

Mus. ant.

pract.

U90

Mus. ant. pract.

U 90

COMPOSITIONI ARMONICHE

Nelle parti di Violino, Viola, Violoncello, Contrabbasso, Fagotto, Tromba, Tromboni, Clarinetto, Flauto, Oboe, Bassi, Organo, e Coro.

CON BASSO CONTINUO.

Ad libitum.

DI FRANCESCO VSPER ORGANISTA

DELLA CHIESA DI S. SALVADORE

DI VENEZIA

1781

CON VIOLINO

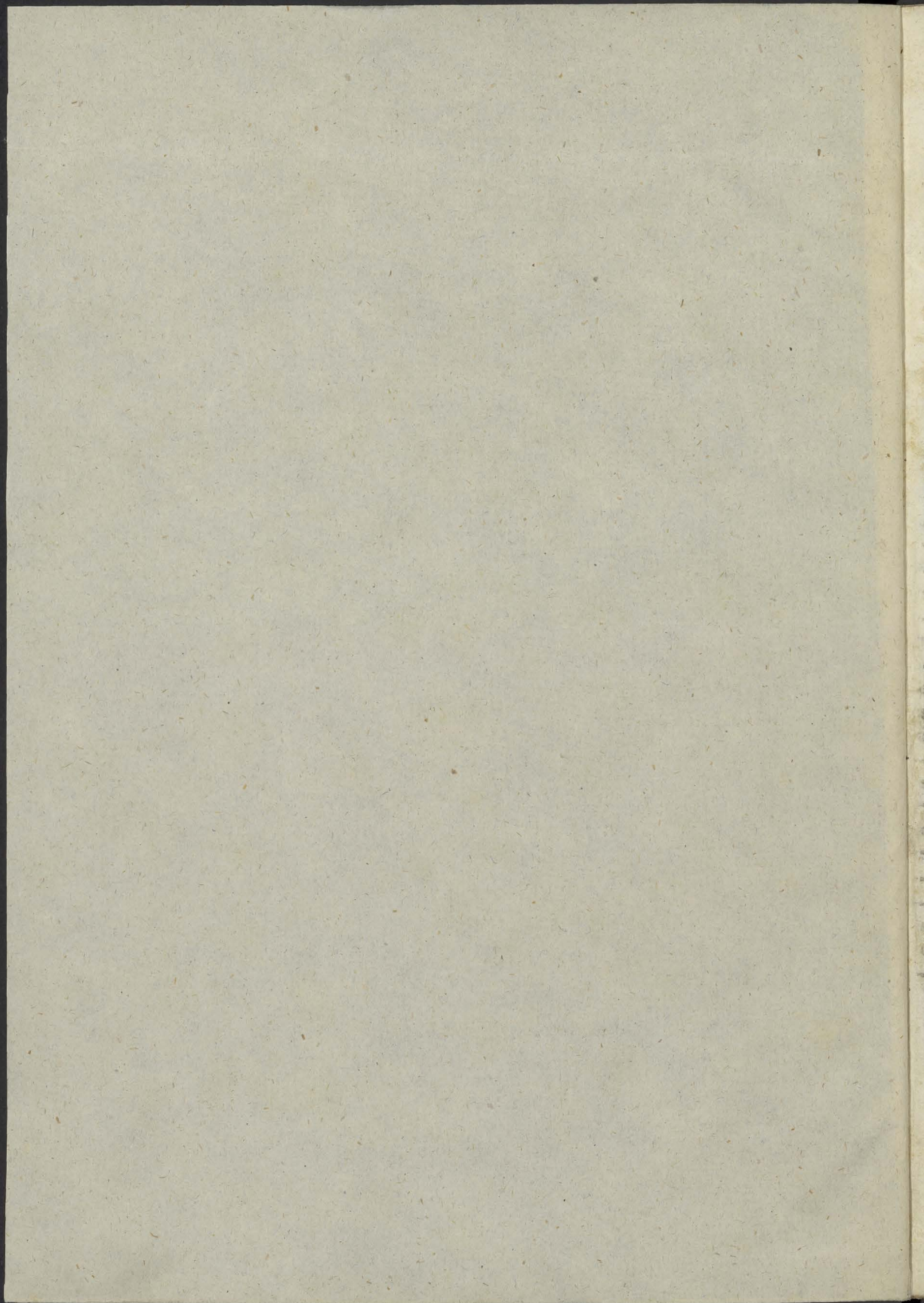
CONTINUO



STAMPA DEL GARDAPO

IN VENEZIA MDCCCLXXXI

Stampa di Garibaldi



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.
OTTAVO.



STAMPA DEL GARDANO

IN VENETIA MDCXIX.

Appresso Bartolomeo Magni.

H

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 de 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 ancoora con qualche dimostratione 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 biasimo di qual se 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 questo spero almeno facendo conoscer al mondo l'Ottima voluntà mia con la grata memoria de riceuuti favori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le viuo. 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 mes'è mostrata particolar Protettore, così hora che e' l tempo, e l'occasione importano maggior bisogno, & necessitá di protezione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habiro si bello le brutezze loro, ma come cosa riposta in colorito Cristallo, il cui 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 douergli le donare, & gradisciale 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 gratia.

