

Mus. ant.

pract.

U90

Mus. ant. pract.  
u 90



# COMPOSITIONI ARMONICHE

Nelle quali contengono, Mottetti, Sinfonie, Sonate,  
Cantate & Concerti. A. 1. 2. 3. 4. 5. 6. 7. & 8. v. m.

CON LIBRO CONTINUO.

Di Francesco Vergeri, Organista della Chiesa di S. Alessand.

DI FRANCESCO VERGERI ORGANISTA  
NELLA CHIESA DI S. ALESSANDRO

DI VENEZIA.

1729.

CON TRISTEFANO

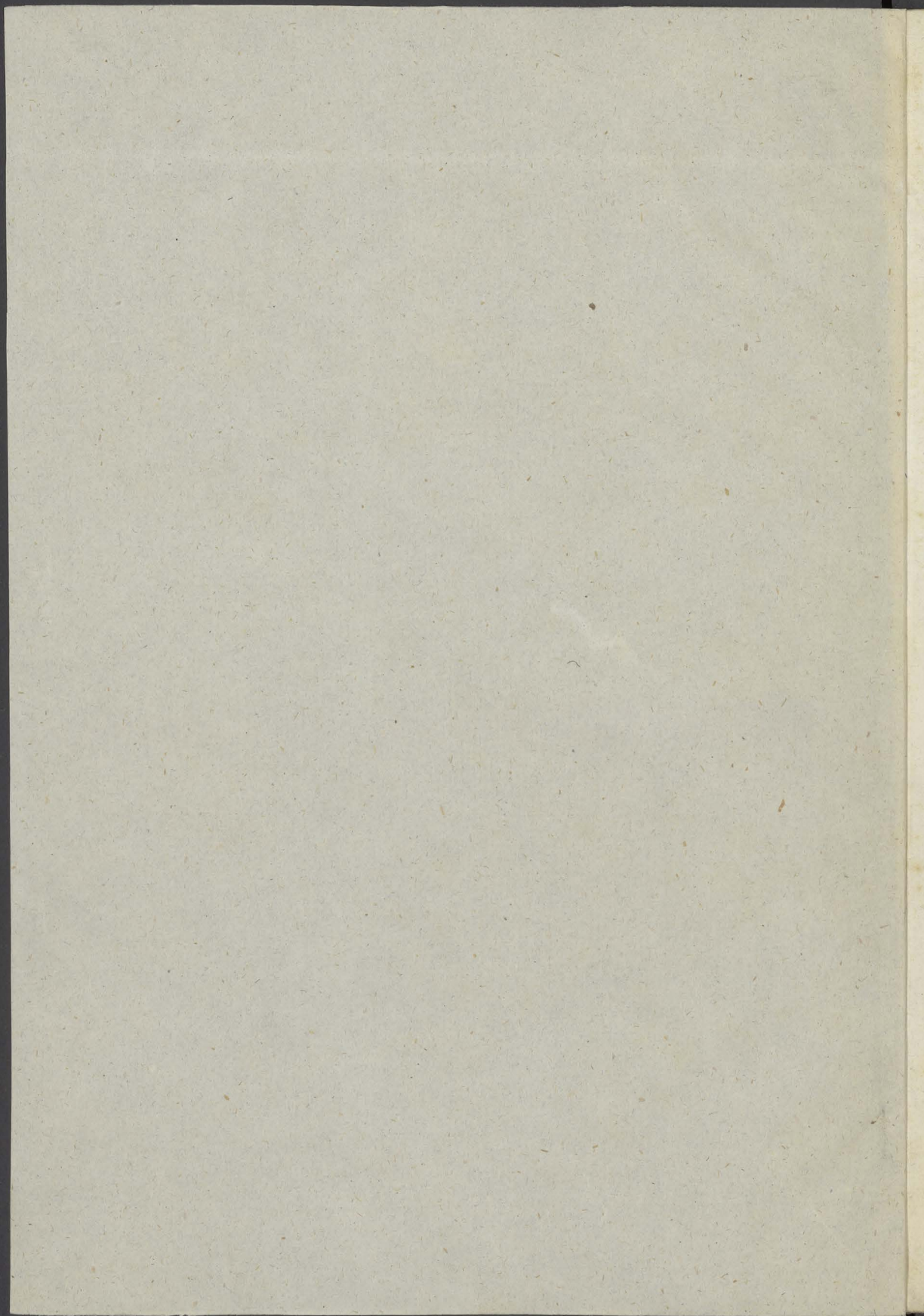
QUINTO



STAMPA DEL GIARDINO

IN VENEZIA MDCCLXXIX.

Giuseppe Tommaso Magni.





# 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.

Q V I N T O



STAMPA DEL GARDANO  
IN VENETIA MDCXIX.

*Appresso Barcolomeo Magni.*

E



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 Compiacciuta 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 piacciate 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 voluntà mia con la grata memoria de riceuuti fauori 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 è'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 perfettioni, che per auentura in se stesse non hanno. Piacciale per tanto riceuerle con quella cara gentilezza, con che m'obligò à douergli le donare, & gradiscale 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

Seruitore Obligatissimo

Frantescò Vesper



Sinfonia del Confitemini Mor:to a doi Soprani.

Violin primo



First line of musical notation for the Sinfonia.

Second line of musical notation for the Sinfonia.

