

VIOLINO Secondo

MUSICHE
SACRE
CONCERNENTI

Messa, e Salmi Concertati con Istromenti Imni Antifone &
Sonate, A Due 3. 4. 5. 6. 8. 10. e 12. Voci

D I

FRANCESCO CAVALLI.

Organista Della Serenissima Republica, in S. Marco.

CONSACRATE

AL SERENISSIMO

GIO CARLO

CARDINAL, DE MEDICI

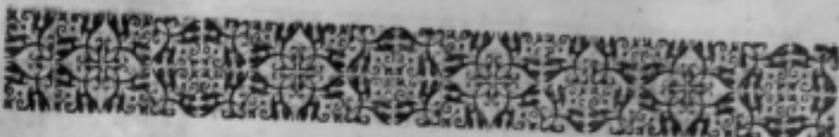
CON PRIVILEGIO



IN VENETIA

Appresso Aleffandro Vincenti MDC LVI.





SERENISSIMA ALTEZZA

IConcenti, è gl'incensi hebbero fin ne gl'effordij del mondo proprietà di tributo à gli Dei: onde io, che insegnai al mio cuore gl'ossequij verso V. A. Serenissima con l'essempio dell' adoratione, era bē giusto, che, se non con gl'incensi, con le musiche al meno la venerassi. Sò, che in vn composto di consonanze farà dissonanza la piciolezza del dono con l'Eminenza del merito, mà l'armonia della soauissima benignità di V. A. Serenissima darà spirito al concerto sopra il Basso continuo, & inalterabile della mia profondissima riuerenza. Non sapueo desiderare più glorioso Mecenate, che V. Serenissima A; non doueuo credere, che altri meglio di lei hauesse à compattare questi componimenti, come quella, che degnata si comadarmi altre compositioni hà già reso auuezzo l'udito alle mie debolezze: ne poteuo poi sciegliere piu famosa tutella à queste mie Batute di Tempo, acìò non restino abbatute dal tempo. Prostro dunque à di lei Serenissimi Piedi queste mie deboli fatiche, supplicandola glorificarle con l'aggradimento; mentre io, che hora inchino i suoi piedi con l'humiltà delle carte, spero vn giorno di farlo con la diuotione de baci, e trà tanto mi consacro fino all'ultimo spirito

Di V. A. Serenissima

Humilissimo Deuotissimo, obligatissimo seruo

Francesco Caualli

Di Venetia li. 2. Ottobre 1656.

LO STAMPATORE ALLI

Signori Virtuofi



L Virtuosiſſimo Signor Frãceſco Caualli Autore della preſente Opera mi hà impoſto, ch'io dica alle Signorie loro, che la parte nominata Violòcino, che ſi ritro ua in tutta l'opera (quale deueſempre eſſere collocata preſſo li Violini, garreggiando queſti inſieme) può ſeruire anco per vn Chitarone, Fagotto, Ouero altro Iſtromento ſimile, pronto alla velocità, ſi può anco tralaſciare ad arbitrio.

Preſto ſi darãno altre Opere alle ſtampe di queſto Eccelenſiſſimo Virtuouo: Viuete felici.



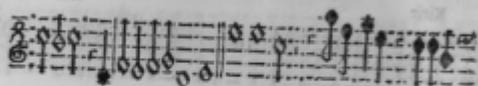
Meſſa A 3. Voci, Con Iſtromenti

Violino Secondo 5

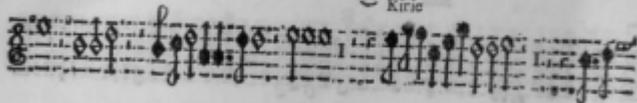


Sinfonia

Irie



Kirie



Sinfonia



28.

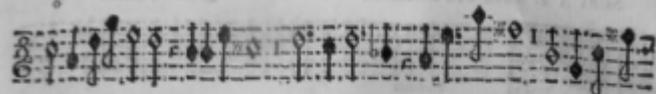
Chriſte

17.



Meſſa, Salmi Motetti, Hinni, Sonate, del Caualli

L 3



Kirie



Soli.



Violino Secondo

Gloria
Tacet.

