

00038567

40

Mus. pr.

1030

Basso

Da Franc. Antonio Vrio

v.

p. 5

00039527

Mus. per.
1030

40

Urio

M O T E T T I
D I C O N C E R T O
B A S S O.

142/6

M O T E T I
B I C O M C H R T O
B N 2 2 0

BASSO.

M O T E T T I
 DI CONCERTO
 A DUE, TRE, E QUATTRO VOCI
 Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO
 OTTAVO

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
 de' Santi Dodici Apostoli di Roma.*



IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all' Angelo Custode.
 CON LICENZA DE' SUPERIORI.

00039527

D 1 2 2 0



M O T T O
D I C E R T O

A D D E T T E , E Q U A T T R O V O C I
C o n V i o l i n i , e J o n a .

O P E R A P R I M A .

C o m p o s t a , e D e d i c a t a

A l l e S e n t e n z e , e R e v e r e n d i s s i m o P r i n c i p e

I I S I G . C A R D I N A L E

P I E T R O O T T O B O N I

N i p o t e d e l l a S a n t a d i N . S .

P A P A A L E S S A N D R O

O T T A V I O

D E F E R R E S E A N T O N I O B R O D I A T T A N O

A l l e S e n t e n z e , e R e v e r e n d i s s i m o P r i n c i p e
A l l e S e n t e n z e , e R e v e r e n d i s s i m o P r i n c i p e



I N L O N D R A , I N D O C T O

A l l e S e n t e n z e , e R e v e r e n d i s s i m o P r i n c i p e
A l l e S e n t e n z e , e R e v e r e n d i s s i m o P r i n c i p e

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO *Dedicare à*
VOSTRA EMINENZA *questa*
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza :

00039527

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi

Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Servo.

F. Francesco Antonio Urio.

AL BENIGNO
LETTORE.



SAREBBE vna dissonanza, quando pretendo d'allettarti coll' Armonia, il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche, & i primi abozzi della mia penna. L'Animo non é sconcertato in quello che é douuto alla tua cortesia: e se trouarai senza Concerto i componimenti, non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia, riceuendoli con aggradimento. Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche, e Venerdi della Quadragesima, e Domeniche dell' Auuento, à Cappella con l' Organo, che potranno seruirti per Motetti in tutti i tempi; & in oltre i Responsorij del Natale con il *Te Deum*. Io lodo IDDIO, che m'habbia data questa attenzione à procurare di sodisfarti; e stà sano.

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

Domine mi Rex. per tutti li tempi, à carte
Gaude plaude. per ogni Santo, ò Santa.
Dum fame. per l' Eleuatione.
Audite, C. e T. con VV. per S. Francesco, ò altro S.

C A N T O, E A L T O.

Quam dilecta. per ogni tempo.
Ad Cœlum. per ogni Santo, ò Santa.
Ego flos Campi, con VV. per la Madonna.

C A N T O, E B A S S O.

Para Cruces. per Santo Martire. 1
Expectans expectaui. cō VV. per tutti i tempi. 4

A T R E.

Lauda Anima mea, C.C.T. per ogni tempo. 8
Domus ab N. C.C.B. per S. Antonio, ò altro S. 10
Vulneratum cor. C.A. F. per S. Dialogo. 12

A Q V A T T R O.

Dominus regit me. C.A.T.B per ogni tempo. 16
Si quæris miracula. C.A.T.B. per S. Antonio. 19
Violino secondo. Audite Cœli. 21 Violino secondo. Ego flos campi. 24



Ara Cruces
Tacet.

Basso.

Audacia cessa- bit

audacia ces- sabit, depones ardo-

rem dum cernes furorē qui minas ij. ar-

ma-

bit, qui minas armabit audacia ces-

sabit audacia cessabit audacia cessa- bit au-

dacia cessa- bit cessabit, crede mihi va- na

spes & qui- etis ficta lux fallit te precla-



re fallit te preclare Dux qui dū ca- nis miser



es fallit te preclare Dux qui dū canis miser es miser es



Pœnas cupit cor tuum mor- tem mor-



tem expecta. Pœnas cupit cor tuum mortem mor-



tem expecta. Super te super te mors cadet amara



Ad extrema supplicia te para supplicia te para te para,



te para te para te para te para ad extrema supplicia te



para, Triumphabit

triumphabit furor me- us palmam spero tua mor.

re,

quando fruar tali sorte graui poena viues re- us graui

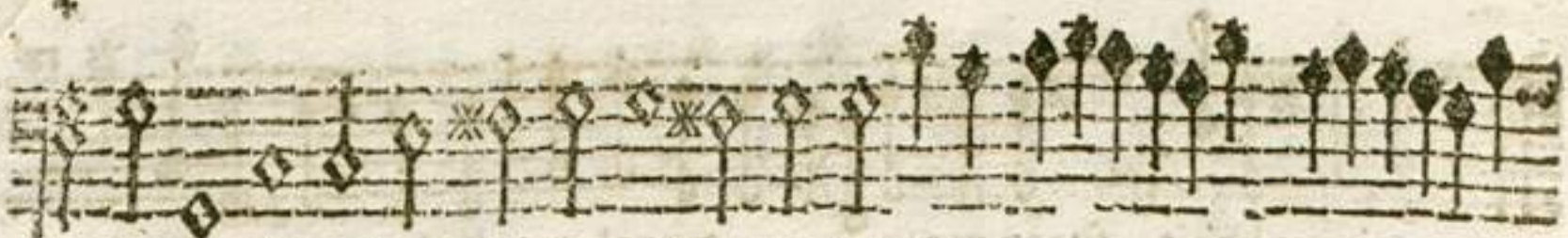
poena viues reus quando fruar tali sorte graui graui poena graui graui

poena viues re- us, & inter poe- na- rum castra,

ater- nam tibi mortem dabunt a-

stra ater- nam tibi

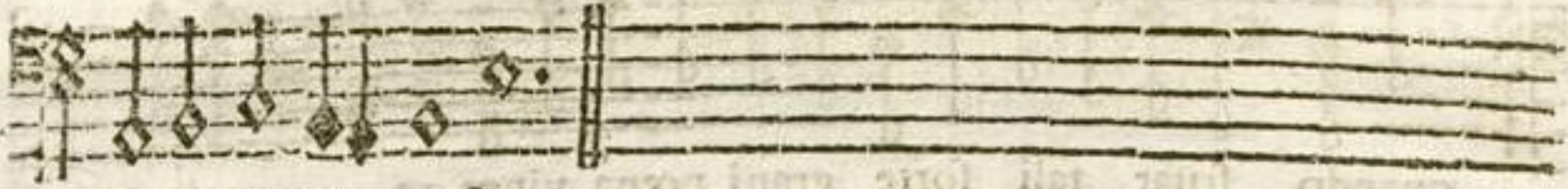
mortem dabunt a- stra da- bunt



a-stra zternam tibi mortē dabūt a-



stra dabunt da- būt a-stra dabunt astra



da- bunt a-stra.



Xpectans.
Tacet.



Ego dilecto meo, & ad



me cōuersio eius, & ad me & ad me cōuersio e-ius



Sur-ge A-



quilo sur-ge A-

quilo & veni veni Auster, &

veni veni Auster, & veni Auster perfla Hortum perfla

Hortum, & fluant aro-

mata, perfla hortum, & fluant aro-

mata

& fluant aro-

mata. Veniat dilectus meus in hortum

suura & comedat fructū pomorum, & comedat fructū po-



morum suo- rum . Egre dia- mar in a-



grum cōmoremur in-



villis commoremur in villis in vil- lis egredi- amur in



a- grum



commoremur in villis , commoremur in villis , cōmoremur in



villis commoremur in villis , egrediamur in a-



grū cōmoremur in villis ,



commoremur in villis in villis cōmoremur in villis in villis .



Mane surga-



mus surga-

mus ad vineas, vide-



amus si floruit vinea, videamus si floruit vi-

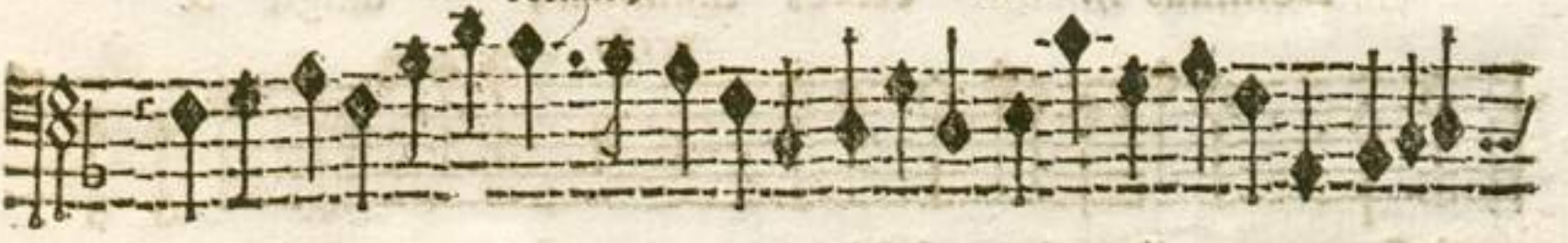


nea.

Alle- luia al-



leluia, alle- luia a-



le- luia

alle- luia ij.

allegro. Tenore

A large, ornate initial letter 'A' in a Gothic style, decorated with floral and scrollwork patterns. To its right is a treble clef staff containing a series of eighth notes, some with stems pointing up and some down, creating a rhythmic pattern.

Au-

A treble clef staff continuing the eighth-note pattern from the first system. The notes are mostly quarter and eighth notes with stems pointing up and down.

da lauda ij. Anima mea Do-

A treble clef staff with a fermata over the final note of the system. The notes are quarter and eighth notes.

minum lau- da lauda anima mea anima mea Dominū

A treble clef staff with asterisks marking specific notes and a fermata over the final note. The notes are quarter and eighth notes.

laudabo Do- minum in vita in vita

A treble clef staff with asterisks marking specific notes and a fermata over the final note. The notes are quarter and eighth notes.

me- a in vita me- a in vita me- a.

adagio.

A treble clef staff with asterisks marking specific notes and a fermata over the final note. The notes are quarter and eighth notes.

Dominus ij. cecos illuminat, diligit &

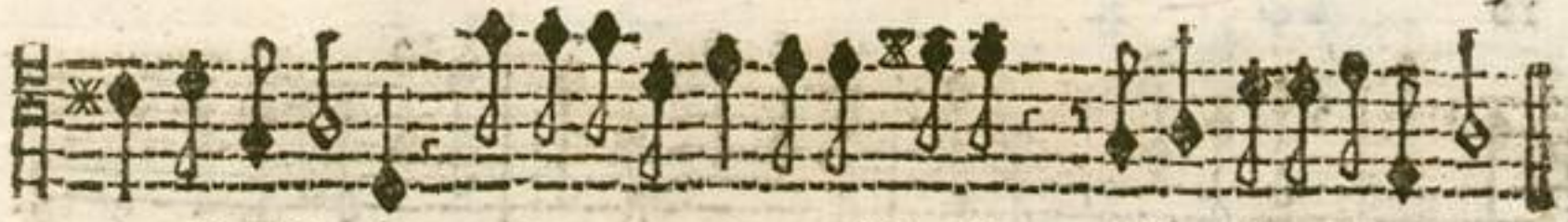
presto

A treble clef staff with asterisks marking specific notes and a fermata over the final note. The notes are quarter and eighth notes.

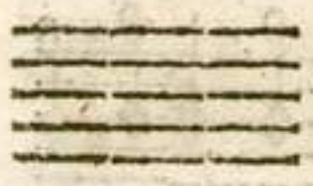
iustos pupil- lum suscipit, vias pecca- torū di-

A treble clef staff with asterisks marking specific notes and a fermata over the final note. The notes are quarter and eighth notes.

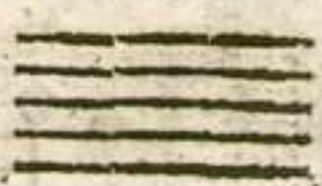
per-



dit disperdit, vias peccatorum disperdit, disperdit disperdit.



Sitio Domine, Quis est ignis,
Tacet. Tacet.



O ignis qui sēper ardes, & nunquam & nunquā ex-



tingueris, & nunquā extin- gueris. O Amor qui semper



ferues, & nunquam, & nunquam repescis, & nūquā, & nunquam re-



pescis, accende accende me æterna Coeli gloria,



beata spes mortalium, lux lucis & fons luminum, di-



em di- es illuminans, accende accende me, vt totus
Bbbb



totus accendar totus à Te vt totus to- tus to- tus



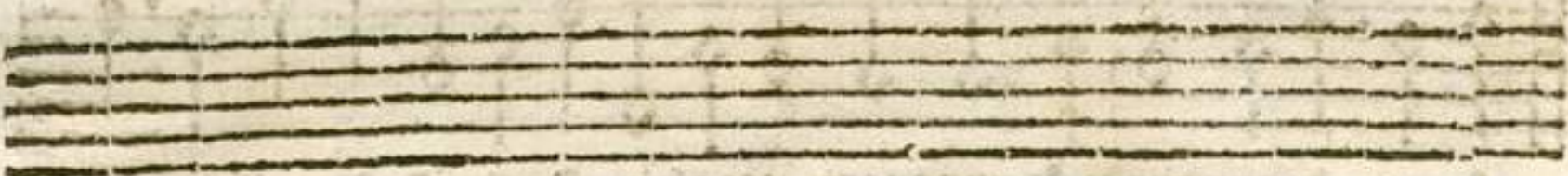
diligat Te vt totus totus accendar totus à Te vt totus diligam



Te accendar totus à Te vt totus to- tus diligam Te, vt totus



diligam Te vt totus diligam Te.



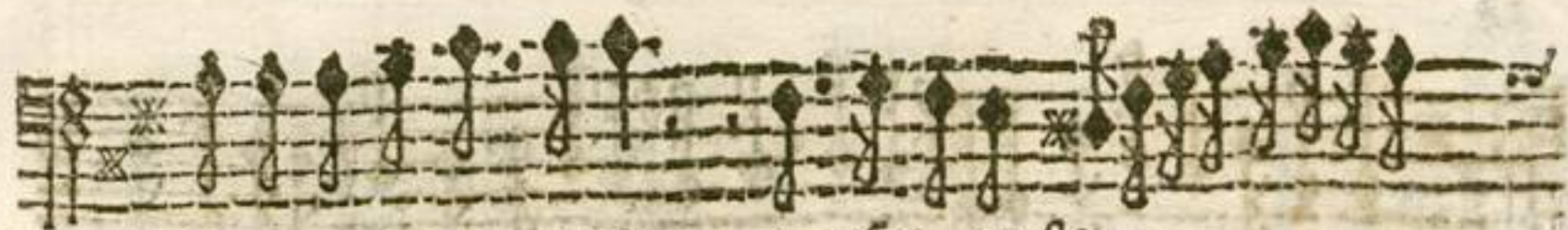
Omnes ab Anto- nio supra petrā Dominum
N.



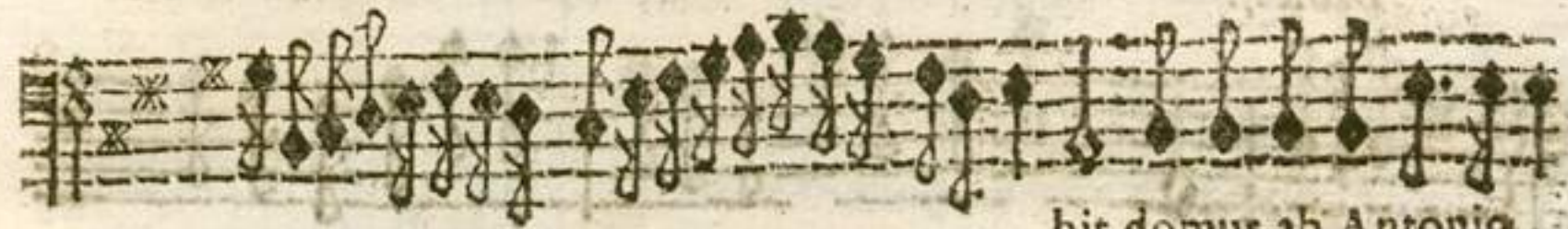
posi ta persta-



bit dpmus ab Anto- nio
N.



supra petram Dominum po- sita persta-



bit domus ab Antonio



supra petra Dominum posita persta-



bit, **Quam**



maris e- lati- o fluctus ij. ij.



seu vox fluminum ultra non tur-



babit ultra non turbabit ultra non turba bit, qua maris ela tio



fluctus, qua maris e- latio fluctus ultra non turbabit ultra no tur



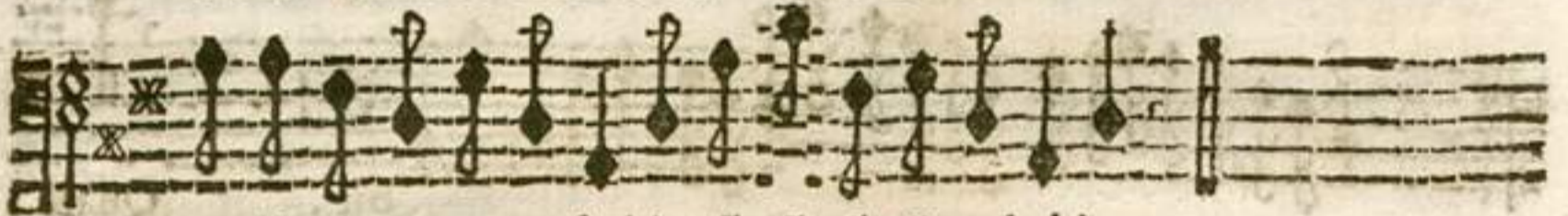
babit ij.



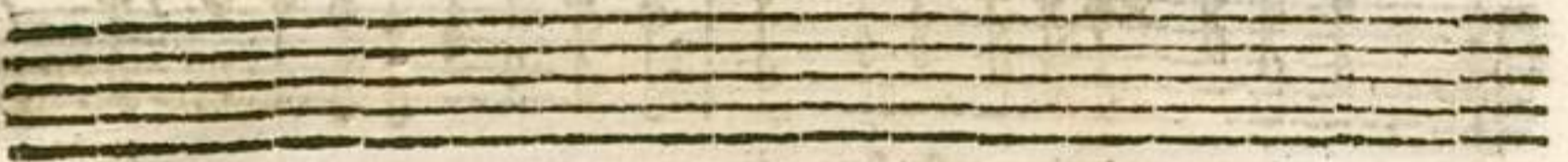
quam maris elatio fluctus ultra non tur-



babit ultra non turbabit, ultra non turba-



bit ultra non turbabit nō nō nō nō turbabit.

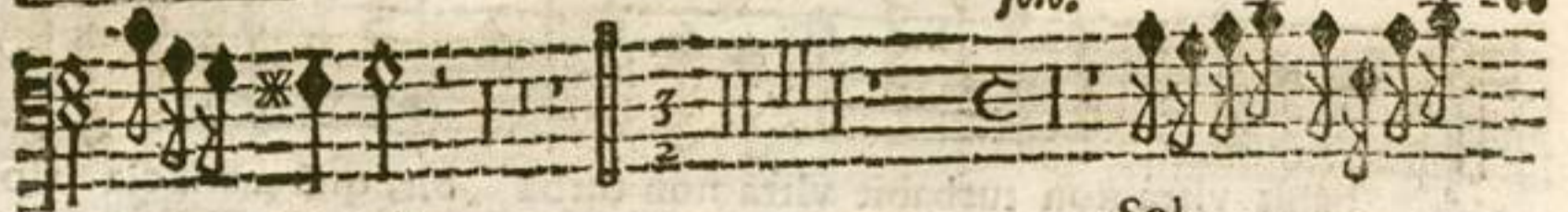


Vlneratum.

Tacet.



Adsum adsum quid à me
foio.



que- ris.

Sol-



net soluet soluet, sol- net debitum na-



tura, proles Adam proles Adam morietur, mea falce reci-



detur mea falce residetur taquam herba taqua foe- uum dissol-



uetur quasi coenum dissoluetur quasi coenum inter fines



se-pul-turae inter fines sepul-turae se-pul-tu-



rae dissoluetur quasi coenu inter fines inter fines sepultu-



rae, sol- uet soluet soluet sol uet



de-bi tu na- tu- ra, mortis quis e- uitabit fu- nera?

adagio.

Qui vitæ . A 2.
Tacet.



Ve uiuat spira-



bit hic Fi- dei Dux vt uiuat spira-



bit spirabit hic Fi- dei Dux vt splen-



deat languen- bit hæc in- clita inclita lux vt splen-



deat langue- bit langue- bit languebit vt splen-



deat langue- bit hæc inclita inclita lux.



Spi- ra spira, spi- ra vi- ue fa- lix



Diue spi- ra spira vi- ue spi- ra viue viue



spira mors nō dira da- bit dabit vitā infi-



nitam viue spira mors nō dirā dabit vitam infini-



tam da-bit da-bit dabit



vitam infi nitam infi- ni- tam da-



bit viue spira mors nō dirā dabit vitam infini- ta vi- ue



spira spi- ra viue fæ- lix Diue fæ- lix fæ- lix Di-



ue. Talem suspira su- spira sortem relinques



vitam, & non & non & non & nō inue- nies mor- tem



relinques vitam, & non & non inuenies mortem relinques



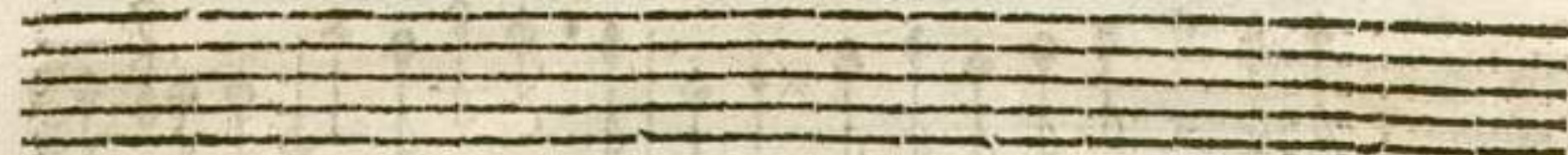
vitam & non & non & non inuenies mor- tem relinques



vitam, & non relinques vitam, & non relinques vitam, &



nō inuenies mor- tem, & non inue- nies mor- tem.



Ominus regit, Super aquam, Si ambulauerō
Tacet. Tacet. Tacet.

folo.



Parasti, in conspectu



meo mensam, Parasti in conspectu meo



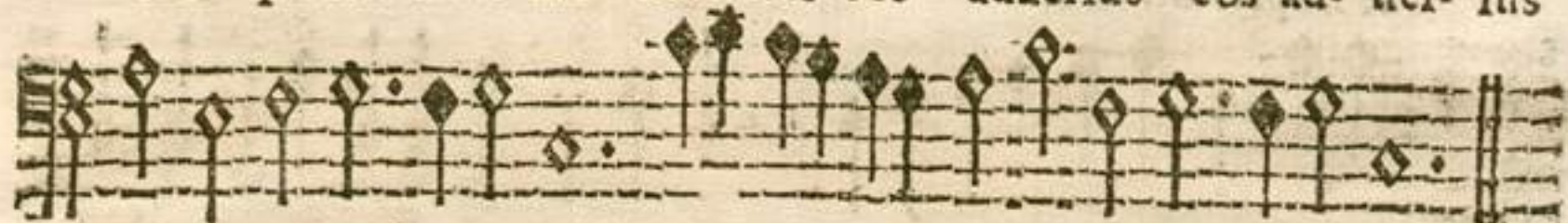
mensam in conspectu meo mensam aduersus eos



aduersus eos, aduersus eos qui tribulant me aduersus



eos qui tribulant me aduersus eos aduersus eos aduersus



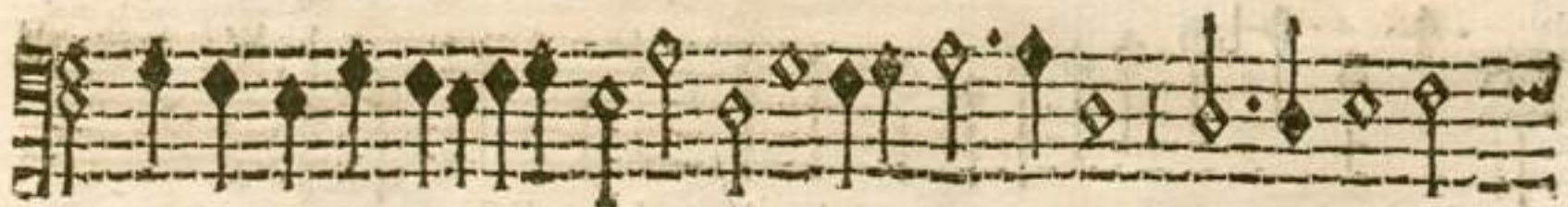
eos qui tribulant me aduersus eos qui tribulant me.



Ocu- li om- nium, in te sperant Do-



mine ocu- li om- nium,



in te sperat Do- mine, & tu das e-



scam illorum illo- rum, in tempore o- por- tuno



por- tu- no opor- tu- no. Ape-

ris tu manum tu- am & imples omne a- nimal

& imples omne a- nimal,

& imples omne a- nimal bene- dictione, ape-

ris tu manum tuam, & imples omne a- nimal benedictio-

ne a peris tu manum tu- am, &

implex omne a- nimal benedictio- ne

benedi- aione

SI quæris. Mors error cala- mitas
 daemon lepra fu- giunt mors error ca-
 la. mitas, Si quæris mira-
 cula, mors error ca-
 lamitas, cala- mitas, daemon ij. le- pra fugi-
 unt ægri sar- gūt sani ~ *V.S. vultu subito.*

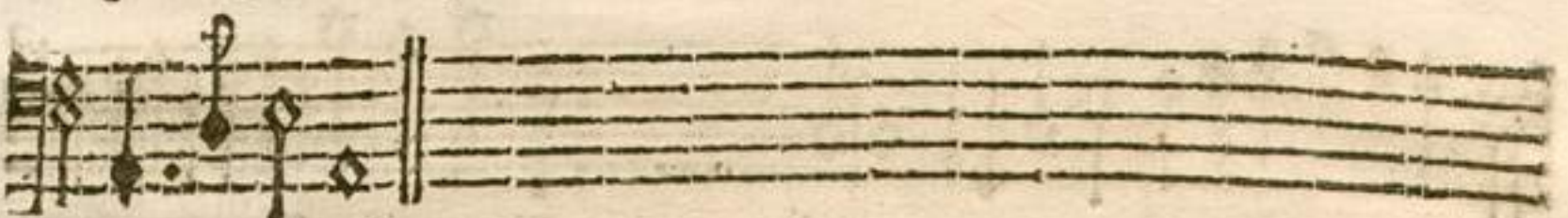
The musical notation consists of six staves of square neumes on a four-line red staff. The first staff begins with a large decorated initial 'S' and a clef. The second staff has a '3' above the first measure and a '2' below it. The text is written below the staves, with some words split across lines. The final staff ends with a double bar line and the instruction 'V.S. vultu subito.' Below the main text are two sets of empty musical staves.



Cedūt mare cedunt mare, membra resque perditas



petūt, & acci piunt iuvenes, & ca-



ni.

A 2.



Pe- reunt pe- ri- cula ces sat & ne-



cessitas narrent hi qui sentiunt dicant Padua-



ni.

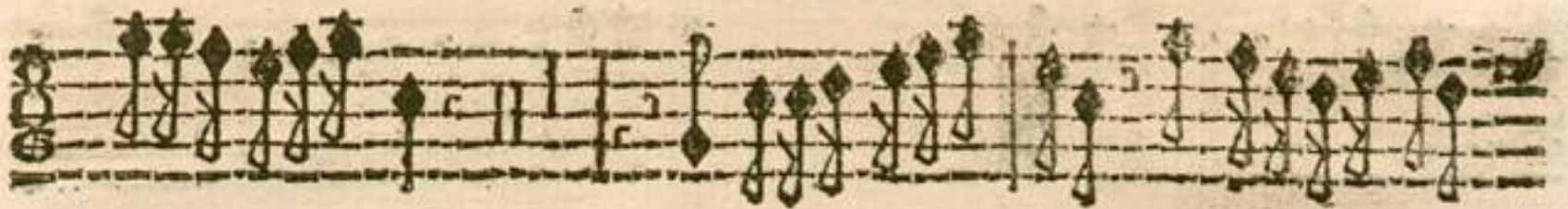
Cedunt mare, &c. Gloria Patri, &c, Cedunt mare, &c.
vt supra. Tacet. vt supra.



Violino secondo



Vdite Cœli.



Carnis, &c.



V.S. volta subito;

Cccc 3



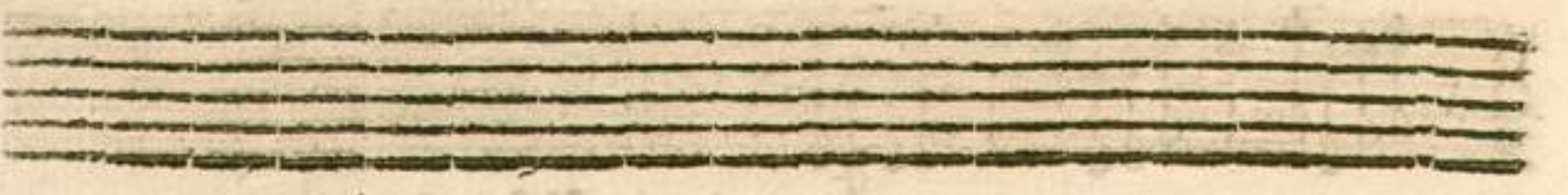
Canite tuba.
Tacet.



Pauper.



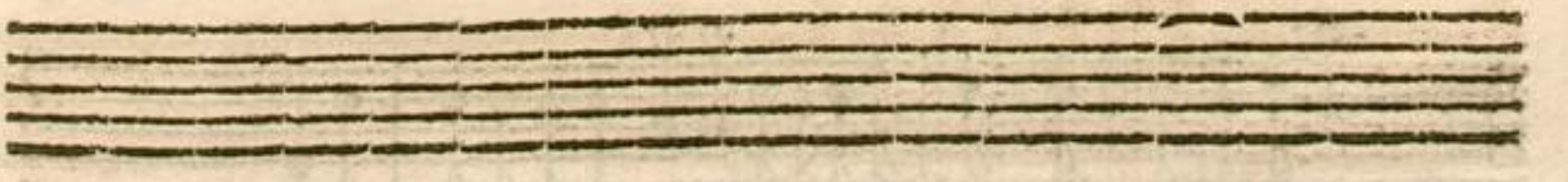
Seguita.



Violino Secondo



O stupor .



