

MUSIQUE  
Rés. Vm C

149

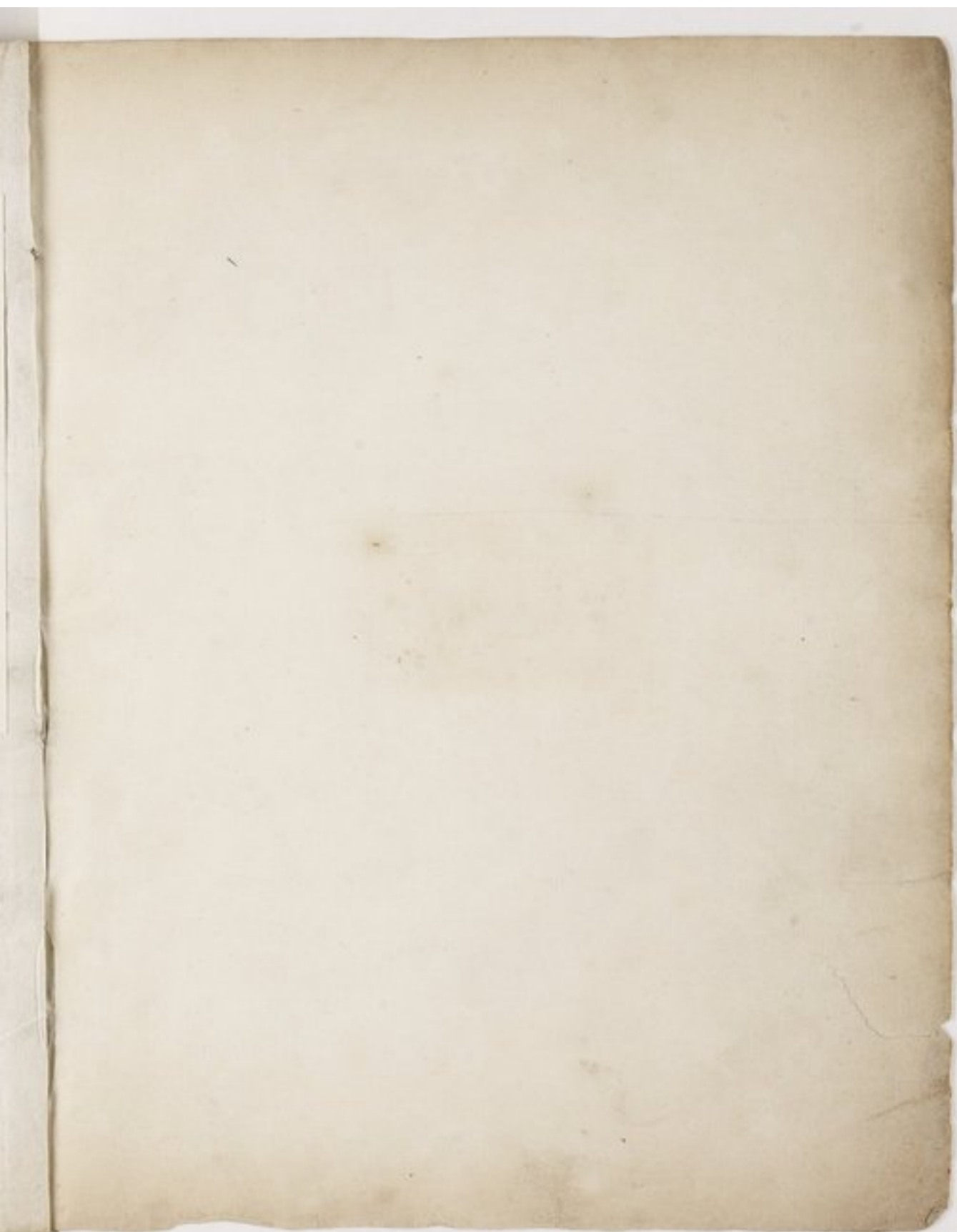
VOCE  
SOLA

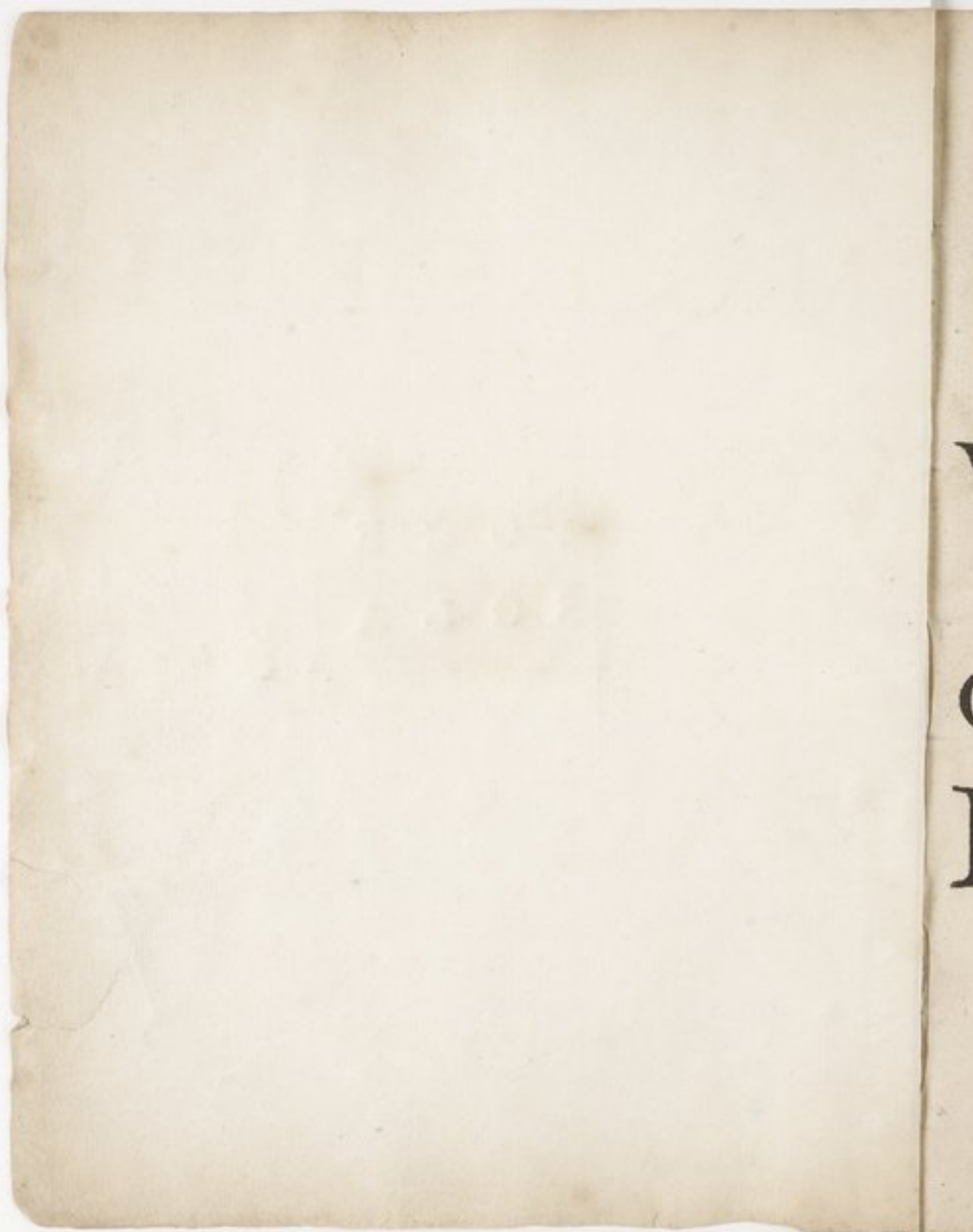
Bassani, Giovanni Battista

Resi Armonici in Motetti

a voce sola con violini. Opera ottava

Anvers, Aertssens 1691 (4 parties séparées)





MOTETTI  
A  
VOCE SOLA  
DA  
GIO. BATTISTA  
BASSANI.



MOTETTI

A

VOCE SOLA

DA

GIO BATTISTA

BASSANI

Parte che Canta.

RESI ARMONICI  
IN  
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-  
ssima Accademia della Morte di Ferrara,  
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA,

Per HENRICO AERTSENS, Stampatore di Musica, all'  
Insegna del Monte Parnasso, 1691.

Con Privilegio.

Res. Vmc. 149

- Tutte die Cantate.

RESI ARMONICI

IN

MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e della Chiesa  
di S. Andrea della Città di Mantova,  
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANNO 1782.

Per Francesco Anselmi, Stampatore di Mantova, alla  
Bottega del Signor Pignolo, 1782.





Per la Beata Vergine, ovvero per qual si voglia Santa

CANTO.

Sinfonia  
Tacet.



Ve Ave verax honor castitatis ave verax



honor castitatis purus splendor Paradi- si Salve salve



salve o meliffuum salve salve salve o meliffuum di- vine sapi-



en- tiz fluen- tum.

Vivace con  
v. v.



Quantæ sunt in Cælo stellæ quantæ



sunt in Cælo stellæ tantæ gratiæ sunt in te tantæ gra-



tiz sunt in te tantæ gra-



tiz sunt in te tan- ta gratiæ sunt in te sunt in te cya



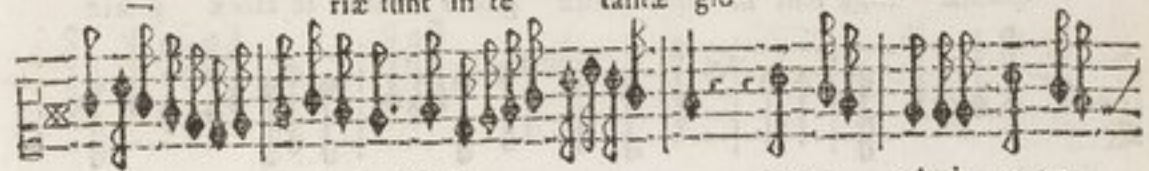
eya flammæ bellæ eya eya flammæ bellæ da-te  
 jubar erga me da-te jubar erga me erga  
 me Quantæ sunt in Cælo stellæ quantæ sunt in Cælo  
 stellæ tantæ gratiæ sunt in te tantæ gra-  
 tiæ sunt in te tantæ gra- tiæ sunt in  
 te tantæ gratiæ sunt in te sunt in te Quantæ stillæ sunt in  
 Mare quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ  
 gloriæ sunt in te sunt in te tantæ glo-

## CANTO.

3



rix sunt in te tantæ glo-



rix sunt in te tantæ gloriæ tantæ



gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te



Quam tranquillæ estis ô care dum mana-



te dum manate propter me quam tran-



quillæ estis ô care dum manate propter me dum mana-



te dum manate propter



me dum manate propter me quantæ stillæ sunt in mare

## CANTO

quantæ stillæ sunt in mare tantæ gloriæ sunt in te tantæ gloriæ  
 sunt in te sunt in te tantæ glo-  
 riæ sunt in te tantæ glo-  
 riæ sunt in te tantæ gloriæ tantæ  
 gloriæ sunt in te tantæ gloriæ tantæ gloriæ sunt in te.  
 solo  
 Da mihi tu quæso partem tui dulcis amoris dum te a-  
 mando dum te amando adorando adoran- do sup-  
 pliciter exoro suppliciter exoro exo- ro exo- ro.

Largo, con V. V.

CANTO.

5



Flagella requiro tormenta suspiro Flagella re-



quiro tormento suspiro amantem non terrent non aspera fors non



timor non tremor non timor non tremor non barbara mors non



timor non tremor non barbara mors non non non non non



non non timor non tremor non barbara mors non non non non



barbara mors non barbara mors.



Jam tormenta abierunt est contenta alma mea est contenta alma



mea in tuo tantum fufus amo- re.

Date flores flores date flores date date  
 flores flores date flores date Christi sponsam coro-  
 na-  
 te Christi sponsam corona- na-  
 te corona- te  
 Caeli cives exulta-  
 te astra  
 Latis persona-

CANTO.

te astra lætis persona—

te date flores flores date flores date

date flores flores date flores date Christi sponsam

coro— na—

te Christi sponsam coro— na—

te co- ro- na- te.

Alleluya  
si  
placet.

Allegro

Alleluya Alleluya Alleluya Alleluya

8 CANTO.

Alleluya Alleluya Al-

leluya Alleluya Alleluya A- leluya

Alleluya Alleluya Alleluya Alleluya

Alleluya Alleluya Al-

leluya Alleluya Alleluya Al- leluya

Alleluya Alleluya Al-

leluya Al-

leluya Alleluya Alleluya Al-

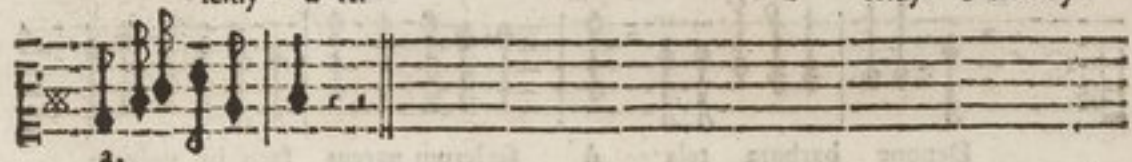


## CANTO:

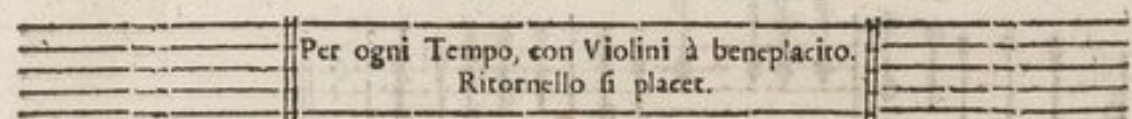


leluy- a Al-

leluy- a Alleluy-



a.



Allegro.



Uid arma quid bella quid ar-



ma quid arma quid ar-

ma quid arma quid



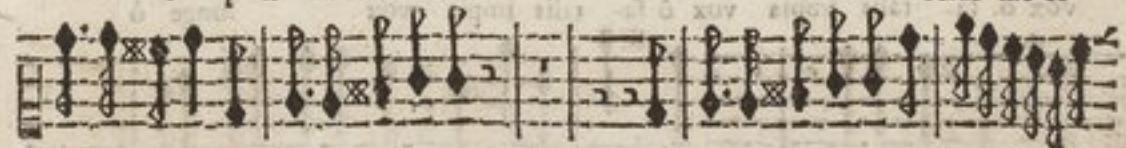
bella &amp; execos fu- ro-

res ò perfida tonas



ò perfida tonas &amp; la-

ceras me &amp;



lace- ras me ò perfida tonas

ò perfida tonas &amp; la-

A 3

CANTO.

Ritornello si  
Placet.

Solo

ceras me & laceras me & laceras me.

Depone barbara tela ò scelerum parens fatis in vulnera

ferox fata eru- delia in corde meo dissemi- nas.

Alia, Largo

Cessa ò cruda cruda tace ò fatalis impia vox Cessa ò cruda cruda

tace ò fatalis impia vox ò fata-

lis impia vox ò fara- lis impia

vox ò fa- talis impia vox ò fa- talis impia vox longe ò

furia cum tua face longe ò furia cum tua face quam ere-

CANTO.



a- vit atra nox quam cre- a- vit atra nox



quam cre- a- vit atra nox Cessa ô eruda eruda tace ô fatalis impia



vox cessa ô eruda eruda tace ô fatalis impia vox ô fata-



lis impia vox ô fata-



lis impia vox ô fa- talis impia vox ô fa- talis impia vox.

Seconda

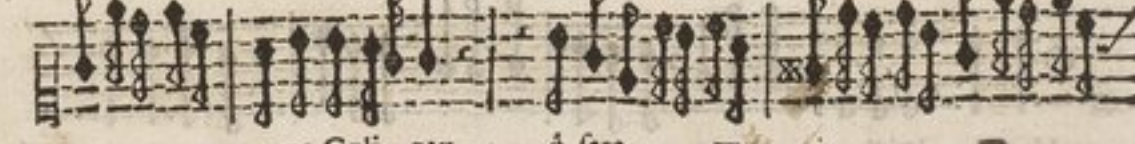
Sinfonia si placet.



Veni ô Diva veni cara ô serena Czli pax



veni ô Diva veni cara ô serena Czli pax ô sere-



na Czli pax ô sere-

na Cæli pax ô fe-rena Cæli pax ô fe-rena Cæli pax splende  
 lucis non avara splende lucis non avara ô can-do-ris  
 alma fax ô can-do-ris alma fax ô can-  
 do-ris alma fax veni ô Divi veni eara ô serena Cæli pax  
 veni ô Diva veni eara ô serena Cæli pax ô fere-  
 na Cæli pax ô fere-  
 na Cæli pax ô fe-rena Cali pax ô fe-rena Cæli pax.  
 Heu infelix anima captiva doleo dolores dedit voluptas

## CANTO.

13



dedit carcerem li-beras in laeta sorte suspiro. In



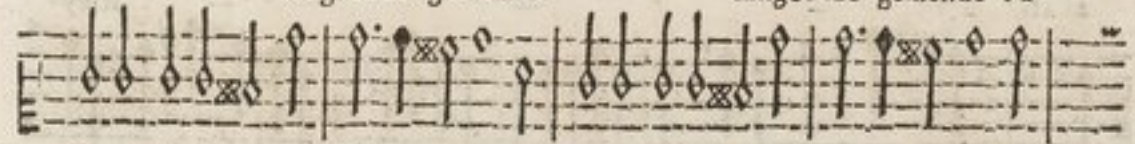
dura ca-te- — — — — — na in misera pœna in



misera pœna de- sidero te de- fide- ro te de- sidero te de- sidero



te languendo gemendo languendo gemendo t'a-



doro t'imploro tu libera me t'a- doro t'imploro tu libera me in



dura cate- — — — — — na in misera pœna in



misera pœna desidero te desidero te desidero te desidero te.



Alleluya si placet. Allegro

Alleluya Alleluy- a

Al- leluy-

## CANTO.

a Alleluia Alleluia- a Al- leluia-  
 a Al- leluia- a Alleluia Alleluia- a  
 Al- leluia- a Alleluia Alleluia-  
 a Al- leluia- a Alleluia Alleluia-  
 Alleluia Al- leluia- a  
 Alleluia- a Alleluia- a Al- leluia-  
 a Alleluia- a Alleluia- a Alleluia Alleluia  
 Al- leluia Al- leluia Alleluia- leluia.

Per ogni Tempo  
Solo

CANTO

15



N hoc Mundo incōstante ubi ruinae tantae ubi tantae pro cellae



calmam donate vos placidae vos placidae stellas

Allegro, allegro  
con Violini.



Si fortuna pugnando bellando



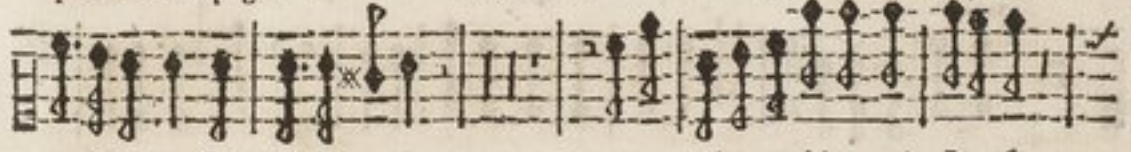
si fortuna pugnando bellando



do tentat impia deperdere me tentat impia de



perdere me pugnando bellando tentat impia de



perdere me deperdere me cara vita ambita mi Je-su



cara vita ambita mi Je-su sum in-tenta sum in-tenta contenta de



te conten- — ra conten- — ra



sum intenta sum in- tenta contenta de te contenta de te si for-



tuna pugnando bel- lan- — do si for-



tuna pugnando bel- lan- — ra tentat



impia deperdere me tentat impia de- perde- re me pugnando bel-



lan- do tentat impia de- perdere me de- perde- re me.



In hoc saeculo i- nane omni- a perpendo fane Nam video



nam cognosco nam comprehendo in bonis brevitatem in malis levi-





tatem in cunctis vanita-



tem in cunctis vani-



ta-

tem.



Momento contento

momento con-



tento humana mundana non fruitur fors non fruitur fors hu-



mana mundana non fruitur fors hu-mana mundana non fruitur fors



sperando

spe-rando jocan-



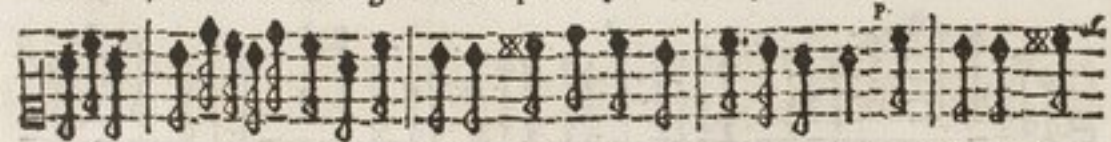
do jocando lu-den-

do spe-

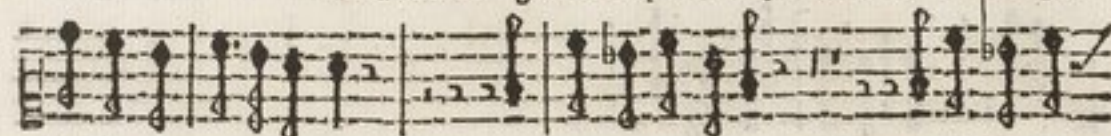




rando jocando ludendo gau- dendo praeoccupat mors sperando jo- can-



do lu- dendo gaudendo prae- occupat mors lu- dendo gau-



dendo prae- occupat mors mo- mento contento momento con-



tento humana mun- dana non fruitur fors non fruitur fors hu-



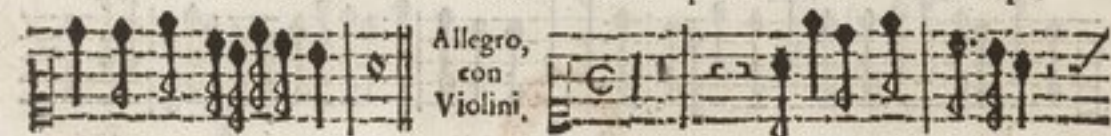
mana mundana non fruitur fors hu- mana mundana non fruitur fors.



Ergo mi summe bone de me quod vos dis- po- ne in hac



vita mor- tali omnia mala omnia bona provi- dentiz tuae semper



semper sunt do- na.

Allegro,  
con  
Violini.



Felice vel misera

## CANTO.

79





Per ogni Tempo.

Solo

CANTO.

27

Sinfonia Tacet



N caligine umbro- sa in



ma- re infido A- gi- tata despe- rata



vado errando la- cri- mando unde mesto non



ref- piro misera mente misera mente sus- piro sus- piro.

Con Violini allegro



Festinate o penæ terrenæ o penæ terrenæ



festinate o penæ terrenæ o penæ terrenæ furia



bar- baræ furia barbaræ veni- te ve-



nite venite furia barbaræ venite veni-

CANTO

te venite flagella te fer-ratz ca-  
 te- / nz ferratz catenz flagel-  
 late fer- ratz catenz flagellate fer- ratz catenz fer-  
 ratz catenz furibundz sa- gittz fe- rite sa- gittz fe-  
 rite furi- bundz furi- bundz sagittz fe- rite sa-  
 gittz ferite furibundz sa- gittz ferite fe- rite fe-  
 rite furi- bundz sagittz fe- rite sagittz fe-  
 rite furibundz sa- gittz ferite fe- rite ferite.

Solo CANTO. 23

Ah non non conturbate non la- ce- ra- te ite ite  
 longe durz durz ca- tenaz fi- nite a- marz pe-  
 n- ce- late iniquz stellz  
 ô quante contra me dirz procellz.

Con Violini. Allegro.

Alta gloria alta gloria cara ca- ra ca- ra vita  
 ca- ra vita in reatro stabilita stabilita supra  
 sidera col- loca- ta invoca-  
 ta ve- ni veni veni veni veni ve-

ni ad me ve- ni veni ve- ni veni ad me ad me ad  
 me invo- ca- ta ve- ni ad- me- veni veni veni ad me  
 Almi campi majes- tosi almi campi majes- tosi elari lampi  
 gene- ro- si resplendete conso-  
 late conso- late resplendete conso- late conso- late  
 arri- de- te resplendete  
 conso- late resplendete conso- late arri- de- te suble- va-  
 te



CANTO. solo

subleva- te. Anello spe constante Adoro

cor- de a- mante Murmu- rate undæ tranquillæ auræ placidæ

fe- renate stellæ æ- ternæ per

me scintilla- re.

Con violini  
Allegro,

O au- ræ serenæ faustif- simi Divi

ô au- ræ se- renæ faustif- si mi Divi ô Pa- triæ a- menæ

ô Patriæ a- menæ ô patriæ a- menæ purissimi rivi

ô au- ræ se- renæ faustissimi Divi

ô au- ræ se-

## CANTO.

renz faustif- fimi Divi ô patriz a- menz ô patriz a-  
 menz purissimi ri- vi. Ar- dendo suf- piro spi-  
 rando ref- spiro Ardendo suf- piro spirando vi-  
 dere spirando spi- rando vide- re spirando spi- rando vi-  
 de- re dolen- do dolendo ref- piro dolendo ref-  
 piro spe- rando gau- dere sperando gau- dere speran- do gau-  
 dere dolendo ref- spiro sperando spe- ran- do gaudere  
 sperando gau- de- re. *allegro* Tam gratæ me- moriæ sunt vividi

## CANTO.

27



luctus tam grata memoria sunt vividi luctus &amp; tanta vic-



to- riaz &amp; tanta victoria amanti sin-



gultus amanti singultus &amp; tanta victoria amanti sin- gul-



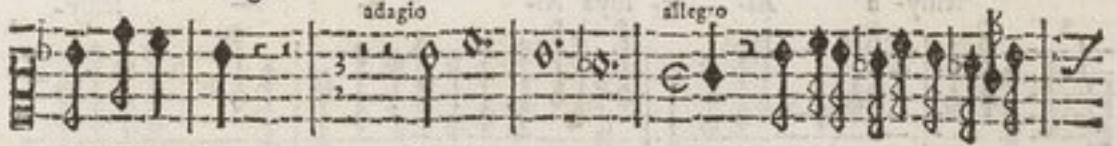
tus Jam plano ride-



bo Si prono si pr-



no regna-



bo regna- bo. Jam ge- mo gaude-



bo Si ploro si

## CANTO. Allegro

plo- ro canta-  
 bo canta- bo canta- bo canta-  
 bo canta- bo Al- leluya Al- leluya Al-  
 leluy- a Al- leluy- a  
 Al- leluya Al- leluya Al-  
 leluy- a Al- le- luya Al- leluy-  
 a Al- leluya Al- le- luya Al- le-  
 luya Al- leluy- a Al- le- luya Al-

## CANTO.

29

Ieluya Al-  
 Ieluya Al- le- luya Al- Ieluy- a Al-  
 Ieluy- a Al- Ieluy- a.

Per qual si voglia Santo. Sinfonia Tacet.

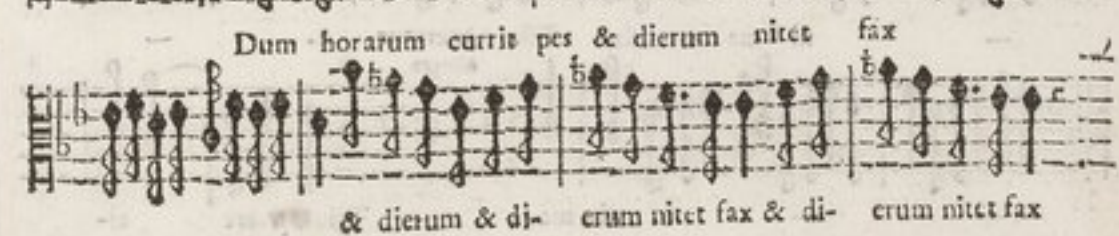
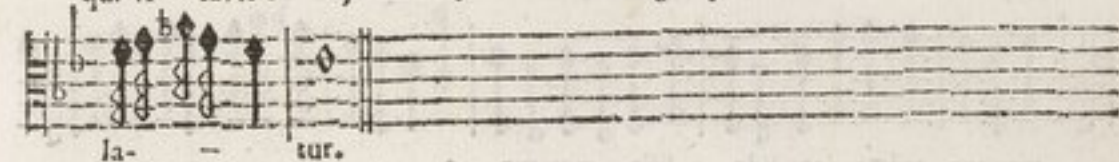
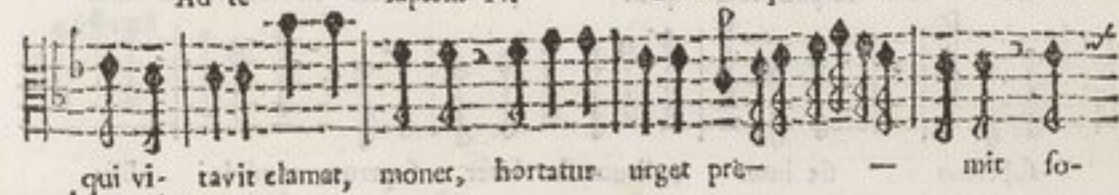
## ALTO.

**M** *solo*  
 Orta- lis oh mor- ta  
 lis sæculã dura- tura in mente ambitiosa in mente im-  
 pura deli- rando quid pingis mentien- do quid fingis?  
*Con Violini.*  
 Cogita pensita miser quid es? cogita pensita miser quid es?

cogita pensita miser quid es? Gravitat claudicat animi  
 pes gravitat claudicat animi pes gravitat claudicat animi  
 pes cogita pensita miser quid es? cogita pensita miser quid  
 es? cogita pensita miser quid es? *Vivace* Nova tempus semper  
 pluit nova tempus semper pluit est quod fuit numquam  
 sic est quod fuit numquam sic fugit annus vo- lat dies fugit  
 annus vo- lat dies ulla quies non est hic ulla quies non est  
 hic fugit annus vo- lat dies fugit annus vo- lat dies ulla

## ALTO:

31

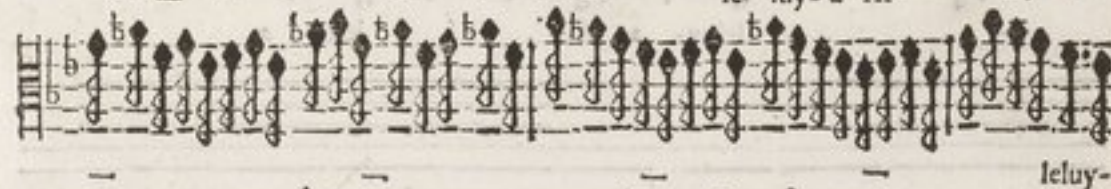


sit do- lere sola spes sit do- lere sola spes pæni- te- re so- la  
 pax pæni- te- re so- la pax sola pax sit do- lere sola  
 spes pænitere pænite- re so- la pax pænite- re  
 so- la pax sola pax. Sic inter cælitum sic inter  
 superum sic inter cælitum sic inter superum candida lilia  
 meretur anima candida lilia meretur a-  
 ni- ma candida lilia meretur a-  
 ni- ma. Triumphare ri-



## A L T O.

33





a trium- phare ridere exultare trium- phare ridere exul-



tare jubi- lare gaudere cantare jubi- lare gaudere cantare



Al-

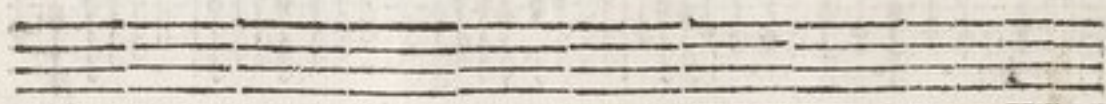
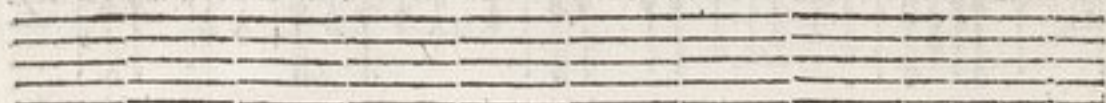
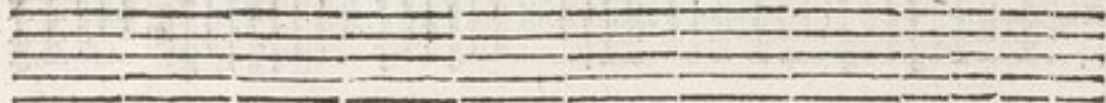


leluya

Al-



leluy- a Al- leluy- a.



Per la Beata Vergine.  
Largo, ma spiritoso.

A L T O.

