

Mus. ant.

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Mus. ant. pract.

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COMPOSITIONI ARMONICHE

Scilicet in duobus concertis, et in quatuor partibus
Vocalibus, et in quatuor partibus Instrumentalibus.

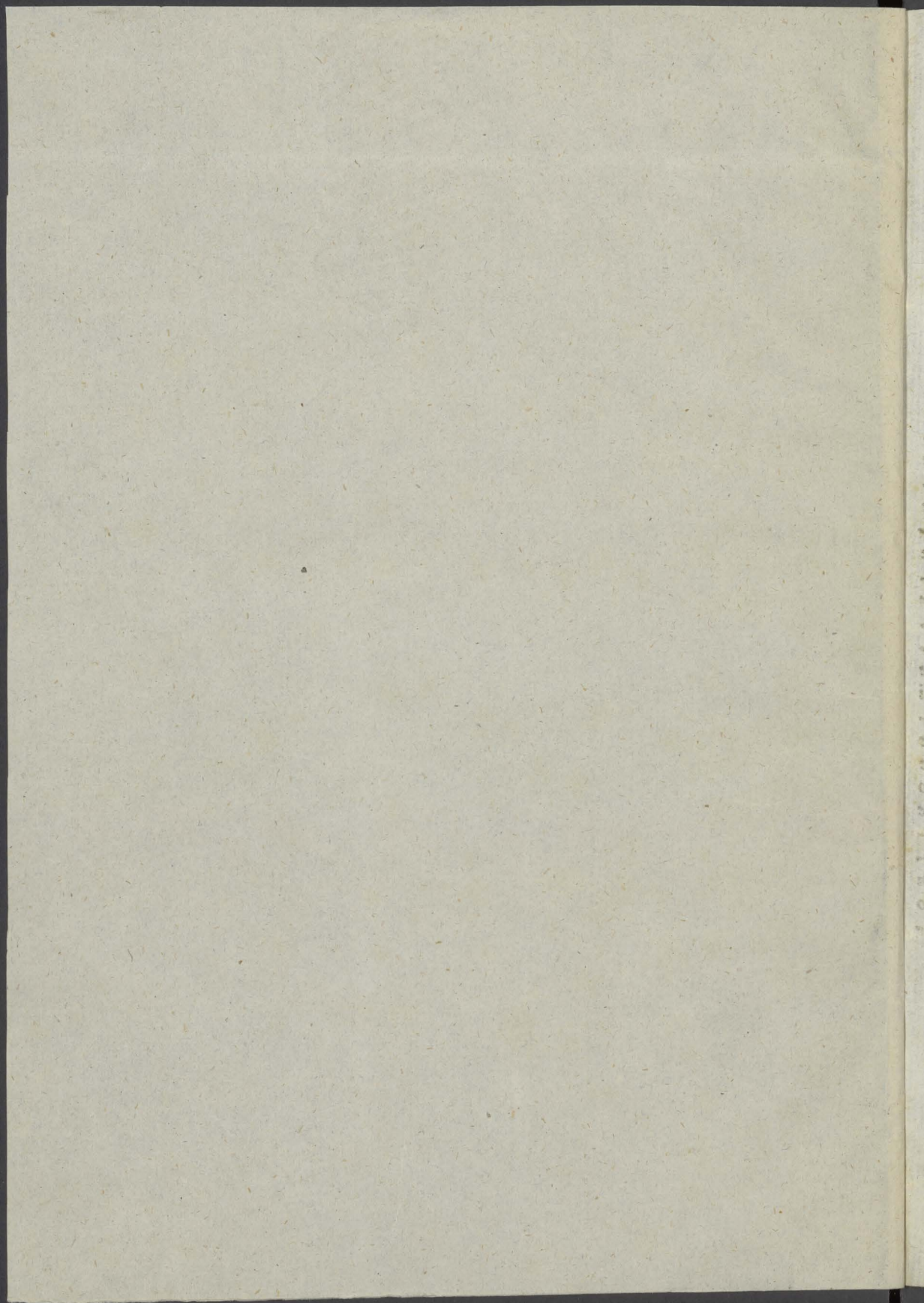
PER FRANCESCO CANTINI
Compositore

IN FRANCESCO VESPERI DRONNATA
NELLA BIBLIOTECA DI S. SALVATORE



STAMPA DI GIARDINO
IN VENEZIA MDCXIX

Adm. Libr. S. Salvatoris



113

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.

