

CANTVS
 PARNASSVS
 MUSICVS
 FERDINANDAEVS
 IN QVO

Musici nobilissimi, quâ suavitate, quâ arte prorsus admirabili, & diuinaludunt: 1. 2. 3. 4. 5. Vocum.

A IOANNE BAPTISTA BONOMETTI

*Bergomate Serenissimi Ferdinandi Archiducis Austriae. & c.
 Musico congestus, eidemque Serenissimo in grati animi
 symbolum dicatus, & consecratus.*

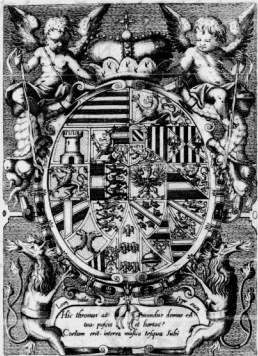
CVM PRIVILEGIO.



VENETIIS

APVD IACOBVM VINCENTIVM. MDCXV





Serenissimo, Ac Potentissimo
PRINCIPI FERDINANDO
ARCHIDUCI AVSTRIAE

Duci Burgundiae, Styriae, Carinthiae, Carniolae, & Comiti Tyrolis, Goritiae. &c.

Mus Historici & tua, Serenissime Princeps Ferdinando, est, vitam hominum re-
 mensione ac studio vel maxime fovet. Merito cum in alijs, tunc precipue de in-
 veritate consistat Princeps cum Philosopho. Vita enim humana, ut iugi remis-
 sione floreat, sic assidue exercitationis studio, insuper nervis superintensa, ram-
 pium. Alexander igitur hoc duo, & ita miscenda, ut labori quiete, quieti labori
 succedat, nam recte dicitur: Maior pulli otia virtus. P'nom autem in reliquis, vero
 quidem iudicio, tibi Serenissime Ferdinando, officio patrie, Ecclesie, orbis universi causa fluctibus
 anxie assiduae mentis tranquillitate, omnique malaciam parere potest; Musica, quae ex mente
 Aristoteli est ex incedibilissima, quae sunt secundum naturam, quod motibus naturalibus delectari
 datum sit omnibus à natura, & inter mixta illa sit natura familiarior, qui est ordinatus. Quare Se-
 renissime Ferdinando, ut honestissimum, tantoque Principe dignum, quam Musici studio haurit vo-
 luptatem augetem huic P'paratissimum Ferdinandum congerendum, itaque Serenitati con-
 secundum esse indicat. Offero ergo montem Musicum, ut Musica suavissimum irritamentis in illis
 suis queat. Nec desunt hoc in monte feta, quas vegetibus se se matro sugarum, ut Musici vocant
 vestigii insistent sine periculo, summa cum inunditate persurgant. Salis in his ingeniose Diap'ni-
 tibus, & transitis collectis, inter nullaque linearum delineas tuas finibus capere, hinc inde ceruorum.
 Sitibundus certius desiderat ad fontes aquarum, ut anima tua ad Deum vivam. Excipit hic mons
 etiam in incundissima tempe, & hortensum delicias, ad quas sponsum plena amicitia voce sponsum invitat.
 Et profectus si viliis aut comis in montibus Echo, quata vocis accepta reverberatione aure delectat,
 aut discors variatorem animam in parva concordia, & concors discordia montem m'ulcet fit hoc
 in hoc P'paratissimo Musico. Tam suavis, mihi crede, Serenissime Ferdinando, ex hoc monte harmonia e-
 ritem adflicti Italia vires diffunditur, ut omnis Maris in Musica suavis infans, ebrietas in-
 concinna videtur. Percepit ego quidem adhaec Metastasio cum existerem, & musicum meum
 operam Metropolitana domus locarem, Philomelanum tuarum, quarum in hoc monte vocis ar-
 guta praereliquis dulcia certamina mouent. Iuanissimum Symmetria ordinatos cantus, sed, ut adhaec
 vocis coniores excipiantur, quibus, ubi dicitur: Ita minor sum & summas, quam vocis illis
 iusti, ad me suis asata. P' vero Serenitatis tuae cura provocatus Gratiam veni, ut huiusmodi vocem
 comacinas, pro secula forma ante cingit, in, omnibus hauris, hinc in hanc montem suam volentis
 som pertrahit, ut quod aliis Metastasio amicorum amicitia per cibum persuasus aggressus fueram
 Musi gerem optimarum melia suavisima, & latissimum cingit Gratiam Philomela tuarum, quae
 coram inferebam, & in publicum produlas in P'paratissimum Musicum Ferdinandum mag-
 ni tui nominis titulo gloriosum, collocarem. Accidit Serenitatis tuae, in me omneque Musico
 summi Musica benignitatis suavisissima effusio liberalitatis munere. Imitari, magne Prince-
 ps, optum Alexandrum, qui nihil esse carius, diebat, quam molles sibi dicit, & menteribus
 esse ingerere, & beare. Deorum profecto ego me, vel hoc solo nomine autem, quod mihi dicitur
 in ista Musici sanguini clementia tantos amicos fecerit, ut magno tuo nominis mole salta, cum vi-
 sibus non passim, avdacter litere audiam P'vie aeternam mihi Musici amicitia patronus, Eccle-
 siae Archiduci, orbis universi salus. Gratiae die 3o Aprilis. 1615.

Serenitatis Tuae

Clienti & Servo

Iuanes Baptista Bonometti Bergomata.

Vincenzo Pelegrini. Voce Solo.

Canto Tenore.

Omnis re git me ii
re & nihil mihi dee-
rit in loco pascue i bime col loca-
tis me super aquam refectio-
nis educa tit me animam meam ii conuer-
sit deduxit me super fontanas iustitiae de-
e propter nomen tuum super se mitas iustitiae de-
dia xit me de duxit me propter no- men suum
ppter nomen suum ppter nome no men suum

Gio. Priuli. Canto Solo.

CANTO

Egredimini ii Filiae Sion Egredimi-
nii Filiae Sion & videte & videte Reginam nostram Reginam
nostram cu coro
na stellarum duo-
rum de cim haec est dilecta nostra Candida & immaculata & im-
maculata quasi Aurora quasi Aurora confu-
gens Alle luia Alle luia.
Alle le lu ia Alle luia Alle-
luia Al le lu ia Alle-

CANTO

luit Al le lu ia Al le lu
 ia Veni Regina nostra Veni ii Regina nostra Domina
 nostra advocata nostra Ve ni Ve
 ni adiuva nos & protege nos in æte num
 adiuva nos & protege nos in æternum In æter-

num. Coradino Canto Solo.

Attende Domine Attende Domine ad me &
 audi voces aduersariorum meorum ii

CANTO

nunquid reditur pro bono malum quia foderunt foueam me-
 hi quia foderunt foueam mi hi locuti sunt aduersum
 me lingua dolosa lingua dolosa & sermonibus odij circumdederunt
 me ii pro eo vt me diligerent vt me diligerent
 detrahebam mi hi ego autem ii ora bam
 nunc ergo re spice & exaudi me Domine Deus meus
 nunc ergo re spice & exaudi me Domine Deus meus & e-
 xaudi me Domine Deus meus.

Vilate & videte quoniam suavis est Dominus Gustate te
 & vide te quoniam suavis est Dominus & beatus
 vir ii ii quippe rat in eo beatus virii
 qui sperat in eo accedite ad eum & illumina
 mini & facies vestrae non confundentur Gustate
 & videte Gustate & videte quoniam suavis est Dominus ga
 sta te & vide te quoniam suavis est Dominus
 beatus vir ii ii quippe rat in eo
 beatus vir ii qui sperat in eo qui sperat in eo

Maria quid pro ris ad Monumentum amorem
 meum amorem meum Crucifixerunt Crucifixerunt amorem me
 um & occiderunt & occiderunt eum Abilger Cadentes lacrimas
 ii inuitis perfidis Iudcis ii
 Vivit igitur Vivit igitur & vivet
 in aeternum & vivet in aeternum & vivet in aeternum
 O anima mea O anima mea O Vita mea O vita
 mea O anima mea gaudium cordis mei ii
 me
 CANTO i gaudium cordis mei ii
 Parnafus Musicus. A. 1. 2. 3. 4. & 5. Voc. B

I
 vbi te in veniam vbi te in veniam dicito mihi
 II
 vite deofuler vt te deofu-
 ler & fruar in aeternum & fruar in aeternum II
 II
 in aeternum

Donimico Rogioni. A 2. Canto e Ballo.


 na es O Maria O speciosa Virgo
 O speciosa Virgo Quisilia Car-
 se vincis Quisilia can-

I
 revin cis & rati-
 las purpureo colore Aureo clarior splendore solis II
 tu potens es tu vulnerasti mor tem
 tu trium phas humili litate tua tu dulce pre-
 dium la gues tuum tu nunc in glori-
 a bea ta re gna tu nunc in glo ria
 II
 beata regna II be-
 ta re gnas.



Galeazzo Sireni. Canto e Basso. 11 CANTO

Amantissime O O amantissime & dul-
 ci-
 sine Iesu Christo ii accen- de cor meum
 amore tuo sanctif- fimo accen- de cor meum amore
 tuo sanctif- fimo & da mihi spiritus tui incen-
 dium spiritus tui in-
 cen- dium & da
 mihi & da mihi spiritus tui incen-
 dium vt languet & lique-
 fiat anima mea ii in suavitate anima

13 CANTO
 mea in suavitate dilectio-
 nis tue dilectio
 nis tue dilectio-
 nis tue dilectio- nis dilectio-
 nis tue.



Gio. Valentini. A 2. Canto, e Basso. CANTO

Eus miseratur no- stri Deus ii
 miseratur ii no- stri & benedicat no-
 bis & benedicat no- bis & miseratur nostri

& miseratur ii nostri viam suam viam
 suam ii in omnibus gentibus ii
 ii salutare tuum ii
 in omnibus gentibus ii
 salutare tuum salutare tuum salutare tuum



Glor. Past. A 2. Canto e Basso CANTO

De desiderat anima mea a Ad
 te desiderat anima mea a Maria Beatiſſima
 tu filius Paradisi tu filius Paradisi super lilia et consualium

super lilia consualium super lilia consualium
 inclita tua Angelorum agmina inclita tua Angelorum
 agmina ii Canuata Cg.
 is & resonat terra in cordis & organo & resonat terra in
 cordis & organo in cimbaliſ in cimbaliſ ii iubi-
 lationis iubilatiſ iubilatiſ in cimbaliſ ii
 ii iubilatiſ iubilatiſ
 iubilatiſ.

V E ni ii dile ctemi
 ii Egre diamur in a grū
 egrediamur in a gram egrediamur in agram
 Commore mur in villis Commore-
 mur in villis mane furga mus
 mane furga mus ad vi-
 nes ad vi-
 nes videmus si floruit vine-
 a si floruit vine a si flo res fru ctus par-

turunt si flo res fru ctus par-turiont si
 flo rue ruerunt mala panica
 si floeue runt ma la pu ni-
 ca ma la panica tibi dabo ti-
 bi vbera mea tibi dabo tibi vbera
 mea vbera me a vbera
 me a v bera
 me a.

Hic est Beatus Carolus qui in vita sua suffulit domum. Hic est Beatus Carolus qui in vita sua suffulit domum. & in diebus suis corroboravit. Corroboravit templum & in diebus suis corroboravit. Corroboravit templum. Quasi Stella Matutina in medio nebulae & quasi Sol refulget. Quasi Sol refulget. Quasi Sol refulget. Sic ille effulset. Sic ille effulset.

Quemadmodum desiderat Cervus ad fontes aquarum. Quemadmodum desiderat Cervus ad fontes aquarum. ita desiderat anima mea ad te. Deus ad te. Deus fuerunt mihi lacrimae. Lacrimae meae panes die ac nocte. Panes die ac nocte. Ceterum dicitur mihi quotidie.

Quemadmodum desiderat Cervus ad fontes aquarum. Quemadmodum desiderat Cervus ad fontes aquarum. ita desiderat anima mea ad te. Deus ad te. Deus fuerunt mihi lacrimae. Lacrimae meae panes die ac nocte. Panes die ac nocte. Ceterum dicitur mihi quotidie.

CANTO

vbi est il ii Deus tuus ii quare
tristis es anima mea ii & qua
re conturbas me conturbas me ii contur-
bas me Salutare vultus mei & De-
usme tu ii & De us meus-

Michiel Angelo Rizzio. A 2. Canto, e Basso.

DXaadi me Do mine quoniam benigna
est misericordia tua quoniam benigna est miseri
cordia tua misericordia tua & secundum multitudinem

CANTO

misericordiarum tuarum misericordiarum tuarum respice in
me respice in me respice in me & ne auertas faciem faci-
em tu a me a puero tuo & ne auertas faciem ii tu-
am a puero tuo intende intende Animae meae
anime meae anime meae anime meae & libera eam propter ini-
micos tuos propter inimicos tuos eripe me.

Francesco Cafati. A 2. Canto Alto.

CANTO

VNa est Columba mea perfe
cta mea ii

CANTO

V na est Ma tri sue clea Genitrici sue Viderit eam
 filii & Beatissimam predicauerunt & Regine lauda-
 ue runt eam ai
 laudauerunt eam Quae est ista Quae progreditur quasi Au-
 roa confu gens pulchra vt
 Lu na etc ut da vt fol terribilis vt ca-
 storu acies ordina ta ii
 acies ordina ta.

L'Inceiso A 2. Canto Tenore. 24

CANTO

E o re pruden tis proce-
 dit mel proce dit mel
 Dulcedo melis est lingua eius fauus di sillans
 labia eius Quae dulcia faucibus meis Quae dulcia faucibus me-
 is super mel & fauori meo eloquia tu a
 Do mine super mei & fauum ori meo fauus distil-
 lans labia e ius fauus distil lans labia eius
 Al le luia Alleluia Alleluia Al-
 le luia

C

Antate ii Dominò Cantate ii Dominò Can-
tate Cantate Dominò Cantate Dominò Canticum no-
uum Quia mirabili-
a Quia mirabili a fe cit Saluavit si-
bi dextera e-
c- ius saluavit ii bi
ii dextera e ius & brachium
san- ctum e-
ius & brachium sanctum ii

& brachium san- ctum e-
ius Cantate Cantate Dominò Cantate Cantate Dominò Can-
tate ii Dominò Canta te & exulta te & exultate &
pi-ssite Canta te & exulta te & exultate & pi-ssite
Qua mirabili a Quia mirabili a
fe cit Notū fecit Dominus saluta- re
re
ta re fu um salu-
um Notum fecit
Dominus ii saluta- re salu-
CANTO Primus Musicus. A. 1. 2. 4. & 5. voci. D

CANTO

ta re suum in conspectu
gentium reuela uit in conspectu gentium reue-
lit Cantate Cantate Domino Can-
tate ii Domino ii Cantate & exulta-
te ii ii subila te
Deo om nis terra ii
em nis ter ra Quia mirabili a Qui-
a mirabili a fe cit mirabili a
mirabili a mirabili a

16 CANTO

fe-
cit,

Isocomo Filippo Busno. A 2. Cantio Tenori.

V
Eni in hortum meum formo sa mea Dile-
cta mea Veni a mica mea Colum-
ba mea Ele dita mea Veni ii
Iam enim hiems transiit imber abiit & recef-
sit Ve ni quia amore tuo languo ii
amore tuo lan guo amore tuo languo

CANTO

amore tuo lin guo Ve ni quae fo-
 ma mea Veni ii Veni & videamur si
 flo ru e rantiha si flo ru e runt ponica si flo ru-
 e runt videq si flo ru erunt omnia aro mata si
 flo ru erunt omnia aromata aro-
 mata aro-
 mata.

Vincentio Peleg. A. 3. Doi Sop. e Te. 41 CANTO Primo.

Audate Dominum in sanctis e ius Lau-
 date Dominu in sanctis e ius Laudate eum in firmamen-
 to virtutis eius Lauda te e um in virtutibus
 eius Lauda te eum Lauda-
 te e um secundum multitudinem magnitudi-
 nis e ius in sono tu bae ii
 Laudate e um in psalterio &
 cythara ii in timpano & cho-
 ro in cor dis & organo Laudate eum Laudate

eum in cimbals benefonantibus in cimbals benefonantibus

Laudate e umin cimbals iubilatio nis ii

omnispiricus lau det Do minum lau.

det lau det Do minum.

Gio. Valentini. A 3. Canto Tenore e Basso.

O Dulcis amor Iesu O fuisus amor O fuisus amor

ii ii O dulcis O fuisus amor

O dulcis O fuisus a mor O grandis amor O caelestis amor

O grandis amor O caelestis amor ii Ve ni

Ve ni Quia in sinu meo & inter vbera mea te fufcipi.

am ii ii O dulcis O fuisus amor O dulcis

O fuisus a mor O grandis amor O caelestis amor O grandis amor

O caelestis amor ii O dulcis O fuisus amor

O dulcis o fuisus a moro fuisus amor.

Gio. Ghizzolo. A 3. Canto Tenore Basso.

S Vper flumina Illic sedimus & fluvium dum recordaremur tui

Sion suspendimus organa nostris ii in

falceibus eius suspendimus organa so lita

quomodo cantabimus canticum Domini in terra a-

liena oblivioni de sur dextera tua

adereat ligna mea fascibus meis si non propulerit

Jerusalem letitiae tuae meae letitiae-

tae letitiae letitiae tuae meae

Alessandro Tadei. A 3. Canto Alto, e Basso.