37

C

Orda languida in a- more Corda languida in a-

more huc venite prope- rate pro- pera-

te corda languida in a- more in amore in a. more huc venite

prope- rate pro- pe- ra- te in a-

more in a- more huc venite prope- rate pro- pe- ra-

te æstuantia in ar- dore in ardore æstu-

antia in ardore in ardore ad Ma- riam festina-

te festi- na- te festina- te festi-

nate Corda languida in a- more corda languida in a-  
 more hue venite prope- rate propere-  
 te corda languida in a- more in amore in a- more hue ve-  
 nite prope- rate pro- pe- ra- te in a-  
 more in a- more hue venite prope- rate pro- pe- ra-  
 te.  
 Largo  
 Si placidissimi pervolant Zephiri Mater dulcissima. Mater dul-  
 cissima vocant ad te Mater dul- cissima vocant ad te Mater dul-

## F. ALTO.

37



cissima vocant ad te si iueun- dissimi murmurant Euri Virgo pi-



issima invitant me invitant me Virgo pi- issima invitant me



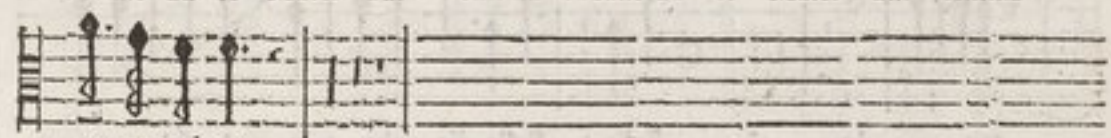
Virgo pi- issima Virgo pi- if- sima in- vitant me invitant me si placi-



dissimi pervolant Zephiri Mater dulcissima Mater dul- cissima



vocant ad te Mater dul- cissima vocant ad te Mater dul- cissima



vocant ad te.



Ecce veni- o Maria noli tardare cor vivens in dolo-



re cor vivens in dolore recre- a- re.

Stò pe- nan- do stò pe- nan- do

& non sus- piro suspiro sed respi ro te in a- man- do aman- do stò languen-

do & sum contenta per tormen- ta te querendo

te que- ren- do per tor- men- ta per tormenta te que-

ren- do. Bella Bella die ubi es, ò sola mea

spes ò sola mea spes veni amoro- sa veni amoro- sa ò sola mea

spes ò sola mea spes veni amoro- sa veni amoro- sa Quid

## ALTO.

39







## ALTO.



face novel- la Veni cara cara serena &amp; pia



serena &amp; pia &amp; erimus una-



nimes Mari- a &amp; erimus una- nimes Mari-



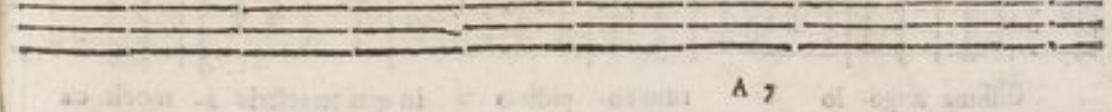
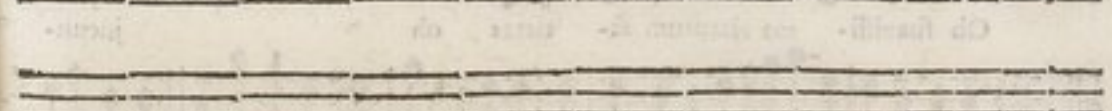
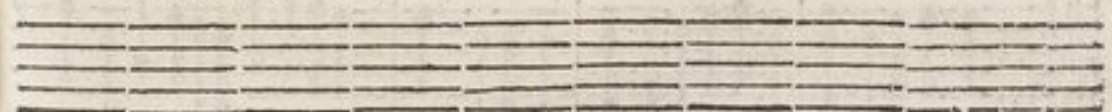
a veni cara serena &amp; pia veni cara serena &amp;



pia &amp; erimus u- nanimis Mari- a &amp; erimus u- nanimis Mari- a



&amp; erimus u- nanimis Mari- a



**G** *Largo*

Ustate li- bate      Gus- tate li- bate ô

animæ sitientes ô animæ sitientes      ad mensam cœ-

lestem ad aquas ad fontem a- fugite ac- curite vos populi

ardentes      vos populi ardentes      Gustate li-

bate      gus- tate libate ô animæ si- tien- tes ô animæ

si- tien- tes.

*Solo*

Oh suavissi- ma viatorum fa- tigas oh      jucun-

dissima ange- lo      rum cu- piditas      in qua terrestris a- moris cœ

## ALTO.

43



lestis ardo- ris ex- ultat feli- ci-



tas oh sua- vissima via- torum fatietas oh jucundissi- ma Ange-



lo- rum cupi- di- tas.

Con violini,  
non tanto allegro.



Ad summos amores ad puros ar- dores



ad summos amores ad puros ar- dores ad lucis auctorem ad vitæ fau-



totem ore festan- ti ore festan-



ti ore festan- ti corde læ- tan- ti corde lætanti accedite



om- nes ore festan- ti corde lætan- ti corde læ-



tanti accedere om- nes ac- cedere omnes.



En vestra mor- talium feli- cissima fors per quam prava contem-



nitur mors.

Con Violini, Allegro.



Tu cæli læ- ti- tia Tu cæli læ- ti- tia tu mundi vic-



to- ria victo- ria tu cæli læ-



ti- tiz tu mun- di victo- ria victo- ria vic-



to- ria en ar- ma en



ar- ma en arma victoria tu- ti- lissima glo- ri-

## ALTO.

45

Allegro con  
Violini.

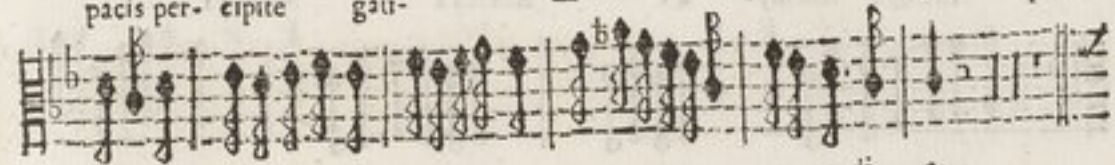
te feffi- na-  
 te prope- ra- te feffi- na- te prope- ra-  
 te feffi- na- te vos populi aman- tes vos populi  
 aman- tes in tanto triumpho in tanto tri- umpho pro  
 maxima gloria cae- lefti ar- dore di- vino a- more flagran-  
 tes af- flan- tes facrae facis verae pacis verae  
 pacis per- cipite gau-  
 di- a sacrae facis verae pacis verae

ALTO.

47



pacis per- cipite gau- — — — — — dia per-



cipite gau- — — — — — di- a



Alleluya. Alleluya Alleluy- a Al-



leluya Alleluy- a Alleluy- a Alle- luya



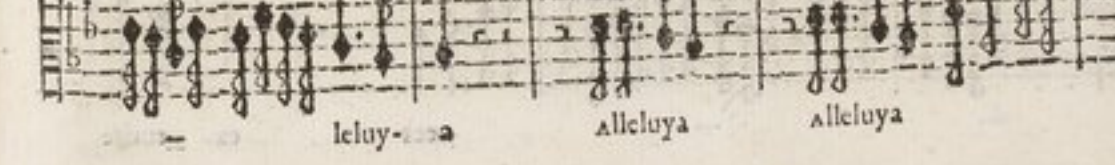
Alle- luya Alleluya Al- leluy- a



Alleluya Alleluy- a Al-



leluya Alleluya Alle- luya Alleluya Al-



leluy- a Alleluya Alleluya



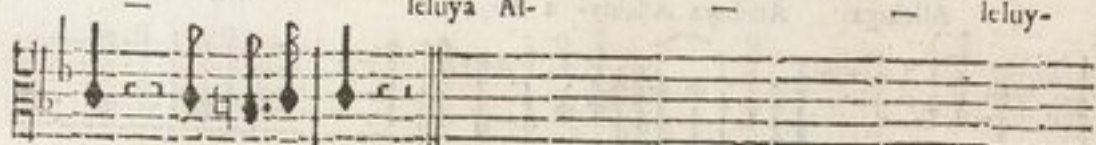
Alleluya Alleluy- a Alleluya Alleluya



Alleluya Alleluy- a Alleluya Alleluya Alleluy- a Al-



luya Al- luy-



a Alleluy- a.



Per ogni Tempo.

Allegro.



Ligeri a- mores Aligeri a-



mores excuti- te faeces A- ligeri a- mores excutite fa-



ces ex- cutite

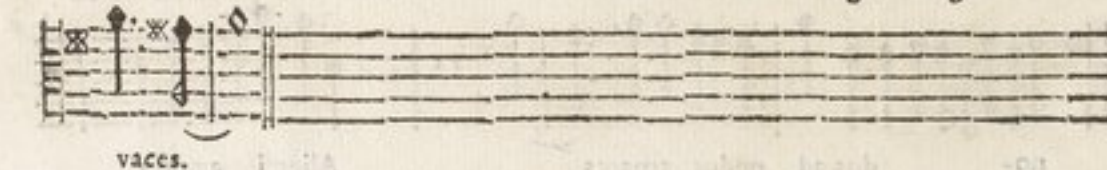


## ALTO.

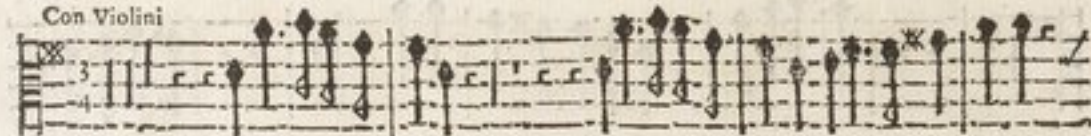
49

fa. ces corda  
gelida inflamma-  
te influmate corda gelida inflamma-  
te inflamma- te Ad tela  
ad tela ad ar- dores ad nodos te- naces ad nodos te- naces ad  
no- dos ad nodos tenaces Aligeri amores  
aligeri a- mores excuti- te faces aligeri a-  
mores excutite fa-

## A L T O.



Con Violini



## ALTO.

51

ces ex-cutite fa-ces Eya eya corda ex-tincta spiri-talibus flammis ad vitam charitatis revo-ca-te revo-ca-te Aligeri a-mores aligeri a-mores excuti-te faces aligeri a-mores excutite fa-ces ex-cutite fa-corda gelida inflamma-

## ALTO.

te inflamate corda gelida inflama-  
ma- Solo te inflamma- te  
sub auspicio ex- lesti triumphantis spiritus almi amor amor  
mihi auspi- catur victoriam de triumphato Flege- ton-  
tis Tyran- no.

Con V. V. allegro

Spolia mille re- por- tabo spolia mille re- por-  
tabo tanto affa- tu proce- tore suo concitus fer- vore semper  
ego lætus canta-

A L T O.



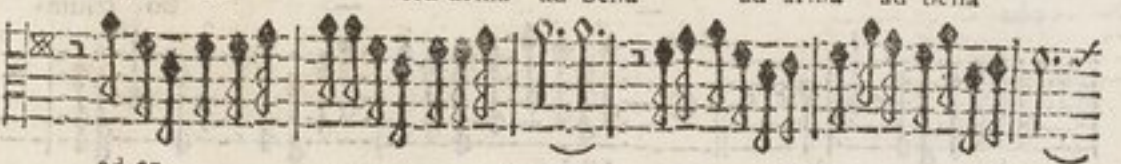
bo semper ego latus can- tabo semper ego latus can- ta-



bo latus can- tabo cantabo canta- bo cantabo



canta- bo. Ad arma ad bella ad arma ad bella



ad ar-



ma ad arma ad



bella jam Timpana strepunt jam Buccinz clangunt jam Timpana



strepunt jam Buccinz clangunt Acherontem expug- na-



bo expugnabo expug- nabo Acherontem expug-

## ALTO.

na- bo Trium- phabo trium- phabo trium-

pha- — — — bo trium-

pha- — — — bo trium-

pha- bo, Alleluya

Al- — — leluy- a Al- leluy- a Alleluya Al-

leluy- a Alleluya Al- le- luy- a Al-

leluy- a Alleluya Alleluy- a

Alleluy- a Alleluy- a Al- leluya Alleluy- a Alleluya

*Allegro*

*P*

*r*

A L T O.

First line of musical notation for the Alto part, featuring a series of eighth notes.

Alleluy. a

Alleluya

Second line of musical notation for the Alto part, continuing the melodic line.

Al- — Ieluy- a Al- Ieluy-

Third line of musical notation for the Alto part, ending with a double bar line.

a Alleluy- a.

Per ogni Tempo.

B A S S O.

Vivace.

First line of musical notation for the Bass part, starting with a large 'C' time signature and a common time signature 'C'.

Ari Zephiri volan- res

Second line of musical notation for the Bass part.

Cari Zephiri vo- lan- res dulces auras dulces auras

Third line of musical notation for the Bass part.

ven- ti la-

Fourth line of musical notation for the Bass part.

te ventila-



te dulces auras venti- la- — te ventila- —



— te dulces auras venti- la- — te



Caræ stellæ corul- cantes caræ stellæ corul- cantes vos ar-



dores vos ardo- res mitiga-



— — — — — te vos ardores



miti- ga- — — — — — te Cari Zephiri vo-



lan- — — — — — tes cari Zephiri vo- lan- — — — — — tes



BASSO.

dulces auras dulces auras ven- ti- la-

te ventila-

te dulces auras venti- la- te ventila-

te dulces auras venti- la- te.

Solo  
Ecce cor meum ardet in dulcedine amoris tui te solum

querit spiritus meus & pro te solo languet anima mea o care

Jesu o care Je- su. Con V. V. Allegro

Sponse amate

BASSO.

sponse amate sponse grate sponse grate vera vita

grata fors grata fors vera vita vera vita grata

fors vera vita grata fors In ardore in amore

me consumit laeta mors me consumit laeta mors

sponse amate sponse amate sponse grate sponse

grate vera vita grata fors grata fors vera vita vera

vita grata fors vera vita grata fors.

## BASSO.

59



Oh ven- ti spi- rate spirate oh ven- ti spi-



rate spi- rate oh stellæ oh stellæ splende-



te oh stellæ splende- te splen-



de- te a- mantem sanate a- mantem sanate di-



lectam fove- te di- lec- tam fo-



ve te fove- te. Spirate splen- dete spi-



rate splen- dete sanate fa- vete spirate splen- dete fa-

nate fa- vete spirate splen- dore spirate splen-  
 dete sanate fa- vete fa- nate fa- vete fa- vete.  
 Oh ven- ti spi- rate spirate oh ven- ti spi-  
 rate spi- rate oh stellæ oh stellæ splen- de-  
 te oh stellæ splen- de- te splen-  
 de- te splende- te Si moraris si mo- raris inter  
 flores care sponse care sponse am- plectere me care sponse am-  
 plectere me si distillas si dis- tillas dulces rores

## BASSO.

61



vo- lo quæ- re vo- lo quæ- re sem- per te vo- lo quæ- re



sem- per te si mo- raris si mo- raris in- ter flo- res care spon- se



care spon- se am- plectere me care spon- se am- plectere me.



Si tan- dem ob- tineo quid de- sidero si tan- dem ob- tine-



ô quod de- sidero sem- per gaude-



bo sem- per sem- per gaude- bo.



Oh ven- ti spi- rate spi- rate oh ven- ti spi-



rate spi- rate oh stel- læ ob stel- le splende-

te oh stellæ splen- de- te splen-  
de- te a- mantem fanate a- mantem fanate di-  
lectam fove- te di- lectam fo-  
ve- te fove- te Spirate splen- dete spi-  
rate splen- dete fanate fa- vete spi- rate splen- dete fa-  
nate fa- vete spirate splen- dete spi- rate splen-  
dete fanate fa- vete fanate fa- vete fa- vete.

Per ogni Tempo.

Bizzaro

BASSO

63



Ompz vanz Pompz vanz inhu- manz clara fama blanda



fors

cla- ra fama blanda



fors

cla- ra fama blanda fors blanda fors

Ite infide



ite in- fide Homicide dulces pz- nz cer- ta mors dulces



panz certa mors dulces pz- nz cer- ta mors Pompz



vanz . pompz vanz inhu- manz clara fama blanda fors



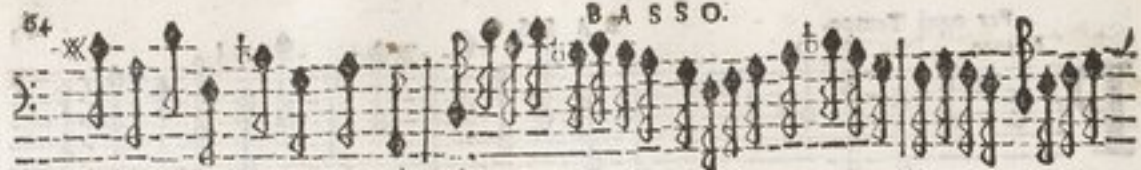
cla- ra fama blanda fors cla- ra



fama blanda fors blanda fors

Bellæ rosæ

Bellæ rosæ odo-



rosæ veris amor campi dos



ve- ris amor campi dos

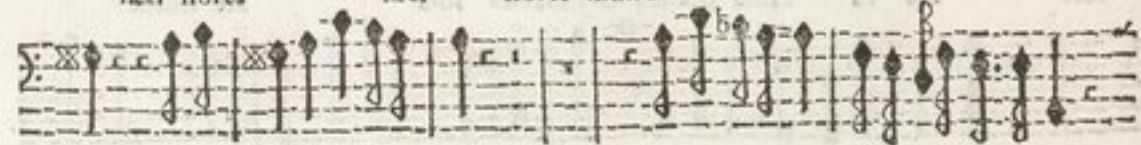
ve- ris amor campidos campidos



lati flores

lati

flores mundi amores ô fa- la- ces i- te



vos ô fa- laces ite

vos

ô fala- ces i- te vos



Bellæ rosæ

Bellæ rosæ odo-

rosæ veris amor campi dos



ve- ris amor campi dos



ve- ris amor campi dos campi dos.



Rosa vernat in

spinis lateat

anguis in floribus

frondetis ri-



BASSO. 65

de- tis de- litiæ terrenæ sed floris imago formosa pro-  
 pago non replevit non re- plevit replevit cor.

Vivace, Con V. V.

Munde crudelis lu- centibus telis munde crudelis lu- centibus

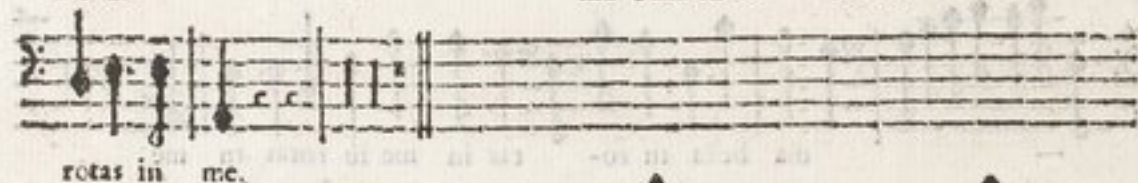
telis Ar- ma bella tu ro- tas in-

me arma bella arma bella tu rotas in me ar-

ma bella tu ro- tas in me tu rotas in me

Martis a- mores nocendi fu- ro-

res eruda fera eruda fera eruda fera mo-



## BASSO.

67

pallida gemen do squalida do- lebo gemendo squali- da do- lebo

& moriar in te mi bone Je- su & moriar in te & moriar in

te mi bone Je- su.

Largo, ma  
spiritofo con  
Violini.

Tu co- rona triumphalis pax se- re-

na pax se- rena vera spes pax se-

rena vera spes pax serena vera spes pax se- re- na

ve- ra spes & in Caelis immor- talis & in

Caelis immor- talis Jesu cordis amor es Jesu cordis a- mor

## BASSO



es

Tu co-rona triumphalis pax fe-re-



na pax fe-rena vera spes pax serena vera



spes pax serena vera spes pax fe-rena ve-ra



spes ve-ra spes.



Alleluya

Alleluya

Al-



leluy-a

Al-



leluy-a

Al-

Alleluya

Al-



leluy-a

Al-

leluy-

## BASSO.

69

a Al-  
leluy- a Alleluia  
Al- leluy- a

Per un Santo Martire.

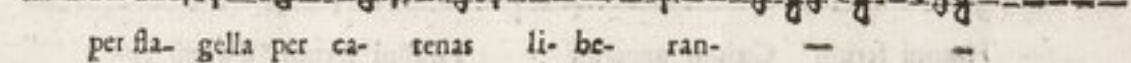
Solo.

A Udire Audite Reges & intelligite audi- te  
Reges & intelligite Judices fi- ni- um Ter-  
raz Martyrium dedit isti gloriam Martyrium dedit isti gloriam  
Tiranni ferum Cælum aperuit Tiranni ferum Cælum ap-

## BASSO.



Vivace, con  
Violini.



BASSO.

71



tur vinculis libe- rantur vinculis

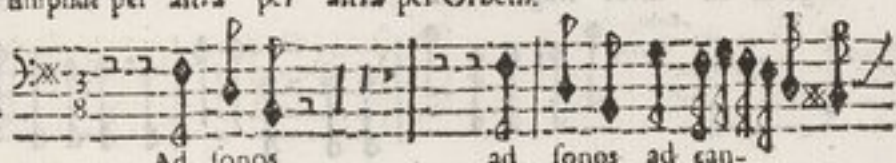


Quis est hic qui mundum ingressus & rosis coronatus & Palmis or-



natus tri- umphat per astra per astra per Orbem.

Allegro, alle-  
gro con Violini.



Ad fonos ad fonos ad can-



tus ad laetos fra- gores ad la- tos fragores ad



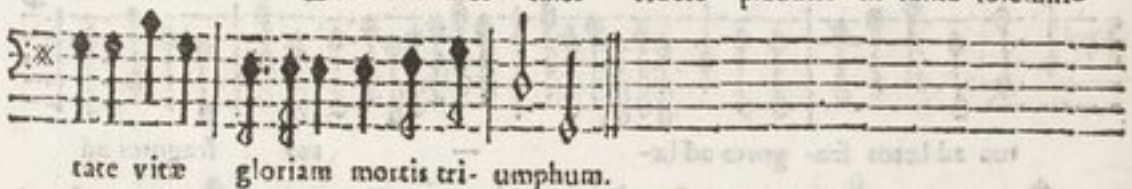
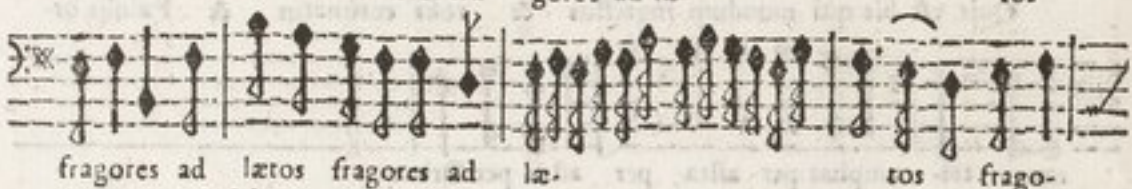
laetos fragores ad la- tos frago- res ad bellum ad



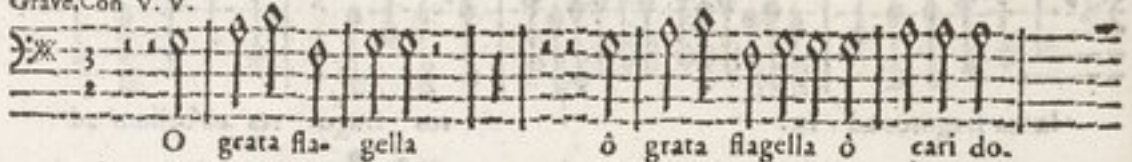
pacem ad bellum ad pacem ad dulces amores ad dulces a-



mo- res ad dulces amores



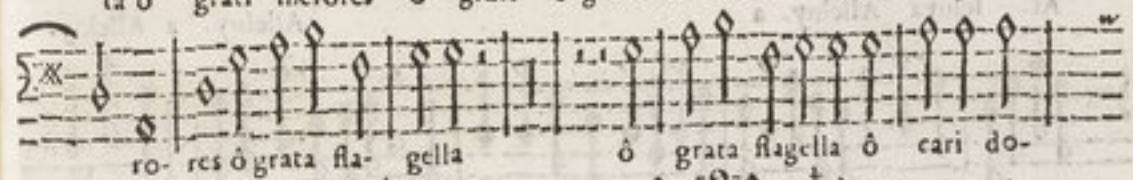
Grave, Con V. V.





## BASSO.

73



Al- leloya Alleluy- a Alleluy- a Alleluy-

a Alleluy- a Alleloya

Al- leloya Alleluy-

a Alleluy- a Alleluy- a,

Per S. Antonio, ô per qual si  
voglia altro Santo

Allegro.

**E** Ya Tubæ re- fo- nate Eya Tubæ re- fo-

nate refona- te eya tubæ re- fo-

nate reso- nate refonate refonate reso- nate refona-

BASSO.

75

te Eya Tubz refo-na-

te re-fo-na- te re-fo-na-te

Vos Can-tores exultate vos can-tores exultate exul-

ta-te & Antonium & Antonium col-lau-

date col-laudate suos plausus cele-bra-

te celebra-

te ce-le-brate Eya

Tubz re-fo nate Eya Tubz re-fo-nate refo-

## BASSO.

na- — te — eya tubæ re- so- na- te re-  
 nate resonate resonate reso- nate resona-  
 te Eya Tubæ re- so- na-  
 te re- so- na- — te re- so- na- te.  
 Solo  
 Dies ista solemnis est in qua ornata meritis mu- nita vir-  
 tutibus ac triumphis cumu- lata Anima Divi Antonii ex- ultans  
 splendet in Cæ- — lis splen- det in Cæ- lis.  
 Con Violini  
 ò cari fel- tantes ò cari fel- tantes superna vo-

BASSO

lentes super-  
na superna vo- len-  
tes superna vo- len- tes O læti bac-  
hantes ò læti bachantes suprema pe- tentes supre-  
ma su- prema peten- tes suprema pe-  
ten- tes ò cari fel- tantes ò cari fel- tantes superna vo-  
lentes super- na superna vo- len-  
tes superna vo- len- tes.  
Solo

Ad tanti viri gloriam gaudeant con- tricti Inferni contre-

BASSO.



miscant lugeant dam-nati rideant rideant bea-ti.

Con V. V. largo ma' spiritoso.



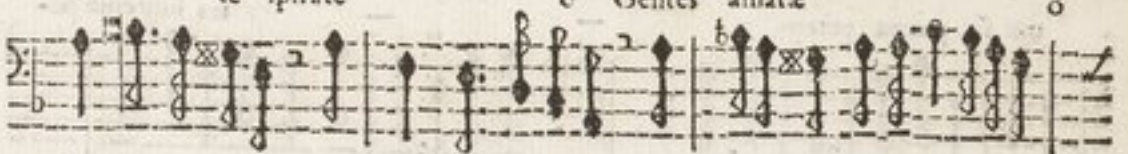
o mentes be-atae o mentes be-atae fa-vores spi-



ra- te fa-vores spira-



te spirate o Gentes amatae o



Gentes amatae tam Sanctum laudate tam Sanctum lauda-



te lauda- te o mentes be-atae o mentes be-



atae fa-vores spi- ra- te fa-vores spi-



ra- te spirate.

Solo

BASSO.

19



Audire ergo Populi devoti a- mantem ejus animam quos



cordis af- fectus calico repletam nectare Deo ex- primit.

Con V. V. largo



Si veniant pæ- næ si stringant ca- te- næ non ti- met cor



meum non non non non non ti- met cor me- um non ti- met cor



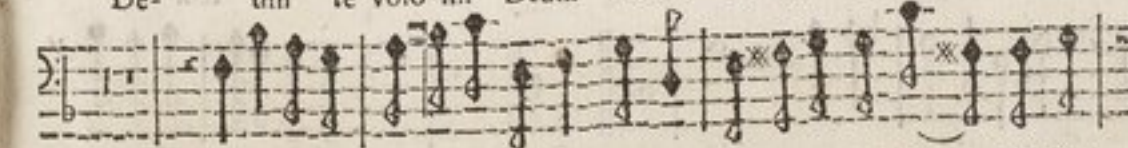
me- mbrum si tollant furo-



res si ardent ardores te volo mi Deum te vo- lo mi



De- um te volo mi Deum te vo- lo mi De- um



si veniant pæ- næ si stringant ca- te næ non ti- met cor

## BASSO.

meum non non non non non ti- met cor me- um non timet cor

me- um      ó Zefiri leves venite fulcite venite ful-  
*Largo*      cite Ardore flam- man-      tem ar-

dore ardore flamman-      tem ar- dore ar- dore flamman-

tem ar- dore flam mantem.      O candidi

flores odore munite odore mu-      nite Amore languentem a-  
*Largo*

more lan- guen-      tem

amore a- more languentem.      O Zefiri leves ve-



BASSO

8r



nite fulcite venite ful- cite Ar- dore flam- man-

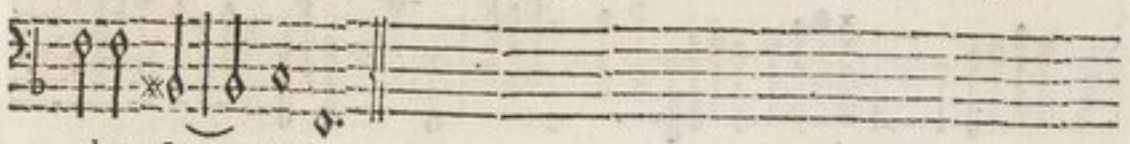
Largo



tem ar- dore ardore flam- man-



tem ardore ar- dore flammar- tem ar-



dore flam- mantem.

Alleluya si placet.



Alleluya

Alleluya



Alleluy-



a

Alleluy- a

Alleluy- a



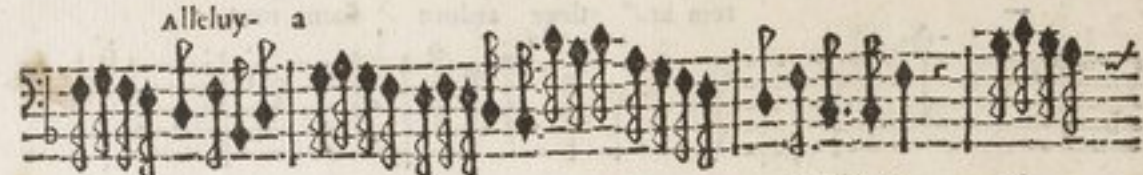
BASSO.



Al- leuy- a Alleuy- a Alleluya



Alleluy- a

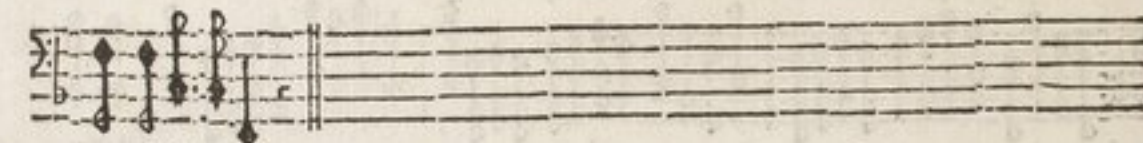


Alleluya

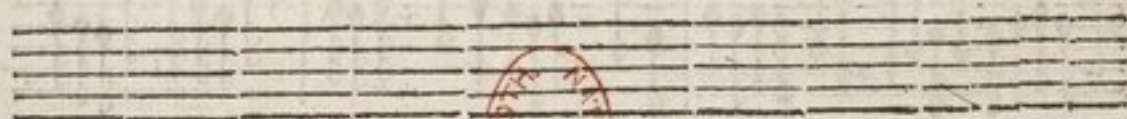
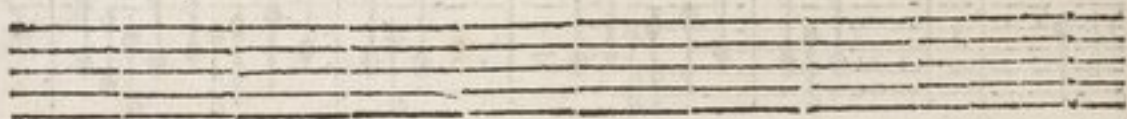
Al-



leluya Al- leluy-



a Alleluya.



# TAVOLA.

## CANTO.

<b>A</b> Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	1
Quid Arma quid Bella. Per ogni Tempo.	9
In hoc Mundo inconstante. Per ogni Tempo.	15
In Caligine umbrosa. Per ogni Tempo.	21

## ALTO.

Mortalis, ò Mortalis. Per qual si voglia Santo.	29
Corda languida in amore. Per la Beata Vergine.	35
Gustate libate. Per il Santissimo.	42
Aligeri amores. Per ogni Tempo.	48

## BASSO.

Cari Zephiri volantes. Per ogni Tempo.	55
Pompæ vanæ inhumanae. Per ogni Tempo.	63
Audite Reges. Per un Santo Martire.	69
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	74

FINIS.