Adi 10. Aprile 1619 In Venetia.

Di V. S. Molto Illustre

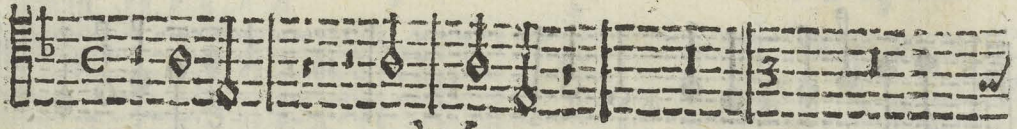
Seruitore Obligatissimo

Francesco Vesper

Chitaren. A 4.

I

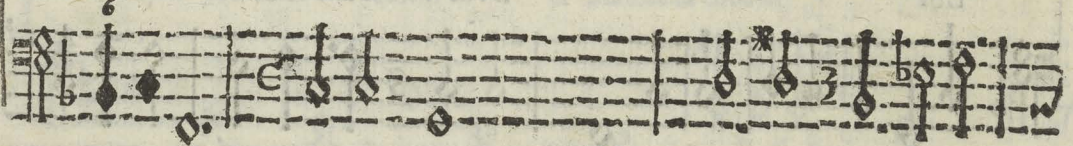
TENOR. Di Gabriel suo Nipote



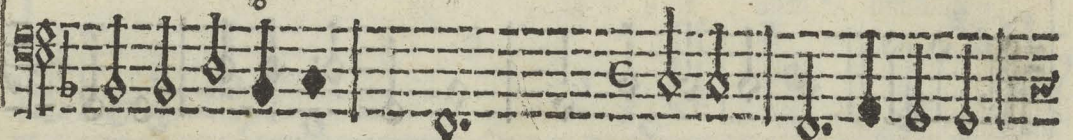
Deus De us



De us Canticum



nouum Cantabo ti bi



Can ta bo canta bo can



T E N O R

ta bo tibi Canta bo

The first system of musical notation for the Tenor part. It consists of two staves. The upper staff contains the vocal line with lyrics 'ta bo tibi Canta bo' written below it. The lower staff contains the basso continuo line. The music is in a key with one flat (B-flat) and a common time signature. There are two asterisks (*) above the first two measures of the vocal line.

tibi Deus Canticum nouum Can

The second system of musical notation for the Tenor part. It consists of two staves. The upper staff contains the vocal line with lyrics 'tibi Deus Canticum nouum Can' written below it. The lower staff contains the basso continuo line. The music continues in the same key and time signature.

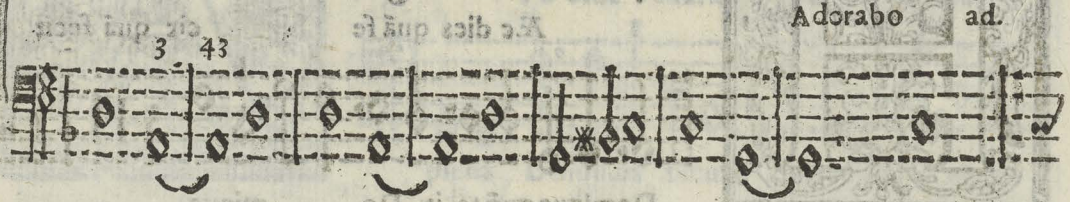
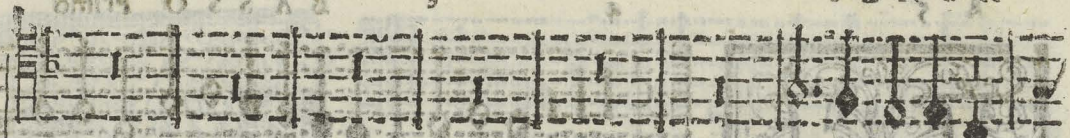
tabo tibi Cantabo tibi Canticum nouum

The third system of musical notation for the Tenor part. It consists of two staves. The upper staff contains the vocal line with lyrics 'tabo tibi Cantabo tibi Canticum nouum' written below it. The lower staff contains the basso continuo line. The music continues in the same key and time signature.

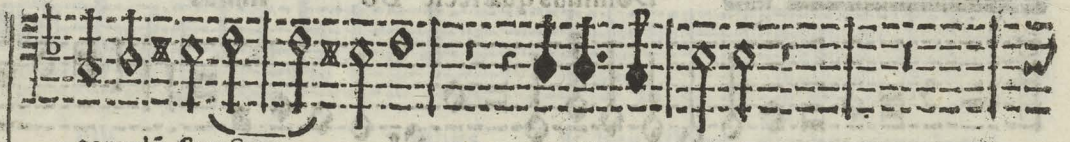
Canticum nouum Cantabo tibi

The fourth system of musical notation for the Tenor part. It consists of two staves. The upper staff contains the vocal line with lyrics 'Canticum nouum Cantabo tibi' written below it. The lower staff contains the basso continuo line. The music continues in the same key and time signature.

