

# **SERAFINO PATTA**

**IL SECONDO LIBRO  
DE CONCERTI  
A 1, 2, 3, 4, 5 VOCI E ORGANO**

**CON SEI CANZONI DA SONARE  
A 2 E 4 PARTI  
CON IL BASSO PER L'ORGANO**

**VENEZIA, 1613**

CANTVS

SACRORVM  
CANTICORVM

VNA DVABVS TRIBVS,  
QVATVOR, ET QVINQVE

VOCIBVS,

D. SERAPHINI PATTAE  
Mediolanensis Monachi Cassinensis,  
& in Ecclesia Sancti Saluatoris  
Papiae Organistae

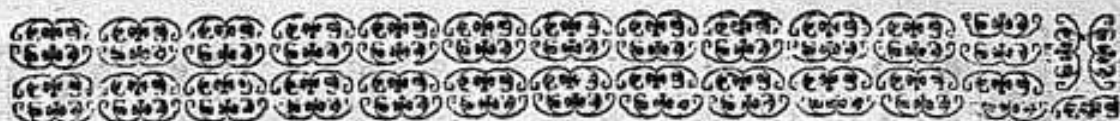
LIBER SECVNDVS

*Cui inseruntur Cantiones quaedam instrumentis  
tantum accommodatae, Cum parte infima  
pro Organo.*

Nunc primum in lucem aeditum.



Venetijs Apud Iacobum Vincentium. 1613.



# TAVOLA DE I CONCERTI.

## A VNA VOCE.

I Eſu dulciſſima memoria Can. ouer Ten. 7
In te Domine ſperauī Ca. ouer Ten. 8
Pulchra eſ Canto, ouer Tenore. 9
Vulneraſti cor meū Can. ouer Tenore. 10
Ecce Triumphator Can. ouer Tenore 11
Amor meus Crucifixus Ca. ouero Te. 13

## A DVE VOCE.

Duo Seraphin due Canti 15
Te ſanctum Dominum due Canti 16
Hodie Maria Virgo due Canti 17
Dilectus meus Canto, & Alto 19
Qualis eſt Dilectus Canto, & Alto 20
Hodie Chriſtus Baſ. e Can. ouero Te. 21
O quam ſuauiſ eſt Baſ. e Ca. ouero Te. 23
Quam dilecta Baſſo, e Ca. ouero Ten. 24
Ad Dominum Baſſo, e Ca. ouero Te. 25
Saule ſaule Baſſo, e Can. ouero Ten. 26
Super flumina Baſſo, e Ca. ouero Te. 27
Conuertitiſti Baſſo, e Can. ouero Ten. 28

## A TRE VOCE.

Prudentes Virginis Tenore, e due Canti ouero Baſſo, e due Alti 29
O bone Ieſu Canto, Alto, e Tenore ouero Alto, Tenor, e Baſſo 30

Deſcendi in hortum Canto, Alto, Tenore, ouero Alto, Tenore, e Baſſo 31
O ſacrum Baſſo, e due Can. ouero Te. 32
Glorioſus Baſſo, e due Can. ouero Te. 33

## A QUATTRO VOCE.

Salue radix Canto, Alto, Ten. e Baſſo 34
Angelus Canto, Alto, Tenore, e Baſſo 35
Decantabat Canto, Al. Tenore, e Baſſo 36
Gaudeamus Canto, Alto, Te. e Baſſo 37

## A CINQUE VOCE.

Veni Sancte Spiritus due Canti, Alto, Tenore, e Baſſo 39
Quem viditiſti Paſtores due Canti, due Tenori, e Baſſo 40
Laudate Dominum due Canti, Alto, Tenore, e Baſſo. 41
Magnificat primi Toni Canto, Alto, e due Tenori, e Baſſo 43

## Canzoni da ſonare. A due voci.

La Lampugnana due Canti 46
L'Oliua Canto, e Baſſo 48
La Caſtione Canto, e Baſſo 50
La Viuſtina Canto, e Baſſo 52
La Gironda Canto, e Baſſo 54
La Turra A Quattro voci. 56

F I N I S.



**SACRORUM  
CANTICORUM**

**UNA, DUABUS, TRIBUS,  
QUATUOR, ET QUINQUE  
VOCIBUS,**

**D. SERAPHINI PATTAE**

**Mediolanensis Monachi Cassinensis,  
& in Ecclesia Sancti Salvatoris  
Papiae Organistae**

**LIBER SECUNDUS**

*Cui inseruntur Cantiones quaedam instrumentis  
tantum accommodatae, Cum parte infima  
pro Organo.*

**Nunc primùm in lucem æditum.**

**Venetijs Apud Iacobum Vincentium. 1613.**

MARIAE VIRGINI DEI PARAE  
D. SERAPHINUS PATTA  
MEDIOLANENSIS.

Obsequij ergo donat, dicatquè.

Omnino percommodè cecidit, Eximium Virginitatis decus, Deique Parens Maria, ut ea se daret occasio, quem me benefitiorum tuorum planè non immemorem declararet; licet enim in re tenui, tamen quod iam diù in votis fuerat, quoquo pacto persoluam. En tibi offero sacras hasce Cantiones, quas musicè elucubravi. Prodeunt illæ quidem in lucem, sed omni luce, ac ornamento destitutæ in tuo nomine apparent, ut ex te non nihil splendoris mutuentur, quæ Terræ Orbem, Cœlique ambitum nitidissima luce perfundis. Par profecto fuerat, ut plurimis, atque immortalibus beneficijs cumulatus, tantum Numen, ac de me optimè meritum, multo præstantiore munere venerarer. Sed (quæ tua est animi altitudo planè singularis) in re tibi oblata, par collatis officijs momentum non exigit; nimirum Deo Filio simillima, nostram in dando alacritatem vel præciosissimis muneribus; multo ducis potioem. Accipe igitur, Cœlestis Odæi Præfes, ac Moderatrix sapientissima, quas tibi humillimè offero musicas lucubrationes; obsequij in te mei pignus sanè perexiguum, non diffiteor si per se spectetetur; eiusmodi tamen, ut si quà soles benignitate ad animum cum primis respicias; non dubitè fore, quin videatur quam maximum.

Die 25 Maij M. D. C. XIII.

DE LA SIGNORA D. ANNA MARIA TURRI  
ALL'AUTTORE.

Spirto gentil che da l'eterne sfere  
Scendesti à noi con meraviglie altere;  
Il tuo celeste canto  
Di voci alte e canore  
Spiega note d'amore,  
E raddolcisce i cor dal crudo pianto.  
E se'l figlio del Sole,  
Ferine voglie intenerir poteo;  
Tu più di lui sembri celeste Orfeo.

DEL P. DON SEBASTIANO VIUSTINO  
MONACO CASSINENSE  
Nell'Opera.

Da le musiche fauci, al'hor ch'aspira  
Sirena infida à suffocar le genti,  
Non esce in così cari, e dolci accenti  
La voce, che soave à morte tira.  
Nè sì dolce già mai la Traccia lira  
S'udì l'onde fermar, frenar i venti;  
Nè sì dolci del Ciel sono i concerti,  
Mentre ne' moti suoi vario s'aggira.  
Come son dolci, e son musiche queste  
Note, et accenti, ch'in terrene carte  
Spiega sì care un Serafin Celeste.  
Opra divina sono in ogni parte,

Che fa le muse invidiose, e meste,  
Vinto, e confuso, ogni iudicio, & arte.

DEL MEDESIMO.

Di musica faretra  
Musici strai son queste  
Note, ch'acute, e graui  
Musico arciero un Serafin Celeste  
Scoccando fa ne' cor piaghe soavi.  
Da lor, mentre n'attende  
La morte il mio, vita più cara apprende;  
Ch'al fin non può, non raddolcir la vita  
Cara piaga da stral musico uscita.

DELL'ILLUSTRE SIGNOR GIACOMO FRIGIO ACADEMICO AFFIDATO  
PER L'AUTORE.

E d'angeliche voci  
Questo canto divino,  
Che tesse in sacre note un Serafino.  
Di mortal spoglia avvolto,  
Spira celeste maestà nel volto:  
Onde se'l miri, & odi  
Di Giesù, di Maria cantar le lodi;  
Dirai, da te diviso,  
L'orecchie ho in Cielo, e gli occhi in Paradiso.

D. MARCI ANTONIJ SCIPIONIS PLACENTINI  
MONACHI CASSINENSIS  
AD AUCTOREM

Sirenes vitreo modulantur carmina ponto,  
Et Mare sulcantes in sua vota trahunt.  
Tu quoque divinis mulcens concentibus aures,  
Corda rapis, siren ingeniosa soli.  
Discordat finis, cum sit Symphonia concors,  
Hæ cantu perimunt, tu modulando beas.

D. AUGUSTINI LAMPUGNANI MEDIOLANENSIS MONACHI CASSINENSIS  
AD AUCTOREM

Orphea; qui referunt, Sylvas traxisse comantes  
Ad vocis modulos, & domuisse feras.  
Quid si, Patta, tuis concentibus Aethera firmum.  
Et freta vidissent vasta quiete frui?

Dixissent merito cedat vetus Orpheus ille,  
Plus novus hic et enim vocis, et artis habet.

EIUSDEM AD EUNDEM

Musarum ipse Choris mixtus cantabat Apollo,  
Cum Pattæ modulos sensit, et obstupuit.  
Tum quid agam? Retulit, patiar contendere mecum  
Hunc, qui tam doctum fundit ad Astra melos?  
An vincam? Ast nequeo meliores reddere cantus  
An cedam? Ast numen sterneret ille meum.  
Haud cedam, haud vincam, mecum sed pace fruatur,  
Sit communis honos, Delius alter erit.

D. COLVMBANI BORDONI PAPIENSIS  
MONACHI CASSINENSIS IN AUCTOREM.

Ille qui Tygres domuit feroces;  
Ille qui plantas, lapides canoro  
Dicitur plectro sociasse: PATTAE  
Cedat inermis.

Qui feros cultus hominum novavit:  
Condidit Thebas modo cum superbas  
Cedat Amphion Citharedus, inquam;  
Doctaque Clio.

Cedat Euterpe, simul ac Thalia  
Filius Mariæ, Iovis, & Deorum  
Nuncius; cedant, superant, Camænas  
Cantica PATTAE.

Hic sibi primus, prior inter omnis  
Vindicat cantu prior et sonori  
Hoscitur tandem meruisse sacram.  
Tangere metam.

## NOTE

Il *Secondo Libro de Concerti di D. Serafino Patta à 1, 2. 3. & 4* , dicitura alternativa al titolo *Sacrorum Canticorum una duabus tribus quatuor et quinque vocibus*, che compare in calce all'incipit di alcune di alcune composizioni, è conservato presso il Museo internazionale e biblioteca della musica di Bologna.

E' composto da sei fascicoli: *Cantus, Altus, Tenor, Quintus, Bassus e Bassus pro Organo*.

### A UNA VOCE

1	<i>Iesu dulcis memoria</i>	soprano o tenore e organo
2	<i>In te Domine speravi</i>	soprano o tenore e organo
3	<i>Pulchra es</i>	soprano o tenore e organo
4	<i>Vulnerasti cor meum</i>	soprano o tenore e organo
5	<i>Ecce triumphator</i>	soprano o tenore e organo <i>in Ecco</i>
6	<i>Amor meus Crucifixus</i>	soprano o tenore e organo
7	<i>Oculi tui Deus</i>	contralto o soprano e organo
8	<i>Ardens est cor meum</i>	contralto o soprano <i>alla quarta, o quinta bassa</i>
9	<i>Voce mea</i>	contralto o soprano e organo <i>del Padre D. Paolo d'Oliva</i>
10	<i>Tu cognovisti Domine</i>	tenore o soprano e organo <i>del Padre D. Paolo d'Oliva</i>
11	<i>Domine Deus salutis</i>	basso e organo
12	<i>O dulcedo meliflua</i>	basso e organo

### A DUE VOCI

13	<i>Duo Seraphim</i>	due soprani e organo
14	<i>Te Sanctum Dominum</i>	due soprani e organo
15	<i>Hodie Maria Virgo</i>	due soprani e organo
16	<i>Dilectus meus</i>	soprano, contralto e organo
17	<i>Qualis est dilectus tuus</i>	soprano, contralto e organo
18	<i>Tota pulchra es</i>	due contralti e organo
19	<i>Ave Maria sanctissime</i>	due tenori o soprani e organo
20	<i>Hodie Christus natus est</i>	soprano o tenore, basso e organo
21	<i>O quam suavis est</i>	soprano o tenore, basso e organo
22	<i>Quam dilecta tabernacula</i>	soprano o tenore, basso e organo
23	<i>Ad Dominum cum tribula</i>	soprano o tenore, basso e organo
24	<i>Saule quid me persequeris</i>	soprano o tenore, basso e organo
25	<i>Super flumina Babilonis</i>	soprano o tenore, basso e organo
26	<i>Convertisti planctum meum</i>	soprano o tenore, basso e organo
27	<i>Declinate a me maligni</i>	due bassi e organo

### A TRE VOCI

28	<i>Prudentes Virgines</i>	due soprani e tenore o due contralti, basso e organo
29	<i>O Bone Iesu</i>	soprano, contralto e tenore o contralto, tenore, basso e organo
30	<i>Descendi in hortum</i>	soprano, contralto e tenore o contralto, tenore, basso e organo
31	<i>O Sacrum Convivium</i>	due soprani o tenori, basso e organo
32	<i>Gloriosus Confessor</i>	due soprani o tenori, basso e organo



#### A QUATTRO VOCI

33	<i>Salve radix santa</i>	soprano, contralto, tenore, basso e organo
34	<i>Angelus ad Pastores</i>	soprano, contralto, tenore, basso e organo
35	<i>Decantabat populus Israel</i>	soprano, contralto, tenore, basso e organo
36	<i>Gaudeamus omnes</i>	soprano, contralto, tenore, basso e organo

#### A CINQUE VOCI

37	<i>Veni Sancte Spiritus</i>	due soprani, contralto, tenore, basso e organo
38	<i>Quem vidistis Pastores</i>	due soprani, due tenori, basso e organo
39	<i>Laudate Dominum</i>	due soprani, contralto, tenore, basso e organo
40	<i>Magnificat primi Toni</i>	soprano, contralto, due tenori, basso e organo

#### CANZONI DA SONARE

41	<i>Canzon Francese La Lampugnana</i>	due canti e organo
42	<i>Canzon Francese L'Oliva</i>	canto, basso e organo
43	<i>Canzon La Castiona</i>	canto, basso e organo
44	<i>Canzon La Viustina</i>	canto, basso e organo
45	<i>Canzon La Gironda</i>	canto, basso e organo
46	<i>Canzon Francese La Turra</i>	canto, alto, tenore, basso e organo

La numerazione del basso continuo è riportata esattamente come sull'originale, senza ad esempio la sostituzione del diesis con il bequadro.

Eventuali rari suggerimenti sono posti sopra la nota o tra parentesi quadrate.

Le correzioni sono poste nella tavola di seguito.

## TAVOLA DELLE CORREZIONI

brano	parte	misura	riferimento	originale	correzione
4	canto	38	nota	semibreve	semibreve col punto
5	organo	55	battuta	nota fa di semiminima dopo la quarta nota	eliminata
6	canto	4	legatura	non presente	aggiunta
	canto	19	battuta	pausa di semibreve	eliminata
s	canto	22	terza nota	semiminima col punto	croma con punto
10	tenore	14	quarta e quinta nota	semicroma	croma
14	canto II	53	ultima nota	do naturale	do #
16	alto	4	prima nota	mi naturale	mi b
	alto	17	terza nota	si naturale	si b
	canto	22	legature	non presenti	aggiunte
	canto	48	ultima nota	mi b	mi naturale
17	alto	40	prima nota	minima col punto	semiminima col punto
	canto	68	seconda nota	fa naturale	fa #
21	basso	7	prima nota	sol naturale	sol #
	basso	36	ultima nota	re	mi
	organo	52	legatura	non presente	aggiunta
	basso	74	pausa	mancante	aggiunta
22	canto	31	quinta nota	fa	sol
23	organo	27	prima nota	la	sol
29	organo	6	numerazione b. c.	#	eliminato
30	alto	10	ultima nota	fa naturale	fa #
32	organo	15	prima nota	semiminima	minima
	organo	34	battuta	nota re da un quarto dopo l'ultima nota	eliminata
34	basso	49	seconda e quarta nota	si naturale	si b
36	canto	63	ultima nota	minima	semiminima
37	canto II	28	quarta nota	fa #	fa naturale
	canto II	28	quinta nota	sol naturale	sol #
38	organo	31 e 32	battute	mancanti	ricostruzione
	alto, tenore, basso	84-86	pause	mancanti	aggiunte
40	basso	69	settima nota	semicroma	biscroma
	organo	112	prima nota	do #	do naturale
	tenore I	127	ultime due note	semicroma	biscroma
	tenore II	144	prima nota	do naturale	do #
	alto	205	terza nota	semibreve	minima
42	canto	66	prima nota	minima di la	Semiminima di sol
44	basso	102	quarta nota	sol	la
46	altus	39	quarta e sesta nota	fa naturale	fa #
	altus	75	quarta e settima nota	fa naturale	fa #

[1] Iesu dulcis memoria a voce sola

Al Reverendissimo P. D. Aloigi Zuffo  
Presidente della Congregazione Cassinense

Canto over Tenore

tr

Ie - su dul - cis me-mo-ri - a dul - cis me-mo-ri - a

Basso per l'Organo

8

Dans ve - ra cor-dis gau- di - a Dans

18

ve-ra cor-dis gau- di - a sed su - per

tr

26

mel et om - ni - a e - ius dul - cis me-mo-ri - a Nil

35

ca- ni-tur su - a- vi - us Au-di-tur

40

nil iu- cun-di - us Nil co-gi - ta-tur dul-ci - us Nil co-gi-

51

- ta-tur dul-ci - us Quam Ie-sus De - i Fi-li - us

58

Quam Ie-sus De- i Fi-li - us.

