

IV 37

BASSO.
IL QUARTO LIBRO DELLE.
PAVANE
GAGLIARDE, BALLETTI,

VOLTE, PASSAMEZI, SONATE, CANZON:

A.2.3. & 4. Voci, Con il Basso per sonare.

Di CARLO FARINA Montouano, Sonatore di Violino di Camera
 dell Serenissimo Elettore di Sassonia.

NOVAMENTE COMPOSTO ET DATO IN LVCE.
 DEDICATO

All' Eccellentissimo & Reverendissimo Prencipe & Sig. Cardinal
 Ernest d' Harrach Arciuescovo di Praga, &c.

AN
 16

NO
 28.



IN DRESDA

Appresso Gio: Gökeritz, Musico dell' Serenissimo Elettore di Sassonia.

ILLUSTRISSIMO PRINCIPI,
REVERENDISSIMO S. R. E. CARDINALI
ERNESTO AB HARRACH,

ARCHIEPISCOPO PRAGENSI,
PRINCIPI LEGATO NATO ATQVE
S. C. M.

CONSILIARIO INTIMO
ORDINIS CRUCIFERORUM CUM RUBEA STELLA
PER BOHEMIAM, MORAVIAM, SILESIAM, POLONIAM,
MAGISTRO GENERALI,

Celsissimo atq; clementissimo Principi

meo,

ET MAXIMA ET PERPETUIS CONSE-
cranda laudibus, REVERENDISSIME CARDINALIS, PRIN-
CEPS CELSISSIME ATQVE CLEMENTISSIME, extant beneficia,
ab V. Reverendiſſ. Celsitud. cum ex Italiâ, augustiſſimam
Divi Imperatoris aulam ſalutarem, in me plusquam liberali clementiâ
collocata, tantaq; ut ea memoria ſenio obliterare aut juſtis defraudare lau-
dibus hominis ſit omnium impiſſimi. Quod ſi ergo eam vim præter de-
mulcendi ſuavitatem, Muſica habere ſtudium piè creditur, ut beneficia
Principum laudibus coronare, exornataq; perpetuitati conſecrare valeat:
Omnibus proſecto viribus mihi annitendum eſt, ut V. Reverendiſſ. Celſi-
tud. omnem captum gratitudinis ſuperantes in me derivatos beneficiorum
fontes univerſo terrarum orbi concelebrem. Divinam itaq; Majeſtatem
pro V. Reverendiſſ. Celſitud. nominis celſiſſimi aternitate cordicitus preca-
tus, animi devotiſſimi gratitudinem hiſce exercitamentis teſtatam publi-
cè facere volui. Iſ itaq; V. Reverend. Celſitud. clementiſſimè annuere,
mihiq; beneficia ejus illuſtria perpetuis concelebrare monumentis, conce-
dat. Vivat V. Reverendiſſ. Celſitud. publico & S. R. E. & S. C. M. bo-
no ut ſœliciſſime ita diutiſſime, Vivat Dabam Drefda, die 1. Mar-
tii, Anno 1628.

V. Reverendiſſ. Celſitud.

humiliſſ. obediendiſſimus

CAROLUS FARINA
Mantuanus, Sereniſſ. Sax.
Elect. Violifta.

I.

Pauana di Carlo Farina. à 4.

BASSO.



II.

Payana á 4.

BASSO.



