

Fünffter Theil /
Neuer

RAVANE

GAGLIARDEN, BRAND:

MASCHARADEN, BALLETTEN, SONATEN.

Mit 2. 3. vnd 4. Stimmen auff Violon anmutig zugebrauchen.

Gestellet durch

CAROLO FARINA von Mantua / Churf. Durchl.
zu Sachsen bestaltten Violisten.
vnd zugeschrieben /

Dem Wolgebornen Herrn / Herrn Johann Wilhelm /
Freyherrn von Schwanberg / 2c.

BASSUS.



Gedruckt zu Dresden in der Churf. S. Buchdruckerey /
durch Simel Bergen / Im 1628. Jahr.



Dem Hoch Wohlgebornen Herrn / Herrn
ADHAM WELLE /
Freyherrn zu Schwandberg / Herr zur Heyd / Neustad / Zimmern
vnd Gersttersheim / etc. Meinem gnädigen Herrn.

Nach Wohlgeborner Frey-
herr / Erwer Gnaden sind meine vnterthenige ge-
flossene dienste in mög'ichsten fleiß stets zuvorn / Gnediger
Herr.

Demnach E. Gn. vor dieser zeit / bey dem Churf.
Sächs. Hoff ein besondere lust vnd gnediges belieben / zu
der Edlen Music getragen / auch menniglichen / der der-
selben zugethan vor andern eine besondere gnad erwiesen / Haben E. Gn. rühm-
liche Heroische Tugend auch mich dero geflossenen Dienern hierumb eine vn-
nterthenige danckbare affection gegen E. Gn. zutragen so wol verpflichtet
als angereizet. Welche vnterthenige danckbare affection ich dann billich jecho
einmahl entdecken / vnd E. Gn. hiermit zuerkennen geben / auch mich / vmb
daß sie mir vnd der Music bißhero so gnedig gewogen gewesen / danckbar er-
zeigen sollen. Thue derhalben E. Gn. hiermit diese Paduanen, Galliarden, &c.
vnderthenig dedicirn vnd zuzeigeung meiner vnterthenigen danckbarn affecti-
on in gebührender Reverentz offerirn, Vnterthenig bittende / Sie geruhen in
Gnaden / dieselbigen vff vnd anzunehmen / vnd wie sie bißhero durch gnedigen
favor gegen der Edlen Music mich zu dero vnterthenigen affection verpflich-
tet / also auch nochmals mein gnediger Herr zu sein vnd zuverbleiben / Vnd
meine wenige doch vnterthenige dienste in gnaden Ihr gefallen lassen / Inmas-
sen dann E. Gn. vnterthenig ich stets willigst bereit vnd geflossen / Datum
Dresßden den 20. Aprilis Anno 1628.

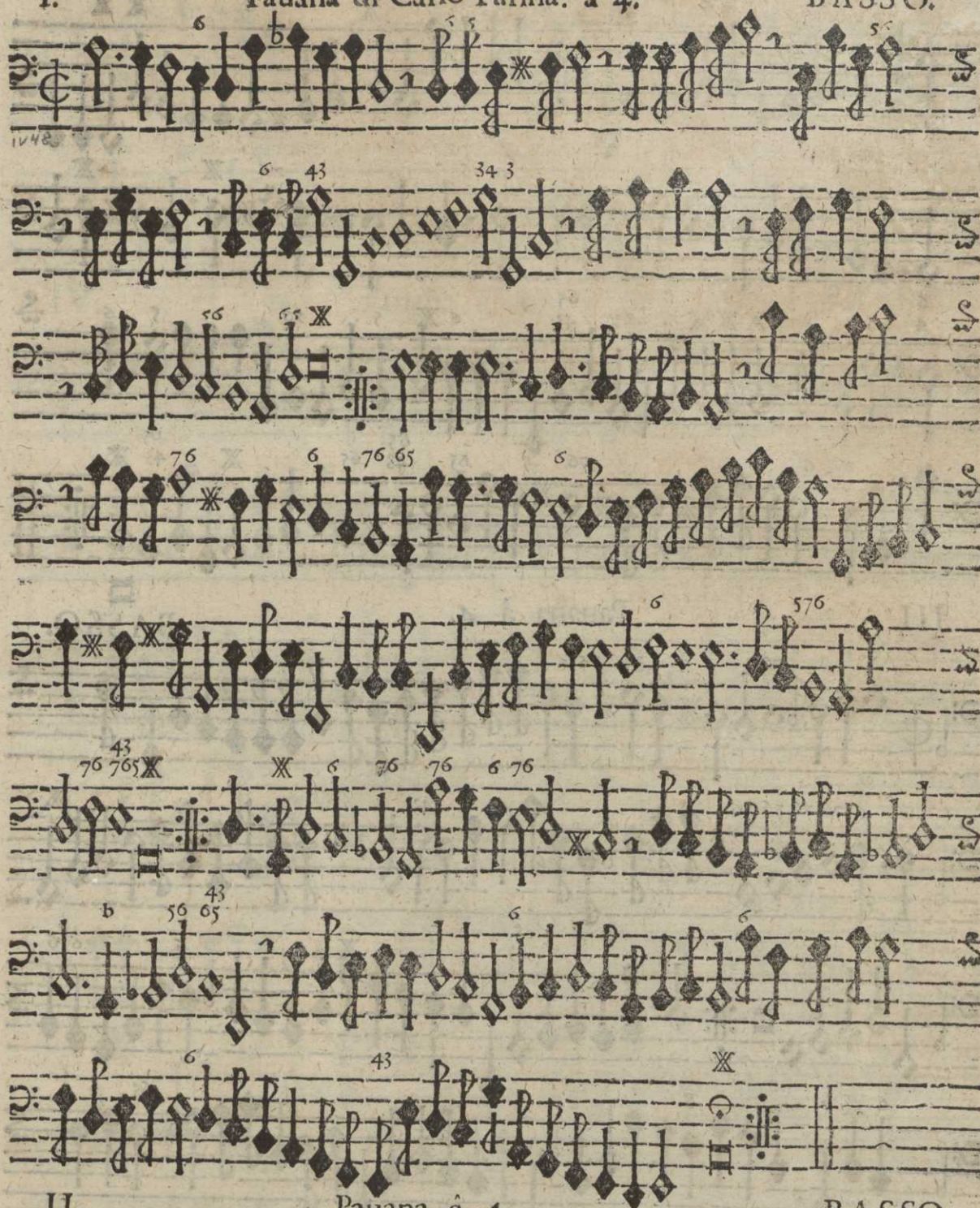
E. Gn.

