

Mus. ant.

pract.

2190

Mus. ant. pract.

U 90

COMPOSITIONI

ANONICHE

Nelle quali sono contenute. Vinte e cinque sonate
Cantate e Capricci &c. &c. &c.

CON BASSO CONTINUO.

Per il Signor Francesco Asper Organista

di FRANCESCO ASPER ORGANISTA

NELLA CHIESA DEL SACRATORIO

di Venezia.

1710.

CON BASSO CONTINUO.

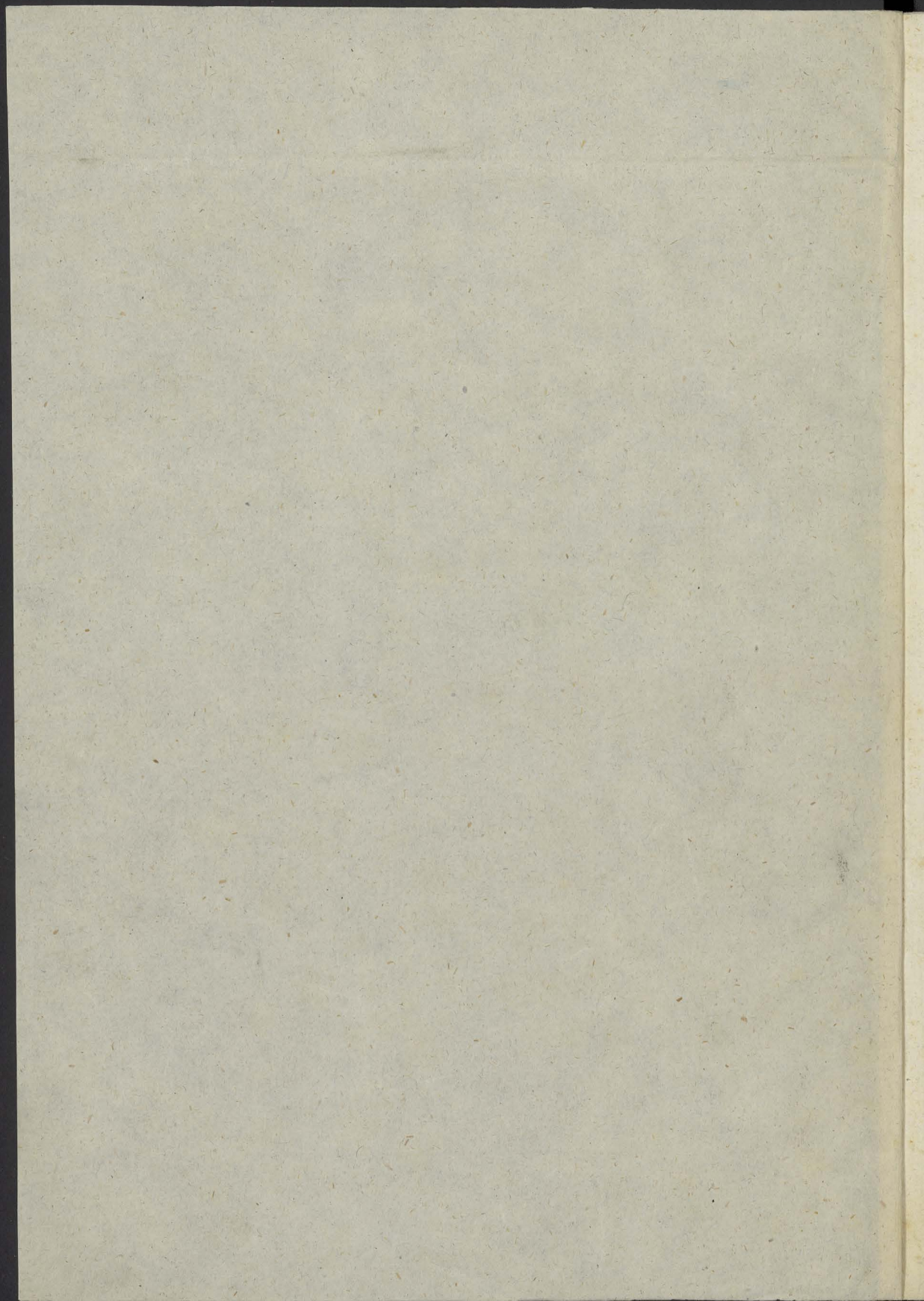
TENORE.



Stampato per Gio: Maria

IN VENEZIA MDCXXI.

presso l'editore.



COMPOSITIONI ARMONICHE

Nelle quali si contengono , Motetti Sinfonie Sonate
Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. & 8. voci.

CON BASSO CONTINVO.

Et in fine la Battaglia A 8. per Cantar e Sonar.

DI FRANCESCO VSPER ORGANISTA
NELLA CHIESA DI S. SALVATOR

DI VENETIA.

Opera Terza.

CON PRIVILEGIO.

T E N O R



STAMPA DEL GARDANO
IN VENETIA MDCXIX.

Appresso Bartolomeo Magni.