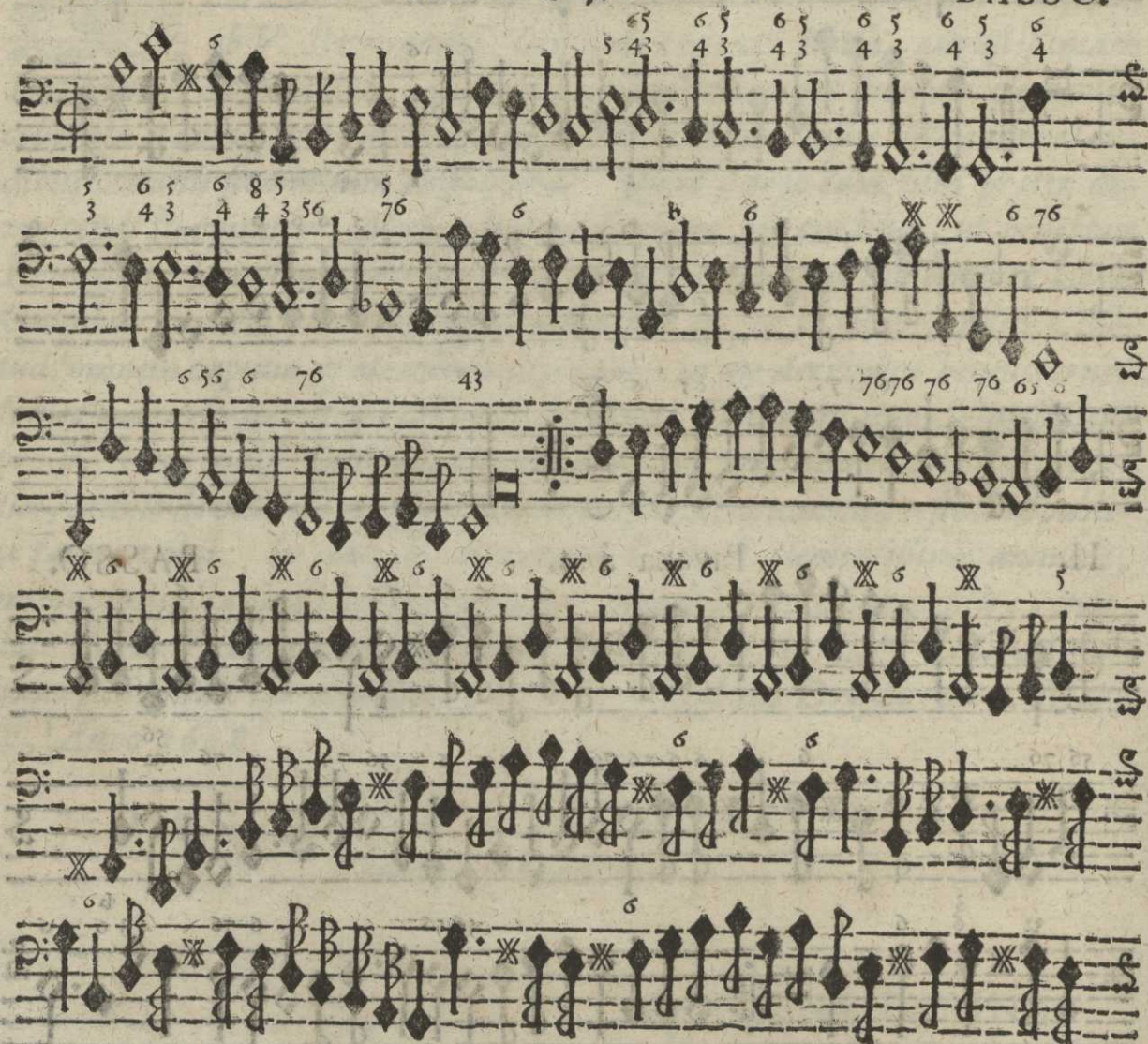
AAAA 2



III.

Pavana á 4.

BASSO.





IV.

Pauana à 4.

BASSO.



AAAA 3



V.

Gagliarda à 4.

BASSO.



VI.

Gagliarda à 4.

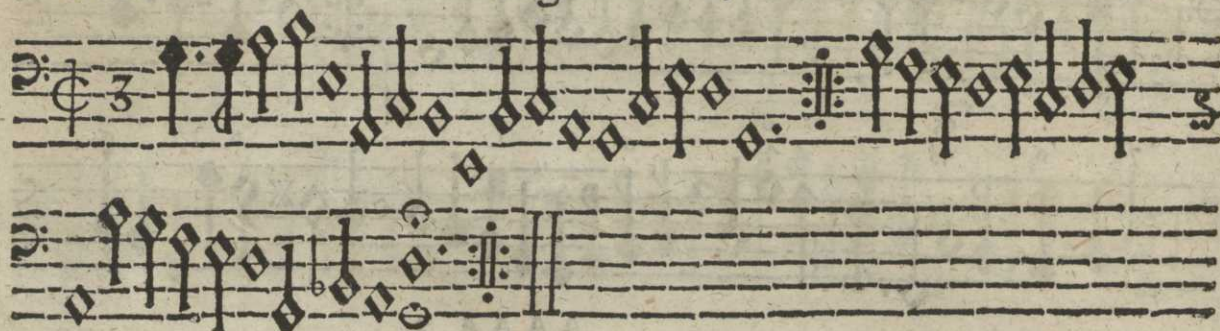
BASSO.