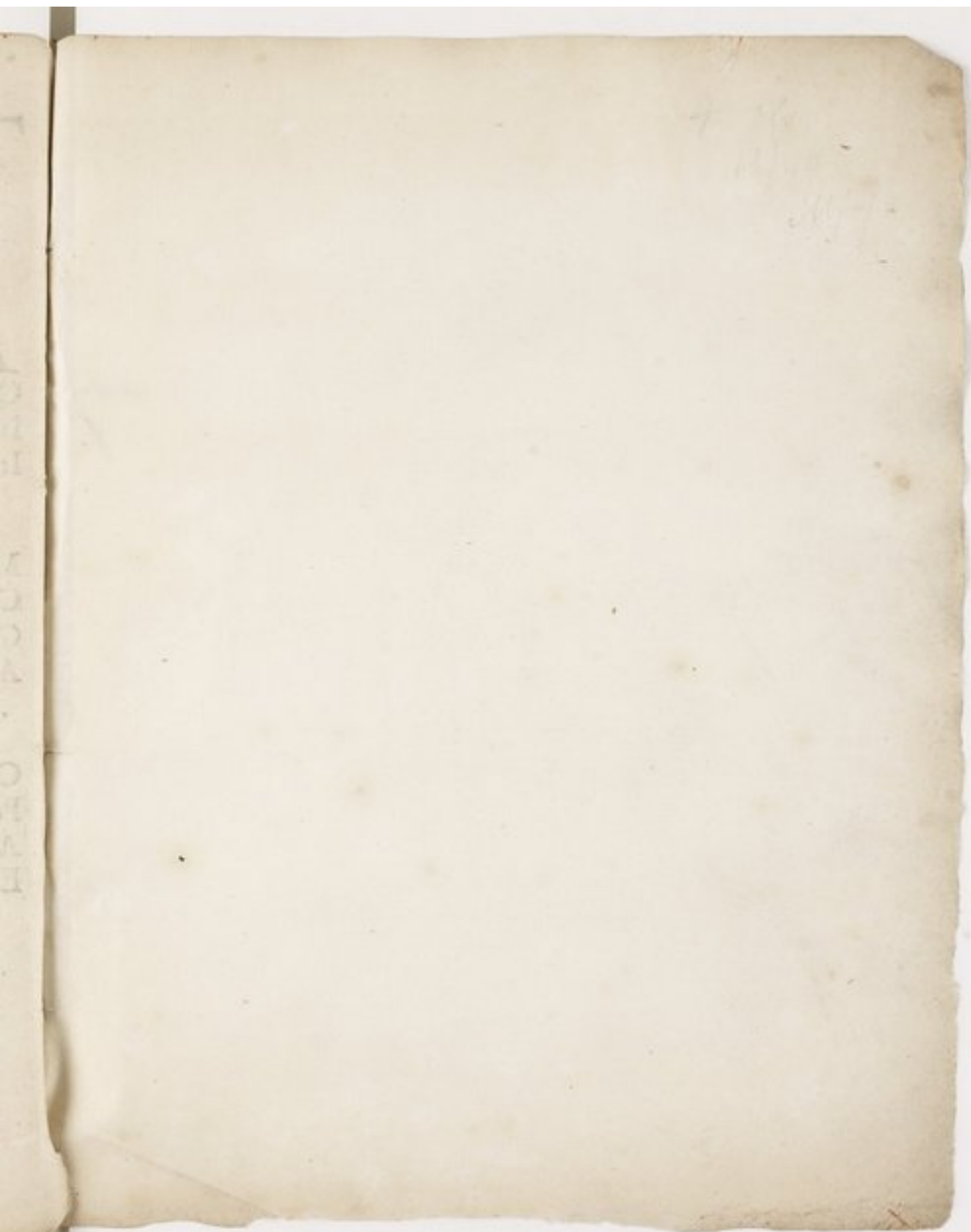


TAVOLA

CANTO

A Ve vray pour callier...  
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ART AND HISTORY

*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*



Who merits best his truth in love  
~~and~~ ~~with~~ ~~his~~ ~~will~~ ~~ing~~ ~~and~~ ~~his~~ ~~core~~  
~~Would pass his life leading heavy sorrow~~  
~~He pines for some~~  
He is ungrateful

Would all ~~the~~ ~~world~~ ~~be~~ ~~as~~ ~~one~~ ~~man~~  
~~to~~ ~~be~~ ~~as~~ ~~one~~ ~~man~~  
to ~~be~~ ~~as~~ ~~one~~ ~~man~~ ~~to~~ ~~be~~ ~~as~~ ~~one~~ ~~man~~

Beauty's but a fading flower  
~~And~~ ~~his~~ ~~days~~ ~~are~~ ~~gone~~ ~~like~~ ~~flowers~~  
Time ~~is~~ ~~gone~~

The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart  
The more you can show the heart



Violino Primo.

RESI ARMONICI  
IN  
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-  
ssima Accademia della Morte di Ferrara,  
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS,

Per HENRICO AERTSENS, Stampatore di Musica, all'  
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Res. Vmc. 149

71000 Paris  
RESI ARMONICI

IN  
MOTTETTI

A voce sola con Violini

DA GIO BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e dell' Illustre  
Sua Arcivescova della Sede di Ferrara,  
e Accademico Filarmonico.

OPERA OTTAVA.



Y M A N  
Per il prezzo Annuo, si compiono di 1000  
Luglio del Monte Farnese, 1801.

Con Parigi.

VIOLINO PRIMO.

3

Per la B. Vergine, ò per qual  
 si voglia Santa.

**S** Grave

Infonia.

Allegro.

Grave.

VIOLINO PRIMO.



Ve verax honor.      Quantæ sunt in Cælo stellæ.



Eya eya flammæ bellæ.



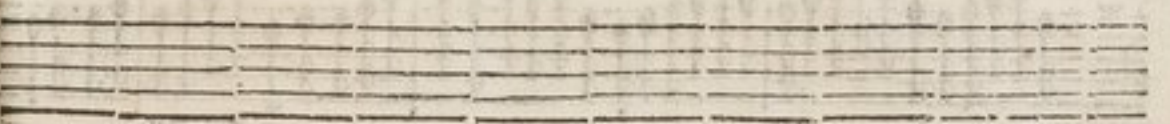
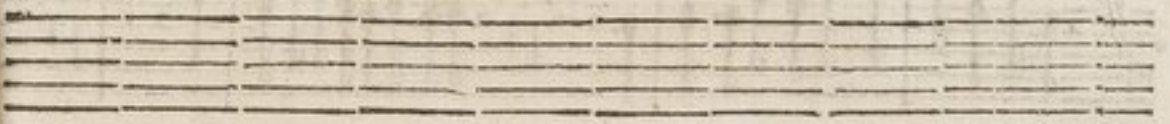
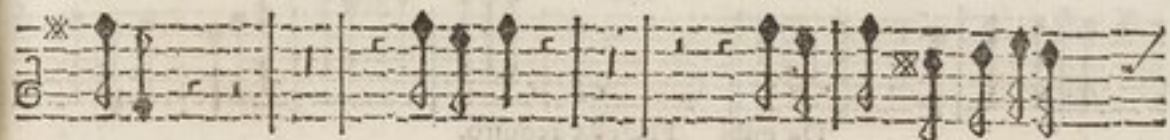


VIOLINO PRIMO.

5



Quante sillæ.



## VIOLINO PRIMO.



Da mihi Flagella requiso.



Jam tormenta, Date flores

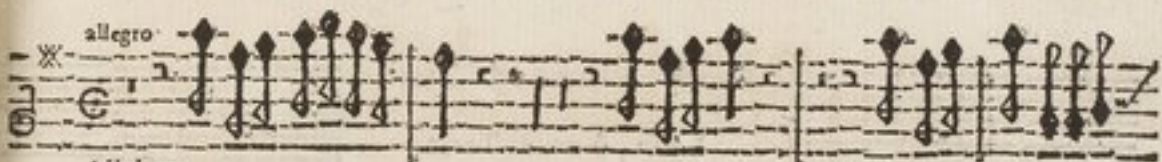


VIOLINO PRIMO:

7



Alleluia si placet



Alleluia

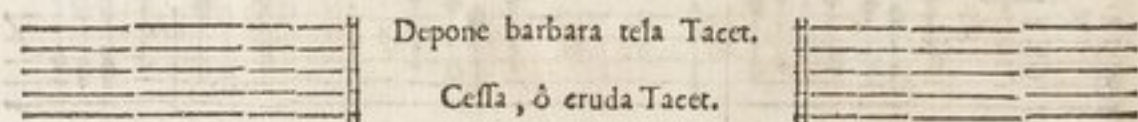




Ritornello si placet.



**Q**uid arma Tacet.  Ritornello ut supra si placet.



Sinfonia si placet.

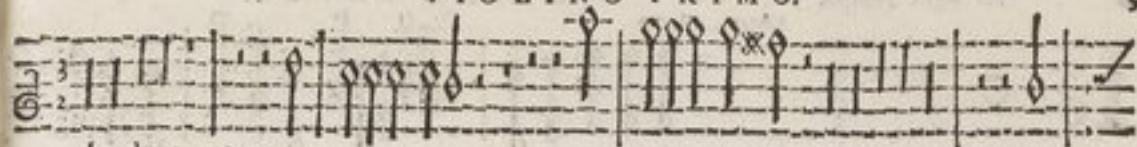


Veni ò Diva Tacet.

Heu infelix Tacet.

VIOLINO PRIMO.

9



In dura catena.

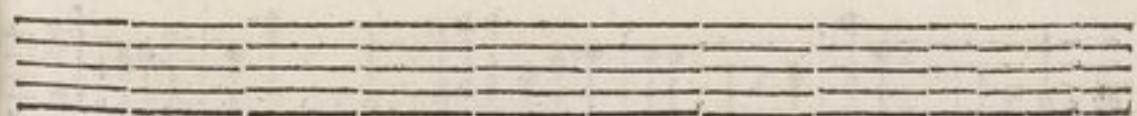
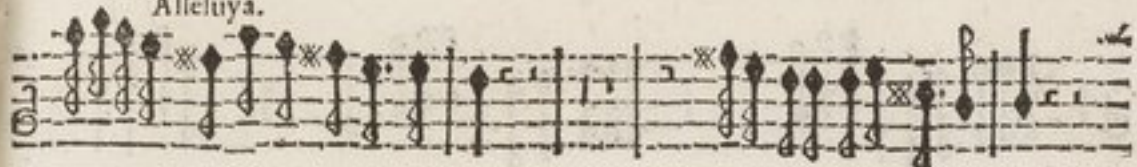


Alleluya si placet.

*p.*



Alleluya.



Per ogni Tempo.

## VIOLINO PRIMO.

Allegro, allegro

N hoc mundo. Si fortuna.

VIOLINO PRIMO.

Allegro.

11

In hoc saeculo. Momento.

## VIOLINO PRIMO.

Violino Primo musical score page 34. The page contains eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with stems pointing up. The second staff includes a repeat sign with first and second endings, followed by the tempo marking "Allegro". The third staff contains the lyrics "F. Ergo mi summe. Felice vel misera." and includes dynamic markings "P." and "F.". The remaining staves continue the musical notation with various rhythmic patterns and dynamics.



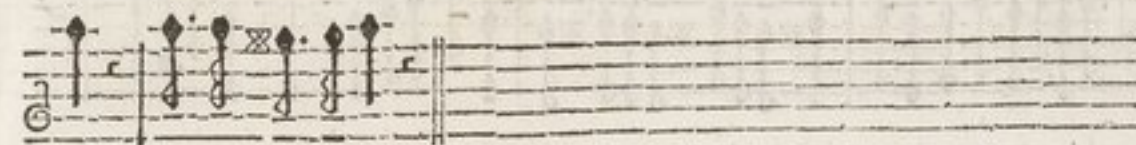
VIOLINO PRIMO.

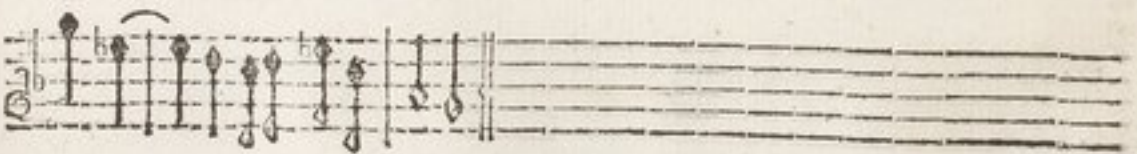
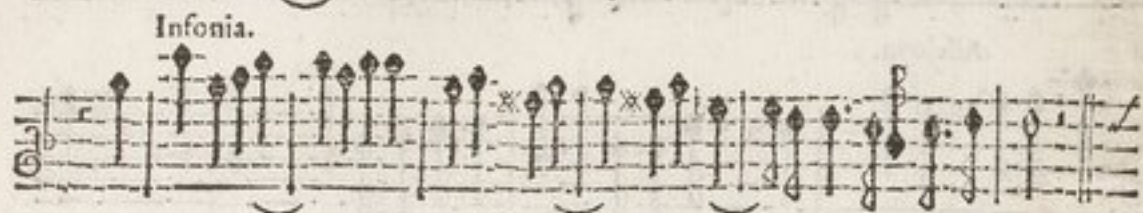
13

Presto



Alleluja.





VIOLINO PRIMO.

15



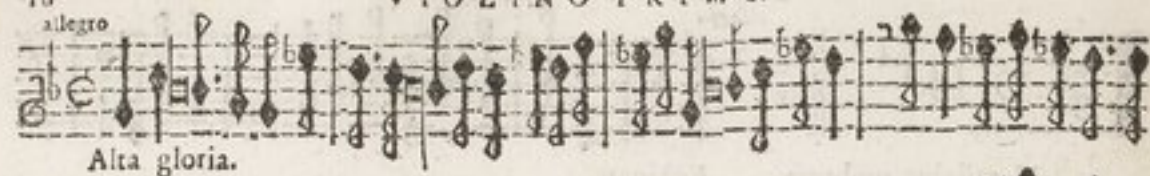
N caligine umbrosa. Festinate.



Ab non conturbate.

## VIOLINO PRIMO.

allegro



Anello spe costante. O aurz ferenz.



VIOLINO PRIMO

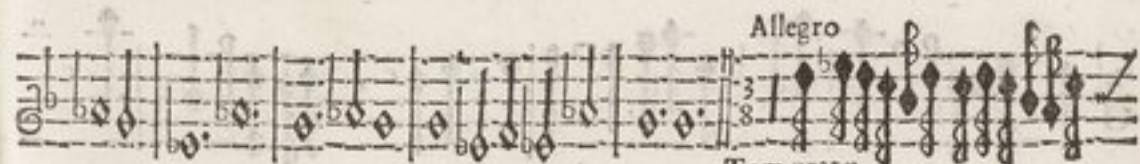
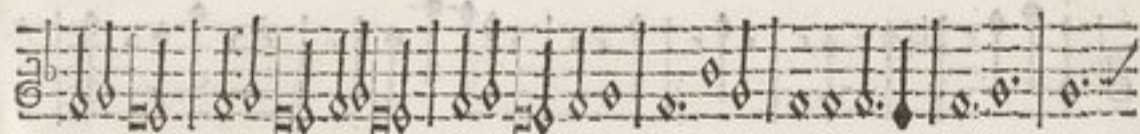
17



Adagio, e piano.

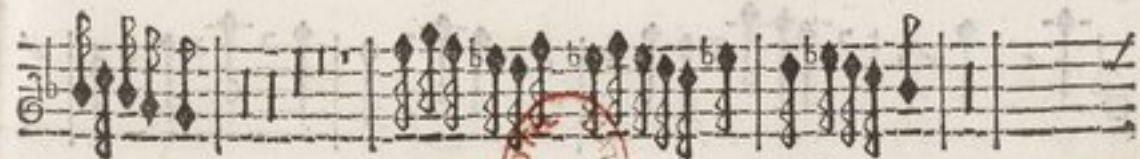


Ardendo.



Allegro

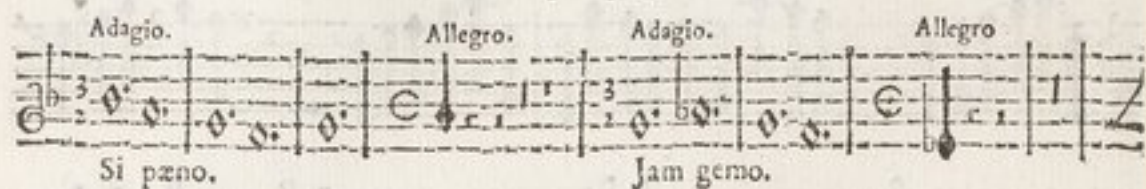
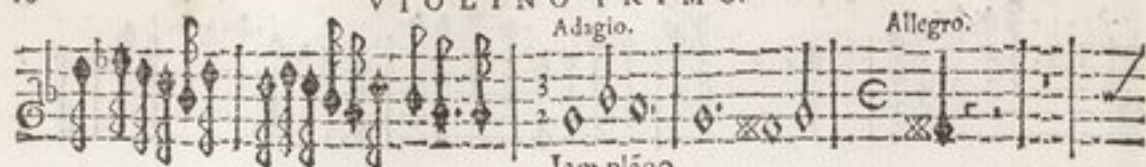
Tam gratz.



B 3

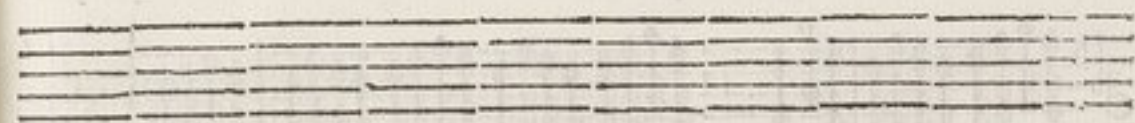
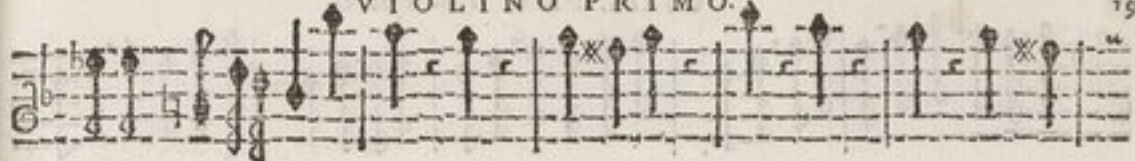


## VIOLINO PRIMO:



VIOLINO PRIMO.

19



Per qual si voglia Santo.



## VIOLINO PRIMO.



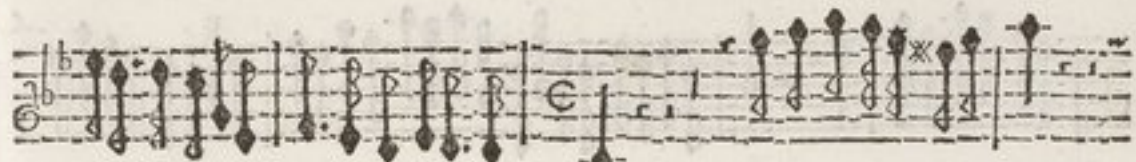


VIOLINO PRIMO.

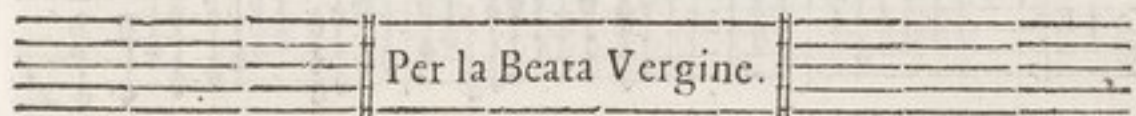
21



Sic inter cælitum.



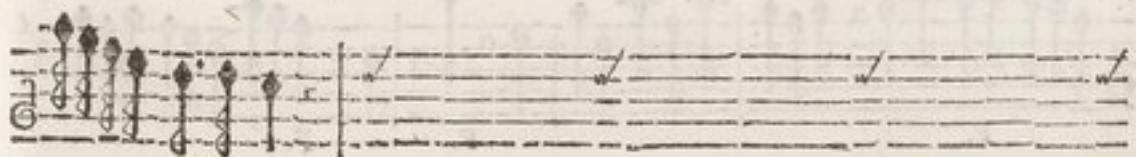
Triumphare.



Largo mà spiritoso.



Orda languida.



## VIOLINO PRIMO.

This page contains a musical score for the first violin (Violino Primo). The score is written on ten staves, each with a treble clef and a common time signature (C). The music consists of a series of sixteenth-note patterns, often grouped in pairs or fours, with various accidentals (sharps and flats) and dynamic markings.

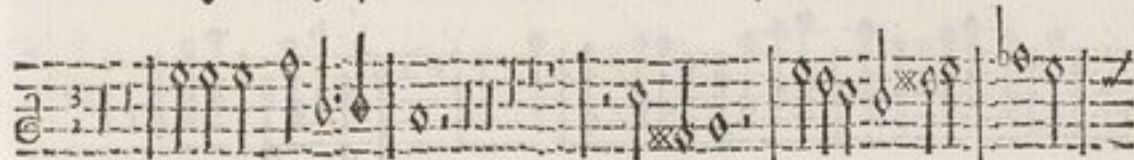
The score includes several dynamic markings:

- F.** (Forte) appears at the beginning of the first staff and at the start of the final staff.
- P.** (Piano) appears at the end of the seventh staff and at the beginning of the final staff.
- P.** (Piano) also appears at the end of the eighth staff.

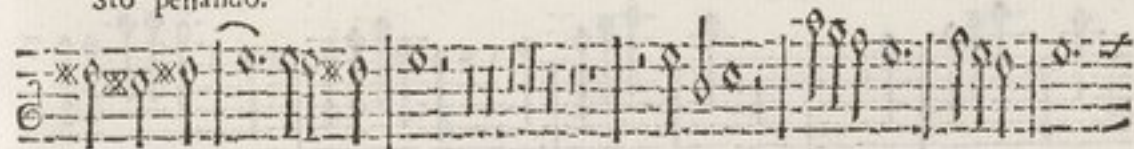
A specific instruction, *Si placidissimi.*, is written below the eighth staff, indicating a change in the character of the music. The score concludes with a double bar line and a repeat sign at the end of the final staff.

VIOLINO PRIMO.

23



Stò penando.



Bella,



P.

VIOLINO PRIMO.



P.



Allegro

Veni cara,



Per il Santissima.

VIOLINO PRIMO.

25

**G** *Leggo*

Ustate libate,

*Non tanto allegro.*

Oh suavissima Ad summos amores.

## VIOLINO PRIMO.



VIOLINO PRIMO.

27



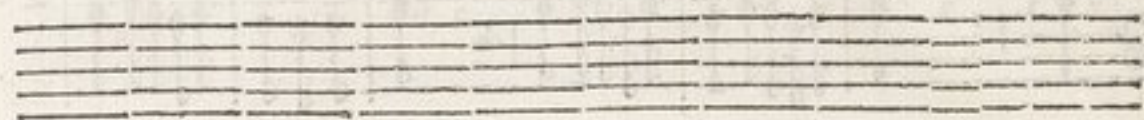
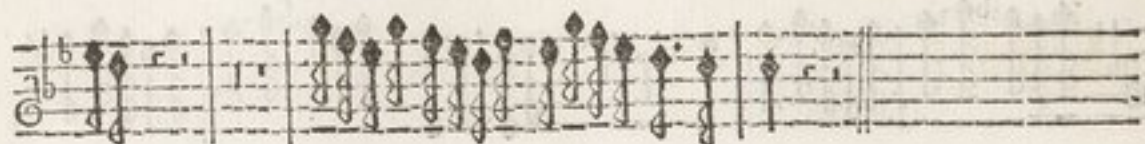
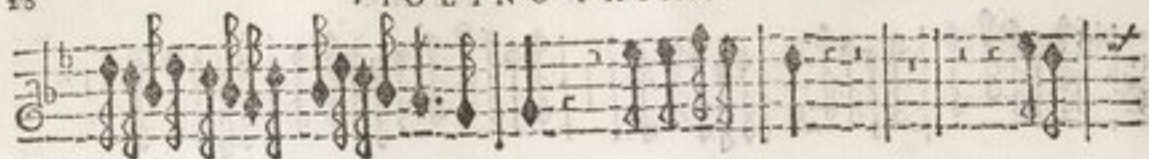
Vivace.



Alleluja.



## VIOLINO PRIMO.



Ligeri amores.





VIOLINO PRIMO.

29

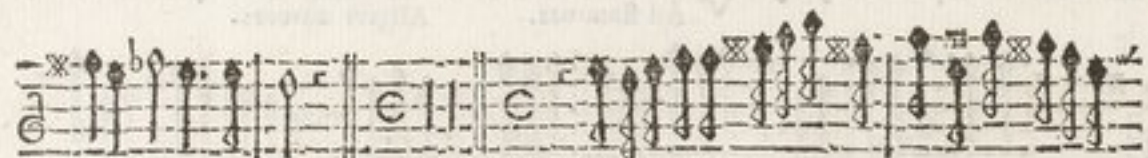
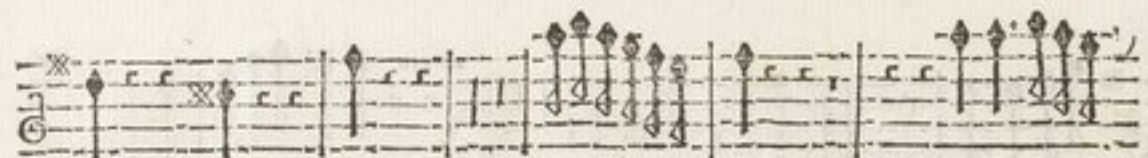


## VIOLINO PRIMO.



p.

Eya Aligeri.



Sub auspicio. Spogia mille.



VIOLENO PRIMO.

31

allegro, allegro.

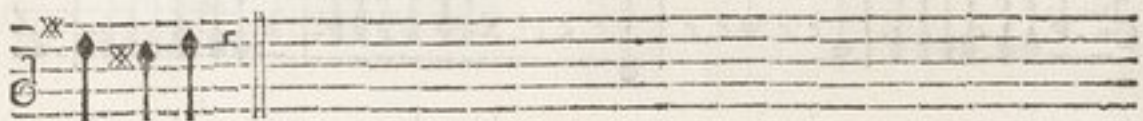
Ad arma,

Allegro

## VIOLINO PRIMO.



Alleluja.



Per ogni Tempo.

Vivace



Ari Zephiri.



VIOLINO PRIMO.

33



Ecce cor.



Sponse amate.

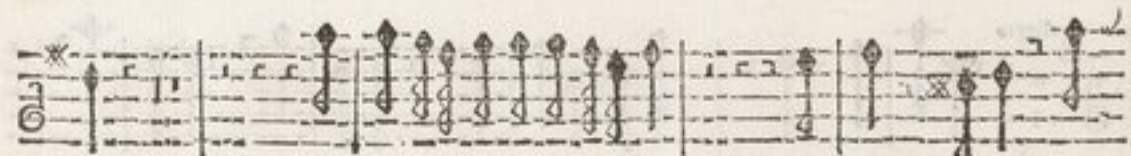
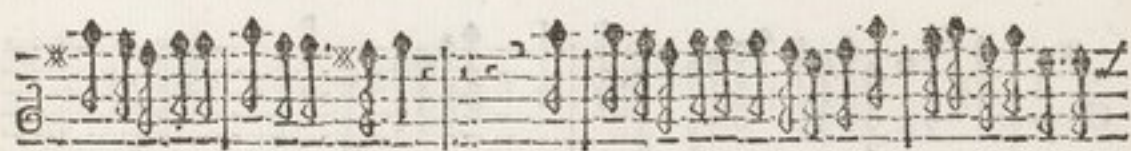


P.



B 5

## VIOLINO PRIMO.



VIOLINO PRIMO.

Allegro

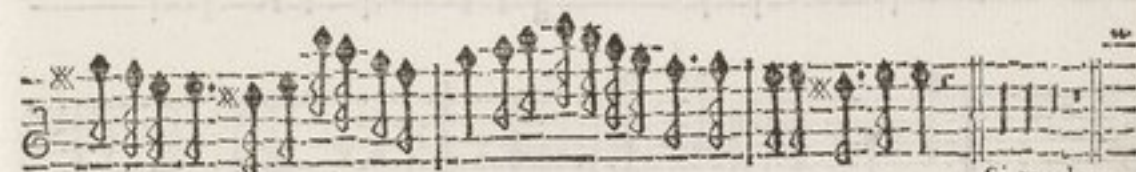
35



Oh venti.



Si moraris.



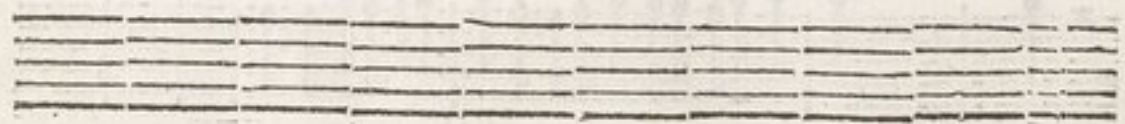
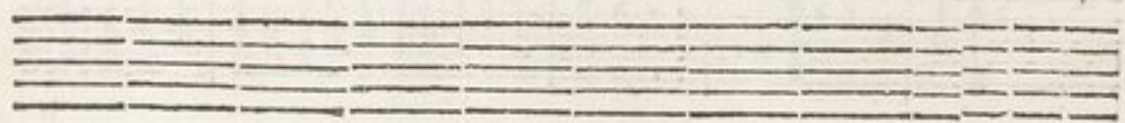
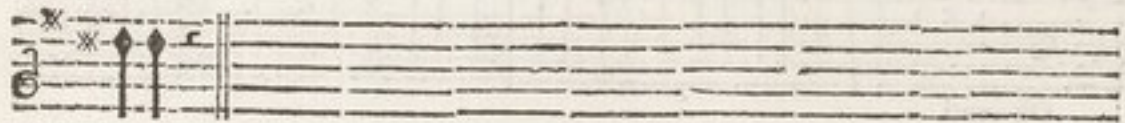
Si tandem.



Oh venti.



## VIOLINO PRIMO.





Per ogni Tempo:

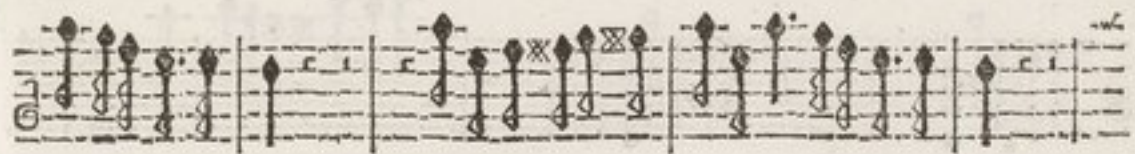
VIOLINO PRIMO.

37

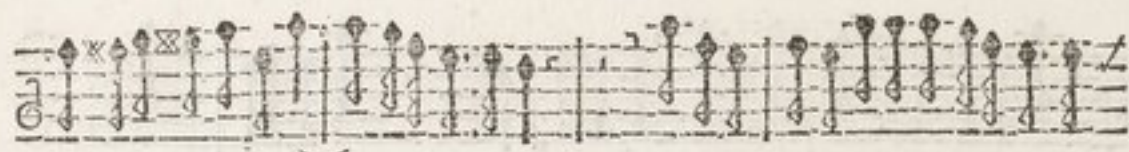
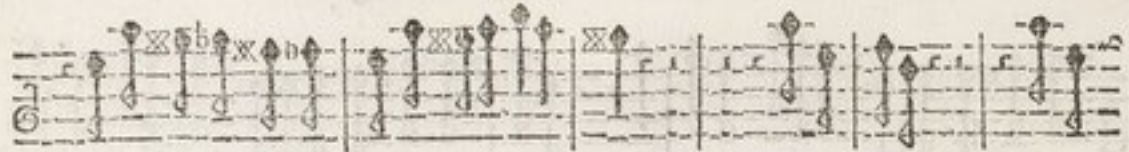
Bizarro



Ompæ vanæ.



## VIOLINO PRIMO.

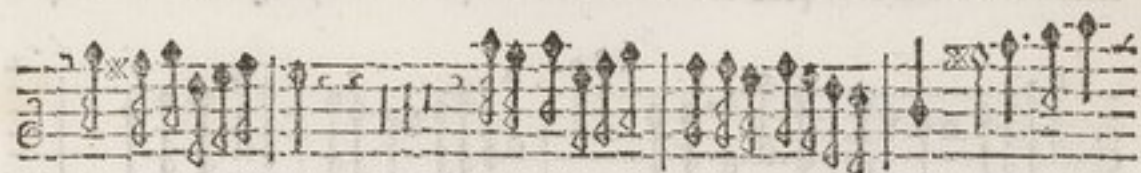


Rosa verna, Munde crudelis.



VIOLINO PRIMO.

35



Largo, ma Spicitofo

O Domine. Tu corona.

p.

VIOLINO PRIMO.

Handwritten musical score for Violino Primo, 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 key signature of one flat. The second staff includes a dynamic marking of *p.* (piano). The fourth staff is marked *allegro*. The fifth staff is marked *Alleluia*. The score concludes with a double bar line and repeat signs on the final staff.

Per un Santo Martire.

