



Durham E-Theses

Liturgical music in Rome (1605-45)

Dixon, Graham Peter

How to cite:

Dixon, Graham Peter (1981) *Liturgical music in Rome (1605-45)*, Durham theses, Durham University.
Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/4922/>

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a link is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

Dissertation presented for the degree of Doctor of Philosophy
in the University of Durham (Faculty of Music)

LITURGICAL MUSIC IN ROME (1605-45)

by

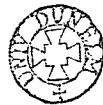
Graham Peter Dixon

Volume II

St. John's College, Durham

December 1981.

The copyright of this thesis rests with the author.
No quotation from it should be published without
his prior written consent and information derived
from it should be acknowledged.



17 MAY 1984

APPENDIX VII

Musical Examples

Table of Contents

Note to transcriptions	1
Critical Commentary: Abbreviations	1
List of Complete Musical Examples [No.]	2
List of Partial Transcriptions [Ex.]	7
Critical Commentary	11
Complete Musical Examples	17
Partial Transcriptions	258

APPENDIX VII

Musical Examples

TABLE OF CONTENTS

Note to transcriptions	1
Critical Commentary: Abbreviations	1
List of Complete Musical Examples [Ex.]	2
List of Partial Transcriptions [No.]	7
Critical Commentary	11
Complete Musical Examples	17
Partial Transcriptions	262

258

APPENDIX VIIMusical examples

This is divided into two sections: the first, indicated by 'No.', comprises complete examples of pieces, while the second, indicated by 'Ex.', consists of excerpts from larger pieces.

Note to transcriptions

Accidentals appear as in the original sources; additional accidentals have been added above the notes for reasons of repeated notes, musica ficta and harmonic sense.

Time-signatures and key-signatures of the original sources are retained. Modern clefs have been used however, the original ones being indicated in the prefatory staves.

follow the original

Note-values and figuring for the continuo. Bar-lines have been added, generally at four minim intervals; where these occur in the original source this has been noted in the score.

Word underlay is straightforward in music of this period: even where the repeat sign (ij) is used, the words have been written out without an explanatory note since there is no ambiguity.

Critical commentaryAbbreviations

5 III 4 means bar 5, third stave from the top, fourth symbol (note, tied note or rest).

- b breve
- b. dotted breve
- c crotchet
- m minim
- om. omitted
- q quaver
- r rest
- s semibreve
- sq semiquaver
- t tie
- t-s time-signature

names of notes are capitalized



COMPLETE MUSICAL EXAMPLES

1. G.F. Anerio, Benedictus à 3, Messa della battaglia, Messe a quattro voci....(Rome, 1619)
2. A. Crivelli, Agnus Dei à 4 and à 6, Missa Ave maris stella, Missarum liber primus....(Rome, 1615)
3. A. Cifra, Sanctus and Benedictus à 4, Massa Conditor alme siderum, Missarum liber primus (Rome, 1619)
4. A. Cifra, Kyrie à 4, Missa S'All'Hor che più sperai, Missarum liber secundus (Rome, 1621)
5. P. Agostini, Benedictus à 3 (two versions), Missa pro feriis, ad canones, Partitura delle messe et motetti, a quattro et cinque voci....(Rome, 1627)
6. S. Landi, Christe à 4, Missa in benedictione nuptiarum (Rome, 1628)
7. M. Scacchi, Kyrie à 4, Missa Quando sperai, Missarum....liber primus (Rome, 1633)
8. M. Scacchi, Osanna à 4, Missa sine nomine, Missarum....liber primus (Rome, 1633)
9. S. Arsilli, Sanctus à 4, Messa concertata à 4, Messa, e vespri della Madonna....(Rome, 1621)
10. A. Diruta, Gloria à 5, Messa seconda ottavo tono, Messe concertate....libro secondo, opera decimaterza (Rome, 1631)
11. T. da Sant'Agata, Sanctus and Benedictus à 3, Missa sexti toni due canti e basso à 3, Motecta....quibus etiam accessit missa trium vocum....liber primus (Rome, 1636)
12. F. da Cavi, Agnus Dei à 4, Messa à 4, Psalmi vespertini....item missa, & litaniae B. Mariae Virginis....liber II, opus tertium (Rome, 1642)
13. G.F. Anerio, Iam sanctae Clarae à 3, Antiphonae....secunda pars (Rome, 1613)
14. A. Agazzari, Magnificat sexti toni à 3, Psalmi sex....opus duodecimum (Venice, 1609)
15. A. Cifra, Credidi à 4, Psalmi septem....opus septimum (Rome, 1609)
16. R. Micheli, Laudate Dominum à 3, Psalmi ad officium vesperarum....liber primus (Rome, 1610)

17. G.F. Anerio, Magnificat octavi toni à 4, Psalmi vesperarum.....
(Rome, 1620). First edition 1614.
18. A. Capece, Magnificat primi toni à 4, Octo magnificat.....opus quartum (Rome, 1616)
19. S. Landi, In convertendo à 4, Psalmi integri quattuor vocibus
(Rome, 1624)
20. G. Gibellini, Magnificat à 2, Salmi vespertini.....(Rome, 1624)
21. A. Diruta, Laudate Dominum (terzo tono) à 4, Salmi intieri.....opera duodecima (Rome, 1630)
22. D. Massenzio, Credidi à 4, Salmi vespertini.....libro terzo, opera undecima (Rome, 1632)
23. F. da Cavi, Dixit Dominus à 4, Psalmi vespertini.....liber II, opus tertium (Rome, 1642)
24. P. Tarditi, Beatus vir à 8 with instruments, Psalmi, Magnif. cum quatuor antiphonis.....liber secundus (Rome, 1620)
25. F. Anerio, 'Tenebrae factae sunt' à 4, Responsoria.....(Rome, 1606)
26. G. Bartei, Christus factus est à 4, Responsoria omnia.....(Venice, 1607)
27. P. Nenna, 'Accingite vos sacerdotes' à 5, Sacrae hebdomadae responsoria.....(Rome, 1622)
28. P. Nenna, 'Videte omnes' à 5, Sacrae hebdomadae responsoria.....(Rome, 1622)
29. A. Capece, 'Ecce vidimus' à 4, Responsorii di Natale e di Settimana santa.....opera 25 (Naples, 1636)
30. A. Capece, 'Quem vidistis' à 4, Responsorii di Natale e di Settimana santa.....opera 25 (Naples, 1636)
31. G.F. Anerio, Miserere and Alleluia à 2, Antiphonae.....secunda pars (Rome, 1613)
32. D. Massenzio, Nunc dimittis à 8, Completorium integrum.....opus octavum (Rome, 1630)
33. G.F. Anerio, Tu es Petrus à 5, Sacri concentus.....liber primus
(Rome, 1613)
34. A. Antonelli, Cogitavi dies antiquos à 6, Sacrarium cantionum.....liber primus (Rome, 1614)
35. D. Campisi, Salve regina à 5, Lilia campi.....liber quintus
(Rome, 1627)

36. O. Durante, Voce mea à 1, Arie devote.....(Rome, 1608)
37. O. Durante, Gaudent in caelis à 1, Arie devote.....(Rome, 1608)
38. J.H. Kapsberger, Exsurgat Deus à 1, Libro primo di mottetti passeggiati.....(Rome, 1612)
39. T. da Sant'Agata, Lamentabatur Jacob à 1, Motecta.....liber primus (Rome, 1636)
40. T. da Sant'Agata, Veni dilecte mi à 1, Motecta.....liber primus (Rome, 1636)
- 41a. G.F. Anerio, Cantabo Domino à 1, Motecta.....(Rome, 1609)
- 41b. G.F. Anerio, Cantabo Domino à 1, Motecta.....(Rome, 1620)
42. G.B. Nanino, Audi Domine à 1, Motecta.....liber secundus (Rome, 1611)
43. V. Ugolini, Vidi Dominum à 1, Motecta.....liber quartus (Rome, 1619)
44. P. Agostini, Cantate Domino à 1, Salmi della Madonna..... libro primo (Rome, 1619)
45. L. Ratti, Jesu dulcedo à 1, Sacrae modulationes.....pars tertia ... (Rome, 1628)
46. N. Stamegna, Dulcis amor Jesu à 1, Sacrarium modulationum..... liber primus (Rome, 1637)
47. A. Agazzari, Apparuerunt apostolis à 2, Sacrae cantiones..... liber quartus....editio quarta, erroribus noviter expurgata (Rome, 1614). First edition 1606.
48. A. Agazzari, Amen dico vobis à 2, Sacrarium cantionum.....liber II, opus V (Venice, 1609). First edition 1607.
49. A. Cifra, Introduxit me rex à 2, Motecta.....liber tertius (Rome, 1612). First edition 1609.
50. G.F. Anerio, Dulcis amor Jesu à 2, Motecta.....(Rome, 1609), bass and continuo; (Rome, 1620), canto. Figures omitted as in 1609 edition.
51. G. Bartoli, Laetentur caeli à 2, Liber primus sacrarum modulationum.....(Rome, 1609)
52. G.B. Nanino, Exaudi nos Domine, Motecta.....liber secundus (Rome, 1611)
53. A. Agazzari, Gaude virgo gloria à 3, Sertum roseum.....opus decimum quartum (Venice, 1612). First edition 1611.

54. S. Landi, Ego flos campi à 2, Lilia campi..... (Rome, 1621), RISM 1621³
55. O. Catalani, Jesu dulcis memoria à 3, Sacrarum cantionum..... liber primus (Rome, 1616)
56. P. Pace, Duo seraphim à 3, L'ottavo libro de motetti.....opera decimanona (Rome, 1619)
57. G.B. Boschetti, Vox dilecti mei à 2, Sacrae cantiones.....liber tertius.....opus quintum (Rome, 1620)
58. A. Capece, Vidi turbam à 2, Il sesto libro de motetti concertati.....opera duodecima (Rome, 1624)
59. P. Quagliati, Cantabo Domino à 2, Scelta di motetti.....Libro secondo, opera quarta (Rome, 1618), RISM 16183
60. P. Agostini, Preparate corda vestra à 2 with instruments, Sacri affetti..... (Rome, 1625), RISM 1625¹
61. D. Campisi, Doleo super te à 2, Floridus concentus.....liber tertius (Rome, 1622)
62. S. Bernardi, Dilectus meus à 2, Sacri affetti..... (Rome, 1625), RISM 1625¹
63. G. Giamberti, Anima mea à 4, Sacrae modulationes.....liber primus, opus secundum (Orvieto, 1627)
64. G. Fescobaldi, O mors illa à 2, Liber secundus diversarum modulationum..... (Rome, 1627)
65. N. Stamegna, Media nocte à 3, Sacrarum modulationum.....liber primus (Rome, 1637)
66. G.F. Anerio, Jubilemus in arca à 8, Litaniae..... (Rome, 1611)
67. G.F. Anerio, Dixerunt discipuli à 5, Motectorum.....liber secundus (Venice, 1612). First edition 1611.
68. A. Agazzari, Domine Dominus noster à 6, Dialogici concentusopus decimumsextum (Venice, 1613)
69. D. Campisi, Laudes ergo à 4, Floridus concentus.....liber tertius (Rome, 1622)
70. F. Martini, Qualis est dilectus à 7, Sacrae laudes.....liber secundus (Rome, 1617)
71. O. Catalani, Percussit Saul à 5, Scelta di motetti.....Libro secondo, opera quinta (Rome, 1618), RISM 1618³

72. P. Quagliati, Ego dormio à 8, Motetti, dialoghi.....libro secondo (Rome, 1627)
73. A. Agazzari, Laudate Dominum à 6, Cantiones, motectae vulgo appellatae.....(Frankfurt, 1607). First edition Sacrarum cantionum....liber tertius (Rome, 1603)
74. C. Piochi, Domine qui habitabit à 4, Sacrae cantiones..... liber secundus (Rome, 1637)
75. G. Allegri, Gustate et videte à 6, Motecta.....(Rome, 1621)
76. A. Cifra, Angelus Domini à 8, Vesperae, et motecta.....opus nonum (Rome, 1610)
77. P. Quagliati, Exaudi Domine à 8, Motecta octonis.....vocibus ... (Rome, 1612)
78. V. Mazzocchi, Ecce radix Jesse à 3, Sacri flores.....opus primum (Rome, 1640)
79. V. Mazzocchi, Filiae Jerusalem à 4, Sacras cantiones..... (Rome, 1645), RISM 16452
80. G. Carissimi, Militia est vita à 3, Concentus sacras..... (Rome, 1643), RISM 16431
81. V. Giovannoni, Amore Jesu à 5, Scelta di motetti.....(Rome, 1647), RISM 16471
82. V. Mazzocchi, Adsunt dies à 5, Concentus sacras.....(Rome, 1643), RISM 16431
83. F. Foggia, Panis angelicus à 3, Concentus ecclesiastici..... (Rome, 1645), RISM 1645a

PARTIAL TRANSCRIPTIONS

1. G.F. Anerio, Gloria à 4, Messa della battaglia, Messe a quattro voci.....(Rome, 1619), RISM 16192
2. A. Crivelli, Kyrie à 4, Missa Ave maris stella, Missarum liber primus.....(Rome, 1615)
3. A. Crivelli, Gloria à 4, Massa super litaniae sanctorum, Missarum liber primus.....(Rome, 1615)
4. A. Cifra, Credo à 6, Massa Tribularer, Missarum liber secundus (Rome, 1621)
5. P. Agostini, Gaudeamus omnes and Kyrie, Massa Gaudeamus omnes à 5, Partitura della messe e motetti, a quattro e cinque voci (Rome, 1627)
6. P. Agostini, Canon 'cavato dal fine del Credo', Massa Ave regina coelorum, Spartitura del secondo libro.....(Rome, 1627)
7. P. Agostini, 'Et incarnatus' à 4, Massa Ave regina coelorum, Spartitura del secondo libro.....(Rome, 1627)
8. P. Agostini, Sanctus and Benedictus, Massa Ut re mi à 5, Spartitura delle messe del primo libro (Rome, 1627)
9. P. Agostini, 'Et resurrexit' à 4, Massa sine nomine, Partitura del terzo libro della messa sine nomine.....(Rome, 1627)
10. A. Diruta, Credo à 5, Messa terza ottavo tono, Messe concertate ... libro secondo, opera decimaterza (Rome, 1631)
11. G. Bartei, Gloria à 8, Messa sopra la battaglia, Missae octonis vocibus, liber primus (Rome, 1608)
12. G. Bartei, Credo à 8, Messa sopra la battaglia, Missae octonis vocibus, liber primus (Rome, 1608)
13. L.G. da Viadana, Falsobordone del primo tono, Falsi bordoni a quattro voci.....opera XXVIII (Rome, 1612)
14. P.P. Sabbatini, Intonazione and Versetto del 8. tono, Toni ecclesiastici.....Libro primo, opera decima ottava (Rome, 1650)
15. F. Soriano, Magnificat septimi toni à 4, Passio D.N. Jesu Christi.....(Rome, 1619)
16. A. Cifra, Magnificat II à 4, Salmi septem.....opus decimum (Rome, 1611)
17. G.F. Anerio, Beati omnes à 4, Psalmi vesperarum.....(Rome, 1620)

18. P. Agostini, Ave maris stella à 3, Salmi della Madonna.....
libro primo (Rome, 1619)
19. S. Arsilli, Magnificat à 4, Messa, e vespri della Madonna.....
(Rome, 1621)
20. A. Diruta, Lauda Jerusalem à 4, Salmi intieri.....opera duo-
decima (Rome, 1630)
21. F. Vitali, Pange lingua gloriosi à 5, Hymni..... (Rome, 1636)
22. D. Massenzio, Laetatus sum à 4, Davidica psalmodia vespertina
... Liber septimus, opus XVII (Rome, 1643)
23. F. Rivaldini, Laudate Dominum à 4, Vespro.....opera prima
(Rome, 1648)
24. F. Rivaldini, Credidi à 4, Vespro.....opera prima (Rome, 1648)
25. P.P Sabbatini, Confitebor tibi à 8, Psalmi, Magnificat.....
liber primus, opus duodecimum (Rome, 1630)
26. V. Mazzocchi, Nisi Dominus à 8, Psalmi vespertini..... (Rome,
1648)
27. V. Mazzocchi, Lauda Jerusalem à 10, Psalmi vespertini.....
(Rome, 1648)
28. G. Bartei, Sepivi te à 2, Responsoria omnia..... (Venice, 1607)
29. C. Rossi, Te lucis ante terminum à 6, Completorium..... (Rome,
1635)
30. A. Dragoni, Petre amas me à 5, Motectorum.....liber primus.
Prima pars (Rome, 1600)
31. A. Agazzari, Anima mea liquefacta est à 5, Cantiones, motectae
vulgo appellatae..... (Frankfurt, 1607). First edition in
Sacrarum cantionum.....liber primus (Rome, 1602)
32. F. Martini, Veniens a Libano à 7, Motecta festorum.....liber
primus (Rome, 1607)
33. C. Mancini, Ascendit Deus à 4, Liber primus motectorum.....
(Rome, 1608)
34. G.F. Anerio, Improperium expectavit à 4, Sacri concentus.....
liber primus (Rome, 1613)
35. O. Durante, Miserere à 1, Arie devote..... (Rome, 1608)
36. J.H. Kapsberger, Ego dormio à 1, Libro primo di mottetti
passeggiati..... (Rome, 1612)

37. G.F. Anerio, Tu es pastor à 1 and G.D. Puliaschi, Locar sopra gl'abbissi à 1, Musiche varie..... (Rome, 1618), RISM 1618I4
38. A. Cifra, Misit Dominus à 2, Motecta.....liber secundus (Rome, 1609)
39. A. Cifra, Dilectus meus à 2, Motecta ex sacris cantionibus..... (Rome, 1619)
40. G.F. Anerio, Tres pueri à 3, Motecta..... (Rome, 1609), canto III and continuo; (Rome, 1620), canti I and II.
41. G. Bartei, Audite caeli à 2, Liber primus sacrarum modulationum (Rome, 1609)
42. P.P. da Cavi, Beatam me dicent à 3, Sacrae cantiones.....liber tertius (Rome, 1609)
43. V. de Grandis, De ore prudentis à 4, Sacrae cantiones.... liber primus (Rome, 1621)
44. A. Costantini, Voce mea à 2, Motecta.....liber primus (Rome, 1616)
45. G. Allegri, Assumpta est Maria à 2, Concertini....libro secondo (Rome, 1619)
46. A. Paoletti, Ego dormio à 2, Sacrae cantiones..... (Rome, 1611)
47. A. Antonelli, Lapidabant Stephanum à 2, Liber secundus diversarum modulationum..... (Rome, 1616)
48. A. Capece, Ave Maria à 3, Il sesto libro de motetti concertatiopera duodecima (Rome, 1624)
49. G. Giamberti, Montes et colles à 4, Sacrae modulationes..... liber primus, opus secundum (Orvieto, 1627)
50. G. Giamberti, Virgini magnae à 5, Sacrae modulationes..... liber primus, opus secundum (Orvieto, 1627)
51. G. Frescobaldi, Civitas Jerusalem à 4, Liber secundus diversarum modulationum (Rome, 1627)
52. D. Massenzio, Surge amica mea à 2, Sacri mottetti....libro quinto, opera decima (Rome, 1631)
53. C. Piochi, Impetum inimicorum à 2, Cantiones sacrae....liber secundus (Rome, 1637)
54. G.B. Nanino, Benedicam Dominum à 4, Motecta.....liber quartus (Rome, 1618)
55. A. Orgas, Jesu dulcis memoria à 6, Sacrarum cantionum.....liber primus (Rome, 1619)

56. O. Catalani, Dialogo pastorale per il natale à 8, Sacrarium cantionum.....liber primus (Rome, 1616)
57. A. Agazzari, Stabat mater à 8, Cantiones, motectae vulgo appellatae.....(Frankfurt, 1607). First edition in Sacrae laudes.....liber secundus (Rome, 1603).
58. P. Quagliati, Laudate Dominum à 8, Motecta octonis.....vocibus(Rome, 1612)
59. F. Soriano, Ecce sacerdos à 8, Psalmi et motecta.....liber secundus (Venice, 1616)
60. A. Orgas, Omnis gentes à 8, Sacrarium cantionum.....liber primus (Rome, 1619)
61. V. Mazzocchi, Spiritus Domini à 2, Sacri flores.....opus primum (Rome, 1640)
62. B. Graziani, Ad mensam dulcissimi à 3, Motetti.....(Rome, 1650)
63. T. Cima, Gaudate gentes à 4, Sacrarium modulationum.....(Rome, 1648)
64. F. Foggia, Repleatur os meum à 2, Sacrarium modulationum.....(Rome, 1643), RISM 16431.
65. F. Foggia, O vos omnes à 5, Sacrarium modulationum.....(Rome, 1642), RISM 16421
66. S. Fabri, Anima Christi à 5, Sacrarium modulationum.....(Rome, 1642), RISM 16421
67. F. Foggia, Jubilate cantate à 2, Concentus ecclesiastici.....(Rome, 1645), RISM 16451
68. P. Quagliati, Dixit Dominus à 12, Motecta octonis.....vocibus(Rome, 1612)

CRITICAL COMMENTARY

No. 2: A. Crivelli, Agnus Dei I, Missa Ave maris stella
 27 III 4: \sharp

No. 5b: P. Agostini, Benedictus, Missa pro feriis, ad canones
 24 II 1: \sharp

No. 10: A. Diruta, Gloria, Missa seconda ottavo tono
 3 III 3: D
 3 VI 3: D
 38 VI 1: figured \flat

No. 11: T. da Sant'Agata, Sanctus, Missa....à 3
 2 IV 3: figured \flat

No. 13: G.F. Anerio, Iam sanctae Clarae
 4 IV 2: figured \flat

No. 14: A. Agazzari, Magnificat sexti toni
 53 IV 4: B \flat

No. 15: A. Cifra, Credidi
 15 V 6: s

No. 17: G.F. Anerio, Magnificat octavi toni
 10 V 1: G
 29 III 3: \sharp
 33-39 V: halved note values
 37 I 2: \sharp

No. 19: S. Landi, In convertendo
 88 III 1: m

No. 20: G. Gibellini, Magnificat
 I 1: sr om.
 6 III 2: \sharp beside note, not as figuring
 10 I 2: m
 15 I 9-12: qqqq
 16 II 9: \sharp
 19 I 4: mr om.

No. 21: A. Diruta, Laudate Dominum

14 III 3: D
 28 IV 2: F
 28 V 2: F
 28 I 2: C

No. 24: P. Tarditi, Beatus vir

61 IX 2: mr
 89 IX 3: ♯
 93 X 1: A
 135 III 3: ♯

No. 27: P. Nenna, 'Accingite vos'

7 I 1: D

No. 31: G.F. Anerio, Miserere

7 III 2: from here the part is mistakenly in the bass clef

No. 35: D. Campisi, Salve regina

18 V 1: r om.
 20 III 5: D
 70 VI 4: ♯

No. 36: O. Durante, Voce mea

7 I 1: m
 18 I 15: c
 22 I 2: om.

No. 37: O. Durante, Gaudent in caelis

1 I: cr om.

No. 39: T. da Sant'Agata, Lamentabatur

23 II 3: figuring 434

No. 40: T. da Sant'Agata, Veni dilecte mi

21 I 3: ♯
 25 I 3: ♯

No. 41a: G.F. Anerio, Cantabo Domino

37 II 1: C

No. 46: N. Stamegna, Dulcis amor Jesu

22 I 2-3: t om.
26 II 2: ♫
32 I 2: ♫

No. 47: A. Agazzari, Apparuerunt apostolis

26 II 3: A

No. 48: A. Agazzari, Amen dico vobis

4 II 2: om.
5 II 1: om.
53 II 2: D

No. 49: A. Cifra, Introduxit me rex

16 I 4: A

No. 50: G.F. Anerio, Dulcis amor Jesu

20 I 5: c.
24 I 3: ♫

No. 51: G. Bartei, Laetentur caeli

46 III 3-4: CF
55 III 1: G

No. 52: G.B. Nanino, Exaudi nos Domine

9 I-IV: t-s $\frac{4}{3}$
15 I-IV: t-s $\frac{4}{3}$
30 I 8-9: sq sq

No. 53: A. Agazzari, Gaude virgo

36 IV 2: G

No. 59: P. Quagliati, Cantabo Domino

48 III 3: m

No. 60: P. Agostini, Preparate corda vestra

1 III: t-s om.
9 II 11: sq
16 I 4: m

27 I 5: E
 27 IV 1: r om.
 28 I 1: ♫
 50 V 5-6: om.
 51 V 1: om.
 52 III 2-3: GF

No. 62: S. Bernardi, Dilectus meus

2 II 5: ♫
 8 III 1: figured bass, 6
 10 II 2 - 11 II: very unclear in original, what I have presented here is one possible interpretation.
 25 II 1 - 26 II 4: note values halved
 37 III 2: figured bass ♫
 52 III 3: s.
 53 III 2: m

No. 65: N. Stamegna, Media nocte

11 III 7: cr

No. 66: G.F. Anerio, Jubilate in arca Domini Dei

63 VI 4: ♫
 72 II 2: ♫

No. 67: G.F. Anerio, Dixerunt discipuli

42 VI 3-5: figured bass, 6 ♫ 6
 51 VI 1: G, figured ♫
 56 III: cr
 58 IV 4: figured bass 6, moved to note 6

No. 69: D. Campisi, Laudes ergo

16 II 8: F

No. 70: F. Martini, Qualis est dilectus

29 II 4: om.
 39 II 4-5: qq

No. 72: P. Quagliati, Ego dormio

20 IX 3-4: m. c
 22 I 2: cr
 36 IV 2: A

No. 75: G. Allegri, Gustate et videte

34 II 2: om.
 48 I 6: c

No. 77: P. Quagliati, Exaudi Domine

39 V 1: F
62 IV 1: A

No. 79: V. Mazzocchi, Filiae Jerusalem

47 I 1-3: s. cc
47 II 1-3: s. cc
47 IV 1-4: mmmm
47 V 1-4: mmmm

No. 80: G. Carissimi, Militia est vita

34 IV 2: \flat , transferred to figured bass

No. 81: V. Giovannoni, Amore Jesu

45-48 I: extra 2 b rest

No. 82: V. Mazzocchi, Adsunt dies

32 II 1: \natural

No. 83: F. Foggia, Panis angelicus

23 III 2: m

Ex. 9: P. Agostini, 'Et resurrexit', Missa sine nomine

5 I 3-4: tied; transferred to 5 I 4 - 6 I 1

Ex. 11: G. Bartei, Gloria, Messa sopra la battaglia

1 I 4: A

Ex. 16: A. Cifra, Magnificat

12 V 4: E

Ex. 25: P.P. Sabbatini, Confitebor

8 I 2: mr

Ex. 26: V. Mazzocchi, Nisi Dominus

11 II 1: A

Ex. 34: G.F. Anerio, Improperium expectavit
1 III 2: #

Ex. 43: V. de Grandis, De ore prudentis
9 II 5: #

Ex. 41: G. Bartei, Audite caeli
continuo one fifth lower in original

No 1.

Canon ad unisonum

Benedictus

A 5

T

T

B.C.

6. # 56 6 65

-ctus Be- ne - di - - ctus qui ve - - nit qui ve -

qui - ve - nit qui ve - - nit qui ve - - nit qui

be - ne - di - ctus qui - ve - nit qui ve - - - nit qui

76 56 76 6 6

- nit qui ve - - - nit qui ve - - nit in no - mi - ne. Do - mi -

qui ve - - - nit in no - mi - ne. Do - mi -

ve - - - nit qui ve - - - nit in

5 20 6

- ne do - - - mi - ni in no - mi - ne do - - - mi -

- ne in no - mi - ne do - - - mi - ni in no - mi - ne

no - mi - ne do - mi - ni in no - mi - ne do - - - mi - ni in

65 43 4 3

25

A handwritten musical score for four voices, numbered 25 at the top. The score consists of five horizontal staves, each with a clef (F, C, C, C, F) and a key signature of one sharp. The vocal parts are: Bass (bottom staff), Tenor (second staff), Alto (third staff), and Soprano (top staff). The lyrics are written below the notes. Measure 1: Bass: -ni Do; Tenor: - - - -; Alto: - mi - ni; Soprano: - mi - ni. Measure 2: Bass: - - - -; Tenor: - mi - ni Do; Alto: - - - -; Soprano: - mi - ni. Measure 3: Bass: - mi - ne; Tenor: - - - -; Alto: Do; Soprano: - - - - . Measures 4 and 5 show continuation of the melody with different note patterns and rests.

Agnus Dei I

C

A - - gnu s de - - i qui

A

T

B

5

A - - gnu s De - -

10

tol - lis pec - - ca ta mun - - di qui tol - lis pec - - ca ta mun - -

- - i - - qui tol - lis pec - - ca ta mun - - di pec - ca ta mun - -

8 - i qui tol - lis pec - - ca ta mun - - di pec - ca ta mun - -

qui tol - lis pec - - ca ta

15

mun - di A - gnu s De - - i A - - - gnu s

di pec - ca - ta mun - di A - -

8 - di A - - - gnu s De - - - -

mun - - - - de A - - -

20

de - i qui tol - lis pec - - ca ta mun - di qui tol - lis pec -

- gnu s De - - - - i qui tol - lis pec -

8 - i qui tol - lis pec - - ca - ta mun - - - di

- gnu s De - - - - i qui tol - lis pec - - ca - ta

25

-ca-ta mun - - - - di

- ca - ta mun - di mi - - se - re - re no - bis mi - se -

8 . mi - se - re - re no - - - - bis mi - se - re - - re - no - - bis mi -

mu - di mi - se - re - re no - - - - bis mi -

30

- - - - bis

- re - re no - - - - bis

8 - se - re - - re no - - - - bis

se - re - re no - - - - bis

Agnus Dei II

5

CI CII A TI TII B

The score consists of six staves. The top four staves are vocal parts: CI, CII, A, and TI. The bottom two staves are for a basso continuo instrument (TII) and a harpsichord or organ (B). The vocal parts sing 'agnus dei' in a three-part setting. The basso continuo part provides harmonic support. The harpsichord part has a continuous bass line. Measure numbers 1 through 5 are indicated above the staves.

10

- - - i De - - - - i A - gnu de - i qui
 De - - - - i
 A - jnu de - - - - i
 - - - i A - - - gnu de - - - - i A - gnu de -
 - i A - gnu de - i A - gnu de - i qui

15

tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun -
 - gnu de - - - - i
 qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di
 tol - lis pec - ca - ta mun - di A - gnu de - - - i
 20

di A - - gnu de - - - - - i qui tol - lis
 qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec -
 - gnu de - - - - - i qui -
 qui tol - lis pec - ca - ta mun - di

25 b

pec - ca - - ta mun - di do - na no - bis pa - cem -
 qui tol - lis pec - ca - - tar mun - - di -
 lo - na no - bis pa -
 ca - ta mun - di
 tol - lis pec - ca - - ta mun - - - de do -
 tol - lis pec - ca - ta mun - - di do - na no - - bis pa -
 30
 do - na no - - bis pa - - - cem - do - na
 do - na no - - bis pa - - - cem - do - na no - - bis pa -
 cem do - na no - bis pa - - - cem do - na no - - bis pa -
 do - na no - - bis pa - - - cem do - na no - - bis pa -
 - - cem - do - na no - - bis pa - - - cem do - na
 no - bis - pa - cem
 cem
 - - - - cem
 - - - - cem
 com -
 - - - cem
 no - - bis pa - cem

Benedictus

A I

A II

T

B

5

Be - ne - di - chus qui ve - nit be - ne - di - chus
 Be - ne - di - chus qui re -
 qui ve - nit be - ne - di - chus be - ne - di - chus qui ve -
 qui ve - nit be - ne - di - chus be - ne - di - chus qui ve -
 - chus qui ve - nit be - ne - di - chus qui — ve -

15

- nit in no-mi-ne Do - mi - ni in no-mi-ne
 - nit in no-mi-ne Do - mi - ni in no-mi-ne Do -
 20

Do - mi - ni in no-mi-ne Do - mi - ni in no-mi-ne Do - mi - ni
 no-mi-ne Do - mi - ni in no-mi-ne Do - mi - ni
 - mi - ni in no-mi-ne in no-mi-ne in no-mi-ne Do - mi - ni

25

C 

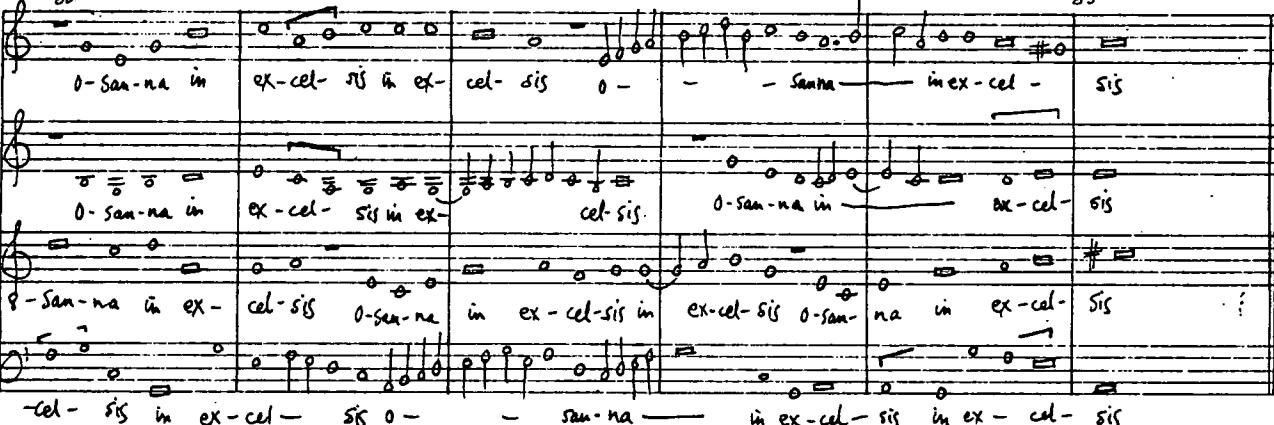
A

T

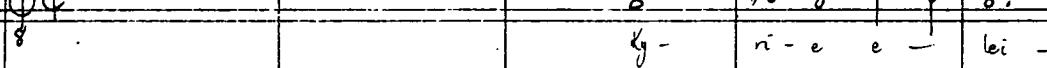
B

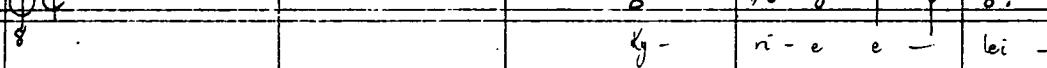
30

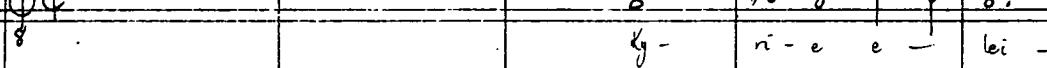
35

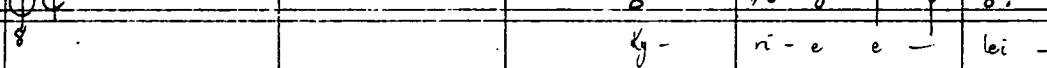


Kyrie

C 

A 

T 

B 

4 - - son Ky - ri - ee - le - i - son
 10 Chri - ste e - lei
 son Ky - ni - e - le - i - son Chri - ste e - lei -
 son Ky - ni - e e - le - i - son
 Ky - ri e e - lei - - son

15

Son Chri - ste e - lei - - -

son Chri - ste e - lei - - - son

Chri - ste e - lei - - -

Chri - ste e - lei - - -

20

- son Ky - ri e e - lei - son

- son Ky - ri e e - lei - son

Ky - ri - e e - lei - son

Ky - ri - e e - lei - son

Son Ky - ri - e e - lei - son

Son Ky - ri - e e - lei - son

Benedictus (Two Versions)

5

Be - ne - di - clus qui ve - nit be -

Be - ne - di - clus qui ve - nit be - ne - di - clus qui

Be - ne - di - clus qui ve - nit be - ne - di - clus qui ve -

ne di - clus qui ve - nit qui ve - nit in no - mi - ne Do - mi -

ve - nit qui ve - nit in no - mi - ne bo - mi - ne in no - mi -

nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi - ne

15

in no - mi - ne Do - mi - ne in no - mi - ne Do - mi - ne

20

- ni in no - mi - ne in no - mi - ne Do - mi - ne in no - mi - ne Do - mi -

ne in no - mi - ne Do - mi - ne in no - mi - ne Do - mi - ne in no - mi -

ni in no - mi - ne Do - mi - ne in no - mi - ne Do - mi - ne in no - mi -

in no - mi - ne Do - mi - ne in no - mi - ne Do - mi - ne in no - mi -

5

Be - ne - di - clus qui ve - nit be - ne - di - clus qui

Be - ne - di - clus qui ve - nit be - ne - di - clus qui ve -

Be - ne - di - clus qui ve - nit be - ne - di - clus qui ve -

ve - nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi -

nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi -

10

ve - nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi -

- - nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi -

nit qui ve - nit in no - mi - ne Do - mi - ne in no - mi -

Do - mi - ni in no - mi - ne in no - mi -

15

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with lyrics: "-ni in no-mi-he Do - - Mi ni in no - mi-ne Do-mi-ne in". The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains five measures of music with lyrics: "- in no-mi-he Do - - Mi-ni in no - - mi-ne Do-mi-ni in no-mi-he Do - -". The lyrics are written below the notes.

