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**Erster Theil Geistlicher Concerten und Harmonien à 1. 2.
3. 4. 5. 6. 7. &c. vocibus, cum & sine sinfoniis, & basso as
organa**

Profe, Ambrosius

Leipzig, 1641

Altus & Violino II.

urn:nbn:de:bsz:31-33146

460
Erster Theil

Geistlicher



ONCERTEN

und Harmonien

à

1. 2. 3. 4. 5. 6. 7. &c. Vocibus, cum & sine
Violinis, & Basso ad Organa:

Ausz den berühmtesten Italiatischen
und andern Autoribus, so theils neben thren eige-
nen mit noch mehren/ theils auch mit andern Texten bele-
get / und zu Lobe GOTTES / und Fortpflanzung der edlen
Music, auff vieler Begehren und Gefallen/ colligiret
und zum öffentlichen Druck befördert

durch

AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslaw.

ALTUS & Violino 2.

Dabey auch eine kurtze Anleitung gesetzt/ wie ein junger Mensch
leichtlich / und mit geringer Mühe / ohne einige mutation, in kurzer Zeit
singen möge lernen: Neben Erklärung etlicher Terminorum, so in sol-
chen und dergleichen Concerten vorzufallen pflegen.

Leipzig

Gedruckt durch Henning Köstern/

In verlegung Christoph Jacob/ Buchhänd-
lers in Breslaw.

Im Jahr M DC XLI.

INDEX,

A solâ Voce.

- | | | | |
|------|-----------------------------------|-------------------|---------|
| I. | { O Domine
Wo soll ich nauff } | Incerti, | T. o C. |
| II. | Exaudi me Domine, | Alexandri Grandi, | A. |
| III. | Cantabo Domino, | Ejusdem, | C. |
| IV. | Cantate Domino. | Petri Francisci, | C. |
| V. | Conditor Cœli, | Felicis Sances. | T. o C. |
| VI. | Salvum me fac, | Alexandri Grandi. | B. |

A 2. Vocibus.

- | | | | |
|-------|---|------------------|------------|
| VII. | { Bone JESU Verbum Patris
Jesu du Wort deines Vaters } | Alex. Grandi, | 2. T. o C. |
| VIII. | O JESU mi dulcissime, | Tarqvini Merulæ. | 2 T. o C. |

A 3. Voc.

- | | | | |
|-------|----------------------------------|---------------------------|-----------------|
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| X. | Decantabat, | T. sol. con 2. Violini, | Ejusdem. |
| XI. | Sonent Citharæ, | T. sol. con 2. Violini, | Ejusdem. |
| XII. | JESUM VIRI, | Claudii Monteverde, | 2. T. o C. e B. |
| XIII. | Dulcis Christe. | Giovan Rovetta. | A. T. B. |
| XIV. | { Gaude latere,
Nomen JESU. } | Ejusdem. | 2, T. o C, e B. |

A 4. Voc.

- XV. Cantate. Giovan Rovetta. C. A. T. B.
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 XVII. Dominus illuminatio. Hor. Tarditi. C. A. T. B.
 XVIII. Anima Christi. Ejusdem. C. C. A. B.
 XIX. Date Nomini, con Sinfonia, Al. Grandi. A. T. T. B.

A 5.

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 XXII. { O DEUS.
 Da Jacob sahe. } Horatii Vechi. C. A. T. T. B.
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A 7.

- XXIV. Factum est silentium, con 2. Violini e Chittarrone,
 Alexandri Grandi.
 XXV. Misfa { Kyrie. Giovan Rovetta, à 5. con 2. Violini.
 Gloria. à 6. con 2. Violini.
 Credo. à 6. & 7. con 2. Violini.

Aaa aaa 2

JESUM

A voce solâ Tacent.
à 2. Vocibus Tacent.

Alto solo con 2. Violini. Alex. Grandi. IX.



Sinfonia. Onfitebor ij tibi Domine in toto corde



meo; Con fi tebor ij tibi Domine in toto cor de meo,



narrabo ij omnia mirabilia tu a mirabilia tu a, læ-



tabor & exul tabo in te, lætabor & exultabo & exultabo in



te, psal lam nomini tuo Altissime Altissime



psal lam nomini tuo Altis sime. *Sinfonia.*

Sub umbra

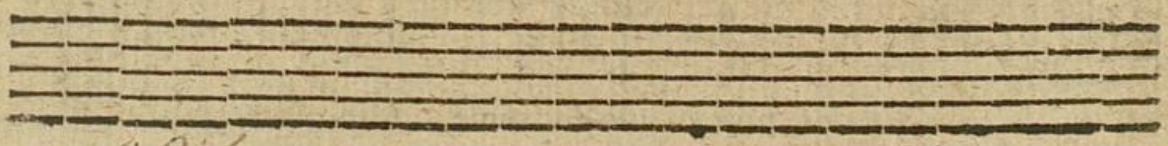
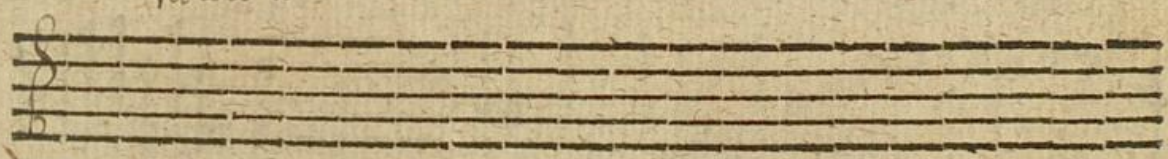
Violino 2. Alexandri Grandi. IX.



Sinfonia ad Confitebor.



Violino i.