[2] In te Domine speravi a voce sola

Al molto Rever. P. Don Valeriano Degano Abbate

Canto over Tenore

In te Do-mi-ne spe-ra -

Basso per l'Organo

10

vi non con-fun-dar in ae-ter-num in iu-sti-ti-a tu-

21

- a li-be-ra me li-be-ra me et e-

29

ri-pe me In-cli-na ad me au-rem tu-

39

- am et sal - va me et sal - va me

7 6 5

50

Es-to mi - hi in De- um pro- tec-to-rem et in lo-

# # 6

58

- cum mu-ni - tum ut sal - vum me fa-ci - as ut

7 6 5 7 3 #

66

sal - vum me fa-ci - as.

#

[3] Pulchra es a voce sola

Al molto Mag. & molto R. Sig. Gio. Battista Lambrugo  
Maestro di Choro della Scalla di Milano

Canto over Tenore

Pul - chra es A- mi- ca me- a Pul-

Basso per l'Organo

8

- chra es A- mi - ca me - a su - a-vis

17

et de- co - ra su - a-vis et de- co - ra si-

25

- cut Hie-ru-sa - lem si - cut Hie-ru-sa - lem ter-ri - bi-lis ut

32

Ca-sto-rum a-ci-es or-di-na-

4 3 6

38

ta A-ver-te a-ver-te o-cu-los tu-os a me

6 6 6 7 6 5

50

qui - a ip - si me a-vo - la-

58

re fe-ce - runt qui - a ip - si me

7 6 # 6

65

a-vo-la- re fe-ce-runt.



[4] Vulnerasti cor meum a voce sola

Al molto Venerabile P. D. Horatio Barbisoni

Canto over Tenore

Vul - ne-ra - sti cor me - um Vul - ne-ra-

Basso per l'Organo

7

tr

- sti cor me - um so - ror me - a spon - sa Vul - ne-ra-

16

- sti cor me - um Vul - ne - ra - sti cor me - um in u - no o - cu - lo - rum tu - o - rum

24

tr

et in u no cri - ne col-

31

li tu - i. Quam pul-chrae sunt

4 3

40

quam pul-chrae sunt mam-mae tu-ae So - ror me-

6 3 6 5 6

49

a spon - sa Pul-chri - o-ra sunt u - be-ra tu - a vi-

7 5 4 3 # # 10 6 5 6 5

59

- no et o - dor un-guen - to-rum tu - o - rum su - per om - ni-a

# # 6 6 3 4 3 6 5

tr

68

a-ro- ma - ta.

[5] Ecce triumphator a voce sola in Ecco

Al molto Venerando Padre Don Nicolo Budi

Canto over Tenore

Ec ce tri-umph a-tor Chri-ste for-ti Le-o - ne de-vic-

Basso per l'Organo

6

to Vic- to Vic- to e-ti-am mor-tis im-pe-ri-o Ho-mi-nes tu - o san-

*p* *f*

15

- gui-ne re - de-mi- sti I - sti I - sti I - sti om-nes ad-stant tu-

*p* *f*

24

- um tri - um - phum de-can-tan - tes can-tan - tes de-can-tan-

*p* *f*

29

tes can-tan - tes can-

*p* *f*

34

- tan- tes can-

[f]

39

- tan-tes ma-gnum si-gnum er-ga Ho- mi-nes tu-ae com-pas-si-o-nis Pas-si-

#6 #

*p*

47

- o-nis tu-ae com-pas-si-o-nis Pas-si-o-nis Pas-si-

*f* *p* *f*

# #

[f] *p* [f]

58

- o-nis tu-ae me-ri-to a ser-vi-tu-te re-demp-ti emp-ti

6 5 # #

*p*

*p*

65

re-demp-ti emp-ti emp-ti vir-tu-

# #6

*p* *p*

*p* [p]

72

- te e-a-dem o-rant e-os cu-sto-di-re di-gne-ris e-ris

# 73 # # #

*p*

*p*

81

*f*

6 3 # # #

[f]

89

*p* *f* *p* *f*

tr tr

6

*p* [f] *p* [f]

101

tr

107

*p* *f*

*p* [f]

114

*p* *f* *p* *f*

# # #

*p* [f] [f]

121

*p* *f* *p*

#

[p] [f] *p*

[6] Amor meus Crucifixus a voce sola

Al molto R. P. D. Angelo Grillo Abbate

Canto over Tenore

A - mor me - us A - mor me - us

Basso per l'Organo

# #

Detailed description: This system shows the beginning of the piece. The vocal line (Canto over Tenore) is in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The organ bass line (Basso per l'Organo) is in a bass clef with the same key signature and time signature. The lyrics are 'A - mor me - us A - mor me - us'. There are two sharp signs (#) in the organ part, one under the second 'mor' and one under the second 'me'.

8

Cru - ci - fi - xus me - us te - nu - i e -

4 3 6 5

Detailed description: This system continues from the first. The vocal line starts with a rest for 8 measures, then enters with the lyrics 'Cru - ci - fi - xus me - us te - nu - i e -'. The organ part provides accompaniment. Fingerings '4 3' and '6 5' are indicated in the organ part.

15

um nec di - mit - tam do - nec in - tro -

b b 4 3 6 5

Detailed description: This system continues the piece. The vocal line has the lyrics 'um nec di - mit - tam do - nec in - tro -'. The organ part has a flat sign (b) under the first 'um' and another flat sign (b) under the second 'um'. Fingerings '4 3', '6', and '5' are indicated.

22

- du - cam il - lum in Do -

# # b

Detailed description: This system continues the piece. The vocal line has the lyrics '- du - cam il - lum in Do -'. The organ part has sharp signs (#) under 'cam' and 'lum', and a flat sign (b) under 'Do'.

27

mum Ma - tris me - ae et in cu - bi - cu - lum Ge - ni - tri -

Detailed description: This system continues the piece. The vocal line has the lyrics 'mum Ma - tris me - ae et in cu - bi - cu - lum Ge - ni - tri -'. The organ part provides accompaniment.

32

cis me - ae qui - a A - mor me - us Cru - ci - fi - xus me - us

7 6

43

A - scen -

7 6

48

dam in Pal - mam et ap - pre - hen - dam fruc -

6 5

54

tus e - ius qui - a A - mor

tr

4 3

7 3

61

me - us Cru - ci - fi - xus me - us.

#

tr

[7] Oculi tui Deus a voce sola

Al molto Venerando P. D. Eugenio Castioni  
Organista di S. Simpliciano in Milano

Alto overo Canto

O - cu-li tu - i De - us si-cut sa- git-tae in cor-

4 3 6 5 6 #

Basso per l'Organo

6 5 6 6 5 4 3

7

- de me o O - cu-li tu - i De- us si-cut sa-

6 5 6 6 5 4 3

Basso per l'Organo

# # #

15

- git- tae in cor - de me o E lo-

# # #

Basso per l'Organo

6 7 6

24

qui-a tu- a tan - quam flam- ma i - gnis in si-

6 7 6

Basso per l'Organo



30

- nu me o in si nu me o lan - guet

# # 6 6 4 3 #

39

a - ni-ma me-a lan - guet a - ni-ma me - a def - fi-cit spi-

# 6 # 6 7 3 6 4 3

48

- ri-tus me us de - si de-ri - o et a- mo - re tu - i

7 3 # 6

57

et a mo- re tu - i.

# #

[8] *Ardens est cor meum a voce sola*  
Alto, overo Canto alla quarta, o quinta bassa

Alla Molt'Illustre Signora Barbara Barattiera

Alto

Ar-dens est ar - dens est cor me - um ar - dens est

Basso per l'Organo

10

cor me - um de - si-de-ro vi de- re de-

17

- si-de-ro vi de- re De- um me - um

22

et non in - ve- ni - o et non in - ve- ni - o Al - le-

30

lu - ia Al - le-

36

lu - ia Al - le - lu - ia Si tu su - stu - li - sti

43

43

#

46

e - um di - ci - te mi - hi di - ci - te mi -

43

4 3

54

hi et e - go e - um tol - lam et e - go e - um tol - lam Al - le - lu - ia

62

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

66

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia.

6 4 3

[9] Voce mea a voce sola

Del Padre D. Paolo d'Oliva

Al M. R. P. D. Modesto Resconi Abbate di S. Salvatore di Pavia

Alto overo Canto

Vo - ce me - a ad Do-mi-

Basso per l'Organo

6

- num cla- ma- vi ad Do-mi- num cla- ma-

12

vi Vo - ce

19

me - a ad Do-mi- num de- prae- ca-tus sum ad Do-mi- num de-

27

prae- ca-tus sum ef-fun - do ef-

36 <sup>tr</sup>

fun - do in co - spec - tu e - ius o - ra - ti - o - nem me - am ef -

4 3 # # #

44

- fun - do in co -

4 3

49

- spec - tu e - ius o - ra - ti - o - nem me - am et tri - bu - la - ti - o -

# 4 3 4 b3 6 5 6 5

57

- nem me - am an - te ip - sum pro - nun - ti - o an - te ip - sum pro - nun - ti -

6 5 6 5 6 5

64

- o an - te ip - sum pro - nun - ti - o.

[10] Tu cognovisti Domine a voce sola

Del P. Don Paolo d'Oliva

Al molto Venerando P. D. Remigio Bonardi

Tenore over Canto

8

Tu co-gno-vi-sti Do-mi-ne se-mi-tas me-as Tu

# b 6 5 # 6

Basso per l'Organo

8

8

co-gno-vi-sti Do-mi-ne se-mi-tas me-as in

# b 4 3 # 6

14

8

tr

vi-a qua am-bu-la-bam ab-scon-de-runt la-que-um mi-hi

b 5 6 4 3 # #

21

8

ab-scon-de-tur la-que-um mi-hi con-si-de-

4 3 # b #

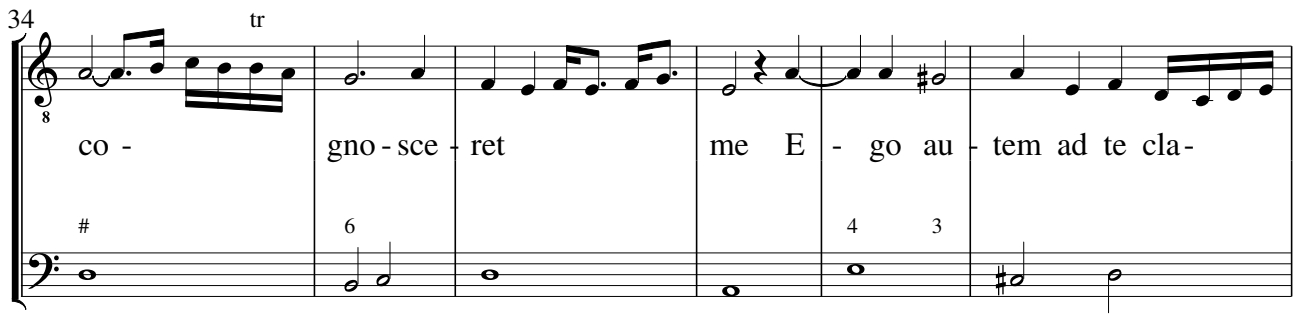
28

8

-ra-vi et non fu-it qui

b 4 3 6

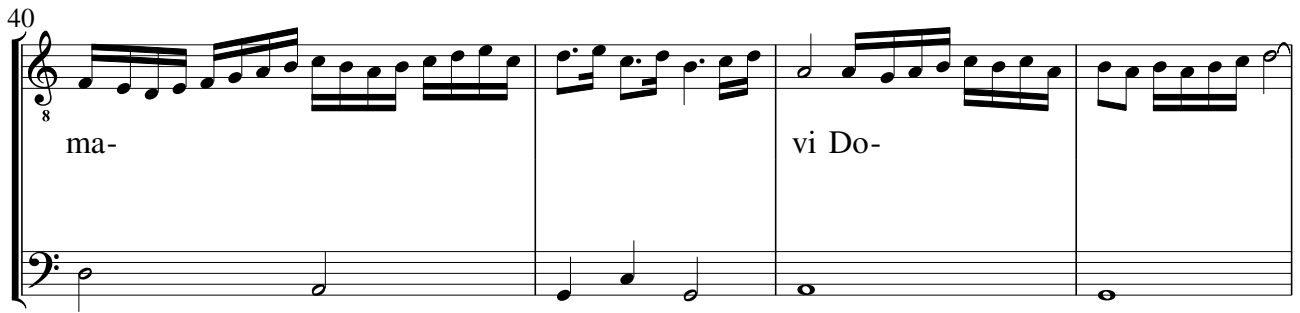
34 tr



co - gno - sce - ret me E - go au - tem ad te cla -

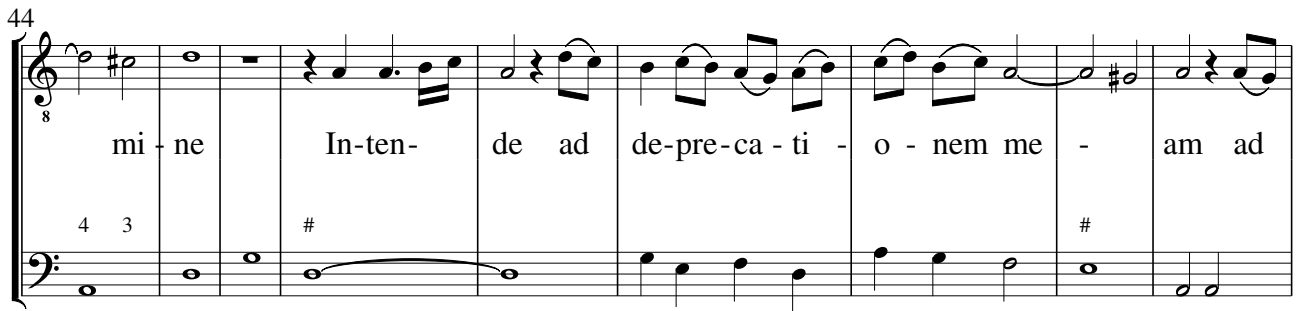
# 6 4 3

40



ma - vi Do -

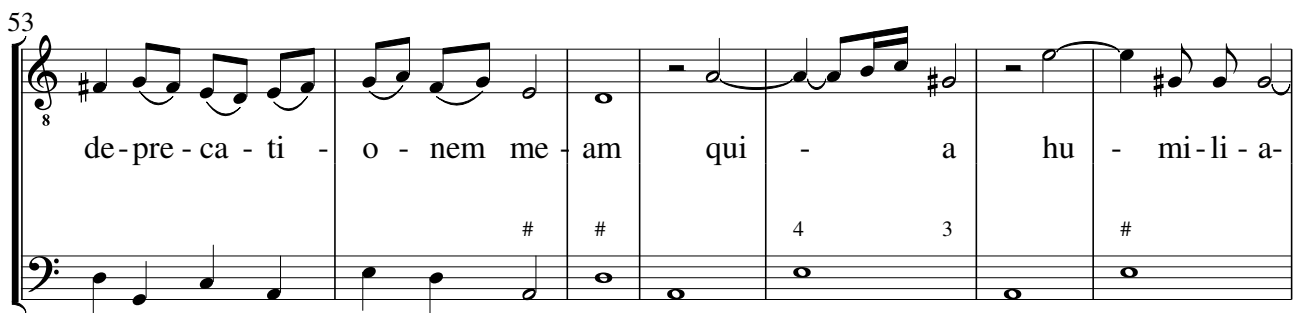
44



mi - ne In - ten - de ad de - pre - ca - ti - o - nem me - am ad

4 3 # #

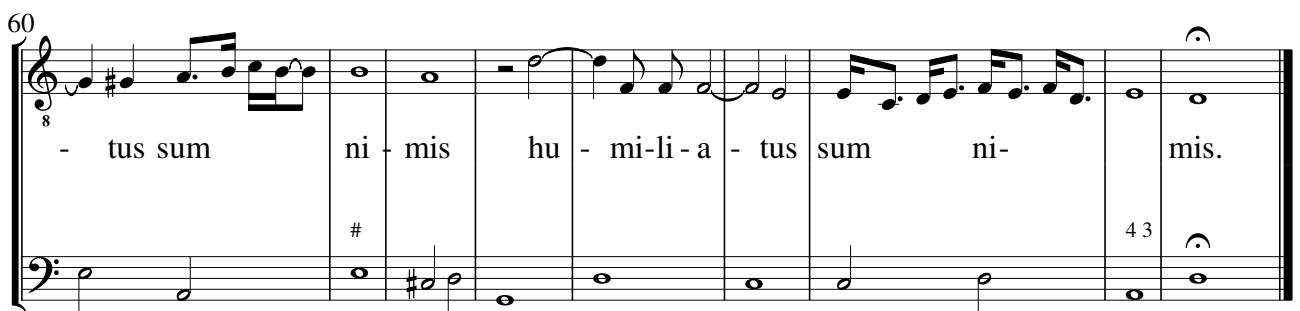
53



de - pre - ca - ti - o - nem me - am qui - a hu - mi - li - a -

# # 4 3 #

60



- tus sum ni - mis hu - mi - li - a - tus sum ni - mis.