B

AL MOLTO ILLVSTRE SIG.
 ET PATRON MIO COLLENDISSIMO
 IL SIGNOR CAMILLO FORMENTI



L. Giudicio che V. S. molto Illustre ha sempre fatto sopra le Compositioni di Musica è stato da i più intendenti ancora di tal professione stimato così perfetto, & tale, ch'io non sò molte volte se più alcune compositioni di riputatione habbino acquistato dalla propria perfectione loro, o pure dal giudicio di Lei. Onde essendosi ella Compiaciuta molte volte honorare alcune delle mie fatiche non solo con la sua presenza, & attenzione, ma ancora con qualche dimostrazione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaccute tanto, che mi son risoluto douerle, quali elle si siano, dare alle stampe stimandole del mondo tutto non indegne perche ella le stimò degne di se sola, ne dubitandole soggette per alcun tempo a biasmo di qual si voglia, poi che ella vna volta le rese degne delle lodi sue. Al che fare mi sprona grandemente il riconoscimento del tanto ch'io le deuo, al quale, poi che per la debolezza delle mie forze non m'è concesso il poter con'effetti sodisfare, & mostrarmele grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de riceuuti favori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le riuo. Le mando alle stampe adunque sotto l'honorato nome di V. S. Molto Illustre, & a lei le dono pregandola che come per il passato e di loro, e di me s'è mostrata particolar Protettore, così hora che e'l tempo, e l'occasioni importano maggior bisogno, & necessità di protezione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habito sì bello le brutezze loro, ma come cosa riposta in colorito Cristallo di tal colore appare à chi la mira, di quale è il Cristallo che la rappresenta, così elle nel perfetto giudicio di lei potranno al mondo dimostrarsi con quelle perfectioni, che per auentura in se stesse non hanno. Piaciale per tanto riceuerle con quella cara gentilezza, con che m'obligò à douerglile donare, & gradiscate se nò come segno del mio debito, almeno come effetto del merito proprio di V. S. Molto Illustre alla quale pregando dal Signore il Compimento d'ogni suo desiderio baccio riuerente la mano, & me le raccomando in gracia.

Adi 10. Aprile 1619 In Venetia.

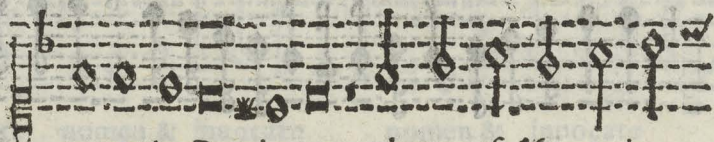
Di V. S. Molto Illustre

Servitore Obligatissimo

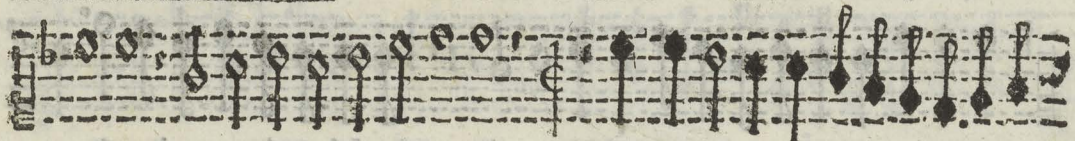
Francesco Vesper



Audemus omnes in Domino Gaudeamus



omnes in Domino diem festum cele



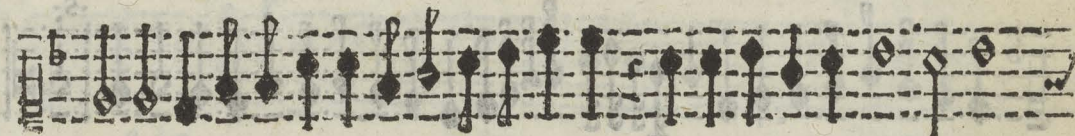
brantes diem festum celebrantes in honore bea



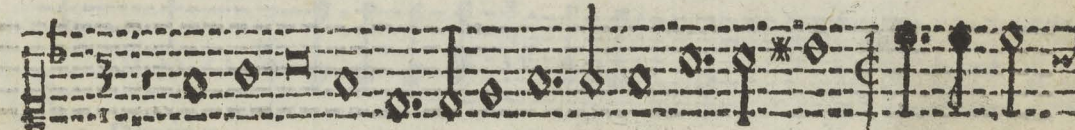
ti Caroli in honore beati



latentur caeli & exultet terra latentur caeli & exultet

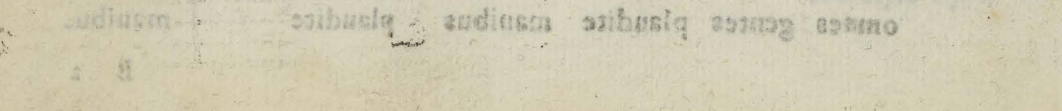
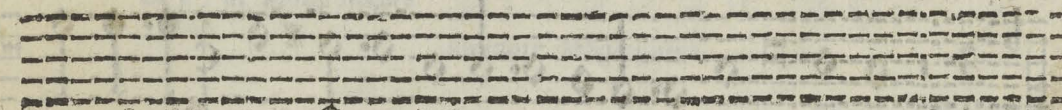
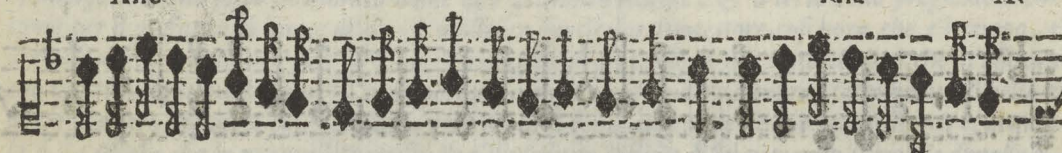


terra commoveatur mare & plenitudo eius



omnes gentes plaudite manibus plaudite manibus

CANTO Secondo



Iubilare De o Iubilare De

in voce exultati

onis in voce exultatio nis in solemnitate beati

in solemnitate beati

Alle luia Al

le luia Alle

luia Alle luia

C Sinfonia. Onfite miai

Domino & inuocate nomen & inuocate nomen & inuocate

no men e ius annunciate inter gentes

opera eius annunciate struunt inter gentes opera eius

eius Cantate ei & psalite in laude eius Cantate

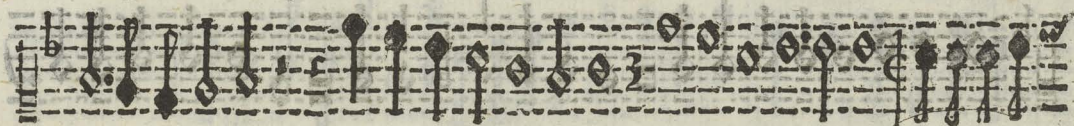
ei & psalite e i narrate omnia mirabili sigl

