

VIOLINO Secondo

MUSICHE  
SACRE  
CONCERNENTI

Messa, e Salmi Concertati con Istromenti Imni Antifone &  
Sonate, A Due 3. 4. 5. 6. 8. 10. e 12. Voci

D I

FRANCESCO CAVALLI.

Organista Della Serenissima Republica, in S. Marco.

CONSACRATE

AL SERENISSIMO

GIO CARLO

CARDINAL, DE MEDICI


CON PRIVILEGIO



IN VENETIA

Appresso Aleffandro Vincenti MDC LVI.





# SERENISSIMA ALTEZZA

**I** Concenti, è gl'incensi hebbero fin ne gl'effordij del mondo proprietà di tributo à gli Dei: onde io, che insegnai al mio cuore gl'ossequij verso V. A. Serenissima con l'essempio dell' adoratione, era bē giusto, che, se non con gl'incensi, con le musiche al meno la venerassi. Sò, che in vn composto di consonanze farà dissonanza la piciolezza del dono con l'Eminenza del merito, mà l'armonia della soauissima benignità di V. A. Serenissima darà spirito al concerto sopra il Basso continuo, & inalterabile della mia profondissima riuerenza. Non sapueo desiderare più glorioso Mecenate, che V. Serenissima A; non doueuo credere, che altri meglio di lei hauesse à compattare questi componimenti, come quella, che degnata si comadarmi altre compositioni hà già reso auuezzo l'udito alle mie debolezze: ne poteuo poi sciegliere piu famosa tutella à queste mie Batute di Tempo, acìò non restino abbatute dal tempo. Prostro dunque à di lei Serenissimi Piedi queste mie deboli fatiche, supplicandola glorificarle con l'aggradimento; mentre io, che hora inchino i suoi piedi con l'humiltà delle carte, spero vn giorno di farlo con la diuotione de baci, e trà tanto mi consacro fino all'ultimo spirito

Di V. A. Serenissima

Humilissimo Deuotissimo, obligatissimo seruo  
Francesco Caualli

Di Venetia li. 2. Ottobre 1656.

# LO STAMPATORE ALLI

Signori Virtuofi



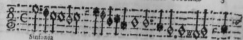
**L** Virtuosiſſimo Signor Frãceſco Caualli Autore della preſente Opera mi hà impoſto, ch'io dica alle Signorie loro, che la parte nominata Violòcino, che ſi ritro ua in tutta l'opera ( quale deueſempre eſſere collocata preſſo li Violini, garreggiando queſti inſieme ) può ſeruire anco per vn Chitarone, Fagotto, Ouero altro Iſtromento ſimile, pronto alla velocità, ſi può anco tralaſciare ad arbitrio.

Preſto ſi darãno altre Opere alle ſtampe di queſto Eccelenſiſſimo Virtuouo: Viuete felici.



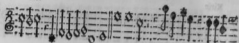
Meſſa A 3. Voci, Con Iſtromenti

Violino Secondo 5

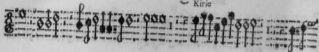


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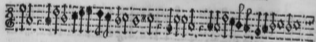
Irie



Kirie



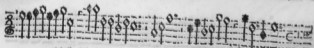
Sinfonia



28.

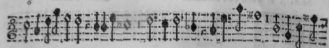
Chriſte

17.



Meſſa, Salmi Motetti, Hinni, Sonate, del Caualli

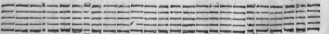
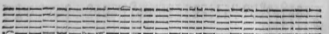
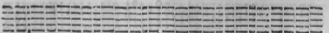
L 3



Kirie



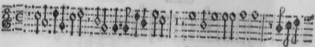
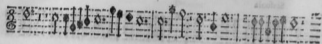
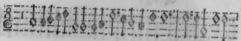
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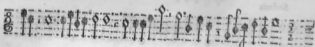
Violino Secondo

Gloria  
Tacet.