Tutti Gloria



Et in terra

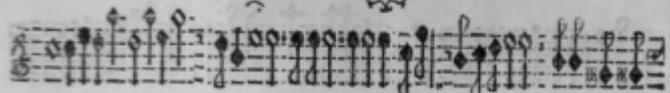


Sinfonia

L. 4



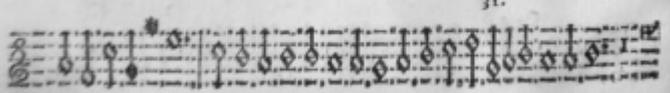
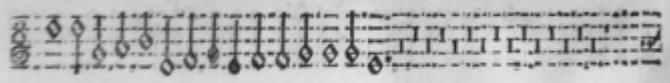
Sinfonia



Gratias



Sinfonia

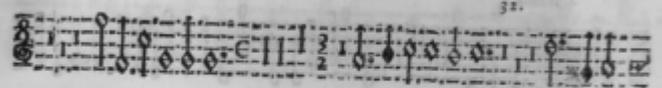
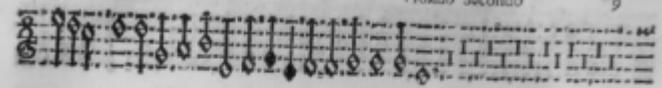


Sinfonia

31.

Violino Secondo

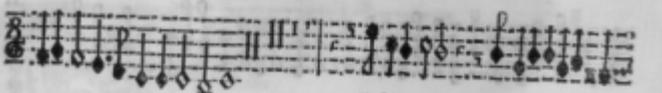
9



Domine



Sinfonia



Sinfonia



Messa, Salvi, Motetti, Finini, Sonate, del Cavali

L. 5



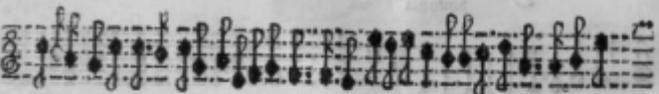
Sinfonia



Ritornello



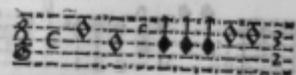
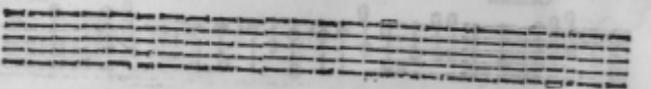
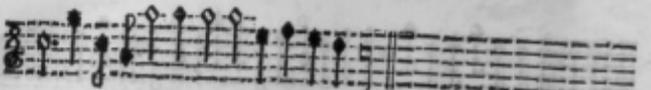
Ritornello



Ritornello



cum Sancto



Patrem Tacet.

Credo

In unum Dominum
Tacet.

Et in unum



Et ex patre

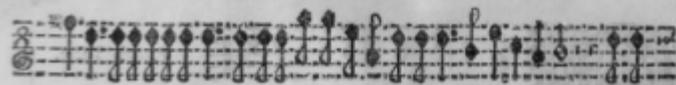


Deum de Deo

L. 6



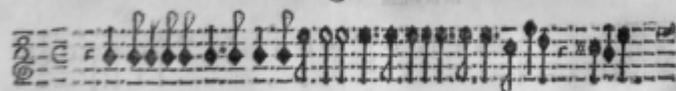
Genitum



Genitum



Qui propter Tacet.



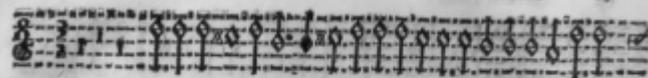
Et in carnatus



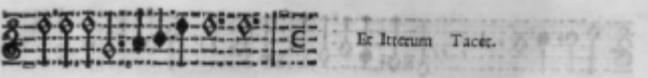
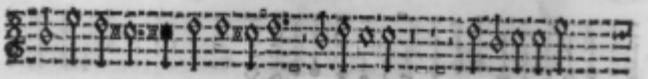
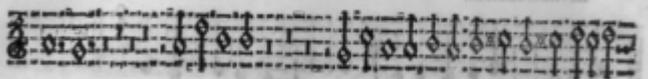
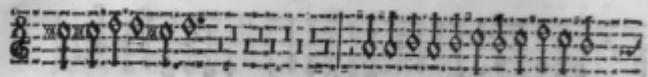
Crucifixus Tacet

Violino Secondo

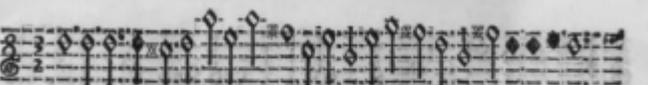
12



Et resurrexit



Et iterum Tacet.



