

STUDIO DI ...

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CARLO VI

IMPERADOR DE

ROMANA

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VIOLONCELLO, O VIOLONE DI RIPIENO.

MESSA, E SALMI

Concertati a quattro voci

Con Strumenti, e Ripieni

CONSACRATI

ALLA SACRA CESAREA REALE
CATTOLICA MAESTÀ

DI

CARLO VI.

IMPERADOR DE'

ROMANI &c.



DA

GIACOM' ANTONIO PERTI

Maestro di Cappella della Perinsigne Collegiata di S. PETRONIO
di Bologna, ed Accademico Filarmonico

OPERA SECONDA.

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Mestro di Cappella della Serenissima Collegiata di S. Petronio
di Bologna, ed Accademico Italiano

OPERA SECONDA.

3

SACRA CESAREA REALE
CATTOLICA MAESTA



Ella risoluzione, che ho presa, di dare alla pubblica luce questa mia qualsiasi musicale fatica non ho sofferta troppa pena a risolvere, cui dovesti per mia maggiore onorificenza offerirla, e consecrarla. I chiari, ed incessanti argomenti della sovrana benignissima Clemenza della Sacra

4
Cesarea Reale Cattolica Maestà Vostra per una
persona di sì poco conto, qual' io mi sono, il vir-
tuofo genio di questi ameni, e dilettevoli Studj con
tanta sua eccellenza, e con tanto vantaggio de'
Professori coltivato nell'animo splendido di Vostra
Maestà anche tra le cure più severe, e più gravi
del suo gloriosissimo Impero, oltre quegl' innume-
rabili luminosissimi pregi, de' quali io non ardisco
di favellare, comechè a vista di tutto il Mondo sì
degnamente l'adornino, sono tali motivi, per i qua-
li ho subito conosciuto non poterfi quest'opera più
nobilmente illustrare, che portando in fronte il suo
Augustissimo Nome. Supplico con tutto l'ossequio
la Sacra Cesarea Reale Cattolica Maestà Vostra ad
aggiugnere alle altre sue straordinarie degnazioni
questa ancora di riguardare, ed accogliere con gene-
roso gradimento questo picciolo tributo della mia
profondissima divozione, colla quale a' piedi dell'
Augusto suo Trono inchinato umilissimamente mi
dedico.

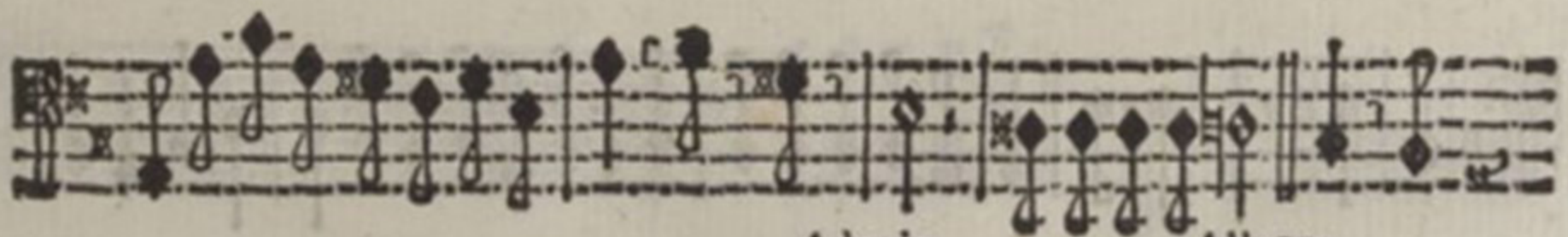
DELLA SAC. CES. REA. CAT. MAESTA' VOSTRA

Umilissimo, riverentissimo, ed ossequiosissimo
Giacom' Antonio Perti.

MESSA A QUATTRO VOCI CONCERTATA
con Strumenti, e Ripieni.

