S.A.79.D.17.
31

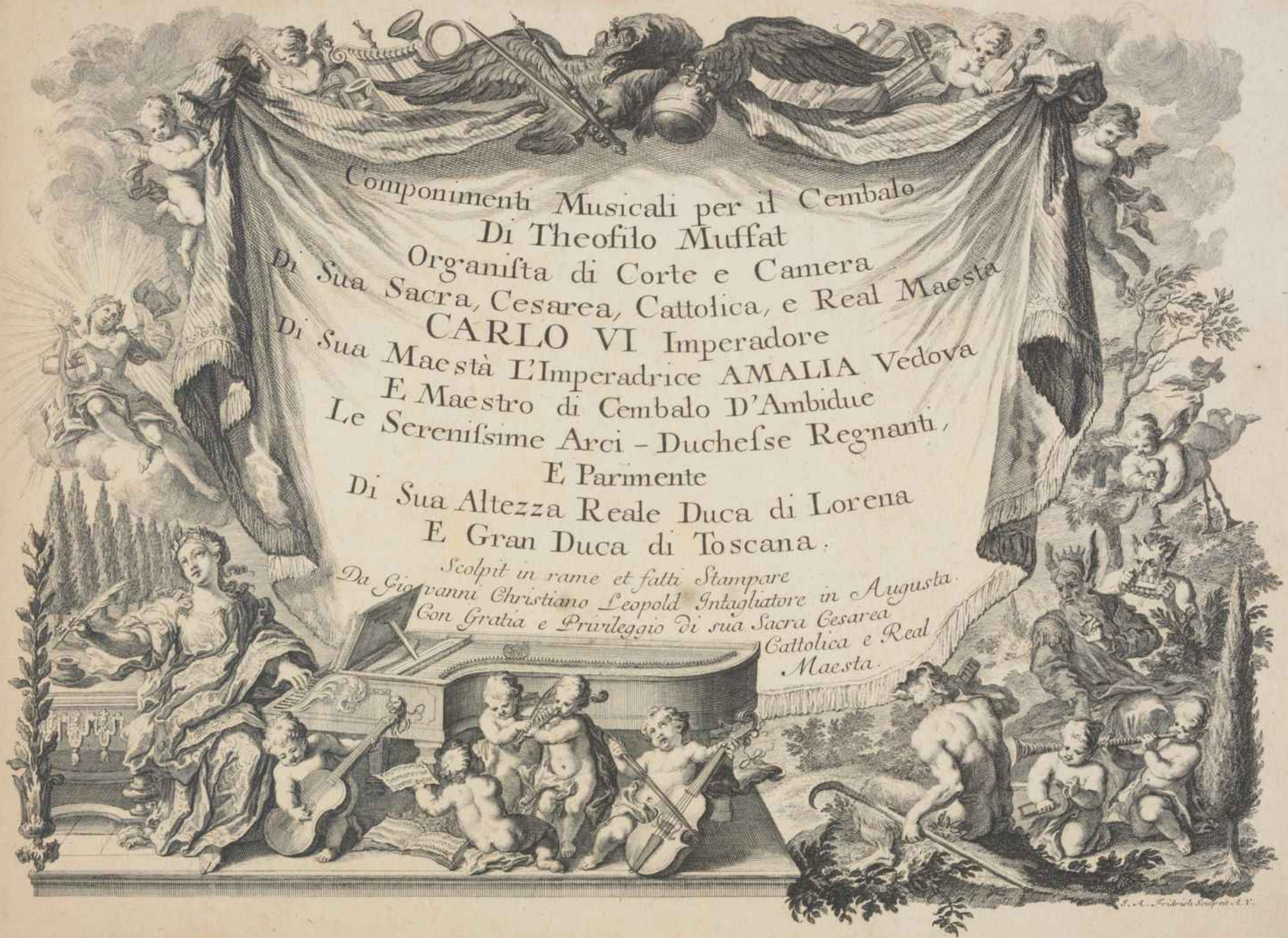
S.A.79.D.17.

S.A.79. D.17

Catalogus der jenigen musicalischen Wercke, so bey Ioh. Christ. Leopold, Kunst-Verlegern in Augsburg, um nachgesetzten äussersten Preiss zu haben seynd.

	fl.	kr.
Des musicalischen Divertissemēt od. in d. Gehör gerichtete Trio, I. Theil, bestehend aus 6. Sonaten, a 2. Violini et Cembalo, ò Violoncello, verfertiget v. Hrn. Sebast. Bodino, Hochfürstl. Badenn Durlachischen Concert-Meistern	1.	50.
Erstbesagten Wercks II. Theil, so gleichfalls aus 6. Sonaten bestehet, mit flute Traversiere, Violini, Cembalo ò Violoncello	—	50.
Der III. Theil ebenfalls in 6. Sonaten bestehend, à Violini, Hautbois, et Cembalo, ò Violoncello	1.	—
So dann der IV. Theil, der aber in XII. Sonaten bestehet, mit Hautbois, Violini, Flute traversiere, et Cembalo, ò Violoncello	2.	30.
Ingleichen der V. Theil, bestehet aus 3. in das Gehör gerichteten Quadro, à 1. Cornu de Chasse, Flute traversiere, Violini et Violoncello, ò Cembalo	2.	—
Iubilus Curiæ coelestis in terrest. Cur. 7. brevibus Missis, adornatus à R.P. Alphonso Kirchbauern, Profes. Neres. Rev. et Cels. Princip. ac Episc. Cur. Cancellario, aufs neue mit allem Fleiss revidirt u. von allen ehebevor eingeschlichenen Fehlern gesäubert	5.	—
Cithara Mariana, Sedecim antiphonis Laudes concinne resonantibus animata, eoque quo alii utuntj jure publici, juris facta, à Rev. P. Gallo Zeiler, O.S.B. in celeb. et antiqiis.	2.	30.
Diri mag. Monast. ad faucis Iulias Professus Capituli		
Blumen-Straus, aus dem anmuthigsten musicalischen Kunst Garten des hochberühmten Hrn. Ioh. Casp. Ferd. Fischers Hochfürstl. Baden Badischen Capell-Meisters gesämlet, ū in 8. Thonos Ecclesiasticos, oder Kirchēthon eingetheilet.	1.	12.
Certamen Aonīū id est Lusus Vocuum, inter se inocuè Concertantium continens Præambula, Versettas, atque Catentias, ab octo Tonis, pars I. à R. P. Caroloman. Kolb, O.S.B. et Professus in Aschpach	1.	15.
Hrn. Philippi Martini VI. musicalische Trio, nehmlich III. con Liuto, Flute traversiere, et Fontamento, und III. con Liuto Violini, et Fondamento	2.	—
Hrn. Conrad Michael Schneiders, Direct. Music. et Org. in Ulm, Clavier-Ubung, I. II. III. IV. und V. Theil, jedem à	—	30.
Hrn Sebast. Bodini VI. Theil, bestehet aus 3. in das Gehör gerichteten Quadro, oder vielstimmigen Sonaten, deren die 1. à Violino, Flaute traversiere 1mo et 2do. Cembalo ò Violoncello. 2. Violino, Flaute traversiere, Alto Viola, Cembalo, ò Violoncello. 3. à Violino, Flaute traversiere, Cornu de Chasse.		

	fl.	kr.
Cembalo, ò Violoncello	2.	
Musicalischer Parnassus, oder ganz neu unter den Nahmen der IX. Musen gleichērmaiss in IX. Parthien bestehend und auf das Clavier eingerichtetes Schlag-Werck, von Hrn Ioh. Caspar Ferd. Fischers, Marggrafflich Baden Badischē Capell Meisser	(1738)	
Suonate à Violino di Eterio Stinfalico Academico arcade, oder vō Ihro Excellenz Sigre Alessandro Marcello, comp. XII. Sonaten.	2.	
La Cetra Concerti di Eterio Stinfalico Academico Arcade, oder 6. von eben diesem Authore componirte Concerti	2.	30.
Hrn Ioh. Gottfr. Walthers Hochfürstlich Sachsen Weymarischē Hof-Musici und Organisten zu S. Petri, und Pauli: 8. Vorspiele über das Lied Allein Gott in der Höh sey Ehr	4.	
Hrn Greg. Werners, Hochfürstlich Esterhasischen Capell-Meisters XII. Symphonien VI. per Camera, e VI. per Capella	—	24.
Hrn Alb. Iud. Frid. Battista Maestro di Ballo della Corte e Musico di Sua Maesta il Re di Svezzia, Langrafio di Hassia,	1.	12.
VI. Sonate da Camera, à Flaut. trav. ò Viol. Solo, è Cemb. o Violonc:		45.
Hrn Theophili Muffats Organista di Corte è Camera di Sua Sacra Cesarea, Cattolica, e Real Maestà Carlo VI. Imperadore di Sua Maestà I. Imperadrice Amalia Vedova E Maestro di Cembalo d'Ambidue Le Serenissime Arci-Ducheße Regnāti E Parimente di Sua Altezza Reale Duca di Lorena E Gran-Duca di Toscana. Componimenti Musicali p il Cembalo, oder		
VII. Ouverturen auf das Clavier	4.	30.


Componimenti Musicali per il Cembalo
Di Theofilo Muffat
Organista di Corte e Camera
Di Sua Sacra, Cesarea, Cattolica, e Real Maesta
CARLO VI Imperadore
Di Sua Maestà L'Imperadrice AMALIA Vedova
E Maestro di Cembalo D'Ambidue
Le Serenissime Arci - Duchesse Regnanti,
E Parimente
Di Sua Altezza Reale Duca di Lorena
E Gran Duca di Toscana.
Scolpit in rame et fatti Stampare
Da Giovanni Christiano Leopold Intagliatore in Augusta.
Con Gratia e Privileggio di sua Sacra Cesarea
Cattolica e Real
Maesta.

BIBLIOTHECA PALAT.
VINDOBONENSIS.

All'
Augustissimo Potentissimo et Invittissimo
CARLO VI
Imperadore de Romani
Sempre Augusto.
Rè
Di Germania Spagna Ungheria Boemia
Dalmazia Croazia Schiavonia &c:
Arci-Duca d'Austria.
Duca
Di Borgogna Stiria Carintia Virtenberga &c:
Conte
d'Absburgo Fiandra Tirolo
e Gorizia &c: &c:

SACRA CESAREA CATTOLICA E REAL MAESTÀ

Sicome riconosco dalle Clementissime Beneficenze della SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA l'essermi potuto io applicare alla grand'Arte della Musica, come hò fatto per trent' anni continui, sotto la condotta del sempre celebre, e giammai a bastanza lodato Giovanni Giuseppe Fux supremo Maestro di Capella di V: M:; così hò creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne hò cavato. Deboli sono, egli è vero, le presenti fatiche: tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V: M: con quell' istesso benignissimo compatimento, col quale nell = 1690 = dall' AUGUSTISSIMO GENITORE della Medesima furono accolte quelle dell Padre mio. Quest' esempio, che mi hà dato coraggio, m'empie d'uquale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente.

DELLA SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA

Umilissimo divotissimo et obligatissimo
Servitore e Vasallo Teofilo Muffat.

Al Benigno Lettore!

Per soddisfare alla Promessa fatta dà me nella mia prima Operetta dei Settanta due Versetti, stampata in Vienna l'Anno 1726. cioè, che in Progresso di Tempo auerei data alla Luce un altra Opera di maggior Momento, per uso del Graue Cembalo: Ecco: Lettor Cortese, che â Te la presento, dell'altra molto più Copiosa, e più faticata, p la maggior Diligenza usataui, come che consagrata al più Gran Monarcha del Mondo.

A questo si aggiunge l'incontro auuto per mia buona sorte del' Impressore più Celebre, e più Famoso de tempi nostri, il quale con tanta Nitidezza ne ha fatto la Stampa, che io per me Giudico niente di più Bello, di più Accurato, Diligente, e doue più le Parti con Proportione trà di loro corrispondano, si sia per ancora veduto in Germania.

Contiene quest' opera dei Leggiadri Capricci d'ogni Spezie, volgarmente Galanterie al giusto Metodo di sonare il Cembalo non solamente con artifizio ridotti, mà lasciandone giudice l'orechio, secondo il Vezzo dello Stil moderno, à recar piacer adattatissimi. Ogni Sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta Applicatura, delle Deta, affinche abbiano minor Fatica coloro, che sapranno ai suoi luoghi adattarle opportunamente.

E però dà notare, che à ciascheduna delle Mani è di tal maniera il proprio Ufficio distribuito, che le note della Chiaue di sopra debbono toccarsi colla Man Destra, e quelle della Chiave inferiore, colla man Sinistra.

Il potermi seruire di più Chiavi, mi sarebbe riuscito di maggior commodo, perche le Note si fossero contenute quasi nello Spazio delle 5. Linee. A persuasione di molti mene sono tutta volta astenuto, considerando, che tutti non sono assuefatti à tante Mutationi. La onde /: prescindendo dalle Fughe, e dalle Fantasie :/ hò assegnato una sola Chiave alla Mano Destra, e questa d'ordinario in Soprano, et alla Sinistra quella del Basso, et alle volte del Contralto.

Toccante la Pulizia del sonare, mi sono seruito dei soliti Contrasegni, che ne dimostrano le Maniere, egli hò posti nell'ultima Pagina espressi in talmodo, che dalle Note sottoposte sene comprenda il Valore.
Quello però che raccomando, si è, di farne Uso con tal arte, e Discretezza, onde si conservi la giusta Battuta e la vera Modulatione.
In tutti i Diesis, e nei Bemmolli |: tolto il caso di douer toccare l'Ottaua, ô che la Necessità richieda altrimente :| si deve sempre sfugire l'uso del detto Pollice.
È ben vero, che in opportunità del Trillo chiuso = tr = se auverrà, che nel tempo stesso debba toccarsi una Nota in Diesis ò in Bemmolle, una Terza più Basso, tal nota si dovera sostenere col Deto Indice, e servirvi del Pollice, e del Medio per chiudere il Trillo.
Quando poi si debbono sostenere le Note Lunghe, e le Ligature, è da osseruarsi, che se le Note, che seguono Salgono più alto, ô Scendono, debbe cambiarsi il Deto, che sostiene la nota Lunga, con altro più Idoneo, per toccare in Tempo Opportuno le Dette Note sequenti, senza lasciare la Tastatura.
Rispetto ai nomi delle Sonate, mi son servito più tosto di Termini Francesi, che d'Italiani, affine dinon scostarmi dal riceuto uso comune. Del rimanente tutto quel di più, che si poteua fare osseruare, già da altri Autori sene possono estrarre abbondantamente le Cognitioni.
In tanto, se avrò Riprove, che quest'Opera incontri, e venga approuata dai Periti nell'Arte, non avrò Ripugnanza di publicarne un altra, tanto più facilmente, quanto ch'io la tengo già in pronto quasi che per intiero.
In oltre quantunque io sappia, che tutto quello che si scrive, e si Dona al Publico, bene spesso riman Soggetto al perverso giudizio degli Ignoranti Maligni, voglio tutta volta sperare, che Gente di Professione, senza punto detrarre al povero Nome mio, si degneranno d'auere un giusto Riguardo alla Diligenza laboriosa, colla quale mi sono applicato, per servire alla Publica Utilità. Vivi felice.

An den geneigten Leser.

DAmit ich mein Versprechen halte, welches ich in meinem ersten kleinen Werck der 72. Versetten gethan, so zu Wien An. 1726. in Kupfer ausgangen, daß ich nemlich mit der Zeit ein anderes auf das Clavier von grösserer Wichtigkeit wolte heraus geben; Sihe freundlicher Leser, so præsentiere ich Dir dasselbe viel zahlreicher und mühsamer als das vorige; indeme ich grossen Fleiß daran gewendet, alldieweilen solches dem grösten Monarchen der Welt gewidmet.

Nebst deme habe ich zu meinem Glück den unserer Zeit sehr berühmt- und bekannten Kupferstecher und Verleger angetroffen, welcher mit solcher Zierde dieses Werck verfertiget, daß ich davor halte, es seye nichts schöners, nichts accuraters, und fleißigers (wo alles in einer so genauen Proportion mit einander correspondiret) bißhero in Teutschland gesehen worden.

Es hält solches allerley Gattungen artiger Caprices, oder so genanten Galanterie-Stück in sich, welche auf dem Clavier nach einer richtigen oder accuraten Art und Weise zu spielen nicht allein künstlich eingerichtet, sondern auch dem Gehör all Vergnügen geben dörfften. Ich habe allen erdencklichen Fleiß angewendet, durchgehends die rechte Applicatur der Finger beyzubehalten; damit diejenigen weniger Mühe haben, welche solche an ihrem Orte geschickt zu appliciren wissen.

Es ist aber doch zu mercken, daß vor jedwedere Hand, auf solche Art ihre gehörige Verrichtung abgetheilet worden, daß man die Noten des oberen Schlüssels mit der rechten Hand, des unteren Clavis aber mit der lincken Hand, nehmen müsse.

Wann ich mich mehrerer Schlüssel hätte bedienen wollen, würde es mir weit bequemer gewesen seyn; weilen die Noten gleichsam in dem Raum der fünff Linien wären innen gehalten worden; auf vieler Begehren aber habe mich der mehreren Schlüssel gäntzlich enthalten, in Erwägung, daß nicht alle so vieler Transpositionen jetziger Zeit gewohnet seyn, darum ich dann (die Fugen und Fantasien ausgenommen) einen eintzigen Schlüssel und zwar meistentheils den Sopran oder Discant vor die rechte Hand, den Bass aber, und auch zuweilen den Alt wegen der Höhe der lincken Hand angewiesen habe.

Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Manier davon anzeigen, und dieselbe auf dem letzten Blat auf solche Weiß andeuten, daß in den unter gesetzten Noten dero Valor oder Bedeutung enthalten werde. Besonders habe ich zu recommandieren, daß man sich der Fein- und Sauberkeit dergestalten befleisse; damit zugleich das Tempo und gute Gesang oder Modulation beybehalten werde.

In allen und jeden Diesis und Bemolli (ausgenommen, wo man Octaven zu nehmen hat, oder die Nothwendigkeit es anderst erfordert) muß man durchgehens den Gebrauch des Daumens vermeiden.

Es wird zuweilen sich ereignen, daß man bey etwan vorfallenden geschlossenen Triller =tr= in rechter Hand zu eben der Zeit eine Noten in Diesis oder Bemoll eine Terz tieffer mit nehmen solle: solche Noten wird man dann mit dem Zeigfinger nehmen, und außhalten, so dann sich des Daumens, und des Mittel-Fingers den Triller zu schliessen bedienen müssen.

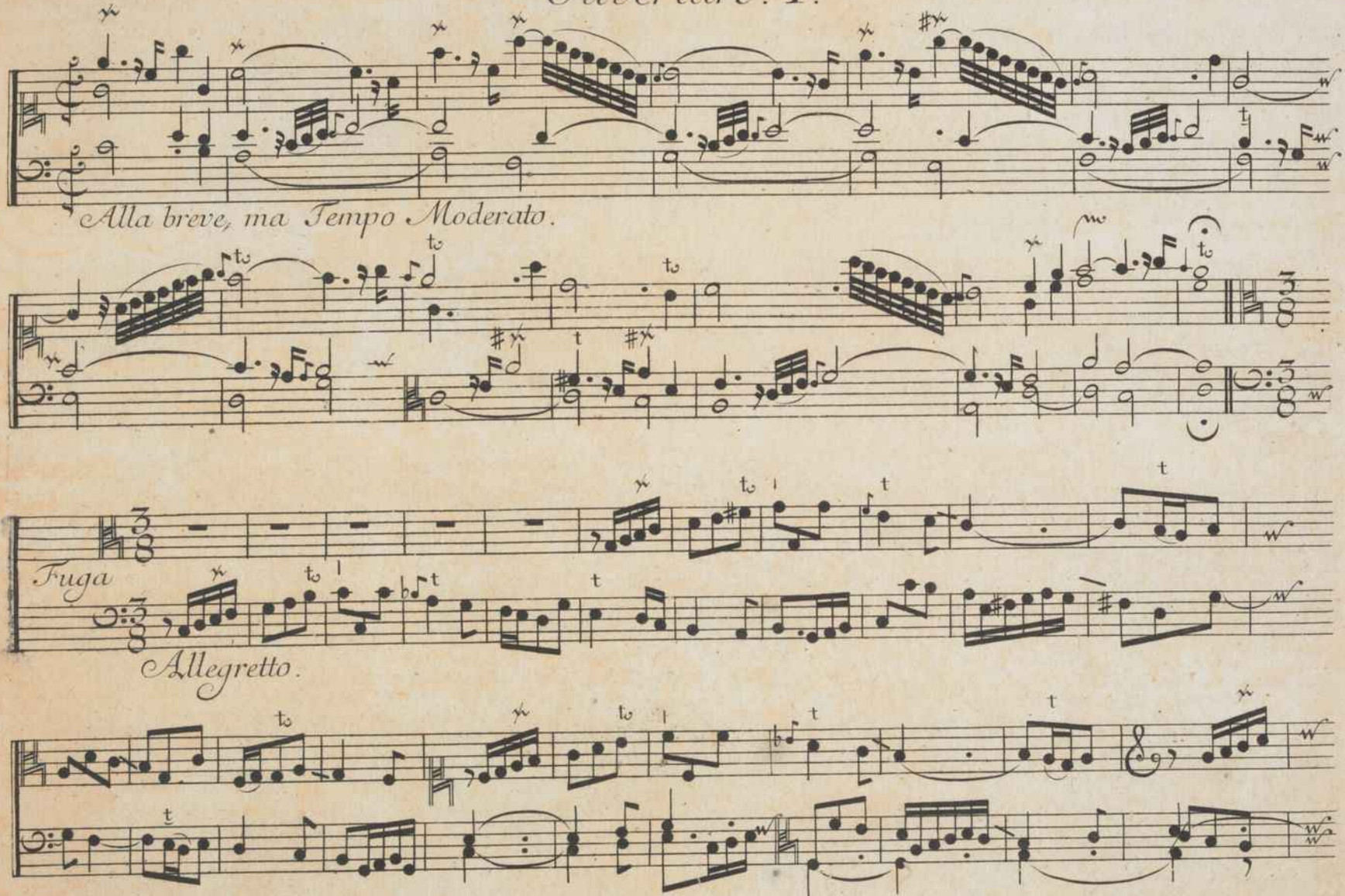
Wann man ferner die lange Noten und Ligaturen aushalten solle, so ist in obacht zu nehmen, daß man (wann die entzwischen folgenden Noten sehr hinauf oder herunter steigen sollen) den Finger, welcher die lange Noten hält, mit einem anderen geschickteren verwechslen müsse, um die erwehnte folgende Noten zu bequemer Zeit zu spielen, ohne die Tastatur auszulassen.

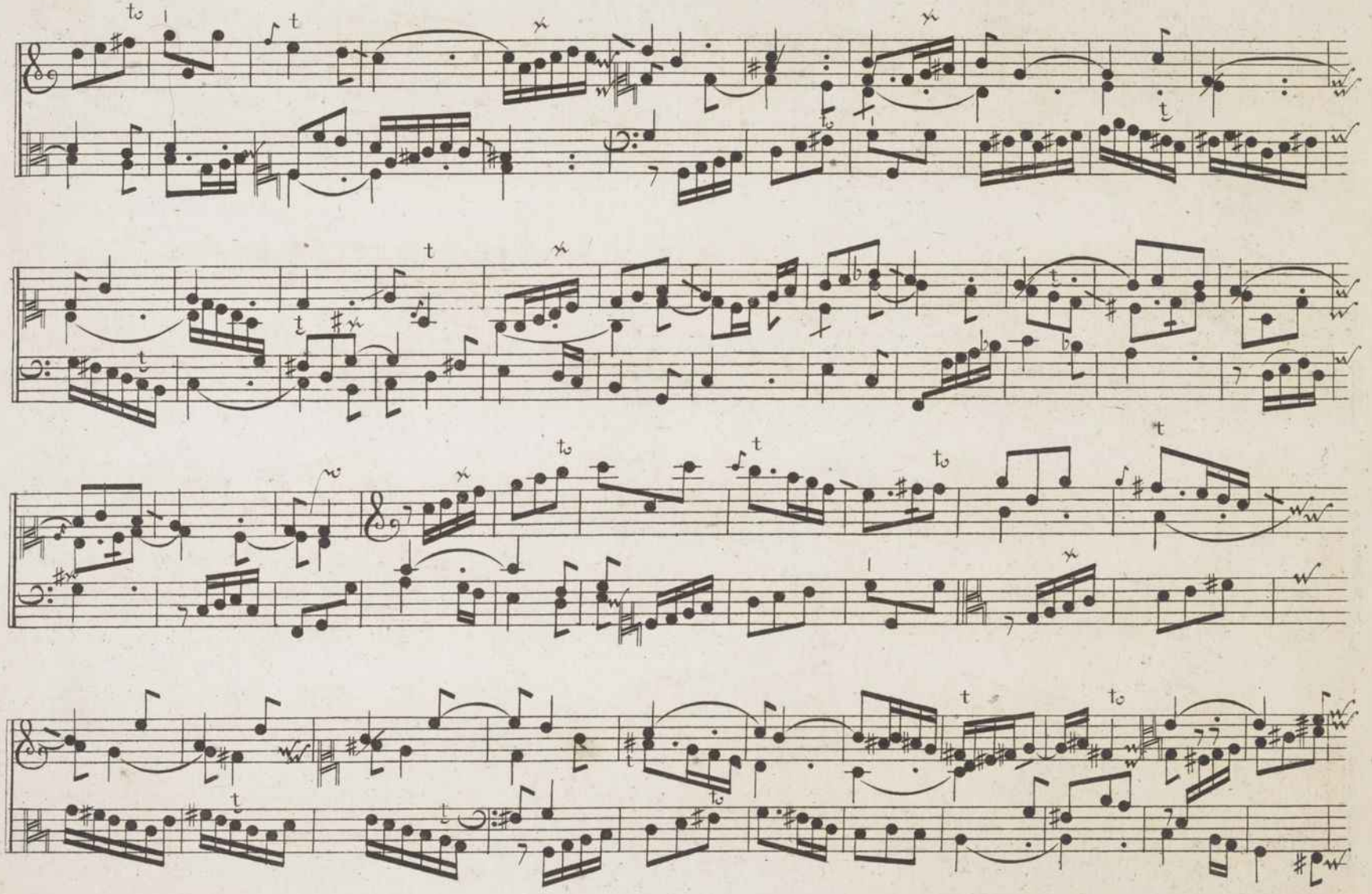
Betreffend die Nahmen derer Stücke, so habe mich lieber der Frantzösischen, als der Welschen bedienet, damit ich nicht von dem gemeinen Gebrauch abweiche, im übrigen wird man schon bey anderen Authoren genugsam ersehen können, was ferners vor das Clavier in obacht zu nehmen seye.

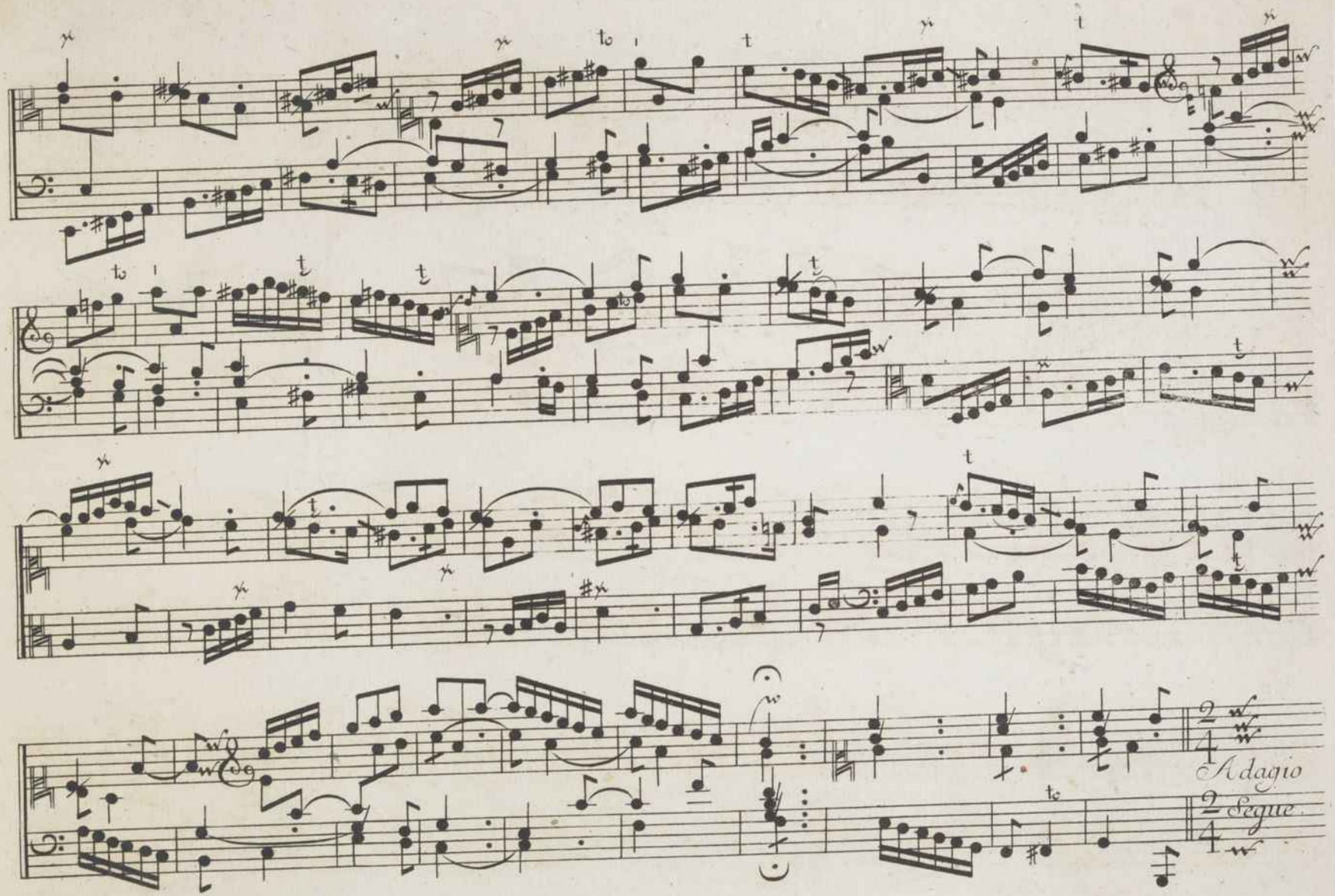
Wann ich werde versichert seyn, daß an diesem Werck ein Wohlgefallen gezeigt, und von denen Kunsterfahrnen solches gut geheissen werde, so habe keinen Anstand abermahl ein anders heraus zu geben, und dieses desto leichter, weil ich es schon meistentheils verfertiget habe.

Letztlichen ob ich gleich weiß, daß alles was geschrieben, und an das Tag-Licht gegeben wird, gar offt dem verkehrten Urtheil boßartiger Ignoranten unterworffen ist; so will ich dannoch hoffen, daß Wohlverständige von dieser Profession ohne Verkleinerung meines wenigen Ruffs sich würdigen werden, einige Absicht auf den mühsamen Fleiß zu haben, den ich allein dem Publico zu Nutz und Vergnügung angewendet habe. Lebe wohl.

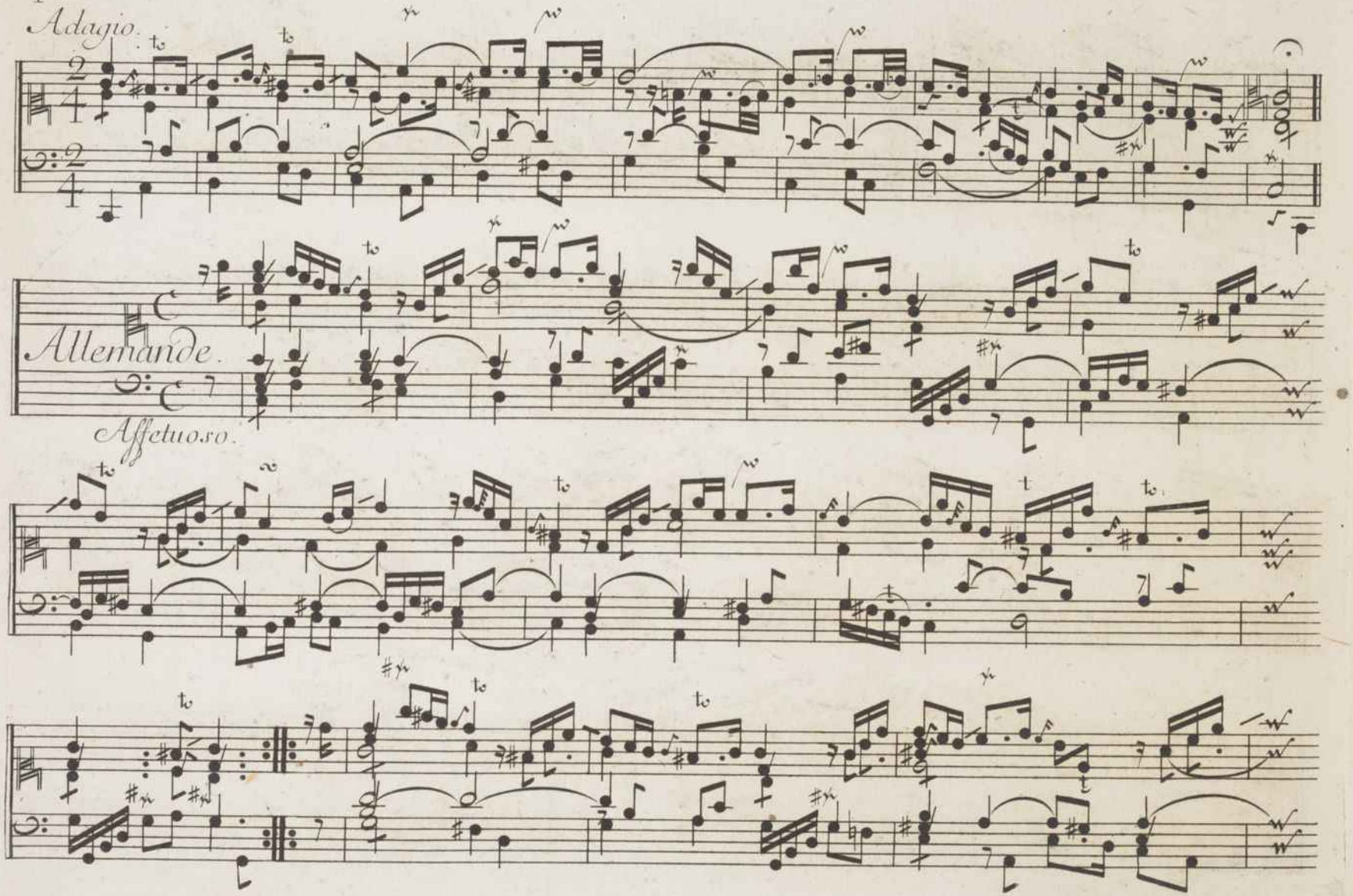
Ouverture. I.

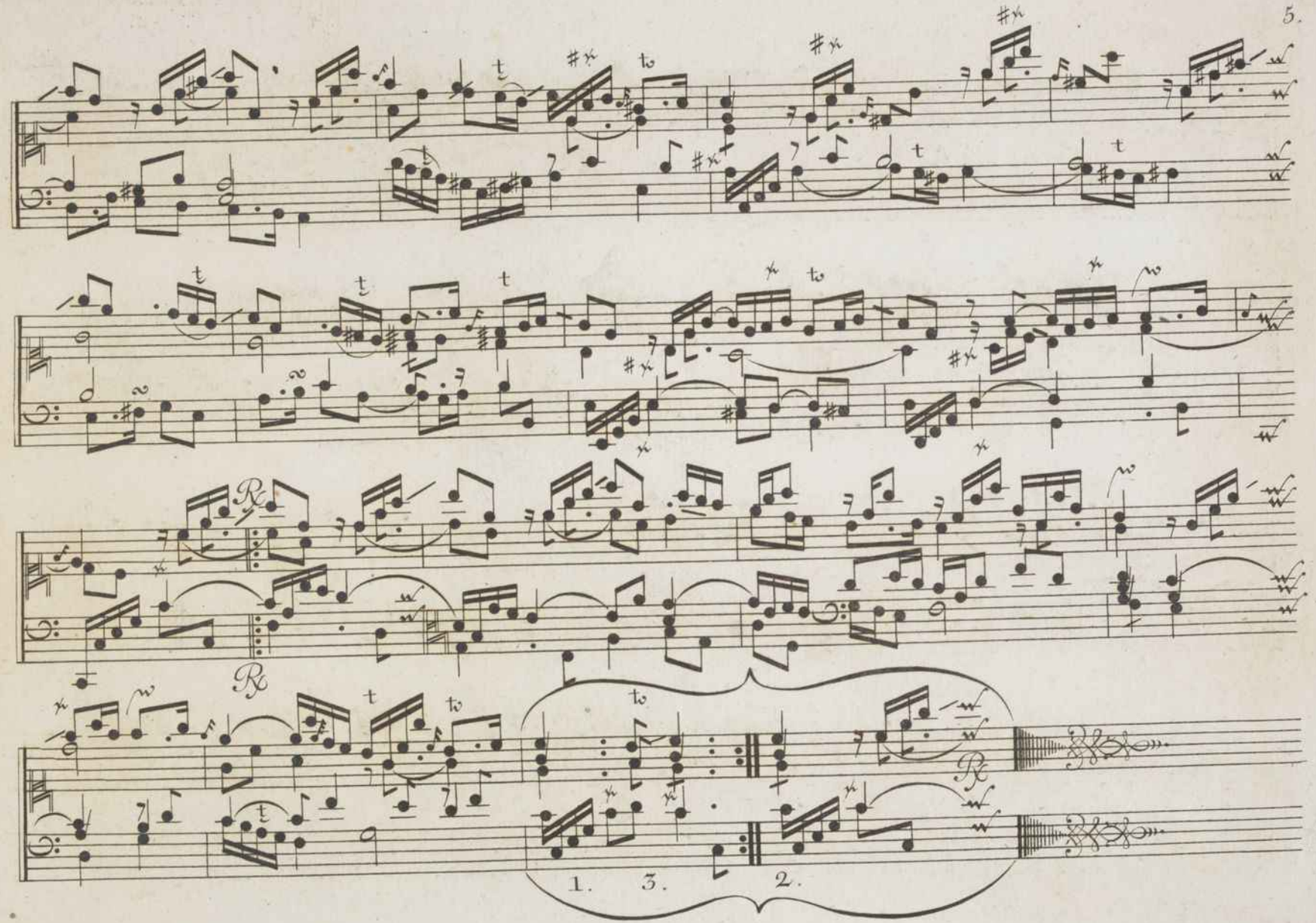





Adagio
Segue

4.

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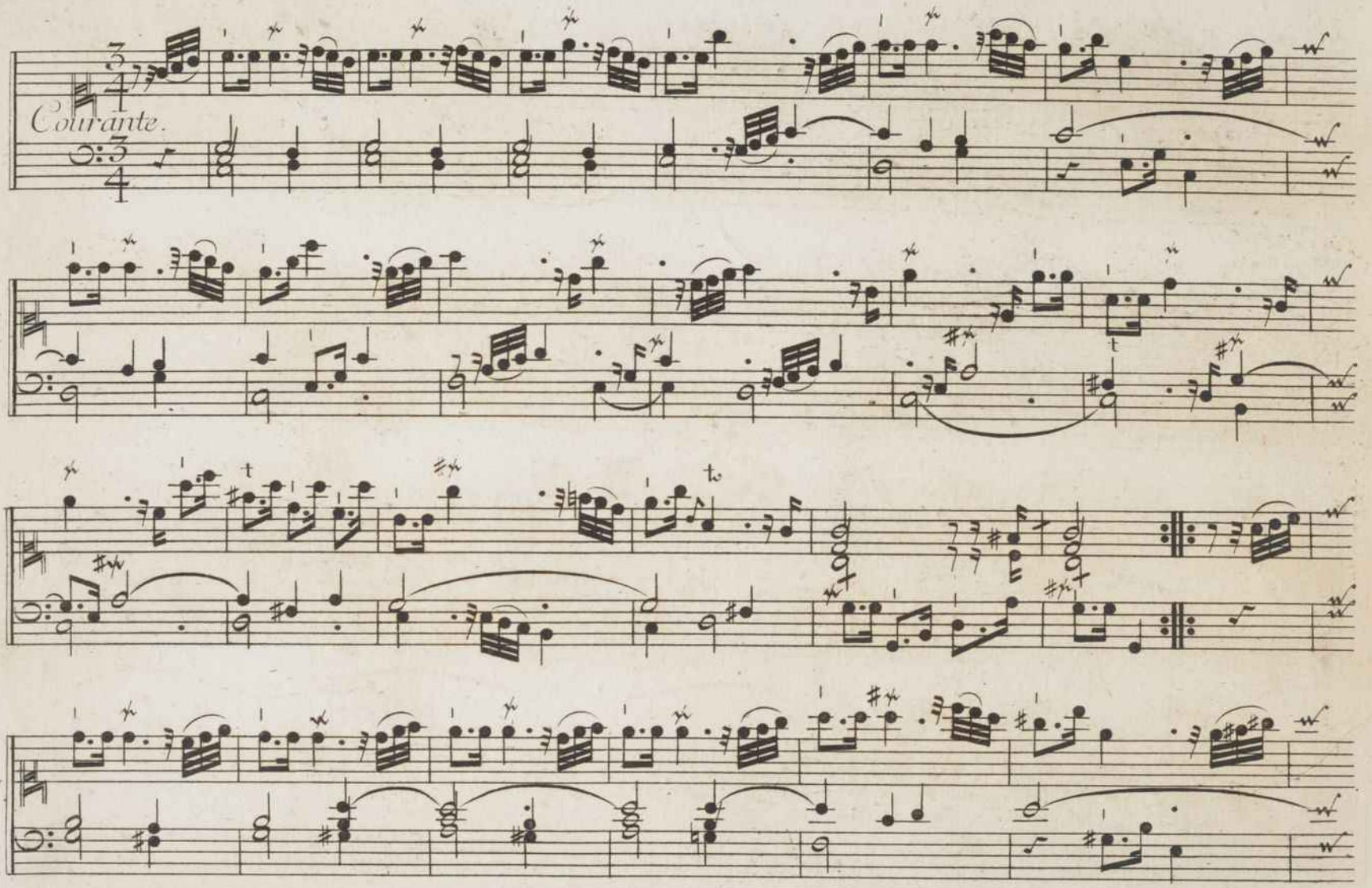
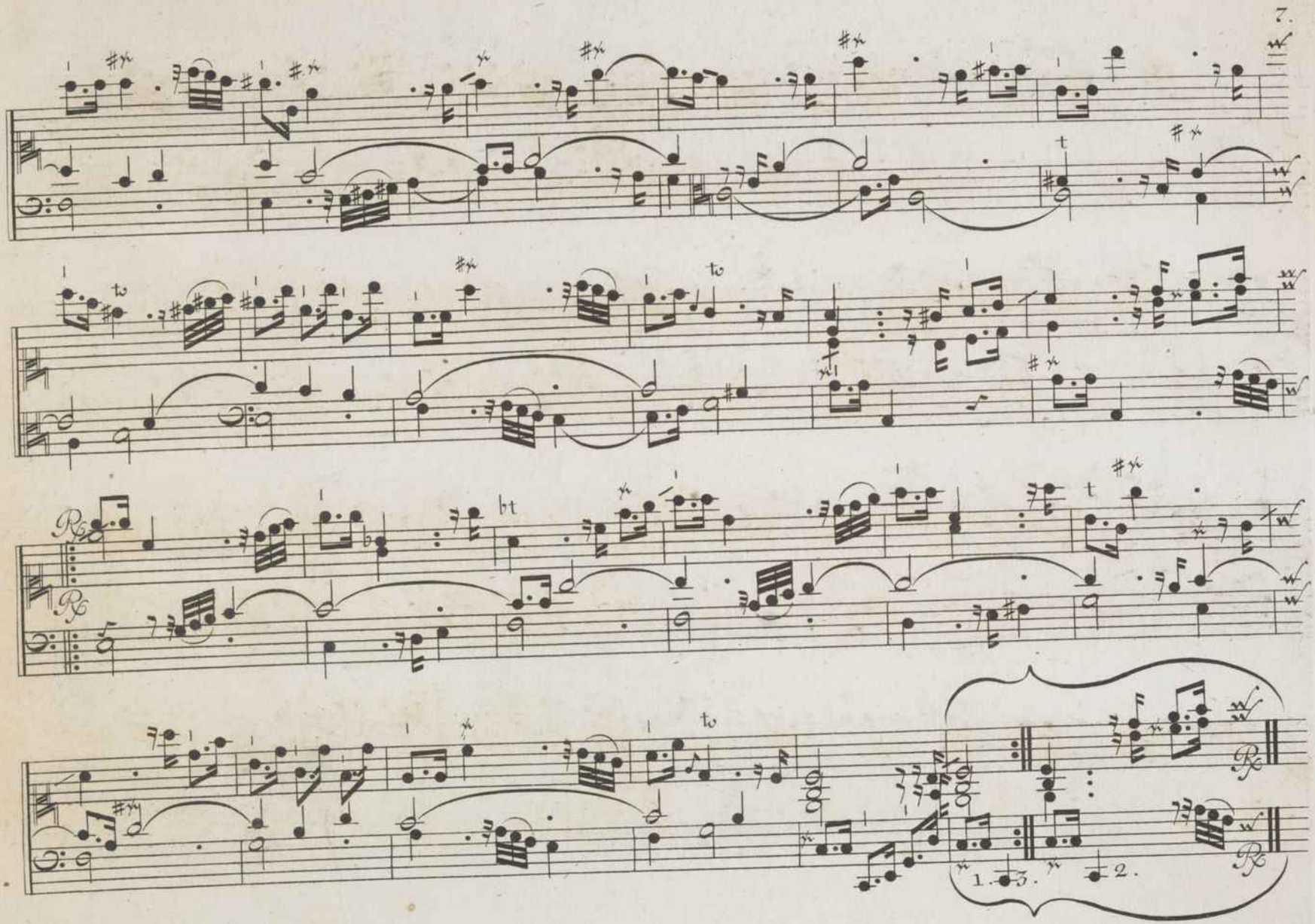