BASSO



STAMPA DEL GARDANO
IN VENETIA MDCXIX.

Appresso Bartolomeo Magni.

D

AL MOLTO ILLVSTRE SIG.

ET PATRON MIO COLLENDISSIMO

IL SIGNOR CAMILLO FORMENTI



L Giudicio che V. S. molto Illustre hà 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, & attentione, ma ancora con qualche dimostrazione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaciute 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 essetti sodisfare, & mostrarmele grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de riceuuti fauori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le vno. 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'occasione importano maggior bisogno, & necessità di protectione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habiro 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. Piacciale 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 bacio riuerente la mano, & me le raccomando in gracia.

Adi 10. Aprile 1619. In Venetia.

Di V. S. Molto Illustre

Scrittore Obligatissimo

Francesco Vesper



Et dies quā fe cit Dominus



quā fe cit Dominus



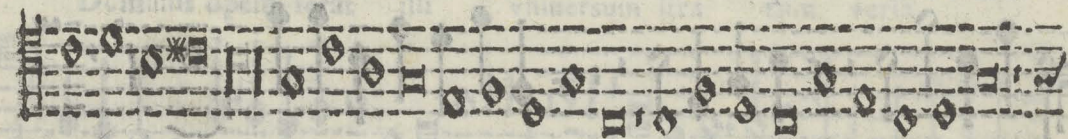
Exultemus & late mur late mur in e-



a Exultemus & late mur in ea



Alleluia ij Alleluia ij Alleluia ij



ii Alleluia ii

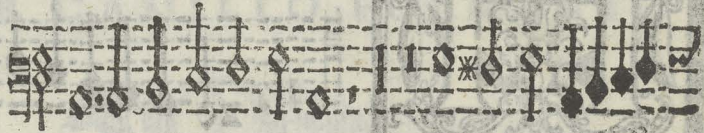


ij Alleluia ii ij ii





Enedicam Domjnũ in omni tempo



re in omni tempore Semper lause



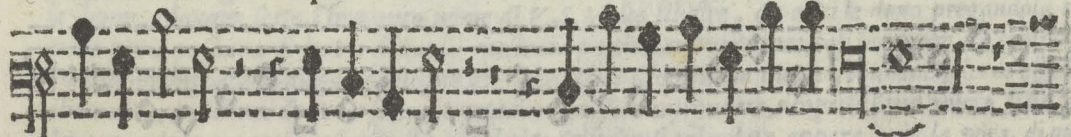
ius in ore meo Magnificate Magnificate



Do minũ mecum & exultemus nomẽ eius & exultemus



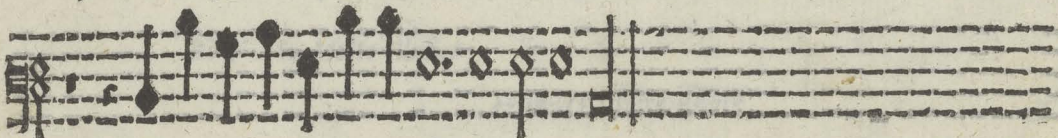
nomẽ eius in Idip sum Alleluia Alleluia ij



leluia Alleluia al



ij ij ij ii sinclij ii



ij ij ij



Eatus Beatus qui intelligit

& Beatum faciat

& non tradat eum

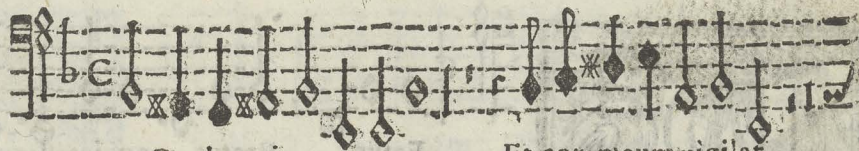
Dominus opem ferat illi uniuersum stratum uersa

sana animam

sana ani. sana ani.

quia pec.