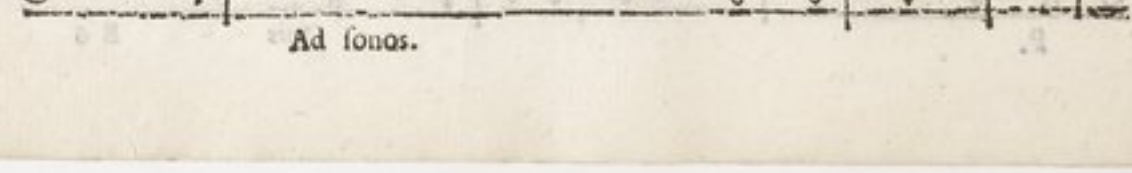
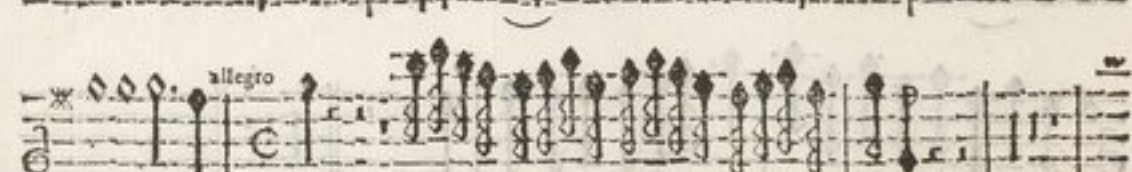
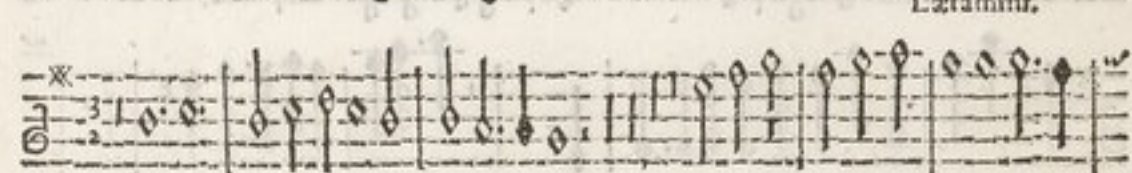
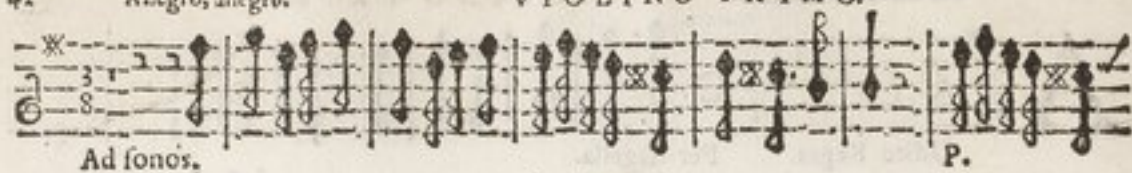
VIOLINO PRIMO.

41

**A** *Virace.*

Udite Reges. Per flagella.

**P.** **Quis** **B 6**

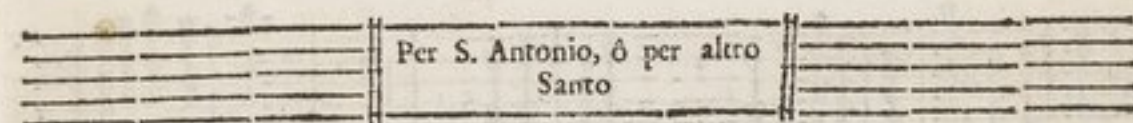


VIOLINO PRIMO.

43



Alleluya.



Ya Tubz;



## VIOLINO PRIMO.



A page of musical notation for the Violino Primo part, numbered 74. The page contains ten staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of 18th-century manuscripts, with a focus on rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

Dies ista. O cari festantes.



V I O L I N O P R I M O .

45



Ad tanti.

O mentes beatæ.



P.



Largo

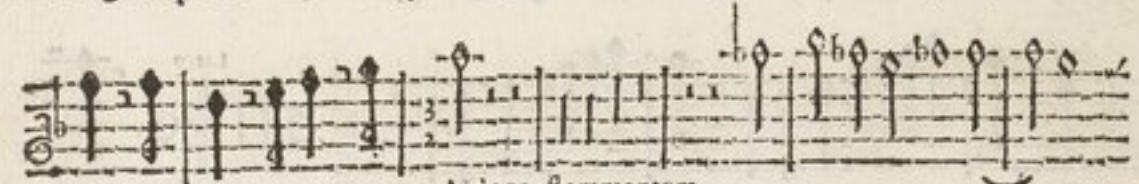
Audite,

Si veniant pœnæ



F.

## VIOLINO PRIMO.



*Ardore flammantem.*

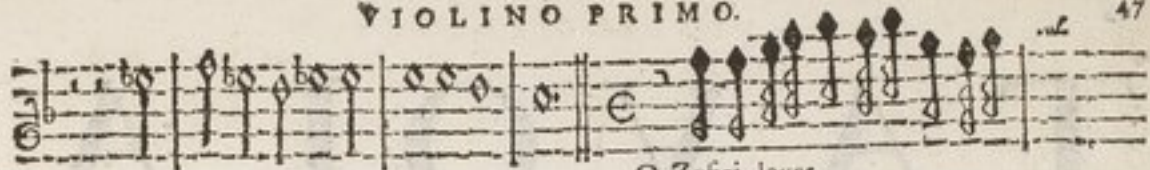


*O candidi flores.*

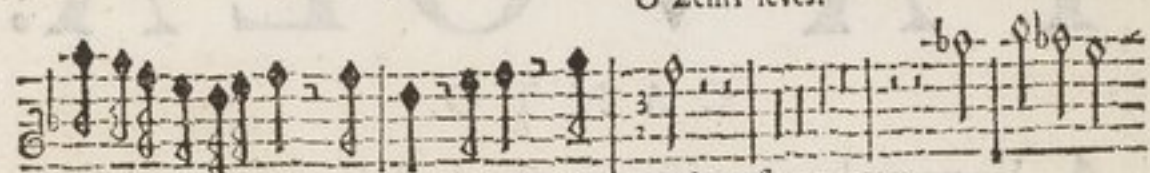
*Amore languentem*

VIOLINO PRIMO.

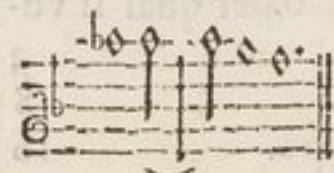
47



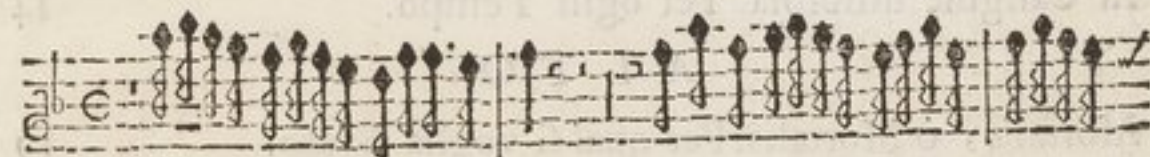
O Zefiri leves.



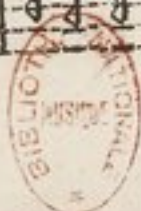
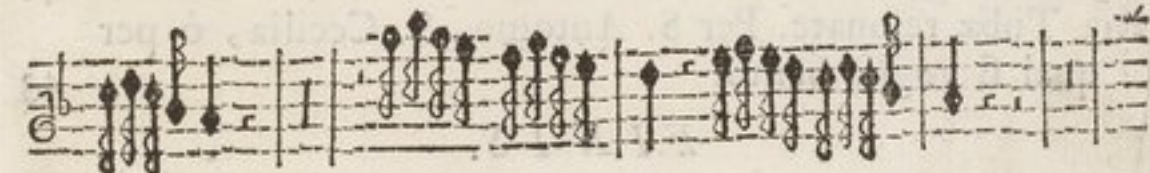
Ardore flammantem.



Alleluya si placet.



Alleluya.



# TAVOLA.

## CANTO.

<b>A</b> Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	3
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

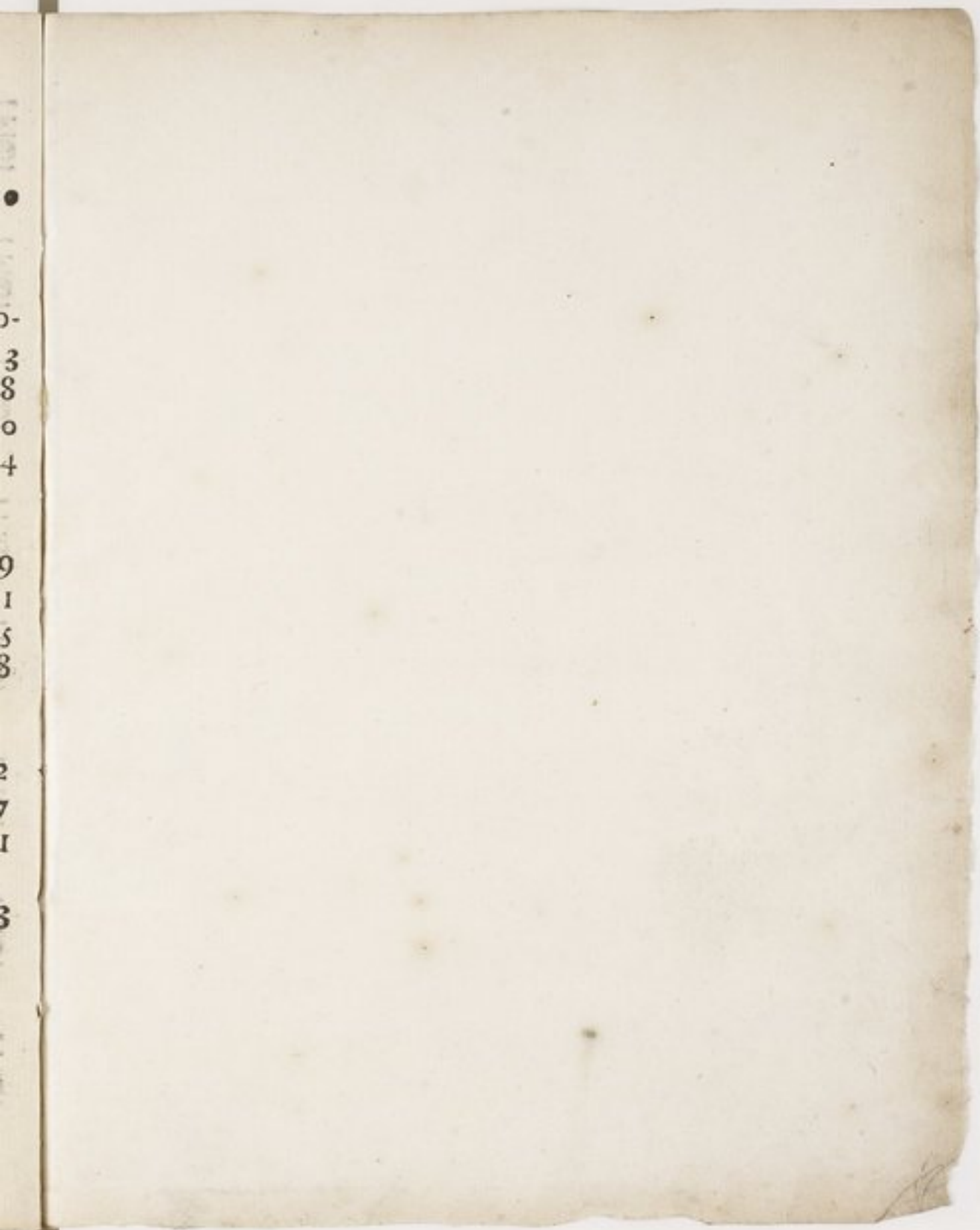
## A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	25
Aligeri amores. Per ogni Tempo.	28

## B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompæ vanæ inhumanæ. Per ogni Tempo.	47
Audite Reges. Per un Santo Martire.	41
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	43

F I N I S.



1071

B  
N

BIBLIOTHEQUE NATIONALE  
Désinfection 1979  
N° 2920



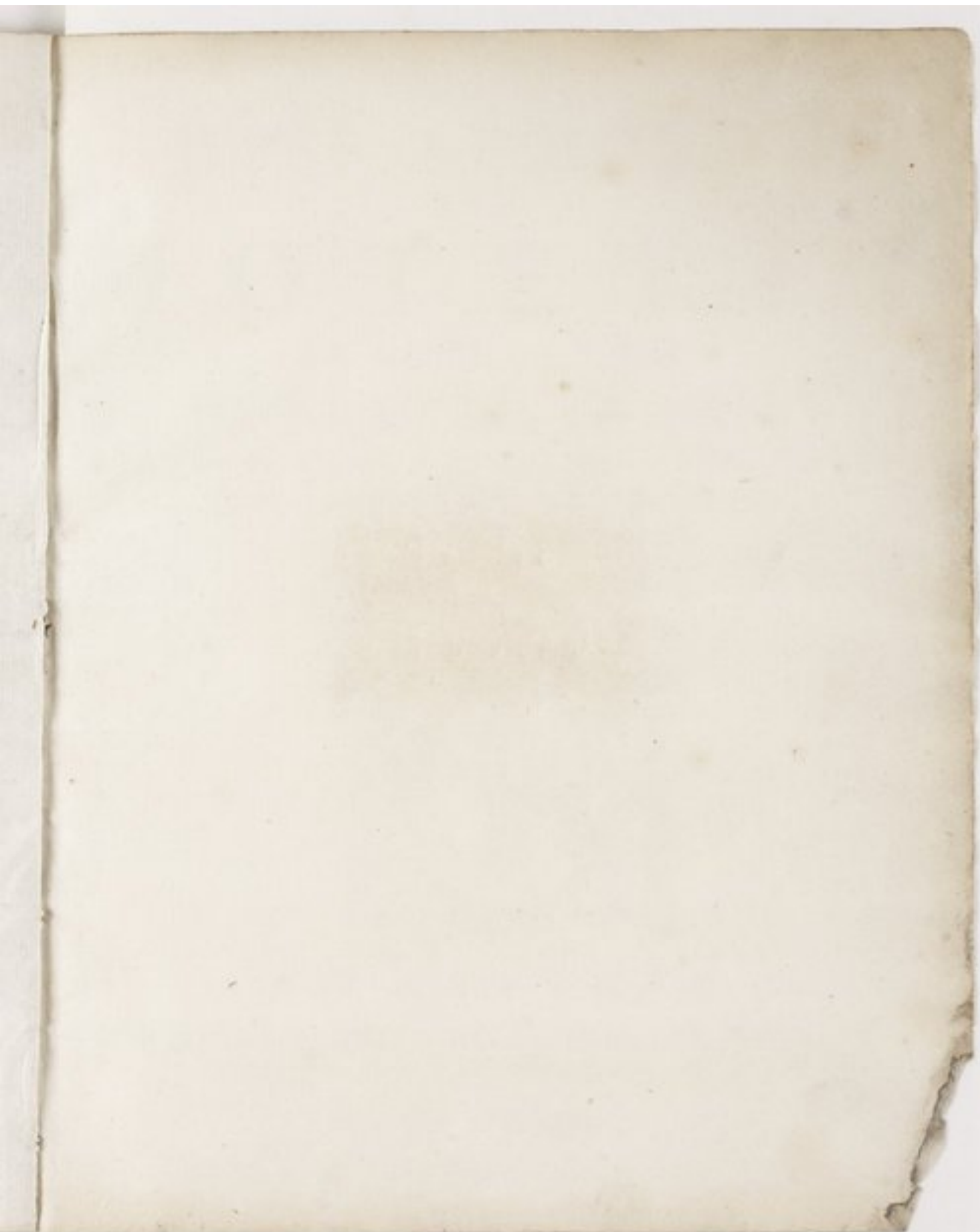


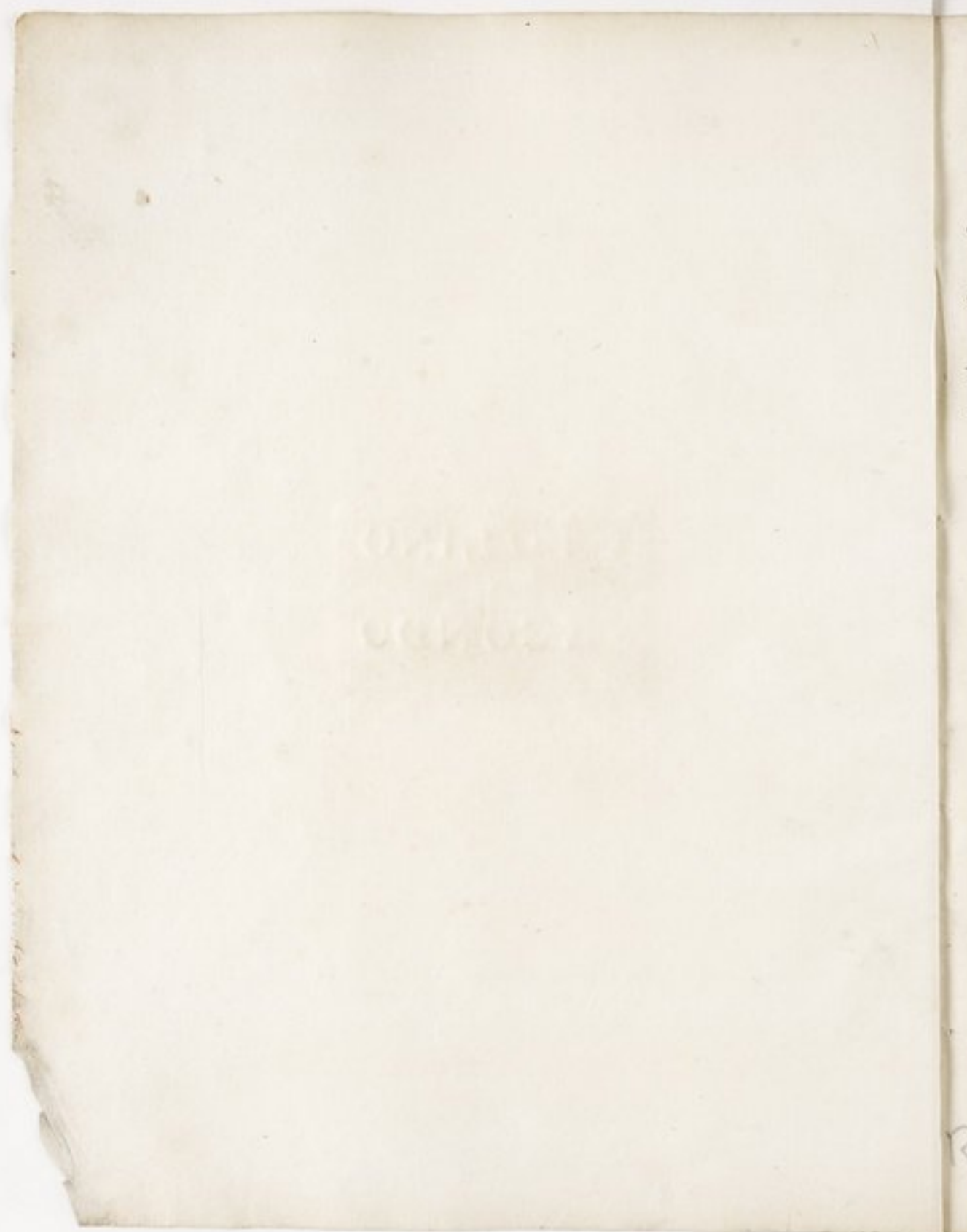
MUSIQUE  
Rés. Vm C  
149

VIOLINO  
SECONDO

33

1800





Violino Secondo.

RESI ARMONICI  
IN  
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedrale, e dell' Illustri-  
ssima Accademia della Morte di Ferrara,  
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERSA,

Per HENRICO AERTSENS, Stampatore di Musica, all'  
Insegna del Monte Parnasso. 1691.

Con Privilegio.

Reis. Vmc. 149

Vittorio Seconda

RESI ARMONICI

IN

MOTTI

A Voce sola con Violon.

DA GIO. BATTISTA BASSANI

Maestro di Cappella della Cattedrale, e dell' Illustre  
Sua Accademia della Mont. di Ferrara,  
& Accademico Patronico.

OPERA OTTAVA.



IN A...

In Enrico Artaria, Stampatore di Musica, all'  
Indirizzo del Monte Paraflo. 1891.

Con Privilegio.

VIOLINO SECONDO.

3

Per la B. Vergine, ò per qual  
fi voglia Santa.

Grave.



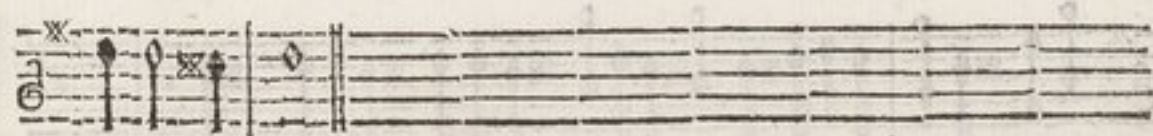
Infonia.



Allegro.



Grave.



## VIOLINO SECONDO.



Ve verax honor. Quante sunt in Cælo stellæ.



Eya eya flammæ bellæ.

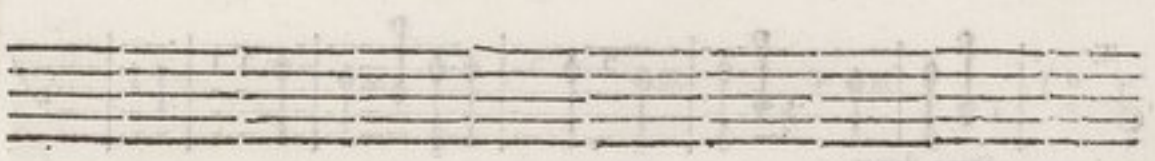
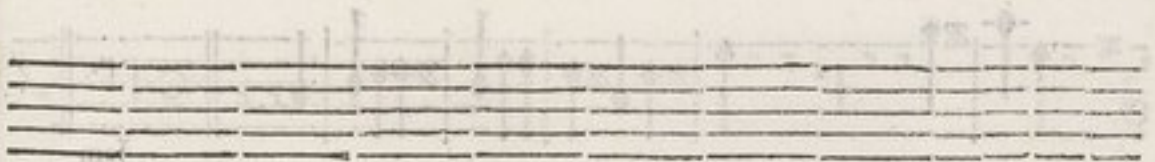
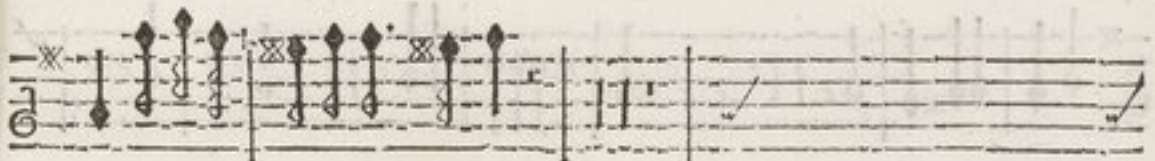




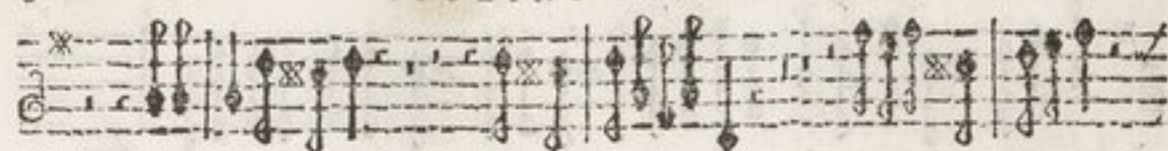
VIOLINO SECONDO.



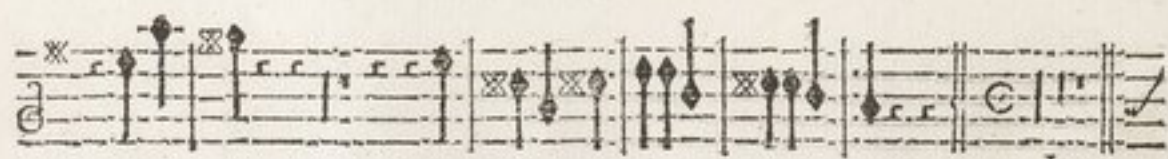
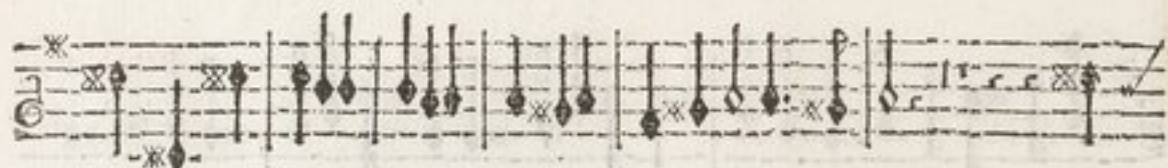
Quanta figlia.



## VIOLINO SECONDO.



Da mihi. Flagella requiro.



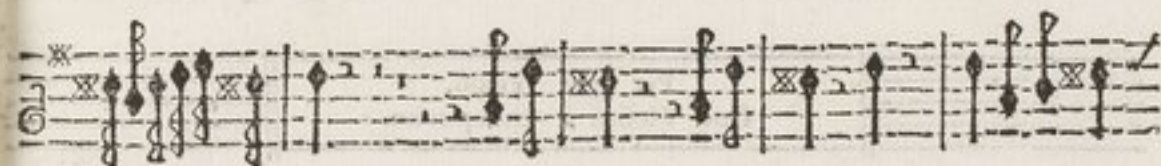
Jam



Date flores,

VIOLINO SECONDO:

7



Alleluia si  
placet.

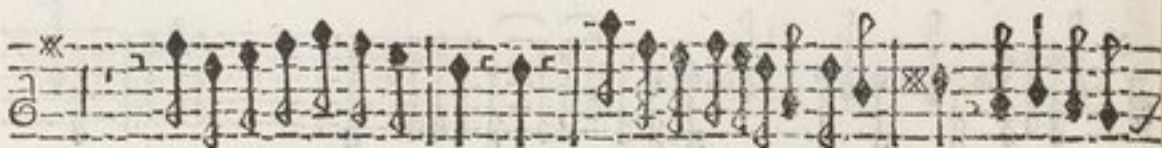
Allegro.



Alleluia.



## VIOLINO SECONDO.



Allegro.



Ritornello si placet.



Q

Uid arma Tacet.

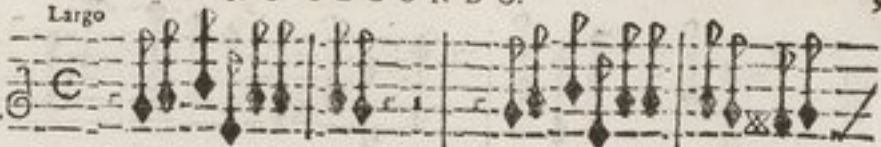
Ritornello si placet  
ut supra.

VIOLINO SECONDO.

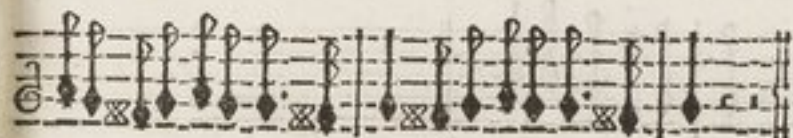
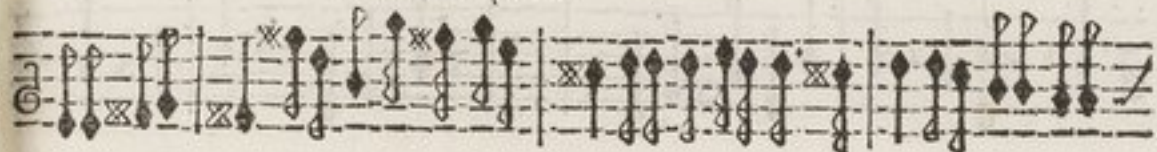
9

Depone barbara  
tela Tacet.  
Cessa ó cruda Tacet.

Largo



Sinfonia si placet.

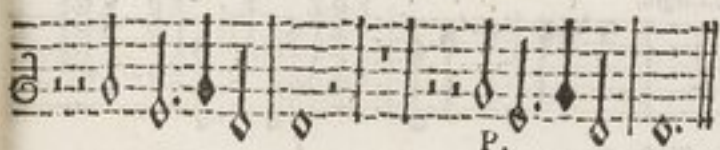


Veni ó Diva Tacet.  
Heu infelix Tacet.

P.



In dura catena.

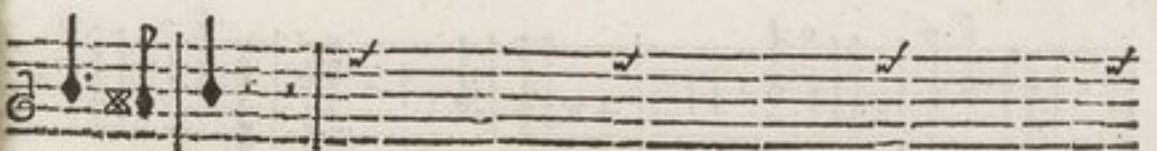


Alleluya si placet.

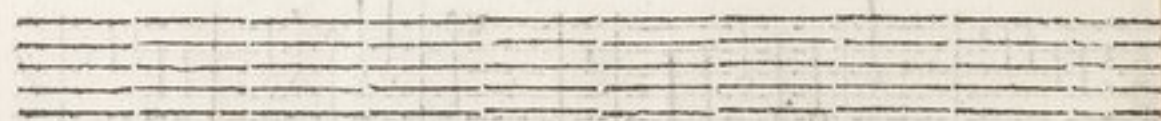
P.



Alleluya.



## VIOLINO

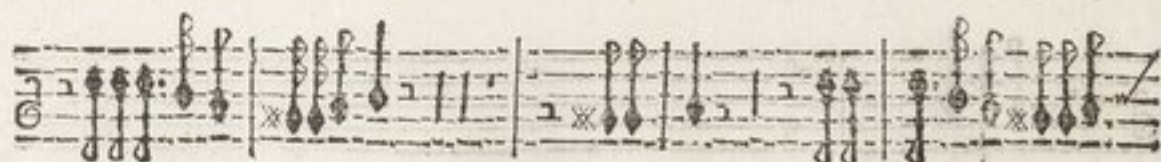


Per ogni Tempo.

Allegro, allegro



N hoc mundo inconstante. Si fortuna.



VIOLINO SECONDO.

11



*Allegro, allegro.*



In hoc saeculo. Momento.



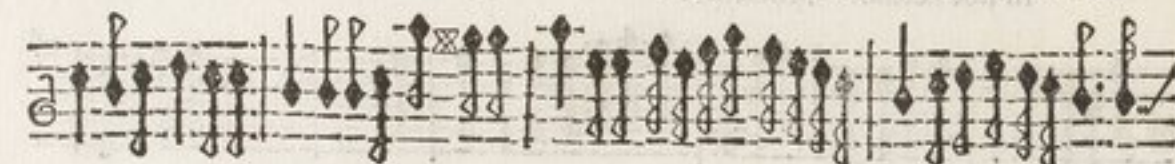
## VIOLINO SECONDO.



P.

F.

Ergo mi summe. Felice vel misera,



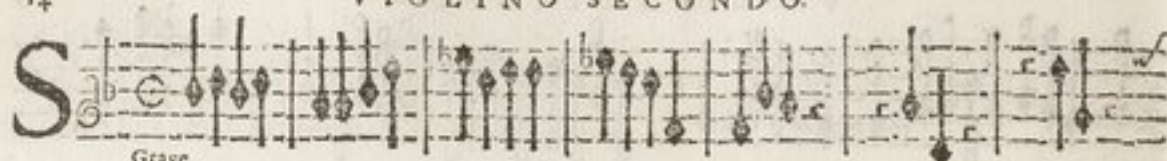


## VIOLINO SECONDO.

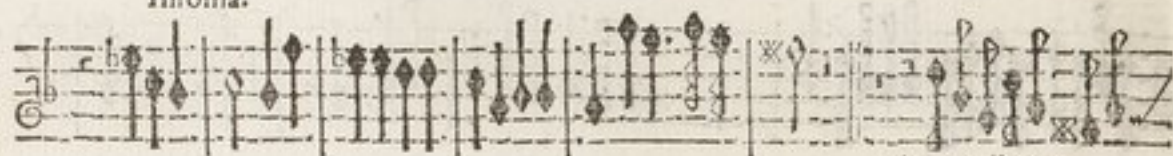
13

*Presto.**Alleluja.*

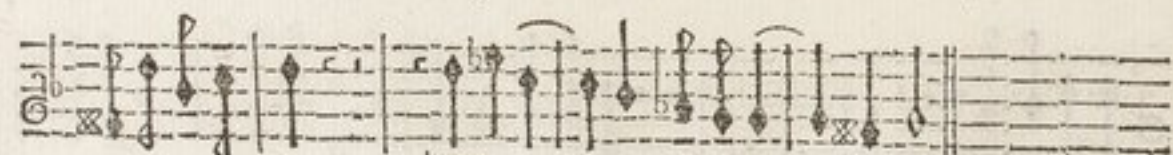
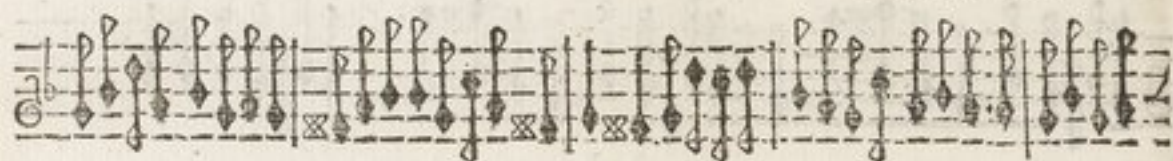
## VIOLINO SECONDO.



