



BASSO.

CONCERTI
ECCLESIASTICI
A VNA, DVE, TRE,
QUATTRO VOCI.

CON DOI A CINQUE, ET VNO A OTTO.

Messa, e doi Magnificat, & Falsi Bordeni à 4. & sei sonate: Per Instrumenti à due, tre, e quattro.

Di Gio. Paolo Cima, Organista della Gloriosa
Madonna presso S. Celso di Milano.

NOVAMENTE DATI IN LVCE.
CON LA PARTITVRA PER L'ORGANO.



I N M I L A N O,

Per gl'Heredi di Simon Tini, & Filippo Lomazzo. 1610.

Con licenza de' Superiori.

H



AL MOLTO ILLVST. SIG.
E PADRONE MIO
COLLENDISSIMO
IL SIG. OTTAVIO VALERA.

SONO tantocare, e bramate l'opere del Sig. Gio. Paolo Cima, per la bontade, & leggiadria loro, secondo la comune opinione de gl'intendenti, che spinto dall'innato desiderio mio di giouare à tutti, mi vado tutta via forzando d'hauerne alcuna (se bene con difficoltà grandissima, per la molta modestia d'esso Sig. Cima, che si poco le reputa) per comunicarla al Mondo co'l mezzo della mia Stampa. Et in particolare hò procurato con ogni diligenza d'hauere questi Concerti Ecclesiastici, tanto graditi mentre erano cantati, & da lui suonati, ch'ogni vno bramaua d'hauerne copia. Mi restaua solo di trouare persona alla quale conueneuolmente dedicargli potessi: Et ecco, che subito mi si presentò V. S. M. Illust. tanto affectionata alla Musica, & intendente di essa, che in Casa sua riceue, & accarezza tutti gli Virtuosi di questa professione, & ci tiene non solo d'ogni sorte d'Instrumenti; mà de' migliori, che possono ritrouarsi; quali anco sà molto bene adoperare, come hò inteso più volte da diuersi. A lei dunque presento io questi Concertini, come à quella che conoscerà benissimo il valore d'essi, & gli gratiosi, & affettuosi mouimenti, che con tanto artificio posti vi sono; che perciò dirà, che à lodarli non sono tanto con stretto dall'affetto, quanto dall'effetto, anzi che non arriuo alli meriti loro, e dell'Autore. Gradiscali V. S. M. Illust. con la solita benignità sua, & come cose di così Eccellente Autore, & come da me donate, che desidero d'esserle seruitore che per tale con ogni affetto, e ruerenza, me le dedico. Di Milano alli 26. di Ottobre 1610.

D. V. S. M. Illust.

Diuotiſſ. Seruitore

Filippo Lomazzi.

Al Molto Reuer. D. Matheo Ferrari, Basſo di N. Signora
appresso di S. Celſo.

Anta te Domino ij. canti-
cum no-uum, can-
ta te Domino Quia mirabilia fe-
cit Do- minus fe- cit Dominus dextera e- ius: fal-
uauit eum dextera eius, & brachium fan- Etum e-
ius. Cantate, cantate Domino, cantate, cantate Domino,
canticum no- uum, canticum no-
uum.

Al Nobis Magn. Signor, il Signor Pietro Paolo Maderno



First staff of music with notes and lyrics: Vltus vt pal ma flore-

Vltus vt pal ma flore-

Second staff of music with notes and lyrics: bit. Iustus vt palma flore-

bit. Iustus vt palma flore-

Third staff of music with notes and lyrics: bit: Sicut Ce deus libani. multiplica bitur,

bit: Sicut Ce deus libani. multiplica bitur,

Fourth staff of music with notes and lyrics: plantatus in domo Domini, multiplica bitur, plantatus

plantatus in domo Domini, multiplica bitur, plantatus

Fifth staff of music with notes and lyrics: in do mo Domini in atrijs domus Dei no stri

in do mo Domini in atrijs domus Dei no stri

Sixth staff of music with notes and lyrics: in atrijs domus Dei no stri in atrijs domus Dei no-

in atrijs domus Dei no stri in atrijs domus Dei no-

Seventh staff of music with notes and lyrics: stri Al lelujia Al lelujia. Al le-

stri Al lelujia Al lelujia. Al le-

Eighth staff of music with notes and lyrics: lu ia. Allelu

lu ia. Allelu ia.



First staff of music with notes and lyrics: Domine IE SV Chri stc,

Domine IE SV Chri stc,

Second staff of music with notes and lyrics: O Do mine IE SV Chri ste adoro te

O Do mine IE SV Chri ste adoro te

Third staff of music with notes and lyrics: in Cruce vul neratum felle & aceto pota tum, deprecor te ij.

in Cruce vul neratum felle & aceto pota tum, deprecor te ij.

Fourth staff of music with notes and lyrics: vt vulnera tua sint remedium animæ meæ, sint remedium animæ

vt vulnera tua sint remedium animæ meæ, sint remedium animæ

Fifth staff of music with notes and lyrics: meæ, deprecor te ij. vt vulnera tua sint remedium animæ

meæ, deprecor te ij. vt vulnera tua sint remedium animæ

Sixth staff of music with notes and lyrics: meæ sint remedium animæ meæ.

meæ sint remedium animæ meæ.

Seventh staff of music (empty)

Eighth staff of music (empty)

Ninth staff of music (empty)

Tenth staff of music (empty)



Vos omnes qui transitis per viam O vos omnes

qui transitis per viam attendite

& vide te si est dolor similis sicut

dolor meus, si est dolor similis sicut dolor meus, attendite &

vide te si est dolor similis sicut dolor meus, sicut dolor meus.



Ea ti ij.

qui habitant in domo tua Domine

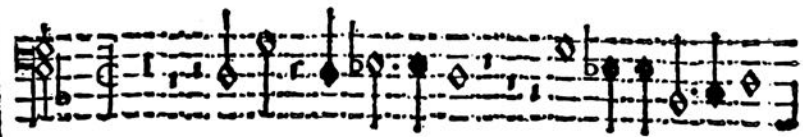
in saecula saeculorum ij. Domine in saecula saeculo-

rum ij. laudabunt te, ij. in saecula saeculo-

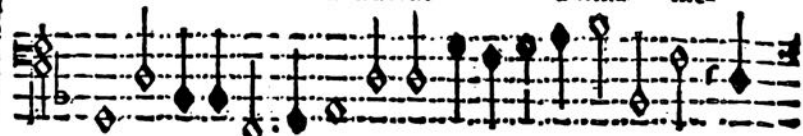
lorum ij. laudabunt te, alleluia, alle lu-

ia, alleluia, alleluia, ij. alleluia, ij.