Beatum Carolum Qui curavit gentem suam

& liberavit eam & liberavit eam a perditione

ne & liberavit eam a perditione. Qui precavit

eptus effulgens in consuetudine gentium

& ingressam domus & atrij amplifica-

vit Alleluia Al leluia Al leluia Alleluia

ii ii Al leluia ii

Quasi ignis effulgens quasi ignis effulgens ii &

quasi thuris & quasi thuris ac dominus

igne Quasi vas auri solidum ornatum omni lapide pretioso

so auri solidum ornatum omni lapide pretioso Alleluia

Al leluia ii Alleluia ii

CANTO

Parnasio Musicus. A 1. 2. 3. 4. & 5. voci. E

Al- leluia ii ii Al-

lelu ia.



Andrea Cima A. 3. Canto Tenor e Basso.

Eu quem diligit anima mea vidistis fili-

re Ieru salem quæsit illum & non inue ni ad-

luro vos in ueneritis dile ctum meum uenientem ei

quia amore lan guo Dilectus meus

candidus & rubicundus electus es mi libus

Congratulamini mihi quia in ueni quem diligit anima

me a en dilectus meus in hortum suum

& ibi pascitur & lilia col ligit & lilia

col ligit & ibi pa scitur & lilia

col ligit & ibi pascitur ii & lilia

col ligit.

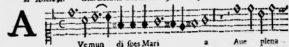
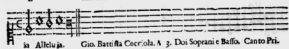
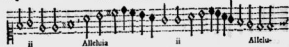
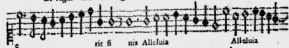
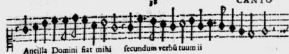


Iacomo Brignoli. A. 3. Canto, Alto Tenor.

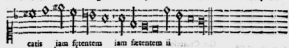
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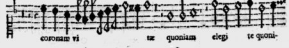
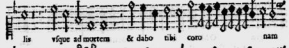
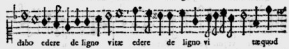
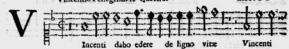
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Angolorum imperatrix peccatorum consolatrix

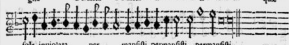
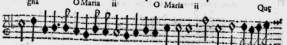
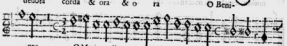
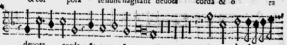
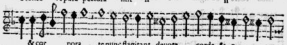
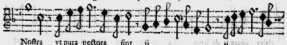
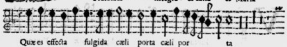


Vincenzio Pellegrini. A Quattro.

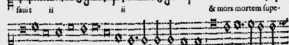
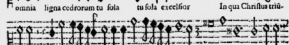
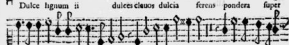
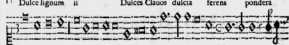
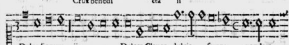
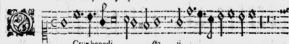




Gio. Cauccio. A 4.



Gio. Prulli. A 4.



CANTO

in aeternum in aeternum in aeternum in aeternum
 num Alleluia ii ii ii Alle-
 luia ii ii ii ii Alle-
 luia ii Alleluia Alle luia Al-
 le luia Alleluia ii Alleluia ii
 Alle luia.

Domenico Rognoni A. 4.

45

CANTO

Edus me us Quis diligit anima mea quem
 diligit anima mea a. Ecce ve nit
 salens in mon tibus & mihi loquitur
 & mihi loquitur & mihi lo quitur acce-
 de fumo fa mea en flo res apparuerunt
 in terra nostra Tu pulchra es amica mea decora es
 Dilecta mea dilecta mea & sua suis Veni Veni deliba-
 no foror & sponfa Alleluia Alle luia ii
 Alleluia Alle luia Alleluia Alle luia
 CANTO Parnafus Musicus. A. 1. 2. 3. 4. & 5. P



Confolamini ii Confolamini ii
 popule meus Confolamini popule meus Hodie Paflo
 res annunciant nobis annunciant nobis gaudium magnū gaudium
 magnū ii gaudium magnū ii ma-
 gnum Natum viderunt Dei Ver- bunde Virgine Maria
 de Virgine Maria Letentur ergo caeli Letentur ergo ca-
 li & exultet terra & exultet terra Quia ho- die Verbum de Virgi-
 ne procef- fit & virtutes Angelice cum ca-
 noce iubilo Cantant laudem Dominum ii

47 CANTO
 Al- lelulia Al-

Al- lelulia. Giorgio Pofi. A 4.
 Audemus Gaudeamus Iubilemus Exultemus Gaudeamus
 Iubilemus Exultemus in Domino in Domino Alleluia ii
 Alleluia Alleluia Alleluia Alleluia ii
 Diem feftum celebrantes fub honore Diem feftum celebrantes
 fub hono- re Beatæ Mariæ Virginis Beatæ Mariæ Bo-
 nitate Mariæ Virginis Iubilat Ecclefa Alleluia
 Iubilat Ecclefa Allelu ia Gau- dent Angeli ii

48

& collaudant Filium De i & collaudant Filium De-

i ii & collaudant Filium Dei Gaude-

mus iubilans Exultemus in Domino in Domino in Domi-

no in Domino Alleluia ii Alleluia ii Alleluia

Allelu ia Alleluia ii Cifer Boego. A 4.

Vge fervebo ne Euge

ferue bone & fide lis & fidelis intra in gaudium

intra in gaudium Domini Dei tui intra in gaudium

intra in gaudium Domini Dei tu i Allelu-

49

ia Alleluia Alleluia Alleluia Alleluia

Alleluia Alleluia Alleluia Alleluia Allelu-

ia Alleluia.

Horatio Nanterri. A 4.

Antate Domino canticum nouū canticū

nouum Cantate Domino canticum nouum canticum nouum Quia mira-

belia fe cit saluabit sibi dextera e-

ius dextera e jus salutare suum salutare su-

um in conspectu gentium reuelauit iustitiam su am

CANTO

recordatus misericordiae suae &
 veritatis suae Domini Israel Viderunt omnes termini terrae
 salutare Dei nostri Iubilate ii ii
 ii Deo omnis terra Iubilate Deo omnis terra
 Cantate te & exultate te & psallite
 Cantate & exultate & psallite & psallite Cantate ii
 & exultate & psallite & psallite.

Gio. Ghizzolo, A 4.

50

CANTO

Confitemini gentes Domino caeli Infor-
 nota haec in citharis psallentes invoca te
 nomen eius exulta te illi in psalterio docent corda.
 rum Alleluia ii Alleluia ii Allelu-
 ia in dechacordo & cithara Alleluia Allelu-
 ia Alleluia Alleluia ii Annuncia-
 te in omnibus populis in omnibus populis Cantate
 De nostro in timpano & choro Cantate Deo
 nostro in timpano & choro Alleluia Alleluia ii

terna tues Aurea reg. Aurea plena hyacinthis ii
plena hyacinthis ii ii ii
plena hyacin this.

Vincenzo Pelegri. A 5.

CANTO Primo

On turbetur. Exaltare Domine ii
in virtute tu a canta binus, & pfa
le mos Alleluia ii ii Alleluia
Alleluia ii ii campo intuerentur ia coelum
euntem illius ecce duo vni absterunt iuxta illos in vestibus.

al bis & dixerunt e is Vi
ri Galilei quid aspicitis in Coelum hic Iesus qui assumptus
est a vobis in Coelum sic veniet quemadmodum vidistis cum
Alleluia ii ii ii ii ii
Alleluia.

TAVOLA DI TUTTI GLI MOTETTI A VNA DVE TRE QUATTRO ET CINQUE VOCI.

Racolti Da Gio. Battista Bonometti da Bergamo.

VOCE SOLA

D ominus Regis me	Canto & Tenore	Fol. 1	Vincenzo Pelegri.
Egrediamur Filia Sion	Canto	2	Gio. Priuli.
Benedicam Dominum	Basso	3	Gio. Valentini.
Paratum cor meum	Tenore	4	Gio. Casaccio.
Omnes sistentes	Tenore	5	Bartolomeo Barbisini.
Adoramus te Domine	Alto	6	Gio. Priuli
Sacrificemus Regem Caeli	Alto	7	Francesco Turino.
Attende Domine	Canto	8	Coradini.

A DVE VOCI.

Gustate & videte	Canto & Basso	9	Gio. Priuli.
O Maria quid Ploras ad Mo.	Canto & Basso	10	Gio. Valentini.
Vna es o Maria	Canto & Basso	11	Dominico Regnani.
O amantissime & dulcissime.	Canto & Basso	12	Galeazzo Sireni.
Deus Miserentur nostri	Canto & Basso	13	Gio. Valentini.
Ad te deliderat	Canto & Basso	14	Gio. Paffi.

Veni

Veni dilecte mi
 Hic est Beatus Carolus
 Quem admodum desiderat
 Esau di me Domine
 In te Domine speravi
 Vulnerasti cor meum
 Iubilat Deo
 Confige timore tuo
 Vna es Columba mea
 De ore prudentis
 Cantate Domino
 Veni in Hortum meum
 Quam breue est huius
 O Crux Benedicta
 Ego dormio
 Spiritus sanctus
 Ecce quam bonum

Canto è Basso
 Canto è Basso
 Canto è Basso
 Canto è Basso
 Alto è Basso
 Alto è Tenore
 Alto è Tenore
 Alto è Basso
 Alto è Canto.
 Canto è Tenore
 Dei Canti è Ten.
 Dei Tenori.
 Dei Contralti
 Dei Contralti
 Tenor è Basso.
 Dei Bassi.

17 Federico Coda.
 16 Giorgio Poiss.
 17 Bartolameo Cesana.
 18 Michel Angelo Rizzi.
 19 Benedetto Rè.
 20 Vincenzo Pelegrini.
 21 Benedetto Rè.
 22 Bartolameo Cesana
 23 Francesco Casati.
 24 D'Incerro.
 25 Claudio Montenerde
 26 Giacomo Filidpo Biumo.
 27 Alessandro Montempo.
 28 Giulio Cesare Gaburio.
 29 Gio. Sanfoni.
 30 D'Incerro Autore.
 31 Gio. Sanfoni.

A TRE VOCI

Laudate Dominum in sanctis
 O Dulcis amor Iesu
 Super flumina Babilonis
 O Beatum Carolum
 Heu quem diliget anima mea
 Ave gratia plena
 Ave mundi spes Maria
 Vulnerasti cor meum
 Cur mundus mihi et
 Bonum est confiteri Domi.

Dei Soprani è Tenore.
 Canto Tenor è Basso.
 Canto Tenor è Basso
 Canto Alto Basso.
 Canto Tenor Basso.
 Canto Alto Tenor.
 Dei Canti è Basso.
 Dei Tenori è Basso.
 Dei Tenori è Basso.
 Dei Tenori è Basso.

32 Vincenzio Pelegrini.
 33 Gio. Valentini
 34 Gio. Ghizzolo.
 35 Alessandro Tadei.
 36 Andrea Cama.
 37 Giacomo Brignoli
 38 Gio. Battista Coccicola.
 39 Gio. Valentini.
 40 Reimondo Balestra.
 41 Michel Angelo Rizzi.

A QUATTRO VOCI.

Vincenti dabo
 Inviolata
 O Crux Benedicta
 Dilectus meus
 Consolamini Popule meus
 Gaudemus Iubilemus Exul.
 Euge ierue bone
 Cantate Domino
 Confitemini gentes
 Quid moraris
 Gaudem gaudelbo
 Salve aeterni
 Venter eius eburneus
 Congratulamini mihi
 Oculi eius sicut columbae

Canto, Alto Tenor e Basso.
 42 Vincenzio Pelegrini.
 43 Gio. Cauaccio.
 44 Gio. Pruii
 45 Dominico Rognoni.
 46 Guglielmo Arnona.
 47 Giorgio Poiss.
 48 Cefer Borgo
 49 Horatio Nanterni.
 50 Gio. Ghizzolo.
 51 Giulio Ciccolati.
 52 Flaminio Camaneco
 53 Reimondo Balestra
 54 Giacomo Brignoli.
 55 Federico Coda.
 56 Francesco Casati.

A CINQUE VOCI.

Non turbetur cor vestrum.

57 Vincenzio Pelegrini.

I L F I N E.



A L T V S
P A R N A S S V S
M V S I C V S
F E R D I N A N D A E V S
I N Q V O

Musici nobilissimi, quâ suavitate, quâ arte proflus admirabili, & diuina ludunt: 1. 2. 3. 4. 5. Vocum.

A IOANNE BAPTISTA BONOMETTI

*Bergomate Serenissimi Ferdinandi Archiducis Austriae, &c.
Musico congestus, eidemque Serenissimo in grati animi
symbolum dicatus, & consecratus.*

C V M P R I V I L E G I O



V E N E T I I S

APVD ACOBVM VINCENTIVM. MDCXV.



Doramus te Domine Iesu Christe nuper ma-
 tu ex Matre Virgine Ma- ria reclamarum in Praesepi-
 o & va- gentem propter nostrā scelera & va-
 gentem propter nostra scelera & gratias agimus tibi
 quia propter nos homines & propter nostram sala- tem Car- nem fame-
 re digna tus es Gloria Gloria in altissimis Deo & in terra pax ho-
 minibus bonae voluntatis bonae volunta- tis Al le luia
 ia Al le luia Al le luia Alle-
 luia Al le lu- ia Al le lu- ia Al leluia

Al leluia Al leluia Al le lu ia Al leluia Al lelu-
 ia Al leluia Al leluia Al le-
 lu- ia Alleluia. Francesco Turino. Alto Solo. ALTO
 Acrificemus Reginae ii caeli Causa nostrae letitiae
 Causa nostrae nostrae letitiae letitiae & bene nobis & bene
 nobis etis & bene nobis ii Sacrificemus corda
 nostra & leti- ta- bimur cum Regina caeli in letiti-
 a in leti- ta- & leti- ta- bimus & leti-
 ta- bimus cum Regina caeli cum Regina caeli in letiti-

ALTO

in laetitia & gloria sanctorum Alleluia Alleluia

& gloria sanctorum ii Alleluia ii Sacrif-

cabo tibi cor meum tibi cor meum cor meum O Regina mea

Regina mea Domina mea Sacrificabo tibi cor meum cor meum

O Regina mea Regina mea Domina mea confor- ta- bi-

mur & letabitur cor meum confor- ta- bimus & letabitur cor meum letabitur cor meum in gloria cum filio tuo Alleluia ii in gloria cum

filio tuo Alleluia ii in gloria cum filio tuo Alleluia

Al Ielu

ALTO

Benedetto Rè A do. Alto e Basso.

N te Domi ne speravi non confundar in aeternum non con-

fundar in aeternum non confundar in aeternum nu ii

in iustitia tua ii libera me in iustitia

tua libera me Inclina ad me aurem tuam accelera ut cru-

as me ii Esto mihi in Deum protectorem

Esto mihi in Deum protecto- rem & in Domum refugij & in domum re-

fugij ut saluum me facias ut saluum me facias & in domum re-

fugij ut saluum me fa- cias ut saluum me fa- cias.

C Onge ipſi de timore tuo Carnes me- as a iudicijs
 enim tuis a iudicijs enim tuis ti- mi Confige ii-
 timore tuo Car- nes meas a iudicijs enim tuis ti- mi
 feci iudicium & iuſtitiam non tradas me nō tradas me calumniantibus
 me calumniantibus me calumnian- tibus me Sufcipe
 ſeruum tuum in bonam Sufcipe ſeruum tuum in bo- nam in bo- nam.

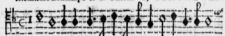
Francisco Caſiti. A 2. Cantor Alto.

V Na eſt Columba mea perfe- cta me-
 a V na eſt ma- tri fax electa genitricis fu-

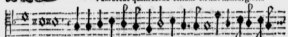
Viderunt eam filij & Beatiſſimam prædica-
 verūt & Regine laudave- runt eam
 Quæ eſt illa Quæ progreditur
 quaſi aurore confur- gens confur- gens
 pulchra ut Lu- na e- ſt ſicut ſol terribi-
 lis ut caſtorum- acies ordina-
 acies ordina- ta



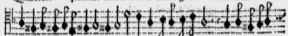
Alessandro Bontempi A 2. Tenori. 27 TENORE Primo



Van breue quam breue felix est hæc mundi gloria



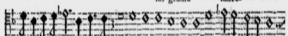
Quam breue qui breue felix est hæc mundi gloria est hæc mon-



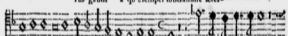
di gloria vi vmbra ho minis sunt e-



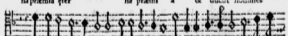
ius gaudia sunt-



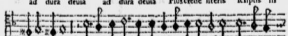
ius gaudia que semper subtrahunt ater-



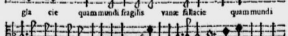
na premia eter na premi a & ducit ho mines



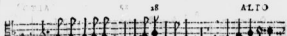
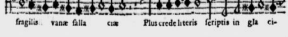
ad dura deusa ad dura deusa Plus crede literis scriptis in



gloria que quam mundi fragilis vane fallacie quam mundi



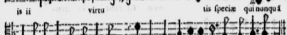
fragilis. vane fallacia Plus crede literis scriptis in gloria



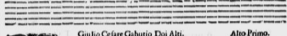
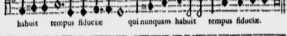
quam mundi fragilis vane vane fallacie fallax in premi-



is virtus speciei quinquaginta



habuit tempus fiducie qui nunquam habuit tempus fiducie.