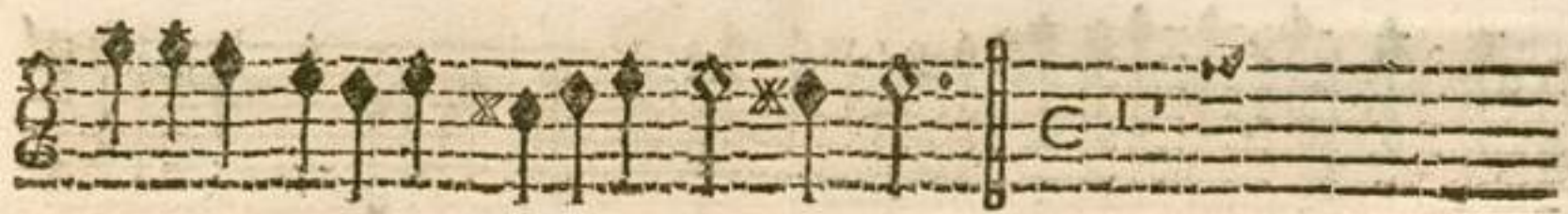
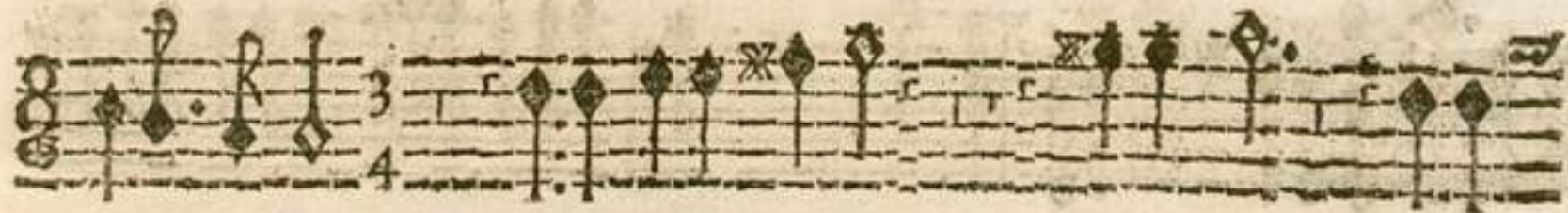
Violino secondo

E

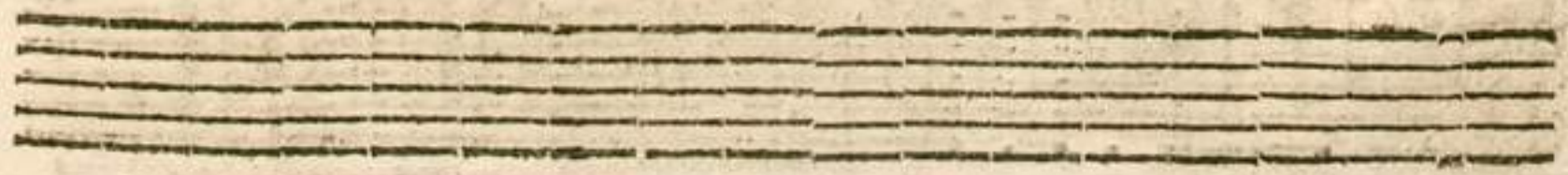
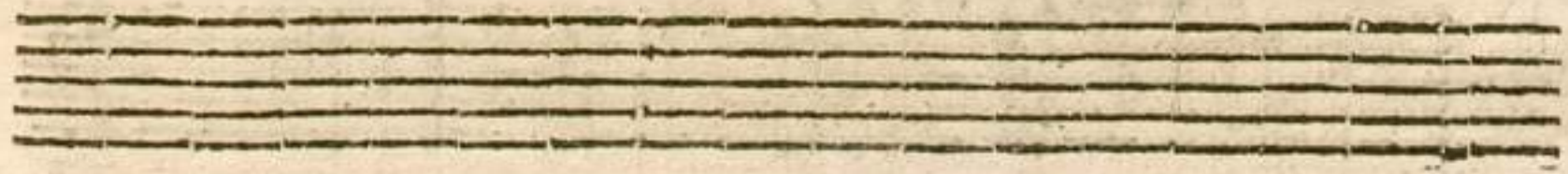


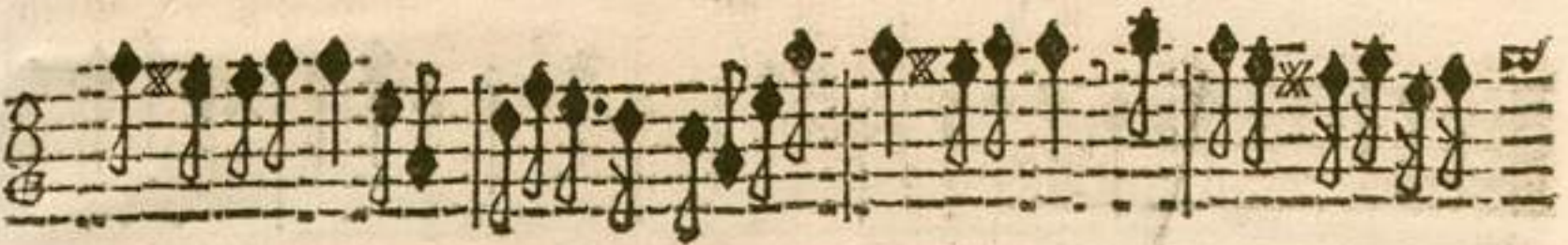
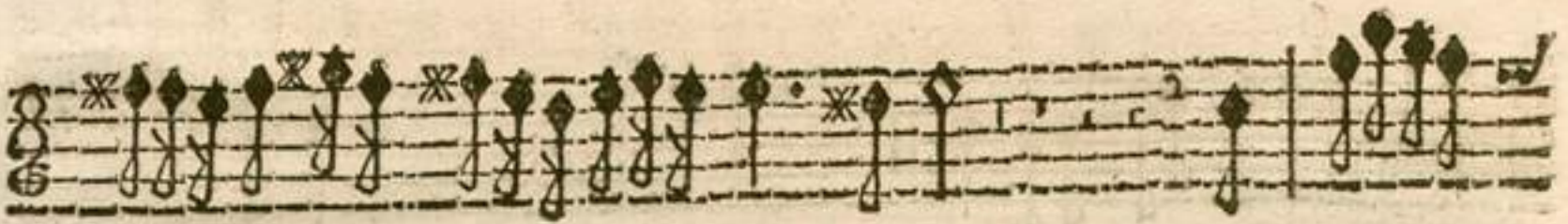
Go flos campi .

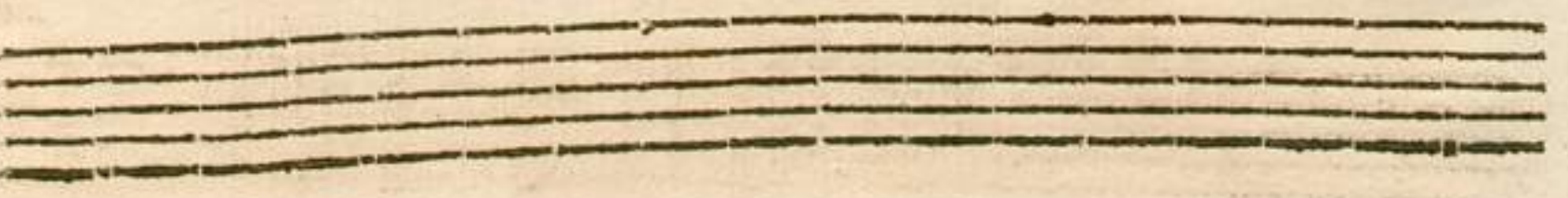
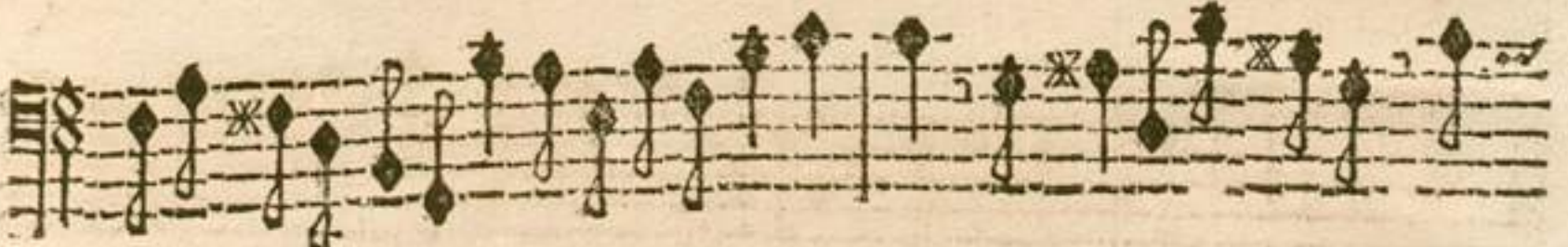
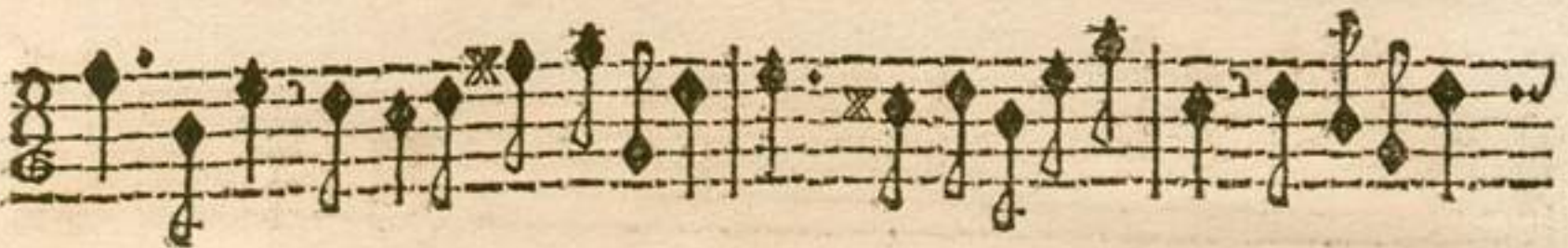
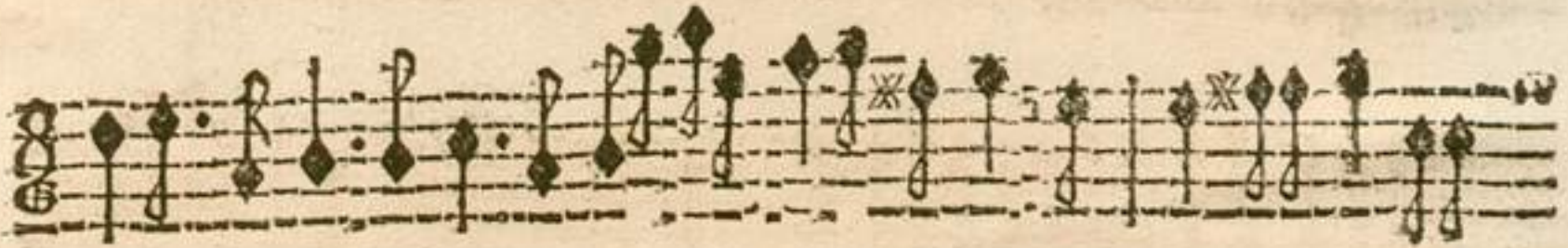




V.S. volti subito.



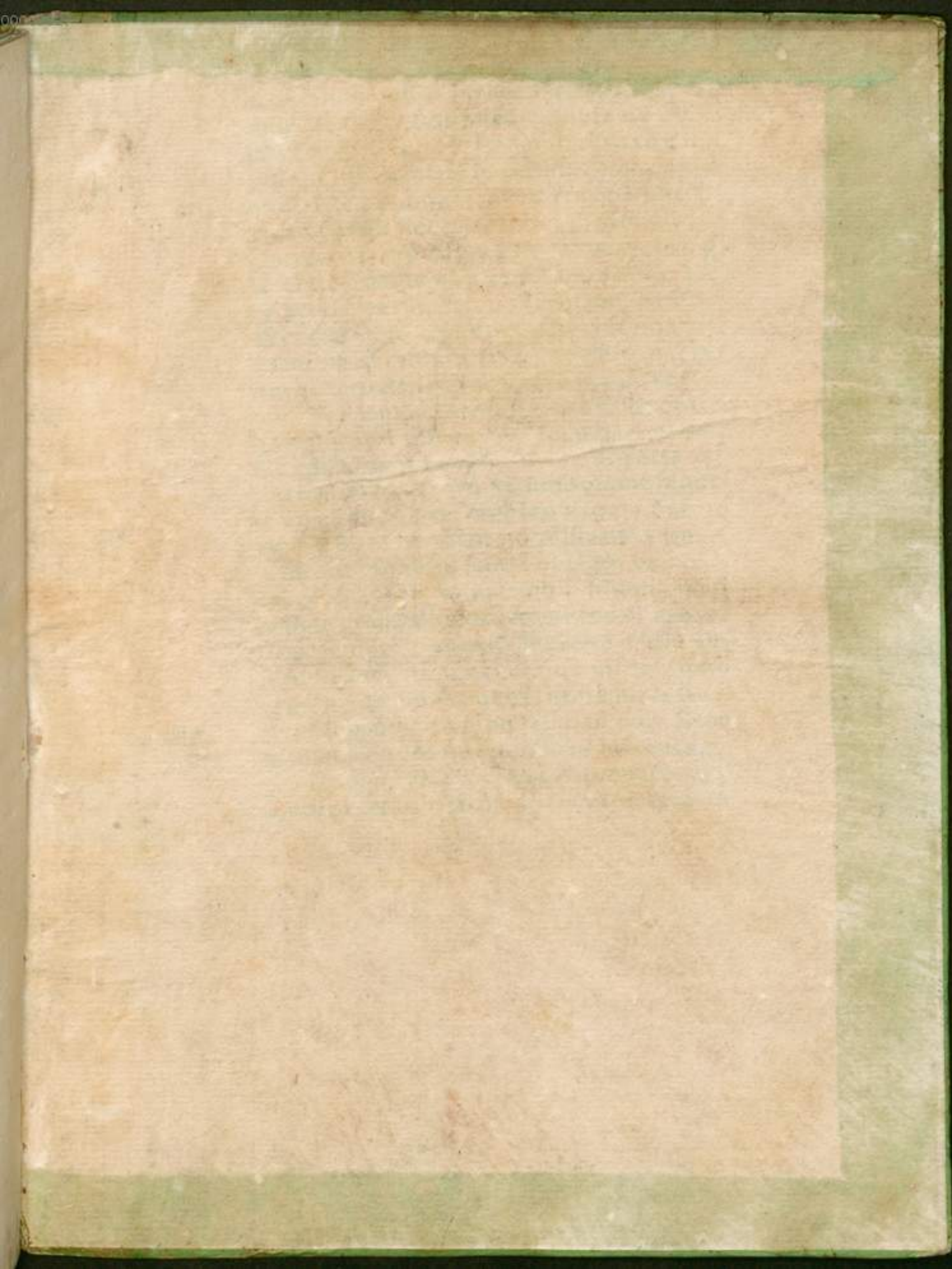




F I N I S.

The page contains ten staves of handwritten musical notation. The notation is extremely faint and difficult to discern, appearing as light grey or brownish marks on the aged paper. The staves are arranged vertically, with some containing what might be notes or stems, but they are not clearly legible.

F I N I S





00032527

40

Mus. pr.

1030

Alto Gc

p. 1

Mus. po.
1030.

40

Urio

M O T E T T I
D I C O N C E R T O
A L T O.

142/6

M O T E T I
D I C O N O R F O
A J T O

ALTO.

M O T E T T I
D I C O N C E R T O

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

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All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO
O T T A V O

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all'Angelo Custode.
CON LICENZA DE' SUPERIORI.

00039527

M O T T O

D I C O N C H E R T O

A T T E T R E E Q U A T T R O V O C I

Con Violini, e basso.

O P E R A P R I M A .

Composta, e Dedicata

All'Emmentissimo, e Reverendissimo Principe

IL SIG. CARLO EMANUELE

P I E T R O OT T O R I O

Regio della Sardinia di N. S.

P A P A A L E S S A N D R O

O T T A V I O

PER LA CANTATA DEL MESSIA

Composta, e Dedicata al detto Principe



ROMA, V. DE'...

presso la Stamperia di S. Tommaso, in S. Pietro in Vinetis.

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO Dedicare à
VOSTRA EMINENZA questa
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza:

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi


Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Servo.

F. Francesco Antonio Urio.

AL BENIGNO
LETTORE.

AREBBE vna dissonanza, quando pretendo d'allettarti coll' Armonia, il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche, & i primi abozzi della mia penna. L'Animo non é sconcertato in quello che é douuto alla tua cortesia: e se trouarai senza Concerto i componimenti, non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia, riceuendoli con aggradimento. Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche, e Venerdì della Quadragesima, e Domeniche dell' Auuento, à Cappella con l' Organo, che potranno seruirti per Motetti in tutti i tempi; & in oltre i Responsorij del Natale con il *Te Deum*. Io lodo IDDIO, che m'habbia data questa attentione à procurare di sodisfarti; e stà sano.

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

Domine mi Rex. per tutti li tempi, à carte
Gaude plaude. per ogni Santo, ò Santa.
Dum fame. per l' Eleuatione.
Audite, C. e T. con VV. per S. Francesco, ò altro S.

CANTO, E ALTO.

Quam dilecta. per ogni tempo. 1
Ad Cœlum. per ogni Santo, ò Santa. 5
Ego flos Campi, con VV. per la Madonna. 10

CANTO, E BASSO.

Para Cruces. per Santo Martire.
Expectans expectaui. cō VV. per tutti i tempi.

A T R E.

Lauda Anima mea, C.C.T. per ogni tempo.
Domus ab N. C.C.B. per S. Antonio, ò altro S.
Vulneratum cor. C.A.B. per S. Dialogo. 12

A Q V A T T R O.

Dominus regit me. C.A.T.B per ogni tempo. 16
Si quæris miracula. C.A.T.B. per S. Antonio. 19
Violino primo. Audite Cœli. 21 Violino primo. Expectans. 24

Alto



Vam dilecta taberna-



cula dilecta, dilecta dilecta tabernacula



tu- a Domine Domine virtutū Domine virtū- tum



concupiscit, & deficit a- nima me-



a cōcupiscit, & deficit & deficit, &



deficit anima mea in a-

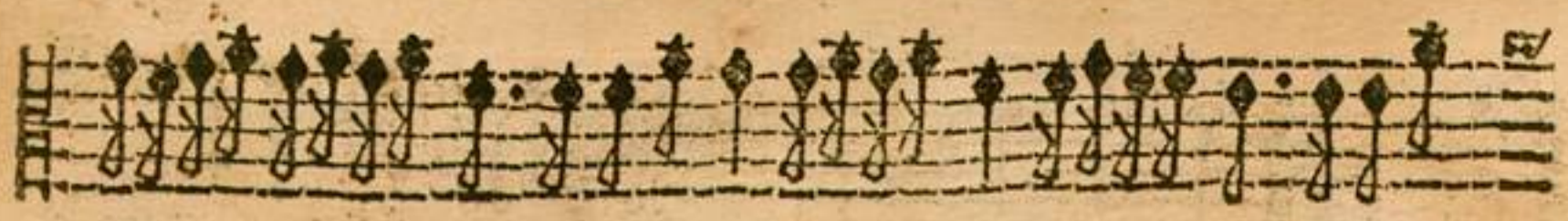


triā in a tria Domi-



ni in a-

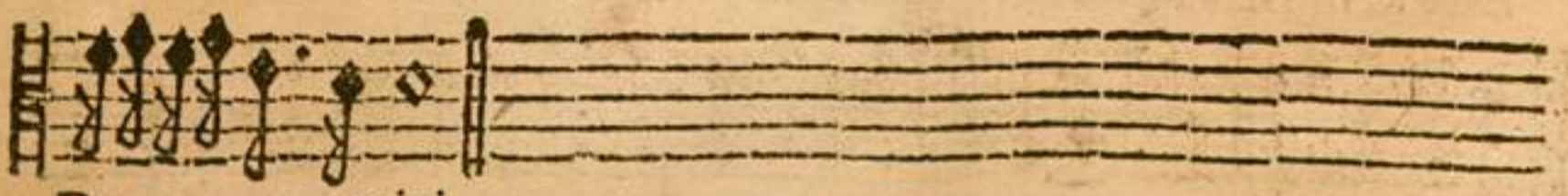
tria in



a- tria in a- tria in



a- tria Do- mini, in a- tria



Do- mini.

folo



Cor me- um, & caro me- a



& ca- ro me-



Spiritoso.

a exulta- ue-



runt exultaue-



runt exultauc- runt exultauc- runt in



DEVM in DEVM viuum exul- ta- uerunt in DE-



VM vi- uum in DEVM



in DEVM viuum. Etenim sibi passer innenit sibi



do- mum. & turtur nidum sibi vbi po-



nat v bipo- nat vbi ponat pullos suos vbi



ponat pullos suos vbi ponat pullos su- os vbi po-



nat vbi ponat pullos su- os. Alta- ria sua



Domine virtutum Rex meus, & DEVS me- us



Alta- ria tu- a Domine virtutum Rex meus, & Deus



Beati.
Tacet

meus & DEVS me- us, & DE- VS me- us.

spiritoso.



Alleluia alle- luia al- le-



luia allelu- ia al-



lelu- ia alle- luia alle-



luia alle- luia alle- luia al-



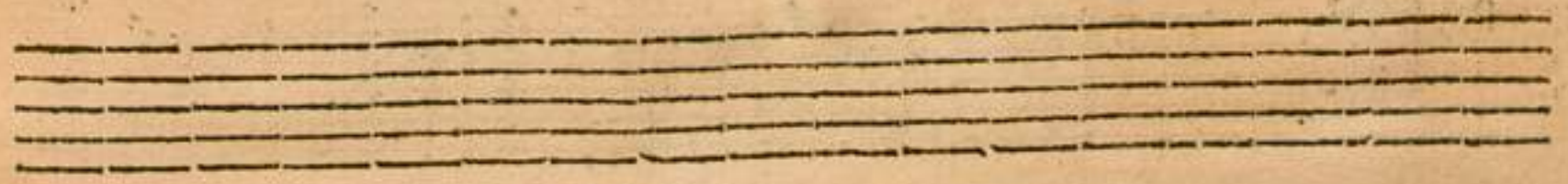
leluia al-



leluia



al- leluia al- leluia.



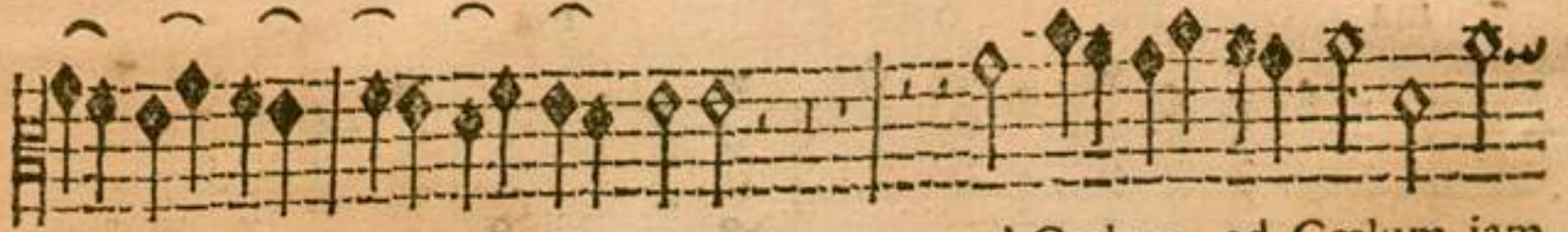
à 2. A. e C.



D Cœ-



lū ad Cœlum ad



Cœlum ò sponsa be- ata ad Cœlum ad Cœlum iam
Al- ma



le- ta conscende ad Cœlum ad Cœlum iam læ- ta con-



scende & victrix ascen- de coro-



nis coro-

nis coro-

nis or-

na-

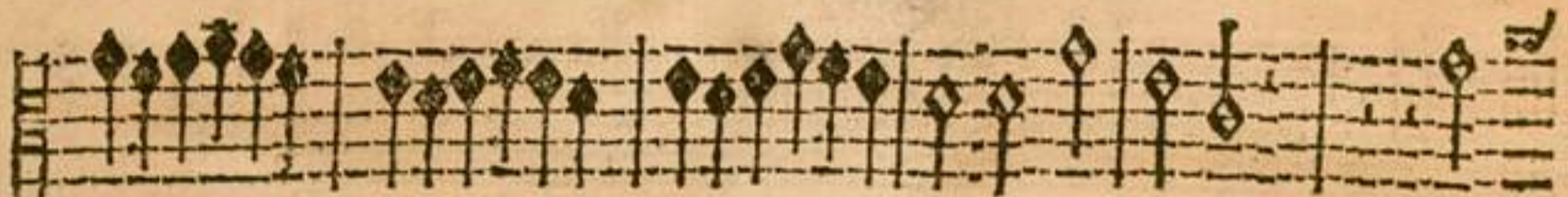
ta coro-



nis coronis

or- nata

ad Cœ-



lum ad Cœlum

ad



Cœ- lum ad

Cœ-

lum ò

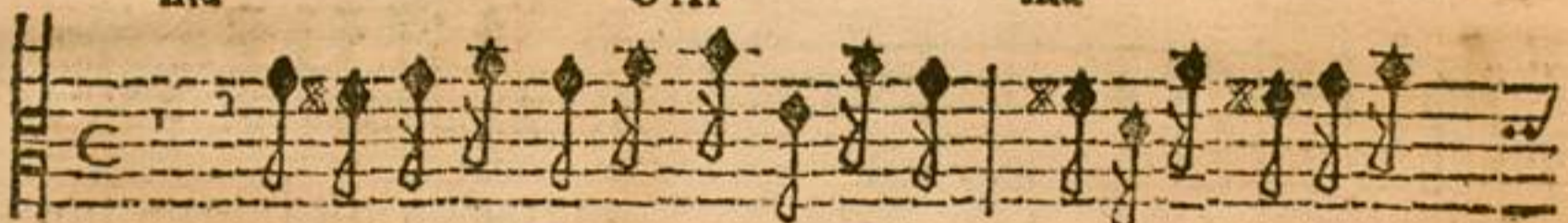
spon sa be-

ata ò

spon-

Al- ma

Al-

sa be- a.
mara ò spon-
ò Al-sa be- a- ta.
ma

Ad Cœlū ad astra consurge fe-

stina ad Cœlū ad



astra consurge fe- stina festina festina,

festina,



festina festina festi na, & lata

congaude

congaude



nam crines lætantur corona diuina & læta cōgaude



& læta congaude nam crines lætan-



tur nam crines lætantur corona di-



uina, ad Coelū ad astra cōsurge festina festi- na festina fe-



stina festi- na festina fe stina festi- na.

solo.



Andi audi fi- lia, & vide, inclina aurē tuam

N.



& obliuiscere populum tuum, & domū patris tui. Quia
reminiscere coeli de- litias



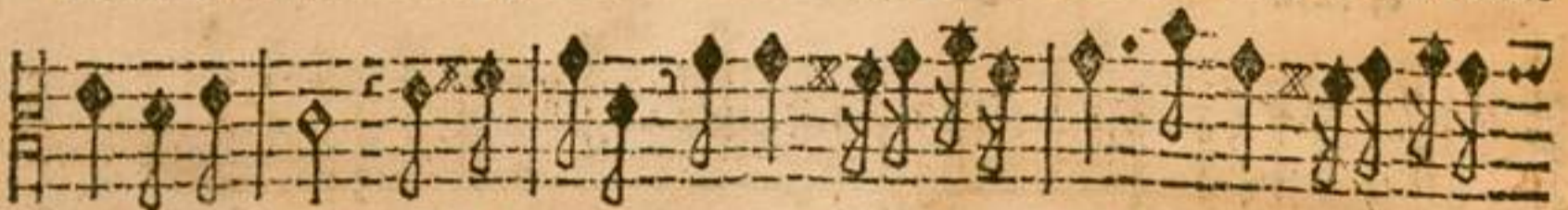
cōcupiuit Rex concupiu- Rex spe- ciam tu- am,
te te se. des iusti tue,



Pompe vane pompe vane, aure mūda- ne iam di-



scedant iam discedāt iam discedant longe à te, iam discedāt iā discedant



longe à te, si læ- tari vis cœli- ca spe vis cœli- ca



tux delitiæ pōpe care solū IESVM sint ama-



re tuæ deli- tiæ pōpe care solum IESVM sint ama-



re solum IESVM sint ama-

re

Ad humana.

Tacet.



Eia curre vola vola



vo-

la

e- ia curre vola vola



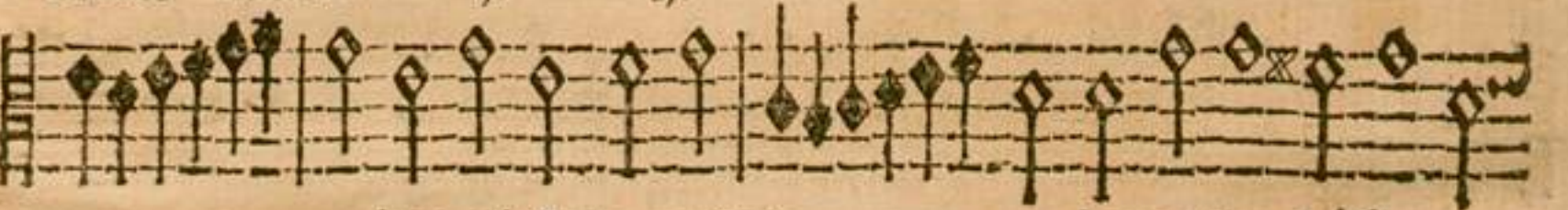
vo la vo la vo la vo la vo-



la, ad Regnū æternum ad sponsū supernū ò sponfa ò
sedem æternam Regnum Heros



sponfa be ata ò spōsa ò spōsa bea- ta ad Cœ-
Heros inuicte ij. ij.



lum ad Cœlum ascen- de conscende co-



ro- nis co ronis or- nata ad Cœlum ad
te



Cœlum ò spōsa be- ata ad Cœlum o spōsa ò spōsa bea- ta
N. N. N. te



ad Cœlū ad Cœlum ò sponfa ò sponfa be- ata ad Cælū ad Cælum
te

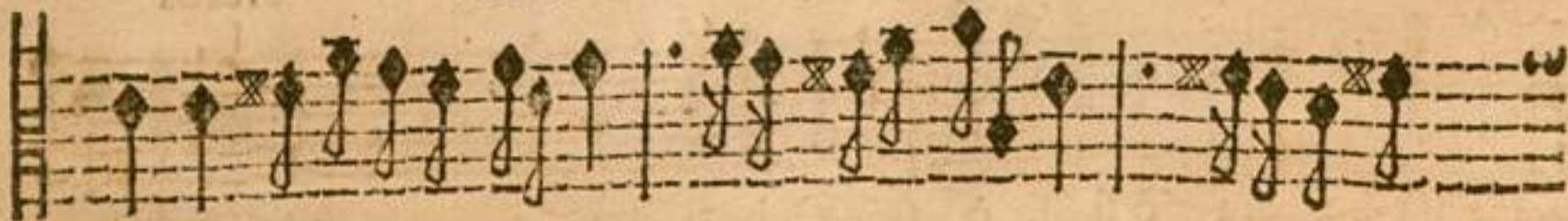


Goffos campi, &c.

Tacet



Vox vox dilecti mei ecce iste venit ecce iste



venit saliens in mon-



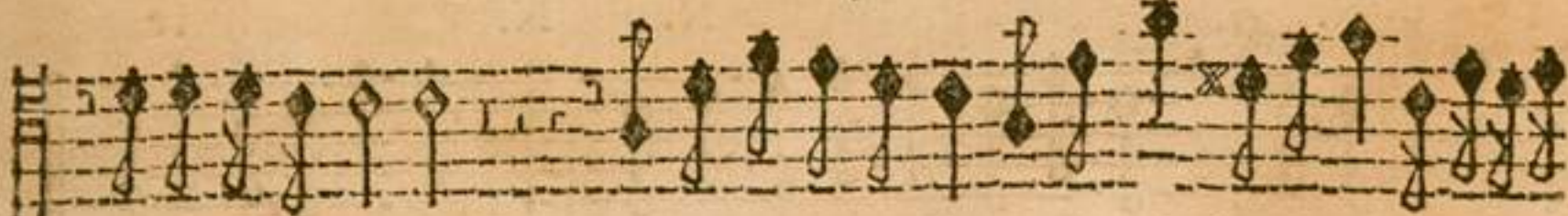
tibus ecce iste venit



ecce iste venit saliens in mon-



tibus, sonet sonet vox tua



in auribus meis, vox enim tua dulcis, & facies tua de-



co-

ra de-co-ra



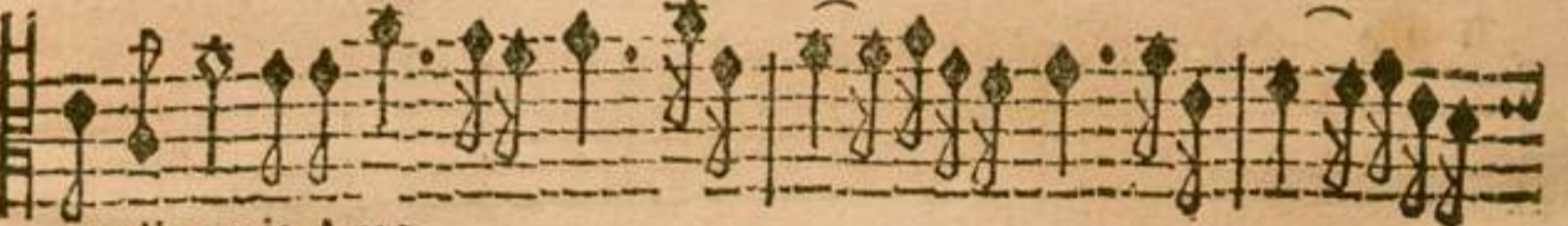
vox enim tua dulcis, vox enim tu- a dulcis, & fa- cies



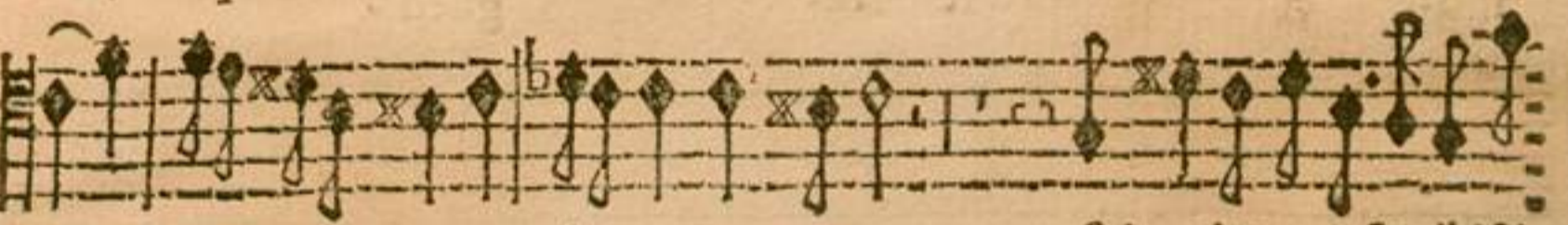
tua de- co-



ra. Fulcite me floribus stipate me



malis quia Amo-



re lan- guo, ful cite me florib' sti-



pate me malis quia Amore Amore lan-



guco, quia Amore lan-



guco fulcite me floribus stipa te me malis quia A-



more lan-

guco, fulci te me floribus stipate me malis qui-



a Amo- re Amore Amo- re la



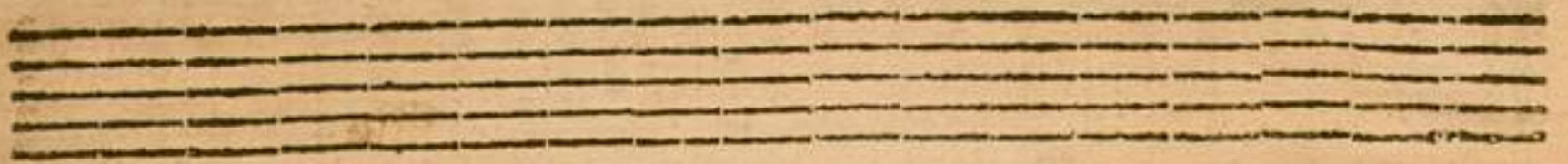
guco quia A-



mo-

re lan-

guco -

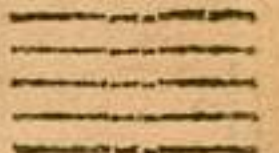


à 3. Altus.