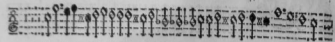
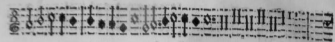
Tutti Loria



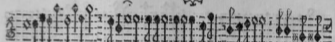
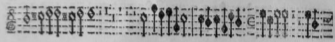
Et in terra



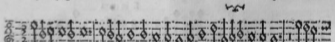
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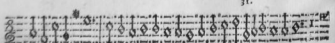
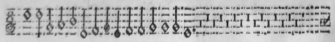
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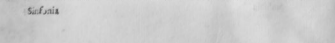
Gratias



Sinfonia

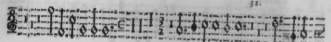
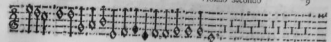


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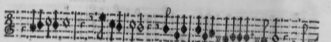
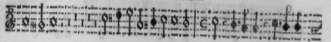


Violino Secondo

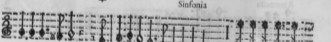
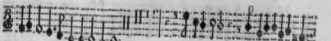
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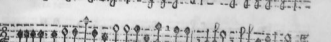
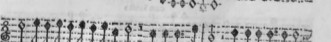
Domine



Sinfonia



Sinfonia



Messa, Salvi, Motetti, Finini, Sonate, del Cavali

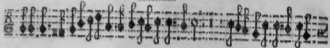
L. 5



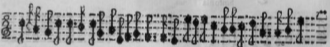
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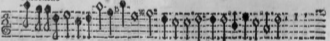
Ritornello



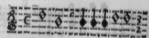
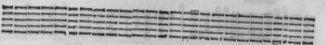
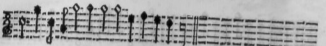
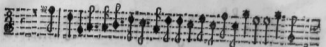
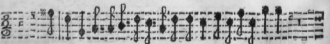
Ritornello



Ritornello

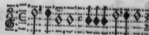


cum Sancto

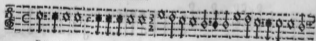


Patrem Tacet.

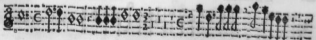
Credo

In unum Dominum  
Tacet.

Et in unum

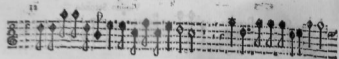


Et ex patre

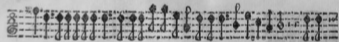


Deum de Deo

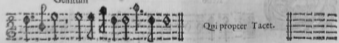
L. 6



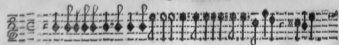
Genitum



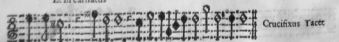
Genitum



Qui propter Tacet.



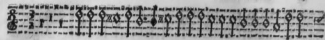
Et in carnatus



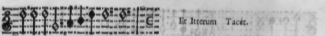
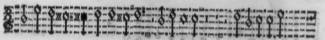
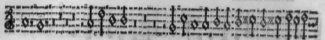
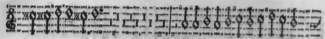
Crucifixus Tacet

Violino Secondo

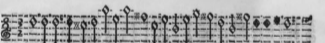
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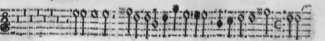
Et resurrexit



Et iterum Tacet.



