

BASSO

PER SONAR NEL'ORGANO ¹¹⁹³⁵

LICENTO
CONCERTI
ECCLESIASTICI,

A Una, a Due, a Tre, & a Quattro voci.

Con il Basso continuo per sonar nell'Organo

*Noua inuentione commoda per ogni sorte de Cantori,
& per gli Organisti.*

DI LODOVICO VIADANA.

Nonamente in questa 4. impressione, con ogni diligenza corretti.

Opera Duodecima.



BIBLIOTECA
DEL
LICEO MUSICALE
DI

IN VENETIA,

Appresso Giacomo Vincenti. MDCV. A

A' BENIGNI LETTORI.

LODOVICO VIADANA.



OLTRE sono state le cagioni (cortesi Lettori) che mi hanno indotto à comporre questa sorte di Concerti: fra le quali questa è stata vna delle principali: il vedere così, che volendo alle volte qualche Cantore cantare in vn'Organo ò con Tre voci, ò con Due, ò con vna sola erano affretti per mancamento di compositioni à proposito loro di appigliarsi ad Vna ò Due, ò Tre parti, di Motetti à Cinque, à Sei, à Sette, & anche à Otto, le quali per la vnione che deuono hauere con le altre parti, come obligare alle fughe cadenze, à contrapunti, & altri modi di tutto il canto, sono piene di pause lunghe, e replicate, priue di cadenze, senza arie, finalmente con pochissima, & insipida sequenza. oltre gli interuallamenti delle parole tall' hora in parte scuite, & alle volte ancora con disconuenevoli interpositioni disposte, le quali rende uario la maniera del canto, ò imperfetta, ò noiosa, od inetta, & poco grata à quelli, che stauano ad udirle: senza che vi era anco, incommodo grandissimo di cantori in cantarle. Là doue hauendo hauuto piu volte non poca consideratione sopra tali difficoltà, mi sono affaticato assai per inuestigare il modo di supplire in qualche parte à così notabile mancamento, & credo la Dio mercè di hauerlo all'ultimo ritrouato, hauendo per questo effetto composti alcuni di questi miei Concerti, con vna voce sola per i Soprani, per gli Alti, per i Terzetti, per i Bassi: & alcuni altri poi per le istesse parti accompagnate diuersamente: con hauer riguardo à dare in esse soddisfazione ad ogni sorte di cantanti: accoppiando insieme le parti, con ogni sorte di varietà, di modo che chi vorrà vn Soprano con Tenore: vn Tenore con vn Alto: vn Alto con vn Canto, vn Canto con vn Basso, vn Basso con vn Alto: due Soprani, due Alti, due Tenori, due Bassi, tutti gli hauerà benissimo accommodati: & chi vorrà le istesse parti diuersamente variate pur anco le trouerà in questi Concerti, hora à Tre, hora à Quattro, talmente che non vi farà cantante, che non possi hauere quà dentro copia di canti assai comodi, & secondo il gusto suo per farsi honore.

Alcuni altri poi ne trouarete che io ho composti per gli stromenti variatamente, onde piu compita resta la inuentione, & piu accommodati, & variati i Concerti.

Oltre di ciò ho usata diligenza particolare di non lasciare pauate in essi, se non quanto comporta il modo, e la dispositione del Canto.

Ho procurato à tutto mio potere la dolcezza, & gentilezza dell'arie in tutte le parti faccendole cantar bene, & segentemente.

Non ho mancato di apportare à tempo, & à loco alcuni passi, e cadenze con altri le chi accommodati per Accentare, per Passeggiare, e per fare altre priue della diuisione, e giustitia dei Cantori, se bene per il piu, e per facilità, si è usato Passaggi comuni, che la natura istessa porta, ma piu fioriti.

Mi sono affaticato che le parole siano così ben disposte sotto il tenore, che oltre al farle profert bene, & inteso con intiera, & con innata lenenza possino essere chiaramente intese da gli Uditori, pur che spiegatamente vengano proferte dai Cantori.

L'altra causa men principale: appresso alla predetta è stata quella che mi ha anco affrettato à porre in luce questa mia intentione, il vedere, cioè che alcuni di questi Concerti, che io composi cinque ò sei anni sono trouandomi in Roma; (essendomi souenuto all'hora questo nouo modo) trouorno tanto favore appresso a molti cantori, & musici, che non solamente furno fari degni di essere spessissime volte cantati in molti lochi principaliissimi; ma alcuni ancora hanno pigliata occasione di imitargli felicemente, & darne alla stampa: Onde, & per questo, & per soddisfare a' miei amici da quali son stato piu volte instantissimamente richiesto, & persuaso à porre in luce quanto prima detti miei Concerti, mi sono finalmente risoluto dopo hauer compito il designato numero di donargli alle stampe, come hora faccio, per far intendomi che questa Opera non habbia ad essere in tutto disgrata à prudenti cantori, & musici, che quando anco non vi fosse altro di buono non farà almeno mancare l'animo pronto, & efficace all'Opera, la quale perche insieme con la nouità apporta seco qualche straordinaria consideratione potete non ildegnarvi di leggere gl'infrascripti Auertimenti, che nella pratica vi apporretanno non poco giouimento.

Et prima, che questa sorte di Concerti deue cantarsi gentilmente con discretione, & leggiadria, usando gli accenti con ragione, & Passaggi con misura, & a' suoi lochi; sounta tutto non aggiungendo alcuna cosa piu di quello che in loro si troua stampato; per cioche vi sono talhora certi Cantanti, iquali, perche si trouano favoriti dalla natura d'un poco di gargante, mai cantano nella maniera che stano di Canti, non si accorgendo essi, che hoggi di questi tali non sono grati, anzi sono pochissimo stimati particolarmente in Roma doue fiorisce la vera professione del cantar bene.

Secondo. Che l'Organista sia in obbligo di suonar semplicemente la Partitura, & in particolare con la man di sotto, & se pure vuol fare qualche mouimento dalla mano di sopra, come fiorite le Cadenze, ò qualche Passaggio à proposito, ha da suonare in maniera tale, che il cantore, ò cantori non vengano coperti, ò confusi dal troppo mouimento.

Terzo. Sarà se non bene, che l'Organista habbia prima data vn'occhiata à quel Concerto, che si ha da cantare, perche intendendo la natura di quella Musica, farà sempre meglio gli accompagnamenti.

Quatto. Sia auuertito l'Organista di far sempre le cadenze a i lochi loro, come farebbe à dire, se si cantarà vn Concerto in voce sola di Basso far la Cadenza di Basso: se farà di Tenore far la Cadenza di Tenore: se di Alto, ò Canto a i lochi dell'uno, e dell'altro; perche farebbe sempre cattiuo effetto se facendo il Soprano la sua cadenza l'Organo la facesse nel Tenore, ouero cantando vno la Cadenza nel Tenore l'Organo la suonasse nel Soprano.

Quinto. Che quando si trouarà vn Concerto, che incominci à modo di fuga l'Organista, anch'egli cominci con vn Tafo solo, e nell'entrar che faranno le parti sij in suo arbitrio l'accompagnarle come le piacerà.

Sefto. Che non si è fatta la Intauolatura à questi Concerti, per fuggir la fatica, ma per rendere piu facile il suonargli à gl'Organisti, stando che non tutti suonarebbero all'improuio la Intauolatura, e la maggior parte suonaranno la Partitura, per essere piu spedita: però potranno gl'Organisti à sua posta farsi detta Intauolatura, che a dirne il vero parla molto meglio.

Settimo. Che quando si farà i ripieni dell'Organo, faransi con mani, e piedi, ma senza aggiunta d'altri registri; perche la natura di questi deboli, & delicati Concerti, non sopportano quel

quel tanto romore dell'Organo aperto: oltre che ne i piccioli Concerti ha del pedanesco.

Ottauo. Che si è usata ogni diligenza nell'assegnar tutti gli accidenti **H** oue vanno, & che però douerà il prudente Organista hauer riguardo à fargli.

Nono. Che non farà mai in obbligo la Partitura guardarsi da due quinte, nè da due ottaue, ma si bene le parti che si cantano con le voci.

Decimo. Che chi volesse cantare questa sorte di Musica senza Organo, ò Manacordo, non farà mai buon effetto, anzi per lo piu se ne sentiranno dissonanze.

Vndecimo. Che in questi Concerti faranno miglior effetto i Falsetti, che i Soprani naturali; si perche per lo piu i Putti cantano tra scutatamente, e con poca gratia, come anco perche si è atteso alla lontananza, per render piu vaghezza; non vi è però dubbio, che non si puo pagare con denari vn buon Soprano naturale: ma se ne trouano pochi.

Duodecimo. Che quando si vorrà cantare vn Concerto à voce pari, non suonarà mai l'Organista nell'acuto, & all'incontro quando si vorrà cantare vn Concerto all'alta, l'Organista non suonarà mai nel graue, se non alle Cadenze per ottaua; perche all'hora rende vaghezza.

Nè qui mi stia à dire alcuno, che detti Concerti siano vn poco troppo difficili, perche la mia intentione è stata di fargli per quelli che fanno, & cantano bene, e non per quelli che strappazzano il mestiero, e state sani.

IN LYDOVICI VIADANAE

Musici praestantissimi Laudem.

IOANNIS BAPTISTAE ROBUSTI LAVDENSIS.

EPIGRAMMA.

Tales cantus captarent auribus ambo,
Maenia qui Thebes condidit ante sua;
Quinque lyra potuit Divis mulcere furorē
Cederet his numeris letus uterque iuis
Nam tua sic animos rapiunt modulamina nostros:
Ut quisque Ethereos hos percipere sonos
Quid mirum toto si sic celebratur in orbe
Cui fauces, & Parn, Pegafidumq; choras.

EIVSDEM AD EVNDEM.

TETRASTICON.

Vi de laude tibi dedit olim nomina pulchra
Is bene quam dederit nunc patet egregie,
Nam praeficas laudes vincis, pariterque recentes
Dum cantus Caeli das VIADANA viam.

PETRI GALLI SACERD. CREMONEN.

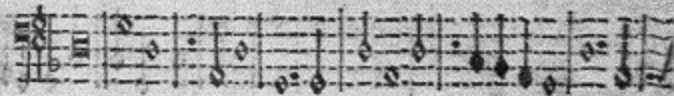
Et Seminarij Laudensis Praeceptor.

IN LYDOVICI VIADANAE MUSICI PRAESTANTISS.

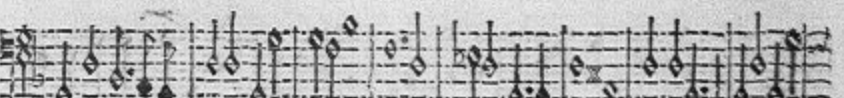
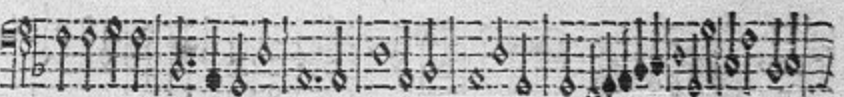
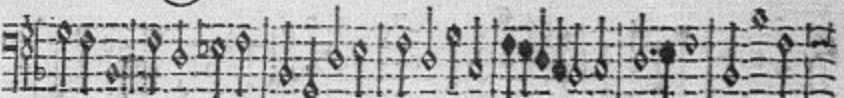
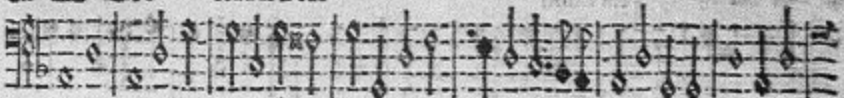
LAUDEM EX AMETRYM.