Vulneratum cor meum.

Tacet.



Adsum.

Sile

sicut

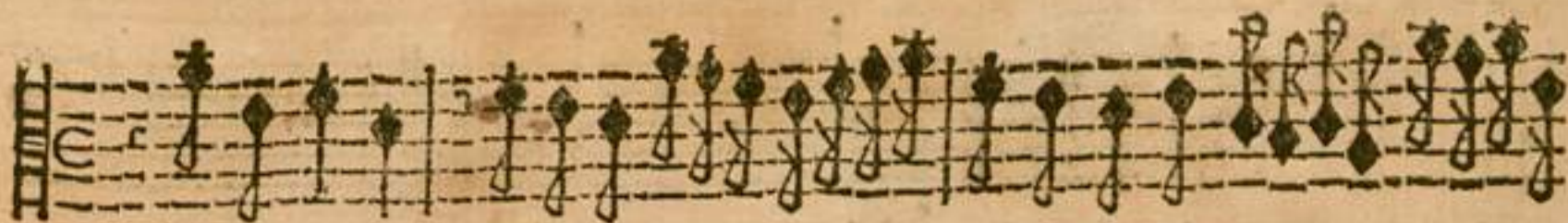
non de

cet

ita



nunquam te mori volo ego ego sum vi- ta.



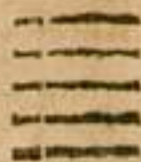
Viues viues & inter flam- mas exulta-



bis exulta- bis.

Soluet debitum, &c.

Tacet.



Qui vite ha- bebit mu- nera. Nata- lis est



vitaē mors clara Sanctorum nata- lis est vitaē mors clara San-



ctorum, & funus est mite extre- mis extremis iu-



sto- rum occasus est dies.



& vltimum terri- bilium, & vltimum terribi- lium



gra- ta qui- es, & vltimum terri-



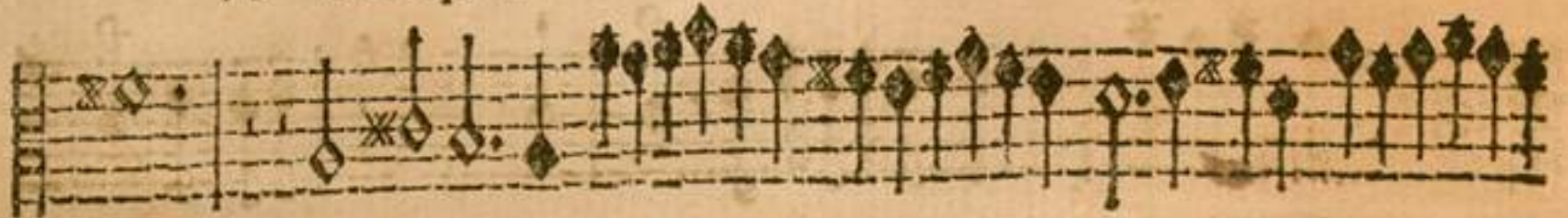
bi- lium gra- ta qui- es.

à 2.



Vt viuat spira-

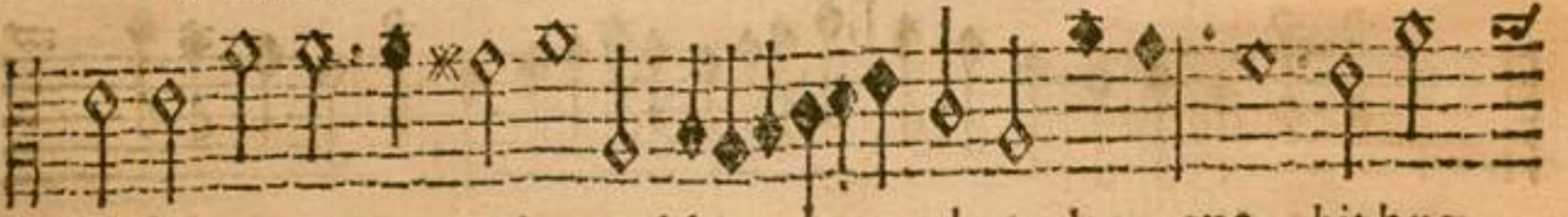
bit hic Fidei



Dux vt viuat spira-



bit hic Fi- dei Dux, vt splen- deat langue-



bit hæc incli- ta lux vt splen- deat lan gue- bit hæc



incli- ta in- elita lux vt splen- deat languebit hæc



inclita lux, Vi ue viue spi- ra vi- ue fæ- lix



Diue spi- ra vi- ue viue vi- ue spira, viue



spira mors nō dira da- bit viue spira mors nō



dira dabit vitam infi- nitam viue spira mors nō dira da bit



vitam infinitam da- bit dabit vitam infi-



nitam viue spira spira viue spira mors nō dira dabit vitam in- fi-



nitam vi- ue spira spi- ra viue fæ- lix Diue fæ- lix



fælix Diue talem suspira, suspi ra fortem



relinques vitam, & non, & non, & nō inuenies mor-



tē relinques vitam & non, & non relinques vitam &



nō inuenies mortem, & non, & non & non inuenies mor- tem



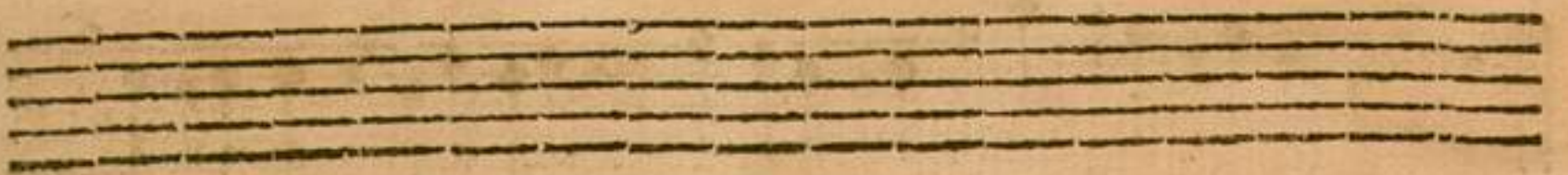
relinques vitam, & nō inuenies mortē relinques vitam, & non &



nō inuenies mortem & nō inuenies mor- tem & non in-



uc- aies inuenies mortem.



Ominus regit me, &c.

Tacet.



Super aquam refectiois super aquam



refecti- onis educa- uit me



educa-

uit me



Animam me-

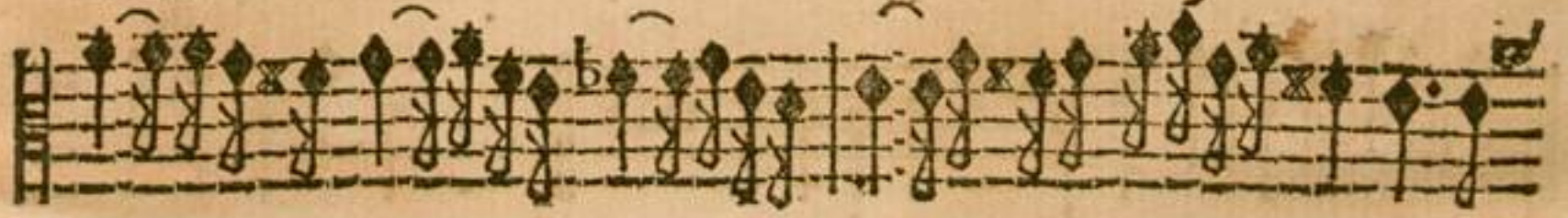
am cōuer.

tit

Animam



meam cōuertit cōuer-



tit con-



uer-

tit.

Si ambulauero,
Tacet.

Parasti.
Tacet.



Ocu- li om- nium



in te sperāt Do-

mine in te sperant



Do-

mine in te sperant Do-

mine ocu- li



o- niam in te sperant Do- mine,



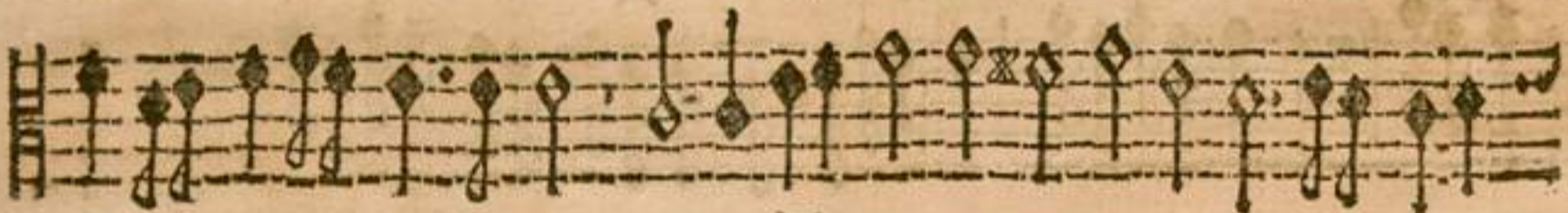
& tu das escam illorum in tempore o- por-



tu- no in tempore o- por- tuno in tempore



o- portuno. & imples omne



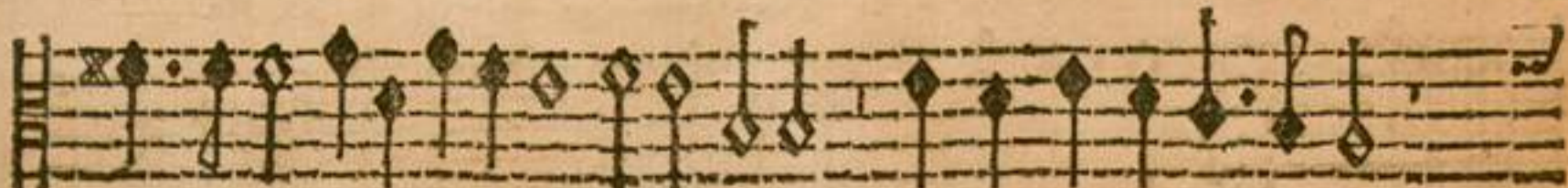
a- nimal aperis tu manum tu-



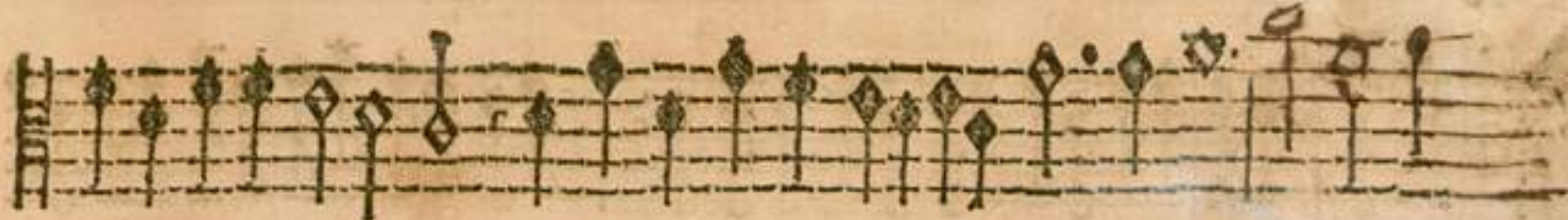
am, & imples omne a- nimal



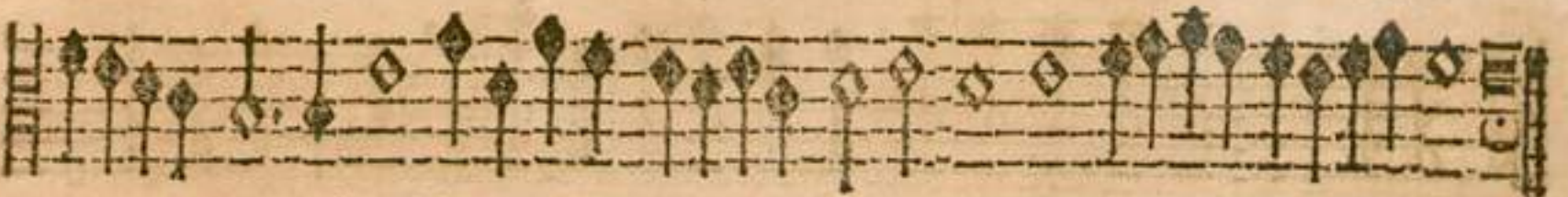
benedictio- ne bene- dictio- ne, & imples omne



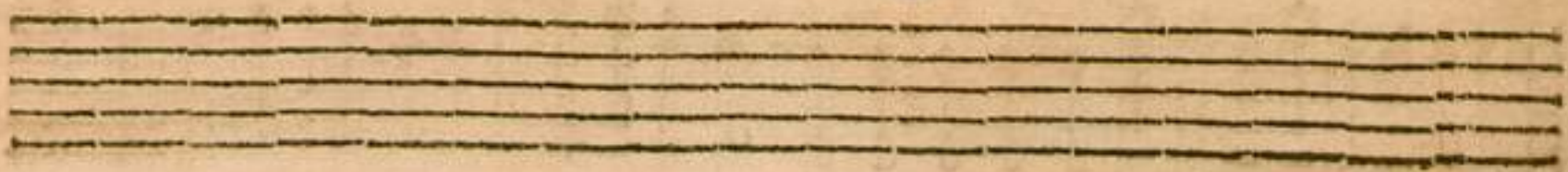
animal bene dictio- ne, imples omne animal



benedictio- ne, & imple omnem a- nimal implet omne



a- nimal benedictio- ne benedictio- ne



I queris mira-



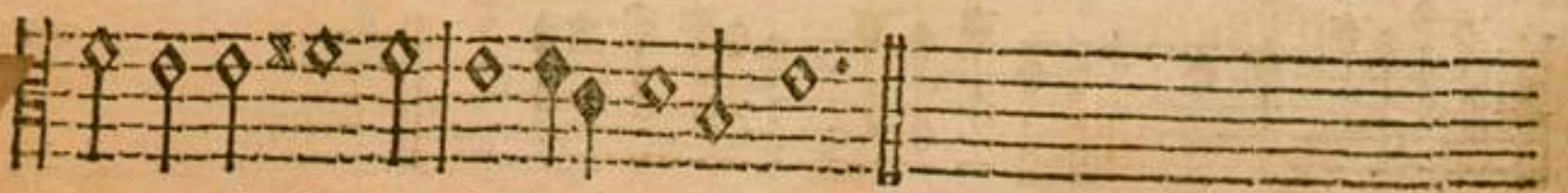
cula mors error ca-



la- mitas daemon ij. lepra fugiunt



daemon ii. lepra fugiunt daemon lepra fu- gi-



unt acri surgunt surgunt fa- ni.



Cedunt ma- re ma re vincula cedunt ij. ma- re



vincula membra resq; perditas, petunt, & accipiunt iuuenes, &



ca- ni mēbra resque perditas petūt & acci- piunt



iuuenes, & ca-

Pereunt.
Tacet
Cedunt.
ni. vt supra.



Glo-



ria Patri & Fi- lio



& Spiritui Sancto, & Spiritui Sancto, & Spiritui San-



cto, & Spiritui San cto. Cedunt, &c. vt supra.

Violino primo .



A Udite celi .



V.S. volti subito .



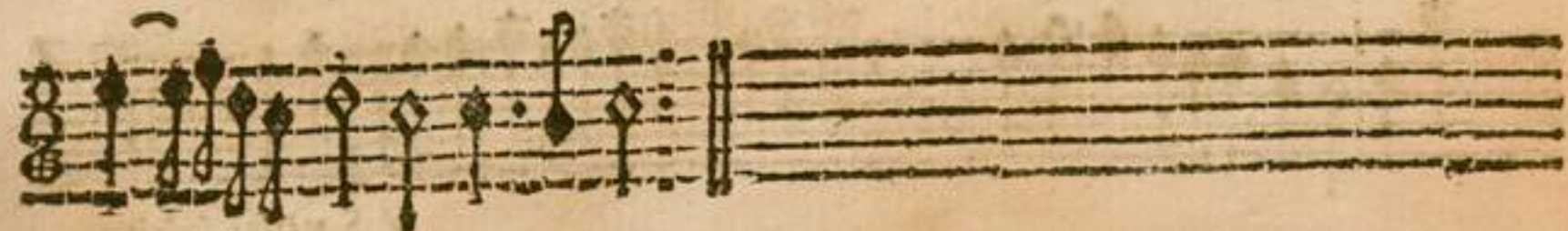
Canite tuba.
Tacet.



Pauper .



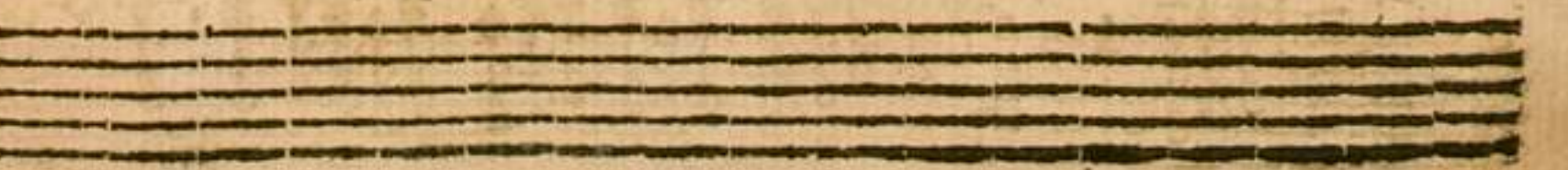


A 2.



O stupor, &c.



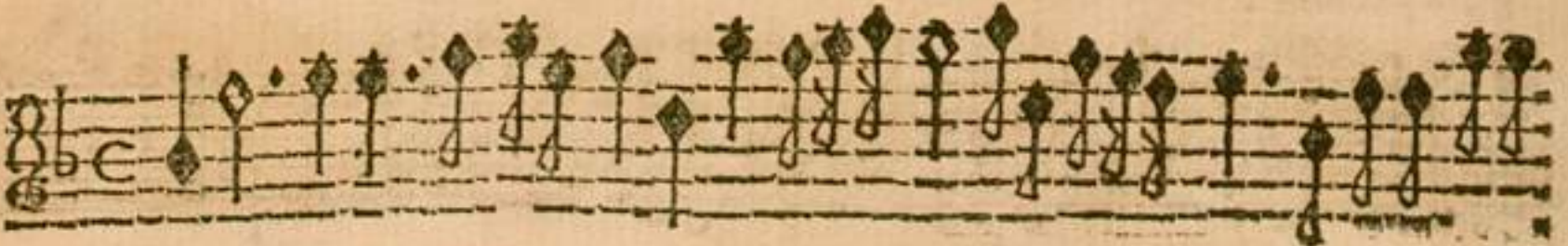
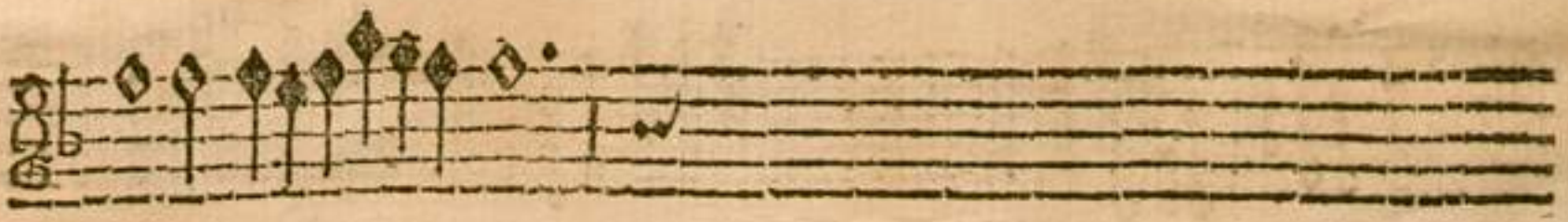
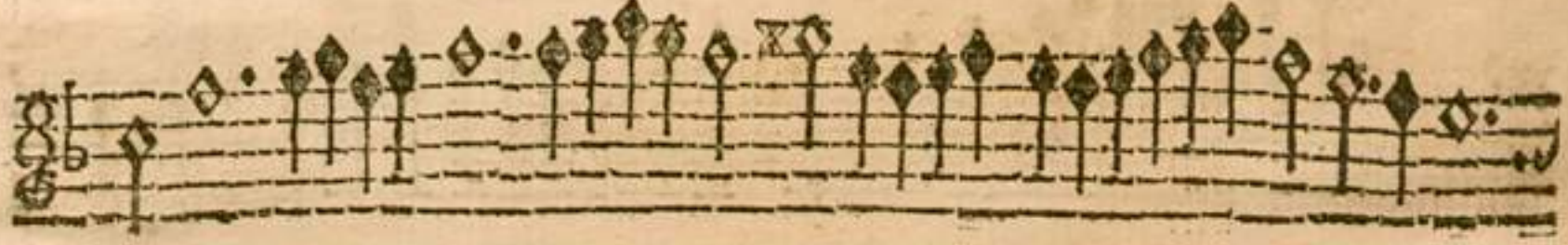
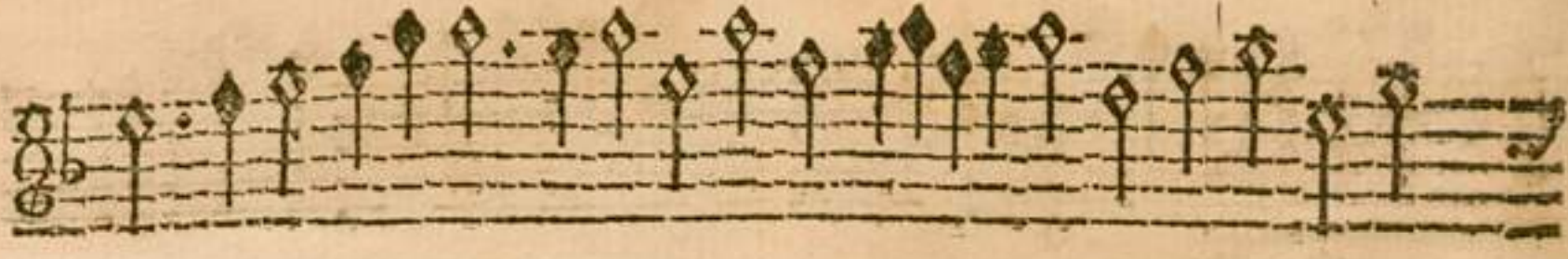
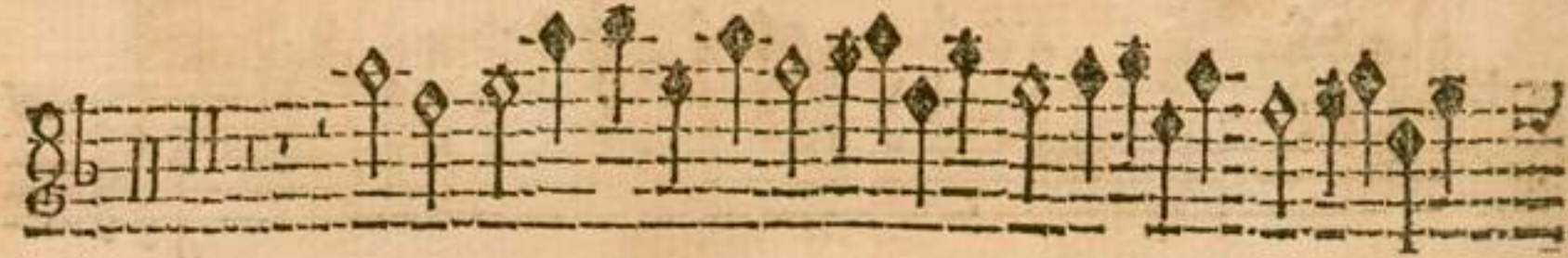
Violino primo?

Introduzione. adagio

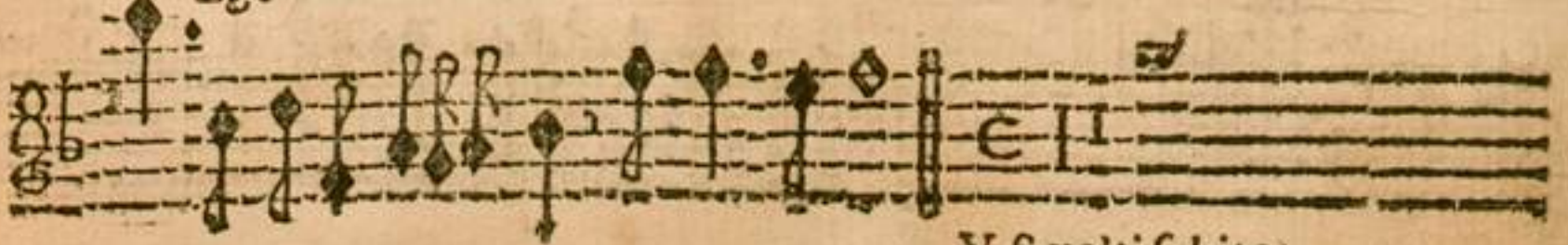
Expectans.

adagio

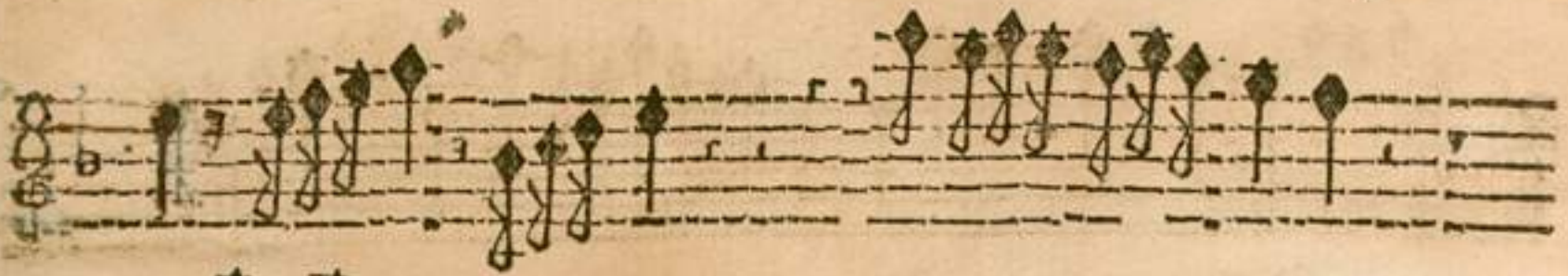
Expectans.

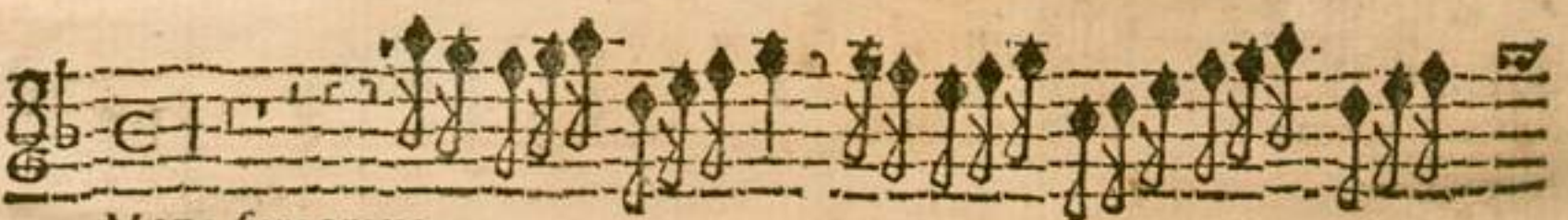
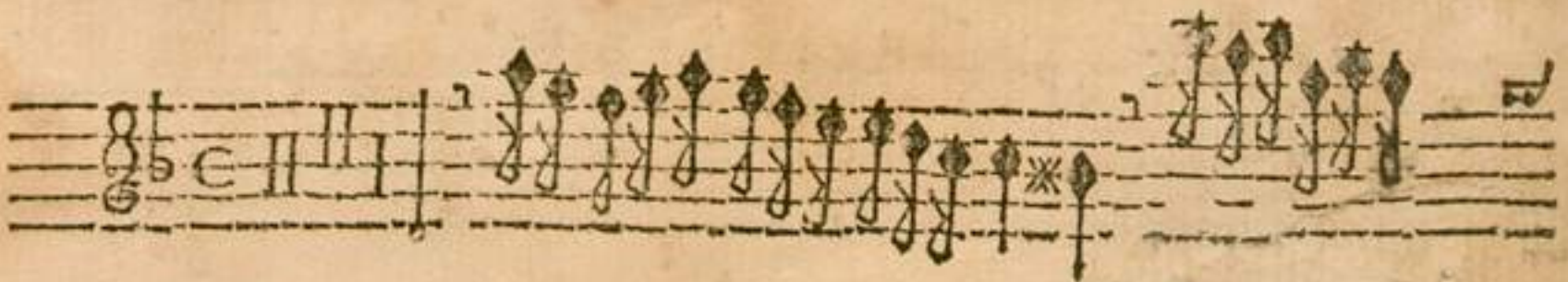


Ego dilecto meo.