VII.

Gagliarda à 4.

BASSO.



VIII.

Gagliarda à 4.

BASSO.



IX.

Balletto à 4.

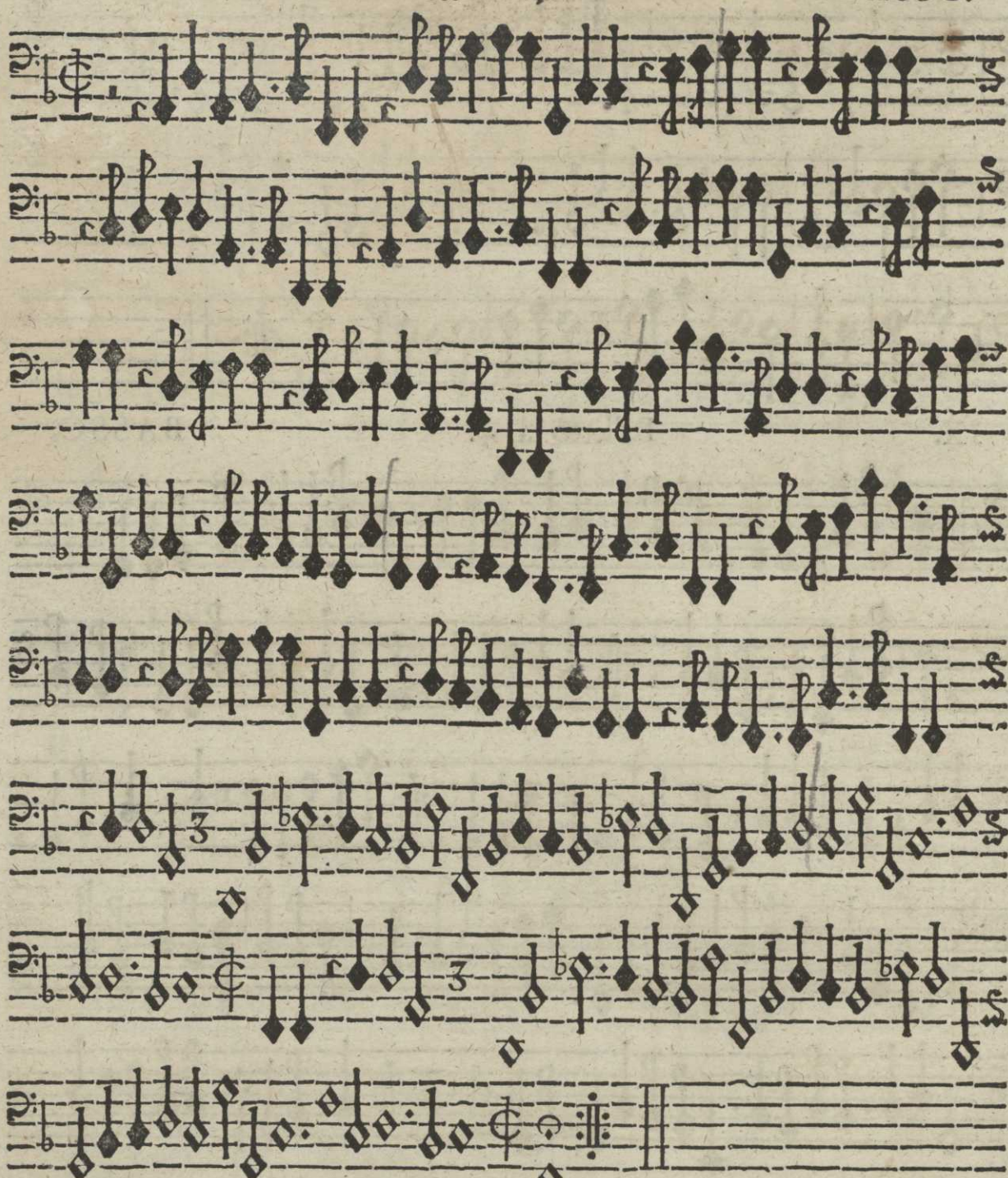
BASSO.



