

Mus. ant. pract.

P 1397

III

5. Von et Part I

Musik
P 1397



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Mus. aut. pract. P 1397

Dritter Theil

Geistlicher



ONCERTEN

und Harmonien,

*Al. 2. 3. 4. 5. etc. Voc. cum & sine Violinis, &
Basso ad Organa.*

Aus den berühmtesten Italiänischen
und andern Autoribus, so theils neben ihren eigen
nen mit noch mehren/theils auch mit andern Texten / doch ohne
der Composition einzigen Abbruch/beleget/und zum Lobe Gottes/und Ges
fallen allen Liebhabern der Music colligiret und publiciret

durch
AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslaw.

QVINTA VOX & Viol. I.

*Utilitates Musicae tam Vocalis, quam Instrumentalis, teste Augustino,
Thomâ Aquin. Basilio, Ambrosio, &c.*

MUSICA excitat animos ad intentionem, ad pium affectum erga divina My
steria: Recreat spiritus, ne torpescant, testatur promptos nos esse ad colen
dum & laudandum DEUM, nosq; exultare in DEO vivo. Affert tristibus so
latium, pellit malas cogitationes, &c. Et sicut tubâ ad prælium animantur
milites: Ita Musicâ excitantur auditorum animi ad proliciendam lætitiã
spiritualem, &c.



Leipzig

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Im Jahr M DC XLII,

INDEX.

Ex
Biblioth. Regia
Berolinens.

A solâ Voce.

- | | | | |
|------------------------|---------|---------------------|-------|
| I. Laudate Dominum. | C. o T. | Claudii Monteverde. | in C. |
| II. Jammoriar mi Fili. | C. o T. | Ejusdem. | in C. |
| III. Spera in Domino. | C. o T. | Ejusdem. | in C. |

A 2. Vocib.

- | | | | |
|----------------------------|------------|---------------------|------------|
| IV. Ich beschwere euch. | C. e A. | Tarquinio Merula. | in C. & A. |
| V. Heus bone Vir. | 2. C. o T. | Claud. Monteverde. | in C. e T. |
| VI. Cantate. | C. e B. | Tarquinio Merula. | in C. e B. |
| VII. Tu cognovisti. | T. e B. | Martini Pesenti. | in C. e B. |
| VIII. Multæ tribulationes. | A. e B. | Pauli Cornetti. | in A. e B. |
| IX. JESU Domine. | C. e B. | Galeatii Sabbatini. | in C. e B. |
| X. Lauda Sion Sal. | T. e B. | Johan. Rovetta. | in T. e B. |

A 3. Vocib.

- | | | | |
|-----------------------|------------|-------------------|-------------|
| XI. O bone JESU. | 2. C. e B. | Romualdi Honorii. | in C. T. B. |
| XII. Domine DEUS. | 2. C. e B. | Johan Rovetta. | in C. T. B. |
| XIII. Beati omnes. | C. T. B. | Marcelli Minozzi. | in C. T. B. |
| XIV. Congregati sunt. | C. T. B. | Nicolai Fontei. | in C. T. B. |

A 4. Vocib.

- | | | | |
|-----------------------------------|-------------|-------------------|--|
| XV. Missa concertata. | C. A. T. B. | Horatii Tarditi. | |
| XVI. Anima Christi. | C. A. T. B. | Johan Rovetta. | |
| XVII. DEUS qvinos. | C. A. T. B. | Alexandri Grandi. | |
| XIX. { Wie lieblich.
Venite. } | C. A. T. B. | Tarquinio Merula. | |

A 5.

A 5. Vocib.

- | | | | |
|-----------------------------|--------------------------|-------------------|--------------------------------|
| XIX. Laudate Pueri. | A. T. B. con 2. Violini. | Tarditi. | in A. T. & B.
5. & 6. Voce. |
| XX. Bone JESU. | A. T. B. con 2. Viol. | Josephi Scaranii. | in A. T. B.
5. & 6. Voce. |
| XXI. Ecce nunc benedicite. | C. A. T. 2. Viol. | Joh. Chinelli. | in C. A. T. 5. & 6. Voce. |
| XXII. Anima mea liquefacta. | C. A. T. T. B. | Incerti. | 5. & 6. Voc. |

A 6. Vocib.