Courante.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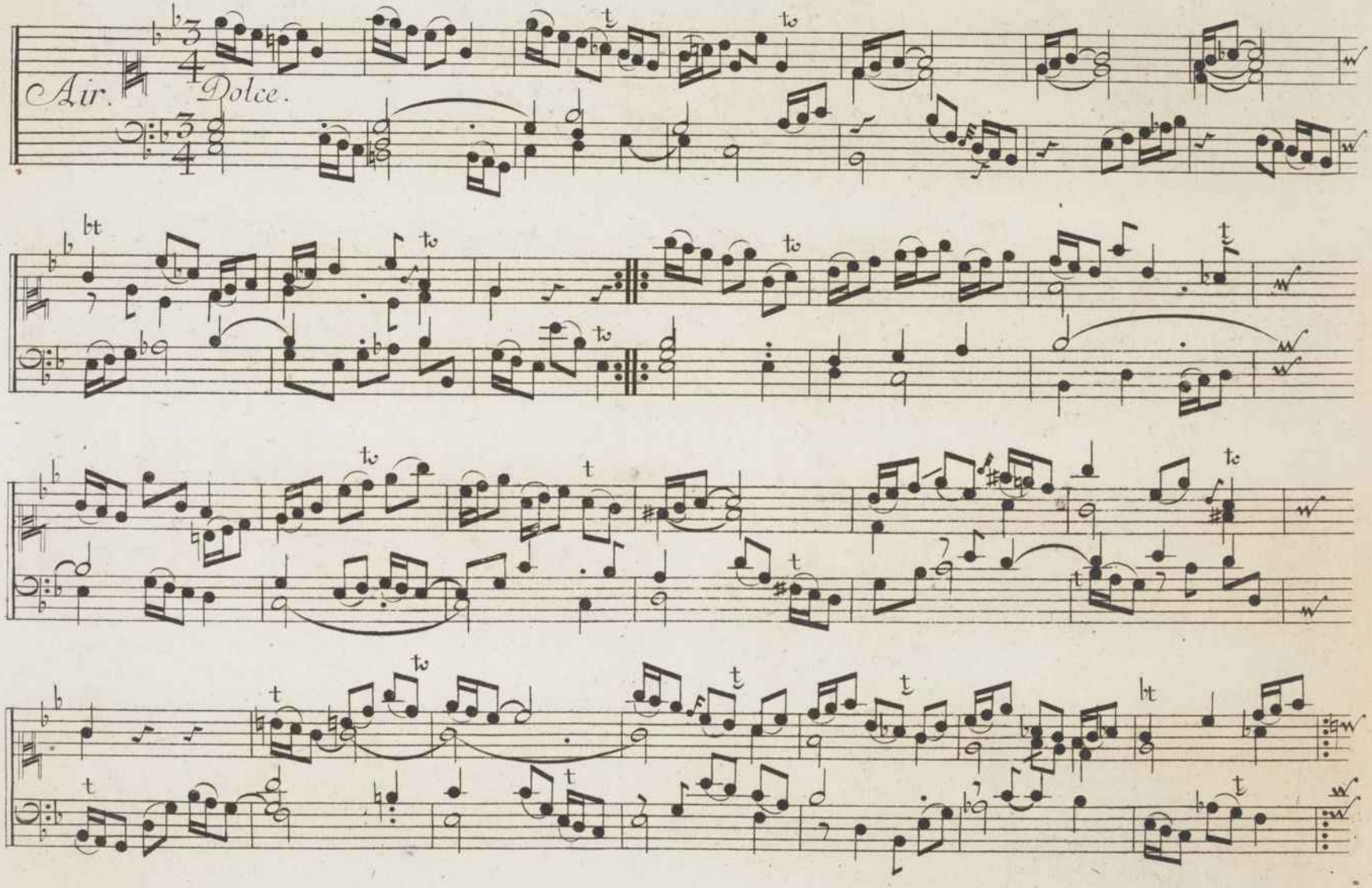
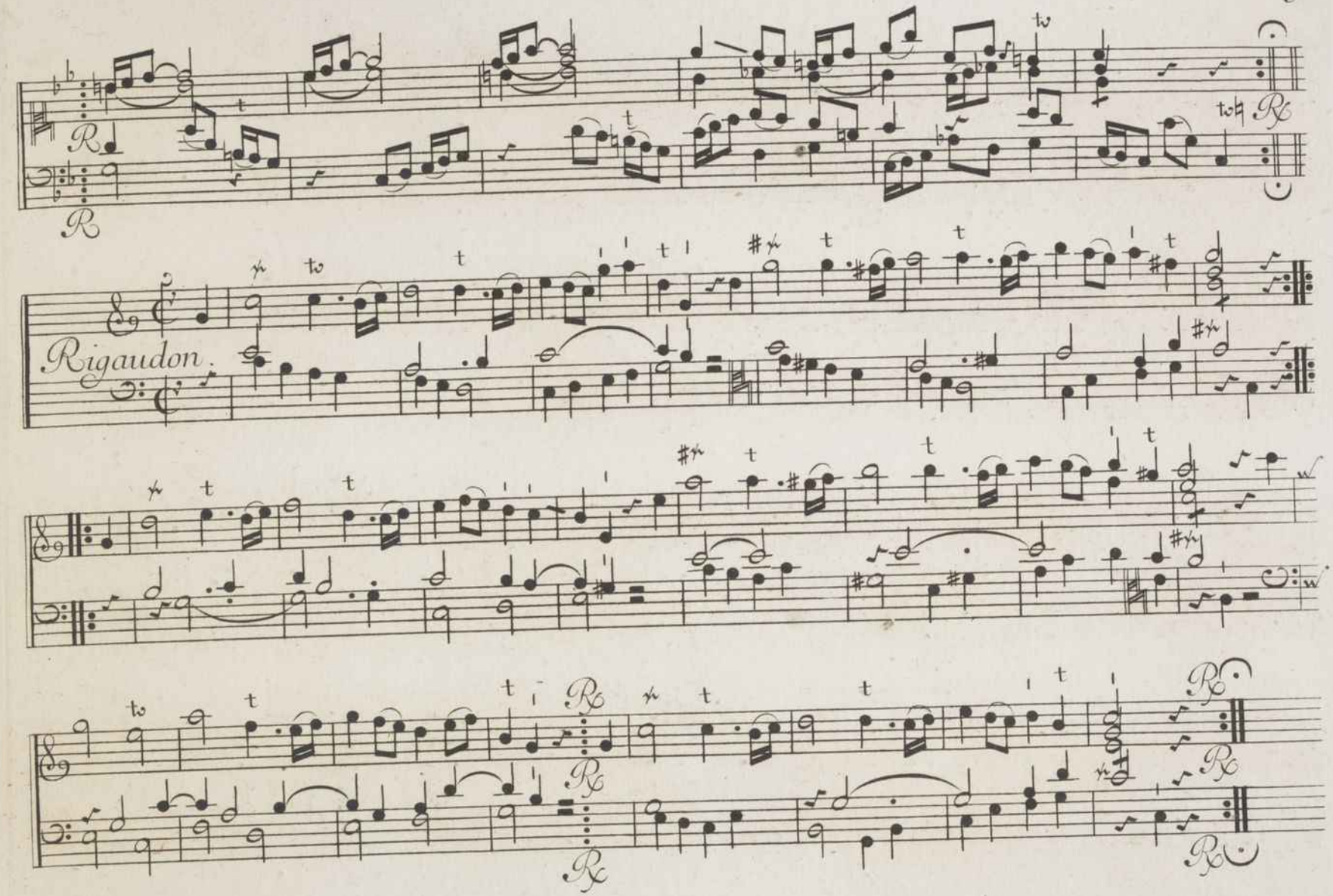
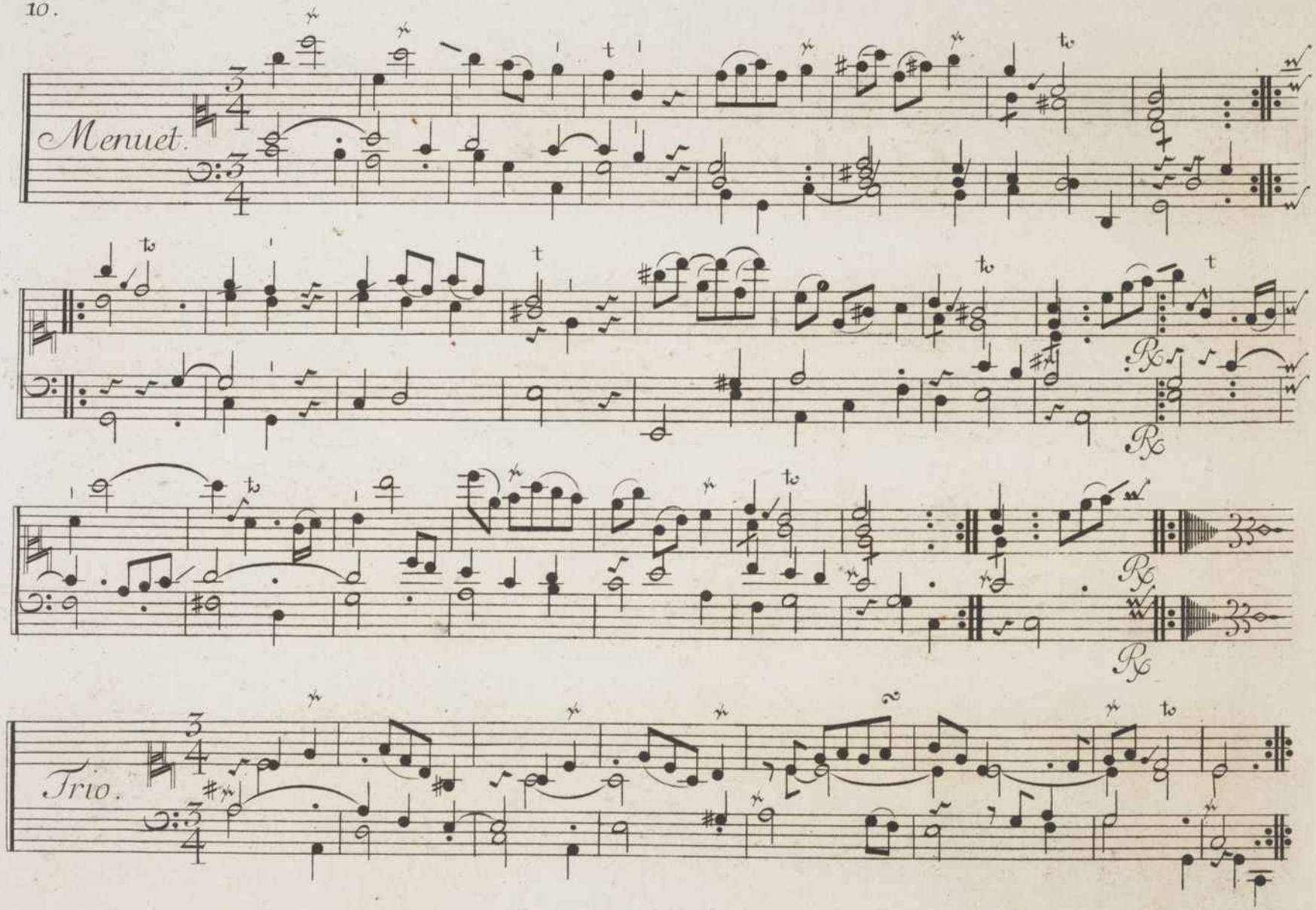
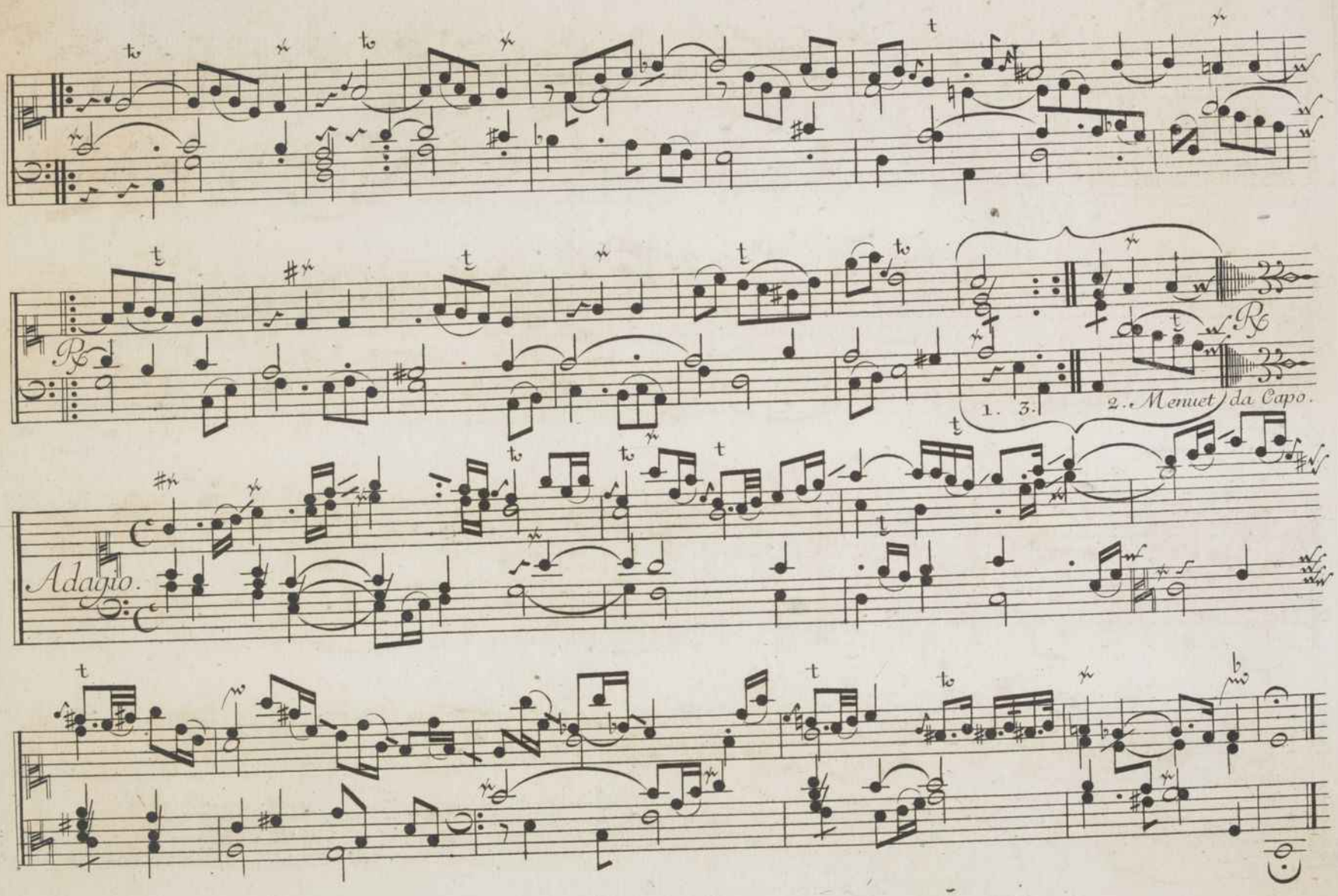
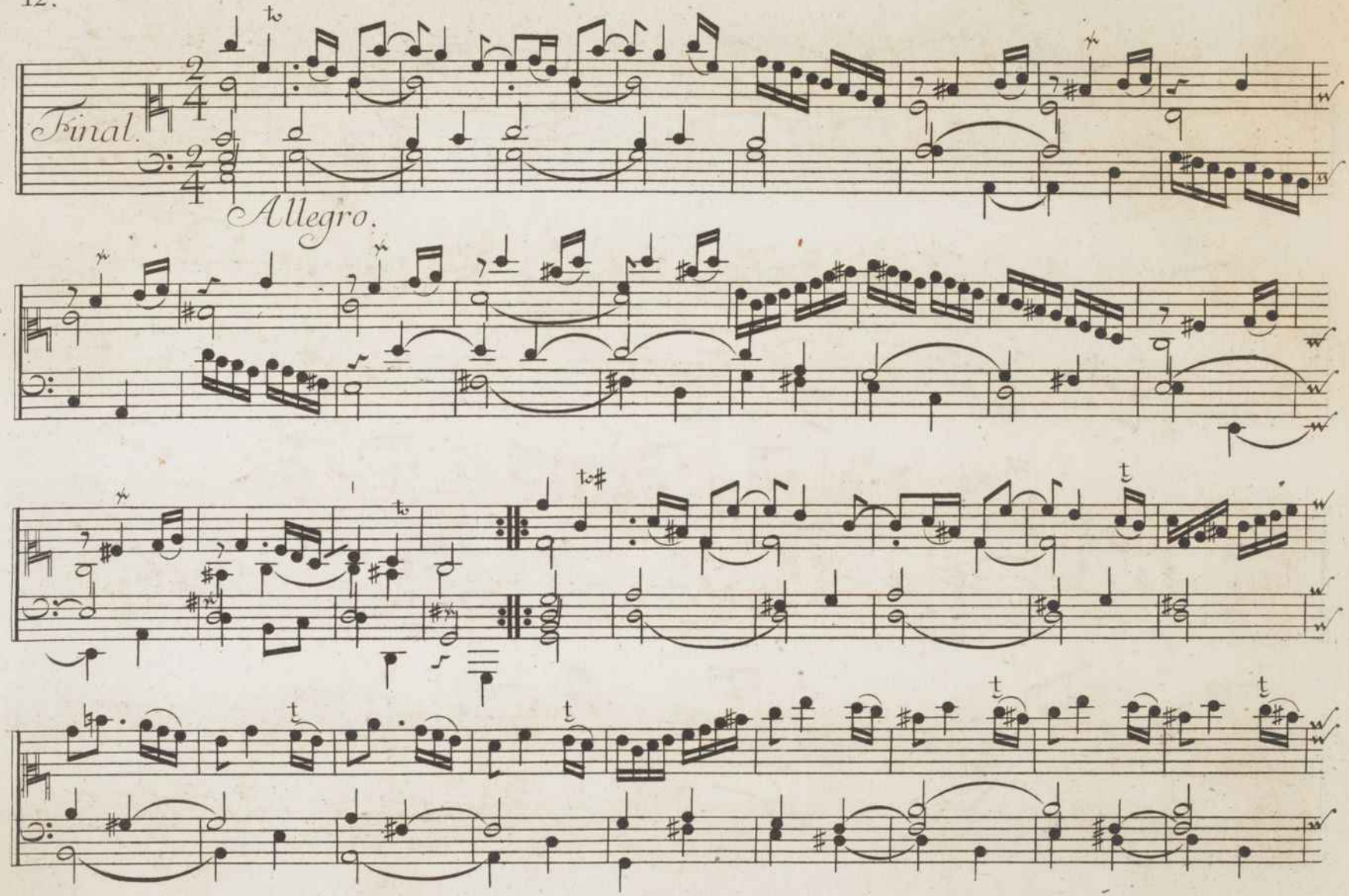
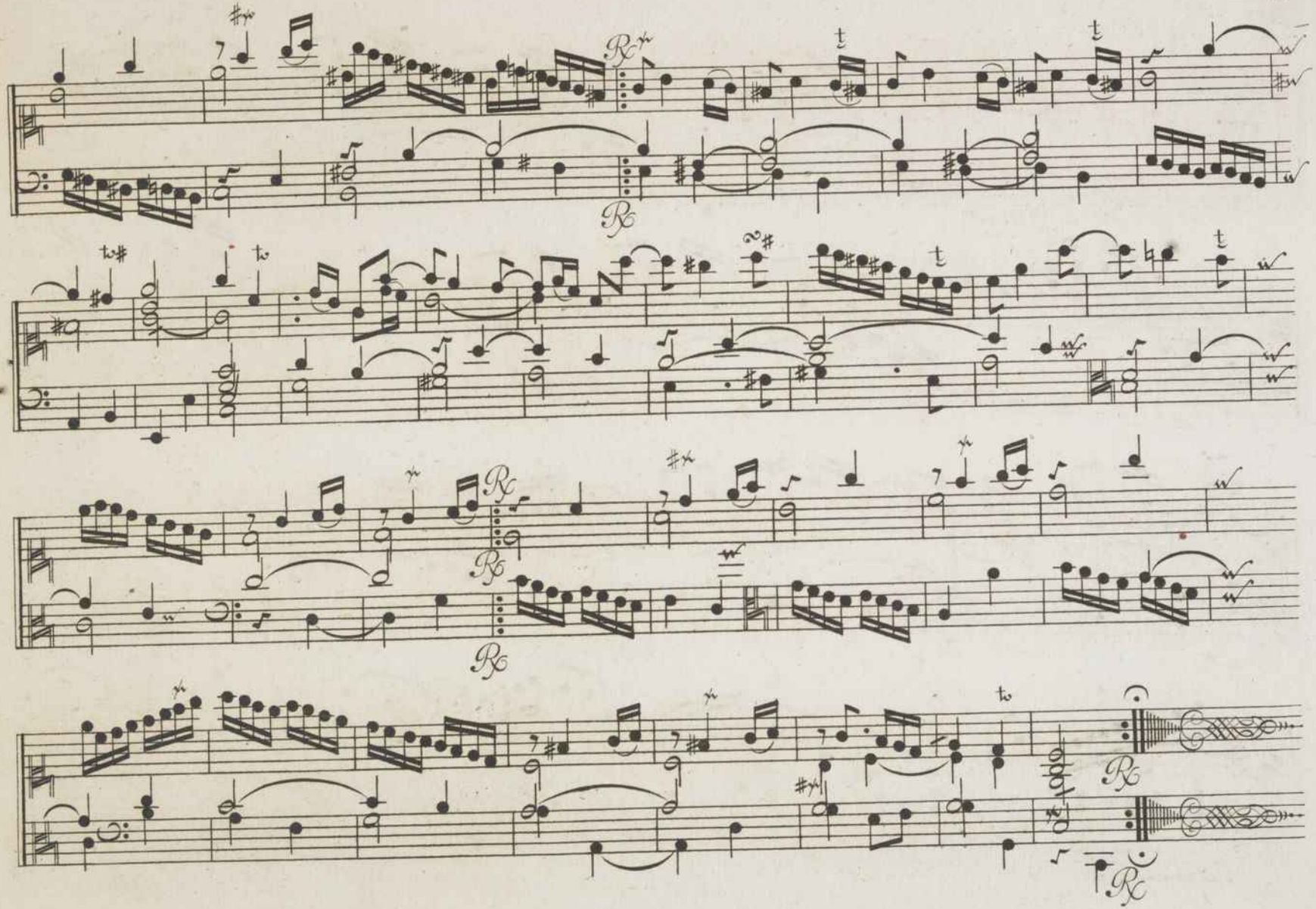

Air.
Dolce.


Rigaudon.

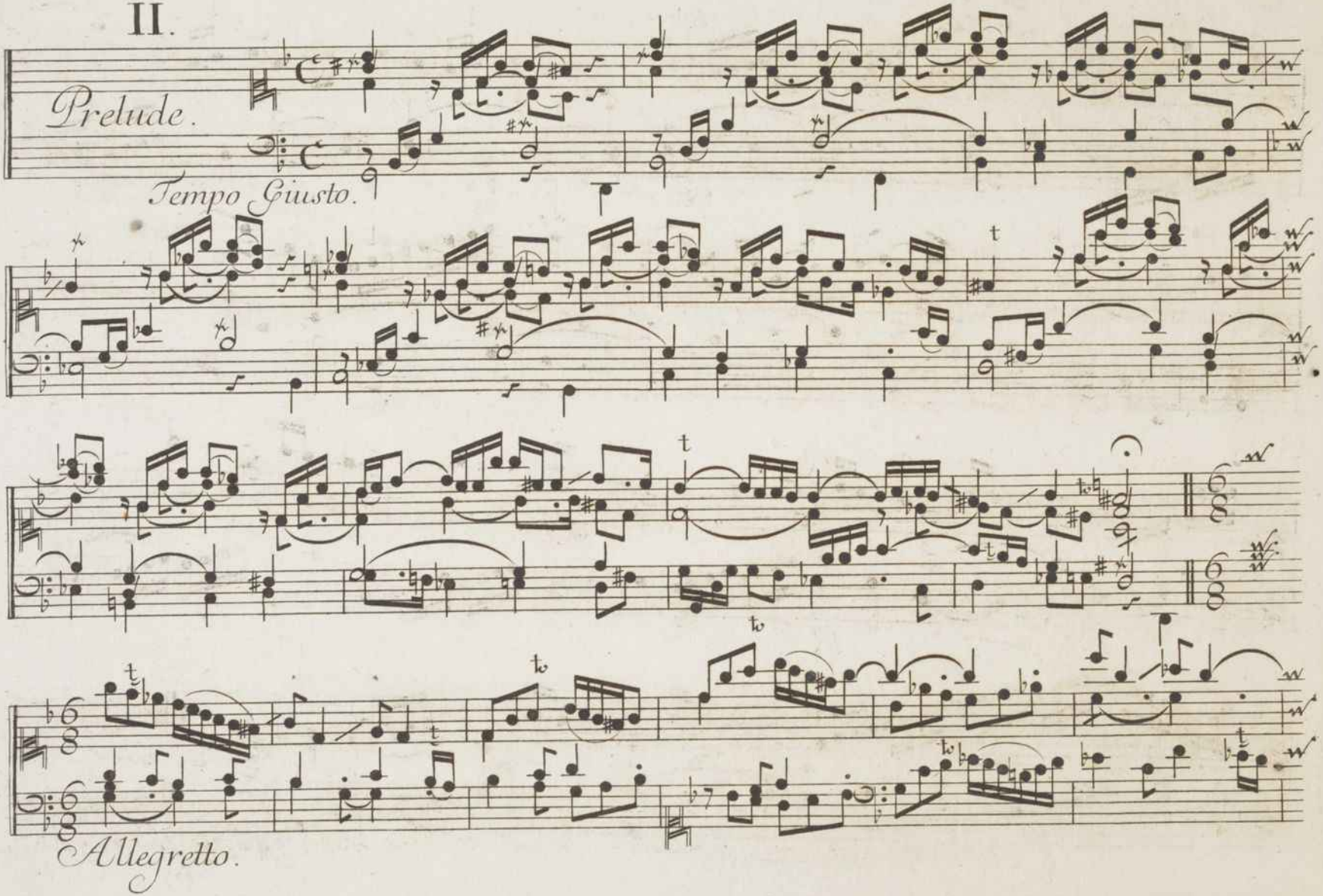

Menuet.
Trio.

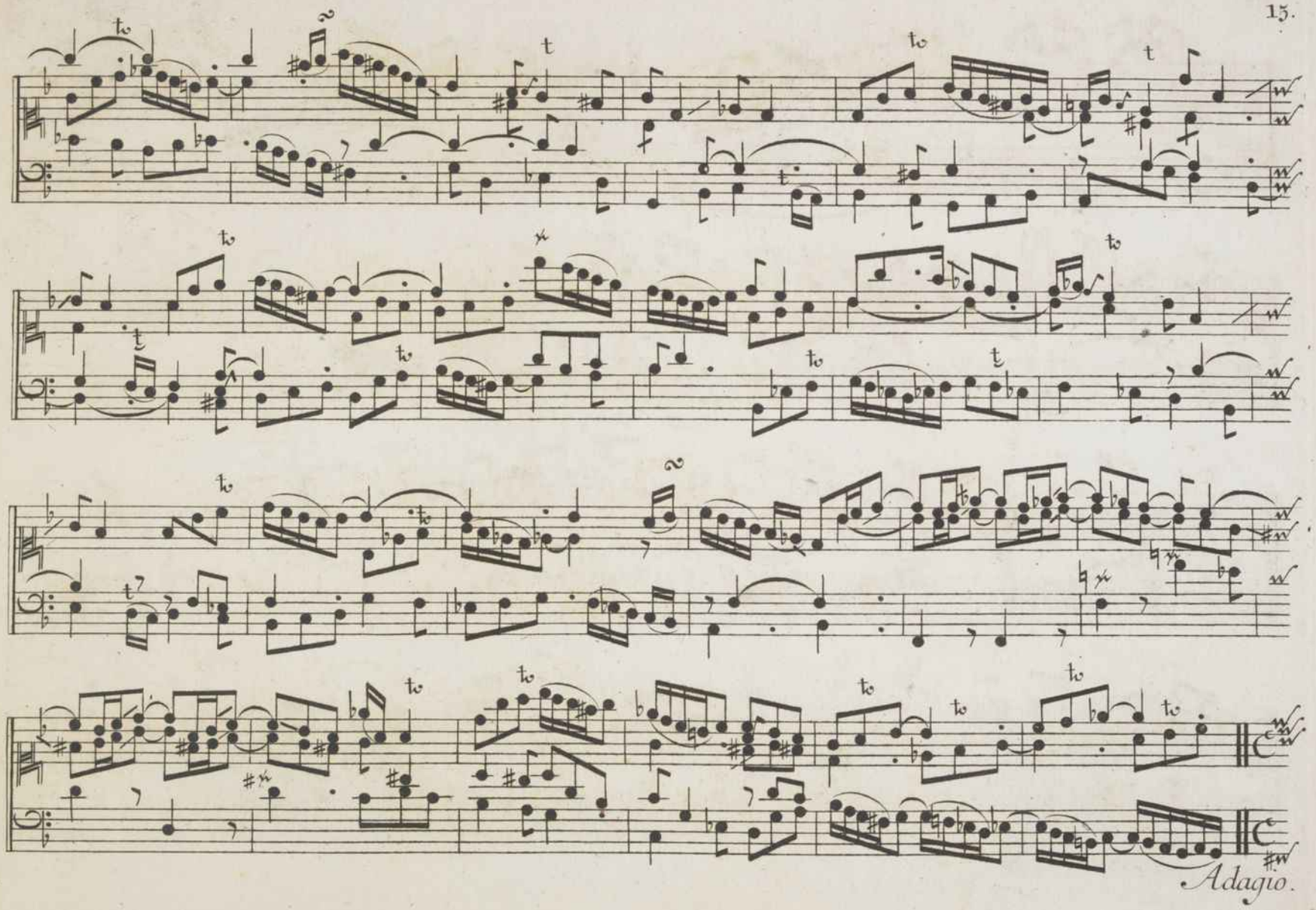

Rp.
1. 3.
2. Menuet da Capo.
Rp.
Adagio.


Final.
Allegro.

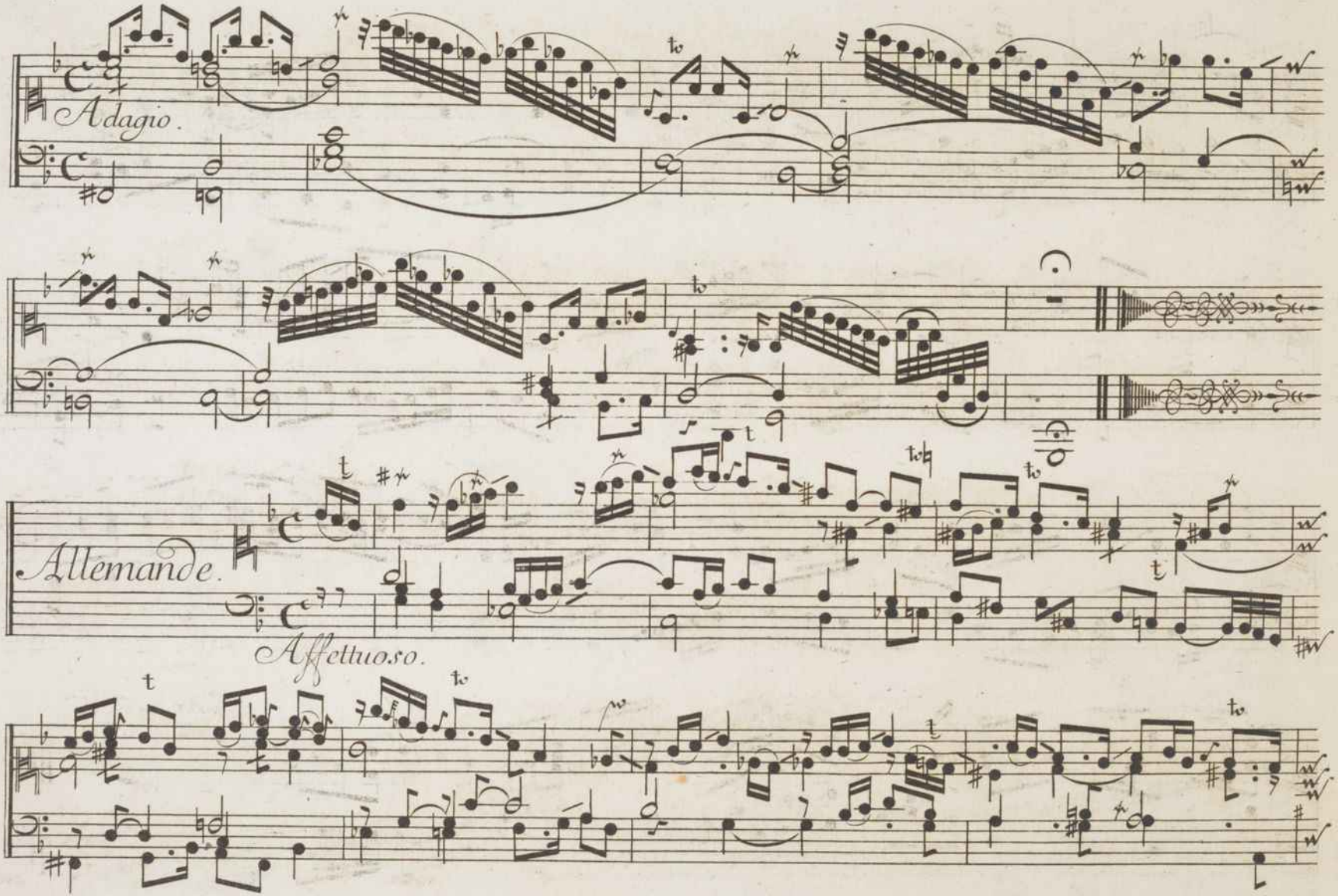


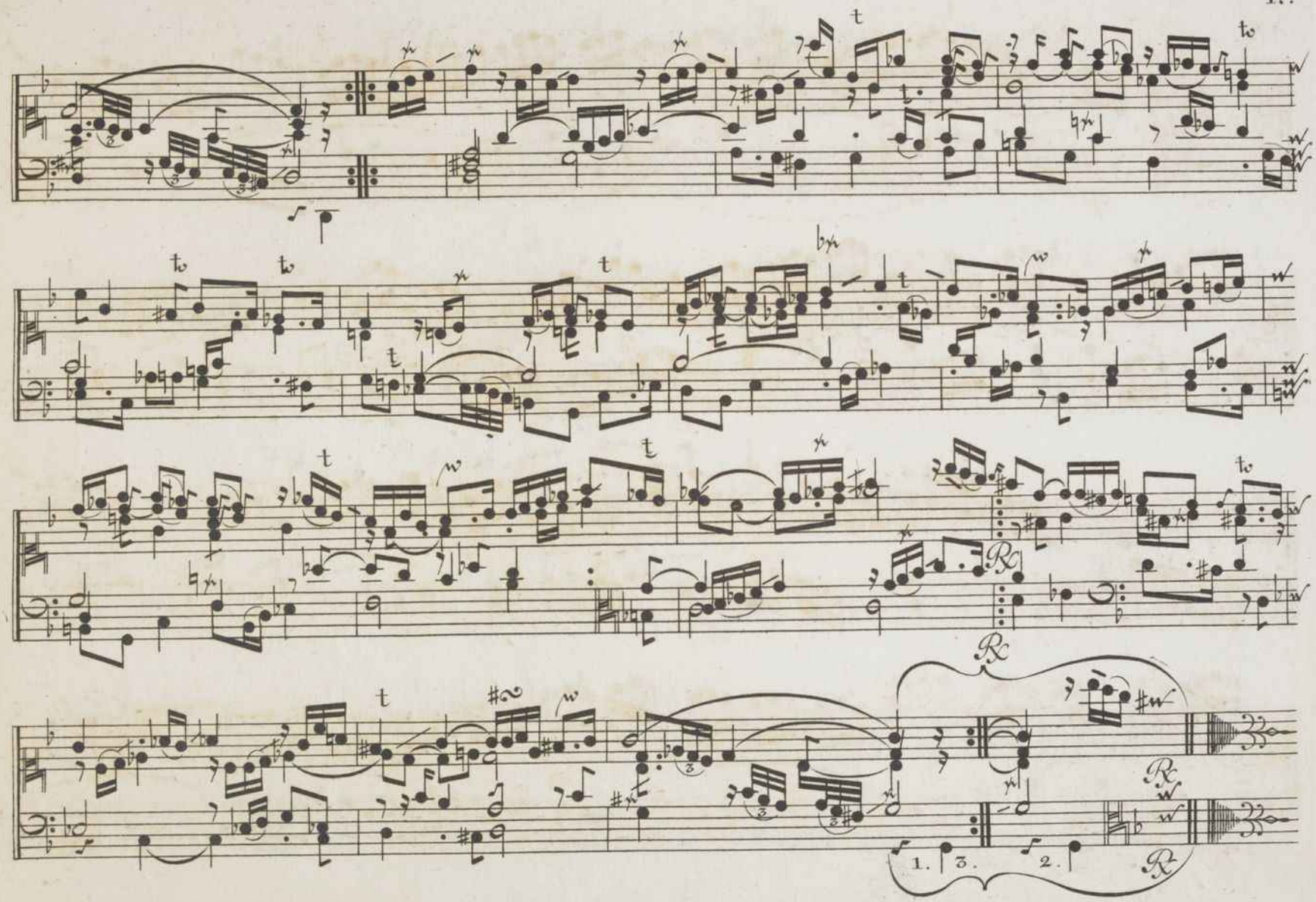
II.





Adagio.


Adagio.
Allemande.
Affettuoso.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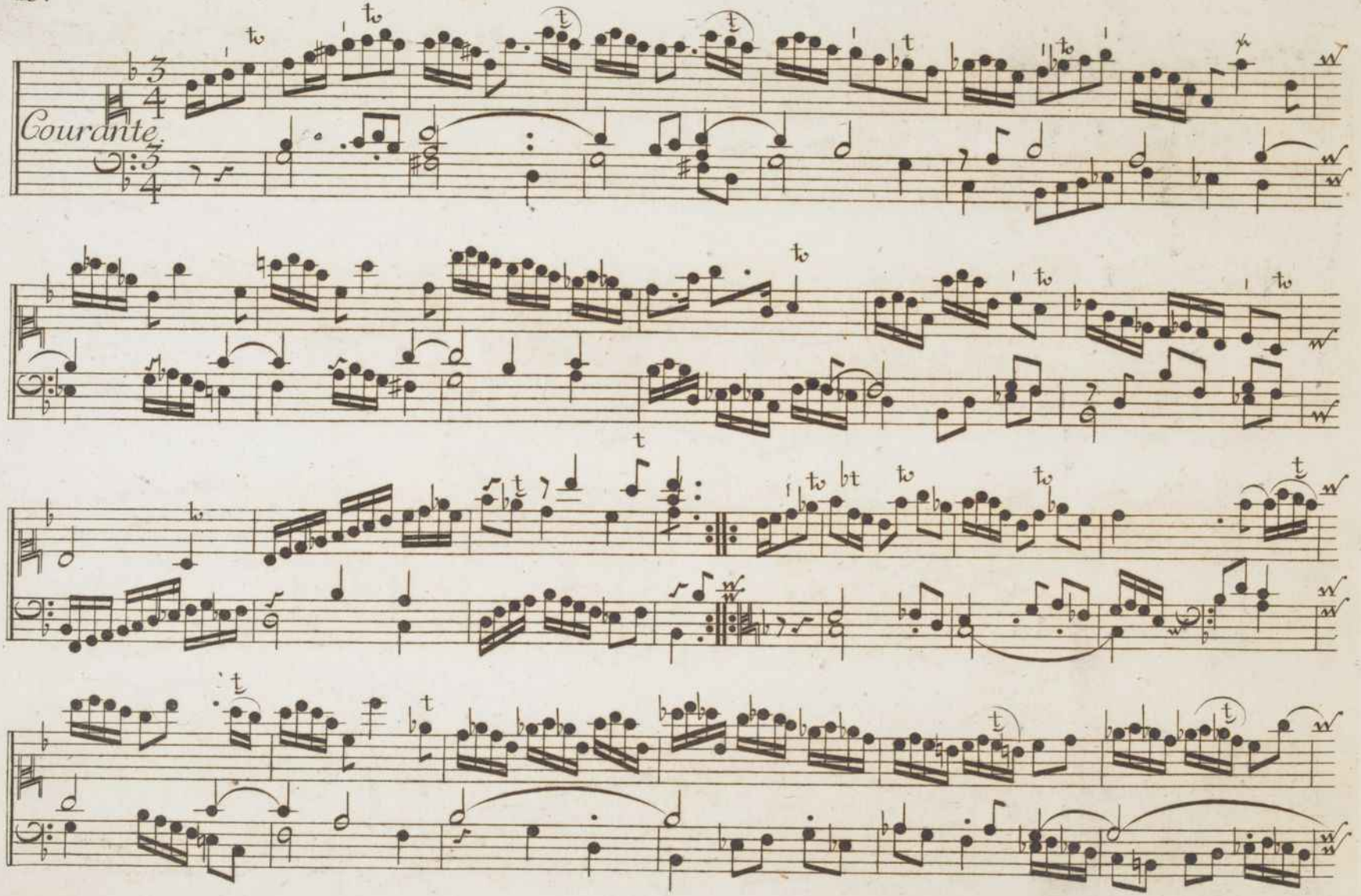
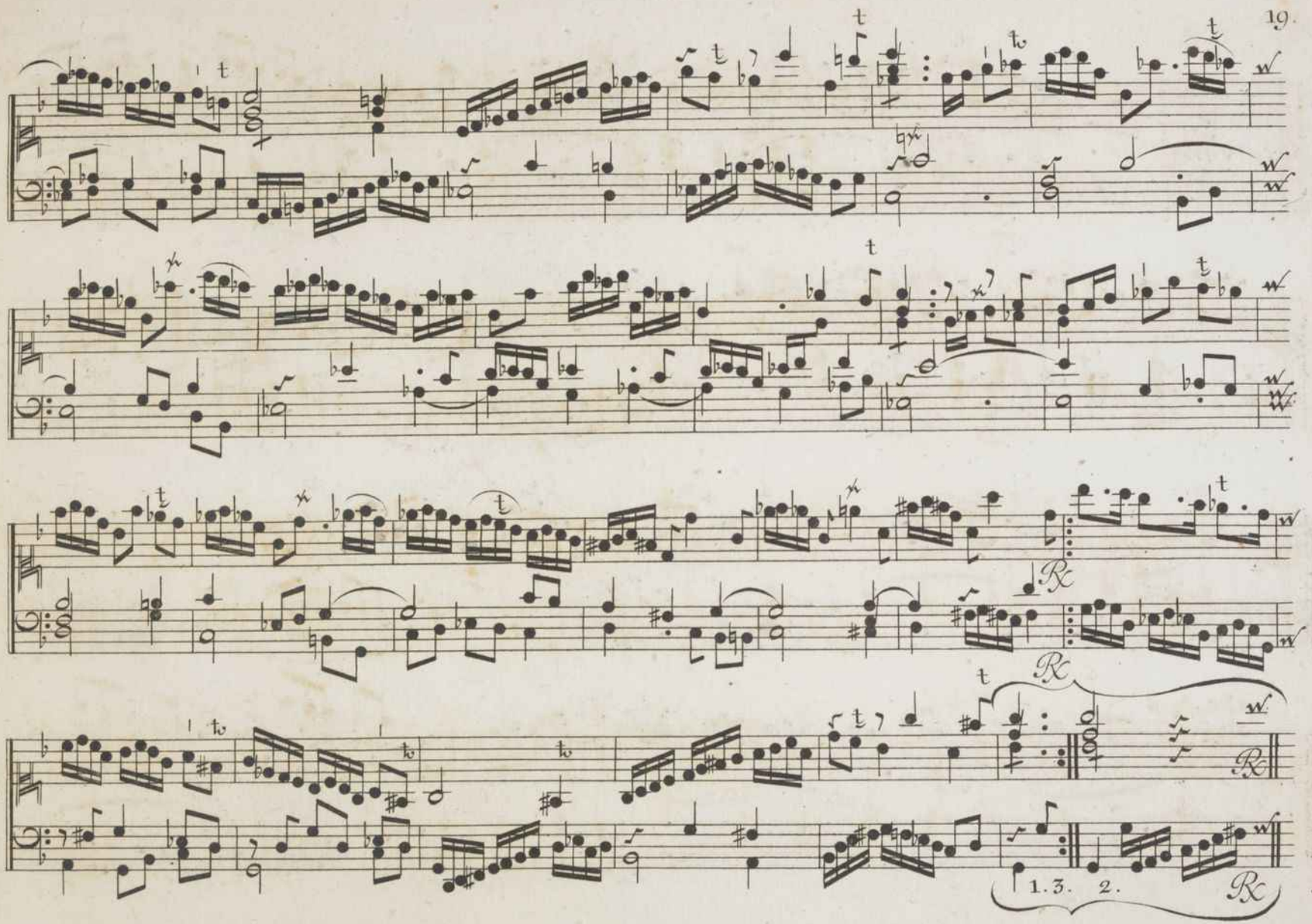