20

The musical score continues with two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of music with lyrics: "no-mi-he Do - mi-ni". The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains three measures of music with lyrics: "-ne Do - mi - ni". The lyrics are written below the notes.

No 6.

S. LANDI : Missa in benedictionem (1628)
Christe

28

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The vocal parts are labeled "Son" and "Christe e-lei-". The score consists of two systems of music. The first system starts with a bass note followed by a soprano note. The second system begins with an alto note. The vocal parts are written in a simple staff notation with dots representing pitch and vertical stems indicating direction. The lyrics "Christe e-lei-" are repeated in both systems.

Kyrie

C Kyrie

A Kyrie ele-i- son e - le-

T Ky - ri - e e - le - i - son e - le -

B Ky - ri - e e - le - i - son e - le -

e - le - i - son e - le - i - son Ky - ri - e e - le - i - son

i - - - son Ky - ri - e e - le - i - - -

- - - son Ky - ri - e e - le - i - son Ky -

Ky - ri - e e - le - i - son e - le - i - - - son

Ky - ri - e e - le - i - son - - -

- - - son Ky - ri - e e - le - i - - - son

ri - e e - le - i - - - - - - - son Ky -

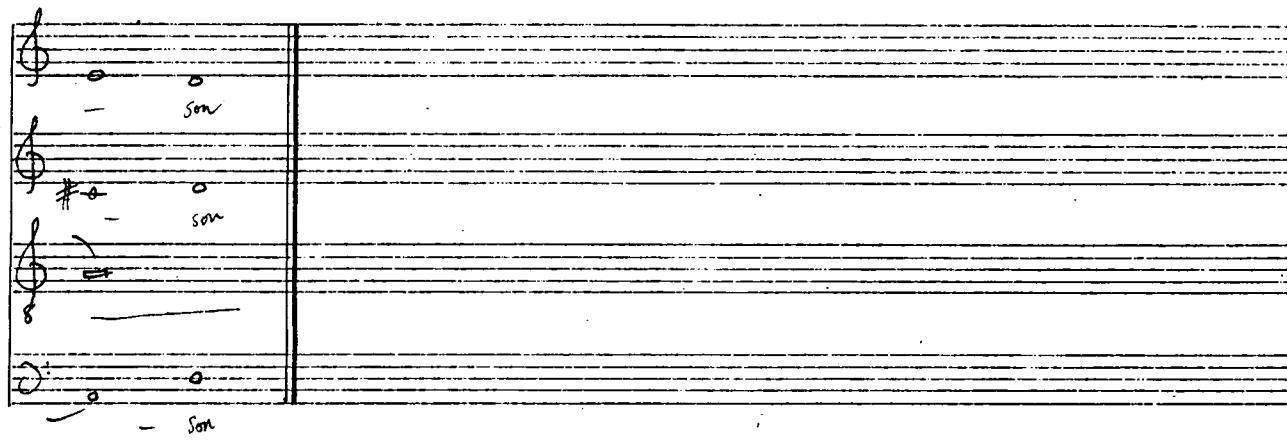
Ky - ri - e e - le - i - - - - - - -

Ky - ri - e e - le - i - - son Ky - ri - e e - le - i -

Ky - ri - e e - le - i - - - - - - -

- ri - e e - le - i - son Ky - ri - e e - le - i - - son

- - - son Ky - ri - e e - le - i - - -



'Osanna'

C
A
T
B

O- san - na in ex- cel -

- - - sis O- san - na

in ex- cel - sis O- san - na

ex- cel - sis O- san - na O- san - na

O- san - na - na O- san - na -

O- san - na in ex- cel - sis O- san - na - na

O- san - na in ex- cel - sis O- san - na in ex - -

- - na in ex - cel - sis O- san - na - na

O- san - na in ex - cel - sis O- san - na - na

O- san - na in ex- cel - sis

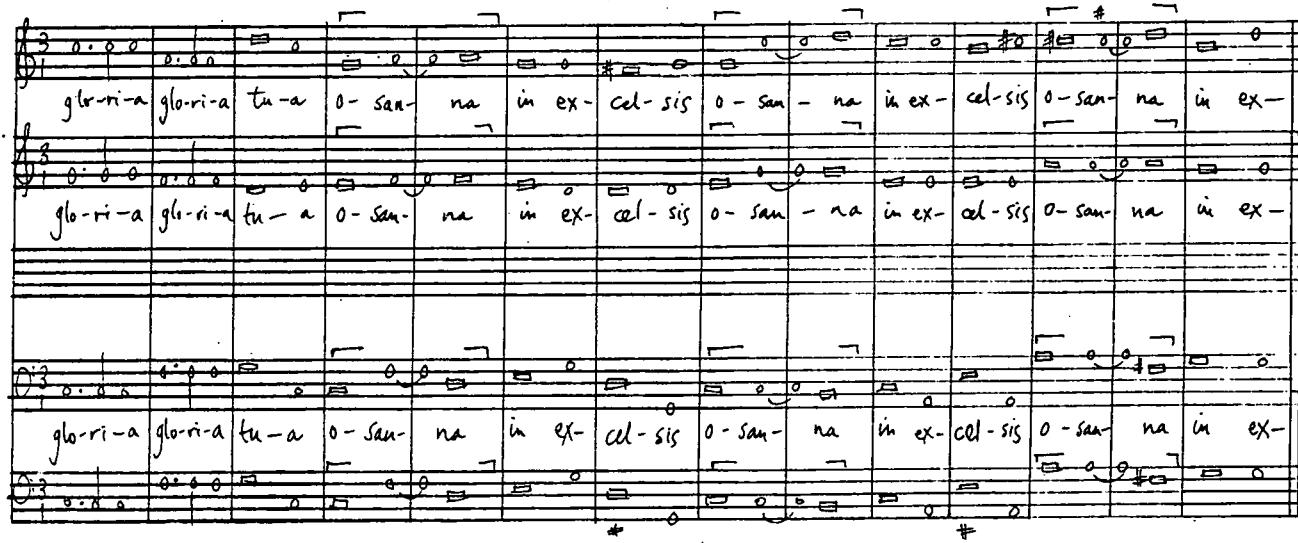
- - cel - sis

in ex- cel - - sis

in ex- cel - - sis

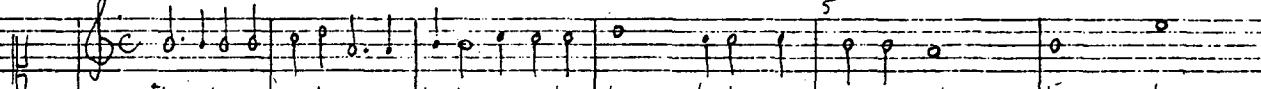
C 



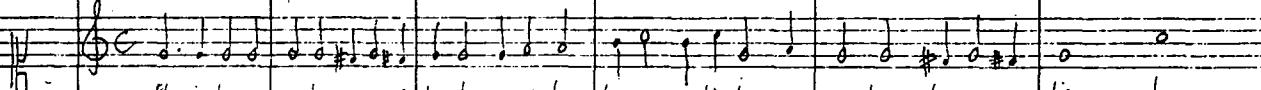


A handwritten musical score page featuring two systems of music. The first system is in G major (indicated by a G with a circle) and common time (indicated by a 'C'). It contains two staves. The top staff has a single note followed by a fermata, with the instruction '- cel -' and a sharp sign above it. The bottom staff has a sixteenth-note pattern followed by a fermata, with the instruction '- cel -'. Both staves end with a right-pointing arrow. The second system is in D major (indicated by a D with a circle) and common time. It also contains two staves, both ending with a right-pointing arrow. The page is filled with numerous blank five-line staves below the main systems.

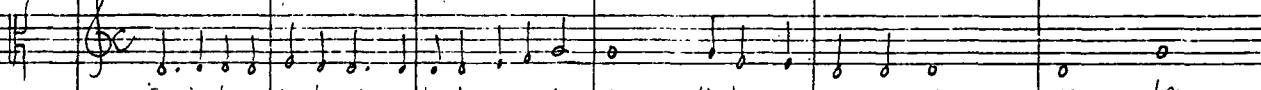
Gloria

CI  5

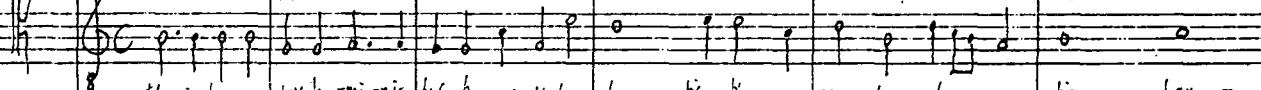
Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis bo-nae vo-lun-ta - tis Lan -

CII  0

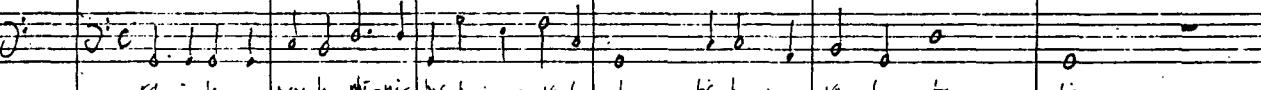
Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis bo-nae vo-lun-ta - tis Lan -

A  0

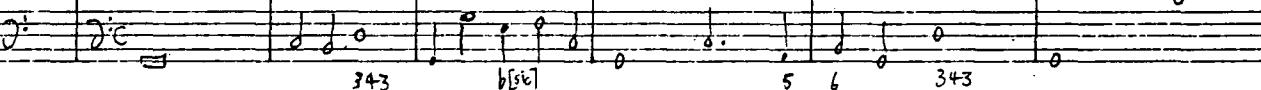
Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis bo-nae vo-lun-ta - tis Lan -

T  0

Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis bo-nae vo-lun-ta - tis Lan -

B  0

Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis bo-nae vo-lun-ta - tis Lan -

B.C.  0

343 b[sic] 5 343

-da-mus te Be-ne-di-ci-mus te A-do -
ra - mus te Glo - ri-fi - ca - mus te Gra-ti-as

-da-mus te Be-ne-di-ci-mus te A-do -
ra - mus te Glo - ri-fi - ca - mus te Gra-ti-as

-da-mus te.

-da-mus te Be-ne-di-ci-mus te

Glo - vi - fi - ca - mus te Gra-ti-as

Adoramus te Glori-fi - ca - mus te

Gra-ti-as

343 b 343 # 343

15

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne de -

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne de - us

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne de - us

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne de - us

agi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am glo - ri - am tu - am do - mi - ne de - us

+ 43 # 6 343 6 76 43

20

25

unigenite Je - su Chri-ste Do-mi-ne Deus Deus agnus dei filius Pa-tris qui tollis peccata mundi mi-se
 unigenite Je - su Chri-ste Domine Deus Deus agnus dei filius Pa-tris qui tollis peccata mundi
 Domine Deus Deus agnus dei filius Pa-tris
 Domine Deus Deus agnus dei filius Pa-tris
 unigenite Iesu Iesu Chri-ste Domine Deus Deus agnus dei filius Pa-tris Qui tol-lis

30

re - ne no bis suscipe deprecati o - nem depreciationem no stram suscipe deprecati
 miserere no bis suscipe deprecati o - nem no - stram suscipe deprecati
 Qui tol - lis peccata mundi suscipe deprecati o - nem no - stram suscipe deprecati
 Qui tollis peccata mundi suscipe deprecati o - nem depreciationem no stram suscipe deprecati
 mi-se-re-re no bis suscipe deprecati o - nem no - stram suscipe deprecati

35

Handwritten musical score for three voices (SATB) in common time. The music consists of four staves of music with corresponding Latin text below each staff.

Staff 1:

- Text: *-o-nem no-stram miserere no-bis*
- Accompaniment: *#p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *343*

Staff 2:

- Text: *-o-nem no-stram miserere no-bis*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *343*

Staff 3:

- Text: *-o-nem no-stram qui se-des ad dexteram Pa-tris misere-re - re no-bis*
- Accompaniment: *#p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *343*

Staff 4:

- Text: *-o-nem no-stram qui se-des ad dexteram Pa-tris misere-re no-bis misere-re no-bis misere-re no-bis*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *343*

40

Handwritten musical score for three voices (SATB) in common time. The music consists of five staves of music with corresponding Latin text below each staff.

Staff 1:

- Text: *Quoniam tu so-lus lu-s Dominus tu so-lus al-ti-simus Ie-su Chri-ste cum sancto spiri-tu cum sancto spiri-tu*
- Accompaniment: *#p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 2:

- Text: *Quoniam tu so-lus al-ti-si-mus Ie-su Chri-ste cum sancto spiri-tu cum sancto spiri-tu*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 3:

- Text: *Quoniam tu so-lus sanctus tu solus Dominus Ie-su Chri-ste cum sancto spiri-tu cum sancto spiri-tu*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 4:

- Text: *Quoniam tu so-lus sanctus tu solus Dominus Ie-su Chri-ste cum sancto spiri-tu cum sancto spiri-tu*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 5:

- Text: *Quoniam tu so-lus al-ti-ri-mus Ie-su Chri-ste cum sancto spiri-tu cum sancto spiri-tu*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

50

Handwritten musical score for three voices (SATB) in common time. The music consists of five staves of music with corresponding Latin text below each staff.

Staff 1:

- Text: *gloria in gloria Dei Patris A-men Dei Patris A-men A-men A-men A-men A-men*
- Accompaniment: *#p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 2:

- Text: *gloria in gloria Dei Patris A-men Dei Patris A-men A-men A-men A-men A-men*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 3:

- Text: *gloria in gloria Dei Patris A-men Dei Patris A-men A-men A-men A-men A-men*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 4:

- Text: *gloria in gloria Dei Patris A-men Dei Patris A-men A-men A-men A-men A-men*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Staff 5:

- Text: *gloria in gloria Dei Patris A-men Dei Patris A-men A-men A-men A-men A-men*
- Accompaniment: *p*
- Key signature: *b*
- Time signature: *6*
- Measure number: *43*

Sanctus

C I San - - chus San - - chus San - - - - -
 C II San - - - chus San - itus San - - - -
 B San - - chus San - - itus San - - - -
 B.C. San - - chus San - - itus San - - - -

10 chus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo- ri-a tu-a O - san-na in ex-cel-sis O -
 chus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo- ri-a tu-a O - san-na in ex-cel-sis O -
 chus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo- ri-a tu-a O - san-na in ex-cel-sis O -
 chus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo- ri-a tu-a O - san-na in ex-cel-sis O -

-san-na in ex-cel-sis
 -san-na in ex-cel-sis
 -san-na in ex-cel-sis
 -

15 Benedic-tus qui ve - nit in no - mi - ne Do - - ni - ne O - san-na in ex-cel-sis O - san-na in ex-cel-sis
 Be-ne-di-chus Be-ne-di-chus qui ve - nit in no - mi - ne Do - - ni - ne O - san-na in ex-cel-sis O - san-na in ex-cel-sis
 Be-ne-di-chus qui ve - nit in no - mi - ne Do - - ni - ne O - san-na in ex-cel-sis O - san-na in ex-cel-sis

Agnus Dei

Handwritten musical score for the Agnus Dei section of the Mass by F. da Cavi (1642). The score consists of four staves of music in common time, featuring soprano, alto, tenor, and basso continuo parts.

The lyrics "Agnus Dei" are repeated in each staff. Measure numbers 7, 43, and 76 are indicated below the basso continuo staff.

Handwritten musical score for the Agnus Dei section of the Mass by F. da Cavi (1642). The score consists of four staves of music in common time, featuring soprano, alto, tenor, and basso continuo parts.

The lyrics "qui tollis pec-ca-ta mun-di mi-se-re-re ne-re" are repeated in each staff. Measure numbers 43, 87, 343, and 40 are indicated below the basso continuo staff.

Handwritten musical score for the Agnus Dei section of the Mass by F. da Cavi (1642). The score consists of four staves of music in common time, featuring soprano, alto, tenor, and basso continuo parts.

The lyrics "mi-se-re-re ne-bis mi-se-re-re ne-re" are repeated in each staff. Measure numbers 10, 343, and 43 are indicated below the basso continuo staff.

5

C $\begin{smallmatrix} \flat \\ \sharp \end{smallmatrix}$ 03 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 Iam sanctae Cla - rae claritas splen-do-re mun - di car-di-nes mi-ri-fi - ce com - ple -

C $\begin{smallmatrix} \flat \\ \sharp \end{smallmatrix}$ 03 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 Iam sanctae Cla - rae claritas splen-do-re mun - di car-di-nes mi-ri-fi - ce com - ple -

B $\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix}$ 03 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 Iam sanctae Cla - rae claritas splen-do-re mun - di car-di-nes mi-ri-fi - ce com - ple -

B.C. $\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix}$ 03 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

43

10

- Vit cui-us per - fe - cta san - cti - tas in-de - vo - tas pro - pa - gi - nes ve - lo - ci

- Vit cui-us per - fe - cta san - cti - tas in-de - vo - tas pro - pa - gi - nes ve - lo -

- Vit cui-us per - fe - cta san - cti - tas in-de - vo - tas pro - pa - gi - nes ve - lo - ci

- Vit cui-us per - fe - cta san - cti - tas in-de - vo - tas pro - pa - gi - nes ve - lo - ci

43

15

- us ve - lo - ci - us ex - cre - vit ve - lo - ci - us ex - cre - vit

- us ve - lo - ci - us ex - cre - vit ve - lo - - - ci - us ex - cre - vit

- us ve - lo - ci - us ex - cre - vit ve - lo - ci - us ve - lo - ci - us ex - cre - vit

No 14. A. AGAZZARI : Magnificat (1609)

41

5

Et exul-ta-vit et exul-ta-vit spi-ri-tus me-us
Ma-gui-fi-cat ani-ma me-a Do-minu-s
Et exul-ta-vit spi-ri-tus spi-ri-tus me-us

10

in De-o saluta-ri me-o salu-ta-ri me-o salu-ta-ri me-o
in De-o salu-ta-ri me-o salu-ta-ri me-o salu-ta-ri me-o
in De-o salu-ta-ri me-o salu-ta-ri me-o salu-ta-ri me-o

56 # 6 65 65

15

Qui-a fe-cit mihi ma-gna qui-a fe-cit mihi ma-gna qui po-teus
Qui-a fe-cit mihi ma-gna mihi ma-gna qui po-teus
Qui-a fe-cit mihi ma-gna mihi ma-gna mihi ma-gna qui po-teus

20

25

est et san-ctum nomen e-ius est et san-ctum nomen e-ius
est et san-ctum nomen e-ius est et san-ctum nomen e-ius
est et san-ctum nomen e-ius est et san-ctum nomen e-ius

30

Nomen e - ius Fe- uit po- ten - ti- am in bra-chi-o in bra-chi -

nomen e - ius Fe- uit po- ten - ti- am in bra-chi-o in bra-chi -

e - ius Fe- uit po- ten - ti- am in bra-chi-o in bra-chi -

35

- o in bra-chi-o su- o di-spel-sit su-per-bos
- o in bra-chi-o su- o disper-sit su-per-bos
in bra-chi-o su- o di-spel-sit su-per-bos
65

Il medesimo Verso in
altra maniera

40

man-te cor-dis su-i man-te cor-dis su-i Te cit po-ten-ti-

#

te cor-dis su-i mem-te cordis su-i

men-te cor-dis su-i men-te cor-dis su-i

45

- am in bra-chi-o in bra-chi-o in bra-chi-o

o su - o

Di - sper-sit-su-per-bos mente cor-dis su-

50

di-spersit su-per-bos men-te cor-dis su-i
dr-spersit superbos mea te cordis su-i
di-spersit su-per-bos men-te cor-dis su-i
men-te cor-dis su-i
men-te cor-dis su-i

Adagi Tenore

55

E-su-ri-en-tes im-ple-vit bo-nis
E-su-ri-en-tes im-ple-vit bo-nis
E-su-ri-en-tes im-ple-vit bo-nis
E-su-ri-en-tes im-ple-vit bo-nis
E-su-ri-en-tes im-ple-vit bo-nis

65

im-ple-vit bo-nis et di-ri-tes et di-ri-tes di-mi-nis
im-ple-vit bo-nis et di-ri-tes et di-ri-tes di-mi-nis

70

si-tim-a-nes et di-ri-tes et di-ri-tes di-mi-nis si-tim-a-nes
di-mi-ni-sit in-a-nes et di-ri-tes et di-ri-tes di-mi-nis di-mi-ni
di-mi-ni-sit in-a-nes et di-ri-tes et di-ri-tes di-mi-nis di-mi-ni
di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes

75

di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes
di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes di-mi-ni-sit in-a-nes

Il sedesimo verso soprano solo, over Tenore all'ottava bassa.

C

E-su-ri-en-tes e-su-ri-en-tes im-ple-vit bo-nis im-ple-vit bo-nis
E-su-ri-en-tes e-su-ri-en-tes im-ple-vit bo-nis im-ple-vit bo-nis

85

et di - vi - tes et di - vi - tes di - mi - sit in - a - nes et di - vi - tes et di - vi - tes di -

90

- mi - sit in - a - nes di - mi - sit di - mi - sit in - a - - - - nes

95

C Sic - ut lo - cu - tus est Sic - ut lo - cu - tus est ad pa - tres no - stro - os ad pa - tres no -

C Sic - ut lo - cu - tus est Sic - ut lo - cu - tus est ad pa - tres no - stro - os ad pa - tres no -

B Sic - ut lo - cu - tus est Sic - ut lo - cu - tus est ad pa - tres no - stro - os ad pa - tres no -

B.C. Sic - ut lo - cu - tus est Sic - ut lo - cu - tus est ad pa - tres no - stro - os ad pa - tres no -

100

105

- stro - os A - bra - ham et se - mi - ni e - ius in sae - cu - la et semini e - ius in

- stro - os A - bra - ham et se - mi - ni e - ius in sae - cu - la in sae - cu - la et semini

A - bra - ham et semini e - ius et semini e - ius et

110

sae - cu - la et semini e - ius in sae - cu - la Sic - ut e - rat in prin - ci - pi -

e - ius et se - mi - ni e - ius in sae - cu - la in sae - cu - la Sic - ut e - rat in prin - ci - pi -

Semini e - ius in sae - cu - la in sae - cu - la Sic - ut e - rat in prin - ci - pi -

115

120

- o et nunc et sem-per et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la
 - o et nunc et sem-per et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la
 - o et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la

(o-rum A - men saeculorum A - men saeculorum A - men
 Saeculorum A - men saeculorum A - men saeculorum A - men
 Saeculorum A - men saeculorum A - men saeculorum A - men
 Saeculorum A - men saeculorum A - men saeculorum A - men

566 #

No. 15.

A. CIFRA : Credidi (1609)

46

C A T S B.C.

E - go au - tem hu - mi - li - a - tus suar
E - go au - tem hu - mi - li - a - tus sum ni -
E - go au - tem hu - mi - li - a - tus sum
E - go au - tem hu - mi - li - a - tus sum ni -
E - go au - tem hu - mi - li - a - tus sum

43 6 56

5

ni - mis Quid re-tri - bu - am do - mi - no quid re - tri - bu - am
- mis Quid re - tri - bu - am do - mi - no quid re-tri - bu - am do -
ni - mis Quid re - tri - bu - am do -
- mis Quid re - tri - bu - am do -

43 6

10

do - mi - no pro om-ni-bus que re - tri - bu - it mi - hi pro om-ni-bus que re - tri - bu - it mi -
- mi - no pro om-ni-bus que re - tri - bu - it mi - hi pro om-ni-bus que re - tri - bu -
- mi - no pro om-ni-bus que re - tri - bu - it mi - hi pro om-ni-bus que re - tri - bu - it mi -
- mi - no pro om-ni-bus que re - tri - bu - it mi - hi pro om-ni-bus que re - tri - bu - it mi -

43 6 65 43

15

20

43 0 26 0

25

43 76 43 56 34 43

30

6 b 76 76 43 43 43 43

35

40

56 43 6 43

45

50

343 6 6 43

55

43

C

A handwritten musical score on five-line staves. The first staff (treble clef) starts with a note followed by a dash and the word "do". The second staff (alto clef) starts with a note followed by a dash and the word "do". The third staff (bass clef) starts with a note followed by a dash and the word "do". The fourth staff (bass clef) starts with a note followed by a dash and the word "do".

C

A

T

B

B.C.

5

10

15

20

25

omnes gene-rati-o-nes qui-a-fe-cit mihi mar-gua qui po-teas
di-cent omnes ge-ne-ra-ti-o-nes et

30

35

est et sanctum nomen ei-us no-men ei-us et mi-se-ri-cor-di-a ei-us
et sanctum nomen ei-us et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us
Sanctum nomen ei-us et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us
et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us
et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us

40

a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um
a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um
a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um fe-icit po-ten-ti-am in bra-chi-o
ti-men-ti-bus e-um
e-um

45

di-sper - sit su- per-bos men-te cor - - dis su - i de -
 8 su - o . de -
 di-sper - sit su- per-bos men-te cor - - dis su - i de -
 43 76 #

50

- po-su - it po-ten-tes et ex - - ult-a-ut hu - mi - les
 - po-su - it po-ten-tes
 8 - po-su - it po-ten-tes
 - po-su - it po-ten-tes de se - - de e-su - ri - en -
 - po-su - it po-ten-tes de se - - de e-su - ri - en - tes im - ple -
 43 6 56 6 56

55

et di - vi - les di - mi - sit in - a - nes su - sce - pit Is - ra - el pa - er - um su - um
 - tes im - plie - vit bo - nis su - sce - pit Is - ra - el pa - er - um su - um
 8 - - vit bo - nis su - sce - pit Is - ra - el pa - er - um su - um
 - ple - - vit bo - nis et di - vi - les di - mi - sit in - a - vis su - sce - pit Is - ra - el pa - er - um su - um
 43 6 43 0 6 #

60

65

re-cor-da-tus mi-ser-ri cor-di-ae su — ae

re-cor-da-tus mi-ser-ri cor-di-ae su — ae

re-cor-da-tus mi-ser-ri cor-di-ae su — ae A- bra-ham et

re-cor-da-tus

Sie-ut-lo-ca-tus . est ad pa-tres no-stros

70

A-bra-ham et Se-mi-ni ei-us in sae-cu-la Glo-ri-a.

Se-mi-ni ei-us in sae-cu-la Glo-ri-a

Glo-ri-a

Glo-ri-a Pa-

85

Sic ut e-rat in prin-ci-pi-o et nunc et sem-per et in sacra-la sacra-lo

Sic ut e-rat in prin-ci-pi-o et nunc et sem-per

Sic ut e-rat in prin-ci-pi-o et nunc et sem-per

Sic ut e-rat in prin-ci-pi-o et nunc et sem-per

Sic ut e-rat in prin-ci-pi-o et nunc et sem-per et in sacra-la sacra-lo nunc

cu-la Sae-cu-lo-num A- men
 -le Sae-cu-lo-num Amen A- men Sae-cu-lo-num A- men
 la et in Sae-cu-la Sae-cu-lo-num A- - - men
 -la et in saccula Sae-cu-lo-num A- men

No 18. A. CAPECE : Magnificat Primi Toni (1616)

56

C A T B

Magnificat A - ni - ma me - a Do - mi - num a - ni - ma me - a Do - mi -
 A - ni - ma me - a Do - mi - num a - ni - ma me - a Do - mi -
 8 A - ni - ma me - a Do - mi -
 A - ni - ma me - a Do - mi -

10

- num Qui - a re - spe - xit qui - a re - spe - - xit hu - mi - li - tar - tem an -
 - num Qui - a re - spe - xit qui - a re - spe - - xit hu - mi - li - tar - tem
 8 - num Qui - a re - spe - - xit hu - mi - li - tar - tem
 num

15

- cil - lae su - ae ec - ce e - num ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -
 an - cil - lae su - ae ec - ce e - num ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -
 8 an - cil - lae su - ae ec - ce e - num ex hoc be - a - tam me di - cent

20

25

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

30

Et mi-se-ri-cor-di-a ei - us a pro-ge-

Et mi-se-ri-cor-di-a ei - us a pro-ge-

Et mi-se-ri-cor-di-a el - us a pro-ge-

Et mi-se-ri-cor-di-a ei - - us a pro-ge-

Et mi-se-ri-cor-di-a ei - - - us a pro-ge-

35

- ni-e in pro-ge - - ni-es ti-men-ti-bus e - - - um ti-men-ti-bus e -

- ni-e in pro-ge - ni-es ti-men-ti-bus el - - um ti-men-ti-bus e -

- ni-e in pro-ge - - ni-es ti-men-ti-bus e - - um ti-men-ti-bus e -

- ni-e in pro-ge - - ni-es ti-men-ti-bus e - - um ti-men-ti-bus e -

40

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

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

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

Tribus Vocibus

45

A De-po-su-it de-po-su-it po-ten-tes de se-de et ex-ul-

T De-po-su-it de-po-su-it po-ten-tes de se-de et ex-ul-

B De-po-su-it de-po-su-it po-ten-tes de se-de et ex-ul-

50

De-po-su-it de-po-su-it po-ten-tes de se-de et ex-ul-

55

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

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

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

60

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

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

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

65

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu - e-rum pu - e-rum su-

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu - e-rum su-

8 Su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu - e-rum pu - e-rum su-

su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu - e-rum su -

70

80

75

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae — su - ae

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su -

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su -

um re-cor-da-tus mi-se-ri-cor-di-ae su - ae

80

85

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

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

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

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

Canon à Sub-Diapason

90

C
A
T
T
B

Glo - ri - a Pa - tri glo - ri - a Pa - tri et fi - - - li - o et
Glo - ri - a Pa - - - - - tri et Fi - - -
Glo - ri - a Pa - - - - - tri et Fi - - -
Glo - ri - a Pa - - - - - tri et Fi - - -

Fr - li - o et Spi - ri - tu - i San - cto
Fr - li - o et Spi - ri - tu - i San - cto et Spi - ri - tu - i San -
Fr - li - o et Spi - ri - tu - i San - cto et Spi - ri - tu - i San -
Fr - li - o et Spi - ri - tu - i San - cto et Spi - ri - tu - i San -
et Spi - ri - tu - i San - cto San - cto

100

et Spi - ri - tu - i San - cto
- cto et Spi - ri - tu - i San - cto
- cto et Spi - ri - tu - i San - cto
- cto et Spi - ri - tu - i San - cto
et Spi - ri - tu - i San - cto

C C C C C C C C

A C C C C C C C

T C C C C C C C

B D: C D: D: D: D: D: D:

BC. D: D: D: D: D: D: D:

In con-ver-tendo domines captivita - tem si-on facti sumus sicut consolati Tune re-

Tune re-

Tune re-

Tune re-

Tune re-

Tune re-

5

-ple-tum est gan-di-o os no - strum et lin-gua no-stru ex-ul-ta-ti- o - ne ex-ul-ta-ti-o

-ple-tum est gan-di-o os no - strum et lin-gua no-stru ex-ul-ta-ti- o - ne ex-ul-ta-ti-o

-ple-tum est gan-di-o os no - strum et lin-gua no-stru ex-ul-ta-ti- o - ne ex-ul-ta-ti-o

-ple-tum est gan-di-o os no - strum et lin-gua no-stru ex-ul-ta-ti- o - ne ex-ul-ta-ti-o

-ple-tum est gan-di-o os no - strum et lin-gua no-stru ex-ul-ta-ti- o - ne ex-ul-ta-ti-o

6 # #6 6 343 b 6 343

10

-ne

-ne tunc di- ceat in - ter gen - tes

-ne

-ne

me-gui-fi-ca-vit do-mi-nas fa-ce-re cum

b b #6 6 343 . 6 6 6

15

ma- gai - fi - ca - vit Do - mi - nus fac - ce - re no - bis - cum facti sumus fac - tis
ma- gai - fi - ca - vit Do - mi - nus fac - ce - re no - bis - cum facti sumus fac - tis
ma- gai - fi - ca - vit Do - mi - nus fac - ce - re no - bis - cum facti sumus letantes facti sumus
e - is fac - ce - re cum e - is facti sumus letantes facti sumus

76 567 43 56 # 6 6

20

con- ver-te Do-ni-ne cap-ti-vi-ta-ton no-
- tem - tes
- tem - tes

25

30 *

Straw

Sic ut for -

que se-mi-nat qui se-mi-nat in la-

Sic ut for -

- renz in au - stro

qui se-mi-nat qui se-mi-nat in

qui se-mi-nat in

qui se-mi-nat in la-

35

- chri - mis in la - chri - mis in ex - ul - ta - ti - o - ne me - tent

la - chri - mis in la - chri - mis in ex - ul - ta - ti - a - ne, me - tent

la - chri - mis in la - chri - mis in ex - ul - ta - ti - o - ne me - tent

- chri - mis

e-un - tes i - hant et

76 # 6 5 7 # 6 # b3 . # 6 43 b #

45

mit-te-fes se - mi - na mit-te-fes se - mi - na su - a Venientes au - tem ve - ni-

mit-te-fes se - mi - na mit-te-fes se - mi - na su - a Venientes au - tem ve - ni-

mit-te-fes se - mi - na su - a mit-te-fes se - mi - na su - a Venientes au - tem ve - ni - ent

fl - bant mit Veni - entes au - tem ve - ni - ent

b # # 5 6 . 65 6 6 b b 6 6 # #

50

- eint cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne manipulos su - os por - tan -

cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne manipulos su - os por -

cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne por - tan - - les manipulos su - os

cum ex - ul - ta - ti - o - ne por - tan - les manipulos su - os

43 6 43 . 6 5

55

60

-tes ma - ni - pulos su - os 3 Gloria Patri et Fi - li - o

- tan - les mani pulos su - os 3 - Gloria Patri et Fi - li - o

ma - ni - pulos su - os 3 Gloria Patri et Fi - li - o Et Spi - ri - tu - i

mani pulos su - os 3 Gloria Patri et Fi - li - o Patri et Fi - li - o et Spi

9 43 6 5 6 6 6 6 6 6 6

70

et Spi - ri - tu - i San - - - do et nunc et sem - - - per.

et Spi - ri - tu - i San - - - do et nunc et sem - - - per

San - - - do Sic - ut e - rat in prin - ci - pi - o et in see - cu - la

ri - tu - i San - - - do Sic - ut e - rat in prin - ci - pi - o et in

5 6 6 6 6 6 6 6 6 6 6 6

80

et in see - cu - la see - cu - lo - rum A - men

et in see - cu - la see - cu - lo - rum A - men see - cu - lo - rum A - men A - men

8 see - cu - lo - rum A - men see - cu - lo - rum A - men A - men

see - cu - la see - cu - lo - rum A - men see - cu - lo - rum A - men

7 6 6 6 6 6 6 6 6 6 6 6

90

A handwritten musical score for voice and piano. The score consists of five staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and rests. The subsequent four staves are for the voice, each starting with a bass clef. The lyrics "men" are written under the first, third, and fourth staves, while "men A men" is written under the second staff. The vocal parts also contain six measures of music with note heads and rests.

C |
 A-ni-ma-me-a Do - mi num
 A-ni-ma-me-a Do - mi num
 B.C. |
 Qui-a-re-spex-it hu- mil-i-ta-te an-cil-lae su-ae ec-ce e-nim ex-ha-le-a-tum medi-ant om-nes
 Qui-a-re-spex-it hu- mil-i-ta-te an-cil-lae su-ae ec-ce e-nim ex-ha-le-a-tum medi-ant om-nes
 43 |
 ge-ne-ra-ti-o-nes Et miseri cor-di-a ei-us a pro-ge-ni-e in pro-ge-ni-es ti-
 ge-ne-ra-ti-o-nes miseri cordia ei-us a pro-ge-ni-e in pro-ge-ni-es
 56 |
 -men-ti-bus e-un men-ti-men-ti-bus e-un De-po-su-it
 -men-ti-bus e-un men-ti-men-ti-bus e-un De-po-su-it po-tent-
 15 |
 po-tent-tes po-tent-tes de se-de de exalt-a-vit et exaltavit et exaltavit hu-
 po-tent-tes po-tent-tes de se-de et exaltavit et exaltavit et exaltavit hu-
 20 |
 -les Suscepit Israel pu-er-un su-un recorda-tus misericor-diae su-ae recordatus
 les Suscepit Israel pu-er-un su-un recorda-tus misericordiae su-ae recordatus
 25 |
 30 |

Musical score page 66 featuring three staves of music. The top staff uses soprano, alto, and bass clefs. The middle staff uses soprano and alto clefs. The bottom staff uses soprano and alto clefs. The key signature is one sharp. Measure 35 begins with a soprano vocal line. The lyrics "misericordiae suae" are written above the first two measures. The lyrics "Gloria Patri et Filio" are written above the next two measures. The lyrics "et spiritui" are written above the final measure. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score from page 66. The top staff continues with the soprano, alto, and bass voices. The middle staff continues with soprano and alto voices. The bottom staff continues with soprano and alto voices. The lyrics "tu sancto" are written above the first two measures of the middle staff. The lyrics "virtutum" are written above the next two measures of the middle staff. The music maintains the same eighth and sixteenth note patterns as the previous page.

No 21.