Alf

Aaa aaa 3



Sub umbra alarum tuarum prote xisti me, sub umbra alarum tu-



arum prote xisti me prote xisti me, & custodisti me, ij



qvasi pu pil lam oculi tui, & custodisti me ij



qvasi pu pil lam oculi tui, proptere a lætabor & exul-



tabo in te, lætabor & exultabo & exultabo in te, psal-



lam nomini tuo Altissime Altis sime, psal-

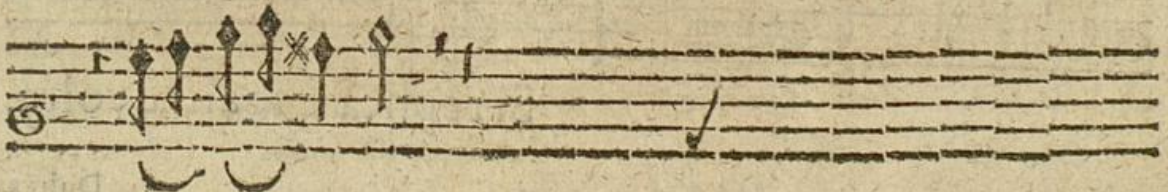
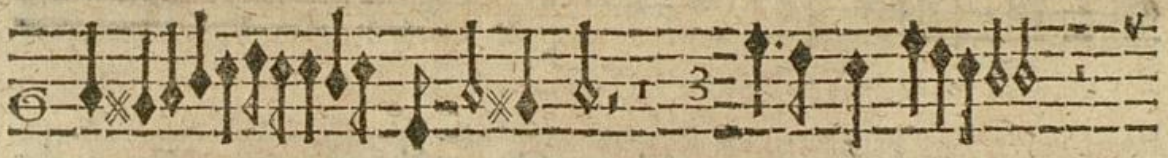
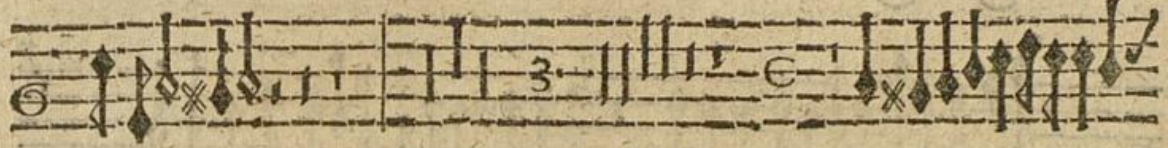


lā nomini tuo Al tis sime.

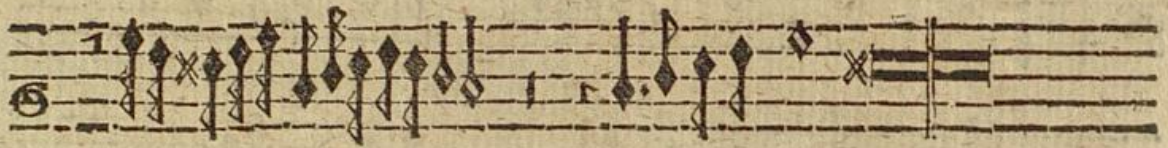
De-



Ecantabat.



Verte



Violino 1.

Alex. Grandi.

XI.

Sinfonia.



Onent Cithara.



Si replica due altre volte.

Dulcis

Alto à 3. A.T.B.

Giovan Rovetta.

XIII

Dilectis Christe ad te veni o, Bone Jesu ad te

propero, occurre occurre Domine, ij

oc cur re Do mi ne, & o scu la tu a sancta

sentiant labia mea, tibi soli vivimus, ad te solum suspira-

mus, in te solum respiramus, Jesu benigne, tu sis glo ria

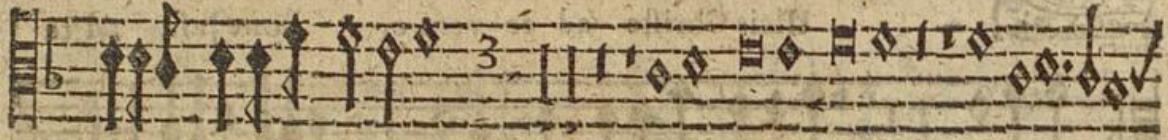
me a, Jesu benigne tu sis exal tatio cordis me'

tu sis to ta dilectio

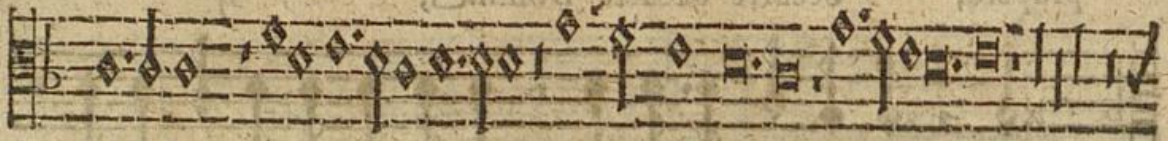
anima mea,
Bbb bbb tu sis



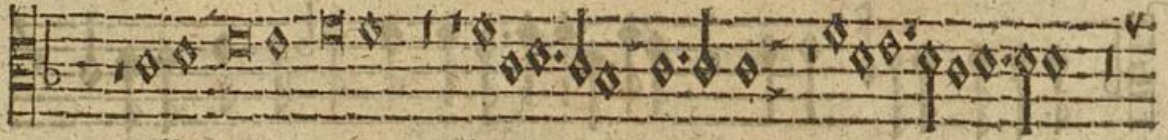
tu sis tota dilectio animæ me æ, tu sis amor meus, tota di-



lectio animæ me æ, tolle tolle ergò suavisime



Domine ij tolle cor meum ij



tolle tolle ergò suavisime Domine ij



tolle cor meum ij ij tolle tolle cor



meum, & tecum maneat in æternum in æternum, tecum,



maneat in æternum in æternum

Can-



prote ctor vita mea ij à qvò trepida-



bo? Tibi dixit cor meum: exqvifivit te ij facies mea,



exqvi fivit te, Tibi dixit cor meum: exqvifivit te ij



ij fa cies mea, ne avertas faciem tuam à me,



nec declines in ira ij à fervo tu o, nec de-



clines in ira ij à fervo tuo ij ij



mod ni à fervo tu o.

