

Mus. ant. pract.

P 1397

III

Bassus pro Org.

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.

BASSUS PRO ORGANO.

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

MUSICA excitat animos ad intentionem, ad pium affectum erga divina My-
steria: Recreat spiritûs, 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.

Ex
Biblioth. Regia
Berolinens

I N D E X.

A solà Voce.

- I. Laudate Dominum. C. o T. *Claudii Monteverde.* in C.
II. Jam moriar 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. Multa 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. *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 quinos. C. A. T. B. *Alexandri Grandi.*
XIX. { *Wte heblisch.* } C. A. T. B. *Tarquinio Merula.*
 { *Venice.* }

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. *Hieronimi Pratorii.*



Aaaaaa 2

Lau-

4 Canto o Tenore Solo. Claudio Monteverde. I.

M Andate.



Musical staff 1 on page 4, featuring a large decorated initial 'M' and the tempo marking 'Andate.' The staff contains a series of notes with various ornaments and a '3' time signature.




Musical staff 2 on page 4, continuing the melodic line with various ornaments and a '3' time signature.



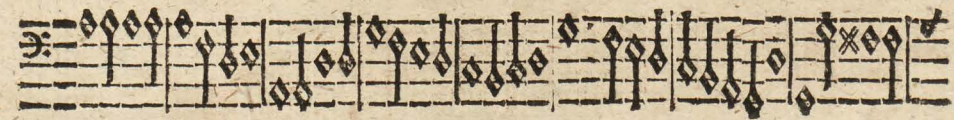
Musical staff 3 on page 4, featuring a series of notes with various ornaments and a '3' time signature.



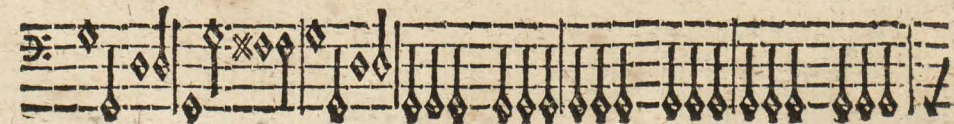
Musical staff 4 on page 4, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 5 on page 4, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 6 on page 4, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 7 on page 4, featuring a series of notes with various ornaments and a '3' time signature.



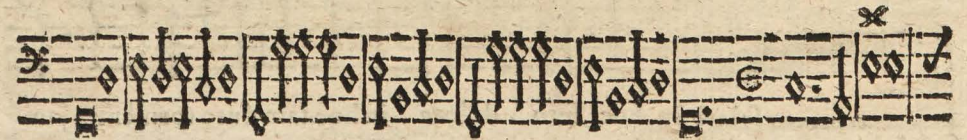
Musical staff 1 on page 5, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 2 on page 5, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 3 on page 5, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 4 on page 5, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 5 on page 5, featuring a series of notes with various ornaments and a '3' time signature.



Musical staff 6 on page 5, featuring a series of notes with various ornaments and a '3' time signature.