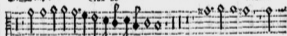


Giulio Cesare Gabutio Dei Alti.

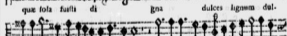
Alto Primo.



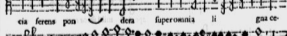
Cruz benedicta



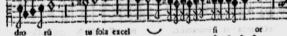
que sola fusti digna dulces lignum dul-



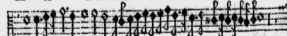
cia ferens pondera super omnia ligna ce-



lesti tu sola excelsum in qua mundi salus pepen dit



in qua mundi salus pepen dit



& mors mortem superavit in aeternum superavit in aeternum superavit in aeternum.

Gio. Sanfon. A doi Alti.

A L T O Primo.

Ego dormio & cor meum vigilat & cor meum vigilat & cor meum vigilat & cor meum vigilat & cor meum vigilat aperit mihi foros mea amica mea columba mea immaculata mea vox dilecti mei pulsantis aperit mihi foros mea columba mea immaculata mea.

Quia caput meum plenum est rore & cinis nates mei
sicut guttae nothum
expulsi me tunica mea a quomodo quomodo induar
illud Surrexi ut vaperirem vaperirem dilecto
meo ut aperirem ut aperirem dilecto meo
o dilecto meo.

Alessandro Tadei & 3. Canto Alto e Basso.

Beatum Carolum & liberavit illum
e am a perditio ne & liberavit e am a perditio.

ALTO

o ne qui adipeus est glo riam ii
 in consuetudine gen tis & ingressus domus
 & atrii ii amplifica uit Alleluia
 Al leluia Al leluia ii li
 ar deus in igne ar-
 deus in igne Quasi Vas auri solidum ornatum
 omni lapide pretioso auri solidum ornatum ii
 omni lapide pretio fo Allelu-
 ia Al leluia Al leluia

37

ALTO

ii Al leluia
 Al leluia.

Giacomo Brignoli. A. j. Canto Alto Tenor.

A Ve Ave gratis plena ce timeat Maria inue-
 nit gratiam apud Dominum Ecce ii concipies & paries
 s lium Audi Maria Audi Maria Vir-
 go Spiritus sanctus is super
 veniet in te & virtus & virtus altissimi altissimi obumbrabit obu-
 brabit tibi obumbrabit obumbrabit tibi Dabit
 A L T O Parnafius Musicus. A. 1. 2. 3. 4. & 7. voci. C

38 ALTO

illi Dominus Deus ii fectem Davit patris e-
 nus & regnabit & regnabit in Domino Iacob in eternum in eternum &
 regni eius & regni tuis non e rit fi nis non e
 nit fi nis Alleluia Alleluia ii
 Alleluia Alleluia ii Alleluia sa.

Gio. Battista Cocciola. A 3. Dei Soprano e Baſſo. CANTO.

Veni us Aue pia Aue plena gratia
 omnia boni eo pia Aue Virgo Ma ter Christi
 cili Ma ter sine ve ro & lactante mōte mito.

39 CANTO

Angolorum imperatrix ii
 Conſolare me lugentem conſolare me lugentem
 in peccatis iam ſcgentem iam ſcgentem tem iam ſcgentem
 tem. Gio. Valentini A 3. Dei Tenore e Baſſo. T EN O R E Pri-
 m. Vulneraſti cor meum Soror mea ſpon ſa ii
 Vulneraſti cor meum in
 vno oculorum tuorum & in vno cruce colli tui ii
 Quam pulchre ſūt mēbra tue ſoror mea ſponſa
 ſoror mea ſpon ſa pulchriora fontibers tua vno
 C 2.

Vulneraſti cor meum Soror mea ſpon ſa ii
 Vulneraſti cor meum in
 vno oculorum tuorum & in vno cruce colli tui ii
 Quam pulchre ſūt mēbra tue ſoror mea ſponſa
 ſoror mea ſpon ſa pulchriora fontibers tua vno
 C 2.

40 ALTO

pulchriora sunt verba tua vi no super omnia a-romata ii Alleluia ii Alleluia ii Alleluia ii Alleluia ia Alleluia.

Reimondo Balestra. A. 3. Dei Tenori e Baſſo. TENORE Primo

C *Vr* manus milites sub va na glo ria cuius prope risas est transito ria ii la bitur e ius potentia potenti- que va sa siguli que sunt fra gilia

ALTO

tot rerum spatia tot or ra pes tulum tot regna fortia totre gna fortia tot mundi tot mundi princi pes potentia in ictu in ictu oculi clauduntur om nia in ictu in ictu oculi clauduntur om nia clauduntur omnia omnia.

Michel Angelo Rizzi. A 3. Doi Tenore e Basso. 4. TENORE Primo.

Quam est confiteri Domino & psallere nomini
 tuo ii non Domineus Bonum est confiteri Domino
 & psallere nomini tuo Alissime
 Quia delectasti me Domine Quia delectasti me Domine in sacra
 tu a in sacra tu a & in operibus manuum tuarum
 manuum tua rum ii ii exulta
 bo exulta bo Quis magnificata sunt opera tua Domine
 opera tua Do mine facte sunt cogitationes tue
 ii cogitationes tue.

Vincenzo Pellegrini A 4. Voci. 43. ALTO

Incenti dabo edere de ligno vi
 te ii edere de ligno vi
 te quod est in Paradiso Dei mei & scribam super e
 um nomen me um & nomen civitatis novae ie
 rusalem esto fide lis usque ad mon tem
 & dabo tibi coro nam coronam vi
 te quoniam quoniam elegite elegite dicit
 Dominus dicit Do minus.

I

Nuolata. O Mater alma Christi carissima suscipe
 pia laudum preconia preconia pia laudum preconi-
 a pia laudum preconia tua per peccata dulcissi-
 ma dulcissima dulcis sima Nobis concedas veniam per
 secula per secula O Regi-
 na O Maria O Maria ii ti que so-
 li inuiolata permanisti permanisti O Regi-
 na O Maria O Maria ii ti que so-
 li inuiolata permanisti permanisti permanisti.

O

Cruis benedicta ii Dulce
 lignu dulces Cistuos dulcicia ferent pon dera Dulces clauos dulce
 lignu dulces Cistuos dulcicia ferens pon dera in qua
 Christus triumphauit ii Christus triumphauit & mors
 moris superauit in aeternum & mors mortem superauit in aeternum ii
 in aeternum ii Alleluia Alle-
 luia ii ii ii ii Alleluia ii
 Alleluia ii ii Alleluia ia Alleluia ii
 Alle luia Alleluia ii

Alle luia Alleluia ii

ALTO Parmas Musicus. A 1. 2. 3. 4. & 7. vici. D

Ilectus me up Que diligit anima
mea ii Ecce ve nit saliens in
mon tibus & mihi loquitur Veni Veni
ni amica mea propera colum ba mea Esso
res apparuerunt Tr pulchras amica mea dilecta me
a Decora es & sua via Veni Veni de libano foror &
sponfa Alleluia ii Alleluia Al-le
luia ii ii Alle lu ia

Confolamini ii ii ii popu
le meus Confolamini popule meus Hodie Pastores an
nunciant nobis annuntiant nobis gaudium magnu ii ii
gaudium ma gnum Natum viderunt Dei ver sum
de Virgine Maria de Virgine Mari a lætentur ego celi ii
& exultet terra ii Quia ho die Verbum
de Virgine proceffit & virtutes Angelice cum calore iubilo
Canunt laudem Dominus ii Al-
leluia Alle lu ia. D s'

G Audemus ii Gaudemus lubilemus Exultemus
 in Domino in Domino ii Alleluia Alleluia ia Alle-
 luia ii Alleluia ia Alleluia ii Alleluia Di-
 em festum celebrantes sub honore celebrantes ii ij sub ho-
 nore Beate Mariæ Vir ginis Beate Mariæ Vir ginis
 Iubilat Ecclesia Alleluia Iubilat Ecclesia Allelu-
 ia Alleluia ia Gau dent Angeli ii & col-
 laudat filium Dei filium Dei & collaudant filium filium Dei
 Gaudemus lubilemus Exultemus in Domino in Domino

in Domino in Domino Alleluia ii Alleluia ii Al-
 lelu ia Alleluia ii ii ii
Ceter Borgo. A 4.
E Vge ferue bone Euge ferue bo ne & fidelis
 ii ferue bone & fidelis intra ingaudi
 um intra in gaudium Domini Dei tui intra in
 gaudium ii Domini Dei tui Dei tui
 Alleluia ii Alleluia Alleluia Allelu-
 ia ii ii ii Alleluia.

ii Alleluia Annuncia te in
omnibus populis in omnibus populis mirabilia eius
Cantate De o nostro in timpano & choro Cantate Deo
nostro in timpano & Cho ro Alleluia ii Alleluia ii
ii Alleluia ia Alleluia.

Giulio Oculati a quattro. TENORE Primo.

Quid morari. Surge propterea ii amica me-
a & ve ni & ve ni vi-
dere cupio speciem faciem tuam videre cupio dulcē vocē tu-

amaudi re oculo ii delibare delibare
furge ergo & noli tardare & noli tarda-
re sui enim amore tui enim amore lan-
guo lan guo.

Flaminio Comanedo. A 4.

Audent gaudebo ii in Do mi-
no Gaudes gaudebo ii in Demi no &
e xul tabit & e xul tabit anima me a ii
in De o in De o eo Quia induit me
ALTO Parnasius Musicus. A 1. 2. 3. 4. & 5. E

ALTO

vestimentis salutis Quia induit me vestimentis salutis

circunde-

dit me Quasi spon sum decoratum corona

Quasi spon sum decoratum corona ornatam munili-

bus fa is Alleluia ii Alle luia

ii ii Alleluia Alleluia Alleluia ii

ii Alleluia

Reimondo Balestra, A 4

53

ALTO

Aliae Mater ni Germana Pa tris i-

mago O Iesu Christe Nate Mari

Adibus profectis corde pio te venera mur quem Pater caelestis ho-

no rat & quem vterque mūdus ado rat Qui occisus est

accipere potestatem & fortitu dinem & forti-

tu dinem & gloriam & fortitu dinē glo-

riam in saecula saeculorum Amen & fortitu-

dinem & fortitu dinem & glo riam in

saecula saeculo rum saeculorum Amen E 2



Enter eius eburneus distin-

gus Véter eius Eburneus dilin- eius eburneus distinctus sap-

phi- ris sapphis- ris sapphitis-

Crata illius Columnæ Columnæ marmo- reas-

quæ fundatæ sunt super ba- ses aureas sepe ba-

ses au- reas Guttur illius

Guttur illius suavissimus & tonus desiderabi-

lis. Talis est dilectus meus & iste

est & iste est amicus meus Talis est dilectus meus & iste est

amicus meus & iste est amicus meus amicus meus filius He-

rusalem Filius Filiae Hierusalem. Federico Coda. A Quattro.

Ongratulamini mihi omnes

qui diligitis Domi num Congratulamini

mihi omnes qui diligitis Domi num Congrata-

lamini mihi omnes qui diligitis Domi num

Congratulamini mihi omnes qui diligitis Domi num &

a- mo- ris c- ius i- gnosce-

ntis arde- nam desilen- o ar-

ALTO Farnasius Musicus. A 1. 2. 3. 4. & 5. E 3

de... ham de fide... Alleluia

Alleluia

Alleluia

Francesco Cafati. A 4.



Celi eius sicut Columbae super

riuos aqua... rum a...

qua... ram super riuos aquarum aquarum super

riuos aqua... rum aqua... rumque lacte sunt lo...

te sūt lo... & recident iusta fluente plenissima plenissi...

ma ii... Genitilis sicut arco...

le aromatum aromatum sicut arcole aromatum aroma...

tum Confite à pigmentarijs Labia eius sicut diffil...

lan... tia myrrham pignā myrrham primā Manus illi...

us torna... tiles aureq... torna... tiles aure...

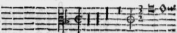
x au... rex plene hyacinthis plene hyacintis ii...

plene hyacinthis ii... ple...

ne hyacinthis...

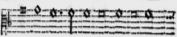


Vincenzo Pelegrini. A 5. 57 ALTO

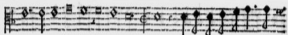


On turbetur.

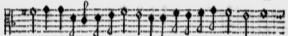
Esal-



taré Domine ii

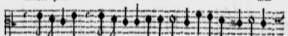


in virtute tu a canta bi-

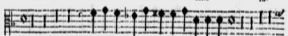


mus, & pñale

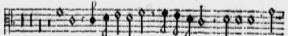
mus



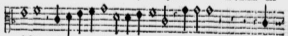
Alleluia ii ii Alle lu-



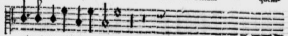
ia Alleluia ii ii



Viri Galilei quid Aspiciens in Caelum hic



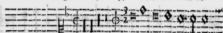
Iesus qui assumptus est a vo bis in Caelum quem-



admodum vidistis eum

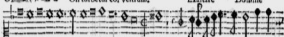


Vincenzo Pelegrini. A 5. 57 CANTO Secondo.

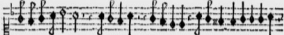


On turbetur cor vestrum.

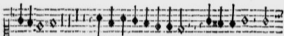
Exaltare Domine



ii in virtute tu a canta bimus, & pla-



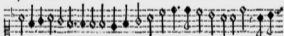
le mus Alleluia ii ii ii



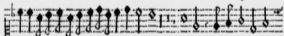
ii Alleluia ii ii cun-



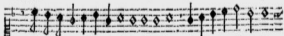
que intuerentur in Cœlum euntem illum ec-



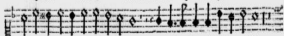
ceduo viri adherent iuxta illos in vestibus al bis qui & di-



xerunt e is Viri Galilei quid



aspiciens in Cœlum hic Iesus qui assumptus est a vo-



bis in Cœlum sic veniet quemadmodum vidistis eum

A 5: ALTO

Alleluia ii ii Alle luia

Alleluia ii Alleluia.

A 5: CANTO Secondo.

Alleluia ii ii Alleluia ii

ii Alleluia.

TAVOLA DI TUTTI GLI MOTETTI

A VNA DVE TRE QUATTRO, ET CINQUE VOGLI.

Racolti Da Gio. Battista Bonmetti da Bergamo.

VOCE SOLA	
D ominus Regis me	Canto o Tenore Fol. 1
Egredimini Filii Sion	Canto 2
Benedicam Dominum	Basso 3
Per tuos cornua	Tenore 4
Omnes sistentes	Tenore 5
Adoramus te Domine	Alto 6
Sacrificemus Regni Caeli	Alto 7
Attende Domine	Canto 8
A DVE VOGLI.	
Gustate & videte	Canto e Basso 9
O Maria quid Miraris ad Mo.	Canto e Basso 10
Vna es o Maria	Canto e Basso 11
Sanctissime & dulcissime.	Canto e Basso 12
Deus Misereatur nostri	Canto e Basso 13
Ad te desiderat	Canto e Basso 14
Veni dilecte mi	Federico Coda 15
Hic est Beatus Carolus	Canto e Basso 16
Nem a diabolam desiderat	Canto e Basso 17
Asaudi me Domine	Canto e Basso 18
n te Domine speravi	Alto e Basso 19
ultraisti cor meum	Alto e Tenore 20
abilate Deo.	Alto e Tenore 21
onfige tunc ore tuo	Alto e Basso 22
na et Coluiba mea	Alto e Canto 23
ore prudentis	Canto e Tenore 24

Cantate

Cantate Domino
Veni in Hortum meum
Quam breue festum
O Crux Benedicta
Ego dormio
Spiritus sanctus
Ecce quam bonam

Doi Canti o Ten 15
Doi Canti o Ten 16
Doi Tenori. 17
Doi Contralti 18
Doi Contralti 19
Tenor e Basso. 20
Doi Bassi. 21

Claudio Monteverde
 Iacomo Filippo Busno.
 Alessand'ro Bontempo.
 Giulio Cesare Gabutio.
 Gio. Sanione.
 D'Incerto Autore.
 Gio. Sanion.

A TRE VOCI

Laudate Dominum in sanctis.
O Dulcis amor Iesu
Super flumens Babilonis
O Beatum Carolum
Hec quem diligit anima mea
Aue gratia Plena
Aue mundi spes Maria
Vulnerasti cor meum
Cur mundus misquet
Bonum et confitem Domi.

Doi Soprani e Tenore. 22
Canto Tenor e Basso. 23
Canto Tenor e Basso. 24
Canto Alto Basso. 25
Canto Tenor Basso. 26
Canto Alto Tenor. 27
Doi Canti e Basso. 28
Doi Tenori e Basso. 29
Doi Tenori e Basso. 30
Doi Tenori e Basso. 31

Vincenzio Pelegrini.
 Cio. Valentini.
 Gio. Ghizzolo.
 Alessand'ro Fedei.
 Andra Cima.
 Iacomo Brignoli
 Gio. Battista Coeciola.
 Gio. Valentini.
 Reimondo Balestra.
 Micheli Angelo Rizzi.