Et in spiritum



Qui cum Patre



Messa: Salmi, Motetti, Hinni, Sonate, del Canali

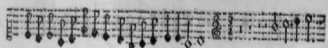
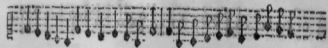
L. 7



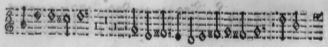
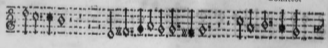
Sanctus



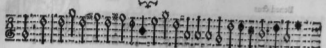
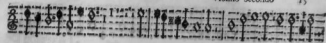
Et vitam Sanctam



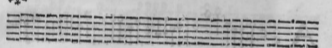
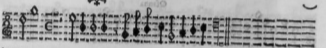
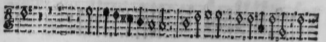
Confiteor



Et vitam

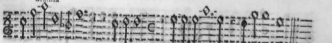
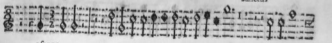


Et vitam



Agnus

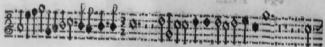
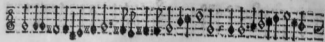
Sanctus



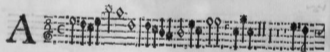
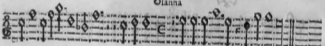




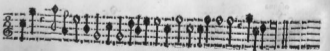
Benedictus



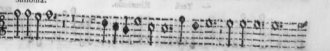
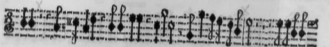
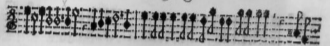
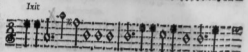
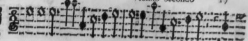
Osanna



Agnus



Ixit



Sinfonia.

Virgam

24

Messa, Salmi, Motetti, Inni, Sonate, del Cavalli

Dominare

L. 9

Ritornello,

Tecu Ritornello,

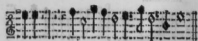
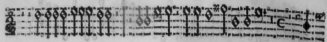
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Ritornello,

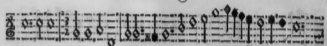
Dominus

Indi-

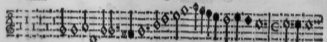
cabit



De corente Tacet.

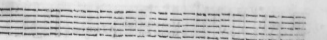
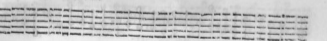
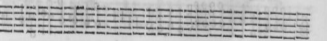
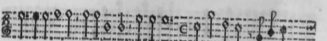
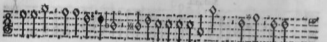
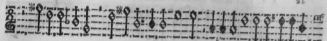
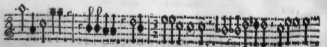
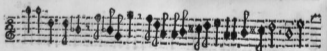


Gloria



Ritornello

Gloria





On firebor.

37.

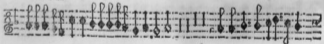
Sinfonia.



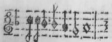
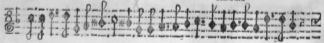
Magna



Sinfonia



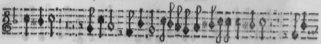
Sinfonia

Memoriam fecit  
Memor erit

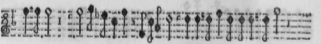
Tacet.

Vr det illis Tacet.  
Fidella Tacet.

Redemptionem



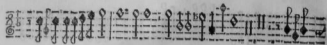
Sanctam



15. Sinfonia.

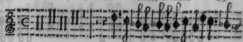
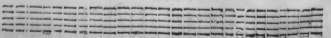
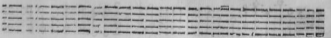
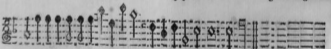
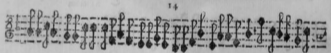
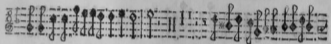
Intellectus.





Gloria

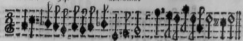
maestri



Eatus,

34.

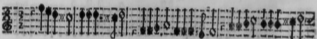
Sinfonia.



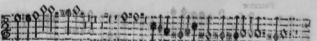
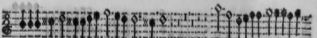
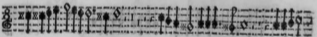
Potens interra Tacet.

Gloria &amp; dicitur Tacet.

Exortum Tacet.



Iucundus homo



Messia, Salmi, Motetti, Himni, Sonate, del Canelli

Enricher  
L. 12

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Peccator

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Sicut erat



Audate Tacet.