Courante.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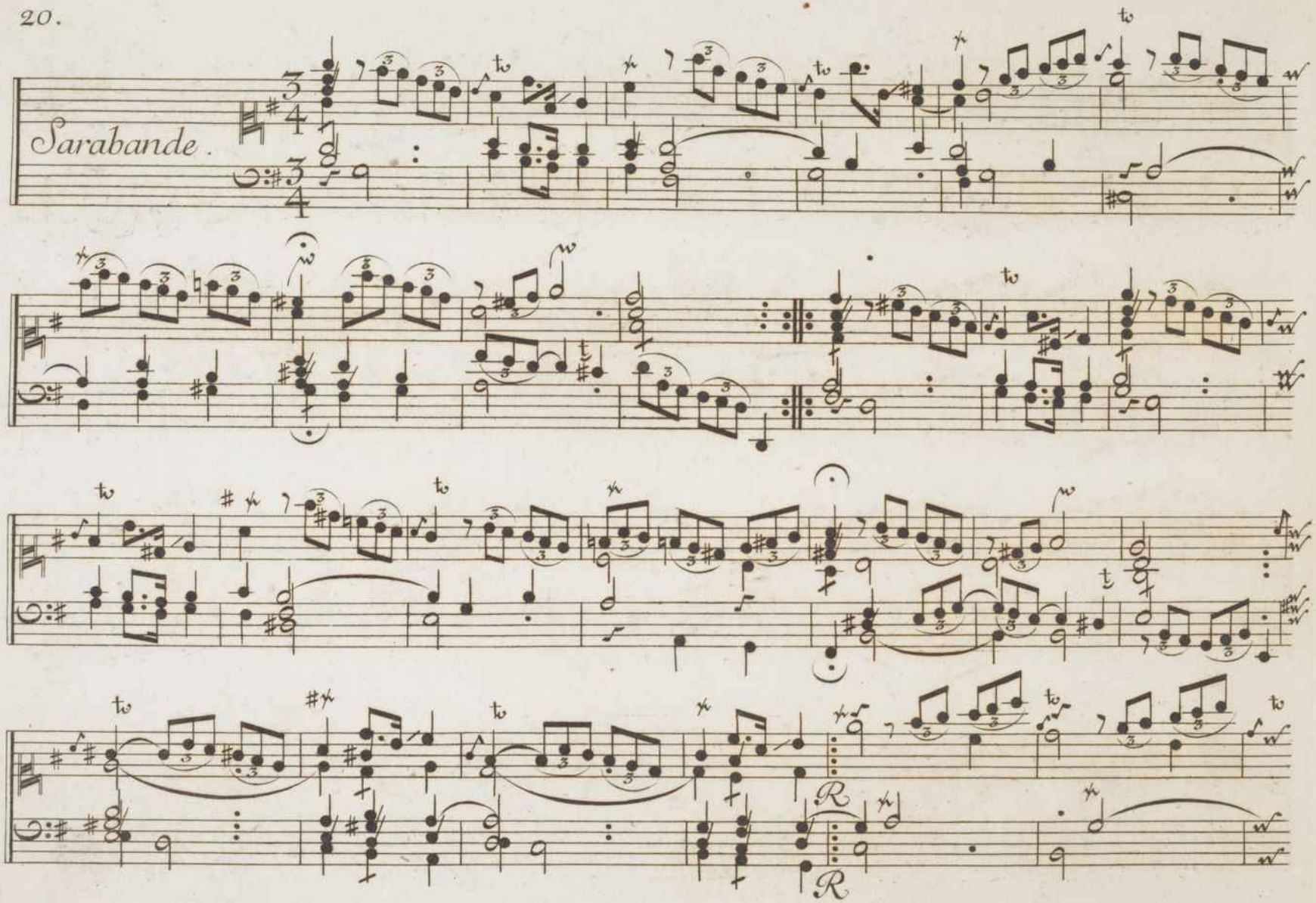
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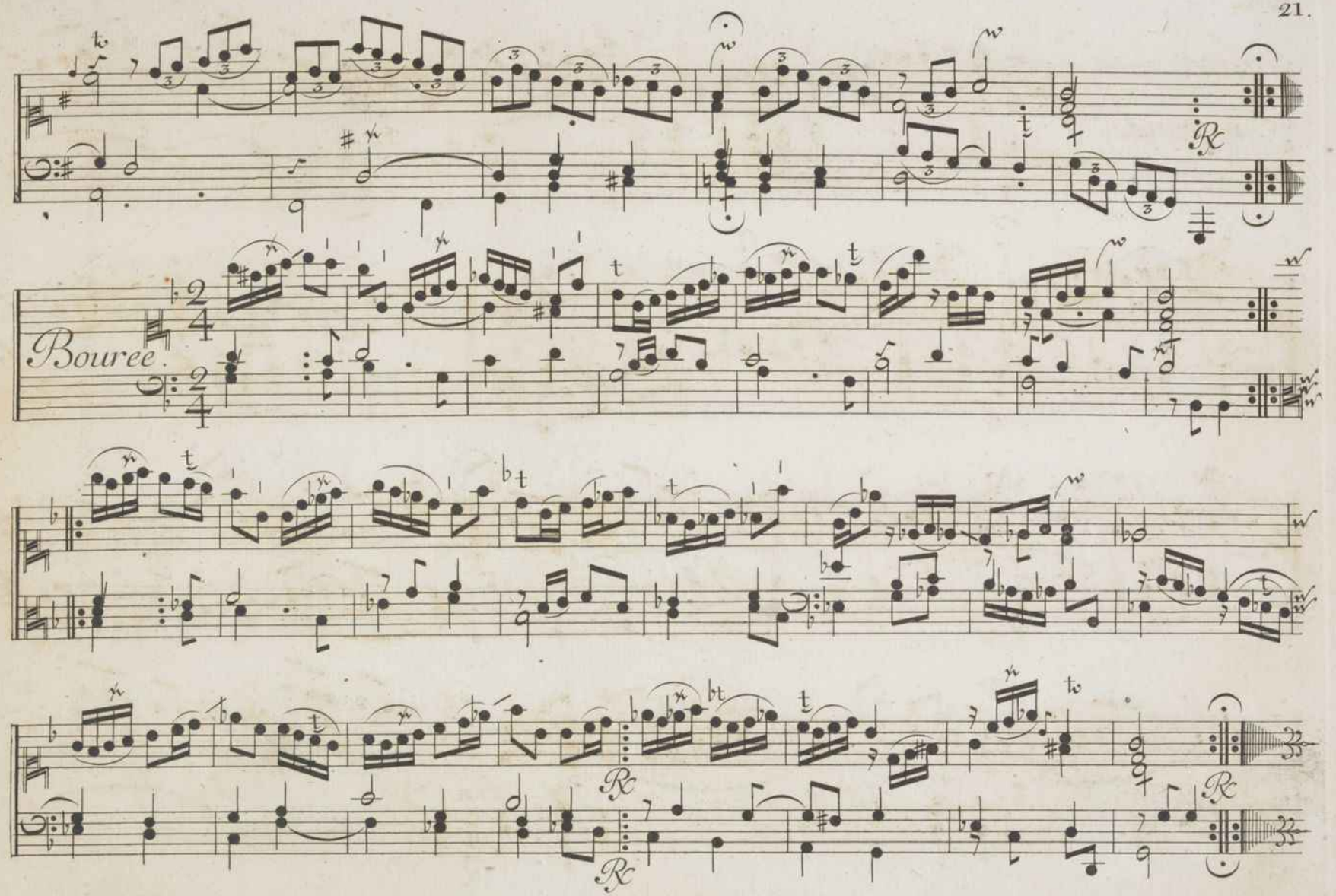
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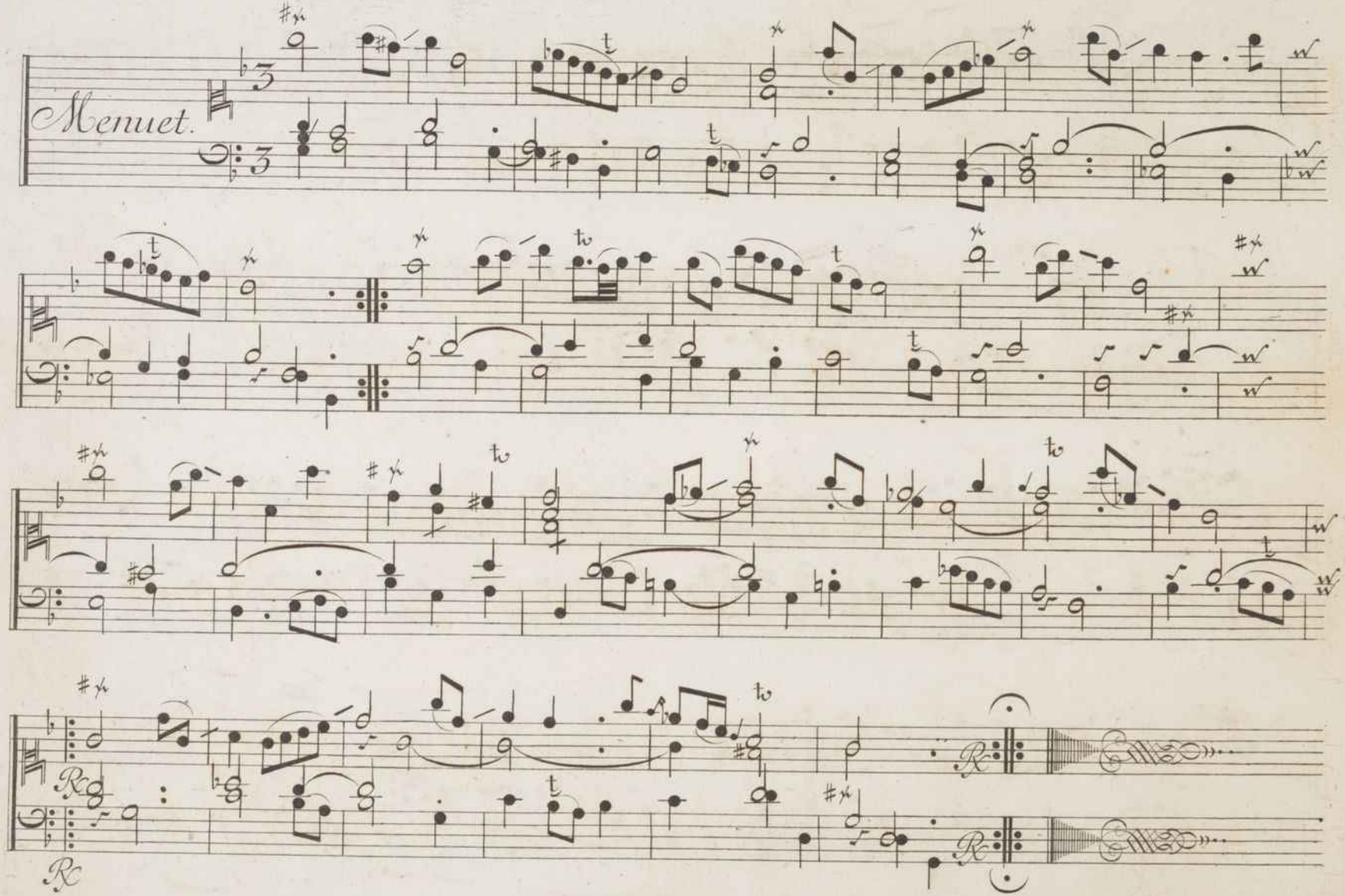
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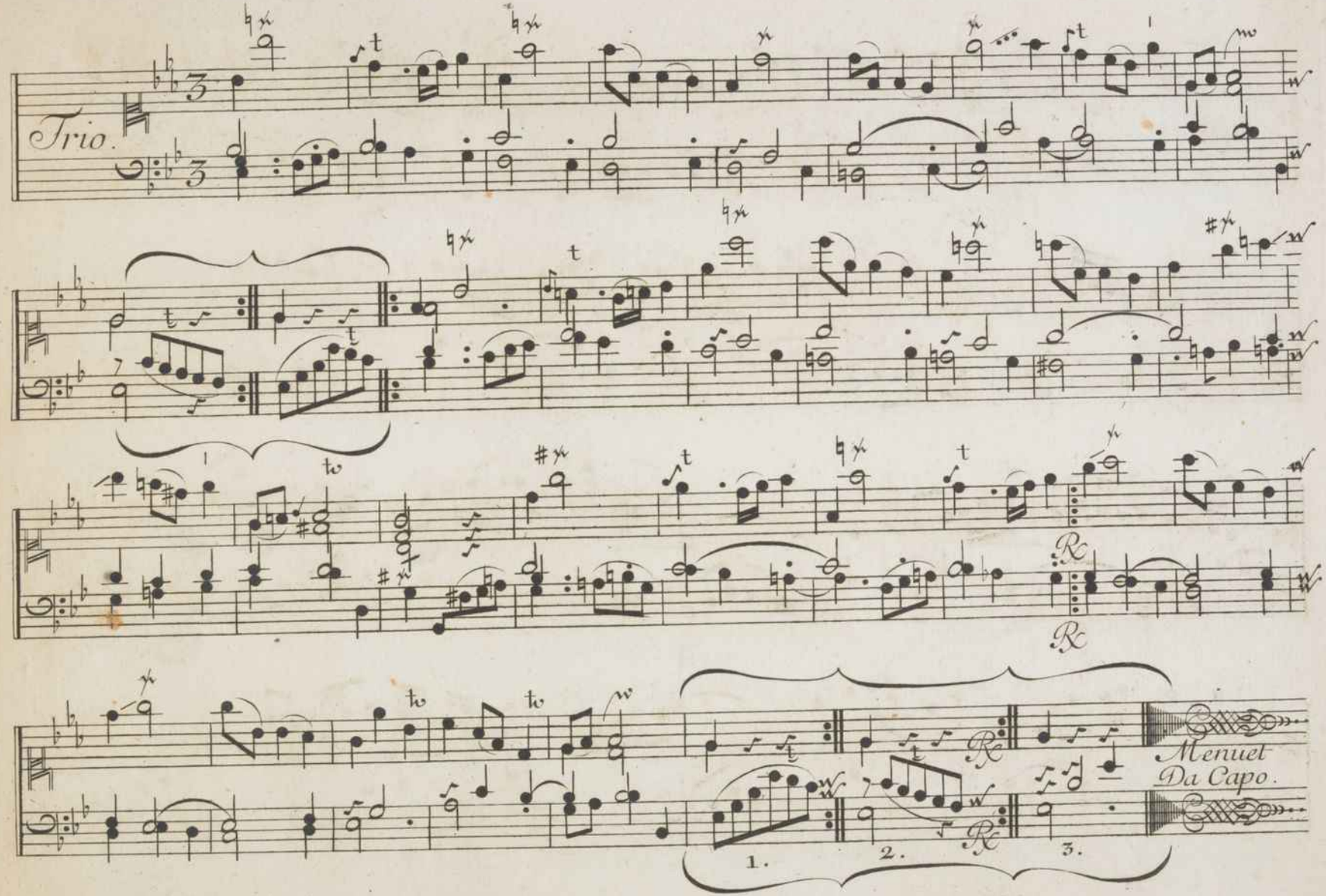
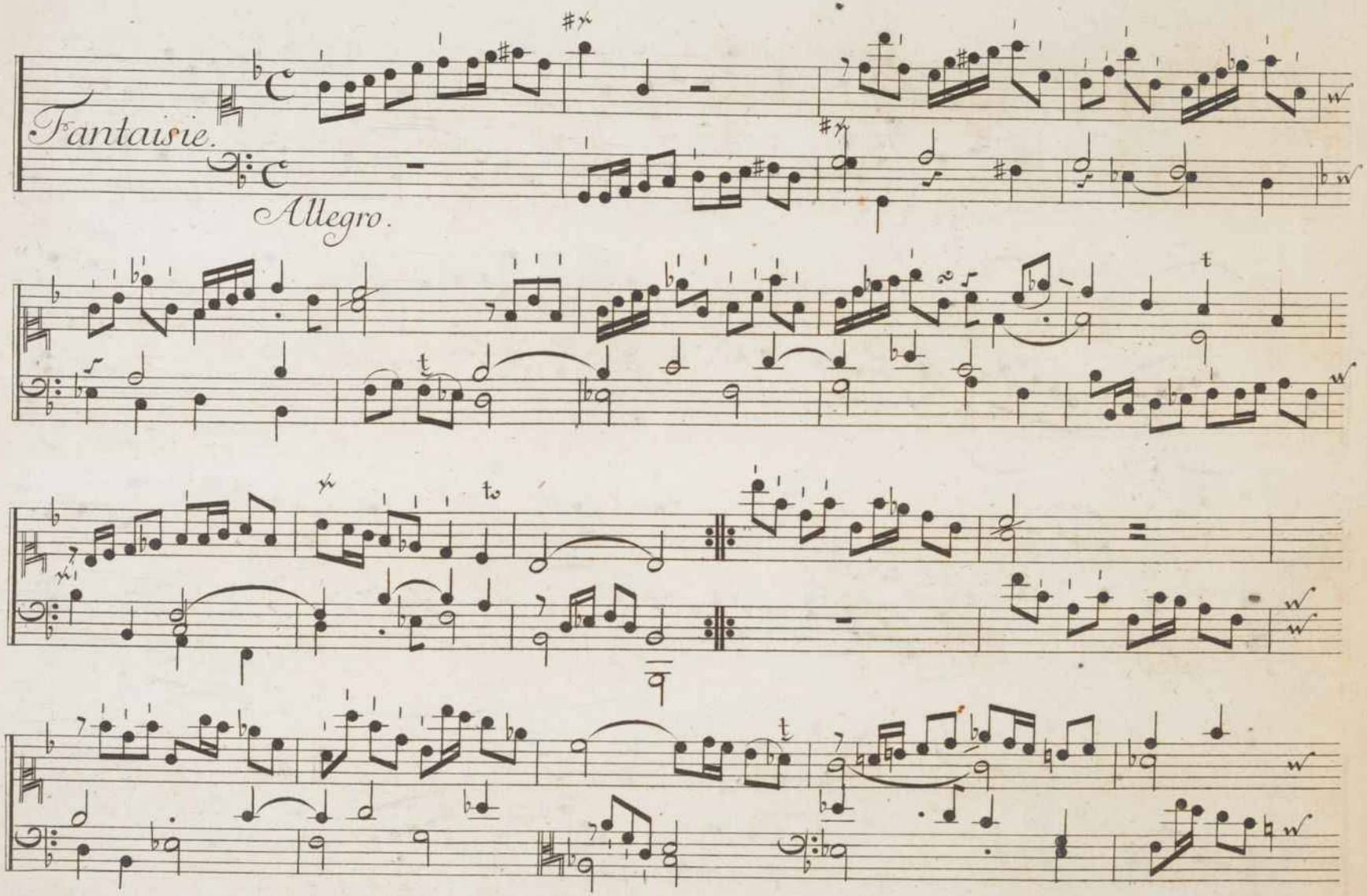
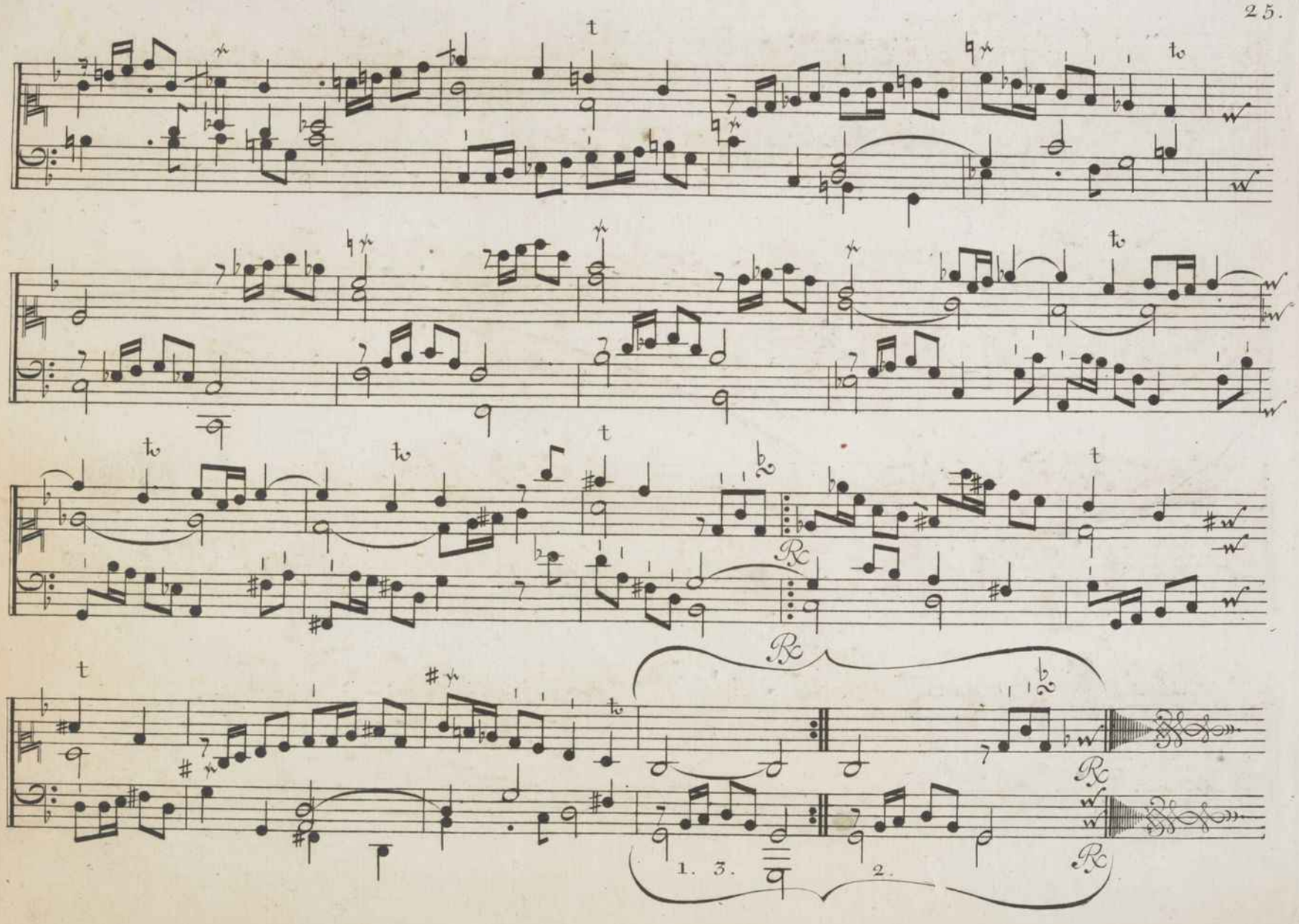
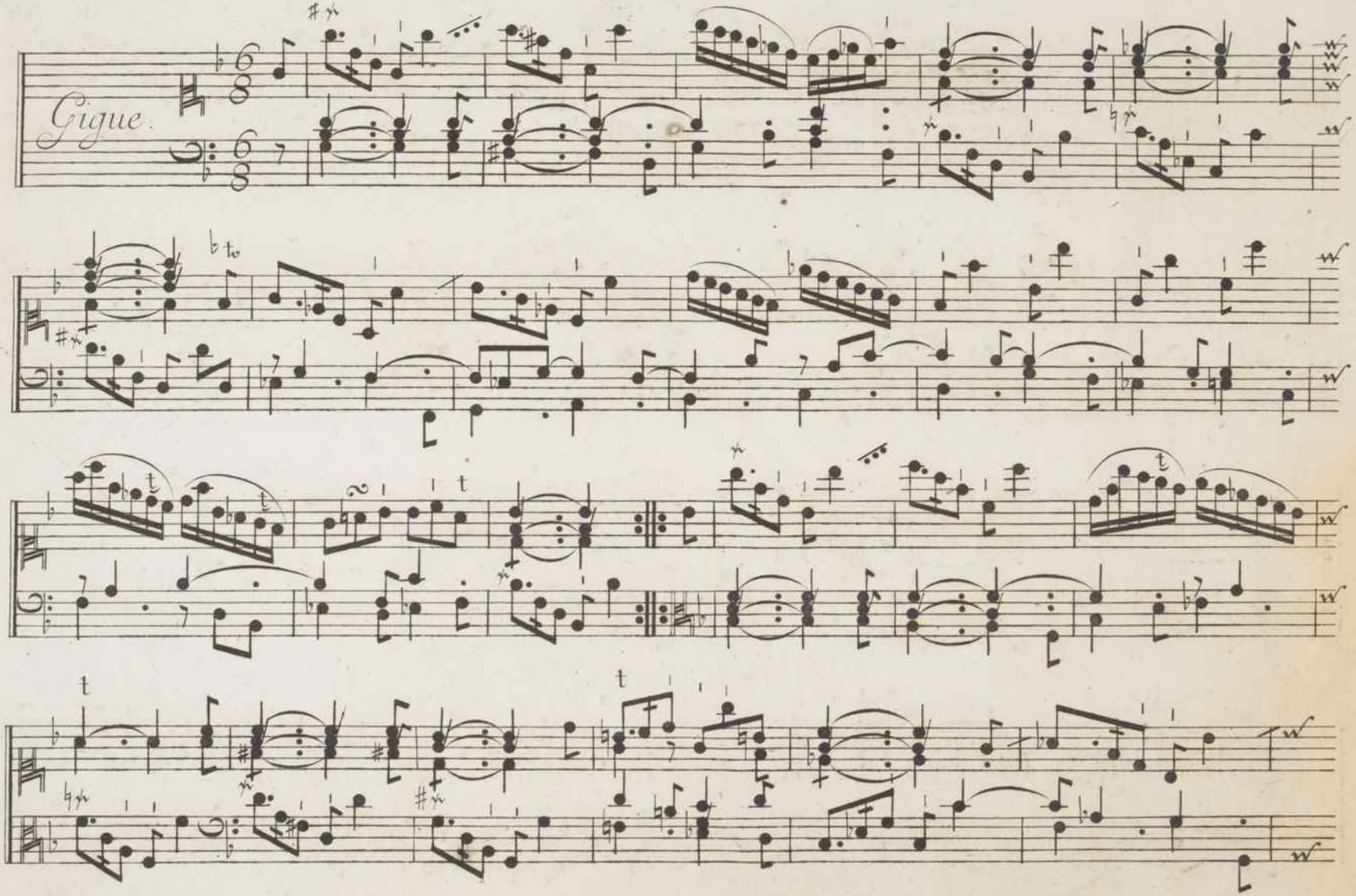

Trio.
Menuet
Da Capo.
1.
2.
3.


Fantaisie.
Allegro.


t
tr
Rx
1. 3.
2.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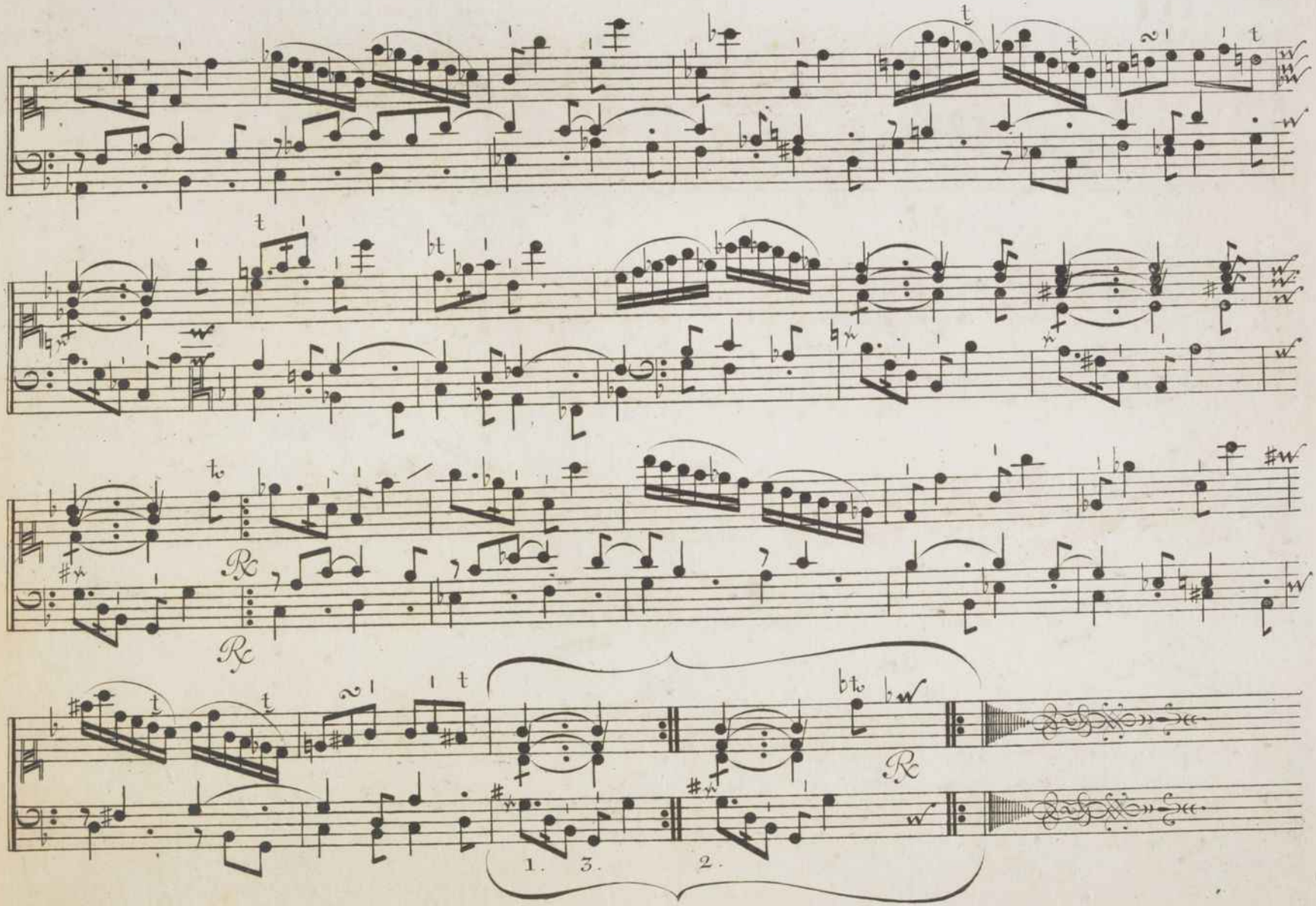
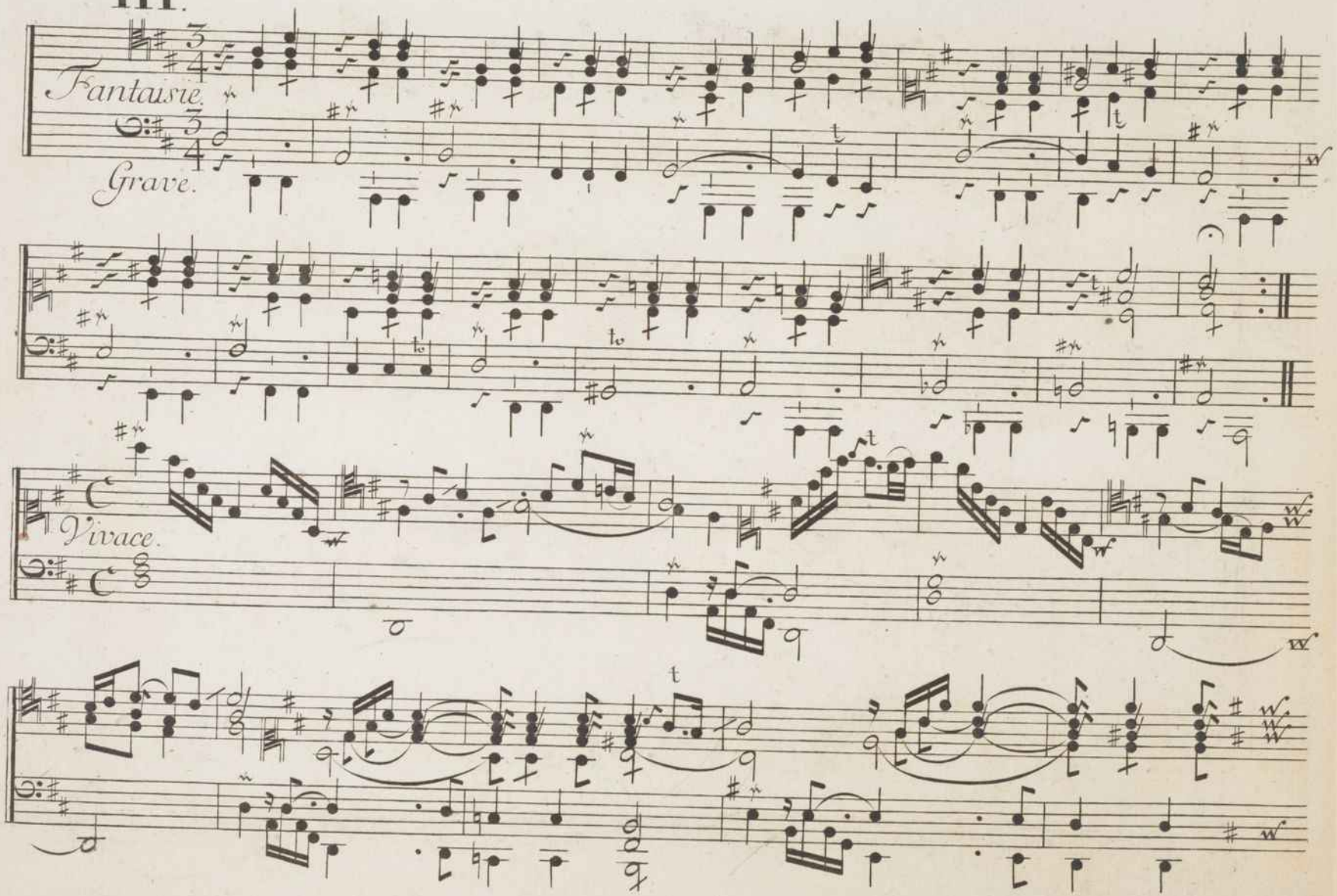
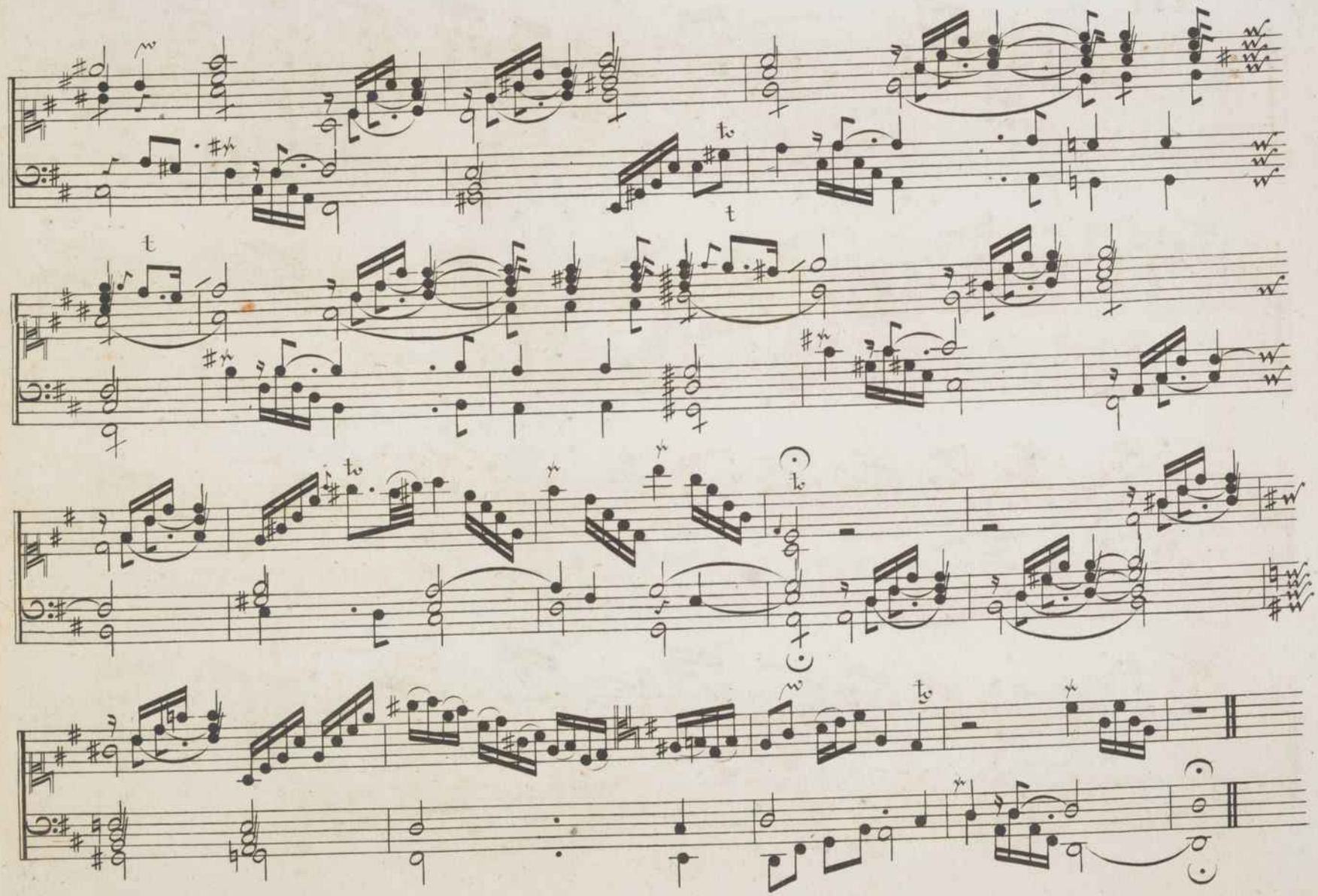
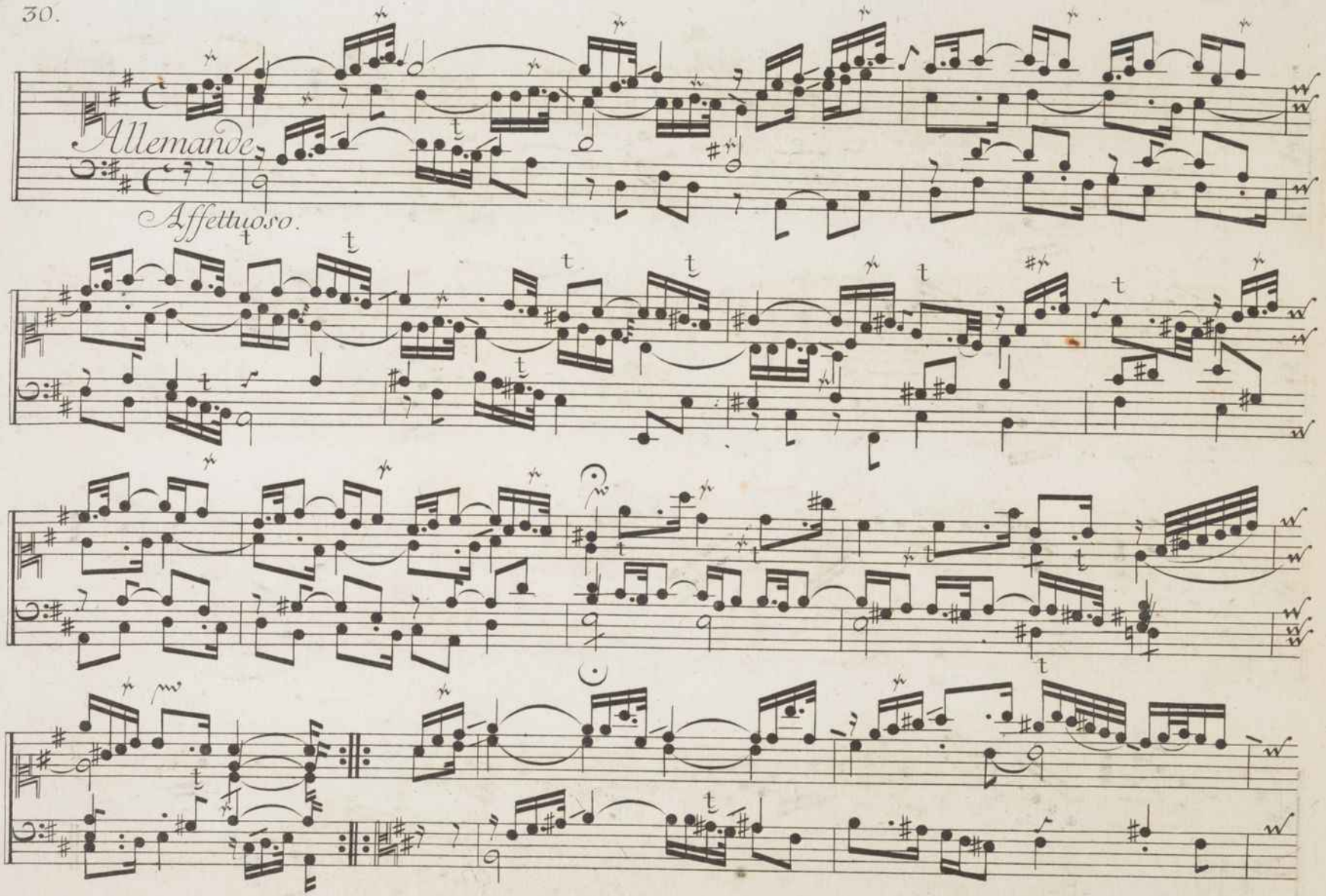
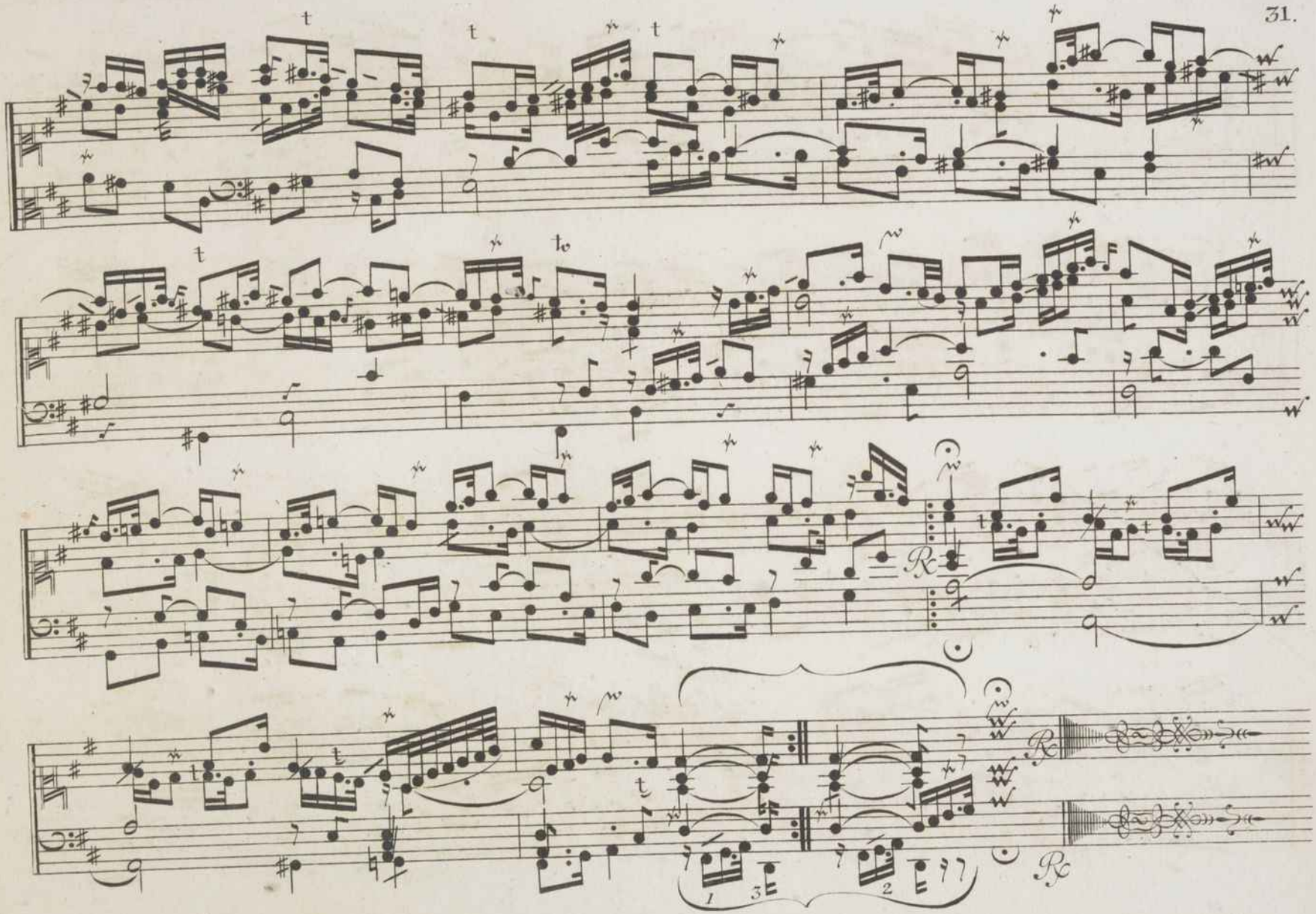

Rc
Rc
Rc
1. 3.
2.

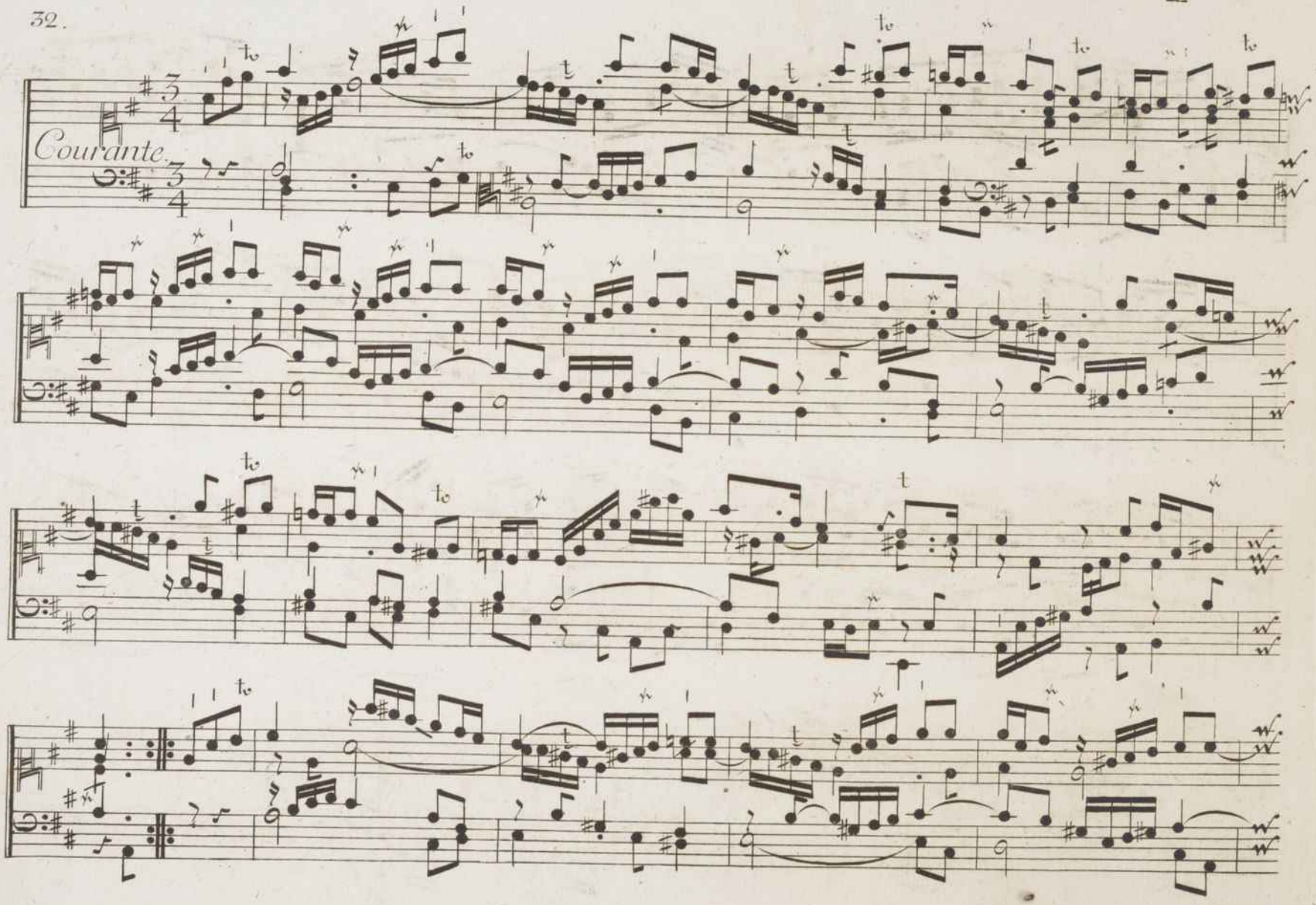
III.

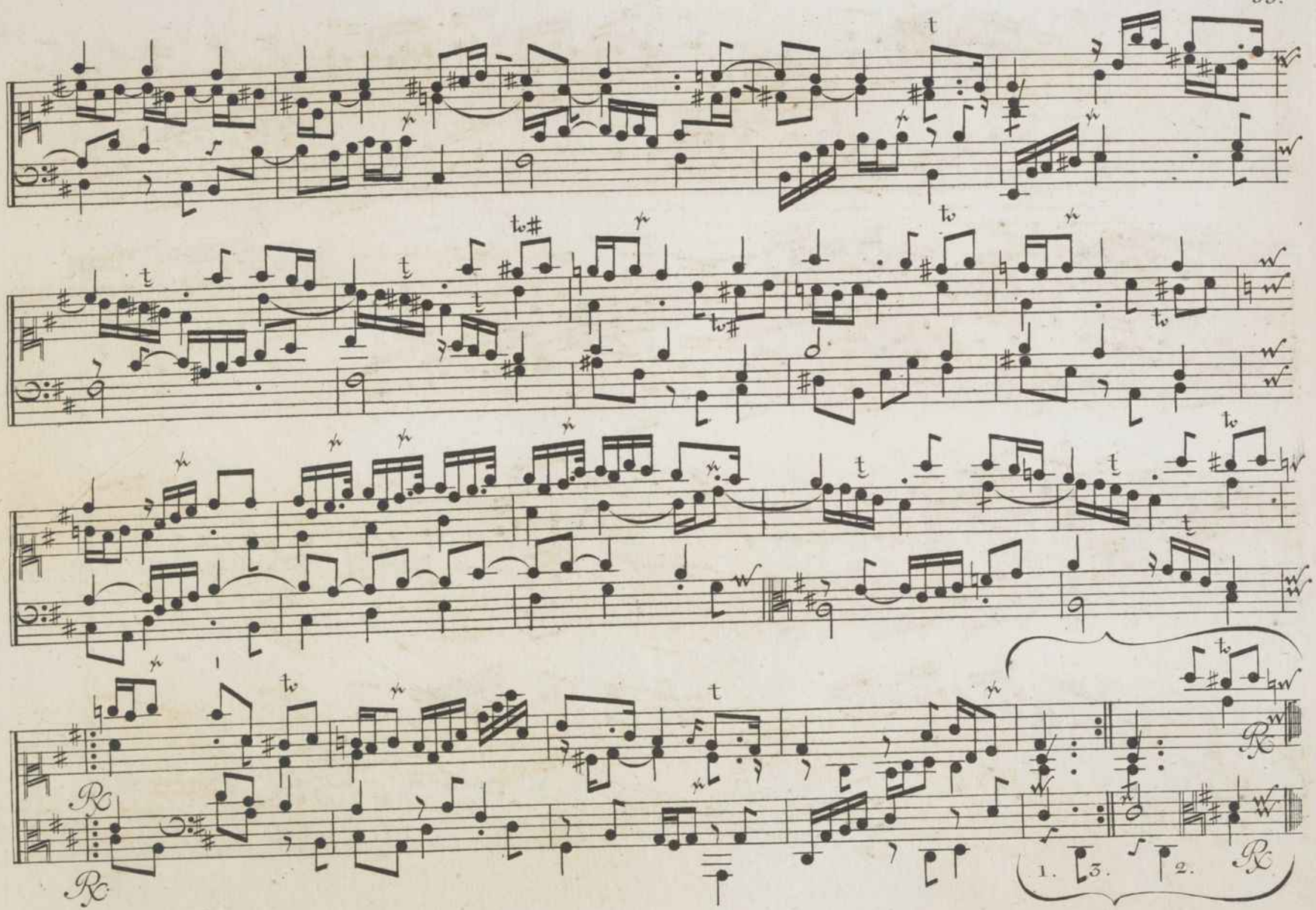





Allemande.
Affettuoso.