a e ius Cantate

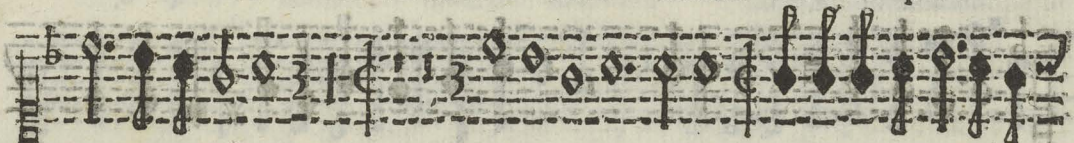
Domino quoniam magnifice fecit Cantate Domino



quoniam magnifice fecit annunciate hoc in vniuersa ter



ra in vniuersa terra Cantate Domino quoniam ma



gnifice fecit Cantate Domino quoniam magnifice



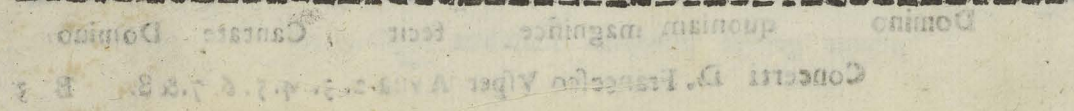
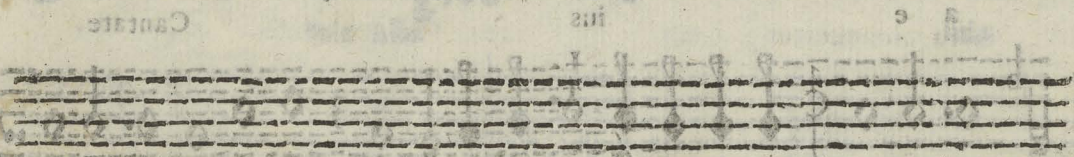
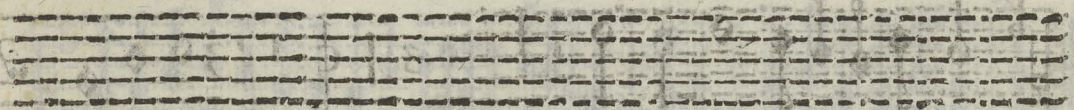
fecit annunciate hoc in vniuersa terra in vniuersa ter



ra Alleluia Alleluia Alle



luia Alleluia Alleluia Alleluia



Concerti D. Francesco Viperi...



Musical staff 1: Tenor vocal line with lyrics "Antate dilecto me o Can-"

Antate dilecto me o Can-

Musical staff 2: Continuation of the tenor vocal line.

Musical staff 3: Continuation of the tenor vocal line.

rate dilecto me o & exulta-

Musical staff 4: Continuation of the tenor vocal line.

Musical staff 5: Continuation of the tenor vocal line.

te ij

Musical staff 6: Continuation of the tenor vocal line.

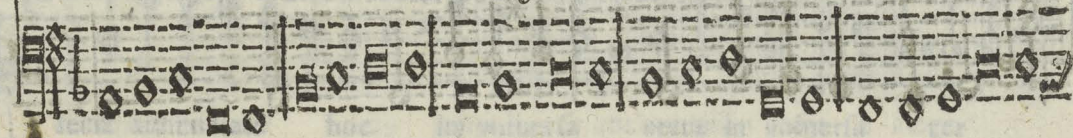
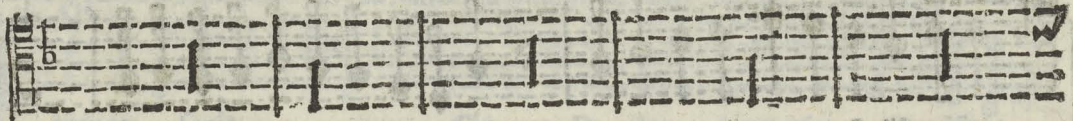
Musical staff 7: Continuation of the tenor vocal line.

& pla lite & pla-

Musical staff 8: Continuation of the tenor vocal line.



lite



Canta

te fratres & psalmura



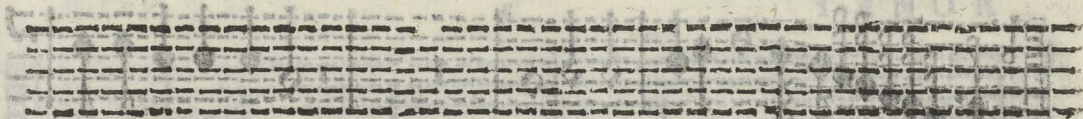
dicite nomini Domini & psalmú dicite nomini Do



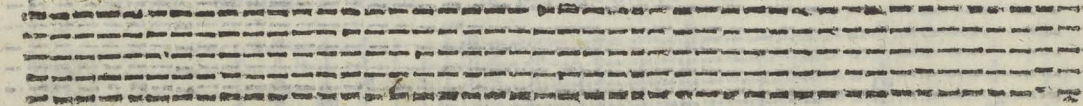
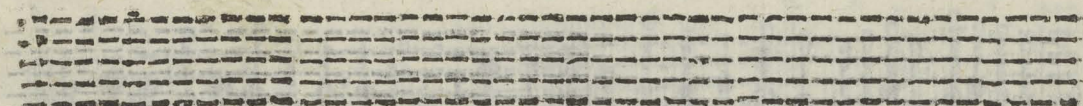
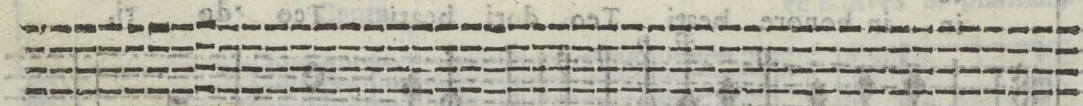
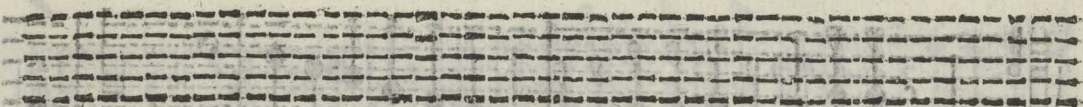
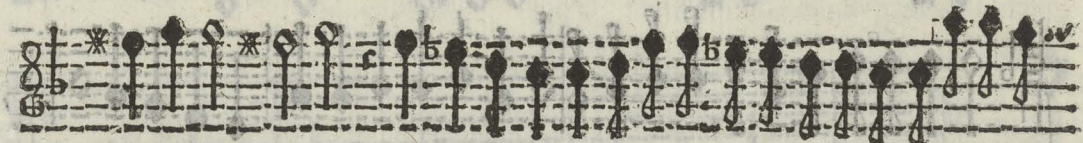
mini Cantemus igitur