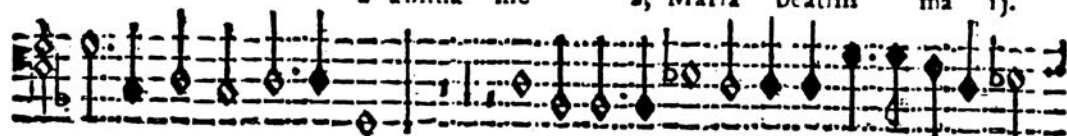
alleluia, ij.



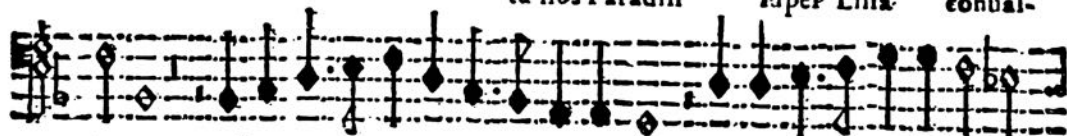
D te desiderat anima me-



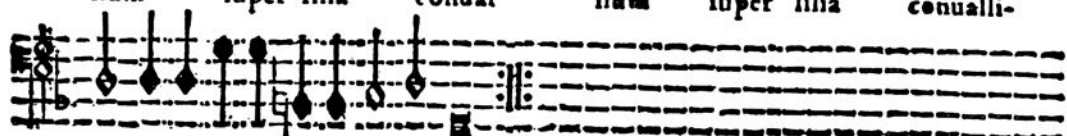
a anima me a, Maria beatiffi ma ij.



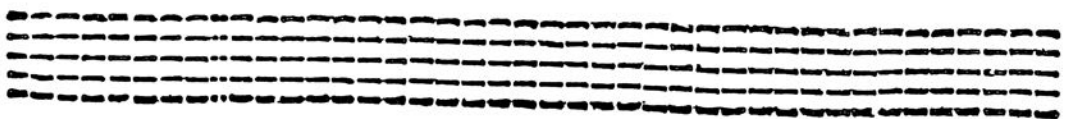
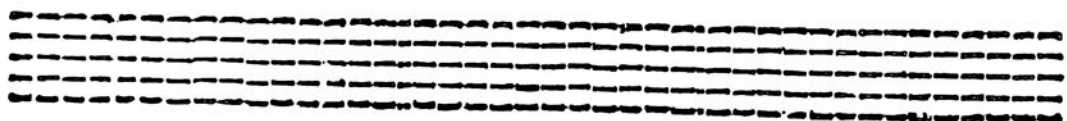
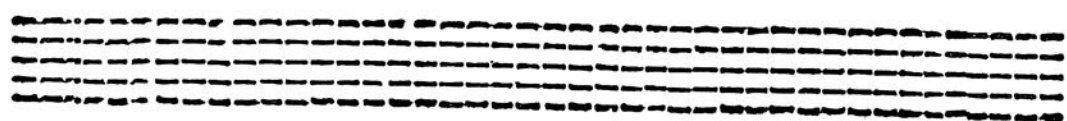
tu flos Paradisi super Lilia conual-



lium super lilia conual liam super lilia conualli-



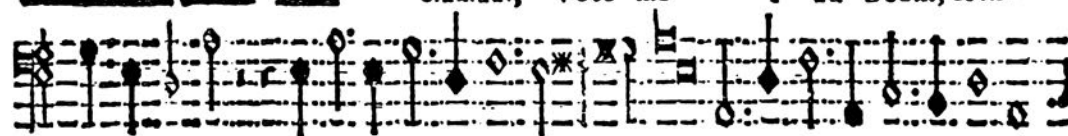
um. ij.



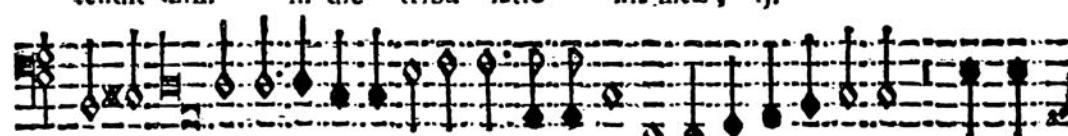
O ce mea ad Dominum ij.



clamaui, Voce mea ad Deum, & in-



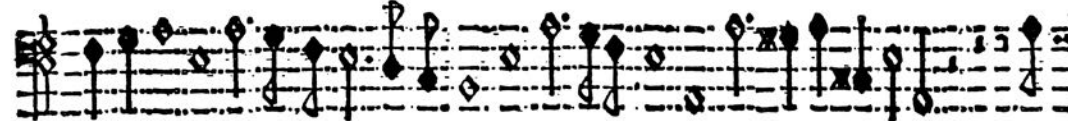
tendit mihi in die tribulationis meae, ij.



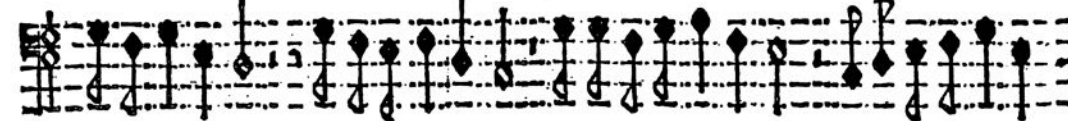
Deum exquisivi manibus meis nocte contra eum, & non



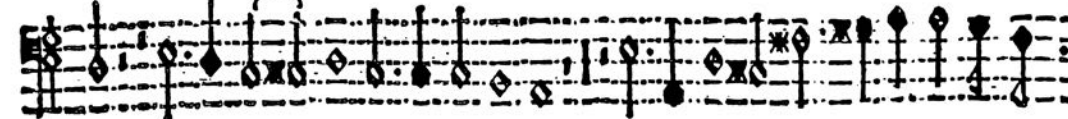
sum deceptus ij. renuit



consolari anima mea a ij. memor fui Dei &



delectatus sum ij. & exercitatus sum ij



& defecit spiritus meus, & defecit spiritus me-



us.



Qvam pulchra sunt mima tua ij.

foror mea spon-

sa pulchriora sunt vbera tua vino, & odor ij.

vestimentorum tuorum super omnia aromata ij.

fauus distillans labia tua sponsa fauus distillans

labia tua sponsa mel & lac sublingua tua Allelu-

ia ij. alleluia, ij.

alleluia, ij. alleluia, ij.

alleluia.