Aaaa aaa 3

Jam

Pianto della Madonna. Sopra il Lamento
d'Arianna. *Ejusdem.* II,

Am moriar mi Fili, jam mori ar mi Fi li, quis nam poterit Ma-

trem consolari in hoc fero dolore in hoc tam duro tormento, jam

mori ar mi Fi li, ij Mi Jesu

O Jesu mi Sponse Sponse mi di le ste mi, mea spes, mea vita,

me deferis heu vulnus cordis me i, Respice Jesu mi,

re spice Jesu pre cor re spice Matrem, Matrem respice

tuā, quæ gemēdo pro te pallida langvet atq; in morte fune sta in hac tam

dura & tam immani cruce tecum petit affigi, mi Je su, O

Jesu mi O potens homo O De us! en inspectores

heu tanti do lo ris quo torquetur Maria mise rere ge mentis

tecum quæ extincta sit, quæ per te vixit, sed pròptus ex hac vi ta discedis,

mi Fili, & ego hic ploro, Tu confringes infernum hoste victo super-

Bbbb bbb

bo, & ego relin quorū prada do lo ris foli ta ria & mœsta

Te Pater alme, te que fons amoris fufci piant lati, &

ego te non videbo O Pater, O mi Sponfe. Hæc fant ij pro-

missa Archangeli Gabri elis hæc illa ex celsa sedes antiqvi

Patris Da vid sunthæc rega lia scepra, quæ tibi cingant crines

hæc sunt aure a sce pra & sine fi ne regaum af fi gi dure

Bbbbbb 2

ligno & clavibus la ni a ri atque corona, Ah Jesu ah

Jesu mi, en mi hi dul ce mo ri, ecce plorando

ec ce claman do ro gat te mi se ra Mari a, nam

tecum mori est illi gloria & vita. Heu Fi li non respondes,

heu furdus es ad fletus atq; querelas, O mors, O culpa, O in-

ferne, ecce Sponsus meus mersus in undis velox, O ter ra centrum ape-

rite profundum, & cum dilectio meo me quoque absconde, quid loquor

heu quid spero mi se ra heu jam quid quero O Jesu O Jesu

mi, non sit ij quod volo, non sit quod volo, sed fiat quod tibi placet, vi-

vat maestum cor rae ample no dolore pascere Filii mi Matris amore.

Tenore o Canto Solo. *Claudio Monteverde. III.*

Spera in Domino & fac bonitatem, & inhabi tato terram in di-

vi tiis pascere in divi ti is il li s victum in veri-

ra te si quasi ve ris. Dele ta re in Do mi no

Tercio Canto Solo Claudio Monteverdi III.

tuo semper, & dabit tibi hæc quæcunqve pe tiveris,

Revela viam tuam soli Domino, & spera in e o, &

ipse ipse ipse, & ipse & ipse fa-

ciet.

C. e A. *Tarquinio Merula.* IV.

Eh beschwere euch.
Laudem Deo.

Cccc ccc

Musical score for page 18, consisting of six staves of polyphonic music. The notation includes various ornaments (marked with asterisks) and accidentals (marked with 'b'). The music is written in a style characteristic of the late Renaissance or early Baroque.

A. 1. C. o T. Claudio Monteverde. V.

Musical score for the beginning of the piece 'Eus bone vir.' on page 18. It features a large, ornate initial 'H' followed by the text 'Eus bone vir.' and a single staff of music.

Musical score for page 19, consisting of seven staves of polyphonic music. The notation includes various ornaments (marked with asterisks) and accidentals (marked with 'b'). The music continues from the previous page.

Ccccccc

Antate.

A 1. T. e B. Martini Pesenti hominis à na-
tiritate cæci. VII.

U cognovisti.

Ccccc 3

A 2. Alto e Basso. Paulo Cornetto. IIX.

esu Domine.

Terrogamus.

parce.

Audi.

Lauda

Auda Sion Salvatorem.

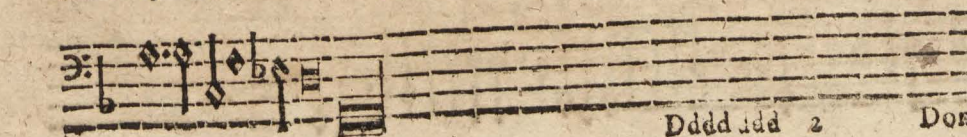
Dddd ddd



O bone



Bone Jezu.



Dddd add 2 Domi-

A. 3. 2. Tenorio Soprani e Passio. *Johan Rovetta, XII.*

D Omine Deus meus.

parce,

A. 3. C. T. e B. *Marcelli Minozzi, XIII.*

B Eati omnes.

labores. beatus es.

beati omnes.

Lixor tua.

Beati omnes.

Filius tui.

Fili, Beati omnes.

Ecce,

Beati omnes,

benedicat, omnibus, beati,

& videas,

pacem.

Beati omnes.

Gloria.

Sicut.

Sicut.

& in secula,

Congregati sunt.