Sinfonia

Allegro

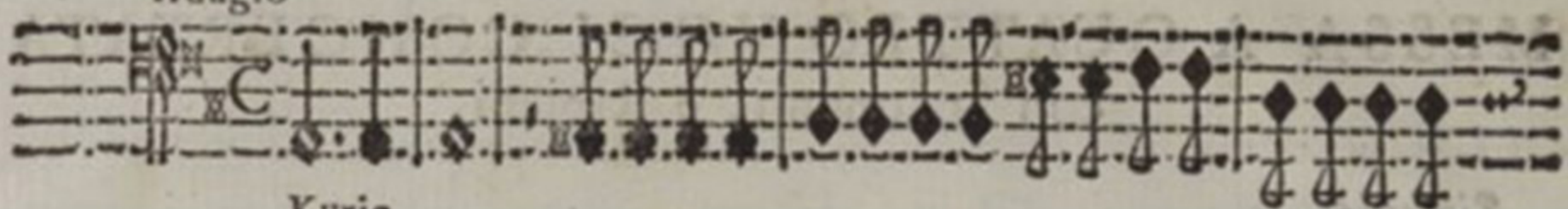


Adagio

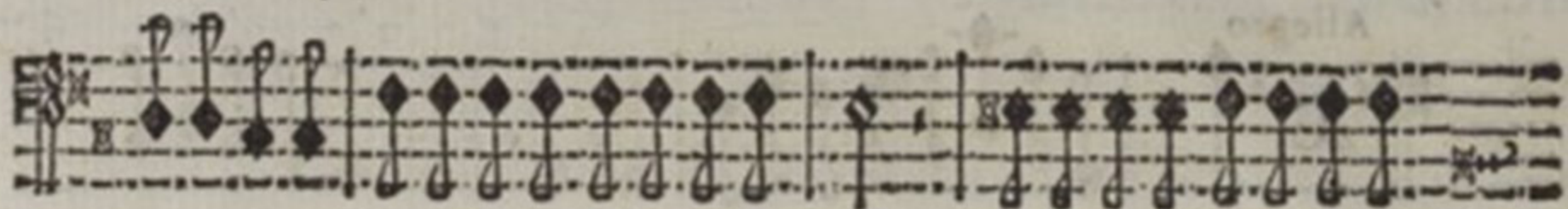
Allegro



Adagio



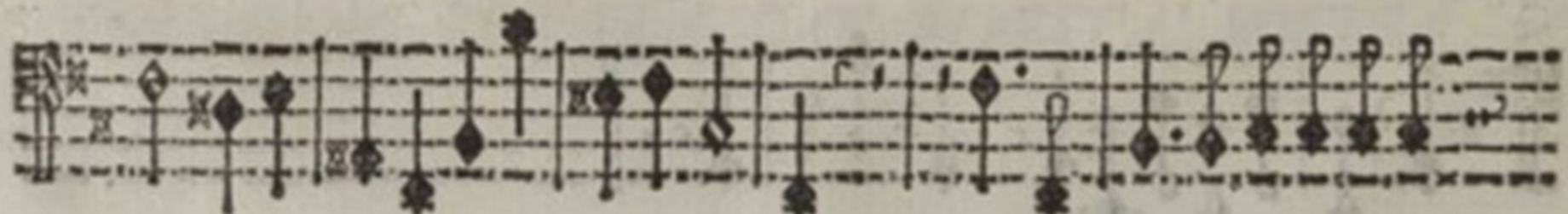
Kyrie

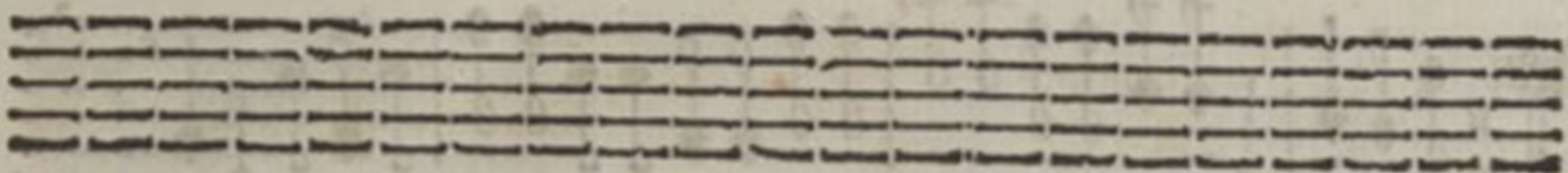


Adagio



Kyrie



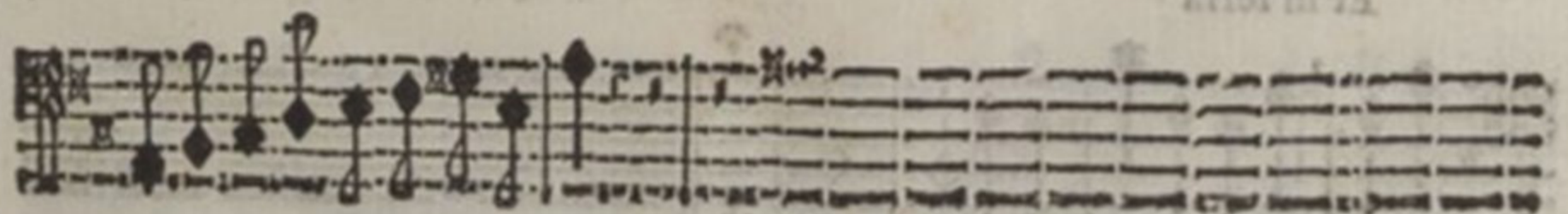
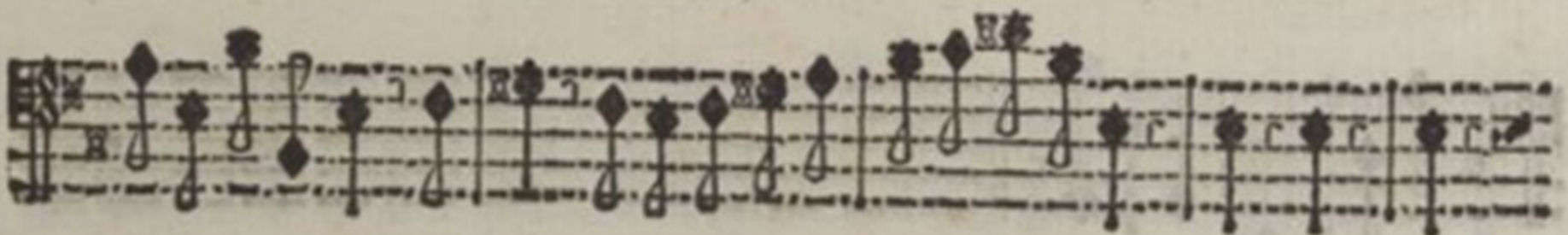


GLORIA IN EXCELSIS.