Third line of musical notation for the Sinfonia.

Fourth line of musical notation for the Sinfonia.

A 2. Soprani.

CANTO primo Di Gabriel suo Nipote



First line of musical notation for the Cantata.

Second line of musical notation for the Cantata.

Regis Angelorum Salve Radix Sancta

Third line of musical notation for the Cantata.

Salve mundi gloria Salve Radix Sancta Salve mundi gloria

Fourth line of musical notation for the Cantata.

O Maria Flos Virginum O Maria Flos Virginum

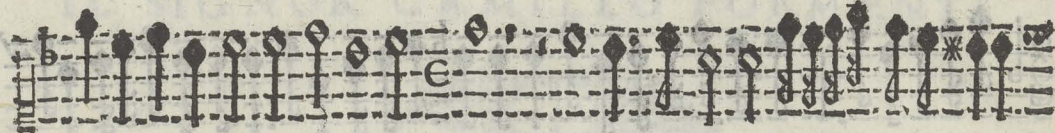


CANTO primo



velut Ro

sa vel lilium velut Ro



sa vel Lili um tuum pro nobis de precare



de precare ij

Filiun tuum pro nobis de pre



care ij

de T N A precare Filium Alle



luia Alle

luia ij

alleluia

Alle



luia ij

ij

ij

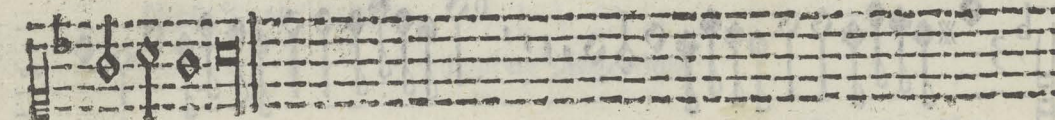
ij



ij

ij

ij



ij



A 3. **CANTO** Primo Di Gabriel suo Nipote



Musical staff with notes and lyrics: *Infoniazar* Et inuasis in os meum & in-

Musical staff with notes and lyrics: misit in os meum canticum nouū canticum nouum carmē Deo no-

stro & ego labia mea non prohibebo ij

Musical staff with notes and lyrics: Sed in solem N. N.

nitare Sanctę Marię Sanctę Marię

Musical staff with notes and lyrics: cum exultatione cantabo cum exultati-

mus cantabo & psalmum

dicam & psalmū dicam Domino.

Empty musical staff.

dicam & psalmū dicam Domino.

Empty musical staff.