omnes in honore beati N. Teo dori beati N. Teo do

te in in honore beati N. Teo dori beati N. Teo do ri.



Espectans



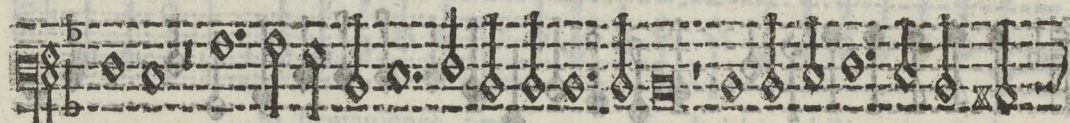
Concerti Di Francesco Tili



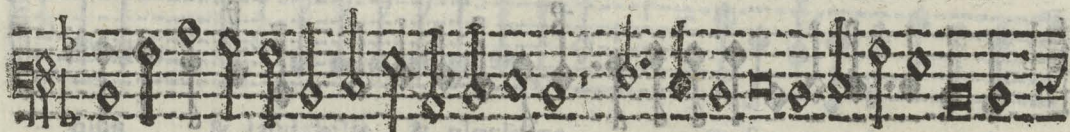
Ve Ave Maria gratia



ple mo na Dominus



recum Benedicta tu in mulieribus & benedictus fructus



ventris fructus v̄tris tuar̄ Te iusm̄ Sancta Sancta Maria ma-



ter Dei ora & ora pro nobis peccatoribus nunc & in

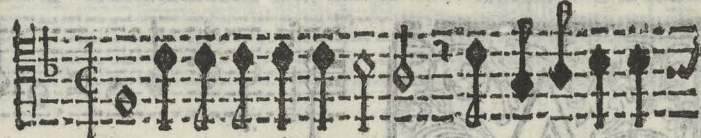


hora mor̄ O tis nostre mor̄ tis nostre Amen nunc & in hora



mor̄ tis nostre mor̄ tis nostre Amen Amen.





Antate dilecto meo & exultate



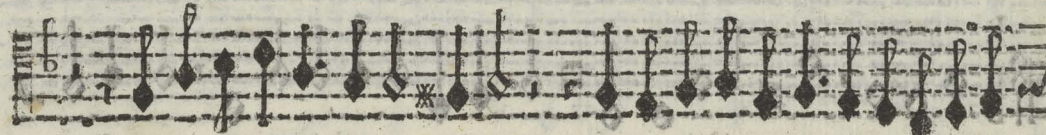
om nes & exultate Can



rato dilecto meo & exultate Cantate dilecto meo &



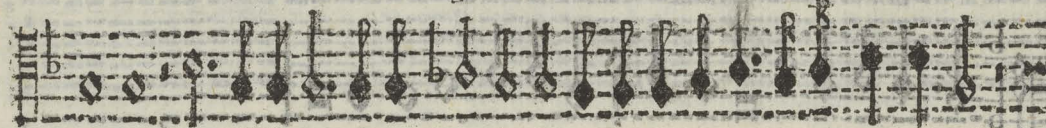
exultate in organo Psallite Domino in Cithara in Decacordo



in Decacordo in tympano & choro



in cordis & Organo in cordis & organo O Admirabilis



Deus O Admirabilis Deus Qui sedes super Cherubin



& intueris Abissos Qui sedes super Cherubin & intueris Abissos



& iatueris Abissos Benedictus es Domine Benedictus es



Domine in firmamento caeli in firmamento caeli ij



in firmamento caeli & laudabilis & glori



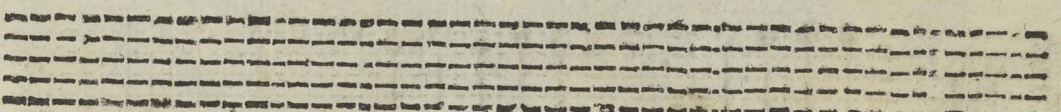
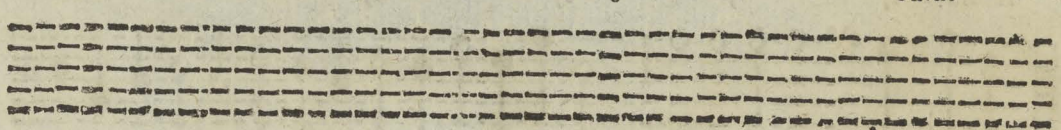
osus & laudabilis & gloriosus & super exaltatus in



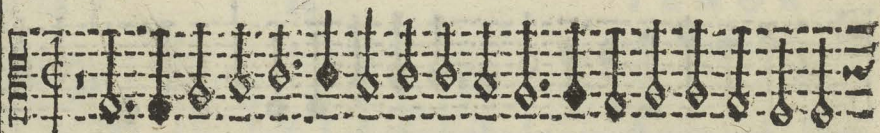
saecula & super exaltatus in saecula & laudabilis &



gloriosus & super exaltatus in saecula.