# 4 3

[11] Domine Deus salutis a voce sola

Al molto Venerando Padre Don Hermagora Basadelli

Basso

Do - mi - ne De - us Do - mi - ne De - us sa -

Basso per l'Organo

7

lu - tis me - ae in di - e cla - ma -

11

vi in di - e cla - ma - vi et

17

noc - te co - ram te et noc - te co - ram te In - tret in con - spec - tu tu o o - ra -

25

ti - o me - a in con - spec - tu

tr tr

t

b

# #

b b #

4 3



30

tu-o o - ra- ti-o me - a

b b 6 5 #

38

in cli- na au - rem tu - am ad

tr

45

pre-cem me- am qui - a

4 3 #

52

re-ple-ta est ma - lis a - ni-ma me-a a - ni-ma me- a

# #

61

a - ni-ma me- a.

b

[12] O dulcedo meliflua a voce sola

Al molto Venerando P. Doa Dionigi di Bologna Musico Eccellente

Basso

O dul - ce - do me - li - flu - a O dul - ce - do me - li - flu - a

Basso per l'Organo

9

dul - ce - do mi - ran -

12

da quam dul - cis es quam dul - cis es in

18

me - di - ta - ti - o - ne sed dul - ci - or in o -

24

- ra - ti - o - ne dul -

29

- cis-si-ma in con-tem-pla-ti-o ne in con-tem-pla-

# # # # #

34

ti-o ne sed su-per dul cis-si ma sed su-per dul cis-si ma in

4 3 # # 5 6 6 6 # #

42

be-a- ti-tu-di ne sed su-per dul cis-si ma in

# # 6

48

be-a-ti-tu-di ne.

[13] Duo Seraphim a due Canti

All'Illustre Signora Anna Maria Turri

Canto Primo

Canto Secondo

Basso per l'Organo

Duo Se-ra-phim cla-ma-

Duo Se-ra-phem

4 3 4 3 b

6

bant cla-ma-bant

cla-ma-bant cla-ma-

b b b

11

cla-ma-bant cla-ma-

bant cla-ma-bant cla-ma-

bant cla-ma-bant cla-ma-

15

bant al-ter ad al-te-rum al-ter ad al-te-rum ad

bant al-ter ad al-te-rum al-ter ad al-te-

bant al-ter ad al-te-rum al-ter ad al-te-

21

al- te - rum Sanc -  
- rum ad al- te - rum Sanc -  
3 4 3 4 3

26

- tus Sanc -  
tus Sanc -  
4 3 4 3

32

tus Do - mi-nus De- us Sa-  
tus  
tr

37

ba oth Do - mi-nus De-  
b 6 5  
tr

42

Ple - na est om-nis  
us Sa- ba - oth Ple - na est om-nis

49

ter- ra glo - ri-a e - jus  
ter- ra glo - ri-a e-  
b b 4 3

56

glo - ri - a e - jus glo-  
- jus glo - ri - a e - jus glo-ri - a e-

61

- ri - a e - jus glo - ri - a e - jus.  
jus. glo - ri - a e - jus.

[14] Te Sanctum Dominum a due Canti

All'Illustre Sig. Gio. Battista Fergusio Dottor di Legge & Musico Eccellente

Canto Primo

Canto Secondo

Basso per l'Organo

Te Sanc-tum Do-mi-num Te Sanc-tum

Te Sanc-tum Do-mi-num

b b b b

9

Do-mi-num in ex-cel-

Te Sanc-tum Do-mi-num in ex-

15

sis Lau-dant om-nes An-

- cel- sis Lau-dant om-nes An-

4 3

22

ge-li di-cen-tes di-cen-tes Te de-

ge-li di-cen-tes di-cen-tes

# 6

30

- cet la- us et ho - nor Do-mi - ne

Te de-

6 6 7 3 # 6

36

et ho- nor et

- cet la- us et ho - nor Do-mi - ne et

6 6 6

43

ho- nor Do- mi - ne Che-ru-bim quo-que ac

ho- nor Do- mi - ne Che-ru-bim quo-que ac

3 3 3

49

Se-ra-phim Che-ru-bim quo-que ac Se-ra-phim ac Se-ra - phim Sanc-

Se-ra-phim Che-ru-bim quo-que ac Se-ra-phim ac Se-ra - phim Sanc- tum

6 # #



56

- tum Sanc - tum pro - cla - mant et om-nis

Sanc - tum pro-cla - mant et om-nis

63

Cae-li-cus or - do di - cens Te de - cet la- us et ho-

Cae-li-cus or - do di - cens

4 3 5 6 6 6

70

- nor Do-mi - ne

Te de - cet la- us et ho - nor Do-mi-

7 3 # 5 6 6 6

77

et ho- nor et ho- nor Do- mi-ne.

- ne et ho- nor Do- mi-ne.

[15] Hodie Maria Virgo a due Canti

Al molto Venerando P. Don Agostino Lampugnani

Canto Primo

Canto Secondo

Basso per l'Organo

Ho-di - e Ma - ri - a Vir - go Ho - di

Ho-di - e Ma

8

- e Ma - ri - a Vir - go

- ri - a Vir - go Cae - los a-

5 6

14

Cae - los a - scen - dit Cae-

- scen - dit Cae-

20

- los a - scen - dit Ho - di - e Re-

- los a - scen - dit Ho - di - e Re - gi - na Cae-

28

gi - na Cae - lo - rum ad  
- lo - rum ad Re-gna Cae - le - sti - a ex - al - ta - ta

35

Re-gna Cae - le - sti - a ex - al - ta - ta est ad Re-gna Cae - le - sti - a  
est ad Re-gna Cae - le - sti - a ex -

43

ex - al - ta - ta est Gau - de -  
- al - ta - ta est

49

te om - nes Gau -  
Gau - de - te om - nes Gau -

56

- de- te om- nes qui-

- de- te om - nes

62

- a cum Chri- sto ex-ul- tat

qui - a cum Chri- sto ex-ul-

5 6 5 6 4 3

69

ex-ul- tat ex- ul - tat ex-

tat ex-ul- tat ex-ul-

75

- ul - tat ex- ul - tat ex- ul - tat si - ne fi - ne.

- tat ex- ul - tat ex- ul - tat si - ne fi - ne.

4 3

[16] Dilectus meus a due, Canto, & Alto

All'Illustre Sig. Domenico Maria Megli Dottore di legge, & Musico Eccellente

Canto

Alto

Basso per l'Organo

Di - lec - tus

Di - lec - tus me - us Di-

# b 5 6 b

7

me - us de - scen -

- lec - tus me - us de-

b

12

dit de - scen -

- scen - dit de - scen -

4 3

17

dit in hor - tum su - um in hor - tum su - um ad

dit in hor - tum su - um in hor - tum su - um ad

4 3 6 4 3 b 4 3

25

a-re-o - lam a-ro- ma - tum

a-re-o - lam a-ro- ma - tum ut pa - sca-tut in hor-tus et li-

31

ut pa - sca-tut in hor-tus et li- li - a col-li-

li - a col-li - gat et

6 5

36

- gat et li- li - a

li- li - a col-li - gat et li- li - a

# #

41

col - li - gat E - go di-lec-to me-o

col- li - gat E - go di-lec-to me- o et di-lec-tus

4 3 7 6 5 6 5

48

et di-lec-tus me - us mi - hi qui pa - sci - tur in-ter li -  
 me - us mi- hi qui pa-sci - tur in-ter li -

56

li - a qui pa - sci - tur in-ter li-  
 li - a qui pa-sci-tur in-ter li- li - a in - ter

63

li - a qui pa - sci - tur in - ter li - li - a in-ter  
 li- li - a in - ter li - li - a qui pa - sci-

70

li - li - a.  
 - tur in - ter li - li - a.

[17] Qualis est dilectus tuus a due, Canto, & Alto

All'Illustre Signora Monica Eufrasia Olevana

Canto

Alto

Basso per l'Organo

Qua - lis est di-lec-tus tu-us ex di - lec-to O pul-

4 3

6

- cher-ri-ma Mu-li - e - rum O pul - cher-ri-ma Mu-li - e - rum

Qua - lis est

b b 4 3

11

di-lec-tus tu-us ex di - lec-to O pul - cher-ri-ma Mu-li - e - rum O pul-

# #

17

Qua-lis est di-lec-tus tu-us ex di - lec-to

- cher-ri-ma Mu-li - e - rum Qua - lis est di-lec-tus tu-us ex di - lec-to

6 5 # b 4 3



23

qui - a sic a - diu - ra - sti nos

qui - a sic ad - iu - ra - sti nos

qui - a

# # 6 # # # 6 4 3

31

qui - a sic a - diu - ra - sti nos

sic ad - iu - ra - sti nos Di - lec - tus me - us Di - lec -

# 7 6 4 3 6 3

38

- tus me - us can - di - dus et ru - bi - cun - dus e - lec - tus ex mil - li -

6 3 #

45

Di - lec - tus me - us can - di -

- bus e - lec - tus ex mil - li - bus

# 6 5

51

- dus et ru-bi - cun- dus et ru-bi-cun-  
 Di-lec - tus me - us can - di - dus et ru-bi - cun -

6 3

57

- dus e - lec- tus ex mil-li - bus Dilectus meus candidus  
 dus e-lec- tus ex mil-li - bus Dilectus meus candidus

62

et ru - bi - cun - dus et ru - bi - cun - dus e-  
 et ru - bi - cun - dus et ru - bi - cun - dus

66

- lec- tus ex mil - li - bus.  
 e - lec- tus ex mil - li - bus.

b # 6

[18] Tota pulchra es a due Alti

Al molto venerando P. Don Basilio Mantoano Musico Eccellente

Alto Primo

To - ta pul- chra es a-mi-ca

Alto Secondo

To - ta pul -

Basso per l'Organo

8

me- a To - ta pul - chra es a - mi-ca me- a et

chra es a-mi-ca me-a a - mi-ca me - a

Basso per l'Organo

16

ma-cu - la non est in te

et ma-cu - la non

Basso per l'Organo

22

et ma-cu - la non est in te Ve-

est in te et ma-cu - la non est in te

Basso per l'Organo

29

- ni ve ni ve ni ve ni de Li-ba-no spon - sa me - a

Ve ni ve ni ve ni ve ni de Li-ba-no spon - sa me - a

# b 6 5 #

38

ve ni de Li - ba-no ve - ni

ve ni de Li - ba-no ve - ni co-ro-na-be ris de ca-pi - te A- ma-

6 5 #

45

co-ro-na-be ris de ca-pi-te A- ma - na de ver-ti-

- na de ver-ti - ce Sa-nir et

51

- ce Sa-nir et Her - mon de cu-

Her - mon de cu - bi-li-bus le - o- num

# 6

57

- bi - li - bus le - o - num de  
de mon - ti-

# 6

61

mon - ti - bus par - do - rum de mon - ti -  
- bus par - do - rum

6

66

- bus par - do - rum de mon - ti - bus par - do - rum.  
de mon - ti - bus par - do - rum.

[19] Ave Nomen sanctissime a due Tenori overo Canti

Al molto Magnifico & Reverendo Signor Don Pietro Maestri

Tenore Primo

Tenore Secondo

Basso per l'Organo

A - ve a - ve a - ve

A - ve a - ve

9

N. ... sanc - tis - si - me qui in

a - ve N. ... sanc - tis - si - me

4 3

18

cae - lis

qui in cae -

23

qui in cae - lis lae - ta - ris lae - ta -

lis qui in cae - lis lae - ta - ris lae - ta - ris cum

30

ris cum An-ge-lis cum An-ge-lis ex-au-di  
lae-ta-ris cum An-ge-lis

43

38

tu-os sup-pli-ces qui ti-bi lau-  
ex-au-di tu-os sup-pli-ces

45

des def-fe-runt  
qui ti-bi lau-

50

qui ti-bi lau-des def-fe-runt  
des def-fe-runt qui ti-bi lau-des def-fe-runt qui ti-bi

56

qui ti-bi lau-des def-fe-runt Al-le-

lau-des def-fe-runt Al-

60

lu-ia Al-le-lu-ia

-le-lu-ia Al-

64

Al-le-

-le-lu-ia Al-le-lu-

68

lu-ia Al-le-lu-ia.

-ia Al-le-lu-ia.

4 3 #



[20] Hodie Christus natus est a Canto over Tenore e Basso

Al molto Magnifico Sig. Gio Battista Magoni  
detto Pezzino Organista, & Musico Eccellente

Canto

Basso

Basso per l'Organo

Ho-di - e Chri - stus na - tus est

Ho-di - e Chri-

5 6 6 4 3

8

Ho-di - e Sal - va-tor ap - pa - ru - it

- stus na - tus est Ho-di-

16

Ho - di-e in ter - ra ca -

- e Sal - va-tor ap - pa - ru - it Ho - di - e in

6 76 #

24

nunt An - ge-

ter - ra ca - nunt An - ge-

4 3

29

- li lae - tan - tur Ar - chan - ge -

- li lae - tan - tur Ar - chan - ge -

35

- li lae-tan-tur lae - tan-tur Ar - chan - ge - li Ho-di - e ex-ul-tant iu -

- li lae-tan-tur lae - tan-tur Ar-chan - ge - li Ho-di - e

4 3

42

- sti ex-ul-tant iu - sti ex-ul-tant iu - sti

ex-ul-tant iu - sti ex-ul-tant iu - sti di-cen -

47

di - cen - tes Glo - ri - a

tes Glo-ri - a in ex - cel - sis in ex -

4 3 #

55

in ex - cel - sis De - o Al - le -

- cel - sis De - o

6 4 3

62

lu - ia Al - le - lu -

Al - le - lu - ia

68

- ia Al - le - lu - ia

Al - le - lu - ia Al - le -

73

Al - le - lu - ia

lu - ia Al - le - lu - ia

[21] O quam suavis est a Canto over Tenore e Basso

Al molto Magnifico & molto Reverendo Sig. Francesco Maria Borelli  
Organista del Serenissimo Duca d'Urbino

Canto

Basso

Basso per l'Organo

O quam suavis est O quam suavis est O quam suavis

6

quam suavis est Do-mi-ne quam suavis est Do-mi-ne

10

est quam suavis est spi-ri-tus tu-us qui ut dul-

17

- ce-di-nem tu-am qui ut dul-ce-di-nem tu-am in

25

fi-li-os de-mon - stra - res in fi-li-os de-mon - stra res

in fi-li-os de-mon - stra - res Pa-

4 3 6 4 3

32

Pa - ne su-a - vis - si - mo Pa - ne su-a - vis - si - mo

- ne su-a - vis - si - mo Pa - ne su-a - vis - si - mo de Cae-

#

39

de Cae- lo prae- sti-

lo prae- sti-

6 6 5

44

- to e - su-ri - en - tes re - ples bo - nis fa-

- to e - su-ri - en - tes re - ples bo - nis fa - sti-di-o-sos di-vi-

6 7 6 4 3

54

- sti-di-o-sos di-vi - tes di-mit - tens i - na - nes fa - sti-di-o-sos di-vi - tes

- tes di - mit - tens i - na - nes fa-

61

fa - sti-di-o-sos di-vi - tes di-mit - tens i - na - nes

- sti-di-o-sos di-vi - tes di - mit - tens i - na - nes

67

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al - le - lu - ia Al - le - lu -

73

Al - le - lu - ia Al - le - lu - ia.

- ia Al - le - lu - ia.