A 4 CANTO Primo Di Gabriel suo Nipote



Musical staff 1: Treble clef, key signature of one flat (B-flat), common time signature (C). The melody begins with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

Eus Deus De uss Canticum nouu Can

Musical staff 2: Continuation of the melody from staff 1, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

tabo tibi Cantabo tibi Cantabo tibi Cantabo tibi

Musical staff 3: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

bo canta bo tibi Canta bo tibi

Musical staff 4: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

Canta bo tibi Deus canticum nouu cantabo tibi

Musical staff 5: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

cantabo tibi Canticu nouu canticum nouu cantabo tibi ado

Musical staff 6: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

rabo ad templu Sanctu tuum & psalmu dicam nomini tuo

Musical staff 7: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

Do mine & psalmu dicam

Musical staff 8: Continuation of the melody, starting with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final D4.

psalmum dicam nomini tuo Do mine









Ve Aue Mari-



a gratia plena Do minus tecum



Benedicta tu in mulieribus & benedictus fructus ventris tui



& benedictus fructus ventris tui Ie sus San



cta Sancta Mari a mater De i ora pro nobis



ra pro nobis peccatoribus nunc & in hora mor

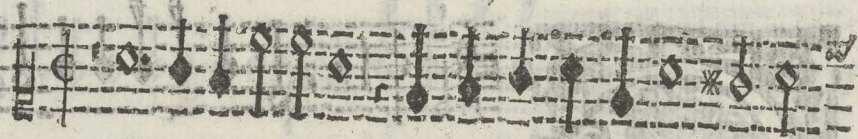


tis nostre mortis nostre Amen nunc & in hora mor tis nostre



mortis nostre Amen A men.

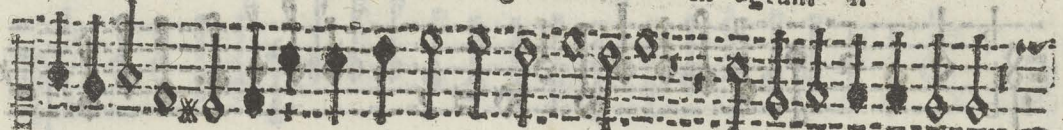




Eni dilecte mi Egrediamur in agru



Veni dilecte mi Egrediamur in agrum ii



Comoremur in villis.



ij mane surgamus ad vineas videamus si floruit



vineas si floruit vineas si flores fructus parturiunt si floruerunt



mala punica si flores fructus parturiunt si floruerunt mala punica

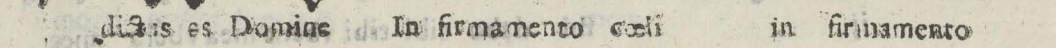
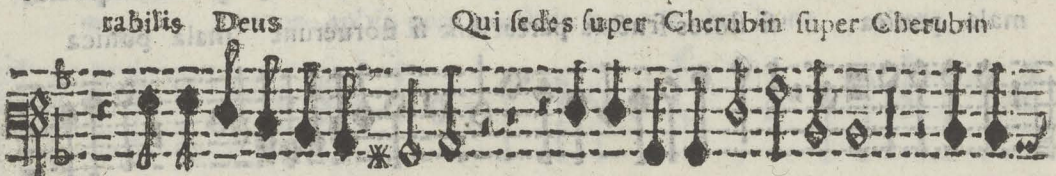


ibi dabo tibi vbera mea a ij



ibi dabo tibi tibi vbera mea vbera mea





Antate dilecto meo & exul

tate cantate dilecto meo & exul

tate et exultate om nes psallite Domino in

Cithara in Decacordo in Decacordo in tympano &

Choro in cordis & Organo in cordis & Organo O Admi

rabilis Deus Qui sedes super Cherubin super Cherubin

& intueris Abissos & intueris abissos Bene

dictus es Domine In firmamento caeli in firmamento

Concerti Di D. Francesco Viper A. 1742. 8. 1748.