Concerti Di D. Francesco Vesper A vna 2. 3. 4. 5. 6. 7. & 8. B 7 Finis



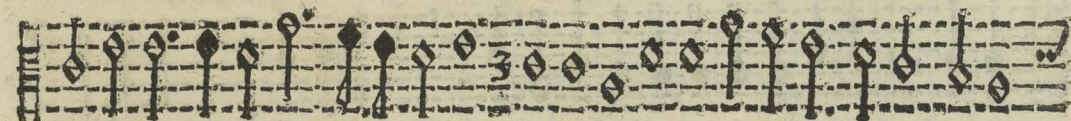
Benedicam Dominum in omni tempore in omni tempo



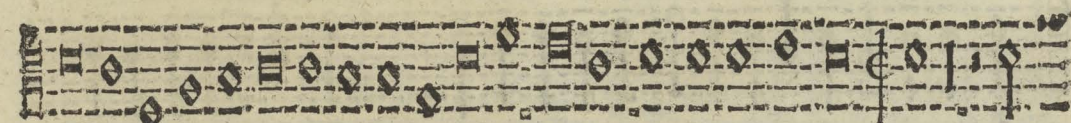
re Benedicam Do minum in omni tempore semper laus e



ius in ore me o magnificate Dominum magnifi



cate Dominum me cum & exaltemus no



me eius in idipsum & exaltemus nomen eius in idip sum Al



leluia ij ij ij ij Alle



lu ia ii ij ii ii ij



ij ij ij



Ea tus ij qui intelli



git super egenum & pauperē in die mala in di



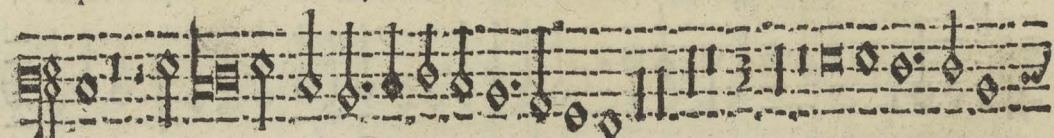
e ma'a liberavit liberavit eum dominus & beatum faciat e



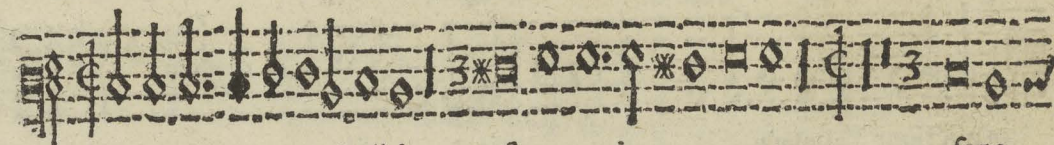
um in ter ra & nō tradat eum in animas inimicorum eius Dominus



opem ferat il li super lectū doloris e ius vniuersum strātū e



ius versa sti in infirmita te eius sana animam



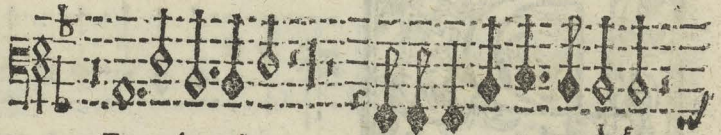
meam quia peccavi tibi sana animam meam sana



animam meam quia peccavi tibi ij



Go dormio & cor meum uigilat



Ego dormio & cor meum uigilat



cor meum uigilat uox dilecti mei pulsantis aperi **mih**i soror mea



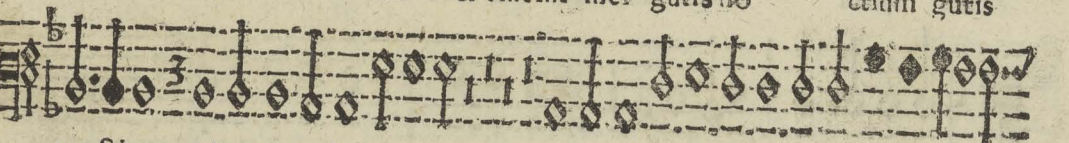
Colúba mea formosa mea immaculata mea aperi mih*i* soror mea colúba



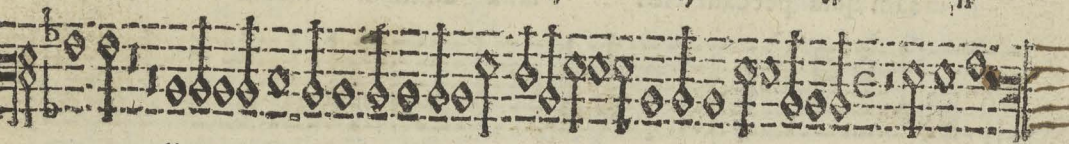
mea formosa mea immaculata mea plenu est ro re quia caput



meum plenum est rore & cincti mei gutis no Etiam gutis



noctium alleluia ij ij ij ii ii



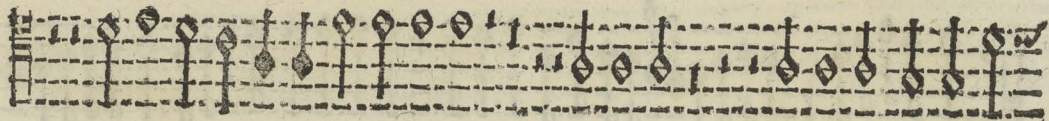
ii ii ii ii ii ii ii



Nima mea liquefacta est lique-



facta est vt dilectus locutus est



quesui & non inueni illum vocaui vocaui & non re



spondit mihi uocaui & non respondit mi hi Si inueneritis di



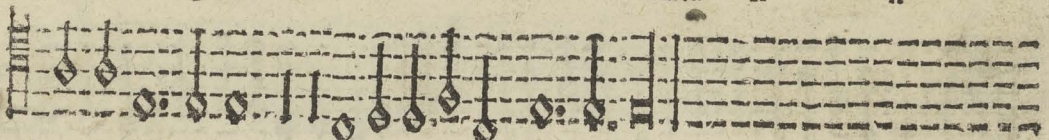
lectum meum ut nunciatis ei ut nunciatis ei qui