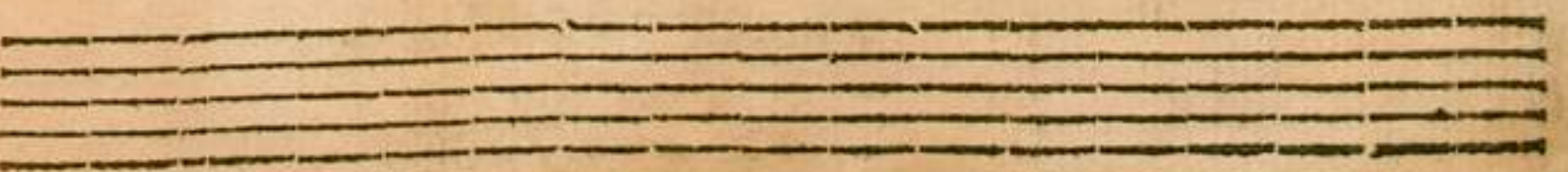


V. S. volta subito

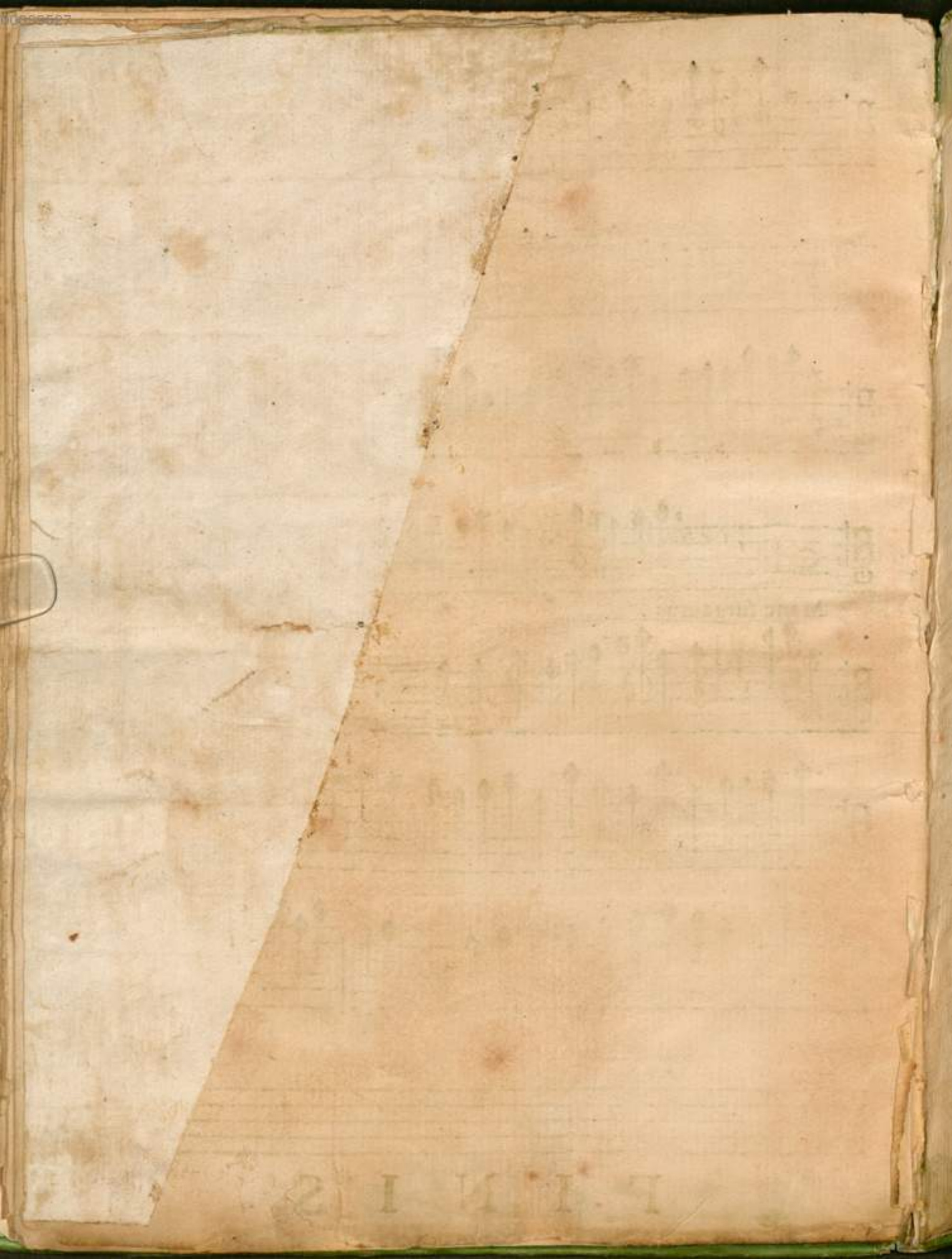


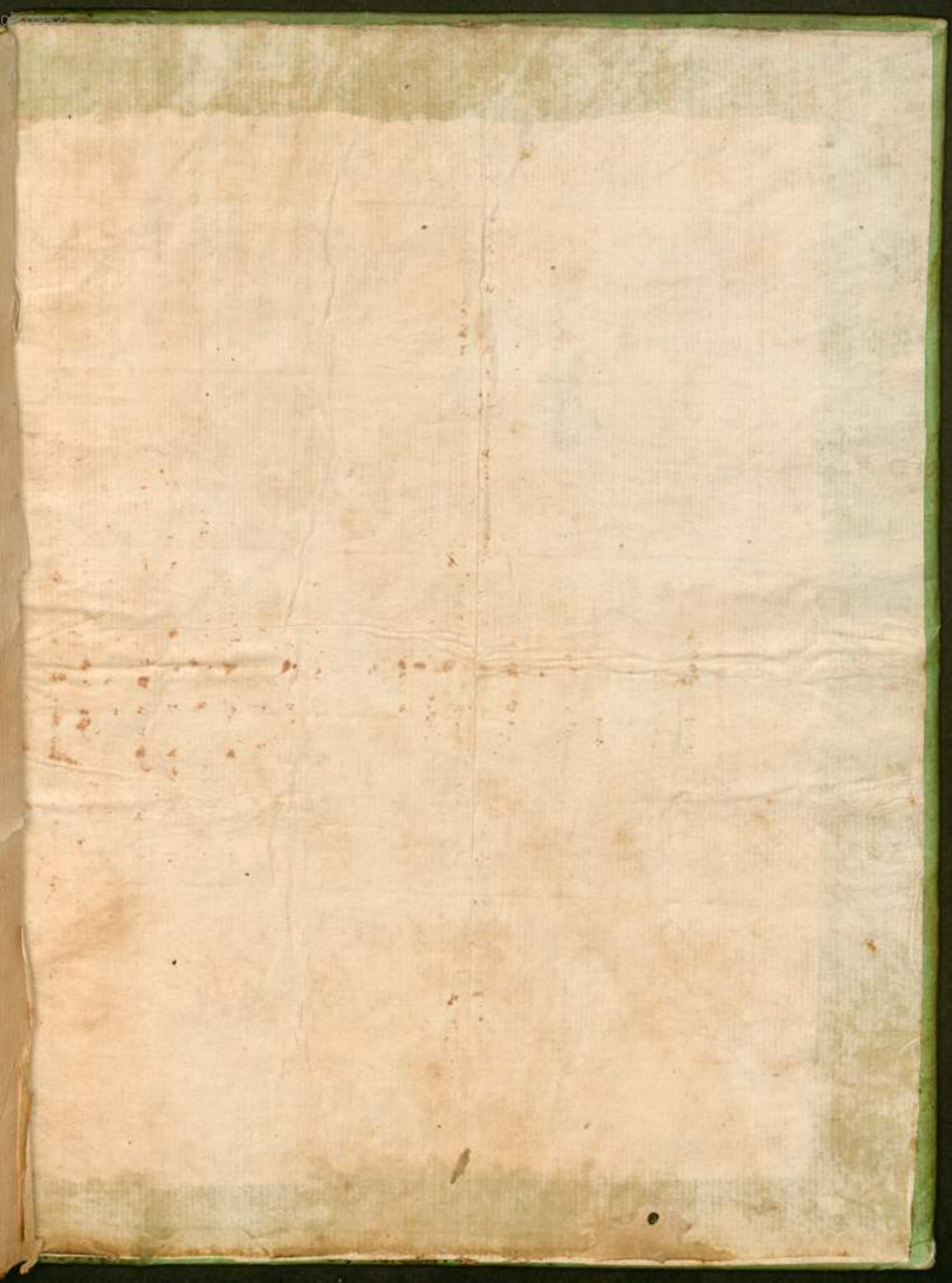


Mane surgamus .



F I N I S.







00039527

40

Mus. pr.

1030

Canto Secondo
Da Franc. Antonio Vrio

[Handwritten flourish]

[Handwritten flourish]

00039527

Mus. pr
1030

40

Urio

CANTO SECONDO.

M O T E T T I
D I C O N C E R T O
A D U E , T R E , E Q U A T T R O V O C I
C o n V i o l i n i , e s e n z a .

O P E R A P R I M A .

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

P A P A A L E S S A N D R O
O T T A V O

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*

142/6



I N R O M A , M D C X C .
di Gio. Giacomo Komarek Boemo, all' Angelo Custode.
CON LICENZA DE' SUPERIORI.

00039527

CANTO SECONDO.

T E T T I
O N E R T O
A T T R O V O C I



E R A P R I M A.

imposti, e Dedicanti
Simo, e Reverendissimo Principe

IG. CARDINALE

O T T O R O N I

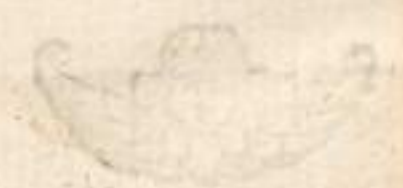
e della gancia di N. S.

A L E S S A N D R O

T A V O

CANTO UNO LIBRO DA MILANO

Madre di Cappella nell' I. Regia Cappella
di Diletti Apostoli di Roma.



R O M A . M D C X C
presso Tommaso Bocchi, all'Angolo Ostiense.

A L B E N I G N O
L E T T O R E .



AREBBE vna dissonanza , quando pretendo
d'allettarti coll' Armonia , il lasciare di pre-
concedere tutto il tuo compatimento
questo primo parto delle mie fatiche ,
ni abozzi della mia penna . L'Animo
quello che é douuto alla tua cortesia :
Concerto i componimenti , non farà
tà di farli comparire come se fossero
mero dell' Armonia , riceuendoli con
o stridere ben presto sotto le battiture
rtorij delle Domeniche , e Venerdì
, e Domeniche dell' Auuento , à Ca-
, che potranno seruirti per Motetti
in oltre i Responsorij del Natale con
do IDDIO , che m'habbia data questa
re di sodisfarti ; e stà sano .

TAVOLA

De' Motetti, che si contengono nella presente Opera.

A D V E C A N T I.

D omine mi Rex.	per tutti li tempi, à carte	1
Gaude plaude.	per ogni Santo, ò Santa.	4
Dum fame.	per l' Eleuatione.	7
Audite, C. e T. con VV.	per S. Francesco, ò altro S.	9

C A N T O, E A L T O.

Quam dilecta.	per ogni tempo.	
Ad Cœlum.	per ogni Santo, ò Santa.	
Ego flos Campi, con VV.	per la Madonna.	

C A N T O, E B A S S O.

Para Cruces.	per Santo Martire.	
Expectans expectaui. cō VV.	per tutti i tempi.	

A T R E.

Lauda Anima mea, C.C.T.	per ogni tempo.	12
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	17
Vulneratum cor. C.A.F.	per S. Dialogo.	

A Q V A T T R O.

Dominus regit me. C.A.T.B	per ogni tempo.	
Si quæris miracula. C.A.T.B.	per S. Antonio.	
Violino primo. Ego flos campi.	24	Violino secondo. F



Omne mi Rex.
Tacet.

Spiritoso.

solo.

Conforta conforta me Rex, con-

forta conforta me Rex Sanctorum principatum Sanctorum princi-

pa- rum te- nens, &

da sermonē rectum, & bene sonan.

tem in os me- um, &

da sermonem rectū, & da sermonem rectū, & bene sonan-

tem in os meū

& bene sonan-

tē in os me- um & bene sonan-

tem in os me- um.

A 2. *adagio*

Exau-

di exau-

adagio

di Domine orationem

nostram orati- onem nostram, ora- tionem no-

stram, & cōuerte planctū nostrū in ga-

dium in gau-

dium. & cōuerte planctū nostrū in gau-

dium, & conuerte planctū nostrū cōuetteplāctū

nostrū in gau-

dium in gau-

dium in gau- dium. dium in gau- dium.



Au- de gaude

plaude anima mea gau- de gaude

plaude anima mea gau- de gaude plaude

anima mea ani- ma me- a, læta- bunda, & iu-

cunda, tibi dies, ti bi quies surgit hodie ad trophea

lætabunda, & iucunda, tibi dies tibi quies surgit

ho- die surgit hodi- e ad trophea

gau- de gaude plaude anima mea gau-



de gaude plaude anima mea gau-



de gaude plāude anima mea , anima me- a .



Et poena me mordet me mordet dū Mundū respi- cio ,



omnes vi- lescunt res empireum cordis mei est ca- ra



spes empireum cordis mei empireum cordis mei est ca- ra spes est



cara cara ca- ra spes est ca ra spes est ca-



ra cara spes est ca- ra ca- ra



spes est ca ra spes; Ride. re reple-

na ame- na re- ple- na de- li- tijs prata, Te solum

re- creant culmina bea- ta Te solum

re- creant culmina bea-

ta- culmina bea-

ta. Illuc aspi- ro dissolui dis-

solui anhelō Eia de Coelo tela furoris igniti a-

mo- ris ob- ru- ite me, igniti a-

mo- ris obru- ite



me, & gaudēs DEVS mi viuām in te vi- uā in te &



gaudēs DEVS mi viuam vi- uam in te, & gaudēs DEVS




mi vi- uam viuam in te viuam, & gaudēs DEVS



mi viuam in te viuam viuam in te.



D Vm fame. Dum si- ti dum si- ti la



boro labo ro fit potus fit



fit po- tus fit potus pro me, fit potus fit



po- tus fit potus pro me, Quem



DEVM a- doro & tradidit se quē DEVM a- doro quem



DEVM adoro, ado- ro quē DEVM ado- ro, & tradi- dit



se vt fiat obla- tio ò mira ò mira ò mira di-



natio ò mira ò mira di- gnatio quem DEVM ado-



ro quē DEVM ado- ro, & tradi dit se vt fiat obla- tio



ò mira ò mira ò mira di- gnatio ò mira ò mira di-



gnatio ò mi- ra ò mi- ra ò mi- ra di-



goa- tio . . .



Vdite Coeli quæ loquor,
Tacet.



Ca-



nite canite tuba vo-



ca- te Gentes, annuntiate



populis, loquimini, & clamate, loquimini, & clamate, clama-



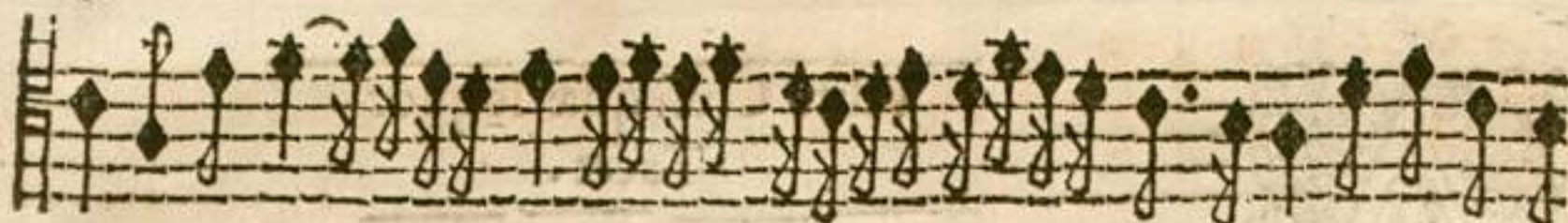
te clama te loquimini, & clamate, loquimini, & clamate,



diui- res eguerūt. & esurierunt, inquirentes autem Domi-



nū non minuentur omni bo- no iste pauper cla-



manit, & Do-

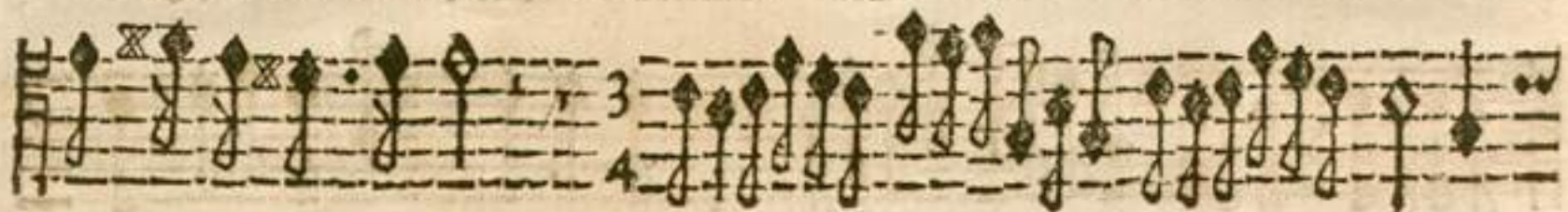
minus exaudiuit



e- um. Pauper nudus egreditur, pauper nudus egre- ditur Cælum



diues Cælum diues Cælum diues ingreditur ingreditur Cœlū di-



ues ingre ditur. Spar-

git



spar-

git spar- git spargit vir-



tu-

tum munera

spar- git spargit virtu-

tum

munera



æ-

gris

agris

profligat

profligat

vul-

nera,

æ-

gris



ægris

profligat

profligat

vulnera

profligat

vulnera.

adagio



O stupor ò stupor & gaudium ò Iudex homo men-



tium, Tu nostræ mili- tiaë currus & au-



riga & au- riga, tuis adsta poste- ris Pater Franciscæ



misc- ris tu gregi tuo prou- de verorum pater pauperum, con-



fortes reede superum ereptos ab inte- ritu, ereptos ab interi-



ru erep- tos erep-



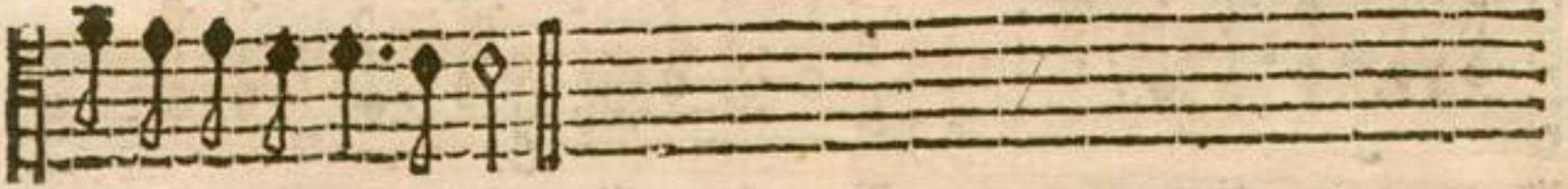
tos ereptos ab inte- ritu erep-



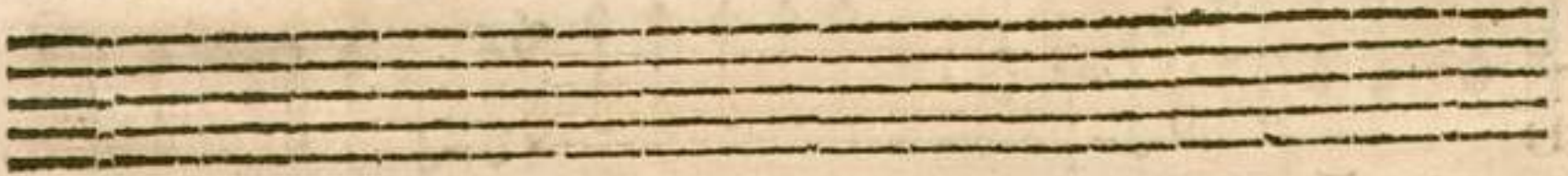
tos ereptos ab inte- ritu erep- tos



ereptos ereptos ereptos ab inte- ritu ereptos ereptos e-



reptos ab inte- ritu.



allegro, Canto primo .



Au-

da lau-



da lauda lauda lauda anima mea Do- mi-



nū lauda lauda anima mea lauda lauda anima mea Do-



minū lauda lauda anima mea anima

me. a Dominum laudabo Do- minū in vita in

vi- ta me- a in vita me- a

in vita in vita mea in vita in vi- ta me- a.

Dominus ii. soluit compeditos, e rigit e- lifos

custodit aduenas. Vias peccatorum disper-

dit disper- dit vias pecca- torum disper

dit

vias peccatorum disper- dit disperdit disperdit.

solo.

Sitio sitio Domine si ti o te si ti o te

quando ij. ij. veniam & apparebo ante faciem

tuam reuela reue-la ocu- los meos vt confi- derem

mi ra- bili- a de lege de lege tu a qui es mira bilis in

Sanctis in Sanctis tu- is, o quando quando ve- nict dies læ-

ti- ti æ in qua in qua ingre- diar in locum tabernaculi admi-

bilis.

Splendor splendor Paternae glori-æ de lu- ce lucem

pro- ferens iubar iubar tu Sancti

Spiri- tus iubar tu Sancti Spiri- tus infun- de nostris

sen- sibus splendor splendor paternae

glo- riæ de luce lucem pro-

ferens de lu- ce lucem pro-

ferens. Quis est ignis, &c. Tacet.

O igni's qui semper.&c. Accende me accende ac- cende me



accende accende me, accende accen- de me ac-



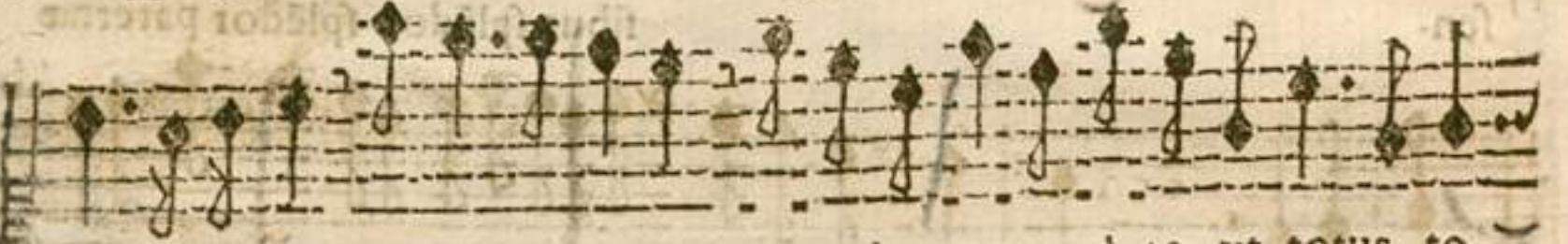
cende accende me, accende ij. me, accende



me accende ac- cende me, accendar totus à te vr to-



tus to- tus diligam te vt totus totus totus



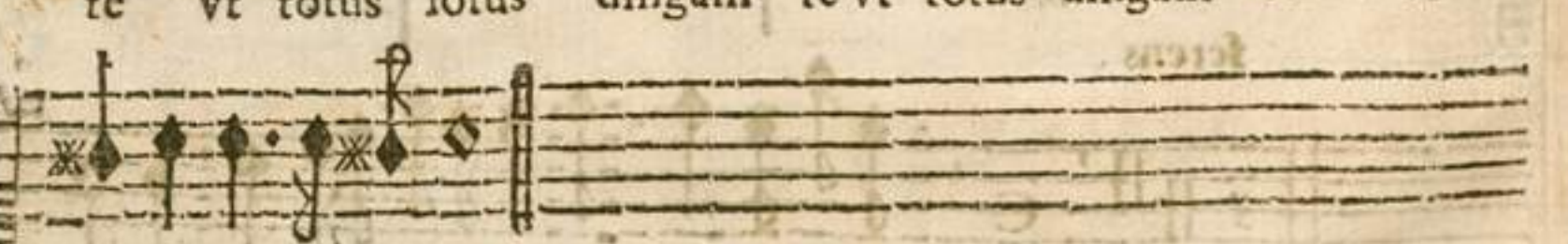
diligam te, vt totus totus accendar totus à te vt totus to-



tus totus di- ligam te accendar totus à te vt totus diligam,



te vt totus lotus diligam te vt totus diligam te vt



totus diligam te.

accende me accende me accende me accende me

Canto primo



First musical staff with square neumes on a four-line staff. A clef is visible on the left.

Omnes ab Antonio supra petram Dominum

N-

Second musical staff with square neumes on a four-line staff.

posita persta-

Third musical staff with square neumes on a four-line staff.

bit po- sita per

Fourth musical staff with square neumes on a four-line staff.

sta-

Fifth musical staff with square neumes on a four-line staff.

bit po- sita persta-

Sixth musical staff with square neumes on a four-line staff.

bit domus ab Antonio supra petram Dominum posi- ta per

N.

Seventh musical staff with square neumes on a four-line staff.

sta-

Eighth musical staff with square neumes on a four-line staff.

bit po- sita persta-

Ce



bit. Quā maris e- latio fluctus quā



maris cla- ti- o fluctus seu vox flu- minū ultra non tur-



babit ultra non turba-



bit quā maris cla- tio fluctus quā maris cla- tio



flu ctus seu vox flu- minum ultra nō turbabit



ultra non turba- bit quā maris e- latio



fluctus quam maris elati o fluctus quam maris elatio



fluctus ultra non turba-



bit quam maris elatio fluctus, quam maris elatio fluctus



ultra non turbabit ultra non turbabit bit ultra



non turbabit non non turbabit.



Dominus regit, &c. Super aquam, &c.
Tacet. Tacet.



Si ambulavero, si ambulauero in



medio ymbrarum mor-



eis nō timebo mala non timebo mala nō nō nō



nō nō timebo mala quoniam tu mecum tu me cū es nō timebo



māla non timebo mala quoniam quoniam tu me- cū es non



nō nō timebo mala non timebo mala non nō nō non quoniā tu



Parasti, &c.
Tacet.

mecum quoniā tu mecum tu me- cū es.



Ocu- li om- nium in te sperāt Do-

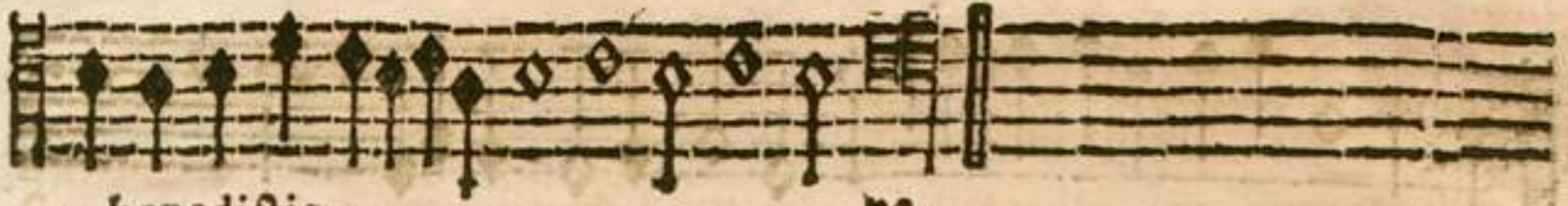


mine in te sperant Domine oculi



animum in te sperāt Do-





benedictio.

nc.



I quæris mira-

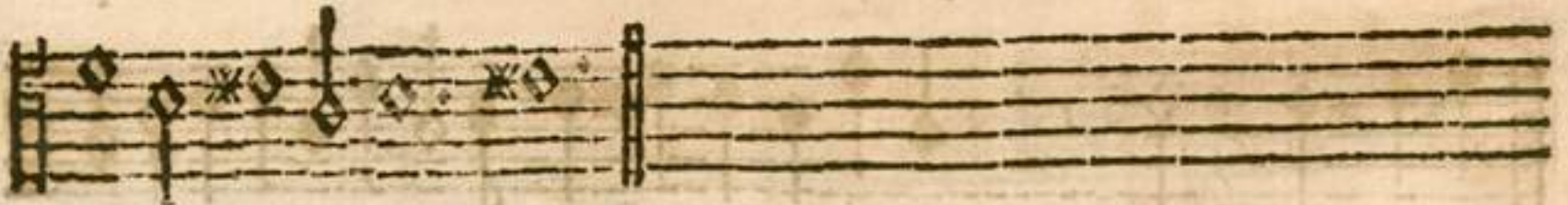
cula,



mors error cala- mitas, dæmon lepra fugiunt dæmon lepra



fugiunt dæmon lepra fugiunt fugiunt fu- giunt ægri



furgunt surgunt sa- ni.



Cedunt Mare, &c. Cedunt Ma- re Ma- re vincula. ce- dunt



ce- dūt ma- re vincula membra resque perditas petunt, & ac-



cipiunt iuuenes, & ca- ni, iuuenes, & ca-



Pereunt, &c. Cedunt, vt
Tacet. supra.

ni.



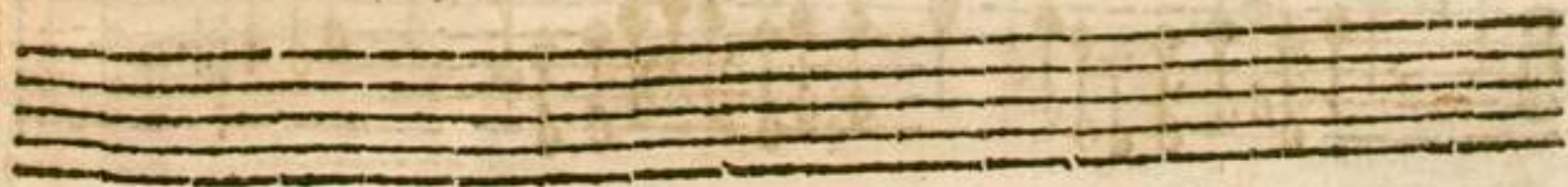
Glo-



ria Patri, & Fi- lio, & Spiritui San-



cto & Spiritui San- cto.



Violino primo

adagio.

E

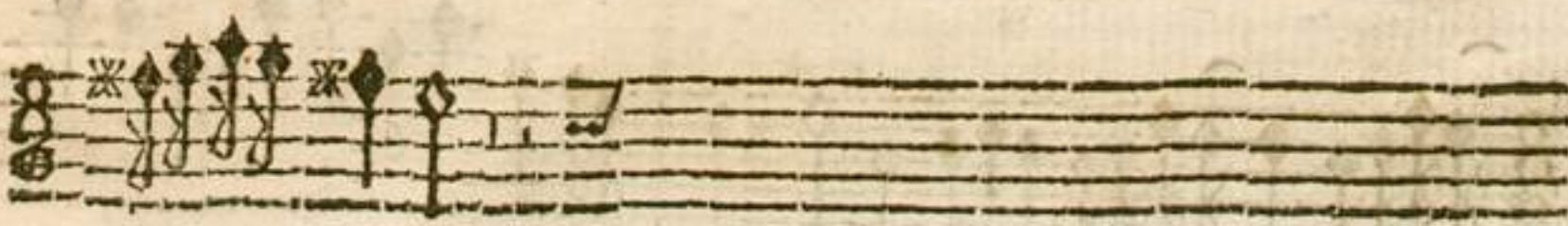
Go flos campi.

adagio

Sic sic dilectus meus.

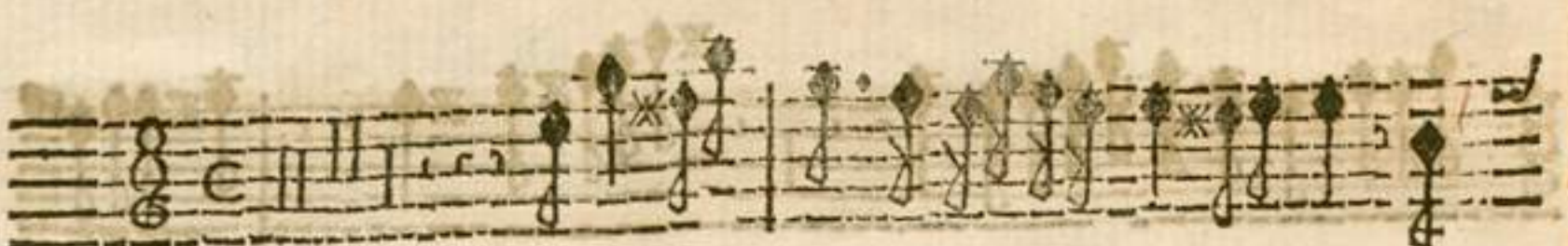
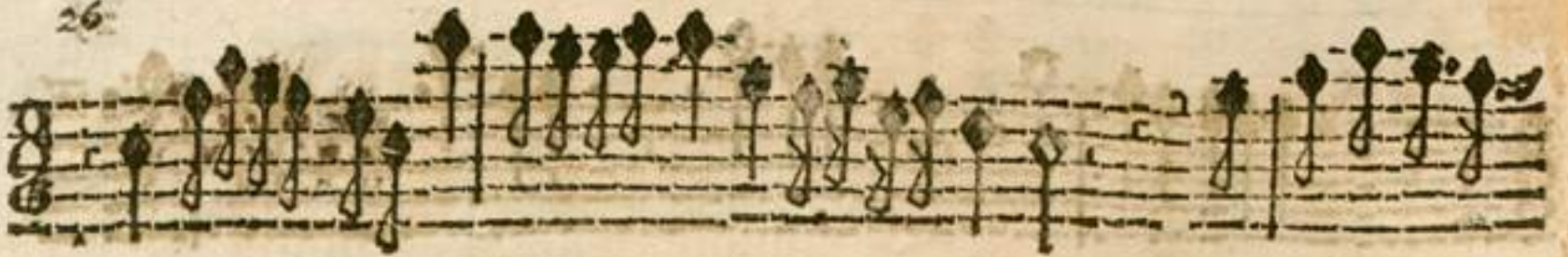


Veni dilecte.

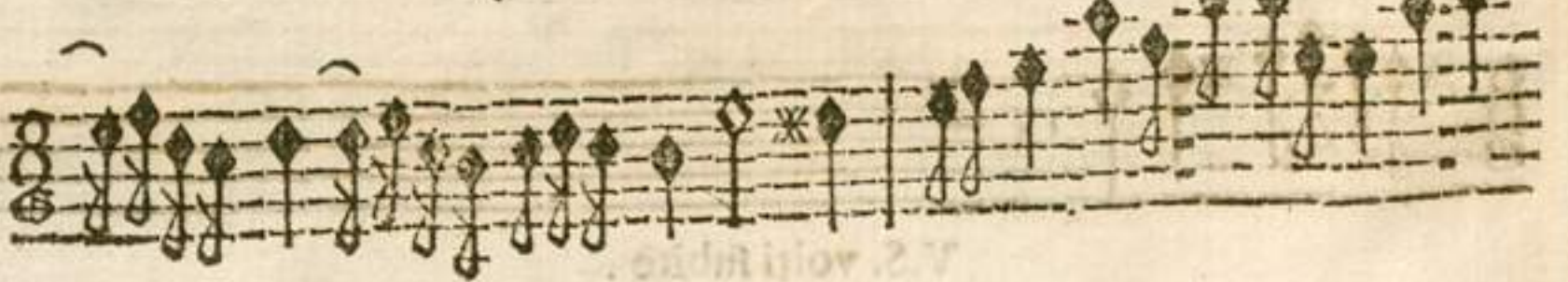


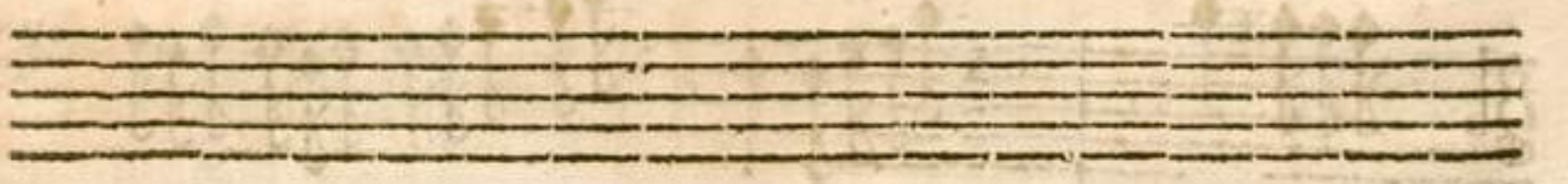
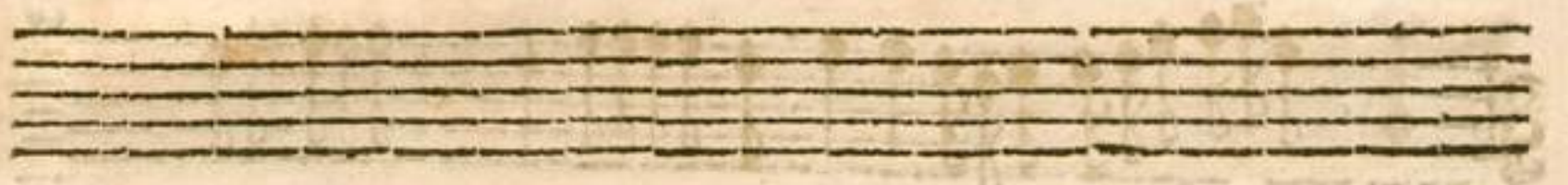
V.S. volti subito .

