

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

**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<br>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<br>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.

- |       |                                  |                           |                 |
|-------|----------------------------------|---------------------------|-----------------|
| IX.   | Confitebor,                      | Alto solo con 2. Violini. | Alex. Grandi,   |
| 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 Rovettæ.           | A. T. B.        |
| XIV.  | { Gaude latere,<br>Nomen JESU. } | Ejusdem.                  | 2, T, o C, e B. |

A 4. Voc.

- XV. Cantate. Giovan Rovetta. C. A. T. B.  
 XVI. Domine ne in furore, Al. Grandi. C. A. T. B.  
 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.

- XX. In te Domine. Giovan Rovetta. C. C. A. T. B.  
 XXI. Dulcis Amor JESU. Ignatii Donati. C. A. T. T. B.  
 XXII. { O DEUS.  
 Da Jacob sahe. } Horatii Vechi. C. A. T. T. B.  
 XXIII. Ehre sey Gott. Joh. P. Svveling. C. C. A. T. B.

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.



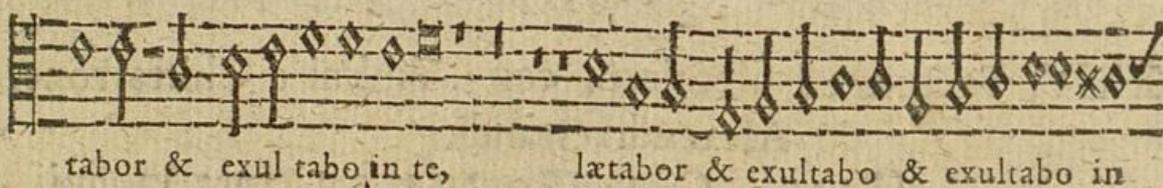
*Sinfonia.* Onfitebor ij tibi Domine in toto corde



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

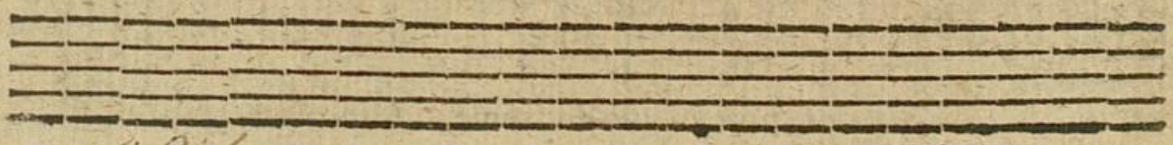
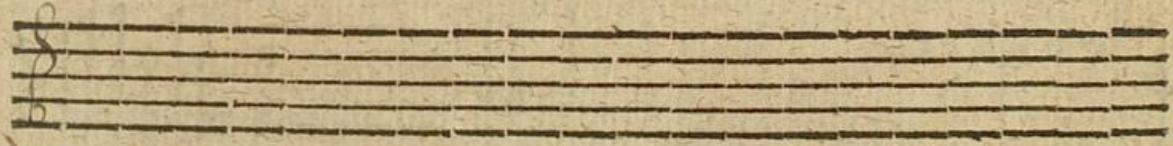
Violino 2. Alexandri Grandi. IX.



*Sinfonia ad Confitebor.*



*Violino i.*



*Alf*

Aaa aaa 3



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



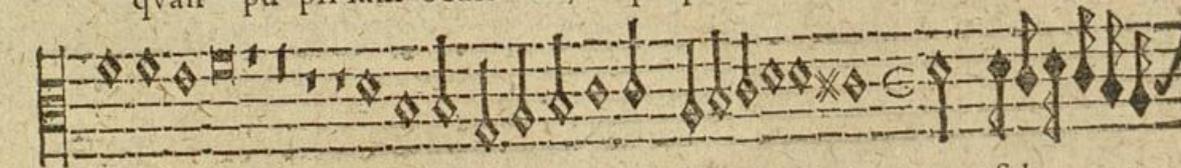
arum prote xisti me prote xisti me, & custodisti me, ij



quasi pu pil lam oculi tui, & custodisti me ij



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



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



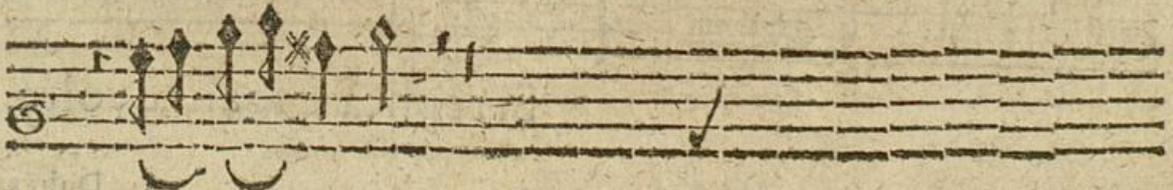
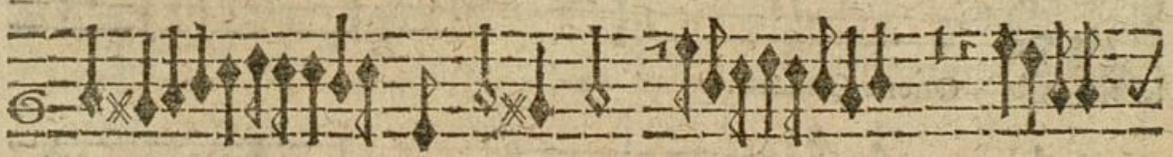
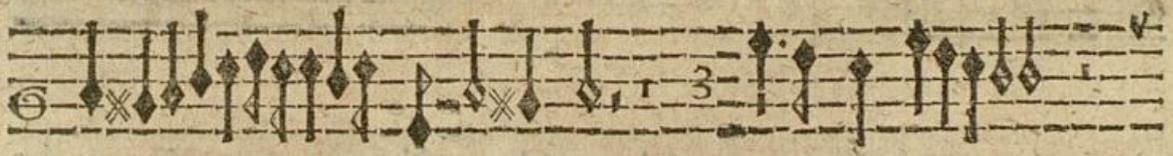
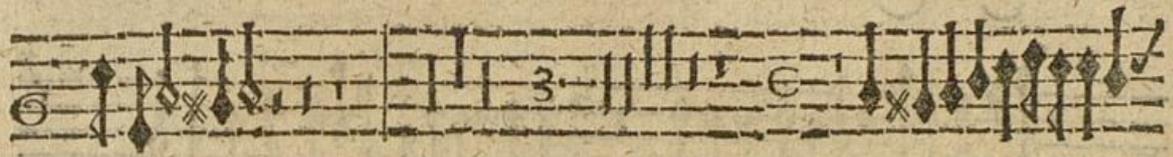
lam nomini tuo Altissime Altis sime, psal-