Cum creata in me De-

us Communi dum

creata in me Deus & spiritum re-ctum in noua in vi-

scris meis Alleluia. Alleluia, alle-

luia, alleluia, ne proicias me a

facie tua, & spiritum sanctum tuum ne auferas a me, &

Spiritum sanctum tuum ne auferas a me, alleluia, ij.

alleluia ij. alleluia, ij.

alleluia, alleluia, ia, ij.

Al molto Mag. Sig. Giulio Maleardo, gentilissimo Tenore,
nella Chiesa di N. Signora presso S. Celso.



Utate ij. & vide te quoni-

am suavis est Dominus, quoniam suavis est Dominus

beatus vir ij. qui sperat in eo, beatus vir qui spe-

rarat in eo, qui sperat in eo, timete Dominum, omnes sancti

ius, omnes sancti eius

quoniam quoniam non est inopia

timentibus eum, quoniam

non est inopia timentibus eum.



Rdens est cor me

um

desidero videre Dominum me-

um

Dominum me- um quero & non iu-
c-

cia ubi posuerunt o-

um

si tu sustulisti illum dico mihi & c-

go eum

rolla n Alleluia al leluta, alleluia, al le-

luia, ij.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff



Xaudi Deus vocem me am cum depre-

cor ij. exau di Deus vocem me-

am cū deprecor ij. à timo re ini mici eripe animam

meam, protege me à conuersatione malignantium & à multi-

tudine operantium iniquitatem, & à multitudine operantium

iniquitatem.

iniquitatem.

iniquitatem.



Non tūbetur cor vestrum ij. ego

do ad Patrem & dum af-

sumptus fuero a vobis spiritum veritatis mittam vobis spiritum

veritatis alle luia. alle luia. ij.

veritatis alle luia. alle luia. ij.

ij. & gaude bit cor vestrum,

ij. & gaude bit cor vestrum,

& gaudebit cor vestrum alle luia, alle lu-

& gaudebit cor vestrum alle luia, alle lu-

ia, ij. ij. alle luia.

ia, ij. ij. alle luia.

ia, ij. ij. alle luia.

Al Molto Mag. & M. Rev. Sig. D. Francesco Lucino.



Vulnerasti, soror mea spon-



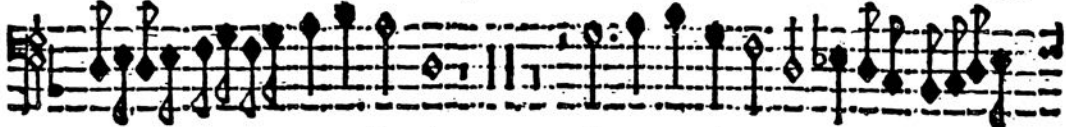
sa Vulnerasti cor me- um ij.



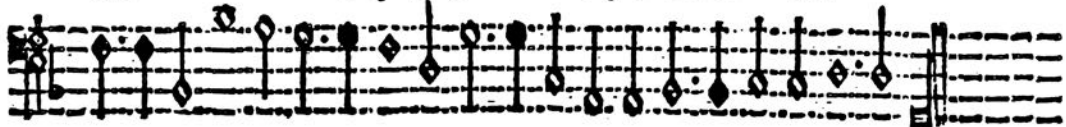
in vno oculorum tuo rum, & in vno



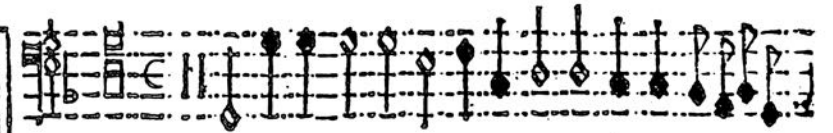
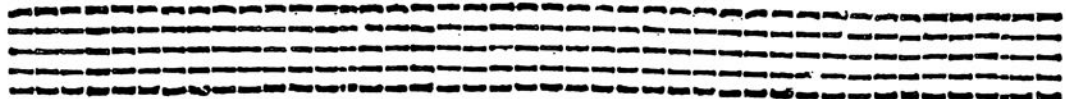
erine colli tu i pulchriora sunt vbera tua vino soror



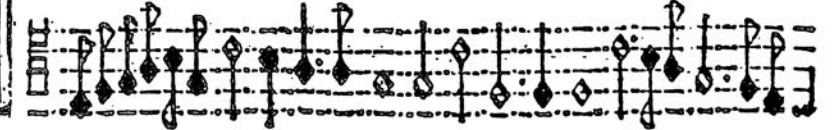
me a sponfa, super omnia aro-



mata, ij. super omnia aromata.



Altitudo divitiarum sapien-



tiz & scientiz De-



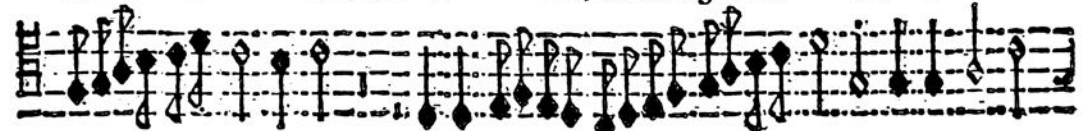
i quam incomprehensibilia sunt quam incomprehensibi lia.



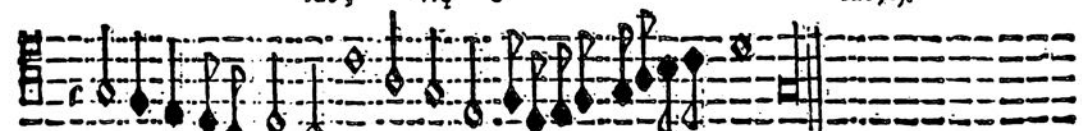
sunt iudicia eius, iudicia ius, & inuestigabi-



les vix eius, vix eius, & inuestigabiles vix e-



ius, vix eius, ius, ij.



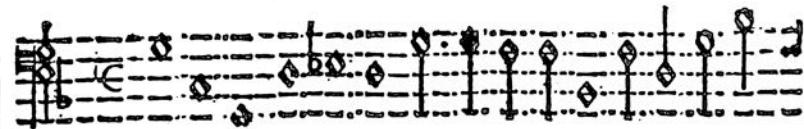
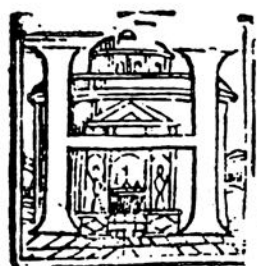
vix eius, vix eius, ius.