Primo Choto Basso Trombon. 4 Di Gabriel suo Nipote



Go dormio Et cor meum vigilat



E go dormio & cor meum vigilat ij



vox dilecti mei pulsantis aperi mihi soror mea Colúba mea



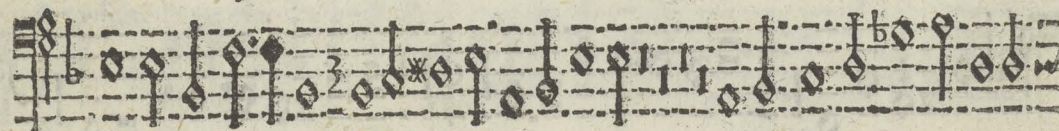
formosa mea immaculata mea aperi mihi soror mea Columba



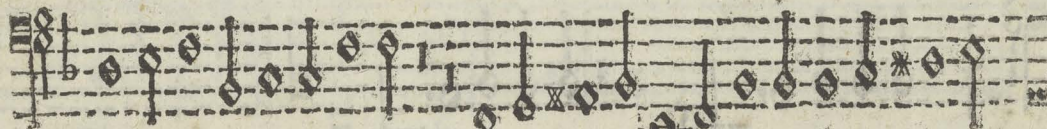
mea formosa mea immaculata mea plenu est rore Quia caput



meum plentun est rore & cincinnati mei & cincinnati me gurtis noctu



um gurtis noctium Alleluia ij Alleluia ij



ij Alleluia Alleluia Alleluia

Concerto Di Francesco Viperi

ij Alleluia ij



Nima mea liquefacta est liquefacta est

vt dilectus locutus est quæsiui & non inueni illum

uocaui uocaui & non respōdit mihi uocaui & non respōdit mi

hi Si inueneritis dilectum meum vt nunciatis e

ij quia amore amore amore languedo

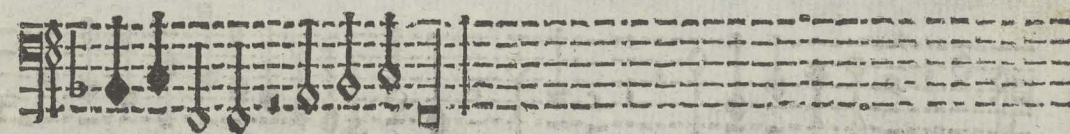
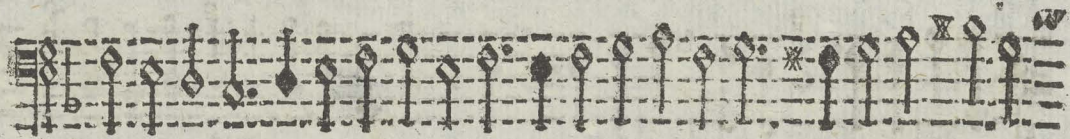
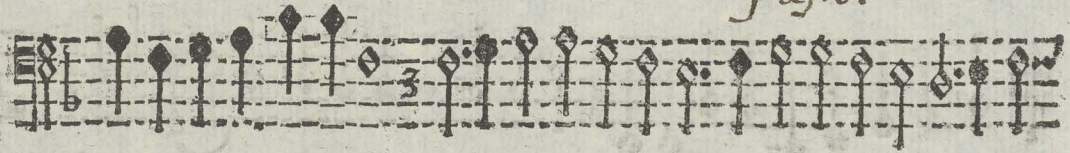
amore languedo Alleluia ij ij ii ij ii

Alleluia alleluia ij ij ij

This page contains a musical score for the Bass part of the first movement of the first symphony in A major, Op. 8, by Antonio Vivaldi. The score is written on eight staves of five-line systems. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The piece concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and wear at the bottom edge.