Acta Dei Divumq; simul dum plurima cantas
Tu LYDOVICI nouis concentibus aethera mulces,
Musarumq; sonos varias dulcedine mira
Olim qui cythara Tirios, & carmine montes
Condendis iussit Thebanam accedere mutis
Invidet, atque sua minor est iam gloria fama,
Qui fuit & dorso Delphini sacra grata
Inferos fugiens nautas, pretiumque vehendi
Concinnit vechus falsas impune per vendas:
Ereplecti, & vocis cedit tibi munera palma.
Te facile & ferret clarus fratrem ille Philemon
Progenies Ipha bi diuino è sanguine ducta.
Nam tibi iam constant partum memorabile nomen
Duram passurum nunquam per secula mortem.

Canto solo à Tenore.



Xandi-Deus



Canto solo, ò Tenore.

2



Veni vidisti

Canto solo o Tenore

3

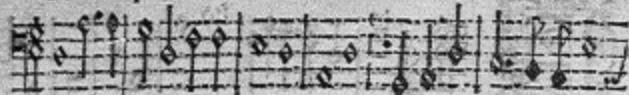


Rates ego enim

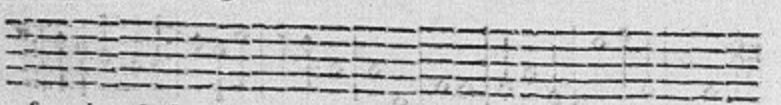
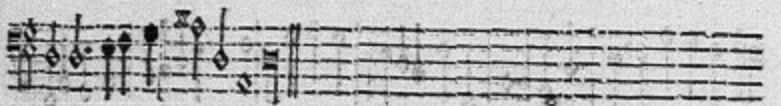
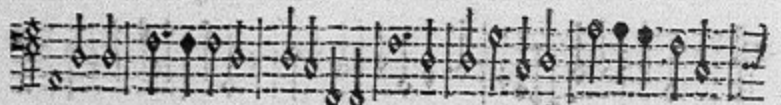
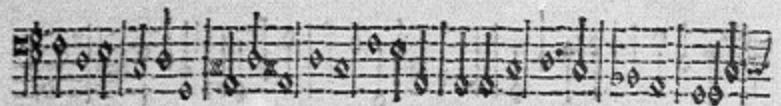
Basso per Sonar i Concerti del Viadana.

B

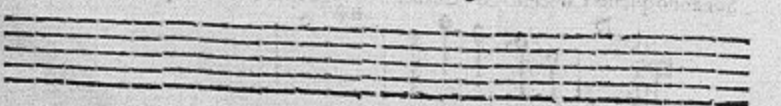
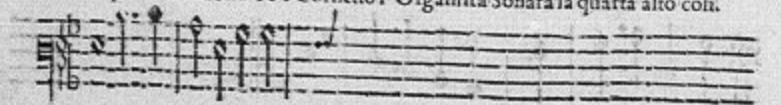
Seconda parte 4 Canto solo ouer Cornetto



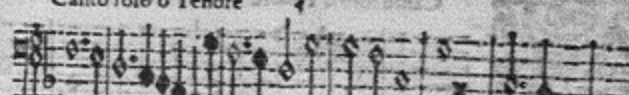
Ccipite



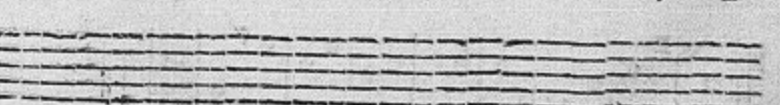
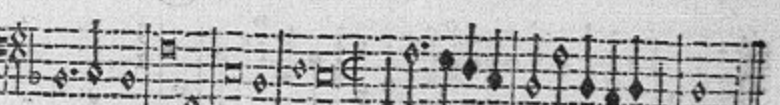
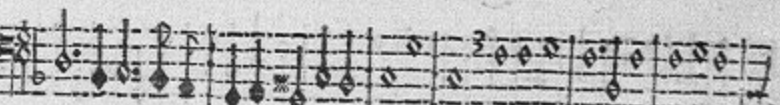
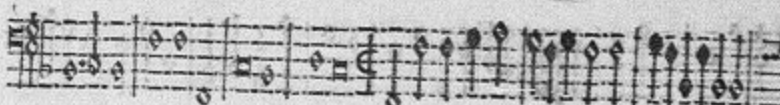
Sonando questo Concerto co' l' Cornetto l' Organista Sonara la quarta alto cosi.



Canto solo ò Tenore



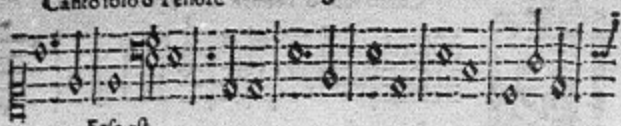
Eccantabat



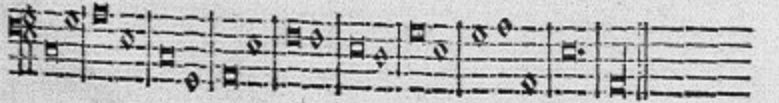
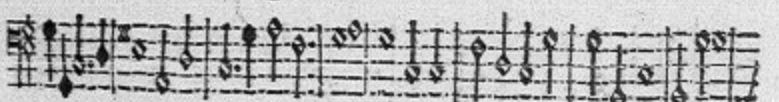
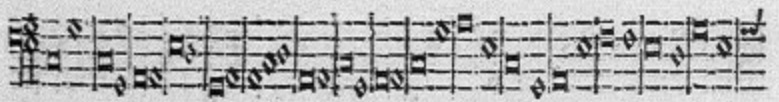
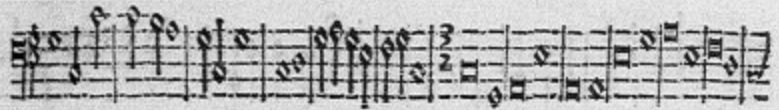
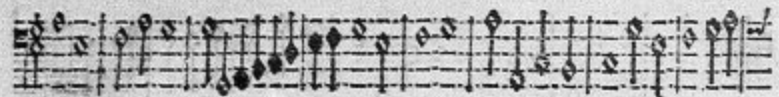


Canto solo o Tenore

6



Ersa est

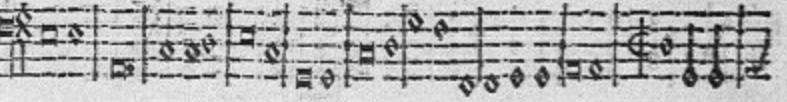
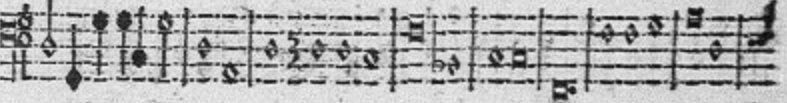
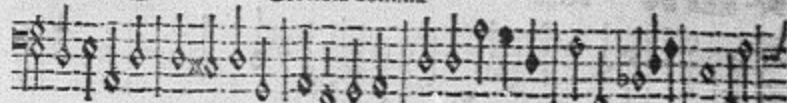


Canto solo o Tenore

7

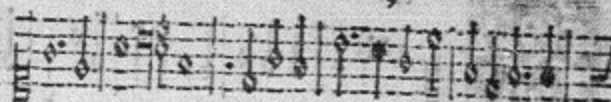
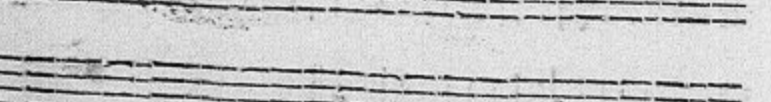
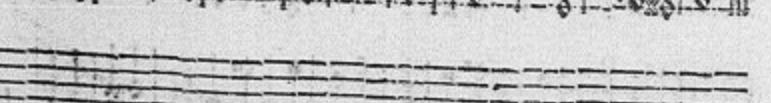
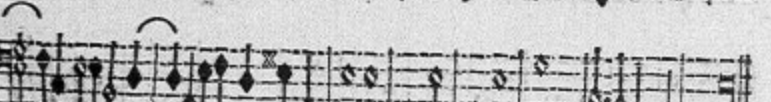
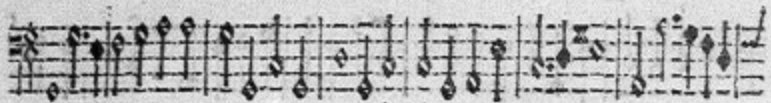


Gloriosa domina

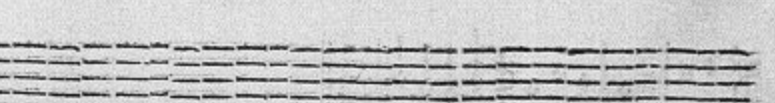
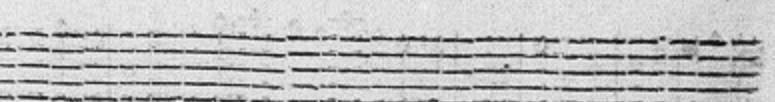
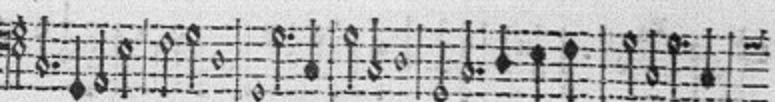
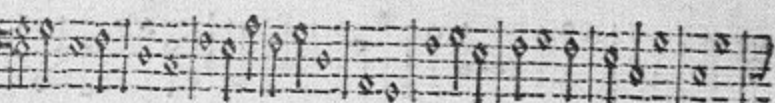




Ecce



Oce





Anca maria

Donec ponam Settimo Ottavo

Dixit Lominus Dixit Dominus

Donec ponam

Terzo Quinto

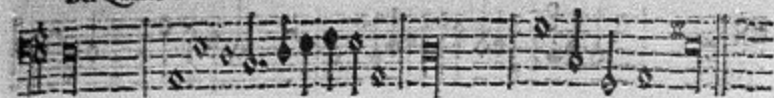
Del Secundo, Terzo, & Quinto Tuono.

Dixit Dominus Dixit Dominus

Donc ponam

Del Quarto Tuono

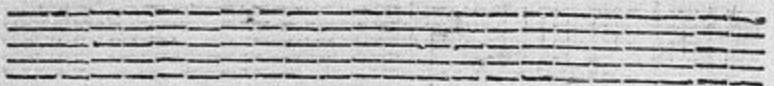
Canto solo



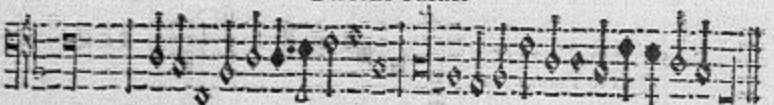
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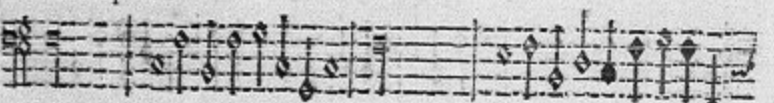
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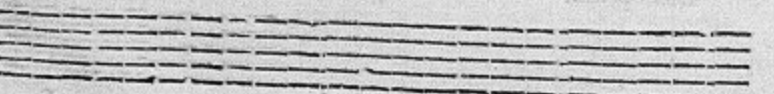
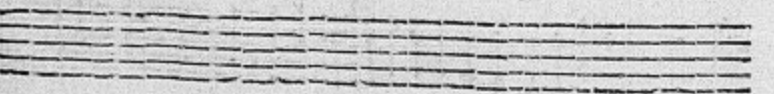
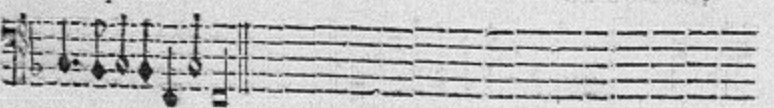
Del Sesto Tuono.



