

MUSIQUE

Rés. Vm C

149

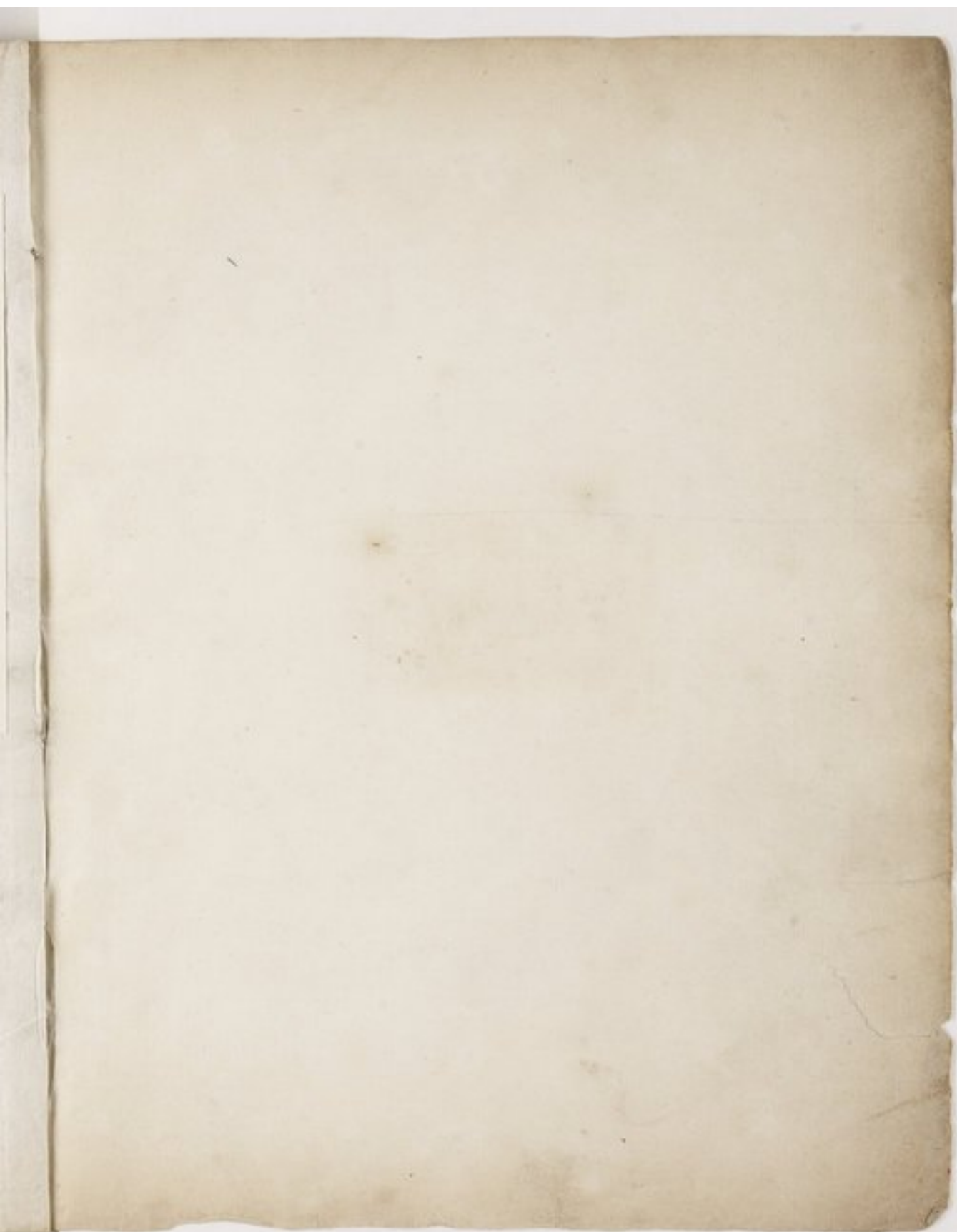
VOCE
SOLA

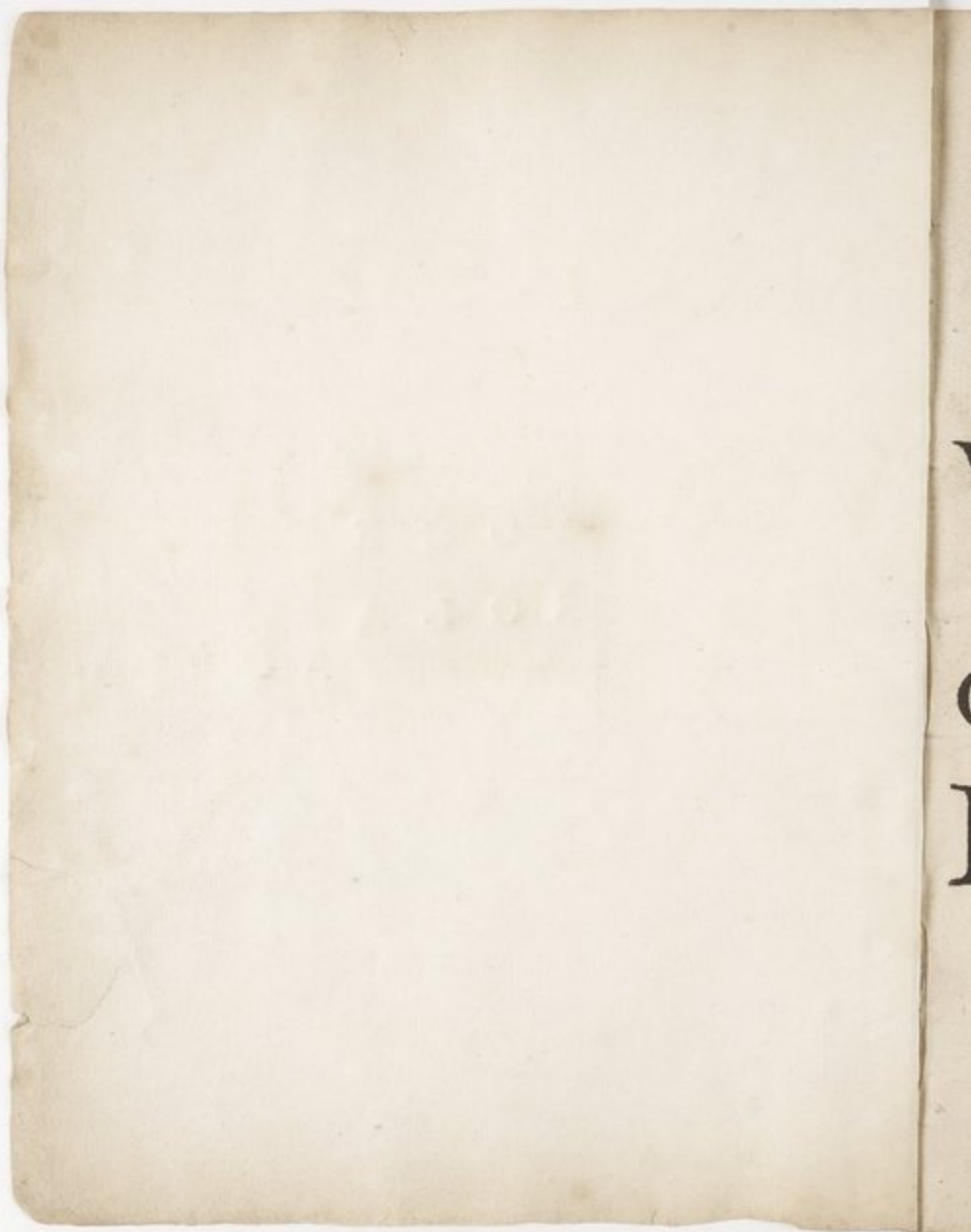
Bassani, Giovanni Battista

Resi Armonici in Motetti

a voce sola con violini. Opera ottava

Anvers, Aertssens 1691 (4 parties séparées)





MOTETTI
A
VOCE SOLA
DA
GIO. BATTISTA
BASSANI.



MOTETTI

A

VOCE SOLA

DA

GIO BATTISTA

BASSANI

Parte che Canta.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA,

Per HENRICO AERTSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso, 1691.

Con Privilegio.

Res. Vmc. 149

- Tutte die Cantate.

RESI ARMONICI

IN

MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e della Chiesa
di S. Andrea della Città di Mantova,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANNO 1782.

Per Francesco Antonicelli, Stampatore di Mantova, alla
Bottega del Signor Pignatelli, 1782.



Per la Beata Vergine, ovvero per qual si voglia Santa

CANTO.

Sinfonia
Tacet.



Ve Ave verax honor castitatis ave verax



honor castitatis purus splendor Paradi- si Salve salve



salve o meliffuum salve salve salve o meliffuum di- vine sapi-



en- tiz fluen- tum.

Vivace con
v. v.



Quantæ sunt in Cælo stellæ quantæ



sunt in Cælo stellæ tantæ gratiæ sunt in te tantæ gra-



tiz sunt in te tantæ gra-



tiz sunt in te tan- ta gratiæ sunt in te sunt in te cya



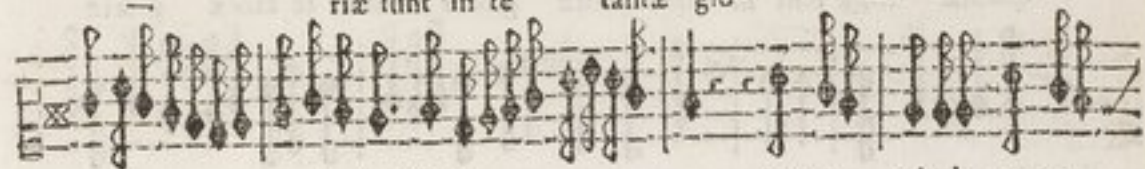
eya flammæ bellæ eya eya flammæ bellæ da- te
 jubar erga me da- te jubar erga me erga
 me Quantæ sunt in Cælo stellæ quantæ sunt in Cælo
 stellæ tantæ gratiæ sunt in te tantæ gra-
 tiæ sunt in te tantæ gra- tiæ sunt in
 te tantæ gratiæ sunt in te sunt in te Quantæ stillæ sunt in
 Mare quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ
 gloriæ sunt in te sunt in te tantæ glo-

CANTO.

3



rix sunt in te tantæ glo-



rix sunt in te tantæ gloriæ tantæ



gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te



Quam tranquillæ estis ô care dum mana-



te dum manate propter me quam tran-



quillæ estis ô care dum manate propter me dum mana-



te dum manate propter



me dum manate propter me quantæ stillæ sunt in mare

CANTO



quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ gloriæ



sunt in te sunt in te tantæ glo-



riæ sunt in te tantæ glo-



riæ sunt in te tantæ gloriæ tantæ



gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te.

solo



Da mihi tu quæso partem tui dulcis amoris dum te a-



mando dum te amando adorando adorando sup-



pliciter exoro suppliciter exoro exo- ro exo- ro.

Largo, con V. V.

CANTO:

5



Flagella requiro tormenta suspiro Flagella re-



quiro tormento suspiro amantem non terrent non aspera fors non



timor non tremor non timor non tremor non barbara mors non



timor non tremor non barbara mors non non non non non



non non timor non tremor non barbara mors non non non non



barbara mors non barbara mors.



Jam tormenta abierunt est contenta alma mea est contenta alma



mea in tuo tantum fuis amo- — re.

Date flores flores date flores date date
 flores flores date flores date Christi sponsam coro-
 na-
 te Christi sponsam coro- na-
 te co- ro- na- te
 Cæli cives exulta-
 te astra
 Lætis persona-

CANTO.

te astra lætis persona—

te date flores flores date flores date

date flores flores date flores date Christi sponsam

coro— na—

te Christi sponsam coro— na—

te co- ro- na- te.

Alleluya
si
placet.

Allegro

Alleluya Alleluya Alleluya Alleluya

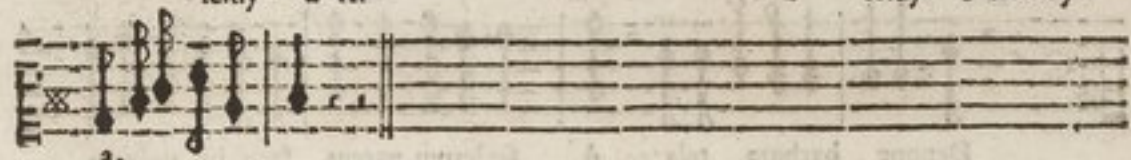
8 CANTO.

CANTO:

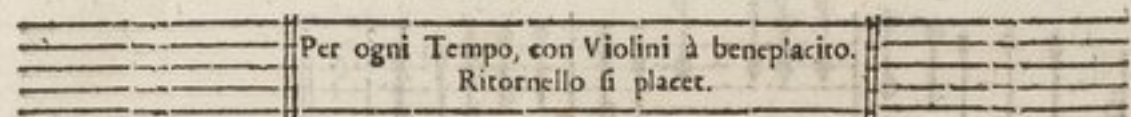


leluy- a Al-

leluy- a Alleluy-



a.



Allegro.



Uid arma quid bella quid ar-



ma quid arma quid ar-

ma quid arma quid



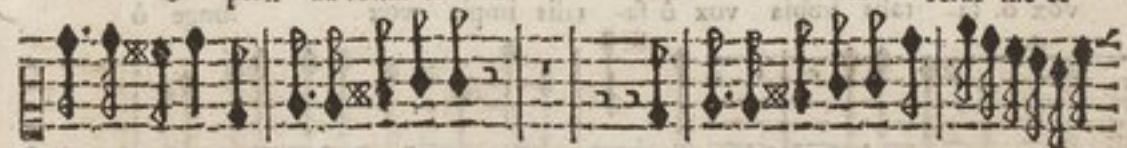
bella & execos fu- ro-

res ò perfida tonas



ò perfida tonas & la-

ceras me &



lace- ras me ò perfida tonas

ò perfida tonas & la-

CANTO.



Ritornello si
Placet.

Solo ceras me & laceras me & laceras me.



Depone barbara tela ô scelerum parens fatis in vulnera



ferox fata eru- delia in corde meo dissemi- nas.



Cessa ô cruda cruda tace ô fatalis impia vox Cessa ô cruda cruda



tace ô fatalis impia vox ô fata-



lis impia vox ô fara- lis impia



vox ô fa- talis impia vox ô fa- talis impia vox longe ô



furia cum tua face longe ô furia cum tua face quam ere-

CANTO.



a- vit atra nox quam cre- a- vit atra nox



quam cre- a- vit atra nox Cessa ô eruda eruda tace ô fatalis impia



vox cessa ô eruda eruda tace ô fatalis impia vox ô fata-



lis impia vox ô fata-



lis impia vox ô fa- talis impia vox ô fa- talis impia vox.

Seconda

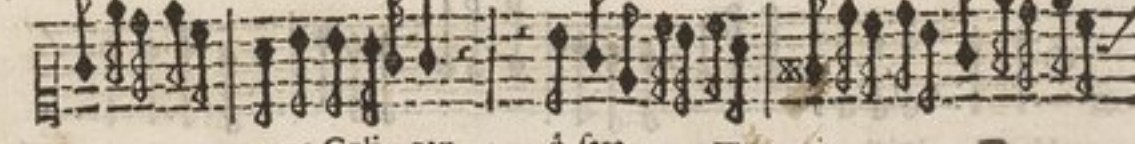
Sinfonia si placet.



Veni ô Diva veni cara ô serena Czli pax



veni ô Diva veni cara ô serena Czli pax ô sere-



na Czli pax ô sere-

na Cæli pax ô fe-rena Cæli pax ô fe-rena Cæli pax splende
 lucis non avara splende lucis non avara ô can-do-ris
 alma fax ô can-do-ris alma fax ô can-
 do-ris alma fax veni ô Divi veni eara ô serena Cæli pax
 veni ô Diva veni eara ô serena Cæli pax ô fere-
 na Cæli pax ô fere-
 na Cæli pax ô fe-rena Cali pax ô fe-rena Cæli pax.
 Heu infelix anima captiva doleo dolores dedit voluptas

CANTO.

13



dedit carcerem li-beras in laeta sorte suspiro. In



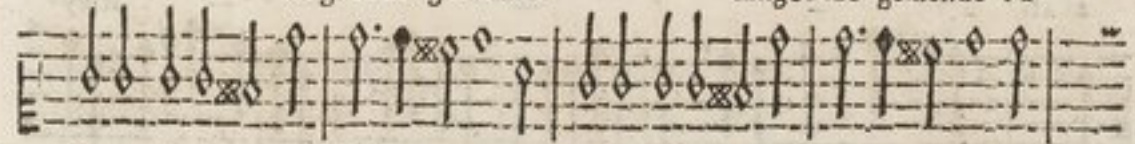
dura ca-te- — — — — — na in misera pœna in



misera pœna de- sidero te de- fide- ro te de- sidero te de- sidero



te languendo gemendo languendo gemendo t'a-



doro t'imploro tu libera me t'a- doro t'imploro tu libera me in



dura cate- — — — — — na in misera pœna in



misera pœna desidero te desidero te desidero te desidero te.



Alleluya si placet. Allegro

Alleluya Alleluy- a

Al- leluy-

CANTO.

a Alleluia Alleluia- a Al- leluia-
 a Al- leluia- a Alleluia Alleluia- a
 Al- leluia- a Alleluia Alleluia-
 a Al- leluia- a Alleluia Alleluia-
 Alleluia Al- leluia- a
 Alleluia- a Alleluia- a Al- leluia-
 a Alleluia- a Alleluia- a Alleluia Alleluia
 Al- leluia Al- leluia Alleluia.

Per ogni Tempo
Solo

CANTO

15



N hoc Mundo incōstante ubi ruinae tantae ubi tantae pro cellae



calmam donate vos placidae vos placidae stellas.

Allegro, allegro
con Violini.



Si fortuna pugnando bellando



si fortuna pugnando bellando



tentat impia deperdere me tentat impia deperdere me



pugnando bellando tentat impia deperdere me



deperdere me deperdere me cara vita ambita mi Je-su



cara vita ambita mi Je-su sum in-tenta sum in-tenta contenta de



te conten- — ra conten- — ra



sum intenta sum in- tenta contenta de te contenta de te si for-



tuna pugnando bel- lan- — do si for-



tuna pugnando bel- lan- — ra tentat



impia deperdere me tentat impia de- perde- re me pugnando bel-



lan- do tentat impia de- perdere me de- perde- re me.

Solo
In hoc saeculo i- nane omni- a perpendo sane Nam video

nam cognosco nam comprehendo in bonis brevitatem in malis levi-



tatem in cunctis vanita-



tem in cunctis vani-



ta-

tem.



Momento contento

momento con-



tento humana mundana non fruitur fors non fruitur fors hu-



mana mundana non fruitur fors hu-mana mundana non fruitur fors



sperando

spe-rando jocan-



do jocando lu-den-

do spe-

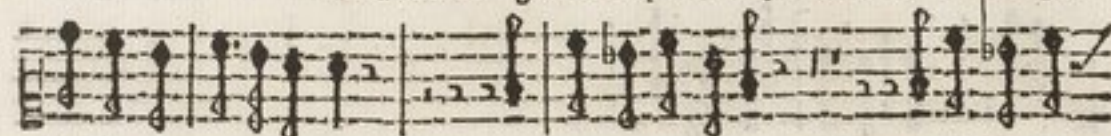




rando jocando ludendo gau- dendo praeoccupat mors sperando jo- can-



do lu- dendo gaudendo prae- occupat mors lu- dendo gau-



dendo prae- occupat mors mo- mento contento momento con-



tento humana mun- dana non fruitur fors non fruitur fors hu-



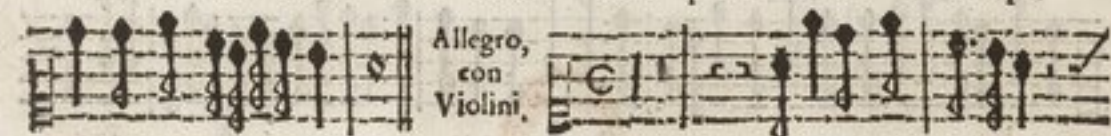
mana mundana non fruitur fors hu- mana mundana non fruitur fors.



Ergo mi summe bone de me quod vos dis- po- ne in hac



vita mor- tali omnia mala omnia bona provi- dentiae tuae semper



semper sunt do- na.

Allegro,
con
Violini.



Felice vel misera

CANTO.

79



bo canta- - bo canta- - bo cantabo.

Presto.

Alleluya Alleluya Alleluya

Alleluya Alleluy- a Al- leluya Alleluya Alleluy-

(1)

a Alleluya Al- leluya Alleluya Al- leluy-

a Alleluya Al- leluya Alleluya Alleluy- a

Al- leluy- a Alleluya Alleluy- a Alleluy-

a Alleluya.

Per ogni Tempo.

Solo

CANTO.

27

Sinfonia Tacet



N caligine umbro- sa in



ma- re infido A- gi- tata despe- rata



vado errando la- cri- mando unde mesto non



ref- piro misera mente misera mente sus- piro sus- piro.

Con Violini allegro



Festinate o penæ terrenæ o penæ terrenæ



festinate o penæ terrenæ o penæ terrenæ furia



bar- baræ furia barbaræ veni- te ve-



nite venite furia barbaræ venite veni-

CANTO

te venite flagel- la-

te fer- ratz ca-

te- nuz ferratz catenz flagel-

late fer- ratz catenz flagellate fer- ratz catenz fer-

ratz catenz furibundz sa- gittz fe- rite sa- gittz fe-

rite furi- bundz furi- bundz sagittz fe- rite sa-

gittz ferite furibundz sa- gittz ferite fe- rite fe-

rite furibundz sa- gittz ferite fe- rite ferite.

Solo CANTO. 23

Ah non non conturbate non la- ce- ra- te Ite ite
 longe durz durz ca- tenaz fi- nite a- marz pe-
 n- ce- late iniquz stellz
 ô quante contra me dirz procellz.

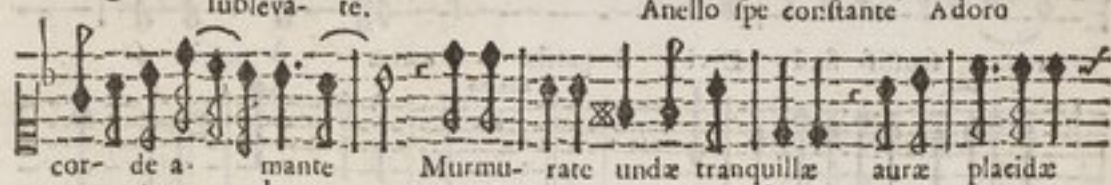
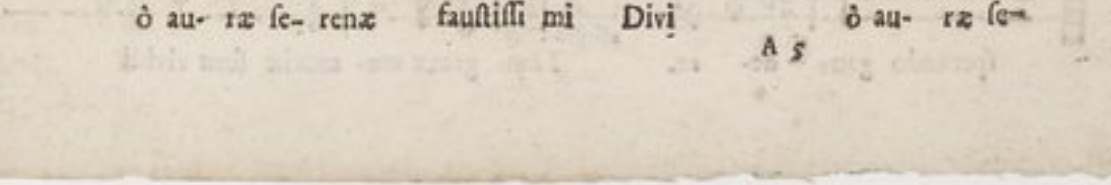
Con Violini. Allegro.

Alta gloria alta gloria cara ca- ra ca- ra vita
 ca- ra vita in reatro stabilita stabilita supra
 sidera col- loca- ta invoca-
 ta ve- ni veni veni veni veni ve-

ni ad me ve- ni veni ve- ni veni ad me ad me ad
 me invo- ca- ta ve- ni ad- me- veni veni veni ad me
 Almi campi majes- tosi almi campi majes- tosi elari lampi
 gene- ro- si resplendete conso-
 late conso- late resplendete conso- late conso- late
 arri- de- te resplendete
 conso- late resplendete conso- late arri- de- te suble- va-

CANTO. solo

45

Con violini
Allegro,

CANTO.

renz faustif- fimi Divi ô patriz a- menz ô patriz a-

menz purissimi ri- vi. Ar- dendo suf- piro spi-

rando ref- spiro Ardendo suf- piro spirando vi-

dere spirando spi- rando vide- re spirando spi- rando vi-

de- re dolen- do dolendo ref- piro dolendo ref-

piro spe- rando gau- dere sperando gau- dere speran- do gau-

dere dolendo ref- spiro sperando spe- ran- do gaudere

sperando gau- de- re. *allegro* Tam gratæ me- moriæ sunt vividi

CANTO.

27



luctus tam grata memoria sunt vividi luctus & tanta vic-



to- riaz & tanta victoria amanti fin-



gultus amanti singultus & tanta victoria amanti sin- gul-



tus Jam plano ride-



bo Si prono si pr-



no regna-



bo regna- bo. Jam ge- mo gaude-



bo Si ploro si

CANTO. Allegro

plo- ro canta-
 bo canta- bo canta- bo canta-
 bo canta- bo Al- leluya Al- leluya Al-
 leluy- a Al- leluy- a
 Al- leluya Al- leluya Al-
 leluy- a Al- le- luya Al- leluy-
 a Al- leluya Al- le- luya Al- le-
 luya Al- leluy- a Al- le- luya Al-

CANTO.

29

Ieluya Al-
 Ieluya Al- le- luya Al- Ieluy- a Al-
 Ieluy- a Al- Ieluy- a.

Per qual si voglia Santo. Sinfonia Tacet.

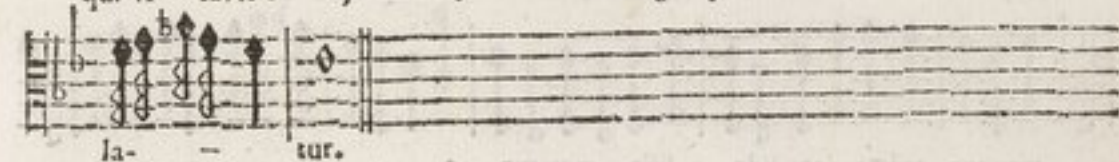
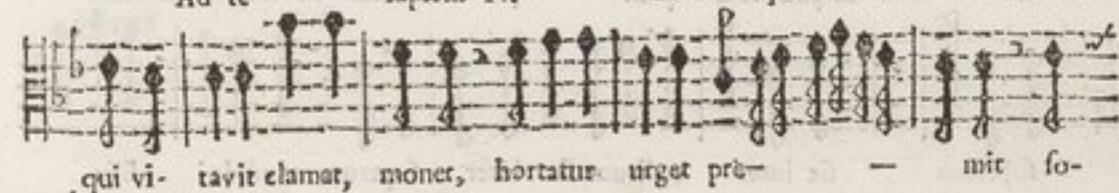
ALTO.

M *solo*
 Orta- lis oh mor- ta
 lis sæculã dura- tura in mente ambitiosa in mente im-
 pura deli- rando quid pingis mentien- do quid fingis?
Con Violini.
 Cogita pensita miser quid es? cogita pensita miser quid es?

cogita pensita miser quid es? Gravitat claudicat animi
 pes gravitat claudicat animi pes gravitat claudicat animi
 pes cogita pensita miser quid es? cogita pensita miser quid
 es? cogita pensita miser quid es? *Vivace* Nova tempus semper
 pluit nova tempus semper pluit est quod fuit numquam
 sic est quod fuit numquam sic fugit annus vo- lat dies fugit
 annus vo- lat dies ulla quies non est hic ulla quies non est
 hic fugit annus vo- lat dies fugit annus vo- lat dies ulla

ALTO:

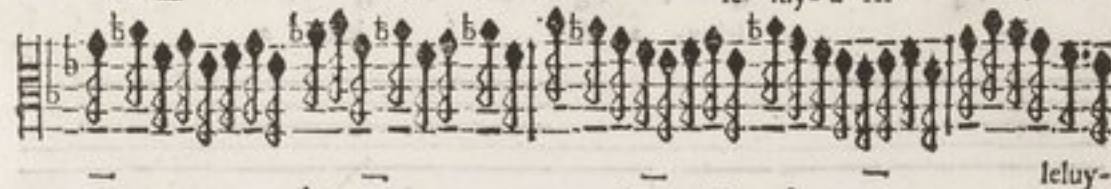
31



sit do- lere sola spes sit do- lere sola spes pæni- te- re so- la
 pax pæni- te- re so- la pax sola pax sit do- lere sola
 spes pænitere pænite- re so- la pax pænite- re
 so- la pax sola pax. *Allegro* Sic inter cælitum sic inter
 superum sic inter cælitum sic inter superum candida lilia
 meretur anima candida lilia meretur a
 ni- ma candida lilia meretur a. *Allegro*
 ni- ma. Triumphare ri-

A L T O.

33





a trium- phare ridere exultare trium- phare ridere exul-



tare jubi- lare gaudere cantare jubi- lare gaudere cantare



Al-

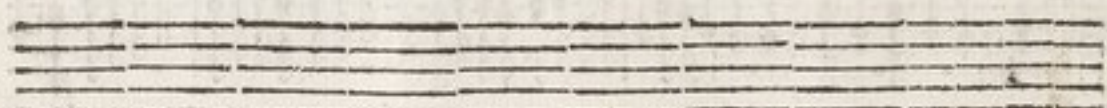
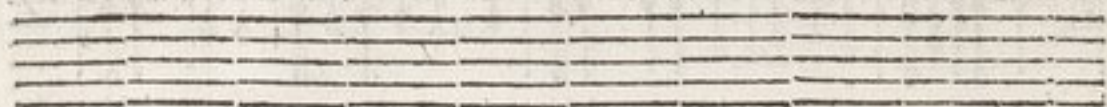
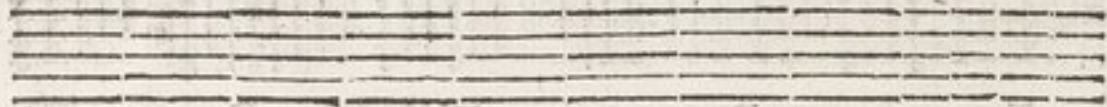


leluya

Al-



leluy- a Al- leluy- a.



Per la Beata Vergine.
Largo, ma spiritoso.

A L T O.

37



Orda languida in a- more Corda languida in a-



more huc venite prope- rate pro- pera-



te corda languida in a- more in amore in a. more huc venite



prope- rate pro- pe- ra-



more in a- more huc venite prope- rate pro- pe- ra-



te æstuantia in ar- dore in ardore æstu-



antia in ardore in ardore ad Ma- riam festina-



te festi- na- te festina- te festi-

ALTO.

nate Corda languida in a- more corda languida in a-
 more hue venite prope- rate propere-
 te corda languida in a- more in amore in a- more hue ve-
 nite prope- rate pro- pe- ra- te in a-
 more in a- more hue venite prope- rate pro- pe- ra-
 te.
 Largo
 Si placidissimi pervolant Zephiri Mater dulcissima. Mater dul-
 cissima vocant ad te Mater dul- cissima vocant ad te Mater dul-

F. ALTO.



cissima vocant ad te si iueun- dissimi murmurant Euri Virgo pi-



issima invitant me invitant me Virgo pi- issima invitant me



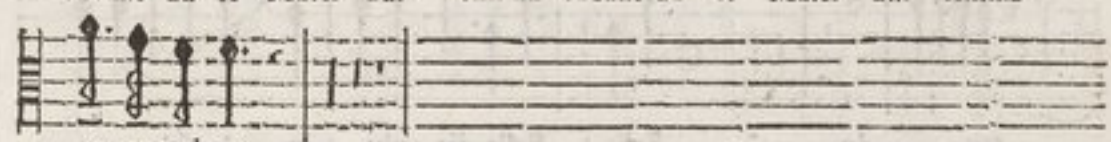
Virgo pi- issima Virgo pi- if- sima in- vitant me invitant me si placi-



dissimi pervolant Zephiri Mater dulcissima Mater dul- cissima



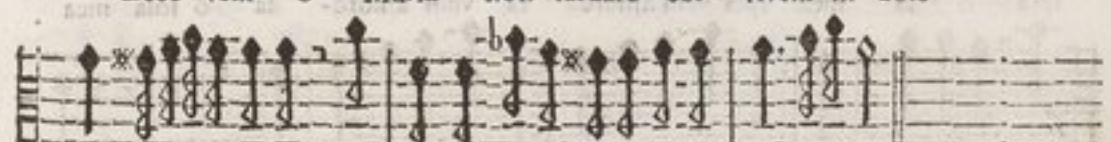
vocant ad te Mater dul- cissima vocant ad te Mater dul- cissima



vocant ad te.