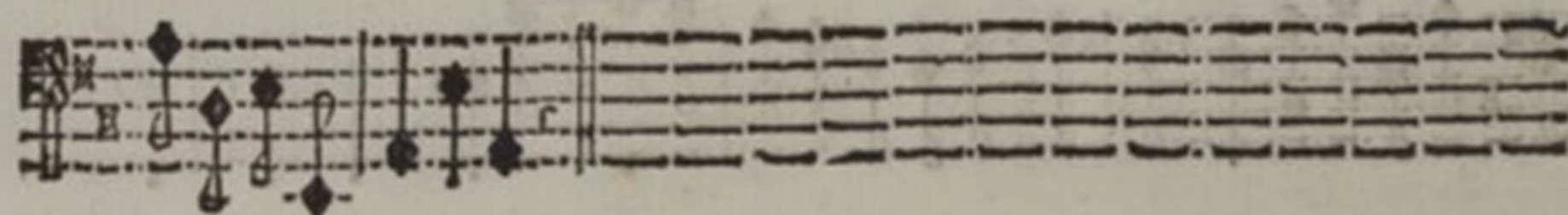
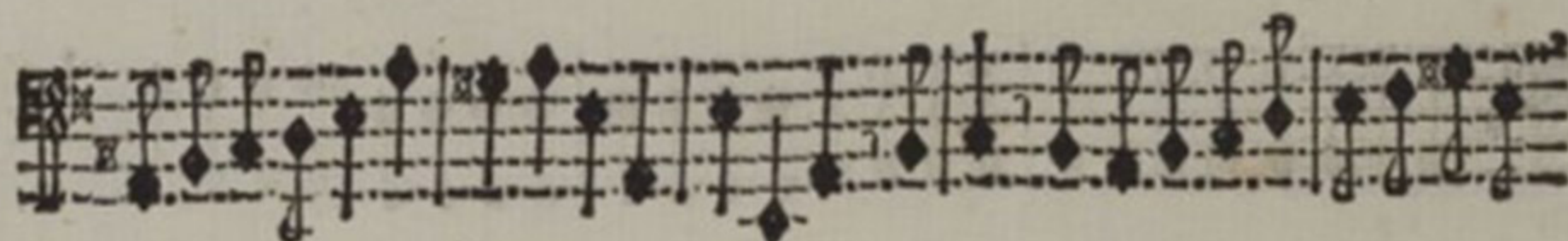
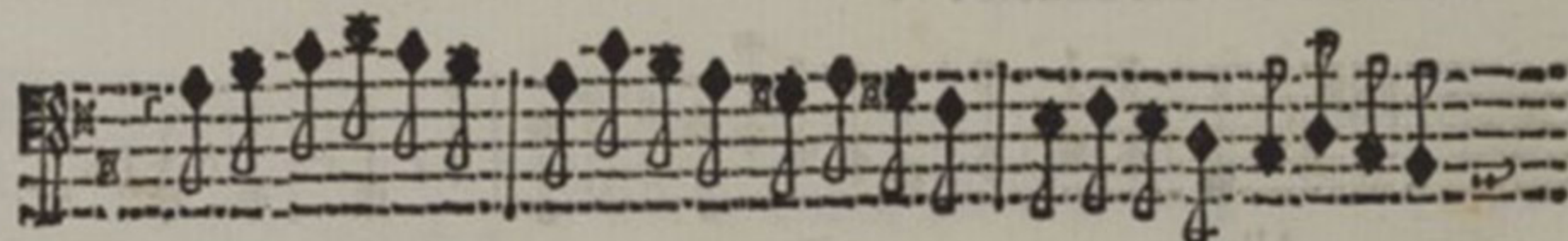
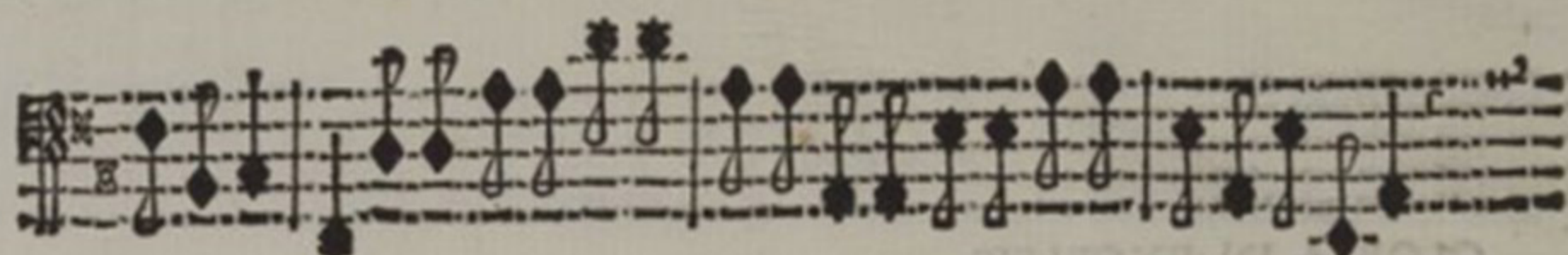