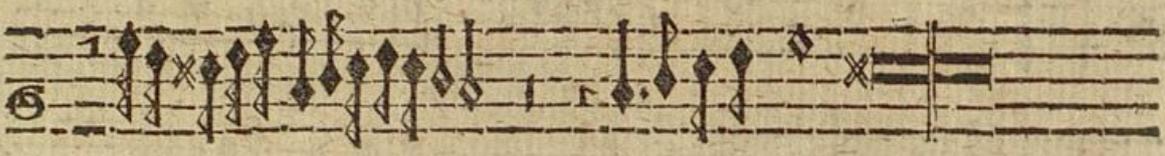
lā nomini tuo Al tis sime. De-



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 so lum respiramus, Jesu benigne, tu sis glo ria

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

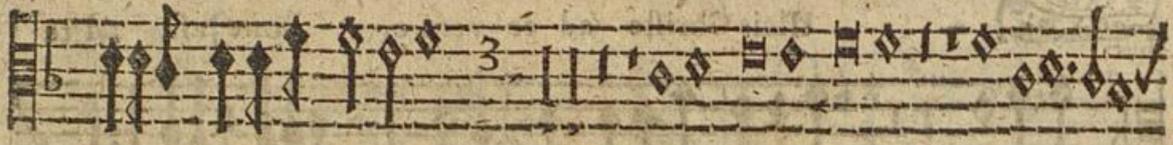
tu sis to ta dilectio anima mea,

Bbb bbb

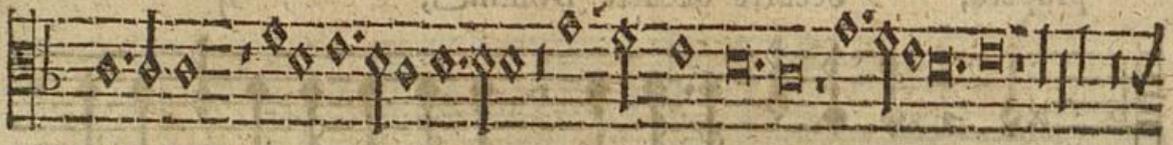
tu sis



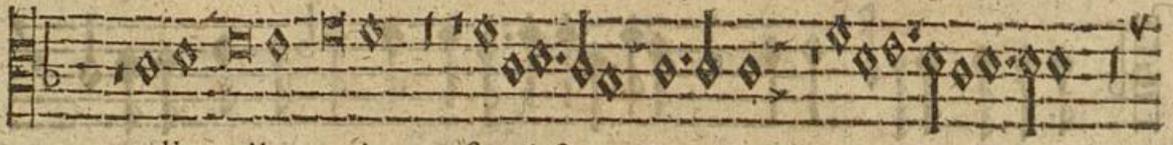
tu sis tota dilectio animæ me æ, tu sis amor meus, tota di-



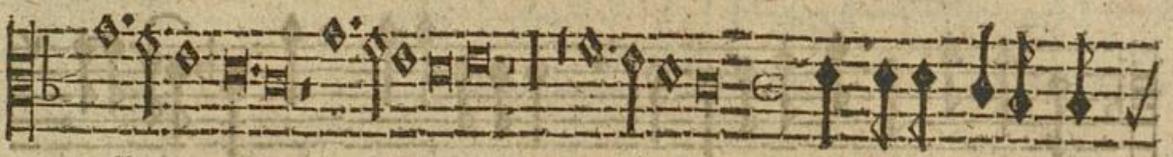
lectio animæ me æ, tolle tolle ergò suavisime



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 æter

num. 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



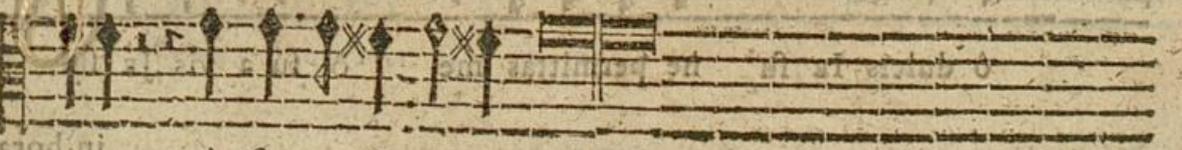
ij fa cies mea, ne avertas faciem tuam à me,



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



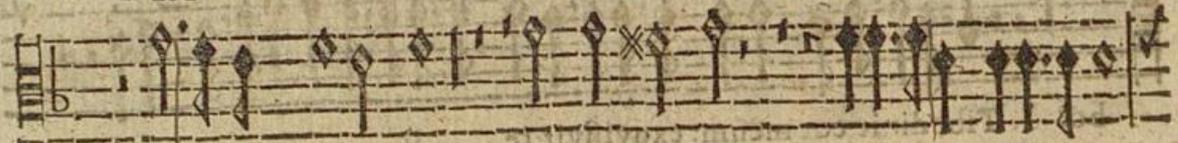
clines in ira ij à fervo tuo ij ij



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.



