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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

Bassus Generalis

urn:nbn:de:bsz:31-33146

Erster Theil

Geistlicher

CONCERTEN

und Harmonien

à

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

Ausz den berühmtesten Italianischen
und andern Autoribus, so theils neben ihren eige-
nen mit noch mehrer/ theils auch mit andern Texten bele-

get / und zu Lobe GOTTES / und Fortpflanzung der edlen
Musik, auff vieler Begehren und Gefallen/ colligiret
und zum öffentlichen Druck befördert

durch

AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslaw.

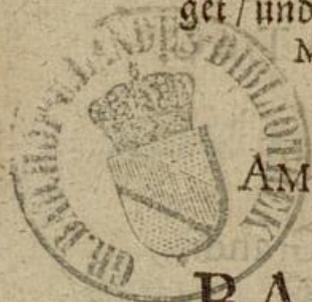
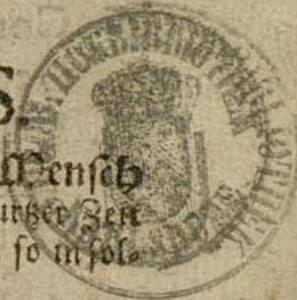
BASSUS GENERALIS

Dabey auch eine kurze 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 Kölern/
In verlegung Christoph Jacob / Buchhänd-
lers in Breslaw.

Im Jahr M DC XLI.



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- | | | |
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- | | | |
|--|------------------|------------|
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- | | | |
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Nomen JESU. } | Ejusdem. | 2. T, o C, e B. |

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A 7.

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Alexandri Grandi.

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Gloria, à 6. con 2. Violini,
Credo, à 6. & 7. con 2. Violini,

Aaaaa aaaa 2

O Do

Tenor vel Cantus solus.

I.

Incerti.



Domine probasti me.
Was soll ich thun?



Exaudi

A voce solâ. Alexandri Grandi. II.

In Posuim. De capt. in mari ad Ar. en



First staff of music with notes and rests. Includes asterisks above the staff.

Exaudi me Domine. 6 10 12

Second staff of music with notes and rests.

Third staff of music with notes and rests. Includes a '3' time signature.

Fourth staff of music with notes and rests. Includes a '3' time signature.

Fifth staff of music with notes and rests.

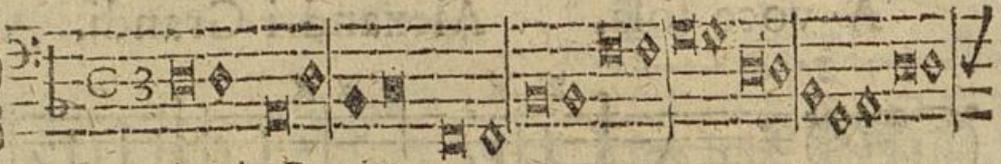
Sixth staff of music with notes and rests.

Seventh staff of music with notes and rests.

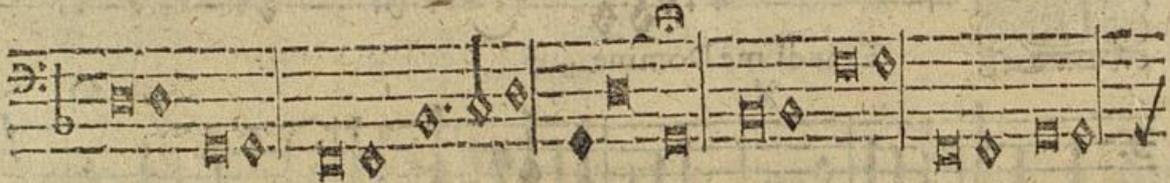
Aaaaa aaaa g

Can-

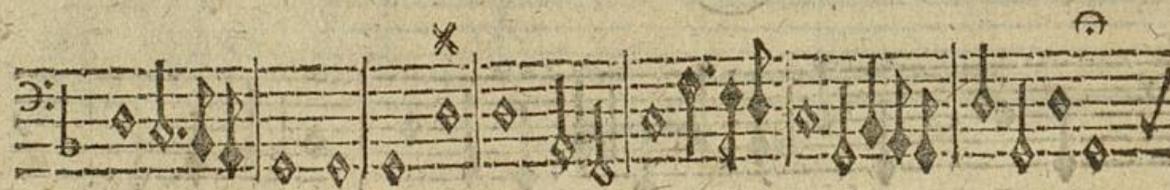
A solâ voce. Alexandri Grandi. III.