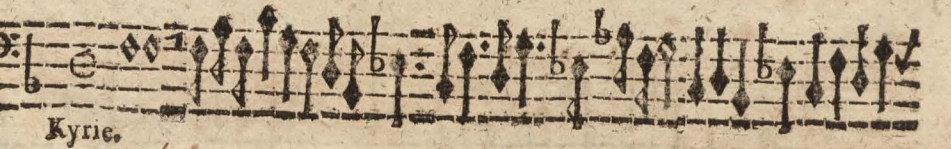
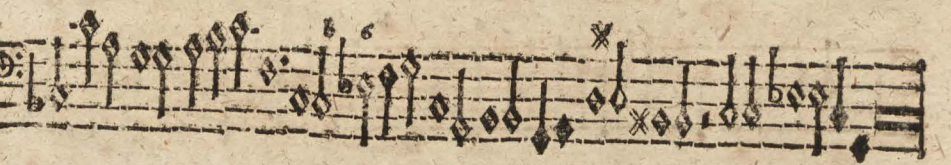
Contere.

ut cognosc.

Disperge.

Missa Concertata. C. A. T. B. Horatii Tarditi. XV.

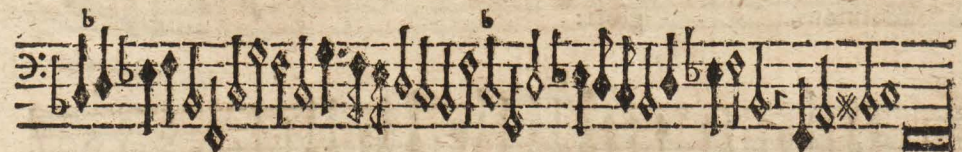
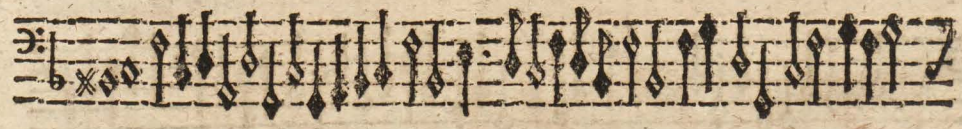
Eeee eee





fulcipe.

miserere.



Patrem omnipotentem.



& unum.

& ex Patre.



genitum.

qui propter.

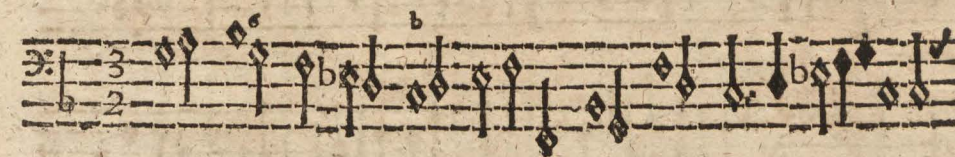
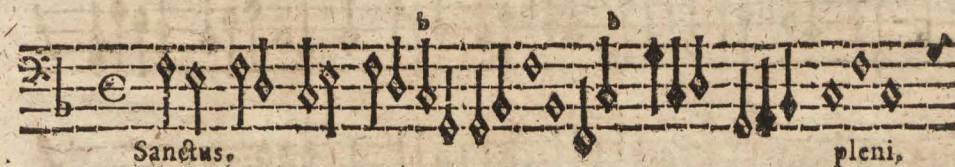
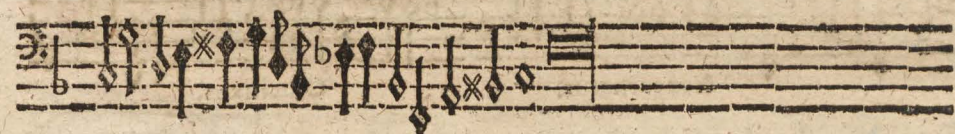


& incarnatus.

Crucifixus.