- | | | | |
|----------------------|----------------------|----------------|------------|
| XXIII. Jubilate DEO. | C. A. T. B. 2. Viol. | Joh. Chinelli. | in 5. & 6. |
|----------------------|----------------------|----------------|------------|

A 7. Vocib.

- | | | | |
|-----------------------|-------------------------|--------------------|--|
| XXIV. Hæc dicit DEUS. | 2. C. A. T. B. 2. Viol. | Claud. Monteverde. | |
|-----------------------|-------------------------|--------------------|--|

Ab 8. Vocib.

- | | | | |
|---------------------------|--------------------------------|---------------------|--|
| XXV. Laudate Dominum. | 2. C. A. 2. T. B. con 2. Viol. | Joh. Rovetta. | |
| XXVI. Ehre sey dem Vater. | à 6. | Hieronymi Prætorii. | |



Aa 2

Canta-

Audate pueri.

1

Handwritten musical notation on seven staves, likely for a violin. The notation is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a common time signature.

4

Handwritten musical notation on three staves, continuing the piece from the previous page. The notation is consistent with the first page, showing various rhythmic figures and rests. The first staff of this section begins with a treble clef and a common time signature.

Violino 1. *Josephi Scaranii.* XX.

B
Onc Jesu.

Handwritten musical notation on two staves, continuing the piece with various rhythmic patterns and rests.



Doce me facere.



Ergo.



Violino I. Johan Bapt. Chinelli. XXI.



Ecce nunc. Sinfonia.



Ecce nunc benedicite.



Bb

38

Sinfonia.

benedicat.

17

Sicut erat.

Quinta Vox. à 5. *Incerti.* XXII.

Nima: Quia Deus meus ij ignis consumens est,

O ignis, ij qui nunquam extingveris, O amor qui

nunquam vinceris, O dulcedo amoris, O O

sua vitas languoris Anima mea lique facta est,

quia Deus meus, ij amor meus est



Ani ma mea liqvesacta liqvesacta est, quia Deus meus Amor

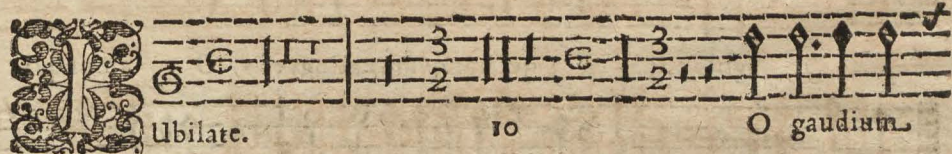


me us est, Ani ma mea, liqvesa eta est, liqve-



fa eta est.

Violino I. à 6. Johan. B. Chinelli. XXIII.



Ubilate.

10

O gaudium.



O gaudium.



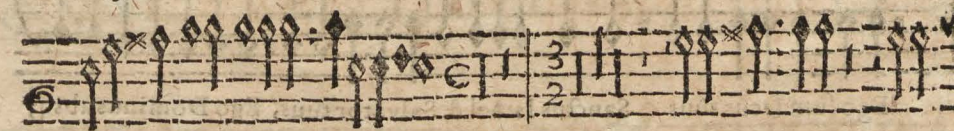
Sinfonia.



Exultate.



13



Quinta Vox. à 5. & 2. Viol. Claudio Monteverde. XXIV.

Æc, hæc dicit D^e us DEUS DEUS tuus,

noli time re no li, Ego redemite,

meus es tu, Ego vocavi no mine tuo Ego vocavi te no mine tu o

te nunquam o perient aqua, nec flamma te arde bit, *Tutti.* Nam Dominus

Ego sum Deus tuus Sanctus Israel & Salvator tuus, Ego Dominus absq;

me est nullus, 9 Ego sum Dominus, Sanctus, Rex vester

verte

Violino I. Claudio Monteverde. XXIV.

Æc dicit.

