

MUSIQUE
Rés. Vm C
149

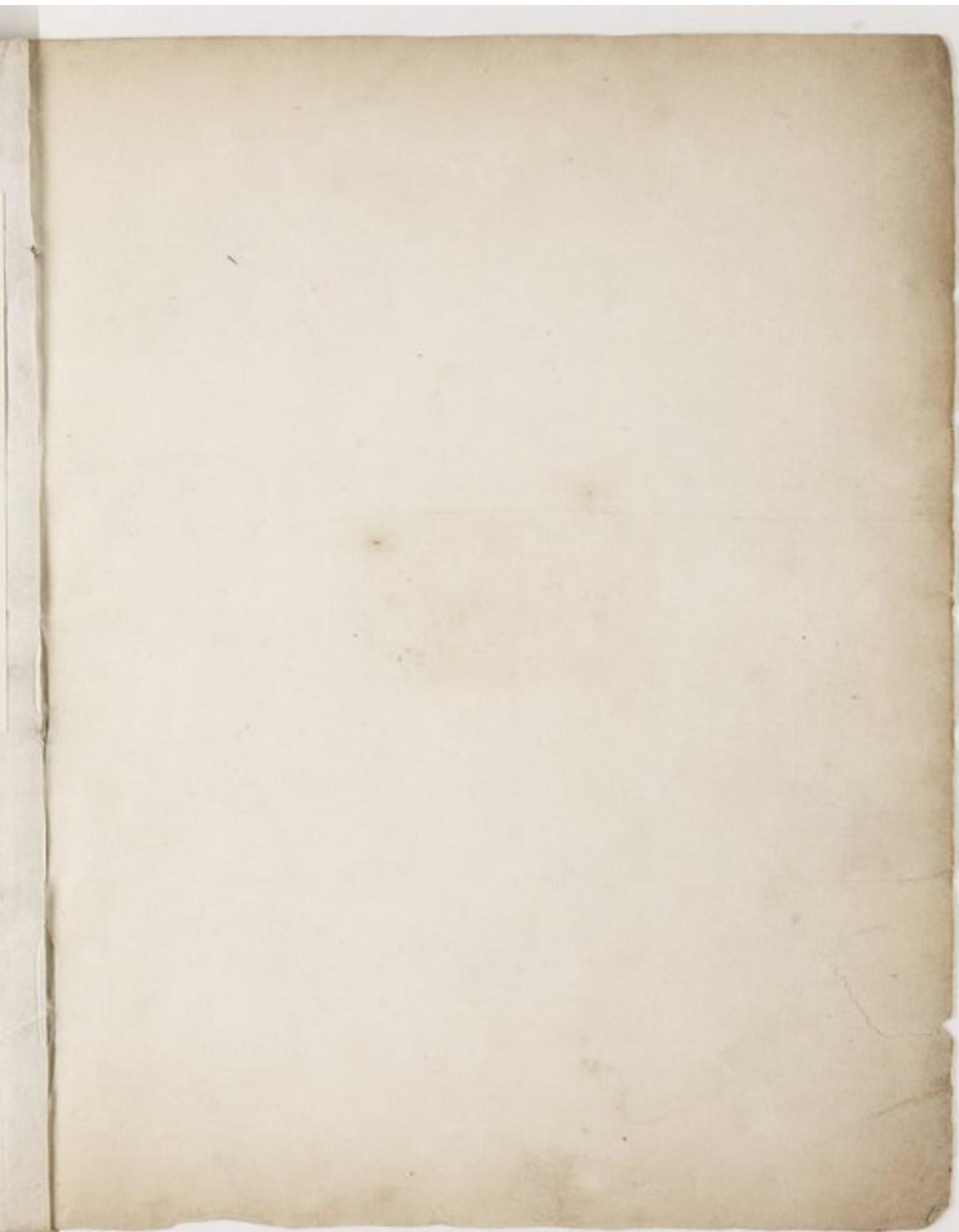
V O C E
S O L A

Bassani, Giovanni Battista

Resi Armonici in Motetti

a voce sola con violini. Opera ottava

Anvers, Aertssens 1691 (4 parties séparées)



V
C
I

MOTETTI
A
VOCE SOLA
DA
GIO. BATTISTA
BASSANI.



INTITULOM
ANNO 1600
AD
ATRIBUITA
IMAGEAG

Parte che Canta.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS,

Per HENRICO AERTSSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Res.Vmc.149

Con Privilegio.

RESI ARMONICI
IN
TETTO
A GIO. BATTISTA BASANI
OPERA OTTAVA



Per la Beata Vergine , overo per qual si voglia Santa

Solo

C A N T O .

Sinfonia
Taet.

A

Ve Ave verax honor castitatis ave verax
honor castitatis purus splendor Paradisi Salve salve
salve o melifluum salve salve salve o melifluum di-vine sapi-
en-tia fluens tum.
Vivaee con v. v.
Quantæ sunt in Cælo stellæ quantæ
sunt in Cælo stellæ tantæ gratiæ sunt in te tantæ gra-
tie sunt in te tantæ gratiæ sunt in te sunt in te cya

C A N T O:

ey a flammæ bellæ ey a ey a flammæ bellæ da te
jubar erga me da te jubar erga me erga
me Quantæ sunt in Cælo stellæ quantæ sunt in Cælo
stellæ tantæ gratiæ sunt in te tantæ gra—
tiz sunt in te tantæ gra— — tiz sunt in
te tantæ gratiæ sunt in te sunt in te Quantæ stillæ sunt in
Mare quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ
gloriæ sunt iate sunt in te tantæ glo—

C A N T O.

3

gloriæ sunt in te tantæ glo-
gloriæ sunt in te tantæ gloriæ tantæ
gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te
Quam tranquillæ estis ò care dum mana-
te dum ma- nate propter me quam tran-
quillæ estis ò care dum manate propter me dum mana-
te dum ma- nate propter me dum ma- nate propter
me dum ma- nate propter me quantæ stillæ sunt in mare

CANTO

quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ gloriæ
sunt in te sunt in te tantæ glo-
riæ sunt in te tantæ glo-
riæ sunt in te tantæ gloriæ tantæ
gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te,
solo

Da mihi tu quæso partem tui dulcis amoris dum te a-
mando dum te amo adorando adoran- do sup.
pliciter exoro suppliciter exoro exo- — ro exo- ro.

Largo, con V. V.

CANTO:

Flagella requiro tormenta suspiro Flagella re-

quiro tormento suspirio amantem non terrent non alpera fors non

timor non tremor non tremor non barbara mors non

timor non tremor non barbara mors non non non non non

non non timor non tremor non barbara mors non non non non

barbara mors non barbara mors.

Jam tormenta abierunt est contenta alma mea est contenta alma

mea in tuo tantum sisus amo-

• 15.

C A N T O.

Date flores flores date flores date date
 flores flores date flores date Christi sponsam coro-
 na-
 te Christi sponsam coro- na- - - - -
 - te co- ro- na- - - - -
 Celi cives exulta- - - - -
 - - - - -
 te astra
 Latis persona- - - - -
 - - - - -

C A N T O .

te astra latis persona
 te date flores flores date flores date
 date flores flores date flores date Christi sponsam
 coro na
 te Christi sponsam coro na
 Alleluia si placet.
 Allegro
 Alleluia Alleluia Alleluia Alleluia

CANTO:

Alleluya Alleluya Al-

l eluya Alleluia Alleluia A - - - - l eluya

Alleloya + Alleloya

Alleluia Alleluia

Alleluia Alleluia Al-

— Icloya Alcloya Allcluya Al— — Icluy-

Alleluya Alleluya Al—

leluya Al—

incluyendo

Alluvia Alluvia Al-

CANTO



Per ogni Tempo, con Violini à benepiacito.
Ritornello si placet.

Allegro.



C A N T O.

Ritornello si
Placet.

— Solo eeras me & laceras me & laceras me.

Depone barbara tela ô scelerum parens satis in vulnera

ferox fata cru- delia in corde meo dissemi- nas.
Atta, Lasso

Cessa ô cruda cruda tace ô fatalis impia vox Cessa ô cruda cruda

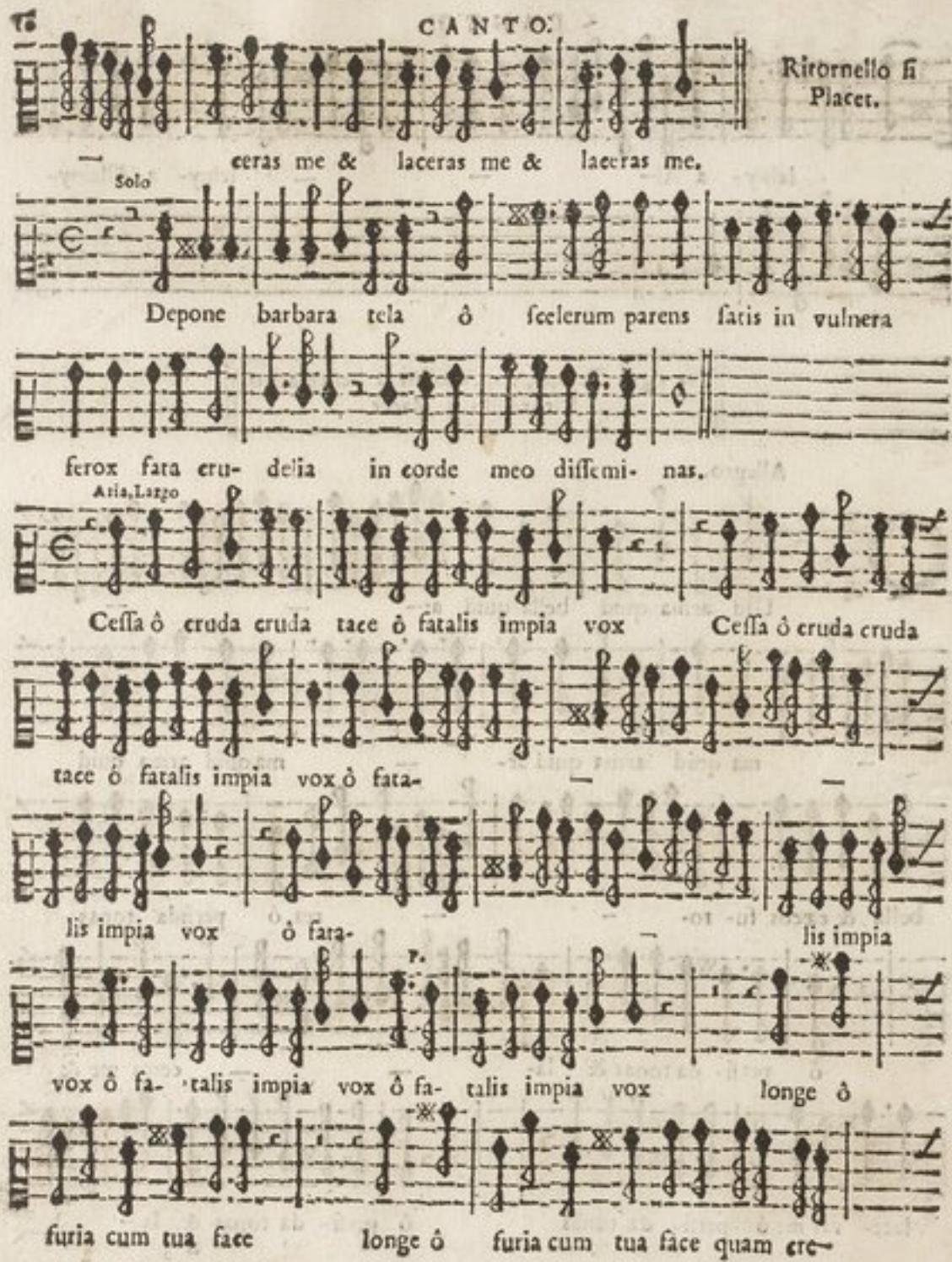
tace ô fatalis impia vox ô fata-

lis impia vox ô fata-

lis impia *

vox ô fa- talis impia vox ô fa- talis impia vox longe ô

furia cum tua face longe ô furia cum tua face quam ero~



CANTO.

a-vit atra nox quam cre- a-vit atra nox

quam cre- a-vit atra nox

quam cre- a- vit atra nox Cessa ô cruda cruda tace ô fatalis impia

vox cæsia ò cruda cruda tace ò fatalis impia vox ò fata-

lis impia vox. *iv* ò fara-

līs impia vox ô fa- talis impia vox ô fa- talis impia vox.

Seconda

Sinfonia si placet.

Veni ô Diva veni cara ô serena Céli pax

veni ô Diva veni cara ô serena Cxli pax ô scre-

— na Czeli pax ó sere-

P. CANTO.

na Celi pax ô se- rena Celi pax ô se- rena Celi pax splende
lucis non avara splende lucis non avara ô can- do-ris
alma fax ô can- do-ris alma fax ô can-
do-ris alma fax veni ô Divi veni cara ô serena Celi pax
veni ô Diva veni cara ô serena Celi pax ô serena
na Celi pax ô serena
na Celi pax ô se- rena Celi pax ô se- rena Celi pax.
Heu infelix anima captiva doleo dolores dedit voluptas

C A N T O.

13

Largo

dedit carcerem li- beras in lata forte suspiro. In
 dura cate- na in misera pena in
 misera pena de- sidero te de- side- ro te de- sidero te de- sidero
 te languendo gemendo languendo gemendo t'a-
 dorō t'imploro tu libera me t'a- dorō t'imploro tu libera me in
 dura cate- na in misera pena in
 misera pena desidero te desidero te desidero te de- sidero te.
 Alleluia si placeet. Allegro
 Alleluia Alleluy- a Al- leluy-

CANTO.

14

Alleluya Alleluya a Al- - - - - leluya-

a Allelotype Allelotype = Σ Alle-

leluy-

2 AL

= $\text{leluv}_- \cdot a$

Alleluya Alleluya - a

61-

leluw

Alleluya

2 Al-

Leluy-

Alleluia Al- leluy- a

leluy-

Alleluy- a Alleluy- a Al-

a Alleluy- a Alleluy- a Alleluya Alleluya

Al- leluya Al-

Per ogni Tempo
Solo

C A N T O

15

N hoc Mundo incōstante ubi ruinæ tantaæ ubi tantaæ pro celæ
calmam do- nate vos pla- — cidaæ vos pla- cidaæ stel- læ.
Allegro, allegro con Violini. Si fortuna pugnando bel- lan-
do si fortuna pugnando bel- lan-
do tentat impia deperdere me tentat impia de-
perdere me pugnan- do bellan- do tentat impia de-
perdere me de- perdere me cara vita ambiata mi Je- su
cara vita ambiata mi Je- su sum in-tenta sum in-tenta contenta de

16 CANTO
 te conten- ta conten- ta
 sum intenta sum in- tenta contenta de te contenta de te si for-
 tuna pugnando bel- lan- do si for-
 tuna pugnando bel- lan- ta tentat
 impia deperdere me tentat impia de- perde- re me pugnan- do bel-
 lan- do tentat impia de- perdere me de- perde- re me.
 Solo
 In hoc saeculo i- nane omni- a perpendo sane Nam video
 nam cognosco nam comprehendo in bonis brevitatem in malis levi-

Allegro CANTO.
 tatem in cunctis vanita- tem in cunctis vani-
 ta- tem.
Allegro, allegro con Violini.
 Momento contento momento con-
 tento humana mundana non fruitur sors non fruitur sors hu-
 mana mundana non fruitur sors hu-mana mundana non fruitur sors
 sperando spe-rando jocan- do jocando lu- den- do spe-



CANTO.

rando giocando ludendo gau- dendo p̄zocupat mors sperando jo- can-

P.

do lu-dendo gaudendo p̄z- ocupat mors lu- dendo gau-

dendo p̄z- ocupat mors mo- mento contento momento con-

tentio humana mun- dana non fruitur fors non fruitur fors hu-

mana mundana non fruitur fors hu- mana mundana non fruitur fors.

Solo

Ergo mi summe bone de me quod vos dis- po-ne in hac

vita mor-tali omnia mala omnia bona provi- dentia tuz semper

Allegro,
con
Violini.

semper sunt do- na.

Felice vel misera

CANTO.

79

felice vel misera forte se- vera forte se- vera de mente fin-

cera fuga — ta subla- — ta semper

semper in Cælum spe- ra. — bo semper temper in

Cælum spera- — bo semper semper ju- cunda canta-

bo canta- bo semper semper in

Cælum spe- ra- — bo semper semper jucunda can- ta-

— bo semper semper in Cælum spe- ra —

bo semper semper jucunda can- ta-

CANTO.

bo canta- - bo canta- - bo cantabo.
 Alleluya Alleluya Alleluya
 Alleluya Alleluya Alleluya

Per ogni Tempo.

Solo

CANTO.

Sinfonia Tacet

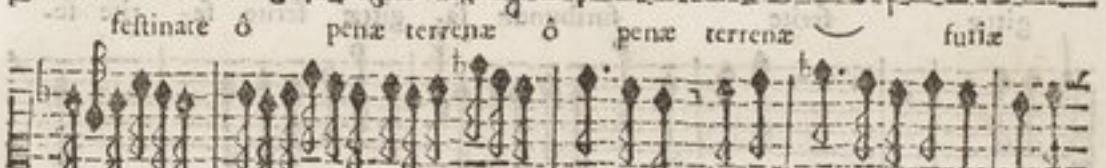


N caligine umbro- fa in
mà. re infido A- gi-tata despe- rata
vado errando la- cri-mando unde mæsto non
res- piro misera mente misera mente sus- piro sus- piro.

Con Violini allegro



Festinate ò pena terrenz ò pena terrenæ
festinate ò pena terrenæ ò pena terrenæ fuliz



bar- baræ furæ barbaræ veni- te ve-
nite furæ barbaræ venite veni-

nite

venite

furæ barbaræ

venite

veni-

CANTO.

A handwritten musical score for six voices, labeled "CANTO." at the top. The score consists of six staves, each with a different vocal range indicated by a letter above the staff: A (soprano), C (mezzo-soprano), E (alto), G (tenor), B (bass), and D (bass). The lyrics are written below each staff, corresponding to the notes. The music is in common time, with various note values including eighth and sixteenth notes. The lyrics are in Latin and describe scenes of punishment and torment, such as "flagella ferat catenæ", "furibundæ sagittæ", and "ferrite".

te venite flagel- la- - te fer- ratz ca-
te- - nz ferratz eatenz flagel-
late fer- ratz eatenz flagellate fer- ratz eatenz fer-
ratz eatenz furibundæ sagittæ se- site sagittæ se-
rite furi- bundæ furi- bundæ sagittæ se- site sa-
gittæ ferite furibundæ sagittæ se- site ferite se-
rite furi- bundæ sagittæ se- site sagittæ se-
rite ferite furibundæ sagittæ ferite se- site ferite.



CANTO.

solo

Ah non non conturbate non la- ce- ra- te Ite ite

longe duræ duræ ca- tenæ fi- nite a- maræ pe-

ne ces- late inique stellæ

ó quante contra me diræ procellæ.

Con Violini. Allegro.

Alta gloria alta gloria cara cara cara vita

ca- ra vita in reatò stabilita stabilita supra

fidera col- loca- ta invoca-

ga ve- ni veni veni

veni veni ve-

CANTO.

CANTO.

C A N T O. solo

25

subleva- te. Anello ipse constante Adoro
 cor de a- mante Murmu- rate undæ tranquillæ auræ placidæ
 se- renate stellæ æ- ternæ per
 me scintilla- te.
 Con violini Allegro,

O au- ræ serenæ faustis- simi Divi
 ó au- ræ se- renæ faustis- si mi Divi ó Pa- triæ a- menæ
 ó Patriæ a- menæ ó patriæ a- menæ purissimi rivi
 ó au- ræ se- renæ faustissi mi Divi ó au- ræ se-

C A N T O .

renæ faustif- simi Divi ô patriæ a- menæ ô patriæ a-
 adagio
 menæ purissimi ri- vi. Ar- dendo sus- piro spi-
 rando rel. spiro Ardendo sus- piro spirando vi-
 dere spirando spi- rando vide- re spirando spi- rando vi-
 de- re dolen- do dolendo tes- piro dolendo res-
 piro spe- rando gau- dere sperando gau- dere speran- do gau-
 dere dolendo res- spiro sperando spe- ran- do gaudere
 sperando gau- de- re, allegro Tam gratæ me- moriæ sunt vividi

C A N T O.

47

luctus tam grātiae me- moriæ fūnt vividi luctus & tantæ vīe-
 co- ria & tantæ victoriæ a- manti fin-
 gultus a- manti singultus & tantæ victoriæ amanti fin- gul-
 tus Jam plan- go ride-
 bo Si pa- no si pa-
 no regna- adagio allegro
 bo regna- bo. Jam ge- mo gaude-
 bo adagio Si ploro si

28

CANTO. Allegro

A handwritten musical score for a cappella choir, consisting of ten staves of music and lyrics. The music is written in common time, with various note heads and rests. The lyrics are written below each staff, corresponding to the notes. The score includes ten staves of music and lyrics.

plo- ro canta-
bo canta- bo canta- bo canta-
bo canta- bo Al- leluya Al- leluya Al-
leluya a Al- leluya a
Al- leluya Al- leluya Al-
leluya Al- leluya Al-
leluya a Al- leluya a Al- leluya Al-
luya Al- leluya a Al- leluya Al-

CANTO:

39



Per qual si voglia Santo. Sinfonia Tacet.

A L T O.

Solo.
M Orta- — lis oh mor- ta
 lis sacerdota dura- tura in mente ambitiosa in mente im-
 pura deli- rando quid pingis mentien- do quid fingis?
 Con Violini.
 Cogita pensita miser quid es? cogita pensita miser quid es?

30

A L T O.

cogita pensita miser quid es? Gravitat claudicat animi
 pes gravitat claudicat animi pes gravitat claudicat animi
 pes cogita pensita miser quid es? cogita pensita miser quid
 es? cogita pensita miser quid es? Vivace Nova tempus semper
 pluit nova tempus semper pluit est quod fuit numquam
 sic est quod fuit numquam sic fugit annus vo- lat dies fugit
 annus vo- lat dies ulla quies non est hic ulla quies non est
 hic fugit annus vo- lat dies fugit annus vo- lat dies ulla

ALTO:

31



quies non est hic illa quies non est hic Nova tempus semper
pluit nova tempus semper pluit est quod fuit numquam

sic est quod fuit numquam sic.

Solo



Ad te sapiens N. brevia qui cal- eavit ab surda



la- tur.

Con Violini, è largo.



Dum horarum currit pes & dierum nitet fax



52

C A N T O.

sit do- lere sola spes sit do- lere sola spes pæni- te- re so- la
 pax pæni- te- re so- la pax sola pax sit do- lere sola
 spes pænitere pænitere re so- la pax pænitere
 Allegro
 fo- la pax sola pax. Sie inter exlitum sic inter
 superum sic inter exlitum sic inter superum candida lilia
 meretur anima candida lilia meretur a
 ni- ma candida lilia meretur a.
 Allegro
 ni- ma. Triumphare ri-

A L T O.

dere Triumphare ri- dere exulta- — re
 exulta- — — re jubilare gaudere can- tare jubi-
 lare gaudere can- tare Al- — leluy- a jubila- re gaudere can-
 tare jubilare gaudere can- tare Al- — leluy- a Al-
 le, luy- a Al- —
 — — leluy-
 a Al- — leluya jubi- lare gaudere cantare jubi-
 lare gaudere cantare Al- — — leluy-

A L T O.

a triumphare ridere exultare triumphare ridere exultare
tare jubi- lare gaudere cantare jubi- lare gaudere cantare
Al- - - - -
lelyua. Al- - -
lelyuy- a Al- - lelyuy- a.

Per la Beata Vergine.

Largo, ma spiritoso.

A L T O:

35

C
Orda languida in a- more Corda languida in a-

more hue venite prope- rate pro- pera- — —

te corda languida in a- more in amore in a. more hue venite

prope- rate pro- pe- ra- — —

te in a-

more in a- more hue venite prope- rate pro- pe- ra- — —

te astuantia in ar- dore in ardore astu-

antia in ardore in ardore ad Ma- riam festina- —

— — te festi- na- te festina- te festi-

36
 A L T O.
 nate Corda languida in a- more corda languida in a-
 more hue venite prope- rate propera-
 - te corda languida in a- more in amore in a- more hue ve-
 nite prope- rate pro- pe- ra. - te. in a-
 more in a- more hue venite prope- rate pro- pe- ra. -
 te.
 Largo
 12
 8
 Si placidissimi pervolant Zephiri Matet dulcissima Mater dul-
 cissima vocant ad te Mater dul- cissima vocant ad te Mater dul-

F. ALTO.

37

cissima voeant ad te si jueun- diffimi murmurant Euri Virgo pi-

issima invitant me invitant me Virgo pi- issima invitant me

Virgo pi- issima Virgo pi- if- sima in- vitant me invitant me si placi-

diffimi pervolant Zephiri Mater dulcissima Mater dul- cissima

vocant ad te Mater dul- cissima vocant ad te Mater dul- cissima

vocant ad te.

Ecce veni- o Maria noli tardare cor vivens in dolo-

re cor vivens in dolore recre- a- re.

Stò pe- nan- — do Stò pe- nan- — do
 & non sus- piro suspiro sed respiro te in a- man-
 — do aman- do Stò languen-
 — do & sum contenta per tormenta te querendo
 — te que- ren- do per tor- men- ta per tormenta te que-
 ren- do. Bella Bella dic ubi es, ô sola mea
 spes ô sola mea spes veni amore- fa veni amore- fa ô sola mea
 spes ô sola mea spes veni amore- fa veni amore- fa Quid

ALTO.

39

faciam sine te quid faciam sine te regredere in me Vir-
 go grata Virgo grata regredere in me Virgo grata Virgo grata
 fa Virgo grata Bella bella dic ubi es ô sola mea
 spes ô sola mea spes veni amoro- fa veni amoro- fa ô sola mea
 spes ô sola mea spes veni amoro- fa veni amoro- fa
 Cara cara fit mibi mors si tecum mea fors si tecum mea
 fors vivere spe- ro vivere spe- ro si tecum mea fors si tecum mea
 fors vivere spe- so vivere spe- ro Sic erit tua lux

ALTO.

40

sic erit tua lux ad Cælum mihi dux & felix e- ro & felix e-
 ro ad Cælum mihi dux & felix e- ro & felix e- ro & felix e-
 ro cara cara fit mihi mors si tecum mea sors si tecum mea
 fors vivere spe- ro vivere spe- ro si tecum mea sors si tecum mea
 fors vivere spe- ro vivere spe- ro.

allegro

Veni cara cara serena & bella serena & bella
 veni cara cara serena & bella serena &
 bella Accende me- um cor face face novel- la face

ALTO.

face novel- la Veni cara cara serena & pia
 serena & pia & erimus una- — —
 — nimes Mari- a & erimus una- nimes Mari-
 a veni cara serena & pia veni cara serena &
 pia & erimus u- nimes Mari- a & erimes u- nimes Mari- a
 & erimus u- nimes Mari- a

ff

Per il Santiſſimo;

Largo

A L T O.

Guitate li- bate Guſtate li- bate ô
 animæ ſitientes ô animæ ſitientes ad mensam cæ-

bate guſtate libate ô animæ ſitientes ô animæ
 ardentes vos populi ardentes Gustate li-

ſol. Oh ſuavifl- ma viatorum fa- tietas oh jucun-

difſima ange- lo rum cu- piditas in qua terceſtris a- moris cæ-

ALTO.

45





tanti accedere omnes accedite omnes.