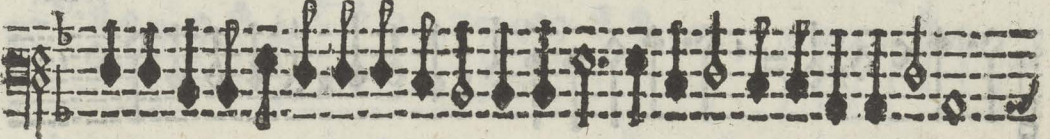




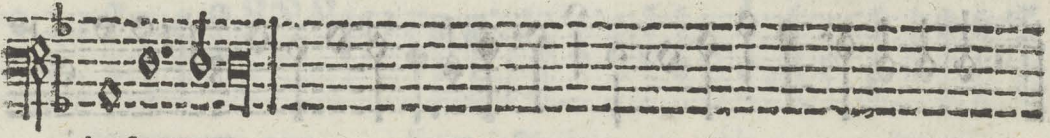
in firmamento caeli Et laudabilis & gloriosus



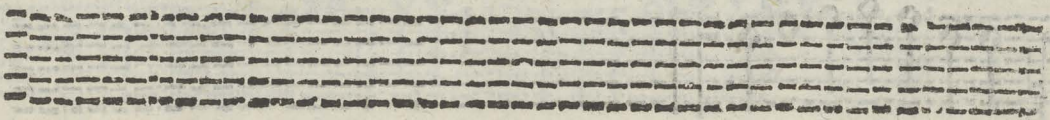
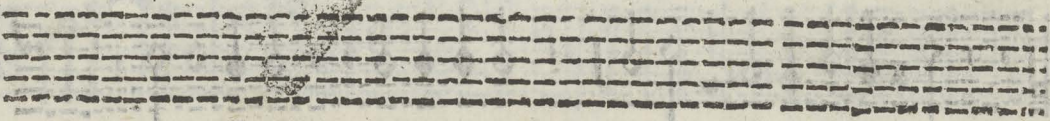
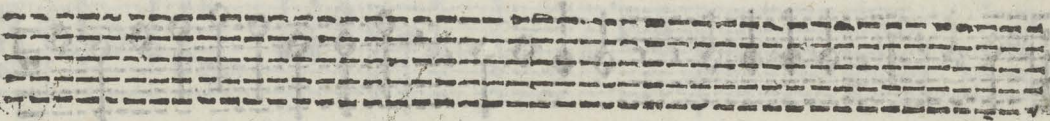
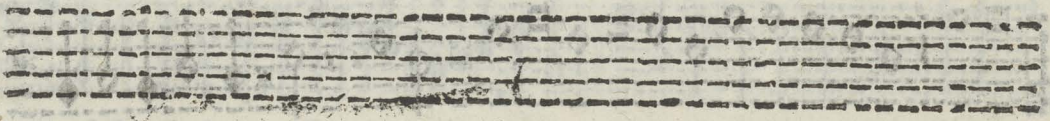
& super exaltatus & super exaltatus & laudabilis &



gloriosus & super exaltatus in secula & super exaltatus



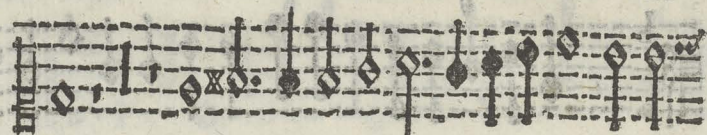
in secula.







Benedicam Dominum semper laus eius in ore me



o in Domino lauda bitur



anima me a audiant mansueti & letentur & letentur



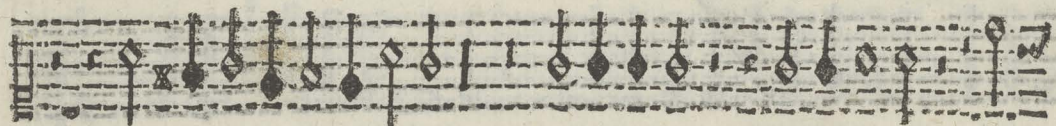
magnificate Dominum me cum & exal



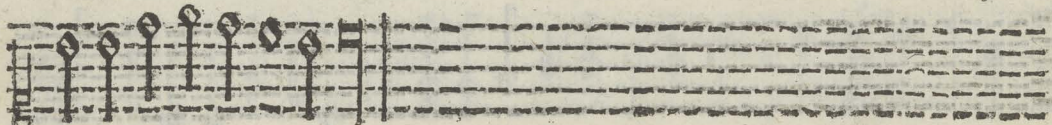
temus & exaltemus nomē eius in idip sum Alleluia ij