Anima

Altus à 4. Horatii Tarditi. XVIII.



in hora



in hora mortis meæ salva me, ij



ut cum electis tuis te laudem semper per infinita seculorum



seculorum, ut cum electis tuis te laudem semper



per infinita seculorum seculorum, ij



ij seculorum seculorum.



O bone bone JE su.

Ccc ecc

Sin-

Altus à 4.

Alexandri Grandi.

XIX.

*Sinfonia. à 3. Violini.*

Ate Nomini ejus magnificentiam, & confitemini



il li.

In voce labiorum vestrorum, & in can ti-



cis & citharis,

in canticis & citha ris,

in canticis & citharis,

una.



ij

forte
unanimis

pian

ij



u na ni mes cla ma te cla ma te: O pe ra Do mini



univerfa bona

Opera Do mi ni un niverfa bona valdè,



Al le lu ja,

ij

ij

ij

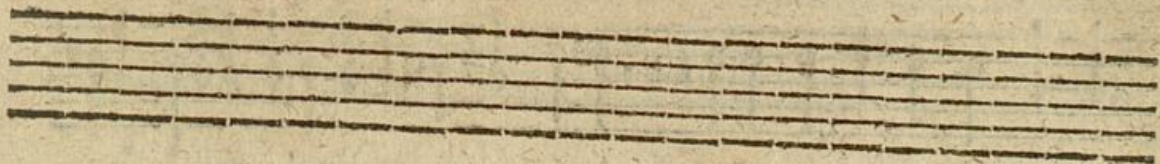
ij



Al le lu

ja..

Sinfonia ut supra.







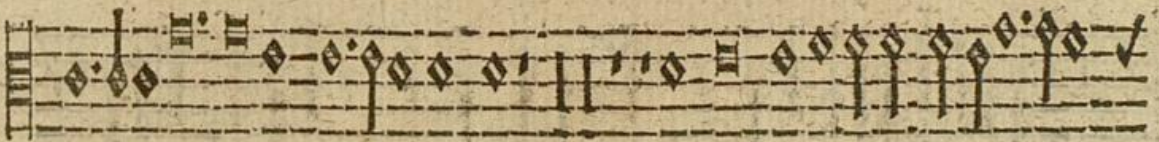
In manus tuas commendo commendo spiritum meum,



Domine Deus veritatis; ij 14 Ut



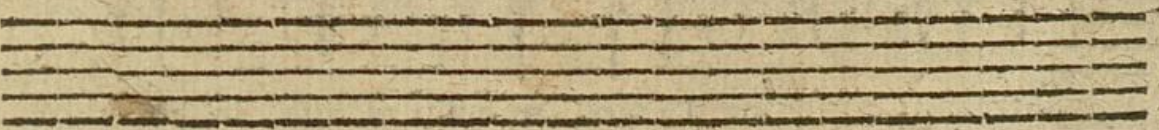
omnes tibi cantemus, semper tu gloria nostra, tu spes, tu vita & conso-



latio nostra, tu gloria nostra, tu spes, tu vita & consolatio



nostra, tu vita ij & consolatio nostra.



Cccccc 3

Dulcis

D Mi cis A mor Jezu, dulce bonum di lecte mi,

dulce bonum dilecte mi, lan gveo pro te, sagittis tuis con-

fige me, lan gveo pro te, sagittis tuis confi ge me,

ij lan gveo pro te, sagittis tu-

is confige me O mi Jezu ij mo riar pro te

ij Tu spes, tu lux, tu vita, tu boni-

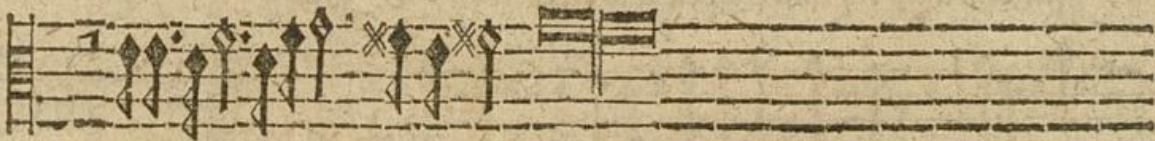
tas ij in fi ni ra, Tu spes, tu lux, tu vita, tu



tu bonitas ij in fini ta, tu bo ni tas



ij in fi nita, Tu spes, tu lux, tu vita, tu boni tas

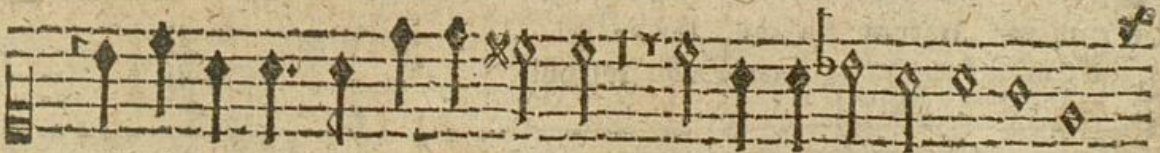


ij infini ta.

Altus à 5. Horatii Vechi. XXII.

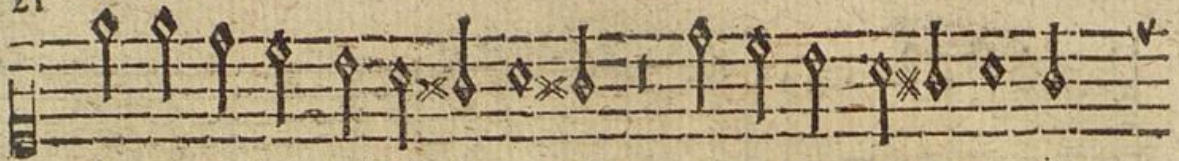


DEUS me us, ô ju ste ju dex, cheu! cheu!
Da Jacob sa he die Kleider Joseph/ sprach er leider!