A QUATTRO VOCI

Vincenti dabo
Inuolata
O Crux Benedicta
Dilectus meus
Consolamini Popule meus
Gaudemus Iublemus Exul.
Euge ferue bone
Cantate Domino
Confitemini gentes
Quid uoratis
Gaudens gaudebo
Salue aeterni
Venter eius eburneus
Congratulamini mihi
Oculi eius sicut columbe

Canto, Alto Tenor e Basso. 32
Canto. 33
Gio. Priuli 34
Domimico Rognoni. 35
Gulielmo Arnoni. 36
Giorgio Poli. 37
Ceser Borgo 38
Horatio Nanterai. 39
Gio. Ghizzolo. 40
Giulio Otcalati. 41
Flaminio Cimanedo 42
Reimondo Balestra 43
Iacomo Brignoli. 44
Federico Goda. 45
Francisci o Calati. 46

Vincenzio Pelegrini.
 Gio. Cauccio.
 Gio. Priuli
 Domimico Rognoni.
 Gulielmo Arnoni.
 Giorgio Poli.
 Ceser Borgo
 Horatio Nanterai.
 Gio. Ghizzolo.
 Giulio Otcalati.
 Flaminio Cimanedo
 Reimondo Balestra
 Iacomo Brignoli.
 Federico Goda.
 Francisci o Calati.

A CINQUE VOCI

Non turbetur cor vestrum.

57

Vincenzio Pelegrini.

I L F I N E,



[Faint handwritten notes and bleed-through from the reverse side of the page.]

T E N O R
P A R N A S S V S
M V S I C V S
F E R D I N A N D A E V S
I N Q V O

Musici nobilissimi, quà suavitate, quà arte proflus admirabili, & diuina ludant: 1. 2. 3. 4. 5. Vocum.

A IOANNE BAPTISTA BONOMETTI

Bergomate Serenissimi Ferdinandi Archiducis Austria, &c.

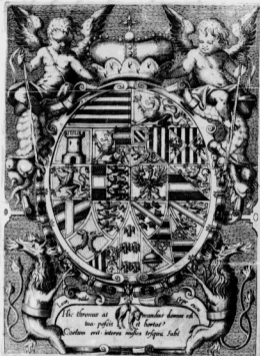
*Musico congestus, eidemque Serenissimo ingrati animi
symbolum datus, & consecratus.*



VENETIIS, Apud Iacobum Vincentinum. MDCXV.

61





Serenissimo, Ac Potentissimo

PRINCIPI FERDINANDO ARCHIDUCI AVSTRIAE

Duci Burgundiae, Styriae, Carinthiae, Carniolae, & Comiti Tyrolis, Goritiae. &c.



Maxime Placere & tua, Serenissime Princeps Ferdinando, est, vitam hominum remissionem ac iustitiam vel maxime fovere. Merito enim alij, tam precipue hoc in veritate cognoscit Princeps cum Philosopho. Pita enim humana, ut iusti remissione placeat, sit officina exercitationis studij, inflat nervi semper interit, cum puer. Aternanda igitur hoc das, & ita miseranda, ut labori quieti, quieti labori sit cedit, nam velle illi: Mior post otia virtus. Pnam autem in reliquis, meo quidem iudicio, tibi Serenissime Ferdinando, affiduis patrie, Ecclesie, orbis universi causa stallibus anxie affluanti mentis tranquillitatem, animique malicion parere potest; Musica, quae ex mente Aristotelis est ex iucundissimis, quae sunt secundum naturam, quod motibus naturalibus delectari datum sit omnibus à natura, & inter metas ille sit natura familiarior, quae est ordinata. Quare Serenissime Ferdinando, ut honestissimum, tantoque Principe dignum, quam Musica studij hauris & voluptatem augetem hanc Parnassum Musicum Ferdinandum congerendum, inque serenitati eorum ferendum esse iudicavi. Offero ergo montem Musicum, ut Musica iucundissimis ieritaueris in illo fuis queat. Nec desinat hoc in monte fera, quas & regnabitur se se vultu sequam, ut Musici vocant vestigijs insidens sine periculo, summa cum iucunditate persequaris. Tanti in his ingeniose Dilectissimi, & transitu coeque, inter nulloque linearem delectat tuis sensibus capere, hinc quoque cerasorum. Sitalionibus cernis desierat ad fontes aequarum, ut animatus ad Deum vivam. Excurre hic montem in iucundissima tenep, & hortarum delectat, ad quas fonsus pietas omnis voce fonsam iocundat. Et profecto si vultis aut casis in montibus Elys, gratia vobis accepta tuo verbum e carere delectat, aut diffors variisq; animum in gurgit concordie, & concertis discordie montem vultis si loc in hoc Parnasso Musico. Tam iucundi, nulli crede, sic iucundis Ferdinando, ut hoc monte harmonia cition adhibita Italia vrbes diffundat, ut omnis illi in Musica sanctas infusus, celestiter incoscienza videatur. Percepit ego quidem ab hac Mediolani cum exiretem & Musicum natus operum Metropolitanæ domi locorem, Philosophorum Iuram, quare in hoc monte voces arguere per reliquis dulcia certamina mouent, suavisissima Symmetria ordinato cantu; sed, ut adipe vobis tenentes & pueris, qui fuis, & edam illi, ita abar fima & iucundis, quom vespis illi iugis, ad me fuis delata P'pero serenitatis tua cura provocatus Graeciam veni, ut hanc meo vobis violentia sum portulcar, ut quod illud Mediolani amicorum armatis pro eibus perferat aggressus forem, sed iugem spiritum meo suavisissima & latialibus egypti Graecopis Philomela tuas, quae corona gemmarum infererem, & in publicum produxam in Parnassum Musicum Ferdinandum magi tui nominis titulo gloriofiam, coluicarem. Accedunt Serenitatis tuae, in me omnesque Musicos summas & Philologiae beuiguitatis suar, plurima effusa libertatis numeris. Imitari, magne Princeps, magnus Alexandram, qui in illi esse beatus, et ab, quam multo sibi donis, & veneribus edis iugere, & boare. Beatum profecto ego me, ut hoc solamine antano, quod mihi d'itro tuo infita. A vobis fonsus clementia tantis animos fecerit ut magno tuo nominis la fassa, cum velle non possim, evadere stare cadam. P'vite aternum mihi Musica omnibus patronas, Ecclesia Achille, orbis universi salar. Gratia die 30 Aprilis. 1615.

Serenitatis Tuae

Clericus & Sacerdos

Ioannes Baptista Thrommetti Bergomate.

Gio. Cavaccio. Tenore Solo.

4

TENORE



Paratum cor meum Deus Paratum cor meum De us can-
 tabo & psallam in gloria mea Cantabo & psallam in gloria mea in
 gloria mea in gloria mea exur ge gloria
 mea in gloria mea exur ge e-
 xur ge psalterium & cithara psalterium & ci thara
 exurgam diluculo dilu culo confitebor tibi in populis
 Domine in po pulis Domi ne & psallam
 tibi in as tionibus & psallam tibi in na ti-
 onibus confitebor tibi in populis Domine in po-

5

TENORE

pulis Domi ne & psallam tibi in na-
 tionibus & psallam tibi in na tionibus.

Bartolomeo Barbarini detto il Peñarino. 5 Tenore Solo.



Mnes sitientes venite venite ad aquas ve-
 nite ad aquas nam Christus hodie misit ri-
 cors misit ritors promittit aquam vivam promittit aquam vi-
 nam promittit gratiam Spiritus sancti de qua libenter ite-
 rum non sitiet de qua libenter iterum non sitiet sed
 fiet in eis fons aque saltem.

TENORE

tis in vitam æternam salven
 tis in vitã æ-
 ternam Veni te ii igitur fiti-
 entis sitientes & aquis lacrimarum cõpara tur vobis aquas lac-
 titiæ sempiternæ & aquis lacrimarum comparatur vobis aquas lac-
 titiæ sempiternæ comparatur vobis aquas lætitia sempiter-
 ne comparatur vobis aquas lætitia sempiternæ.



Vincenzo Pelegri. A 1. Alto, e Tenor. Tenore, o Canto

Videratli cor me um Cor
 me um Cor me uo in voo oculorum tuorum & in v-

TENORE ó Canto.

no Cri ne tuo Soror mea ipon fa
 Quã pulchre sũt mã no; tu æ Quam pulchre sũt mãng tu-
 æ Quã pulchre sũt mãm mãe tue pulchriora sũt vbera tua
 vino pulchriora sũt vbera tua vi no & odor vnguento rum
 tu orum super omnia aro mata faus distil-
 lans la bia tua fla bia tu-
 a mel & lac sub lingua tu a mel & lac sub lin
 gua tu a sub lin gua tua sub lin-
 gua tua sub lingua tu a.



Benedictio Rê. A doi. Alto è Tenor. 21 TENORE

Vbi la re Deo
 omni ster in omnia terra seruite Domino in leti-
 a in letitia in leti tia introite in con-
 specta eius in exultatione in ex-
 ultatione in exultatio ne in
 e xulta tio ne Scio te quoniam
 Dominus ipse est Deus & non ipse nos & non
 & non ipse nos ip se fecit nos & non ipse
 nos si Alle luia Alle-

luia Alle-
 luia



D'Incerto A 2. Canto e Tenore. TENORE

E o re pruden tis
 proce dit mel Dulcedo mellis est lingua eius
 fauus di stillans labia eius Quâ dulcia faucibus
 meis Quâ dulcia faucibus meis loquua tu a Do mine
 super mel & fauam ori meo super mel & fauam ori meo
 fauus distilla lans labia eius fauus distilla-
 TENOR Parnassius Muficus. A. 1. 2. 4. & 5. voci. B

lana labia e ius Al le luia Alle-
luia Alleluia Al le luia.

Claudio Monteverde, A. Dei Cantii Tenori. Canto Tenore

C Antate ii Domino Cantate ii Domi-
no Cantate Domino Canticum no-
uum
Quia mirabili a ii mirabi-
li a fe cit Salvaui fi bi dextera-
e
ius Salvaui sibi dextera e ius &

brachium fan-
dume-
ius & brachium fan-
da e ius Cantate Cantate Domino Can-
tate Cantate Domino Canta te & exulta te & e-
xultate & psallite Canta te & exulta te & exulta-
te & exultate & psallite Quia mirabili a Quia mira-
bili a mirabili a fe cit Notam
fecit Dominus saluta re
su

B 3

TENORE

Notum fecit Dominus soluta refoluta re
 fu umin conspectu gentium reuela-
 uit in conspectu gentium in conspectu gentium rese-
 la uit Cantate Can-
 tate Domino Cantate ii Domino Cantate & exultate ii
 Iubila te Deo om nis terra Iubi-
 la te Deo om nis terra ii
 Quia mirabili a ii
 mirabili a fe cit mirabili a

16

TENOR

ii mirabili a
 fe cit
 Jacomo Filippo Biumo Dei Cantu o Tenori. Canto Secondo o Tenore
 Eri in hortu meum formo sa mea Dile
 ctamea Veni a mica mea Colum-
 ba mea Ele ctamea Veni
 Veni lamenim hyens transijt imber abiit & resec-
 sive ni quia amore tuo languo ii
 amore tuo languo ii

TENORE

amore tuo lan guo formo
 la mea Veni Veni Veni & videamus si flo ru
 e rant lilia si flo ru e rūt punica si flo ru e rūt
 vinee si flo ru erūt omnia aro mata si flo ru erunt
 omnia aro mata aro
 mata aro
 mata

Alessandro Boncompagni A 2. Tenori. 17

TENORE Seconda

Quam brevis Quam brevis fœlum est hæc mundi gloria Qui bre-
 ue ii fœlum est hæc mûdi gloria est hæc mû di gloria vt
 vauca ho minis sunt e ius
 gaudia sunt e ius gaudi a que semper sub-
 trahunt æter na premia æter na premi a
 & ducunt ho minem ii ad dura deua ad dura
 deua Plus crede literis scriptis in gla cie / quâ mundi fragilis
 vanæ fallacie quâ mundi fragilis vanæ fallacie Plus crede literis
 scriptis in gla cie Quâ mûdi fragilis vanæ vanæ fallaciæ fallax in

TENORE

38

præmia fallax in pœnæ virtus specie qui
 nunquam habuit tem pus fiducię

O Crux be ned icta que
 sola sui fidi gna por tare talentum mundi dul-
 ces elamor super omnia li gna cedrorũ te sola excel-
 sior in qua mundi salus pepen dit
 in qua Christus triumph
 uis superavit in æternum superavit in æter-
 num superavit in æternum.

Giulio Cesare Gabutio Doi Alti. Alto 1.

Gio. Sanfion A doi Contralti.

29

ALTO Secondo

Go dormis & cor meum vi gilat Ego dormi-
 o & cor meum ti ii vi gilat & cor meum ti
 vi gilat Vox dilecti mei pulsant tis Vox da-
 lecti mei pulsantis amica mea immaculata me-
 a Quia caput meum plenum est rore & cincti ni mei
 & cincti ni mei gutti noshim gutti no tium Surre-
 xi ii vtaperirem dilecto me o Surrexi vtape-
 rirem dilecto me o vt aperirem vtaperirem dilecto
 me o dilecto meo.

TENORE

Parnafus Musicus. A. 1. 2. 3. 4. & 5. voci. C

Spiritus sanctus Repleti totam domum
 ubi erant Apostoli & apparuerunt illis dispartite lingue
 tam
 quae ignis scilicet supra singulos
 ruerunt & repleti sunt &
 repleti sunt Spiritus sancto Spiritus sancto
 & ceperunt loqui
 Alleluia
 Alleluia
 Alleluia
 Alleluia

Alleluia.
 Gio. Sanfone A. doi Bassi.
 BASSO Primo.
 Ecce quam bonum & quam iucundum habitare
 fratres in unum habitare fratres in unum Ecce quam
 bonum & quam iucundum habitare fratres in unum habi-
 tare fratres in unum sicut unguentum in capi-
 te Quod descendit in barbam barba
 Aaron sicut ros Hermon
 Quoniam illic natus est Iohannes
 datus in montem Sion

benedictionem & vitam vsque in saeculum usque in saeculum
 vsque in saeculum & vitam ii ii ii
 vsque in saeculum vsque in saeculum culum vsque in
 saeculum.

Vintencio Pelegri. A 3. Doi Soprani, e Tenore CANTO Secondo.

Laudate Dominum in sanctis eius Laudate Dominum in sanctis eius Laudate eum in firmamento virtutis eius Laudate eum in virtutibus eius Laudate eum secundum multi-

tudinem & magnitudinis eius in sono tubae ii Lauda te
 eum in psalterio ii & cythara & cy-
 thara in tympano ii & cho ro Laudate e-
 um in organo Laudate eum ii
 in cimbalis benedictionibus Laudate eum in
 cimbalis iubilatio nis iubilationis omnis spiritus
 lau det Dominum lau det lau det Dominum

Dulcis O suavis amor O dulcis amor Iesu O suavis a-

mor ii O dulcis O suavis amor suavis a-

mor His plagues sum in Domo eorum qui diligebant ii

O grandis amor O caelestis amor ii O grandis amor

O caelestis amor ii Ve ni Ve ni

te suscipiam ii ii O dulcis O suavis a-

mor suavis a mor O grandis amor O caelestis amor ii

O grandis amor O caelestis amor ii O dulcis O su-

avis amor suavis a mor O suavis amor.

S Vper flumina Illic sedimus & fleuimus dum recordaremur tu-

i Si on suspendimus organa nostra ii

ii suspendimus organa no-stra

Quomodo cantabimus canticum Domini inter ra a-

liena oblivioni de tur dextera me-

a adereat ligus mea stucibus meis si non propofuero

Ierusalem Iu titia ii letitiae mee letiti-

e letitiae me

H Eu quem diligit anima mea vidisti filia Hiero
 silem quæsiui illum & non inue- ni ad-
 iuro vos si inuenieritis dilectum meum renuncietis ei
 quia amore langueo Dilectus meus candidus & rubicun-
 dus electus ex mil- libus Congrata
 lamini mihi quia inuenit quem diligit anima me- a en di-
 lectus meus in in hortum fa- um & ibi pasci-
 turii & lilia col- ligit & ibi pascur &
 lilia col- ligit & ibi pascur & lilia &

lilia col- ligit & lilia col- ligit
A Ve gratia plena. Quæ est ista quæ est ista salutatio
 quomodo quomodo quomodo fiet istud quomodo fiet i-
 stud quoniam virum non cognosco
 Ecce Ec- ce Ancilla Domini fiat mihi secundum uerbum tu-
 um secundum uerbum tuum Et regni eius & regni eius non
 e- rit finis non e- rit si- nis Alleluia
 Alleluia Alleluia Alleluia Alleluia Allelu-
 ia Alleluia.
 TENORE

M Vlntrati coram Soror mea sponfa ii
 ii Vlntrati coram in vno ocu-
 lorū tuorum & in vno crine colli tui ii
 Soror mea sponfa Soror mea spon fa
 pulchriora sunt vbera tua vino super omnia aromata
 Alleluia Alleluia ii ii Alle-
 luia ii ii ii Alleluia.