X.

Balletto à 4.

BASSO.



XI.

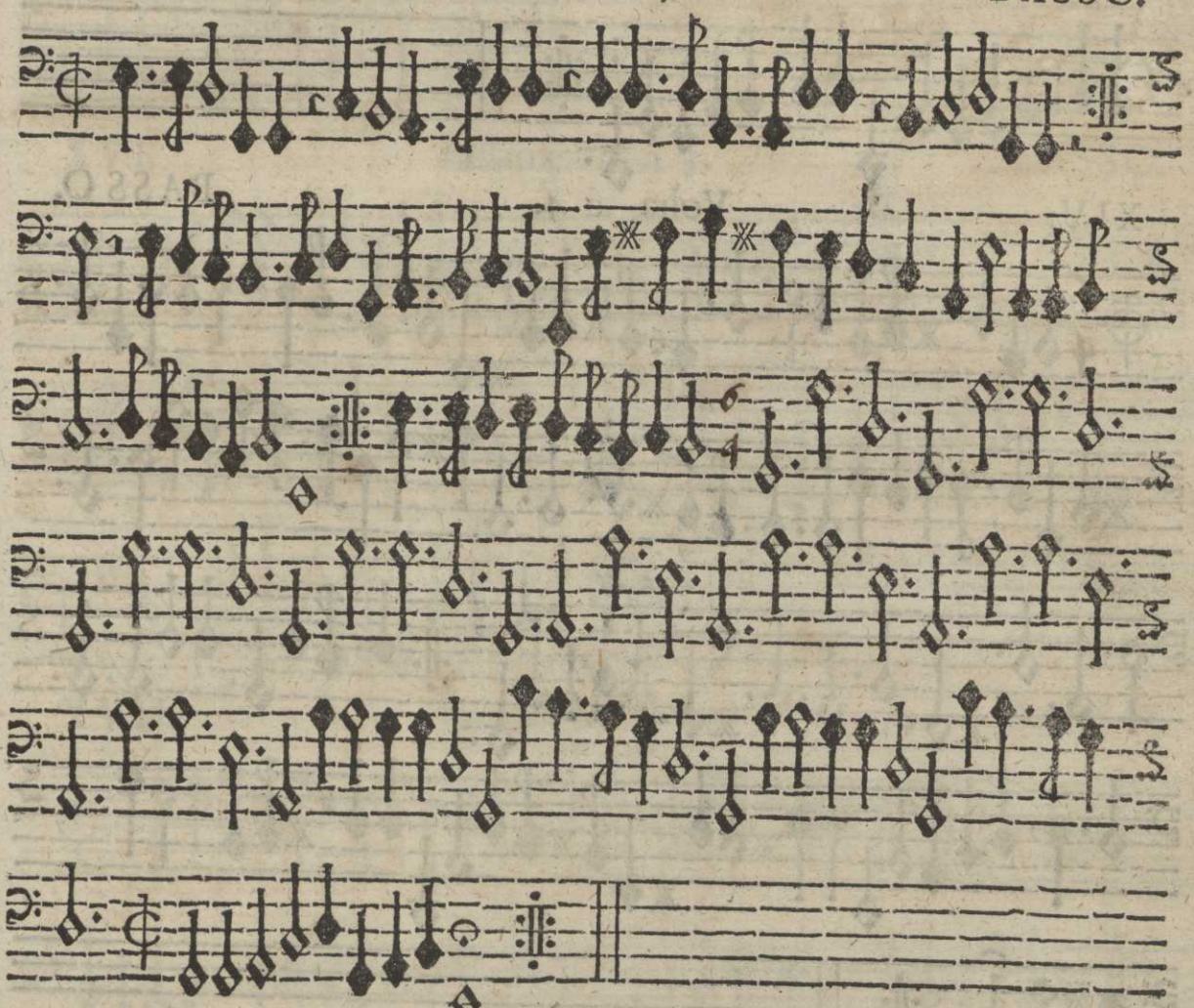
Balletto à 4.

BASSO.