Ecce veni- o Maria noli tardare cor vivens in dolo-



re cor vivens in dolore recre- a- re.

Stò pe- nan- do stò pe- nan- do

& non sus- piro suspiro sed respi ro te in a- man- do aman- do stò languen-

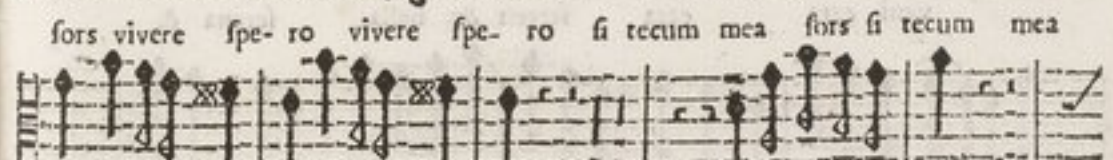
do & sum contenta per tormen- ta te querendo

te que- ren- do per tor- men- ta per tormenta te que-

ren- do. Bella Bella die ubi es, ò sola mea

spes ò sola mea spes veni amoro- sa veni amoro- sa ò sola mea

spes ò sola mea spes veni amoro- sa veni amoro- sa Quid





fic erit tua lux ad Cælum mihi dux & felix e- ro & felix e-



ro ad Cælum mihi dux & felix e- ro & felix e- ro & felix e-



ro cara cara fit mihi mors si tecum mea fors si tecum mea



fors vivere spe- ro vivere spe- ro si tecum mea fors si tecum mea



fors vivere spe- ro vivere spe- ro.



Veni cara cara serena & bella serena & bella



veni cara cara serena & bella serena &



bella Accende me- um cor face face novel- la face

ALTO.



face novel- la Veni cara cara serena & pia



serena & pia & erimus una-



nimes Mari- a & erimus una- nimes Mari-



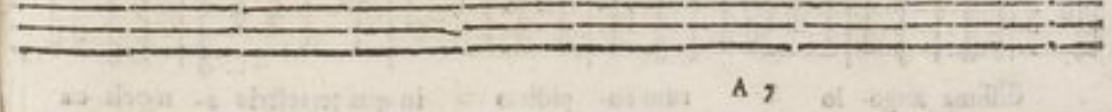
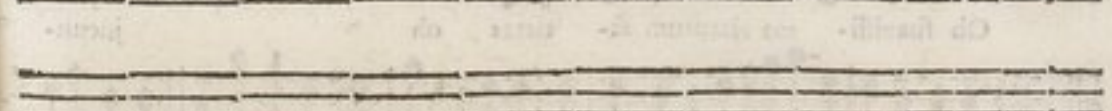
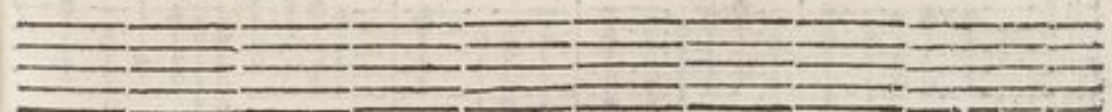
a veni cara serena & pia veni cara serena &



pia & erimus u- nanimis Mari- a & erimus u- nanimis Mari- a



& erimus u- nanimis Mari- a



G *Largo*

Ustate li- bate Gus- tate li- bate ò

animæ sitientes ò animæ sitientes ad mensam cæ-

lestem ad aquas ad fontem a- fugite ac- curite vos populi

ardentes vos populi ardentes Gustate li-

bate gus- tate libate ò animæ si- tien- tes ò animæ

si- tien- tes.

Solo

Oh suavissi- ma viatorum fa- tigas oh jucun-

dissima ange- lo rum cu- piditas in qua terrestris a- moris cæ

ALTO.

43



lestis ardo- ris ex- ultat feli- ci-



tas oh sua- vissima via- torum fatietas oh jucundissi- ma Ange-



lo- rum cupi- di- tas.

Con violini,
non tanto allegro.



Ad summos amores ad puros ar- dores



ad summos amores ad puros ar- dores ad lucis auctorem ad vitæ fau-



totem ore festan- ti ore festan-



ti ore festan- ti corde læ- tan- ti corde lætanti accedite



om- nes ore festan- ti corde lætan- ti corde læ-

A L T O.



tanti accedere omnes accedere omnes.

Solo



En vestra mortalium felicissima fors per quam prava contem-



niture mors.

Con Violini, Allegro.



Tu caeli letitia Tu caeli letitia tu mundi vic-



toria victoria tu caeli leti-



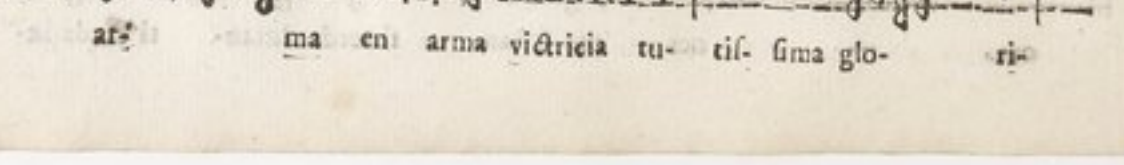
titz tu mundi victoria victoria



toria victoria victoria



aria en arma en



aria en arma victoria tu-tissima gloria

ALTO.

45

Allegro con
Violini.

mensam ad fontem ad veram sa-lutem prope-ra-

te festi- na-
 te prope- ra- te festi- na- te prope- ra-
 te festi- na- te vos populi aman- tes vos populi
 aman- tes in tanto triumpho in tanto tri- umpho pro
 maxima gloria cae- lesti ar- dore di- vino a- more flagran-
 tes af- flan- tes sacrae facis verae pacis verae
 pacis per- cipite gau-
 di- a sacrae facis verae pacis verae

ALTO.

47





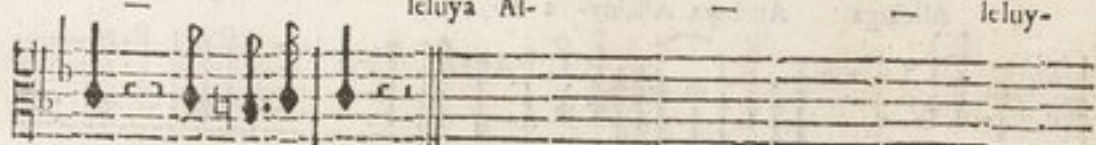
Alleluya Alleluy- a Alleluya Alleluya



Alleluya Alleluy- a Alleluya Alleluya Alleluy- a Al-



luya Al- luy-



a Alleluy- a.



Per ogni Tempo.

Allegro.



Ligeri a- mores Aligeri a-



mores excuti- te faes A- ligeri a- mores excutite fa-



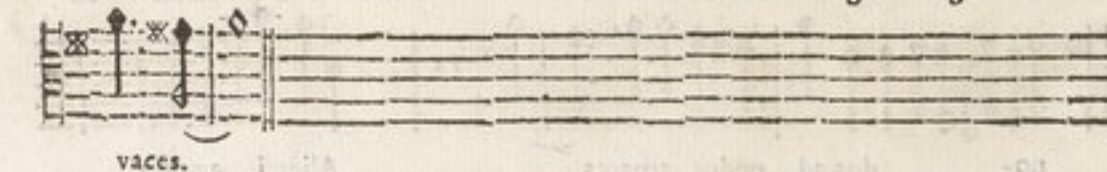
ces ex- cutite

ALTO.

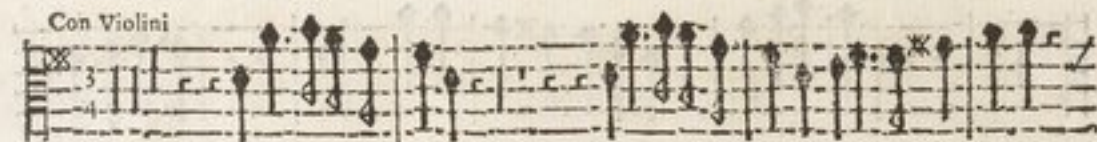
49

fa. ces corda
gelida inflamma-
te inflamate corda gelida inflamma-
te inflamma- te Ad tela
ad tela ad ar- dores ad nodos te- naces ad nodos te- naces ad
no- dos ad nodos tenaces Aligeri amores
aligeri a- mores excuti- te faces aligeri a-
mores excutite fa-

A L T O.



Con Violini



ALTO.

51

ces ex-cutite fa-ces Eya eya corda ex-tincta spiri-talibus flammis ad vitam charitatis revo-ca-te revo-ca-te Aligeri a-mores aligeri a-mores excuti-te faces aligeri a-mores excutite fa-ces ex-cutite fa-corda gelida inflamma-

ALTO.

te inflamate corda gelida inflama-
ma- Solo te inflamma- te
sub auspicio ex- lesti triumphantis spiritus almi amor amor
mihi auspi- catur victoriam de triumphato Flege- ton-
tis Tyran- no.

Con V. V. allegro

Spolia mille re- por- tabo spolia mille re- por-
tabo tanto affa- tu proce- tore suo concitus fer- vore semper
ego letus canta-

A L T O.

bo semper ego latus can- tabo semper ego latus can- ta-

bo latus can- tabo cantabo canta- bo cantabo

canta- bo. Ad arma ad bella ad arma ad bella

ad ar-

ma ad arma ad

bella jam Timpana strepunt jam Buccinz clangunt jam Timpana

strepunt jam Buccinz clangunt Acherontem expug- na-

bo expugnabo expug- nabo Acherontem expug-

ALTO.

na- bo Trium- phabo trium- phabo trium-
 pha- — — — bo trium-
 pha- — — — bo trium-
 pha- bo, Alleluya
 Al- — leluy- a Al- leluy- a Alleluya Al-
 leluy- a Alleluya Al- le- luy- a Al-
 leluy- a Alleluya Alleluy- a
 Alleluy- a Alleluy- a Al- leluya Alleluy- a Alleluya

A L T O.



Alleluy. a

Alleluya



Al- — leluy- a Al- leluy-



a alleluy- a.

Per ogni Tempo.

B A S S O.

Vivace.



Ari Zephiri volan- res



Cari Zephiri vo- lan- res dulces auras dulces auras



ven- ti la-



te ventila-



te dulces auras venti- la- — te ventila- —



— te dulces auras venti- la- — te



Caræ stellæ coruf- cantes caræ stellæ coruf- cantes vos ar-



dores vos ardo- res mitiga-



— — — — — te vos ardores



miti- ga- — — — — — te Cari Zephiri vo-



lan- — — — — — tes cari Zephiri vo- lan- — — — — — tes

BASSO.

dulces auras dulces auras ven- ti- la-

te ventila-

te dulces auras venti- la-

te ventila-

te dulces auras venti- la-

Solo
Ecce cor meum ardet in dulcedine amoris tui te solum

querit spiritus meus & pro te solo languet anima mea o care

Jesu o care Je- su. Sponse amate

Con V. V. Allegro

BASSO.



sponse amate sponse grate sponse grate vera vita



gra- ta fors grata fors vera vita vera vita gra- ta



fors vera vita gra- ta fors In ar- dore in a- more



me con- sumit læ- ta mors me con- lu- mit læ- ta mors



sponse amate sponse amate sponse grate sponse



grate vera vita gra- ta fors grata fors vera vita vera



vita gra- ta fors vera vita gra- ta fors.

BASSO.

59



Oh ven- ti spi- rate spirate oh ven- ti spi-



rate spi- rate oh stellæ oh stellæ splende-



te oh stellæ splende- te splen-



de- te a- mantem sanate a- mantem sanate di-



lectam fove- te di- lec- tam fo-



ve te fove- te. Spirate splen- dete spi-



rate splen- dete sanate fa- vete spirate splen- dete fa-

nate fa- vete spirate splen- dore spirate splen-
 dete sanate fa- vete fa- nate fa- vete fa- vete.
 Oh ven- ti spi- rate spirate oh ven- ti spi-
 rate spi- rate oh stellæ oh stellæ splen- de-
 te oh stellæ splen- de- te splen-
 de- te splende- te Si moraris si mo- raris inter
 flores care sponse care sponse am- plectere me care sponse am-
 plectere me si distillas si dis- tillas dulces rores

BASSO.



vo- lo quæ- re vo- lo quæ- re sem- per te vo- lo quæ- re



sem- per te si mo- raris si mo- raris in- ter flo- res care spon- se



care spon- se am- plectere me care spon- se am- plectere me.

Solo



Si tan- dem ob- tineo quid de- sidero si tan- dem ob- tine-



o quod de- sidero sem- per gaude-



bo sem- per sem- per gaude- bo.

alleg. Con V.V.



Oh ven- ti spi- rate spi- rate oh ven- ti spi-



rate spi- rate oh stel- læ ob stel- le splende-

te oh stellæ splen- de- te splen-

de- te a- mantem fanate a- mantem fanate di-

lectam fove- te di- lectam fo-

ve- te fove- te Spirate splen- dete spi-

rate splen- dete fanate fa- vete spi- rate splen- dete fa-

nate fa- vete spirate splen- dete spi- rate splen-

dete fanate fa- vete fanate fa- vete fa- vete.

Per ogni Tempo.

Bizzaro

BASSO

63



Ompz vanz Pompz vanz inhu- manz clara fama blanda



fors

cla- ra fama blanda



fors

cla- ra fama blanda fors blanda fors

Ite infide



ite in- fide Homicide dulces pz- nz cer- ta mors dulces



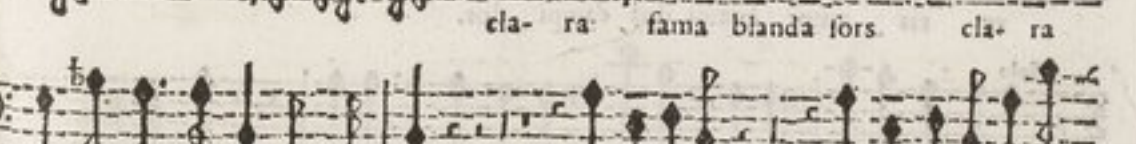
panz certa mors dulces pz- nz cer- ta mors Pompz



vanz . . pompz vanz inhu- manz clara fama blanda fors



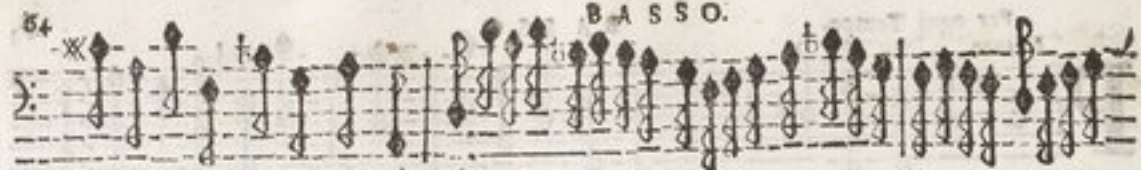
cla- ra fama blanda fors cla- ra



fama blanda fors blanda fors

Bellæ rosæ

Bellæ rosæ odo-



rosæ veris amor campi dos



ve- ris amor campi dos

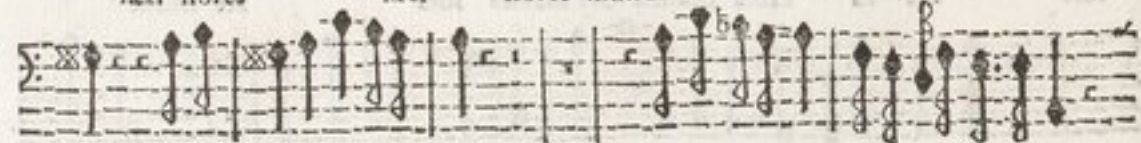
ve- ris amor campidos campidos



lati flores

lati

flores mundi amores ô fa- la- ces i- te



vos ô fa- laces ite

vos

ô fala- ces i- te vos



Bellæ rosæ

Bellæ rosæ odo-

rosæ veris amor campi dos



ve- ris amor campi dos



ve- ris amor campi dos campi dos.



Rosa vernat in

spinis lateat

anguis in floribus

frondetis ri-

BASSO.

65

de- tis de- liti z terrenæ sed floris imago formosa pro-
 pago non replevit non re- plevit replevit cor.

Vivace, Con V. V.

Munde crudelis lu- centibus telis munde crudelis lu- centibus

telis Ar- ma bella tu ro- tas in'

me arma bella arma bella tu rotas in me ar-

ma bella tu ro- tas in me tu rotas in me

Martis a- mores nocendi fu- ro-

res eruda fera eruda fera eruda fera mo-

ran- tur mo- rantur in te cruda
 fera morantur in te Munde cru- delis lu- centibus telis
 Munde crudelis lu- centibus telis Ar- ma
 bella tu ro- tas in me arma bella arma bella tu rotas in
 me ar- ma bella tu ro- tas in me tu
 rotas in me.
 O Do- mine ò Do- mine te querit
 anima felix te sus- pirat cor meum languedo languedo

BASSO.

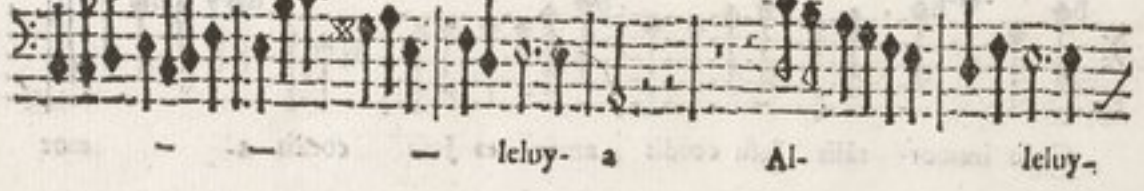
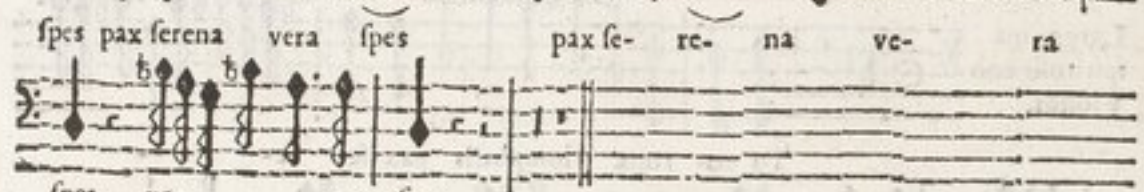
67



Largo, ma
spiritofo con
Violini.



BASSO



BASSO.

69

a Al-
leluy- a Alleluya
Al- leluy- a

Per un Santo Martire.

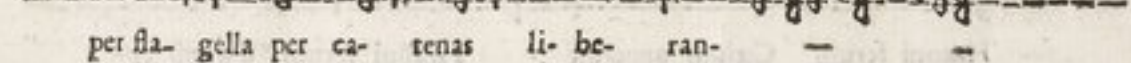
Solo.

A
Udire Audite Reges & intelligite audi- te
Reges & intelligite Judices fi- ni- um Ter-
ra Martyrium dedit isti gloriam Martyrium dedit isti gloriam
Tiranni ferum Cælum aperuit Tiranni ferum Cælum ap-

BASSO.



Vivace, con
Violini.



BASSO.

71



tur vinculis libe- rantur vinculis

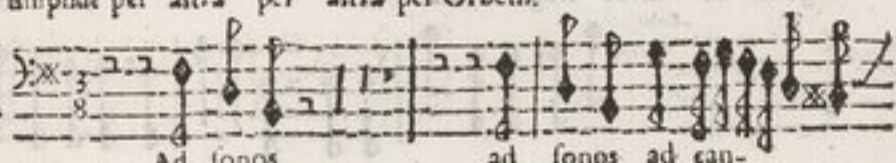


Quis est hic qui mundum ingressus & rosis coronatus & Palmis or-



natus tri- umphat per astra per astra per Orbem.

Allegro, alle-
gro con Violini.



Ad fonos ad fonos ad can-



tus ad laetos fra- gores ad la- tos fragores ad



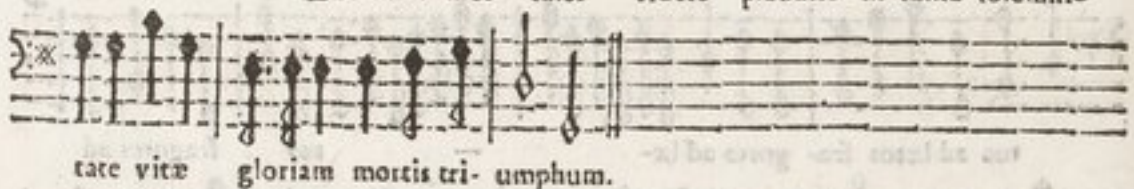
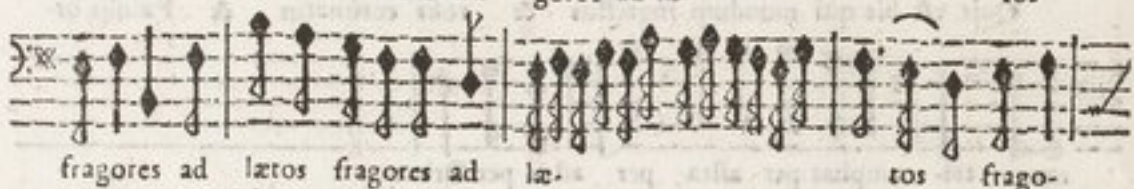
laetos fragores ad la- tos frago- res ad bellum ad



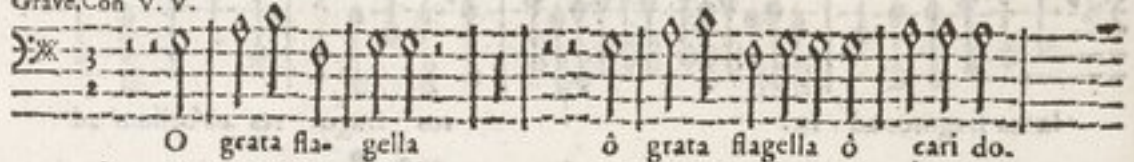
pacem ad bellum ad pacem ad dulces amores ad dulces a-



mo- res ad dulces amores



Grave, Con V. V.

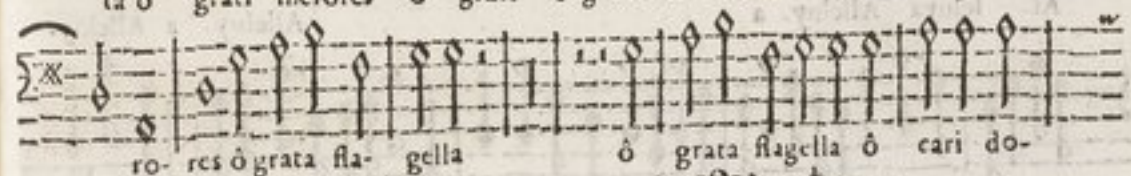


BASSO.

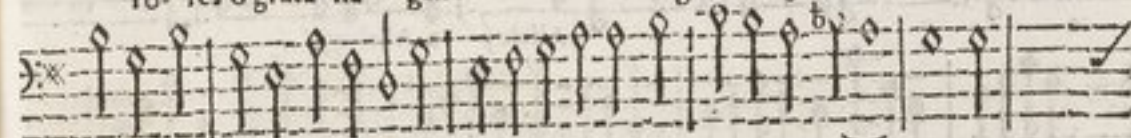
73



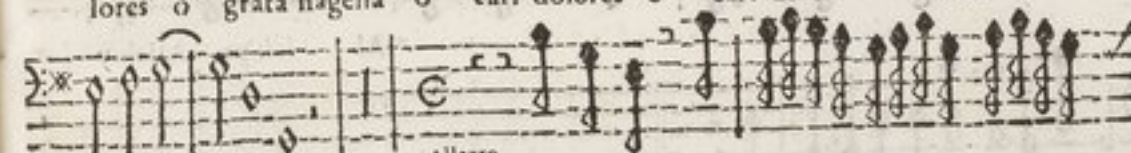
ta o grati merores o grati o grati me-ro-res o grati me-



ro-res o grata flagella o grata flagella o cari do-



lores o grata flagella o cari dolores o cari dolo-res o



cari do-lores

Allegro

Ad fonos ad can-



tus

ad fonos ad can-



tus ad lxtos fra-gores ad bellum ad pacem ad dulces a-mo-



res ad dulces a-mo-

res.



Alleluya

A 11

Al- leloya Alleluy- a Alleluy- a Alleluy-

a Alleluy- a Alleloya

Al- leloya Alleluy-

a Alleluy- a Alleluy- a,

Per S. Antonio, ô per qual si
voglia altro Santo

Allegro.

Ya Tubæ re- fo- nate Eya Tubæ re- fo-

nate refona- te eya tubæ re- fo-

nate reso- nate refonate refonate reso- nate refona-

BASSO.

75

te Eya Tubz refo-na-

te re-fo-na- te re-fo-na-te

Vos Can-tores exultate vos can-tores exultate exul-

ta-te & Antonium & Antonium col-lau-

date col-laudate suos plausus cele-bra-

te celebra-

te ce-le-brate Eya

Tubz re-fo nate Eya Tubz re-fo-nate refo-

BASSO.

na- — te — eya tubæ re- so- na- te re-
 nate resonate resonate reso- nate resona-
 te Eya Tubæ re- so- na-
 te re- so- na- — te re- so- na- te.
 Solo
 Dies ista solemnis est in qua ornata meritis mu- nita vir-
 tutibus ac triumphis cumu- lata Anima Divi Antonii ex- ultans
 splendet in Cæ- — lis splen- det in Cæ- lis.
 Con Violini
 ò cari fel- tantes ò cari fel- tantes superna vo-

The image shows a page of a musical score for Bass. It consists of ten staves of music. The first staff is labeled 'BASSO.' and contains the vocal line for the Bass. The lyrics are: 'na- — te — eya tubæ re- so- na- te re- nate resonate resonate reso- nate resona- te Eya Tubæ re- so- na- te re- so- na- — te re- so- na- te.' The second staff continues the vocal line. The third staff has the lyrics 'te Eya Tubæ re- so- na-'. The fourth staff has 'te re- so- na- — te re- so- na- te.' The fifth staff is marked 'Solo' and has the lyrics 'Dies ista solemnis est in qua ornata meritis mu- nita vir-'. The sixth staff has 'tutibus ac triumphis cumu- lata Anima Divi Antonii ex- ultans'. The seventh staff has 'splendet in Cæ- — lis splen- det in Cæ- lis.' The eighth staff is marked 'Con Violini' and has the lyrics 'ò cari fel- tantes ò cari fel- tantes superna vo-'. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings like 'p' and 'Solo'.

BASSO

lentes super- na superna vo- len-
 tes superna vo- len- tes O læti bac-
 hantes ô læti bachantes suprema pe- tentes supre-
 ma su- prema peten- tes suprema pe-
 ten- tes ô cari fel- tantes ô cari fel- tantes superna vo-
 lentes super- na superna vo- len-
 tes. Solo
 Ad tanti viri gloriam gaudeant con- tricti Inferni contre-

BASSO.

misceant luceant dam-nati rideant rideant bea-ti.

Con V. V. largo ma spiritoso.

o mentes be-atae o mentes be-atae favores spi-

ra- te fa-vores spira-

te spirare o Gentes amatae o

Gentes amatae tam Sanctum laudate tam Sanctum lauda-

te lauda-te o mentes be-atae o mentes be-

atae favores spi-ra- te fa-vores spi-

ra-te spirare.

Solo

BASSO.

19



Audire ergo Populi devoti a- mantem ejus animam quos



cordis af- fectus calico repletam nectare Deo ex- primit.

Con V. V. largo



Si veniant pæ- næ si stringant ca- te- næ non ti- met cor



meum non non non non non ti- met cor me- um non ti- met cor



me- mbrum si tollant furo-



res si ardent ardores te volo mi Deum te vo- lo mi



De- um te volo mi Deum te vo- lo mi De- um



si veniant pæ- næ si stringant ca- te næ non ti- met cor

BASSO.

meum non non non non non ti- met cor me- um non timet cor

me- um ó Zefiri leves venite fulcite venite ful-
Largo cite Ardore flam- man- tem ar-

dore ardore flamman- tem ar- dore ar- dore flamman-

tem ar- dore flam mantem. O candidi

flores odore munite odore mu- nite Amore languentem a-
Largo

more lan- guen- tem

amore a- more languentem. O Zefiri leves ve-

BASSO

8r



nite fulcite venite ful- cite Ar- dore flam- man-

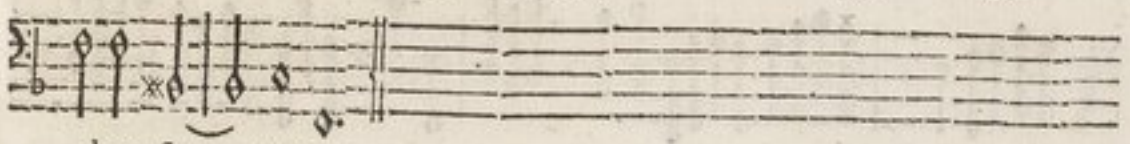
Largo



tem ar- dore ardore flam- man-



tem ardore ar- dore flammar- tem ar-



dore flam- mantem.

Alleluya si placet.



Alleluya

Alleluya



Alleluy-



a

Alleluy- a

Alleluy- a



BASSO.



Al- leuy- a Alleuy- a Alleluya



Alleluy- a

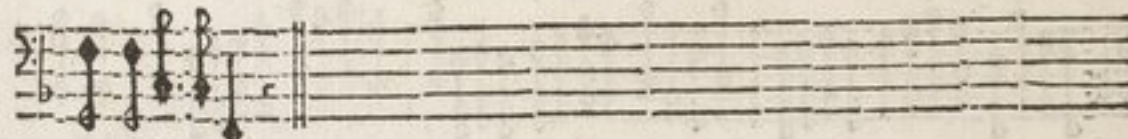


Alleluya

Al-



leluya Al- leluy-



a Alleluya.

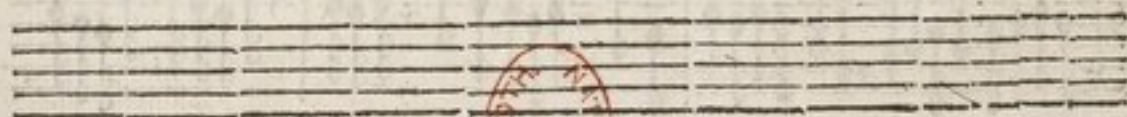
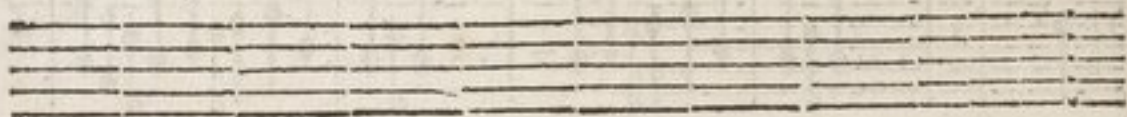


TAVOLA.

CANTO.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	1
Quid Arma quid Bella. Per ogni Tempo.	9
In hoc Mundo inconstante. Per ogni Tempo.	15
In Caligine umbrosa. Per ogni Tempo.	21

ALTO.