Courante.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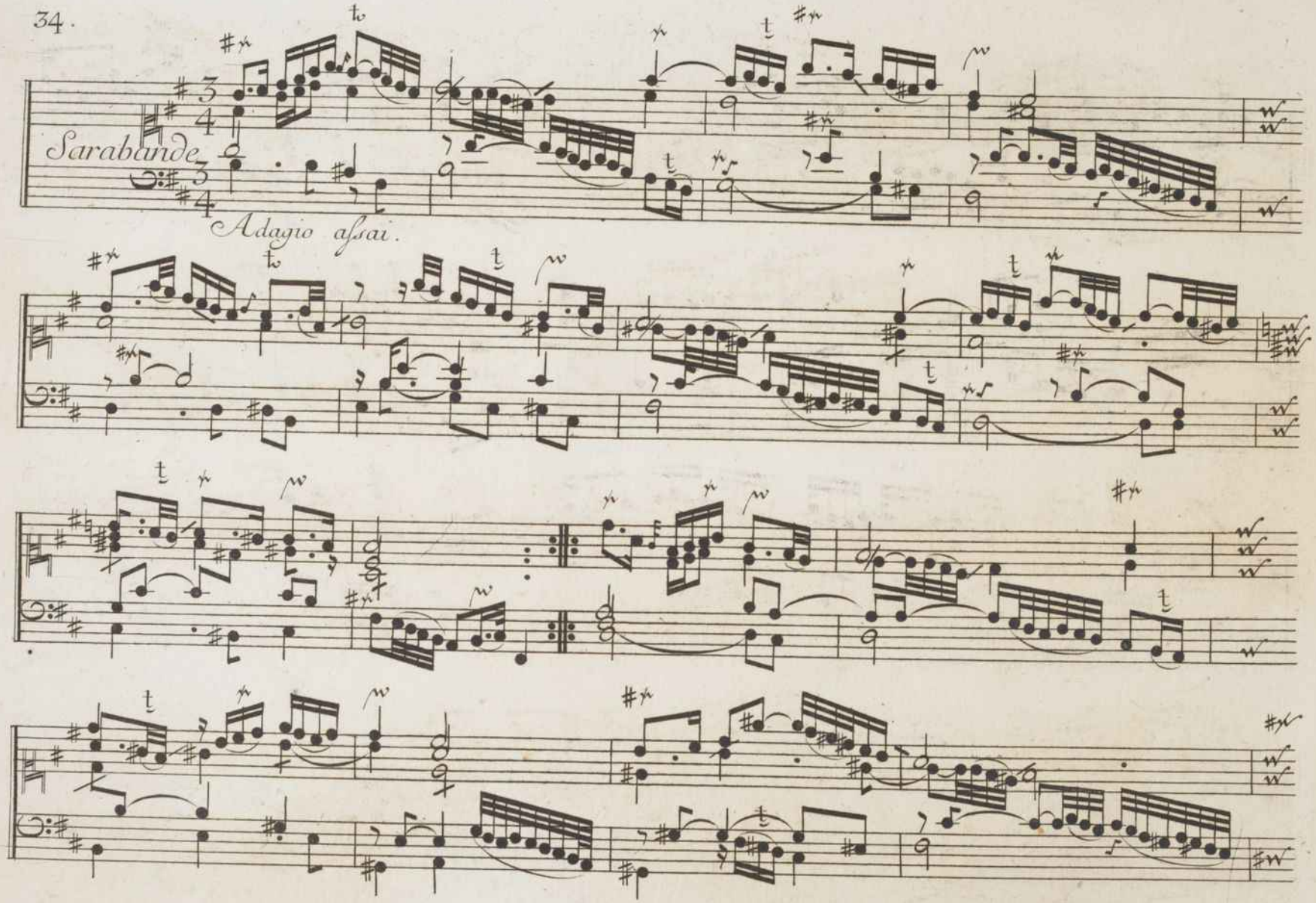
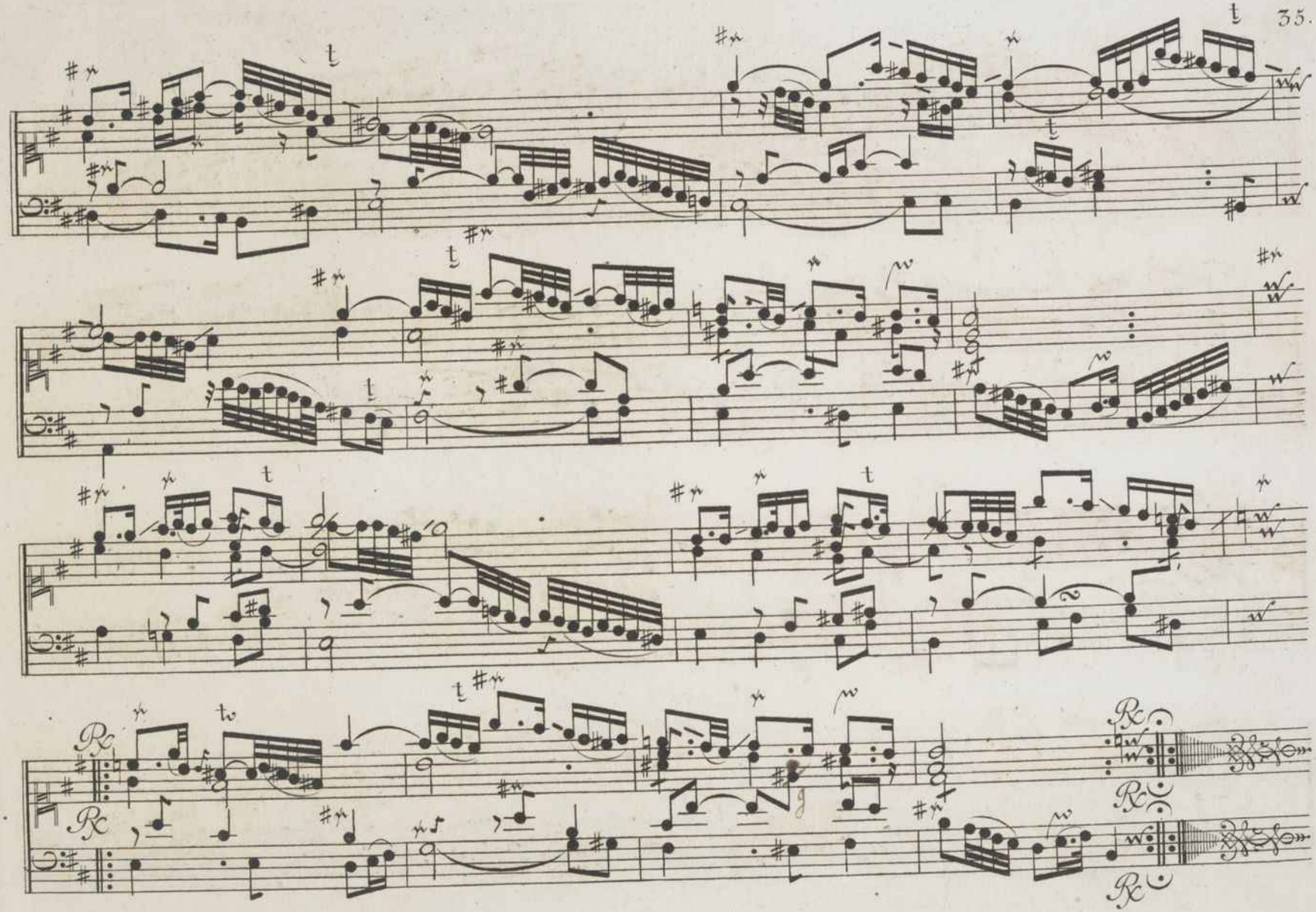
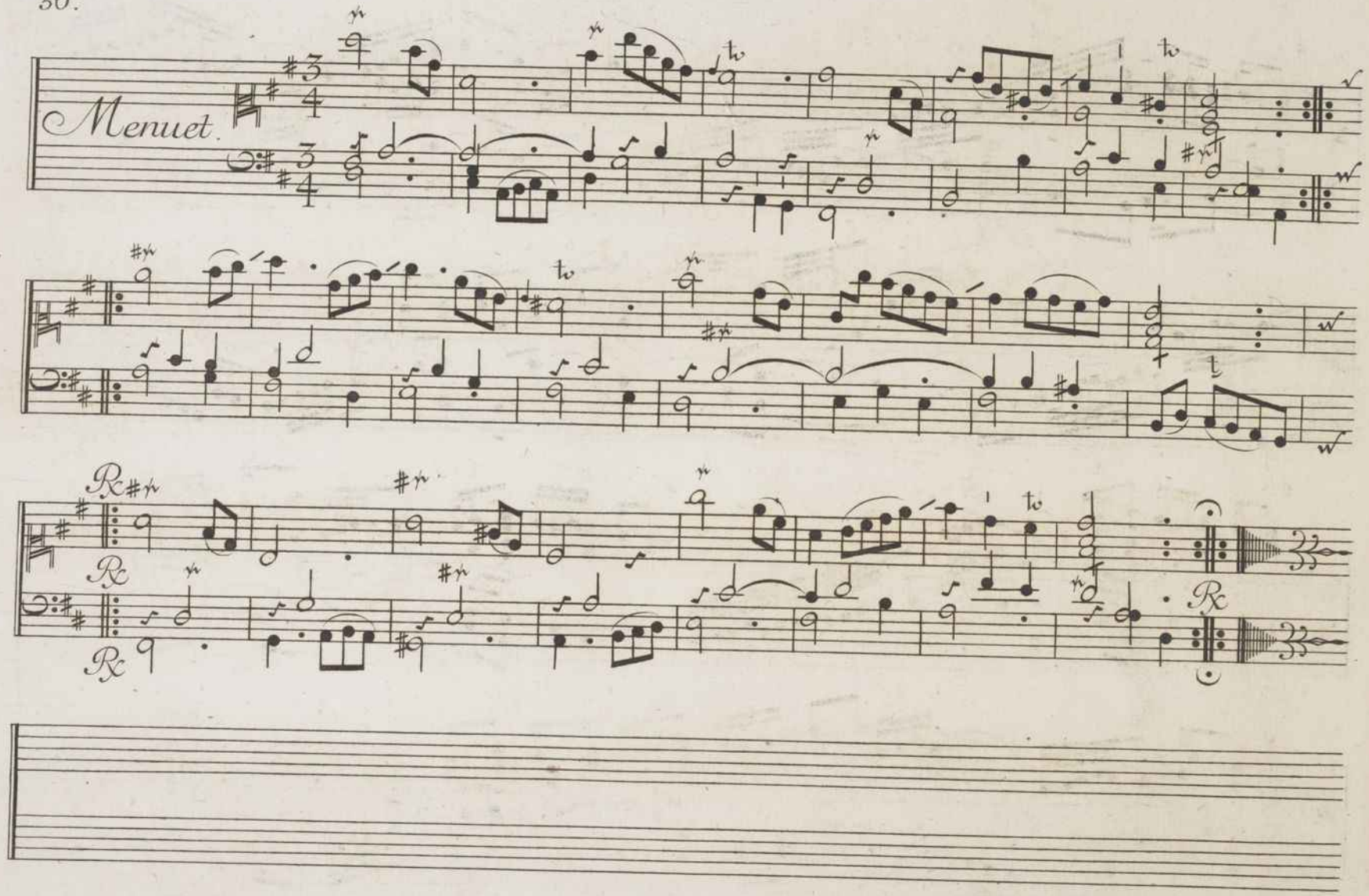
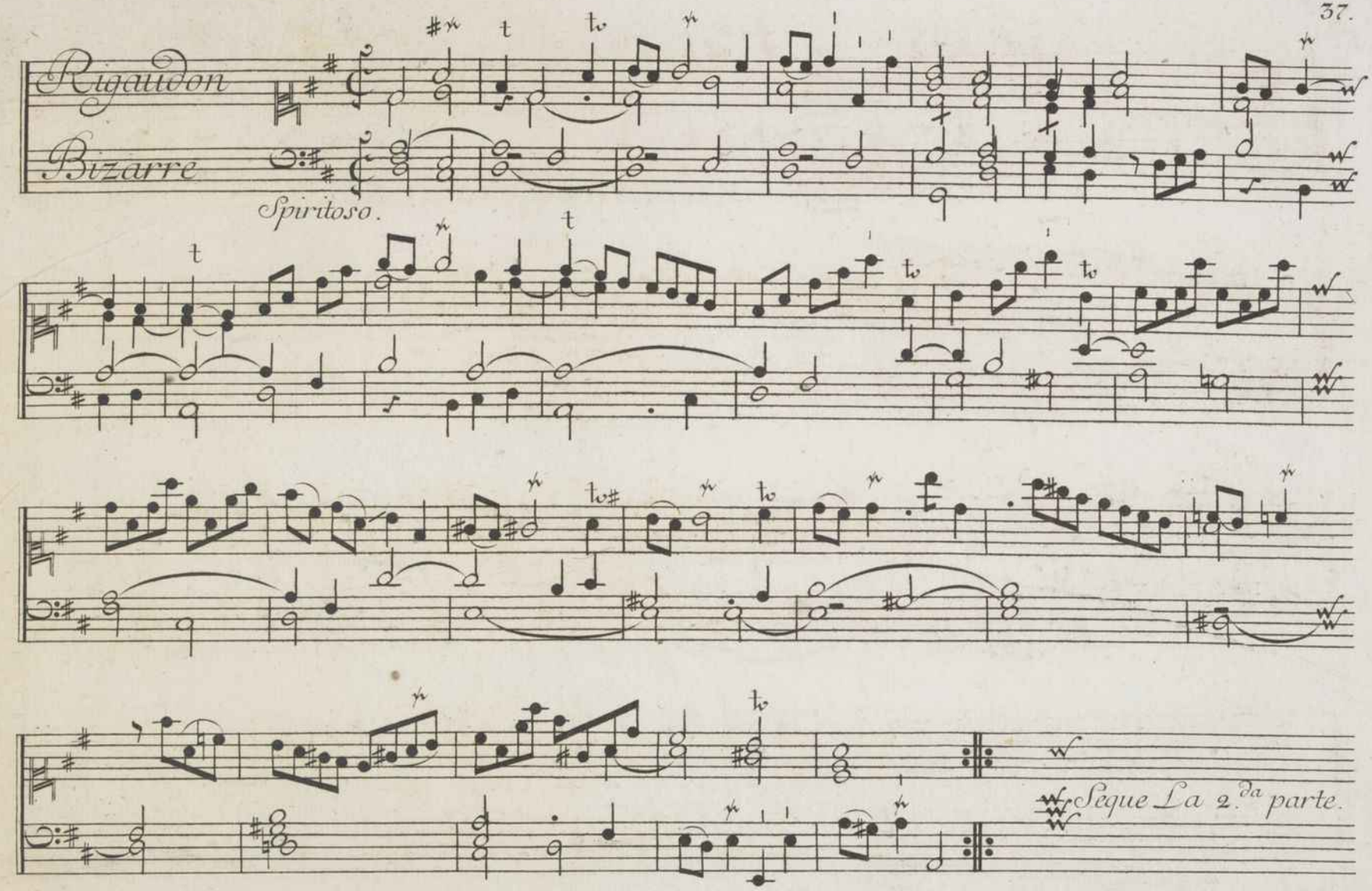
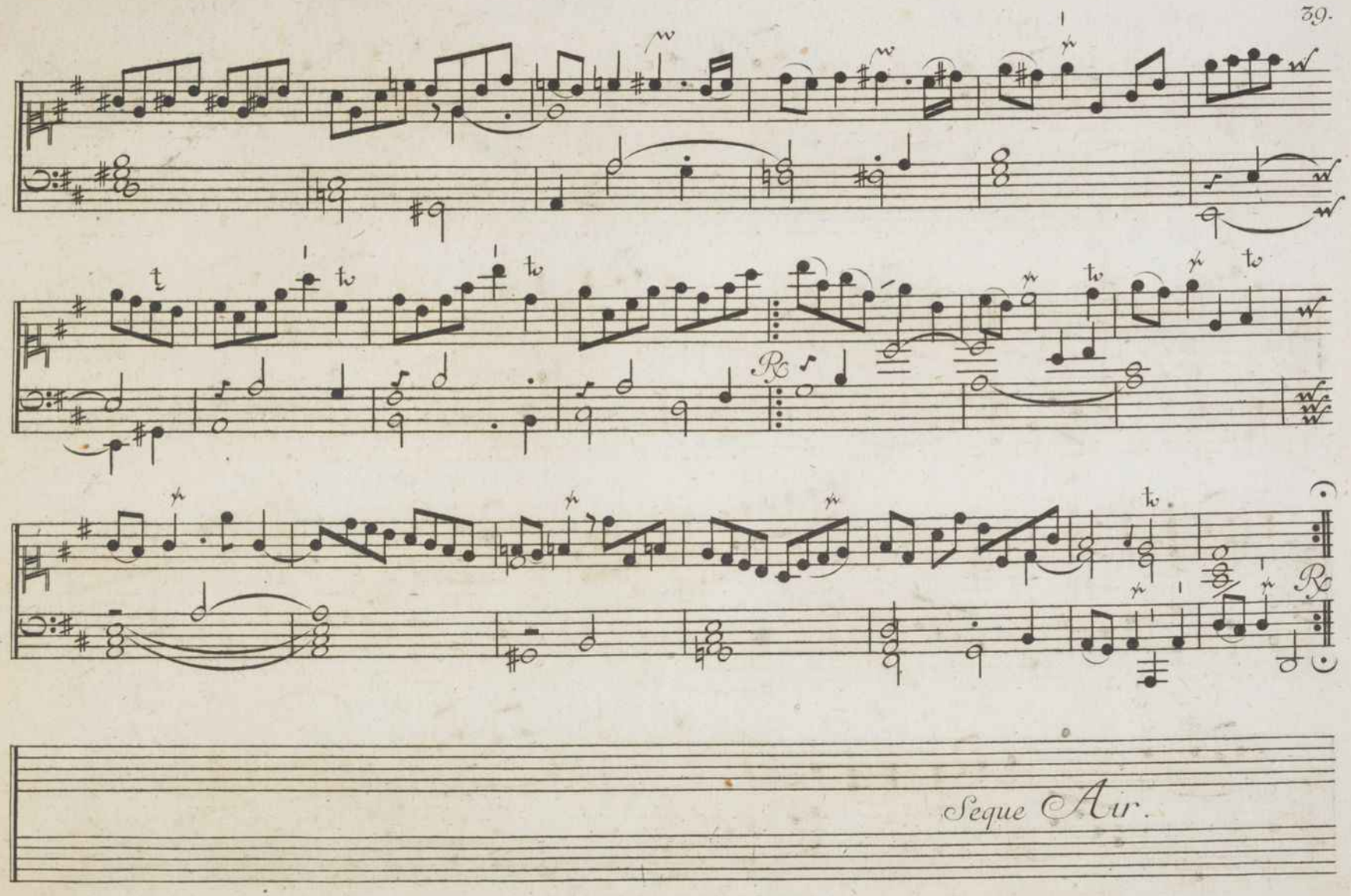
2.


Sarabande
Adagio assai.

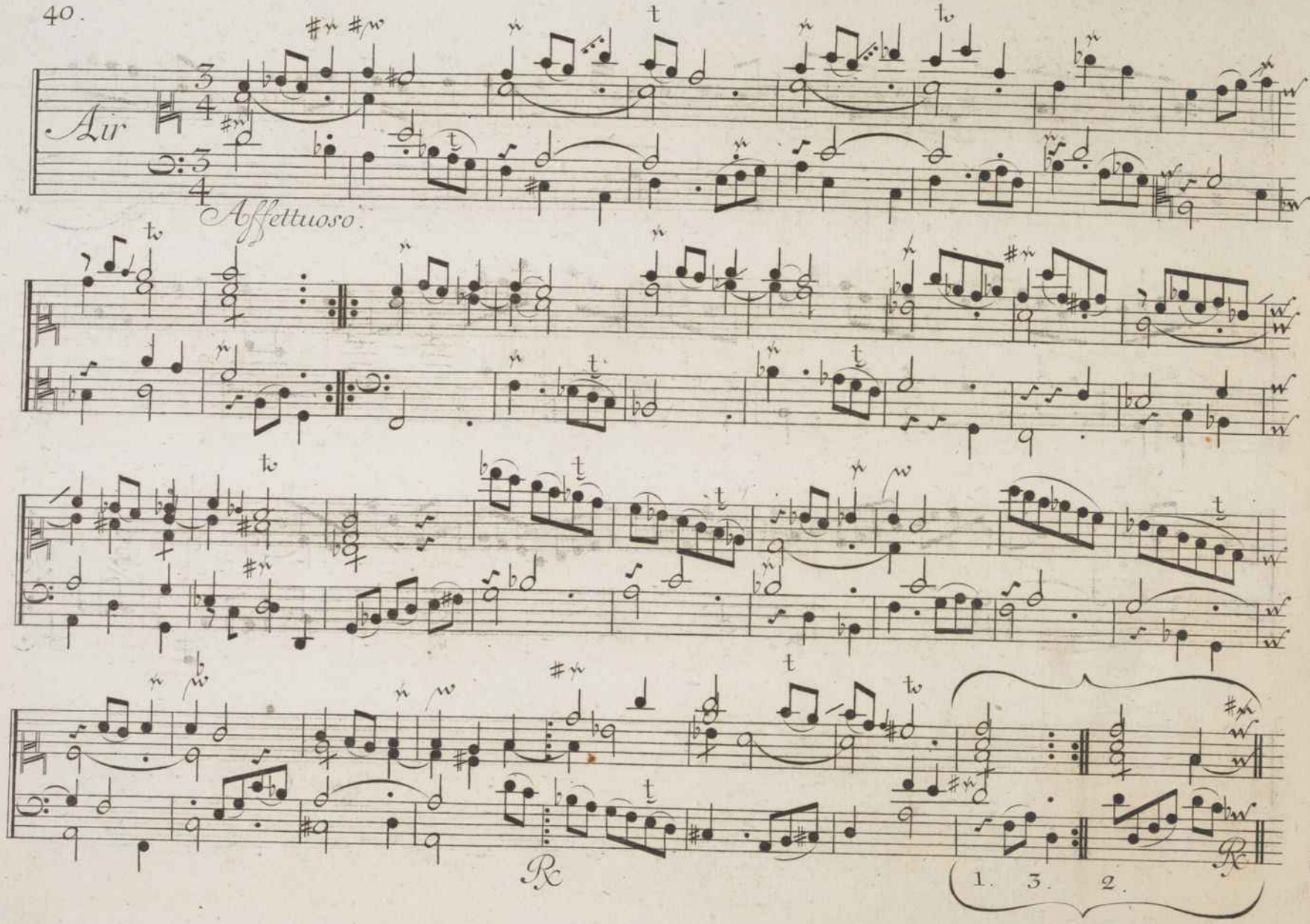


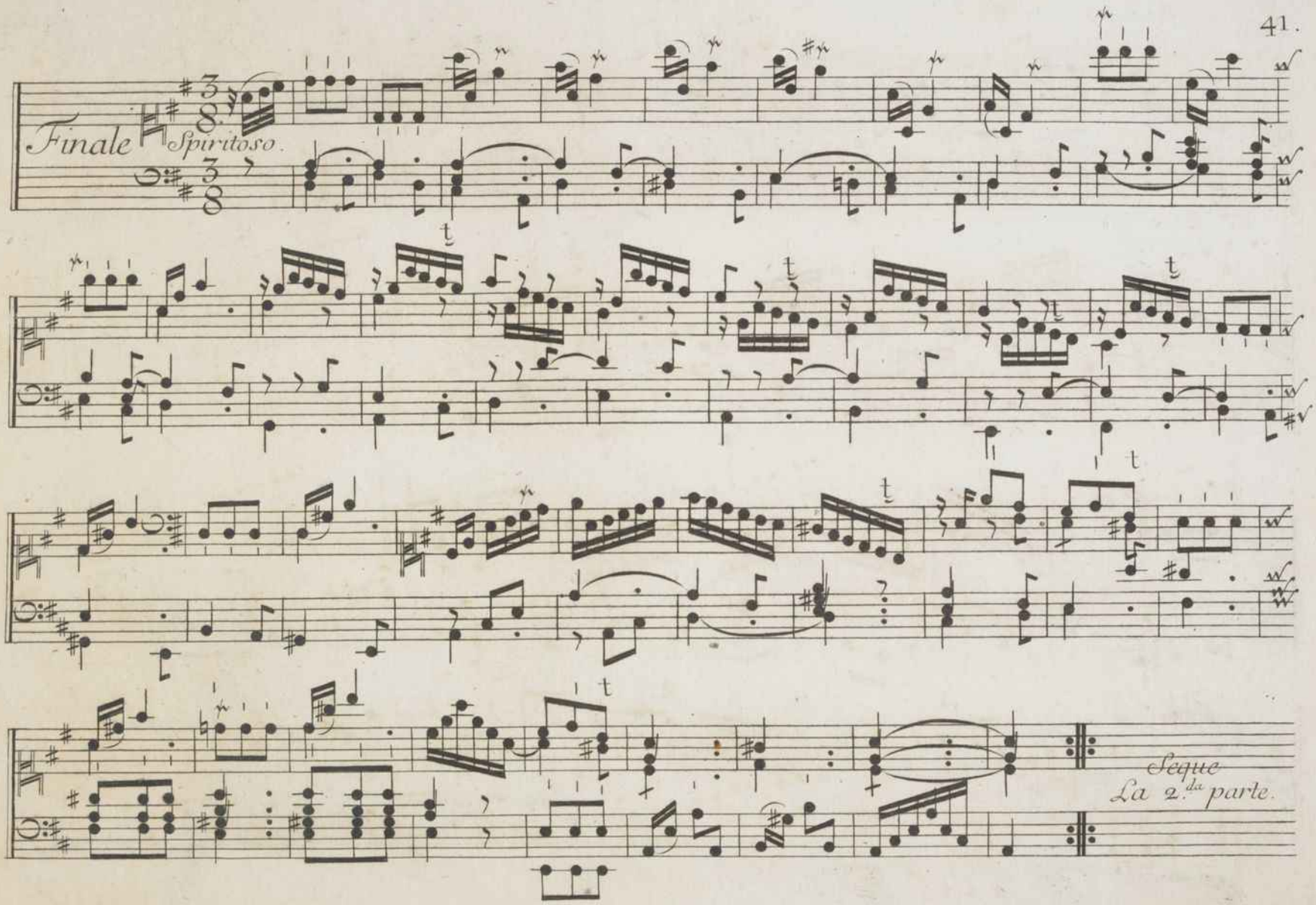

Menuet.

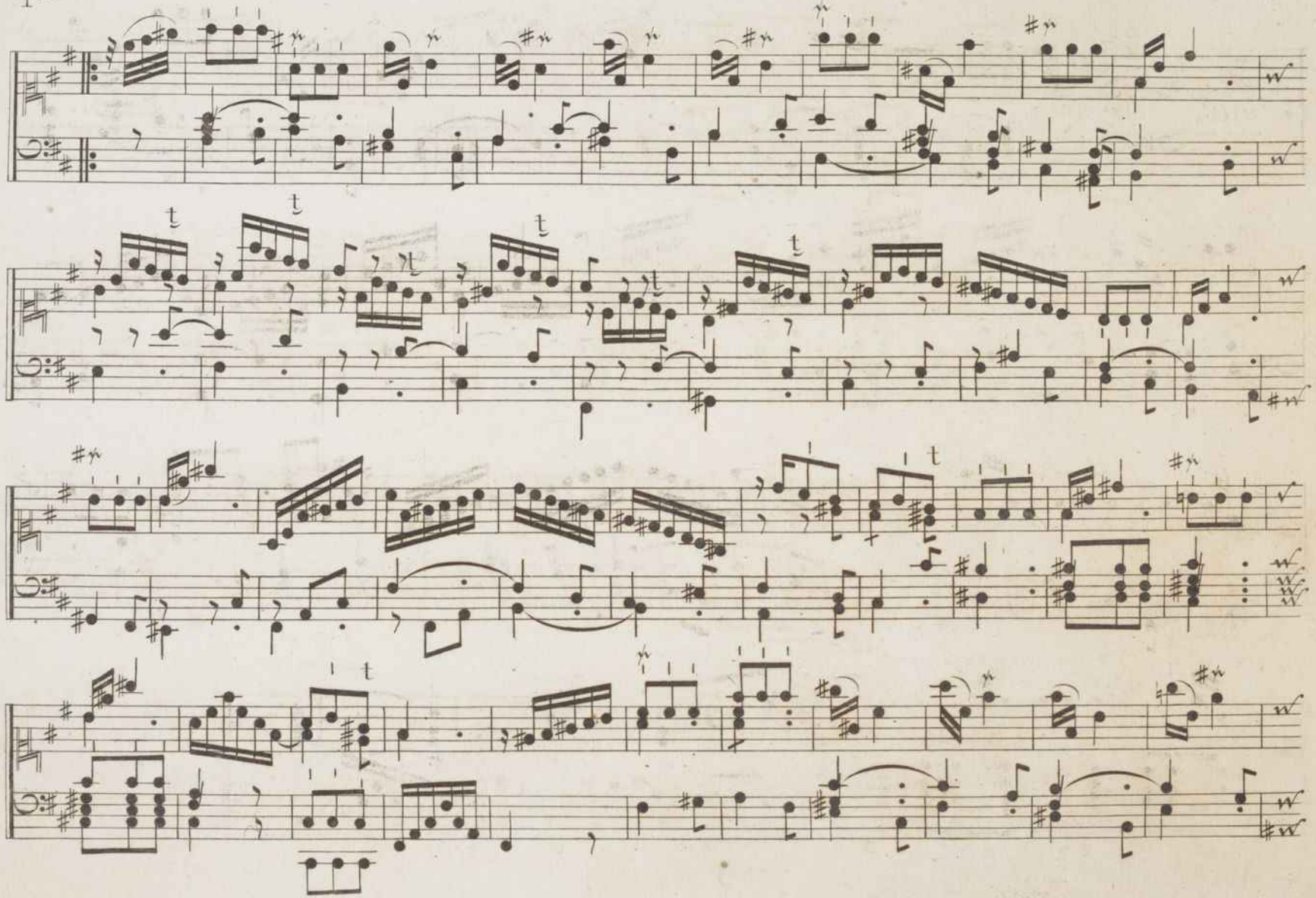

Rigaudon
Bizarre
Spiritoso.
Segue La 2.da parte.

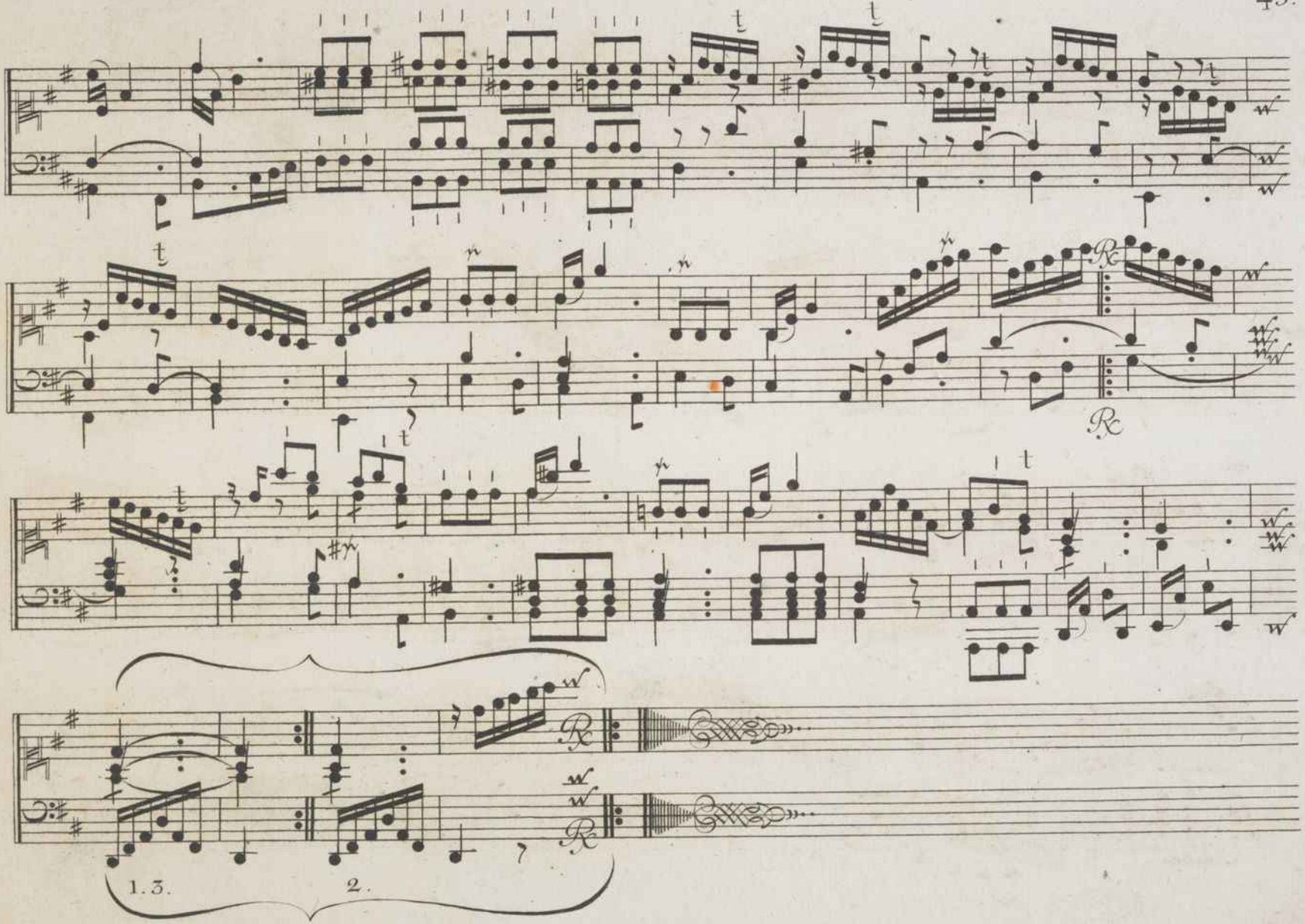


Seque Aur.


Air
Affettuoso.
R
R
1. 3. 2.


Finale Spiritoso.
Segue
La 2.da parte.

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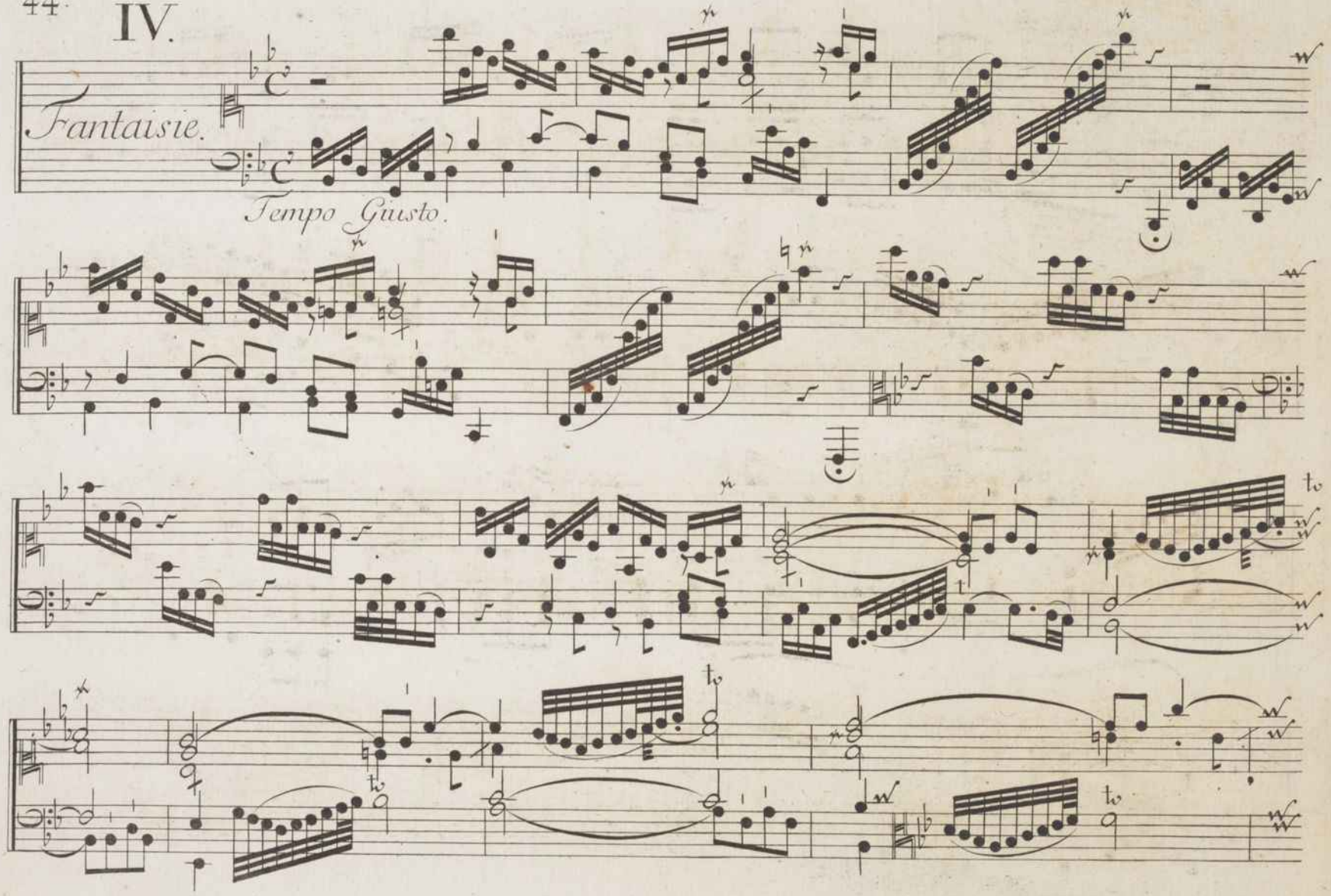
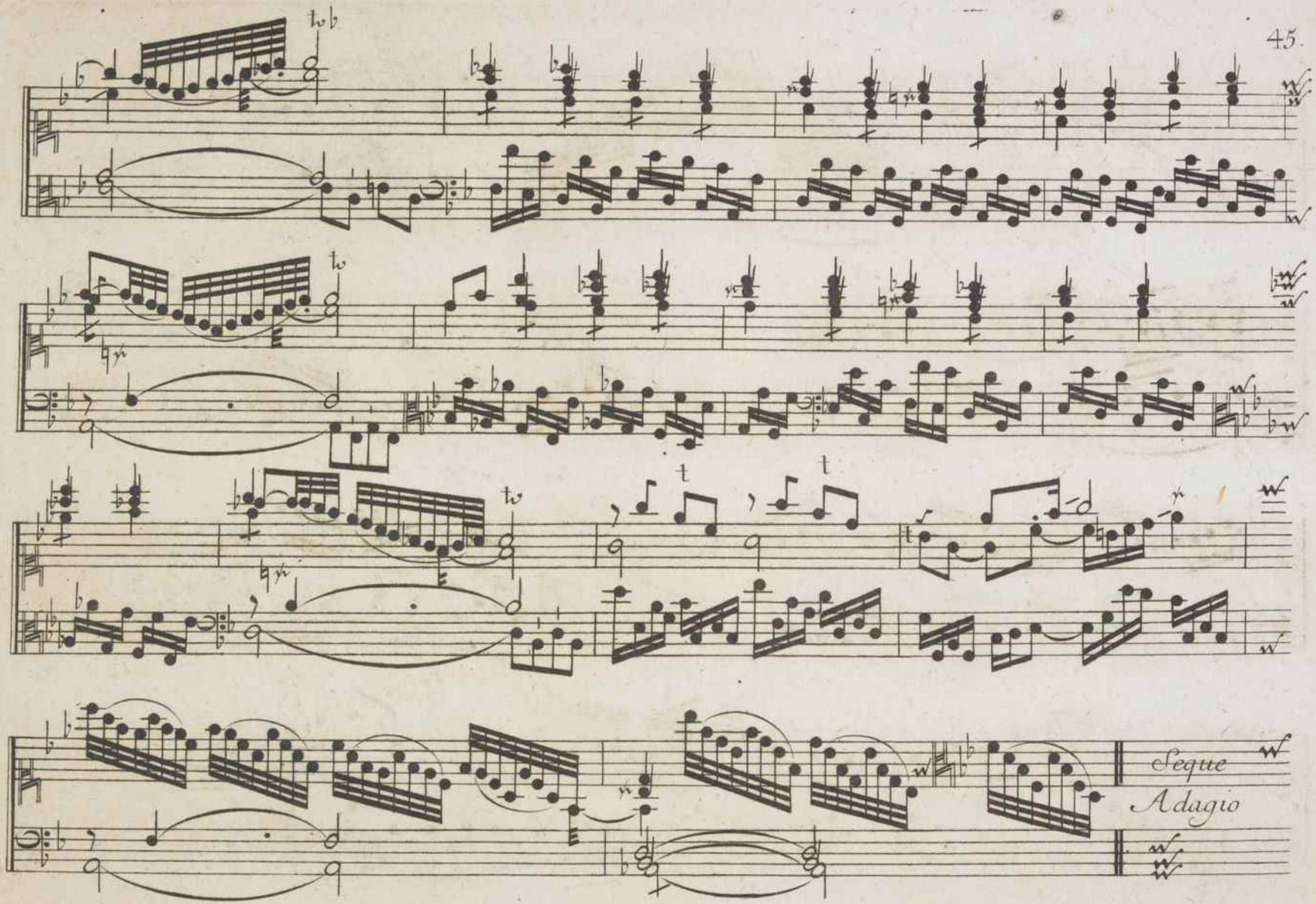
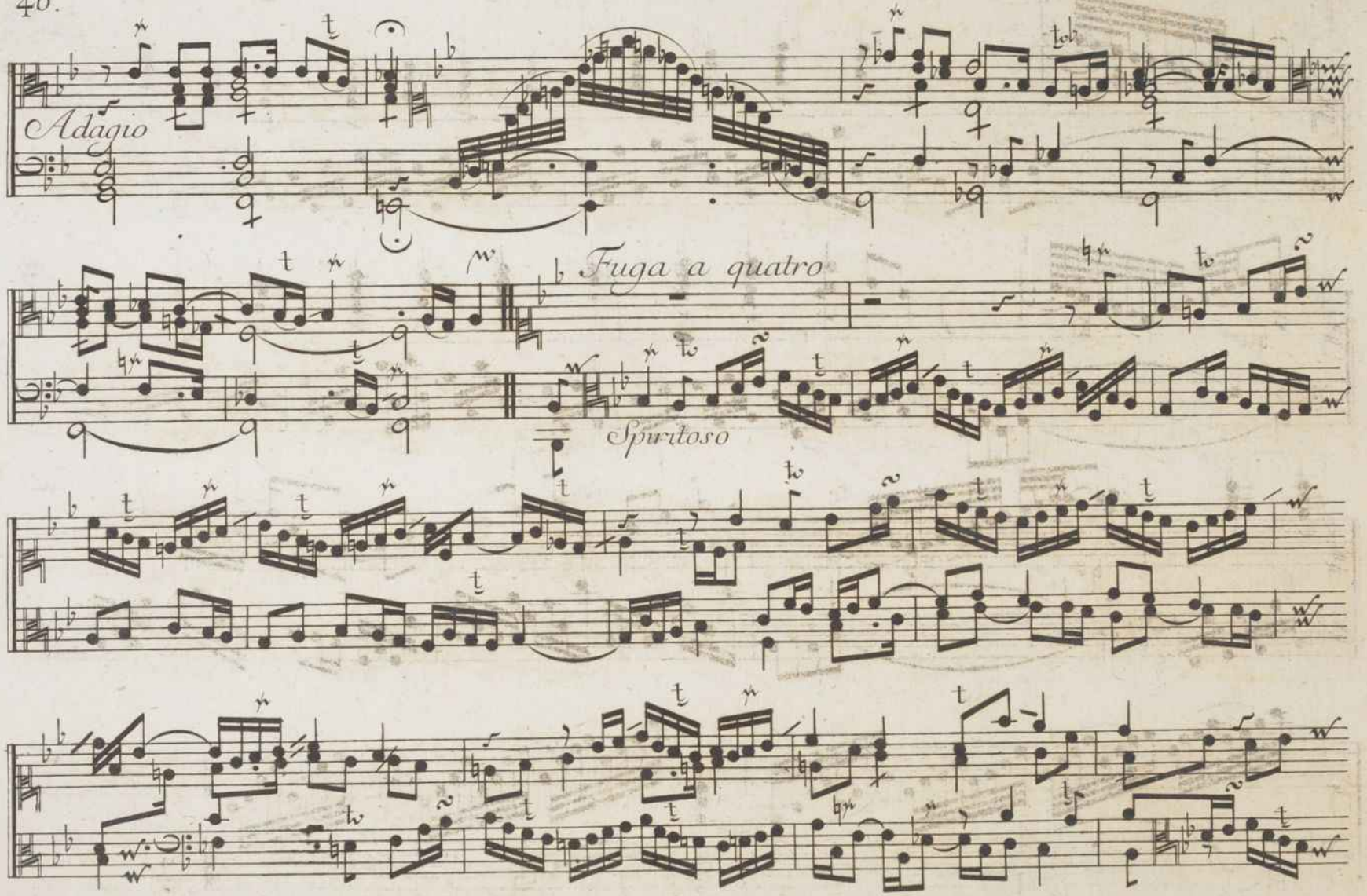
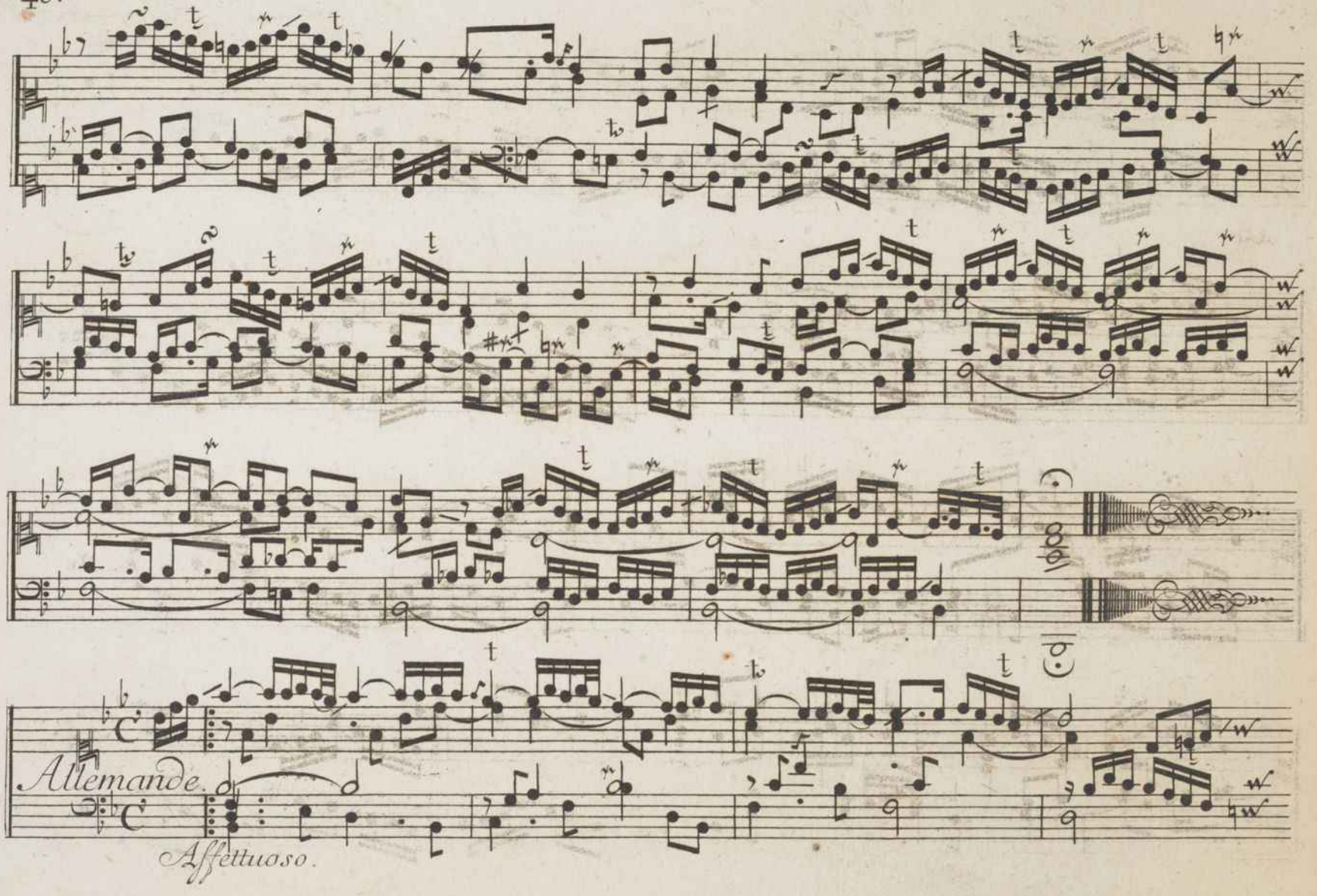
2.

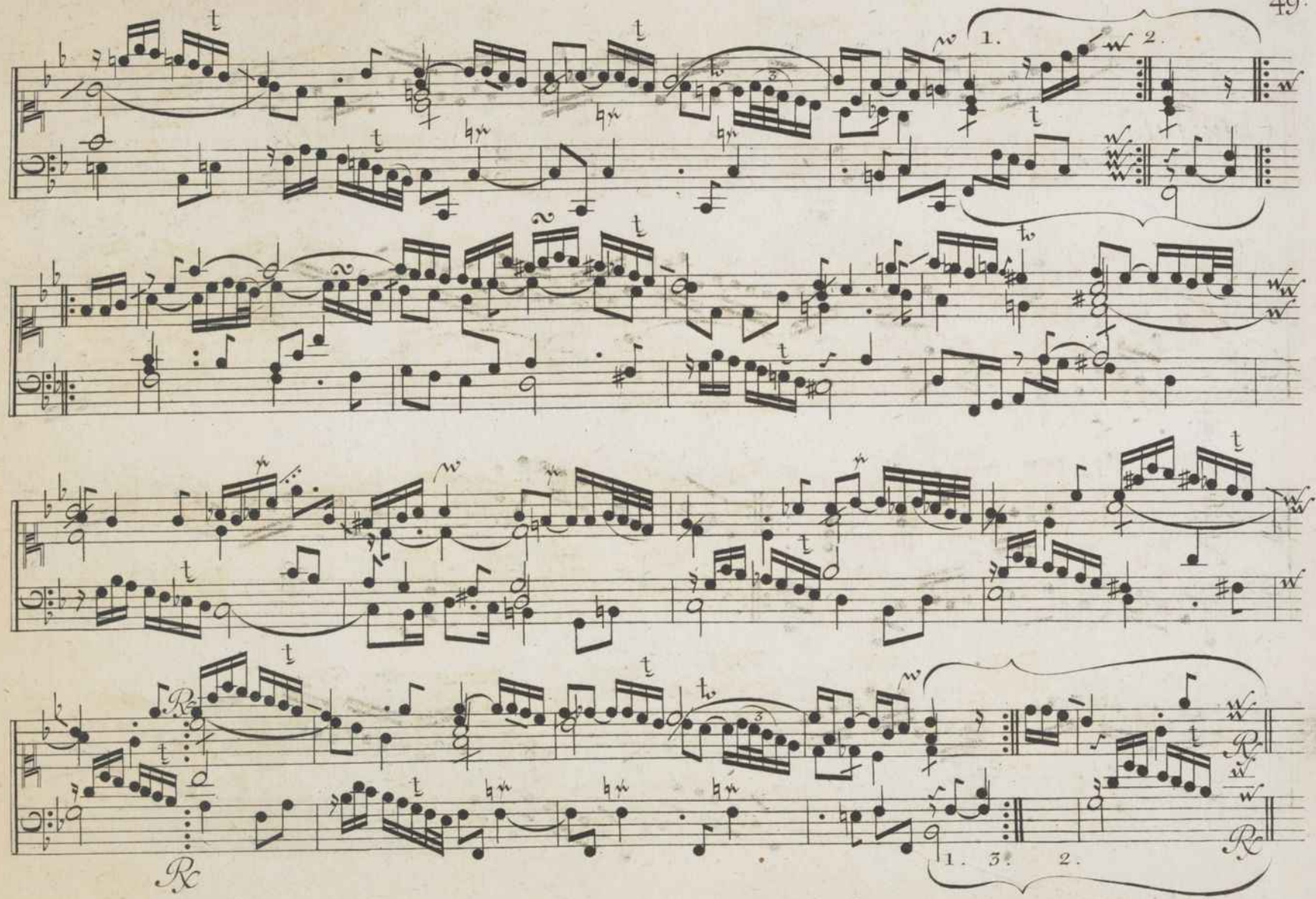
IV.

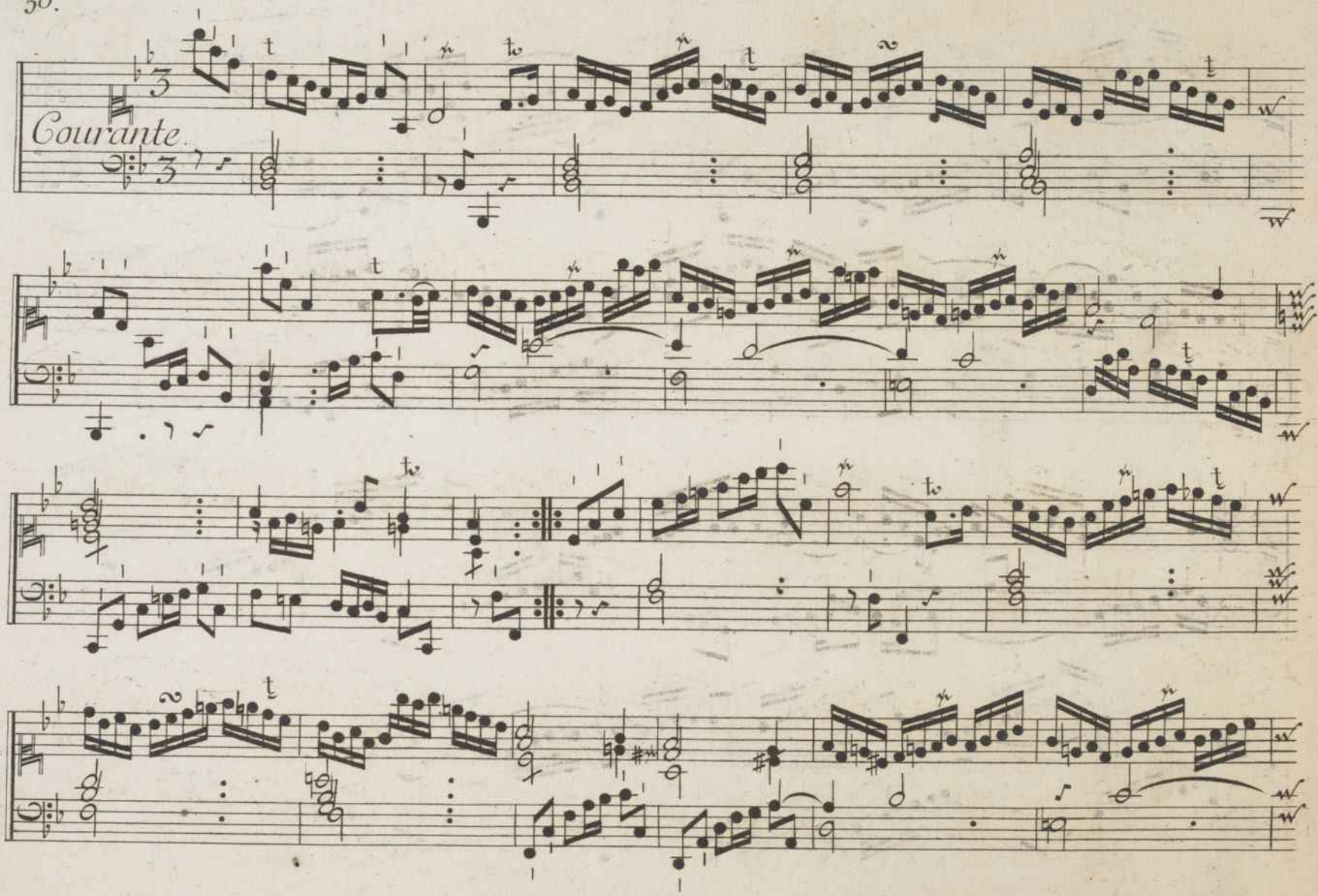


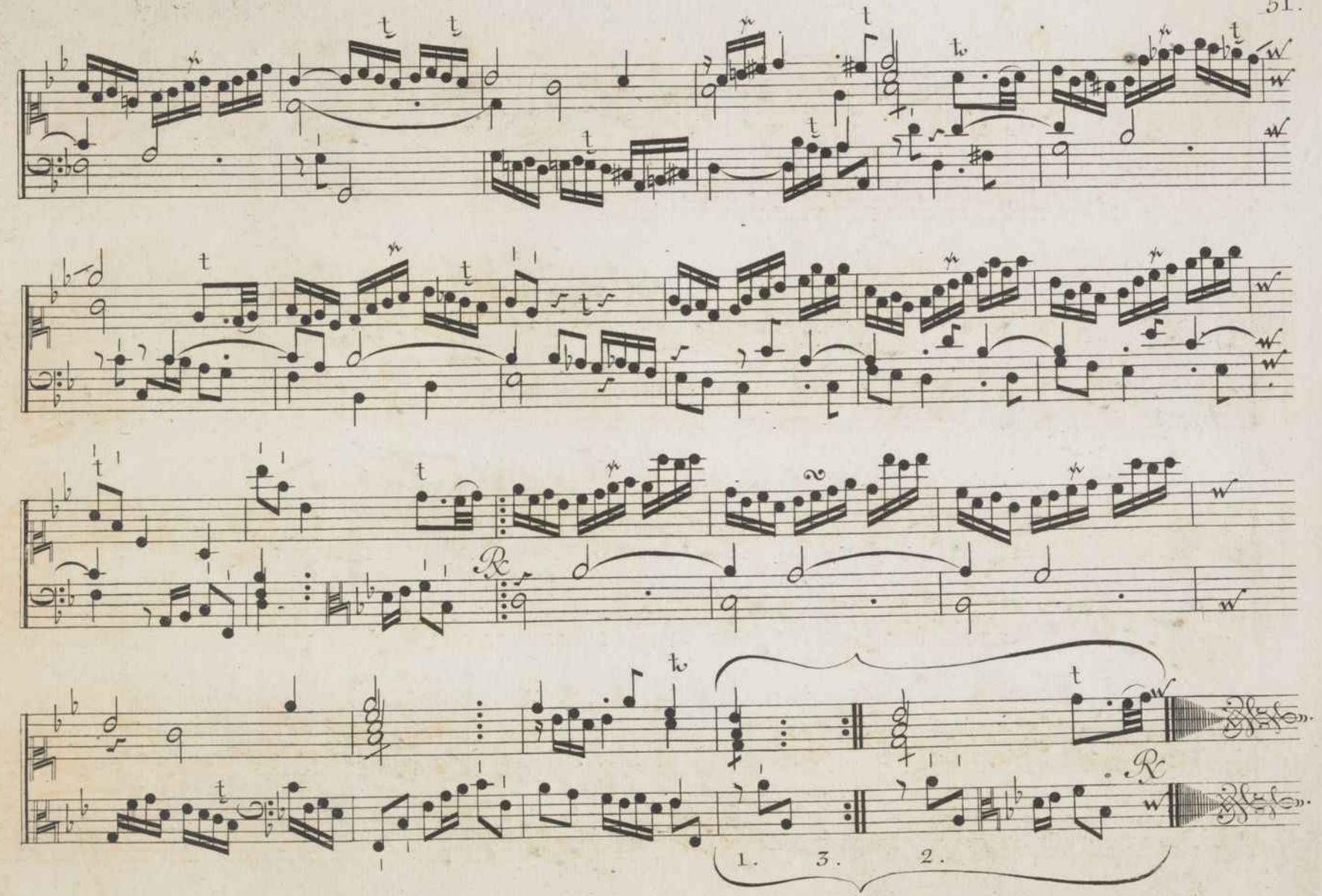

Segue
Adagio


Adagio
Fuga a quatro
Spiritoso


Allemande.
Affettuoso.