ij ij Alleluia Alleluia

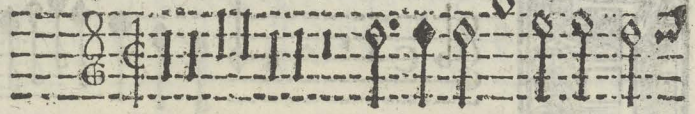


Alleluia Alleluia ij Alleluia ij



ij





Eatus qui intelligit Dominus ij con



seruet eum & uiuifcet eum & beatum



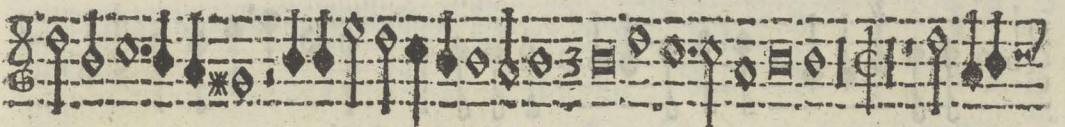
faciat e um in terra & non tradat eum in animas ij



inimicorum eius super lectu dolo ris e ius vai



uersu stratu eius uersa Si Ego dixi Domine mise



rere me i ij sana animam meam quia pec



ca ni tibi sana animam meam quia pecca ui ri-



bi sana animam meam quia pecca ui ri bi

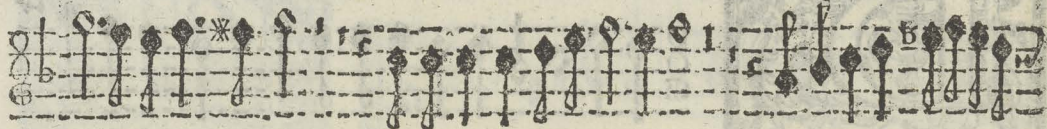
Concersi Di D. Francesco Vesper A vna 2. 3. 4. 5. 6 7. & 8 E 7 Finis