Donec ponam

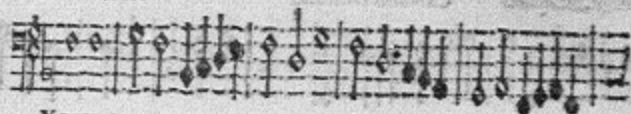


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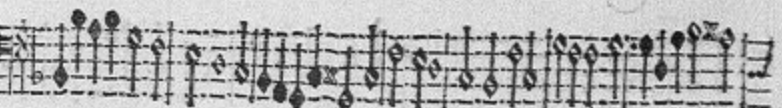


CONCERTI PER L'ALTO
à Vna Voce sola.

Alto solo.



Xpurgate



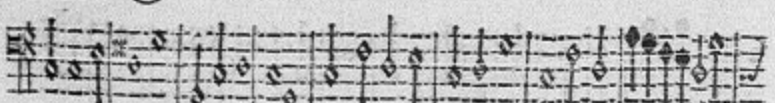
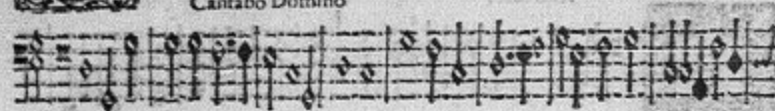


Alto solo.

14

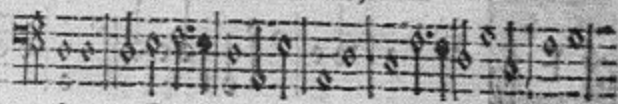


Cantabo Domino

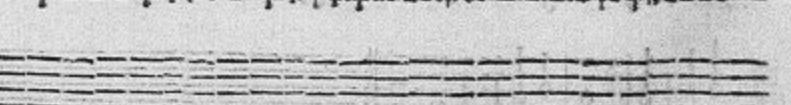
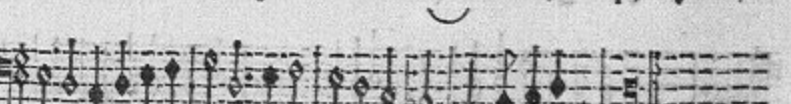
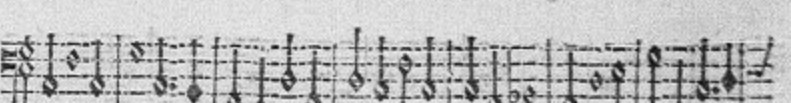
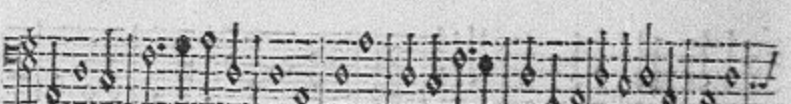


Alto solo.

15

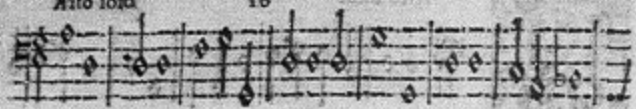


I bonz Succipimus



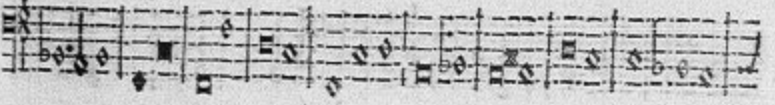
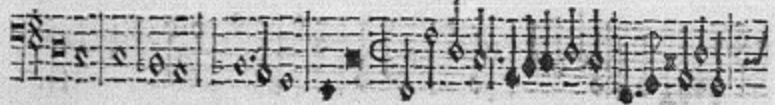
Alto solo

16



Go sum pauper

cum (rit.) mod.!

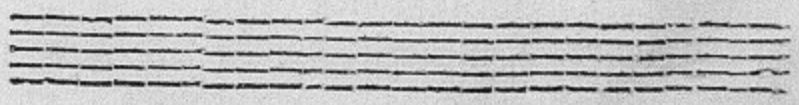
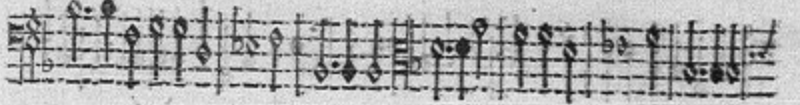
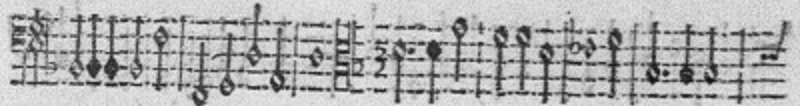


Alto solo.

17



Xultate Deo





On fireber tibi Domine

Musical score for Alto solo on page 18, featuring eight staves of handwritten notation. The music is written in a single system with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, with some rests and slurs. The piece concludes with a double bar line on the eighth staff.



Llumina oculos

Musical score for Alto solo on page 19, featuring ten staves of handwritten notation. The music is written in a single system with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, with some rests and slurs. The piece concludes with a double bar line on the tenth staff.

Alto solo. 20

On turbetur

Alto solo. 21

Eli enarant



Alto solo.

22

Domine Iesu Christe.

Del Primo, Settimo, & Ottavo Tuono.

23

Alto solo.

Donec ponam

Settimo

Ottavo.

Dixit Dominus

Dixit Dominus

Donec ponam

Terzo

Quinto

Del Secondo, Terzo, & Quinto Tuono.

Dixit Dominus

Dixit Dominus

Donec ponam

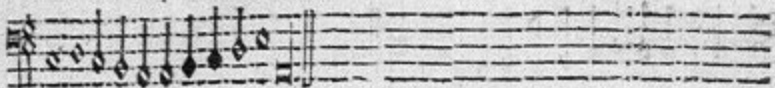
Donec ponam

Del Quarto Tuono

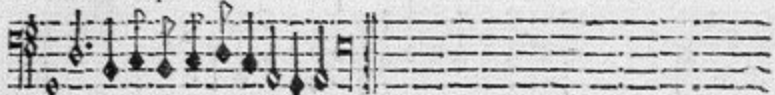
Alto solo.



Donec ponam



Donec ponam



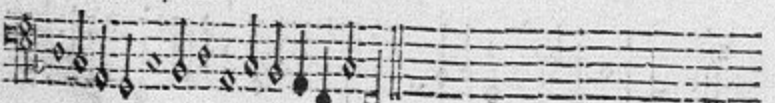
Del Sesto Tuono



Donec ponam



Donec ponam



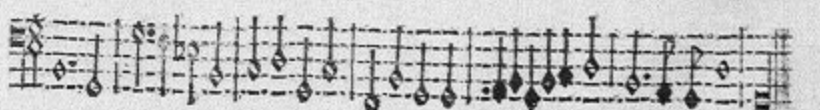
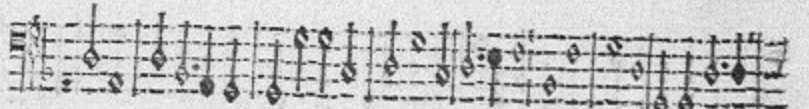
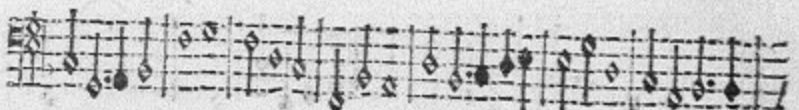
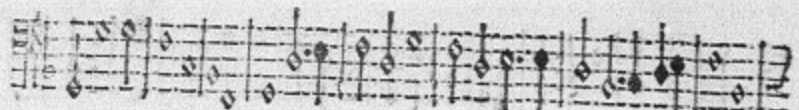
CONCERTI PER IL TENORE
à Vna Voce sola.



Tenore solo.



Eni Domine





Allegro



Allegro

O gratulamina



Tenore solo.

18

Vinc preclarem



19

Tenore solo

Eni Sancte spiritus

Confolam

O Lux

Lava

Damnis

Ale.

Tenore solo. 30



Musical staff with notes and rests, corresponding to the text 'Dum'.

Vm completerunt

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

31 Tenore solo

Musical staff with notes and rests.



Go autem

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

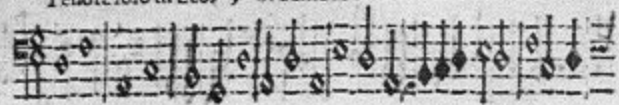
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Tenore solo in Eco: 3 Si canta la seconda cadenza Piano.

M



E nunc fa latis Piano.



P. P. P.



P. P. P.



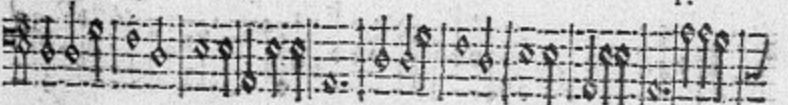
P. P.



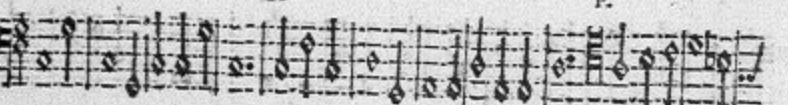
P. P. P. P.



P. P.



P. P.



P. P.



P. P.

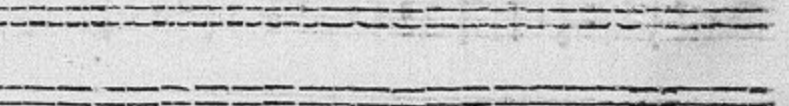
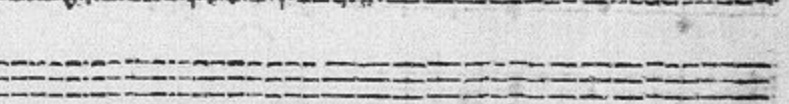
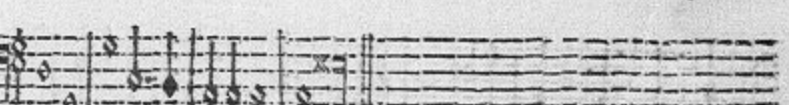
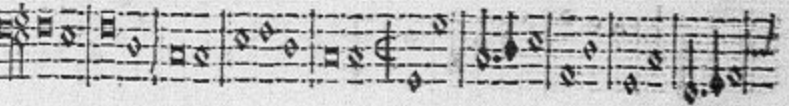
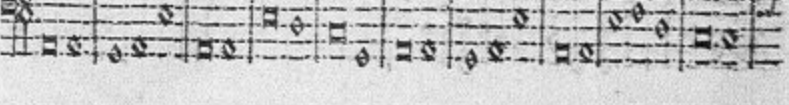
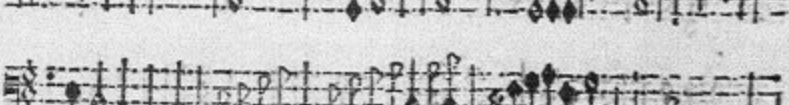
Tenore solo

33

S



Aluc corpus





Tenore solo

3. 4. 5. 6. 7.

Vam dilecta

Del Primo, Settimo, & Ottavo Tuono

35

Tenore solo.

Donec ponam,

Settimo Ottavo.

Dixit Dominus Dixit Dominus

Donec ponam

Del Secondo, Terzo, & Quinto Tuono.

Donec ponam Terzo Quinto.

Dixit Dominus Dixit Dominus

Donec ponam

Basso per Sonar i Concerti del Viadana.

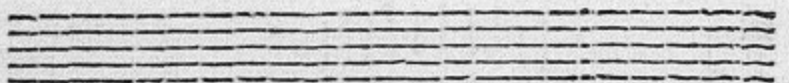
F



Donec ponam,



Donec ponam



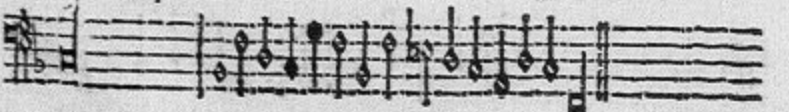
Del Sesto Tuono



Donec ponam

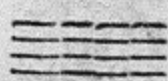
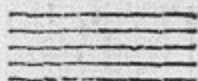


Donec ponam



CONCERTI PER IL BASSO

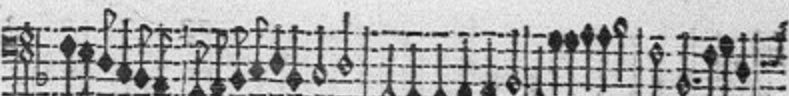
A Vna Voce Sola



Basso solo.