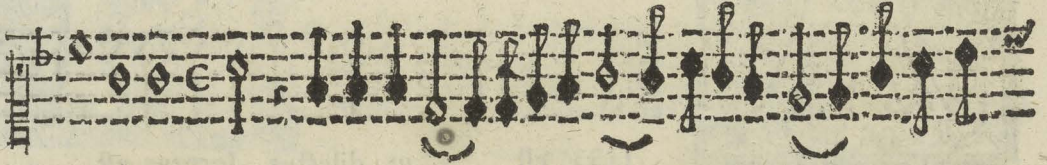
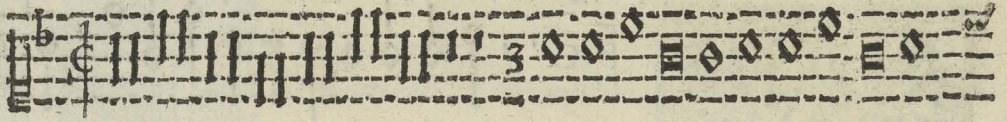
a amore amore amore languo amore lan



guelo Alleluia Alleluia Alleluia ii ii



Alleluia ij ii

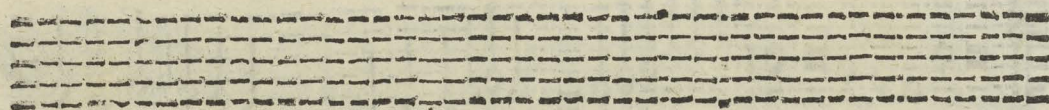


presto



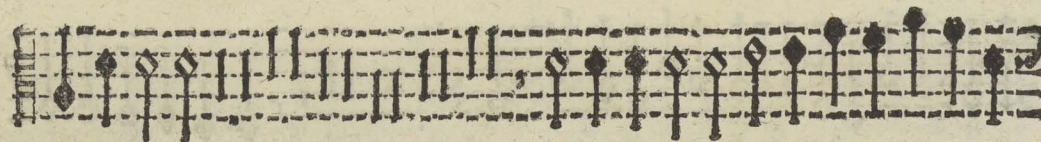
adagio



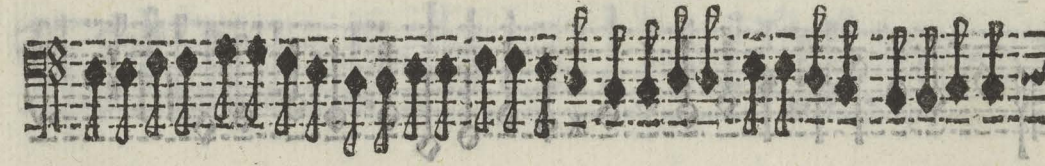
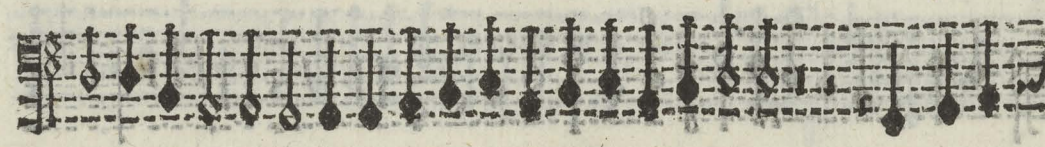


Sinfonia Seconda A 8.

TENORE Primo Choro



This page contains a handwritten musical score for a sonata. It features eight staves of music, each with a treble clef and a common time signature (C). The notation is dense, with many notes and rests. The first staff begins with a key signature change to one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, with clear note heads and stems. The paper shows signs of age, including some staining and wear at the edges.



Faint, illegible text at the bottom of the page, likely bleed-through from the reverse side.

This page contains a single system of eight staves of handwritten musical notation for a Trombone. The notation is in a historical style, featuring various note values such as minims, crotchets, and quavers, along with rests and bar lines. The music is written in a single system across eight staves. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic patterns and rests, with some notes marked with an asterisk. The page is numbered 20 and is titled 'Trombon. Sonata A 8.' and 'Primo Choro T E N O R'.

This page contains a handwritten musical score for a Tenor part, titled "Canzon prima. A 8. Primi Toni." and numbered "21". The score is for the "Primo Choro" and is written for a Tenor voice. It consists of nine staves of music. The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is primarily composed of quarter and eighth notes, with some rests and a final cadence. The paper shows signs of age, including some staining and a small tear near the bottom center.