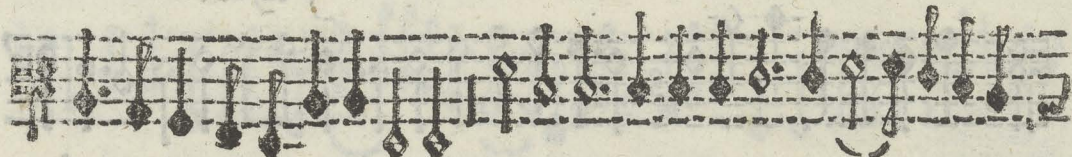
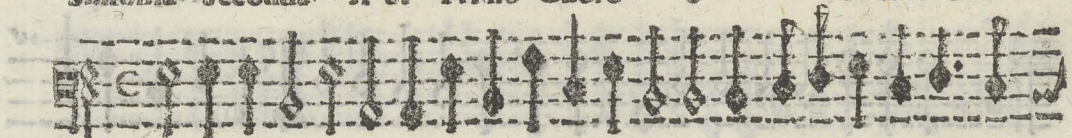


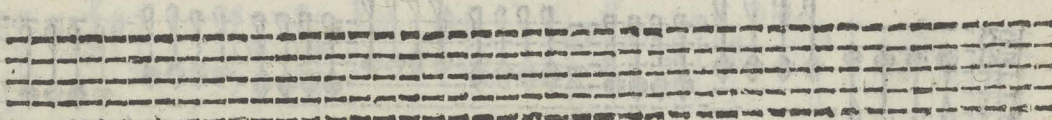
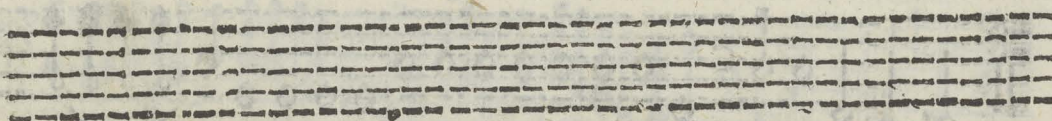
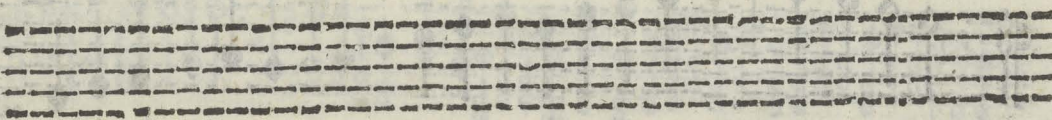
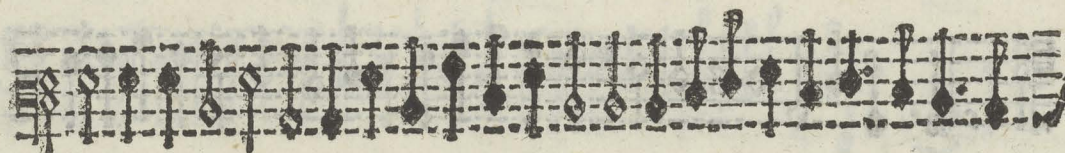
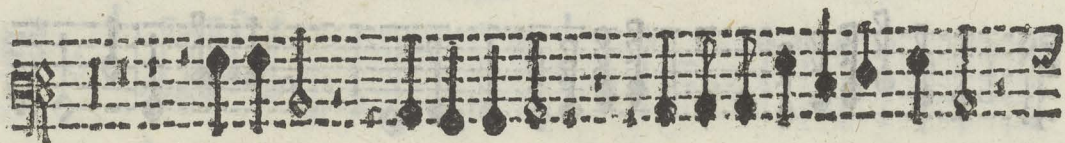
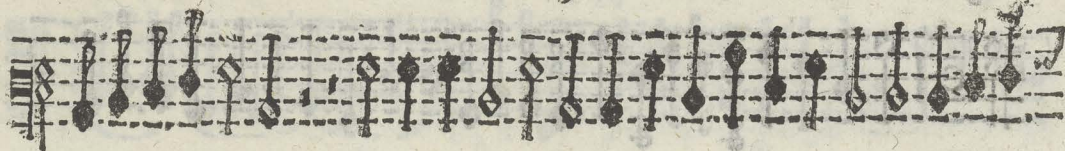
presto.



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

Sinfonia Seconda A 2. Primo Choro 8 BASSO





This page contains ten staves of musical notation for a Bassoon part. The notation is written in a historical style with a treble clef and a common time signature (C). The first staff begins with a C-clef on the first line. The music consists of various note values, including minims, crotchets, and quavers, often beamed together. There are several trills and grace notes throughout the piece. The seventh staff features a section of sixteenth-note tremolos, indicated by the word "tremolo" written below the staff. The eighth staff contains a series of sixteenth-note patterns, some marked with an 'X' above the notes. The final staff concludes with a series of sixteenth-note figures.