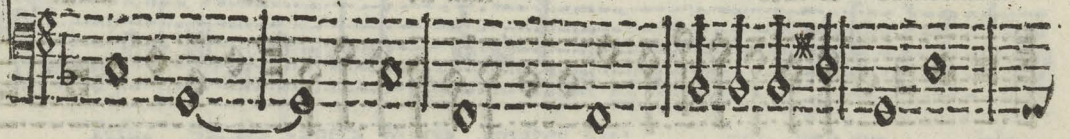
TENOR



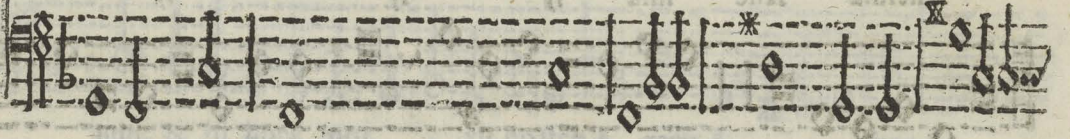
Adorabo ad



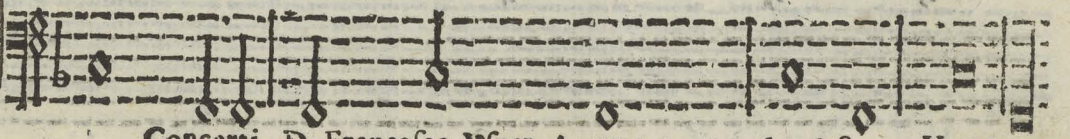
templū Sanctum tuum & psalmum dicam



nomini tuo Do mi ne & psalmū dicam



& psalmū dicā nomini tuo Do mine Do mi ne





Musical staff with notes and rests.

Et dies quã fe cit quã fecit

Musical staff with notes and rests.

Dominus quã fecit Do minus

Musical staff with notes and rests.

Exultemus & late mur in ea Exul

Musical staff with notes and rests.

temus & late mur letre mur in ea

Musical staff with notes and rests.

Alleluia Alle luia ij ij ij

Musical staff with notes and rests.

Alle luia ij ij ij ij

Musical staff with notes and rests.

ij ij ij

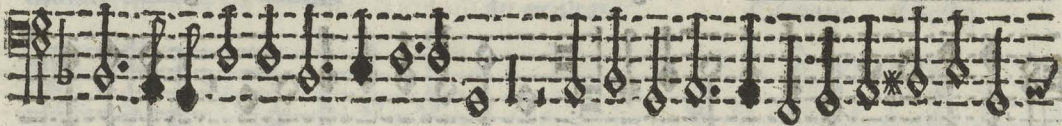
Musical staff with notes and rests.



Ve Ave Maria gra tia



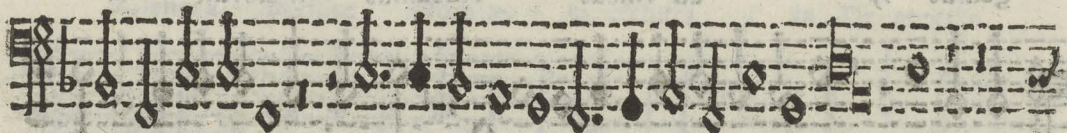
plena Dominus tecum benedicta tu in



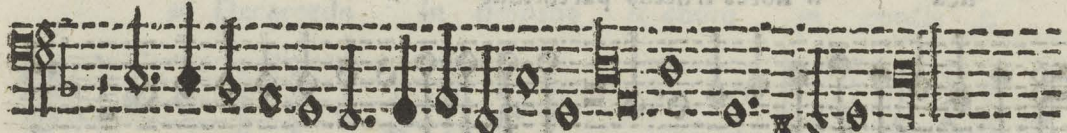
mu lie ribus & benedictus fructus ventris tui



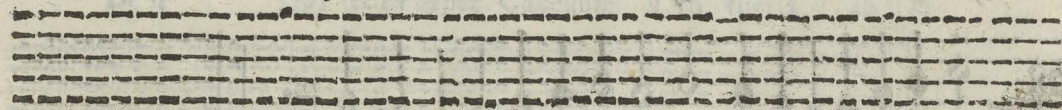
Iesus Sancta Sancta Maria mater Dei ora pro no bis



peccatoribus nunc & in hora mor tis nostrę A men



nunc & in hora mor tis nostrę A men A men.