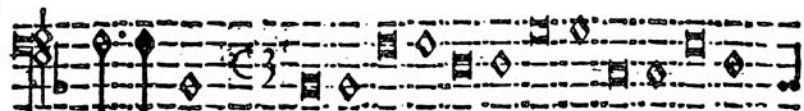
Al M. Mag & M. R. Don Francesco Lucino.

Bea ta es Vir go Mari Beata
 es Vir go Ma ria quæ Do mi num por ta sti Cre a to rem
 mun di ij. quæ Dñum por ta sti cre a to rem mun di
 Ge nu i sti qui te fe cit ij. & in æ-
 ter num per ma nes Vir go, & in æter-
 num per ma nes Vir go ij. alle lu ia, al-
 le lu ia alle lu ia, alle lu-
 ia, alle lu ia, alle lu ia.

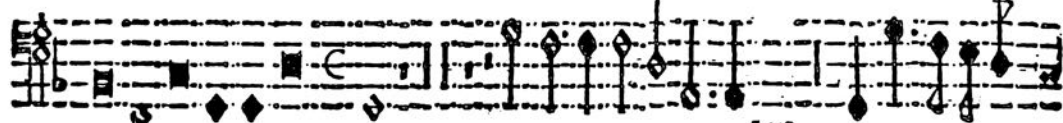
Laudate. Omnes gentes omnes gen-
 tes
 lauda te e um
 omnes po puli ij. quoniam
 confir mata est su per nos mi se ricor dia eius
 ij. ma net in æter num, alle-
 lu ia, alle lu ia, alle lu ia, ij.
 alle lu ia.



Ædies quam fecit Dominus ij.



exultemus ij. & lætemur



ij. in o a & adorete Dñum alle-



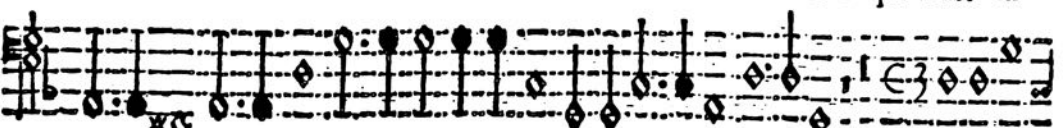
luia, alle luia, allelu ia, etenim Pa-



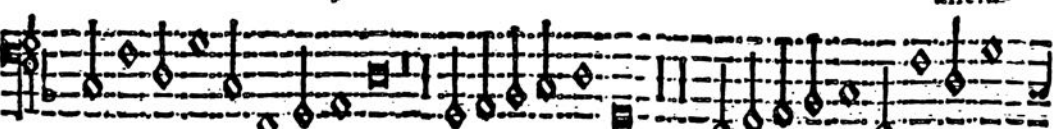
cha nostra immolatus est Chri stus immolatus est Christus



& læte mur in e a Benedictus qui venit in



nomine Domini ij. allelu-



ia, alleluia, ij. al le luia. al le luia, allelu-

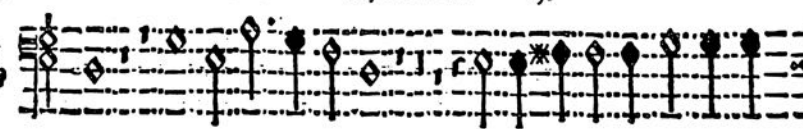


ia, ij. allelu ia.

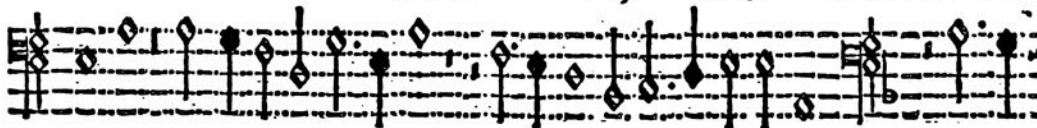
Al Molto Magn. Signor, il Signor Francesco Gradignano.



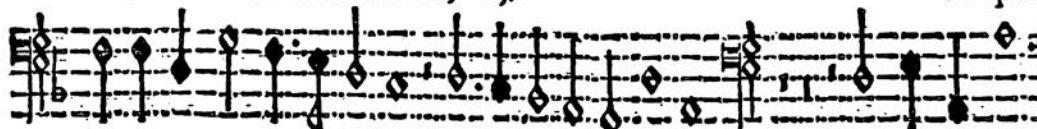
Irabile mysterium ij.



declara tur, hodie innouantur na-



tura, Deus homo factus est, ij. id quod



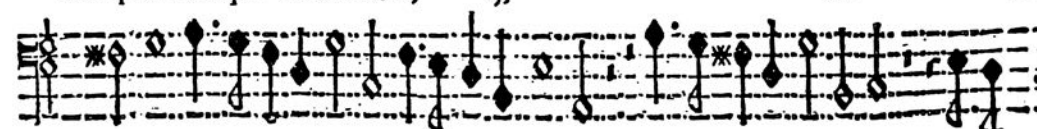
fuit perman sit, ij. & quod non e-



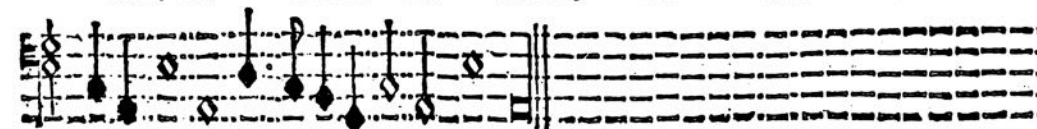
rat assumpsit, & quod non erat assum pfit, non commistio-



ne passus, neque diuisionem, ij. Al le-



luia, Al leluia. Al leluia. Al lelu ia. Al-



leluia. Al lelu ia.

*Al Molto Mag. Signor, il Signor Gio. Ambrosio
Gradignano.*



Ecce MARI A genuit nobis Salua-

tozem exclamavit dicens: ij. Ec-

ce Agnus Dei; ij. Ecce qui tollit peccata mundi.

ij. Alleluia. ij. ij.

Alleluia. ij. ij. Alleluia. ij.

ij. Alleluia.

Empty musical staves.



Antate Dño. Canicum nouum, canta-

te Dòmino omnis terra, &

bendicite nomini eius, in omnibus populis, ij.

mirabilia eius, ij. mirabilia .c.

ius. Alleluia. ij. Alle luia.

ij. Alle luia. ij. Alleluia.

Empty musical staves.



Musical staff with notes and rests.

Adam, & circui-

Musical staff with notes and rests.

bo Ciuitatem per vicos, & plateas, per vicos,

Musical staff with notes and rests.