Allegro

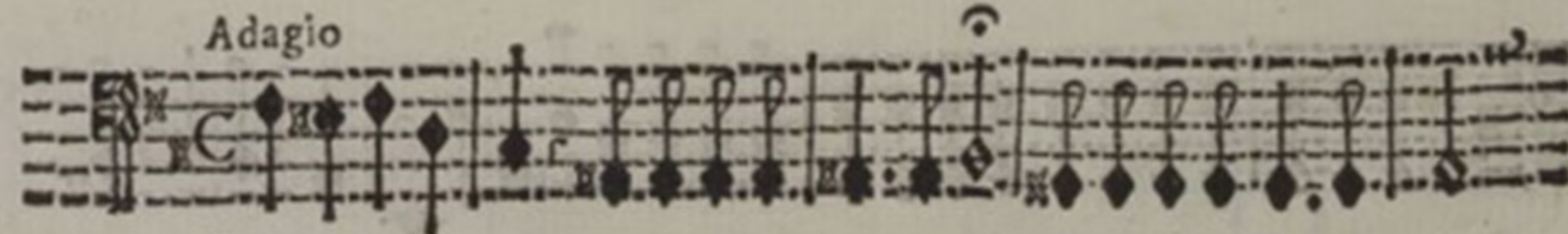
Gloria



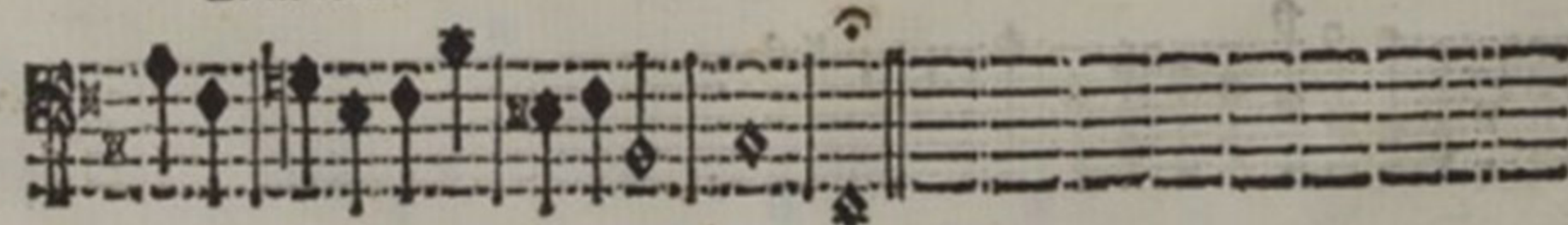
Et in terra



Adagio



Et in terra



Allegro

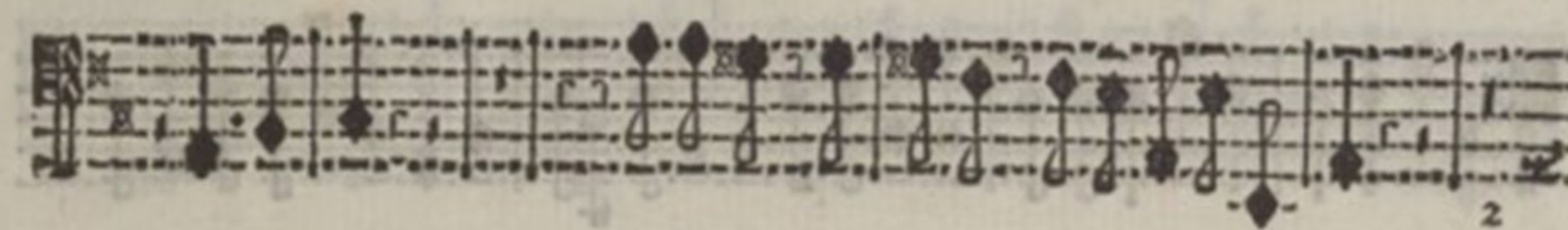


Laudamus



Laudamus

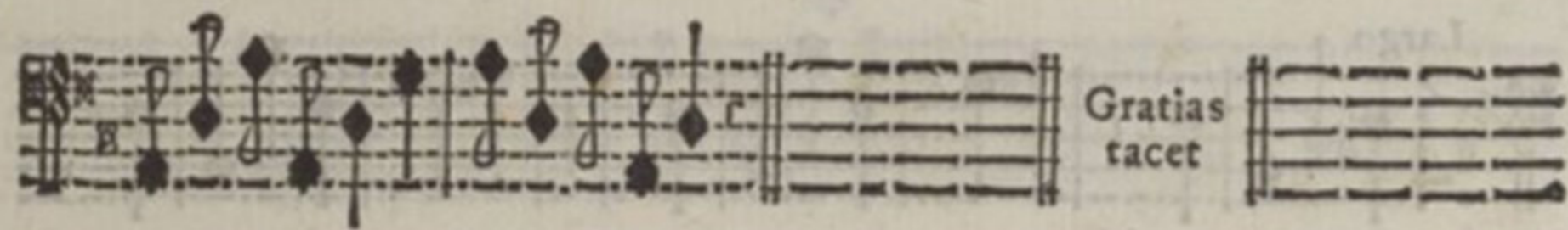
6



2



5



Gratias tacet



Domine

5



Violoncello &c.

9

Largo

Qui tollis

Qui tollis

10

3

6

5

Adagio

Qui tollis

Violoncello &c.



Largo



Qui sedes

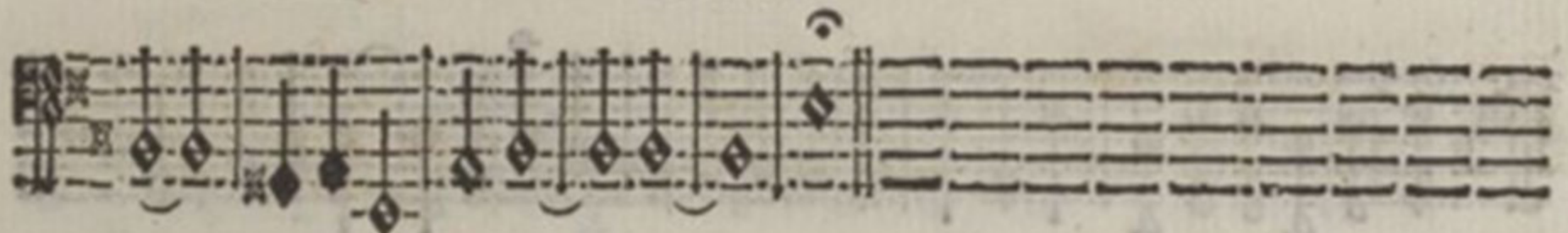
Qui sedes



Adagio



Miserere

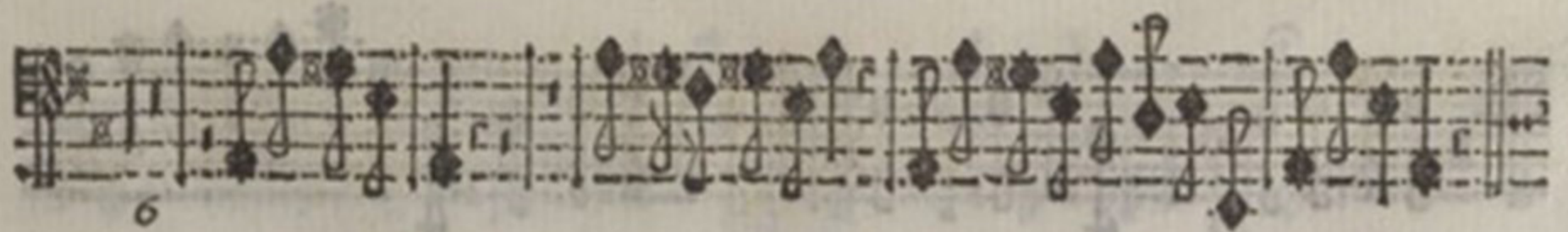


Allegro



Quoniam tu solus

Quoniam



Largo

Vivace

The first staff shows the beginning of the piece. It features a C-clef on the first line, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'Largo' is positioned above the staff, and 'Vivace' is positioned above the second staff. The music begins with a series of notes, including a half note and quarter notes.

Cum sancto

2

The second staff continues the musical notation with a series of quarter notes and half notes, maintaining the same clef and key signature.

The third staff continues the musical notation with a series of quarter notes and half notes.

The fourth staff continues the musical notation with a series of quarter notes and half notes.

The fifth staff continues the musical notation with a series of quarter notes and half notes.

The sixth staff continues the musical notation with a series of quarter notes and half notes.

The seventh staff continues the musical notation with a series of quarter notes and half notes.

The eighth staff continues the musical notation with a series of quarter notes and half notes.

Violoncello R.

Violoncello R.

13

CREDO.

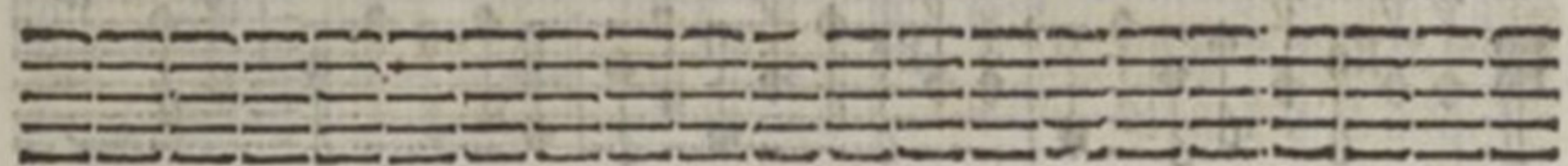
Credo

Largo

Et Incarnatus

Et resurrexit

Confiteor



DOMINE a quattro concertato.