Vntertheniger
Dienstgeflissener

Carolo Farina von Mantua,
Churf. Sächs. Violista.

I. Pauana di Carlo Farina. à 4.

BASSO.



II. Pauana à 4.

BASSO.



AA 2

First system of musical notation for Pauana à 4. It consists of four staves with various musical notes, rests, and fingerings. The notation includes many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above notes. There are also 'X' marks above some notes, possibly indicating breath marks or specific articulation. The system ends with a double bar line and a repeat sign.

III.

Pauana à 4.

BASSO.

Second system of musical notation for Pauana à 4. It consists of six staves with various musical notes, rests, and fingerings. The notation includes many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above notes. There are also 'X' marks above some notes, possibly indicating breath marks or specific articulation. The system ends with a double bar line and a repeat sign.

Handwritten musical notation on two staves. The notation includes various note values, rests, and accidentals. Above the staves, there are several groups of numbers: 76 65, 43 65, 45 26, 3 5, 65 43, 65 43 6 5, 7 6 76, 83 56. The first staff ends with a double bar line and a repeat sign.

IV. Pauana à 4. BASSO.

Handwritten musical notation for the piece 'Pauana à 4. BASSO.' The notation is spread across eight staves. It features a variety of note values, rests, and accidentals. Above the staves, there are numerous groups of numbers: 5 6, 6 6, 6 6, 6 6, 6 6, 43 65, 6 6, 7 6 6 43, 6 43, 65 65, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 43 65, 56 43 343, 56 6, 56 6, 56 76 56 76, 56 6 75, 76 76 76 43, 43 34 65. The notation includes many 'X' marks, possibly indicating specific notes or rests. The piece concludes with a double bar line and a repeat sign.

AA 3

V.

Gagliarda, à 4.