First musical staff with treble clef, showing a series of eighth notes and quarter notes, some beamed together.

Second musical staff with treble clef, continuing the melodic line with various note values.

Third musical staff with treble clef, featuring a mix of eighth and sixteenth notes.

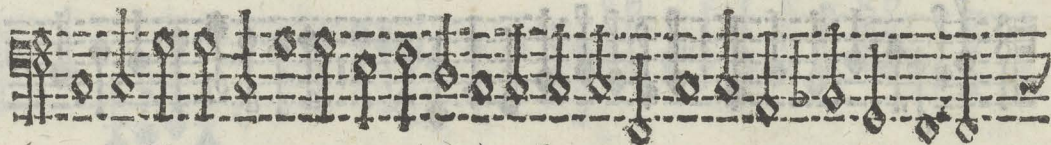
Fourth musical staff with treble clef, showing a more complex rhythmic pattern with sixteenth notes.

Fifth musical staff with treble clef, including dynamic markings 'forte' and 'p. f.'.

Sixth musical staff with treble clef, featuring a dense texture of sixteenth notes.

Seventh musical staff with treble clef, showing a melodic line with some rests.

Eighth musical staff with treble clef, concluding the page with a final melodic phrase.



pian

forte

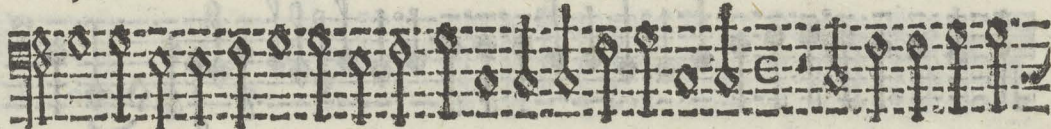


pian

forte

pian

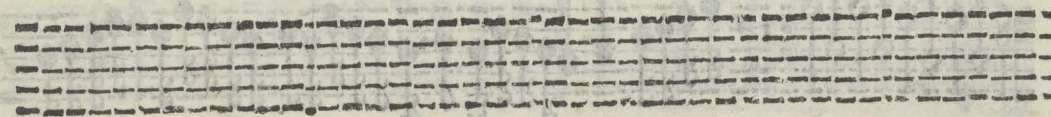
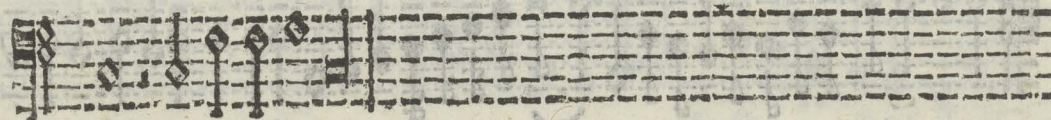
forte



pian

forte

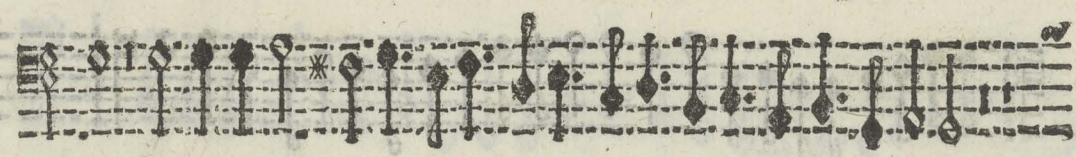
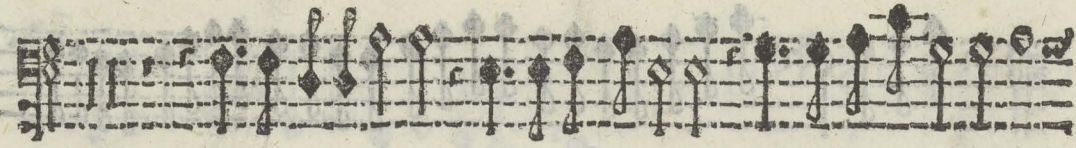
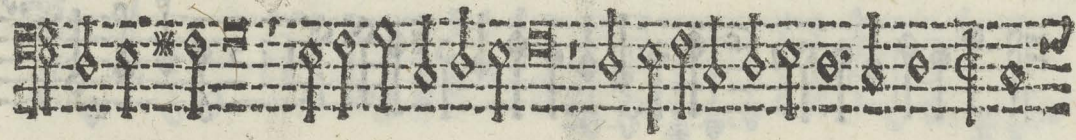
pian