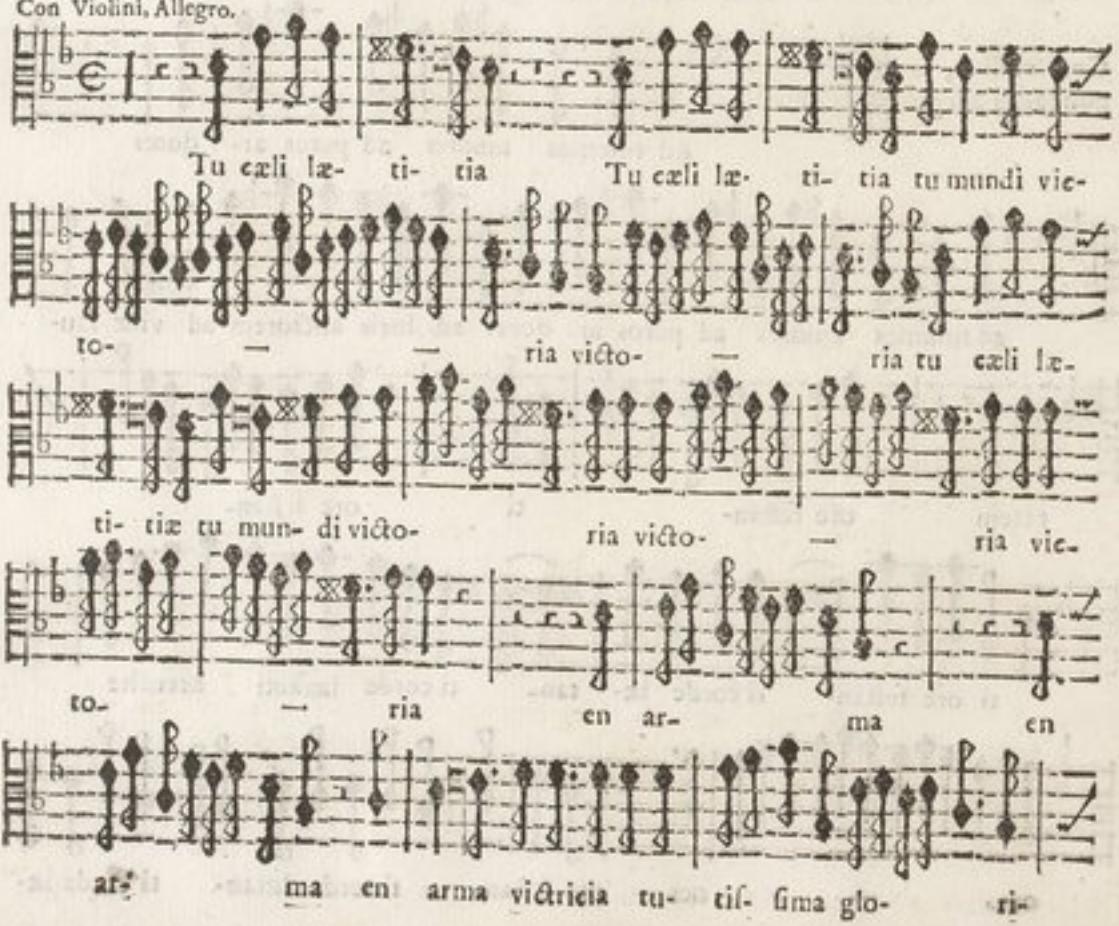
Solo



En vestra mortalium feli- cissima fors per quam prava contem-

nitur mors.

Con Violini, Allegro.



ar-

ma

en arma

victoria tu

til- sum

glo- ri-

A L T O.

45

a totissima glo. - ri. a tu cæli læ- ti- tia

tu cæli læ- ti- tia tu mundi vic- to-

ria victo. - ria tu cæli læ- ti- tia tu mun- di vic-

to- ria victo- ria victo- ria.

Gaudete gaudete filiæ sion quod si de petra mel el-

icitur Christi corpus (magnum opus) de pane de pane assumi- tur.

Allegro con
Violini.

Eya læ- tantes ad mensam ad fontem eya læ- tantes ad

mensam ad fontem ad veram sa- lutem prope- rat-

46

A L T O.

te festi-na-
te prope-ra- te festi-na- te prope-ra-
te festi-na- te vos populi aman- tes vos populi
aman- tes in tanto triumpho in tanto tri- umpho pro-
maxima gloria ex- lesti ar- dore di-vino a- more flagran-
tes af- flan- tes sacrae facis vera pacis vera
pacis per- cipite gau- - - -
- dia sacrae facis vera pacis vera

A L T O.

pacis per- eipite gau- dia per-
 eipite gau- di- a
 vivace

Alleluya. Alleluya Alleluy- a Al-
 leluya Alleluy- a Alleluy- a Alle- luya
 Alle- luya Alleluya Al- leluy- a
 Alleluya Alleluy- a Al-
 leluya Alleluya Alleluya Al-
 leluya Alleluya Alleluya Al-

A L T O.

Alleluya Alleluya- a Alleluya Alleluya

Alleluya Alleluya Alleluya Alleluya Alleluya Alleluya Alleluya

Icluya Al-

2 Allegheny 2.

Per ogni Tempo.

Allegro.

Ligeri a-mores

Aligeri a-

mores excul- te faces

A- liegri a- suores exulte fa-

executive

ALTO.

49

gelida inflamma-

te inflammate corda gelida inflamma-

re-inflammation

Ad tela

ad tela ad ar- dores ad nodos te- naees ad nodos te- paces ad

no.

dos ad nodos tenaces

Aligeri amores

aligeri a. mores executi te facies

aligeri a-

mores excutite fa-

50

A L T O.

ces ex- cutite fa-
 ces Solo Ad flamas animæ a- mantis emuli vo- la-
 te incendi- um luseitate sub cynere cano
 latent vesuvia a- mo- ris Succendit pectora semi-
 vit ignes ig- nes vi-
 vaces.

Con Violini

Aligeri a-mores aligeri a-mores excuti- te faces
 aligeri a- mores excutite fa-

A L T O.

三

ces ex- cutive fa- — solo

304

Eya eya *corda ex-*

tincta spiritalibus flammis ad vitam charitatis revo-

te revo- ca- te Aligeri a- mores

ligeri a- mores executi- te faces aligeri a- mores executi-

fa- — — — — ces ex-

entire fa-

corda gelida **inflamma-**

5

A L T O.

te inflammate corda gelida inflam-
 ma- Solo
 sub auspicio ex- lesti triumphantis spiritus almi amor amor
 mihi auspi- catur victoriam de triumphato Flege- ton-
 tis Tyran- no.

Con V.V. allegro

Spolia mille re- por- tabo spolia mille re- por-
 tabo tanto affla- tu protec- tore suo concitus fer- vore semper
 ego latus canta-

A L T O:

bo semper ego latus can- tabo semper ego latus can- ta.
bo latus cantab- bo cantabo canta- bo cantabo
canta- bo. Ad arma ad bella ad arma ad bella
ad ar- ma ad ar- ma ad
bella jam Timpana strepunt jam Buccinæ clangunt jam Timpana
strepunt jam Buccinæ clangunt Acherontem expug- na-
bo expugnabo expug- nabo Acherontem expug-

A L T O.

na- bo Trium- phabo trium- phabo trium-
 pha- - bo trium-
 pha- - bo trium-
 Allegro
 pha- bo. Alleluia
 Al- - leluya Al- leluya Al-
 leluya -
 Alleluia Al- leluya Al-
 leluya -
 Alleluia Alleluia Alleluia
 Alleluia -
 Alleluia Al- leluya Alleluia Alleluia

A L T O.

55

Alleluy. a

Alleluya

Al - - leluy - a Al - - leluy -

a Alleluy. a.

Per ogni Tempo.

B A S S . O.

Vivace.



Ari Zephiri volan-

tes



Cari Zephiri volan- tes dulces auras dulces auras



ven- ti la - -



te ventila -

56

BASSO.

te dulces auras venti- la- — te ventila- —
 — te dulces auras venti- la. — te
 Caræ stellæ corul- cantes caræ stellæ coruf- cantes vos ar-
 dores vos ardo- res mitiga-
 — te vos ardores
 miti- ga. — te Cari Zephiri vo-
 lan- — tes cari Zephiri vo- lan- — tes

BASSO.

57

dulces auras dulces auras ven- ti- la-

te ventila-

te dulces auras venti- la- te ventila-

te dulces auras venti- la- te

Solo

Eece cor meum ardet in dulcedine amoris tui te solum

quarit spiritus meus & pro te solo languet anima mea o care

Jesu o ca- re Je- su. Con V. V. Allegro Sponse amate

A 9

58

BASSO.

sponse amate sponse grata sponse grata vera vita
 gra- ta fors grata fors vera vita vera vita gra- ta
 fors vera vita gra- ta fors In ar- dore in a- more
 me con- sumit la- ta mors me con- sumit la- ta mors
 sponse amate sponse amate sponse grata sponse
 grata vera vita gra- ta fors grata fors vera vita vera
 vita gra- ta fors vera vita gra- ta fors.

BASSO.

59

Oh ven- ti spi- rate spirate oh ven- ti spi-
 rate spi- rate oh stellæ oh stellæ splende-
 te oh stellæ splende- te splen.
 de- te a- mantem sanate a- mantem sanate di-
 lectam fove- - re di- lec- tam fow-
 ve te fove. Spirate splen- dete spi-
 rate splen- dete sanate fa- vete spirate splen- dete fa-

Large

BASSO.

nate fa- vete spirate splen- dore spirate splen-
 dete sanate fa- vete sanate fa- vete fa- vete.
 Oh ven- ti spi- rate spirate oh ven- ti spi-
 rate spi- rate oh stellæ oh stellæ splen- de-
 te oh stellæ splen- de- te splen-
 de- te splende- te Si moraris si mo- raris inter
 flores care sponse care sponse am- pletere me care sponse am-
 pletere me si di- tillas si di- tillas dulces rores

BASSO.

61

vo- lo querere vo- lo querere sem- per te volo querere
 semper te lu moraris si mo- taris inter flores care sponse
 care sponse am- plectere me care sponse amplectere me.
 Solo
 Si tandem ob- tineo quid de- sidero si tandem obtine-

ô quod desidero semper gaude- - -
 - - bo semper semper gaude- bo.
 alleg. Con V.V.
 Oh ven- ti spi- rate spirate oh ven- ti spi-
 rate spi- rate oh stellas ob stelle splende-

This block contains the handwritten musical score for the basso part. It includes four systems of music. The first system starts with 'vo- lo querere' and ends with 'care sponse'. The second system starts with 'Si tandem ob-' and ends with 'si tandem obtine-'. The third system starts with 'ô quod desidero' and ends with 'bo semper semper gaude- bo.'. The fourth system starts with 'Oh ven- ti spi-' and ends with 'rate spi- rate oh stellas ob stelle splende-'. The score uses a bass clef, common time, and includes various dynamics like forte (F), piano (P), and accents. The lyrics are written below the notes in both Latin and Italian. Measure numbers 61 and 62 are indicated at the top of the page.

61.

BASSO.

te oh stellz splen-de-
 de-te a-mantem sanate a-mantem sanate di-
 lectam fove- - - te di-lec-tam fo-
 ve-te favete Spirate splen-dete spi-
 rate splen-dete sanate fa-vete spi-rate splen-dete sa-
 nate fa-vete spirare splen-dete spi-rate splen-
 dete sanate fa-vete sanate fa-vete spi-vete.

Largo

Per ogni Tempo.

Bizzato

BASSO

63

Pompæ vanæ Pompx vanæ inhu- manæ clara fama blanda
fors clara fama blanda fors blanda fors clara fama blanda
fors clara fama blanda fors blanda fors Ite infide
ite in- fide Homicide dulces pa- næ cer- ta mors. dulces
pa- næ cer- ta mors. dulces pa- næ cer- ta mors. Pompæ
vanæ - pompæ vanæ inhu- manæ clara fama blanda fors.
clara fama blanda fors clara
fama blanda fors blanda fors Bellæ rosæ Bellæ rosæ odo.

BASSO.

54

rolz veris amor campi dos

ve- ris amor campi dos

ve- ris amor campidos campidos

lati flores lati flores mundi amores ô fa- la- ces i- te

nos ô fa- laces ite vos ô fala- ces i- te vos

Bellz rolz Bellz rolz odo- rolz veris amor campi dos

ve- ris amor campi dos

ve- ris amor campi dos campi dos.

Solo

Rosa vernat in spinis latet anguis in floribus frondetis ri-

BASSO.

de- tis de- liti z terrenæ sed floris imago formosa pro-
pago non replevit non re- plevit replevit cor.

Vivace, Con V.V.

Munde crudelis lu- centibus telis munde crudelis lu- centibus
telis Ar. ma bella tu ro- tas in
me arma bella arma bella tu rotas in me ar-
ma bella tu ro- tas in me tu rotas in me
Martis a- mores nocendi fu- ro-

A 10.

66

BASSO

ran- tur mo- rantur in te cruda
 fera morantur in te Munde cru- delis lu- centibus telis
 Munde crudelis lu- centibus telis Ar- ma
 bella tu ro- tas in me arma bella arma bella tu rotas in
 me ar- ma bella tu ro- tas in me tu
 rotas in me.
 O Do- mine ó Do- mine te querit
 anima felix te sus- pirat cor meum languebo
 languebo

BASSO.

67

pallida gemen do squalida do lebo gemendo squalida do lebo
 & moriar in te mi bone Je su & moriar in te & moriar in
 te mi bone Je su.

Largo, ma spiritoso con Violini.

Tu co- rona triumphalis pax se- re-
 na pax se- rena vera spes pax se-
 rena vera spes pax serena vera spes pax se- re- na
 ve- ra spes & in Cælis immor- talis & in
 Cælis immor- talis Jesu cordis amor es Jesu cordis a- mor

68

BASSO

es Tu co- rona triumphalis pax se- re-
 na pax se- rena vera spes pax serena vera
 spes pax serena vera spes pax se- re- na ve- ra
 spes ve- ra spes.
 Alleluya Alleluya Al-
 leloy- a Al-
 leloy. a Al- Alleluya Al-
 leloy- a Al- leloy-

BASSO.

69

a Al-

lchuy- a Alleluya

A1-

leluy - a

AI-

Incluy- a.

Per un Santo Martire.

Solo.

A

Udite Audite Reges & intelligite audi- te

Reges & intelligite Judices finium Ter-

Martyrium dedit isti gloriam Martyrium dedit isti gloriam

Tiranni serum Cælum apparet Tiranni serum Cælum ap-

70

BASSO.

pe- ruit.

Vivace, con Violini.

Per flagella per ca- tenas per fla- gella

per ca- tenas li- be- ran-

— eur vinculis libe- rantur vineculis qui per bel- la

& per penas qui per bel- la & per penas de- co-

720-

tur modu- lis decorantur modu- lis per flagella per ca- tenas

per fla- gella per ca- tenas li- be- ran-

BASSO.

74



Solo



Quis est hic qui mundum ingressus & rosis coronatus & Palmis or-

Allegro, alle-
gro con Violink

Ad sonos

ad sonos ad can-



tos fragores ad

letos fragores ad ix-

tos fragores ad bellum ad



pacem

ad bellum ad pacem ad dulces amores ad dulces a-



BASSO.

res ad sonos ad sonos ad
 can - tus ad lætos fra - gores ad læ - tos
 fragores ad lætos fragores ad læ - tos frago -
 Solo
 res. Lætamini mor - tales ridete plaudite in tanta solemni -
 tate vite gloriā mortis tri - umphum.

Grave, Con V. V.

O grata fla - gella ô grata flagella ô cari do -
 lores ô grata flagella ô cari dolores ô cari do - lo -
 res ô cari do - lores ô lata tor men -

BASSO.

73

ta ô grati me- ro- res ô grati ô grati me- ro- res ô grati me-
 ro- res ô grata fla- gella ô grata flagella ô cari do-
 lores ô grata flagella ô cari dolores ô cari dolo- res ô
 cari do- lores Allegro Ad sonos ad can-
 tus ad sonos ad can-
 tus ad latos fira- gores ad bellum ad pacem ad dulces a- mo-
 res ad dulces a- mo- res.
 Alleluia

A 15

BASSO.



Alleluya Alleluya

Alleluya Alleluya



Alleluya Alleluya



Alleluya Alleluya



Alleluya Alleluya

Per S. Antonio, o per qual si
voglia altro Santo

Allegro.



Ya Tubæ re-fo- nate

Eya Tubæ re-fo-



nate resona-

te

eya tubæ re- fo-



nate resona-

nate resonante

resonante resona-

nate resona-

BASSO.

75

te Eya Tubæ refo- na-

te re- fo- na- te re- fo- na- te

Vos Can- tores exultate vos can- tores exultate exul-

ta- te & Antonium & Antonium col- lau-

date col- laudate suos plausus cele- bra-

te celebra-

Eya

Tubæ re- fo- nate Eya Tubæ re- fo- nate refo-

76

BASSO.

na- te cya tubæ re- so- na- te reso-
 nate resonante relonate reso- nate resona.
 te Eya Tubæ reso- na-
 te re- fo- na- solo te re- fo- na- te.
 Dies ista solemnis est in qua ornata meritis mu- nita vir-
 tutibus ac triumphis cumu- lata Anima Divi Antonii ex- ultans
 splendet in Cæ- lis splen- det in Cæ- lis.
 Con Violini
 o cari fel- tantes o cari fel- tantes superna vo-

BASSO

77

lentes super- na superna vo- len-
 tes superna vo- len- tes O lati bac-
 hantes ô lati bachantes suprema pe- tentes supre-
 ma su- prema peten- tes suprema pe-
 ten- tes ô cari fel- tantes ô cari fel- tantes superna vo-
 lentes super- na superna vo- len-
 tes superna vo- len- tes.

Solo

Ad tanti viri gloriā gaudēant con- tricti Inferni contre-

78

BASSO.

miscant lugeant dam- nati rideant rideant bea- ti.
 Con V. V. largo mà spiritoso.
 ô mentes be- atæ ô mentes be- atæ favores spi-
 ra- te fa- vores spira- -
 - te spirare è Gentes amatae ô
 Gentes amatae tam Sanctum laudate tam Sanctum lauda- -
 te lauda- te ô mentes be- atæ ô mentes be-
 atæ favores spi- ra- - te fa- vores spi-
 - te spirare

Solo

BASSO.

19

Audite ergo Populi devoti a- mantem ejus animam quos

cordis af- fectus exlico repletam nectare Deo ex- primit.

Con V. V. largo

Si veniant pæ- na si stringant ea- te- na non ti- met cor

meum non non non non non ti- met cor me- um non ti- met cor

me- um

fi tollant furo-

res si ardent ardores tua te volo mi Deum te vo- lo mi

De- um te volo mi Deum te vo- lo mi De- um

si veniant pæ- na si stringant ea- te- na non ti- met cor

BASSO.

meum non non non non non non ti- met cor me- um non timet cor
 me- um ó Zefri leves venite fulcite venite ful-
 Largo
 cite Ardore flam- man. — tem ar-
 dore ardore flamman. — tem ar- dore ar- dore flamman.
 tem ar- dore flam mantem. O candidi
 flores odore munite odore mu- nite Amore languentem a-
 more lan- guen- tem
 amore a- more languentem. O Zefri leves ve-

BASSO

8r.

nite fulcite venite ful- cite Ar- dore flam- man-

Largo

tem ar- dore ardore flam- man-

tem ardore ar- dore flamman- — tem ar-

dore flam- mantem.

Allcluya si placet.

Alleluya

Alleluya

Alleluy-

Alleluya

Alleluya

Alleluya

A 12

BASSO.

al- leluy- a

Alleluy- a

Alleluya

Alleluy- a

Alleluya

- Al-

leluya

八一

leluy -

a Alleluya.



TAVOLA.

C A N T O.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	1
Quid Arma quid Bella. Per ogni Tempo.	9
In hoc Mundo inconstante. Per ogni Tempo.	15
In Caligine umbrosa. Per ogni Tempo.	21

A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo.	29
Corda languida in amore. Per la Beata Vergine.	35
Gustate libate. Per il Santissimo.	42
Aligeri amores. Per ogni Tempo.	48

B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	55
Pompæ vanæ inhumanæ. Per ogni Tempo.	63
Audite Reges. Per un Santo Martire.	69
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	74

F I N I S.

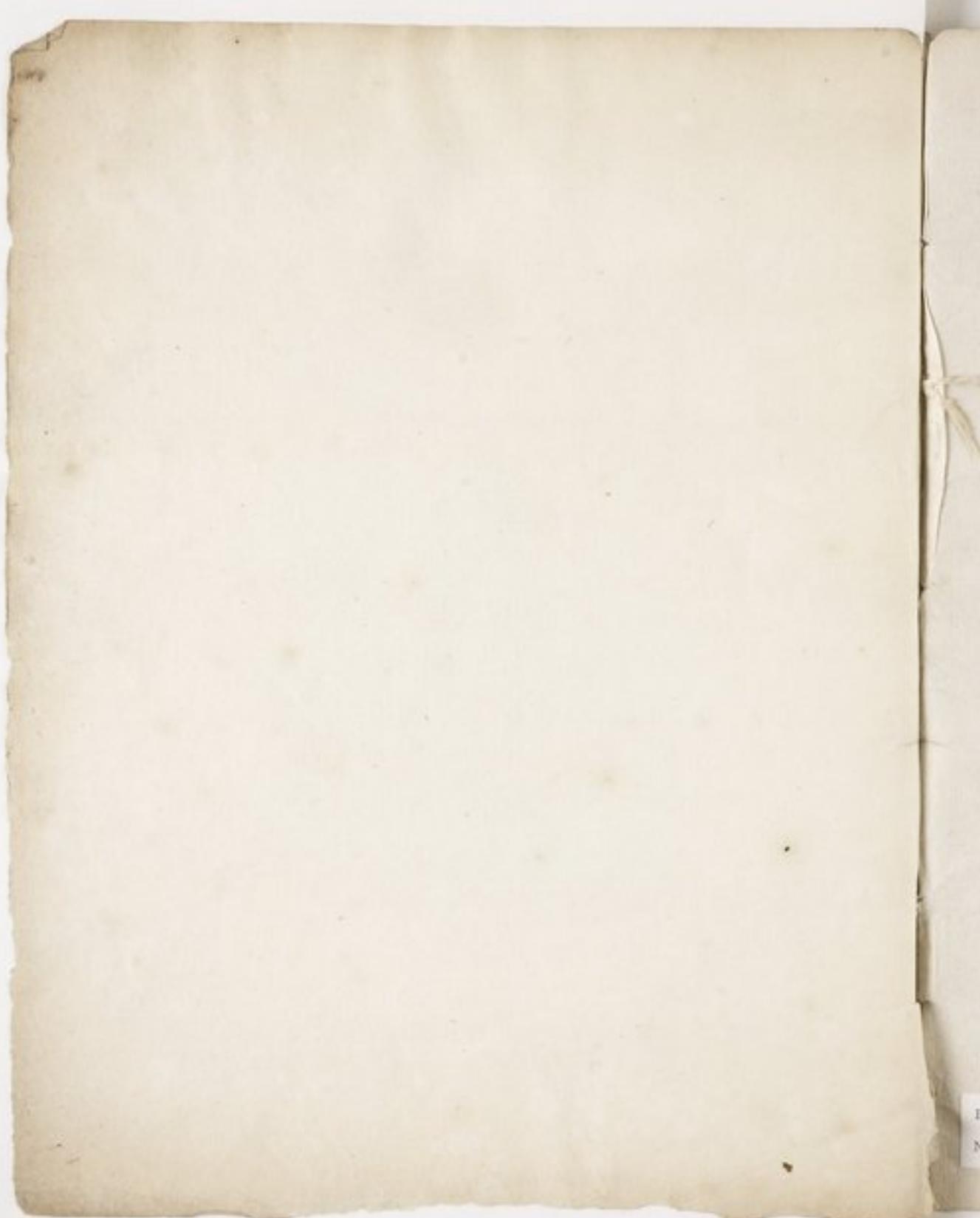


ALOVAT

CANTO



HISTO

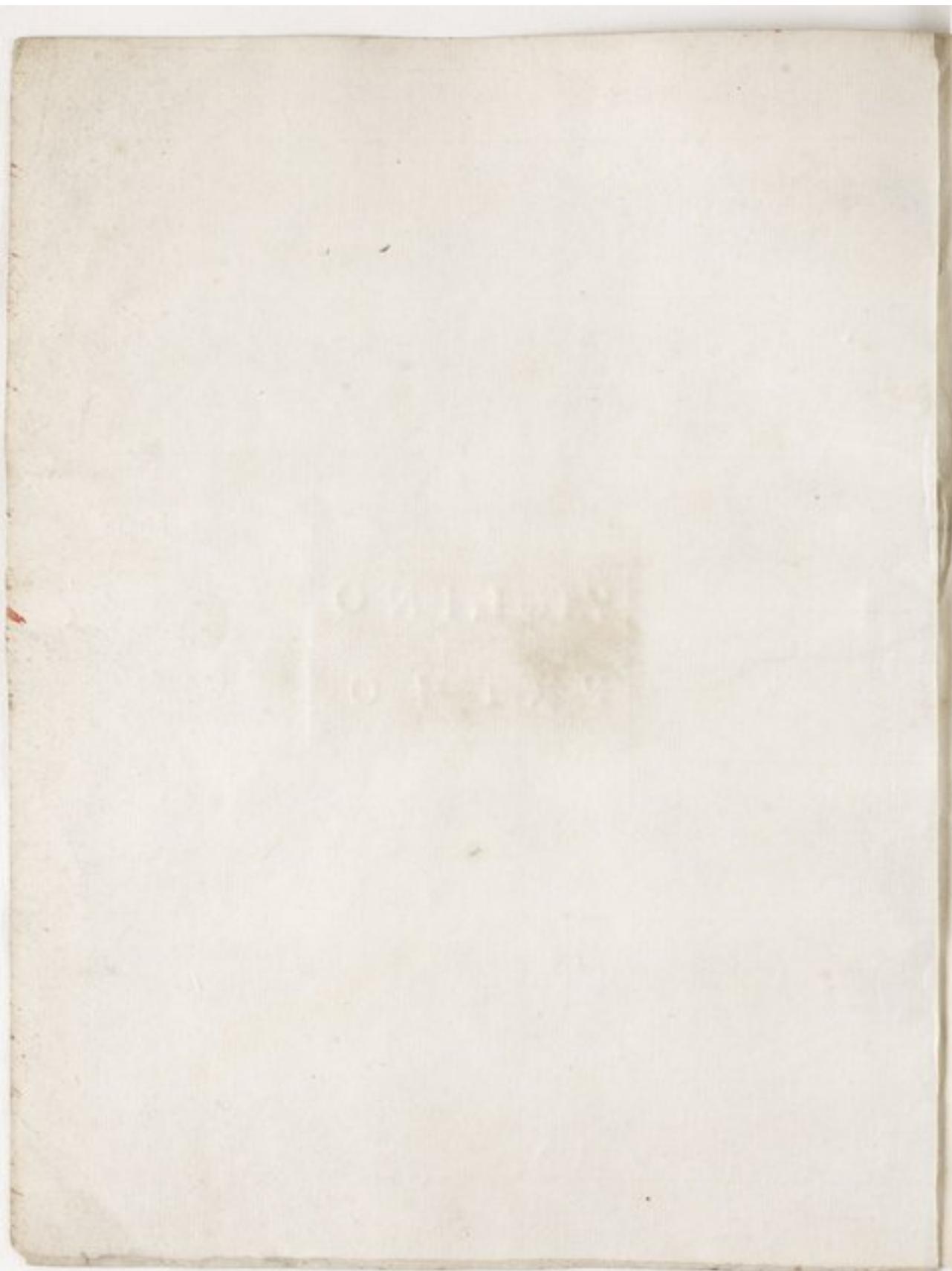


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Désinfection 1979
N° 2920



MUSIQUE
Rés. Vm C
149

VIOLINO
PRIMO





— who merits best his truth in love
are ~~weakly~~ amitrofs willing to come
~~use past life leading heavy among~~
~~the pines for some time~~

Wm. W. Johnson

Would all ~~the~~ ^{take me} lessons past repay

Beach's but a fading flower

~~Today you're never
Travis been~~

The more far one chooses the best
Furniture bears the price among
the best in town.