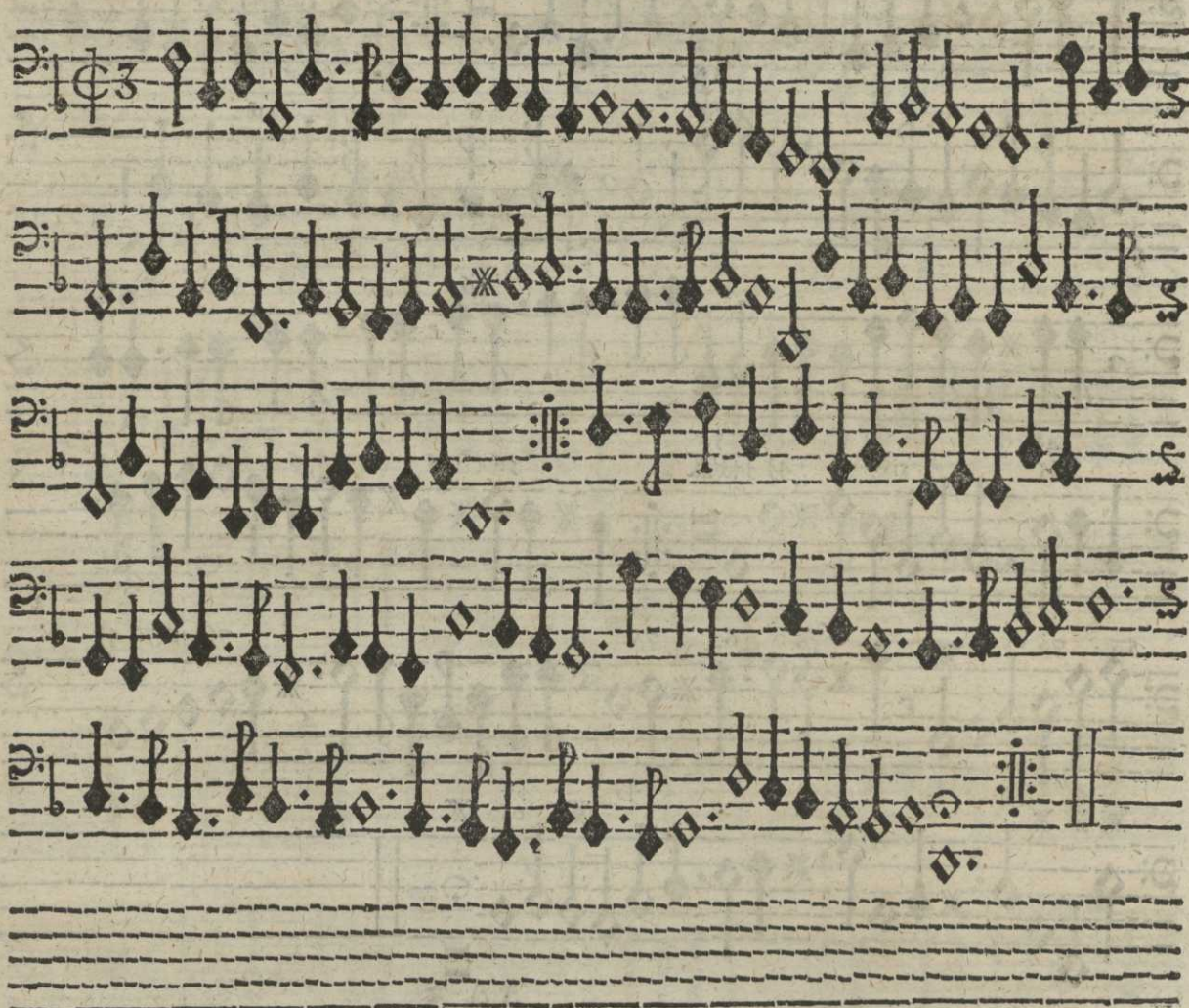
BASSO.



VI.

Gagliarda à 4.

BASSO.



VII

Gagliarda à 4.

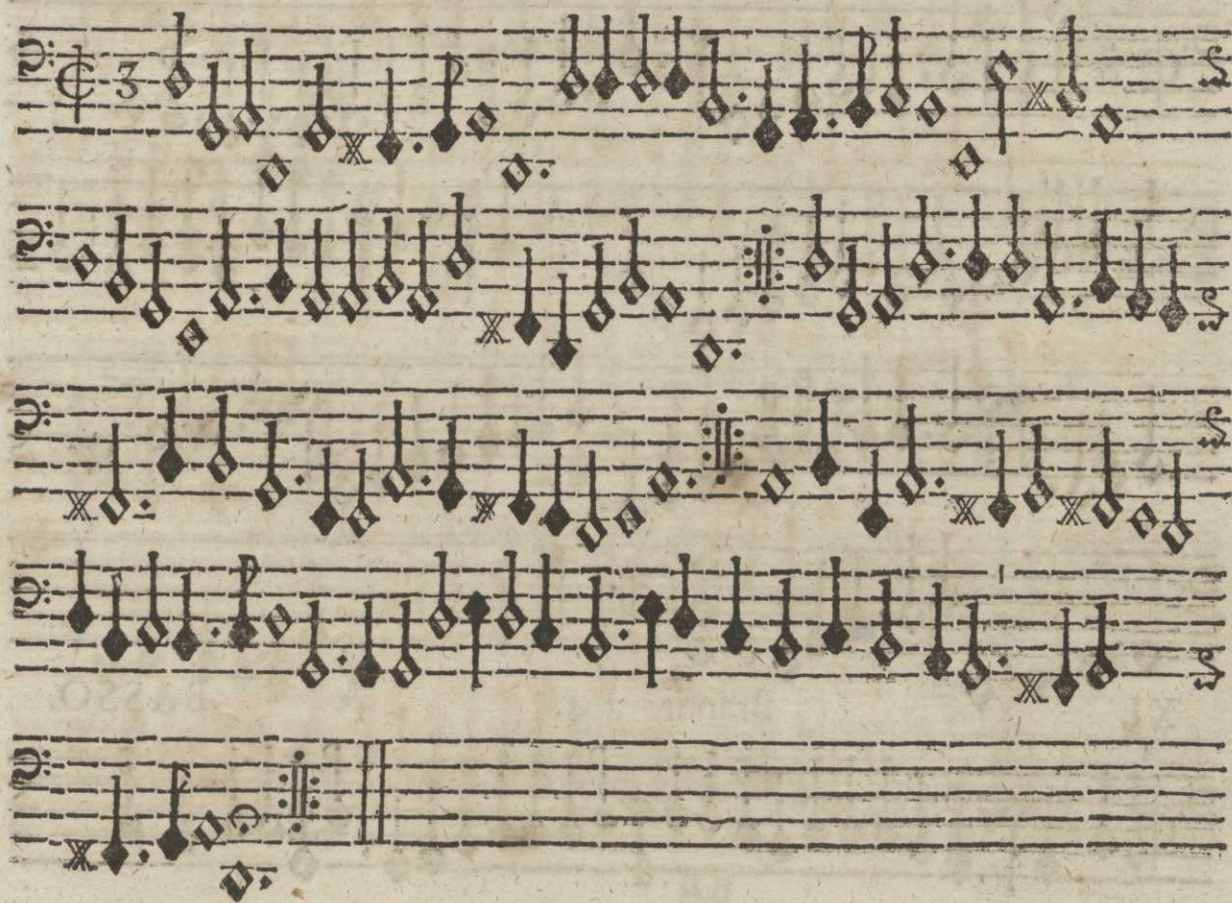
BASSO.