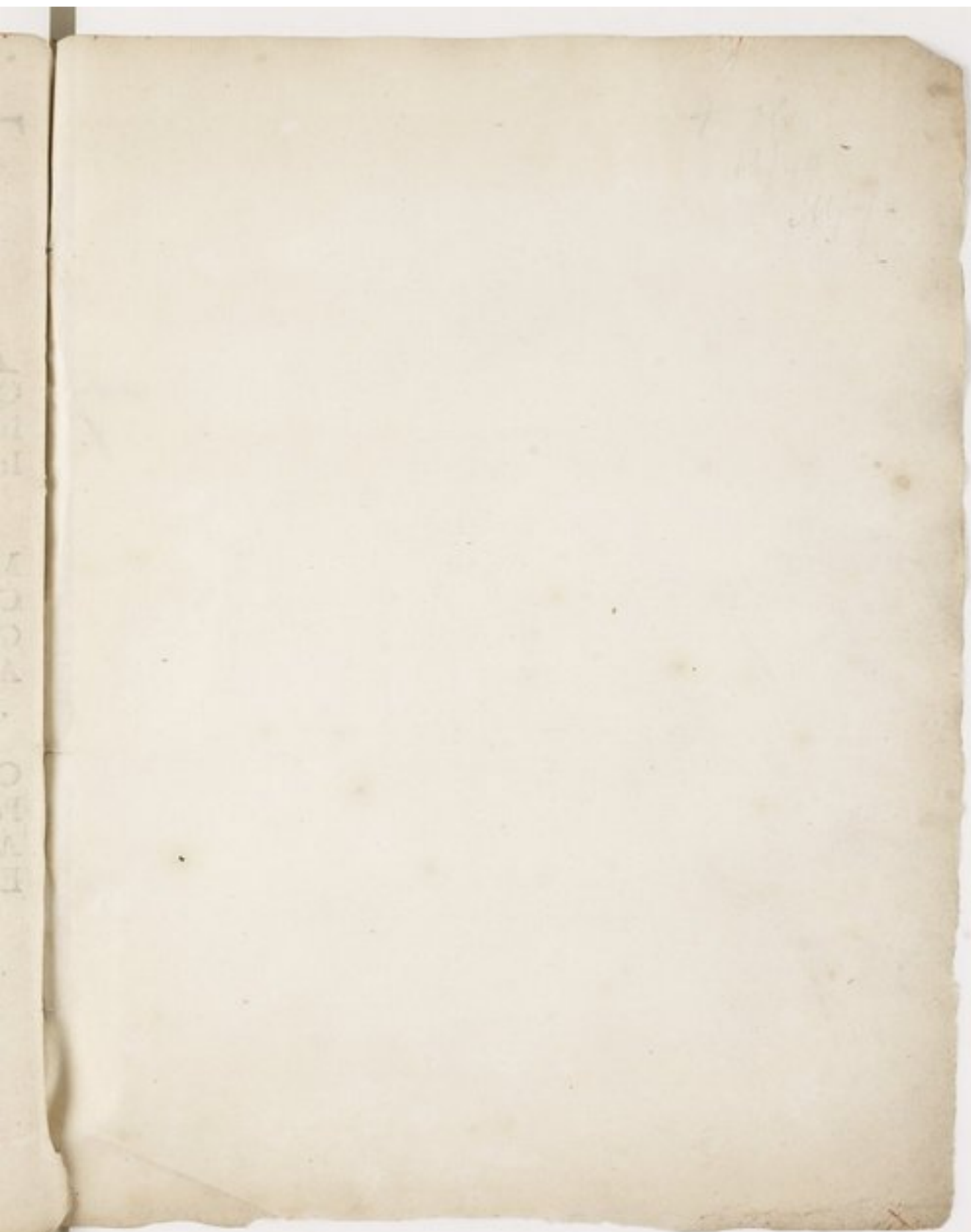
Mortalis, ò Mortalis. Per qual si voglia Santo.	29
Corda languida in amore. Per la Beata Vergine.	35
Gustate libate. Per il Santissimo.	42
Aligeri amores. Per ogni Tempo.	48

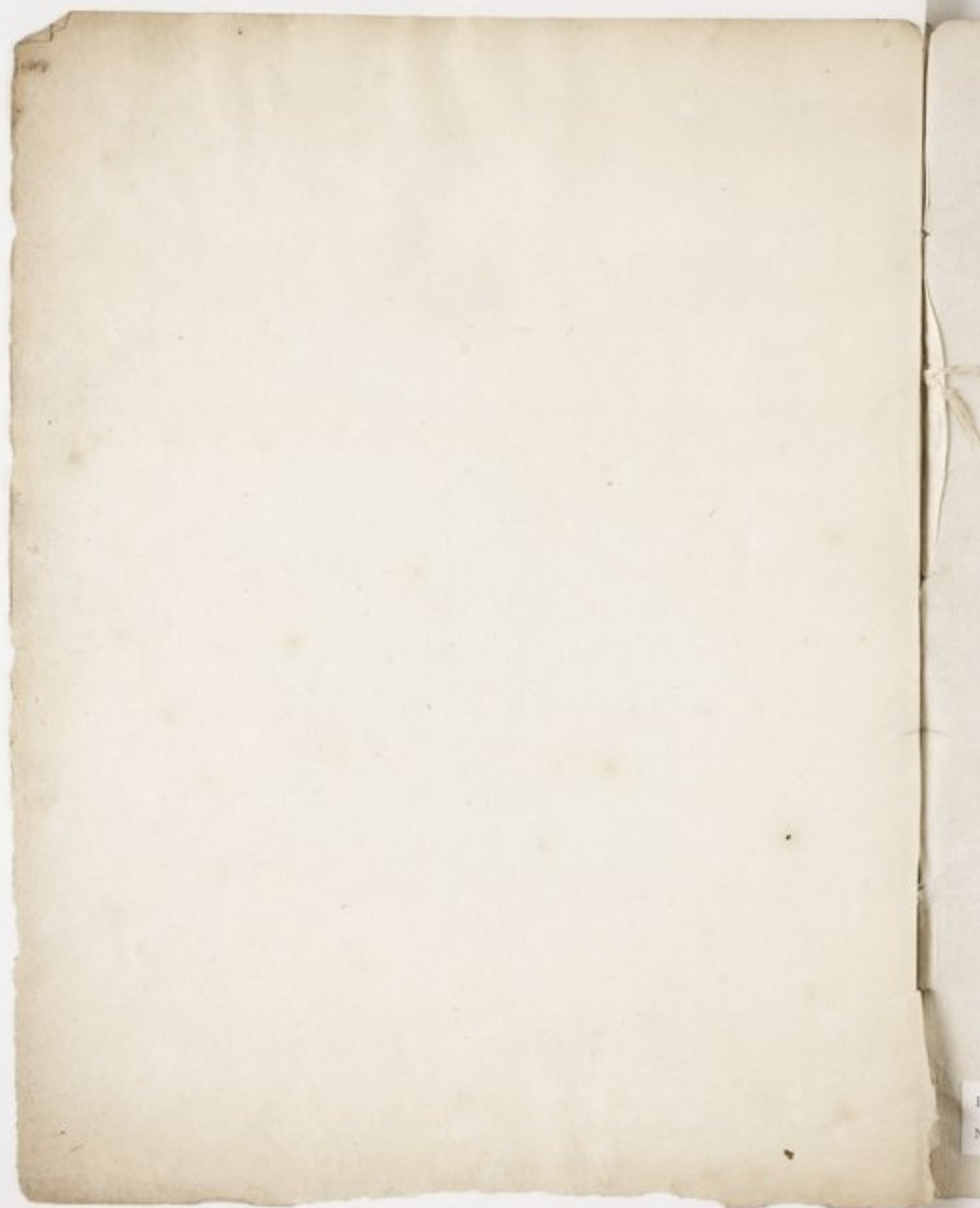
BASSO.

Cari Zephiri volantes. Per ogni Tempo.	55
Pompæ vanæ inhumanae. Per ogni Tempo.	63
Audite Reges. Per un Santo Martire.	69
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	74

FINIS.







BIBLIOTHEQUE NATIONALE
Désinfection 1979
N° 2920



MUSIQUE
Rés. Vm c

149

VIOLINO
PRIMO

LIBRARY
OF THE
MUSEUM OF
ART AND HISTORY

[Faint, illegible handwriting]

[Faint, illegible handwriting]

[Faint, illegible handwriting]

[Faint, illegible handwriting]



Violino Primo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA;

Per HENRICO AERTSSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

71000 Paris
RESI ARMONICI

IN
MOTTETTI

A voce sola con Violini

DA GIO BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e dell' Illustre
Chiesa Arcivescovile della Città di Ferrara,
e Accademico Filarmonico.

OPERA OTTAVA.



Y M A N R S N
Per il prezzo Annuo, si compiono di 1000
Luglio del Monte Farnese, 1801.

Con Parigi.

VIOLINO PRIMO:

5

Per la B. Vergine, ò per qual
 si voglia Santa.

S Grave

Infonia.

Allegro.

Grave.

VIOLINO PRIMO.



Ve verax honor. Quantæ sunt in Cælo stellæ.



Eya eya flammæ bellæ.

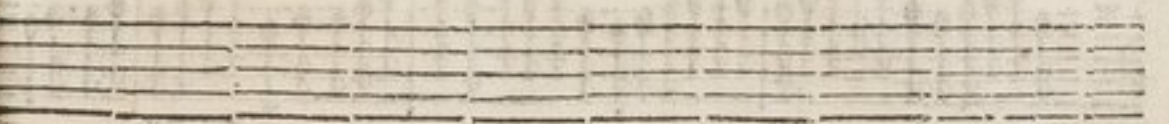
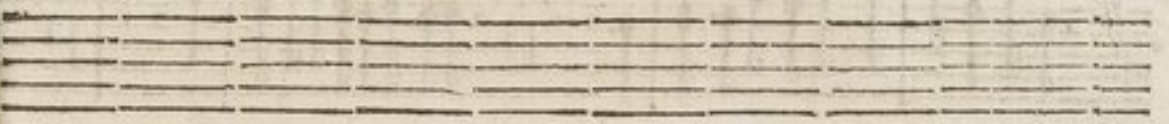


VIOLINO PRIMO.

5



Quante sillæ.



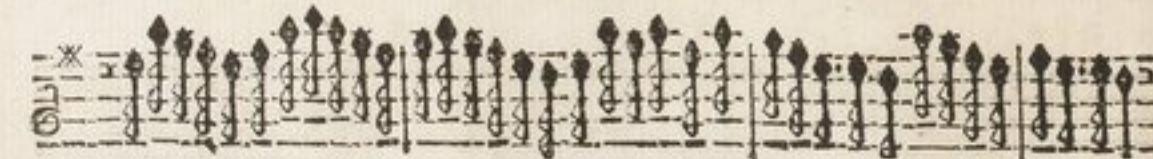
VIOLINO PRIMO.



Da mihi Flagella requiso.



Jam tormenta, Date flores

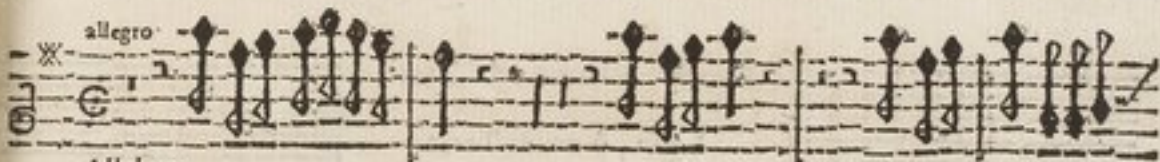


VIOLINO PRIMO:

7



Alleluia si placet



Alleluia

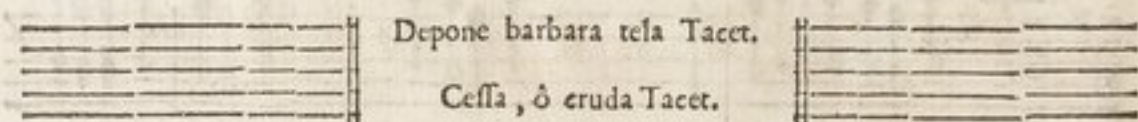




Ritornello si placet.



Quid arma Tacet.  Ritornello ut supra si placet.



Sinfonia si placet.

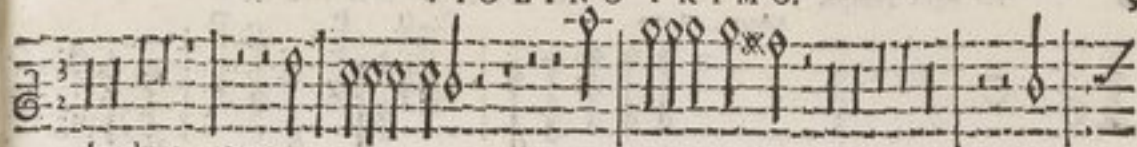


Veni ò Diva Tacet.

Heu infelix Tacet.

VIOLINO PRIMO.

9



In dura catena.

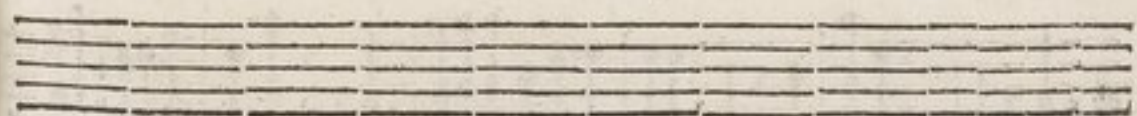
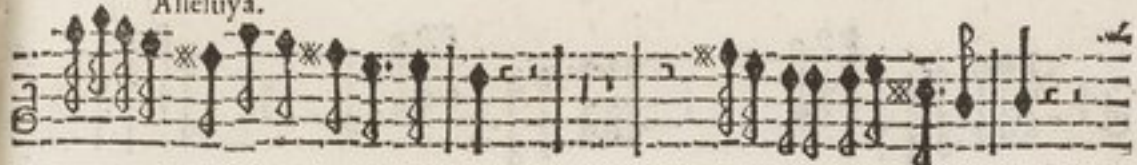


Alleluya si placet.

p.



Alleluya.



Per ogni Tempo.

VIOLINO PRIMO.

Allegro, allegro

N hoc mundo. Si fortuna.

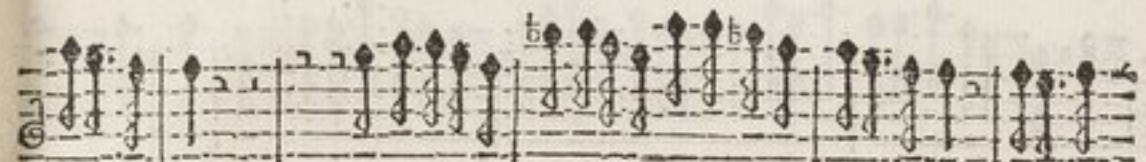
VIOLINO PRIMO.

Allegro.

11



In hoc saeculo. Momento.



VIOLINO PRIMO.

VIOLINO PRIMO.

P.

Allegro

F. Ergo mi summe. Felice vel misera.

This page of a musical score for Violino Primo (Violin I) contains eight staves of music. The score begins with a treble clef and a key signature of one flat (B-flat). The first staff features a melodic line with a dynamic marking of *P.* (piano). The second staff includes a repeat sign and the tempo marking *Allegro*. The third staff contains the lyrics "Ergo mi summe. Felice vel misera." and is marked with a forte dynamic *F.*. The remaining staves continue the melodic and harmonic development of the piece, with various dynamic markings and articulation symbols.

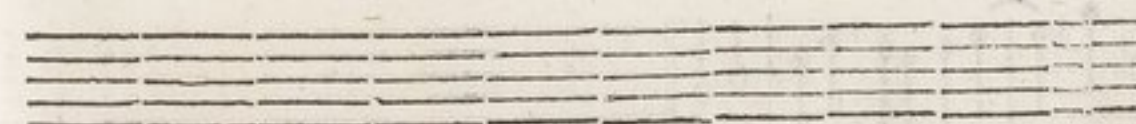
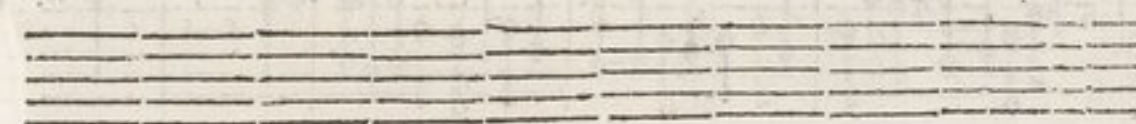
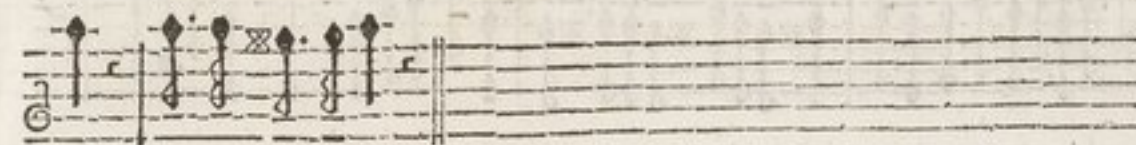
VIOLINO PRIMO.

13

Presto



Alleluja.

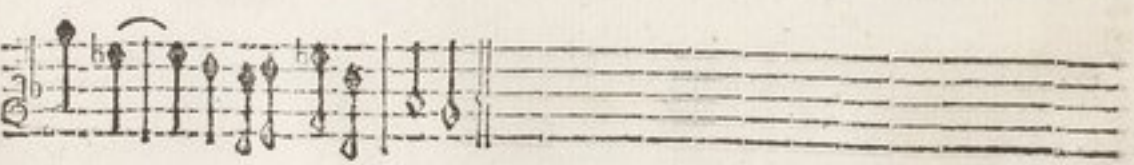




Infonia.



allegro, allegro



VIOLINO PRIMO.

15



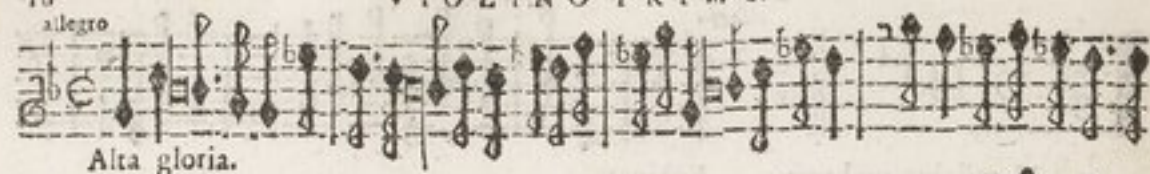
N caligine umbrosa. Festinate.



Ab non conturbate.

VIOLINO PRIMO.

allegro



Anello spe costante. O aurz ferenz.



VIOLINO PRIMO

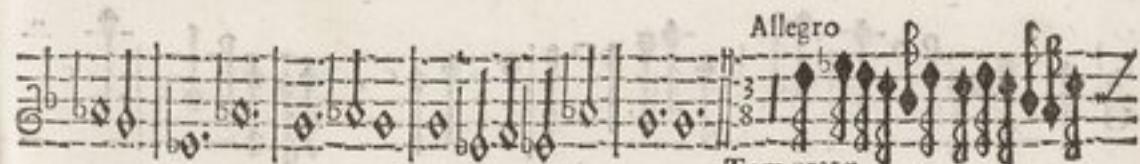
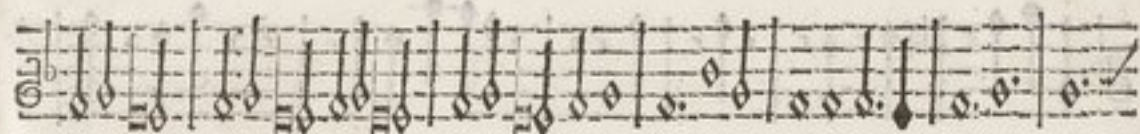
17



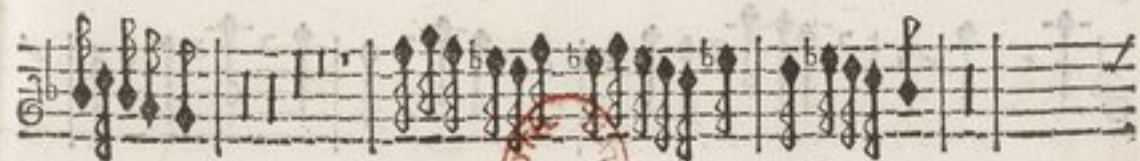
Adagio, e piano.



Ardendo.



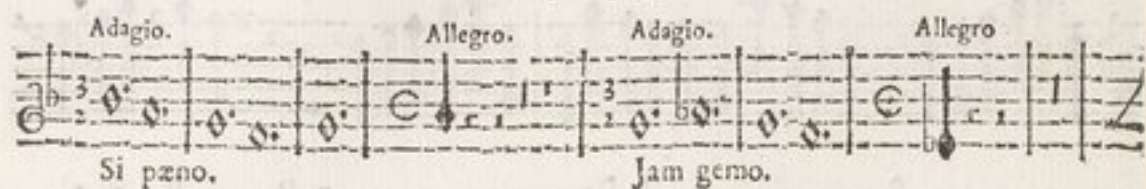
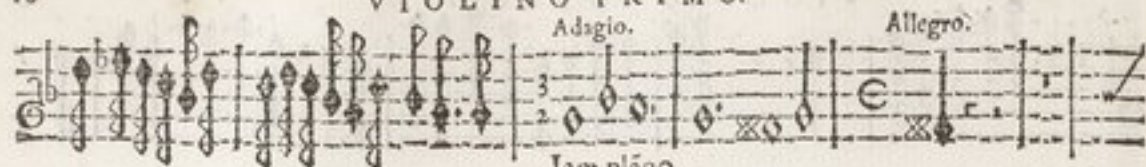
Tam gratz.



B 3

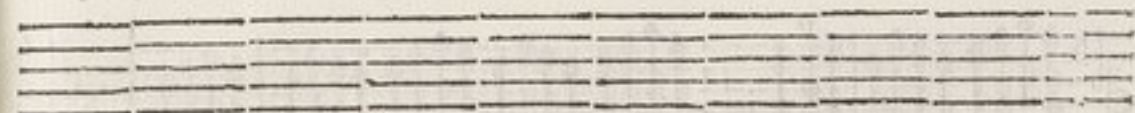
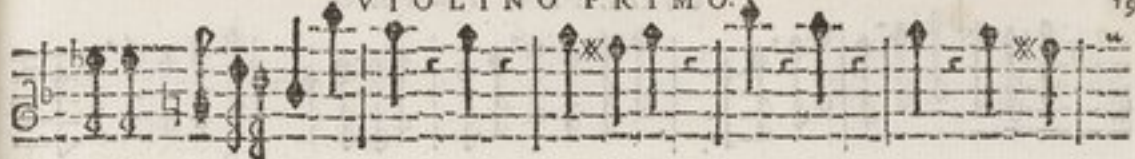


VIOLINO PRIMO:



VIOLINO PRIMO.

19



Per qual si voglia Santo.



VIOLINO PRIMO.



VIOLINO PRIMO.

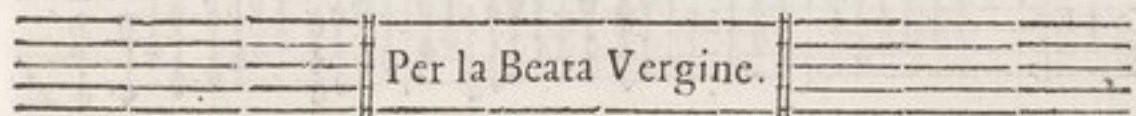
21



Sic inter cælitum.



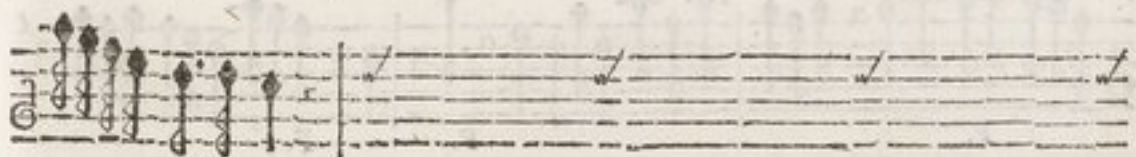
Triumphare.



Largo mà spiritoso.



Orda languida.

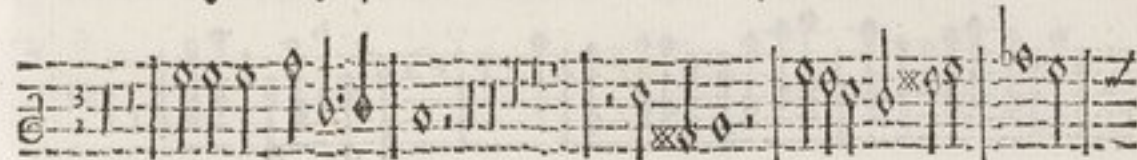


VIOLINO PRIMO.

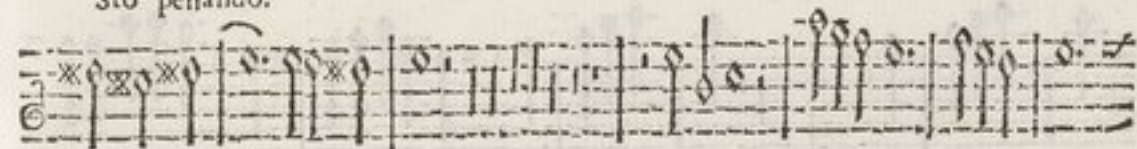
This page contains a musical score for the first violin (Violino Primo). The score is written on ten staves, each with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout the piece: *F.* (Forte) appears at the beginning of the first staff and at the start of the tenth staff; *P.* (Piano) appears at the end of the seventh staff and at the start of the eighth staff. The instruction *Si placidissimi.* is written below the seventh staff, indicating a change in tempo and mood. The score concludes with a double bar line and a repeat sign at the end of the tenth staff.

VIOLINO PRIMO.

23



Stò penando.



Bella,



VIOLINO PRIMO.



P.



Veni cara,



Per il Santissima.

VIOLINO PRIMO.

25

G *Leggo*

Ustate libate,

Non tanto allegro.

Oh suavissima Ad summos amores.

VIOLINO PRIMO.



VIOLINO PRIMO.

27



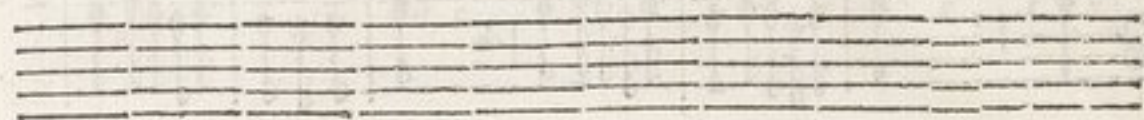
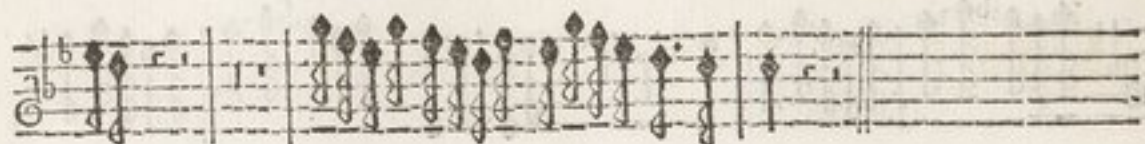
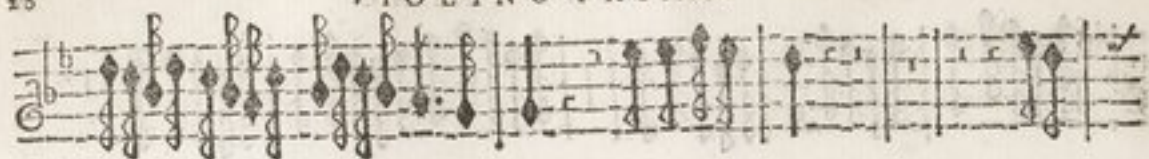
Vivace.



Alleluja.



VIOLINO PRIMO.



Ligeri amores.



VIOLINO PRIMO.

29



Aligeri amores.



VIOLINO PRIMO.

p. Eya Aligeri.

Sub auspicio. Spogia mille.

VIOLENO PRIMO.

31

allegro, allegro.

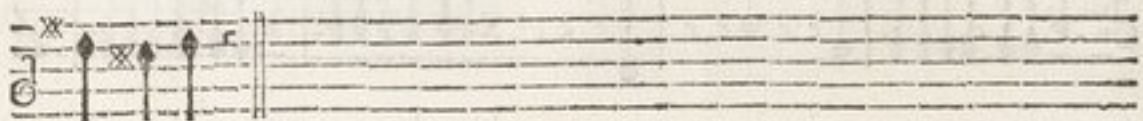
Ad arma,

Allegro

VIOLINO PRIMO.



Alleluja.



Per ogni Tempo.

Vivace



Ari Zephiri.



VIOLINO PRIMO.

33



Ecce cor.



Sponse amate.

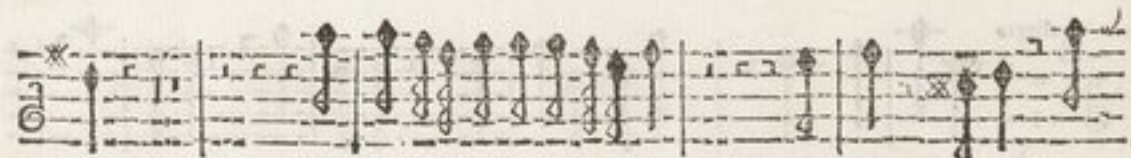
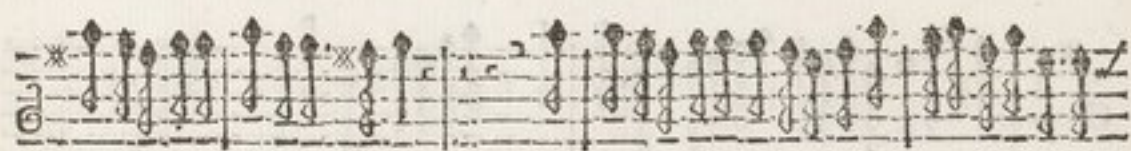


P.



B 5

VIOLINO PRIMO.



VIOLINO PRIMO.

Allegro

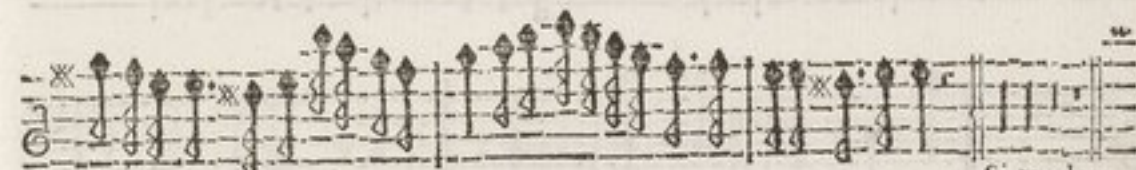
35



Oh venti.



Si moraris.