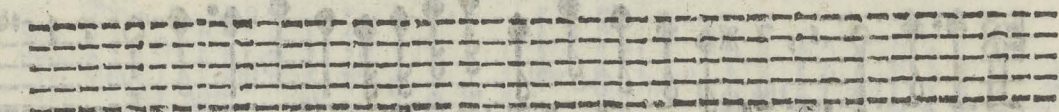
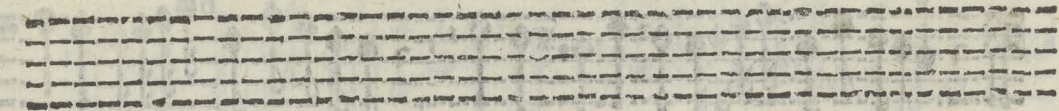
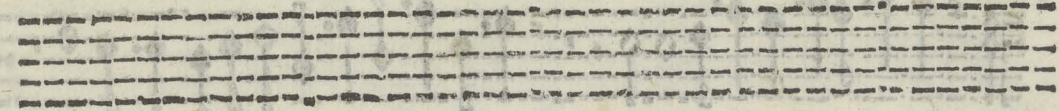


SONATA Con doi Violini & doi Fagotti.

Di Gabriel suo Nipote

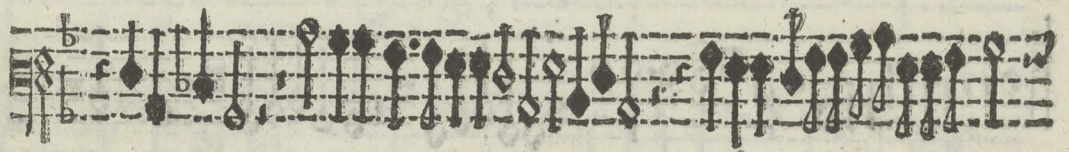




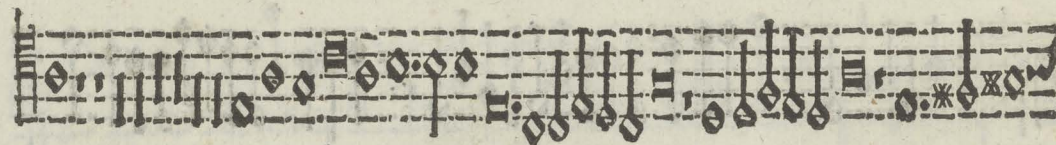
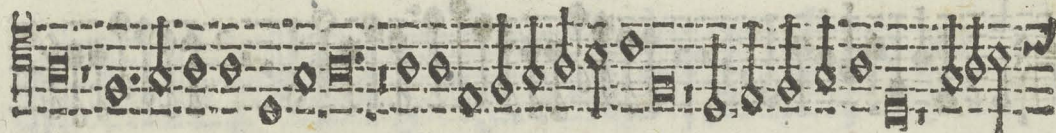
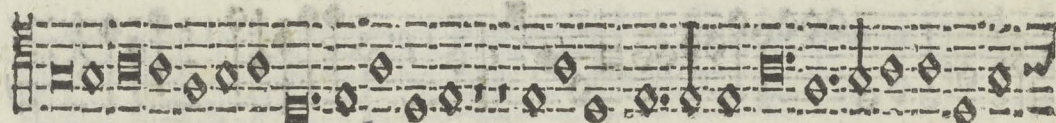
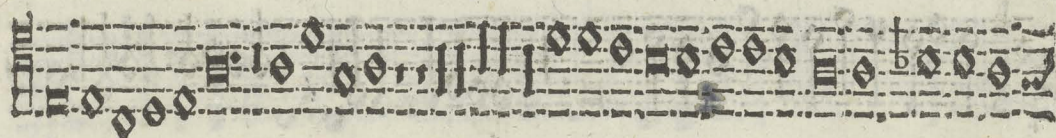
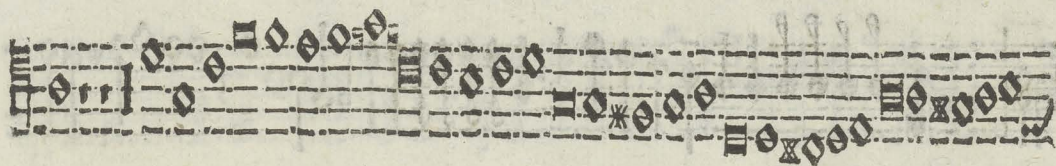
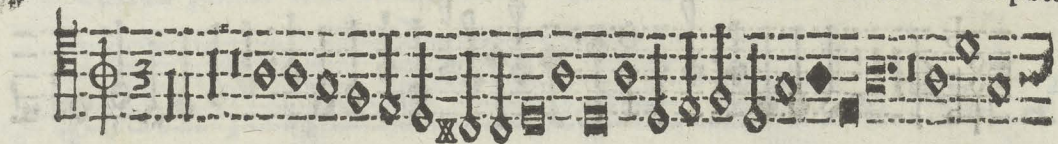