Violin o Corretto Secondo Ch: A 8. 12 Di Gabriel suo Nipote



Godormio Et cor meum uigilat e



go dormio & cor meum uigilat & cor meum uigilat e



gilat e go dormio & cor meum uigilat e



lat ij aperi mihi foror mea coluba



mea formosa mea immaculata mea aperi mihi foror mea



coluba mea formosa mea immaculata mea Quia caput meum



plenum est rore ij quia caput meum plenum est



rore & cinciuni mei ij guttis noctium guttis





no Cium Alleluia ij ij ij



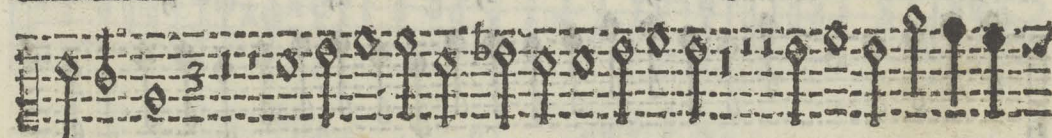
ij ij Alleluia Alleluia ij



Voc. Secondo Choro A 8. CANTO Di Gabriel suo Nipote



Nima me a liquefacta est lique



facta est vt dilectus locutus est quesivi quesivi & non in



ueni illum vocaui & non respondit mihi vocaui & non respondit mi



hi adiuo uos adiuo uos filie Hieru salem filie Hieru salem



Voce. Secondo Choro A 8. 14 CANTO Di Gabriel suo Nipote

Si inneneritis dilectum me un ut nunciatis e

i ij Quia amore amore a-

more languo amore lan guo Alleluia ii

Alleluia ij ij ij ij ij

Alleluia Alleluia ij ij ij ij

ij Alleluia Alleluia Alleluia ij ij

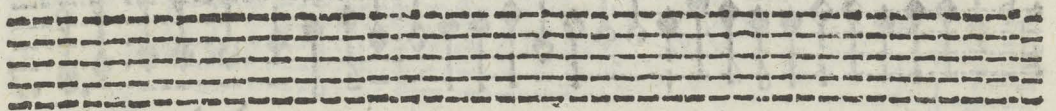
ij ij

ij ij



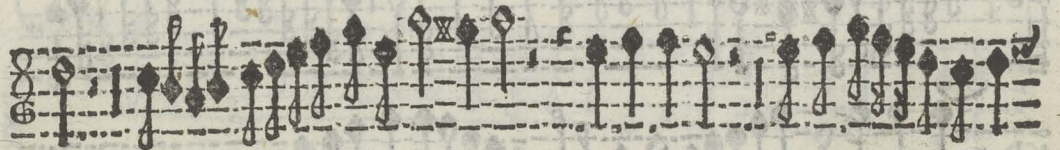
This page contains ten staves of handwritten musical notation for the second violin part. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with multiple beams connecting notes, indicating sixteenth-note passages. The notation includes stems, flags, and beams, all rendered in black ink on aged, slightly yellowed paper. The staves are numbered 1 through 10 from top to bottom. The overall style is characteristic of 18th-century manuscript notation.





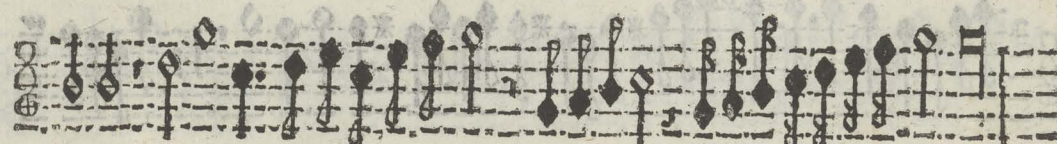
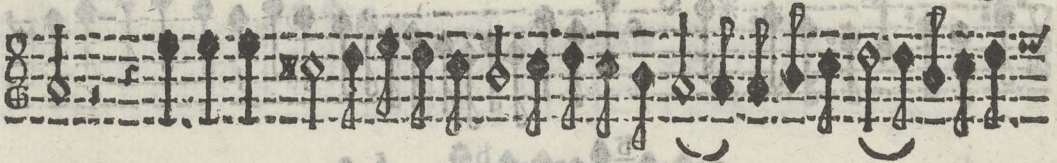
Sinfonia Seconda. A 3.

Secondo Choro CANTO





27



Several lines of faint, illegible text, likely bleed-through from the reverse side of the page.



This page contains a handwritten musical score for the 'Secondo Choro CANTO Primo' of a Sonata in A major, Op. 8, No. 18. The score is written on eight staves, each with a treble clef and a common time signature (C). The notation is characterized by a dense series of vertical stems, many of which are topped with diamond-shaped note heads, suggesting a specific style or a shorthand notation. The music is organized into measures by vertical bar lines. Various musical symbols are present, including a key signature change to one flat (Bb) on the second staff, and several accidentals (sharps and flats) throughout the piece. The overall appearance is that of a working draft or a composer's sketch.