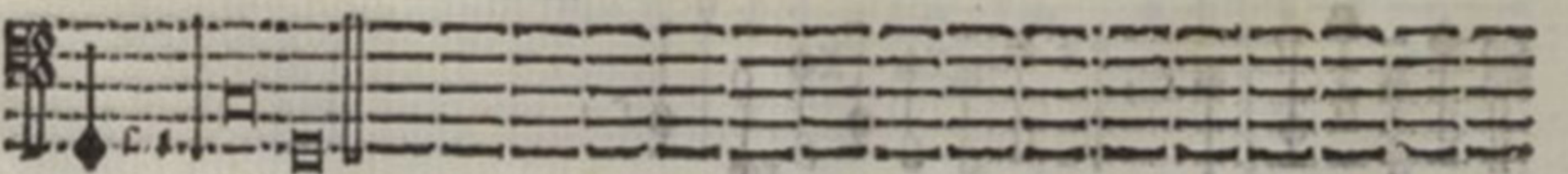
Adagio

Allegro

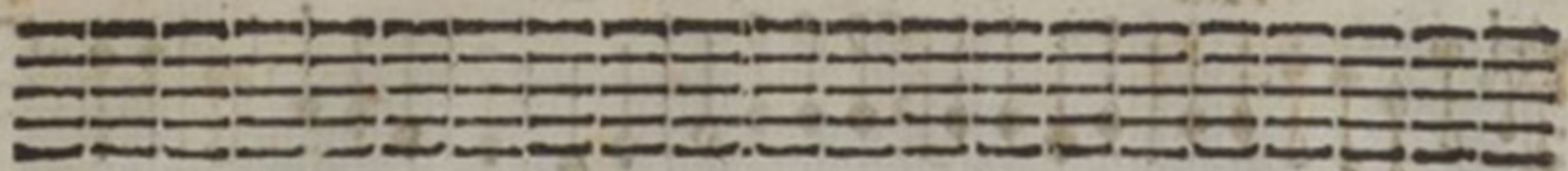


Domine





Alleluja



DIXIT a quattro con Strumenti, e Ripieni.