Et in spiritum



Qui cum Patre



Messa: Salmi, Motetti, Hinni, Sonate, del Canali

L. 7



Sanctus



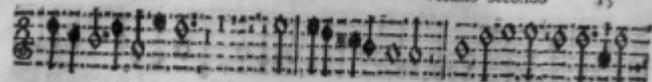
Et vitam Sanctam



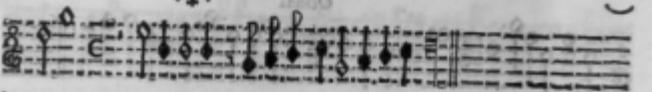
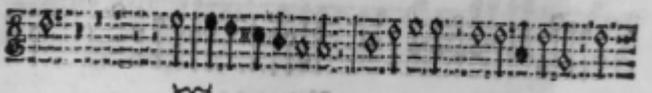
Confiteor



Et vitam

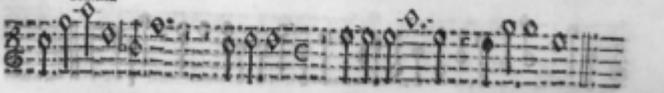


Et vitam



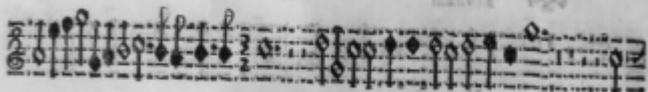
Agnus

Sanctus





Benedictus



Ofanna



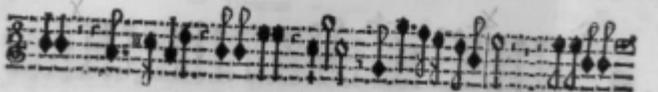
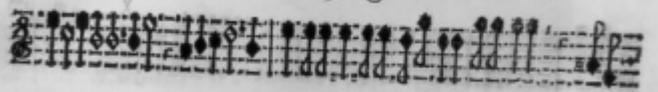
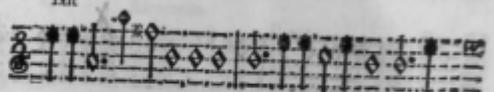
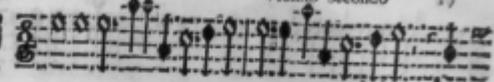
Gloria



Agnus



Ixit



Virgam

24



Sinfonia.



Dominare

Messa, Salmi, Motetti, Inni, Sonate, del Cavalli

L. 9

Ritornello,

Tecu Ritornello,

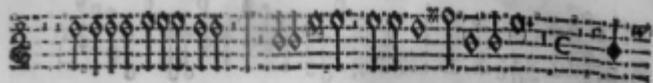
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Ritornello,

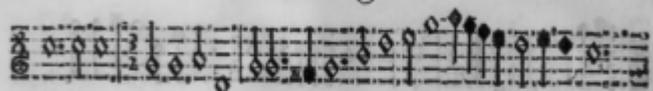
Dominus

Indi-

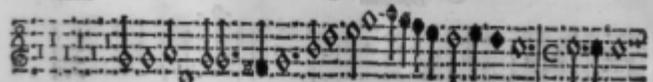
cabit



De corente Tacet.

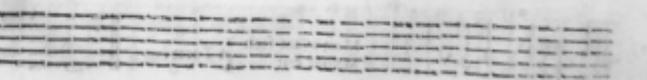
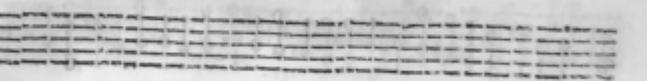
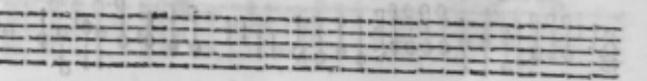
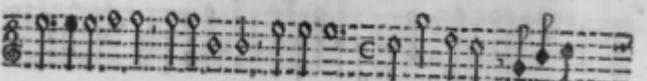
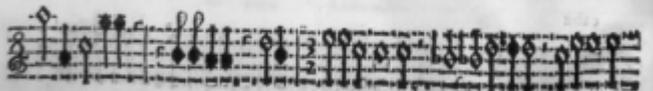


Gloria



Ritornello

Gloria





On firebor. 27.