Grave  
Infonia.



Allegro, allegro



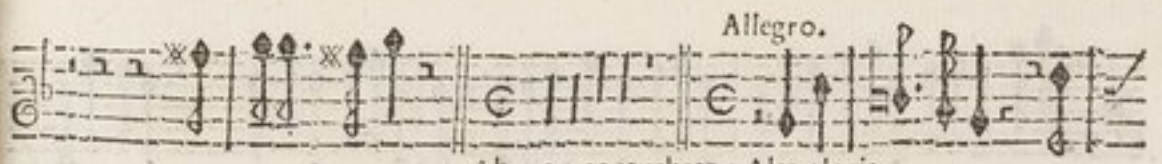
*largo.*



N caligine umbrosa, Festinate,

VIOLINO SECONDO.

15



*Allegro.*

Ah non conturbate. Alca gloria.



## VIOLINO SECONDO.



VIOLINO SECONDO.



Adagio, è piano.

Ardendo suspiro.



Allegro.

Tam grata.



Adagio.

Jam plango.



Allegro

Adagio.

Allegro

Adagio.

Si pæno.

Jam gemo.



## VIOLINO SECONDO.

Adagio.

Allegro.

Cantabo.

Musical score for Violino Secondo, page 18. The score is written on eight staves. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first section is marked 'Adagio' and the second 'Allegro'. The tempo change occurs at the start of the second staff. The word 'Cantabo.' is written below the first staff of the 'Allegro' section. The score contains various musical notations including notes, rests, accidentals, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

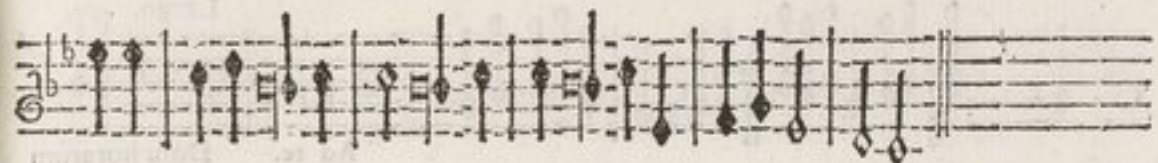
Per qual si voglia Santo.

VIOLINO SECONDO.

19



Infonia.



Ortalis.

Cogita penſita.



Nova tempus.



## VIOLINO SECONDO.



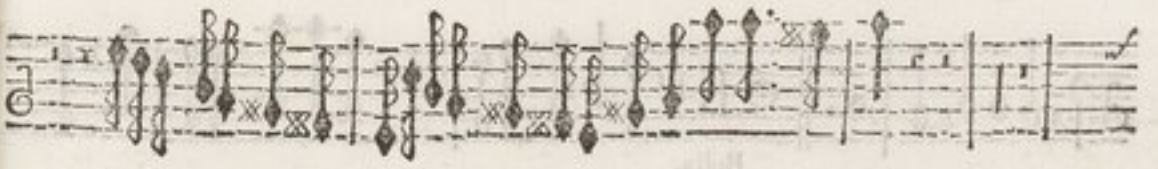
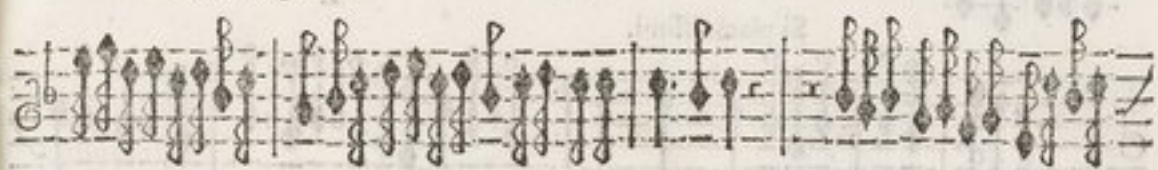


VIOLINO SECONDO.

21



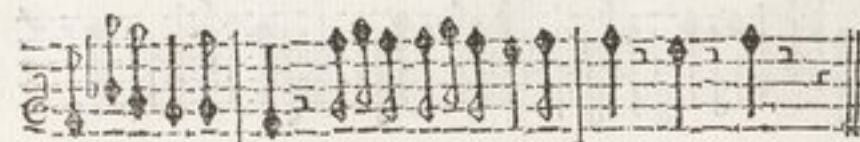
Per la Beata Vergine.



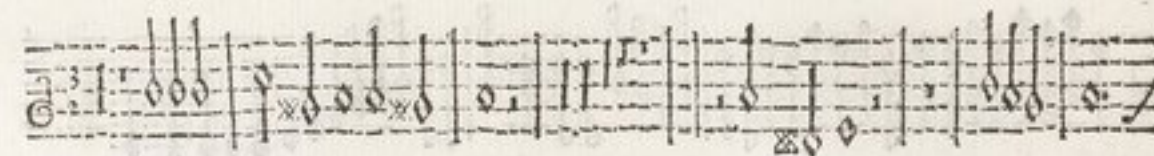
## VIOLINO SECONDO.



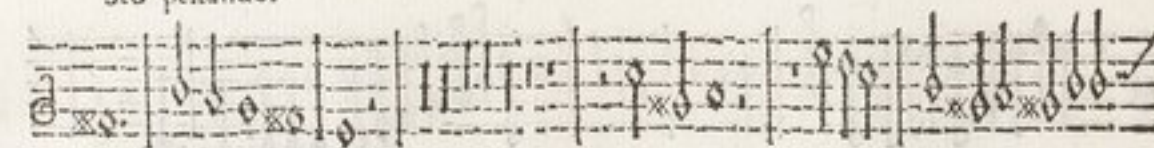
*Si placidissimi.*



*Ecce venio  
Tacet.*



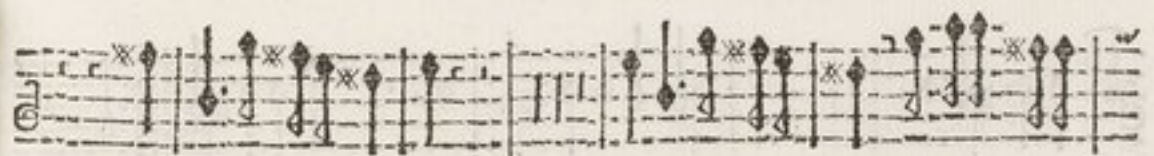
*Stò penando.*



*Bella.*

VIOLENO SECONDO.

23

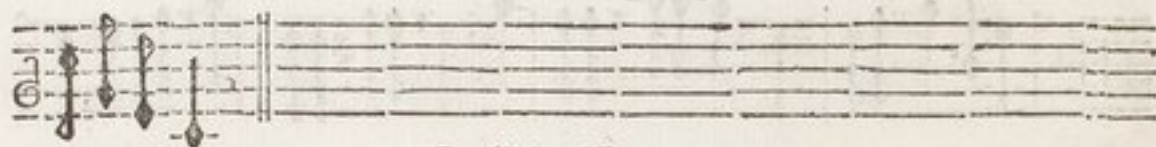


Allegro.

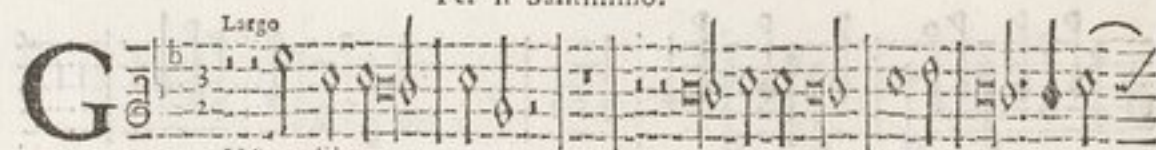
Veni cara.



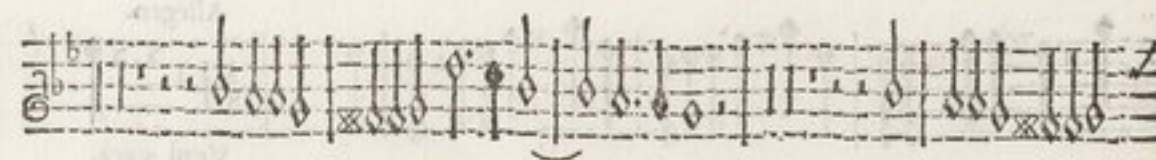
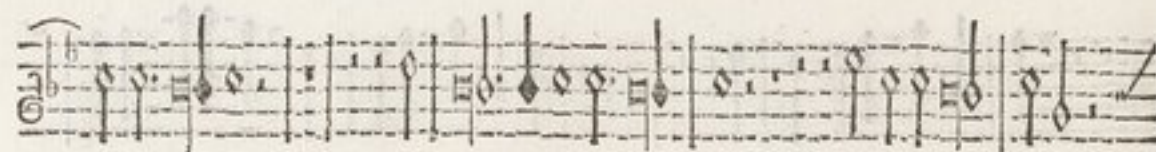
## VIOLINO SECONDO.



Per il Santissimo.

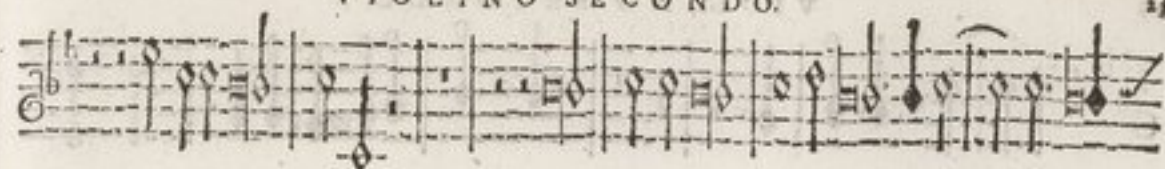


Uffate libate.



VIOLINO SECONDO.

25



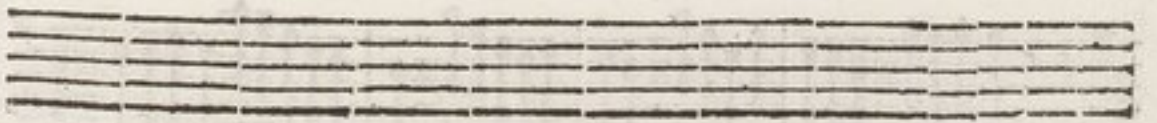
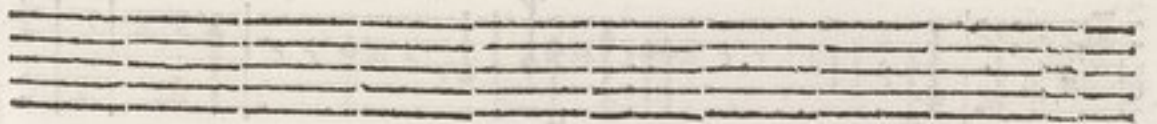
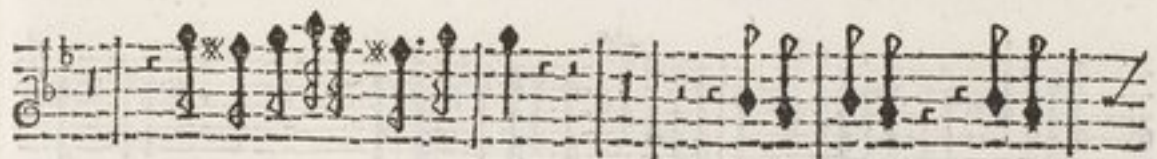
C 4

## VIOLINO SECONDO.

*Allegro.**Gaudete. Eya letantes.**P.*

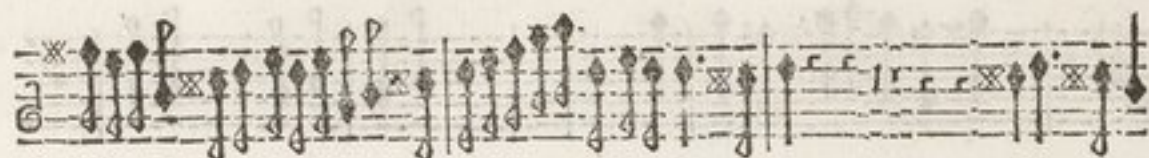
VIOLINO SECONDO.

27





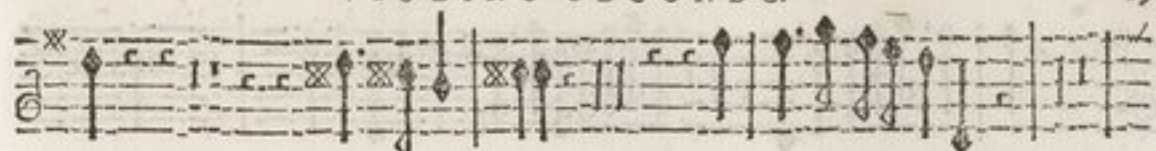
Ligeri amores.





VIOLINO SECONDO.

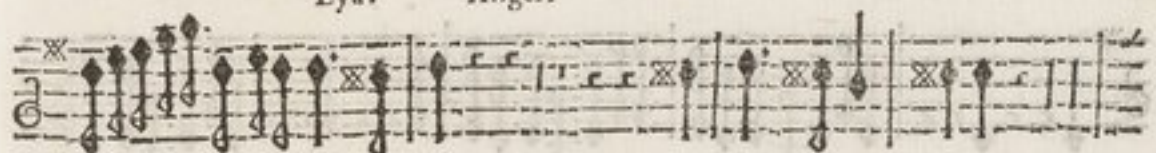
29



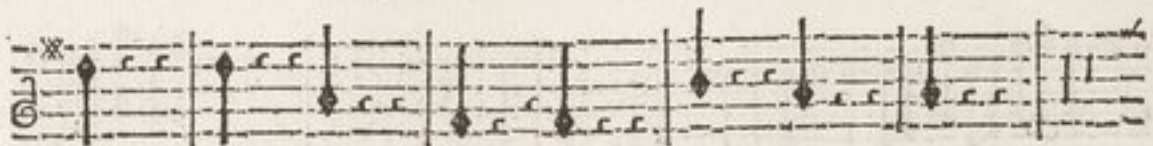
Ad flammās. Alligēri amores.



Eya. Alligēri



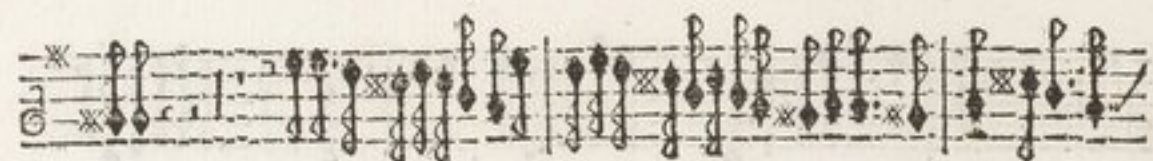
## VIOLINO SECONDO



Sub auspicio.



Spoglia mille.



Alleg. alleg.

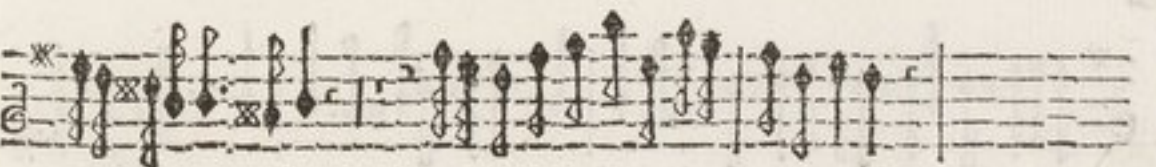
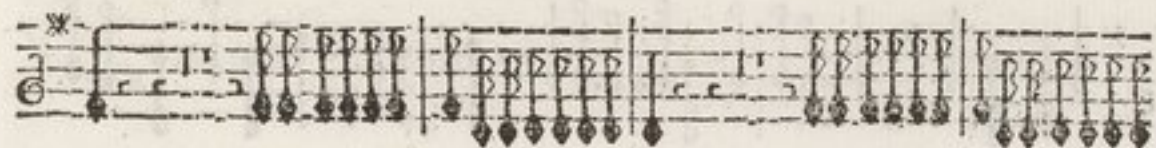


Ad arma.



VIOLINO SECONDO.

31



**C** *Via c*

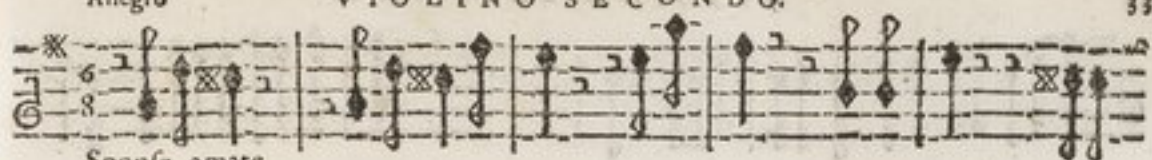
*Ari zephiri.*

*Eccc.*

Allegro

VIOLINO SECONDO.

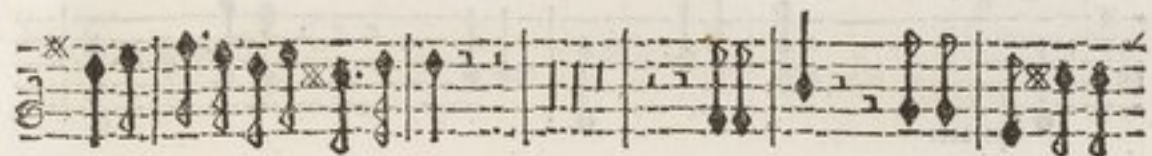
33



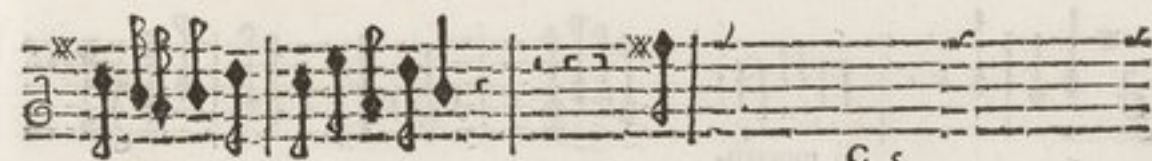
Sponse amate.



P.



O venti.



C 5

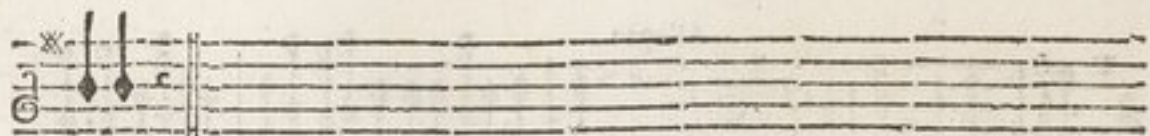
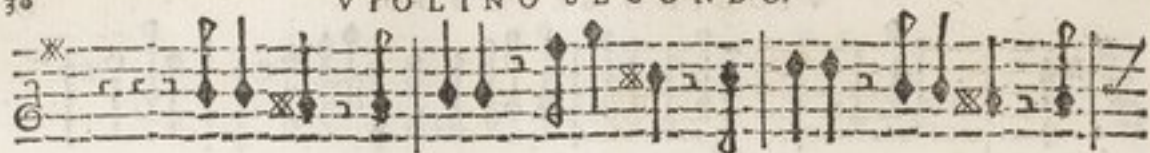


VIOLINO SECONDO.

35



## VIOLINO SECONDO.



Per ogni Tempo.



Ompz vanz.



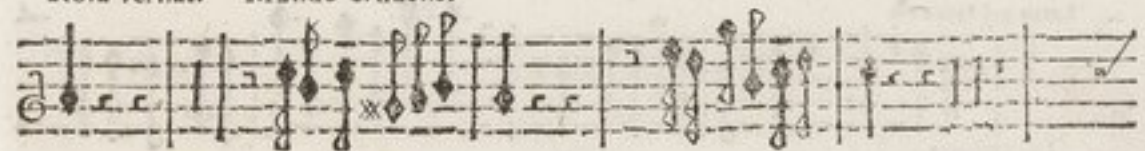


VIOLINO SECONDO.

37



Rosa vernat. Munde crudelis.

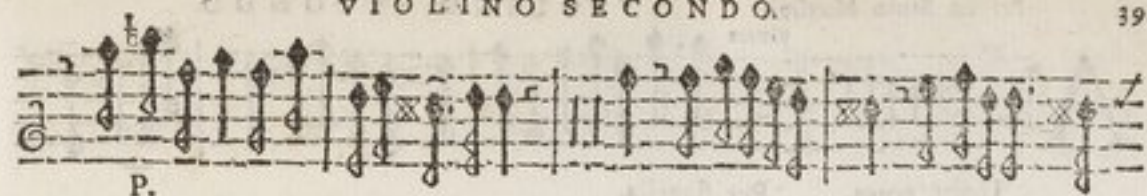


## VIOLINO SECONDO.

Musical score for Violino Secondo, page 38. The score consists of ten staves of music. The first nine staves contain instrumental notation with various dynamics (p, f) and articulation marks (accents, slurs). The tenth staff begins with the tempo marking *Largo m<sup>o</sup> Spiritoso* and contains the vocal line "Tu corona." followed by "O Domine,". The music is written in a single system with ten staves.

VIOLINO SECONDO.

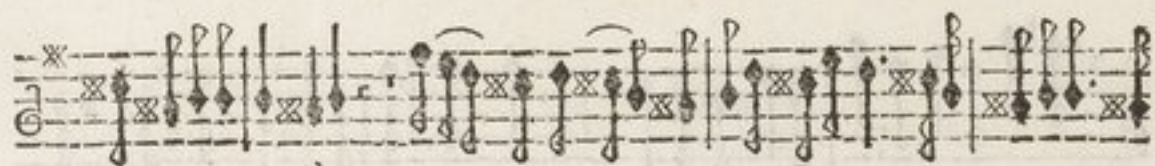
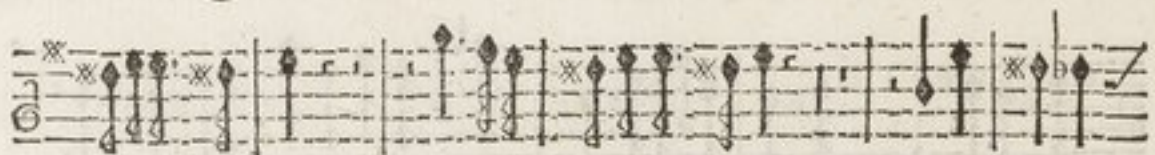
39





Udire reges.

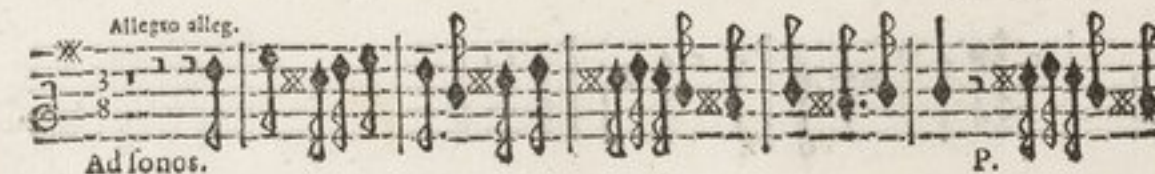
Per flagella.



Allegro alleg.

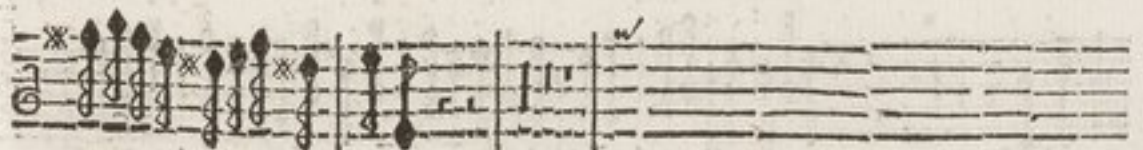
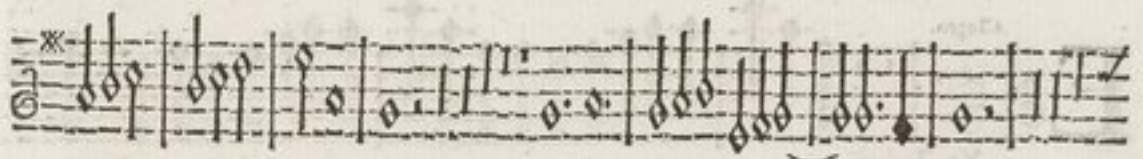
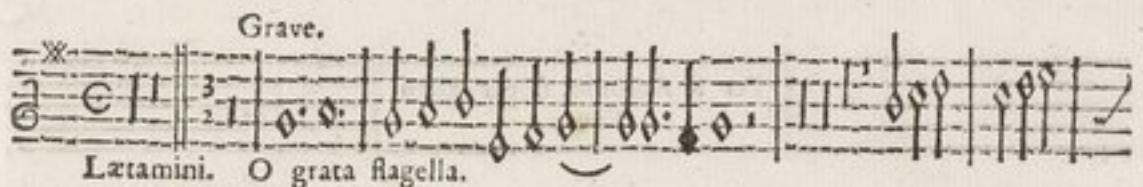
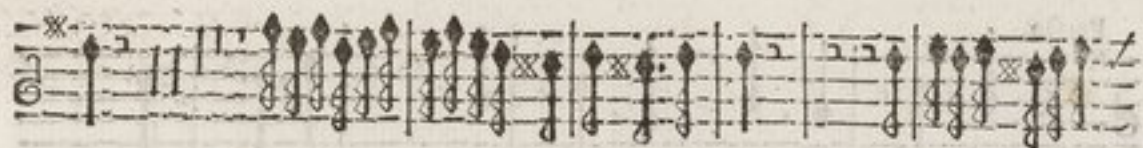
Ad sonos.

P.



VIOLINO SECONDO.

41



## VIOLINO SECONDO.



VIOLINO SECONDO:

45



Dies ista. O cari festantes.



## VIOLINO SECONDO



Largo, ma spiritoso.



Ad tanti. O mentes beatæ.



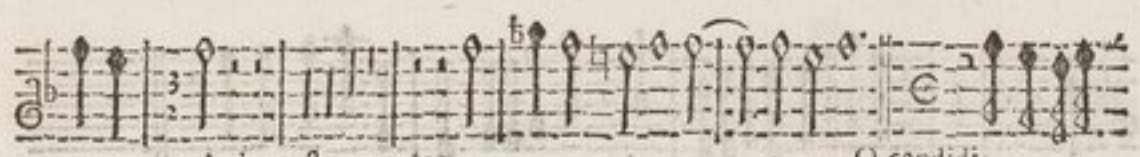
Audite. Si veniant pœnæ.





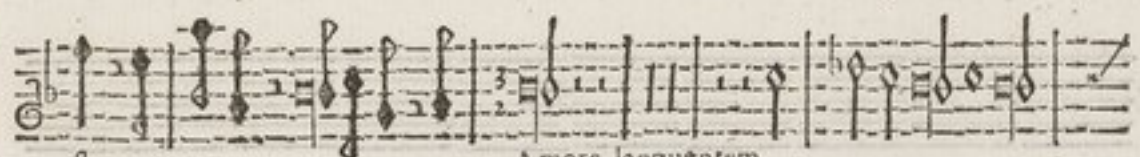
VIOLINO SECONDO.

45



Ardore flammantem.

O candidi

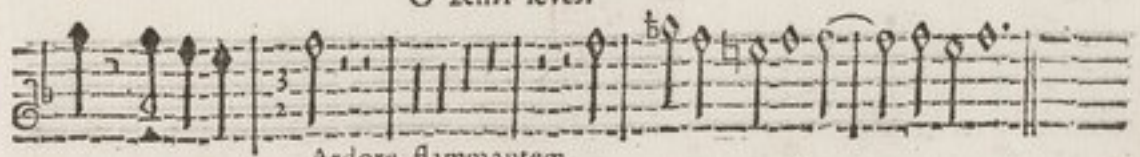


flores.

Amore languentem.



O zefiri leves.



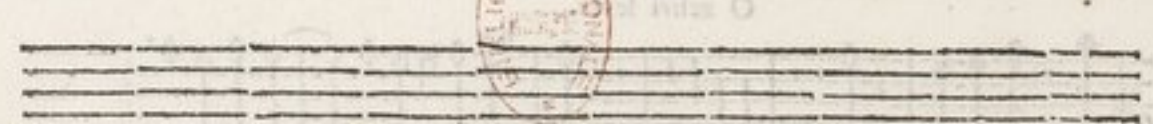
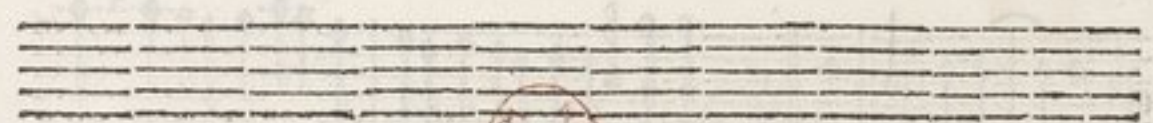
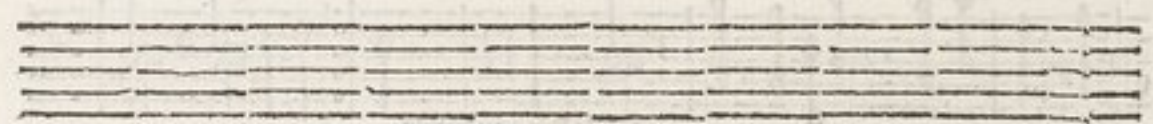
Ardore flammantem.

## VIOLINO SECONDO.

Alleluya si placet.



Alleluya.



# TAVOLA.

## CANTO.

<b>A</b> Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	4
Quid Arma quid Bella. Per ogni Tempo.	8
In hoc Mundo inconstante. Per ogni Tempo.	10
In Caligine umbrosa. Per ogni Tempo.	14

## A L T O.

Mortalis, ò Mortalis. Per qual si voglia Santo.	19
Corda languida in amore. Per la Beata Vergine.	21
Gustate libate. Per il Santissimo.	24
Aligeri amores. Per ogni Tempo.	28

## B A S S O.

Cari Zephiri volantes. Per ogni Tempo.	32
Pompæ vanæ inhumanæ. Per ogni Tempo.	36
Audite Reges. Per un Santo Martire.	40
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	42

FINIS.