Soli



Sinfonia

Tutti



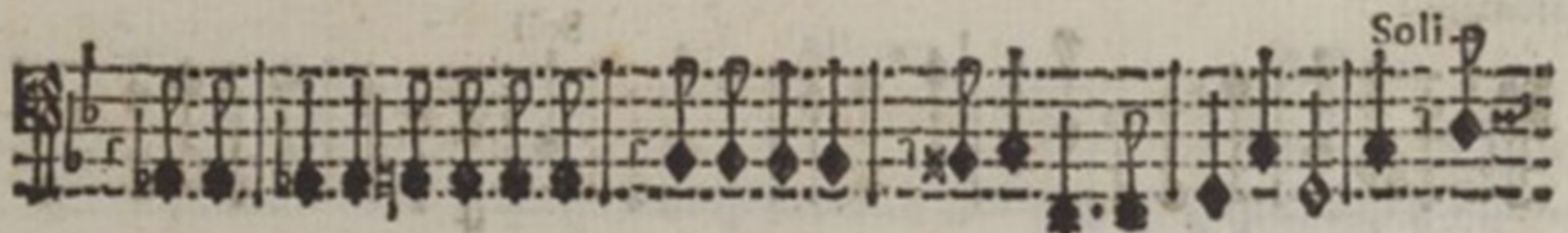
Dixit

Soli

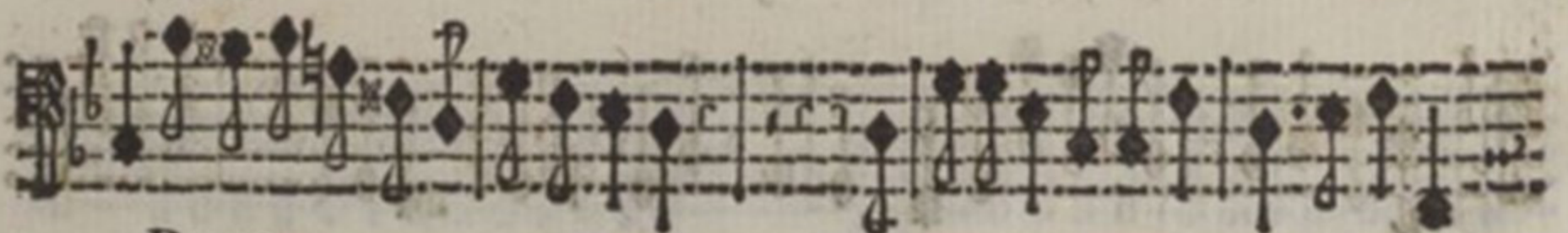
Tutti



Soli



Tutti



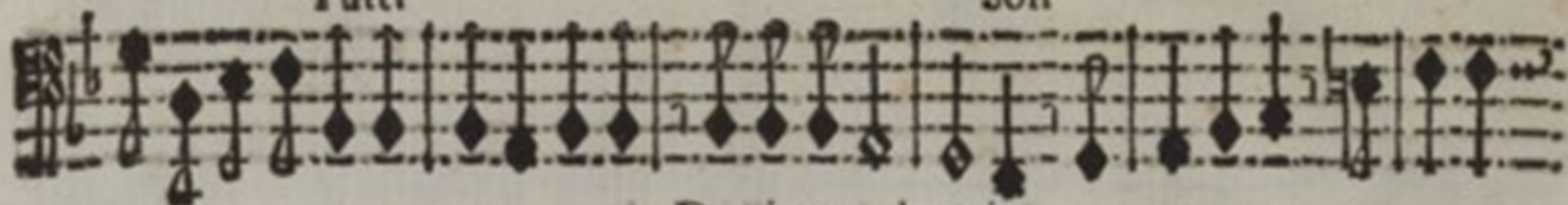
Donc

Soli



Tutti

Soli



Dominus a dextris

Tutti



Dominare



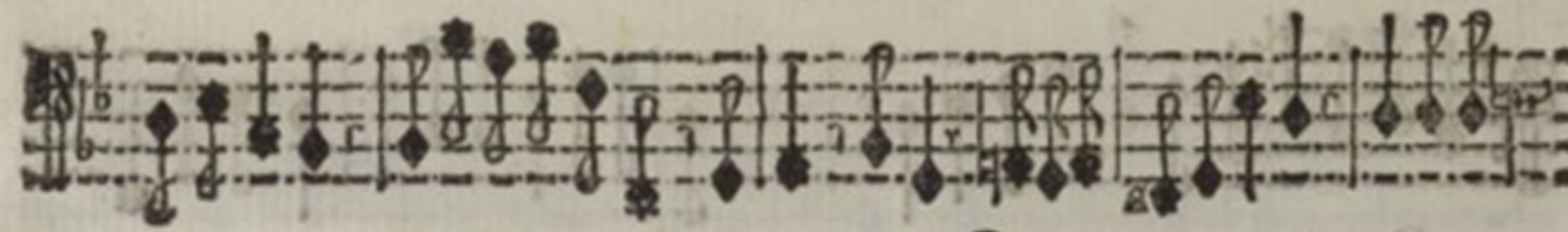
Soli

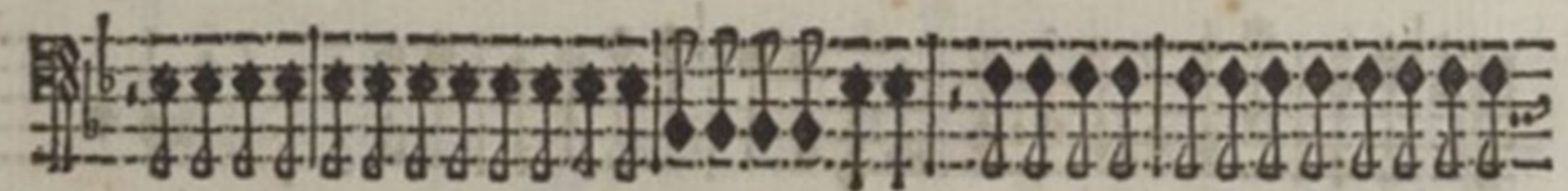
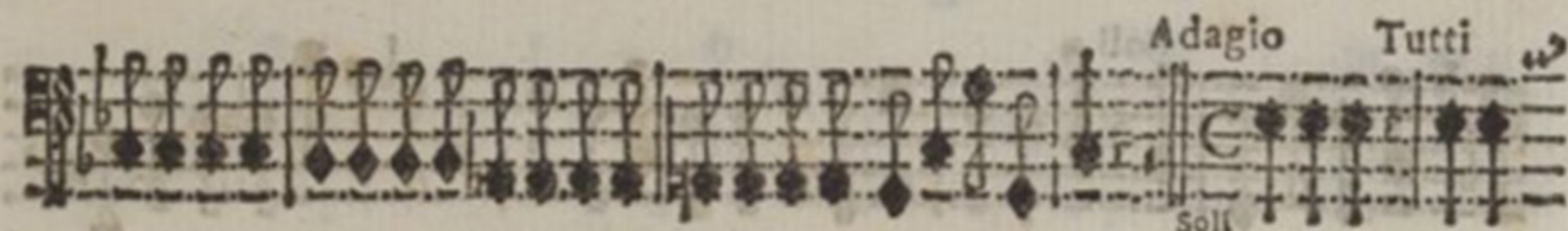


Tutti



Juravit





Tutti

De torrente

Soli

Tutti

Gloria

Soli

The first staff of music contains a series of notes, including eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).

REATUS VIR a quattro Viti con Strumenti

The second staff of music continues the melodic line. It includes a dynamic marking 'Soli' above the staff.

The third staff of music continues the melodic line. It includes a dynamic marking 'Soli' above the staff and a finger number '3' below the staff.

The fourth staff of music continues the melodic line. It includes a dynamic marking 'Soli' above the staff.

The fifth staff of music continues the melodic line.

The sixth staff of music continues the melodic line.

The seventh staff of music continues the melodic line.

The eighth staff of music concludes the piece with a double bar line and a final note.

CONFITEBOR TACET

BEATUS VIR a quattro Voci con Strumenti.