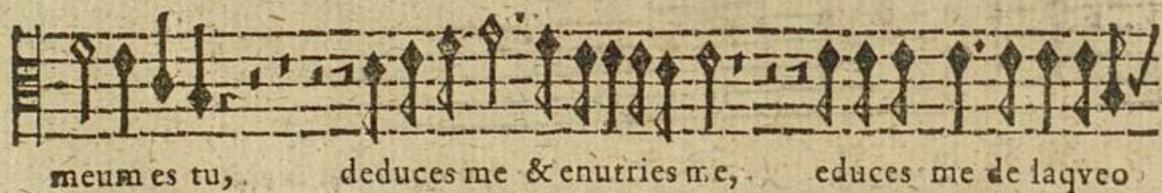
O bone bone JE su.

Ccc ecc

Sin-









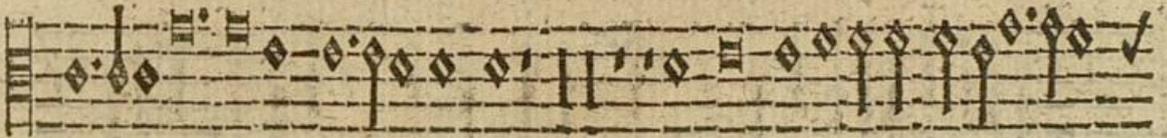
In manus tuas commendo commendo spiritum meum,



Domine Deus veritatis; ij 14 Ut



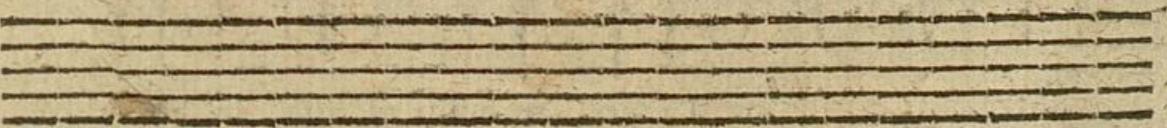
omnes tibi cantemus, semper tu gloria nostra, tu spes, tu vita & conso-



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-

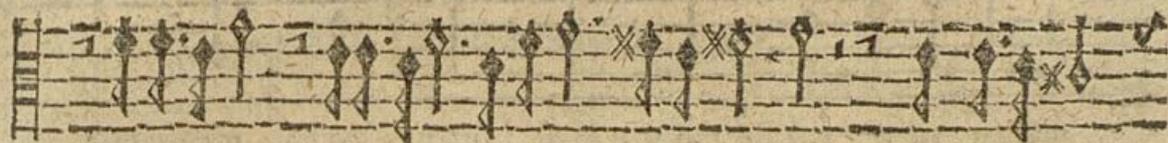
fige me, lan gveo pro te, sagittis tuis confi ge me,

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-

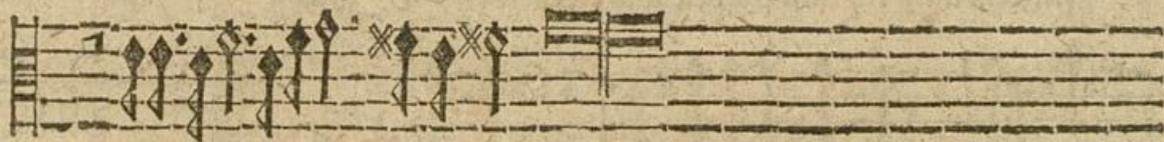
tas ij in fi ni ra, Tu spes, tu lux, tu vita, tu



tu bonitas ij in fini ta, tu bo ni tas

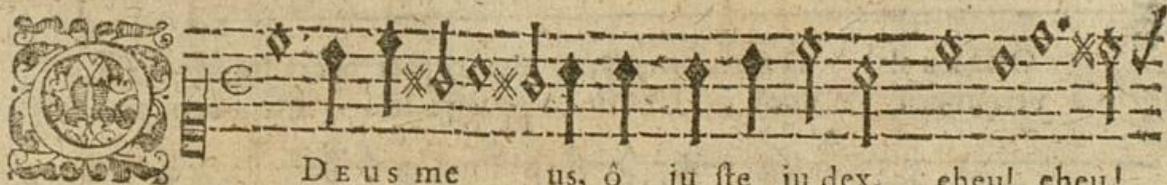


ij in fi nita, Tu spes, tu lux, tu vita, tu boni tas

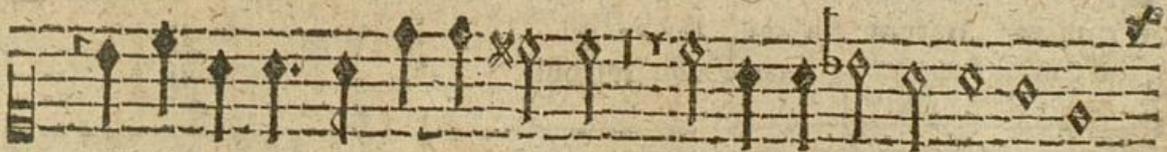


ij infini ta.