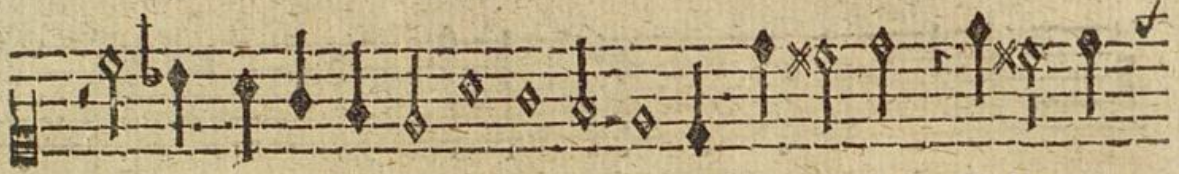


cheu! ne in fu ro re tu o in i ra tu a, Quo niam
leider! sind diß nicht Josephs Kleider/ hat ihn zer rissen/ und grausam

manus



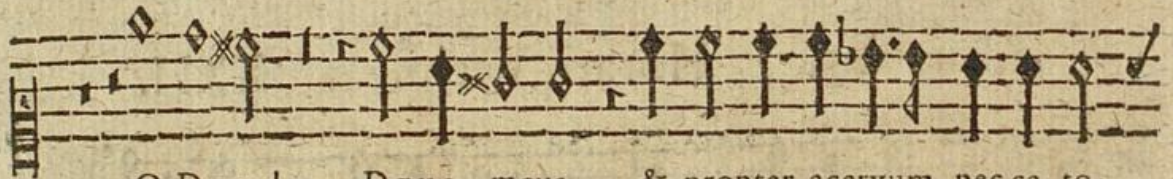
manus tu a val dè me pre mit manus tu a me premit,
bis auff diesen Rock auffge fressen/ bis diesen Rock ge fressen/



sic & sa git tæ tu æ in fi xæ insunt mi hi, O DEUS!
für leid muß ich nun sterben und verderben/ O Joseph! ij



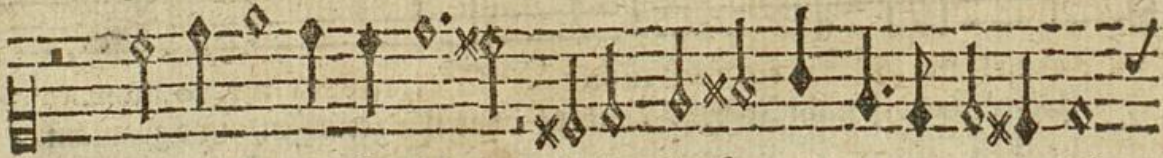
ij non est in carne mea sa ni tas neqvè sa lus
ij ach mein elendes leben/ wenn du nur/ deñ sonst niemäd mehr



O DEUS! DEUS meus, & propter acervum pec ca to-
verhanden mich e lenden so oft ich ij dein geden-



rum me o rum Ah mi se re re! ij ij
cke mich krencke ach mein Sohn Joseph! ij ij

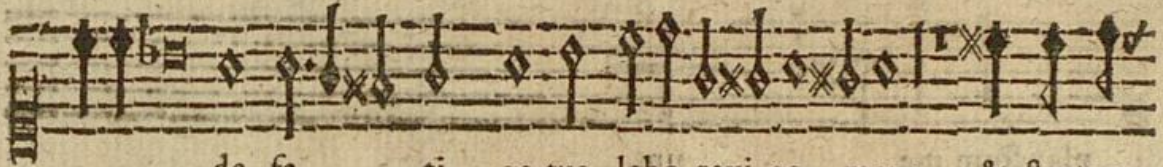


qvo ni am in sepulchro & in in fer no ne mo est
daß ich bey meinen Jahren zu dir möcht in die Grube sah ren!

qvi



qui qui me mor tu i sit ij
denn nun bricht in mir mein Herz/ nun bricht in mir mein Herz ij



de fa ti ga tus labo ravi ge mens, & stratum
für gros sem schmerzē ij sen wieder



me um ri ga bo sem per la cry mando; procul
froh wieder froh denn Jo seph dein Sohn le bet! Ich hab



à me dis ce di te ma li gni à me ma li
ge nug/ so Jo seph nur noch le bet/ so Joseph nur le-



gni, nam DEUS ij ex au divit planctum me um exau-
bet/ für Freuden ij ihn zu sehen mein Herz stre bet/ ihn zu

Ddd ddd

divit



di vit planctum meam exaudivit planctum meum, au di vit nunc
sehen mein Herz strebet/ ij zu sehen/ zu



planctum me um.
sehen mein Herz stre bet.

Altus à 5. Johan. P. Svvelingk. XXIII.



Hre sey Gott dem Vater/ der uns hat erschaf fen er-



schaffen hat/ der uns erschaffen erschaffen der uns erschaffen erschaffen



hat erschaf fen/ der uns erschaffen hat ij.



