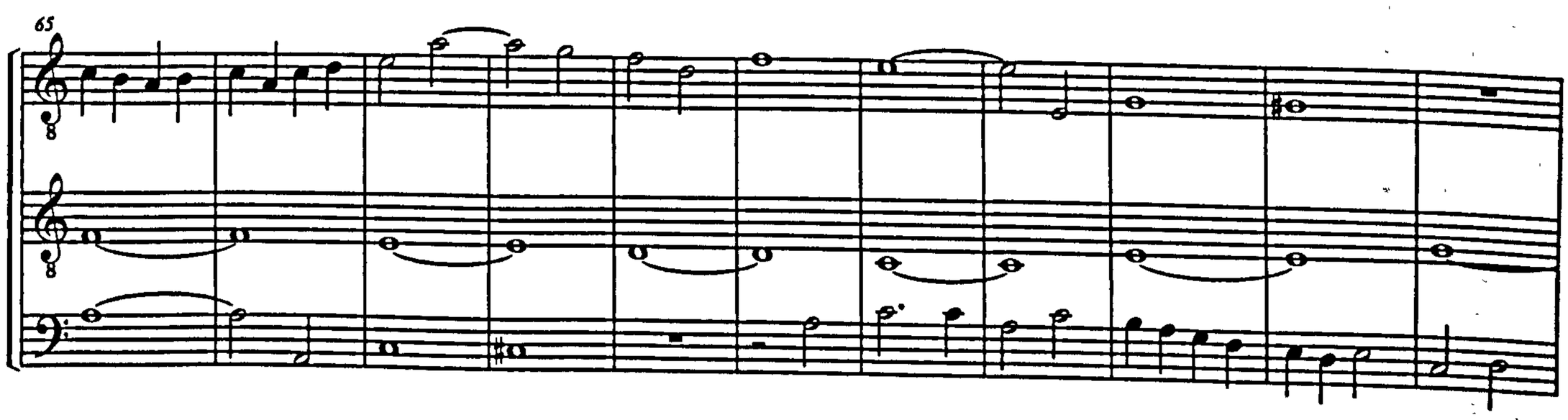
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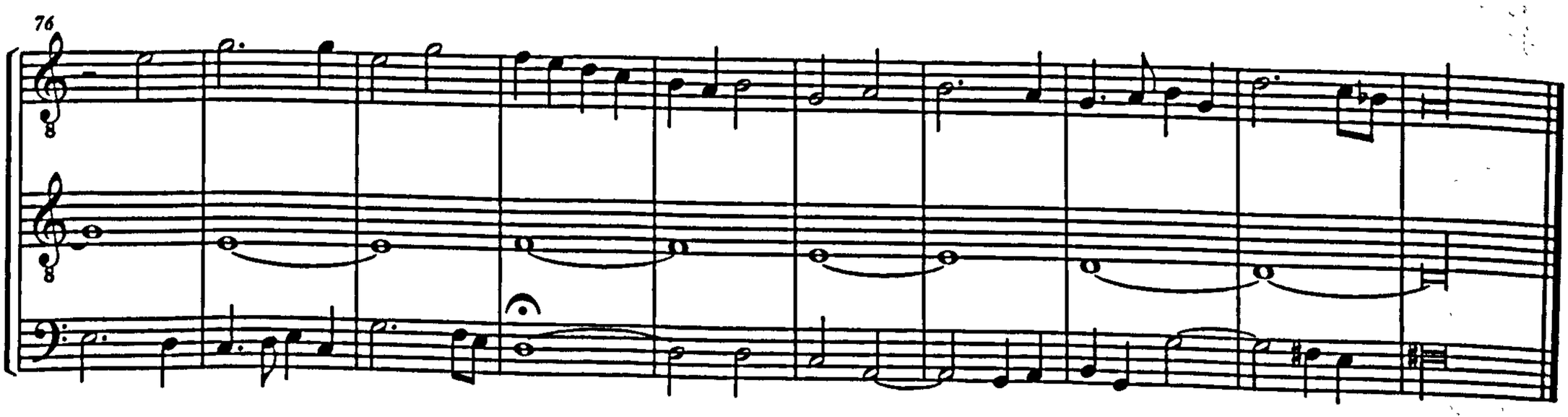
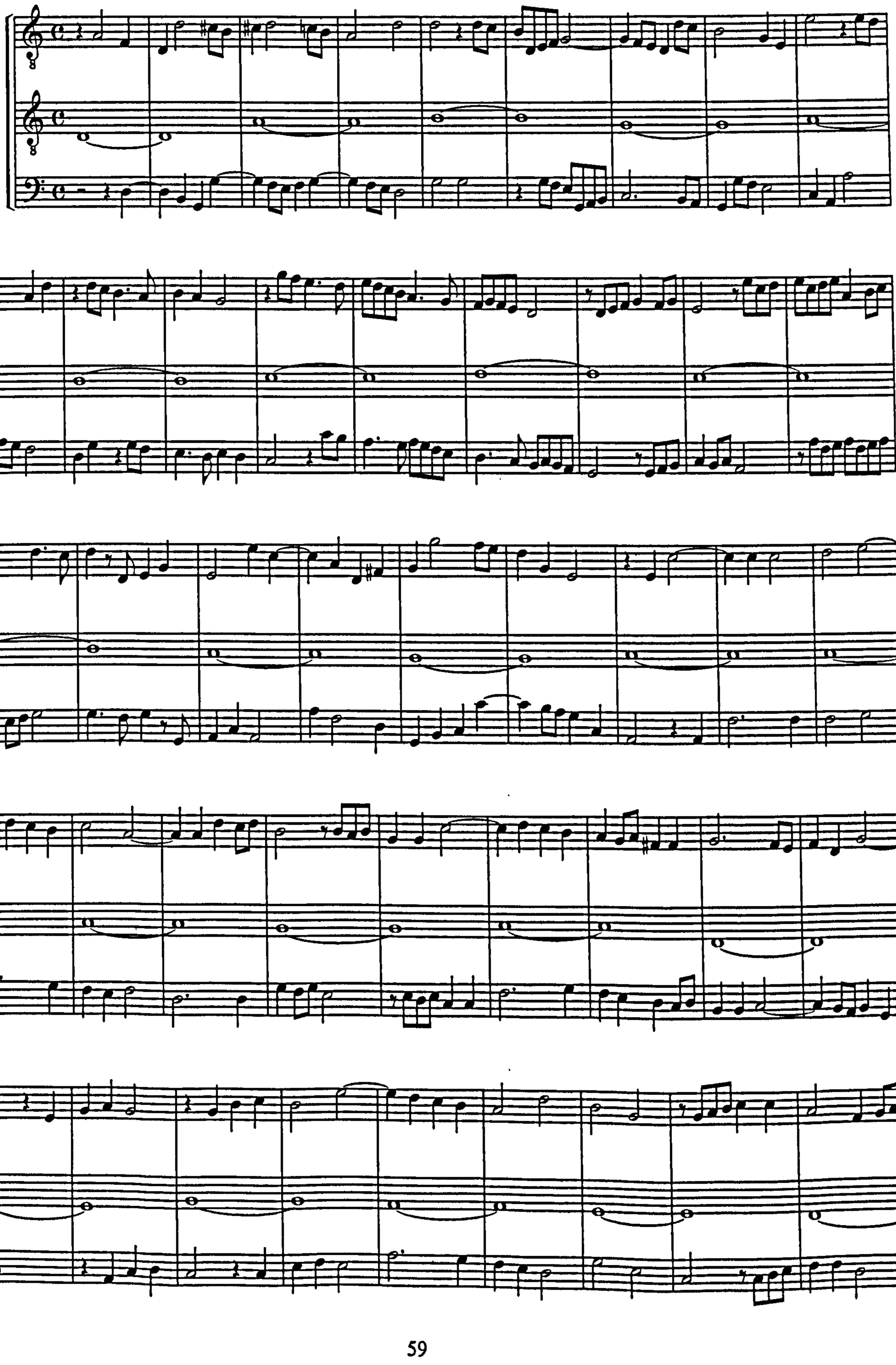
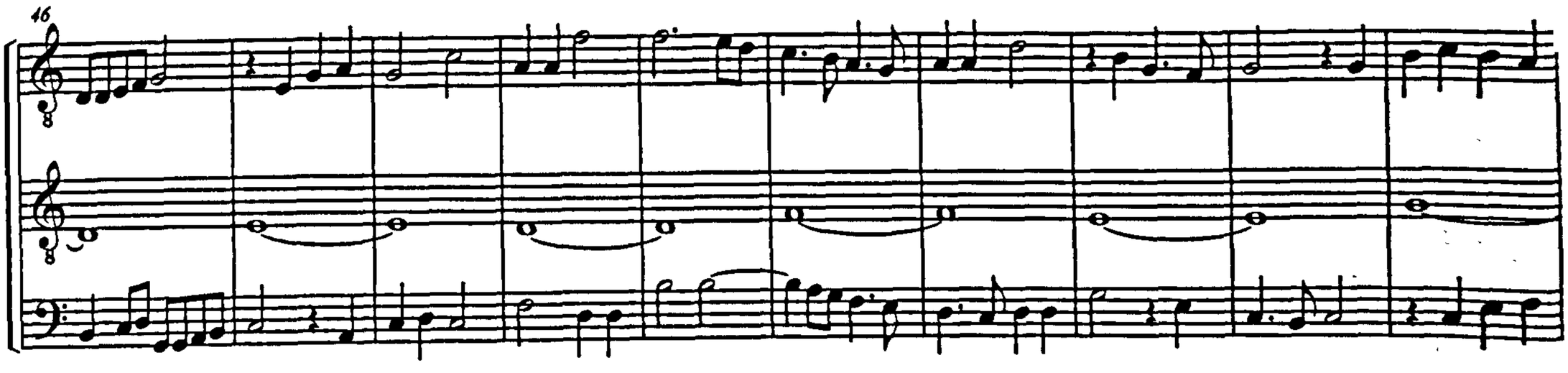

76

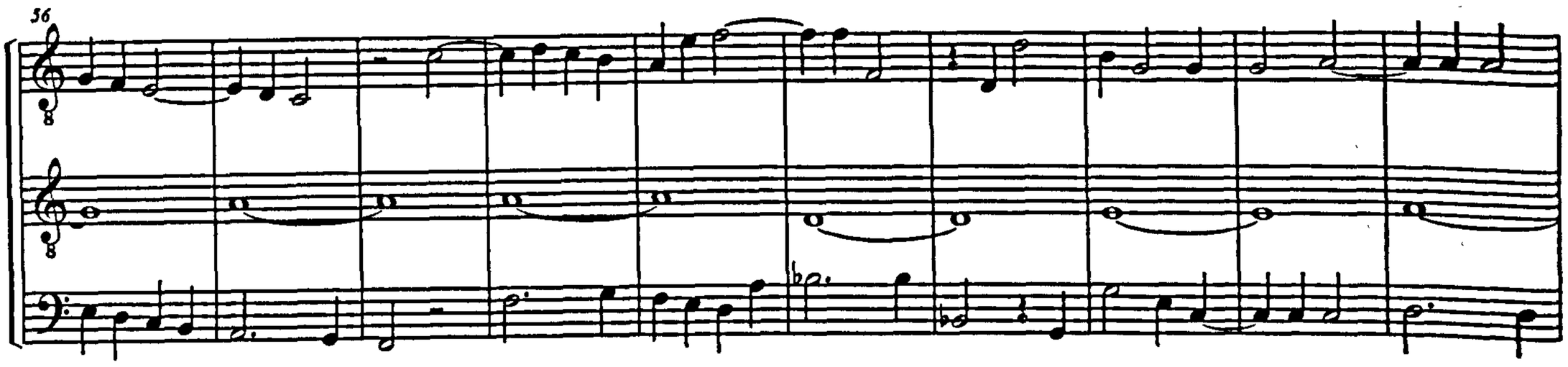
33

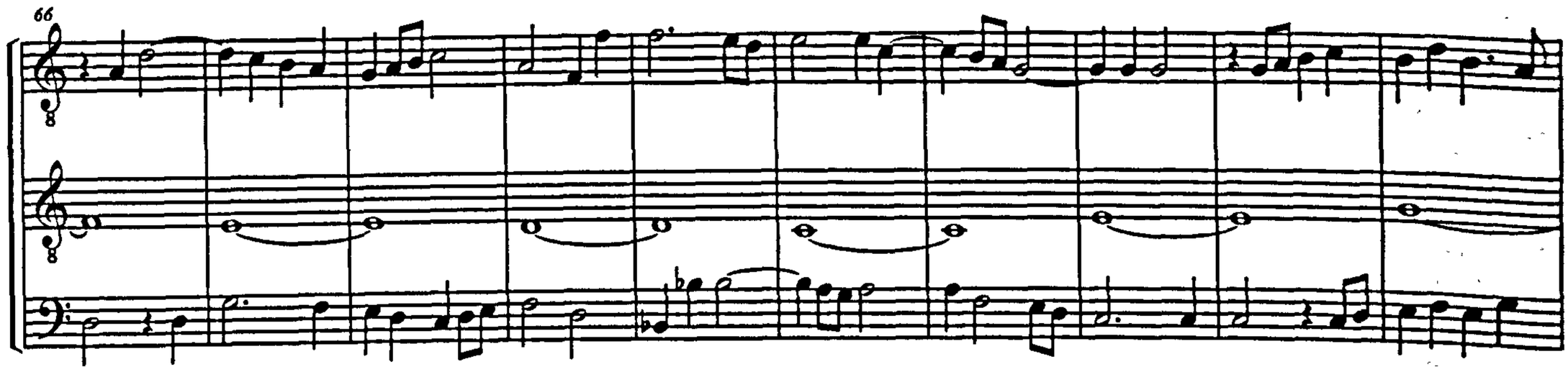
[Canon]

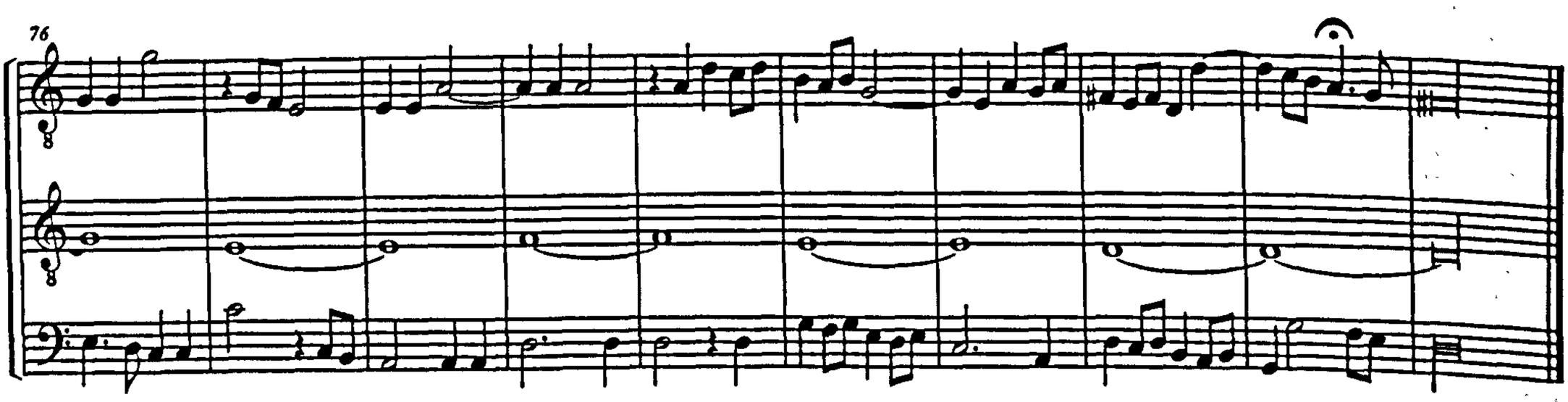
At the fifth below, after a minim rest
(Alla quinta bassa a mezza pausa)





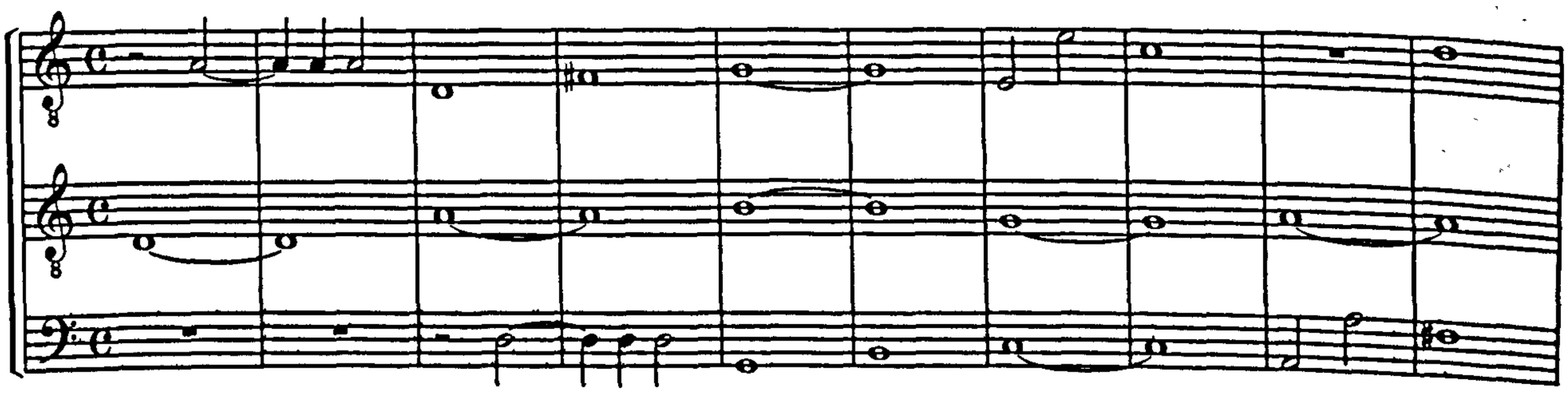


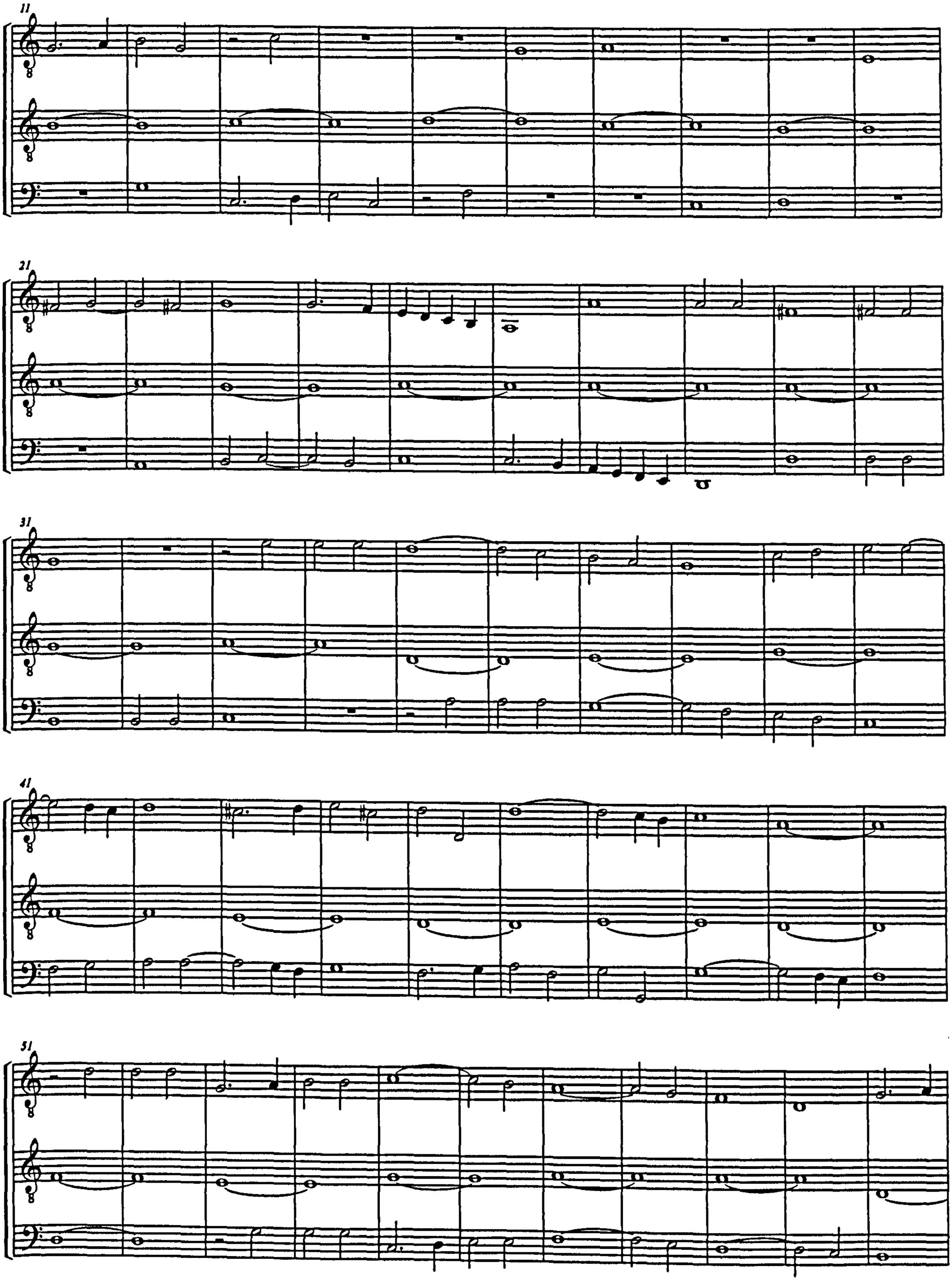




[Canon]

At the fifth below, after a two-semibreve rest
(Alla quinta bassa a due pause)

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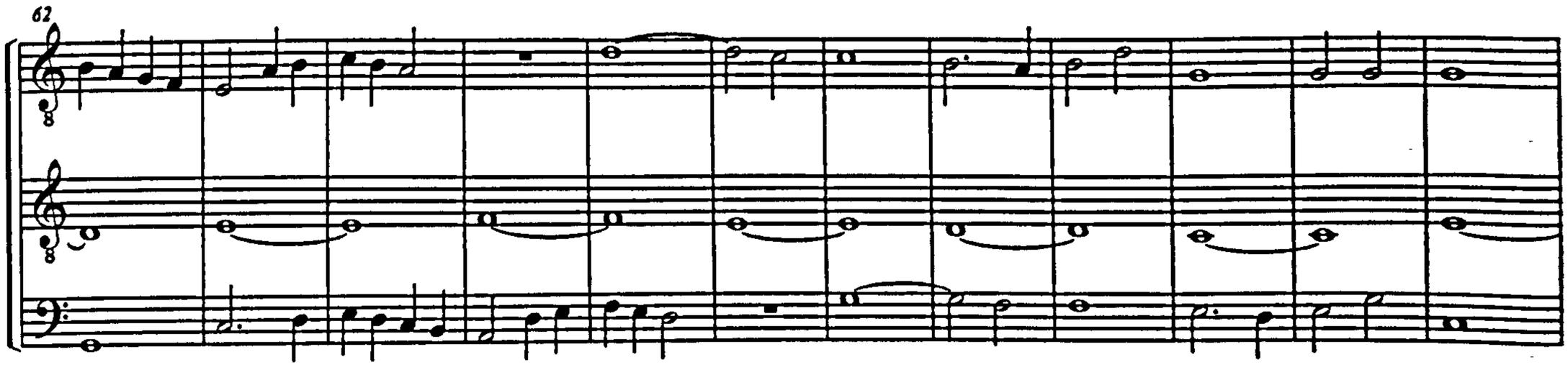
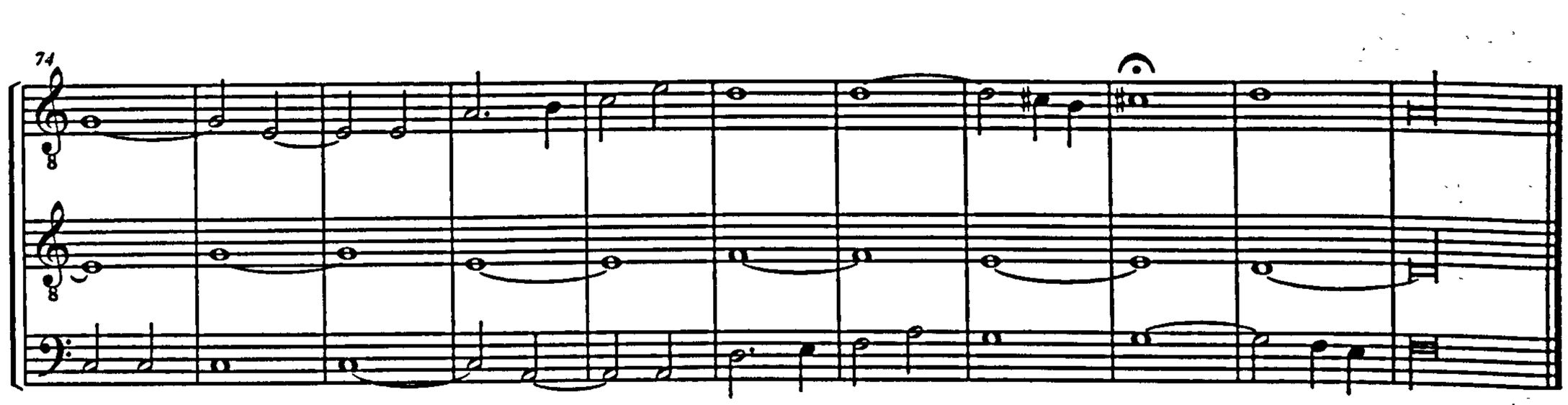
51



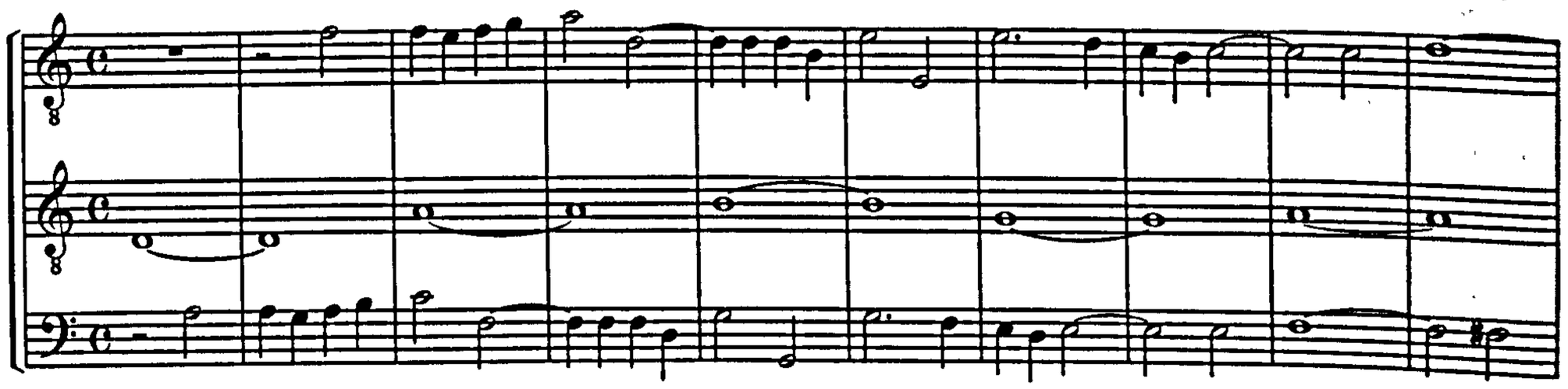


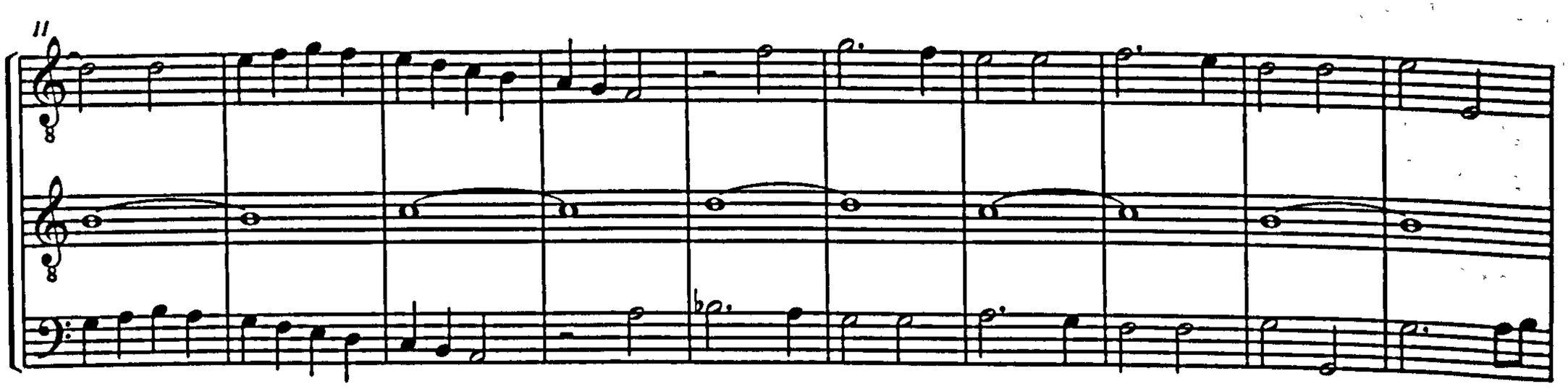
35

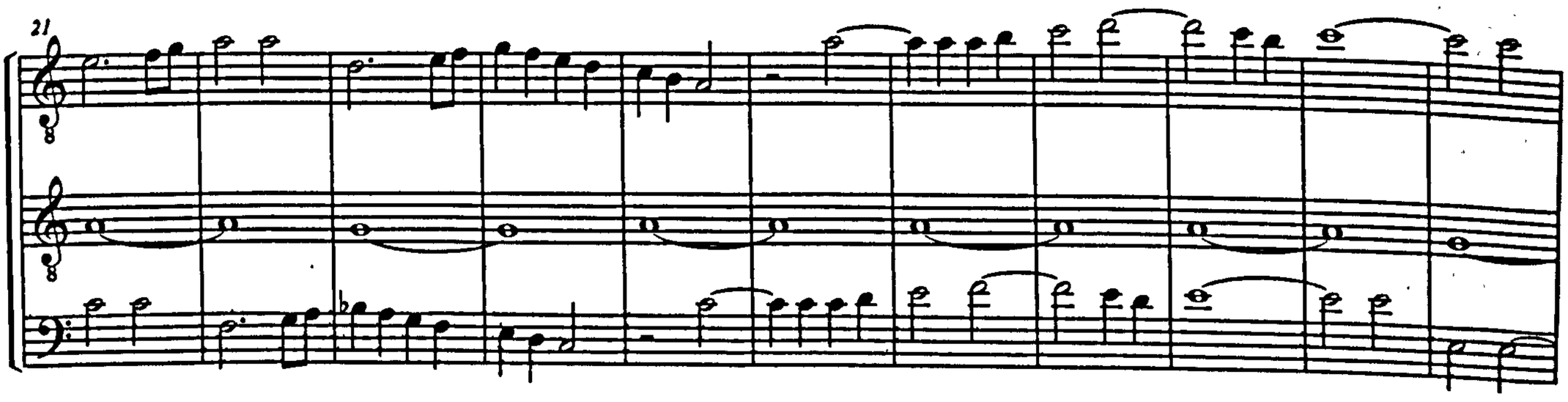
[Canon]

At the sixth above, after a semibreve rest

(Alla sesta alta alla pausa)







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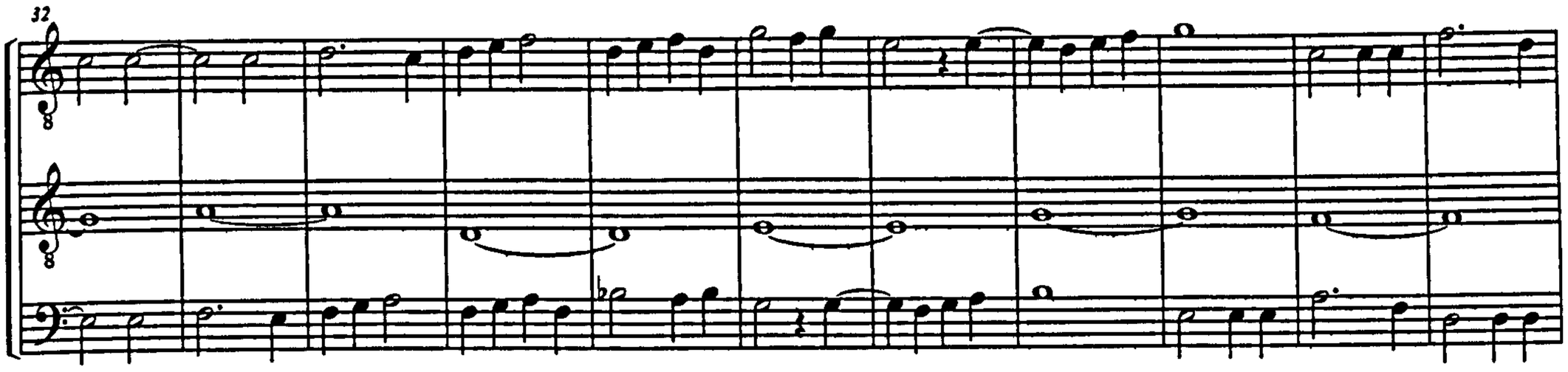

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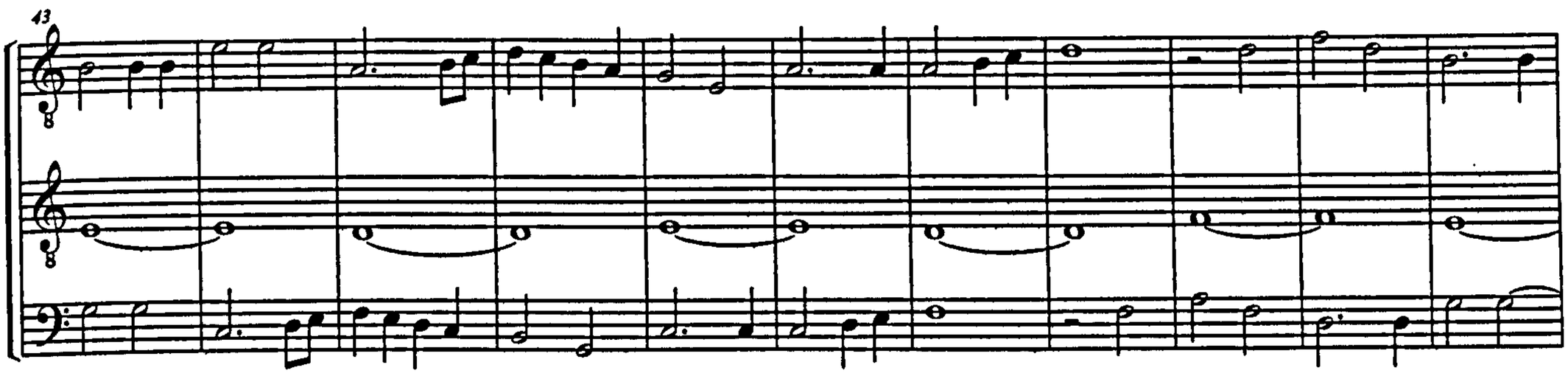

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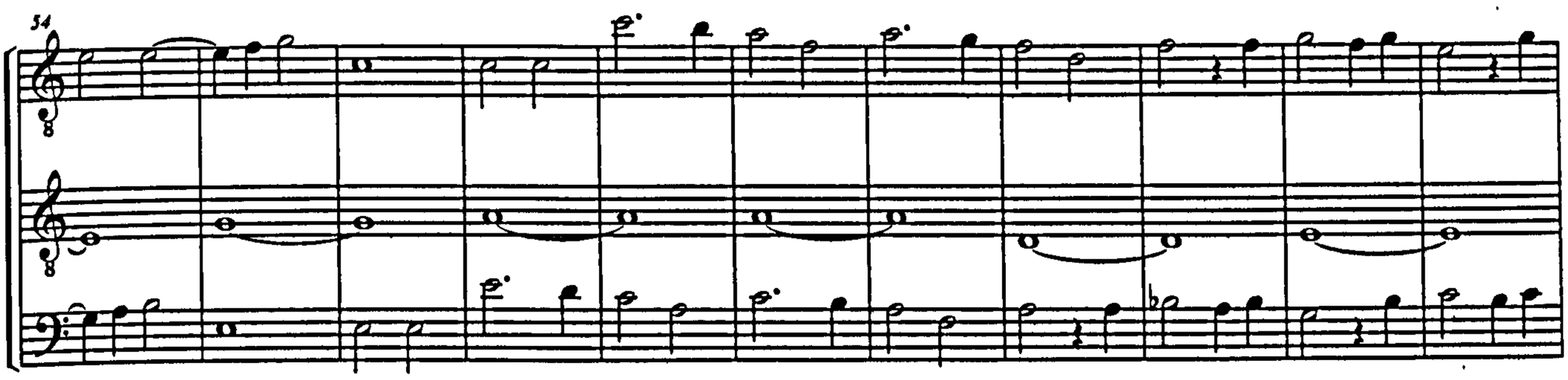

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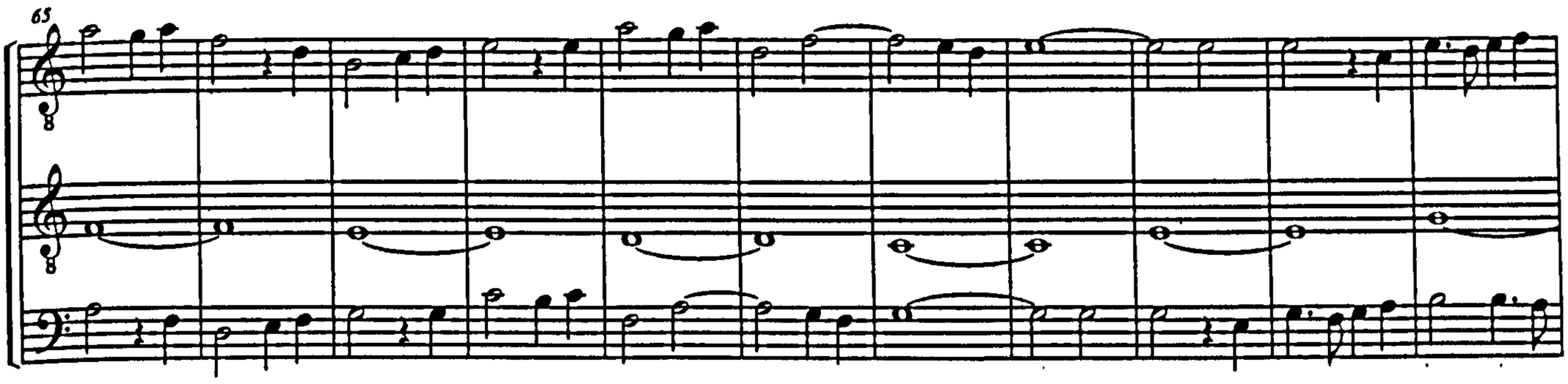

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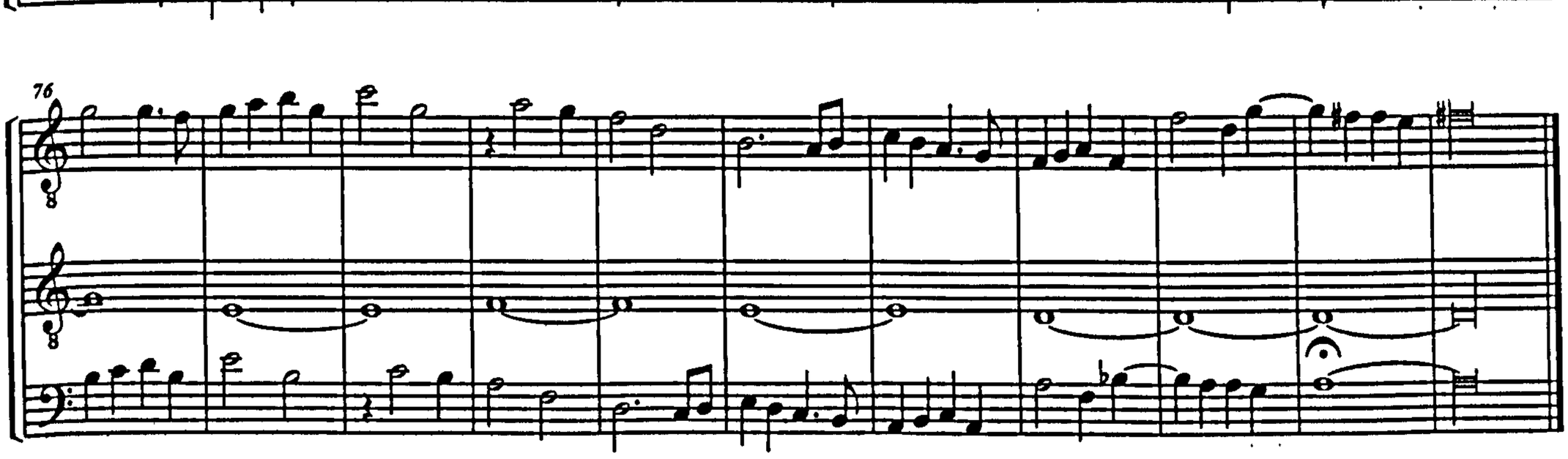
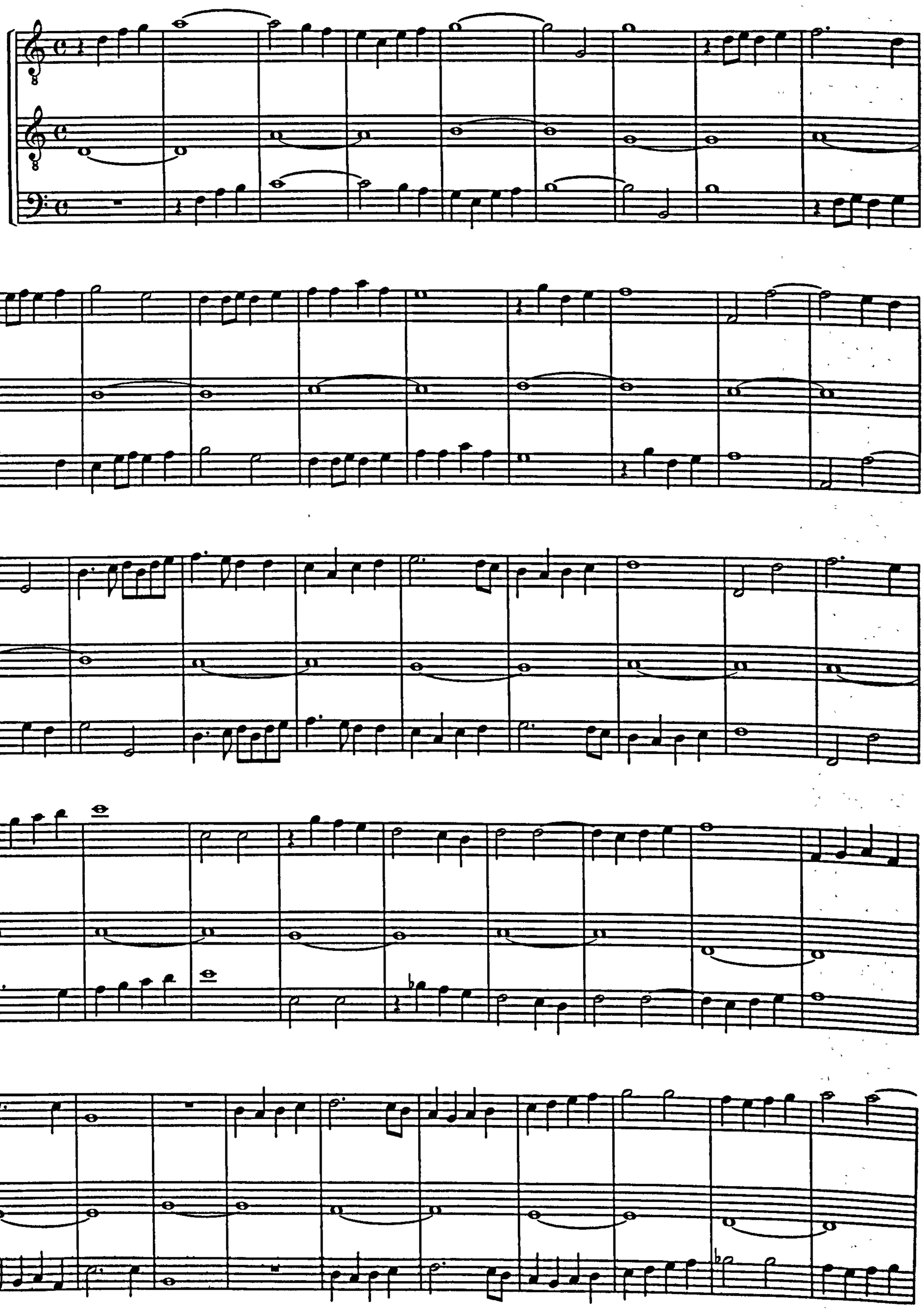
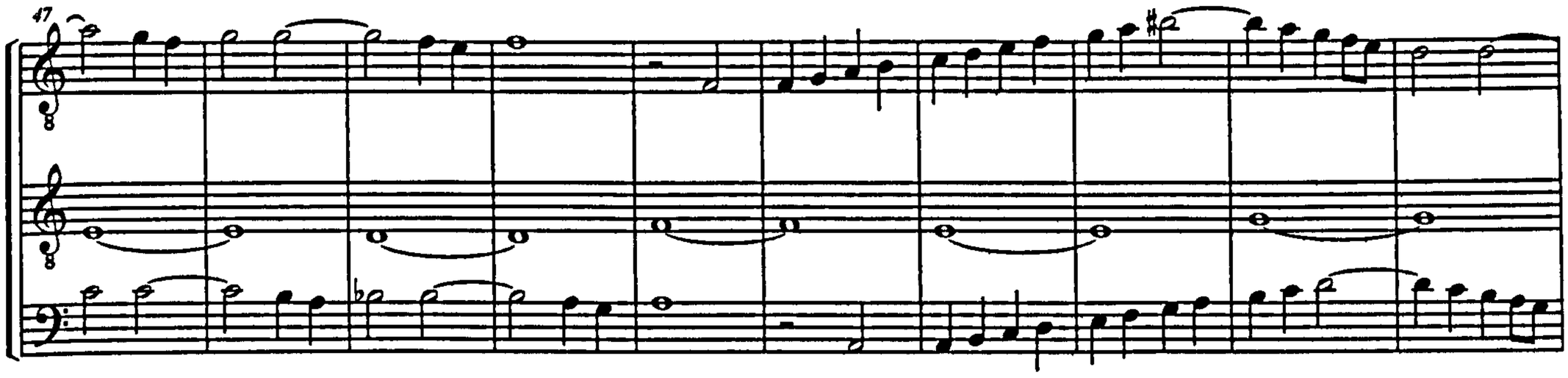


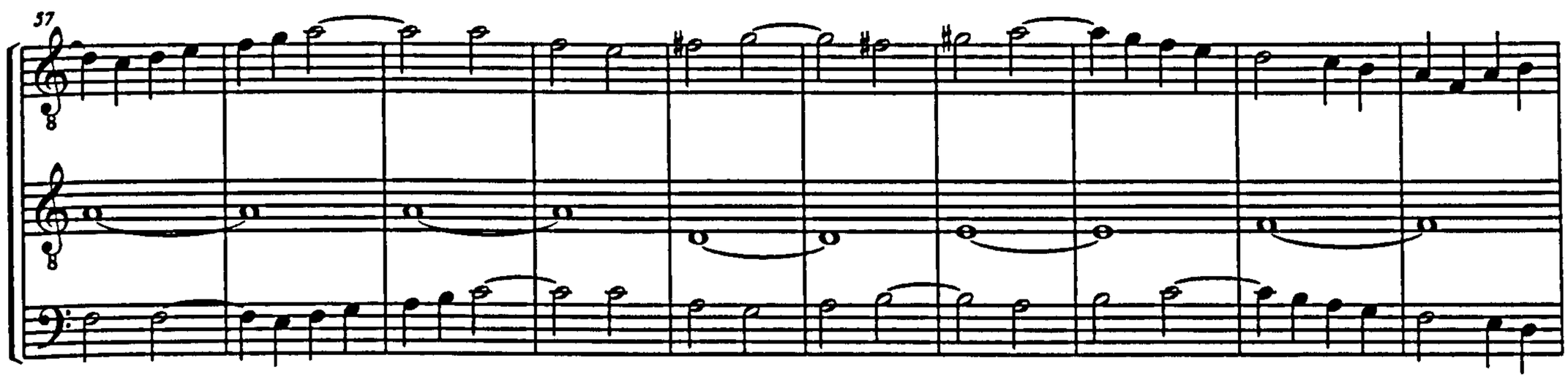
36

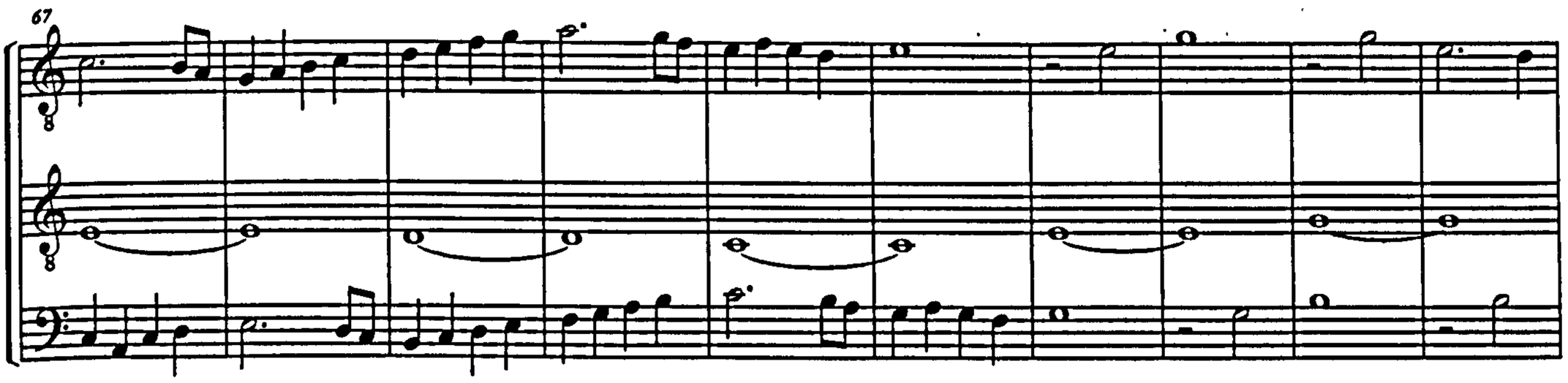
[Canon]

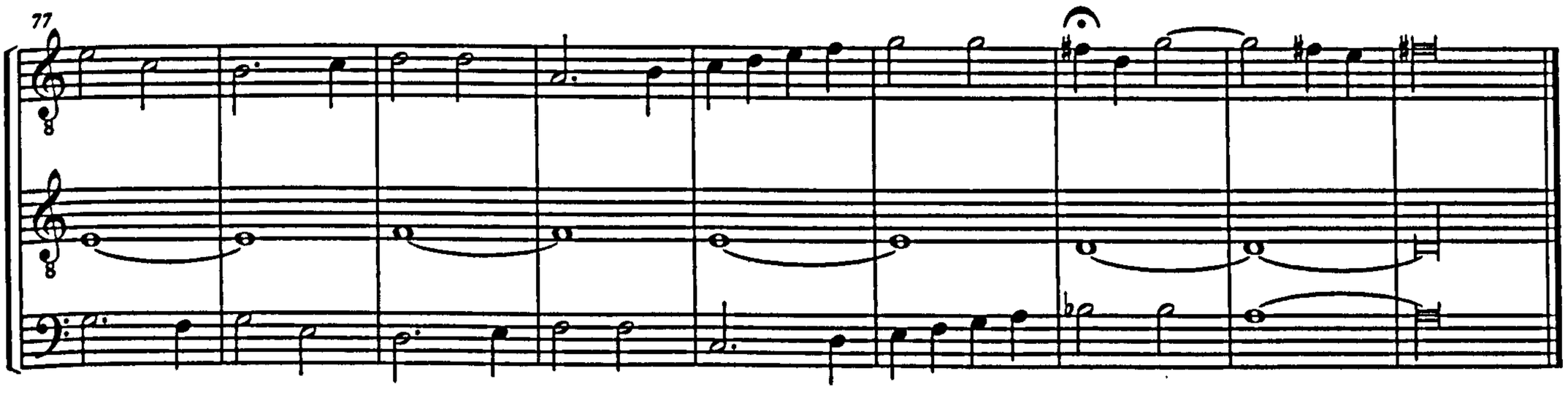
At the sixth above, after a semibreve rest
(Alla sesta alta alla pausa)









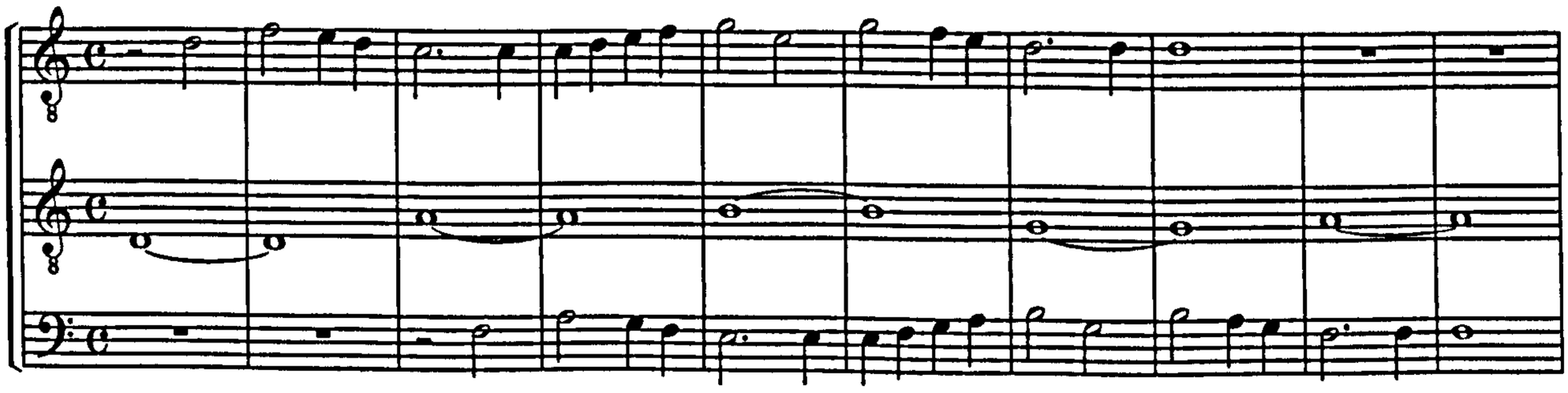


37

[Canon]

At the sixth below, after a two-semibreve rest

(Alla sesta bassa a due pause)



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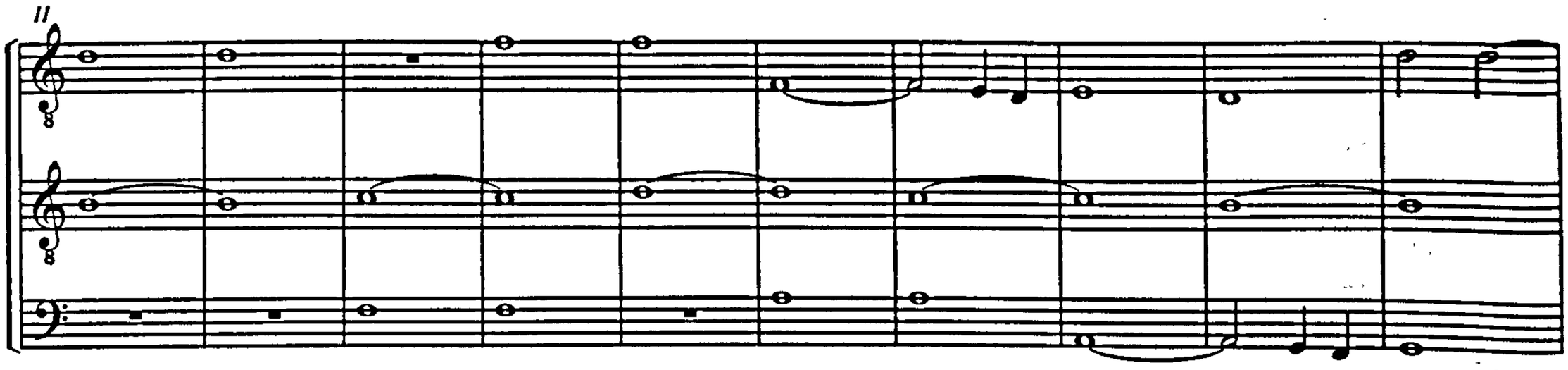
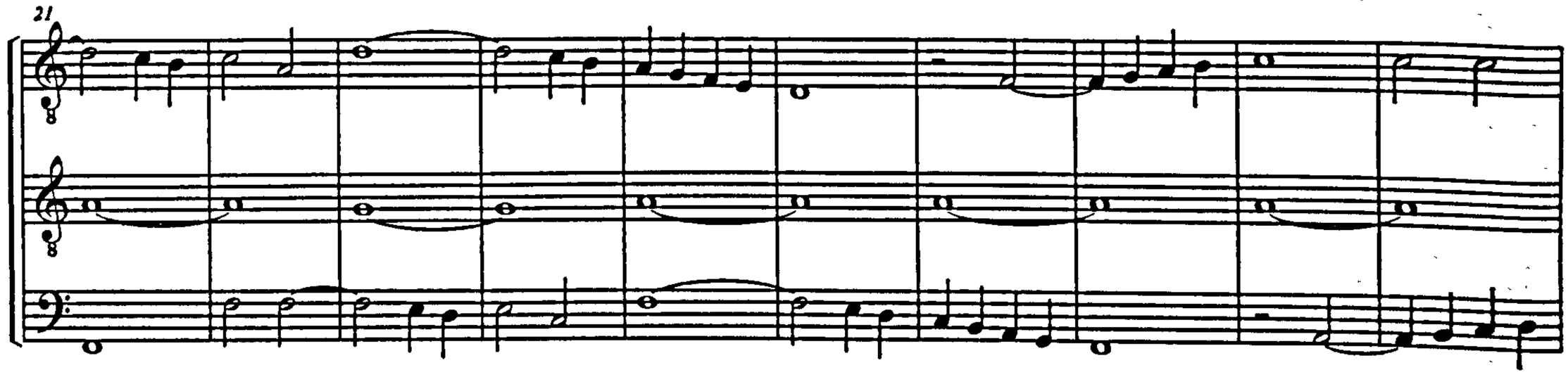
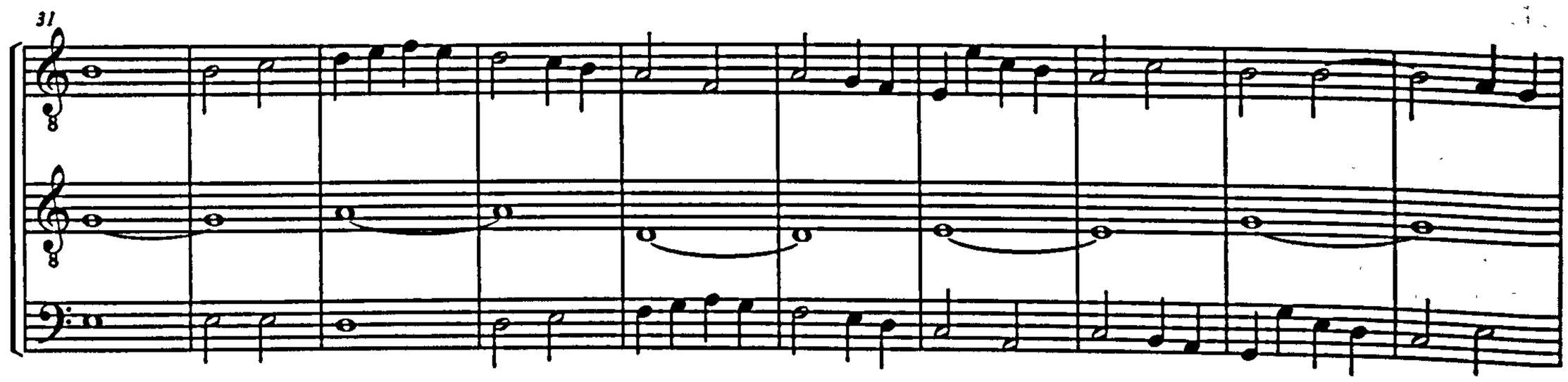
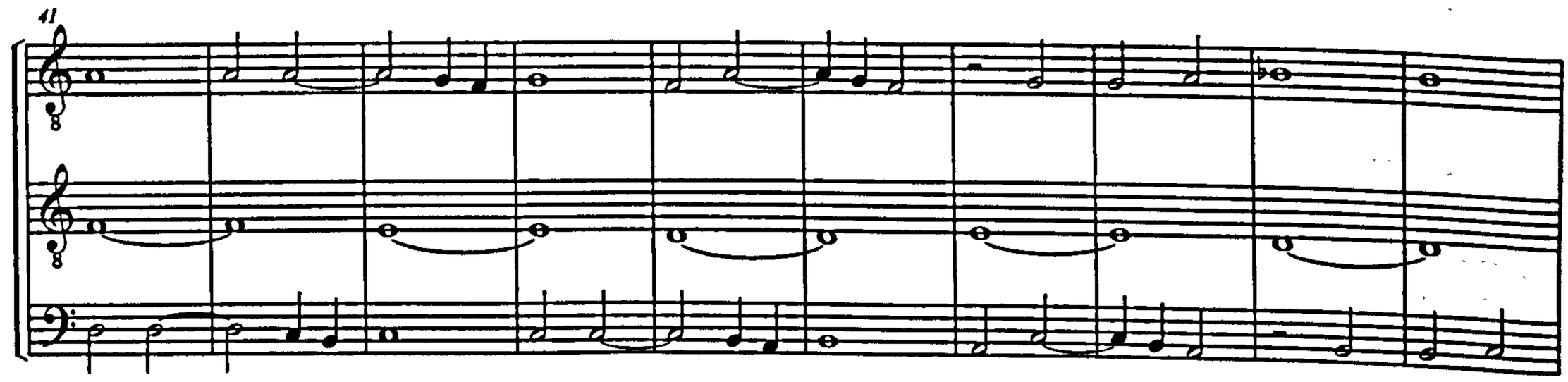
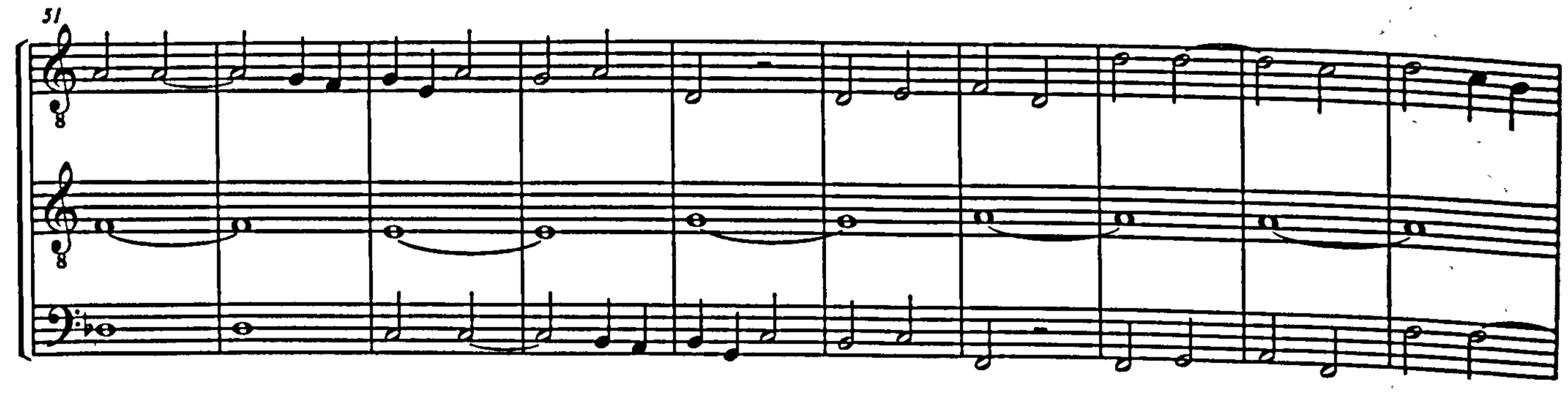
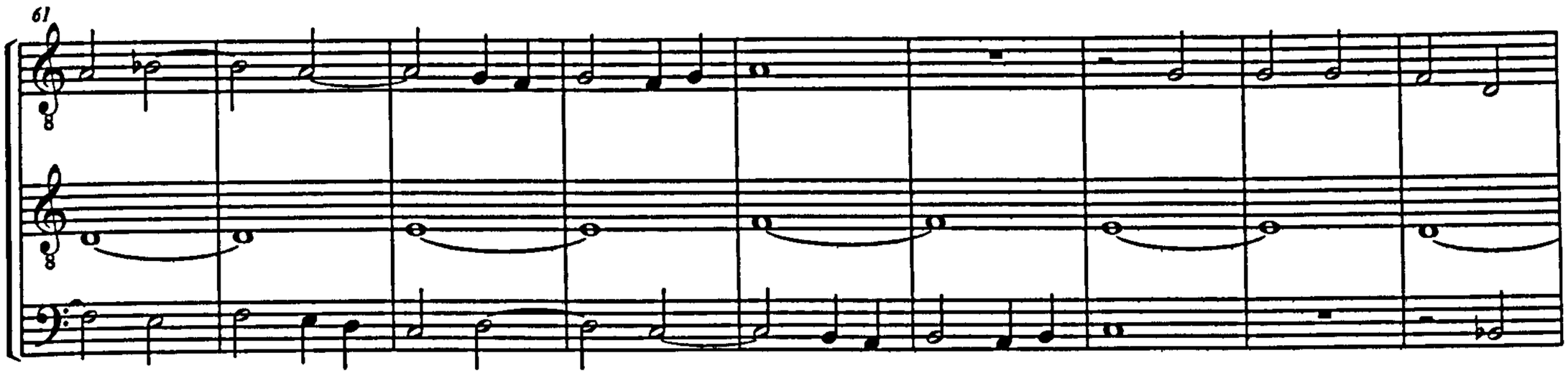


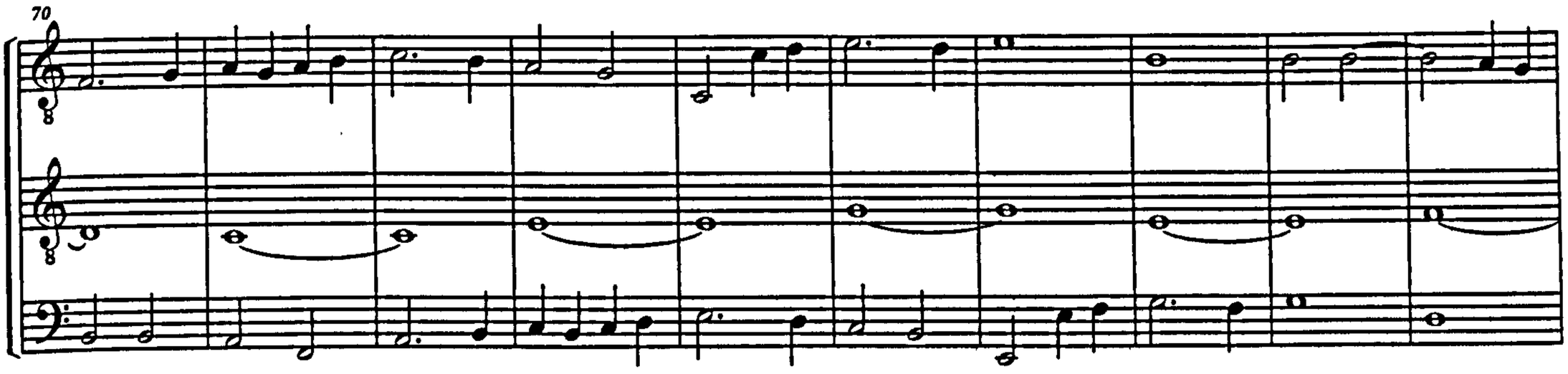


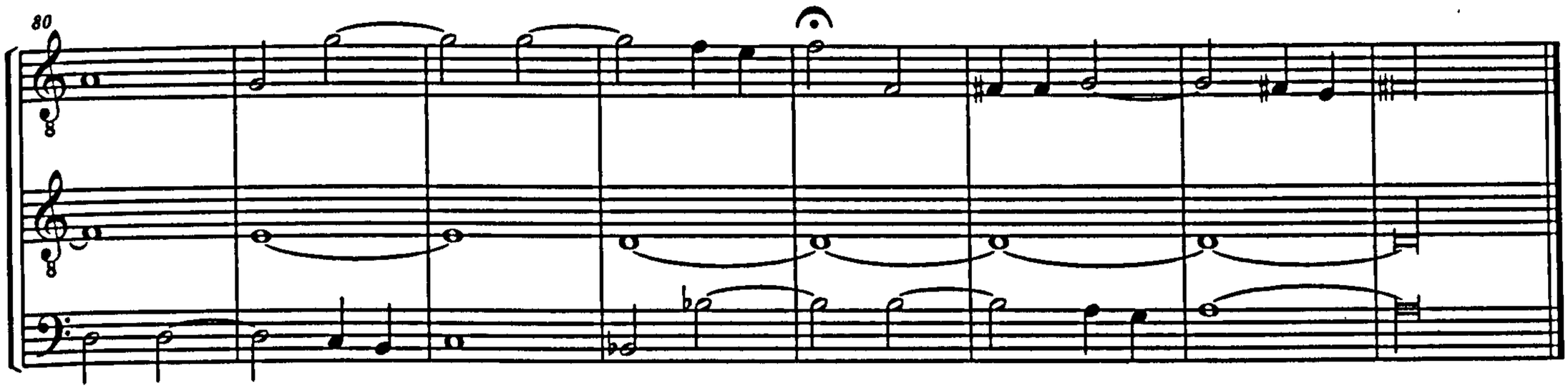








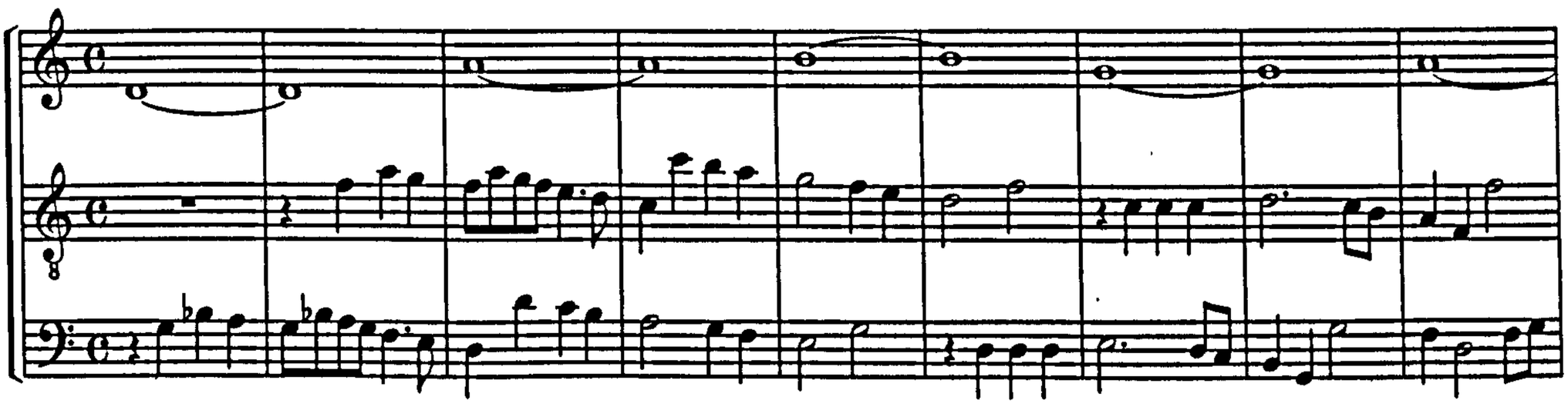


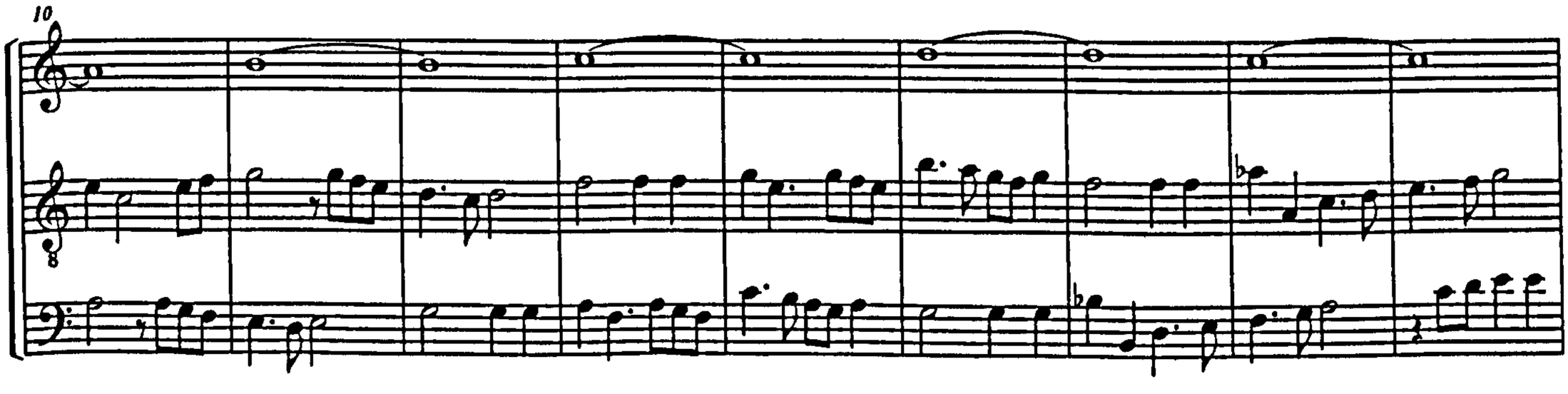


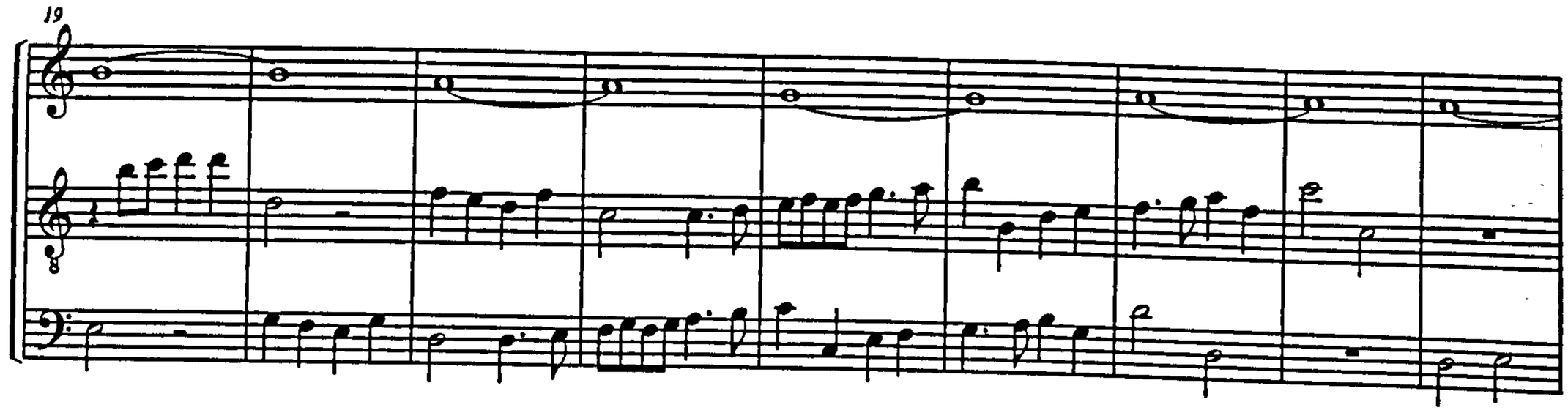
38

[Canon]

At the seventh above, after a semibreve rest. The cantus firmus to be sung an octave higher
(Alla settima alta alla pausa. Il Canto Fermo si canta per ottava alta)



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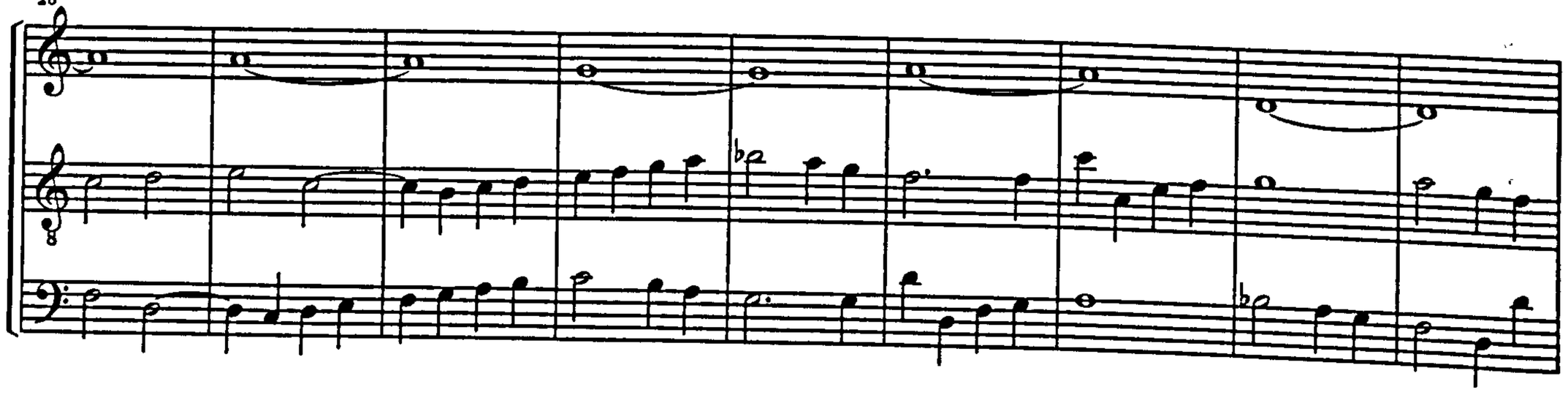
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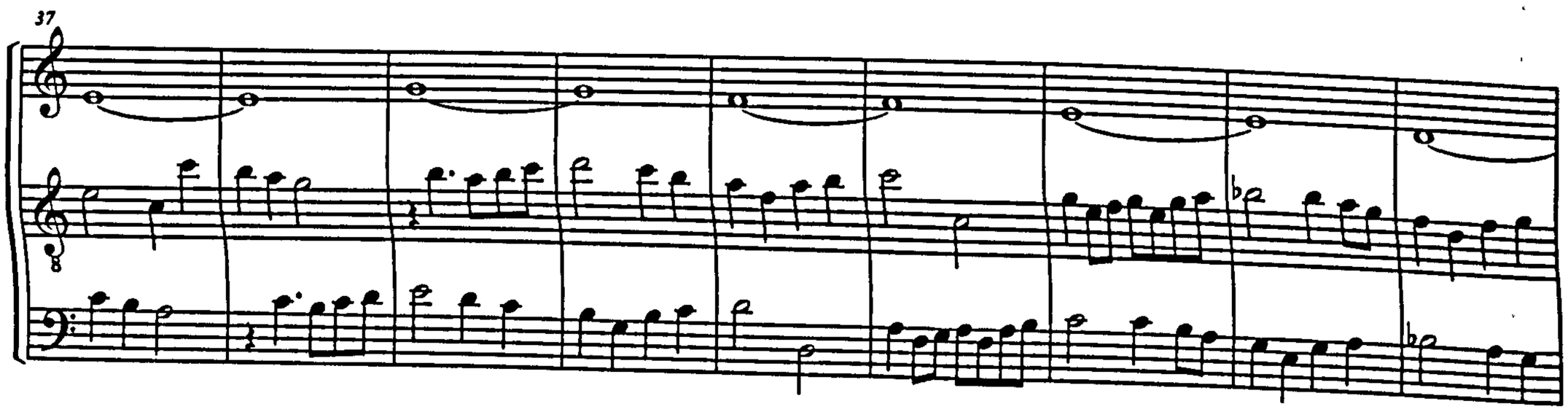
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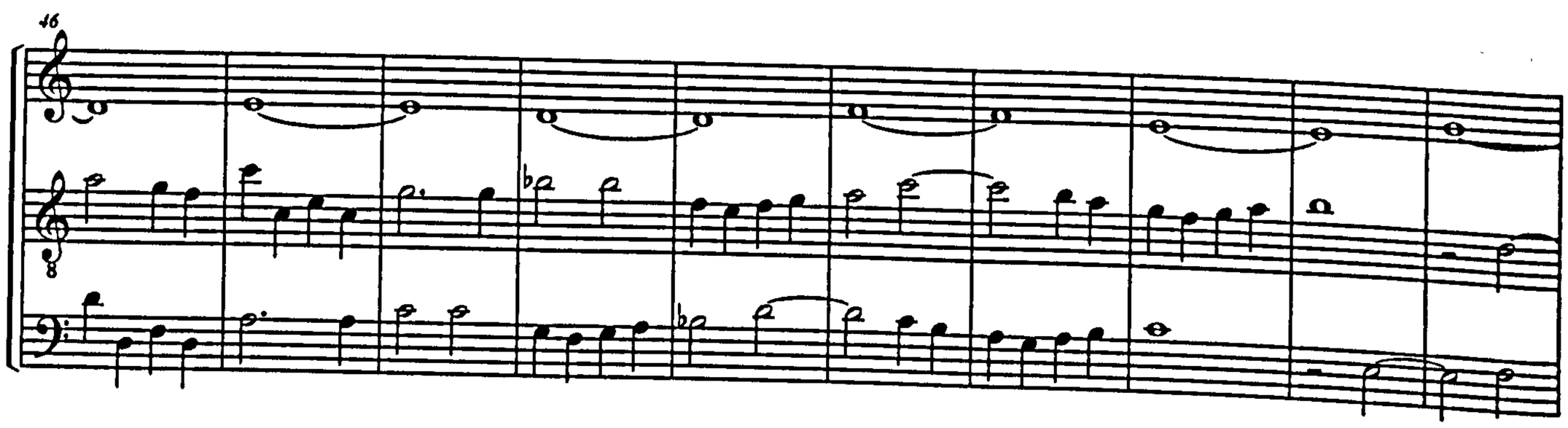
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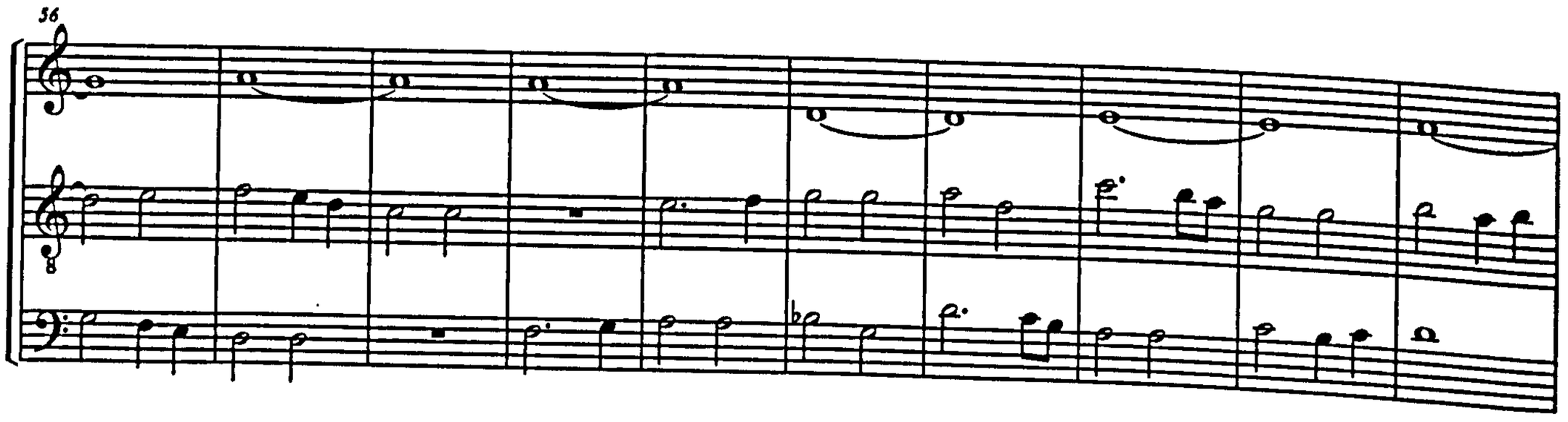
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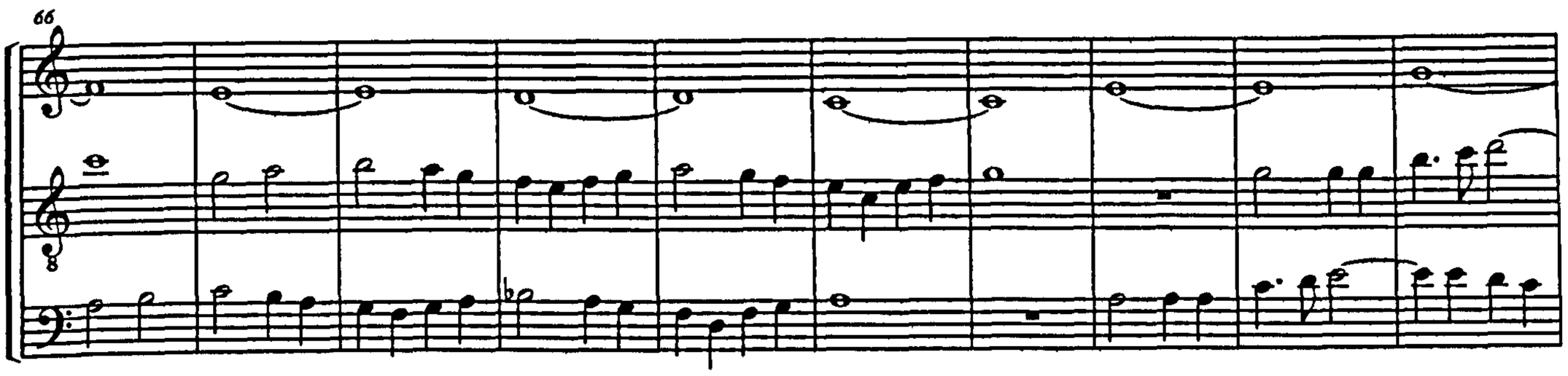
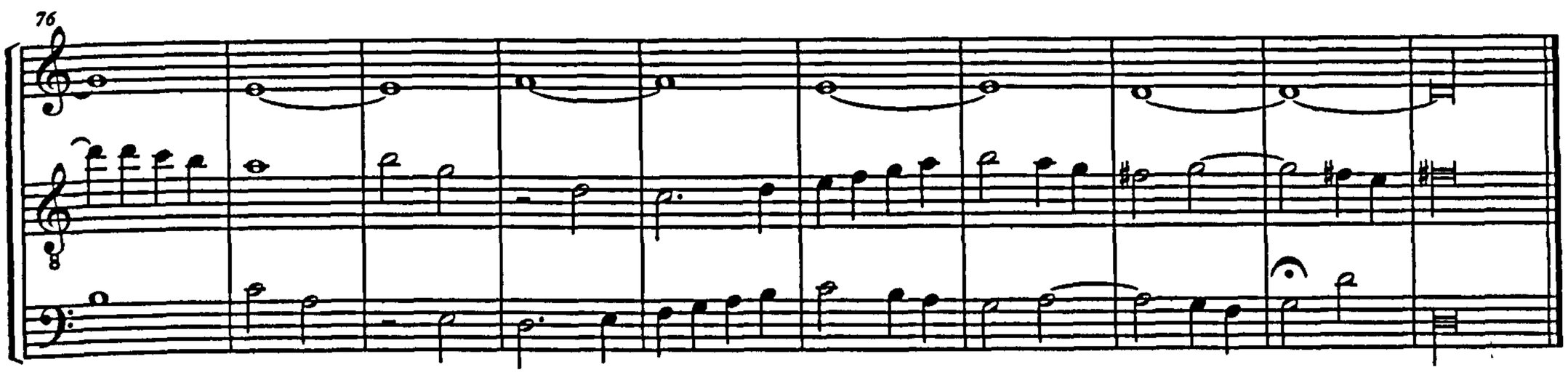


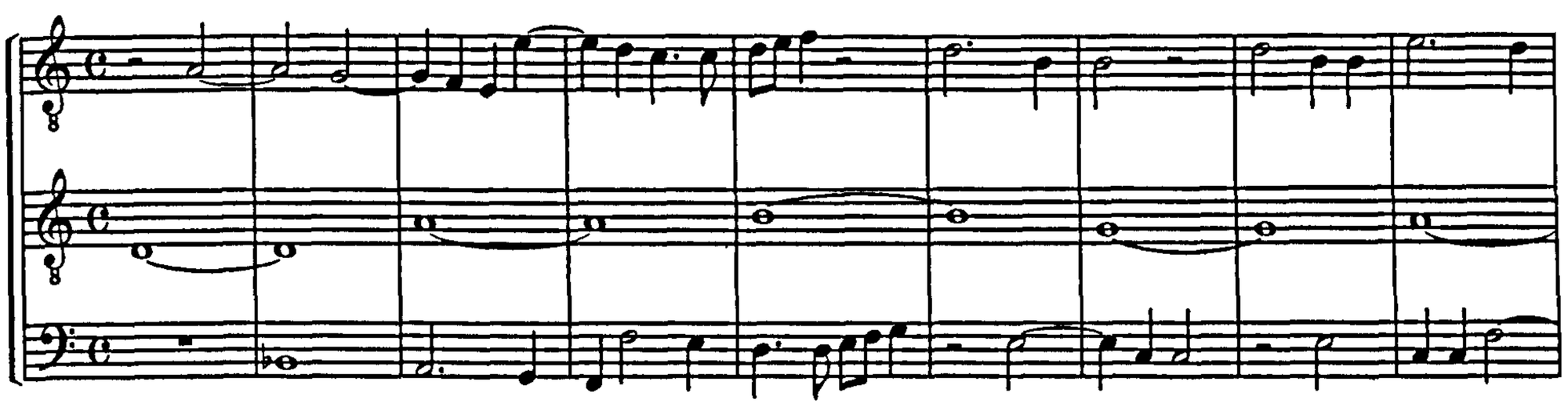


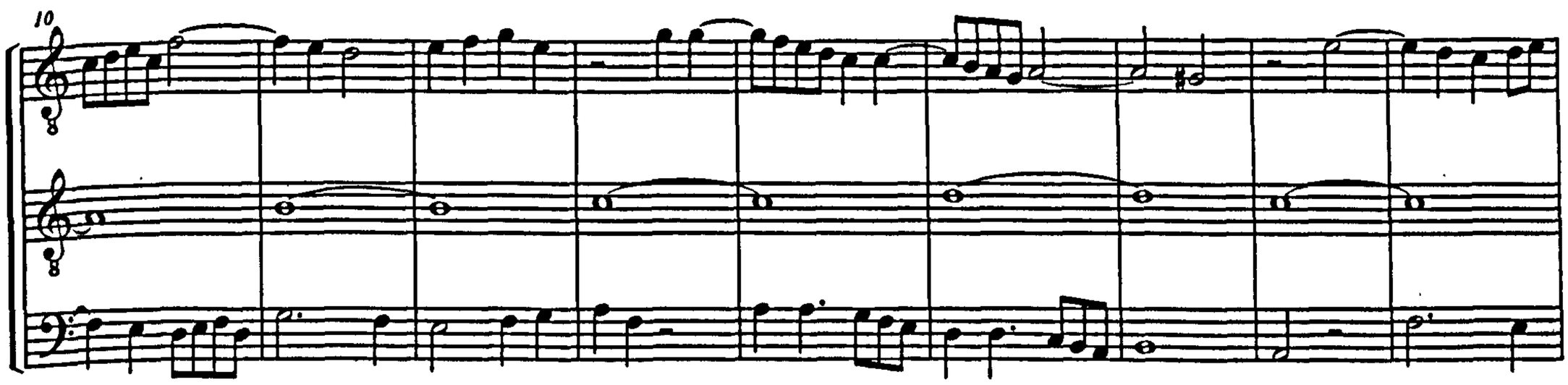
39

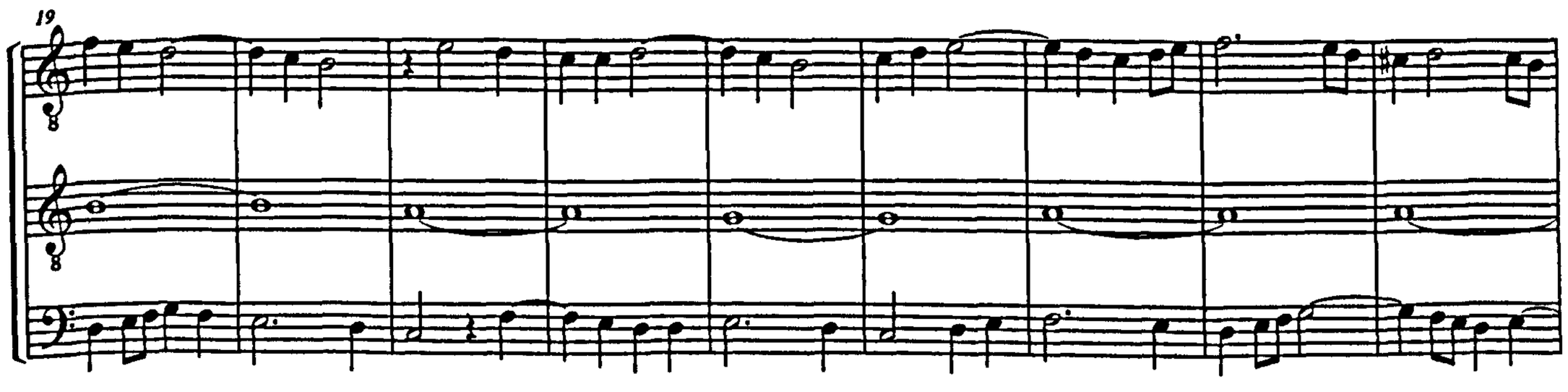
[Canon]

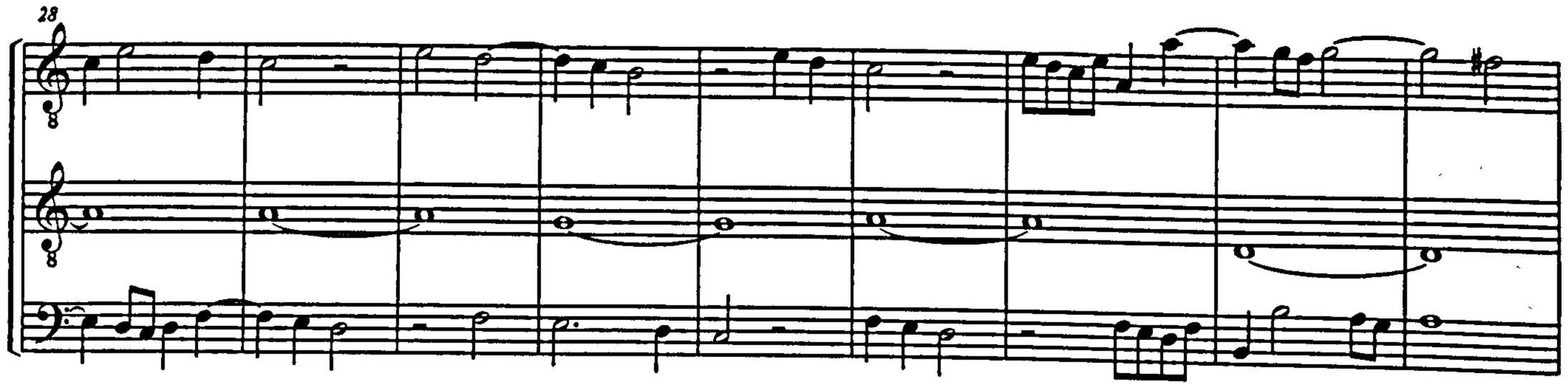
At the seventh below, after a minim rest

(Alla settima bassa a mezza pausa)





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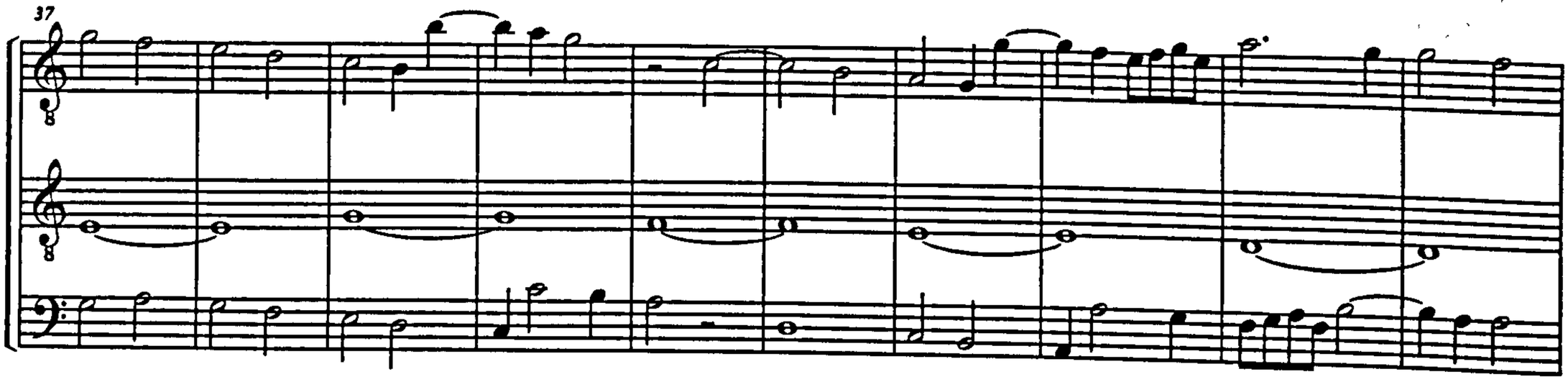
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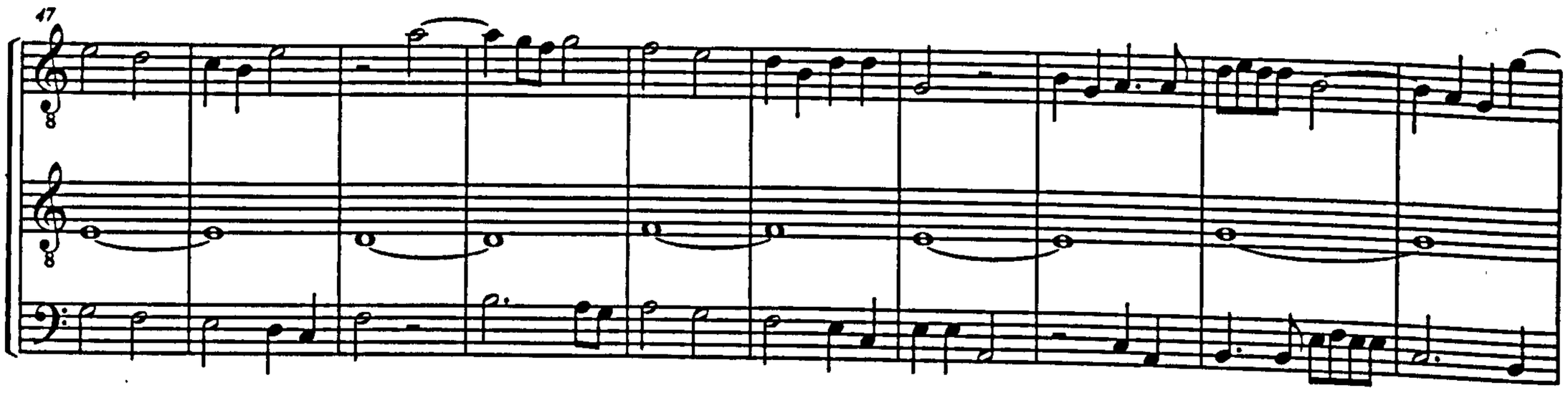
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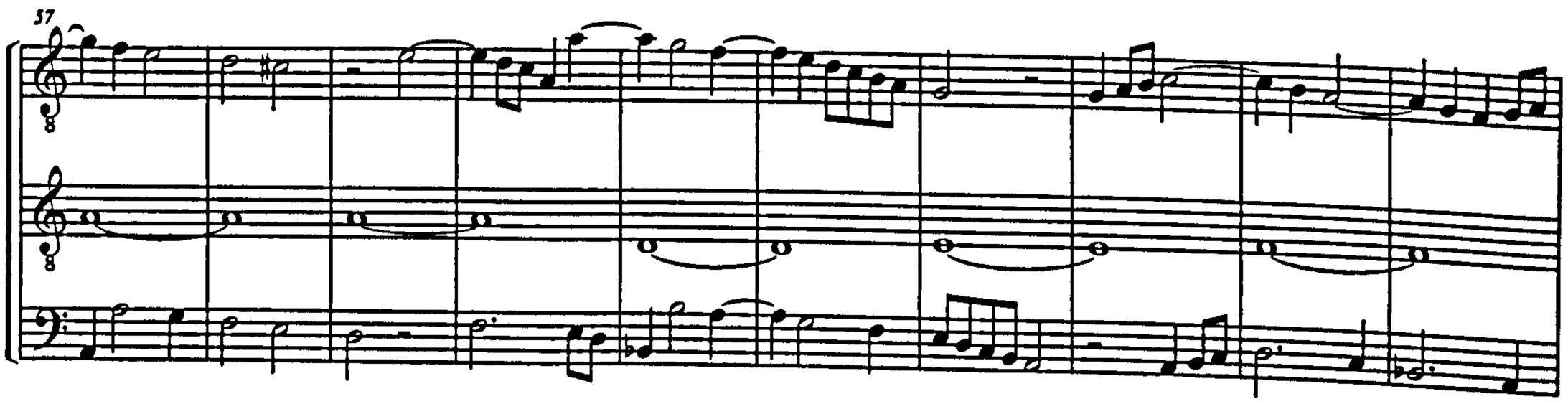
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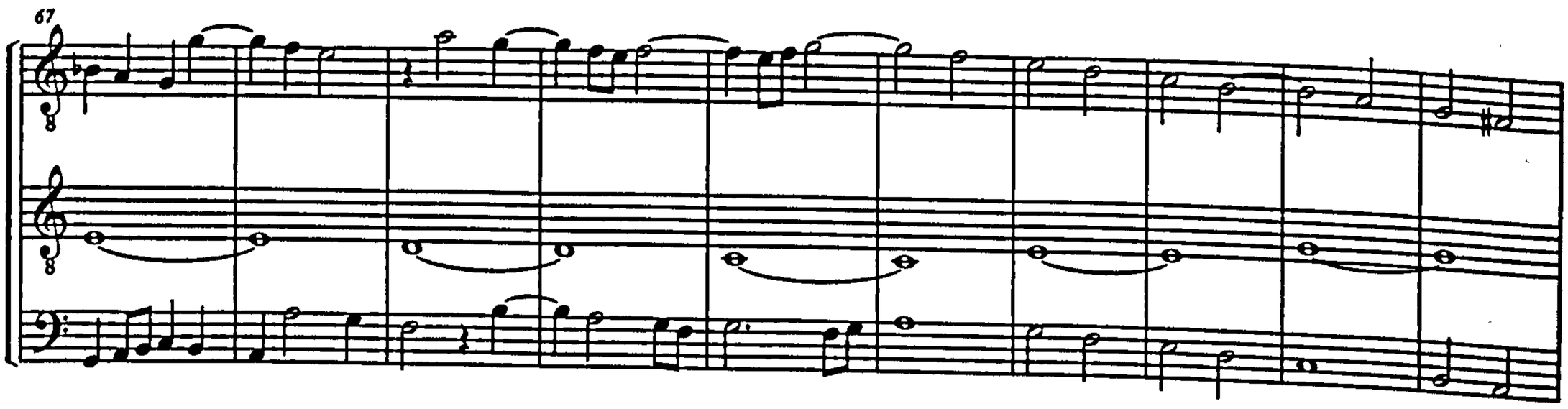
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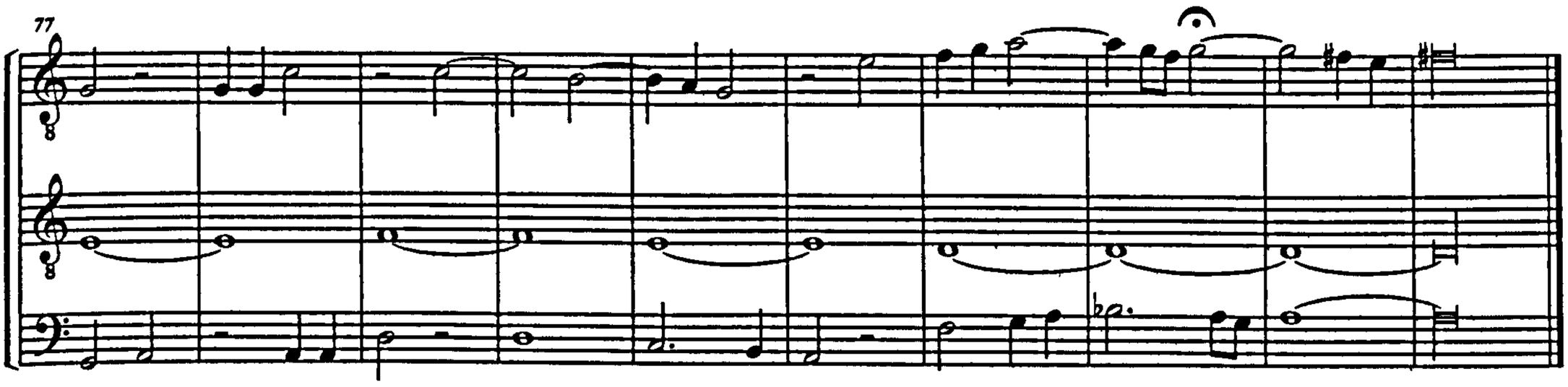
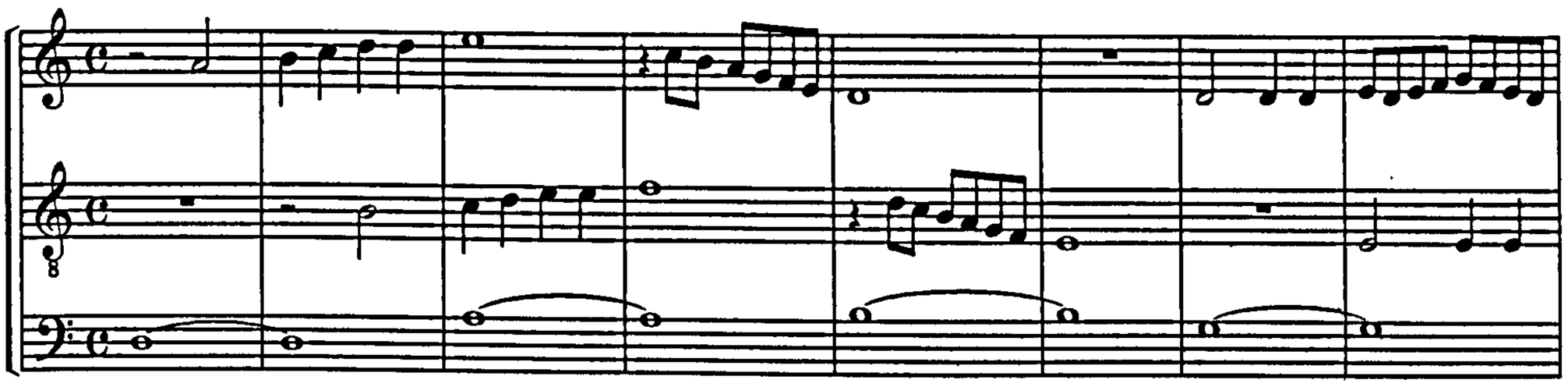


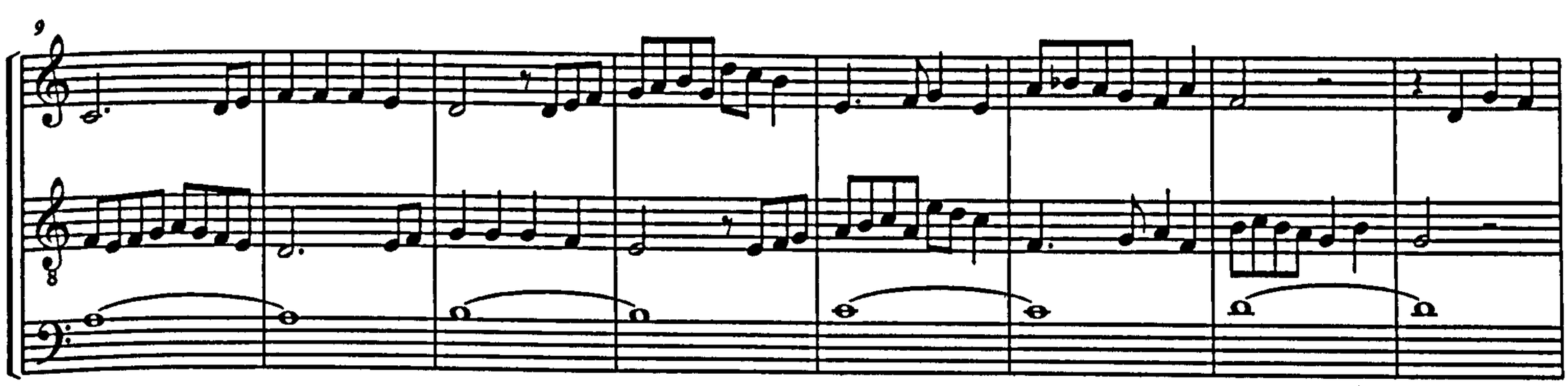
40

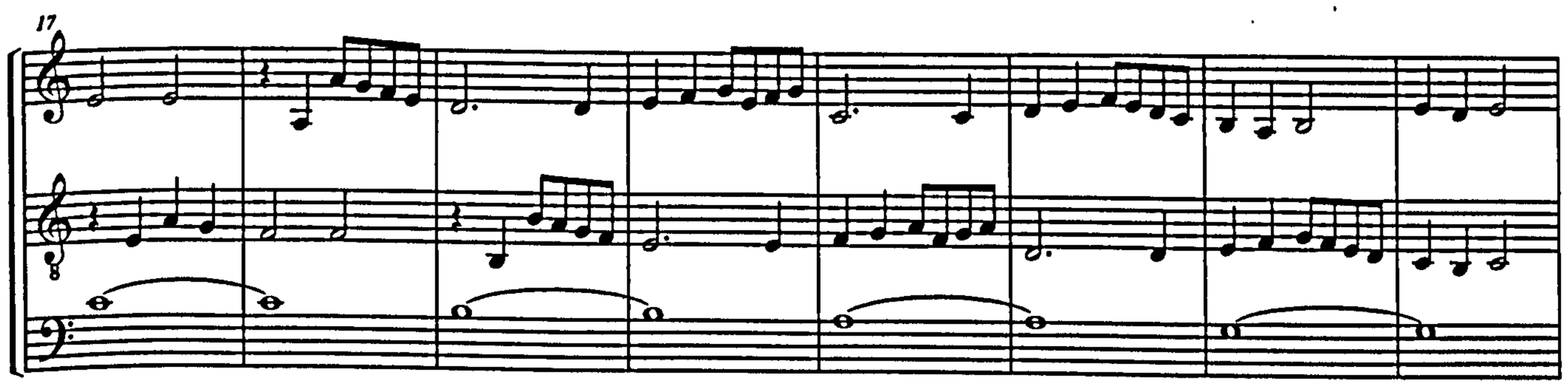
[Canon]

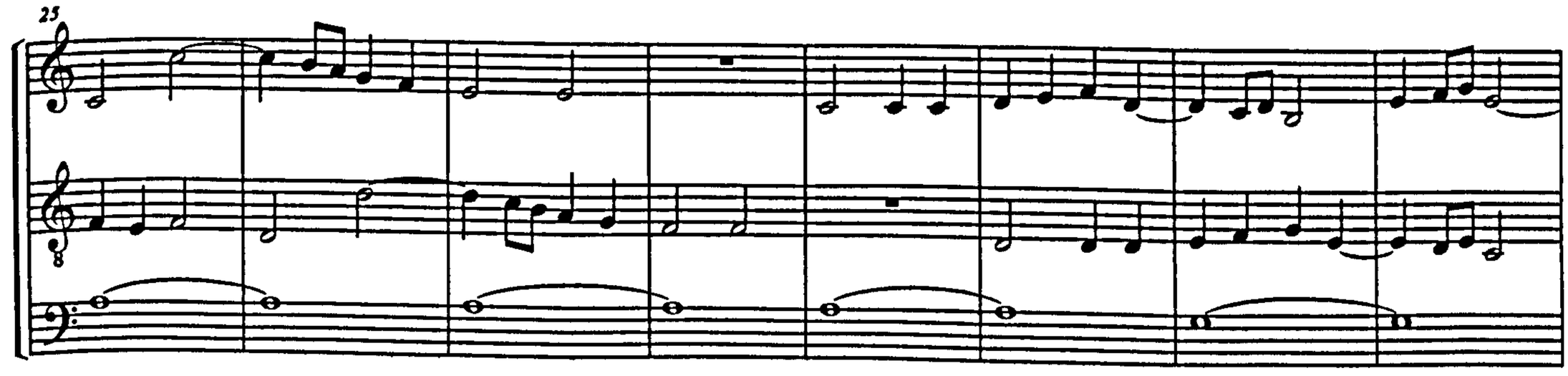
At the seventh below, after a semibreve rest