Sinfonia.

Musical staff with notes and rests.

Musical staff with notes and rests.

Magna

Musical staff with notes and rests.

Sinfonia

Musical staff with notes and rests.

Sinfonia

Musical staff with notes and rests.

Musical staff with notes and rests.

Mamuriam focie Tacet.
Mamur erit

Musical staff with notes and rests.

Vr det illis Tacet.
Fidella Tacet.

Musical staff with notes and rests.

Redemptionem

Redemptionem

Musical staff with notes and rests.

Musical staff with notes and rests.

Sanctam

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

15. Sinfonia.

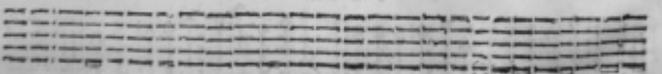
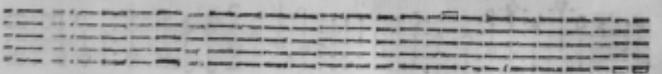
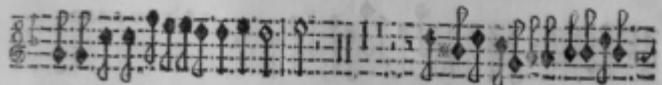
Intellectus.

Musical staff with notes and rests.



Gloria

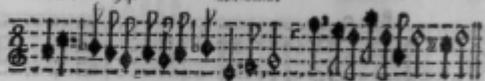
maestri



Eatus.

34.

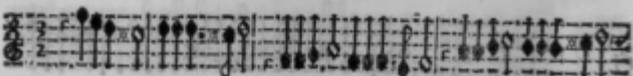
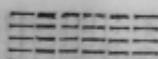
Sinfonia.



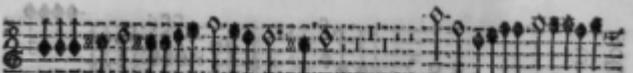
Potens interra Tacet.

Gloria & dicitur Tacet.

Exortum Tacet.



Iucundus homo



Messia, Salmi, Motetti, Himni, Sonate, del Canelli

Enricher
L. 12



Audate Tacet.

Sit Nomen 48. Sinfonia.

A Solis Tacet.
Ex caelis Tacet.
Quis Tacet.

Ritornello.

Suscitans Tacet.

Ritornello.

Vt collocet eum Tacet.

Violino Secondo

Qui habit.

15

Gloria Tacet.

Ritornello

35. Ritornello.

20

Et in secula

14

24

34

44

54

64

74

84

94

104

114

124

134

144

154

164

174

184

194

204

214

224

234

244

254

264

274

284

294

304

314

324

334

344

354

364

374

384

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414

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464

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574

584

594

604

614

624

634

644

654

664

674

684

694

704

714

724

734

744

754

764

774

784

794

804

814

824

834

844

854

864

874

884

894

904

914

924

934

944

954

964

974

984

994

1004

A 8. Voci, con Trombati

Violino Secondo 31

L

Audate Dominos

Omnes

Quoniam

Sinfonia

20.

f.

I 16

32 Gloria

39

Sinfonia

44

52

Et in secula

33

40

47

54

61

68

75

82

89

96

103

110

117

124

131

138

145

152

159

166

173

180

187

194

201

208

215

222

229

236

243

250

257

264

271

278

285

292

299

306

313

320

327

334

341

348

355

362

369

376

383

390

397

404

411

418

425

432

439

446

453

460

467

474

481

488

495

502

509

516

523

530

537

544

551

558

565

572

579

586

593

600

607

614

621

628

635

642

649

656

663

670

677

684

691

698

705

712

719

726

733

740

747

754

761

768

775

782

789

796

803

810

817

824

831

838

845

852



Allegro

Ritornello

Ritornello

Ritornello

Fine pax

Musical score for the first page, featuring ten staves of music. The notation includes various dynamics such as *pp*, *f*, and *mf*, and articulations like accents and slurs. The music is written in a single system across the ten staves.