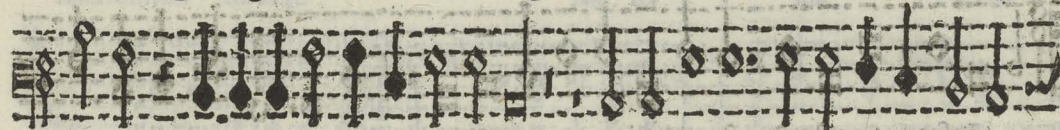
Eui dilecte mi Egrediamur in



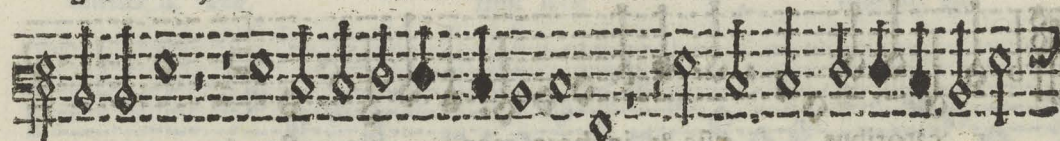
agrum Veni dilecte mi Egredia



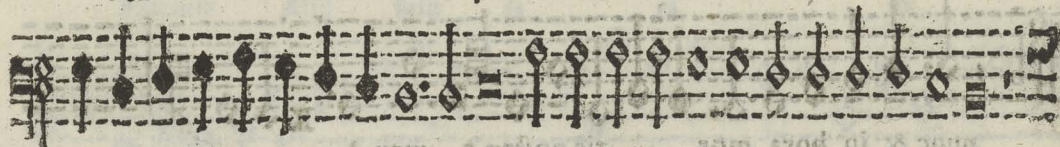
mur in agrū egrediamur in a grū cōmoremur in villis mane sur



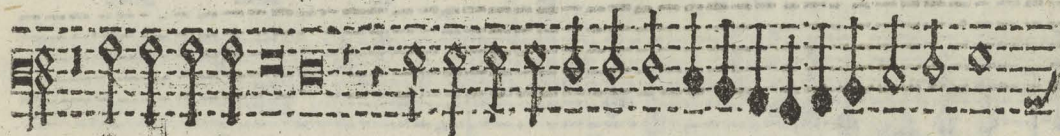
gamus ij ad vineas videamus si floruit vi



nea si flores fructus parturiunt ij



si floruerunt mala punica ibi dabo tibi ibi dabo tibi



ij ij vbera me



a vbera me

a vbera me

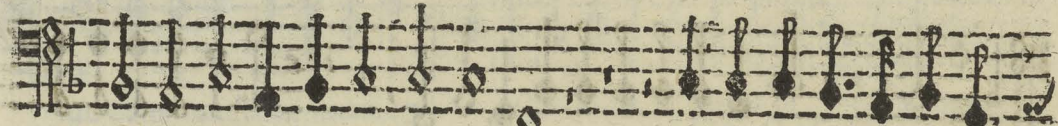
a.



Antate dilecto meo



& exultate Cantate dilecto



meobus & exultate omnes Psallite Domino in



Cithara Psallite Domino in cithara in Decacordo



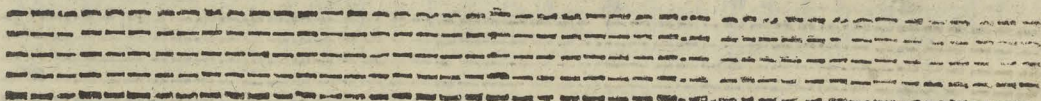
in Decacordo in timpano & choro in cordis &



organo in cordis & organo O Admirabilis



Deus Qui sedes super Cherubin & in tueris abissos





Qui sedes super Cherubin & intueris abissos. In



firmamento coeli In firmamento in firmamento in firmamento



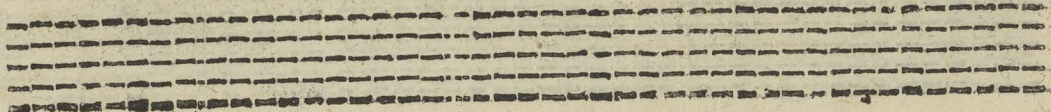
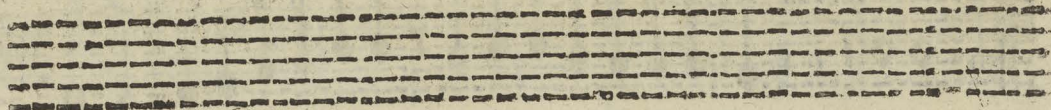
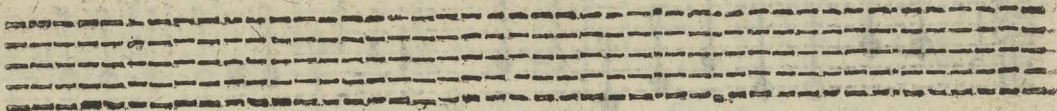
coeli Et laudabilis & gloriosus. Et laudabilis &



gloriosus. Et laudabilis & gloriosus & super exaltatus



& super exaltatus in secula & super exaltatus in secula.