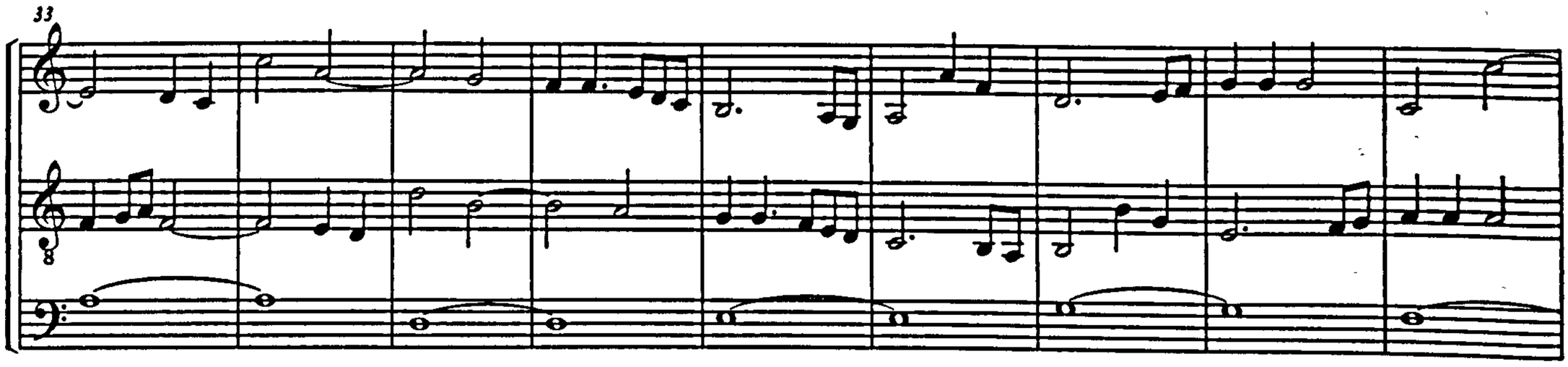
(Alla settima bassa alla pausa)







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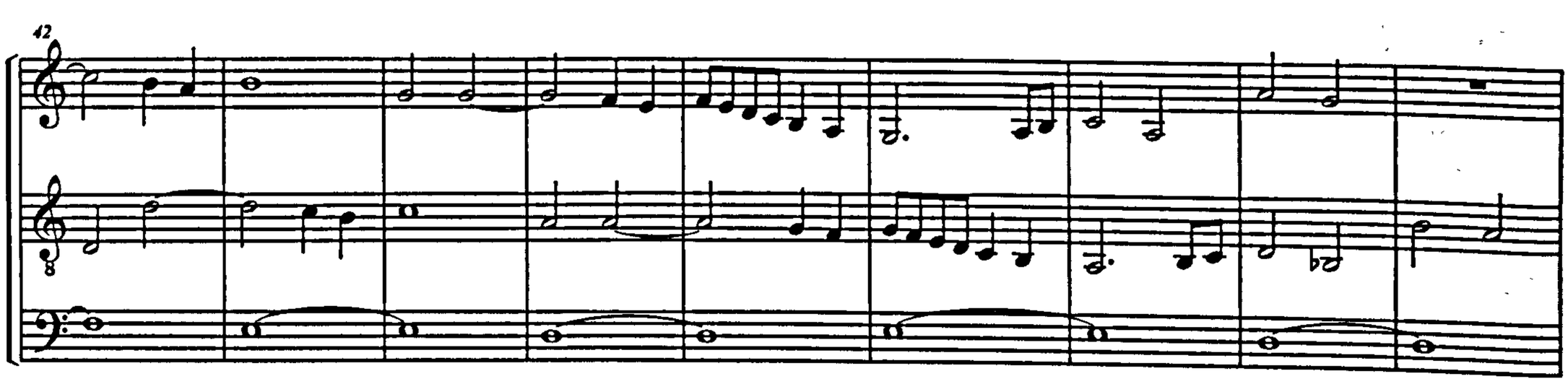
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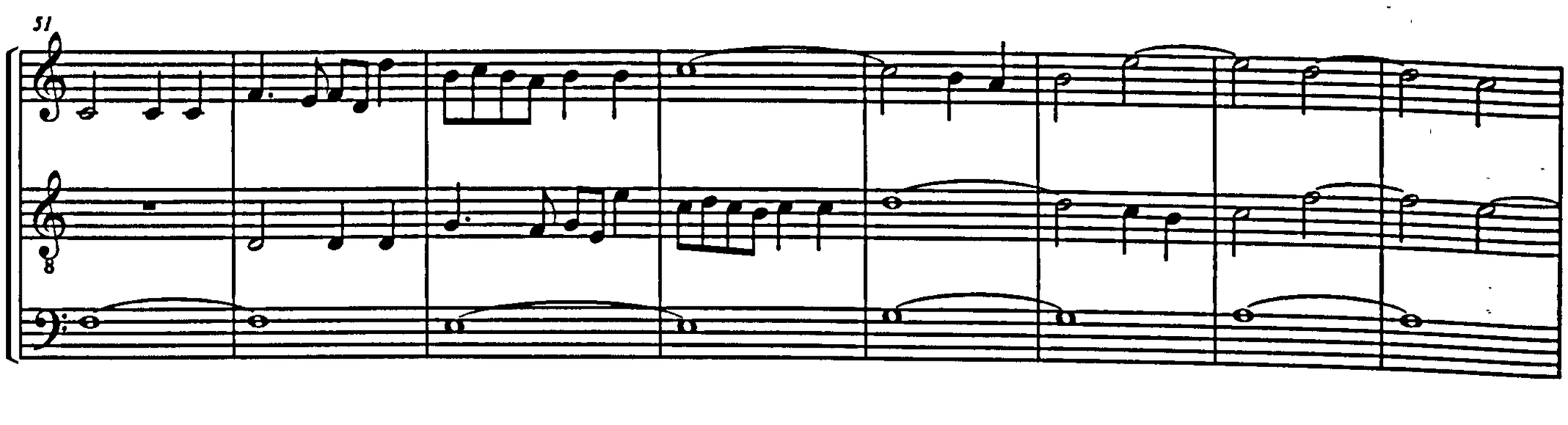
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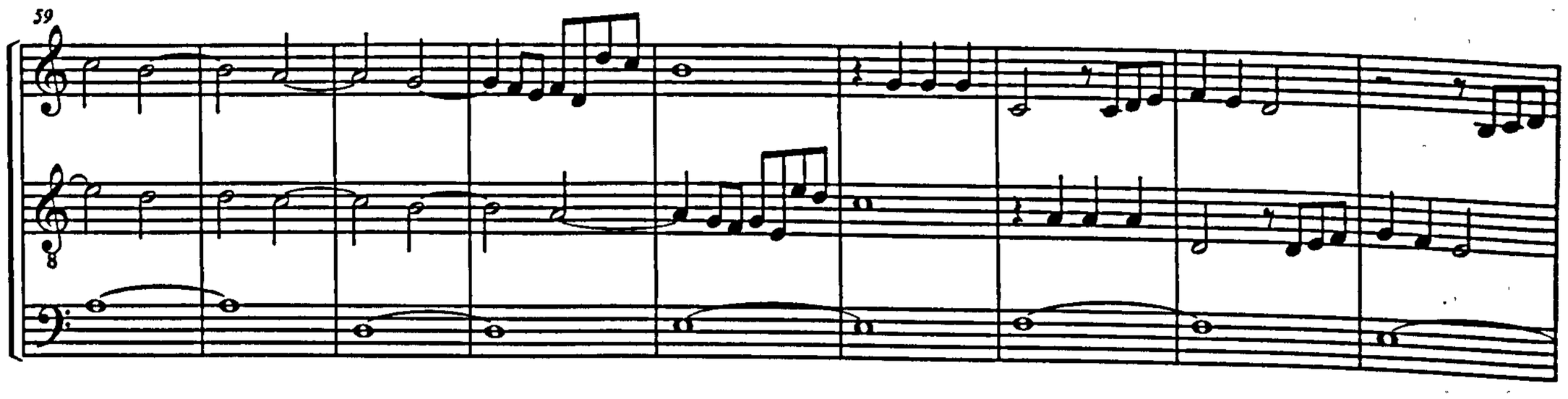
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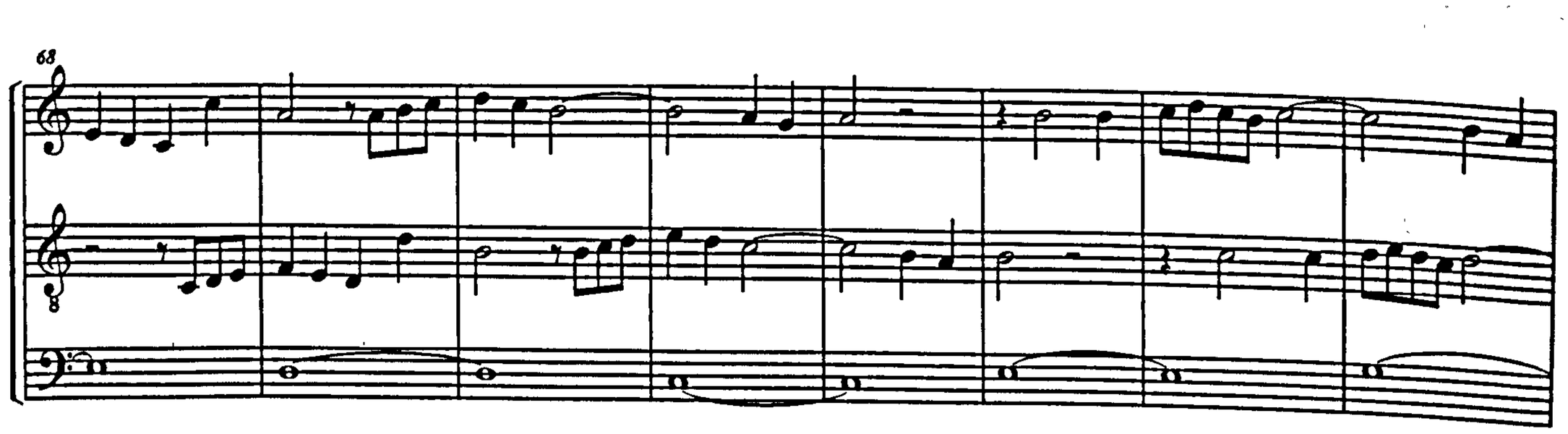
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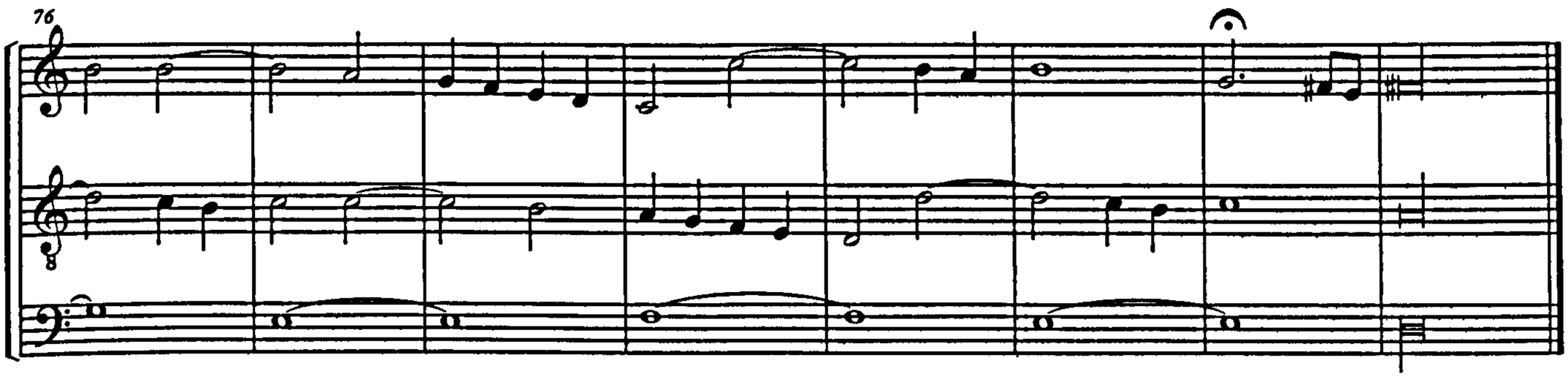
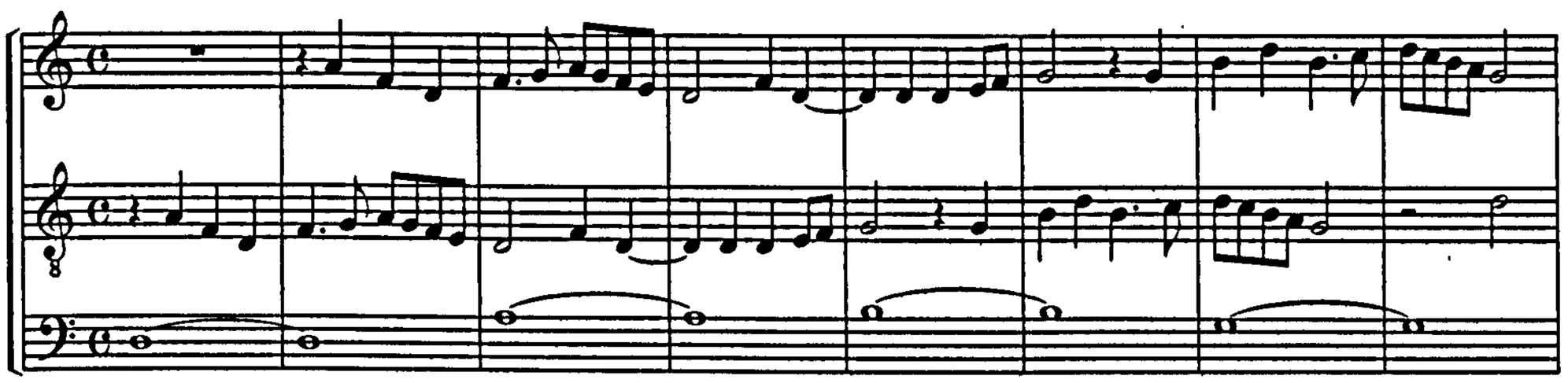


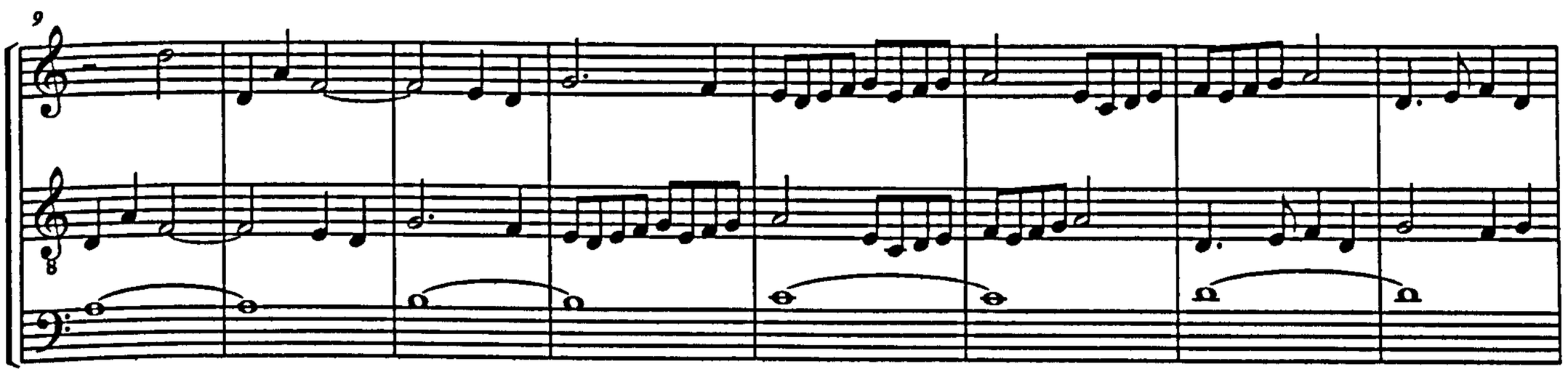
41

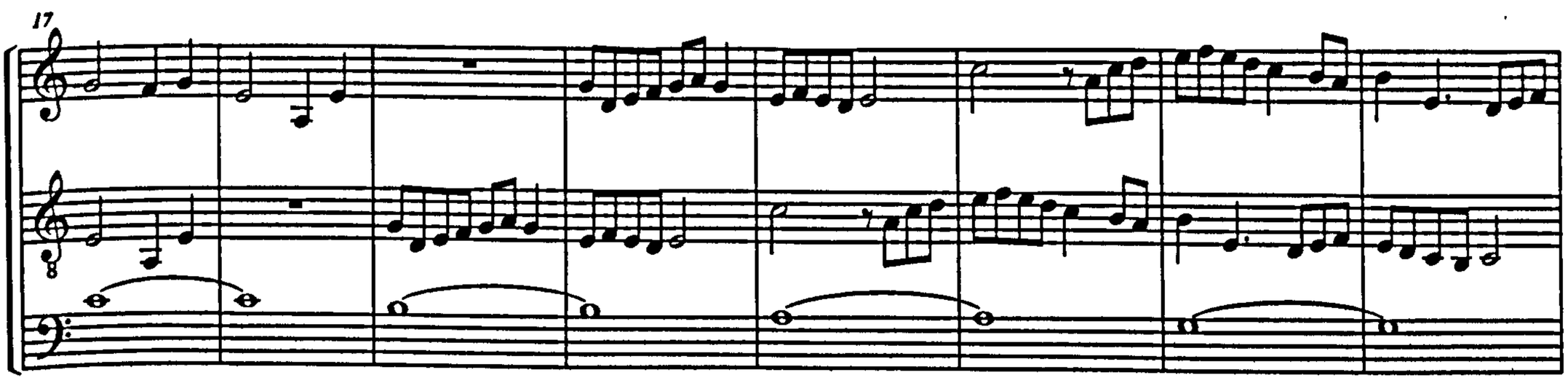
[Canon]

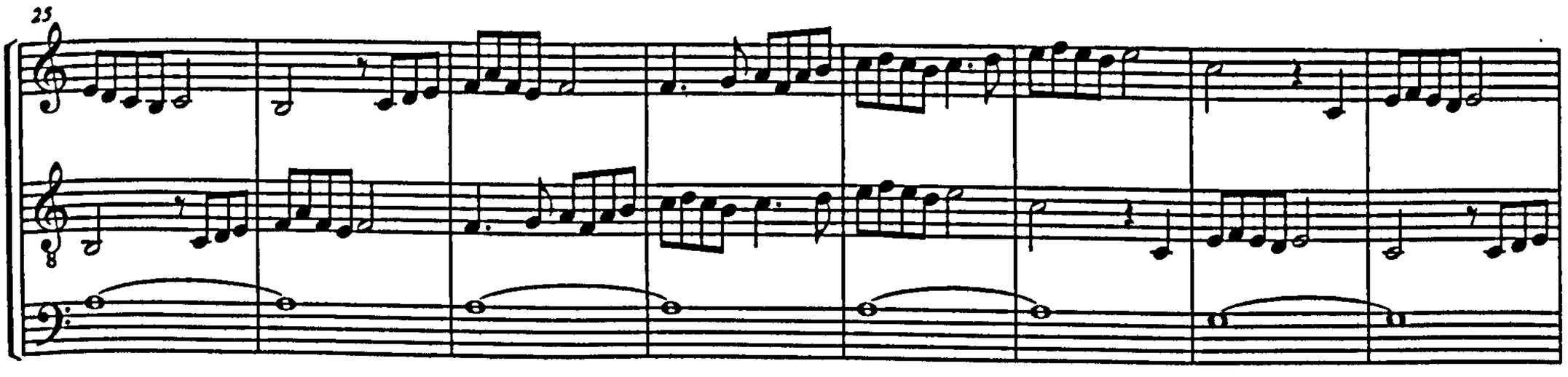
At the octave above, after a semibreve rest

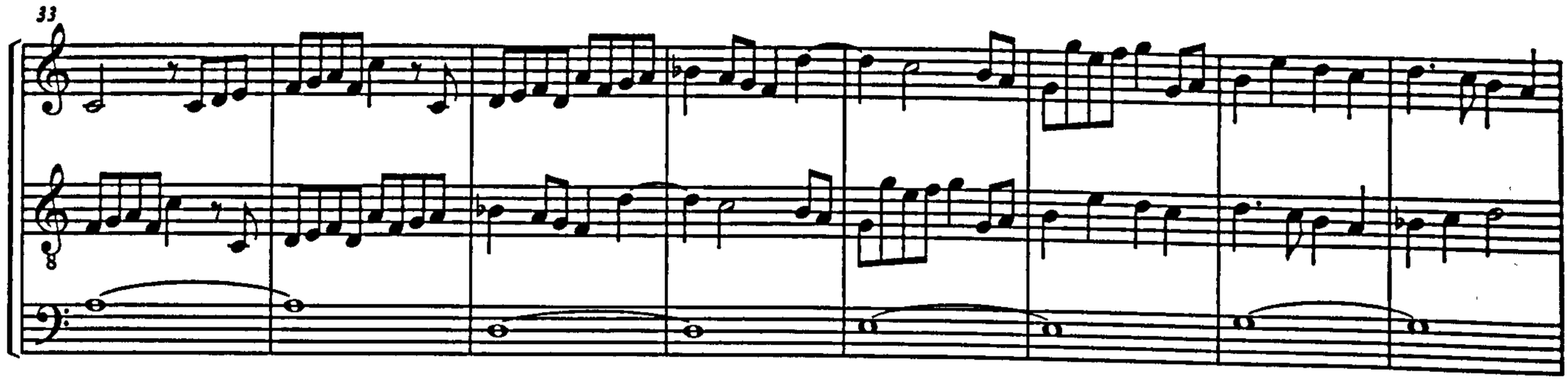
(Alla ottava alta alla pausa)







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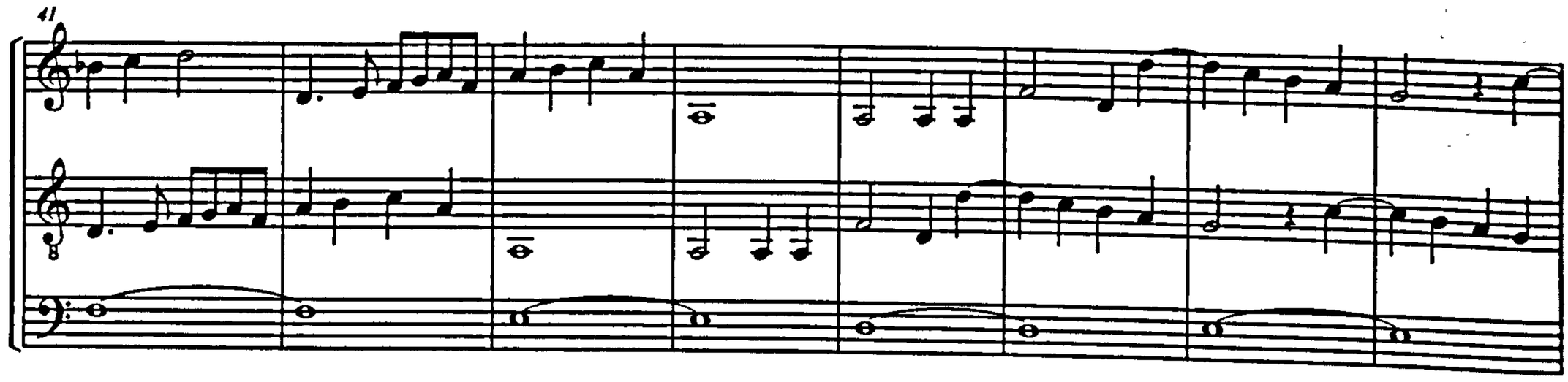
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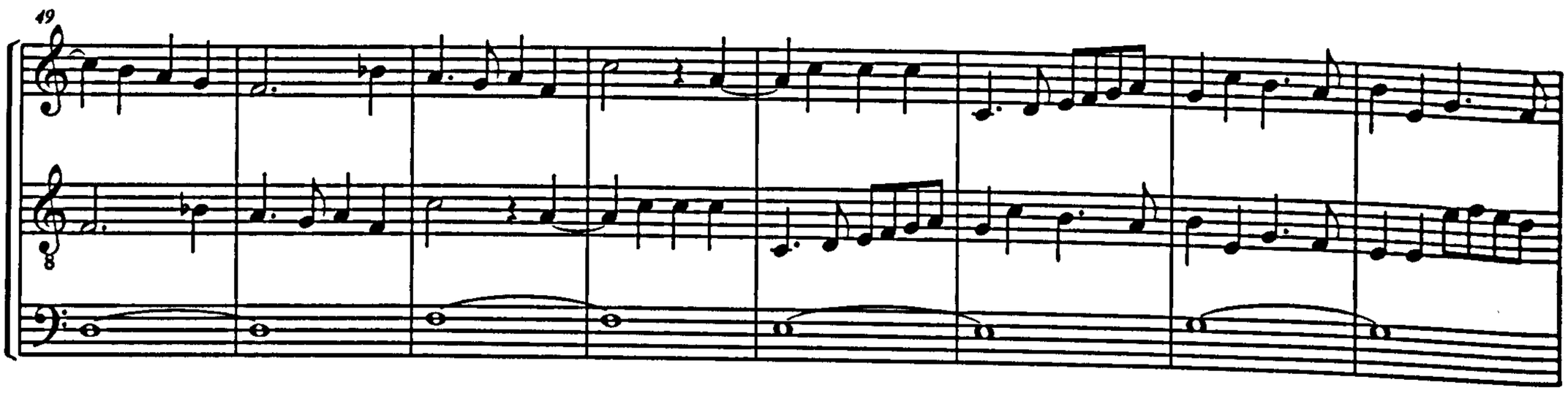
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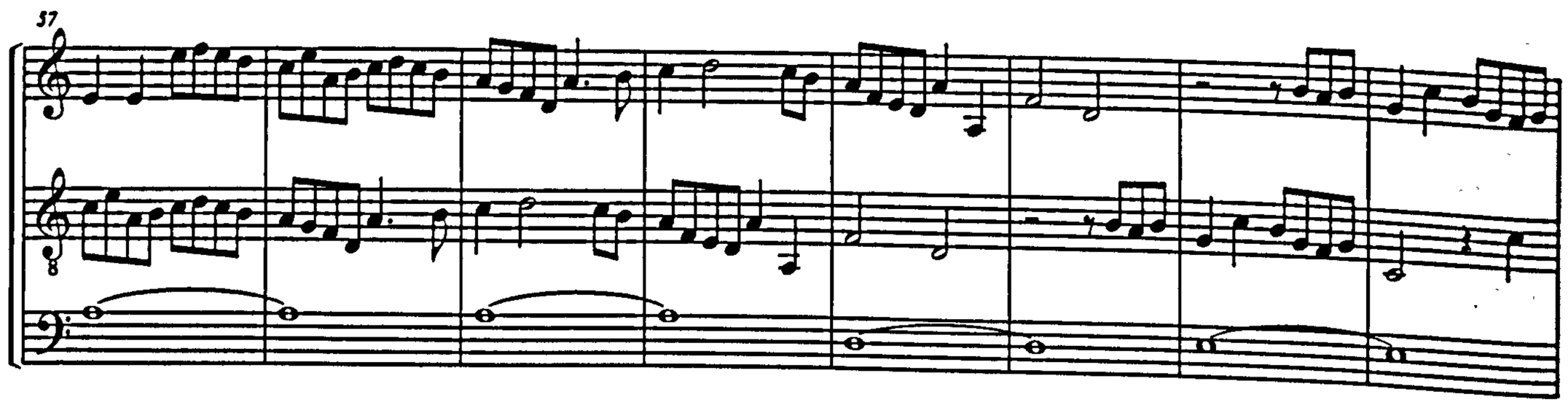
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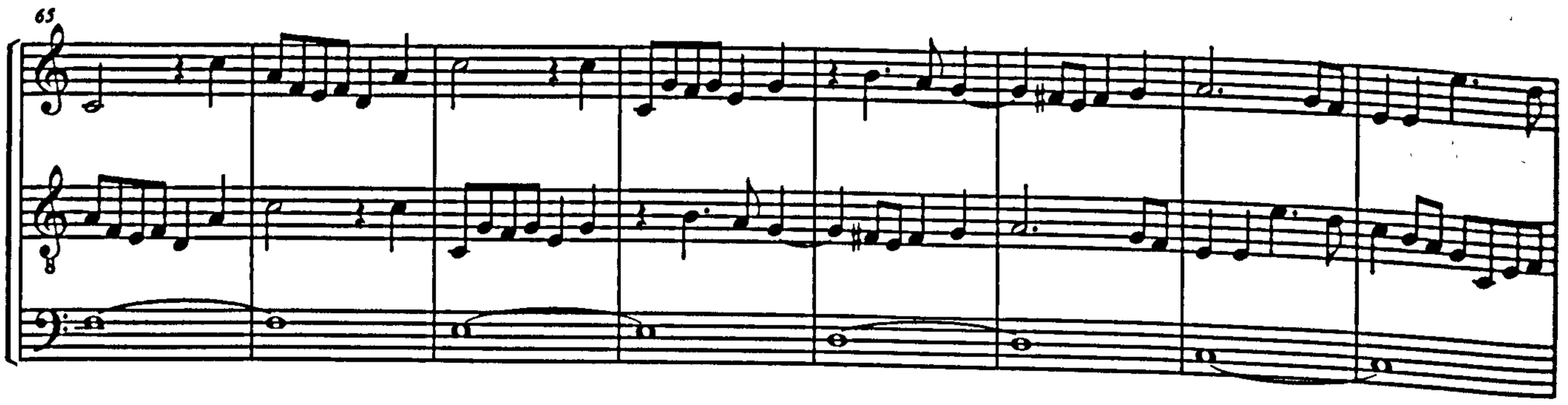
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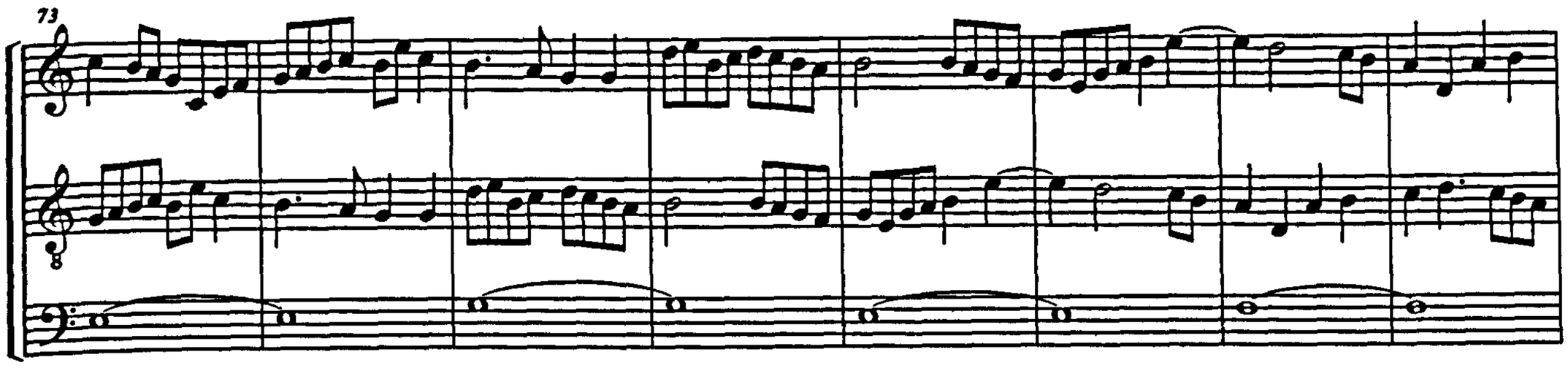
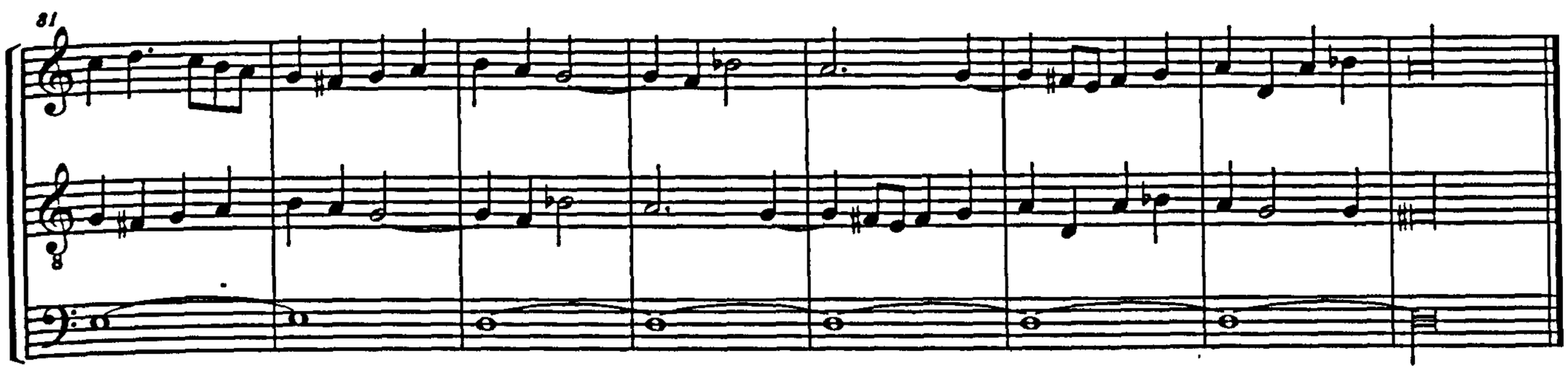


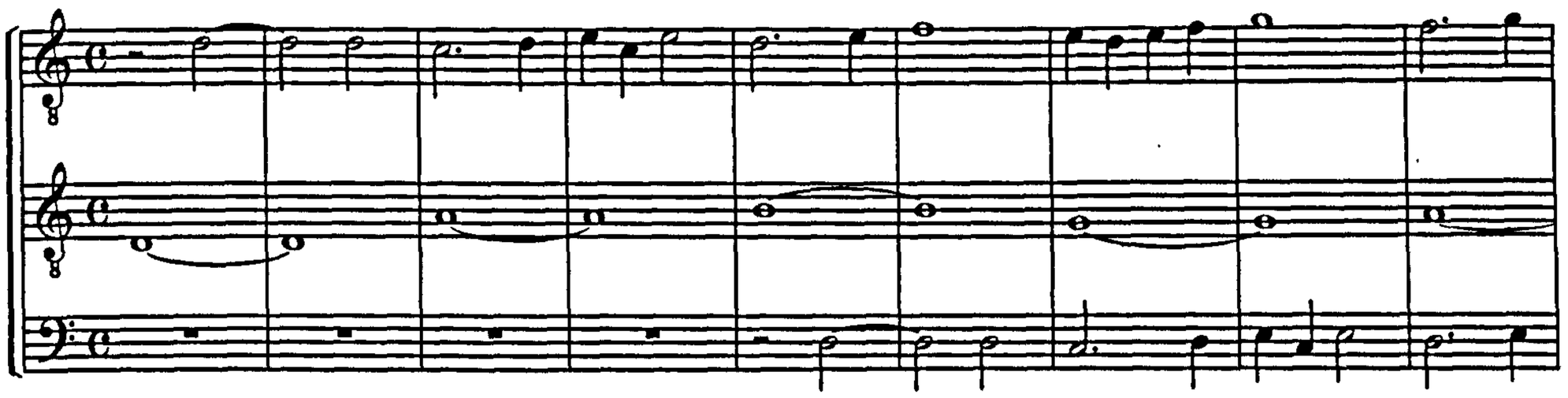


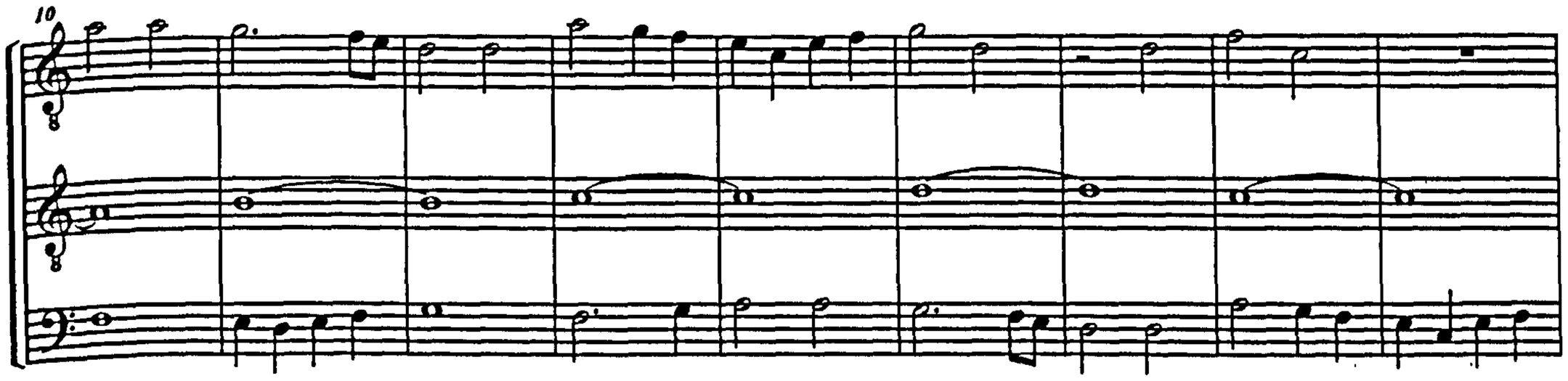
42

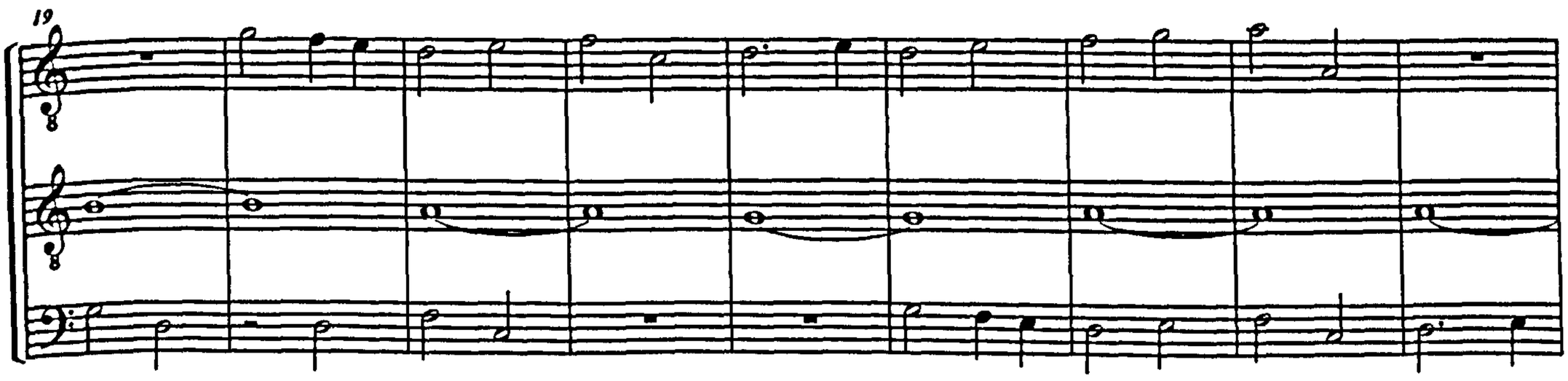
[Canon]

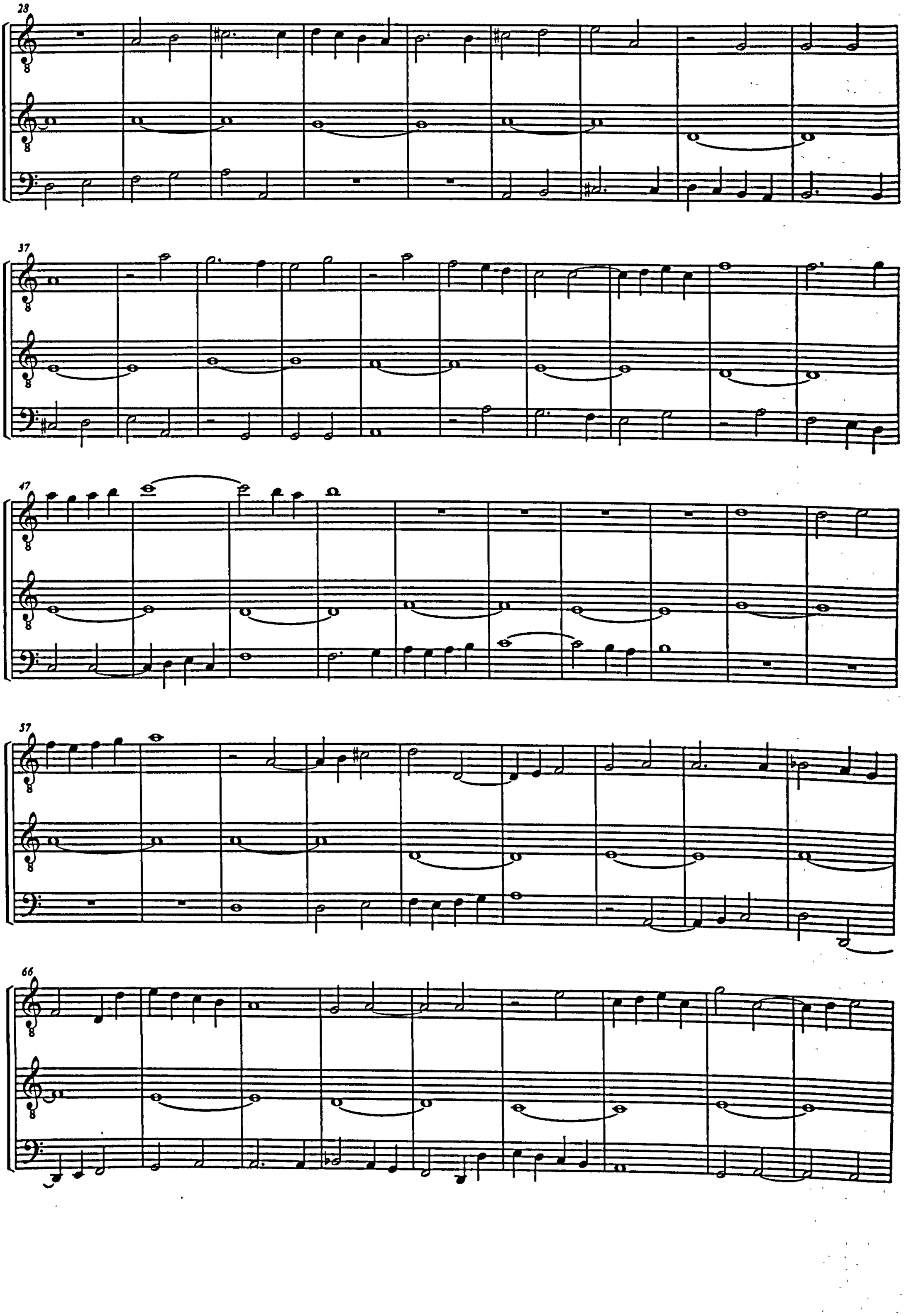
At the octave above, after a four-semibreve rest

(Alla ottava alta a quattro pause)





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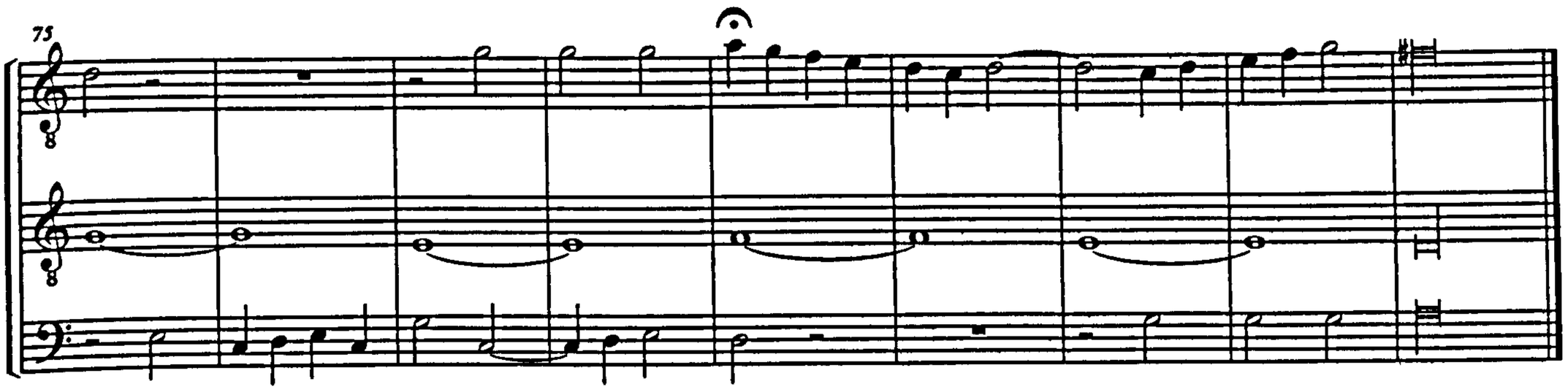
47
57
66

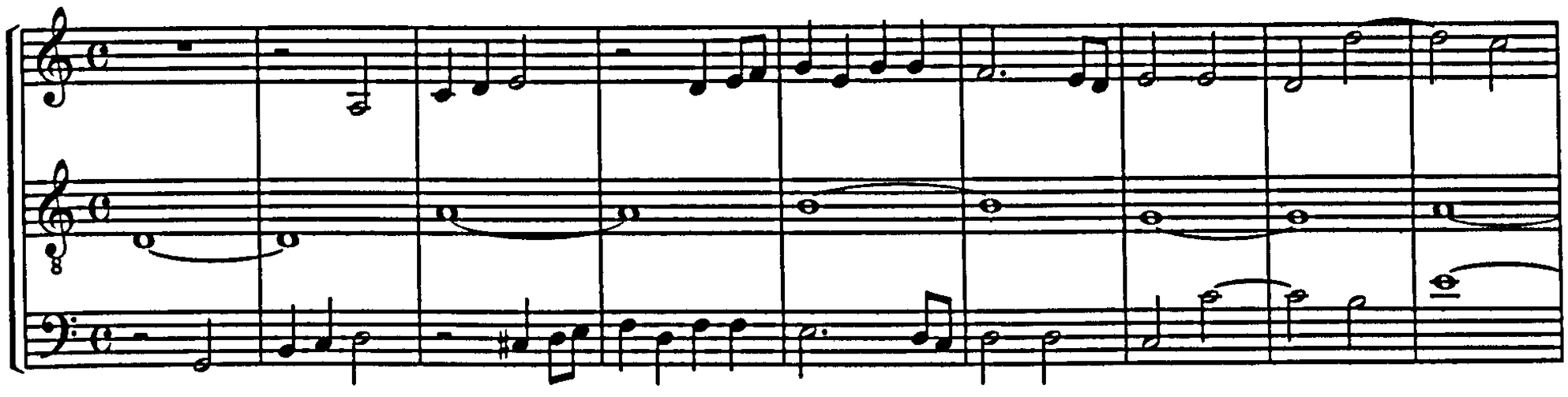


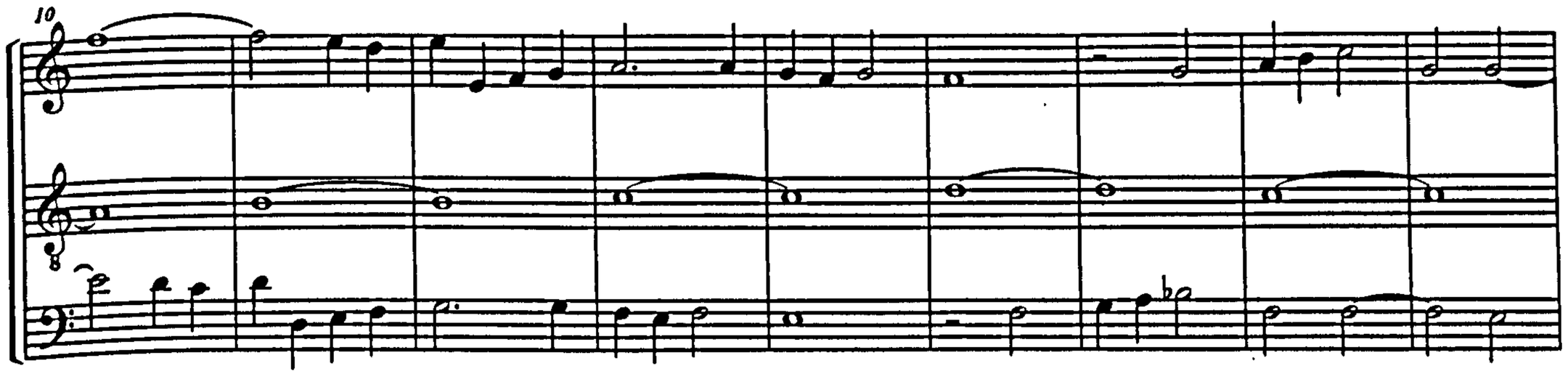
43

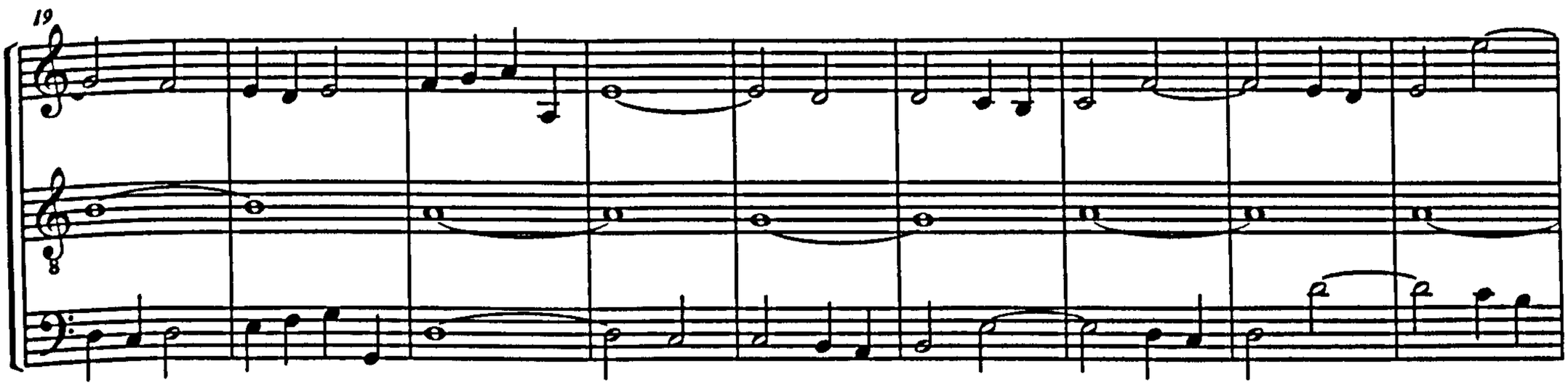
[Canon]

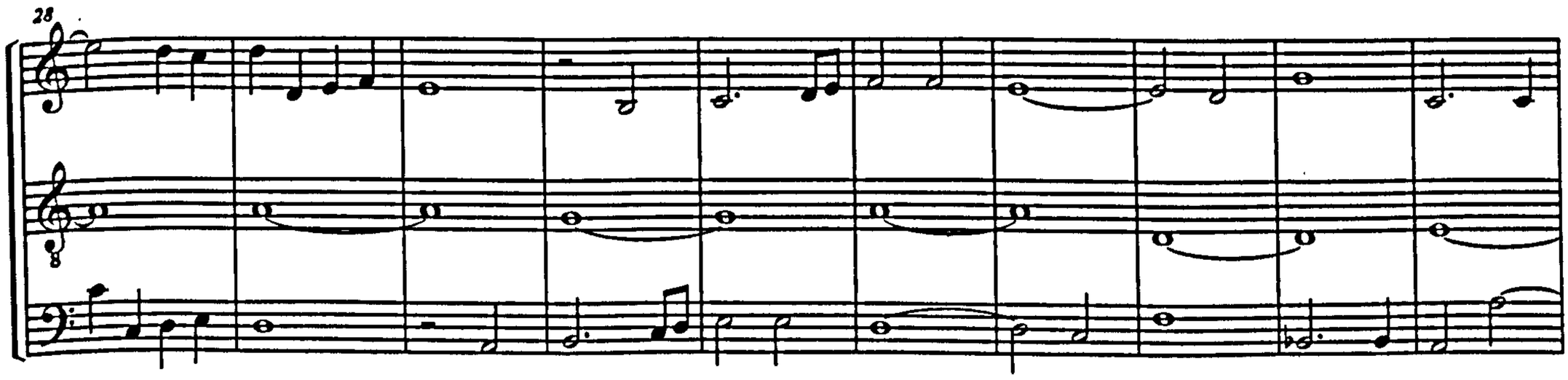
At a ninth above, after a semibreve rest

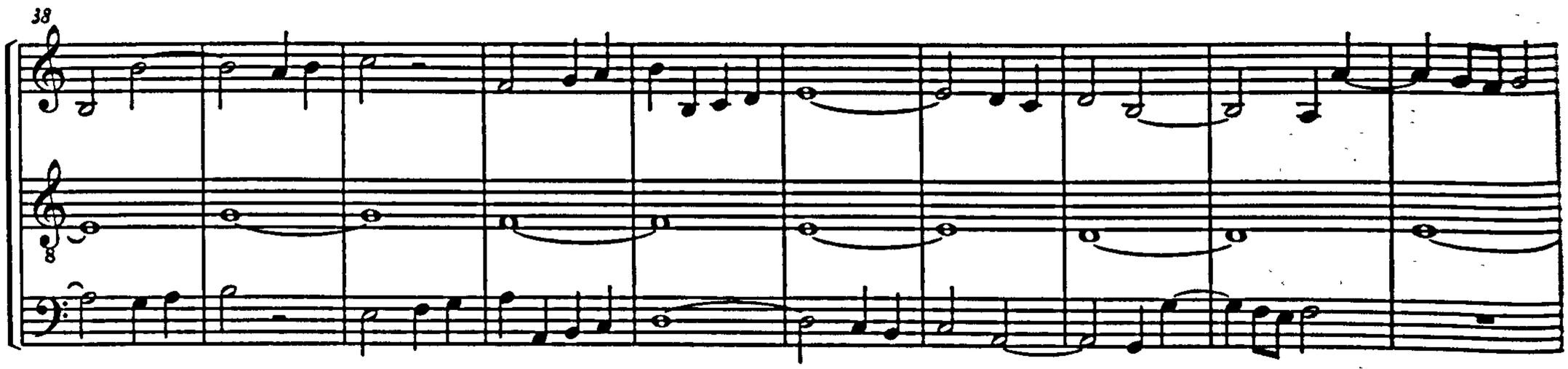
(Alla nona alta alla pausa)







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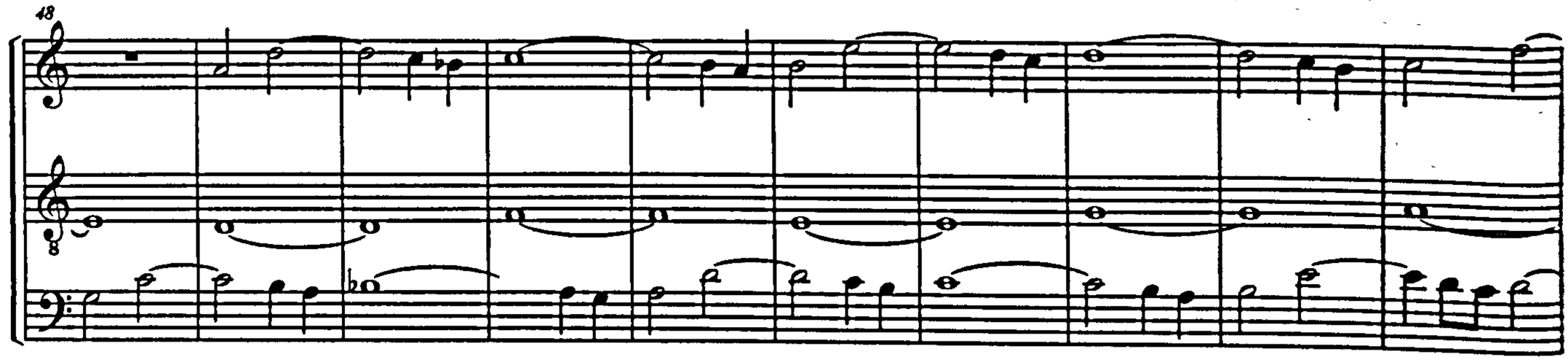
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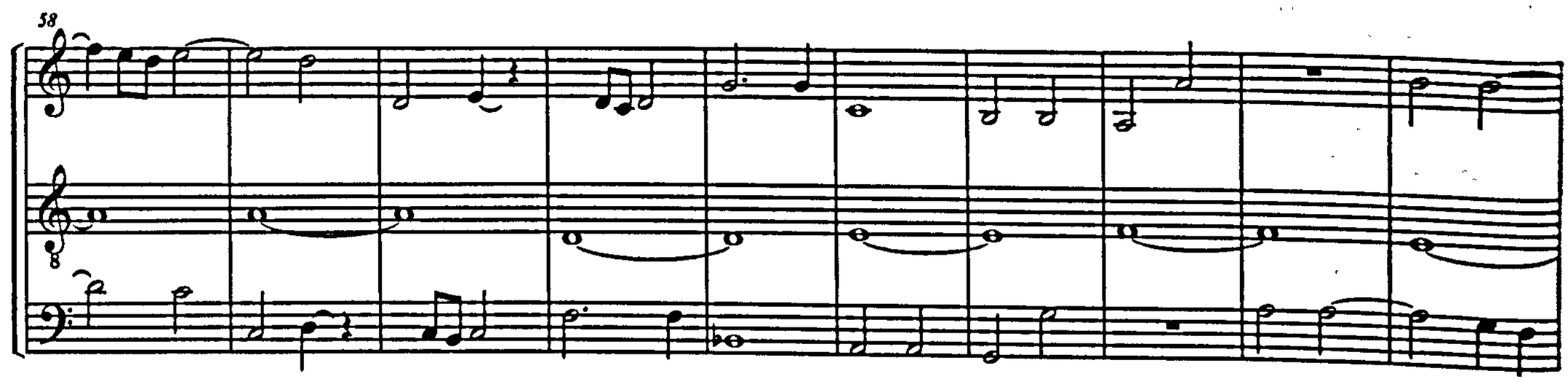
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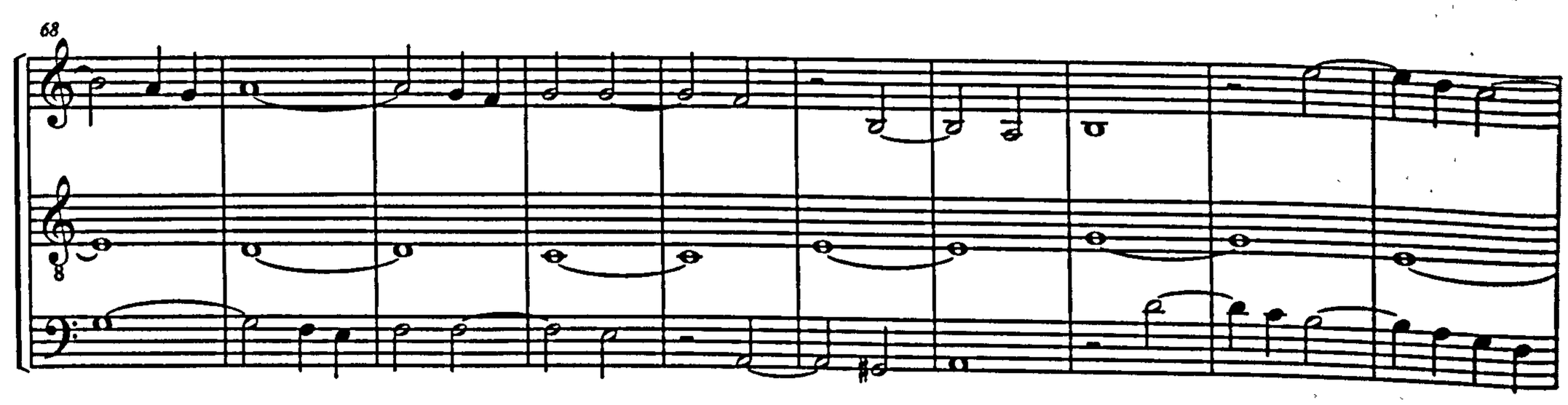
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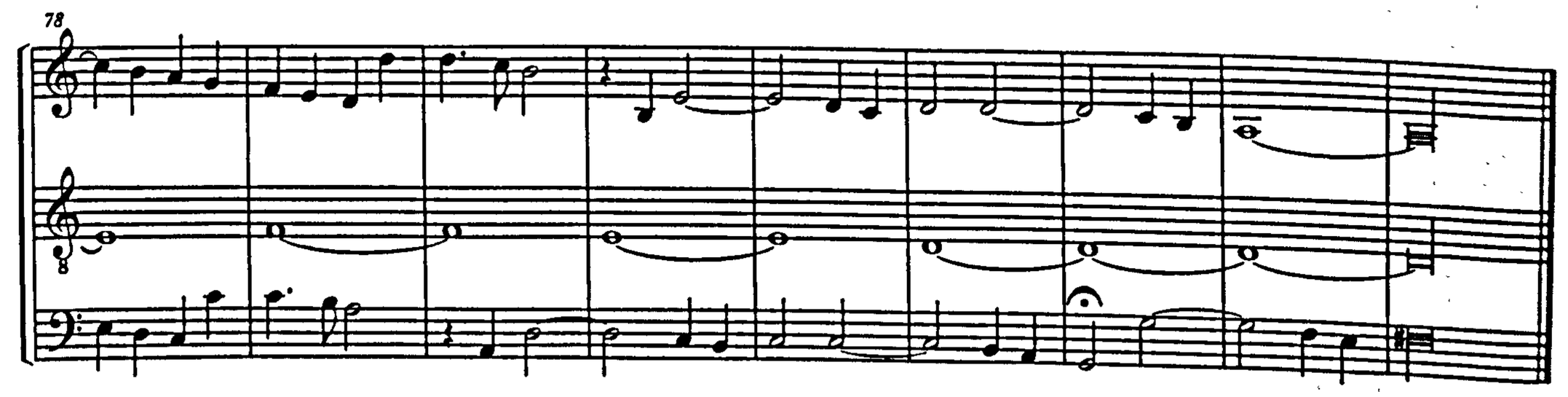
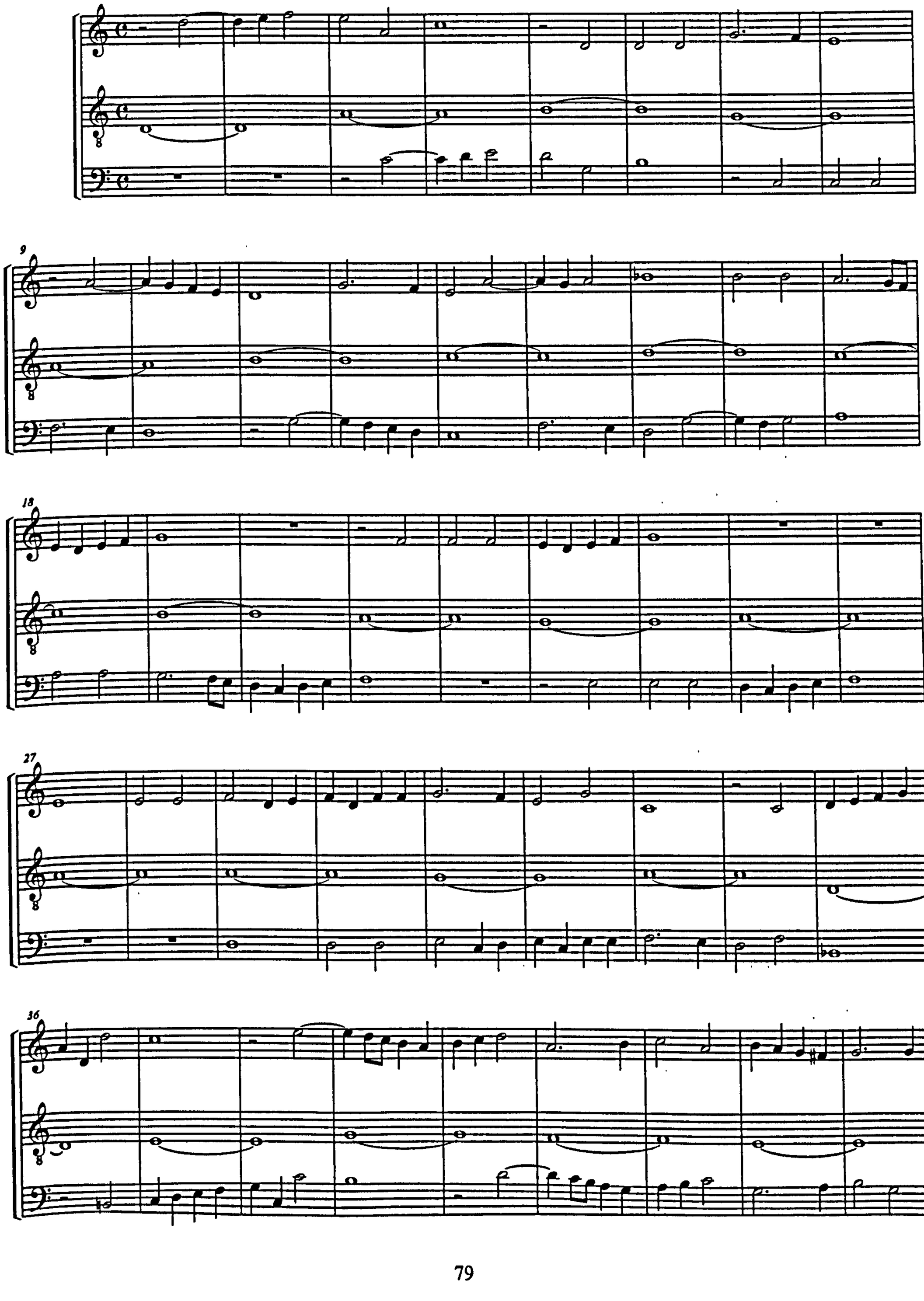

78

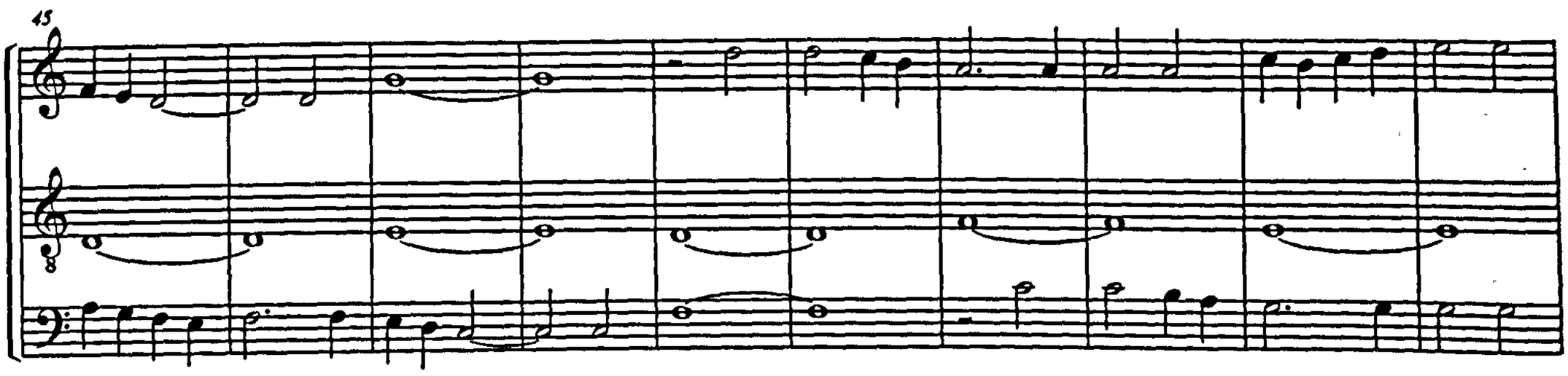
44

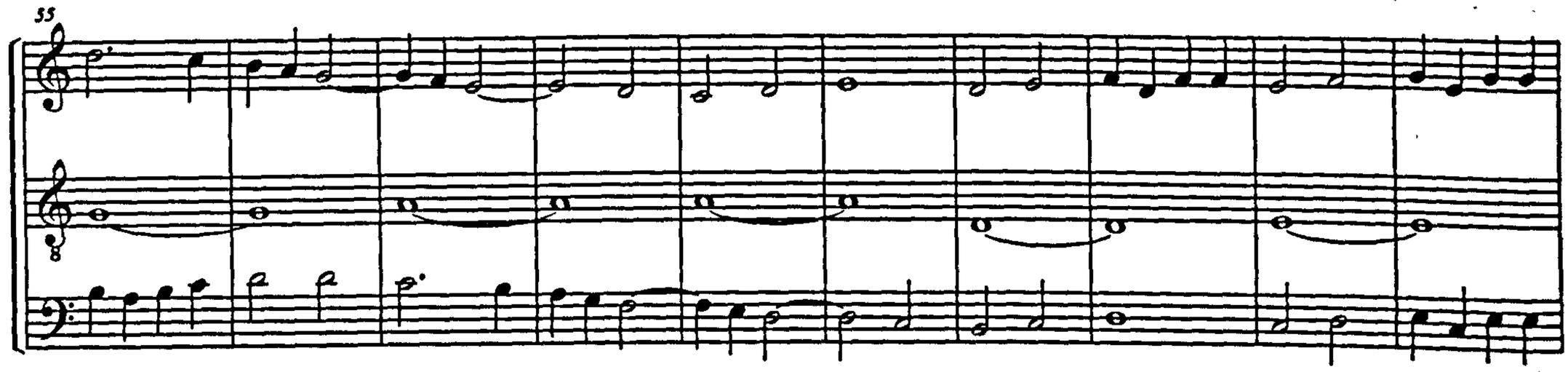
[Canon]

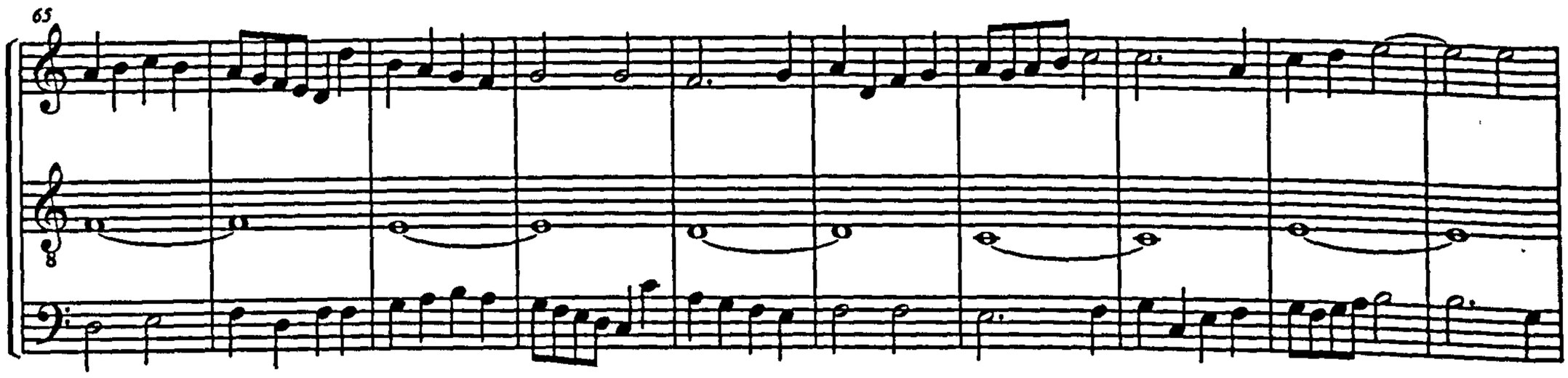
At a ninth below, after a two-semibreve rest

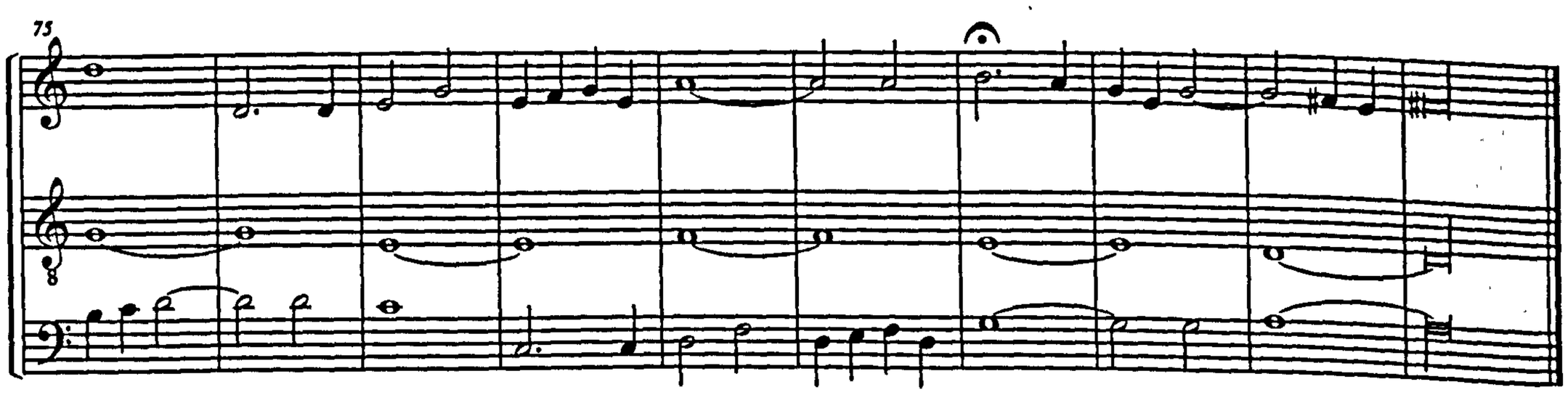
(Alla nona bassa a due pause)









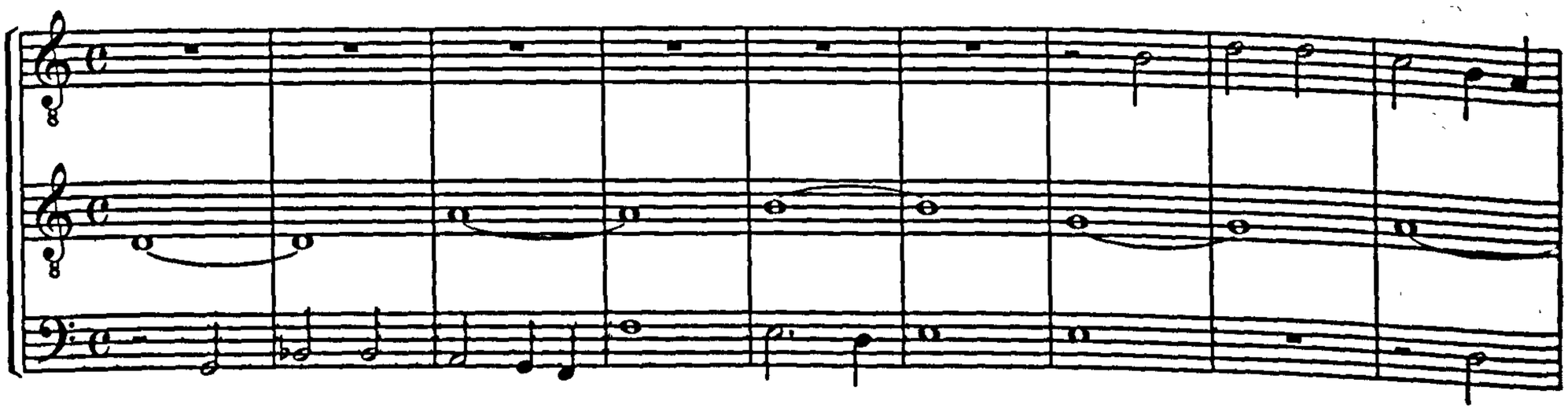


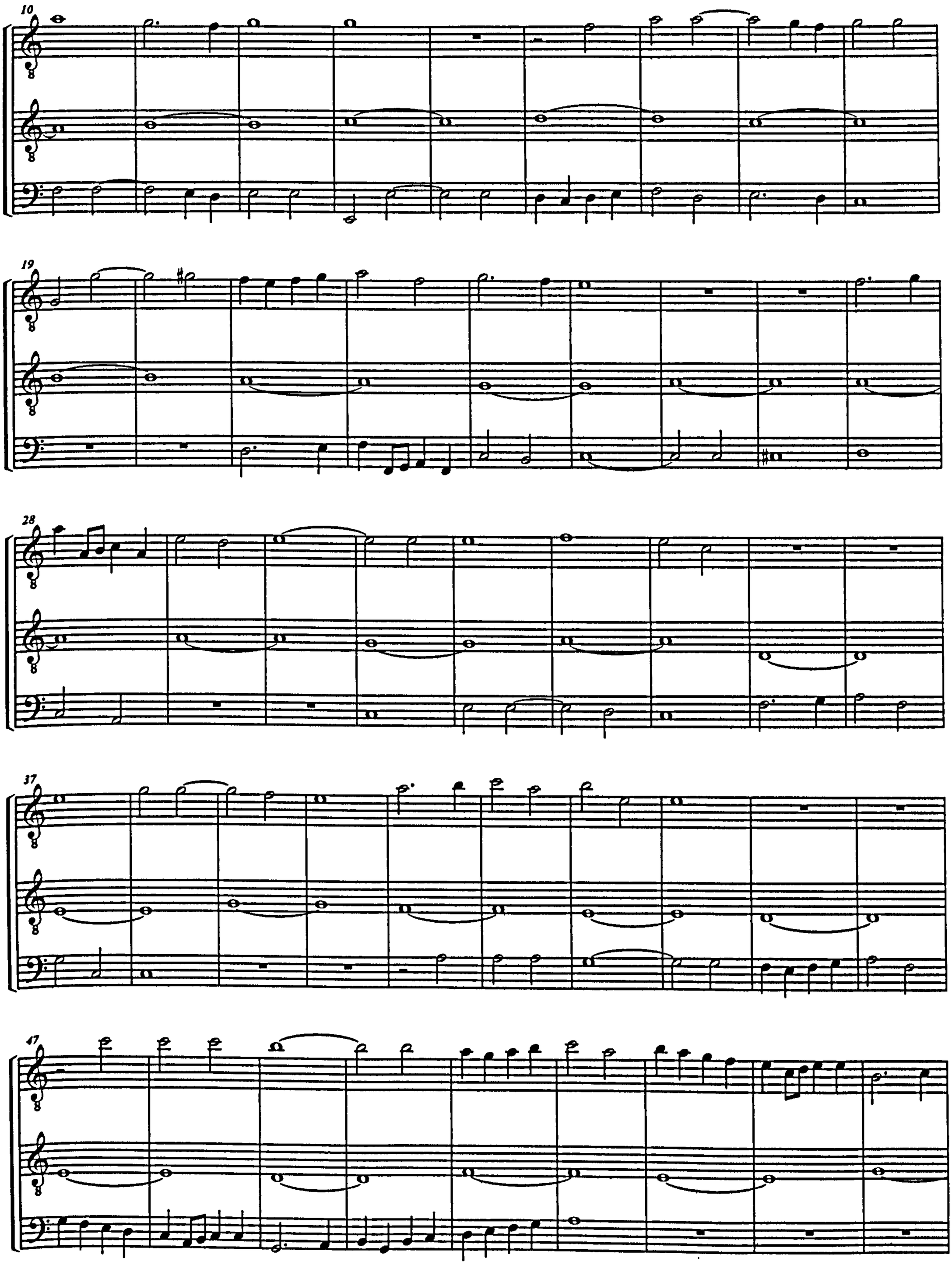
45

[Canon]

At a tenth above, after a six-semibreve rest

(Alla decima alta a sei pause)

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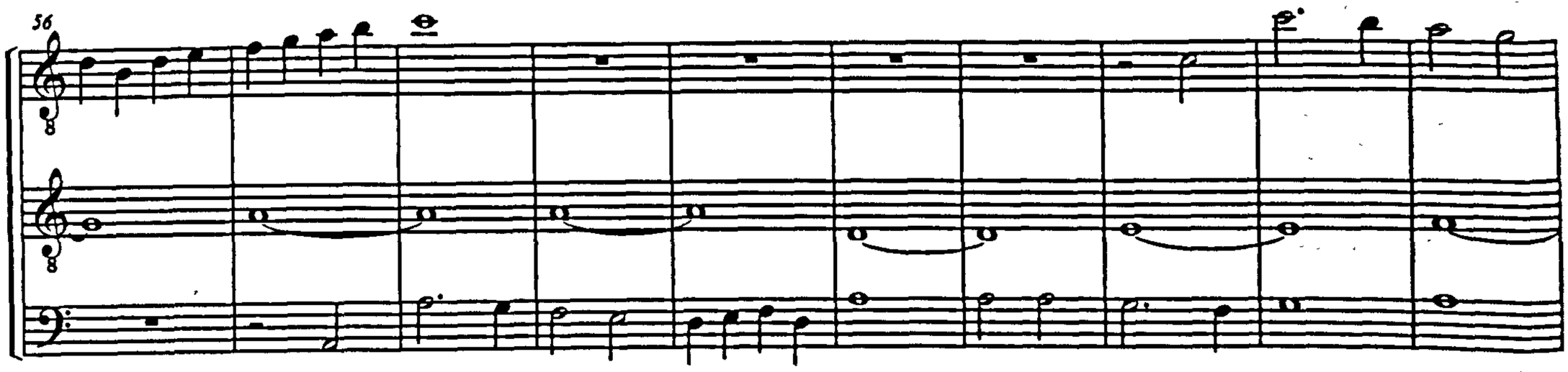
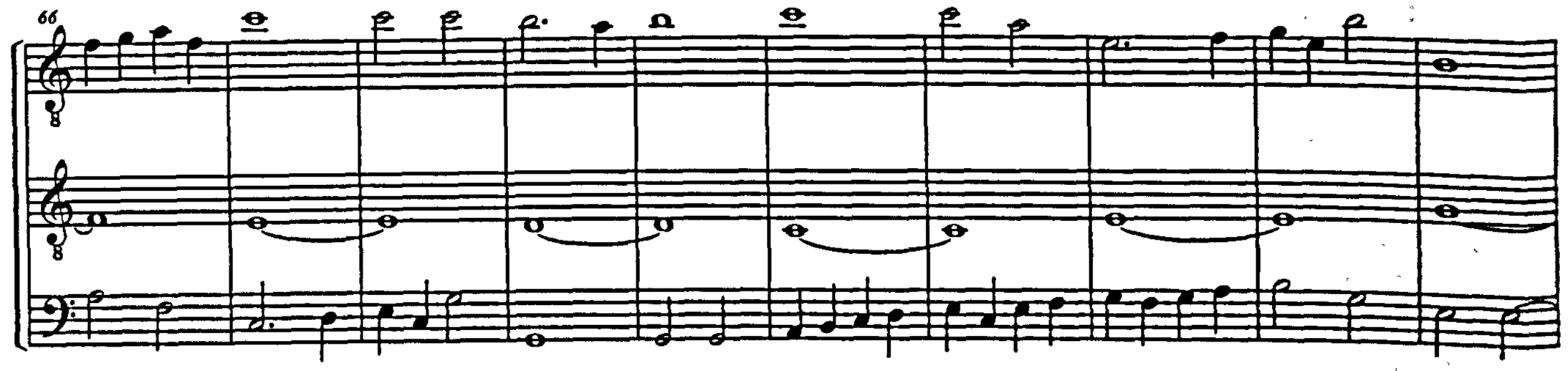
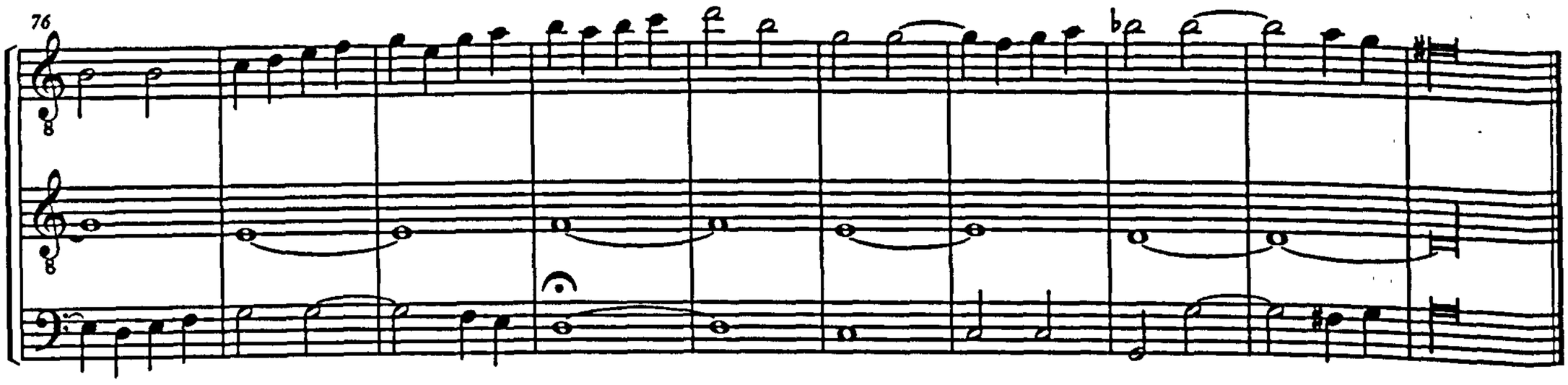
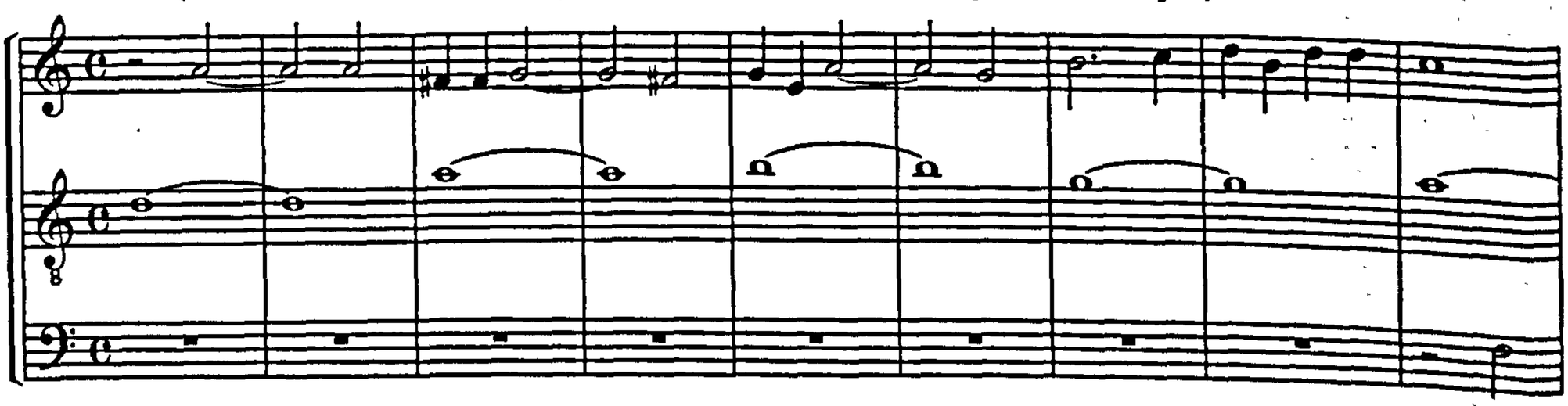


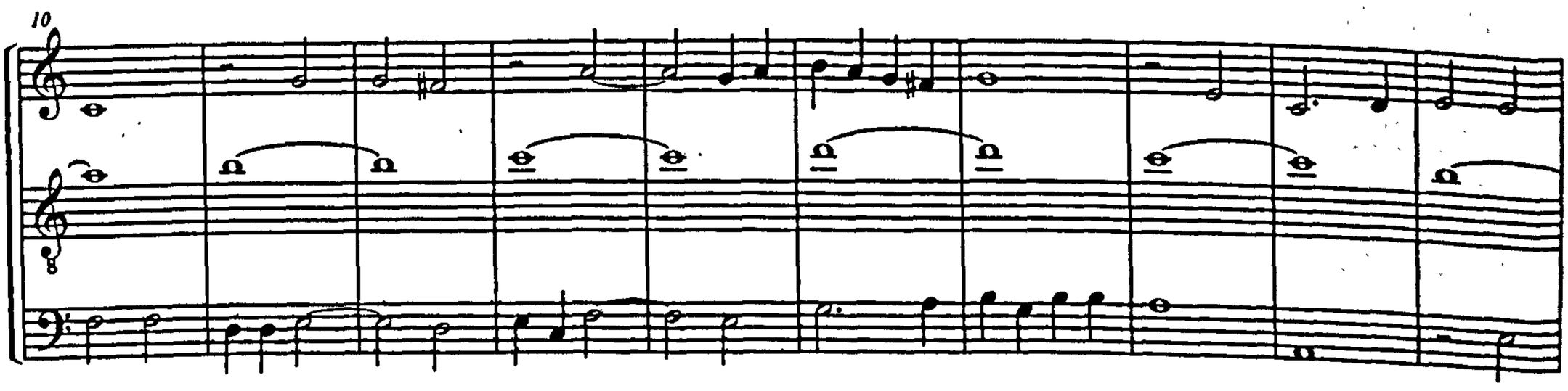




[Canon]

At a tenth below, after an eight-semibreve rest. The cantus firmus to be sung an octave higher
(Alla decima bassa ad otto pause Il canto fermo si canta per ottava sopra)





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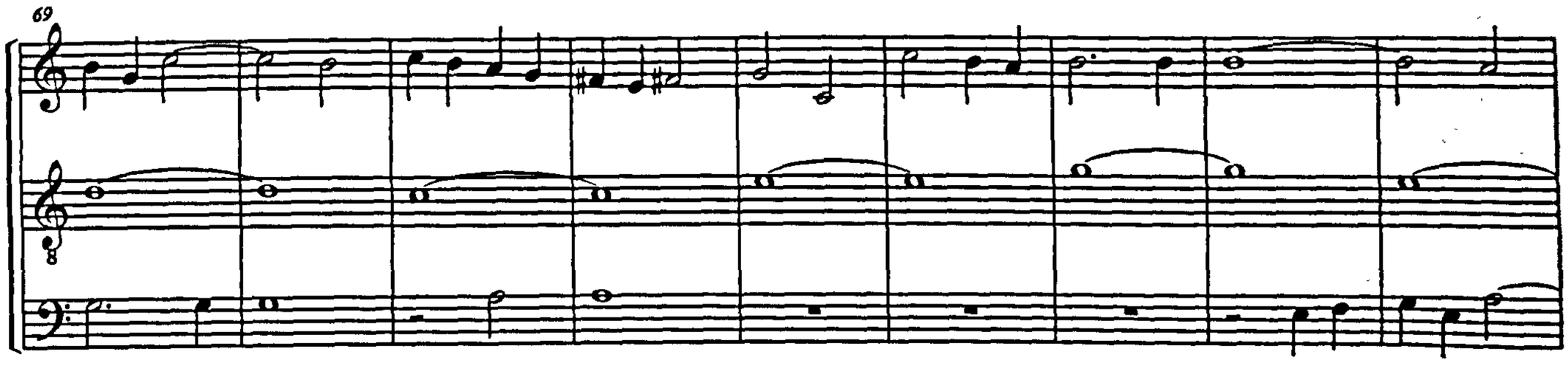
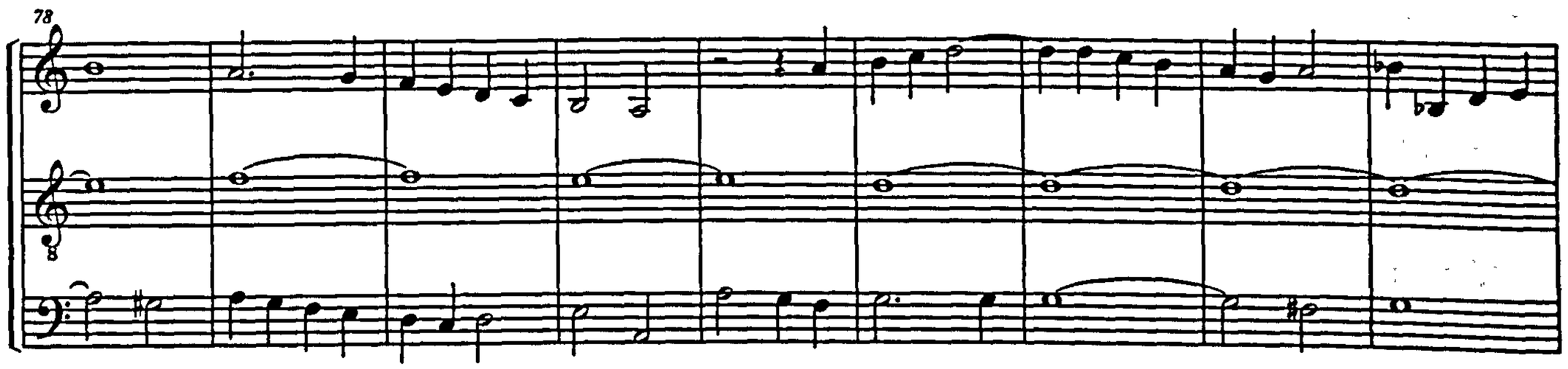
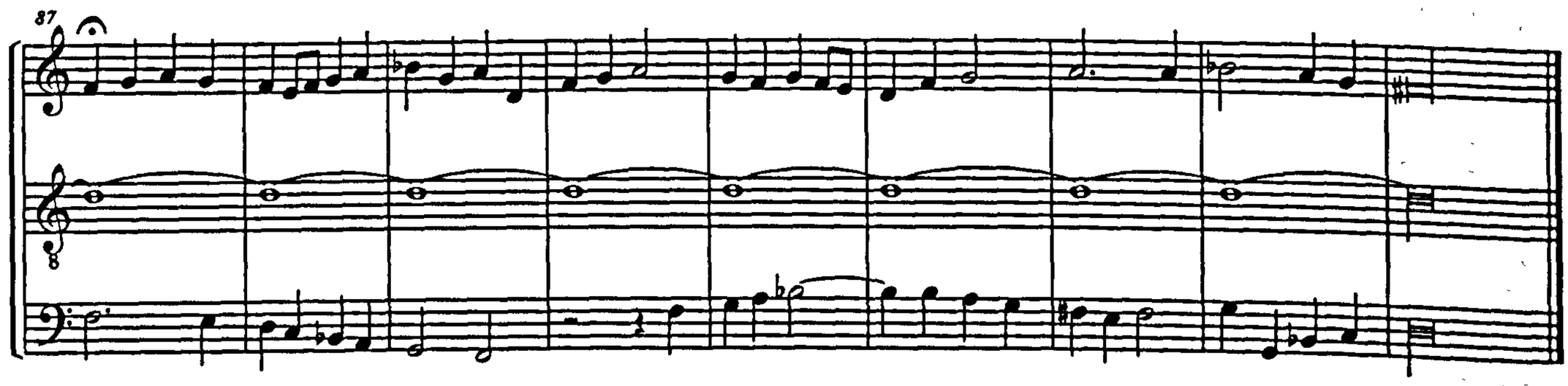




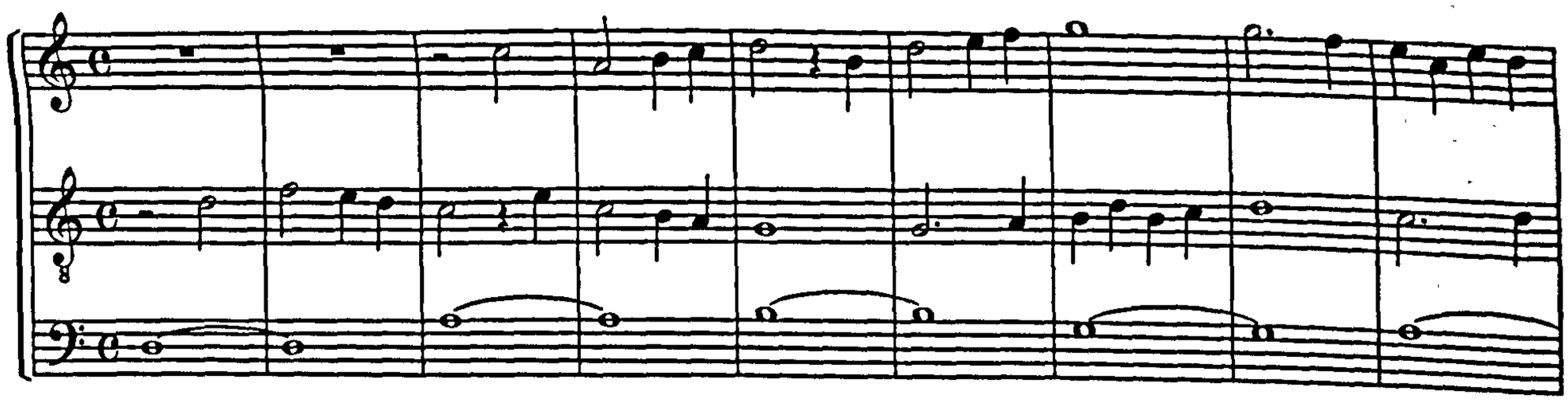


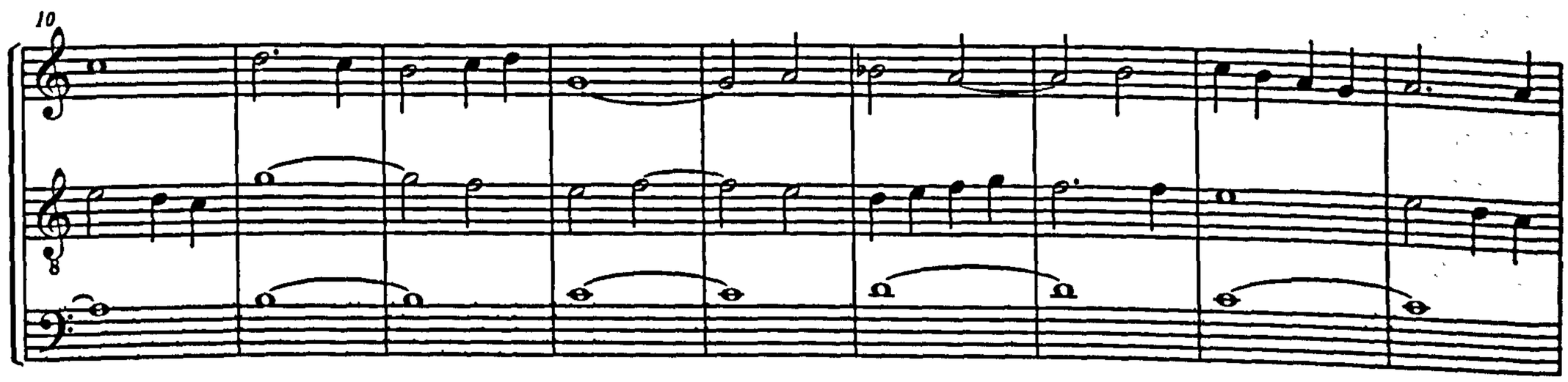
47

[Canon]

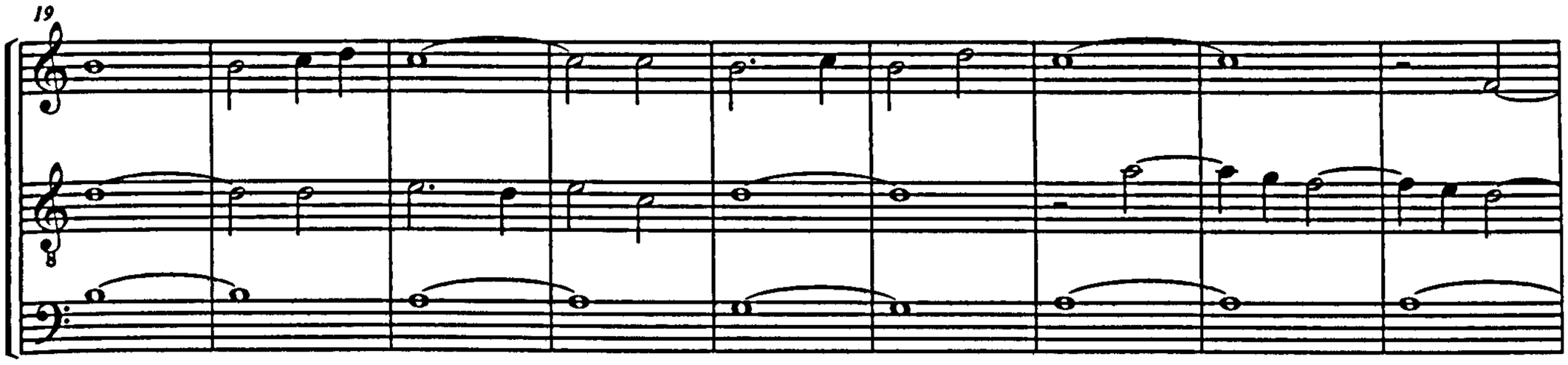
Inversion at the seventh, after a two-semibreve rest

(Riverso alla settima a due pause)





19



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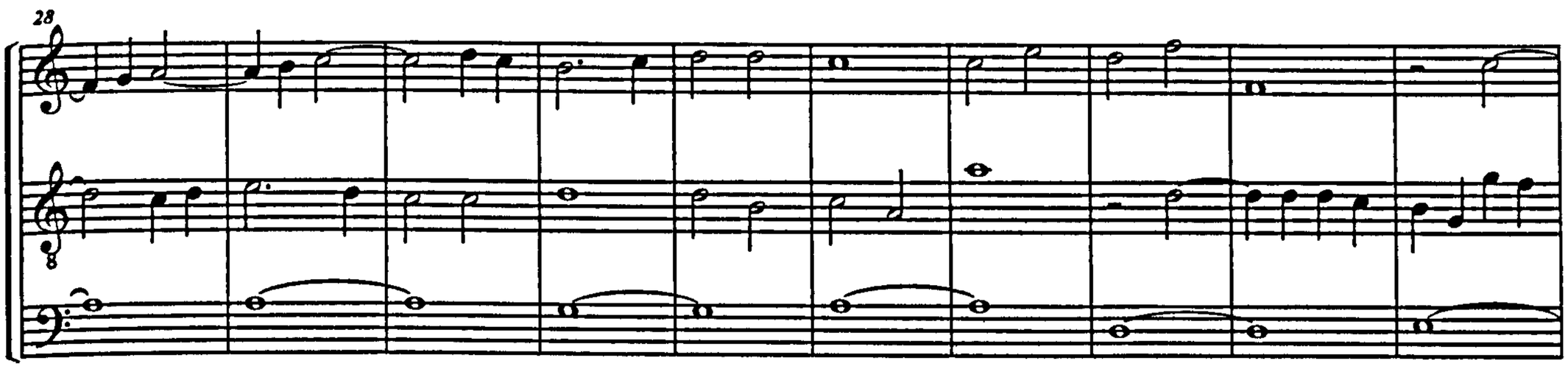

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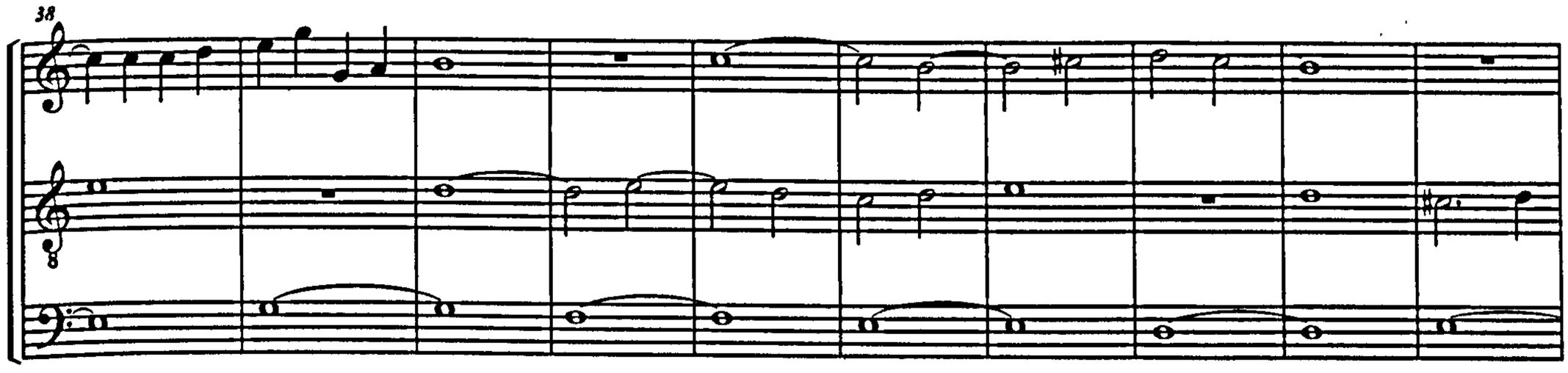

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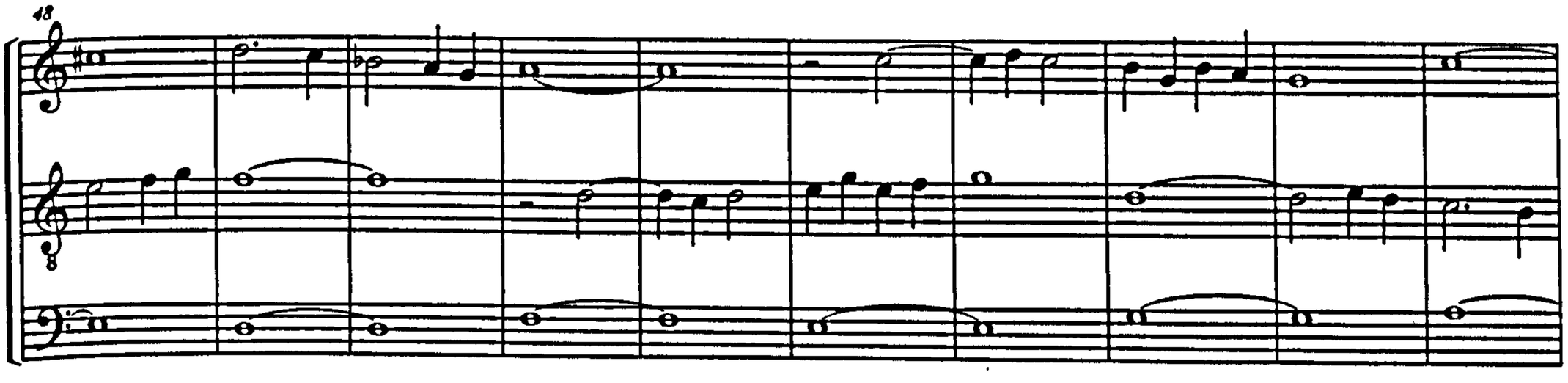

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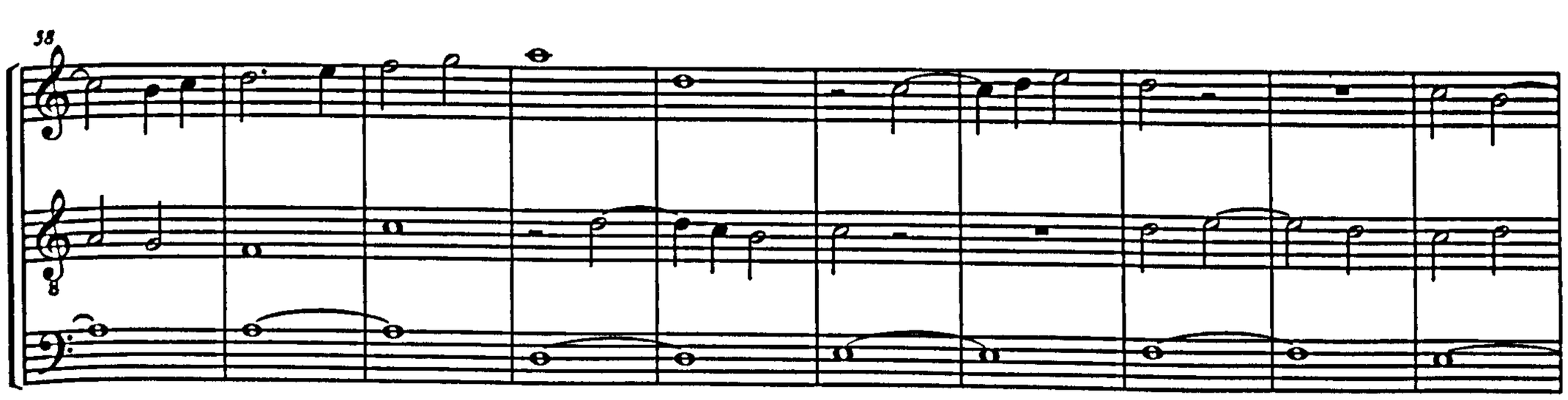
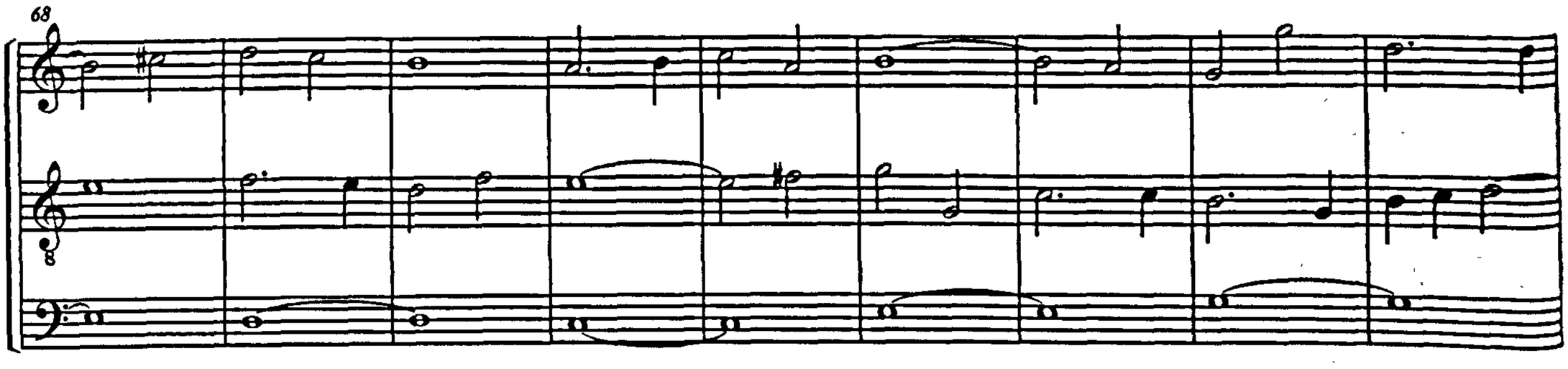
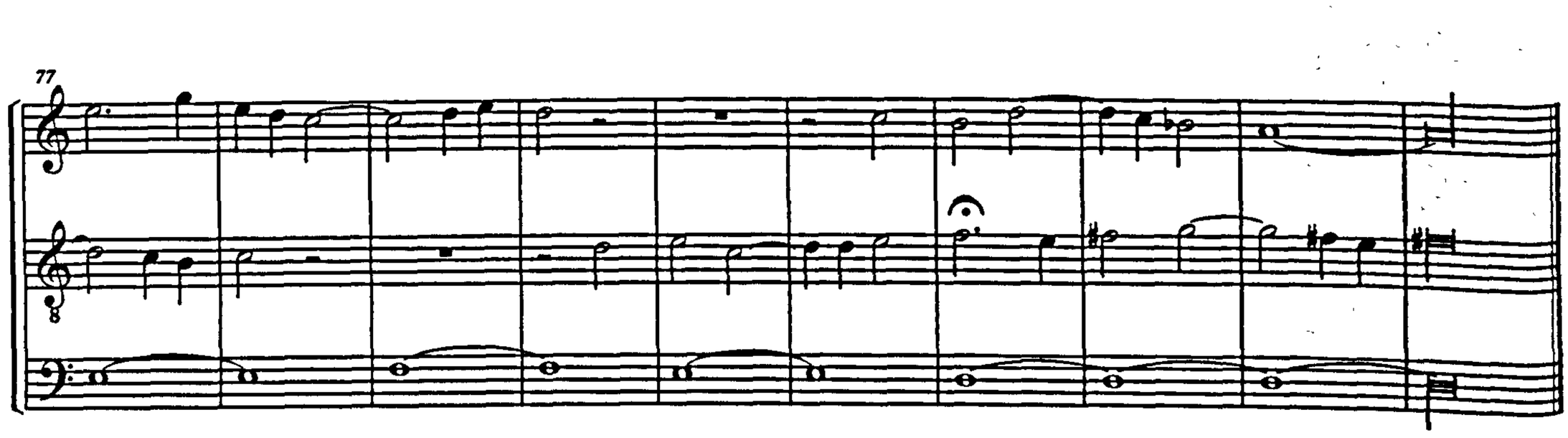