Tutti.
Nam Dominus,

Tutti.

verte



Ergo noli ij timere o Israel meus es tu ij o



Jacob meus es tu ij o Jacob meus es tu, ergo noli noli timere o Israel,



meus es tu ij o Jacob, ab Oriente adducam semen tuum ad occasum



& congregabo te, ij ut fiesci-



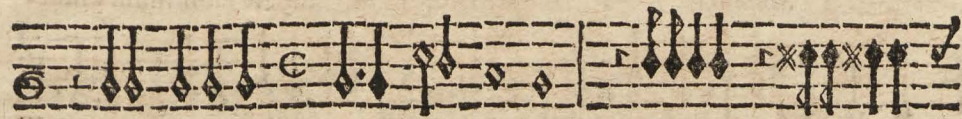
atis, & credatis, quia ego ipse ego solus Deus



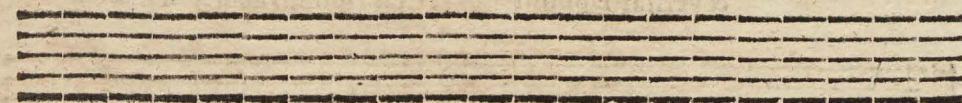
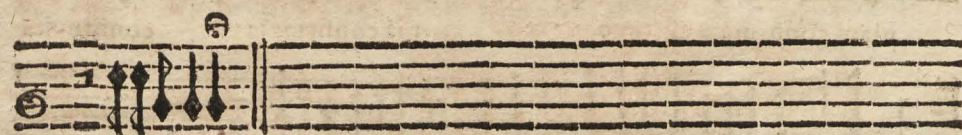
non est ante formatus, nec post me erit.



Tutti.



3





Sinfonia. Audate laudate Dominum, laudate Dominum omnes



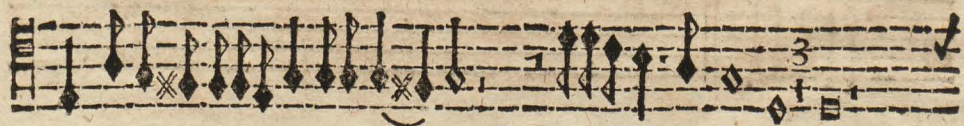
gentes lauda te Dominum lauda te laudate Dominū omnes gentes,



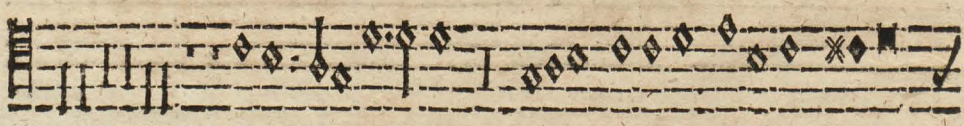
lauda te Dominum lauda te. *Sinfonia.* Quo-



niam confirmata est, quo niā confirmata est confirmata



est super nos misericordia e jus, misericor di a e jus,



& veritas Domini veritas Domini manet in ater-

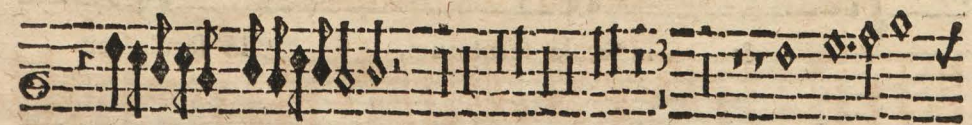
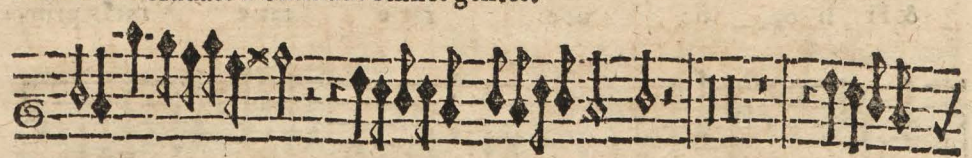


num, manet manet in ater num,

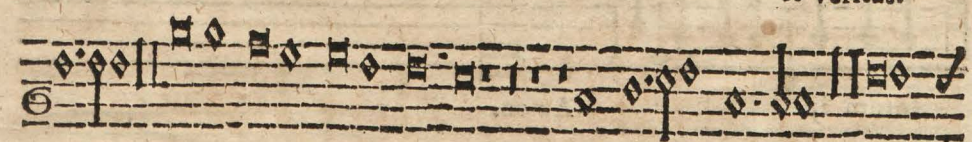
verte



Audate Dominum omnes gentes.