Contra Bassus



Enedicam Dominum Semper laus e ius in ore

meo in Domino Lauda bitur anima mea

audiant audiant mansueti & letentur & letentur magnifica-

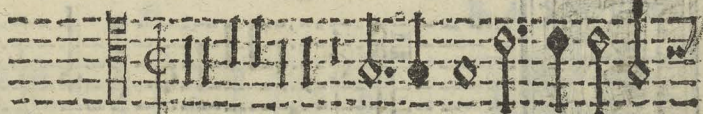
te Dominū me cum & exaltemus no men eius

in idipsum in idip sum Alleluia ij Alle

ia ij Alleluia ij Alle

Quia ij Alle luia ij

Alleluia ij Alle luia H 8



Eatus qui intelligit Dominus ij con



seruet eum & uiuificet eum & beatum



faciat & Beatum faciat eum in terra & non tradat eum in



animas in animas inimicorum eius super lectum do-



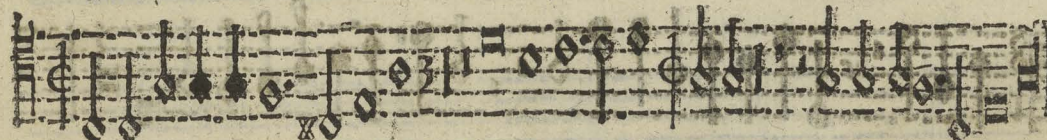
loris eius uniuersum stratum eius uersa tibi Ego



dixi Do all mine miserere me tibi miserere me i



sana animam meam Quia peccavi tibi sana animam



meam Quia peccavi tibi sana animam meam Quia peccauitibi

Voce. Secondo Choro Bassetto. 11 Di Gabriel suo Nipote



Go dormio Et cor meum vigilat Ego dormio & cor

meum vigilat ij Ego dormio & cor meum

vigilat & cor meum vigilat aperit mihi foror mea Coluba

mea formosa mea immaculata mea aperit mihi foror mea

Columba mea formosa mea immaculata mea Quia caput meum plenum est

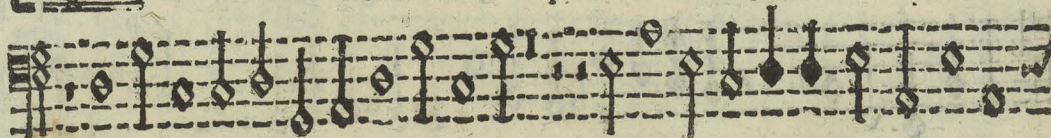
rore plenum est rore Quia caput meum plenum est rore & cinnamini mei & cin

cinnamini mei guttis nocturnis guttis nocturnis Alleluia ij Alleluia ij

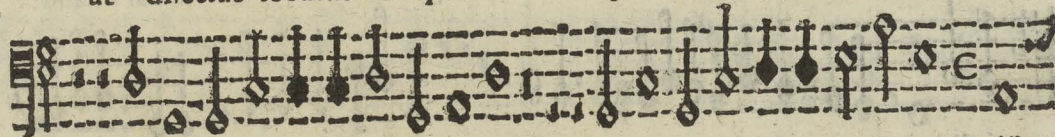
ij Alleluia Alleluia ii Alleluia Alleluia ij



Nima mea liquefacta est liquefacta est



ut dilectus locutus est quasiui quasiui & non inueni illum



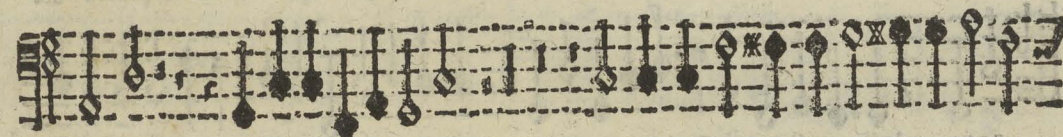
uocauit & non respōdit mihi uocauit & non respōdit mihi



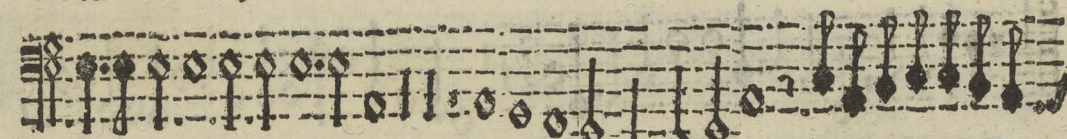
2 diuro uos 2 diuro uos filiē Ierusalem fili



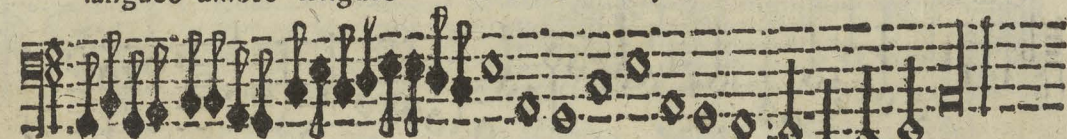
2 Ierusalem Si inuenieritis dilectum meum ut nuncietis



ci ij quia amore amore amore



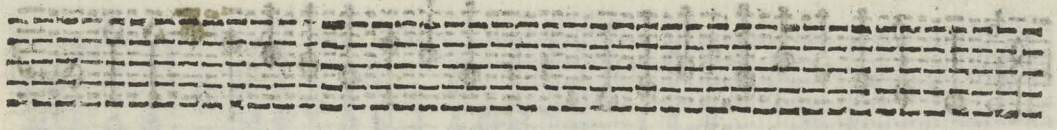
languedo amore languedo Alleluia ij ij ij