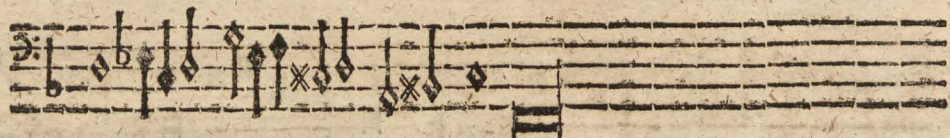
Eeee eee 3



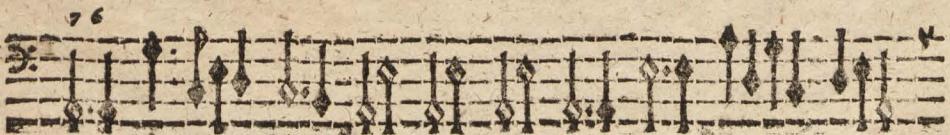
Agnus



Agnus Dei.

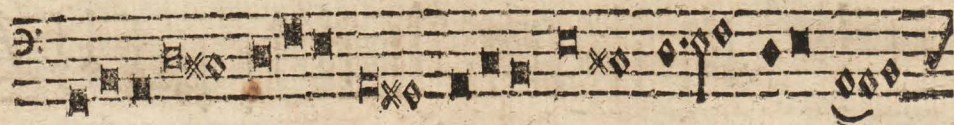


A 4. C. A. T. B. Johan Rovetta, XVI.





Ut cum Angelis.



O bone Jesu,



allegro.



Deus



Eus qui nos:



Je lieblich:
Venite:

Ffff fff

Musical score for page 42, featuring eight staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as '6', '65', and 'b'.

A 3. Alto, Ten. Basso, con 2. Violini e Chitarone.
 Horatii Tarditi. XIX.

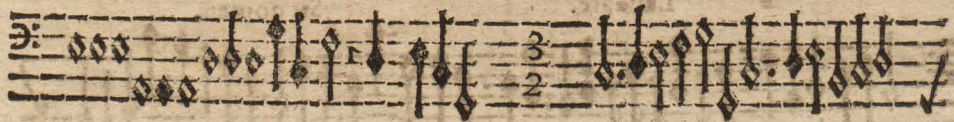
Musical score for page 43, featuring ten staves of music in a single system. It includes a large decorated initial 'L' and various text annotations like 'Audate. Sinfonia.', 'Laudate. Sir nomen.', 'Sinfonia.', 'A folis.', 'laudabile.', 'excelsus.', and '& super,'.



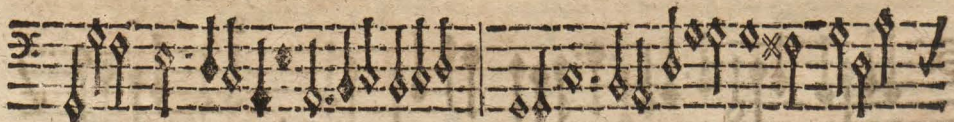
Sinfonia.



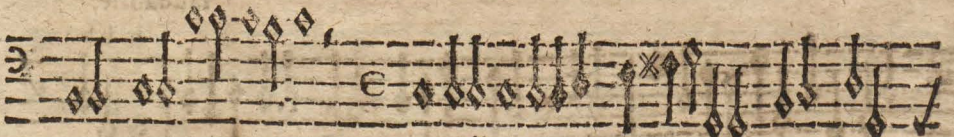
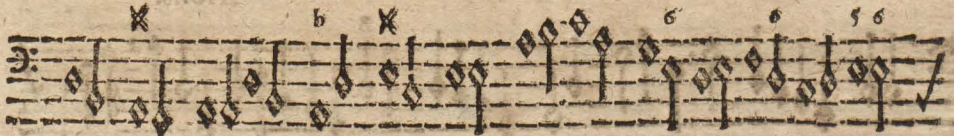
qvis acut.



Sinfonia.



Suscitans.



ut collocet.



Sinfonia.

qui habitare.



matrem filiorum.



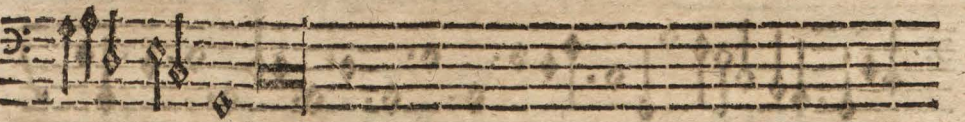
Sinfonia.