& plateas, quæram quæ diligit anima mea quæram quem dili-

Musical staff with notes and rests.

git anima mea, & non inueni, quæsiui illum, quæsiui illum, &

Musical staff with notes and rests.

non inueni, adiuro vox filie Hierusalem, vt nuncietis ei, quia

Musical staff with notes and rests.

amore languedo, ij. quia amore

Musical staff with notes and rests.

languedo.

Empty musical staff.

Empty musical staff.



Musical staff with notes and rests.

Grediamur omnes Beatum Franciscum Patrem

Musical staff with notes and rests.

nostrum ij. Quo corona uit

Musical staff with notes and rests.

eum De minus in die lætitiæ ij. cor-

Musical staff with notes and rests.

dis eius exultemus, & lætemur quia cum Choro Seraphin

Musical staff with notes and rests.

laudat Deum dicens. Alleluia. ij.

Musical staff with notes and rests.

alleluia, alleluia, alleluia, alleluia, Alle-

Musical staff with notes and rests.

luia.

Empty musical staff.

Empty musical staff.



Confitebor. in toto corde me-

o, confitebor ij. tibi Do-

mine in toto corde me

& in conspe-

ctu Angelorum pfallam ti

adorabo ad tem plum sanctum tuum, & confitebor nomi-

ni tu o, & confitebor nomini tu-

o, nomini tu o

Empty musical staves



Audeamus omnes in Domino ij.

diem festum celebrantes ij.

diem festum celebrantes ob honorem San

cti Stepha-

ni, Alleluia, ij. allelu ia, ij. Alle-

lu ia, ij. de cuius solemnitate Gaudent Angeli gau-

dent Angeli ij. alleluia ij. allelu-

ia. ij. allelu ia, ij.

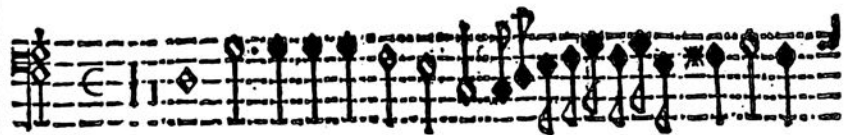
Empty musical staves



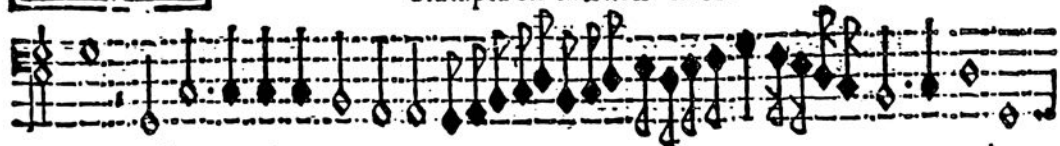
Primo Choro. A. S.

40

BASSO.

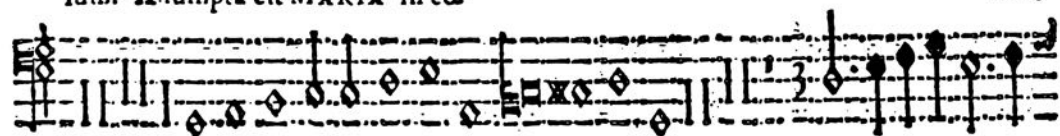


Sumptra est MARIA in cœ-



lum. Alumptra est MARIA in cœ

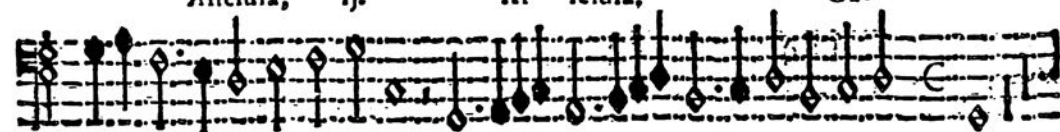
lum.



Alleluia, ij.

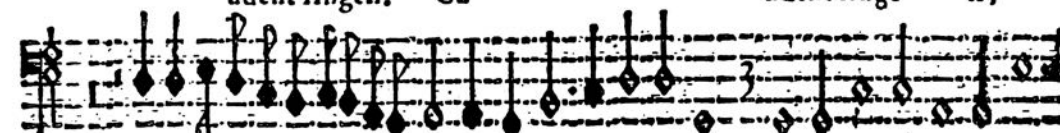
Al lelulia,

Ga-



udent Angeli. Ga

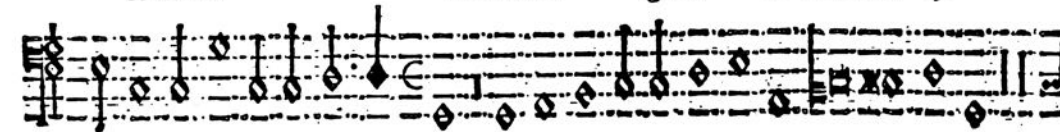
udent Ange li,



& læten

tur Arcan geli,

& lætentur ij,



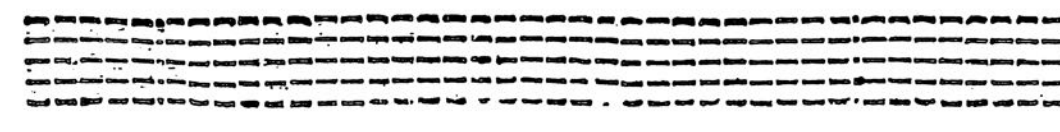
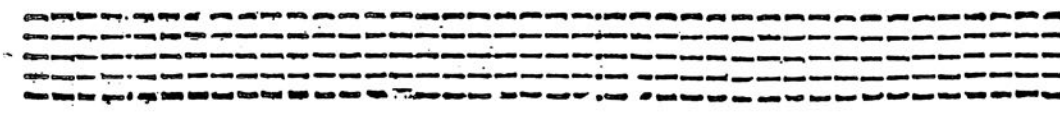
ij.

Archange li, Alleluia. ij.

Al lelulia.



Alleluia. ij.



Primo Choro. A. S.

40

TENOR.



Sumptra est MARIA in cœ

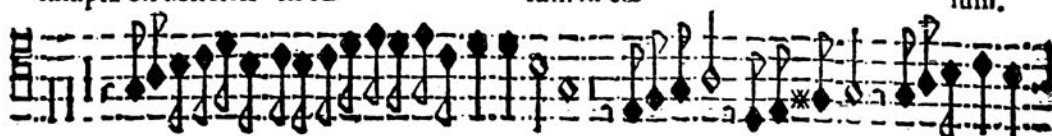
lum. A. G.



sumpra est MARIA in cœ

lum in cœ

lum.