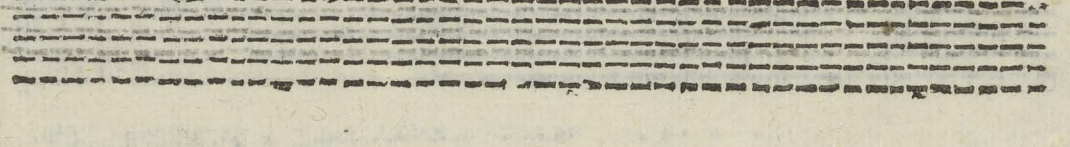
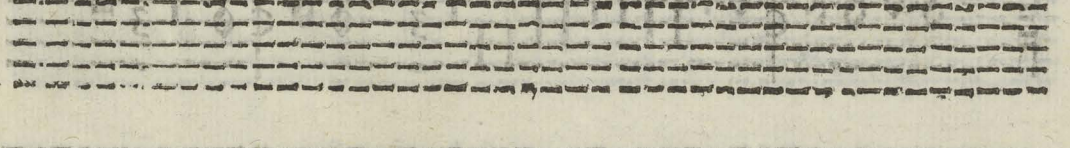
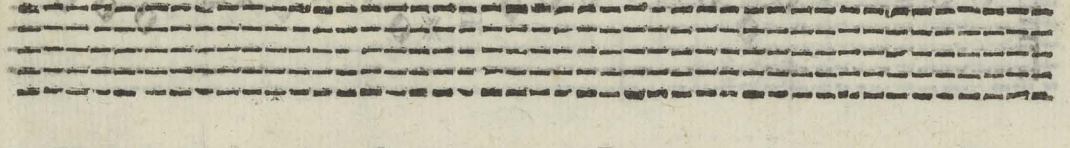
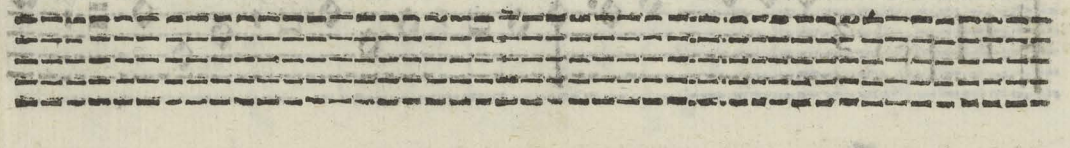
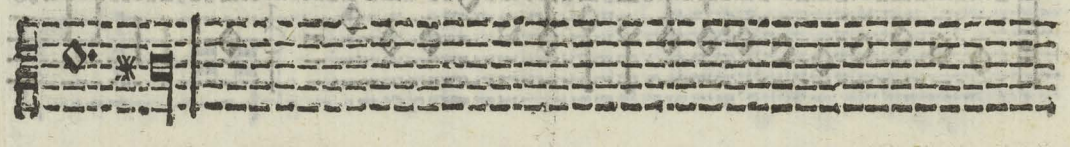
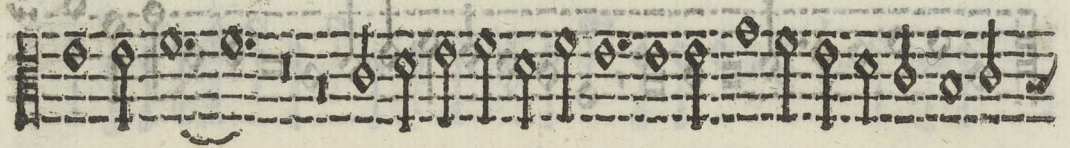
This page contains eight staves of musical notation for a Tenor part. The notation is written in a historical style, likely from the 17th or 18th century. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

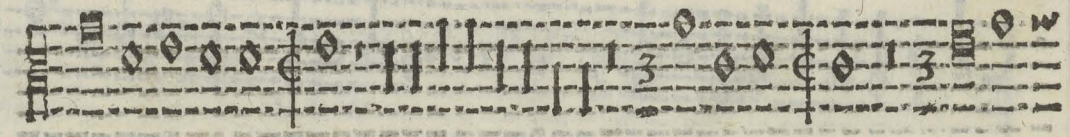
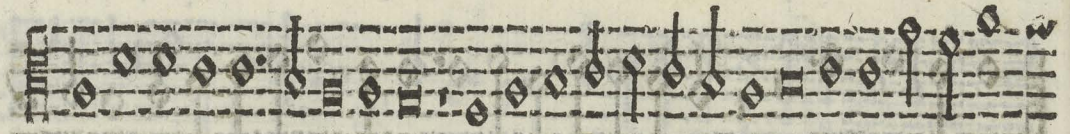
This page contains eight staves of handwritten musical notation for a Tenor part. The notation is written on five-line staves with a treble clef and a common time signature (C). The notes are represented by circles, some with stems, and are interspersed with rests. The music is organized into measures by vertical bar lines. The notation is characteristic of early modern printed music, showing a mix of note values and rests.

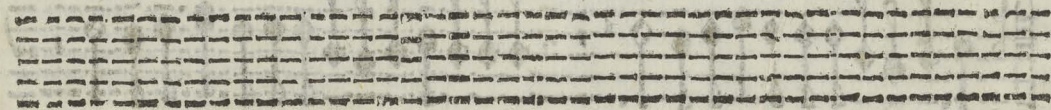
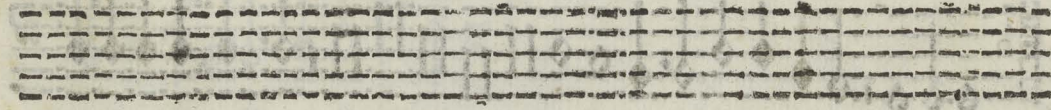
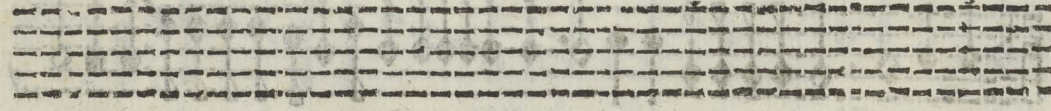
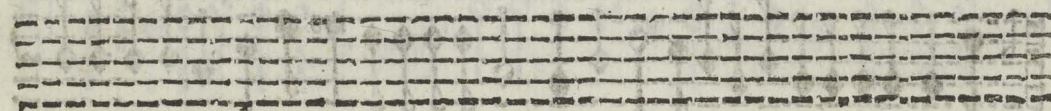
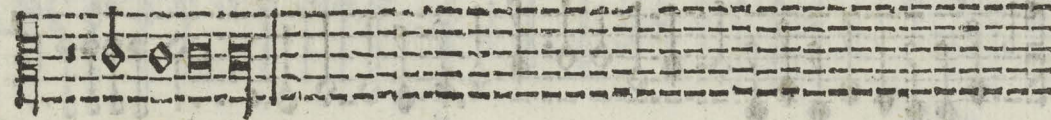
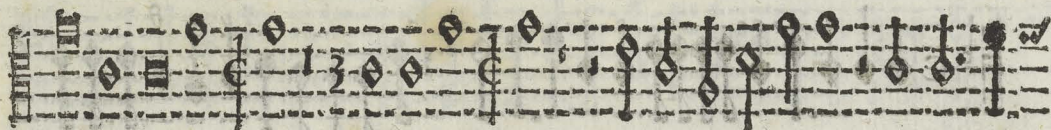
Capriccio. A 6. La sol fa remi.