A. DIRUTA : *Landate Dominum* (Tess. teno) (1630)

67

S'intonar

10

nos mi-se-ri-cor-di-a e - ius et ve-ri-tas do - mi-ni ma-net in ae-

nos mi-se-ri-cor-di-a e - ius et ve-ri-tas do - mi-ni ma-net in ae-

nos mi-se-ri-cor-di-a_b e - ius et ve-ri-tas do - mi-ni ma-net in ae-

mi-se-ri-cor-di-a e - ius et ve-ri-tas do - mi-ni ma-net in ae-

15

- ter - nam Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto in
 - ter - nam Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto sic ut a -
 - ter - nam Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto sic ut e -
 - ter - nam Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto
 - ter - nam Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto 43 # # # 6 43 6 43 76

25

principio et nunc et semper et in saecula saecula lorum A-men et in
 - nat in principio et nunc et semper et in saecula saecula lorum A-men et in
 - rat in principio et nunc et semper et in saecula saecula lorum A-me et in
 et nunc et semper et in saecula saecula lorum A-men et in

343 6 43 6

30

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

34 3

No. 22. D. MASSENZIO : Credidi (1636)

69

C

A

T

B

BC.

Credidi propter quod locutus sum

E-go au-tem hu- mi-li-a- tus sum ni- mis e-go di-xi in

E-go au-tem hu- mi-li-a-tus hu- mi-li-a-tus sum ni- mis e-go di-

E-go au-tem hu- mi-li-a-tus sum ni- mis e-go

Ego di-xi

b 43 b 6 b 343

5

ex-ces-su me-o in ex-ces-su me-o om-nis ho-mo men-dax men-dax pro omni-bus que re-

-xi in ex-ces-su me-o om-nis ho-mo men-dax om-nis ho-mo men-dax Quid re-tri-bu-am Do-ni-no

trixi in ex-ces-su me-o om-nis ho-mo men-dax Quid re-tri-bu-am Do-ni-no pro omni-bus que re-

in ex-ces-su me-o om-nis ho-mo men-dax Quid re-tri-bu-am Do-ni-no pro omni-bus que re-

6 43 6 43 b

10

-tri-bu-it mi-hi ca-li-cem sa-lu-ta-ris ac-ci-pi am et no-men Do-ni-ni in-vo-ca-

ca-li-cem sa-lu-ta-ris ac-ci-pi am et no-men Do-ni-ni in-vo-ca-

-tri-bu-it mi-hi ca-li-cem et no-men Do-ni-ni Do-ni-ni in-vo-ca-

-tri-bu-it mi-hi ca-li-cem sa-lu-ta-ris ac-ci-pi am et no-men Do-ni-ni in-vo-ca-

6 43 6 # 76 #

20

bo
vo-ta me-a Do-mi-no red-dam co-rum om-ni po-pu-lo ei-us pre-ti-o-sa
vo-ta me-a Do-mi-no red-dam co-rum om-ni po-pu-li ei-us pre-ti-o-sa in con-sper-ctu
vo-ta me-a Do-mi-no red-dam co-rum om-ni po-pu-lo ei-us pre-ti-o-sa in con-sper-ctu
—
—
pre-ti-o-sa in con-sper-ctu
43
b6 6

25

Do-mi-ne qui-a e-go ser-vus tu-us e-go ser-vus tu-us an-
Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us et fr-li-us an-
Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us e-go ser-vus tu-us an-
Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us et fr-li-us an-
56 343 6 6 76 # 43

30

-cil-lae su-ae di-ru-pi-sti Do-mi-ne vi-ni-la me-a - a sacrificia-bo ho-sti-am lau-
-cil-lae su-ae di-ru-pi-sti Do-mi-ne vi-ni-la me-a ti-bi sacrificia-bo
-cil-lae su-ae di-ru-pi-sti Do-mi-ne vi-ni-la me-a vi-ni-la me-a ti-bi sacrificia-bo hos-ti-am lau-
-cil-lae su-ae di-ru-pi-sti Do-mi-ne vi-ni-la me-a ti-bi sacrificia-bo ho-sti-am lau-
6 76 43 43 # 43

35

des et no-men Do-mi-ni in-vo-ca-bo Vo-tame-a Do-mi-no red-dam
 et no-men Do-mi-ni in-vo-ca-bo Vo-tame-a Do-mi-no red-dam om-nis
 - dis et no-men Do-mi-ni in-vo-ca-bo in con-spectu om-nis
 - dis et no-men Do-mi-ni in-vo-ca-bo in con-spectu om-nis
 - dis et no-men Do-mi-ni in-vo-ca-bo in con-spectu om-nis

6 6 43 b

40 # * #

in a-tri-is do-mas Do-mi-ni in me-di-o tu-i Je-ru-sa-lem
 po-pu-li ei- us in a-tri-is do-mas Do-mi-ni in me-di-o tu-i Je-ru-sa-lem Glo-ri-a Patri-a
 po-pu-li ei- us in a-tri-is do-mas Do-mi-ni in me-di-o tu-i Je-ru-sa-lem Glo-ri-a Patri-a
 po-pu-li ei- us in a-tri-is do-mas Do-mi-ni in me-di-o tu-i Je-ru-sa-lem Glo-ri-a Patri-a

56 43 76 # 6 43 b b

45 50 55

Fi-ri-o et Spi-ri-tu-i San-cto si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cula
 Fi-ri-o et Spi-ri-tu-i San-cto si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cula
 Fi-ri-o et Spi-ri-tu-i San-cto si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cula

b b 43 b 6 43

60

65

6 43

No 23. F. DA CAVI : Dixit Dominus (1642)

73

C

 A

 T

 B

 B.C.

me-is di-xit Do-mi-nus di-xit Dominus Do-mi-no me-o.

— is di-xit Do-mi-nus di-xit Dominus Do-mi-no me-o se-de a dextris me-is

me-is di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dextris me-is se-de a dextris

me-is di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dextris me-is se-de a

me-is di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dextris me-is se-

43

sed a dex-tris me- is
 me- is a dex-tris me- is
 dex- tris me- is donec ponam in mi- cos tu- os
 -de a dex-tris me- is donec ponam in mi- cos tu- os
 87 43 0 b

15
 Sea-bel- lum pe-deam
 Sea-bel- lum per dum pe-
 Sea-bel- lum
 Sea-bel- lum

43 b

25

te-cum-prin-ci-pium in di-e in di-e vir-tu-tis tu-ae in splen-doribus sanctorum ex u-te-ro ex u-te-ro
 in di-e virtutis tu-ae in splen-doribus sanctorum ex u-te-ro
 in di-e vir-tu-tis tu-ae in splen-doribus sanctorum ex u-te-ro ante lu-
 in splen-doribus sanctorum ex u-te-ro ante lu-ci-fe-

30

ante lu-ci-fe-rum ge - mu-i te
ante lu-ci-fe-rum ge - mu-i te Ju-ra-vit Dominus
-ci-fe-rum ge-mu-i te
-mu ge-mu-i ge-mu-i te Ju-ra-vit Dominus

3 56 b # 6 43 b 0.

b b

60

15

- ter - num se-cum-dum or-di-nem Mel-chi-se-dec se-cum-dum or-di-nem Mel-chi-se-dec con-

se-cum-dum or-di-nem secundum or-di-nem Mel-chi-se-dec con-fre-

Se-cum-dum or-di-nem or-di-nem Mel-chi-se-dec se-cum-dum or-di-nem Mel-chi-se-dec

- ter - num se-cum-dum or-di-nem Mel-chi-se-dec

b 43 43 b

Dominas a destris tuis

b b b b

- fre - git in die irae suae in die irae suae re-ges Ju-di- cabit in na-ti-o-ni-bus

- git in die irae suae in die irae suae re-ges

con-fre. - git in die irae suae in die irae suae re-ges Ju-di- ca-bit in na-ti-o-ni-bus

con-fre. git in die irae suae re-ges Ju-di- ca-bit in na-ti-o-ni-bus

b # 43 87 b 76 #

70

im-ple-bit ru-i-nas

con-quas-sa-bit capta in terra mul-to-num

pletit implebit ru-i-nas

con-quas-sa-bit con-quas-sa-bit capta in terra mul-to-num

im-ple-bit ru-i-nas

con-quas-sa-bit capta in ter-ra mul-to-num

con-quas-sa-bit capta in ter-ra in ter-ra mul-to-num

b b 43

75 b b

de tor-re-a bi-bit prop-te-re-a exalta- - - bit caput prop-

- de tor-re-a bi-bit prop-te-re-a prop-

de tor-re-a bi-bit prop-te-re-a b ex-al-bit ca-put prop-

de tor-re-a bi-bit prop-te-re-a prop-

b b 5

80 b bb

- te-re-a exalta- - ht. exalta-

- te-re-a exalta- - bit ca-put exalta- exalta- bit ca-

te-re-a exaltabit exalta- bit exalta- - bit exalt-

- te-re-a ex-al-bit ca-put ex- al- ta-bit

b b 43

85 b b

- bit ca-put Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et-Spi-

- put Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et-Spi- ri-tu-i San-

- ta-bit ca-put Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et-Spi- ri-tu-i

ca- put

0 b 2 b 56

90

-ri-tu-i san- cto et Spi- ri-tu-i san- cto Sic-ut
 -cto et Spi- ri-tu-i san- cto et Spi- ri-tu-i san- cto Sic-ut
 San- cto et Spi- ri-tu-i san- cto et Spi- ri-tu-i san- cto Sic-ut
 Sic-ut

6 43 b 6 43 b

100

e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saecu-lo-num A-men
 e-rat in prin-ci-pi-o et nunc et sem-per
 e-rat in prin-ci-pi-o et nunc et sem-per
 e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saecu-

b b b b 8 7

110

et in saecula saecu-lo-num A-men et in saecula saecu-lo-num A-men
 et in saecula saecu-lo-num A-men

43 b 6 6 8 7 b

120

125

Soprano: A - - men
Alto: - - men A - men
Tenor: - - - men A - men
Bass: bo. - men A - - men A - - men

6 76 6 76 43

130

Soprano: - men A - - - men
Alto: - men A - - - men
Tenor: - bo. - o. - men
Bass: A - - - men
- men A - - - men

6 43

No. 24. P. TARDITI : Beatus vir (620)

80

Violin

Lute

Cornett

Theorbo

TI

B.C.

Beatus vir qui timet dominum in mandatis eius usque in mortis misericordia.

15

20

C 

A 

T 

B 

Bass 

Cornett 

C 

A 

T 

B 

B.C. 

25

ei - us ge - ne - ra-ti - o re - cto - rum be - ne - di - ce - tur ke - ne -

- us ge - ne - ra-ti - o re - cto - rum be - ne - di - ce - tur ke - ne -

- us ge - ne - ra-ti - o re - cto - rum be - ne - di - ce - tur ke - ne -

us ge - ne - ra-ti - o re - cto - rum be - ne - di - ce - tur ke - ne -

- us -

be - ne - di - ce - tur -

- us -

be - ne - di - ce - tur be - ne -

- us -

be - ne - di - ce - tur be - ne -

- us -

be - ne - di - ce - tur be - ne -

- us -

be - ne - di - ce - tur be - ne -

765

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano.

Soprano (S)

Alto (A)

Bass (B)

Piano (P)

Text:

- di - ce - tur
- - - di - ce - tur
- ne - di - ce - tur
- ne - di - ce - tur
- ne - di - ce - tur
- ce - tur

Handwritten musical score for four voices (C1, C2, S1, B.C.) and piano.

C1

C2

S1

B.C.

Text:

- 35 Et in - sti - ti - a ei - us
- 40 Et in - sti - ti - a ei - us
- Glo - ri - a et dr - vi - tr - ae in do - mo ei - us ma - net in sae - cu - lum
- ma - net in sae - cu - lum

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano.

Soprano (S)

Alto (A)

Bass (B)

Piano (P)

Text:

- 45 ma - net in sae - cu - lum sae - cu - li ma - net in sae - cu - lum
- 50 ma - net in sae - cu - lum sae - cu - li manet in sae - cu - lum
- sae - cu - li
- ma - net in sae - cu - lum sae - cu - li

55

ma-net in sae - cu - lum sae - cu - li

ma-net in sae - cu - lum sae - cu - li

ma-net in sae - cu - lum sae - cu - li

ma-net in sae - cu - lum sae - cu - li

Vln 60

Lute

C

A

T

Ex - or-tum est in te - ne - bris ex - or-tum est in te - ne - bris lu - men re -

Cornett

Theorbo

C

T

Ex - or-tum est in te - ne - bris ex - or-tum est in te - ne - bris lu - men

B.C.

5 6 5 6

65

70

mi-se-ri-corset misera - - tor et ju - - sus mi- se-ni-cors

mi-fericors et mi-se-ra - tor et miserator et ju - - sus mi- se-ni-cors

ctis

mi-se-ni-cors et mi-se -

re - - ctis

mi-se-ni-cors et mi-se -

ctis

mi-se-ni-cors et mi-se -

Handwritten musical score for three voices (Soprano, Alto, Bass) on ten staves. The vocal parts are written in soprano, alto, and bass clef. The lyrics "et misera-tor et ju-stus" are repeated in each section. The score includes rests and fermatas.

1. *et misera-tor et ju-stus*

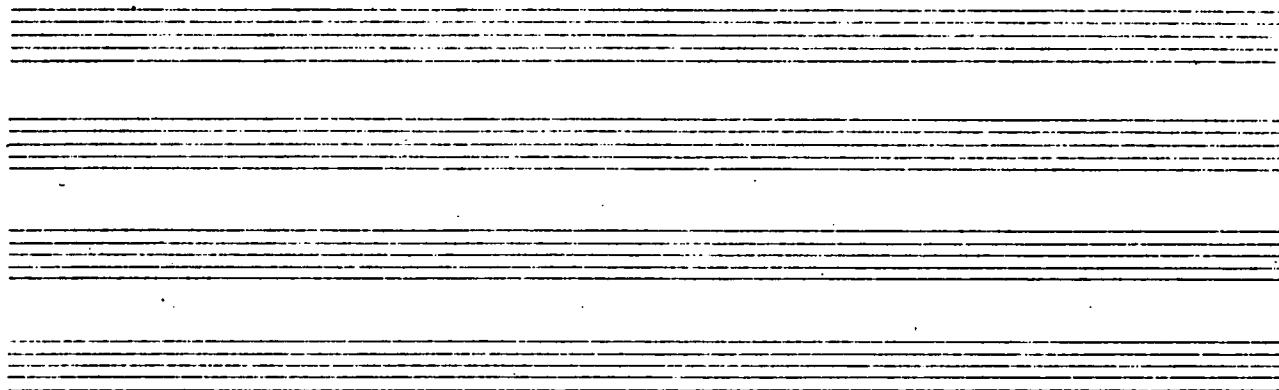
2. *et misera-tor et ju-stus*

3. *-ra - tor et ju - stus*

4. *et misera-tor et ju-stus*

5. *-ra - tor et ju - stus*

6. *-ra - tor et ju - stus*



75

C

A

T

B

Cornett

80

C

A

T

B

Cornett

85

Su-os in ju-di-ci-o now com-mo-ve-bi-tur
 Qui-a in ae-ter-na-um non com-mo-ve-bi-tur non com-mo-ve-bi-tur

90

81 95 100

In me-an-ri-a ae-ter-na-e-rit ius-tus ab au-di-ti-o-ne ma-la nati-me-bit
 8.C. ab au-di-ti-o-ne ma-la nou ti-me - - -

105

-bit nou ti-me-bit

Vln 110

Lute 115

Cornett 115

Theorbo 115

CI 115

P. C. 115

Pa - ra - tum cor ei - us Spe -

65

120

- ra - re in Do - mi - no con - fir - ma - tum est - cor ei - us non com - mo -

65 43

125

130

- Ve - bi - tur do - nec de - spi - ci - at i - ni - mi - cos su - os.

- ni - mi - cos su - os

135

TI Di-sper-sit de-dit pa-
pe-ri-bus di-Sper-
sit de-dit pa-pe-ri-bus
ma-net in sae- cu-lum

TI Di - sper -
sit de-dit pa-pe-ri-bus de-dit pa-pe-ri-bus i-a-sti-ti-a ei - us

BI Di - sper - sit de-dit pa-
pe-ri-bus i-a-sti-ti-a ei - us Ma-

B.C. 43 43 43 43 93

140

8 sae-cu-li ma- net in saeculum sae-cu- li cor- nu ei- us ex-al- ta - bi - turex-al- ta - bi - tur ex-al-

8 ma-net in sae-cu-lum sae-cu- li cor- nu ei- us ex-al- ta - bi - tur ex-al-

8 - net in sae-cu-lum sae-cu - li cor - nu ei - us ex-al- ta - bi - tur ex-al- ta - bi - tur

8 #

145

150

8 ta - bi - tur in glo - ri - a cor - nu ei - us ex-al- ta - bi - tur ex-al- ta - bi - tur ex-al - ta - bi - tur

8 8

8 ta - bi - tur in glo - ri - a cor - nu ei - us ex-al - ta - bi - tur ex-al - ta - bi - tur

8 - tur . in glo - ri - a cor - nu ei - us ex-al - ta - bi - tur ex-al - ta - bi - tur

8 #

155

6 6 6

160

8 in glo - - - - ri - a

8 in glo - - - - ri - a

8 in glo - - - - ri - a

8 #

165

Vln	
AI	
Cornett	
A II	
B.C.	

170

fur dea-ti-bus sui-s fre met et tar
be - scet de-si - de-ri - um pec-ca-to - rum je - ri-bit per ni-bit pe-ri - bit

- tur den-ti-bus sui-s fre-met et ta- be - scet de-si - de-ri - um pec-ca-to - rum je - ri-bit per ni-bit pe-ri - bit

175

A 2 canz in eco

180

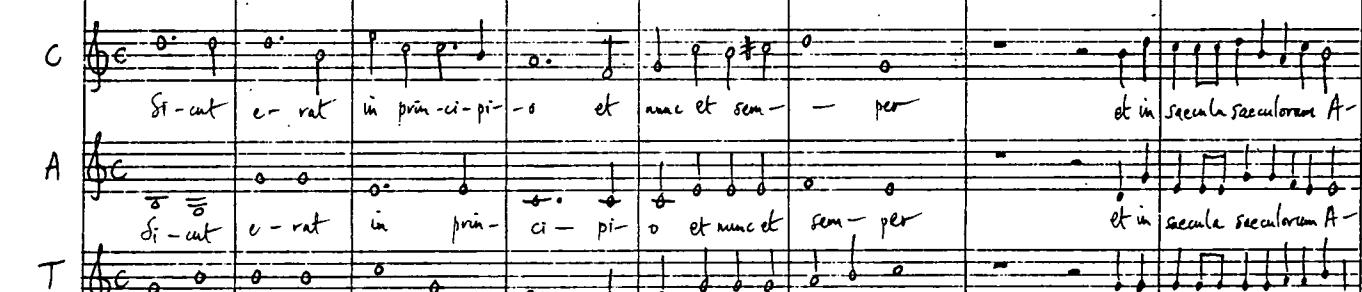
Glo-ri-a Pa - tri Glo-ri-a Pa - tri et Fi- li-

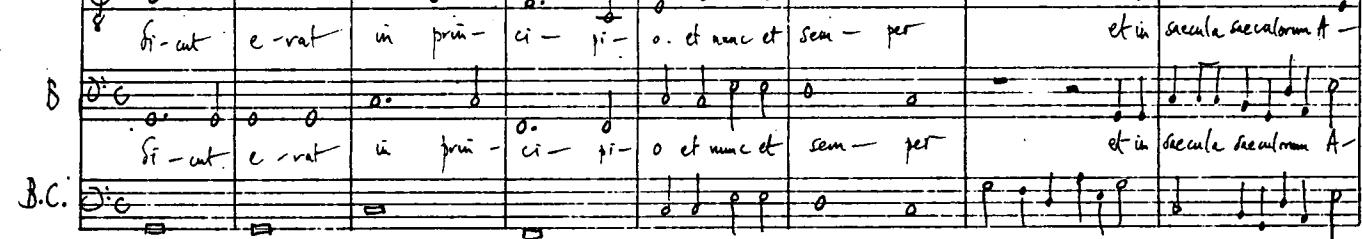
Pa - tri Glo-ri-a Pa - tri

#. 185

190

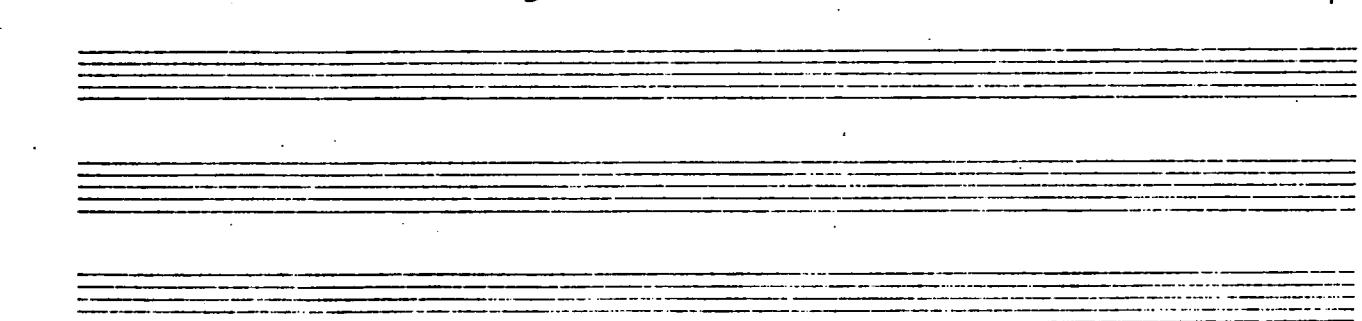
C 

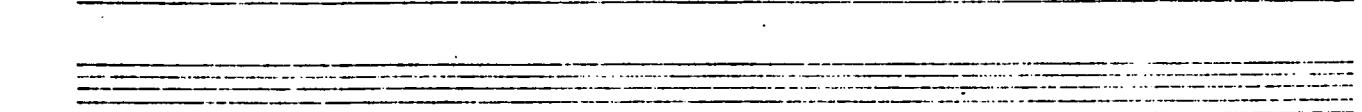
A 

T 

B

Gospel

C 

A 

T 

B

B.C.

195

Handwritten musical score for voice and piano, page 195.

The score consists of two systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal part has lyrics in Latin. The piano part includes dynamic markings like f , p , and $\#$.

System 1:

Measure	Vocal Line (Soprano)	Piano Line (Bass)	Text
1	Sae-cu-la	f	Sae - cu - la
2	Sae-cu-la	f	Sae - cu - la
3	Sae-cu-la	f	Sae - cu - la
4	Sae-cu-la	f	Sae - cu - la
5	- men et in Sae-cu-la	f	- men et in Sae-cu-la
6	- men et in Sae-cu-la	f	- men et in Sae-cu-la
7	- men et in Sae-cu-la	f	- men et in Sae-cu-la

System 2:

Measure	Vocal Line (Soprano)	Piano Line (Bass)	Text
1	Sae - cu - lo - rum	f	Sae - cu - lo - rum
2	Sae - cu - lo - rum	f	Sae - cu - lo - rum
3	Sae - cu - lo - rum	f	Sae - cu - lo - rum
4	A -	f	A -
5	A -	f	A -
6	A -	f	A -
7	A -	f	A -
8	A -	f	A -
9	A -	f	A -
10	A -	f	A -
11	A -	f	A -
12	A -	f	A -
13	A -	f	A -
14	A -	f	A -
15	A -	f	A -
16	A -	f	A -
17	A -	f	A -
18	A -	f	A -
19	A -	f	A -
20	A -	f	A -
21	A -	f	A -
22	A -	f	A -
23	A -	f	A -
24	A -	f	A -
25	A -	f	A -
26	A -	f	A -
27	A -	f	A -
28	A -	f	A -
29	A -	f	A -
30	A -	f	A -
31	A -	f	A -
32	A -	f	A -
33	A -	f	A -
34	A -	f	A -
35	A -	f	A -
36	A -	f	A -
37	A -	f	A -
38	A -	f	A -
39	A -	f	A -
40	A -	f	A -
41	A -	f	A -
42	A -	f	A -
43	A -	f	A -
44	A -	f	A -
45	A -	f	A -
46	A -	f	A -
47	A -	f	A -
48	A -	f	A -
49	A -	f	A -
50	A -	f	A -
51	A -	f	A -
52	A -	f	A -
53	A -	f	A -
54	A -	f	A -
55	A -	f	A -
56	A -	f	A -
57	A -	f	A -
58	A -	f	A -
59	A -	f	A -
60	A -	f	A -
61	A -	f	A -
62	A -	f	A -
63	A -	f	A -
64	A -	f	A -
65	A -	f	A -
66	A -	f	A -
67	A -	f	A -
68	A -	f	A -
69	A -	f	A -
70	A -	f	A -
71	A -	f	A -
72	A -	f	A -
73	A -	f	A -
74	A -	f	A -
75	A -	f	A -
76	A -	f	A -
77	A -	f	A -
78	A -	f	A -
79	A -	f	A -
80	A -	f	A -
81	A -	f	A -
82	A -	f	A -
83	A -	f	A -
84	A -	f	A -
85	A -	f	A -
86	A -	f	A -
87	A -	f	A -
88	A -	f	A -
89	A -	f	A -
90	A -	f	A -
91	A -	f	A -
92	A -	f	A -
93	A -	f	A -
94	A -	f	A -
95	A -	f	A -
96	A -	f	A -
97	A -	f	A -
98	A -	f	A -
99	A -	f	A -
100	A -	f	A -
101	A -	f	A -
102	A -	f	A -
103	A -	f	A -
104	A -	f	A -
105	A -	f	A -
106	A -	f	A -
107	A -	f	A -
108	A -	f	A -
109	A -	f	A -
110	A -	f	A -
111	A -	f	A -
112	A -	f	A -
113	A -	f	A -
114	A -	f	A -
115	A -	f	A -
116	A -	f	A -
117	A -	f	A -
118	A -	f	A -
119	A -	f	A -
120	A -	f	A -
121	A -	f	A -
122	A -	f	A -
123	A -	f	A -
124	A -	f	A -
125	A -	f	A -
126	A -	f	A -
127	A -	f	A -
128	A -	f	A -
129	A -	f	A -
130	A -	f	A -
131	A -	f	A -
132	A -	f	A -
133	A -	f	A -
134	A -	f	A -
135	A -	f	A -
136	A -	f	A -
137	A -	f	A -
138	A -	f	A -
139	A -	f	A -
140	A -	f	A -
141	A -	f	A -
142	A -	f	A -
143	A -	f	A -
144	A -	f	A -
145	A -	f	A -
146	A -	f	A -
147	A -	f	A -
148	A -	f	A -
149	A -	f	A -
150	A -	f	A -
151	A -	f	A -
152	A -	f	A -
153	A -	f	A -
154	A -	f	A -
155	A -	f	A -
156	A -	f	A -
157	A -	f	A -
158	A -	f	A -
159	A -	f	A -
160	A -	f	A -
161	A -	f	A -
162	A -	f	A -
163	A -	f	A -
164	A -	f	A -
165	A -	f	A -
166	A -	f	A -
167	A -	f	A -
168	A -	f	A -
169	A -	f	A -
170	A -	f	A -
171	A -	f	A -
172	A -	f	A -
173	A -	f	A -
174	A -	f	A -
175	A -	f	A -
176	A -	f	A -
177	A -	f	A -
178	A -	f	A -
179	A -	f	A -
180	A -	f	A -
181	A -	f	A -
182	A -	f	A -
183	A -	f	A -
184	A -	f	A -
185	A -	f	A -
186	A -	f	A -
187	A -	f	A -
188	A -	f	A -
189	A -	f	A -
190	A -	f	A -
191	A -	f	A -
192	A -	f	A -
193	A -	f	A -
194	A -	f	A -
195	A -	f	A -
196	A -	f	A -
197	A -	f	A -
198	A -	f	A -
199	A -	f	A -
200	A -	f	A -
201	A -	f	A -
202	A -	f	A -
203	A -	f	A -
204	A -	f	A -
205	A -	f	A -
206	A -	f	A -
207	A -	f	A -
208	A -	f	A -
209	A -	f	A -
210	A -	f	A -
211	A -	f	A -
212	A -	f	A -
213	A -	f	A -
214	A -	f	A -
215	A -	f	A -
216	A -	f	A -
217	A -	f	A -
218	A -	f	A -
219	A -	f	A -
220	A -	f	A -
221	A -	f	A -
222	A -	f	A -
223	A -	f	A -
224	A -	f	A -
225	A -	f	A -
226	A -	f	A -
227	A -	f	A -
228	A -	f	A -
229	A -	f	A -
230	A -	f	A -
231	A -	f	A -
232	A -	f	A -
233	A -	f	A -
234	A -	f	A -
235	A -	f	A -
236	A -	f	A -
237	A -	f	A -
238	A -	f	A -
239	A -	f	A -
240	A -	f	A -
241	A -	f	A -
242	A -	f	A -
243	A -	f	A -
244	A -	f	A -
245	A -	f	A -
246	A -	f	A -
247	A -	f	A -
248	A -	f	A -
249	A -	f	A -
250	A -	f	A -
251	A -	f	A -
252	A -	f	A -
253	A -	f	A -
254	A -	f	A -
255	A -	f	A -
256	A -	f	A -
257	A -	f	A -
258	A -	f	A -
259	A -	f	A -
260	A -	f	A -
261	A -	f	A -
262	A -	f	A -
263	A -	f	A -
264	A -	f	A -
265	A -	f	A -
266	A -	f	A -
267	A -	f	A -
268	A -	f	A -
269	A -	f	A -
270	A -	f	A -
271	A -	f	A -
272	A -	f	A -
273	A -	f	A -
274	A -	f	A -
275	A -	f	A -
276	A -	f	A -
277	A -	f	A -
278	A -	f	A -
279	A -	f	A -
280	A -	f	A -
281	A -	f	A -
282	A -	f	A -
283	A -	f	A -
284	A -	f	A -
285	A -	f	A -
286	A -	f	A -
287	A -	f	A -
288	A -	f	A -
289	A -	f	A -
290	A -	f	A -
291	A -	f	A -
292	A -	f	A -
293	A -	f	A -
294	A -	f	A -
295	A -	f	A -
296	A -	f	A -
297	A -	f	A -
298	A -	f	A -
299	A -	f	A -
300	A -	f	A -
301	A -	f	A -
302	A -	f	A -
303	A -	f	A -
304	A -	f	A -
305	A -	f	A -
306	A -	f	A -
307	A -	f	A -
308	A -	f	A -
309	A -	f	A -
310	A -	f	A -
311	A -	f	A -
312	A -	f	A -
313	A -	f	A -
314	A -	f	A -
315	A -	f	A -
316	A -	f	A -
317	A -	f	A -
318	A -	f	A -
319	A -	f	A -
320	A -	f	A -
321	A -	f	A -
322	A -	f	A -
323	A -	f	A -
324	A -	f	A -
325	A -	f	A -

No. 25. F. ANERIO : Tenebrae factae sunt (1606)

94

C

A

T

B

5

Te-ne-bræ fa - ctæ sunt dum cru-ci- fi - xiss - ent Je-sum Ju - dae - i et cir-ca

Te-ne-bræ fa - ctæ sunt dum cru ci - fi - xiss - ent Je - sum Ju - dae - i et cir-ca

Te-ne-bræ fa - ctæ sunt dum cru - ai - fi - xiss - ent Je - sum Ju - dae - i et

Te-ne-bræ fa - ctæ sunt dum cru - ci - fi - xiss - ent Je - sum Ju - dae - i et

10

ho - ram no - nam ex - cla - ma - vit Je - sus vo - ce ma -

hi - nam no - nam ex - cla - ma - vit Je - sus vo - ce ma -

- et cir - ca ho - ram no - nam ex - cla - ma - vit Je - sus vo - ce

cir - ca ho - ram no - nam ex - cla - ma - vit Je - sus vo - ce

15

20

gna De - us me - us ut quid me

gna De - us me - us ut quid me de - re - li - qui - sti ut quid me de -

ma - gna De - us me - us ut quid me de - re - li - qui - sti ut me de -

ma - gna De - us me - us ut quid me de - re - li - qui - sti ?

25

de - re - li - qui - sti ? Et in - di - na - to ca - pi - te

re - li - qui - sti ? Et in - di - na - to ca - pi - te e - mi - sit

re - li - qui - sti ? Et in - di - na - to ca - pi - te e -

in - di - na - to ca - pi - te e -

35

#

e - mi - sit spi - ri - tum Ex - da - mens Je - sus vo - ce ma - ri - gna
 spi - ri - tum # Ex - da - mens Je - sus vo - ce ma - ri - gna vo - ce
 - mi - sit spi - ri - tum Ex - da - mens Je - sus vo - ce
 Mi - sit spi - ri - tum Ex - lu - mens Je - sus

40

a - it Pa - ter in manus tu - as com - men -
 ma - gna a - it Pa - ter in manus tu - as com - men -
 ma - gna a - it Pa - ter in manus tu - as com - men -
 vo - ce ma - gna a - it Pa - ter in manus tu - as com - men -

- do spi - ri - tum me - um
 - men - do Spi - ri - tum me - um
 - men - do Spi - ri - tum me - um
 - men - do Spi - ri - tum me - um

No 26.