C Vr mundus militat sub va na gloria
 cuius prospe ritas & transitio ria tam cito tam
 cito la bitur e ius potentia quā va fa
 fi guli que sunt fragi lia tam cla-
 si pro ceras tot rerum ipa tia
 tot o ra presulum tot regna fortia torre
 gna fortia tot mundi tot mun di prin cipes
 tanta potentia potentia in istu oculi clauduntur omnia
 in istu oculi clauduntur omnia Clauduntur om

B Quoniam est confiteri Domino & psallere
 nomini tuo & psallere nomini tuo Altis-
 sime Ad annuntiandum misericordiam
 tuam & veritatem tuam per noctem &
 veritatem tuam & in operi-
 bus manuum tuarum & in operibus manuum tuarum
 exultabo manuum tuarum exultabo Quia magnificata sunt opera
 tua Domine opera tua Domine facte sunt cogitati-
 ones tuas & cogitationes tuas.

M Incenti dabo edere de ligno vite
 de ligno vite quod est in Paradiso Dei mei
 & scribam super eum nomen meum & scribam
 super eum nomen meum & nomen civitatis nove Ierusalem
 esto fidelis usque ad mortem & dabo tibi coronam &
 dabo tibi coro nam coro nam vi-
 tam quoniam elegi te quoniam elegi te elegi te dicit
 Dominus dicit Dominus.

I
 Nuvola integra & casta es Maria Quae es effera
 fulgida caeli porta caeli porta Nostra ut pura pectora sint
 ii & corpora & corpora te nunc flagitan de-
 uota corda & ora deuota corda & ora & ho ra
 O Benigna O Maria O Maria ii ii Quae
 sola inuoluta permanisti permanisti si O Be-
 nigna O Maria ii ii O Ma ria quae sola in-
 uoluta permanisti permanisti si permanisti si

Crux benedicta ii que sola su-
 isti digna portare talentum mundi Dulces Clausi dulce lignum dulces clausi
 dulcia fe rens pondera Dulce lignum ii dulces clausi
 dulcia fe rens pondera In qua Christus triumfa-
 uit ii in qua Christus triumfa uit
 & mors mortem superauit in aeternum ii
 in aeternum numis in aeternam Alleluia ii
 Alleluia ii Alleluia Allelui Alle-
 luia Alleluia Alleluia Alleluia Alleluia ia Al-

te Iulia Alleluia Alleluia ii ii
Alle Iulia Alleluia.

Dominico Rognoni. A 4.

Iesus me us Quem diligit anima mea quem
diligit anima me a Ecce venit saliens in mon-
tibus & mihi loquitur ii &
mihi lo quitur Propera Colum bamae acce-
de fomo sa mea en flo res apparuerunt
tu pulchra es ami ca mea Decora es, Dilecta mea

Dilecta mea & sua ego sum uis Veni Veni de libano fo-
ror & spon sa Alleluia Alle Iulia Alleluia
ii Allelu ia Alle Iulia

Guglielmo Artoni. A 4.

Confolamini ii Confolamini
Confolamini popule meus Confolamini popule
meus Hodie Pastores annunciant uobis ii gaudium
magnu ii gaudium magnu gaudium magnu gaudium
ma gnum Natum uiderunt Dei Ver bum de signe Ma-
TENORE Parnafus Muficus. A. 1. 3. 4. & 5. VI. CI. E

ria de Virgine Maria Letentur ergo caeli ii
 & exultet terra & exultet terra Quia ho die Verbum de Virgi-
 ne proceffit & virtutes Angelice cum canore iubilo
 Cantant laudem Dominum ii Al-
 leluis Al-
 leluis ii. *Giorgio Foss. A 4.*
 Audemus Gaudemus Iubilemus Exultemus in
 Domino in Domino ii Alleluia Alleluia ii
 Alleluia Alleluia Alleluia ii

Diem festum celebrantes sub honore celebrantes celebrantes ii
 sub honore Beatæ Mariæ Beatæ Mariæ Virginis
 De cuius festiuitate ii festiuitate te
 Iubilat Ecclesia ii Alleluia Alleluia ia
 & collaudant Filium De i & collaudant Filium ii
 De i Gaudemus Iubilemus Exultemus in
 Domino in Domino in Domino in Domino Alleluia Alle-
 lu ia Alleluia ii Alleluia Alleluia
 Allelu ia. E s

Vge-fer ue bone fer ue bone

Bugeferue bone & fide

ilia & fidelis

intra in gaudium Domini Dei tui in-

tra in gaudium in gaudium intra in gau di.

um Domini Dei tu i De i tui Alleluia

Alleluia Alleluia ii ii Alleluia

Alleluia Alleluia ii ii ii

Antate Domino canticum nouum canticum

nouum Cantate Domino canticum nouum canticum no-

uum Quia marabilia fe cit Saluaabit sibi dextera

eius dextera eius salutare suum salutare suum

in conspectu gentium reuelauit iusti fa am

recondatus misericordiae suae

& ventatis suae domus Israel viderunt omnes termini

terrae salutare Dei nostri Iubilate Deo Iubilate De-

o omnis omnia terra Iubilate Deo Iubilate Iubi-

50 TENORE

late Deo omni-ter-ra Cantate & exultate &

psalite Cantate & exultate & psalite & psalite

Cantate Cantate & exultate & psalite & psalite.

Glo. Ghizzolo. A 4.



Confitemini gentes. In fo-notu-

bus Confitemini gen-

tes Domino Caeli in fo-notu-

be in cictaris psallentes inuoca-te nomen eius

exulta-te illi in psalterio decem cordarum

TENORE

Alleluia ii ii Alleluia ii Allelu-

ia in dechacordo & cithara Alleluia Alleluia

Alleluia ii Alleluia ii Alleluia

in omnibus populis ii Cantate

De onostro in tympano & choro Cantate Deo

nostro in tympano & cho-ro Alleluia Alleluia ii

Alleluia Alleluia Alleluia Alle-

luia Alleluia.

Vid moraris. Surge propra ii amica
me a & ve ni & veni & ve.
ni speciofam faciem tuam videre cupio videre
cu pio dulcem vocem tuam audi re ofcula
ii delibare delibare Surge ergo & noli tar
dare & noli tarda re tui emisti amore tui e.
nam amora lan guo lan guo lan guo lan guo.

Audens gaudebo ii in Do mino
Gaudens gaudebo ii si in Domi no &
e xul tabit ii anima mea ii in
De o in De o meo Quia induit me
vestimentis salutis vestimentis salutis & indumento iustitiae.
ii ii circunde.
dit me circunde.
dit me Quali spon sum decoratum corona decoratum cora
onam ornatum moni libus fu is ornati monibus suis



Alleluia ii Alleluia Alleluia ii

ii Alleluia ii Alleluia ii

Reimondo Balestra. A 4.

Tutti. TENORE



Alue æterni. Tacet vique ad Añibus profectis Añibus profectis

corde pi o te veneramur quem Pater celestis honorat & quem vter-

que mñdus adorat Dignus est agnus qui occisus est accipere pote-

sta tem & fortitudinem & fortitudinem & gloriam &

fortitudinem & fortitudinem & gloriam

in secula seculorum Amen seculorum Amen & fortitudi-



dinem & fortitudinem & gloriam & gloriam

in secula seculorum Amen. Giacomo Brignoli

M Enter eius. Eburneus distinetus Eburneus distinetus

distinetus Vter eius eburneus distinetus sapphiris sapphiris

sapphiris species eius species eius vtilis habundans

vite duri Talis est dilectus meus & iste est &

iste est amicus meus Talis est dilectus meus & iste est amicus

meus & iste est amicus meus amicus meus Fili-

æ Hierusalem Filie Filie Hierusalem. G 2



Congratulamini ii mihi omnes qui di-
 ligitis Domi num Quii quem que-
 bam que que re
 bafsi ap para it mi hi
 ap pa ru it mi hi Congratulamini
 ii mihi omnes qui diligitis Domi num
 Congratulamini ii mihi omnes qui diligitis .Domi-
 num Congratulamini ii mihi omnes qui di-
 ligitis Domi num Alleluia ii ii Alle-

lu ia Alleluia ii ii ii
 Alleluia ii Francesco Cafati. A 4.
 Culi eius ficut Columbae ii
 ii super riuulos aqua rum a-
 quarum aqua rum super riuulos a-
 qua rum que lacte funt lo tax pleniffima & refident
 iufta fluenta pleniffi ma pleniffima ii Genaxillio
 ficut areole aromatum ii aromatum ii Confi-
 ta à pigmenta rijs Manafilla us

torna tiles Au reg torna tiles au-
 ree plene hyacinthis plene hyacinthis
 plene hyacinthis ii plene hyacinthis hyacin this

Vincenzo Pelegri. A 5.

TENORE

Non turbetur cor vestrum ego va do
 ad Pa trem Exaltare Domine ii
 in virtute tu a canta bimes, & psale-
 mus Alleluia ii & cum assumpsero: fuero a vobis
 mittam vobis spi ritum veritatis & gaude bit & ga-

de bit cor vestrum Alleluia ii ii ii ii
 Viri Galilei quid aspexit in Coelam hic
 Iesus qui assumptus est a vobis in Coelum sic veniet euntem in
 Coelum ii in Ce lum Alleluia Alleluia ii
 ii ii ii Allelu ia.

TAVOLA DI TUTTI GLI MOTETTI

A VNA DVE TRE QUATTRO, ET CINQUE VOCI.

Racolti Da Gio. Battista Bonometti da Bergamo.

VOCE SOLA

Dominus Regis me	Canto Tenore Fol.	1	Vincenzo Pelegri.
Egeret in Pallas Sion	Canto	2	Gio. Prulli.
Benedicam Dominum	Basso	3	Gio. Valentini.
Parati cor meum	Tenore	4	Gio. Cauacco.
Omnes sistentes	Tenore	5	Bartolomeo Barbarini.
Adoramus te Domine	Alto	6	Gio. Prulli.
Sacrificemus Regni Caeli	Alto	7	Francesco Turino.
Attende Domine	Canto	8	Coradini.
A DVE VOCI.			
Gustate & videte	Canto e Basso	9	Gio. Prulli.
O Maria quod Ploras ad Mo.	Canto e Basso	10	Gio. Valentini.
Vna es o Maria	Canto e Basso	11	Dominico Rognooni.
O amantissima & dulcissima.	Canto e Basso	12	Galeazzo Sireni.
Deus Misereatur nostri	Canto e Basso.	13	Gio. Valentini.
Ad te desiderat	Canto e Basso	14	Gio. Patti.

Veni

Veni dilecte mi	Canto è Basso	15	Federico Coda.
Hic est Beatus Carolus	Canto è Basso.	16	Giorgio Pofi,
Quem admodum desiderat	Canto è Basso	17	Bartolomeo Cefana.
Exaudi me Domine	Canto è Basso	18	Michel Angelo Rizzi,
In te Domine speravi	Alto è Basso	19	Benedetto Rè.
Vulnerasti cor meum	Alto è Tenore	20	Vincenzo Pelegrini.
Sublate Deo	Alto è Tenore	21	Benedetto Rè.
Conspice tumore tuo	Alto è Basso.	22	Bartolomeo Cefana
Vna et Columba mea	Alto è Canto.	23	Francesco Cafati.
De ore prudentis	Canto è Tenore	24	D'Incerto
Cantate Domino	Doi Canti è Tenore	25	Claudio Monteverde
Veni in Hortum meum	Doi Canti è Tenore	26	Iacomo Piluso. Bruno.
Quam breue fristum	Doi Tenori.	27	Alessandro Bouteau.
O Crux Benedicte	Doi Contralti	28	Giulio Cesare Gabutto.
Ego dormio	Doi Contralti	29	Gio. Sanfoni.
Spiritus sanctus	Tenore è Basso.	30	D'Incerto Autore.
Ecce quam bonum	Doi Bassi.	31	Gio. Sanfoni.

A TRE VOCI

Laudate Dominum in sanctis.	Doi Soprani è Tenore.	32	Vincenzo Pelegrini.
O Dulcis amor Iesu	Canto Tenore è Basso.	33	Gio. Valentini
Super flumina Babilonis	Canto Tenore è Basso	34	Gio. Ghizzolo.
O Beatum Carolum	Canto Alto Basso.	35	Alessandro Tadini.
Hec quem diligunt anima mea	Canto Tenore Basso.	36	Andrea Cima.
Aue gratia Plena	Canto Alto Tenore.	37	Iacomo Brignoli
Aue mundi spes Maria	Doi Canti è Basso.	38	Gio. Battista Ceccola.
Vulnerasti cor meum	Doi Tenori è Basso	39	Gio. Valentini.
Cur mundus militet	Doi Tenori è Basso.	40	Remondo Balestra.
Bonum est confiteri Domi.	Doi Tenori è Basso.	41	Michel Angelo Rizzi.

A QUATTRO VOCI.

Vincit dabo	Canto, Alto Tenore e Basso.	42	Vincenzo Pelegrini.
Inuolata		43	Gio. Casaccio.
O Crux Benedicte		44	Gio. Printi
Dilectus meus		45	Dominico Rognoni.
Consolamini Popule meus		46	Giulio Armoni.
Gaudemus Iubilemus Exult.		47	Giorgio Pofi.
Engge serue bone		48	Ceter Borgo
Cantate Domino		49	Horatio Nanterai.
Confiteamini gentes		50	Gio. Ghizzolo.
Quid moraris		51	Giulio Ciculani.
Gaudens gaudebo		52	Flaminio Carmanedo
Salus aeterni		53	Remondo Balestra
Venter eius eburneus		54	Iacomo Brignoli.
Congratulamini mihi		55	Federico Coda.
Oculi eius sicut columbae		56	Francesco Cafati.

A CINQUE VOCI.

Non turbetur cor vestrum.		57	Vincenzo Pelegrini.
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I L F I N E.



BASSVS
PARNASSVS
MUSICVS
FERDINANDAEVS
IN QVO

Musici nobilissimi, quà suauitate, quà arte prorsus admirabili, & diuina ludunt: 1. 2. 3. 4. 5. Vocum.

A IOANNE BAPTISTA BONOMETTI

*Bergomate Serenissimi Ferdinandi Archiducis Austriae, & c.
Musico congestus, eidemque Serenissimo in grati animi
symbolum dicatus, & consecratus.*

CVM PRIVILEGIO.



VENETIIS.

APVD IACOBVM VINCENTIVM. MDCXV.



VERNA 23



Hic thronus at
 sua posuit
 Coram erit intera regna subit

Serenissimo, Ac Potentissimo

PRINCIPI FERDINANDO ARCHIDUCI AVSTRIAE

Duci Burgundiae, Styriae, Carinthiae, Carniolae, & Comiti Tyrolis, Goritiae. &c.

M Eus Plutarchi & tua, Serenissime Princeps Ferdinando, vitam hominum remissione a studio vel maxime foveri. Merito cum in alij, tam paucis huc in veritate consistat Princeps cum Philosopho. Pura enim hominum, ut ingi remissione placeat, sic assidue exercitatiōis studio, inglori veniūmque interit. ram pium. Alteranda igitur haec duo, & ita mōstranda, ut labori quies, quieti labor succedat, non velle illi: Atque pulsi videri. Pium autem in reliquis, mox quidem iudicio, tibi Serenissime Ferdinando, affluat patriae, Ecclesiae, ubi universi con- fessibus: anxie affluenti mentis tranquillitatem, animique maiestatem pariter potest; Musica, quae ex mente Astoricit est ex incedissimis, quae sunt secundum naturam, quod motibus naturae delectari datum sit omnibus a natura, & inter motus ille sit natura familiarior, qui est ordinatus. Quare serenissime Ferdinando, ut bonissimum, tantopere Principe dignum, quam Musicae studio hauri re- luptatem auferem hanc Parrasium Musicum Ferdinandum congerendum, tuaque serenitati con- ferendum esse iudicavi. Offero ergo montem Musicum, ut Musicae sanctissimis iustamentis in illo frui queas. Nec desino hoc in monte ferre, quae regentibus se vultu fugerem, ut Musicae vocat vestigiis insistenti sine periculo, summa cum incunatitate persiquari. Sicut in his ingynis Diap nō sibus, & transitis colles, inter vallaque livorem dilectus tuos sanctis capere, hincilque cerorum. Sicut hinc cerum desiderat ad fontes aquarum, ut anime tuae ad Deum riuum. Excurrat hic mons etiam in incedissimis tempore, & hinc hinc delectat, ad quos hinc plena amoris vocat hinc inu- lant. Et profecto si vili est casus in montibus Echo, grata vocis accipit reverberatione aere de- clar, aut discolori variam animam in garrula concordia, & concors discolori montem mallet si hoc in hanc Parrasio Musica. Tam sanctis, mihi crede, Serenissime Ferdinando, & hoc monte harmonia etiam addidit Italia vides diffunditur, ut omnis illarū in Musicae sanctis a insuavis, incantati- tudine videatur. Percepseram ego quidem adhuc Mediolani cum existerem, & musicam meam operam Metropolitanam domi locarem, Philonelarum tuarum, quarum in hoc monte vocat argente praereli qui dulcis certamina movent, sanctissima Symmetria ordinatos cantus, sed, ut ad huc videri tenaciter excipitur, quod fieri, ubi edantur; ita minor fama & sanctitas, quam reple illis infit, ad me fuit delata. P. vero Severitatis tuae aura provocatus Graeciam veni, ut haec montes pau- conconcertas, quos sola fama ante cognovissis, aribus hanc, itarū in hanc mentem suam velle- rum pertractas, ut quod dicit Mediolani amicarum armatis perhibes perfrui aggregas su- rum Meligerem optimorum velle sanctissimam, & latialibus regnis Graeculis Philonelarum tuarum, qui corona gemmas infererem, & in publicum proditas in Parrasium Musicum Ferdinandum me- goni tui nominis in titulo gloriosum addiderem. Acedat Severitatis tuae, in me omniūque Musicis favorem Austriacae benignitatis favor, plurimum officii liberalitatis munera. Tunc, magis Princeps, magnum Alexandram, qui nihil esse latius, aiebat, quam multos sibi domi, & numeribus obit vivere, & beare. Beatum profecto ego me, ut hoc solo nomine autum quod mihi dicitur tuo iustitia Austriaco sanctissimi clementia tanto animo ferret ut magis tuo nominis mole solita, cum vili- sine non possum, audacter litare eadem P. sine atque mihi Musicae omnibus patronas, Eccle- siae, Archiep, orbis universi saluti. Gracy die 3. o. Aprilis. 1615.