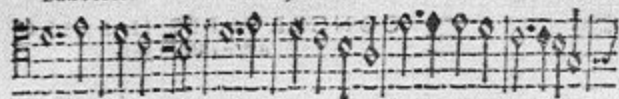
Antemus Domino.



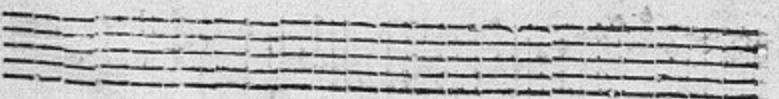
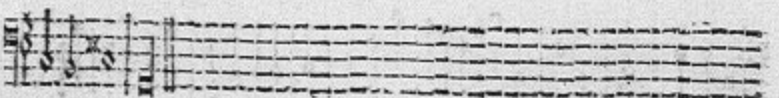
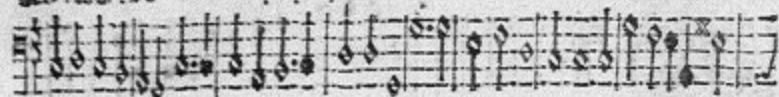


Basso solo.

38

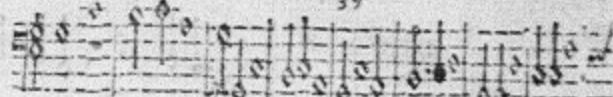


Vm a propinquaret

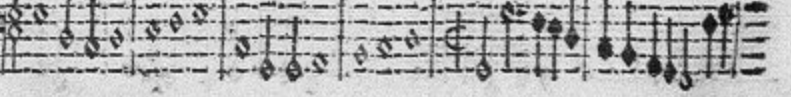
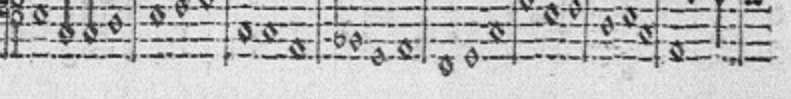
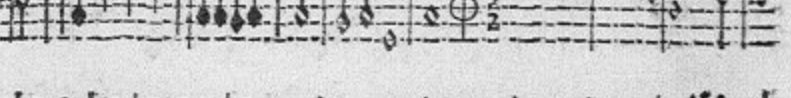
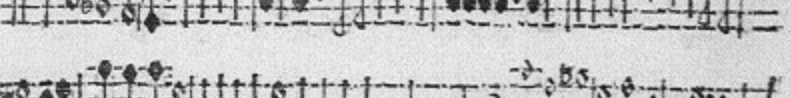
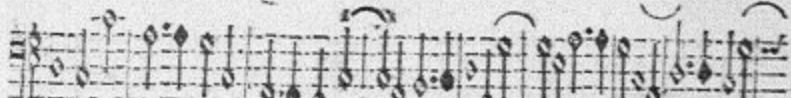


Basso solo.

39



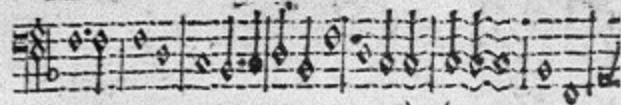
Eate Mariz Magdälene



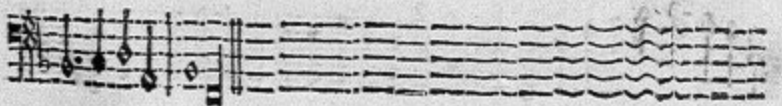
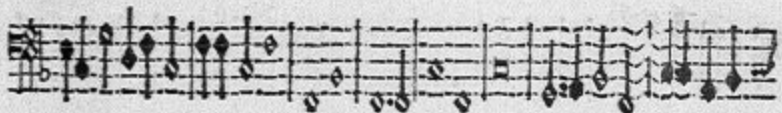
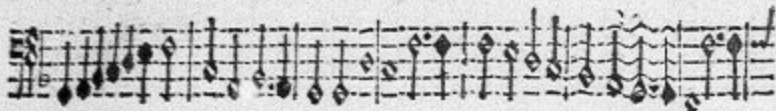
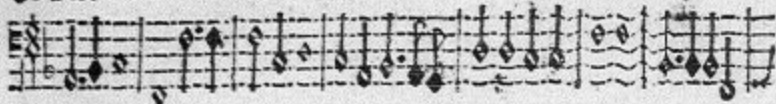


Basso solo.

40



Odie Christus natus est

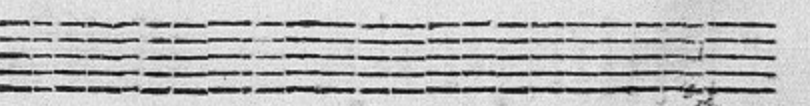
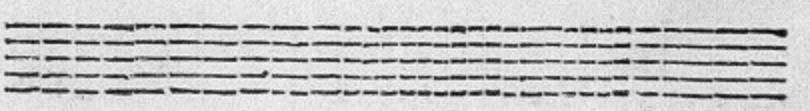
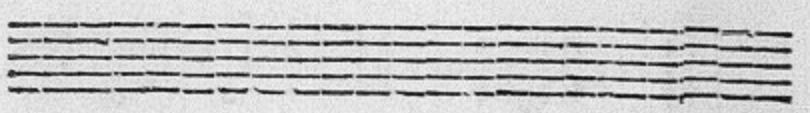
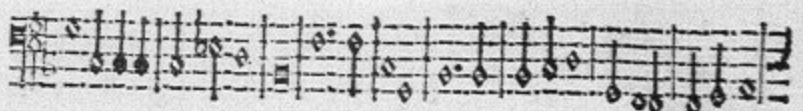
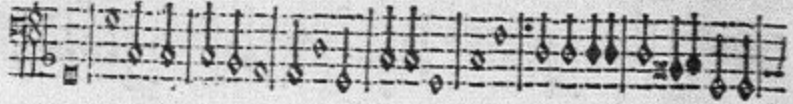


Basso solo.

41



Bone Iesu.





Iesu dulcis



Me reor se perturbam



Basso solo.

44

V per flumina

Basso solo



Petre Beatissime

45



Basso solo.

16

Alue Regina

Del Primo, Settimo, & Ottavo Tuono

47

Basso solo

Donec ponam

Settimo

Ottavo

Dixit Dominus Dixit Dominus

Donec ponam

Terzo

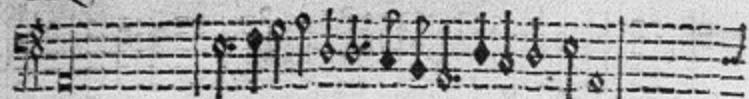
Quinto

Del Secondo, Terzo & Quinto Tuono.

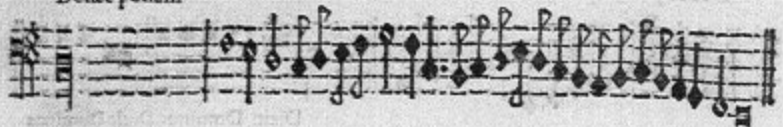
Dixit Dominus

Donec ponam

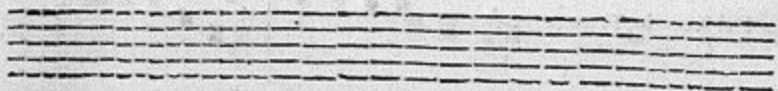
Do nec ponam



Donec ponam



Donec ponam



Del Sesto Tuono.



Donec ponam



Do nec ponam

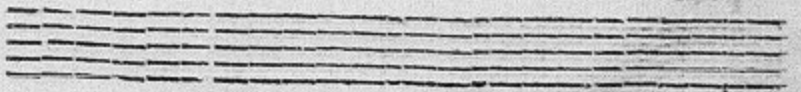


CONCERTI A DVE VOCI.

A Due Soprani, o due Tenori

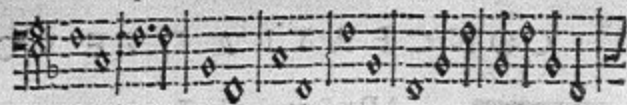


Etate Hierusalem

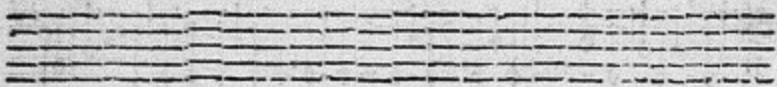




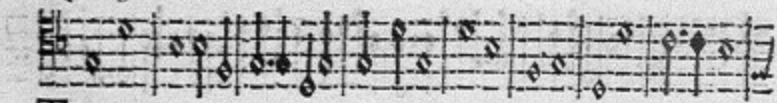
A Due Soprani, o due Tenori 50



Vo Seraphin



Qui l'organista Sona, e Canta



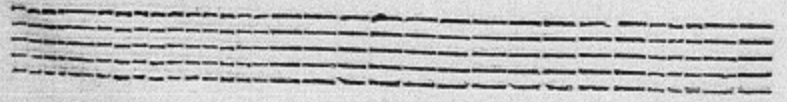
Tresunt qui testimonium dat in caelo Pater verbum & spiritus



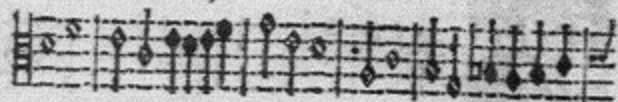
sanctus & hi tres v nū sunt & hi tres v nū sunt.



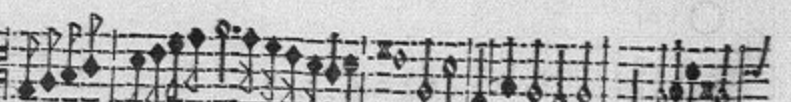
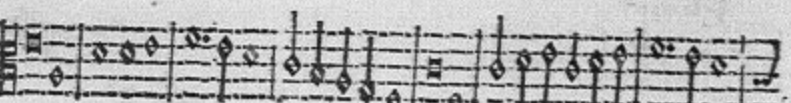
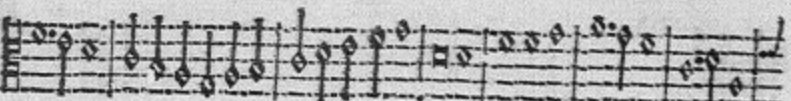
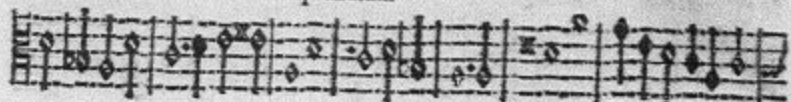
Plena



Canto. e Alto. 51



Vb tuum precidium





Dialogo

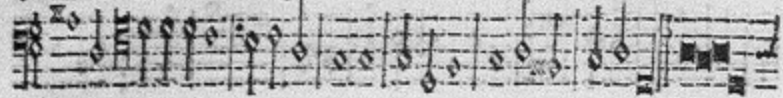
52

53

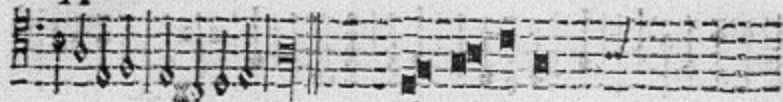
Canto, e Tenore



Aloe Regina



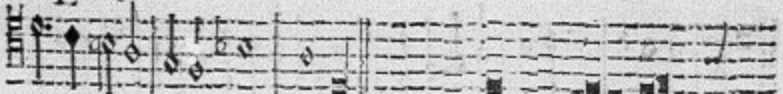
A Dte clana



A Dte fup.



Flacigo



ET Iesum



Olem.