G. BARTEI : Christus factus est (1607)

96

5

C Chri - stus fa - dus est pro no - bis o - be - di -

A Chri - stus fa - - - dus est pro no - bis o - be - di -

T 8. Chri - stus fa - dus est pro no - - bis o - - bi-di -

B Chri - stus fa - dus est pro no - bis o - be - di -

10 Chri - stus fa - dus est pro no - bis o - be - di -

15

- ens us - que ad mor - - - tem mor - tem

- ens us - que ad - - mor - tem mor - tem

- ens us - que ad mor - - tem mor - - - tem

- ens us - que ad mor - tem mor - tem

20

au - tem cru - cis pro - pter quod et De - us ex - al - ta - vit il -

au - tem cru - cis pro - pter quod et De - us ex - al - ta - - - vit

au - tem cru - cis pro - pter quod et De - us ex - al - ta - vit ex - al - ta - vit il -

25 au - tem cru - cis pro - pter quod et De - us ex - al - ta - vit il -

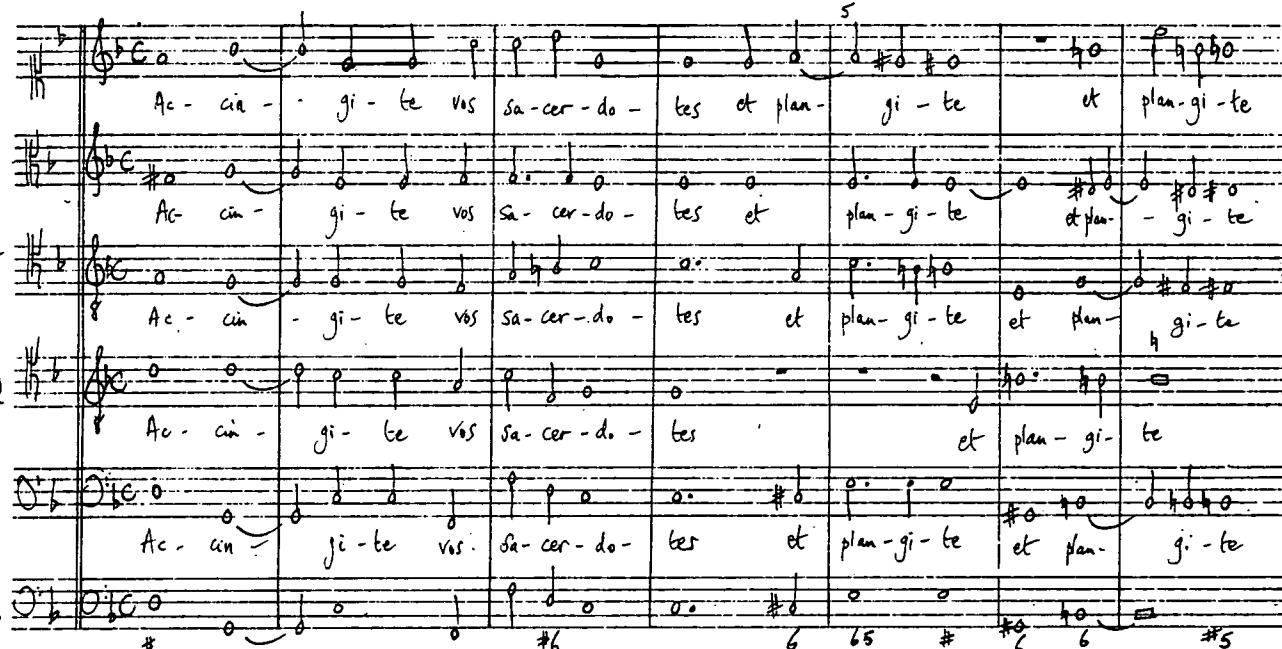
30

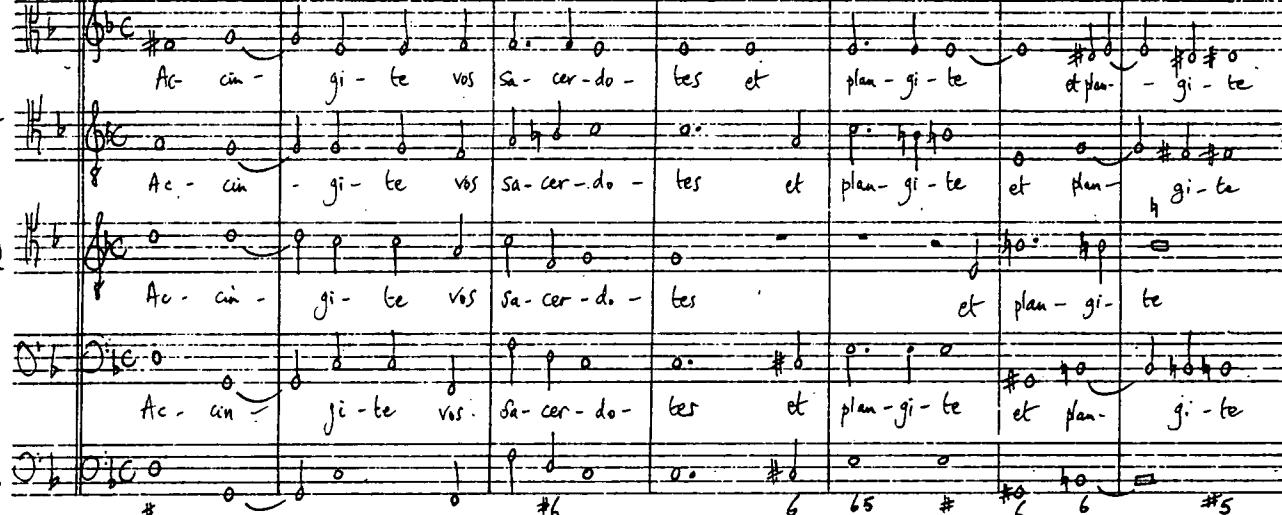
- lum et de - dit il - li no - men quod est su - per om - ne no - men

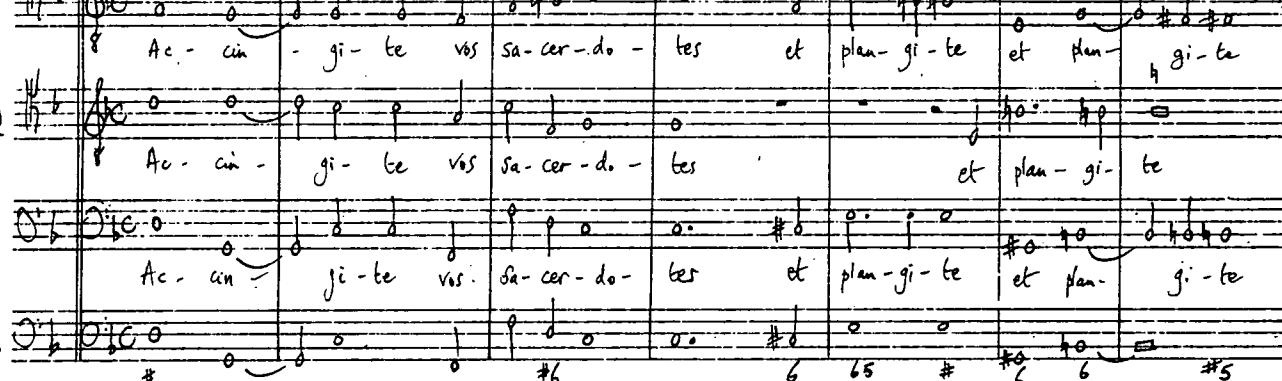
il - lum et de - dit il - li no - men quod est su - per om - ne no - men

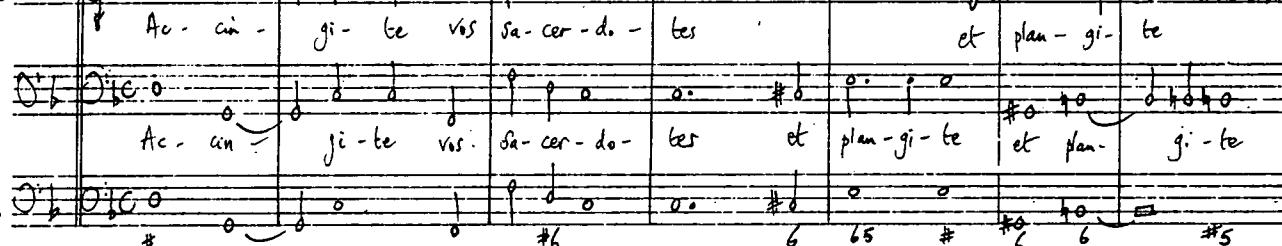
- lum et de - dit il - li no - men quod est su - per om - ne no - men

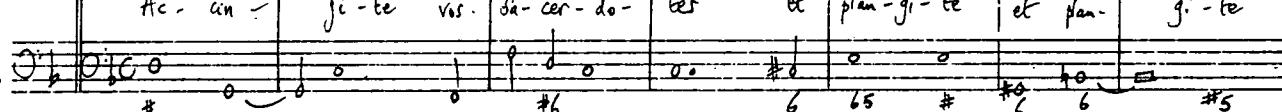
- lum et de - dit il - li no - men quod est su - per om - ne no - men

C 

A 

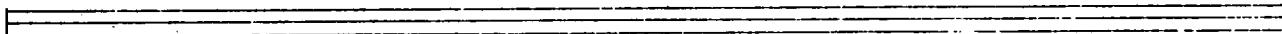
T 

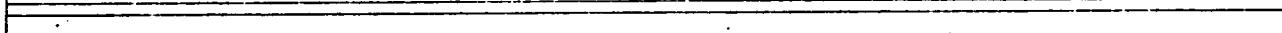
Q 

B 

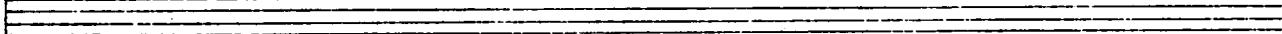
BC.

10 

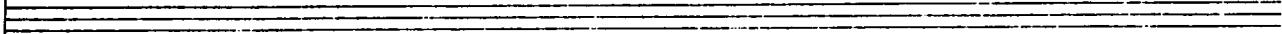


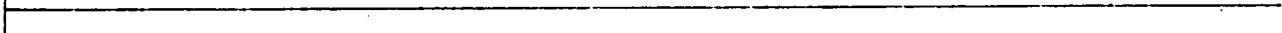




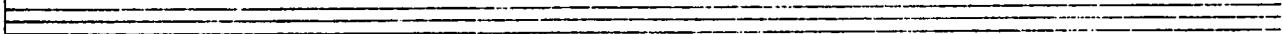




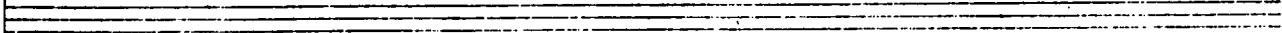






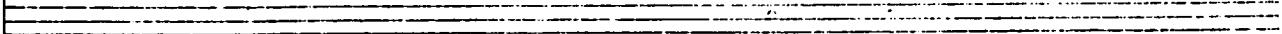












C Vi - de - te vi - de - te omnes po - pu - li si est do - lor si

A Vi - de - te vi - de - te omnes po - pu - li si est do - lor si

T Vi - de - te vi - de - te omnes po - pu - li si est do - lor si est

Q Vi - de - te vi - de - te omnes po - pu - li si est do - lor si

B Vi - de - te omnes po - pu - li si est do - lor si

B.C. Vi - de - te omnes po - pu - li si est do - lor si

6 4[#]₃ #5 b65

10

est do - lor si - mi - lis si - cut do - lor me - us si - cut do - lor me - us

est do - lor si - mi - lis si - cut do - lor me - us si - cut si - cut do - lor me - us

do - lor si - mi - lis si - cut si - cut do - lor me - us

est do - lor si - mi - lis si - cut do - lor me - us si - cut do - lor me - us

est do - lor si - mi - lis si - cut do - lor me - us si - cut do - lor me - us

56 #4 5[#]₃ 6 #5 b3

No. 29.

A. CAPECE : Ecce vidimus (1636)

99

Music score for five voices (C, A, T, B, B.C.) in common time, key signature of one sharp. The vocal parts sing in homophony. The lyrics are in Latin.

C: Ec-ce vi-di-mas e-um non ha-ben-tem spe-ci-em ne-que de-piano

A: Ec-ce ec-ce vi-di-mas e-um non ha-ben-ten spe-ci-em ne-que de-piano

T: Ec-ce vi-di-mas e-um non ha-be-nem spe-ci-em ne-que de-piano

B: Ec-ce vi-di-mas e-um non ha-ben-tem spe-ci-em ne-que de-piano

B.C.: Ec-ce vi-di-mas e-um non ha-ben-tem spe-ci-em ne-que de-piano

Music score for five voices (C, A, T, B, B.C.) in common time, key signature of one sharp. The vocal parts sing in homophony. The lyrics are in Latin.

C: -co-rem a-spe-cus ei-us in e-o non est hic pec-ca-ta no-stre por-ta-vit

A: -co-rem a-spe-cus ei-us in e-o non est hic pec-ca-ta no-stre por-ta-vit

T: -co-rem a-spe-cus ei-us in e-o non est hic pec-ca-ta no-stre por-ta-vit

B: -co-rem a-spe-cus ei-us in e-o non est hic pec-ca-ta no-stre por-ta-vit

B.C.: -co-rem a-spe-cus ei-us in e-o non est hic pec-ca-ta no-stre por-ta-vit

Music score for five voices (C, A, T, B, B.C.) in common time, key signature of one sharp. The vocal parts sing in homophony. The lyrics are in Latin.

C: et pro no-bis do-let

A: et pro no-bis do-let

T: et pro no-bis do-let

B: et pro no-bis do-let

B.C.: et pro no-bis do-let solo Ip-se cui-tem vul-ne-ra-tus est propter ini-nici-

15

Ip-se au-tem vul-ne-ra - - - tus est propter i-ni-qui-ta-bes

Ip-se au-tem vul-ne-ra - - - tus est propter i-ni-qui-ta-bes

Ip-se au-tem vul-ne-ra - - - tus est propter i-ni-qui-ta-bes

- ta - tes no - stras

76 43# 6 3 3 6

20

no - stras i - ni - qui - ta - tes no - stras

- stras i - ni - qui - ta - tes no - stras

8 no - stras i - ni - qui - ta - tes no - stras

- ta - tes no - stras

6 3 #3 6 b 43# 76 43# 6 b

25

presto

cui-us li - vo - re cui-us li - vo - re

cui-us li - vo - re cui-us li - vo - re

cui-us li - vo - re cui-us li - vo - re

cui-us li - vo - re cui-us li - vo - re

large

Sa-na-ti sa-na-ti su - mus

sa-na-ti sa-na-ti sa - na - ti su - mus ve - relan-gu - o - res ip-se ip-se

sa-na-ti sa-na-ti sa - na - ti su - mus

sa-na-ti sa-na-ti su - mus

b6 #343 * 98 b6 5 56

30

ve - relan-gu - o - res ip-se ip-se

ve - relan-gu - o - res ip-se ip-se

large

large

35

tu - lit ip - se por - ta - vit
tu - lit ip - se por - ta - vit
et do - lo - res no - stros ip - se ip - se for - ta - vit ip - se por - ta - vit
et dolores no - stros — ip - se ip - se for - ta - vit ip - se por - ta - vit

$\text{G}^{\#}$ b 343 6 $\text{A}^{\#}$ b 6 $\text{A}^{\#}$



No. 30. A. CAPECE : Quem vidistis (1636)

102

C *Quem vidistis pa-stores di-ci-te an-nun-ti-a-te no-bis in ter-ris quis ap-pa-ru-it*

B.C. *ter-ris quis ap-pa-ru-it*

A *Na-tum vi-di-mus na-tum vi-di-mus et cho-rus an-ge-lo-rum col-lau-dan-tes Do - mi-num*

T *Na-tum vi-di-mus na-tum vi-di-mus et cho-rus an-ge-lo-rum col-lau-dan-tes Do - mi-num*

B *Na-tum vi-di-mus na-tum vi-di-mus et cho-rus an-ge-lo-rum col-lau-dan-tes Do - mi-num*

B.C. *43 #*

C *Di-ci-te quidam vidistis et annuntiate et annuntiate Chri-sti na-ti-va-tem*

B.C. *43 #*

Natum vidimus, ut supra

C *Glor-ri-a glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-cto*

A *Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-cto*

T *Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-cto*

B *Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto*

B.C. *Glo-ri-a glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto*

Natum vidimus, ut supra

C Mi - se - re - re mi - hi bo - mi - ne et ex - au - di
 C Mi - Se - re - re mi - hi Do - mi - ne et ex -
 B.C. 43 43 6 56

et ex - au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am et ex -
 - au - di et ex - au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am et ex -
 6 43 43 # 56

15 - au - di o - ra - ti - o - nem me - am am
 - au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am
 76 43

Tempore Paschali Alla Quarta

C Al - - - le - lu - ia Al - - -
 B Al - - - le - lu - ia
 B.C. 6 43 6 76

- le - lu - ia Al - - - le - lu - ia Al - - -
 - le - lu - ia Al - - - le - lu - ia Al - - -
 43 76 65 43 6 76

15 - - - le - lu - ia - - - le - lu - ia
 - - - le - lu - ia

No. 32. D. MASSENZIO : *Nunc dimittis* (1630)

104

B

Nunc di-mi - - - tis ser-vum tu-um do - - mi-ne se-oen-dum ver-bum tu-

8.C.

b 43 6 56 43 #

10

- um in pa - ce se-cun-dum ver-bum tu - um in pa - ce

65 43 65 93

C

Qui - a vi - de - runt qui - a Vi - de - runt o - cu - li me - i sa - lu - ta - re tu - um qui -

B.C.

65 43 #

15

- a vi - de - runt o - cu - li me - i sa - lu - ta - - - - re sa - lu - ta - re tu - um sa - lu - ta - re tu - um

56 # 343 6 43

T

20

Quod pa - ra - sti quod pa - ra - sti an-tefa - ci - em om - ni - um po - pu - lo - rum an - te fa - ci - em om - ni -

B.C.

6 43 6 43 56

25

rum po - pu - lo - rum

6 b 43

A

30

lu - men ad re - ve - la - ti - o - nam gen - ti - um lu - men ad re - ve - la - ti - o - nam gen - ti - um et glo - ri - am

B.C.

6 43 b 43

ple - bis tu - ae - Is - ra - el et glo - ri - am et glo - ri - am ple - bis tu - ae - Is - ra - el

6 43

35

C *Glori-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto*

A *Glori-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto*

T *Glori-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto*

B *Glori-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto*

B.C. *Glori-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto*

b 56 343 43 b 43

40

C *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-car-bo-num A-*

A *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-car-bo-num A-*

T *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-car-bo-num A-*

B *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-car-bo-num A-*

C *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per*

A *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per*

T *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per*

B *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per*

B.C. *Si-aut e-rat in prin-ci-pi-o et nunc et sem-per*

76 # 56 343

50

- men et in sae-cu- la sae-cu - lo - rum Sae-cu - lo - rum A - men
 - men et in sae-cu- la sae-cu - lo - rum A - men A - men
 - men et in sae-cu- la se-cu-lo - rum A - men Sae-cu-lo - rum A - men
 - men et in sae-cu - la Sae-cu - lo - rum Sae-cu - lo - rum A - - men
 et in sae-cu - la Sae-cu - lo - rum Sae-cu - lo - rum A - - men
 et in sae-cu - la Sae-cu - lo - rum Sae-cu - lo - rum A - - men
 et in sae-cu - la Sae-cu - lo - rum Sae-cu - lo - rum A - - men
 et in sae-cu - la Sae-cu - lo - rum A - - men

#

3 + 3

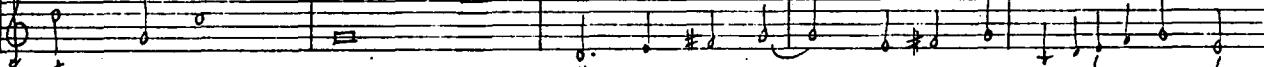
Nº 33.

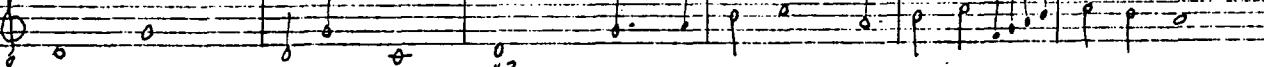
G.F. ANERIO : Tu es Petrus (1613)

Alta quarta

107

C |  5
Q |
A |
T |
S |
B.C. |  43

 10
C |
Q |
A |
T |
S |
B.C. |  43

 15
C |
Q |
A |
T |
S |
B.C. |  43

35

me-am ec-de- si-am me - - am ae-di-fi- ca-bo ec-

Tu — es — Pe-trus

- am ec-de- si-am me - - am ae-di-fi- ca-bo ec-

me-am ae-di-fi- ca-bo ec-

am ae-di-fi- ca-bo ec-

43 43

- cle-si-am me- am et por-tae in-fe-ri — et por-tae in- - fe-ri et

Tu — es — Pe-trus

- cle-si-am me- am et por-tae in-fe-ri in- fe-ri et

- cle-si-am me- am et por-tae in-fe-ri et por-tae in-fe-ri et

- cle-si-am me- am et por-tae in-fe-ri et por-tae in-fe-

65 45

por-tae in-fe- ri et por-tae in-fe-ri — non pree- - va-le-

Tu — es — Pe-trus

por-tae in-fe- ri et por-tae in-fe-ri non pree- va-le-

por-tae in-fe- ri et por-tae in-fe-ri non pree- va-le-

8-ri et por-tae in-fe-ri non pree- va-le- bunt non

6 # 50

55

- bunt non praeva - le - bunt non praeva — le - bunt ad - ver - sus ad -
Tu — es — Pe - trus
- bunt ad - ver-sus e - am ad - ver - sus e - — am ad - ver -
- bunt ad - ver - sus ad - ver - sus e - am ad -
praeva le - bunt ad - ver - sus e - am ad - ver - sus e - am ad -

60

- ver-sus e - am et ti - bi da - bo — et ti - bi da -
Tu — es — Pe - trus
- sus e - am et ti - bi da - bo et ti - bi da -
ver - sus e - am et ti - bi da - bo et ti - bi da - bo et ti - bi
e - am ti - bi da - bo et ti - bi da - bo et ti - bi

56

76

65

- da - res re - gni cae - lo - rum de - ves re - gni re - gni cae -
Tu — es — Pe - trus
- da - res re - gni cae - lo - rum da - ves re - gni cae -
da - res re - gni cae - lo - da - res re - gni cae - lo -
da - da - res re - gni cae - lo -

70

A handwritten musical score for voice and piano. The vocal line consists of two staves of music with lyrics underneath. The piano accompaniment is shown in the right-hand section of the score. The score is in common time, with a key signature of one sharp. The vocal part starts with "lo - rum" and continues with "Tu - es - pe - trus". The piano part includes chords and rests. The vocal part then continues with "-lo-rum cla- - ves re-gnî cae - lo - rum re -" and so on. The piano accompaniment includes chords and rests. The vocal part ends with "-rum da - - res re-gnî cae - - lo - rum". The piano accompaniment includes chords and rests.

No 34. A. ANTONELLI : *Cogitari dies antiquos* (1614)

112

C | G - gi - ta - vi di - es an - ti - - - quos co - gi - ta - | 5
 C |
 A | G - gi - ta - vi di - es an - ti - - - quos co - gi - ta - vi |
 A | G - gi - ta - vi di - es an -
 T | G -
 B |
 S.C. | G -
b
56
43

10

vi co - gi - ta - - - vi di - es an - ti - quo s Co -
 di - es Co - gi - ta - vi di - es an - ti - - -
 - ti - quo s Co - gi - ta - - - - - vi co -
 8 - gi - ta - vi di - es an - ti - - - quo s co - gi - ta -
 Co - gi - ta - vi di - es an - ti - - -

5 6 76 56 76 65

15

-gi - ta - vi di - es an - ti - - - - - quo^s
 -ta - VI di - es an - ti -
 - quo^s co - gi - ta - vi di - es di - es an - ti -
 -gi - ta - vi di - es an - ti - - - quo^s
 -vi di - es an - ti - - quo^s
 - quo^s di - es an - ti - - quo^s co - gi - ta - vi
 5 6 6 5 5 5 5 6 5 43 3 4 3 56

20

co - gi - ta - vi di - es an - ti - quo^s et an - - nos ae - ter - -
 quo^s et au - nos ae -
 - quo^s et an - nos ae - ter - nos et an -
 di - es an - ti - quo^s et
 co - gi - ta - vi di - es an - ti - quo^s et an - nos
 di - es an - ti - - quo^s et an - nos ae - ter -
 43 76

— nos in men — te in men — te men — te men — te
 — ter — nos in men — men — te ha — ba
 — nos ae-ter — — nos in men — — te in men —
 ae — ter — nos in men — men — te ha — ba-i
 ae-ter — nos ar — nos ae-ter — nos in men —
 — nos in men — — te ha — — ba-i in men — — te in

35

in men-te ha-bu-i et me-di-ta-tus sum et me-di-ta-tus
i
- te ha- bu-i et me-di-ta-tus sum no-
me-di-ta-tus sum no- - te et me-di-ta
--- te ha- bu-i et me-di-ta-tus sum no- - te et me-
men-te ha- bu-i et me-di-ta-tus sum

56

40

sum et me-di-ta-tus sum cum cor-de me-o cum cor-

- - - de et me-di-ta - - bus sum no-cte cum cor-de

-tus sum no - - cte et me-di-ta-tus sum no-cte cum cor-de me -

8 - di-ta-tus sum . cum cor-de me-o cum cor-de me-o cum

no-cte cum cor-de me-o cum cor-

43 6 6 43 87 43 65 87 b

45

-de me-o et ex-er-ci-ta-bar et ex-er-

me - o et ex-er-ci-ta-bar et ex-er-ci-ta-bar

-o et ex-er-ci-ta-bar ex-er-ci-ta-bar et ex-er-ci-ta-

8 cor-de me - o et ex-er-ci-ta - - bar ex-

-de me - o et ex-er-ci-ta-bar et ex-

65 43 # b 6 6 43 65 43 65 43 65 43 2 6

55

- a - ta - bar et sco - pe - bar spi - ri - tum me - um et sco - pe - bar
 - ci - ta - bar et sco - pe - bar spi - ri - tum me - um et sco - pe - bar
 - bar et sco - pe - bar spi - ri - tum me - um et sco - pe - bar spi - ri - tum
 - er - ci - ta - bar et sco - pe - bar spi - ri - tum me - um et sco -
 - er - ci - ta - bar et sco - pe - bar spi - ri - tum me - um et sco -
 6 43 7 43 43 6 43

60

et sco - pe - bar spi - ri - tum me - um spi - ri - tum me - um
 spi - ri - tum me - um
 sco - pe - bar et sco - pe - bar spi - ri - tum me - um
 me - um et sco - pe - bar spi - ri - tum me - um
 - um et sco - pe - bar spi - ri - tum me - um
 - um

76 4 76 343

5

C
Q
A
T
B.C.

Sal - ve Re - gi - na ma -
Sal - - ve Re -
Sal - ve - Re - gi - na ma - ter mi - se -

10

- ter mi - se - ri - cor - - di - ae ma - ter mi - se - ri -
- gi - na Sal - - ve Re - gi -
Sal - ve - Re - gi - na ma - ter Mi - se -
- ri - cor - di - ae Sal - ve ma - ter mi - se - ri - cor - di - ae ma - ter Mi -

15

- cor - di - ae mi - se - ri - cor - di - ae Ad te cla - ma - nus cla -
- na ma - ter mi - se - ri - cor - di - ae Ad - te cla - ma - nus cla -
- ri cor - - - di - ae Ad te cla - ma - nus cla - ma - nus
- se - ri - cor - - - di - ae Ad te cla - ma - nus cla - ma - nus
Se - - - ri - cor - di - ae Ad te cla - ma - nus cla - ma - nus

43 # 6 # 43 43 43 # 6 # 43

20

-ma- mus ex - u - les fi - li - i E - vae ex - u - les
 -ma- mus ex - u - les fi - li - i E - vae # ex - u - les fi - li - i
 ex - u - les fi - li - i E - vae ex - u - les ex - u - les
 -ma- mus ex - u - les fi - li - i E - vae ex - u - les
 - mus ex - u - les ex - u - les

6 76

25

fi - li - i E - vae
 E - vae
 fi - li - i E - vae
 fi - li - i E - vae

30

El - a er - go ad - vo
 El - a
 El - a er - go ad - vo - ca - ta no - stra
 El - a er - go ad - vo - ca - ta no - stra
 fi - li - i E - vae

6 43

35

-ca - ta no - stra
 er - go ad - vo - ca - ta no - stra
 ad - vo - ca - ta no - stra
 ad - vo - ca - ta no - stra

40

El - a er - go ad - vo - ca - ta ad - vo - ca - ta no -
 ad - vo - ca - ta no - stra er - a . er - go ad - vo - ca - ta no -
 ad - vo - ca - ta no - stra El - a er - go ad - vo - ca - ta no -
 El - a er - go ad - vo - ca - ta no - stra ad - vo - ca - ta no -

#

43

- Stra il-los tu - os mi-se-ri - cor- des o - cu - los ad nos con - ver - te il-los tu - os mi-se-ri - cor- des
 - Stra il-los tu - os mi-se-ri - cor- des o - cu - los ad nos con - ver - te il-los tu - os mi-se-ri - cor- des
 - Stra il-los tu - os mi-se-ri - cor- des o - cu - los ad nos con - ver - te il-los tu - os mi-se-ri - cor- des
 - Stra il-los tu - os mi-se-ri - cor- des o - cu - los ad nos con - ver - te il-los tu - os mi-se-ri - cor- des
 - Stra il-los tu - os mi-se-ri - cor- des o - cu - los ad nos con - ver - te il-los tu - os mi-se-ri - cor- des

50

o - cu - los ad nos con - ver - te

o - cu - los ad nos con - Ver - te

o - cu - los ad nos con - ver - te

o - cu - los ad nos con - ver - te

o - cu - los ad nos con - ver - te

de - mens

55

Soprano: O dulcis mens
Alto: O dulcis mens
Bass: O dulcis mens

Soprano: O dulcis virgo
Alto: O dulcis virgo
Bass: O dulcis virgo

Soprano: Ma-ri-a
Alto: Ma-ri-a
Bass: Ma-ri-a

Soprano: O dulcis mens
Alto: O dulcis mens
Bass: O dulcis mens

Soprano: O dulcis virgo
Alto: O dulcis virgo
Bass: O dulcis virgo

Soprano: Ma-ri-a
Alto: Ma-ri-a
Bass: Ma-ri-a

Soprano: O dulcis mens
Alto: O dulcis mens
Bass: O dulcis mens

Soprano: O dulcis virgo
Alto: O dulcis virgo
Bass: O dulcis virgo

Soprano: Ma-ri-a
Alto: Ma-ri-a
Bass: Ma-ri-a

Soprano: O dulcis mens
Alto: O dulcis mens
Bass: O dulcis mens

Soprano: O dulcis virgo
Alto: O dulcis virgo
Bass: O dulcis virgo

Soprano: Ma-ri-a
Alto: Ma-ri-a
Bass: Ma-ri-a

Soprano: O dulcis mens
Alto: O dulcis mens
Bass: O dulcis mens

Soprano: O dulcis virgo
Alto: O dulcis virgo
Bass: O dulcis virgo

Soprano: Ma-ri-a
Alto: Ma-ri-a
Bass: Ma-ri-a

60

vir - go O dul-cis vir - go Ma - ri - a
vir - go O dul-cis vir - go O dul-cis vir - go
vir - go O dul-cis vir - go Ma - ri - a O dul-cis vir - go
vir - go O dul-cis vir - go Ma - ri - a O dul-cis vir - go
vir - go O dul-cis vir - go Ma - ri - a O dul-cis vir - go
vir - go O dul-cis vir - go Ma - ri - a O dul-cis vir - go
vir - go O dul-cis vir - go Ma - ri - a O dul-cis vir - go

65

70

O dul-cis vir - go O dul-cis vir - go Ma - ri - a
Ma - ri - a O dul-cis vir - go Ma - ri - a
O dul-cis vir - go Ma - ri - a
Ma - ri - a O dul-cis vir - go vir - go Ma - ri - a
Ma - ri - a O dul-cis vir - go Ma - ri - a
43# 6 43#

No 36.

O. DURANTE : Voce sua (1608)

121

No 37.

O. DURANTE : Grandeur in caelis (608)

121

(original barlines retained)

Exsurget De- — us et dis-si-pen-tar mi-mi-ci e —

B.C. D.C. □

5 -ius et fu-gi-ant qui o - de - runt e-um a-fa-ci-e e — ius

10 sic-ut de-fi-ci-ant fu-mus de - fi-ci-ant sic-ut fu-rit ce-ra a fa-ci-e i-gnis si-

15 pe-re-ant pec-ca-to-res afa-ci-e de - i et justi-e pu-leat tur et ex - ul -

20 -tant in con-spe-tu-de-i et de-le-cten-tur in lae - ti-ti -

-a et de-le-cten-tur in lae - — —

—ti-ti-a

No. 39.

T. da SANT' AGATA : Lamentatione Jacob (1636)

124

C or T

La-men-ta-ba-tur la-men-ta-ba-tur la-men-ta-ba-tur Ja-cob de du-o-bus fr-

B.C.

8 -li-is su-is de du-o-bus fi-li-is su-is He-u me he-u me do-lens he-u me

do-lens suum do-lens suum de Jo-seph per-di-to et tri-stis ni-mis et tri-stis ni-mis de ba-ni-a-min de Be-

-ni-a-min du-do pro a-li-mo-ni-is prae-car celestuar re -

20 -gem ut me do-len-teum ut me do-len-teum ut me do-len-teum mi-ni-mum fa-ci-at e-os cer-ne-re

ut me do-len-teum ut me do-len-teum mi-ni-mum fa-ci-at e-os cer-ne-re fa-ci-at e-os cer-ne-re

25

30

re

#343

No 40. T. da SANT'AGATA : Veni dilekte mi (1686)

125

Cor T piano
 Veni veni veni dilecte mi di-lec-te-mi Veni veni veni dilecte mi di-lec-te mi e-gre-di-a- mur in
 BC. piano
 a-grum in a-grum commorear in vil-lis in vil-lis mare sur- ga-nus ad vi-ne-as ad vi-ne-
 as vide-a-nus si flo-ru-it vr- ne-a vi-ne-a si flo-res fru-tus par-tu-ri-
 unt par-tu-ri-unt si floruerunt mala pu-ni-ca pu-ni-ca ibi dabo tri-bi u-be-ra me-a me-a
 ibi dabo tri-bi u-be-ra me-a me-a man-dra-go-rae dedecidunt odorem su- um in portis no-stris
 no-stris omnia bona hora et ve-te-ra sef va-vi tri-bi di-le- cte mi di-lec-te mi veni veni dilecte mi di-
 lec-te mi Veni de-la-cete mi di-lec-te mi fuge fuge fuge dilecte mi di-
 lec-te mi fuge fuge fuge dilecte mi dilecte mi et assimi-la-re ca-pre-ae in nu-b- que cer-vo- rum Cer-vo-
 rum super montes a-ro-ma tum a-ro-ma tum fuge fuge fuge di-lec-te mi di-lec-te mi fuge fuge

piano

fuge di-le-cie mi di-le-cie mi super montes a-ro-ma-tum a-ro-ma-tum super montes a-ro-ma-tum a-ro-ma-

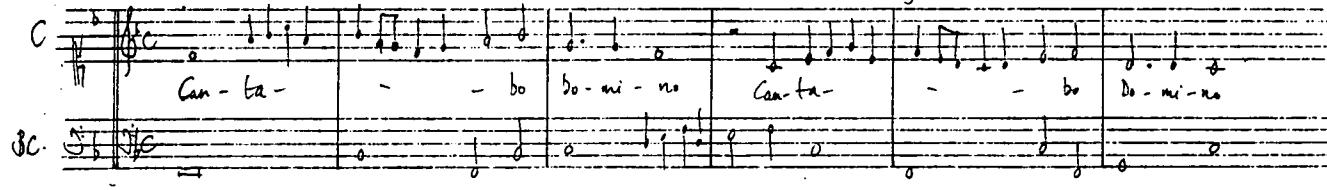
fuge fuge fuge fuge fuge fuge

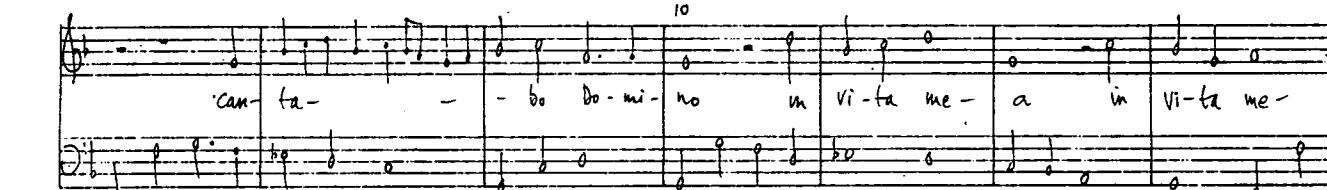
[piano]

45 piano

This page contains two staves of handwritten musical notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics: "fuge di-le-cie mi di-le-cie mi super montes a-ro-ma-tum a-ro-ma-tum super montes a-ro-ma-tum a-ro-ma-", followed by a piano part consisting of eighth-note chords. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a vocal line with lyrics: "fuge fuge fuge fuge fuge fuge", followed by a piano part consisting of eighth-note chords. The page is numbered 126 in the top right corner.

5

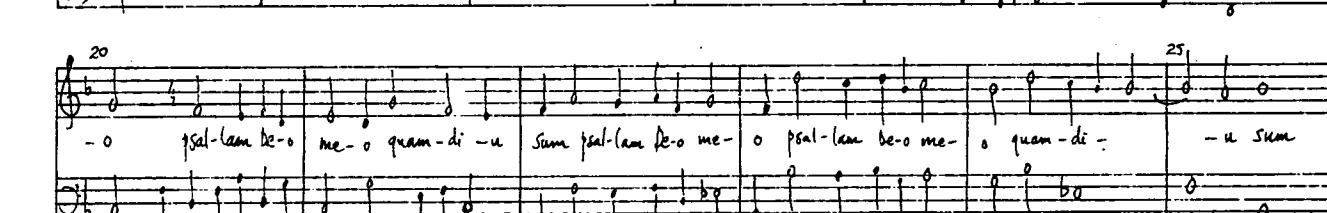
C. 

SC. 

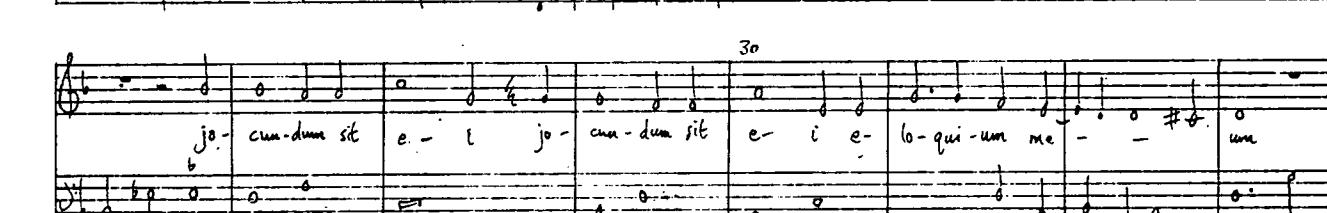
15



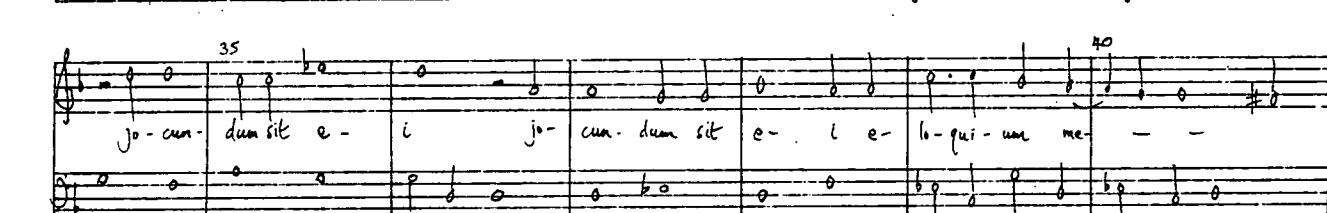
20



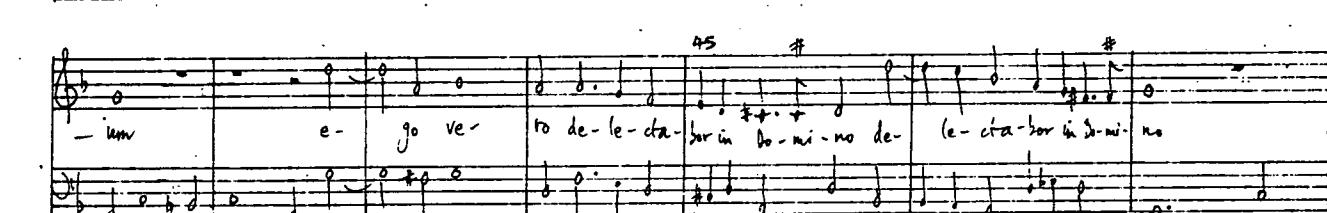
30



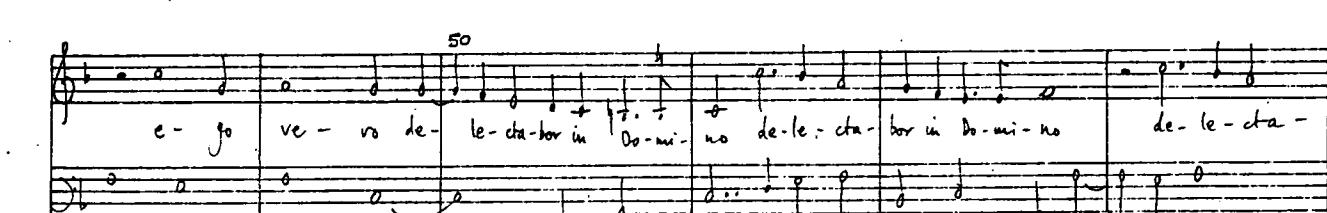
35



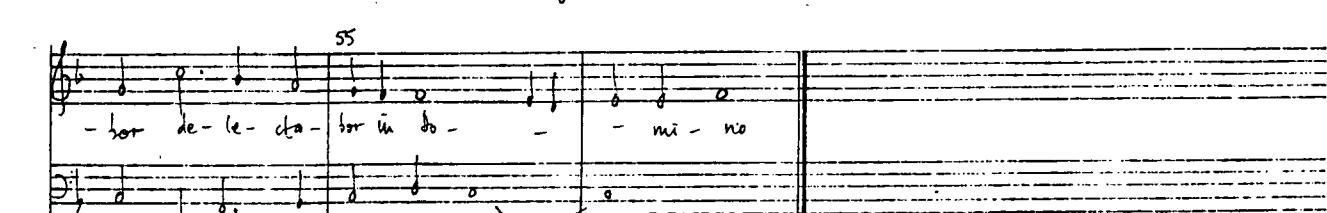
45



50



55



No. 41 b. G.F. ANERIO: Cantabo Domino (620)

128

C

Can-ta-bo Do-mi-no in-vi-ta me-

3.C

- a psal-lam be-o me-o quam- di-u sum jo-

- alu-dum sit e - i e-lo- qui-un me - - - um

e - - - jo ve-ro de-le-cta-bor in Do-mi-no de- le-cta-bor in Do-mi-

- no e - - - jo ve-ro de-le-cta-bor in Do-mi-no de- le-cta-

- bor in Do- - - mi - no

No 42.