Ehre sey dem Sohne ij dem Sohne/ der



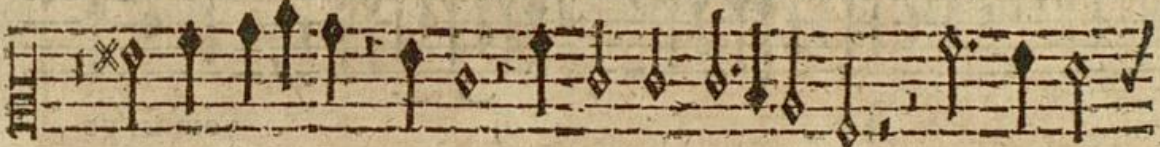
uns erlöset hat/der uns erlöset hat ij Ehre sey auch



Gott dem heiligen Geiste dem heiligen Geiste



der uns geheiligt hat/der uns geheiligt hat. Ehre sey nun



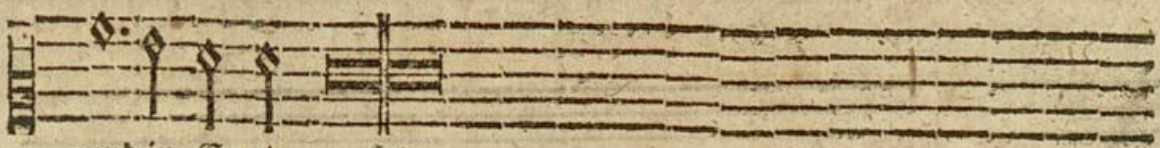
der hochgelobten der hoch der hoch ge lob ten hoch ge lob-



ten der hochgelobten ij Dreifal tigkeit lezt und in Ewig-



keit ij ij ij ij lezt



und in E wig keit.

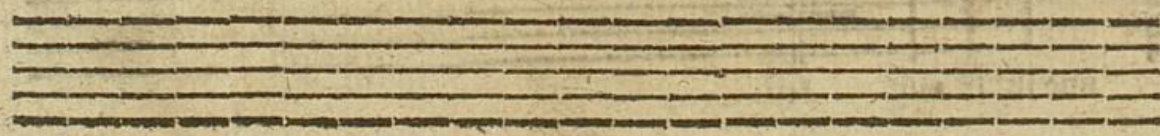
Actum est silentium: Millia mil li um dicen tium:

Salus, Honor, Vir tus & gloria omni po ten ti DEO,

ij ij omni po-

tenti DEO, Salus, honor, virtus & gloria. omni po tenti omni po-

tenti DE o.



Factum est

Violino 1.

Alex. Grandi.

XXIV.



Actum est silentium: *Sinfonia.*



Ddd ddd 3

Kyrie

Yrie ele i fon, Kyrie ele ifon ij

ij Kyrie Kyrie e leifon ij

ij Kyrie Kyrie e le i fon, Kyri-

e eleifon Kyrie ele i fon Kyrie e le i-

fon, Kyrie eleifon ij ij

Christe eleifon, Christe Christe Christe ele-

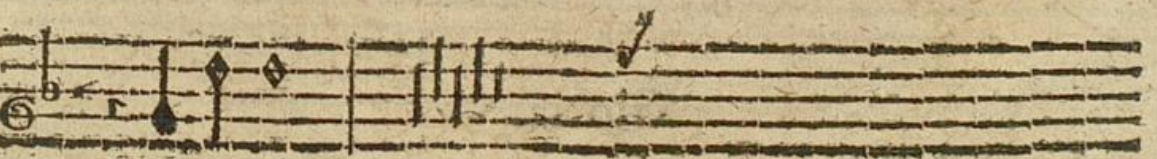
le i fon ij

Verte

Violino 1. a 5.

Giovan Rovetta.

XXV.



Christe,

Vento

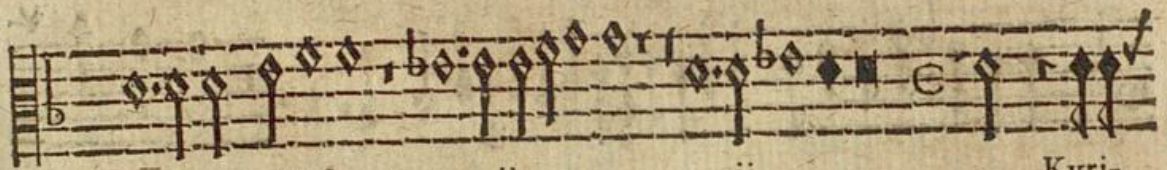
Altus.



Christe ij ij ij ele i son. Kyrie Ky rie



ele i son, Kyrie eléison, Kyrie ij e le i son,



Kyrie eléison ij ij Kyri-



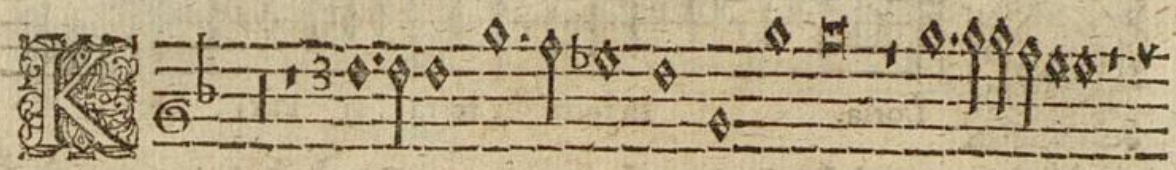
e e le i son Ky ri e ele ifon ij



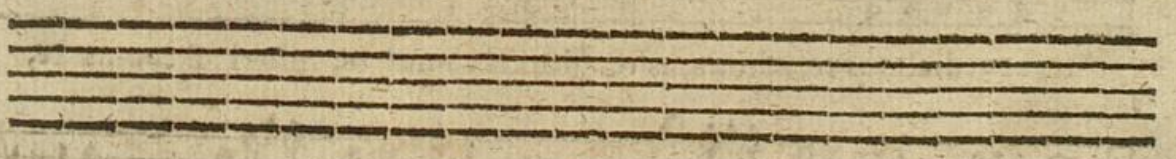
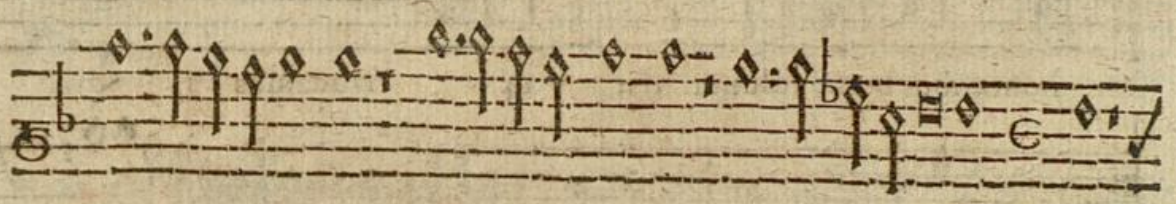
ij

Gloria.