VIII.

Gagliarda à 4.

BASSO.



IX.

Gagliarda à 4.

BASSO.



X.

Gagliarda à 4.

BASSO.

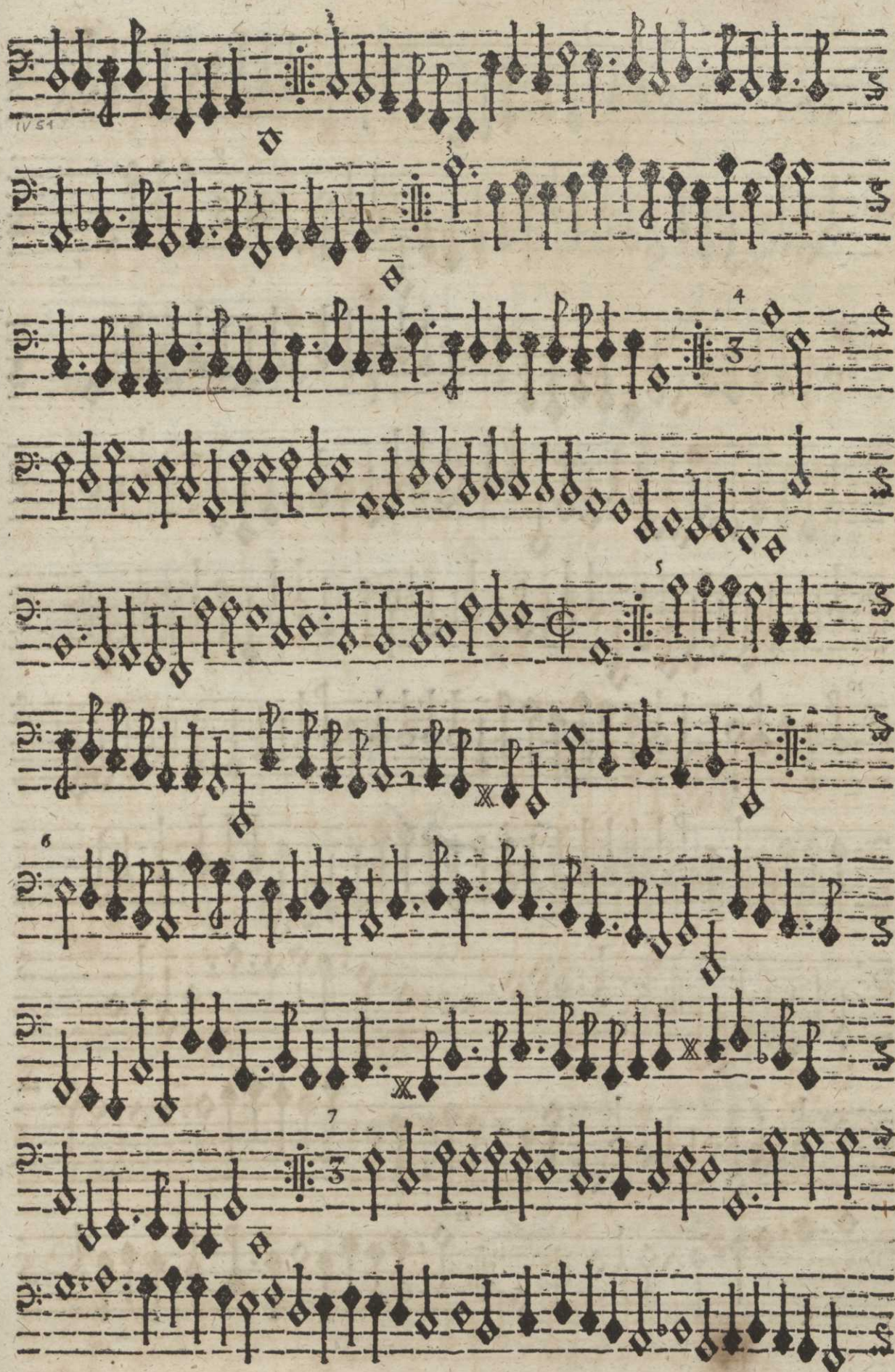


XI.

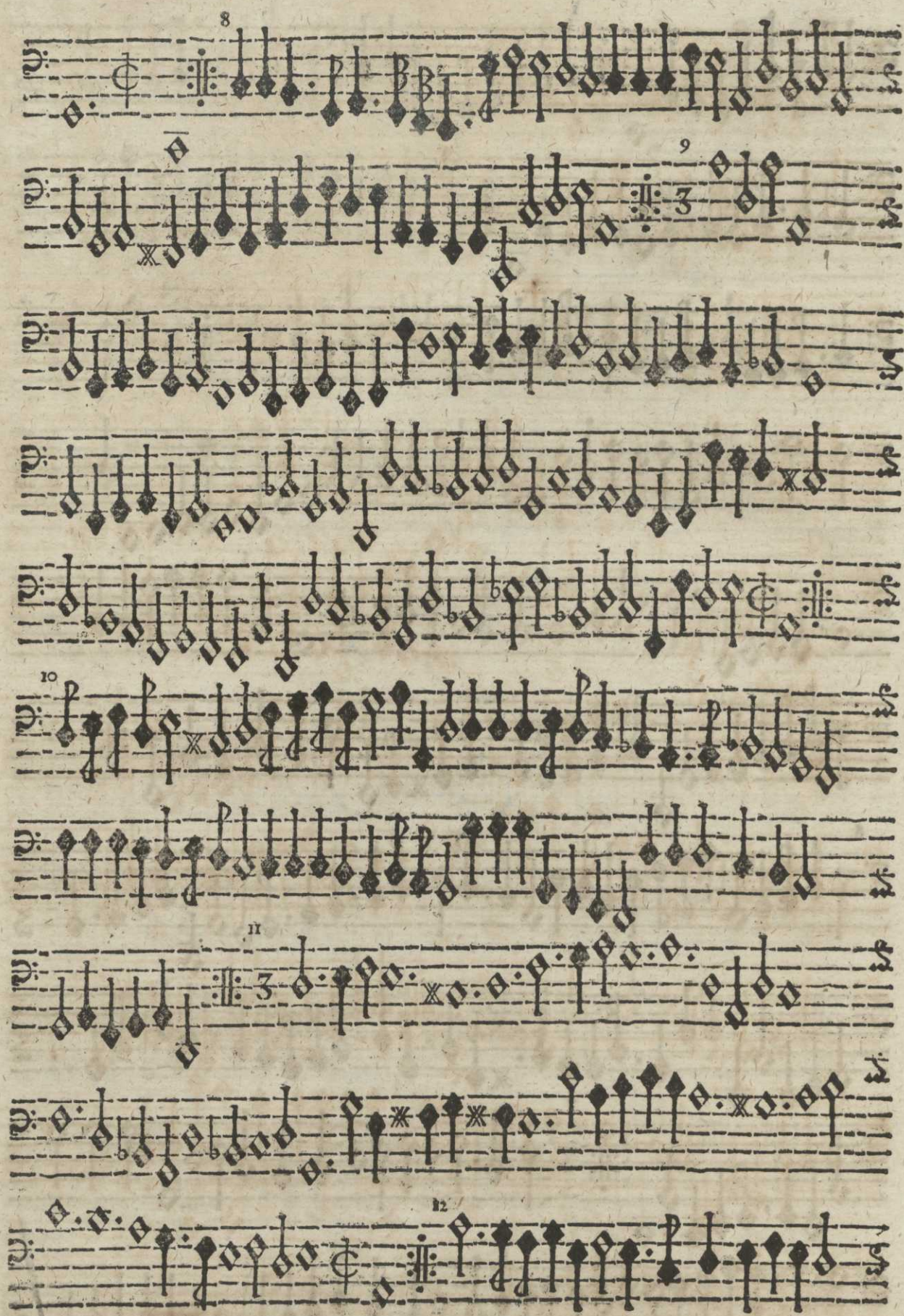
Brandi à 4.

BASSO.