Today is warm.

Direct scores



Violino Primo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA;

Per HENRICO AERTSSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

RESI ARMONICI

ITETOM

DA GIO-BATTISTA HASANI

Magno di Città della Capidoglia e dell'Ufficio

Ministero delle Finanze di Roma

OPRA MOLTA.



da Milano A cura di Giacomo Girolamo

Stampa di Giacomo Pernice 1601

Cesare Ferrugine

VIOLINO PRIMO.

3

Per la B. Vergine, o per qual
si voglia Santa.

Sonata. *Grave*

Infonia.

Allegro.

Grave.

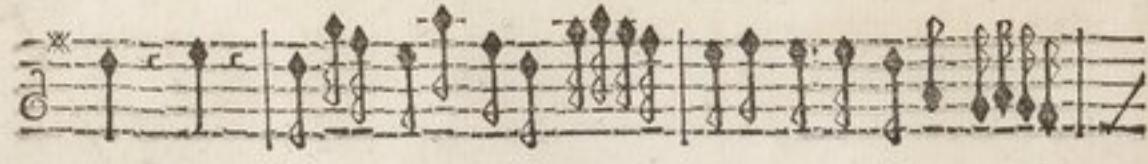
4 VIOLINO PRIMO.



Ve verax honor. Quantæ sunt in Cælo stellæ.



Eya eya flammæ bellæ.



VOLINO PRIMO.



VIOLINO PRIMO.

Largo

Da mihi Flagella requiro.

Jam tormenta, Date flores

VIOLINO PRIMO:

7

The musical score consists of six staves of handwritten notation for violin. The notation uses vertical stems and dots to represent pitch and rhythm. The first five staves are in common time, while the sixth staff begins with a tempo marking "allegro" and continues in common time. The lyrics "Alleluia si placeat," are written in cursive script next to the fifth staff. The score is numbered "7" in the top right corner.

Alleluia si placeat,

Alleluia

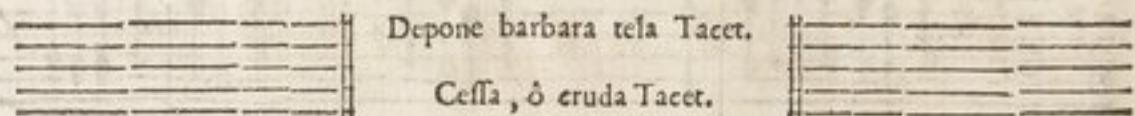
VIOLINO PRIMO



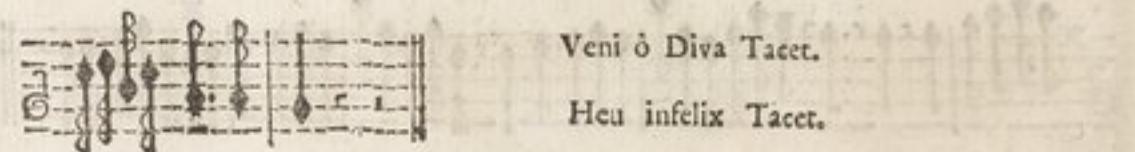
Itornello si placet.



Q uid arma Tacet. Ritornello ut supra si placet.



Sinfonia si placet.



VIOLINO PRIMO.

9

*In dura catena.**Alleluya si placet.*

P.

Alleluya.

VIOLINO PRIMO.

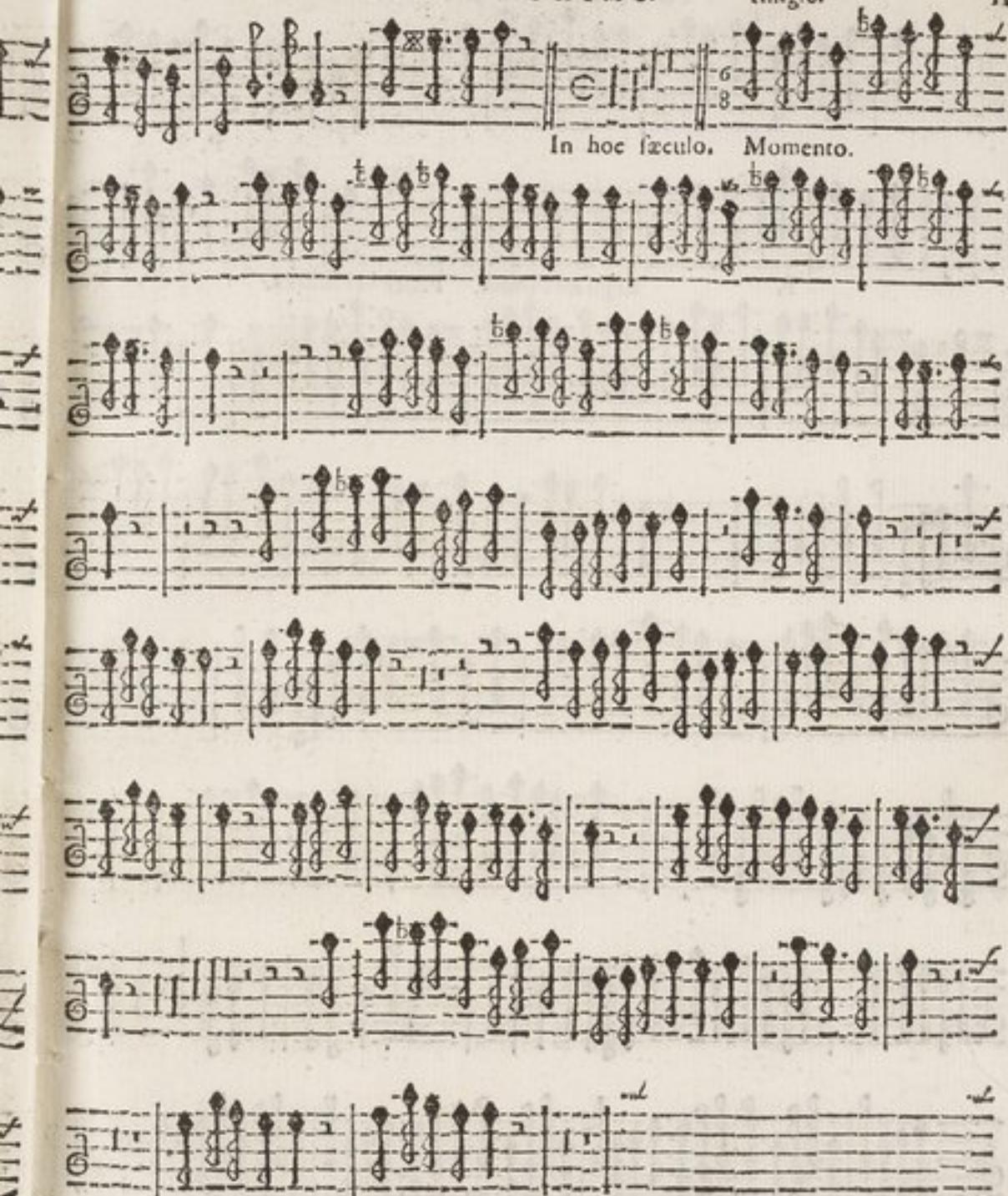
I G e 11. 3 8

N hoc mundo. Si fortuna.

VIOLINO PRIMO.

Allegro.

In hoc seculo. Momento.



15

VIOLINO PRIMO.

A handwritten musical score for Violin I (VIOLINO PRIMO) consisting of six staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (F). The second staff starts with a piano dynamic (P) and includes the lyrics "Ergo mi summe, Felice vel misera." The third staff begins with a forte dynamic (F). The fourth staff starts with a piano dynamic (P) and includes the lyrics "Ergo mi summe, Felice vel misera." The fifth staff begins with a forte dynamic (F). The sixth staff begins with a piano dynamic (P).

VIOLINO PRIMO.

13

Presto



14

Per ogni Tempo.

VIOLINO PRIMO.

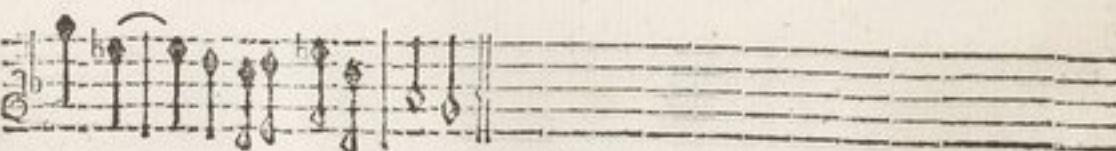
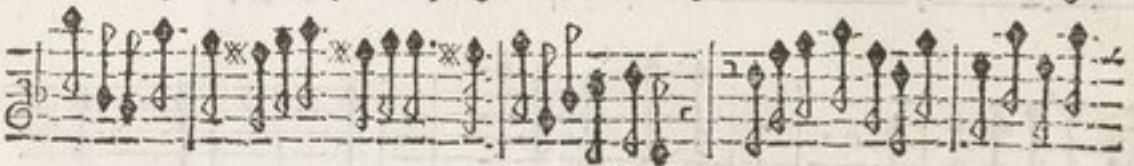
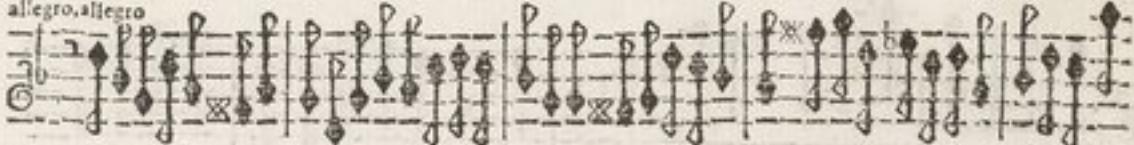
Grave



Insonia.



allegro, allegro



VIOLINO PRIMO.

allegro

15

I

N caligine umbrosa. Festinate.

Ab non confundate.

16

allegro

VIOLINO PRIMO.

Alta gloria.



Allegro.

Anello spe constante. O auræ serenæ.



VIOLINO PRIMO

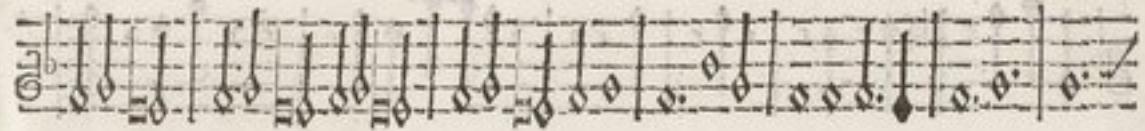
17



Adagio, e piano.

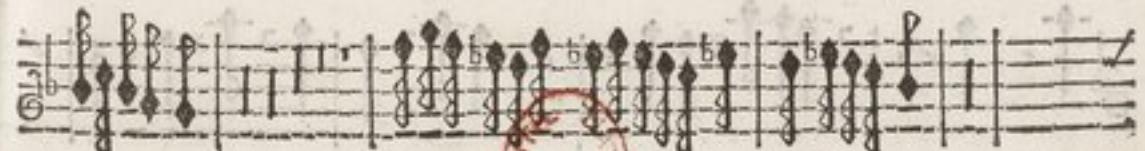
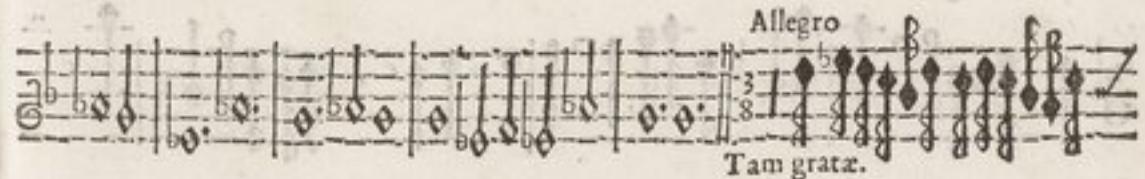
Adagio 12

Ardendo.



Allegro

Tam grata.



B 3



VIOLINO PRIMO:

Adagio.

Allegro.

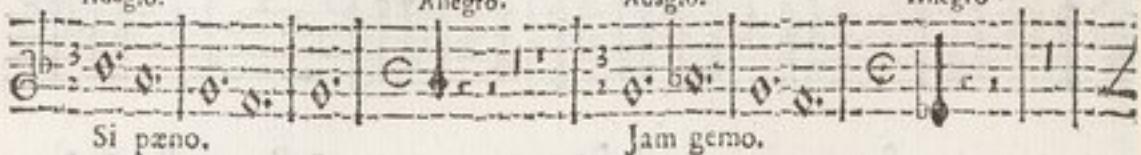


Adagio.

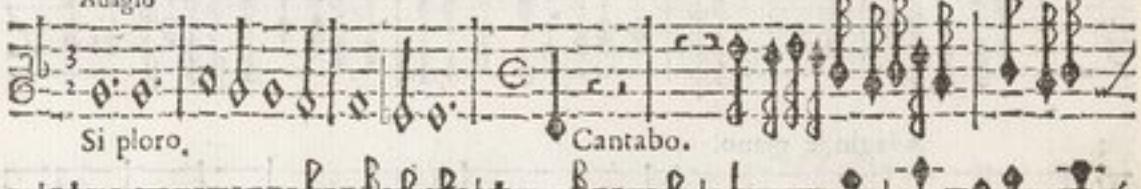
Allegro.

Adagio.

Allegro



Adagio



Si ploro.



VIOLINO PRIMO.

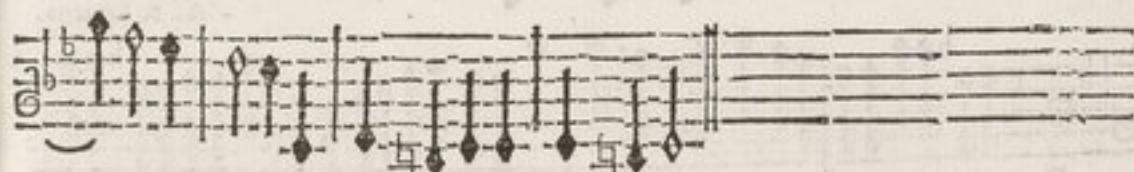
19



Per qual si voglia Santo.

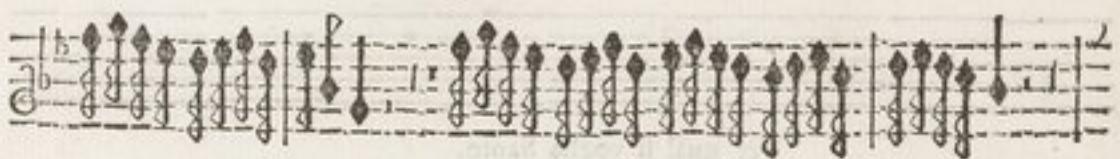


Infonia,



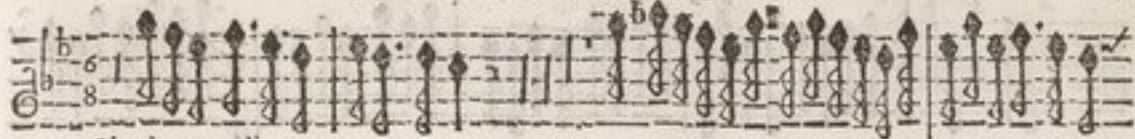
10

VIOLINO PRIMO.

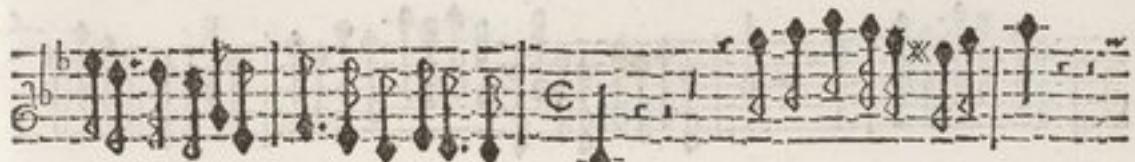
*Nova tempus.**Ad te sapiens.**Dum horarum.*

V I O L I N O P R I M O.

21



Sic inter cælitum.



Triumphare.

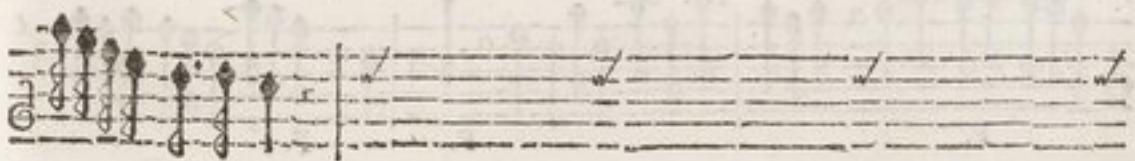


Per la Beata Vergine.

Largo mà spiritoso.



Orda languida.



11

VIOLINO PRIMO.

A handwritten musical score for Violin I (Violino Primo) consisting of eleven measures. The music is written on six staves, each with a treble clef and a common time signature. Measure 1 starts with a series of eighth-note pairs followed by sixteenth-note pairs. Measures 2-4 continue this pattern. Measure 5 begins with a sixteenth-note pair, followed by eighth-note pairs. Measures 6-8 show a similar pattern. Measure 9 starts with a sixteenth-note pair, followed by eighth-note pairs. Measures 10-11 conclude the piece. The score includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like "Si placidissimi." and "P."

Si placidissimi.
P.

F. P. F.

VIOLINO PRIMO.

23

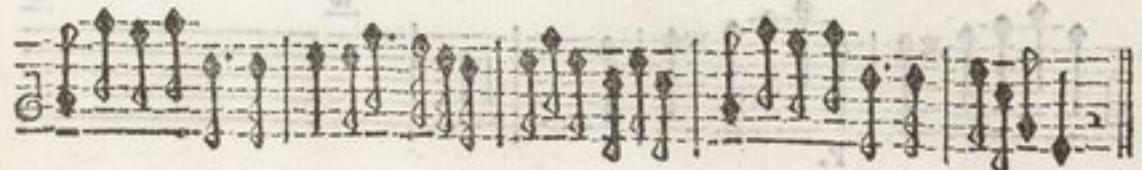
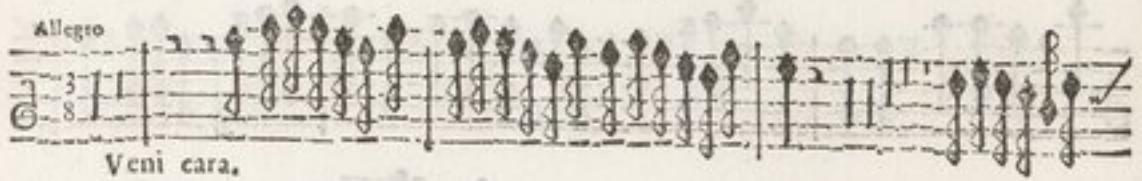
Ecce venio
Tacet.

Stò penando.

Bella.

P.

VIOLINO PRIMO.



Per il Santissima:

VIOLINO PRIMO.

25

Legato



Oh suavissima Ad summos amores.

16

VIOLINO PRIMO:

The musical score consists of six staves of handwritten notation for violin. The notation includes vertical stems with dots or dashes, and some stems have small 'x' marks. Various dynamics are indicated by letters above the staff: 'P.' (piano), 'h.' (half dynamic), 'F.' (fortissimo), and 'Allegro'. The lyrics 'En vestra. Tu celi lætitia.' appear in the middle section, and 'Gaudete. Eya lætantes' appears at the end.

16 VIOLINO PRIMO:

P.
h.
F.
Allegro
En vestra. Tu celi lætitia.
Allegro
Gaudete. Eya lætantes

VIOLINO PRIMO.

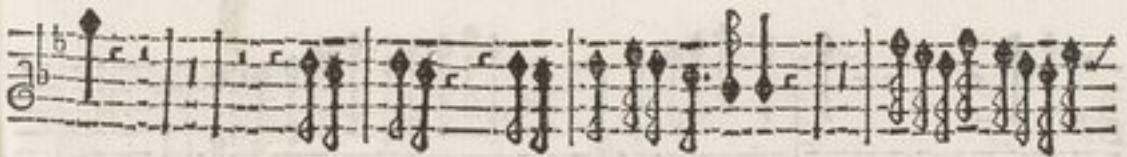
27



Vivace.

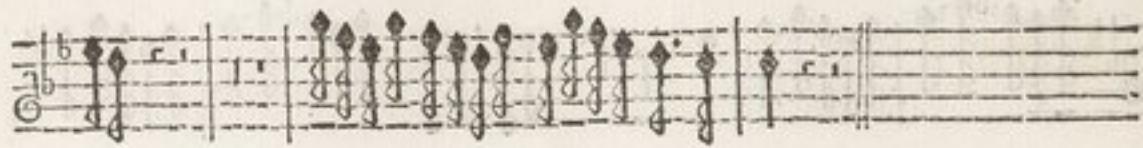


Alleluya.



18

VIOLINO PRIMO



Per ogni Tempo.



VIOLINO PRIMO.

29

A handwritten musical score for Violin I, consisting of six staves of music. The music is written in common time, with various note heads and stems. The first five staves are in 2/4 time, while the sixth staff begins with a 3/4 time signature. The score includes lyrics in Italian: "Ad flamas. Aligeri amores." The tempo is marked "allegro" at the beginning of the sixth staff. The page number "29" is located in the top right corner.

VIOLINO PRIMO.

30

P. Eya Aligeri.

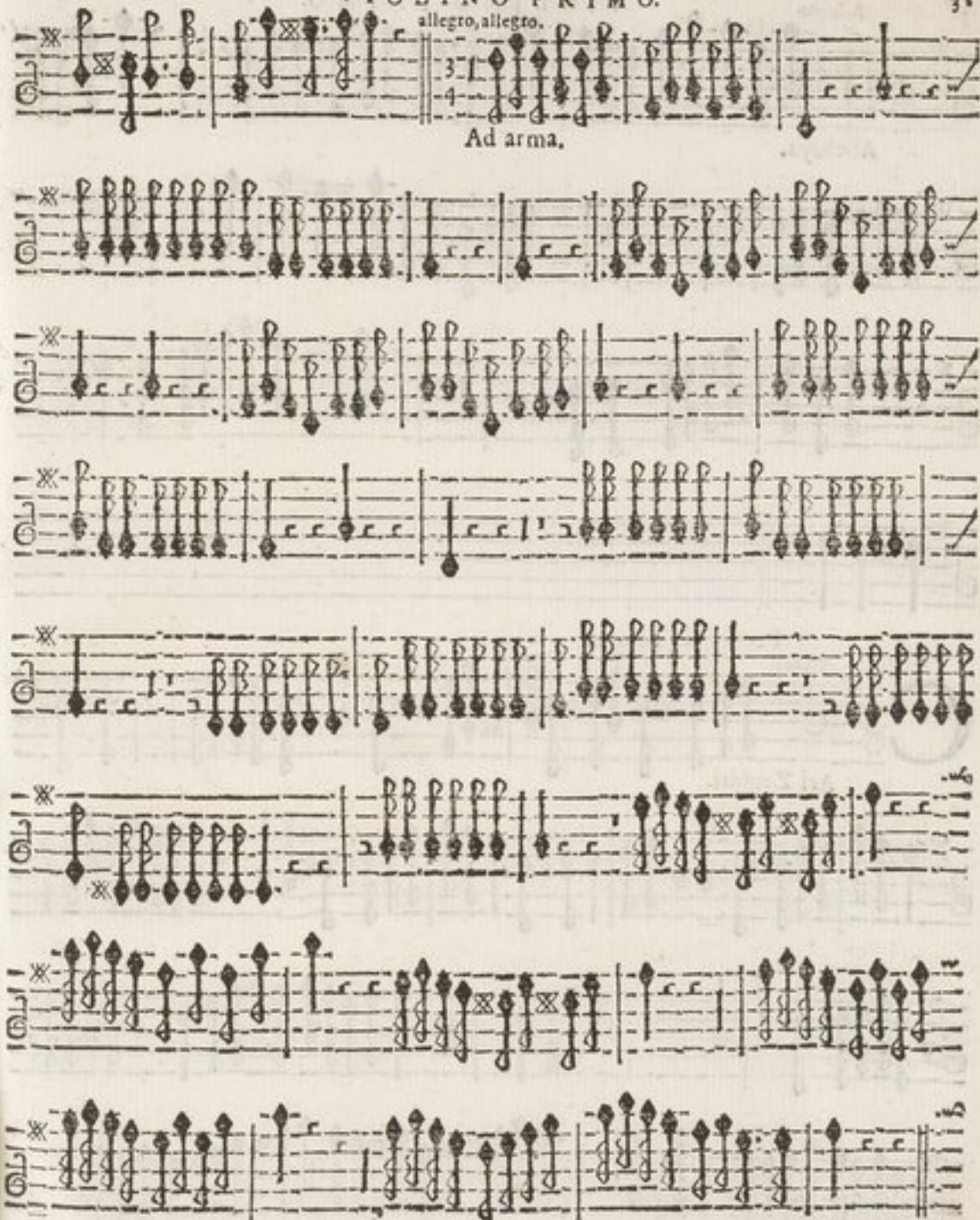
Sub auspicio. Spoglia mille.

VIOLINO PRIMO.

allegro, allegro.

31

Ad arma.



32 Allegro

VIOLINO PRIMO.



Per ogni Tempo.

Vivace



VIOLINO PRIMO.

33



B 5

VIOLINO PRIMO.

Handwritten musical score for Violin I (VIOLINO PRIMO) consisting of six staves of music. The score includes dynamic markings such as *Allegro*, *Largo*, and *Oh venti.*, and performance instructions like *Spirate.*. The music is written on a standard staff system with some unique symbols and markings.

Allegro

Oh venti.

Largo

Spirate.

VIOLINO PRIMO.

Allegro

35

Oh venti.

Si morarjs.

Si tandem.

allegro

Oh venti.

36

VIOLINO PRIMO.



Per ogni Tempo.

VIOLINO PRIMO.

37

Bizzarro

P C
Ompz vanz.

Coda

38

VIOLINO PRIMO.

Rosa vernat. Munde crudelis.

VIOLINO PRIMO.

25



Largo, ma Spiritoso

O Domine. Tu corona.

Largo, ma Spiritoso

O Domine. Tu corona.

P.

P.

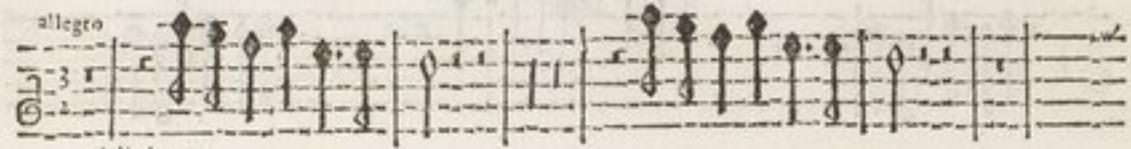
VIOLINO PRIMO:



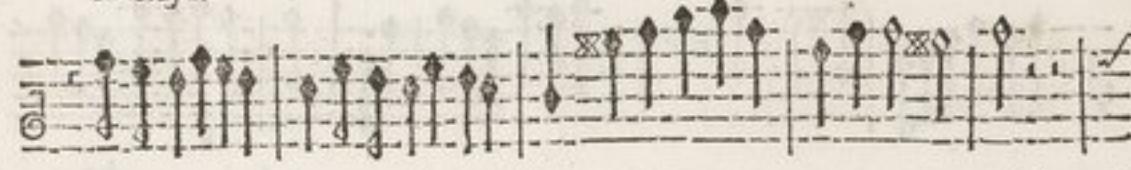
p.



allegro



Alleluia.