34  
TAVOLA

CANTO

Alexander verax honor castitatis Per la B. V. & per qual si ve-

4  
8  
10  
14  
16  
18  
20  
22  
24  
26  
28  
30  
32  
34  
36  
38  
40  
42



Monte  
Corta lago  
Cultra  
Algeri

Car Zephrin volens  
Patria sua: in  
Algeri & per la B. V. & per qual si ve-

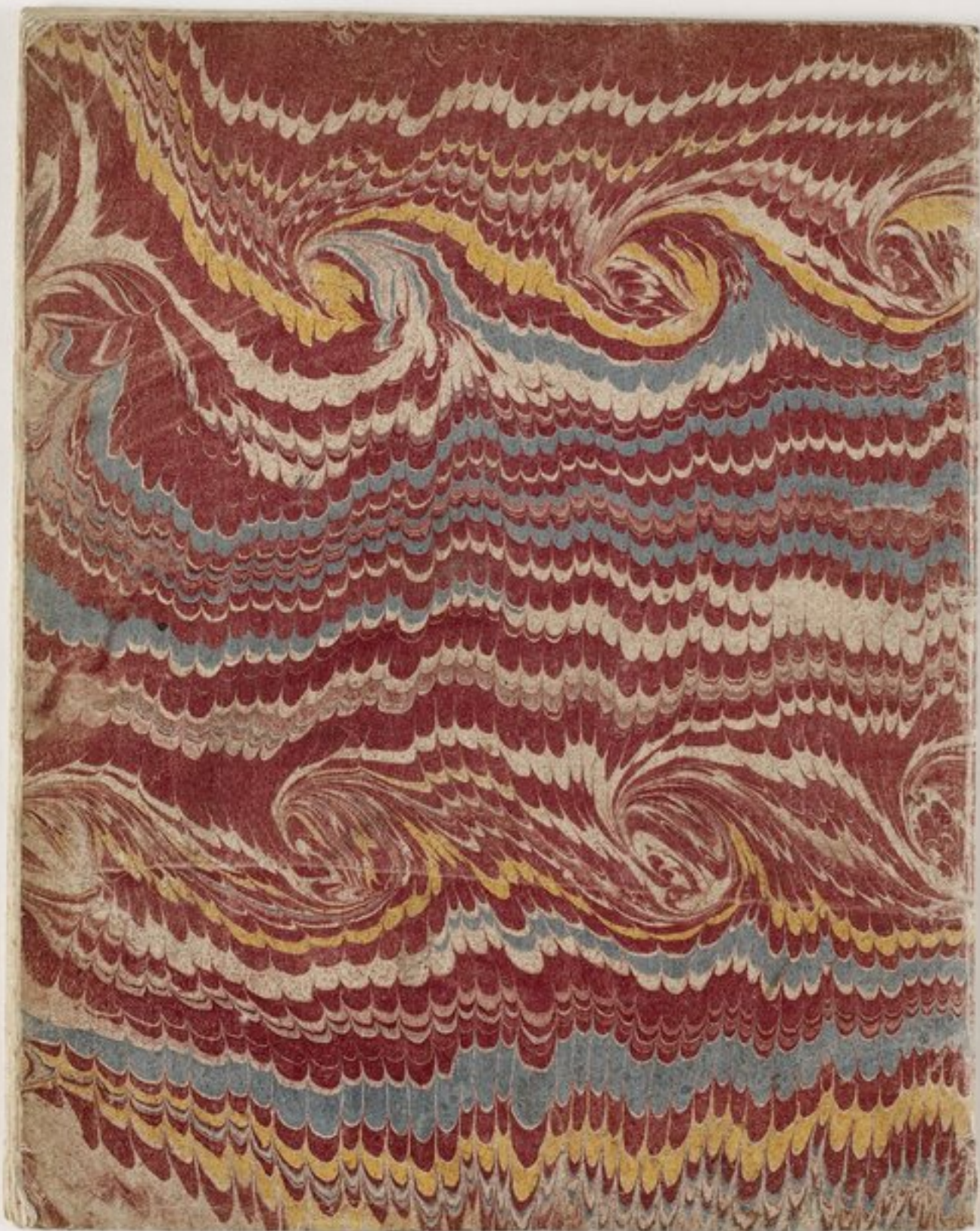
La Tabla scilicet. Per la B. V. & per qual si ve-

1713





BIBLIOTHEQUE NATIONALE  
Désinfection 1979  
N° 2920





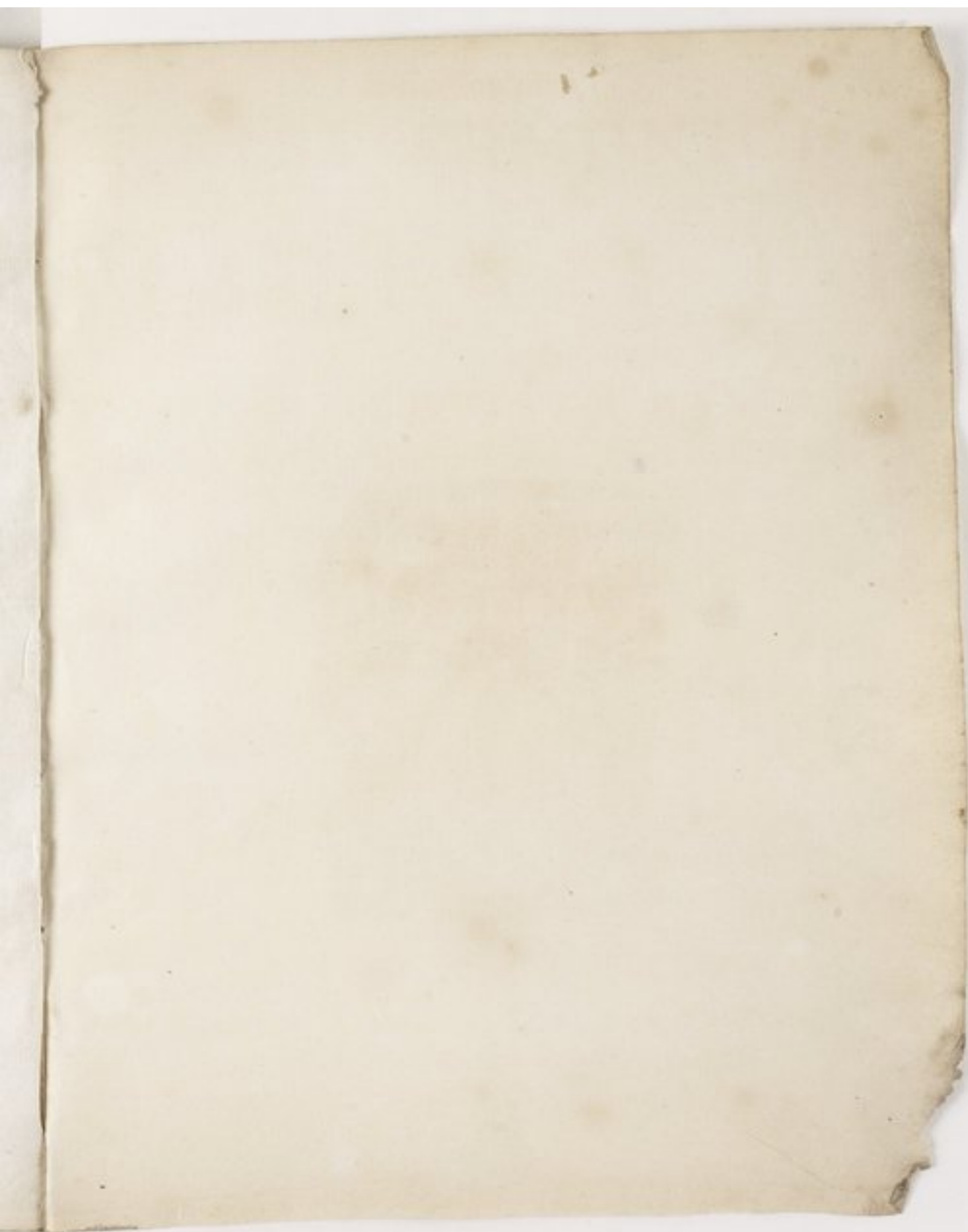
MUSIQUE

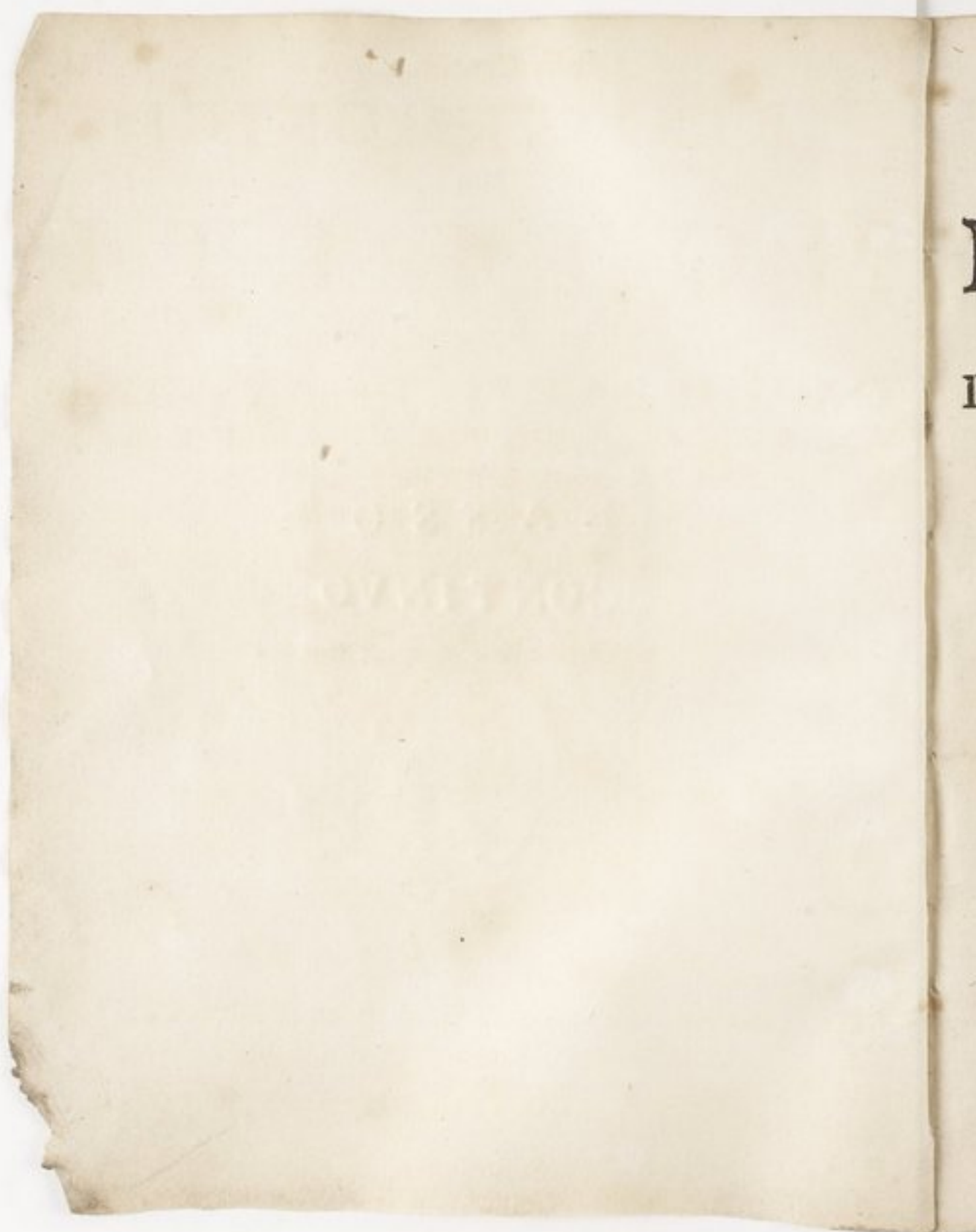
Rés. Vm C

149

BASSO  
CONTINVO

18  
18  
18





Basso Continuo.

RESI ARMONICI  
IN  
MOTETTI

A Voce sola con Violini.

DA GIO. BATTISTA BASSANI

Maestro di Capella della Cathedral, e dell' Illustri-  
ssima Accademia della Morte di Ferrara,  
& Accademico Filarmonico.

OPERA OTTAVA.



IN ANVERS A,

Per HENRICO AERTSENS, Stampatore di Musica, all'  
Insegna del Monte Parnasso. 1691.

*Con Privilegio.*

Res. Vmc. 149

Parte Continua

RESI ARMONICI

IN

MOTTETTI

A. V. M. S. con 7. Voci.

DA GIOBATTISTA BASSANI

Maestro di Cappella della Cattedrale, e del Duomo

di Mantova, e di Verona.

di cui si è stampato il

OPERA OTTAVA.



M. S. N. 2. A.

Per Enrico Agostini, stampatore di Mantova, alla

stampa di Monte Pratiello, 1891.

Con Privilegio.

BASSO CONTINUO.

Per la B. V. ovvero per qual  
si voglia Santa.

Grave

S

Infonia

Allegro.

Grave,

BASSO CONTINUO

Solo

Ave Ave verax honor castitatis Ave verax honor casti-

tatis purus splendor Para- di- si falve falve falve o me-

liffuum falve falve falve o meliffuum di- vine sapien-

tiz fluen- tum.





## BASSO CONTINUO.

*Quantz sunt.**Quantz stillz.*

BASSO CONTINUO.



Quam tranquilla.

6 6 6\*6 6 6 6 6 6\*



## BASSO CONTINUO.

Quantæ stilla.

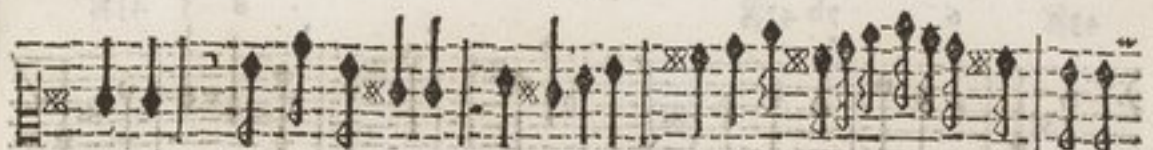
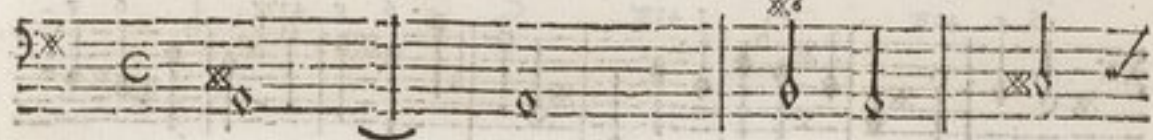
The image shows a page of musical notation for Basso Continuo, consisting of eight staves. The notation is written in a historical style, likely from the 17th or 18th century. The music is in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and performance markings such as 'P' (piano) and 'c' (crescendo). There are also several asterisks (\*) and a '6' marking. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that suggests it is a figured bass or a similar form of basso continuo. The piece is titled 'Quantæ stilla.' and ends with a double bar line and a repeat sign.

BASSO CONTINUO.

Solo



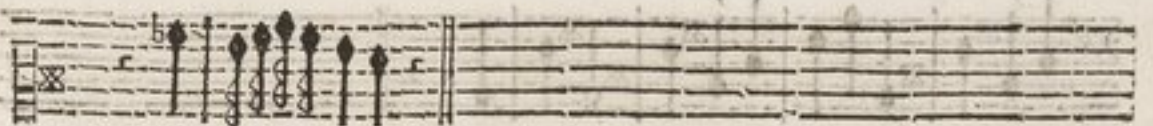
Da mihi tu quæso partem tui dulcis amoris dum te a-



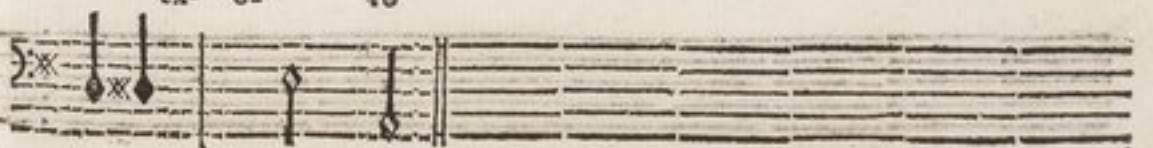
mando dum te amando adorando adoran- do



suppliciter ex- oro suppliciter ex- oro exo- ro

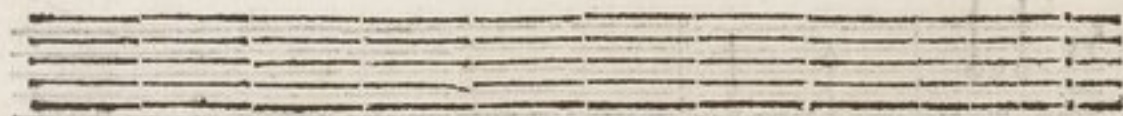
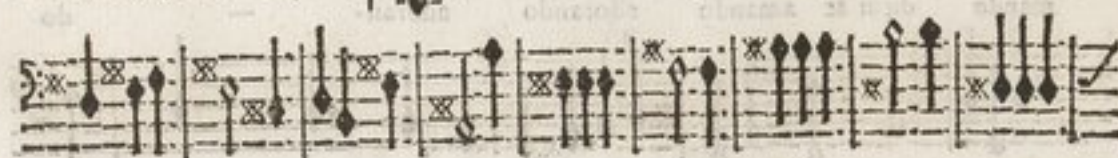


ex- o- ro





Flagella requito,



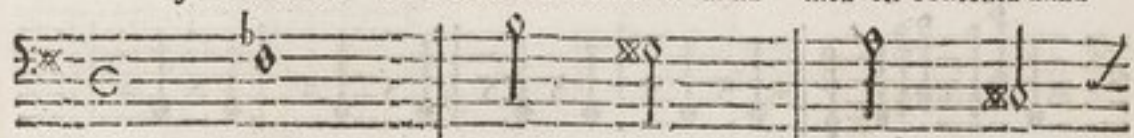
BASSO CONTINUO.

11

Solo



Jam tormenta abi- erunt est contenta alma mea est contenta alma



mea in tuo tantum filius a- mo- - re.



Con Violini.



Da te flores.



## BASSO CONTINUO,



6 6 6 \*6 6



56 6 6 \*6 6 56





BASSO CONTINUO,

13



Alleluya si placet.

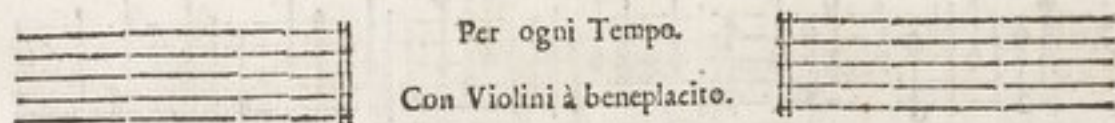
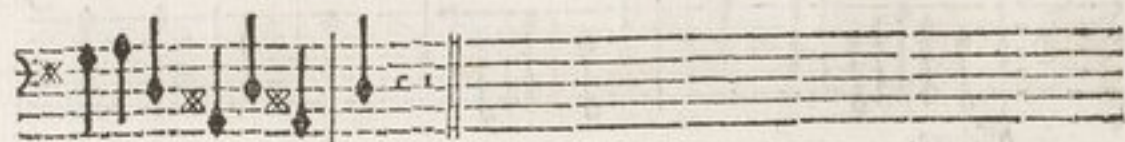
Allegro.



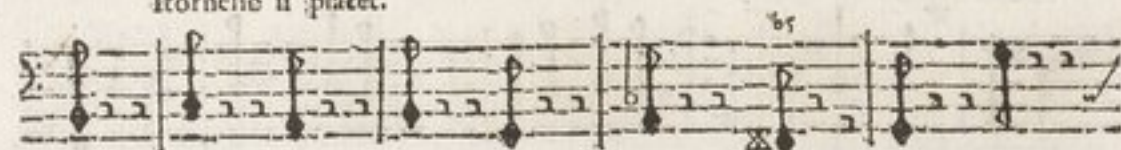
Alleluya.



## BASSO CONTINUO.



Itornello si placet.



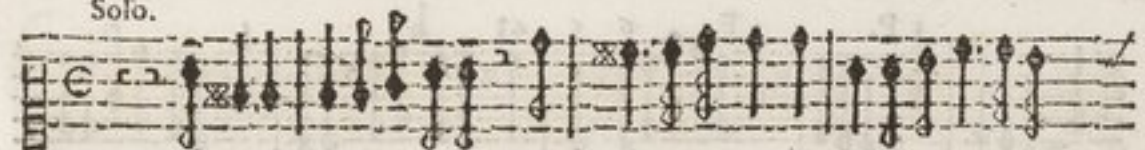
BASSO CONTINUO.

15



Ritornello  
ut supra  
si placet.

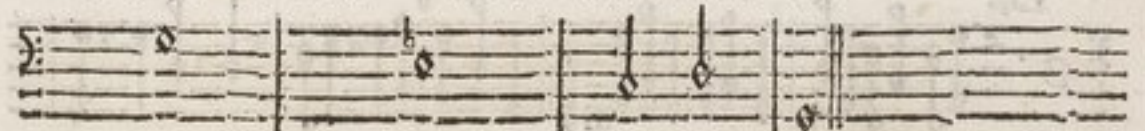
Solo.



Depone barbara tela o scelerum patens fatis in vulnera

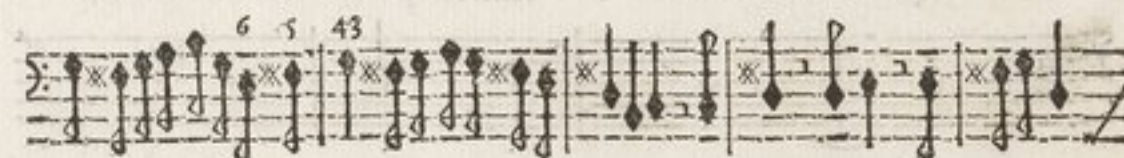


ferox fata crudelia in corde meo disseminas.





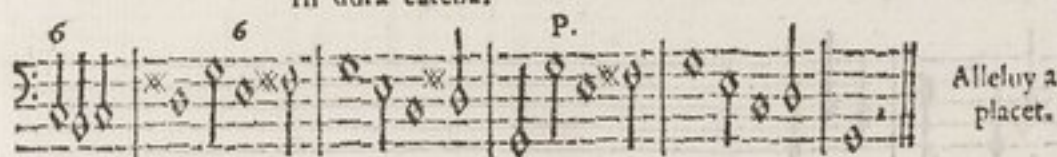
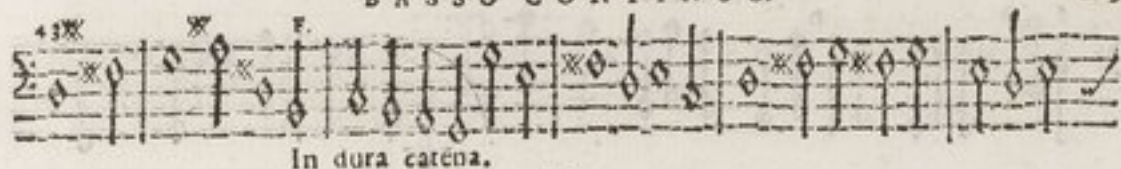
Cessa ô eruda.



Sinfonia si placet.

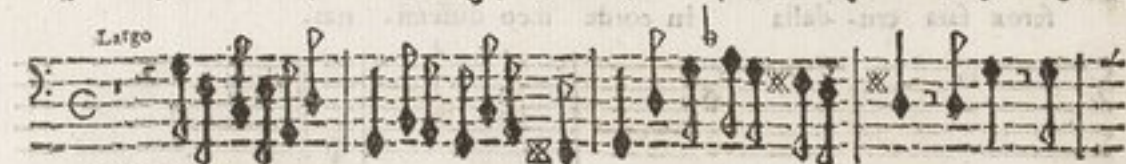
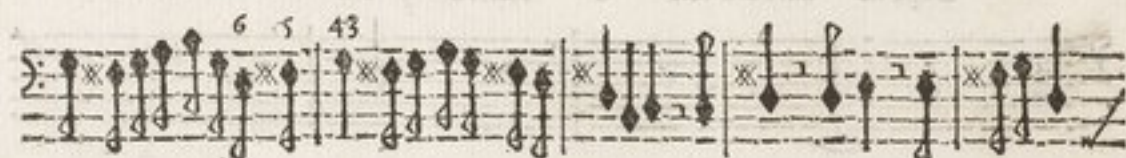
## BASSO CONTINUO.

19





Cessa ô cruda.



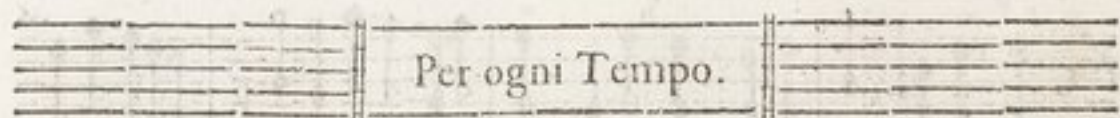
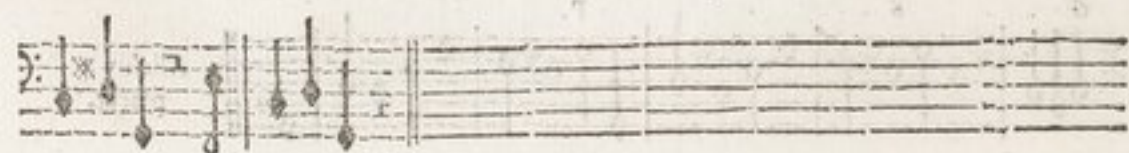
Sinfonia si placet.

## BASSO CONTINUO.

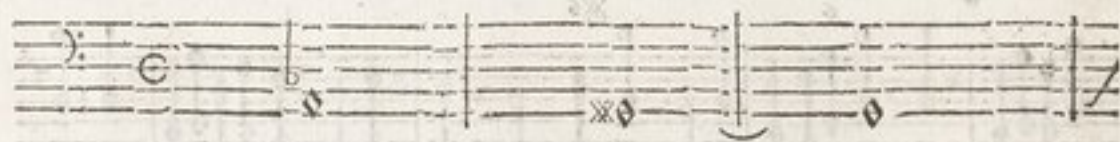
31

The page contains ten staves of musical notation for Basso Continuo. The notation includes various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 and 6. Dynamics such as *p* (piano) and *f* (forte) are used. Specific markings include *V.*, *F.*, and *P.*. Some staves have numerical sequences above them: *b3 4 5 43* and *3 4 5 43 6*. The piece concludes with the text *Si fortuna,* followed by a double bar line.

## BASSO CONTINUO.

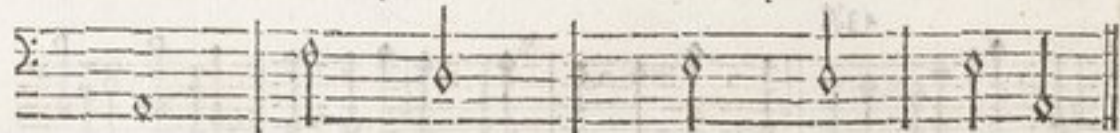


N hoc mundo incof- tante ubi ruinae tantae ubi tantae pro-



cellae ealman do- nate vos pla-

cidæ vos pla- cidæ fel- la.



V.

V.

4

6

allegro, al-  
legro con  
Violini.

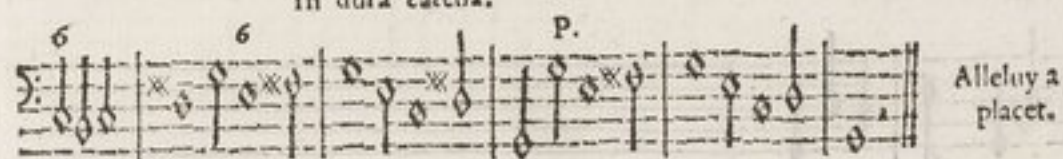
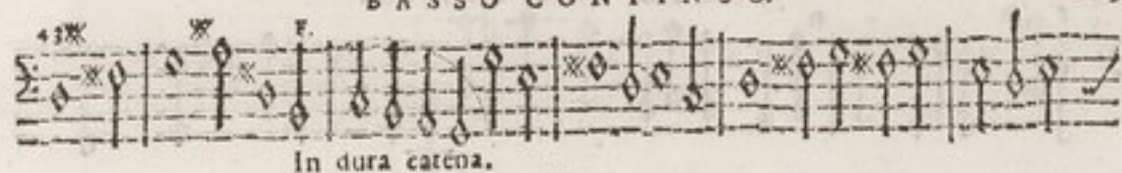


Si fortuna pugnando.



## BASSO CONTINUO.

19



Allegro 6



Alleluia.



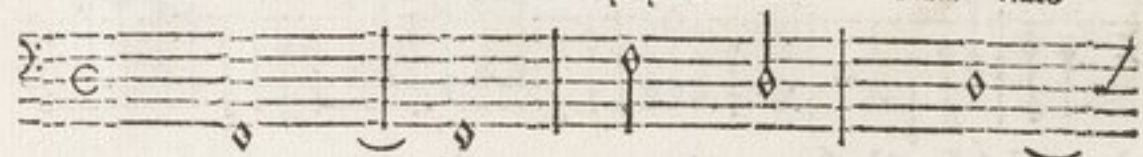
## BASSO CONTINUO



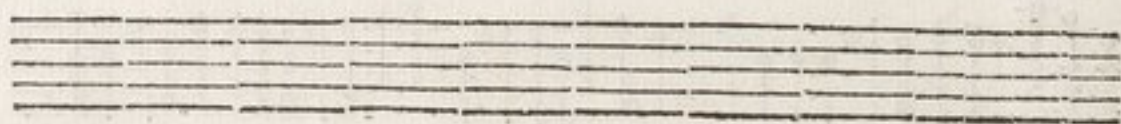
Solo.



In hoc saeculo i- nane omni- a perpendo sane Nam video



nam cognosco nam comprehendo in bonis brevitatem in malis levi-



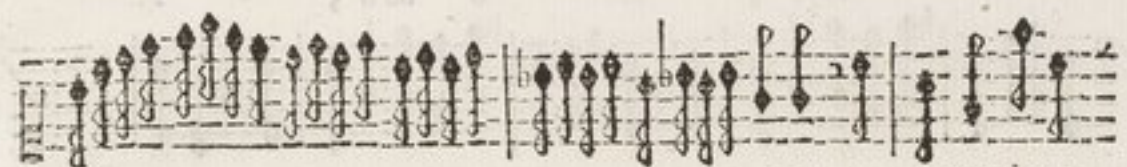
Allegro,

BASSO CONTINUO.

23



tatem in cunctis vanita-

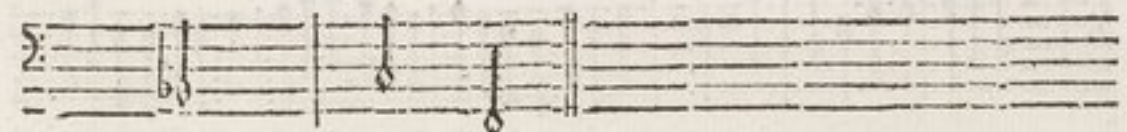


tem in cunctis vani-



ta-

tem.

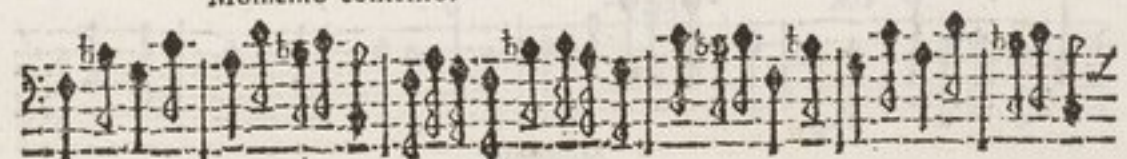


V.

Allegro,  
allegro  
con V.V.



Momento contento.



## C. 6 b6 6 . BASSO CONTINUO.



6b6 6 6 6 b6 6



6b6 6 5 P. 6 bb6 5 F.



6



Sperando



v.



6x6 6 6 6 6 6 4 3x



6x6 6 6 6 6 6 6 b6 6



Momento.

BASSO CONTINUO.

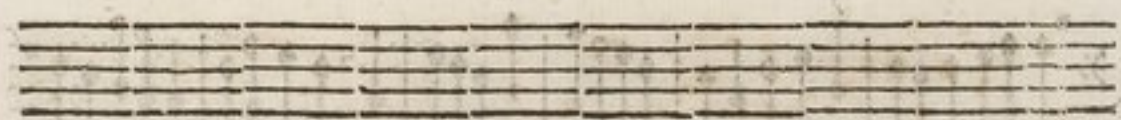
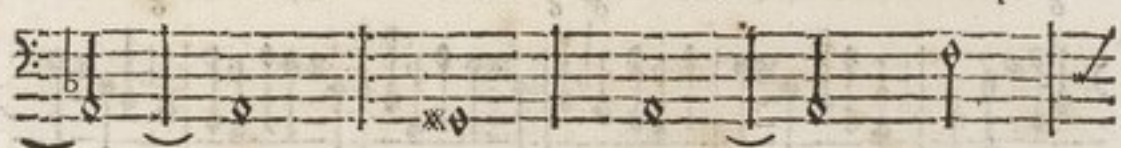
25



Ergo mi summe bone de me quod vis dif- po- ne In hac



vita mor- tali omnia mala omnia bona Provi- dentiae tuae semper





BASSO CONTINUO.

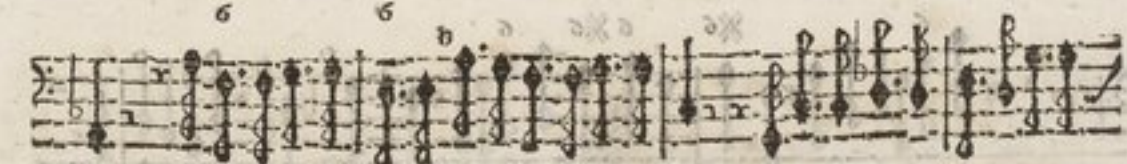
17



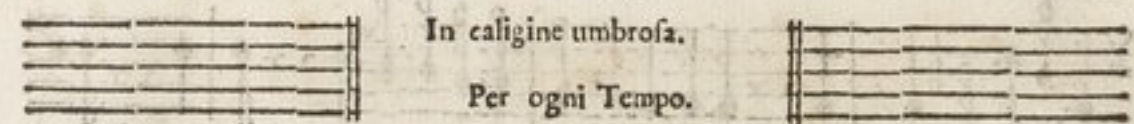
Presto V,



Alleluja. C.



## BASSO CONTINUO.



Allegro.



BASSO CONTINUO.

19

6   \*6   6 \*6 6 6 \*6

b65   43\*

Largo.

Solo

In caligi- ne umbro- - sa in ma- re in-

\*6   6   7   \*6

fido a- gi- tata despe- rata vado errando la-

## BASSO CONTINUO,

rimando unde maesta non ref- piro misera

mente misera mente sus- piro sus- piro.

Alleg. con V. V.