Al

leluia, Al

le-



le

ia. Ga

udent Angeli. Ca-

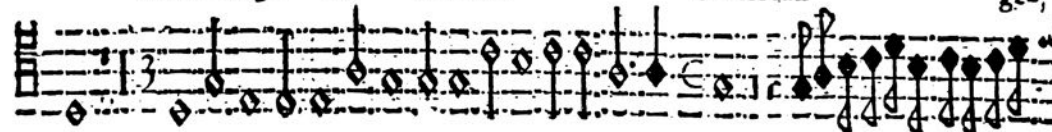
ca-



udent Ange li, & læten

tur Arcan

ge-



li, & lætentur ij.

ij.

Archange li, Al-

le-



leluia. Al

lelu-

ia.



Al

leluia. Alle

lu-



ia. Al

leluia. Al

leluia.

Concerti del'ima à rna, du, tre, & quatro voci.



Yrie ele yson. ij.

C Hriste ele yson ij. Chri ste eley-

son. ij. **K** yrie vtsup.

E T in terra. bonæ voluntatis; lauda mus te, glori-

fica mus te, gratias agimus tibi Domine Deus Rex cæle stis

Deus pater omnipotens Domine fili vnige nite IESV Chriſte

filius Pa tris.

Q uia tollis peccata mun di, miserere nobis Qui tol

lis peccata mundi, suscipe deprecationem nostram miserere nobis:

Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus altissimus IESU

Christe in gloria De i Patris. A mea

Patrem. visibilia om nium, & invisibilia,

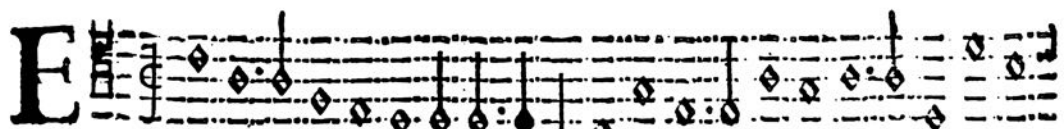
& in vnum Do minum IESUM Christum filium Dei vnigeni-

rum Deum de De o, lumen de lumine Deum ve rum de Deo ve-

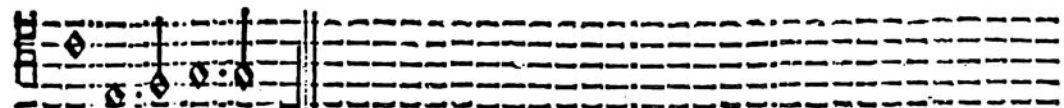
ro gentum non factum per que omnia fa cta sunt, qui propter

nos homines, & propter nostram salutem descen dit de cæ-

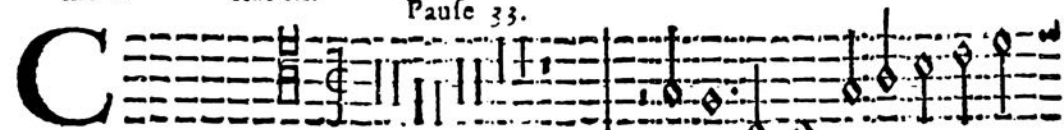
lis.



T incarnatus est de Spiritu sancto, ex MARIA Virgine, & ho-



mo factus est. Pause 33.



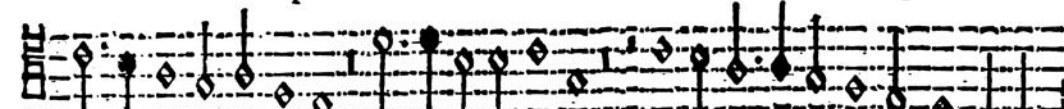
rucifixus taceret & mortuus eius regni non



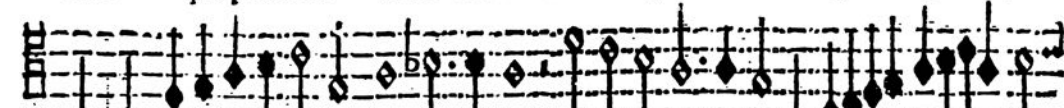
erit finis non erit finis.



T in Spiritum Sanctum Dominum, & vivificantem Qui ex Patre,



filiis que procedit simul adoratur qui locutus est per Prophetas, &



unam sanctam Catholicam, & Apostolicam Eccle-

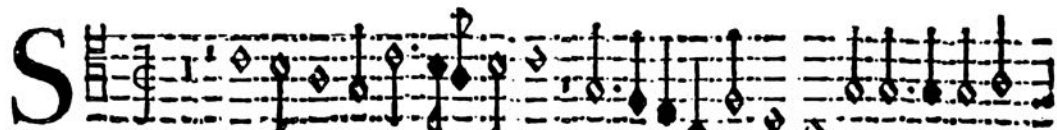


siam in remissionem peccatorum, & vitam venturi

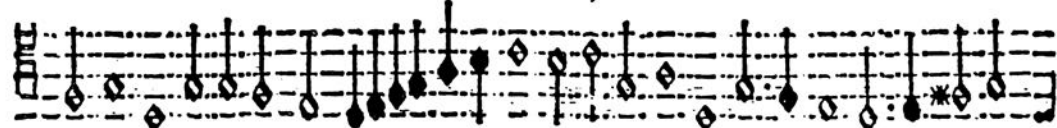


seculi. A

men.



An tibus Dominus De-



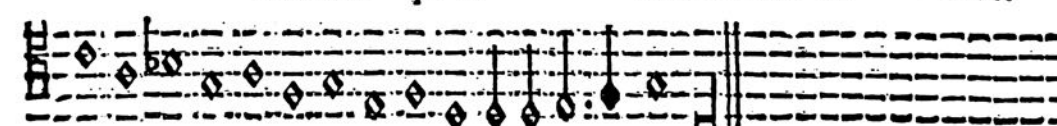
us Sabaoth. Pleni sunt caeli, & terra gloriae tu-



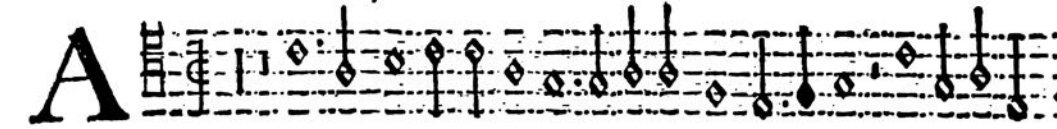
a. Ollanna in excelsis in excelsis.