Sit Nomen 48. Sinfonia.

A Solis Tacet.  
Ex caelis Tacet.  
Quis Tacet.

Ritornello.

Suscitans Tacet.

Ritornello.

Vt collocet eum Tacet.

Violino Secondo

Qui habit.

15

Gloria Tacet.

Ritornello

35. Ritornello.

20

Et in secula

14

24

31

37

A 8. Voci, con Trombati

Violino Secondo 31

**L**

Audate Dominos

Omnes

Quoniam

Sinfonia

20

f.

I 16



32 Gloria

39

Sinfonia

44

52

Et in secula

33

40

47

54

61

68

75

82

89

96

103

110

117

124

131

138

145

152

159

166

173

180

187

194

201

208

215

222

229

236

243

250

257

264

271

278

285

292

299

306

313

320

327

334

341

348

355

362

369

376

383

390

397

404

411

418

425

432

439

446

453

460

467

474

481

488

495

502

509

516

523

530

537

544

551

558

565

572

579

586

593

600

607

614

621

628

635

642

649

656

663

670

677

684

691

698

705

712

719

726

733

740

747

754

761

768

775

782

789

796

803

810

817

824

831

838

845

852



*Allegro*

*Ritornello*

*Ritornello*

*Ritornello*

*Fine*

Musical score for the first page, featuring ten staves of music. The notation includes various dynamics such as *pp*, *mf*, and *ff*, and articulations like accents and slurs. The music is written in a single system across the ten staves.

A 4. Voci & due Violini, Con Violino primo Violino Secondo 37



Musical score for the second page, featuring ten staves of music. The notation includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs. The music is written in a single system across the ten staves.

Lyrics: *Ni Nif. Sinfonia*

27

Cam de ferit

Sinfonia

Sicut Sagitte

ritmo IV

Reatus

Detailed description: This page contains eight staves of musical notation. The first staff is labeled 'Cam de ferit' and the second 'Sinfonia'. The third staff is labeled 'Sicut Sagitte'. The fourth staff has a '6/4' time signature. The fifth staff is marked 'ritmo IV'. The eighth staff is labeled 'Reatus'. The notation includes various note values, rests, and dynamic markings.

28

Sinfonia

Gloria

Detailed description: This page contains seven staves of musical notation. The second staff is labeled 'Sinfonia'. The sixth staff is labeled 'Gloria'. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for page 40, consisting of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *sfz*.

Handwritten musical score for page 41, featuring a large decorated initial **L** at the beginning. The score consists of eight staves of music. Performance markings include *mf*, *sfz*, and *rit.*. The word *Lauda* is written above the second staff, and *Ritornello* is written above the sixth and seventh staves.

43

Miserere

Qui annuntiat

Non fecit. Tacet.

Gloria

43

Gloria

Redidi 27 Sinfonia

Ego dixi. Sinfonia

Qui tribuam Tacet.

Vota mea

O Domine Discipuli  
Tacet.

Vota mea

G Loria.

Sicut erat.

Piano.



Omne probasti. Sinfonia.

Intellexisti.  
Ecce Domine  
Mirabilis.

Sinfonia.

Sinfonia.

Sinfonia.

Quia

Quia tu possedisti  
Confitebor.  
Non est occultatum  
Imperfectum.  
Mihî autem.