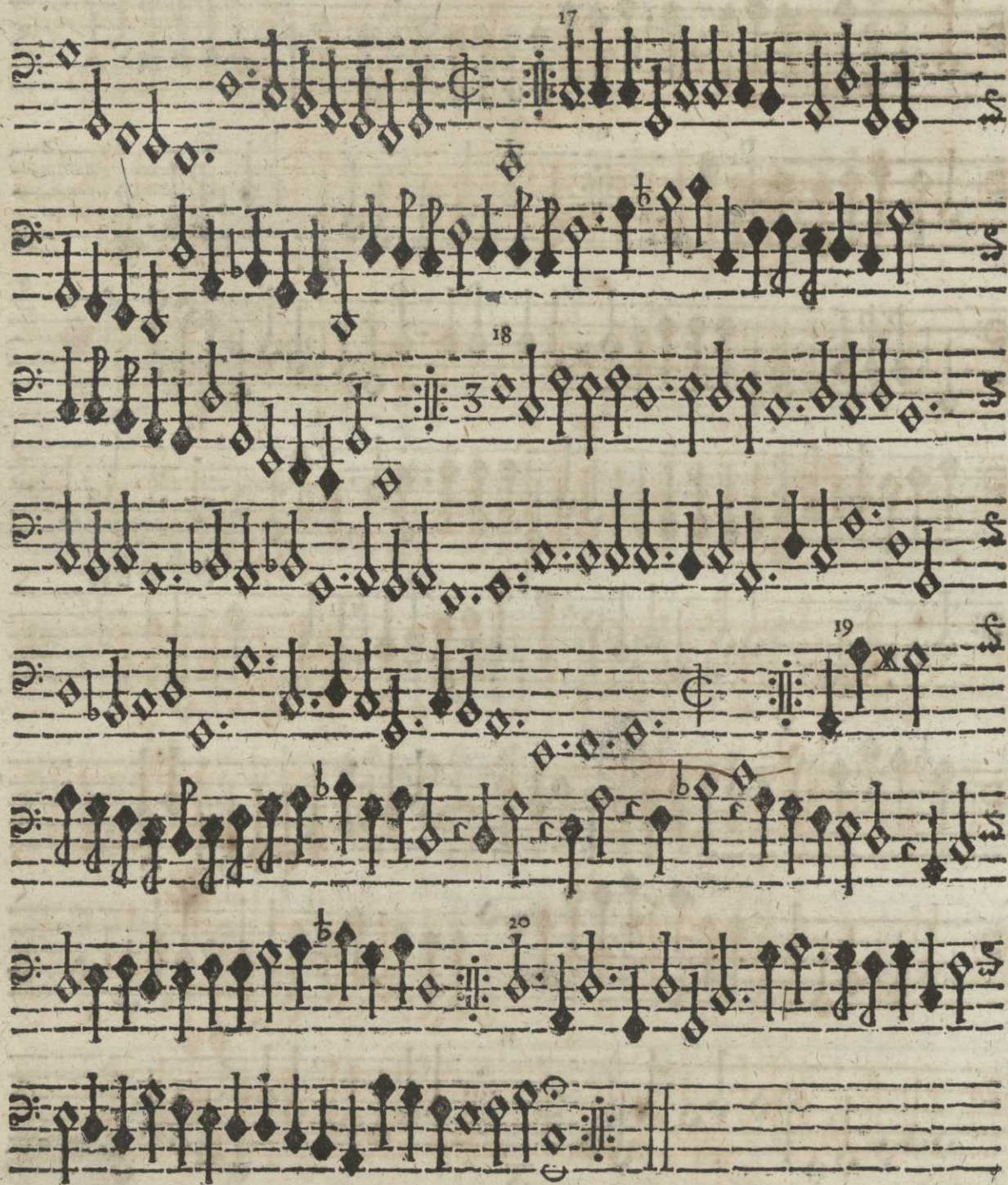
BB



Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. Measure numbers 13, 14, 15, and 16 are indicated above the staves. The score concludes with a double bar line and a repeat sign.



BB 2



XII.

Mascherata à 4.

BASSO.



IV 53

5

6

7

8

9

10

11

12

BB 3

Handwritten musical score on ten staves, numbered 13 through 20. The notation is in a historical style, featuring a single clef (likely bass) and a key signature of one flat (B-flat). The notes are diamond-shaped, and the stems are vertical. The score includes various musical symbols such as accidentals (sharps, flats, naturals), repeat signs, and a double bar line at the end of the final staff. The text "La sua Gagliarda." is written below the staff numbered 20.

13

14

15

16

17

18

19

20

La sua Gagliarda.

XIII.

Balletto à 4.

BASSO.



XIV.