Dd



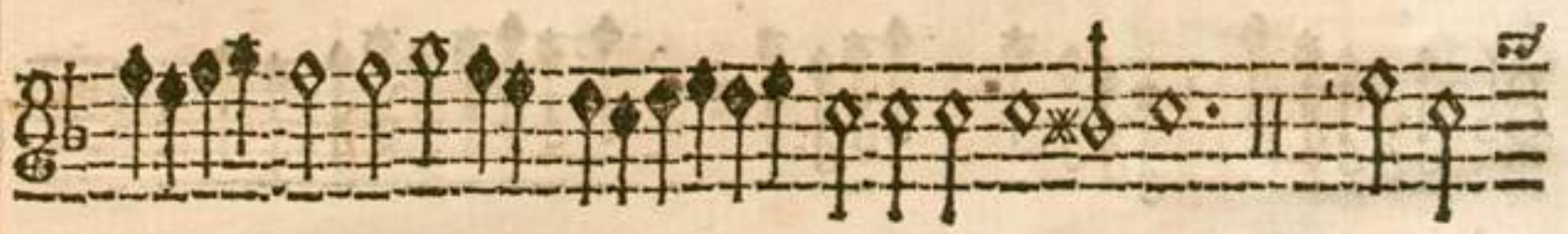
Fulcite me floribus.



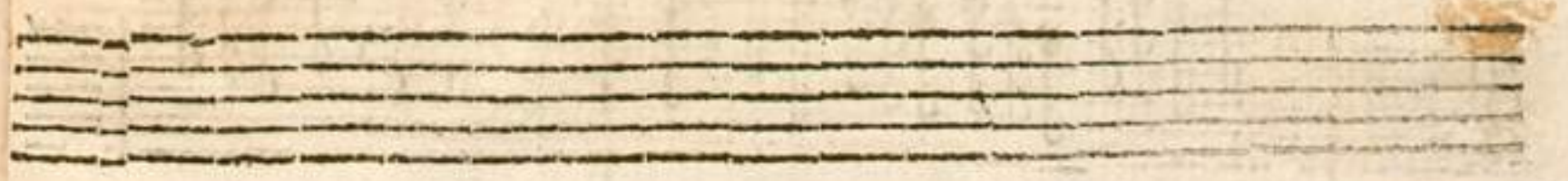


E

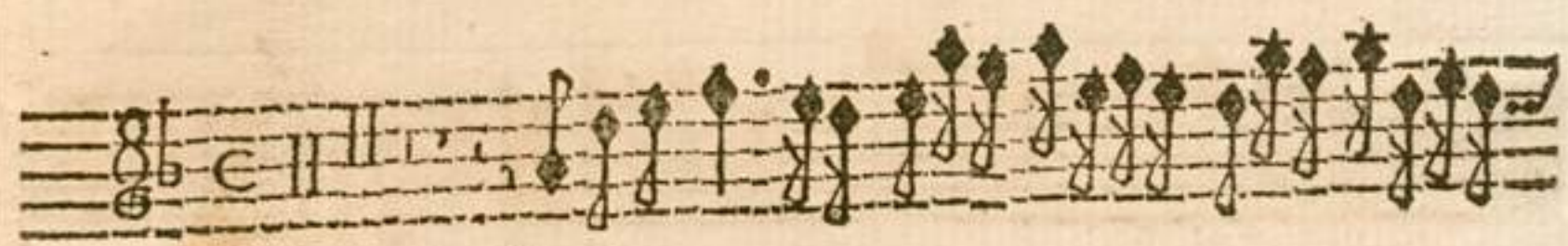
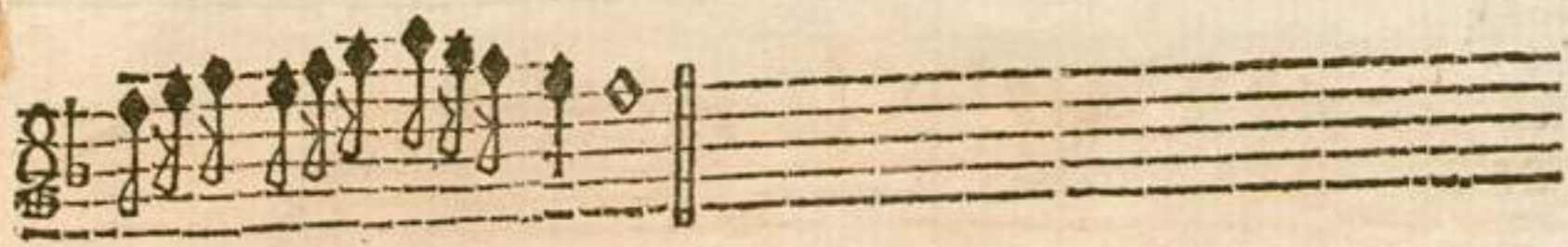
Xpectans



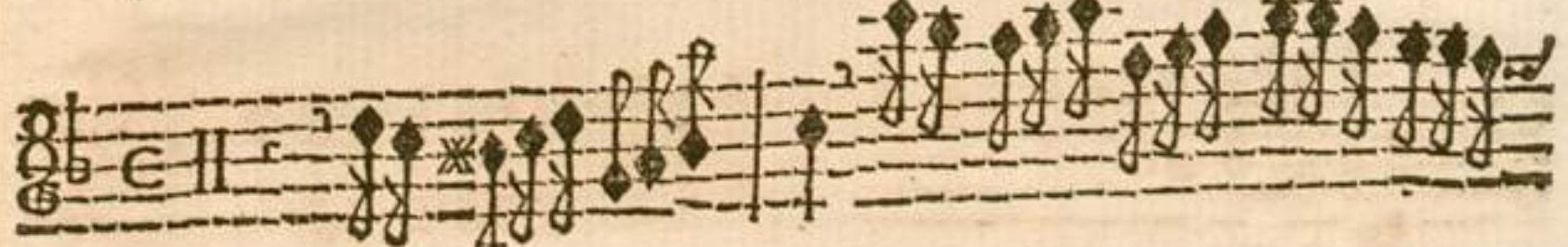
V-S.volti subito .



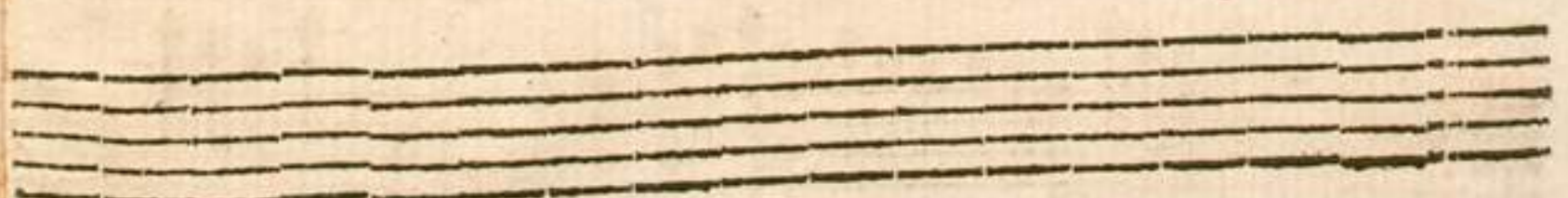




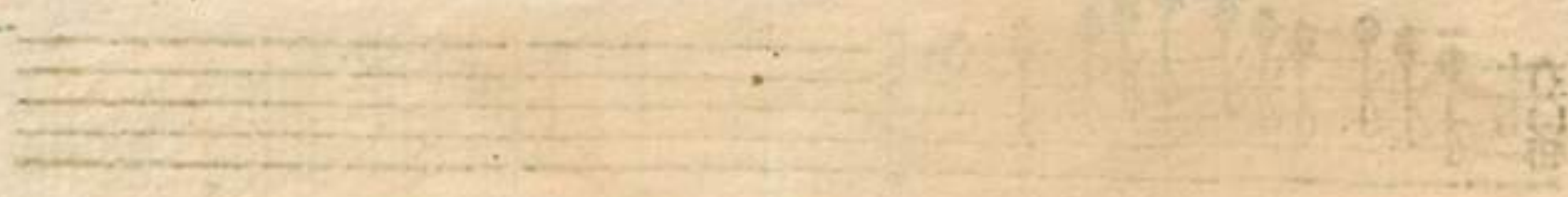
Egrediamur .



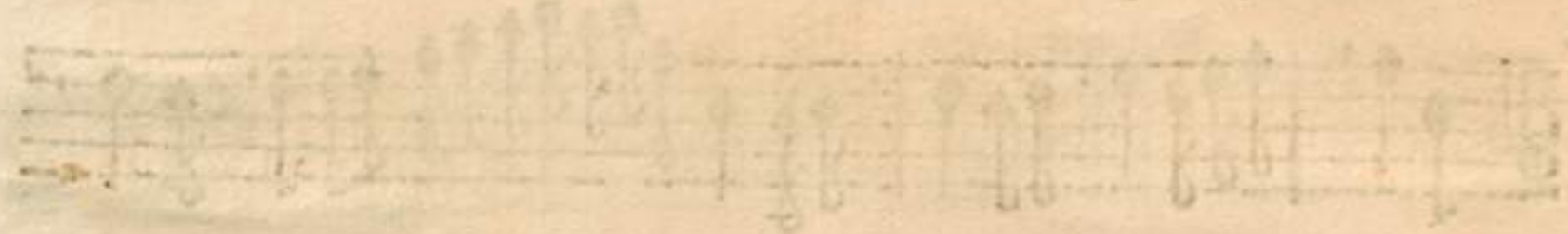
Alleluia.



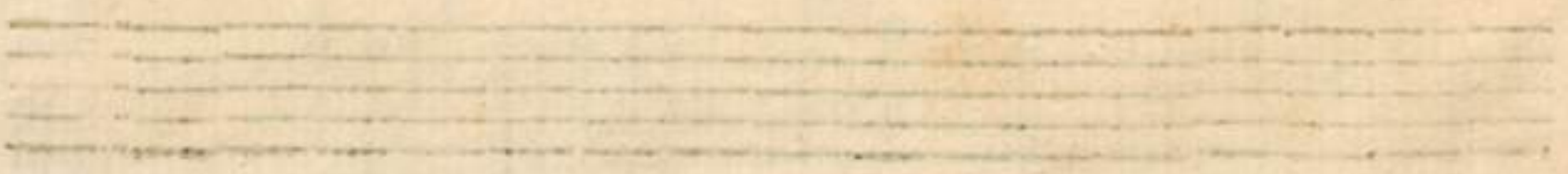
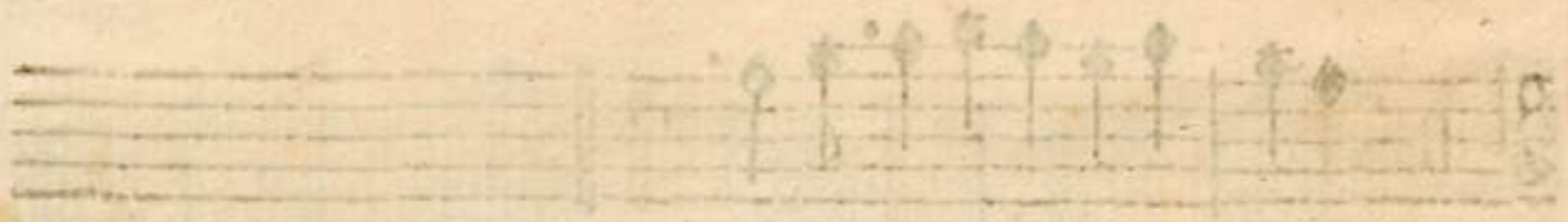
F I N I S .



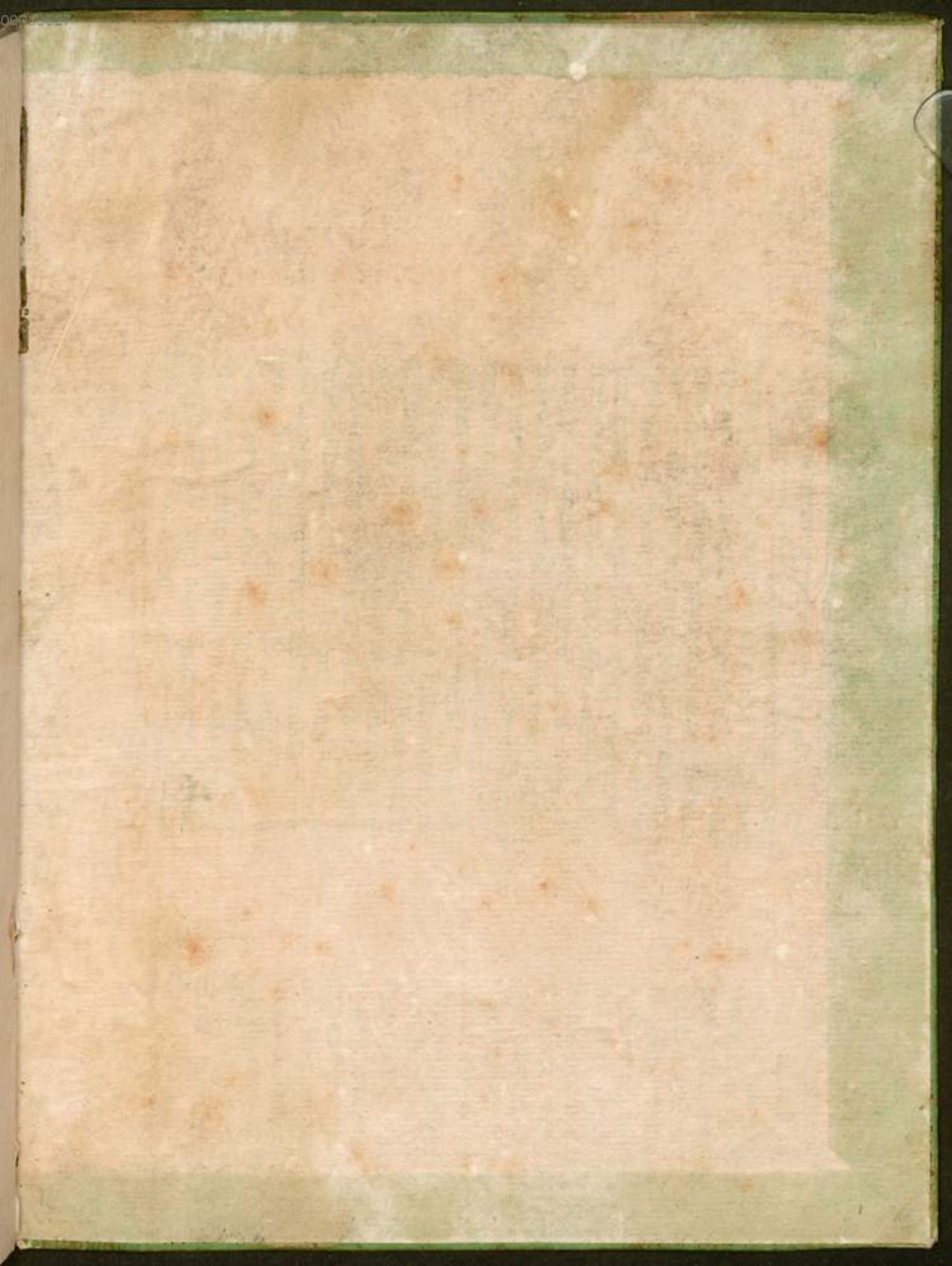
Erechimur.



Allena.



F I N I S.





00039527

40

Mus. pr.

1030

Canto Primo

Da Fran: Antonio Vrio

—
—

p. 57.

00039527

Mms. pr^o 4^o

1030

Uris

CANTO PRIMO.

M O T E T T I
DI CONCERTO
A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO
OTTAVO

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



142/6

IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all' Angelo Custode.
CON LICENZA DE' SUPERIORI.



M O D I C O T T I

A DIE, TRE, E QUATTRO VOCI
Con Violini, e Basso.

OPERA PRIMA.

Composita, e Dedicata

All'Emilia Illustrissimo, e Reverendissimo Principe

IL SIG. CARDINALE

PIETRO OTTORONI

Chinoc della Santità di N. S.

PAPA ALESSANDRO

O T T A V O

DAI FRATELLI ANTONIO BRIO DA MILANO.

Milano, in Casa di Giuseppe, Stampatore di Cappella del Re, e di S. M. I. D. S. di Roma.



IN ROMA, MDCCLXXI.
Per la Stamperia di Giuseppe, Stampatore di Cappella del Re, e di S. M. I. D. S. di Roma.

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO *Dedicare à*
VOSTRA EMINENZA *questa*
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza :

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi

Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Servo.

F. Francesco Antonio Urio.

AL BENIGNO
LETTORE



AREBBE vna dissonanza, quando pretendo d'allettarti coll' Armonia, il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche, & i primi abozzi della mia penna. L'Animo non é sconcertato in quello che é douuto alla tua cortesia: e se trouarai senza Concerto i componimenti, non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia, riceuendoli con aggradimento. Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche, e Venerdì della Quadragesima, e Domeniche dell' Auuento, à Cappella con l' Organo, che potranno seruirti per Motetti in tutti i tempi; & in oltre i Responsorij del Natale con il *Te Deum*. Io lodo **IDDIO**, che m'habbia data questa attenzione à procurare di sodisfarti; e stà fano.

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

D omine mi Rex .	per tutti li tempi, à carte	1
Gaude plaude .	per ogni Santo, ò Santa.	4
Dum fame .	per l' Eleuatione .	8
Audite, C. e T. con VV.	per S. Francesco, ò altro S.	10

CANTO, E ALTO.

Quam dilecta .	per ogni tempo .	14
Ad Cœlum .	per ogni Santo, ò Santa .	18
Ego flos Campi, con VV.	per la Madonna .	23

CANTO, E BASSO.

Para Cruces .	per Santo Martire .	26
Expectans expectaui. cō VV.	per tutti i tempi .	31

A T R E.

Lauda Anima mea, C.C.T.	per ogni tempo .	35
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	37
Vulneratum cor. C.A.B	per S. Dialogo .	41

A Q V A T T R O.

Dominus regit me . C.A.T.B	per ogni tempo .	44
Si quæris miracula. C.A.T.B.	per S. Antonio .	47

Canto primo.

Adagio



Omine Domine mi Rex omnipotens Domine

Domine mi Rex omnipotens In ditone tua

cuncta cuncta sunt posita & non est & non est qui possit re-

sistere qui possit qui possit resistere voluntati tu-

& non est, & non est qui possit qui possit resistere, qui

possit qui possit resistere voluntati tu-

Libera libera libera nos propter No-

A men tu- um propter

No- men propter

Conforta me Rex.
Tacet.

Nomē propter No- mē tu- um.

A 2.

Exau-

di exa-

di exau- di Domine

adag.

ora- tionem nostram ora- tionem no-

strā, & conuerte planctū nostrū in gau-

dium in gau-



dium, & cōuerte planctū nostrū cōuerte planctū nostrū in



gau- dium conuerte planctum



nostrum conuer- te planctū nostrū in gau-



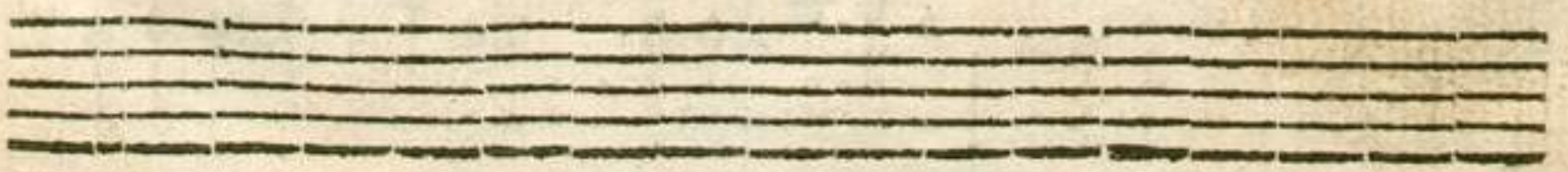
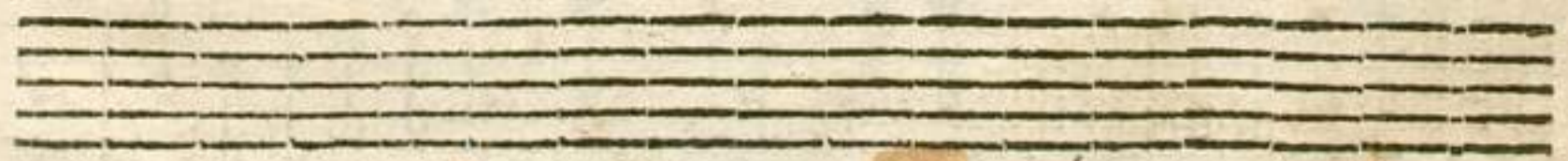
dium in gau-



dium in gau-



dium in gau- dium.





Au-

de gaude



plaudite Anima mea gaude plaudite Anima mea gau-



de gaude plaudite anima mea gau-



de gaude plaudite anima mea, A-



nima mea, lætabunda & iucūda tibi dies, tibi



quies surgit hodie ad tro- phea, tibi dies



tibi quies lætabunda, & iucunda lætabunda, & iu-



cunda tibi dies, tibi quies, Surgit hodie ad tro-

phe- a gau- de gaude

plau- de anima mea gaude plau- de anima mea gau-

de gaude plau- de anima mea gau- de gaude

plau- de anima mea a- nima

mea. O Domine quā magna multi- tudo miseri-

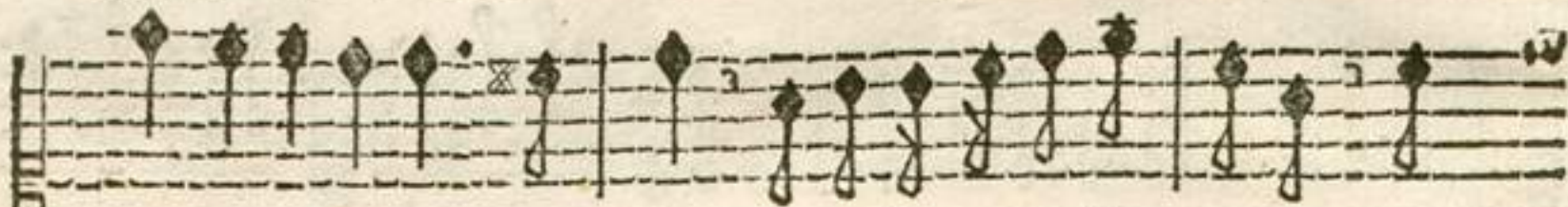
cordiæ tuæ qua miri- ficas, qua magnificas seruum tuum,

in exulta-

ti- o- ne, Heu tellus quā sordet dū Cælū aspi- cio,



omnes vi-lescunt res. Empireum cordis mei est



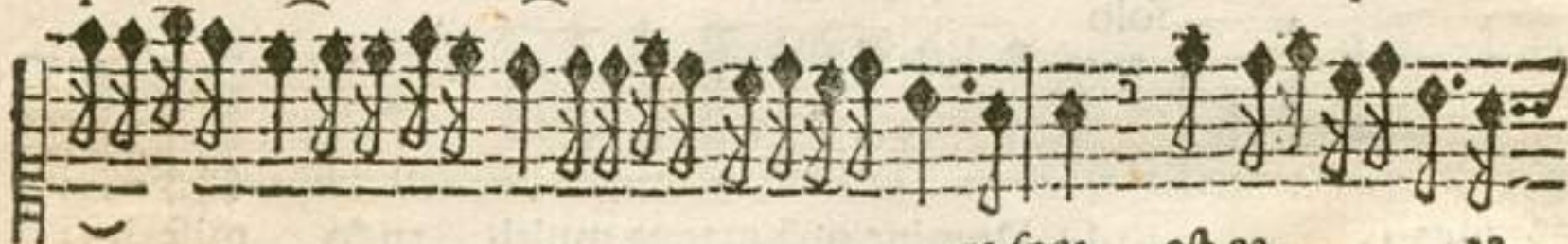
cara cara ca-ra spes, empireum cordis mei em-



pireum cordis mei empireum cordis mei, est ca-ra



spes est ca-ra spes est ca-



ra spes, est ca-ra



spes. Flore-te ame-na



ame-na re-ple-na deli-ciis prata. Te solum



re-creant culmina bea-

ta culmina bea-

ta culmina bea-

ta. Mortem su-

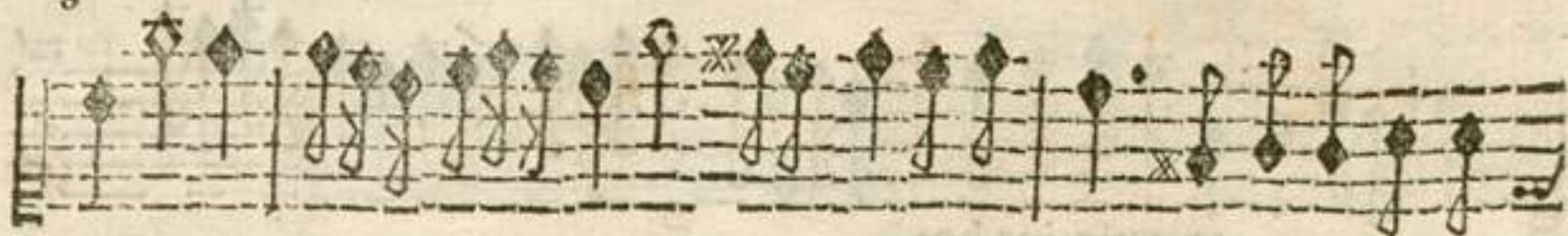
spiro dissolui anhelō, eia de Cœlo tela fu-

roris igniti Amoris ob-

rui- te me. Igniti amo-

ris obru- ite me, & gaudēs Deus mi vi-

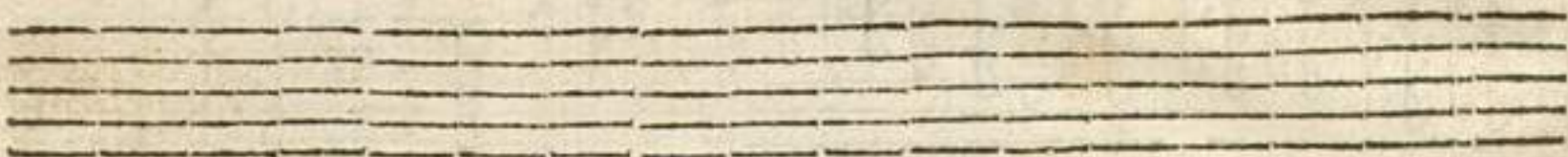
uam in te, & gaudēs Deus mi vi uam vi uam vi uā in



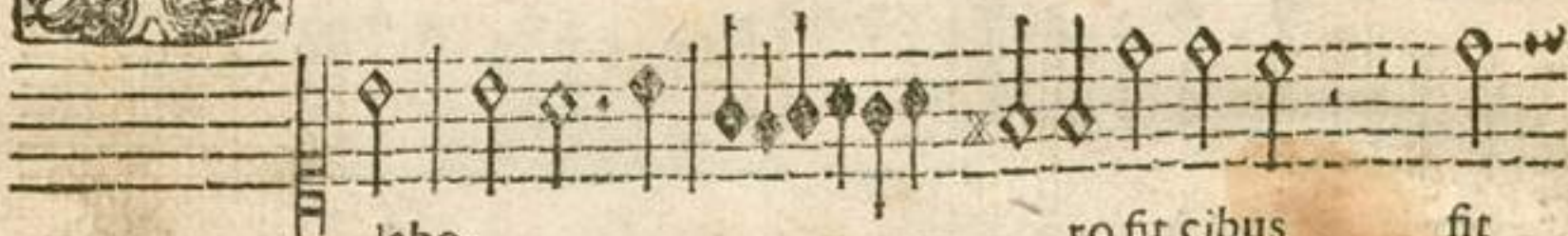
Te viam vi- uam viam in te, & gaudēs Deus



mi viam viam viam in Te viam viam in Te.



Vm fa- me Dum fame laboro



labo- ro fit cibus fit



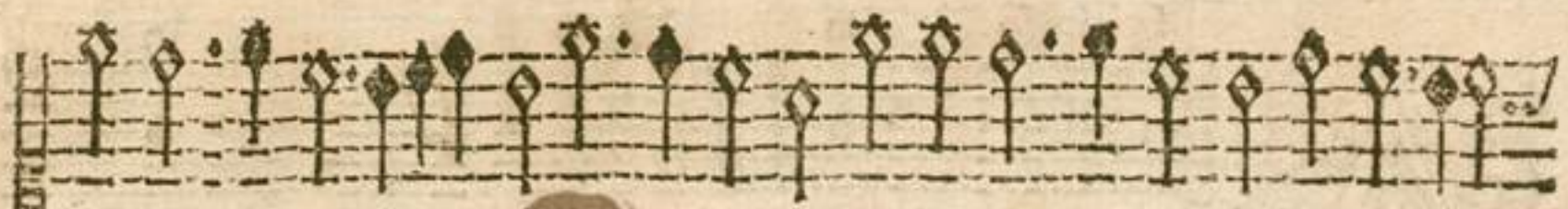
ci- bus fit cibus pro me fit cibus fit



bus fit cibus pro me quē Deum a-



doro, & tradi- dit se quē Deum a- doro, & tradidit se quem



Deum ado- ro quē Deum ado- ro, & tradidit



se vt fiat obla- tio, ò summa ò summa ò summa di-



gna- tio ò sūma ij, digna- tio, quem Deum ado-



ro quē Deum ado- ro, & tradidit se, vt fiat o- bla- tio,



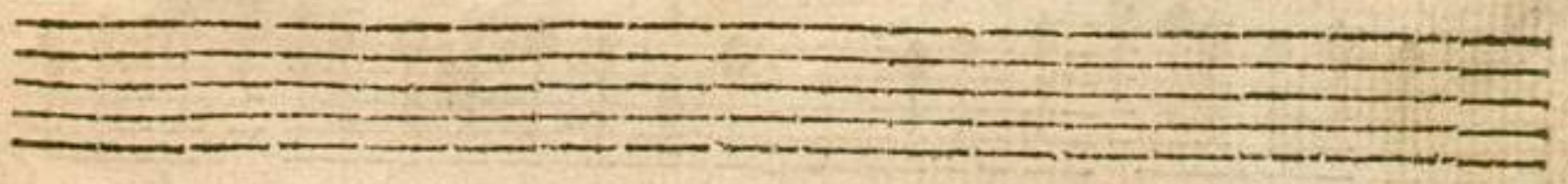
O summa ò summa ò summa dignati o ò sūma ij, di-



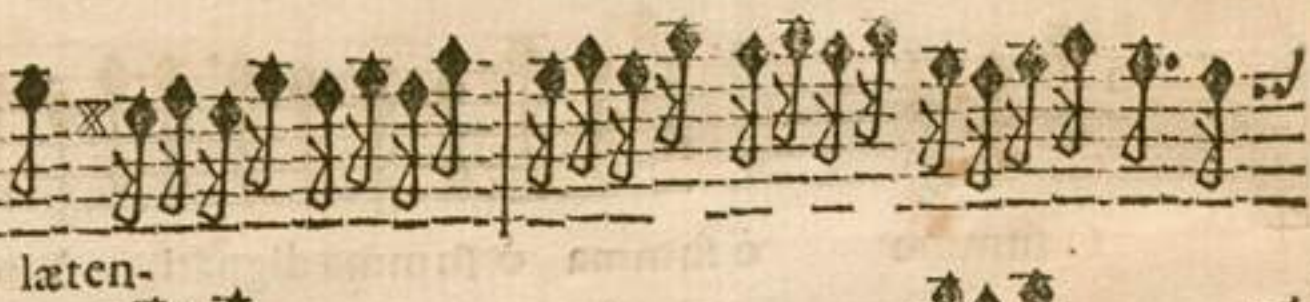
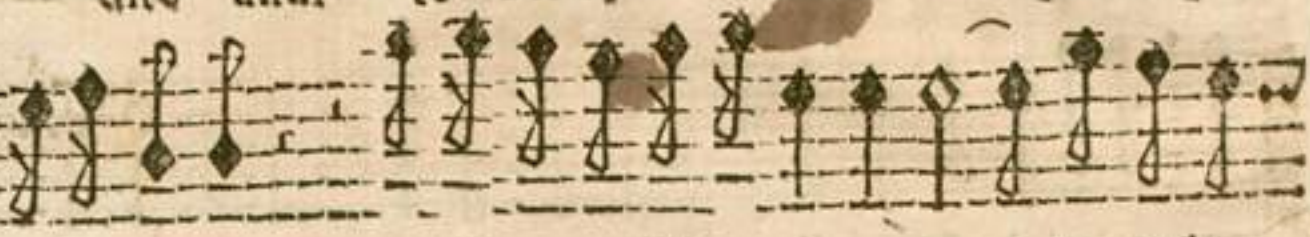
gnatio ò sum- ma ò sum- ma summa di-



gna tio .



