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2 Cantatas - Don Mus.Ms. 1192

[S.l.], 1750 (1750c)

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Mus. No 1492

Cantate II.
à 5.
Canto solo.
Violini 2.
Alto Viola.
e
Organo.

Da
Sig:^{re} Lampugnani.
e
Passone.



2

11

in tua ergo potentia, in tua boni-
 tate o De-us! Dum spirabo in
 te spero, sperabo, in te sperans
 non confundar non - Confun-
 dar, non confundar. Da Capo sine alca

Autore
 sigl. Lampugnani.

Adagio.

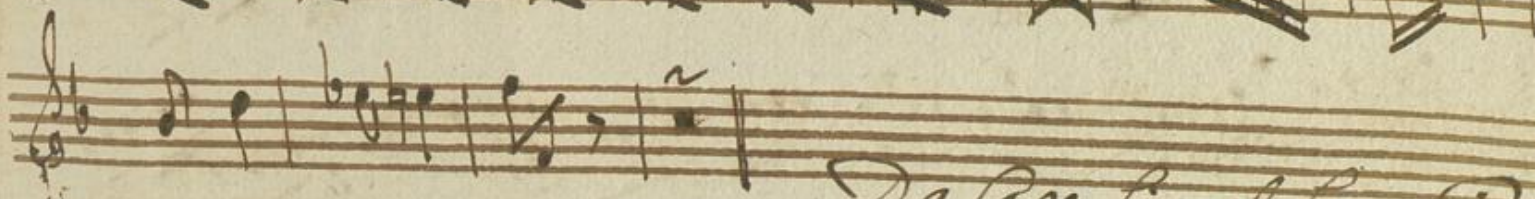
Violino I.

Aria

piano

Quid la angis.

p.



Da Capo sino al segno

Autore

sigl. Lampugnani.

Adagio.

Violino II.

Aria

piano

Quid lae angis.

p.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.*, *p.*, and *pia.*. The music is written in a cursive, historical style.

Fine

Da Capo fino al segno

Adagio.

Alto Viola.

Aria

piano

Quid se angis.

f. *p.*

f. *f.* *f.*

fine

p:

Da Capo fino al segno

*Autore
Sigl. Lampugnani.*

Adagio.

Organo.

Aria

ria:

Quid se angis.

f:

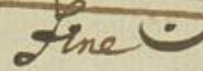
The musical score consists of ten staves of handwritten notation. The first staff begins with the word 'Aria' in a decorative script. The music is written in a single system with a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte) and 'p' (piano). Numerous fingerings are indicated by numbers 1-5 above or below notes. The score is annotated with several words and phrases: 'Adagio.' at the top left, 'Organo.' at the top right, 'ria:' in the middle of the third staff, and 'Quid se angis.' in the middle of the fourth staff. The word 'Aria' is written in a large, decorative font at the beginning of the first staff. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as "f." and "p.". The piece concludes with a double bar line and the instruction "Da Capo fino al fine" written in a decorative flourish.

Autore
 sig. Lampugnani.

un poco andante.

Aria

Huc cito convolate, huc cito properate,
 huc mentem piam date, huc mentem da- te, huc, huc,
 sub pane hic latentem ad- ora- te, adora - - -
 - - - - - te, cito huc, huc, prope -
 ra - te, huc propera - te, huc piam mentem date, huc
 cito convolate, huc cito convolate, cito convo -
 la - - - - - te, cito huc
 prope - ra - - - - te, huc, huc, ÷ ÷ cito huc,
 cito huc advo - la - - - - te. Fine  ad

Fontem gratiarum, fontem gratiarum, hie
 Deum adore, hie Deum hie Deum ado-
 rate, hie Deum adore, adora - te.

Da Capo fino al Fine

*Autore
 Sig: Lassone.*



un poco Andante.

Violino I. Mus. No. 1492

Aria

Huc cito Conolate.

p

1192

Da Capo fino al Fine

*Autore
Sigl. Lassone.*



un poco Andante.

Violino II.

Am. No 1192

Aria

piano
Huc cito.

p.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also some rests and dynamic markings like 'p'.

Da Capo fino al G

*Autore
Sig. Passone.*



un poco Andante.

Alto Viola.

Mus. No. 1492

Aria

piano

Allegro

f

Finis.

Da Capo fino al C

*Autore
Sig. Sassone.*



un poco andante.

Organo.

Ann. No. 1192

Aria

Piano

Stuc Cito.

f:

p:

f:

2

4