Gloria.



& nunc.



A 5. Alto. Ten. B. con 2. Viol. Josephi Scaranii. XX.



One Jesu.

doce me,

b

b

ergo Jesu.

A 5. C.A.T. con 2. Viol. Job. Chinelli. XXI.

Ecce. *Sinfonia.*

b

C.

Ecce.

T, X 76 X

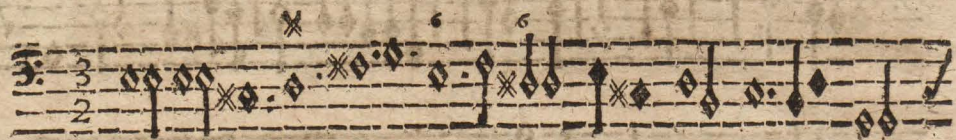
Ecce nunc.

X 76

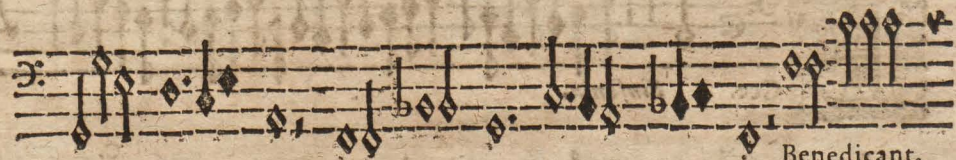
6 5



qui statis.



innocibus.



Benedicant.



Sinfonia.



Sinfonia.



Sicut.



Gggg ggg

A 7. C. A. T. T. B. *Incerti.* XXII.

Nima me aliquo facia est.

Jubi

333 333

A 6. C. A. T. B. cōnz. Viol. *Job. Chinelli.* XXIII.

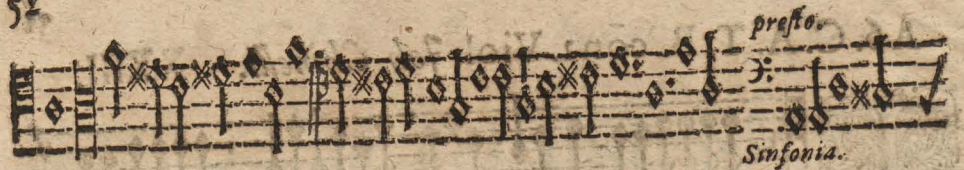
Ubilate Deo.

hodie.

Gggg ggg 2

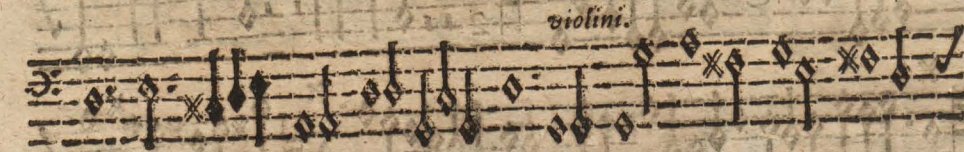
Contralto

presto.
Sinfonia.





violini.





Collaudate,





A5. C. A. T. B. con 2. Viol. *Claudio Monteverde. XXIV.*

Ec dicit Deus.





Tutti.




Tutti.

Solo.

Tutti.

This page contains six staves of musical notation. The first staff is marked 'Tutti.' and includes a 'b' (flat) symbol. The second staff continues the musical line. The third staff has a 'b' symbol. The fourth staff is marked 'Solo.' and contains several 'x' symbols above the notes. The fifth staff is marked 'Tutti.' and the sixth staff concludes the piece with a double bar line.

Audate Dominum omnes gentes.

Symph.

Laudate

Sinfonia.

Laudate.

Quoniam.