6 5

[22] Quam dilecta tabernacula a Canto over Tenore e Basso

Al molto Magnifico & molto Reverendo Signor Francesco Maria Borelli

Organista del Serenissimo Duca d'Urbino

Canto

Quam di - lec- ta

Basso

Quam di - lec- ta ta-ber-na-cu-la

Basso per l'Organo

5

ta-ber-na-cu-la tu - a Do-

tu - a Do-

b

8

mi-ne vir-tu tum con-cu-pi - scit et de-fi - cit a-

mi-ne vir tu - tum con-cu-pi - scit et de-fi - cit a - ni-ma

4 3 # 6 #

14

- ni-ma me - a in a - tri-a Do-mi - ni in a - tri-a Do-mi - ni

me - a in a - tri-a Do - mi - ni in a - tri-a Do - mi - ni

# #

22

Cor me - um et ca-ro me - a ex-ul-ta ve-

Cor me - um et ca-ro me-a et ca-ro me - a

27

runt ex-ul-ta ve-

ex-ul-ta - ve- runt

32

runt in De-um vi - vum ex-ul-ta - ve- runt

in De-um vi - vum ex-ul-ta

38

in De - um vi - vum.

- ve- runt in De - um vi - vum.



[23] Ad Dominum cum tribula a Canto over Tenore e Basso

Al molto R. P. D. Giovita Pastori Procuratore

Generale Cassinense nella Corte di Roma

Canto

Ad Do-mi-num cum tri-bu-la - rer cla-ma-

Basso

Basso per l'Organo

8

vi

Ad Do-mi-num cum tri-bu-la - rer cla-ma-

15

cla-ma - vi

vi cla-ma -

18

cla-ma - vi cla-ma - vi et

vi cla-ma - vi et ex-au-

24

ex-au-di-vit me et ex-au-di-vit me Do mi-ne li-  
 - di - vit me et ex-au - di - vit me Do-mi-ne li - be-ra  
 #

31

- be-ra a - ni-mam me-am a la-bi-js i- ni-quis  
 a - ni-mam me - am a la-bi-js i- ni - quis  
 6 b 6 5

37

et a lin-gua do - lo - sa  
 et a lin - gua do - lo - sa et a lin-  
 # 5 6 # #

47

et a lin - gua do - lo - sa.  
 - gua do - lo - sa.  
 6 # 4 3 6

[24] Saule quid me persequeris a Canto over Tenore e Basso

Al molto venerando P. Don Paolo d'Oliva

Canto

Basso

Basso per l'Organo

Sau - le Sau - le quid me per - se - que - ris

Sau - le Sau - le quid me per -

8

quid me per - se - que - ris Sau - le Sau - le quid me per - se -

- se - que - ris quid me per - se -

15

que - ris quid me per -

que - ris Sau - le Sau - le quid me per - se -

4 #

22

- se - que - ris E -

que - ris quis es Do - mi - ne quis es Do - mi -

4 6 5 5 b

30

tr

- go sum Ie- sus quem tu per se-

- ne

34

que ris du - rum est ti - bi con-tra sti-mu-lum cal-

7 6 7 6 4 3

42

ci - tra - re

Do-mi - ne Do-mi - ne quis me vis fa-

#

52

Sur- ge sur-ge sur - ge et in-

ce - re Sur - ge sur - ge sur - ge

60

- gre-de-re Ci-vi - ta - tem et in-gre-de-re Ci-vi - ta-

et in-gre-de-re Ci-vi - ta - tem et in-

67

- tem et di-ce-tur ti - bi quid te op - por-te - at

- gre-de-re Ci-vi - ta - tem et di-ce-tur ti - bi

2 3 6

77

fa- ce re quid te op-

quid te op - por-te - at fa- ce re quid

84

- por-te - at fa - ce re.

te op - por-te - at fa - ce re.

[25] Super flumina Babilonis a Canto over Tenore e Basso

Al molto Venerando P. Don Sebastiano Viustini

Canto

Basso

Basso per l'Organo

Su per flu- mi-

Su - per flu- mi na Ba - bi-

4 3 3 2

7

- na Ba - bi - lo - nis Su - per

- lo - nis Su - per flu- mi-

3 6 7 6 4 3

15

flu- mi na Ba - bi-lo - nis

- na Ba - bi-lo - nis Ba-

6 7 6 5 #

21

Ba - bi-lo - nis il-lic se-di-mus et fle - vi - mus et

- bi-lo - nis il-lic se-di-mus et fle - vi - mus Dum

6 #

27

fle-vi-mus Dum re-cor-da re-mur tu-i Si on et fle-vi-mus  
 re - cor-da-re-mur tu - i Si - on et fle-vi-  
 7 3 6 5 #

32

et fle-vi - mus dum re-cor-da re-mur tu-i Si on in  
 - mus dum re-cor-da-re-mur tu - i Si - on in sa-li-ci-  
 # 7 3 6 5 #

38

sa-li-ci - bus in me - di-o e - ius su - spen-di-mus or-  
 - bus in me - di-o e - ius  
 4 3

44

ga-na no - stra  
 su - spen-di - mus or -

49

Al le- lu-

ga-na no- stra

#

54

ia Al le- lu-

Al le- lu- ia Al-

#

60

- ia Al le- lu-

- le- lu- ia Al-

# # b #

65

- ia Al le- lu- ia.

- le- lu- ia.

b # b



[26] Convertisti planctum meum a Canto over Tenore e Basso

Al molto Reverendo Padre Don Angelo Grillo Abbate

Canto

Con-ver - ti - sti planc-tum me- um in gau-

Basso

Con - ver - ti - sti planc-tum me- um

Basso per l'Organo

6 7 6 6

6

di-um mi - hi in gau- di-um mi - hi

in gau- di-um mi - hi con-ver-

6 4 3 # #

12

con - ver - ti - sti planc-tum me- um in gau-

- ti - sti planc-tum me- um in gau- di-um mi-

6 6

17

di-um mi - hi Con - ver-ti-sti sac - cum me- um

- hi Con - ver-ti-sti sac - cum me- um et cir-cum-de-

#

23

et cir-cum-de-di - sti me lae-ti - ti -  
 - di - sti me lae - ti - ti - a et cir-cum-de-di-

6 3 4 3

28

- a et cir-cum-de-di - sti me lae - ti - ti-a lae-ti -  
 - sti me lae-ti - ti - a et cir-cum-de-di - sti me lae-

# 6

34

ti - a Ut can-tet ti - bi glo-ri - a me - a glo-ri-a me -  
 - ti - ti - a ut can-tet ti - bi glo-ri-a me - a ut

# 6

42

a ut can-tet ti - bi glo-ri - a me - a glo - ri-a me - a.  
 can-tet ti - bi glo-ri - a me - a glo- ri-a me - a.

6 5 # 6 6 #

[27] Declinate a me maligni a due Bassi

Al molto Venerando P. Don Colombano Bordoni

Basso Primo

Basso Secondo

Basso per l'Organo

De - cli - na - te a me ma - li - gni

De - cli - na - te a

# b 4 3

7

de - cli - na - te a me de - cli - na - te a

me ma - li - gni de - cli - na - te a me

me ma - li - gni de - cli - na - te a me

# 4 b 3 4 3 4 3

17

me ma - li - gni de - cli - na - te a me

de - cli - na - te a me ma - li - gni de - cli - na - te a

de - cli - na - te a me ma - li - gni de - cli - na - te a

4 3 4 3 4 3

25

de - cli - na - te a me ma - li - gni et scru - ta - bor

me ma - li - gni de - cli - na - te a me ma - li - gni et scru -

me ma - li - gni de - cli - na - te a me ma - li - gni et scru -

b 4 3 4 3 4 3

37

man - da - ta De - i me - i man - da - ta De - i me - i et scri - ta -  
 - ta - bor man - da - ta De - i me - i et scri - ta - bor man -

6 4 3

46

- bor man - da - ta De - i me - i Su -  
 - da - ta De - i me - i man - da - ta De - i me - i Su - sci - pe me Do - mi -

# # 4 3 b

53

- sci - pe me Do - mi - ne se - cun - dum e - lo - qui - um tu - um  
 - ne se - cun - dum e - lo - qui - um tu -

4 3 b b

60

et vi - vam et vi - vam et vi - vam  
 - um et vi - vam et vi - vam et vi - vam et

b # 4 3

67

et non con-fun- das me  
non con-fun- das me et non con-fun-

b b 4 3 b 4 3 b

72

et non con-fun- das me ab ex-pec-ta-ti-o-ne me - a  
das me et non con - fun-das me ab ex-pec-ta-ti-

4 3 4 3 b

79

ab ex-pec-ta-ti-o-ne me - a ab ex-pec-ta-ti-o-ne me - a.  
- o-ne me - a ab ex-pec-ta-ti-o-ne me - a.

6 6 # b 4 3

[28] Prudentes Virgines a Tenore e due Canti  
 ovvero Basso, e due Alti

Al molto Magnifico Signor Battista Cavalieri sonator di Cornetto  
 e Musico del Serenissimo Signor Duca di Savoia

Canto Primo

Canto Secondo

Tenore

Basso per l'Organo

8

15

22

lam - pa - des e - xi - te ob - vi - am e -  
 - ta - te ve - stras lam - pa - des e - xi - te ob - vi - am e - i ec - ce  
 - ta - te ve - stras lam - pa - des ec - ce spon - sus ve -

7 6 5 4 3

29

- i ec - ce spon - sus ve - nit e - xi - te ob - vi - am e -  
 spon - sus ve - nit e - xi - te ob - vi - am e - i ec - ce spon - sus ve - nit  
 nit ec - ce spon - sus ve - nit e - xi - te ob - vi - am e -

3 4 3 6

36

- i e - xi - te ob - vi - am e - i.  
 e - xi - te ob - vi - am e - i. e - xi - te ob - vi - am e - i.  
 i ec - ce spon - sus ve - nit e - xi - te ob - vi - am e - i.

4 3 3 4 3

[29] O Bone Iesu a Canto, Alto e Tenore  
overo Alto, Tenore e Basso

Al molto Magnifico Sig. Gio. Paolo Cima  
Organista della Madonna di S. Celso in Milano

Canto

Alto

Tenore

Basso per l'Organo

O bo-ne

O bo-ne Ie

O bo-ne Ie -

8 7 6 6 5

6

Ie -

su O bo-ne Ie -

-su O

su O bo-ne Ie -

4 3 6

13

su O dul - cis-

bo-ne Ie -

su O dul - cis - si-me Ie - su O

su O dul - cis - si-me Ie - su O

4 3 7 6 #



20

- si - me Ie - su A - do - ro te  
dul - cis - si - me Ie - su A - do - ro te  
dul - cis - si - me Ie - su A - do - ro te a -

27

a - do - ro te in Cru - ce vul - ne - ra - tum fel - le  
in Cru - ce vul - ne - ra - tum  
- do - ro te in Cru - ce vul - ne - ra - tum fel -

37

et a - ce - to po - ta - tum et a - ce - tum po - ta - tum te  
fel - le et a - ce - to po - ta - tum  
- le et a - ce - to po - ta - tum fel - le et a - ce - tum po - ta - tum

45

de- pre - cor te de- pre - cor ut tu-  
 te de- pre - cor ut tu - a vul-  
 te de- pre - cor ut tu - a

50

- a vul - ne - ra sint re - me - di - um a - ni - mae me -  
 - ne - ra sint re - me - di - um a - ni - mae me -  
 vul - ne - ra sint re - me - di - um a - ni - mae me -

55

- ae a - ni - mae me - ae a - ni - mae me - ae.  
 ae a - ni - mae me - ae a - ni - mae me - ae.  
 - ae a - ni - mae me - ae a - ni - mae me - ae.

[30] Descendi in hortum a Canto, Alto e Tenore

overo Alto, Tenore e Basso

Al molto Venerabile Padre Don Marc'Antonio Scipioni

Canto

De - scen- di in hor - tum me-

Alto

De - scen- di in hor - tum me - um in

Tenore

De - scen-

Basso per l'Organo



7

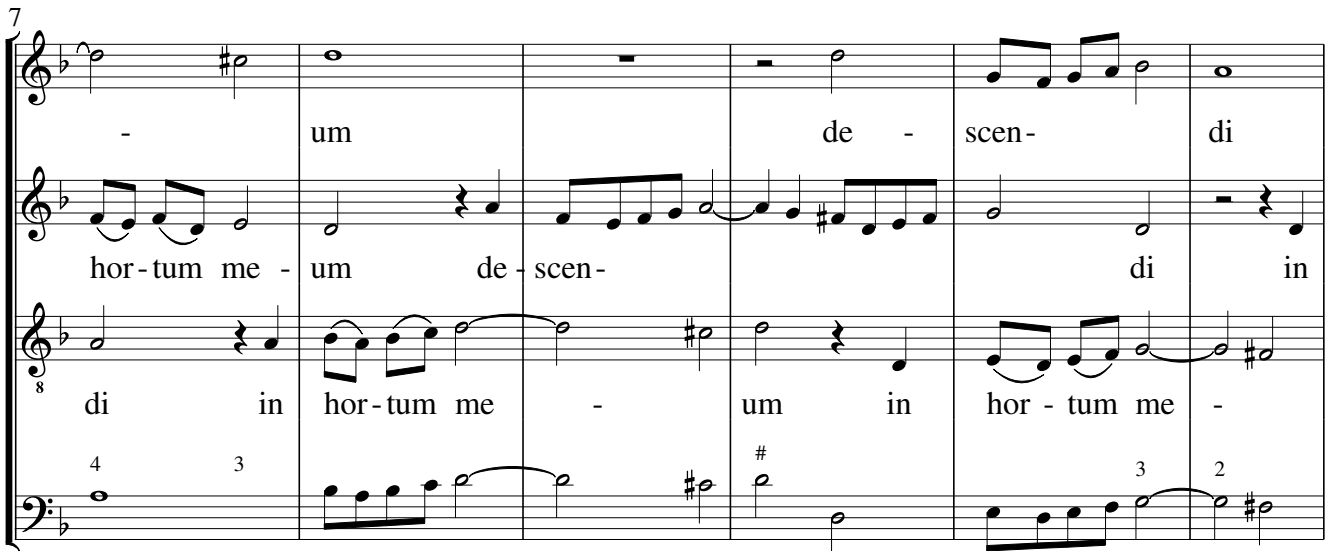
- um de - scen- di

hor - tum me - um de - scen- di in

8

di in hor - tum me - um in hor - tum me -

4 3 # 3 2



13

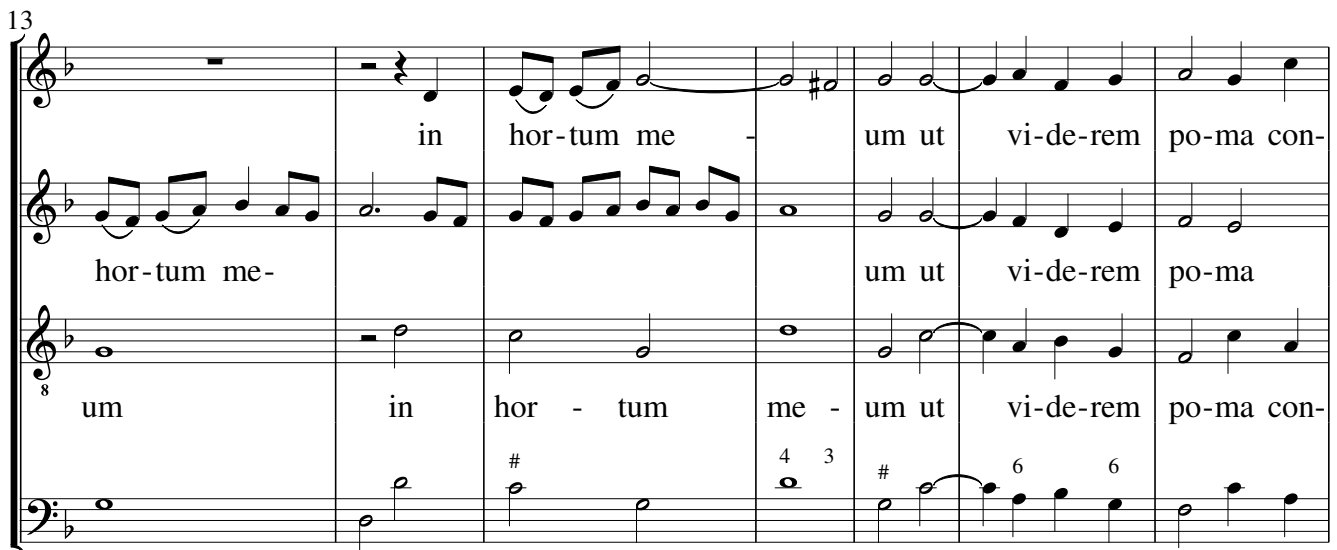
in hor - tum me - um ut vi - de - rem po - ma con-

hor - tum me - um ut vi - de - rem po - ma

8

um in hor - tum me - um ut vi - de - rem po - ma con-

# 4 3 # 6 6



20

- val- li - um con - val-  
con - val - li - um con-val-li - um con - val-  
val- li - um con-val-

4 3

25

li - um et in-spi-ce - rem si flo-ru-is-se  
li - um et in-spi-ce - rem si flo-ru-is-se vi - ne-a si  
li - um et in-spi-ce - rem si flo-ru-is-se vi - ne-

4 3 # 6 6

30

vi - ne - a si flo-ru-is-se vi-  
flo-ru-is-se vi-ne - a si flo-ru-is-se vi -  
a si flo-ru-is-se si flo-ru-is-se vi - ne - a

# 4 3

34

ne - a et ger - mi - nas - sent et ger - mi - nas -  
 ne - a et ger - mi - nas - sent ma -  
 et ger - mi - nas - sent ma - la pu - ni - ca

# b 4 3

40

- sent ma - la pu - ni - ca et ger - mi - nas - sent  
 - la pu - ni - ca et ger - mi - nas -  
 et ger - mi - nas - sent ma - la pu - ni - ca

# 4 3 6 b b

46

ma - la pu - ni - ca ma - la pu - ni - ca.  
 - sent ma - la pu - ni - ca.  
 et ger - mi - nas - sent ma - la pu - ni - ca.