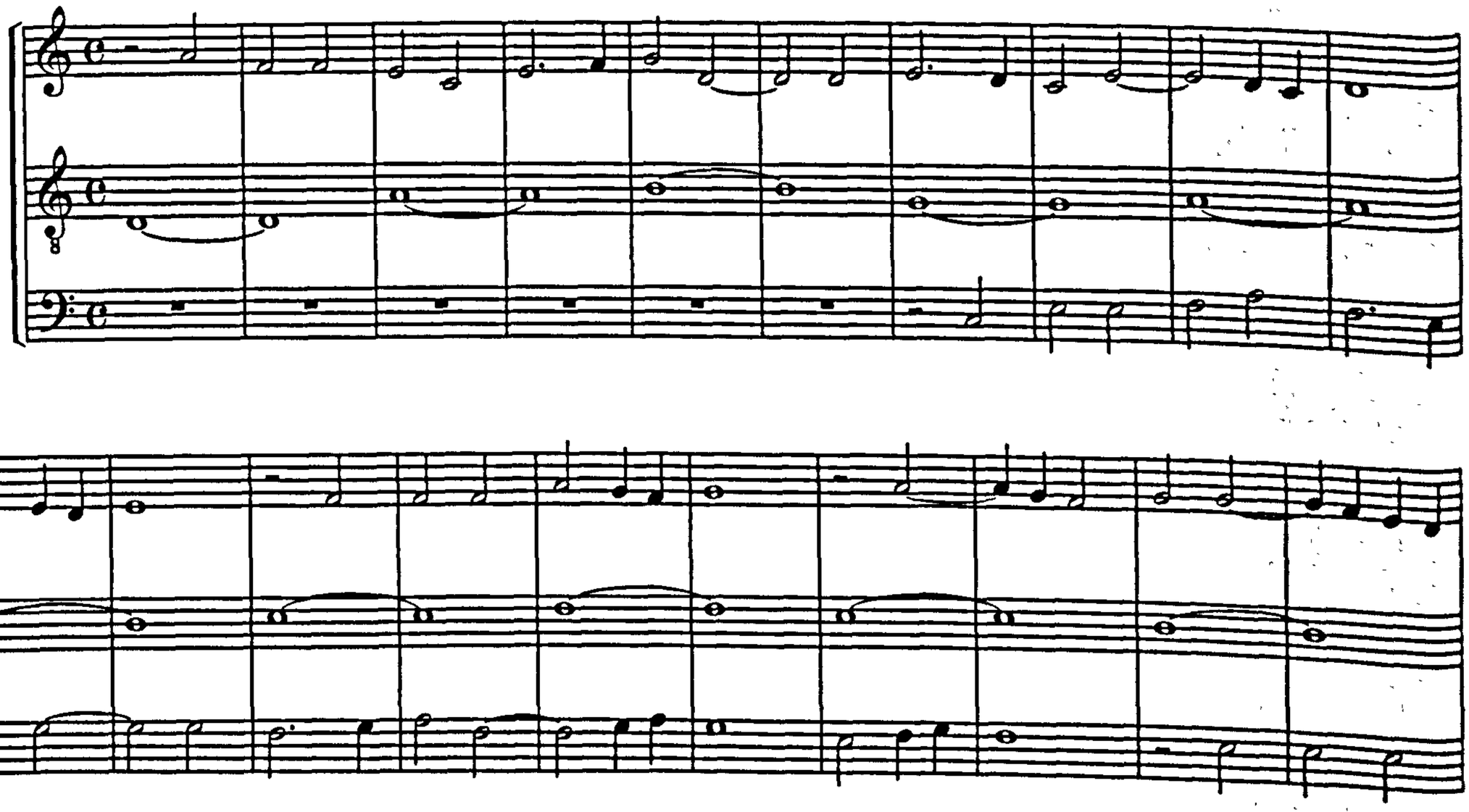


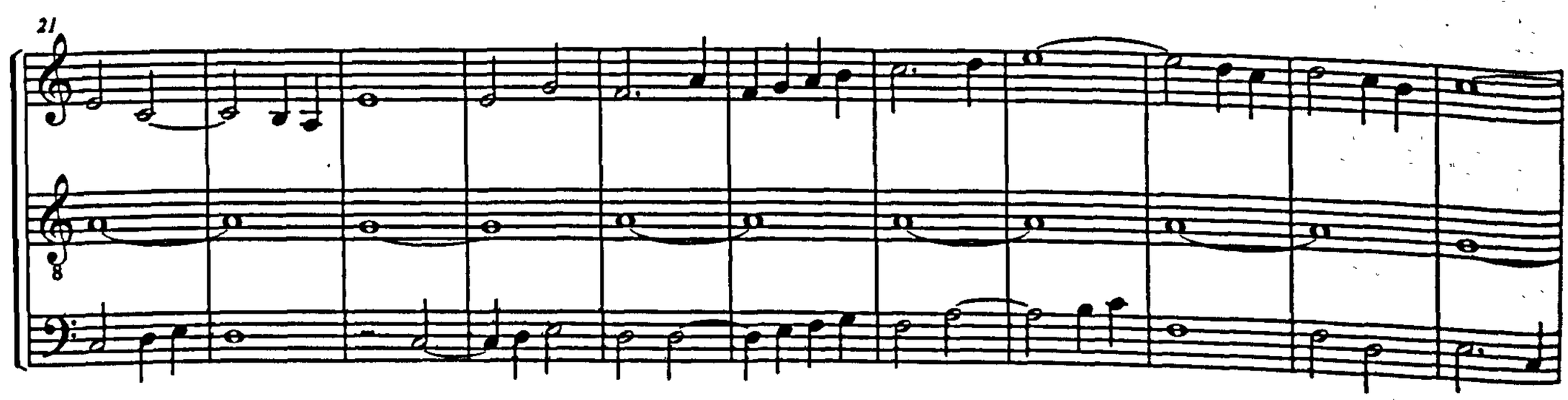


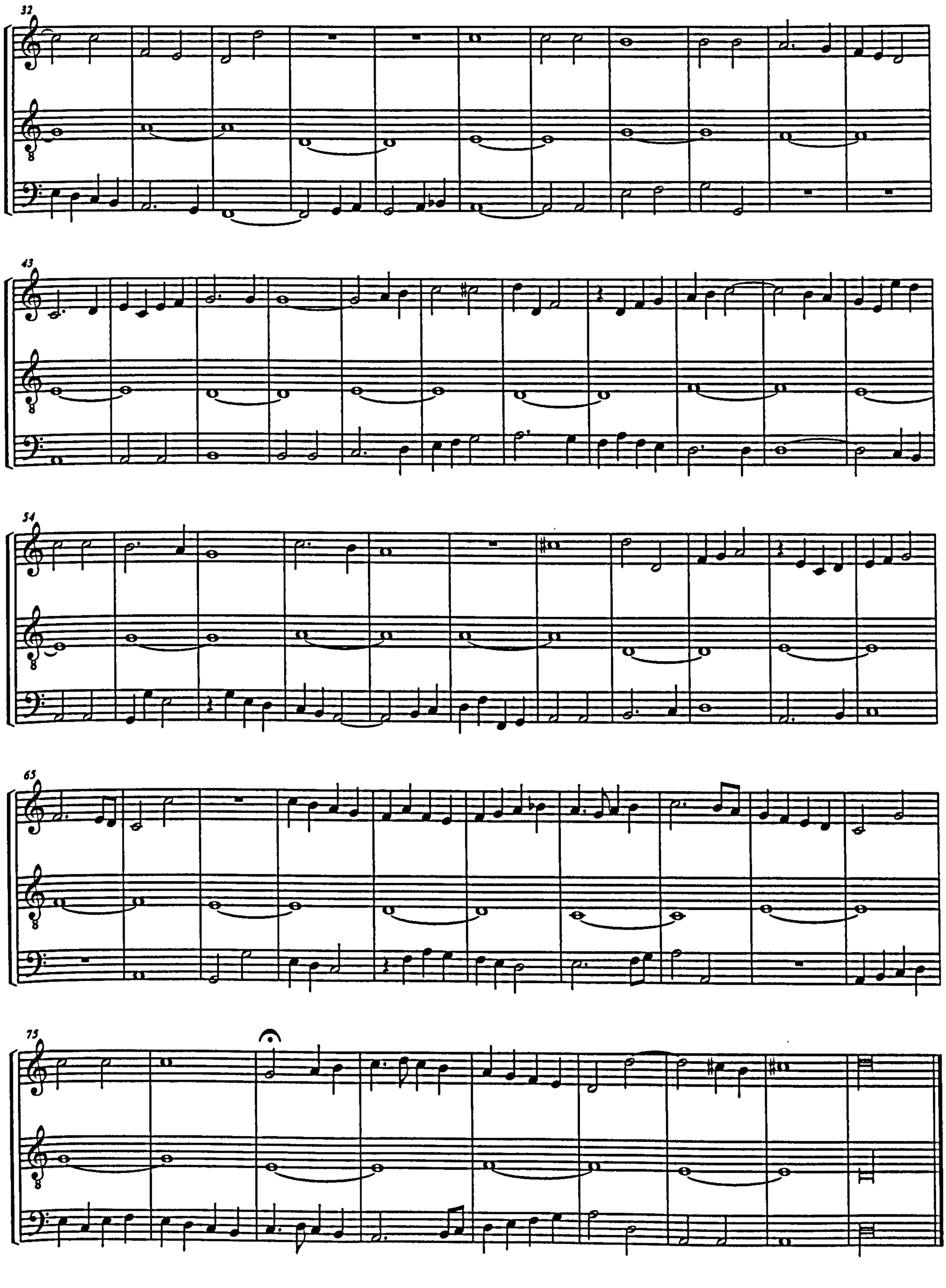
48

[Canon]

[Hexachordal] inversion at the fourteenth, after a six-semibreve rest
(Riverso alla decimaterza a sei pause)





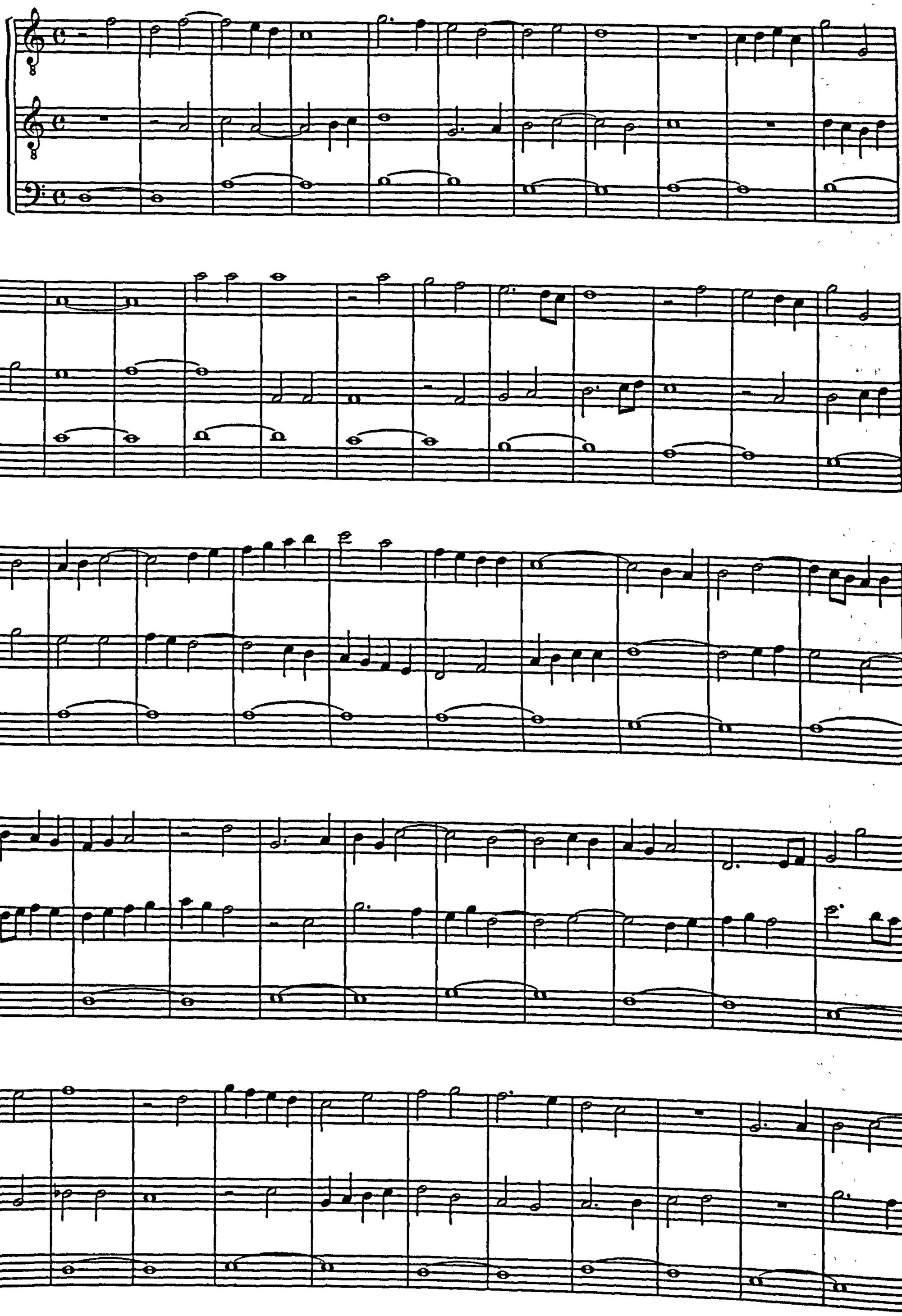

32
43
54
65
75

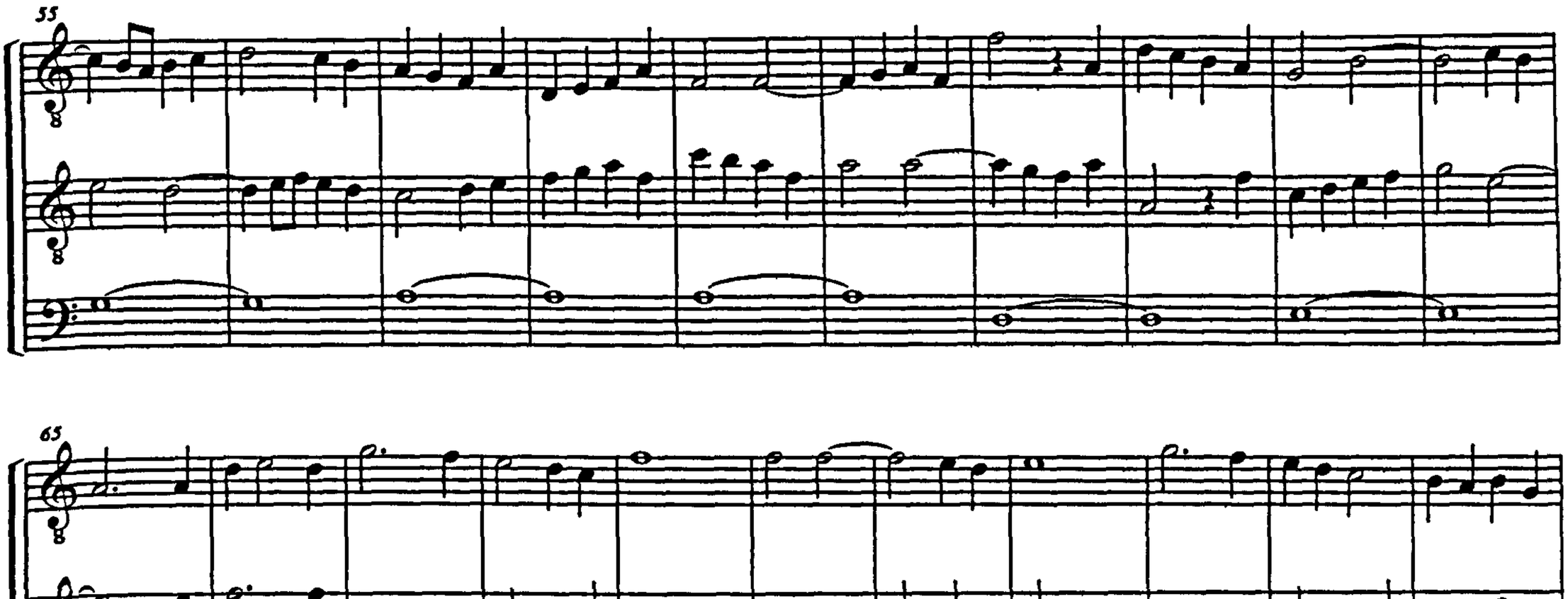
49

[Canon]

Inversion at the sixth below, after minim rest

(Contrario alla sesta bassa alla pausa)

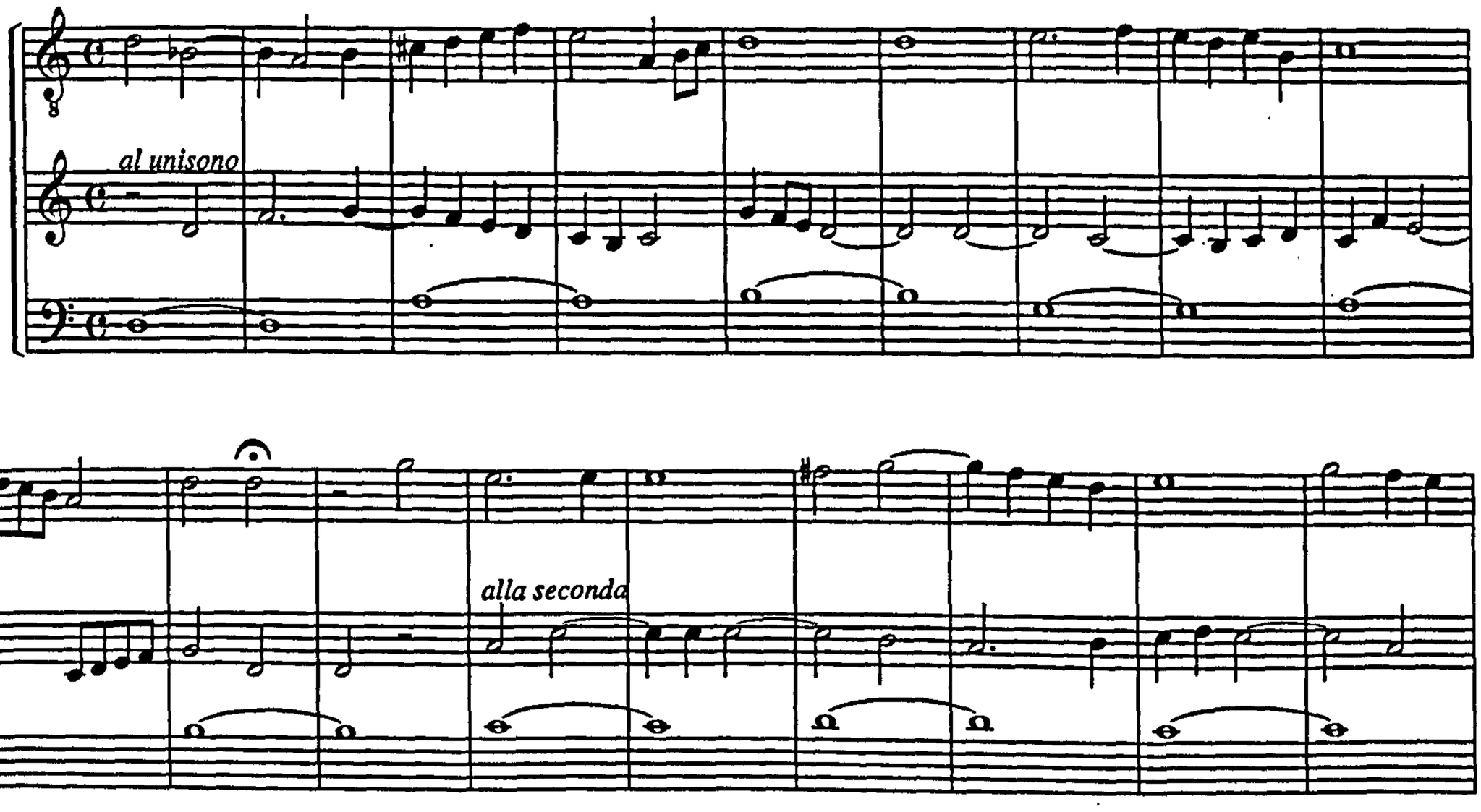




50

[Canon]

Inversions at various intervals after a minim rest
(Riversi di più sorte a mezza pausa)



19

alla terza

29

alla quarta

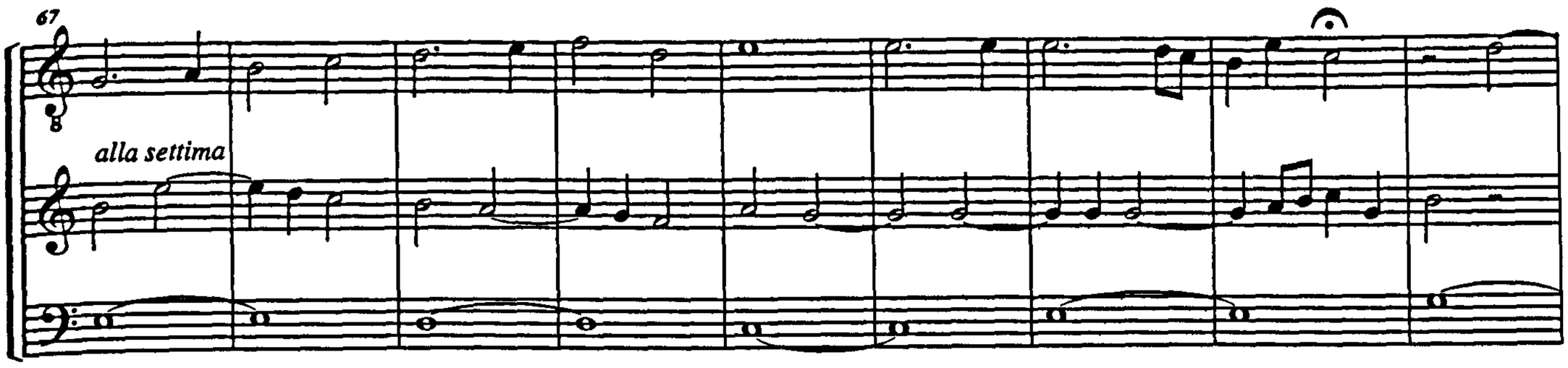
39

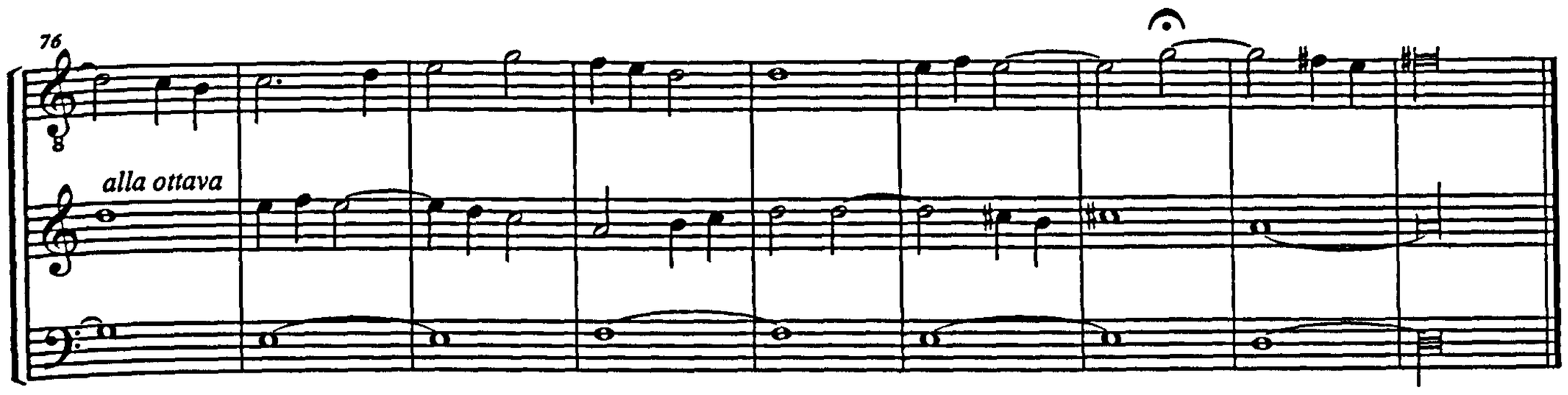
49

alla quinta

58

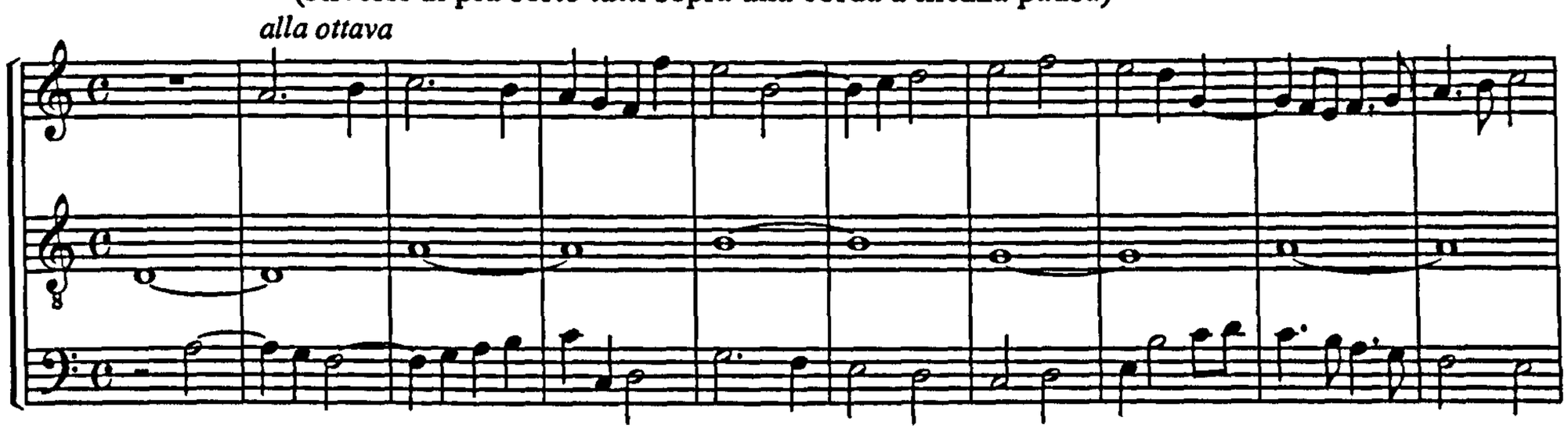
alla sesta

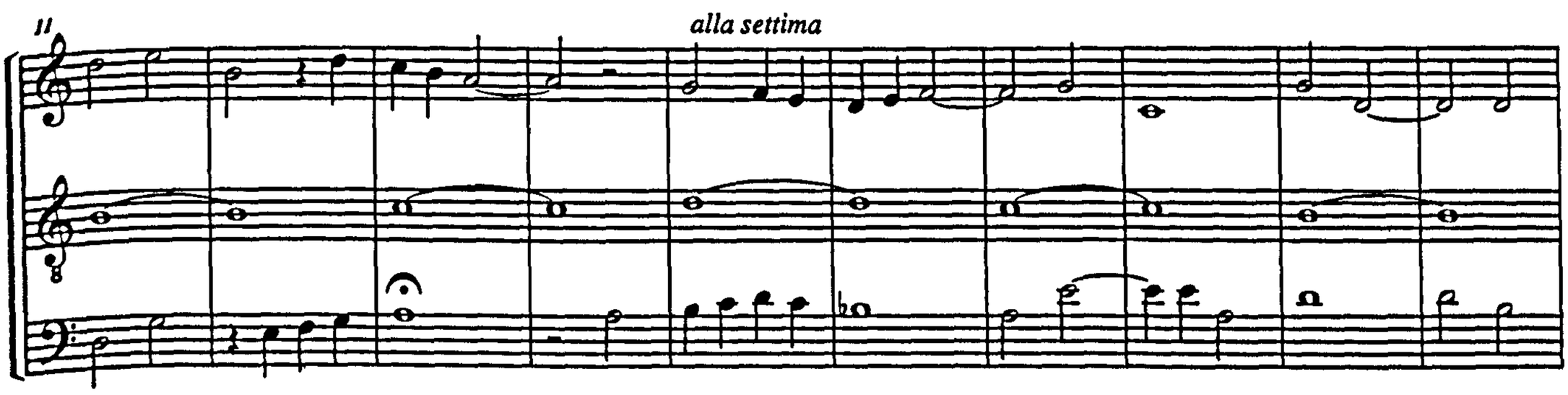


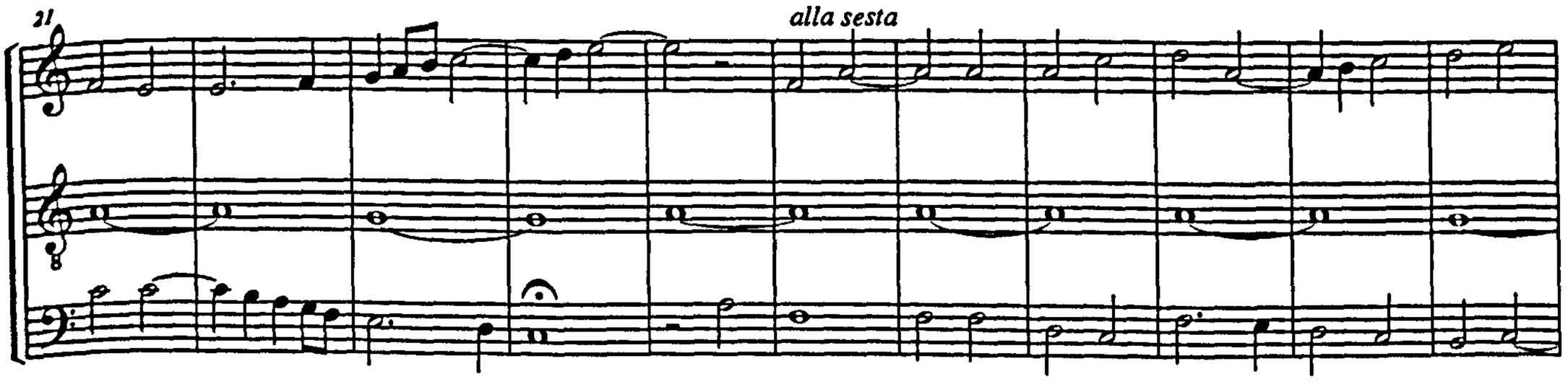


51
[Canon]

Inversions at various intervals based on the same pitch, after a minim rest
(Riversi di più sorte tutti sopra una corda a mezza pausa)







32

alla quinta

alla quarta

43

alla terza

54

65

alla seconda

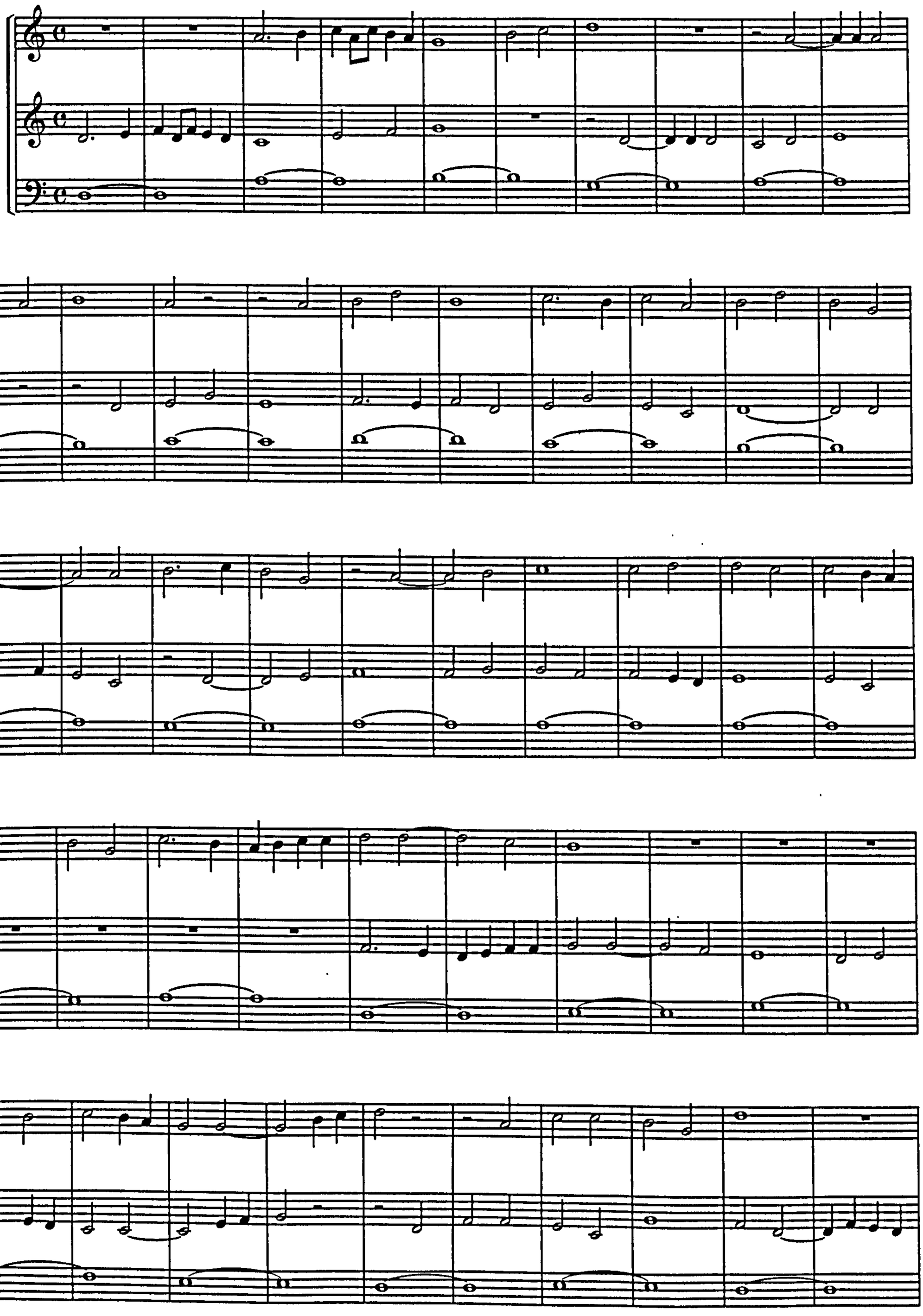
75

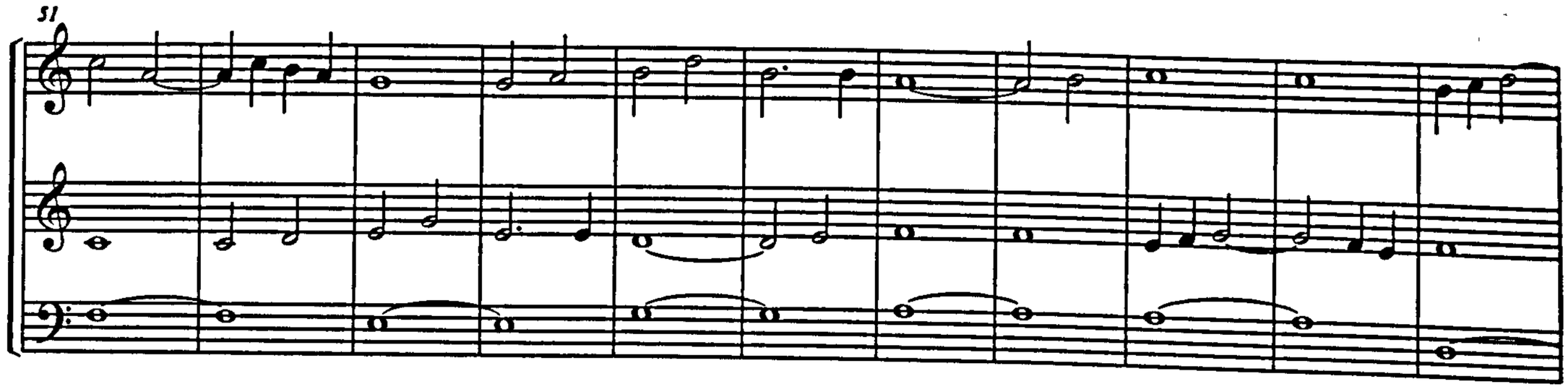
al unisono

52

[Canon]

Middle is the same for both. Various alternating canons, rests indicate their location
(Utrique medium. Diversi ad invicem canones, pausae uniquique prout loci)

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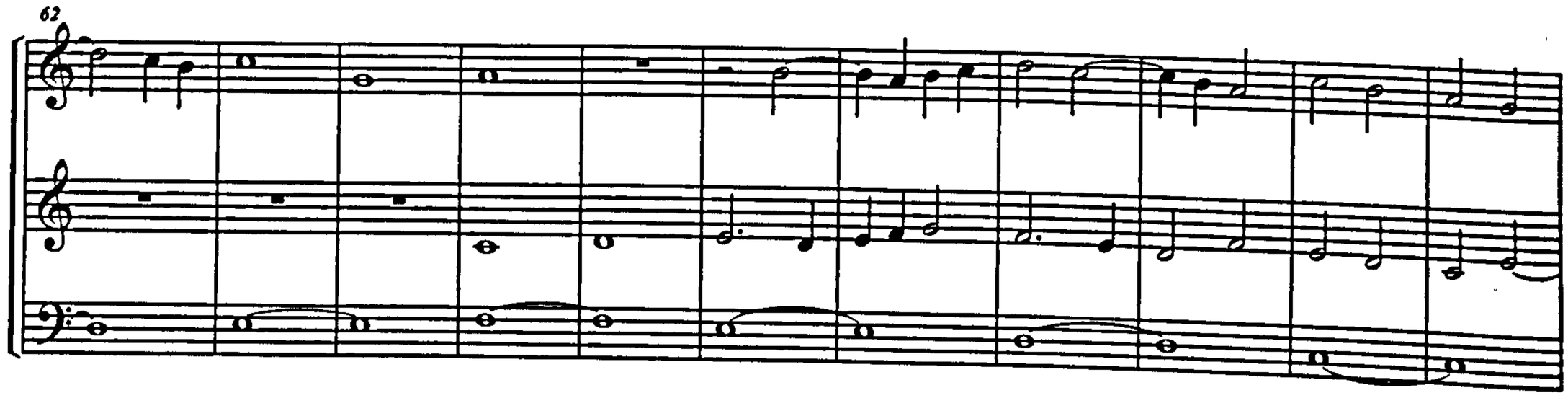
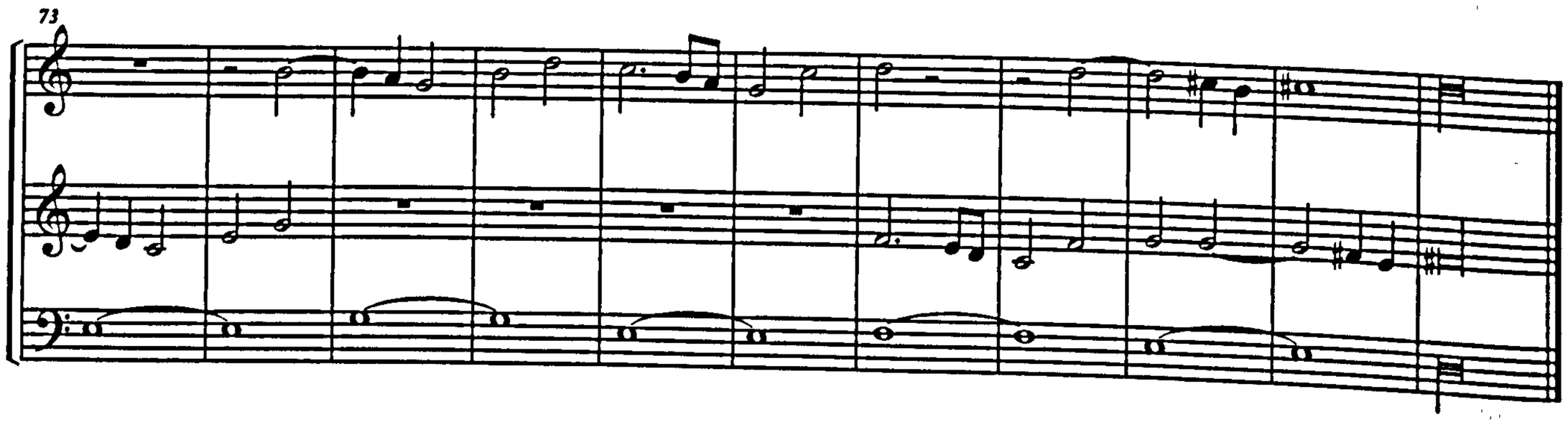
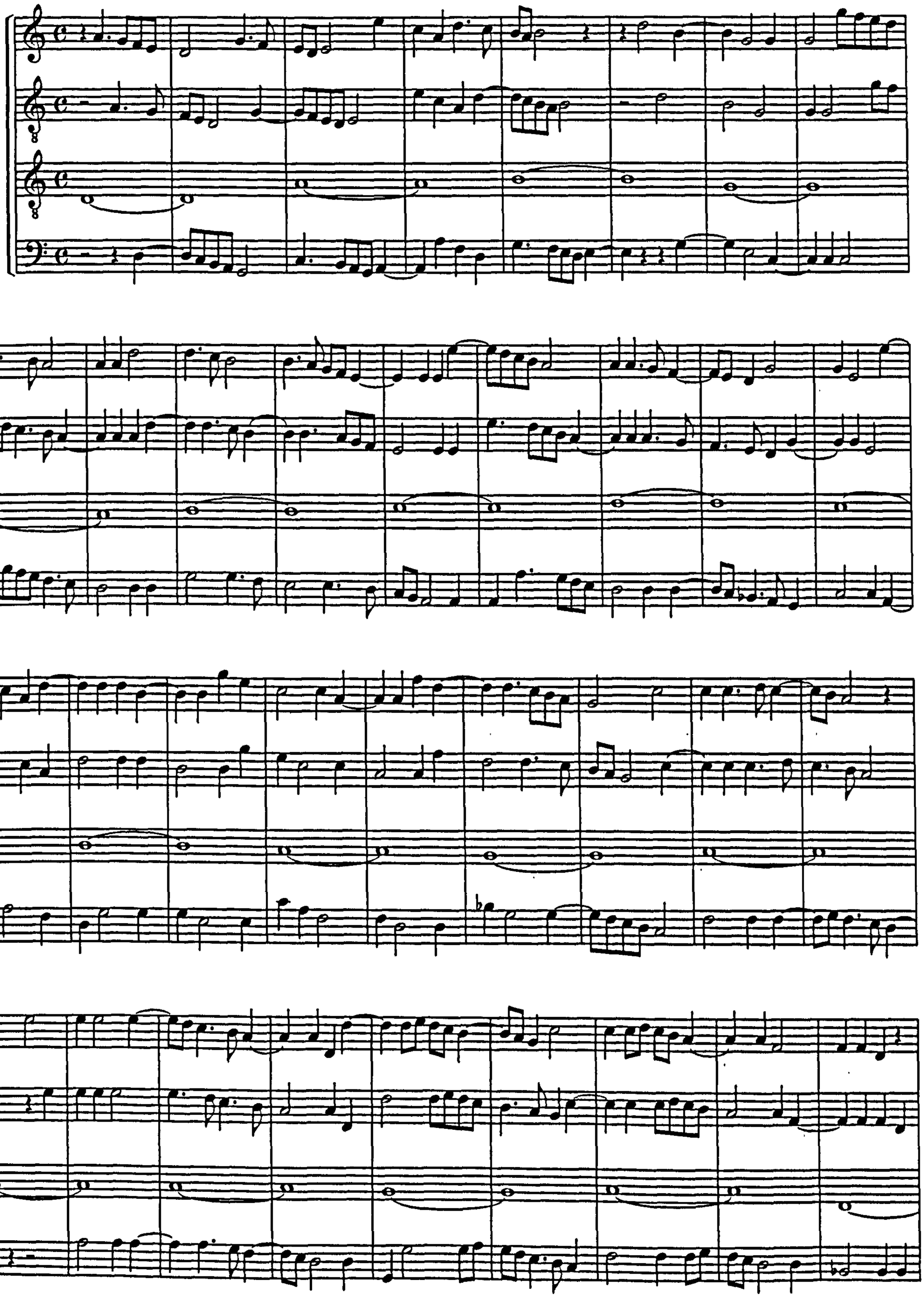
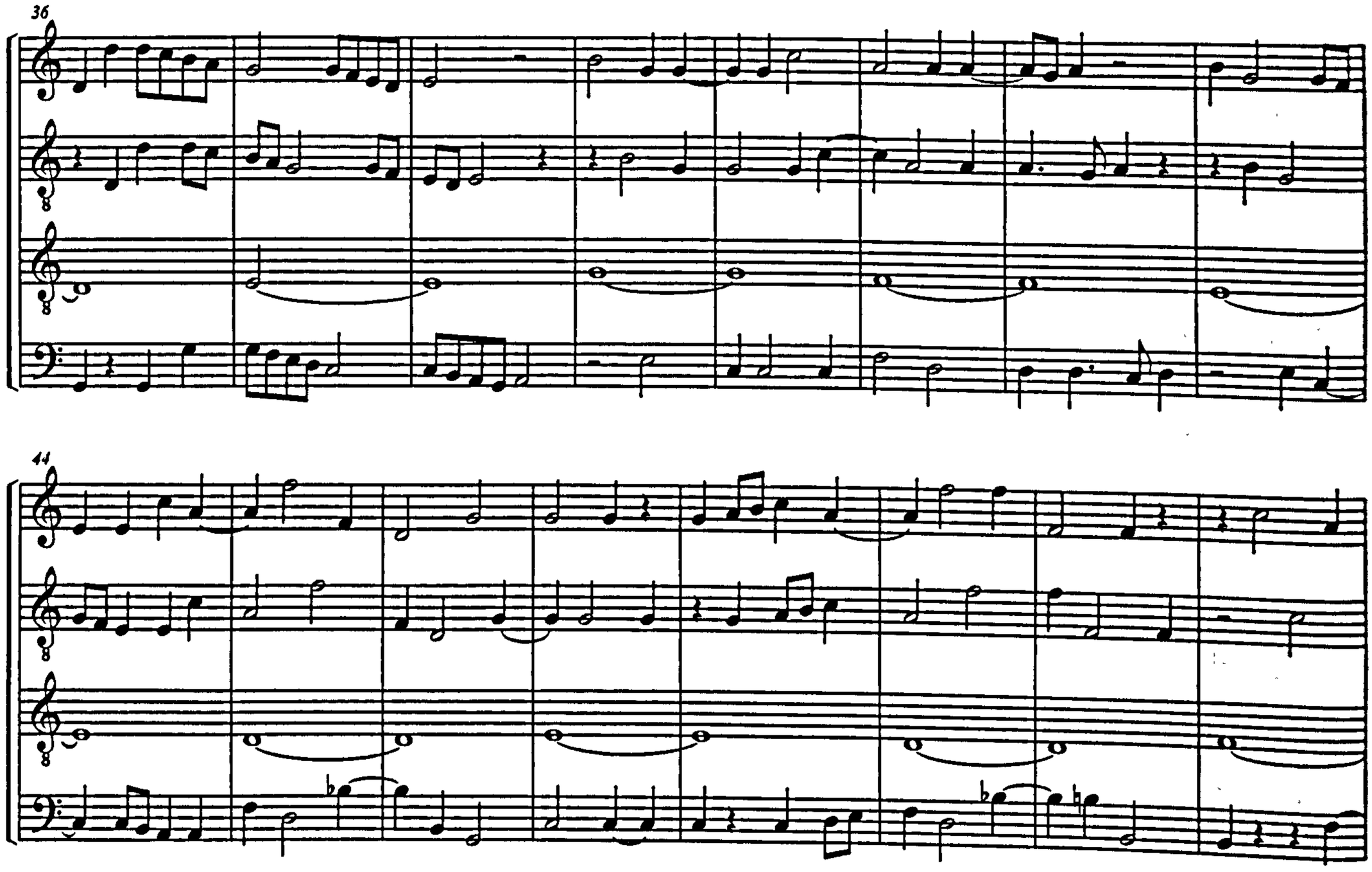

62

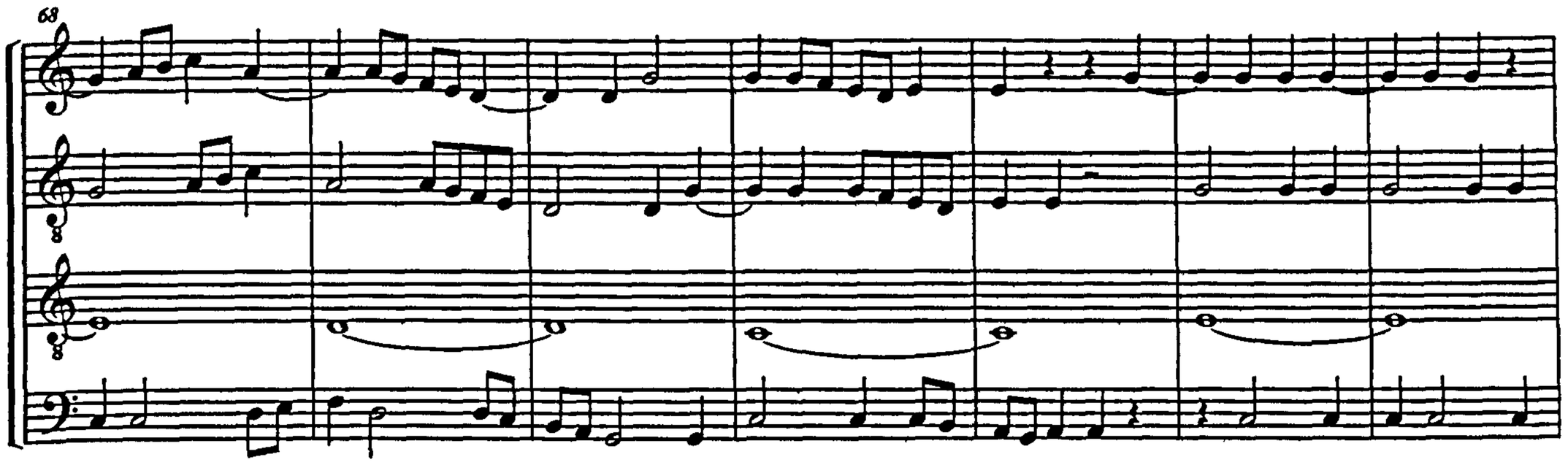

73

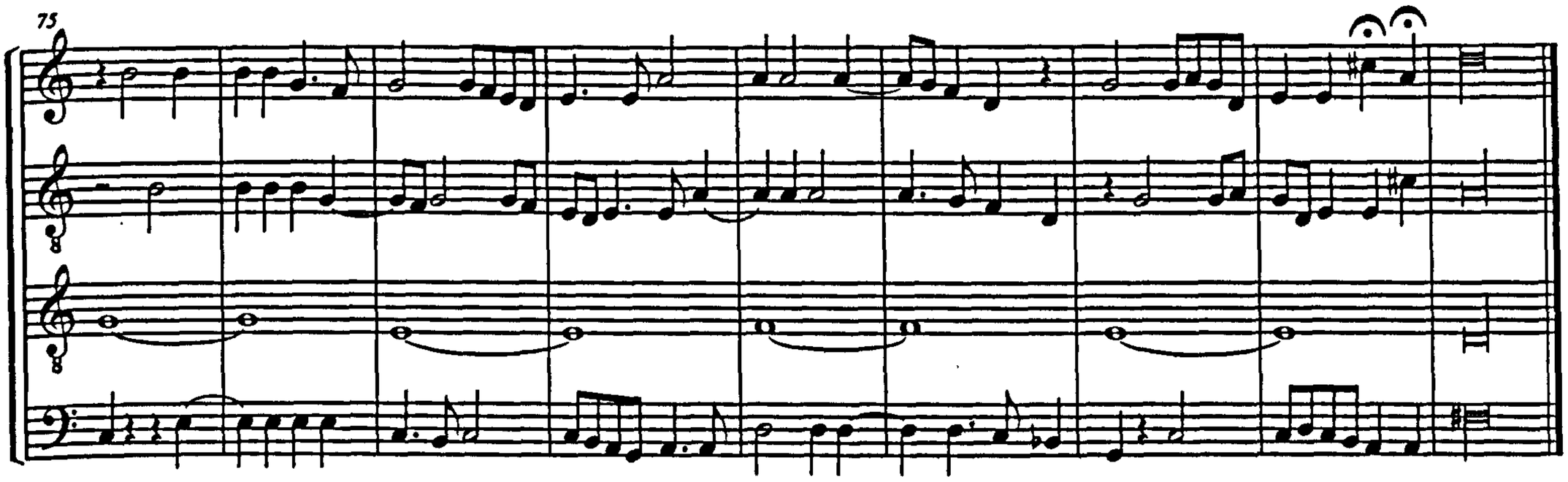
53
[Canon]

At the octave below, after a crotchet rest and at the twelfth below, after a minim rest
(Alla ottava bassa al sospiro & alla duodecima bassa alla minima)




36
44
52
60

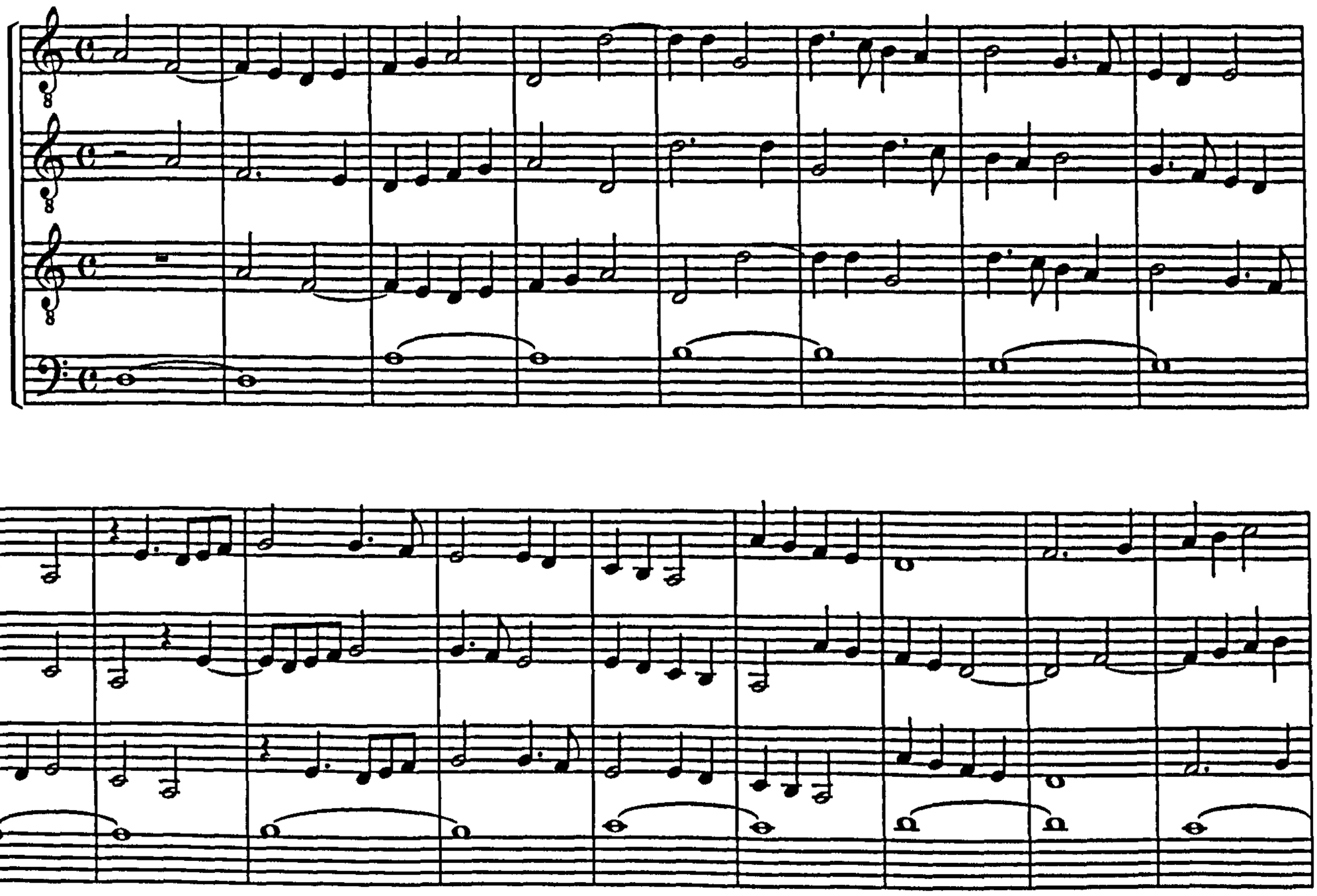


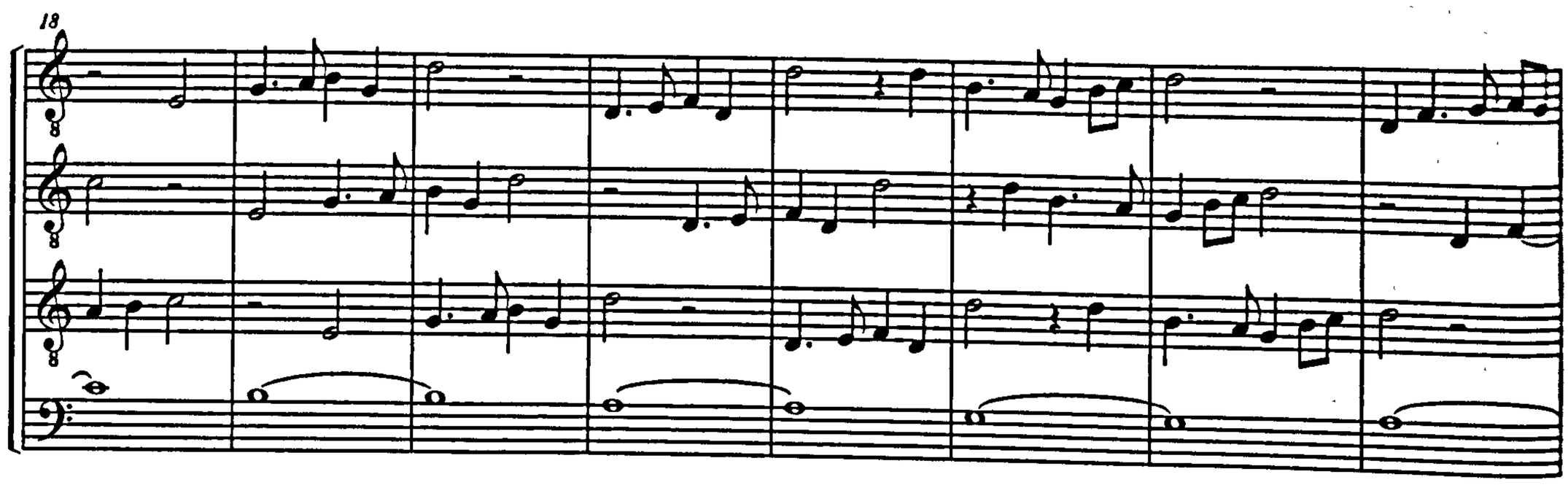


54

[Canon]

In unison after a minim rest and after a semibreve rest
(All' unisono a mezza pausa & alla pausa)

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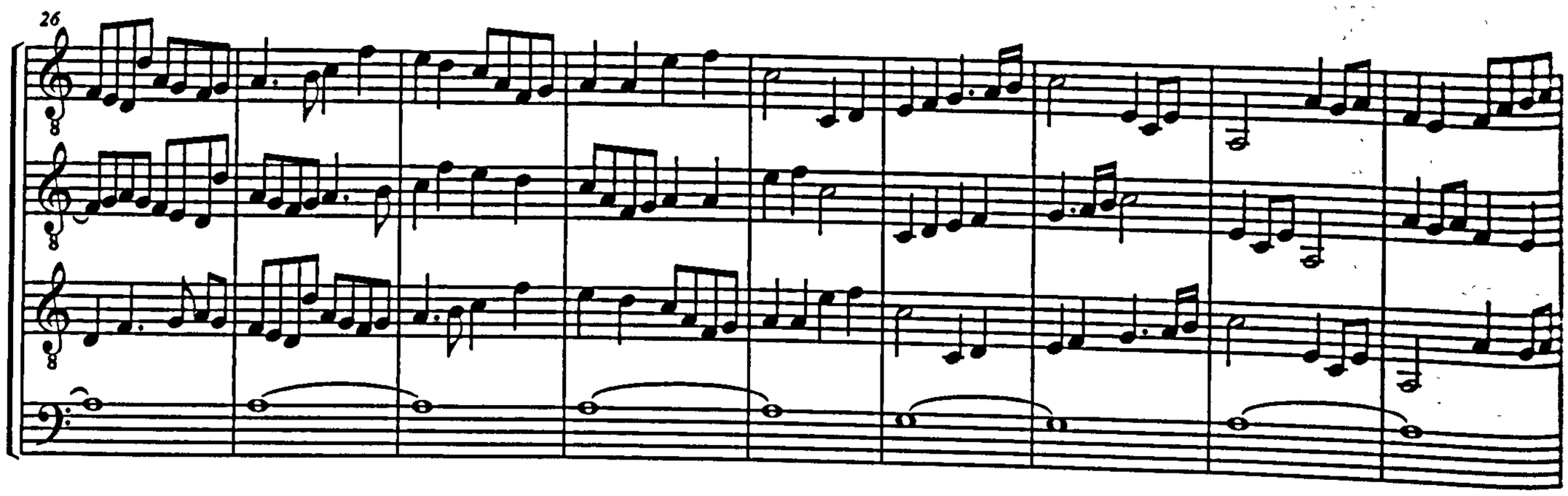
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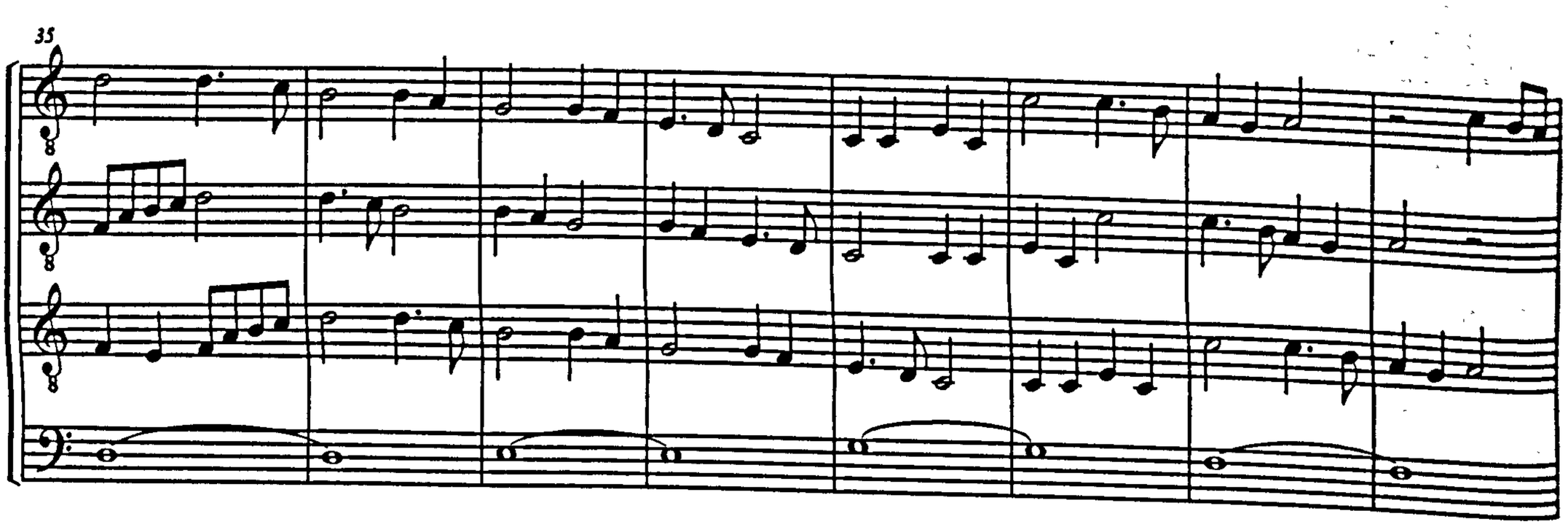
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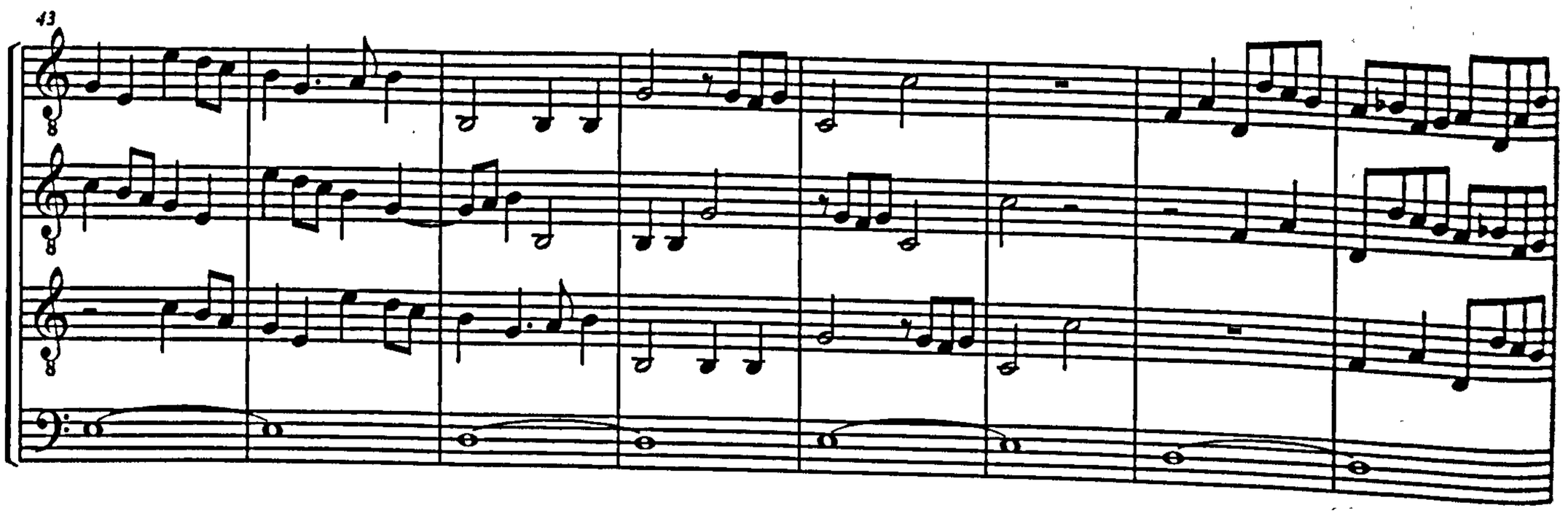

43

51

59

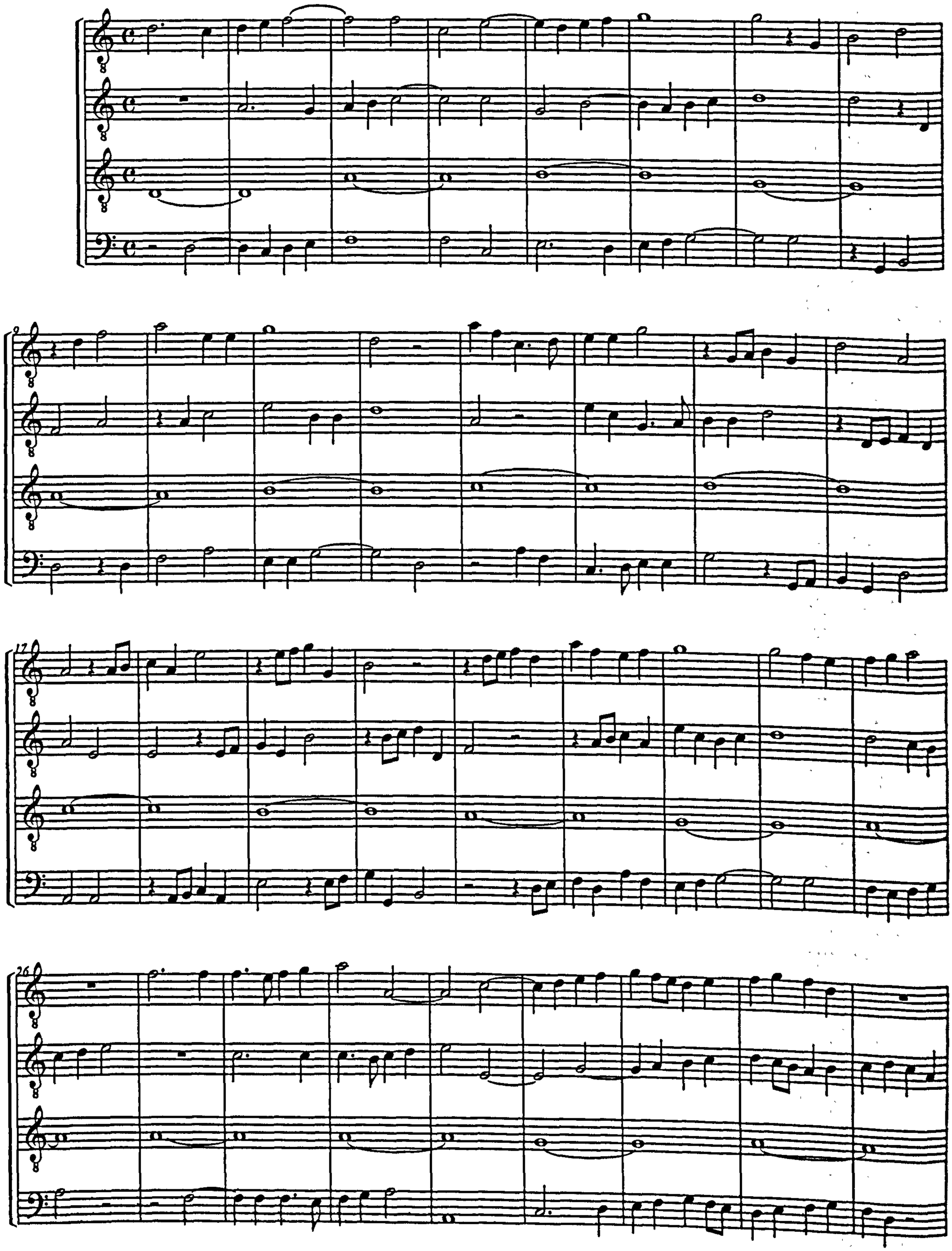
67

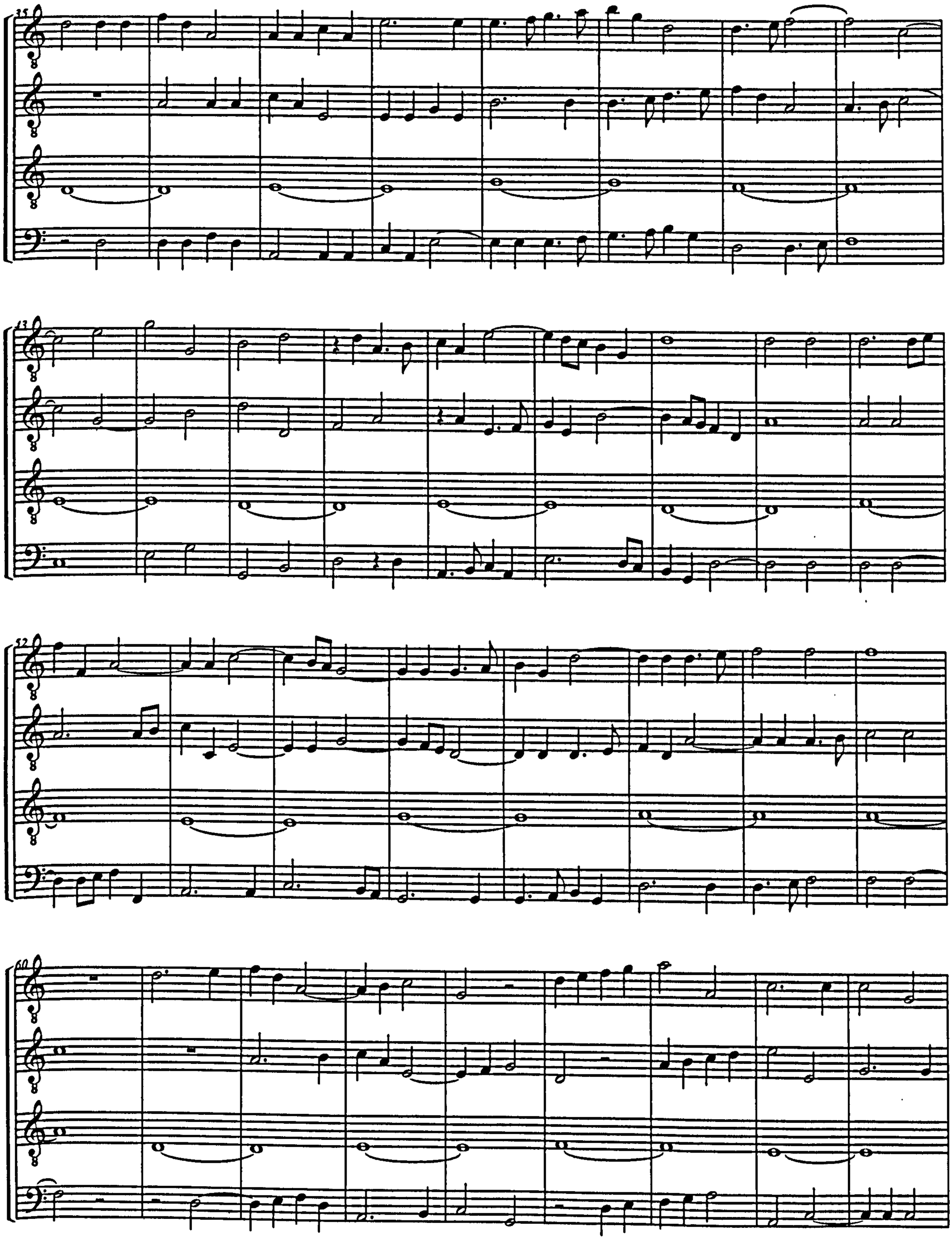
75

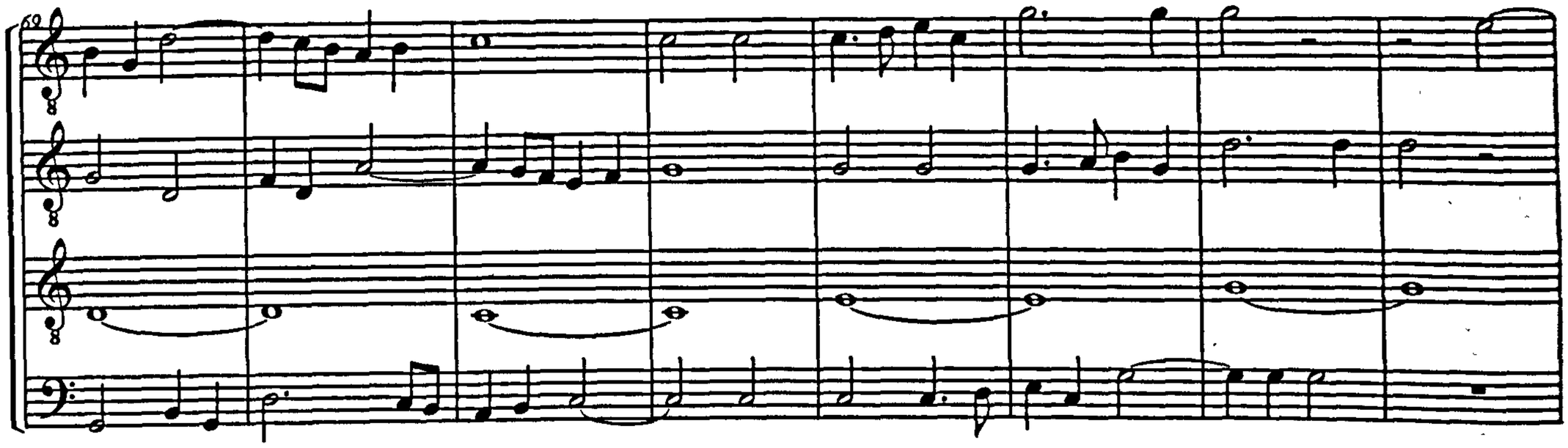
55

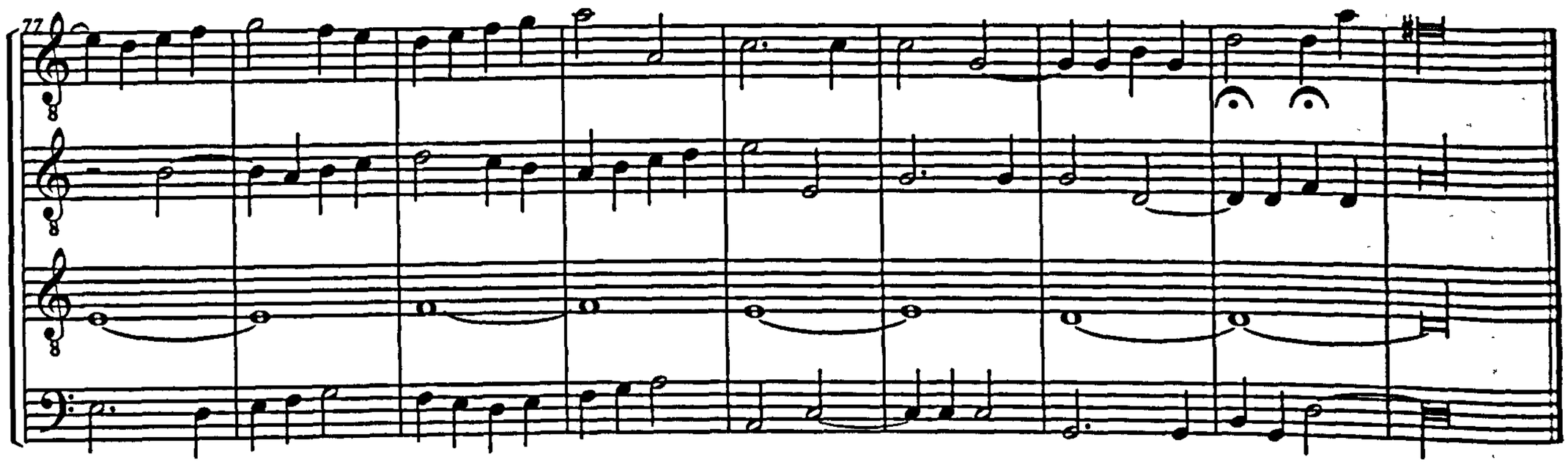
[Canon]

At the octave below after a minim rest and at the fourth below, after semibreve rest
(Alla ottava bassa a mezza pausa, & alla quarta bassa alla pausa)



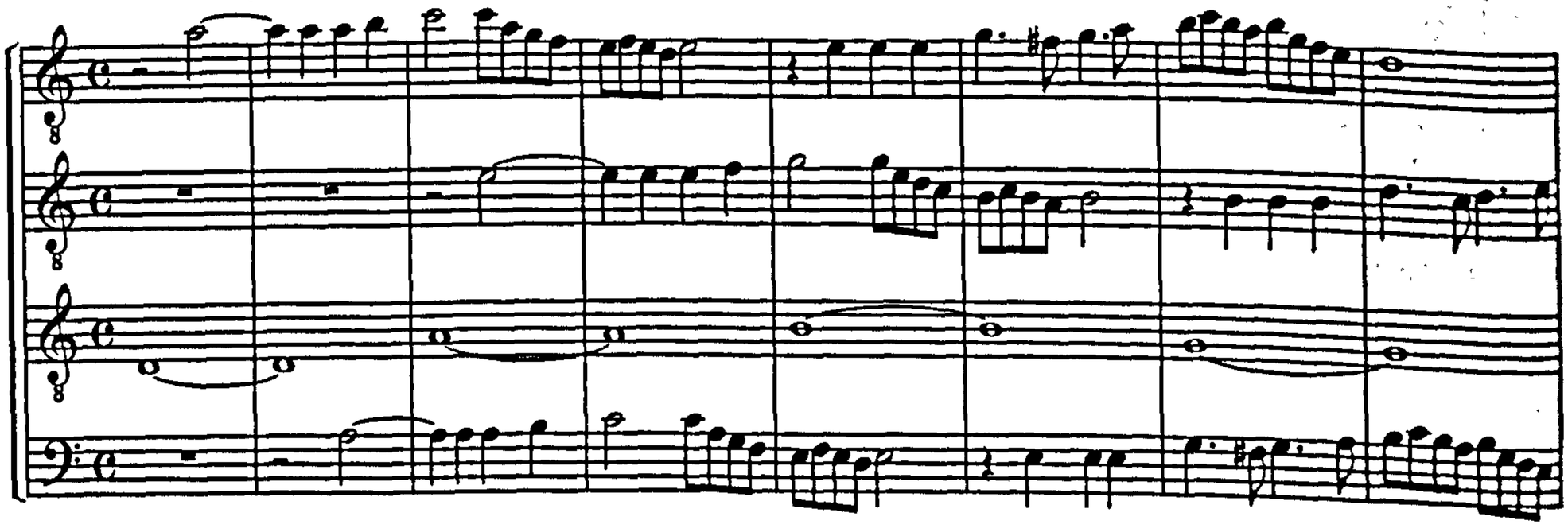


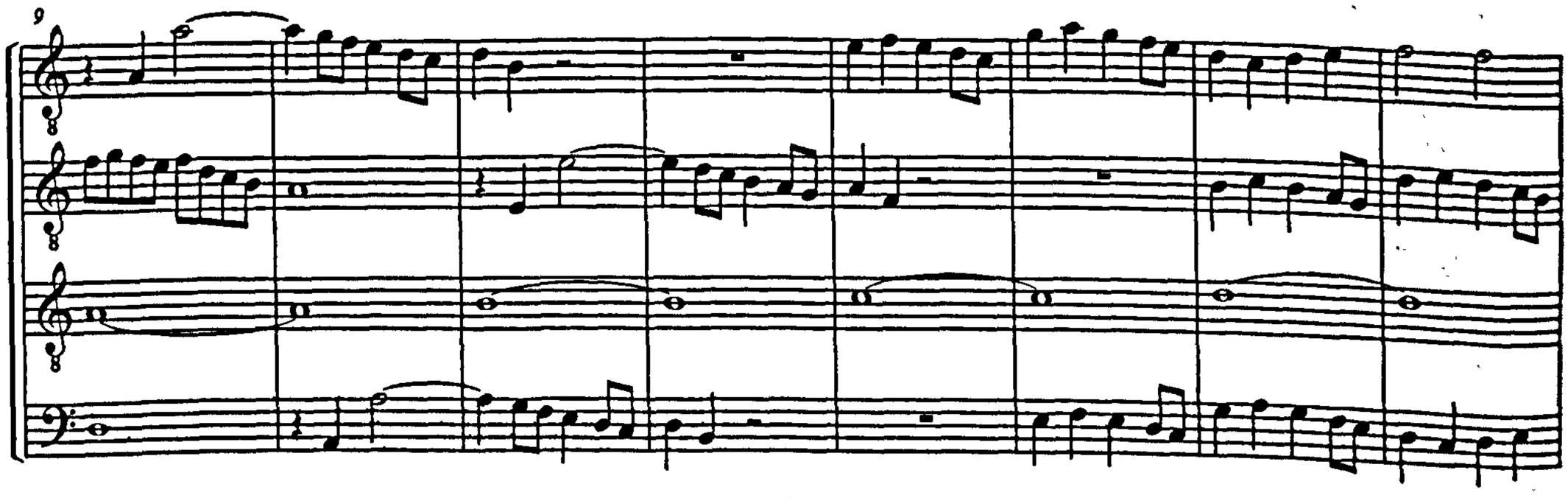


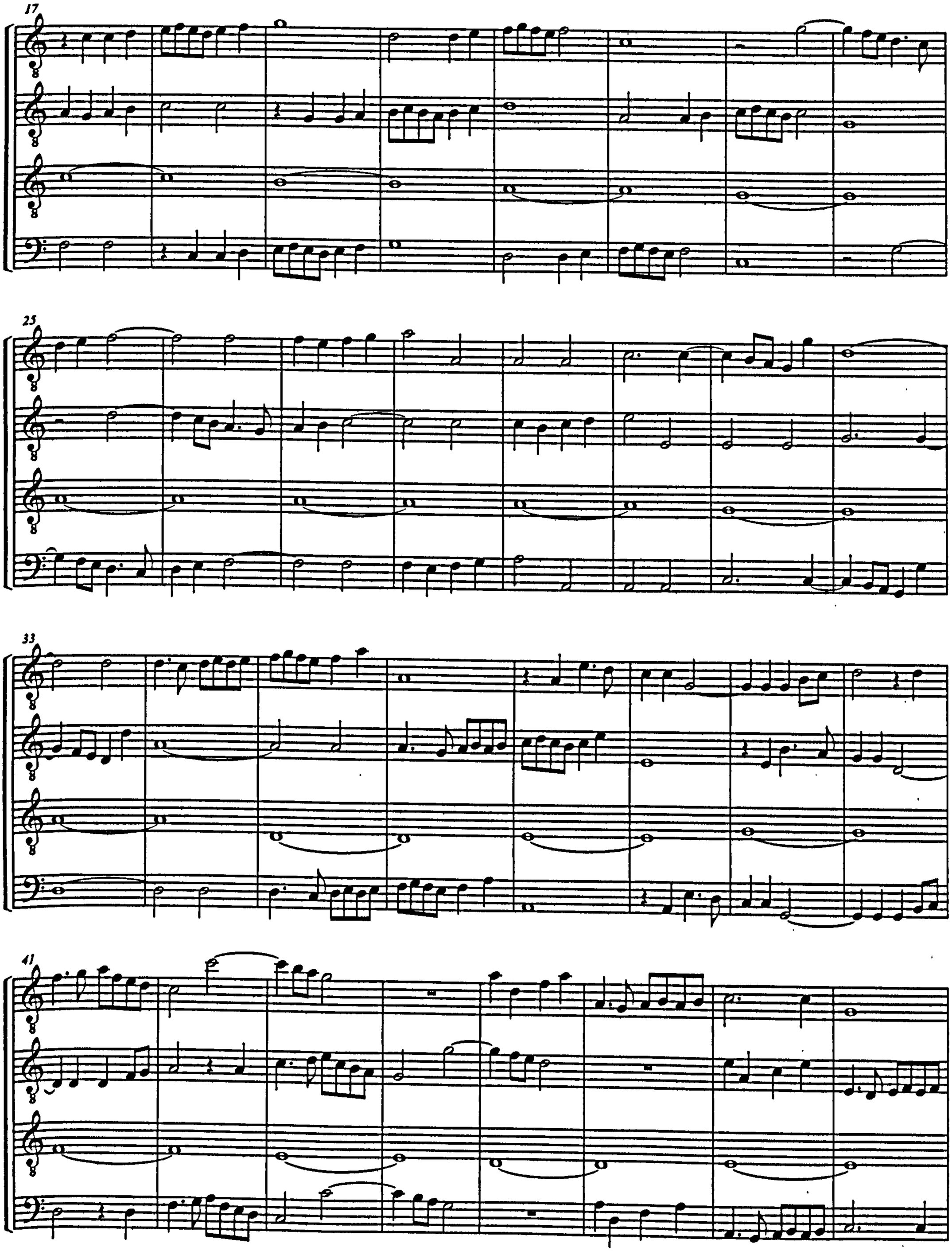


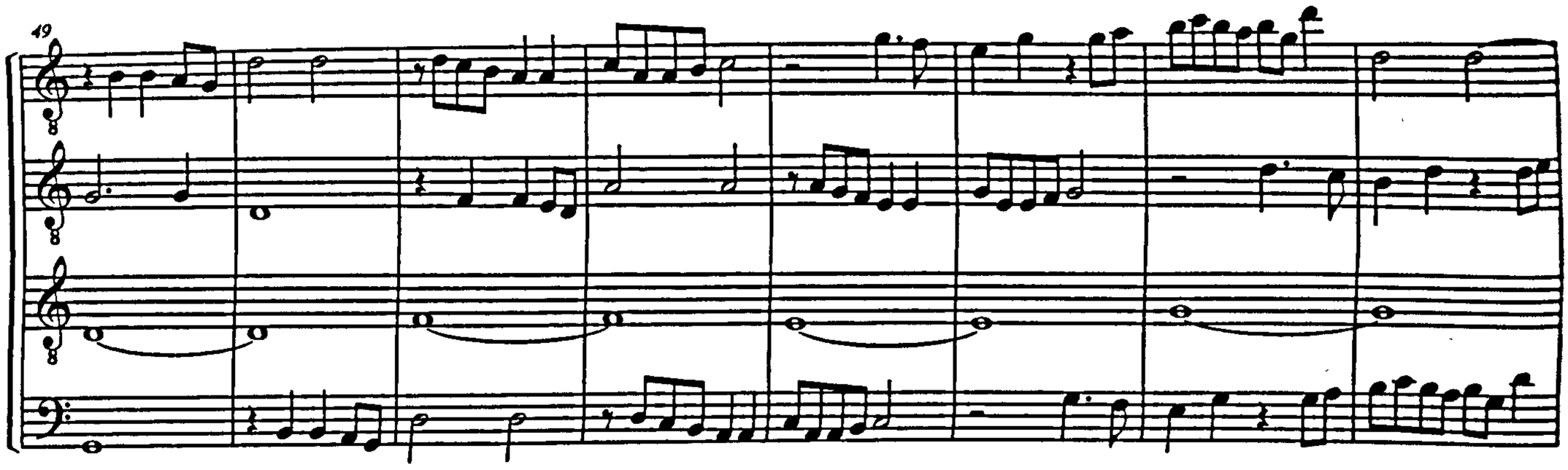
[Canon]

At the octave below after a semibreve rest and at the below fourth after a two-semibreve rest
(Alla ottava bassa alla pausa, & alla quarta bassa a due pause)






17
25
33
41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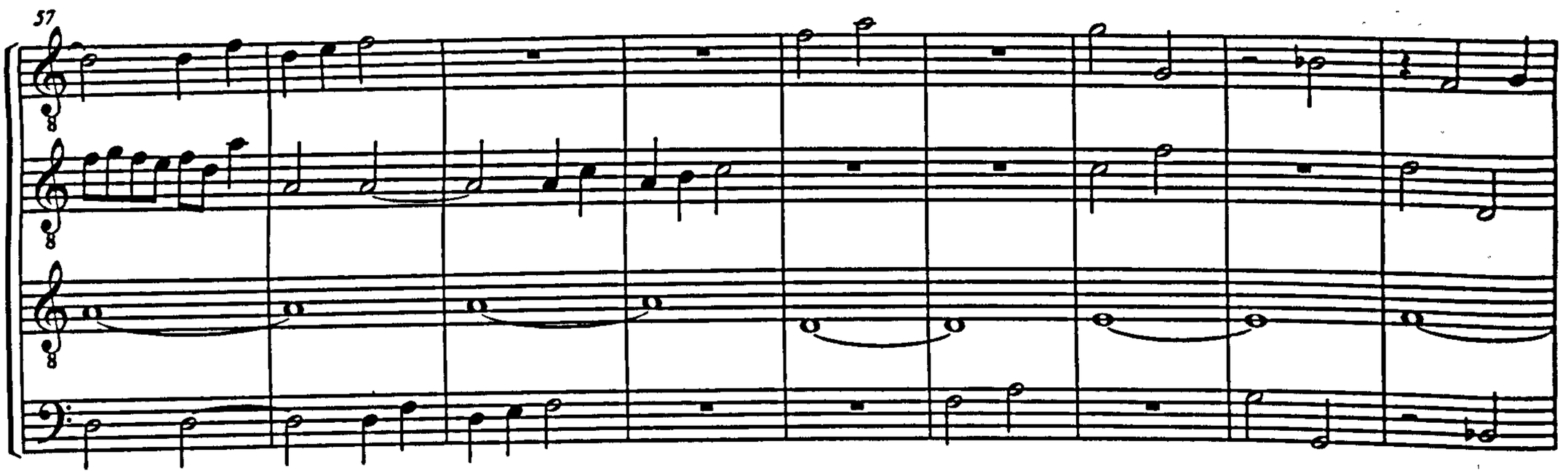
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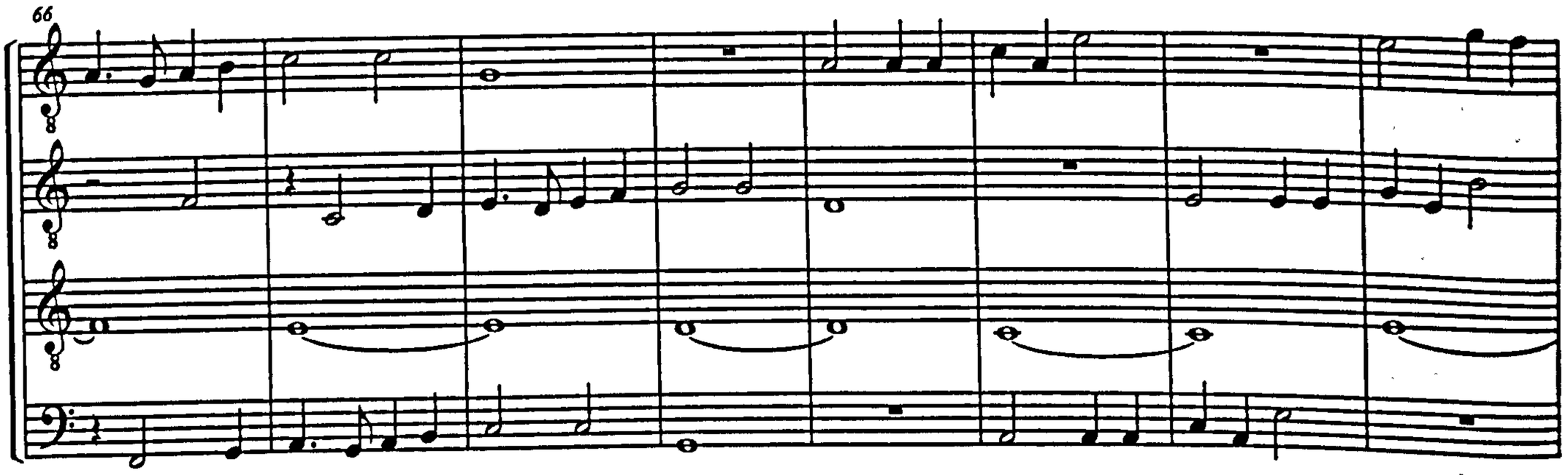
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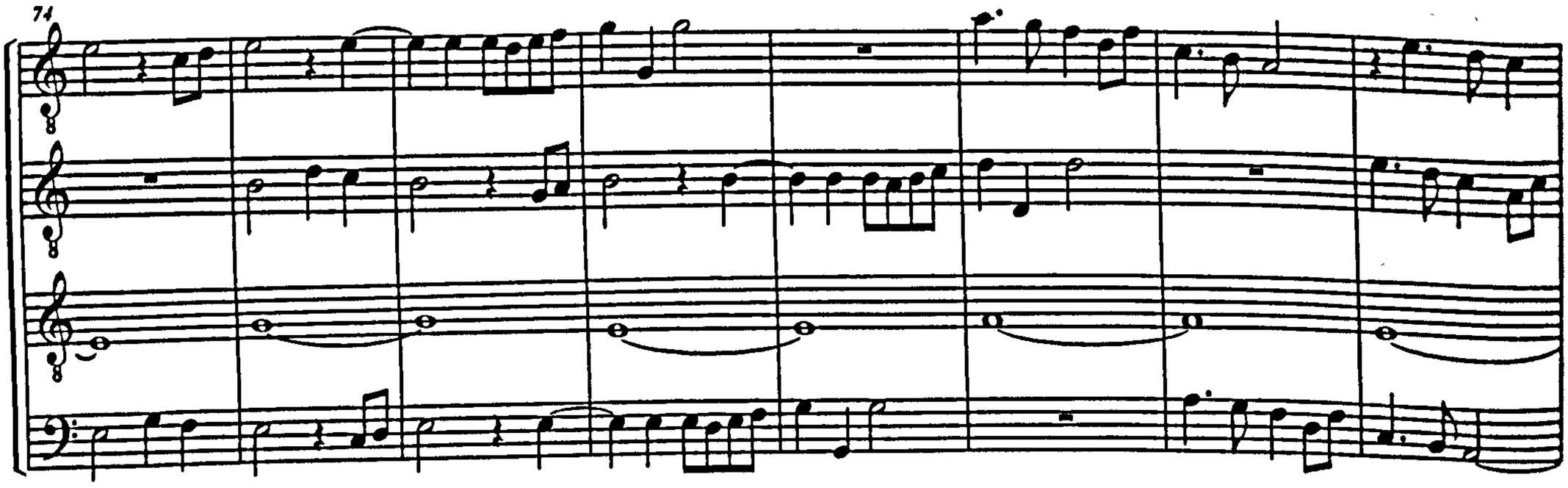
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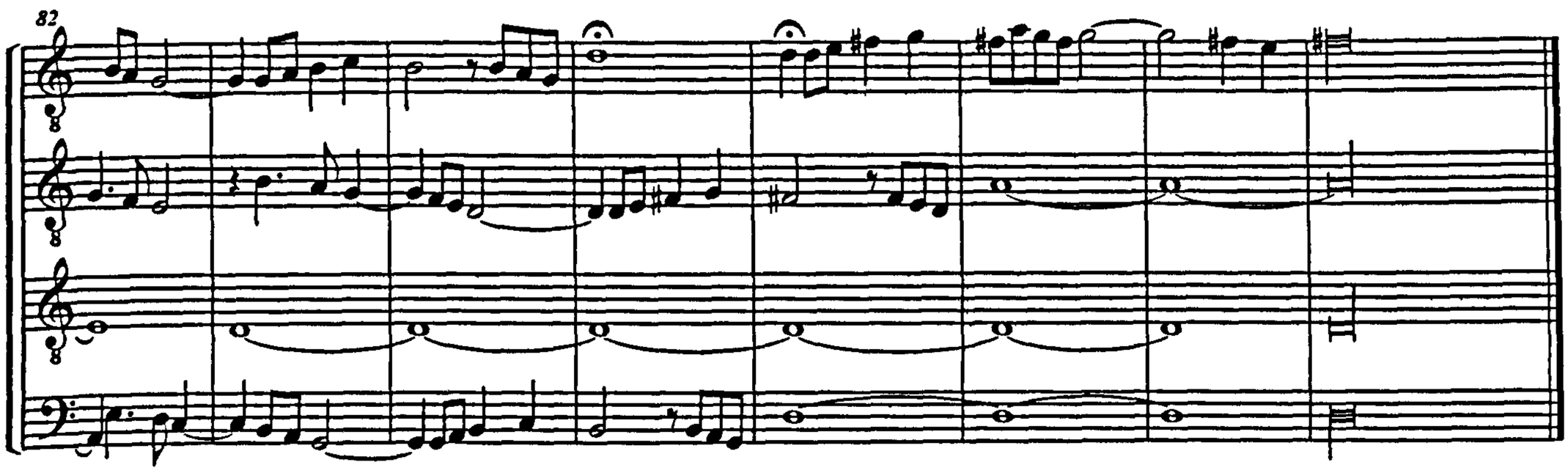
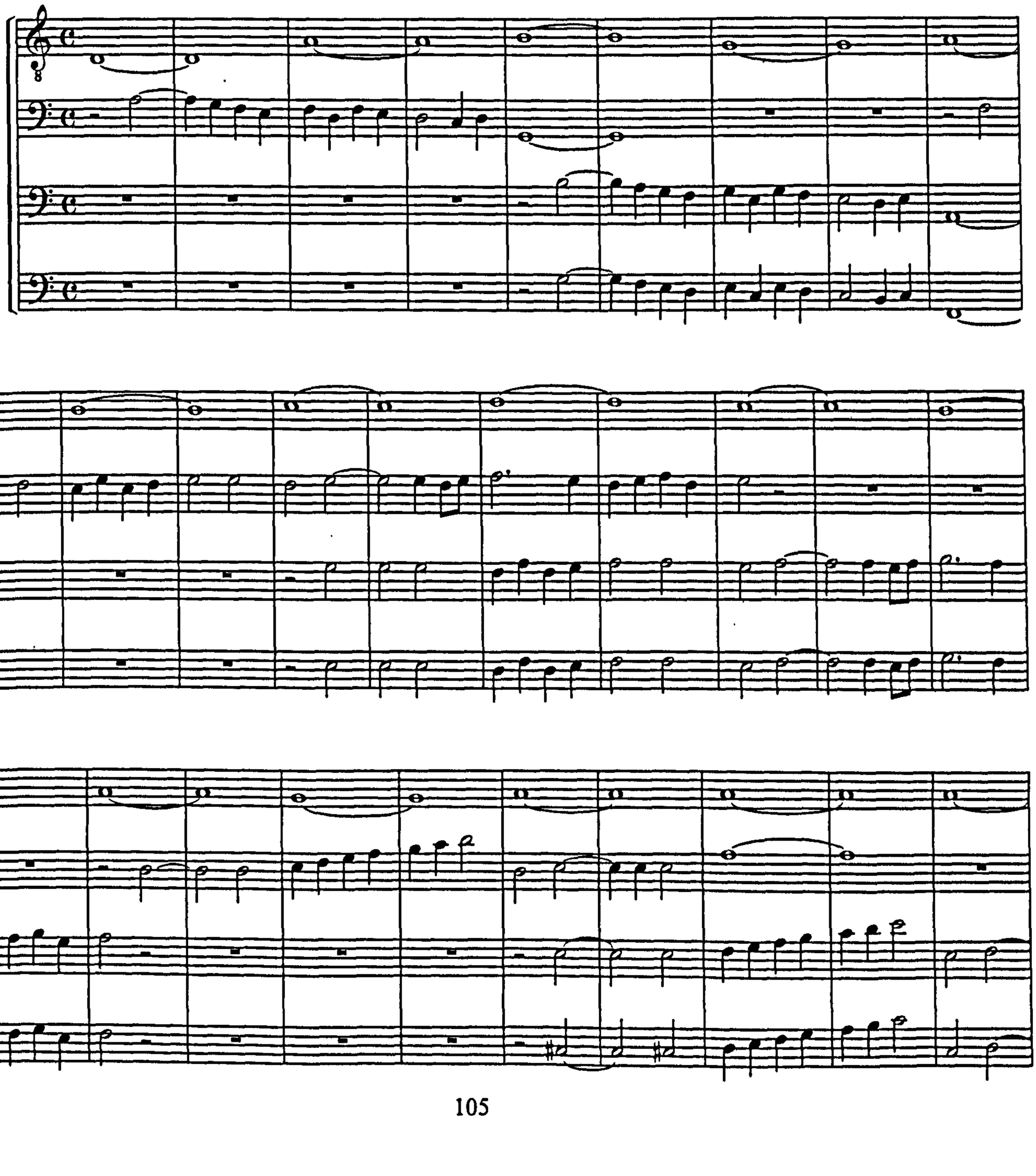


57

[Canon]

At the second above and the below second simultaneously after a four-semibreve rest
(Alla seconda alta, è seconda bassa insieme a quattro pause)



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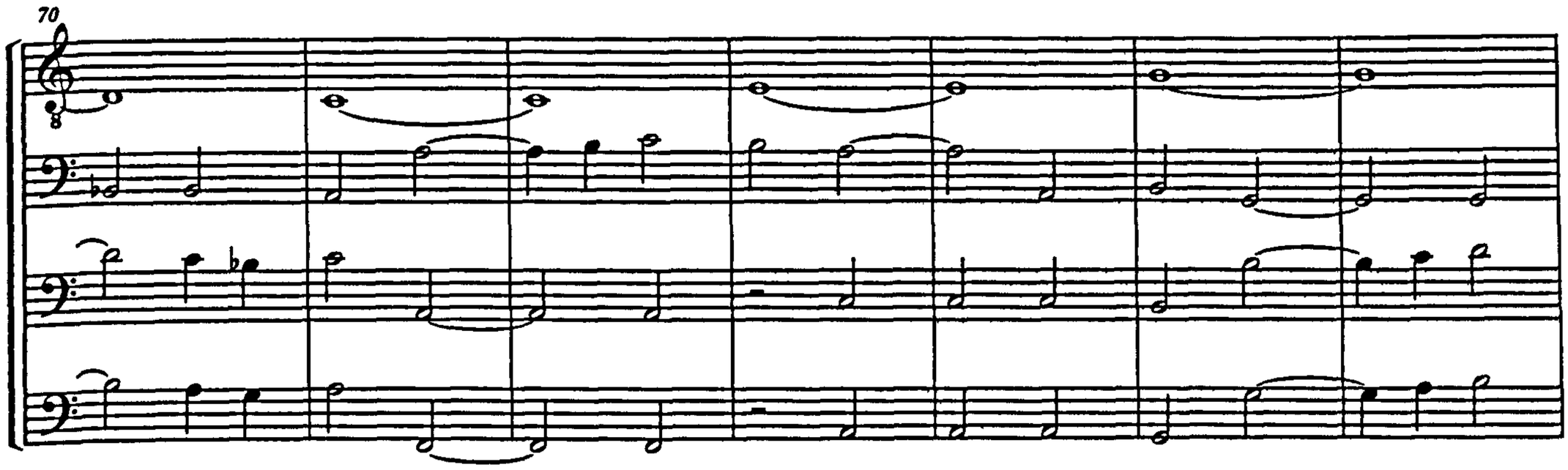
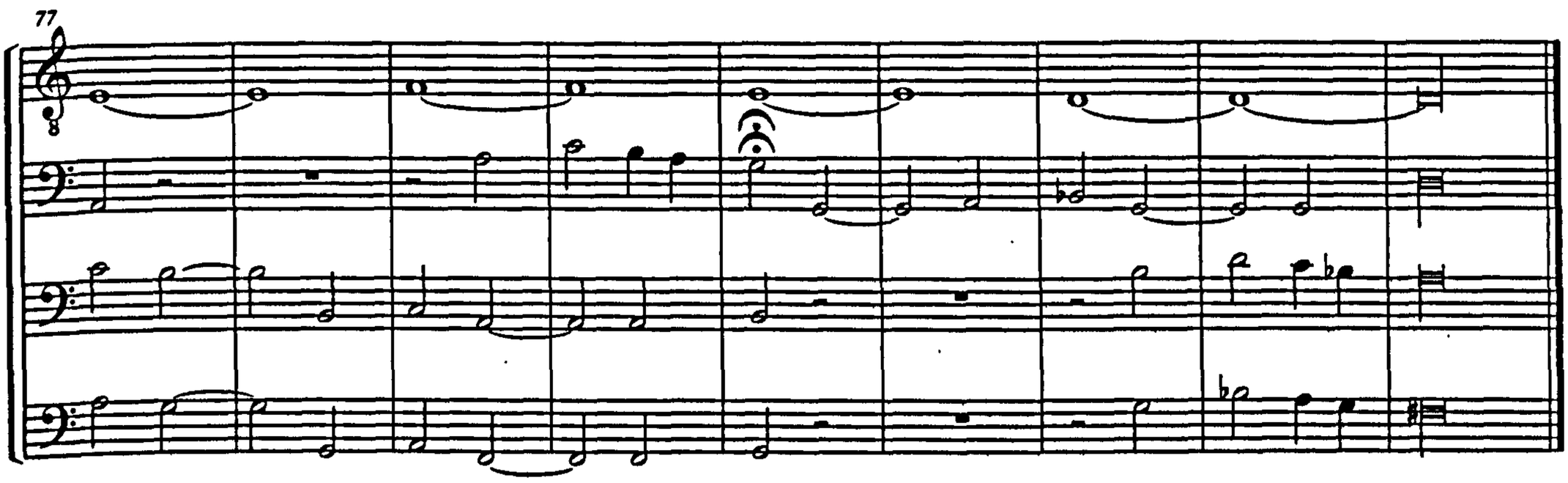
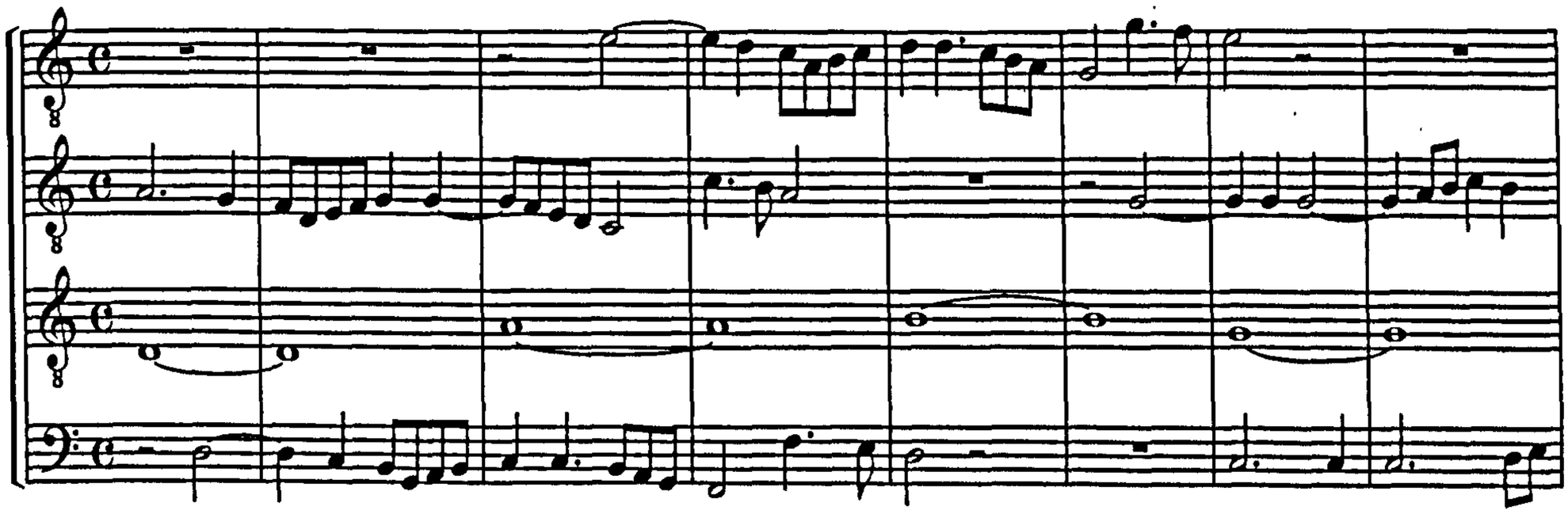
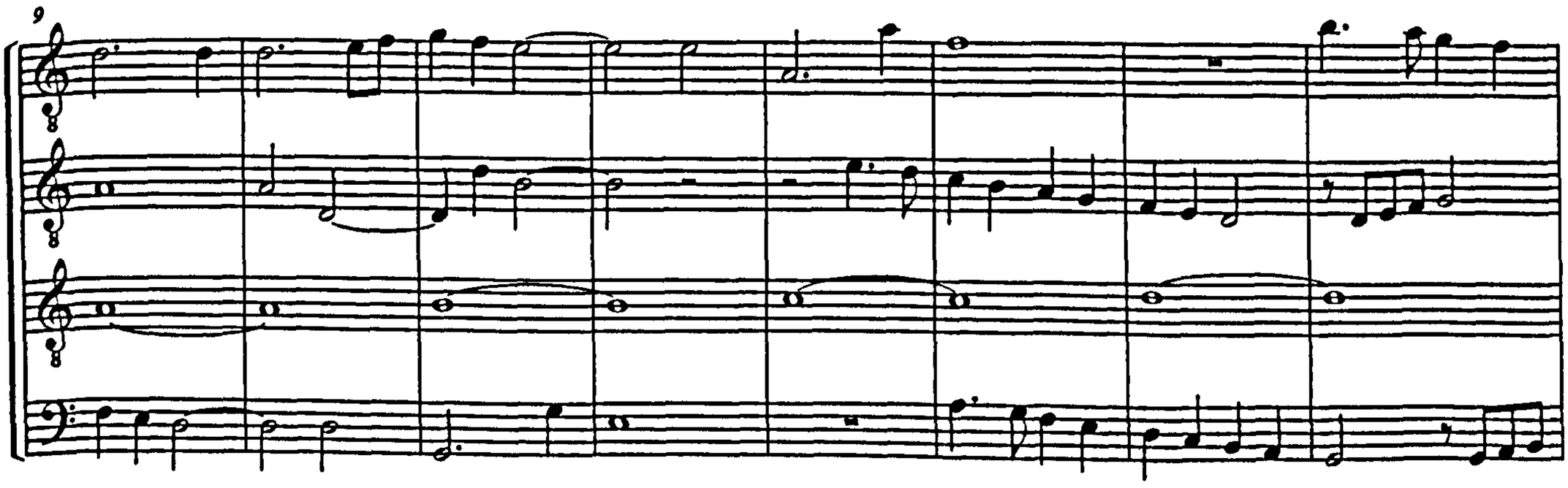