Altus à 5. Horatii Vechi. XXII.

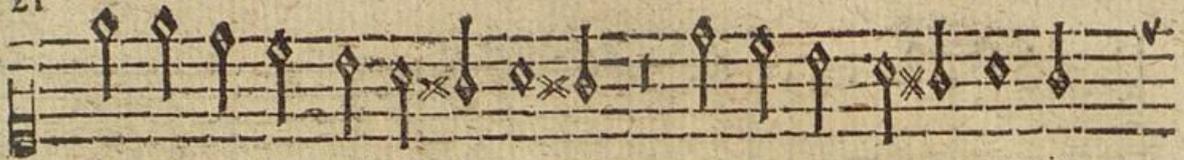


DEUS me us, ô ju ste ju dex, cheu! cheu!  
Da Jacob sa he die Kleider Joseph/ sprach er leider!

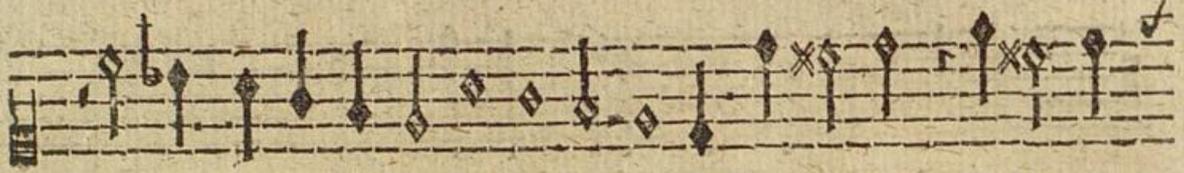


cheu! ne in fu ro re tu o in i ra tu a, Quo niam  
leider! sind diß nicht Josephs Kleider/ hat ihn zer rissen/ und grausam

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



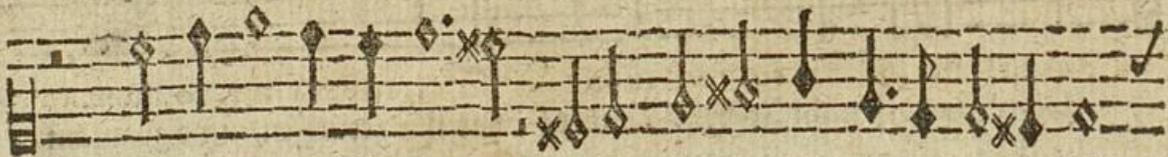
ij non est in carne mea sa ni tas neqvè sa lus  
ij ach mein elendes leben/ wenn du nur/ deñ sonst niemäd mehr



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



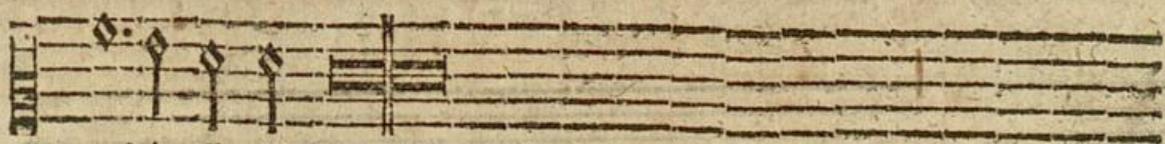
der hochgelobten der hoch der hoch ge lob ten hoch ge lob-



ten der hochgelobten ij Dreifal tigkeit lezt und in Ewig-



keit ij ij ij ij lezt



und in Ewig keit.

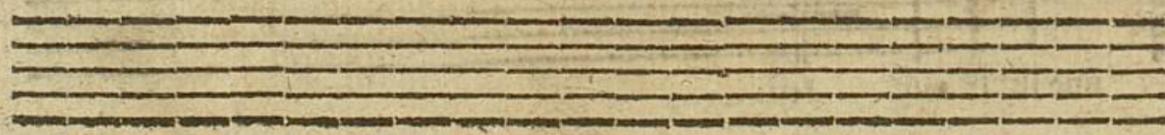
Actum est silentium: Millia mil li um dicen tium:

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

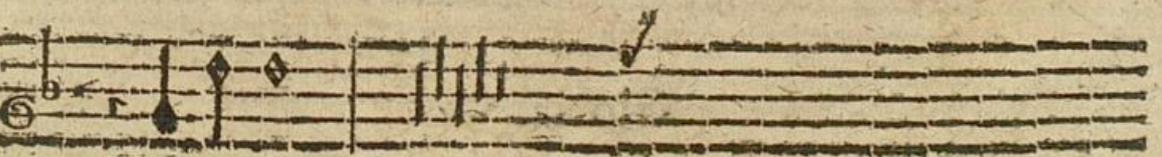
Violino 1. a 5.

Giovan Rovetta.

XXV.



Kyrie.



Christe,

Verbo

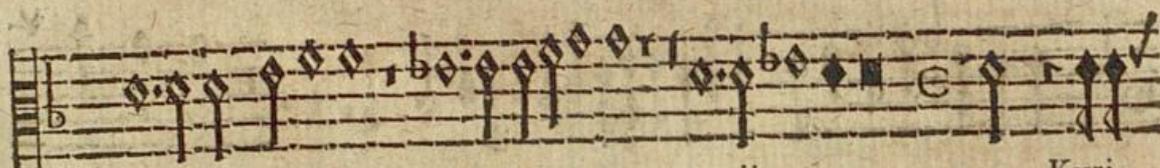
## Altus.