Per un Santo Martire.

VOLINO PRIMO.

41

A

Udite Reges.

Per flagella.

Virace.

The musical score consists of six staves of handwritten musical notation for violin. The notation uses vertical stems and small horizontal strokes to indicate pitch and rhythm. The first staff begins with a large letter 'A' and includes lyrics 'Udite Reges.' and 'Per flagella.'. The subsequent staves continue the musical line, with some staves ending in parentheses and others continuing from the previous staff. The score is written on five-line staff paper.

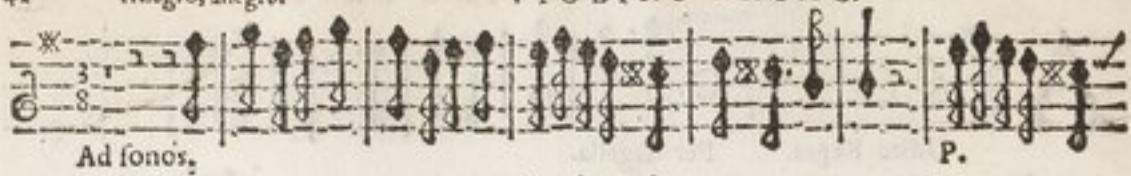
P.

Quis

B 6

42 Allegro, allegro.

VIOLINO PRIMO

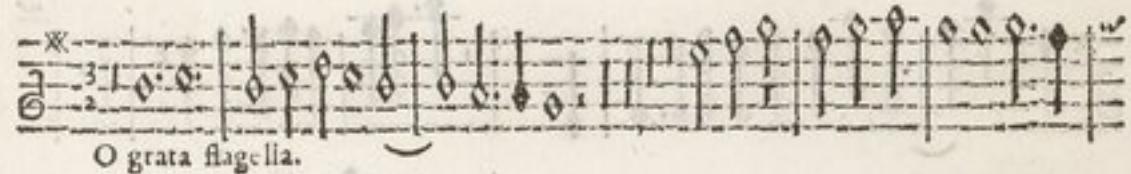


Ad sonos.

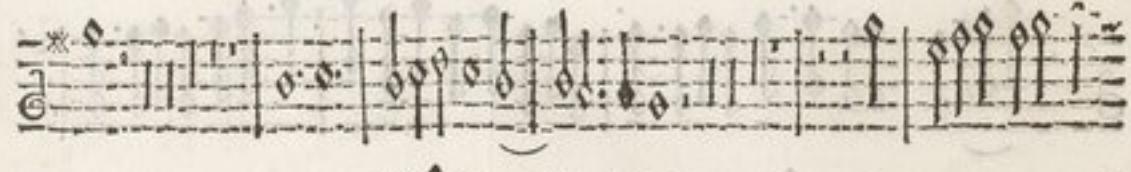
P.



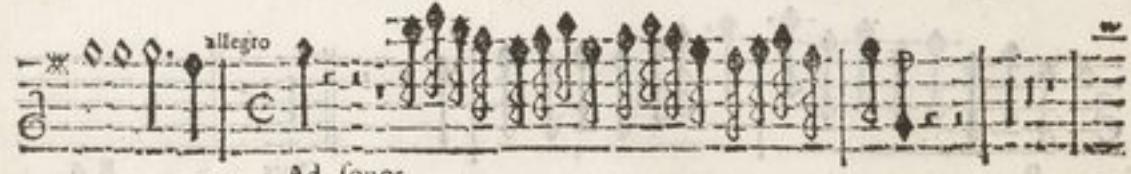
Lestamini.



O grata flagella.



allegro



Ad sonos.

VIOLINO PRIMO.

43



Presto.

Alleluya.

Per S. Antonio, o per altro
Santo

allegro

Y a Tuba;

VIOLINO PRIMO.



VOLINO PRIMO.

45

Violin I score with six staves of music. The music consists of six measures per staff, with each measure containing two notes. The lyrics are as follows:

 Largo, ma Spiritoso
 Ad tanti. O mentes beatæ.
 P.
 Audite. Si veniant paxæ
 P.

46

VIOLINO PRIMO.

Aldore flammantem.

O candidi flores.

Amore languentem.

VOLINO PRIMO.

47

O Zefiri leves.

Ardore flammantem.

Alleluya si placet.

Alleluya.



TAVOLA.

C A N T O.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	3
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

A L T O.

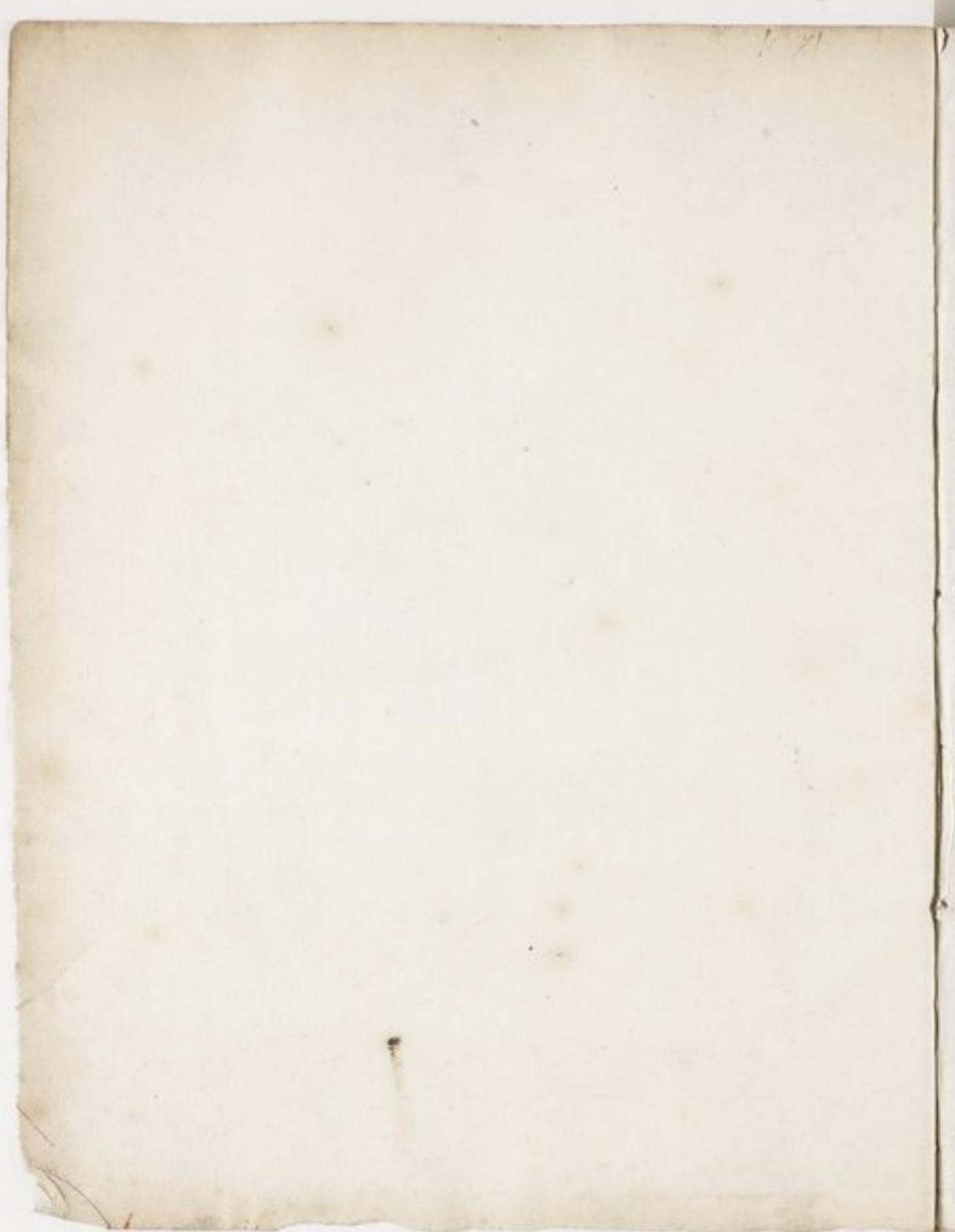
Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	25
Aligri amores. Per ogni Tempo.	28

B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompæ vanæ inhumanaæ. Per ogni Tempo.	47
Audite Reges. Per un Santo Martire.	41
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	43

F I N I S.

•
0-
3
8
0
4
9
I
5
3
2
7
I
3



BIBLIOTHEQUE NATIONALE
Désinfection 1879
N° 2920



MUSIQUE
Rés. Vm C
149

VIOLINO
SECONDO

33



1021
Gardes

Violino Secondo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustrissima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS A,

Per HENRICO AERTSSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

RESI ARMONICI
IN
MOTETTI
DI GIO. BATTISTA BASSANI
OPERA OTTAVA.



I. HENRICO AUSTRIACO IMPERATORI ET
ARCHIDUCIS AUSTRIACI MONTE PASQUO 1621
Cuius insigne

VIOLINO SECONDO.

3

Per la B. Vergine, ò per qual
si voglia Santa.

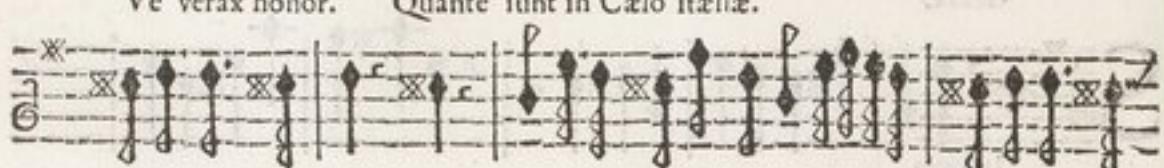
Grave.

S Infonia.

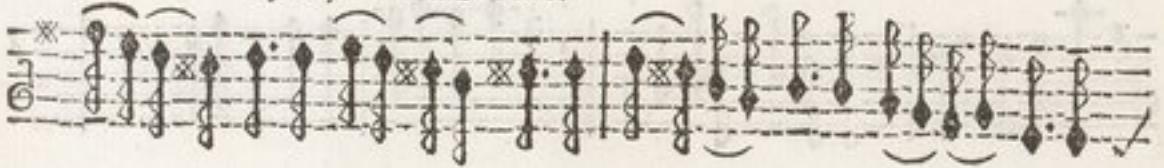
Allegro.

Grave.

VIOLINO SECONDO.



Eya eya flammæ bella.

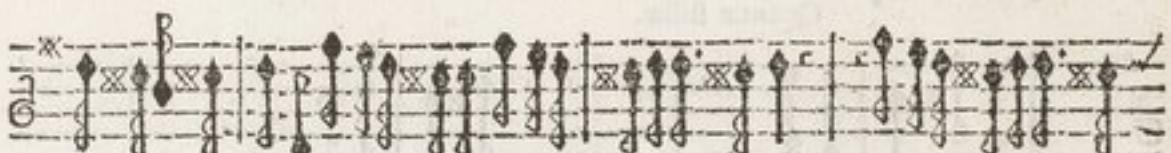
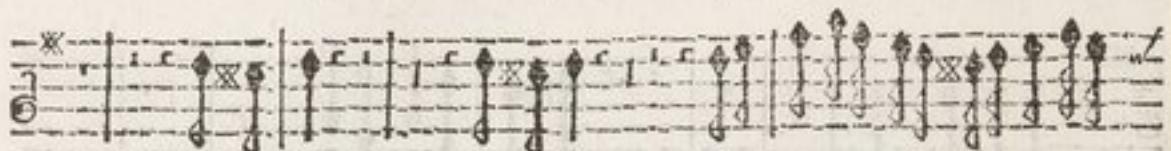


VOL. I. NO. 1.

5



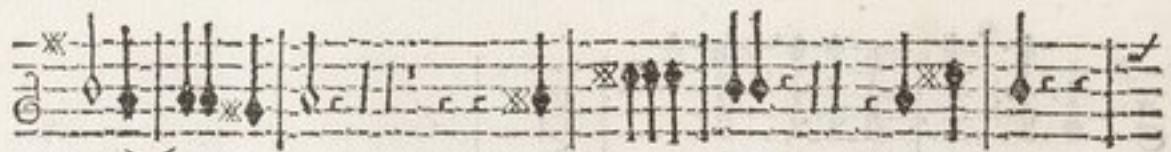
VIOLINO SECONDO.



Largo.



Da mihi. Flagella requiro.



Jam



Date flores,

VIOLINO SECONDO:

Violin Secondo part of a handwritten musical score. The score consists of six staves of music in common time. The notes are represented by various symbols, including solid dots, crosses, and diamonds, indicating pitch and rhythm. The music is divided into measures by vertical bar lines. The score is numbered 7 at the top right.

Alleluia si
placet.

Allegro.

Alleluia.

Violin Secondo part of a handwritten musical score. The score consists of two staves of music in common time. The notes are represented by various symbols, including solid dots, crosses, and diamonds, indicating pitch and rhythm. The music is divided into measures by vertical bar lines. The tempo is marked 'Allegro.' and the word 'Alleluia.' appears above the first staff.

VIOLINO SECONDO.



Per ogni Tempo,
Con Violini à beneplacito.

Allegro.

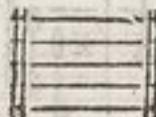


Ritornello si placet.



Q

Uid arma Tacet.



Ritornello si placet
ut supra.



VIOLINO SECONDO.

Largo

Depone hirbara
tela Tacet.

Cessa o cruda Tacet.

Sinfonia si placet.

Veni o Diva Tacet.
Heu infelix Tacer.

P.

In dura catena.

Alleluia si placet.

P.

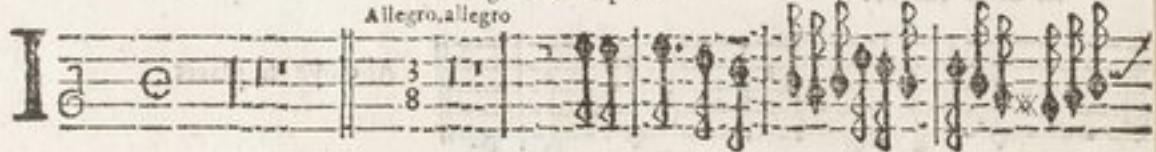
Alleluia.

VIOLINO

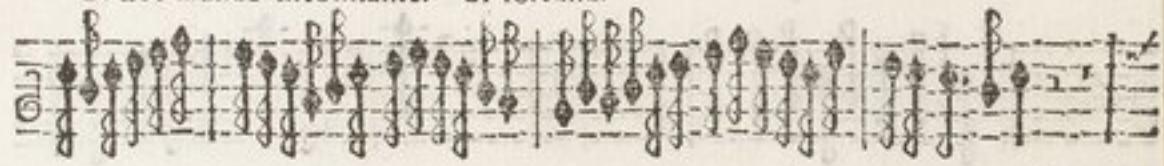


Per ogni Tempo.

Allegro, allegro



N hoc mundo inconstante. Si fortuna.



VIOLINO SECONDO.

11



Allegro, allegro.

In hoc seculo. Momento.



VIOLINO SECONDO.

A handwritten musical score for Violin Secondo, page 12. The score consists of ten staves of music. The first nine staves are in common time, featuring sixteenth-note patterns. The tenth staff begins with a dynamic marking 'P.' followed by 'F.', then 'Ergo mi summe. Felice vel misera,' and finally 'Allegro' above the staff. The music is written on five-line staves with vertical bar lines dividing measures. The handwriting is in black ink on aged paper.

VIOLINO SECONDO.

13

Presto.

Allieuya.

The musical score consists of six staves of handwritten musical notation for Violin Secondo. The notation uses vertical stems with diamond-shaped note heads and various rests. The first five staves begin with a common time signature, while the sixth staff begins with a different time signature. The music includes dynamic markings such as 'Presto.' and 'Allieuya.'

VIOLINO SECONDO.

S

Grave
Infonia.

Allegro, allegro

largo.

I

allegro

N caligine umbrosa. Festinate.

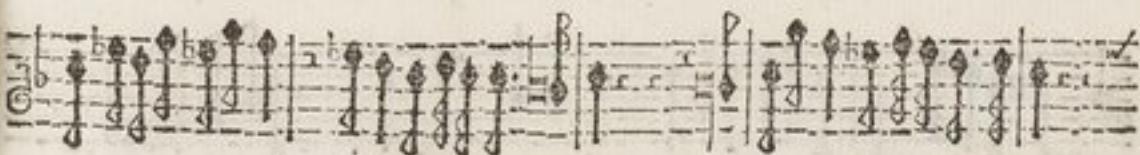
VIOLINO SECONDO.

15



Allegro.

Ah non conturbate. Alta gloria.



VIOLINO SECONDO.

The image shows a handwritten musical score for Violin Secondo. It consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is written in a cursive style with vertical stems and small horizontal strokes indicating pitch and rhythm. The first five staves are grouped together under the heading 'VIOLINO SECONDO.' The sixth staff begins with the instruction 'Allegro.' above the staff. Below the staff, the lyrics 'Anello.' and 'O autæ serenæ.' are written. The score continues with six more staves of music, each starting with a different note and maintaining the same key and time signature.

VIOLINO SECONDO.

17

*Adagio, è piano.**Ardendo suspiro.**Allegro.**Tam grata.**Adagio.**Jam plango.**Allegro**Adagio.**Allegro**Adagio.**Si peno.**Jam gemo.*

18

VIOLINO SECONDO.

Adagio.

Allegro.

Cantabo.



Per qual si voglia Santo.

Largo

VIOLINO SECONDO.

19



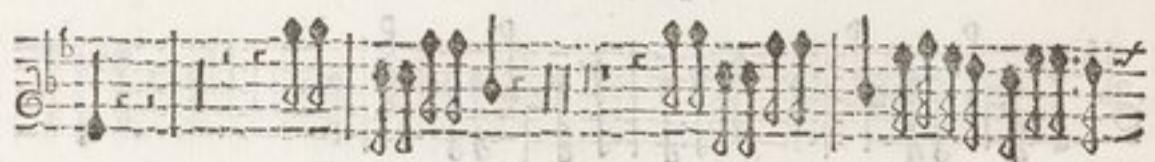
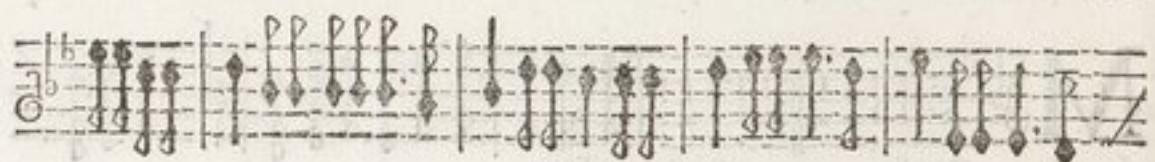
VIOLINO SECONDO.



Largo.



Ad te. Dom horarum



Allegro.



Sic inter exitum.



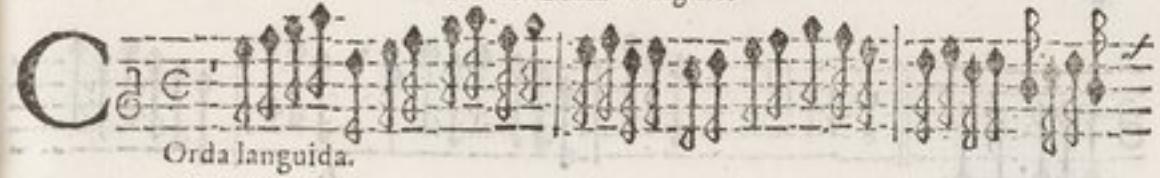
Triumphare.

VIOLINO SECONDO.

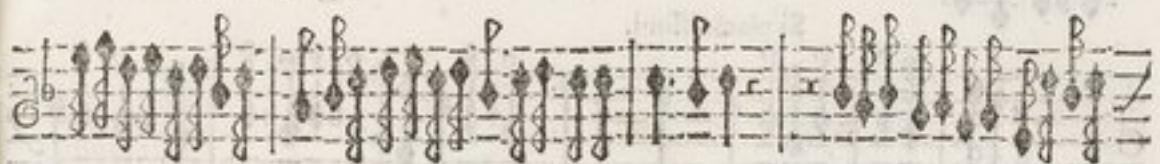
22



Per la Beata Vergine.



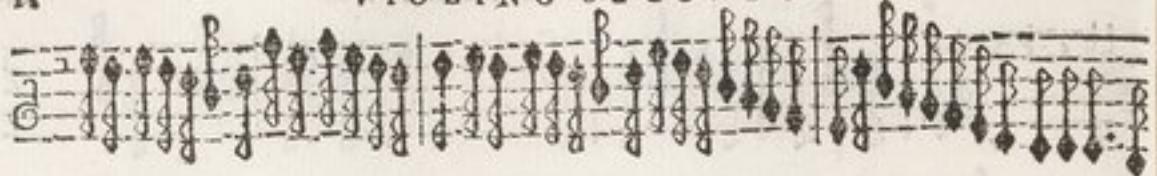
Orda languida.



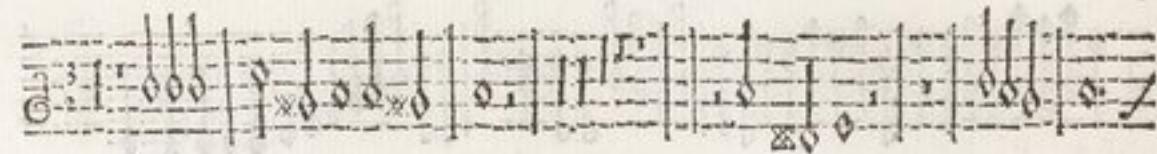
diminuendo



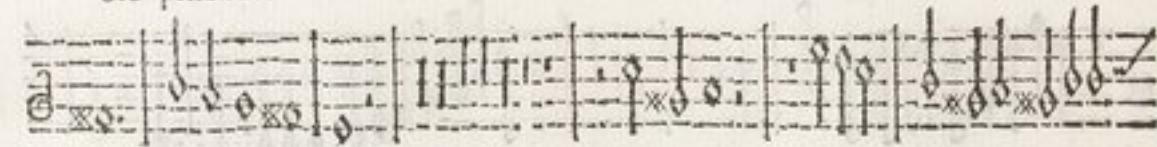
22 VIOLINO SECONDO.



Si placidissimi.

Ecce venio
Tacet.

Stò penando.



Bella.

VIOLINO SECONDO.

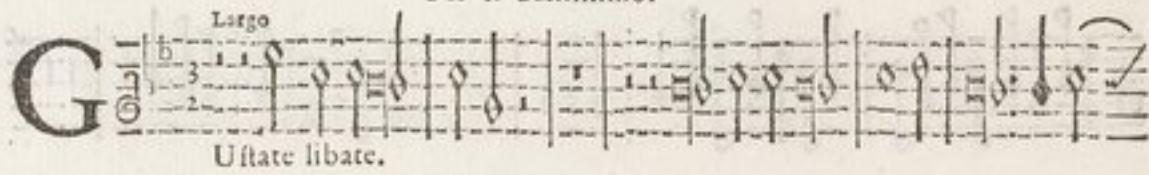
23

The musical score consists of six staves of handwritten notation for Violin Secondo. The notation uses vertical stems and small diamond-like note heads. Some stems have 'x' or 'P' markings above them. The first five staves are in common time, while the last staff begins with a '3' and ends with an '8', indicating a change in time signature. The score concludes with the instruction 'Veni cara.' followed by 'Allegro.'

VOLINO SECONDO.



Per il Santissimo.

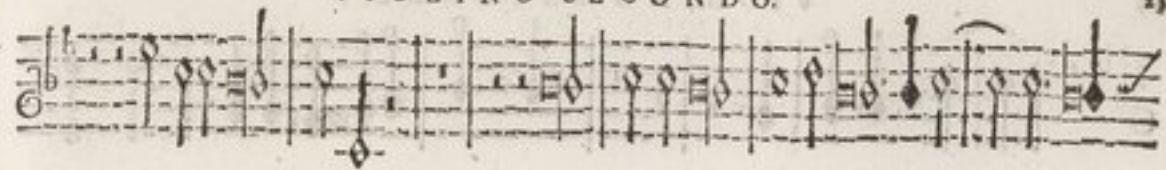


Uitate libate.

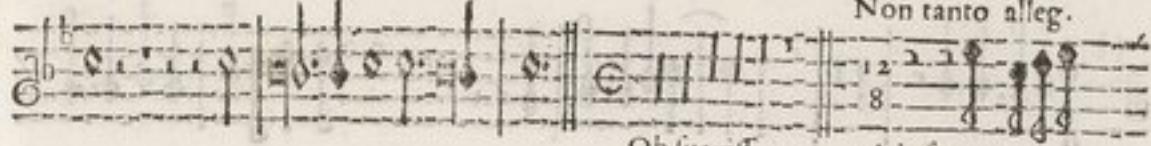


VIOLINO SECONDO.

25



Non tanto alleg.



Oh suavissima.

Ad summos.



P.



P.

F.



En vestra

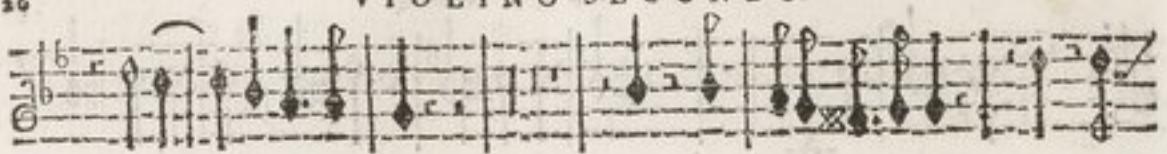


Tuceli letitiae.

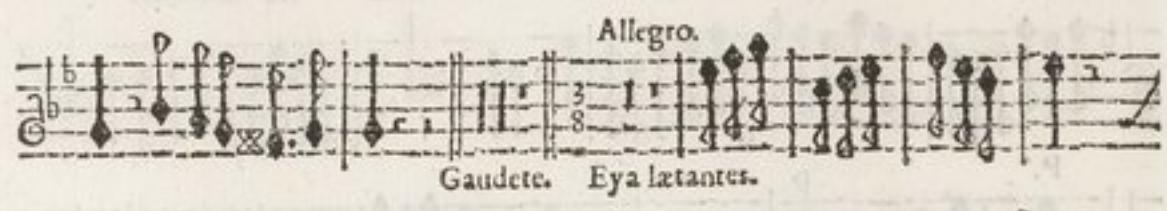
C 4

26

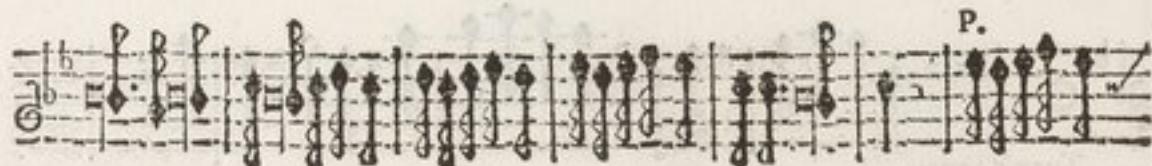
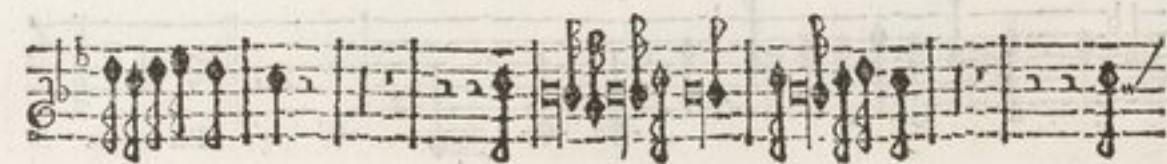
VIOLINO SECONDO.