Dimumerabo

fi ocideris

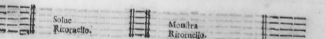
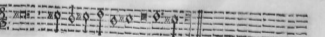
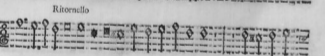
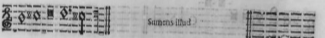
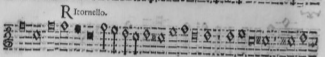
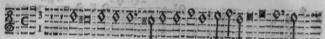
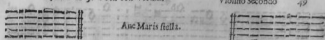
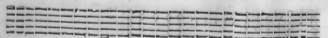
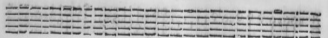
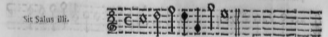
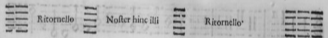
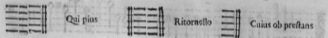
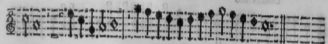
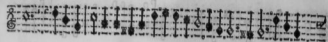
perfecto odio Probam me. Sinfonia

Gloria Sinfonia





Ritornello.



Six Laus Deo

Amen.

I BSV Corolla

Ritornello.

Qui porgis

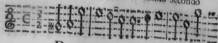
Ritornello da Capo. *Quicumque.* Ritornello da Capo

Tutti

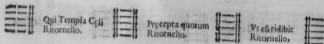
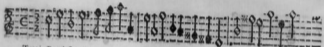
Virtus

Amen

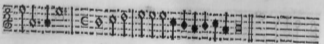
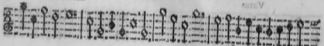
Exultate Tacet.



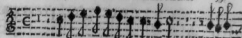
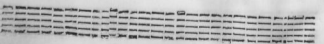
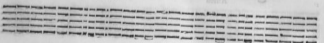
Ritornello.

Vos seculorum  
Ritornello.Qui Tempora Celi  
Ritornello.Precepta quorum  
Ritornello.Vt eis ridibit  
Ritornello.

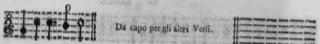
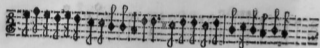
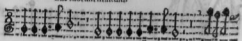
Tutti Patri simul



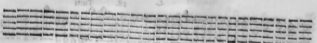
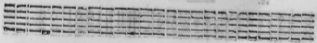
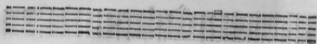
Amica



Eius tuorum militum.



Da capo per gli altri Voci.



**M**

Magnificat.

Sinfonia.

Sinfonia.

Sinfonia.

Sinfonia.

Sinfonia.

Sinfonia.

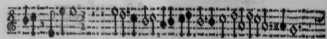
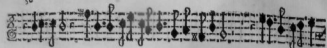
Quia fecit

Et misericon.  
Tace...

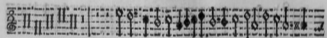
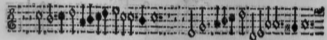
Fecit

Deposuit

Et iurantes

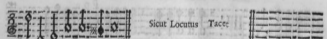
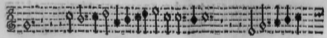


Ritornello.

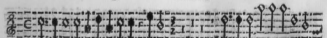


42.

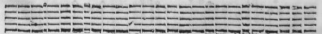
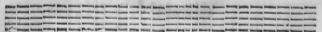
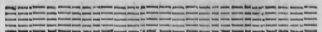
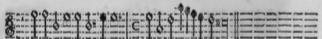
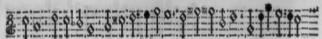
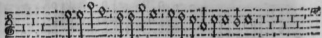
Ritornello,



Sicut Locutus Tace:



Tutti Gloria



Musical score for page 58, titled "CANZON A 3". The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a repeat sign. The music is written in a single system across the eight staves, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some markings like 'x' and 'y' on the notes, possibly indicating fingerings or specific articulations.

Musical score for page 59, which is the continuation of the piece from page 58. It consists of eight staves of music. The notation continues with the same complex rhythmic patterns and note values as the previous page. The system concludes with a double bar line.

Handwritten musical score on page 60, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the ten staves.

Handwritten musical score on page 61, titled "CANZON A 4.", consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the ten staves.

62

Handwritten musical score on page 62, featuring eight staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the eight staves.

63

Handwritten musical score on page 63, featuring five staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a single system across the five staves. The bottom three staves are empty.