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-



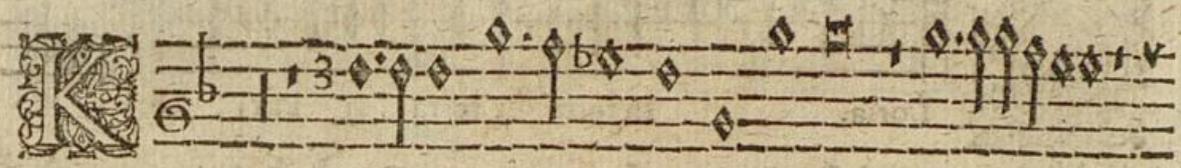
e e le i son Ky ri e ele ifon ij



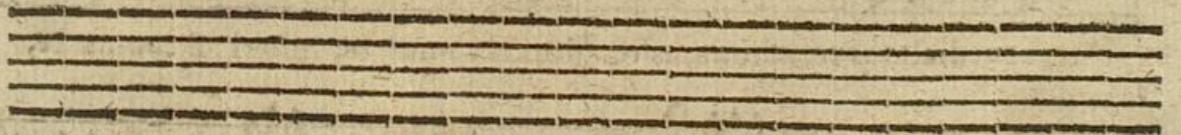
ij

## Gloria.

Violino 1.



Yrie.



Gloria.

Ecc ecc

Altus.

**G**loria. 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*

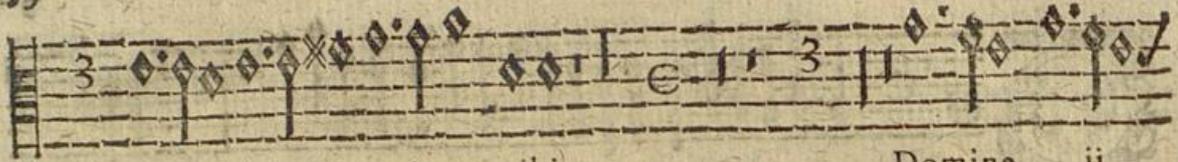


Loria. *Sinfonia.*

*Ecc ecc 2*

*Verte*

Altus.



Gratias ij agimus tibi, Domine ij



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

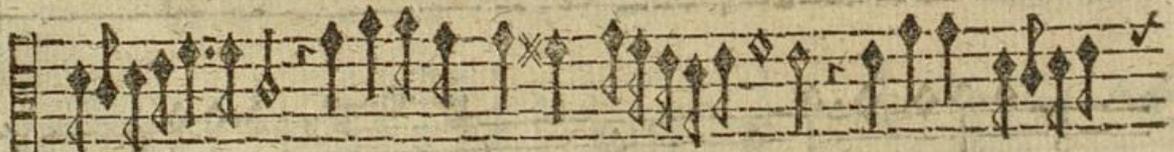
Qui tollis. Tacet.



A 5. Voniam tu solus sanctus, ij tu solus



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



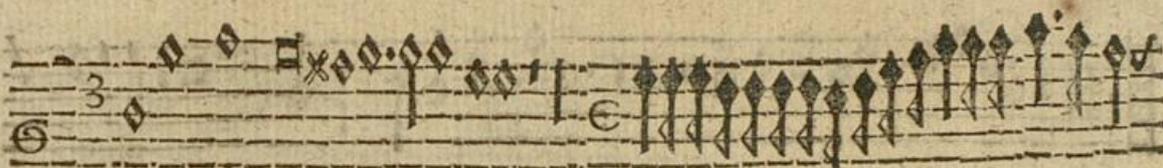
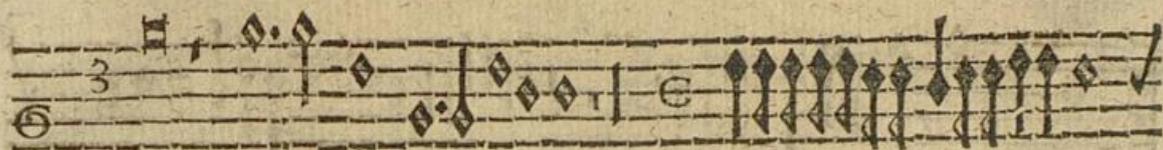
tis fimus, Altissimus JE su Chri ste, tu solus Do-



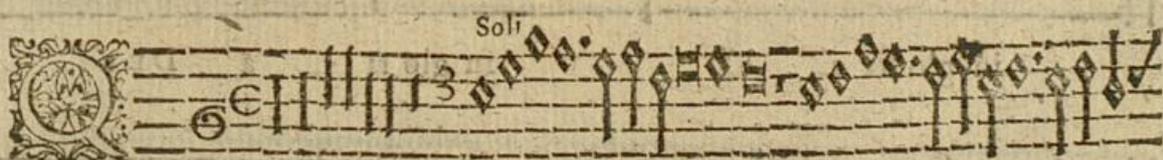
minus, tu so lus Al tis si mus JE su Chri ste,

Verte

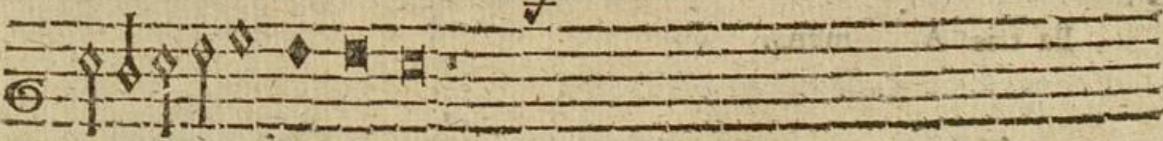
Violino 1.