1.
2.
Rx
Rx
1. 3. 2.


Courante.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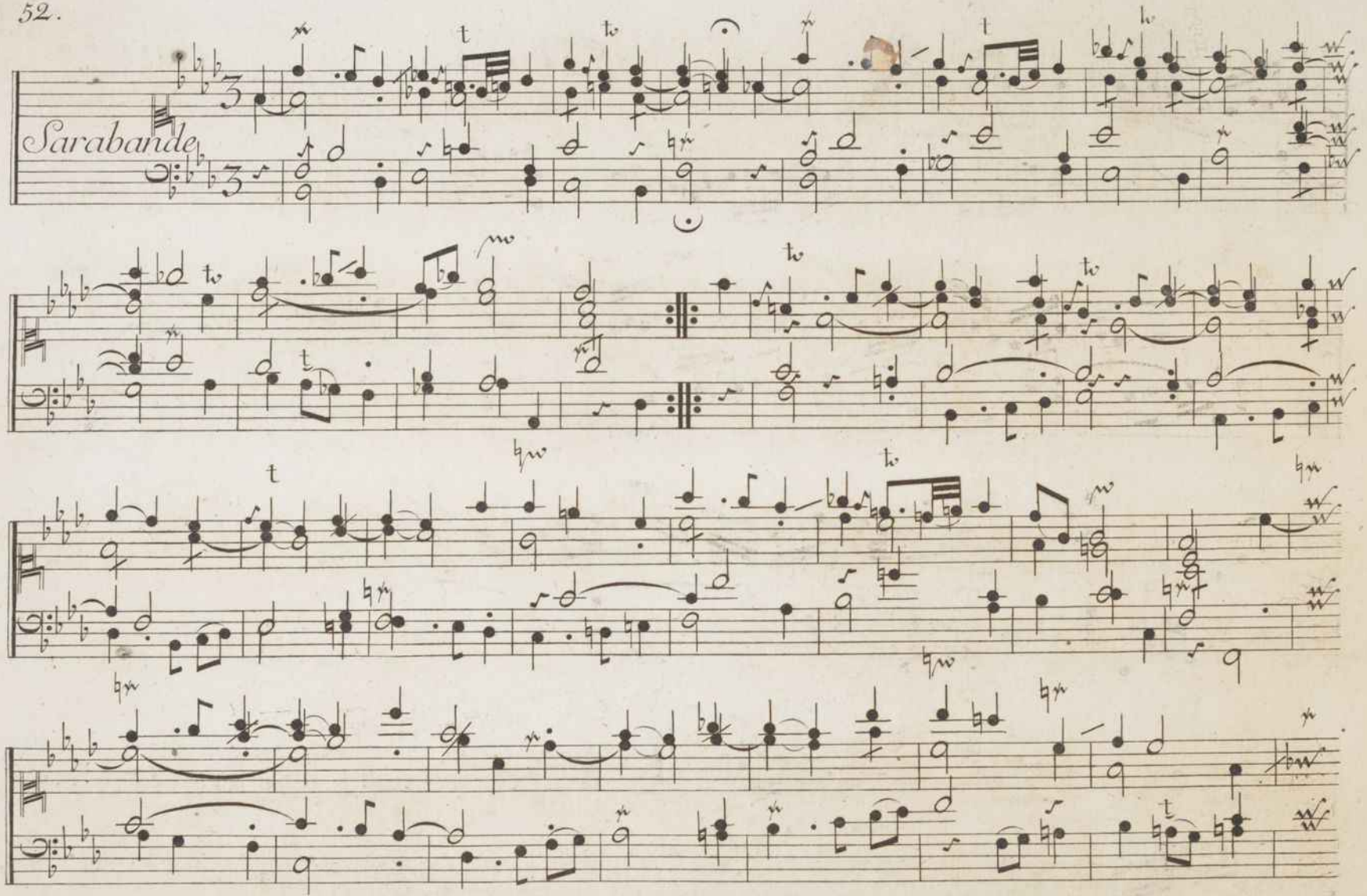
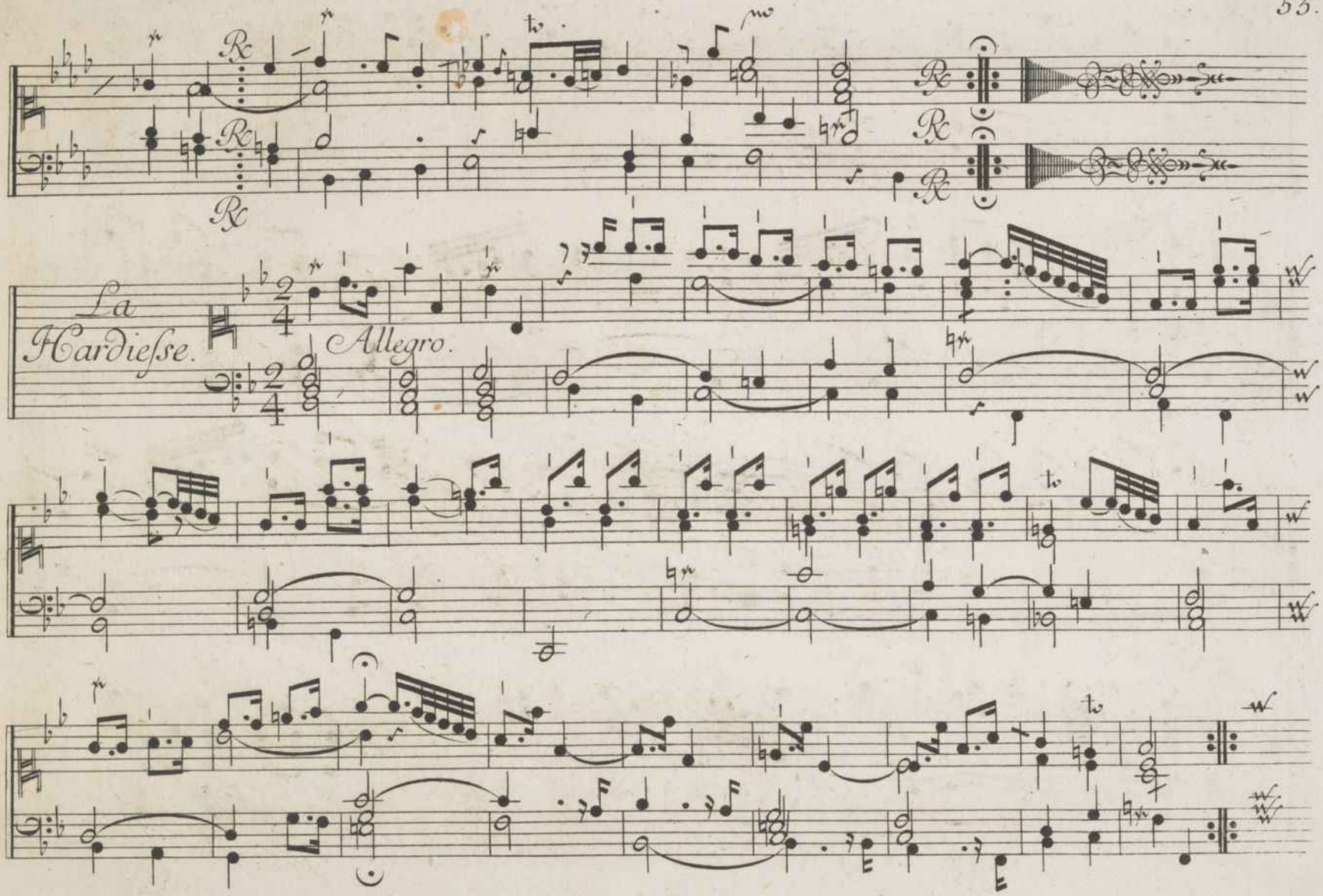
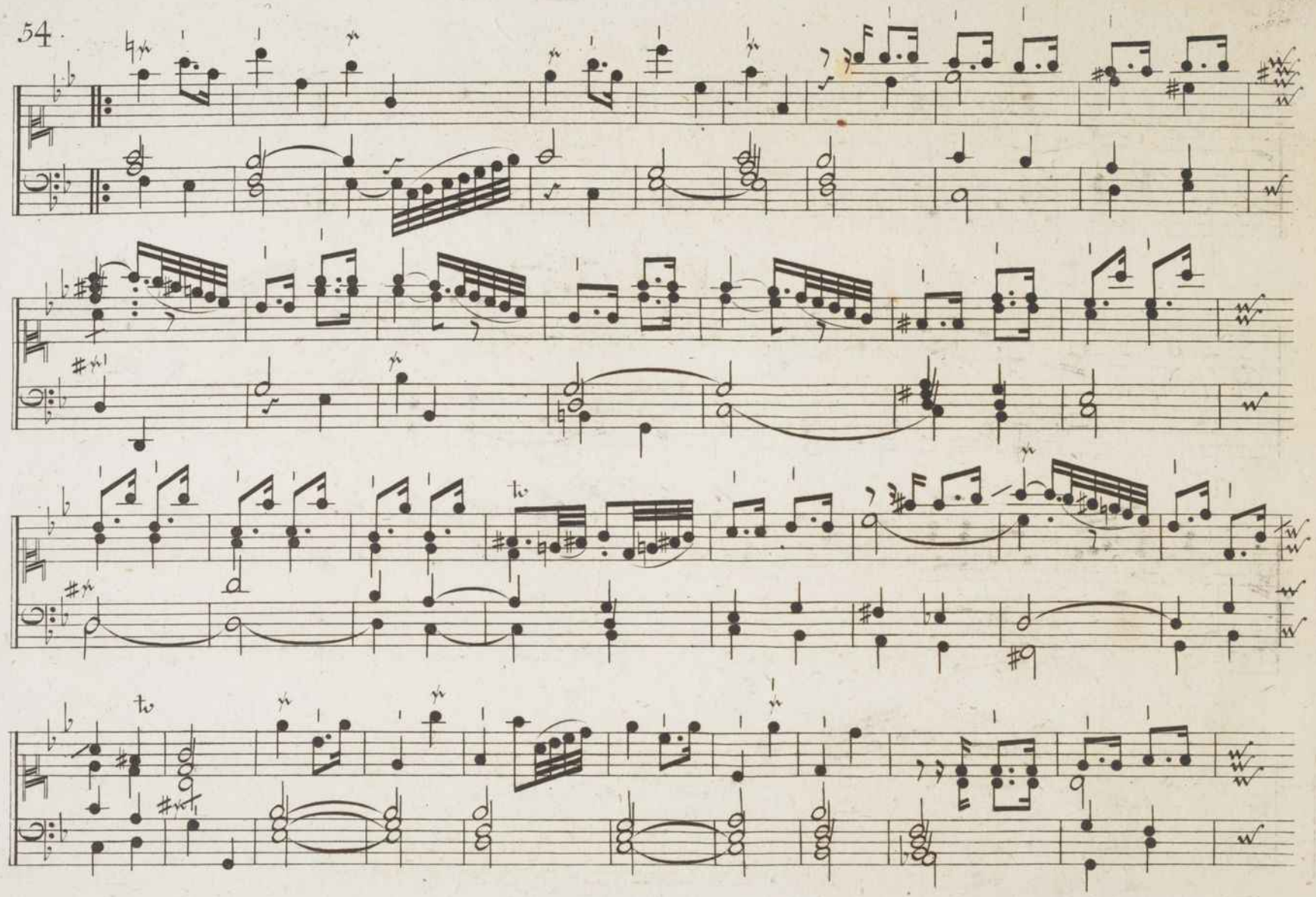
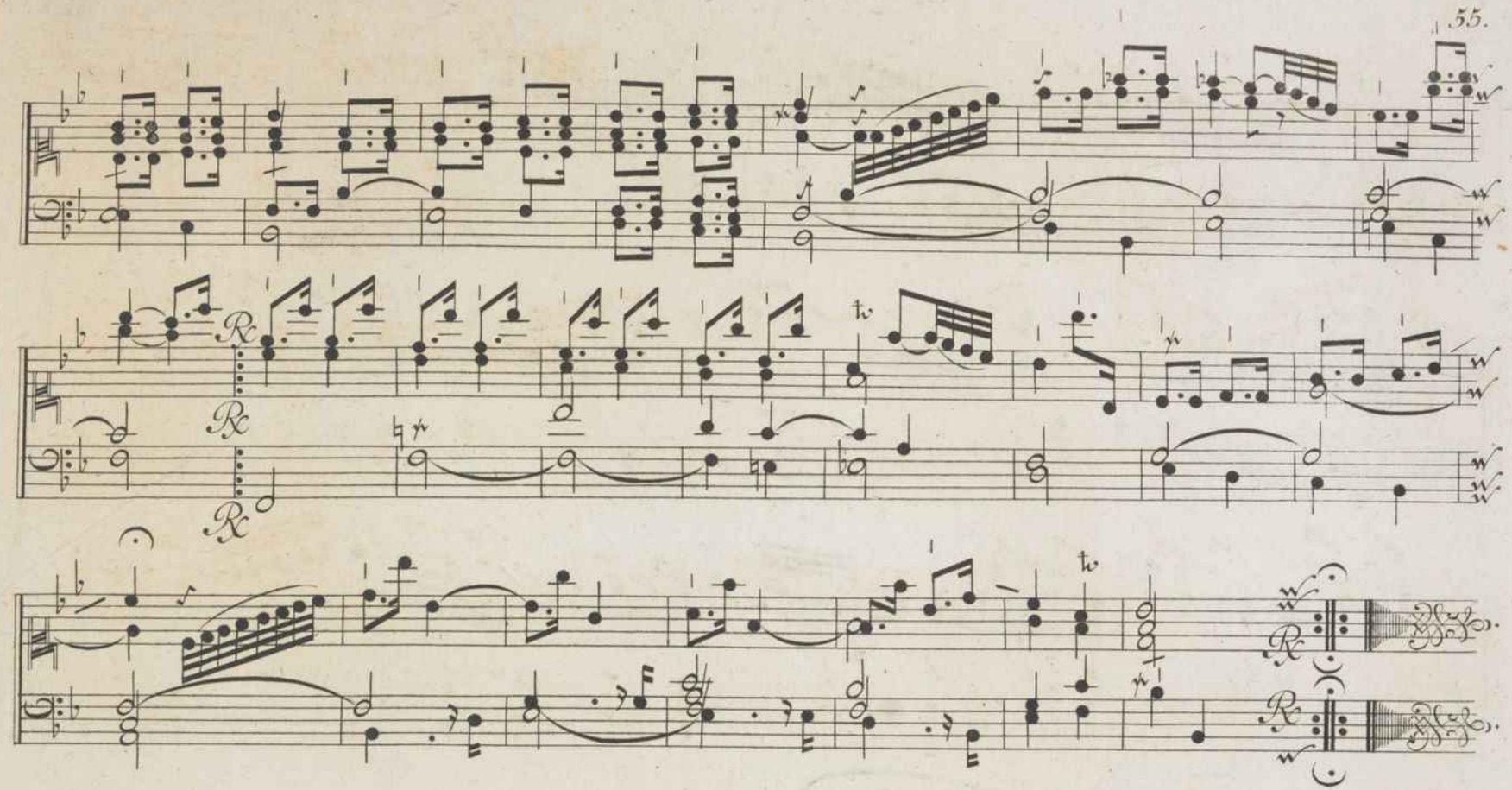
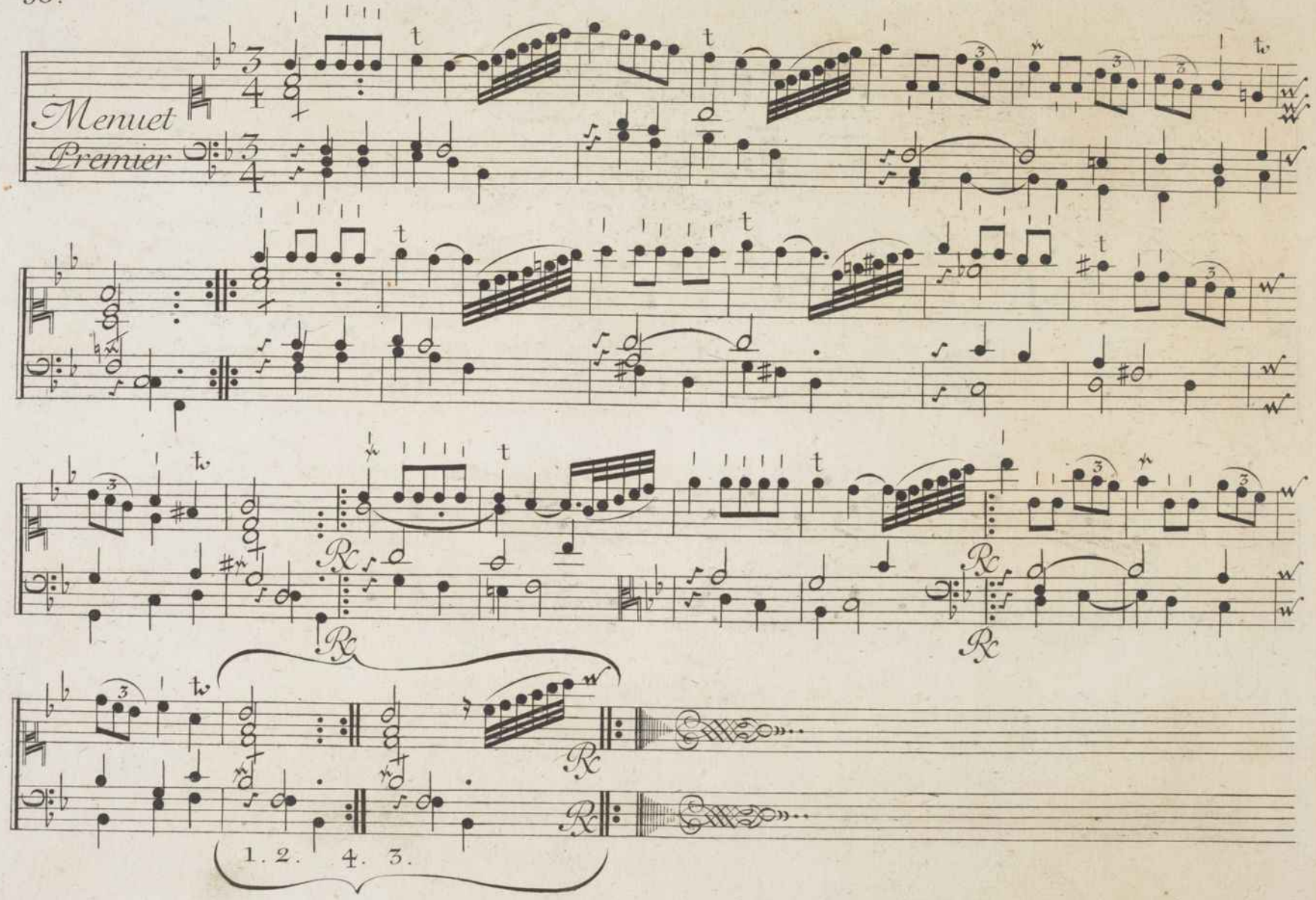

Sarabande

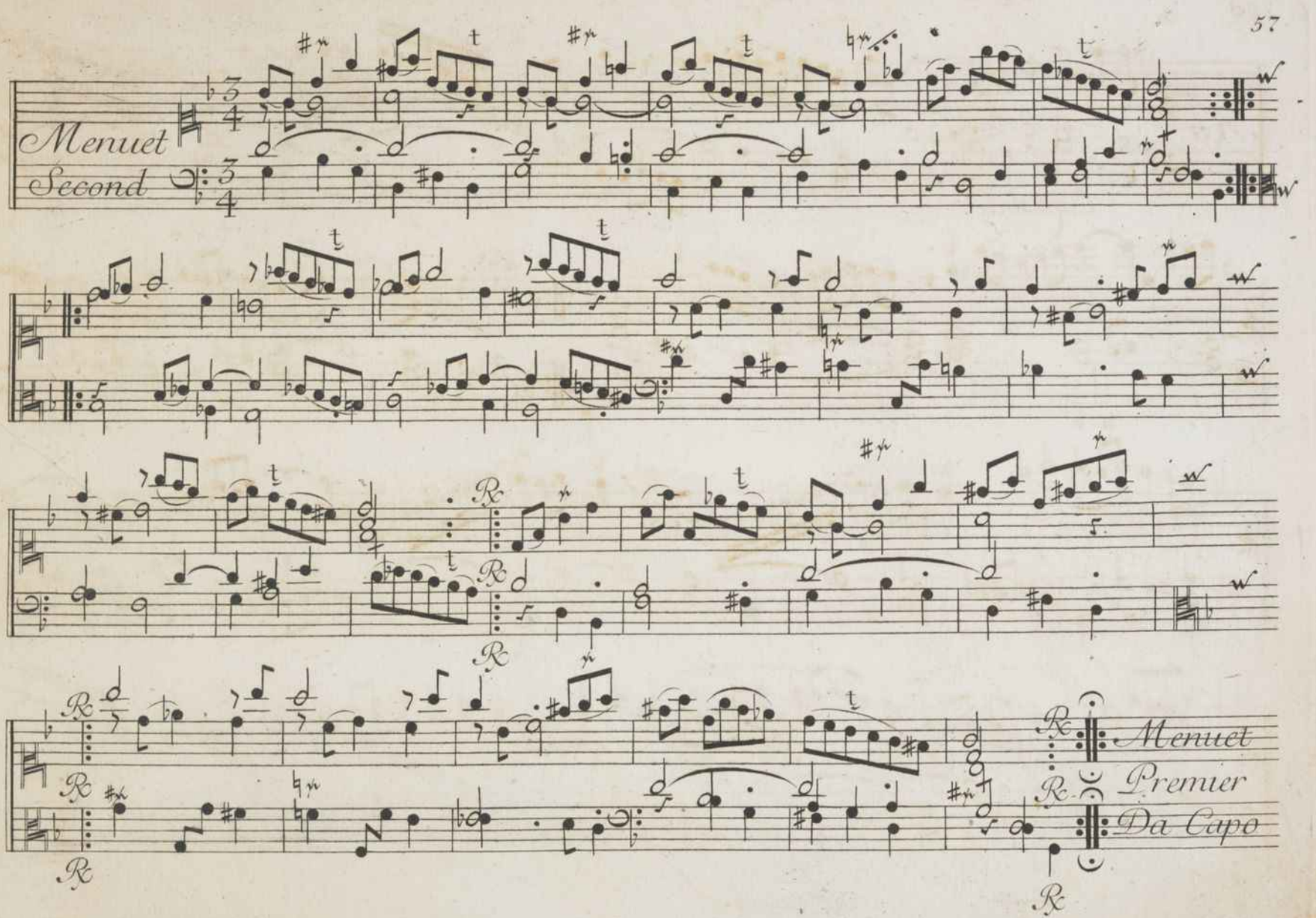

La
Hardieſse.
Allegro.

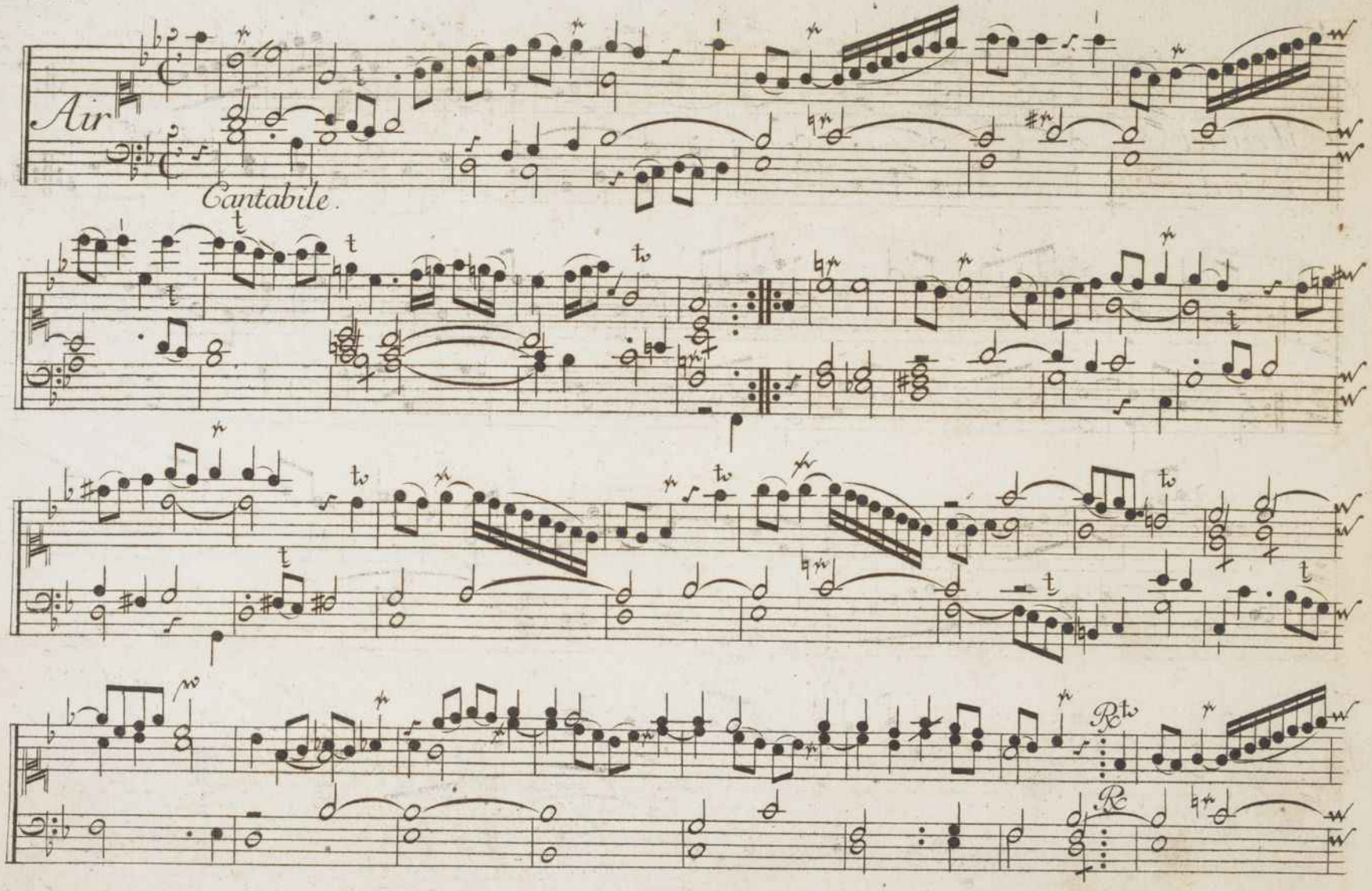


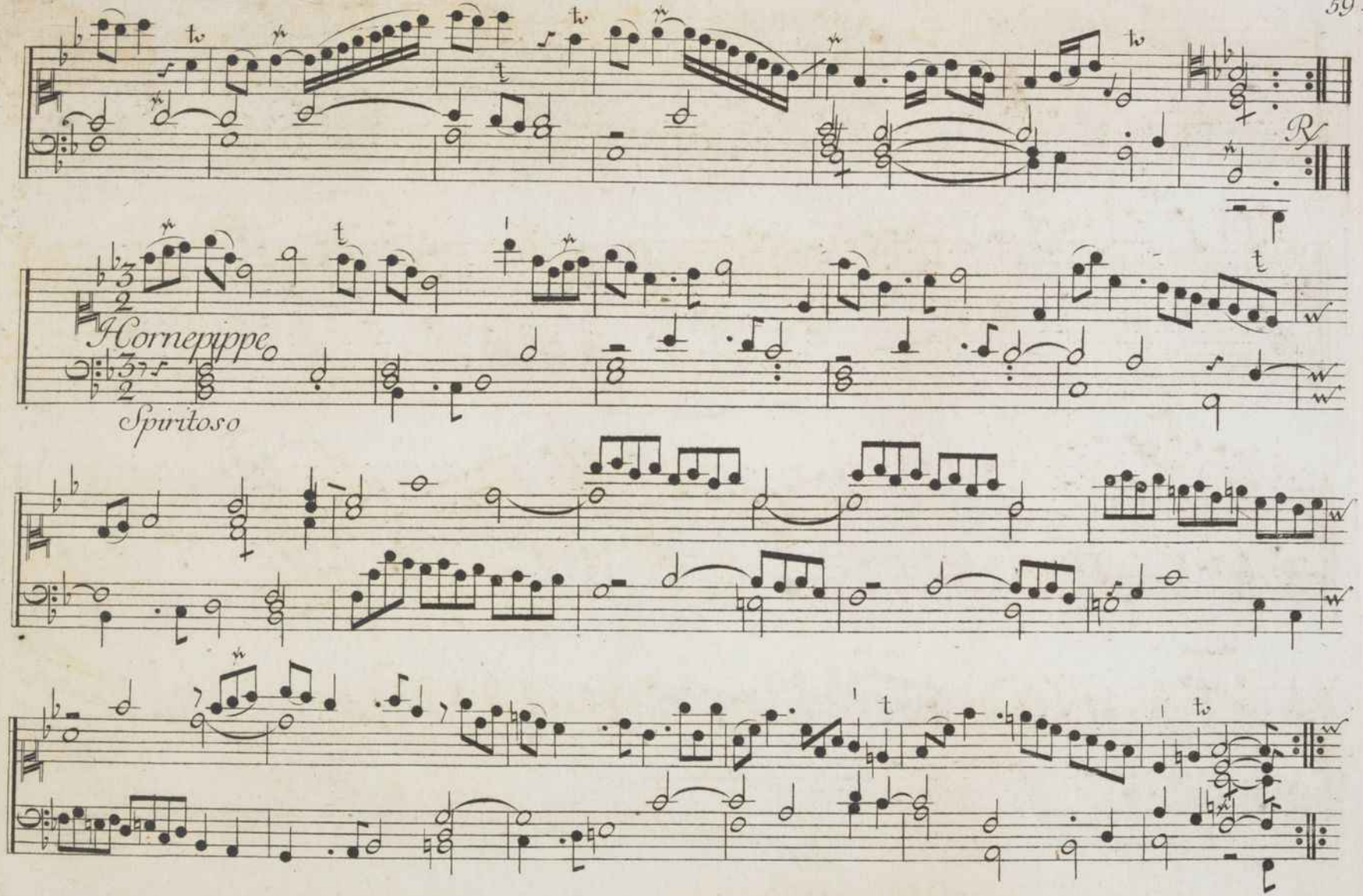


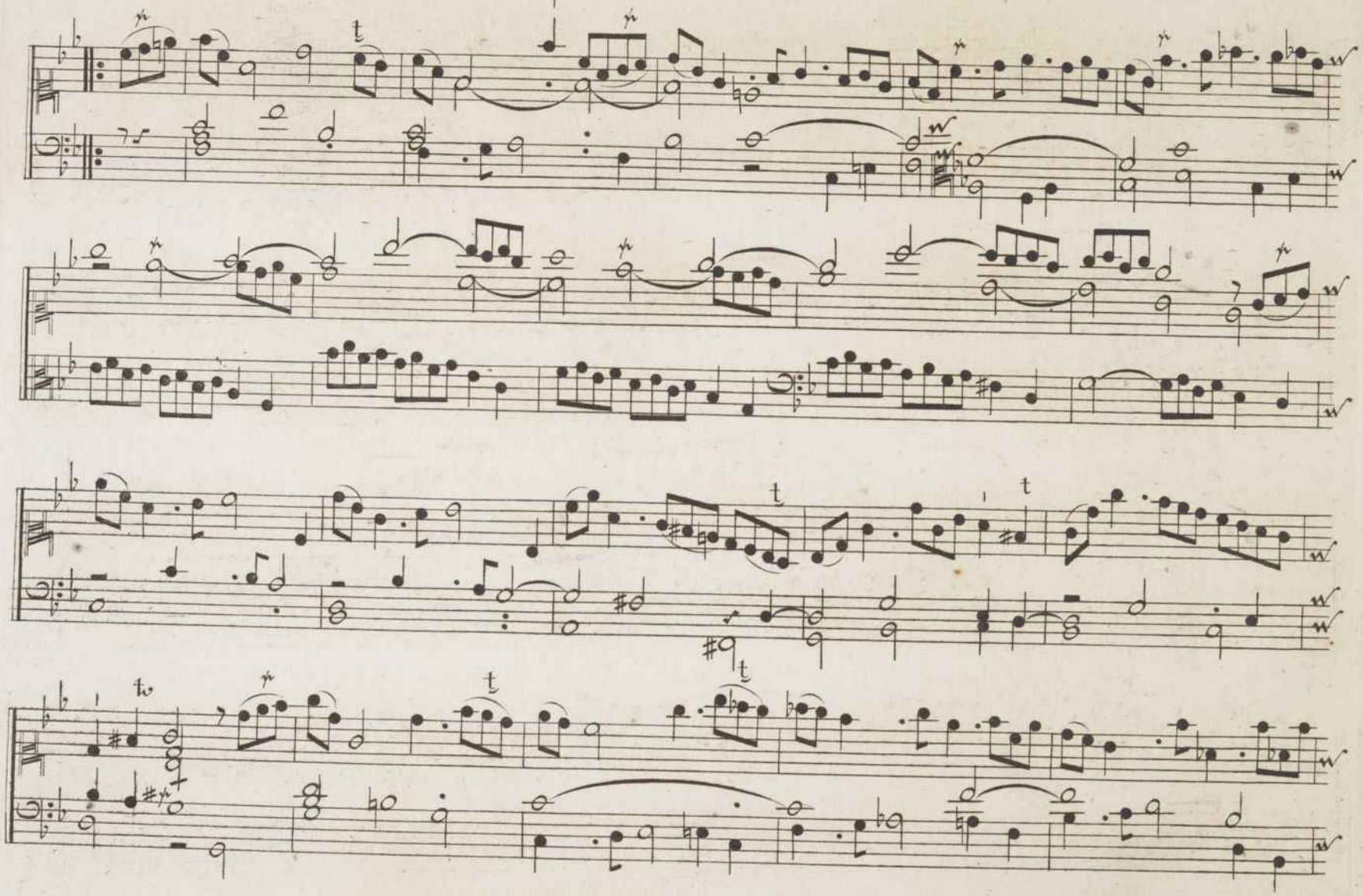
Séque *Menuet Premier*

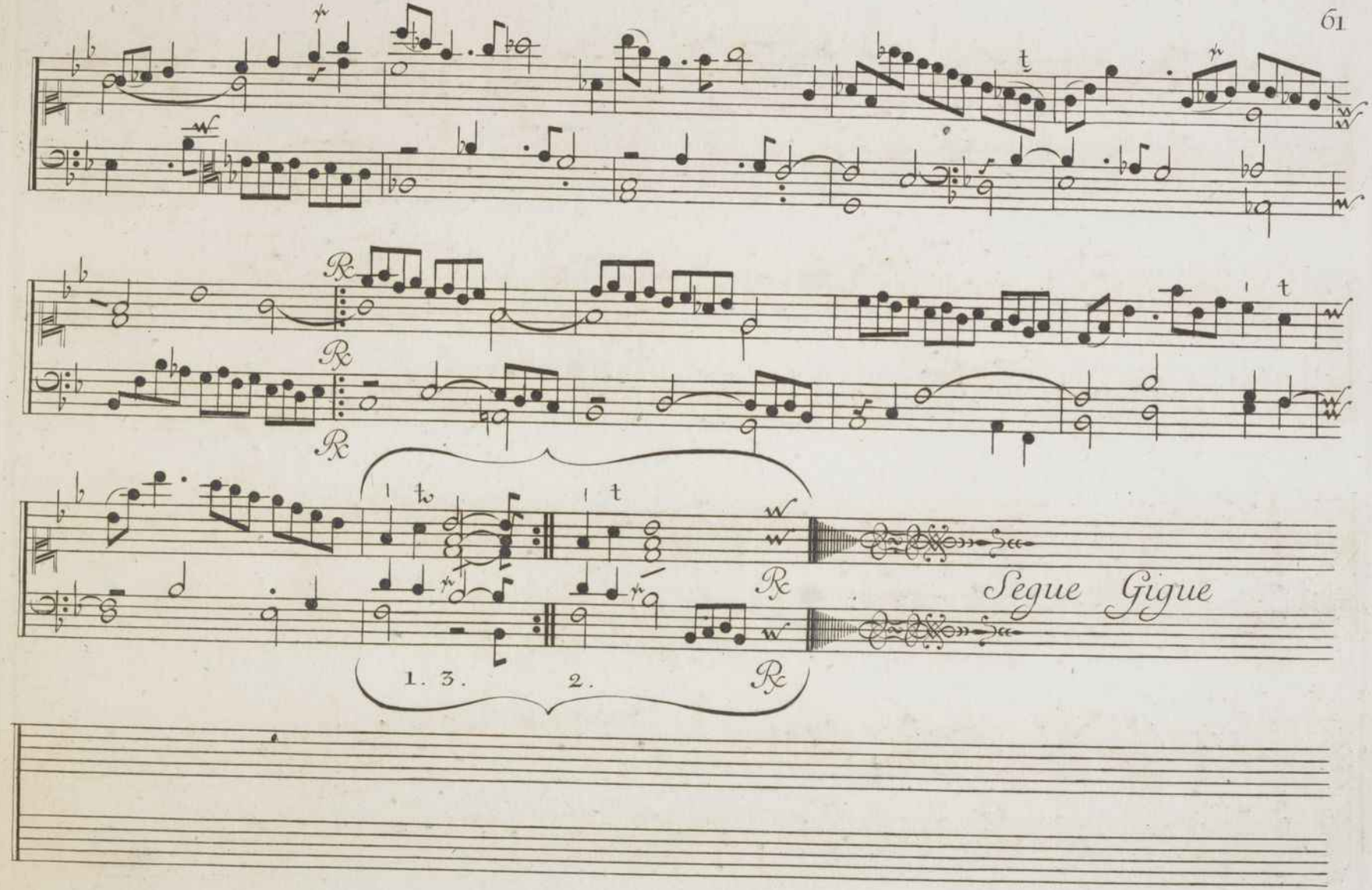

Menuet
Premier
1. 2. 4. 3.

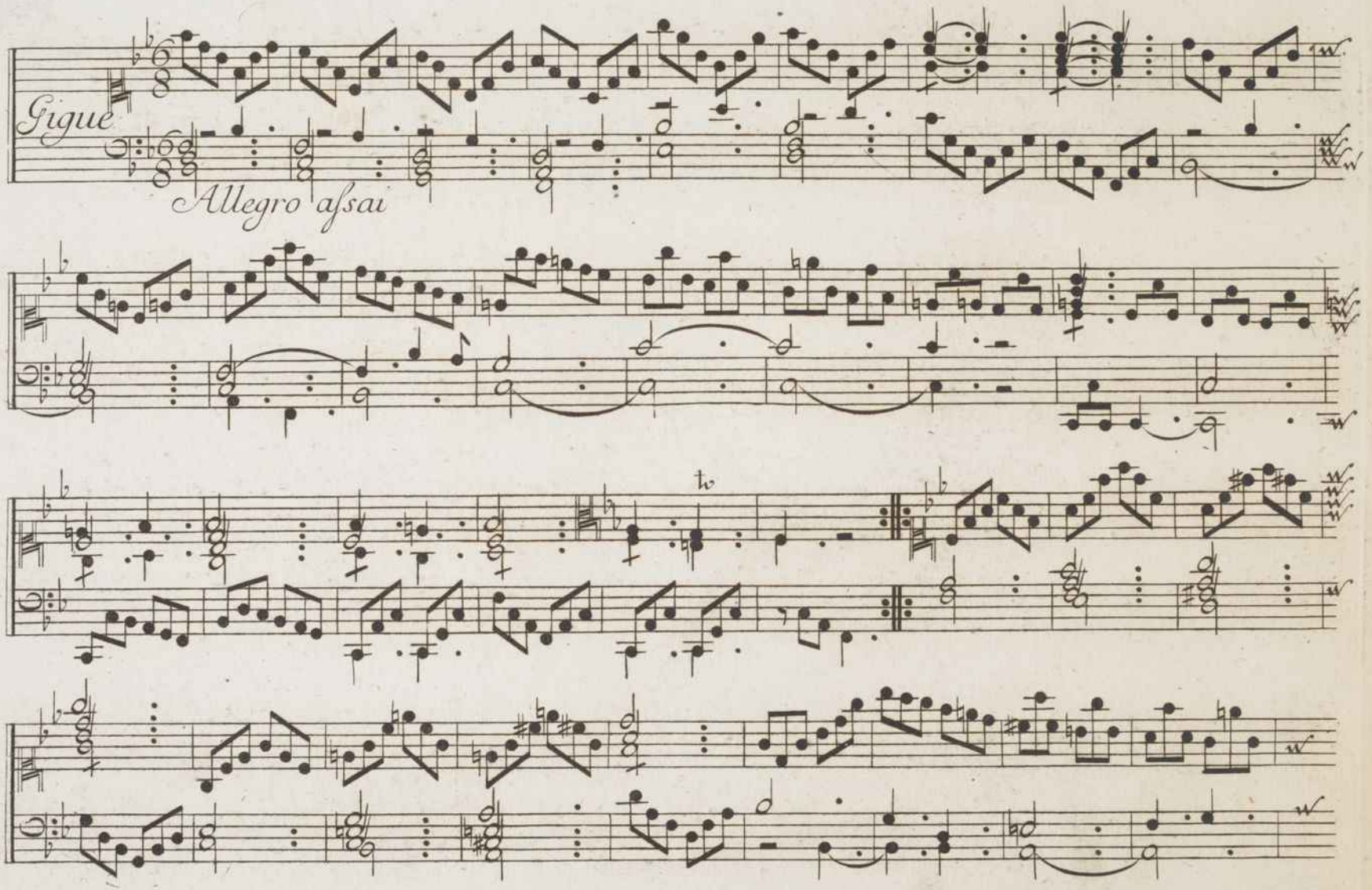

Menuet
Second
Menuet
Premier
Da Capo

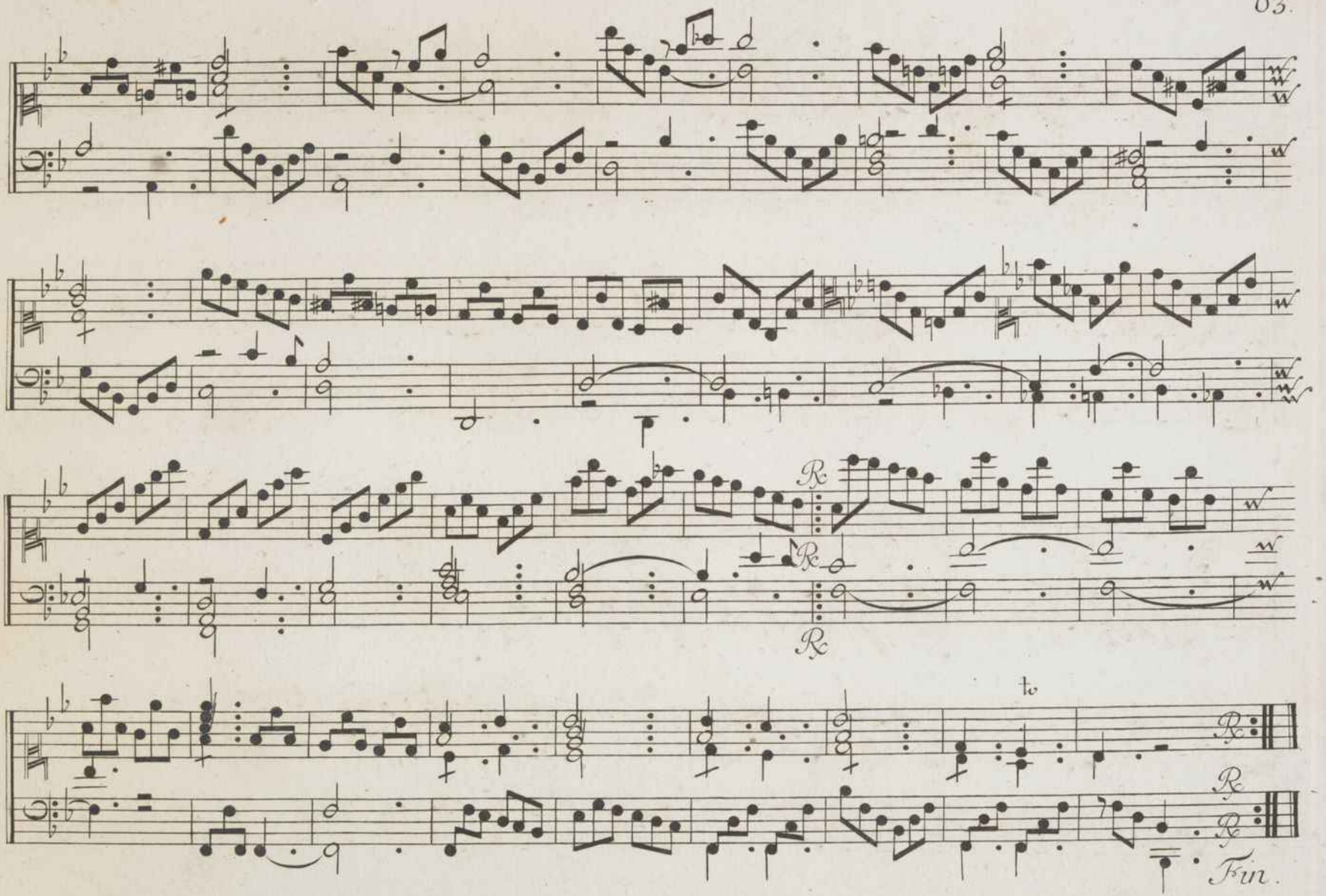

Air
Cantabile.
R
R


R
Hornepipe
Spiritoso

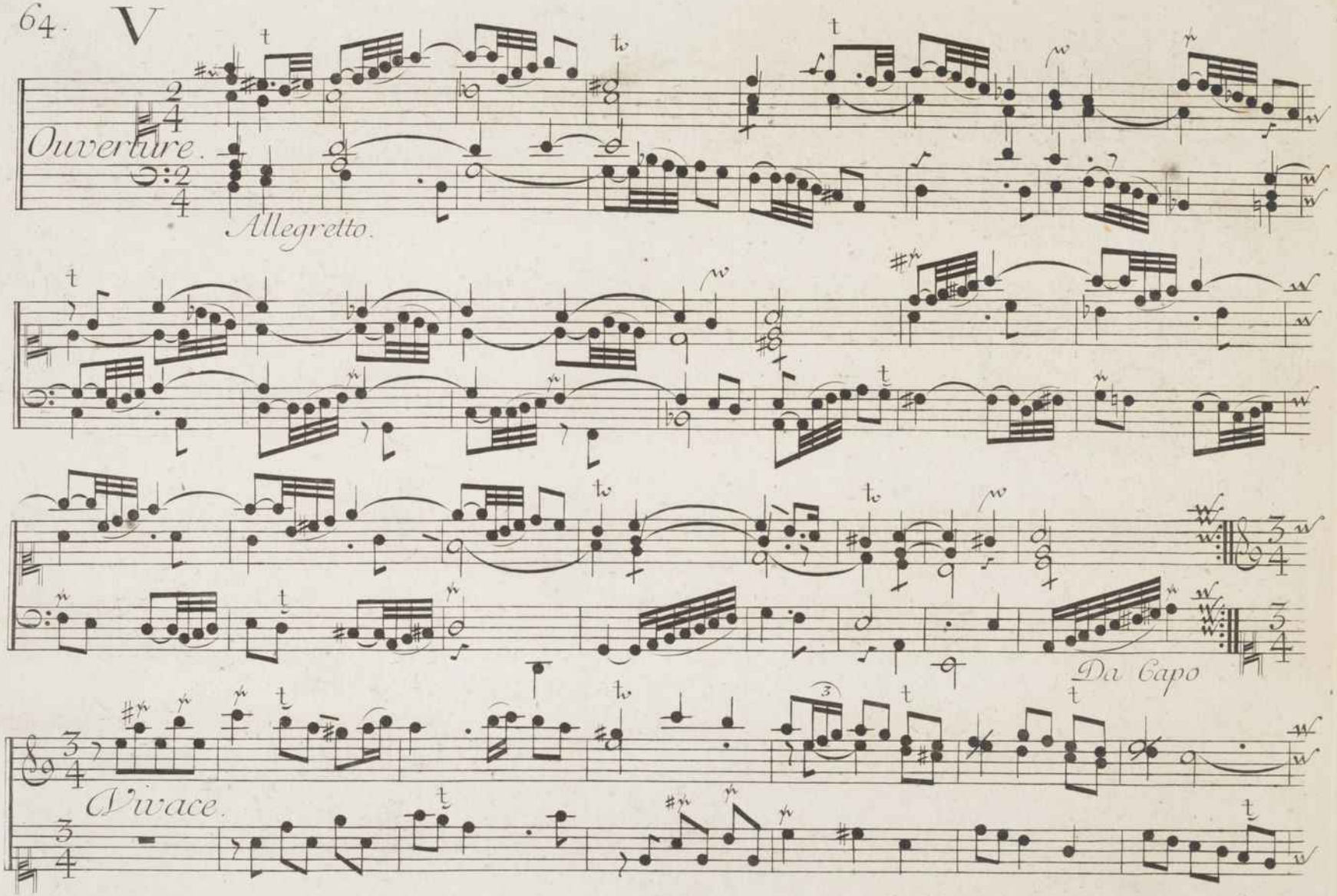


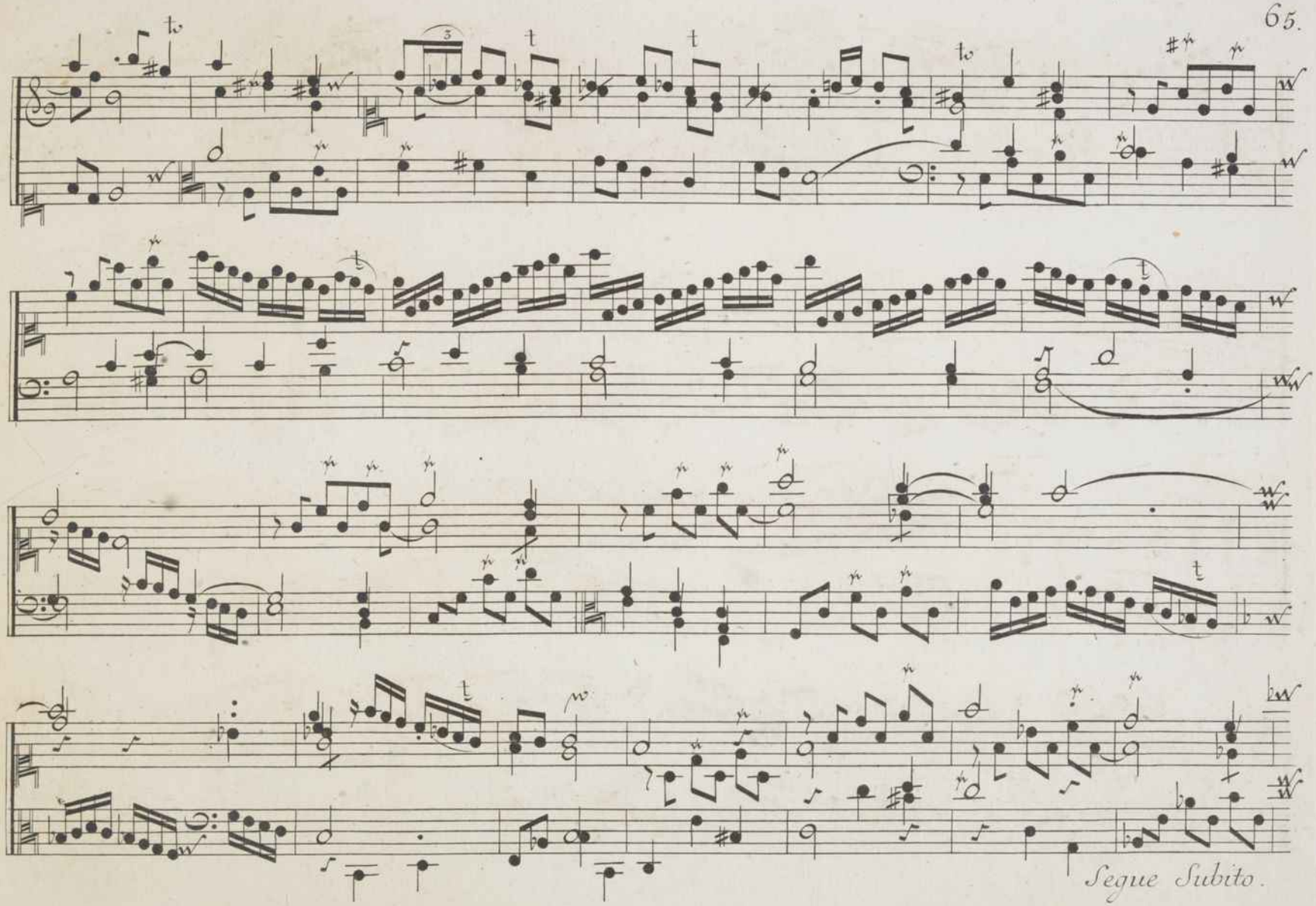

Segue Gigue
1. 3.
2.