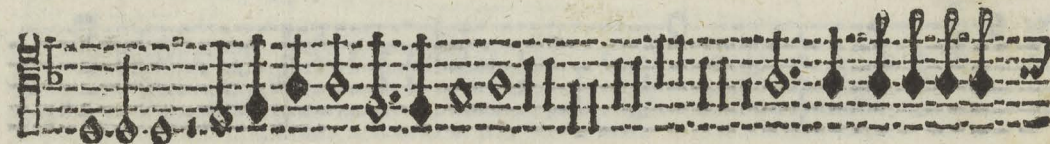
The image displays seven staves of musical notation for a tenor voice part. The notation is written in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of notes, primarily quarter and eighth notes, with some rests. The first staff begins with a treble clef and a key signature of one flat. The notes are arranged in a melodic line that descends and then ascends. The second staff continues the melody with a similar pattern. The third staff shows a more complex rhythmic pattern with eighth notes. The fourth staff features a series of quarter notes. The fifth staff has a mix of quarter and eighth notes. The sixth staff continues with quarter notes. The seventh staff concludes the piece with a final cadence. There are some faint markings and a small 'u' symbol below the second staff, and a 'u' symbol below the fourth staff.

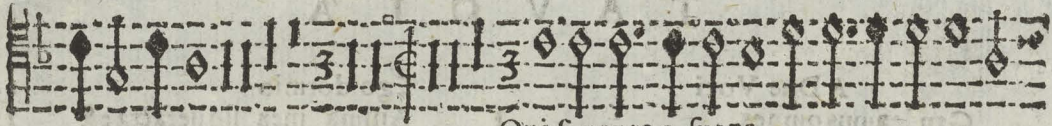
A set of empty musical staves, consisting of seven horizontal lines, located at the bottom of the page. These staves are not filled with any musical notation.









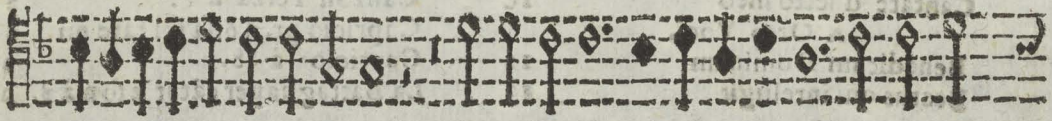


Qui si canta e suona
Omnis Spiritus Laudet Dominu ij



ij

Allelu



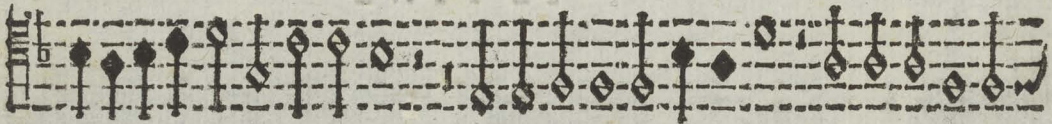
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ii

Alleluia

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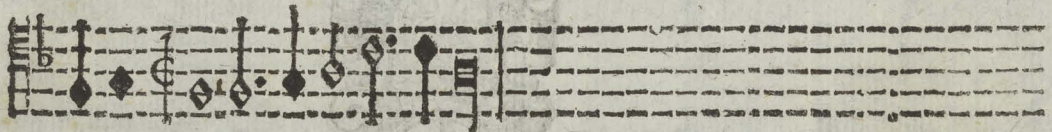


Alleluia

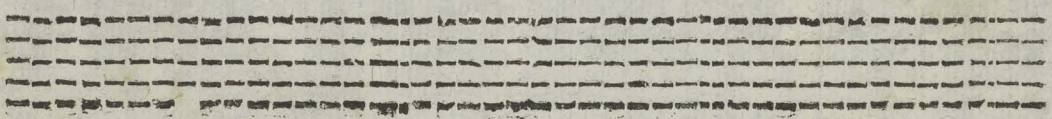
ij

Alleluia

ij



ij





T A V O L A

A Due Voci		Ego dormio	14
Gaudeamus omnes	2	Anima mea liquefacta est	15
Confitemini Domino con Sinfonia	3	Symfonia prima A 8.	16
A Tre Voci		Symfonia Seconda A 8.	18
Cantate dilecto	5	Sonata con doi Violini e doi	
Expectans expectaui con Sinfonia	8	Faggotti	18
A Sei Voci.		Sonata à 8.	20
Aue Maria	9	Canzon prima à 8.	21
A Sette Voci.		Canzon seconda à 8.	22
Cantate dilecto meo	10	Canzon Terza à 8.	23
A Otto Voci.		Capricio pr. à 6. la sol fare mi	24
Benedicam Dominum	12	Capricio à 8.	26
Beatus qui intelligit	13	La Battaglia per catar e son à 8.	28

IL FINE



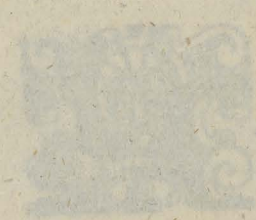
14
15
16
18
18
20
21
22
23
24
26
28



F A V O L A

A Dio Voi	1	Una Donna	20
Contra Altus	1	Altra una Donna	20
Contra Tenor	1	Synodus prima A. 2.	20
Contra Bassus	1	Synodus Secunda A. 2.	20
Organum	1	Synodus Tercia A. 2.	20
A Dio Voi	1	Synodus Quarta A. 2.	20
A Dio Voi	1	Synodus Quinta A. 2.	20
A Dio Voi	1	Synodus Sexta A. 2.	20
A Dio Voi	1	Synodus Septima A. 2.	20
A Dio Voi	1	Synodus Octava A. 2.	20
A Dio Voi	1	Synodus Nona A. 2.	20
A Dio Voi	1	Synodus Decima A. 2.	20

IL FINE



Mus. pract. cent.