Qui tollis. Tacet.



Voniam, Sinf.



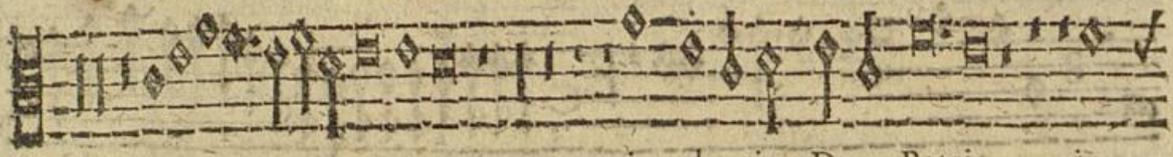
Verte.

Ecc ecc 3

Altus. Violon V.



cum sancto Spi ri tu ij



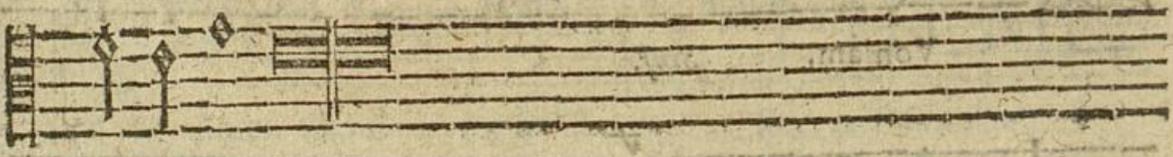
ij in glo ria DEI Patris, in



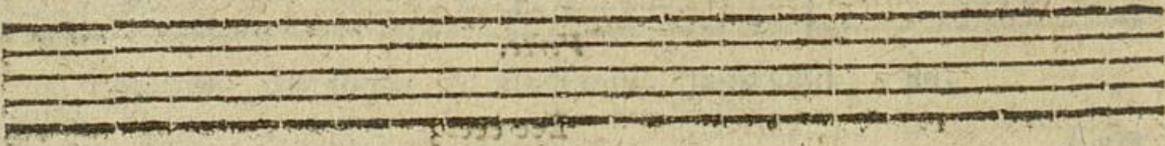
gloria DEI Pa tris in glo ri a in gloria DEI Patris,



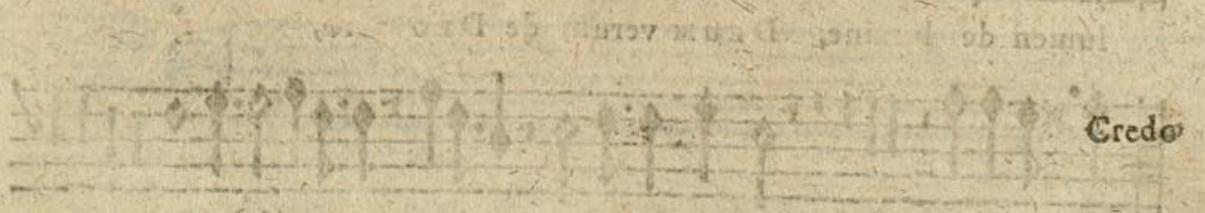
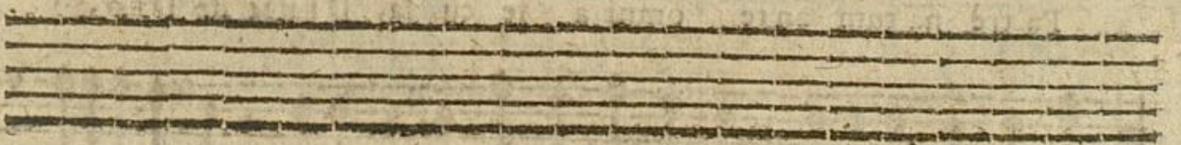
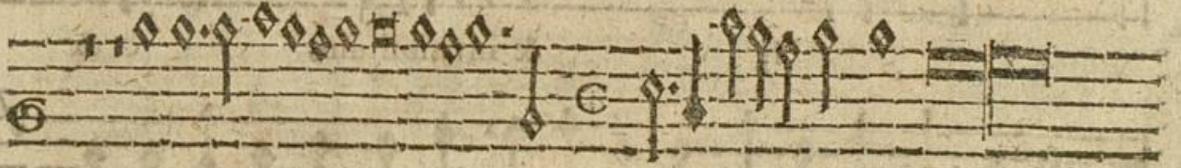
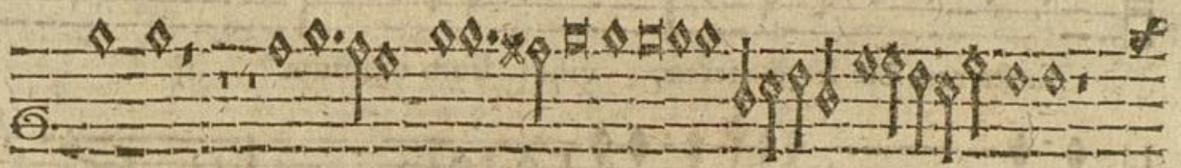
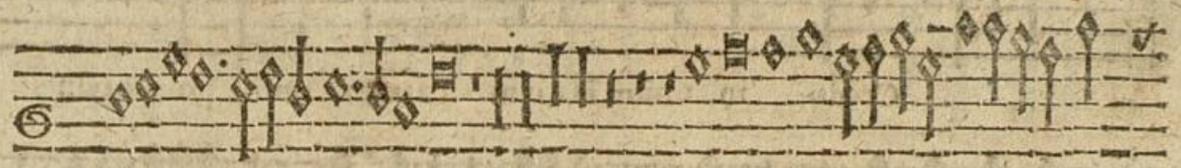
in glo ri a ij in glo ri a DEI



Pa tris A men,



Violino 1.