ij ij Alleluia ij ii Alleluia ij

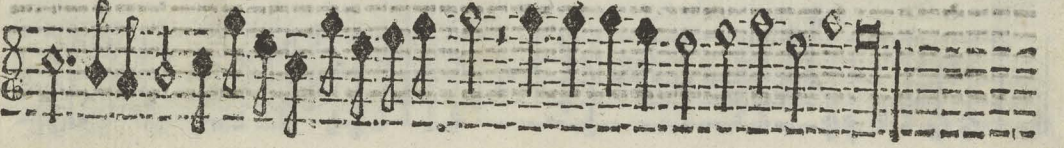
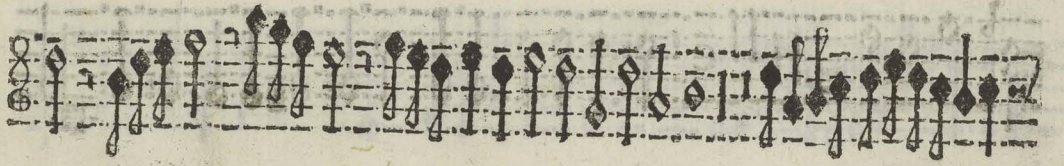
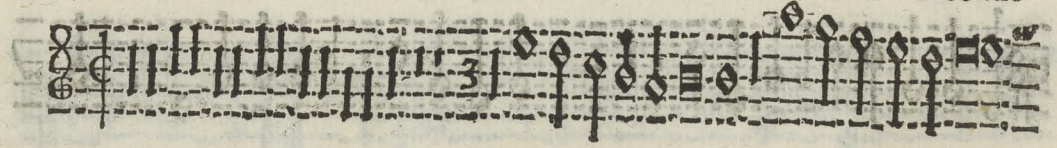
This page contains eight staves of musical notation for the Viola Sinfonia Prima, A 8, page 13, Bass part. The notation is written in bass clef with a key signature of one flat (B-flat). The music consists of a single melodic line with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several phrasing slurs and dynamic markings throughout the piece. The notation is arranged in a single system across eight staves.

This page contains the musical score for the Bass part of the second chorus of the second symphony. It consists of eight staves of music. The notation is in bass clef with a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with slurs and some measures with a double bar line. The notation is clear and legible, typical of an 18th-century manuscript.

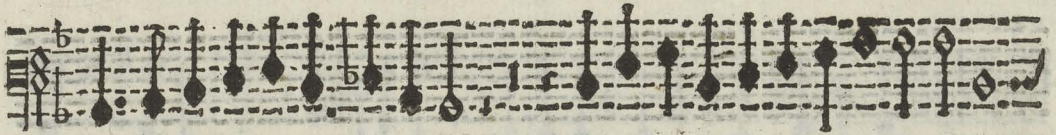
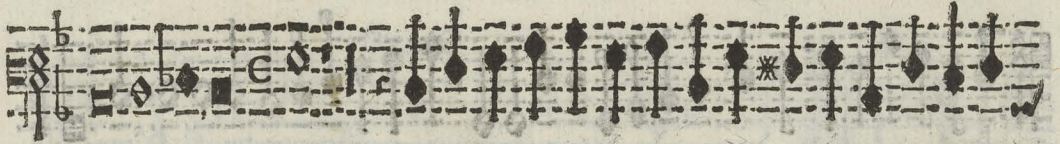


Sonata A 8.

Secondo Choro CANTO Secondo



Canzon Prima A 8. Primi Toni 18 Secondo Choro B A S S O



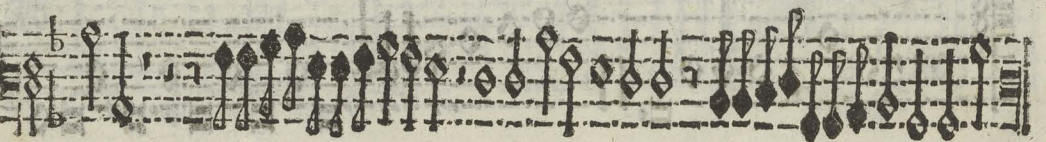
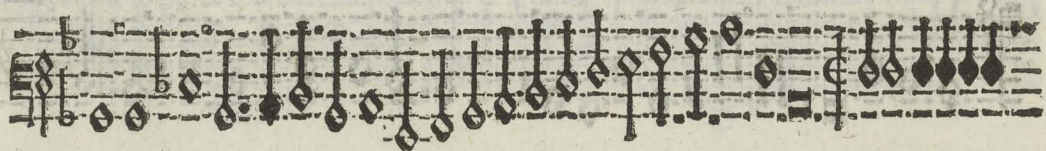
Canzon Seconda