Allegro.



Gaudete. Eya lætantes.



P.

VIOLINO SECONDO.

Virace

37

Alleluya.



A

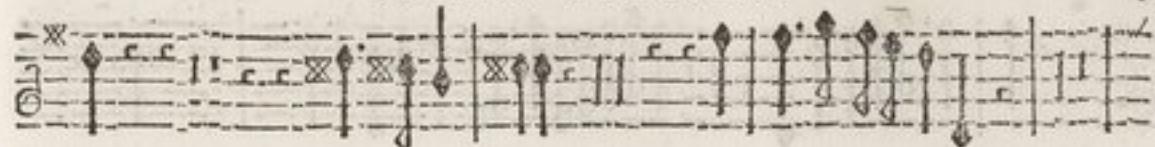


Lligeri amores.

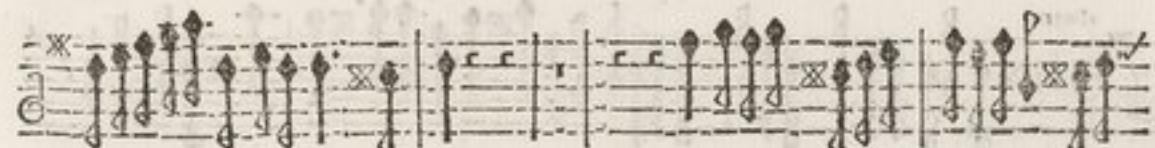
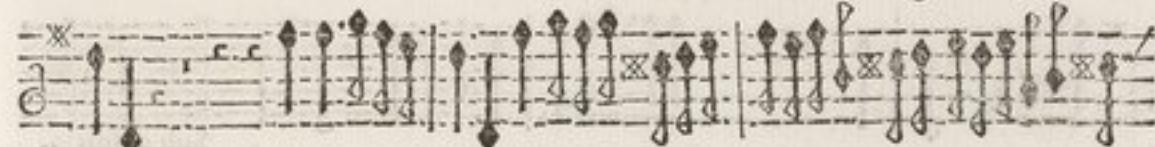


VIOLINO SECONDO.

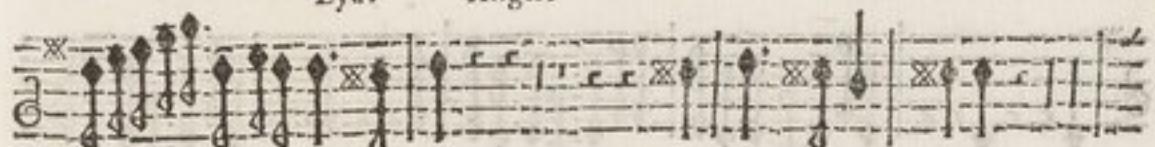
29



Ad flamas. Alligeri amores.



Eya. Aligeri



30

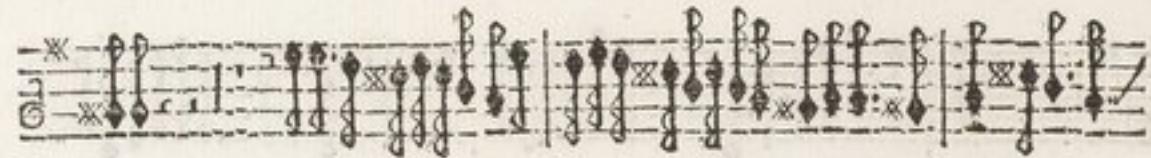
VOLINO SECONDO



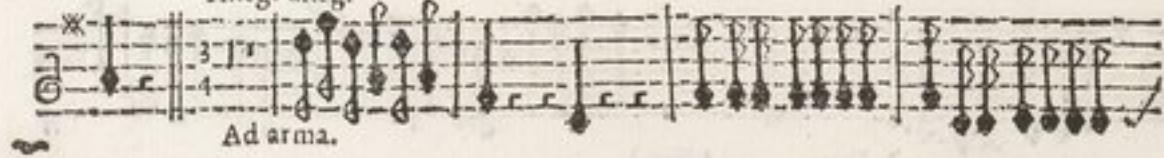
Sub auspicio.



Spoglia mille.



Alleg. alleg.



Ad arma.



VIOLINO SECONDO.

31



Allegro.



32

Per ogni Tempo.

VIOLINO SECONDO.

Vi. sc.

A handwritten musical score for Violin Secondo (page 32). The score consists of ten staves of music, each with a unique rhythmic pattern. The patterns involve various note heads (solid black, hollow white, and cross-hatched) and vertical stems. Some stems have downward-pointing arrows, while others have upward-pointing arrows. The music is written on five-line staff paper. The first staff begins with a large letter 'C' and the instruction 'Ari zephiri.' The score concludes with the word 'Ecce.'

Allegro

VIOLINO SECONDO.

33

Sponde amate.

P.

O venti.

C 5

VIOLINO SECONDO

*Largo.**Spirate.**allegro.**Oh venti**Si moraris.*

VIOLINO SECONDO.

35



Allegro.



Si tandem. Oh venti.



Largo.



Spirate.



VIOLINO SECONDO.



Per ogni Tempo.



Ompre vanæ.



VIOLINO SECONDO.

37

The musical score for Violin Secondo is composed of eight staves of handwritten notation on five-line staff paper. The music features eighth-note patterns with various dynamics, including *p*, *f*, and *ff*. The score includes instruction lines such as "Rosa vernat. Mundc crudelis." and "3 1 1 4".

Rosa vernat. Mundc crudelis.

A single staff of handwritten musical notation on five-line staff paper, continuing from the previous page. It consists of eighth-note patterns with various dynamics.

VIOLINO SECONDO.

Largo mi Spirito so

O Domine.

Tu corona.

VIOLINO SECONDO.

39



Virace

Udite reges. Per flagella.

P.

Quis est hic.

Ad sonos.

P.

VIOLINO SECONDO

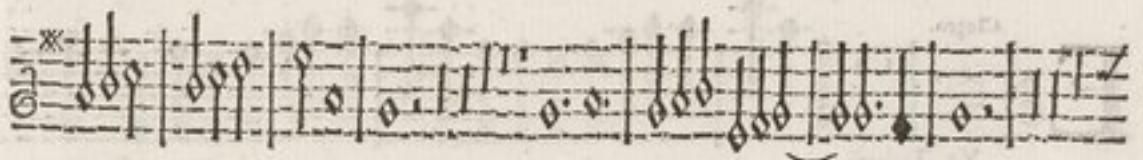
41



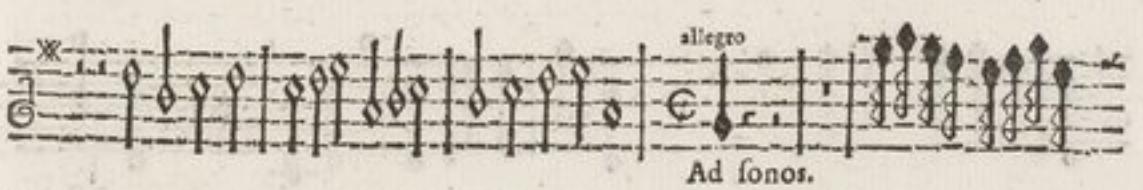
Grave.



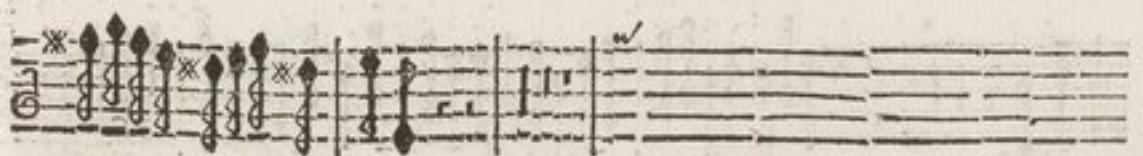
Latamini. O grata flagella.



allegro



Ad sonos.



41

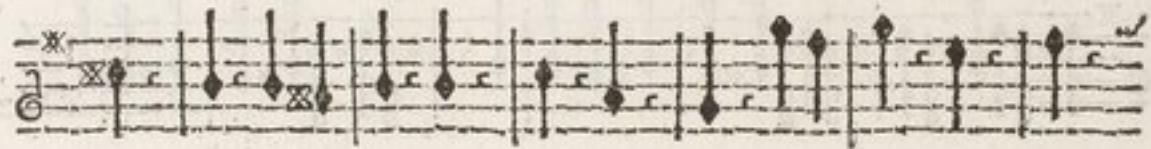
VIOLINO SECONDO



Presto.



Alleluya.



Per S. Antonio, o per altro
Santo

Allegro.



Ya Tuba.



VIOLINO SECONDO.

45



Dies ista. O cari festantes.



44

VIOLINO SECONDO



Largo, ma spiritoso.



Ad tanti. O mentes beatæ.



P.



Largo



Audite. Si veniant pœnæ.



VIOLINO SECONDO.

45

VIOLINO SECONDO.
 45

Ardore flammantem.
 O candidi
 flores.
 A more languentem.
 O zefiri leves.
 Ardore flammantem.

VIOLINO SECONDO.

Alleluya si placet.

Alleluya.



JAN 18

TAVOLA.

C A N T O.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	4
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	24
Aligeri amores. Per ogni Tempo.	28

B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompa vanæ inhumanæ. Per ogni Tempo.	36
Audite Reges. Per un Santo Martire.	40
Eia Tubaæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	42

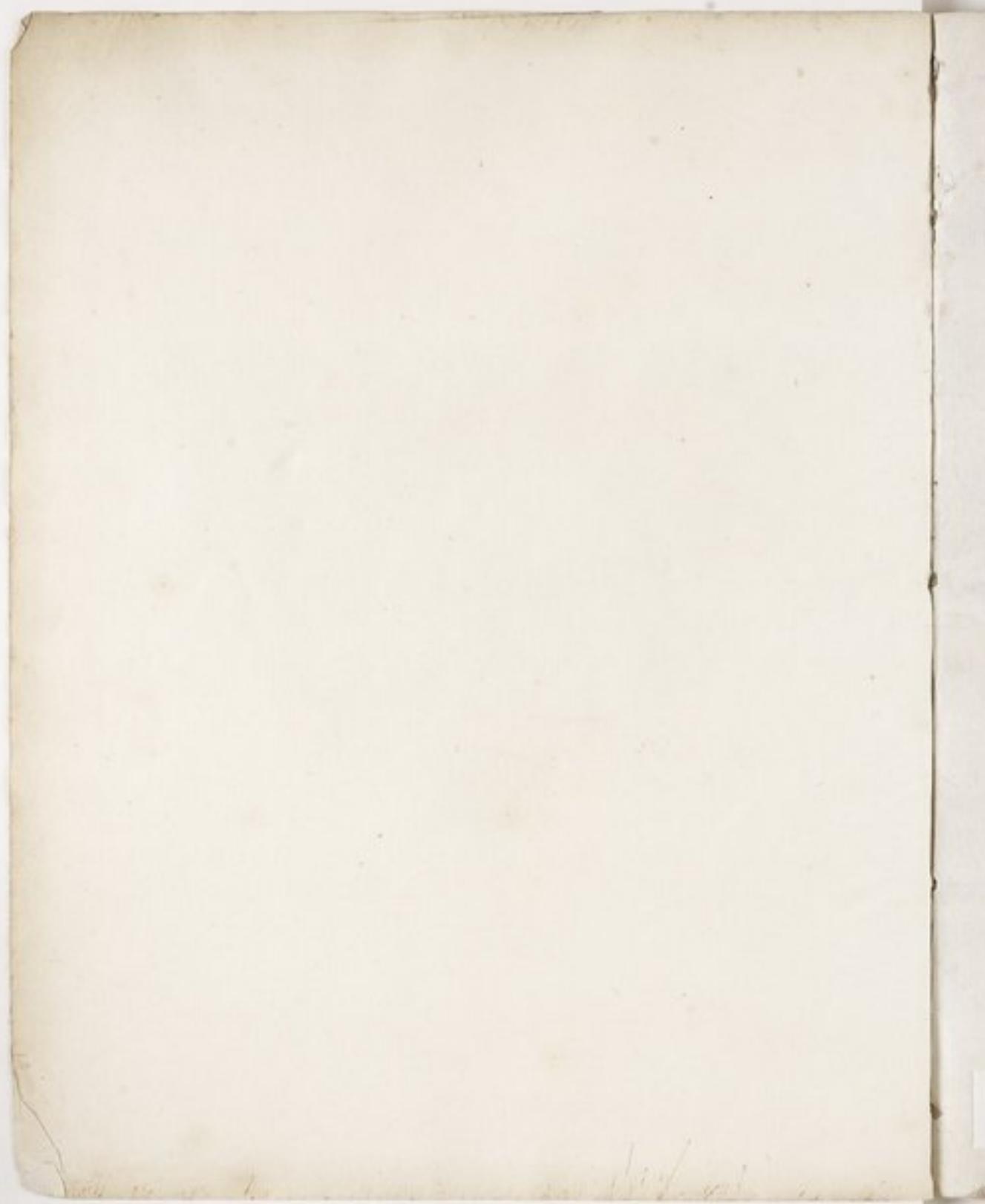
F I N I S.



ALFOVAT
CANTO.



21712



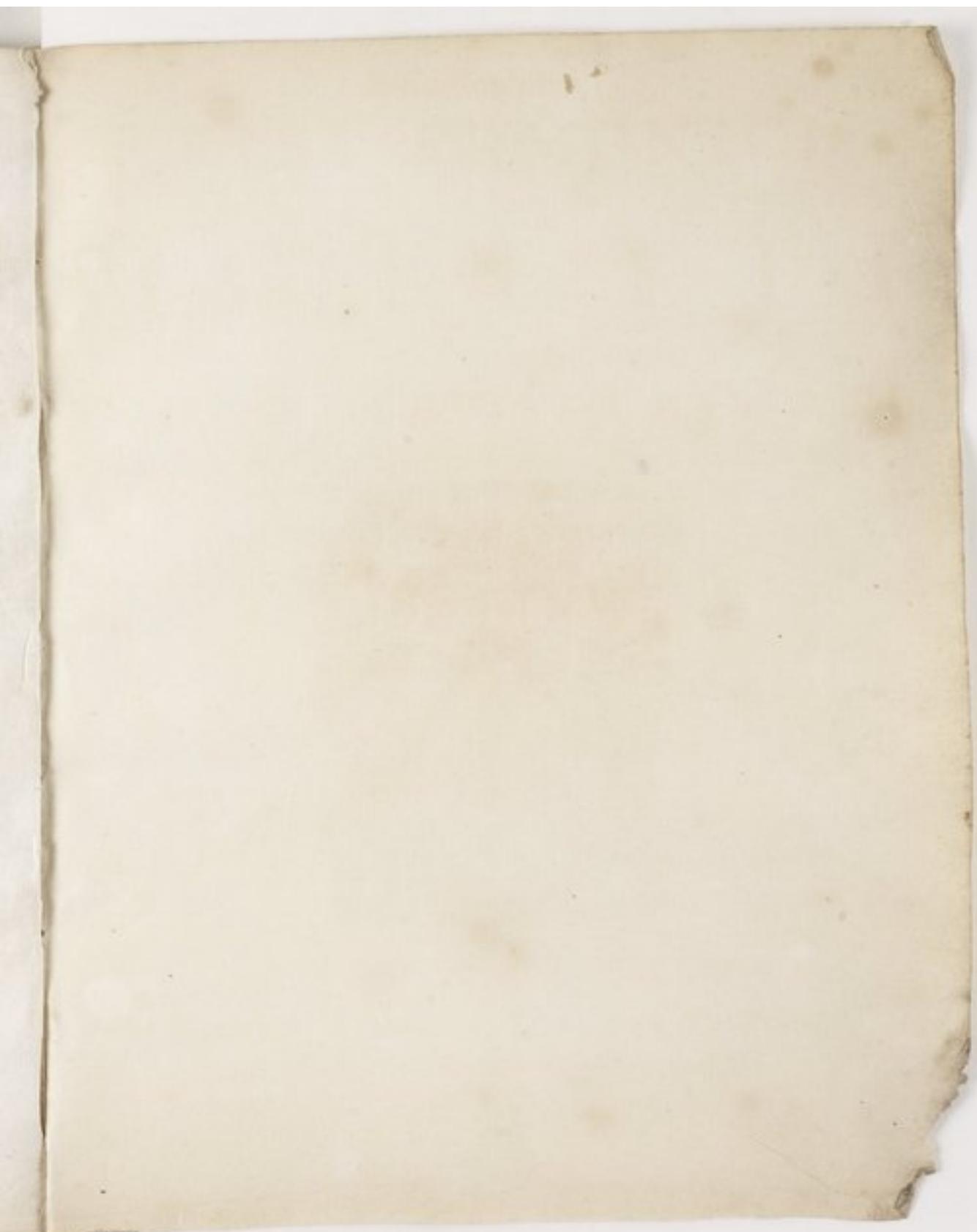
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Désinfection 1979
N° 2920



MUSIQVE
Rés. Vm C
149

BASSO
CONTINVO

OXFORD



I

II

Basso Continuo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA,

Per HENRICO AERTSSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

ГИМАНОВІ
ІСЯЯ

І Т Т І Т О М

ІНДІА САЛІСТА БОДІА
ІНДІА САЛІСТА БОДІА
ІНДІА САЛІСТА БОДІА



ІМЕНІ В.І. ЛЕВЧЕНКО

BASSO CONTINUO.

3

Per la B. V. overo per qual
si voglia Santa.

Grave

Insonia

7 43%

Allegro.

6 6 6

6

76 76 7x6 7b 43%

Grave,

BASSO CONTINUO

Solo

Ave Ave verax honor castitatis Ave verax honor casti-

tatis purus splendor Para- di- si salve salve salve ô me-

lifium salve salve salve ô melifium di- vine sapien-

6 X6

titx fluen- tum.

43

BASSO CONTINUO.

Vivace con
Violini,

v.

v.

x

,

Quantæ sunt in Cælo stellæ.

Quantæ sunt in Cælo stellæ.

Eya eya

flammae belle

BASSO CONTINUO.

6



Quantæ sunt.

6



*6



6



Quantz stillz.



7 1 X6

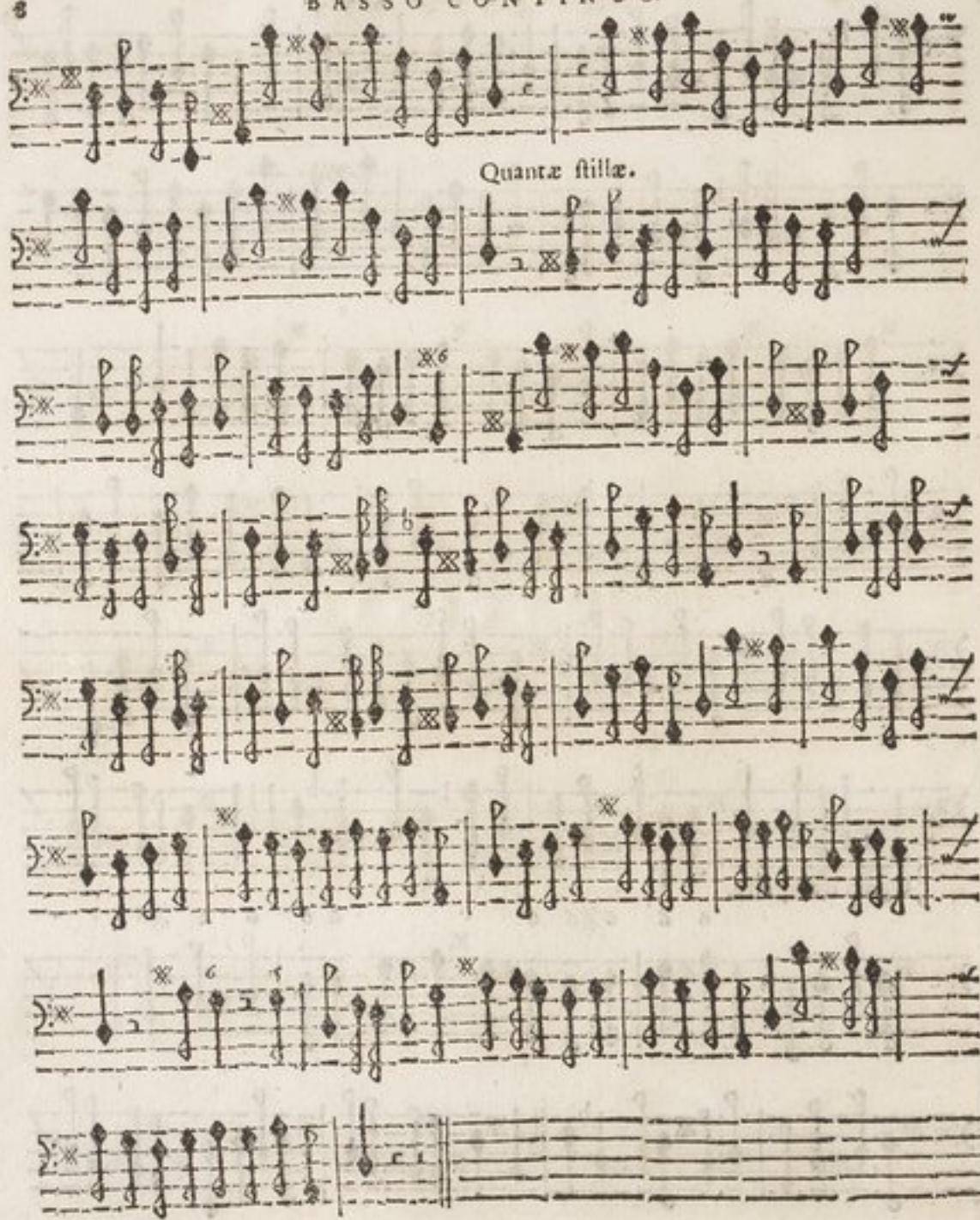


BASSO CONTINUO.



8

BASSO CONTINUO.



BASSO CONTINUO.

Solo

Da mihi tu queso partem tui dulcis amoris dum te a-
 mando dum te amando adorando adoran- - do
 suppliciter ex- oro suppliciter ex- oro exo- - ro
 ex- o- - ro

10 Largo, con Violini

BASSO CONTINUO.

A handwritten musical score for the basso continuo, consisting of ten staves of music. The score is labeled "BASSO CONTINUO." at the top. The first staff begins with "Largo, con Violini" and includes a tempo marking "76". The music features various note heads (solid black, hollow black, and white) and rests, with some notes having vertical stems and others horizontal. Some notes have small numbers above them (e.g., 6, 5, 7, 7b, C, 6, 5, 6, 5, 7). There are also several "X" marks scattered throughout the music. The score is divided into measures by vertical bar lines. The paper shows signs of age and wear, particularly along the right edge.

BASSO CONTINUO.

11

Solo



Jam tormenta abi- erunt est contenta alma mea est contenta alma



mea in tuo tantum filius a- mo - re.



Con Violini. 6× 6× 6× 6×



Date flores. 6× 6× 6×



12

BASSO CONTINUO.

Cali cives.

6 6 6 x 6 6

36 6 6 x 6 6 56

Date flores.

BASSO CONTINUO.

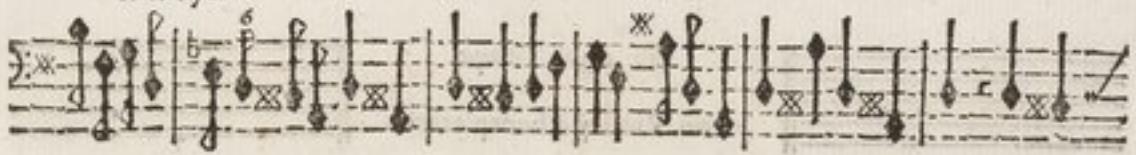
13



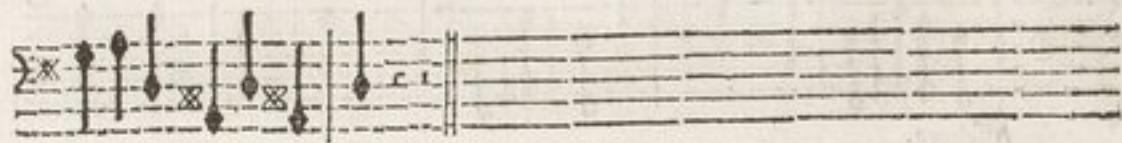
Allegro.



Alleluya.



BASSO CONTINUO.



Per ogni Tempo.

Con Violini à beneplacito.

Allegro.

60

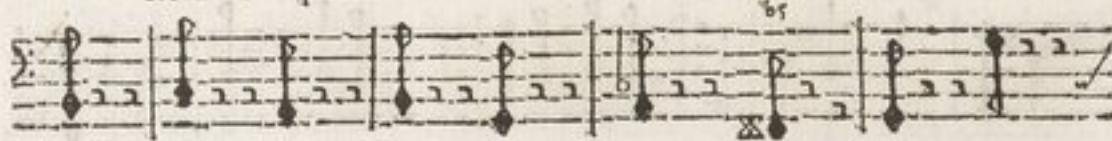
b-5

6

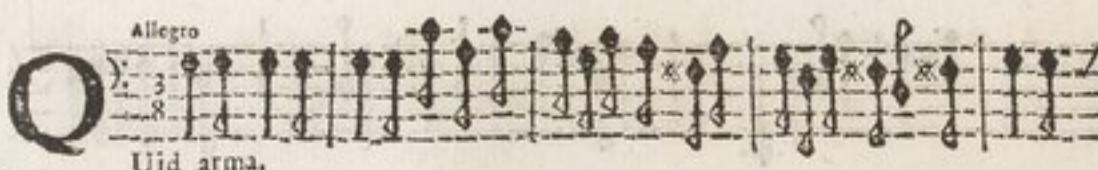
6

P

Itornelle si placet.



Allegro



BASSO CONTINUO.

15

Ritornello
ut supia
si placet.

Solo.

Depone barbara tela. ò. seclerum patens satis in vulnera

ferox fata cru-delia in corde meo dissemi-nas.

16 Aria. largo.

BASSO CONTÍNUO.

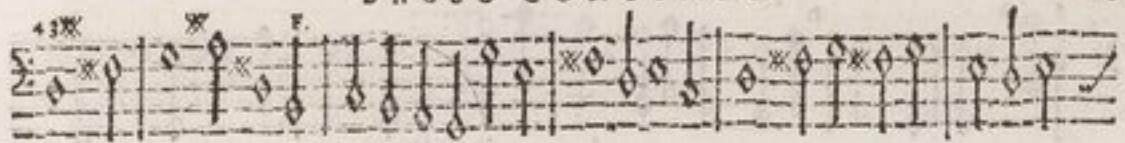
The score consists of ten staves of handwritten musical notation for continuo. The notation uses vertical stems and small dots or crosses for note heads. Measure numbers 6, 5, 43, and 6 are written above the staves at various points. Dynamic markings include 'P.' (piano) and 'F.' (forte). The first staff begins with a bass clef and a common time signature. The subsequent staves show a variety of time signatures, including 2/4 and 3/4. The music is divided into sections by bar lines and measures, with some sections spanning multiple staves.

Largo

Sinfonia si placet.

BASSO CONTINUO.

19



In dura catena.