Credo

Redo in unum DEUM, in unum DEUM Patrem, ij

Credo in unum DEUM Patrem omni po tentem

fa cto rem Cœ li & terra, visibi lium omnium ij

ij & invisibilium, & ex

Pa tre na tum ante omni a se cu la, DEUM de DEO,

lumen de lumine, DEUM verum de DEO vero, ij

per quem omnia omnia omnia facta sunt, descen-

Violino 1.



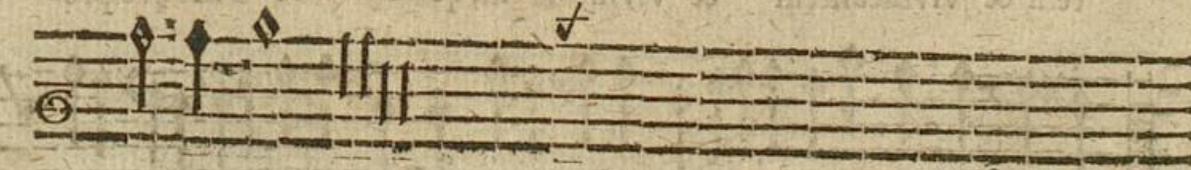
Redo.



vifbilium.



per quem



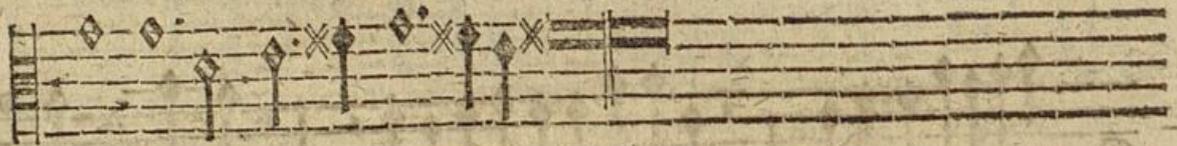
fff fff



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-



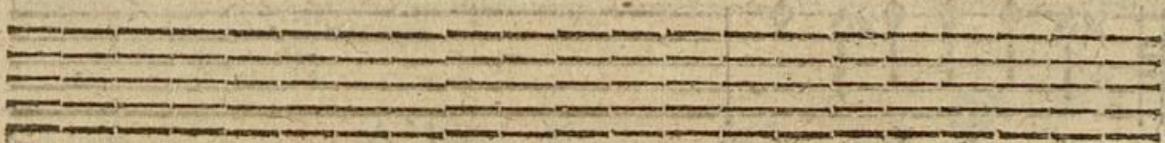
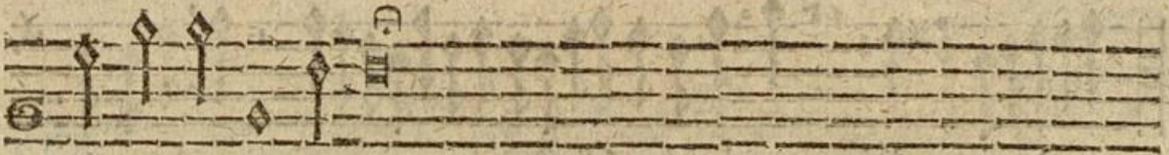
cedit, qui ex Patre Filioqve proce dit, qui cum Patre & Fi lio

*Verte*

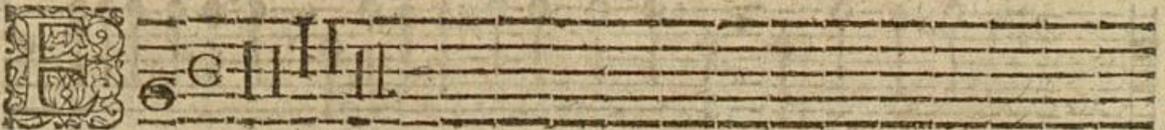
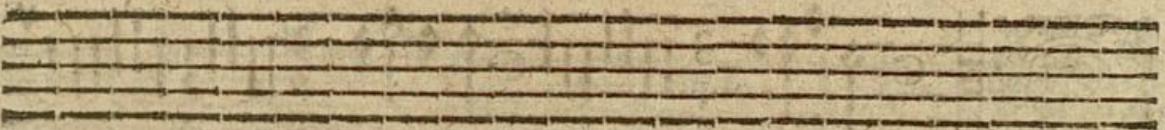
Violino 1.



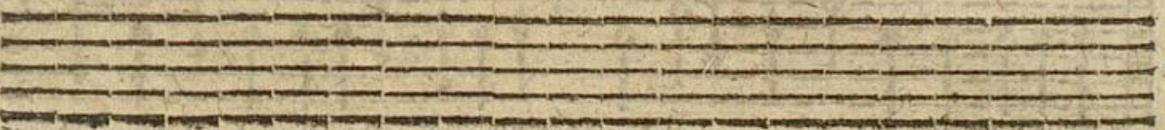
descendit.