Spiritoso.



Vdite Audi- te Coeli, au-

dite audi- te Coeli, audite Coeli quæ loquor

audiat audiat terra, audiat audiat terraver- ba oris

me-

i. Audiant mansu eti mansu-

eti & læten-

tur, & læten-

tur læten-

tur. Carnis

spicam contentus

a- rea

carnts spicam cōtentus

area



Franciscus fran-
N.



gens terrens terrea Francisus fran-
N.



gēs terrens terre-



a granum purum , granum purū excussa palca Summi



Re- gis intrat in hor- re-



a, viuo pane morte iunctus vita viuit vita functus



granum purum excussa pa- lea Summi Re-



gis intrat in hor- rea , Summi Regis

intrat in hor- rea Summi

Regis intrat in hor- rea.

Canite tuba,
Tacet.

O stupor o stupor, & gaudium, o Iudex homo

men- tium, Tu nostræ mili- tiæ

currus & auri- ga Tu nostræ mili- tiæ currus, & au- ri- ga

ga, tuis adsta poste- ris Pater Francisce mise- ris Tu

gregi tuo proui- de verorum Pater pauperum cōsortes redde

superam e- re, tos ab inte- ritu cōsortes redde superum e-



reptos ab inte-ritu, cōsortes redde supe-rum e-



reptos erep-tos, e-



reptos ab inte-ritu, erep-tos



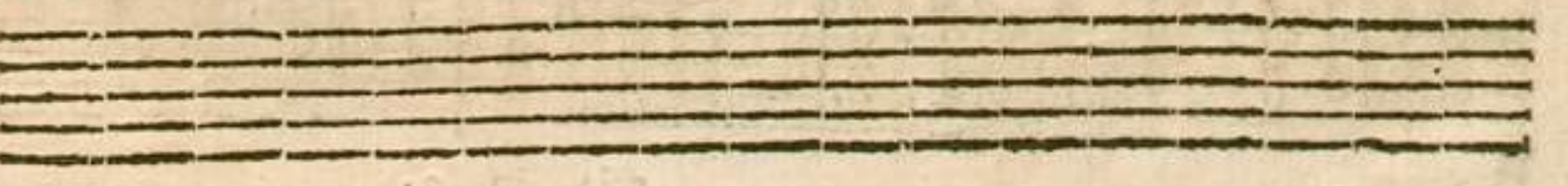
ereptos ab inte-ritu, erep-tos

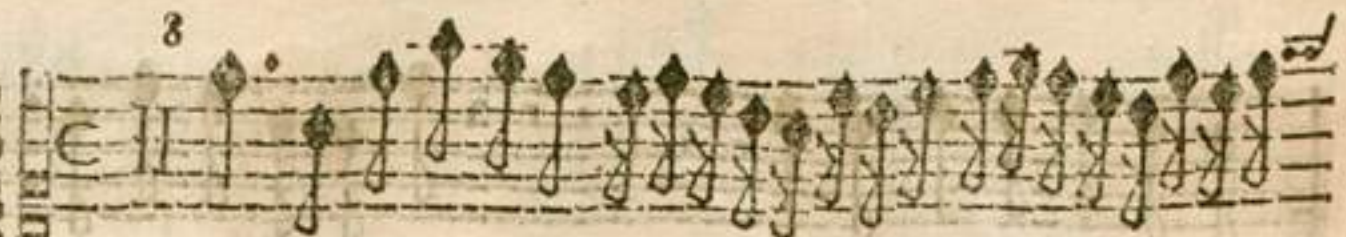


ereptos ereptos, ereptos ab inte-ritu, ereptos e-reptos e-



reptos ab inte-ritu.



nam dilecta taberna-



cula dilecta di-lecta dilecta tabernacula,



tua Do-

mine Domine virtutū Domine virtu-



tum concupiscit, & deficit a- nima me-



a concupiscit, & deficit a- nima me-



a in a-



tria in a-



tria in a-

tria

Do- mini, in a-

tria in a- tria in-

a- tria Domini. in a- rria Domini.

Cor meum.
Tacet.

Etenim sibi passer inuenit sibi do-

mum & turtur nidum sibi vbi po- nat v-

bi po- nat v- bi po- nat vbi ponat pullos

suos, vbi ponat pullos su- os vbi ponat pul- los



suos vbi ponat pullos suos. Alta- ria tua



Domine virtutū Rex meus, & Deus me- us



& De- us me- us. Alta- ria tua Domine vir-



tutū Rex meus, & Deus meus Rex meus, & Deus, & Deus

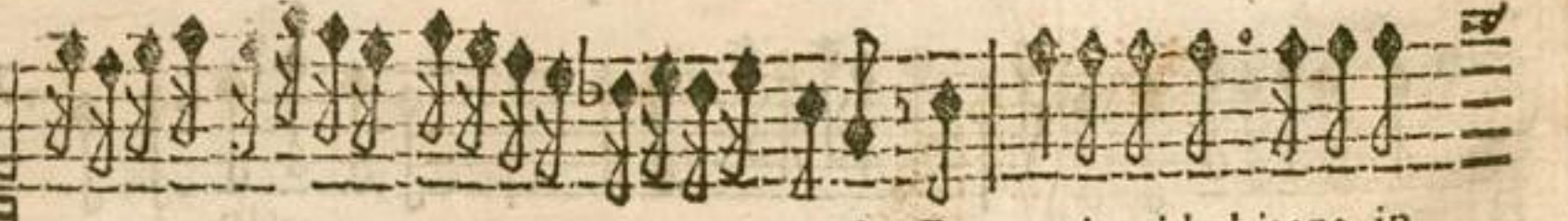


me- us, & De- us me- us.

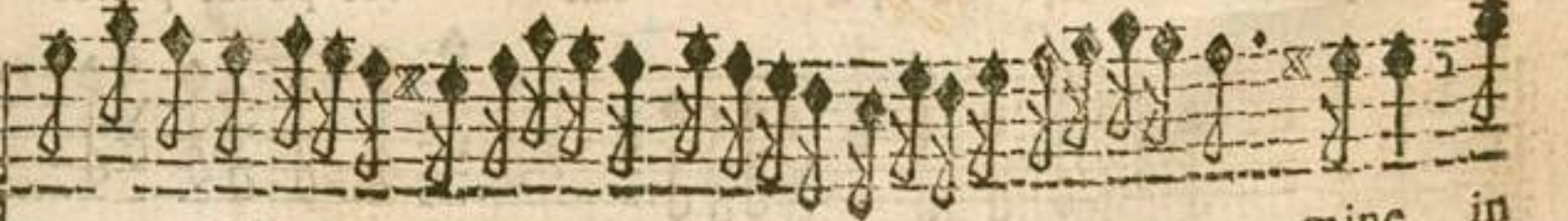
folo.



Be- ati Be- ati Bea-



ti Be- ati qui habitant in



domoi tua De- mine in

facula facu- lorum in lau- da-

bunt te in facula facu- lorum lau- da- X

bunt te lauda-

bunt te lauda-

in facula faculorum iauda- bunt te lauda-

bunt laudabunt te, Alleluia alle- luia al-

leluia alle- lu- ia alle- luia alle-

luia, alle- luia alle- luia, al-

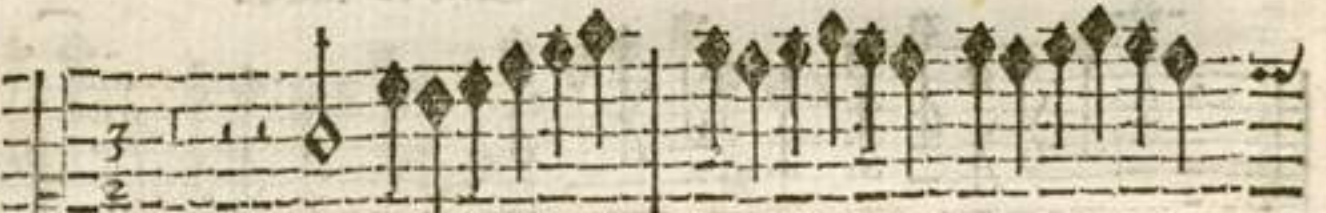
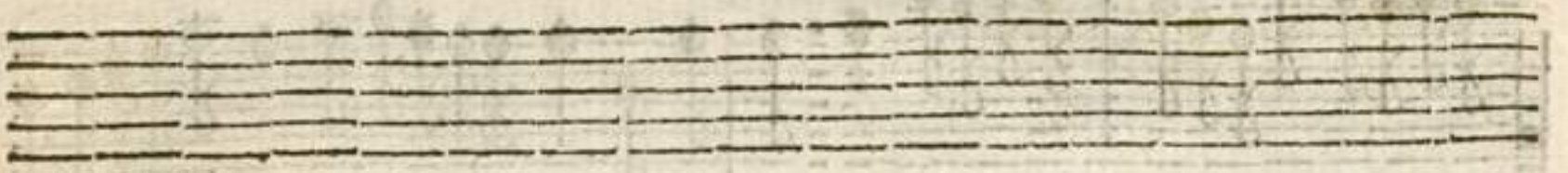
le luia al-



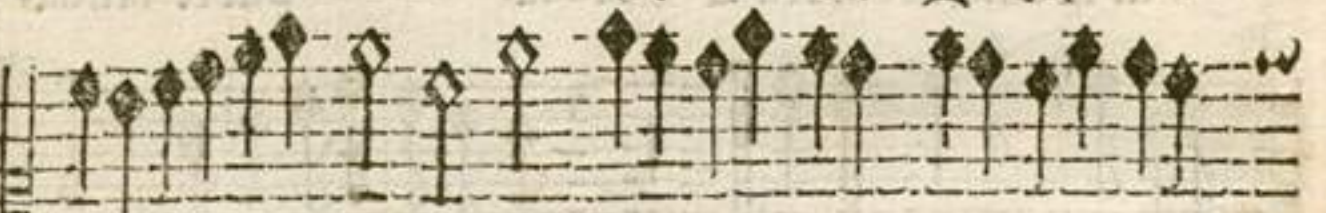
le- lu- ia



al- lelu- ia al- le- lu- ia.



D Cœ-



lum ad Cœlum ad Cœlum ò



sponfa be- ata ad Cœlum ad Cœlū iam le- ta conscende
Alma



ad Cœlum ad Cœlum iam læ- ta conscende, &



victrix ascen- de, coro-



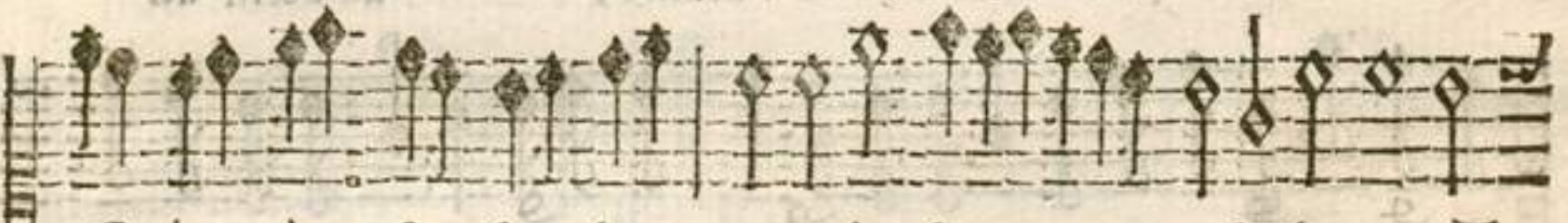
nis coro- nis or- nata coro-



nis coronis or- na- ta ad Cœ-

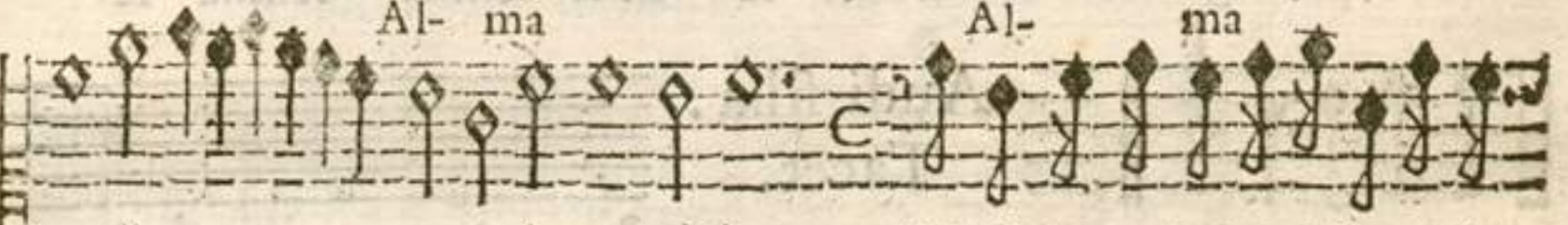


lum ad Cælum ad Cælum ad



Cælum ò sponfa be- ata ò spon- fa beata

Al- ma Al- ma



ij. beata Ad Cælum ad astra cōsurge fe-



stina festi- na ad cœlū ad astra consurge festina festina fe



stina, festina festina festina festi- na



& lata congaude & lata congaude

& læta congaude & læta congaude nam crines lætan-

tur nam crines lætan-

tur corona diuina, ad coelū ad

astra consurge festina festina festina festina festina fe-

stina festina. Audi filia. Tacet.

Ad humana secli ina- na, ad humana

secli ina- na in eter- num in e-

ternum dic valete, valete va lete in eternum dic va

lete, si vis Caelum ascendere late, si vis

Caelum ascendere late vnum solum hoc require sponso IESV nunc ser-

uire nunc nunc seruire, si vis Caelum ascēdere late

si vis Caelum ascendere late vnum solum hoc require spōso Cristo

IESV nunc seruire nunc nunc nunc nunc serui- re nunc

nunc nunc nunc serui- re.

Eia curre vola vola cia

curre vola vola vo- la vola vo- la

vola vo- la vo la ad Regnū æ- se dem

ternum ad sponsū supernum ò sponsa ò sponsa bea- ta ò spōsa bea- ternam Regnū Heros Heros inui- cte Heros inui-

ta ò spōsa ò sponsa bea- ta ò spōsa, ò sponsa beata, cte Heros Heros inui- cte Heros Heros inuicte

Ad Cœ- lum ad Cœlum a-

scen- de cōscen- de coronis coronis co-

ronis or- na- ta ad Cœlū ò spōsa ad Cœlū ò spōsa be- te Antoni Antoní Antoni

ata ò spōsa ò spōsa bea- ta ò spōsa beata ad Cœlū ò ate Antoni Antoni bea- te Antoni beate An-

sponsa bea- ta ad Cœlum ad Cœlum. toni bea- te

Go flos cam-

Ego flos cam-

pi flos

cam- pi, & lili- um cōual-

lium, & lilium conual-

lium.

Sicut li- lium inter spinas, sicut li- lium inter spinas

sicut malus sicut malus inter ligna silua-

rum. Sic sic dilectus meus sic



fic dilectus meus inter fi-



os, sic fid dilectus meus fid sic dilectus meus di- lectuo meus



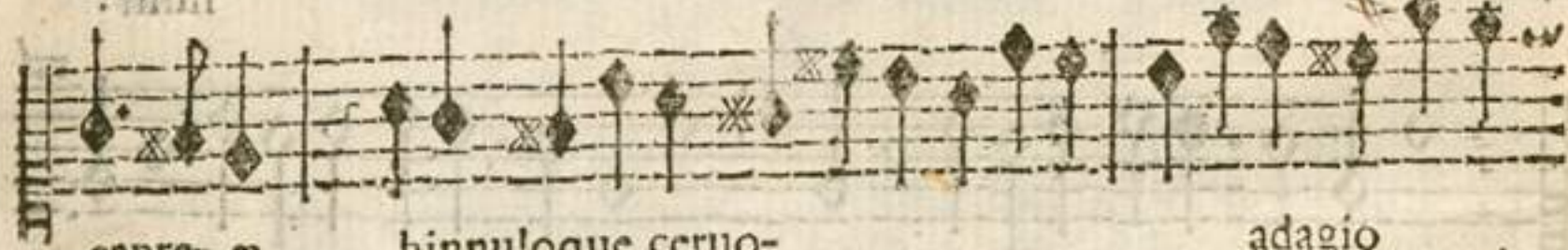
inter fi- lios .



Veni ve- ni di- lecte, veni veni di- lecte dile- cte



mi, & assi- mi la re caprea & assi- mila- re



capre- æ hinnuloque ceruo- adagio



rum, & assi mi



la- re ca- preæ hinnuloque ceruo-
presto

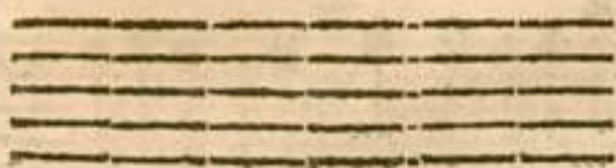


rum, hinnuloque ceruo- rum hinnu-



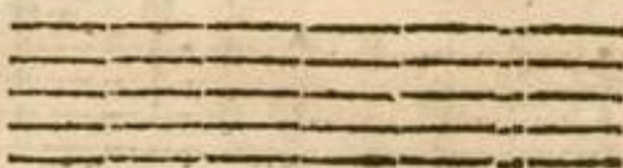
loque ceruo-

rum.

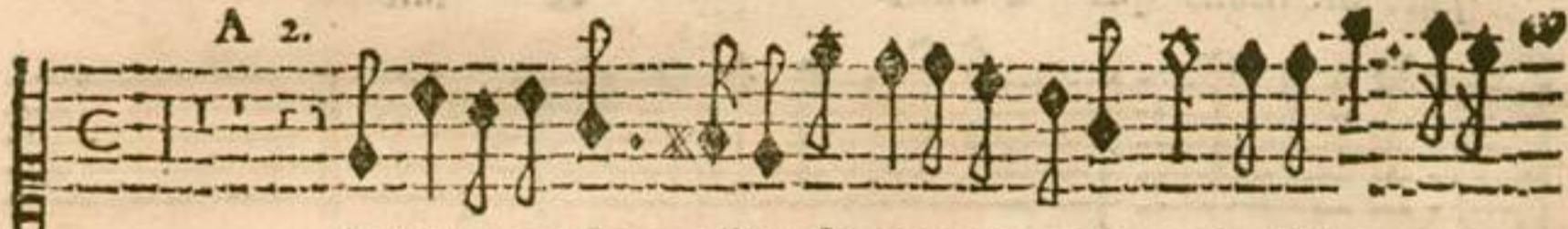


Vox dilecti.

Tacet.



A 2.



Fulcite me flo- ribus stipate me malis quia Amo- re



lan-



gucio, fulcite me floribus stipate me malis qui-



a Amo-

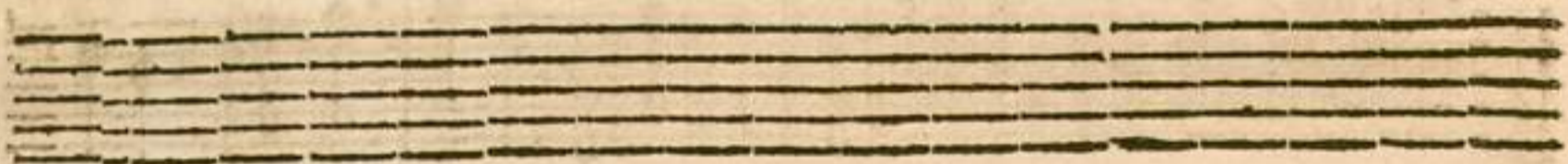
re lan-

gucio,



fulcite me floribus stipate me malis quia Amore lan-

D





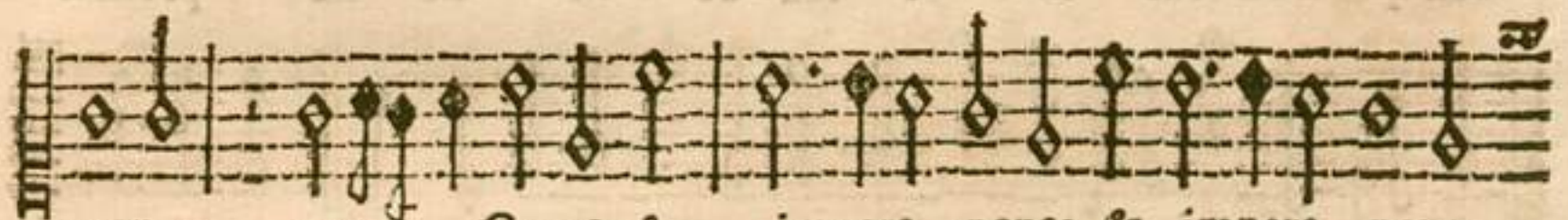
Monstrā acuant beluc acuant beluc, & vngues, & rostrum, dabunt



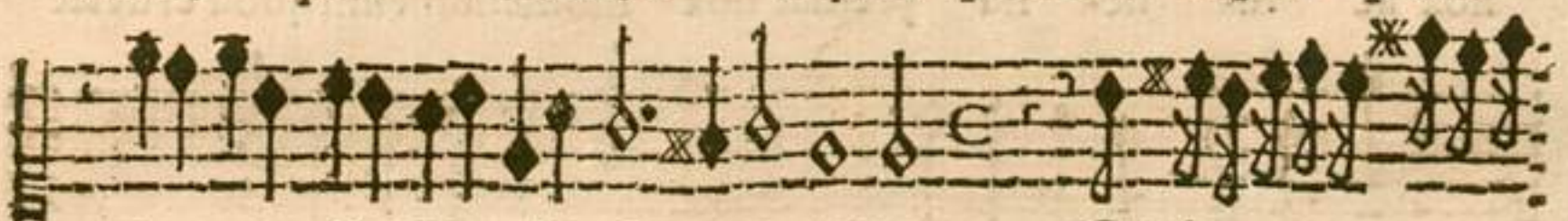
mihi dabunt mihi de- litias ame- nas



dabunt mihi delitias amenas dabunt mi- hi de- litias a-



menas, para Cruces, & impera penas, & impera penas



pa- ra Cruces, & impera penas. Gaude-



bo ridebo exulta- bo, &

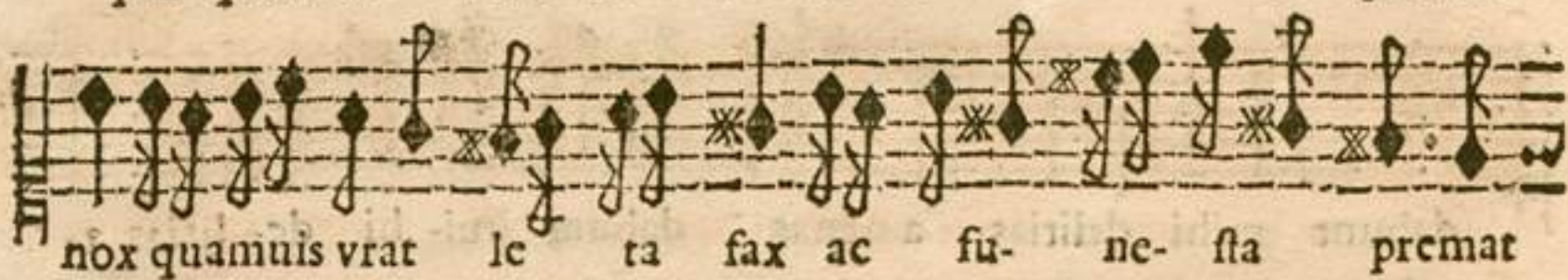


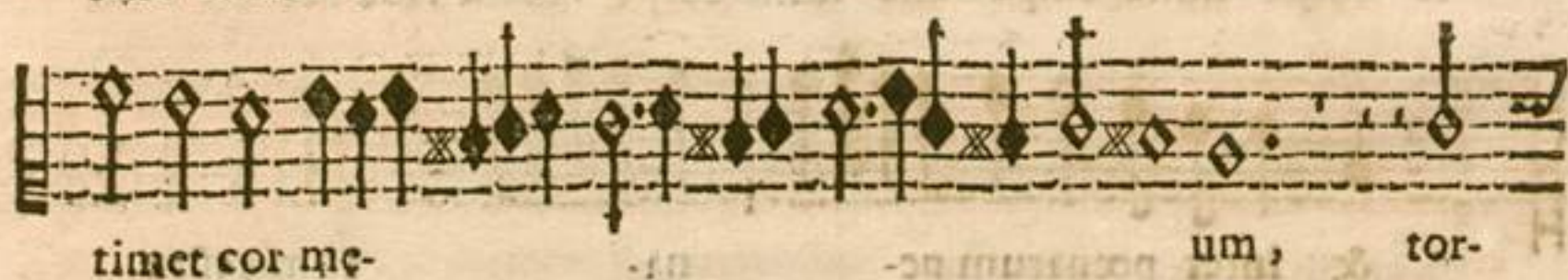
Iesum cru- ci- fixum predica-



bo, & Iesum crucifixum predica- bo.

Audacia
cessabit.
Tacet,







la culpa nulla culpa nulla nulla culpa viuam viuā re- tis



& inter poenarum pe- na- rum castra

allegro



æter- nam mihi vitam dabunt a-



fra æter- nam mihi vitam



dabunt a-

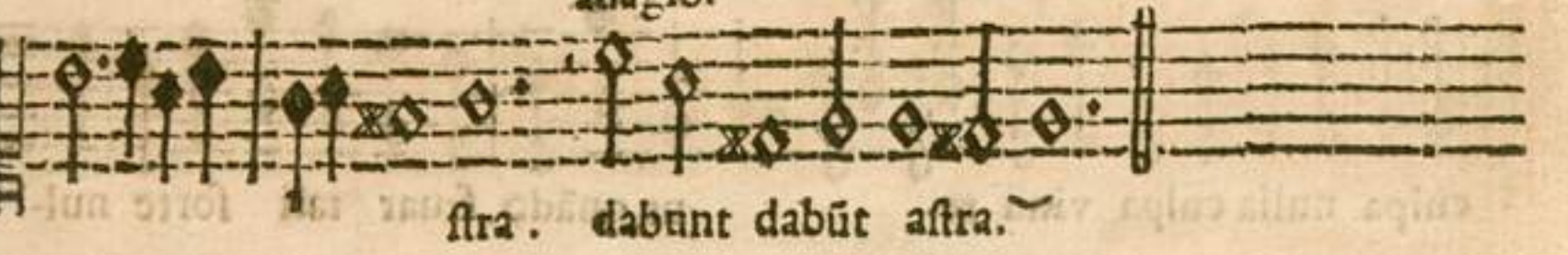


fra æter- nā mihi vitam dabunt a-



fra dabūt a-

adagio.



fra. dabunt dabūt astra.



Sinfonia.
Tacet.

Xpectans expecta- ui Dominum

expectans expecta- ni Dominum, & intendit

mihi, & intēdit mi-

hi intēdit mihi, intēdit mihi intēdit mi-

adagio

hi intēdit mihi intēdit mi-

hi. Laboravi cla-

mans labo- ravi cla-

mans labo- ravi cla-

mās rauce factæ

sūt fauces me-

sūt fauces me-

æ dum oro ad te Domine

raucæ factæ sūt fauces me-

raucæ factæ

sūt fauces me-

æ dum oro ad te De- mine,

dum extollo, dum extollo ad te manus me-

as dū ex- tollo ad te manus me-

a dū cla- mo dum

cla- mo per noctem. Et lacrimis

me- is irrigo stratū meum irrigo stratū meum ir-

Ego dilectomeo.
Tacet.

rigo stratum meum.
A 3, allegro
Egredi- amur in a-



grum cōmoremur in villis,



commoremur in villis cōmoremur in vil- lis egredi-



a- mur in a- grum egredi- amur in



a-



grum commoremur in villis, cōmoremur in vil-



lis cōmoremur in villis, in villis cōmoremur in villis in vil-



lis. Mane surga-



mus, surga-

mus ad vine-

First musical staff with notes and stems, no lyrics.

as vide- amus si floruit vinea vide- amus si floruit

Second musical staff with notes and stems, including a 3/4 time signature.

vinea si floruit vi- nea, Alle- luia al-

Third musical staff with notes and stems, including a double bar line and a fermata.

lelu ia

Fourth musical staff with notes and stems.

alle- luia alle- luia alle- luia

Fifth musical staff with notes and stems.

al- leluia, alle- luia al-

Sixth musical staff with notes and stems, ending with a double bar line.

le luia.

Two empty musical staves at the bottom of the page.

Au-

da lauda lauda ij, anima mea Dominū lauda ij. anima

mea Dominū lauda lauda anima mea Dominum anima me-

Dominum, laudabo Do- minū in vita

in vita in vita laudabo Do- mi-

num in vita, in vi- ta me- a Dominus ij. soluit com-

peditos, eri- git e- lifos custodit aduenas, vias pecca-

E' 2

torū disper-

dit disper- dit vias peccatorum disper-

dit vias peccatorum disper-

dit disperdit disperdit.

Sitio Domine.
Tacet.

solo adagio.

Quis est ij. ignis qui cale- facit me, quæ lux ir-

radiat cor meum ò lux quæ sēper luces.& nunquā obfuscaris il-

lu- mina il- lu- mina me ò vtnam ar-

derem ex te arderem ex te.

Seguita subito.

Arla

Tu lux

Tu lux refulge sensibus flā mis adu- re con-

gtuis, Tu lux, Tu lux refulge sensibus flā-

mis adure con- lib argil- ib gruis, vt corde puro

sordium, vt corde puro sordium Coeli fruamur lar-

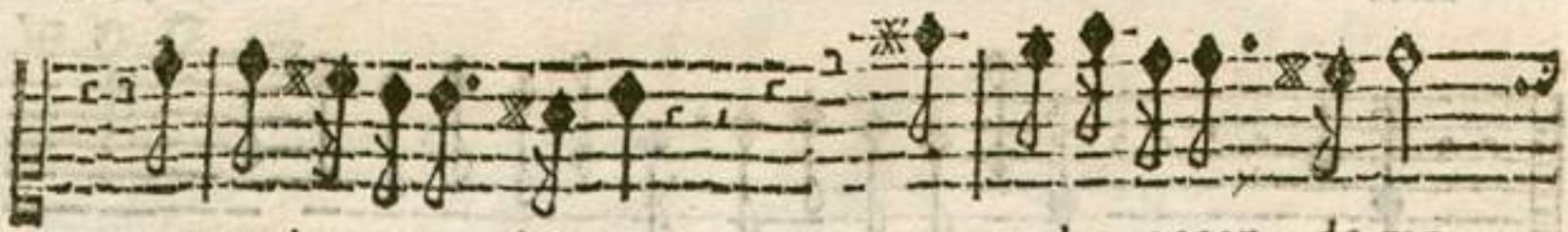
gus, vt corde puro

sordium Coeli fruamur lar- gius.

17 presto

Accende me, accende ac- cende me,

accende ij. me accende ii. me



accende accende me accende accen de me,



accende me, accende ac- cende me, accendar



totus à te vt to- tus totus di- ligam diligam te vt totus



totus di- ligam diligam te accēdar totus à te vt



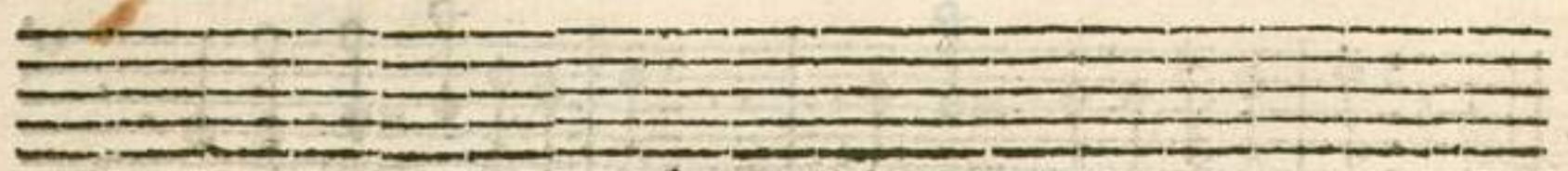
totus totus diligam te vt totus totus diligam te accendar



totus à te vt torus diligam te, vt totus diligam te vt totus



diligam te.