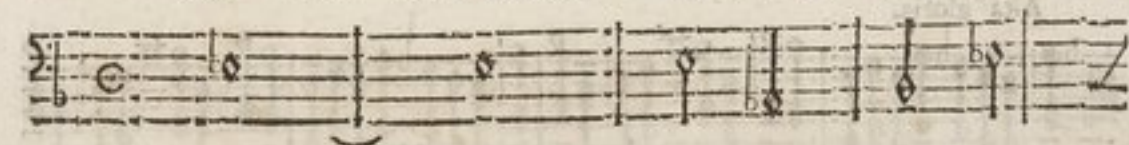
Festinate,

BASSO CONTINUO.

31



Ah non non conturbate non la- ce- ra- te



BASSO CONTINUO,

ite ite longe duræ duræ ca- tenz fi- nite a- maræ

pe- nae cel-

fate iniquæ stellæ ô quantæ contra me diræ procellæ

Allegro con V. V.

6

Alta gloria.

BASSO CONTINUO.

33



V.V.

Almi campi.



## BASSO CONTINUO.

4 3 6

b6 6 b6 6 6 6 b6 b6

b6 b6 b6 b6 b6 b6 b5 6 6 6 6

b6

b6 b6 b6 \*6 6

Solo.

Anello spe costante adoro cor- de a- mante Murmu-

BASSO CONTINUO.

rate unde tranquillæ auræ placide fe-

nate stellæ æ-ternæ per me scintilla-

te.

*Alleg. con. V. V.*

O auræ serenæ.

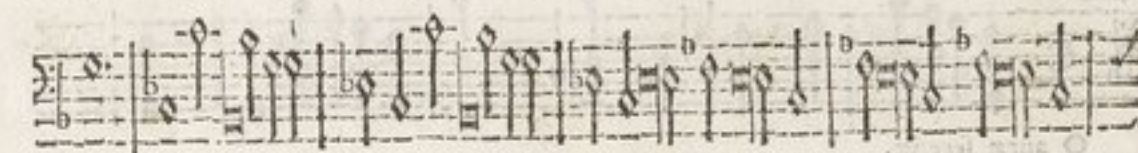
## BASSO CONTINUO.



Adagio.

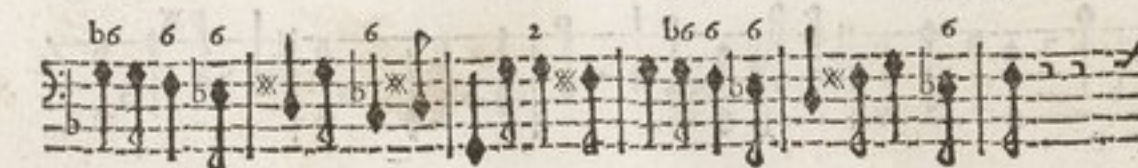


Ardendo.



Alleg. 2

Tangente.





BASSO CONTINUO.

6

Musical staff 1: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals (flats and naturals). A '6' is written below the first measure.

6

Adagio

Musical staff 2: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. A '6' is written below the first measure, and 'Adagio' is written above the staff.

6 7 6 7

Allegro.

Adagio

Jam plango

Si panno.

Musical staff 3: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the markings '6 7 6 7', 'Allegro.', 'Adagio', and 'Jam plango'. Below the staff is 'Si panno.'

6 5

Allegro.

Adagio

Jam gemo.

Musical staff 4: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the markings '6 5', 'Allegro.', and 'Adagio'. Below the staff is 'Jam gemo.'

Allegro.

Musical staff 5: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff is 'Allegro.'

Adagio.

Si ploro.

Allegro

Cantabo.

Musical staff 6: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff are the markings 'Adagio.', 'Si ploro.', 'Allegro', and 'Cantabo.'

Allegro

Musical staff 7: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff is 'Allegro'

Allegro

Musical staff 8: Bass clef, 3/4 time signature. The staff contains a sequence of notes with some accidentals. Above the staff is 'Allegro'

## BASSO CONTINUO

The musical score for Basso Continuo on page 38 consists of six staves of music. The notation is in bass clef with a key signature of one flat. The score includes various chords and intervals, with some notes marked with an asterisk (\*). Fingerings are indicated by numbers 1-7 above notes. The piece concludes with a double bar line and a repeat sign.

Staff 1:  $x6$ ,  $6$ ,  $x6$ ,  $7$ ,  $6$ ,  $7$ ,  $x$

Staff 2:  $x6$ ,  $6$

Staff 3:  $6$ ,  $x6$ ,  $6$

Staff 4:  $6$

Staff 5:  $7$ ,  $6$ ,  $7$ ,  $7$

Staff 6:  $6$



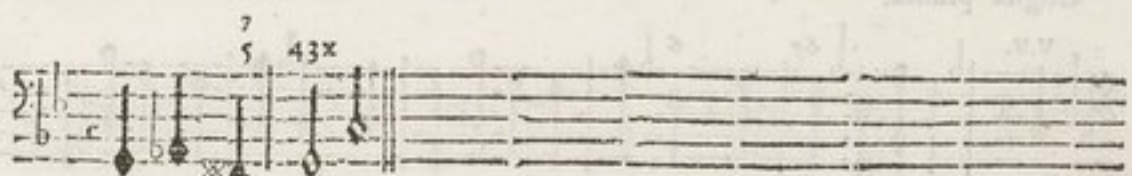
Per qual si voglia Santo

39

Largo



Infonia.

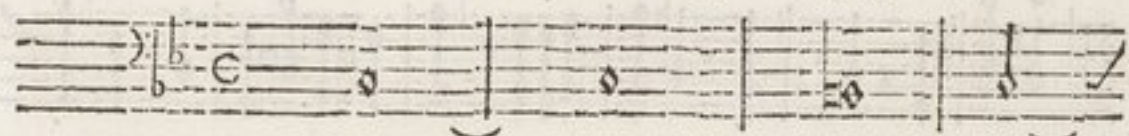


Solo



Orta.

lis oh mor- ta-



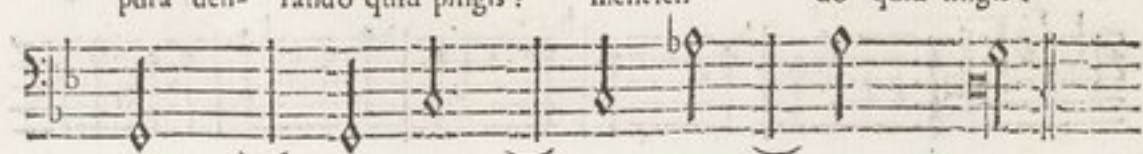
lis sæcula dura- tura in mente ambitiofa in mente im-



## BASSO CONTINUO



pura delirando quid pingis? mentiendo quid fingis?



Con V. V.



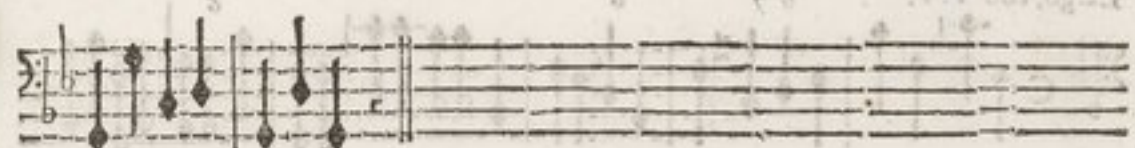
Cogita pensita.







Vivace.  
Nova tempus.



Solo.



Ad te sapiens N. brevia qui cal- cavit ab-



BASSO CONTINUO.

furda qui vi- tavit clamat monet hortatur urget pre-

mit sola- tur.

Largo, con V. V.

6 7 6 6

Dum horarum.

6 7 6

56 6 6

6 6 56 b6 6 6

BASSO CONTINUO.

45



*Allegro.*



*Sic inter caelitem.*



*Allegro  
Triumphare.*



## BASSO CONTINUO

Three staves of musical notation for Bass Continuo. The notation includes various chords and melodic lines, with figured bass notation (e.g., 6, 6, 6, 6) indicating specific fingerings or chord voicings. The music is written in a single system across three staves.

Per la Beata Vergine.

Largo, ma spiritoso.

**C**

Musical notation for the beginning of the section, marked "Largo, ma spiritoso". The notation includes a large "C" time signature and various chords and melodic lines.

Orda languida.

Musical notation for the section marked "Orda languida". The notation includes various chords and melodic lines, with figured bass notation (e.g., 6, 6, 6, 6) indicating specific fingerings or chord voicings.

A.

V.V.

Musical notation for the section marked "A." and "V.V.". The notation includes various chords and melodic lines, with figured bass notation (e.g., 6, 6, 6, 6) indicating specific fingerings or chord voicings.

6 6 6 6 x6

Corda languida.

Musical notation for the section marked "Corda languida". The notation includes various chords and melodic lines, with figured bass notation (e.g., 6, 6, 6, 6) indicating specific fingerings or chord voicings.



6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6

V.V. A. V. V. 6

A. Estuant a. 6

V.V. A.

V.V. A. 6 6 6 6 x 6

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6

46 V.V. BASSO CONTINUO.



Largo 6 6



Si placidissimi.



*P.* *F.*



x6 6 x6 6 b6 6



6



<sup>5</sup>b7 V.V.



*P.* *F.* *P.* *F.* 6

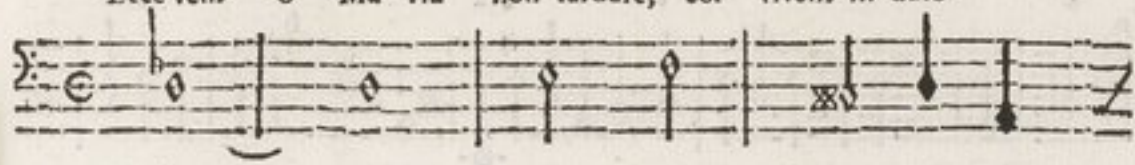


6 7 5

BASSO CONTINUO.



Ecce veni- o Ma- ria noli tardare, cor vivens in dolo-

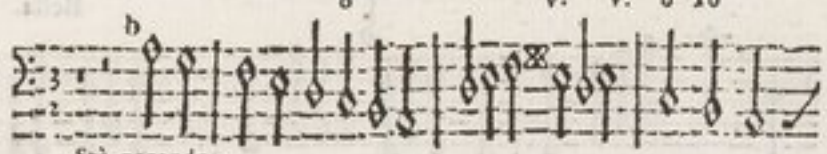


re cor vivens in dolore recre- a re.

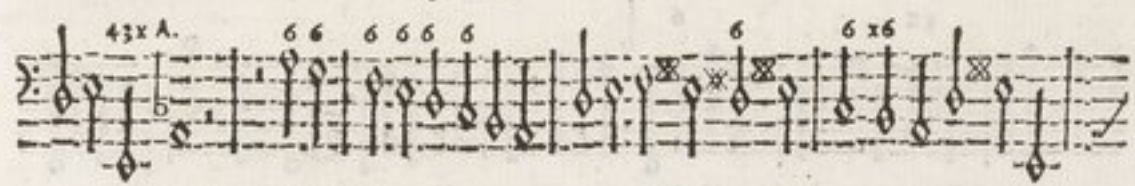


6 V. V. 6 x6

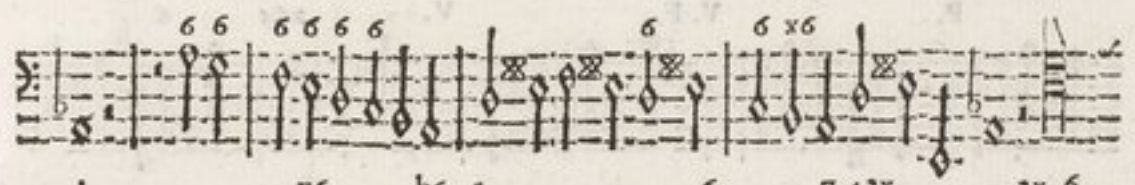
Con V.V. è largo.



Stò penando.



43x A. 6 6 6 6 6 6 6 6 6 6 x6



6 6 6 6 6 6 6 6 6 x6



x6 b6 5 6 7 43x 3x 6

BASSO CONT.

6 6 b6 6 x6 x6

6 6 43x b

6 b6 5 6 6 x6

6 6 6 6x6 7 43x Alleg. alleg.

Bella.

5x 6 b

P. V. F. V. x6 5 6 b

x6 6 x6 5 A. x6

x6 6 6 x6 6 x6 65

6 6 6 6 65 P. V. V. F. x65

b 5x 6

P. F. x65

x6 6 P. F.

Cara.

5x b

## BASSO CONTINUO.

This page contains ten staves of musical notation for Basso Continuo. The notation is written in a single system across ten staves. The music consists of a sequence of chords and intervals, often indicated by asterisks (\*). The notation includes various annotations:

- Staff 1:** Starts with a treble clef and a key signature of one flat (B-flat). Annotations include *P.*, *F.*, *x6*, *6*, *65*, and *x6*.
- Staff 2:** Continues the sequence with annotations *x6*, *6*, *65*, and *x6*.
- Staff 3:** Includes annotations *x6*, *6*, *6*, *x6*, *6*, *x6*, *65*, and *6*.
- Staff 4:** Features annotations *6*, *6*, *6*, *6*, *65*, *P*, and *F.*.
- Staff 5:** Includes a *b* (flat) annotation and a *6* at the end.
- Staff 6:** Starts with a *b* annotation and includes *5x* and *6*.
- Staff 7:** Includes *6*, *P.*, *F.*, and *6*.
- Staff 8:** Includes *x6*, *6*, and *x65*.
- Staff 9:** Ends with *P.* and a double bar line.

Allgro

BASSO CONTINUO.

51



Veni cara.

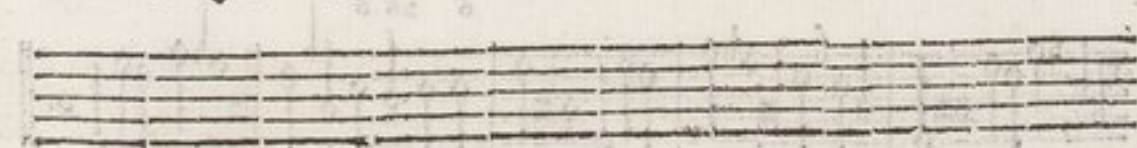
x6 6 6 6 5



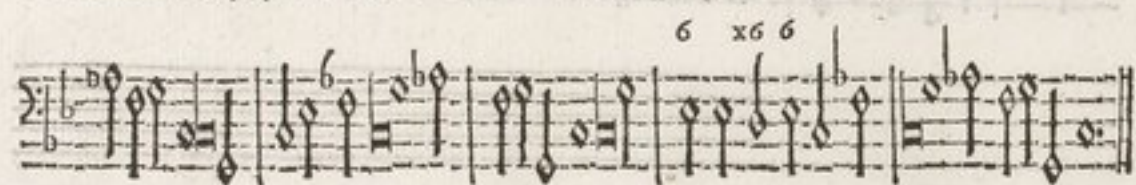
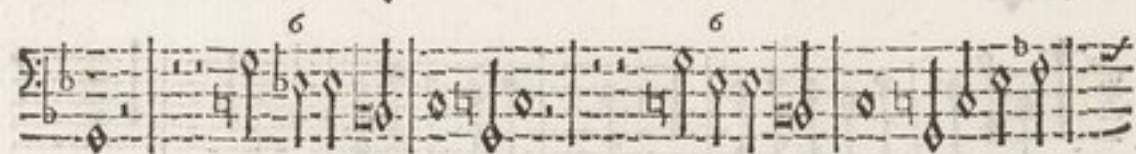
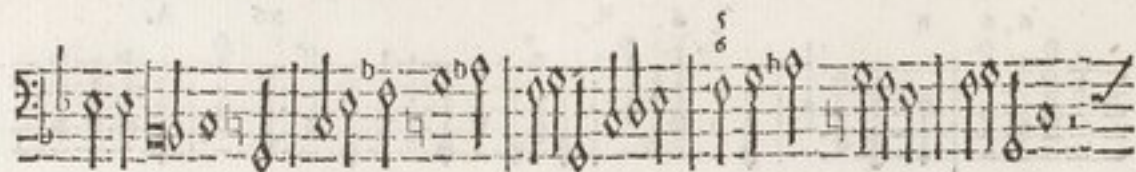
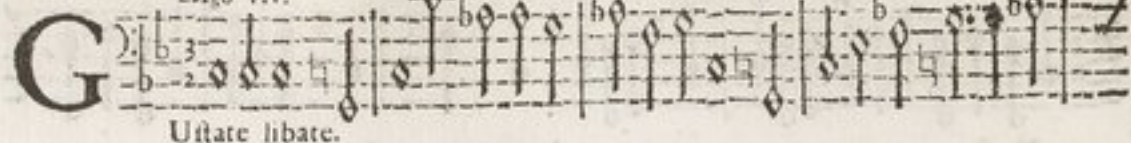
6 6 6

6

x6 A.



Largo V.V.





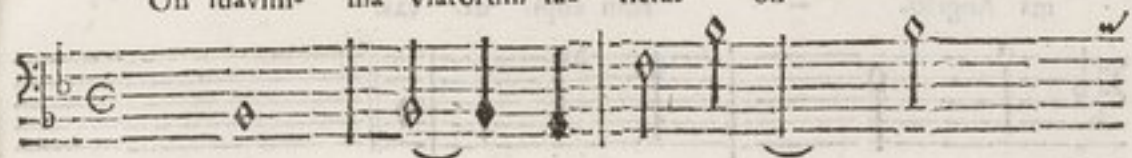
## BASSO CONTINUO.

53

Solo



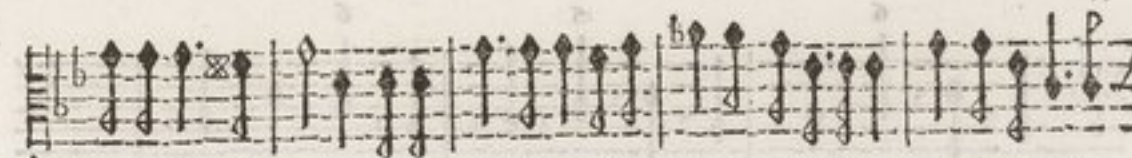
Oh suavissi- ma viatorum sa- tictas oh



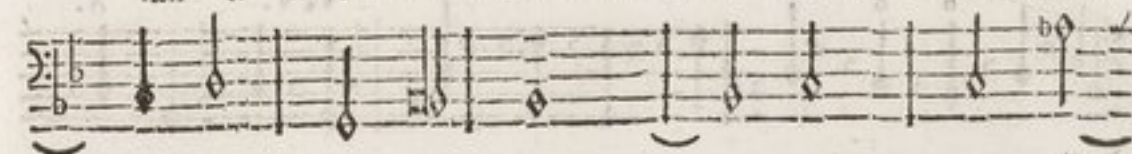
jucun- dissima Ange- lo- rum eu- piditas in qua terrestris a-



moris ex- lestis ar- do- ris ex ultat



fæli- ci- tas oh sua- vissima via- torum satictas oh jucundissi-



## BASSO CONTINUO:



ma Angelo.

rum cupi- di- tas.

Non tanto allegro,  
con V.V.

Ad fumos amores.



BASSO CONTINUO.

65

F.

En vestra mor- talium feli- cissima fors per quam prava con-

tem- — — — nitas mors.

Alleg. con V.V.

Tu Cæli lætitia,

Handwritten musical score for Basso Continuo, page 56. The score consists of eight staves of music in a single system. The notation includes various rhythmic values, accidentals, and figured bass symbols (e.g., 65, 6, b6, x6, 5, 65, 6, 65). The music is written in a style characteristic of 17th or 18th-century manuscript notation.

BASSO CONTINUO.

57

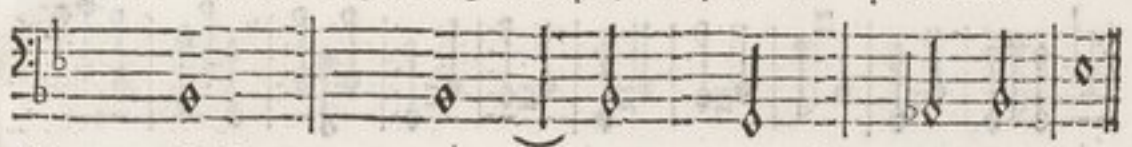
Solo



Gaudete gaudete filiz Sion quod si de petra mel el-



licitur Christi Corpus (magnum opus) de pane de pane assumi- tur

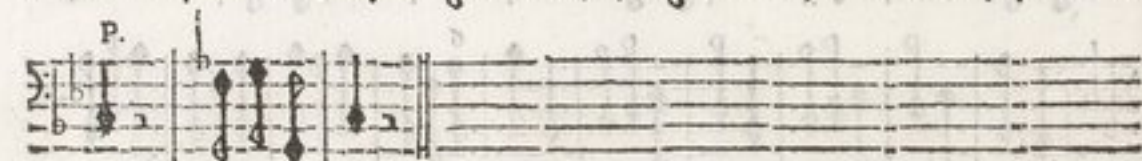
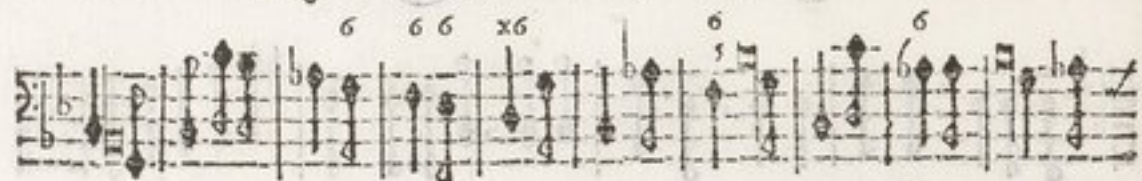
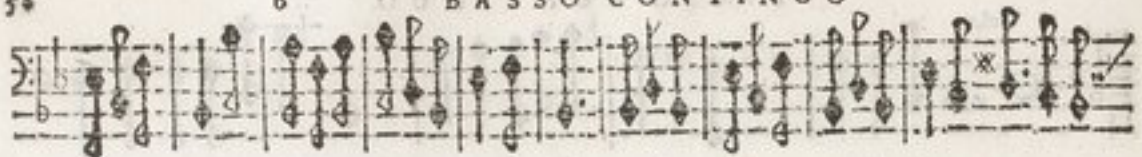


Allegro con V.V.



Eya lætantes.

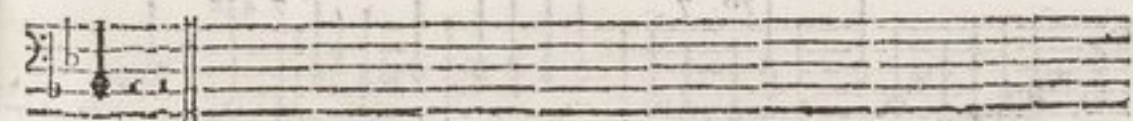
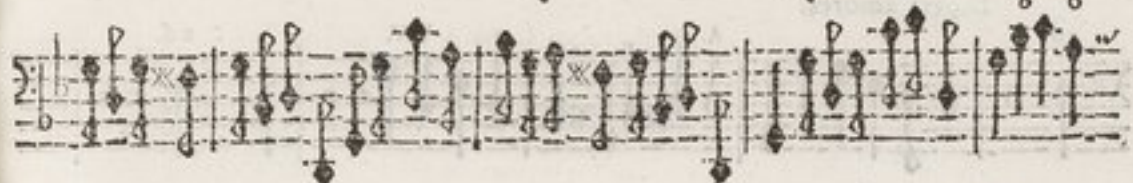




Alleluja.

DUO BASSO CONTINUO.

59





Allegro  
Ligeri amores.

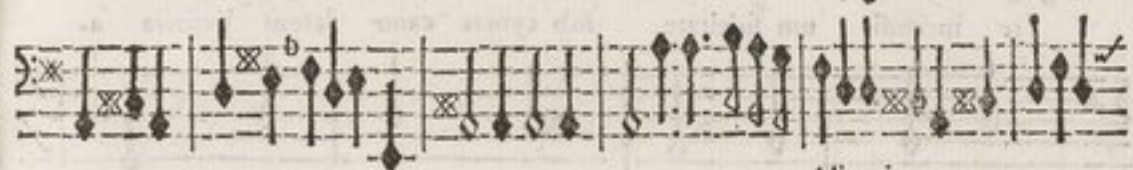


Ad tela,



BASSO CONTINUO.

61



x6

Aligeri amores.



x6



x6

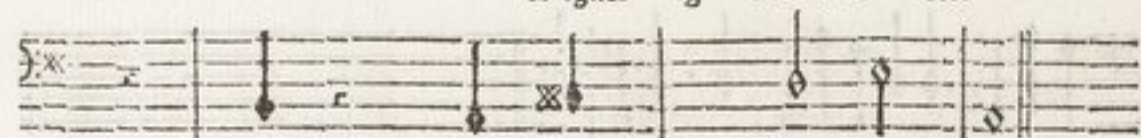
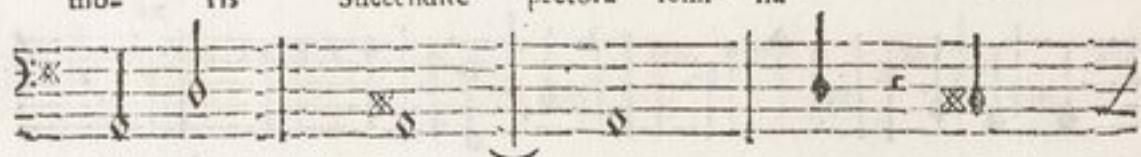
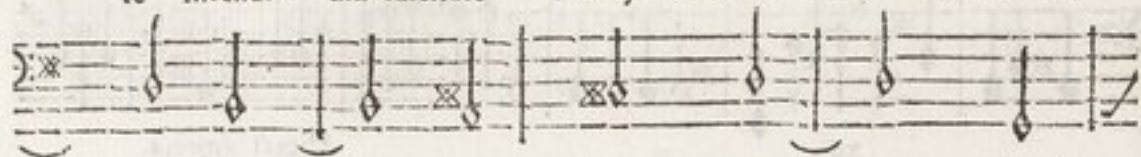


Solo

Ad flammam animæ amantis emuli vo- la-



## BASSO CONTINUO:



Alleg. con V.V.

x6



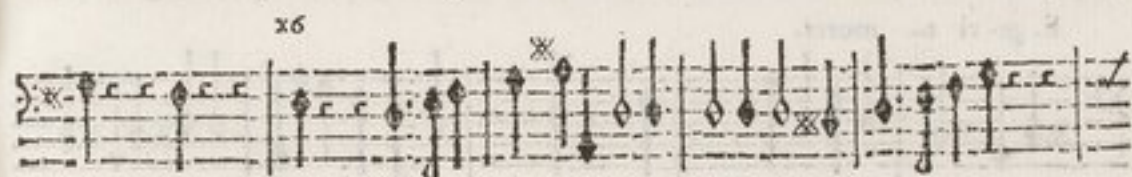
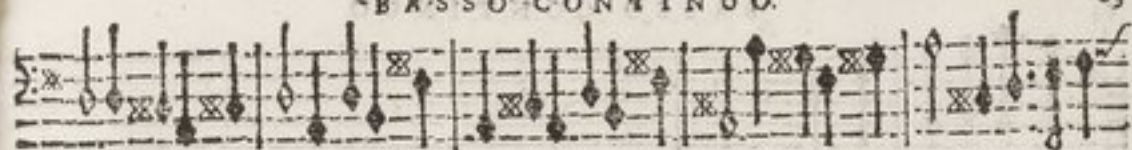
Aligeri amores.

x6



-BASSO-CONTINUO.

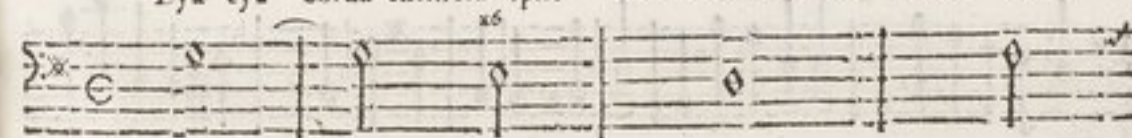
63



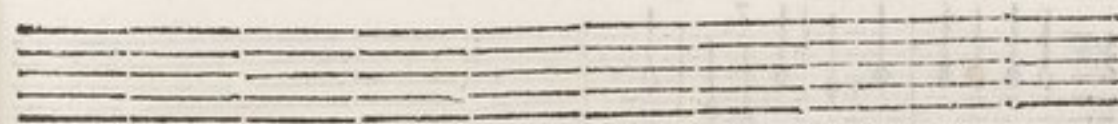
Solo

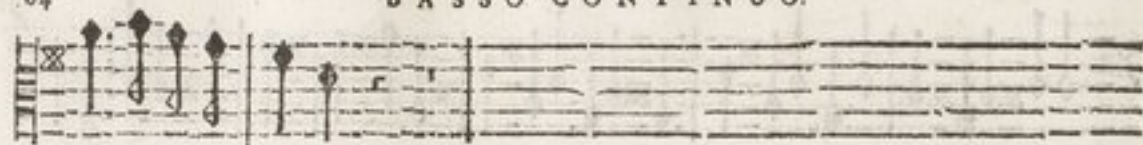


Eya eya corda extincta spiri- talibus flammis ad vitam chari-

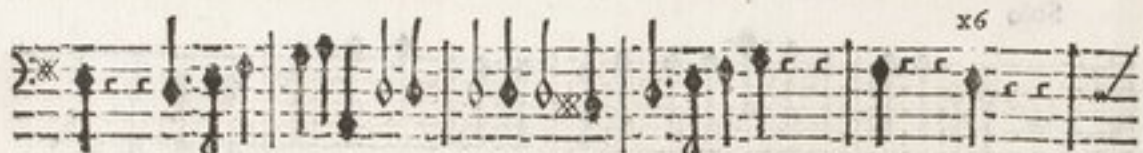
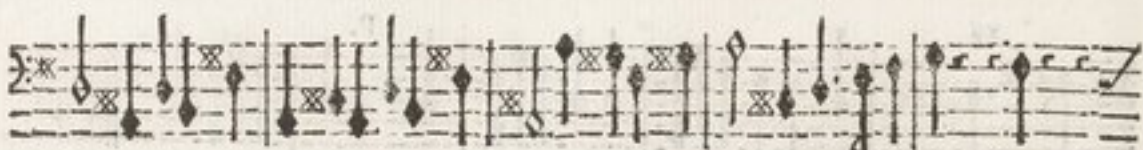


tatis revo- ca- te revo- ca- te A-





li-ge-ri a- mores.



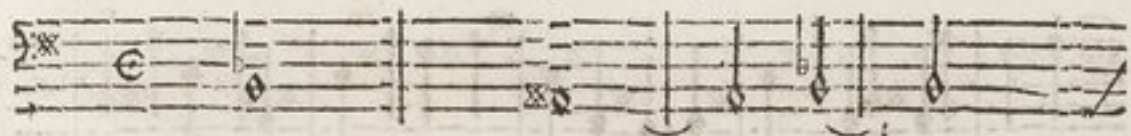
Solo

BASSO CONTINUO,

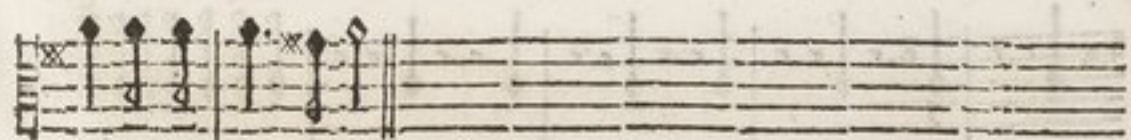
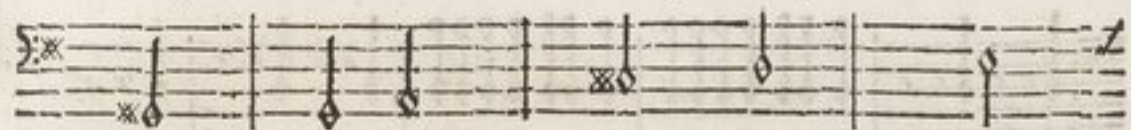
65



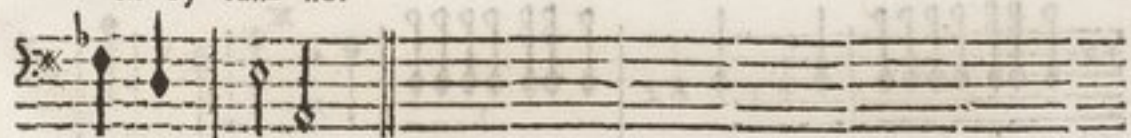
Sub auspicio ex- lesti triumphanti spiritus almi Amor an.or



mih i auspi- ciatur victoriam de triumphato flege- ton-



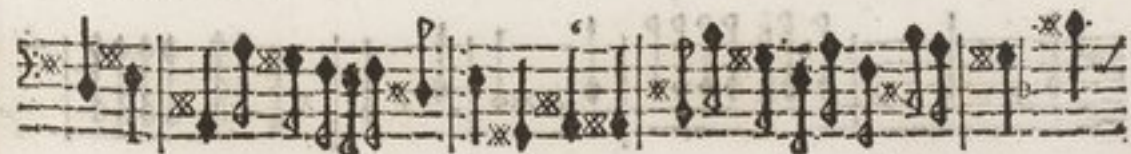
tis Ty- ran- no.