G.B. NANINO : Audi Domine (611)

129

B. *Vi-di Do-mi-num se-den-tum su-per so-li-um ex-cel-sum et e-le-va-tum vi-*

B.C. *- di Do-mi-num se-den-tum su-per so-li-um ex-cel-sum et e-le-va-tum et*

plena e-rat om-nis ter-ra ma-jes-tate ei-us et plena e-rat om-nis ter-ra ma-jes-ta-tei-

-us et e-a que sub ip-so e-rat re-ple-bant tem-plum et e-

-a et e-a que sub ip-so e-rat re-ple-bant re-ple-bant tem-

— pluma

No 44.

P. AGOSTINI : Cantate domino (169)

131

No 45. L. RATTI : Jem dulcedo (1628).

(original bearing is retained)

132

In elevatione

C

B.C.

Je-su dul-ce-do dul-ce-do cor-di-um fons vi-van-
mea cor-di-um ex-ce-dens om-ne
ne gau-di-um ex-ce-dens om-ne
cor-di-um et om-ne et om-ne de-si-de-ri-um
O Je-su O Je-su mi dul-cis-si-me spes suspi-ran-
-tis a-ni-mae te que-nat pi-e la-cri-mae et cla-
lam quod quaesi-ve vi-de-o quod con-cu-pi-vi te-ne-o quod-
con-cu-pi-ve te-ne-o a-mo-re Je-su lam-que-o et
cor-de to-tus ar-de-o be-a-tum in-cep-di-um et erdens desi-

40 #

- du - ri-um o dal-ce o dul-ce re -

45

fri-ge- ri-um a-ma-re-de-i fi- li-

- um a-ma-re De-c a-ma-re de -

50

- um a-ma-re De - i fi-li-um a-ma-re De -

- i fi - li - um

No 46. N. STAMEGNA : Dulcis amor Iesu (687)

134

C

Dul-cis a-mor Je-su dul-ce bo-num dulce bonum dilecte mi dul-cis amor Je-

PC

- Su dulce bonum dulce bonum dilecte mi dilecte mi lan- - que-o pro te

lan-gue-o lan-gue-o pro te mi dulcissi-mi eternatatis-si-me Je-su proto Sa- git-tis tu-is con-fi-ge

me sa- git-tis tu-is con-fi-ge me sa- git-tis tu-is sa- git-tis tu-is sa- git-tis sa- git-tis adagio

tu-is con-fi-ge me mo-ri-ar mo-ri-ar mo-ri-ar pro te mi Je-su mi dulcissi-mi eternatissime Je-su

proto Sa- git-tis tu-is con-fi-ge me sa- git-tis tu-is con-fi-ge me sa- git-tis tu-is sa- git-tis

tu-is sa- git-tis tu-is sa- git-tis tu-is con-fi-ge me o bone Je-su o bone Je-su o Je-su mi bo-ne Je-

su o Jesu mi bo-ne Je-su tu lux tu spes tu vita tu bonitas in-fi-ni-ta tu

lux tu spes tu vi-ta tu bo-ni-tas in-fi-ni-ta tu lux tu spes tu vita tu bo-ni-tas

60

in - fi - mi - ta tu lux tu spes tu vita tu bo - ni - tas tu bo - ni - tas in - fi - ni - ta

-56 543 0.

G 0 0 0 0 #0 0 0 0 0 0

6 # 6 # # # # # 5 43 ,

No 47. A. AGAZZARI : Apparuerunt apostolis (1606)

136

C

B

8.C.

10

15

20

25

30

Ap - pa - ru - e - runt a - pos - to - lis dis - per - ti - tae lin - -

- guae dis - per - ti - tae

Ap - pa - ru - e - runt a - pos - to - lis dis - per - ti - tae lin - - guae dis - per -

lin - - guae tam - quan i - - gnis

- ti - tae lin - - guae tam - quan i - -

gnis tam - quan i - -

gnis tam - quan i - -

- gnis et se - dit et se - dit sa - pra sin - gu - los e - o - rum su - pra

- gnis et se - dit su - pra sin - gu - los e - o - rum sa - pra

sin - gu - los e - o - rum et se - dit sa - pra sin - gu - los e - o -

sin - gu - los e - o - rum et se - dit su - pra sin - gu - los e - o - rum

35

- rum supra sin-gu-los e- o - rum spir ri-tus san- dus
- rum supra sin-gu-los e- o - rum spi-ri-tus san-
- - - - -

40

spi-ri-tus san- - - - - dus Al-le-lu-ia —
- tas spi-ri-tus san- - - - - dus
- - - - -

45

Al-le-lu-ia
Al-le-lu-ia — al — le-lu-ia al — le-lu-ia al — le-lu-ia
- - - - -

50

ia — al — le-lu-ia
ia — al — le — - - lu- ia
- - - - -

No. 48. A. AGA22ARI : Amen dico Vobis (607)

138

C

T

B.C.

5

10

#

15

20

25

30

35

#

40

45

A-men di-co
vo-bis
qui-

A-men di-co vo-
A-men di-co vo-

- a plora-bitis et fle-bi-tis vos . et fle-bi-tis vos qui-
bis — qui a plora - bi - tis qui - a plora - bi - tis et fle - bi - tis vos

- a plora - bia - tis et fle - bi - tis vos et fle - bi - tis vos mun-dus au - tem
et fle - br - tis vos et fie - bi - tis vos

gau-de - bit mun - dus au - tem gau-de - bit mun - dus au - tem gau-de -
mun - dus au - tem gau-de - bit mun - dus au - tem gau-de -

- bit vos ve - ro vos ve - ro ve - ro vos ve - ro vos ve - ro
- bit vos ve - ro con - tri - sta - bi - mi - ni vos ve - ro vos ve - ro con - tri - sta - bi - mi -

con - tri - star - bi - mi - ni sed tri - sti - ti - a ve stra
- mi sed tri - sti - ti - a ve stra ver - te - tur in gau - di - um

Ver - te - tur in

50

gau - di - um Ver - te - tur in gau - di - um Al - le - lu -
Ver - te - tur in gau - di - um ver - te - tur in gau - di - um

#

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

10 blank staves follow

No 49. A. CIFRA : Introductit me rex (1609)

140

C
T
B.C.

In - tro - du - xit me rex in cel - lam vi - na - ri - a
In - tro - du - xit me rex in -
343

in - tro - du - xit me rex' in
- tro - du - xit me rex in cel - lam vi - na - ri - a in
343

cel - lam vi - na - ri - a or - di - na - vit in me or - di - na - vit in
cel - lam vi - na - ri - a or - di - na - vit in me car - ri - ta - fea
343 76

me ca - ri - ta - tem ful - ci - te me flo - - ri -
or - di - na - vit in me ca - ri - ta - tem
6 76 343

bus ful - ci - te ful - ci - te me flo - -
ful - ci - te ful - ci - te me flo - -
76

- ri - bus sti - pa - te me ma - lis sti - pa - te sti - pa - te sti - pa - te me ma -
- ri - bus sti - pa - te me ma - lis sti - pa - te me
343 3 4 3

Handwritten musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music.

System 1 (Measures 343-354):

- Measure 343:
 - Piano: 6
 - Voice: -
- Measure 344:
 - Piano: 6
 - Voice: -
- Measure 345:
 - Piano: 6
 - Voice: -
- Measure 346:
 - Piano: 6
 - Voice: -
- Measure 347:
 - Piano: 6
 - Voice: -
- Measure 348:
 - Piano: 6
 - Voice: -
- Measure 349:
 - Piano: 6
 - Voice: -
- Measure 350:
 - Piano: 6
 - Voice: -
- Measure 351:
 - Piano: 6
 - Voice: -
- Measure 352:
 - Piano: 6
 - Voice: -
- Measure 353:
 - Piano: 6
 - Voice: -
- Measure 354:
 - Piano: 6
 - Voice: -

System 2 (Measures 355-366):

- Measure 355:
 - Piano: 6
 - Voice: -
- Measure 356:
 - Piano: 6
 - Voice: -
- Measure 357:
 - Piano: 6
 - Voice: -
- Measure 358:
 - Piano: 6
 - Voice: -
- Measure 359:
 - Piano: 6
 - Voice: -
- Measure 360:
 - Piano: 6
 - Voice: -
- Measure 361:
 - Piano: 6
 - Voice: -
- Measure 362:
 - Piano: 6
 - Voice: -
- Measure 363:
 - Piano: 6
 - Voice: -
- Measure 364:
 - Piano: 6
 - Voice: -
- Measure 365:
 - Piano: 6
 - Voice: -
- Measure 366:
 - Piano: 6
 - Voice: -

C

D

B.C.

10

15

20

25

30

35

Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce
Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce
Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce

- num di - le - cte mi ro - go te sag - gi - tis tu - is con - fr - ge
bo - num di - le - cte mi ro - go te sag - gi - tis tu - is sag - gi - tis tu - is con - fr - ge

me mo - ri - ar mo - ri - ar pro te mo - ri - ar pro - te Ah mi
me mo - ri - ar mo - ri - ar pro te mo - ri - ar pro te Ah mi Je -
Je - su tra - he me ro - go post te
su tra - he me ro - go post te

in - ter flo - res po - ne me lan - que - o pro - te lan - que - o pro - te
- ter flo - - res po - ne me lan - que - o pro - te lan - que - o pro - te

tu spes tu vi - ta tu spes tu vi - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni -
tu spes tu vi - ta tu spes tu vi - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni -

40

- ta tu ve-ri-tas lu - Gens ad cae - lum ad cae - lum ad cae -
 - ta tu ve-ri-tas lu - - Gens ad cae - lum ad cae - lum ad cae -
 -

45

- lum per-du- cens tu spes tu ve- ta tu spes tu vi - ta tu bonitas infi -
 - cae - lum per-du- cens tu spes tu vi - ta tu spes tu vi - ta tu bonitas infi - ni -
 -

50

- ni - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni - ta -
 - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni - ta -
 -



No 51. G. BARTEI : Laetentur caeli (1609)

144

C $\text{F} \# \text{D}$ 03 Læ-ten-tur cae- li lae-ten-tur cae- li et ex-ul-

C $\text{F} \# \text{D}$ 03 Læ-ten-tur cae- li lae-ten-tur cae- li

8C. $\text{D} \text{B} \text{F}$ 03

- tet ter- - ra etex-ul- tet etex-ul- - tet ter- - ra lae-ten-
etex-ul- - tet ter- - ra etex-ul- tet ter- - ra lae-ten-

$\text{D} \text{B} \text{F}$ 03 # #

- tur cae- li lae-ten- - tur cae- li etex-ul-tet
- tur cae- li lae-ten- - tur cae- li etex-

etex-ul-tet etex-ul- - tet ter- - ra com-mo-ve-a- tur
- ul-tet etex-ul-tet etex-ul- tet ter- - ra com-mo-ve-a- tur

ma-re com-mo-ve-a- tur ma- re et he- ni- tu- do ei- -
ma-re com-mo-ve-a- tur ma- re et ple- ni- tu- do er-

- us or-bis ter-ra-num or-bis ter-ra-num et qui habitant in e- o or-bis ter-
- us or-bis ter-ra-num or-bis ter-ra-num et qui habitant in e- o or-bis ter-ra-

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of two staves of four measures each, followed by a blank section of ten staves.

Measures 1-4:

- Soprano: -ra - rum
- Alto: et qui ha- bi-tant in e- o
- Bass: or-bis ter- ra- rum et qui

Measures 5-8:

- Soprano: -rum et qui ha- bi-tant in e- o
- Alto: or-bis ter- ra- rum et qui ha- bi-tant in
- Bass: in e- o

Measures 50-55:

- Soprano: ha- bi-tant in e- o or- bis ter- ra- rum et qui ha- bi-tant in e- - - o
- Alto: e- o or-bis ter- ra- rum et qui ha- bi-tant in e- - - o
- Bass: in e- o

No. 52. G. B. NANINO : Exaudi nos Domine (1611)

146

Ex - au - di nos Do - mi - ne Ex - au - di nos Do -

Ex - au - di nos Do -

Ex - au - di nos Do -

mi - ne quo - ni - am be - ni - gne est mi - se - ri - cor - di - a

mi - ne quo - ni - am be - ni - gne est mi - se - ri - cor -

mi - ne quo - ni - am be - ni - gne est mi - se - ri - cor -

a quo - ni - am be - ni - gne est mi - se - ri -

quo - ni - am be - ni - gne est mi - se - ri - cor - di - a

bu - a quo - ni - am be - ni - gne est mi - se - ri - cor -

43 6 5 6 15

- cor - di - a - bu - a

mi - se - ri - cor - di - a - bu - a

- di - a - bu - a - a et se cum - dum mul - ti - bu - di - nem

43 76 43 6

Handwritten musical score for four voices (SATB) in G major, common time.

Section 1:

Measures 1-21: Four voices sing in unison. The vocal line consists of eighth-note patterns. The lyrics are: "mi-se-ra-ti-o-nem tu-a-re-spi-ce nos Do-". The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 13. Measure 13 is labeled "43". Measures 22-25 show a continuation of the vocal line with some rhythmic variations and harmonic changes. Measures 26-30 show a return to the original eighth-note patterns and lyrics.

Section 2:

Measures 31-35: The vocal line continues with eighth-note patterns. The lyrics are: "et se-cun-dum mul-ti-tu-di-ne et se-cun-dum mul-ti-tu-di-ne mi-ne". The key signature changes to E major (three sharps) at measure 31. Measures 36-40 show a continuation of the vocal line with some rhythmic variations and harmonic changes. Measures 41-45 show a return to the original eighth-note patterns and lyrics.

Section 3:

Measures 46-50: The vocal line continues with eighth-note patterns. The lyrics are: "spi-ce nos Do- mi-ne et se-cun-dum mul-ti-tu-di-ne et se-cun-dum mul-ti-tu-di-ne mi-ne". The key signature changes to C major (no sharps or flats) at measure 46. Measures 51-55 show a continuation of the vocal line with some rhythmic variations and harmonic changes. Measures 56-60 show a return to the original eighth-note patterns and lyrics.

Section 4:

Measures 61-65: The vocal line continues with eighth-note patterns. The lyrics are: "mi-se-ra-ti-o-nem tu-a-re-spi-ce nos Do- mi-ne et se-cun-dum mul-ti-tu-di-ne et se-cun-dum mul-ti-tu-di-ne mi-ne". The key signature changes to G major (no sharps or flats) at measure 61. Measures 66-70 show a continuation of the vocal line with some rhythmic variations and harmonic changes. Measures 71-75 show a return to the original eighth-note patterns and lyrics.

No 53. A. AGAZZARI : *Grande virgo* (1611)

Dialogo à 3

149

C | | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | <img

30

Chri-sto caelos as-cen-den-te gau-de fra-ens de - - - li-ci-

caelos ascendente gau-de fra-ens de - - - li-ci-

caelos ascenden-te gau-de fra-ens de - - - li-ci-

caelos ascenden-te gau-de fra-ens de - - - li-ci-

35

- is nunc ro-sa iuncta lr-li-is nunc ro-sa iuncta lr-li-is e-mun-da

- is nunc ro-sa iuncta lr-li-is nunc ro-sa iuncta lr-li-is nunc ro-sa iuncta lr-li-is e-mun-da

- is nunc ro-sa iuncta lr-li-is nunc ro-sa iuncta lr-li-is e-mun-da

- is nunc ro-sa iuncta lr-li-is nunc ro-sa iuncta lr-li-is e-mun-da

40

nos a vi-ti-o et tu-o iun-ge fi-li-o e-mun-da nos a vi-ti-

#

nos a vi-ti-o et tu-o iun-ge fr-li-o e-mun-da nos a vi-ti-

nos a vi-ti-o et tu-o iun-ge fi-li-o e-mun-da nos a vi-ti-

nos a vi-ti-o et tu-o iun-ge fi-li-o e-mun-da nos a vi-ti-

45

et tu-o iun-ge fi-li-o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-li-o

et tu-o iun-ge fr-li-o et tu-o iun-ge fr-li-o et tu-o iun-ge fr-li-o

et tu-o iun-ge fi-li-o et tu-o iun-ge et tu-o iun-ge fr-li-o et tu-o iun-ge fi-li-o

et tu-o iun-ge fi-li-o et tu-o iun-ge et tu-o iun-ge fr-li-o et tu-o iun-ge fi-li-o

No. 54. S. LANDI : Ego flos campi (1621)

151

5

C |

B |

C.B. |

10

C |

B |

C.B. |

15

C |

B |

C.B. |

20

C |

B |

C.B. |

25

C |

B |

C.B. |

30

C |

B |

C.B. |

65

76 # . # b 6 76 # 343 6 b

70

lan - gae Sti - pa - te me ma - lis qui - a qui - a

qui - a a - mo - re lan - gae - o

qui - a a - mo -

b6 65 765
343

66 76 b 6 6

#6 43

75 76 43^a 5 43^b

C | Je-sa dul-cis me-mo-ri-a dan-re-ra cor-di gau-di-a sed su-per mel et
 C | sed su-per mel et
 B | set su-per mel et
 B.C. | set su-per mel et

20

us

us nil cogita-tur dul-ci-us quam Jesus De-i fi-li-us nil cogita-tur dul-ci-

us

us nil cogi-ta-tur dul-ci-

56 43

25

43 56 343 43

30

43

35

56 6 # 6 6 6

40 45

43 # 43 # 6

50

A handwritten musical score page featuring four staves of music. The music is in common time (indicated by 'C') and consists of quarter notes and rests. The lyrics are written below each staff. The first staff starts with 'glo- ri- am' and ends with 'ne glo- ri- am'. The second staff starts with 'glo- ri- am' and ends with 'de- re glo- ri- am'. The third staff starts with 'glo- ri- am' and ends with 'de- ne glo- ri- am'. The fourth staff starts with 'glo- ri- am' and ends with 'de- ne glo- ri- am'. The page number '50' is at the top center, and the number '6' is at the bottom left.

glo- ri- am tu-am vi- de - - ne glo- ri- am
glo- ri- am tu-am vi- de - re tu-am vi- de- re glo- ri- am
glo- ri- am tu-am vi- de- ne tu-am vi- de- ne glo- ri- am
glo- ri- am tu-am vi- de- ne tu-am vi- de- ne glo- ri- am

6

No. 56. P. PACE : Duo seraphim

A. 2. & à 3. Se piece, Cantus, Tenor, & Bassus

C

B

B.C.

20

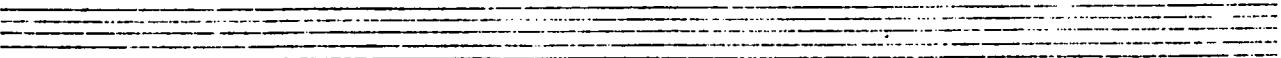
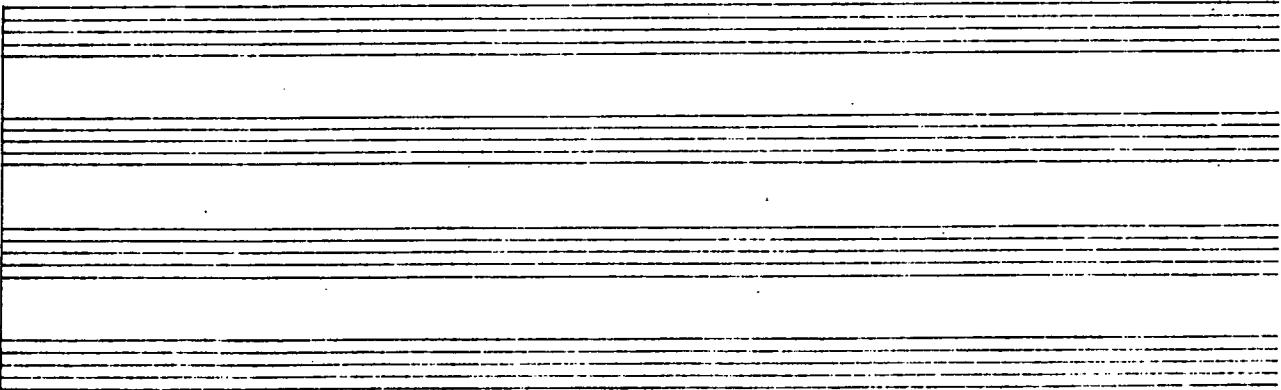
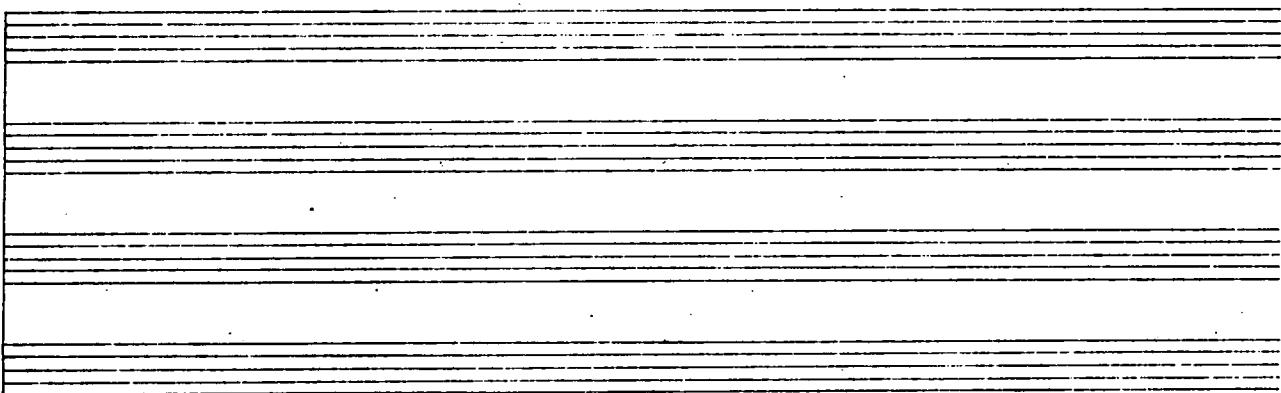
dant in cae - lo et Spi - ri - tus san - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo
 Pe - ter ver - bogn et Spi - ri - tus San - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo
 Pa - ter et Spi - ri - tus San - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo

43

25

Pa - ter et Spi - ri - tus San - ctus et hi tres u - num sunt
 Ver - - dum et Spi - ri - tus San - ctus et hi tres u - num sunt
 et Spi - ri - tus San - ctus et hi tres u - num sunt

6



5

C C 3C.

Vox — di-le-cti me - i di-le-cti me - i vox — di- le-cti me - i ec - ce ec-ce
Vox — di-le-cti me - i vox — di- le-cti me - i ec - ce

i-ste re — nit sa — li-ens in mon-ti-bus tra-ni-li-ens col - les
i-ste re - nit sa - li-ens in mon-ti-bus tra-ni-li-ens col - les tra-ni-li-ens col

10

si-mi-lis est di-le-ctus me-us ca-pre-ae si-mi-lis est di-le-ctus me-us ca-pre-ae hi-nu-logic ce - vi - rum
— les si-mi-lis est di-le-ctus me-us ca - pre-ae di-le-ctus me-us ca - pre-ae hi-nu-logic ce - vi - rum en ipse

15

re-spi-ci-ens per fe-ne - strum prospiciens per can - cel los pro-spi-ci-ens per can - cel -
stak past pa - ri - e - tem no - strum re-spi-ci-ens per fe-ne - strum prospiciens per can - cel los pro-spi-ci-ens

20

— - los en di-le-ctus me - us en di-le-ctus me - us lo - qui - tur mi -
per can - cel - los en di-le-ctus me - us en di-le-ctus me - us lo - qui - tur mi -

25

- hi en di - le-ctus me - us lo - qui - tur mi - hi
- hi en di - le-ctus me - us lo - qui - tur mi - hi

C Vi-di tur-bam mag-nam vi-di tur-bam magnum quem di-nu-merate nemo po-te-rat

B Vi-di tur-bam mag-nam vi-di quem di-nu-merate nemo po-te-rat quem di-nu-merate nemo po-te-

B.C. 6 b3 #3

5 quen-di-nu-merate nemo po-te-rat vidi tur-bam magnum vidi tur-bam magnum stan-

—rat vidi tur-bam magnum vidi tur-bam magnum ex omni-bus gen-ti-bus stan-tes ante thronum stan-

6 6 b3 #3

10 —tes ante thronum ex omni-bus gen-tes stan-tes ante thronum stan-

—tes ante thronum ex omni-bus gen-tes ex omni-bus gen-tes stan-tes ante thronum stan-

45[#] 6 b3 6 45[#]

15 —tes ante thronum vidi tur-bam magnum vidi tur-bam magnum

—tes ante thronum vidi tur-bam magnum vidi tur-bam magnum

6 b3 #3

No. 59.

P. QUAGLIATI: Cantabo Domino (1618)

Organo, con doi Soprani 161

10

Ca-na-bo-bo bo - mi - ho in vi - ta me — a
in vi - ta me — a Ca-na-bo-bo bo - mi - ho in vi - ta me — — a

20

in vr - ta me - a psal - lam de - o quon - di - u sum
 in vi - ta me - a psal - lam de - o quon - di - u sum psal - lam de - o

35

quem-di-u Sum ju-cum-dus sit e-i e-lo-qui-um me-e-go

quem-di-u Sum

G-o #o o #o o #o o

40

-um e-go Vero delectabor in Do-mi-no e-go re-ro

Vero delectabor in Do-mi-no delectabor in Do-mi-no e-go re-ro de-lec-ta-bor in

45

de-lec-ta-bor in Do-mi-no delectabor in Do-mi-no delecta-bor de-lec-ta-bor in Do-mi-no

Do-mi-no delectabor in Do-mi-no delectabor in Do-mi-no delectabor in Do-mi-no delectabor in Do-mi-no

#o o o o

50

-mi-no can-ta-bo Do-mi-no in vi-ta ne-a can-ta-bo

-mi-no can-ta-bo Do-mi-no in vi-ta ne-a can-ta-bo Do-mi-no can-ta-bo

o o o o

55

Do-mi-no in vi-ta me — a in vi-ta me — a
Do-mi-no in vi-ta me — a in vi-ta me — a in —

60

in vi-ta me — a
vi-ta me — — a

No. 60. P. AGOSTINI : Preparate corda vestra (1625)

164

Vln

C

B

Pre - pa - ra - te cor - da - ve - stra Do - mi - no pre - pa - rate cor - da - ve -

B

Pre - pa - ra - te cor - da - ve - stra Do - mi - no pre - pa - rate cor - da - ve -

Lute

S.C.

4 3#

5

- - stra Do - mi - no et servite illi so - li et servite illi so -

- - stra Do - mi - no et servite illi so - li et servite illi so - li et servite illi

10

li et ser - vi - te il - li so - li et ser - vi - te il - li

li et ser - vi - te il - li so - li et ser - vi - te il - li so - li

15

so - li et servite il - li so - li et servite il - li so - li et libe - ra - bit vos
et servite il - li so - li et servite il - li so - li et libe - ra - bit vos

343

20

de ma - ni - bus i - ni - mi - co - rum ve - sto - rum et libe - ra - bit vos libe - ra - bit vos libe - ra - bit
de ma - ni - bus i - ni - mi - co - rum ve - sto - rum et libe - ra - bit vos libe - ra - bit vos libe - ra - bit

25

vos de ma - ni - bus i - ni - mi - co - rum i - ni - mi - co - rum i - ni - mi - co - rum ve - sto - rum de ma - ni - bus i - ni - mi - co - rum i - ni - mi - co - rum
vos de ma - ni - bus i - ni - mi - co - rum i - ni - mi - co - rum ve - sto - rum de ma - ni - bus i - ni - mi - co - rum i - ni - mi - co - rum

30

-co-rum i-ni-mi-co-rum re-sto-rum et au-fer-le De-us a-li-e nas de me-di-o ve-

-rum i-ni-mi-co-rum re-sto-rum et au-fer-le De-us a-li-e nas de me-di-o ve-

35

6

-stri con-ver-ti-mi-ni an-Ver-ti-mi-ni con-ver-ti-mi-ni convertini

-stri

40

-ni ad De-um in to-to cor-de ve stro et li-be-ra-bit vos

et li-be-ra-bit vos de ma-ni-bus i-ni-co-

45

de ma-ni-bus i-nimi-co-
rum ve-sto- rum
con-ver-ti-mi-nc
rum ve-sto-
rum con-ver-ti-mi-
ni con-ver-ti-mi-

50

conver-ti-mi-nc a De- um in to-te cor-de
rum ve-sto- li-be-ra-bit ros de ma-ni-bus i-nimi-co-rum ve-sto-
ni con-ver-ti-mi-nc a De- um in to-te cor-de
rum ve-sto- li-be-ra-bit ros de ma-ni-bus i-nimi-co-rum ve-sto-

55

-rum i-ni-mi-co- rum ve-sto- rum
-rum i-ni-mi-co- rum ve-sto- rum

No. 61.

D. Campisi : Doleo super te (1622)

168

C 

C

B.C.

do - le - o su - per te do - le - o su - per te do -
le - o su - per te frater mi Jo - na - tha su - per te frater mi su - per te
- le - o su - per te frater mi Jo - na - tha su - per te frater mi su - per te
Jo - na - tha a - ma - bi - lis su - per a - ma - remna - li - o - rem
mi Jo - na - tha a - ma - bi - lis su - per a - ma - remna - li - o - rem
a - ma - bi - lis su - per a - ma - remna - li - o - rem
- per a - ma - rem mu - li - e - rum a - ma - bi - lis a - ma - bi - lis su -
a - ma - bi - lis a - ma - bi - lis su -
- per a - mo - rem mu - li - e - rum Sic - ut ma - ter n - ni - cum a - mat fi - li - um i -
- per a - mo - rem mu - li - e - rum
ta te di - li - ge - bam si - cut ma - ter
Sic - ut ma - ter u - ni - cum a - mat fi - li - um i - ta te di - li - ge - bam Sic - ut

Handwritten musical score page 169. The score consists of two staves. The top staff has three measures of music followed by a repeat sign and three more measures. The bottom staff continues the melody. The lyrics are written below the notes. Measure numbers 6, 6, 56, 56, 43, 45*, and 43 are indicated below the notes.

u ni-cum a-mat fi-li-um i - ta te di-li-ge - ³⁰bam i - ta te i - ta te i -
ma-ter u - ni-cum a-mat fi-li-um i - ta te di-li-ge - bam i - ta te i -
ta te di-li-ge - bam
43 76 43

C/T *Dilectus me-us* *dilectus me-us*

C/T *dilectus me-us* *dilectus me-* *us dilectus me -*

8.C. *dilectus me-us* *dilectus me-* *us dilectus me -*

5 *dilectus me-us loquitur mi - hi* *dilectus me-us* *et e - go il -*
us *loquitur mi - hi* *lo - quit - tur mi - hi* *dilectus me-us lo - quit - tur mi - hi*

10 *- li* *qui pa - sci - tur in - ter ll - li - a.*

15 *do - nec ad - spi - rent di - es* *do - nec ad - spi - rent di - es*
qui pa - sci - tur in - ter ll - li - a. *do - nec ad - spi - rent di - es*

20 *et de - cli - nen - tur um - bre* *et de - cli - nen - tur um - bre et de -cli - nen - tur* *et de -cli - nen - tur um - bre*
et de -cli - nen - tur um - bre *et de -cli - nen - tur um - bre et de -cli - nen - tur* *et de -cli - nen - tur um - bre*

25 *dilectus me-us de - scen - dit in hor -* *dilectus me-us de - scen - dit in hor -*
di - le - ctus me - us de - scen - dit in hor - *um*

35

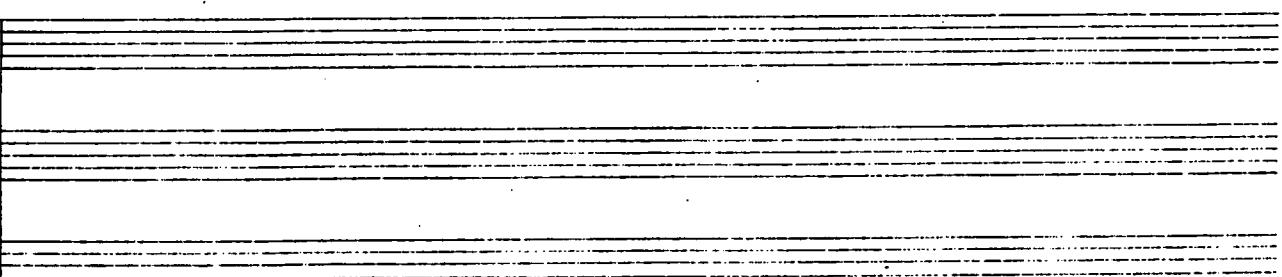
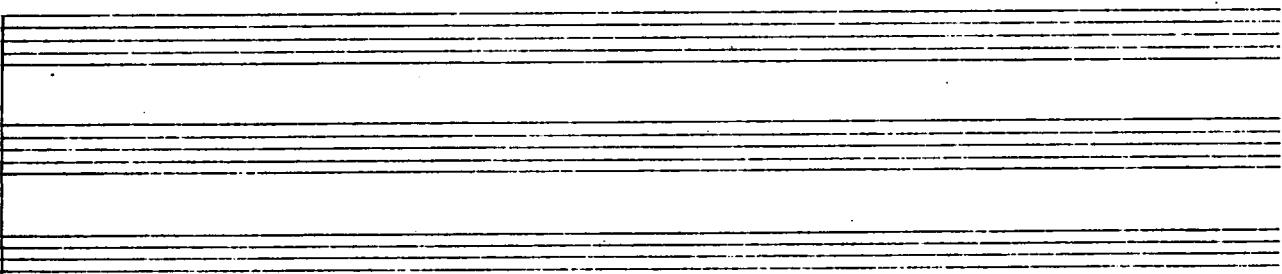
[#]

40

45

50

43



No 63. G. GRAMBERTI : *Anima mea* (1627)

172

5

C
C
T
B
BC
(start)

A- ni-ma me-a a- ni-ma me-a an-ge-o-nim pa - ne

A- ni-ma me-a a- ni-ma me-a an-ge-o-nim pa - ne

A- ni-ma me-a a- ni-ma me-a a

A- ni-ma me-a a- ni-ma me-a a

10

15

est
est
lan-gue-at et li-que-fi-at cor me- um lan-gue-at
lan-gue-at et li-que-fi-at
lan-gue-at et li-que-fi-

20

-at et li-que-fi-at cor me-um in solo a-

et li-que-fi-at cor me-um in solo a-

et li-que-fi-at cor me-um in solo a-

-at cor me- um in solo a-mo-re

25

-mo-re et de-si-de-ri-o tu - o

mo-re et de-si-de-ri-o tu - o

et de-si-de-ri-o tu - o borne Je-su

et de-si-de-ri-o tu - o borne Je-su quam dulcis quam suavis

30

quam su-a-vis est est cibus quidem caelio de-san -

quam su-a-vis est

piano

quam dulcis quam suavis est quam su-a-vis est

piano

est quam su-a-vis est quam su-a-vis est

35

-dit

est cibus qui de caelo de-scen - dit

et cibus qui de caelo de-scen - dit

est cibus qui de caelo de-scen - dit

est cibus qui de caelo de-scen - dit

cibus qui de caelo est cibus qui de caelo

est cibus qui de caelo de-scen - dit

est cibus qui de caelo et cibus qui de caelo de-scen - dit

est cibus qui de caelo de-scen - dit

caelo est cibus qui de caelo est cibus qui de caelo de-scen - dit

C: 0 mors il- la quem a- ma- ra quem im-mi-tis
 B: 0 mors il- la quem a- ma- ra a- ma- ra
 C: 0 mors il- la quem a- ma- ra a- ma- ra

- ma- ra quem im-mi-tis quem im-mi-tis
 que fer cel-
 que im- mi-tis que im- mi-tis que fer cel-
 - lam in- tro-

- lam in- tro- i - vit in qua mun- di Vi- ta vi- nit in qua mun- di
 - i - vit in qua mun- di Vi- ta Vi- vit in qua mun- di

20 Vi- ta Vi- vit Te mor- dens cor dul-cis-si-mum
 Vi- ta Vi- vit Te mor- dens cor
 dul-cis- si- num pro- pter mor- fear quem tu- lis- ti
 dul-cis- si- num pro- pter

25 cor dul- cis- si- num pro- pter mor- fear quem tu- lis- ti
 dul-cis- si- num pro- pter

30 quam tu- li- sti quando pro me de-fe- cis- ti
 mor- tem quam tu- li- sti quando pro me de-fe- cis- ti

35

A handwritten musical score page featuring three staves of music. The first staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "ci-sti quando pro me" are written below the notes. The second staff begins with a soprano clef, a key signature of one sharp, and a common time signature. The lyrics "quando pro me" are written below the notes. The third staff begins with a alto clef, a key signature of one sharp, and a common time signature. The lyrics "de-fe-ci- - sti de-fe-cis- ti" are written below the notes. Measure numbers 75, 76, 77, and 78 are indicated below the staves. The page is filled with numerous blank five-line staves for continuation.