XII. Balletto à 4. BASSO.



XIII. Volta à 4. BASSO.



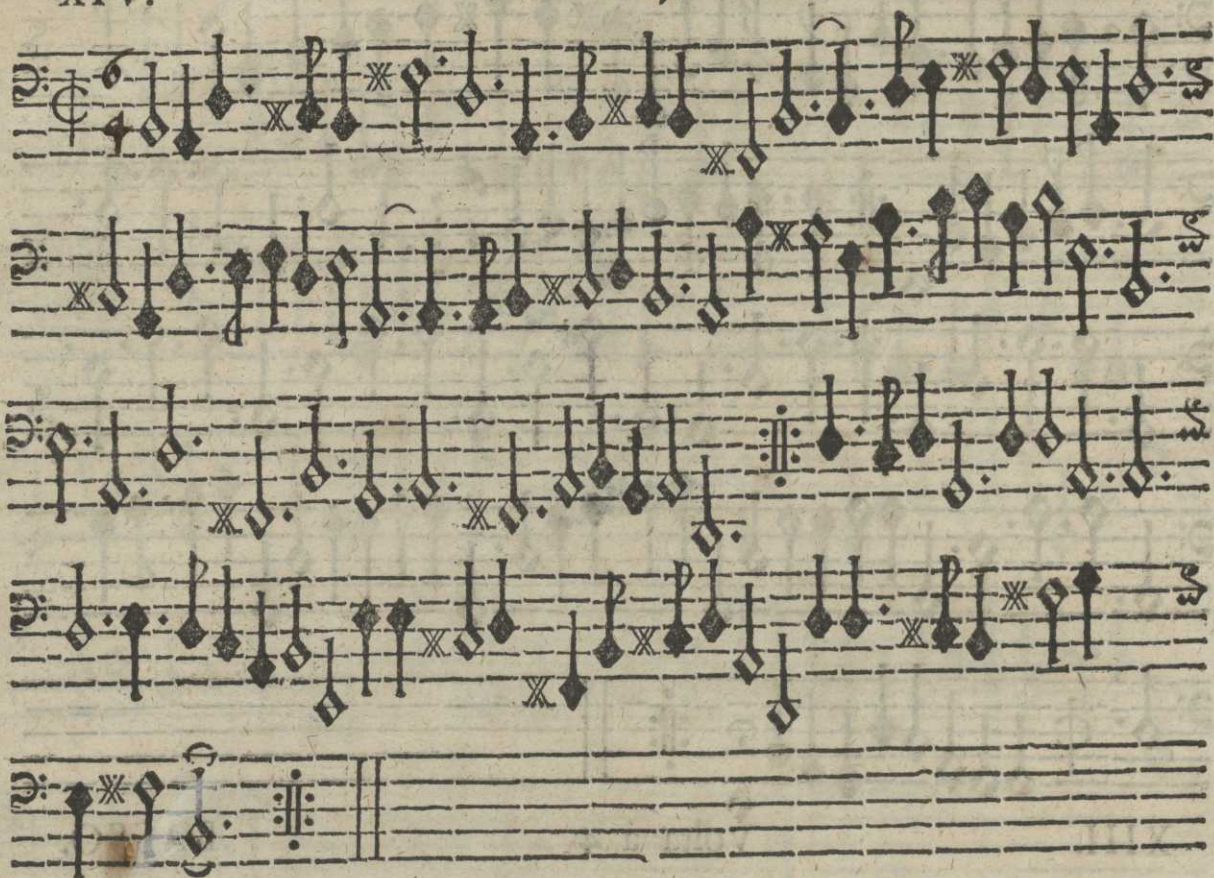
BBBB



XIV.

Volta à 4.

BASSO.



XV.

Volta à 4.

BASSO.