# 4 3 4 3

[31] O Sacrum Convivium a due Canti overo Tenori e Basso

Al molto Magnifico Sig. Cesare Borgo Organista del Duomo di Milano

Canto Primo

Canto Secondo

Basso

Basso per l'Organo

10

20

28

mi - tur in quo  
 quo Chri - stus su - mi - tur in  
 - tur in quo Chri - stus su - mi -

4 3 6 6 5 7 6

36

Chri - stus su - mi - tur  
 quo Chri - stus su - mi - tur re - co - li - tur me -  
 - tur in quo Chri - stus su - mi - tur

4 3 5 6 4 3 6 4 3

45

re - co - li - tur me - mo - ri -  
 - mo - ri - a Pas - si - o - nis e - ius  
 re - co - li - tur me - mo - ri - a

6 3 6

54

- a Pas-si - o-nis e-ius Pas-si - o-nis e - ius Pas - si-o-  
 re - co - li - tur me - mo - ri - a Pas-si-  
 Pas - si - o-nis e - ius Pas-si - o - nis e - ius Pas - si-  
 4 3 6 5

64

- nis e- ius Mens im-ple-tur gra-ti - a et fu - tu-rae glo-ri - ae  
 - o-nis e - ius Mens im-ple-tur gra-ti - a et fu - tu-rae glo-ri - ae  
 - o-nis e - ius Mens im-ple-tur gra-ti - a et fu - tu-rae glo-ri - ae  
 4 3 6 5 # #

76

no-bis pi-gnus da- tur Al-le - lu- ia.  
 no-bis pi-gnus da - tur Al-le - lu- ia.  
 no-bis pi-gnus da - tur Al-le - lu - ia Al - le - lu- ia.  
 6 4 3



[32] Gloriosus Confessor a due Canti overo Tenori e Basso

Al molto Mag. & molto R. Sig. Benedetto Magni Organista  
dell'Illustriss. & Reverendiss. Sig. Cardinale Aldobrandino in Ravenna

Canto Primo

Canto Secondo

Basso

Basso per l'Organo

Glo-ri o-sus Con-fes-sor Do-mi ni Be-

7

- ne - dic - tus Be - ne - dic- tus  
Do-mi ni Be-ne-dic- tus Be-  
Glo - ri o-sus Con - fes-sor Do - mi ni Be-ne-

14

Be - ne - dic - tus vi-  
- ne - dic- tus tus  
- dic- tus vi - tam an - ge-li - cam ge - rens in

6 4 3

22

- tam an - ge - li - cam ge - rens in ter -

vi - tam an - ge - li -

ter -

ris vi -

28

ris in ter -

ris spe - cu -

- cam ge - rens in ter -

ris spe - cu -

- tam an - ge - li - cam ge - rens in ter - ris spe - cu -

6

35

- lum bo - no - rum o - pe - rum fac - tus est Mun - do et

- lum bo - no - rum o - pe - rum fac - tus est Mun - do et

- lum bo - no - rum o - pe - rum fac - tus est Mun - do et

- lum bo - no - rum o - pe - rum fac - tus est Mun - do et

6

4 3 # #

42

i-de-o et i-de-o si-ne fi-  
 i-de-o et i-de-o si-ne fi- ne gau- det in  
 i-de-o et i-de-o si-ne fi- ne gau-

49

ne gau- det in Cae - lis si-ne  
 Cae- lis si-ne fi- ne gau- det in  
 det in Cae - lis si-ne fi- ne gau- det in Cae-

54

fi- ne gau- det in Cae- lis.  
 Cae - lis si - ne fi- ne gau- det in Cae - lis.  
 - lis si-ne fi- ne gau- det in Cae - lis.

[33] Salve radix santa a Canto, Alto, Tenore e Basso

All'Illustre Signora Anna Maria Turri

Musical score for the first system of 'Salve radix santa'. It features five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The Canto part begins with the lyrics 'Sal - ve sal - ve ra - dix san -'. The Alto part begins with 'Sa - lve ra - dix san -'. The Tenore part begins with 'Sa - lve ra - dix san -'. The Basso part begins with 'Sa - lve ra - dix san -'. The Basso per l'Organo part has a bass line with a '7 6' fingering and a '34 3' fingering. The score is in common time (C) and includes a key signature change to one sharp (F#) in the Tenore part.

Musical score for the second system of 'Salve radix santa'. It features five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The Canto part begins with the lyrics '- ta Sal - ve mun - di glo -'. The Alto part begins with '- ta Sal - ve mun - di glo -'. The Tenore part begins with 'ta'. The Basso part begins with '- ta'. The Basso per l'Organo part has a bass line with a sharp sign (#). The score is in common time (C) and includes a key signature change to one sharp (F#) in the Canto part.

14

ri - a sal - ve mun - di glo - ri - a

ri - a sal - ve mun - di glo - ri - a O

Sal - ve mun - di glo - ri - a

Sal - ve mun - di glo - ri - a

# 3 4 #

22

O Ma - ri - a flos Vir - gi -

Ma - ri - a flos Vir - gi - num

O

4 3 4 3

27

- num O

O Ma - ri - a flos Vir - gi - num

Ma - ri - a flos Vir - gi - num

4 3 4 3 # #

Ma-ri-a O Ma-ri-a flos Vir-gi-num O Ma-ri-a flos Vir-gi-

O Ma-ri-a flos Vir-gi-num O Ma-ri-a flos Vir-gi-

O Ma-ri-a flos Vir-gi-num O Ma-ri-a flos Vir-gi-

O Ma-ri-a flos Vir-gi-num O Ma-ri-a flos Vir-gi-

- num Ve-lut ro -

- num Ve-lut ro -

- num Ve-lut ro - sa vel

- num Ve-lut ro - sa vel li-

sa vel li - li - um tu - um pro no-

sa vel li - li - um tu - um pro no-

li - li - um tu - um pro no-

li - um

50

- bis de-pre-ca-re Fi - li - um de-  
 bis de-pre-ca-re Fi- li - um tu - um pro no - bis de-  
 - bis de-pre-ca-re Fi - li - um tu - um pro no- bis de-  
 tu - um pro no - bis de-  
 # 6 5 6 4 3 #

57

- pre-ca-re Fi - li - um de-pre-ca-re Fi - li-  
 - pre-ca-re Fi - li - um de-pre-ca-re Fi - li-  
 - pre-ca-re Fi - li - um de-pre-ca-re Fi - li-  
 - pre-ca-re Fi - li - um de-pre-ca-re Fi - li-  
 6 6 4 3 6

63

- um de-pre-ca-re Fi - li - um.  
 - um de-pre-ca-re Fi - li - um.  
 - um de-pre-ca-re Fi - li - um.  
 - um de-pre-ca-re Fi - li - um.  
 #

[34] Angelus ad Pastores a Canto, Alto, Tenore e Basso

Al molto Reverendo P. Don Angelo Grillo Abbate

Musical score for the first system, featuring five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The music is in common time (C) and begins with a key signature of one sharp (F#). The lyrics are: Canto: Ad Pa - sto - res a - it; Alto: Ad Pa - sto - res a - it ad Pa-; Tenore: An-ge - lus ad Pa - sto - res a - it; Basso: Ad Pa - sto - res a - it; Basso per l'Organo: accompaniment with a sharp sign (#) in the second measure.

Musical score for the second system, continuing from the first. It features five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The lyrics are: Canto: ad Pa - sto - res a - it An-nun-ti-o vo- bis gau-di-um ma-; Alto: - sto-res a - it; Tenore: ad Pa - sto - res a - it; Basso: ad Pa - sto - res a - it; Basso per l'Organo: accompaniment with sharp signs (#) in the second, third, and fourth measures.



15

gnum an-nun-ti-o vo-bis gau-di-um ma-gnum qui-

4 3 # # 4 3

Detailed description: This system contains measures 15 through 22. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "gnum an-nun-ti-o vo-bis gau-di-um ma-gnum qui-". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The left hand has a 4/4 time signature. Fingering numbers 4, 3, and # are indicated for the left hand in measures 15, 16, and 17 respectively. Measure 18 has a # in the left hand. Measure 19 has # and # in the left hand. Measure 20 has a # in the left hand. Measure 21 has a 4/4 time signature. Measure 22 has a 3/4 time signature. The piano part is mostly rests in the upper staves.

23

- a na - tus est vo-bis ho-di-e Sal-va - tor mun-

6 5

Detailed description: This system contains measures 23 through 29. The vocal line continues with a treble clef. The lyrics are: "- a na - tus est vo-bis ho-di-e Sal-va - tor mun-". The piano accompaniment continues with a treble clef in the right hand and a bass clef in the left hand. Fingering numbers 6 and 5 are indicated for the left hand in measures 23 and 24 respectively. The piano part is mostly rests in the upper staves.

30

- di Sal-va - tor mun - di Sal-va - tor mun - di Al-le-lu - ia Al-le-lu-ia Al-le-lu-

Detailed description: This system contains measures 30 through 36. The vocal line continues with a treble clef. The lyrics are: "- di Sal-va - tor mun - di Sal-va - tor mun - di Al-le-lu - ia Al-le-lu-ia Al-le-lu-". The piano accompaniment continues with a treble clef in the right hand and a bass clef in the left hand. The piano part is mostly rests in the upper staves.

36

- ia Al-le-lu-ia Al-le-lu - ia Al - le-lu - ia an-nun-ti - o  
 An-nun-ti - o vo- bis gau-di-um

# 6 5 # b

43

vo - bis gau-di-um ma- gnum an-nun-ti - o  
 ma- gnum an - nun-ti - o vo- bis gau - di-um ma-  
 An-nun-ti - o vo - bis gau - di-um ma-.

4 3 6 5 4 3

48

vo- bis gau-di-um ma - gnum an-nun-ti - o vo -  
 bis gau-di-um ma- gnum an-  
 - gnum an - nun-ti - o vo - bis gau-di-um ma -  
 An-nun-ti - o vo - bis gau-di-um ma - gnum gau-di-um ma-.

4 3 # 4 3

bis gau-di-um ma- gnum gau-di-um  
 - nun-ti-o vo- bis gau-di-um ma -  
 gnum an-nun-ti-o vo - bis gau-di-um  
 - gnum An-nun-ti-o vo - bis gau-di-um ma -  
 # 4 3

ma-gnum qui-a na-tus est vo-bis ho-di-e Sal-va-tor mun-  
 gnum qui-a na-tus est vo-bis ho-di-e Sal-va-tor mun-  
 ma-gnum qui-a na-tus est vo-bis ho-di-e Sal-va-tor mun-  
 gnum qui-a na-tus est vo-bis ho-di-e Sal-va-tor mun-  
 4 3 # 6 4 3 b

- di  
 di Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia  
 - di Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia  
 - di Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia  
 # # #

72

Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

- ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

8 ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

- ia

77

Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

- ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

8 Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia Al-le-lu-ia

[35] Decantabat populus Israel a Canto, Alto, Tenore e Basso

Al molto Illustre Sig. Francesco Centurioni del Signore Gioan Agostino

Musical score for the first system, measures 1-5. The score is in common time (C) and features five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The Canto part begins in measure 4 with the lyrics "De - can - ta -". The Alto part begins in measure 1 with the lyrics "De - can - ta -" and continues with "bat po - pu - lus I - sra - el" in measure 3. The Tenore and Basso parts are mostly silent, with a fermata in measure 4. The Basso per l'Organo part provides a harmonic accompaniment, including a sharp sign (#) in measure 3.

Musical score for the second system, measures 6-10. The score continues from the first system. The Alto part begins in measure 6 with the lyrics "bat po - pu - lus I - sra - el". The Canto part begins in measure 7 with the lyrics "De - can - ta -" and continues with "bat po - pu - lus I - sra - el" in measure 9. The Tenore and Basso parts are mostly silent, with a fermata in measure 9. The Basso per l'Organo part provides a harmonic accompaniment, including the lyrics "De - can -" in measure 10.

12

Al - le-lu-ia Al - le-lu - ia Al - le-lu-ia Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia

- ta - bat po-pu - lus I - sra - el Al - le-lu-ia Al - le-lu - ia

# # #

18

- le - lu - ia

- le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia

4 3 4 3 4 3

26

Et u - ni - ver - sa mul - ti - tu - do Ia - cob

Et u - ni - ver - sa mul - ti - tu - do Ia - cob

- ia Et u - ni - ver - sa mul - ti - tu - do Ia - cob ca - ne -

ia Et u - ni - ver - sa mul - ti - tu - do Ia - cob

ia Et u - ni - ver - sa mul - ti - tu - do Ia - cob

b

35

ca - ne - bat le - gi - ti - me ca - ne - bat le - gi - ti - me ca - ne - bat le - gi - ti - me

40

- gi - ti - me ca - ne - bat ca - ne - bat le - gi - ti - me ca - ne - bat le - gi - ti - me ca - ne - bat le - gi - ti - me

46

- gi - ti - me Al - le - lu - ia Al - le - lu - ia - gi - ti - me ca - ne - bat le - gi - ti - me Al - le - lu - ia Al - le - lu - ia - ne - bat le - gi - ti - me Al - le - lu - ia Al - le - lu - ia ca - ne - bat le - gi - ti - me Al - le - lu - ia Al - le - lu - ia Et

53

Ci-tha - ram per-cu-ti - e -  
 cum can - to - ri - bus Ci-tha -  
 Cum can - to - ri - bus  
 Da - vid ci - tha - ram per-cu-ti - e -

59

- bat ci - tha - ram per-cu-ti - e - bat  
 - ram per-cu-ti - e - bat ci - tha-ram per-cu-ti -  
 Ci - tha-ram per-cu-ti - e - bat ci - tha -  
 - bat ci - tha - ram per-cu-ti-e - bat in  
 6

62

in Do-mo Do - mi-ni in Do - mo Do - mi - ni in  
 - e - bat in Do-mo Do - mi - ni in  
 - ram per-cu-ti-e - bat in Do-mo Do - mi-ni in Do-mo Do-mi - ni in  
 Do - mo Do - mi - ni in Do-mo Do - mi - ni in Do-mo



67

Do-mo Do- mi ni Al-le-lu-ia Al-le-lu-ia Al-

Do - mo Do - mi ni Al-le-lu-ia Al-le-lu-ia Al-

<sup>8</sup> Do-mo Do - mi ni Al-le-lu-ia Al-le-lu-ia Al-

Do - mi ni Al-le-lu-ia Al-le-lu-ia Al-

#

75

- le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- le-lu-ia Al-le-lu-ia Al-le-lu-ia.

<sup>8</sup> - le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- le-lu-ia Al-le-lu-ia.

[36] Gaudeamus omnes in Domino a Canto, Alto, Tenore e Basso

All'Illustre Signor Giacomo Antonio Frigio Dottor Fisico Eccellentissimo

Musical score for the first system, featuring five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The music is in common time (C). The lyrics are: Gau - de - a - mus om - nes in Do - mi - no. The Canto part begins with a rest, followed by the lyrics. The Alto part begins with the lyrics. The Tenore and Basso parts have rests. The Basso per l'Organo part has a whole note G in the first measure, followed by a whole note F in the second measure, and then a half note G and a half note F in the third and fourth measures.

Musical score for the second system, continuing from the first system. It features five staves: Canto, Alto, Tenore, Basso, and Basso per l'Organo. The lyrics are: in Do - mi - no Gau - de - a - mus om - nes in Do - mi - no Gau - de - a - mus om - nes. The Canto part begins with the lyrics. The Alto part begins with the lyrics. The Tenore and Basso parts have rests. The Basso per l'Organo part has a whole note G in the first measure, followed by a whole note F in the second measure, and then a half note G and a half note F in the third and fourth measures.