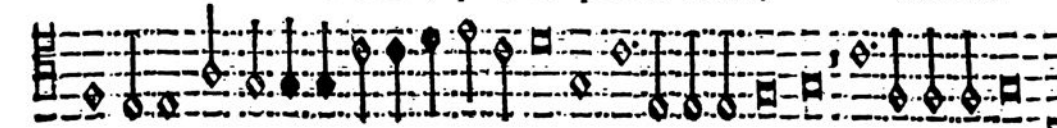
enedictus qui venit in nomine Domini.



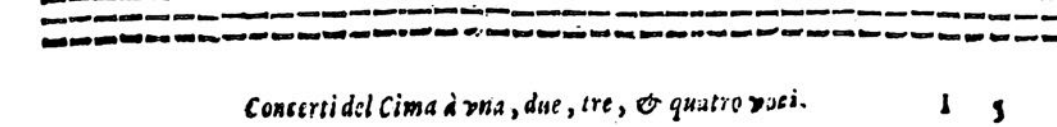
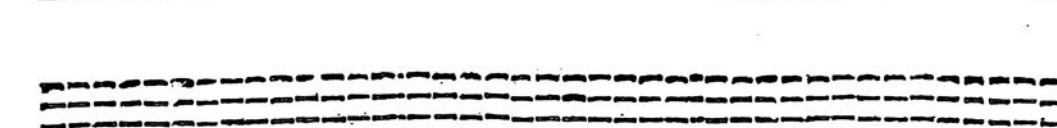
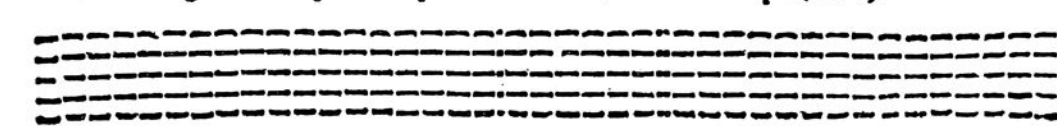
Ollanna in excelsis. ij.



gnus Dei, qui tollis peccata mundi, miserere

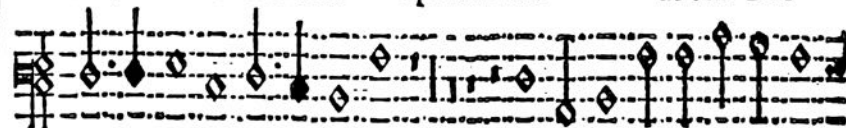


nobis. Agnus Dei qui tollis peccata mundi, Dona nobis pacem. ij.





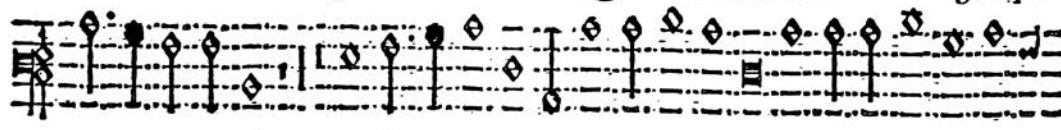
Nima. Et exultavit Spiritus meus: in Deo



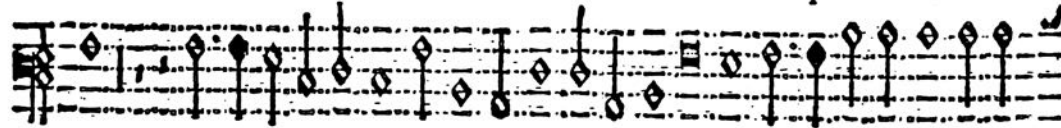
salutari meo. ecce enim ex hoc bea-



tam me dicent omnes generationes. Quia fecit mihi magna qui



potens est, a seculo, & in seculum Super timentes e-



um. Dissipavit superbos mente cordis eorum. Deposuit potentes de



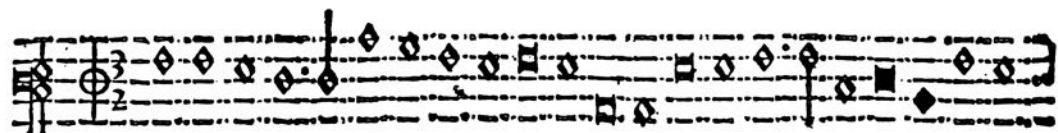
sede, & exaltauit humiles. Esurientes satiauit bonis:



Et diuites dimisit inanes. Suscepit Israel puerum suum,



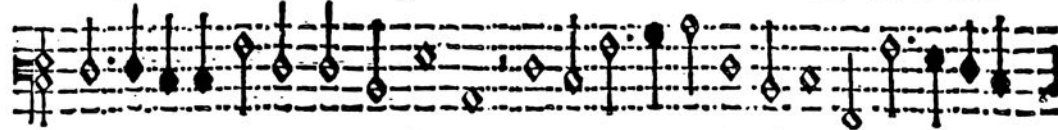
memor misericordiae suae.



Sicut locutus est ad Patres nostros Abraham, & semini eius usque,



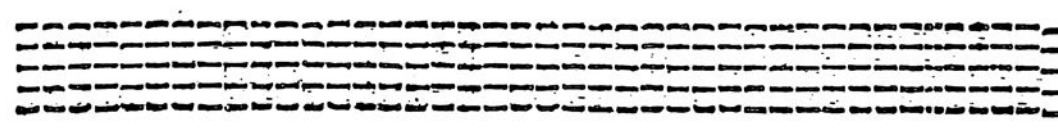
in aeternum. & Spiritui Sancto, Sicut erat



in principio, & nunc, & semper, & in secula seculorum. A-



men.





Musical staff with notes and lyrics: *Nima me a Dominum. in Deo*

Musical staff with notes and lyrics: *salutari me o. Quia respe xit humi-*

Musical staff with notes and lyrics: *litatem ancil lae suae: ecce enim ex hoc beatam me di-*

Musical staff with notes and lyrics: *cent omnes generatio nes. mi hi ma-*

Musical staff with notes and lyrics: *gna qui potens est, & sanctum nomen e ius: & misericordia*

Musical staff with notes and lyrics: *eius a saeculo, Super timentes eum. Fecit poten ti-*

Musical staff with notes and lyrics: *amin brachio suo. Dissipavit superbos mente cordis eo rum. De-*

Musical staff with notes and lyrics: *posuit potentes de sede, & exaltauit humiles. Esurientes sati-*

Empty musical staff.