O pia



O dulcis



Canto, Basso

53



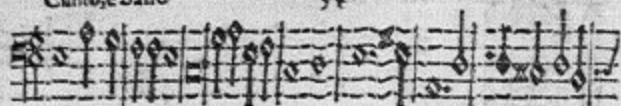
Et est vera frat.



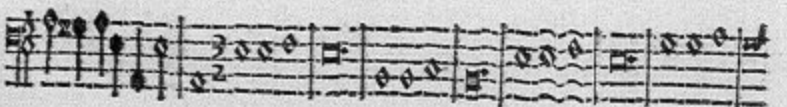
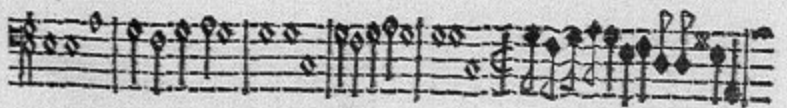
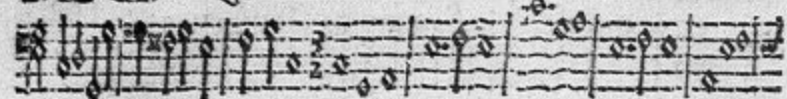


Canto, e Basso

54

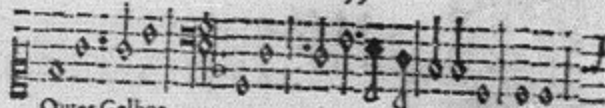


Quam suavis est

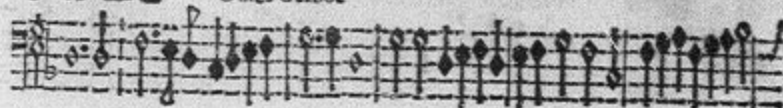


Canto, e Basso

55



Quis Gelboe





First musical staff with notes and a treble clef.

Vomodo ceciderunt

Second musical staff with notes and a treble clef.

Third musical staff with notes and a treble clef.

Fourth musical staff with notes and a treble clef.

Fifth musical staff with notes and a treble clef.

Sixth musical staff with notes and a treble clef.

Seventh musical staff with notes and a treble clef.

Empty musical staff.

Empty musical staff.



First musical staff with notes and a treble clef.

Oc signum Crucis

Second musical staff with notes and a treble clef.

Third musical staff with notes and a treble clef.

Fourth musical staff with notes and a treble clef.

Fifth musical staff with notes and a treble clef.

Sixth musical staff with notes and a treble clef.

Seventh musical staff with notes and a treble clef.

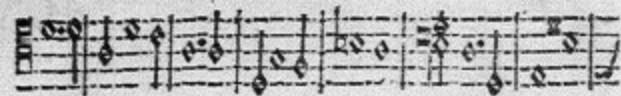
Eighth musical staff with notes and a treble clef.

Empty musical staff.

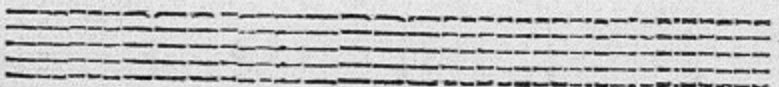
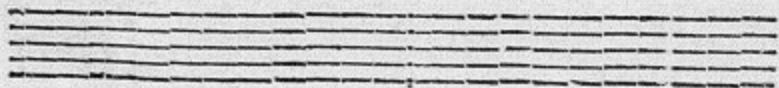
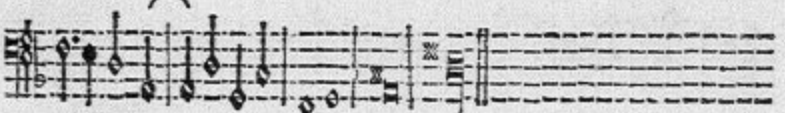
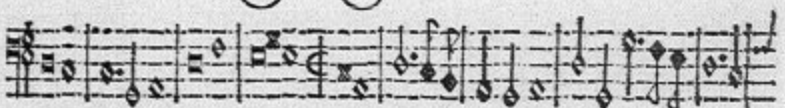
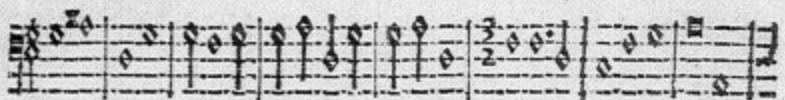
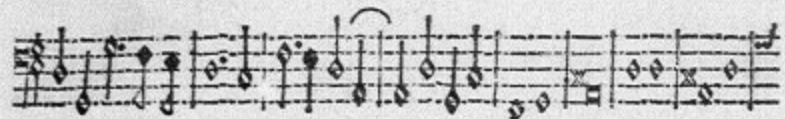


Alto, e Tenore

58

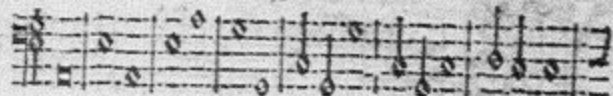


Si iſant duo viri

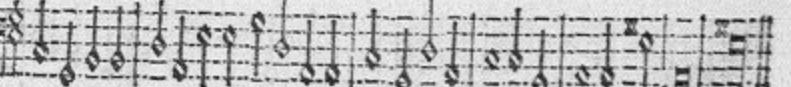
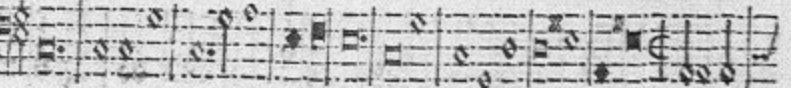
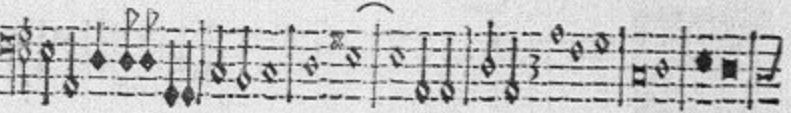
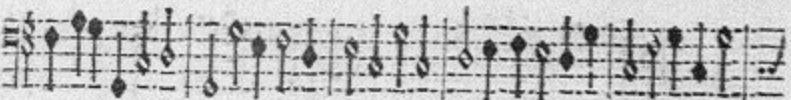


Alto, e Tenore

59



Ego autem cantabo



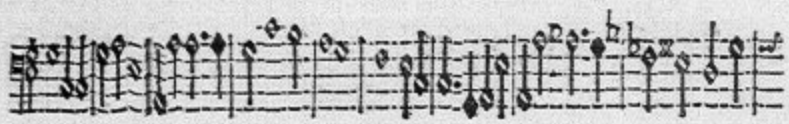


Alto, e Basso

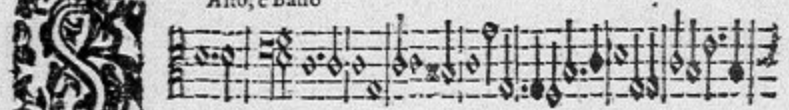
60



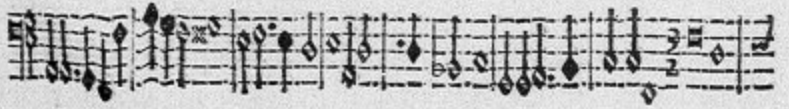
Et unum iniquum



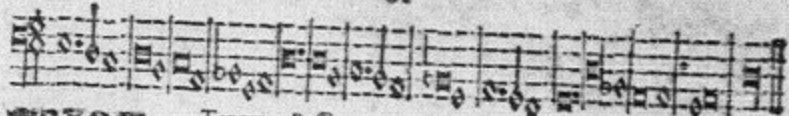
Alto, e Basso



Incur Mater



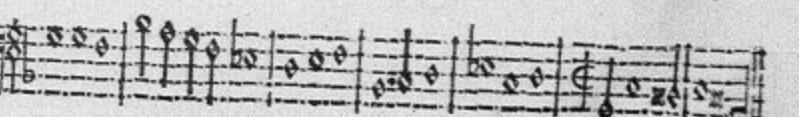
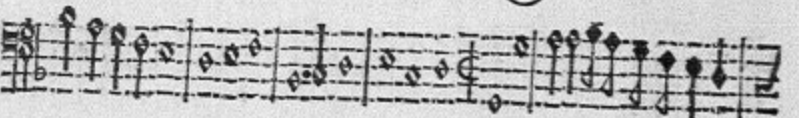
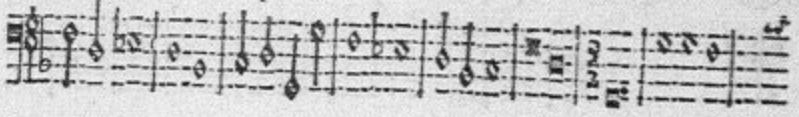
61



Tenore, e Basso



E ore prudentis





Ribulariones

Musical score for Tenor and Bass, page 62. The score consists of eight staves of music, each with a treble clef and a common time signature. The music is written in a Gothic script. The first staff begins with a large decorative initial 'R'. The score concludes with two empty staves at the bottom of the page.



Ntequam comedam

Musical score for Two Basses, page 63. The score consists of eight staves of music, each with a treble clef and a common time signature. The music is written in a Gothic script. The first staff begins with a large decorative initial 'N'. The score concludes with two empty staves at the bottom of the page.

M

A due Bassi

Vreuo

Musical score for two basses, page 64. The score consists of eight staves of music. The first staff begins with a large decorated initial 'M'. The music is written in a single system with two staves per system. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat signs.

A due Bassi

65

S

Alum mefac

Musical score for two basses, page 65. The score consists of ten staves of music. The first staff begins with a large decorated initial 'S'. The music is written in a single system with two staves per system. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat signs.



A due Bassi

66

Oleo super te



A Due Bassi in Eco

67

Xijt Sermo

Basso per sonar i Concerti del Viadana,

K

CONCERTI A TRE VOCI



Tre soprani

Tres pueri

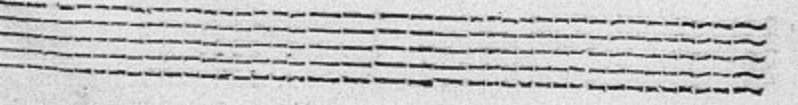
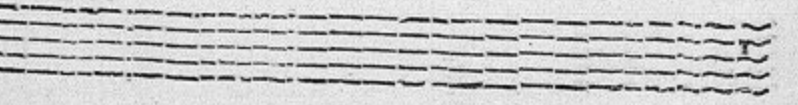
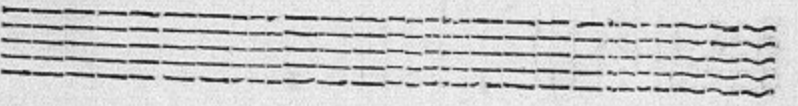
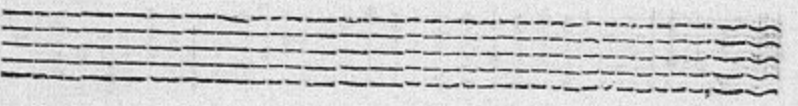
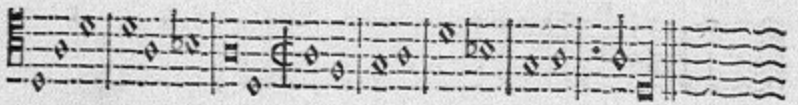
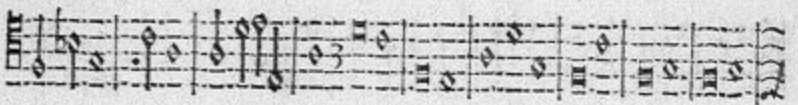
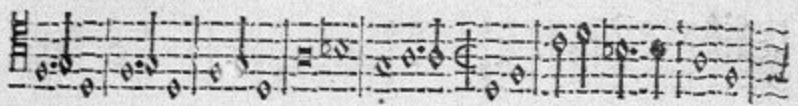
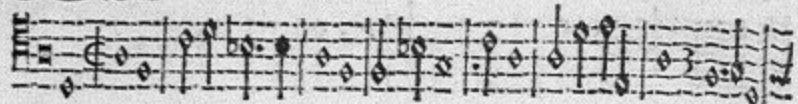
Due Soprani, e' Altro: 69