11

gau-de a-mus om-  
 Gau-de a-mus om-  
 Do- mi no Gau-de a-mus om-  
 in Do - mi - no Gau-de a-mus om-  
 nes in Do-mi no di-em fe-

17

- nes in Do-mi no Gau-de a-mus om- nes in Do-mi no di-em fe-  
 - nes in Do-mi no Gau-de a-mus om- nes in Do-mi no di-em fe - stum  
 - nes in Do-mi no Gau-de a-mus om- nes in Do-mi no di-em fe-  
 - nes in Do-mi no Gau-de a-mus om- nes in Do-mi no di-em  
 - nes in Do-mi no di-em

23

- stum ce - le - bran - tes  
 ce - le - bran - tes ce - le - bran -  
 - stum ce - le - bran - tes ce - le - bran - tes  
 fe - stum ce - le - bran - tes ce - le -  
 #

27

ce - le - bran - tes sub ho - no - re S. .. N. .. .. E -  
 tes sub ho - no - re  
 ce - le - bran - tes sub ho - no - re  
 - bran - tes

35

- pi - sco pi sub ho - no - re S. .. N. .. .. E - pi -  
 sub ho - no - re S. .. N. .. .. E - pi -  
 sub ho - no - re S. .. N. .. .. E - pi -  
 sub ho - no - re S. .. N. .. .. E - pi -  
 sub ho - no - re S. .. N. .. .. E - pi -

44

sco pi Al - le - lu - ia  
 - sco - pi Al - le -  
 sco - pi  
 sco - pi

50

lu-ia

Al-le-lu-ia

Al-le-

56

Al-le-lu-ia Al-le-lu-ia Al-le-lu-

Al-le-lu-ia Al-le-lu-ia Al-le-lu-

Al-le-lu-ia Al-le-lu-ia Al-le-lu-

lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-

62

-ia Al-le-lu-ia Al-le-lu-ia

-ia Al-le-lu-ia Al-le-lu-ia De-cu-ius

ia Al-le-lu-ia De-cu-ius so-lem-ni-ta-

-ia Al-le-lu-ia De-cu-

#

68

De - cu - ius  
so - lem - ni - ta - te so - lem - ni - ta - te  
so - lem - ni - ta - te  
so - lem - ni - ta - te  
so - lem - ni - ta - te

71

so - lem - ni - ta - te gau - dent gau - dent gau - dent  
- te gau - dent gau - dent  
- ta - te gau - dent  
- ta - te gau - dent  
- ta - te gau - dent

75

dent gau - dent An - ge - li  
gau - dent An - ge - li  
An - ge - li et col - lau -  
An - ge - li et col -  
# 4 3

80

et col-lau-dant et et col-lau-dant Fi-li-um De-i et - lau-dant

85

col-lau-dant Fi-li-um De-i Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

92

le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

[37] Veni Sancte Spiritus a 2 Canti, Alto, Tenore e Basso

Al molto Illustre Signor Conte Carracciolo

Musical score for the first system of "Veni Sancte Spiritus". The score is written for five vocal parts and an organ. The vocal parts are Canto Primo, Canto Secondo, Alto, Tenore, and Basso. The organ part is labeled "Basso per l'Organo". The music is in common time (C) and the key signature has one sharp (F#). The lyrics for the first system are: "Ve-ni sanc-te Spi - ri-tus Et e-mit-te cae-li-". The organ part has a bass line with notes and fingerings: 6, 4, 3, and a sharp sign (#).

Musical score for the second system of "Veni Sancte Spiritus". The score is written for five vocal parts and an organ. The vocal parts are Canto Primo, Canto Secondo, Alto, Tenore, and Basso. The organ part is labeled "Basso per l'Organo". The music is in common time (C) and the key signature has one sharp (F#). The lyrics for the second system are: "- tus Lu - cis tu - ae ra -". The organ part has a bass line with notes and a sharp sign (#).



12

di - um Ve - ni Pa - ter pau - pe - rum Ve - ni  
 Ve - ni Pa - ter pau - pe - rum Ve - ni  
 Ve - ni Pa - ter pau - pe - rum Ve - ni  
 Ve - ni Pa - ter pau - pe - rum Ve - ni  
 Ve - ni Pa - ter pau - pe - rum Ve - ni

4 3 #

20

da - tor mu - ne - rum Ve - ni lu - men cor - di - um  
 da - tor mu - ne - rum Ve - ni lu - men cor - di - um Con - so -  
 da - tor mu - ne - rum Ve - ni lu - men cor - di - um  
 da - tor mu - ne - rum Ve - ni lu - men cor - di - um  
 da - tor mu - ne - rum Ve - ni lu - men cor - di - um

# b

27

Musical score for measures 27-31. The score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: - la- tor op- ti- me Con- so la- tor op- . The piano part features a bass line with notes marked with flats (b) and sharps (#).

32

Musical score for measures 32-36. The score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: Dul - cis ho - spes A- ti - me Dul - cis ho - spes A- . The piano part features a bass line with notes marked with the numbers 4 and 3, indicating a specific fingering or articulation.

39

Musical score for measures 39-43. The score is written for voice and piano. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: ni - mae Dul - ce re - fri - ge - ri - um. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics 'ni - mae' and 'Dul - ce re - fri - ge - ri - um' are split across the vocal line. The word 'In' appears at the end of the vocal line in measure 43. The piano accompaniment includes a trill in the right hand and a bass line with a sharp sign and the numbers '4 3 #' in the left hand.

46

Musical score for measures 46-50. The score is written for voice and piano. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: la - bo - re re - qui - es In la - bo - re re - qui -. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics 'la - bo - re re - qui - es' and 'In la - bo - re re - qui -' are split across the vocal line. The piano accompaniment includes a trill in the right hand and a bass line with a sharp sign.

51

Musical score for measures 51-56. The score is written for a vocal line and a basso continuo line. The vocal line begins in measure 51 with the lyrics "ae- stu tem- pe- ri- es". The basso continuo line begins in measure 51 with the lyrics "es #". In measure 56, the basso continuo line has the lyrics "In ae-" with a 4/3 time signature. The music is in a key with one sharp (F#) and a common time signature.

57

Musical score for measures 57-62. The score is written for a vocal line and a basso continuo line. The vocal line begins in measure 57 with the lyrics "In flec - tu so- la-". The basso continuo line begins in measure 57 with the lyrics "stu tem-pe- ri- es In flec-". In measure 62, the basso continuo line has the lyrics "4 3". The music is in a key with one sharp (F#) and a common time signature.

63

Musical score for measures 63-67. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "O lux be-a-ti - um so - la-ti - um - tu so - la-ti - um". The music features a mix of whole, quarter, and eighth notes, with some rests. A sharp sign (#) is present in the bass line at the end of measure 67.

68

Musical score for measures 68-72. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "- tis - si - ma Re-ple cor- Re-ple cor- dis in- ti - ma". The music features a mix of whole, quarter, and eighth notes, with some rests. A flat sign (b) is present in the bass line at the beginning of measure 68, and a number 6 is present in the bass line at the end of measure 72.

74

dis in- ti - ma re-ple cor -  
O lux be - a tis - si - ma

# b

Detailed description: This musical score block covers measures 74 through 79. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'dis in-' in measure 74, 'ti - ma' in measure 75, and 're-ple cor -' in measure 76. In measure 77, there is a double bar line, followed by 'O lux be - a' in measure 78 and 'tis - si - ma' in measure 79. The piano accompaniment includes a bass line with a sharp sign (#) in measure 75 and a flat sign (b) in measure 78. There are also some rests in the piano parts.

80

dis in- ti - ma tu - o - rum fi-de-li - um  
Tu - o - rum fi - de - li - um

# # #

Detailed description: This musical score block covers measures 80 through 85. The vocal line continues with 'dis in-' in measure 80, 'ti - ma' in measure 81, and 'tu - o - rum fi-de-li - um' in measure 82. In measure 83, there is a double bar line, followed by 'Tu - o - rum fi - de - li - um' in measure 84. The piano accompaniment includes a bass line with sharp signs (#) in measures 80, 84, and 85. There are also some rests in the piano parts.

Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil  
Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil  
Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil  
Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil  
Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil  
Si- ne tu- o no- mi- ne Ni- hil est in Ho- mi- ne Ni- hil

est in- no- xi- um  
est in- no- xi- um  
est in- no- xi- um La- va quod est sor- di- dum Ri-  
est in- no- xi- um  
est in- no- xi- um  
est in- no- xi- um

b 4 3 4 3

103

- ga quod est a- ri- dum Sa - na quod est sau- ci- um

Flec-

4 3 4 3

Detailed description: This page of a musical score contains eight measures. The vocal line (treble clef) begins with a rest in the first measure, followed by the lyrics '- ga quod est a- ri- dum Sa - na quod est sau- ci- um'. The melody consists of quarter and eighth notes, with a sharp sign on the final note of the phrase. The piano accompaniment (bass clef) features a simple harmonic pattern with some triplets indicated by the numbers '4 3' and '4 3' under the notes. The upper staves are mostly empty, with some rests.

111

- te quod est ri- gi- dum Fo - ve quod est fri- gi- dum Re - ge quod est

Detailed description: This page of a musical score contains eight measures. The vocal line (treble clef) begins with a rest in the first measure, followed by the lyrics '- te quod est ri- gi- dum Fo - ve quod est fri- gi- dum Re - ge quod est'. The melody includes a complex sixteenth-note passage. The piano accompaniment (bass clef) provides a steady harmonic foundation. The upper staves are mostly empty, with some rests.



118

Musical score for measures 118-125. The score consists of six staves. The first three staves are empty. The fourth staff contains the vocal line with lyrics: "de- vi- um" in the first measure, "Da tu - i fi- de-" in the second measure, and "li-" in the third measure. The fifth staff contains the bass line with lyrics: "Da tu - i fi- de-" in the second measure and "4 3" in the third measure. The sixth staff contains the bass line. The music is in a key with one sharp (F#) and a common time signature.

126

Musical score for measures 126-133. The score consists of six staves. The first three staves are empty. The fourth staff contains the vocal line with lyrics: "- bus In te con- fi- den-" in the first measure, "ti- bus Sa - crum sep- te-" in the second measure, and "4 3" in the third measure. The fifth staff contains the bass line with lyrics: "- bus In te con- fi- den-" in the first measure and "4 3" in the third measure. The sixth staff contains the bass line. The music is in a key with one sharp (F#) and a common time signature.

Da vir-tu-tis me-ri-tum Da sa-lu-tis e-xi-ri-um  
 Da vir-tu-tis me-ri-tum Da sa-lu-tis e-xi-ri-um  
 Da vir-tu-tis me-ri-tum Da sa-lu-tis e-xi-ri-um  
 Da vir-tu-tis me-ri-tum Da sa-lu-tis e-xi-ri-um  
 - na-ri-um Da vir-tu-tis me-ri-tum Da sa-lu-tis e-xi-ri-um  
 4 3 #

- tum Da pe-ren-ne gau-di-um A - men.  
 - tum Da pe-ren-ne gau-di-um A - men.  
 - tum Da pe-ren-ne gau-di-um A - men.  
 - tum Da pe-ren-ne gau-di-um A - men.  
 - tum Da pe-ren-ne gau-di-um A - men.  
 b

[38] Quem vidistis Pastores a 2 Canti, 2 Tenori e Basso

Al molto Illustre & molto R. Sig. Trineo Gratiani Canonico nella Cattedrale di Reggio

Canto Primo  
Quem vi-di-stis quem vi-

Canto Secondo  
Quem vi-di-stis quem vi-

Tenore Primo

Tenore Secondo

Basso

Basso per l'Organo

6  
- di-stis Pa-sto-res di-ci-te An-nun-ti-a-te no-bis

- di-stis Pa-sto-res di-ci-te An-nun-ti-a-te no-bis

7 3 7 3

an-nun-ti - a - te no - bis an-nun-ti-a - te no-bis in ter-ris quis ap-pa-ru - it in

an-nun-ti - a-te no - bis an-nun-ti-a - te no-bis in ter-ris quis ap-pa-ru - it in

4 3

ter - ris quis ap - pa - ru - it

ter - ris quis ap - pa - ru - it

Na - tum vi - di - mus et Cho - rus An - ge -

Na - tum vi - di - mus et Cho - rus An - ge -

Na - tum vi - di - mus et Cho - rus An - ge -

4 3

- lo- rum col-lau - dan- tes col-lau-  
 - lo- rum col-lau - dan- tes  
 - lo - rum col-lau - dan- tes col-lau-

Na-tum vi-di-mus et Cho - rus An-ge-  
 Na-tum vi-di-mus et Cho - rus An-ge-  
 - dan- tes Do- mi - num Na-tum vi-di-mus et Cho - rus An-ge-  
 col - lau - dan- tes Do-mi - num Na-tum vi-di-mus et Cho- rus An-ge-  
 - dan- tes Do - mi - num Na-tum vi-di-mus et Cho - rus An-ge-

- lo - rum col-lau-dan-tes Do-mi-num col-lau-dan-tes Do - mi-

- lo - rum col-lau-dan-tes Do-mi-num col-lau-dan-tes Do - mi-

- lo - rum col-lau-dan-tes Do-mi-num col-lau-dan-tes Do - mi-

- lo - rum col-lau-dan-tes Do-mi-num col-lau-dan-tes Do - mi-

- lo - rum col-lau-dan-tes Do-mi-num col-lau-dan-tes Do - mi-

- num Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- num Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- num Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- num Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

- num Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

4 3 4 3 4 3

[39] Laudate Dominum a 2 Canti, Alto, Tenore e Basso

Al molto Magnifico & molto R. Sig. D. Aurelio Signoretti

Maestro di Capella nella Cattedrale di Reggio

Canto Primo

Lau-da-te Do- mi- num in sanc- tis e- ius Lau-da-te

Canto Secondo

Lau-da-te

Alto

Tenore

Basso

Basso per l'Organo

7

e - um in fir-ma-men-to vir-tu - tis e - ius vir-tu - tis e - ius vir-

e- um in fir-ma-men-to vir-tu - tis e- ius vir-tu - tis e - ius vir - tu - tis

Basso per l'Organo

- tu-tis e - ius  
 e - ius  
 Lau-da-te e - um in vir - tu - ti - bus e - ius  
 Lau-da-te e - um in vir - tu - ti - bus e - ius  
 Lau-da-te

# 4 3

Lau-da-te e - um Lau-da-te e - um se-  
 Lau-da-te e - um lau-da-te e - um se-  
 Lau-da-te e - um lau-da-te e - um lau-da-te e-um se-  
 Lau-da-te e - um lau-da-te e - um lau-da-te e - um se-  
 e - um lau-da-te e - um lau-da-te e - um se-  
 # # #



- cun-dum mul-ti tu - di - nem ma - gni - tu-di nis e - ius

- cun - dum mul-ti tu - di - nem ma - gni - tu-di nis e - ius

- cun-dum mul-ti tu - di - nem ma - gni - tu-di nis e - ius

- cun-dum mul-ti tu - di - nem ma - gni - tu-di nis e - ius

- cun-dum mul-ti tu - di - nem ma - gni - tu-di nis e - ius

4 3 # # b 3 4 3 #

in so-no tu-

in so - no tu-

in

Lau-da-te e - um in so - no

#

bae in so - no tu- bae in so - no tu- bae in so - no tu- bae in so - no tu- bae in so - no tu-

so - no tu- bae in so - no tu- bae in so - no tu- bae in so - no tu-

tu- bae in so - no tu- bae in so - no tu-

tu- bae Lau-da-te e-um in psal - te-ri-o et ci - tha-

so - no tu- bae Lau-da-te e-um in psal - te-ri-o et ci - tha-

in so - no tu - bae Lau-da-te e-um in psal - te-ri-o et ci - tha-

bae in so - no tu - bae

so - no tu - bae

b # # #

- ra in tim-pa-no et cho-ro

- ra in tim-pa-no et cho-ro

- ra in tim-pa-no et cho-ro Lau-da-te e-

Lau-da-te e-um in tim-pa-no et cho-ro in

in tim-pa-no et cho-ro

# 4 3 # #

et or-

et or-

- um in chor-

chor-

dis

dis

#

77

ga - no Lau - da-

ga - no

8

8

6

84

te e - um in cim-ba-lis be - ne so - nan - ti-

in cim-ba-lis be - ne so - nan - ti-

in cim-ba-lis be - ne so - nan - ti-

in cim-ba-lis be - ne so - nan - ti-

Lau - da- te e - um in cim-ba-lis be - ne so - nan - ti-

4 3 4 3 6 4 3

- bus in cim-ba-lis in cim-ba-lis iu-bi-  
 - bus Lau da- te e-um in cim-ba-lis in cim-ba-lis iu-bi-  
 - bus in cim-ba-lis in cim-ba-lis iu-bi-  
 - bus in cim-ba-lis in cim-ba-lis iu-bi-  
 - bus in cim-ba-lis in cim-ba-lis iu-bi-  
 6 # #

- la - ti-o - nis iu-bi-la - ti - o - nis iu-bi-  
 - la - ti - o - nis iu-bi-la - ti - o - nis iu-bi-la - ti - o - nis  
 - la - ti-o - nis iu-bi-la - ti - o - nis iu-bi-la - ti - o -  
 - la - ti-o - nis iu-bi-la - ti - o -  
 - la - ti-o - nis iu-bi-la - ti - o - nis iu-bi-la - ti - o -  
 6 5 6 6 5

- la-ti-o - nis iu-bi - la-ti-o - nis Om- nis spi -  
 iu-bi - la - ti - o - nis Om- nis spi - ri-  
 nis iu-bi-la-ti - o - nis Om - nis spi -  
 nis iu-bi-la-ti - o - nis Om - nis spi-  
 - nis iu-bi - la - ti - o - nis Om - nis spi -  
 4 3 b

ri - tus lau - det Do-mi-num.  
 - tus lau - det lau - det Do- mi-num.  
 ri - tus lau - det Do - mi - num.  
 ri - tus lau - det Do- mi - num.  
 ri - tus lau - det Do-mi-num.  
 ri - tus lau - det Do-mi-num.