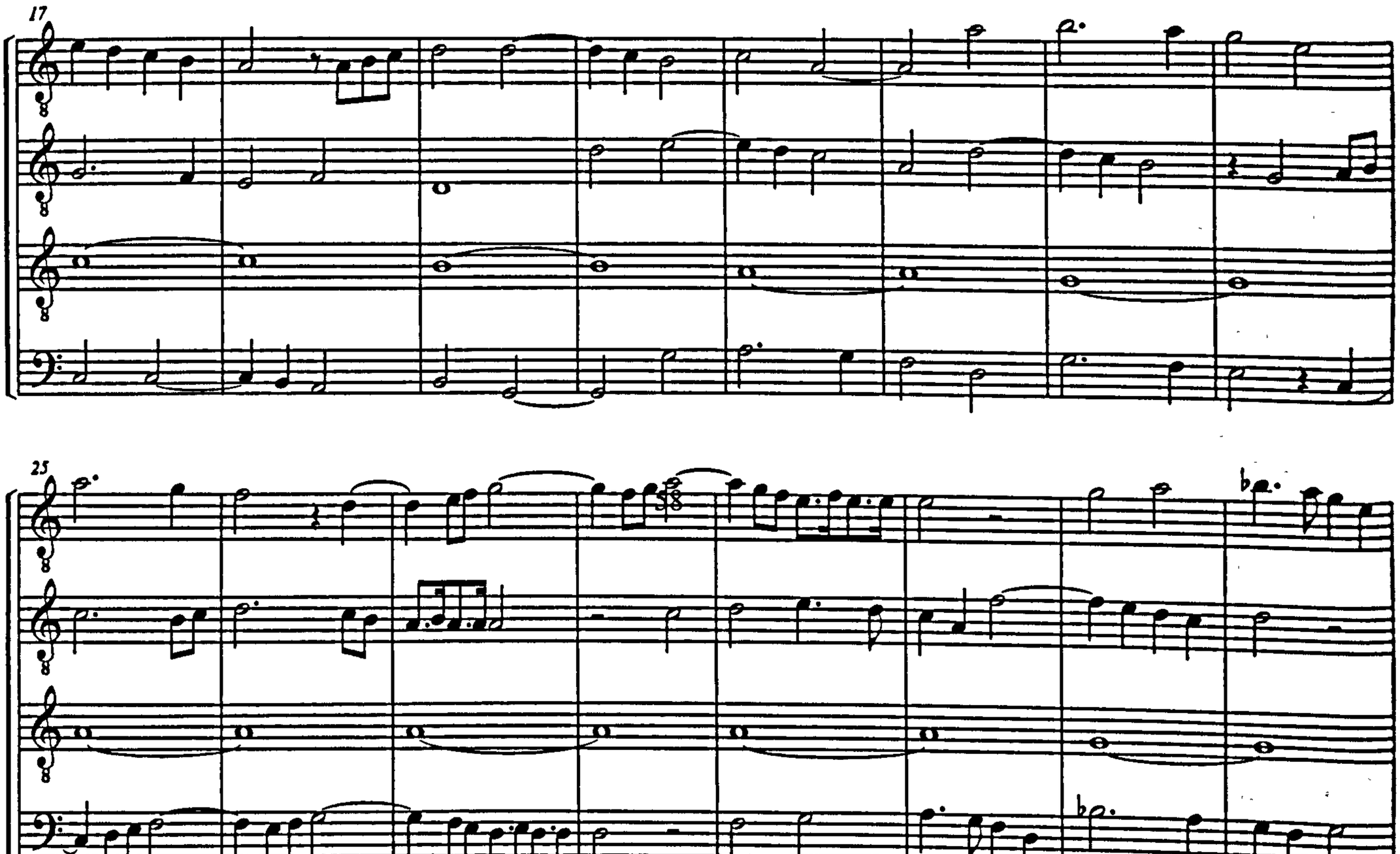


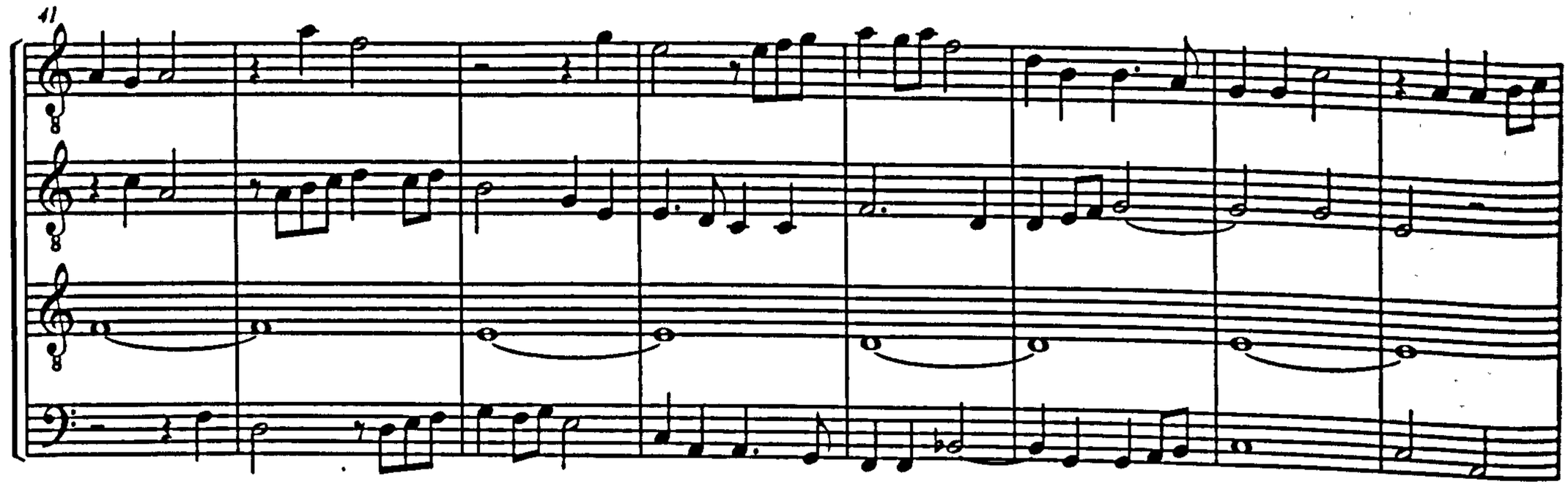
[Canon]

At the fifth below after a minim rest and at the fifth above after a two-semibreve and a minim rest
(Alla quinta bassa mezza pausa,& alla quinta alta a due pause e mezza)






17
25
33


41

49

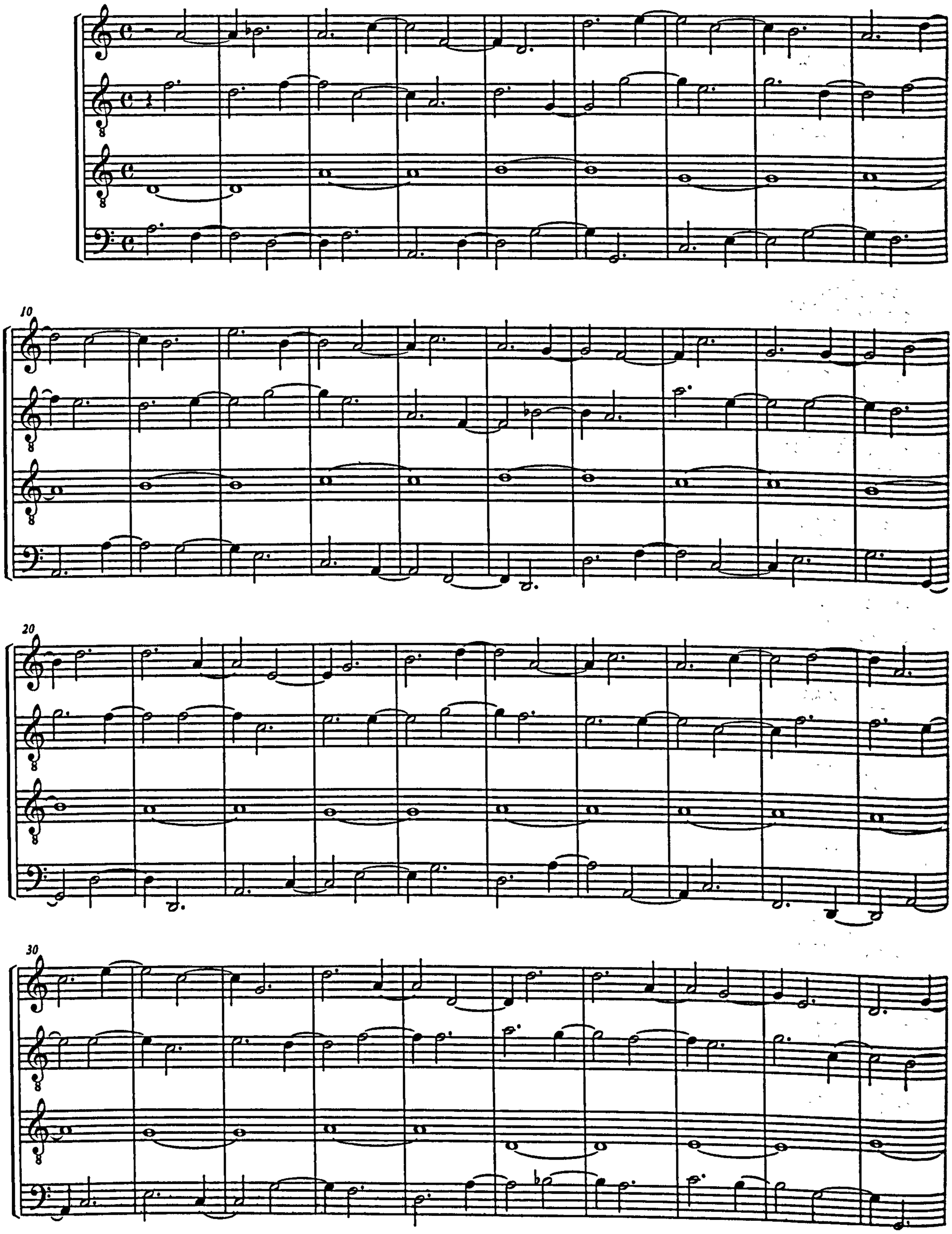
57

66

75

59
[Obligho]

Obligho with doted minims in all parts
(Obligo a tutte le parti di minime puntate)



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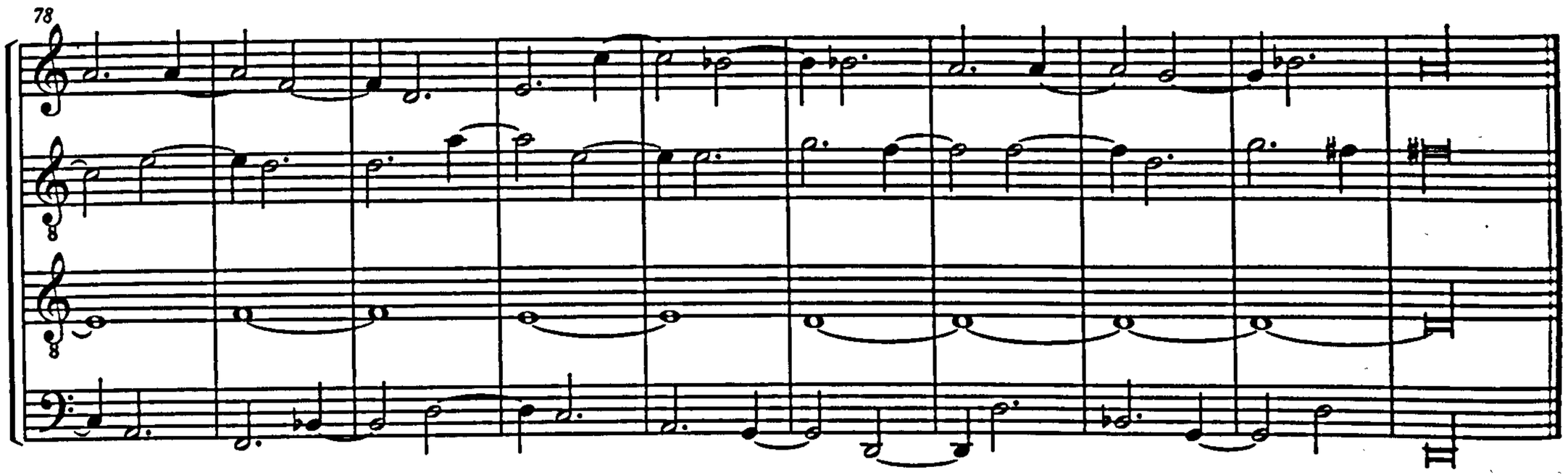
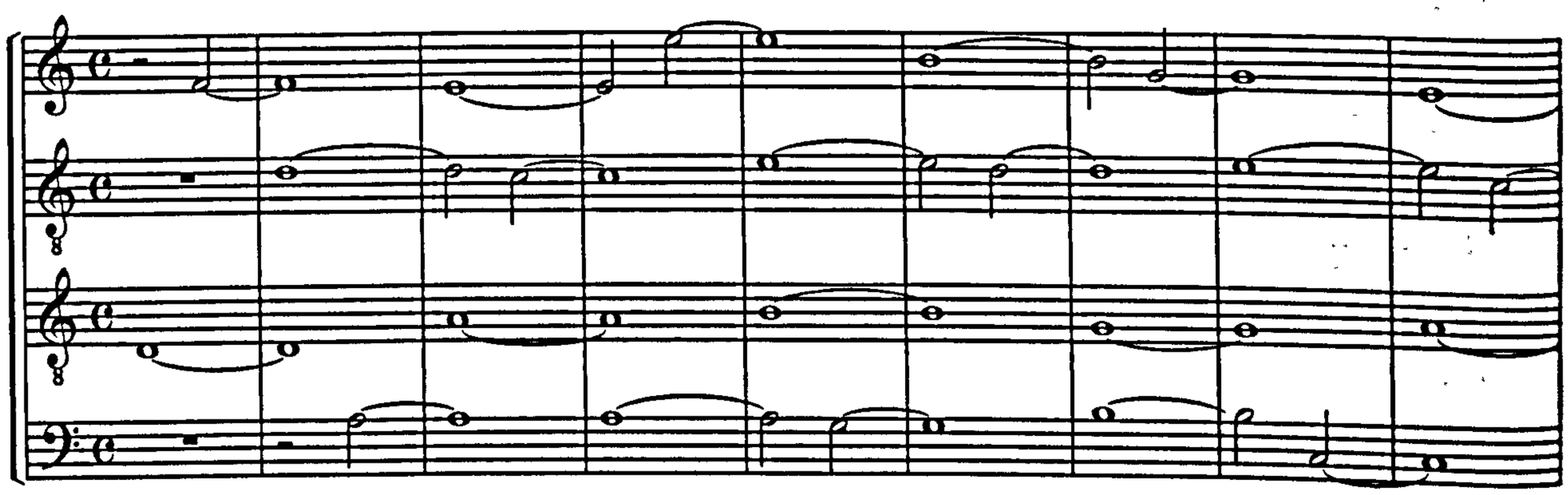
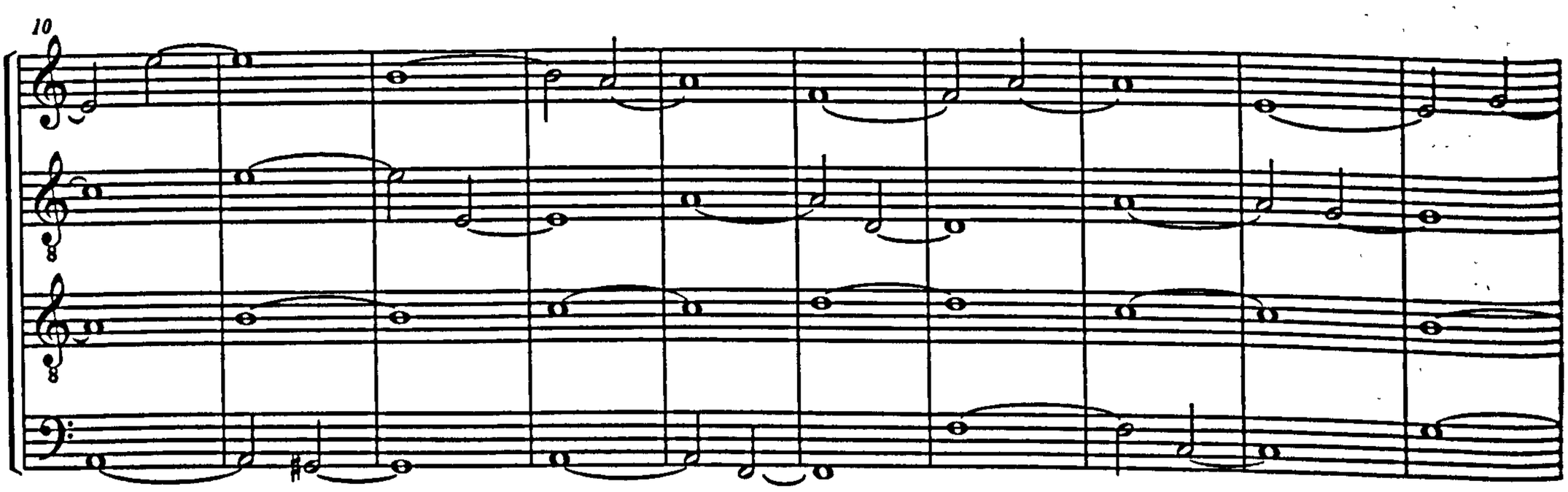
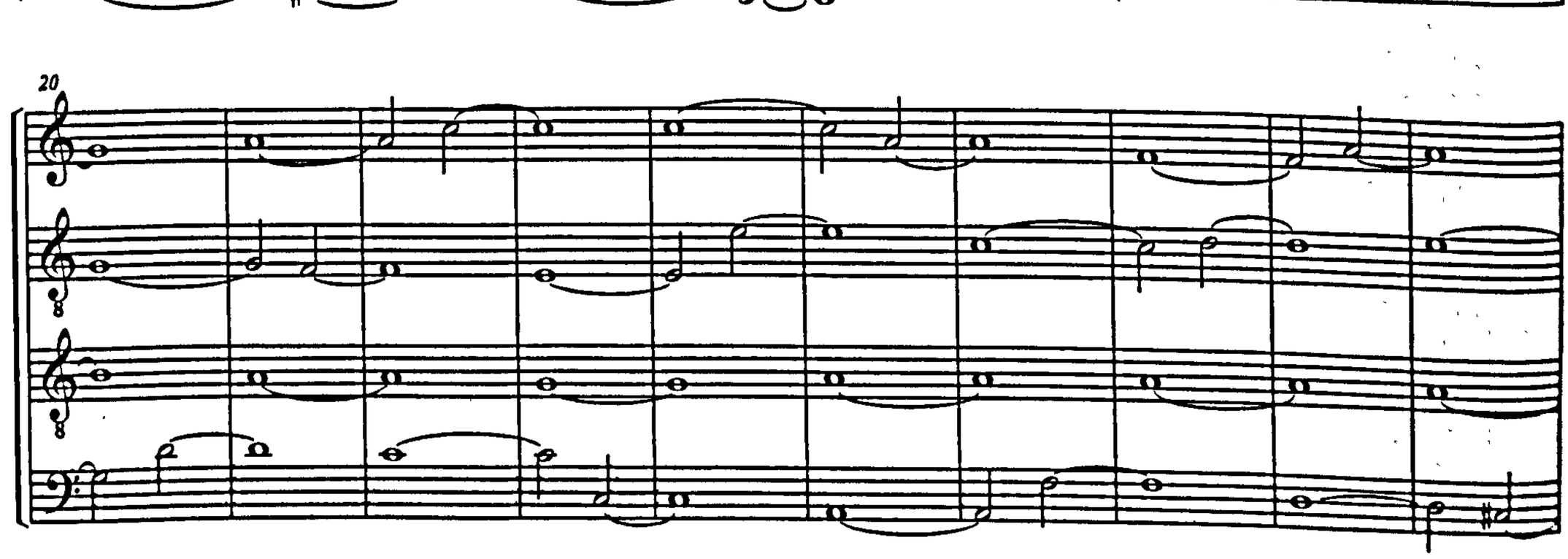


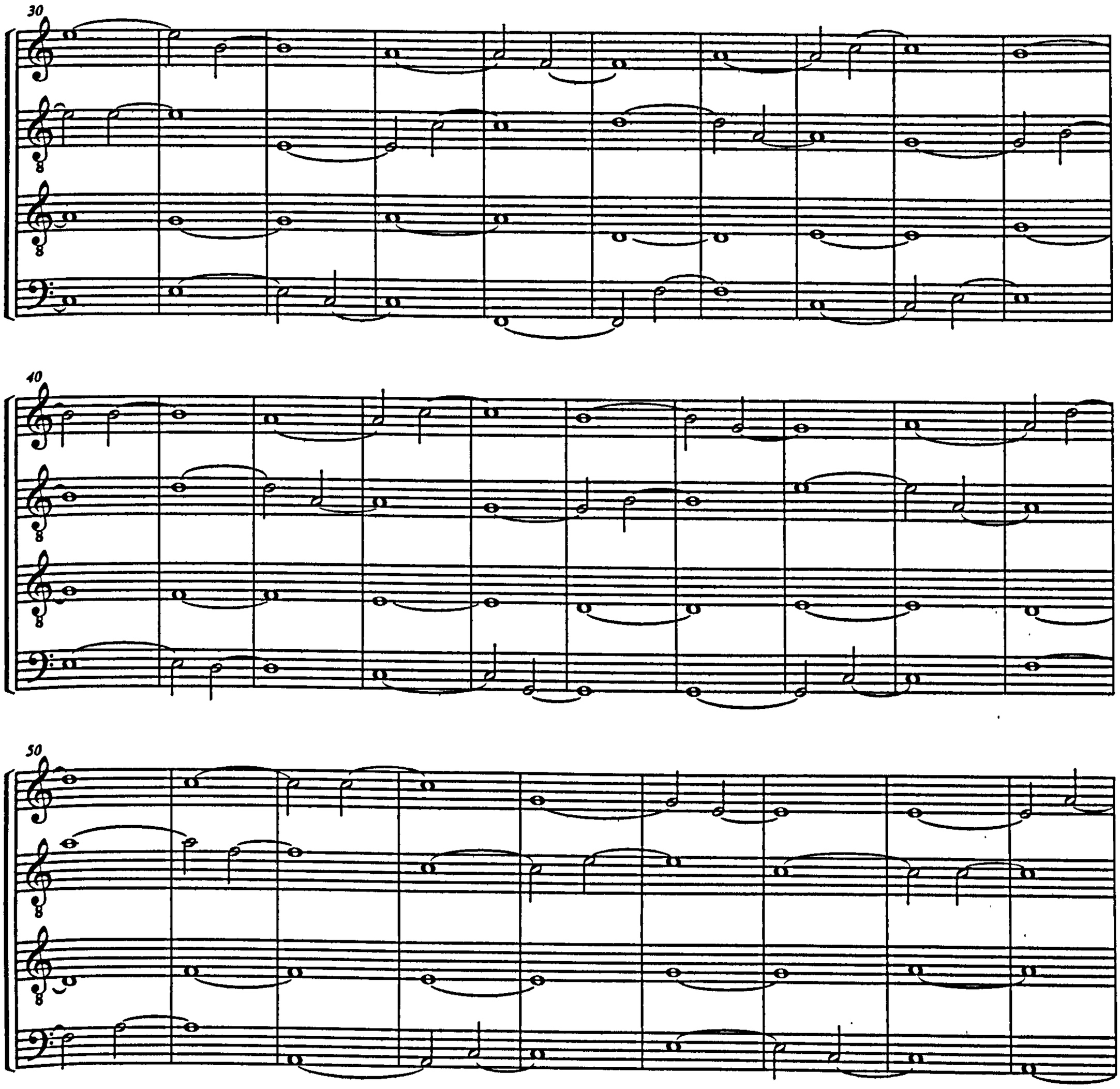
[Obligho]

Obligho with doted semibreves in all parts
(Obligo a tutte le parti di semibrevi col punto)





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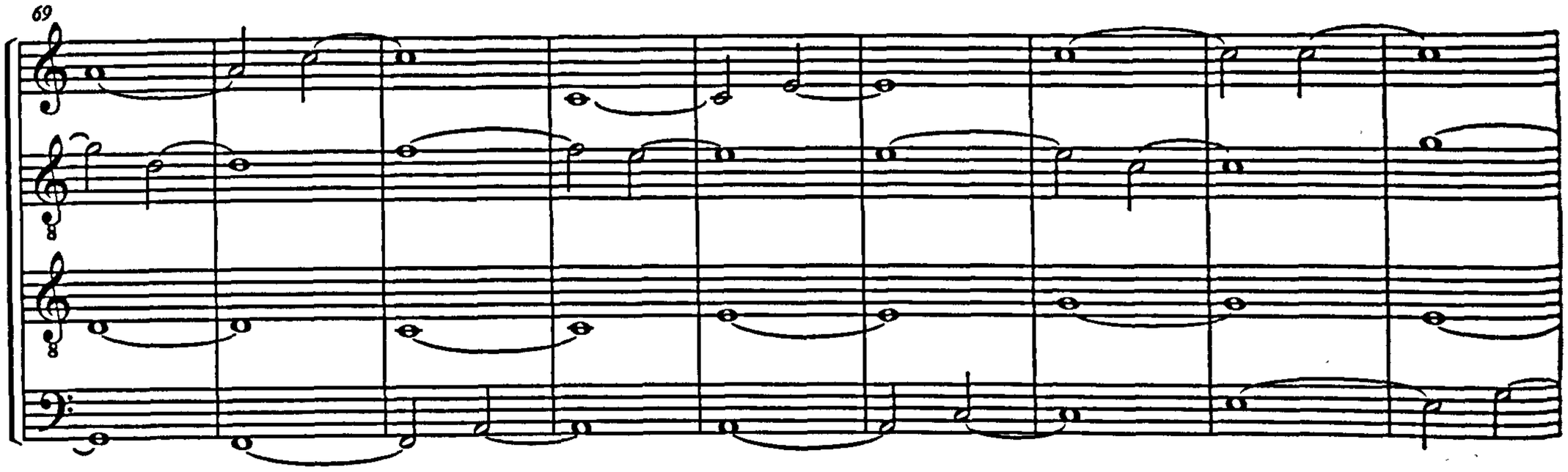
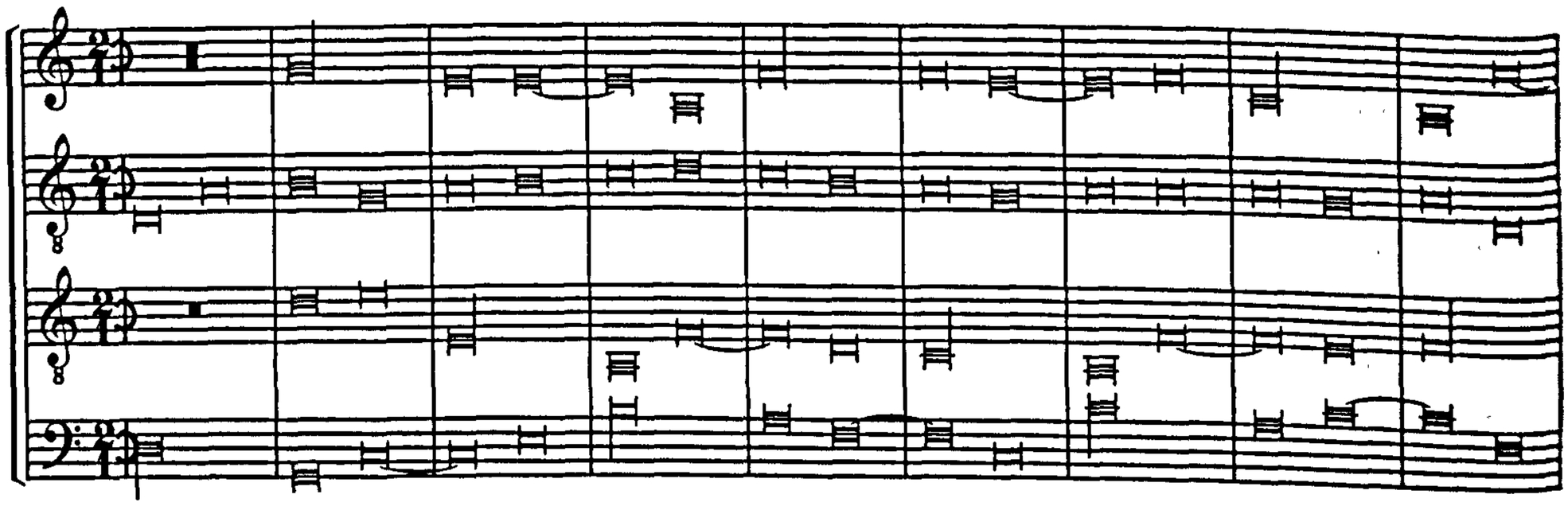
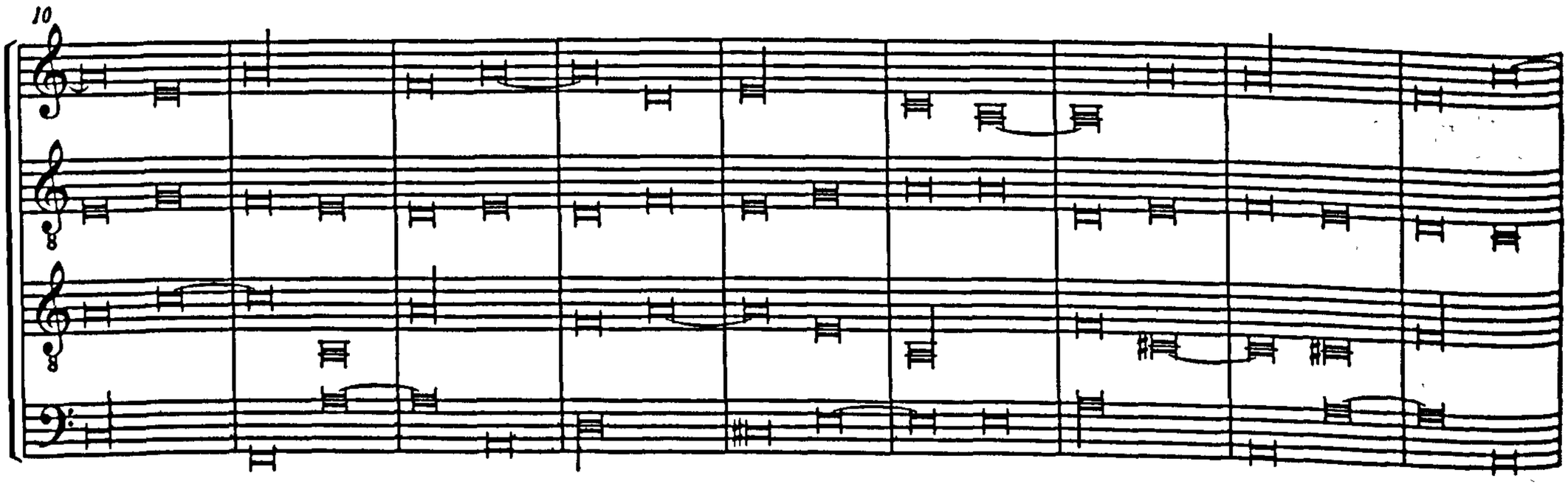
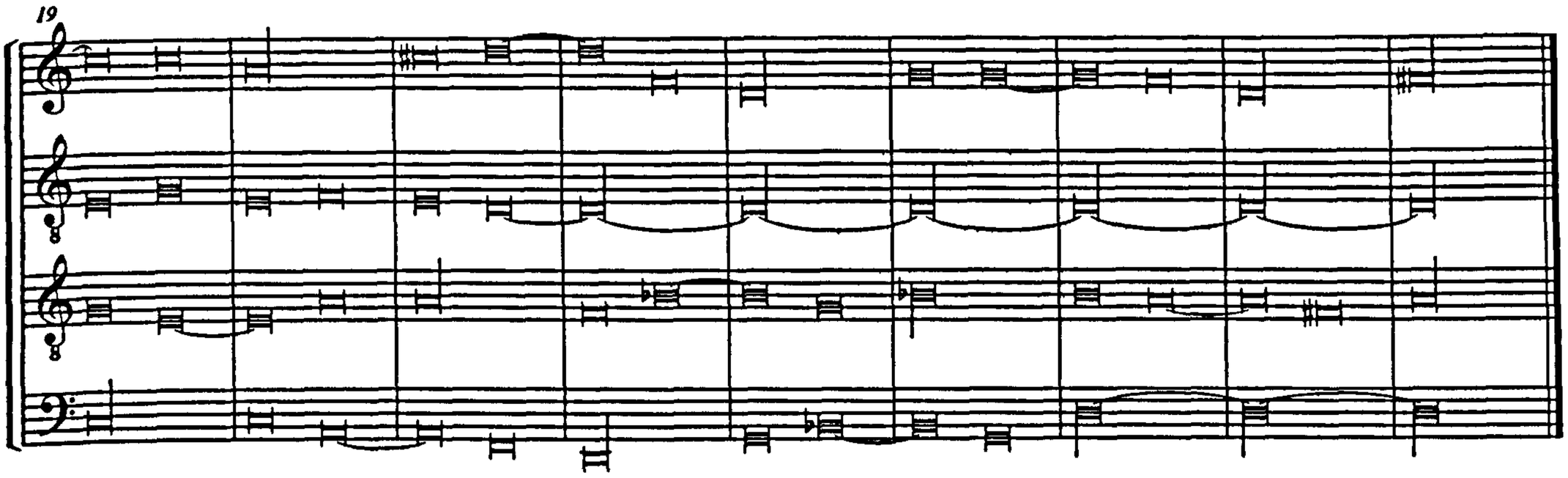


[Obligho]

Obligho with longas and breves in all parts
(Obligo a tutte le parti di lunghi, e brevi)



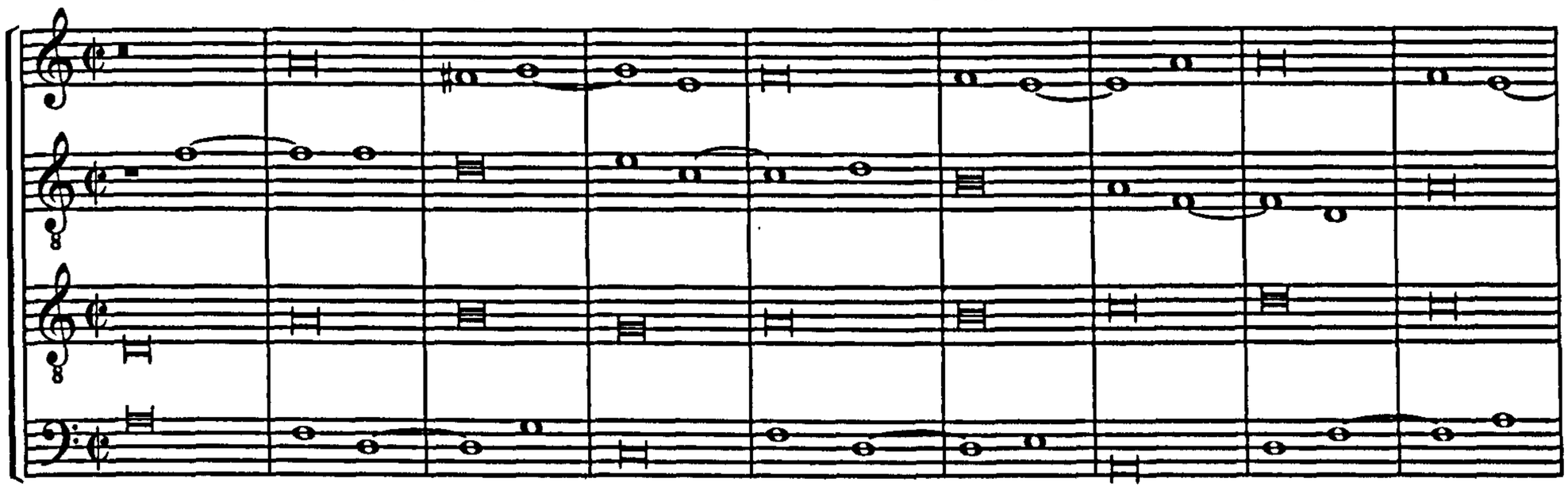


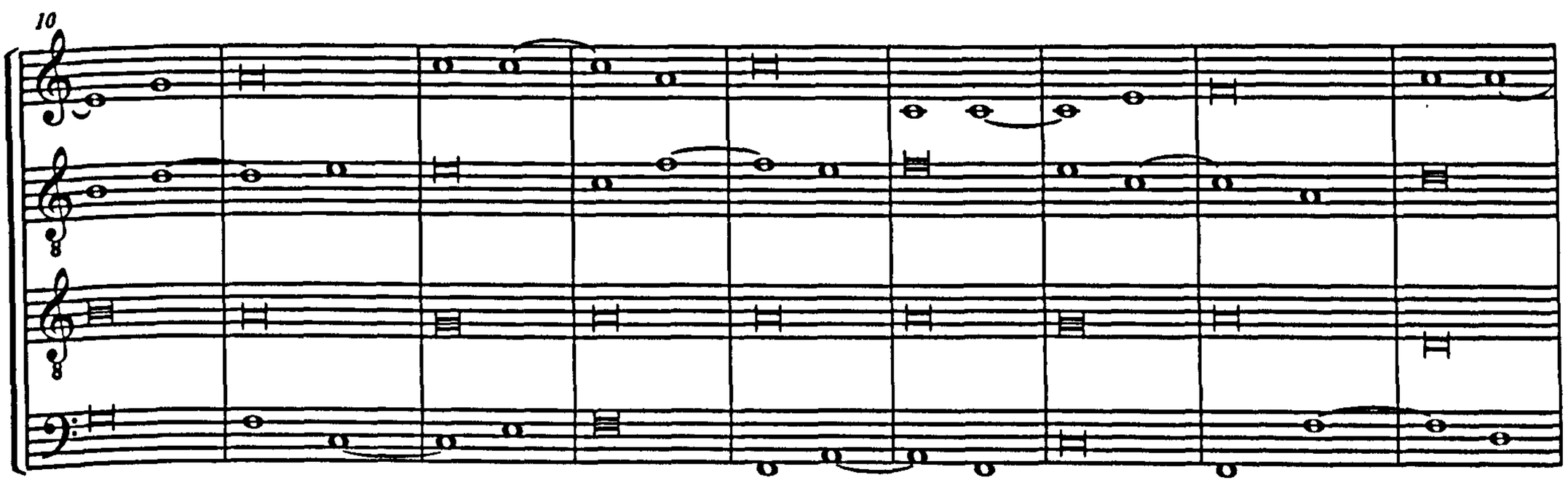


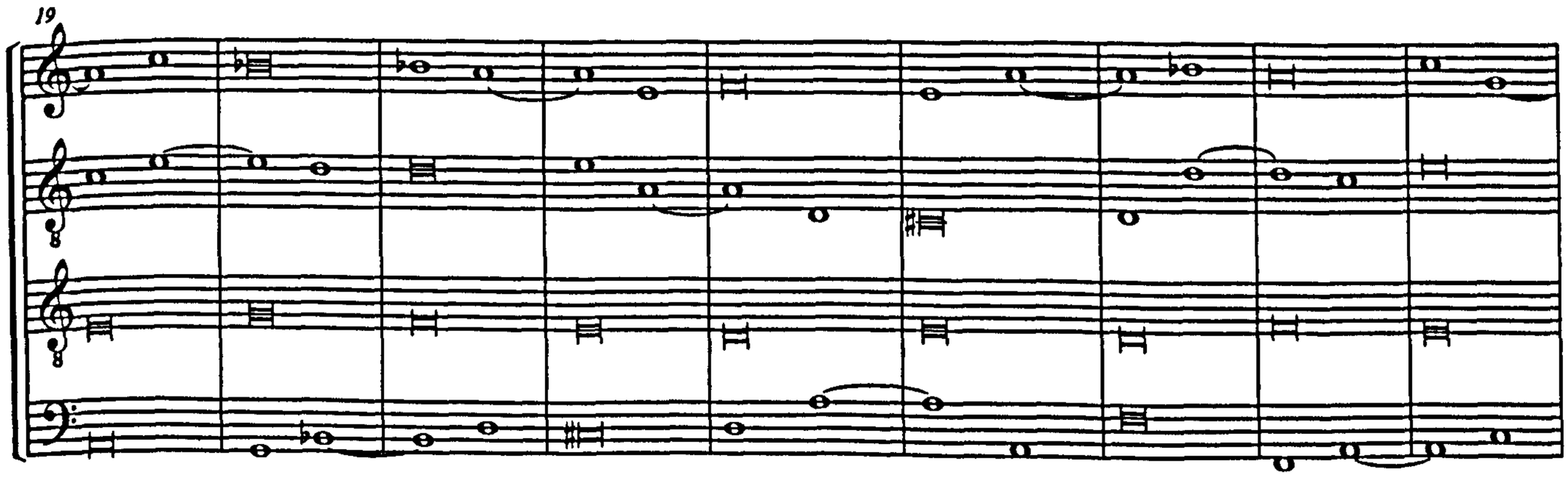
62

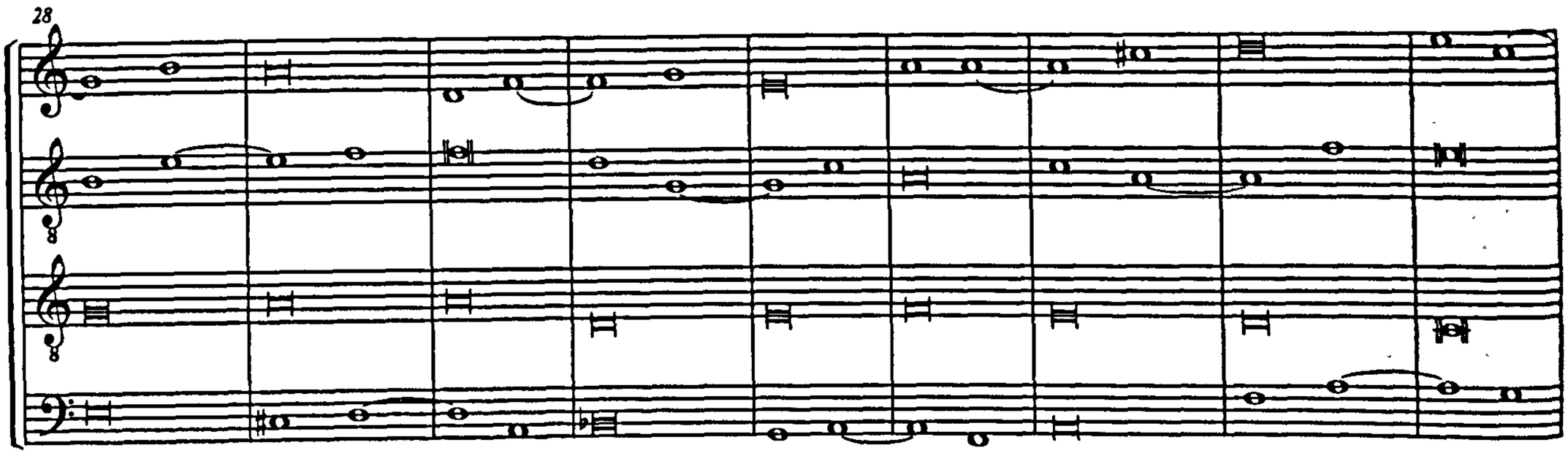
[Obligho]

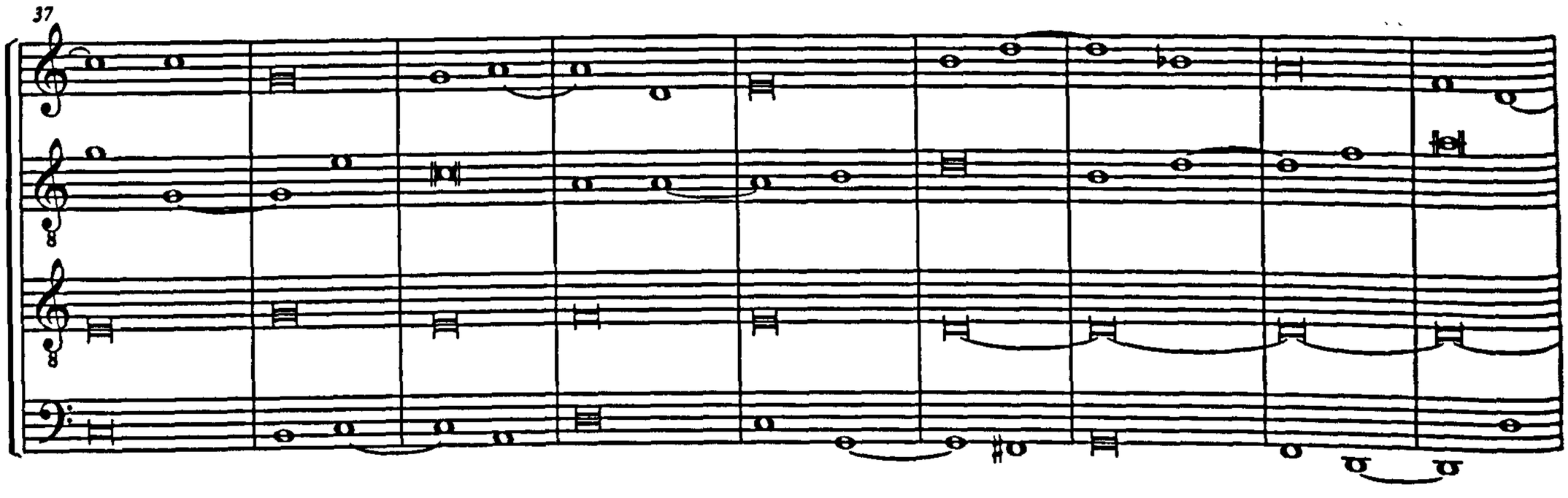
Obligho with breves and semibreves in all parts
(Obligo a tutte le brevi, e semibrevi [sic])

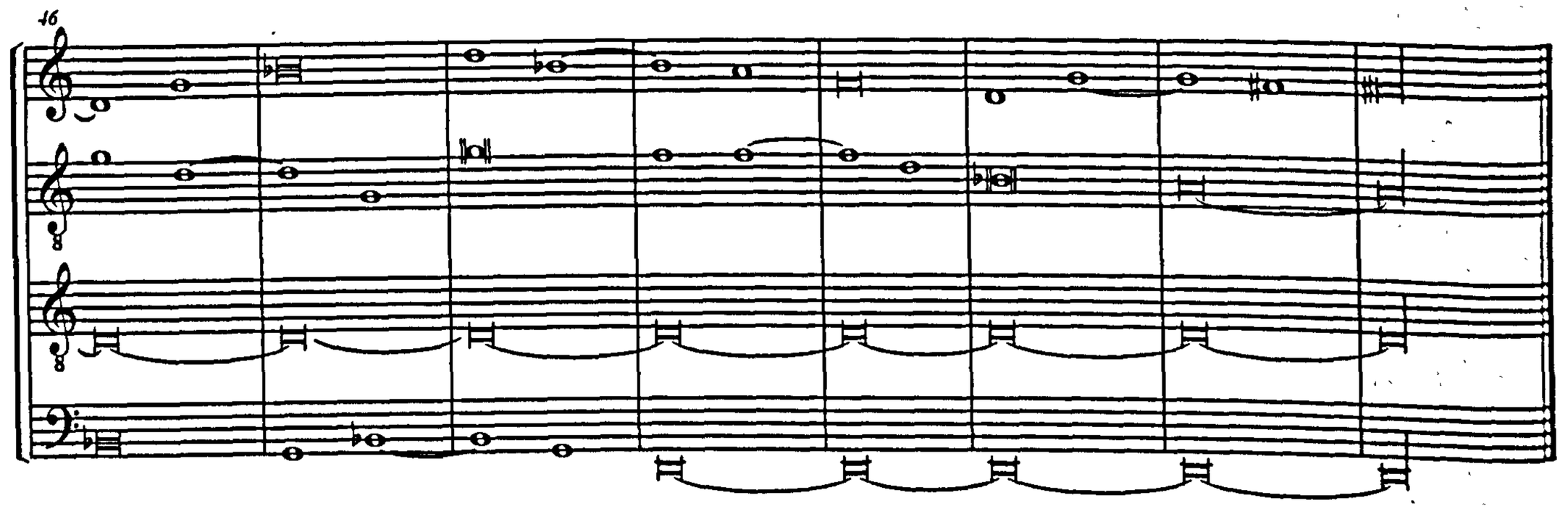








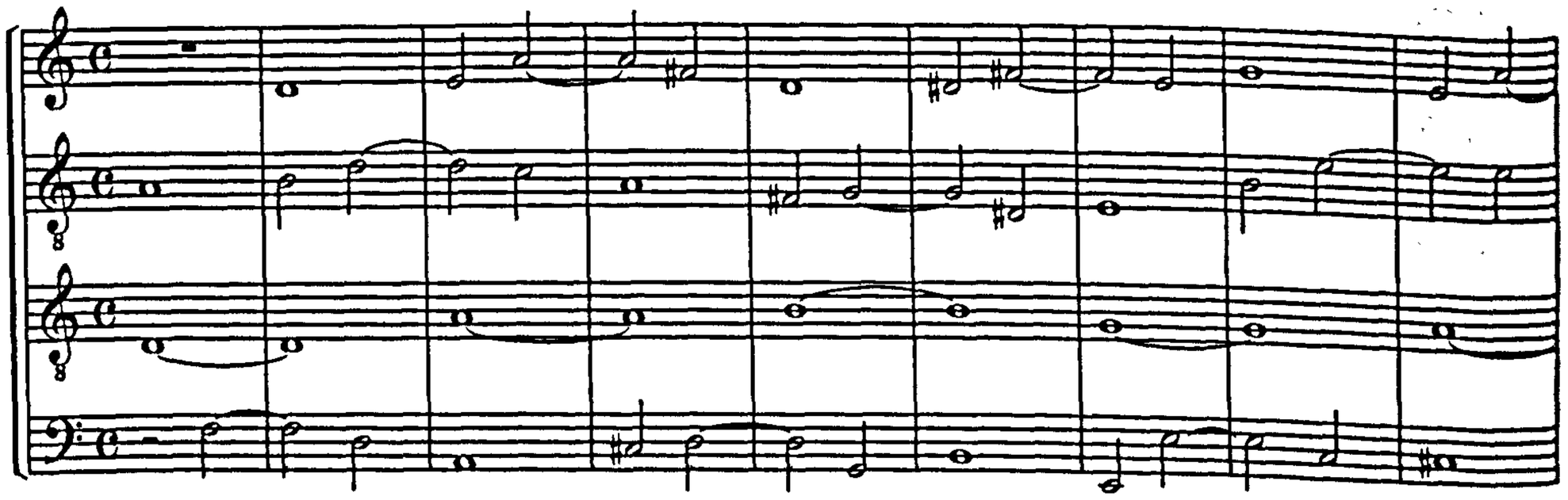


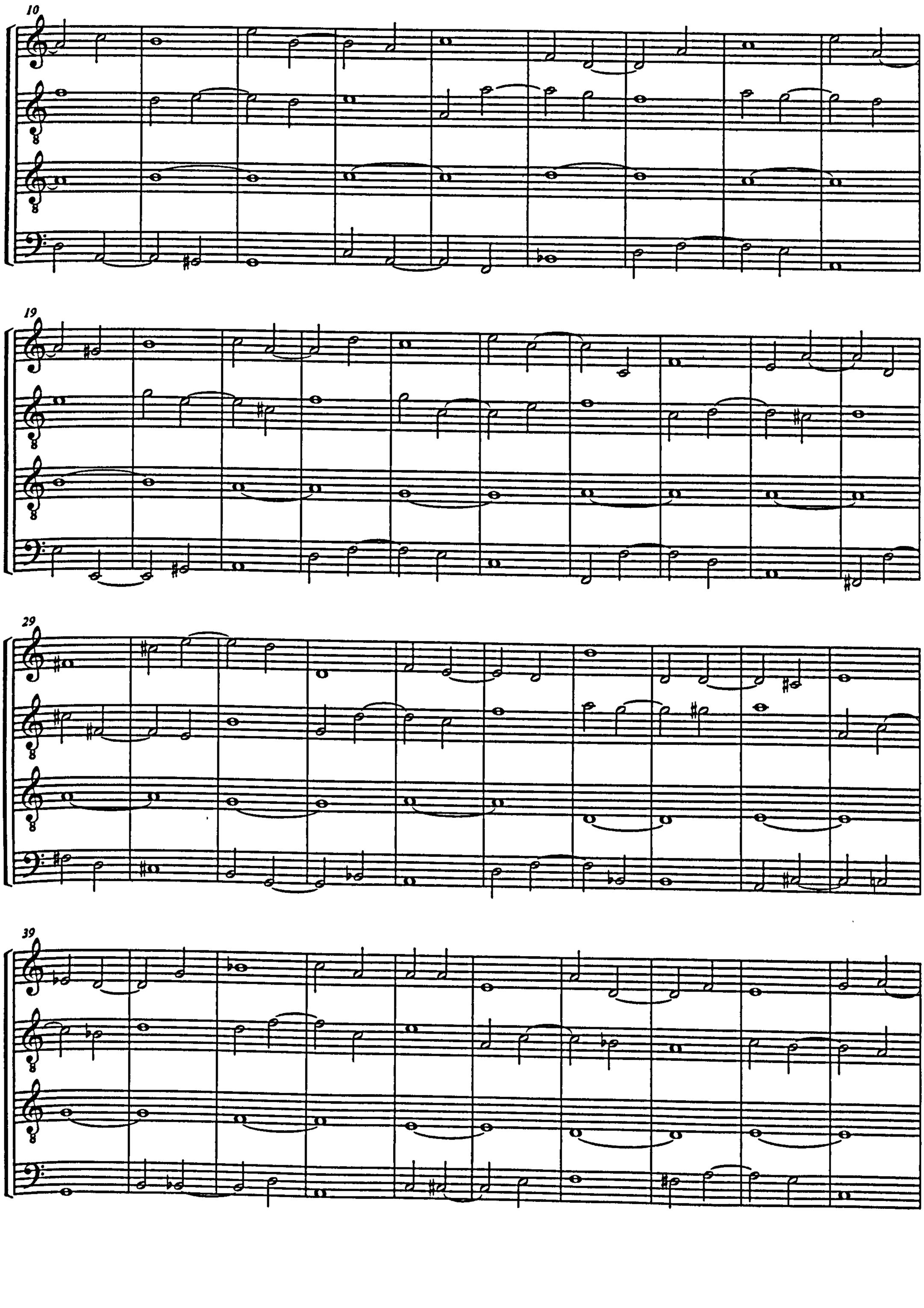


63

[Obligho]

Chromatic obligho with semibreves and minims in all parts
(Obligo a tutte le parti di semibrevi, e minime che toccano del cromatico)

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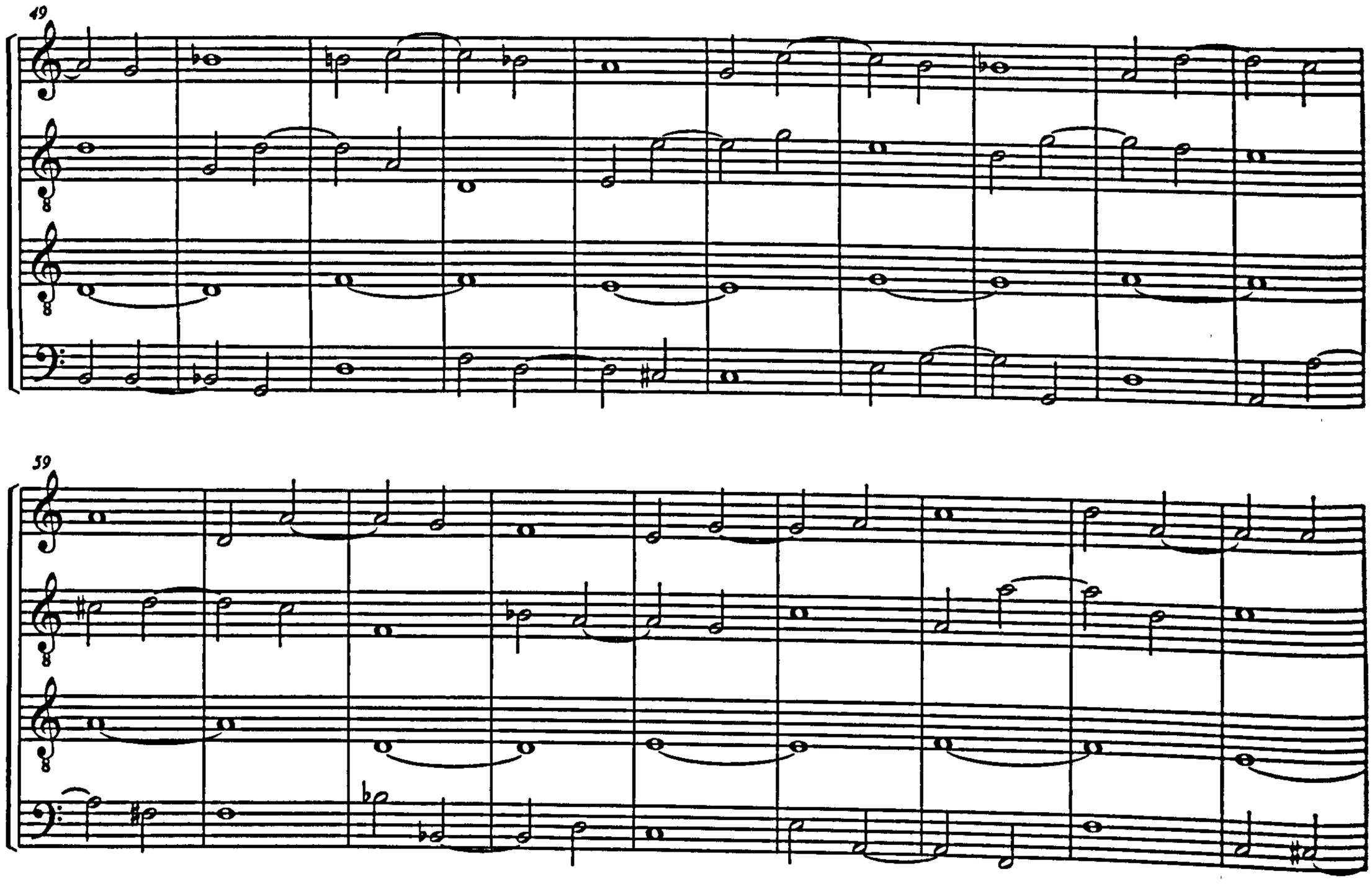
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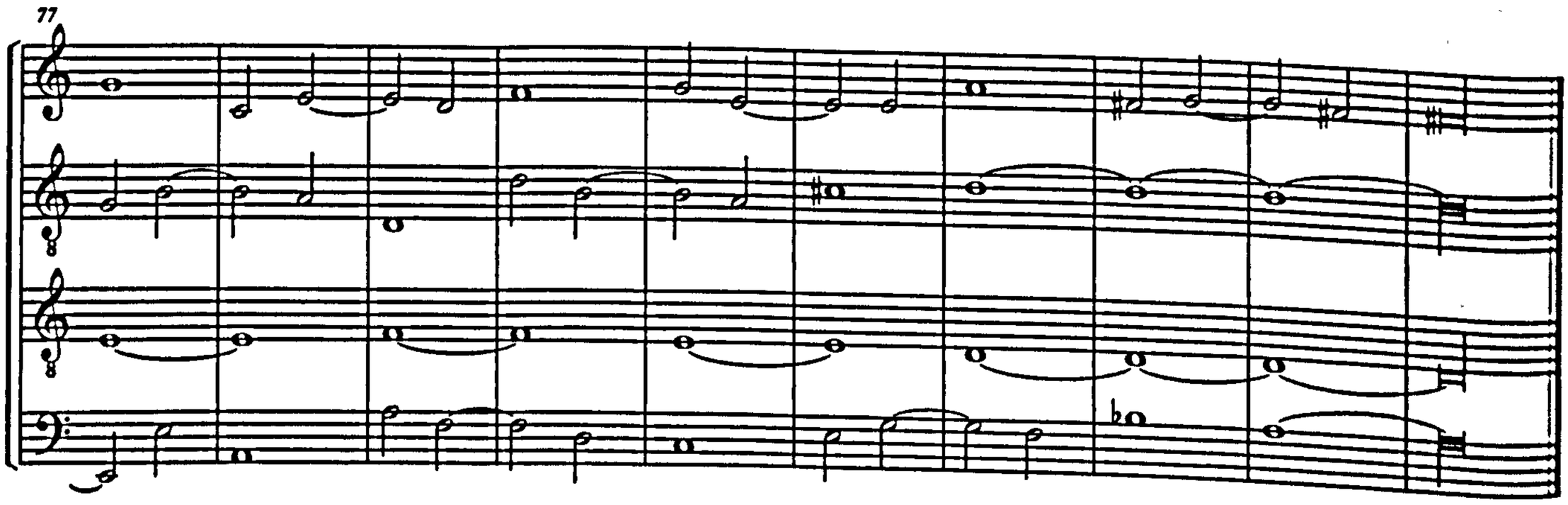
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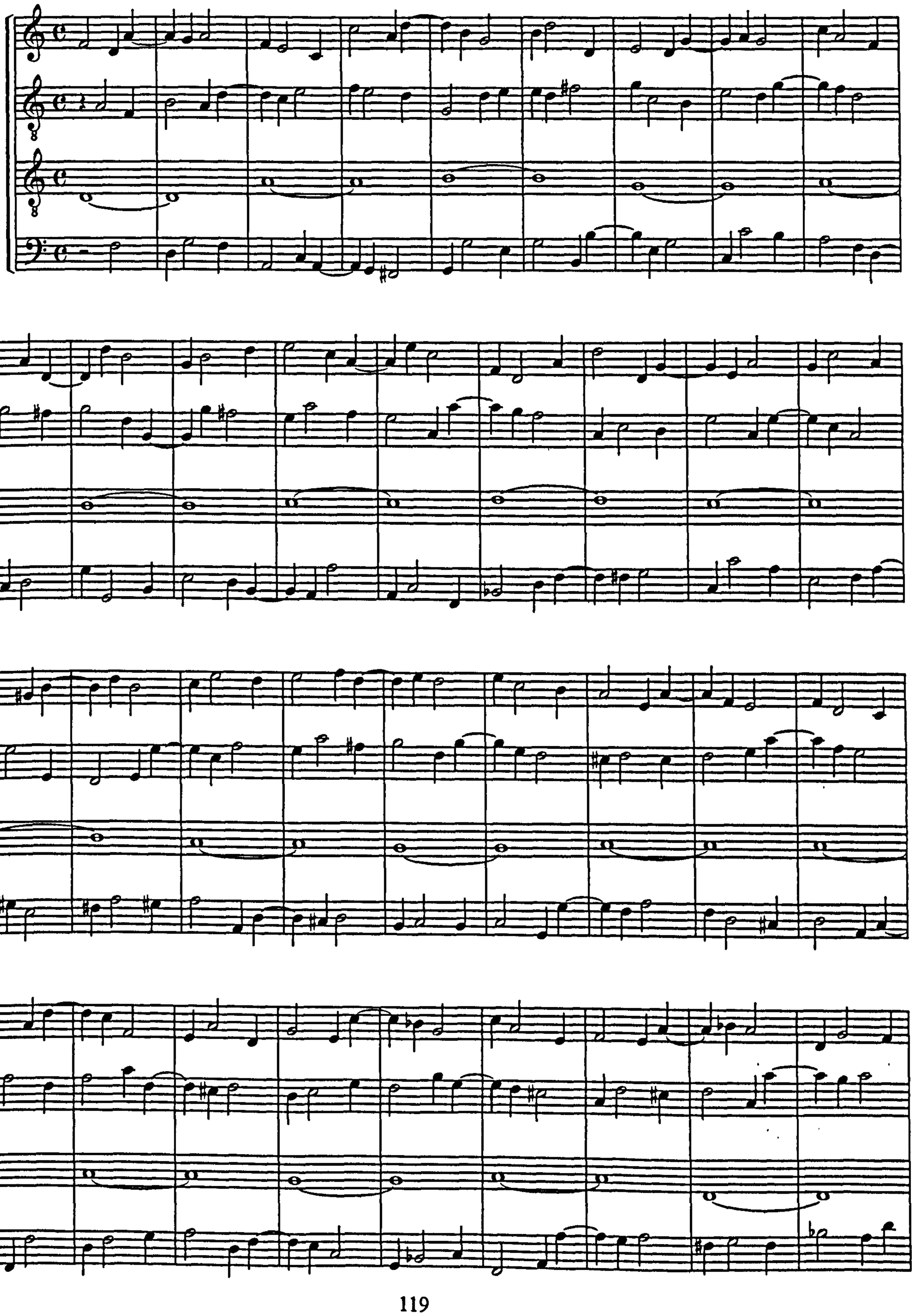
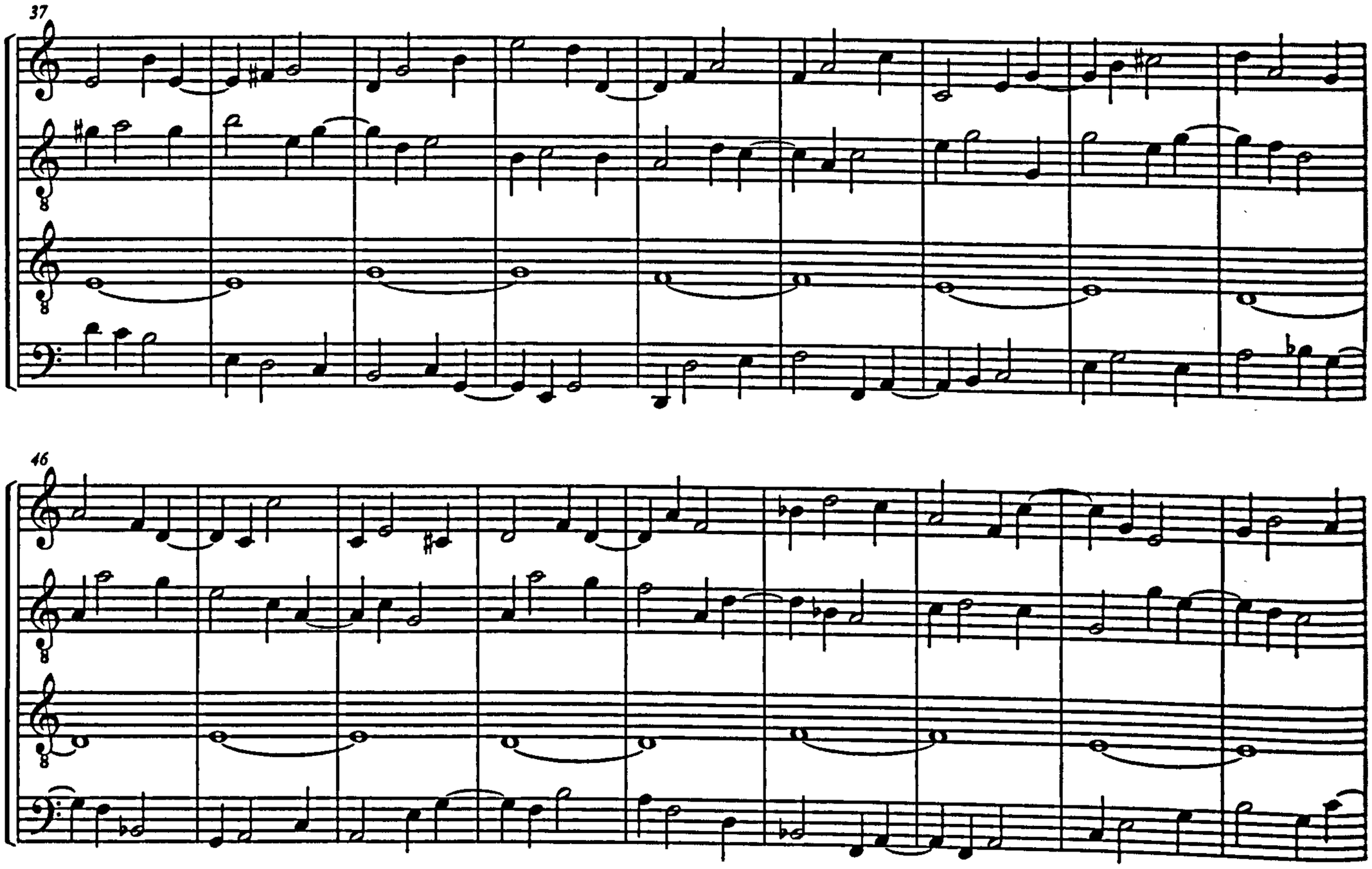
64

[Obligho]

Obligho with minims and crotchets in all parts
(Obligo a tutte le parti di minime, semiminime [sic])

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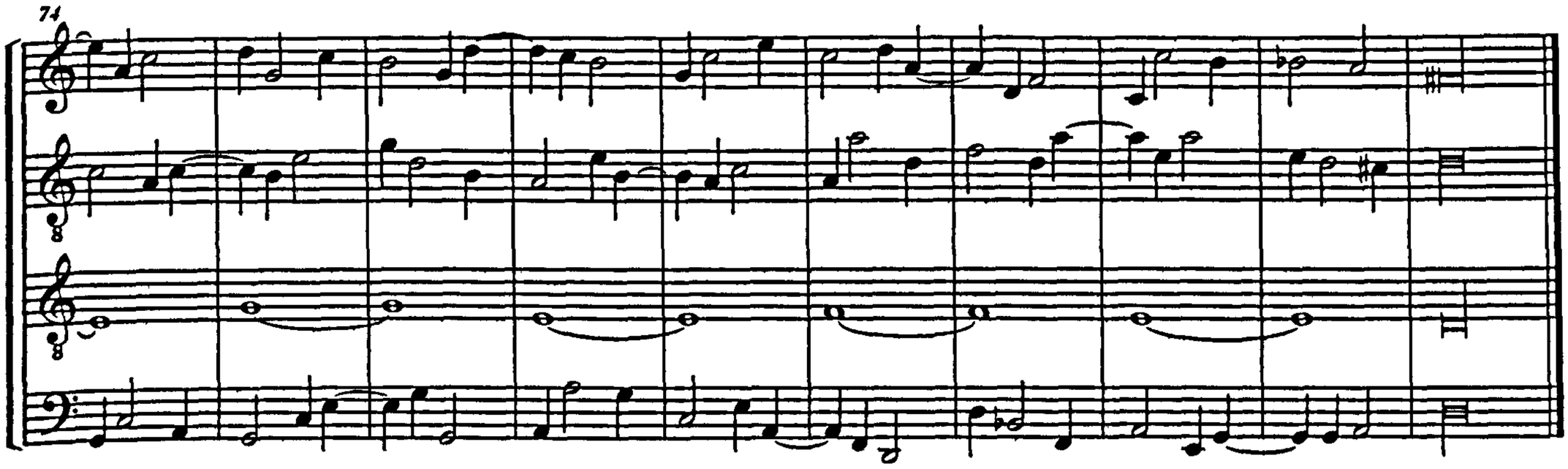
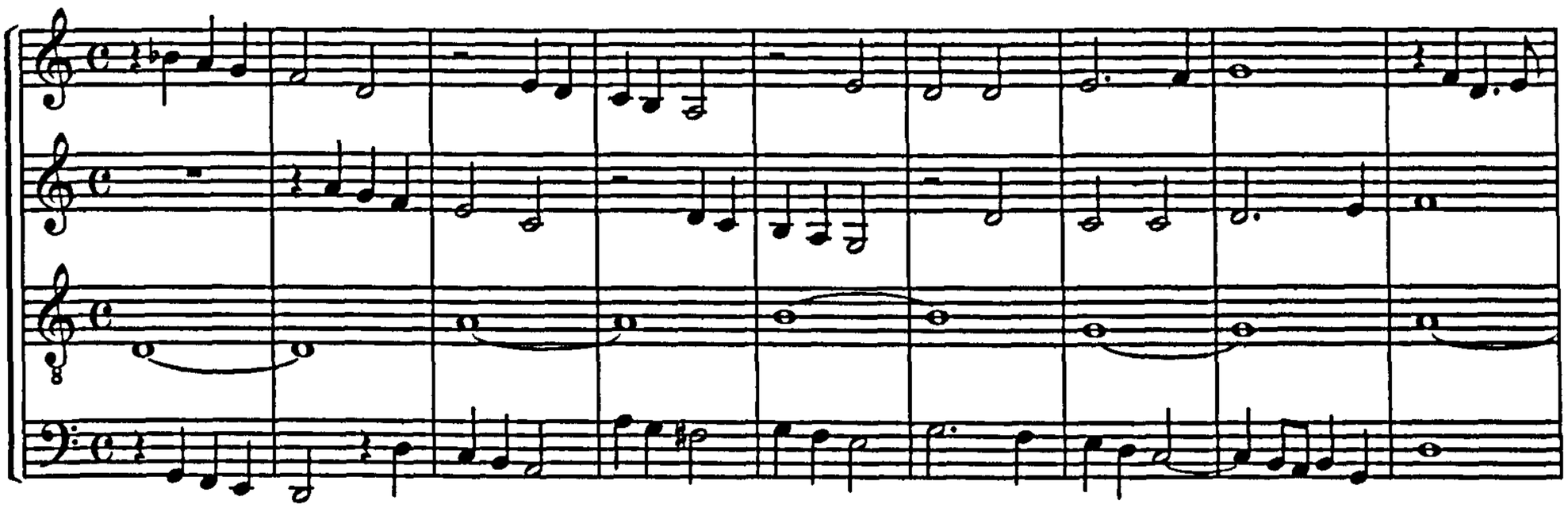


65

[Canon]

At the second below after a semibreve rest (Free counterpoint in the fourth part)
(Alla seconda bassa alla pausa (Quarta parte libera))



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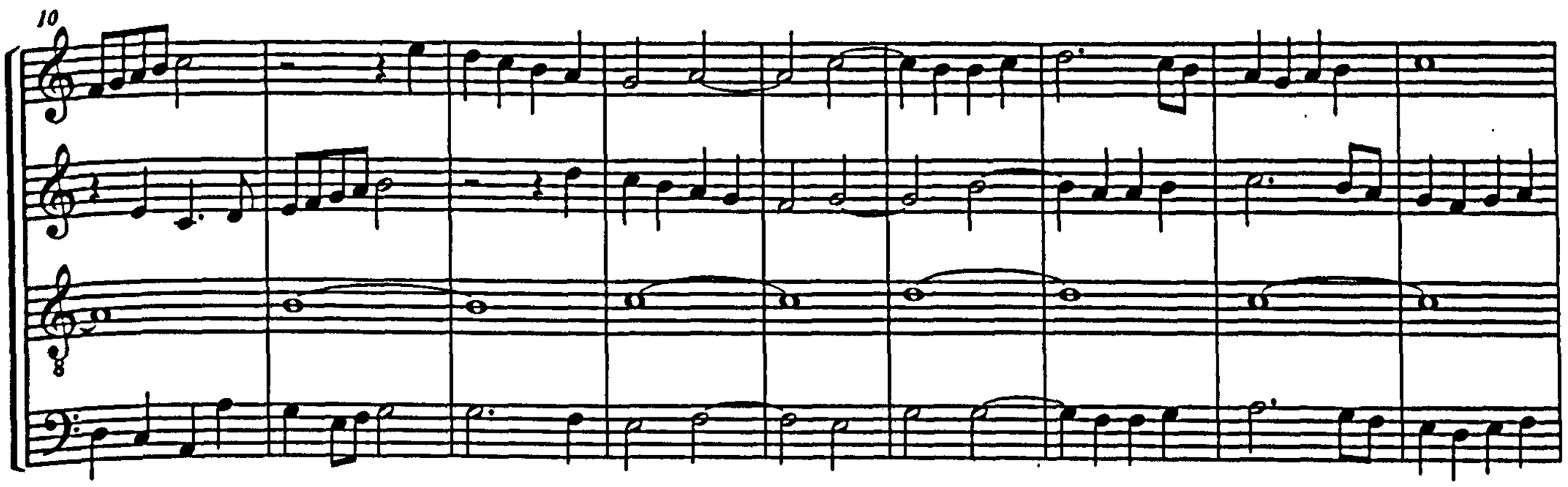

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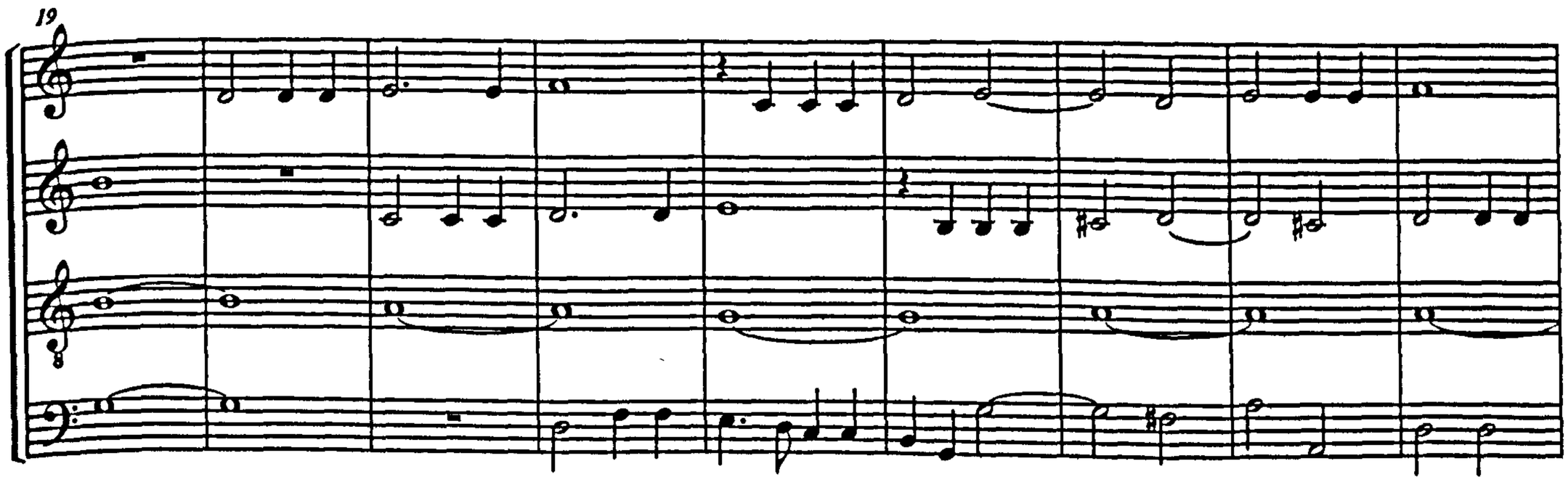

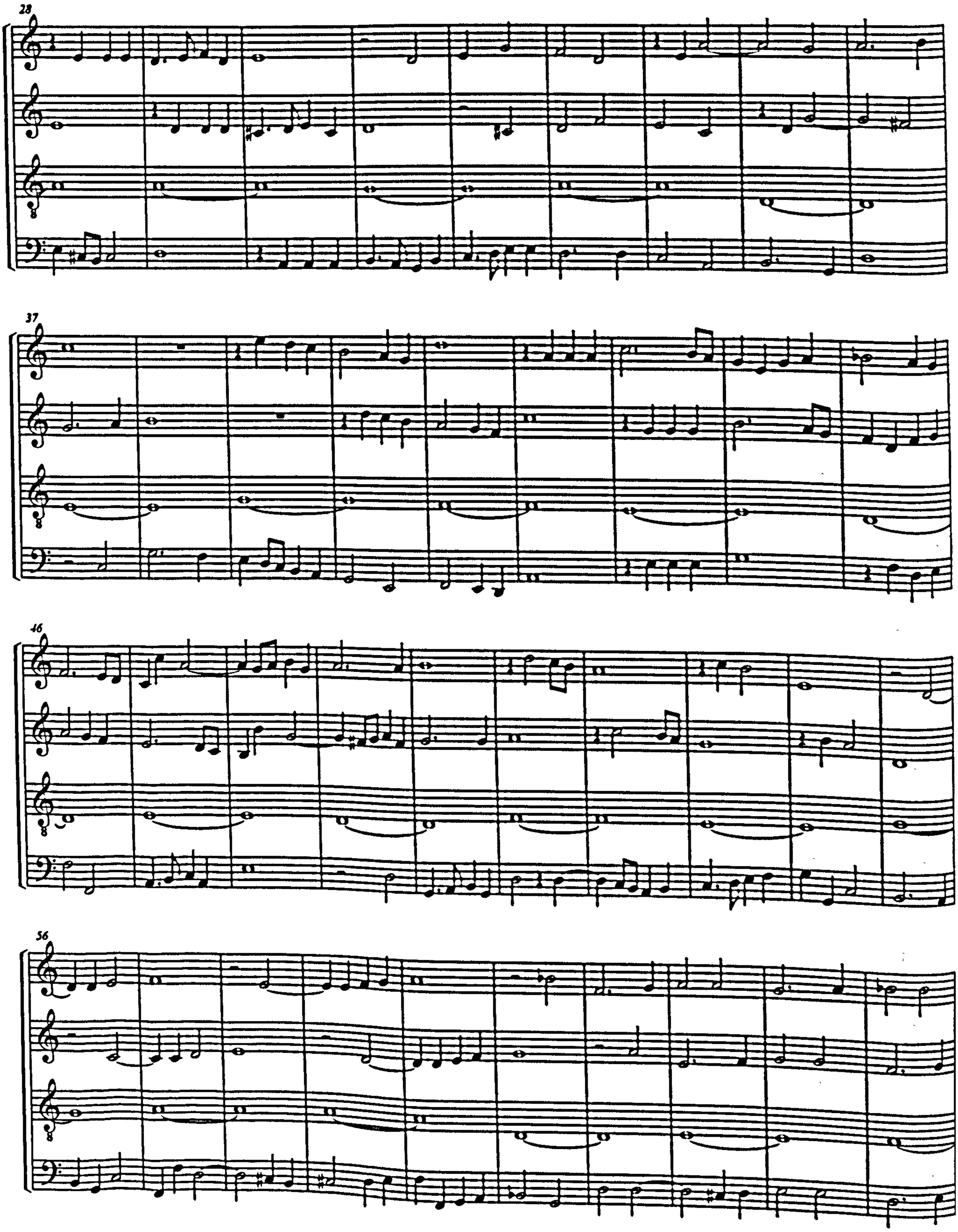
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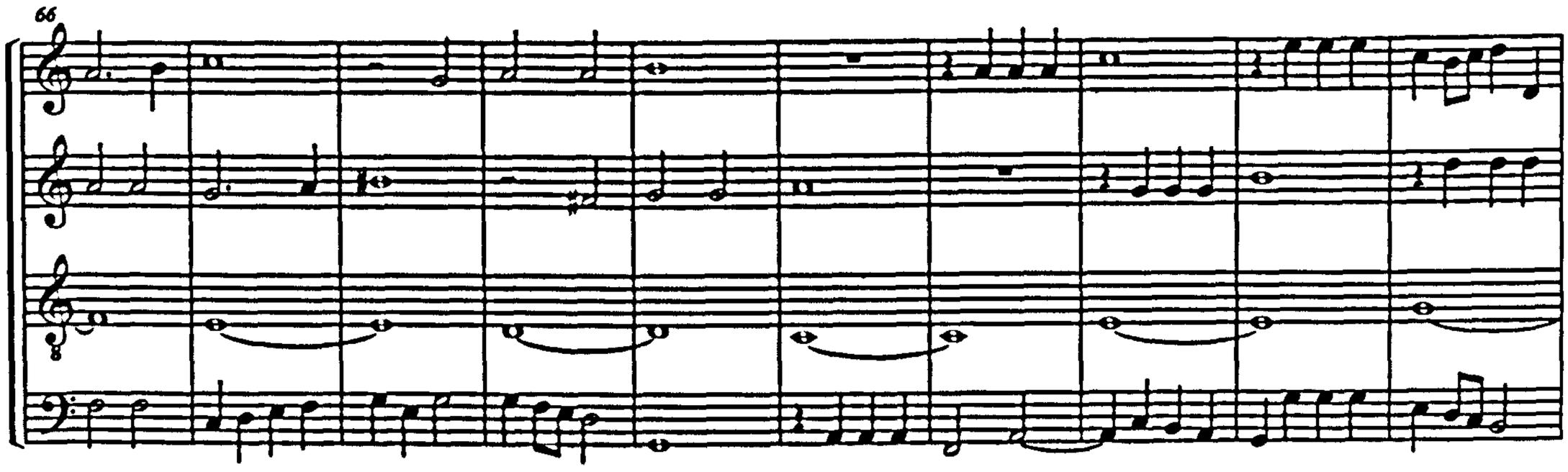
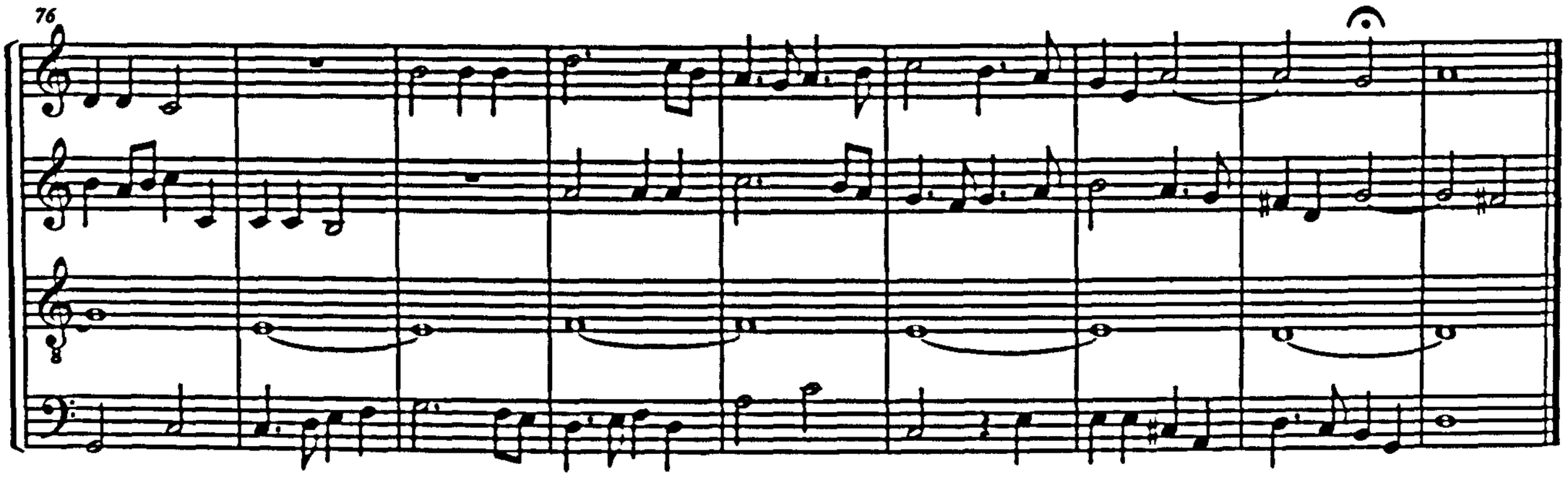


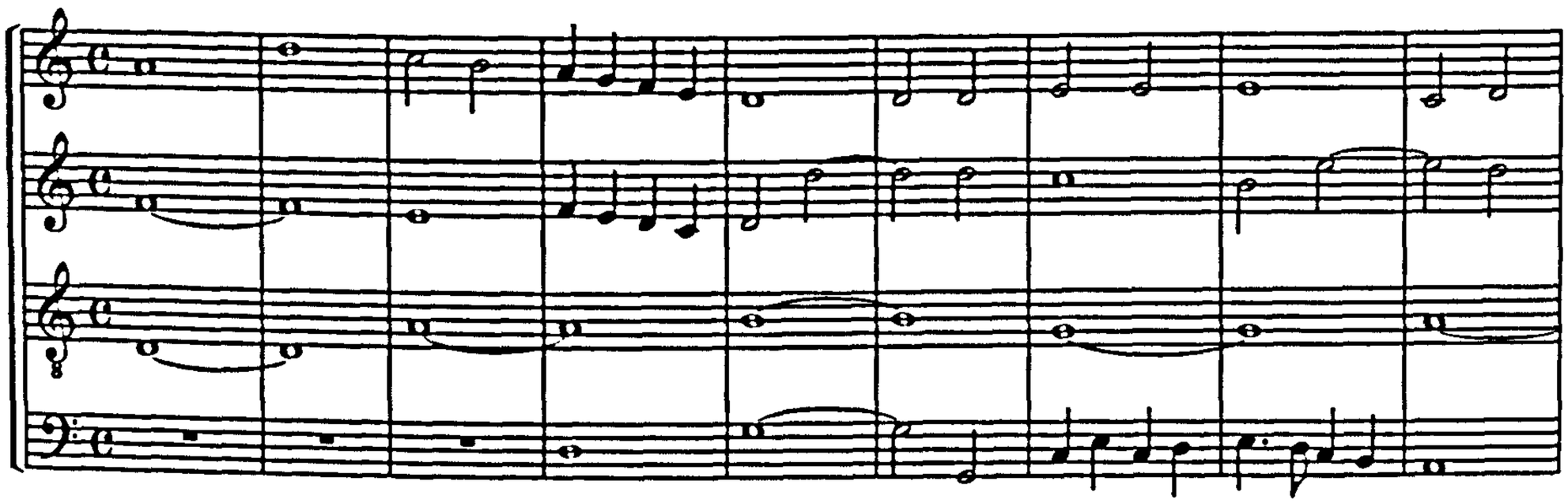


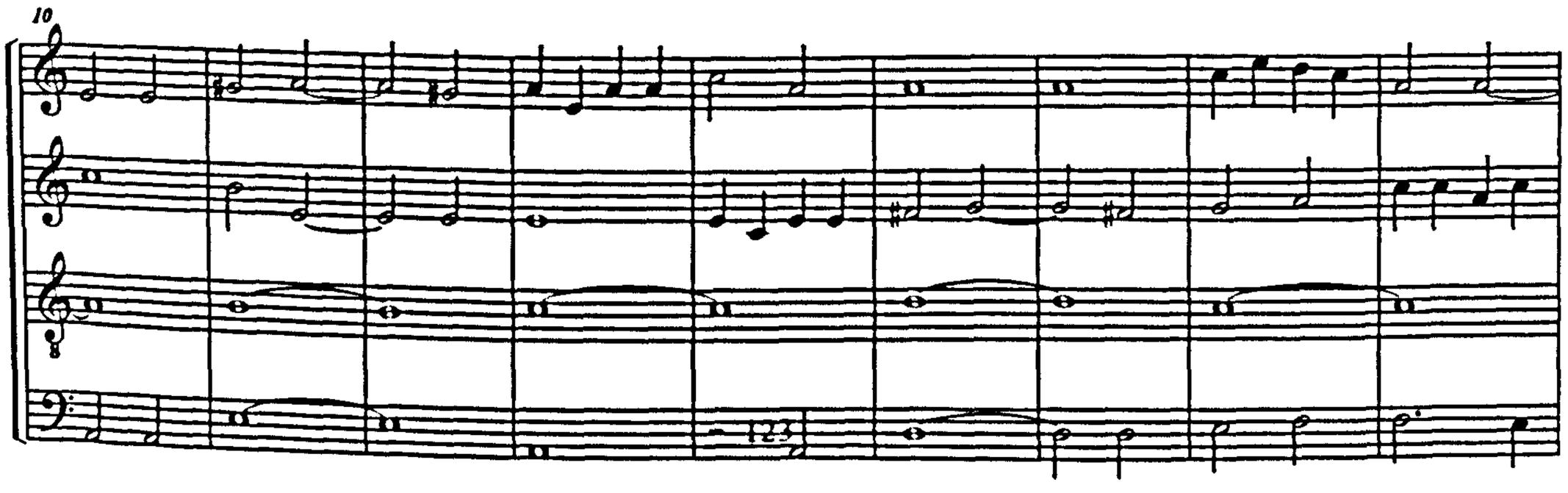
66

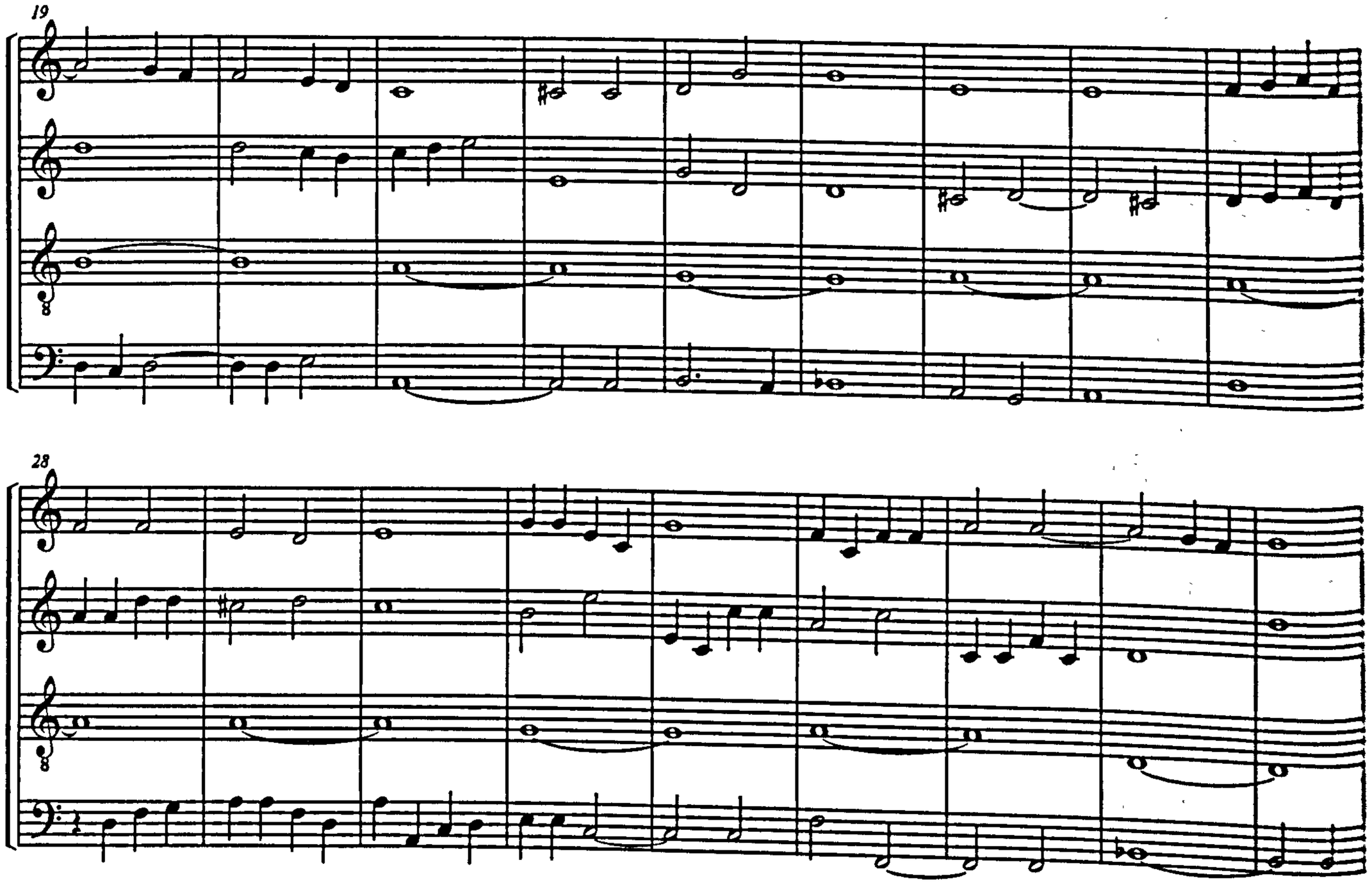
[Canon]

Retrograde canon. The voice in retrograde motion does not contain semitones, apart from those indicated above the stave (Free counterpoint in the fourth part)

(Can. Canchierizzato. La parte che canchierizza non fa semituoni se non quelli segnati sopra fuori delli righi (quarta parte libera))



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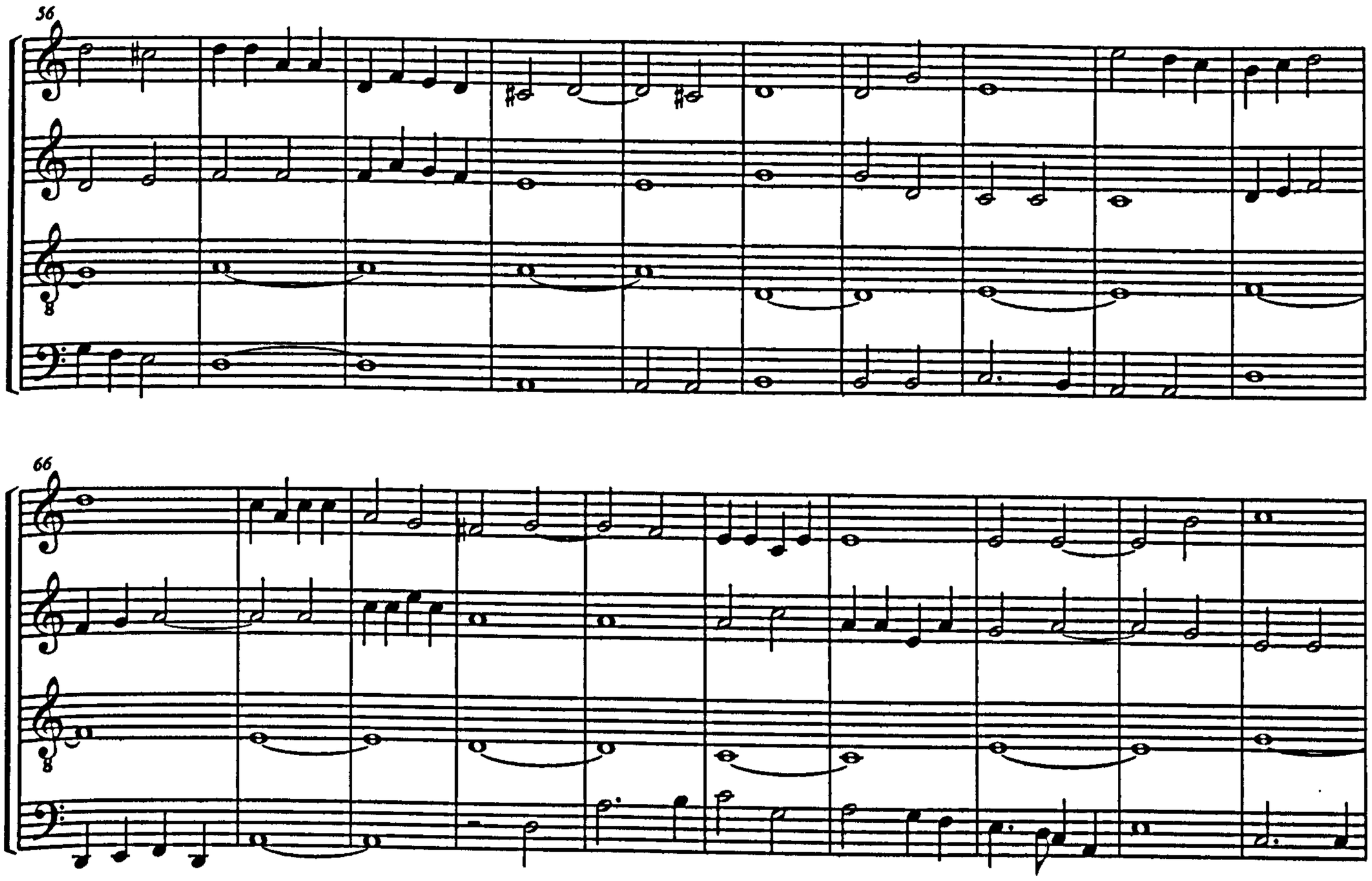
56
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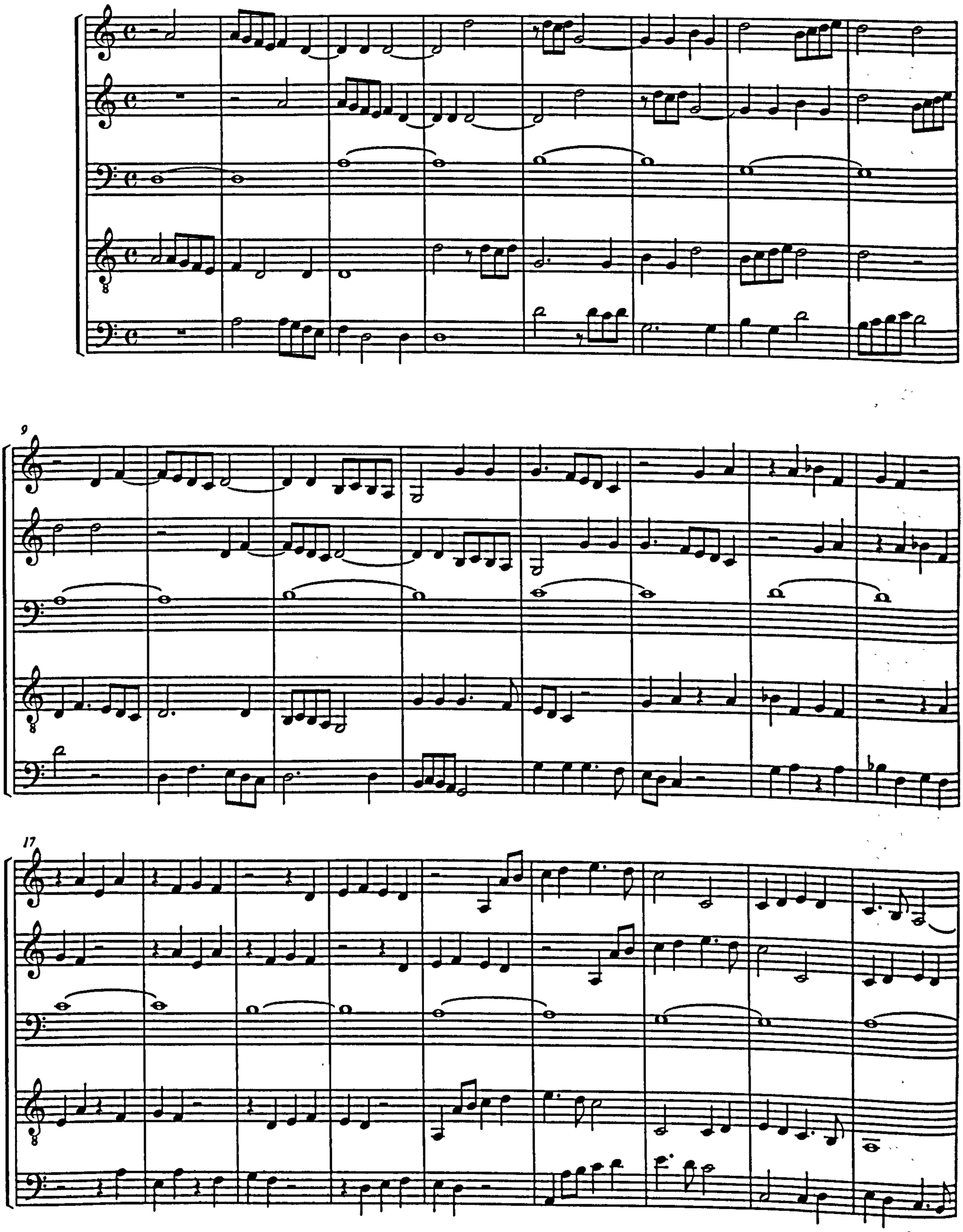
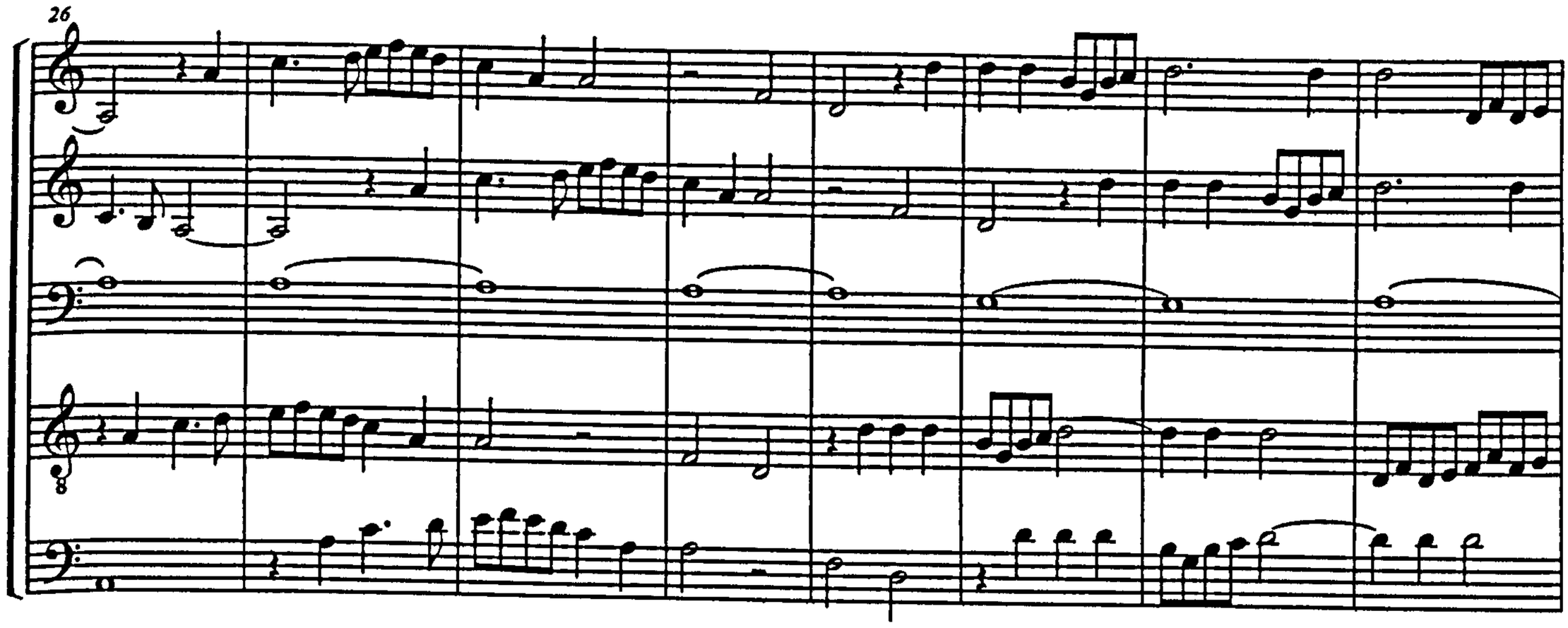
76

67

[Canon]

This canon is for four voices, successively one after the other, the first sings as it is, after a minim rest;
the second at the octave above, after a minim rest; the third as it is, after a semibreve rest;
the fourth at the octave above, after a semibreve and a minim rest
(In questo canone cantano quattro, mezza pausa un dopò l' altro, cioè il primo canta come stà,
il secondo aspettando mezza pausa canta per ottava alta, il terzo aspettando una pausa canta come stà,
il quattro aspettando una pausa, e mezza canta per ottava alta.)