Alleg. con V. V.



Spoglia mille.



## BASSO CONTINUO.



*Allegro, allegro.*

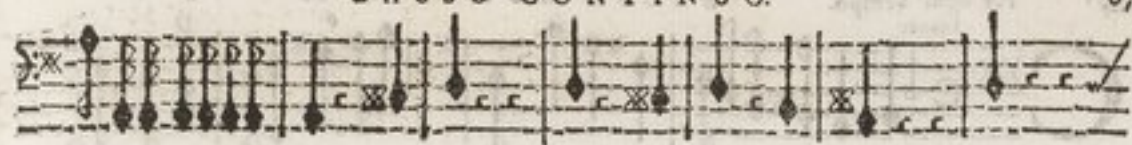


*Ad arma.*



## BASSO CONTINUO.

67



Allegro.

P.

F.



Alleluja.



P.

F.



**C** *Vivace*

*Ari Zephiri.*



BASSO CONTINUO.

69



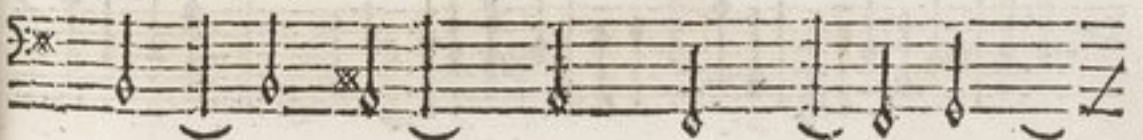
Cari Zephiri.



Ecce cor meum ardet in dulcedine amoris tui te solum



quærit spiritus meus & pro te solo languet anima mea.



ô care Jezu ô ca- re Je fu.

Alleg. con. VV.

Sponse amate.

In ardore.

BASSO CONTINUO.

71



72

## BASSO CONTINUO



Spirate



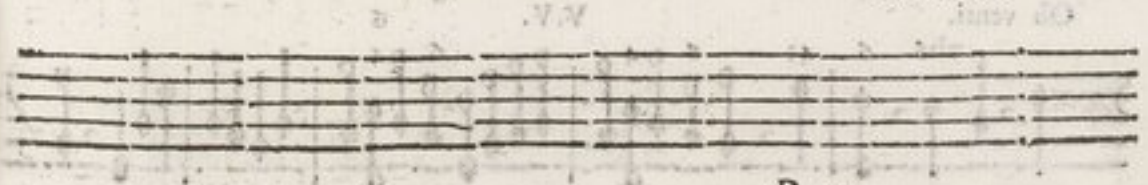
Oh venti.



Si moraris.

BASSO CONTINUO.

73



## BASSO CONTINUO.

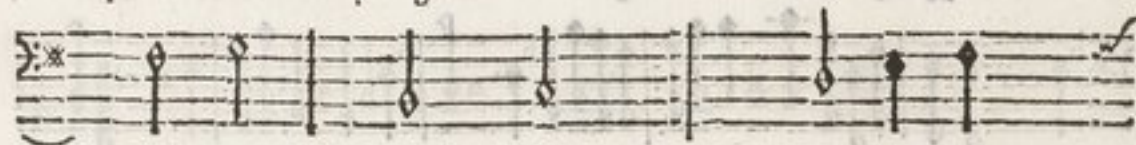
Solo



Si tandem ob- tineo quod de- fidero si tandem obtine-



o quod desidero semper gaude-



bo semper semper gaude- bo.



Allegro



Oh venti.

V.V.



8 6 98 7 98 75

65 43b 6 5 43

98 7 43 65 43x 6 5 43

5 x6 98 7 65 76 7 43

98 7 43 6 65 43 Largo. x6

Spirate,

6 x6 x6 6

6 5 x6 6 x6 6 x6

x6 6 6 5 x6

x6 6 5 x6

Per ogni Tempo  
Bizzoso

BASSO CONT.

B.

**P**

Ompz vanz.

6 b6 7 V.V. 6 6 7b \* 6

6 6 7 6

6x

b6 6 x6 6 V.V.

6 7 6 6 b6 6

6 6 7 6

6 7 6 6



BASSO CONTINUO.

77



Bella rosa



v. v.

b6



7

6

7b

6



6

7 6



Lati flores.

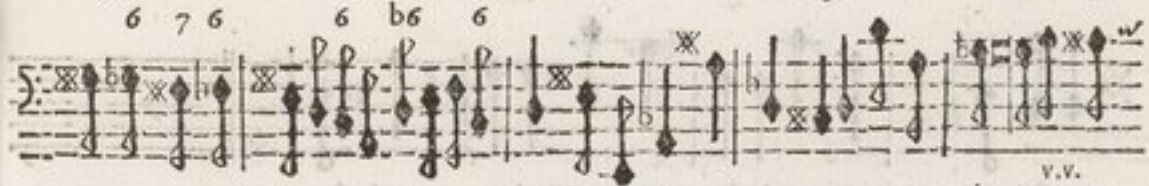


6 7 6

6

b6

6



6 B.

6

b6

7

v.v.



6 B.

6

b6

7

BASSO CONT.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Solo

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Rosa vernat in spinis latet anguis in floribus frondetis ri-

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

de- ris de- lili- z terrenz sed floris imago for-

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

mosa propago non seplevit non seplevit replevit cor.

Musical staff with bass clef, treble clef, and various musical notations including notes, rests, and fingerings.

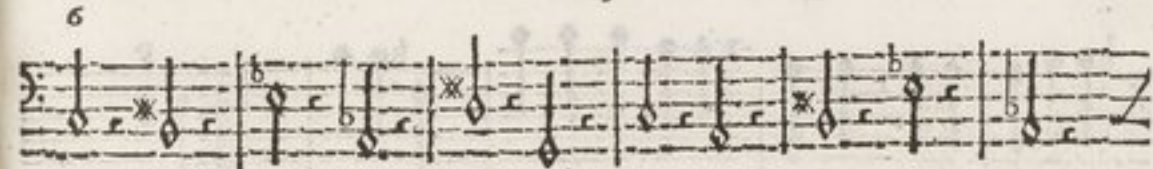
Vivace con V.V.

BASSO CONTINUO

79



Munde crudelis.

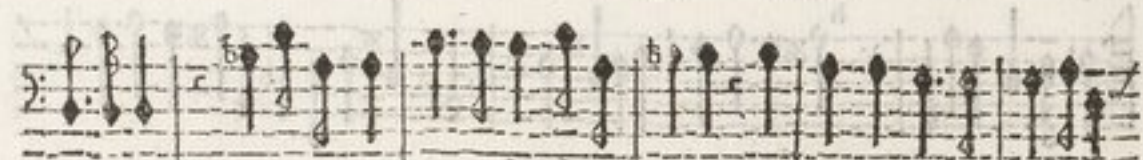




O Do- — mine ó Do- — mine te quærit



anima felix te sus- — pirat cor meum languēbo languēbo



pallida gemen- do squalida do- — lebo ge- mendo squali- da do-

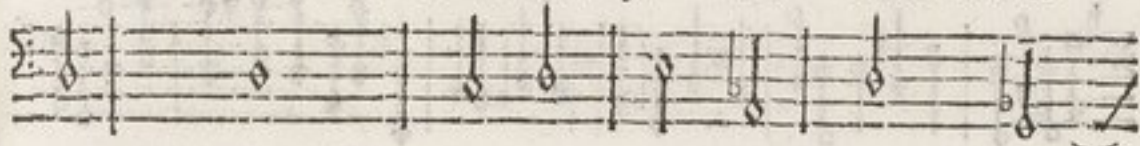


## BASSO CONT.

31



lebo &amp; moriar in te mi bone Je- su- &amp; moriar in te &amp;



moriar in te mi bone Je- su.



V. V.

Largo, ma spiritoso  
con V. V.

Tu corona. b6





Et in Caelis.



F.



Allegro.



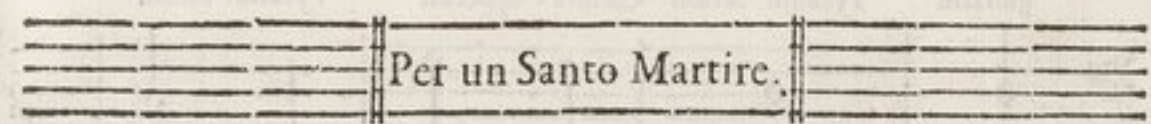
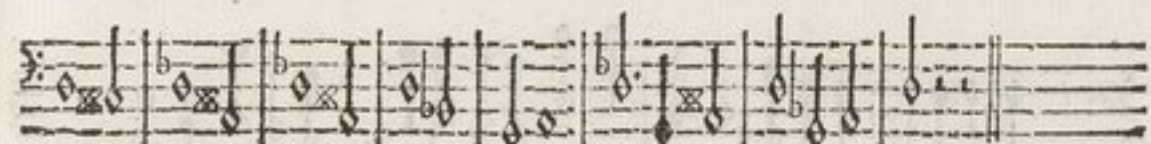
Alleluia.



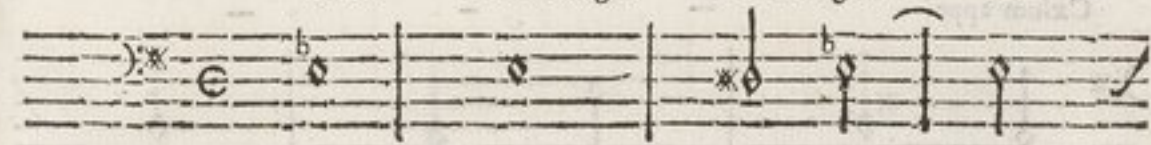


x6 6

b6

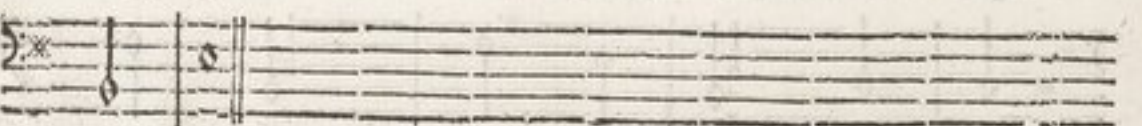
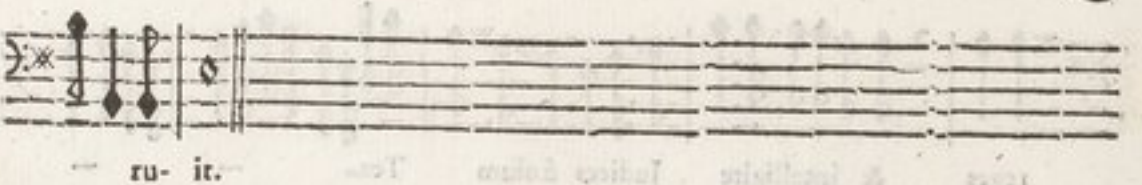
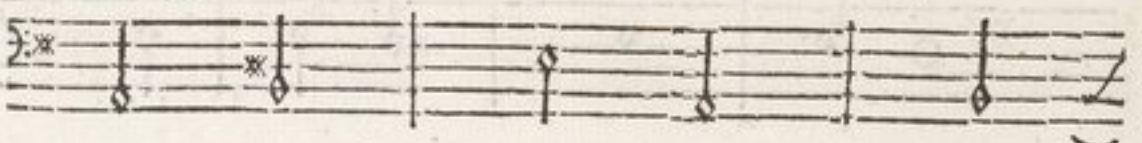
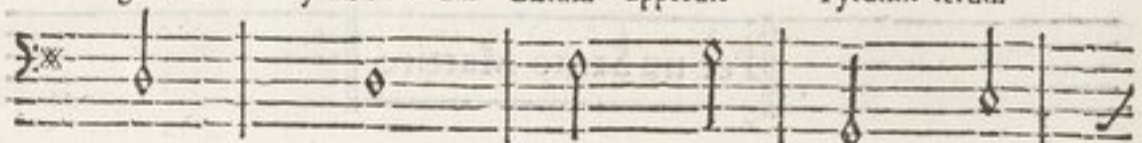
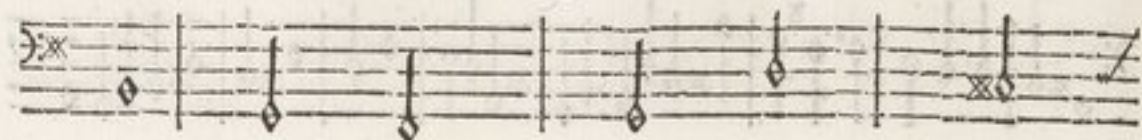


Udite Audite Reges & intelligite audi- te



reges & intelligite Judices finium Ter- - -







Vivace con V.V.

BASSO CONTINUO.

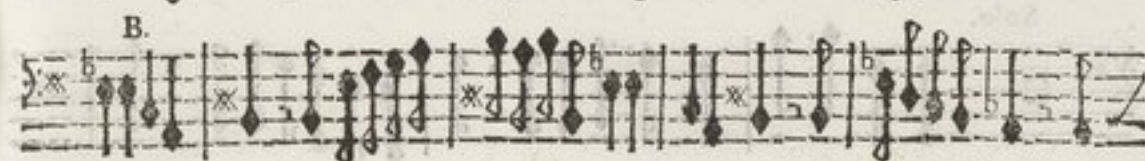
85



Per flagella



B.

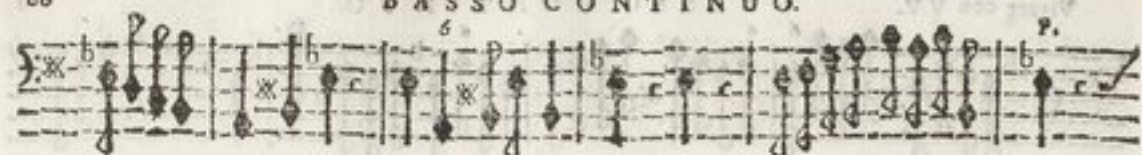


Qui per bella,



Per flagella.





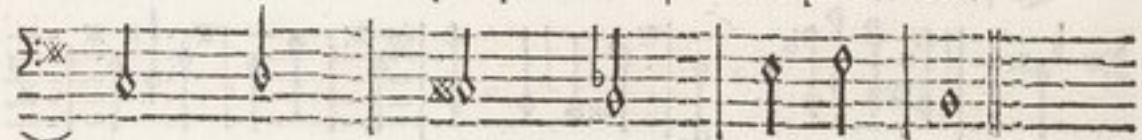
Solo.



Quis est hic qui mundum ingressus &amp; rosis coronatus &amp;



Palmis ornatus triumphat per astra per astra per orbem.



Allegro, alleg. con V.V:



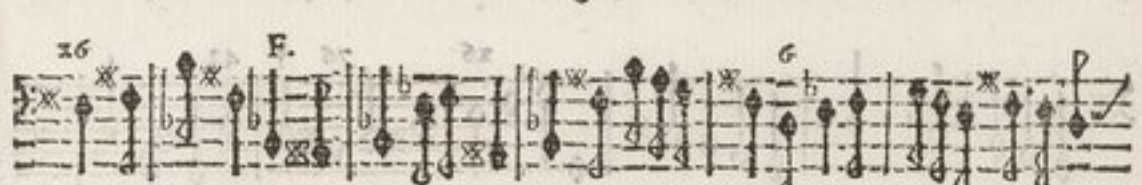
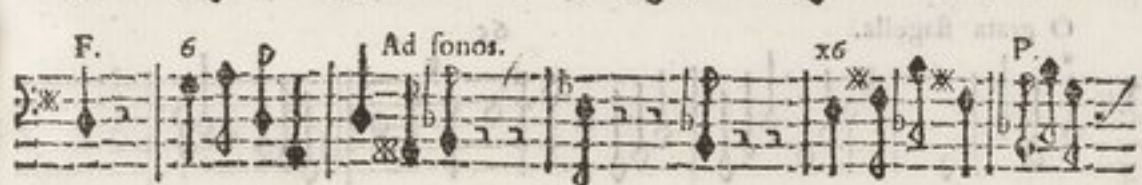
Ad fonos.



F.

BASSO CONTINUO.

87



Lætamini mor- tales ridete plaudite in tanta solemni- tate





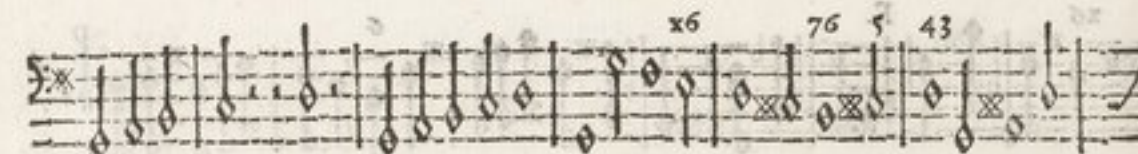
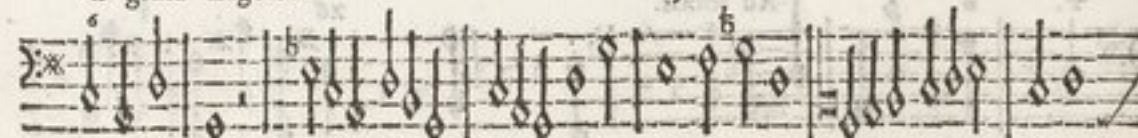
vite gloriam mortis triumphum.



Grave con V.V.



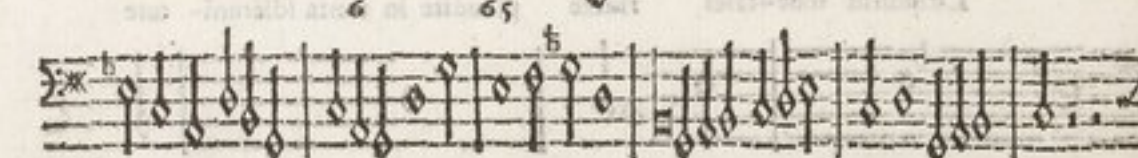
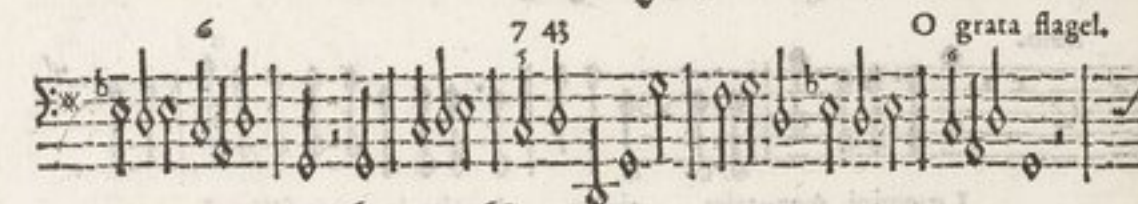
O grata flagella.



x6

x6

O grata tormenta.



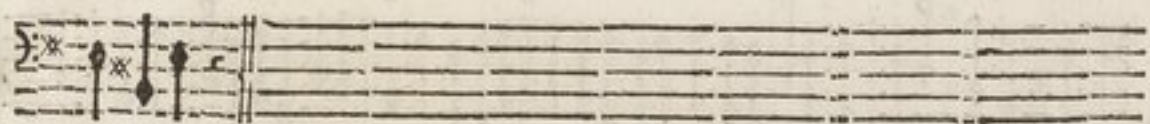
BASSO CONTINUO,

89

Allegro.



Ad fonos.



Presto

Alleluja.



**E** Allegro

Ya Tubæ resonate.

x6

Vos cantores.

The musical score consists of ten staves of music. The first staff begins with a large 'E' and the tempo marking 'Allegro'. The music is written in bass clef with a key signature of one flat (B-flat). The first staff contains a series of notes with a '6' above it, indicating a sixteenth-note figure. The second staff is labeled 'Ya Tubæ resonate.' and continues the melodic line. The third staff has a 'x6' above it, suggesting a repeated figure. The fourth and fifth staves continue the piece with various rhythmic patterns. The sixth staff is labeled 'Vos cantores.' and features a series of notes with 'x' marks below them, possibly indicating a specific performance technique or ornamentation. The seventh and eighth staves continue the melodic development. The ninth and tenth staves conclude the piece with a final cadence.

BASSO CONTINUO.

6 6 v. v. 6

Eya Tubz

x6

6 6

Solo.

Dies ista solemnis est in qua ornata meritis mu- nita vir-

## BASSO CONTINUO.



zutibus ac triumphis cumu- lata Anima Divi Antonij ex-



ultans splendet in Cæ- - lis splen- det in Cælis.



Con V.V.



O cari festantes.



O læti baccantes.



O cari festantes.

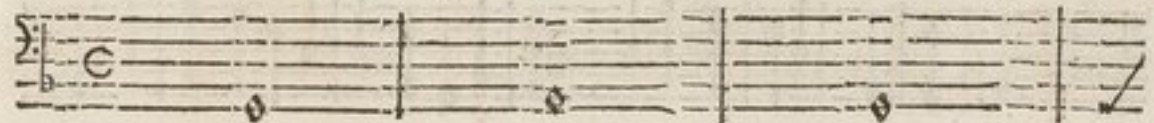


BASSO CONTINUO.

93



Ad tanti viri gloriam gaudeant con- tristi Inferni contre-



mifcant lugeant dam- nati rideant rideant bea- ti.



Con V.V. largo ma spiritoso.



## BASSO CONTINUO.



O gentes amarae.



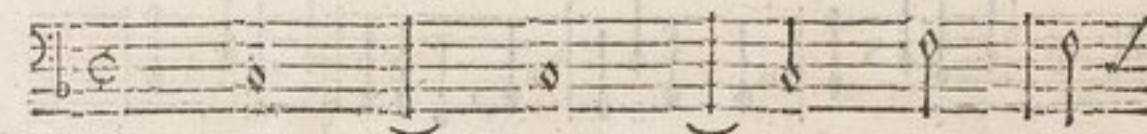
O mentes beatae.



Solo.



Audite ergo populi devoti a- mantem ejus animam quos

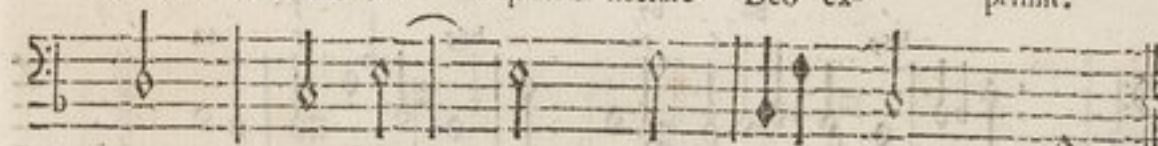


BASSO CONTINUO.

95



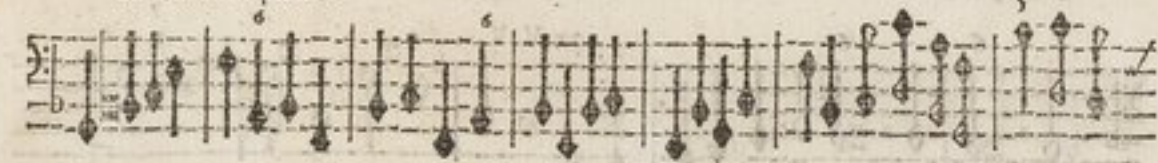
cordis af- fectus calico repletam nectare Deo ex- primit.



Largo, con V. V.



Si veniant pænz.



Si tollant furores.



Si veniant.

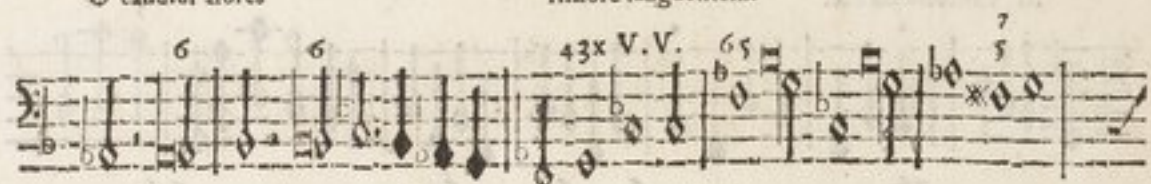


Largo.

O zehri,

Ardore flamman.

## BASSO CONTINUO:



Alleluia si placet.



Alleluia.

## BASSO CONTINUO.

97

Handwritten musical score for Basso Continuo, page 97. The score consists of seven staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The music is written in a style characteristic of 17th or 18th-century manuscripts. The first six staves contain musical notation, while the seventh staff is mostly empty with a few notes at the beginning. A red circular stamp is visible at the bottom center of the page, partially overlapping the seventh staff.

# TAVOLA.

## CANTO.

<b>A</b> Ve verax honor castitatis. Per la B. V. ò per qual si voglia Santa.	4
Quid Arma quid Bella. Per ogni Tempo.	14
In hoc Mundo inconstante. Per ogni Tempo.	20
In Caligine umbrosa. Per ogni Tempo.	28

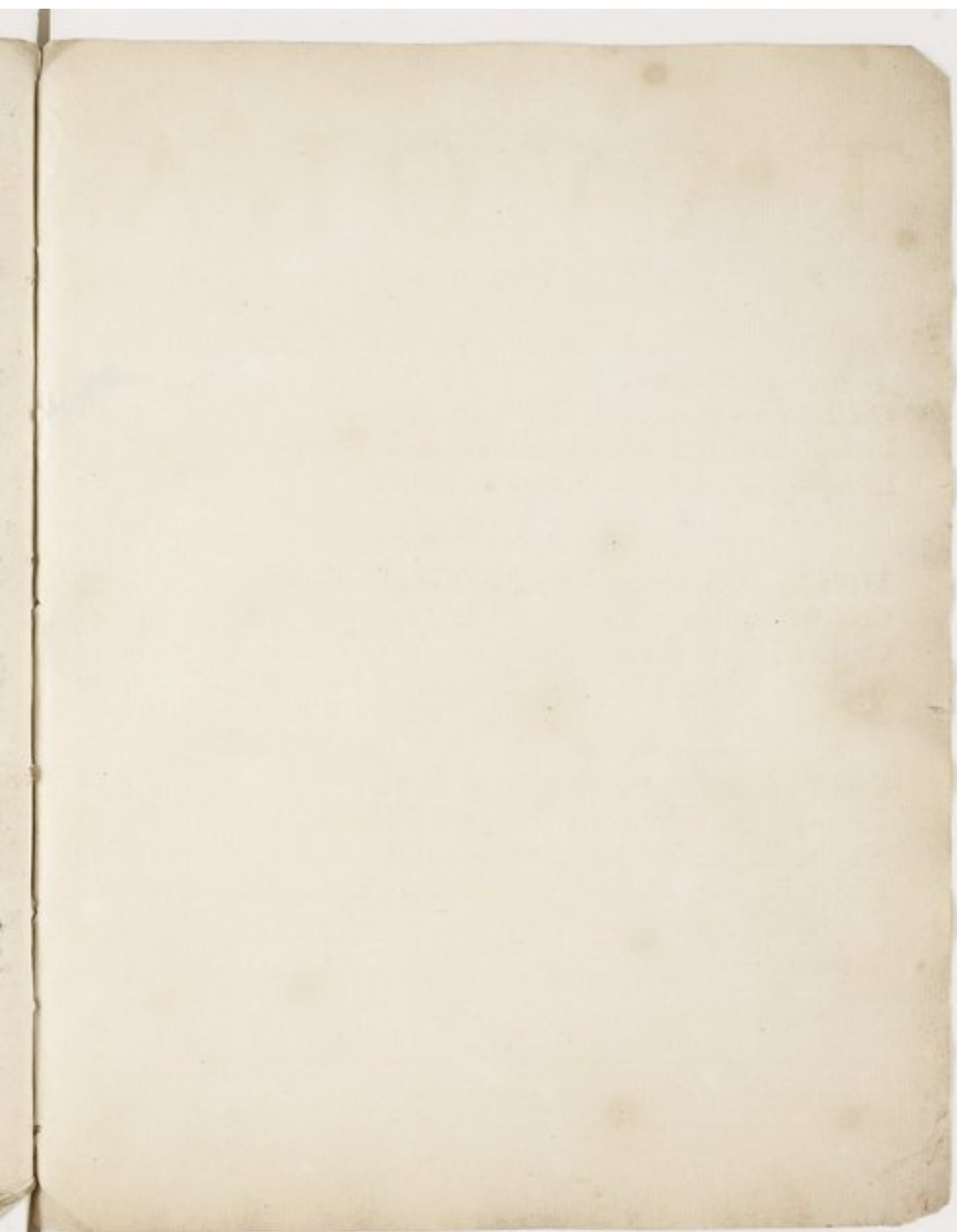
## ALTO.

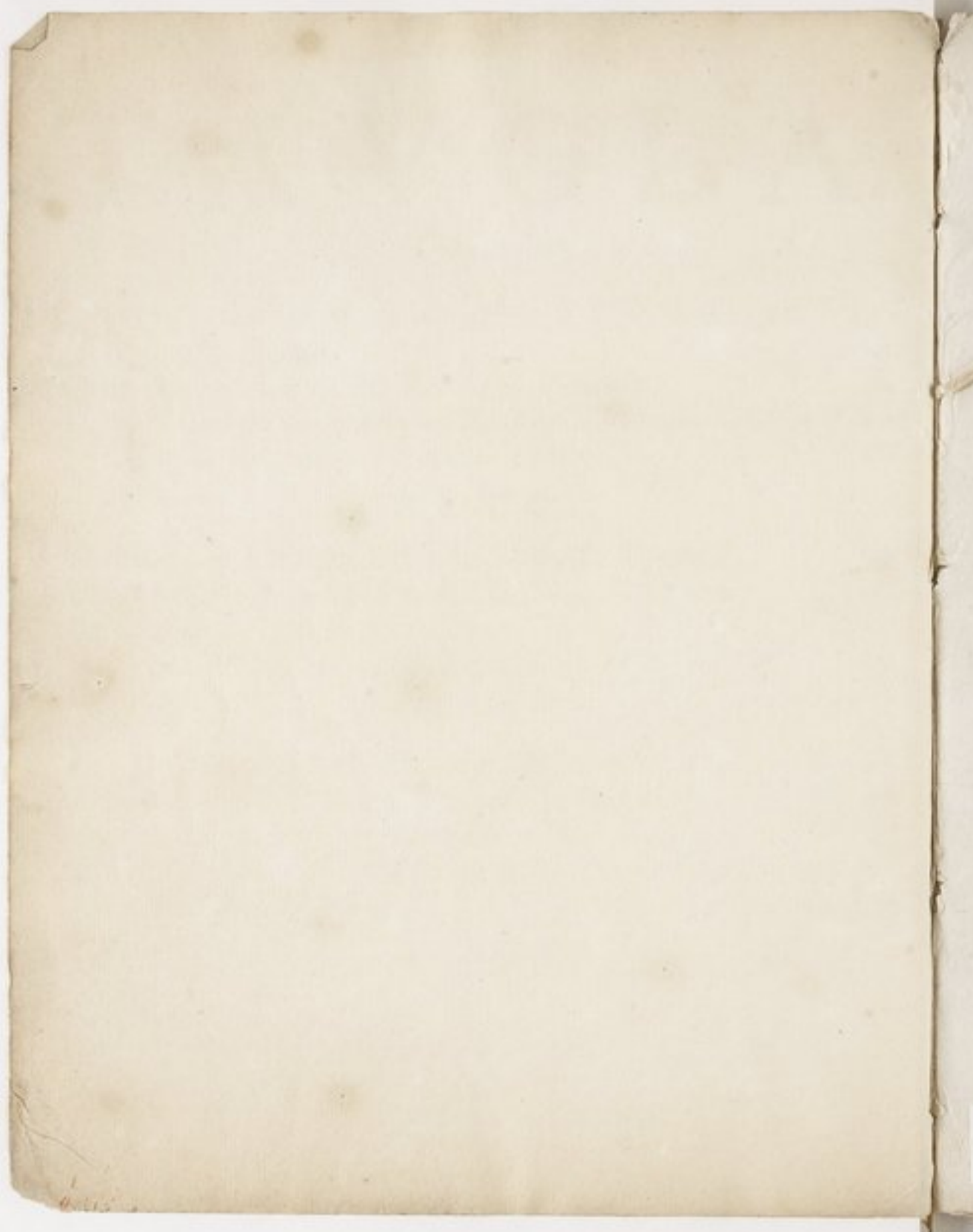
Mortalis, ò Mortalis. Per qual si voglia Santo.	39
Contra languida in amore. Per la Beata Vergine.	44
Gustate libate. Per il Santissimo.	52
Aligeri amores. Per ogni Tempo.	60

## BASSO.

Cari Zephiri volantes. Per ogni Tempo.	68
Pompæ vanæ inhumanæ. Per ogni Tempo.	76
Audite Reges. Per un Santo Martire.	83
Eia Tubæ resonate. Per S. Antonio, S. Cecilia, ò per qual si voglia Santo.	90

## FINIS.







BIBLIOTHEQUE NATIONALE  
Désinfection 1977  
N° 2920