Musical staff with notes and lyrics: *auit bo nis: Suscepit Israel puerum suum, memoraifert-*

Musical staff with notes and lyrics: *cordiz su x. Sicut locatus est ad Patres no stros*

Musical staff with notes and lyrics: *Ab aham, & semini eius vsque in aeternum. Gloria Patri, & Fili-*

Musical staff with notes and lyrics: *o, & Spiritui Sancto, & in saecula saeculorum. A men,*

Musical staff with notes and lyrics: *A men,*

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Misericordias, in æternum canta bo

Misericordias tuas Domine in æternum can-

ta bo, in generatione, & proge nie pro-

nuntiabo veritatem tuam in ore me o in ore

mco ij. in æternum canta bo miseri-

cordias tuas Domine in æternum canta bo.



Rnauo runt faciem templi

coro nis au reis, & dedicauerunt

altare Domino ij. ij. & facta

est lætitia magna in populo. Al leluis, ij.

ij. al leluis.

Musical score for Capriccio d' Andrea Cima, Bass part, page 51. The score consists of ten staves of music in bass clef with a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

Musical score for Sonata per Trombone, ouer Violone, Bass part, page 52. The score consists of ten staves of music in bass clef with a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

Sonata per il Violone.

53

BASSO.

Musical score for Bassoon, page 53, Sonata for Viola. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

54

BASSO.

Musical score for Bassoon, page 54, Sonata for Viola. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Sonata per il Violone . A 3.

Musical score for Bassoon, page 54, Sonata for Viola, A 3. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with three staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Musical score for page 55, Bass part. It consists of nine staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the ninth staff.

Musical score for page 56, Bass part. It consists of nine staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The word 'ECCO.' is written above the sixth staff. The piece concludes with a double bar line and repeat dots at the end of the ninth staff.

Musical score for Bass, measures 57-62. The score consists of six staves of music in bass clef with a common time signature. The music features a variety of note values including eighth and sixteenth notes, and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Musical score for Bass, measure 58. The staff begins with a large 'T' time signature and contains a single measure of music.

ROMBONE.

Musical score for Bass, measure 59. The staff contains a single measure of music.

Musical score for Bass, measure 60. The staff contains a single measure of music.

Musical score for Bass, measure 61. The staff contains a single measure of music.

Musical score for Bass, measure 62. The staff contains a single measure of music.

Musical score for Bass, measure 63. The staff contains a single measure of music.

Musical score for Bass, measure 64. The staff contains a single measure of music.

Si replica alla propor-
tione se piace.

ij.

Empty musical staff.

Empty musical staff.

Primo
Tono.

Two staves of musical notation for the first tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Secõdo
Tono.

Two staves of musical notation for the second tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Terzo
Tono.

Two staves of musical notation for the third tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Quarto
Tono.

Two staves of musical notation for the fourth tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.



Quinto
Tono.

Two staves of musical notation for the fifth tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Sefto
Tono.

Two staves of musical notation for the sixth tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Settimo
Tono.

Two staves of musical notation for the seventh tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.

Ottavo
Tono.

Two staves of musical notation for the eighth tone. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Both staves have a fermata at the end of the second measure.



TAVOLA DELLI CONCERTI DI QUESTO LIBRO.

VOCE SOLA.

Adiuvo vos filie	1	} Canto solo.
O dulcedo meliflua	2	
Natiuitas tua Dei genitrix	3	
Confitemini Domino	4	} Alto solo.
Veni sponsa Christi	5	
Cantantibus Organis	6	

A DVE VOCI.

Iubilare Deo	7	} Canto, & Alto.
Quam pulchra es	8	
Benedicam Dominum	9	} Canto, & Tenor.
Exaudi Domine	10	
Surge propera	11	} duoi Cati in ac co, ouer tenor.
O factum	12	
Cantate Domino	13	} Duoi Bassi.
Iustus vt palma	14	
O Domine	15	} Cato, e Basso.
O vos omnes	16	
Beati	17	
Ad te desiderat	18	
Voce mea	19	
Quam pulchræ sunt Cor mundum	20 21	

A TRE VOCI.

Custate, & videte	22	Doi Cati, vn Basso.
Ardens est	23	Canto, ten. e Basso.
Vidi speciosam	24	} Doi Soprani, vn Tenor.
Quæ est ista	25	
Exaudi Deus	26	} Canto, Alto, e Basso.
Non turbetur	27	
Vulnerasti cor meum	28	Canto, ten. e Basso.
O altitudo	29	Cato, Alto, & ten.
Beata ex V. MARIA	30	Doi soprani, & Basso.

A QUATTRO VOCI.

Laudate Dominum	31
Hæc dies	32
Mirabile mysterium	33
Ecce MARIA Virgo	34
Cantate Domine	35
Vadam, & circuibø	36
Egrediamur	37
Confitebor.	38
Gaudeamus omnes	39
Assumpta est. A 8.	40
Missa.	41
Magnificat. Quinto Tono.	46
Magnificat. Sesto Tono.	48
A 5. { Misericordias tuas Dñs	51
Ornauerunt	52
Capriccio.	53
A 2. { Sonata per Trombone.	52
Sonata per il Violone.	53
Sonata per il Violone. A 3.	54
A 4. { Sonata.	59
Capriccio.	62
Falsa Bordoni.	63

IL FINE.



L'AUTORE ALLI BENIGNI LETTORI



REGOVI Gentilissimi Signori, che per vostro diletto vorrete cantare questi miei Concertini, (il che sia detto solo per mia sodisfattione, non per ch'io pretenda d'insegnare ad alcuno) mi facciate gratia di cantarli come stanno, con quello maggiore affetto, che sia possibile. Et se pure alli leggiadri cantanti piacesse d'accrescerli qualche cosa; per cortesia lo faccino solo ne gli accenti, e trilli. Mi fauoriranno anco li valenti Organisti quando sonaranno questi miei (solo con Basso, & Soprano) accompagnarli con le parti di mezo con quella maggior diligenza che sia possibile, perche gli accompagnamenti grati fan grato il Canto. Et scuoprendo passi alquanto licentiosi, considerino le parole, ouero l'affetto della Musica, che troueranno esser fatta ogni cosa con sano giuditio. Et benche nel Partito in molti luoghi ci siano le gratie, come stanno nelle parti; L'hò fatto acciò si vegga lo stile; oltreche anco è di molto agiuto al Cantore suonargli talvolta l'ornamento. Ma per lo più giudicarei essere bene, toccare solo il fermo, rimettendomi però del tutto al perfettissimo giudicio loro, col quale stimando degna di luce questa opera mia, ne sia data ogni lode solo all'Altissima Maestà di Dio, liberalissimo Donatore di tutte le gratie. Viucte felici.