Allegro 6



Alleluya.

x6



x65



43%



65



6

16 Aria. largo.

BASSO CONTINUO.

The score consists of six staves of handwritten musical notation for basso continuo. The notation uses vertical stems and small dots or crosses to indicate pitch and rhythm. Measure numbers 6, 5, 43, and 6 are written above the staves at various points. Dynamic markings include 'b' (bass), 'P.' (piano), and 'F.' (forte). The bass clef is used throughout. The vocal line begins with the lyrics 'Cessa ò cruda.'

Cessa ò cruda.

P.

F.

6 5 43

Largo

Sinfonia si placet.

BASSO CONTINUO.

31

BASSO CONTINUO.

31

6 5x6 6

V.

b3 4 5 43 6 5

3 4 5 43 6

6 P. 6

F. V.

6 6

Si fortuna,

20

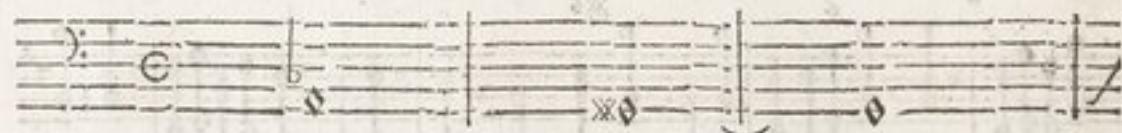
BASSO CONTINUO.



Per ogni Tempo.

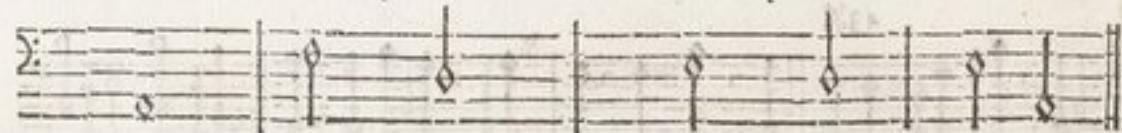


N hoc mundo incos- tante ubi ruinæ tantæ ubi tantæ pro-



cellæ calmam do- nate vos pla-

cidæ vos pla- cidæ stel- ix.



V.

V.

4

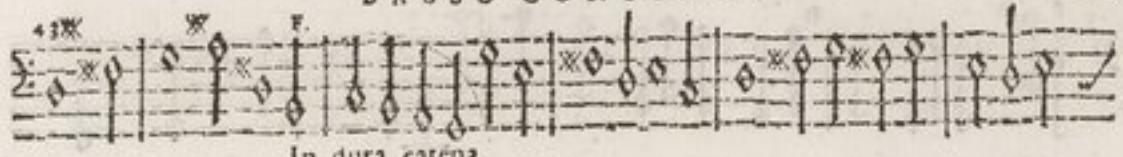
6



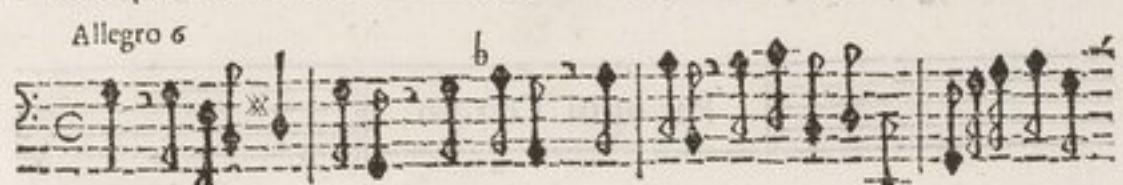
Si fortuna pugnando.

BASSO CONTINUO.

19



In dura catena.

Alleluya a
placet.

Alleluya.



22

BASSO CONTINUO



V.



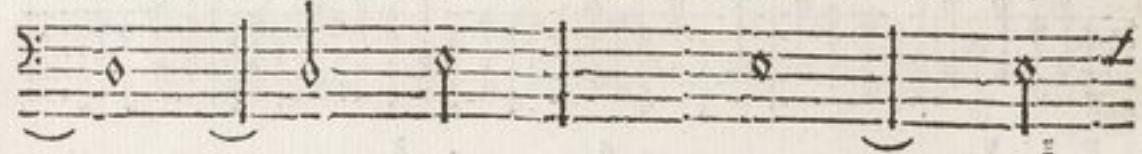
Solo.



In hoc seculo i- nane omni- a perpendo sanc Nam video



nam cognosco nam comprehendo in bonis brevitatem in malis lev-



Allegro, BASSO CONTINUO.

3

ratem in cunctus vanita-

tem in cunctis vani-

ta-

tem.

V.

Allegro,
allegro
con V.V.

Momento contento.



24 C. 6 b6 6 . BASSO CONTINUO.

 6 b6 6 6 6 6
 6 6 6 6
 6 b6 6
 6 b6 5 P.
 6 bb6 5 F.
 6
 Sperando
 v.
 6 X 6 6 6 6 6
 4 : 3 X
 6 b6 6
 Momento.

BASSO CONTINUO.

15

A handwritten musical score for two staves. The top staff consists of six measures, each starting with a vertical bar line and a clef. Measures 1-3 have a dynamic of 6 above them. Measures 4-5 have a dynamic of 6 above them. Measure 6 has a dynamic of b above it. The bottom staff consists of four measures, each starting with a vertical bar line and a clef. Measures 1-2 have a dynamic of 6 above them. Measures 3-4 have a dynamic of ab65 above them. The score is written on five-line music staves.

F. V.

P.

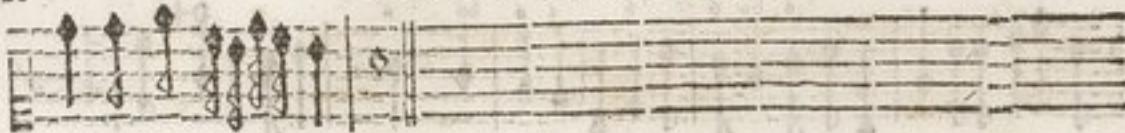
F.

Solo.

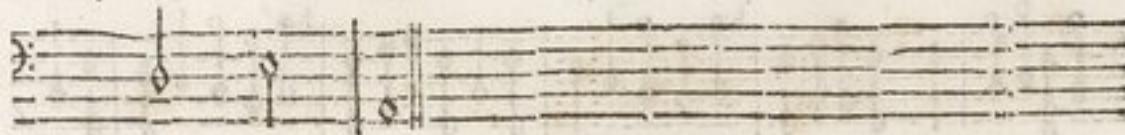
Ergo mi summe bone de me quod vis dis- po- ne In hac

vita mortali omnia mala omnia bona Provi- dentiae tuæ semper

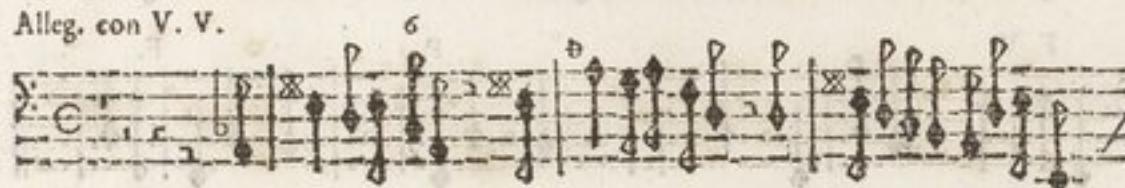
BASSO CONTINUO



semper sunt do- na.



Alleg. con V. V.



Felice vel misera.



C.

V.



C.



6

6

6



BASSO CONTINUO.

17

6 6 7 6 6

Presto V. Alleluia. C. 6 6 7 6

18

BASSO CONTINUO.

XVI 6 6 6

In caligine umbroſa.

Per ogni Tempo.

Grave

43 X

S

5 6 6 7 b6 7 6 76

6 X6 6 X6 6

Infonia.

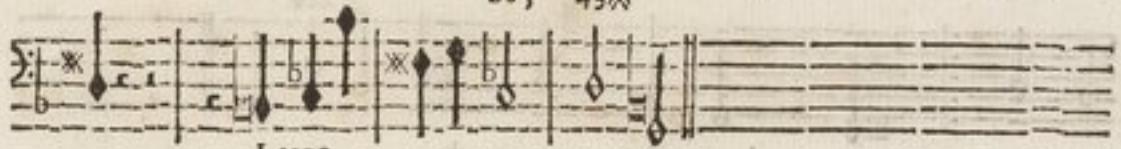
Allegro.

BASSO CONTINUO.

19



b65 43X



Largo.



In caligi- ne umbro- - sa in ma- re in-



fido a- gi-tata despe- rata vado errando la-



BASSO CONTINUO.

30

cridando unde mæsta non respiro misera
 mente misera mente suspiro suspiro.
 43
 44

Alleg. con V. V.

Feltinate,

7 6 4 b
 C.

6 6 b6 obnece obnece obnece obnece

BASSO CONTINUO.

31

<img alt="Handwritten musical score for Basso Continuo, page 31. The score consists of six staves of music with various note heads and rests. Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 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66238231400, 66238231401, 66238231402, 66238231403, 6623823140

BASSO CONTINUO.



ite ite longe duræ duræ ca- tenæ fi- nite a- maræ

pe- - - - - na cef-

late iniquæ stellæ ô quanæ contra me diræ procellæ

Allegro con V.V. 6



Alta gloria,

BASSO CONTINUO.

33

1 2 3 4 5 6 7 8 9 10

b6 b6 6 b6 6 6 b6 6 b6 6

V.V. Almi campi.

D s

34

BASSO CONTINUO.

4 3 6 b6 b6

b6 b6 b6 b6 b6 b6 b5 6 6 6 6 b6

b6

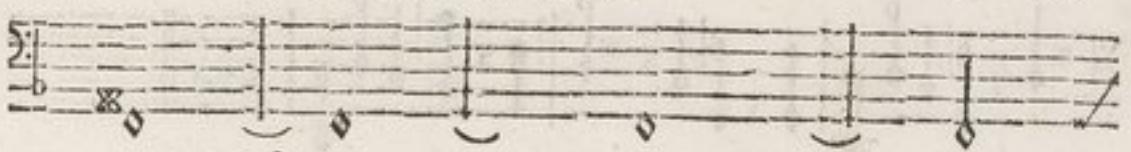
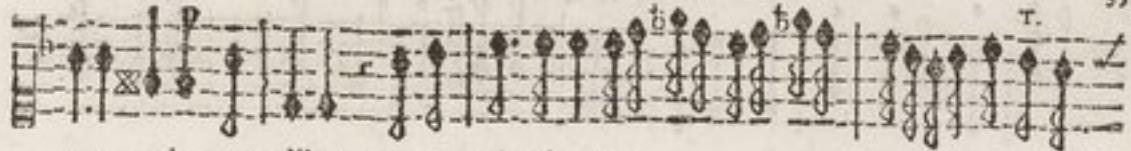
b6 b6 b6 6 6

Solo.

Anello spe constante adoro cor- de a- mante Murmu-

BASSO CONTINUO.

35



Alleg. con. V.V.



36

BASSO CONTINUO.

Handwritten musical score for Basso Continuo, featuring six staves of basso continuo notation. The score includes dynamic markings such as *Adagio.*, *Ardendo.*, and *Alleg.*, and harmonic markings like $b6$, 6 , $\times 6$, $43\times$, and 6×6 . The score concludes with the instruction *Tam grata.*

36

BASSO CONTINUO.

Adagio. $b6$ 6×6 6 $43\times$

Ardendo. $b6$ 6 $\times 6$ 6 $43\times$ 6 $\times 6$ 6

Alleg. $b6$ 6 5 $43\times$ 6 $b6$ $43\times$ $b6$

Tam grata.

BASSO CONTINUO.

37

Handwritten musical score for Basso Continuo, featuring six staves of music with various note heads and rests, and lyrics in Italian. The score includes dynamic markings such as *p*, *f*, *pp*, and *Si piano*. The lyrics are:

- Adagio
- Jam plango
- Allegro.
- Adagio
- Jam gemo.
- Allegro.
- Adagio
- Si ploro.
- Allegro
- Cantabo.
- Alleluya

BASSO CONTINUO

38

x6

6

x6

6

7

Per qual si voglia Santo

Largo

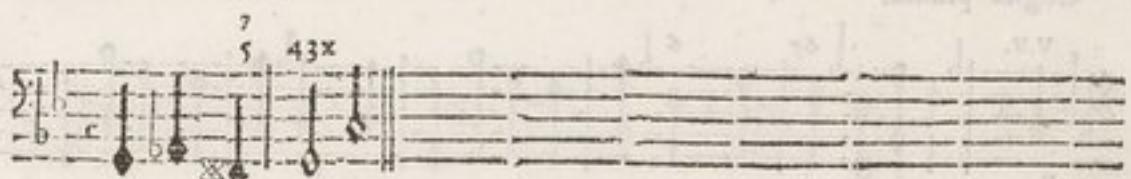
39



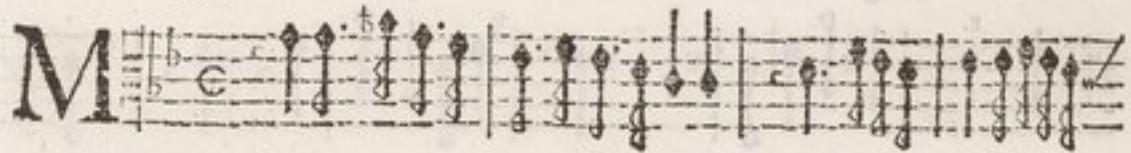
Infonia.



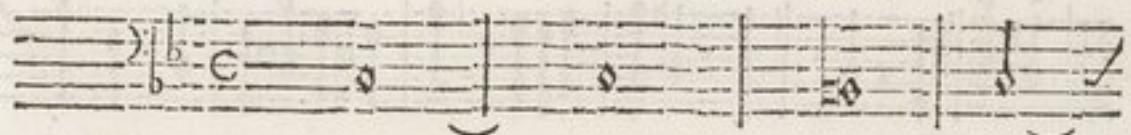
5 43x



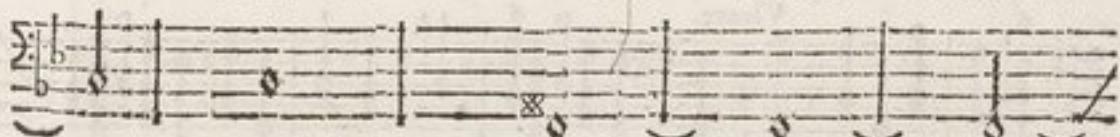
Solo



Orta. — lis oh mor- ta-



lis fæcula dura- tura in mente ambitiosa in mente im-



40

BASSO CONTINUO

pura deli- rando quid pingis? mentien- do quid singis?

Con V. V.

Cogita pensita.

V.V.

F.

P.

E.

6

65

6

6

P.

6

6

P.

F. V.

Vivace.

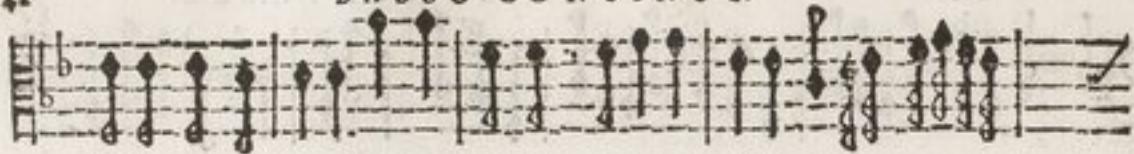
Nova tempus.

66 56 MIT BASSO CONTINUO. 41

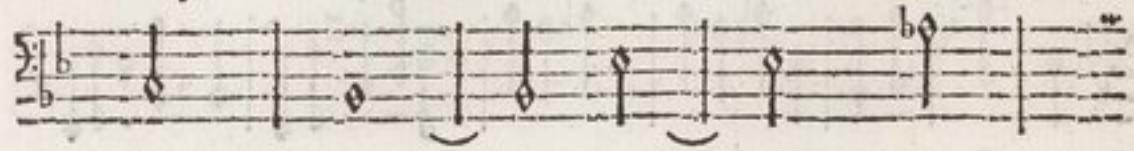
Solo.

Ad te sapiens N. brevia qui cal- cavit ab-

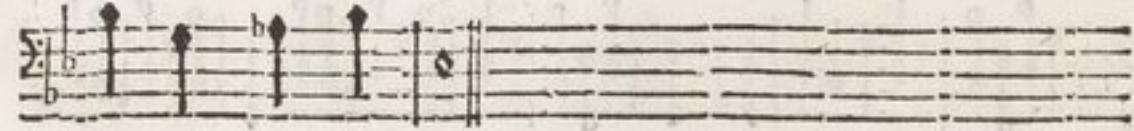
BASSO CONTINUO.



furda qui vi- tavit clamat monet hortatur urget pre-



mit sola- - tur.



Largo, con V.V.

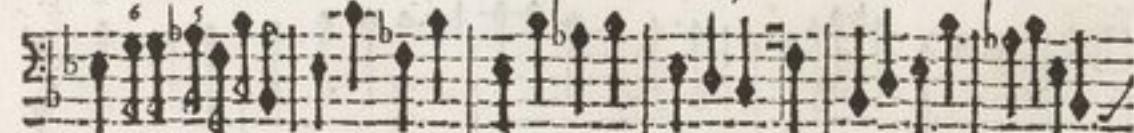
6 7

6

6



Dum horarum.



mit sola- - tur.



56 6 6

6 6 56 b6 6

6



BASSO CONTINUO.

45

The score consists of six staves of basso continuo music. The first staff begins with a tempo marking of $\frac{6}{8}$. The second staff starts with *Allegro.* The third staff includes the text *Sic inter exitum.* The fourth staff begins with *Allegro*. The fifth staff includes the text *Triumphare.*

Handwritten markings include the number '6' above the first staff, 'b' below the first staff, 'P' above the second staff, '8' below the second staff, 'b' below the third staff, 'P' above the fourth staff, 'b' below the fourth staff, 'x' above the fifth staff, and 'x' below the fifth staff.

44

BASSO CONTINUO

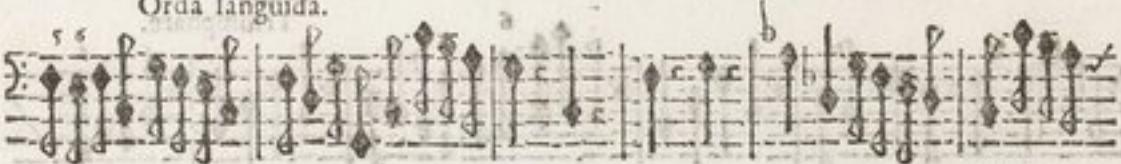


Per la Beata Vergine.

Largo, ma spiritoso.



Orda languida.



A.

V.V.



6 6 6 x6

Corda languida.



A.

45

666666 6666

V.V. A. V. V. 6

A. Estuant a. 6

V. V. A.

V.V. A. 66 66 x6

66 6666 6666

66 6666 6666

46

P P V.V. BASSO CONTINUO.

Si placidissimi.

Largo 6

F.

x6 6 x6 6 b6 6

F. V.V.

P. F. P. F. 6

BASSO CONTINUO.

47



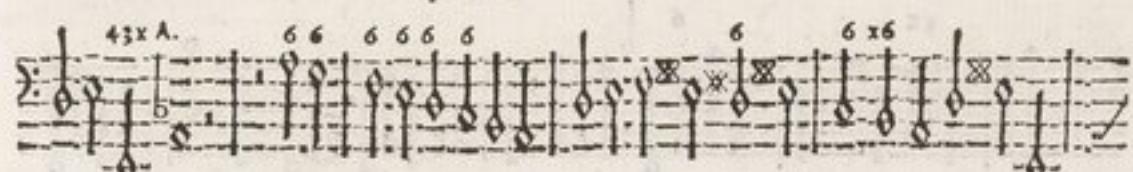
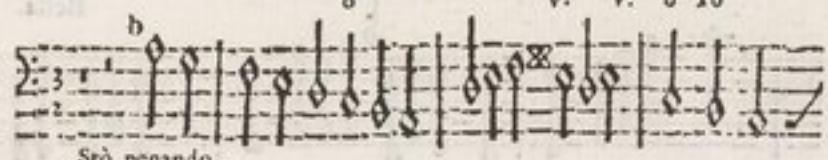
Ecce veni- o Ma- ria noli tardare, cor vivens in dolo-



re cor vivens in dolore recr- a re.



Con V.V. è largo.



48 6 6 b6 6 x6 x6 BASSO CONT.

6 6 6 6 x6 7 43x Alleg. alleg.

6 x6

6 6 6 6 x6 5x 6 Alleg. alleg.

Bella.

P. V. F. V. x65 6

x6 6 x65 65 A. x6

49

x6 6 6 x6 6 x6 65 * * 6

6 6 6 6 65 P. V. V. F. x65

b sx 6

P. F. x65

x6 6 P. F.

Cara.

D 7

50

BASSO CONTINUO.

A handwritten musical score for Basso Continuo, consisting of six staves of music. The music is written on a grid of five horizontal lines and four vertical bar lines, creating a total of six measures per staff. The notes are represented by small dots or diamonds, and rests by dashes. Various markings are placed above the staves:

- Staff 1: Above the first measure, there are two 'P.' markings. Above the second measure, there is a 'b' marking. Above the third measure, there is an 'x6' marking. Above the fourth measure, there is a '6' marking. Above the fifth measure, there is an 'x65' marking. Above the sixth measure, there is an 'x6' marking.
- Staff 2: Above the first measure, there is an 'x6' marking. Above the second measure, there is a '6' marking. Above the third measure, there is a '6' marking. Above the fourth measure, there is an 'x6' marking. Above the fifth measure, there is an 'x6' marking. Above the sixth measure, there is a '6' marking.
- Staff 3: Above the first measure, there is an 'x6' marking. Above the second measure, there is a '6' marking. Above the third measure, there is an 'x6' marking. Above the fourth measure, there is a '6' marking. Above the fifth measure, there is an 'x6' marking. Above the sixth measure, there is a '6' marking.
- Staff 4: Above the first measure, there is an 'x6' marking. Above the second measure, there is a '6' marking. Above the third measure, there is an 'x6' marking. Above the fourth measure, there is a '6' marking. Above the fifth measure, there is an 'x6' marking. Above the sixth measure, there is a '6' marking.
- Staff 5: Above the first measure, there is an 'x6' marking. Above the second measure, there is a '6' marking. Above the third measure, there is an 'x6' marking. Above the fourth measure, there is a '6' marking. Above the fifth measure, there is an 'x6' marking. Above the sixth measure, there is a '6' marking.
- Staff 6: Above the first measure, there is an 'x6' marking. Above the second measure, there is a '6' marking. Above the third measure, there is an 'x6' marking. Above the fourth measure, there is a '6' marking. Above the fifth measure, there is an 'x6' marking. Above the sixth measure, there is a '6' marking.

The score concludes with a final 'P.' marking below the last staff.

Allegro

BASSO CONTINUO.

91

A handwritten musical score for Basso Continuo in Allegro tempo. The score consists of six staves of music, each with a bass clef and four horizontal lines. The music is written in common time. The first staff begins with a bass clef and a '2-3' overline. The second staff begins with a bass clef and an '8' overline. The third staff begins with a bass clef and an 'x6' overline. The fourth staff begins with a bass clef and a '6' overline. The fifth staff begins with a bass clef and an 'x6' overline. The sixth staff begins with a bass clef and an 'A.' overline. The music features various note heads, stems, and rests, with some notes having vertical lines extending above or below them. The score is numbered 91 at the top right.

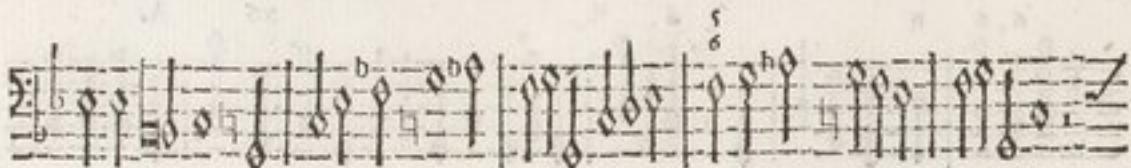
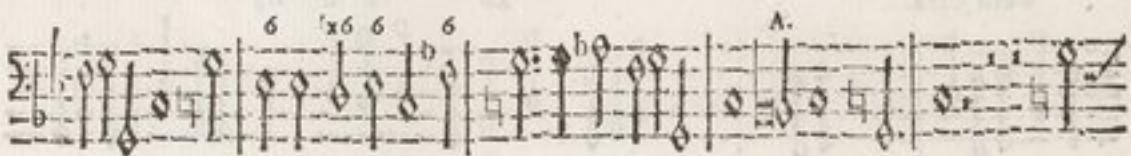
51

Per il Santissimo.
Largo V.V.

BASSO CONTINUO.

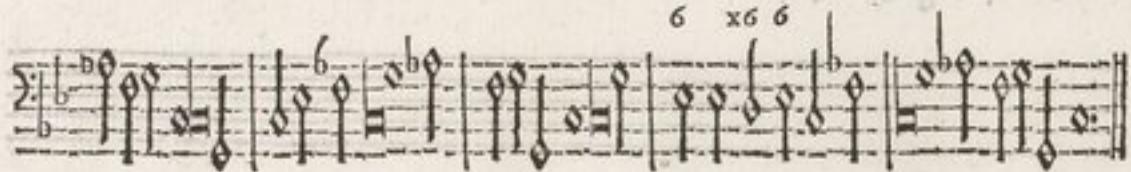
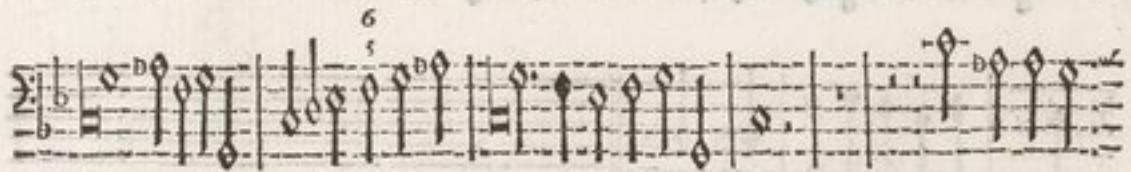
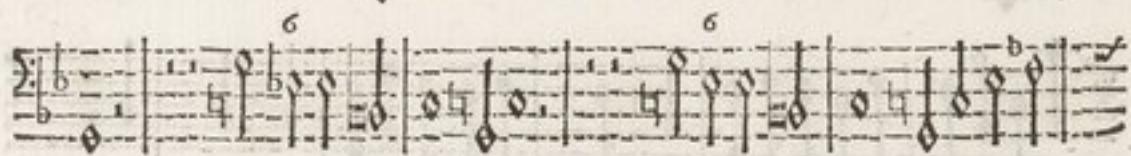
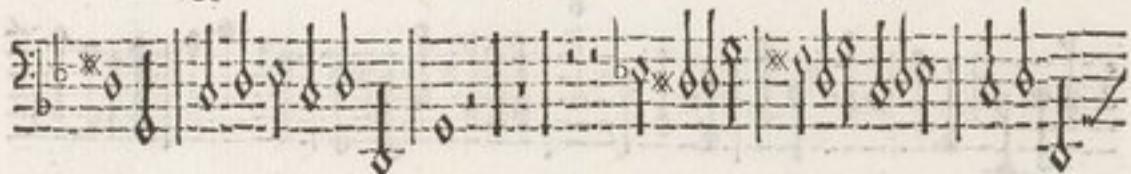


Uitate libate.



b6

b6



6 x6 6

BASSO CONTINUO.