A 4. Voci & due Violini, Con Violino primo Violino Secondo 37



Musical score for the second page, starting with a decorative initial **N**. The notation includes vocal parts with lyrics: *... Ni Nif. Sinfonia ...*. The music is written in a single system across the two staves.

Musical score for the second page, featuring ten staves of music. The notation includes various dynamics such as *pp*, *f*, and *mf*, and articulations like accents and slurs. The music is written in a single system across the ten staves.

Vanum

27

Cam de ferit

Sinfonia

Sicut Sagitte

ritmo IV

Reatus

28

Sinfonia

Gloria

Handwritten musical score for page 40, consisting of eight staves of music. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

Handwritten musical score for page 41, starting with a large, ornate initial 'L'. The score consists of seven staves of music. The notation includes various note values, rests, and bar lines. The piece is titled 'A. 8. Voci, con strumenti' and 'Violino Secondo'.

15. Aula 15 Sinfonia

11. Landa

Ritornello

Ritornello

Ritornello

43

Miserere

Qui annuntiat

Non fecit. Tacet.

Gloria

43

Gloria

Redidi 27 Sinfonia

Ego dixi. Sinfonia

Qui tribuam Tacet.

Vota mea

O Domine Discipuli
Tacet.

Vota mea

G Loria.

Sicut erat.

Piano.



Omne probasti. *Sinfonia.*

Intellexisti.
Ecce Domine
Mirabilis.

Sinfonia.

Sinfonia.

Sinfonia.

Quia

Quia tu possedisti
Confitebor.
Non est occultatum

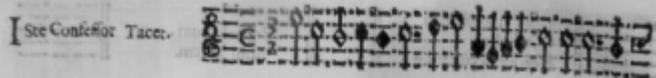
Imperfectum.
Mihî autem.

Dirumerabo

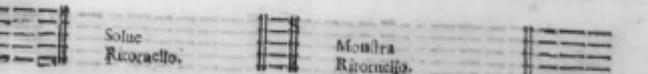
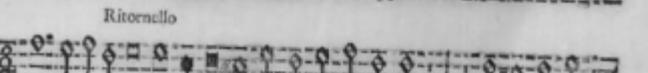
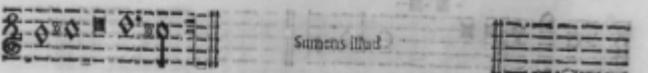
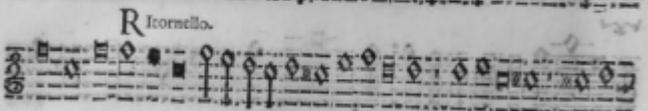
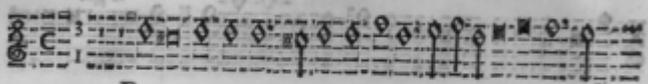
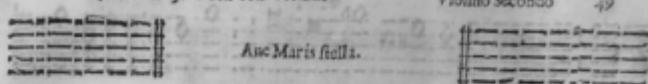
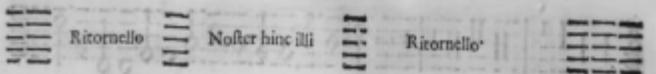
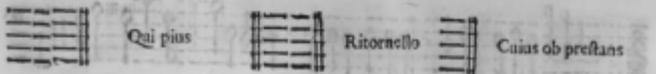
fi ocideris

perfecto odio Probam me. *Sinfonia*

Gloria *Sinfonia*



Ritornello.



Six Laus Deo

Amen.

I BSV Corolla

Ritornello.

Qui porgis

Ritornello da Capo.

Quicumque.

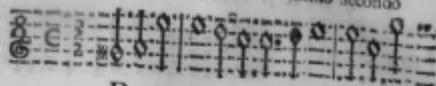
Ritornello da Capo

Tutti

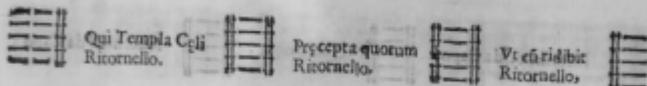
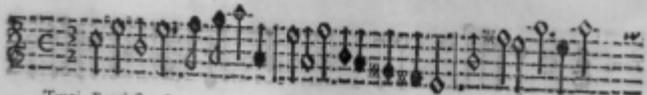
Virtus

Amen

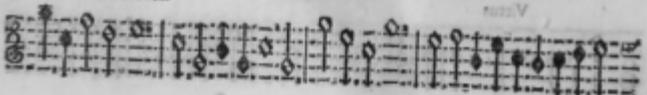
Exultate Tacet.