This page contains six staves of musical notation. The first staff begins with a large, ornate initial 'D' and is marked 'Audate Dominum omnes gentes.' and '6 x'. The second staff is marked 'Symph.' and 'b x'. The third staff is marked 'Laudate' and 'x'. The fourth staff is marked 'Sinfonia.' and 'b'. The fifth staff is marked 'Laudate.' and 'x'. The sixth staff is marked 'Quoniam.' and 'x'. The notation includes various rhythmic values and accidentals.

A 6. Voc. & Violin Johann Reinhard XXV. 65

... & veritas,

A 6. Hieronymi Pratorii. XXVI.

Gre sey dem Vater.

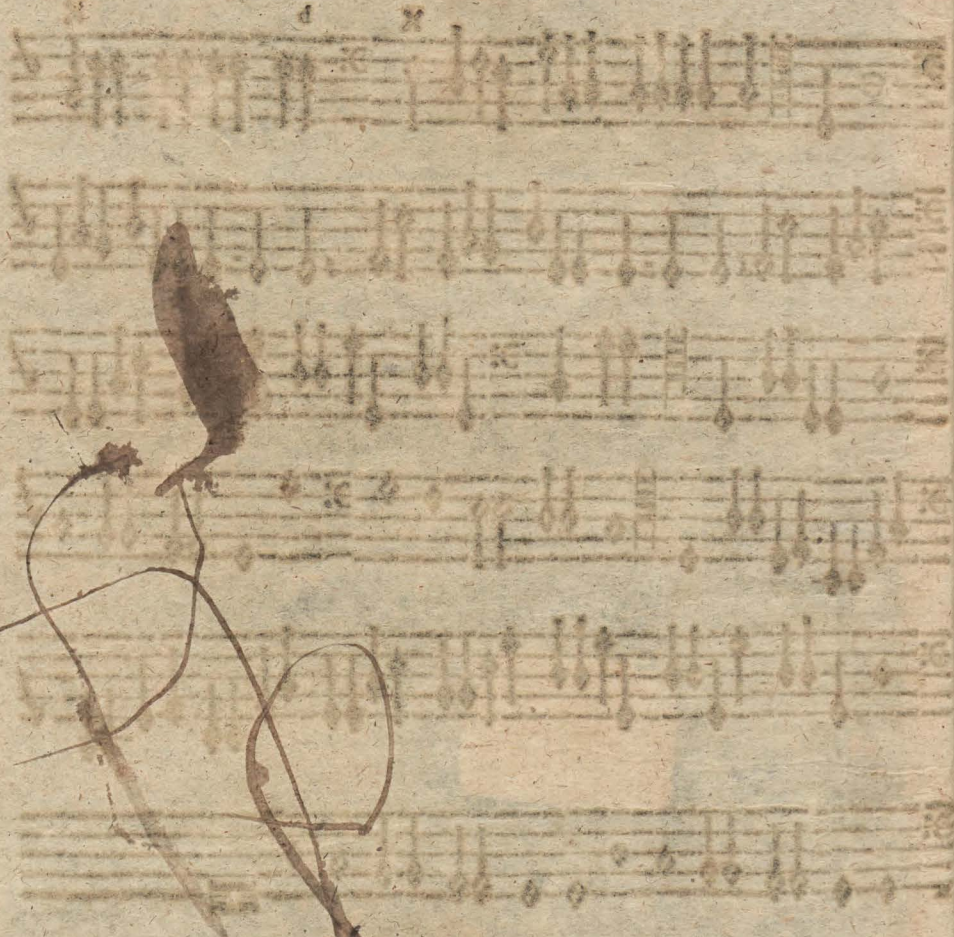
Hhhh hhh

Handwritten musical notation on page 58, consisting of seven staves of music. The notation includes various note values, rests, and markings such as 'x' and '6'. The music is written in a style characteristic of 18th-century manuscript notation.

Handwritten musical notation on page 59, consisting of six staves of music. The notation includes various note values, rests, and markings such as 'x', 'b', and '6'. The music is written in a style characteristic of 18th-century manuscript notation.

F I N I S.

87



S. M. I. 3

I Cant. h. e. a. b. l.

Mus. pract. cent.