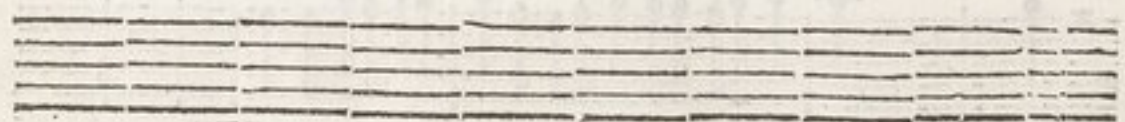
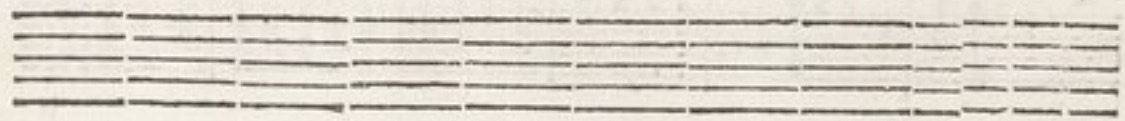
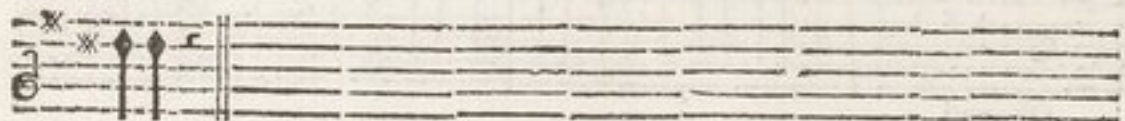
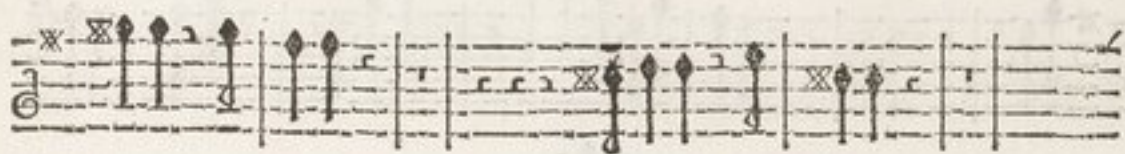
Si tandem.



Oh venti.



VIOLINO PRIMO.



Per ogni Tempo:

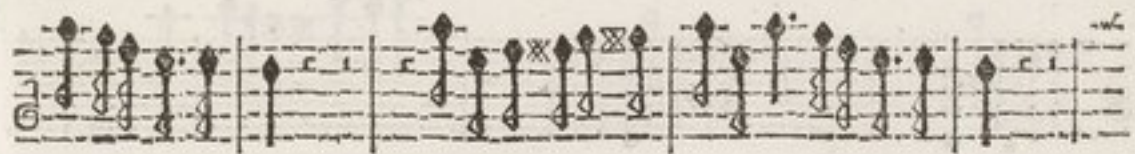
VIOLINO PRIMO.

37

Bizarro



Ompæ vanæ.



VIOLINO PRIMO.

Rosa verna, Munde crudelis.

VIOLINO PRIMO.

35



Largo, ma Spicitofo

O Domine. Tu corona.

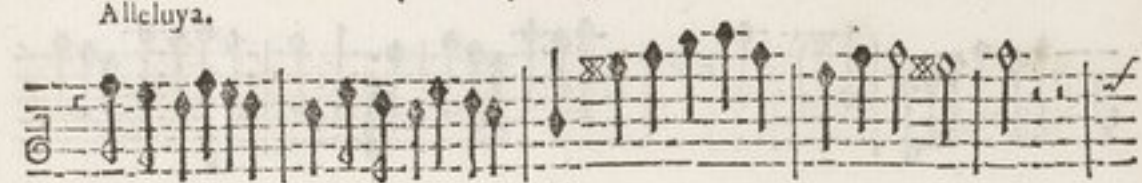
p.

p.

VIOLINO PRIMO.



Alleluja.



Per un Santo Martire.

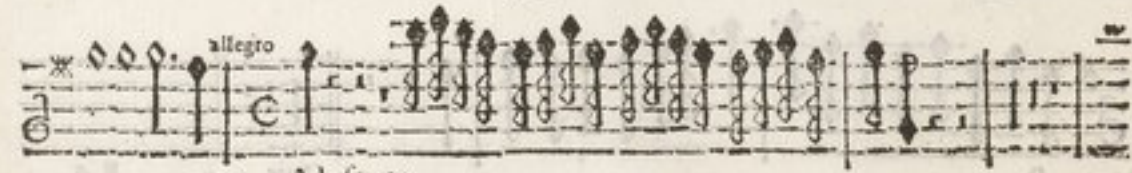
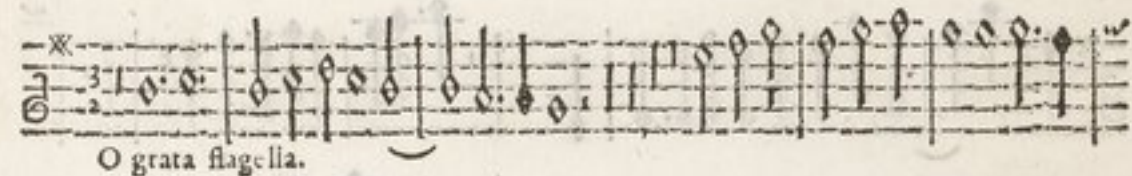
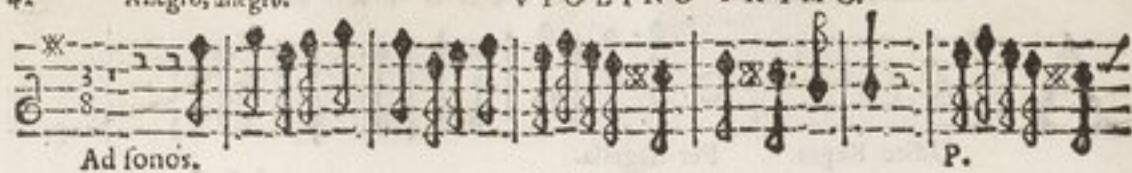
VIOLINO PRIMO.

41

A *Virace.*

Udite Reges. Per flagella.

P. *Quis* **B 6**

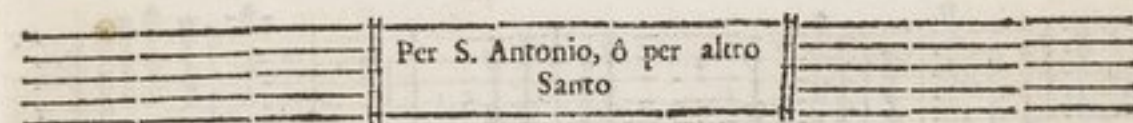


VIOLINO PRIMO.

43



Alleluya.



Ya Tubz;



VIOLINO PRIMO.

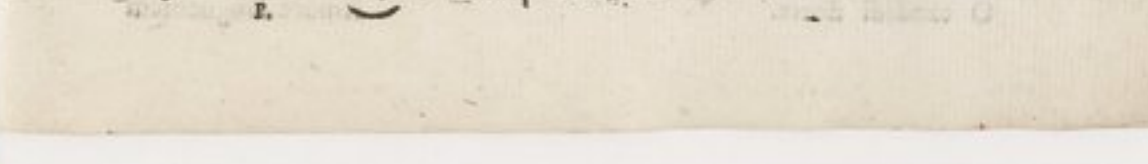


A page of musical notation for the Violino Primo part, page 74. The score consists of eight staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of 18th-century manuscripts, with a focus on rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

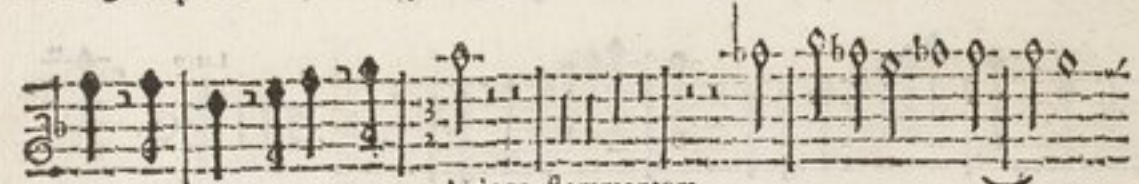
Dies ista. O cari festantes.

V I O L I N O P R I M O .

45



VIOLINO PRIMO.



Ardore flammantem.



O candidi flores.

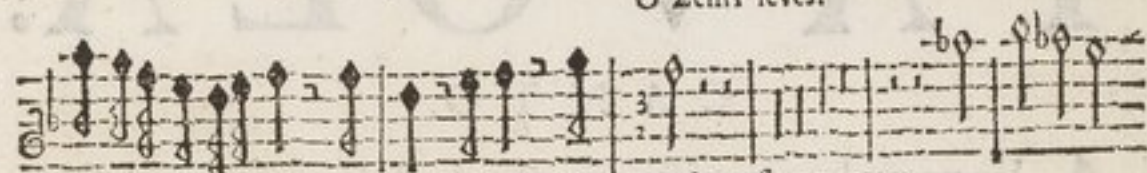
Amore languentem

VIOLINO PRIMO.

47



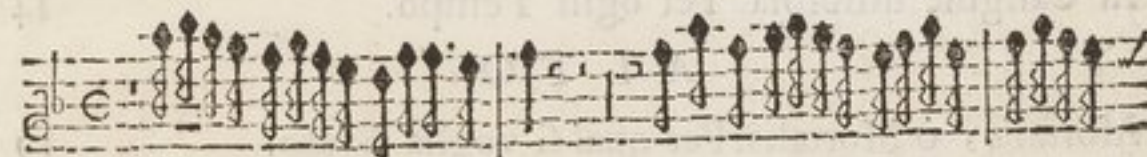
O Zefiri leves.



Ardore flammantem.



Alleluya si placet.



Alleluya.

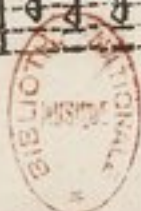


TAVOLA.

CANTO.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	3
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

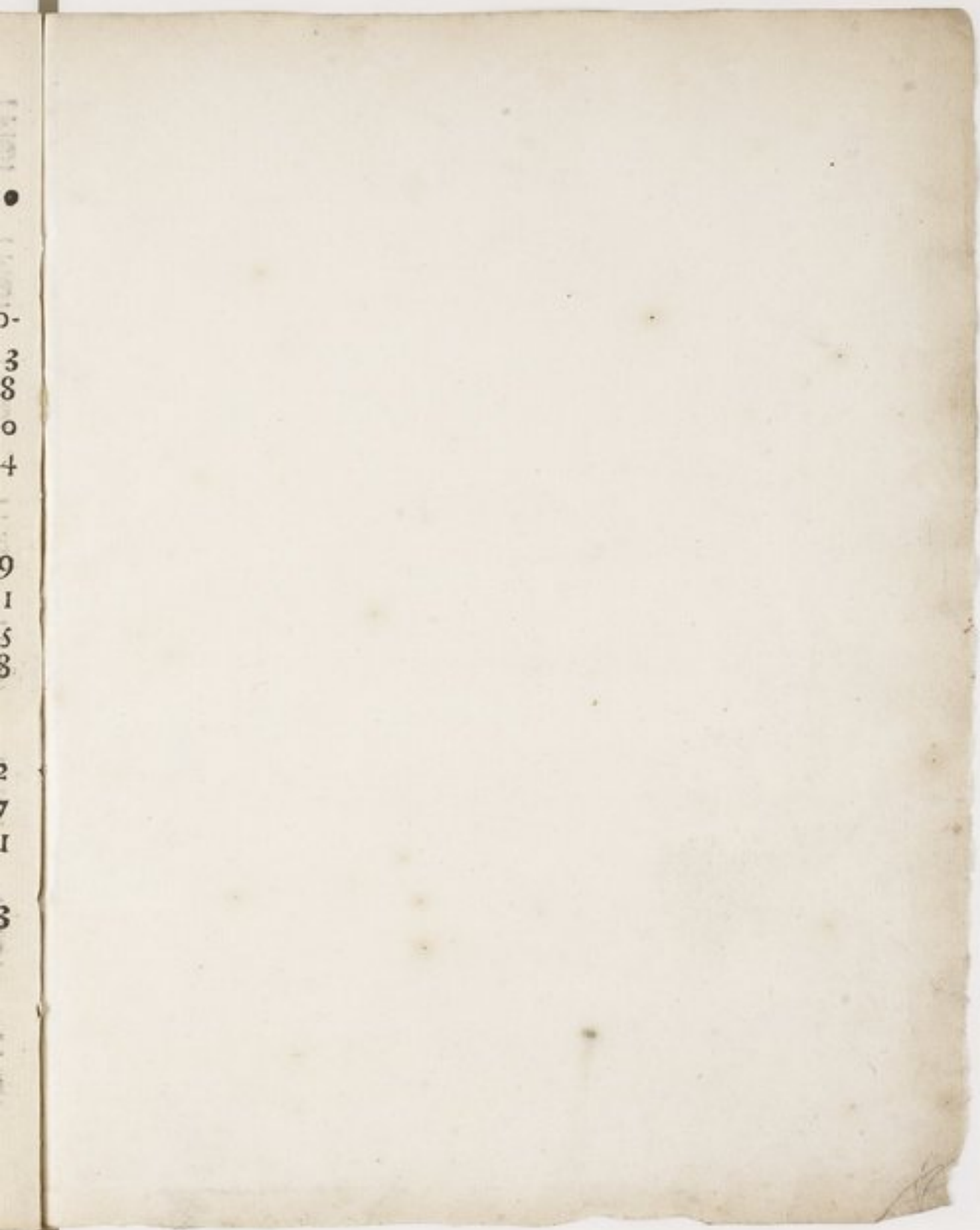
A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	25
Aligeri amores. Per ogni Tempo.	28

B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompæ vanæ inhumanæ. Per ogni Tempo.	47
Audite Reges. Per un Santo Martire.	41
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	43

F I N I S.



●
0-
3
8
0
4
9
1
5
3
2
7
1
3

1071

B
N

BIBLIOTHEQUE NATIONALE
Désinfection 1979
N° 2920

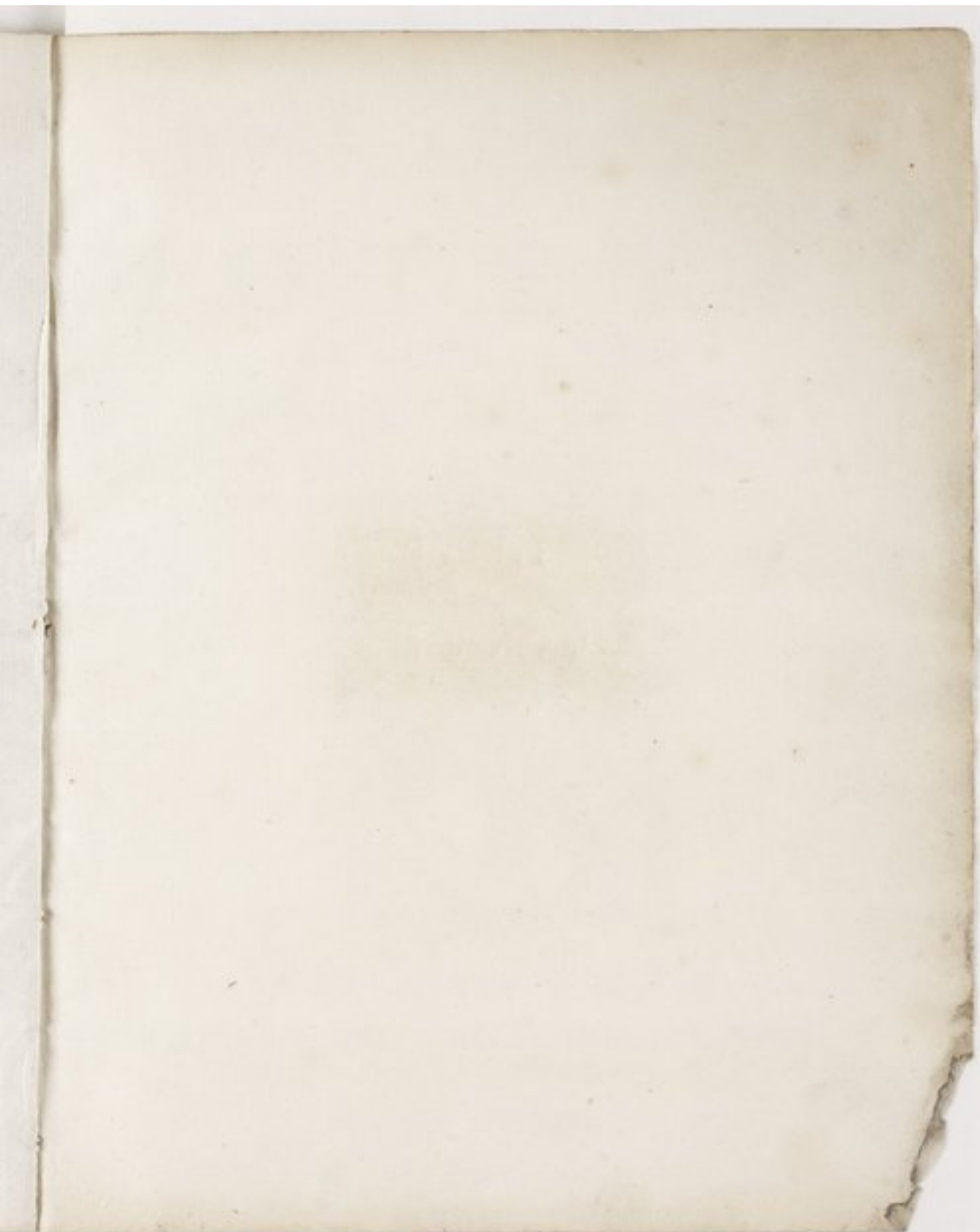


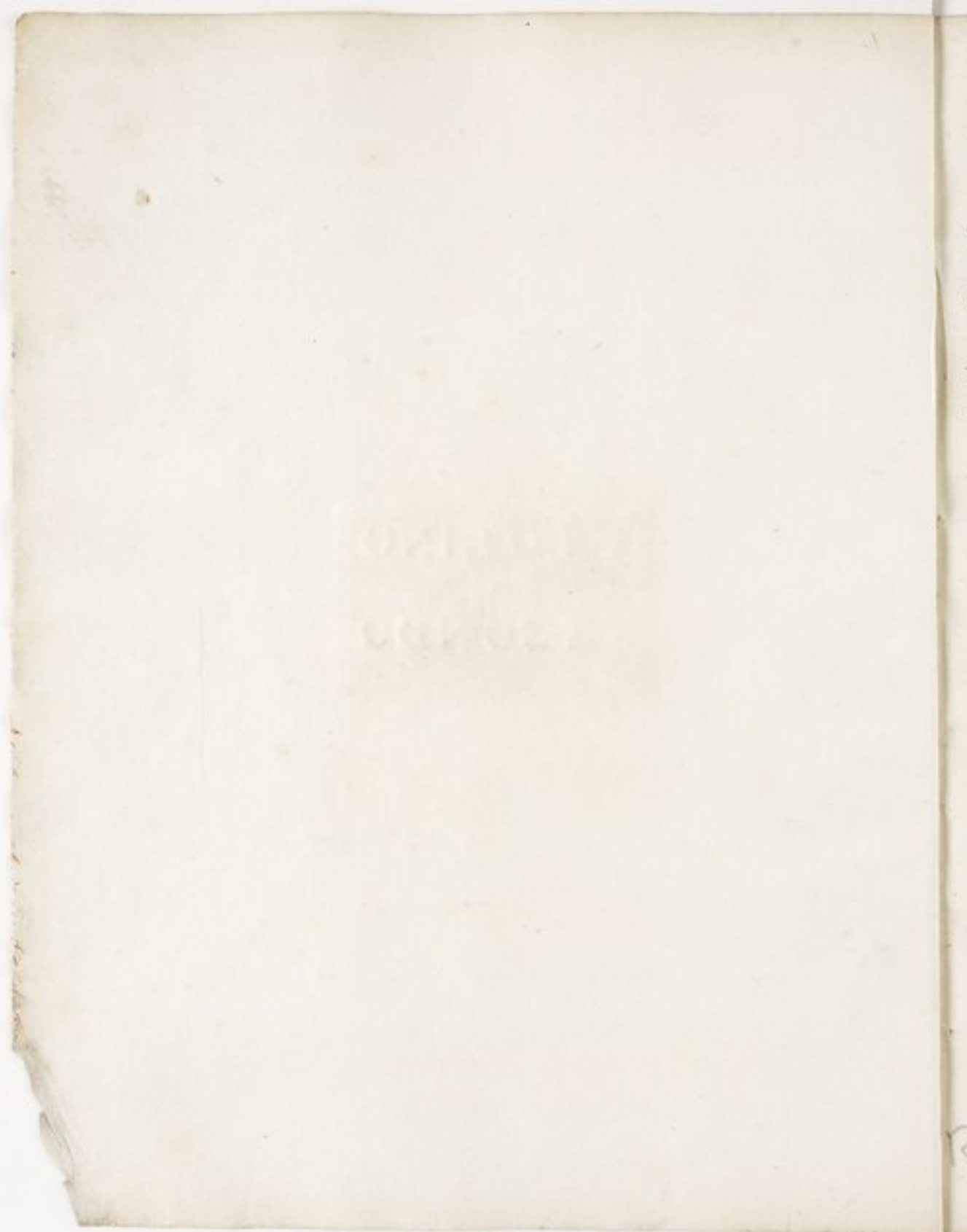
MUSIQUE
Rés. Vm C
149

VIOLINO
SECONDO

33

1800





Violino Secondo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS A,

Per HENRICO AERTSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Vittorio Seconda

RESI ARMONICI

IN

MOTTI

A Voce sola con Violon.

DA GIO. BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e dell' Illustre
Sua Accademia della Mont. di Ferrara,
& Accademico Patronico.

OPERA OTTAVA.



IN A...

In Enrico Artaria, Stampatore di Musica, all'
Indaga del Monte Paraflo. 1891.

Con Privilegio.

VIOLINO SECONDO.

3

Per la B. Vergine, ò per qual
fi voglia Santa.

Grave.



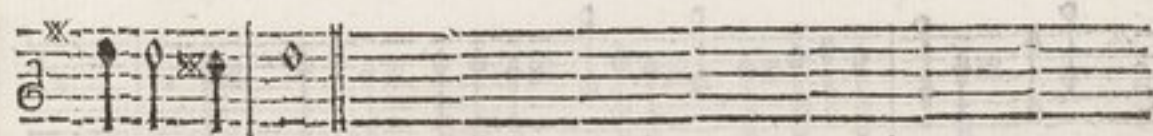
Infonia.



Allegro.



Grave.



VIOLINO SECONDO.



Ve verax honor. Quante sunt in Cælo stellæ.



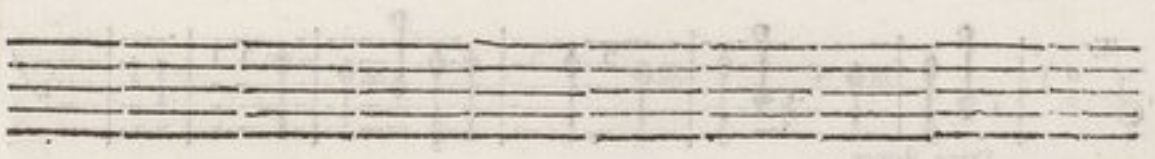
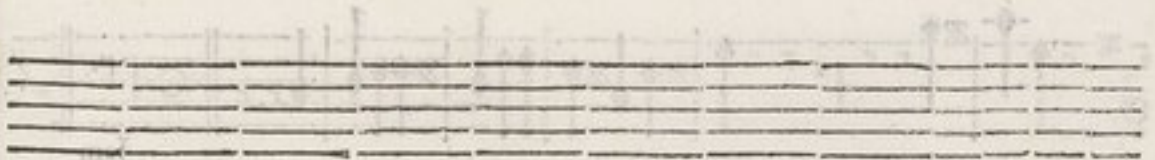
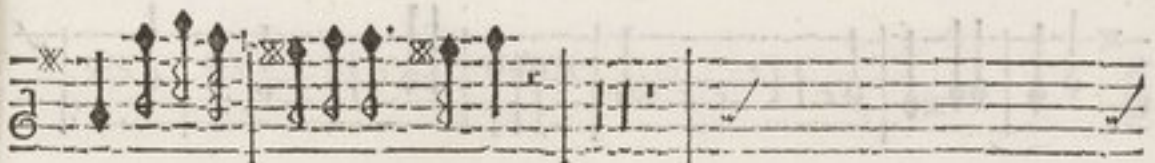
Eya eya flammæ bellæ.



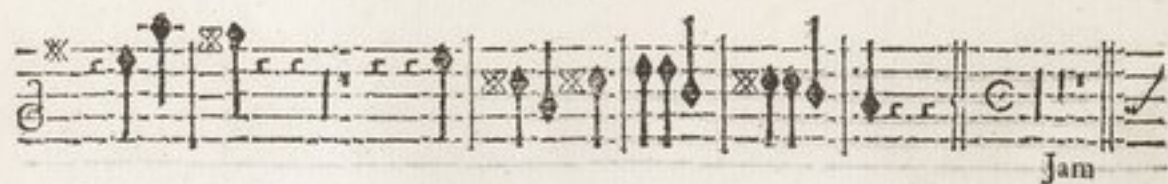
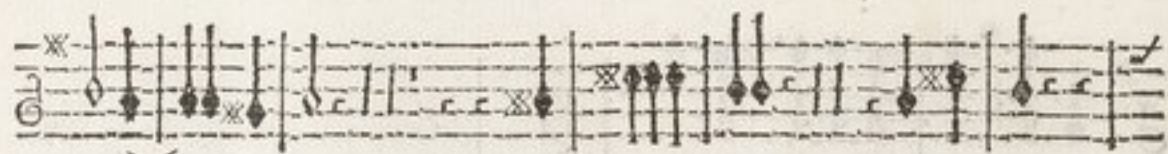
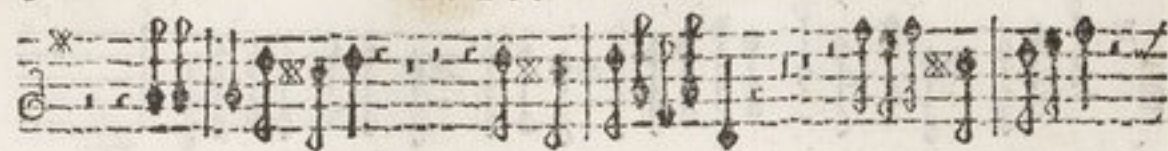
VIOLINO SECONDO.



Quanta figlia.



VIOLINO SECONDO.



Jam



VIOLINO SECONDO:

7

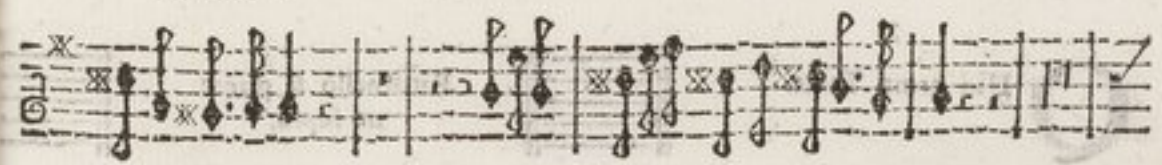


Alleluia si
placet.

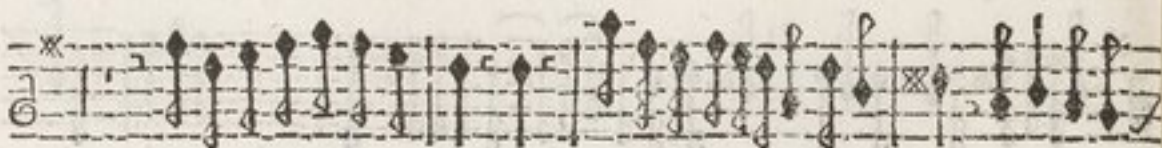
Allegro.



Alleluia.



VIOLINO SECONDO.



Allegro.

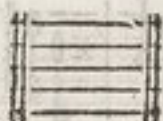


Ritornello si placet.



Q

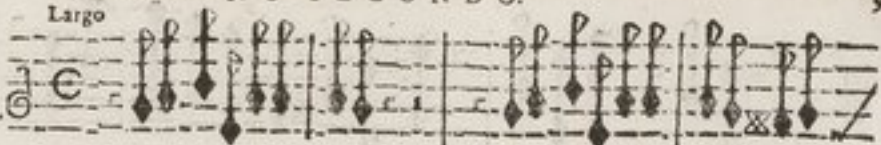
Uid arma Tacet.

Ritornello si placet
ut supra.

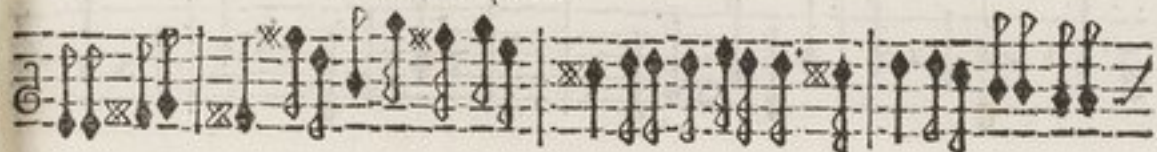
VIOLINO SECONDO.

Depone barbara
tela Tacet.
Cessa ó cruda Tacet.

Largo

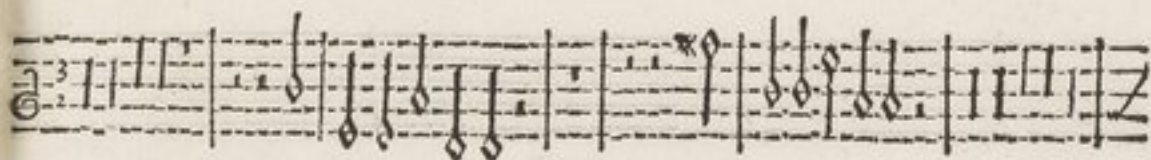


Sinfonia si placet.

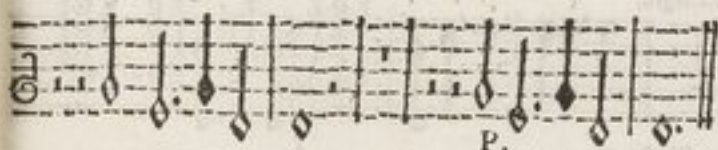


Veni ó Diva Tacet.
Heu infelix Tacet.

P.



In dura catena.

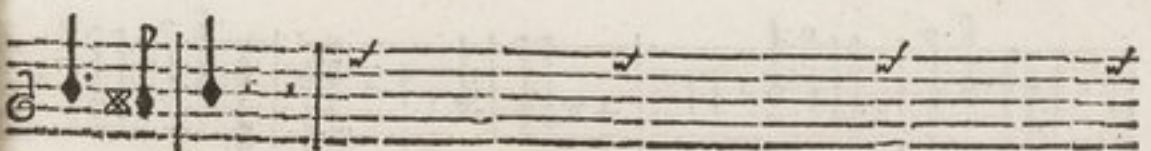


Alleluya si placet.

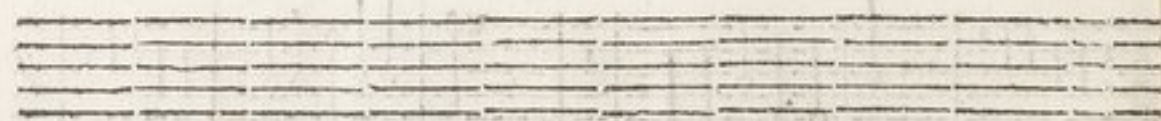
P.



Alleluya.



VIOLINO

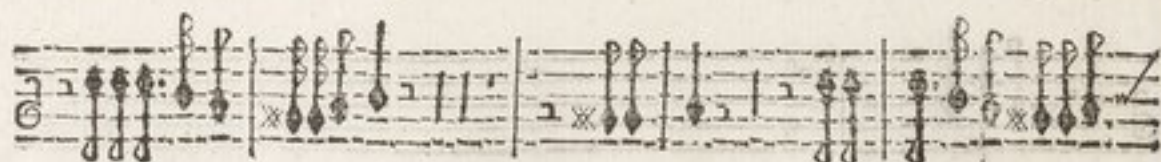


Per ogni Tempo.

Allegro, allegro



N hoc mundo inconstante. Si fortuna.



VIOLINO SECONDO.

11



Allegro, allegro.