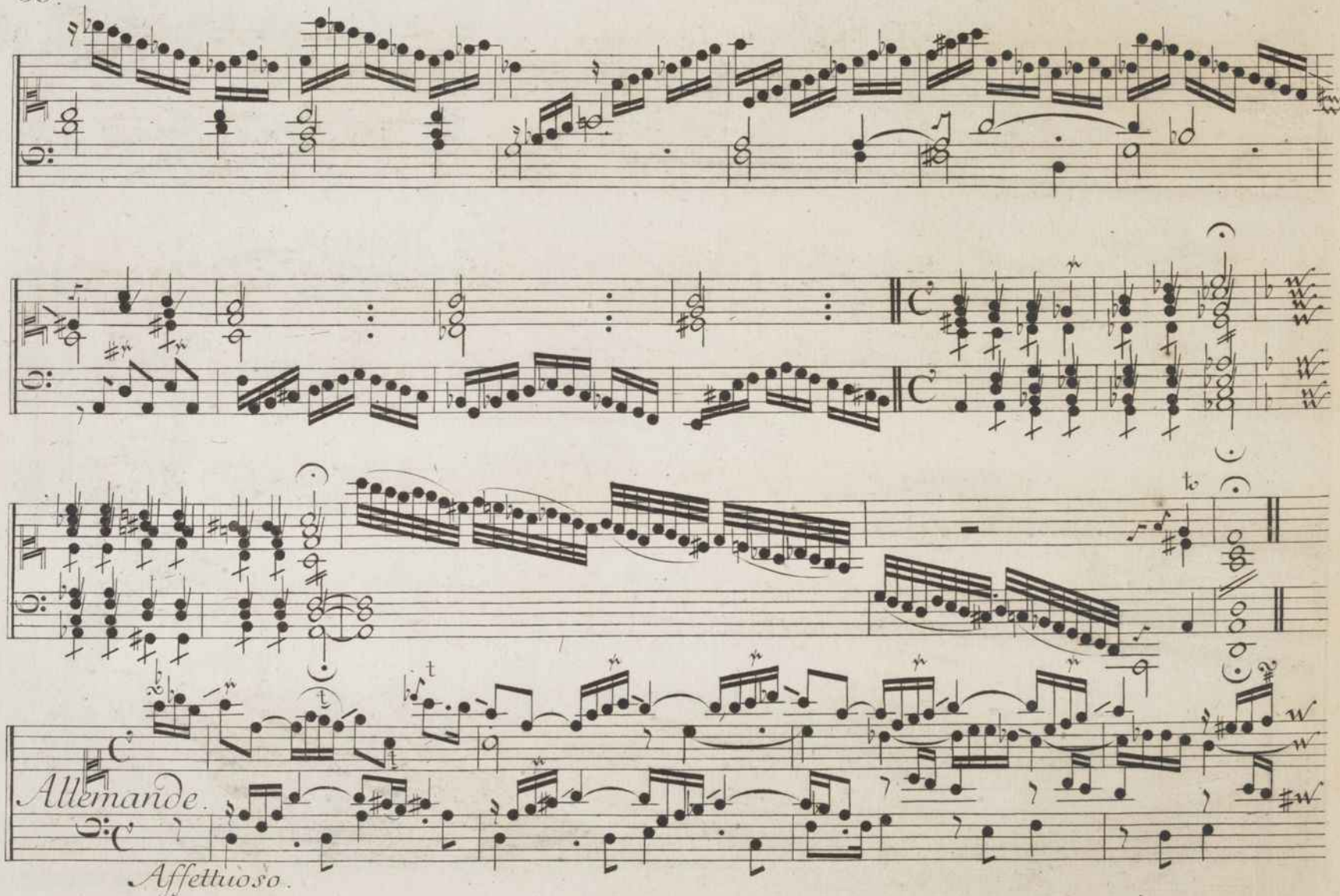

Gigue
Allegro aſsai

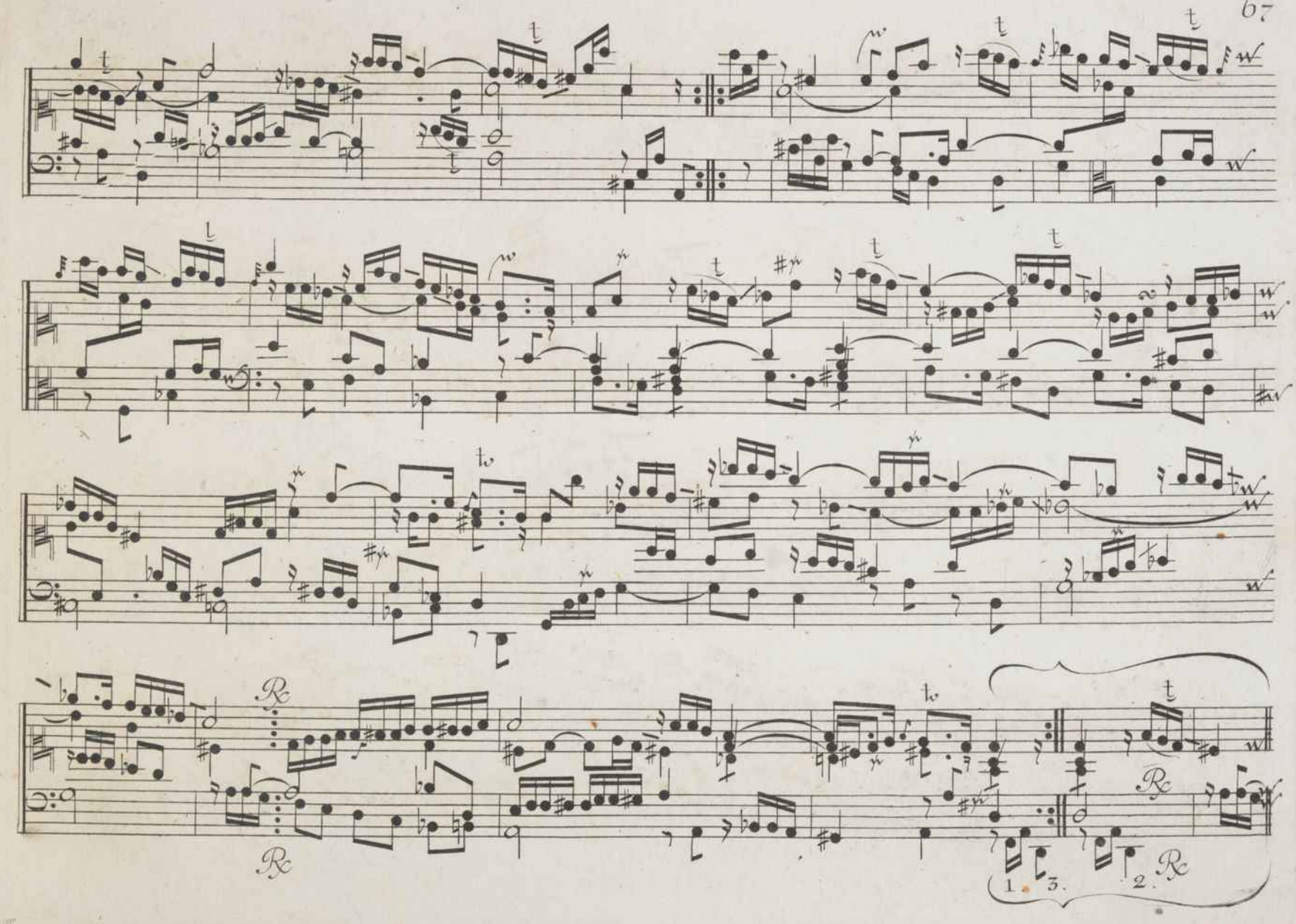

R
R
R
R
R
R
Fin.

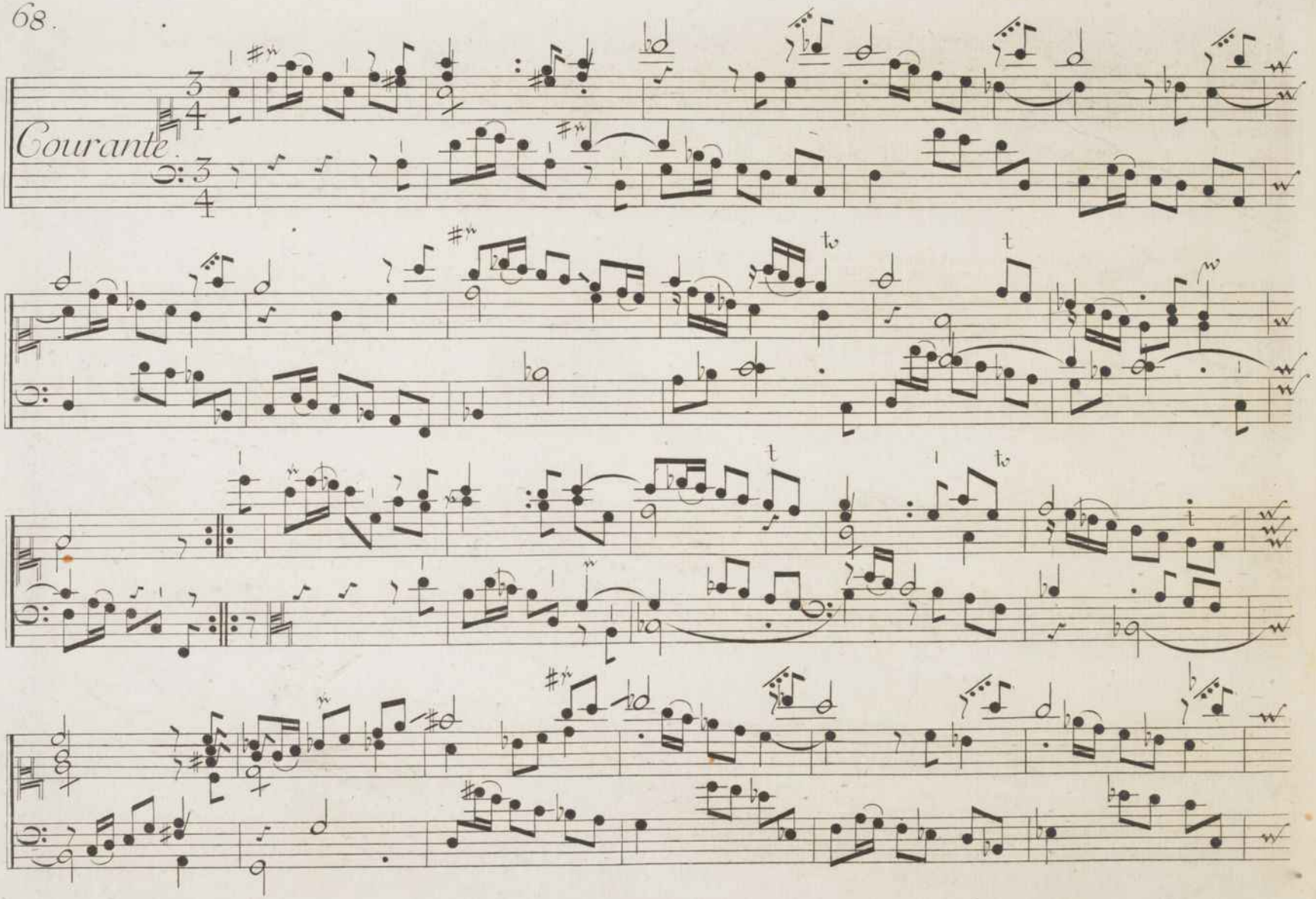
V

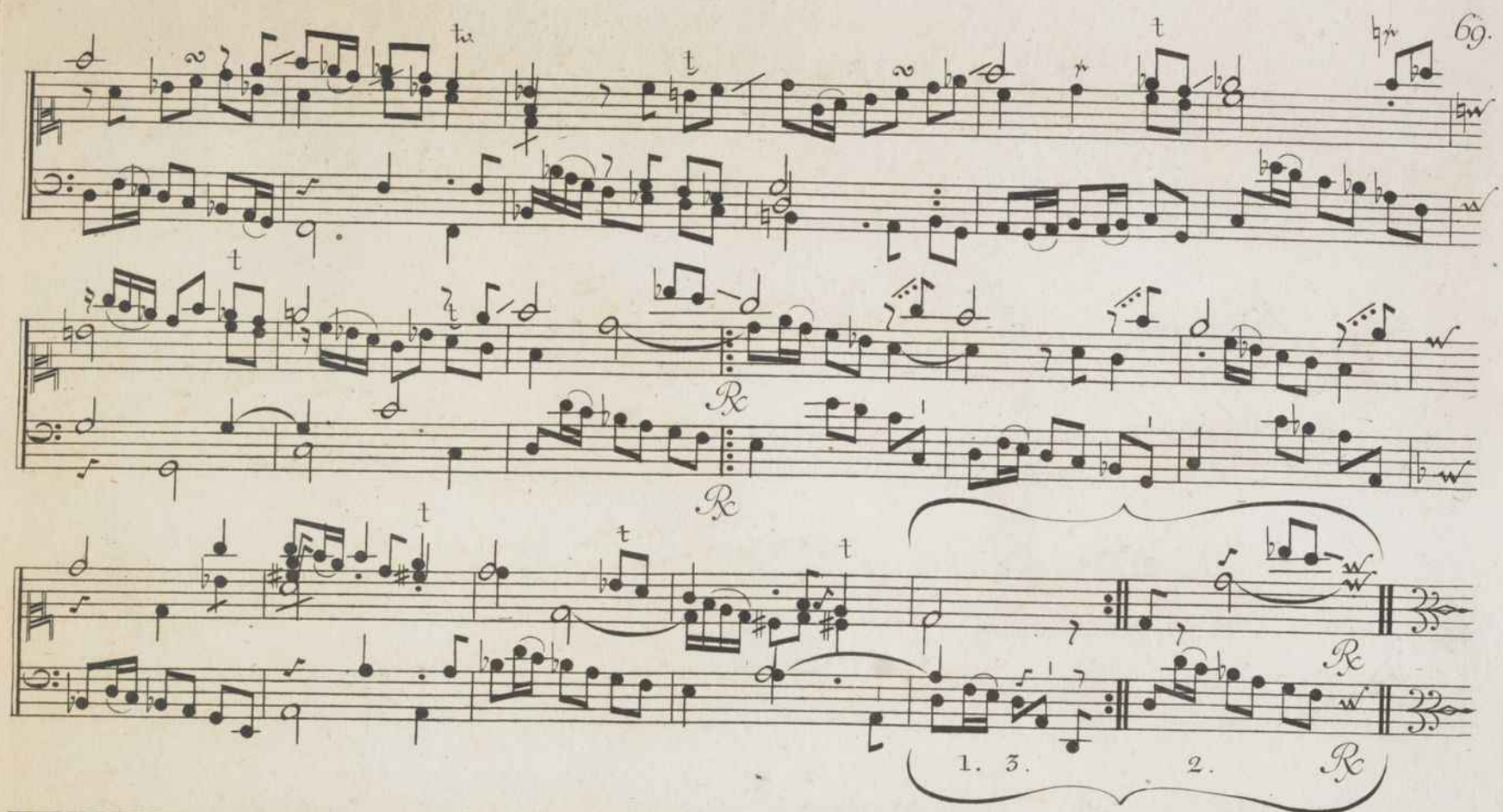



Segue Subito.

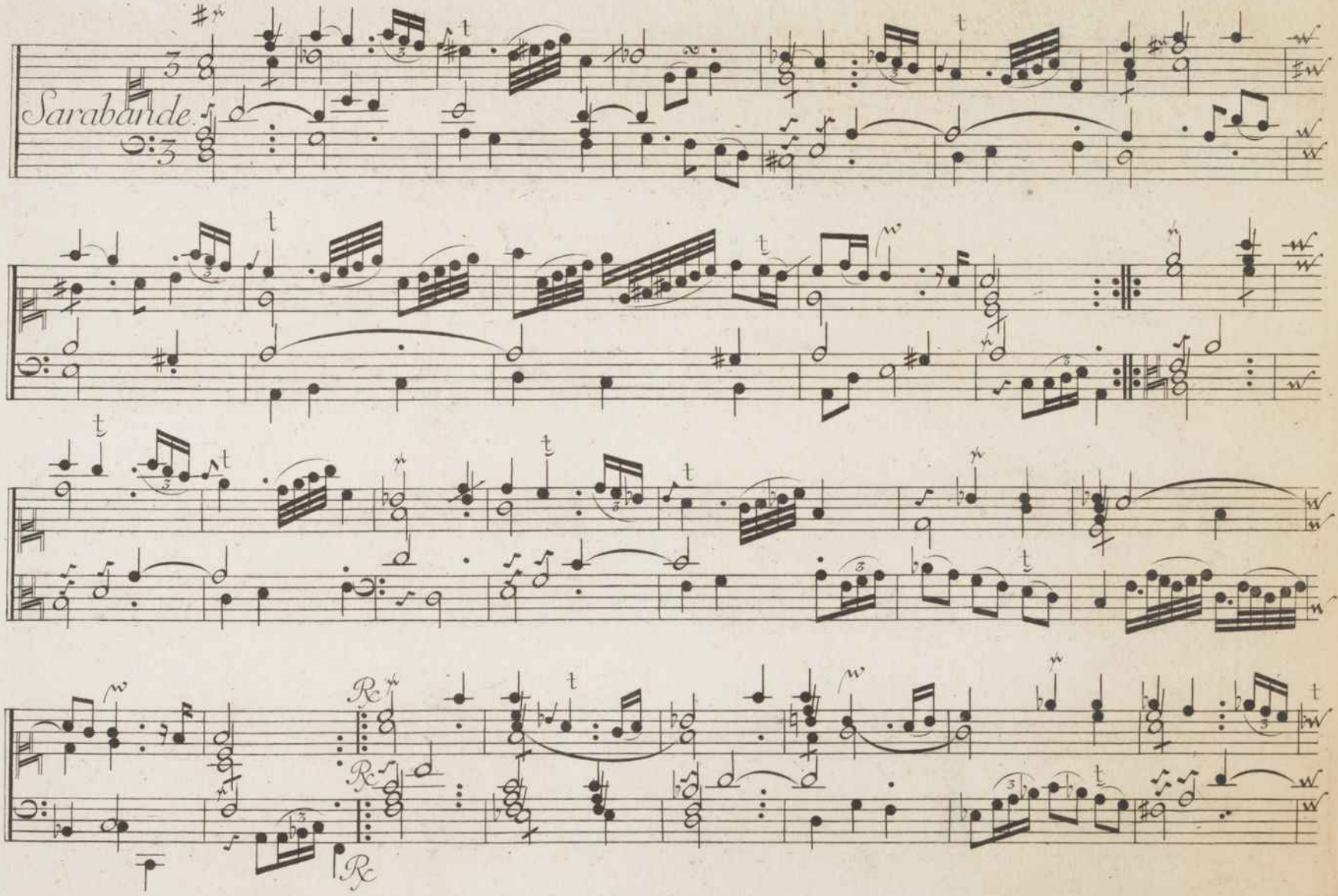

Allemande.
Affettuoso.




Courante.



Segue Sarabande.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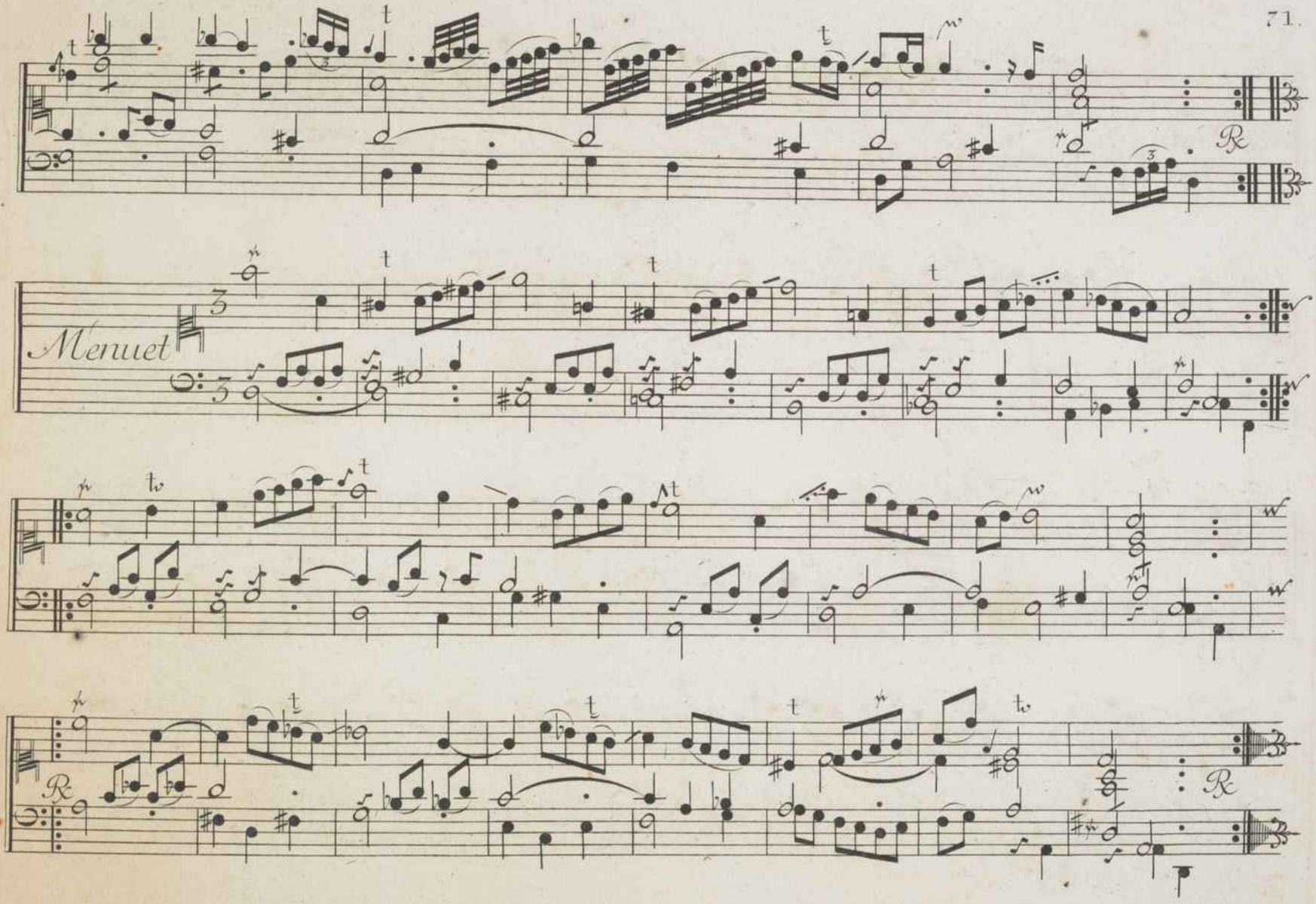
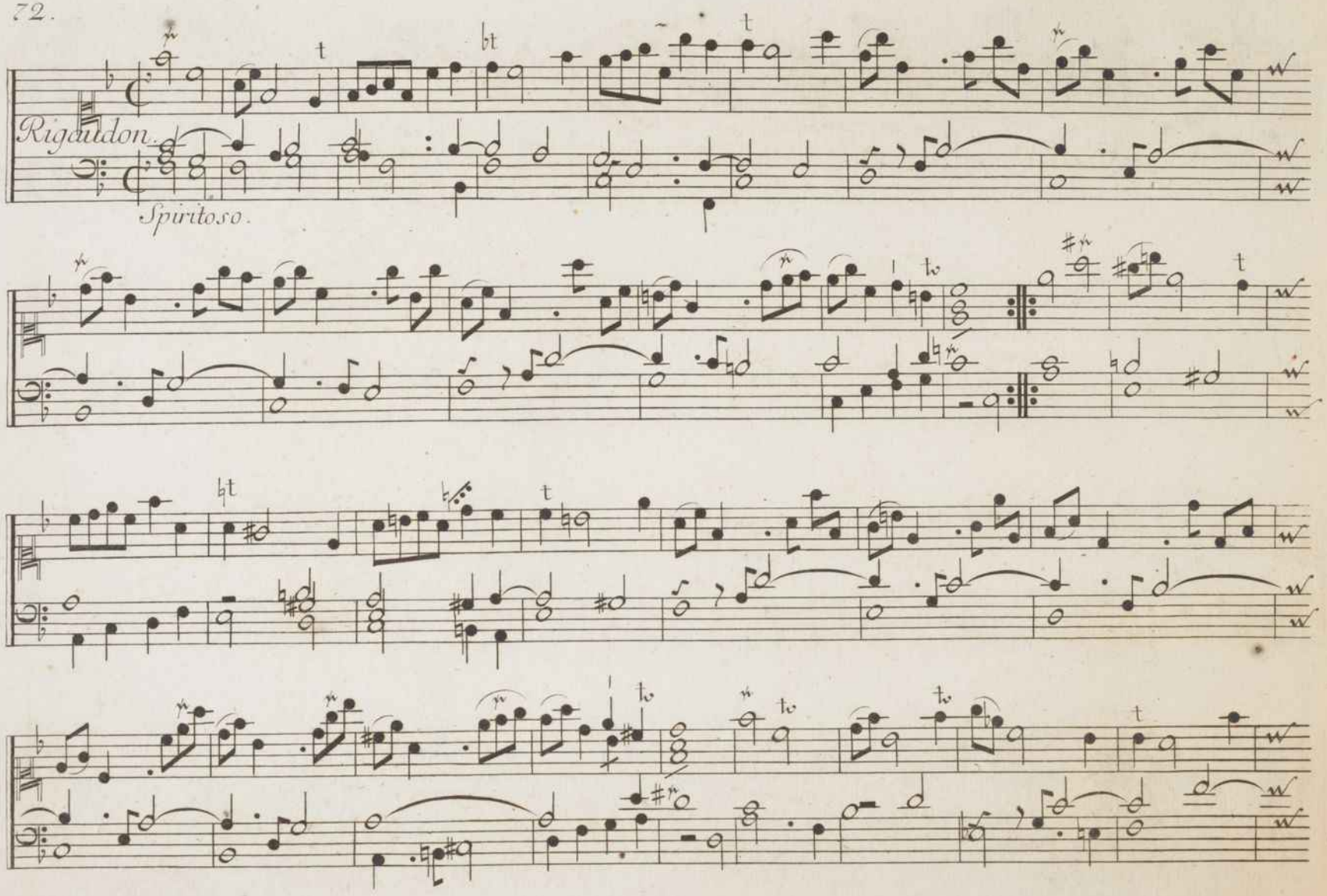
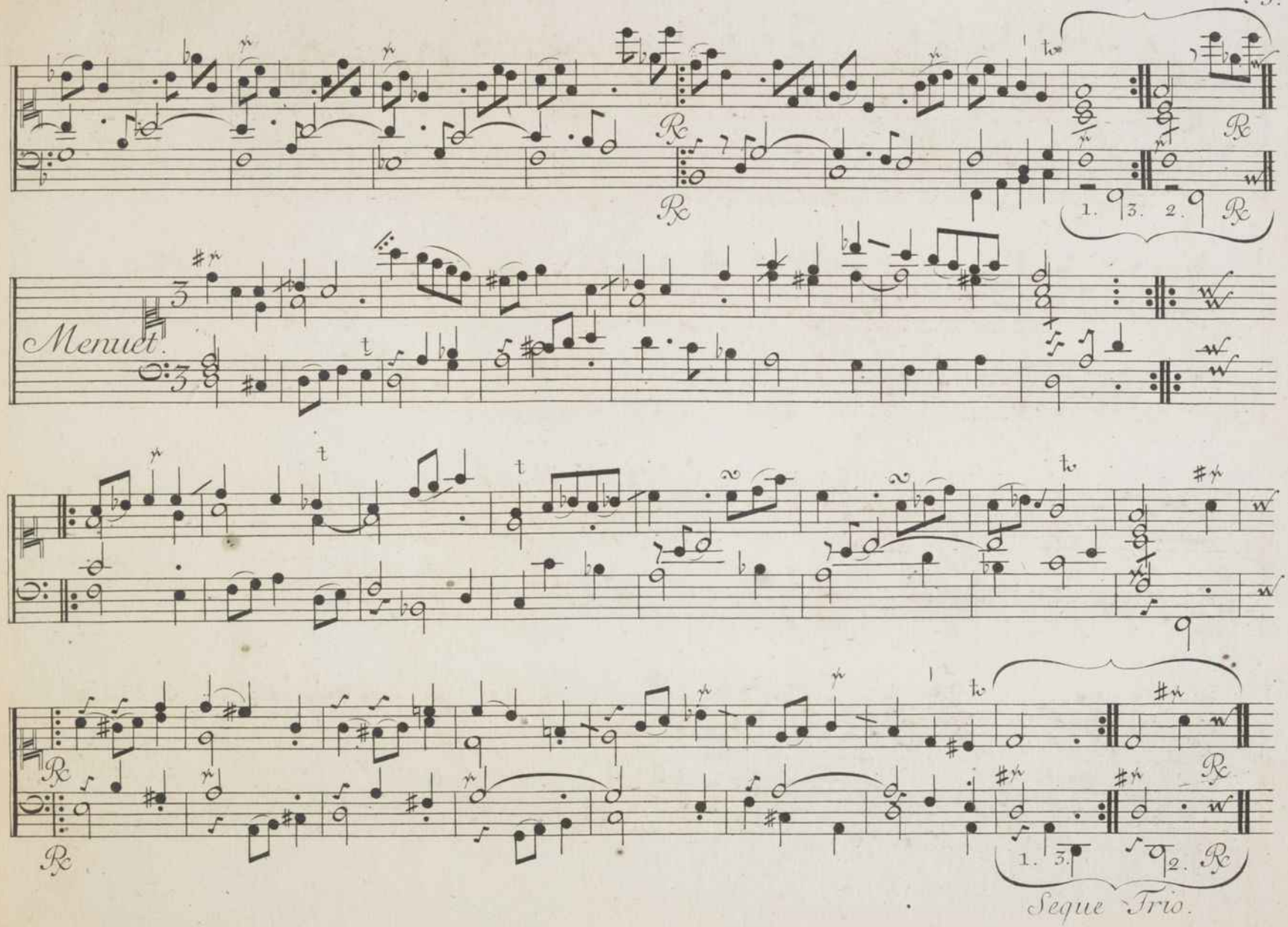
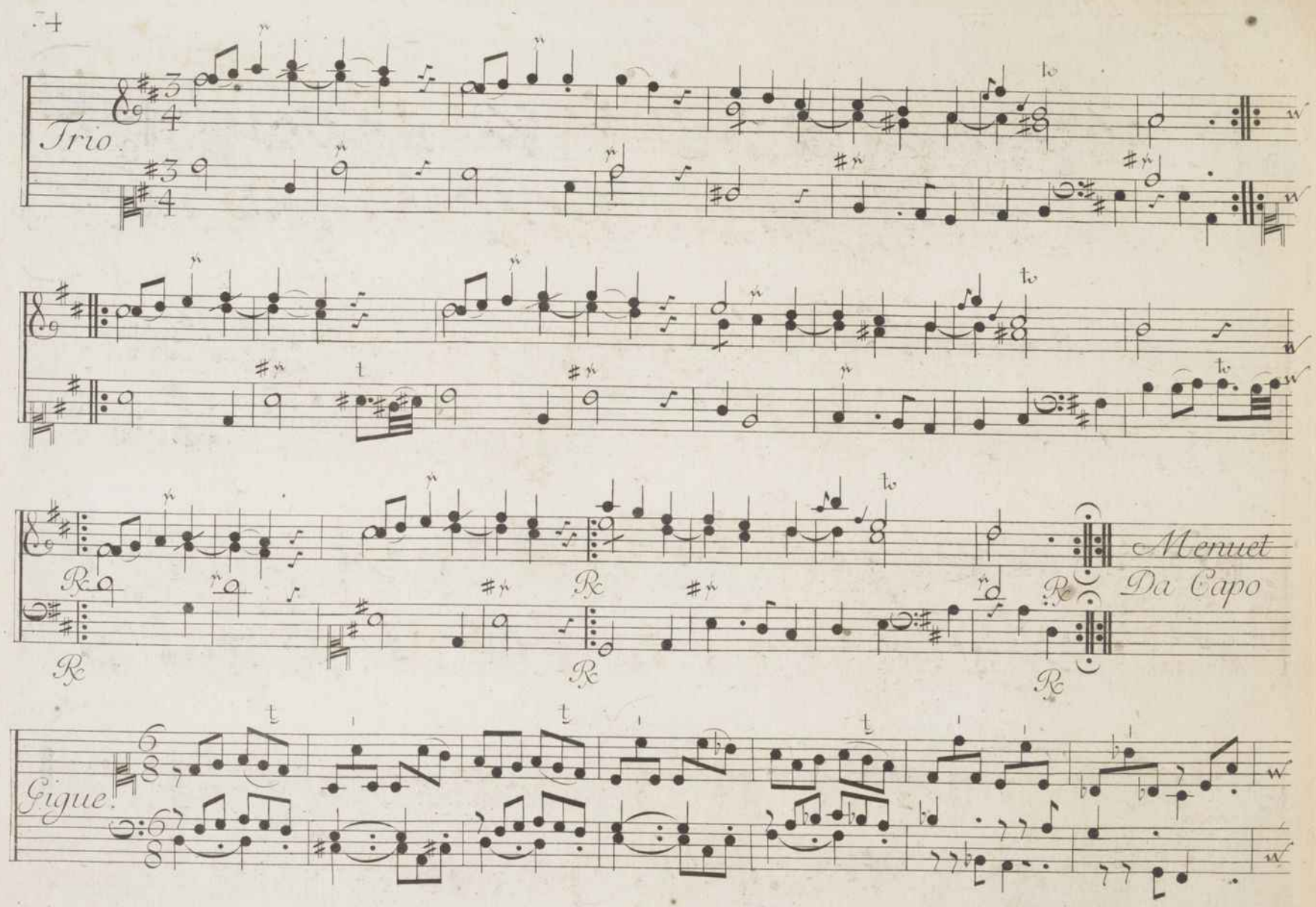
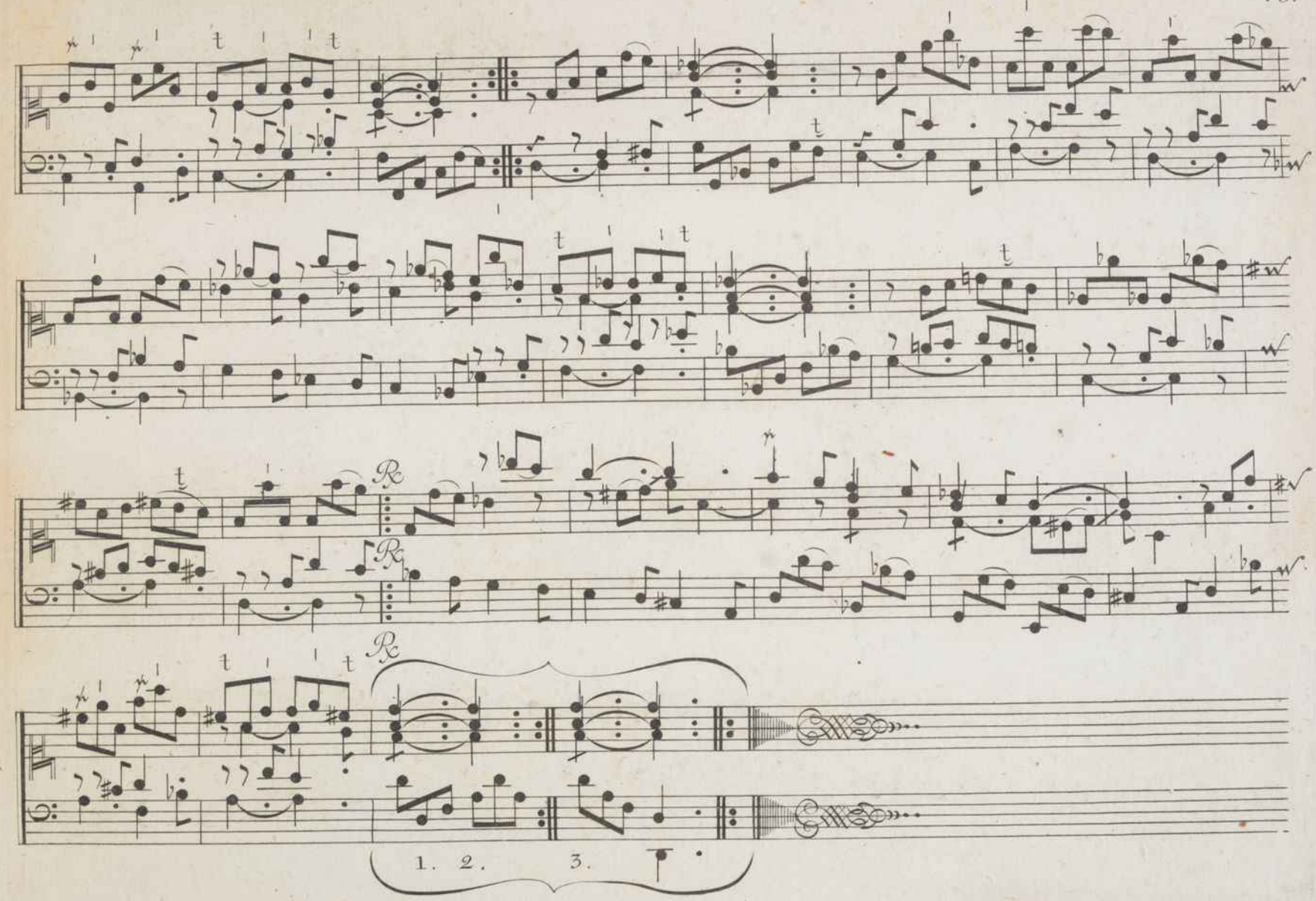

Menuet


Rigaudon.
Spiritoso.


Menuet.
1. 3. 2.
Segue Trio.


Trio.
Menuet
Da Capo
Gigue.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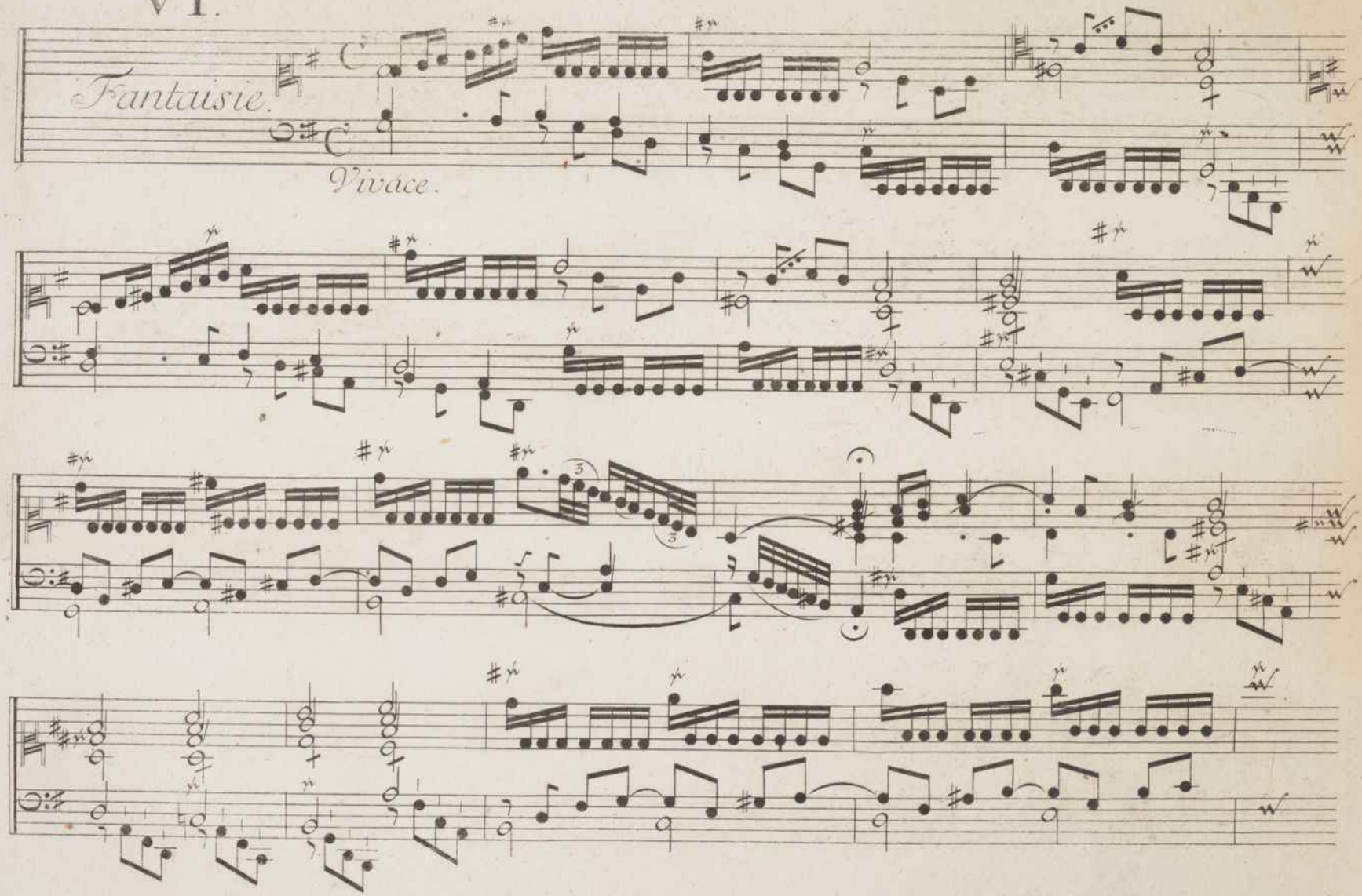
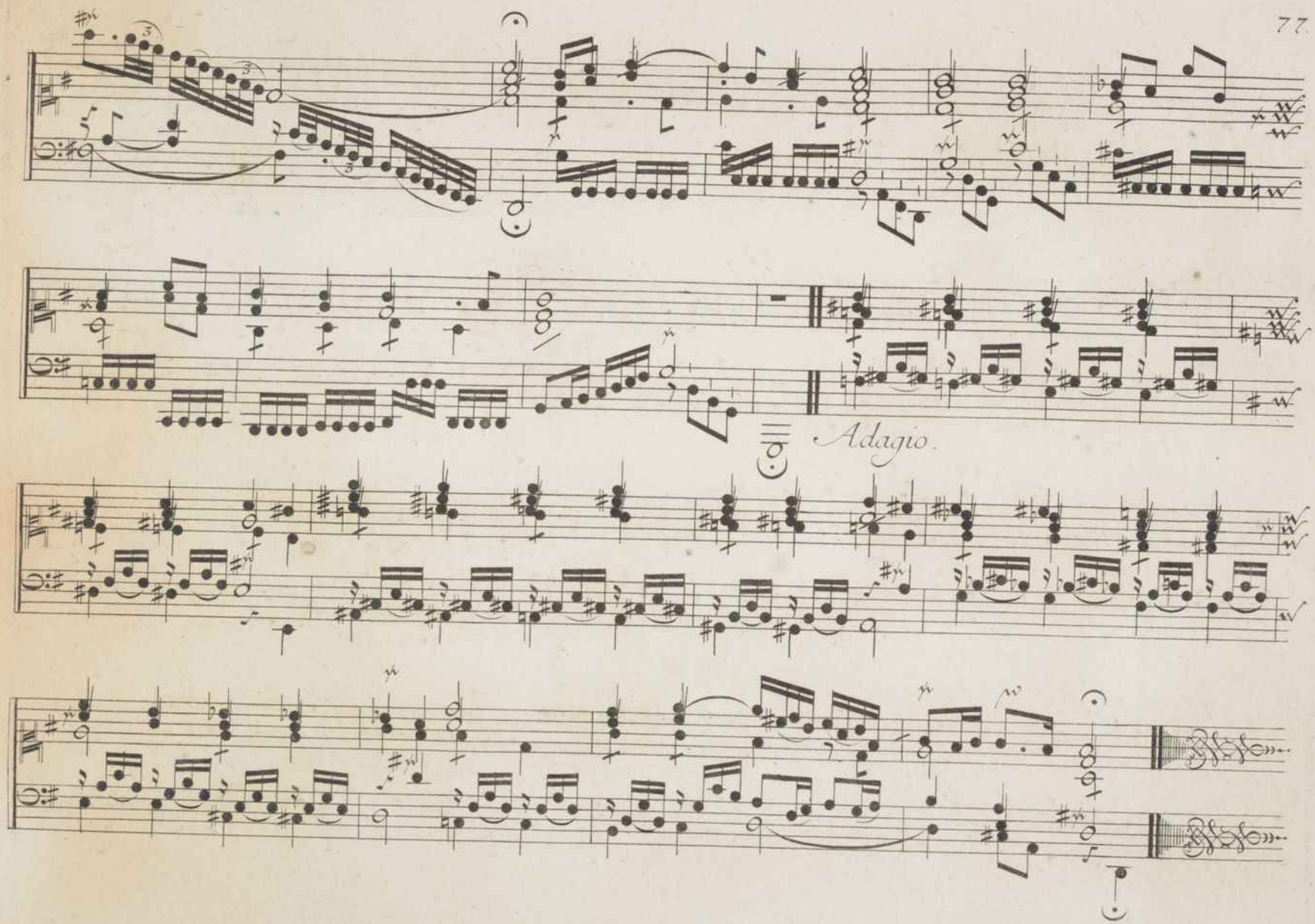
VI.