Serenitatis Tuae

Claudio & Servato

Ioannes Baptista Buonmetti Deputatus.

to BASSO

aus est Dominus Beatus vir ii qui sperat in eo beatus
vir beatus vir qui sperat in eo qui sperat in eo,

Gio. Valentini. A. a. Canto e Basso.

Maria quid Ploras ad monumentum
Crucifixerunt Crucifixerunt amorem meum amorem
meum & occiderunt & occiderunt eum absterge cadentes
lacrimas absterge cadentes lacrimas in viciis perfidis Iude-
is ii Ille vivit & possit debis eum
Ille vivit & possit debis eum vivit inquam & vivet in aeternum

BASSO

vivit inquam & vivet in aeternum vivit inquam & vivet in aeternum
O Vita mea O Vita mea O anima mea O anima
mea gaudium cordis mei gaudium cordis mei ii
gaudium cordis mei is Sonet vox
tua in auribus meis Sonet vox tua in auribus meis vt te de-
oculer & fruar in aeternum ii & fruar in a-
ter num & fruar in aeternum ii ii
in aeternum num.

dilectio nis tue
 dilectio nis tue
 dilectio nis tue
 dilectio- nis tue
 nis tue.

Gio. Valentini A. 2. Canto e Basso.

BASSO



Eus miseratur nostri Deus Deus
 miseratur ii & bene-
 dicat no bis & benedicat no bis illumi-

net vultum suum super nos illuminet vultum suum super nos
 & miseratur & miseratur nostri ut cognoscamus in
 ter ra ut cognoscamus in ter-
 ra viam tuam viam tuam in omnibus
 gentibus ii salutare tuum ii
 in omnibus gentibus ii ii
 salutare tuum salutare tuum salutare tuum

A D te desiderat anima mea et anima
mea Maria Beatissima Beatissima tu flos Paradisi tu
flos Paradisi et super lilia consualium super
lilia consualium inclita tua Angelorum agmina et
et
Canunt in Co-
elis et resonat terra in cordis & organo et resonat terra in
cordis & organo et organo in cimbalis in cimbalis in
cimbalis iubilationis iubilationis in cimbalis et in
cimbalis, iubilationis iubilationis

B Eri et dilecti mei dilecti mei Egre-
di-
amur in agrum et et Commo-
re in agris villis Commore mur in villis mane furga mus mane
furga mus ad vi neas ad vine-
as ad vi neas ad vineas videamus si floruit vi-
nea si floruit floruit vinea si flo res fru ctus par-
turiunt si flo res fru ctus parturiunt si floruerunt
mala punica et Idi dabo tibi vbera mea
Ibi dabo tibi vbera mea et mea vbera

Hic est Verus Caerulus in
 quibus vita sua suffulsit domum qui in vita sua suf-
 fulsit suffulsit domum & in diebus suis Corroboravit Cor-
 roboravit tem plum & in diebus suis Corroboravit Car-
 roboravit in tem plum Quasi Stella Matutina in
 in medio nebulae in medio nebulae in medio
 ne bulae & quasi luna plena in di-
 e bus suis in lu celo-
 cer sic ille effulsit sic ille effulsit in

in templo Dei in templo Dei Sic ille effulsit in
 templo Dei in templo Dei Sic ille effulsit in templo Dei Sic
 ille effulsit in templo Dei in templo Dei

Conte Bortolameo Cesana. A 2. Canto e Basso.

BASSO



Veniam admodum desiderat Cervus ad fon-
 tes aquarum Quam admodum desiderat Cer-
 vus ad fontes aquarum ita desiderat anima
 mea ad te Deus ad te Deus in fuerunt mihi lacrimae
 meae panes die ac nocte panes die ac nocte dum

dicitur mihi quotidie ubi est tu tu Deus tu-
us Deus tuus Spera in Deo Spera in Deo quoniam
ad huc Confitebor Confitebor confitebor illi
salutare vultus mei salutare vultus mei & Deus
meus & Deus meus & Deus meus.

Michel Angelo Rizzio A 2. Canto, e Basso.



Laudi me Do- mine quoniam benigna
est misericordia tua quoniam benigna
est misericordia tua quoniam benigna est misericordia

tua & secundum multitudinem miserationum tuarum
respice in me respice in me tu respice in me tu
tu & ne auertas faciem faciem tuam
a puero tuo quoniam quoniam tribulor veloci-
ter exaudi
me tu intende tu anime meae & libera
eam propter inimicos tuos es tu eripe me

I N te Domine. Non confundar in sternum non confundar in aeternum ii
 In te Domine spera ui non confundar in aeternum non confundar in aeternum
 in iustitia tua libera me in iustitia tua libera me libera me in iustitia tua libera
 me Inclina ad me aurem tuam accelera vt eruas me accelera vt eruas me ii
 Esto mihi in Deum protectorem Esto mihi in Deum protectorem & in domum refugij
 vt saluum me facias & in domum refugij vt saluum me facias & in domum refugij
 vt saluum me facias & in domum refugij vt saluum me facias & in domum refugij

as vt saluum me facias vt saluum me facias.

C Onfige ii timore tuo Carnes meas a iudicijs enim tuis timui Confige ii timore tuo
 Carnes meas a iudicijs enim tuis timui feci iudicium & iustitiam non tradas me non tradas me calumniantibus
 me calumniantibus me ii Sufcipe ii seruum tuum in bonum Sufcipe ii seruum tuum in bonum
 in bonum.

Spiritus sanctus repleuit totam do-
 minum repleuit totam do-
 minum ubi ce-
 rant Apostoli fessitque Lipra sin-
 gulos co-
 rum & repleti sunt & repleti sunt &
 repleti sunt Spiritus san-
 cto & ceperunt loqui & ceperunt loqui & ce-
 perunt loqui Alleluia ii ii Alleluia Al-
 leluia Al-
 leluia Al-
 leluia.

Ecce quam bonum & quam
 iucundum habitare
 fratres in v-
 num habitare fratres in v-
 num Ecce quam bonum &
 quam iucundum habitare fratres in v-
 num
 Quod descendit descendit in oram vestimenti
 eius sicut ros
 Hermon qui descen- dit in montem Sion
 Sicut ros Hermon qui descen-
 dit in montem Sion Quoniam illic
 mandavit Dominus benedictio-
 nem & vitam usque in seculum usque in seculum
 & vitam usque in seculum
 & vitam usque in seculum

L Audate Dominum in sanctis eius ii
 Laudate eum ii in firmamento virtutis eius Laudate
 eum in virtutibus eius secundum multitudinem magni-
 tudinis eius Lauda te eum in sono
 tu be ii Lauda te eum
 in psalterio & cythara Laudate eum in timpano &
 cho ro Laudate eum in cor dis & organo
 in cimbalis benesonantibus ii Laudate e-
 um iubilatio nis ii omnis spiritus lau-

det Dominum lau det Do mnam.
 Gio. Valentini. A 3. Canto Tenore e Basso. BASSO
 Dulcis amor Iesu O suavis amor O suavis amor
 ii Quid sunt Plage iste in medio manuum tuarum
 O dulcis o suavis amor O suavis a mor O grandis
 amor O celestis amor O grandis amor o celestis a mor
 Ve ni Ve ni te faciam ii ii
 O dulcis o suavis amor o suavis a mor O grandis
 amor O celestis amor o grandis amor o celestis a mor
 O dulcis o suavis amor o suavis a moro suavis amor.

S

Vper flumina Ba
bilonis in
falciem eius ii
suspendimus organa nostra
ii suspendimus organa no
stra
himnum canta
te nobis de can
ticis Sion Si oblitus fuero tui Ierusalem a
decreat lingua mea
Sion memi
nero
tuli in principio
Igitur ii letitiae
me letitiae ii leti
tiae me

O

Beatum Carolum. Qui curavit gens fu
am Schibe
rauit & liberauit e am a perditione ii
qui praevault amplificare cui tatem amplificare
cui tatem ii qui adeptus est
glo riam in consuetudine gen tis & ingratam domus
& catij amplificavit ii Alleluia Al
leluia Alleluia Al leluia ii
ii & quasi thus ar dens in igne
& quasi thus Quasi vas aeri solidum ornatum omni lapi
B A S S O Parmasio Musicus. A 1. 2. 3. 4. & 5. voci. D

de pretioso auri solidum ornatum auri solidum ornatum
 omni lapide pretioso Alleluia Alleluia
 ii Al lelulia ii ii
 Al lelulia

Andrea Cima. A. 3. Canto Tenor e Basso.



Euquem diligit. Quia est dilectus tuus
 ex dilecto O pulcherrima mulierum quae se adiurasti nos
 quia facidura Ili nos Egretere in hortum
 & require inter lilia inter lili.

a donec inuenias quem diligit anima mea
 Congratulamini mihi quia inuenit quem diligit anima mea
 a en dilectus meus in hortum suum descen-
 dit ad aureolam aro matum & ibi
 pacitur & lilia col ligit ii
 & ibi pacitur & lilia col ligit & lilia
 col ligit.



Ve pia Aue plena gratia
 omnis boni copia Aue Virgo Mater
 Christi esse Mater & lactare more matris Angelorum impe-
 ratrix peccatorum consolatrix in peccatis iam fidentem
 in peccatis iam fidentem in peccatis iam fidentem.

Venerasti cor meum Soror mea sponsa Venerasti cor meum
 foror mea sponsa foror mea sponsa in vno oculos tuorum
 & in vno Crine colli tui
 Quam pulchrae sunt mammae
 tue Soror mea sponsa pulchriora sunt vbera tua vino
 vbera tua vino & odor vnguentorum tuorum ii
 Alleluia ii Alleluia ii
 Alleluia Alleluia ii Alleluia ii
 ii ii

C  *Vt mundus militat sub va na gloria cu-*

 *ius prope rita est transito ria est*

 *tran sitoria tam cito labitur eius potentia*

 *ii qua va sa figu-*

 *li qua va sa figuli quae sunt fragilia tot rerum*

 *spatia tot erapez sulum tot re gna fortia tot*

 *re gna fortia tot mun di tot mun di*

 *prin cipis tanta potentia in iesu in iesu oculi clauduntur*

 *omnia in iesu in iesu oculi clauduntur omnia claudun tur omnia.*

M  *Onum est confiteri Domino & psallere nomini tu-*

 *o Bonum est confiteri Domino & psallere nomini tuo ii*

 *Altissime In de hacorda psalteri-*

 *o ii Can can-*

 *tico & ci thara & in operibus manuum to-*

 *arum ii & in operibus manuum tuarum ii*

 *exultabo nimis profan de sae sunt*

 *cogitationes tue cogitationes tue.*



Cruz benedicta ii die ta

Dulce lignum Dulces Clausi dulcia ferens pōdera Dulces

clausi dulce lignum dulces clausi dulcia ferens pōdera In

qua mundi salus mundi salus pependit In qua Christus trīsta

uit ii & mors mortem superavit in aeternum

& mors mortē superavit in aeter num ii

in aeternum ii Alleluia ii

ii ii Alleluia Alleluia ii

ii ii Alle luia Ale

45 BASSO

le luia Alleluia.



Deus me us Quem dili-

git anima mea quem diligit anima mea Ecce venit

salens in mon tibus & mihi loquitur

& mihi lo quitur sur-

ge dilecta mea en flo res apparuerunt in terra nostra

Tu pulchra es ami ca mea Dilecta mea De-

cora es & sua us Veni Veni de libano sapor & sicut

E 2

Alleluia Alleluia Alleluia Alleluia Alleluia

luia. Alleluia Alleluia Alleluia

Guglielmo Aronni, A 4.

Confolamini Confolamini si

ii popule meus Confolamini popule meus

Hodie Pafores annunciant nobis ii

gaudium magnum ii gaudium magnum ii Na.

tum viderunt Dei Ver bum de Virgine Maria de Virgine Ma.

ri a Letentur ergo exli ii & exultet ter-

ra & exultet terra Quia ho die Verbum de Virgi

ne proceffit & virtutes Angelice cum canore iubilo Canunt

laudem Dominum ii Al-

leluia Alleluia.

G Audemus Gaudemus Iubilemus Exultemus Gaude-

amus Iubilemus Exultemus in Domino ii

Alleluia ii Alleluia Alleluia ia Diem fe-

stum celebrantes sub hono re Beatae Mariae Virginis ii

De cuius festiuitate ii ii

Iubilat Ecclesia Alleluia ii

& collaudant Filium Dei & collaudant Filium Dei

Gaudemus Iubilemus Exultemus in Domino in Domi-

no ii ii A lleluia ii

Alleluia ii Alleluia ii

Cesare Borgo. A 4

Vge. ferue bone Euge fer ue bo-

ne & fidelis & fide lis ferue bone

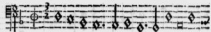
& fidelis intra in gaudium Domini Dei tui

intra in gaudium Domini Dei tui Allelu-

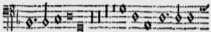
ia Alleluia Alleluia Alleluia Allelu-

ia Alleluia Alleluia ii Al-

leluia.

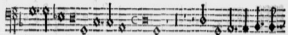


Antate Domino canticum nouum

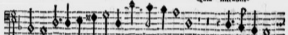


canticum nouum

ii



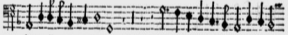
Quia mirabili-



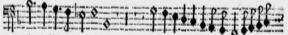
a fecit saluabit sibi dextera eius dextera e-



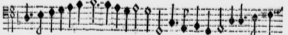
ius Notum fecit Dominus salutare suum salutare



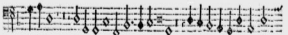
suum ii In conspectu gentium reuela-



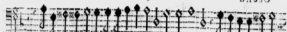
uit iustitiam suam misericordiae su-



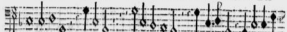
a & veritatis suae Domini



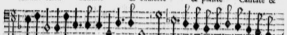
Israël V. d. uniuersarum terrae salutare Dei nostri



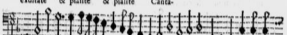
Iubilate Deo ii omnis terra Iubilate Deo



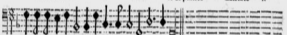
omnis terra Cantate & exultate & psalite Cantate &



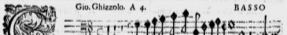
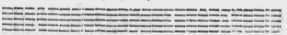
exultate & psalite & psalite Canta-



te & exulta te & psalite Cantate ii

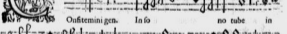


& exultate & psalite & psalite.

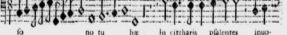


Gio. Ghizzolo, A 4.

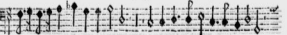
BASSO



Quisitemini gen. In so no tube in



so no tu bx in citharis psalentes inuo-



ca te nomen eius in psalterio decem cordarum

BASSO Parnasius Musicae A 1. 2. 3. 4. & 5. F

BASSO

Alleluia ii Alleluia ii ii

Date gloriam nomini e tus

in decha ordo & cithara Alleluia Alleluia ii

ii Alleluia in omnibus populis ii

Cantate De o nostro in timpano & choro

Cantate Deo nostro in timpano & cho ro Alleluia ii

Alleluia Alleluia ii Alleluia Al

leluia.