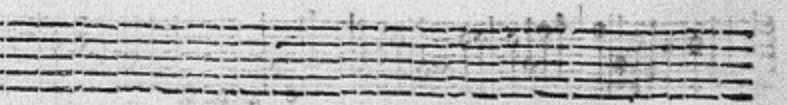
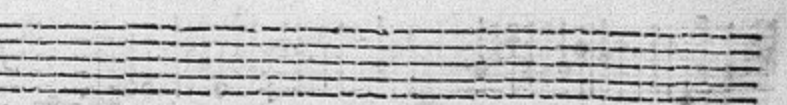
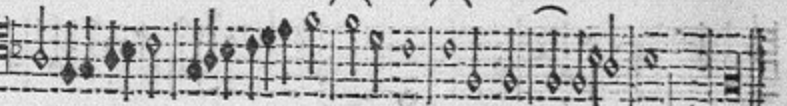
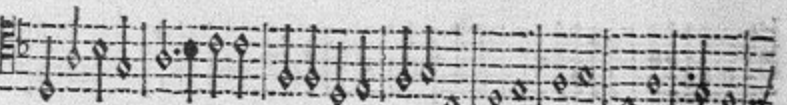
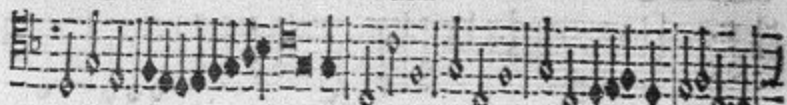
Iubilate Deo



Illi mi Absalom



Admirabile commercium





Au date dominum

Musical score for page 72, featuring ten staves of music for two sopranos and a tenor. The notation includes various note values, rests, and bar lines.



Oppetum inimicorum

Musical score for page 73, featuring ten staves of music for two sopranos and a bass. The notation includes various note values, rests, and bar lines.

B

Due Soprani, Basso. 74

Quum est

B

Due Soprani, e Basso. 75

Lamētatur Jacob.



Christus resurgens

Musical score for page 76, featuring a vocal line and two empty staves. The score is written in a single system with a treble clef and a key signature of one flat. The text "Christus resurgens" is written below the first staff. The music consists of a single melodic line with various note values and rests, including some accidentals. The first staff is followed by two empty staves.



Ili quid fecisti

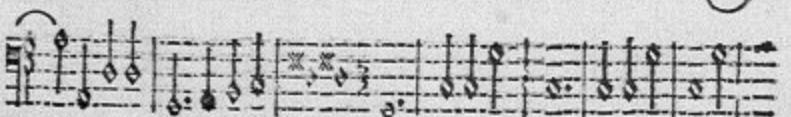
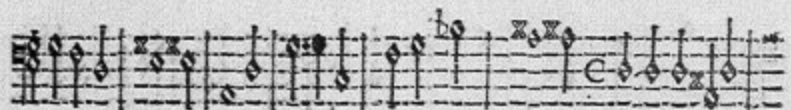
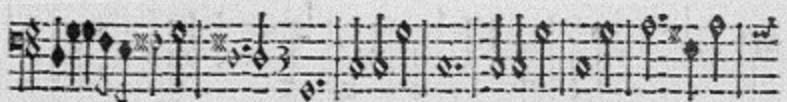
Musical score for page 77, featuring a vocal line and two empty staves. The score is written in a single system with a treble clef and a key signature of one flat. The text "Ili quid fecisti" is written below the first staff. The music consists of a single melodic line with various note values and rests, including some accidentals. The first staff is followed by two empty staves.



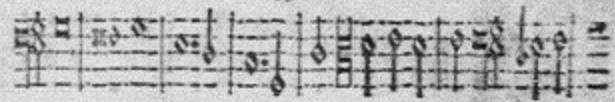
Canto Alto, e Basso 78



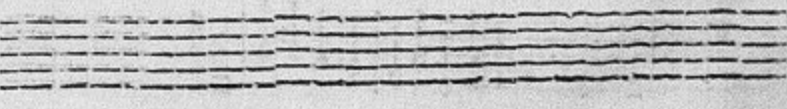
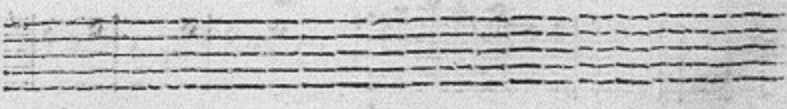
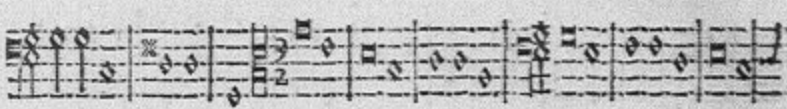
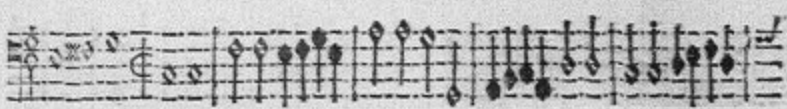
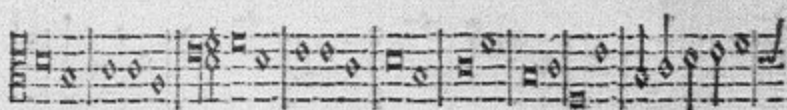
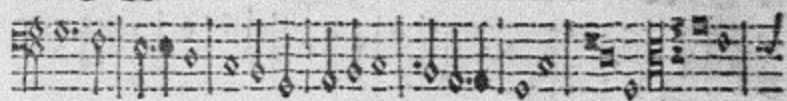
Ornamentant



Due Altri, Basso 79

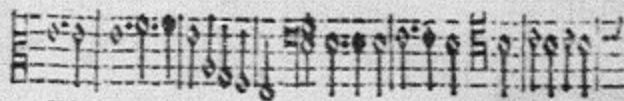
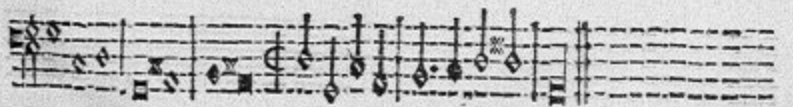
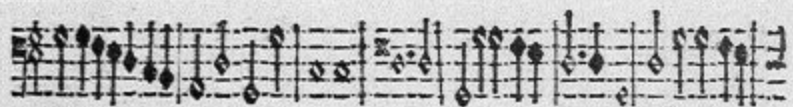
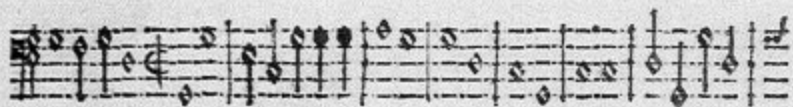
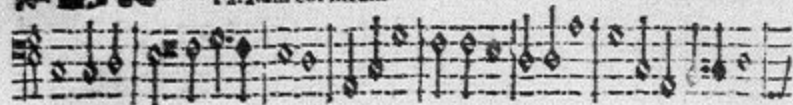


O salutaris hostia.

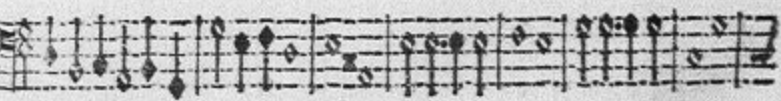
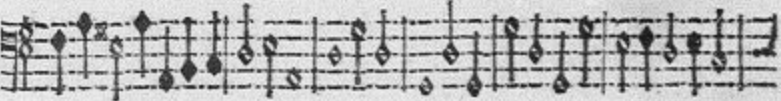
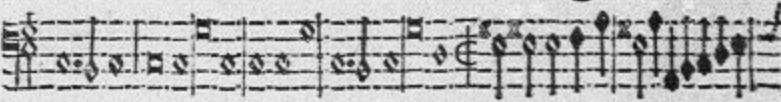
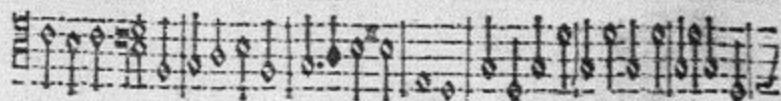




Paratum cor meum



Vdica Domine



Due Tenori, e Basso 52



Lauda sio saluatorē

Amen

Due Tenori, e Basso 53



Xaudj Deus orationem

Tenore solo, e due Tromboni 84



First staff of music for Tenore solo, e due Tromboni. The lyrics "Domi-nus" are written below the notes.

Bone Iesu

Second staff of music.

Third staff of music.

Fourth staff of music.

Fifth staff of music.

Sixth staff of music.

Seventh staff of music.

Eighth staff of music.

Ninth staff of music.

Primo Tubo, 85 In:onatione con l'Organo se piace.



First staff of music for Primo Tubo. The lyrics "Domi-nus" are written below the notes.

Ix: Dominus

Second staff of music. Includes the instruction "Il Choro risponde à que-sto Salmo con un Falso, bordon:".

Sede

Third staff of music.

Virgam

Fourth staff of music.

Fifth staff of music.

Iuravit

Sixth staff of music.

Seventh staff of music.

TENORE Indicabit

Eighth staff of music.

Ninth staff of music.



Laudate pueri Quarto Tuono



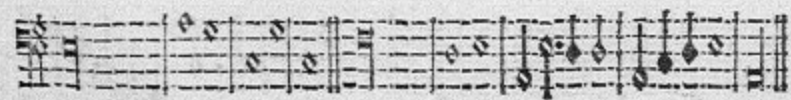
Sicut nomen



TENRE Eccellus



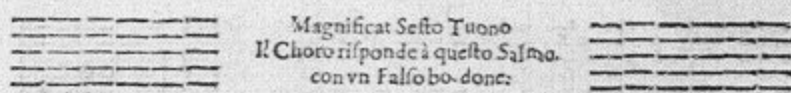
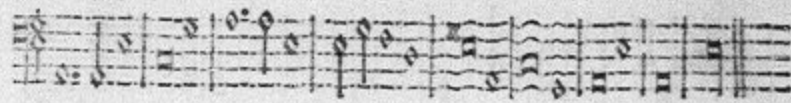
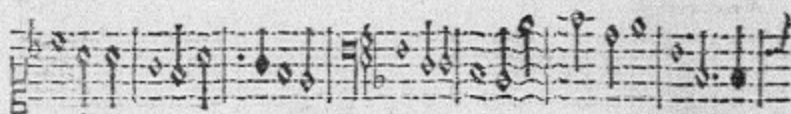
ALTO Sufitans



Qui habitare



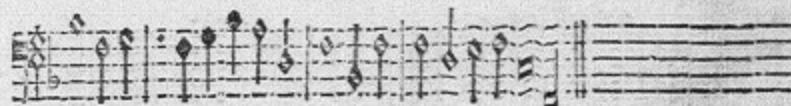
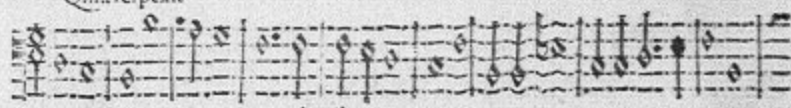
Sicut erat

Magnificat Sexto Tuono
Il Choro risponde à questo Salmo.
con vn Falso bo. donec.