53

Solo

Oh suavissi- ma viatorum sa- tietas oh
 jucun- diffima Ange- lo. rum eu- piditas in qua terrestris a-
 moris cæ- lessis ar- do. ris ex ultat
 feli- ci- tas oh sua- vissima via- torum saticetas oh jucundissi-

BASSO CONTINUO



ma Angelo. — rum cupi- di- tas.



Ad lumbos amores.

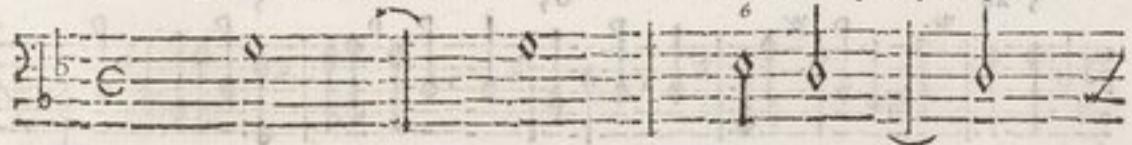


F. A.

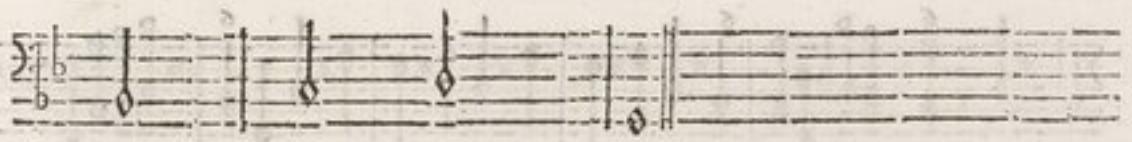




En vestra mor-talium fel-i-cissima fors per quam prava con-



tem- - - nitus mos.



Tu Celi latitia.

BASSO CONTINUO.



CUBASSO CONTINUO.

57

Solo



Gaudete gaudete filiae Sion quod si de petra mel el-



licitur Christi Corpus (magnum opus) de pane de pane assumi- tur



Allegro con V.V.

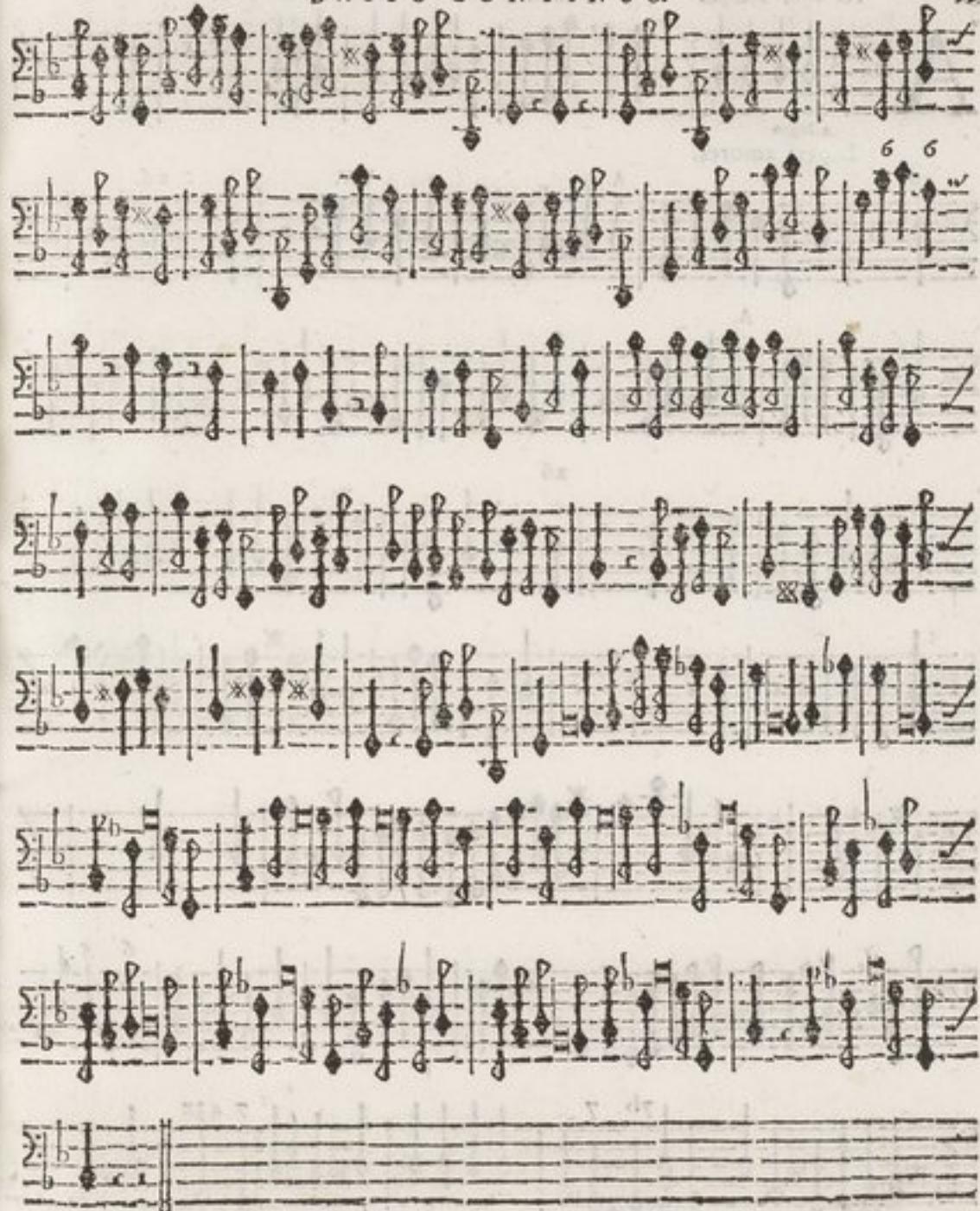


Eya lætantes.



BASSO CONTINUO.

59



A Allegro
Ligeri amores.

Ad tela.

BASSO CONTINUO.

61



Ad flamas animæ amantis emuli vo- la-

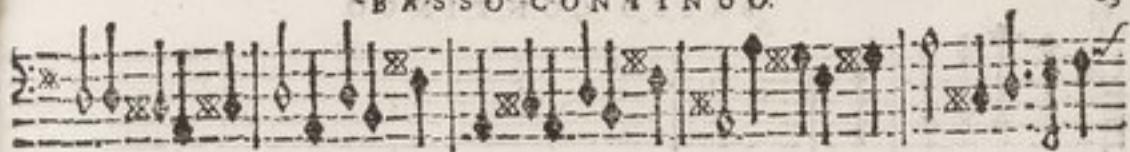


BASSO CONTINUO:

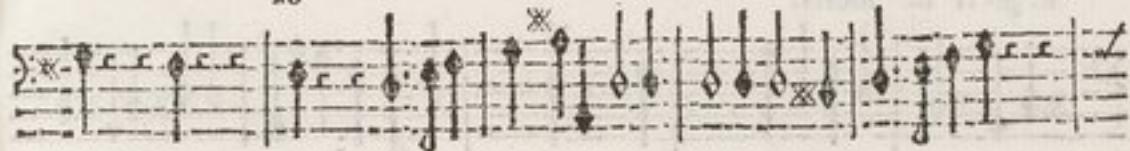
te incendi- um suscitare sub cynere cano latent Vesuvia a.
 mo- ris Succendite pectora semi- na-
 te ignes ignes viva- ces.
 Alleg. con V.V. x6
 Aligeri amores. x6

BASSO CONTINUO.

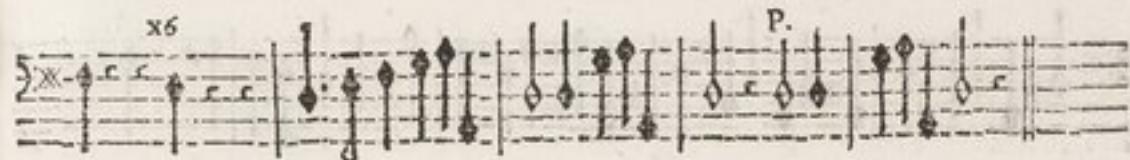
63



x6



x6

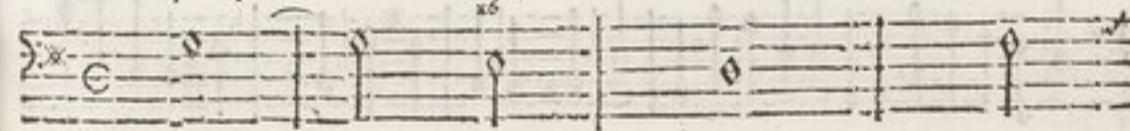


Solo



Eya eya corda extincta spiri- talibus flammis ad vitam chari-

x6



tatis revo- ca-

— te revo- ca- te A-



BASSO CONTINUO.

li-ge-ri a- mores.

x6

x6

x6

6

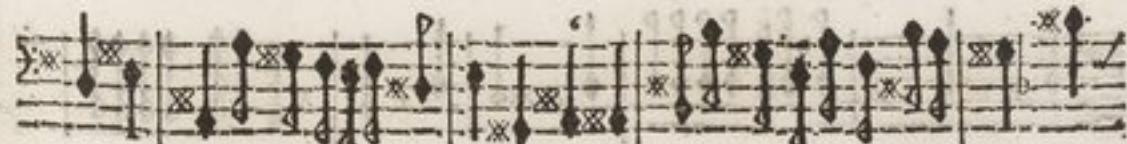
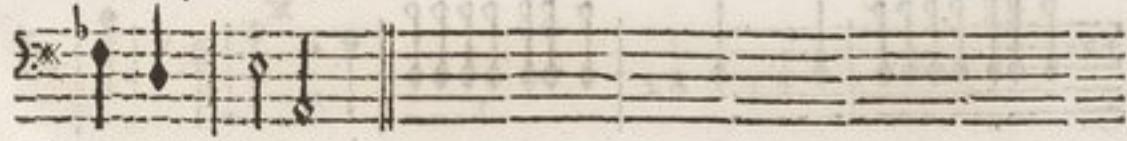
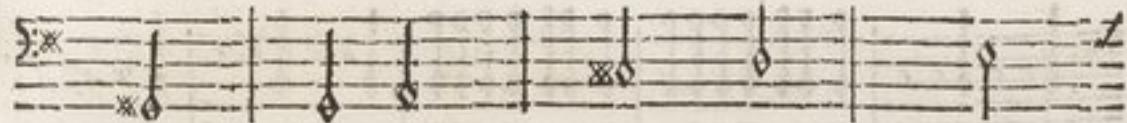
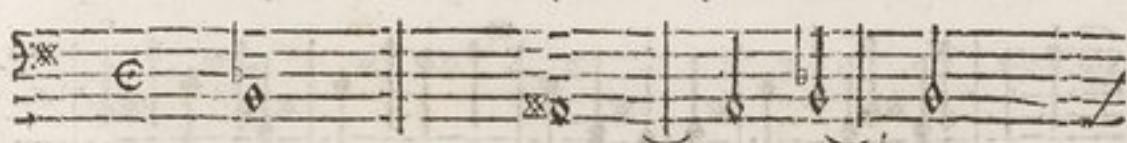
7b

7

x

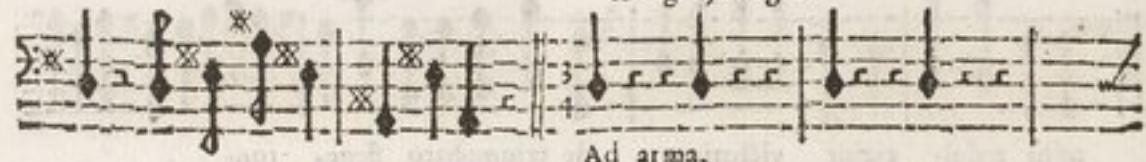
Solo

BASSO CONTINUO,





Allegro, allegro.



BASSO CONTINUO.

67

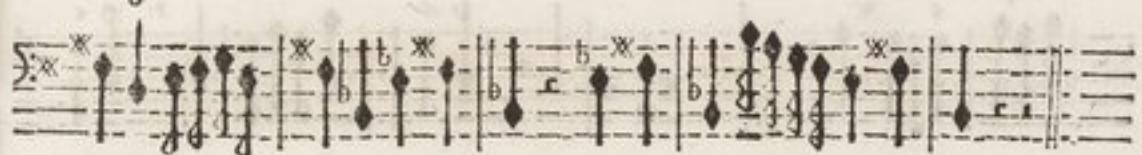
The image shows a handwritten musical score for a band instrument, likely a brass or woodwind instrument. The score consists of six staves of music, each with five horizontal lines. The notes are represented by various symbols: solid black dots, open circles, and crosses ('X'). Some notes have stems pointing up or down. The music is divided into measures by vertical bar lines. Dynamic markings are placed above certain measures: 'Allegro.' above the first staff, 'P.' above the third staff, and 'F.' above the fourth staff. The handwriting is in cursive ink, and the musical style appears to be a traditional march or hymn.

C Ari Zephiri.

The page contains ten staves of musical notation for basso continuo. The notation is based on a single staff with a bass clef. The music is in common time. Various note heads are used, including solid black dots, hollow black dots, and 'x' marks. Some stems have numerical values above them, such as '6' or 'x6'. The first staff begins with a large 'C' and 'Ari Zephiri.'. The subsequent staves show a repeating pattern of notes and rests. The notation is dense and requires a continuo instrument like a harpsichord or organ to play.

C H U T T I BASSO CONTINUO.

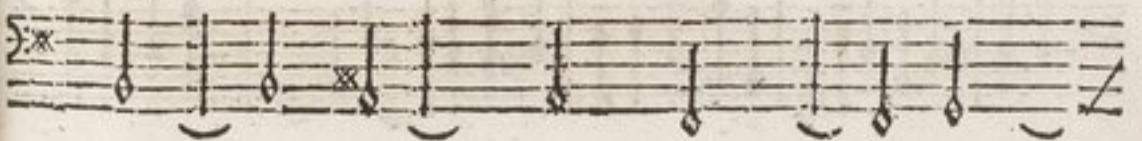
69



Ecce cor meum ardet in dulcedine amoris tui te solum



querit spiritus meus & pro te solo languet anima mea.



70

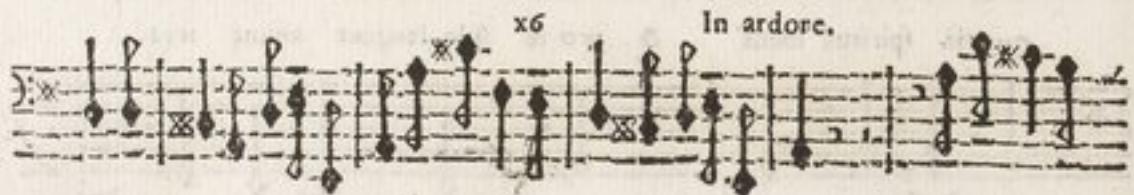
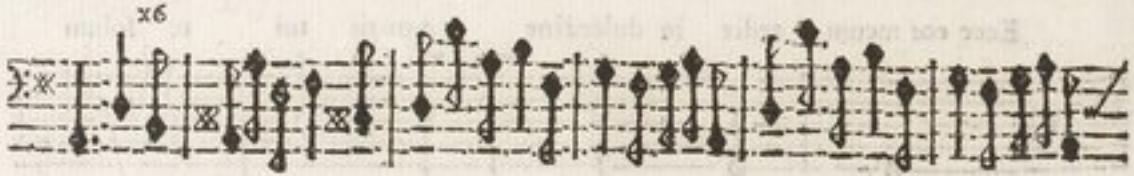
BASSO CONTINUO.



Alleg. con. VV.



Sponse amate.



In ardore.

BASSO CONTINUO.

71

Allegro

Oh venti.

V.V.

98 7 65
76 5 43b

7b6 5 43

6 65

98 7 98
76 5 43b

6 65

98 7 43
76 5 43

65 43x

98 7 43
76 5 43

65

78 98 7 43 BASSO CONTINUO
 76 5 6 65 43 Largo.

 Spirate
 6 x6 x6 6 x6 6 x6 6 x6
 6 5 6 x6 6 x6 6 x6
 6 x6 6 x6 6 x6 6 x6
 Allegro
 Oh venti.
 65 43x 7b6 5 43 6 98 7 65
 76 5 43b 76 5 43 6 98 7 65
 Si morar. x6 6

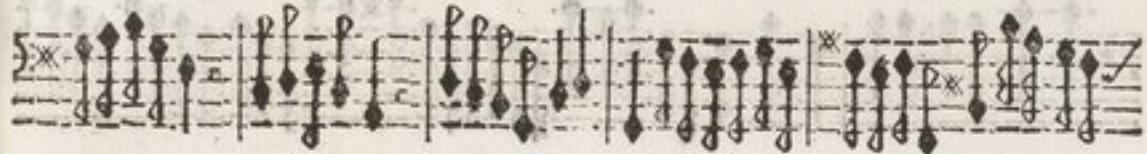
BASSO CONTINUO.

73



x6 6 6 6 6 6 6

Si distillas.



x6 6 6 6 6 6 6

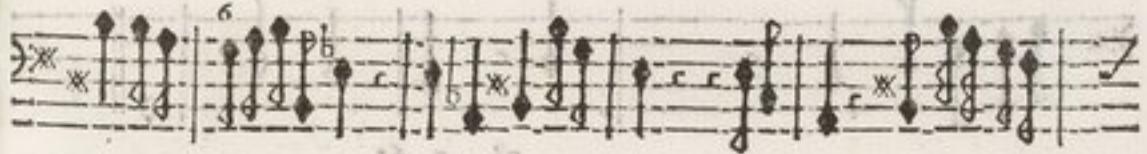


Si moraris.

x6 6

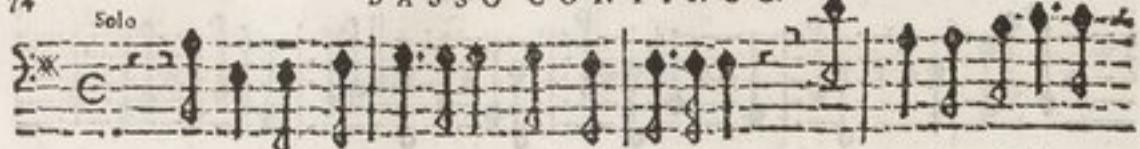


ad hunc tempore sequit od



Volti subito

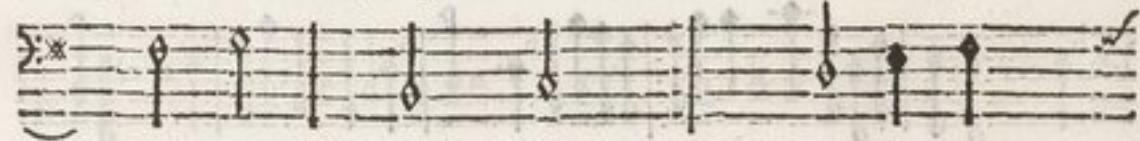
BASSO CONTINUO.



Si tandem ob- tineo quod de- fiderò si tandem obtine-



o quod desidero semper gaude-



bo semper semper gaude- bo,



Allegro

$\text{P} \ 7\text{b}6 \ 5\ 43$

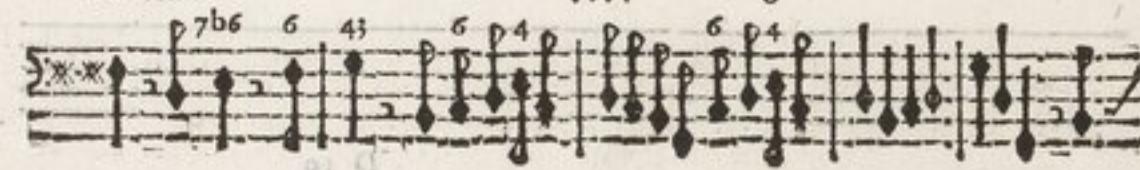
$93 \ 7 \ 65$

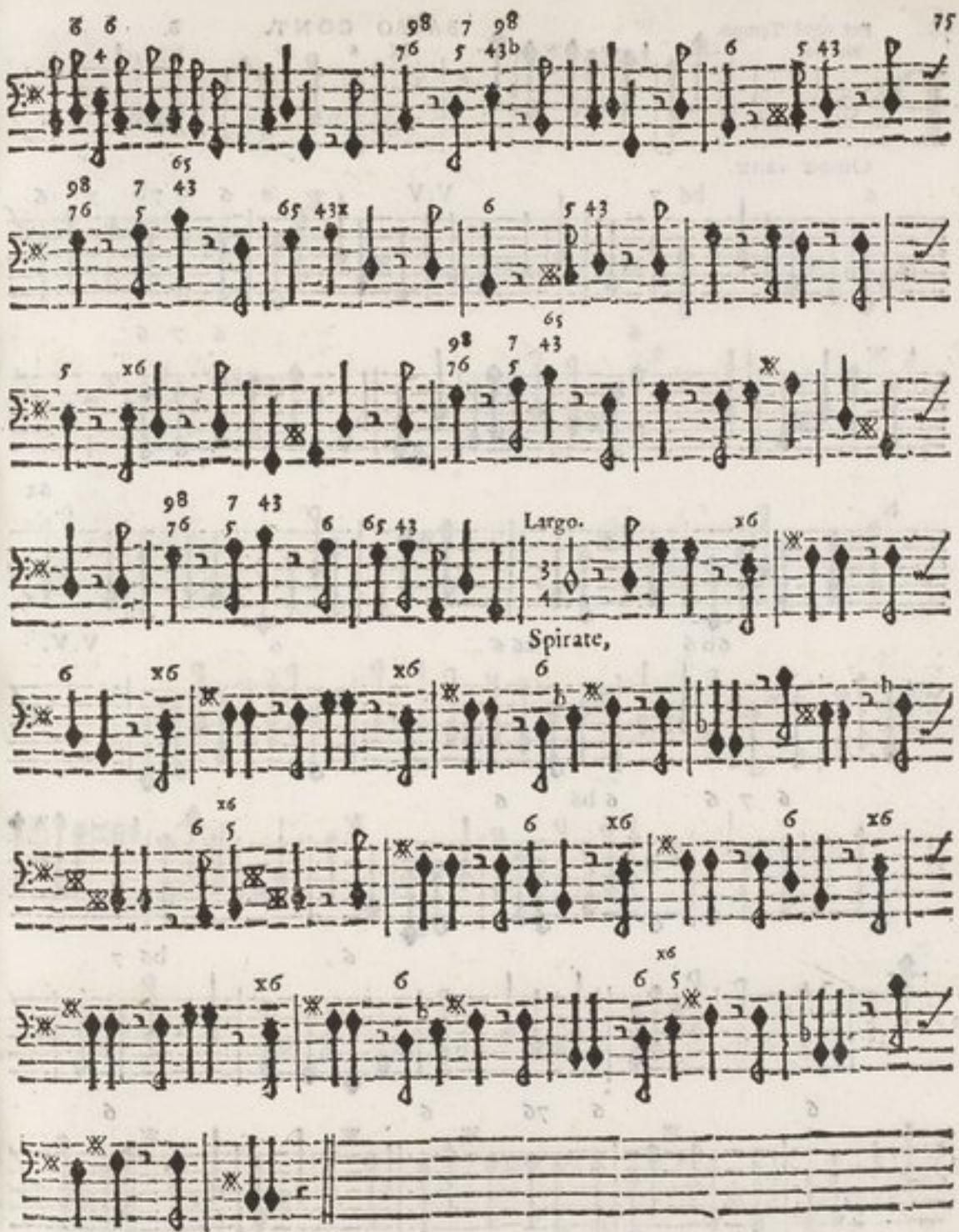
$76 \ 5 \ 43\text{b}$

Oh venti.

V.V.

6





76

Per ogni Tempo
Bizzarro

BASSO CONT.

B.

P) C Ompz vanz.

6 b6 7 V.V. 6 7 6 6x 6 7 6 6 b6 6 V.V. 6 7 6 6 b6 7 6 7 6 6 6 6 6 6 6

SCHOOL OF BASSO CONTINUO.

77

Bellae rose

$$V_n \rightarrow V_\infty$$

7

6

7b

6

76

Læti flores.

6

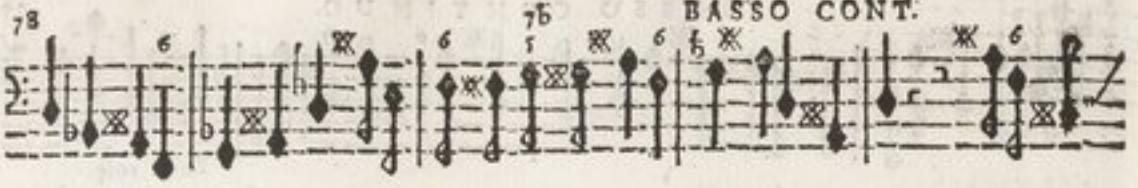
6

6

B

6

b6 7 1000



Solo



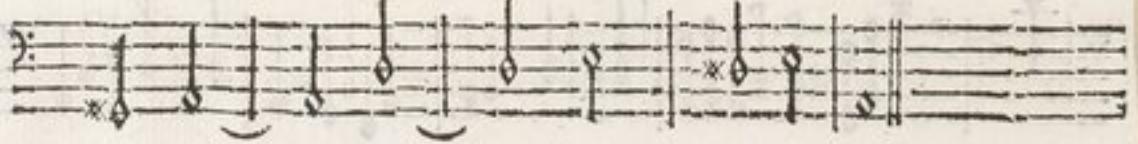
Rosa vernal in spinis latet anguis in floribus frondetis ri-



dc - - ris de lili - z terrenz sed floris imago for-



mosa propago non replevit non replevit replevit cor.



Vivace con V.V.

BASSO CONTINUO

79

A handwritten musical score for Basso Continuo, page 79. The score consists of eight staves of music, each with a bass clef and a common time signature. The music is written in a tablature-like system where vertical stems represent note heads and horizontal strokes indicate pitch and duration. The score includes dynamic markings such as 'x' for forte and 'r' for piano. The vocal line, labeled 'Munde crudelis.', is present in the first staff. The score is divided into sections labeled 'B.' and 'B.'. The right margin of the page contains the number '79'.

Munde crudelis.

B.

B.

89

BASSO CONTINUO.

V.V. *ad modum*

O Domine Domine te querit

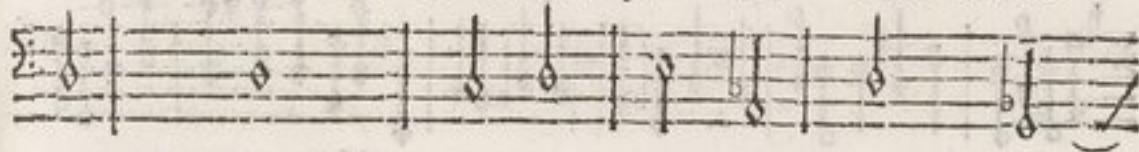
anima felix te suspirat cor meum languebo languebo

pallida gemendo squalida dolebo gemendo squalida dolebo

BASSO CONT.



lebo & moriar in te mi bone Je- su & moriar in te &



moriar in te mi bone Je- su.



V. V.

Largo, ma spiritoso
con V. V.



Tu corona. b6



F.



b.



D 11

BASSO CONT. F.

Et in Cælis.

F.

v.v.

Allegro.

Alleluya.

x6

6 BASSO CONTINUO

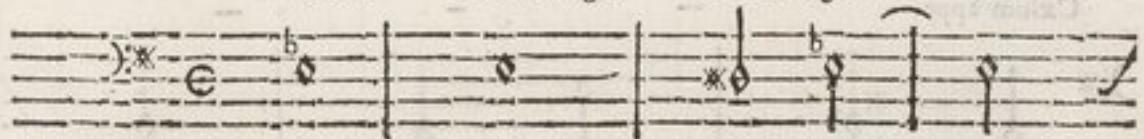
83



Per un Santo Martire.