This page contains the musical score for the first chorus of the Bass part in Sonata A 8 for Trombon grosso. The score is written on seven staves. The first six staves contain musical notation, including a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of eighth and sixteenth notes, rests, and bar lines. The seventh staff is empty. There is a small asterisk-like mark at the end of the sixth staff. The paper shows signs of age and a large dark stain at the bottom center.

This page contains eight staves of handwritten musical notation for a bassoon part. The notation is written in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The paper shows signs of age, including some staining and a large dark ink blot at the bottom center.



Canzon terza A 8. 18 BASSO Choro Alto Di Gabriel suo Nipote



A handwritten musical score for Bass, consisting of ten staves. The notation is in a single system with a treble clef and a common time signature (C). The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piece is characterized by frequent slurs and ties, indicating a continuous melodic line. The notation is written in black ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a common time signature. The music is written in a single system with a treble clef and a common time signature (C). The notation is in a single system with a treble clef and a common time signature (C). The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piece is characterized by frequent slurs and ties, indicating a continuous melodic line. The notation is written in black ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a common time signature.

This page contains eight staves of handwritten musical notation for a bassoon part. The notation is written in a historical style, likely from the 18th or 19th century. Each staff begins with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' above the notes. The notation includes various articulations such as slurs and accents. The paper shows signs of age, with some staining and faint markings.

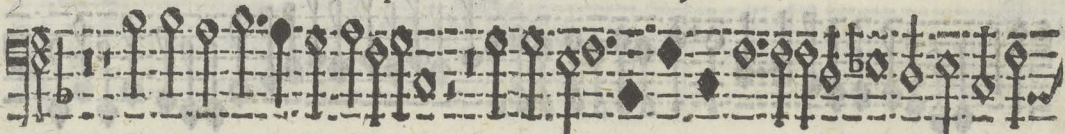
This page contains a musical score for the Bass part of the 'Primo Choro' in 'Battaglia A 8'. The score is written on eight staves, each with a treble clef and a common time signature (C). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a dance or instrumental piece. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and faint, illegible text visible in the background.