Violino 1.



Yrie.



Gloria.

Ece cec

Altus.

Gloria. In terra in terra ij Pax, &
 in terra in terra pax pax hominibus bonę voluntatis, pax
 hominibus bonę volunta tis; 14 laudamus ij ij
 te, benedicimus te, adoramus te, glorifica mus
 glori fi ca mus te ij laudamus
 te, benedicimus te, adoramus te, glori fi camus te, glori fi camus te,
 Gratias ij agimus tibi Domine ij De us
 Verte

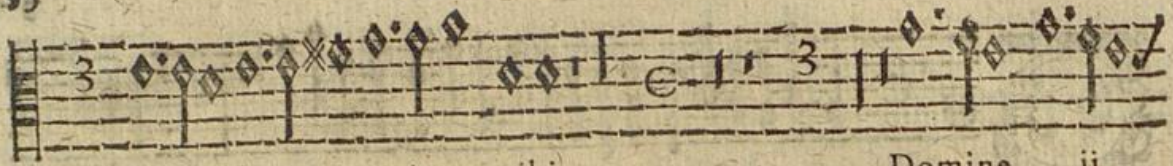
Violino 1. *Allegro*



Loria. *Sinfonia.*

Ecc ecc 2

Verte



Gratias ij agimus tibi,

Domine ij



DE us, Domine DEUS Agnus DEI Fi lius Pa tris,

Qui tollis. Tacet.



A 5. Voniam tu solus sanctus, ij

tu solus



Do minus, qvoniã tu solus san ctus, tu solus Al-



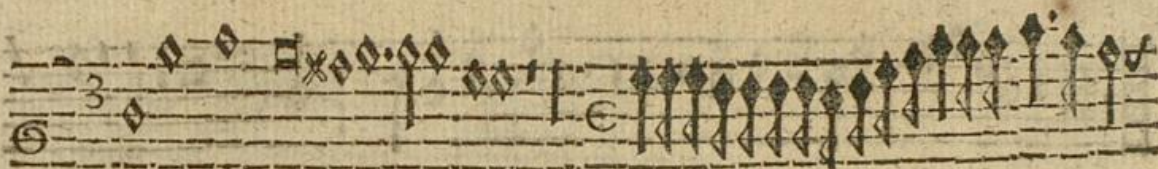
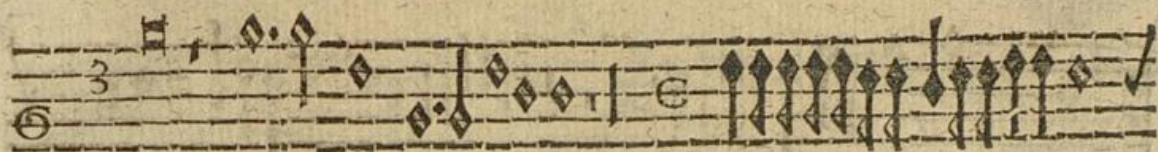
tis fimus, Altissimus JE su Chri ste, tu solus Do-



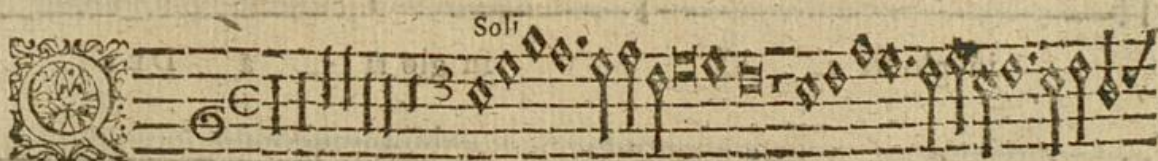
minus, tu so lus Al tis si mus JE su Chri ste,

Verte

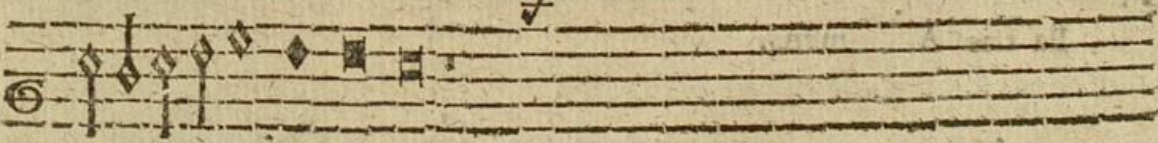
Violino 1.



Qui tollis. Tacet.



Voniam. *Sinf.*



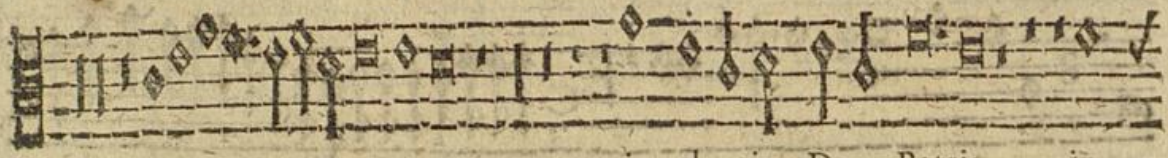
Verte.