Crucifixus. Tacet.



T in Spiritum.

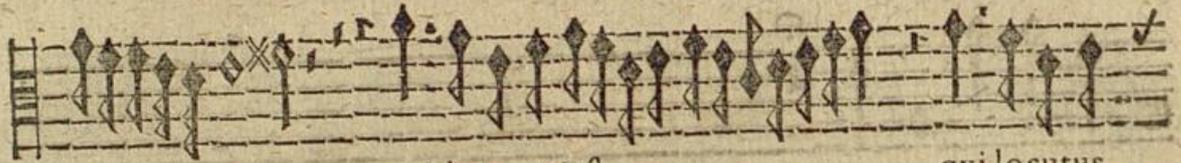


*fff fff a*

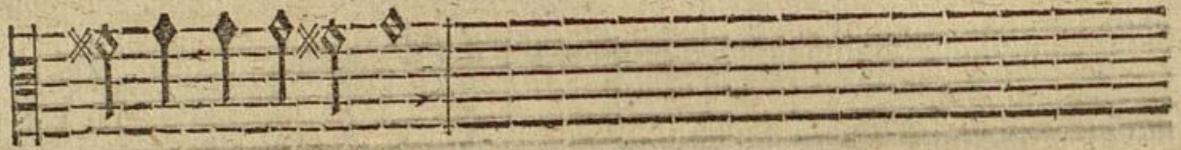
*Verte*



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

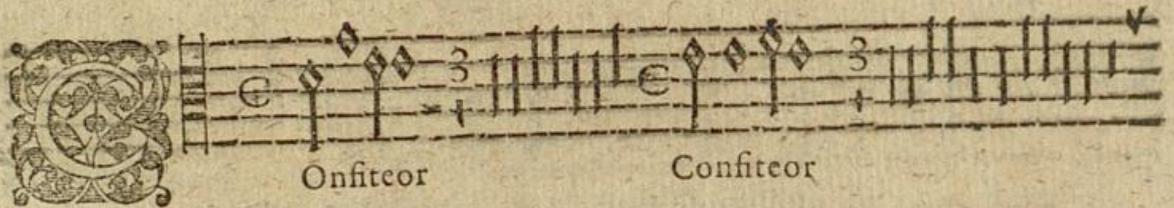


ca tur, qui locutus est qui locutus



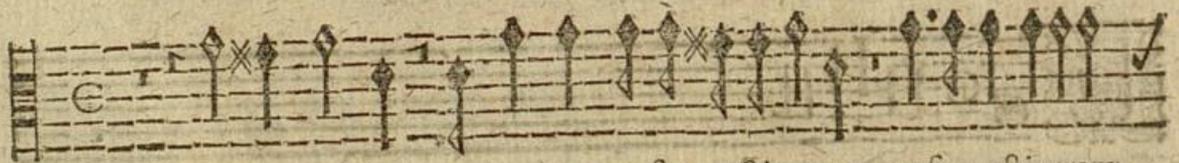
est per Prophe tas.

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 repeat sign. The notes are mostly quarter and eighth notes.

A musical staff starting with a large, ornate initial 'E' in a decorative box. This is followed by a 3-measure rest, then several measures of music with notes and rests.

T unam,

A musical staff with notes and rests, including a 3-measure rest. The notes are mostly quarter notes.

A musical staff with notes and rests, including a 3-measure rest. The notes are mostly quarter notes.

Confiteor.

A musical staff with notes and rests, including a 3-measure rest. The notes are mostly quarter notes.

Resurreccionem.

*fff fff 3*



vitam & vitam venturi seculi Amen, & vitam



venturi seculi ij ij & vi-



tam venturi seculi Amen

FINIS.

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 rhythmic patterns, including eighth and sixteenth notes, with some notes marked with an 'x'. The text 'Inger dem H. Erri.' is written below the staff.

8.

9.



Handwritten musical notation on a single staff, continuing from the previous staff. It features rhythmic patterns with notes marked with an 'x'.

21.

6.



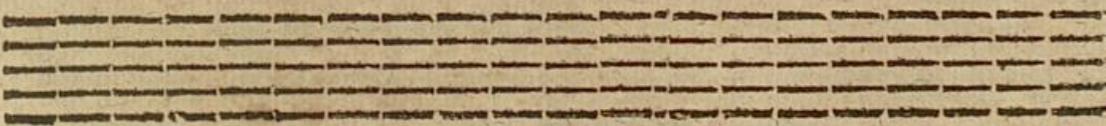
Handwritten musical notation on a single staff, continuing the piece. It includes rhythmic patterns and notes marked with an 'x'.



Handwritten musical notation on a single staff, continuing the piece. It includes rhythmic patterns and notes marked with an 'x'.



Handwritten musical notation on a single staff, continuing the piece. It includes rhythmic patterns and notes marked with an 'x'.



Four empty musical staves at the bottom of the page.

First line of handwritten musical notation on a five-line staff.

Second line of handwritten musical notation on a five-line staff.

Third line of handwritten musical notation on a five-line staff.

Fourth line of handwritten musical notation on a five-line staff.

Fifth line of handwritten musical notation on a five-line staff.

Bottom section of the page containing several lines of faint, illegible text or musical notation.