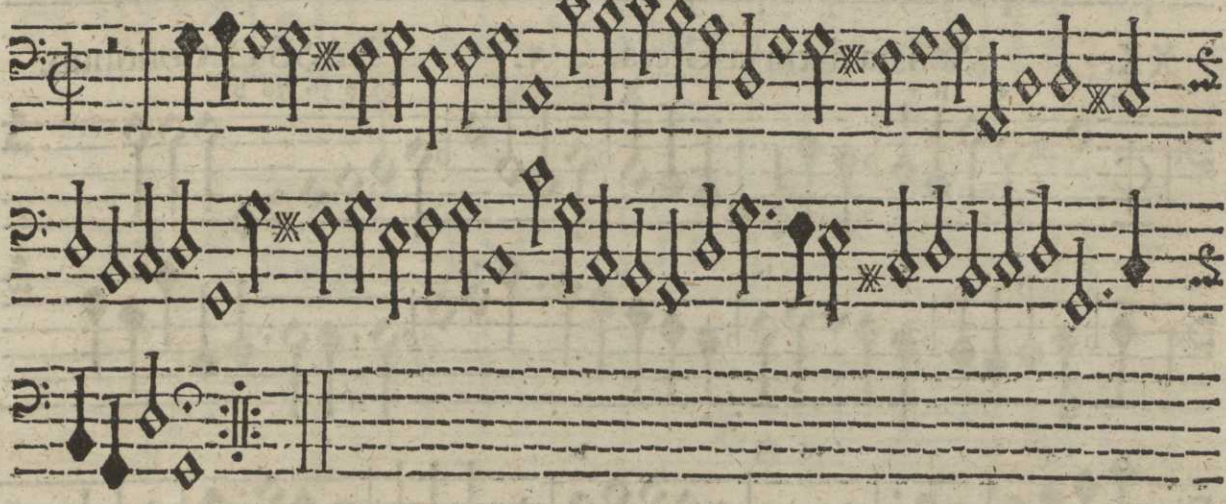




XVI. Passamezzo à 3. BASSO.



XVII. Passamezzo à 3. BASSO.



BBBB 2

XVIII.

Balletto à 3.

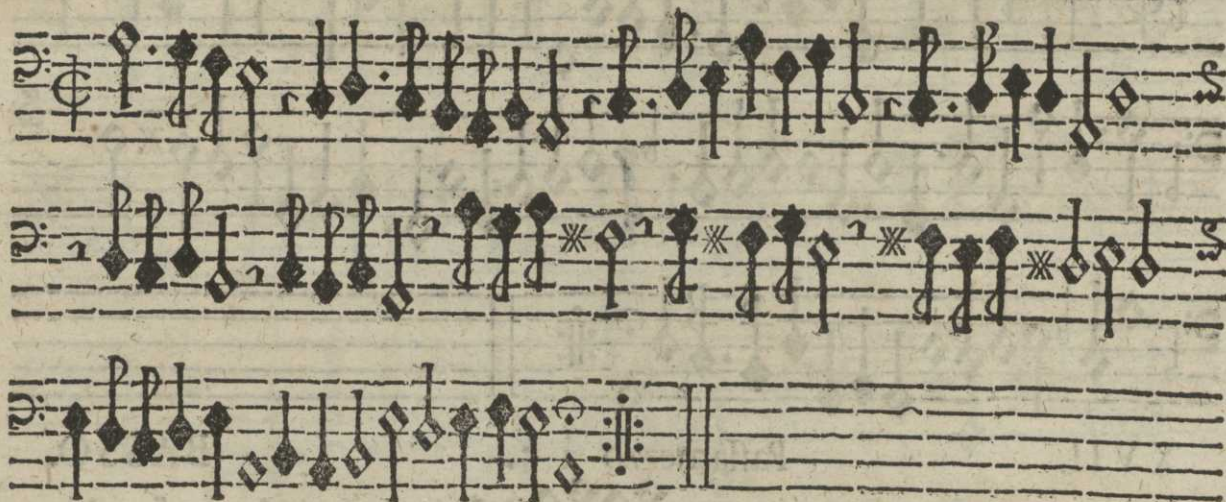
BASSO.



XIX.

Balletto à 3.

BASSO.



XX.

Sonata detta la Greca. à 3.

BASSO Continuo.



Handwritten musical score on ten staves. The notation includes various note values, accidentals (sharps, flats, naturals), and repeat signs (X). Measure numbers 56, 65, 76, and 43 are visible above the staves. The manuscript is written in a historical style with a single clef on each staff.