Ecc ecc 3

Altus. Violon V.



cum sancto Spi ri tu ij



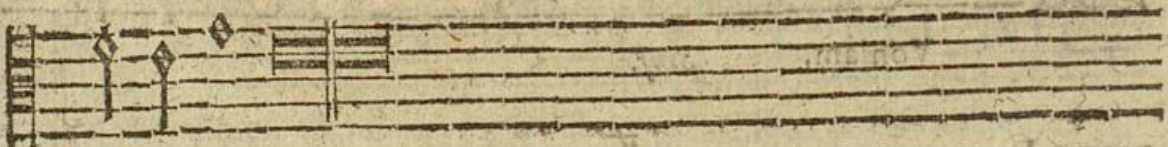
ij in glo ria DEI Patris, in



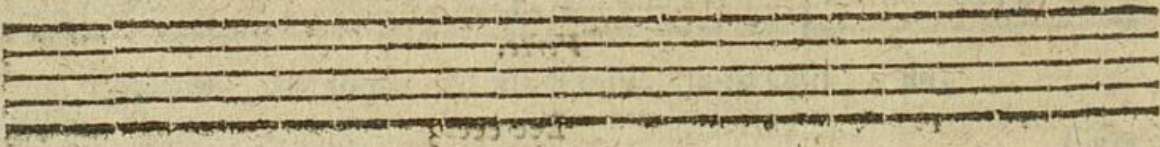
glo ria DEI Pa tris in glo ri a in glo ria DEI Patris,



in glo ri a ij in glo ri a DEI



Pa tris A men,



Violino 1.

The first four staves of the manuscript contain handwritten musical notation for the first violin part. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The ink is dark and the paper shows signs of age and wear.

A set of five empty musical staves, likely representing a second system of music that is either blank or has been completely faded.

The lower portion of the page features very faint, illegible handwritten musical notation. The word "Credo" is clearly visible on the right side of this section, indicating the beginning of a new section in the score.



Violino 1.



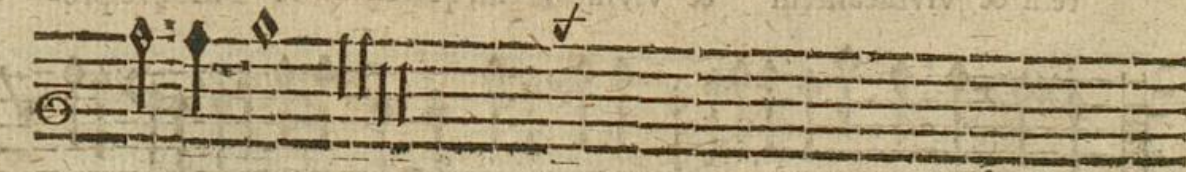
Rede.



vifbilium.



per quem



fff fff



descendit ij de Cœlis & incarnatus est, incarnatus est de



Spiritu sancto ex Maria vir gi ne, & Homo factus est,



& Homo fa ctus est.

Crucifixus à 3. Tacet.



A 5,

T in Spiritum san ctum Dominum & vi vi fican-



tem & vivificantem & vivificantem, qui ex Patre Filioqve pro-



cedit, qui ex Patre Filioqve proce dit, qui cum Patre & Fi lio

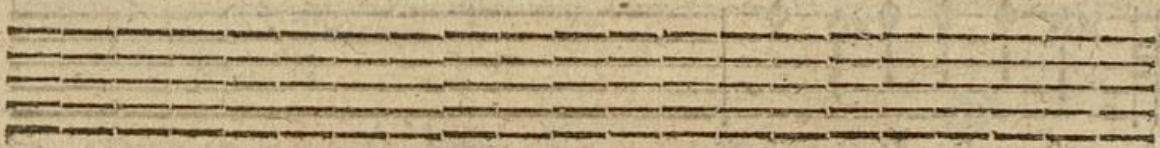
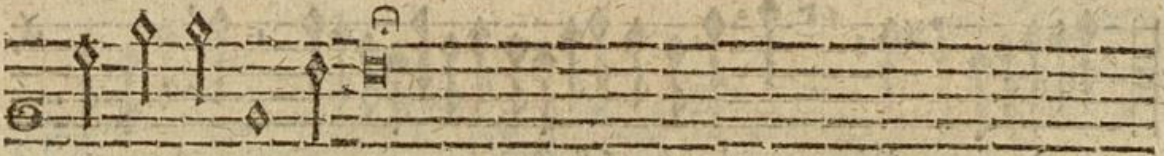
Verte

Violino 1.

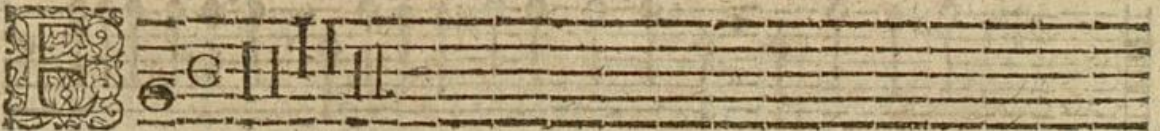
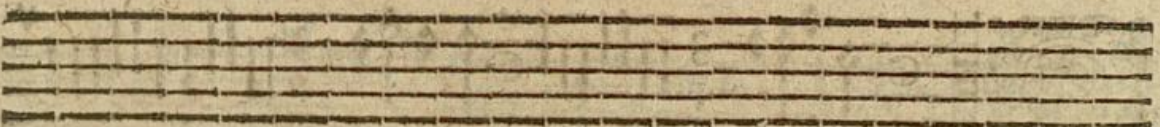
40



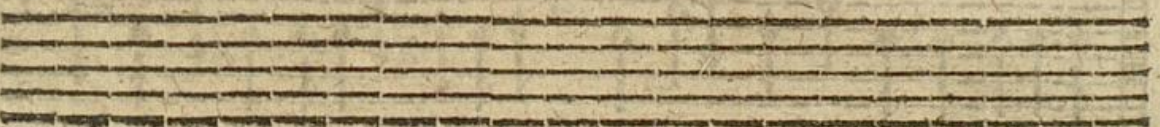
descendit.



