

BASSO
FALSI BORDONI

PER CANTAR SALMI. IN QUATTRO ORDINI DIVISI.

Sopra gli Otto Tuoni Ecclesiastici, del R. M. Don Gio: Matteo Aloia Veronese, & alcuni di
M. Vicenzo Ruffo, Et anco per cantar gli Hymni secondo il suo canto fermo.

A QUATTRO VOCI.



In Venezia appresso Angelo Gardano

M D LXXXII



G

BASSO
IL FALSI BORDONI
 PER CANTAR SALVE IN QUATTRO ORDINI DIVISI.

Ad Alcantara, e con parole di Giovanni Battista Pergolesi.
 Opera in un atto, recitata nel Teatro di S. Carlo di Napoli, l'anno 1732.

A QUATTRO VOCI.



G. B. PERSICELLI
 MDCCLXXXII

BASSO
 Del Primo Tuono.

BASSO

Primo ordine. *Donce posam.*

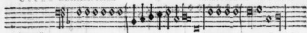
Secondo ordine.

Terzo ordine.

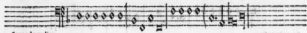
Quarto ordine.

Del Secondo Tuono.

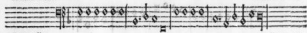
BASSO



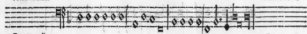
Primo ordine.



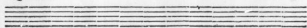
Secondo ordine.



Terzo ordine.

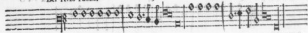


Quarto ordine.

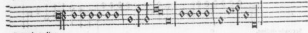


Del Terzo Tuono.

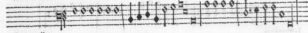
BASSO



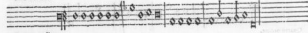
Primo ordine.



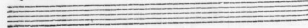
Secondo ordine.



Terzo ordine.



Quarto ordine.



O P P A Del Quarto Tono.

BASSO

Primo ordine.

Musical staff showing the first fingering for the Del Quarto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Secondo ordine.

Musical staff showing the second fingering for the Del Quarto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Terzo ordine.

Musical staff showing the third fingering for the Del Quarto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Quarto ordine.

Musical staff showing the fourth fingering for the Del Quarto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Four empty musical staves at the bottom of the page.

O P P A Del Quinto Tono.

BASSO

Primo ordine.

Musical staff showing the first fingering for the Del Quinto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Secondo ordine.

Musical staff showing the second fingering for the Del Quinto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Terzo ordine.

Musical staff showing the third fingering for the Del Quinto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Quarto ordine.

Musical staff showing the fourth fingering for the Del Quinto Tono exercise. The staff contains a sequence of notes with fingering numbers (1-4) and rests.

Four empty musical staves at the bottom of the page.

Del Setto Tono.

BASSO

First musical staff for the Bass part of the Seventh Tone exercise, starting with a treble clef and a key signature of one flat.

Primo ordine.

Second musical staff for the Bass part, labeled 'Primo ordine'.

Secondo ordine.

Third musical staff for the Bass part, labeled 'Secondo ordine'.

Tercio ordine.

Fourth musical staff for the Bass part, labeled 'Tercio ordine'.

Quarto ordine.

Empty musical staves at the bottom of the page.

Del Settimo Tono.

BASSO

First musical staff for the Bass part of the Seventh Tone exercise, starting with a treble clef and a key signature of one flat.

Primo ordine.

Second musical staff for the Bass part, labeled 'Primo ordine'.

Secondo ordine.

Third musical staff for the Bass part, labeled 'Secondo ordine'.

Tercio ordine.

Fourth musical staff for the Bass part, labeled 'Tercio ordine'.

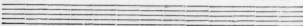
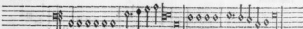
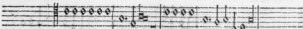
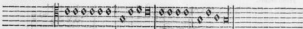
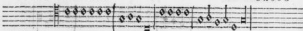
Quarto ordine.

Empty musical staves at the bottom of the page.

Fatti Bordesi del A/ola H Solo.

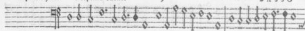
OZZA B Del ottavo Tuono. 8

BASSO

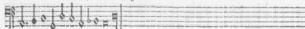


Sopra/Hymni. Del primo Tuono. 9

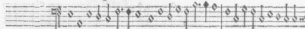
BASSO



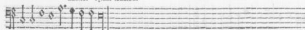
Come. *Christe redemptor omnium
Iesu corona Virginum*



Del Quarto Tuono.



Come. *Iesu nostra redemptio
habet celum laudibus*



CREATOR Dei Sello Tanno. 10 BASSO

Come. Ad cenam A Tristes erant Agi prosidi. Apostoli

De. cenano Tanno.

Come. Veni creator spiritus. Lucis creator optime.

A tal modo possono esser cantati li Hymni di tal metro.

OPERA 11 BASSO

A Ve maris fel la De i mater ai ma

Arque femer ait go Felix celi porta.

A Voce pari.

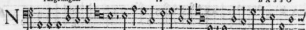
S Veni illu- a se Gabri elis o re

Funda osu tu pa se Misere Esq uoqua.

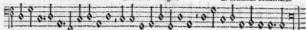
Pangelingua.

11

BASSO

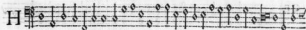


Nbis datus nobis natus Ex intacta Virgine Et in mundo conuersatus

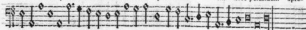


Spario verbi ic mine Sai moras incolatus Miro clausit ordine ordine.

Sanctorum meritis.



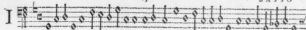
I fatuos retinens mundus inhorruit Ipfum nã sic rili flore paratidam Spre-



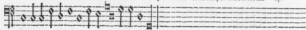
ure peritus te que fecuti sunt Rex Chriftic bo ne celtus.

12

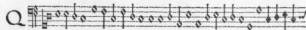
BASSO



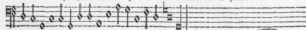
Ste con fessor Domini facratas Felix plibe cuius celebrat per orbem Hodie



tus meruit secreta fcan dere celi.



Vi pit. prudens humilis pudicus Sobrius castus fait & quietus Vita



dã profens vegetauit eius cor poris armis.



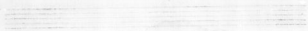
17



Handwritten text, possibly lyrics or performance instructions, located below the first staff.



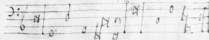
Handwritten text, possibly lyrics or performance instructions, located below the second staff.



Handwritten text, possibly lyrics or performance instructions, located below the third staff.



Handwritten text, possibly a signature or initials, located to the left of the fourth staff.



Handwritten text, possibly lyrics or performance instructions, located below the fourth staff.