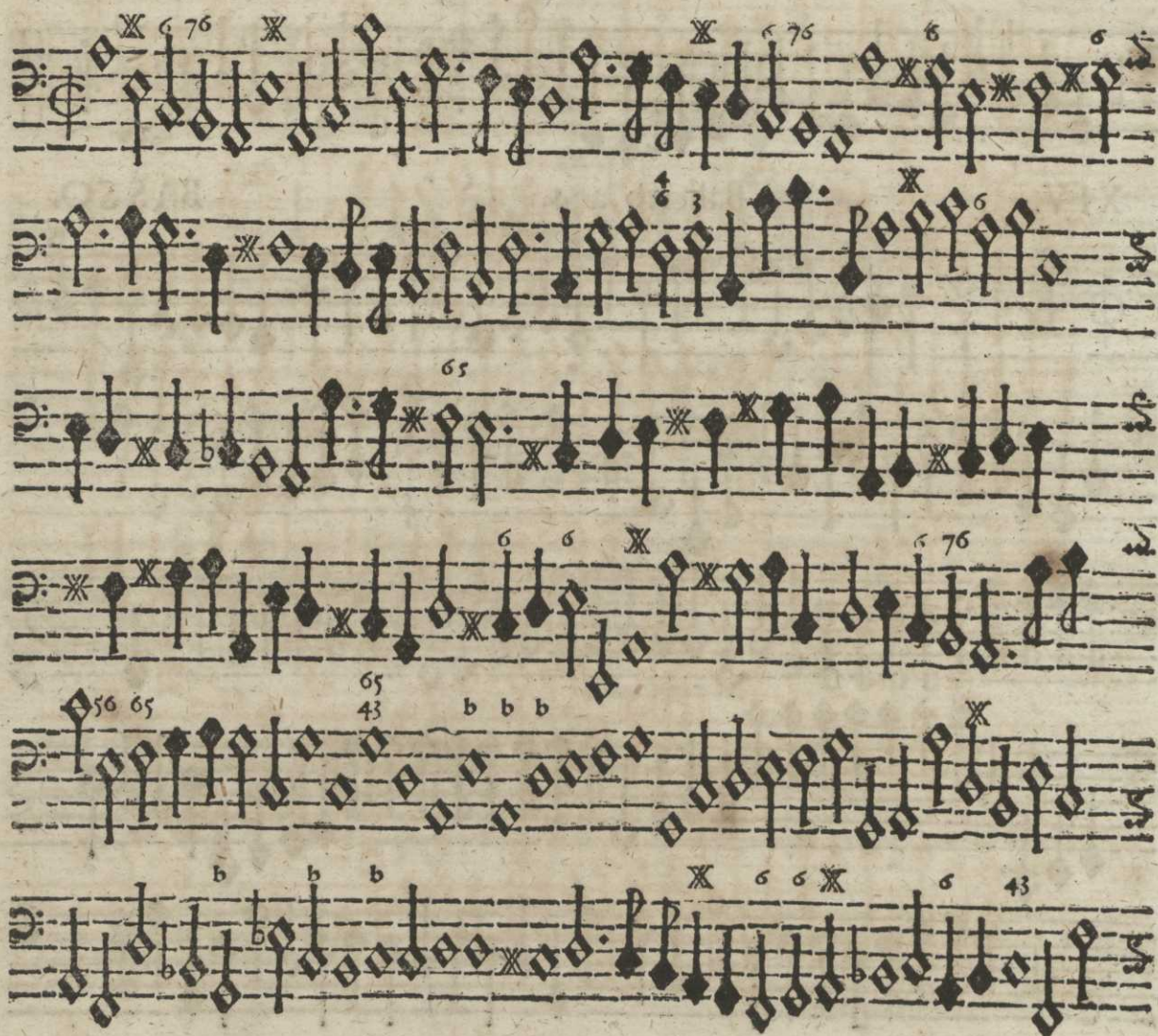
Balletto à 4.

BASSO.