Musical staff with notes and a clef. The text 'CI' is written below the staff.

Omus ab Anto- nio supra petram Dominus

N

Musical staff with notes and a clef.

posi- ta persta-

Musical staff with notes and a clef.

bit,

Musical staff with notes and a clef.

domus ab Anto- nio supra petram Dominum posita per-

Musical staff with notes and a clef.

sta- bit posita persta-

Musical staff with notes and a clef.

Musical staff with notes and a clef.

bit domus ab Anto- nio supra petram Dominum

N.

Musical staff with notes and a clef.

posita persta-



Quā maris cla- tio fluctus, quā maris cla- tio fluctus quam



maris cla- tio flu- ctus seu vox flu- minum



vltra non turbabit vltra non turbabit quā maris cla- tio



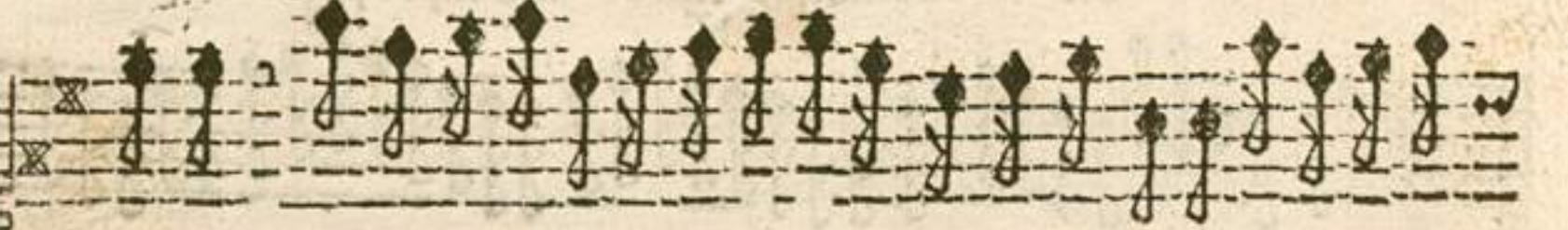
fluctus, quā maris cla- tio fluctus, quam maris cla- tio fluctus



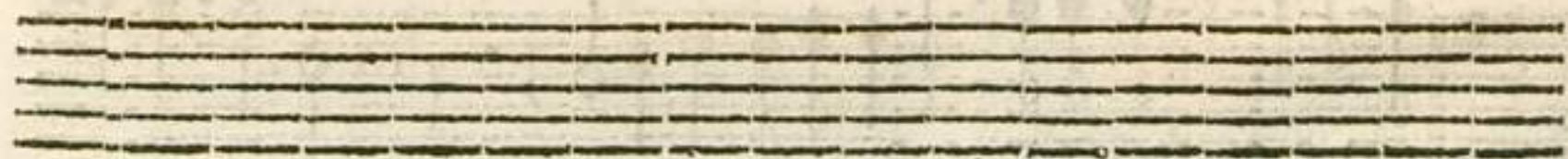
vltra non turbabit vltra non turba-



bit, quā maris cla- tio fluctus, quā maris cla- tio



fluctus quā maris cla- tio fluctus vltra non turbabit ij.



Amoris 27. Si cito me necabit, propina 28.





ret mors si neca- tura propera- ret mors .



Si cito me necabis , propitia e- ris , Amoris ar-



dore me charitas vrit , amo ris ardore me charitas



vrit per viscera furit afficiens languo-



re, & vi- uere dabis.

Soluet debitum, &c.	Qui vite, &c.	Vt viuat, &c.
Tacet.	Tacet.	Tacet.



Spiro spiro , vi- no viuo , spi- ro



viuo fa- lix DEO spi- ro vino spero , spi- ro



viuo vi-uo spiro, mors non dira, da-



bit dabit vitam infini- tam morsū dira dabit vitam da-



bit dabit vitam infinitam da-



bit dabit vitam infi- nitam, dabit vitam infi- nitā infi-



ni- tam, talem suspiro, suspiro, suspiro fortem



relinquam vitam, & non & non & non & non in-



ueniam mor- tem relinquam vitam, & non relinqūā vitam,



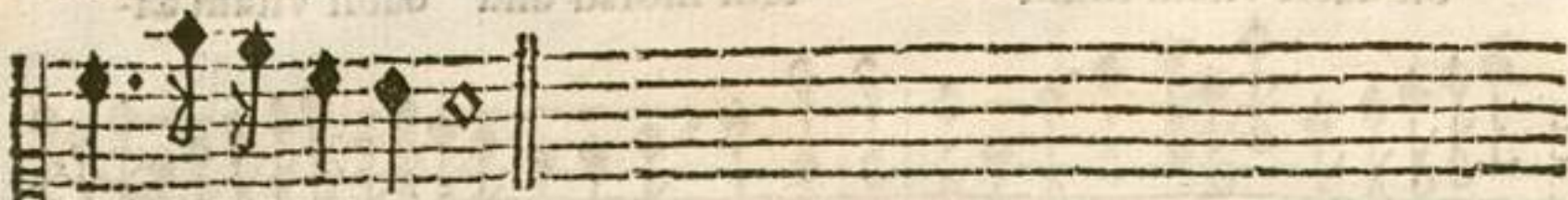
& non inueniam mortem relinquam vitam, &



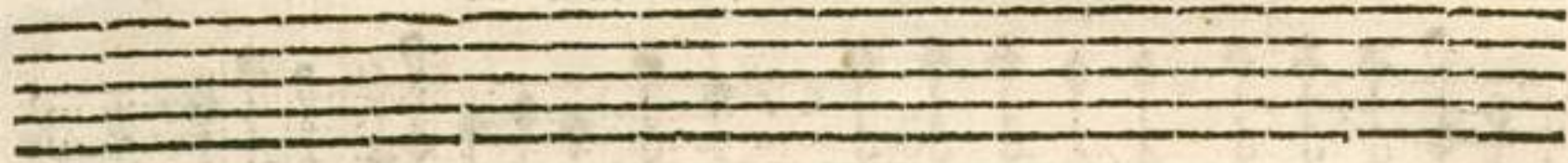
non inueniam mortem relinquam vitam, & non inueniã mortem, &



non inueniam mor- tem. & non in ueniã inue-



niam mor- tem.



minus re- git



me, & nihil mi- hi de- e- rit Do- minus



re- git me, & nihil mi- hi de- e- rit in loco



pascuæ ibi me collocavit ibi me colloca-

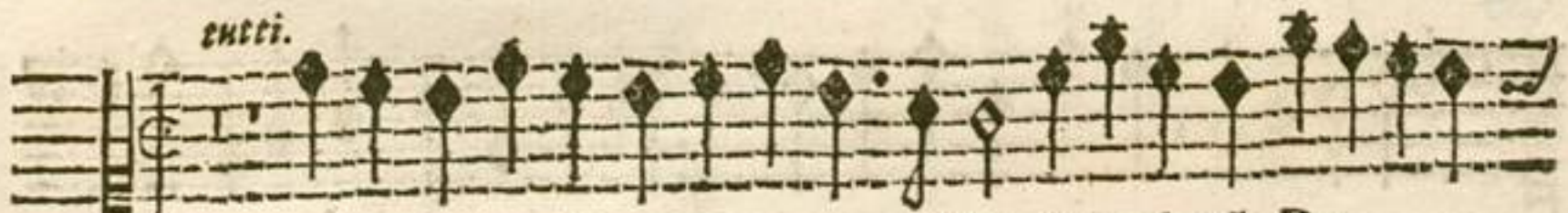


uit ibi me collocavit ibi me colloca-



uit ibi me collocavit ibi me colloca- uit.

Super aquam, &c.	Si ambulauero, &c.	Parasti, &c.
Tacet.	Tacet.	Tacet.



Oculi, &c. In te sperant Do- mine in te sperant Do-



mine in te sperant Domine, ocu- li om- ni-



um o- nium, in te sperant Do-



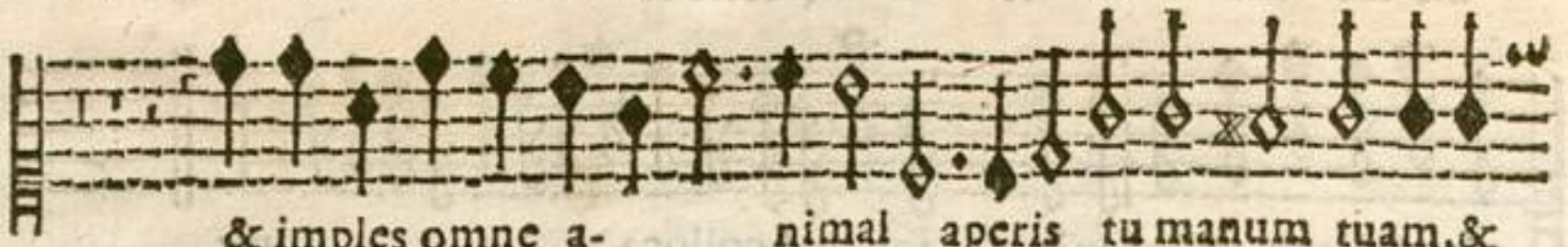
mine ocu li om- nium in te sperant Do-



mine & tu das escam il- lo-



rū, & tu das escam illorum, in tempore opportuno opportuno.



& imples omne animal aperis tu manum tuam, &



implem omne animal benedictio- ne, aperis tu manum



tu- am & imples omne animal imples omne a-



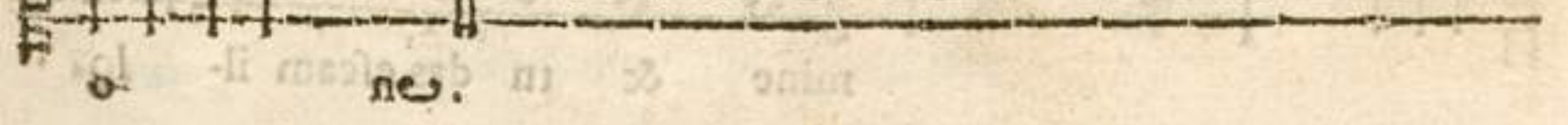
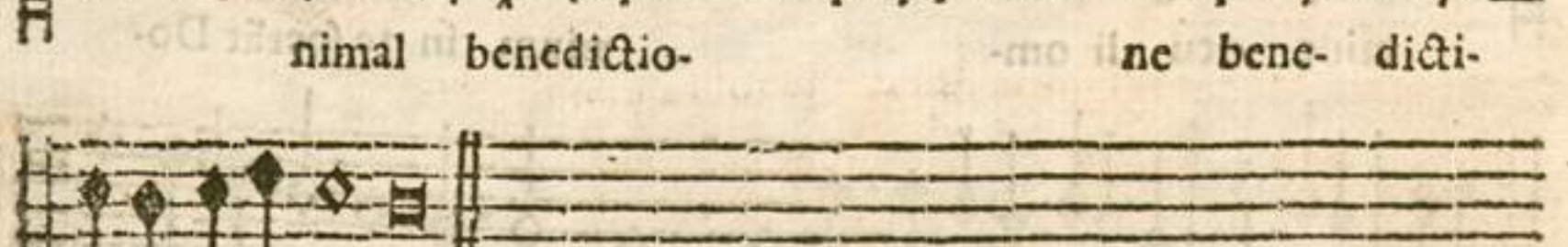
nimal aperis tu manū tu- am, & imples omne animal



benedictio- ne, aperis tu manū tuam imples omne a-



nimal benedictio- ne bene- dicti-



I quæris mira-

cula mors error

er-ror ca-lamiras doemon ij. le-pra fugiunt, mors

error cala-mitas doemon lepra fugiunt

doemon ii. le-pra fugiunt demon ii. lepra fugiunt fugi-

unt ægri surgunt surgunt fa-ni,

Cedūt mare. Mēbra resque perditas petunt, & ac-cipiunt iuuenes, &

ca-ni, iuuenes, & ca-



ni, iuuenes & ca-



ni.

A 2.



Pe-

reunt peri cula ces- sat & ne-

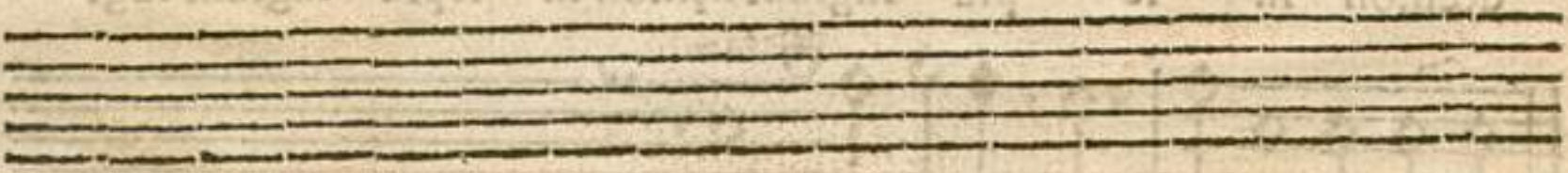


cessitas

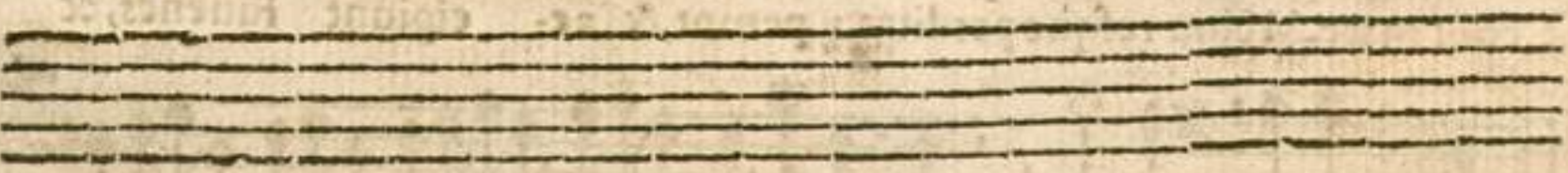
narrent hi qui sentiunt dicant Padua



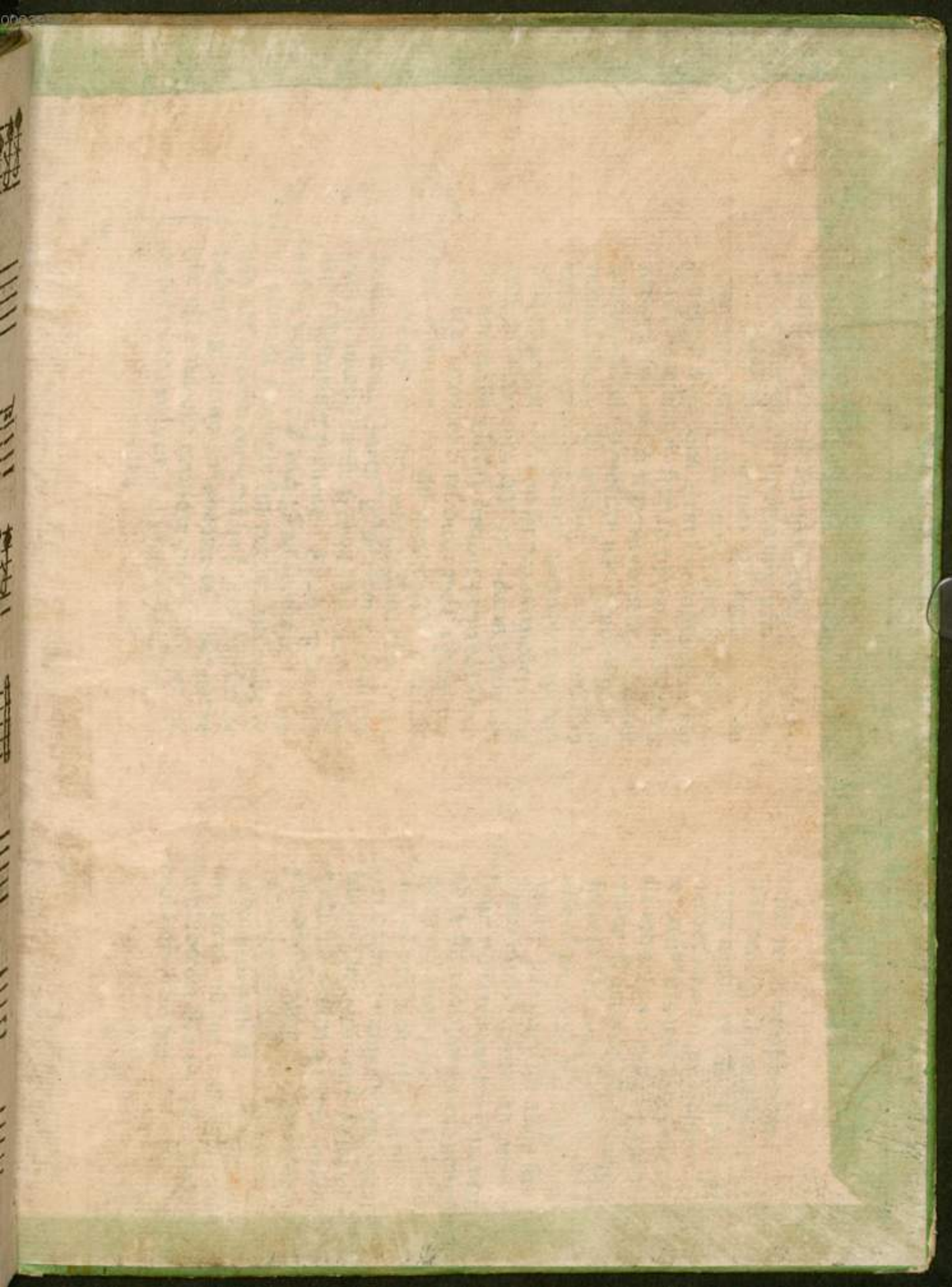
ni.



Cedunt mare, Gloria Patri, &c. Cedunt mare.
vt supra. Tacet. vt supra.



F I N I S.





40
Mus. pr.

1030

Organo

Da Fran: Antonio Vrio

†

p. 57

00039527

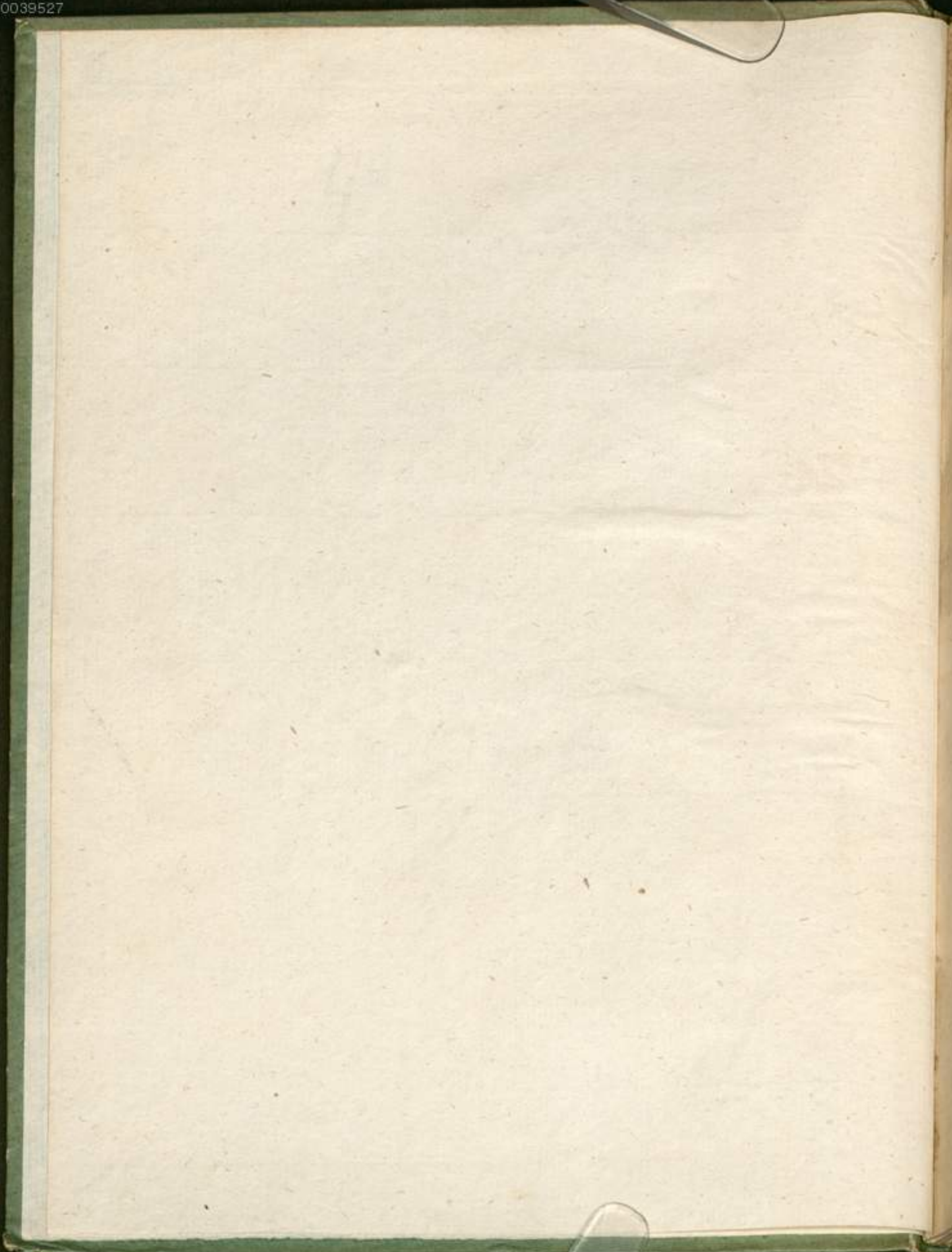
Mus. par.

1030

40

Uris

[Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.]



M O T E T T I
D I C O N C E R T O
O R G A N O.

142/6

M O T T E T I
D I C T I O N A R Y
O R G A N O

ORGANO.

M O T E T T I
D I C O N C E R T O

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO

O T T A V O

DA F. FRANCESC' ANTONIO UIRIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all'Angelo Custode.
CON LICENZA DE' SUPERIORI.

GRANDI.

M O T T E T T I
D E C O N C E R T O

A D E B E R T E Q U A T T R O V O C I
C O M P O S I T O S E N Z A



O P E R A

Compositi, e Dedicati

ALL'EMINENTISSIMO e Reverendissimo Principe

IL SIG. CARDINALE

P I E T R O O T T O B O N I

Nipote della Santità di N. S.

P A P A A L E S S A N D R O

O T T A V I O

D A T A T R A N C E N T O N O N O D I D A M I A N O

Atque Conservatus, et regis de Capite non regis, Imperator
et sancti Imperatoris de Roma.



IN ROMA, MDCCLXXV
Hic scripta est de libro...
et in...
et in...

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO Dedicare à
VOSTRA EMINENZA questa
*mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza:*

00039527

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi

Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Serv.

F. Francesco Antonio Urrio.

00039527

A L B E N I G N O
L E T T O R E .



AREBBE vna dissonanza , quando pretendo d'allettarti coll' Armonia , il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche , & i primi abozzi della mia penna . L'Animo non é sconcertato in quello che é douuto alla tua cortesia : e se trouarai senza Concerto i componimenti , non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia , riceuendoli con aggradimento . Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche , e Venerdì della Quadragesima , e Domeniche dell' Auuento , à Cappella con l' Organo , che potranno seruirti per Motetti in tutti i tempi ; & in oltre i Responsorij del Natale con il *Te Deum* . Io lodo IDDIO , che m'habbia data questa attenzione à procurare di sodisfarti ; e stà sano .

TAVOLA

De' Motetti, che si contengono nella presente Opera.

A D V E C A N T I.

D omine mi Rex .	per tutti li tempi, à carte	1
Gaude plaude .	per ogni Santo, ò Santa.	4
Dum fame .	per l' Eleuatione .	7
Audite , C. e T. con VV.	per S. Francesco, ò altro S.	8

C A N T O , E A L T O .

Quam dilecta .	per ogni tempo .	12
Ad Cœlum .	per ogni Santo, ò Santa .	17
Ego flos Campi , con VV.	per la Madonna .	21

C A N T O , E B A S S O .

Para Cruces .	per Santo Martire .	25
Expectans expectaui. cō VV.	per tutti i tempi .	30

A T R E .

Lauda Anima mea, C.C.T.	per ogni tempo .	35
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	40
Vulneratum cor. C.A.B.	per S. Dialogo .	42

A Q V A T T R O .

Dominus regit me . C.A.T.B	per ogni tempo .	46
Si quæris miracula. C.A.T.B.	per S. Antonio .	51

adagio. ORGANO.



Handwritten musical notation on a five-line staff, featuring various note values and accidentals. A key signature of one flat (B-flat) is indicated by a 'b' symbol. The notation includes eighth and sixteenth notes, often beamed together.

Omine.

Handwritten musical notation on a five-line staff, primarily consisting of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Libera.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the style of vertical stems with diamond-shaped note heads. Includes various accidentals and a key signature of one flat.

6 6 6⁵

Spiritoso.

7-6 7

7 6 6

6 b6 6

56

7 6 66

7 7 X

Exaudi.

7 7 adagio 7b65

X4 6
7b65 765 2 X4 6 6 6 X7 4 3 b6 5

4 3 7 X6 7x6 6

6 6 x4 7 4b3 31 10 7 9 8 b6 5

b7 b65 43 5 43 2 5 2



Aude .



O Domine .



Musical staff with notes and fingerings: 6, 6, b, b6 b3 43

Musical staff with notes, fingerings: 4x3, b, 6, 6, 7, and the label "Empireum"

Musical staff with notes and fingerings: 6 7 7, 7 7, 7 7, 7, 7 7

Musical staff with notes, fingerings: 7 6 7, 6 5, 4 3, 6 7 6, 7 7, 7 b, 4 3, 6, and the label "Florete."

Musical staff with notes, fingerings: 7 6 7 5 6, 7 6 5, 4 3, 6, and the label "Florete."

Musical staff with notes and a final fingering: 6

Musical staff with notes, fingerings: 2, 7, 7, and the label "Te solum"

Musical staff with notes and fingerings: 6, 6

Musical staff with treble clef, 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Some notes have asterisks above them.

Illuc aspiro .
presto

Musical staff with treble clef, 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Some notes have asterisks above them.

Musical staff with treble clef, 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Some notes have asterisks above them.

Musical staff with treble clef, 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Some notes have asterisks above them.

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Musical staff with treble clef, 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Some notes have asterisks above them.

Empty musical staff with five lines.

Empty musical staff with five lines.



Musical staff 1: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 3, 2, 6, 5, 43, 65, 7, 43 X.

Vm fame,

Musical staff 2: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 7 X, 76 5 98, 6 X, 6 6.

Musical staff 3: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 6 43, 98 5 4b3, X6, X6, 666, 6 7 X.

Musical staff 4: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 6 7, 6 7, 6 7, 4 5 98 43.

Musical staff 5: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 6, 4 6 98.

Musical staff 6: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 65, 43 5 98, 43 5, 43.

Musical staff 7: Treble clef, four measures of music with diamond-shaped notes and stems. Above the staff are the numbers 65, 56, 65, 65.

Musical staff 8: Treble clef, two measures of music with diamond-shaped notes and stems. Above the staff are the numbers 56, 43.



C:

Vdite Coeli.

Carnis spicam.

2

4x3 VV.

7 6 7

4 3 7 4 3

6 7 6 6 6 6 6

6 6

Tenore. *presto*

x6 b

Canite.



Pauper.



Musical staff with notes and fingerings 76 and 766.

Spargit.

Musical staff with notes and fingerings 43 and 76.

Musical staff with notes and fingerings 6 and 7.

Musical staff with notes, fingerings 5, 6, 8, and a C-clef.

O stupor.

Musical staff with notes and fingerings 56, 43, 2, 6, 43, 6.

Musical staff with notes and fingerings 7 43.

Musical staff with notes and fingerings 6, 6, 6, 7.

Musical staff with notes and fingerings 4 3.

The first system of music consists of four staves. The notation includes various rhythmic values and accidentals. The second staff contains the numbers 5, 6, and 43 above it. The third staff contains the number 6 above it. The fourth staff ends with a double bar line.

A set of five empty musical staves, likely intended for a second system of music.



The second system of music begins with a common time signature (C). It features various notes and accidentals. Above the staff, there are numbers 3, 7 b6, 6, and 6. Below the staff, there are numbers b66 6 6.

Vam dilecta .

The third system of music continues the piece with various notes and accidentals. Above the staff, there are numbers 6, 6 x 6, and 6. Below the staff, there are numbers 6, 6, 6, 5, 4, and 3.

The fourth system of music concludes the page with various notes and accidentals. Above the staff, there are numbers 6, 6, 6, 5, 4, and 3.

6 6 6 6 66 6 6666

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 6 and 66. There are some accidentals (flats) and a double bar line near the end.

6 6 6 6 6 6 6 5 6 6 5 4 3

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 6, 5, 6, 5, 4, 3. There are some accidentals (flats) and a double bar line near the end.

6 43 76 43 43 * 7 5 56

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 6, 43, 76, 43, 43, 7, 5, 56. There are some accidentals (flats) and a double bar line near the end.

2 6 7 6 7 6 7 7 43 7 6 5 6 7 7

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 2, 6, 7, 6, 7, 6, 7, 7, 43, 7, 6, 5, 6, 7, 7. There are some accidentals (flats) and a double bar line near the end.

8 7 6 9 8 7 6 6 5 4 3 6 3

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 8, 7, 6, 9, 8, 7, 6, 6, 5, 4, 3, 6, 3. There are some accidentals (flats) and a double bar line near the end.

6 6 7 7 6 9 8 * 9 8 * 7

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 6, 6, 7, 7, 6, 9, 8, 9, 8, 7. There are some accidentals (flats) and a double bar line near the end.

9 8 * 7

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 9, 8, 7. There are some accidentals (flats) and a double bar line near the end.

solo. b b6

A musical staff with notes and fingerings. The notes are mostly eighth notes. There are some accidentals (flats) and a double bar line near the end.

Cor meum

7 X 6 6 6 6

spiritoso.

adagio

6 5 4 3 X 6

b6 6 6 6 6 6 6

6 5 4 3 6 7 4 3 7

Erenim

5 b 43 43 43 76 X b6 5 6

6 4 3 6 7 6 5 5 X 6 6 b 7

56 ^{X4} 2 6 X6 76

solo

Beati .

2 6

X4
b6 2

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes and rests, including a dotted quarter note and several eighth notes. There are some markings above the staff, including a cross-like symbol.

Spiritoso

A musical staff with a treble clef and a key signature of one flat. It features a more complex rhythmic pattern with many eighth notes and some sixteenth notes. There are several '6' markings above the staff, indicating fingerings. The staff ends with a double bar line.

Alleluia.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes and rests, with several '6' markings above the staff. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes and rests, with several '6' markings above the staff. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes and rests, with several '6' markings above the staff. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes and rests, with several '6' markings above the staff. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes and rests, with a '43' marking above the staff. The staff ends with a double bar line.

Two empty musical staves at the bottom of the page.



Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a common time signature 'C', and a '2' below the staff. The notes are quarter notes: A4, G4, F4, E4, D4, C4.

D Coelum .