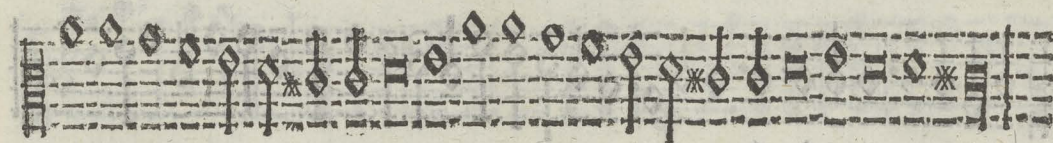
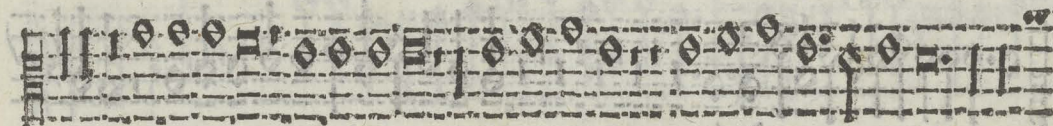
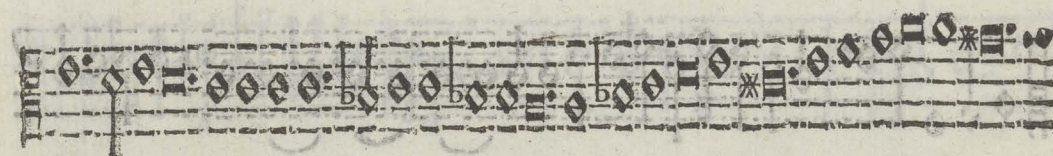
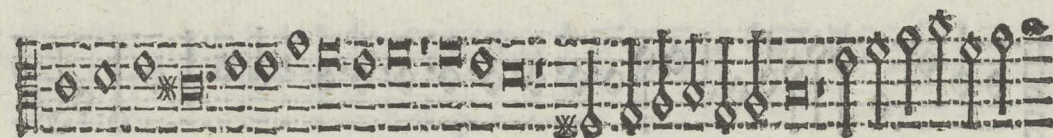
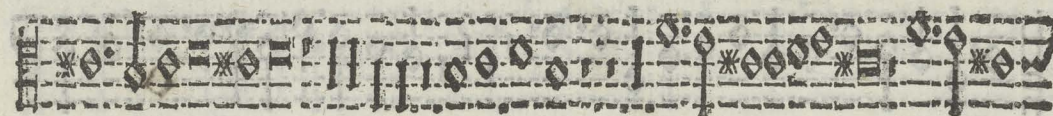
This page contains eight staves of handwritten musical notation for a chorale. The notation is in a single melodic line, using a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th-century Italian or German chorales, featuring a variety of rhythmic values and accidentals. The system concludes with a double bar line and repeat signs.



This page contains eight staves of handwritten musical notation, likely a chorale or a similar sacred vocal piece. 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 written in a style that appears to be a chorale or a similar sacred vocal piece. The notation includes various note values, rests, and accidentals, with some notes marked with asterisks. The paper shows signs of age, including some staining and discoloration.



Canzon Terza. A 2. Choro Basso 21 C A N T O Di Gabriel suo Nipote





This page contains eight staves of handwritten musical notation. The notation is arranged in a single column. Each staff begins with a treble clef and a common time signature (C). The music is written in a single voice, likely for a lute or guitar, as indicated by the 'A 6.' marking. The notes are mostly quarter and eighth notes, often beamed together in groups. There are several instances of rests, some marked with '1' or '2'. A few notes are marked with an asterisk (\*). The piece concludes with a double bar line and a repeat sign. The paper shows signs of age, including some staining and wear.

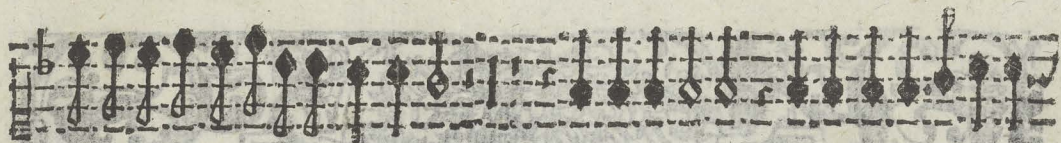


Handwritten musical score for 'Capricio A A 2. ed. Chords 23' by 'Secondo Choro CANTO'. The score consists of eight staves of music, each with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. Some notes are marked with an asterisk (\*). The piece concludes with a double bar line and a final note.