20

ec-ce ec-ce spon-sus ve-nit pro-dun-tes vir-gi-nes
ec-ce ec-ce spon-sus ve-nit pro-dun-tes vir-gi-nes
lam-pa-des ec-ce ec-ce spon-sus ve-nit
pro-dun-tes vir-gi-nes

65 66 5 6 6 6 . 6 6 #

25

-des ec-ce ec-ce spon-sus ve-nit pro-dun-tes vir-gi-nes
-des ec-ce ec-ce spon-sus ve-nit pro-dun-tes vir-gi-nes
ec-ce ec-ce spon-sus ve-nit pro-dun-tes vir-gi-nes qp-
ta-te ap-ta-te ve-stras lam-pa-

56 6 6 6 6 6 6 6 6 6 #

30

ap-ta-te ap-ta-te ve-stras lam-pa-des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus
ap-ta-te ap-ta-te ve-stras lam-pa-des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus
-des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus

6 6 6 # 6 6 6 6 6 6 6 6

30

ve-nit ec-ce ec-ce spon-sus ve-nit
ve-nit ec-ce ec-ce spon-sus ve-nit
ve-nit ec-ce ec-ce spon-sus ve-nit

6 43

Solo

C Ju - bi - le - mus in ar - ca Do - mi - ni De - i Ju - bi - le - mus Ju - bi -

A Ju - bi - le - mus Ju - bi -

T Solo Ju - bi - le - mus in ar - ca Do - mi - ni De - i Ju - bi - le - mus Ju - bi -

B Ju - bi - le - mus Ju - bi -

C Ju - bi - le - mus Ju - bi -

A Ju - bi - le - mus Ju - bi -

T Ju - bi - le - mus Ju - bi -

B Ju - bi - le - mus Ju - bi -

3.C. Ju - bi - le - mus Ju - bi -

43

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo cum Da - vid Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo cum Da - vid Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo cum Da - vid Ex - ul -

-le - mus in ar - ca Do - mi - ni De - i to - to a - ni - mo cum Da - vid Ex - ul -

10 43 15

20

-fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu solo
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu ar-ca e-nim do-ni-
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu
 -fe-mus spi-ri-tu ex-ul-te-mus spi-ri-tu

25

43

30 solo

clar-me-mus clar-me-mus A-re grati-a ple-
 clar-me-mus clar-me-mus
 clar-me-mus clar-me-mus
 -he har-di-e re-gui-e-vit clar-me-mus clar-me-mus
 clar-me-mus clar-me-mus cum Ga-bri-e-le A-re grati-a ple-
 clar-me-mus clar-me-mus cum Ga-bri-e-le
 clar-me-mus clar-me-mus cum Ga-bri-e-le
 clar-me-mus clar-me-mus cum Ga-bri-e-le

35

-na Do-mi-nus te-cum Do-mi-nus te-cum Do-mi-nus te-cum

solo

A- ve gau-di-i pe-la-gus in-ex-

-na Do-mi-nus te-cum Do-mi-nus te-cum

solo

A - - ve

f3 43 43 6 6 45

c c c

g-aus-tum A - ve u-ni-cum mo-les-ti-a-rum Mo-les-ti-a-rum molestrium le-

solo

gau-di-i pe-la-gus in-ex-aus-tum

A - ve u-ni-cum mo-les-ti-a-rum Mo-les-ti-a-rum

6 # #

50

solo

A - ve om- ni-um cor-dis om- ni-um cor-dis do- lo-

- va - men

solo

A - ve om-ni-uM cor-dis do-lo -

le - va - men

65 76 43

75

C Di - xe - runt di - sci - pu - li ad be - a - tum Tho - - mas vi - di - mus Do -
 C Di - xe - runt di - sci - pu - li at be - a - tum Tho - mas vi - di - mus Do -
 A Di - xe - runt di - sci - pu - li ad ke - a - tum Tho - mas vi - di - mus Do -
 T Di - xe - runt di - sci - pu - li ad ke - a - tum Tho - - mas
 B Di - xe - runt di - sci - pu - li ad be - a - tum Tho - - mas
 3.C. Di - xe - runt di - sci - pu - li ad be - a - tum Tho - - mas

- mi- num II- le au - tem di- xit e- is
 - mi- num II- le au - tem di- xit e- is
 - mi- num II- le au - tem di- xit e- is Sola
 II- le au - tem di- xit e- is Ni - si Vi - de -
 II- le au - tem di- xit e- is

ro in ma-ni-bus ei- us fi-xur-am clা vo- rum et mit-tam re-num he-am in la- tus ei - us non

20

post di-es o - cto ia - nu-is clau-sis
 post di-es o - cto ia - nu-is clau-sis
 post di-es o - cto ia - nu-is clau-sis
 post di-es o - cto ia - nu-is clau-sis
 Ver-nit Je-sus et ste-
 cre - dam non cre - dam post di-es o - cto ia - nu-is clau-sis Ver-nit Je-sus et
 post di-es o - cto ia - nu-is clau-sis Ver-nit Je-sus et
 6 65 43 0

30

Mit-te mit-te ma-num tu - am et cognosce
Mit-te mit-te ma-num tu - am et cognosce

-tit in me-di-o e- o - rum et di-xit tho - mae
ste- tit in me-di-o e- o - rum et di-xit tho - mae

ste- tit in me-di-o e- o - rum et di-xit tho - mae

35

la-ca cla - vo - rum et no-li es-se in- cre-du-lus sed fi-de - les et no-li es - se in - cre-du-lus sed fi -

la-ca cla - vo - rum et no-li es - se in-cre-du-lus selfi de - les et no-li es - se in -

8

56 92

40

- de - lis re-spon-dit Tho-mas et di-xit e-i
- ore-du-lus sed fi-de-lis re-spon-dit Tho-mas et di-xit e-i
re-spon-dit Tho-mas et di-xit e-i
re-spon-dit Tho-mas et di-xit e-i
re-spon-dit Tho-mas et di-xit e-i

56 53 6 #6# #8# #

45

a-it Il-li Je-sus
a-it Il-li Je-sus
a-it Il-li Je-sus
mi-nus me-us Bo- mi-nus me-us us et De-us me-us et De-us me-us a-it Il-li Je-sus
a-it Il-li Je-sus
a-it Il-li Je-sus

60 6 50

55

be-a-ti be-a-ti qui non vi-de-runt beatu-pi
be-a-ti be-a-ti qui non vi-de-runt beatu-pi
be-a-ti qui non vi-de-runt beatu-pi
be-a-ti qui non vi-de-runt beatu-pi
qui a vi-di-sti me tho-ma cre-di-di-sti be-a-ti qui

76 56 6 45 6 [6]

60

non vi-de-runt et credi-de-runt
et credi-de-runt be-a-ti qui non vi-de-runt et credi-de-runt
non vi-de-runt et credi-de-runt be-a-ti qui non vi-de-runt et credi-de-runt
non vi-de-runt et credi-de-runt be-a-ti qui non vi-de-runt et credi-de-runt
non vi-de-runt
be-a-ti qui non vi-de-runt et credi-de-runt

65

-lu-ia al- le- lu- ia al- le- lu- ia al- le- lu- ia al-
 -lu-ia al- le- lu- ia al- le- lu- ia al- le- lu- ia al-
 -lu-ia al- le- lu- ia al- le- lu- ia al- le- lu- ia al-
 -lu-ia al- le- lu- ia al- le- lu- ia al- le- lu- ia al-
 -lu-ia al- le- lu- ia al- le- lu- ia al- le- lu- ia al-

70

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

6 43 0 6 43 0

80

le - lu - ia al - le - lu - ia al - le - lu - ia
 - le - lu - ia al - le - lu - ia al - le - lu - ia
 - le - lu - ia al - le - lu - ia al - le - lu - ia
 - le - lu - ia al - le - lu - ia al - le - lu - ia
 - le - lu - ia al - le - lu - ia al - le - lu - ia

C

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le est

Q

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le est

A

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le

T

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le est

S

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le

B

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le

B.C.

Do - mi - ne Do - mi - nus no - ster quam ad-mi - ra - bi - le

6

10

quam ad-mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ter - ra

quam ad-mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ter - ra

eit no - men tu - um in u - ni - ver - sa ter - ra

quam ad-mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ter - ra quo - ni -

est no - men tu - um in u - ni - ver - sa ter - ra in u - ni - ver - sa ter - ra

est no - men tu - um in u - ni - ver - sa ter - ra

6 #

15

20

ex 0 - ex 0 -

am e-le-va-ta est ma-gari-fi-cen-ti - a tu - ar su - per cae - los su - per cae - los

#

56 76 #

25

#

30

I-ni-mi-cos tu- os ut de-stra-as i-ni- mi-cum et ul- to - rem Do- mi-ne
 I-ni-mi-cos tu- os ut de-stra-as i-ni- mi-cum et ul-to - rem Do- mi-ne
 de-stra-as i-ni- mi-cum et ul- to - rem Do- mi-ne
 mi-ne

Do- mi-ne

Do- mi-ne

Do- mi-ne

Do- mi-ne

6

35

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in

Do- mi-nus no- ster quem ad-mir-a-bi-le est quam ad-mir-a-bi-le est no-men tu- um in

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in u-ni-

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in u-ni-

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in

Do- mi-nus no- ster quem ad-mir-a-bi-le est no-men tu- um in

265

Handwritten musical score for a vocal piece. The score consists of six staves, each with a different vocal line. The vocal parts are labeled with their names: "uni-versa" (top), "uni-versator" (second), "uni-Ver-Sa" (third), "-ver-sa ter—" (fourth), "ver-sa" (fifth), and "uni-ver-Sa" (sixth). The music is in common time, with a key signature of one sharp (#) and a tempo of 6. The lyrics are written below the notes. The first five staves have identical lyrics: "uni-ver-sa ter— ra". The sixth staff begins with "uni-ver-Sa ter— ra" and then continues with "Quo- ni-am vi-de-bo cae-tos tu- os o-pe-ra di-gi- to — ri-um". A "Sonus" label is placed between the fifth and sixth staves.

50

Handwritten musical score for a vocal piece. The score consists of four staves, each with a different vocal line. The vocal parts are labeled with their names: "lu-nam et stel-las" (top), "lu-nam et stel-las" (second), "lu-nam et stel-las" (third), and "-rum" (bottom). The lyrics are written below the notes. The first three staves have identical lyrics: "lu-nam et stel-las lu-nam et stel-las quale tu fun-da-sti quale tu fun-da— sti". The fourth staff has the lyrics "rum lu-nam et stel-las quale tu fun-da-sti quale tu fun-da— sti". A "Quid est" label is placed at the end of the score.

55

8 ho-mo quod me-mo-res ei-us aut fi-li-us ho-mi-nis pro-ni-am quo-hi-am vi-si-tas e-

8

0

3

60

65

glori-a et ho-no — re co-ro-na-sti e—
glori-a et ho-no — re co-ro-na-sti

mi-nu-i-sti e— um pa-ti-lo mi-nus ab an-ge-lis

um pa-ti-lo mi-nus ab an-ge-lis

56

70

e-um Do-mi-ne et con-sti-tu-i-sti e-um su-per o-pe-ra ma-nu-um tu-a-rum

e-um Do-mi-ne et con-sti-tu-i-sti e-um su-per o-pe-ra ma-nu-um tu-a-rum su-per

e-um Do-mi-ne et con-sti-tu-i-sti e-um su-per o-pe-ra ma-nu-um tu-a-rum

75

Su-per o-pe-ra ma-nu-um tu-a-rum Do-mi-ne Do-mi-nus no-

o-pe-ra ma-nu-um tu-a-rum ma-nu-um tu-a-rum Do-mi-ne Do-mi-nus no-

Su-per o-pe-ra ma-nu-um tu-a-rum ma-nu-um tu-a-rum Do-mi-ne Do-mi-nus no-

85

-Ver-sa ter- - ra

-Ver-Sa ter- - ra

-ver-sa in u-ni-ver-sa ter- - ra

- in u-ni-ver-sa ter- - ra

8 -ver-sa ter- - ra in u-ni- ver-sa ter- - ra

w - ni - ver - sa ter - - ra

w - ni - ver - sa ter - - ra

No. 69.

D: CAMPSI : Landes ergo (1622)

196

5

C
A
T
B
B.C.

Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na in cae-le-sti-hie-ar-chia

Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na in cae-

Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

6

15

no-va sonet armo-nia nova ducta can-ti-co

-le-sti hier-ar-chia

no-va sonet armo-nia nova ducta can-ti-co

no-va sonet armonia

in cae-le-sti-hie-

no-va sonet armonia nova ducta cantico

6 43 # # 6 43

20

-ni-a no-va sonet armonia nova ducta nova ducta cantico no-va ducta can-ti-co Lan-des

in cae-le-sti armonia nova sonet armonia nova ducta cantico no-va ducta can-ti-co Lan-des

Lan-des

Lan-des

43 # # 43 0

25

ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co vo-ce ple-na fe- lix per que gaudia

ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co vo-ce ple-na fe- lix per que gaudia

8 ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co vo-ce ple-na fe- lix per que gaudia

ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co vo-ce ple-na fe-

30

35

tota iam Ecclesiam sumens ex-ul-ta-tur fe- lix per que gaudia tota iam Ec-

fo- lix per que gaudia tota iam Ecclesiam sumens ex-ul-ta-tur tota iam Ecclesiam sumens ex-ul-ta-tur tota iam Ecclesiam sumens ex-ul-ta-tur tota iam Ecclesiam sumens ex-ul-ta-tur

fe- lix per que gaudia tota iam Ecclesiam sumens ex-ul-ta-tur tota iam Ecclesiam sumens ex-ul-ta-tur

6 45*

40

-clesia sumens ex-ul-ta-tur ex-ul-ta-tur Lau-des ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co

-clesia sumens exulta-tur ex-ul-ta-tur Lau-des ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co

8 -clesia sumens ex-ul-ta-tur ex-ul-ta-tur Lau-des ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co

Lau-des ergo Do- mi-ni-co per-so- ne-mas mi- ri-fi- co

45

50

Vo-ce ple-na sed tu Pa-ter sed tu Pa-ter pi-e bo-ne apud curam summi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne pi-e bo-ne apud curam summi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne apud curam summi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne apud curam summi regis derelicti vi-

55

—ces gregis comenda per sae-cu-la a-pud curam summi regis derelicti vi-ces gregis comenda per sae-cu-

—ces gregis comenda per sae-cu-la a-pud curam summi regis derelicti vi-ces gregis comenda per sae-cu-

—ces gregis comenda per sae-cu-la a-pud curam summi regis derelicti vi-ces gregis comenda per sae-cu-

—ces gregis comenda per sae-cu-la a-pud curam summi regis derelicti vi-ces gregis comenda per sae-cu-

60

65

lau-des ergo do-mi-ni-co per-so-ne-mas mi-ri-fi-co vo-ce ple-na

No 70.

F. MARTINI : Qualis est dilectus (1617).

199

5

C A B C A T B Soprano

Qua-lis est Qua-lis est

Piano: [Handwritten piano part showing chords and bass notes]

15

-le - cto 0 pul-cher-ri- mar 0 pul- cher-ni-ma — nati-e-re

-le - do —

-le - cto

- - cto

di-le- cto

- cto ex di-le- cto

-le - cto

20

Dr. le-ctas

Dr. le-ctas

Dr. le-ctas

343

25

e - le - chus ex
e - le - chus ex
e - le - chus ex
e -

me - us can-di-dus et ra-bi - cum - dus can-di - dus et ra - bi - cum - das can - di - dus e - le - chus e - le - chus ex mil - li - bus e -

me - us can-di-dus et ra-bi - cum - dus can-di - dus et ra - bi - cum - das can - di - dus e - le - chus e - le - chus ex mil - li - bus e -

me - us can-di - das et ra-bi - cum - dus can-di - das et ra - bi - cum - das can - das e - le - chus ex mil - li - bus e -

me - us can-di - das et ra-bi - cum - das can-di - das et ra - bi - cum - das can - das e - le - chus e - le - chus ex mil - li - bus e -

6 43

30

multibus elephas ex multibus ex multibus
 multibus elephas ex multibus ex multibus
 multibus elephas ex multibus ex multibus
 - le - phas ex multibus ele - phas ex multibus spe - ci - es ei - us ut li - ba - ni e - le - phas e - le -
 - le - phas ex multibus ele - phas ex multibus spe - a - es ei - us ut li - ba - ni e - le -
 - le - phas ex multibus ele - phas ex multibus spe - ci - es ei - us ut li - ba - ni e - le - phas e -
 - le - phas ex multibus ele - phas ex multibus spe - ci - es ei - us ut li - ba - ni e - le - phas e -

35

e - le - phas e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 e - le - phas e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 e - le - phas ut ce - dri e - le - phas ut ce - dri e - le - phas ut ce -
 - phas ut ce - dri e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 - phas ut ce - dri e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 - phas ut ce - dri e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 - phas ut ce - dri e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -
 - phas ut ce - dri e - le - phas e - le - phas ut ce - dri e - le - phas ut ce -

6 43 0 6 43 0

40

-dri qua de-di-na - vit di-le - -dus tu-us di-le - dus ta-us o

-dri

-dri

-dri

-dri

-dri

-dri

-dri

-dri

56

45

43

50

fa - cher - ri - ma - mu - li - er - um

dr - le - chus me - us di - la - ches me -

di - le - chus me - us di - le - ches me -

di - le - chus me - us di - le - ches me -

di - le - chus me - us di - le - ches me -

♭

#

55

- 60

88

- sea - tur ut pa-sea - - - tur in hor -

- Sea - tur ut pa-sea - tur

- Sea - tur in hor -

ut pa-sea - tur ut pa-sea - tur in hor - tis

ut pa-sea - tur ut pa-sea - tur

ut pa-sea - tur ut pa-sea - tur in hor - tis

ut pa-sea - tur ut pa-sea - tur

75

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

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

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

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

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

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

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

A handwritten musical score for six voices, consisting of ten staves of music. The voices are labeled from top to bottom as follows:

- Top voice: *gat*
- Second voice: *- a col- li- gat*
- Third voice: *- a col- li- gat*
- Fourth voice: *- a col- li- gat*
- Fifth voice: *- a col- li- gat*
- Bottom voice: *- - li- gat*

The music is written in common time, with various note heads and stems. Measure numbers 6 and 43 are indicated at the bottom left. The score is divided into two sections by a vertical bar line.

Handwritten musical score for five voices (C, C, A, T, B) and basso continuo (B.C.). The music is in common time, with a key signature of one sharp. The vocal parts sing in French, while the continuo part uses Italian notation.

C:

- Per-cus-sit Sa - ul mil - le et David decem mi-li-a et
- Per-cus-sit Sa - ul mil - le et Da-vid decem mi-li-a et

A:

- Et Da-vid decem mi-li-a et Da-vid decem mi-li-a et

T:

- Et David decem mi-li-a et David decem mi-li-a et

B:

- Et David decem mi-li-a et David decem mi-li-a et

B.C. (Basso Continuo):

-
-
-
-
-

Handwritten musical score for five voices (C, C, A, T, B) and basso continuo (B.C.). The music is in common time, with a key signature of one sharp. The vocal parts sing in French, while the continuo part uses Italian notation.

C:

- mi - li - a Per-cus-sit Sa - ul mil - le et David decem
- mi - li - a Per-cus-sit Sa - ul mil - le et David decem
- mi - li - a per-cus-sit Sa - ul mil - le et David decem
- mi - li - a per-cus-sit Sa - ul mil - le et David decem
- mi - li - a Per-cus-sit per - cus-sit Sa - ul mil - le et David decem

A:

-
-
-
-
-

Handwritten musical score for five voices (C, C, A, T, B) and basso continuo (B.C.). The music is in common time, with a key signature of one sharp. The vocal parts sing in French, while the continuo part uses Italian notation.

C:

- mi - li - a et David decem milia et Da-vid decem mi - li - a Al-le - lu - ia Al -
- mi - li - a et David decem milia et Da-vid decem mi - li - a Al-le - lu - ia Al -
- mi - li - a et David decem milia et David decem mi - li - a Al-le - lu - ia Al - lu - ia Al -
- mi - li - a et David decem milia et David decem mi - li - a Al-le - lu - ia Al - lu - ia Al -
- mi - li - a et David decem mi - li - a et Da-vid decem mi - li - a Al-le - lu - ia Al - lu - ia Al -

A:

-
-
-
-
-

15

- le - lu - ia
 - le - lu - ia
 - lu - ia
 - le - lu - ia
 - le - lu - ia Tem-pus redemptio - - nis ad - ve - rit Al-le - lu - ia

20

ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur
 ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur Al-le - lu - ia
 ex - ul - te - mur et lae - te - mur et lae - te - mur
 ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur Al-le - lu - ia
 Al - le - lu - ia ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur Al - le - lu - ia

25

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia + flo - res fa - ctæ sunt vul - ne - ra
 - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia flo - res fa - ctæ sunt
 Al - le - lu - ia
 Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

30

Chri - sti val - he-ra Chri - sti
val - he-ra Chri - sti va - le - ra Chri - - sti
et fru-chus sa - lu - tis de - de -
et fru-chus sa - lu - tis de - de -

et fru-chus sa - lu - tis de - de - vant et fru-chus sa - lu - tis de -
et fru-chus sa - lu - tis de - de - vant et fru-chus sa - lu - tis de -
- vant et fru-chus sa - lu - tis et fru-chus sa - lu - tis de - de -
- vant et fru-chus sa - lu - tis et fru-chus sa - lu - tis de - de -
8 vant et fru-chus sa - lu - tis et fru-chus sa - lu - tis de - de -
et fru-chus sa - lu - tis de - de - vant et fru-chus sa - lu - tis de -
et fru-chus sa - lu - tis de - de - vant et fru-chus sa - lu - tis de -

35

- de - rant ex - ul - te - mous et lae - te - mous et lae - te -
- de - rant ex - ul - te - mous et lae - te - mous ex - ul - te - mous et lae - te -
- de - rant ex - ul - te - mous et lae - te - mous et lae - te -
- de - de - rant ex - ul - te - mous et lae - te - mous ex - ul - te - mous et lae - te -
- de - de - rant ex - ul - te - mous et lae - te - mous ex - ul - te - mous et lae - te -
- de - de - rant ex - ul - te - mous et lae - te - mous ex - ul - te - mous et lae - te -

40

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

Soprano: *le - lu - ia*
 Alto: *le - lu - ia*
 Bass: *le - lu - ia*

No. 72. P. QUAGLIATI : Ego dormio (627)

210

Handwritten musical score for a six-part setting of "Ego dormio". The parts are labeled C, A, T, B, C, and S.C. The music is in common time, with a key signature of one sharp. The vocal parts sing Latin text, while the basso continuo part (S.C.) provides harmonic support with sustained notes and bassoon entries.

Part C:

- Measures 1-4: "E - jo dor - mi - o et cor me - um vi - - gi - lat solo"
- Measure 5: "et cor me - um"

Part A:

- Measures 1-4: "C" (rest)
- Measure 5: "et cor me - um"

Part T:

- Measures 1-4: "T" (rest)
- Measure 5: "et cor me - um"

Part B:

- Measures 1-4: "B" (rest)
- Measure 5: "et cor me - um"

Part C:

- Measures 1-4: "C" (rest)
- Measure 5: "E - go dor - mi - o"

Part A:

- Measures 1-4: "A" (rest)
- Measure 5: "et cor me - um vi - - gi - lat"

Part T:

- Measures 1-4: "T" (rest)
- Measure 5: "et cor me - um vi - - gi - lat"

Part B:

- Measures 1-4: "B" (rest)
- Measure 5: "et cor me - um vi - - gi - lat"

S.C. (Basso Continuo):

- Measures 1-4: "S.C." (rest)
- Measure 5: Bassoon entry with notes "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o".

Handwritten musical score for a six-part setting of "Ego dormio". The parts are labeled C, A, T, B, C, and S.C. The music is in common time, with a key signature of one sharp. The vocal parts sing Latin text, while the basso continuo part (S.C.) provides harmonic support with sustained notes and bassoon entries.

Part C:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "ego dor - mi - o"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "et cor me - um vi - - gi - lat"

Part A:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "ego dor - mi - o"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "et cor me - um vi - - gi - lat"

Part T:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "ego dor - mi - o"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "et cor me - um vi - - gi - lat"

Part B:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "vi - gi - lat"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "vi - gi - lat"

Part C:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "vi - gi - lat"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "vi - gi - lat"

Part A:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "vi - gi - lat"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "vi - gi - lat"

Part T:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "vi - gi - lat"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "vi - gi - lat"

Part B:

- Measures 1-4: "vi - gi - lat"
- Measure 5: "vi - gi - lat"
- Measures 6-9: "vi - gi - lat"
- Measure 10: "vi - gi - lat"

S.C. (Basso Continuo):

- Measures 1-4: "vi - gi - lat"
- Measure 5: Bassoon entry with notes "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o".
- Measures 6-9: Bassoon entries with notes "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o".
- Measure 10: Bassoon entry with notes "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o".

15

me-um et cor me-um vi-gi-lat

- lat et cor me-um vi-gi-lat

- lat et cor me-um vi-gi-lat

et cor me-um vi-gi-lat vox dilecti me-i pul-sea-tis

et cor me-um vi-gi-lat

me-um et cor me-um vi-gi-lat

et cor me-um vi-gi-lat

et cor me-um vi-gi-lat vox dilecti me-i

20

vox de-le-cti me-i pul-san-tes a-pe-ri mihi soror me-a-a-mi-ca me-a-co-lun-ba-ne-a co-lun-ba me-

vox de-le-cti me-i pul-san-tes a-pe-ri mihi soror me-a-a-mi-ca

vox de-le-cti me-i pul-san-tes me-a-co-lun-ba-ne-a co-lun-ba me-

vox de-le-cti me-i pul-san-tes

25 $b\flat$ \natural

a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 ne - a a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 - a a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a
 a-perri mihi soror me-a-mi-ca me-a co-lum-ba me - a

30

ek-pa-li-a-vi me bu-ni-ca me - a qao-mo-do in-du-ar

35

Handwritten musical score for voice and piano, page 35. The score consists of ten staves of music. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the right hand. The lyrics "quo-mo-do in-du-ar il-la" are repeated in each section. The vocal parts sing in unison. The piano part includes dynamic markings like forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 10 are written above the staves.

40

ut di-le-csus me-us
li-que-fa-cta est ut di-le-csus me-us

45 que-

ut di-le-csus me-us lo-
eu- bus

me-a li-que-fa-cta est ut di-le-csus me-us

ut di-le-csus me-us lo-
eu- bus

#

50

- si - vi et non in - ve - i il- lum vo - ca - vi que-si -
 -
 Vo - ca - vi et non re - spon - dit mi -
 est vo - ca - vi vo - ca - vi et non respon - dit mi -
 vo - ca - vi vo - ca - vi et non respon - dit mi -
 que-si - vi et non in - ve - i il- lum vo - ca - vi et non re - spon -
 est vo - ca - vi vo - ca - vi et non respon - dit mi -
 vo - ca - vi vo - ca - vi et non respon - dit mi -
 5# 56

55

- vi que-si - vi et non in - ve - - ni il - li et non re - spon - dit
 - li et non re - spon - dit
 que-si - vi vo - ca - vi et non re - spon - dit mi - hi et non respondit
 - li que-si - vi vo - ca - vi et non respondit
 que-si - vi et non in - ve - - ni il - li
 - li que-si - vi vo - ca - vi vi - ca - vi
 que-si - vi vo - ca - vi vo - ca - vi
 que-si - vi vo - ca - vi vo - ca - vi

60

mi - hi

et non re - spon - dit mi - hi

mi - hi

et non re - spon - dit mi - hi

mi - hi

et non re - spon - dit mi - hi

et non re - spon - dit et non re - spon - dit mi - hi

et non re - spon - dit et non re - spon - dit mi - hi

et non re - spon - dit et non re - spon - dit mi - hi

C Lan-da-te Do-mi-num in san-ctis e-ius laudate e-um lau-
 B Lan-da-te Do-mi-num in san-ctis e-ius laudate e-um lau-
 Riposta -date e-um in fir-ma-men-to vir-tutis e-ius vir-tutis e-ius
 C Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus
 Q Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus
 A Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus
 T Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus
 S Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus no-
 B Lan-de-mus et ca-ne-mus hym-nos Do-mi-no et ex-al-te-mus

20
 No-men e-ius in can-ti-co in can-ti-co in can-ti-co
 No-men e-ius in can-ti-co in can-ti-co in can-ti-co

Tale versus necesse patet ad libitum saepius.

25

C

Q

A

Laudemus, ut supra

40

C

Q

A

50

-mis in cymbalas jub-
-o - mis in cym-be-lis in cym-bar-lis jub-la-ti-o
-mis in cym-bar-lis jubila-ti-o - mis in cym-bar-lis in cym-bar-lis ju-bi-
cymbalis jubila-ti-o - mis in cym-bar-lis in cym-bar-lis jubila-ti-o - mis ju-bi-
-mis ju-bi-la-ti-o - mis
-la-ti-o - mis
-la-ti-o - mis

C

Om-nes spi-ri-tus lau-det na-men Do-mi-ni lau-det

Q

Om-nes spi-ri-tus lau-det na-men Do-mi-ni lau-det

A

Om-nes spi-ri-tus lau-det na-men Do-mi-ni lau-det

T

Om-nes spi-ri-tus lau-det na-men Do-mi-ni

S

Om-nes spi-ri-tus lau-det na-men Do-mi-ni

B

Om-nes spi-ri-tus lau-det na-men Do-mi-ni

60

no-men Do-mi-ni lau-det no-men Do-mi-ni lau-det no-men Do-mi-ni lau-dete Do-mi-num

no-men Do-mi-ni lau-det no-men Do-mi-ni lau-det no-men Do-mi-ni lau-dete Do-mi-num

no-men Do-mi-ni lau-det no-men Do-mi-ni lau-det no-men Do-mi-ni lau-dete Do-mi-num

C

A

T

B

B.C.
(not extant)

Domine quis habita-bit in taberna-culo tu-o aut quis requie-seat in mea sancta tu-

5

qui ingreditur sine ma-cu-la et opera-tur ju-sti-ti-a

Qui lo-quar Veri-ta-tum in corde sue-o qui non egit deum in lingue se-

10

De-mi-ne quis ha-bi-ta-

nec fecit pro-ximo suo ma-lum et op-pro-bri-um non ac-ce-ptaberis pro-xi-mos su-os —

15

bit in taboraculo ta - o aut quis requiescat in monte sancto ta - o
qui iurat tropis mo sus obtem deci pit
qui peccatum suum non delit ad a-

20

Qui facit haec non movebitur
Qui facit haec non movebitur in aeternum non movebitur
Qui facit haec non movebitur in aeternum non movebitur
et numerus superius ceatum non acceptit Qui facit haec non movebitur in aeternum non movebitur

25

In aeternum qui facit haec non movebitur in aeternum qui facit haec
movebitur in aeternum qui facit haec non movebitur in aeternum non movebitur in aeternum qui facit haec non movebitur
qui facit haec non movebitur in aeternum non movebitur in aeternum non movebitur in aeternum qui facit haec non movebitur
qui facit haec non movebitur in aeternum non movebitur in aeternum non movebitur in aeternum qui facit haec non movebitur

30

A handwritten musical score page featuring four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "non mo- ve- bi - fur in ae- for-" are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "-Ve - bi - fur in ae - ter - nam inae - ter -" are written below the notes. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "P - fur inae - ter - nam inae - ter -" are written below the notes. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "non mo - ve - bi - fur in ae - for - nam inae - ter -" are written below the notes. The page is filled with numerous blank five-line staves for continuation.

5

C Gu - sta - te — et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis est

C Gu - star - te et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis quo - ni -

A Gu - sta - be et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis quo - ni -

T Gu - sta - be et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis quo - ni -

T Gu - sta - te et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis quo - ni -

B Gu - sta - te et vi - de - te quo - ni - am su - a - vis est Do - mi - nus quo - ni - am su - a - vis quo - ni -

SC. Gu - sta - te et vi - de - te quo - ni - am su - a - vis quo - ni -

quo-ni-am su-a-vis est Do-mi-nus
 - am su-a-vis est Do-mi-nus.
 - a-vis est Do-mi-nus
 - mi-am su-a-vis est Do-mi-nus
 - vis su-a-vis est Do-mi-nus
 - am su-a-vis est Do-mi-nus

C: *Sun-ges lac gen-* *-ti-um* *et ma-ni-la re-* *gues lac ta-be-*
 C: *Sun-* *ges lac gen-* *-ti-um* *et ma-ni-la*
 T: *Sun-ges lac gen-* *-ti-um* *et ma-ni-la re-* *gues lac ta - be-ri-s*
 B.C. *Sun-ges lac gen-* *-ti-um*

15

-ris su-ges lac-ge- -ti-u- et ma-mil-la re- gam lac-ta - -be- ris et sci-es qui-a e-go
re-gam lac-ta-be-ris et ma-mil-la re-gam la- ta - be- ris et sci-es qui-a e-go
su-ges lac-ge- -ti-u- et ma-mil-la re-gam lac-ta - be- ris et sci-es qui-a e-go

56 6 6 567

20

Do-mi-nus sal-vans te et re-demp-tor tu-us for- tis
Do-mi-nus sal-vans te et re-demp-tor tu-us for- tis
Do-mi-nus sal-vans te et re-demp-tor ec- us for- tis

6 5

Repeat 'Gloriate'

25

T Pin-gu-is pa-ni Chri-sti pin-gui-sos pa-ni Chri-sti et pree-be-bit de-li-ci-as et pree-be-bit de-li-ci-as
T Pin-gu-is pa-ni Chri-sti et pree-be-bit de-li-ci-as et
B.C. Pin-gu-is pa-ni Chri-sti

re- - ge - bus

30

Repeat 'Gloriate'

pree-be-bit de-li-ci-as re-gir bus

C Pa-nem de cae-lo pree-sti-ti-sti o- - is pree-sti-ti-sti e- - is om-ne de-

C Pa-nem de cae-lo pree-sti-ti-sti e- - is om-ne de-

B.C. Pa-nem de cae-lo pree-sti-ti-sti e- - is om-ne de-

5 30

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The key signature is B-flat major (two flats). The vocal parts are labeled 'le-cha-meau-tens' and 'se ha-bea-tem' in the first section, and 'se ha-bea-tem' in the second section. The bass part has lyrics 'le-cha-men-tun' and 'se ha-bea-'. Measure numbers 35 and 36 are indicated above the staves.

Repeat 'Gustave'

40.