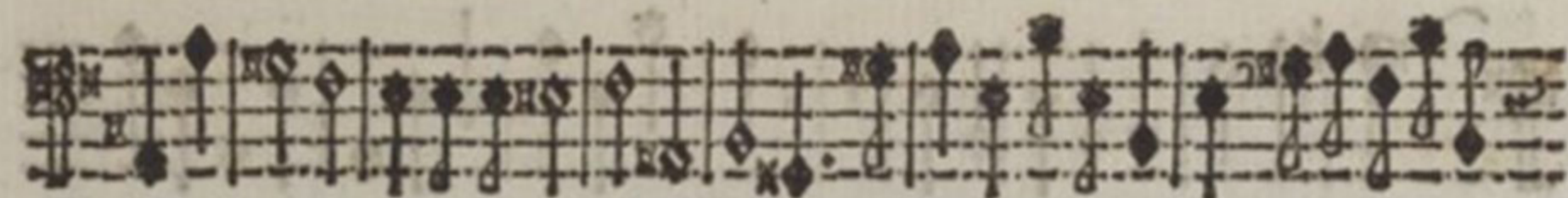
Beatus

Potens

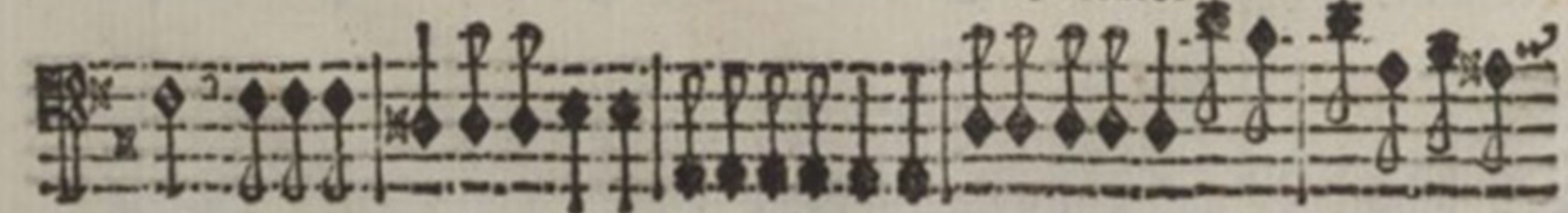
Exortum

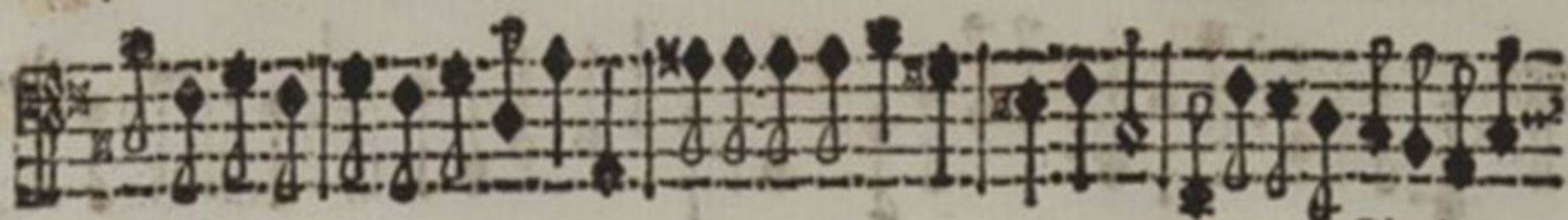


Paratum

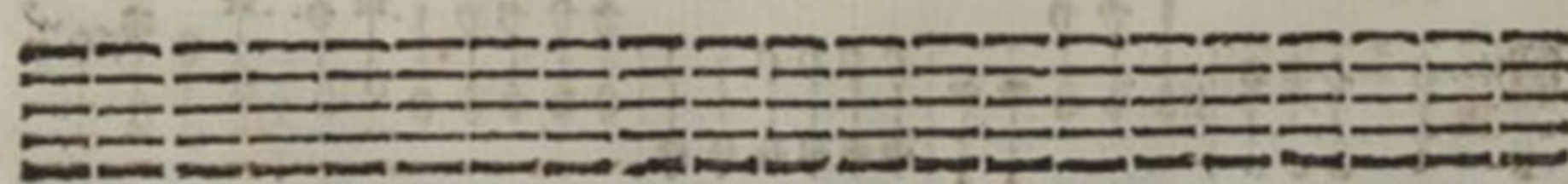
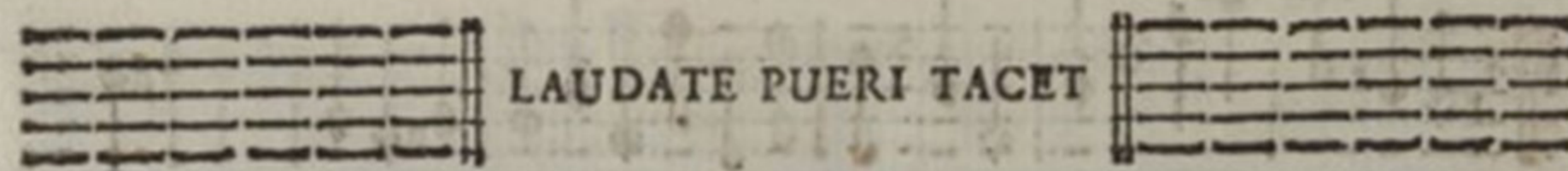
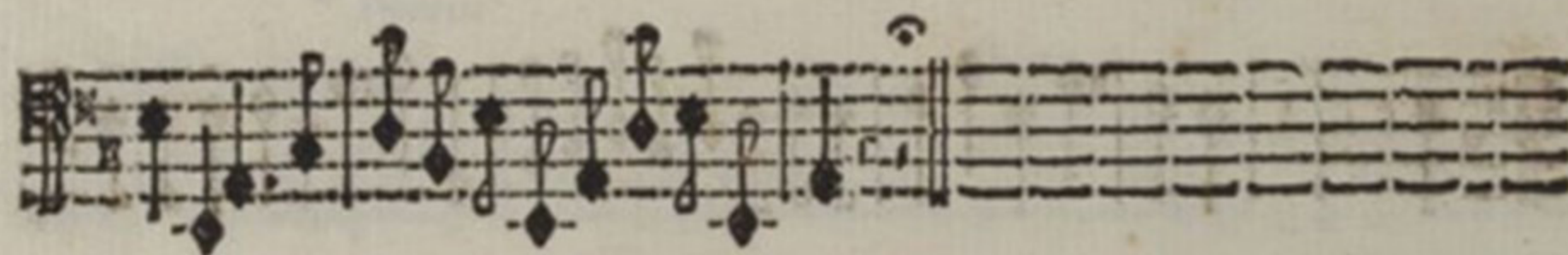
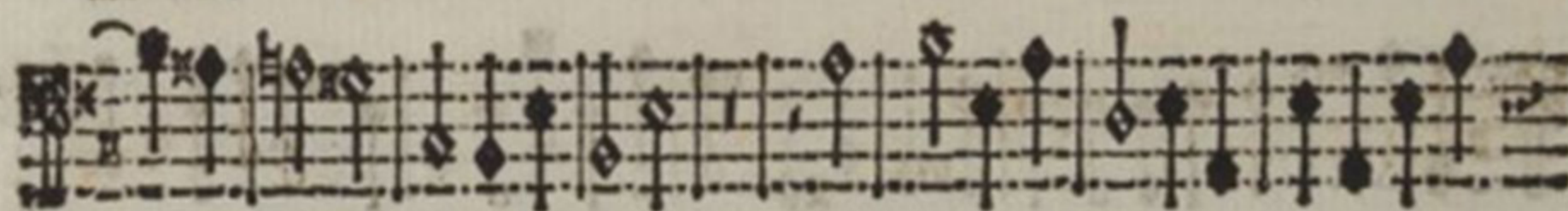


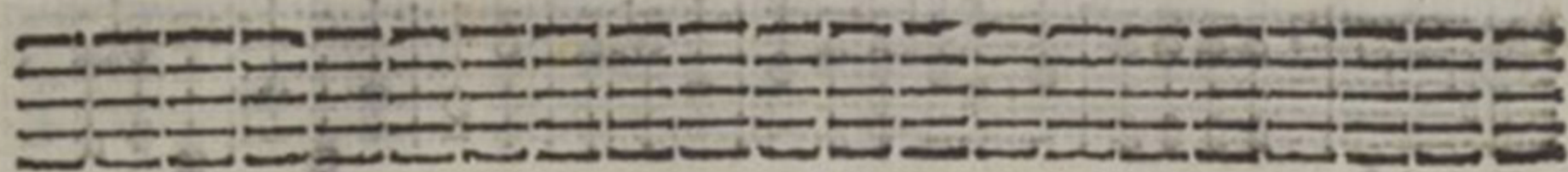
Peccator





Gloria



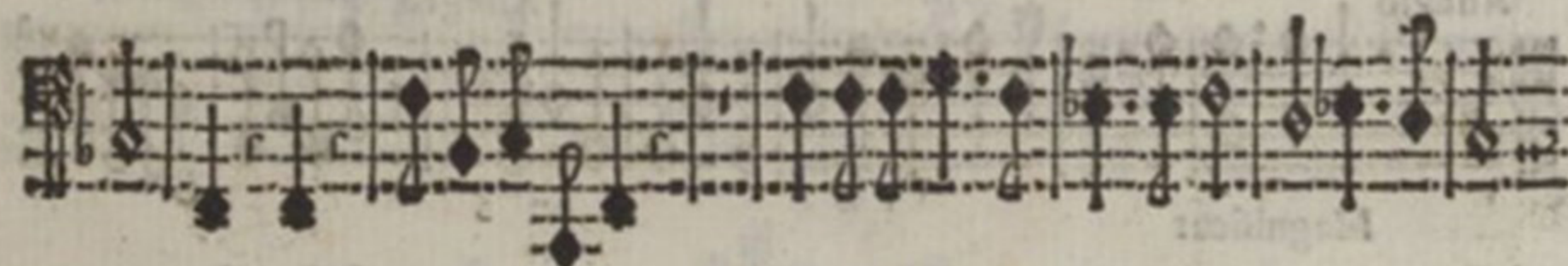


LAUDATE DOMINUM a quattro con Strumenti.