## 64 SONATA A 6.

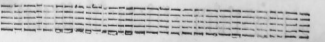
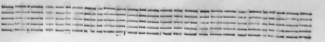
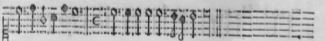
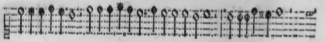
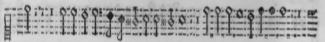
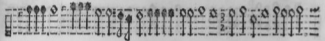
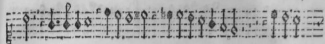
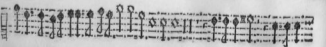
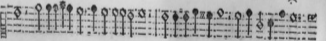
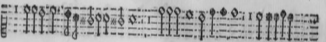
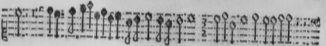
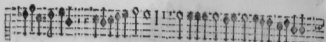
Violino Secondo

Violino Secondo

Measures 1-8 of the musical score for Violino Secondo. The score is written on a single staff with a treble clef and a common time signature (C). The music consists of a sequence of eighth and sixteenth notes, with some rests and dynamic markings.

65

Measures 9-16 of the musical score for Violino Secondo. The score continues on a single staff with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.



Musical score for page 63, titled "CANZON A 10. Primo Choro". The page contains eight staves of handwritten musical notation in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f" and "p".

Musical score for page 69. The page contains ten staves of handwritten musical notation in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f" and "p".

## 68 Sonata d. 12. Primo Choro

A page of handwritten musical notation for a piece titled "Sonata d. 12. Primo Choro". The page contains eight staves of music, each with a clef and a time signature. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a common time signature (C). The subsequent staves use different clefs, including a bass clef and a soprano clef. The notation is characteristic of 17th or 18th-century manuscript notation, with some symbols that are not standard in modern printed editions. The paper shows signs of age, including some staining and discoloration.

# TAVOLA

Messa à 8. voci, Concertata con due Violini, è Violonchio, Ripieni, & altri Istrumenti, se piace. Cioè	
Kirie	5
Gloria	
Credo	
Sanctus	
Agnus	
Dixit, à 8. voci, Concertato similmente come di sopra, con Ripieni, & Istrumenti se piace	17
Confitebor, à 8. voci, Concertato con due Violini, è Violonchio, senza ripieni, è sen <sup>a</sup> altri Istrumenti	17
Beatus à 3. Alto, Tenore, è Basso, con Violini, è Violonchio	22
Laudate pueri, à 5. due soprani A. T. è B. con Violini, è Violonchio	25
Laudate Dominum à 8. voci, Concertato con Violini, è Violonchio Ripieni, & altri Istrumenti se piace	28
Letatus à 3. A. T. è B. con due Violini, & tre Viole se piace	31
Nisi à 4. C. A. T. è B. con Violini, è Violonchio	34
Lauda Hierusalem à 8. voci, Concertato con Violini, Violonchio Ripieni, & altri Istrumenti, se piace	37
Credidi, à 5. due soprani A. T. è B. con Violini, è Violonchio	42
Domine Probasti à 3. C. A. e B. e con Violini, Violonchio	44
Hymno Ilte Confessor à 2 Soprani con Ritornelli de Violini	46
Hymno. Ave maris stella, à 3. A. T. è B. con Violini	48
Hymno. Iesu Corona Virginum à 4. C. A. T. è B. con Violini	49
Hymno. Exultet orbis à 4. C. A. T. è Basso con Violini	51
Hymno. Deustuorum militum à 3. A. T. è B. con Violini	52
Magnificat, à 8. voci, Concertato con due Violini, Violonchio, Ripieni, & altri Istrumenti se piace	53
Sonata. à 3.	54
Sonata. à 4.	58
Sonata à 6.	61
Sonata, à 8.	64
Sonata, à 10.	66
Sonata à 12.	68
	70

I L F I N E.