Handwritten musical notation on a five-line staff. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Handwritten musical notation on a five-line staff. Above the staff are the numbers '6', 'X', and 'X6'. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

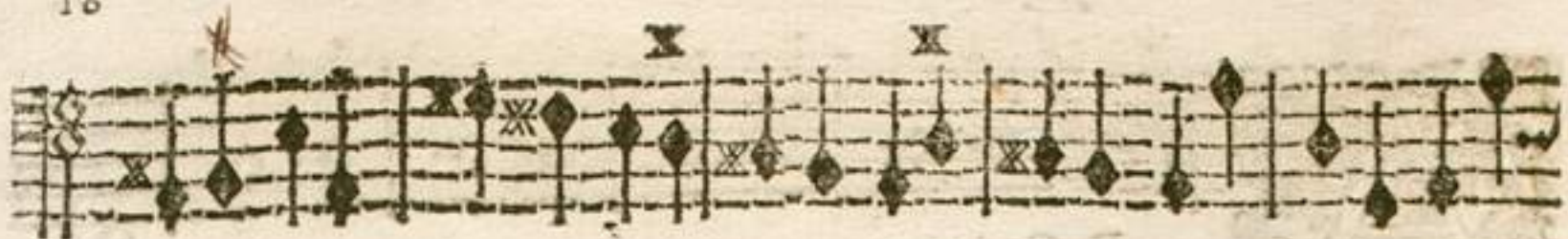
Handwritten musical notation on a five-line staff. Above the staff are the numbers '4 3', '7', and '6 5' above '4 3'. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

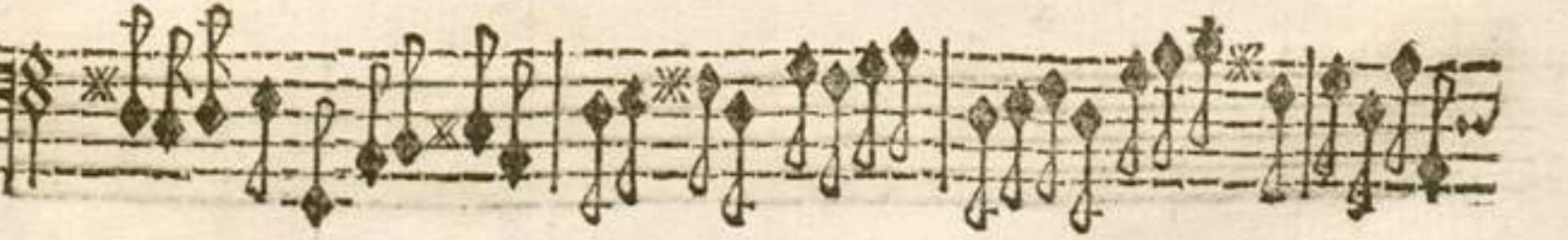
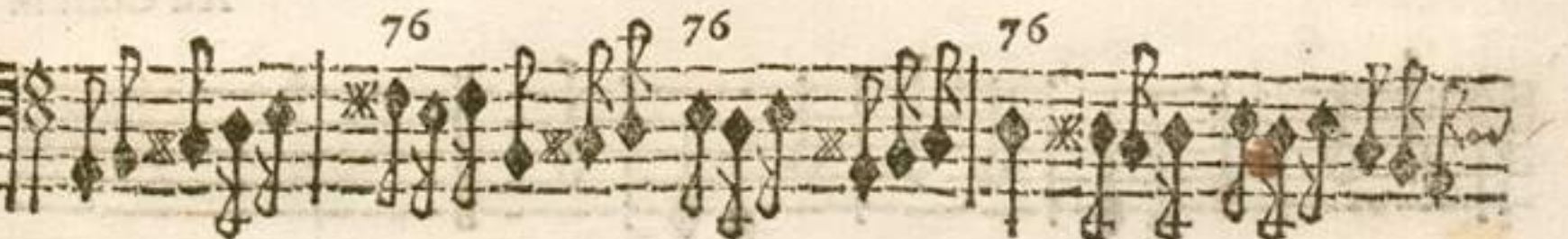
Handwritten musical notation on a five-line staff. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Handwritten musical notation on a five-line staff. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Handwritten musical notation on a five-line staff. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Handwritten musical notation on a five-line staff. The notes are quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.



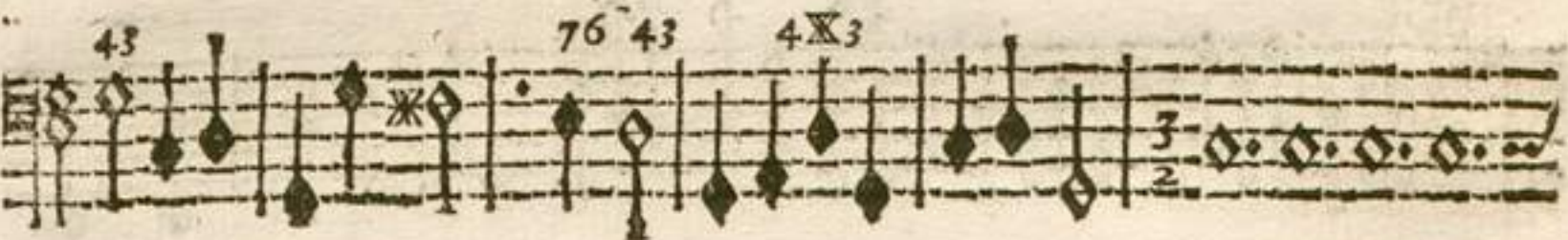




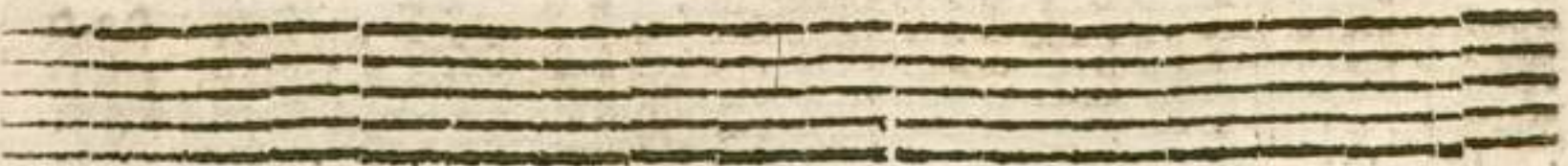
Alto



Eia curre .



Ad Coelum





6 b 2 5 6 7 6 6 5 6

Go flos.

4 3 6

6

6 6 6 6 7 5 5x6 7 b 6 4 3 6 7 6 7

7 6 7 6 b 6 7 7

6 2 2

Sicut liliū.

2 6 6 3 presto

6 6 6 3 adagio. 2 2

Sic dilectus meus,

6 2 2 6 6b6

6 6 6 X6 2 986 b6 4 3 6

andante. 6

Veni. 6

56 56 56 56 56 56

6 6 6 43 6

6 6 6 76

6 6 6 6 43 x56

56 56 56 6

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with fingerings: 56, 56, 56, and 6. The notes are mostly eighth and quarter notes.

Alto solo. 6 5 6 65 43

A musical staff for 'Alto solo' with a treble clef and a common time signature. It contains notes with fingerings: 6, 5, 6, 65, and 43. The notes are mostly quarter and eighth notes.

Vox. 56 76 7 56 7 5 5 43

A musical staff for 'Vox' with a treble clef and a common time signature. It contains notes with fingerings: 56, 76, 7, 56, 7, 5, 5, and 43. The notes are mostly quarter and eighth notes.

6 5 7 76

A musical staff with a treble clef and a common time signature. It contains notes with fingerings: 6, 5, 7, and 76. The notes are mostly quarter and eighth notes.

7 6 7 6 7 2 2 2 98 43

A musical staff with a treble clef and a common time signature. It contains notes with fingerings: 7 6, 7 6, 7, 2, 2, 2, 98, and 43. The notes are mostly quarter and eighth notes.

6 7 6 7 6 7

A musical staff with a treble clef and a common time signature. It contains notes with fingerings: 6 7, 6 7, 6 7. The notes are mostly quarter and eighth notes.

Sonet, &c.

7 7x6 7

A musical staff for 'Sonet, &c.' with a treble clef and a common time signature. It contains notes with fingerings: 7, 7x6, and 7. The notes are mostly quarter and eighth notes.

7 6 7 6 7 98 6 2 98

A musical staff with a treble clef and a common time signature. It contains notes with fingerings: 7, 6, 7, 6, 7, 98, 6, 2, and 98. The notes are mostly quarter and eighth notes.

b6 7 5 98 2 2'

Fulcite

6 5 6 7 6 5 6 7

6 b6 4 3

6 7 6 7 6 7 6 7 6 7 6

6 5 6 6 4 3 7 b b

7 7 4 3 b 5 9 8 6 5 3 7 x 6

7 b 7 7 4 3 5 9 8 6 5 3 6 4

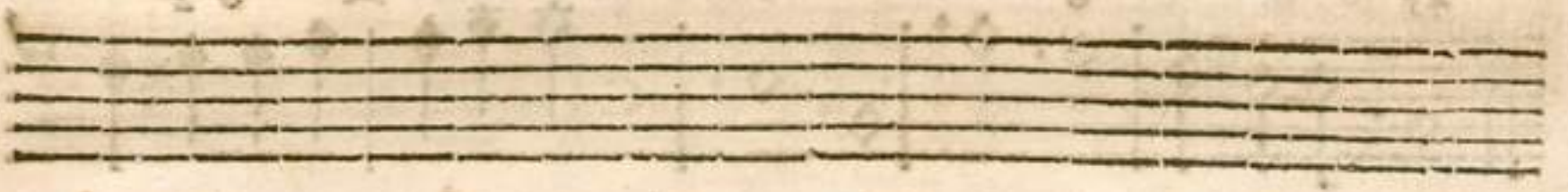
3 2 16 6 b4 4 3 9 8 7 7

6 6 7 7 6 7 7 43 7 b

76 7 43 7 b 7 7

7 7 43 b5 98 6 b5 6 43 98 x6

7 b6 6 5 b5 b6 6 6 6 6 5 76 4 3



x6 43

P Ara Cruces. x6 6 6 43 6 6

6 6 6 6 6

Musical staff 1: Sixteenth-note scale with fingerings 6, X6, 6. Includes a double bar line and a fermata.

Musical staff 2: Sixteenth-note scale with fingerings 6, 7, 6, 6, 6, 6, 6. Includes a double bar line and a fermata.

Musical staff 3: Sixteenth-note scale with fingerings 6, 6, 6, 2, 6, 6, 6, 6. Includes a double bar line and a fermata.

Musical staff 4: Sixteenth-note scale with fingerings 6, X6, 43. Includes a double bar line and a fermata.

Musical staff 5: Sixteenth-note scale with fingerings 43, 6, X2, 6, 2. Includes a double bar line and a fermata.

Musical staff 6: Sixteenth-note scale with fingerings 7, 6, 6, 6. Includes a double bar line and a fermata.

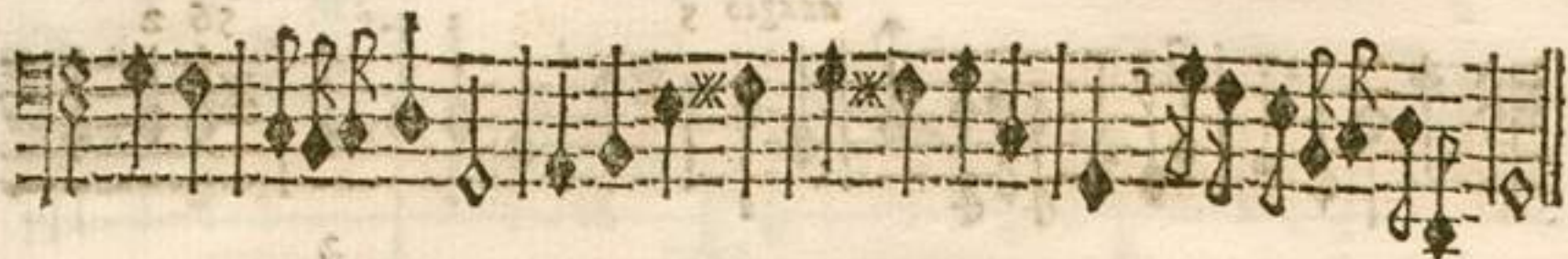
Musical staff 7: Sixteenth-note scale with fingerings 76, 43. Includes the word "Basso" and a double bar line with a fermata.

Andacia.

Musical staff 8: Sixteenth-note scale with fingerings X6, 7. Includes a double bar line and a fermata.



Feram.



Canto



Non timet



6 7 2

3
2

Æternam.

6

2 6 5

65
43

6 2 2 98 2 6 76 7 6

E

Xpectans .

76 98 98 98

98 98 76 65

43 76 7

adagio



6 7

Xpectans expectaui Dñum .

43

5 43 7

43 76 7

6 43 X4 38
2 6

Laboravi.

5 5 0 5 X 4 4 3 2 6 4

Et lacrimis.

6 Basso X 6

Ego dilecto.

6 6 6 6 6 6 6 6 6 6

b

6 6 6

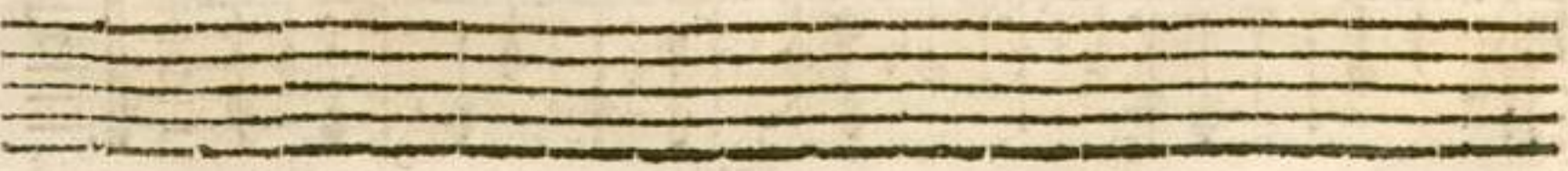
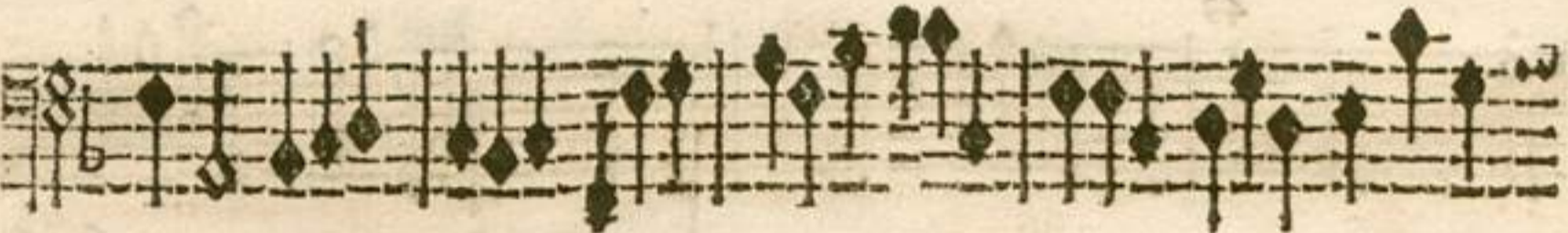
Egrediamur .



Mane surgamus .



Alleluia



allegro.



7 7

Auda anima.

65 7 43 b 45

6 6 6 7

X6 b6

5 X6 6 7 6 56 7. 43

6 5 4 3 *adagio* 43

Dominus.

5 X6 X 5

6 43 X



6



b6x4

C.I. solo.

2 56 76 5 6 X76 5



Sitio Dñe.

76 6 X6 6 65 X6 6 6



X4



76

6

presto



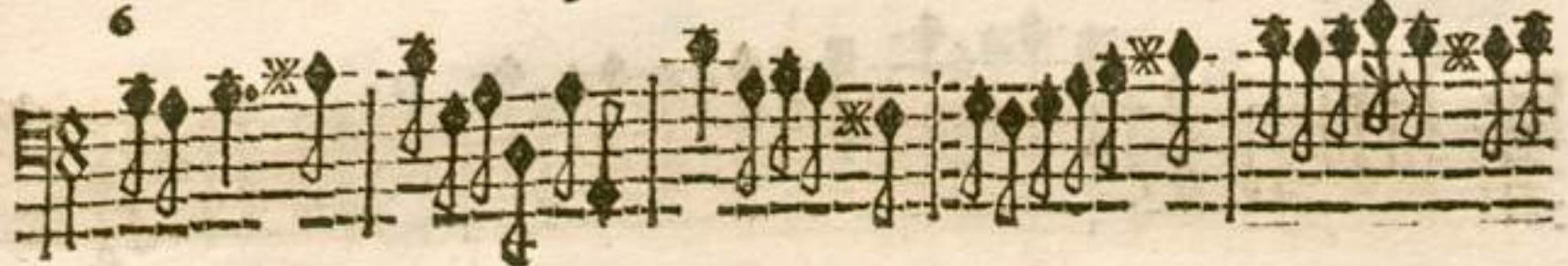
Splendor.



6

6





Quis est .

6 6

6 6 6 6 6 6 6 6 6 6

presto



Tu lux .

Handwritten musical notation on seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, naturals). There are also performance markings like asterisks and the number '7' above a staff. The system is written in a historical style, likely from an 18th-century manuscript.

T. adagio. 6 6 6 6 6 6 6 6 6 6 6

A single staff of handwritten musical notation. It begins with a treble clef and a common time signature (C). The notation consists of quarter and eighth notes, with various accidentals (sharps, flats, naturals) and asterisks. There are also some numerical markings below the staff, such as '3' and '2'.

Ignis.

43 6 6 6 6 6 6 6 6 X 6

A musical staff in G major with a treble clef and a common time signature. It contains a sequence of notes with various fingerings indicated above them. The sequence starts with a 43 fingering, followed by six 6 fingerings, an X, and another 6. The notes are mostly eighth and sixteenth notes.

presto 2 6 6 4 3 6

Accende me.

A musical staff in G major with a treble clef and a common time signature. It begins with the tempo marking 'presto'. The notes are accompanied by fingerings: 2, 6, 6, 4, 3, and 6. The text 'Accende me.' is written below the staff.

6 X

A musical staff in G major with a treble clef and a common time signature. It features a series of notes with fingerings 6 and X. There are also asterisks (*) above some notes.

7 2 6 *allegro* 2

A musical staff in G major with a treble clef and a common time signature. It includes the tempo marking 'allegro'. Fingerings 7, 2, and 6 are shown above the notes.

X 7 6 43 56 76 76

Accendar

A musical staff in G major with a treble clef and a common time signature. It contains notes with fingerings X, 7, 6, 43, 56, 76, and 76. The text 'Accendar' is written below the staff.

6 X4 2 5 2 7

A musical staff in G major with a treble clef and a common time signature. It features notes with fingerings 6, X4, 2, 5, 2, and 7.

6 5 2 6 5 X6 4 2 2

A musical staff in G major with a treble clef and a common time signature. It contains notes with fingerings 6, 5, 2, 6, 5, X6, 4, 2, and 2.

7 43 7 43

A musical staff in G major with a treble clef and a common time signature. It ends with notes and fingerings 7, 43, 7, and 43.



Musical staff 1: Treble clef, common time signature (C), key signature of one flat (B-flat). The staff contains a sequence of notes with various ornaments and rests. A measure rest symbol (X) is present. A circled number '6' is written above the staff.

Omnes, &c.

Musical staff 2: Continuation of the musical notation from the first staff, featuring similar note values and ornaments.

Musical staff 3: Continuation of the musical notation. Includes a circled number '5' above the first measure and a circled number '6' above the sixth measure.

Musical staff 4: Continuation of the musical notation. Includes a circled number '6' above the sixth measure and another circled number '6' above the seventh measure.

Musical staff 5: Continuation of the musical notation. Includes a circled number '5' above the fifth measure and a circled number '6' above the sixth measure.

Musical staff 6: Continuation of the musical notation. Includes a circled number '6' above the first measure, a circled number '5' above the fifth measure, and a circled number '56' above the sixth measure.

Musical staff 7: Continuation of the musical notation.

Musical staff 8: Continuation of the musical notation. Includes a circled number '6' above the first measure.

Handwritten text in the left margin, possibly a library or collection name.



6 2 2 X 6 6

Vinceratum .

6 6 x 6

6 76 6 X 4 2

presto

adagio. 76 65

B. 43 A.

Adsum.

C. 6 X

Amoris .

b6 43

C b6 6 6 43

Vines .

6 63
43

43

B.



Soluet.

B6



6



6x

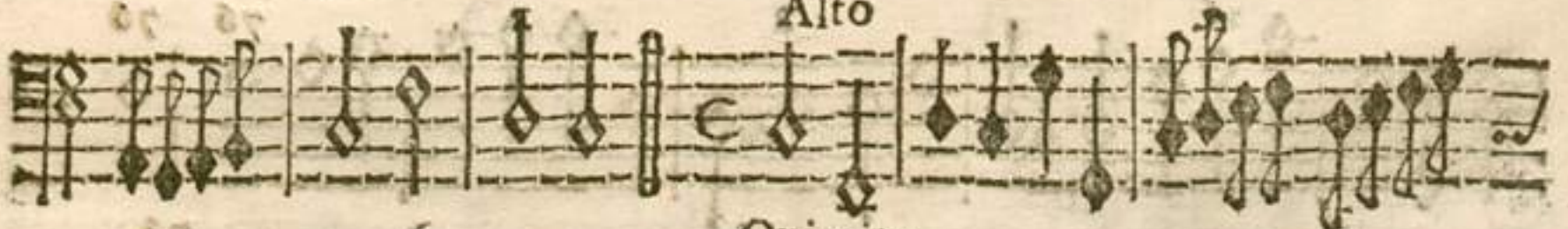
6 6



6 2



Alto



Qui vitæ.

6



Vt vivat.

7 2 56 2 56 76 8

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 7, 2, 56, 2, 56, 76, 8. There are asterisks above some notes.

3. 6 6 6

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 3., 6, 6, 6. There are asterisks above some notes.

Spira

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. There are flats above some notes.

2 6 6 4 6 6 4 3 6 76

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 2, 6, 6, 4, 6, 6, 4, 3, 6, 76. There are asterisks above some notes.

66 66 b6 6 x4 6

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 66, 66, b6, 6 x4, 6. There are asterisks above some notes.

6 6 6 6 x6 6 6 4 2 6x

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 6, 6, 6, 6, x6, 6, 6, 4, 2, 6x. There are asterisks above some notes.

43 6 76 allegro

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff are fingerings: 43, 6, 76. The word "allegro" is written above the staff. There are asterisks above some notes.

b76

A musical staff with two lines. The top line contains notes with stems pointing up. The bottom line contains notes with stems pointing down. Above the staff is the fingering: b76. There are asterisks above some notes.

Musical staff with notes, accidentals, and a '6' above a measure.

Musical staff with notes and accidentals.

Musical staff with notes, accidentals, and '76 adag. 56' above.

Musical staff with notes, accidentals, and fingerings '6 5 4 3'.

Empty musical staves.

M.

C. solo.



Musical staff with notes and a common time signature 'C'.

Omnis regit me.

Musical staff with notes and a common time signature 'C'.

Musical staff with notes and a '6' above a measure.



6



Alto solo.



Super aquam.

6



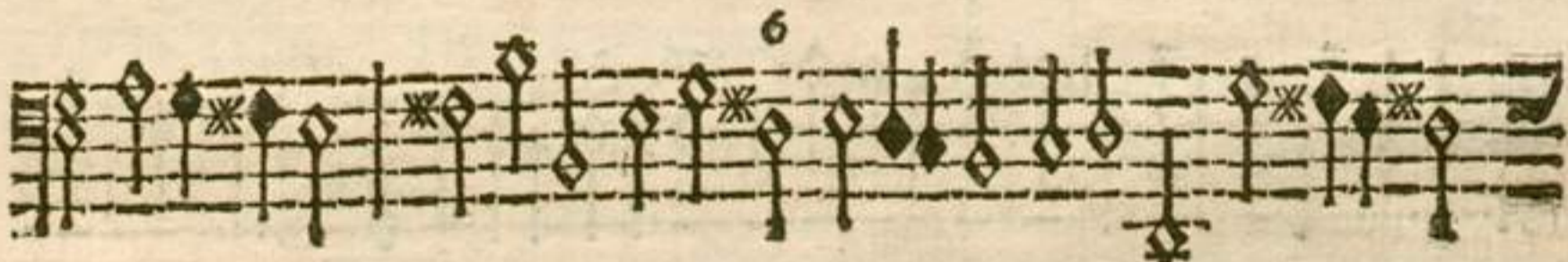


♩4 Si ambulauero.





Paraffi



Musical staff 1: A single staff with diamond-shaped notes and stems. Some notes are marked with asterisks (*).

Musical staff 2: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 56 5, 4b3, 43 76 7 6, and 4 3.

Oculi.

Musical staff 3: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 56 6, 6 56 6, 2 5 2 6, and 43 56 5x6. The word "Oculi." is written above the staff.

Musical staff 4: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 6, 6 56 6, 65 2, and 43.

Musical staff 5: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 7x66, 4b3 7b6, 43, 7, and 67x6.

Musical staff 6: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 2, 2, 76 2, and 76.

Musical staff 7: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 76, 2, 76, and 7.

Musical staff 8: A single staff with diamond-shaped notes and stems. Numerical figures above the staff include 4, 4, 6, 76, and 2.

6 2 2 76 2 43

6 65 2 5 76 2 43

6 56 565 34 343 6

13.



56 6 43

I quæris miracula.

6 43

6 4 6 4 3 6 6 6

6 6 6 6 6 6 6 6

Cedant mare.

2

4 3 7 43 43 98

43 6

C. B.

Percunt.

76

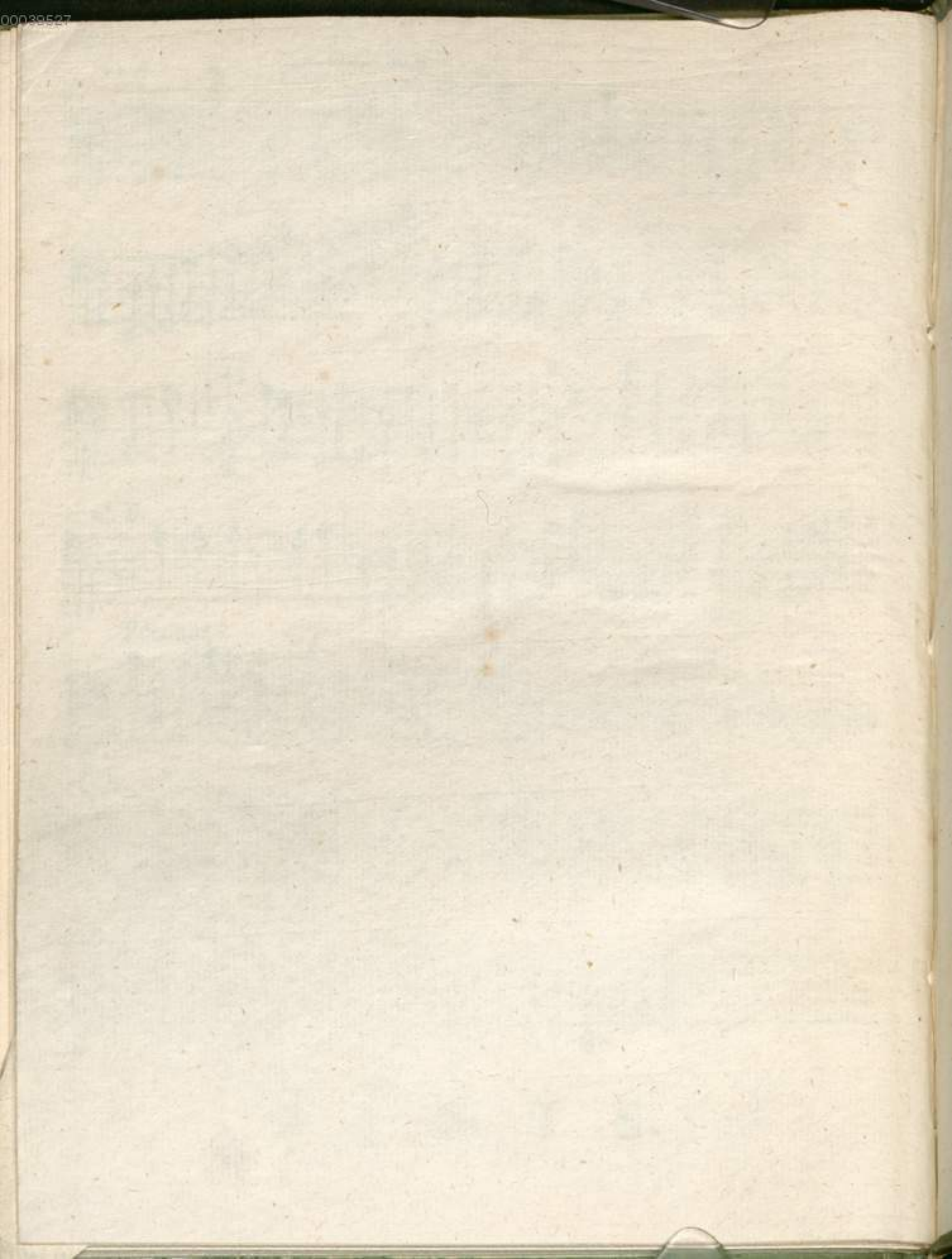
Cedunt, vt supra.

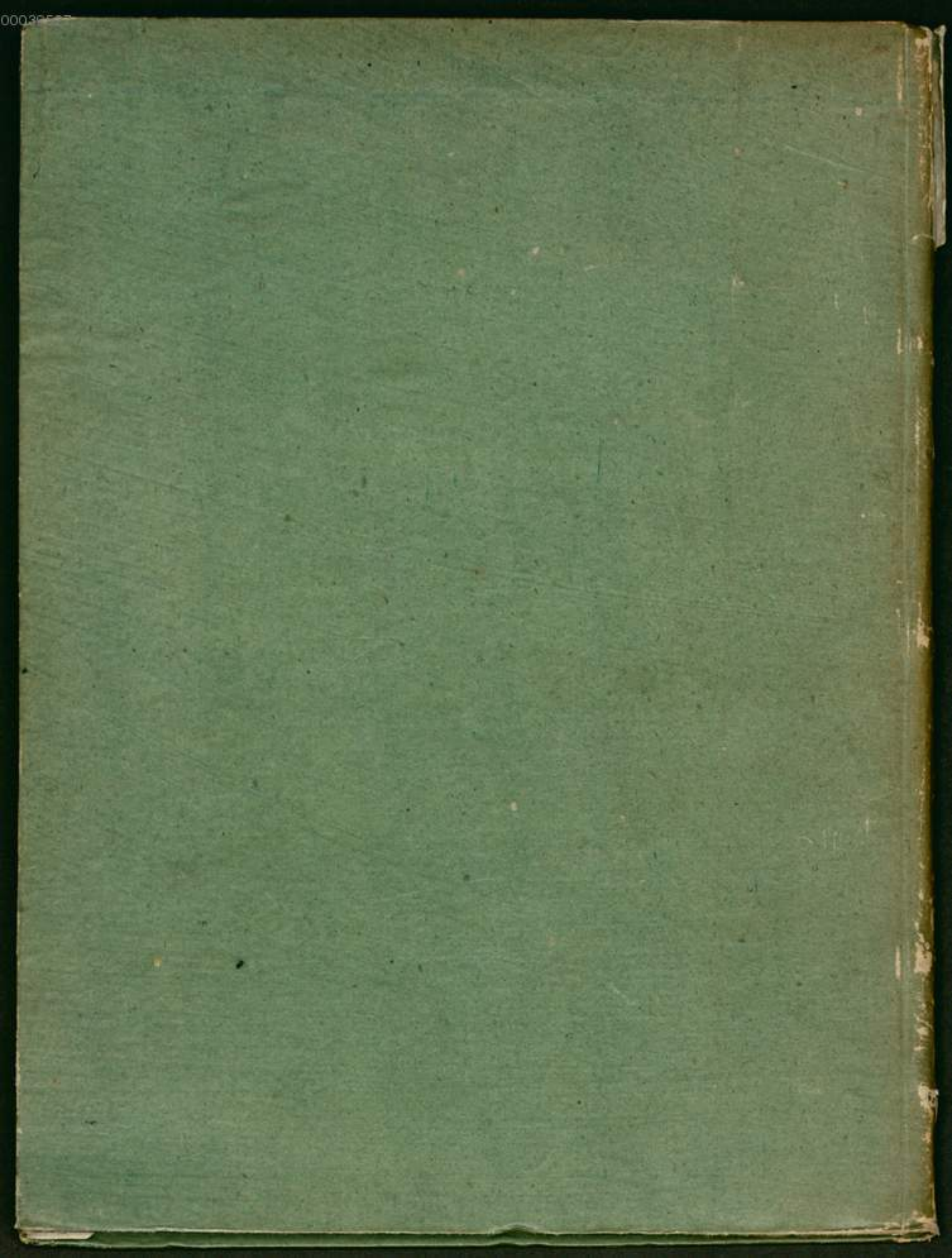
A. T.

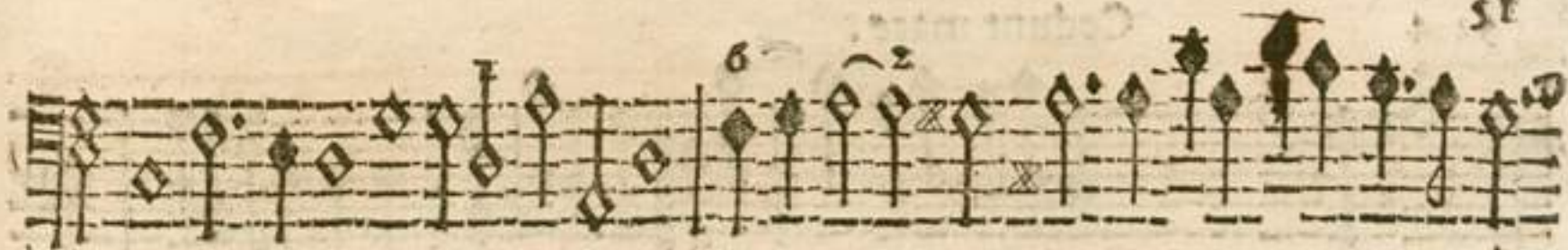
6 Gloria Patri, &c.

43

F I N I S.







56 565