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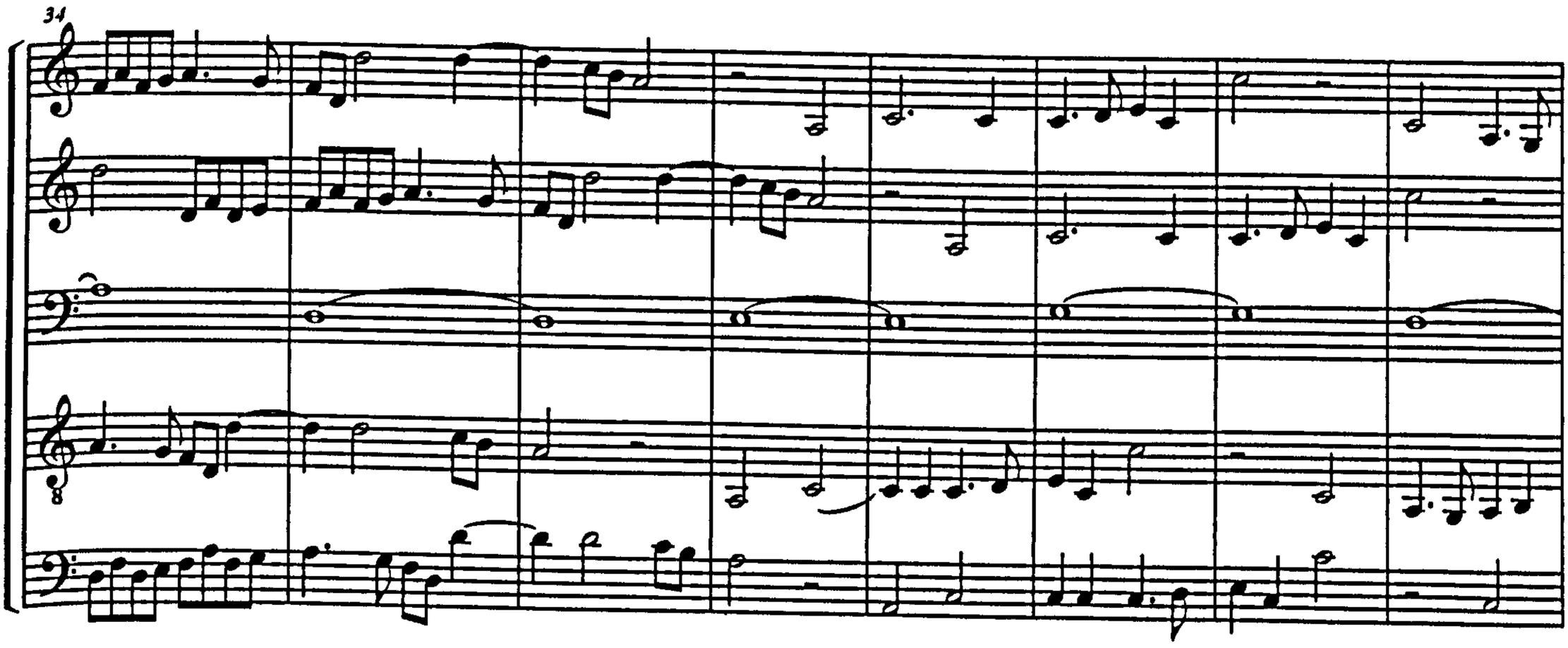
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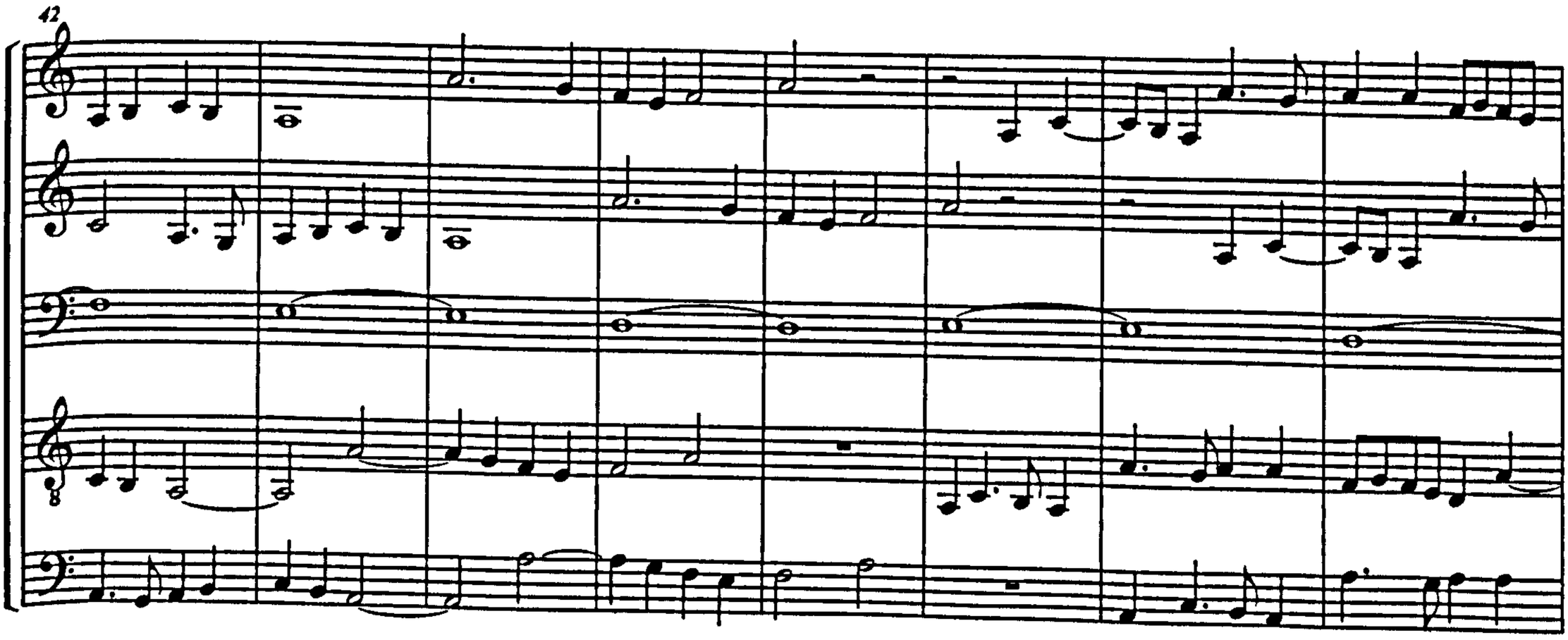
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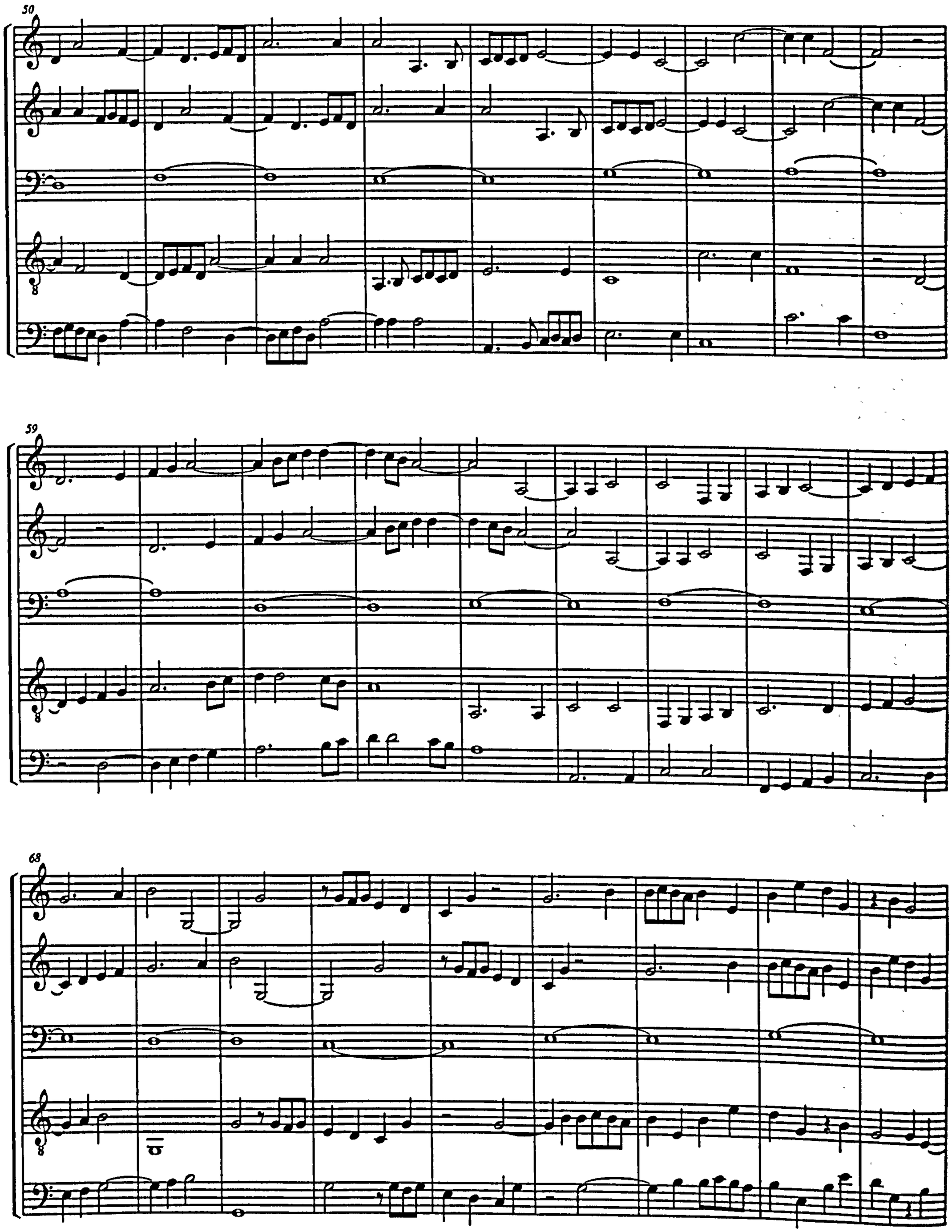
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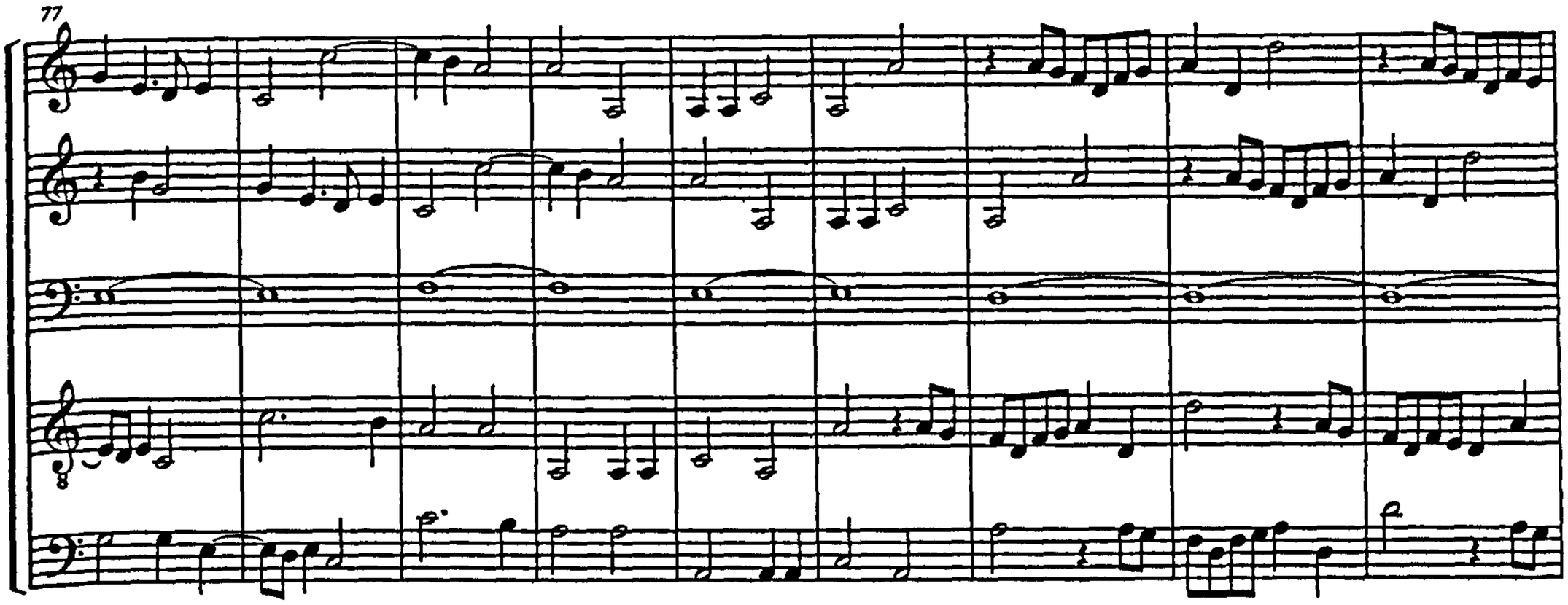

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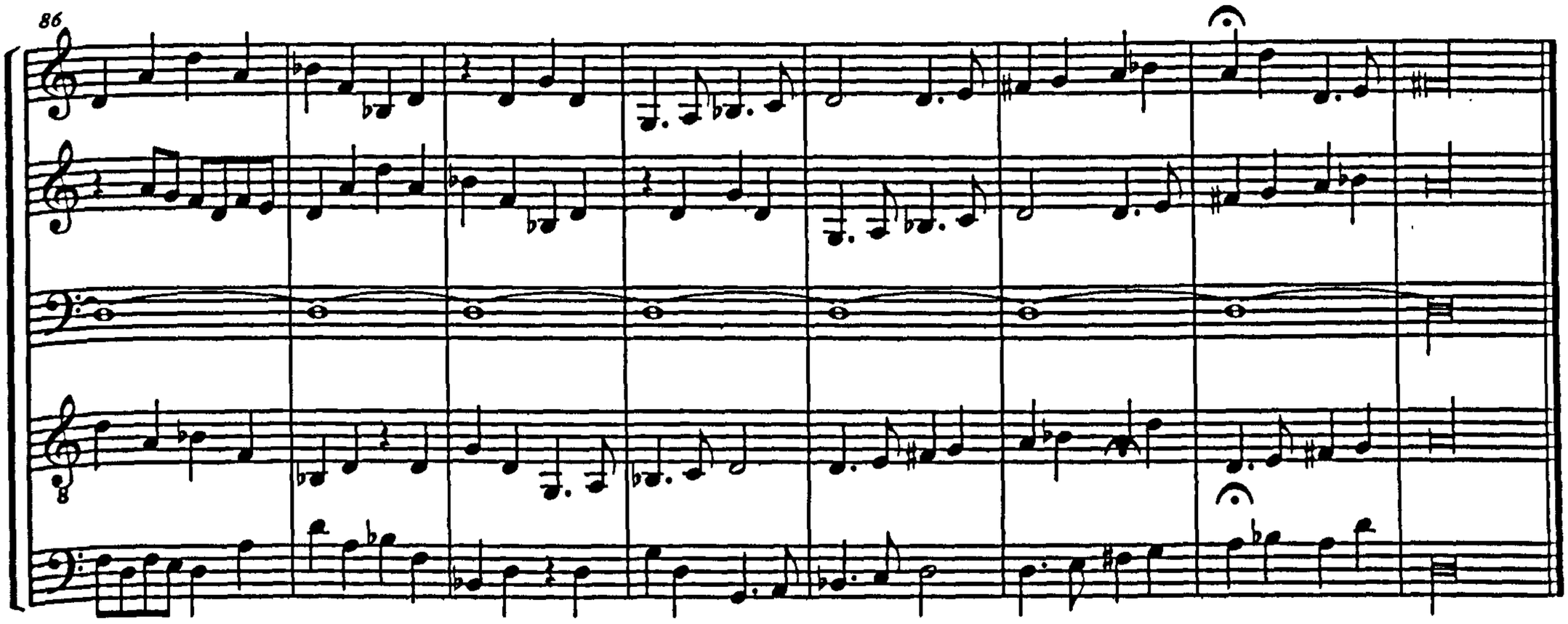
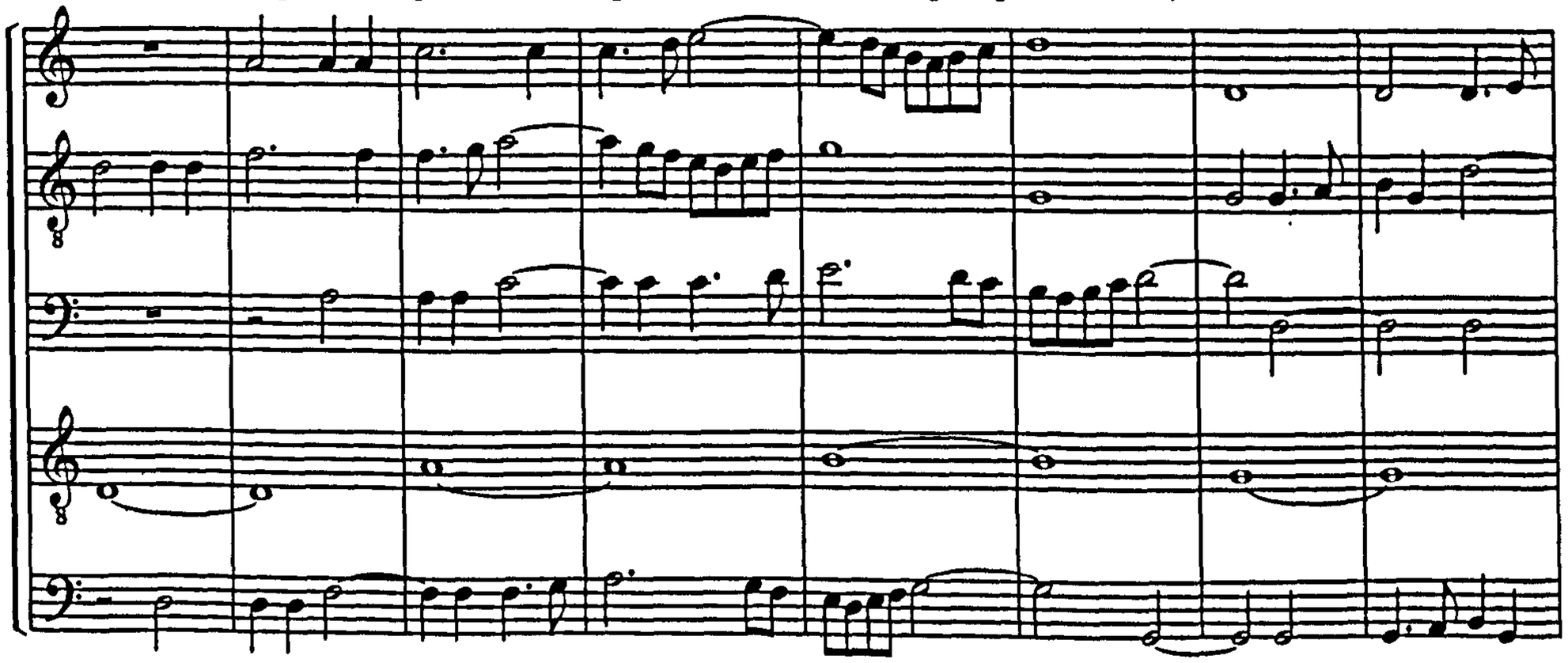
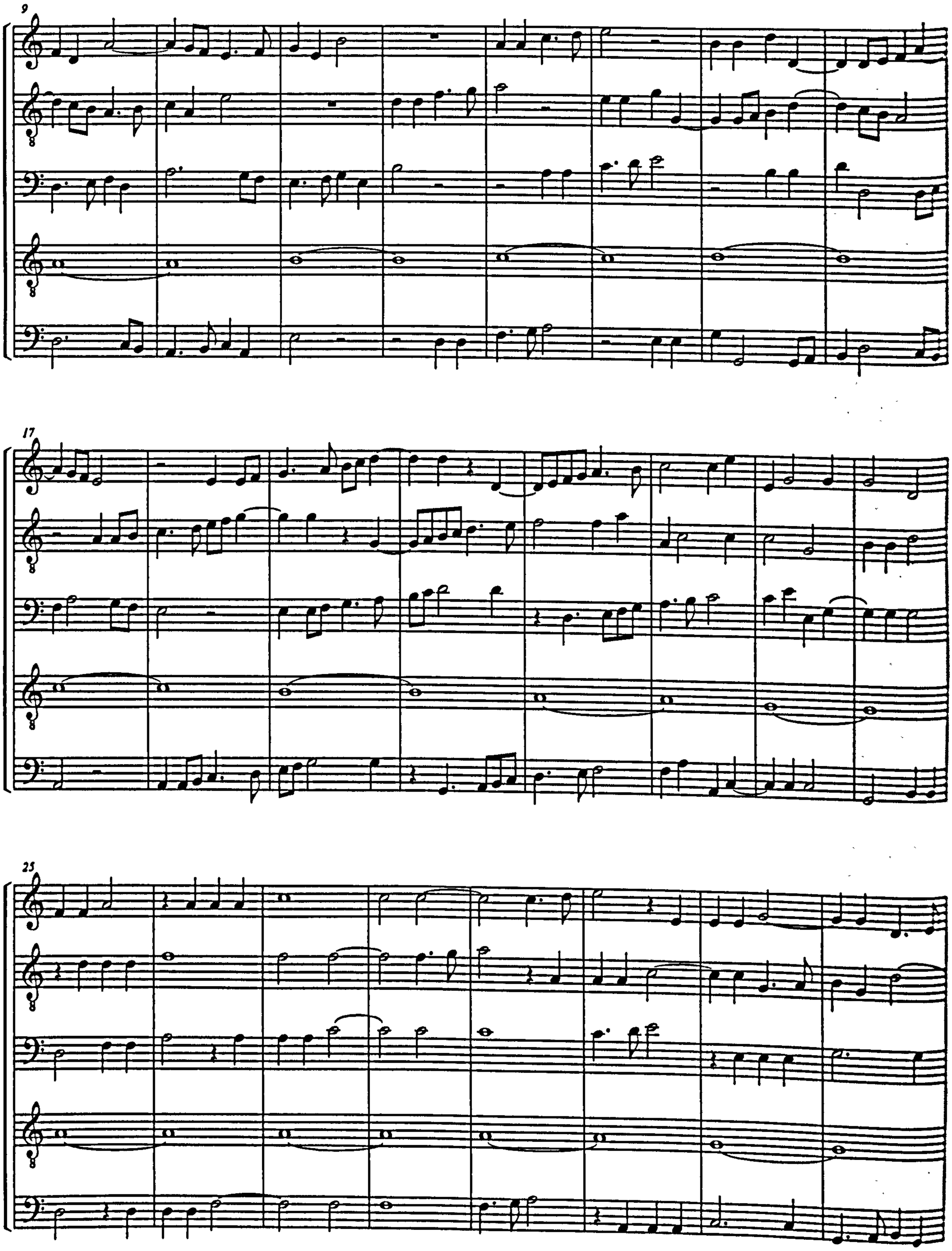


68

[Canon]

This canon is for four voices, successively one after the other, the first sings as it is,
after a minim rest; the second at the octave below, after a minim rest; the third at the fifth above,
after a semibreve rest and the fourth at the fourth above; after a semibreve and a minim rest
(In questo canone cantano quattro, mezza pausa l' un dopò l'altro, cioè il primo canta come stà,
il secondo aspettando mezza pausa canta per ottava bassa, il terzo aspettando una pausa per quinta alta,
& il quattro aspettando una pausa, e mezza canta per quarta bassa)

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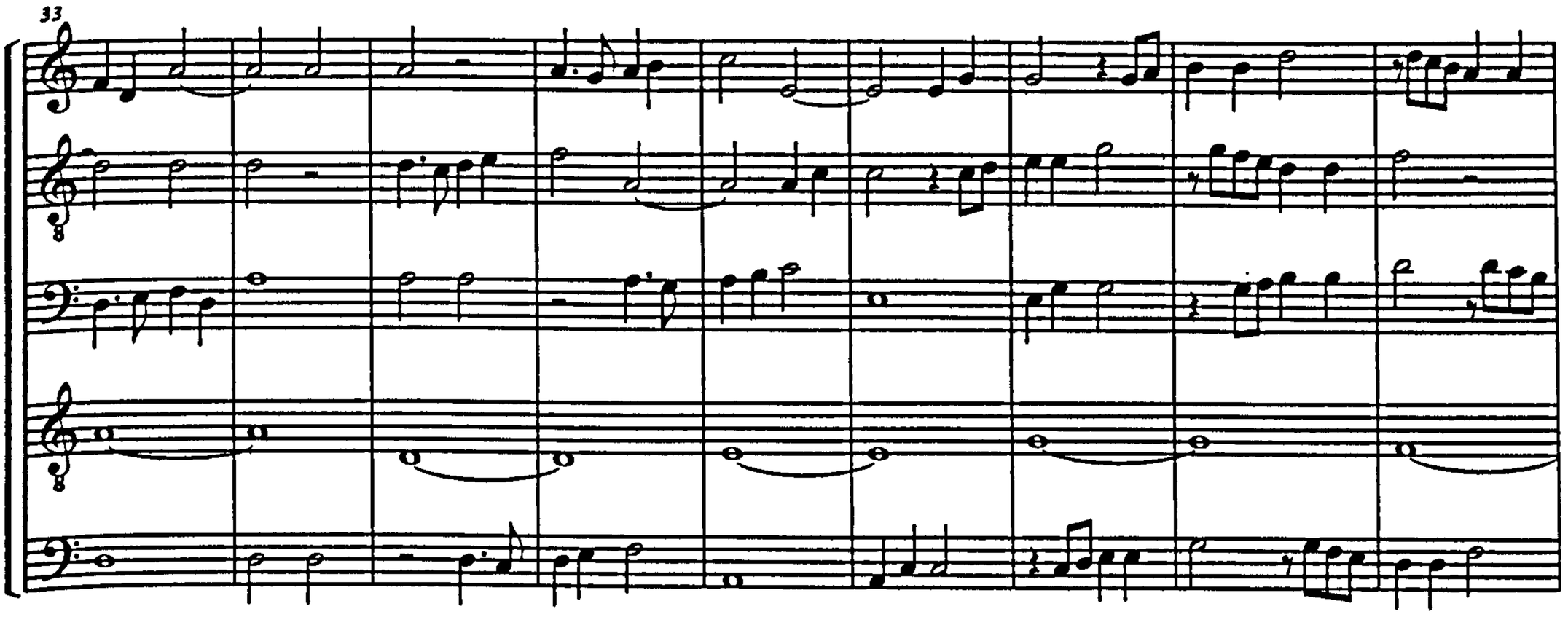
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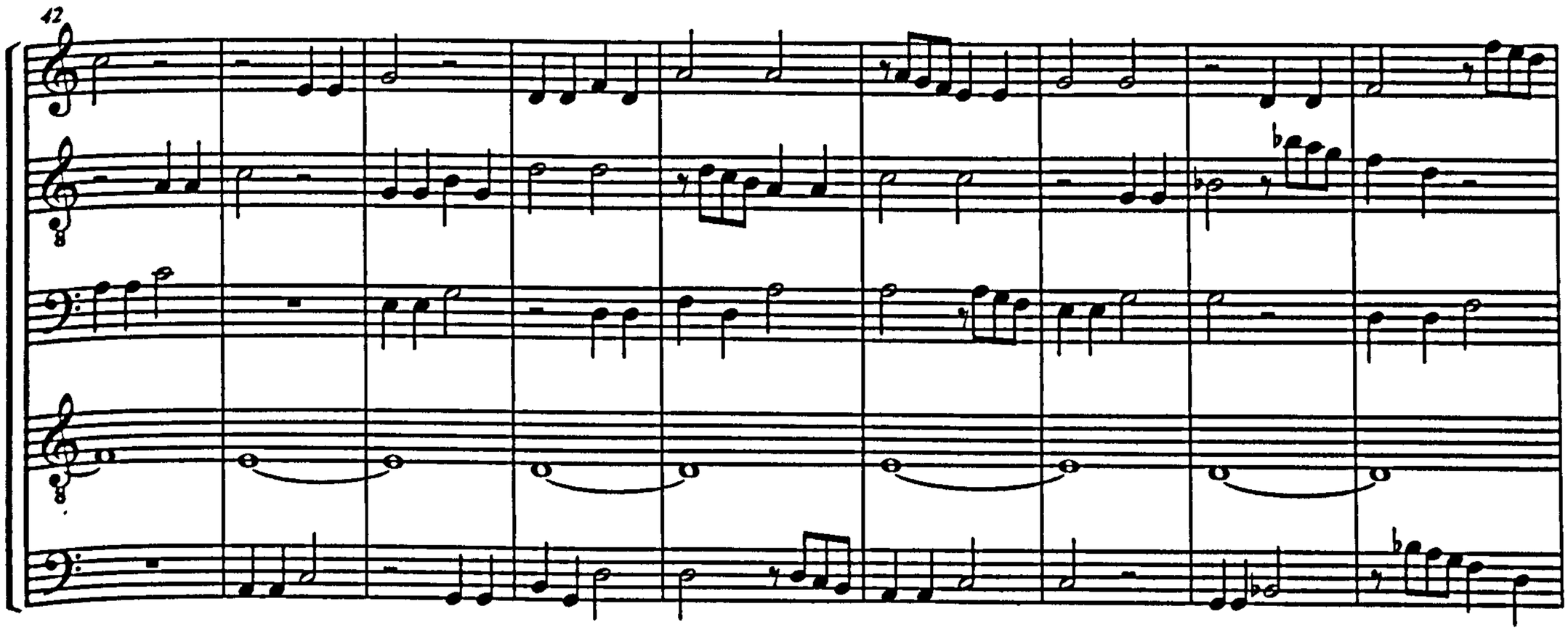
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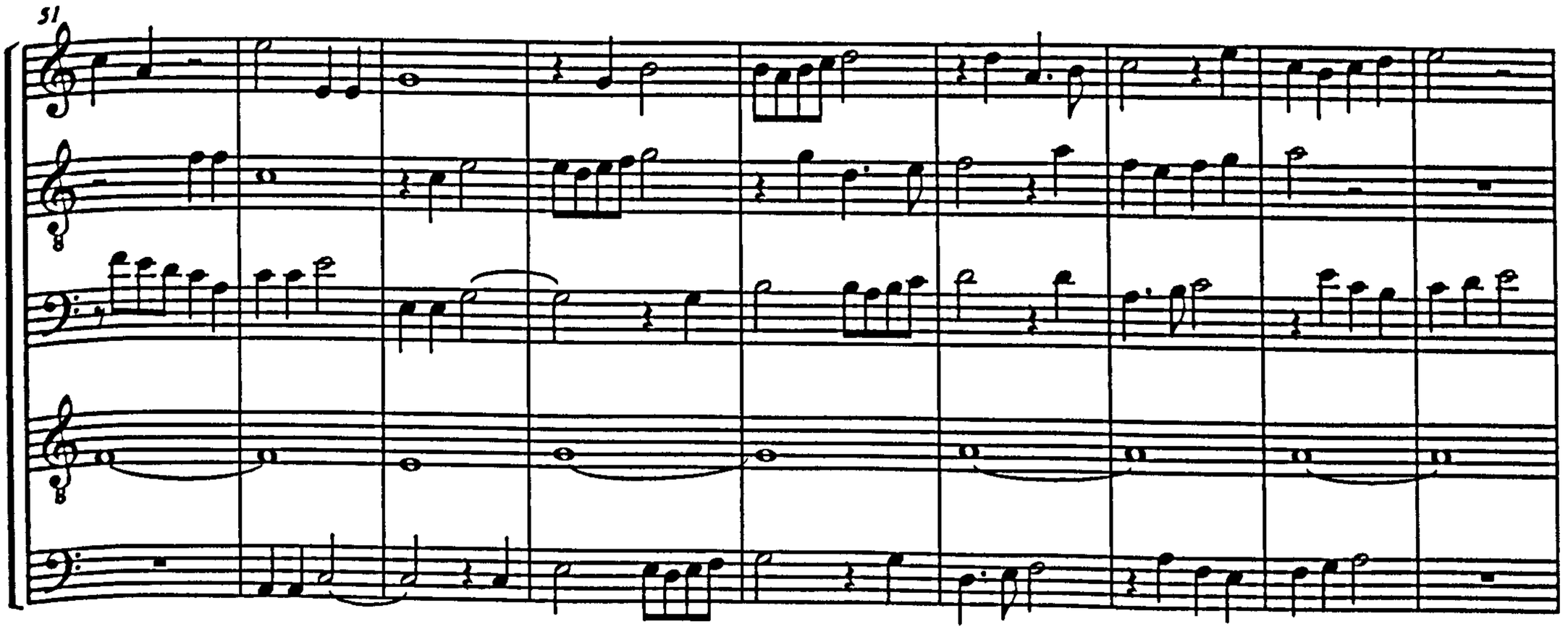
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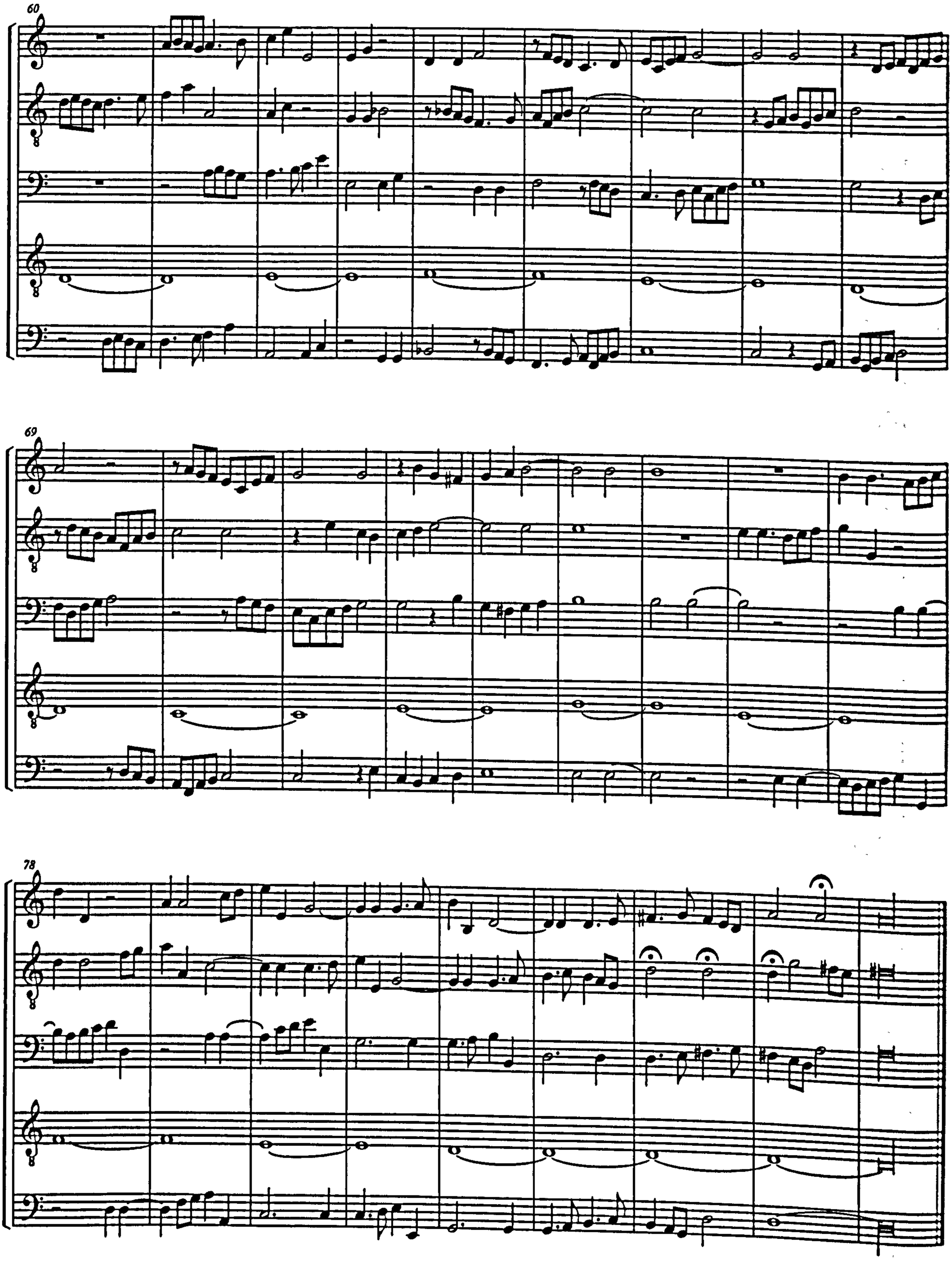
60
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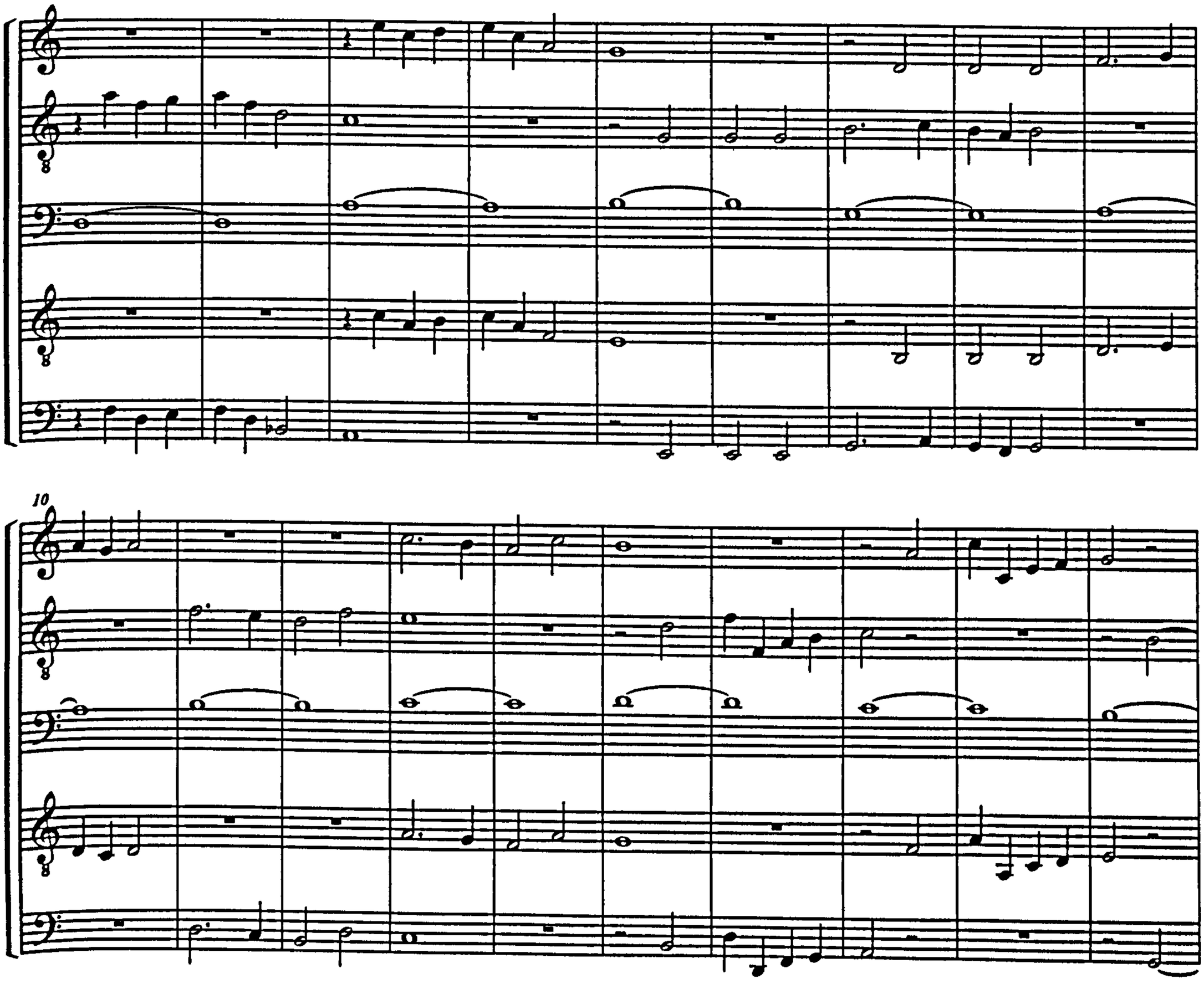
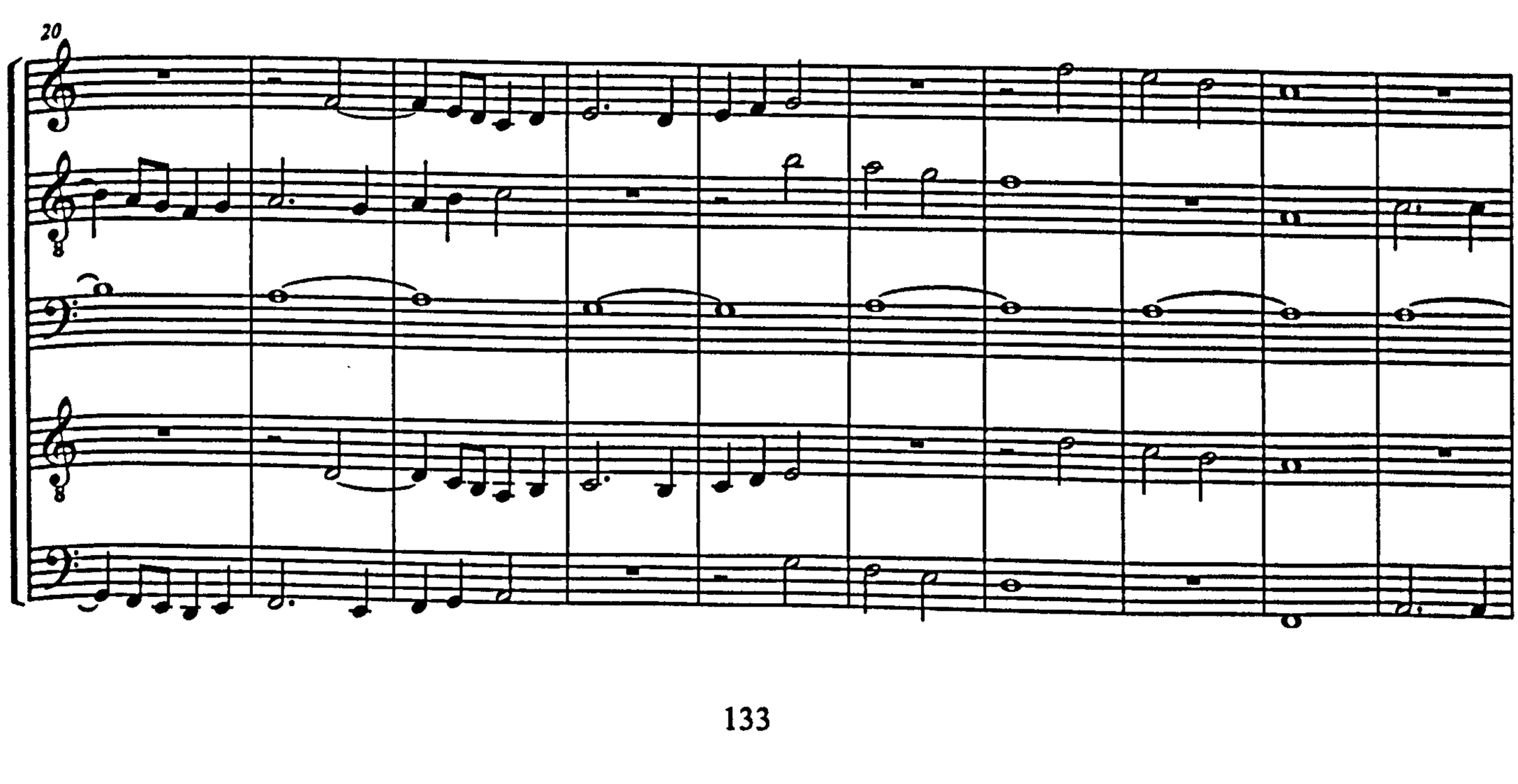
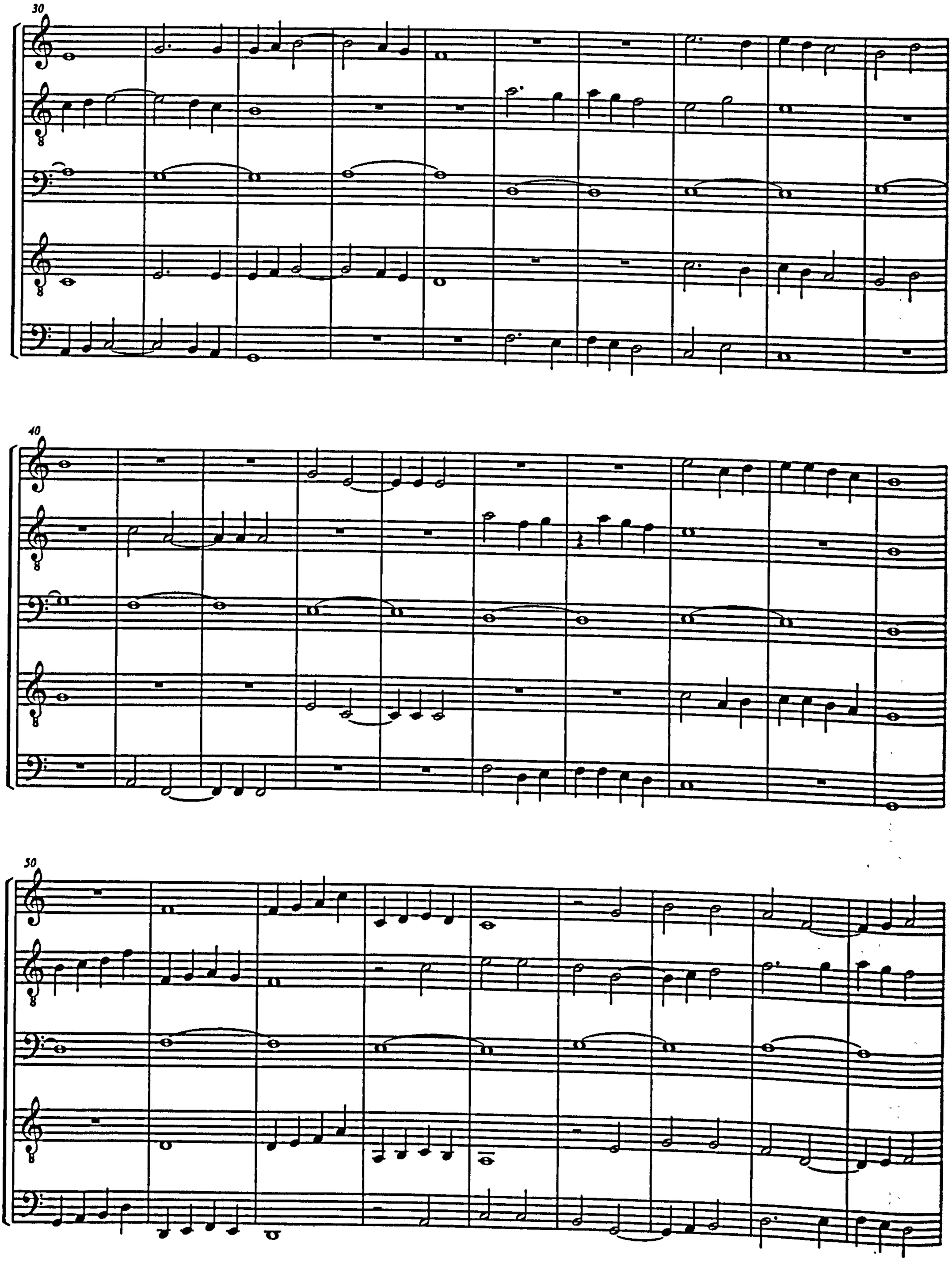
69

[Canon]

Canon at the fifth above after a two-semibreve rest with two bass parts at the tenth below.
(Canon in diapente a due pause, con le decime basse tanto alla parte che guida, quanto alla parte che siegue)



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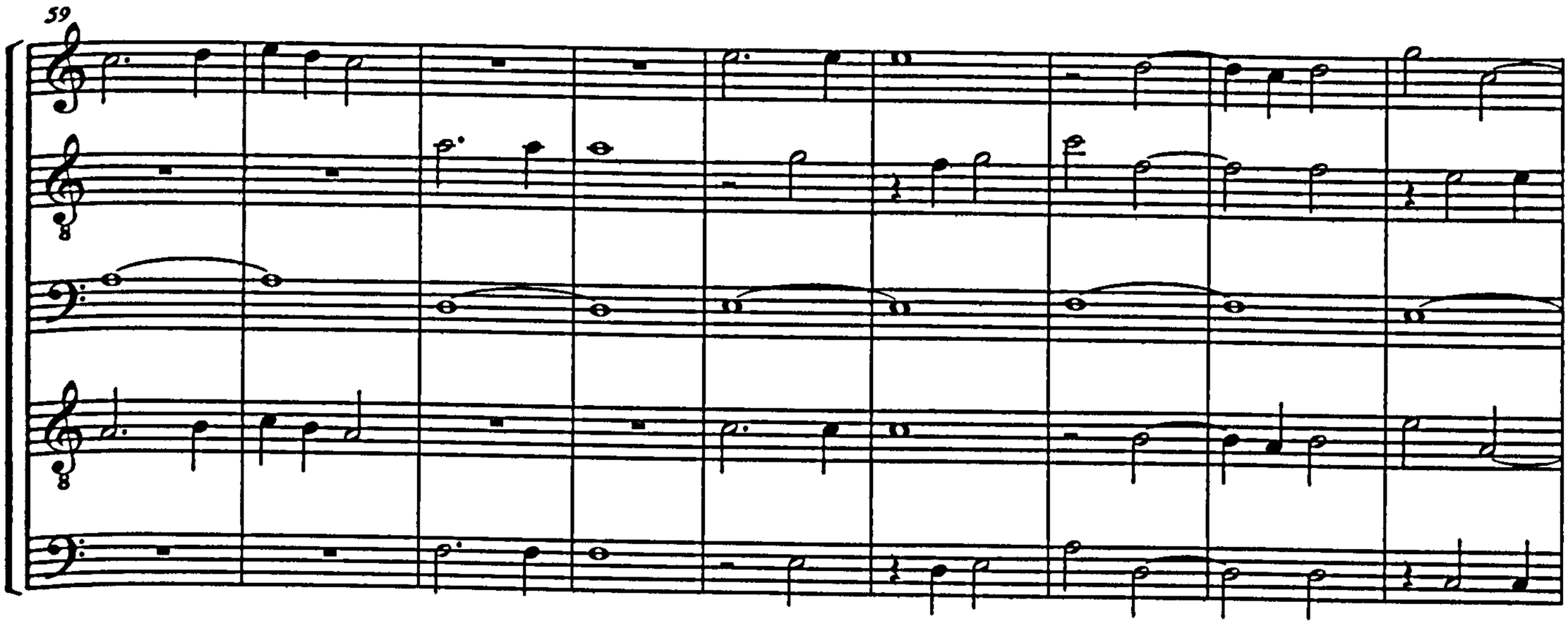

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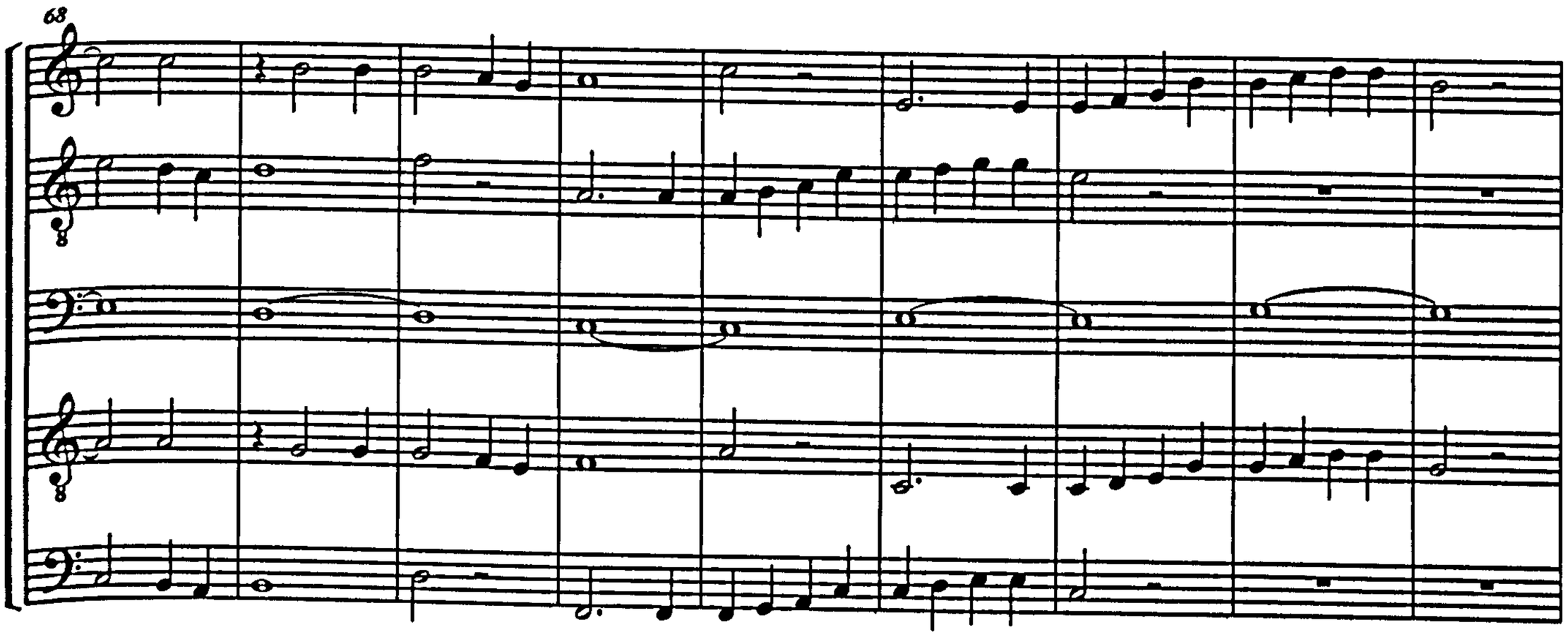

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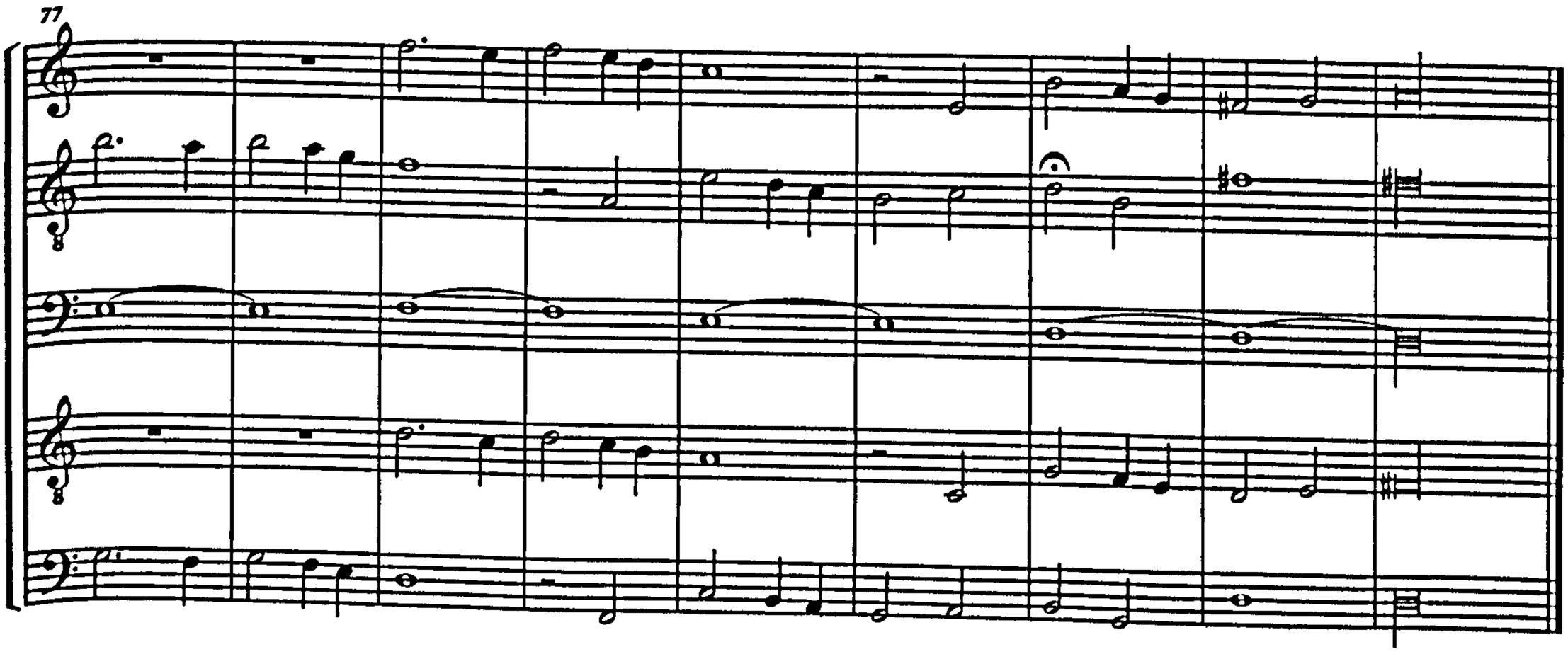
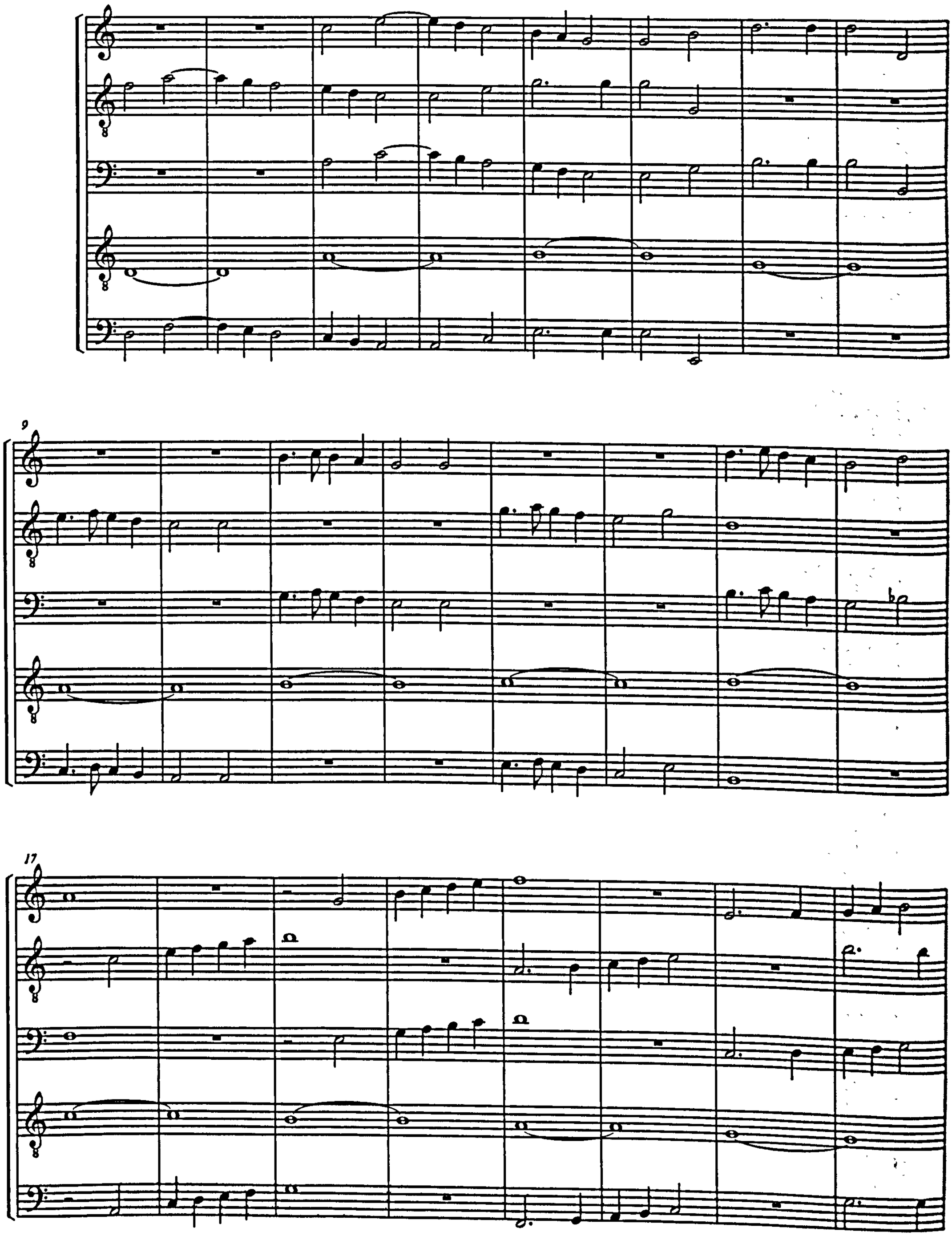
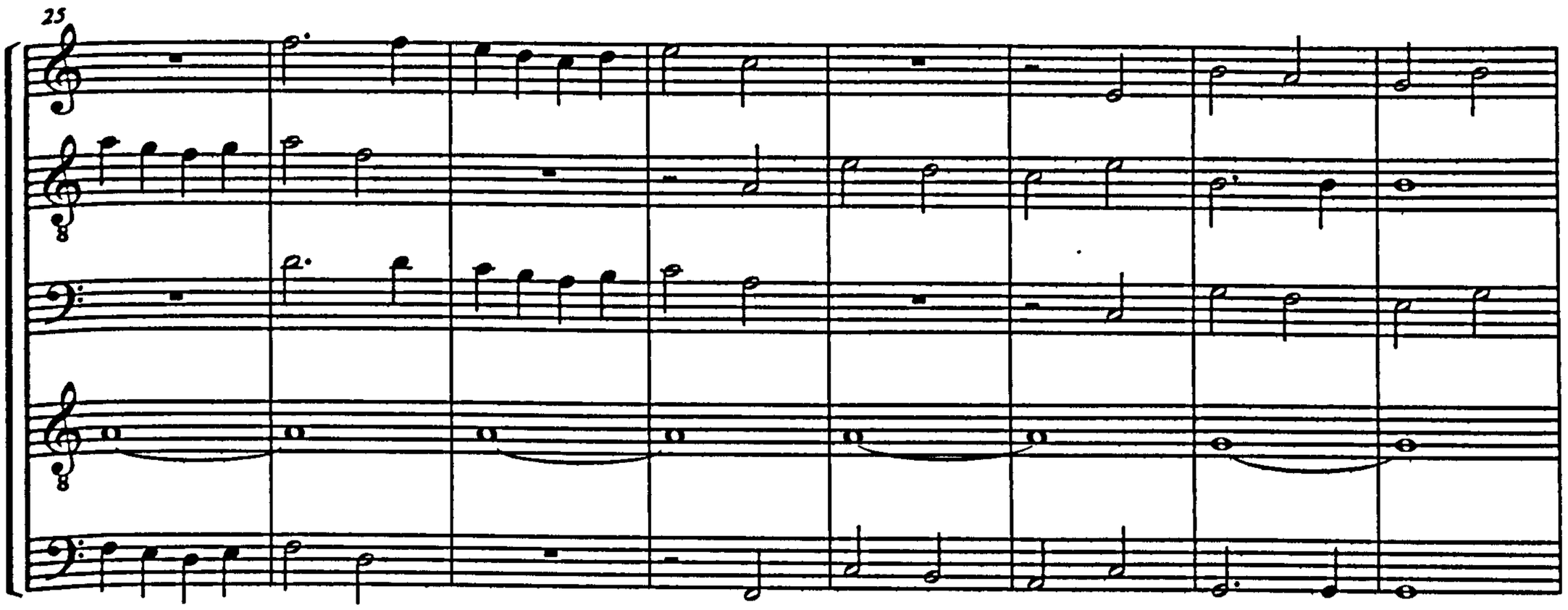


70

[Canon]

Canon at the fifth above after a two-semibreve rest with two bass parts at the tenth above.
The first bass part is for the principal (voice) and the second for the imitating voice.
(Can. in diapente a due pause, alla parte che guida và una parte in decima sopra, & alla parte che siegue ancora)

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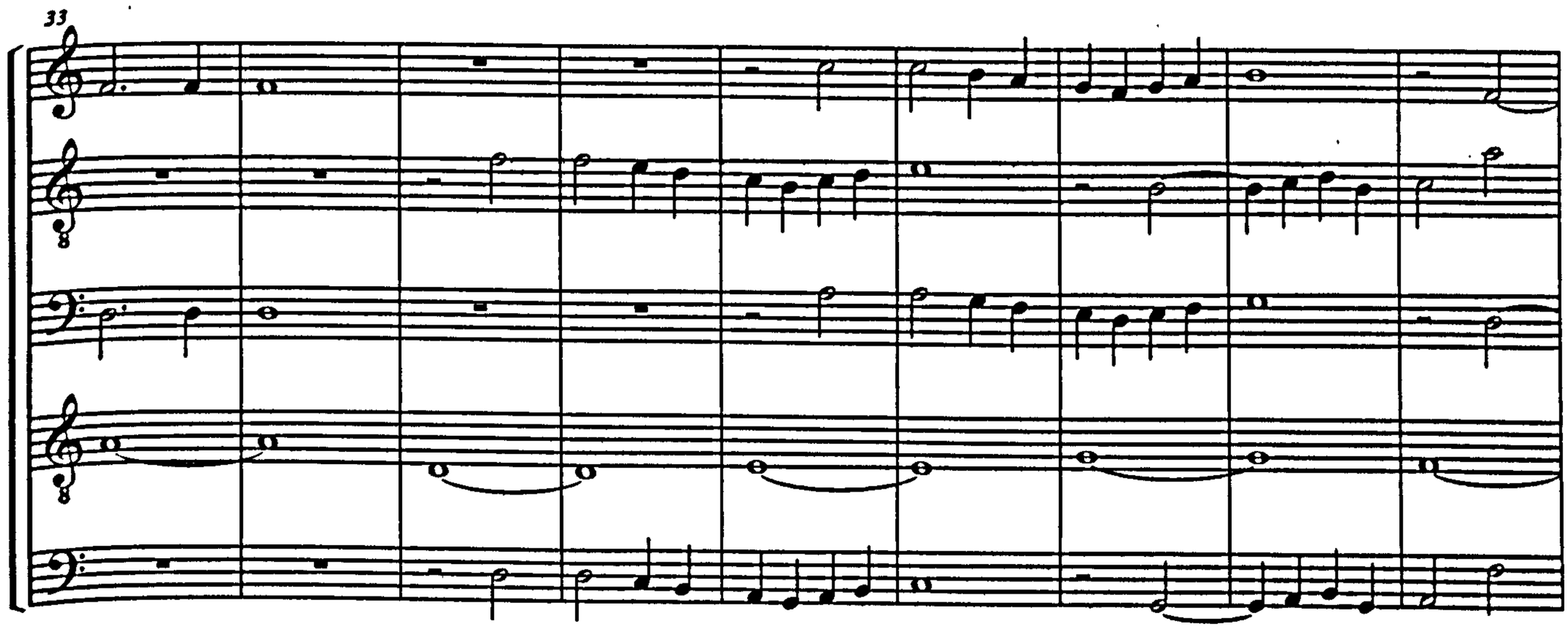
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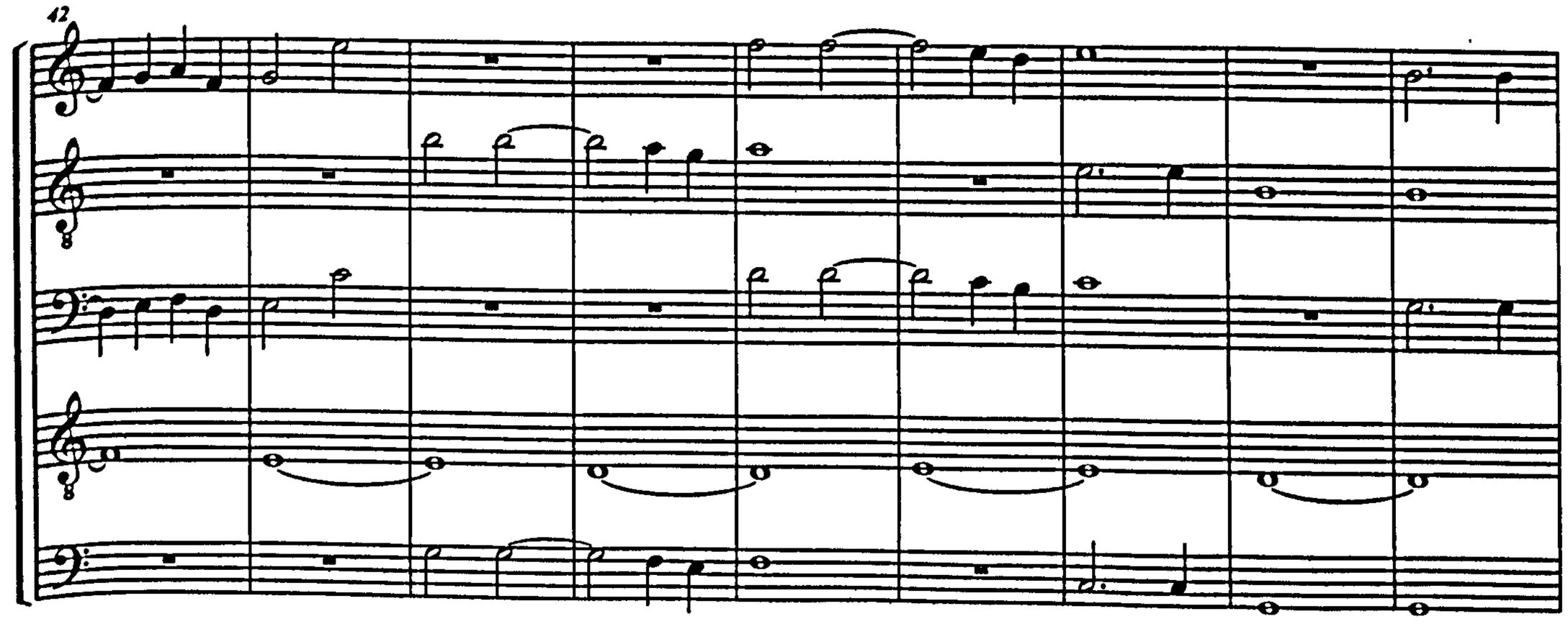
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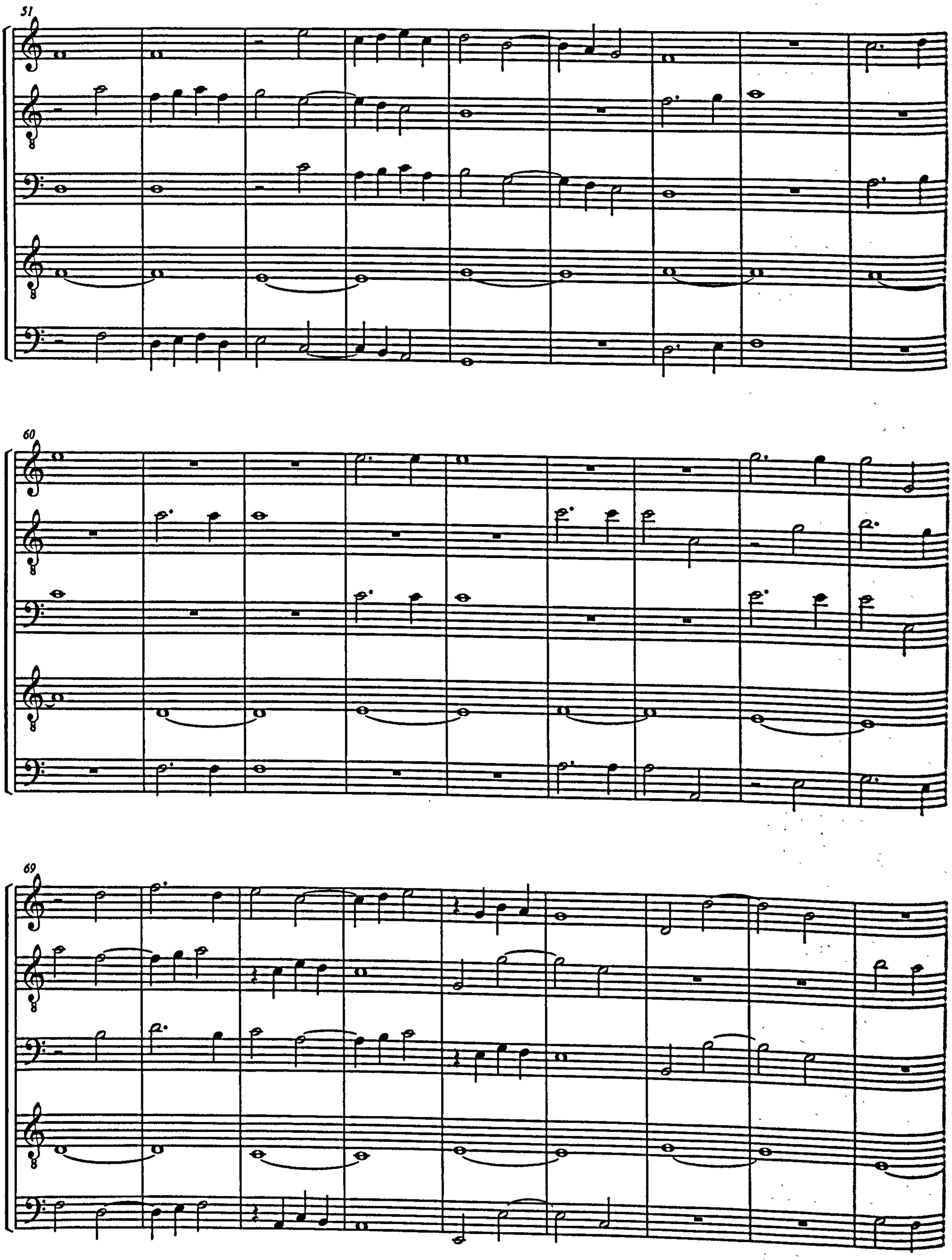
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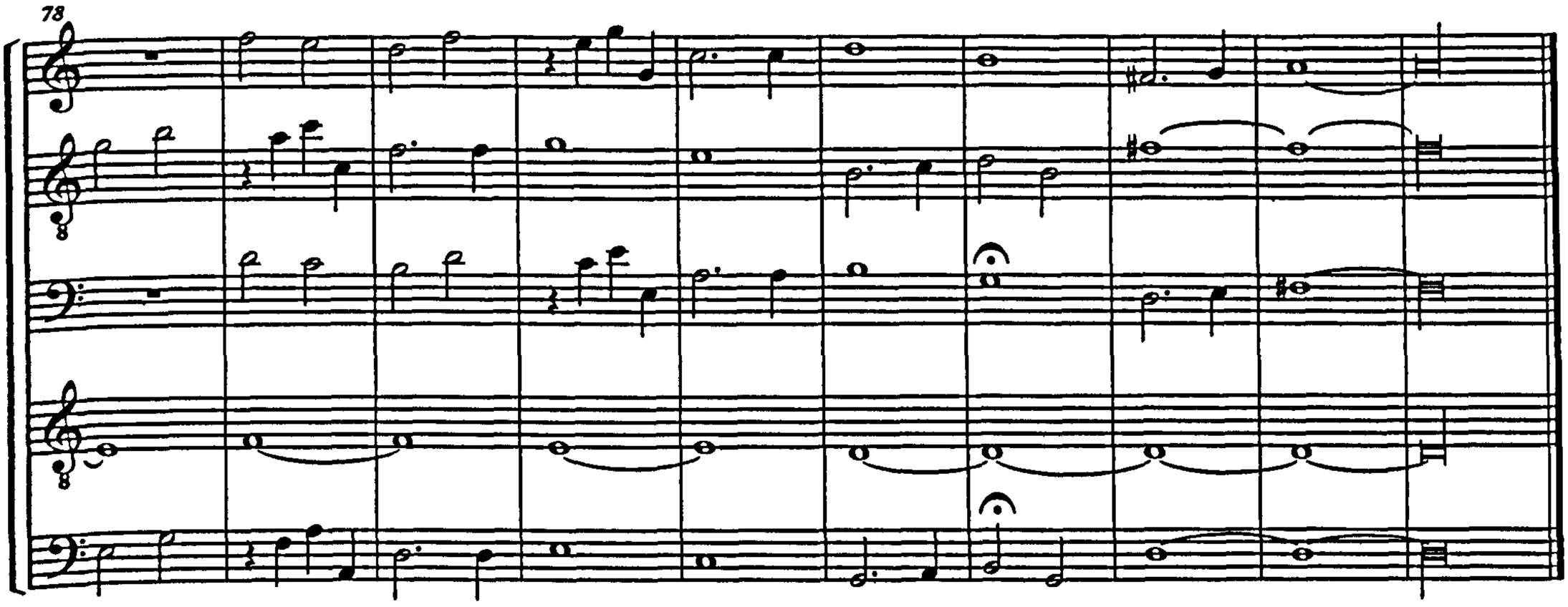
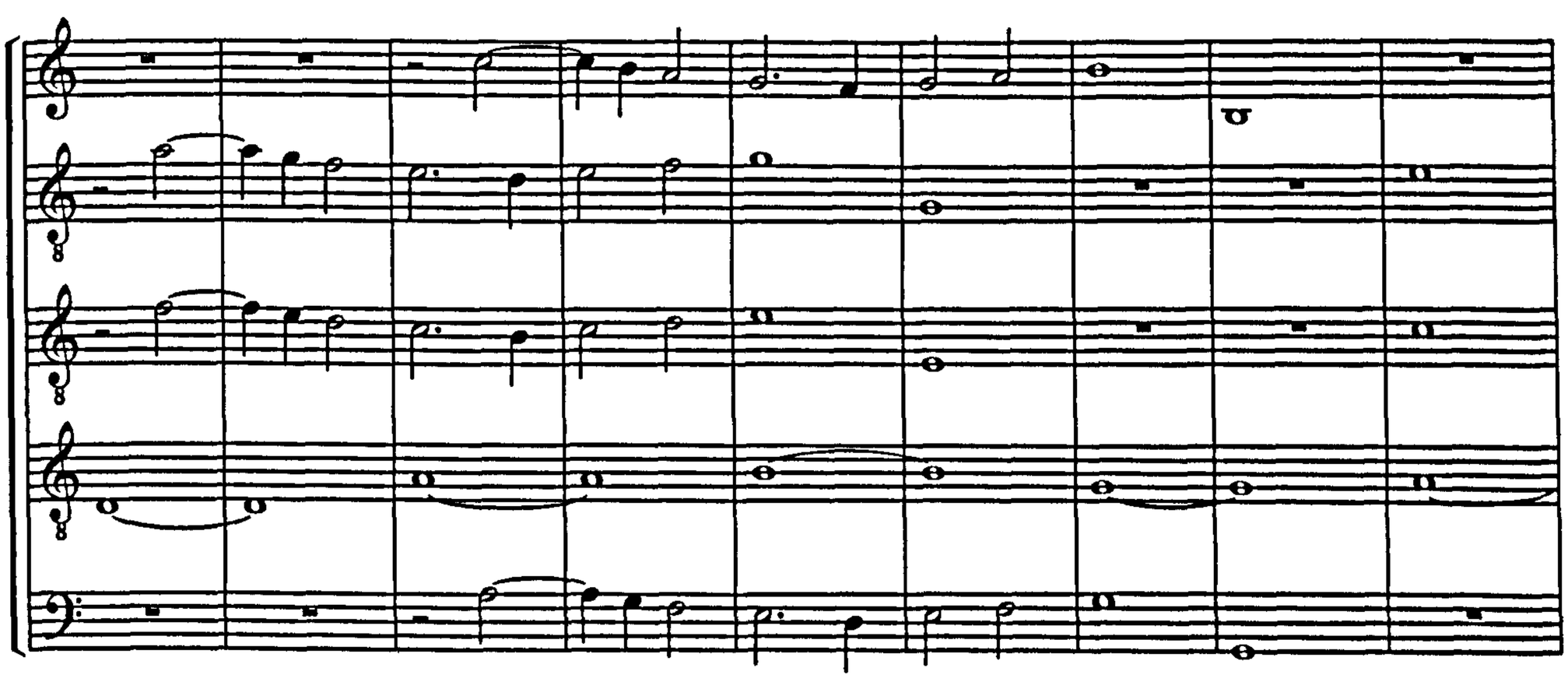


71

[Canon]

Canon at the octave below, after a two-semibreve rest. The principal voice is doubled at the third below and the imitating voice is doubled at the tenth above.

(Can. in subdiapason a due pause , insieme con la parte che guida và una parte in terza bassa, & alla subdiapason và insieme una parte in decima alta)



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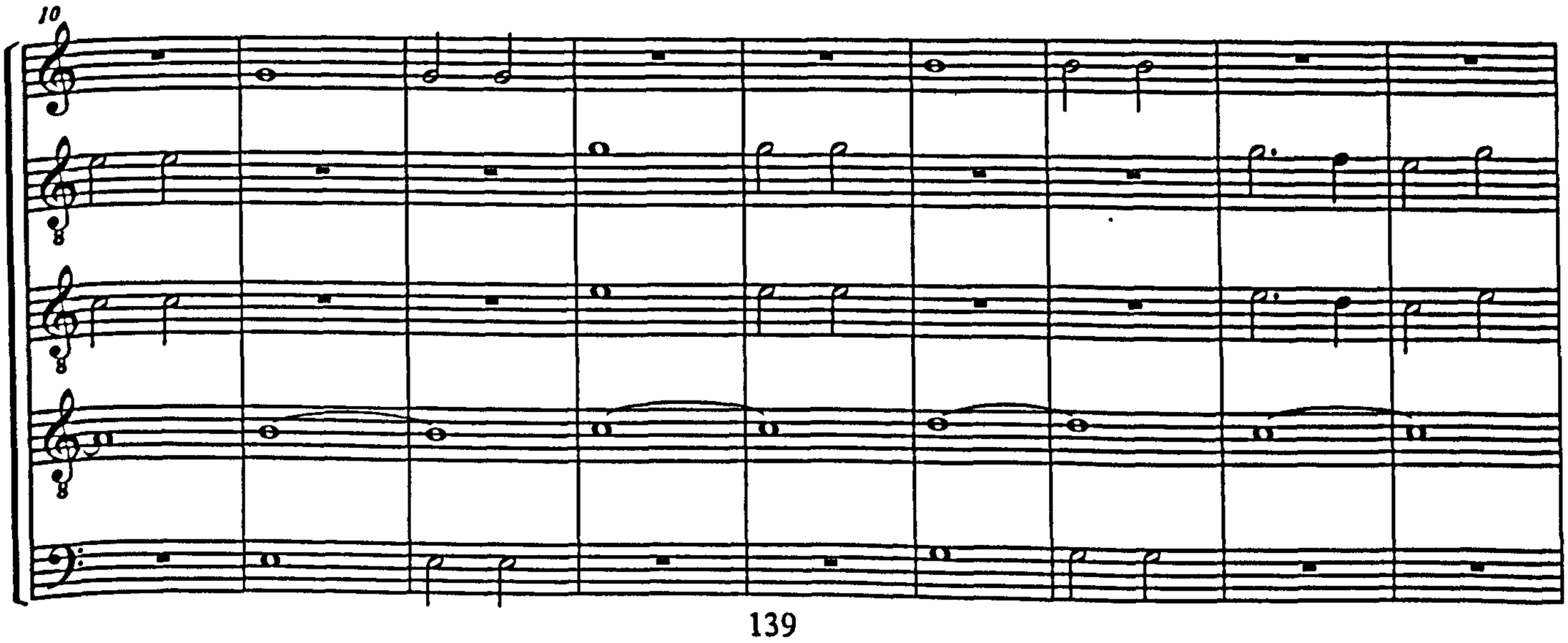

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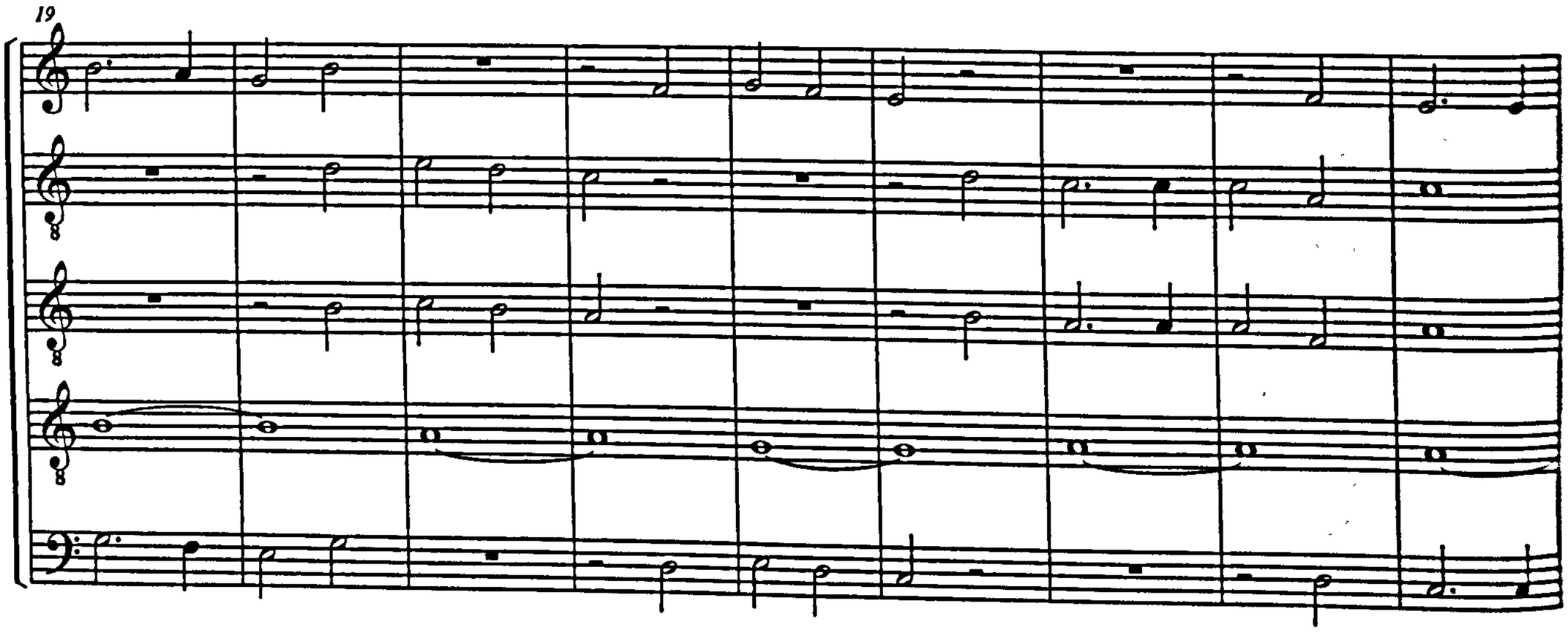

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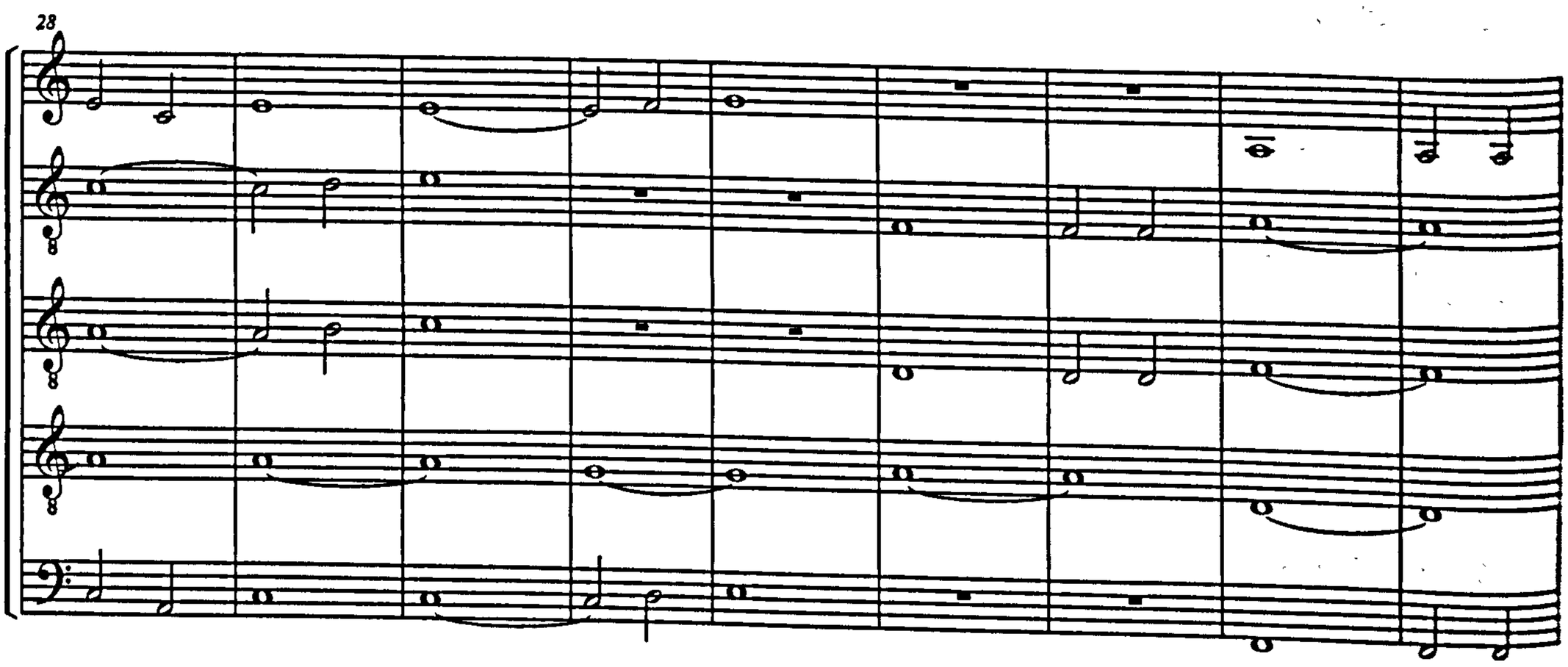

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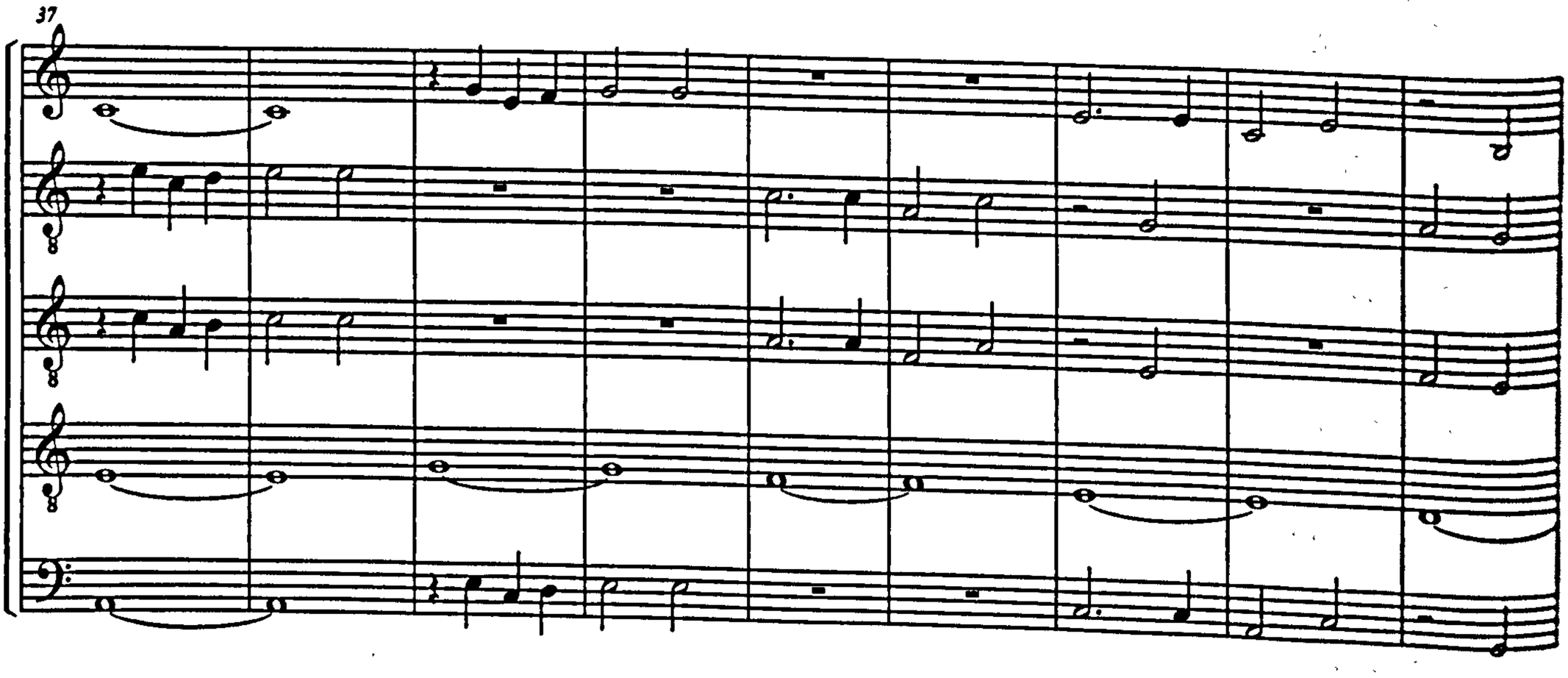

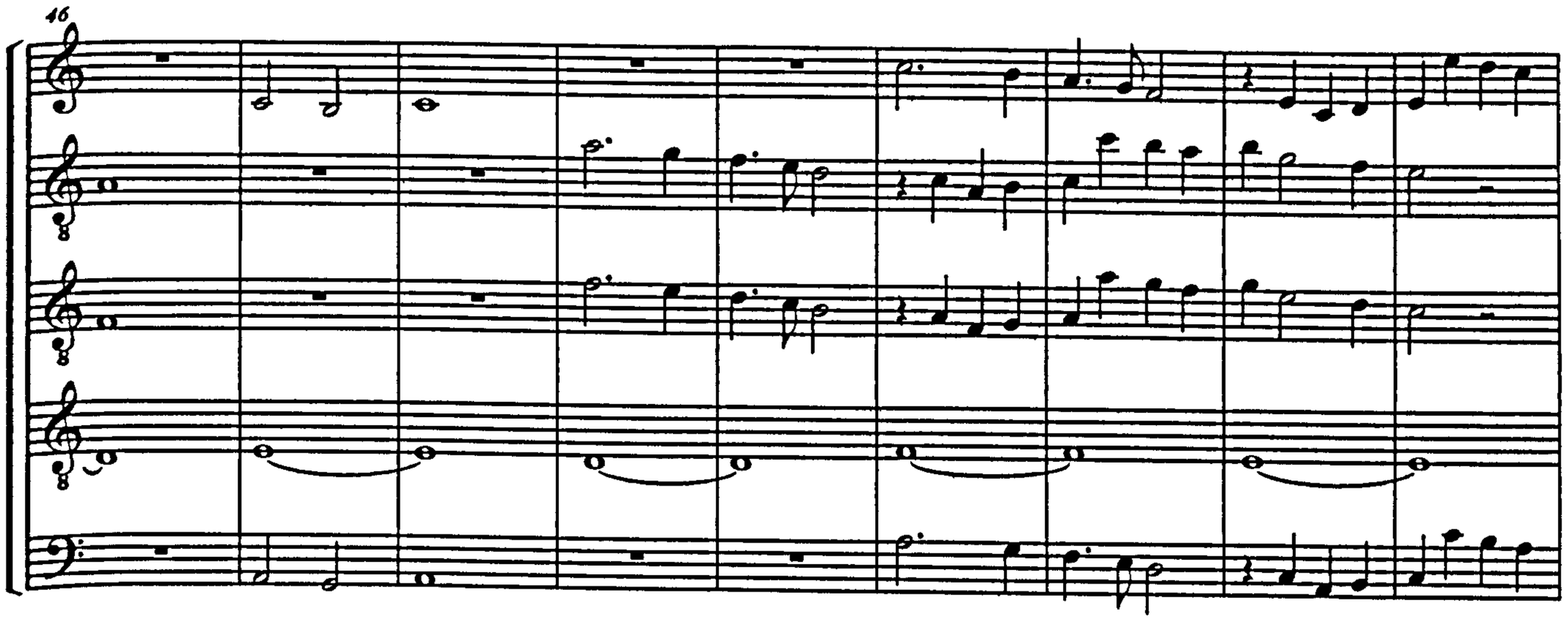
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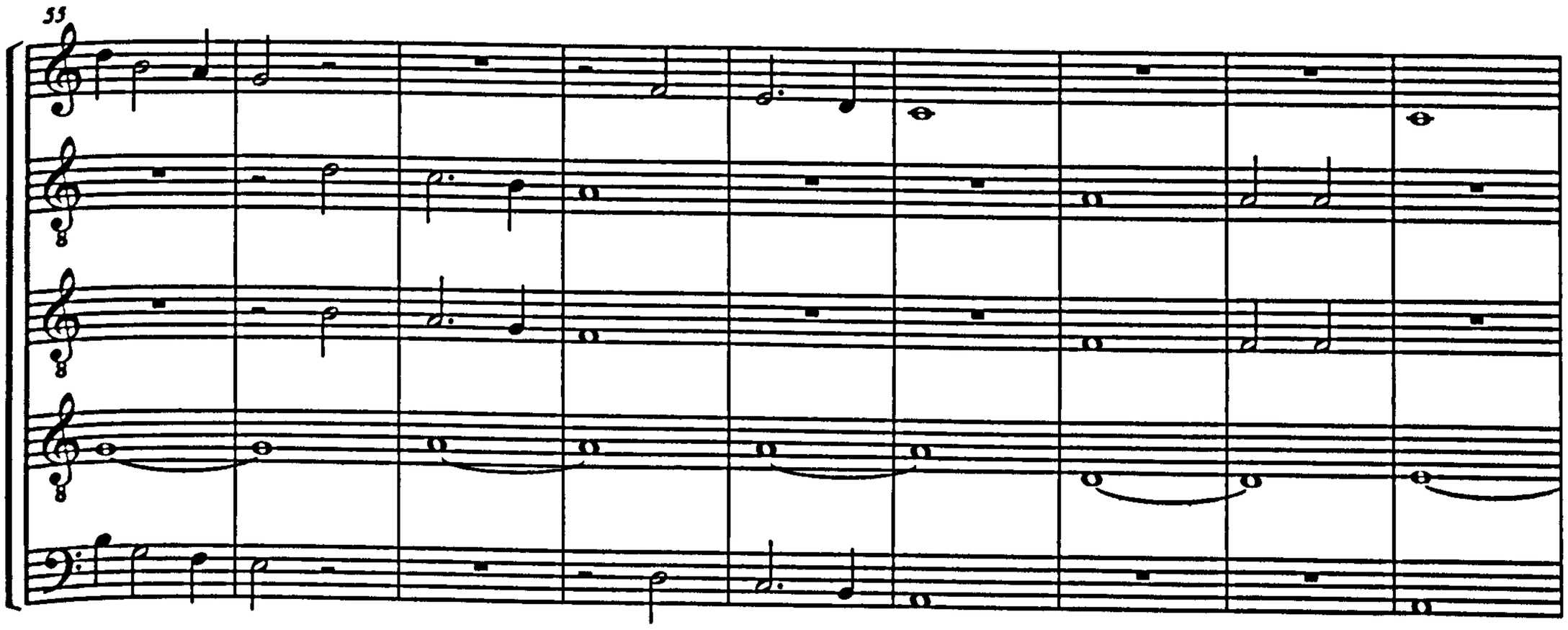
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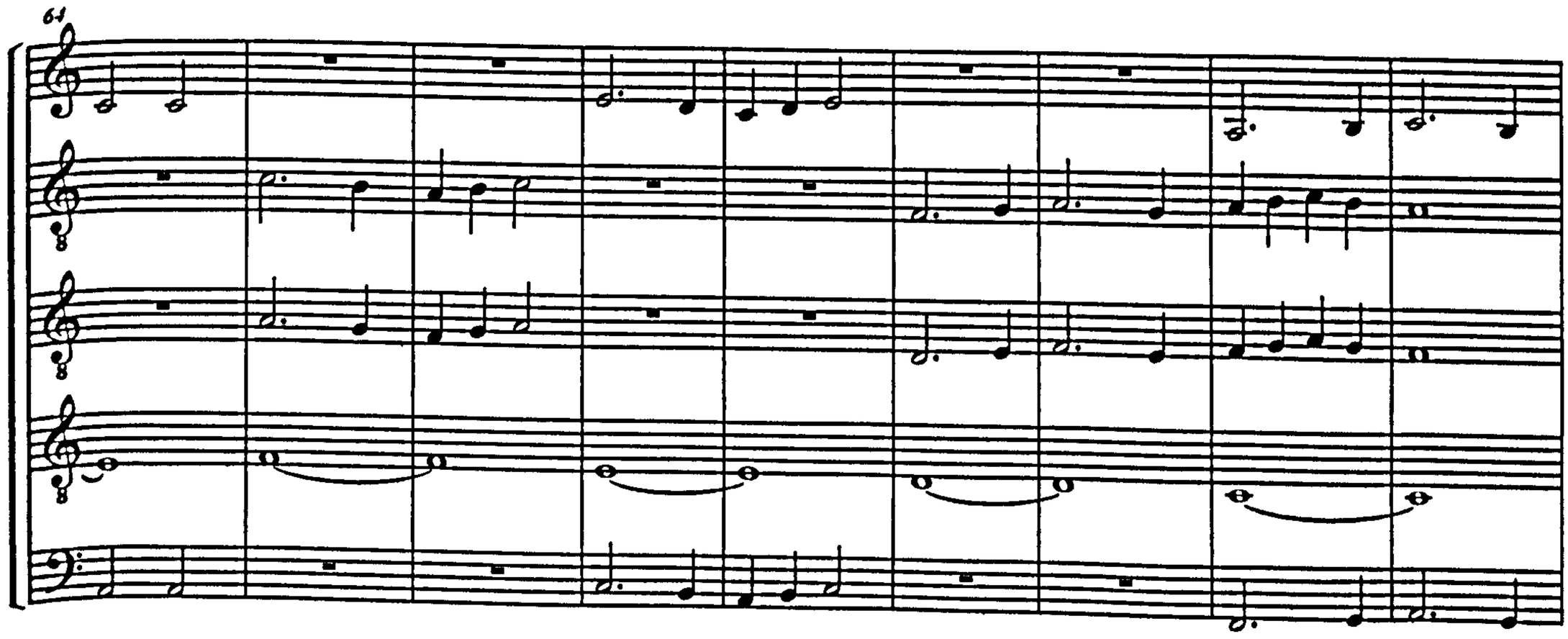
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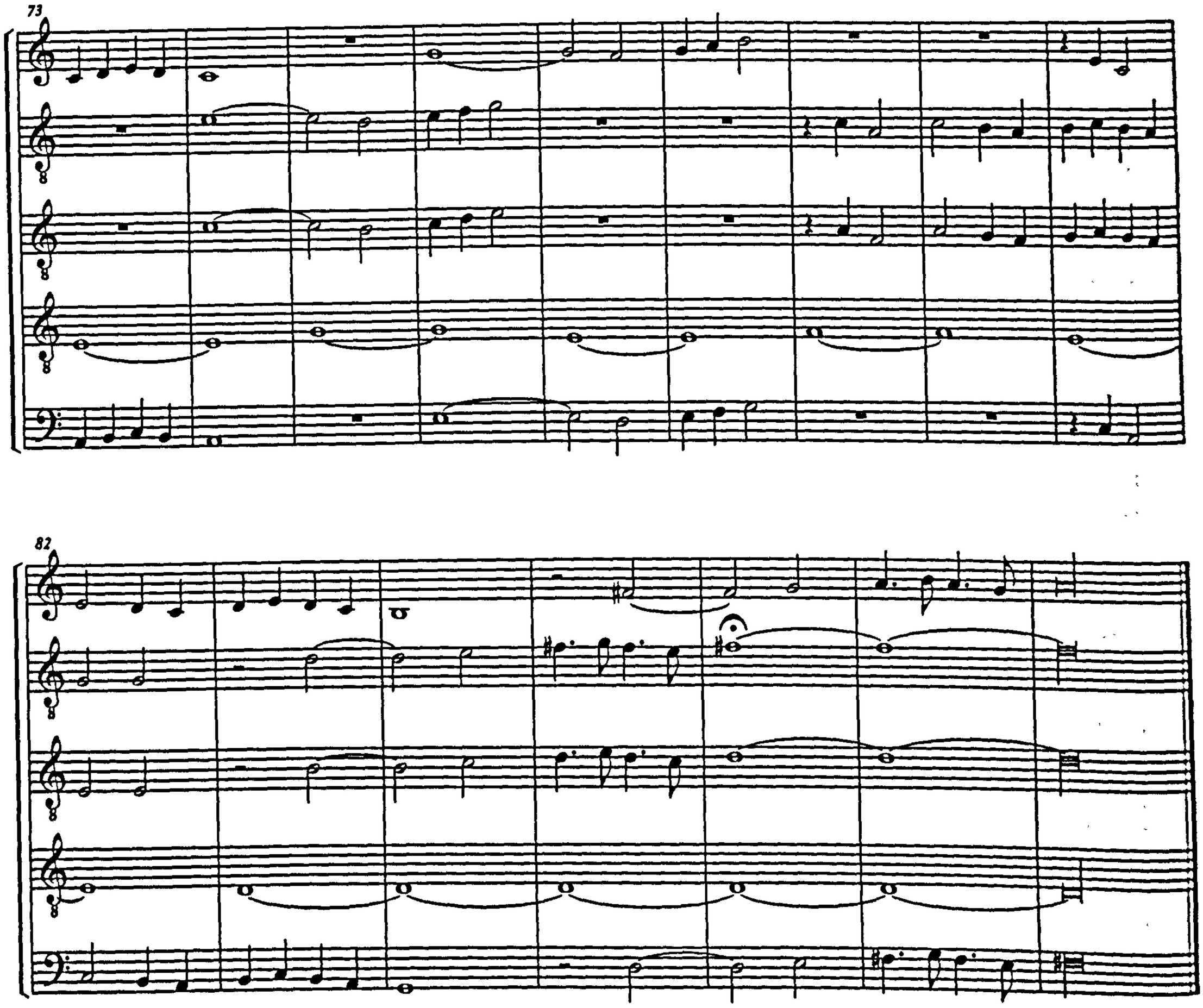
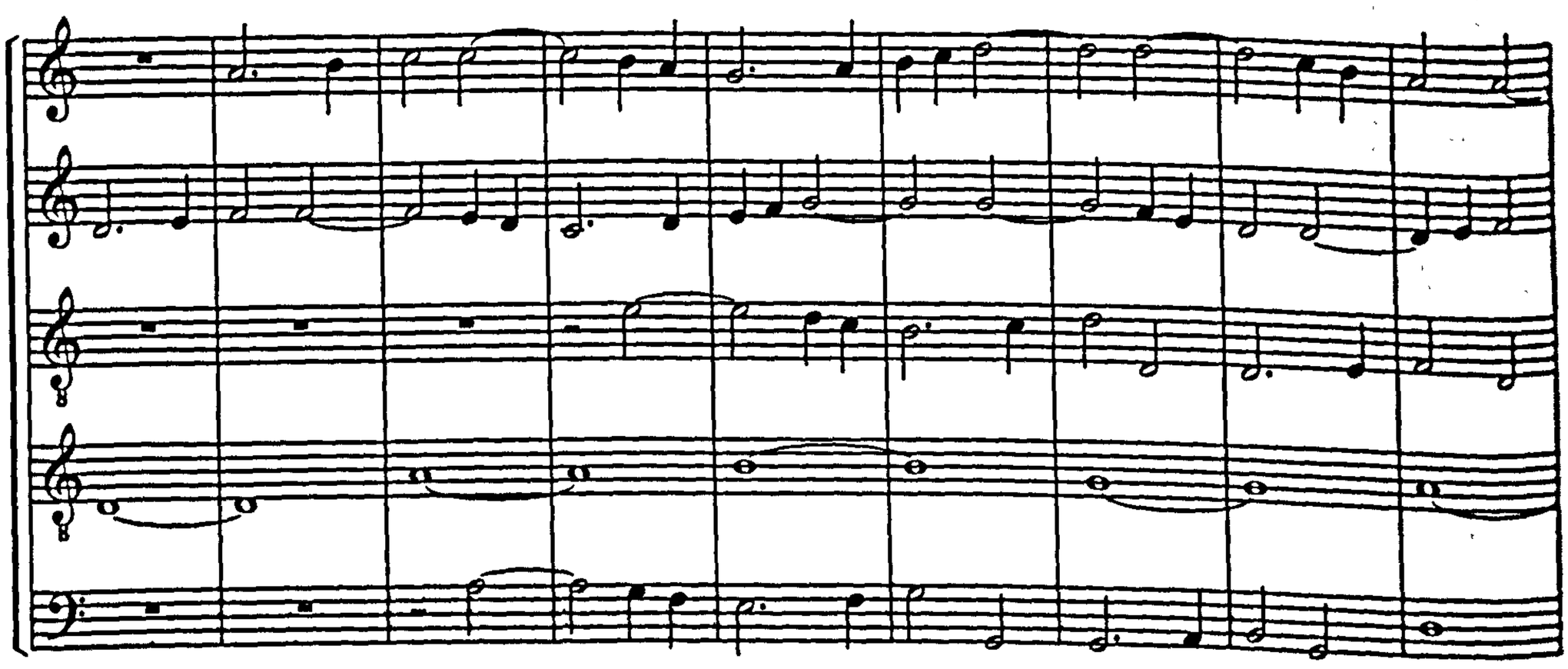


72

[Canon]

Two different canons at the fifth above, after a semibreve rest.
(Dui canoni alla quinta alla pausa)



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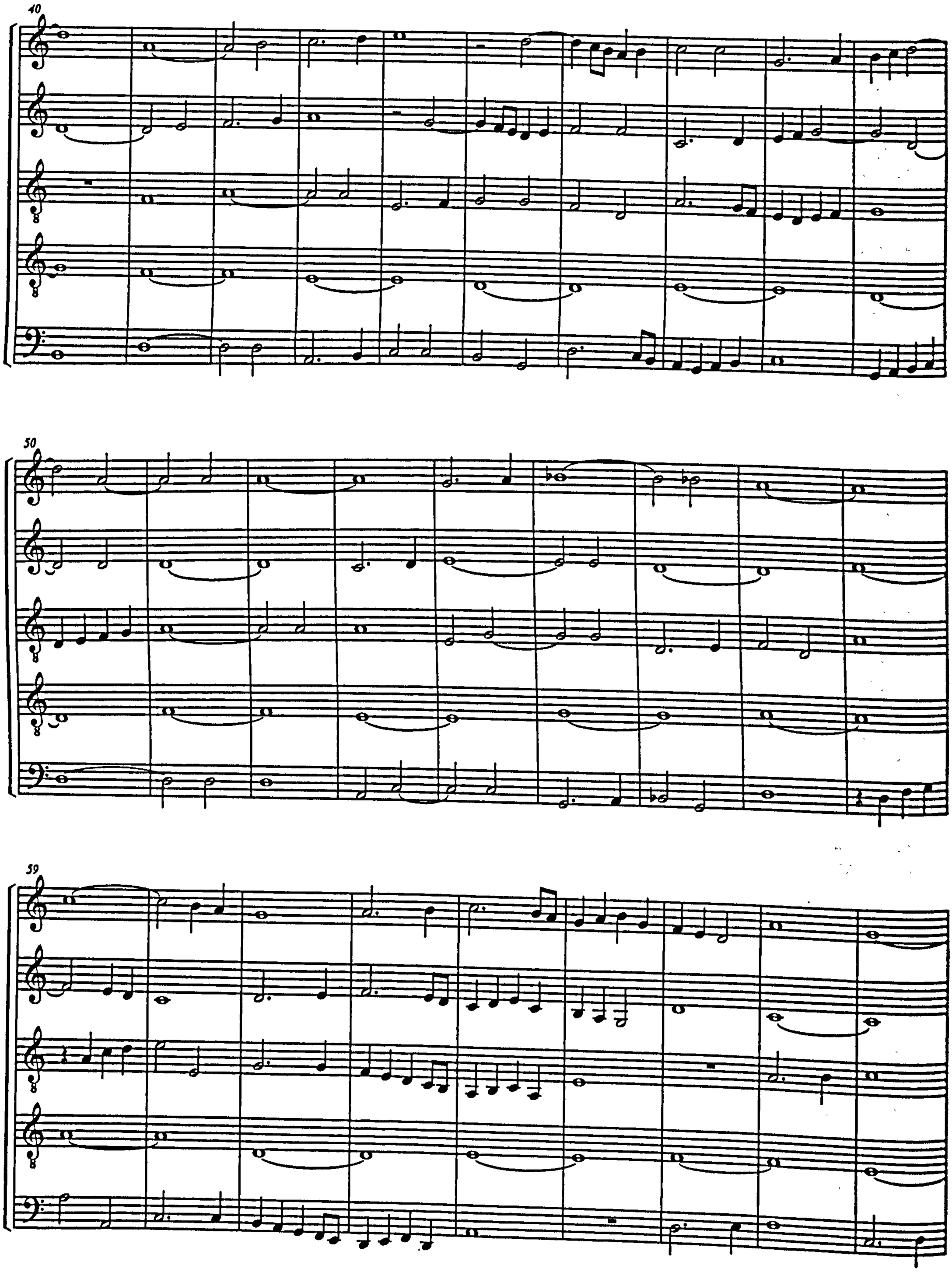
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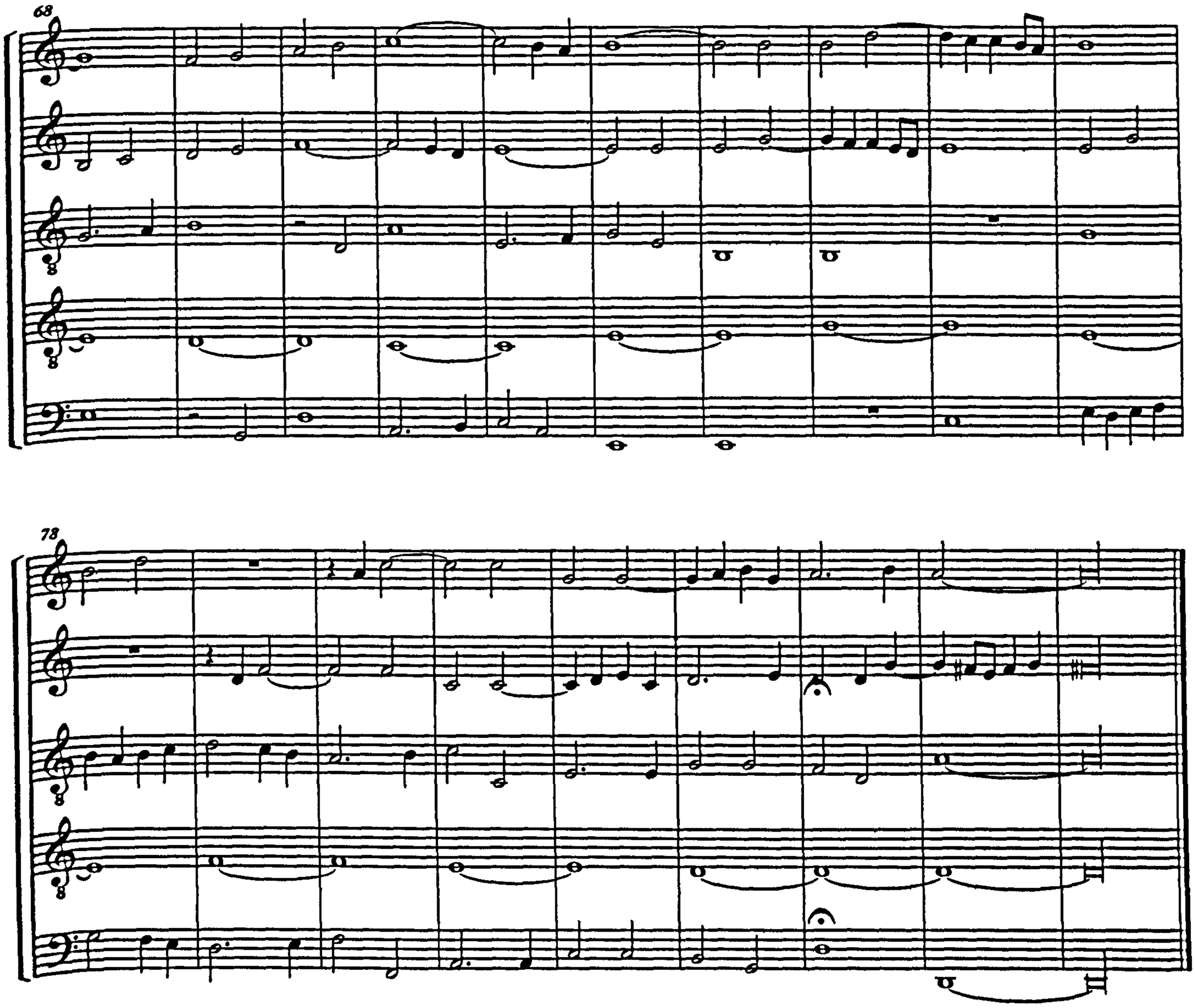
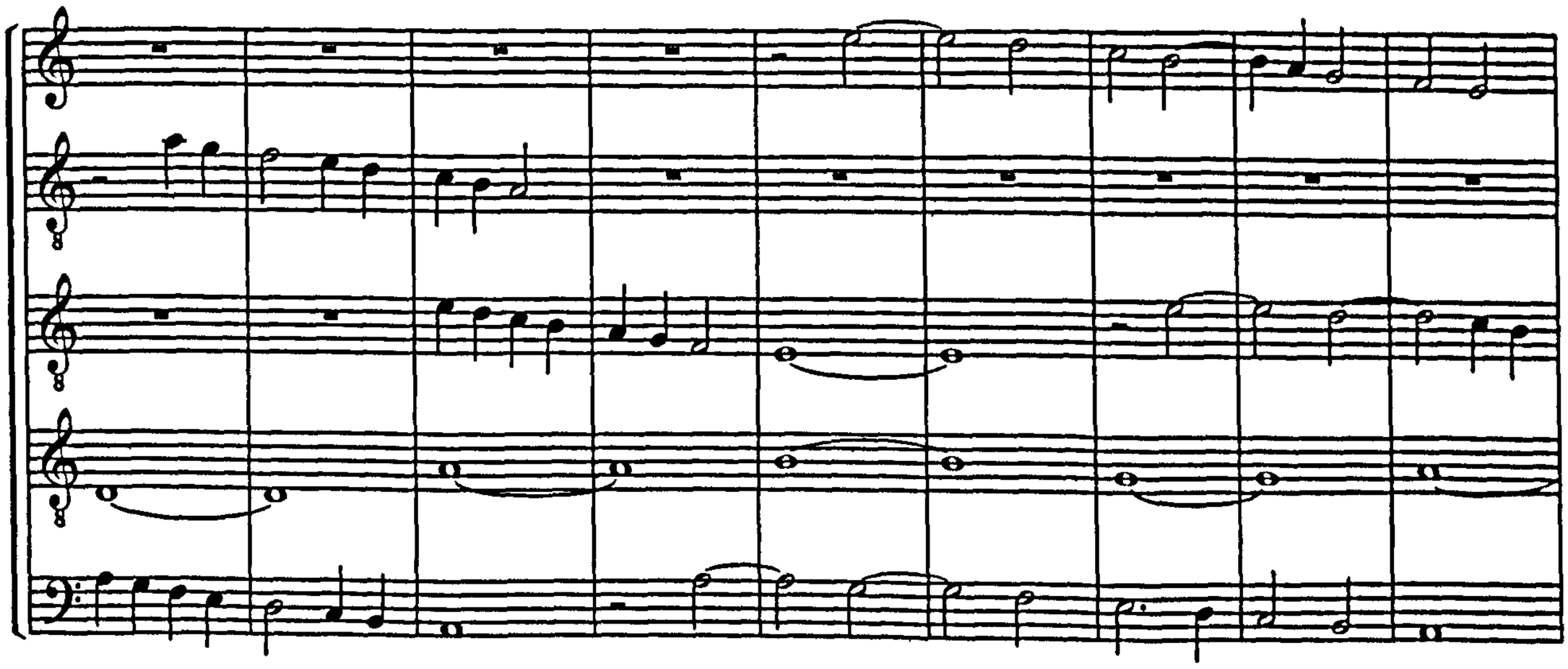
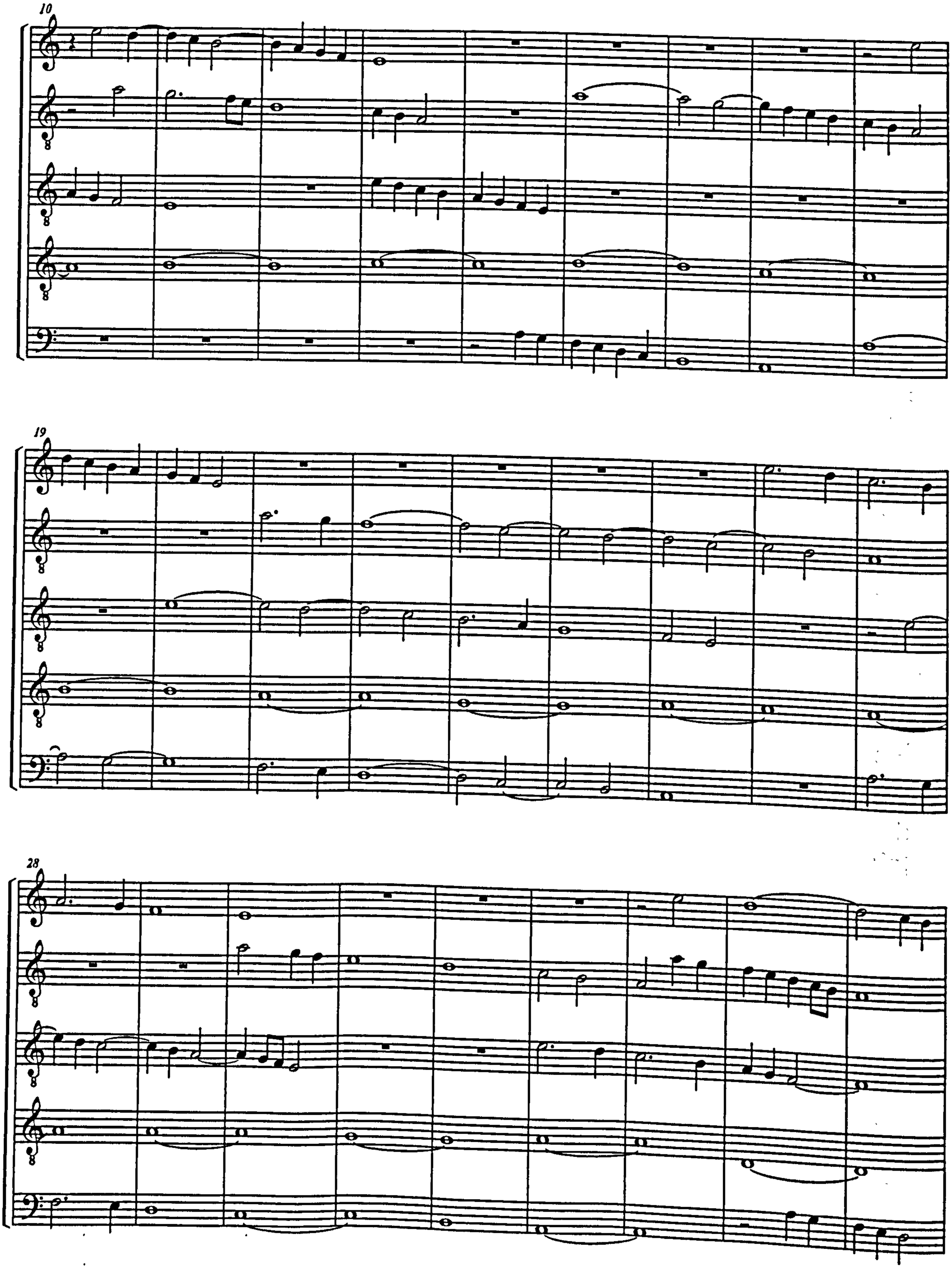