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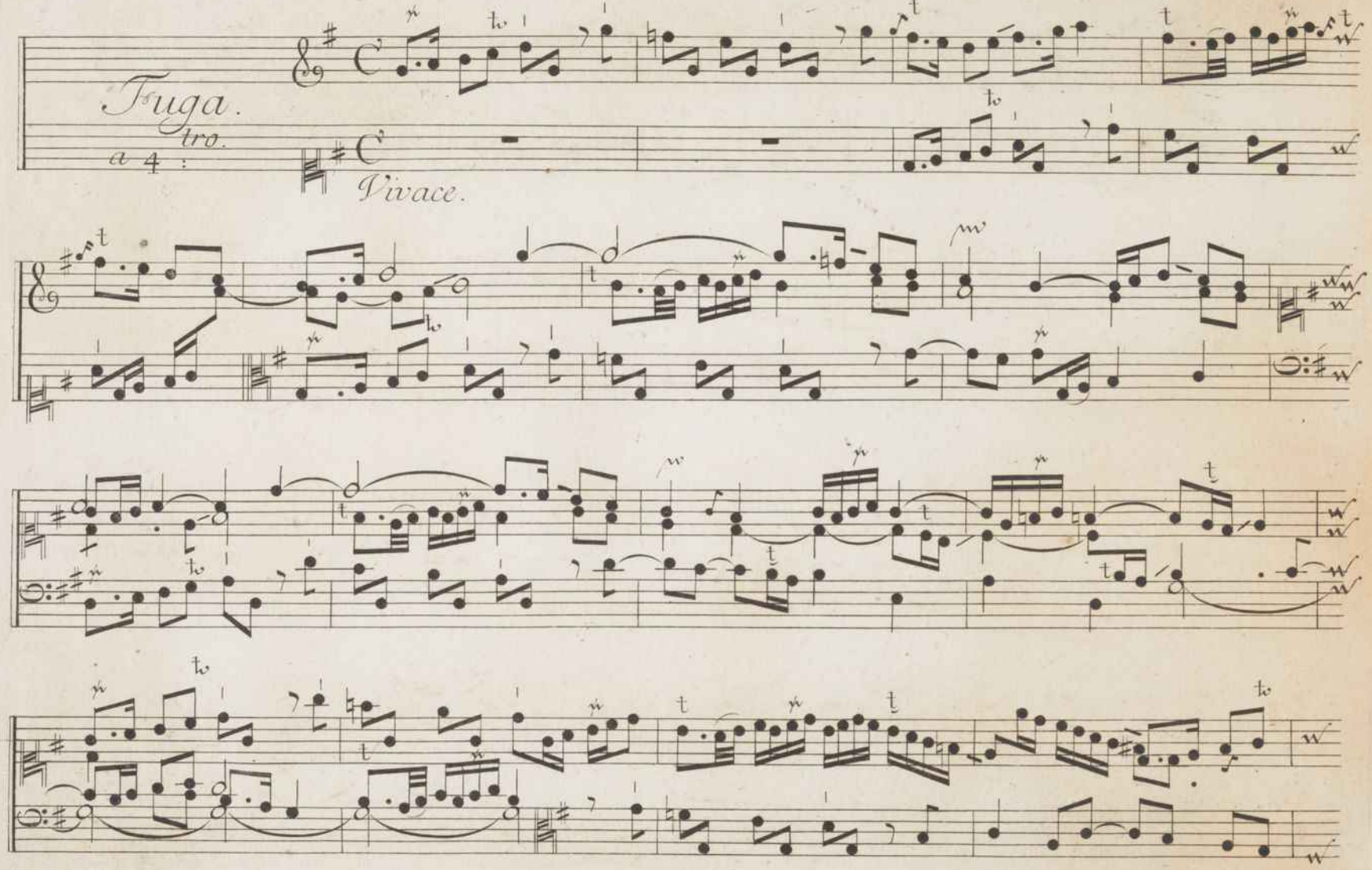
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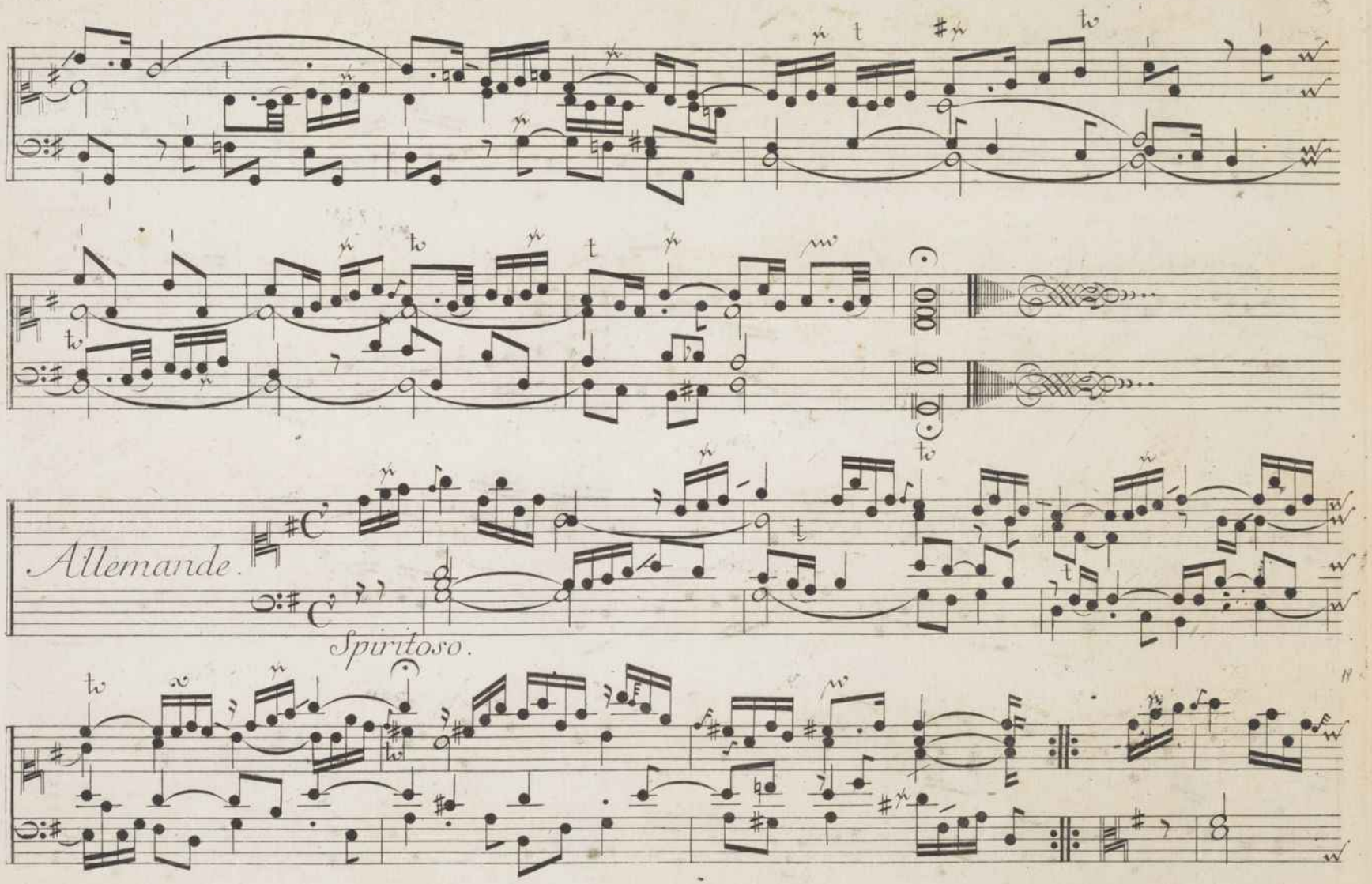
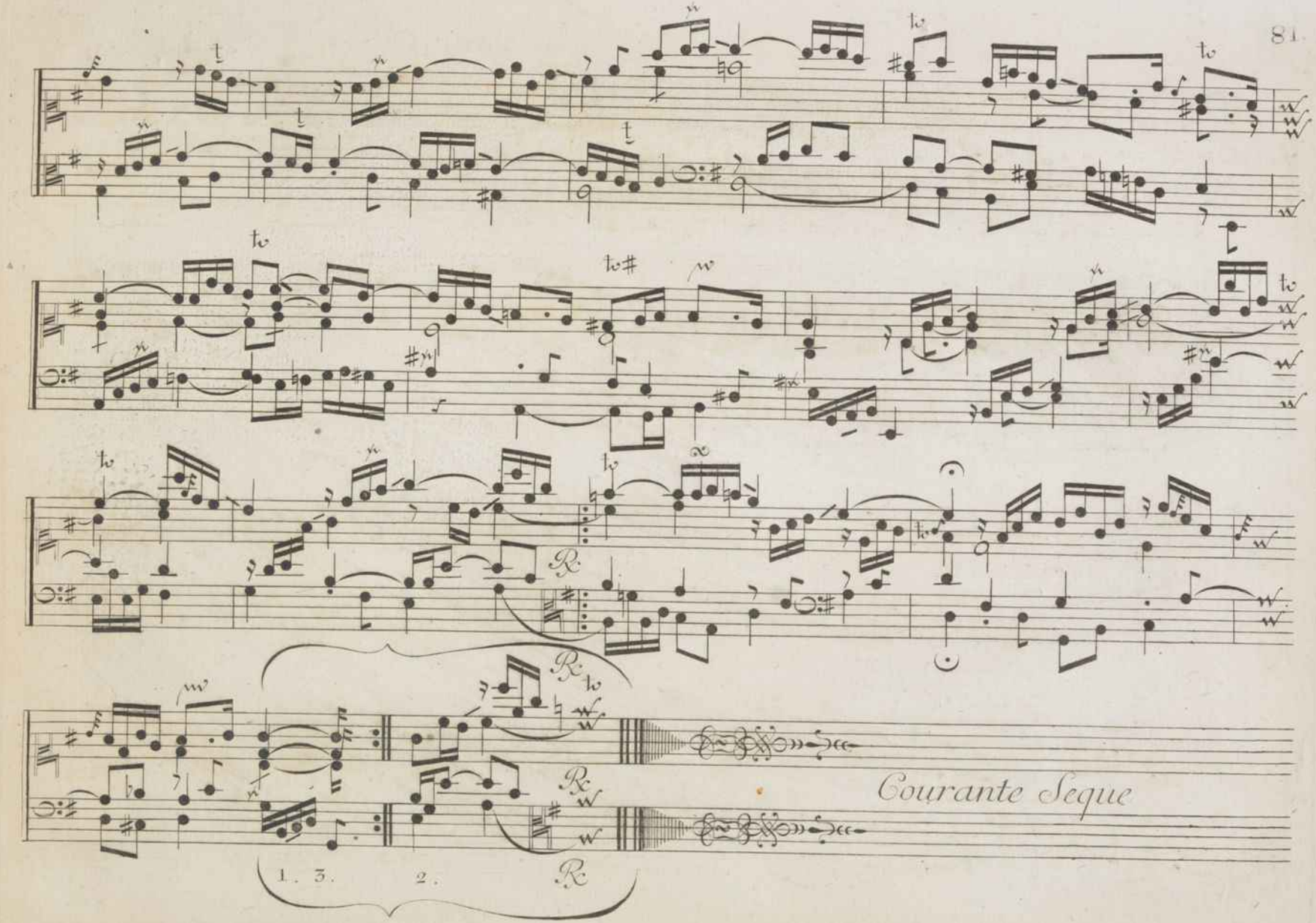
tro.
a 4 :
Vivace.


Allemande.
Spiritoso.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R
R
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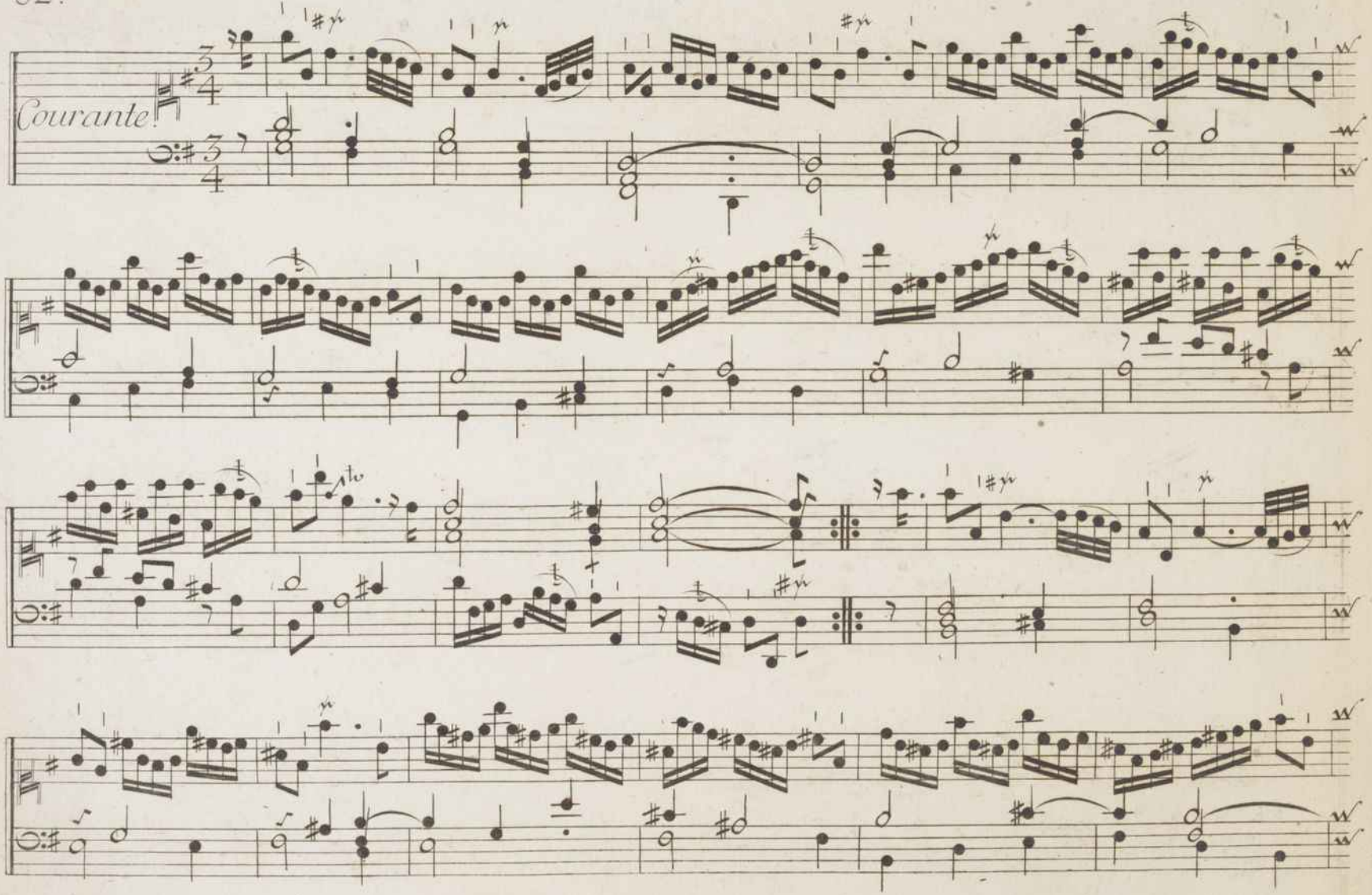
2.
Courante Seque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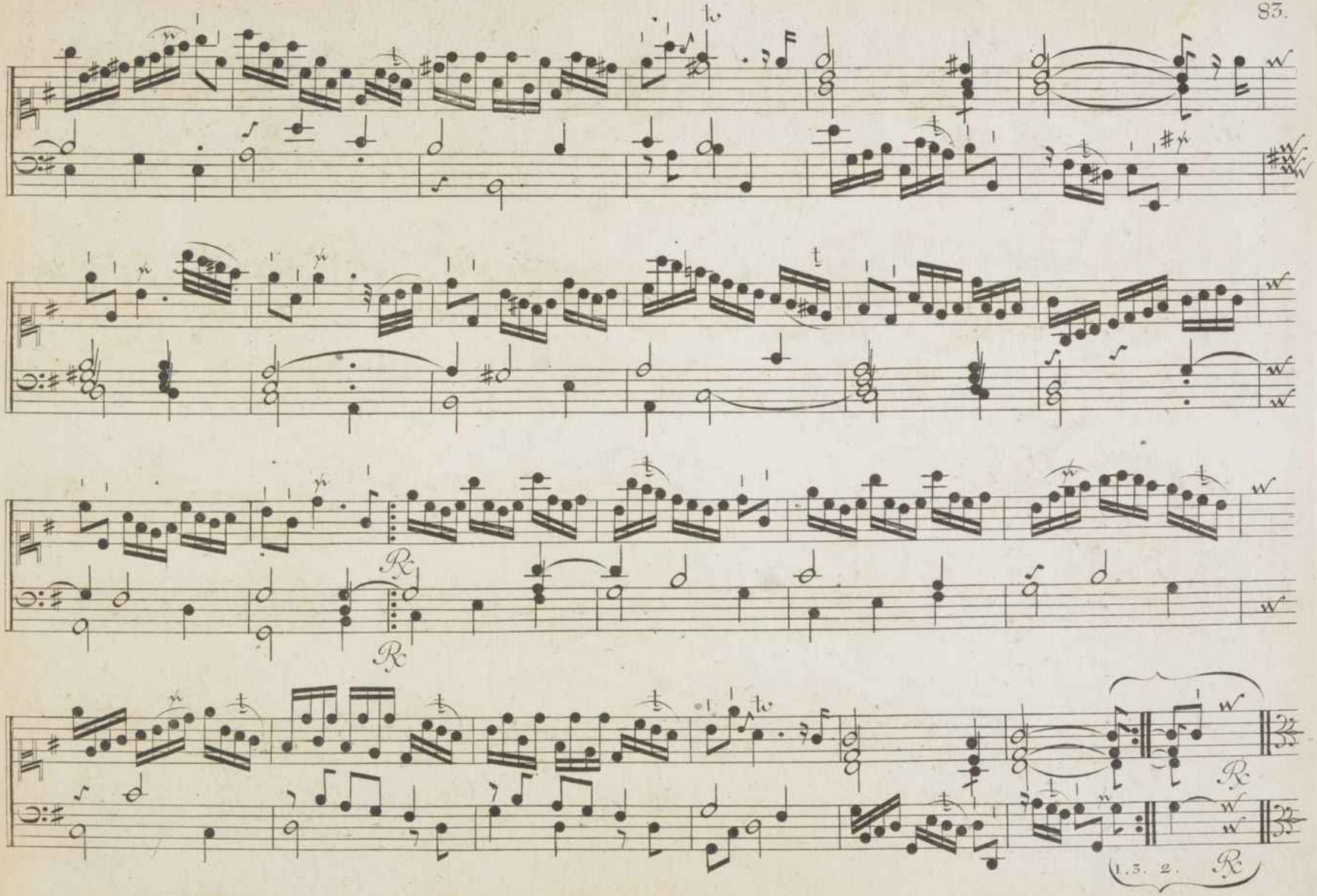
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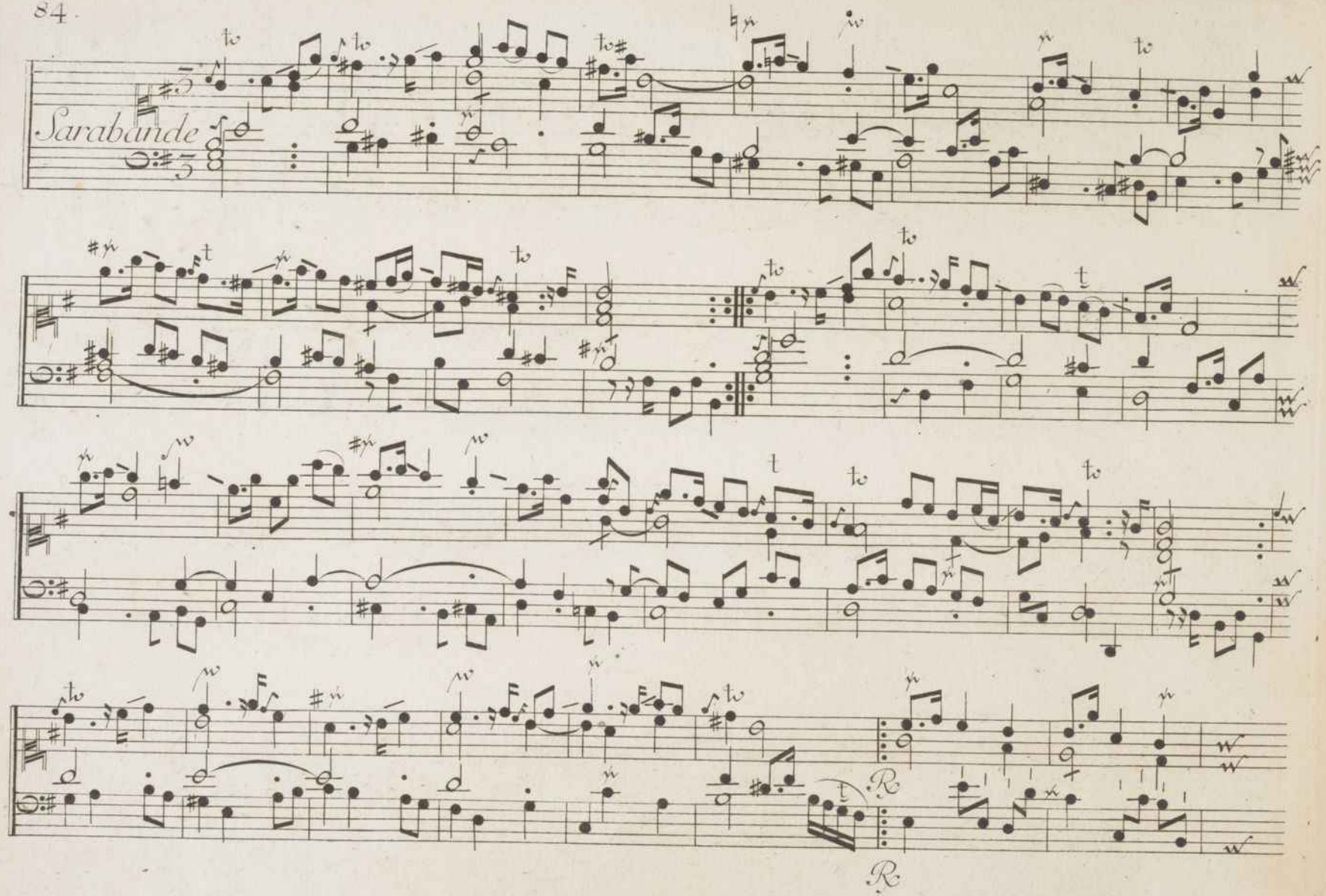
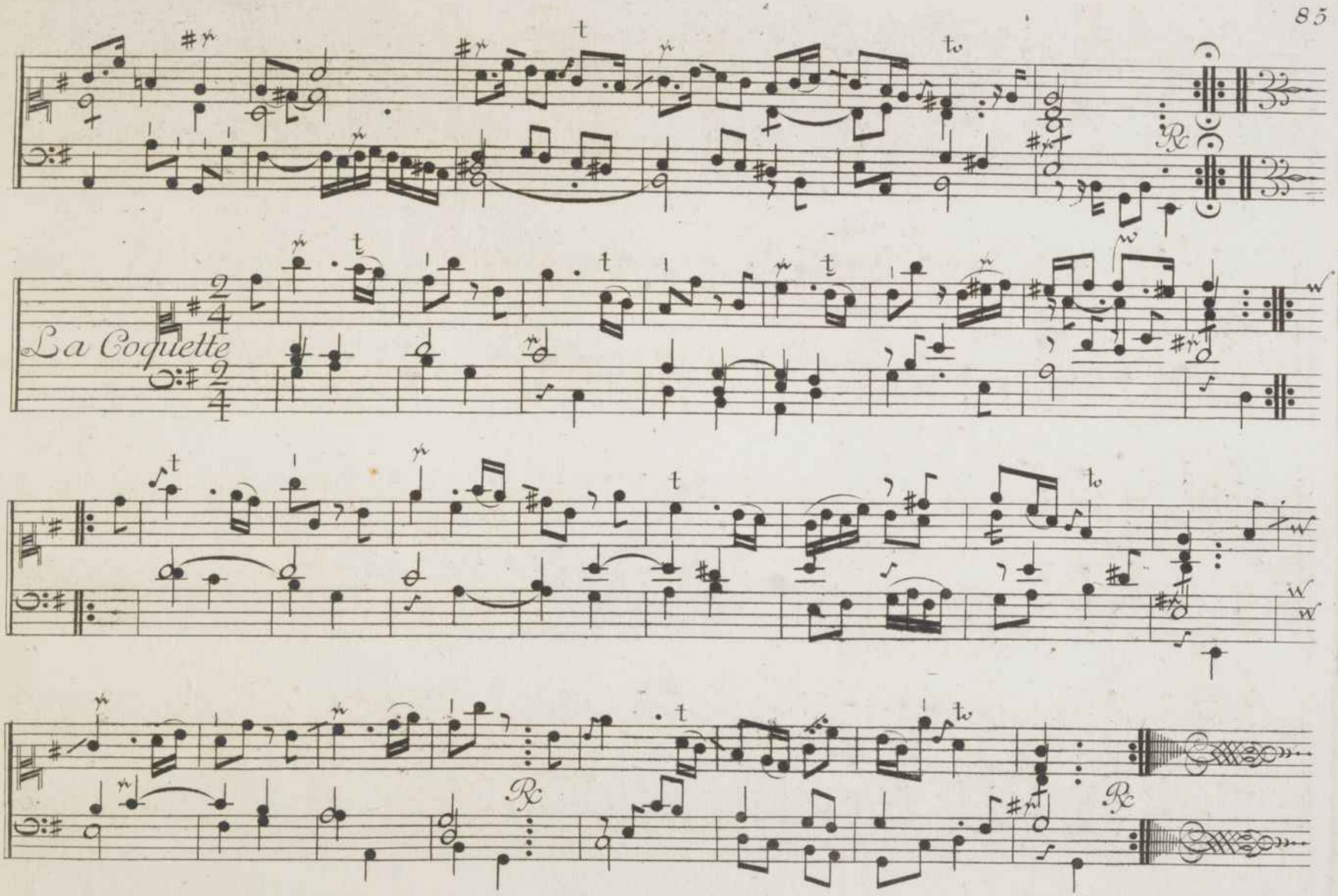
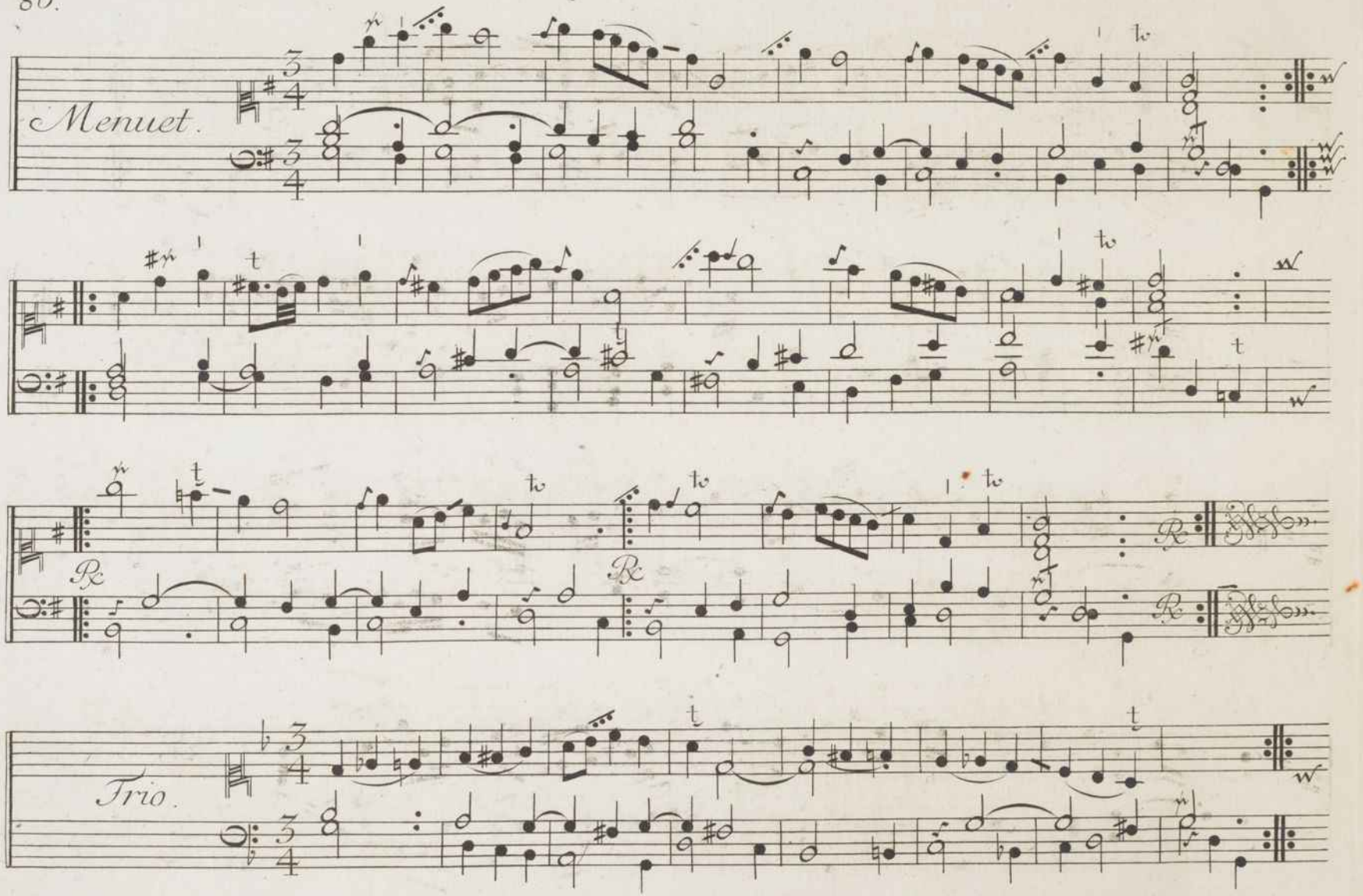
R.


Sarabande
R
R


La Coquette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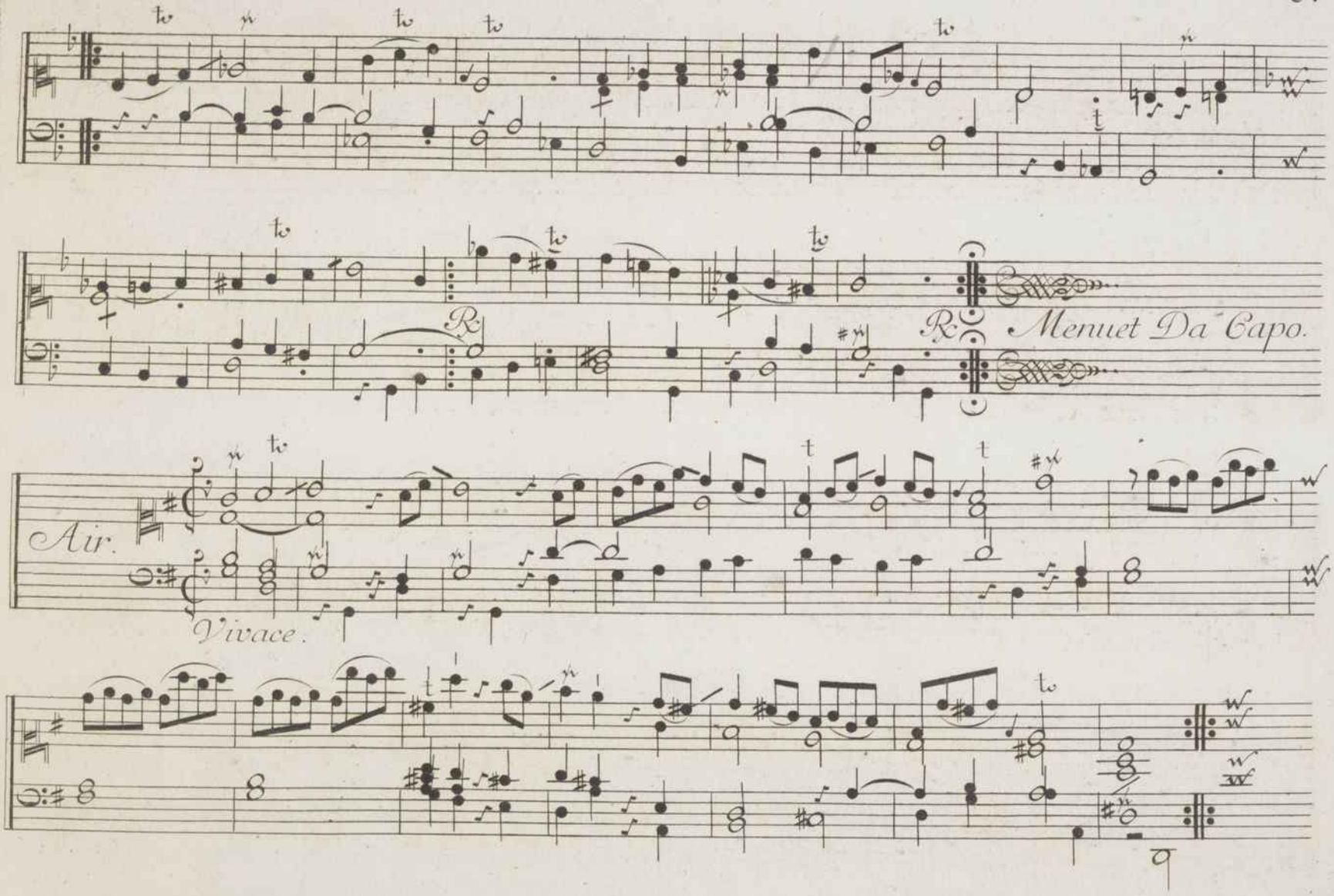
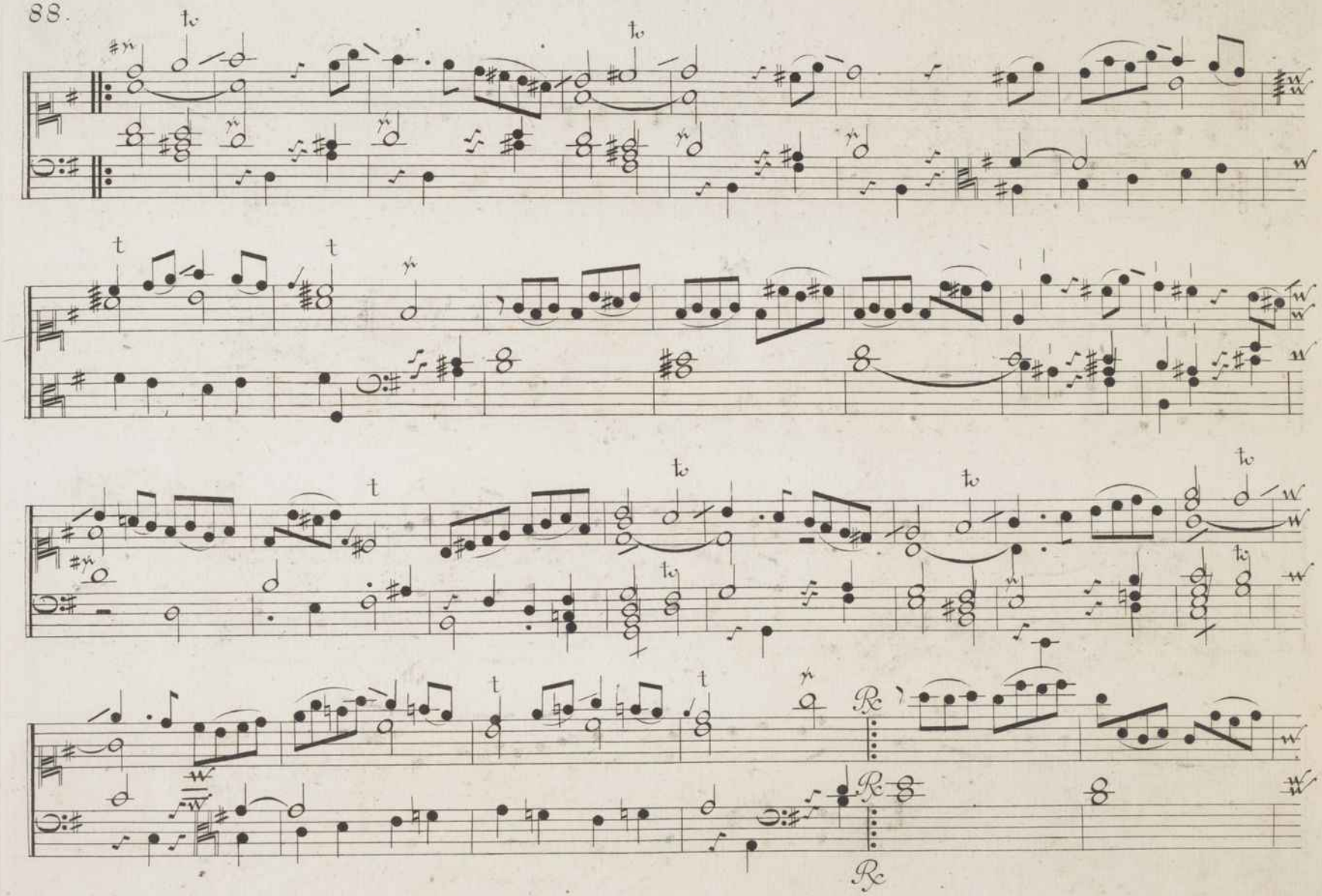
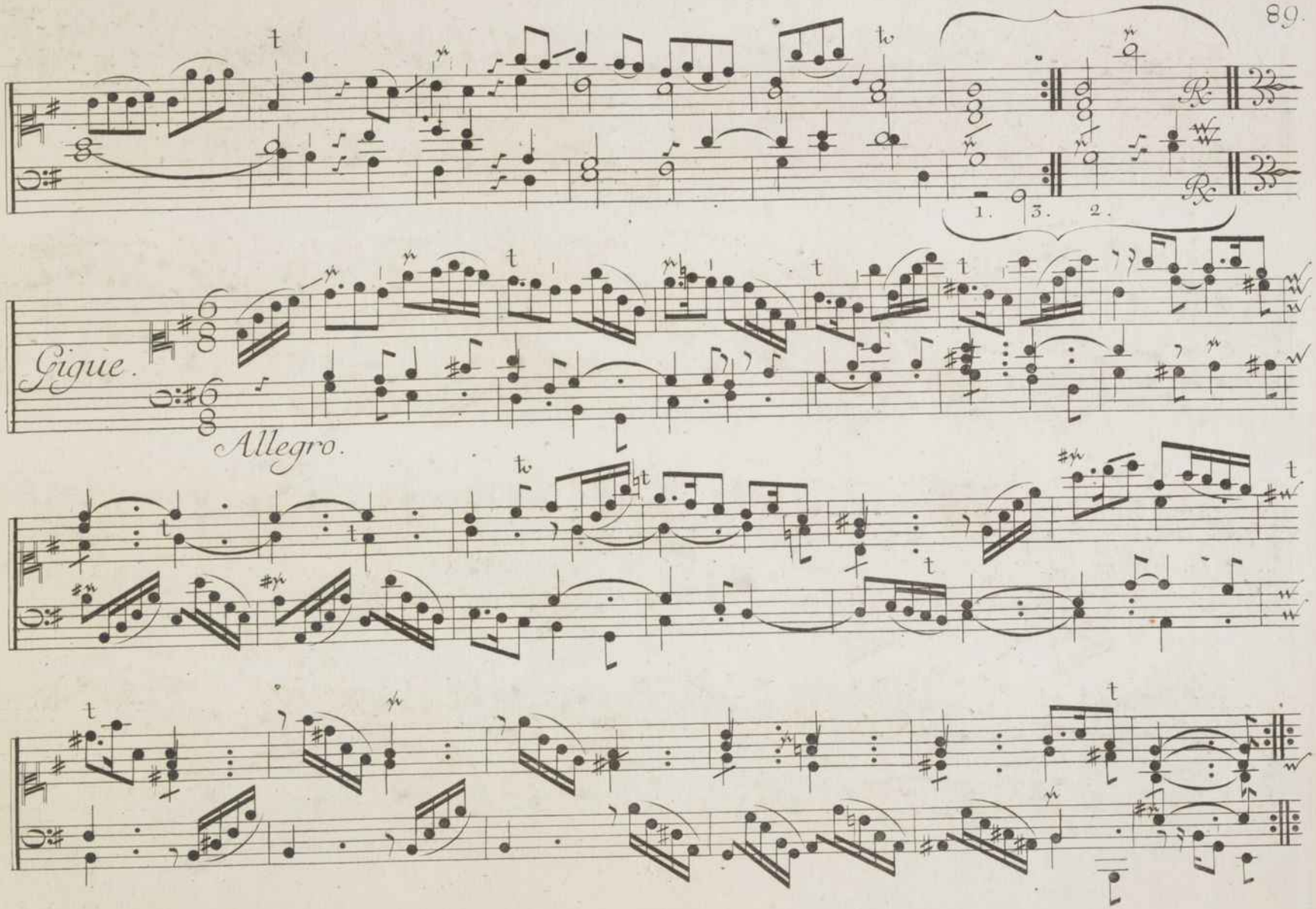
Rx
Rx
Rx
Trio.


Menuet Da Capo.
Air.
Vivace.

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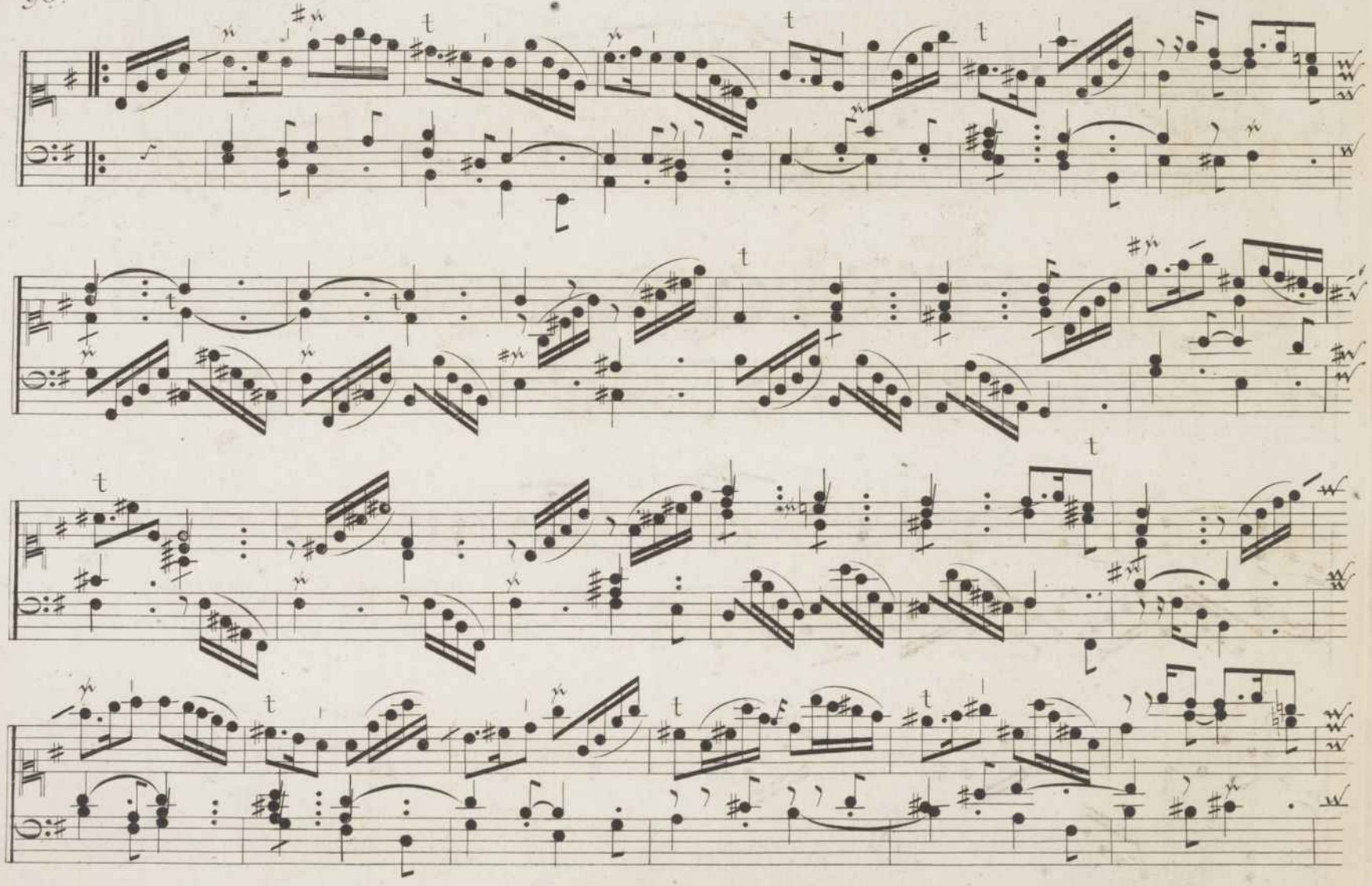
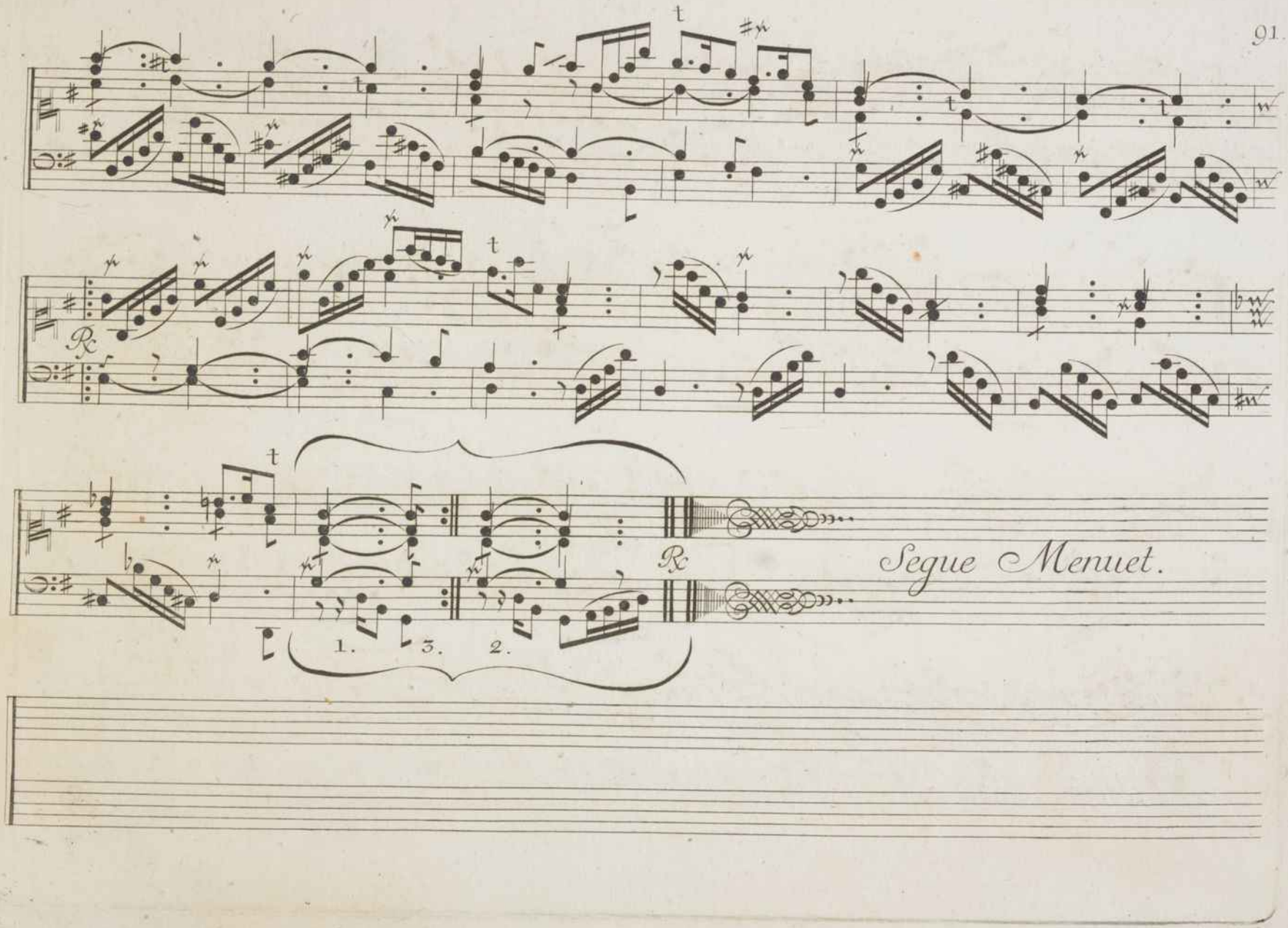
Gigue.
Allegro.

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Rx
Segue Menuet.
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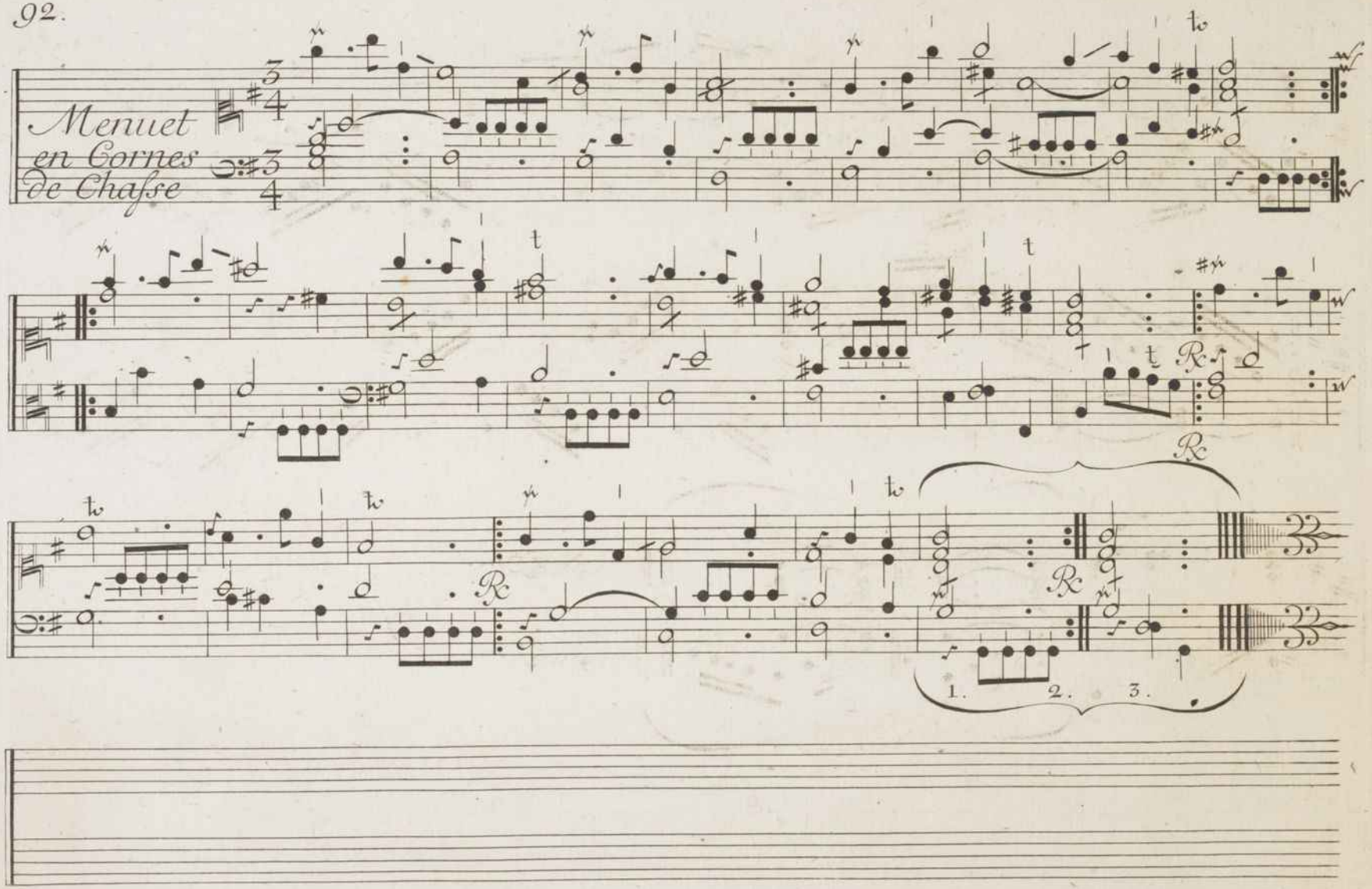
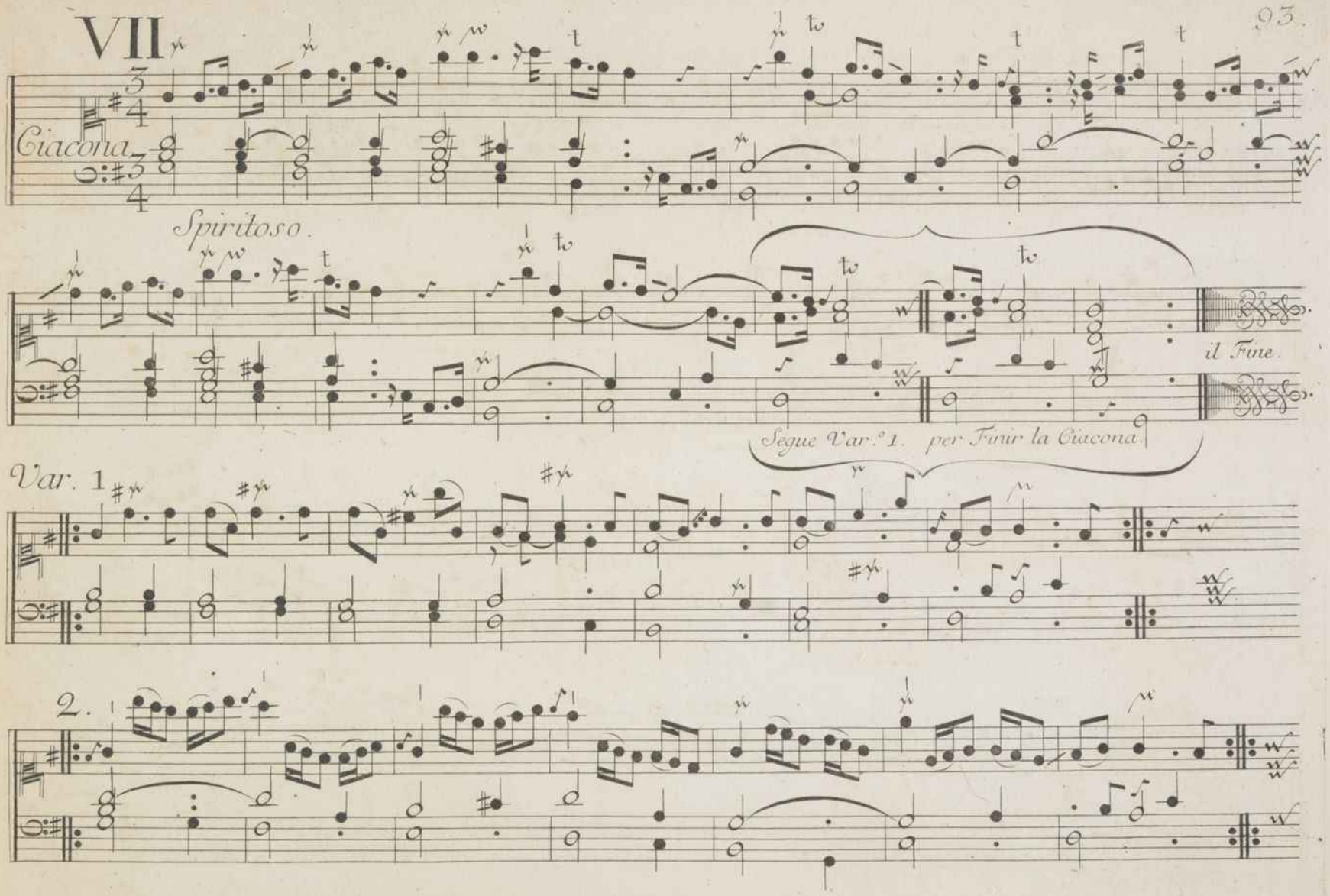
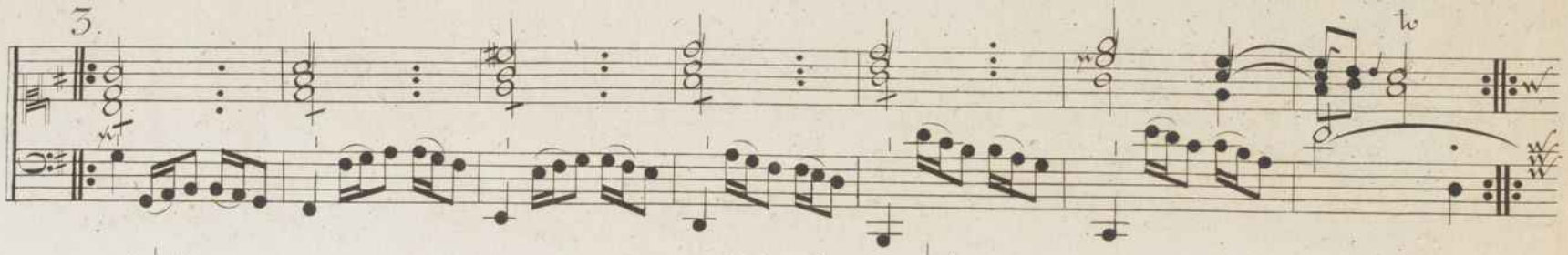

Menuet
en Cornes
de Chaſſe
1.
2.
3.