BBBB 3

Handwritten musical score for Bass Continuo, measures 1-10. The notation is on a single staff with a C-clef and a key signature of one flat. It features a sequence of chords and single notes, many marked with 'X' and numerical figures (6, 76, 56, 6, 3, 4, 3, 6, 6, 356, 6, 6, 76, 43, 43, 43).

XXI. Sonata detta la Cingara. à 3. BASSO Continuo.

Handwritten musical score for Bass Continuo, measures 11-20. The notation continues on a single staff with a C-clef and a key signature of one flat. It includes various chords and single notes, with numerical figures (4/2, 5, 3, 6, 76, 56, 2, 5, 65, 6, 65, 4/2, 5, 3, 42, 53, 65, 6, 76, 62, 5, 56, 56, 4, 5, 3, 6, 65, 65, 65, 43, 35, 56, 4, 5, 3, 43, b, 43, b) and 'X' marks indicating specific notes or chords.

Handwritten musical score for Bass Continuo, measures 1-11. The notation includes various chords and figures with numbers 6, 7, 6, 5, 4, 3, 2, 1, and accidentals (b, #). The first measure has a 'b' and '6 7 6'. The second measure has 'b', 'b', and 'X'. The third measure has 'b' and '6 5 6'. The fourth measure has 'X', '6 5', '3 4 3', '6 5', '5 6', '6 5', and '4 3'. The fifth measure has '6 7 6', '6 5', '6 7 6', '5 6 7 6', and a '3' time signature. The sixth measure has a '6'. The seventh measure has 'b' and 'X'. The eighth measure has 'X' and 'X'. The ninth measure has 'X' and 'X'. The tenth measure has 'X' and 'X'. The eleventh measure has 'X' and 'X'.

XXII. Sonata detta la Fiama, à 2. BASSO Continuo.

Handwritten musical score for Bass Continuo, measures 12-14. The notation includes various chords and figures with numbers 6, 5, 4, 3, 2, 1, and accidentals (b, #). The first measure has a '6'. The second measure has '6' and 'X'. The third measure has '6 5', '6', '6', and '6'. The fourth measure has '6' and '6'. The fifth measure has '6' and '6'. The sixth measure has '6' and '6'. The seventh measure has '6' and '6'. The eighth measure has '6' and '6'. The ninth measure has '6' and '6'. The tenth measure has '6' and '6'. The eleventh measure has '6' and '6'. The twelfth measure has '6' and '6'. The thirteenth measure has '6' and '6'. The fourteenth measure has '6' and '6'.

A handwritten musical score on ten staves, likely for a lute or similar fretted instrument. The notation is in a historical style, featuring diamond-shaped notes and stems. The key signature has one flat (B-flat). The score includes various musical symbols such as flats (b), accidentals (sharps and naturals), and figured bass notation (numbers 4, 5, 6, 7). Some staves have 'X' marks above them, possibly indicating specific techniques or ornaments. The manuscript shows signs of age, with some ink fading and paper discoloration.

CCCC



TAVOLA.

1. <i>Pauana Prima à 4.</i>	<i>Volta Prima à 4.</i>	13.
2. <i>Pauana Seconda à 4.</i>	<i>Volta Seconda à 4.</i>	14.
3. <i>Pauana Tertia à 4.</i>	<i>Volta Tertia à 4.</i>	15.
4. <i>Pauana Quarta à 4.</i>	<i>Passamezzo Prima à 3.</i>	16.
5. <i>Gagliarda Prima à 4.</i>	<i>Passamezzo Seconda à 3.</i>	17.
6. <i>Gagliarda Seconda à 4.</i>	<i>Balletto Prima à 3.</i>	18.
7. <i>Gagliarda Tertia à 4.</i>	<i>Balletto Seconda à 3.</i>	19.
8. <i>Gagliarda Quarta à 4.</i>	<i>Sonata Prima detta la Greca à 3.</i>	20.
9. <i>Balletto Prima à 4.</i>	<i>Sonata Seconda detta la Cingara à 3.</i>	21.
10. <i>Balletto Seconda à 4.</i>	<i>Sonata Tertia detta la fiana à 2.</i>	22.
11. <i>Balletto Tertia à 4.</i>	<i>Canzon detta la Bolognese à 2.</i>	23.
12. <i>Balletto Quarta à 4.</i>		

Il fine del quarto Libro
di Carlo Farina Italiano.