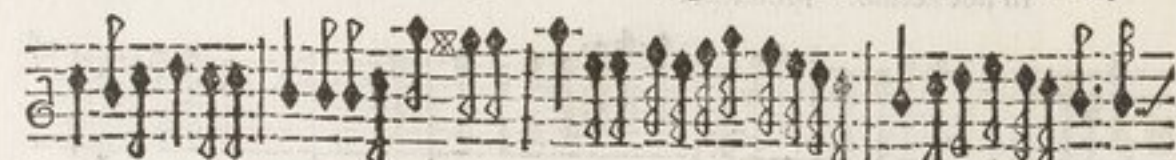
In hoc saeculo. Momento.



VIOLINO SECONDO.



Allegro
Ergo mi summe. Felice vel misera,



VIOLINO SECONDO.

13



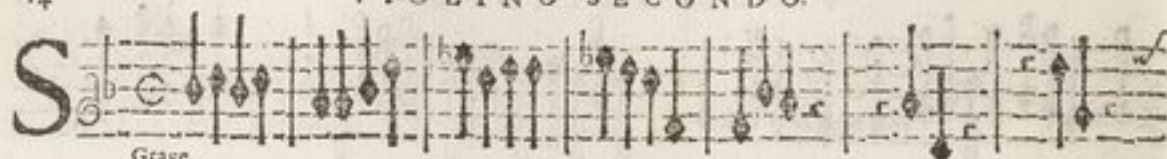
Presto.



Alleluja.



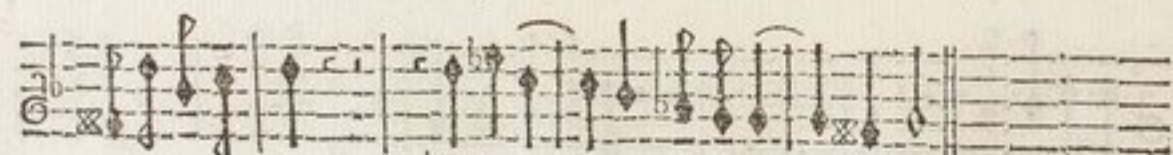
VIOLINO SECONDO.



Grave
Infonia.



Allegro, allegro



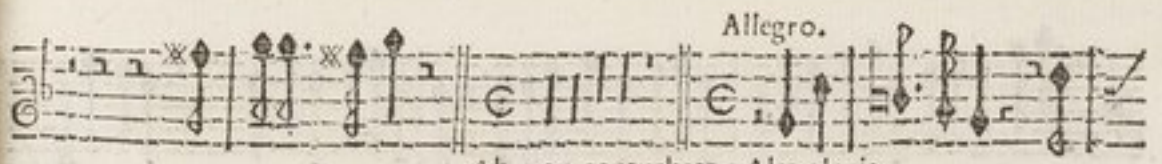
largo.



N caligine umbrosa, Festinate.

VIOLINO SECONDO.

15



Ah non conturbate. Alca gloria.



VIOLINO SECONDO.



Allegro.

Anello. O auræ serenæ.



VIOLINO SECONDO.

17

Adagio, è piano.

Ardendo suspiro.

Allegro.

Tam gratæ.

Adagio.

Jam plango.

Allegro

Adagio.

Allegro

Adagio.

Si pæno.

Jam gemo.

VIOLINO SECONDO.

Adagio.

Allegro.

Cantabo.

Musical score for Violino Secondo, page 18. The score is written on eight staves. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first section is marked 'Adagio' and the second 'Allegro'. The word 'Cantabo.' is written below the first staff of the second section. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line and a repeat sign.

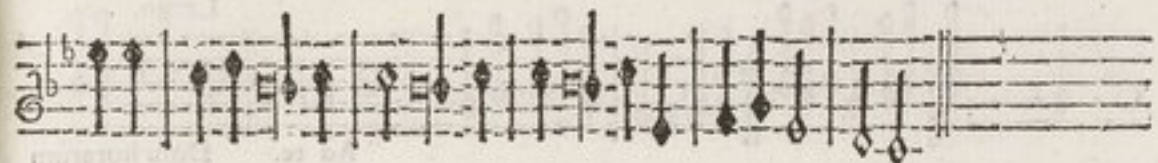
Per qual si voglia Santo.

VIOLINO SECONDO.

19



Infonia.



Ortalis.

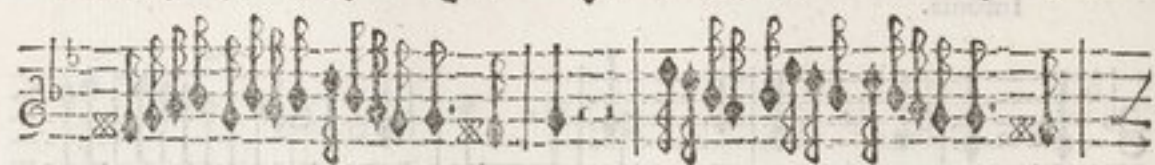
Cogita penſita.



Nova tempus.



VIOLINO SECONDO.



Ad te. Data horarum



Sic inter cælitum.



VIOLINO SECONDO.



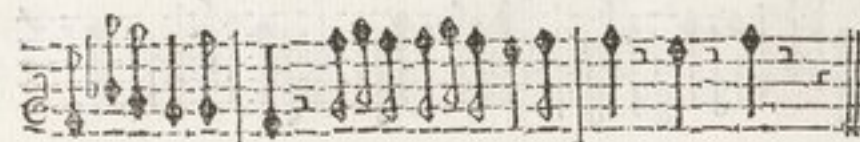
Per la Beata Vergine.



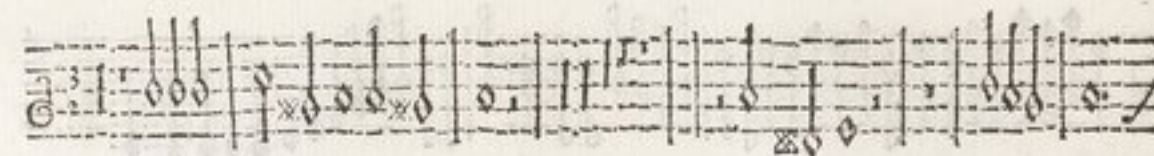
VIOLINO SECONDO.



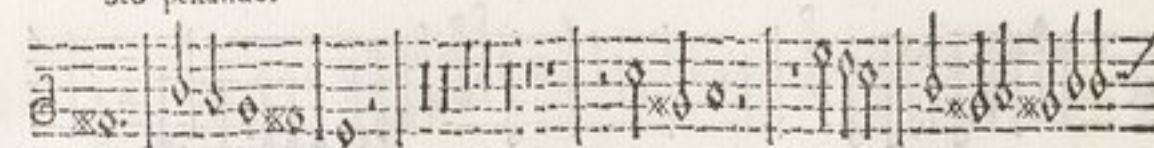
Si placidissimi.



*Ecce venio
Tacet.*



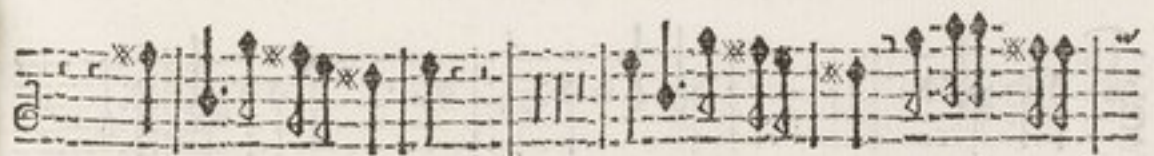
Stò penando.



Bella.

VIOLENO SECONDO.

23

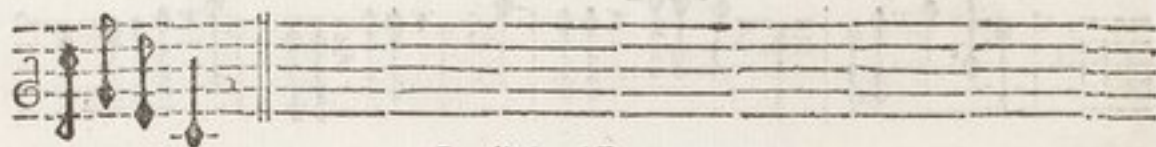


Allegro.

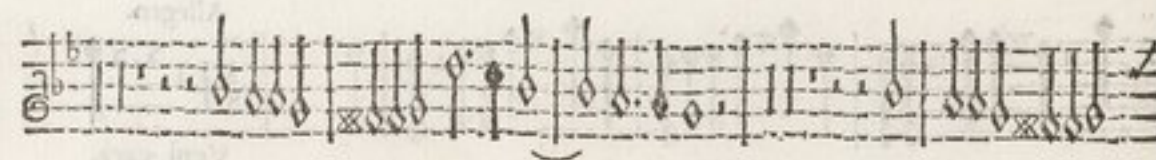
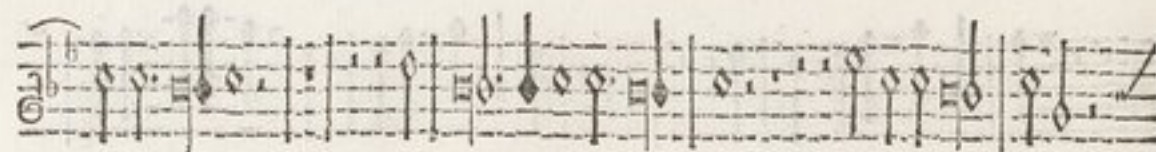
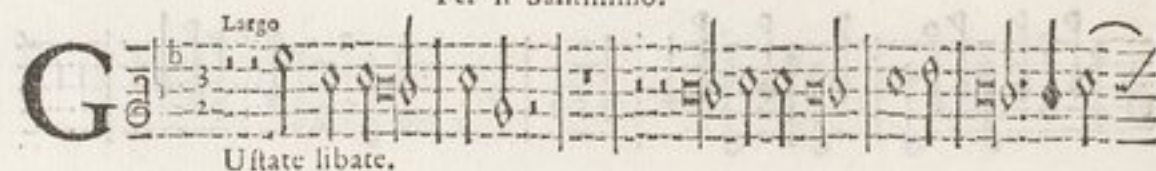
Veni cara.



VIOLINO SECONDO.

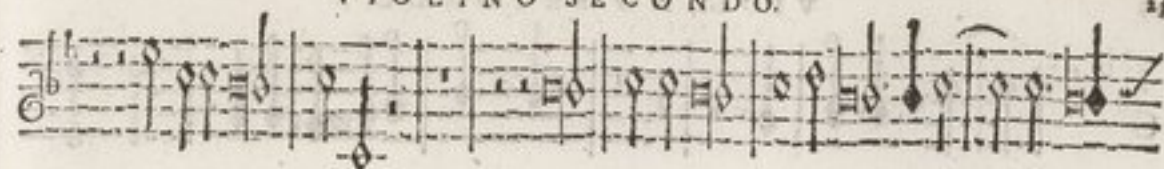


Per il Santissimo.

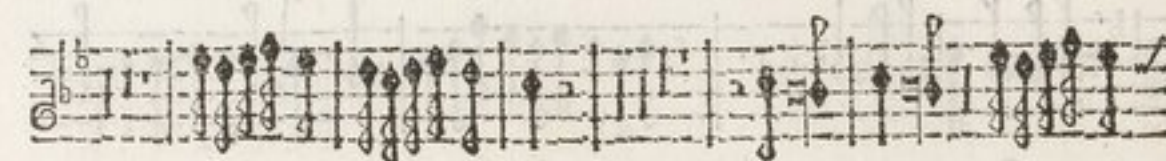


VIOLINO SECONDO.

25



VIOLINO SECONDO.



VIOLINO SECONDO.

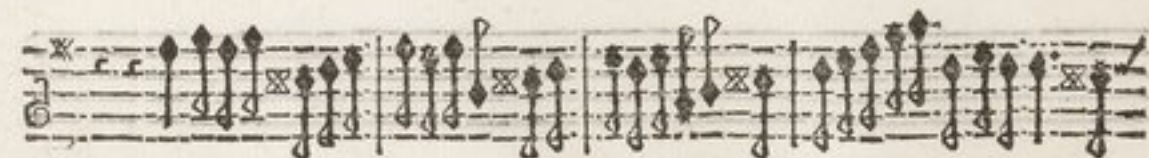
27

virace

Alleluia.

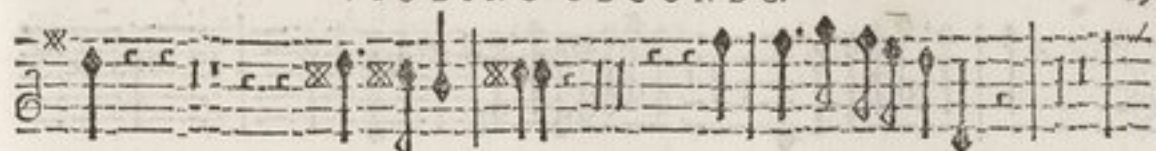


Ligeri amores.

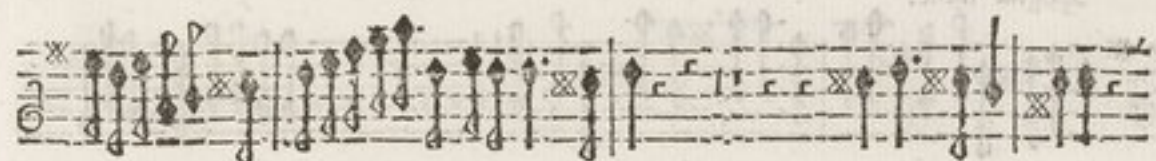
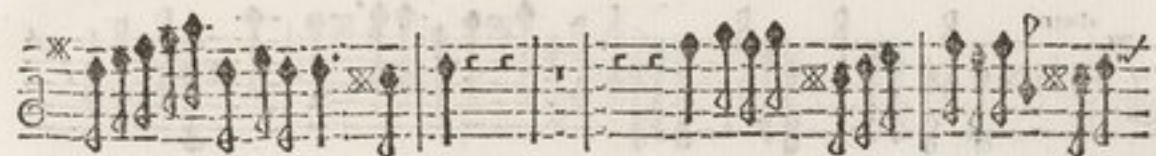


VIOLINO SECONDO.

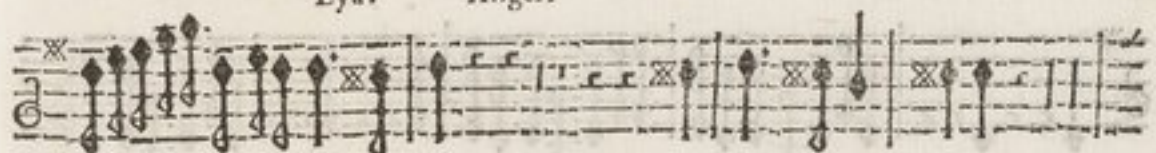
29



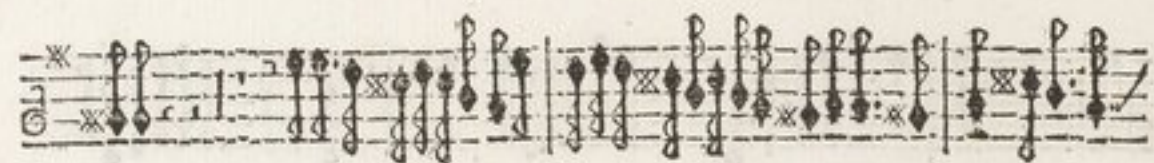
Ad flammās. Alligēri amores.



Eya. Alligēri



VIOLINO SECONDO

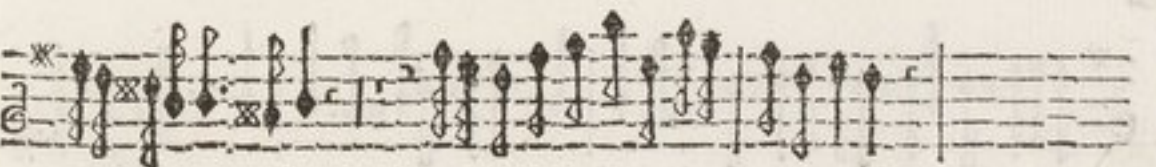


VIOLINO SECONDO.

31



Alleluja.



C *Via c*

Ari zephiri.

Eccc.

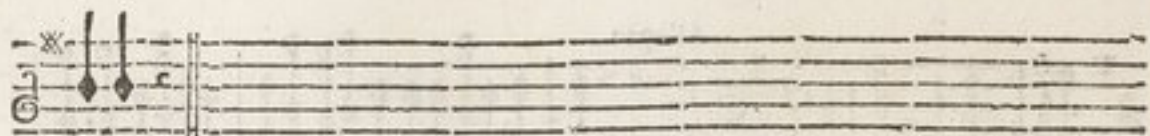
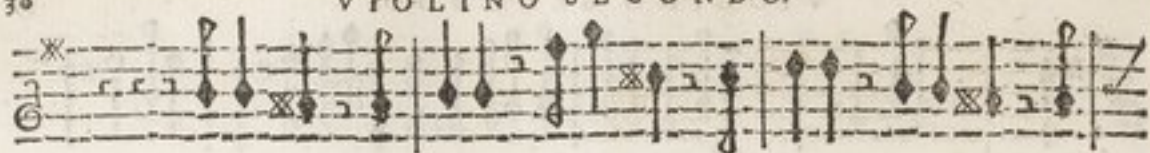


VIOLINO SECONDO.

35



VIOLINO SECONDO.



Per ogni Tempo.



Ompz vanz.

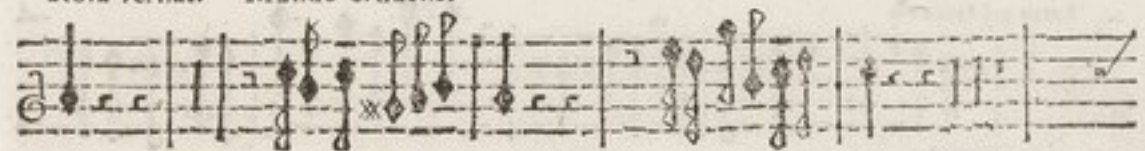


VIOLINO SECONDO.

37



Rosa vernat. Munde crudelis.



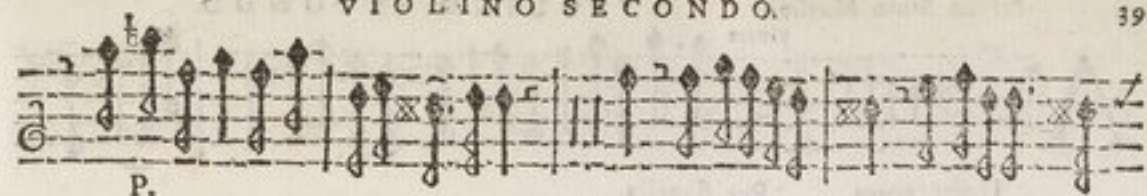
Largo m^o Spiritoso

Tu corona.

O Domine,

VIOLINO SECONDO.

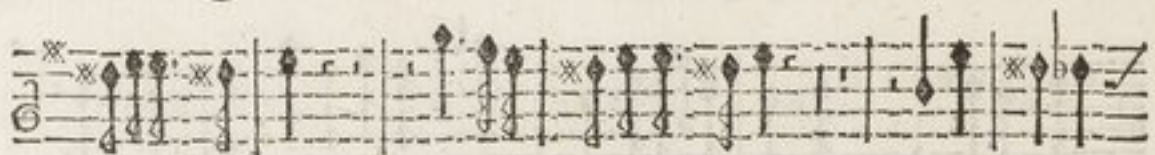
39





Udire reges.

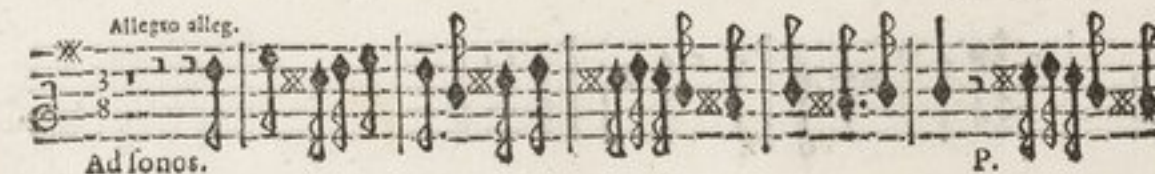
Per flagella.



Allegro alleg.

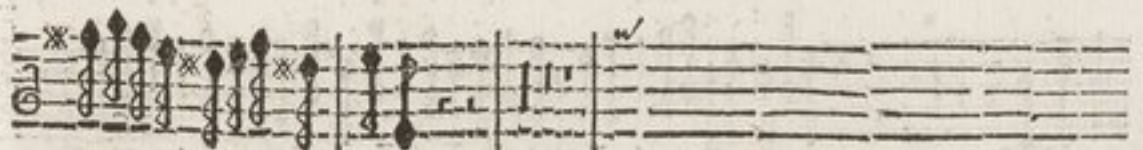
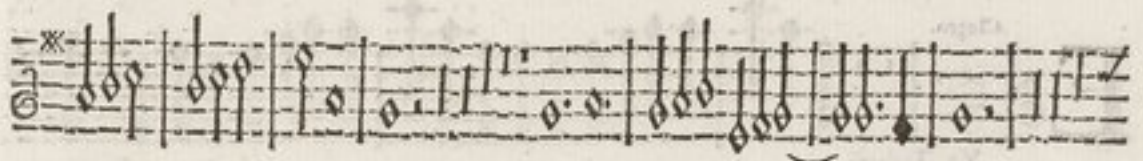
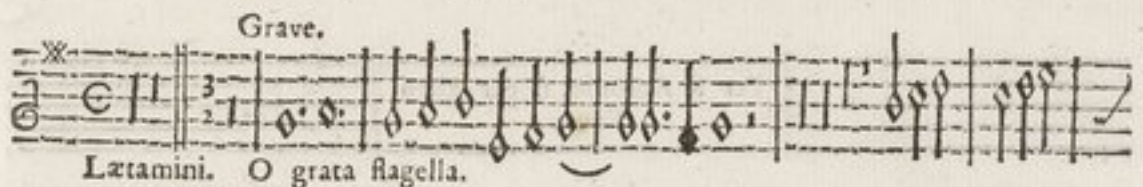
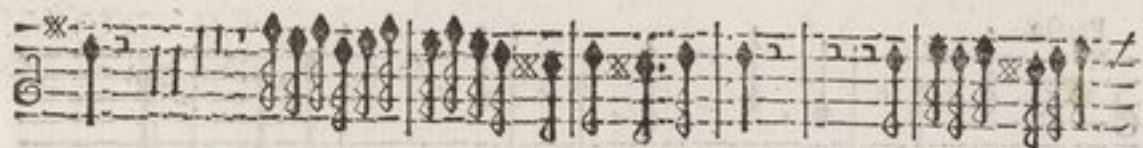
Ad sonos.

P.



VIOLINO SECONDO.

41



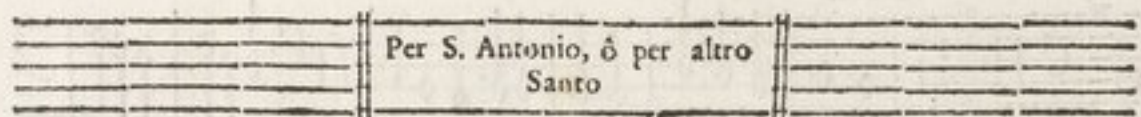
VIOLINO SECONDO.



Presto.



Alleluja.



Allegro.



Ya Tubæ.



VIOLINO SECONDO:

45



Dies ista. O cari festantes.



VIOLINO SECONDO



Largo, ma spiritoso.



Ad tanti.

O mentes beatæ.



Audite. Si veniant pœnæ.



VIOLINO SECONDO.

45



Ardore flammantem.

O candidi

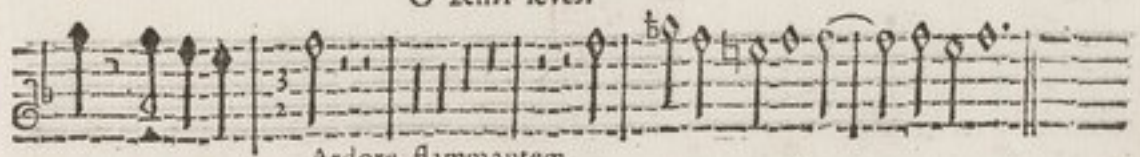


flores.

Amore languentem.



O zefiri leves.



Ardore flammantem.

VIOLINO SECONDO.

Alleluya si placet.



Alleluya.

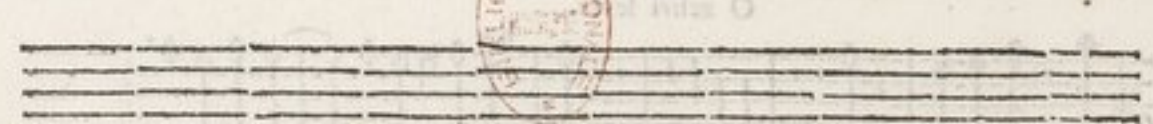
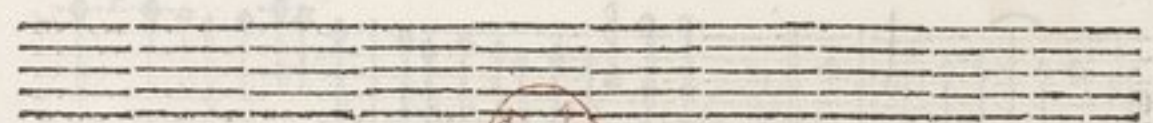
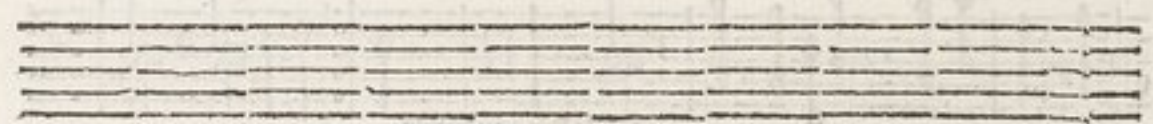


TAVOLA.

CANTO.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	4
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

ALTO.

Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	24
Aligeri amores. Per ogni Tempo.	28

BASSO.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompæ vanæ inhumanæ. Per ogni Tempo.	36
Audite Reges. Per un Santo Martire.	40
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	42

FINIS.



84
TAVOLA

CANTO

Alexander verax honor castitatis Per la B. V. & per qual si ve-

4
8
10
14
16
18
20
22
24
26
28
30
32
34
36
38
40
42

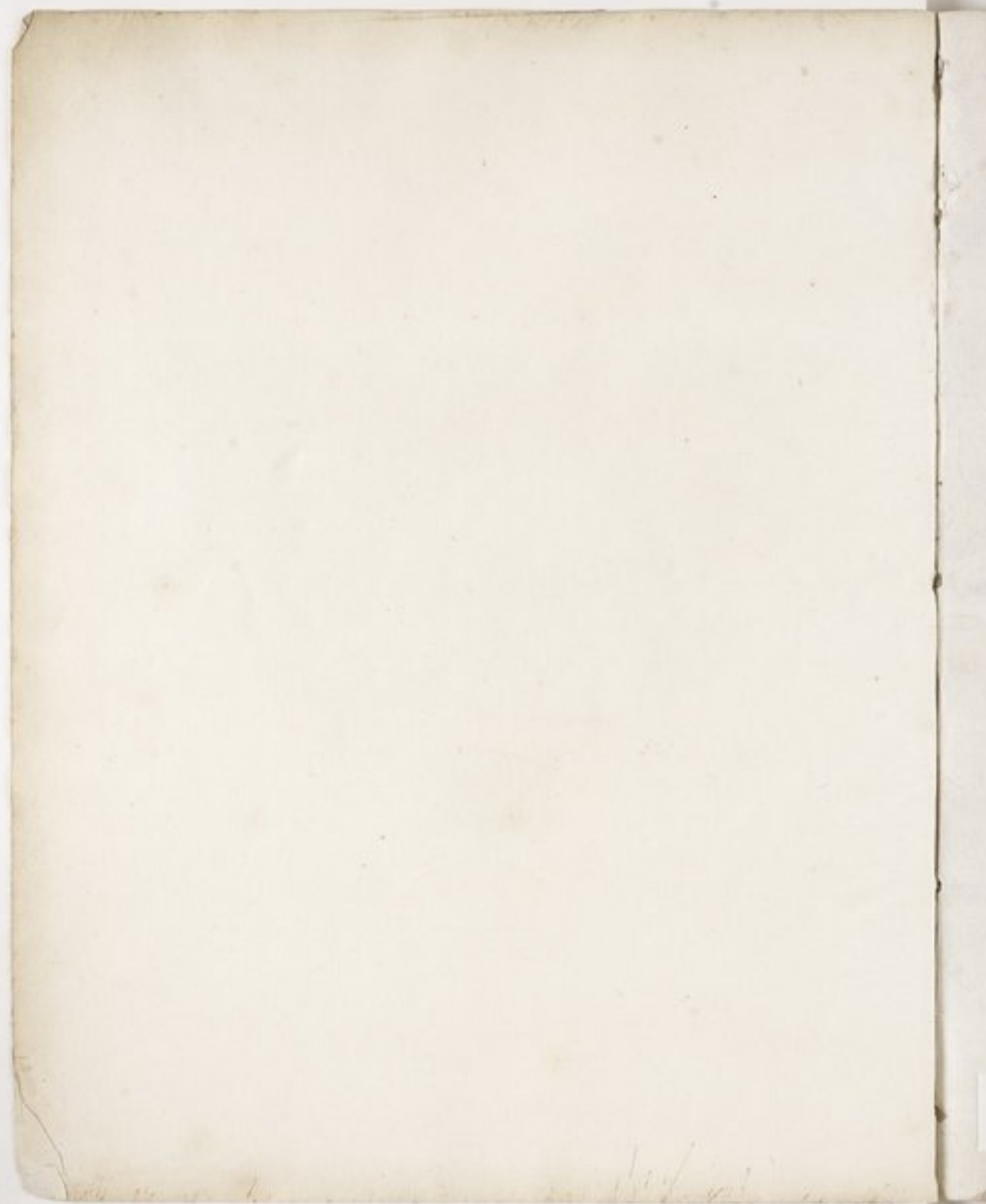


Monte
Corta lago
Cultra
Algeri

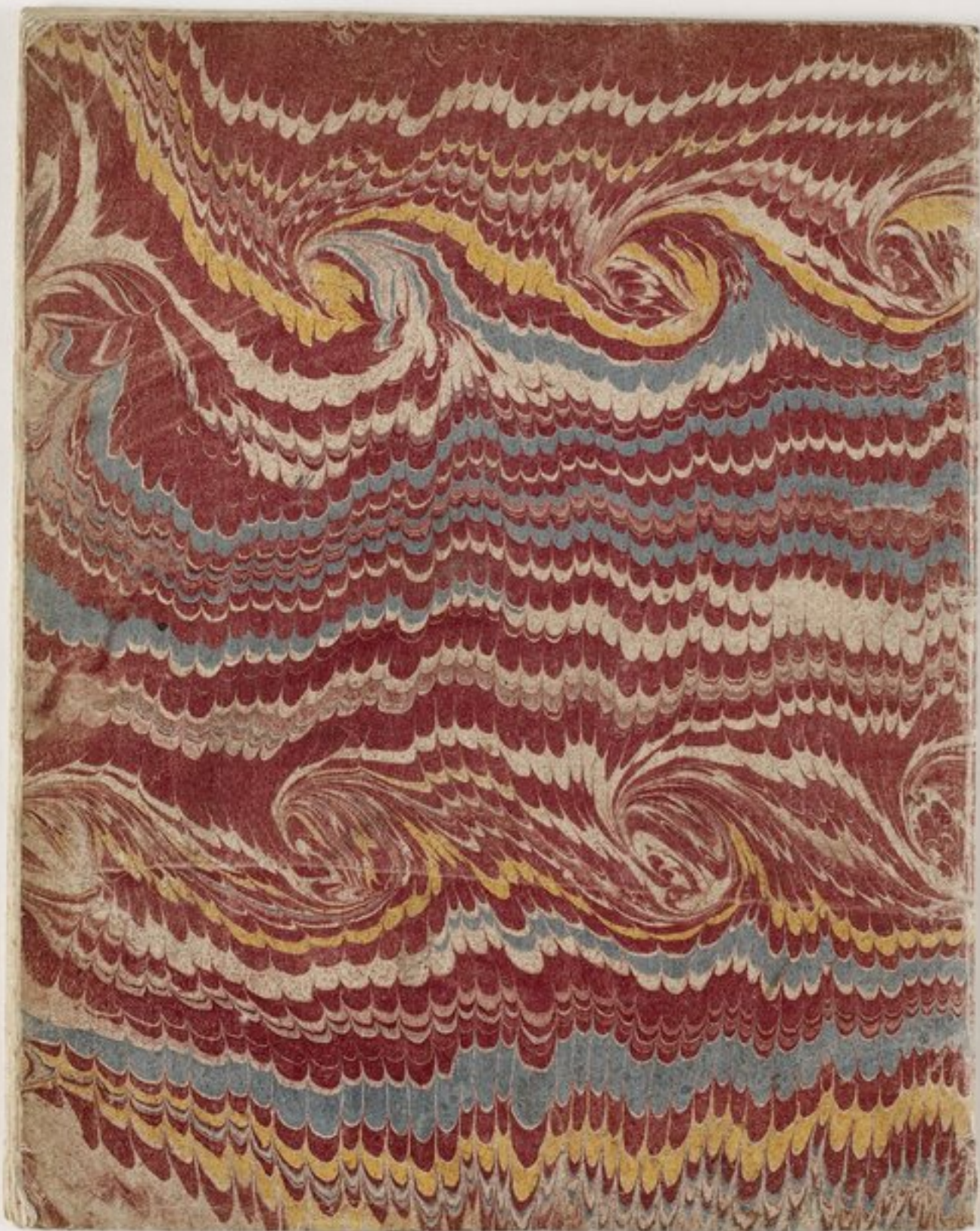
Car Zepher
Patria
Algeri
Lia Tabe
qual il voga