& veritas.



verte

Cc 2



& Fi li o, sic ut e rat e rat e rat in prin-



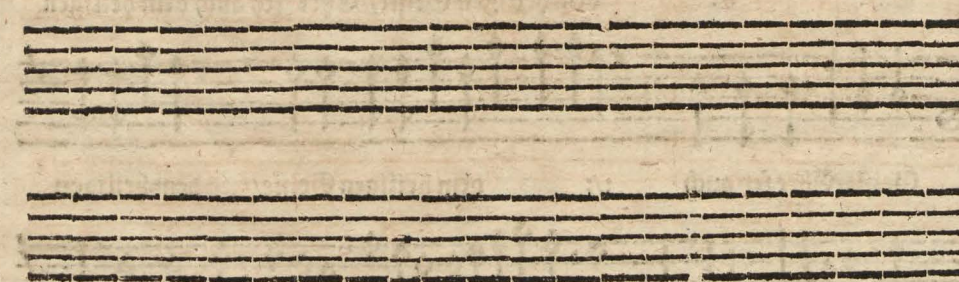
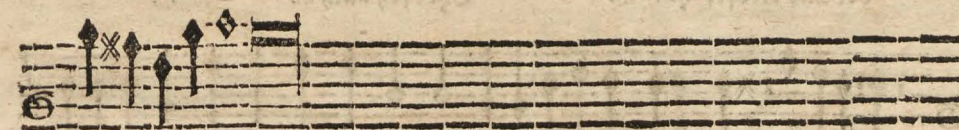
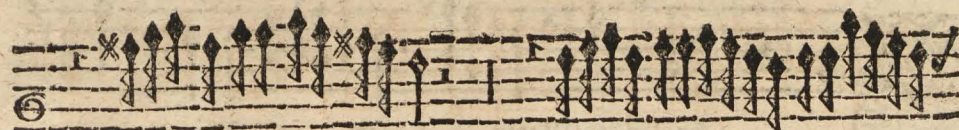
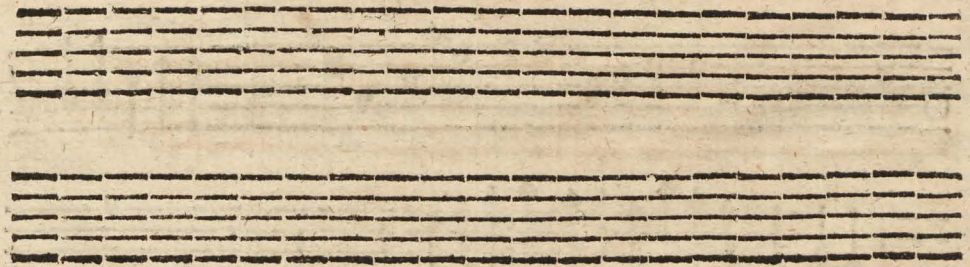
ci pio in principio & nunc & semper, ij



& in secula seculorum, in secula secu-



lorum ij Amen.



Hre sey dem Vater sey dem Vater/der uns er-
 schaf fen hat/ Ehre sey dem Sohne/der uns er löset hat/
 der uns erlöset hat! :: Ehre sey auch ::
 dem heiligen Geiste/ Ehre sey auch dem heiligen
 Geiste/Ehre sey auch :: dem heiligen dem heiligen
 Gei ste/ der uns hat :: :: erleuchtet/er-
 leuch tet und gehet ligit ::

Lob/Preis und Ehre sey nu gesa get ::
 der hochgelobten
 unzertheilten Dreyfaltigkeit ::
 von Ewigkeit ::
 zu Ewigkeit :: :: zu Ewigkeit Alle lusa ::
 von Ewigkeit :: zu Ewigkeit :: ::



Alle luja :: ::



:: :: ::



F I N I S.



II. Cant. h. e. a. o. l.
Mus.-pract. cent.