Antabo Domino.



Jucundum

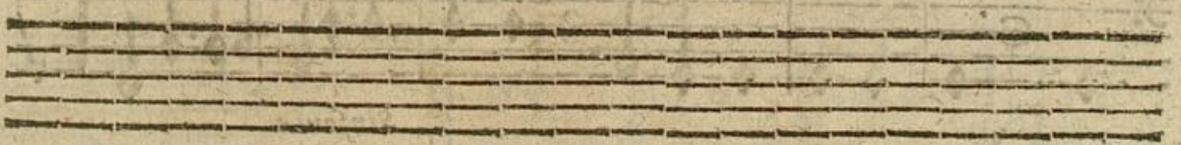


All-el-lia,

2 2222 2222



Delectabor.



A sola voce. Petri Francisci. IV.



Antate. Sinfonia.



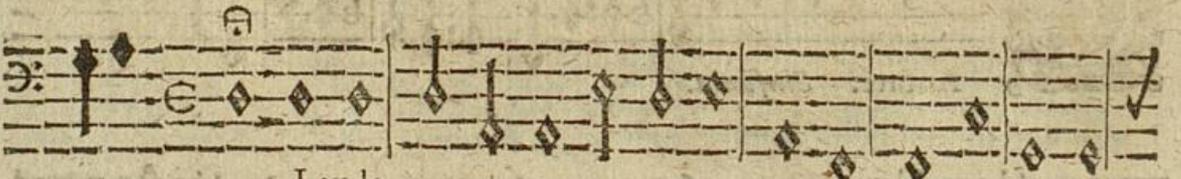
Can-



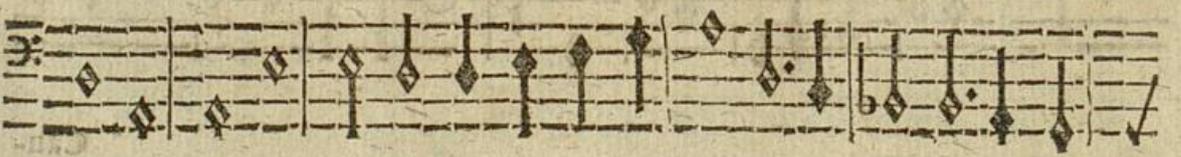
Cantate



Sinfonia.



Lauda

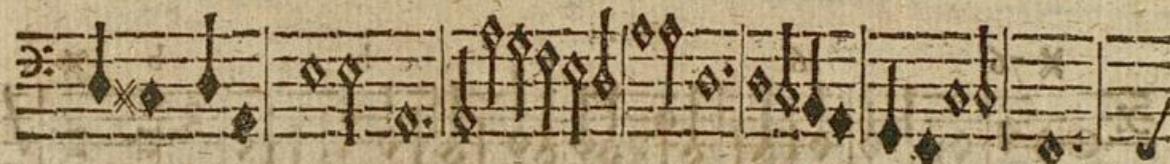




Sinfonia.



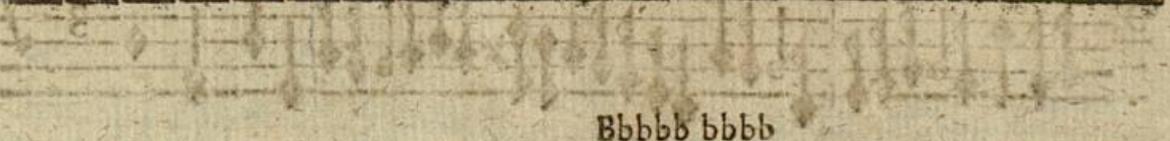
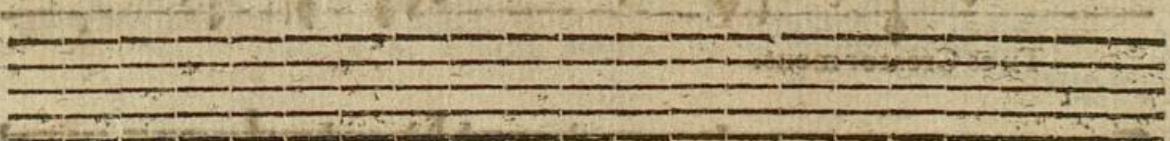
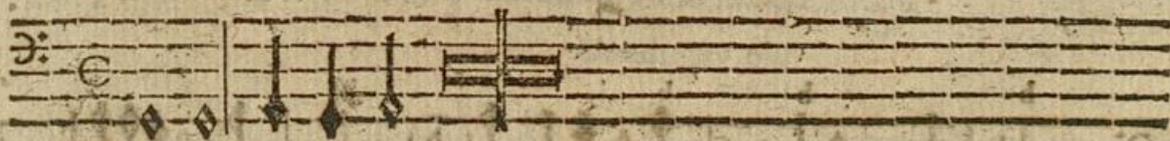
Alleluja.