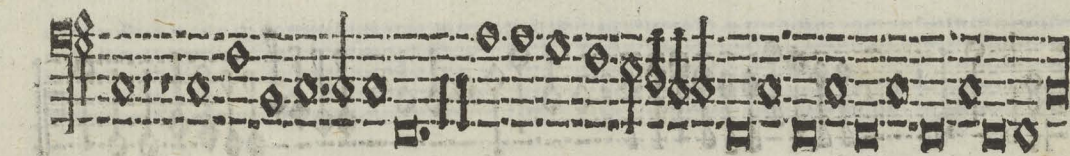
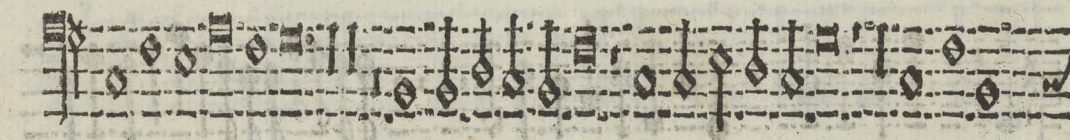
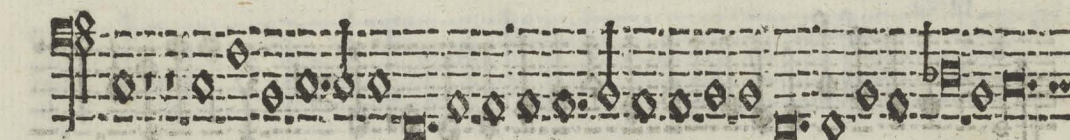
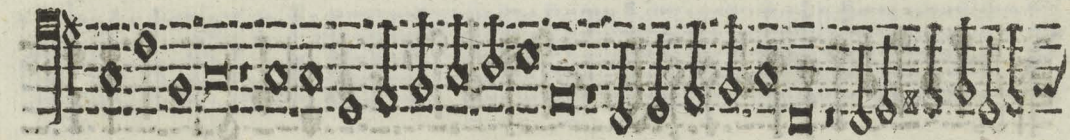
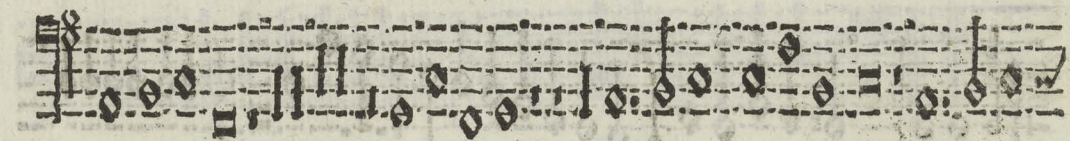
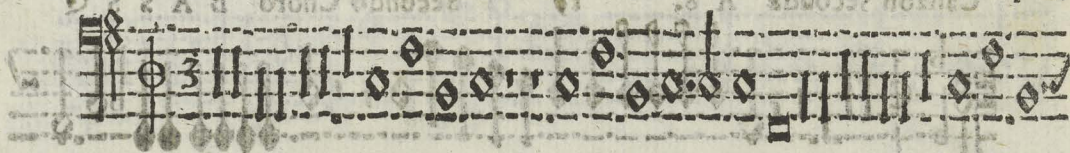
A 8.

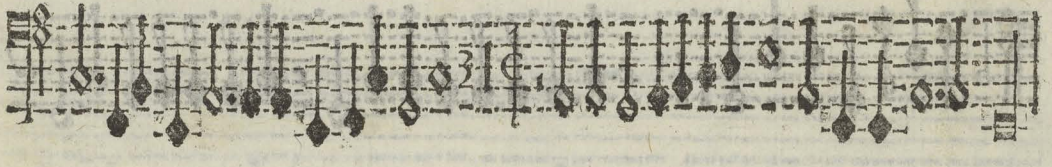
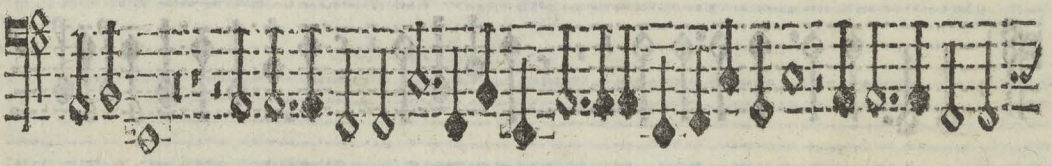
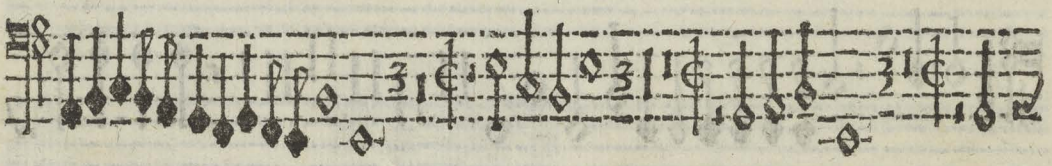
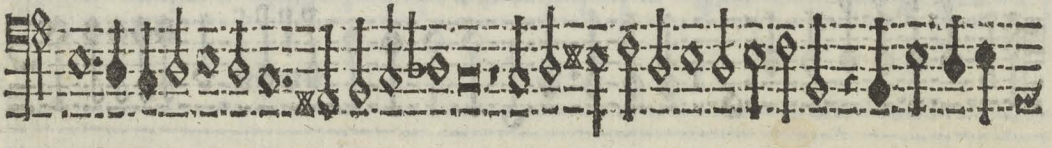
19