1713





BIBLIOTHEQUE NATIONALE
Désinfection 1979
N° 2920



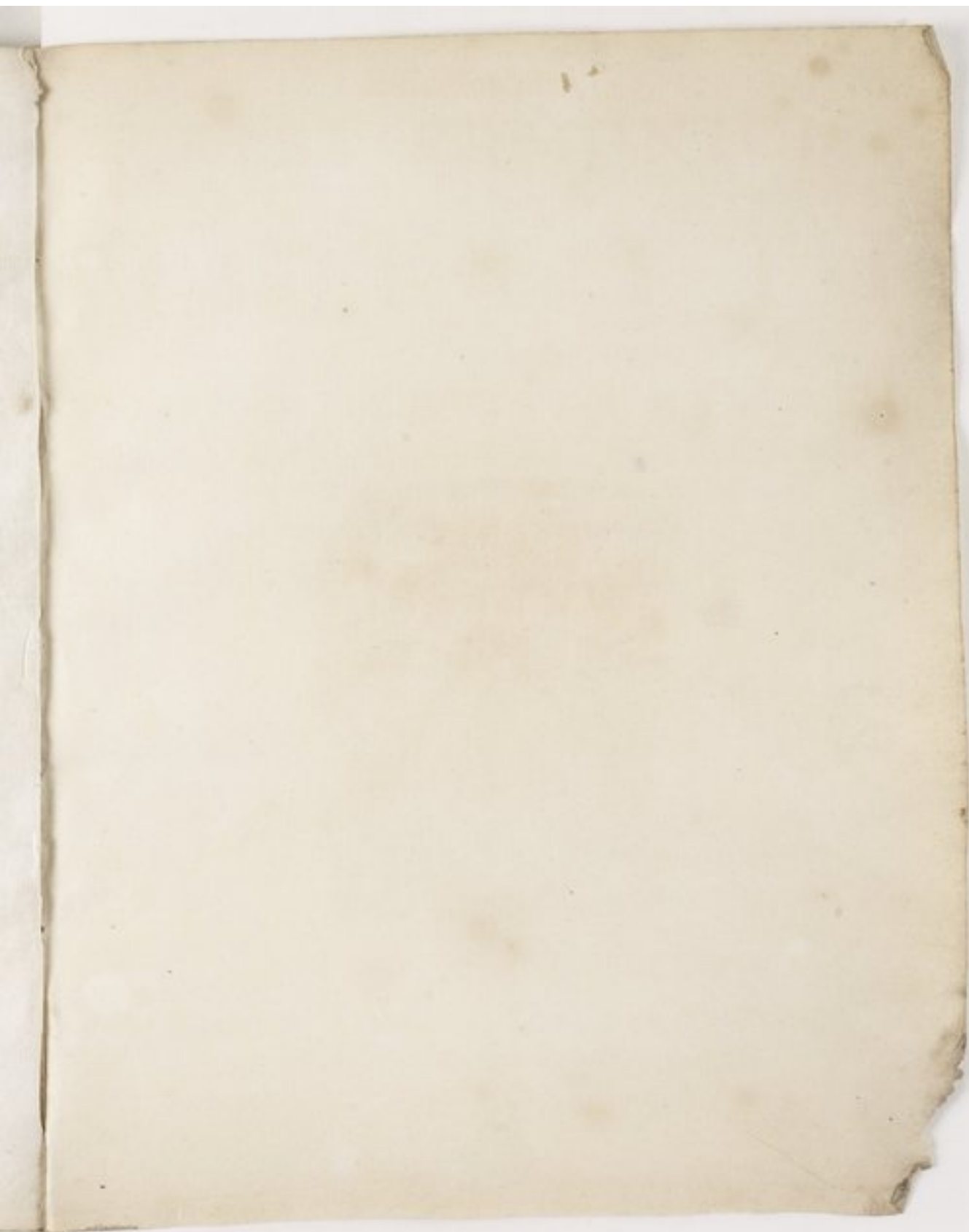
MUSIQUE

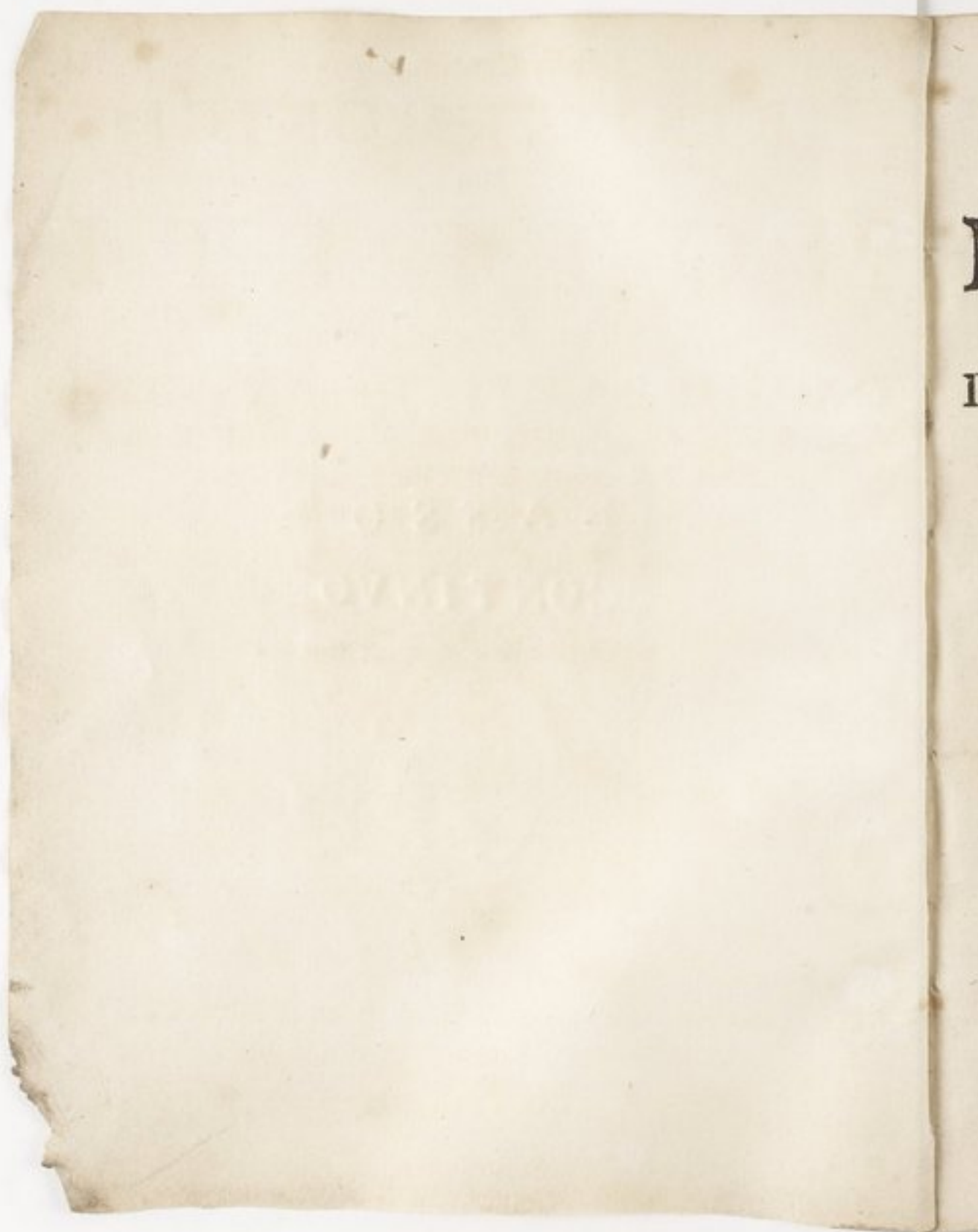
Rés. Vm C

149

BASSO
CONTINVO

1840
MAY 10





Basso Continuo.

RESI ARMONICI
IN
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedral, e dell' Illustri-
ssima Accademia della Morte di Ferrara,
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS A,

Per HENRICO AERTSENS, Stampatore di Musica, all'
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

Parte Continua

RESI ARMONICI

IN

MOTTETTI

A. V. M. S. con 7. Voci.

DA GIOBATTISTA BASSANI

Maestro di Cappella della Cattedrale, e dell' Ospedale di Mantova.

Autore di diverse Opere di Musica.

di cui si sono stampate.

OPERA OTTAVA.



M. S. N. 2. A.

Per Enrico Agostini, stampatore di Mantova, alla

stampa di Monte Pratiello, 1891.

Con Privilegio.

BASSO CONTINUO.

Per la B. V. ovvero per qual
si voglia Santa.

Grave

Infonia

Allegro.

Grave,

BASSO CONTINUO

Solo

Ave Ave verax honor castitatis Ave verax honor casti-

tatis purus splendor Para- di- si falve falve falve o me-

liffuum falve falve falve o meliffuum di- vine sapien-

tiz fluen- tum.

BASSO CONTINUO.

5

Vivace con
Violini.



Quantæ sunt in Cælo stellæ.



fiammæ bellæ

BASSO CONTINUO.



Quantz sunt.



Quantz stillz.



BASSO CONTINUO.



Quam tranquilla.

6 6 6x6 6 6 6 6 6x6



BASSO CONTINUO.

Quantæ stilla.

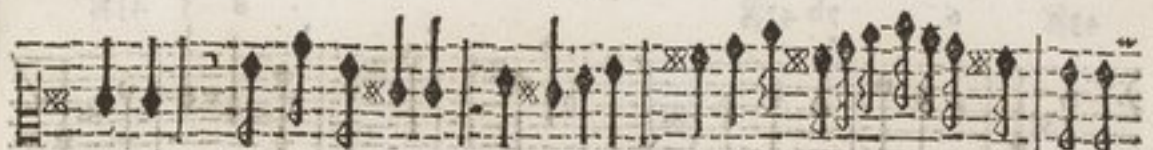
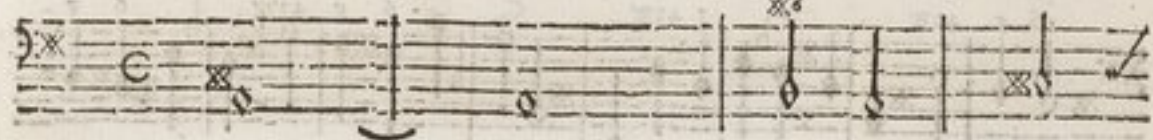
This page contains eight staves of musical notation for a Basso Continuo. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The music consists of a series of chords and single notes, often marked with a 'P' for plectrum. There are several asterisks (*) and a '6' marking above certain notes, likely indicating specific fingerings or ornaments. The piece concludes with a double bar line and a final chord.

BASSO CONTINUO.

Solo



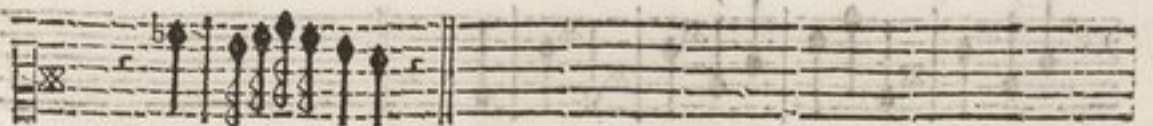
Da mihi tu quæso partem tui dulcis amoris dum te a-



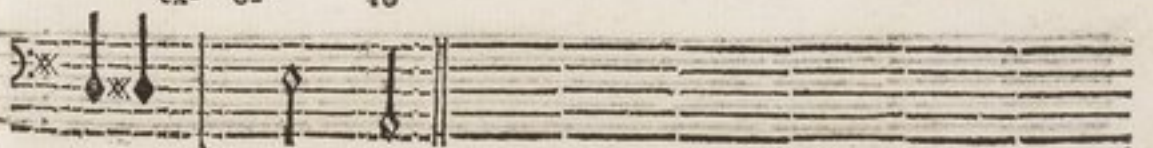
mando dum te amando adorando adoran- do



suppliciter ex- oro suppliciter ex- oro exo- ro

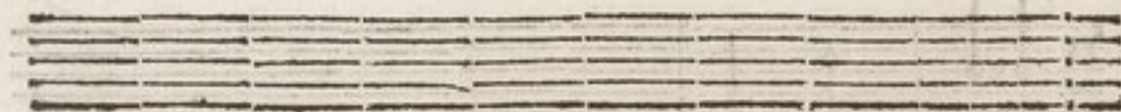
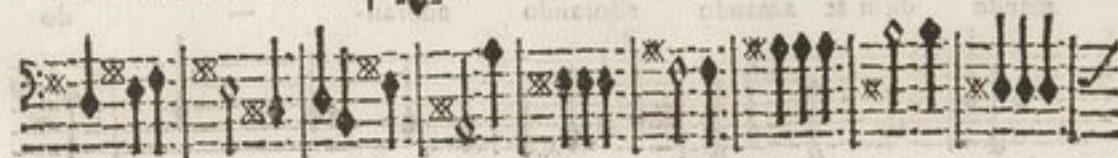


ex- o- ro





Flagella requito,



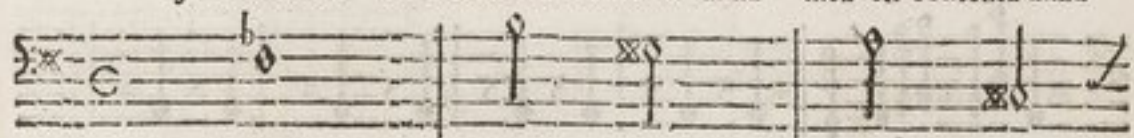
BASSO CONTINUO.

11

Solo



Jam tormenta abi- erunt est contenta alma mea est contenta alma



mea in tuo tantum filius a- mo- - re.



Con Violini.



Da te flores.



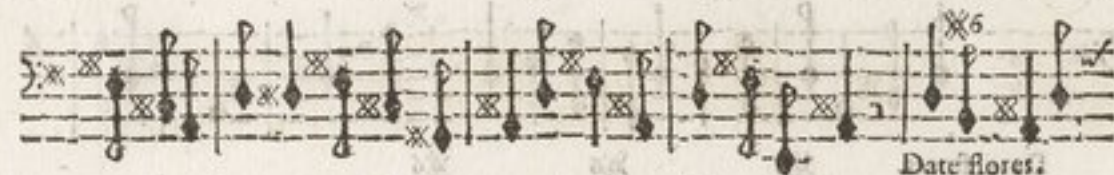
BASSO CONTINUO,



6 6 6 *6 6

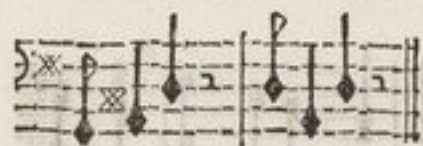


56 6 6 *6 6 56



BASSO CONTINUO,

13



Alleluya si placet.

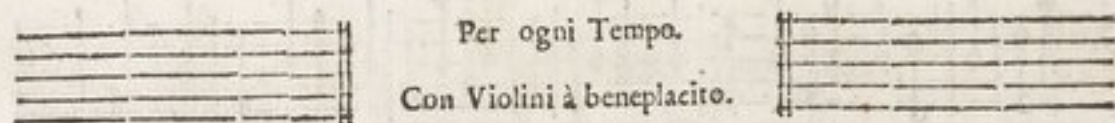
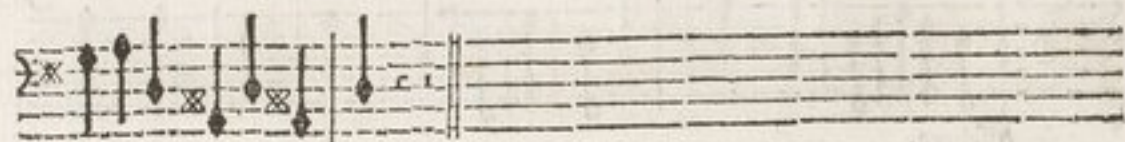
Allegro.



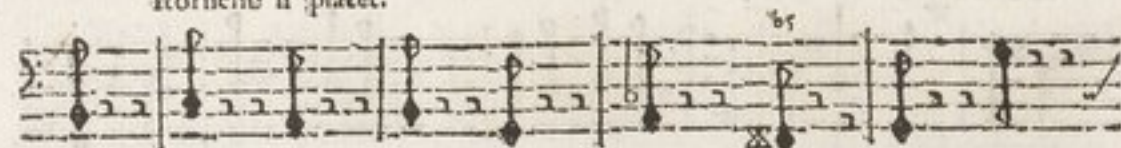
Alleluya.



BASSO CONTINUO.



Itornello si placet.



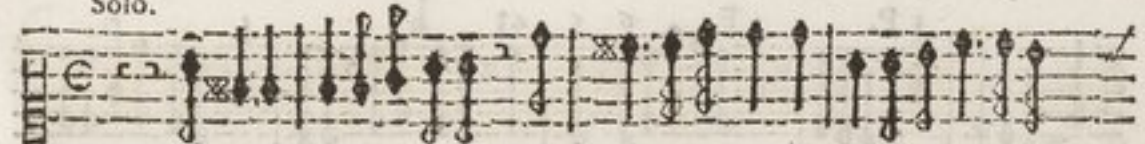
BASSO CONTINUO.

15



Ritornello
ut supra
si placet.

Solo.



Depone barbara tela o scelerum patens fatis in vulnera

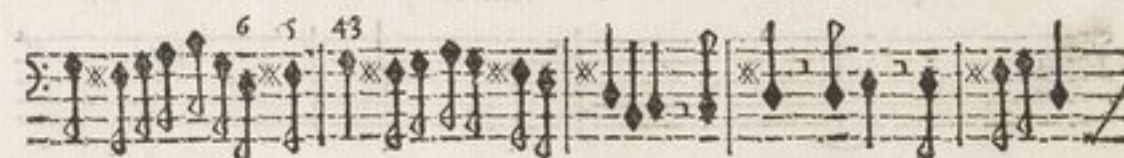


ferox fata crudelia in corde meo disseminas.





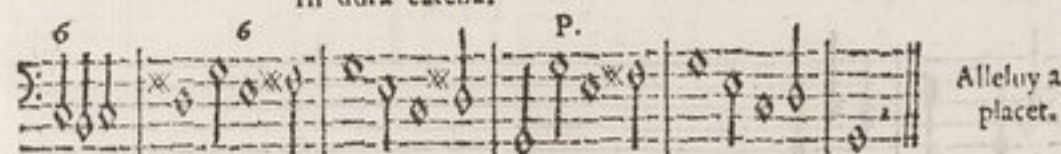
Cessa ô eruda.



Sinfonia si placet.

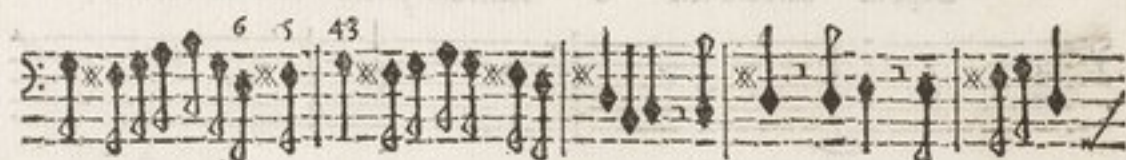
BASSO CONTINUO.

19



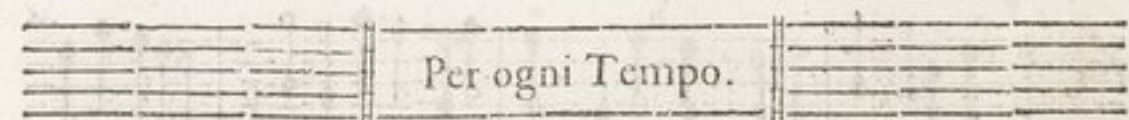
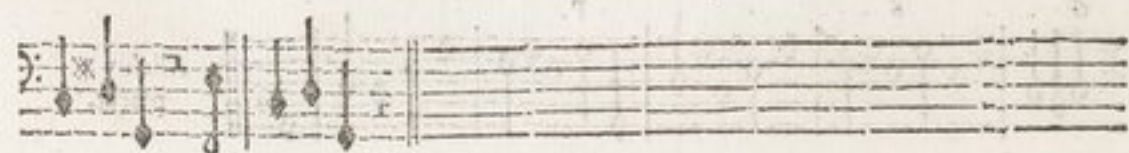


Cessa ô cruda.

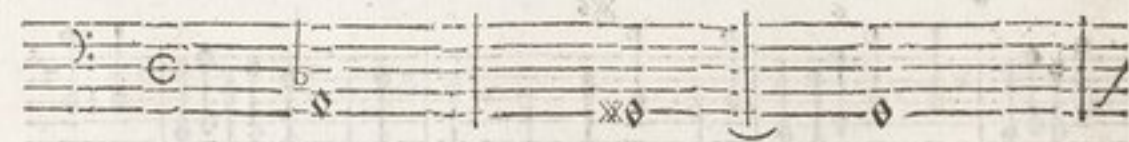


Sinfonia si placet.

BASSO CONTINUO.

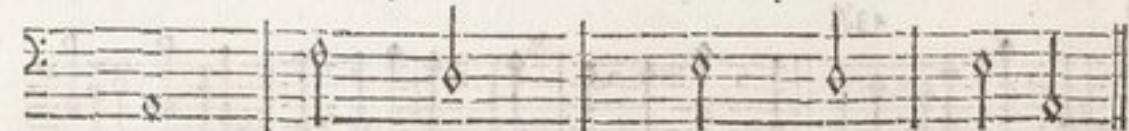


N hoc mundo incof- tante ubi ruinae tantae ubi tanta pro-



cellae ealman do- nate vos pla-

cidae vos pla- cidae fel- la.



V.

V.

4

6

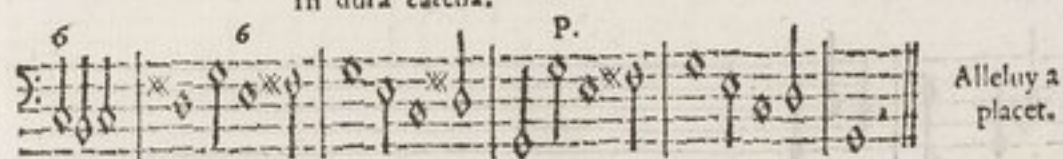
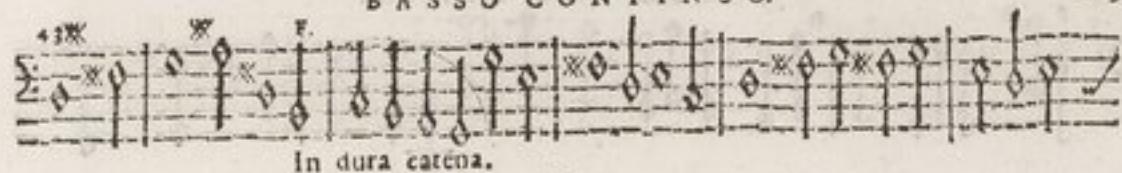
allegro, al-
legro con
Violini.



Si fortuna pugnando.

BASSO CONTINUO.

19



Allegro 6



Alleluia.



BASSO CONTINUO



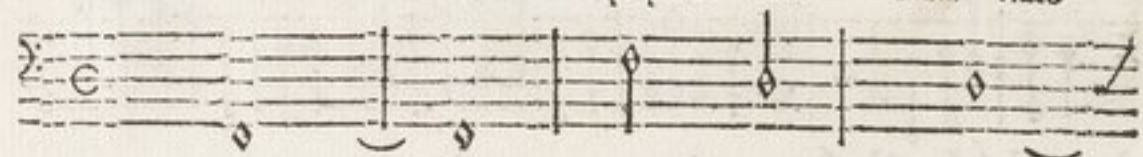
V.



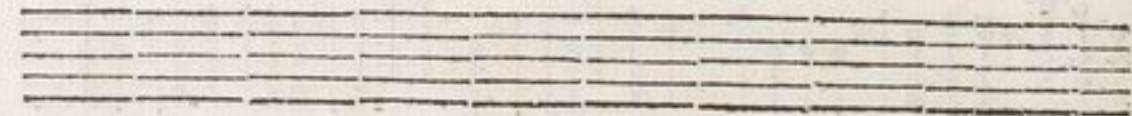
Solo.



In hoc saeculo i- nane omni- a perpendo sane Nam video



nam cognosco nam comprehendo in bonis brevitatem in malis levi-



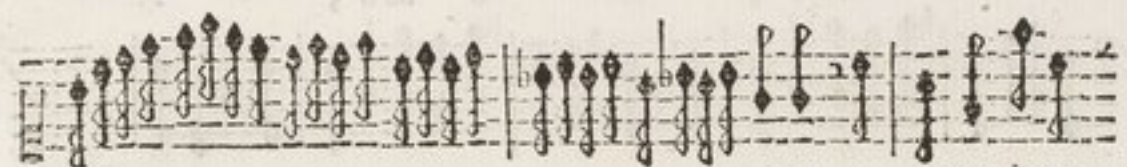
Allegro,

BASSO CONTINUO.

23



tatem in cunctis vanita-

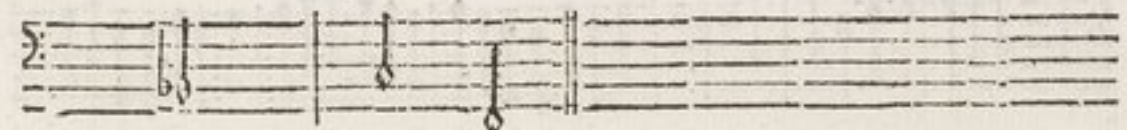


tem in cunctis vani-



ta-

tem.



V.

Allegro,
allegro
con V.V.



Momento contento.





6b6 6 6 6 b6 6



6b6 6 5 P. 6 bb6 5 F.



6



Sperando



v.



6x6 6 6 6 6 5 4 3x



6x6 6 6 6 6 5 4 3x



6 b6 6

Momento.

BASSO CONTINUO.

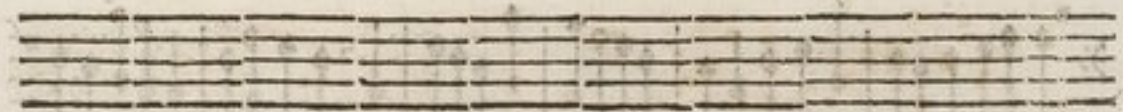
25



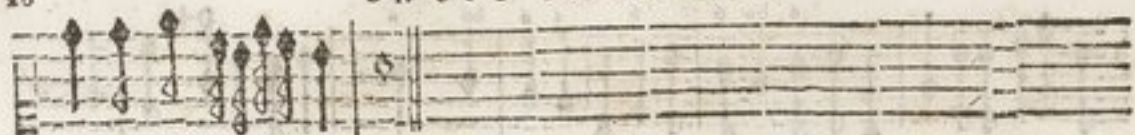
Ergo mi summe bone de me quod vis dif- po- ne In hac



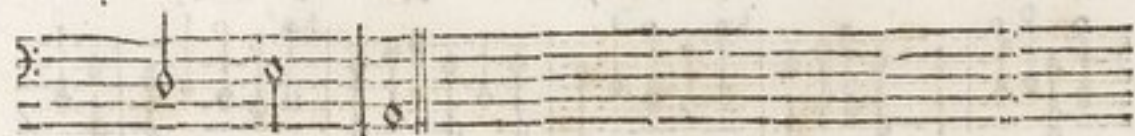
vita mor- tali omnia mala omnia bona Provi- dentiae tuae semper



BASSO CONTINUO



semper sunt do- na.



Alleg. con V. V.

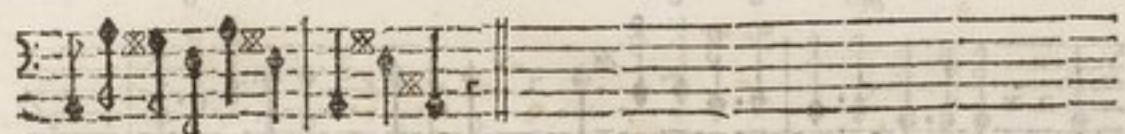


Felice vel misera.



BASSO CONTINUO.

17



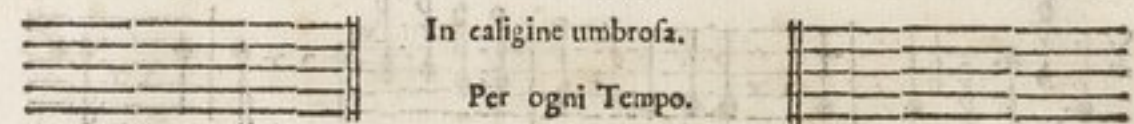
Presto V,



Alleluja. C.



BASSO CONTINUO.



Allegro.

BASSO CONTINUO.

19

Largo.

In caligi- ne umbro- - sa in ma- re in-

fido a- gi- tata despe- rata vado errando la-

BASSO CONTINUO,

rimando unde maesta non ref- piro misera

mente misera mente sus- piro sus- piro.

mente misera mente sus- piro sus- piro.

Alleg. con V. V.

Festinate,

Festinate,

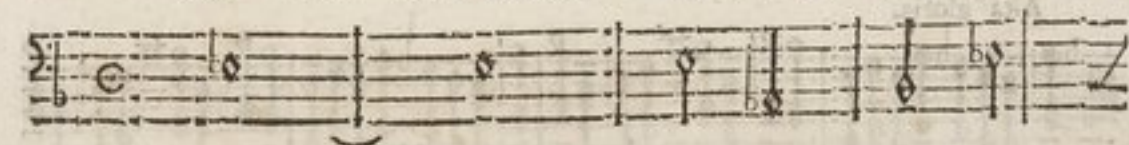
Festinate,

Festinate,

BASSO CONTINUO.



Ah non non conturbate non la- ce- ra- te



BASSO CONTINUO,

ite ite longe duræ duræ ca- tenz fi- nite a- maræ

pe- nae cel-

fate iniquæ stellæ ô quantæ contra me diræ procellæ

Allegro con V. V.