[40] Magnificat primi Toni a Canto, Alto, 2 Tenori e Basso

Al Molt. R. P. D. Modesto Resconi Abbate di S. Salvatore di Pavia

Musical score for Magnificat, measures 1-8. The score includes parts for Canto, Alto, Tenore Primo, Tenore Secondo, Basso, and Basso per l'Organo. The Canto part has lyrics: "Ma - gni - fi - cat A - ni - ma me - a Do - mi - num A -".

Musical score for Magnificat, measures 9-12. The score includes parts for Canto, Alto, Tenore Primo, Tenore Secondo, Basso, and Basso per l'Organo. The Canto part has lyrics: "- ni - ma me - a Do - mi - num A - ni - ma me - a Do -". A trill (tr) is marked above the Canto part in measure 9.

mi - num. Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta-ri

Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta-ri

Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta - ri

Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta-ri

Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta-ri

Et e-xul - ta-vit spi-ri-tus me-us in De - o sa-lu-ta-ri

me-o in De-o sa-lu - ta-ri me - o.

me-o in De-o sa-lu - ta-ri me - o. Qui - a re - spe-xit hu-mi-li-

me-o in De-o sa-lu - ta-ri me - o. Qui - a re - spe - xit

me-o in De-o sa-lu - ta-ri me - o.

me-o in De-o sa-lu - ta-ri me - o.

me-o in De-o sa-lu - ta-ri me - o.



- ta - tem An-cil - lae su - ae an - cil - lae su - ae Ec-  
 hu-mi-li - ta - tem An-cil - lae su-ae an - cil - lae su - ae

This page contains a musical score for two vocal parts and piano accompaniment. The top staff is a vocal line with lyrics: "- ta - tem An-cil - lae su - ae an - cil - lae su - ae Ec-". The second staff is another vocal line with lyrics: "hu-mi-li - ta - tem An-cil - lae su-ae an - cil - lae su - ae". The piano accompaniment consists of three staves: a right-hand treble clef staff, a middle treble clef staff, and a bass clef staff. The music is in a common time signature and features a mix of eighth and sixteenth notes in the vocal parts, with a steady accompaniment in the piano parts.

- ce e- nim ex hoc be - a-tam me di - cent ex hoc be - a - tam me di - cent

This page contains a musical score for a vocal part and piano accompaniment. The top staff is a vocal line with lyrics: "- ce e- nim ex hoc be - a-tam me di - cent ex hoc be - a - tam me di - cent". The piano accompaniment consists of three staves: a right-hand treble clef staff, a middle treble clef staff, and a bass clef staff. The music is in a common time signature and features a vocal line with a mix of eighth and sixteenth notes, with a steady accompaniment in the piano parts.

Om-nes ge-ne-ra - ti-o nes om-nes ge-ne-ra-ti o - nes.

om-nes ge-ne-ra-ti o - nes om-nes ge-ne-ra - ti-o nes.

Om-nes ge-ne-ra - ti-o nes om-nes ge-ne-ra-ti o - nes.

Om-nes ge-ne-ra-ti o - nes om-nes ge-ne-ra - ti-o nes. Qui fecit mihi

Om-nes ge-ne-ra-ti o - nes om-nes ge-ne-ra-ti o - nes.

Om-nes ge-ne-ra-ti o - nes om-nes ge-ne-ra-ti o - nes.

ma - gna Qui po - tens est Et sanctum

57

Musical score for measures 57-61. The score consists of six staves. The top three staves (treble clef) are mostly empty, with some rests. The fourth staff (treble clef) contains the vocal line with lyrics: "no- men e - ius." The fifth staff (bass clef) contains the bass line with lyrics: "Et". The sixth staff (bass clef) contains the bass line with fingerings: 5, 6, 5.

62

Musical score for measures 62-64. The score consists of six staves. The top three staves (treble clef) are mostly empty, with some rests. The fourth staff (treble clef) contains the vocal line with lyrics: "Et mi - se - ri - cor - di - a". The fifth staff (bass clef) contains the bass line with lyrics: "mi - se - ri - cor - di - a e - ius". The sixth staff (bass clef) contains the bass line with fingerings: 4, 3.

65

e- ius et  
 et mi-se-ri-cor-di-a e-  
 e-

68

mi-se-ri - cor - di - a e - ius in  
 A pro - ge - ni - e in  
 A pro - ge - ni - e in  
 ius in

pro - ge-ni - es a pro- ge- ni-e in  
 pro - ge - ni - es a pro - ge - ni - e in pro- ge- ni-es  
 a pro- ge- ni - e in pro - ge - ni-es  
 pro - ge-ni - es in  
 pro- ge-ni - es a pro- ge- ni - e

pro - ge- ni - es  
 in pro - ge - ni - es  
 a pro - ge - ni - e in pro-ge-ni - es  
 pro- ge- ni - es  
 in pro - ge - ni - es ti - men-ti-bus  
 #

ti - men - ti - bus  
 ti - men - ti -  
 ti - men -  
 ti - men - ti - bus ti -  
 e - um ti - men - ti - bus  
 6

e - um.  
 - bus e - um. Fe - cit po - ten - ti - am in bra -  
 - ti - bus e - um.  
 - men - ti - bus e - um.  
 e - um.  
 # #

99

chi-o su - o di - sper - sit di - sper - sit su -  
*p*

6 5

[p]

Detailed description: This block contains the musical score for measures 99 through 103. It features a vocal line with lyrics and a bass line with fingerings. The vocal line starts with a rest in measure 99, then begins in measure 100 with the lyrics 'chi-o su - o di - sper -'. In measure 101, there is a dynamic marking '*p*'. The lyrics continue in measure 102 as 'sit di - sper -' and in measure 103 as 'sit su -'. The bass line has fingerings '6' and '5' in measures 100 and 101 respectively. A performance instruction '[p]' is located at the bottom right of the system.

104

- per - bos men - te cor - dis su - i men - te cor - dis su - i

Detailed description: This block contains the musical score for measures 104 through 108. The vocal line has lyrics: '- per -' in measure 104, 'bos men - te cor -' in measure 105, 'dis su - i men - te cor -' in measure 106, and 'dis su - i' in measure 107. The bass line provides accompaniment for these measures.

Dispersit superbos mente cor- dis su-

4 3

De - po - su - it po-

- i.

De - po - su - it po-ten- tes de

De-po-su it po-ten- tes de se-

6



- ten - tes de se - de et ex-al-ta - vit et ex-al - ta - vit

se - de de se - de et ex - ul-

de et ex-ul - ta - vit

b 6

hu - mi - les et ex-al-ta - vit hu - mi - les

- ta-vit hu - mi - les et ex - ul - ta - vit hu - mi - les et ex-ul-

hu - mi - les et ex - ul - ta - vit hu - mi - les et ex-ul-

et ex-al-ta - vit hu-mi - les. Esurientes im-ple -

Esurientes im-ple - vit bo-

ta - vit et ex-ul-ta-vit hu - mi - les. Esurientes im-ple -

Esurientes im-ple- vit

- ta - vit hu - mi - les. Esurientes im-ple -

vit bo - nis Et divites di-mi- sit i -

- nis Et divites di-mi - sit i -

vit bo - nis Et divites di-mi- sit i - na -

bo- nis Et divites di-mi- sit i - na-

vit bo- nis Et divites di-mi - sit i-

# #

na - nes. Su-sce-pit I-sra-el pu - e-rum su-

na - nes. Su-sce-pi - I-sra-el pu - e-rum su - um

nes.

nes.

- na - nes.

4 3 # 6 # 6

Detailed description: This page of a musical score contains five staves. The top staff is a vocal line with lyrics 'na - nes. Su-sce-pit I-sra-el pu - e-rum su-'. The second staff is another vocal line with lyrics 'na - nes. Su-sce-pi - I-sra-el pu - e-rum su - um'. The third and fourth staves are piano accompaniment for the right hand, both starting with a treble clef and a common time signature, and containing the word 'nes.'. The fifth staff is the piano accompaniment for the left hand, starting with a bass clef and a common time signature, with lyrics '- na - nes.' and fingering numbers '4 3' and '6'.

- um re - cor- da - tus re - cor- da - tus

re - cor- da - tus re - cor - da - tus

4 3

Detailed description: This page of a musical score contains five staves. The top staff is a vocal line with lyrics '- um re - cor- da - tus re - cor- da - tus'. The second staff is another vocal line with lyrics 're - cor- da - tus re - cor - da - tus'. The third and fourth staves are piano accompaniment for the right hand, both starting with a treble clef and a common time signature. The fifth staff is the piano accompaniment for the left hand, starting with a bass clef and a common time signature, with lyrics '4 3'.

mi-se-ri - cor - di-ae su - ae      mi-se-ri - cor - di-ae su - ae.

mi-se-ri - cor - di-ae su - ae      mi-se-ri - cor - di-ae su - ae.

Si - cut lo-cu-tus

6 #4      #      #      #

Si - cut lo-cu - tus est      ad

est      ad Pa - tres no - stros

7 6 5      #      6      5      #

Pa- tres no - stros A - bra - ham  
ad Pa-tres no- stros A - bra-

Detailed description: This page of a musical score (page 176) contains six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "Pa- tres no - stros A - bra - ham". The fourth staff is another vocal line with lyrics: "ad Pa-tres no- stros A - bra-". The fifth and sixth staves are piano accompaniment, with the fifth staff being mostly empty and the sixth staff containing a few notes.

et se-mi-ni e - ius in sae- cu - la et se-mi-ni et se-mi-ni e-  
- ham et se-mi-ni e - ius in sae-cu - la et se-mi-ni et se-mi-ni e-ius in

Detailed description: This page of a musical score (page 182) contains six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "et se-mi-ni e - ius in sae- cu - la et se-mi-ni et se-mi-ni e-". The fourth staff is another vocal line with lyrics: "- ham et se-mi-ni e - ius in sae-cu - la et se-mi-ni et se-mi-ni e-ius in". The fifth and sixth staves are piano accompaniment, with the fifth staff being mostly empty and the sixth staff containing a few notes.

Musical score for page 189. The score consists of six staves. The top two staves are vocal parts. The third and fourth staves are piano accompaniment. The fifth and sixth staves are bass lines. The lyrics are: Glo - ri - a, Glo - ri - a, - ius in sae - cu - la. Glo - ri - a, sae - cu - la. Glo - ri - a, Glo - ri - a Pa - #. There are fermatas over the notes 'la.' in the third and fourth staves.

Musical score for page 195. The score consists of six staves. The top two staves are vocal parts. The third and fourth staves are piano accompaniment. The fifth and sixth staves are bass lines. The lyrics are: et Fi - li o, et Spi-ri - tu - i sanc- tri. There are fermatas over the notes 'o' and 'tri'. The bottom staff includes fingering numbers: 7 6, 5, 6, 7 3, #.



- rat e - rat si-cut e - rat e - rat in prin - ci - pi - o et nunc et sem - per  
*p f p f*

- rat e - rat si-cut e - rat e - rat in prin - ci - pi - o et nunc et sem - per  
*p f p f*

- rat e - rat si-cut e - rat e - rat in prin - ci - pi - o et nunc et sem - per  
*p f p f*

- rat e - rat si-cut e - rat e - rat in prin - ci - pi - o et nunc et sem - per  
*p f p f*

- rat e - rat si-cut e - rat e - rat in prin - ci - pi - o et nunc et sem - per  
*p f p f*

*p f p f*

sem - per et in saecula saecu - lo - rum A - men A - men et in sae-  
*p*

sem - per et in saecula saecu - lo - rum A - men et in sae-  
*p*

sem - per et in saecula saecu - lo - rum A - men  
*p*

sem - per et in saecula saecu - lo - rum A - men et in sae - cu-  
*p*

sem - per et in saecula saecu - lo - rum A - men  
*p*

*p*



cu - la sae - cu - lo - rum A -

cu - la sae - cu - lo - rum A - men

et in sae - cu - la sae - cu -

- la sae - cu - lo - rum

et in sae - cu - la

3 4 3 4 3

men sae - cu - lo - rum A - men.

sae - cu - lo - rum A - men.

- lo - rum A - men.

A - men sae - cu - lo - rum A - men.

sae - cu - lo - rum A - men.

[41] Canzon Francese La Lampugnana a due Canti

Canto Primo

Canto Secondo

Basso per l'Organo

6

11

16

21

*f* *p* *f* *p* *f*

*p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

Detailed description: This is a musical score for a two-part song with organ accompaniment. The score is written in common time (C) and consists of five systems of music. Each system contains three staves: Canto Primo (top), Canto Secondo (middle), and Basso per l'Organo (bottom). The first system shows the beginning of the piece. The second system starts at measure 6 and includes dynamic markings of *f* and *p* in the Canto Primo staff. The third system starts at measure 11 and also includes *f* and *p* markings. The fourth system starts at measure 16 and includes *f* and *p* markings. The fifth system starts at measure 21. The organ part provides a steady accompaniment throughout, often using chords and simple rhythmic patterns.

27

Musical score for measures 27-32. The system consists of three staves: Treble, Middle, and Bass. The music features a complex melodic line in the Treble staff with many sixteenth notes and slurs. The Middle staff has rests in measures 27-30 and then enters with a melodic line in measures 31-32. The Bass staff provides a steady accompaniment with quarter and eighth notes.

33

Musical score for measures 33-37. The system consists of three staves. The Treble staff has rests in measures 33-34 and then features a melodic line with slurs and accents. Dynamic markings *f* and *p* are placed below the Treble staff in measures 34, 35, 36, and 37. The Middle staff has rests in measures 33-34 and then enters with a melodic line in measures 35-37. The Bass staff provides a steady accompaniment with quarter and eighth notes.

38

Musical score for measures 38-42. The system consists of three staves. The Treble staff features a melodic line with slurs and accents, with dynamic markings *p*, *f*, and *p* placed below it in measures 38, 39, and 40. The Middle staff has rests in measures 38-40 and then enters with a melodic line in measures 41-42. The Bass staff provides a steady accompaniment with quarter and eighth notes.

43

Musical score for measures 43-47. The system consists of three staves. The Treble staff has rests in measures 43-44 and then features a melodic line with slurs and accents. Dynamic markings *f* and *p* are placed below the Treble staff in measures 44, 45, 46, and 47. The Middle staff has rests in measures 43-44 and then enters with a melodic line in measures 45-47. The Bass staff provides a steady accompaniment with quarter and eighth notes.

48

Musical score for measures 48-52. The system consists of three staves. The Treble staff features a melodic line with slurs and accents. The Middle staff has rests in measures 48-49 and then enters with a melodic line in measures 50-52. The Bass staff provides a steady accompaniment with quarter and eighth notes.

54

Musical score for measures 54-63. The system consists of three staves: Treble, Middle, and Bass. Measure 54 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and quarter notes, with some triplets. The bass line is primarily composed of quarter notes. The system concludes with a double bar line.

64

Musical score for measures 64-68. The system consists of three staves: Treble, Middle, and Bass. Measure 64 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music includes eighth notes, quarter notes, and a triplet of eighth notes. The bass line consists of quarter notes. The system ends with a double bar line.

69

Musical score for measures 69-72. The system consists of three staves: Treble, Middle, and Bass. Measure 69 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features eighth notes, quarter notes, and a triplet of eighth notes. The bass line is composed of quarter notes. The system concludes with a double bar line.