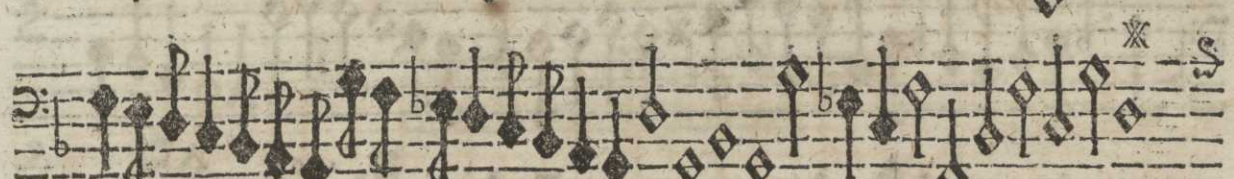


XV. Sonata detta la Semplifà à 3. BASSO Continuo.





XVI. Sonata detta la desperata à 2. BASSO Continuo.



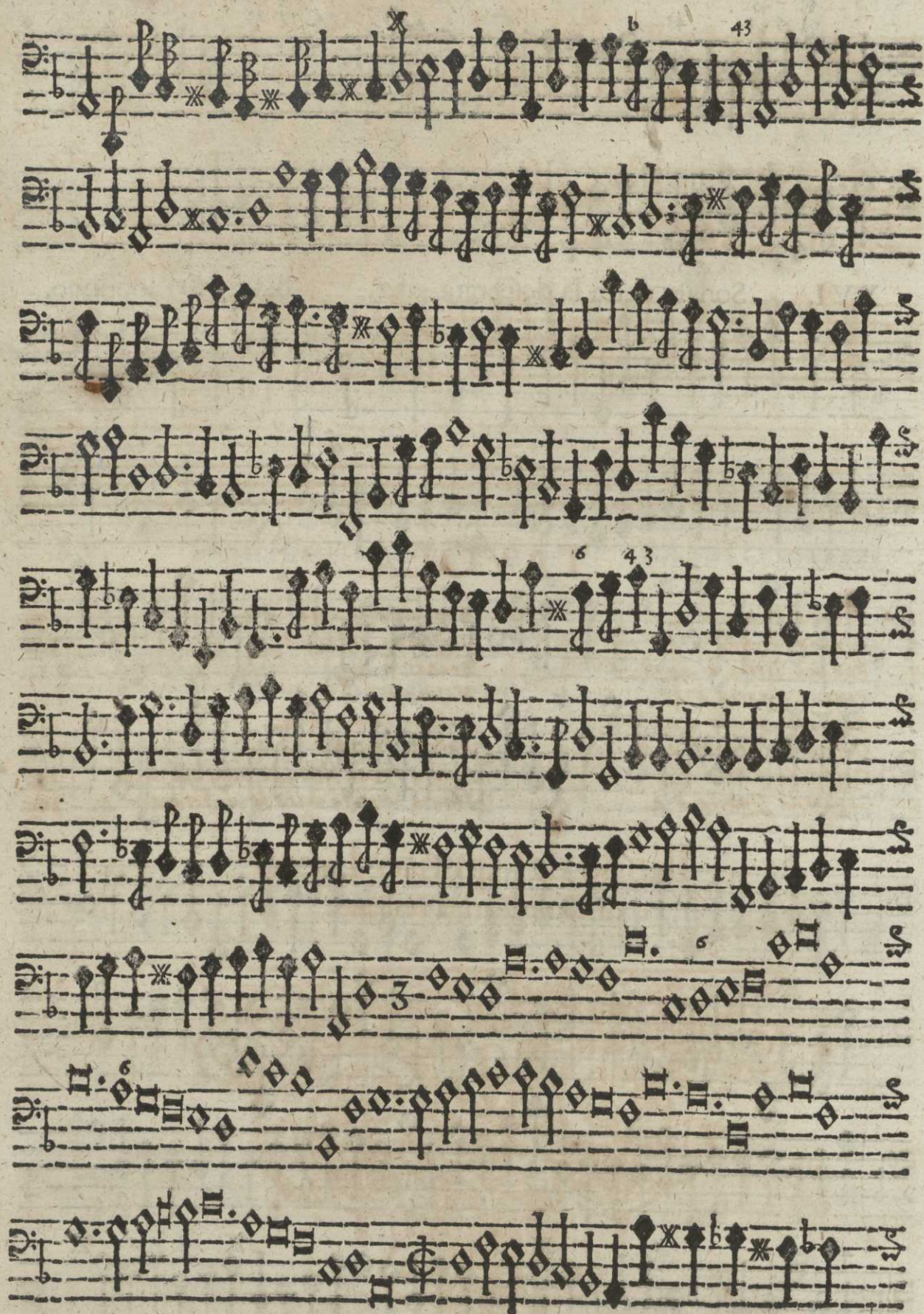




TAVOLA.

1. <i>Pavana Prima à 4.</i>	<i>Gagliarda Quinta à 4.</i>	9.
2. <i>Pavana Seconda à 4.</i>	<i>Gagliarda Sesta à 4.</i>	10.
3. <i>Pavana Tertia à 4.</i>	<i>Brandi à 4.</i>	11.
4. <i>Pavana Quarta à 4.</i>	<i>Mascharata à 4.</i>	12.
5. <i>Gagliarda Prima à 4.</i>	<i>Balletto Primo à 4.</i>	13.
6. <i>Gagliarda Seconda à 4.</i>	<i>Balletto Secondo à 4.</i>	14.
7. <i>Gagliarda Tertia à 4.</i>	<i>Sonata Prima ditta la Semplisa à 3.</i>	15.
8. <i>Gagliarda Quarta à 4.</i>	<i>Sonata Seconda ditta la desperata à 2.</i>	16.

Il fine del quinto Libro
di Carlo Farina Italiano.