6

Alta gloria.

BASSO CONTINUO.

33



V.V.

Almi campi.



BASSO CONTINUO.

4 3 6

b6 6 b6 6 6 6 b6 b6

b6 b6 b6 b6 b6 b6 b5 6 6 6 6

b6

b6 b6 b6 *6 6

Solo.

Anello spe costante adoro cor- de a- mante Murmu-

BASSO CONTINUO.

rate unde tranquillæ auræ placide se-

rate unde tranquillæ auræ placide se-

nate stellæ æternæ per me scintilla-

nate stellæ æternæ per me scintilla-

Alleg. con. V. V.

O auræ serenæ.

O auræ serenæ.

O auræ serenæ.

O auræ serenæ.

O auræ serenæ.

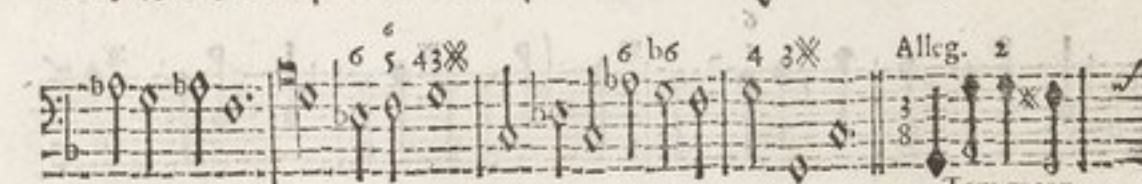
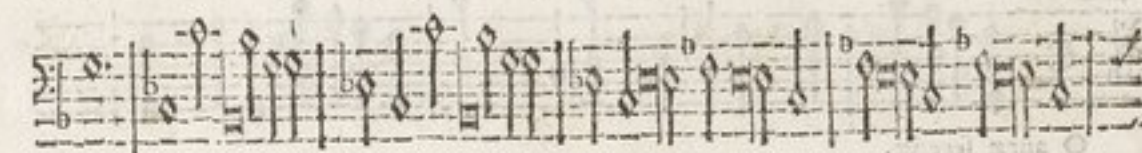
BASSO CONTINUO.



Adagio.

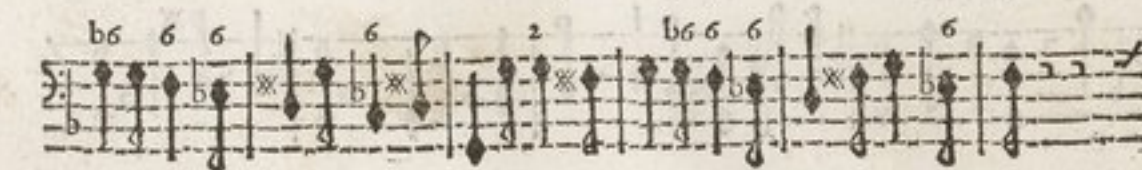


Ardendo.



Alleg. 2

Tangente.



BASSO CONTINUO.

6

Musical staff 1: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. A '6' is written below the first measure.

6

Adagio

Musical staff 2: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. A '6' is written below the first measure. The tempo marking 'Adagio' is written above the staff.

6 7 6 7

Allegro.

Adagio

Jam plango

Si panno.

Musical staff 3: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the numbers '6 7 6 7'. The tempo marking 'Allegro.' is written above the staff, and 'Adagio' is written above the staff. The lyrics 'Jam plango' and 'Si panno.' are written below the staff.

6 5

Allegro.

Adagio

Jam gemo.

Musical staff 4: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the numbers '6 5'. The tempo marking 'Allegro.' is written above the staff, and 'Adagio' is written above the staff. The lyrics 'Jam gemo.' are written below the staff.

Allegro.

Musical staff 5: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. The tempo marking 'Allegro.' is written above the staff.

Adagio.

Allegro

Si ploro.

Cantabo.

Musical staff 6: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the numbers '6 5 7 7 5 6'. The tempo marking 'Adagio.' is written above the staff, and 'Allegro' is written above the staff. The lyrics 'Si ploro.' and 'Cantabo.' are written below the staff.

Allegro

Musical staff 7: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. The tempo marking 'Allegro' is written above the staff.

Allegro

Musical staff 8: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. The tempo marking 'Allegro' is written above the staff.

BASSO CONTINUO

The musical score for Basso Continuo on page 38 consists of six staves of music. The notation is in bass clef with a key signature of one flat. The score includes various chords and intervals, with some notes marked with an asterisk (*). Fingerings are indicated by numbers 1-7 above notes. The piece concludes with a double bar line and a repeat sign.

Staff 1: $x6$ 6 $x6$ 7 6 7 x

Staff 2: 6 $x6$ 6

Staff 3: 6 7 6 7 7 7

Staff 4: 6 7 6 7 7 7

Staff 5: 6 7 6 7 7 7

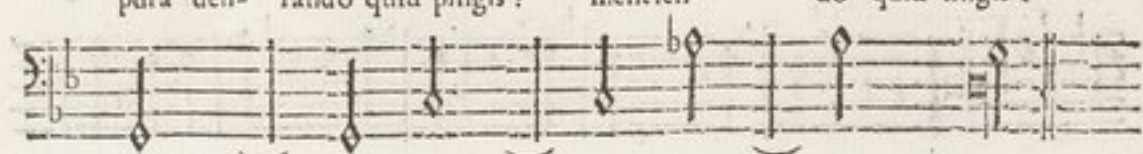
Staff 6: 6 7 6 7 7 7



BASSO CONTINUO



pura delirando quid pingis? mentiendo quid fingis?



Con V. V.



Cogita pensita.



F. P.



E. P.



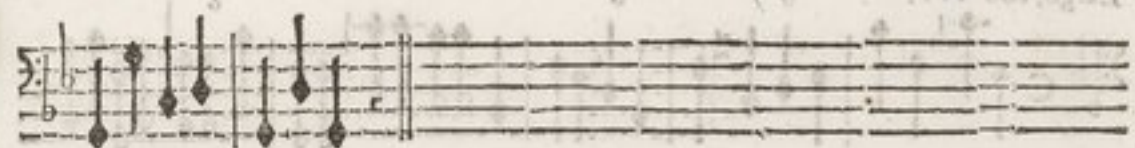
P. P.



F. V. P.



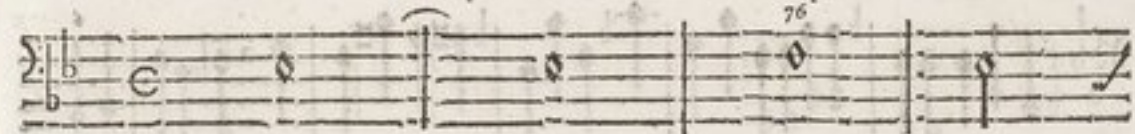
Vivace.
Nova tempus.



Solo.



Ad te sapiens N. brevia qui cal- cavit ab-



BASSO CONTINUO.

First musical staff for the basso continuo part, featuring a treble clef and a key signature of one flat (B-flat). The staff contains a series of notes and rests, with some notes beamed together.

furda qui vi- tavit clamat monet hortatur urget pre-

Second musical staff, continuing the basso continuo part with notes and rests.

Third musical staff, continuing the basso continuo part with notes and rests.

mit sola- tur.

Fourth musical staff, continuing the basso continuo part with notes and rests.

Largo, con V. V.

Fifth musical staff, starting a new section marked 'Largo, con V. V.'. It includes a common time signature (C) and a key signature of one flat. Above the staff are figures: 6 7, 6, and 6.

Dum horarum.

Sixth musical staff, continuing the 'Largo' section. It includes figures: 6, 6 7, and 6.

Seventh musical staff, continuing the 'Largo' section with notes and rests.

56 6 6

Eighth musical staff, continuing the 'Largo' section with notes and rests. It includes figures: 6 6 56 b6 6 and 6.

BASSO CONTINUO.

45



BASSO CONTINUO

Three staves of musical notation for Bass Continuo. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, with figured bass notation (numbers 6, 6, 6, 6) appearing above the notes. The second and third staves continue the piece with similar notation.

Per la Beata Vergine.

Largo, ma spiritoso.

C

Musical notation for the beginning of the section, marked "Largo, ma spiritoso". It starts with a treble clef, a common time signature (C), and a key signature of one flat. The notation includes a large initial letter 'C' and various notes and rests.

Orda languida.

Musical notation for the section marked "Orda languida". It continues with a treble clef and a key signature of one flat, featuring a series of chords and melodic lines.

A.

V.V.

Musical notation for the section marked "A." and "V.V.". It continues with a treble clef and a key signature of one flat, featuring a series of chords and melodic lines.

6 6 6 6 x 6

Corda languida.

Musical notation for the section marked "Corda languida". It continues with a treble clef and a key signature of one flat, featuring a series of chords and melodic lines. The notation includes a large initial letter 'A' and various notes and rests.

46 V.V. BASSO CONTINUO.



Largo 6 6



Si placidissimi.



P. *F.*



x6 6 x6 6 b6 6



6



⁵b7 V.V.



P. *F.* *P.* *F.* 6

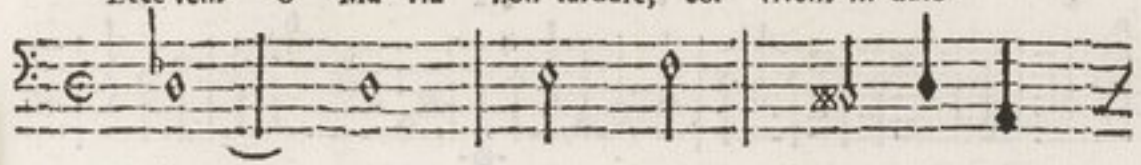


6 7 5

BASSO CONTINUO.



Ecce veni- o Ma- ria noli tardare, cor vivens in dolo-

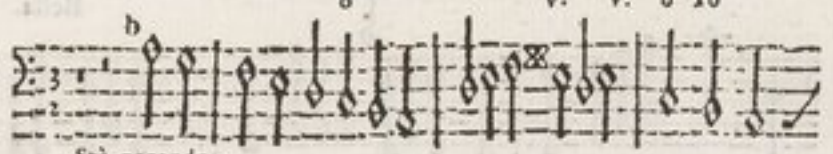


re cor vivens in dolore recre- a re.

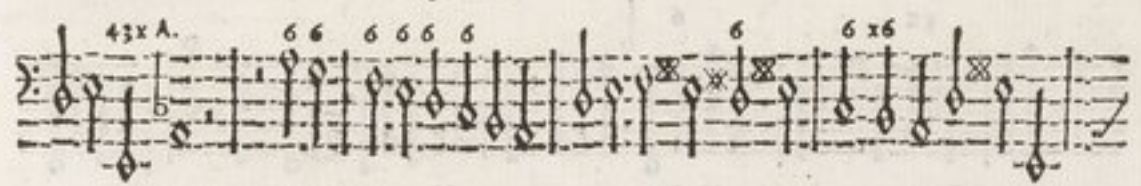


6 V. V. 6 x6

Con V.V. è largo.



Stò penando.



43x A. 6 6 6 6 6 6 6 6 6 x6



6 6 6 6 6 6 6 6 6 x6



x6 b6 5 6 7 43x 3x 6

BASSO CONT.

6 6 b6 6 x6 x6

6 6 43x b

6 b6 5 6 6 x6

6 6 6 6x6 7 43x Alleg. alleg.

Bella.

5x 6 b

P. V. F. V. x6 5 6 b

x6 6 x6 5 6 5 A. x6

x6 6 6 x6 6 x6 65

6 6 6 6 65 P. V. V. F. x65

b 5x 6 P.

F. x65

x6 6 P. F. Cara.

6 b P.

5x b P. b

BASSO CONTINUO.

The page contains ten staves of musical notation for Basso Continuo. The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

The notation includes various chords and ornaments, with some notes marked with an asterisk (*). The staves are numbered 1 through 10. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century lute tablature notation, where the notes are placed on a six-line staff to represent the frets of a lute.

Allgro

BASSO CONTINUO.

51



Veni cara.

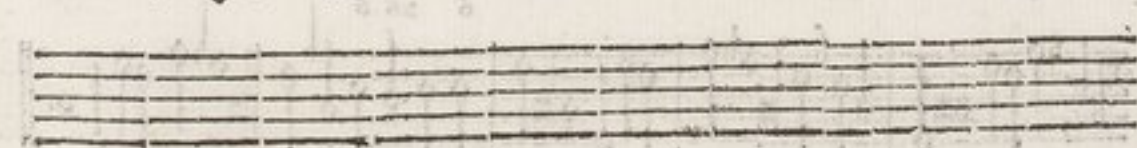
x6 6 6 6 5



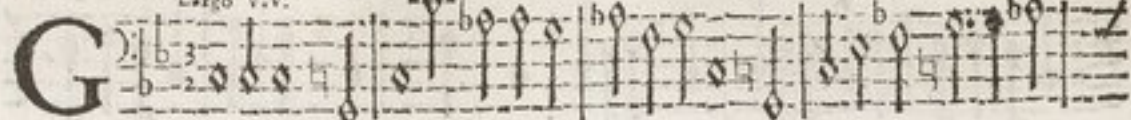
6 6 6

6

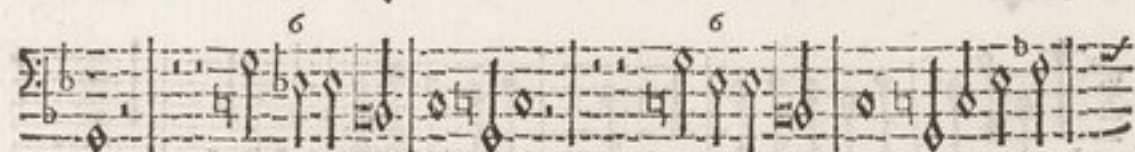
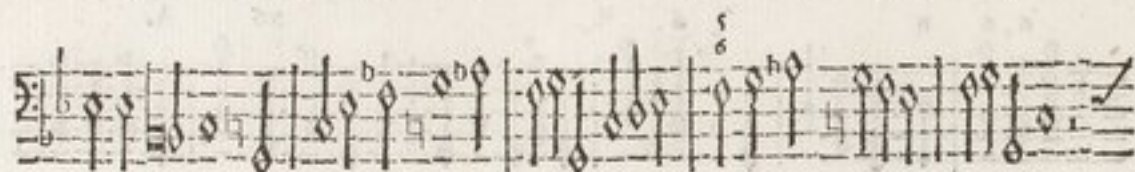
x6 A.



Largo V.V.



Uitate libate.



BASSO CONTINUO.

53

Solo



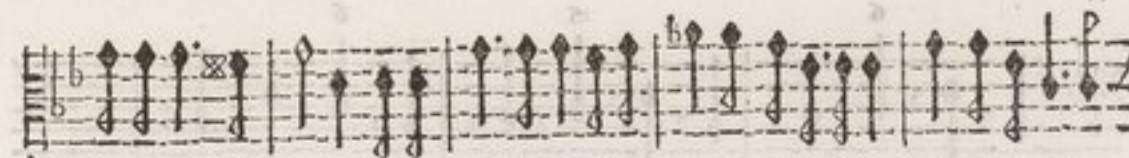
Oh suavissi- ma viatorum sa- tietas oh



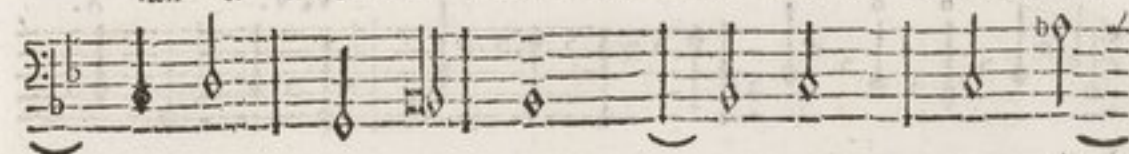
jucun- dissima Ange- lo- rum eu- piditas in qua terrestris a-



moris ex- lestis ar- do- ris ex ultat



fæli- ci- tas oh sua- vissima via- torum satietas oh jucundissi-



BASSO CONTINUO:



ma Angelo.

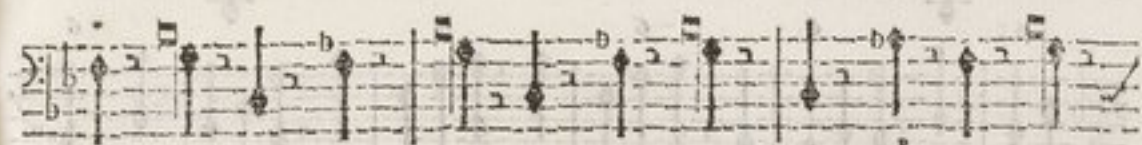
rum cupi- di- tas.

Non tanto allegro,
con V.V.

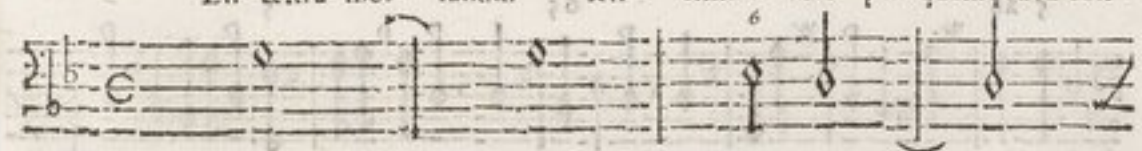
Ad fumos amores.



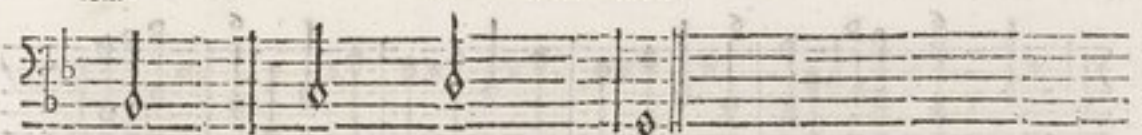
BASSO CONTINUO.



En vestra mor- talium feli- cissima fors per quam prava con-



tem- — — — nitus mors.



Tu Cæli lætitia,

Handwritten musical score for Basso Continuo, page 56. The score consists of eight staves of music in a single system, written in a lute tablature style. The notation includes rhythmic values (e.g., 5, 6, 65, b, x6), accidentals (sharps, flats, naturals), and various symbols (asterisks, crosses) indicating fret positions. The music is in a single system and ends with a double bar line and repeat signs.

BASSO CONTINUO.

57

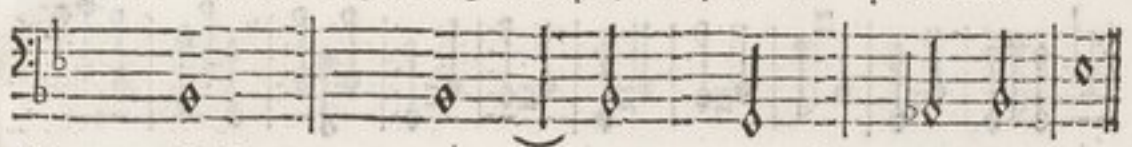
Solo



Gaudete gaudete filiz Sion quod si de petra mel el-



licitur Christi Corpus (magnum opus) de pane de pane assumi- tur

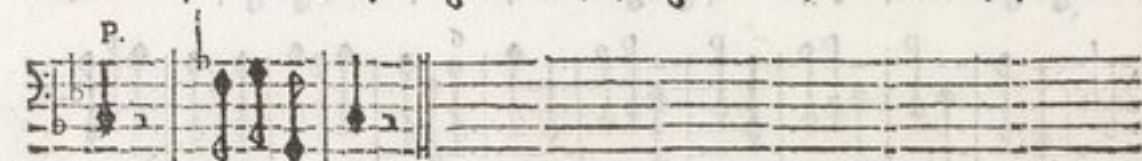
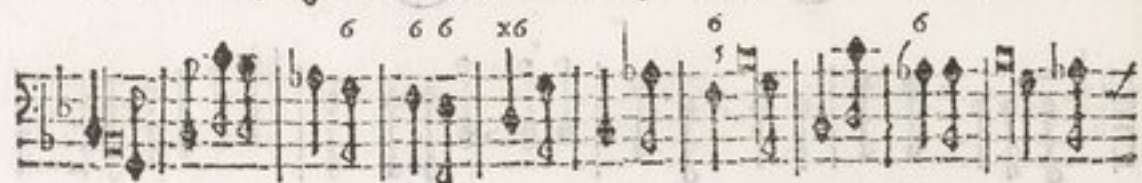
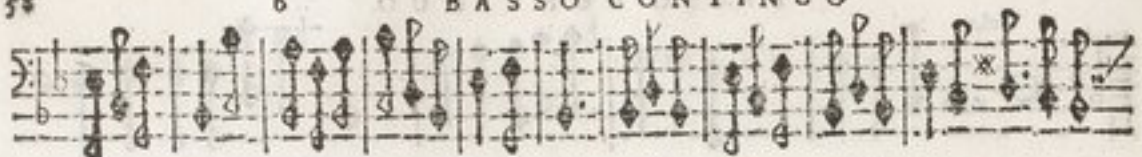


Allegro con V.V.



Eya lætantes.

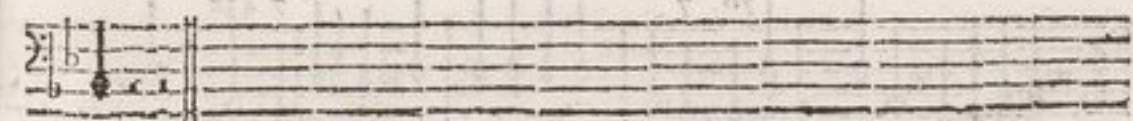




Alleluja.

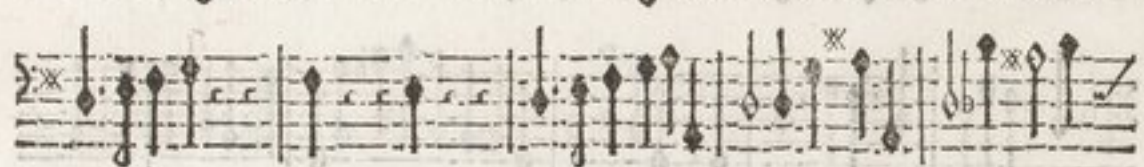
DUO BASSO CONTINUO.

59





Allegro
Ligeri amores.



Ad tela,

BASSO CONTINUO.

61

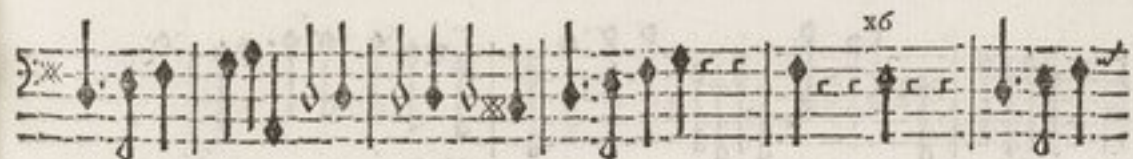


x6

Aligeri amores.



x6



x6

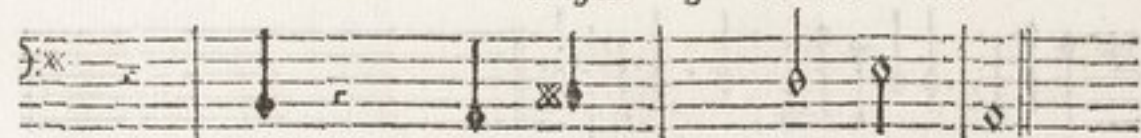
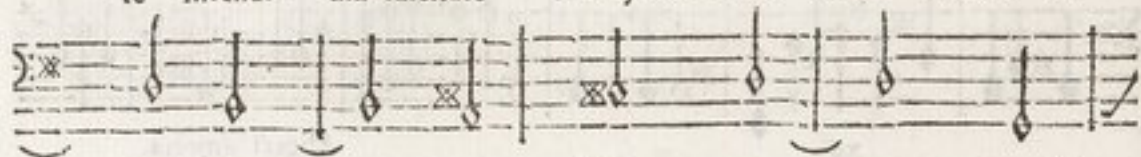
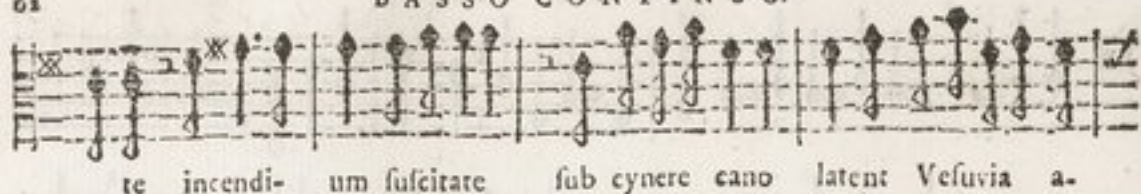


Solo

Ad flammam animæ amantis emuli vo- la-



BASSO CONTINUO:



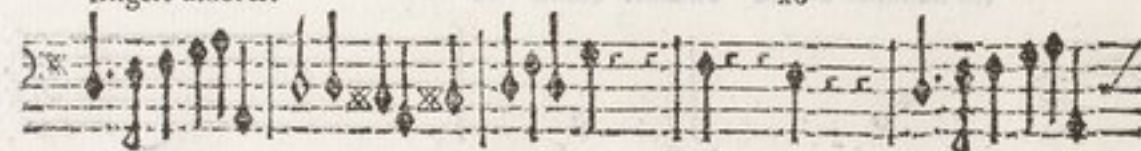
Alleg. con V.V.

x6



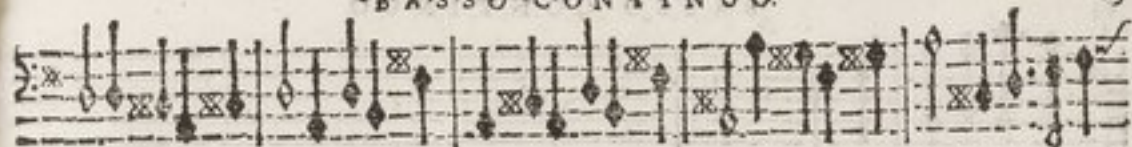
Aligeri amores.

x6



-BASSO-CONTINUO.

63



x6



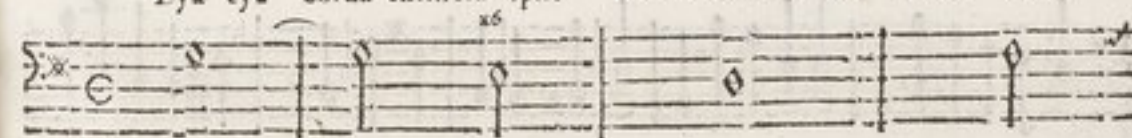
x6



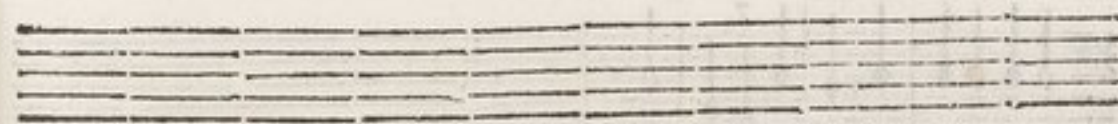
Solo

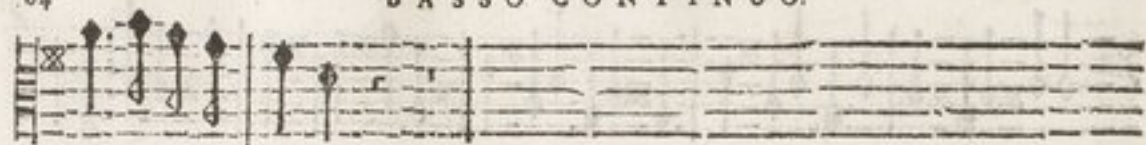


Eya eya corda extincta spiri- talibus flammis ad vitam chari-



tatis revo- ca- te revo- ca- te A-





li-ge-ri a- mores.



Solo

BASSO CONTINUO,

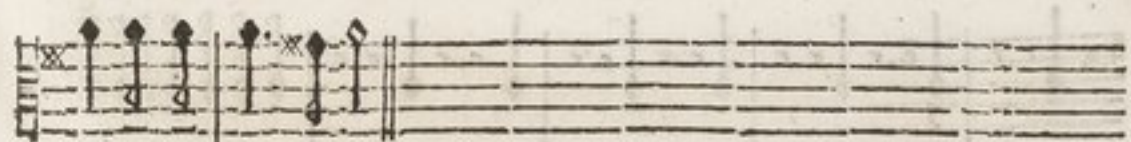
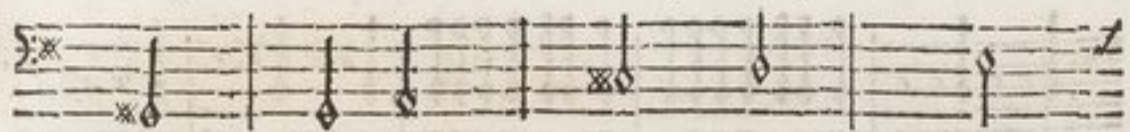
65



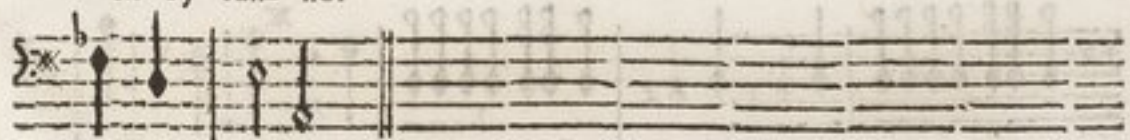
Sub auspicio ex- lesti triumphanti spiritus almi Amor an.or



mih i auspi- ciatur victoriam de triumphato flege- ton-



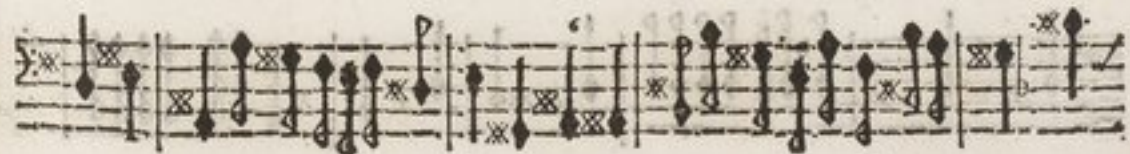
tis Ty- ran- no.



Alleg. con V. V.



Spoglia mille.



D 9

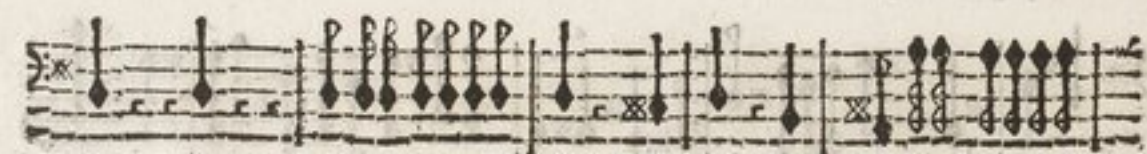
BASSO CONTINUO.



Allegro, allegro.

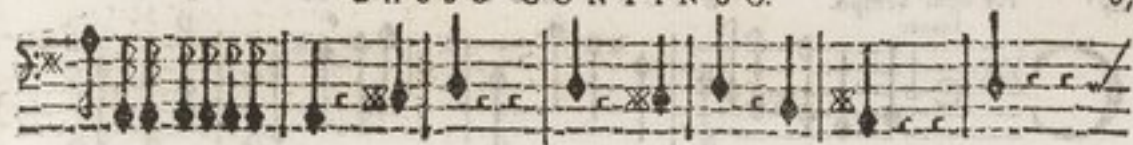


Ad arma.



BASSO CONTINUO.

67



Allegro.

P.

F.



Allegro.