C Gi - ba - vit nos do - mi - was ex a - di - pe fra - men - ti ex a - di - pe fra - men - ti

B. O Gi - ba - vit nos do - mi - was ci - ba - vit nos do - mi - was ex a - di - pe fra - men - ti ex a - di -

B.C. O

45

ci - ba - vi nos do - mi - nus ex a - di - je fra - men - - ti et de pe - tra mel - le
- pe fra - men - ti ex a - di - je fra - men - ti ex a - di - je fra - men - - ti et de pe - tra mel - le

65
343

50

sa-ku-ra — — — vit nos

sa-ku-ra — — — vit nos

55

C *Ve-ni-te et co-me-di-te pa-nem me-u-m*

C *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num et bi-bite*

A *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num et bi-bite*

T *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num quid misericordia*

T *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num et bi-bite vi-num*

B *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num et bi-bite vi-num*

B.C. *Ve-ni-te et co-me-di-te pa-nem me-u-m et bi-bite vi-num et bi-bite vi-num*

6 76 43

60

vi-num quid misericordia vo-bis bi-bite a-mi-ci

bi-bite vi-num quid misericordia vo-bis bi-bite a-mi-ci et

-num quid misericordia vo-bis bi-bite a-mi-ci et

i vo-bis quid misericordia vo-bis bi-bite a-mi-ci et i-ne-bri-a-

et bi-bite vi-num quid misericordia vo-bis bi-bite a-mi-ci et i-ne-bri-

quid misericordia vo-bis bi-bite a-mi-ci et i-ne-bri-

6

b b 65

et i- ne-br-i-a-mi-ni ca-ris-sti mi
et i-ne-br-i-a-mi-ni ca-ris-si-mi
i-ne-br-i-a-mi-ni ca-ris-si-mi
et i-ne-br-i-a-mi-ni ca-ris-si-mi

70

-a-mi-ni — ca-ris- si-mi ea- ris - st - mi ca- ris - si - mi
et i-ne-br-i-a-mi-he ca- ris-si-mi et i-ne-br-i-a-mi-ni ca- ris-si-mi
ca-ris - si - mi et i-ne-br-i-a-mi-ni ca-ris-si-mi ca - ris - si - mi
et i-ne-br-i-a-mi-ni et i-ne-br-i-a-mi-ni ca-ris - si - mi
ca - ris - si - mi et i-ne-br-i-a-mi-ni ca - ris - si - mi
et i-ne-br-i-a-mi-ni ca - ris - si - mi et i-ne-br-i-a-mi-ni ca - ris - si - mi
et i-ne-br-i-a-mi-ni ca - ris - si - mi et i-ne-br-i-a-mi-ni ca - ris - si - mi

C

A

T

B.

C

A

T

B.

B.C.

An - ge - lus Do - mi - ni de - scen - dit de cae -
An - ge - lus Do - mi - ni de - scen - dit de cae - - lo de - scen - dit de
An - ge - lus Do - mi -

10

- lo de - scen - dit de cae - lo — de - scen - dit de cae - lo de - scen -
cae - lo de - scen - dit de cae - de - scen - dit de - scen - dit de cae - - lo de - scen - dit de
- mi de - scen - dit de cae - lo de - scen - dit de cae -
An - ge - lus Do - mi - ni de - scen - dit de cae - - lo de - scen -

15

-dit de cae- 60 et ac-ci-deus re- vol-

cae - 60 et ac-ci-deus re- vol-

- 60 et ac-ci-deus re- vol-

-dit de cae- 60 et ac-ci-deus re- vol-

et ac-ce-deus re-vol- vit la- pi-dem

et ac-ce-deus re-vol- vit la- pi-dem

et ac-ce-deus re- vol- vit la- pi-dem

et ac-ce-deus re-vol- - vit la- pi-dem

15 48 0 76

20

25

- vit la- pi- dem et su-per e-u-m se- dit et di-xit mu- li-

- vit la- pi- dem et su-per e-u-m se- dit et di- xit mu- li-

- vit la- pi- dem et su-per e-u-m se- dit et di-xit mu- li-

- vit la- pi- dem et su-per e-u-m se- et di-xit mu- li-

et su-per e-u-m se- dit et di-xit mu- li-

et su-per e-u-m se- dit et di-xit mu- li-

et su-per e-u-m se- dit et di-xit mu- li-

et su-per e-u-m se- dit et di-xit mu- li-

76 6 43 76

30

-e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re sci - o e - nium quod
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re
 -e - ri- bus no-li-te ti- me-re no-li-te ti- me-re

35

Je- sum que- ri- tis
fi- o e- nium quod Je- sum que- ri- tis
Sci- o e- nium quod Je- sum que- ri- tis
Sci- o e- nium quod Je- sum que- ri- tis
Sci- o e- nium quod Je- sum que- ri- tis

40

Iam sur- re-xit iam sur-
Iam sur- re-xit iam sur-

45

50

55

60

Handwritten musical score for a choir with ten staves. The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled with their names above the staves: Tenor, Alto, Bass, Alto, Tenor, Alto, Bass, Alto, Tenor, Alto. The lyrics "al-le-lu-ia" are written below each staff. The music includes various note heads (circles, squares, triangles) and rests.

10

Vo- au - di Do - mi - ne Vo - cem me - am et de - mor me - am
 et clamor me - am

- au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

- au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

Ex - au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

15

et cla-mor me - us ad be ve - ni - at et cla-mor me -

- - - - us ad be ve - ni - at et cla-mor me -

- - - - us ad te ve - ni - at et cla-mor me -

da-mor me - - us ad te ve - ni - at et cla-mor me -

et cla-mor me - us et cla -

et cla-mor me - - us et da - mor

et cla-mor me - rs et cla - mor

20

et cla-mor me - us ad be ve - ni - at et cla-mor me -

- - - - us ad te ve - ni - at et cla-mor me -

- - - - us ad te ve - ni - at et cla-mor me -

et cla-mor me - - us et da - mor

et cla-mor me - rs et cla - mor

25

- us ad be ve - ni - at ni - se - re - me -

- us ad te ve - ni - at ni - se - re - re me -

- us ad be ve - ni - at ni - se - re - me -

- us ad be ve - ni - at ni - se - re - re me -

- mor me - - us ad te ve - ni - at

me - - us ad te ve - ni - at

me - - us ad te ve - ni - at

30

Quo - ni - am in - fir - mus suum
Quo - ni - am in - fer - mus suum
Quo - ni - am in - fer - mus suum
Quo - ni - am in - fer - mus suum
Mi - se - re - re me - i
Mi - se - re - re Mi - se - re - re me - i Sa - na - me do - mi
Mi - se - re - re me - i
Mi - se - re - re me - i
Mi - se - re - re me - i Sa -

55

Suc-cu-re e- i Suc-cu-re e- i Suc- ca- re

Suc-ca-re e- i Suc- cu- ne e- i Suc- ca-re e-

Suc-cu-re e- i i. Suc- cu- re e-

Suc-cu-re e- i Suc-cu-re e- i Suc- ca- re

-cu- re e- i Suc-cu-re e- i Suc-cu- re e-

- Suc-cu-re e- i Suc-cu-re e- i Suc- cu- re e-

Suc-cu-re e- i Suc-cu-re e- i Suc- cu- re e-

Suc-cu-re e- i Suc-cu-re e- i Suc- ca- re Suc- ca- re

0 0 0 0

60

e- i

- - i

- i

e- - i

- - i

- i

e- - i

e- i

No 78.

V. MAZZOCCHI : Ecce radix Jesse (640)

238

C
C
T
B.C.

Ec-ce ra-dix Jes-se de-scen-

5
Ip-sum gen-

Ip-sum gen-

- dat in sa-lu-tam po-pe- lo- rum

43

- tes de-pre-ca-bil- tur

- tes de-pre-ca-bil- tur

Ec-ce radix Jes-se de-scen-

Ec-ce radix Jes-se de-scen-

5 5 ♫ * ♪ ♫

15

- dit in sa-lu-tam po-pe- lo- rum Ip-sum gen- tes depre-
- dit in sa-lu-tam po-pe- lo- rum Ip-sum gen- tes depreca-bil- tur de-
Ip-sum gen- tes de-pre-ca- bum-
6 39 6 43 6 3# 3# 6

- bum-de-pre-ca-bum- tur et erit nomen eius glori- o -

- pre-ca-bum- tur et erit nomen eius glori- o -

3# 6 34 5

20

- sum et erit nomen eius glori-o - sum et erit nomen eius glo-ri-o - - sum
- sum et erit nomen eius glo-ri-o - - sum glo-ri-o - - sum
sum et erit nomen eius glo-ri-o - - sum et erit nomen eius glo-ri-o - - sum glo-ri-o - - sum
6 6 6 6

25

30

et re-gna-bit in do-mo Ja-cob
et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob
da-bit e-i domines de-us sa-temur Iuvid pa-tris ei-us et re-gna-bit in do-mo Ja-cob
6 6 6 6

35

40

et re-gna-bit in do-mo et re-gna-bit in do-mo Ja-cob
- gna-bit et re-gna-bit in do-mo Ja-cob
do-mo Ja-cob et re-gna-bit in do-mo Ja-cob
6 6 6

45

50 piano →

Ja-cob in do-mo Ja-cob in ae-ter-num in ae-ter-num piano →
do-mo Ja-cob in do-mo Ja-cob in ae-ter-num in ae-ter-num piano →
Ja-cob re-gna-bit in do-mo Ja-cob in ae-ter-num in ae-ter-num et re-
6 43 # # 6 43

55

60

65

70

75

80

4/4

4/4

4/4

A

A

Vox di-lec-ti me-i ec-ce i - ste ve-nit et di-lec-tus me-us lo-qui-tur mi-hi lo-qui-hor me-us

B.C.

- b b 43 6 # 6

45

A

Sur-ge sur- - - ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

T

Sur-ge sur- - - go pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

T

Sur-ge sur- - - ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

B

Sur-ge sur- - - ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

S.C.

Sur-ge sur- - - ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

50

55

in fo-ra- mi-ni-bus pe-trae in ca-ver-na-me-ca-ri-ac o-sten-de mi-hi fa-a-eum tu-

in fo-ra- mi-ni-bus pe-trae in ca-ver-na-me-ca-ri-ac o-sten-de mi-hi fa-a-eum tu-

in fo-ra- mi-ni-bus pe-trae in ca-ver-na-me-ca-ri-ac o-sten-de mi-hi fa-a-eum tu-

in fo-ra- mi-ni-bus pe-trae in ca-ver-na-me-ca-ri-ac o-sten-de mi-hi fa-a-eum tu-

60

65

mi-hi fa-ci-em tu-am so-net vox tu- a in au-ri-bus me-is so-net vox tu-a in

tu-am fa-ci-em tu-am so-net vox tu-a in au-ri-bus me-is so-net vox tu-a in

fa-ci-em fa-ci-em tu-am so-net vox tu-a in au-ri-bus me-is so-net vox tu-a in

tu-am fa-ci-em tu-am so-net vox tu-a in au-ri-bus me-is so-net vox tu-a in

70

75

aur - ri - bus me - is VOX e-nim-tua dul -

aur - ri - bus me - is VOX e-nim-tua dul - cis VOX e-nim-tua dul -

aur - ri - bus me - is VOX e-nim-tua dul - cis vox e-nim-tua dul -

aur - ri - bus me - is VOX e-nim-tua dul - cis

43

80

545 6 7 43

323

85

-cis et fa-ci-es tu-a de-co-ra et fa-ci-es tu-a de-co-

-cis et fa-ci-es tu-a de-co-ra et fa-ci-es tu-a de-co-ra et fa-ci-es

-cis et fa-ci-es tu-a de-co-ra et fa-ci-es tu-a de-co-

et fa-ci-es tu-a et fa-ci-es tu-a de-co-ra et fa-ci-es tu-a de-

5 6 5 5

-ra de-co-ra

tu-a de-co-ra

- - ra

-co- ra

56 6 43

Handwritten musical score for four voices (C, C, B, Bass) with lyrics in French and Latin. The score consists of four staves. The top two staves are soprano (C), the third is alto (C), and the bottom is bass (B). The lyrics are as follows:

C Mi- li- ti- a
C Mi-
B Mi- li- ti- a est vita ho- mi- nis su-per- ter- ram
Bc Mi- li- ti- a

5

est vi-ta ho-mi-nis mi-li-tia est vi-ta ho-mi-nis super ter-ram mi-li-tia
li-tia est vi-ta ho-mi-nis mi-li-tia est vi-ta ho-mi-nis super ter-ram mi-
mi-li-tia est mi-li-tia est vi-ta ho-mi-nis super ter-ram

Handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The lyrics are in Latin, referring to 'militia' and 'virtus'. The score includes measure numbers 6, 43, *, 47*, and 56.

ho-mi-nis super ter-ram militia est militia est militia est
 non coro-na- bi-tur
 ho-mi-nis super ter-ram militia est militia est militia est
 non coro-na- bi-tur
 ho-mi-nis super ter-ram militia est militia est militia est
 nisi que logitine cor-
 nisi que logitine cor-
 nisi que logitine cor-
 ve-rit

15 b b b b

nisi que legitime cer-ta- ve- rit noncorona - bi- tur noncorona - bi- tur noncorona - bi- tur
 -ta — — ve- rit noncorona - bi- tur noncorona - bi- tur noncorona - bi- tur
 noncorona - bi- tur nisi que legitime cer- ta-re-rit nisi que legitime cer- ta-re-rit nisi que legitime cer-

20

nisi quae legitime cor-ta- ve- rit nisi quae legitime cor-ta-re-rit nisi quae legitime cor-ta-verit nisi quae legitime cor-

nisi quae legitime cor-ta- ve- rit nisi quae legitime cor-ta-re-rit nisi quae legitime cor-ta-verit nisi quae legitime cor-

-fa-ve-rit non coro-na- bi- ter non coro-na- bi- tur non coro-na- bi- tur nisi quae legitime cor-ta-re-rit

25

-ta - ve - rit non corona - bi - tur non coro - na - bi - ter

-ta - ve - rit non corona - bi - tur non coro - na - bi - ter

non corona - bi - tur non co - ro - na - bi - tur State ergo dile - dic - si - me sancti humbras vestros in verita -

ff f p pp

1 2 3 4 5 6 7 8 9 10

- fe in diu in diu lo-ri- can-ja-sti-te et pur-gna - - fe et pur-gna - - fe cum tra-co - - -

765
343

5

C
A-mo-re Je-su amo-re Je-su lan- gue-o
C
A-mo-re Je-su ar-de-o
T
S
B.C.
 a-mo-re

10

C
a-mo-re Je-su gan-de-o Je-sus ar-den-ter di-li-go
C
a-mo-re Je-su gan-de-o Je-sus ar-den-ter di-li-go
C
Je-sus ar-den-ter di-li-go
C
Je-sus ar-den-ter di-li-go
C
Je-sus ar-den-ter di-li-go
C
Je-sus a-mo-re Ja-su gan-de-o Je-sus ar-den-ter di-li-go
C
 343

15

C
ar-den-ter di-li-go
C
ar-den-ter di-li-go
C
ar-den-ter di-li-go des-i-de-ra-re ne-sci-o de-si-de-ra-re ne-sci-o nisi Je-sus quem di-li-go
C
ar-den-ter di-li-go des-i-de-ra-re ne-sci-o de-si-de-ra-re ne-sci-o nisi Je-sus quem di-li-go
C
ar-den-ter di-li-go des-i-de-ra-re ne-sci-o de-si-de-ra-re ne-sci-o nisi Je-sus quem di-li-go
C
 438

20

De: Gi-de-na-be mid-li-es

Je-sa-me dal-cis-si-me

-go misi Je-sum quem di-li-go

-go nisi Je-sum quem di-li-go

Mi Je -

56 4 7 43 43# 0 43# 5 43# 6

30

Quan-do me lee-tum fa -

Quan-do me lee-tum fa - - -

- - - Su quan-do Ve - ni - as

35

40

Von ke - ni hoc op - ti -

The image shows a handwritten musical score for voice and piano. The vocal parts are written on four staves, each with a different clef (G, F, C, B). The piano part is on a single staff below the voices. The score includes lyrics in German: "ci-es me lee-tum fa-ci-es". Measure 35 starts with a piano dynamic (ff) and a vocal entry. Measure 40 begins with a piano dynamic (f). The vocal line continues from measure 35. The piano accompaniment consists of eighth-note chords.

45

me Veni ve - ni Rex op - ti - me
 Veni ve - ni Rex op - ti - me Veni ve - ni Rex op - ti - me

Veni ve - ni Rex op - ti - me Veni ve - ni Rex op - ti - me

Veni ve - ni Rex op - ti - me

b

65 54 43 b b 5 43

50

Veni mentis so - la - ti - um so - la - ti - um Veni

Veni mentis so - la - ti - um so - la - ti - um Veni mentis so -

cor - di - um cor - di - um

b

5 36 43 43 43 43

Veni mentis so - la - ti - um

55

Veni so - la - ti - um Tu - a nos re - ple grati - a nos re - ple grati - a a -

- la - ti - um Tu - a nos re - ple grati - a nos re - ple grati - a ut nos tri - bi eum

Tu - a nos re - ple grati - a nos re - ple grati - a

Tu - a nos re - ple grati - a nos re - ple grati - a

so - la - ti - um Tu - a nos re - ple grati - a nos re - ple grati - a

b 43 # 6 5 #

60

in beats.

ge-lis

An - ge - lis

ca-tenu-s cante - nos ca-te - nos sem-per glo-ria

ca-tenu-s cante - nos sem-per glo-ri-a

in-beats - nos Pa-tri - a

43 76 77

- rum Pa - tri - a
 - fo - rum Pa - tri - a
 ca - temus ca - te -
 cante -
 ca - temus ca - te -
 ca - temus ca - te -
 in beato - rum Pa -
 ca - temus ca - te -
 in beato - rum

70

famus semper glo-ri-a-m sem per glo-ri-a-m
famus semper glo-ri-a-m sem per glo-ri-a-m
per glo-ri-a-m sem per glo-ri-a-m
per glo-ri-a-m sem per glo-ri-a-m
famus semper glo-ri-a-m sem per glo-ri-a-m

C
Q
A
T
B
B.C.

Ad-sumt di-es tri-um-phal es qui-bus lau-des im-mor-ta-les Chri-sti con-ci-nant fi-

Ad-sumt di-es tri-um-phal es qui-bus lau-des im-mor-ta-les Chri-sti con-ci-nant fi-

Ad-sumt di-es tri-um-phal es qui-bus lau-des im-mor-ta-les Chri-sti con-ci-nant fi-

Ad-sumt di-es tri-um-phal es qui-bus lau-des im-mor-ta-les Chri-sti con-ci-nant fi-

Ad-sumt di-es tri-um-phal es Chri-sti con-ci-nant fi-

43

5

-de-les psal-lat cho-ras ex ef- fe-dra et laus ei-us in con-spe-ctu su-per no-nam ci-vi- um psal-lat il-la me no-

-de-les psal-lat cho-ras ex ef- fe-dra et laus ei-us in con-spe-ctu su-per no-nam ci-vi- um psal-lat il-la me no-

-de-les psal-lat cho-ras ex ef- fe-dra et laus ei-us in con-spe-ctu su-per no-nam ci-vi- um

-de-les psal-lat cho-ras ex ef- fe-dra et laus ei-us in con-spe-ctu su-per no-nam ci-vi- um

-de-les

23 65 43

10

-ran-da et Ma-ri-ae ad-mi- ran-da de-bi-la pro-e-co-ni-a Et Ma-ri-am cu-nicti lau-dent nec ab i-sta se de-

-ran-da et Ma-ri-ae ad-mi- ran-da de-bi-la pro-e-co-ni-a Et Ma-ri-am cu-nicti lau-dent nec ab i-sta se de-

Et Ma-ri-am cu-nicti lau-dent nec ab i-sta se de-

Et Ma-ri-am cu-nicti lau-dent nec ab i-sta se de-

Et Ma-ri-am cu-nicti lau-dent

6 5 43

15

- frau-deant ce-le-bri lae-ti-ti-a
 - frau-deant ce-le-bri lae-ti-ti-a
 - frau-deant ce-le-bri lae-ti-ti-a quis que cantet o Ma-ri-a i-o di-cant in hac vi-a cum sa-e-vi can-ti-
 - frau-deant ce-le-bri lae-ti-ti-a quis que cantet o Ma-ri-a i-o di-cant in hac vi-a cum sa-e-vi can-ti-
 ce-le-bri lae-ti-ti-a

6 43 # 6 43

Tu es po-teus in vir-tu-be pro com-mu-ni-tas sa-lu-te quo-li-bet in pree-li-o Per te dra-co ex-tur-
 Tu es po-teus in vir-tu-be pro com-mu-ni-tas sa-lu-te quo-li-bet in pree-li-o Per te dra-co ex-tur-
 - co Tu es po-teus in vir-tu-be pro com-mu-ni-tas sa-lu-te quo-li-bet in pree-li-o
 - co Tu es po-teus in vir-tu-be pro com-mu-ni-tas sa-lu-te quo-li-bet in pree-li-o

Per te dra-co ex-tur-

6 43 # 6 43

- ba-tur et dra-co-nis ef-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis frau-deant et con-ser-vas De-i
 - ba-tur et dra-co-nis ef-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis frau-deant et con-ser-vas De-i
 - ba-tur et dra-co-nis ef-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis frau-deant et con-ser-vas De-i
 - ba-tur et dra-co-nis ef-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis frau-deant

6 43

25

la-dem in-di-ta vi-cto-ri- a
 tandem in-di-ta vi-cto-ri- a
 la-dem in-di-ta vi-cto-ri- a Pro-te-gen-te nos Ma- ri-a Virgo de-mens Virgo pi-a tan-ta sunt progi-di-
 la-dem in-di-ta vi-cto-ri- a Pro-te-gen-te nos Ma- ri-a Virgo de-mens Virgo pi-a tan-ta sunt progi-di-
 in-di-ta vi-cto-ri- a Pro-te-gen-te nos Ma- ri-a Virgo de-mens Virgo pi-a tan-ta sunt progi-di-

6 43 # 6 43

30

Sub tu-te-la vir-gi- na-li in hac val-le la-cri- ma-li col-le-te-mur i-gi- tur. Ad Ma-ri-am ac-ce-
 Sub tu-te-la vir-gi- na-li in hac val-le la-cri- ma-li col-le-te-mur i-gi- tur. Ad Ma-ri-am ac-ce-
 -a sub tu-te-la vir-gi- na-li in hac val-le la-cri- ma-li col-le-te-mur i-gi- tur
 -a sub tu-te-la vir-gi- na-li in hac val-le la-cri- ma-li col-le-te-mur i-gi- tur

-a

6 43 # 6 43

35

-da-nus et ad il-lam e-ri- ga-nus pu-ra cor-da Sup-pli-ces ut Su-per-na no-stri ca-ra nos di-spo-nat ad fu-
 -da-nus et ad il-lam e-ri- ga-nus pu-ra cor-da Sup-pli-ces ut Su-per-na no-stri ca-ra nos di-spo-nat ad fu-
 ut Su-per-na no-stri ca-ra nos di-spo-nat ad fu-
 ut Su-per-na no-stri ca-ra nos di-spo-nat ad fu-
 et Su-per-na no-stri ca-ra

6 6 43

A handwritten musical score for four voices (SATB) in common time. The music consists of two systems of four-line measures each. The vocal parts are arranged as follows: Tenor (T) at the top, Alto (A) in the middle, Bass (B) at the bottom, and Soprano (S) on the right side of the page. The lyrics are written in Latin, using the neumatic notation where each vertical stroke represents a single note. Measure 1: T: -ta-ra in cae-le-sti glo-ri- a nos di-spo-nat ad fu- tu-ra in cae-le-sti glo-ri- a; A: -ta-ra in cae-le-sti glo-ri- a nos di-spo-nat ad fu- tu-ra in cae-le-sti glo-ri- a; B: -ta-ra in cae-le-sti glo-ri- a nos di-spo-nat ad fu- tu-ra in cae-le-sti glo-ri- a; S: -ta-ra in cae-le-sti glo-ri- a nos di-spo-nat ad fu- tu-ra in cae-le-sti glo-ri- a. Measure 2: T: in cae-le-sti glo-ri- a; A: in cae-le-sti glo-ri- a; B: in cae-le-sti glo-ri- a; S: in cae-le-sti glo-ri- a.

b

C Pa-nis an-ge- li-cus sit pa-nis ho- mi-num pe-nis an-ge- li-cus sit pa-nis ho- mi-num
C Pa-nis an-ge- li-cus sit pa-nis ho- mi-num Pa-nis an-ge- li-cus
T Pa-nis an-ge- li-cus sit pa-nis ho- mi-num
S.C. Pa-nis an-ge- li-cus sit pa-nis ho- mi-num

b

-num sit pa-nis ho- mi-num sit pa-nis ho- mi-num pa-nis an-ge- li-cus sit.
-cus pa-nis angelicus pa-nis - mi-num pa-nis an-ge- li-cus pa-nis an-ge- li-cus pa-nis an-
-num sit pa-nis ho- mi-num sit pa-nis ho- mi-num sit pa-nis ho- mi-num sit
56 343 43 5 565 343 b

b

10 pa-nis ho- mi-num 15 16 17
-ge- li-cus sit pa-nis ho- mi-num res mi- ra- bi- lis 0 res mi-
pa-nis ho- mi-num 0 0 0 0 0 0
18 343 20 25
-ra- bi- lis man-du-cat do-mi-num man-du-cat do-mi-num pau-per ser-vus et hu- mi- lis
-ra- bi- lis man-du-cat do-mi-num man-du-cat do-mi-num pau-per ser-vus et hu- mi- lis.
-ra- bi- lis man-du-cat do-mi-num man-du-cat do-mi-num
56 43 76 98 56 76

30

0 res mi- ra-bi- lis man-da- cat do-mi-num man-da- cat do-mi-num pa- per
 0 res mi- ra-bi- lis man-da- cat do-mi-num man-da- cat do-mi-num pa- per cor-
 0 res mi- ra-bi- lis man-da- cat do-mi-num man-da- cat do-mi-num pa- per
 0 res mi- ra-bi- lis man-da- cat do-mi-num man-da- cat do-mi-num pa- per

35

6 6 76 76 76 76

40

Ser-vus et hu-mi- lis pa-per ser-vus pa-per ser-vus et hu-mi-lis pa- per ser-vus et
 us et hu-mi- lis pa- per ser-vus pa- per ser-vus et hu-mi-lis pa- per ser-vus et hu-
 Ser-vus et hu-mi- lis pa- per ser-vus et hu-mi-lis .
 76 76 98 43 65 43 65 43 98 43 6

45

hu-mi-lis pa- per ser-vus et hu-mi- lis pa- per ser-vus et
 - mi- lis pa- per ser-vus et hu- mi- lis pa- per ser-vus et hu-
 pa- per ser-vus et hu-mi- lis pa- per ser-vus et hu-
 5 2 74 38 6 65 434

hu-mi-lis

- mi- lis

- mi- lis

Ex 1. G.F. ANERIO : Messa della battaglia (1619), Gloria

C
A
T
B

Et in terra pax boni - ni - bus bona voluntatis laudamus te benedi - ci - mus te

Ex 2. A. CRIVELLI : Missa ave maris stella (1615)
Incipits of Kyrie

A-ve maris stell-a

Kyrie I

Christe

Felix cae-li por-ta

Ex 3. A. CRIVELL : Missa super litaniae sanctorum, Gloria (1615)

Handwritten musical score for four voices (C, A, T, B) in common time, treble clef, and B-flat key signature. The vocal parts are labeled C (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are written below each note.

C:

- Do - mi - ne De - us
- Do - mi - ne De - us
- a - gnaus De - i -
- a - gnaus De - [i]
- a - gnaus De - [i]
- fi - [lius]
- rus De - - - [i]

A:

- Do - mi - ne De - us
- Do - mi - ne De - us
- a - gnaus De - i -
- a - gnaus De - [i]
- a - gnaus De - [i]

T:

- Do - mi - ne De - us
- Do - mi - ne De - us
- a - gnaus De - i -
- a - gnaus De - [i]

B:

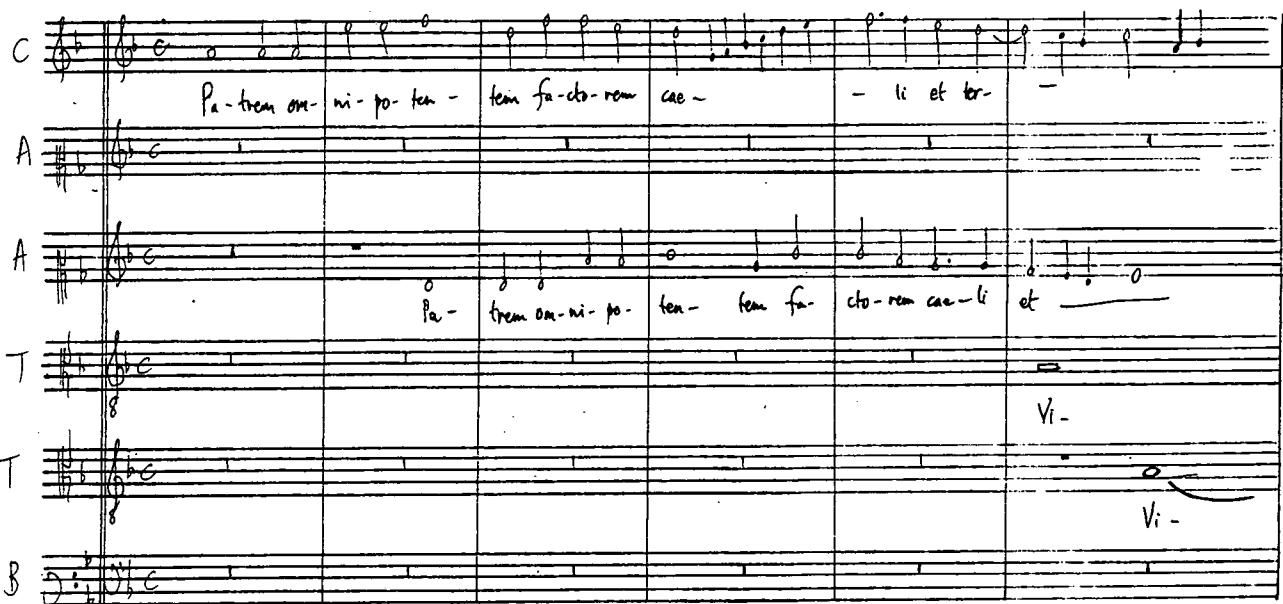
- Do - mi - ne De - us
- a - gnaus De - i -
- a - gnaus De - [i]

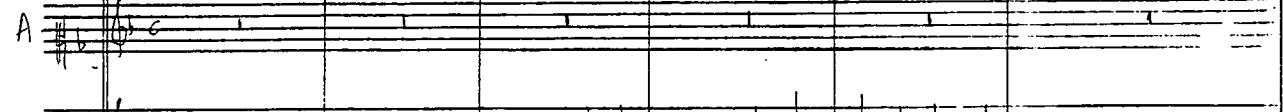
Ex 4.

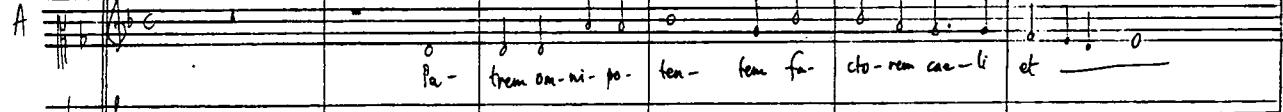
A. CIFRA : Misra Tribularer (1621)

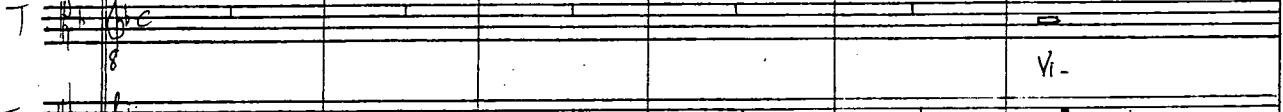
Credo

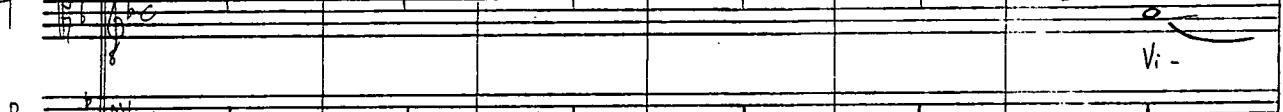
260

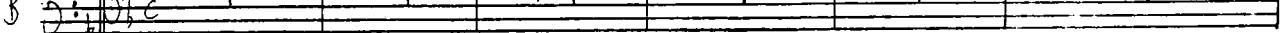
C 

A 

A 

T 

T 

B 

<img alt="Handwritten musical score for the entire ensemble (4 voices) showing three systems of music with lyrics in Latin. The lyrics include: Pa-trem om-ni-po-ten-tem fa-cto-reum cae-li et tr-; -ræc vi-si-bi-li-um om-ni-um et in-; Mi-se-re-me-i; ter-rae vi-si-bi-li-um om-ni-um et in- vi-si-bi-; -si-bi-li-um om-ni-um et in- vi-si-bi-; - si-bi-li-um om- et in- ni-um et in-; Vi-si-bi-li-um om- et in- ni-um et in-; De-mi-num Mi-; De-us et in un-am bo-mi-nem; -li-um ij et in u-; bi- -li-um et in u-; vi-si-bi-li-um et in u- num do- mi-um et; - vi-si-bi-li-um et in u- num do- mi-um et; in vi-si-bi-li-um et in u- num do- mi-um

Handwritten musical score for a four-part setting of Latin liturgical text. The score consists of six systems of music, each with four staves. The vocal parts are labeled with their names above the staves:

- Soprano (S):** et in u- num Do- mi- num Je- sum Chri- sti
- Alto (A):** - se - re - re me - i De - us
- Tenor (T):** et in u- num Do- mi- num Je - sum Je - sum Chri -
- Bass (B):** - num Do- mi- num Je - sum Je - sum Chri -

The lyrics continue through the subsequent systems:

- Soprano (S):** in u- num Do- mi- num Je - sum Je - sum Chri -
- Alto (A):** fi - li - um De - i u - ni - ge - ni - tum
- Tenor (T):** Mi - ve - re - re me - i
- Bass (B):** Chri - stum fi - li - um De - i u - ni - ge - ni -
- Soprano (S):** - stum fi - li - um fi - li - um De - i u - ni - ge - ni -
- Alto (A):** fi - li - um De - i u - - - - - - - -
- Tenor (T):** stum fi - li - um De - i u - ni - ge -
- Bass (B):** et ex Pa - tre na - tum
- Soprano (S):** De - us
- Alto (A):** - ni - tum et ex Pa - tre na - tum ex Pa - tre
- Tenor (T):** - tum et ex Pa - tre na - - - [tum]
- Bass (B):** - ge - ni - tum et ex Pa - tre na - tum
- Soprano (S):** - ni - tum et ex Pa - tre na - - - [tum]

Annotations include a bracket under "ni-tum" in the Bass part of the fifth system, and a bracket under "na-tum" in the Bass part of the eighth system, both pointing to the corresponding notes.

Ex 5. P. AGOSTINI: Motet and Mass 'Gaudemus' (1627)

MOTET

The score consists of two parts: a Motet and a Mass. The Motet part has four voices (C, A, T, B) and the Mass part has five voices (C, A, T, MASS, B). The music is written on a grid of five staves per voice, with each staff having a different key signature (e.g., C has F major, A has D major, T has G major, B has E major). The vocal parts are labeled with their initials (C, A, T, B) above the staves. The lyrics are written below the notes, such as 'Gau-de-a-mus omnes in Do-mi-no gau-de-a-mus omnes' and 'Ky-ri-e e-le-i-son'. The Mass part includes a section labeled '(fi pluit)'.

Ex 6. P. AGOSTINI: Missa Ave regna coelorum (1627)

This is a short musical example showing a canon. It consists of two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics 'Canon cavato dal fine del Credo' are written between the two staves.

Ex 7. P. AGOSTINI : Missa Ave regina coelorum (1627)

C

A

T

B

Ex 8. P. AGOSTINI : Missa Ut re mi (1627)

a) Canto part of Sanctus

b) Alto part of Benedictus

Ex 9.

P. AGOSTINI : Missa sine nomine (1627) — Et resurrexit

5

C Et re- sur- re- xit ter-ti-a di- - e se- cun- dum scrip[turas]

C Et re- sur- re- xit ter-ti-a di- - e se[undum]

A Et re-sur-re- - - xit se-cun-dum scrip-tu-res et

T Et re-sur-re- - - xit se-cun-dum

Bc Et re-sur-re- - - xit se-cun-dum

Ex 10.

A. DIRUTA : Missa 3^o Ottavo tono, Credo (1681)

C et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

C et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

A et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

T et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

Bc et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

BC et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di- e se-cun-dum scripturas

Ex 11. G. BARTEI : Messa sopra la battaglia (608)

265

Gloria

C Et in ter-ra pax ho-mi-ni-bas bo-nae va-lun-ta-tis lan-da-noste ad-or-

A Et in ter-ra pax ho-mi-ni-bas bo-nae va-lun-ta-tis lan-da-noste ab-or-

T Et in ter-ra pax ho-mi-ni-bas bo-nae va-lun-ta-tis lan-da-noste ab-

B Et in ter-ra pax ho-mi-ni-bas bo-nae va-lun-ta-tis lan-da-noste ad-

C Et in ter-ra pax ho-mi-ni-bas lan-da-noste be-ne-di-ci-nos-te

A Et in ter-ra pax ho-mi-ni-bas lan-da-noste be-ne-di-ci-nos-te

T Et in ter-ra pax ho-mi-ni-bas lan-da-noste be-ne-di-ci-nos-te

B Et in ter-ra pax ho-mi-ni-bas lan-da-noste be-ne-di-ci-nos-te

BC Et in ter-ra pax ho-mi-ni-bas lan-da-noste be-ne-di-ci-nos-te

-ra - sus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-ous ti- bi pro-pfer ma - gram
 -ry - sus te glo-ri-fi-ca-mus te gra-ti-as gra-tri-as a- gi-ous ti - bi pro-pfer ma - gram
 -ra - sus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-ous ti- bi pro-pfer ma - gram
 -ra - sus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a- gi-ous ti - bi pro-pfer ma - gram
 -ra - sus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a- gi-ous ti - bi pro-pfer ma - gram
 glo-ri-fi-ca-mus te gra - ti-as gra - ti-as a - gi - ous ti - bi pro-pfer
 glo-ri-fi-ca-mus te gra - ti-as gra - ti-as a - gi - ous ti - bi pro-pfer
 glo-ri-fi-ca-mus te gra - ti-as gra - ti-as a - gi - ous ti - bi pro-pfer
 glo-ri-fi-ca-mus te gra - ti-as gra - ti-as a - gi - ous ti - bi pro-pfer

Ex 12. G. BARTEI : Messa sopra la battaglia (1608),

Choir I

Po-trem om-ni-po-tea-tem

Ex 13. L. da VIADANA : Del primo tono, secondo coro (612)

I.