Udite Audite Reges & intelligite audi-te



reges & intelligite Judices finium Ter - -



re Martyrium dedit isti gloriam Martyrium dedit isti
 gloriā Tyranni ferum Cælum apperuit Tyranni ferum
 Cælum apper- - -
 ru- it.

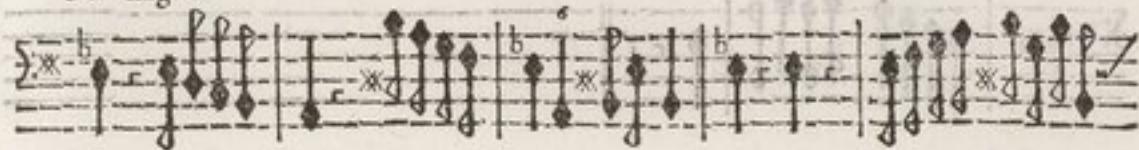
Vivace con V.V.

BASSO CONTINUO.

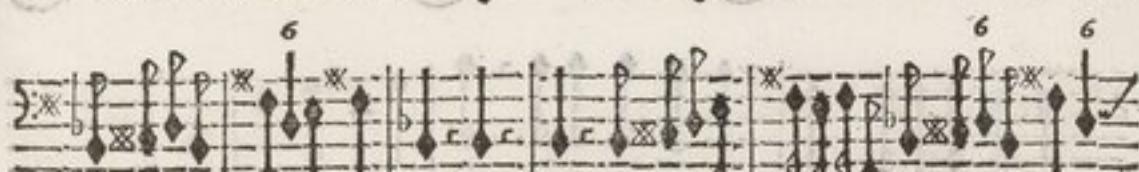
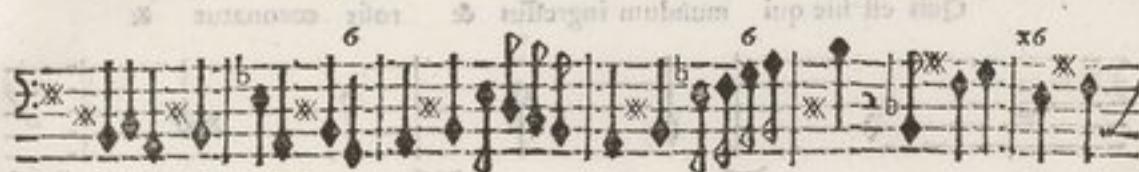
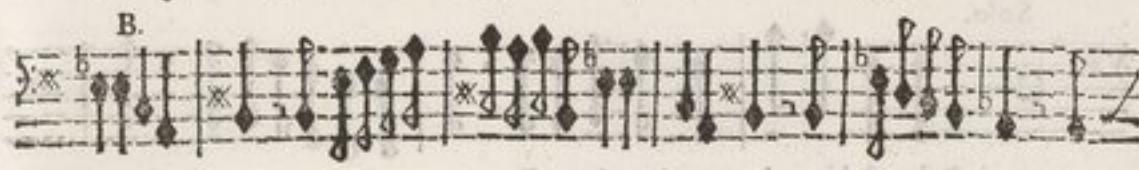
85



Per flagella



B.



Qui per bella, o non nella tua, nulla non faccio - ho x6 faccio 6

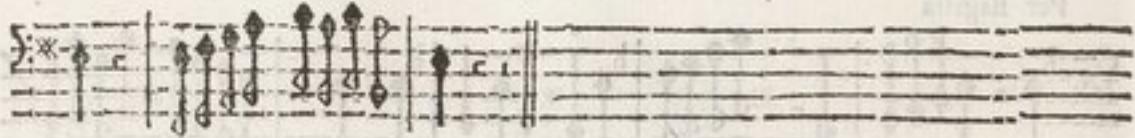
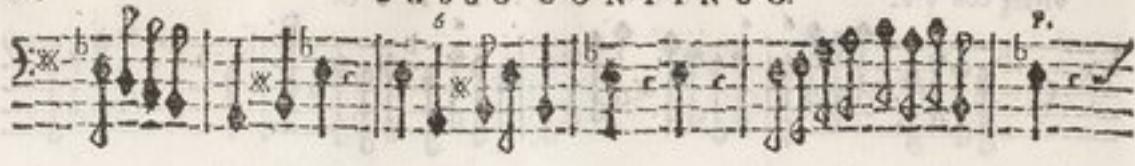


Per flagella.



86

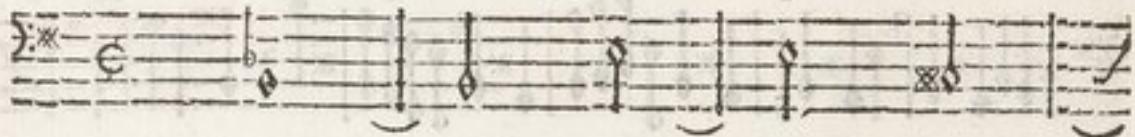
BASSO CONTINUO:



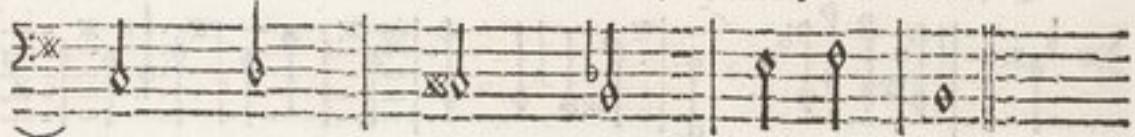
Solo.



Quis est hic qui mundum ingressus & rosis coronatus &



Palmis ornatus tri umphat per astra per astra per or bim.



Allegro, alleg. con V.V:

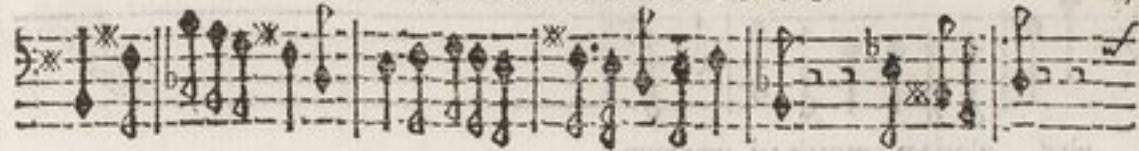


Ad sonos.

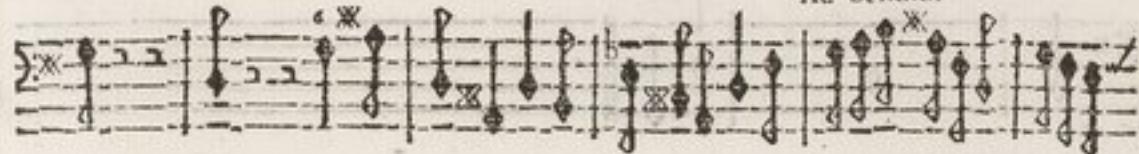


BASSO CONTINUO.

87



Ad bellum.



Læramini mor-tales ridete plaudite in tanta solemni-tate



18

QUINTA BASSO CONTINUO.



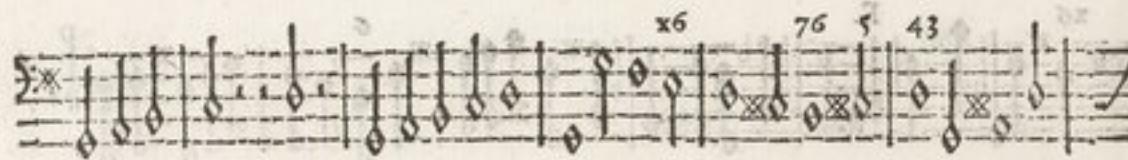
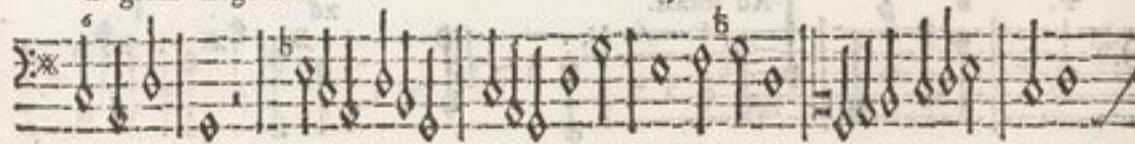
vitæ gloriā mortis tri- umphum.



Grave con V.V.



O grata flagella.



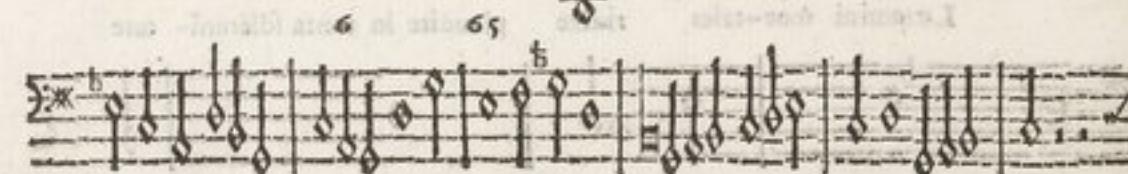
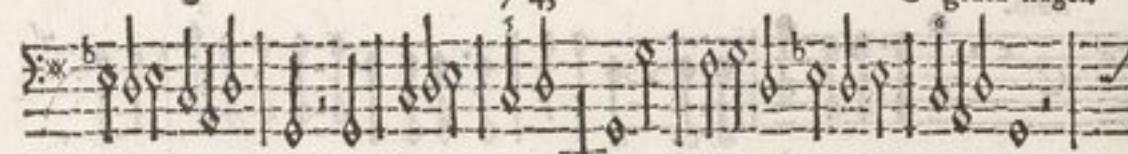
x6

x6

O iusta tormenta.



O grata flagel.



BASSO CONTINUO,

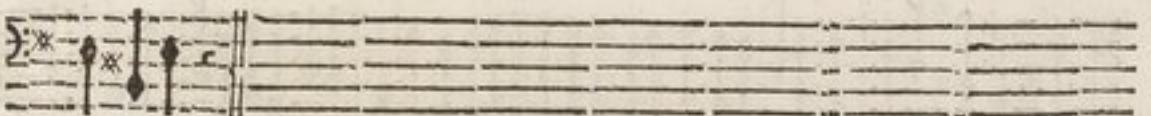
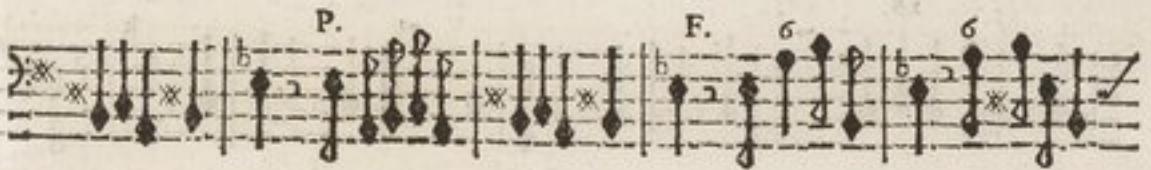
Allegro.

89



P.

F.



Presto



90

Per S. Antonio, & per altro Santo.

BASSO CONTINUO.

Allegro

E Ya Tuba resonate. 6

x6

Vos cantores.

BASSO CONTINUO. 91

Eya Tubæ

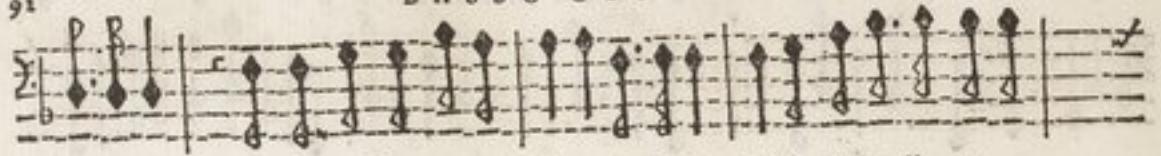
x6

Solo.

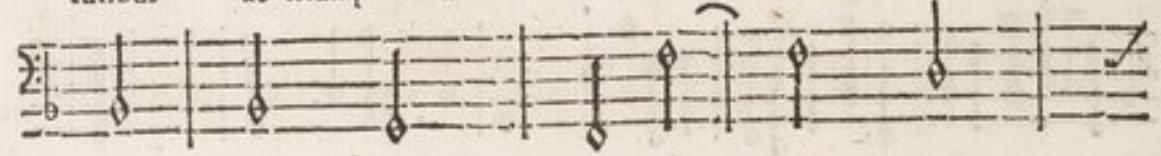
Dies ista solemnis est in qua ornata meritis mu- nita vir-

91

BASSO CONTINUO.



tutibus ac triumphis cumu- lata Anima Divi Antonij ex-



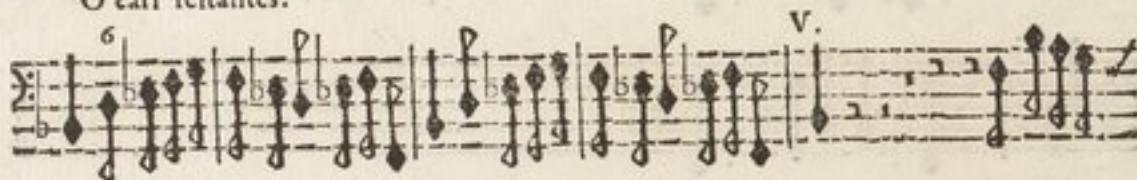
ultans splendor in Cæ- lis splen- det in Cælis.



Con V.V.



O cari festantes.



V.



O lati bacantes.



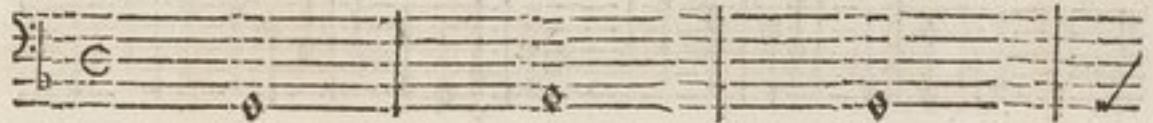
O cari festantes.

BASSO CONTINUO.

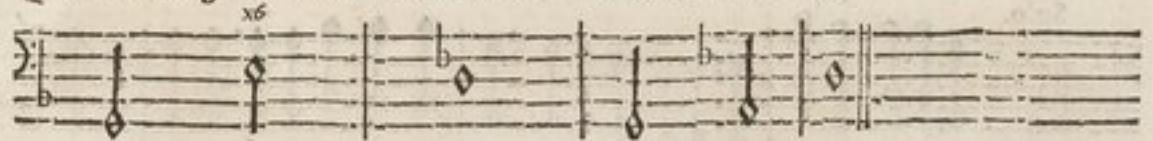
93



Ad tanti viri gloria gaudent con- tristi Inferni contre-



miserant lugeant dam- nati rideant rideant bea- ti.



Con V.V. largo ma spiritoso.

6



BASSO CONTINUO.

BASSO CONTINUO.

O gentes amatae.

O mentes beatae.

Solo.

Audite ergo populi devoti a- mantem ejus animam quos

BASSO CONTINUO.

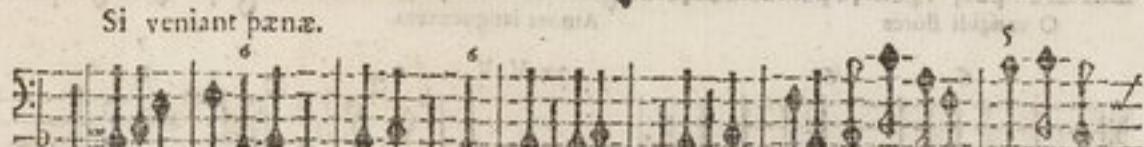
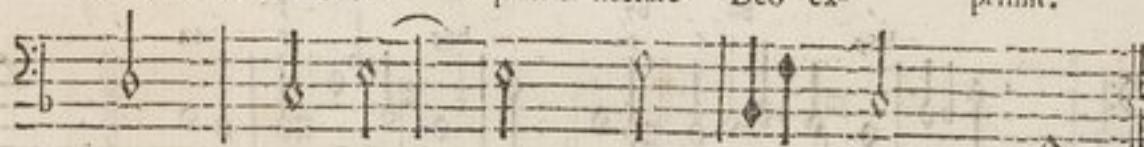
95



repletam nectare

Deo ex-

primit.



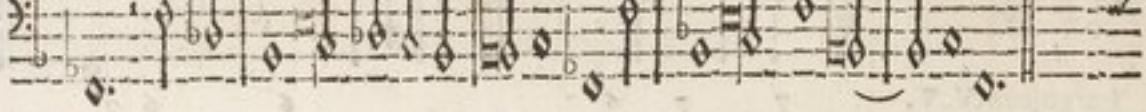
96

BASSO CONTINUO:



b6s + 6 5

b6s 7 5 43



x6 x6 Largo

b6



O candidi flores

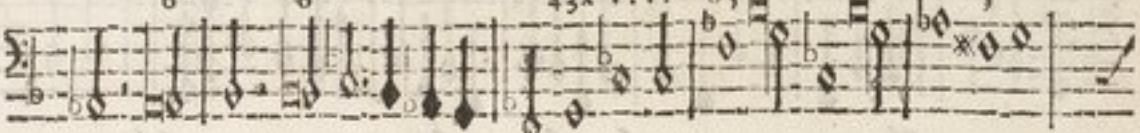
Amore languentem.

6 6

43x V.V.

65

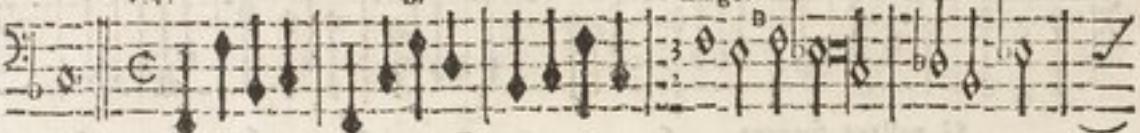
7



V.V.

B.

Largo.



O zefri leves.

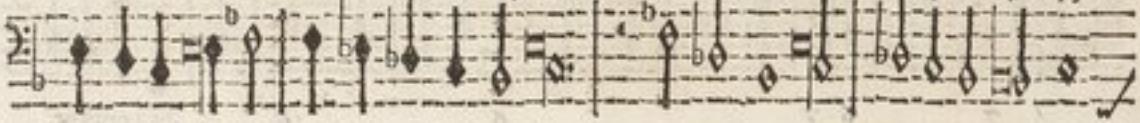
Ardore flammentem.

x6

b6 65

b6s

4 6 5 43

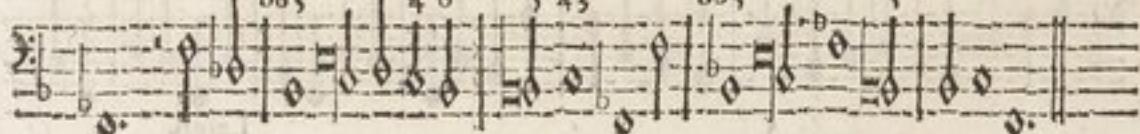


b6s

4 6

b6s

7



Alleluia si placet.



BASSO CONTINUO.

97

The musical score consists of seven staves of handwritten notation. Each staff begins with a clef (either F or C) and a key signature. The notation uses vertical stems with small dots to represent pitch and horizontal strokes to represent duration. Measures are separated by vertical bar lines. The first six staves are full-length, while the last one is cut off at the bottom. The page number '97' is located in the top right corner.



TAVOLA.

C A N T O.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa. 4

Quid Arma quid Bella. Per ogni Tempo. 14

In hoc Mundo inconstante. Per ogni Tempo. 20

In Caligine umbrosa. Per ogni Tempo. 28

A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo. 39

Corda languida in amore. Per la Beata Vergine. 44

Gustate libate. Per il Santissimo. 52

Aligeri amores. Per ogni Tempo. 60

B A S S O.

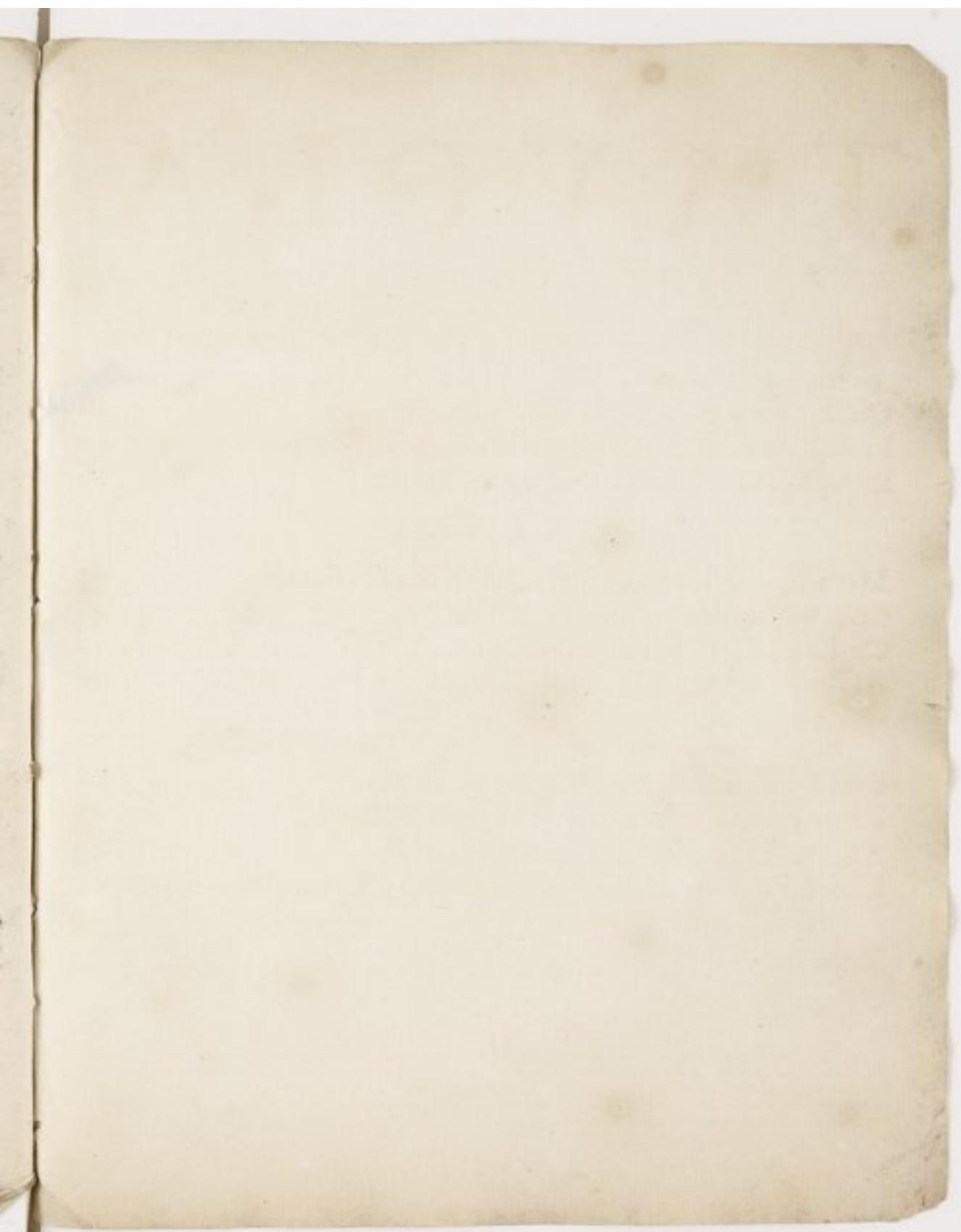
Cari Zephiri volantes. Per ogni Tempo. 68

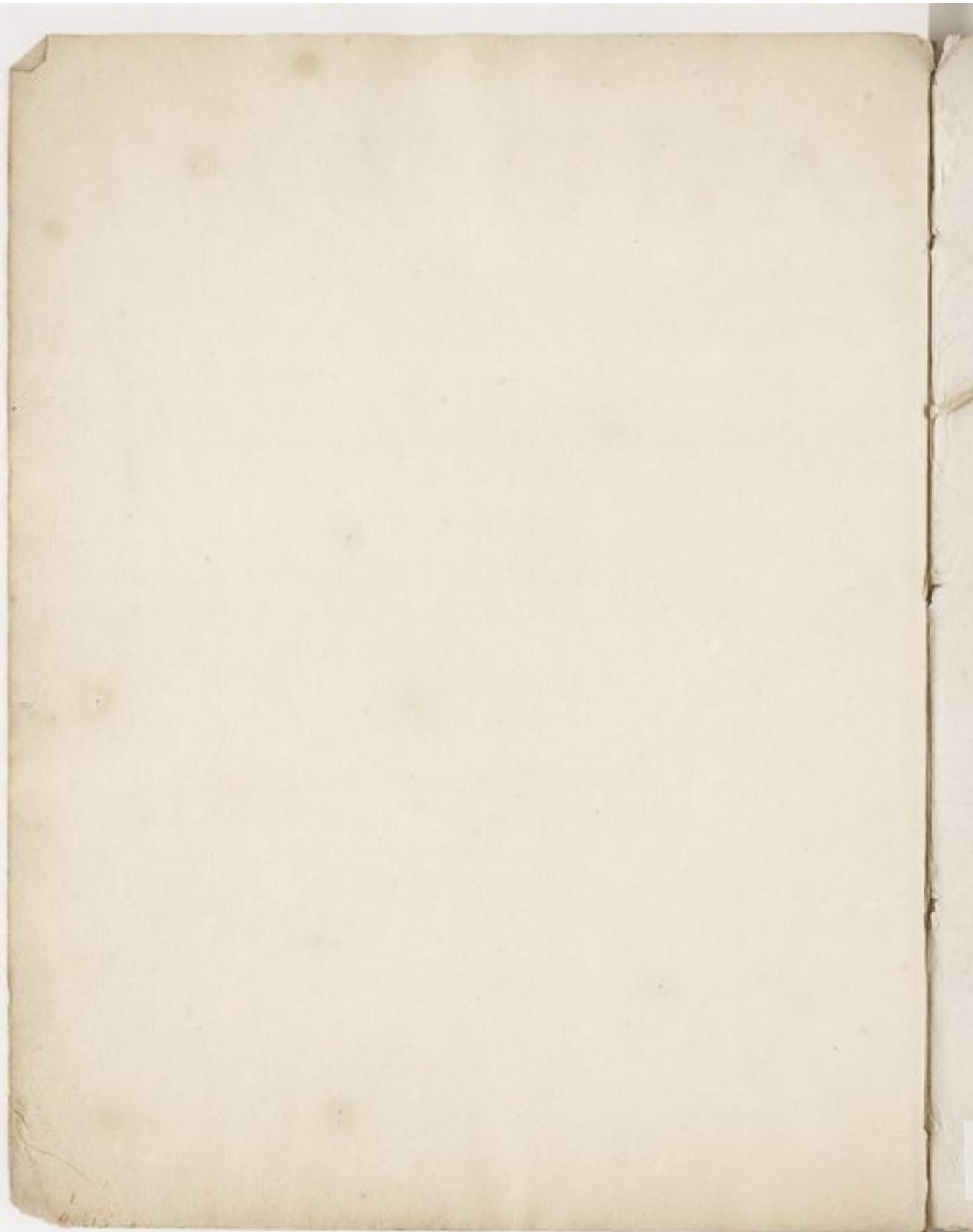
Pompæ vanæ inhumanaæ. Per ogni Tempo. 76

Audite Reges. Per un Santo Martire. 83

Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo. 90

F I N I S.





BIBLIOTHEQUE NATIONALE
Désinfection 1977
N° 2920