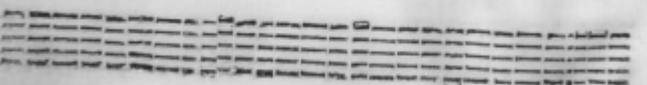
Ritornello.

Vos seculorum
Ritornello.Qui Tempora Celi
Ritornello.Precepta quorum
Ritornello.Vt eis ridibit
Ritornello.

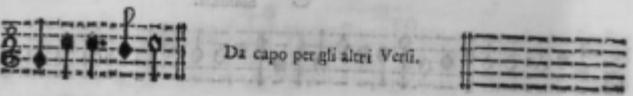
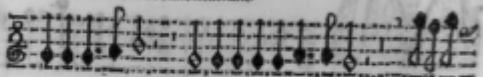
Tutti Patri simul



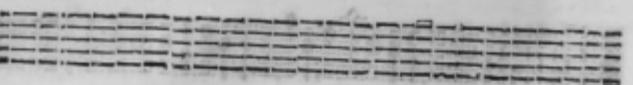
Amica



Eius tuorum militum.



Da capo per gli altri Voci.





Magnificat.

Sinfonia.

18. Sinfonia

18. Tutti

Quia fecit

Gloria.

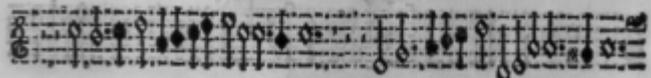
Fecit

Deposuit

Effluentes

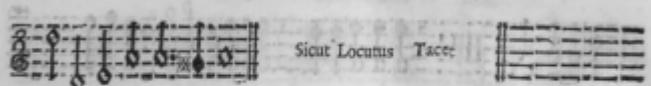
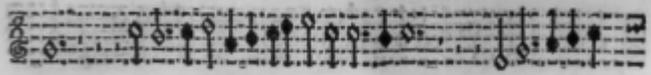


Ritornello.

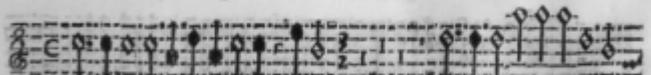


42.

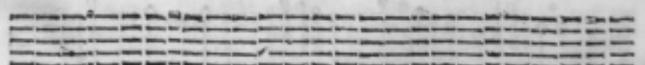
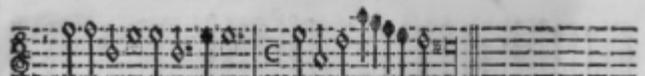
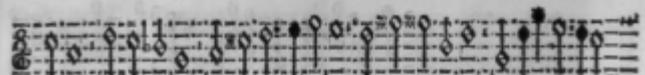
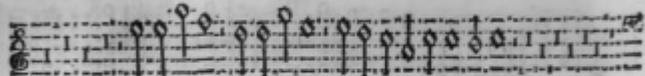
Ritornello.



Sicut Locutus Tace.



Tutti Gloria



Musical score for page 58, titled "CANZON A 3". The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a repeat sign. The music is written in a single system across the eight staves, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some markings like 'x' and 'y' on the notes in the lower staves.

Musical score for page 59, which is the continuation of the piece from page 58. It consists of eight staves of music. The first staff begins with a treble clef and a common time signature (C). The music continues with the same complex rhythmic pattern as the previous page, ending with a double bar line and repeat sign on the final staff.

Handwritten musical score on page 60, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the ten staves.

Handwritten musical score on page 61, titled "CANZON A 4.", consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the ten staves.

62

Handwritten musical score for page 62, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system across the eight staves.