Sinfonia

Laudate



Largo



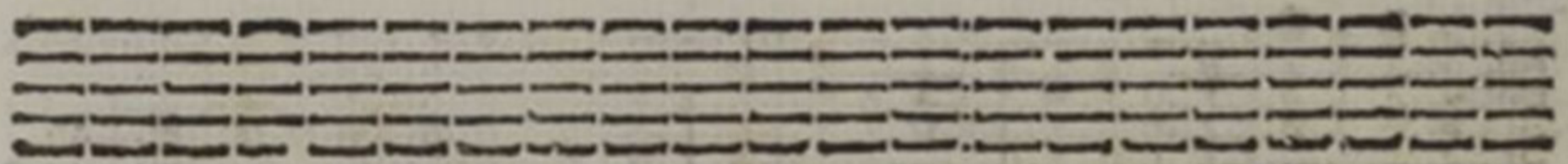
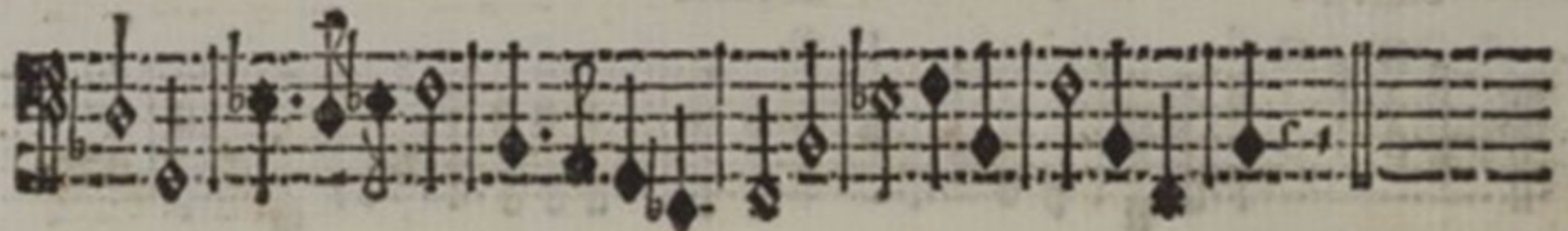
Sicut erat

Violoncello R.

D



3 Semper



MAGNIFICAT a quattro concertato con Strumenti, e Ripieni.

Adagio

Allegro



Magnificat

3



3



Violoncello R.

Violoncello R. Part 1: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals. A '2' is written below the staff at the end.

Violoncello R. Part 2: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

Violoncello R. Part 3: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

Adagio

Violoncello R. Part 4: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals. A '2' is written below the staff at the end.

Allegro

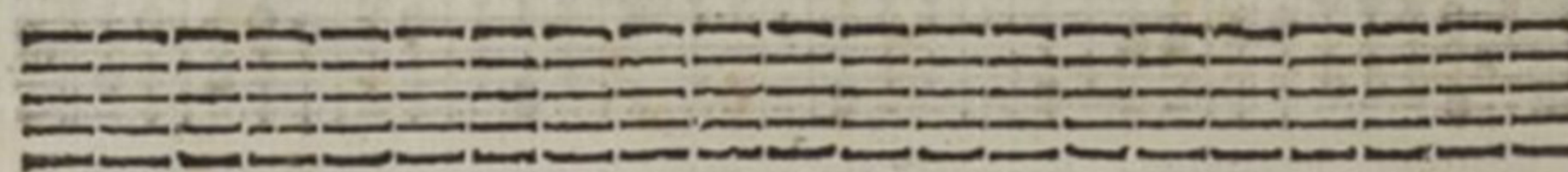
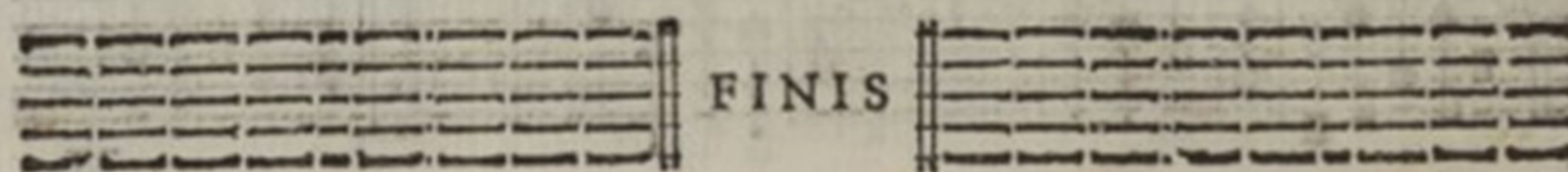
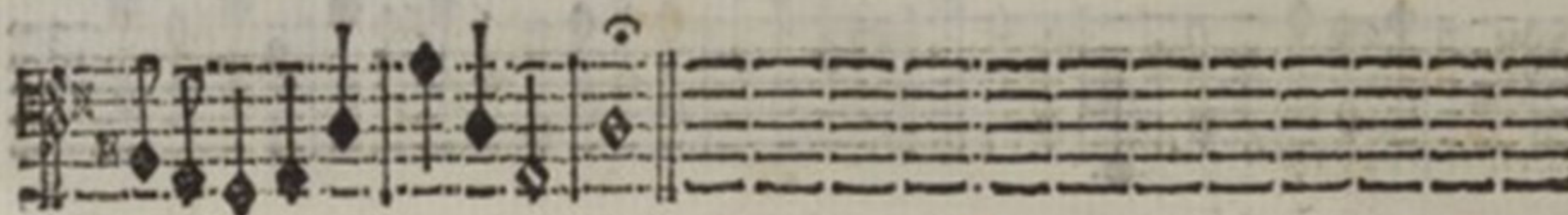
Violoncello R. Part 5: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals. A '6' is written below the staff at the beginning.

Violoncello R. Part 6: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

Et in saecula 3

Violoncello R. Part 7: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

Violoncello R. Part 8: A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.



INDICE

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Gloria in Excelsis. 7	Beatus vir. 22
Credo. 13	Laudate Dominum. 25
Domine. 15	Magnificat. 26

Vidit D. Jo: Hieronymus Gazoni Visitator Generalis Clericorum Regularium S. Pauli, & in Ecclesia Metropolitana Bononiz Pœnitent. pro Eminentissimo, ac Reverendissimo Domino D. Prospero Cardinali Lambertino Archiepiscopo Bononiz, & S. R. I. Principe.

Die 16. Junii 1734.

Imprimatur.

Fr. Dominicus Pius Silvetti Provicarius Sancti Officii Bononiz.