AN. ma

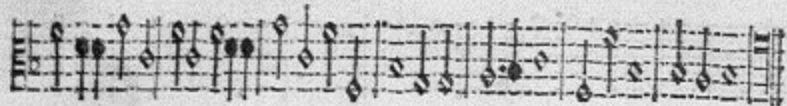


Onia respexit

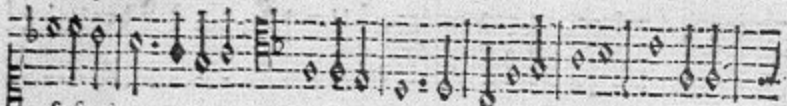


ALTO

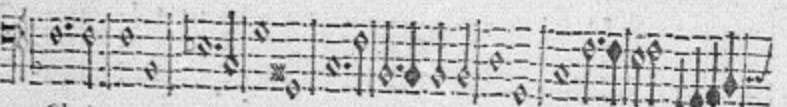
Et misericordia



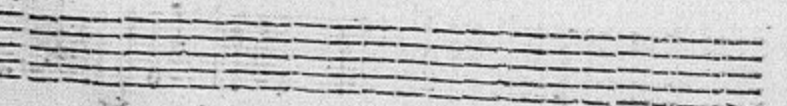
A voce pari



Suscipit



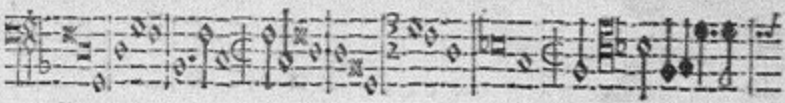
Gloria



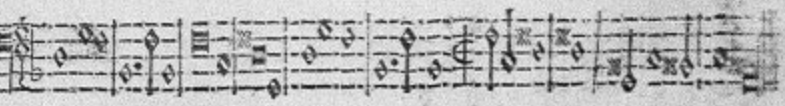
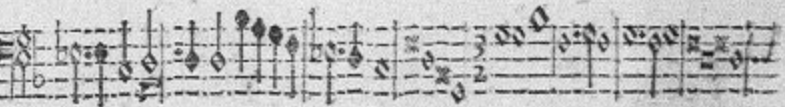
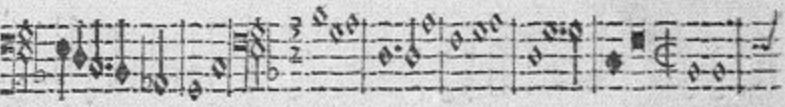
CONCERTIA QVATRO VOCI



Amate Domino



Sicut erat



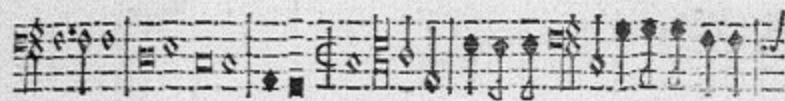
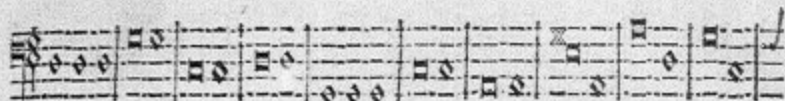


A Quattro

90



Gredimni

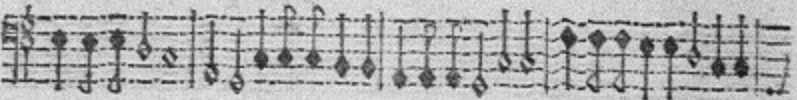
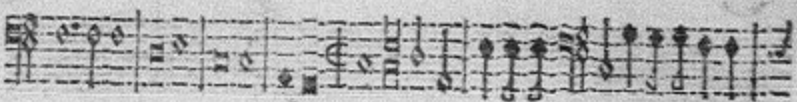
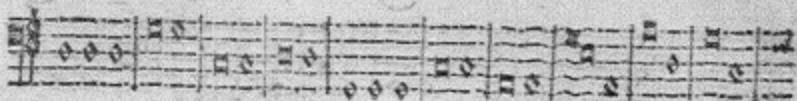
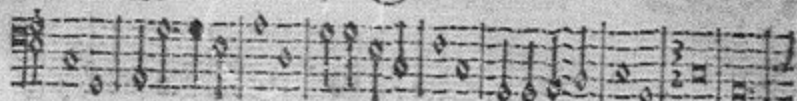


A Quattro.

91



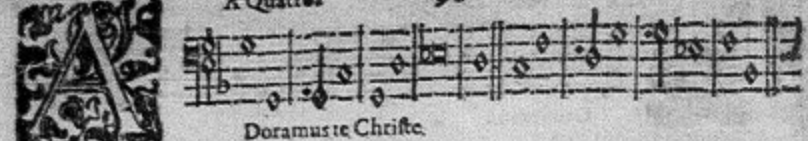
Gredimini,



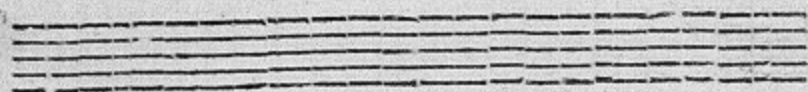
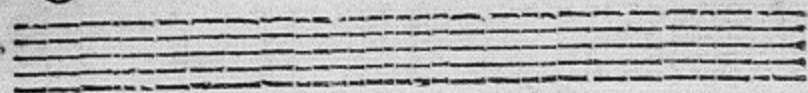
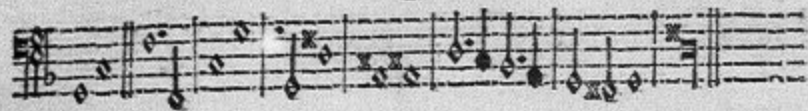
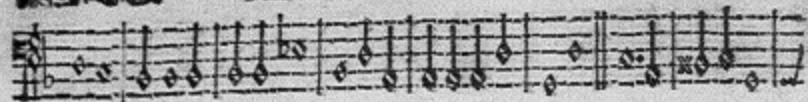
Basso per sonar i Concerti del Viadana.

N

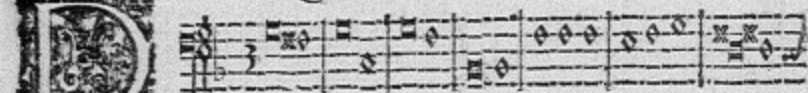
A Quatro.



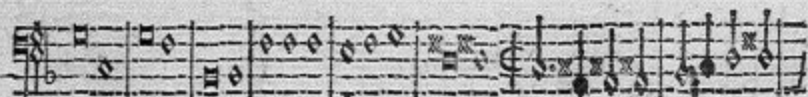
Doramus te Christe.



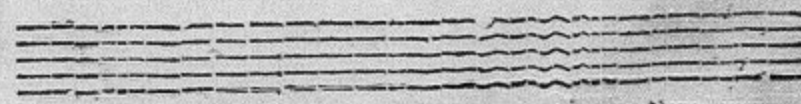
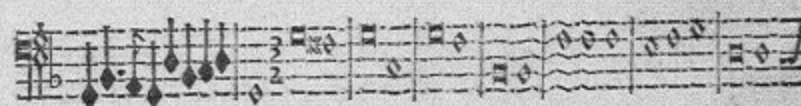
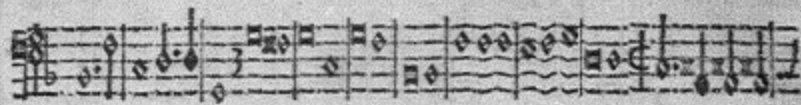
A Quatro.



Ic Maria.



93



N 2

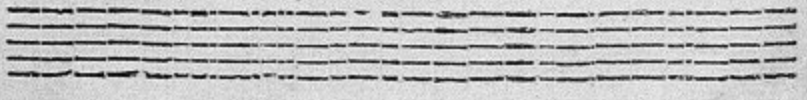
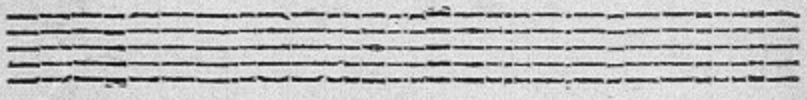
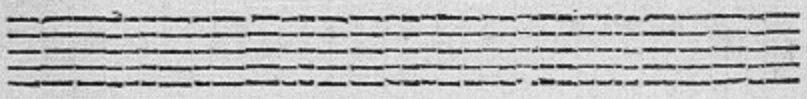
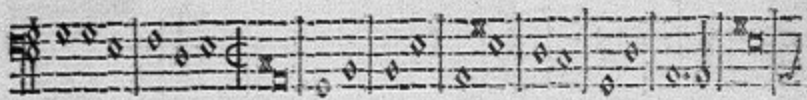
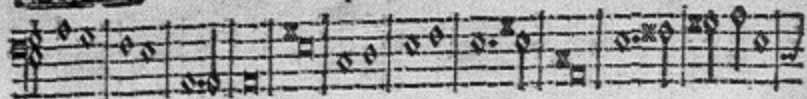
X

A Voce pari.

96

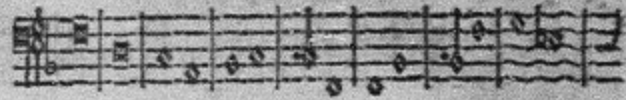


Ve verum corpus

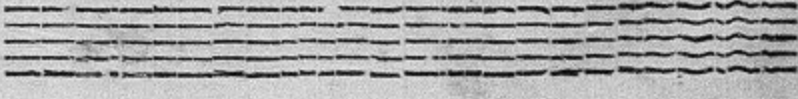
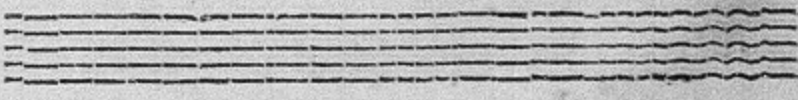
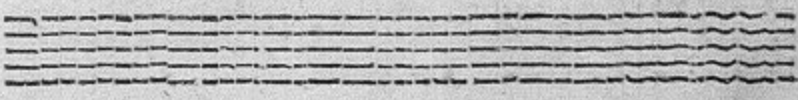
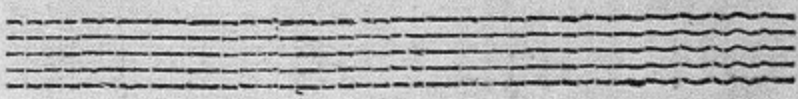
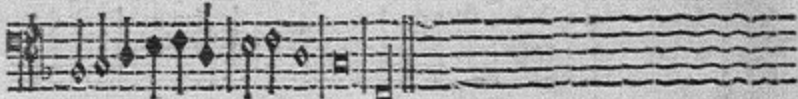
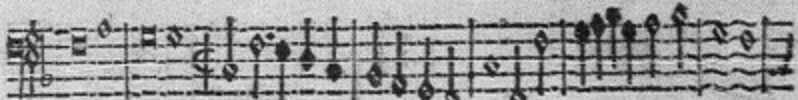


A Voce pari.

97



Sacram Coniuium





Ihe Hierusalem

Musical score for three sopranos and one bass, page 98. The score begins with a large, ornate initial 'I' followed by the text 'Ihe Hierusalem'. The music is written on a single staff with a treble clef and a common time signature. Below the vocal line are three empty staves, likely for the basso continuo.



Il. eius meus

Musical score for two sopranos and two basses, page 99. The score begins with a large, ornate initial 'D' followed by the text 'Il. eius meus'. The music is written on a single staff with a treble clef and a common time signature. The score consists of eight staves of music.



O die nobis caelorum

Musical score for page 100, featuring ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a single system across the ten staves.

Musical score for page 101, featuring four staves of music followed by six empty staves. The notation includes various note values and rests. The music is written in a single system across the four staves.