VII
Ciacona
Spiritoso.
il Fine.
Segue Var.° 1. per Finir la Ciacona.
Var. 1
2.

3.



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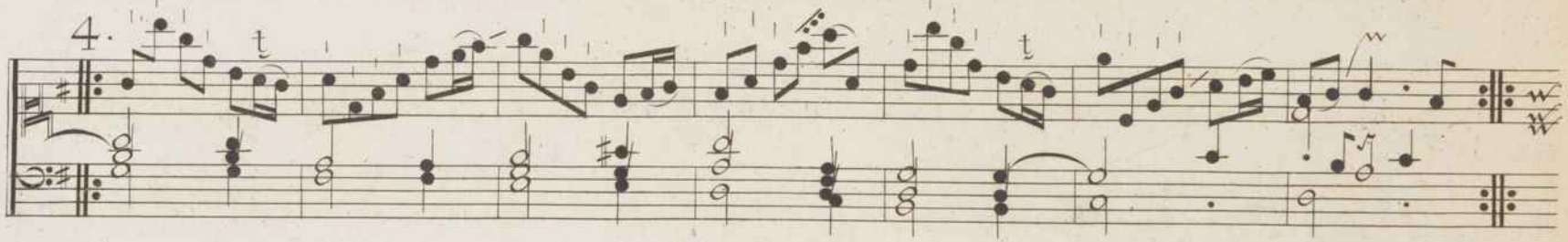

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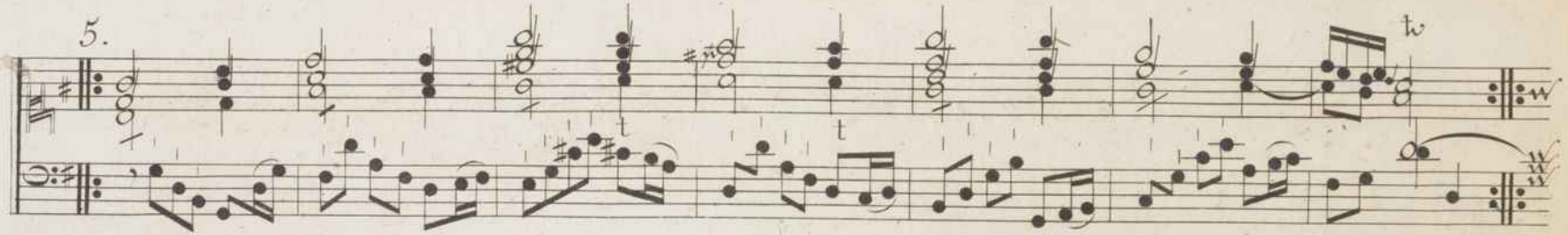

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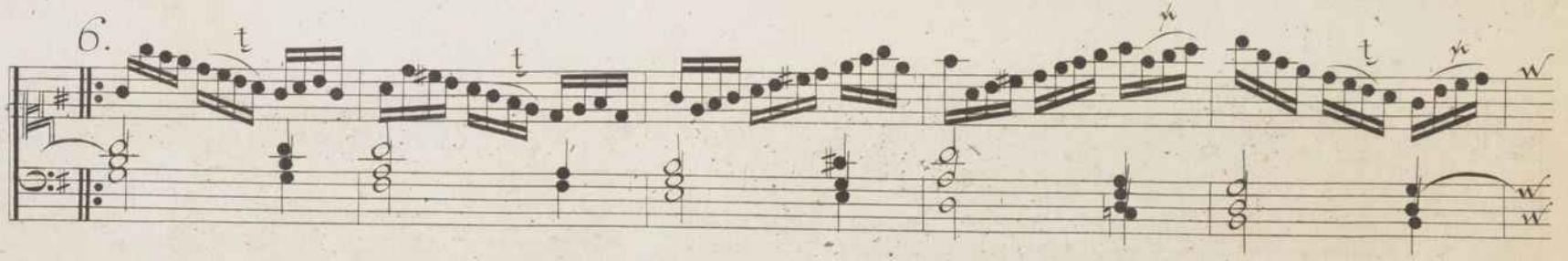

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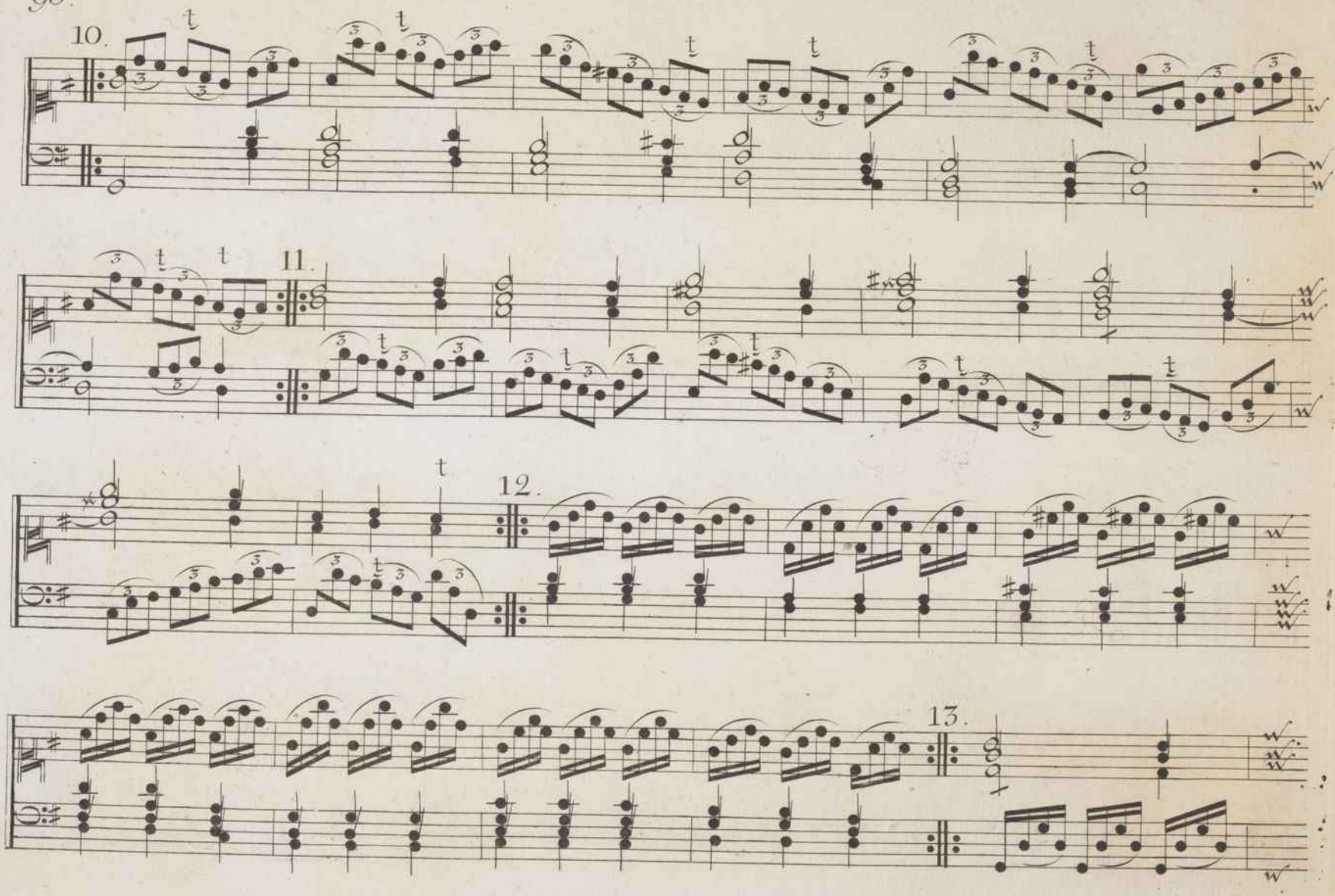
9.

Segue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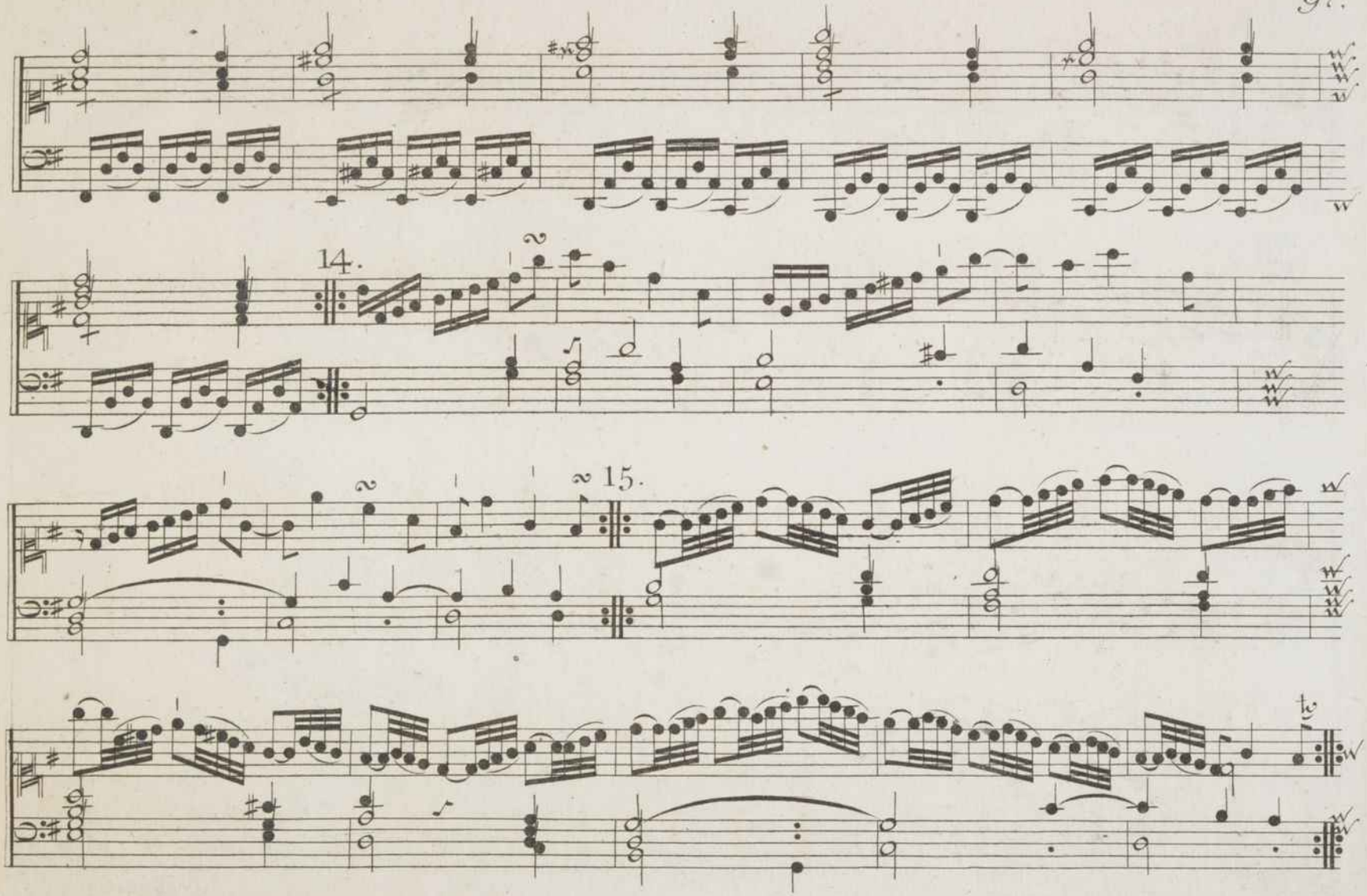
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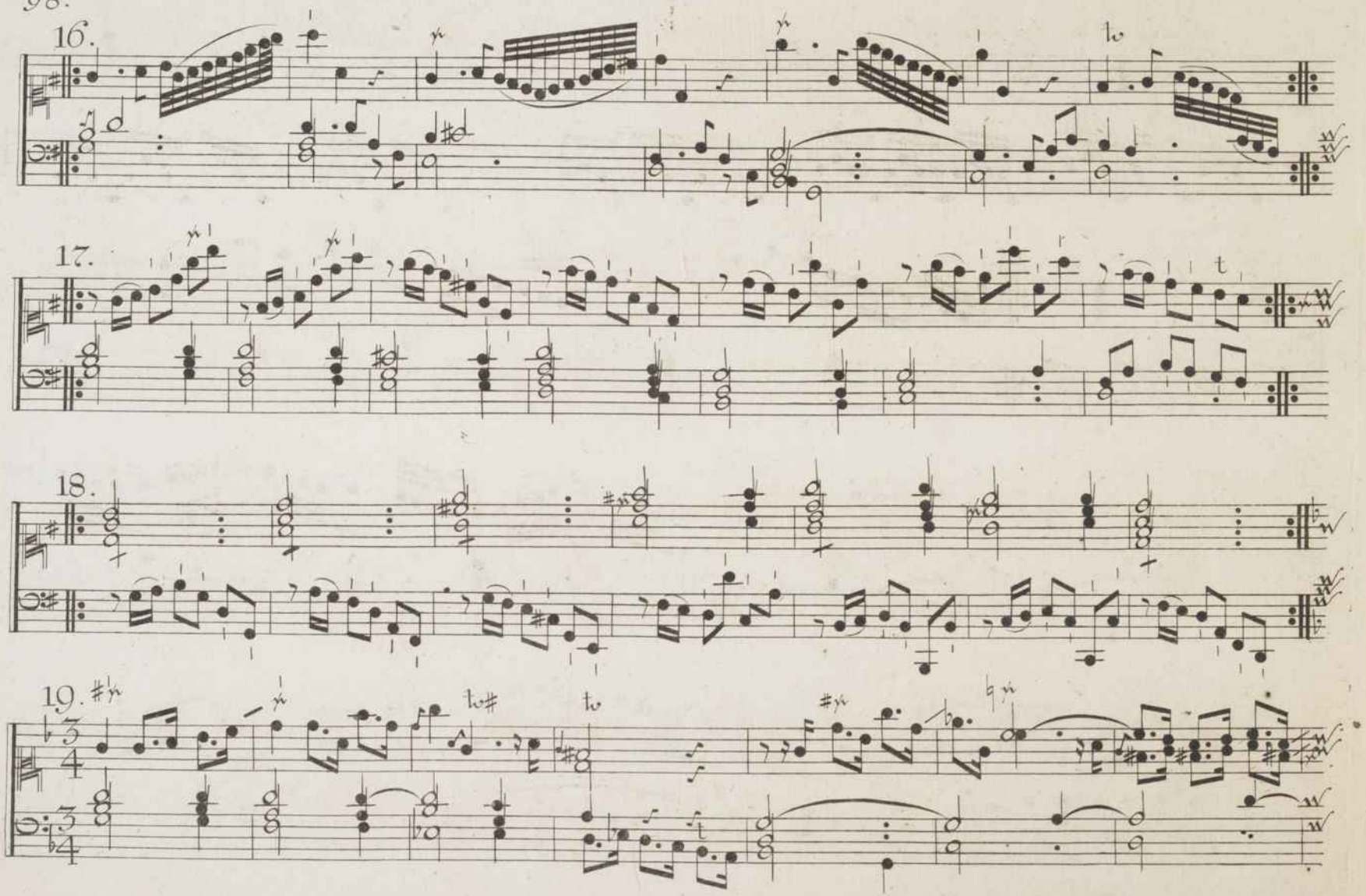
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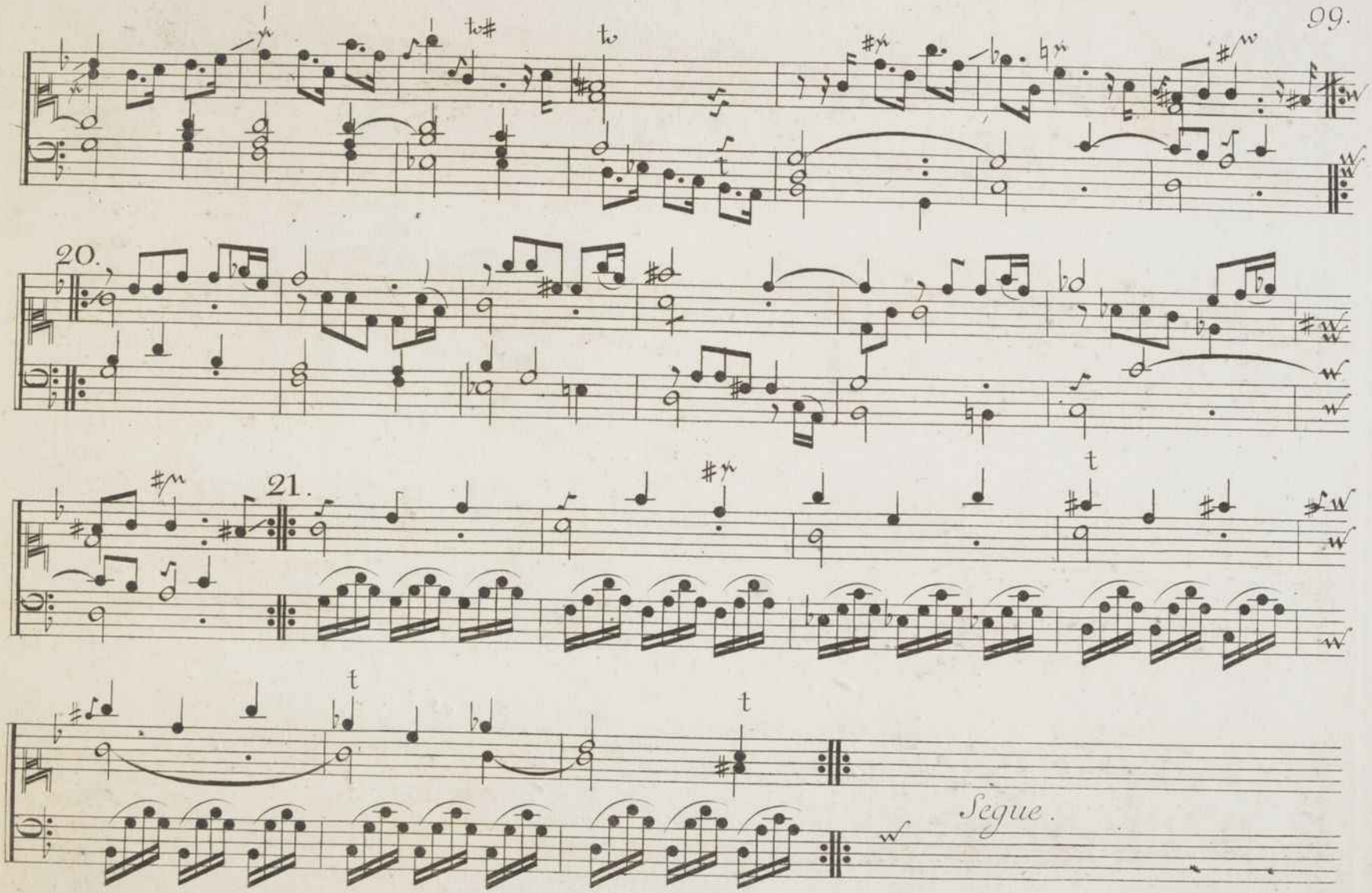
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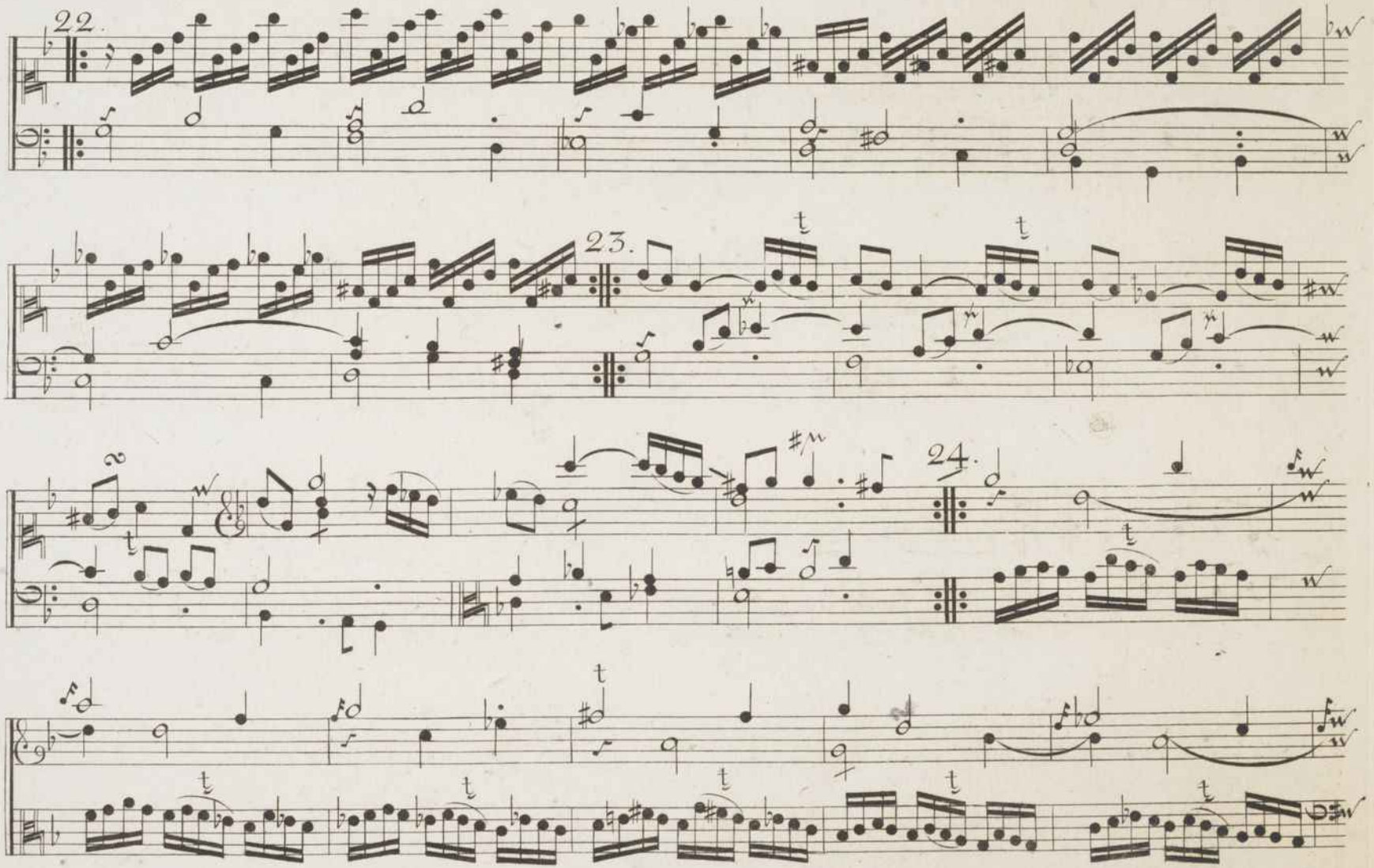
Segue.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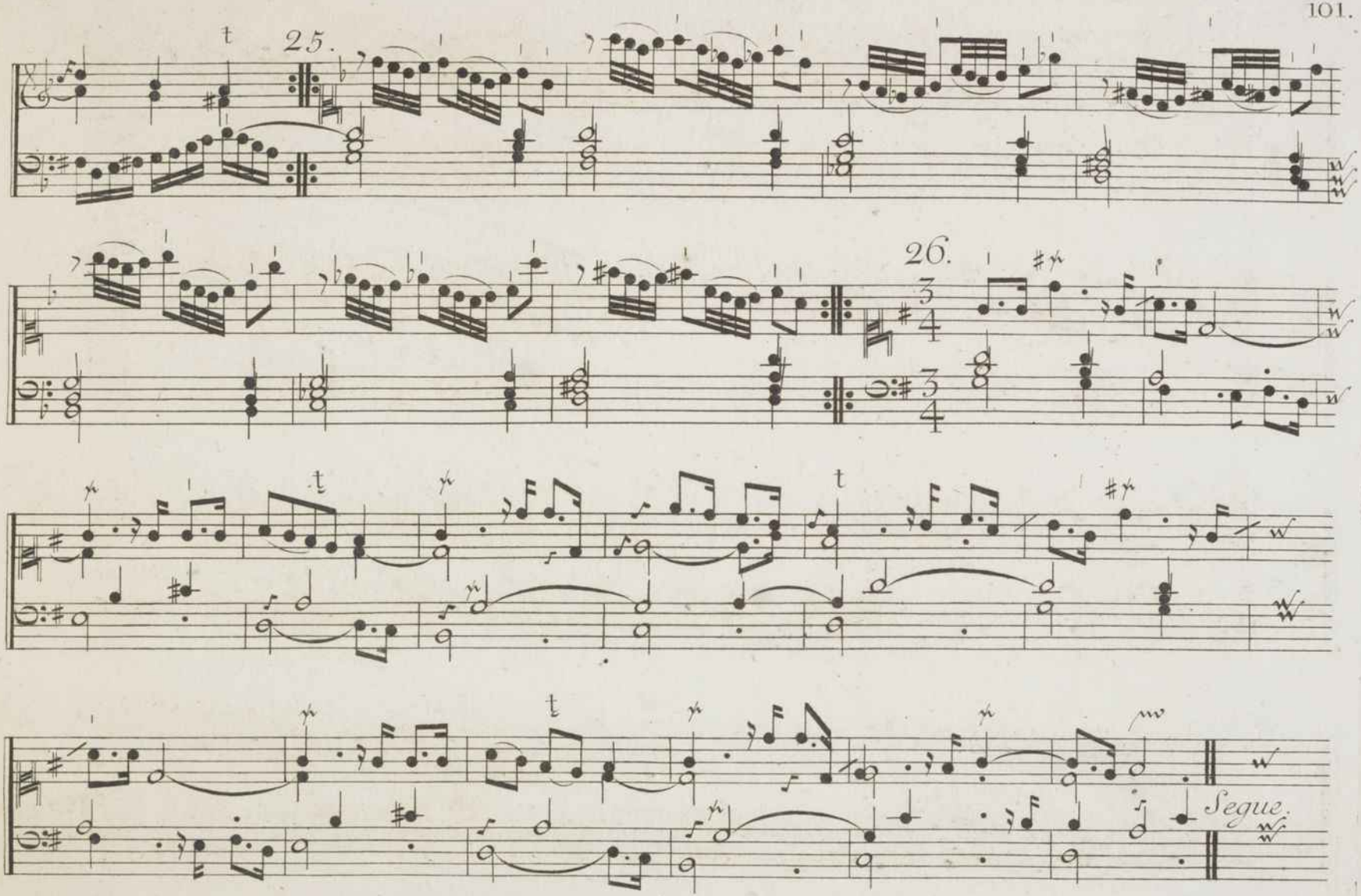
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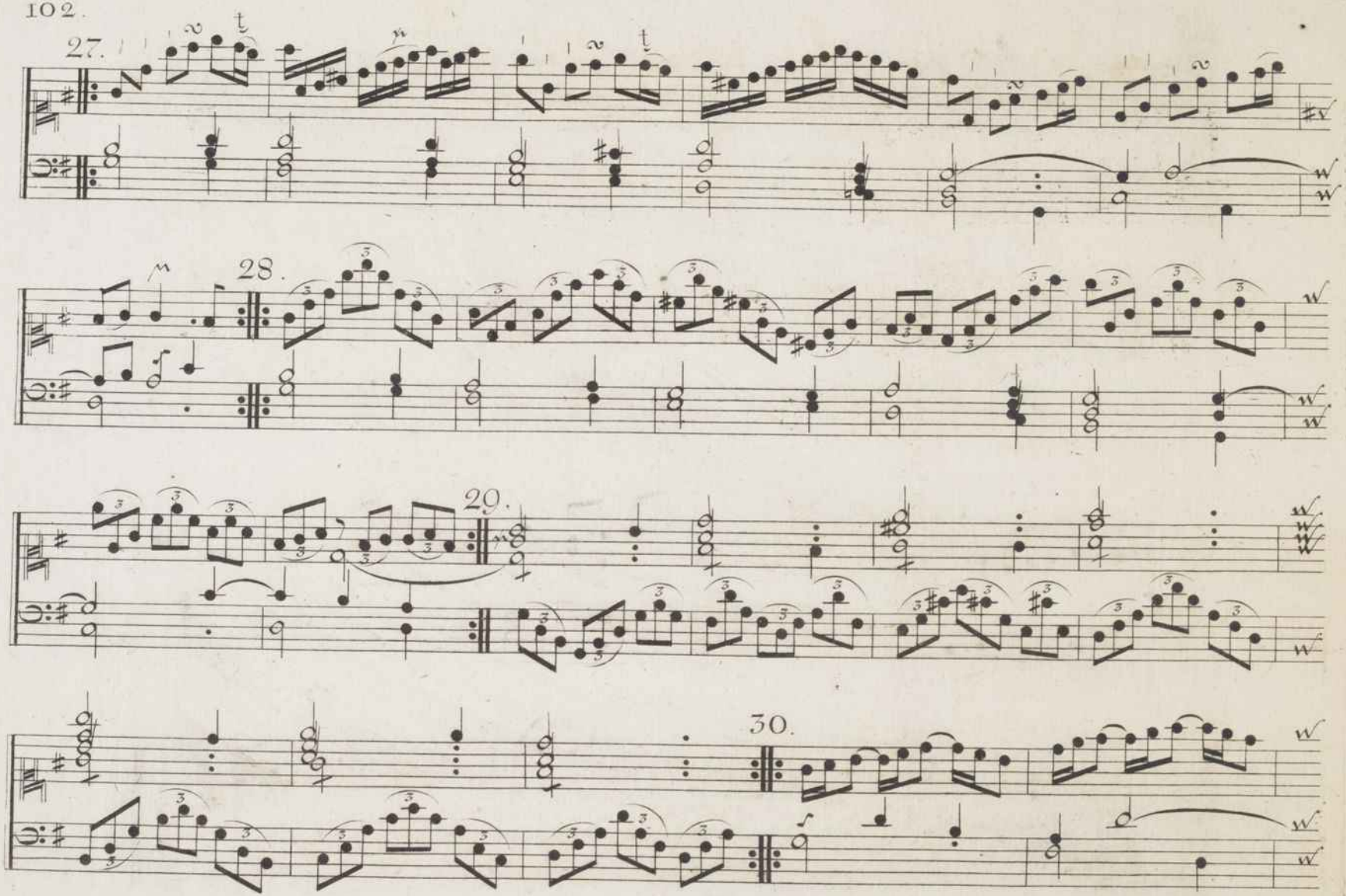
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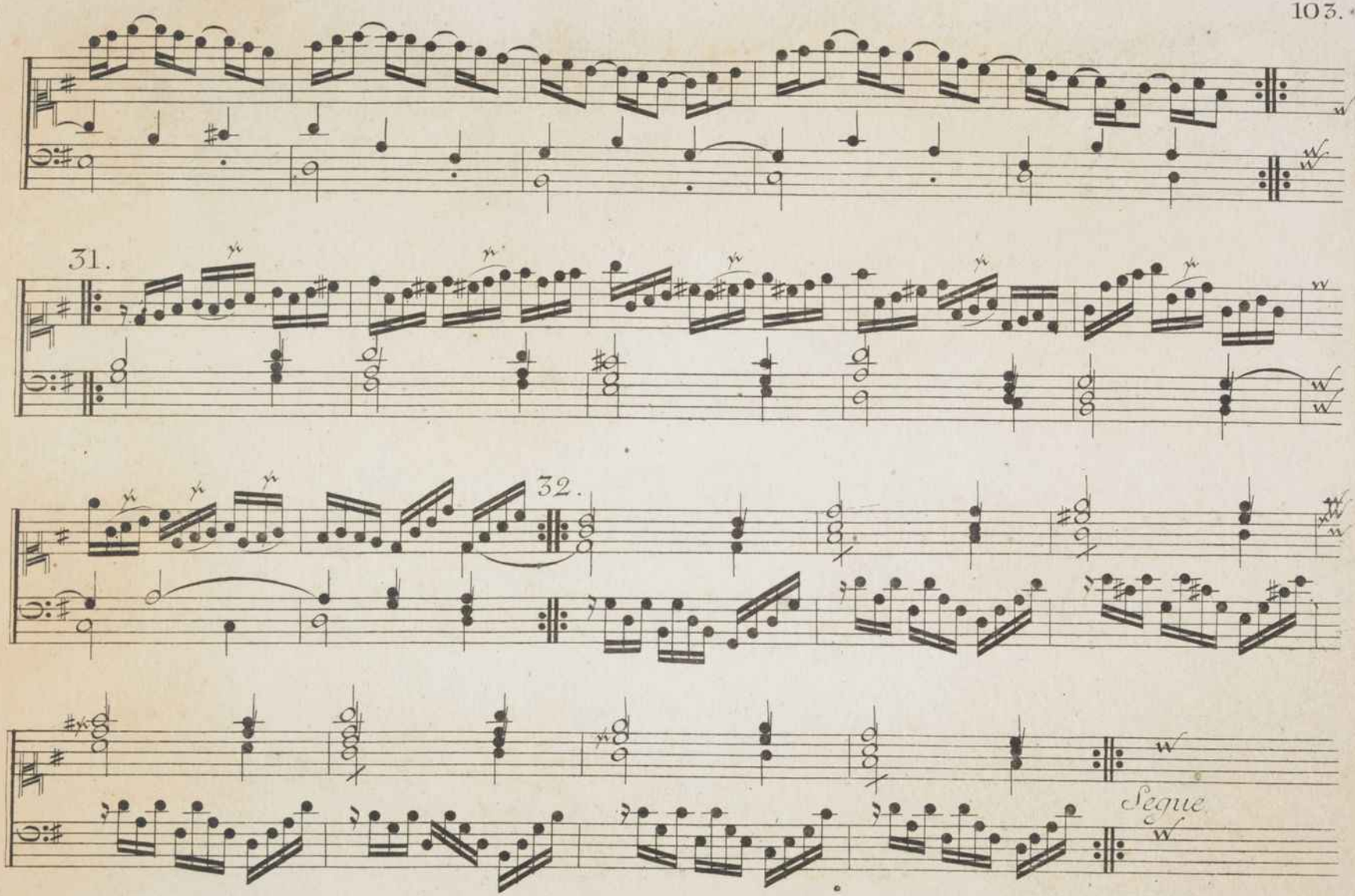
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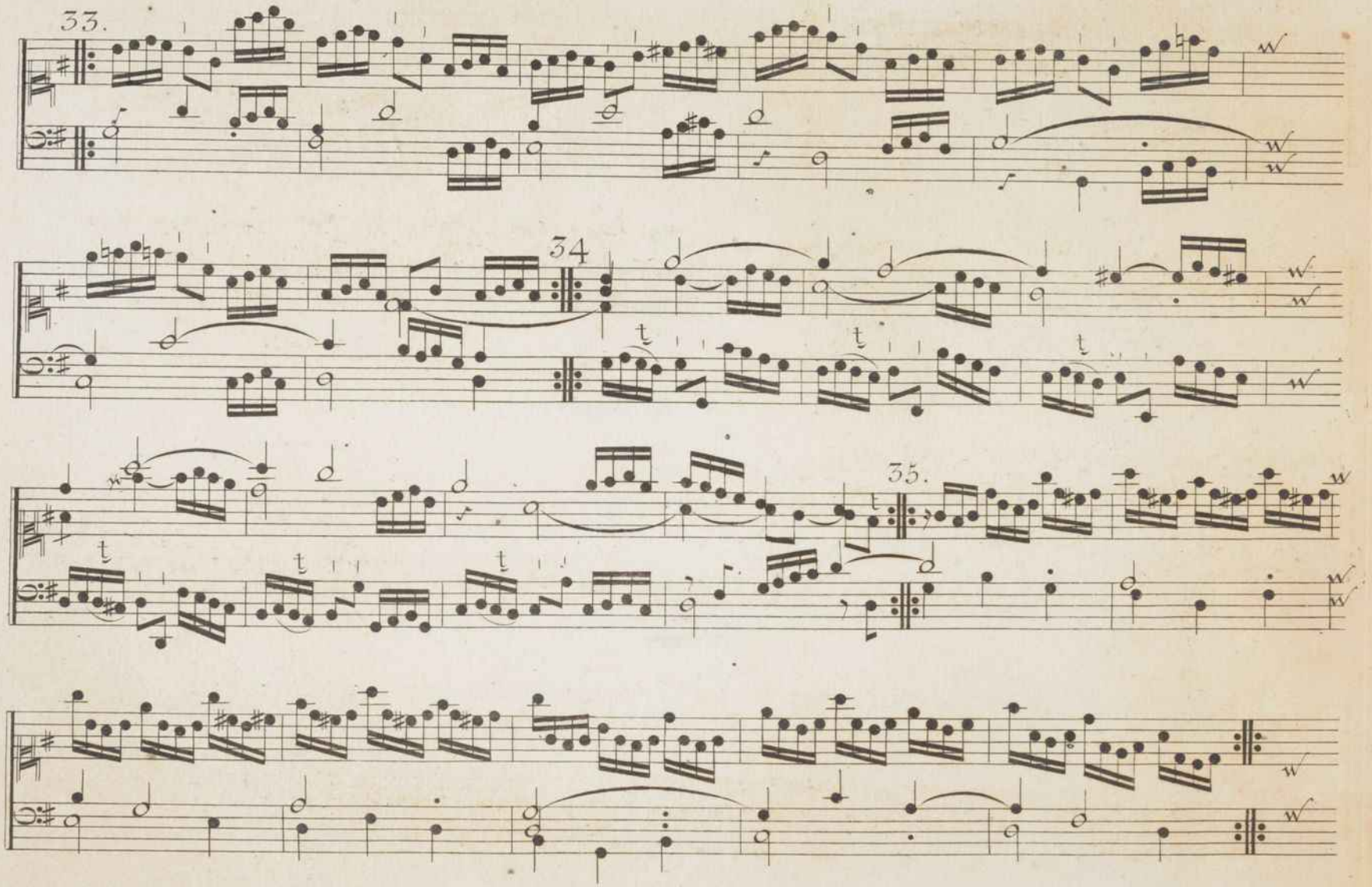
Segue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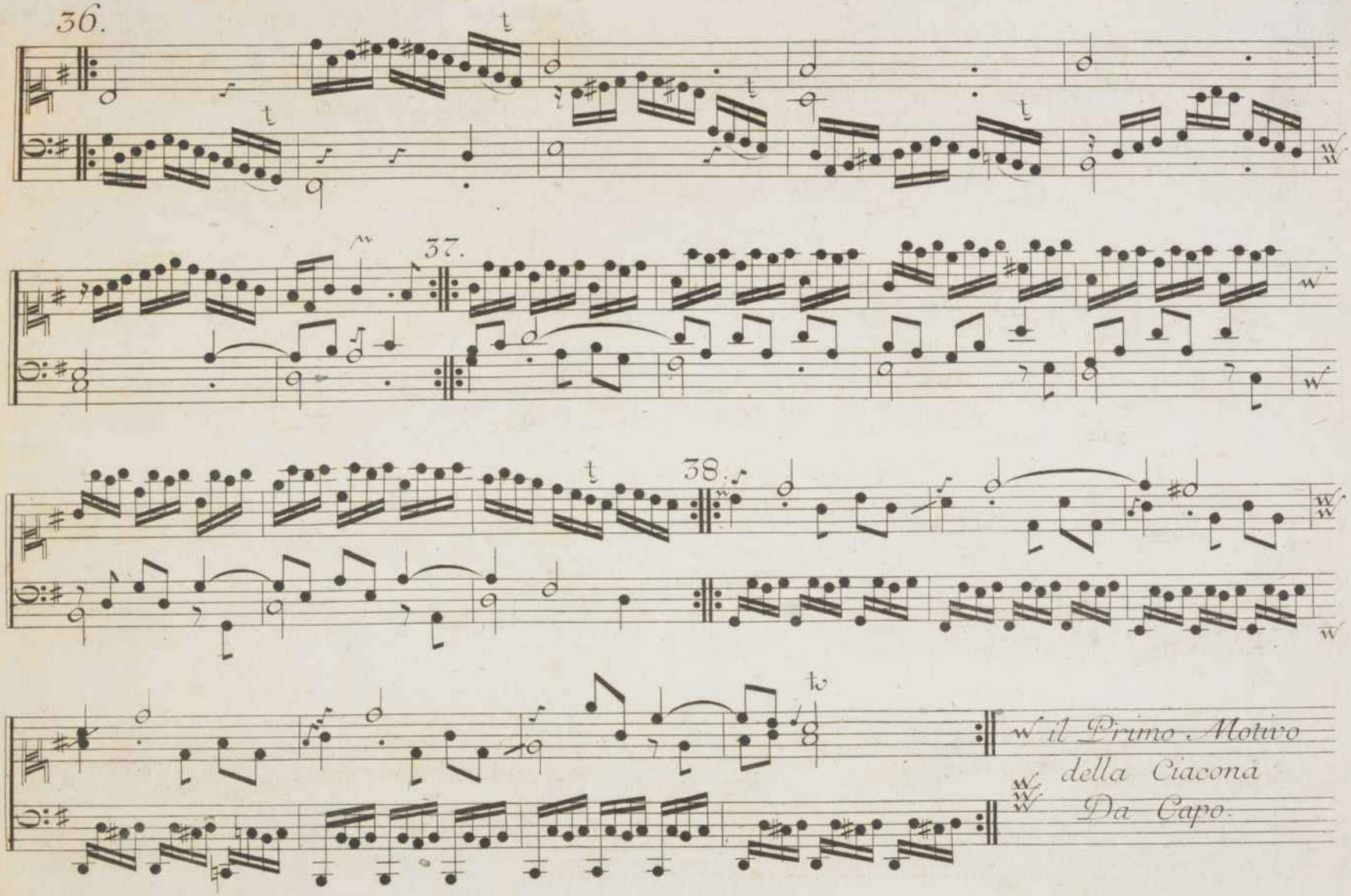
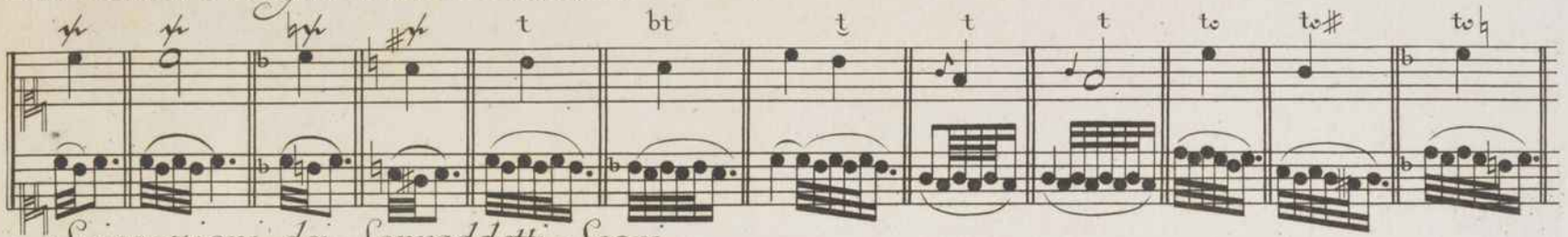
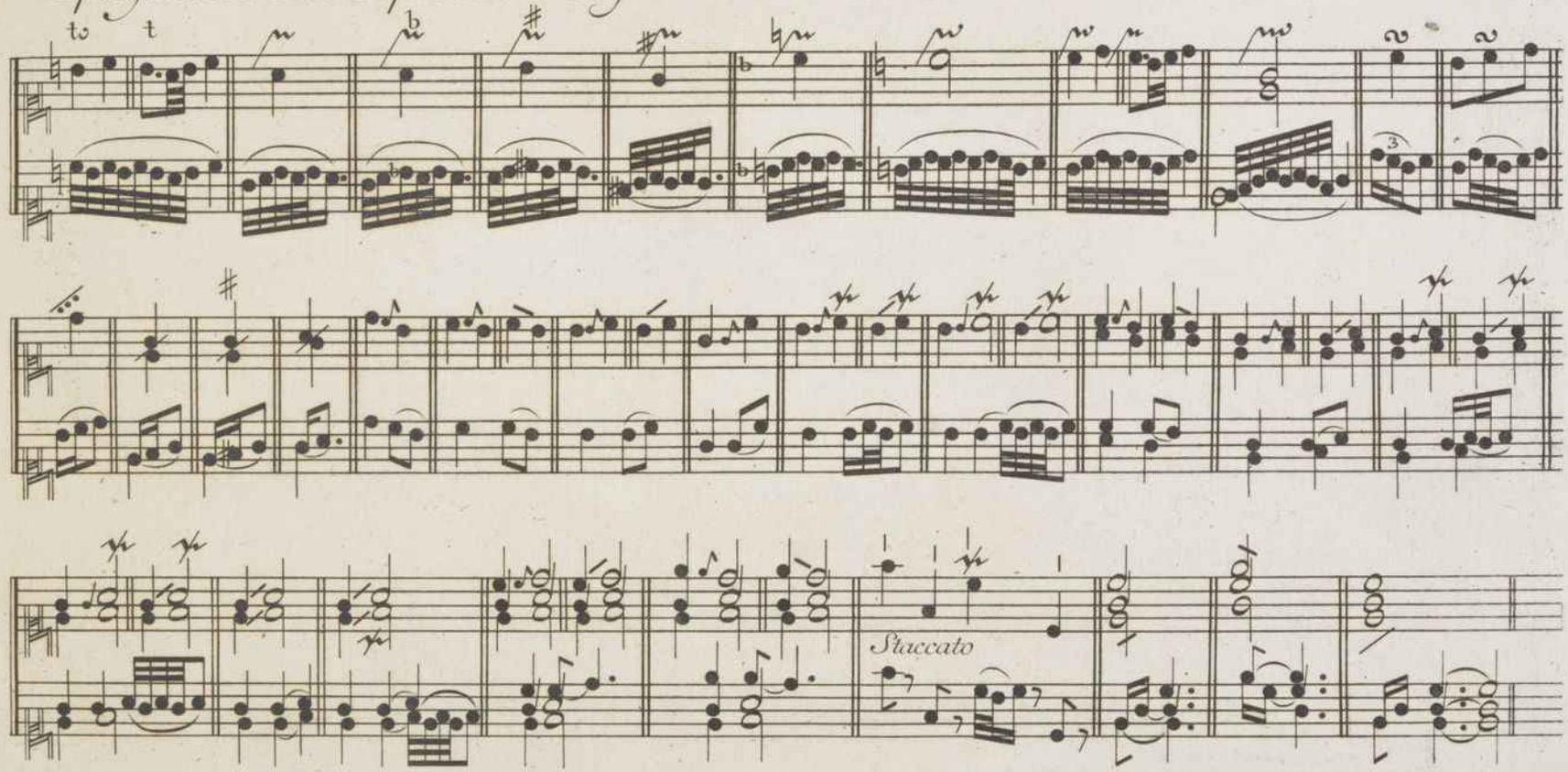

36.
37.
38.
il Primo Motivo
della Ciacona
Da Capo.

Particolari Segni delle Maniere.



Spiegazioni dei Sopraddetti Segni.



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VINDOBONENSIS.

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+Z135512503