73

(Obligho)

Obligho: all the voices follow the scalar melodic pattern of an octave in downward motion
(Obligo a tutte leparti di calar di ottava)

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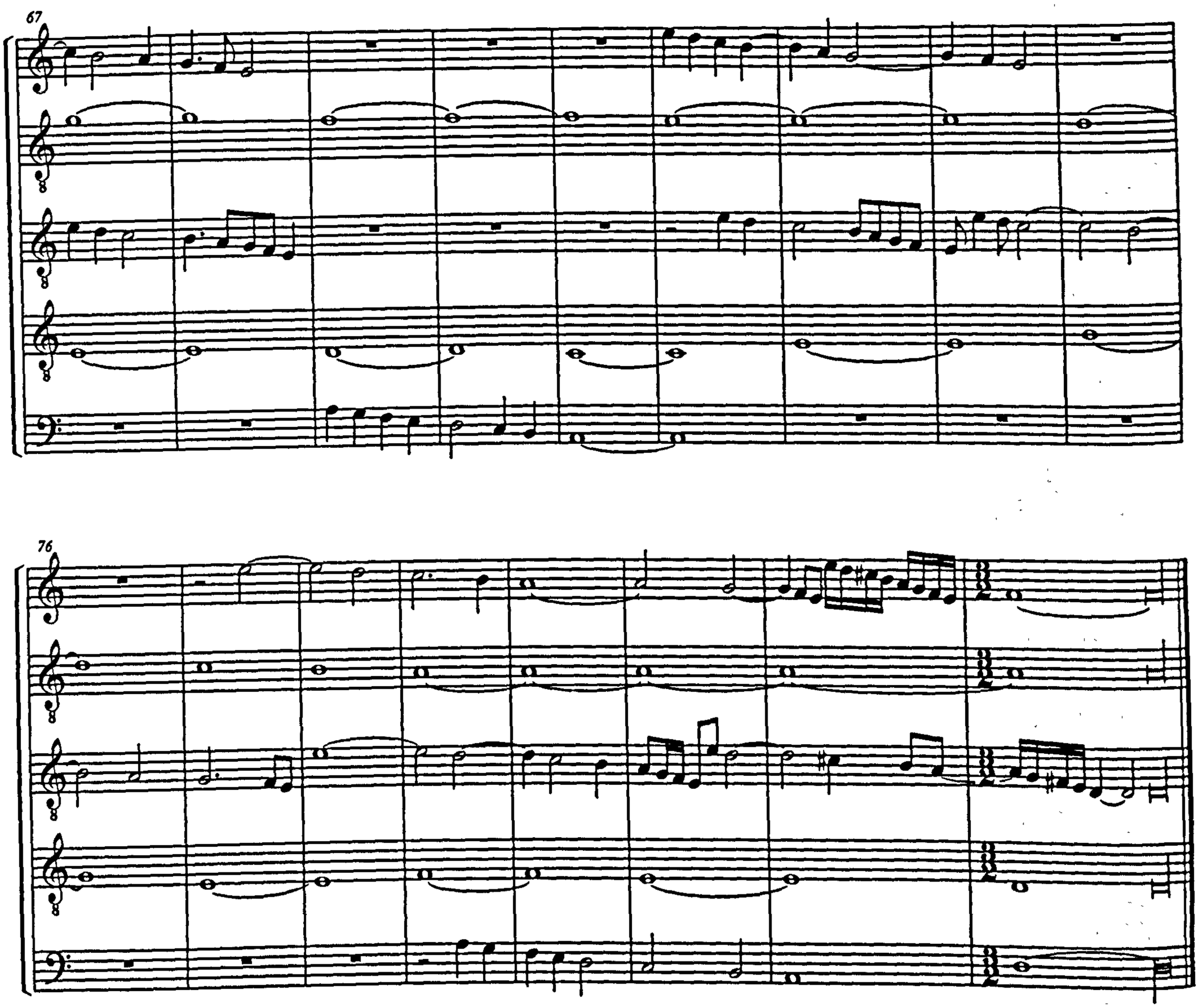
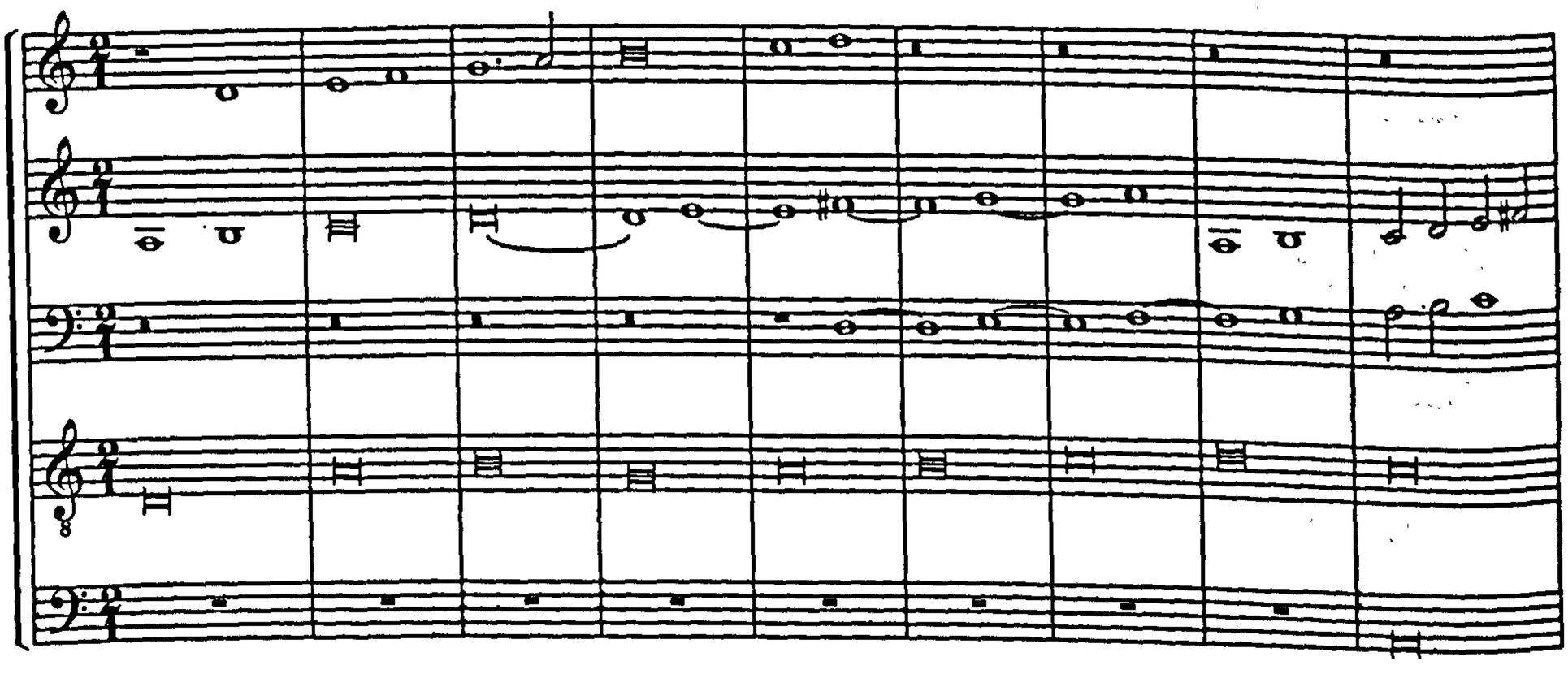
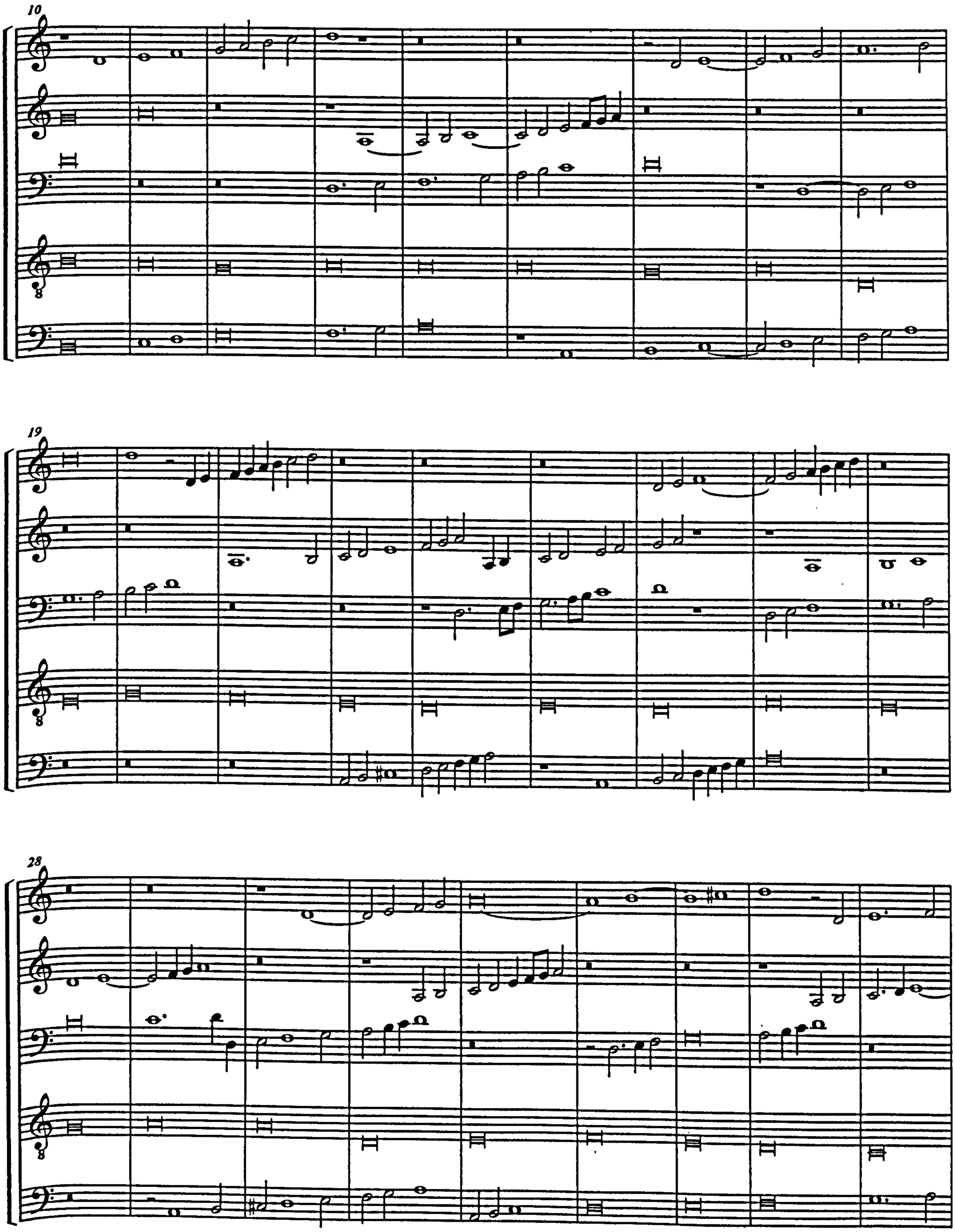


74
[Obligho]

Obligho: all the voices follow the scalar melodic pattern of an octave in upward motion.
(Obligo di tutte le parti di salir di ottava)

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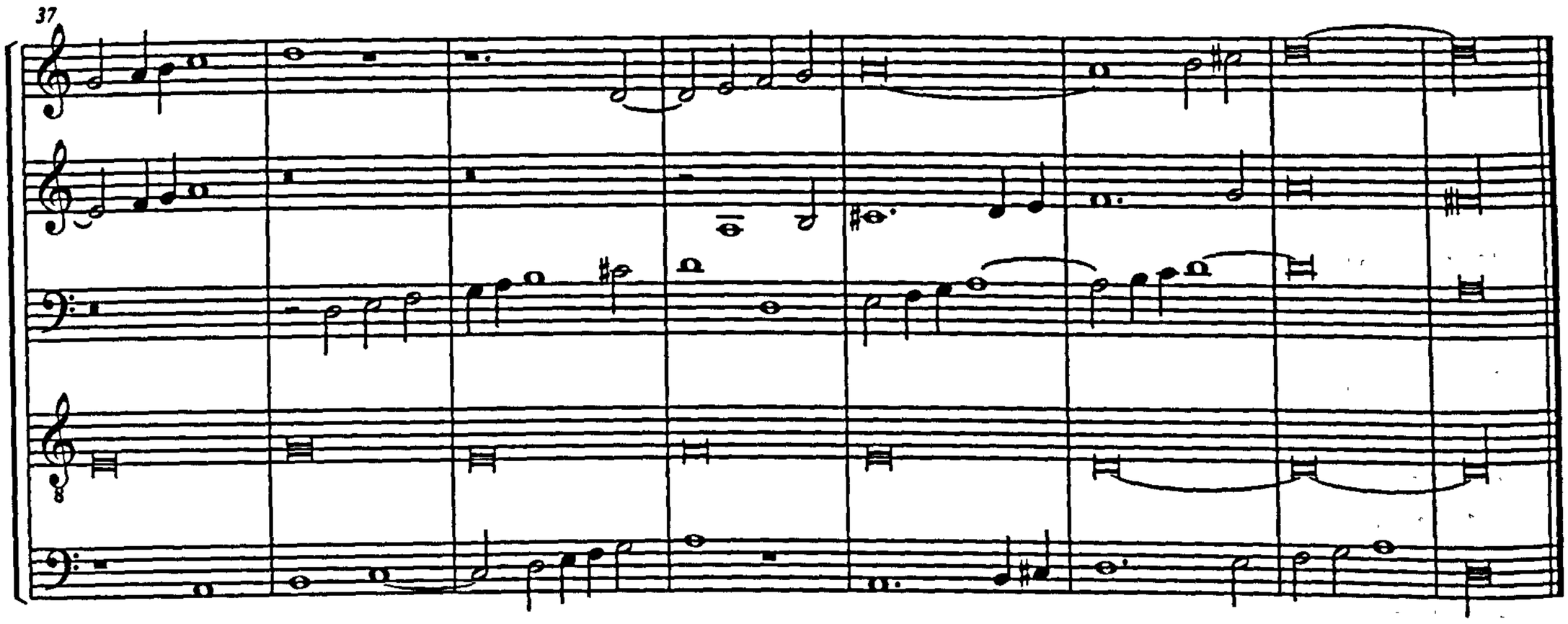
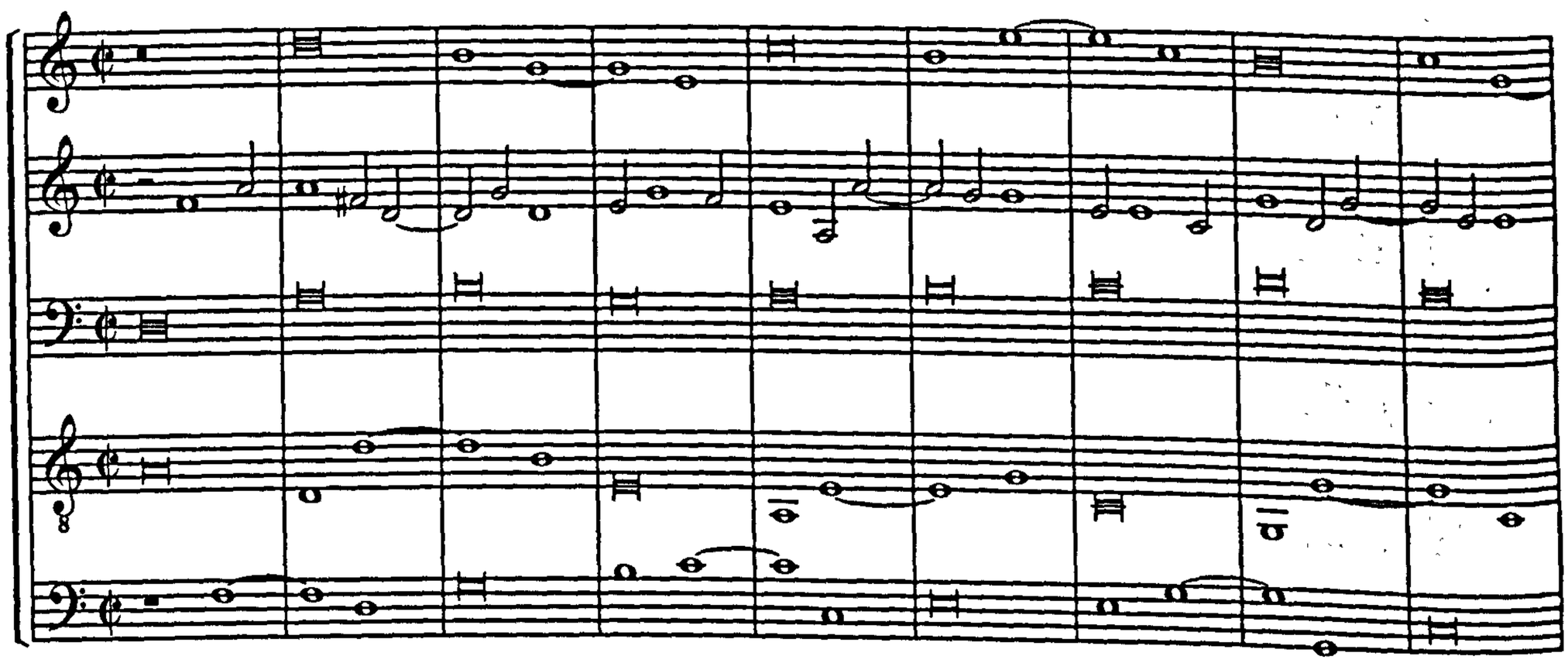
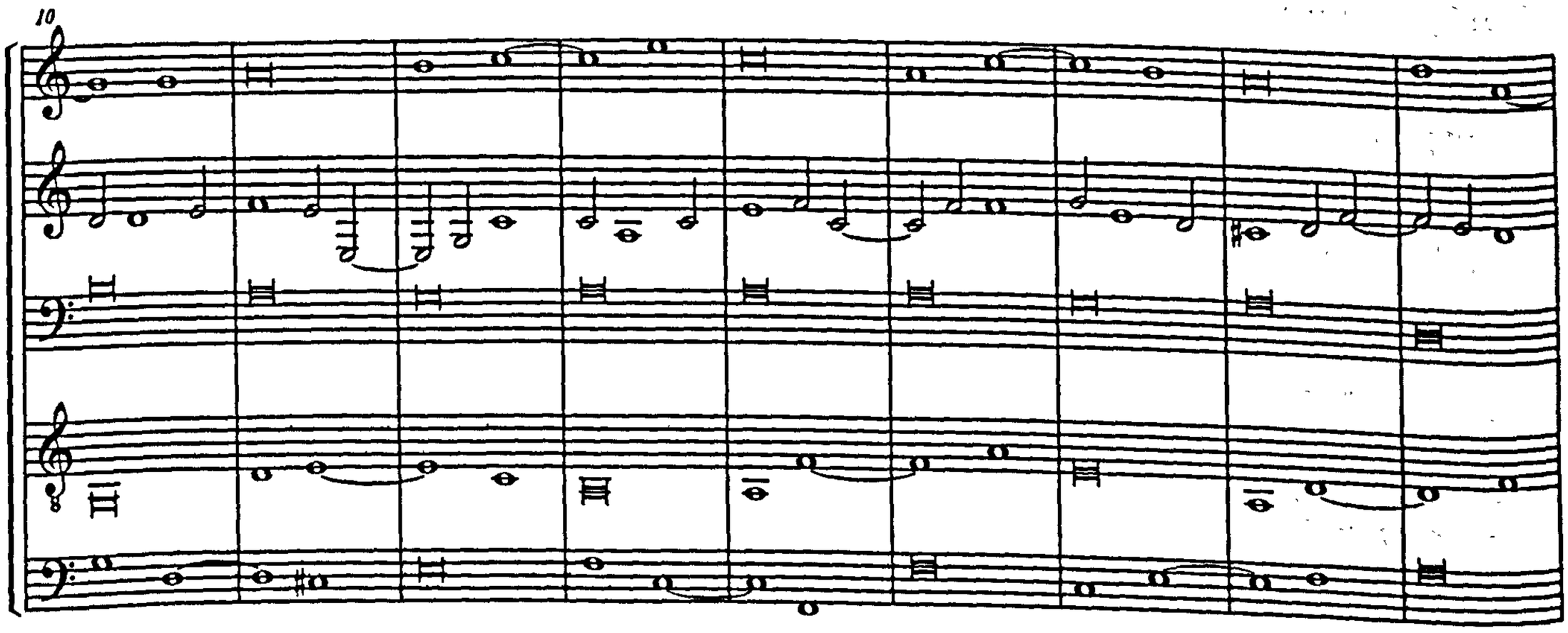


75

[Obligho]

Obligho: three voices with breves and semibreves and one voice with semibreves and minims.
(Obligo a trè parti di brevi, e semibrevi, & una parte di semibrevi e minime)





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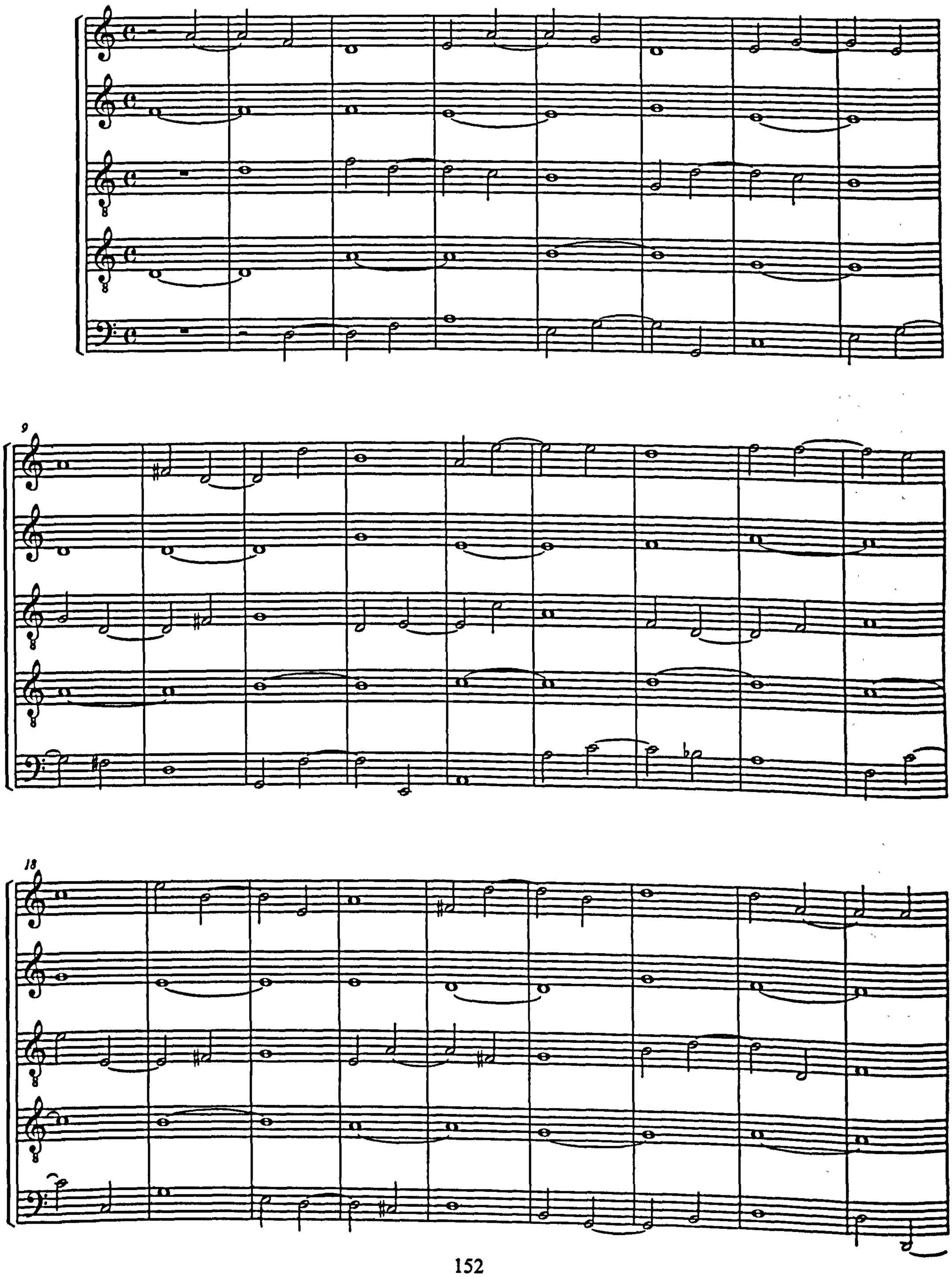
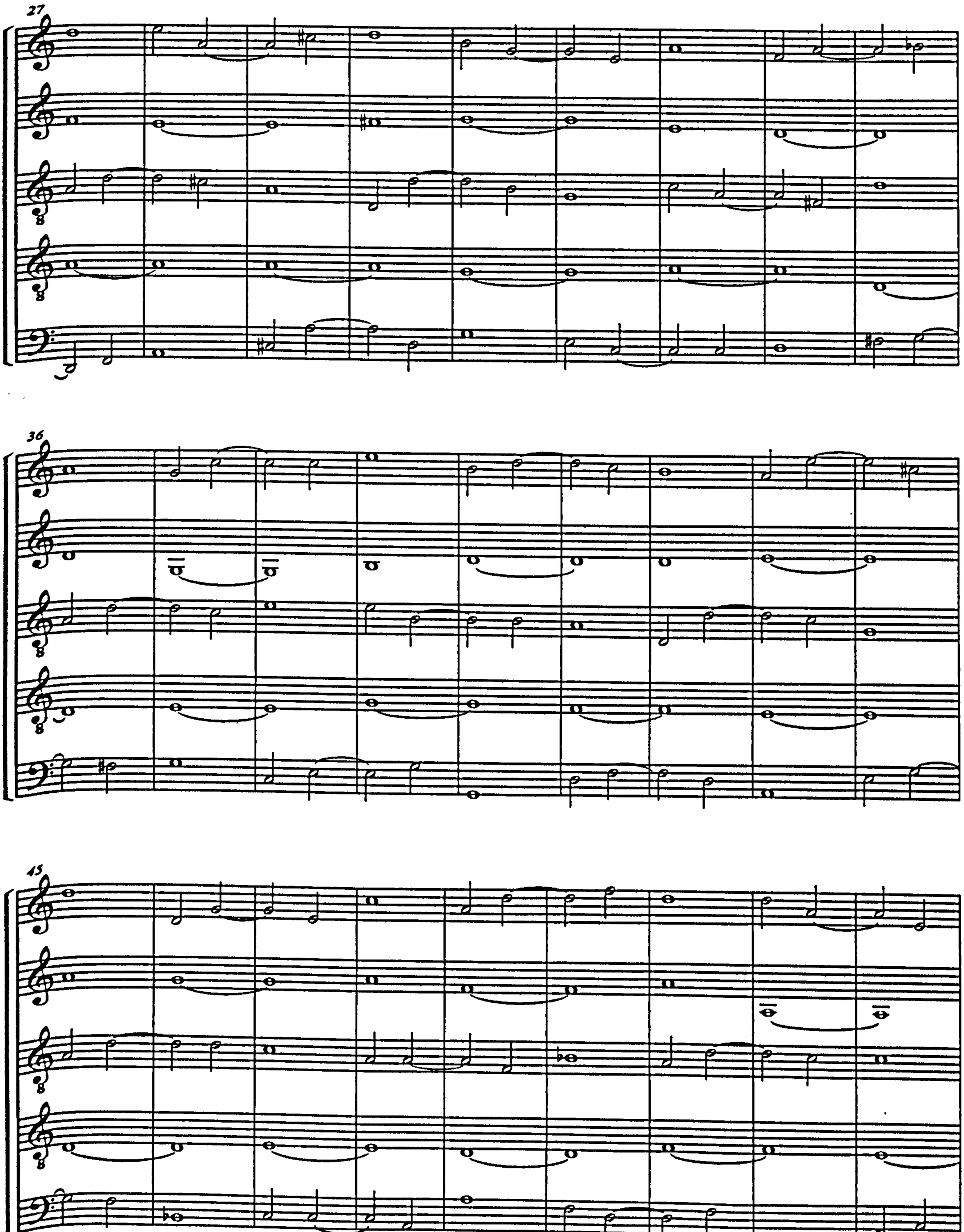
76

[Obligho]

Obligho: three voices with semibreves and minims and one voice with breves and semibreves.
(Obligo a trè parti di semibrevi e minime, & una parte di brevi, e semibrevi)

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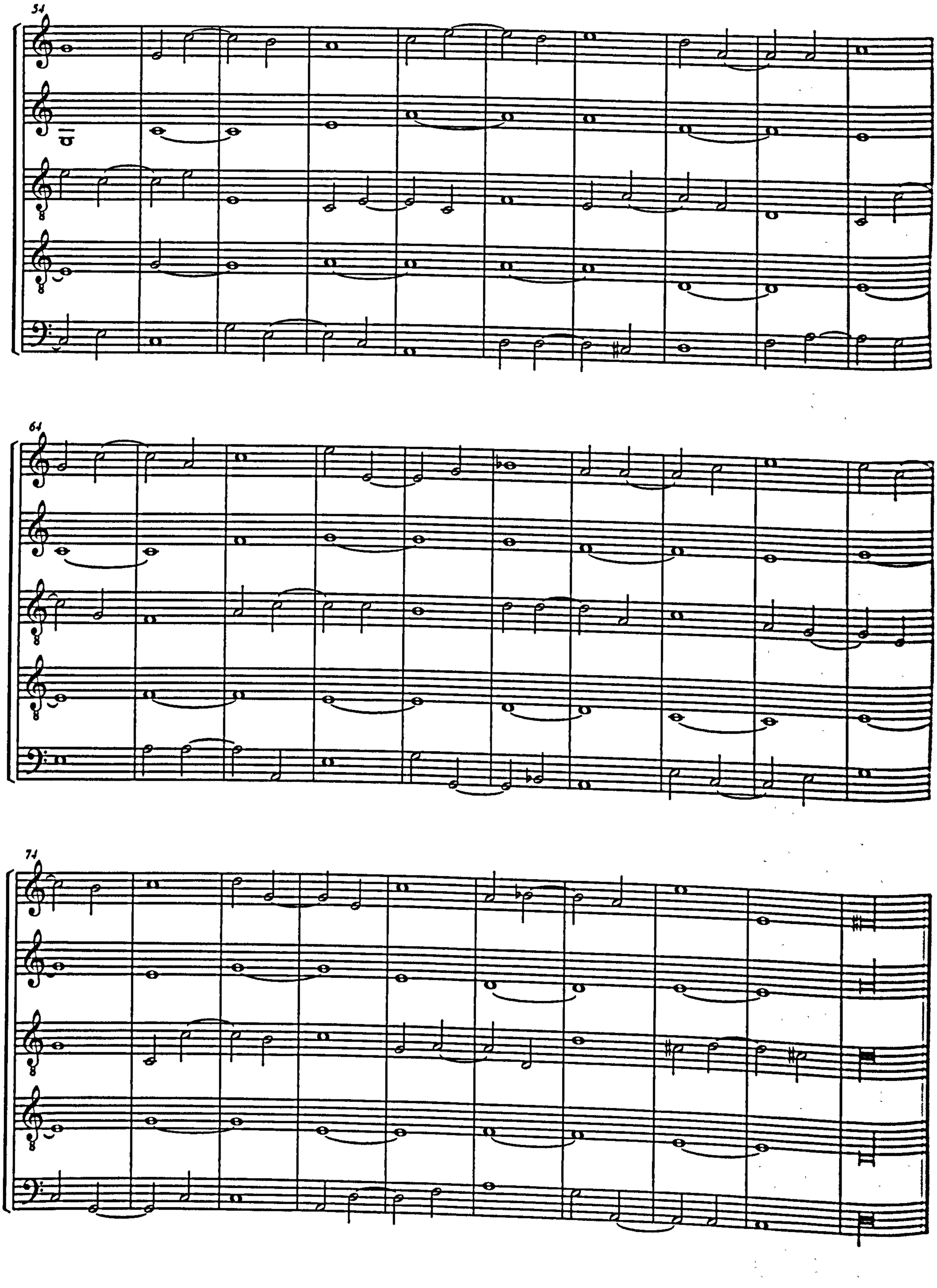
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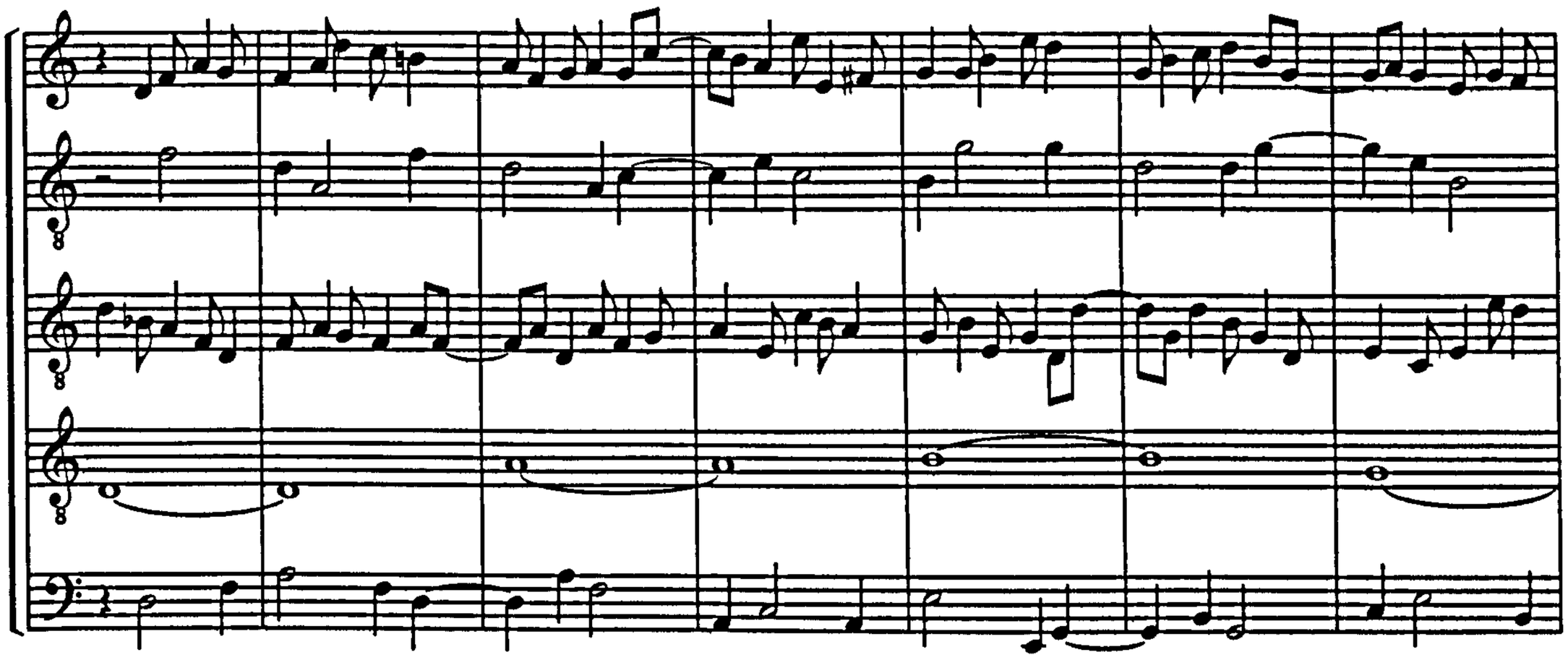
77

[Obligho]

Obligho for two lames and two blinds
(Obligo di dui Zoppi e dui Ciechi)



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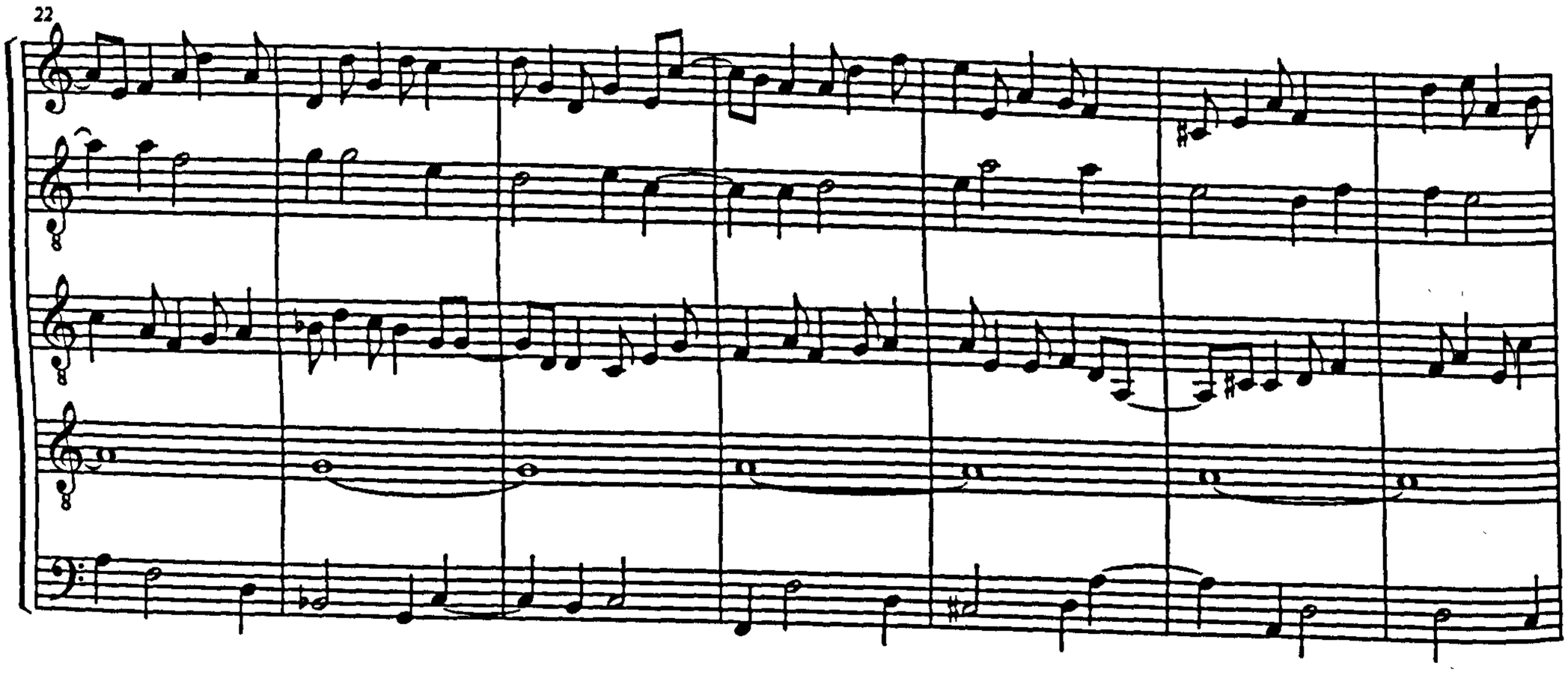

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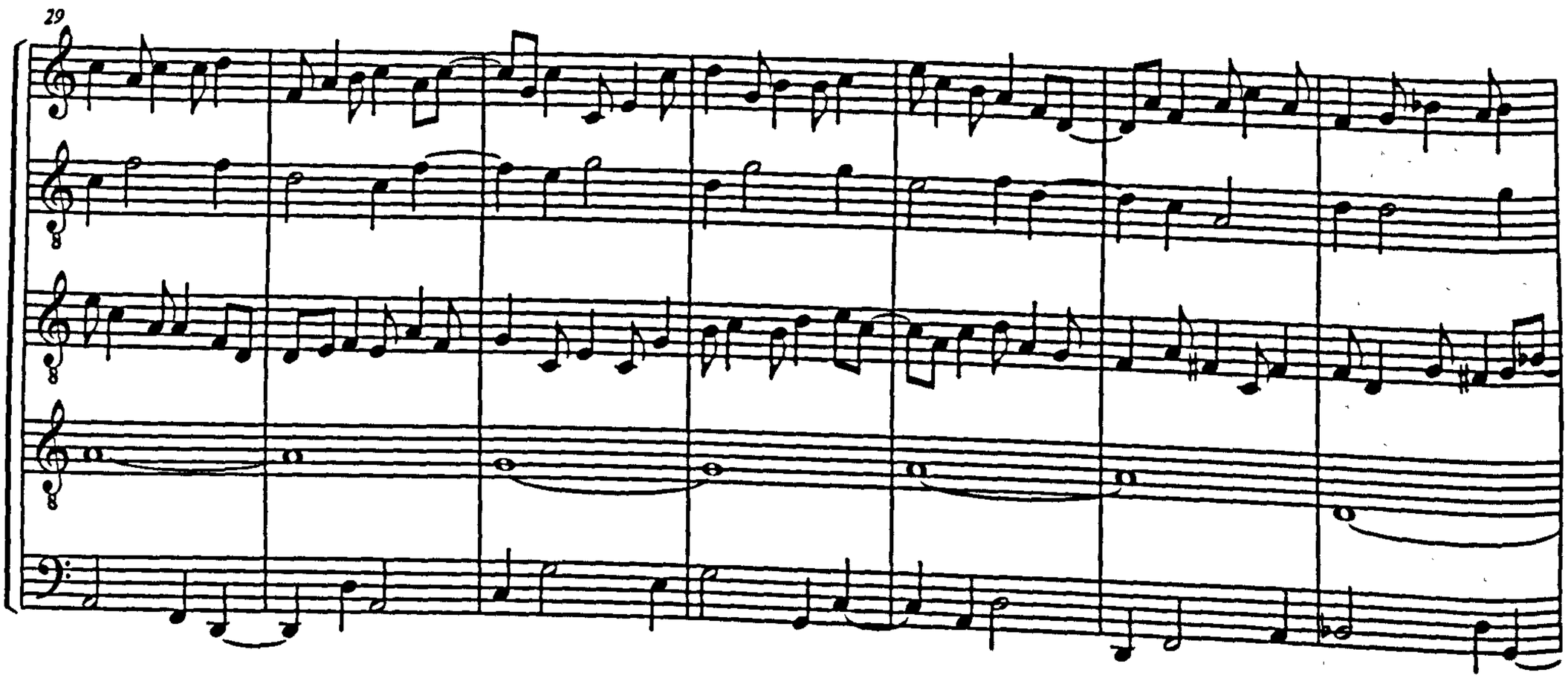

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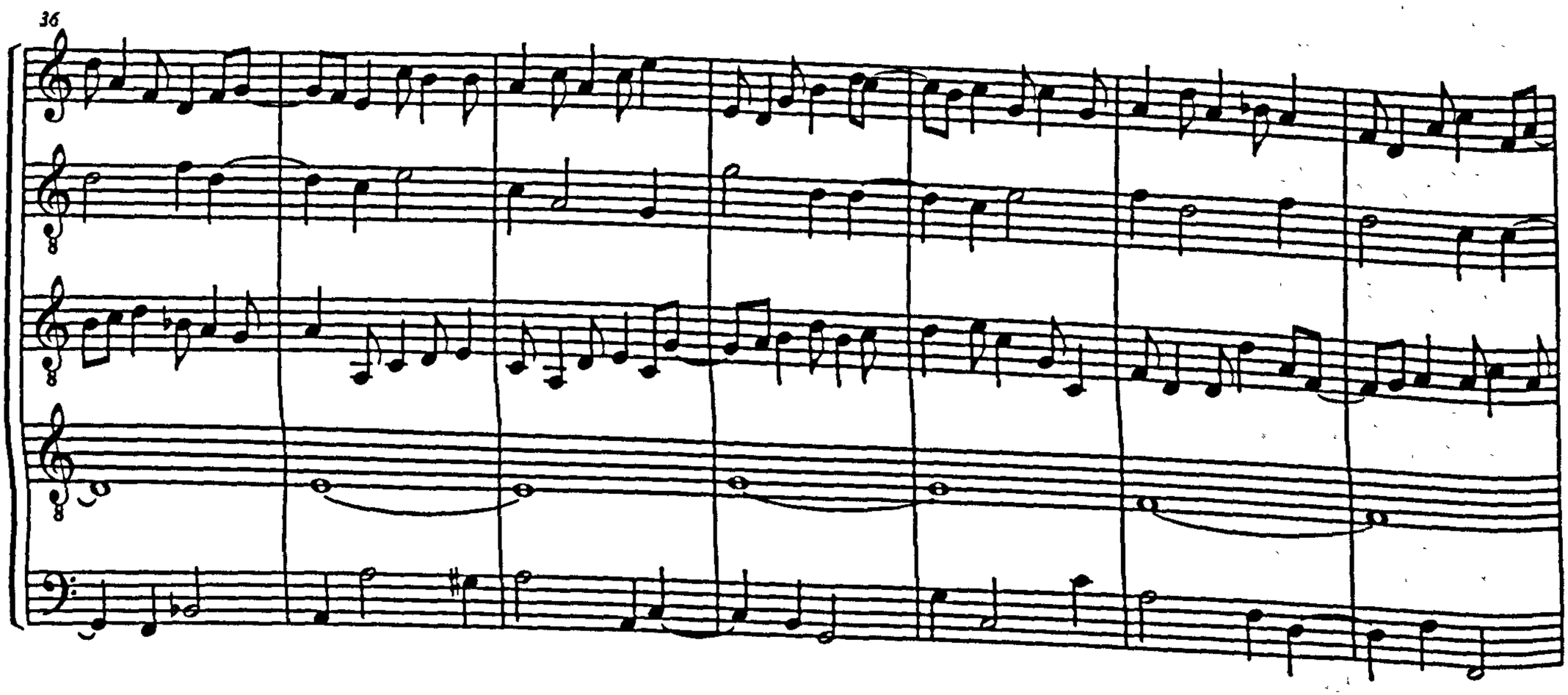

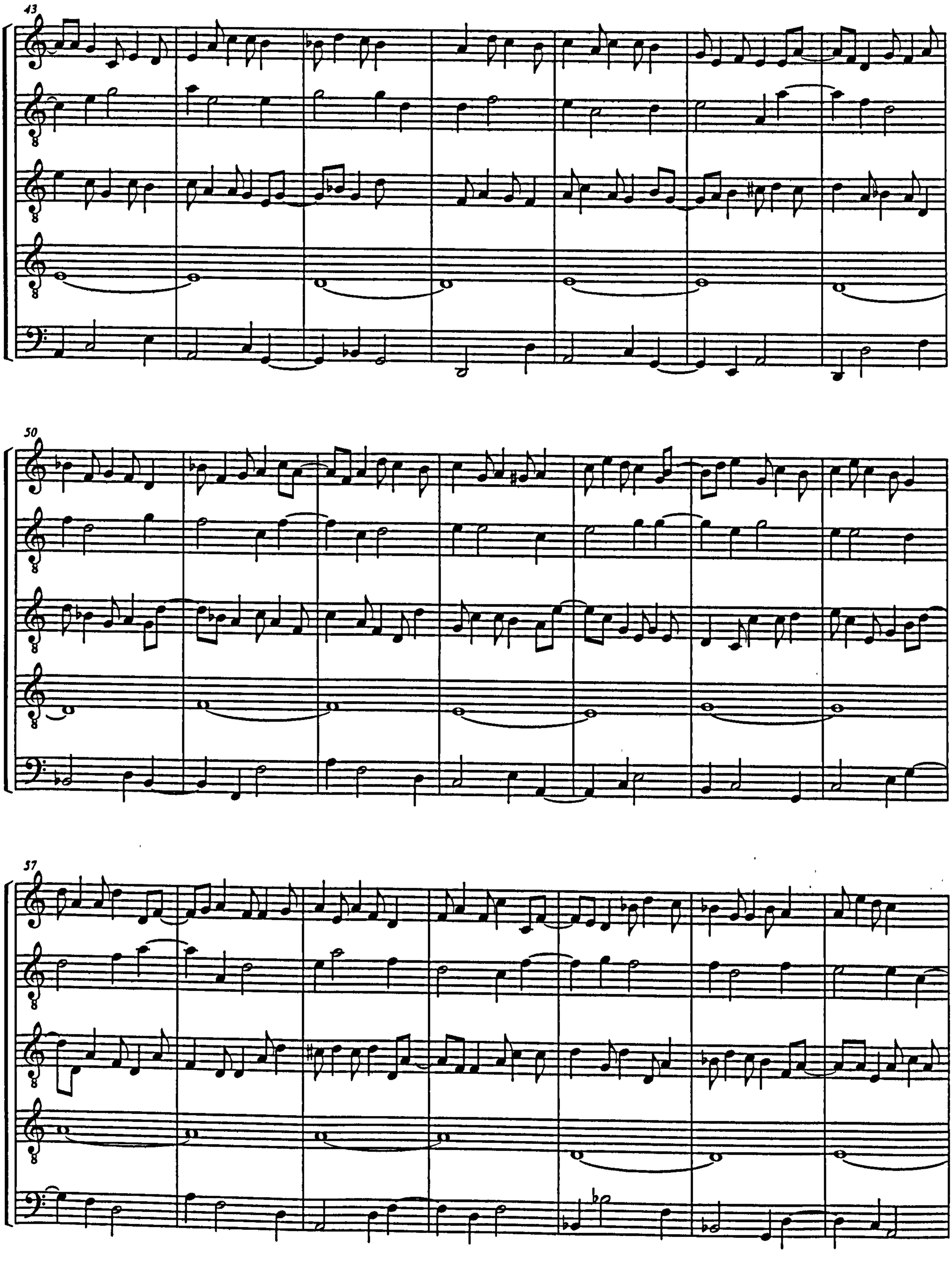
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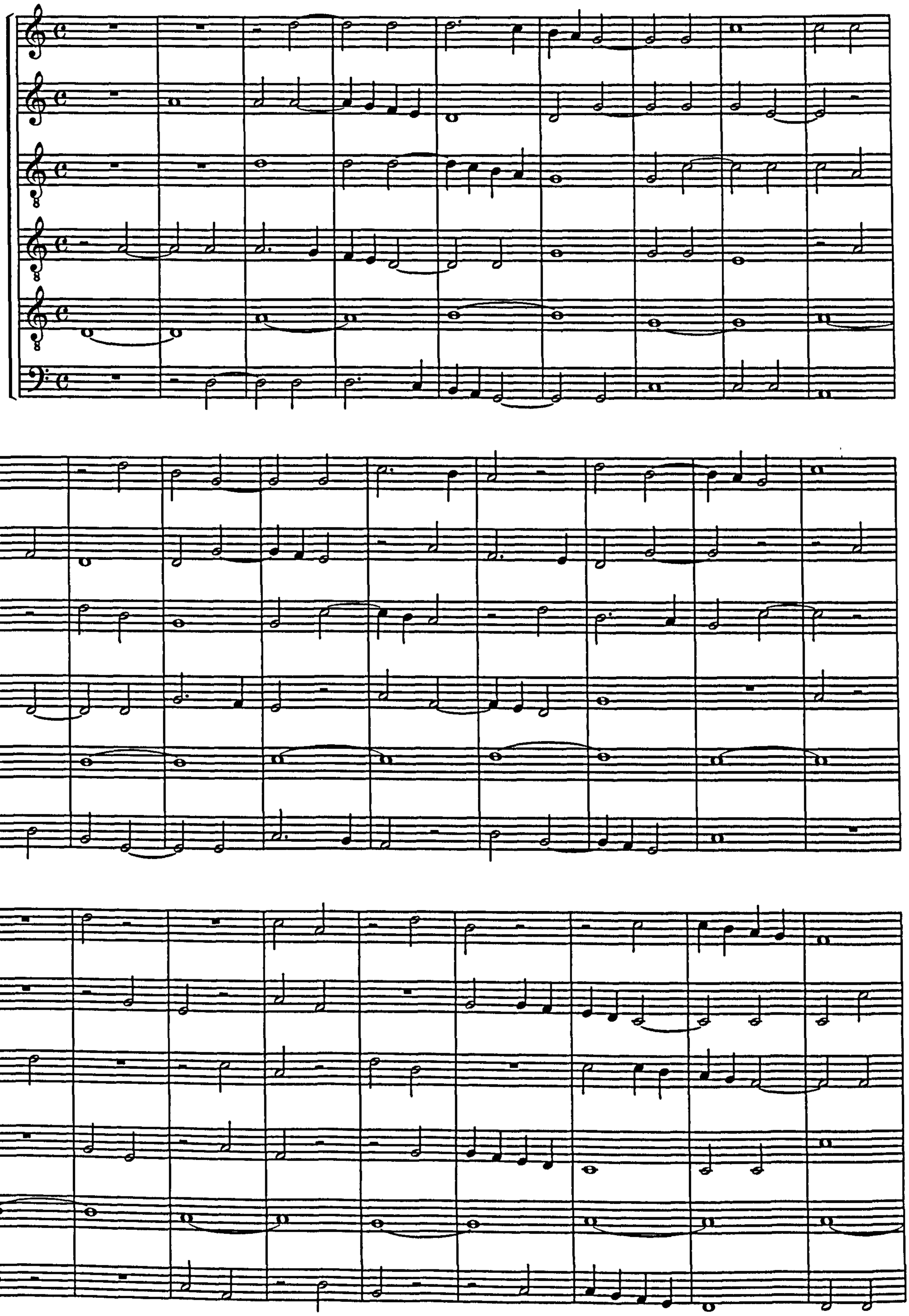
[Canon]

Canon at the octave above, after a minim rest; at the fifth below, after a semibreve rest;
at the fourth above, after a semibreve and a minim rest and at the eleventh above after a two-semibreve rest.
(Can. alla ottava alta a mezza pausa. Alla quinta bassa ad una pausa. Alla quarta alta ad una pausa,
e mezza, & alla undecima alta a due pause)



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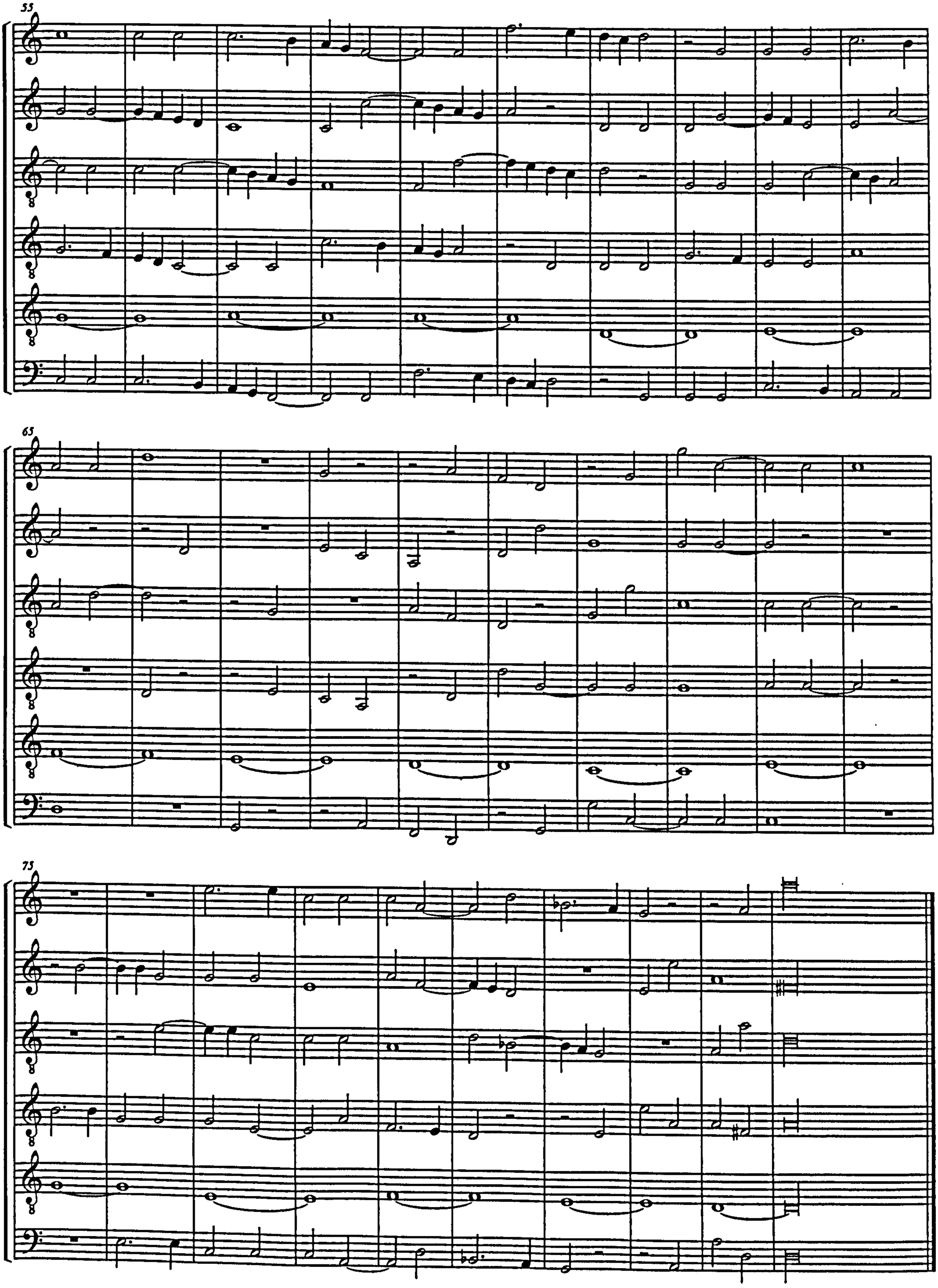
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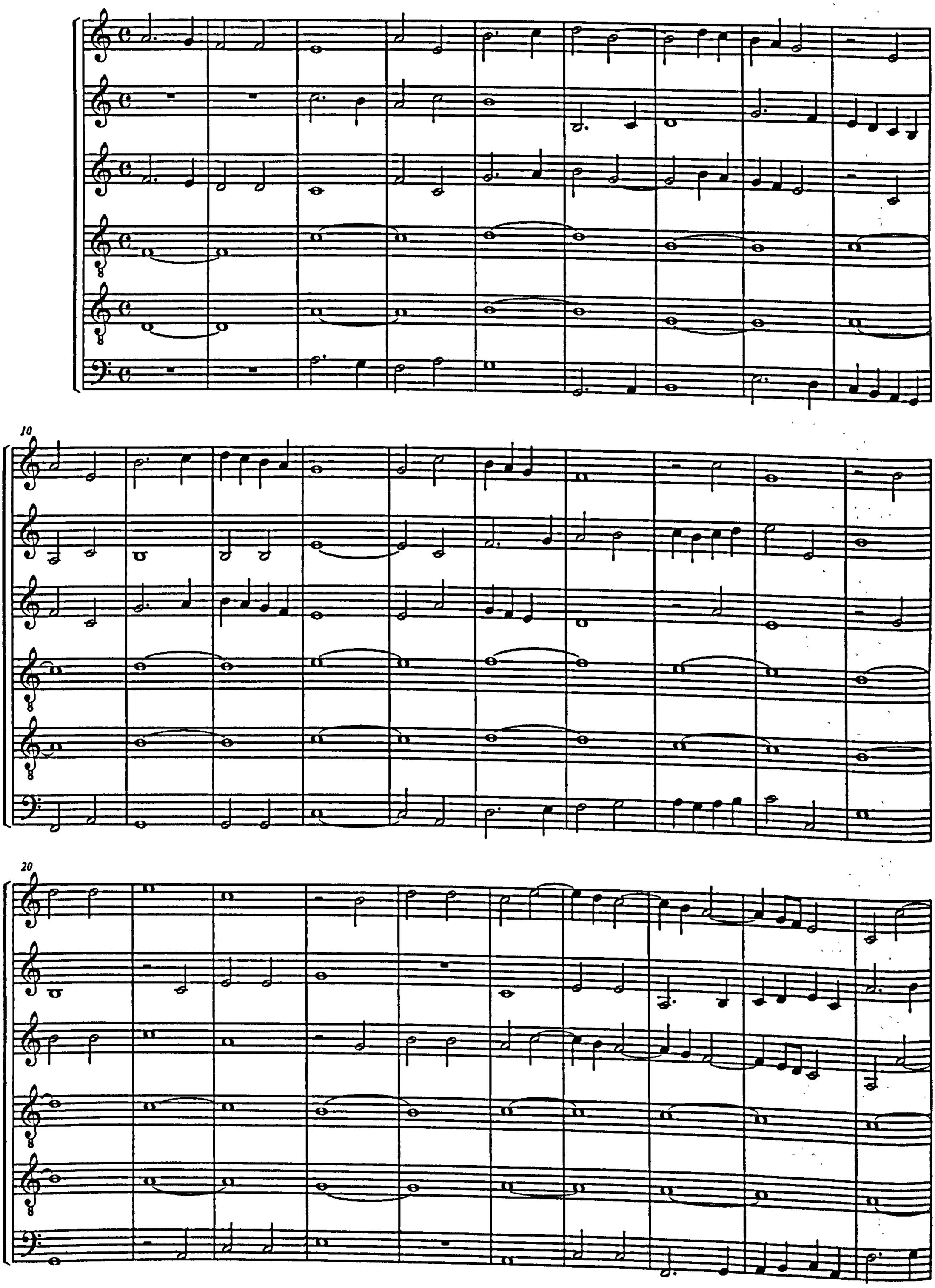
[Obligho]

Obligho: Two voices in each part. The first voice is doubled at the third below, the second at the tenth above and the cantus firmus at the third above.
(Obligo che a ciascheduna parte cantan dui, & anco al canto fermo canta una altra parte in terza sopra)



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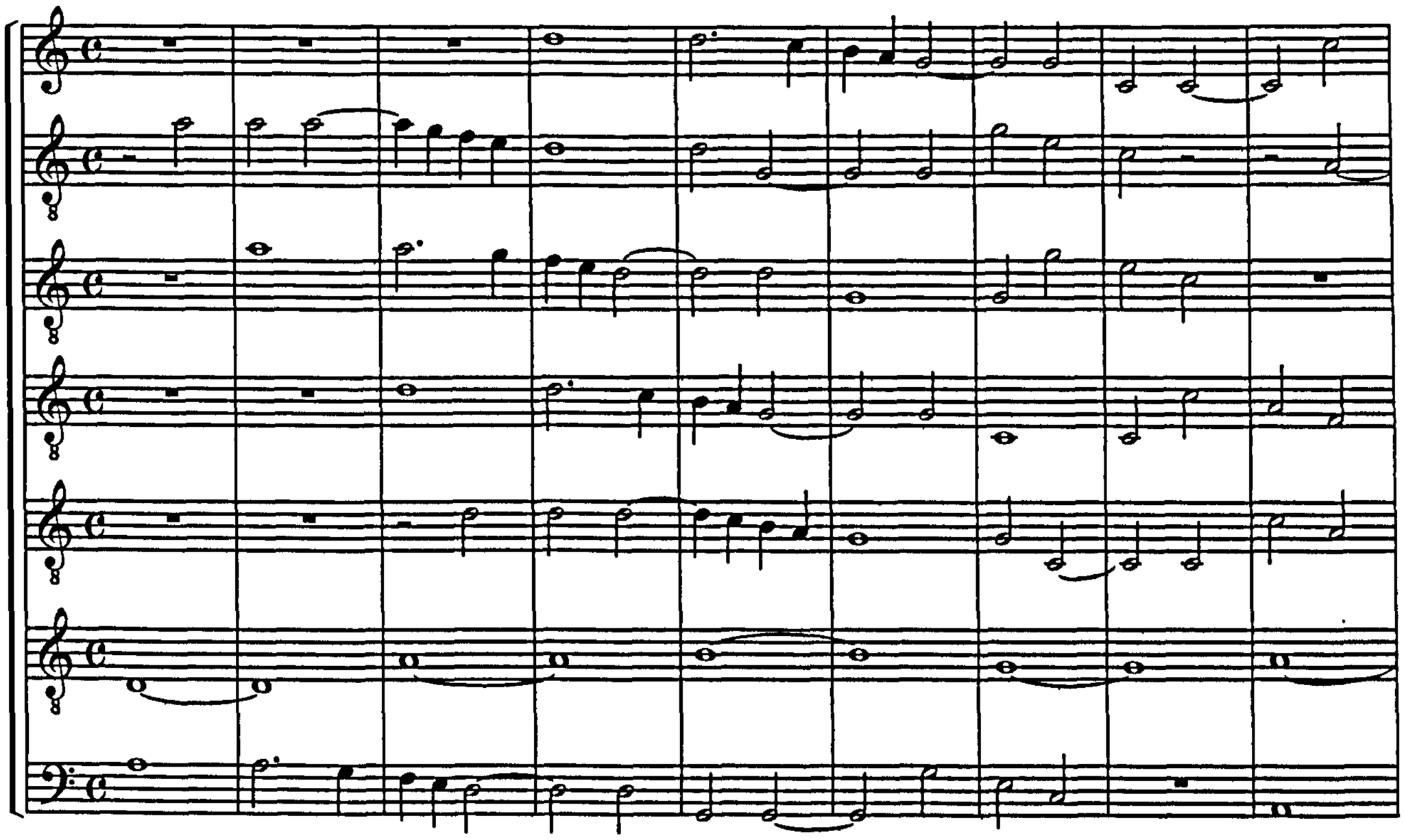
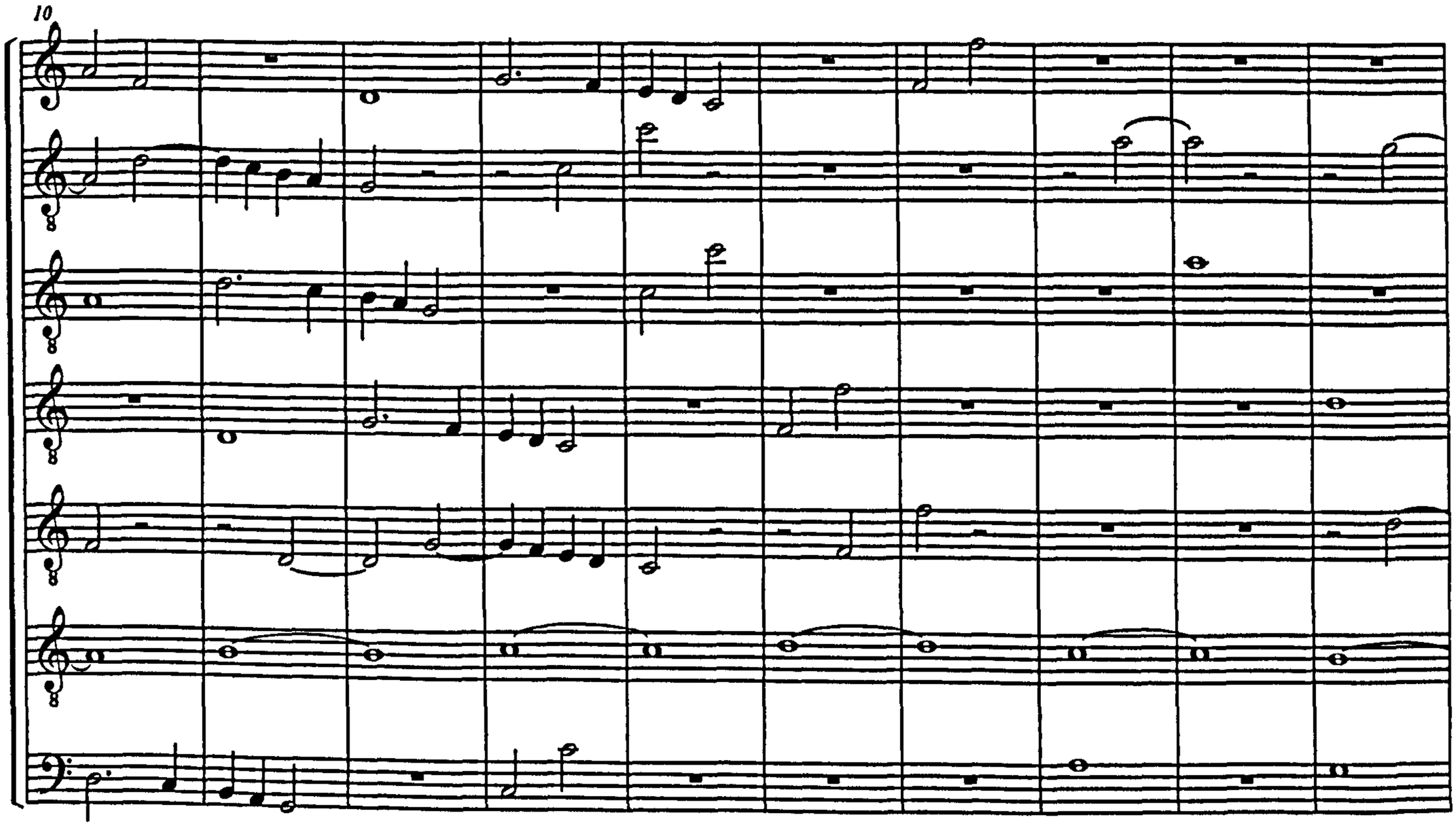
[Canon]

In this canon take part six voices: The first sings as it is, the second at the octave above, after a minim rest; the third at the octave above, after a semibreve rest; the fourth at the fourth above, after a two-semibreve rest; the fifth at the fourth above, after a two-semibreve and a minim rest and the sixth at the eleventh above, after a three-semibreve rest.
(In questo canone cantan sei, cioè il primo canta come sta, il secondo aspettando mezza pausa canta per ottava alta, il terzo aspettando una pausa canta anco per ottava alta, il quattro aspettando due pause canta per quarta alta, il quinto aspettando due pause, e mezza canta anco per quarta alta & il sesto aspettando trè pause canta per undecima alta.)





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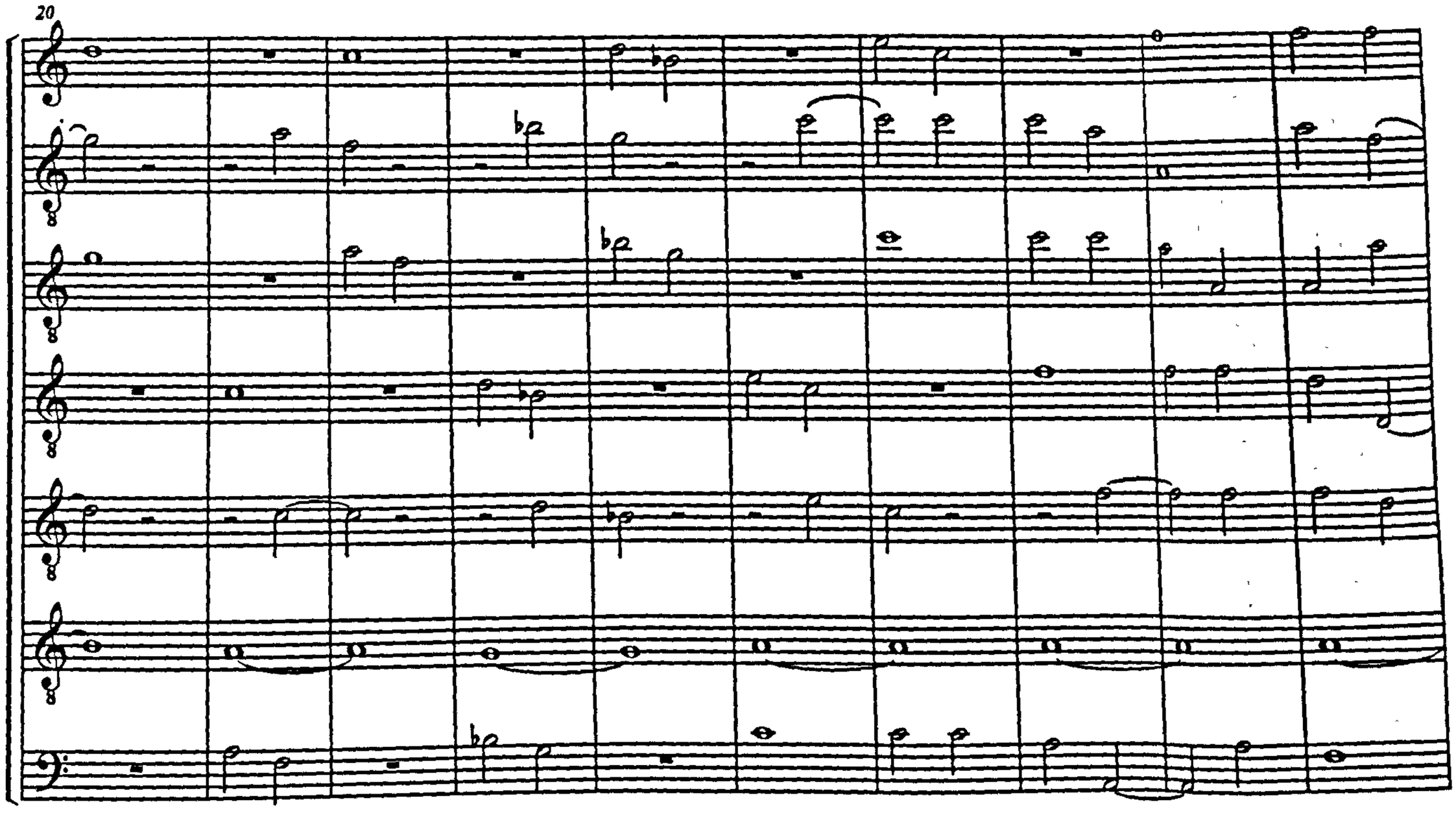

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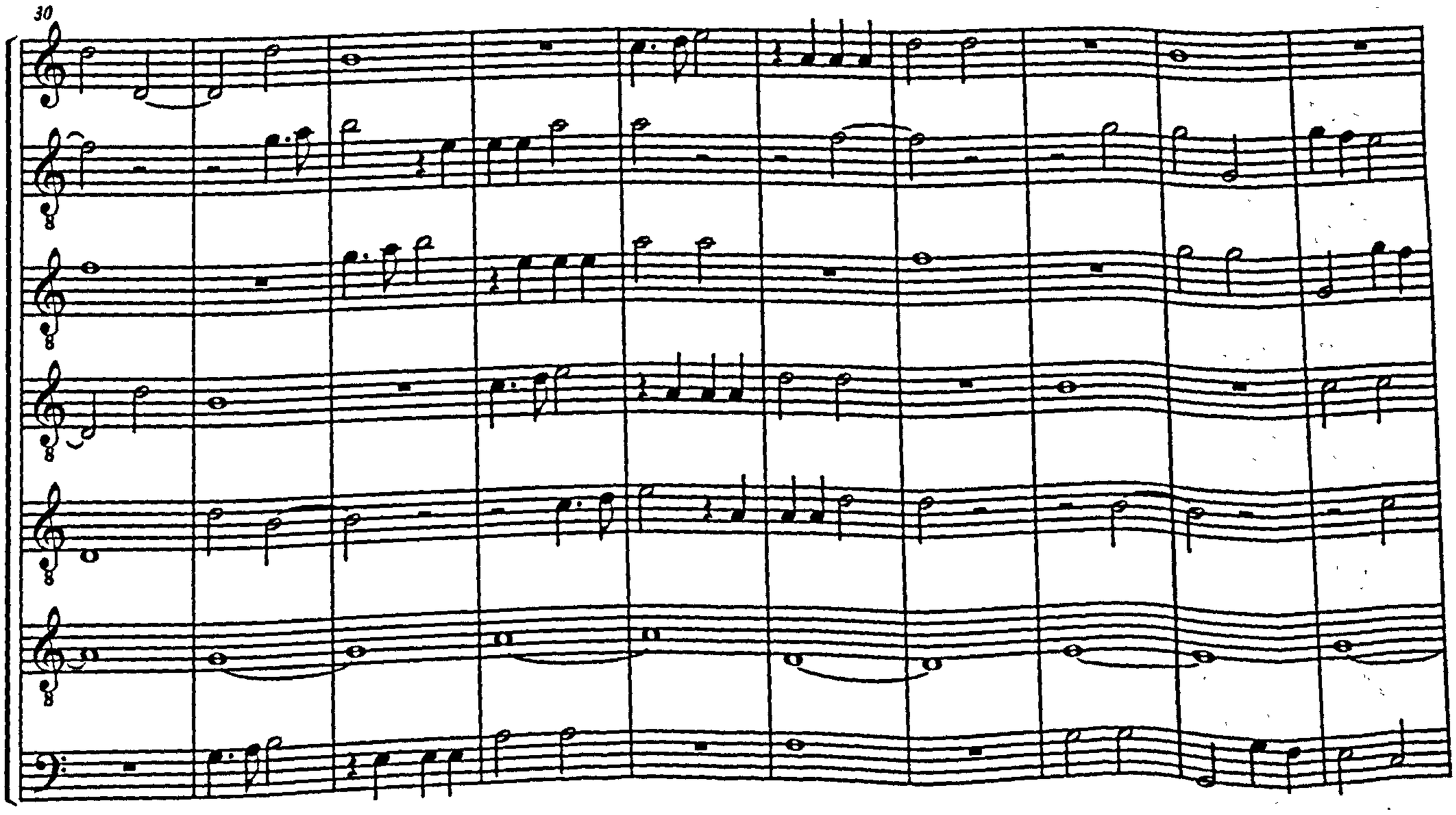

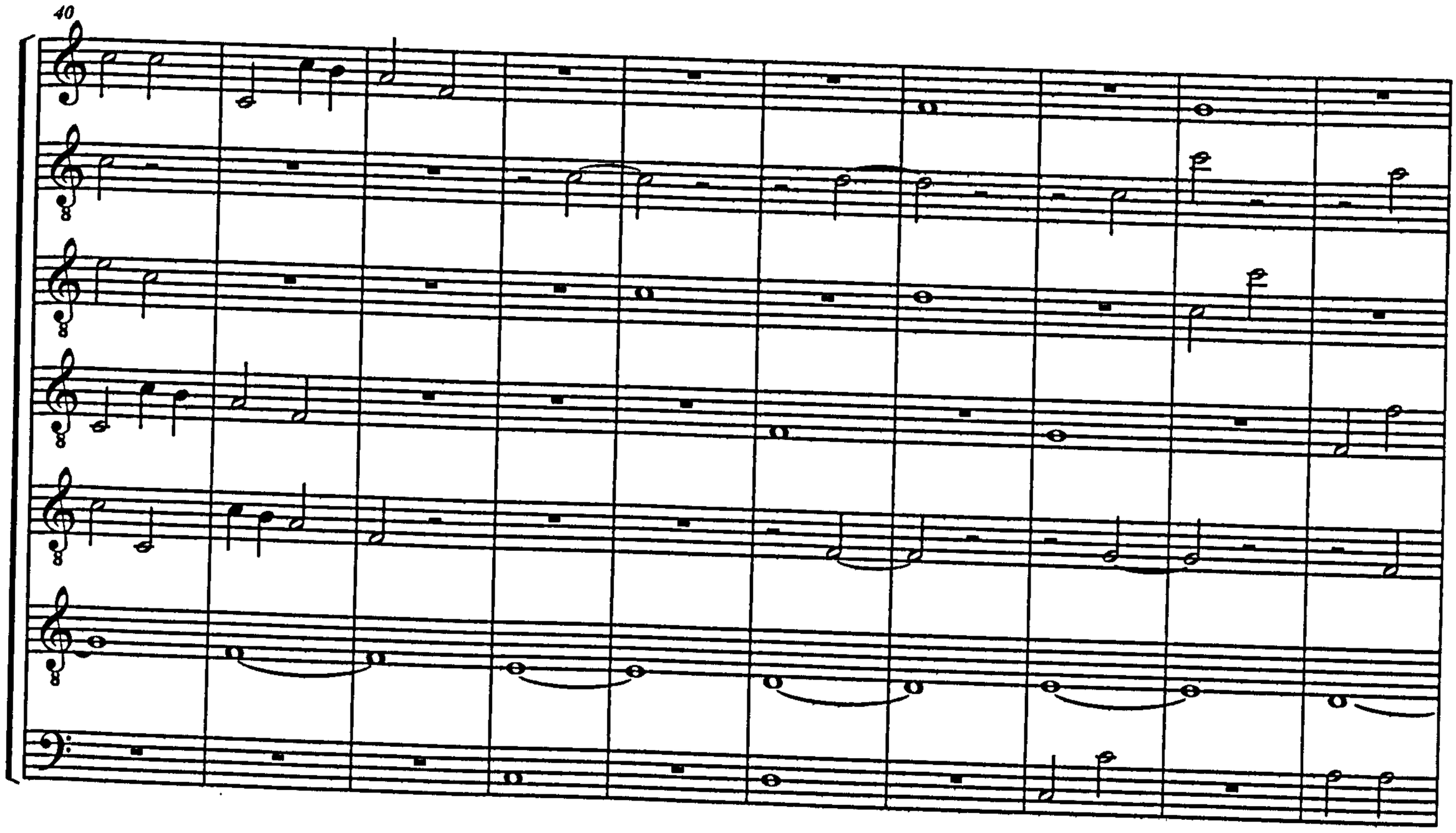
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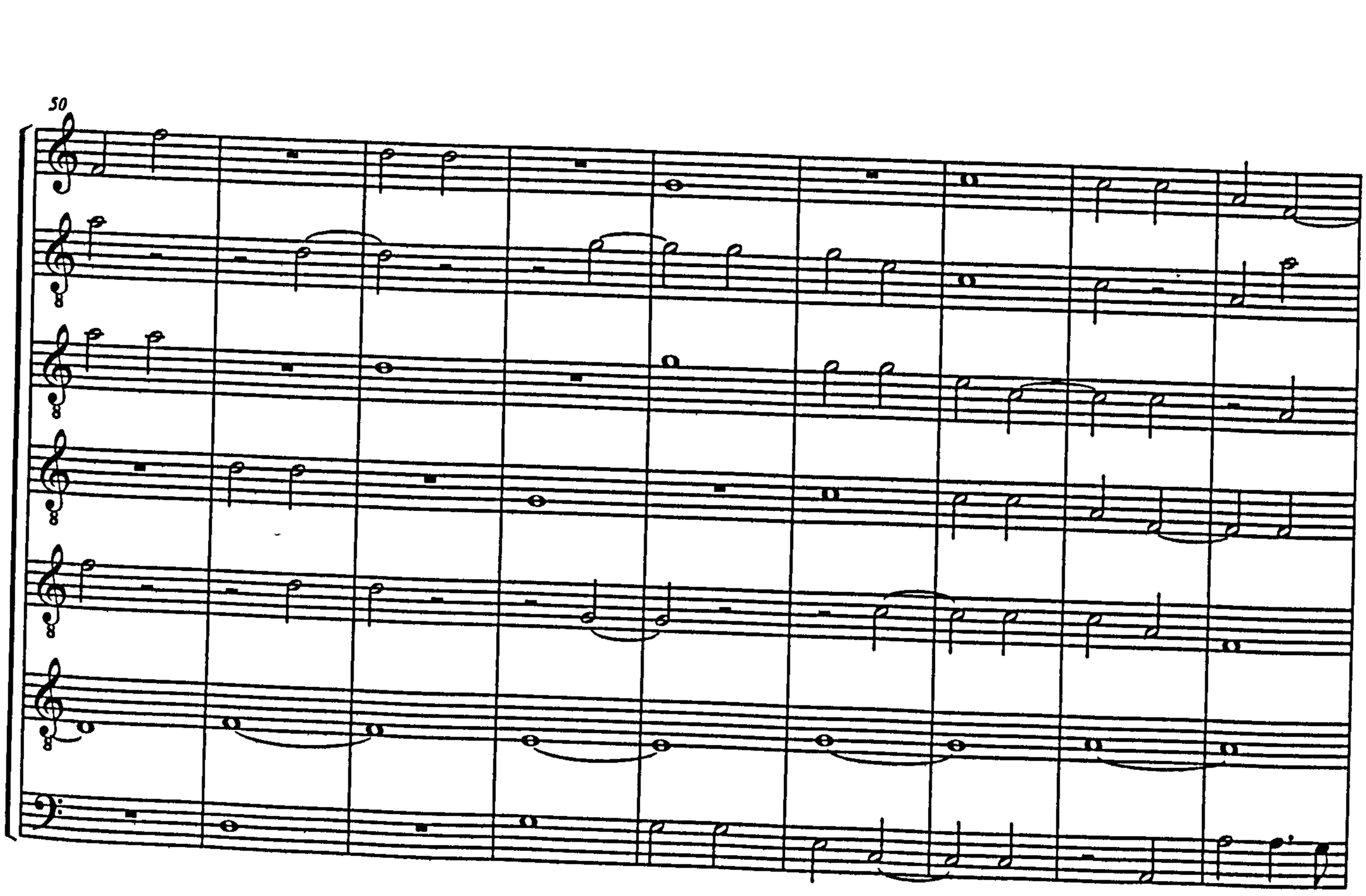
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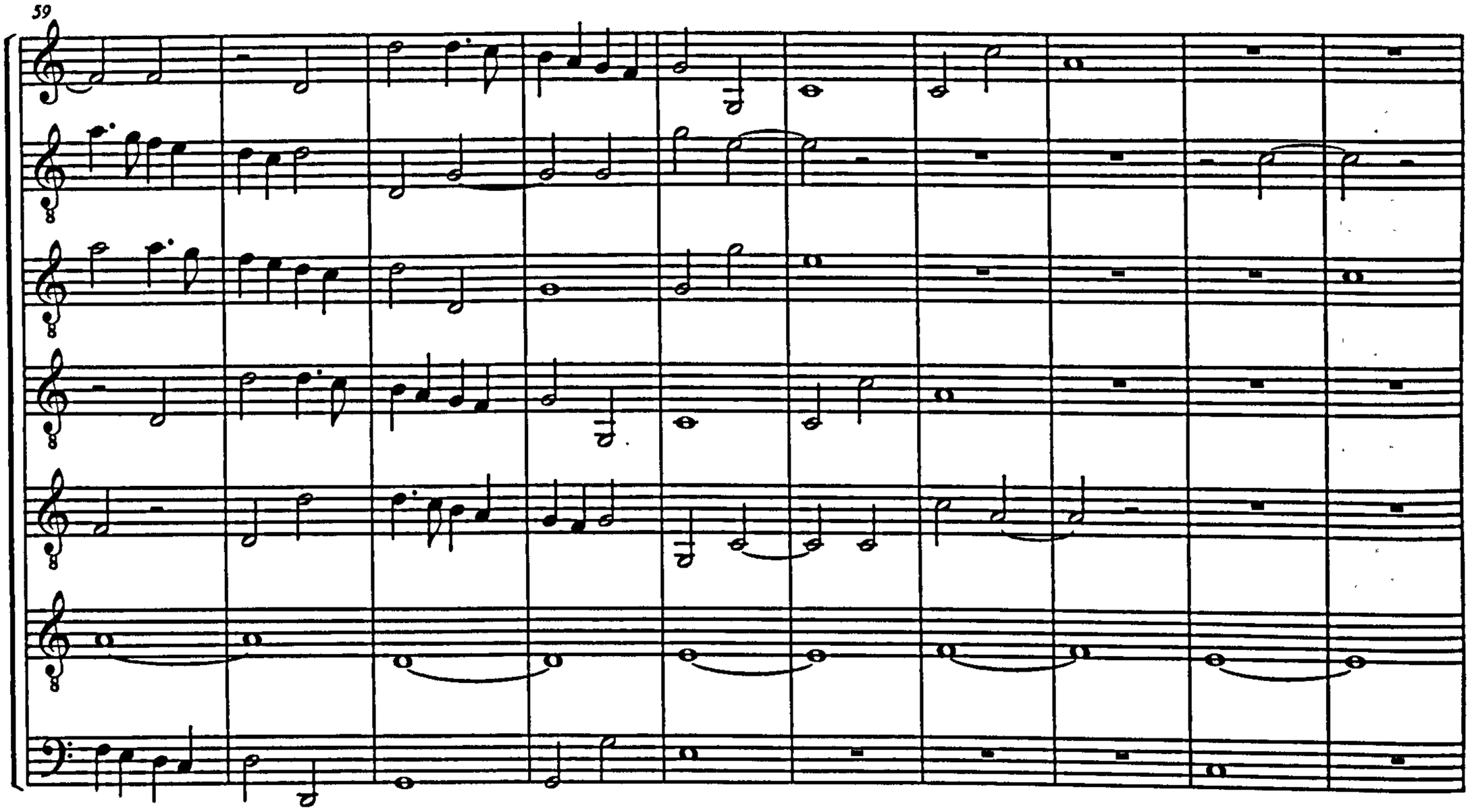

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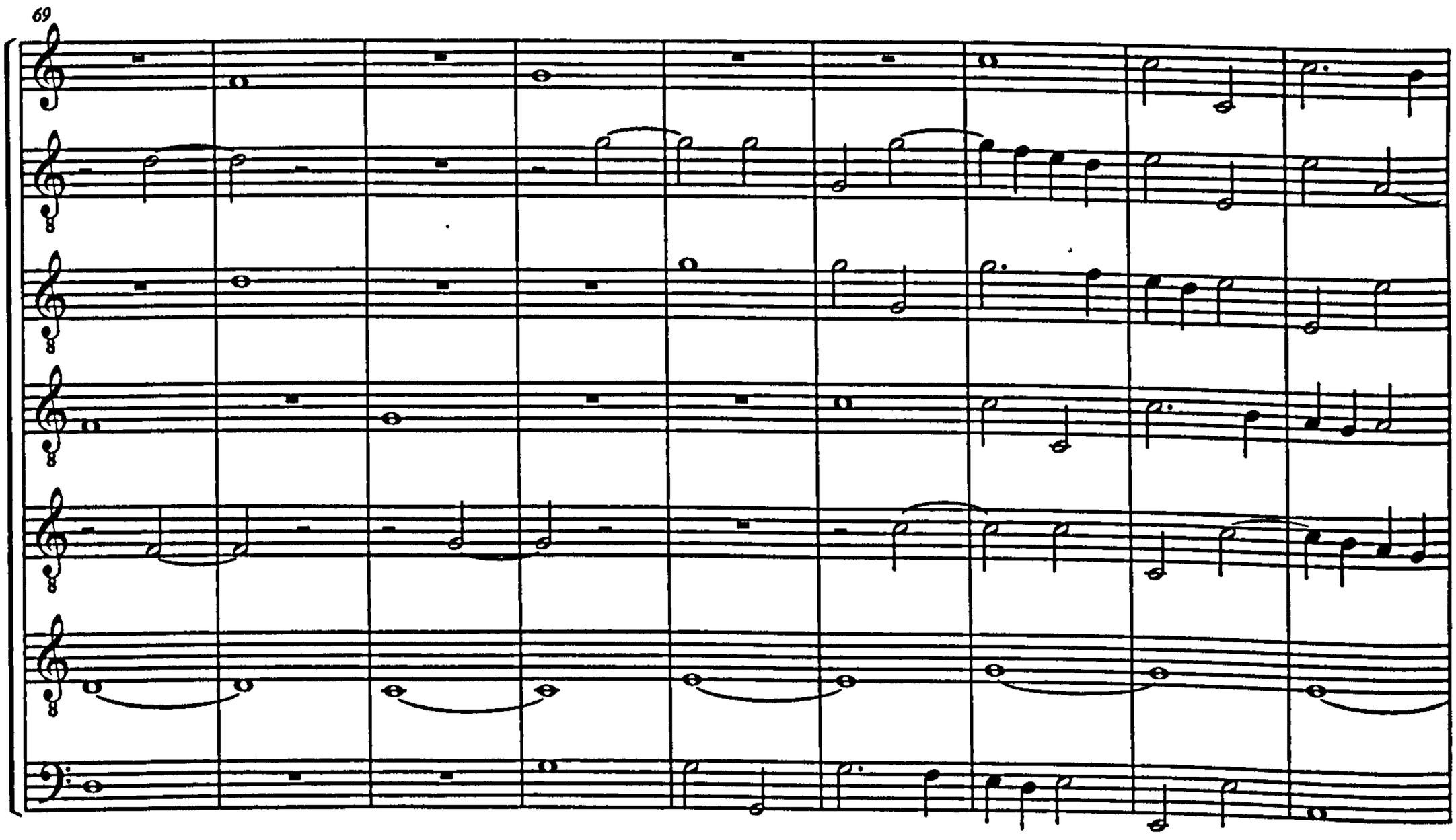

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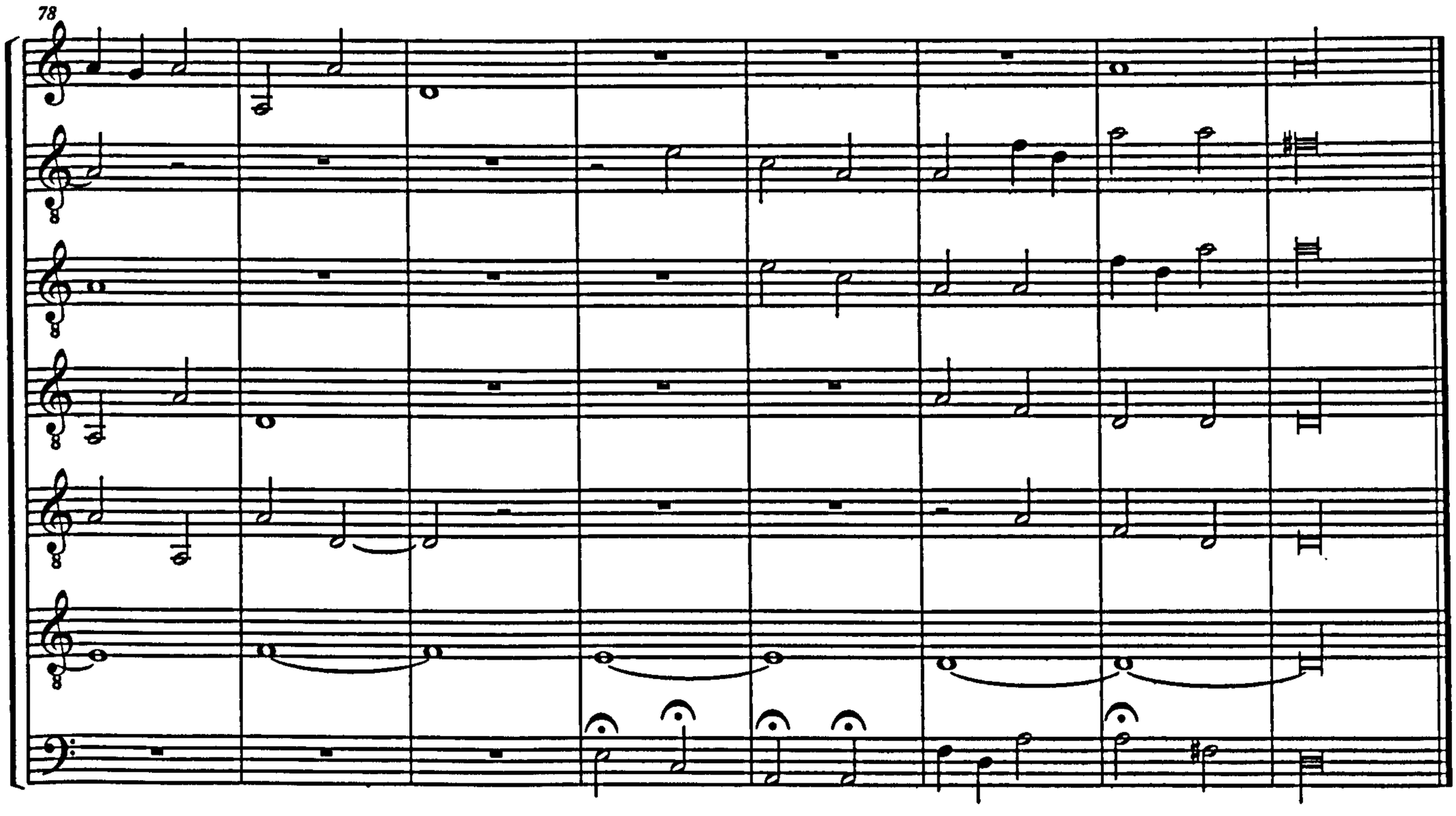
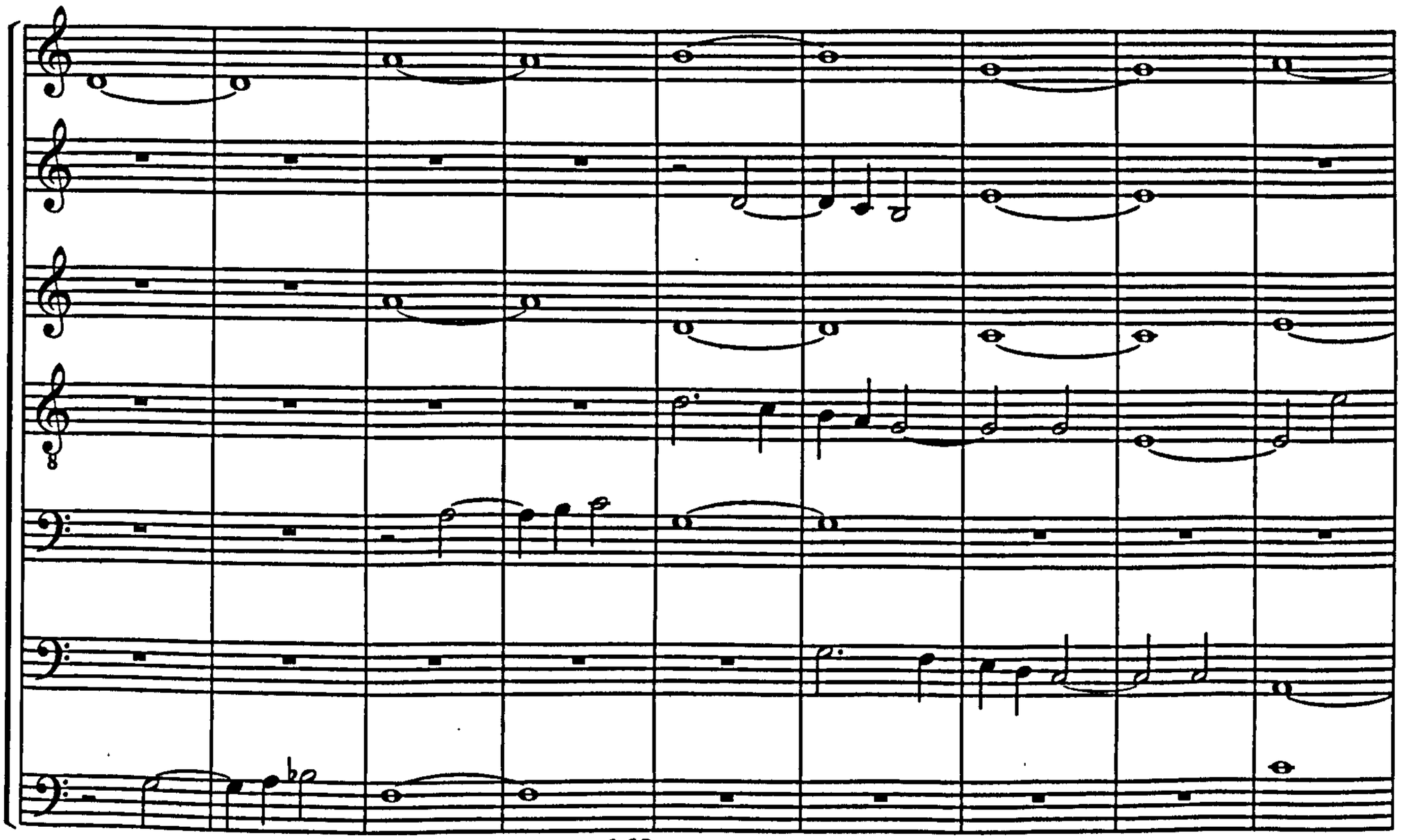
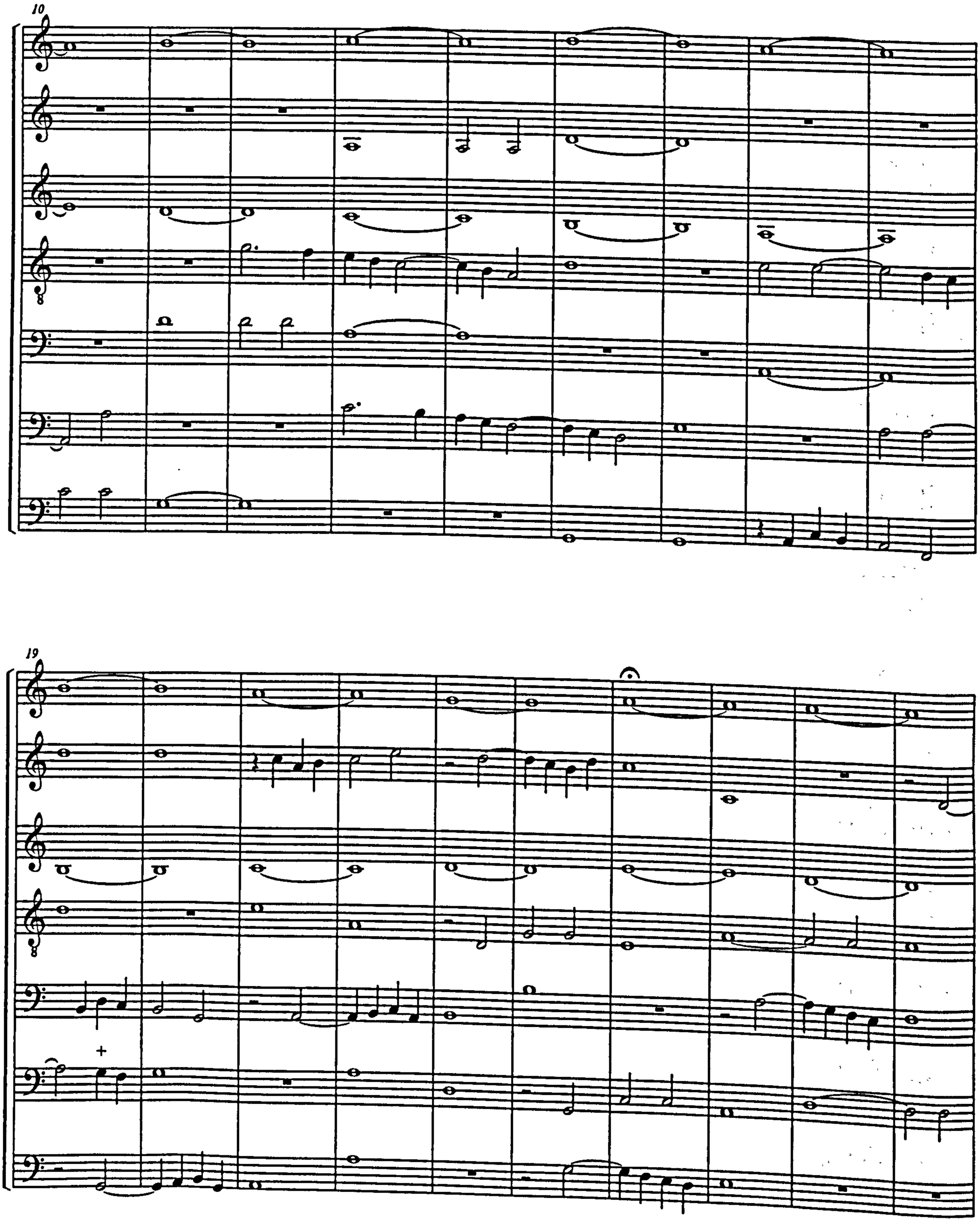


81

[Canon]

A canon comprising of three different ones. Canonic imitation of the cantus firmus occurs at various intervals. The cantus firmus is placed an octave higher. The tenor has a canon at the fifth below. The first part of the bass has a canon at the second above after a two-semibreve rest and the remaining has a canon in melodic inversion at the fifth above, after a four-semibreve rest (Con trè canone. Il cantofermo porta una parte in canone di diverse maniere, e sic anta per ottava altacome stà quì. La parte del tenore porta un canone alla quinta bassa, e la parte del basso porta una parte in canone alla seconda alta a due pause,& un canone riverso alla quinta alta a quattro pause.)

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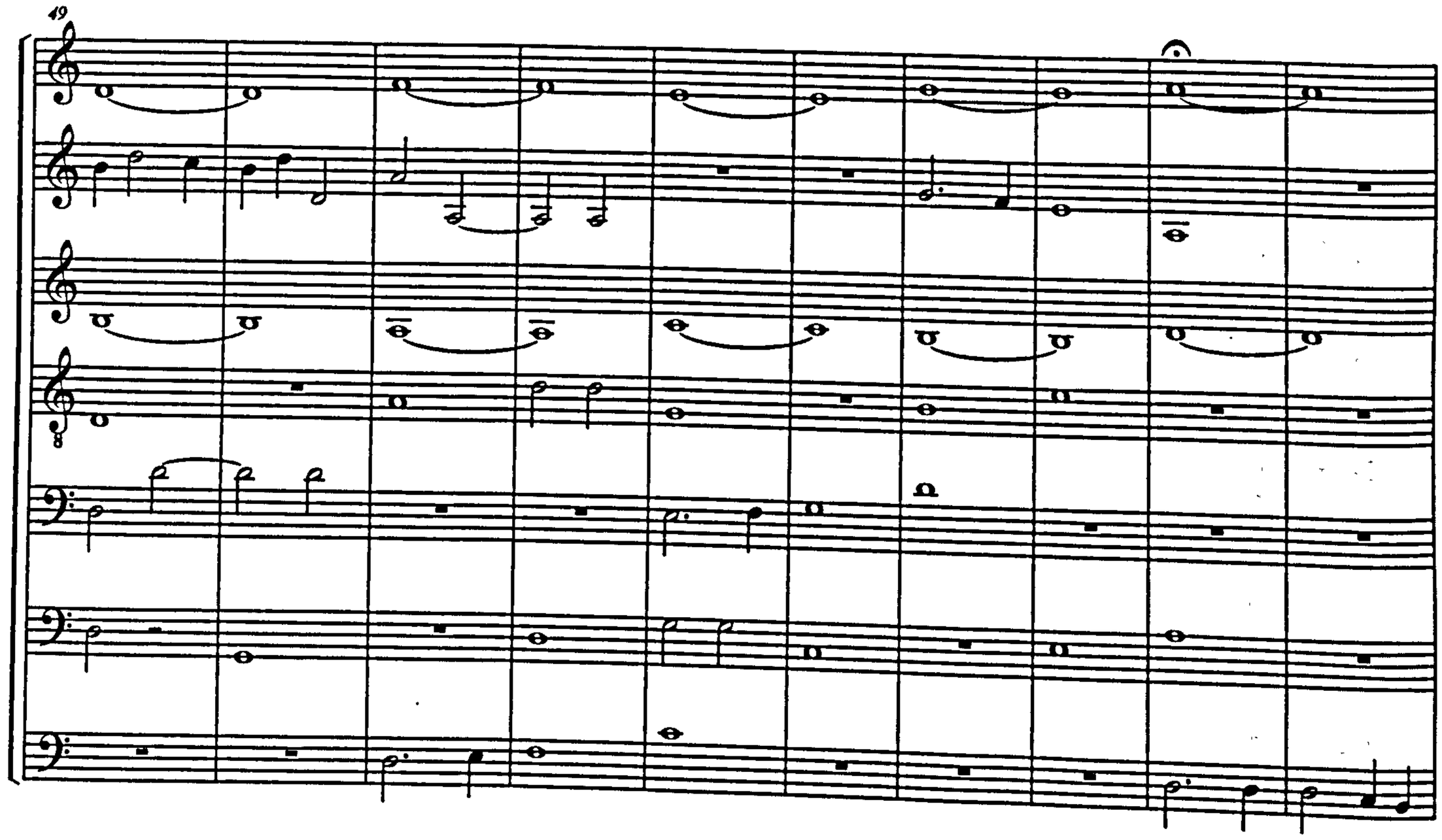
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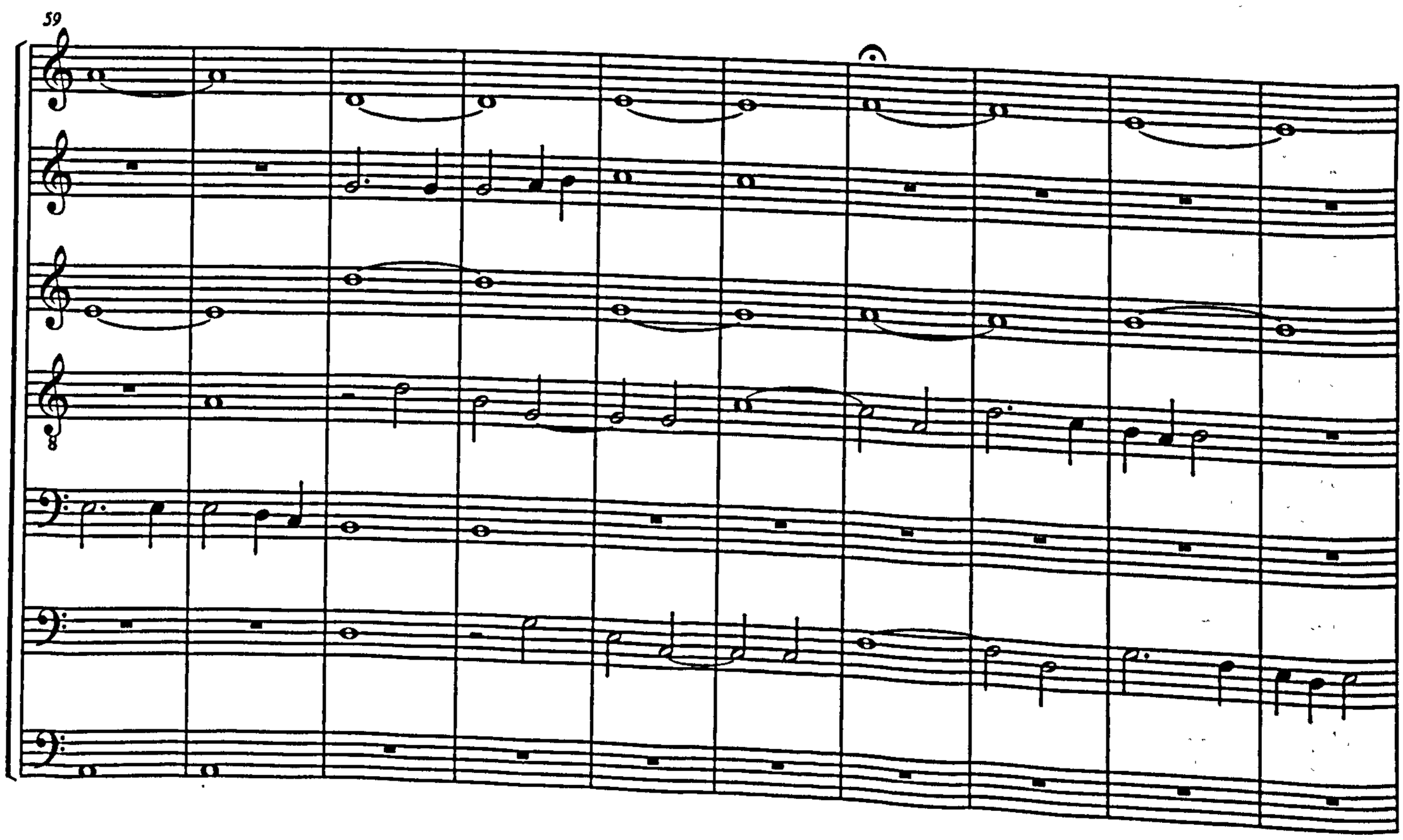

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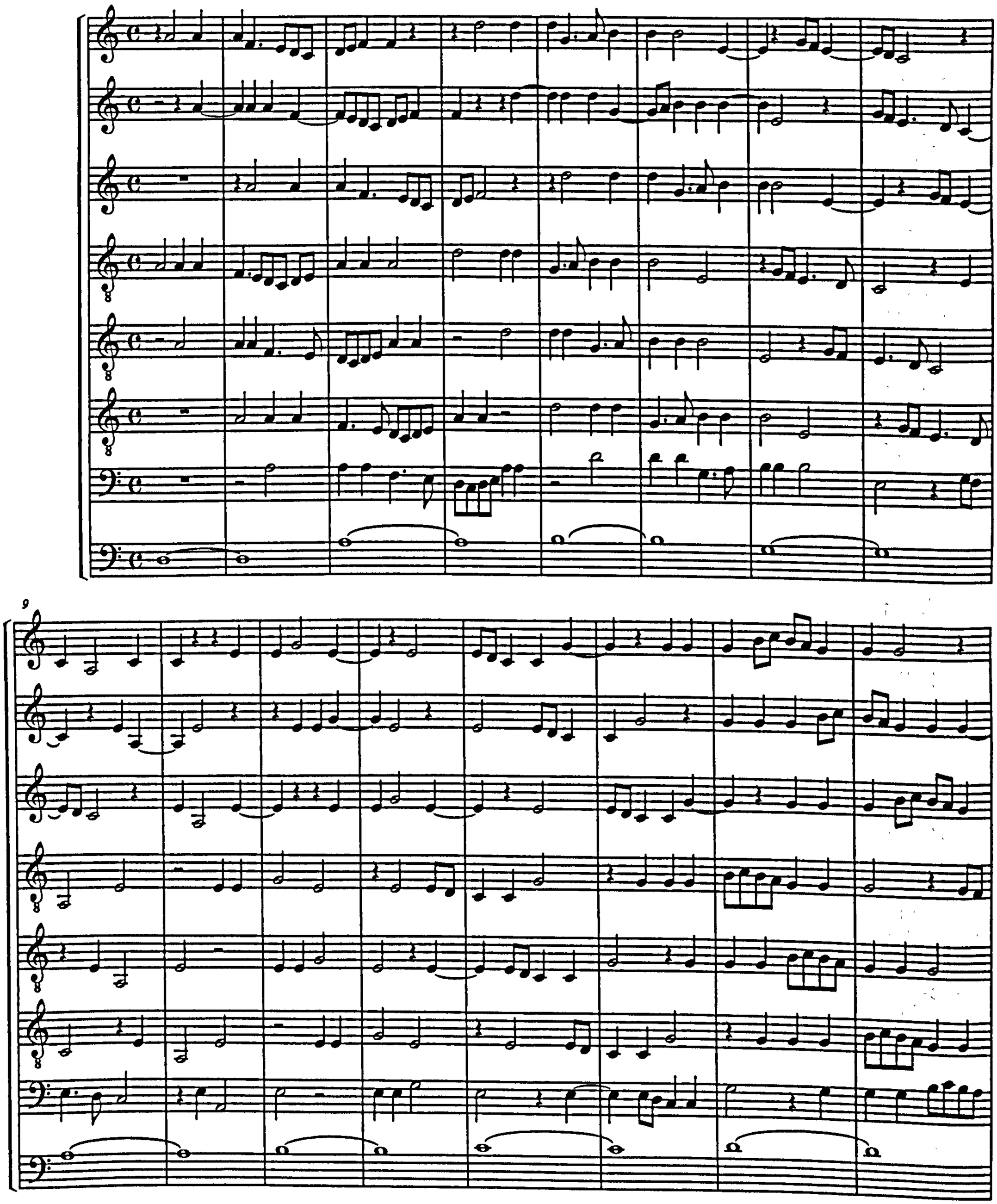
79

[Canon]

In this canon take part seven voices: Four voices in unison and three at the octave above, after a crotchet rest successively. The first as it is, the second at the octave above, the third in unison, the fourth at the octave above, the fifth in unison, the sixth at the octave above and the seventh in unison.
(In questo canone cantan sette, cioè quattro in unisono, e trè in ottava alta tutti di sospir un dopò l' altro, avvertendo che la prima parte canta come stà, la seconda per ottava, la terza in unisono, la quarta per ottava, la quinta in unisono, la sesta per ottava, e la settima in unisono.)