Giulio Oculti. A 4. 51

BASSO

Vid moraris Cur eundaris cuncta ris

formosa mea Columba mea & ve ni ii

videre cupio speciosam faciem

tuam videre cupio dulcem vocem tuam audi re

ocula ii delibare delibare tuis que be

atis amplexibus per frui tui enim amore ii

lan guo lan guo

lan guo,

Audens gaudebo in Domino Gaudis gaudebo
 in Domino & exultabit & exultabit anima mea
 anima mea in Domino meo
 Quia induit me uestimento salutis & induit me
 circumdedit me & induit me circumdedit me
 circumdedit me & quasi sponsam & quasi sponsam
 ornatum manibus suis ornatum manibus suis
 Alleluia Alleluia

Alleluia Alleluia Alleluia
 Reimondo Balestra. A 4. Tutti.
 8 + Pause.
 Alue Aeterni. Tacet usque ad Adibus profectis. Adibus profectis corde pio te veneramur quem Pater caelestis honorat & quem vult ter que mundus adorant accipere potestatem potestatem & fortitudinem & fortitudinem & gloriam in saecula saeculorum Amen in saecula saeculorum Amen & fortitudinem & fortitudinem & gloriam in saecula saeculorum Amen
 Bassus Medicus. A. 1. 2. 3. 4. & 5. voci. P. 3

M Enterius zburneus distindus zburneus distin-
 dus zburneus distin dus sapphi ris sappi-
 ris Crurallius Columnae columnoq marmo re-
 se que sandate sunt super ba ses aureas super ba-
 ses au reas Guttur illius ii suavis-
 simum & rotus desiderabilis talis
 est dilectus meus & iste est ami cus me us a-
 micus meus filix Hierusalim filix Hieru salem.

Congratulami ni mihi
 omnes qui diligitis Domi num
 Congratulami ni mihi omnes qui diligitis Domi-
 num Congratulami ni mihi omnes qui di-
 ligitis Domi num Rece den ti bus Di-
 fcipulis no recedebam no rece-
 debam non re ce de bam
 Congratulami ni mihi omnes qui diligitis
 Domi num Alleluia ii ii s

56 BASSO

Alleluia ii ii ii ii

Alleluia.

Francisco Casati. A 4.



Culi eius sicut Columbe; ii

ii super riuulos a-

qua rum aqua rum que

lacte sunt lo tæ & resident iuxta fluentia

plenissima plenissi ma ii

Geni illius si ut arcolæ aromatum aromatum si-

BASSO

cut arcolæ aromatum Confite a pigmentarijs Manus il-

lus torna tiles aureæ torna tiles au

rez aureæ plene hyacinthis ii ii

ii plene hyacinthis ii plene hya-

cia this.



On turbetur cor vestrum. Exaltare Domine
 in virtu te tu a canta-
 bimus, & psale-
 mus Alleluia ii ii
 Alleluia ii ii Viri
 Galilei quid aspicitis in Cae-
 lum
 hic Iesus qui assumptus est a vo-
 bis in Caelum sic ve-
 nit euntem in Caelum in Ce-
 lum
 Alleluia Alleluia ii ii Al-
 leluia.

TAVOLA DI TUTTI GLI MOTETTI.

A VNA DVE TRE QUATTRO, ET CINQUE VOCI.

Racolti da Gio. Battista Bonometti da Bergamo.

VOCE SOLA

Dominus Regis me	Canto o Tenore	Fol. 1	Vincenzo Pelegri.
Egerimus in Falce Sion	Canto	2	Gio. Prati.
Benedicam Dominum	Basso	3	Gio. Valentini.
Paratum cor meum	Tenore	4	Gio. Cauacuo.
Omnes fitebunt	Tenore	5	Bartolomeo Barbarini.
Adoramus te Domine	Alto	6	Gio. Prati.
Sacrificamus Regni Caeli	Alto	7	Francesco Tunno.
Attendere Domine	Canto	8	Coradini.

A DVE VOCI.

Gustate & videte	Canto e Basso	9	Gio. Prati.
O Maria quid Floras ad Mo.	Canto e Basso	10	Gio. Valentini.
Vna es o Maria	Canto e Basso	11	Dominico Rogioni.
Osmantullin & dulcissime.	Canto e Basso	12	Galeazzo Sircani.
Deus Misereatur nostris	Canto e Basso.	13	Gio. Valentini.
Ad te desiderat	Canto e Basso	14	Gio. Prati.
Veni digne mi	Canto e Basso	15	Federico Costa.
Hic est Bestus Carolus	Canto e Basso.	16	Giorgio Pofi.
Quem a claudum desiderat	Canto e Basso	17	Bartolomeo Cesana.
Exaudi me Domine	Canto e Basso	18	Michel Angelo Razzi.
In te Domine speravi	Alto e Basso	19	Benedetto Re.
Vulnerasti cor meum	Alto e Tenore	20	Vincenzo Pelegri.
Iubilate deo	Alto e Tenore	21	Benedetto Re.
Confite timore tuo	Alto e Basso	22	Bartolomeo Cesana
Vna es Columba mea	Alto e Canto.	23	Francesco Calati.
De ore prudentis	Canto e Tenore	24	Il Incerto.
Cantate Domino	Doi Canti o Ten.	25	Claudio Monteverde
Veni in Hortum meum	Doi Canti o Ten.	26	Licomo Filippo Biumo.
Quam bece festum	Doi Tenori.	27	Alessandro Bontempo.
O Crux Benedicta	Doi Contralti	28	Giulio Cesare Gabuato.
Ego dormio	Doi Contralti	29	Gio. Sanfoni.
Spontus sanctus	Tenore e Basso.	30	D'Incezo Autore.
Ecce quam bonum	Doi Bassi.	31	Gio. Sanfoni.

A TRE VOCI

Laudate Dominum in sanctis.	Doi Soprani e Tenore.	32	Vincenzo Pelegri.
O Dulcis amor Iesu	Canto Tenore e Basso.	33	Gio. Valentini
Super flumina Babilonis	Canto Tenore e Basso	34	Gio. Ghazolo.
O beatum Carolum	Canto Alto Basso.	35	Alessandro Tadei.
Hic quem diliget anima mea	Canto Tenore Basso.	36	Andrea Cima.
Aue gratia Plena	Canto Alto Tenor.	37	Iacomo Brignoli
Aue mundi spes Maria	Doi Canti e Basso.	38	Gio. Battista Cocciola.
Vulnerasti cor meum	Doi Tenori e Basso	39	Gio. Valentini.
Cur mundus militet	Doi Tenore e Basso.	40	Reimondo Balestra.
Bonum est confiteri Domi.	Doi Tenori e Basso.	41	Michael Angelo Razzi.

A QUATTRO VOCI

Vincenti dabo	42	Canto, Alto Tenor e Basso	Vincenzo Pelegrini.
Inviolata	43		Giò. Ciaucchio.
O Crux Benedicte	44		Giò. Priuli
Dilectus meus	45		Domenico Rognaoni.
Consolamini Popule meus	46		Gabriele Arnoni.
Gaudemus Iubileus Exul.	47		Giorgio Pofi.
Euge ferac bone	48		Cesler Borgo
Cantate Domino	49		Horat o Nanterai.
Confitemini gentes	50		Giò. Ghizzolo.
Quid moraris	51		Giugio Ofculati.
Gaudens gaudebo	52		Flaminio Cumanedo
Salve aeterni	53		Reimondo Balestra
Venter eius eburneus	54		Iacomo Bognoni.
Congratulamini mihi	55		Federico Coda.
Oculi eius sicut columbe	56		Francesco Cafati.

A CINQUE VOCI

Non turbetur cor vestrum.	57		Vincenzo Pelegrini.
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I L L I N E



PARTITVRA
PARNASSVS
MVSICVS
FERDINANDAEVS
IN QVO

Musici nobilissimi, quà suavitate, quà arte prorsus admira-
bili, & diuina ludunt: 1. 2. 3. 4. 5. Vocum.

A IOANNE BAPTISTA BONOMETT:

Bergomate Serenissimi Ferdinandi Archiducis Austriae, & c.

*Musico congestus, eidemque Serenissimo in grati animi
symbolum dicatus, & consecratus.*

CVM PRIVILEGIO.



VENETIIS.

APVD IACOBVM VINCENTIVM. MDCXV.



D Omnis regit me.

E

Gredimini filij homi-

Partitura

A musical score for a multi-staff instrument, likely a lute or guitar, titled "Partitura". It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The clefs are primarily treble clefs, with some staves using a different clef. The music is written in a single system across the page.

Gio. Valentini

Basso solo

3

Basso Continuo

A musical score for two instruments: "Basso solo" and "Basso Continuo". The score is titled "Benedicam Dominum" and is by Gio. Valentini. It begins with a large initial "B" and a treble clef. The music is written in a single system across ten staves. The notation includes various rhythmic values and clefs, with the Basso Continuo part using a different clef than the Basso solo part.

P *Aratum cor meum Deus.*

O

Mnes fientes

A

Doramus te Domine.

Musical score for the first page of the piece. It features a vocal line (Alto solo) and a piano accompaniment. The score is written in common time (C) and begins with a treble clef for the voice and a bass clef for the piano. The music consists of several staves, with the vocal line and piano accompaniment written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the second page of the piece. It continues the vocal line and piano accompaniment from the first page. The score is written in common time (C) and begins with a treble clef for the voice and a bass clef for the piano. The music consists of several staves, with the vocal line and piano accompaniment written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings.

Partitura

A musical score for a full orchestra, labeled "Partitura". It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a standard musical notation style with a treble clef and a common time signature.

Francesco Turino. Alto solo.

Basso Principale

A musical score for two vocal parts: "Alto solo" and "Basso Principale". The score begins with a large, bold letter "S" in the alto part. The title "Acrifecemus Regine" is written below the first staff. The music is in common time and features various rhythmic patterns, including sixteenth and thirty-second notes. There are several dynamic markings such as *mf*, *f*, and *ff*, and some phrasing slurs. The score is written in a standard musical notation style with a treble clef.

G *Vilate & videte.*

Musical score for Gio. Valentini's "A 2. Cant. e Basso". The score consists of six systems of music, each with a vocal line and a basso continuo line. The notation includes various rhythmic values, accidentals, and phrasing marks.

Gio. Valentini. A 2. Cant. e Basso

Partitura

Musical score for "Maria quid ploras". It begins with a large decorative initial 'O' on the vocal line. The score consists of three systems of music, each with a vocal line and a basso continuo line. The notation includes various rhythmic values, accidentals, and phrasing marks.

O
Maria quid ploras

Continuation of the musical score for "Maria quid ploras". It consists of six systems of music, each with a vocal line and a basso continuo line. The notation includes various rhythmic values, accidentals, and phrasing marks.

Partitura

The left page of the musical score, titled "Partitura", contains ten staves of handwritten musical notation. The notation is arranged in two columns of five staves each. The top staff of each column begins with a treble clef and a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves include dynamic markings such as "p" (piano) and "f" (forte). The notation is dense and fills most of the page.

Partitura

The right page of the musical score, also titled "Partitura", contains ten staves of handwritten musical notation. The notation is arranged in two columns of five staves each. The top staff of each column begins with a treble clef and a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves include dynamic markings such as "p" (piano) and "f" (forte). The notation is dense and fills most of the page. The bottom three staves of the right column are empty.

V

Nata Maria

Musical score for Partitura, measures 1-11. The score is written on two systems of staves. The first system consists of two staves, and the second system also consists of two staves. The music is written in a single melodic line with a basso continuo line below it.

Galeazzo Sirena A 2. Cantor, e Basso.

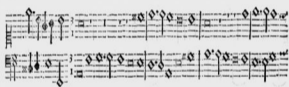
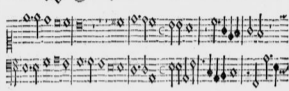
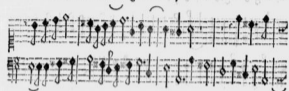
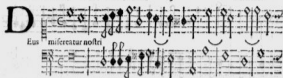
Basso Continuo

O *Amantissime*

Musical score for Galeazzo Sirena, measures 12-14. The score is written on two systems of staves. The first system consists of two staves, and the second system also consists of two staves. The music is written in a single melodic line with a basso continuo line below it.

Musical score for Basso Continuo, measures 1-14. The score is written on two systems of staves. The first system consists of two staves, and the second system also consists of two staves. The music is written in a single melodic line with a basso continuo line below it.

D
Eius misericordiar noſtri



A

D te dēderat.

Musical score for Partitura, consisting of multiple staves of music. The notation includes various rhythmic values and melodic lines across several systems.

V

Eni dilecte mi.

Musical score for Partitura, starting with a large 'V' and including the lyrics 'Eni dilecte mi.' The score consists of multiple staves of music with various rhythmic and melodic notations.

Musical score for Partitura, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs.

H

Te est Beatus Carolus
 & in diebus suis
 Quasi Stella Matutina
 & quasi luna plena
 sic ille effulset

Musical score for Basso Continuo, consisting of ten staves of music. The lyrics are written below the notes. The score includes various rhythmic values and accidentals.

Q

Veniamus ad deum desiderat.

ad te Deus

dum dicitur

Quare tristis

spes in Deo

salutare

E

Exaudi me Domine.

Quare tristis

Partitura

65 43

19 Partitura

19 143

Benedetto Rê A doi Alto: Basso Basso continuo

I N te Domine speravi

Iustitia tua In
clina esto mihi

V *Vincisti cor meum*

The first page of the musical score features a vocal line starting with a large 'V' and the lyrics 'Vincisti cor meum'. Below the vocal line are five staves of lute tablature, each beginning with a 'C' and a '6' to indicate the instrument and tuning. The music is written in a style characteristic of 17th-century Italian lute tablature, with rhythmic values and accidentals clearly marked.

Partitura.

The second page of the musical score continues the vocal line and the five staves of lute tablature. The notation is consistent with the first page, showing the continuation of the melody and the corresponding fretting for the lute. The piece concludes with a final cadence on the vocal line.

Partitura.

Musical score for Partitura, left page. The score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The remaining nine staves are for instruments, with various clefs and time signatures. The music is written in a single system across the page.

Benedetto Rè A doi Alto, Tenore

23

Basso Continuo

Musical score for Benedetto Rè A doi Alto, Tenore and Basso Continuo, right page. The score begins with a large Roman numeral 'I' and a 'C' time signature. The first staff is for the vocal line, with the text 'Vbilarè Deo' written below it. The following staves are for the basso continuo and other instruments. The score is written in a single system across the page.

C

Onfige timore tuo.

65 705

V

Na est columba mea

D'incerto. A 2. Canto, e Tenore.
E oie Profetie

Partitura

Partitura

C

Antate Domino

Cantate

Quia mirabilia fecit

Cantate

V

Eni in hortam meum

G 2

Q Vam breue feliam.

O Cruz Benedicta

tu sola excellor

& mea morte

superavit

E

Go dorusio

43 Quia caput meum

exspoliavi me

furrexi

S

Prurur sanctus

& apparuerunt

spiritus sancto

Alleluia

E Cce quam bonum

quoniam quoniam

31 343 343 43 43 65 65 43 43

Detailed description: This page contains a musical score for two Basses and a Continuo. The music is in common time (C) and begins with a large 'E' time signature. The lyrics 'Cce quam bonum' are written below the first staff. The score consists of ten staves. The first staff is for the vocal parts, and the following nine staves are for the instruments. The lyrics 'quoniam' appear twice, under the fourth and sixth staves. Measure numbers 31, 343, 43, 65, and 43 are indicated throughout the score.

L Audate Dominum in sanctis eius

Partitura della Raccolta del Buonometti. A 1. 2. 3. 4. & 5. voci. H

Detailed description: This page contains a musical score for three Soprano and Tenor voices. The music is in common time (C) and begins with a large 'L' time signature. The lyrics 'Audate Dominum in sanctis eius' are written below the first staff. The score consists of ten staves. The first staff is for the vocal parts, and the following nine staves are for the instruments. The lyrics 'Audate Dominum in sanctis eius' are written below the first staff. The score is a partitura for five voices (1, 2, 3, 4, & 5). Measure numbers 31, 343, 43, 65, and 43 are indicated throughout the score.

Paritura

Musical score for the 'Paritura' section. The score is written on two systems of staves. The top system consists of a vocal line (Soprano) and a piano accompaniment (Piano). The vocal line features a melodic line with various ornaments and rests. The piano accompaniment consists of a bass line and a treble line, with the bass line often playing a steady eighth-note accompaniment. The second system continues the musical material, with the vocal line showing more complex rhythmic patterns and the piano accompaniment providing harmonic support. The score concludes with a double bar line.

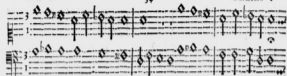
Paritura

Musical score for the 'Paritura' section. The score is written on two systems of staves. The top system consists of a vocal line (Soprano) and a piano accompaniment (Piano). The vocal line features a melodic line with various ornaments and rests. The piano accompaniment consists of a bass line and a treble line, with the bass line often playing a steady eighth-note accompaniment. The second system continues the musical material, with the vocal line showing more complex rhythmic patterns and the piano accompaniment providing harmonic support. The score concludes with a double bar line.

O

Dulca Amor Gesù

Partitura

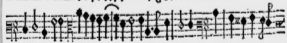
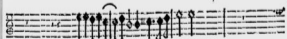
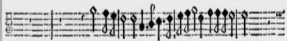
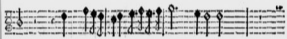
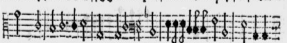
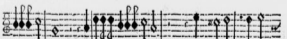
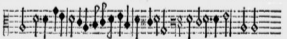
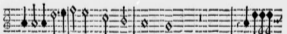


Gio. Ghizzolo A 3. Canto, Tenore, e Basso

Partitura



Vper flamina Babilonis.