(intextent)

Ex 14.

P. P. SABBATINI : Intonazione del 8. Tono (1650)

Handwritten musical notation for Example 14, showing two staves of music with various note heads and rests.

Versetto a 4 dell'8. Tono

Finale in Do

Finale in fa 8. Tono

Handwritten musical notation for Example 14, showing four staves labeled C, A, T, and B. The staves show different musical patterns corresponding to the Versetto and Finale sections.

Ex 15. F. SERIANO : Magnificat septimi toni (1619)

Handwritten musical notation for Example 15, showing multiple staves of music with lyrics in Latin. The lyrics include "Fe-cit po-ten-ti-am in bra-chi-o su-", "di-sper-sit su-per-bos", and "men-te cor-dis su-i".

Ex 16.

A. CFRA : Magnificat I (1611)

Exit.

G. F. ANERIO : Beati omnes (1614)

C

A

T

B

B.C.

6 #

Ex 18. P. AGOSTINI: Ave maris stella (1619)

Handwritten musical score for four voices (C, A, T, B.C.) and organ, showing three staves of music.

Staff 1:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Voices: C (Soprano), A (Alto), T (Tenor), B.C. (Bass/Corno). Organ (O) is also mentioned.
- Text: Su-mens il-lud A- - ve Ga-bri-
- Measure numbers: 56, 76, 26 76.

Staff 2:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Voices: C, A, T, B.C., Organ.
- Text: Su-mens il-lud A- - ve Ga-bri-
- Measure numbers: 43, 343, 56, 6, 6, 76.

Staff 3:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Voices: C, A, T, B.C., Organ.
- Text: e-lis o - - #re fun-
- Text: e-lis o - - re fun-da nos in pa-
- Text: Ve Ga-bri-e lis o - - - re
- Text: - da nos in pa - - ce mu-tans E- Vae no men
- Text: - ce fun-da non si pa - - ce ma-tans mu-tans E- Vae no - men
- Text: fun-da nos in pa - - ce mu-tans E- Vae no - men au-tant Vae no - men
- Measure numbers: 65, 43, 43, 43, 6, 6, 43.

Ex 19.

S. ARSILLI : Magnificat (1621)

piano

C Sic-ut e- rat in prin-ci-pi-o et nunc et sem-per et sem-per et in sae-cu-la se -cu -lo-

A sic-ut e- rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la se -cu -lo-

T (text extant) et in sae-cu-la se -cu -lo-

B sic-ut e- rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la se -cu -lo-

S.C. et in sae-cu-la se -cu -lo-

-rum A- men rum A-men et in

-rum A- men et in

-rum A- men et in

Ex 20.

A. DIRUTA : *Lauda Jerusalem* (1650)

C
A
T
B
B.C.

ve-lo - ci - ter cur - - rit cur - rit ser - mo ei - us
ter - rae ve-lo - ci - ter cur - rit cur - rit ser - mo ei - us
ter - rae ve-lo - ci - ter ve-lo - ci - ter cur - rit ser - mo ei - us
43 343 #

f 03

qui dat ni - vem si - cut la - nam ne - bu - lam si - cut

03

qui dat ni - vem si - cut la - nam ne - bu - lam si - cut

03

qui dat ni - vem si - cut la - nam ne - bu - lam si - cut

03

qui dat ni - vem si - cut la - nam ne - bu - lam si - cut

C

Tan- tum er- go Sa- cra - men - tum ve- ne-re-

A

Tan- tum er- go Sa- cra - men - tum ve- ne-

T

Tan- tum er- go Sa- cra - men - tum ve- ne-re-

T

Tan- tum er- go Sa- cra - men - tum ve- ne-re- mur cor-

B

Tan- tum er- go Sa- cra - men - tum ve- ne-re-

Tan- tum er- go Sa- cra - men - tum ve-

- mur cer- nu- i et an- ti- quem

- re- - mur cer- nu- i et an- ti- quem do- cu- men- tum no- -

. Ve- re-re- mur cer- nu- i et an- ti- quem do- cu- men-

- nu- i Ver- ne-re- mur ve- ne-re-mur cer-nu- i et an- ti- quem do- cu- men-

- ne-re- mur cer- - nu- i et an- ti-

do- cu- men- tum no- vo ce- dat ri- tu- i

- vo ce- dat - vo ce- dat ri- tu- i no- vo ce- dat ri- tu- i

- tum no- - vo no- vo ce- dat no- - vo ce- dat ri- - dat ri- - tu-

- tum no- - vo no- vo ce- dat no- - vo ce- dat ri- tu- i

- quem do- cu- men- tum no- vo ce- dat ri- tu- i

prae-stet fi-des sup-ple-men-tum
 prae-stet fi-des sup-ple-men-tum
 prae-stet fi-des sup-ple-men-tum
 prae-stet fi-des sup-ple-men-tum
 prae-stet fi-des sup-ple-men-tum

-fe- chu- i Sea- su- um de- fe- - chu- i sen- su- um Sea- fe- um de-
 -fe- chu- i Sen- su- um de- fe- - chu- i sen- su- um Sea- fe- um de-
 -su- um de- fe- chu- i sen- su- um Sea- fe- um de- fe- chu- i sen- su-
 -fe- - chu- i Sen- su- um sen- su- um Sea- su- um de- fe- chu- i sen- su-

Ex 22. D. MASSENZIO: Laetatus sum (1643)

C
(not extant)

A

T

B

B.C.
(not extant)

Ex 23. F. RIVALDINI: Laudate Dominum (1646)

T

B.C.

Ex 24.

F. RIVALDINI: Credidi (1646)

C

A

T

B

(not extant)

43

45

Ex 25.

P.P. SABBATINI: Confitebor tibi (1630)

C

A

C

A

BC.

46

47

48

49

5

43

10

Handwritten musical score for a four-part setting (Soprano, Alto, Tenor, Bass) on a single system of five staves. The music consists of two measures of rests followed by a vocal entry for each part.

Part	Text	Notes/Rests
C	Ut det illis ereditatem gentium opera manum eius veritas et judicium	Rests
A	Ut det illis ereditatem gentium opera manum eius veritas et judicium	Rests
T	Ut det illis ereditatem gentium opera manum eius veritas et judicium	Rests
S	Ut det illis ereditatem gentium opera manum eius veritas et judicium	Rests
C	Ut det illis ereditatem judicium opera manum eius veritas et judicium	Rests
A	Ut det illis ereditatem judicium opera manum eius veritas et judicium	Rests
T	Ut det illis ereditatem judicium opera manum eius veritas et judicium	Rests
S	Ut det illis ereditatem judicium opera manum eius veritas et judicium	Rests
B.C.		Rests

Ex 26.

V. MAZZOCCHI : *Nisi Dominus* (1648)

278

#

C 5

A

T

B

C

A

T

B

B.C.

#

10 #

manducatis pa-nendo - lo - ris cum de-de-rit
- nem do - lo - ris cum de-de-rit
qui manducatis panendo - lo - ris cum de-de-rit
pa - nem do - lo - ris cum de-de-rit
cum de-de-rit di-(e-ctis su- [is])
cum de-de-rit di-(e-ctis su- [is])
cum de-de-rit di-(e-ctis su- [is])
cum de-de-rit di-(e-ctis su- [is])

C
 Landa Je-ru-sa-lem Do-mi-num
 Landa De-um — tu-num Si-on
 Nomus
 Landa Je-ru-sa-lem Do-mi-num
 Landa De-um — tu-num Si-on
 A
 Landa Je-ru-sa-lem Do-mi-num
 Landa De-um — tu-num Si-on
 T
 Landa Je-ru-sa-lem Do-mi-num
 Landa De-um — tu-num Si-on
 S
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 C
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 Decimas
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 A
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 T
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 B
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —
 BC.
 Landa Je-ru-sa-lem Do-mi-num Landa De-um — tu-num Si-on Landa De-um —

Deum trum si on
Deum trum si on
Deum trum si on
Quoniam conformativit feras portantua - rum
Quoniam conformativit feras portantua - rum
Quoniam conformativit feras portantua - rum bendixit filis

6 5 43

Handwritten musical score for three voices (SSA) on five staves. The lyrics "benedixit filius tu-is in te" are repeated three times. Measure numbers 3, 5, 4, 6, and 6 are indicated below the staff.

benedixit filius tu-is in te benedixit fi-li-is tu-is benedixit fi-li-is
benedixit filius tu-is in te benedixit fi-li-is tu-is benedixit fi-li-is tu-

0: 0: 0:
tu-is benedixit fi-li-is benedixit fi-li-is tu- - is
0: 0: 0:
3 5 4 6 6 6

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line is in French, with lyrics such as "qui possuit fines tu-os pa-[cem]", "qui possuit fines tu-os pa-[cem]", "qui possuit fi-nes tu-os pa-[cem]", "qui possuit fines tu-os pa-[cem]", "qui possuit fi-nes tu-os pa-[cem]", "tu-is in te qui possuit fi-nes tu-os pa-[cem]", "- is in te qui possuit fi-nes tu-os pa-[cem]", "qui possuit fi-nes tu-os pa-[cem]", "qui possuit fi-nes tu-os pa-[cem]", and "in te . qui possuit fi-nes tu-os pa-[cem]". The piano accompaniment is indicated by various rests and dynamic markings like "p" (piano) and "f" (forte). The score is numbered "43" at the bottom left.

Ex 28.

G. BARTEI : Sepiri te (1607)

Handwritten musical score for four voices (T, S, A, B) in common time, featuring a mix of soprano and basso continuo parts. The vocal parts sing in Latin, while the continuo part provides harmonic support. The vocal parts are mostly in soprano range, with some basso continuo entries.

Tenor (T):

- Line 1: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 2: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 3: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-ca-vi-tur-
- Line 4: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-cvi-tur-
- Line 5: -rim
- Line 6: -rim

Soprano (S):

- Line 1: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 2: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 3: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-ca-vi-tur-
- Line 4: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-cvi-tur-
- Line 5: -rim
- Line 6: -rim

Bass (B):

- Line 1: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 2: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 3: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-ca-vi-tur-
- Line 4: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-cvi-tur-
- Line 5: -rim
- Line 6: -rim

Basso Continuo (C):

- Line 1: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 2: Se-pi-vi-te et la-pi-des e-le-gi-ex
- Line 3: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-ca-vi-tur-
- Line 4: te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-cvi-tur-
- Line 5: -rim
- Line 6: -rim

Ex 29.

C. Rossi : Te lucis ante terminum (1635)

Handwritten musical score for six voices (C, C, C, A, T, B.C.) in common time. The vocal parts sing in Latin, and the continuo parts provide harmonic support.

C (Cont. 1):

- Line 1: Te lu-cis an-te ter-mi-num re-num cre-a-tor po-sci-mus
- Line 2: Te lu-cis an-te ter-mi-num re-num cre-a-tor po-sci-mus
- Line 3: Te lu-cis an-te ter-mi-num

C (Cont. 2):

- Line 1: Te lu-cis an-te ter-mi-num re-num cre-a-tor po-sci-mus
- Line 2: Te lu-cis an-te ter-mi-num

A:

- Line 1: Te lu-cis an-te ter-mi-num

T:

- Line 1: Te lu-cis an-te ter-mi-num

B.C. (Basso Continuo):

- Line 1: Te lu-cis an-te ter-mi-num
- Line 2: Te lu-cis an-te ter-mi-num

ut so-li- ta — cle-men-ti- a
 # *
 ut so-li- ta — de- men-ti - - a
 re-rum cre- a- tor fo- sci- mus
 re-rum cre- a- tor po- sci- mus
 re-rum cre- a- tor po- sci- mus
 re-rum cre- a- tor po- sci- mus

Ex 30.

A. DRAGONI : Petre amas me (600)

Pe- tre a- mas me Pe- tre a- mas me tu
 Pe- tre a- mas me Pe- tre a- mas me
 Pe- tre a- mas me Pe- tre a- mas me
 Pe- tre a- mas me Pe- tre a- mas me
 Pe- tre a- mas me Pe- tre a- mas me

Handwritten musical score for a three-part setting of "Ave Maria" by Agazzari. The score consists of three staves, each with a different vocal line. The lyrics are written below the notes. The music is in common time.

Stave 1 (Top):

seis Do-mi-ne tu seis Do-mi-ne qui-a a-mo-te qui-a
tu seis Do-mi-ne tu suis Do-mi-ne qui-a a-mo-te
me tu seis Do-mi-ne tu seis Do-mi-ne qui-a a-mo-te
— tu suis Do-mi-ne — tu suis Do-mi-ne qui-a

Stave 2 (Middle):

tu suis Do-mi-ne qui-a a-mo-te
qui-a a-mo-te
qui-a a-mo-te

Stave 3 (Bottom):

qui-a a-mo-te

Ex 31. A. AGAZZARI : *Anima mea liquefacta* (1602)

Handwritten musical score for a five-part setting of "Ave Maria" by Agazzari. The score consists of five staves, labeled C, Q, A, T, and B from top to bottom. The lyrics are written below the notes. The music is in common time.

C (Top):

Qui-a a-mo-re lan-gue-o a-mo-re lan-

Q (Second from Top):

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-

A (Third from Top):

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-

T (Fourth from Top):

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-

B (Bottom):

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-

Handwritten musical score for a five-part setting of "Ave Maria" by Agazzari, continuing from the previous page. The score consists of five staves, labeled C, Q, A, T, and B from top to bottom. The lyrics are written below the notes. The music is in common time.

C (Top):

-mo-re lan-gue-o a-mo-re lan-gue-o

Q (Second from Top):

-gue-o lan-gue-o

A (Third from Top):

-o a-mo-re lan-gue-o

T (Fourth from Top):

-gue-o a-mo-re lan-gue-o

B (Bottom):

lan-gue-o lan-gue-o

Ex 32. F. MARTINI : Veniens a Libano (1607)

C

Ve-ni-ens a li-ba-no a hi-ba-no quam
ful-chra fa-dta es quam pul-chra fa-dta es quam

Ex 33. C. MANCINI : Ascendit Deus (1608)

A-scan-dit De-us in ju-bi-lo a-scan-di Deus
A-scan-dit De-us in ju-bi-lo a-scan-dit Deus
A-scan-dit De-us in ju-bi-lo a-scan-dit Deus
A-scan-dit De-us in ju-bi-lo a-scan-dit Deus

Ex 34.

G.F. ANERIO : Improperium expectavit (163)

5

C
C
A
T
B.C.

-am et su-sti-nu-i qui si-mul me- cum con-tri- sta-re-tur con-tri-sta-

56 76 76 76 76

10

C
C
A
T
B.C.

-re-tur et non fu-it con-so-lea-tem con-sor lan-tear me que-si-vi
-tri-sta-re-tur et non fu-it con-so-lea-tem con-sor lan-tear me que-si-vi et
-sta-re-tur et non fu-it con-so-lea-tem me que-si-vi et
et non fu-it con-so-lan-tem me que-si-vi

65 43 6 76 #

Ex 35.

O. DURANTE : Miserere (608)

C
B.C.

Tibi soli pec-ca-vi et ma-kuor co-reante fe-

Ex 36.

J. KAPSBERGER : *Ego dormio* ((612))

Bartines as in original

B

Ex. 37. G.F. ANERJO: Tu es pastore (618)

b) G. D. PULIASCHI : Locar sopra gl'abbissi (1618)

Locar sopra gl'abbis- si in fon-da-men-ti de l'am-piater - — ra E quasi un sol-ti
 ve - lo l'a - ria spie ger con le sue ma-nigl cie - lo

Ex 38. A. CIFRA : Mihi Dominus (1609).

Ex 39. A. CIFRA : *Dilectus meus* (1619)

C

B

BC.

76

243

6

Ex 40. G.F. ANERIO : *Tres pueri* (1609)

C

C

C

C

BC.

03

03

03

Ex 41.

G. BARTEI: Audite caeli (1609)

S

T

B.C.

Ex 42.

P.P. da CAVI: Beatau me dicent (1609)

C

C

B

B.C.
(not extant)

Fol-le le - - ge qui fi-li-o me-o di - xit fol-le le - - [ge]

Fol-le le - - ge qui fi-li-o me-o di - xit qui fi-li-o me-o di - [xit]

- xit fol-le le - - ge qui fi-li-o me-o di - xit fol-le

Ex 43: V. de GRANDIS: De ore prudentis (1621)

292

C
 B
 A
 T
 B
 BC.

De o- re pro- den - - bis pro-ce - - dit mel de
 De o-
 De o-
 De o-
 De

5

b b b

43

o - te pru - den - tis pro-ce - dit mel
 - re pru - den - tis pro-ce - dit mel
 - re pru - den - tis pro-ce - dit mel Al-le - lu - ia — Al-le - lu - ia —
 o - te pru - den - tis pro-ce - dit mel pro - ce - dit mel Al-le - lu - ia —
 o - te pru - den - tis pro - ce - dit mel pro - ce - dit mel Al-le - lu - ia —

15

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

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

- in — Al- le - lu - ia Al- le - lu - ia — lu - ia

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

6 5 6 43 43

Handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of four systems of music. The vocal parts are in common time, while the basso continuo part indicates changes between common time and 6/8 time. The vocal parts begin with "dol-cendo me - lis est sub la - gue ei - us". The basso continuo part includes basso (B), violoncello (C), and double bass (BC). The score concludes with "ce - [do]".

Ex 44. A. COSTANTINI : Voci: mea (1616)

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five systems of music. The vocal parts begin with "Vo - ce me - a". The basso continuo part includes basso (B), violoncello (C), and double bass (BC). The score concludes with "ad - Do - mi - num cla - ma - vi".

Ex 45. G. ALLEGRI : Assumpta est Maria (1619)

The musical score is divided into four systems by vertical bar lines. The first system starts with a soprano (C) note. The lyrics "As-sumpta est Ma-ri-a in cae-lum" are written below the notes. The second system begins with an alto (C) note. The lyrics "As-sumpta est Ma-ri-a in cae-lum" are repeated. The third system starts with a basso continuo (B.C.) note. The lyrics "As-sumpta est Ma-ri-a in cae-lum" are again written below the notes. The fourth system starts with a soprano (C) note. The lyrics "As-sumpta est Ma-ri-a in cae-lum gau-ge-li" are written below the notes. Measure numbers 98, 43, and 43 are placed at the end of each system respectively.

98 43 + 43

— dent an- ge-li
— dent an- - ge-li gau - — dent an- ge-
— li gau - — dent an- ge- li lau- dan- tes

Ex 46.

A. PAOLETTI : *Ego dormio* (161)

Handwritten musical score for three voices (T, T, S.C.) and organ (Vox). The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin. The organ part provides harmonic support.

First System:

- Tenor (T):** E-go dor-mi-o, e-go dor-mi-o
- Tenor (T):** et cor-me-um vi-gi-lat
- Soprano (S.C.):** et cor-me-um vi-gi-lat
- Organ (Vox):** et cor-me-um vi-gi-lat, et cor-me-um vi-gi-lat

Second System:

- Tenor (T):** et cor-me-um vi-gi-lat
- Tenor (T):** et cor-me-um vi-gi-lat
- Soprano (S.C.):** et cor-me-um vi-gi-lat
- Organ (Vox):** et cor-me-um vi-gi-lat, et cor-me-um vi-gi-lat

Third System:

- Tenor (T):** et cor-me-um vi-gi-lat
- Tenor (T):** vox di-lec-ti me-i pa-ti-sam-tes
- Soprano (S.C.):** et cor-me-um vi-gi-lat
- Organ (Vox):** a-pe-ri

Ex 47.

A. ANTONELLI : *Lapidabant Stephanum* (1616)

Handwritten musical score for three voices (C, C, B.C.) and organ (Vox). The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin. The organ part provides harmonic support.

First System:

- Cantus (C):** hoc — pec-ca-tum
- Cantus (C):** impetum fecerant impetum fecerant impetum fecerant unani-mi-ter in e- uor et

Second System:

- Cantus (C):** hoc — pec-ca-tum
- Cantus (C):** impetum fecerant impetum fecerant unani-mi-ter in e- uor

Bassus (B.C.): 43

el-e-ce - - - ruit e- um ex- tra- ci-vi- ta- tem
el-e-e-e- - - rute- um ex- tra- ci-vi- ta- tem
65 65 43 0

impetu fecerunt

Ex 48.

A. CAPECE : Ave Maria (1624)

Ave a-ve Ma-ri-a gratia ple- - - na gratia ple-na ave a-ve Ma-ria
Ave a-ve Ma-ri-a gratia ple- - - na ple- na ave a-ve Ma-ria
Ave a-ve Ma-ri-a gratia ple- - - na ave a-ve Ma-ria
B.C. #

Ex 49.

G. GRIAMBERTI : Motets et collas (1627)

Handwritten musical score for five voices (C, A, T, B, S.C.) in common time, featuring a soprano continuo part. The vocal parts sing homophony, while the continuo provides harmonic support. The lyrics are in French, with some words underlined.

C: et cat- les et cat- les can-tar- bent co-ram De-o lau- dem can-ta-

A: et cat- les et cat- les can-tar- bent co-ram De-o lau- dem can-ta-

T: et cat- les et cat- les can-tar- bent co-ram be-o lau- dem can-ta-

B: Mon - tes non - tes et cat- les can-tar-

S.C. (not extant):

Handwritten musical score for soprano continuo, showing four measures of music. The lyrics are identical to the soprano part above.

- bunt co-ram De-o lau- dem

Ex 50.

G. GRIAMBERTI : Virgini magnae (1627)

Handwritten musical score for five voices (C, A, T, B, S.C.) in common time. The soprano part features a melodic line with grace notes and sustained notes, while the other voices provide harmonic support.

C: San cta Ma- ri-

(Alt extant):

C:

B: Vir-gi-ni ma- - gnae Vir-gi-ni ma- - gnae au-ge-la- ram ma- nus

B: Vir-gi-ni ma- - gnae Vir-gi-ni ma- - gnae f.m.

S.C. (not extant):

A handwritten musical score for a five-part setting of "Gloria" from Frescobaldi's "Gloria Jerusalensis". The score consists of five staves, each with a different vocal part: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass (B). The music is written in common time, with various note heads and stems. The lyrics are written below the notes in a mix of Latin and Italian. The soprano part begins with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The alto part follows with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The tenor part continues with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The bass parts provide harmonic support throughout the piece.

Ex 51. G. FRESCOBALDI : Gloria Jerusalensis (1627)

A handwritten musical score for a five-part setting of "Gloria" from Frescobaldi's "Gloria Jerusalensis". The score consists of five staves, each with a different vocal part: Canto (C), Alto (A), Tenor (T), Bass (B), and Bass (B). The music is written in common time, with various note heads and stems. The lyrics are written below the notes in a mix of Latin and Italian. The soprano part begins with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The alto part follows with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The tenor part continues with "Gloria in excelsis deo et in terra pax hominibus bonae voluntatis". The bass parts provide harmonic support throughout the piece.

Ex 52.

D. MASSENZIO : *Surge anima mea* (1631)

a)

C Surge surge surge a-mi-ca me-a Surge surge surge a-mi-ca me-a

C Surge surge surge a-mi-ca me-a a-mi-ca me-a

B.C. b. 243 #

b)

piano

Vox e-nim tu-a dul-cis tu-a dul-cis Vox e-nim tu-a dul-cis tu-a dul-cis

Vox e-nim tu-a dul-cis tu-a dul-cis piano

Ex 53.

C. PIOCHI : *Impetum imimicorum* (1637)

A

T

B.C. (not extant)

Impetum imimi-corum ne timue-ri-tis

impetum imani-ca-rum ne

Impetum imanicorum ne timue-ri-tis

-corum ne timue-ri-tis memor e-[state]

timue-ri-tis

Ex 54.

G.B. NANINO : Benedicam Dominum (1618)

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bassoon) in common time, featuring a setting of the Latin hymn "Benedicamus dominum". The score includes vocal parts and continuo basso (B.C.) parts. The vocal parts are labeled C, C, C, B, B.C. The continuo part is labeled B.C. Measure numbers 48, 43, 6, and 43 are marked below the staff.

The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts sing in homophony, while the continuo part provides harmonic support. The score concludes with a final section where all voices sing "et laetatem - tur" followed by a solo section for the soprano and alto voices singing "magnificat dominum me - [cum]".

Key signature: F major (one sharp). Time signature: Common time.

Instrumentation: Five voices (Soprano, Alto, Tenor, Bass, Bassoon) and continuo basso (B.C.).

Cum Instrumento

Handwritten musical score for organ (Cum Instrumento) in G major, common time. The score consists of six staves labeled C, C, A, T, T, and B. The vocal parts (T, T, B) sing the Latin text "Je su ded cis me mo ri a" and "gan di a dans vera cordi gaudi a". The organ part (C) provides harmonic support. Measure numbers 56, 43, 5, 43, and 43 are indicated below the staff.

Dans vera cor-di
Dans vera cordi gan -

8 Je - - - su ded cis me mo ri a dul cis me mo ri a

B

BC. 56 43 5 43 43

Handwritten musical score for organ (Cum Instrumento) in G major, common time. The score consists of six staves labeled C, C, A, T, T, and B. The vocal parts (T, T, B) sing the Latin text "gan di a dans vera cordi gaudi a vera cor di gan di a", "di a dans vera cordi gaudi a", "Veracor di gan di a", "Je - - [su]", "Je - - [sa]", "Je - - [su]", "Je - - [su]", and "Je - - [su]". The organ part (C) provides harmonic support. Measure numbers 43, 43, 43, 6, 43, and 6 are indicated below the staff.

Ex 56. O. CATALANI : Dialogo pastorale per il natale (1616)

C: *An-nun-ci-o* vo-
 B.C. *bis an-nun-ci-o* vo-
 bis gen- - di-um ma-
 - gnum qui-a-natus est vo-
 bis ho- - di-e Sal-va-tor mun-
 - - -
 - di
 76 43
 56 43

C

A

T

B

[Quintus]

A

T

[Septimus]

B

[Octavus]

-sa dum pen-de- bat fi-li-us

-sa dum pen-de-bat fi-li-us

-sa dum pen-de-bat fi-li-us.

-sa dum pen-de-bat fi-li-us

Cui-us a-ni-mam ge-men-tem con-tri-stan-tem et do-len[em]

Cui-us a-ni-mam ge-men-tem con-tri-stan-tem et do-len[em]

Cui-us a-ni-mam ge-men-tem con-tri-stan-tem et do-len[em]

Cui-us

C

A

T

B

C

A

T

B

BC.

This is a handwritten musical score for a choir and piano. The choir parts are arranged in two rows of five: Row 1 (top) includes parts C, A, T, B, and C; Row 2 (bottom) includes parts A, T, B, and BC. The piano part is located at the very bottom. The music is written on ten staves, each corresponding to one of the parts. The lyrics are in Korean, and the music includes various note values and rests. The score is dated '1998' at the bottom right.

C
A
T
S
C
A
T
S
B.C.

Ec- ce ec- ce ec- ce sa- cer- - dos ma- gnes qui in di-
 Ec- ce ec- ce ec- ce sa- cer- - dos ma- gnes qui in di-
 Ec- ce ec- - ce ec- ce sa- cer- - dos ma- gnes qui in di-
 Ec- ce oo- ce ec- ce sa- cer- - dos ma- gnes qui in di-
 Ec- ce ec- - ce ec- ce sa- cer- - dos ma- gnes qui in di-
 Ec- ce ec- - ce ec- ce sa- cer- - do ma- gnes qui
 Ec- ce ec- ec- ec- ce sa- cer- - dos ma- gnes qui
 Ec- ce ac- - ce ec- ce sa- cer- - dos ma- gnes qui
 Ec- ce ec- - ce ec- ce sa- cer- - dos ma- gnes qui
 Ec- ce ec- - ce ec- ce sa- cer- - dos ma- gnes qui

- e- bus qui in di- e- bus su- is qui in di- e- bus pla- cu- it
 - e- bus qui in di- e- bus su- is qui in di- e- bus pla- cu- it pla- [cut]
 8 - e- bus qui in di- e- bus su- is qui in di- e- bus pla- cu- it
 - e- bus qui in di- e- bus su- is qui in di- e- bus pla- cu- it
 in di- e- bus qui in di- e- bus qui in di- e- bus su- is pla- - ca- it
 in di- e- bus qui in di- e- bus qui in di- e- bus su- is pla- - ca- it
 8 in di- e- bus qui in di- e- bus qui in di- e- bus su- is pla- cu- it
 in di- e- bus qui in di- e- bus qui in di- e- bus su- is pla- cu- it

6 5 43 6 43

C

Omnes gen - - tes om - nes gen - tes plau-di-te plaudite plaudite ma-ni-bus plaudite

A

Omnes gen - - tes om - nes gen - tes plau-di-te plaudite plaudite ma-ni-bus plaudite

T

Omnes gen - - tes om - nes gen - tes plau-di-te plaudite plaudite ma-ni-bus plaudite

B

Omnes gen - - tes om - nes gen - tes plau-di-te plaudite plaudite ma-ni-bus plaudite

C

Omnes gen - - tes om - nes gen - - tes plaudite plaudite plaudite

A

Omnes gen - - tes omnes gen - - tes plaudite plaudite plaudite

T

Omnes gen - - tes omnes gen - - tes plaudite plaudite plaudite

B

Omnes gen - - tes omnes gen - - tes plaudite plaudite plaudite

B.C.

Omnes gen - - tes omnes gen - - tes plaudite plaudite plaudite

plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te De-o

ma-ni-bus plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te

Ex 61. V. MAZZOCCHI : *Spiritus Domini* (1640)

Handwritten musical score for three voices (C, C, B.C.) in common time. The vocal parts are written on five-line staves. The lyrics are in Latin.

Part C:

- Measures 1-2: "Spi-ri-tus do-mi-ni re-pie-vit or -" (with a melisma on "re-pie-vit")
- Measure 3: "be-ter-ta - rum"
- Measures 4-5: "re-pie-vit or -" (melisma on "re-pie-vit")
- Measure 6: "do-mi-ni re-pie-vit or -" (melisma on "re-pie-vit")
- Measure 7: "be-ter-ra - rum re-pie-vit"
- Measures 8-9: "be-ter-ra - rum Al - - - le-lu - ia"
- Measure 10: "or - be-ter-ra - rum AL - [aleluia]" (with a melisma on "AL - [aleluia]")

Part C (B.C. part):

- Measures 1-2: "do - mi - ni re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 3: "be - ter - ta - rum"
- Measures 4-5: "re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 6: "do - mi - ni re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 7: "be - ter - ra - rum"
- Measures 8-9: "be - ter - ra - rum Al - - - le - lu - ia"
- Measure 10: "or - be - ter - ra - rum AL - [aleluia]" (melisma on "AL - [aleluia]")

Part B.C. (B.C. part):

- Measures 1-2: "do - mi - ni re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 3: "be - ter - ta - rum"
- Measures 4-5: "re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 6: "do - mi - ni re - pie - vit or -" (melisma on "re - pie - vit")
- Measure 7: "be - ter - ra - rum"
- Measures 8-9: "be - ter - ra - rum Al - - - le - lu - ia"
- Measure 10: "or - be - ter - ra - rum AL - [aleluia]" (melisma on "AL - [aleluia]")

Ex 62. B. GRAZIANI : *Ad mensam dulcissimi* (1650)

Handwritten musical score for three voices (C, C, B.C.) in common time. The vocal parts are written on five-line staves. The lyrics are in Latin.

Part C:

- Measures 1-2: "pa - nis an - ge - li - cus pa - nis an - ge - li - cus sit pa - nis ho - mi - num O res mi - ra - bi - lis."
- Measures 3-4: "ma - da - cat do - mi - num pa - per ser - vus et hu - mi - lis O res mi - ra - bi - lis ma - da - cat"
- Measures 5-6: "do - mi - num pa - per ser - vus et hu - mi - lis pa - per ser - vus et hu - mi - lis"

Part C (B.C. part):

- Measures 1-2: "pa - nis an - ge - li - cus pa - nis an - ge - li - cus sit pa - nis ho - mi - num O res mi - ra - bi - lis."
- Measures 3-4: "ma - da - cat do - mi - num pa - per ser - vus et hu - mi - lis O res mi - ra - bi - lis ma - da - cat"
- Measures 5-6: "do - mi - num pa - per ser - vus et hu - mi - lis pa - per ser - vus et hu - mi - lis"

Part B.C. (B.C. part):

- Measures 1-2: "pa - nis an - ge - li - cus pa - nis an - ge - li - cus sit pa - nis ho - mi - num O res mi - ra - bi - lis."
- Measures 3-4: "ma - da - cat do - mi - num pa - per ser - vus et hu - mi - lis O res mi - ra - bi - lis ma - da - cat"
- Measures 5-6: "do - mi - num pa - per ser - vus et hu - mi - lis pa - per ser - vus et hu - mi - lis"

Ex 63. T. GMA : Gaudete gentes (648)

T

Hee dies quam per domini exultate - - mas exultemus et letan - tor in e -

3c.

- a proferat festinate festi - nate properate ad munumentum qui a Angelus Domini descendit de caelo et ascendens revoluit

lapidem et dixit mu - li - e - ri - bus nolite timere nolite timere scio e - manu quod Iesum queritis Hocam

- nomen crucis fixum sit - re xit sur - rexit non est hic ve - ni - te et videte locum ubi videte locum videte locum ubi

positus e - - - rat domi - nus

Ex 64. F. FOGGIA: *Reflectur os meum* (1643)

C

C

3C.

43

Ex 65. F. FOGGIA: *O vos omnes* (1642)

3

B

O vos omnes am-be- len-tes in te-ne-bris et um-bra mor-tis

6 6 9/8 43

C San-guis Ani-sti à-e - bri-
 C
 A Cor-pus Chri-sti Sel-va me
 T
 B A-ni-ma Chri-sti san-cti-fica me
 BC
 - a u - e - tri-a me Pas-si-o Chri-sti pas-si-o
 8 A-qua la-te-is Chri-sti - la - va ue
 43 43 43 #6 #6
 Christi con-forts me O bo-ne Je-su bo-ne Je-su ex-aud-i-ue
 ex-aud-i-ue ex-aud-i-ue ex-aud-i-ue ex-aud-i-ue ex-aud-i-ue
 43 43 #6 #6

EX 67.

F. FOGGIA : *Jubilate cantate* (1645)

a)

3

C C C B.C.

Jubi-late can-tate Jubi-late can-ta - - te et laudem dicite altissi-mo

Jubi-late can-te - - te et laudem dicite altissi-mo

et laudem dicite altissi-mo Jubi-late can-tate

et laudem dicite altissi-mo

b)

#

misericor - - di-ae su-ae miseri- cor - di-ae su- ae o — dul cis amor Je -

- su dul cis amor Je - su 0

- su dul cis amor Je - su

C

A

T

B

C

A

T

B

C

A

T

B

C

A

T

B

R.C.

The score consists of ten staves, each representing a different part: C, A, T, B, C, A, T, B, C, A, T, B, R.C. The music is written in common time with a key signature of one sharp. The vocal parts sing in a mix of soprano and basso continuo ranges. The lyrics are repeated in each section. The score includes various musical markings such as fermatas, slurs, and dynamic changes. The vocal parts are clearly labeled with their initials above the staves.

Handwritten musical score for a vocal piece, likely a setting of the Dies Irae. The score consists of ten staves, each with a vocal line and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass. The piano parts are in treble and bass clef. The lyrics are written in Spanish and Latin.

The lyrics include:

- me - is do - nec po - nem inimicos tu - os
- me - is do - nec po - nem inimicos tu - os
- me - is do - nec po - nem inimi - cos tu - os
- me - is do - nec po - nem inimicas tu - os
- me - is is sea - bel - lum pe - deantur o - rum
- dox - tris me - is sea - bel - lum pe - deantur - rum
- me - is sea - bel - lum pe - deantur o - rum
- me - is sea - bel - lum pe - deantur o - rum
- is Vir-
- me - is Vir-
- me - is Vir-
- me - is Vir-

The score is on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and piano parts (Treble, Bass) indicated by clefs and dynamics. The music is in common time, and the vocal parts often sing in unison or in two-part harmonies.

Handwritten musical score for a four-part choir (SATB) with lyrics in Latin. The score consists of eight staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are:

- Soprano (S): The top staff.
- Alto (A): The second staff from the top.
- Tenor (T): The third staff from the top.
- Bass (B): The bottom staff.

The lyrics are written below the notes, divided by vertical bar lines corresponding to the measures. The lyrics are:

dominare
dominare
dominare
dominare
in medio
in medio
in medio
in medio
in medio
- gem vir-tu-tis tu- ae e- mit-tet Do- mi-nus ex si-on domi-na-re in
- gem vir-tu-tis tu- ae e- mit-tet Do- mi-nus ex si-on domi-na-re in
- gem vir-tu-tis tu- ae e- mit-tet Do- mi-nus ex si-on domi-na-re in
- gem vir-tu-tis tu- ae e- mit-tet Do- mi-nus ex si-on domi-na-re in