Secondo Choro

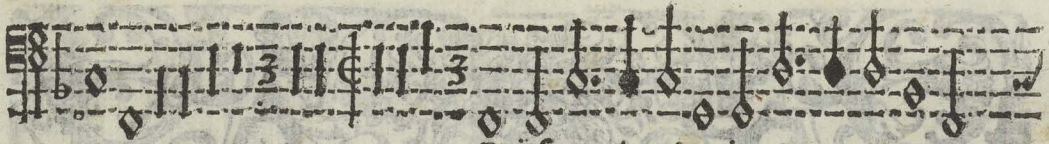
B A S S Q



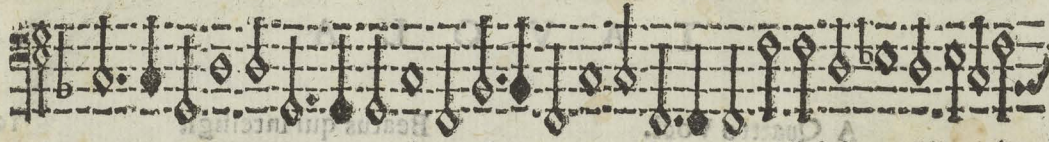




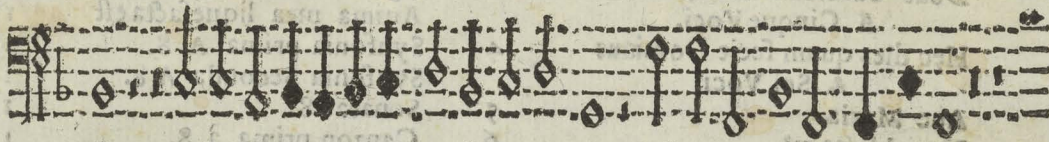
The image displays a page of musical notation for the Bass part of a piece titled "Battaglia A 8." The page is numbered "25" and is labeled "Secondo Choro B A S S O". The music is written on eight staves, each beginning with a bass clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The paper shows signs of age, with some staining and discoloration.



Qui si canti e fuoni
Omnis spiritus Laudet dominū ij



Alleluia Alle lu

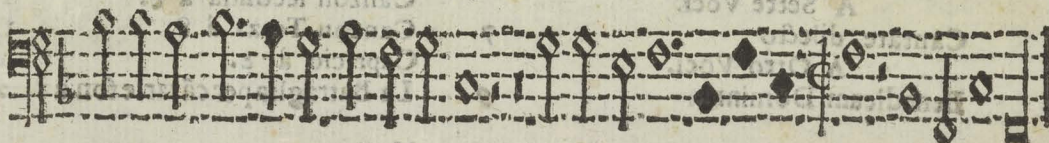


ia Alleluia

ij

ij

ij



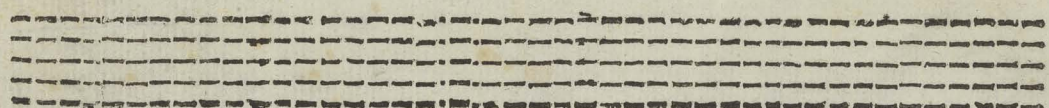
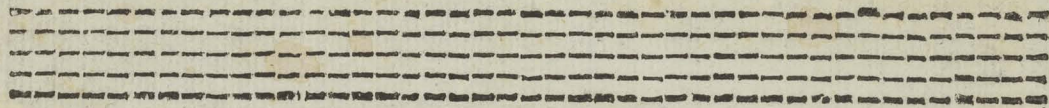
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TAVOLA

A Quattro Voci.		Beatus qui intelligit	10
Deus Canticum nouum	1	Ego dormio	12
A Cinque Voci.		Anima mea liquefacta est	12
Hæc dies quam fecit Dominus	4	Synfonia prima A 8.	13
A Sei Voci.		Synfonia Seconda A 8.	14
Aue Maria	5	Sonata à 8.	15
Veni dilecte mi	6	Canzon prima à 8.	16
A Sette Voci.		Canzon seconda à 8.	17
Cantate dilecto	7	Canzon Terza à 8.	18
A Otto Voci.		Capriccio à 8.	19
Benedicam Dominum	9	La Battaglia per catar e son à 8.	20

IL FINE



0
F
2
3
4
5
6
7
8
19
20



T A B L E

1. ...	1	...	1
2. ...	2	...	2
3. ...	3	...	3
4. ...	4	...	4
5. ...	5	...	5
6. ...	6	...	6
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