Partitura

Musical score for Partitura, measures 44-56. The score consists of ten staves. The first staff is a vocal line with a treble clef and a common time signature. The following staves are for various instruments, including strings and woodwinds, with various clefs and time signatures. The music is written in a single system.

Alessandro Tadei. A. J. Canto, Alto, e Basso 35

Basso Principale

Musical score for Alessandro Tadei, measures 341-356. The score consists of ten staves. The first staff is a vocal line with a treble clef and a common time signature. The following staves are for various instruments, including strings and woodwinds, with various clefs and time signatures. The music is written in a single system. The text "Beatum Carolum." is written below the first staff.

Partitura della Raccolta dei Bonometti. A. 1. 3. 4. & 5. voci. 1

First system of musical notation on the left page, featuring a vocal line with a treble clef and a piano accompaniment with a bass clef.

Andrea Cima A. 3. Canto, Tenore e Basso

Partitura

H Eu quem diligit.

Second system of musical notation on the left page, starting with a large initial letter 'H' and the text 'Eu quem diligit.' below it.

Third through eighth systems of musical notation on the left page, continuing the vocal and piano parts.

First through eighth systems of musical notation on the right page, continuing the vocal and piano parts.

Dialoghi di Iacomo Bignoli. A 3. Canto, Alto, e Tenore

Partitura

A

Ve grata piana

Partitura

The left page of the manuscript contains ten systems of musical notation. Each system consists of two staves. The notation is dense, with many notes and rests. There are several phrasing marks, including slurs and breath marks, indicating the structure of the music. The paper shows signs of age, with some staining and wear.

Partitura.

The right page of the manuscript contains ten systems of musical notation, mirroring the layout of the left page. Each system consists of two staves. The notation is dense, with many notes and rests. There are several phrasing marks, including slurs and breath marks, indicating the structure of the music. The paper shows signs of age, with some staining and wear.

38 Partitura

Gio: Battista Cocciola. A 3. doi Cantie: Basso Basso Continuo

A

Vemundi ipse Maria.

Gio. Valentini. A 3. doi Tenore: Basso 39 Partitura

V

Vincraflicor meum

Partitura della Raccolta del Bonometti. A 1. 2. 3. 4. & 5. Voci.

Partitura

Musical score for the left page of a Partitura, featuring ten staves of music in a 3/4 time signature. The notation includes various rhythmic values and rests across the staves.

40

Partitura

Musical score for the right page of a Partitura, featuring ten staves of music in a 3/4 time signature. The notation includes various rhythmic values and rests across the staves. A large 'C' time signature is present on the fifth staff.

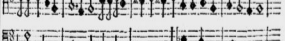
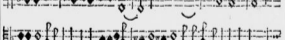
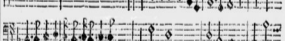
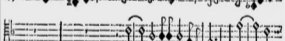
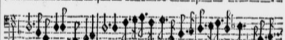
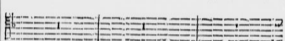
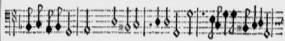
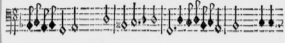
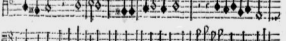
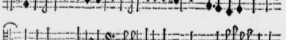
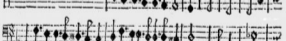
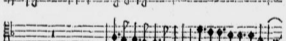
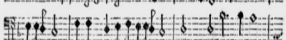
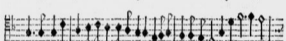
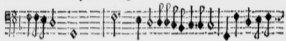
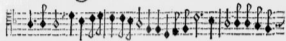
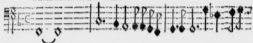
Raimondo Balestra. A 3. doi Tenori, Basso. Basso Continuo

Or mundus militat.

B



Onum est confiteri Domino.



Partitura

Musical score for Partitura, measures 76-143. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single melodic line. Measure 76 is marked with a '76' below the staff. The score concludes with a double bar line and a repeat sign. The number '143' is written below the final staff.

Vincenzo Pelegrini. A 4. 42

Basso Continuo

Musical score for Vincenzo Pelegrini, A 4, 42, Basso Continuo. The score consists of ten staves. The first staff begins with a large 'V' and a treble clef. The music is written in a single melodic line. The lyrics are: *Incedi dabo*, *& sciebam super ea nomen civitatis*, and *dabo tibi coronam.* The score concludes with a double bar line and a repeat sign. The bottom two staves are empty.

I

Nuvolata

Partitura

Two vocal staves with lyrics: *Crux benedicta*

Five instrumental staves

O

Crux Benedicta

Two vocal staves with lyrics: *Crux benedicta*

Five instrumental staves

D lectus meus

Musical score for the left page, featuring a vocal line and three instrumental staves. The vocal line begins with a large 'D' and the text 'lectus meus'. The instrumental parts consist of three staves with various rhythmic patterns and articulations.

Musical score for the right page, featuring three instrumental staves. The music continues with complex rhythmic textures and articulations across three staves.

Partitura

Musical score for the left page, labeled "Partitura". It consists of ten systems of music, each with two staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. There are also some slurs and phrasing marks. The music appears to be a single melodic line with a supporting bass line.

Partitura.

Musical score for the right page, labeled "Partitura.". It consists of ten systems of music, each with two staves. The notation includes various rhythmic values, rests, and dynamic markings such as *mf* and *f*. There are also some slurs and phrasing marks. The music appears to be a single melodic line with a supporting bass line. The bottom two systems of the page are empty staves.

C

Onisiamini popule meus

Paritura

Musical score for Paritura, left page. The score consists of ten staves. The first two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. The music is written in a single system with various clefs and time signatures.

Giorgio Pofi. A 4-

47

Basso Continuo

Musical score for Basso Continuo, right page. The score consists of ten staves. The first two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. The music is written in a single system with various clefs and time signatures.

G Audemus Iubilemus Exultemus

Alleluia

Beate Mariae Virginis

Iubilate Ecclesia

Gaudemus Iubilemus

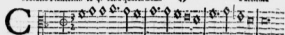
Alleluia.

E

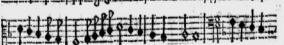
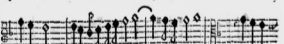
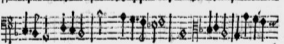
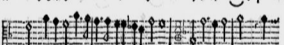
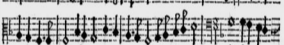
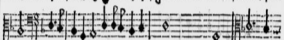
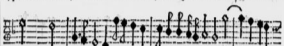
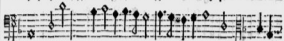
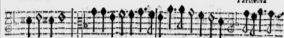
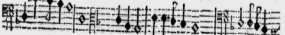
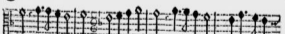
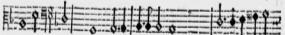
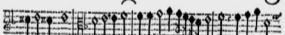
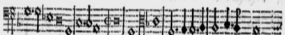
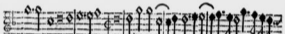
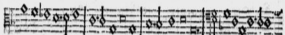
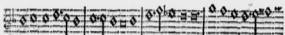
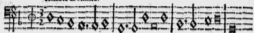
Vge scrue bone

Musical score for the left page, featuring five systems of music. Each system consists of a vocal line (top) and a lute line (bottom). The music is written in a historical style, likely 16th-century Italian, with various note values and rests. The first system begins with a large 'E' and the instruction 'Vge scrue bone'. The notation includes treble clefs and a common time signature.

Musical score for the right page, featuring five systems of music. Each system consists of a vocal line (top) and a lute line (bottom). The music continues from the left page. The notation includes treble clefs and a common time signature.



Antate Domino.



Partitura

Musical score for the left page, labeled "Partitura". It consists of ten staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The remaining staves are piano accompaniment, with various clefs and rhythmic patterns. The music is written in a historical style, likely from the 18th or 19th century.

Partitura

Musical score for the right page, labeled "Partitura". It consists of ten staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The remaining staves are piano accompaniment, with various clefs and rhythmic patterns. The music is written in a historical style, likely from the 18th or 19th century.

C

Confitemini gentes.

Date gloriam.

Partitura

The left page of the musical score, titled "Partitura", contains ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a single system across the ten staves, with some staves containing multiple systems of notes. The notation is dense and includes many accidentals and dynamic markings.

Partitura

The right page of the musical score, also titled "Partitura", contains ten staves of music. The notation is similar to the left page, featuring various rhythmic values and accidentals. The music is written in a single system across the ten staves, with some staves containing multiple systems of notes. The notation is dense and includes many accidentals and dynamic markings.

Q

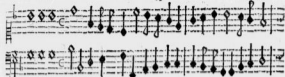
Vid morans
furge propera
videre cupio
dulcem vocem tuam
furge ergo
tui enim amore

G

Audens gaudebo

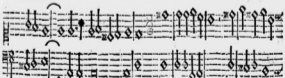
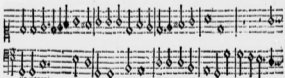
Partitura

Partitura

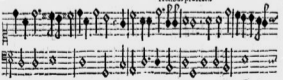
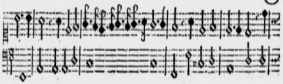
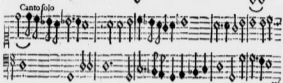
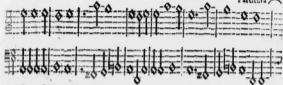


Reimondo Balestra. A 4

Alto solo



Sinfonia



Adibus profectis

Partitura

The left page of the manuscript, titled "Partitura", contains six systems of musical notation. Each system consists of two staves: a vocal line (top) and a piano accompaniment line (bottom). The vocal line uses a soprano clef (C1) and the piano line uses a bass clef (C2). The music is written in a single key signature and time signature. The notation includes various note values, rests, and dynamic markings. The first system begins with a fermata over the first note of the vocal line. The second system features a fermata over the final note of the piano line. The third system has a fermata over the final note of the vocal line. The fourth system has a fermata over the final note of the piano line. The fifth system has a fermata over the final note of the vocal line. The sixth system has a fermata over the final note of the piano line.

Partitura.

The right page of the manuscript, titled "Partitura.", contains six systems of musical notation. Each system consists of two staves: a vocal line (top) and a piano accompaniment line (bottom). The vocal line uses a soprano clef (C1) and the piano line uses a bass clef (C2). The music is written in a single key signature and time signature. The notation includes various note values, rests, and dynamic markings. The first system begins with a fermata over the first note of the vocal line. The second system features a fermata over the final note of the piano line. The third system has a fermata over the final note of the vocal line. The fourth system has a fermata over the final note of the piano line. The fifth system has a fermata over the final note of the vocal line. The sixth system has a fermata over the final note of the piano line.

V

Enter eius

Partitura

First system of musical notation for the Partitura, showing vocal staves and piano accompaniment.

Second system of musical notation for the Partitura.

Third system of musical notation for the Partitura.

Fourth system of musical notation for the Partitura, consisting of empty staves.

Fifth system of musical notation for the Partitura, consisting of empty staves.

Federico Coda A 4.

59

Partitura

C

First system of musical notation for Federico Coda A 4, featuring vocal staves and piano accompaniment.

Ongratulamini.

Second system of musical notation for Federico Coda A 4, featuring vocal staves and piano accompaniment.

Tenor solo

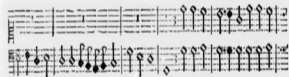
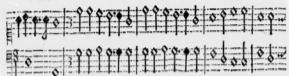
Third system of musical notation for Federico Coda A 4, featuring vocal staves and piano accompaniment.

Fourth system of musical notation for Federico Coda A 4, featuring vocal staves and piano accompaniment.

Canto solo

Fifth system of musical notation for Federico Coda A 4, featuring vocal staves and piano accompaniment.

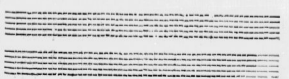
Partitura



Alto solo



Partitura



O

Culi eius sicut columbarum.

The first page of the musical score features a large initial 'O' and the Latin text 'Culi eius sicut columbarum.' The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The music is in a common time signature and consists of several staves of vocal and instrumental notation.

The second page of the musical score continues the composition from the first page. It features the same four-voice setting and basso continuo line. The notation includes various musical symbols such as notes, rests, and ornaments, typical of 17th-century manuscript notation.

Musical score for the left page, featuring ten staves of music. The notation includes various rhythmic values and clefs, typical of a polyphonic setting.

N *On turbetur cor vestrum.*

Musical score for the right page, starting with a large 'N' time signature. It features ten staves of music. The first staff includes the lyrics "On turbetur cor vestrum." below it.

Partitura

et cum assumptas fueris a vobis

The left page of the musical score consists of six systems of music. Each system contains a vocal line (treble clef) and a keyboard accompaniment (bass clef). The lyrics are written below the vocal line. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Partitura:

i quid aspectis in caelum

The right page of the musical score consists of six systems of music. Each system contains a vocal line (treble clef) and a keyboard accompaniment (bass clef). The lyrics are written below the vocal line. The music continues from the left page and includes some dynamic markings like 'Vini' and 'Gabbie'.

Paritura



TAVOLA DI TUTTI GLI MOTETTI

A VNA, DVE, TRE, QUATTRO, ET CINQUE VOCI.

Racolti Da Gio. Battista Bonometti da Bergamo.



VOCE SOLA

Canto & Tenore	Fol.	1	Vincenzo Pellegrini.
Canto		2	Gio. Priuli.
Basso		3	Gio. Valentini.
Tenore		4	Gio. Casaccio.
Tenore		5	Bartolomeo Barbarini.
Alto		6	Gio. Priuli.
Alto		7	Francesco Turino.
Canto		8	Coradini.

A DVE VOCI.

Gustate & videte	Canto & Basso	9	Gio. Priuli.
O Maria quae Ploras ad Mo.	Canto & Basso	10	Gio. Valentini.
Vox es O Maria	Canto & Basso	11	Dominico Rognoni.
O amantissime & dulcissime.	Canto & Basso	12	Galcazzo Sirena.
Deus Misereatur nostrae	Canto & Basso.	13	Gio. Valentini.
Ad te desiderat	Canto & Basso	14	Gio. Paffi.
Veni dulcedum	Canto & Basso	15	Federico Coda.
Hic est Beatus Carolus	Canto & Basso.	16	Giorgio Pogg.
Quem admodum desiderat	Canto & Basso	17	Bartolomeo Cesana.
Exultare me Domine	Canto & Basso	18	Michel Angelo Razzi.
In te Domine speravi	Alto & Basso	19	Benedetto Rè.
Vulnerasti cor meum	Alto & Tenore	20	Vincenzo Pellegrini.
lubilate Deo.	Alto & Tenore	21	Benedetto Rè.
Confite tueri tuo	Alto & Basso	22	Bartolomeo Cesana.
Vna es Columba mea	Alto & Canto.	23	Francesco Calati.
De ore proferentis	Canto & Tenore	24	L'Incerto.
Cantate Domino	Doi Canti & Ten.	25	Claudio Monteverde
Veni in Hortum meum	Doi Canti & Ten.	26	Iacomo Faluppo Biunno.
Quam breue festum	Doi Tenor.	27	Allesandro Bonate npo.
O Cras benedicta	Doi Contralti	28	Giulio Cesare Gabuio.
Ego dormio	Doi Contralti	29	Gio. Sanfoni.
Spiritus sanctus	Tenor & Basso.	30	D'Incerto Autog.
Ecce quia bonum	Doi Bassi.	31	Gio. Sanfoni.

A TRE VOCI

Laudate Dominum in sanctis.	Doi Soprani è Tenore.	32	Vincenzio Pelegrini.
O Dulcis amor Iesu	Canto Tenor è Basso.	33	Gio. Valentini.
Super flumina Babilonis	Canto Tenor è Basso	34	Gio. Ghizzolo.
O Beatum Carolum	Canto Alto Basso.	35	Alessandro Tadei.
Hic quem diligita anima mea	Canto Tenor Basso.	36	Andra Cima.
Aue gratia Plena	Canto Alto Tenor.	37	Iacomo Brignoli
Aue mundi spes Maria	Doi Canti è Basso.	38	Gio. Battista Cacciola.
Vulnerasti cor meum	Doi Tenori è Basso	39	Gio. Valentini.
Cur mundus militet	Doi Tenori è Basso.	40	Reimondo Balestra.
Bonum est confiteri Domi.	Doi Tenori è Basso.	41	Michiel Angelo Rizzi.

A QUATTRO VOCI.

Vincenti dabo	Canto, Alto Tenor e Basso.	42	Vincenzio Pelegrini.
Inviolata		43	Gio. Casaccio.
O Crux Benedicta		44	Gio. Priuli
Dilectus meus		45	Dominico Rognoni.
Consolamini Popule meus		46	Giuliano Arnoni.
Gaudemus iubilare Exult.		47	Giorgio Pofi.
Euge seruat bono		48	Ceser Borgo
Cantate Domino		49	Horatio Nanterni.
Confitemini gentes		50	Gio. Ghizzolo.
Quid a. oratio		51	Giulio Otcalati.
Gaudens gaudebo		52	Fiaminio Camanedo
Salus aeterni		53	Reimondo Balestra
Venter eius eburneus		54	Iacomo Brignoli.
Congratulamini mihi		55	Federico Coda.
Oculi eius sicut columbe		56	Francesco Casati.

A CINQUE VOCI.

Non turbetur cor vestrum.		57	Vincenzio Pelegrini.
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I L F I N E,