73

Musical score for measures 73-78. The system consists of three staves: Treble, Middle, and Bass. Measure 73 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music includes eighth notes, quarter notes, and a triplet of eighth notes. The bass line consists of quarter notes. The system ends with a double bar line.

79

Musical score for measures 79-88. The system consists of three staves: Treble, Middle, and Bass. Measure 79 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features eighth notes, quarter notes, and a triplet of eighth notes. The bass line is composed of quarter notes. The system concludes with a double bar line.

[42] Canzon Francese L'Oлива a due Canto, e Basso

This musical score is for a piece titled "Canzon Francese L'Oлива a due Canto, e Basso". It is written for three parts: Canto (Soprano), Basso (Bass), and Basso per l'Organo (Organ Bass). The score is in common time (C) and consists of 23 measures. The notation is arranged in three systems, each with three staves. The first system (measures 1-5) shows the vocal parts and organ accompaniment. The second system (measures 6-10) continues the vocal and organ parts. The third system (measures 11-15) shows the vocal parts and organ accompaniment. The fourth system (measures 17-21) continues the vocal and organ parts. The fifth system (measures 23-27) shows the vocal parts and organ accompaniment. The score is written in a clear, legible style with standard musical notation.

29

Musical score for measures 29-34. The system consists of three staves: Treble, Bass, and Bass. Measure 29 features a treble staff with a whole note G4 and a bass staff with a whole note G2. Measure 30 has a treble staff with a quarter rest and a bass staff with a quarter note G2. Measure 31 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 32 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 33 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 34 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2.

35

Musical score for measures 35-40. The system consists of three staves: Treble, Bass, and Bass. Measure 35 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 36 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 37 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 38 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 39 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 40 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2.

41

Musical score for measures 41-46. The system consists of three staves: Treble, Bass, and Bass. Measure 41 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 42 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 43 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 44 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 45 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 46 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2.

47

Musical score for measures 47-52. The system consists of three staves: Treble, Bass, and Bass. Measure 47 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 48 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 49 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 50 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 51 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 52 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2.

53

Musical score for measures 53-58. The system consists of three staves: Treble, Bass, and Bass. Measure 53 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 54 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 55 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 56 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 57 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 58 has a treble staff with a quarter note G4 and a bass staff with a quarter note G2.

60

Musical score for measures 60-65. The system consists of three staves: Treble, Bass, and Bass. Measure 60 features a whole rest in the Treble staff and eighth-note patterns in the Bass and Bass staves. Measures 61-65 show a mix of rests and eighth-note patterns across all staves, with a sharp sign appearing in the Treble staff in measure 65.

66

Musical score for measures 66-71. The system consists of three staves: Treble, Bass, and Bass. Measures 66-71 show eighth-note patterns in the Treble and Bass staves, with whole rests in the Bass staff. Measure 71 ends with a sharp sign in the Treble staff.

72

Musical score for measures 72-77. The system consists of three staves: Treble, Bass, and Bass. Measures 72-77 show eighth-note patterns in the Treble and Bass staves, with whole rests in the Bass staff. Measure 77 ends with a sharp sign in the Treble staff.

78

Musical score for measures 78-83. The system consists of three staves: Treble, Bass, and Bass. Measures 78-83 show eighth-note patterns in the Treble and Bass staves, with whole rests in the Bass staff. Measure 83 ends with a sharp sign in the Treble staff.

84

Musical score for measures 84-89. The system consists of three staves: Treble, Bass, and Bass. Measures 84-89 show eighth-note patterns in the Treble and Bass staves, with whole rests in the Bass staff. Measure 89 ends with a sharp sign in the Treble staff and a double bar line.

[43] Canzon La Castiona a due Canto, e Basso

Canto

Basso

Basso per l'Organo

5

11

17



23

Musical score for measures 23-27. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 23 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with quarter notes and rests. The lower bass staff contains a bass line with quarter notes and rests, including fingering numbers # 6 #. Measures 24-27 continue the melodic and harmonic development.

28

Musical score for measures 28-33. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 28 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with quarter notes and rests. The lower bass staff contains a bass line with quarter notes and rests, including fingering numbers 5 6 # 6. Measures 29-33 continue the melodic and harmonic development.

34

Musical score for measures 34-39. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 34 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with quarter notes and rests. The lower bass staff contains a bass line with quarter notes and rests, including fingering numbers 6 5. Measures 35-39 continue the melodic and harmonic development.

40

Musical score for measures 40-45. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 40 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with quarter notes and rests. The lower bass staff contains a bass line with quarter notes and rests, including fingering numbers # # 6 6 6 #. Measures 41-45 continue the melodic and harmonic development.

46

Musical score for measures 46-51. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 46 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with quarter notes and rests. The lower bass staff contains a bass line with quarter notes and rests, including fingering numbers 6 # 6. Measures 47-51 continue the melodic and harmonic development.

52

Musical score for measures 52-56. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 54. The Bass staff contains a bass line with eighth and sixteenth notes. The lower Bass staff contains a bass line with whole notes and includes fingering numbers # 6 # above the first two notes.

57

Musical score for measures 57-62. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 59. The Bass staff contains a bass line with eighth and sixteenth notes. The lower Bass staff contains a bass line with whole notes and includes fingering numbers 5 6 above the first two notes.

63

Musical score for measures 63-68. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 65. The Bass staff contains a bass line with eighth and sixteenth notes. The lower Bass staff contains a bass line with eighth and sixteenth notes.

69

Musical score for measures 69-74. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 71. The Bass staff contains a bass line with eighth and sixteenth notes. The lower Bass staff contains a bass line with eighth and sixteenth notes and includes fingering numbers 4 3 # 6 above the notes in measures 71 and 72.

75

Musical score for measures 75-79. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 77. The Bass staff contains a bass line with eighth and sixteenth notes. The lower Bass staff contains a bass line with eighth and sixteenth notes.

81

Musical score for measures 81-85. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in measure 85.

86

Musical score for measures 86-91. The system consists of three staves. The music continues with similar rhythmic patterns. A sharp sign (#) appears above a note in measure 91. The lower bass clef staff has the numbers "4 3" written below it in the final measure.

92

Musical score for measures 92-97. The system consists of three staves. The music continues with similar rhythmic patterns. A sharp sign (#) appears above a note in measure 92. The lower bass clef staff has the number "6" written below it in measure 93.

98

Musical score for measures 98-103. The system consists of three staves. The music continues with similar rhythmic patterns. The lower bass clef staff has the numbers "5 6 5" written below it in measure 99. The system ends with a double bar line and repeat dots.

[44] Canzon La Viustina a due Canto, e Basso

Canto

Basso

Basso per l'Organo

5

9

14

19

24

Musical score for measures 24-28. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The bass staves provide a steady accompaniment with eighth notes and quarter notes.

29

Musical score for measures 29-33. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, including some slurs and rests. The bass staves maintain a consistent accompaniment.

34

Musical score for measures 34-38. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The treble staff features a prominent eighth-note melody with slurs. The bass staves provide accompaniment with quarter and eighth notes.

39

Musical score for measures 39-43. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The treble staff has a more active eighth-note melody. The bass staves continue with accompaniment.

44

Musical score for measures 44-48. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The treble staff features a continuous eighth-note melody. The bass staves provide accompaniment with quarter notes and eighth notes.

48

Musical score for measures 48-53. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 48 starts with a treble clef and a bass clef. The lower bass staff has fingering numbers 6 and 5. The music features a mix of eighth and sixteenth notes, with some rests.

54

Musical score for measures 54-58. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 54 starts with a treble clef and a bass clef. The music continues with eighth and sixteenth notes and rests.

59

Musical score for measures 59-63. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 59 starts with a treble clef and a bass clef. The lower bass staff has fingering numbers 6 and 5. The music features eighth and sixteenth notes and rests.

64

Musical score for measures 64-67. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 64 starts with a treble clef and a bass clef. The lower bass staff has a sharp sign (#). The music features eighth and sixteenth notes and rests.

68

Musical score for measures 68-73. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 68 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes and rests.

73

Musical score for measures 73-77. The system consists of three staves: a treble clef staff at the top and two bass clef staves below. The key signature has one flat (B-flat). Measure 73 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with quarter and eighth notes. A repeat sign is present at the end of measure 77.

78

Musical score for measures 78-82. The system consists of three staves: a treble clef staff at the top and two bass clef staves below. The key signature has one flat. Measure 78 shows a melodic line in the treble staff with quarter notes and eighth notes, and a bass line with eighth and sixteenth notes. A repeat sign is present at the end of measure 82.

83

Musical score for measures 83-87. The system consists of three staves: a treble clef staff at the top and two bass clef staves below. The key signature has one flat. Measure 83 shows a melodic line in the treble staff with quarter notes and eighth notes, and a bass line with eighth and sixteenth notes. A repeat sign is present at the end of measure 87.

88

Musical score for measures 88-92. The system consists of three staves: a treble clef staff at the top and two bass clef staves below. The key signature has one flat. Measure 88 shows a melodic line in the treble staff with quarter notes and eighth notes, and a bass line with eighth and sixteenth notes. A repeat sign is present at the end of measure 92.

93

Musical score for measures 93-97. The system consists of three staves: a treble clef staff at the top and two bass clef staves below. The key signature has one flat. Measure 93 shows a melodic line in the treble staff with quarter notes and eighth notes, and a bass line with eighth and sixteenth notes. A repeat sign is present at the end of measure 97.





[45] Canzon La Gironda a due Canto, e Basso

Canto

Basso

Basso per l'Organo

5

11

15

19

This musical score is for a piece titled "Canzon La Gironda a due Canto, e Basso". It is written in common time (C) and consists of five systems of music. Each system contains three staves: the top staff is for the Canto (Soprano), the middle staff is for the Basso (Bass), and the bottom staff is for the Basso per l'Organo (Organ). The score begins with a treble clef and a common time signature. The first system shows the Canto and Basso parts starting with a series of eighth notes, while the organ part provides a harmonic accompaniment. The second system, starting at measure 5, features a more active Canto line with sixteenth notes and a Basso line with eighth notes. The third system, starting at measure 11, shows the Canto part with a mix of eighth and sixteenth notes, and the Basso part with a steady eighth-note accompaniment. The fourth system, starting at measure 15, continues the Canto and Basso lines with similar rhythmic patterns. The fifth system, starting at measure 19, concludes the piece with a final Canto line and a Basso line. The organ part throughout provides a consistent harmonic support with a mix of quarter and eighth notes.



55

Musical score for measures 55-60. The system consists of three staves: Treble, Bass, and Bass. Measure 55: Treble has a half note G4, a half note A4, and a half note B4. Bass has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 56: Treble has a half note C5, a half note D5, and a half note E5. Bass has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 57: Treble has a half note F5, a half note G5, and a half note A5. Bass has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 58: Treble has a half note B5, a half note C6, and a half note D6. Bass has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 59: Treble has a half note E6, a half note F6, and a half note G6. Bass has a quarter note E4, a quarter note F4, and a quarter note G4. Measure 60: Treble has a half note A6, a half note B6, and a half note C7. Bass has a quarter note A4, a quarter note B4, and a quarter note C5.

61

Musical score for measures 61-65. The system consists of three staves: Treble, Bass, and Bass. Measure 61: Treble has a whole rest. Bass has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 62: Treble has a whole rest. Bass has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 63: Treble has a whole rest. Bass has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 64: Treble has a whole rest. Bass has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 65: Treble has a whole rest. Bass has a quarter note E4, a quarter note F4, and a quarter note G4.

66

Musical score for measures 66-70. The system consists of three staves: Treble, Bass, and Bass. Measure 66: Treble has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass has a whole rest. Measure 67: Treble has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Bass has a whole rest. Measure 68: Treble has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Bass has a whole rest. Measure 69: Treble has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. Bass has a whole rest. Measure 70: Treble has a quarter note B6, a quarter note C7, and a half note D7. Bass has a whole rest.

71

Musical score for measures 71-75. The system consists of three staves: Treble, Bass, and Bass. Measure 71: Treble has a whole rest. Bass has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 72: Treble has a whole rest. Bass has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 73: Treble has a whole rest. Bass has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 74: Treble has a whole rest. Bass has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 75: Treble has a whole rest. Bass has a quarter note E4, a quarter note F4, and a quarter note G4.

76

Musical score for measures 76-80. The system consists of three staves: Treble, Bass, and Bass. Measure 76: Treble has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass has a whole rest. Measure 77: Treble has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Bass has a whole rest. Measure 78: Treble has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Bass has a whole rest. Measure 79: Treble has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. Bass has a whole rest. Measure 80: Treble has a quarter note B6, a quarter note C7, and a half note D7. Bass has a whole rest.

81

Musical score for measures 81-85. The system consists of three staves: Treble, Bass, and Bass. Measure 81 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, with a fermata over the final note. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

86

Musical score for measures 86-93. The system consists of three staves: Treble, Bass, and Bass. Measure 86 begins with a 3/4 time signature. The treble staff contains a series of rests followed by a melodic line. The bass staff features a triplet of eighth notes in the first measure, followed by a melodic line. The system ends with a double bar line.

94

Musical score for measures 94-100. The system consists of three staves: Treble, Bass, and Bass. Measure 94 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff is primarily composed of quarter notes. The bass staff provides a steady accompaniment with quarter notes. The system concludes with a double bar line.

101

Musical score for measures 101-105. The system consists of three staves: Treble, Bass, and Bass. Measure 101 begins with a treble clef and a key signature of one sharp (F#). The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A sharp sign (#) is placed below the bass staff in measure 103. The system ends with a double bar line.

106

Musical score for measures 106-110. The system consists of three staves: Treble, Bass, and Bass. Measure 106 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff includes a fermata over the final note. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

[46] Canzon Francese a quattro La Turra

Canto

Altus

Tenor

Basso

Basso per l'Organo

5

10

15

Musical score for measures 15-19. The score is written for five staves: two treble clefs, a middle treble clef with an '8' below it, and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes. The bass clef at the bottom includes fingering numbers '6' and '5' in measures 17 and 18 respectively.

20

Musical score for measures 20-24. The score is written for five staves: two treble clefs, a middle treble clef with an '8' below it, and two bass clefs. The music continues with eighth and sixteenth notes. The bass clef at the bottom includes fingering numbers '6', '5', and a sharp symbol '#' in measures 20, 21, and 22 respectively.

25

Musical score for measures 25-29. The score is written for five staves: two treble clefs, a middle treble clef with an '8' below it, and two bass clefs. The music continues with eighth and sixteenth notes. The bass clef at the bottom includes a flat symbol 'b' and the number '6' in measures 27, 28, and 29 respectively.

30

Musical score for measures 30-34. The score is written for five staves: two treble clefs and three bass clefs. The first treble staff contains the main melody. The second treble staff has a whole rest in measure 30, followed by a sixteenth rest and then a melodic line. The third treble staff has an octave sign (8) below it. The first bass staff has a flat (b) below it. The second bass staff has an octave sign (8) below it. The music features eighth and sixteenth notes, with some slurs and accents.

35

Musical score for measures 35-38. The score is written for five staves: two treble clefs and three bass clefs. The first treble staff continues the melody. The second treble staff has a sharp (#) in measure 35 and 38. The third treble staff has an octave sign (8) below it. The first bass staff has a flat (b) below it. The second bass staff has an octave sign (8) below it. The music continues with eighth and sixteenth notes, including slurs and accents.

39

Musical score for measures 39-43. The score is written for five staves: two treble clefs and three bass clefs. The first treble staff continues the melody. The second treble staff has a sharp (#) in measure 39. The third treble staff has an octave sign (8) below it. The first bass staff has a flat (b) below it. The second bass staff has an octave sign (8) below it. The music continues with eighth and sixteenth notes, including slurs and accents. In measure 42, there are fingering numbers 5 and 6 written above the notes in the second bass staff.

45

Musical score for measures 45-49. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff with an 8va marking. The music features a complex rhythmic pattern with many sixteenth notes. In the final measure (49), there are fingering numbers '6' and '5' written below the bass clef staff.

50

Musical score for measures 50-54. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff with an 8va marking. The music continues with complex rhythmic patterns. In the fourth measure (54), there is a fingering number '6' written below the bass clef staff.

55

Musical score for measures 55-59. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff with an 8va marking. The music continues with complex rhythmic patterns.



60

Musical score for measures 60-63. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#) and an octave sign (8). The fourth staff is a bass clef. The fifth staff is a bass clef with a finger number 6. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

64

Musical score for measures 64-68. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#) and an octave sign (8). The fourth staff is a bass clef. The fifth staff is a bass clef with finger numbers 4 and 3. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

69

Musical score for measures 69-73. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#) and an octave sign (8). The fourth staff is a bass clef. The fifth staff is a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

74

Musical score for measures 74-78. The score consists of five staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The middle two staves are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final note of the first staff in measure 78.

79

Musical score for measures 79-83. The score consists of five staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The middle two staves are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final note of the first staff in measure 83.