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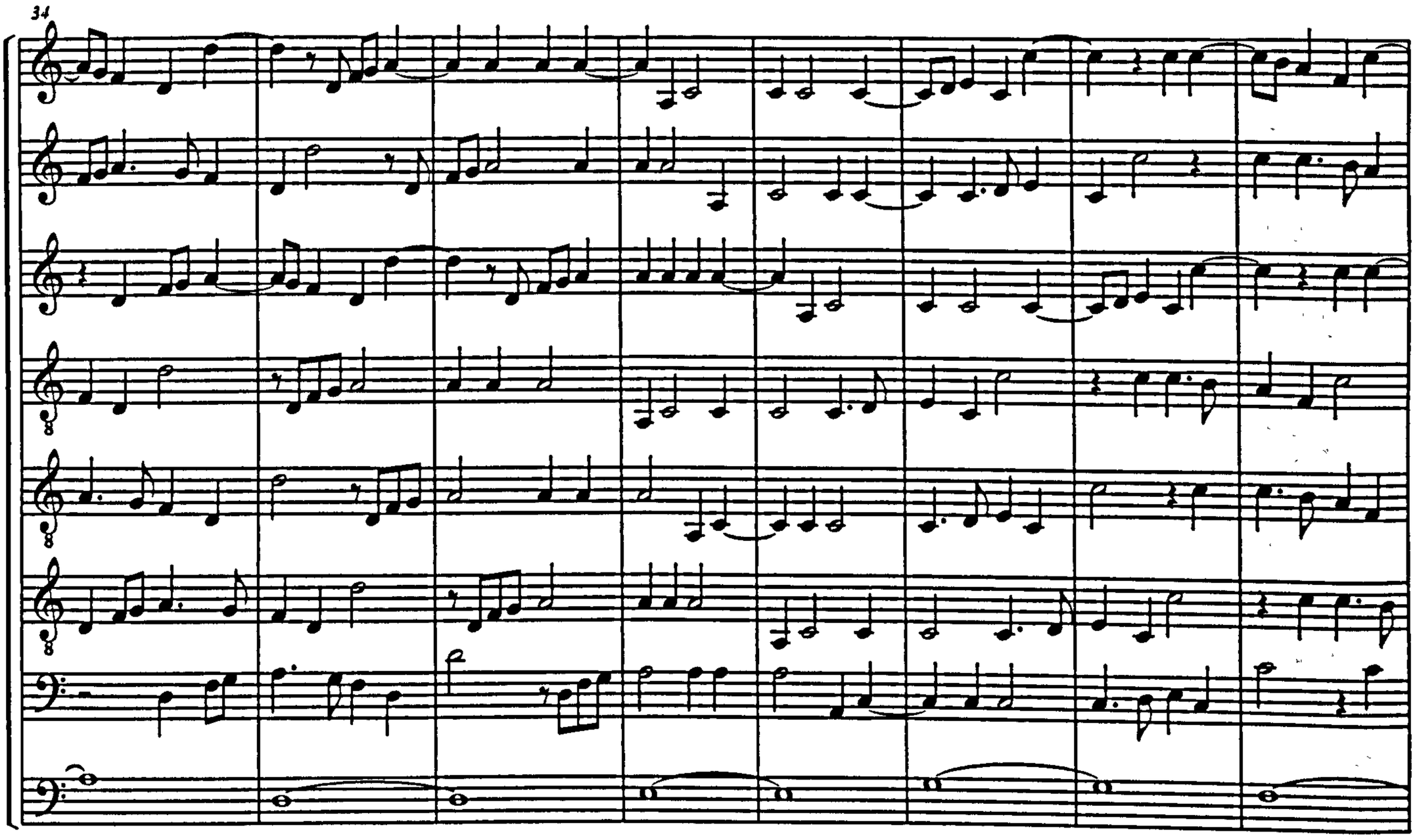
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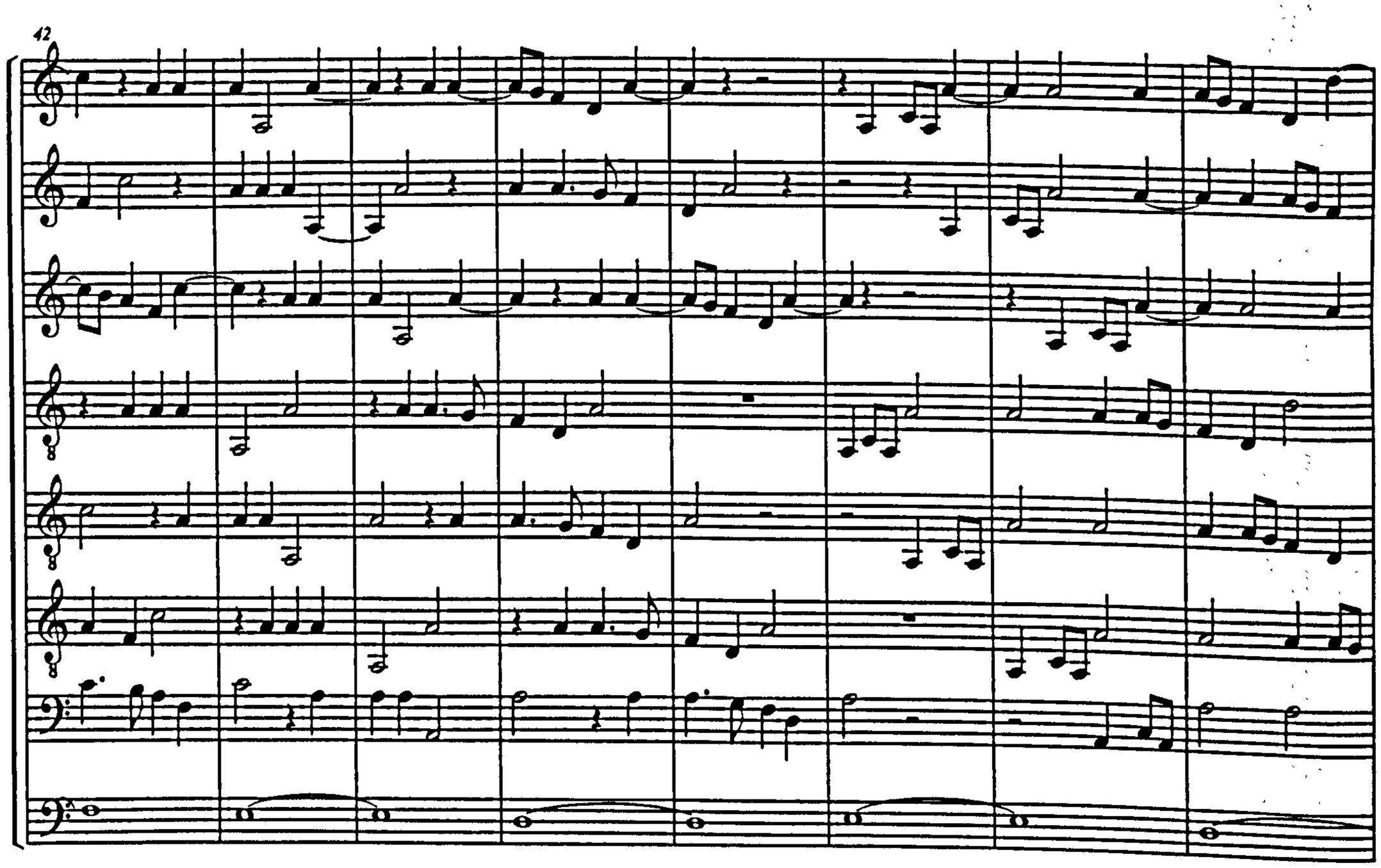
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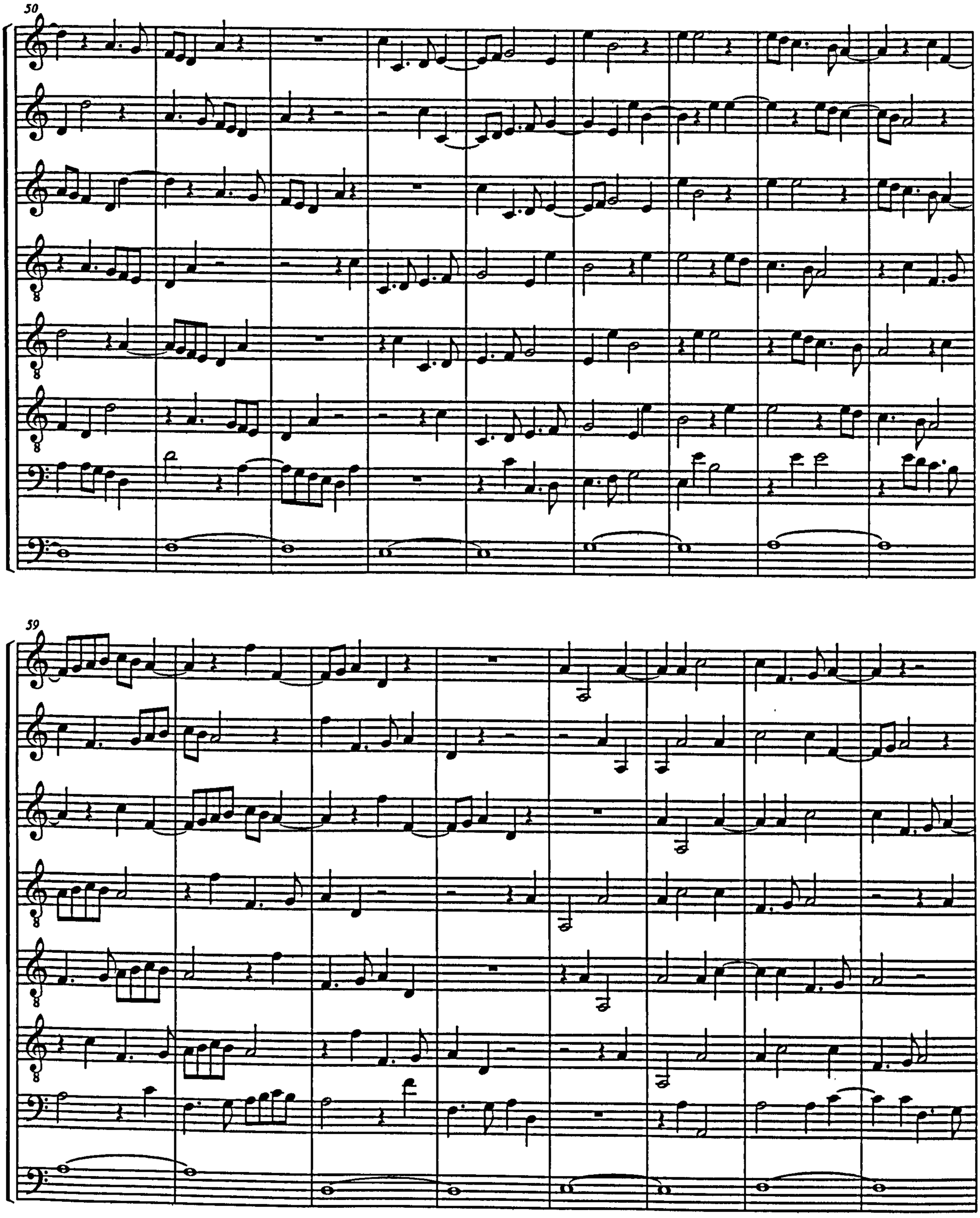
50
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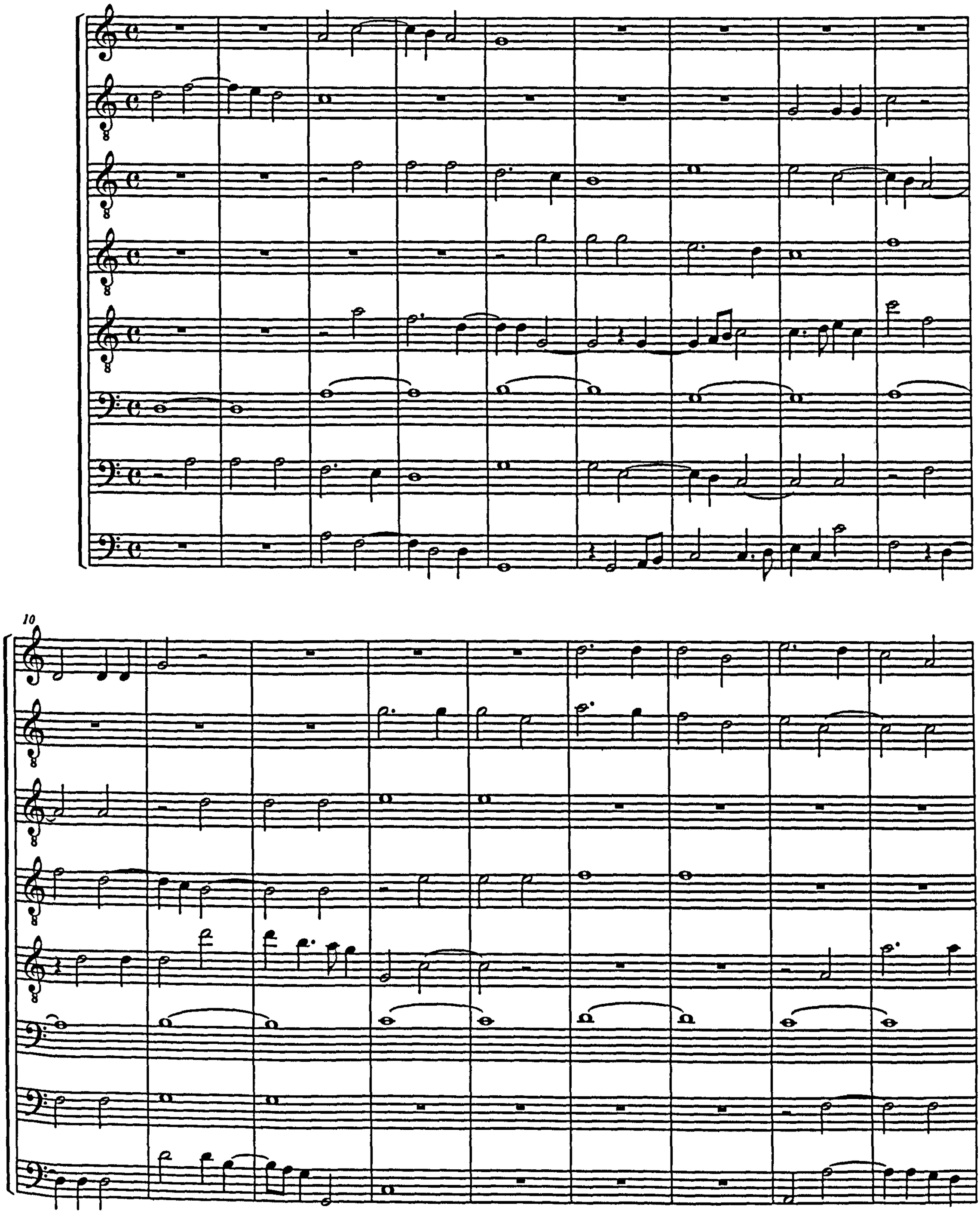
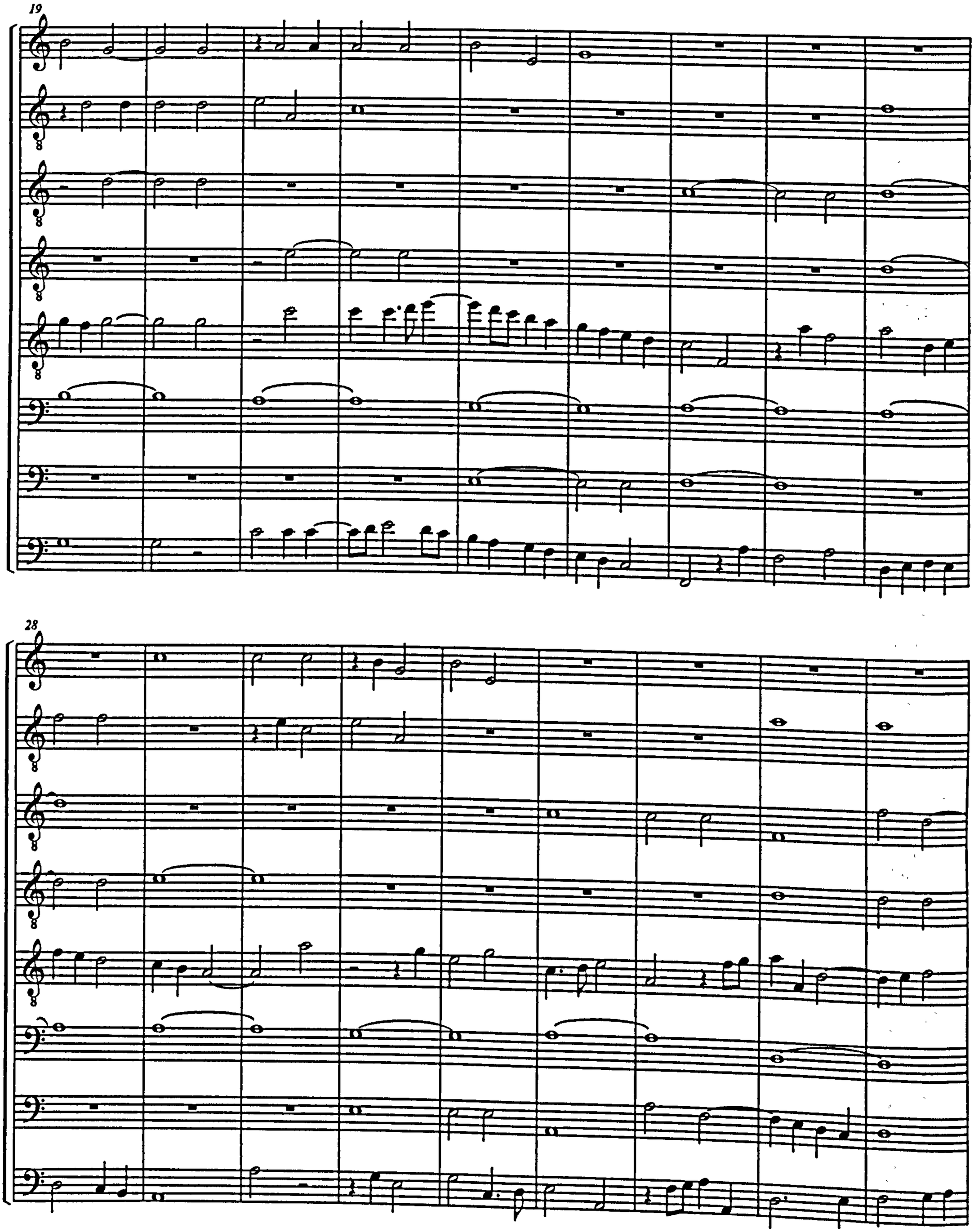
[Canon]

A canon comprising of three different ones. The first at the fifth above,
the second at the sixth and at the seventh above and the third at the octave above.
(Tre canoni insieme. Uno alla quinta, l' altra alla sesta & alla settima alta, e l' altro alla ottava alta.)

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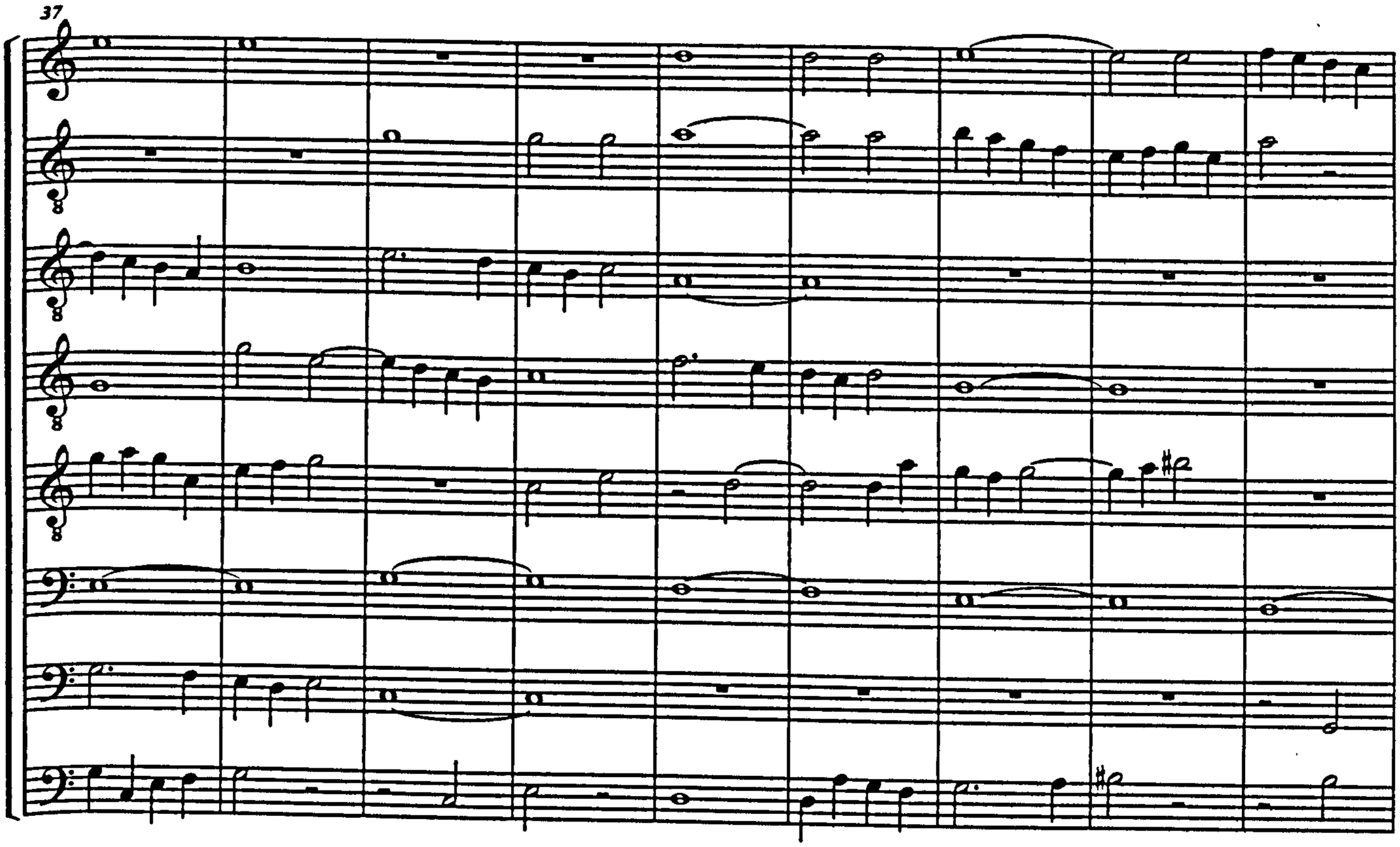

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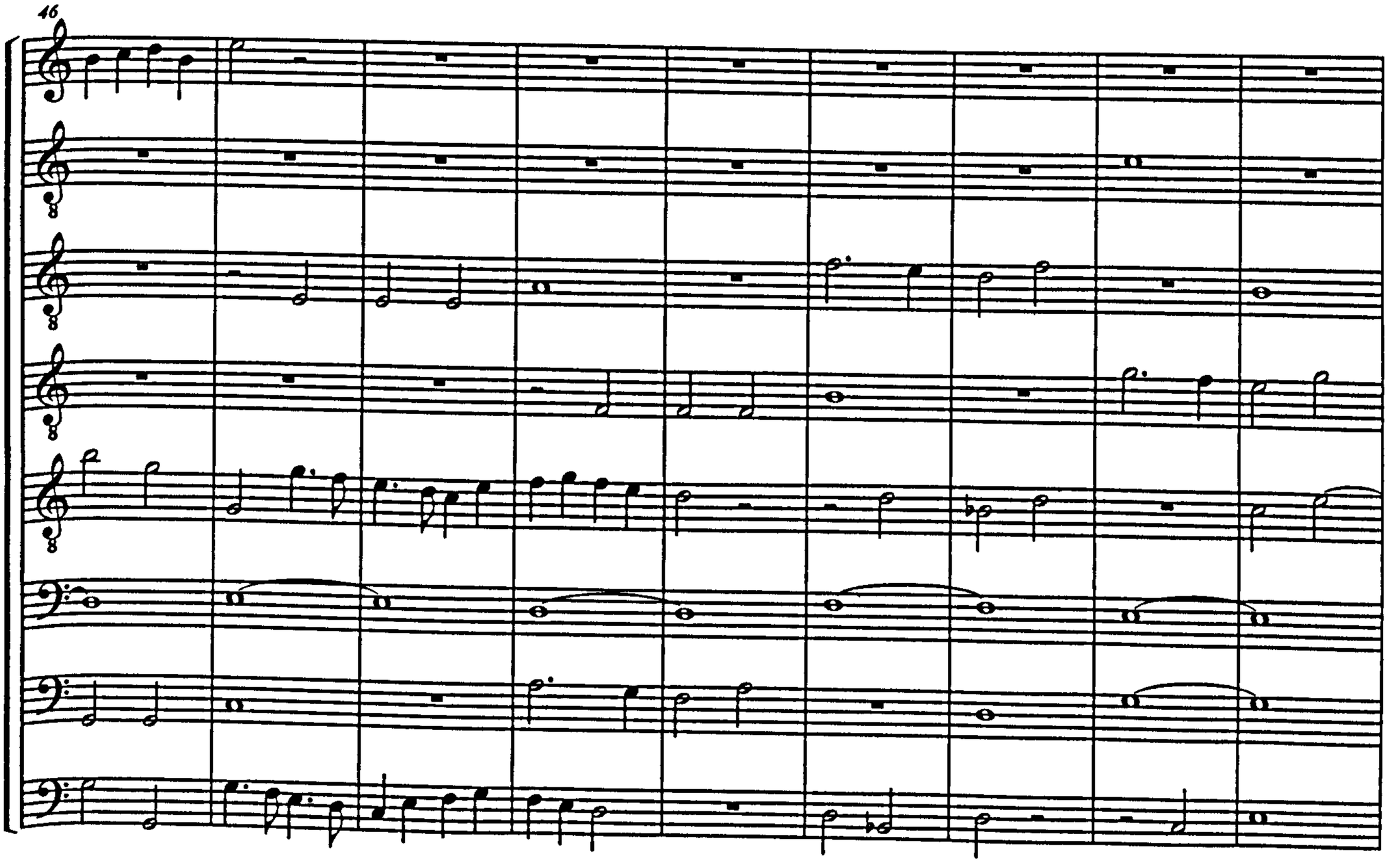

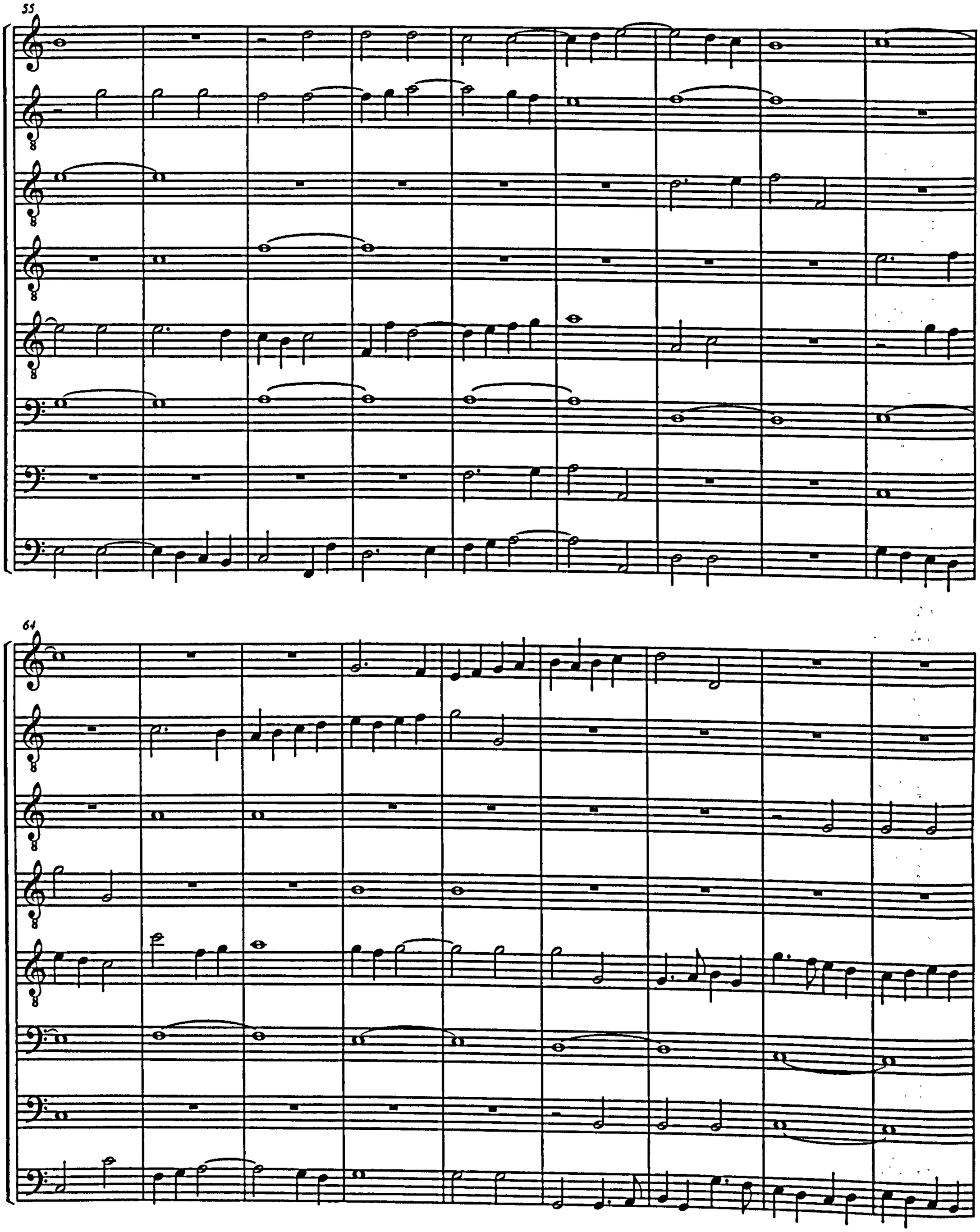
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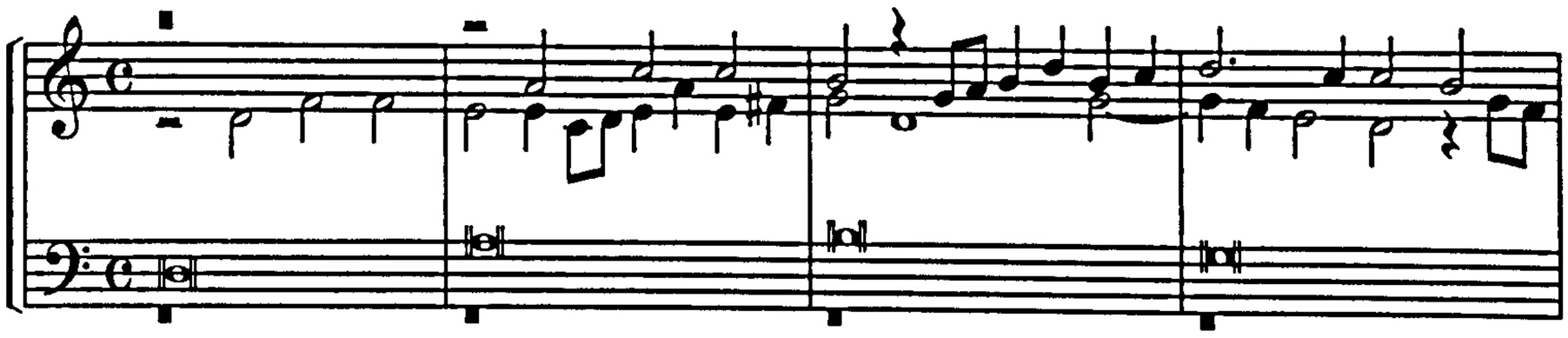

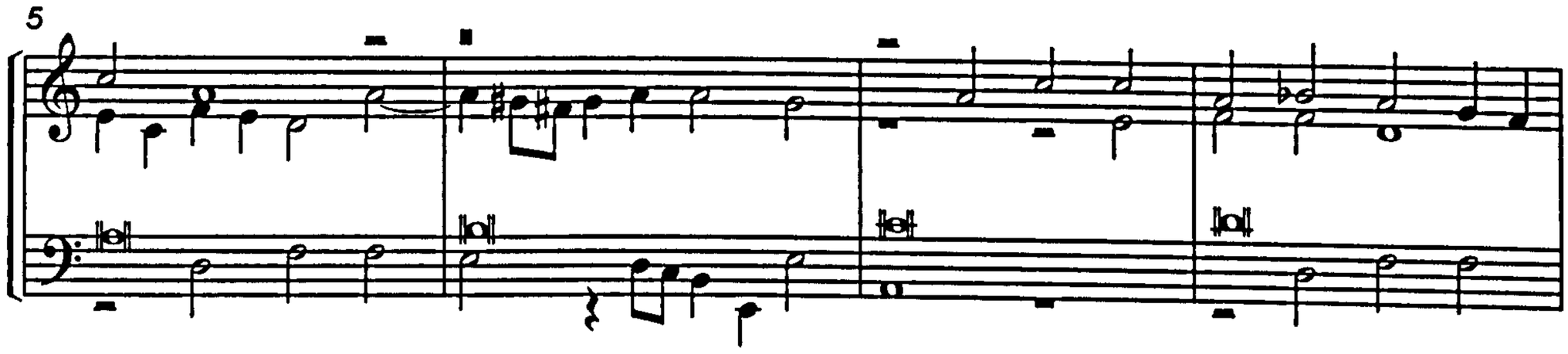
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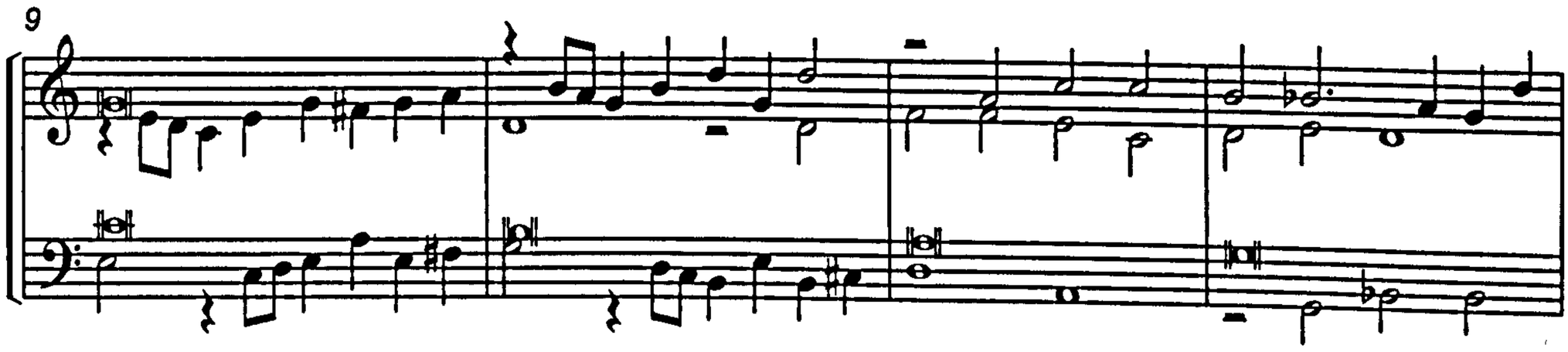
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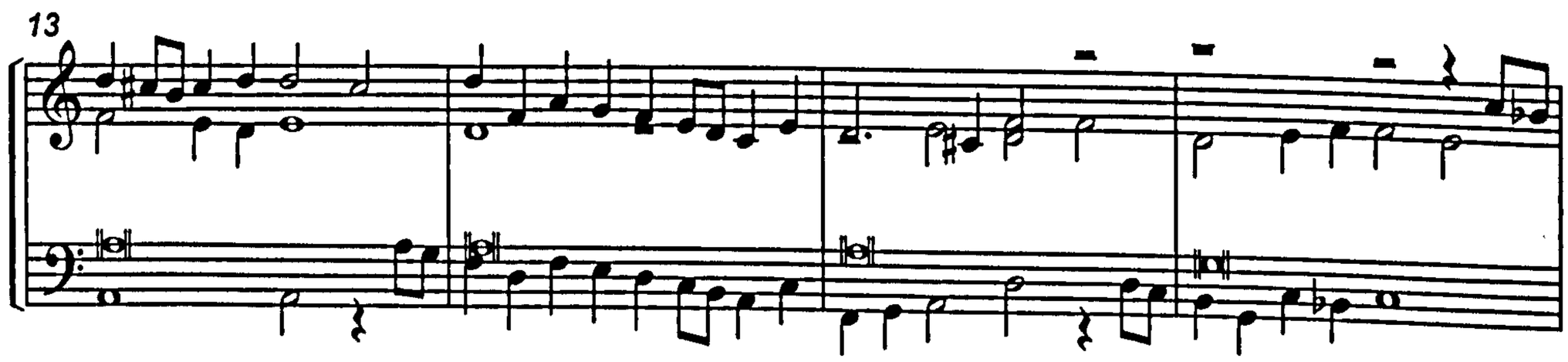
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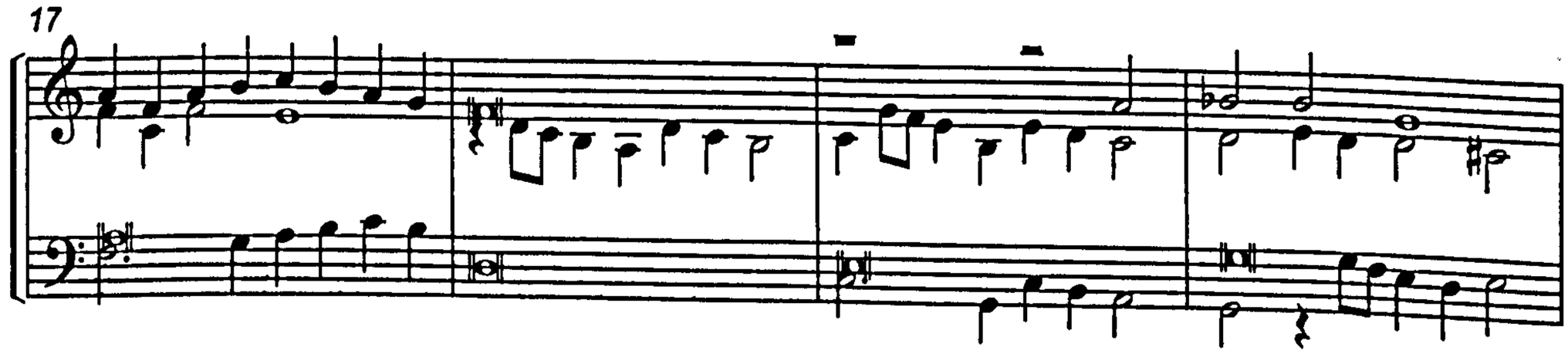
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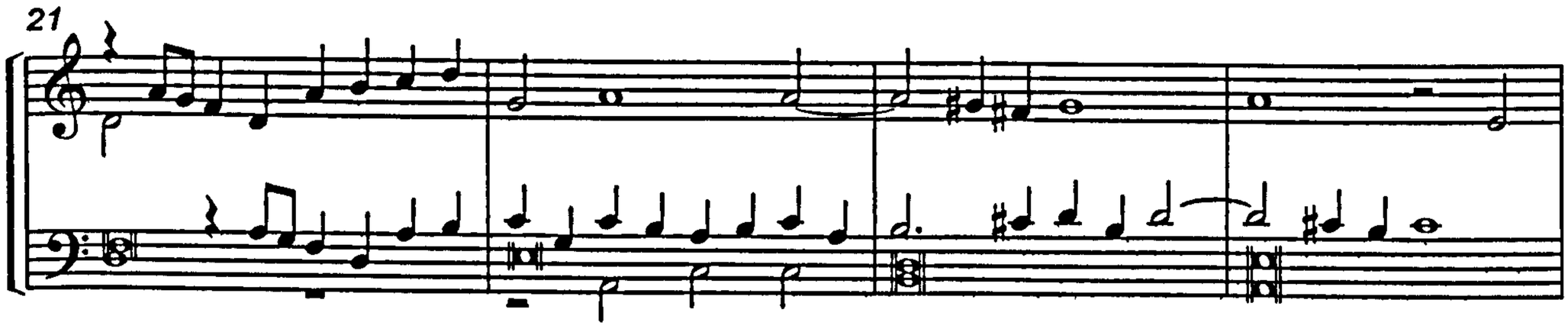
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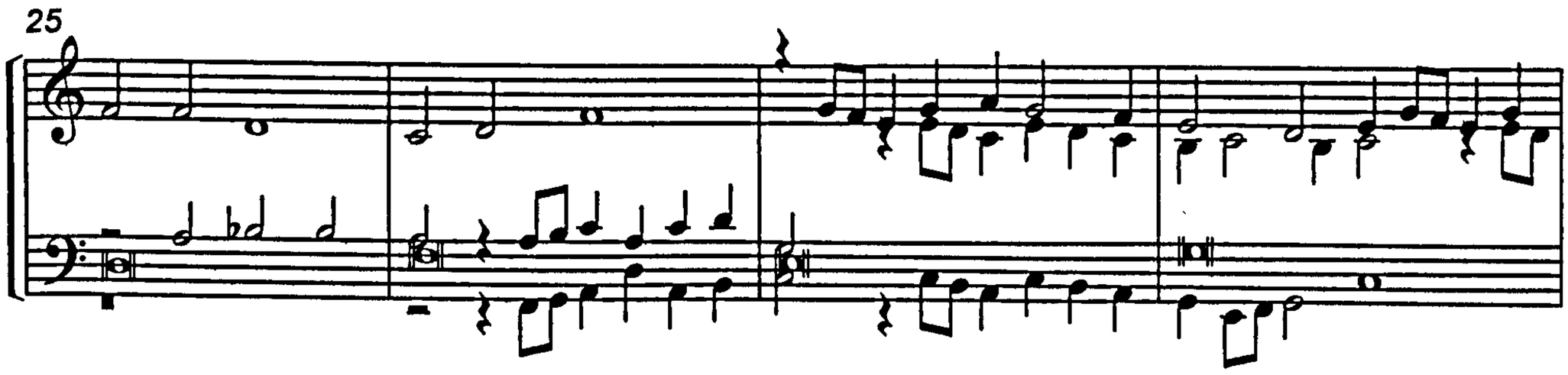
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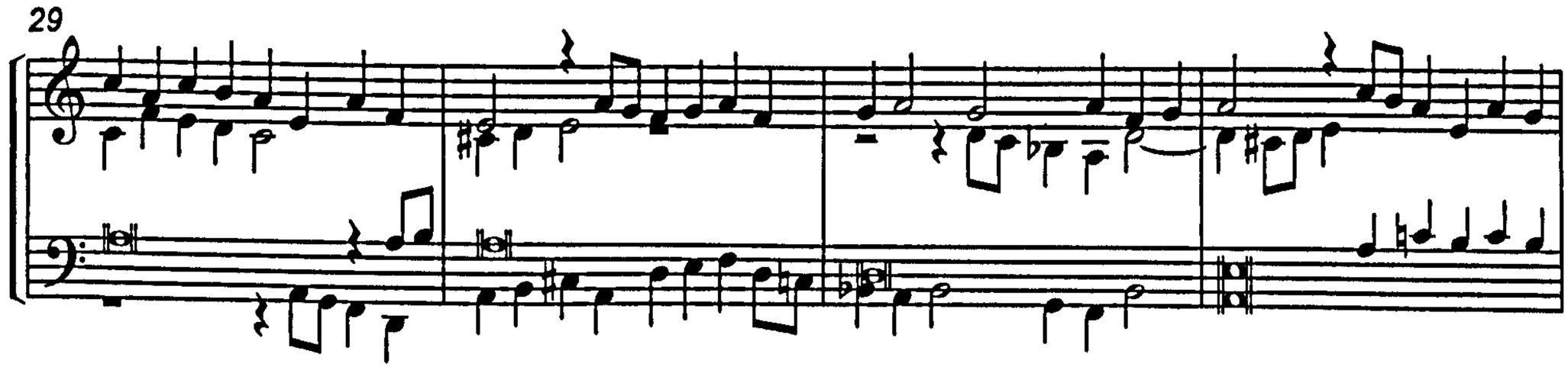
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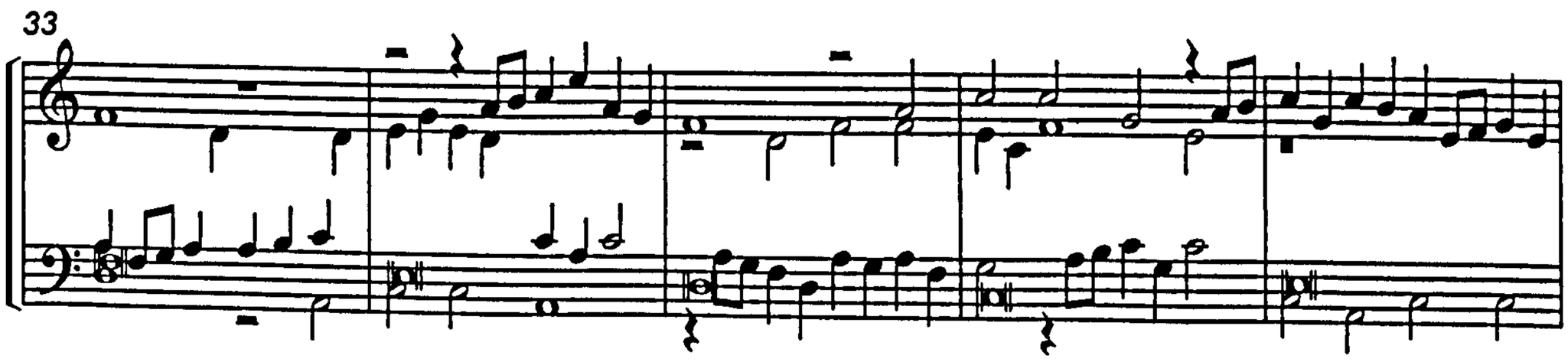
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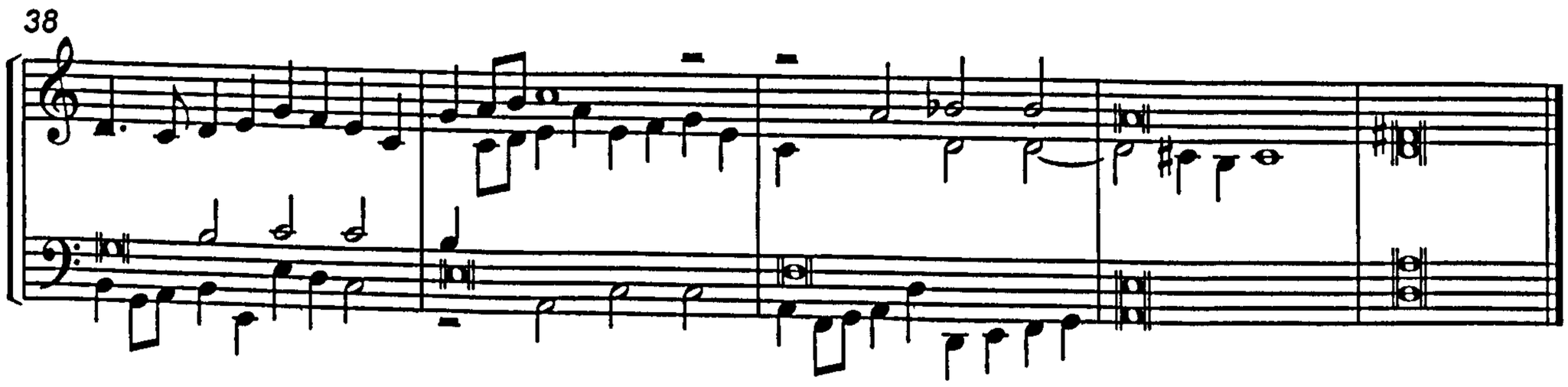
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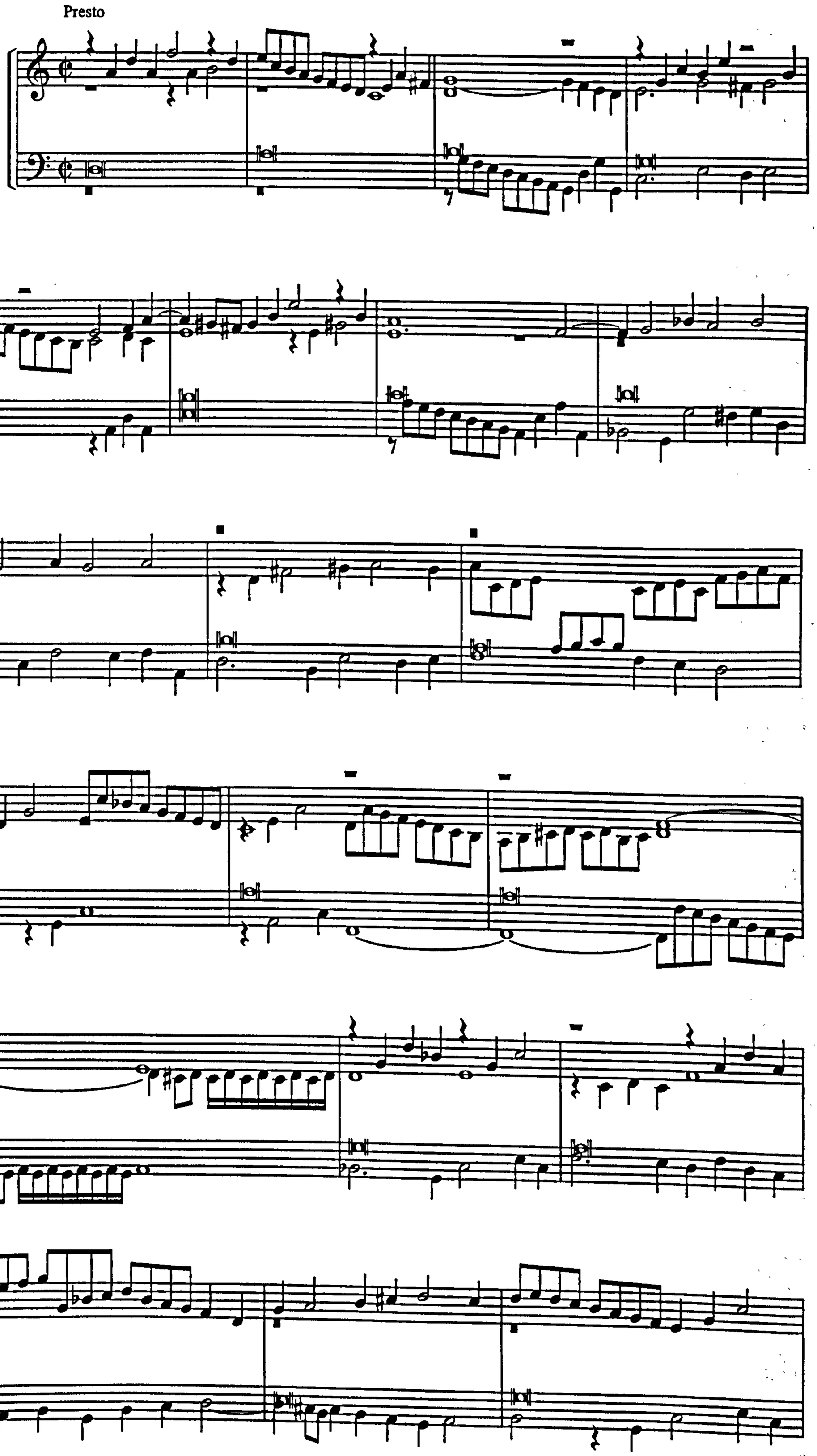
Sonata II

Presto



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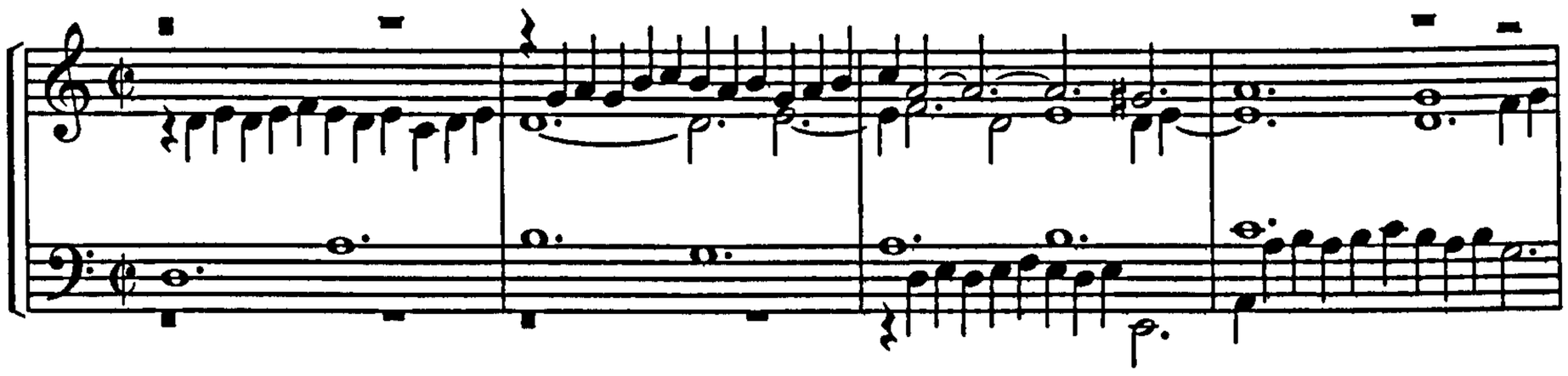

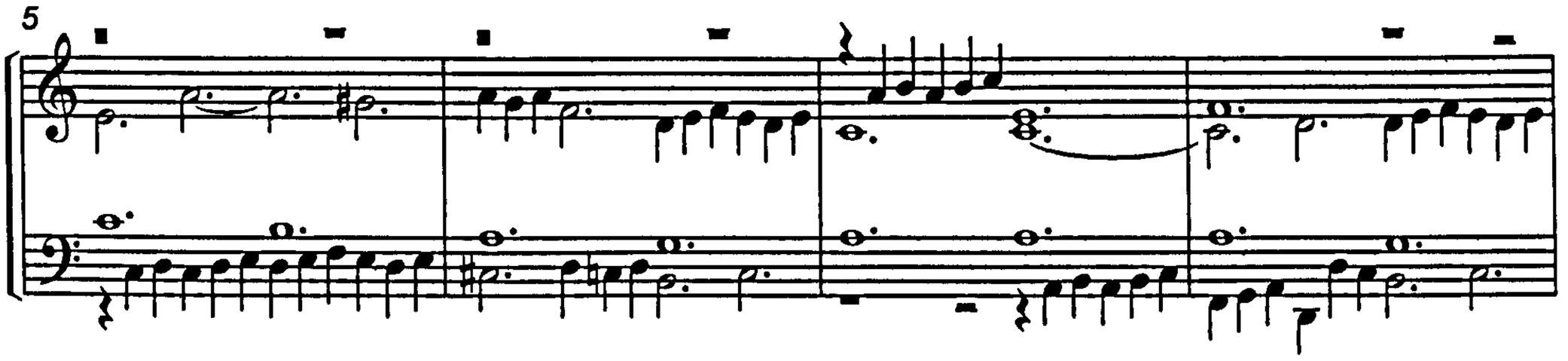
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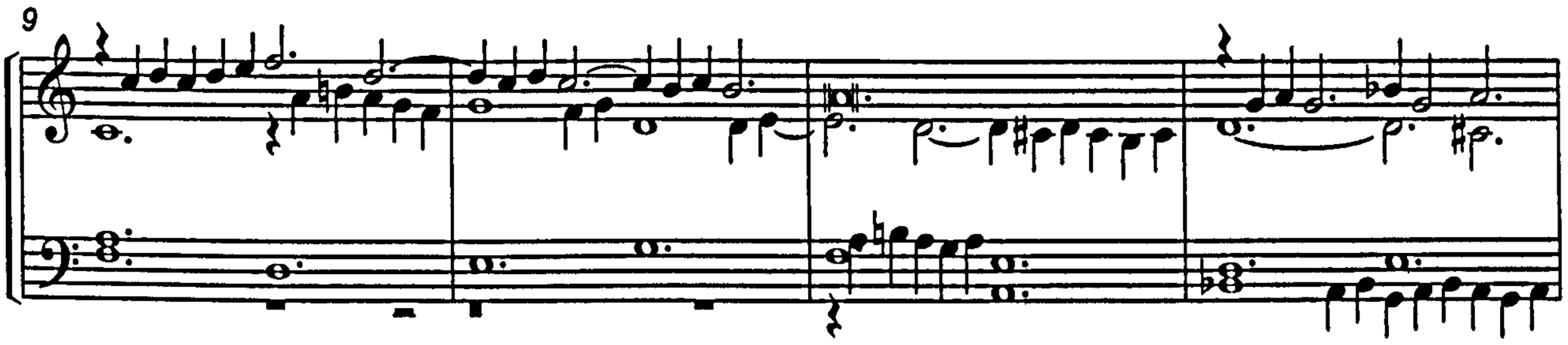
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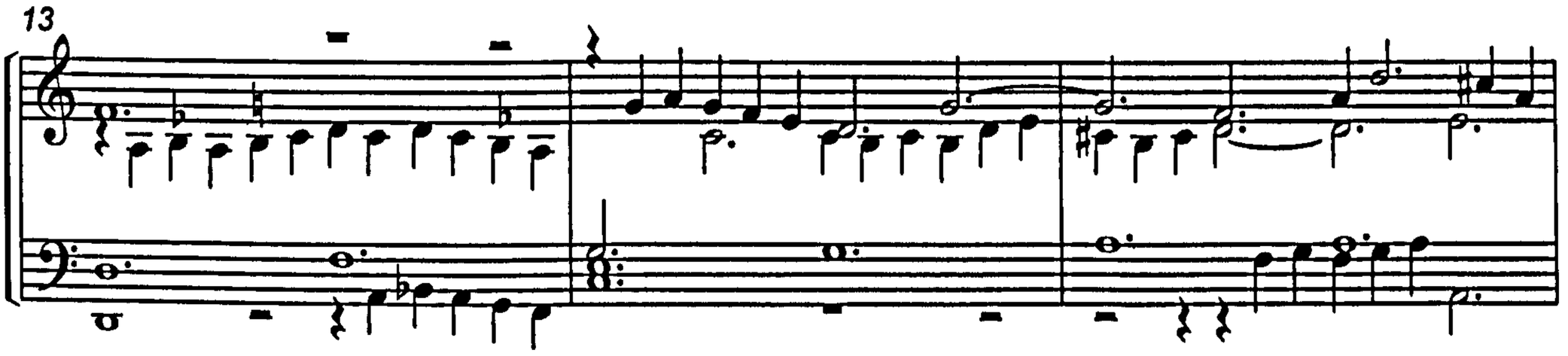
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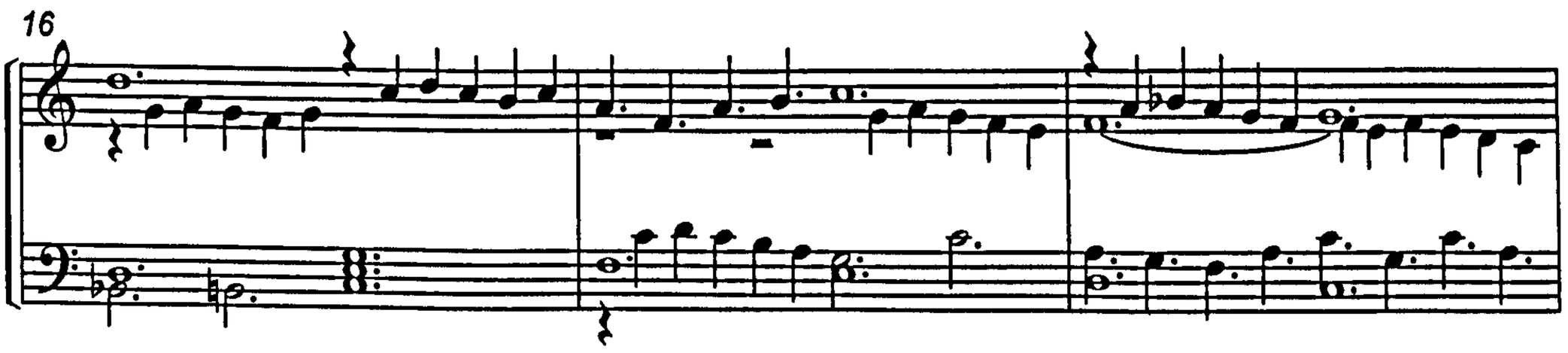
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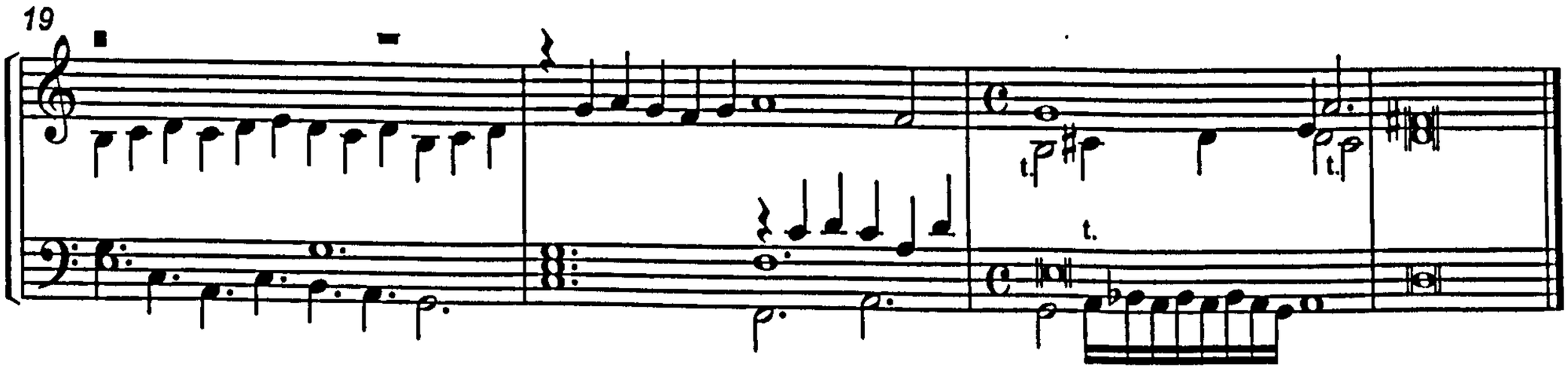
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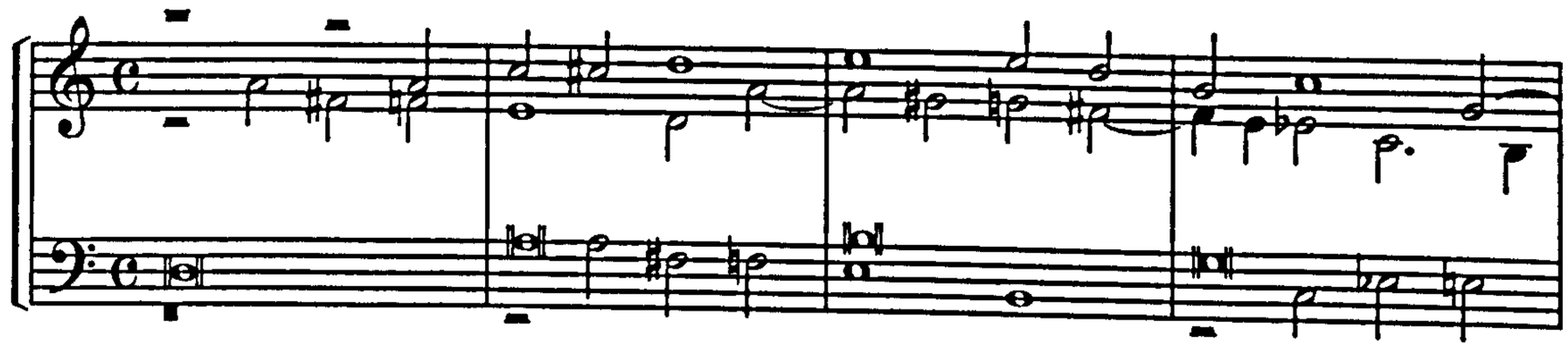
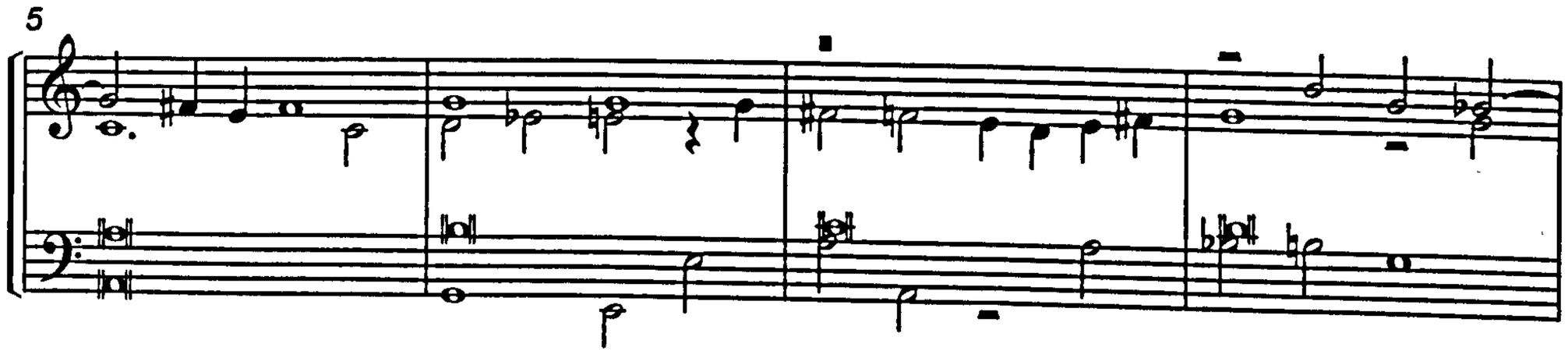
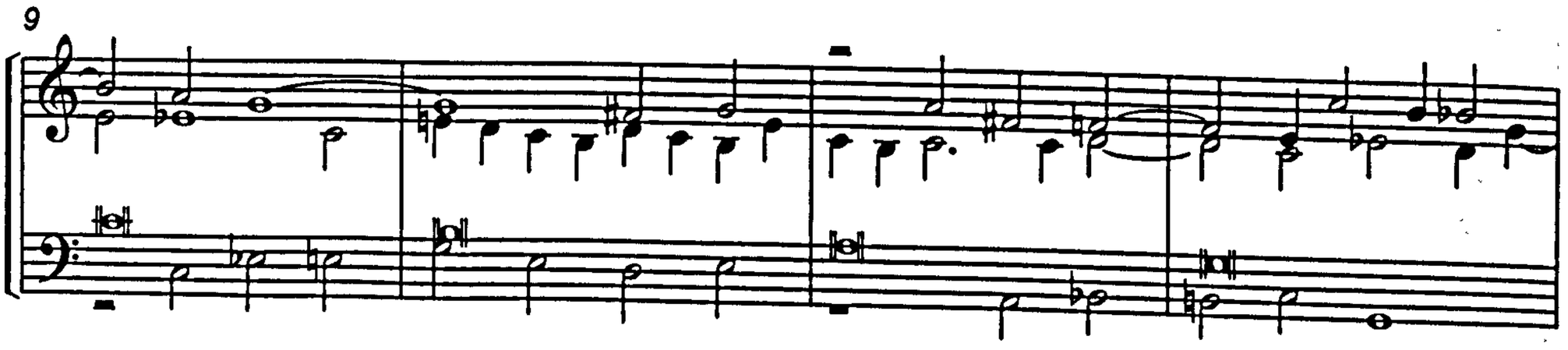
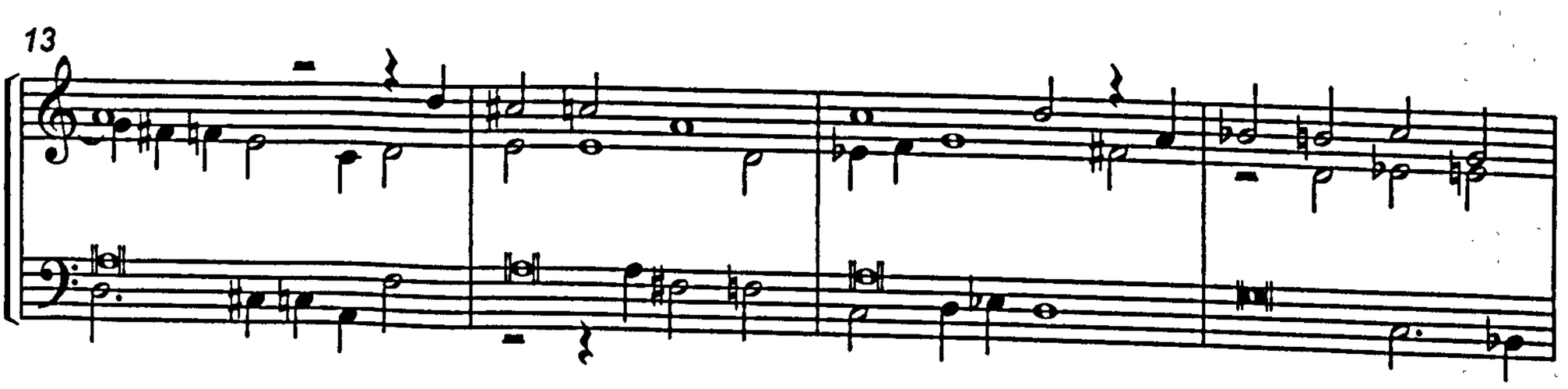
Sonata V

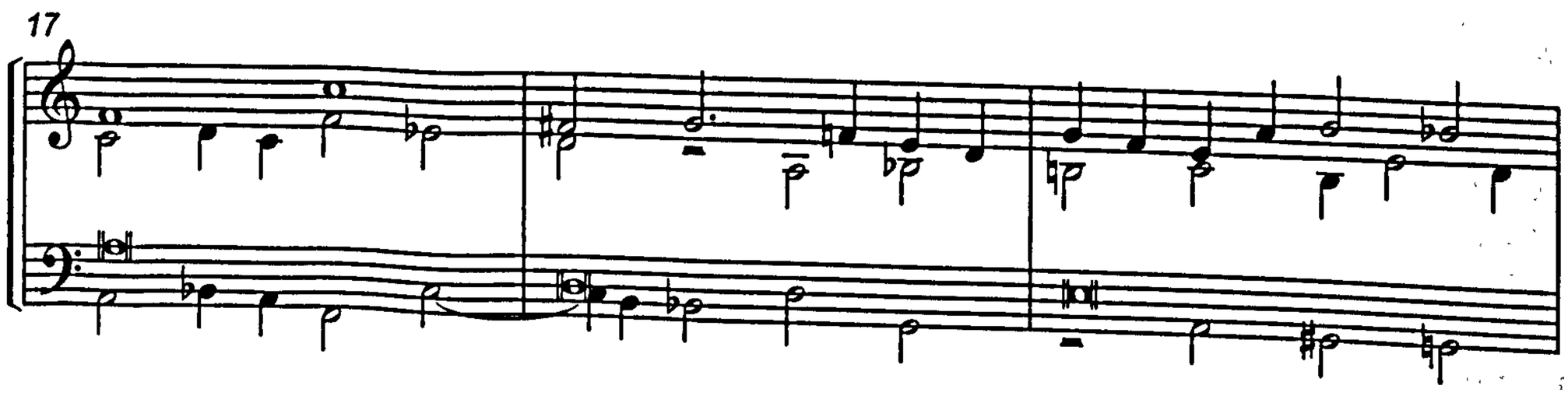
Fuga cromatica

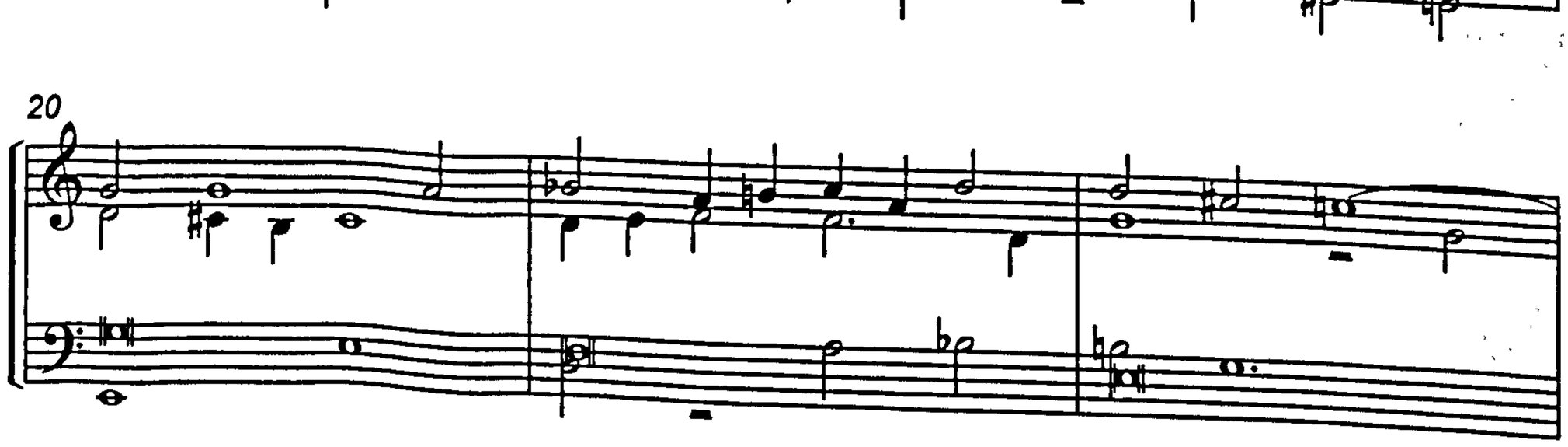












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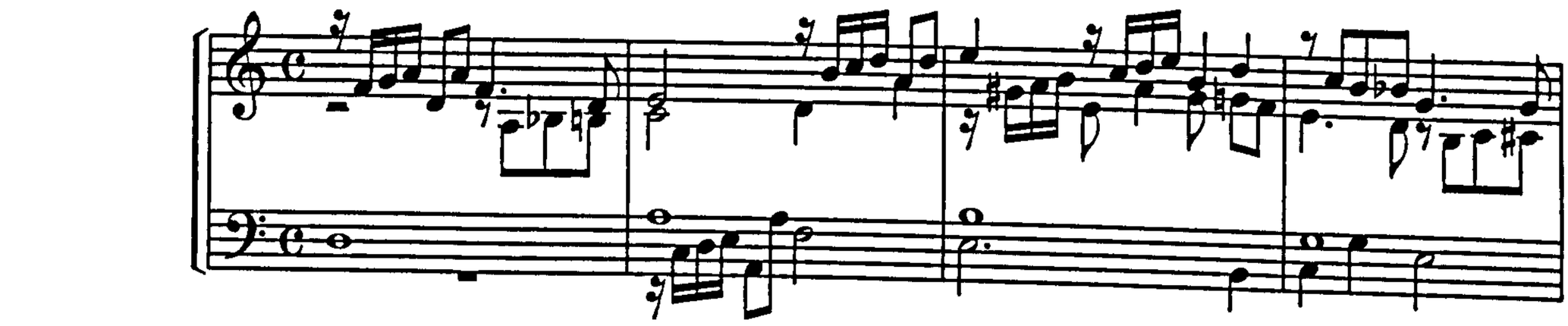

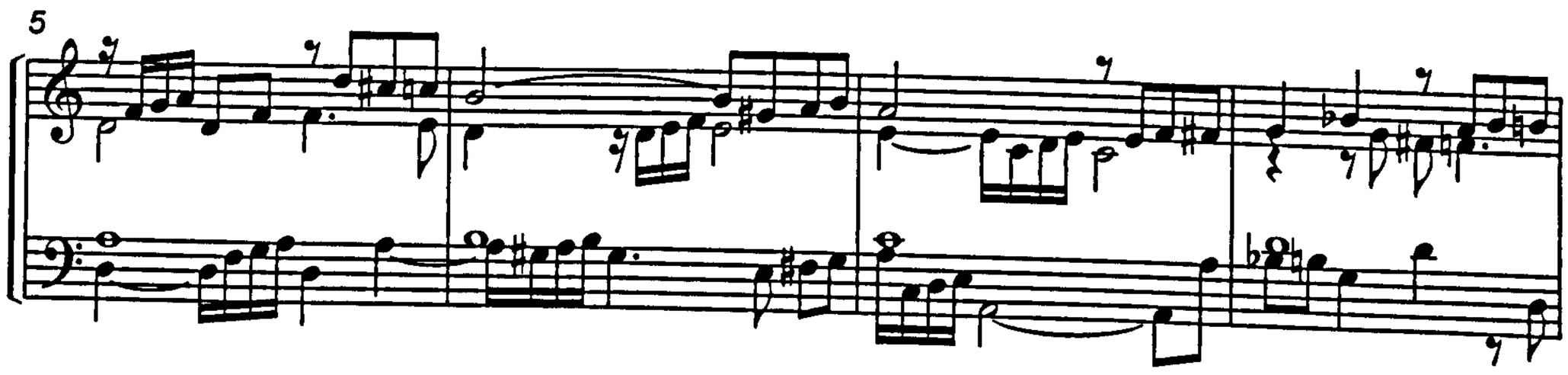
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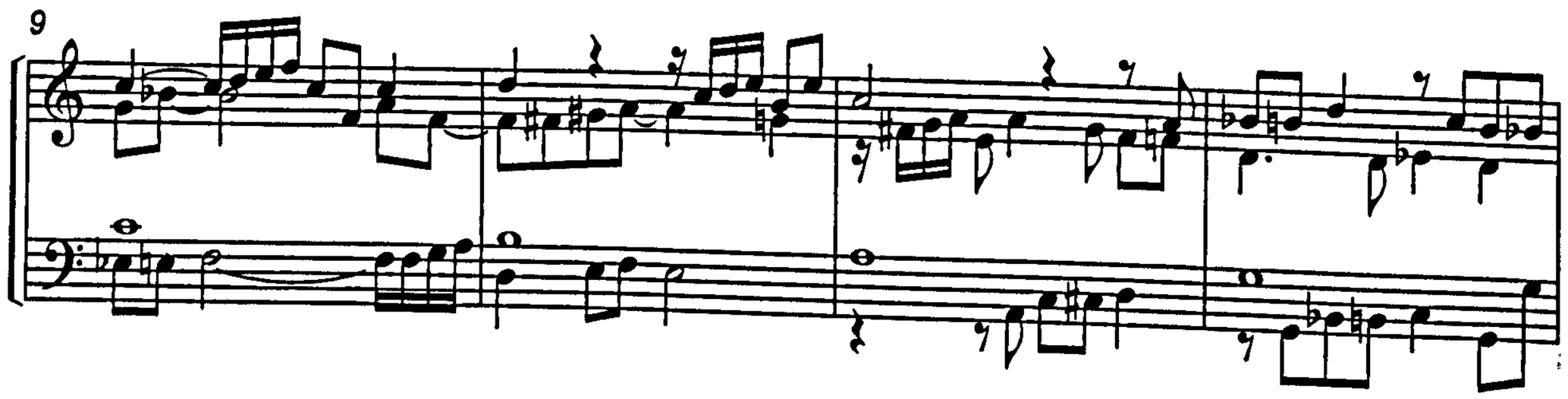
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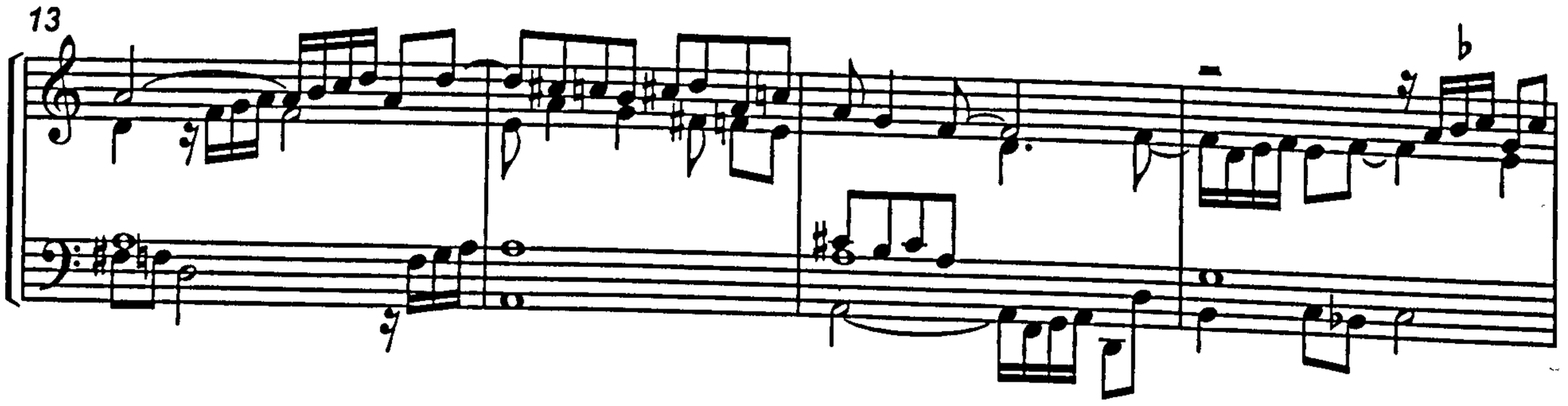
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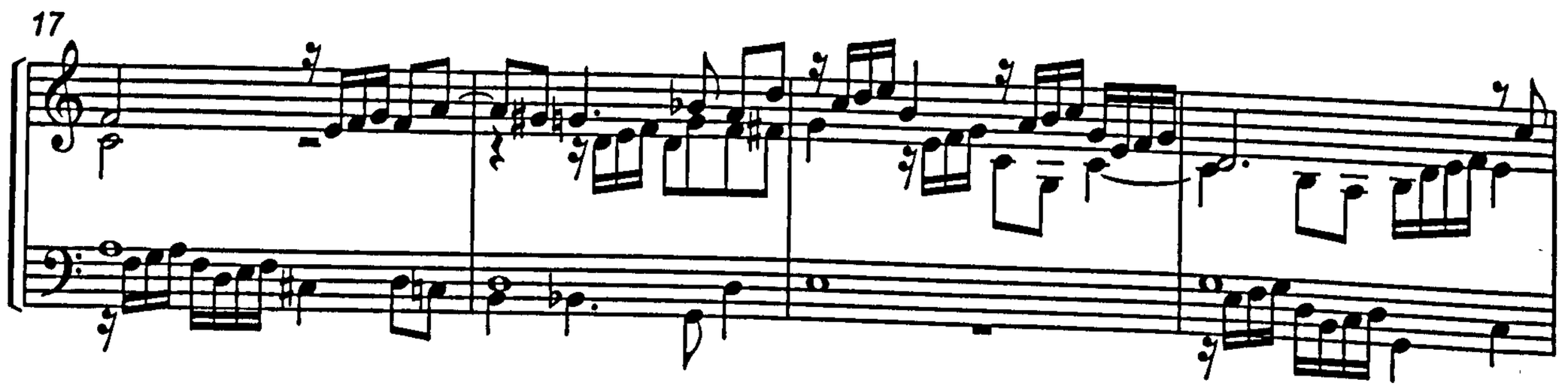
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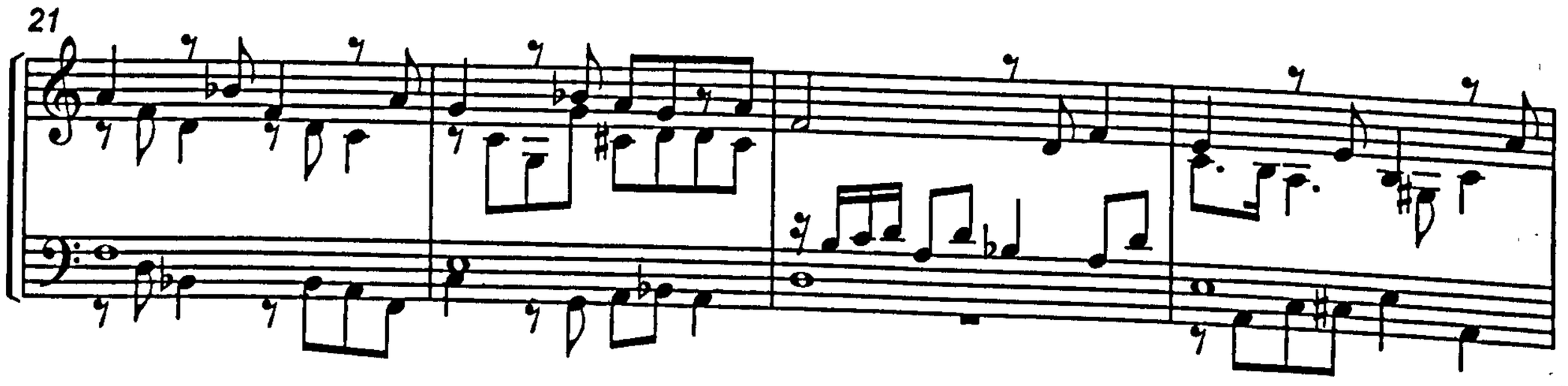
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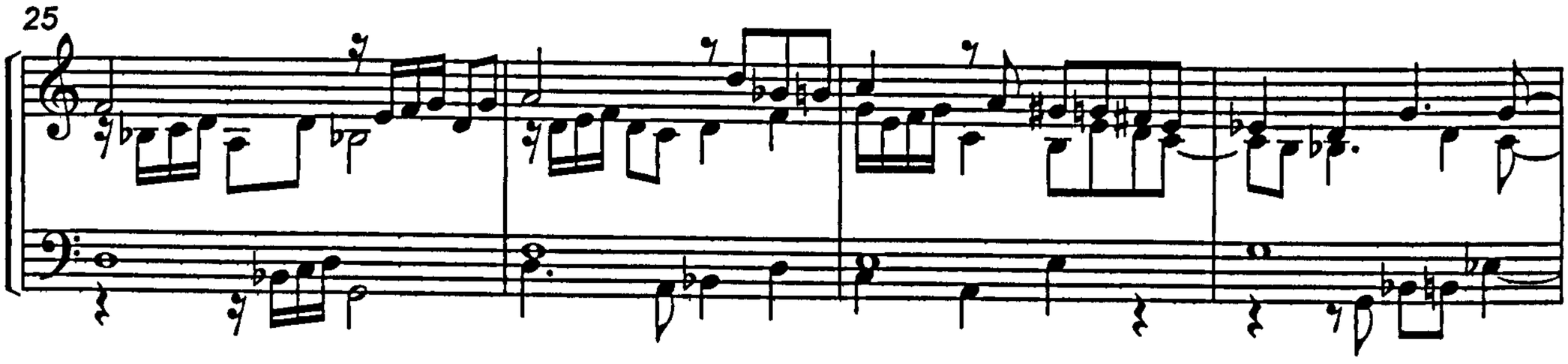

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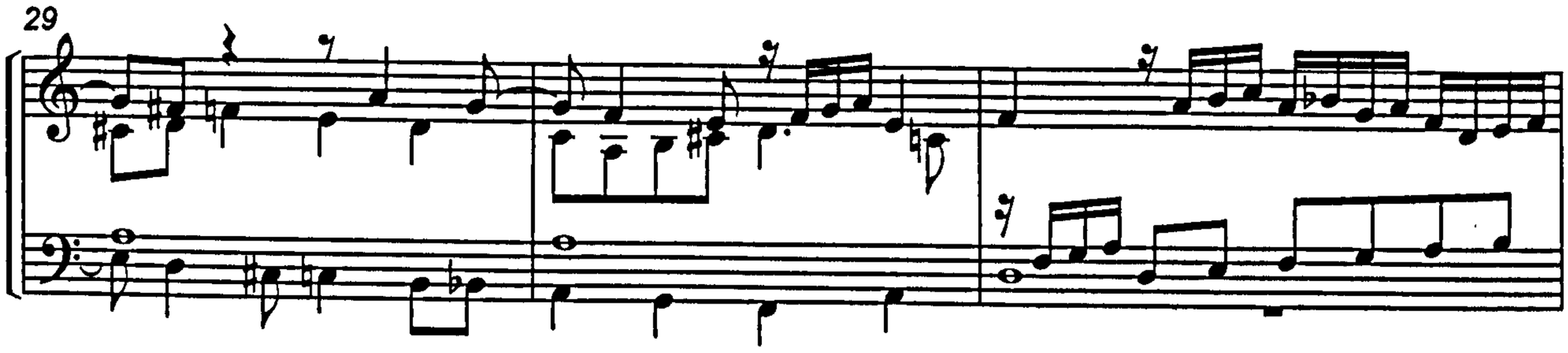

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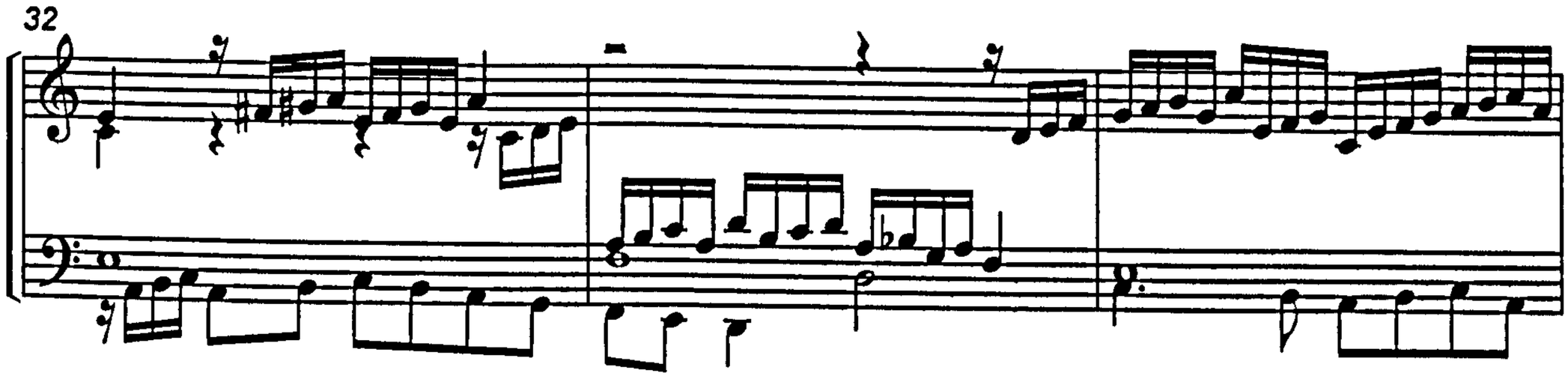

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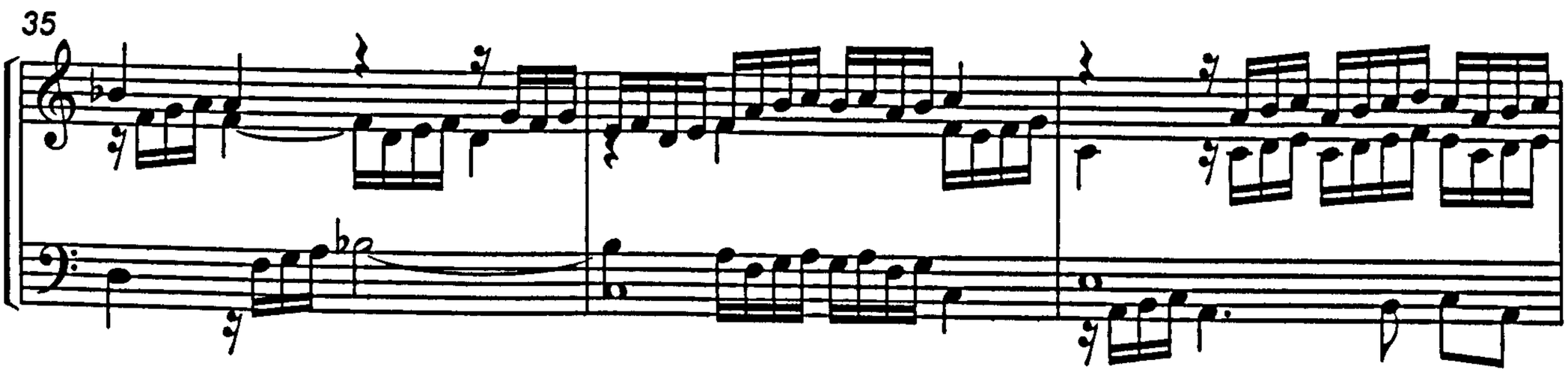

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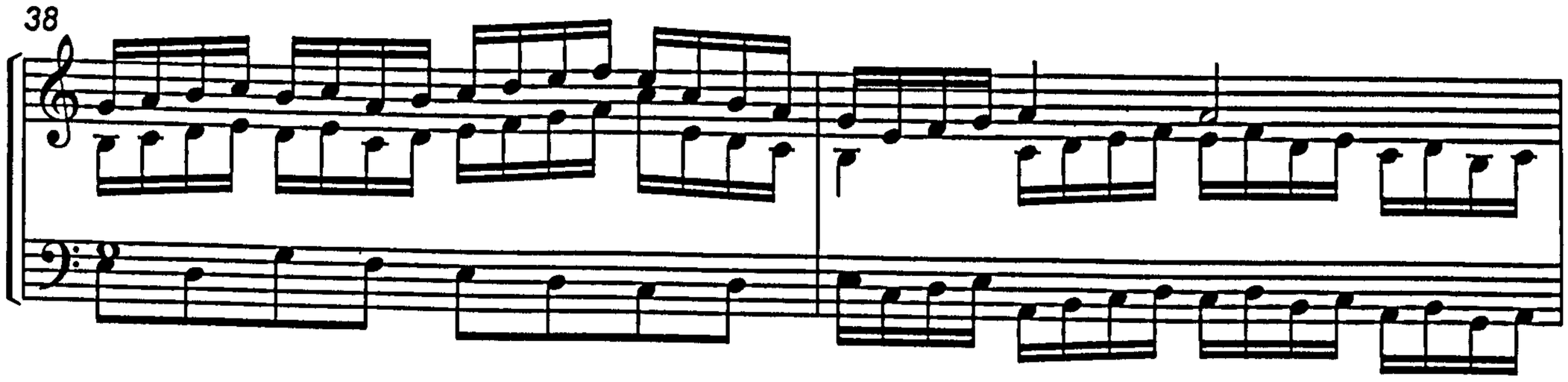

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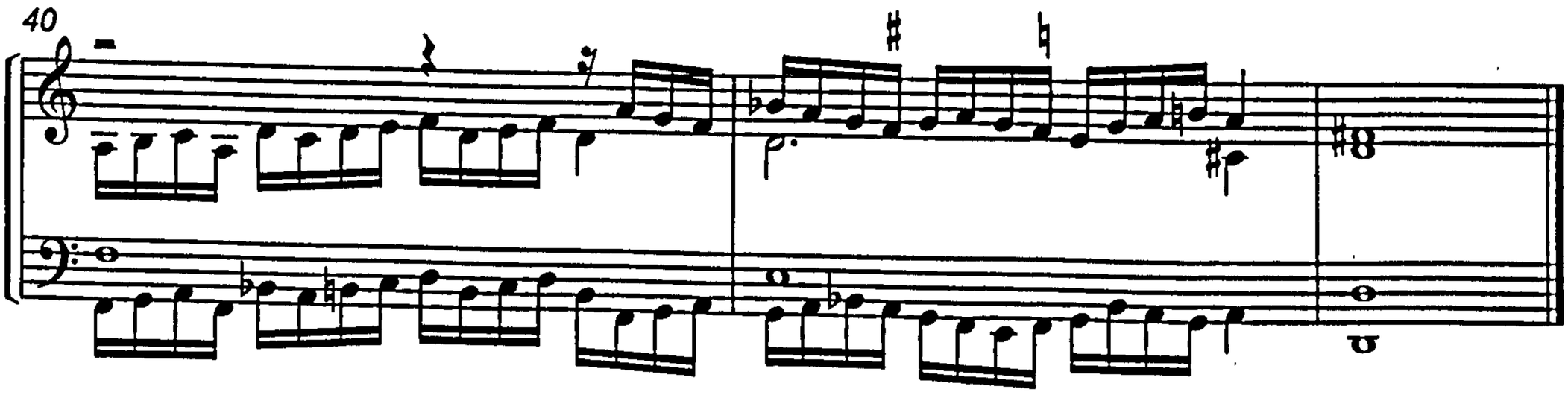
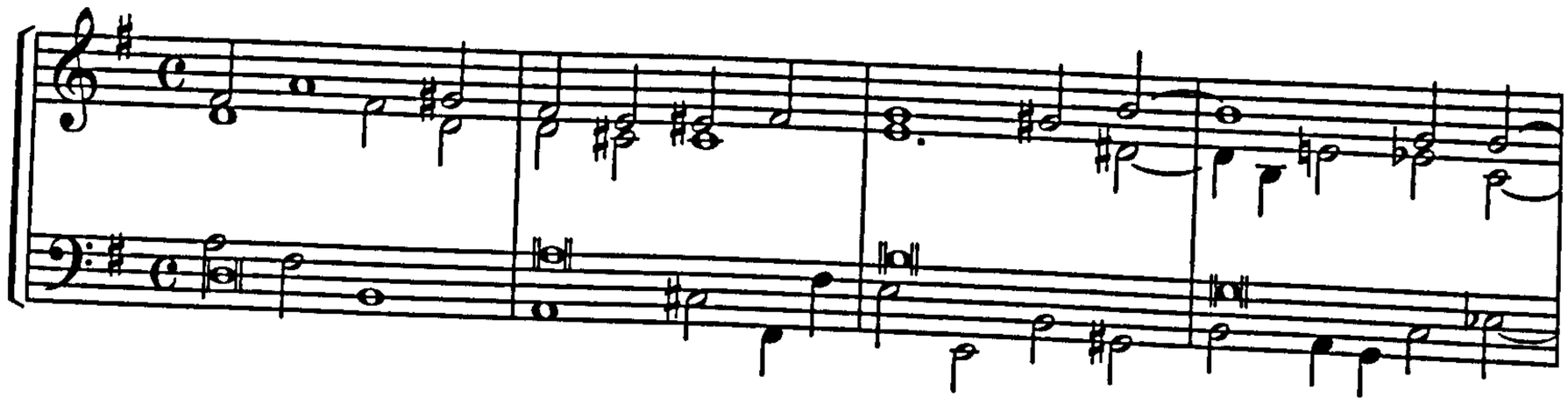


Sonata VII

Stravagante, e per il cimbalo cromatico



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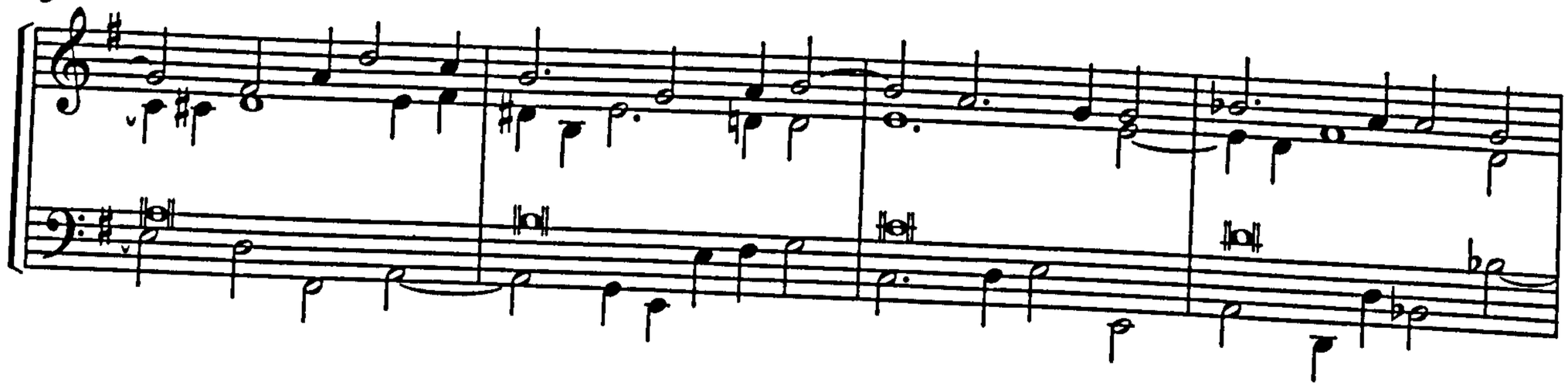

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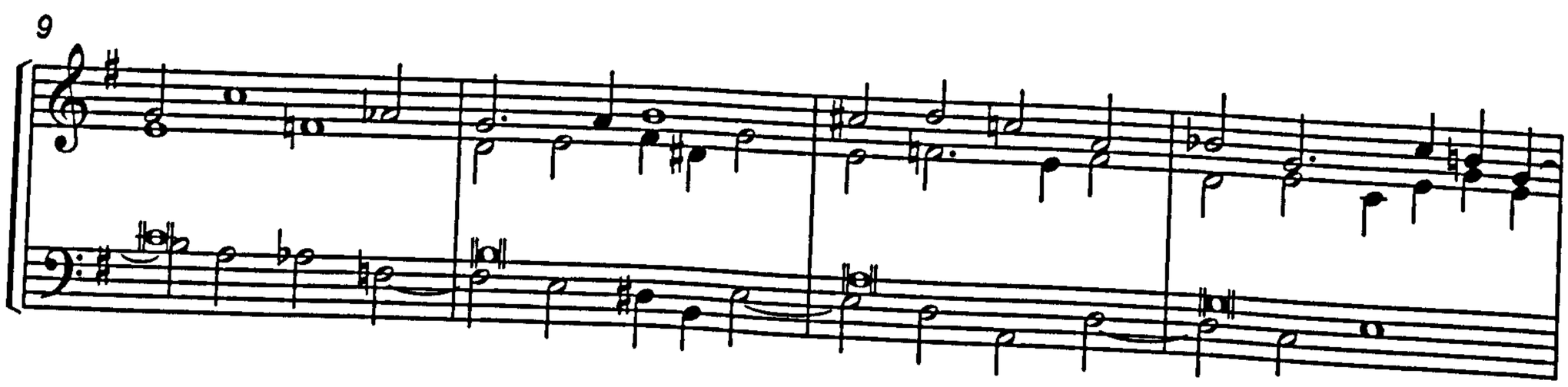

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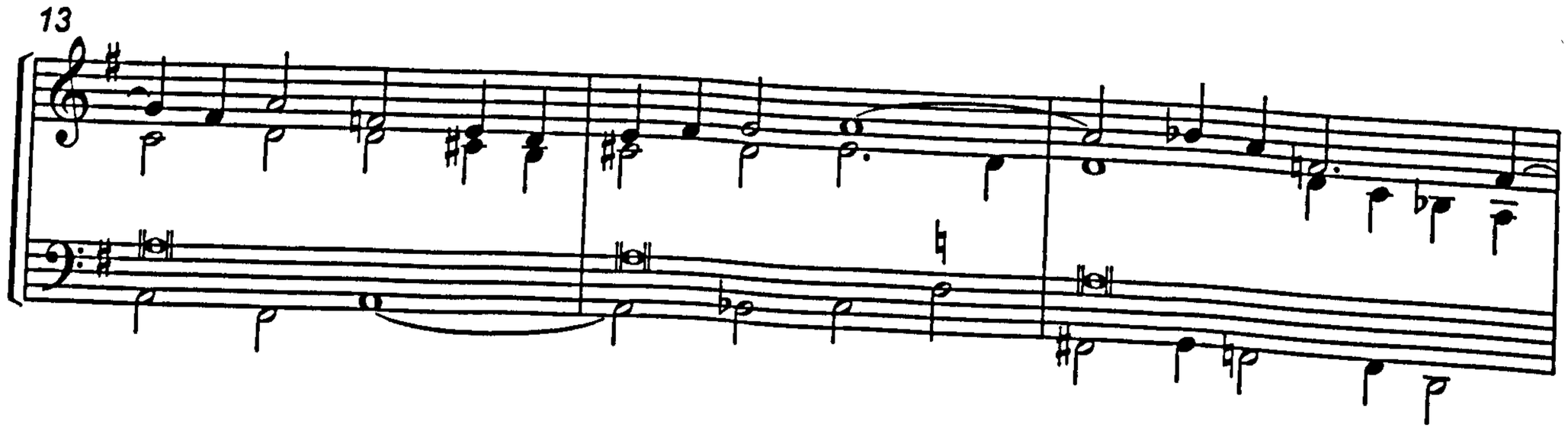

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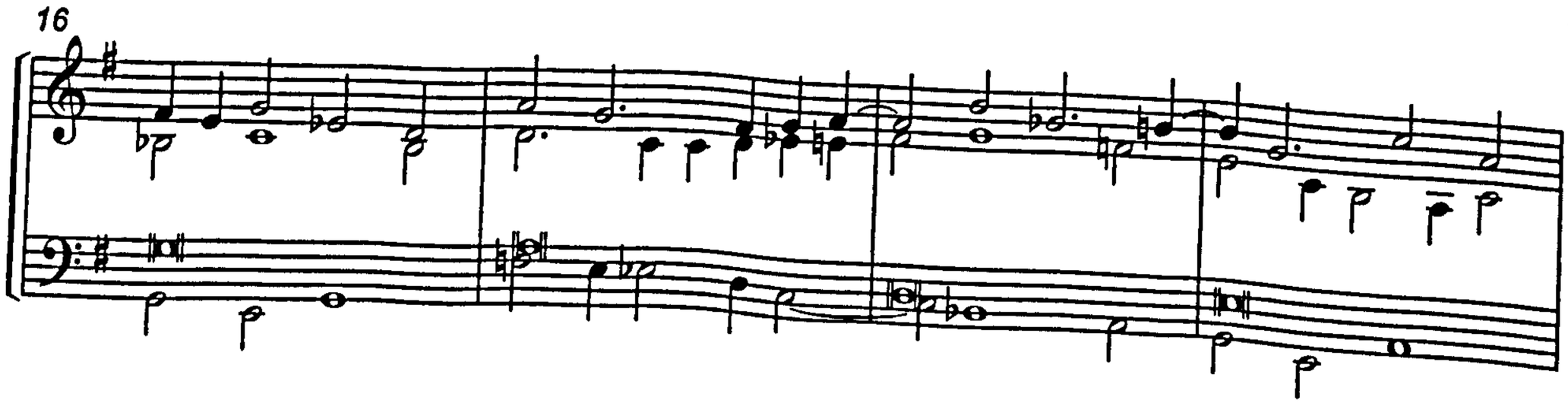

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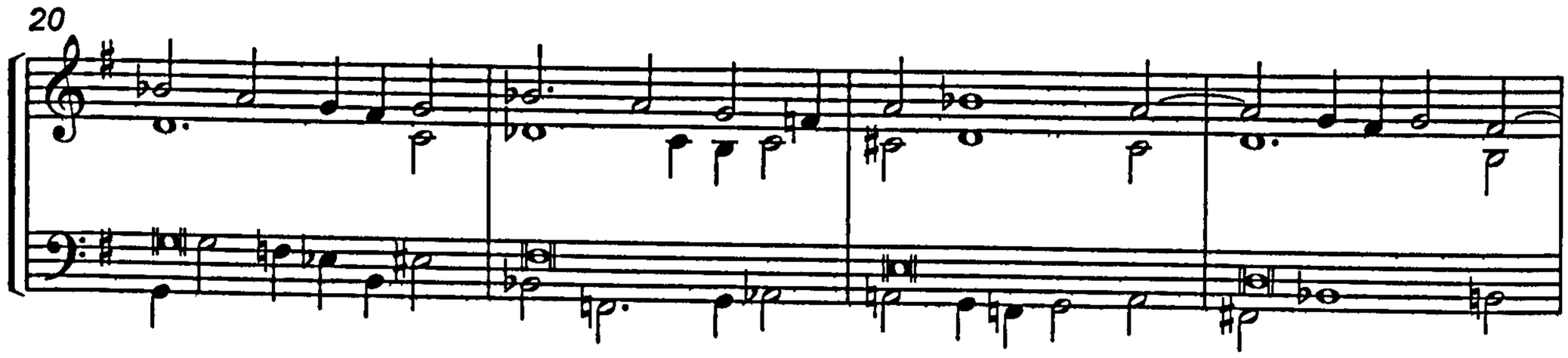

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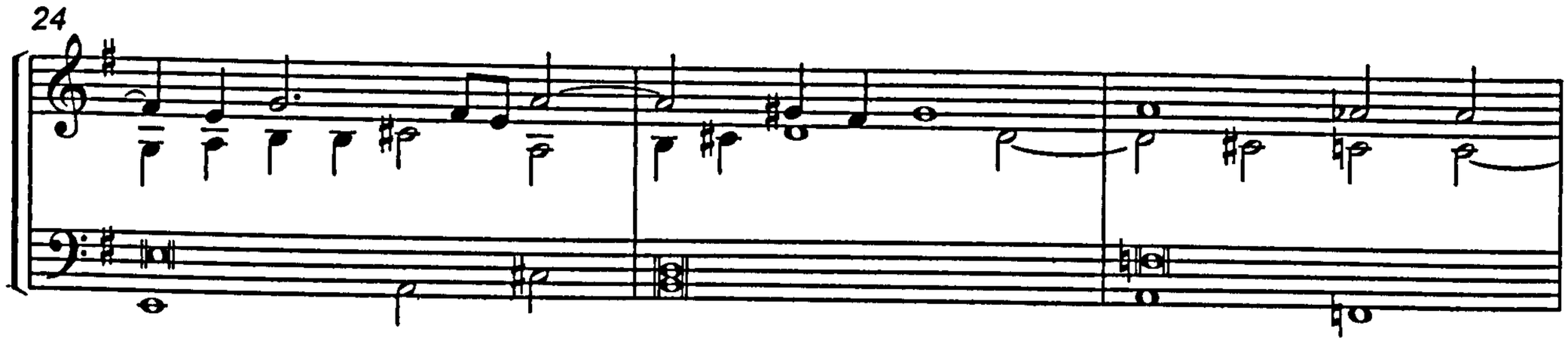

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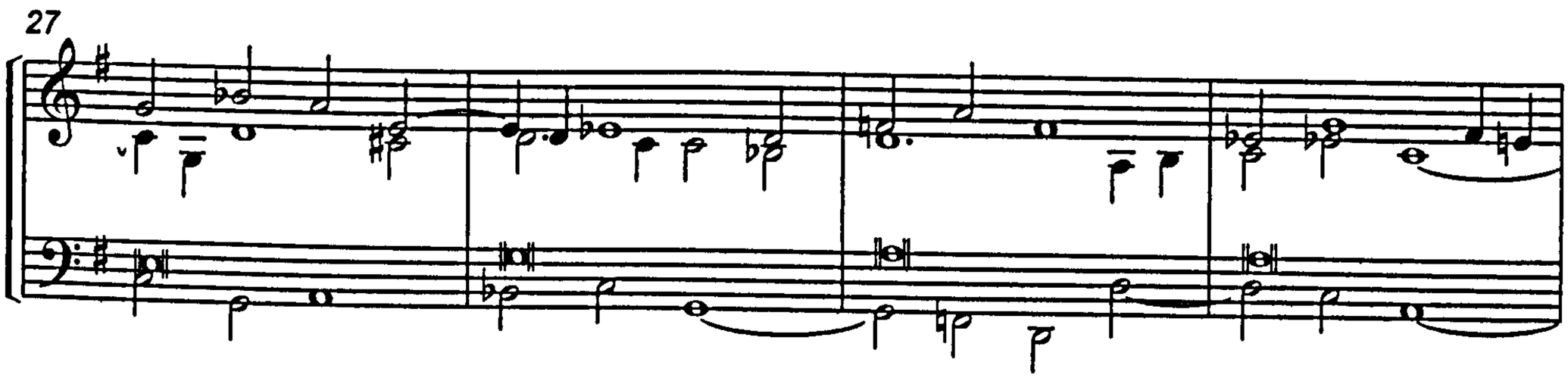