Crucifixus. Tacet.



T in Spiritum.



fff fff a

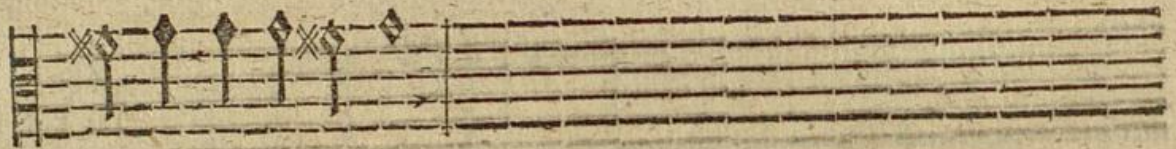
Verte



simul ad ora tur & conglori ficatur & conglo ri fi-

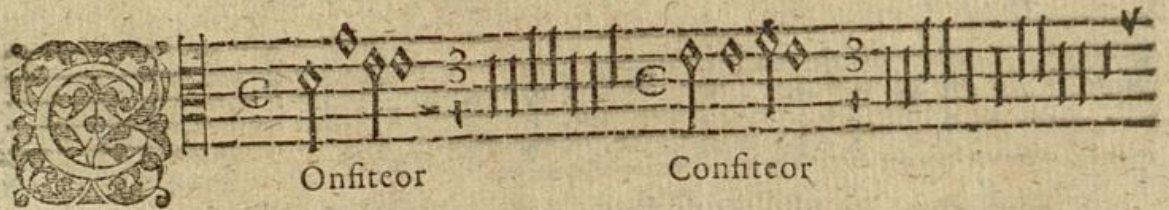


ca tur, qui locutus est qui locutus



est per Prophe tas.

Et unam. Tacet.



Onfiteor Confiteor



& ex pecto ex pecto re sur recionem, resurrectionem



mortuorum & vitam ij venturi seculi A men, &

vitam

Violino i.

N

A musical staff with a treble clef and a common time signature. It contains several measures of music, including a double bar line and a fermata. The notes are mostly quarter and eighth notes.

E

A musical staff with a treble clef and a common time signature. It begins with a large, ornate initial 'E' and a triplet of eighth notes. The staff contains several measures of music with various note values.

T unam,

A musical staff with a treble clef and a common time signature. It contains several measures of music, including a double bar line and a fermata. The notes are mostly quarter and eighth notes.

A musical staff with a treble clef and a common time signature. It contains several measures of music, including a triplet of eighth notes and a fermata. The notes are mostly quarter and eighth notes.

Confiteor.

A musical staff with a treble clef and a common time signature. It contains several measures of music, including a triplet of eighth notes and a fermata. The notes are mostly quarter and eighth notes.

Resurreccionem.

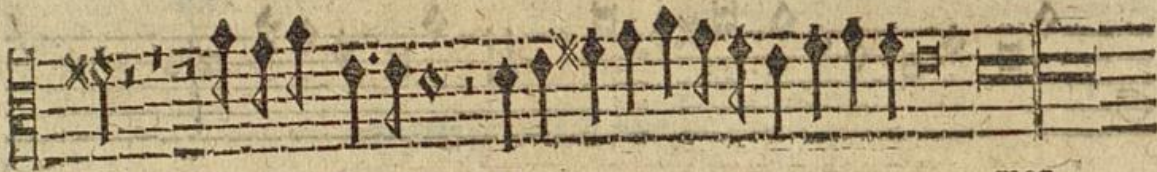
fff fff 3



vitam & vitam venturi seculi Amen, & vitam



venturi seculi ij ij & vi-



tam venturi seculi Amen.

F I N I S.

Violino I.

44



F I N I S.

Violino I



F I N I S .

Violino II.

pro libitu.

22.



Handwritten musical notation on a single staff. It begins with a large, ornate initial 'S' and a treble clef. The music consists of a series of eighth and sixteenth notes, some with stems pointing up and some down. There are several 'x' marks above the notes, likely indicating fingerings or specific performance instructions. The staff ends with a double bar line.

Inger dem Herrn.

8.

9.



Handwritten musical notation on a single staff. It starts with a treble clef and a series of notes with stems pointing down. There are 'x' marks above some notes. The staff ends with a double bar line.

21.

6.



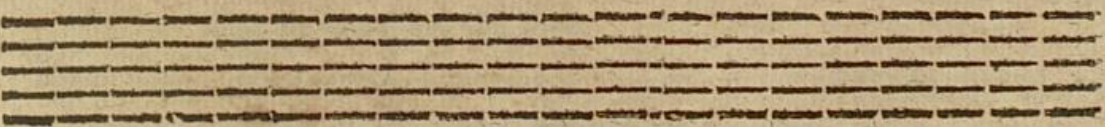
Handwritten musical notation on a single staff. It begins with a treble clef and a series of notes with stems pointing down. There are 'x' marks above some notes. The staff ends with a double bar line.



Handwritten musical notation on a single staff. It starts with a treble clef and a series of notes with stems pointing down. There are 'x' marks above some notes. The staff ends with a double bar line.



Handwritten musical notation on a single staff. It begins with a treble clef and a series of notes with stems pointing down. There are 'x' marks above some notes. The staff ends with a double bar line.



Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Handwritten musical notation on a five-line staff, including notes and stems, though the details are faded.

Handwritten musical notation on a five-line staff, including notes and stems, though the details are faded.

Handwritten musical notation on a five-line staff, including notes and stems, though the details are faded.

Handwritten musical notation on a five-line staff, including notes and stems, though the details are faded.

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