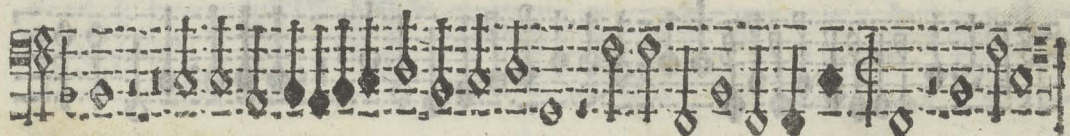
Qui si canta e suona
Omnis Spiritu s



Laudet dominū omnis Spiritus laudet Dominū ij



Alleluia ij Alleluia ij Alle lu

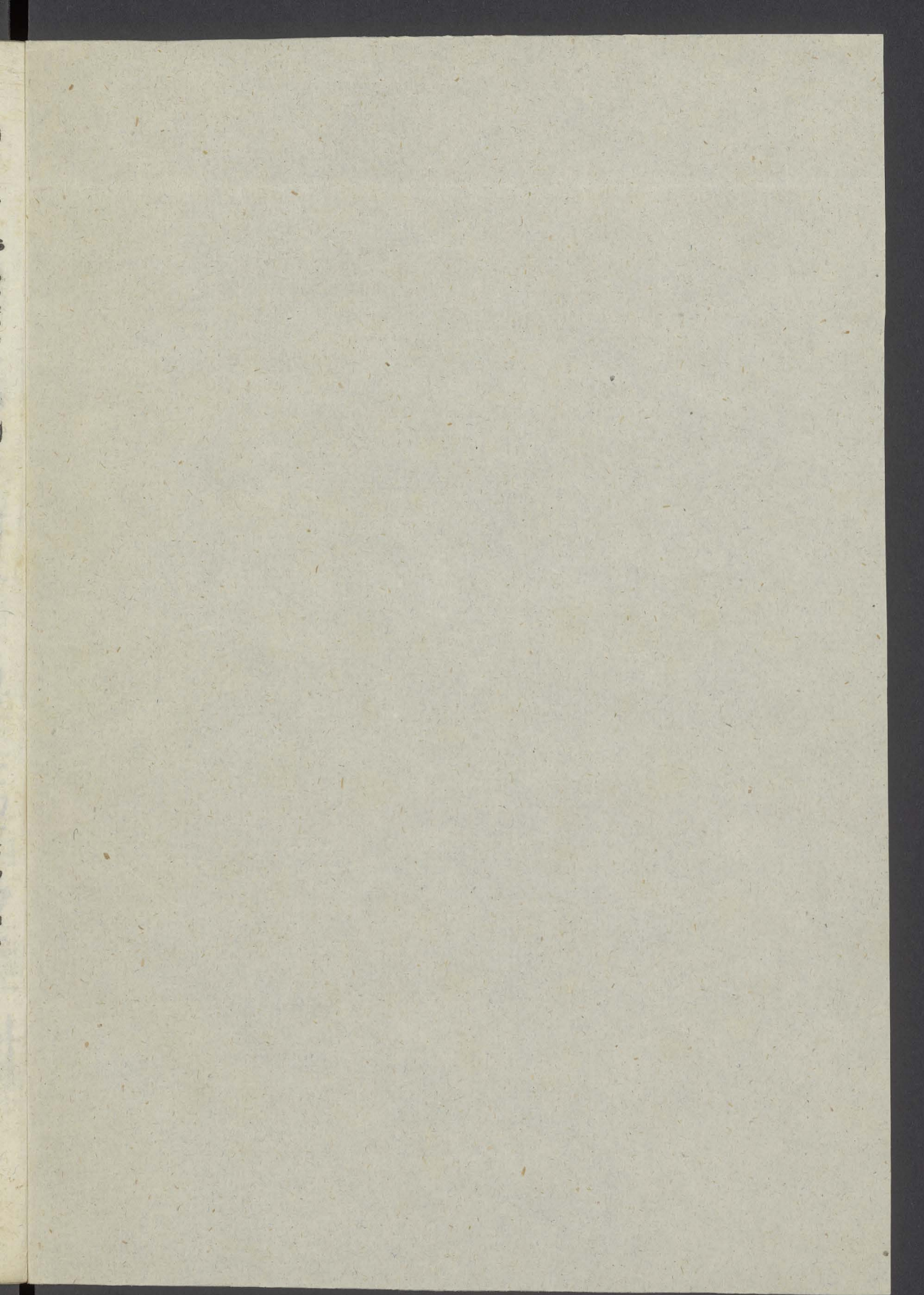


ia Alleluia ij ij ij

T A V O L A

A Cinque Voci.		Sonata con doi Violini e doi	
Hec dies quam fecit Dominus	1	Faggotti	12
A Otto Voci.		Sonata a 8.	15
Benedicam Dominum	2	Canzon prima a 8.	16
Beatus qui inteliigit	3	Canzon seconda a 8.	17
Ego dormio	4	Canzon Terza a 8.	18
Anima mea liquefacta est	5	Capricio pr. a 6. la sol fare mi	19
Symfonia prima A 8.	6	Capricio a 8.	20
Sy fonia Seconda A 8.	8	La Battaglia per catar e son a 8.	21
ffo	10		

IL FINE



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