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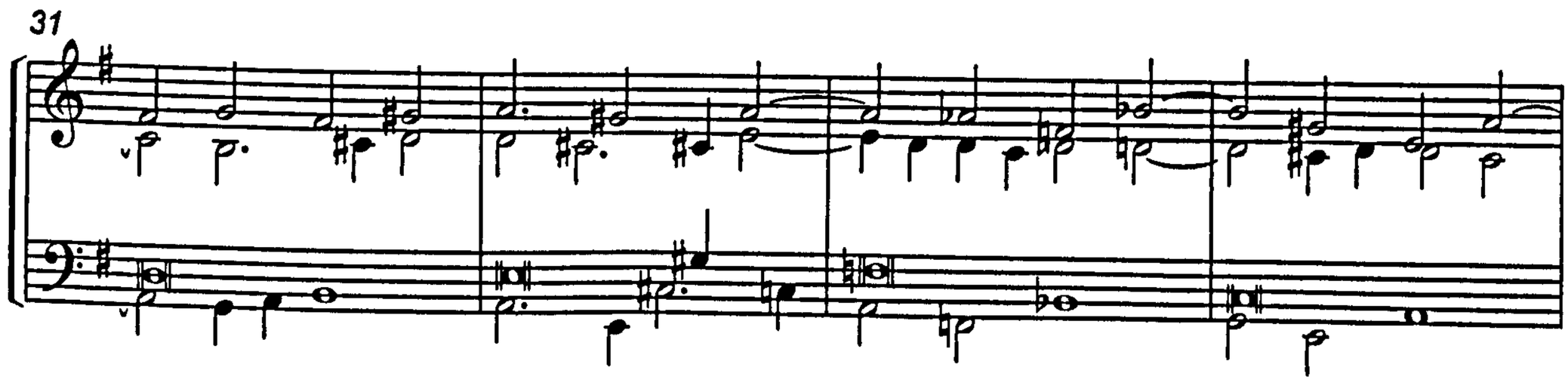

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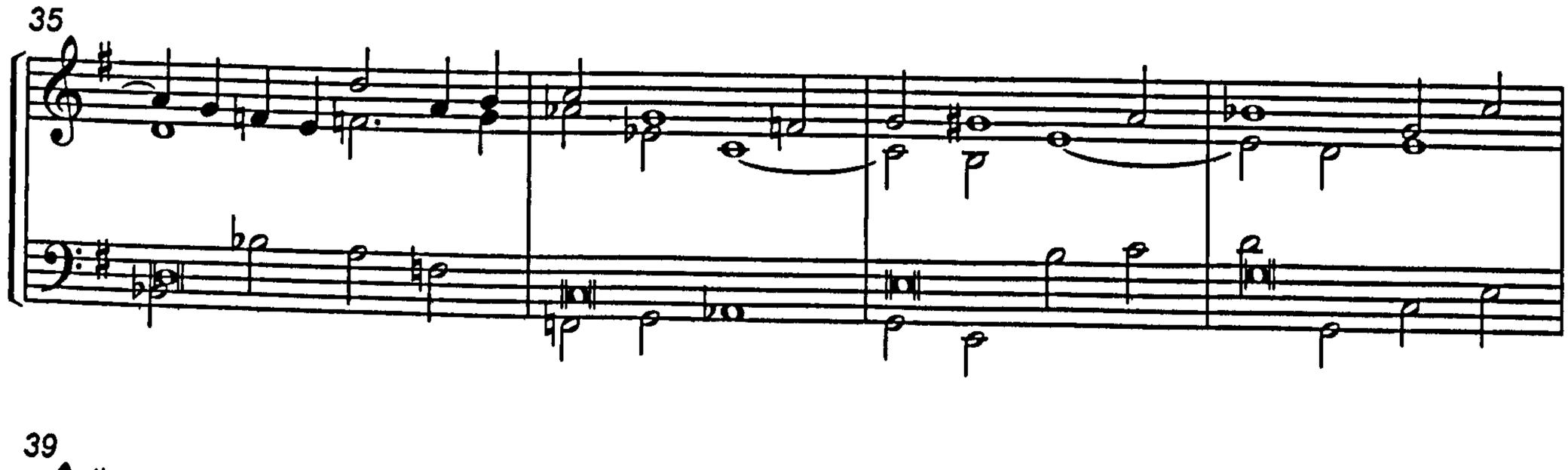

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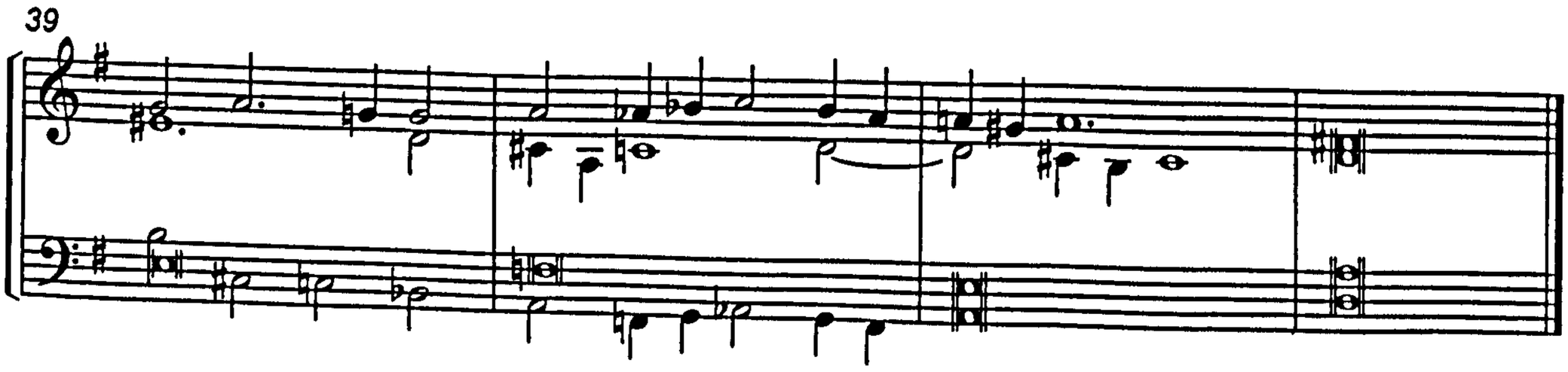

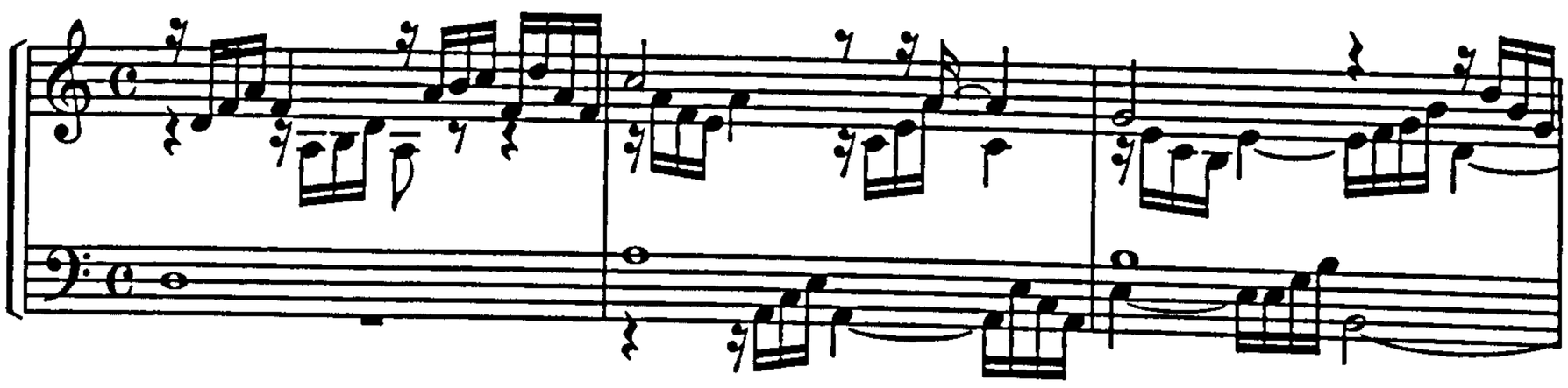

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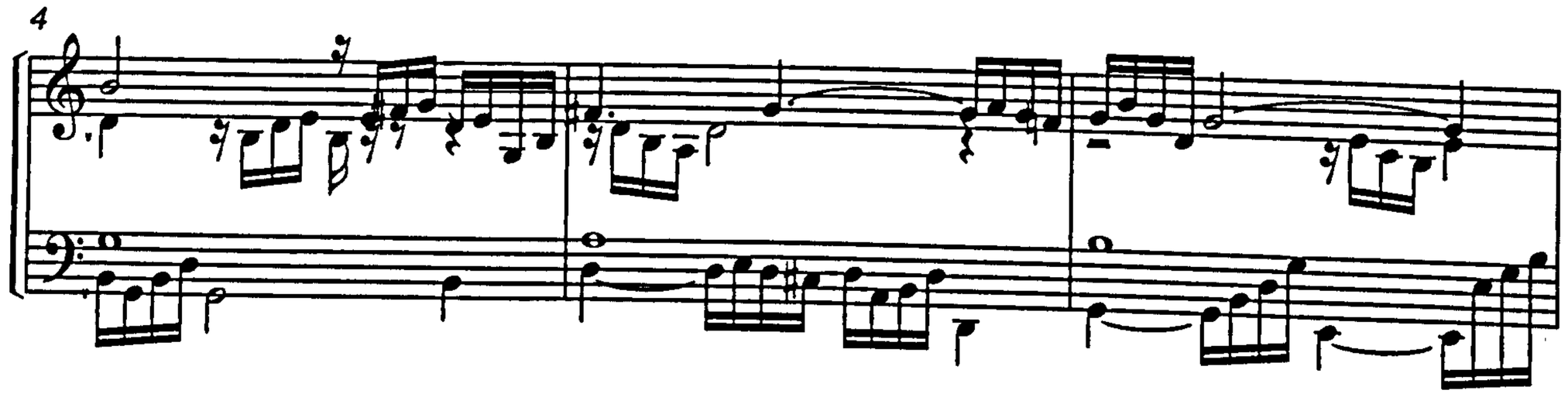

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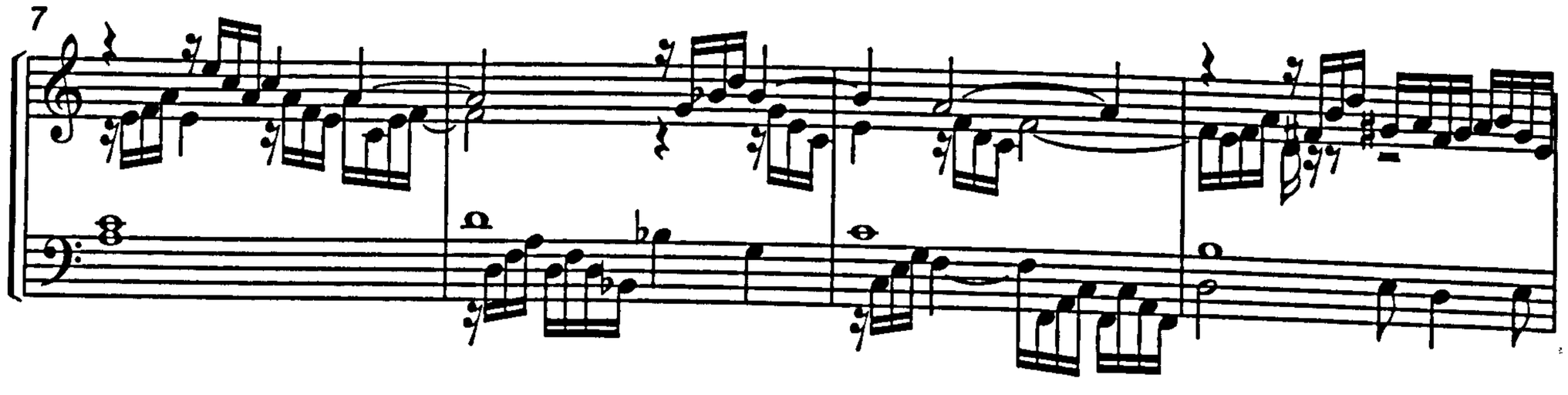

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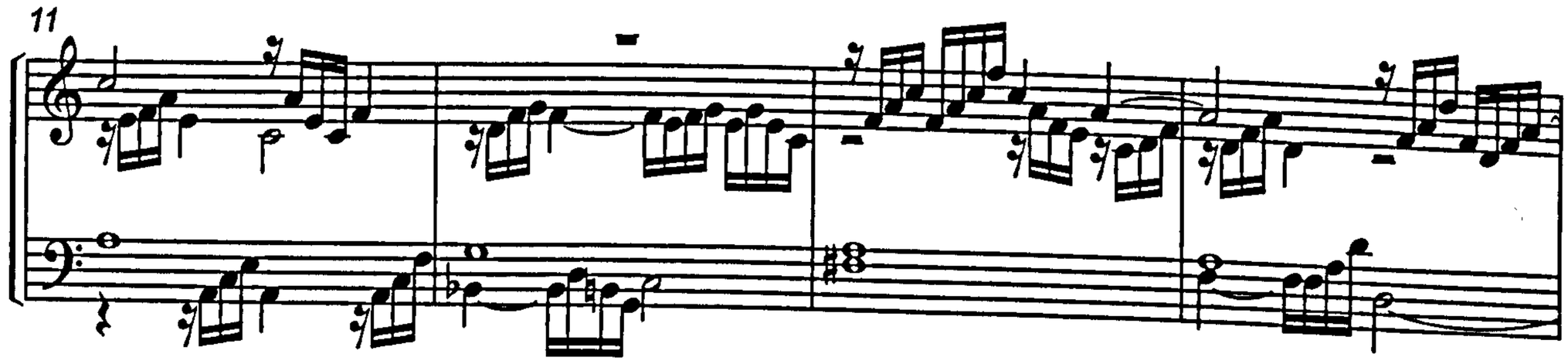

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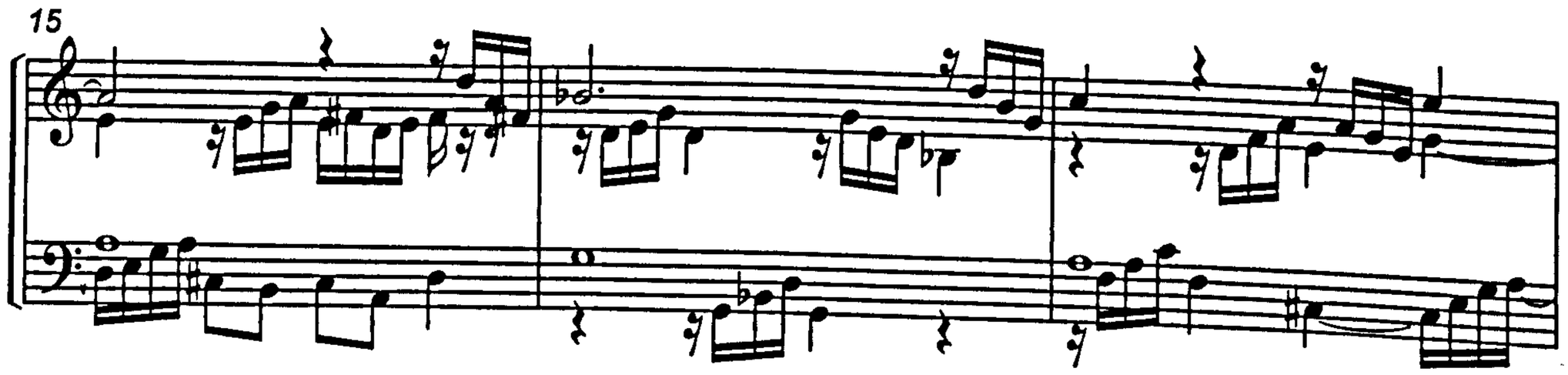

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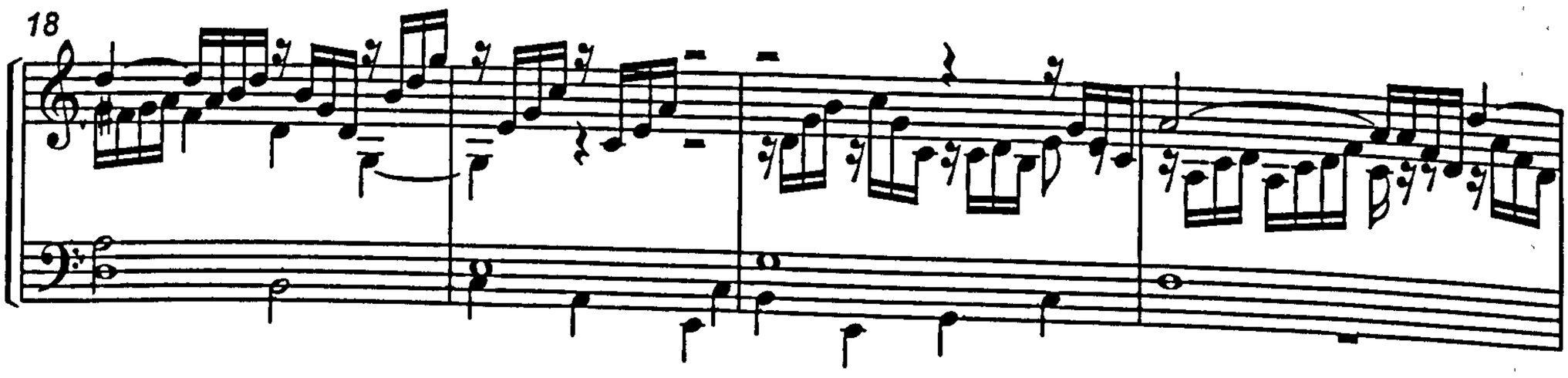

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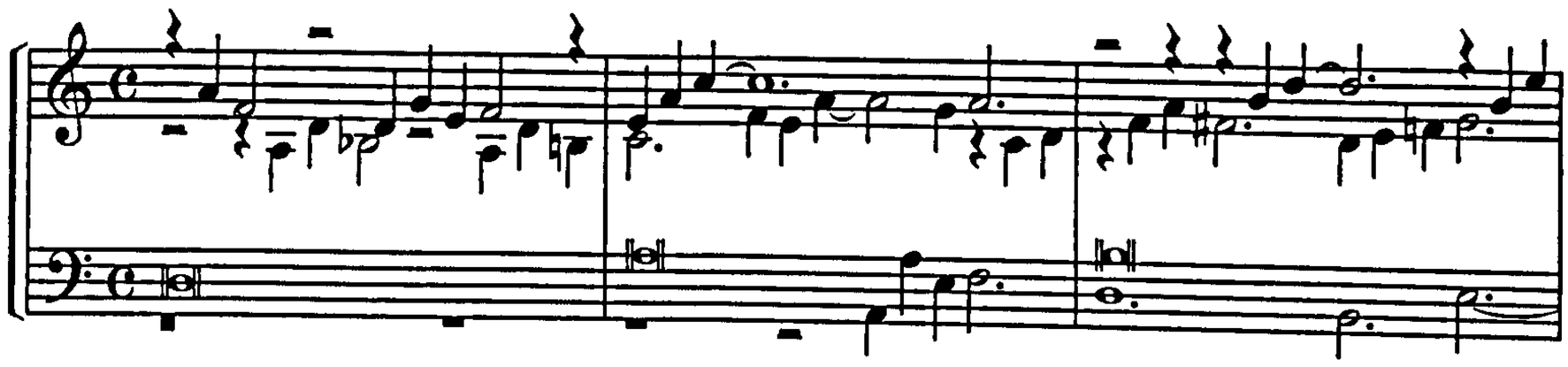

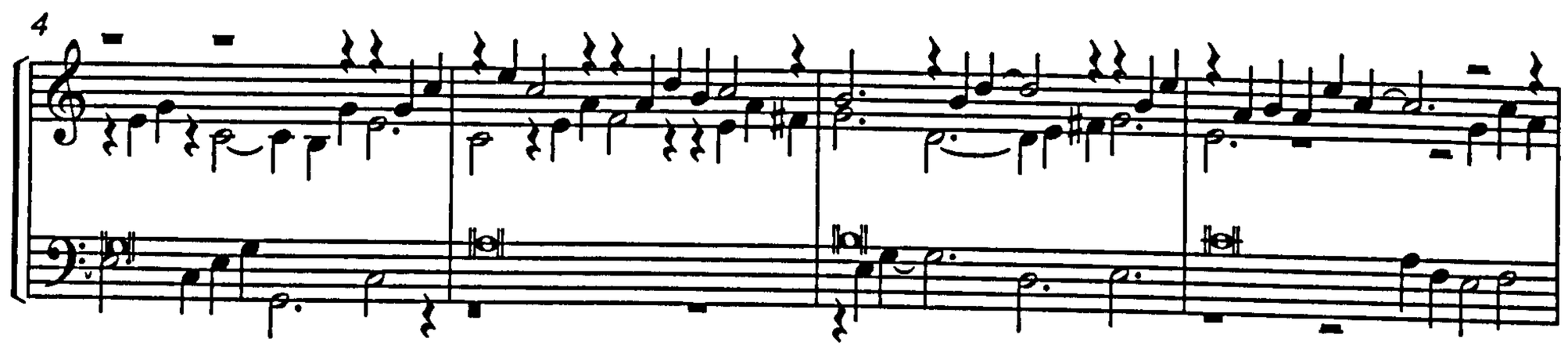
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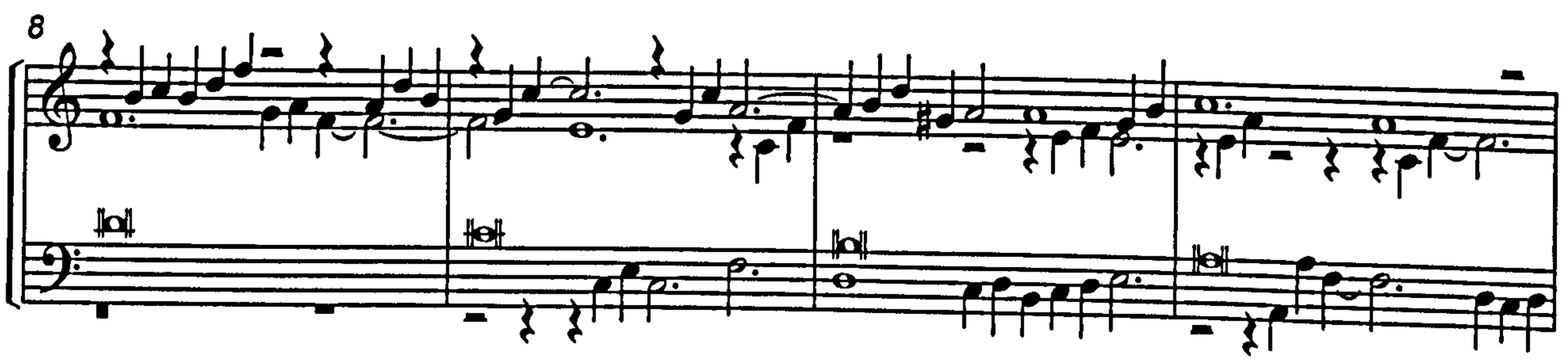
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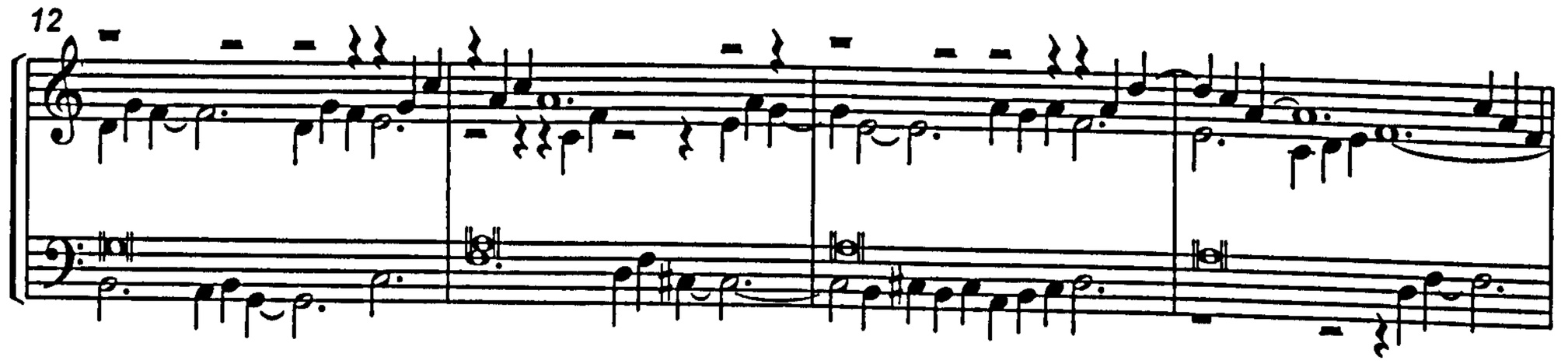
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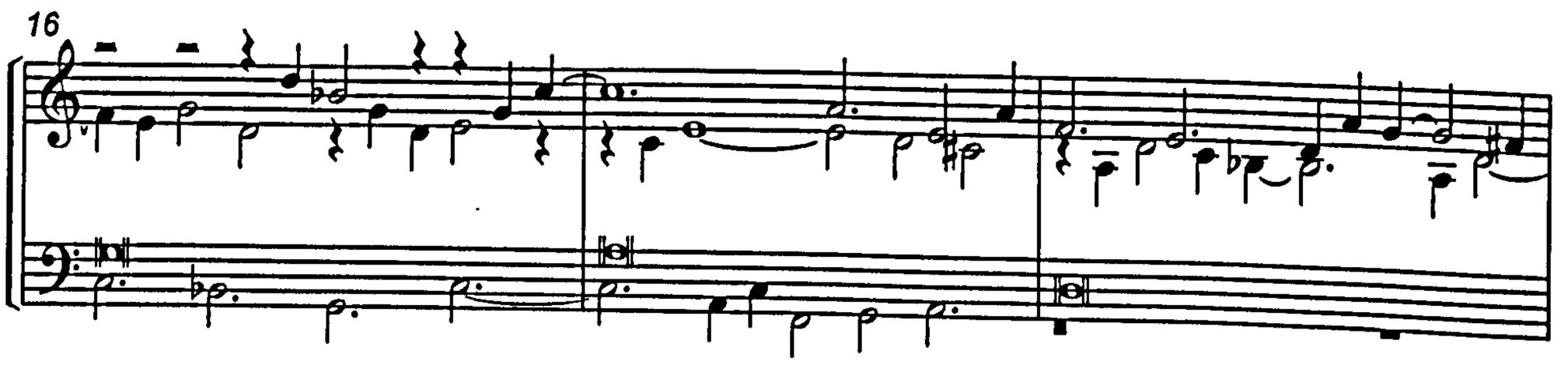
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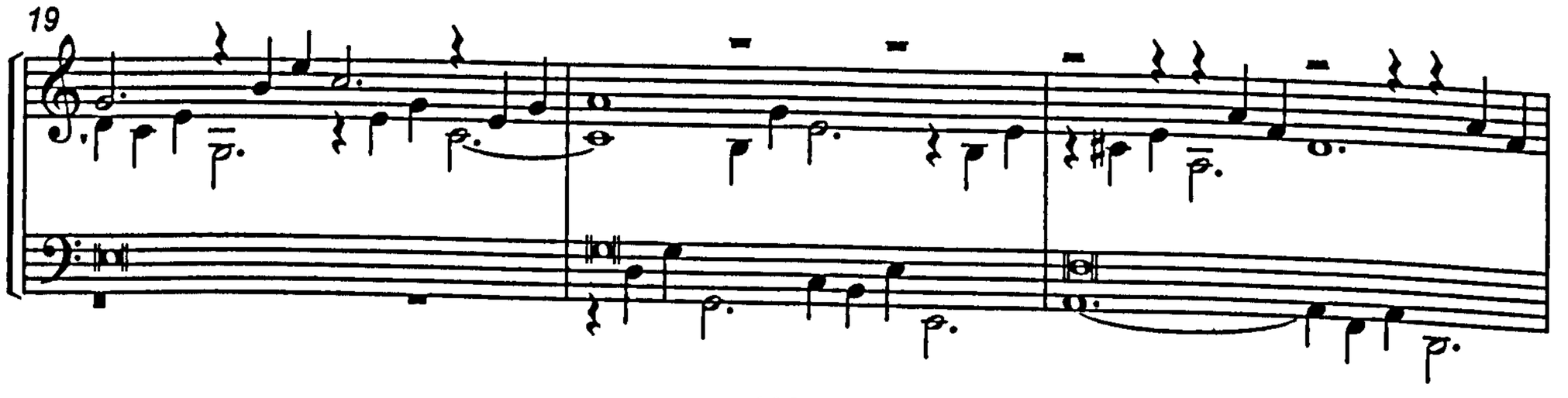
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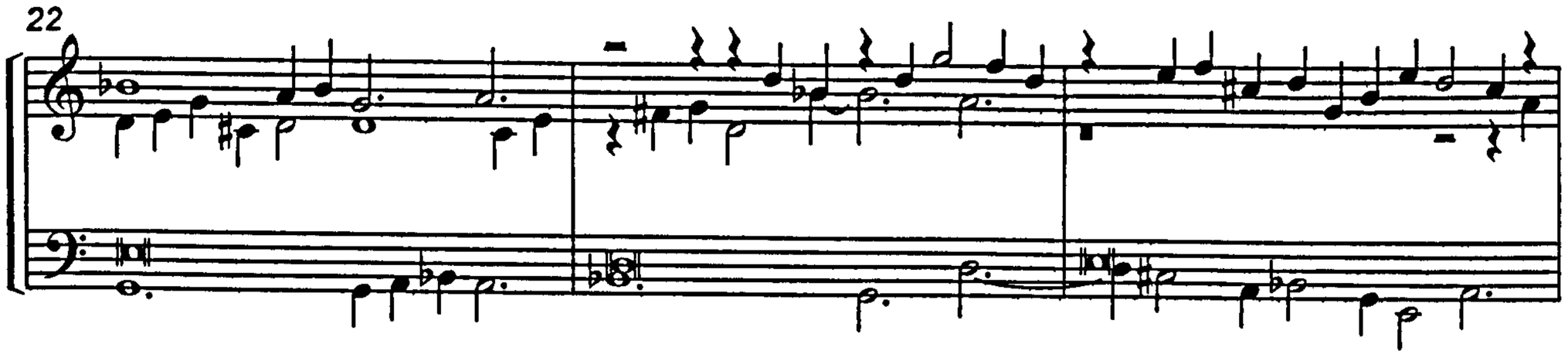
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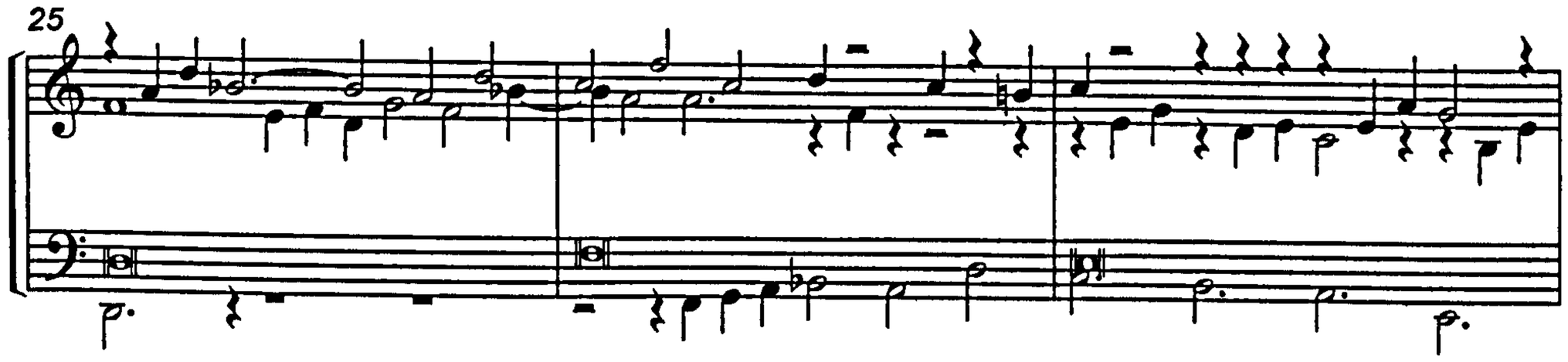
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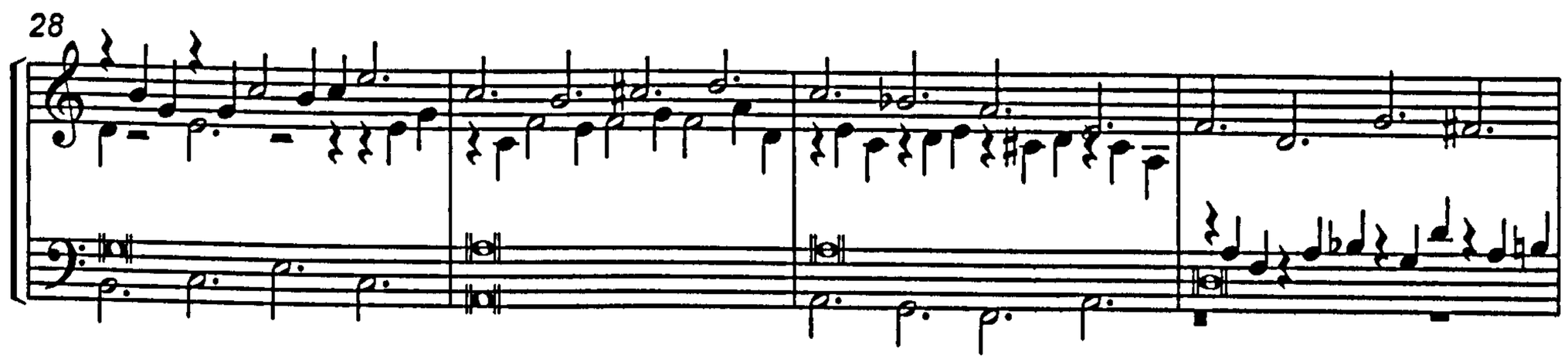
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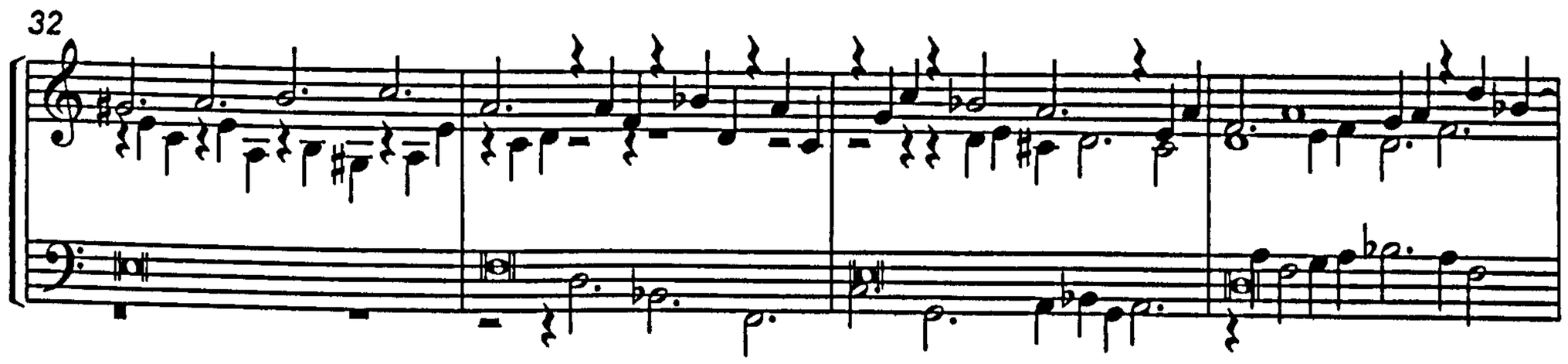
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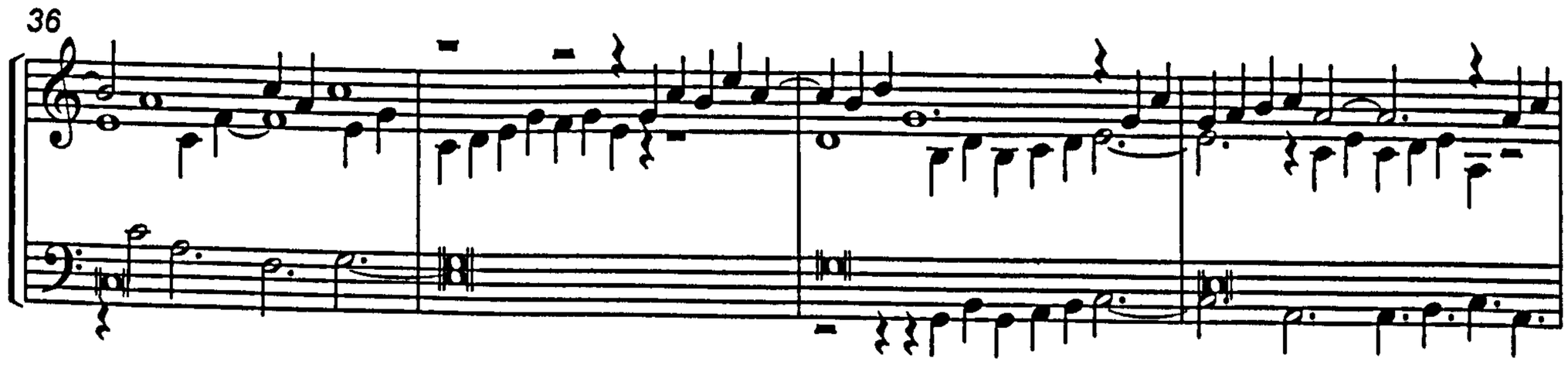
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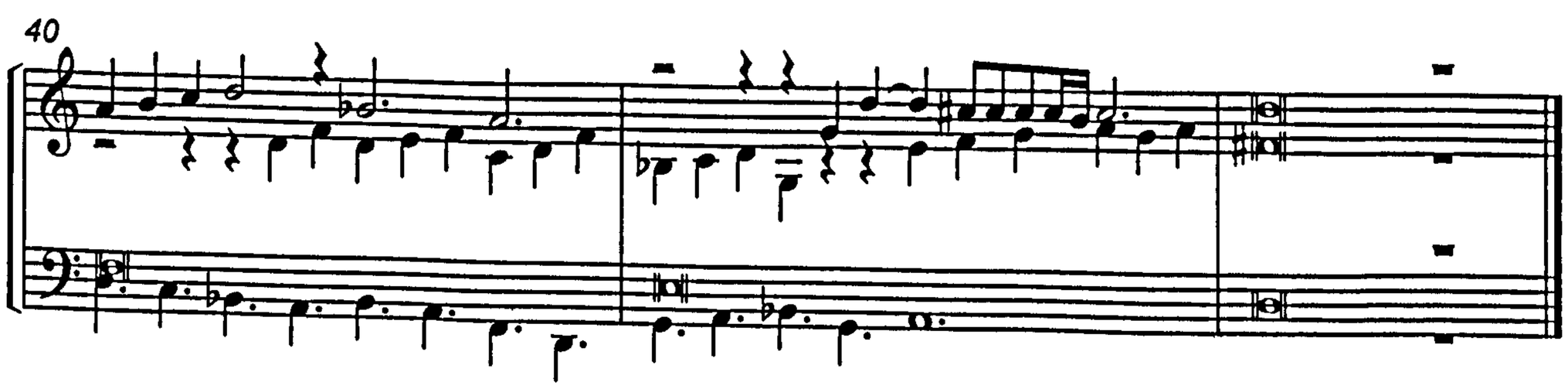
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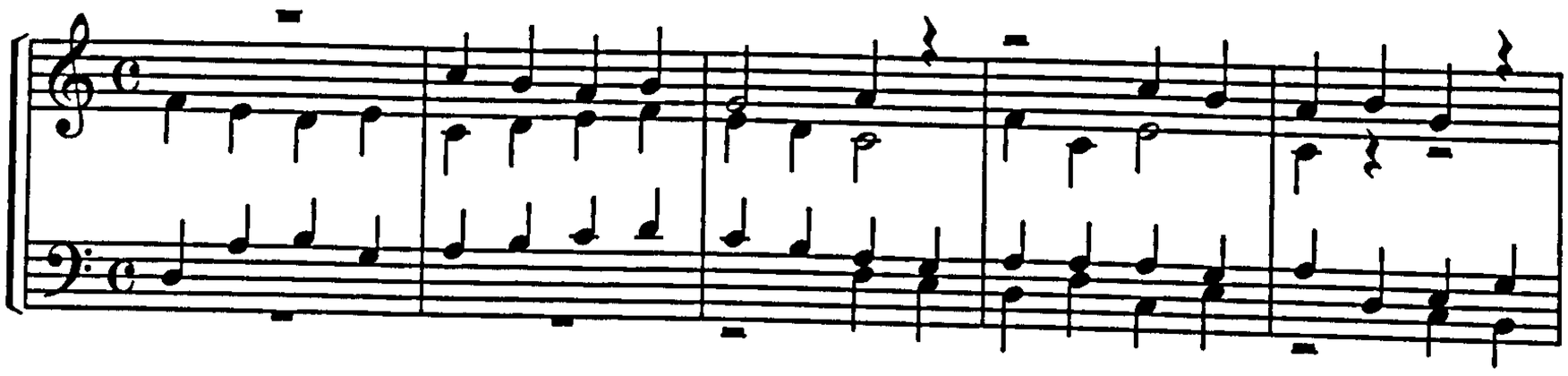

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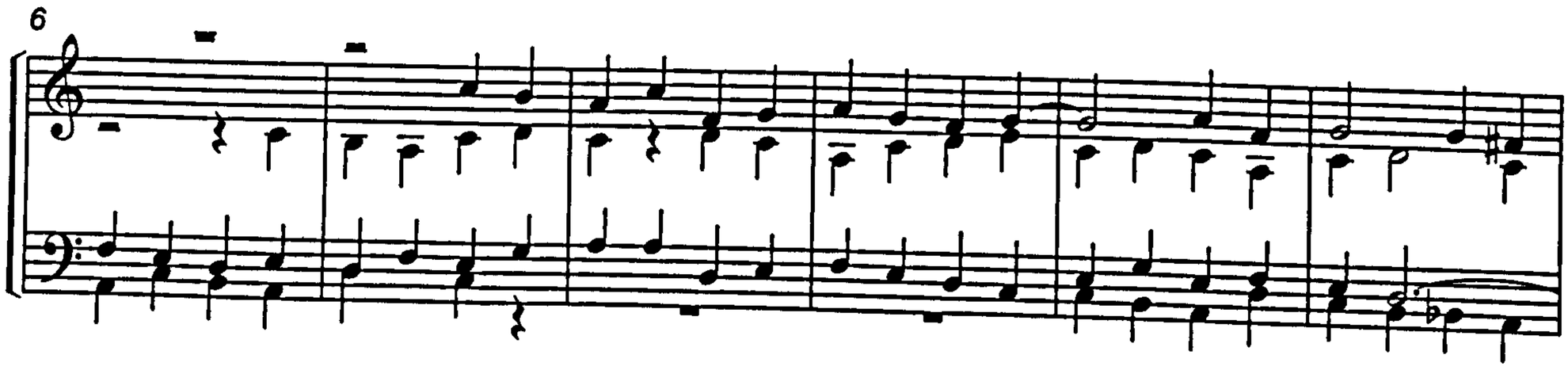

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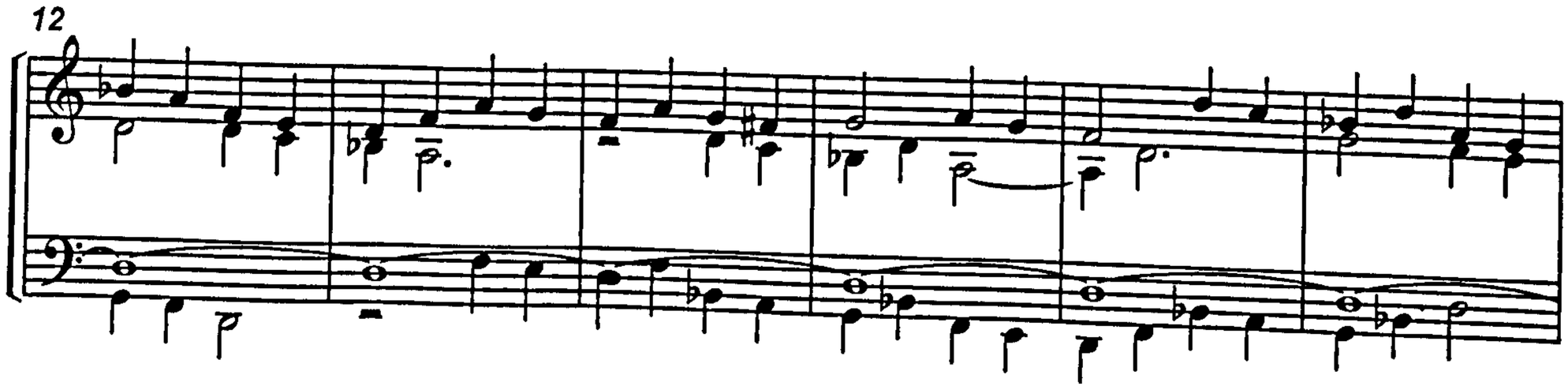

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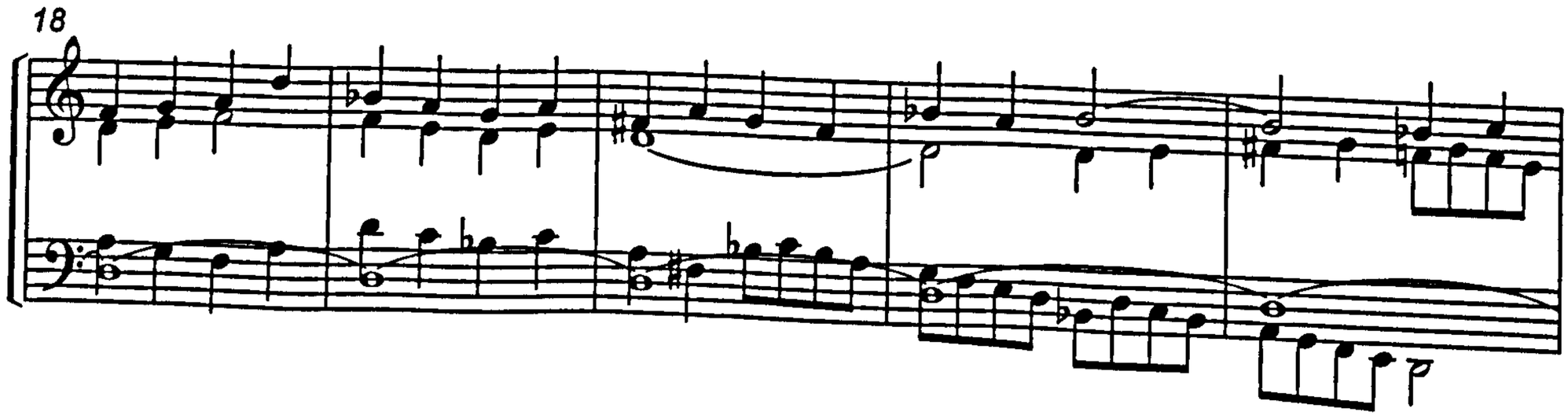

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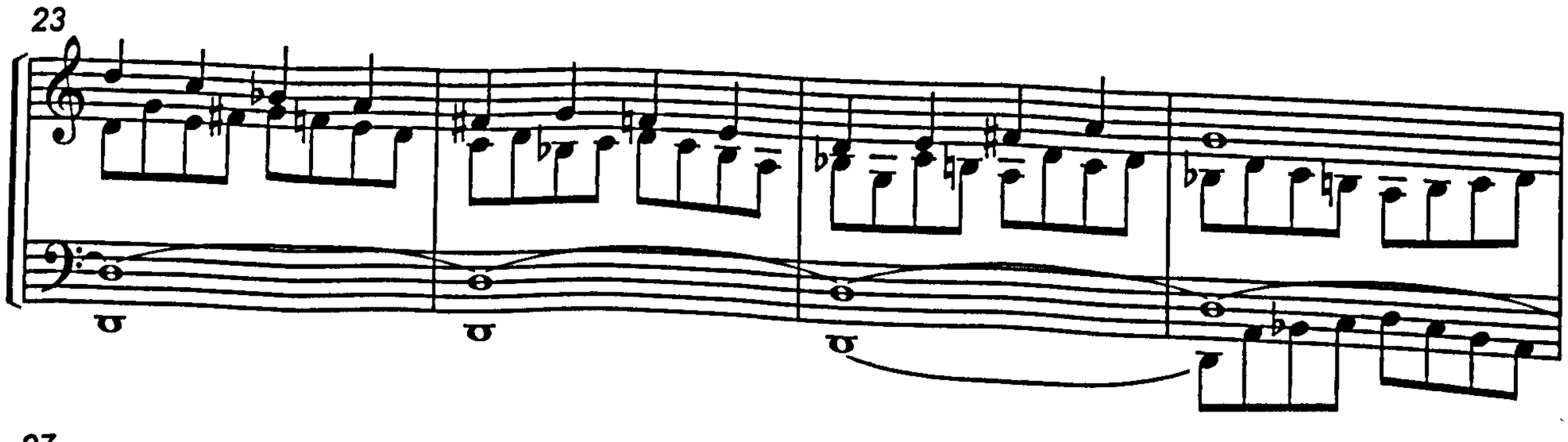

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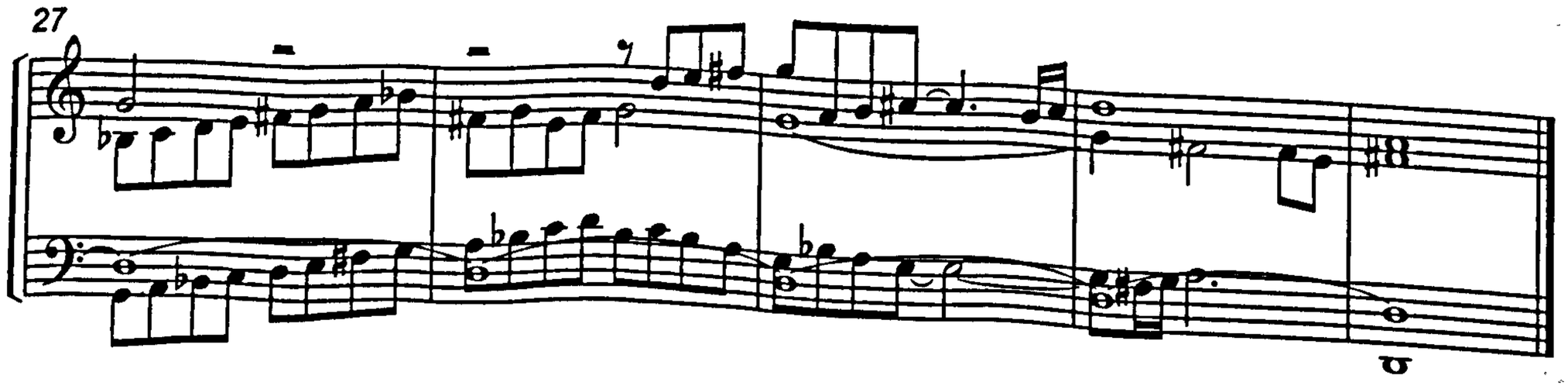
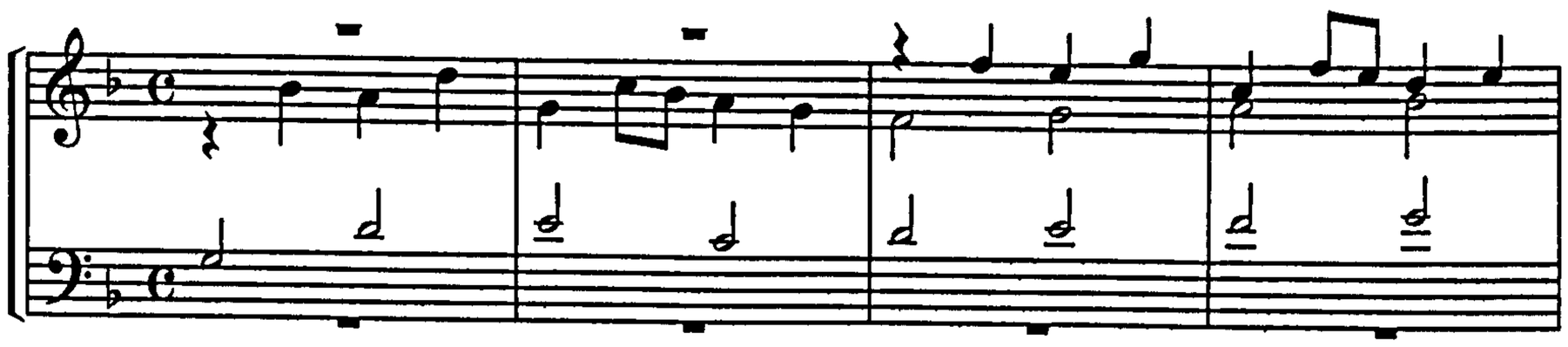
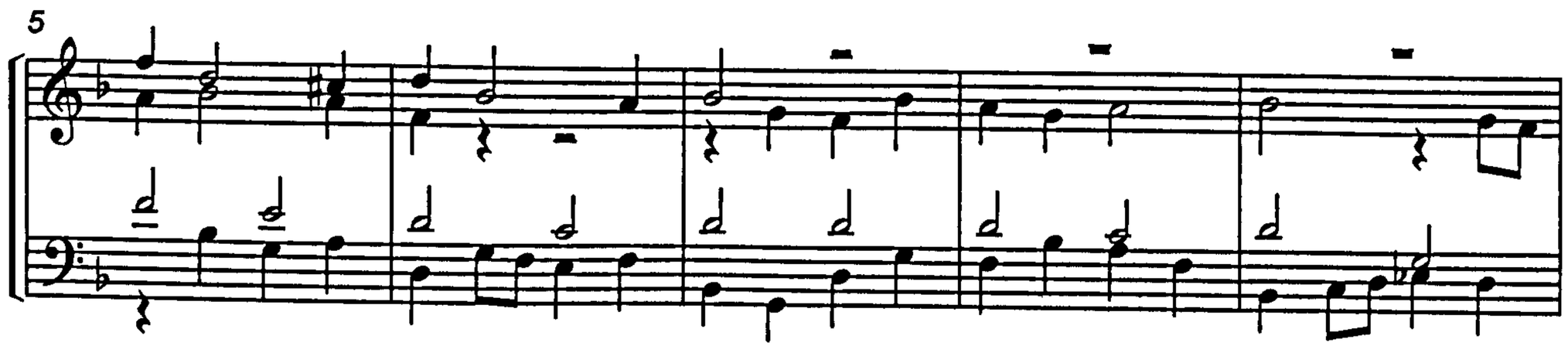
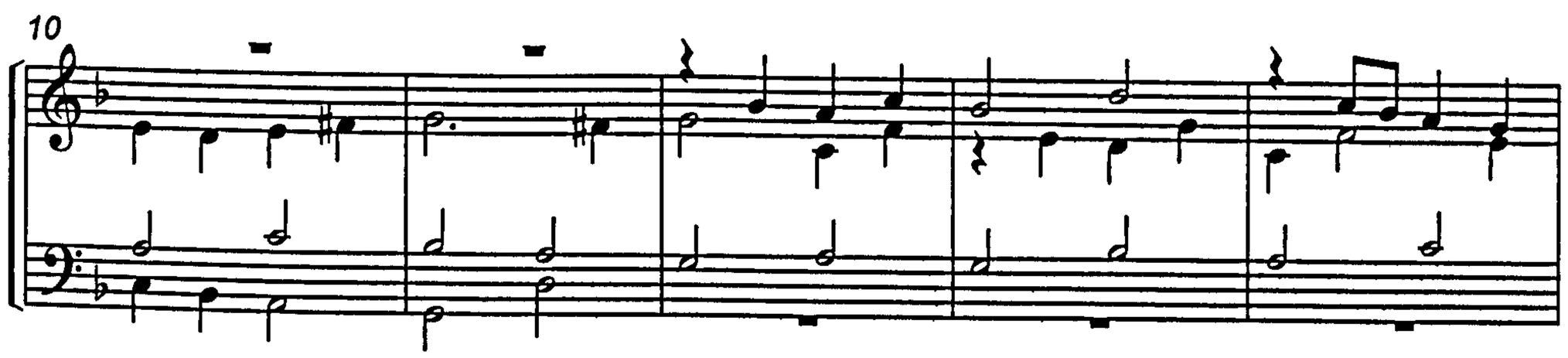


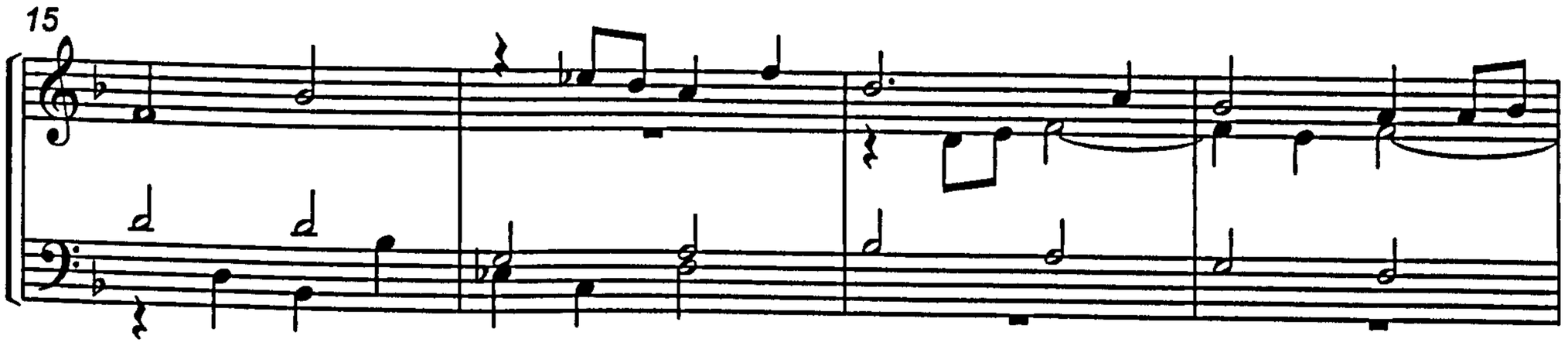
Sonata XI

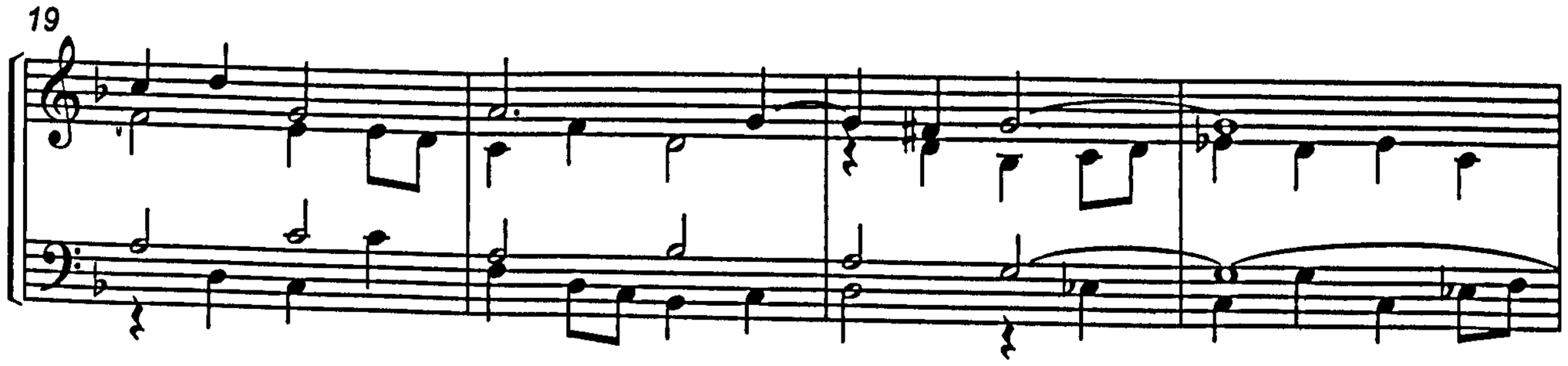
[Alla diatessaron]

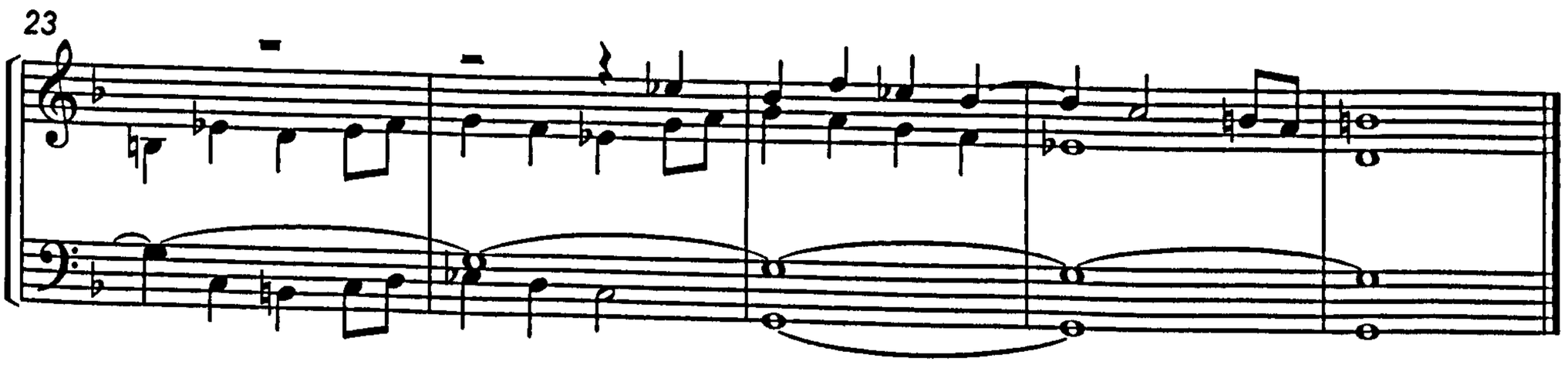






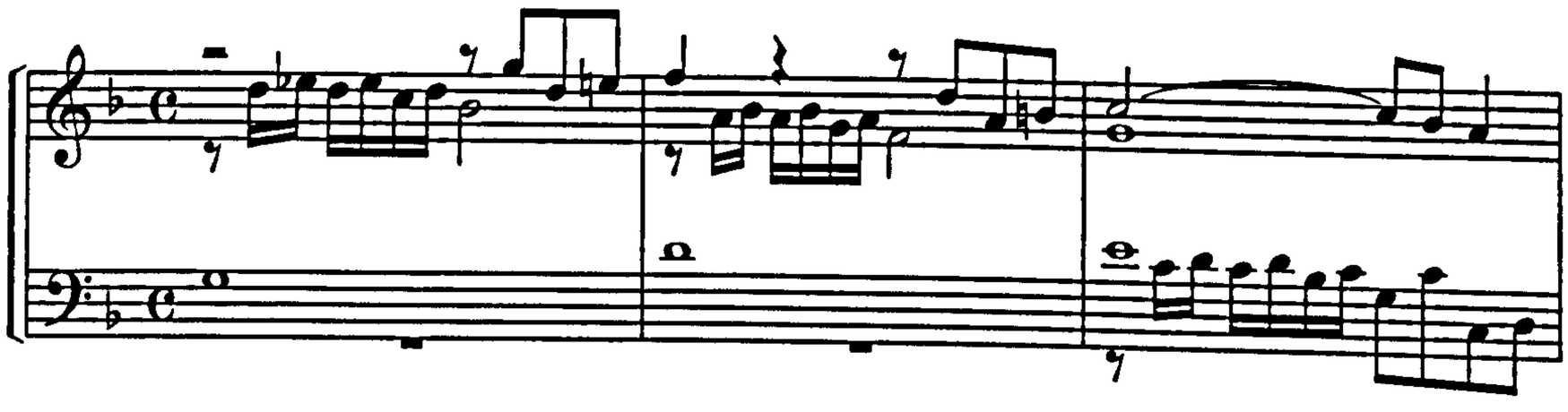


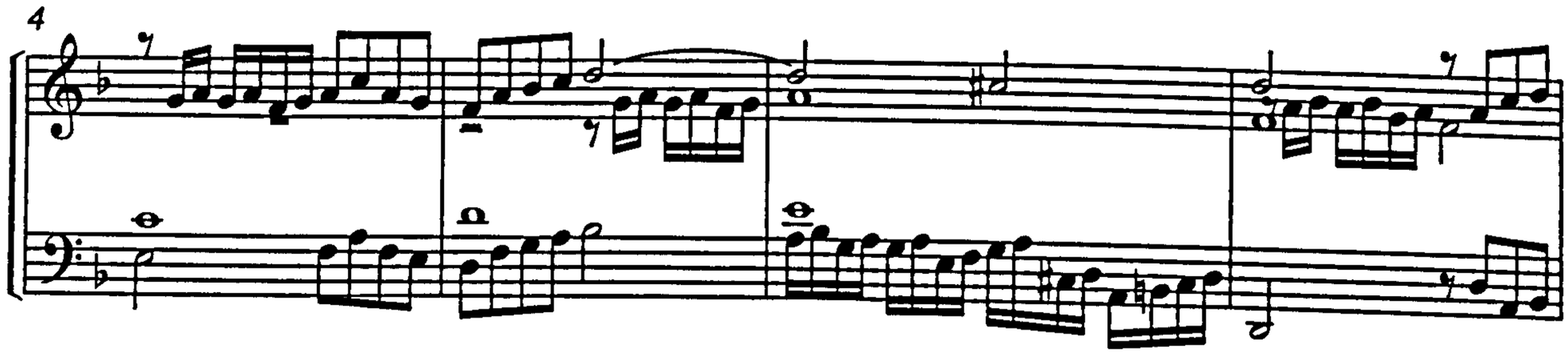


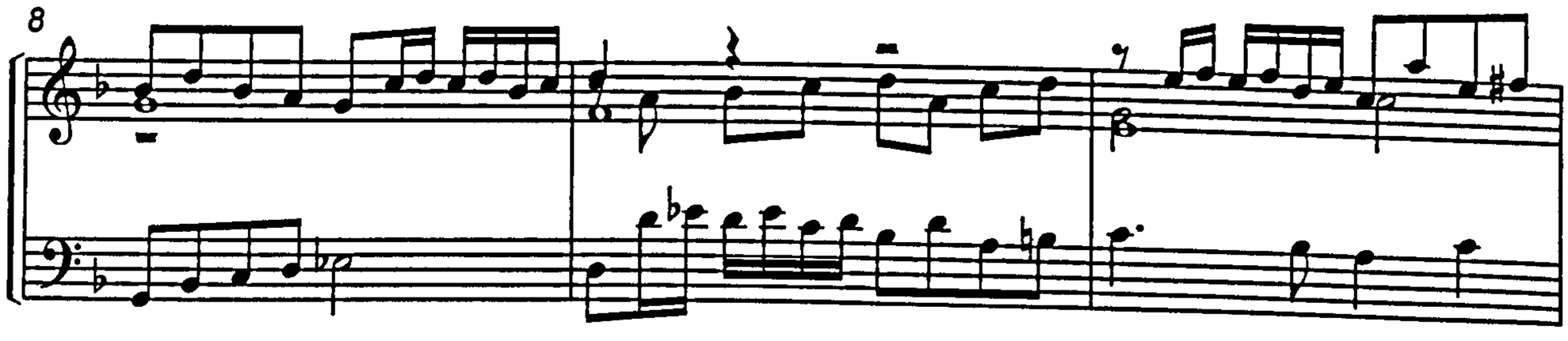


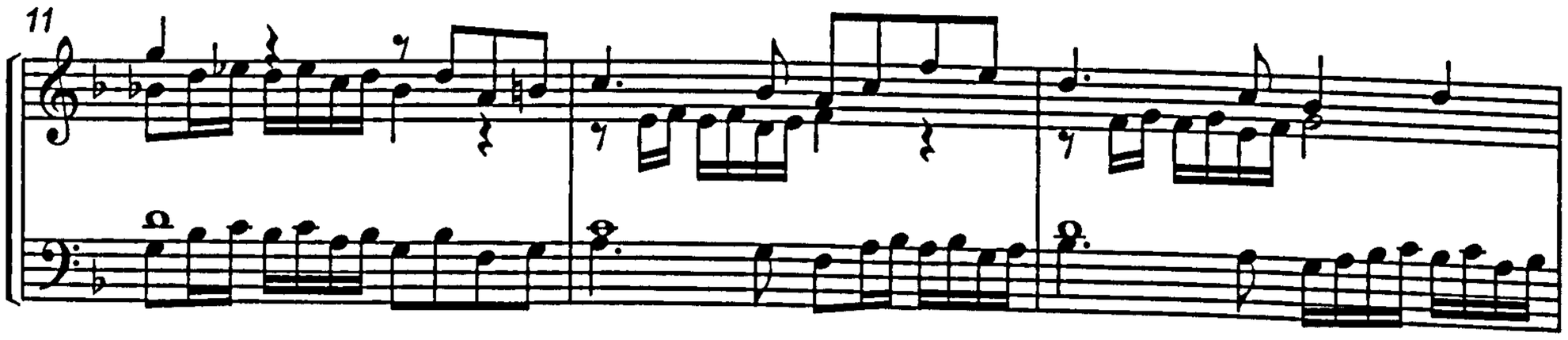
Sonata XII

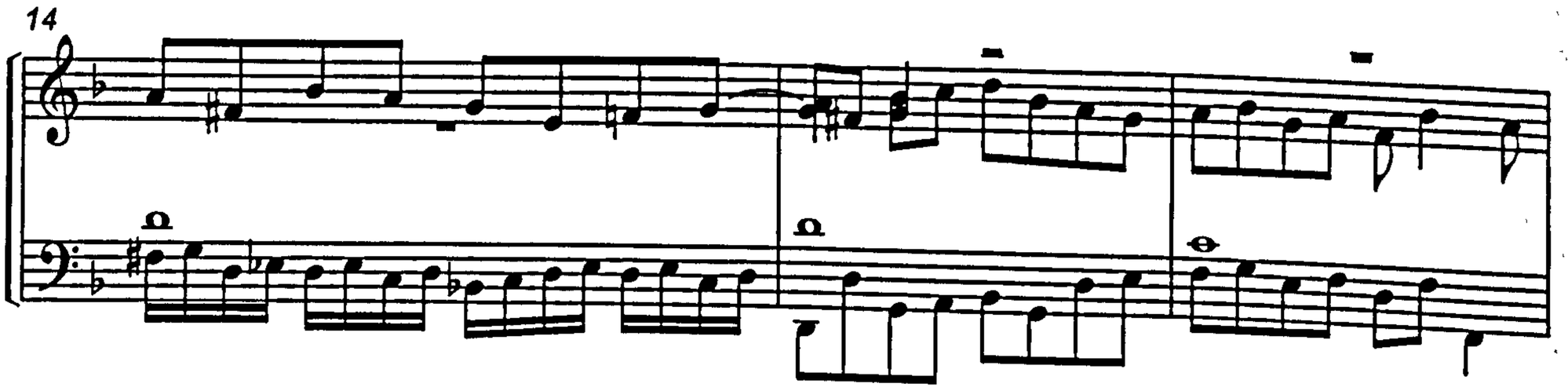
[Alla diatessaron]

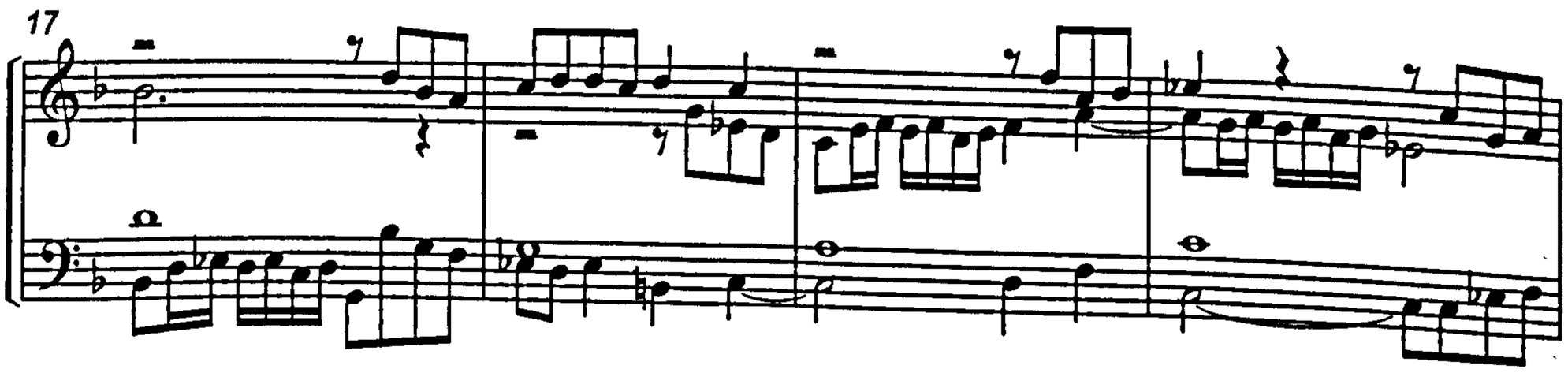












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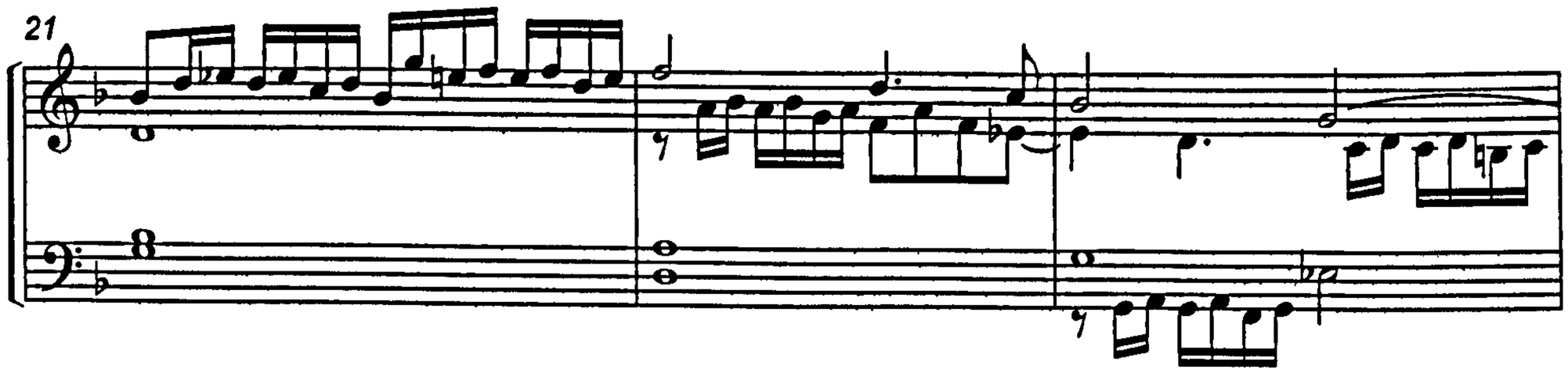

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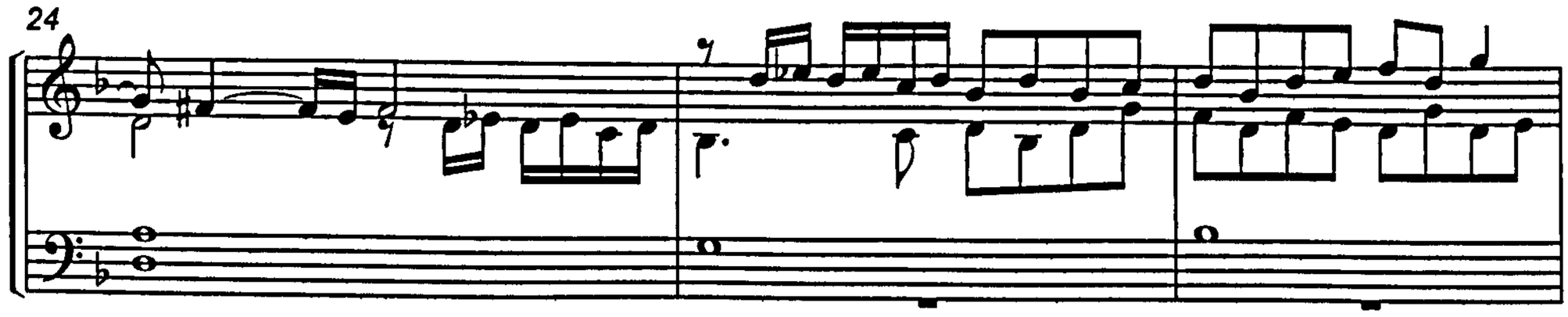

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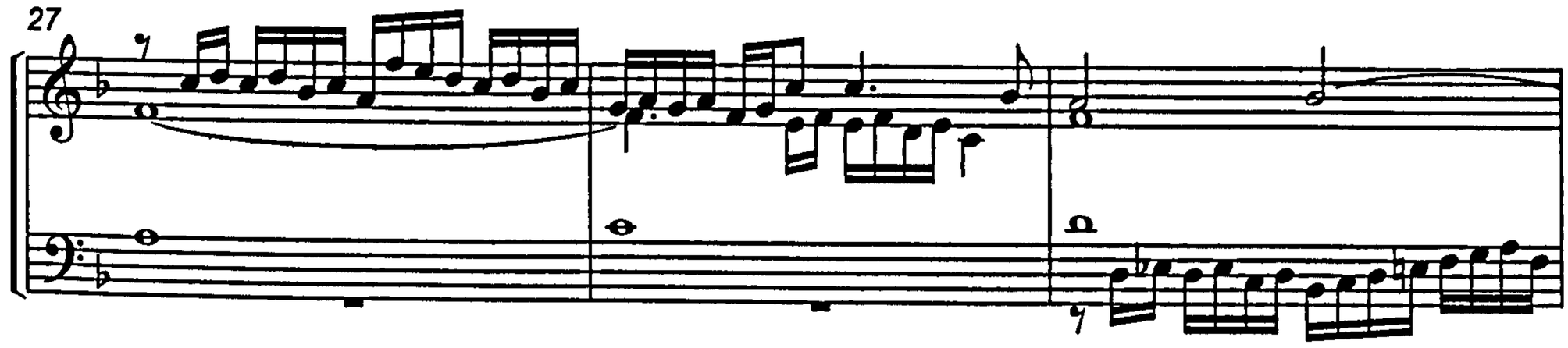

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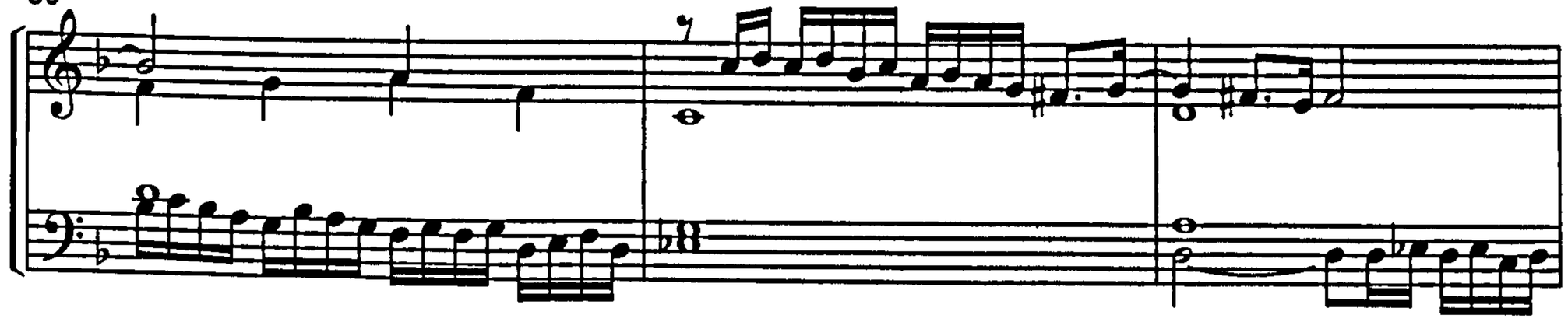

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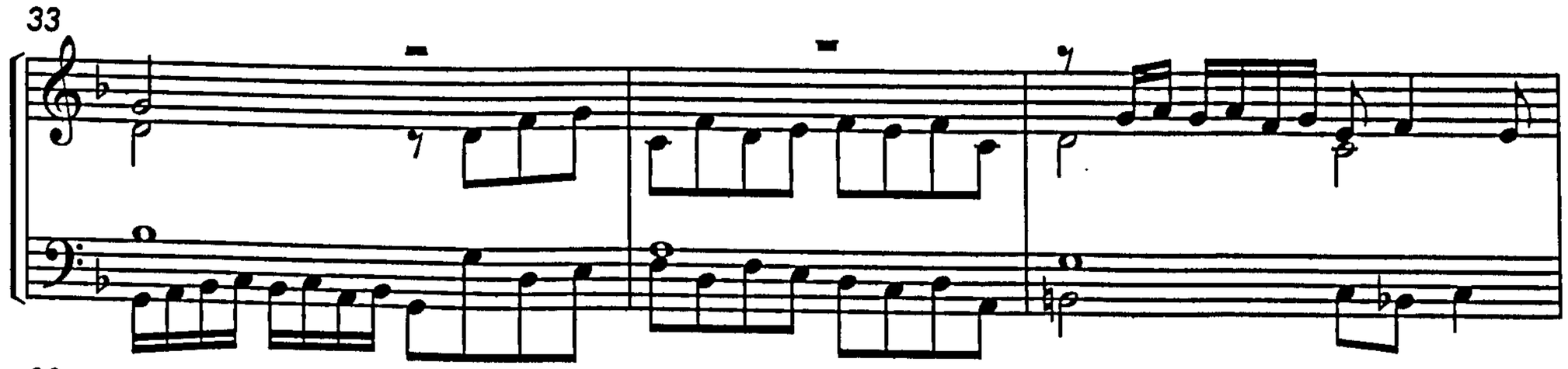

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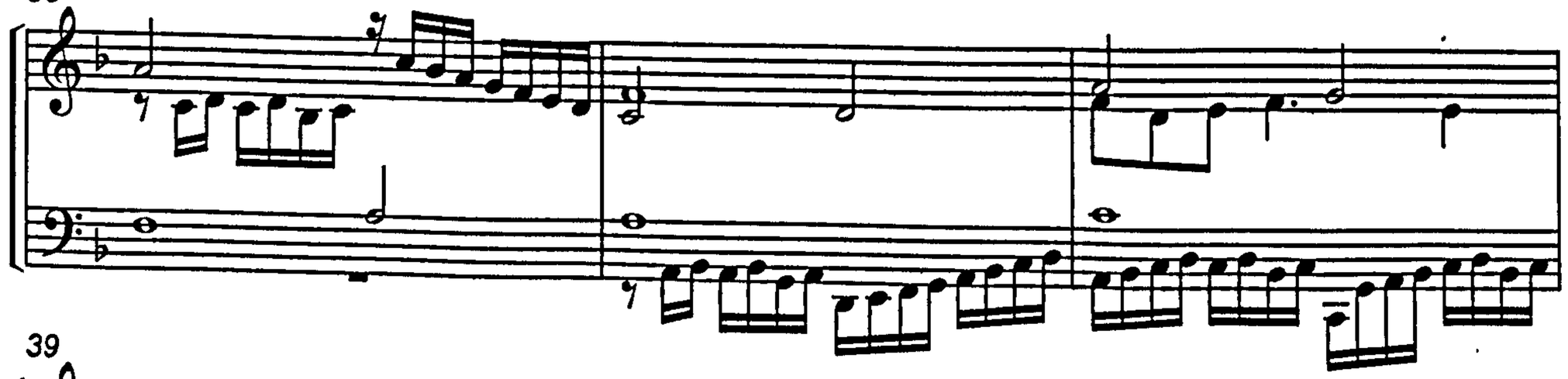

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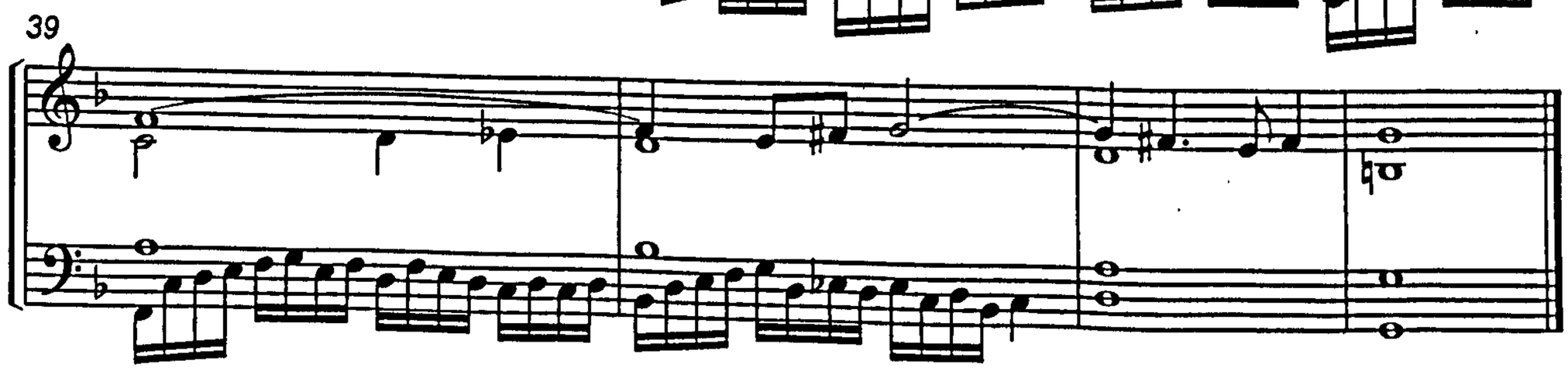
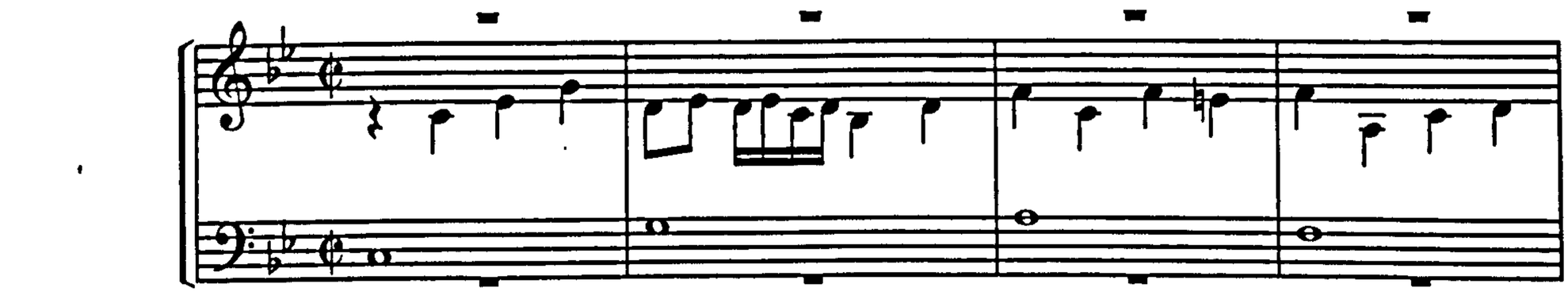
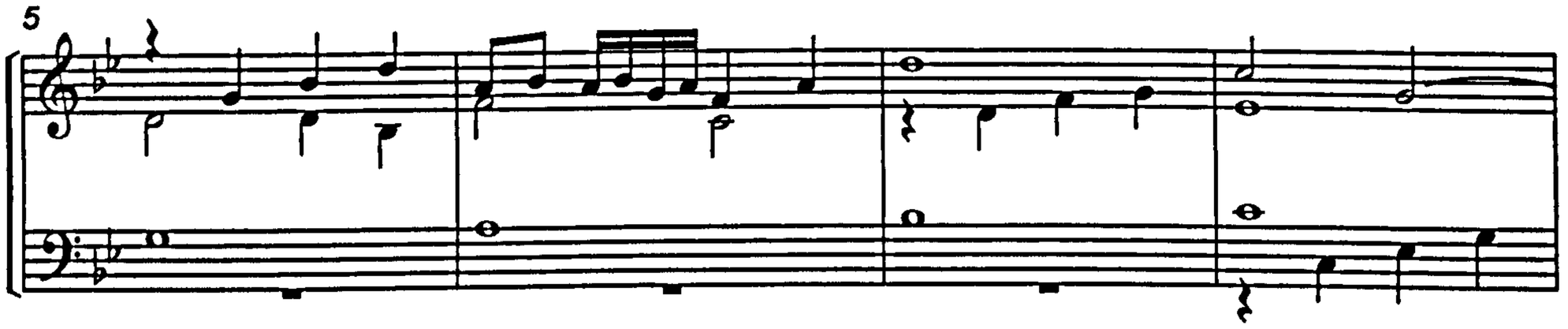
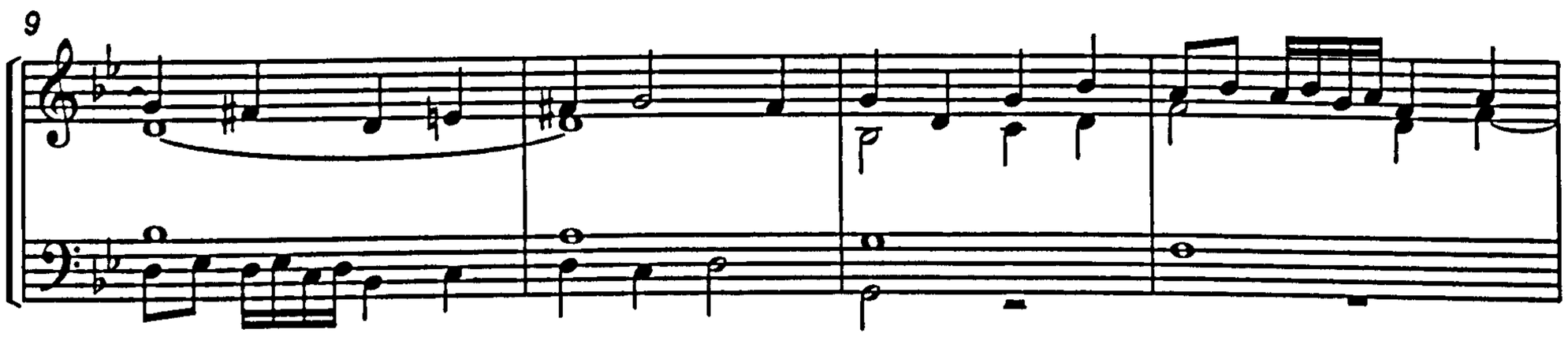


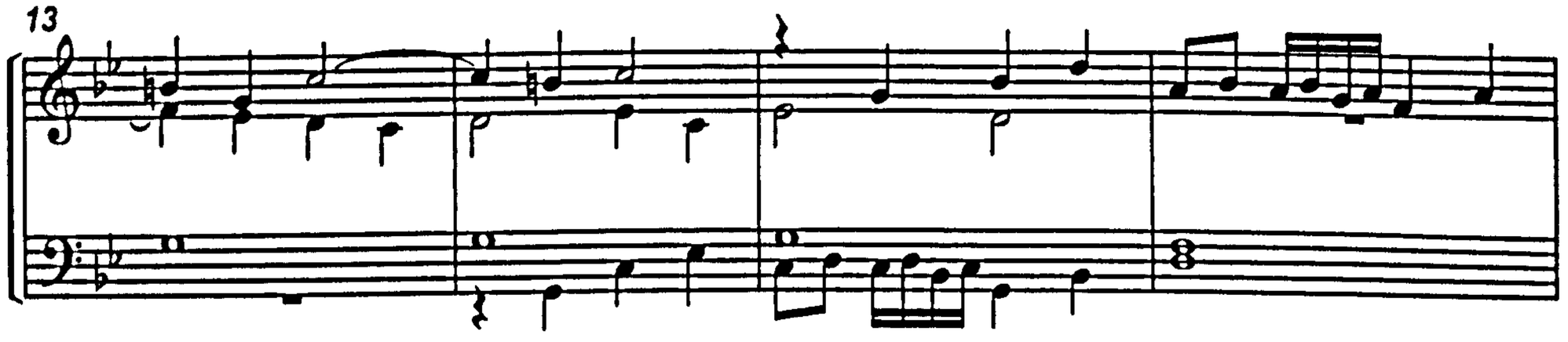
Sonata XIII

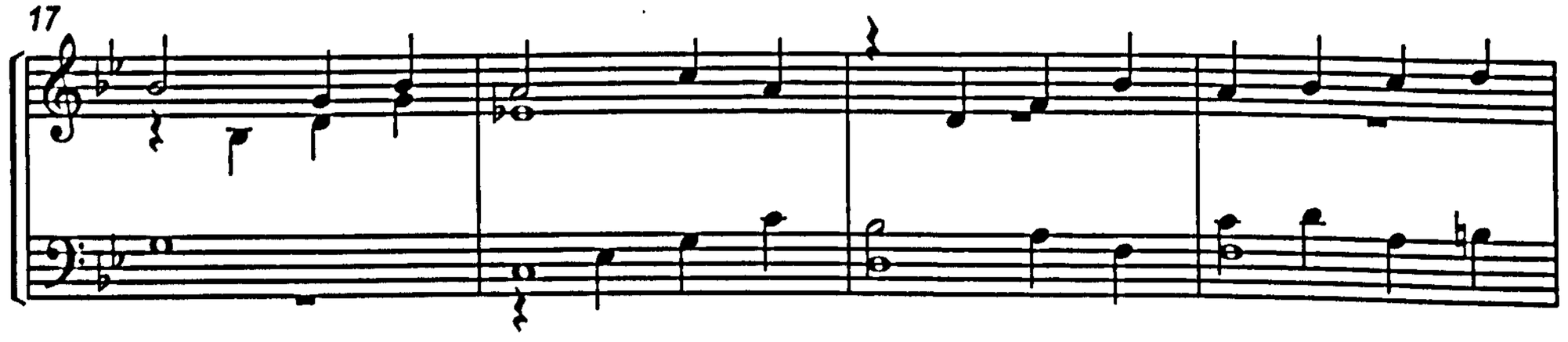
Un tono più basso

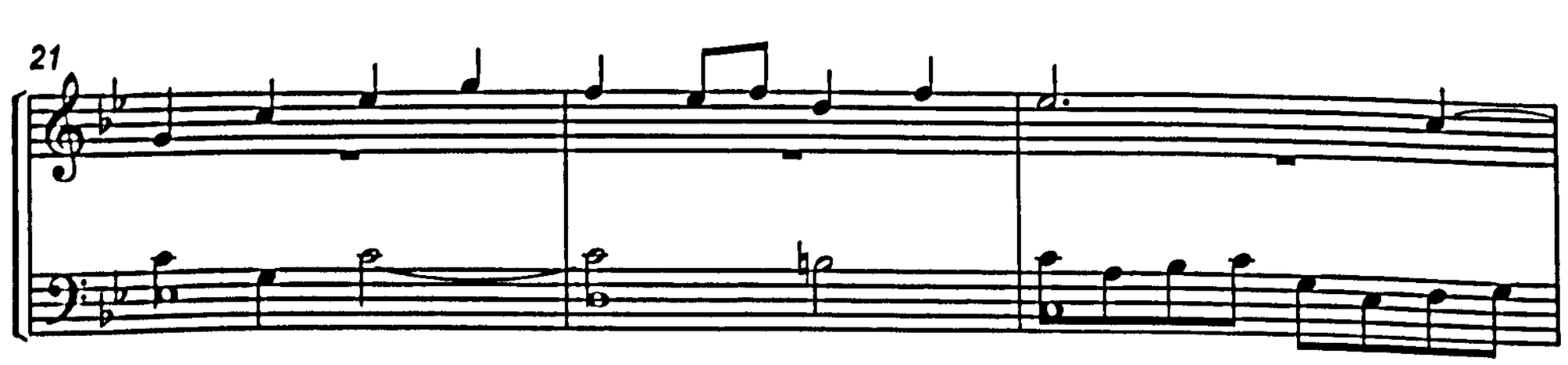












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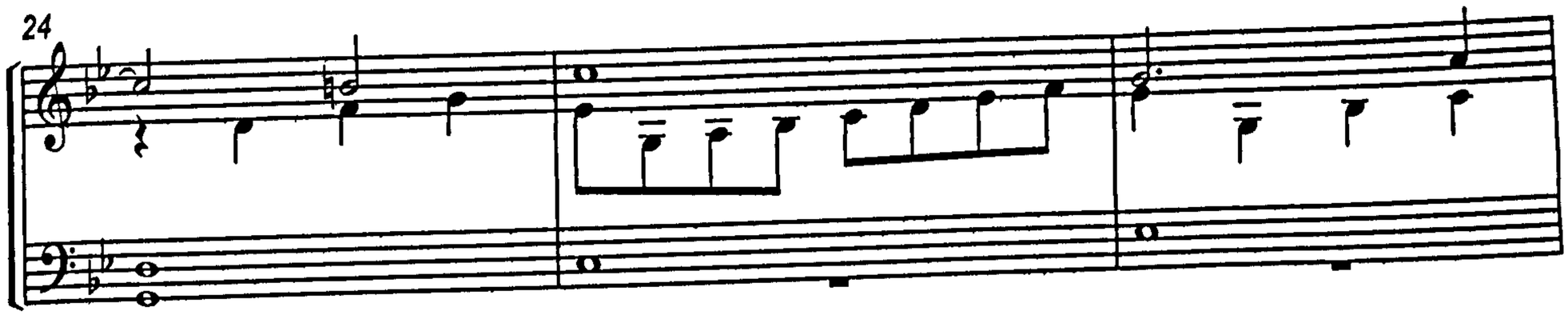

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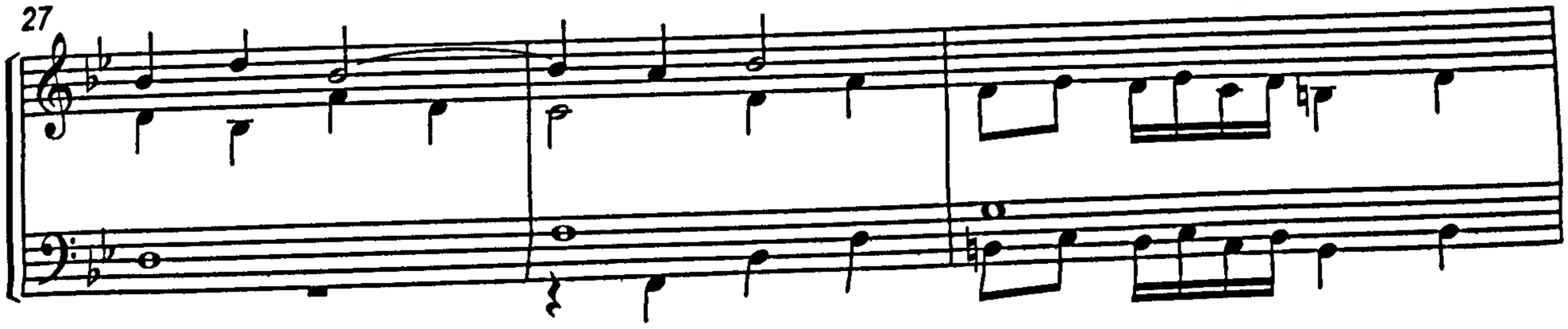

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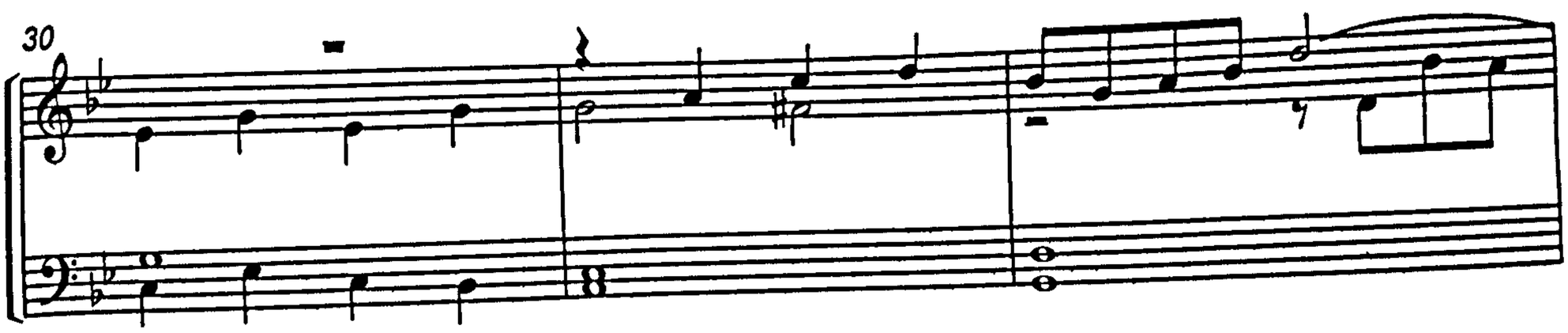

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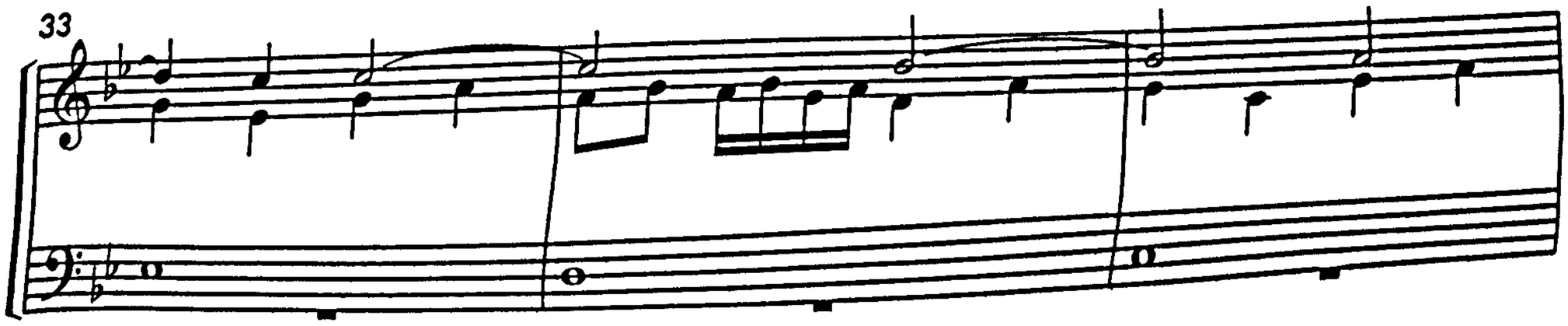

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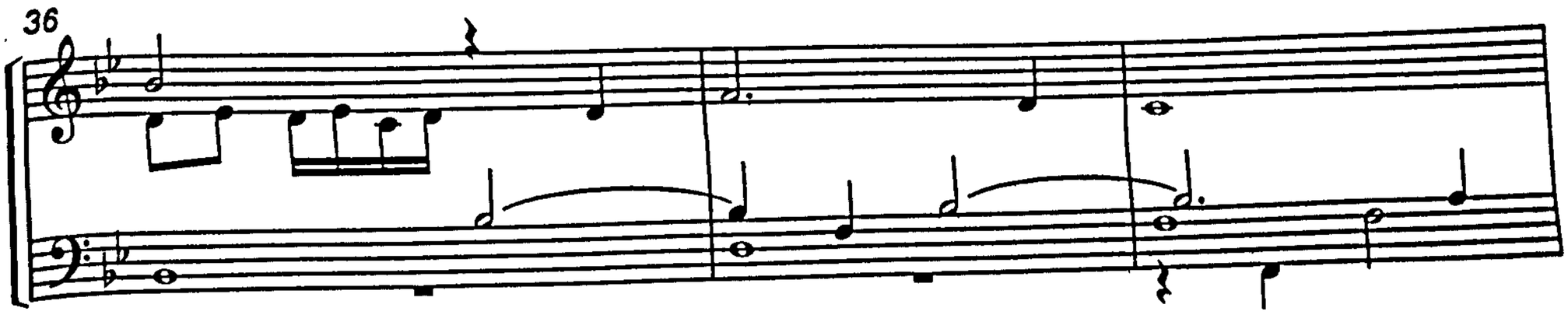

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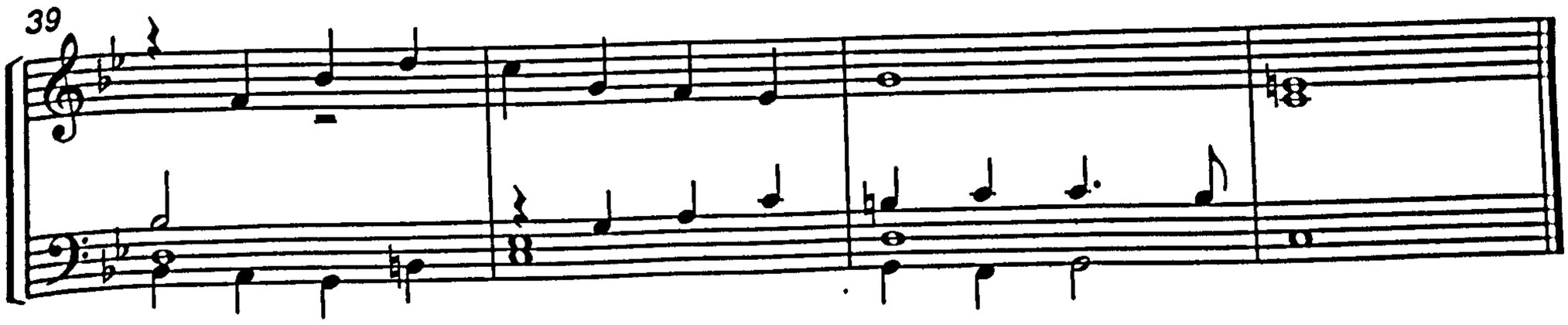
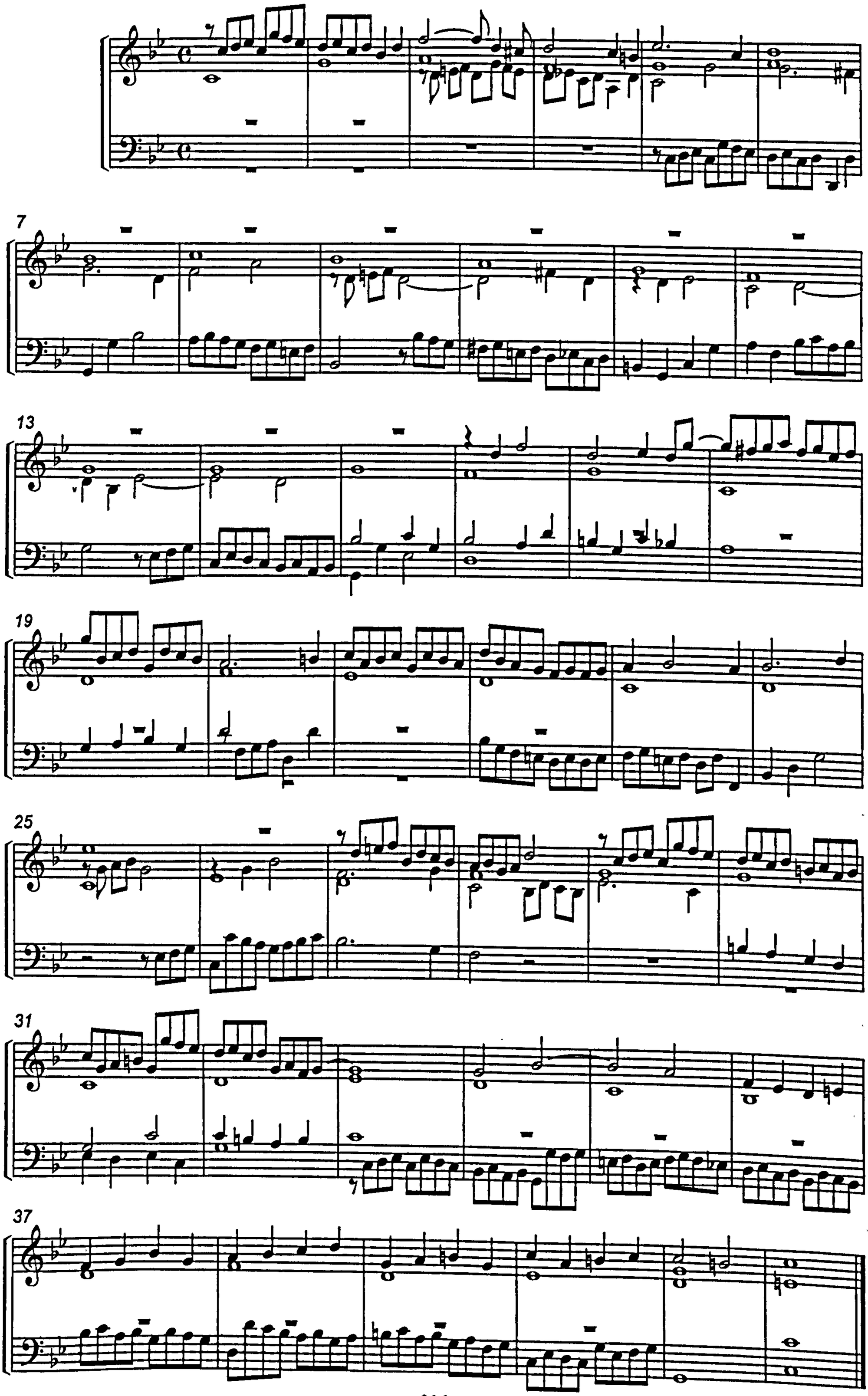


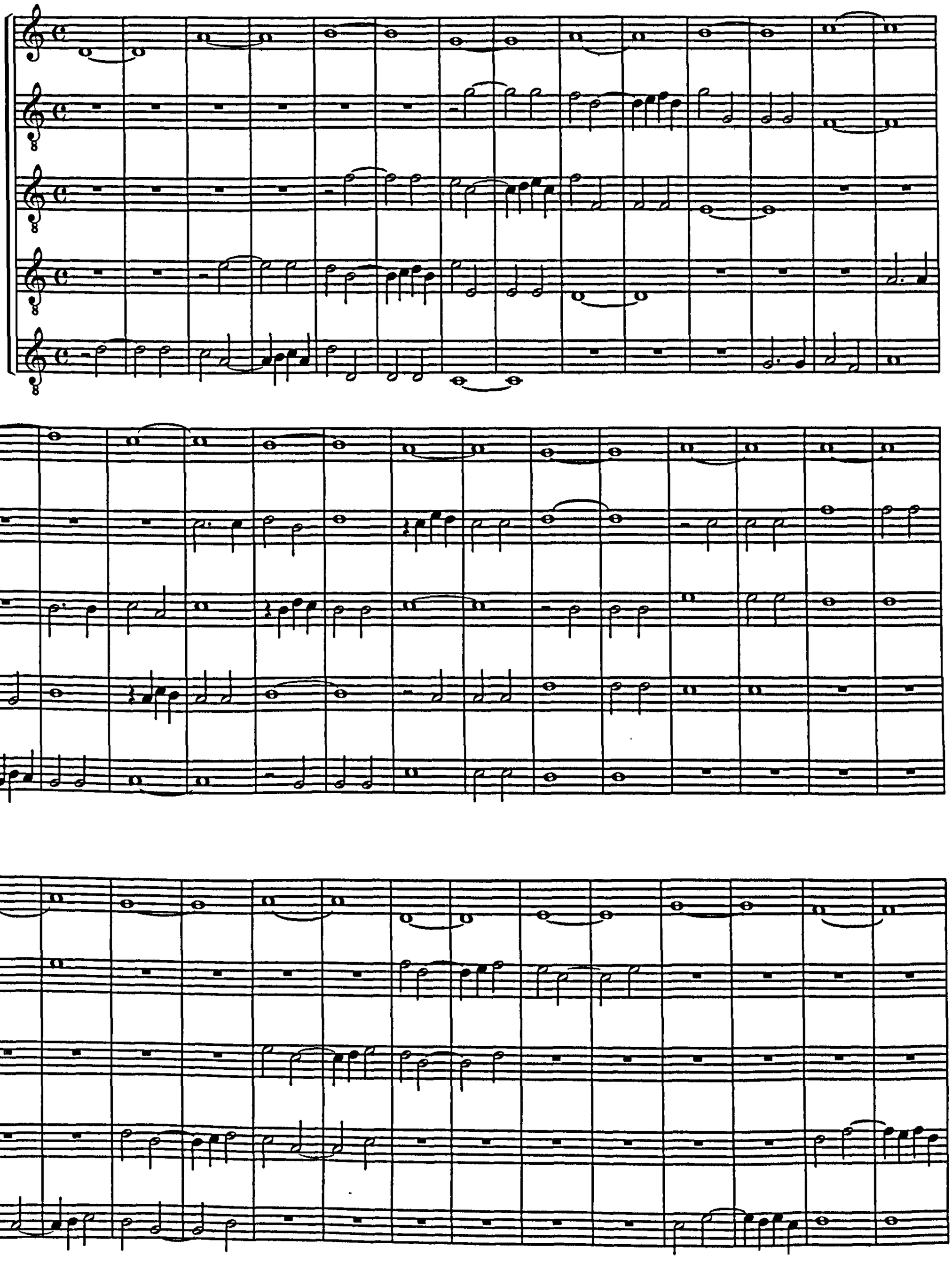
Sonata XIV

Un tono più basso



84

[Canon]

Canon at the second, third and fourth above after two semibreves rest successively, the cantus firmus at the octave above.

(A S. V. conl. canto fermo, canone alla seconda, alla terza & alla quarta alta, due pause l'uno doppo l' altro, il canto fermo si canta per ottava alta & è di molto studio)