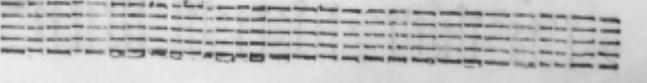
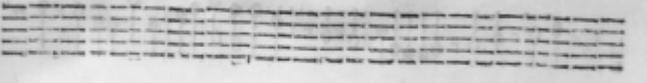
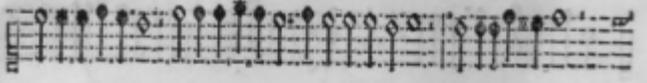
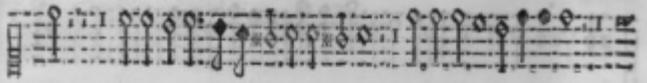
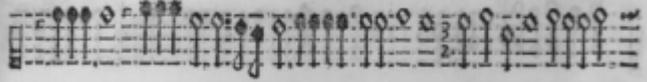
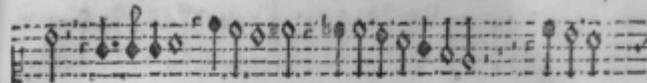
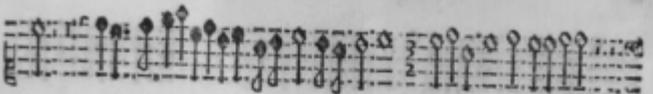
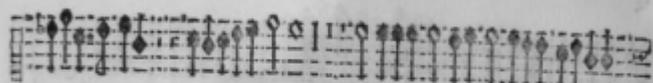
63

Handwritten musical score for page 63, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system across the six staves. The bottom three staves are empty.

Violino Secondo

8 staves of musical notation for Violino Secondo, page 64.

8 staves of musical notation for Violino Secondo, page 65.



Primo Choro

Musical score for page 63, titled "CANZON A 10." and "Primo Choro". The score consists of ten staves of handwritten musical notation. The notation includes various clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and accidentals. The piece is written in a single system across the ten staves.

Musical score for page 69. The score consists of ten staves of handwritten musical notation. The notation includes various clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and accidentals. The piece is written in a single system across the ten staves.

68 Sonata d. 12. Primo Choro

A page of handwritten musical notation for a piece titled "Sonata d. 12. Primo Choro". The page contains eight staves of music. The notation is written in a style characteristic of 17th or 18th-century manuscripts, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, with some rests and accidentals. The staves are connected by a vertical line on the left side. The paper shows signs of age, including some staining and discoloration.

TAVOLA

Messa à 8. voci, Concertata con due Violini, è Violonchio, Ripieni, & altri Istrumenti, se piace. Cioè	
Kirie	5
Gloria	
Credo	
Sanctus	
Agnus	
Dixit, à 8. voci, Concertato similmente come di sopra, con Ripieni, & Istrumenti se piace	17
Confitebor, à 8. voci, Concertato con due Violini, è Violonchio, senza ripieni, è sen ^a altri Istrumenti	17
Beatus à 3. Alto, Tenore, è Basso, con Violini, è Violonchio	22
Laudate pueri, à 5. due soprani A. T. è B. con Violini, è Violonchio	25
Laudate Dominum à 8. voci, Concertato con Violini, è Violonchio Ripieni, & altri Istrumenti se piace	28
Letatus à 3. A. T. è B. con due Violini, & tre Viole se piace	31
Nisi à 4. C. A. T. è B. con Violini, è Violonchio	34
Lauda Hierusalem à 8. voci, Concertato con Violini, Violonchio Ripieni, & altri Istrumenti, se piace	37
Credidi, à 5. due soprani A. T. è B. con Violini, è Violonchio	42
Domine Probasti à 3. C. A. e B. e con Violini, Violonchio	44
Hymno Ille Confessor à 2 Soprani con Ritornelli de Violini	46
Hymno. Ave maris stella, à 3. A. T. è B. con Violini	48
Hymno. Iesu Corona Virginum à 4. C. A. T. è B. con Violini	49
Hymno. Exultet orbis à 4. C. A. T. è Basso con Violini	51
Hymno. Deustuorum militum à 3. A. T. è B. con Violini	52
Magnificat, à 8. voci, Concertato con due Violini, Violonchio, Ripieni, & altri Istrumenti se piace	53
Sonata. à 3.	54
Sonata. à 4.	58
Sonata à 6.	61
Sonata, à 8.	64
Sonata, à 10.	66
Sonata à 12.	68
	70

I L F I N E.