Due Alti, o due Bassi 102

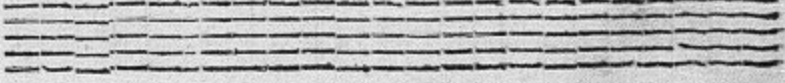
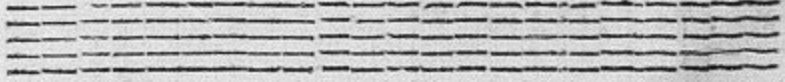
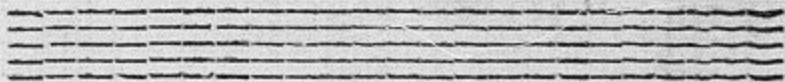
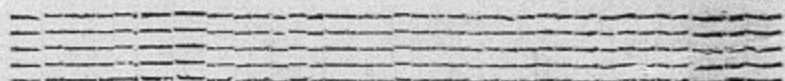
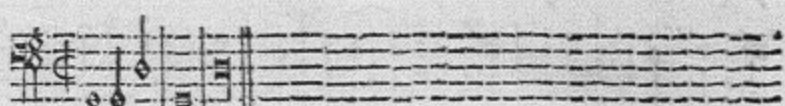
A Quattro



Odie appaeruerunt



103





Encidctus Deus

Musical score for page 104, featuring ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The music is arranged in a four-part setting for two tenors and two basses.



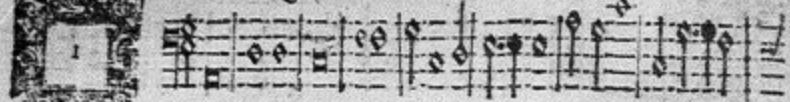
Dilectus

Musical score for page 105, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The music is arranged in a four-part setting for one tenor and three basses.



A Quatro In Eco.

106



Am de somno



Piano.

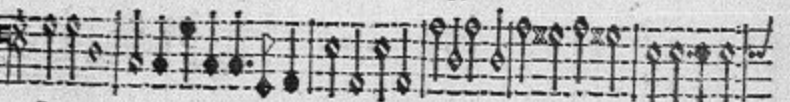


P.



P.

P.



P.

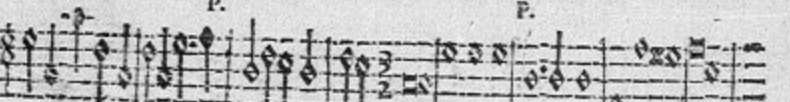
P.

P.



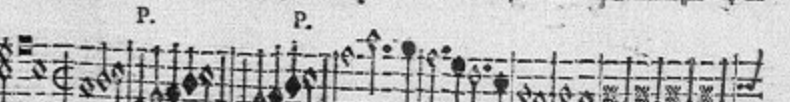
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P.



P.

P.

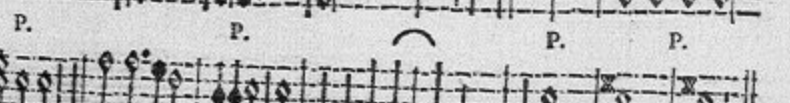


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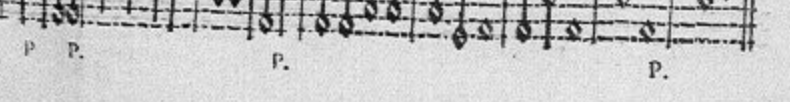


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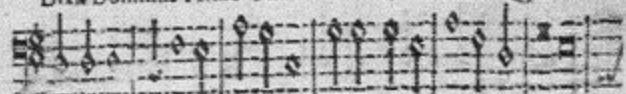
P.



Dix Dominus Primo Tuono

107

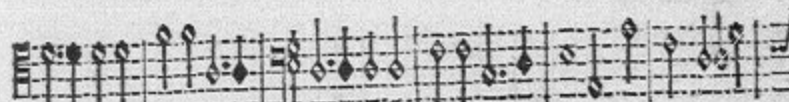
A Quatro



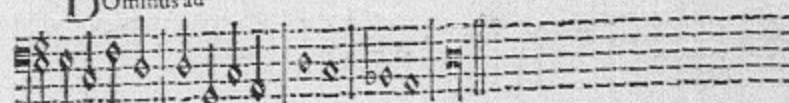
Onec ponam



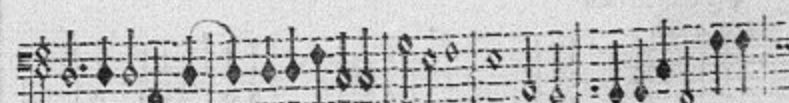
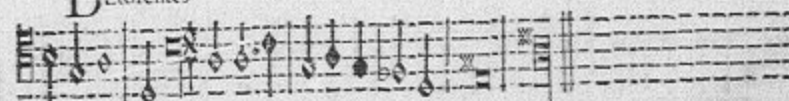
Tecum principium



Dominus ad



Detorenes



Sicut erat

Basso por Sonar i Concerti del Viadanauda

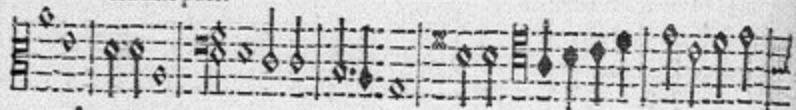
P



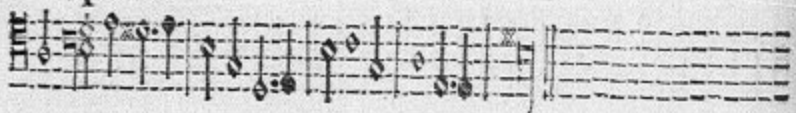
Quarto Tuono il Choro risponde A questo Salmo con vn Falso Bordone.



Audate pueri



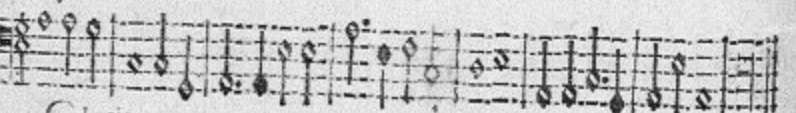
A folis ortu



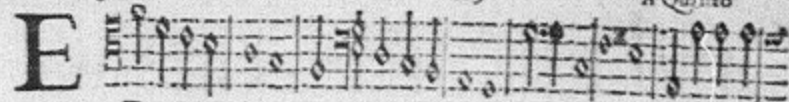
Vis sicut



VT collocet eum



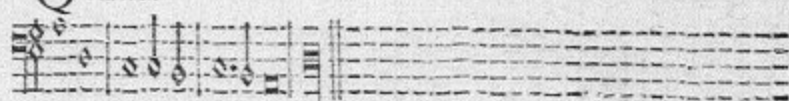
Lorja



ET exultauit



Quia fecit



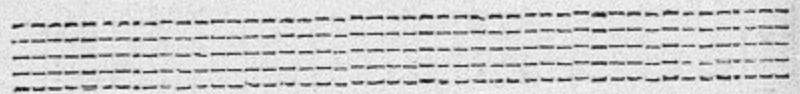
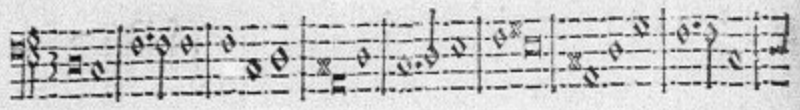
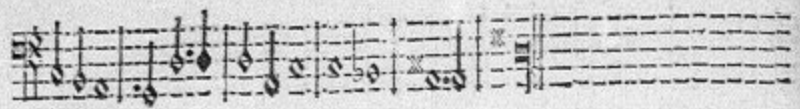
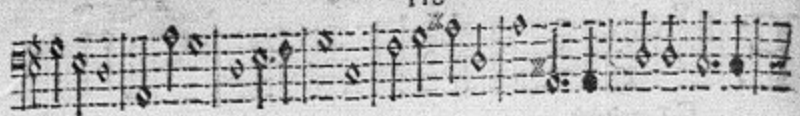
Fecit potentiam



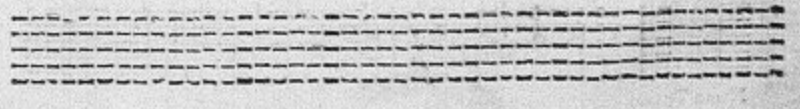
Esurientes



Sicut locutus

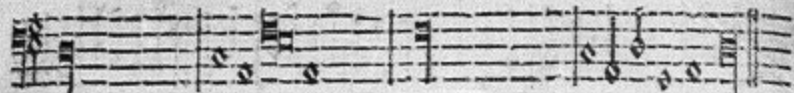


Canzon Francefe in Risposta



Peri Ealfi Bordoni

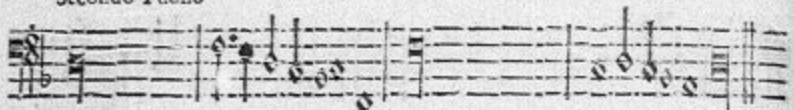
111 111



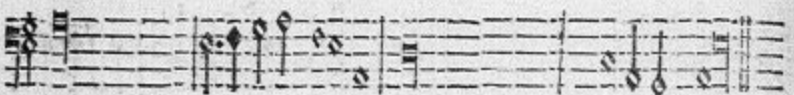
Primo Tuono.



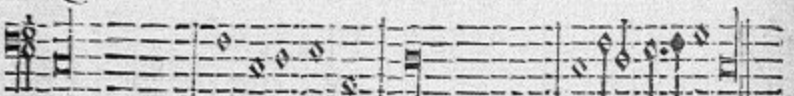
Secondo Tuono



Terzo Tuono



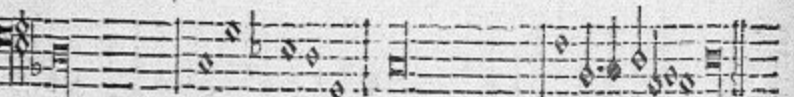
Quarto Tuono



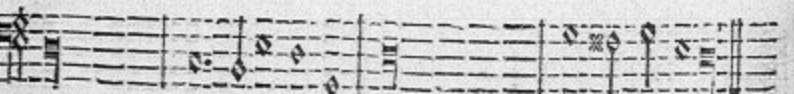
Quinto Tuono



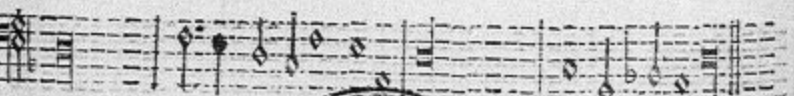
Sesto Tuono.]



Settimo Tuono



Ottavo Tuono



Nono Tuono





TAVOLA DE I CONCERTI
DEL SCONDO LIBRO
DEL VIADANA.



A VNA VOCE SOLA. CONCERTI A QVATTROVOCI

Super flumina	Canto solo.	1	O dulcis amor Iesu	Passo Alto, e due	
Collaudate	Canto solo.	2	Soprani		23
Veni Sancte spiritus	Tenore solo	3	Omnes moriemini	Due soprani Alto	
Aue verum	Tenore solo.	4	è Tenore.		24
Salve Trinitatis	Tenore solo.	5	Cantabant Sancti	Basso Alto, e due	
Aue Sancta Maria	Tenore solo.	5	Soprani.		25
Magnificat	Tenore solo.	7	Sanctorum meritis		26
Missa Dominicale	Tenore solo.	9	Imple os nostrum	Due Bassi, è due	
CONCERTI A DVE VOCI			Soprani.		27
O Bona crux	Due Tenori.	13	O Pater o Francisce	Due Tenori, è due	
Benedicā Dominum	Canto è Basso.	16	Bassi		27
Regna Tette	Canto è Basso.	16	O Domine	A voce pari.	28
Confitemini	Basso è Canto.	16	Aue Domine Iesu	A voce pari.	30
Benedicam Dominū	In altro modo	16	Misit me	A voce pari.	30
Alto è Tenore D'incerto.		18	Magnificat	Primi Toni.	31
CONCERTI A TRE VOCI			Magnificat	Quinti Toni.	31
Veni Sancte Spiritus	Basso è due Canti	20	Magnificat	Sesti Toni.	31
Venite & videte	Basso è due Soprani	21	Missa Veni Creator		
Tria sunt munera	Due Tenori è Basso.	22	Dici solemnia.	A 4.	

I L F I N E .