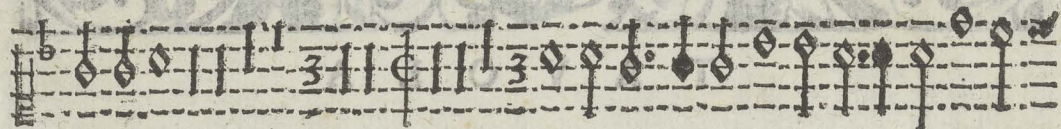


This page contains a handwritten musical score for the 'Battaglia' by Claudio Monteverdi. The title at the top left is 'Battaglia A 8. 24' and the title at the top right is 'Secondo Choro CANTO'. The music is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is highly rhythmic, featuring a dense pattern of eighth and sixteenth notes, often beamed together. The score includes various musical symbols such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, with some staining and wear.





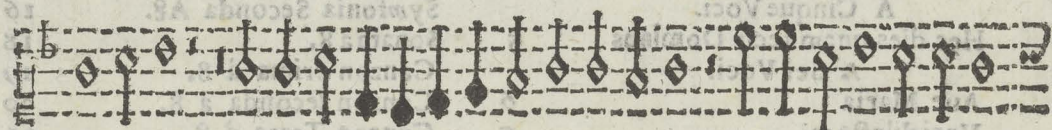
Qui si canti e suoni



Omnis Spiritus Laudet Dominum ij



Alleluia

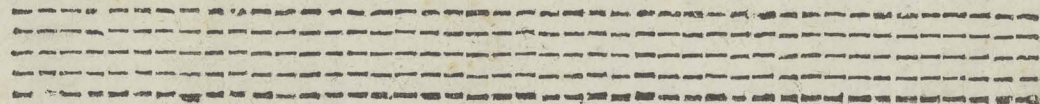
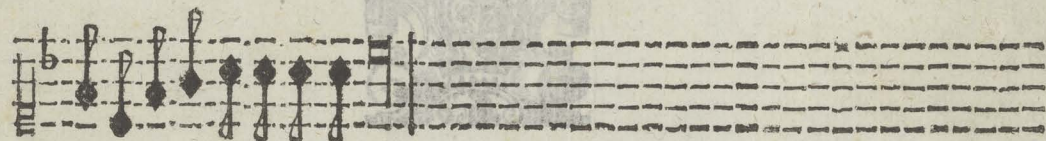


leluia

Alleluia

ij

ij







# TAVOLA

Confiteamini con Sinfonia	1	A Otto Voci.	
Aue Regina A Doi Soprani	1	Benedicam Dominum	10
A Tre Voci		Beatus qui intelligit	11
Sinfonia	3	Ego dormio	12
A Quattro Voci.		Anima mea liquefacta est	13
Dens Canticum nouum	4	Symfonia prima A 8.	15
A Cinque Voci.		Symfonia Seconda A 8.	16
Hec dies quam fecit Dominus	5	Sonata à 8.	18
A Sei Voci.		Canzon prima à 8.	19
Aue Maria	6	Canzon seconda à 8.	20
Veni dilecte mi	7	Canzon Terza à 8.	21
A Sette Voci.		Capriccio pr. à 6. la sol fare mi	22
Cantate dilecto	8	Capriccio à 8.	23
		La Battaglia per catar e son. à 8.	24

IL FINE





0  
1  
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24





TAVOLA

Contra Altus & Soprano	1	A. Otto Vogl	
Organo & Duo Organum	2	Benedictus	
Organo	3	Deo gratias	
A. Otto Vogl		Ego sum	
Deo Cantuano	4	Antiphona Benedictus	
A. Otto Vogl		Antiphona A. B.	
Organo & Duo Organum	5	Antiphona Secunda A. B.	
A. Otto Vogl		Antiphona	
Organo	6	Cantus primus A. B.	
Vocalis	7	Cantus secundus A. B.	
A. Otto Vogl		Cantus tertius A. B.	
Organo & Duo Organum	8	Cantus quartus A. B.	
		Antiphona Benedictus A. B.	

11111111





Mus.-pract. cont.