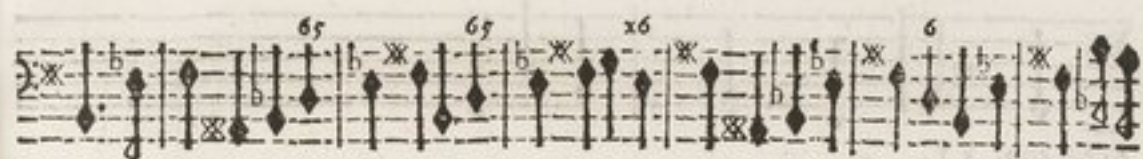
P.

F.



BASSO CONTINUO.

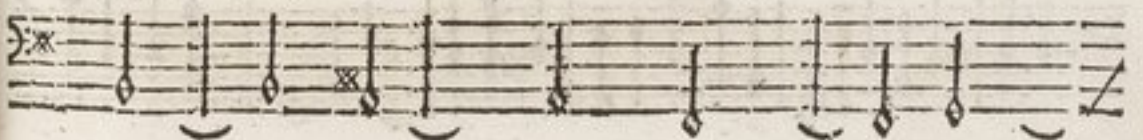
69



Ecce cor meum ardet in dulcedine amoris tui te solum



quærit spiritus meus & pro te solo languet anima mea.



ô care Jezu ô ca- re Je fu.

Alleg. con. VV.

Sponse amate.

In ardore.

BASSO CONTINUO.

71



72

BASSO CONTINUO



Spirate



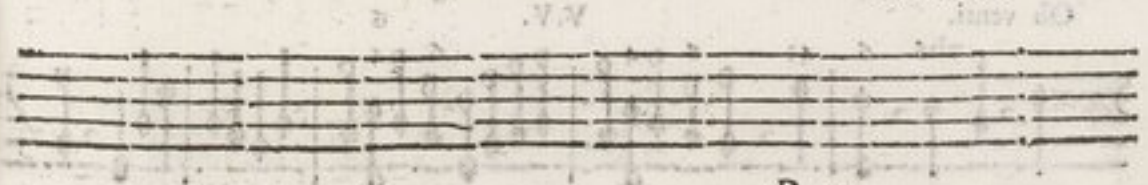
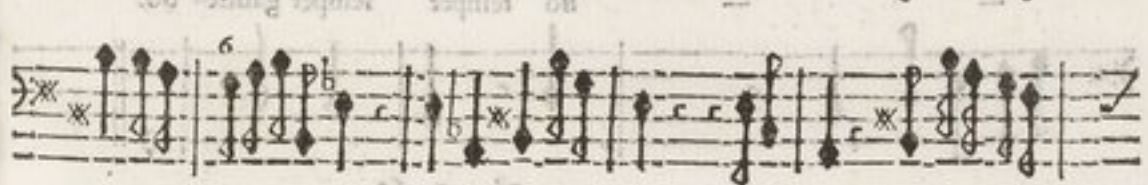
Oh venti.



Si moraris.

BASSO CONTINUO.

73



BASSO CONTINUO.

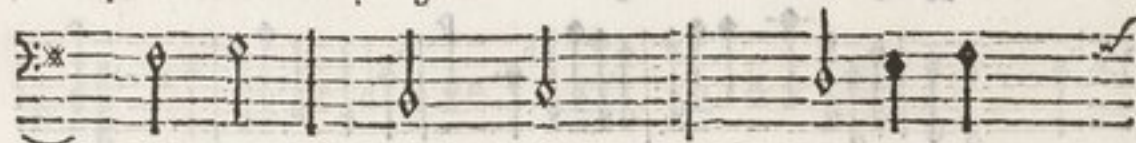
Solo



Si tandem ob- tineo quod de- fidero si tandem obtine-



o quod desidero semper gaude-



bo semper semper gaude- bo.



Allegro



Oh venti.

V.V.



8 6 98 7 98
 76 5 43b

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with various fingerings indicated above them: 8, 6, 98, 7, 98, 76, 5, 43b. The notes are mostly eighth notes.

98 7 43
 76 5

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: 98, 7, 43, 76, 5. The notes are mostly eighth notes.

98 7 43
 76 5

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: 98, 7, 43, 76, 5. The notes are mostly eighth notes.

98 7 43
 76 5

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: 98, 7, 43, 76, 5. The notes are mostly eighth notes.

Largo.
 Spirate,

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: 6, x6, x6, x6, 6. The tempo marking "Largo." and the instruction "Spirate," are written below the staff.

x6 6 5

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: x6, 6, 5. The notes are mostly eighth notes.

x6 6 5

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: x6, 6, 5. The notes are mostly eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings: x6, 6, 5. The notes are mostly eighth notes.

Per ogni Tempo
Bizzoso

BASSO CONT.

B.

P

Ompz vanz.

6 b6 7 V.V. 6 6 7b * 6

6 7 6

6x

6b6 x66 6 V.V.

6 7 6 6 b6 6

6 6 b6 7

6 6 7 6 6 6

BASSO CONT.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Solo

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Rosa vernat in spinis latet anguis in floribus frondetis ri-

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

de- ris de- lili- z terrenz sed floris imago for-

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

mosa propago non seplevit non seplevit replevit cor.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Vivace con V.V.

BASSO CONTINUO

79



Munde crudelis.





O Do- — mine ó Do- — mine te quærit



anima felix te sus- — pirat cor meum languēbo languēbo



pallida gemen- do squalida do- — lebo ge- mendo squali- da do-

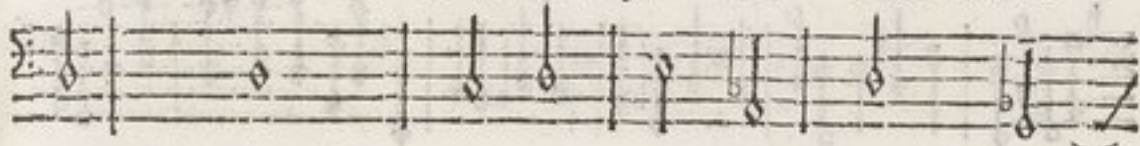


BASSO CONT.

31



lebo & moriar in te mi bone Je- su- & moriar in te &



moriar in te mi bone Je- su.



V. V.

Largo, ma spiritoso
con V. V.

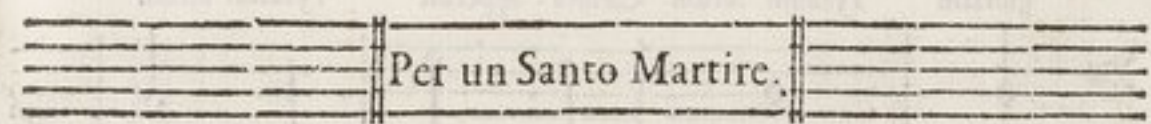
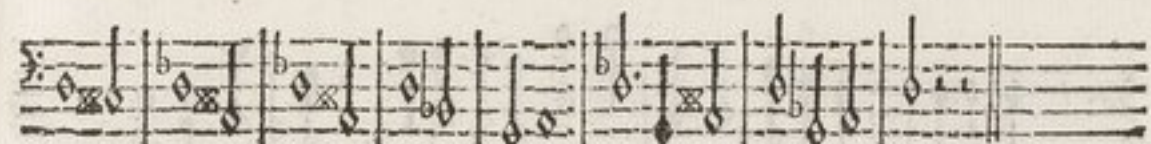
Tu corona. b6



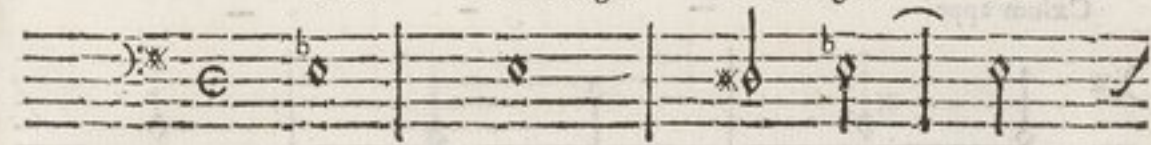


x6 6

b6



Udite Audite Reges & intelligite audi- te



reges & intelligite Judices finium Ter- - -

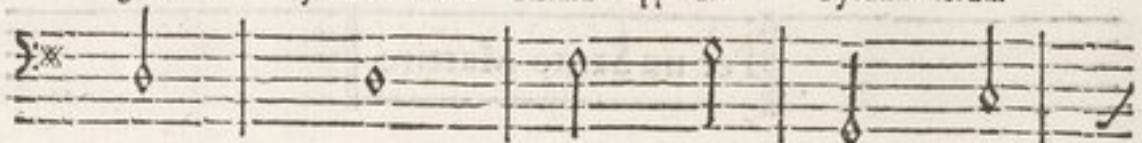




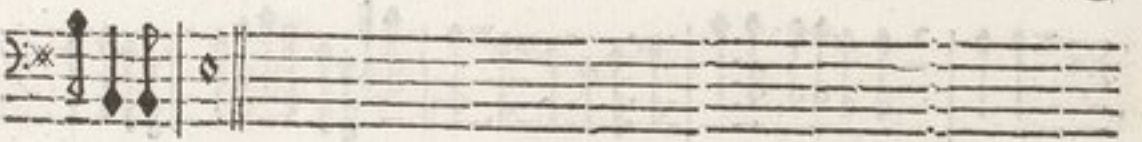
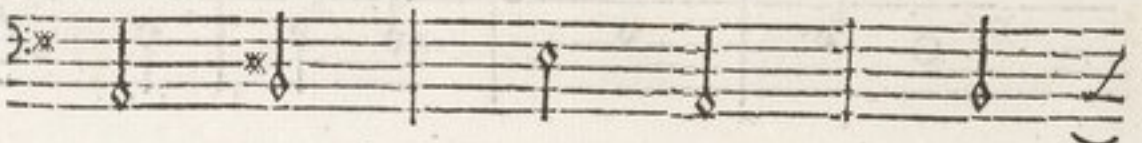
ra Martyrium dedit isti gloriam Martyrium dedit isti



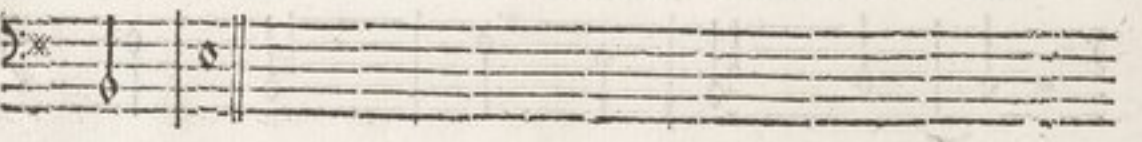
gloriam Tyranni ferum Cælum aperuit Tyranni ferum



Cælum appe-



ru- it.



Vivace con V.V.

BASSO CONTINUO.

85



Per flagella



B.

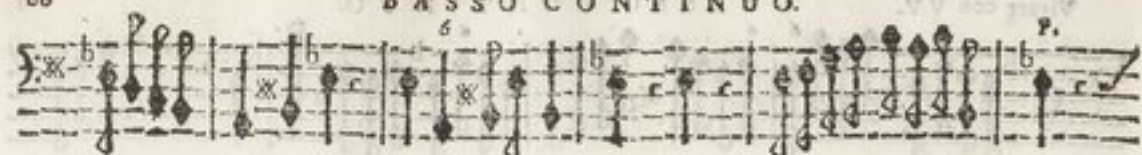


Qui per bella,



Per flagella.





Solo.



Quis est hic qui mundum ingressus & rosis coronatus &



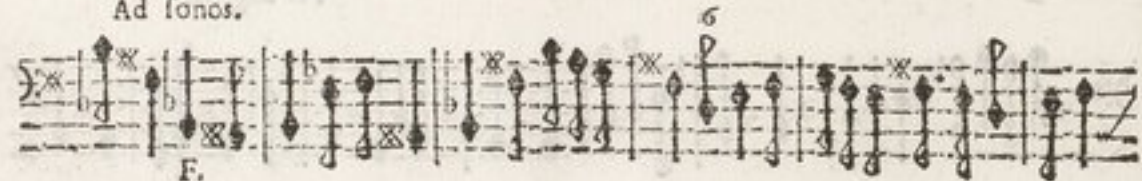
Palmis ornatus triumphat per astra per astra per orbem.



Allegro, alleg. con V.V:



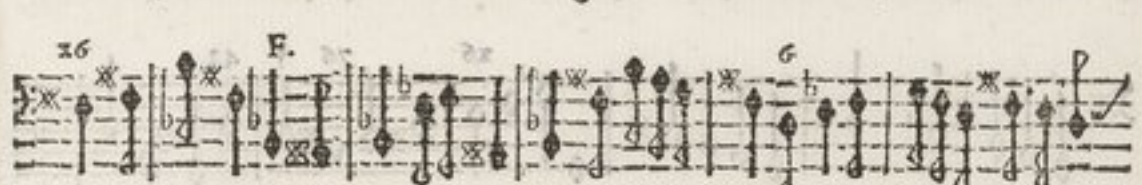
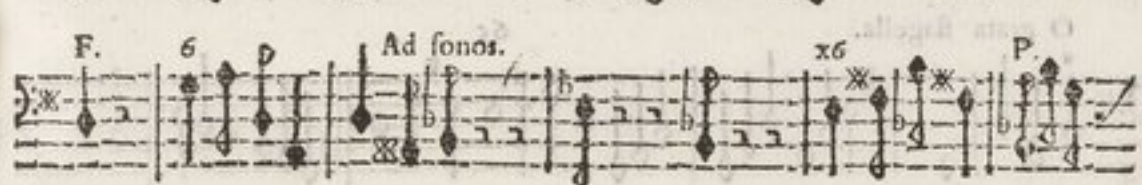
Ad fonos.



F.

BASSO CONTINUO.

87



Solo.

Lætamini mor-tales ridete plaudite in tanta solemni-tate





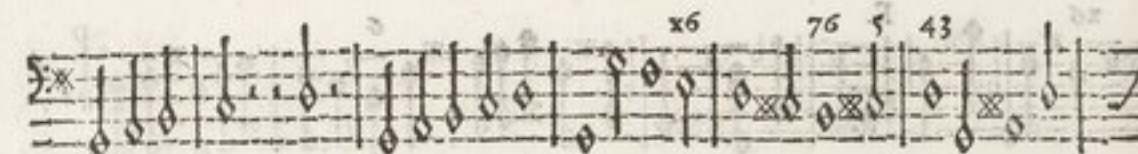
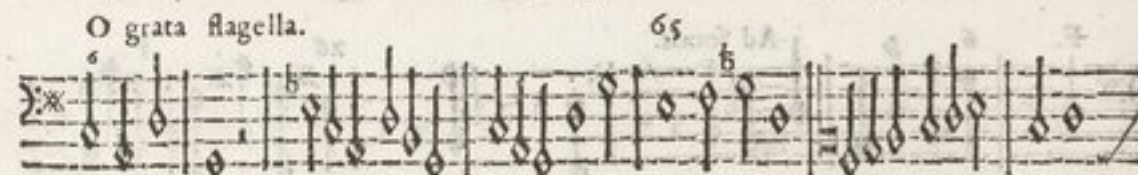
vite gloriam mortis triumphum.



Grave con V.V.



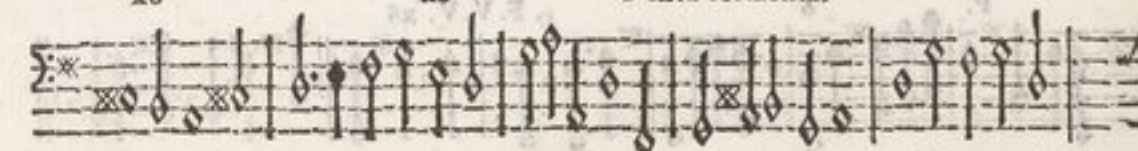
O grata flagella.



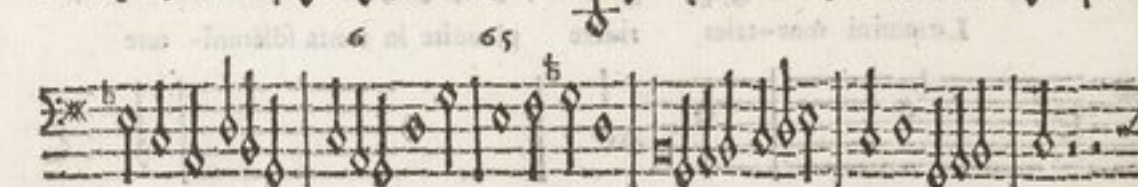
x6

x6

O grata tormenta.



O grata flagella.



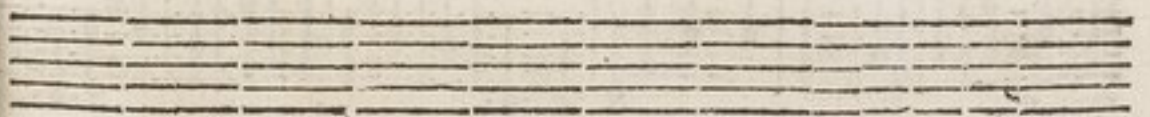
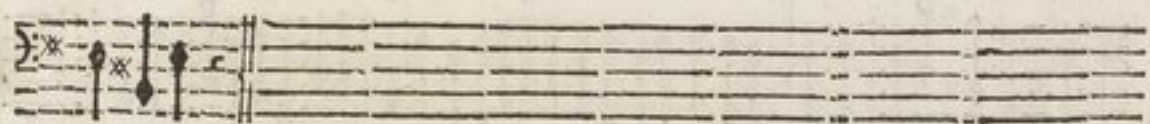
BASSO CONTINUO,

89

Allegro.



Ad fonos.



E Allegro

Ya Tubæ resonate.

x6

Vos cantores.

The musical score consists of ten staves of music. The first staff begins with a large 'E' and the tempo marking 'Allegro'. The music is written in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments. There are several instances of the number '6' above the notes, likely indicating a sixteenth-note rhythm. The text 'Ya Tubæ resonate.' is written below the second staff, and 'Vos cantores.' is written below the sixth staff. There are also some 'x' marks below the notes in the seventh and eighth staves, possibly indicating a specific performance technique or ornament.

BASSO CONTINUO.

91



Eya Tubz



x6

6



6

v.

v.

6



Solo.



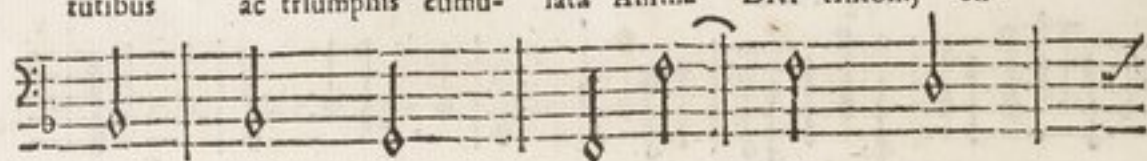
Dies ista solemnis est in qua ornata meritis mu- nita vir-



BASSO CONTINUO.



zutibus ac triumphis cumu- lata Anima Divi Antonij ex-



ultans splendet in Cæ- - lis splen- det in Cælis.



Con V.V.



O cari festantes.



O leti baccantes.



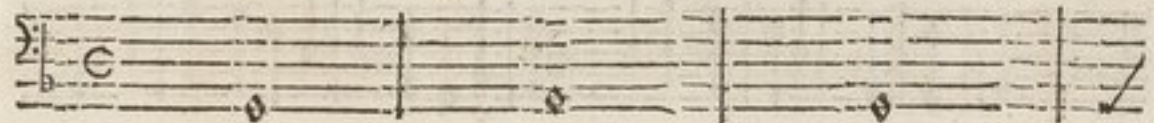
O cari festantes.

BASSO CONTINUO.

93



Ad tanti viri gloriam gaudeant con- tristi Inferni contre-



mifcant lugeant dam- nati rideant rideant bea- ti.



Con V.V. largo ma spiritoso.



BASSO CONTINUO.



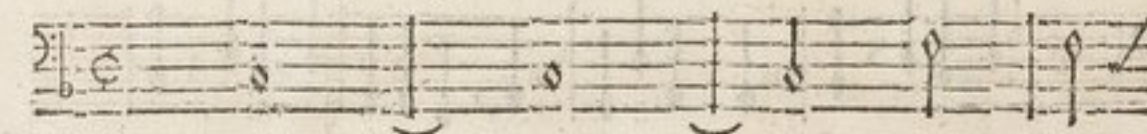
O gentes amarae.



O mentes beatae.



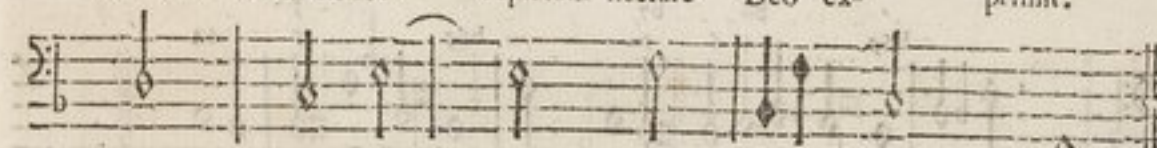
Audite ergo populi devoti a-mantem ejus animam quos



BASSO CONTINUO.



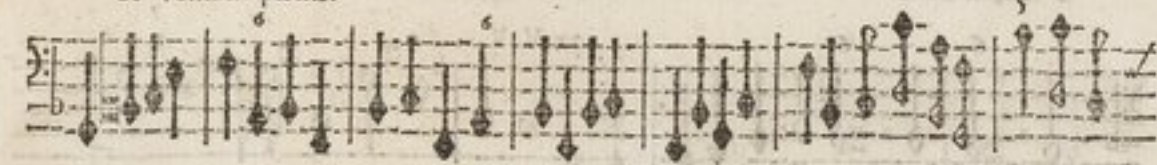
cordis af- fectus calico repletam nectare Deo ex- primit.



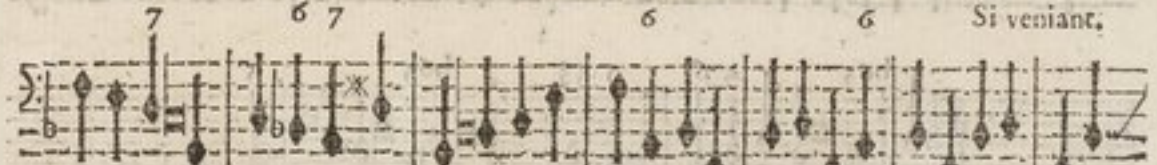
Largo, con V. V.



Si veniant p̄naz.



Si tollant furores.



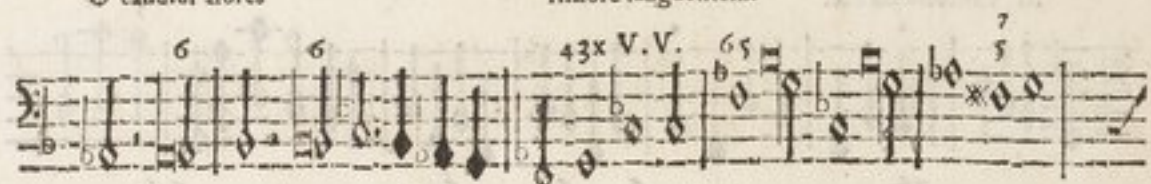
Si veniant.



Largo.

O zehri, Ardore flamman.

BASSO CONTINUO:



O zefiri leves.

Ardore flammantem.



Alleluia si placet.



Alleluia.

BASSO CONTINUO.

97

Handwritten musical score for Basso Continuo, page 97. The score consists of seven staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The music is written in a style characteristic of 17th or 18th-century manuscripts. The first six staves contain musical notation, while the seventh staff is mostly blank with a few notes at the beginning. A red circular stamp is visible at the bottom center of the page.

TAVOLA.

CANTO.

A Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	4
Quid Arma quid Bella. Per ogni Tempo.	14
In hoc Mundo inconstante. Per ogni Tempo.	20
In Caligine umbrosa. Per ogni Tempo.	28

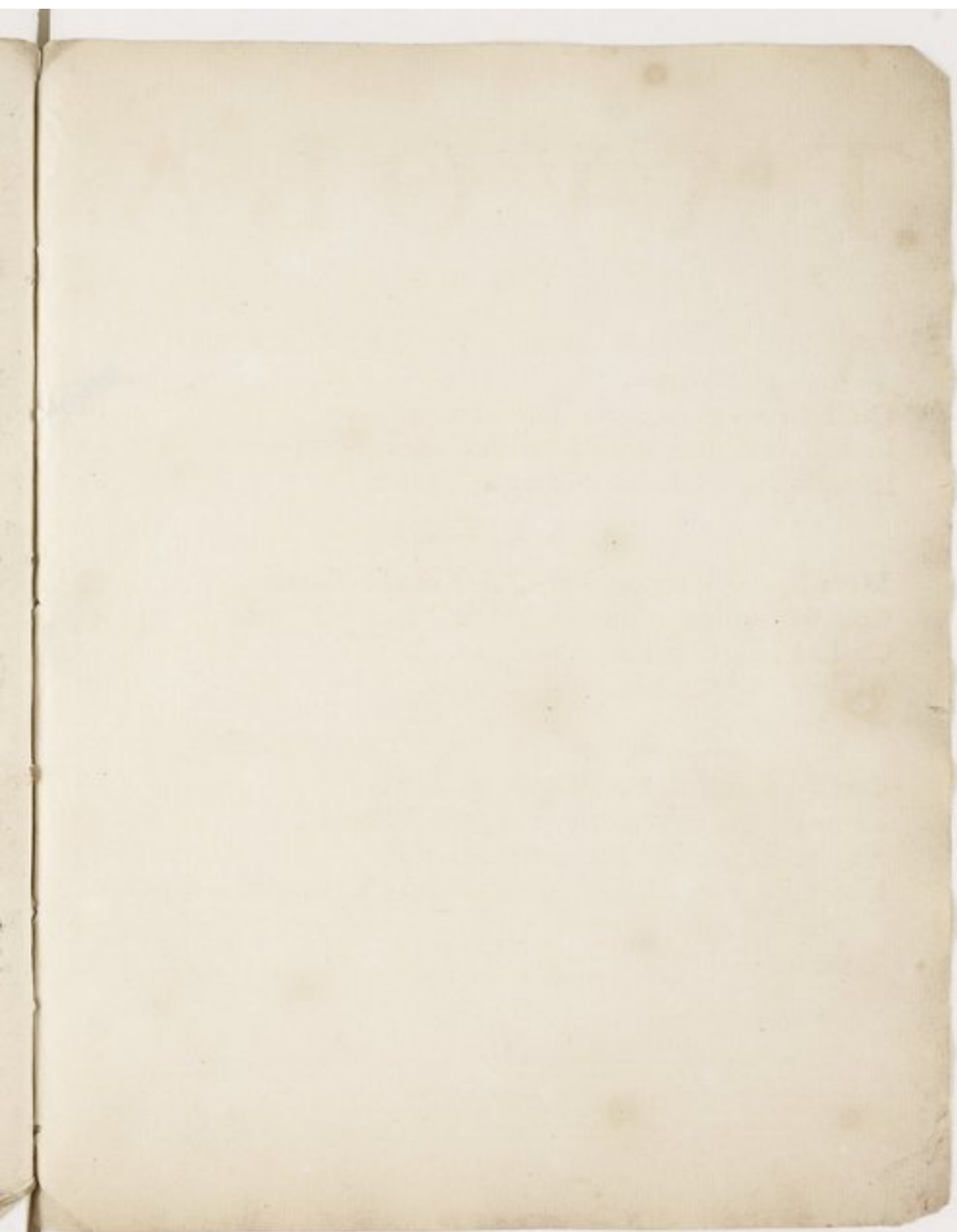
ALTO.

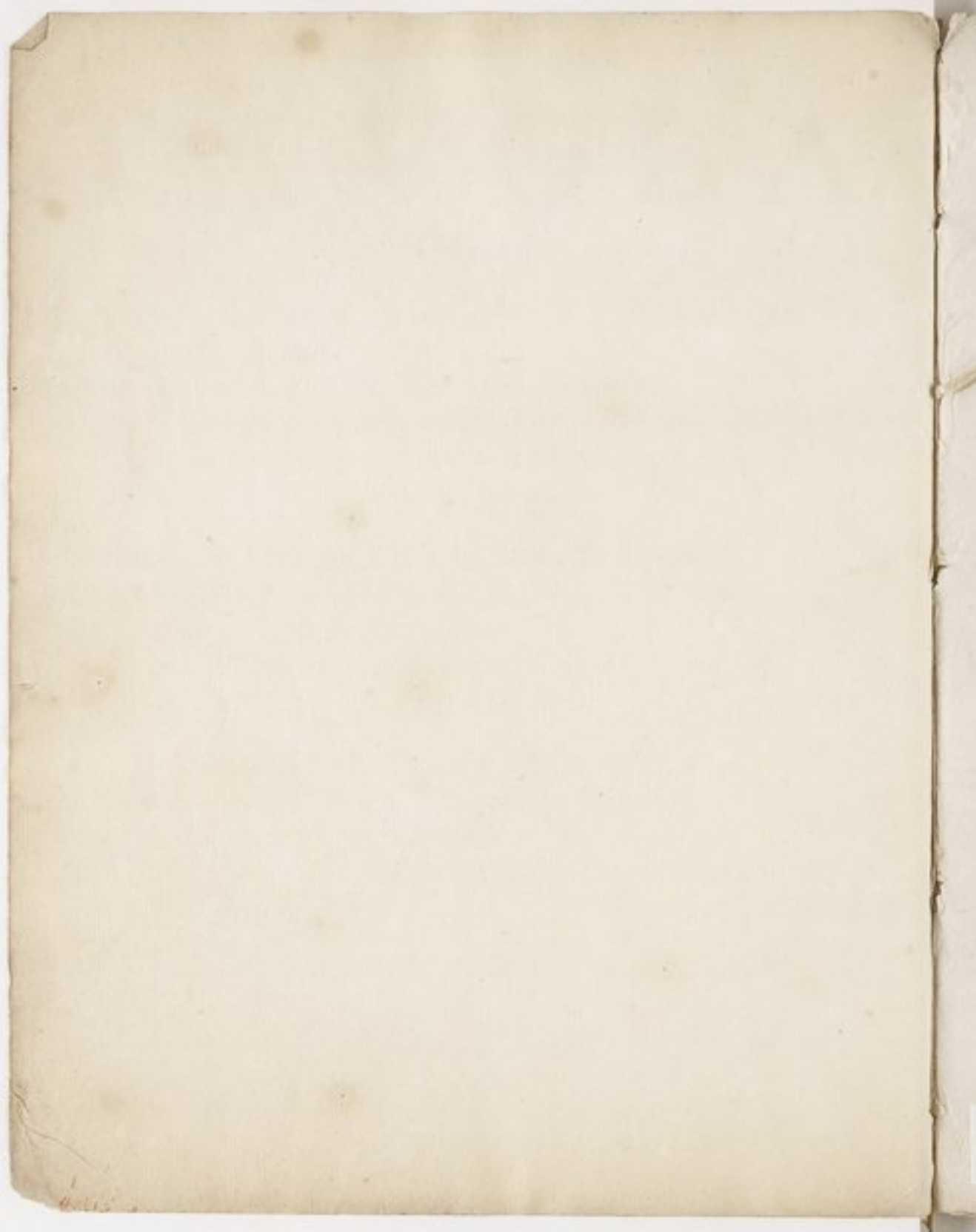
Mortalis, ò Mortalis. Per qual si voglia Santo.	39
Contra languida in amore. Per la Beata Vergine.	44
Gustate libate. Per il Santissimo.	52
Aligeri amores. Per ogni Tempo.	60

BASSO.

Cari Zephiri volantes. Per ogni Tempo.	68
Pompæ vanæ inhumanæ. Per ogni Tempo.	76
Audite Reges. Per un Santo Martire.	83
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	90

FINIS.





BIBLIOTHEQUE NATIONALE
Désinfection 1977
N° 2920