Sinfonia.



Alleluja.



Bbbbb bbbb

Onditor Cæli.

Qui me de nihilo.

Conditor.

Tu es Creator meus.

Tu es

V. *Alexander Grandi* A voce sola

Tu es spes mea.

6

Tu es defensio.

Conditor Cœli.

6

6

Bbbbb Lbbb 2, Sal-

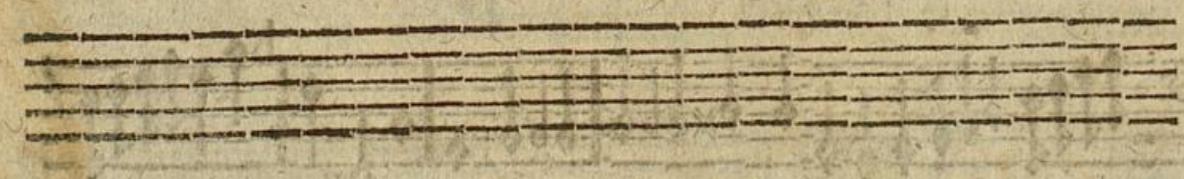
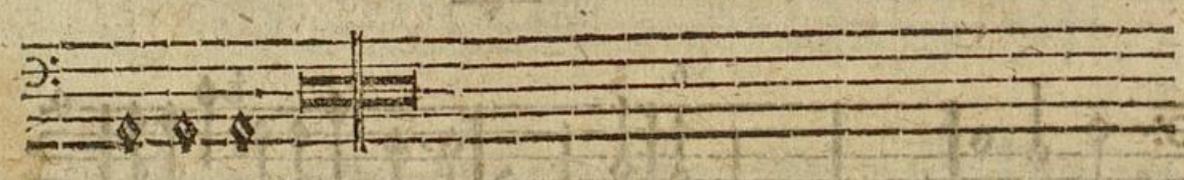
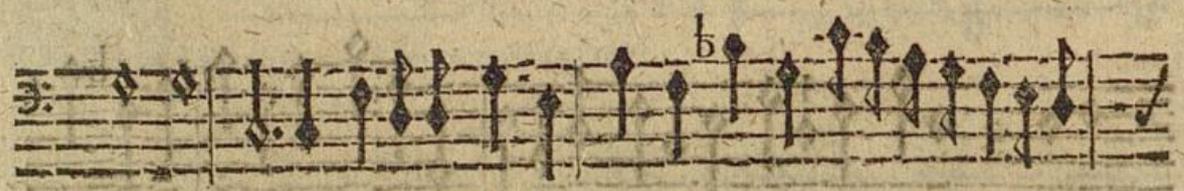
A voce solâ Alexandri Grandi. VI.

S Basso solo. Alzum me fac DEUS.

242 z ddd dddd

The image displays six staves of handwritten musical notation. Each staff begins with a treble clef. The notation consists of various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals (flats). A triplet of eighth notes is indicated by a '3' above the notes in the first two staves. The manuscript shows signs of age, including ink bleed-through from the reverse side of the page.

Bbbb bbbb s.



2 dddd dddd

Bone

B 
One Jesu.

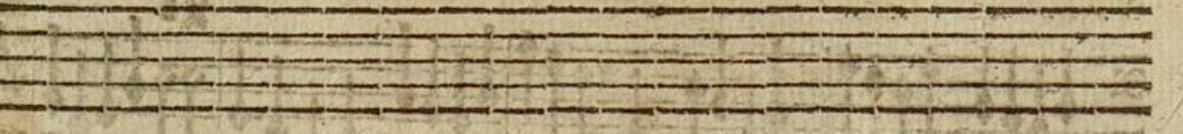
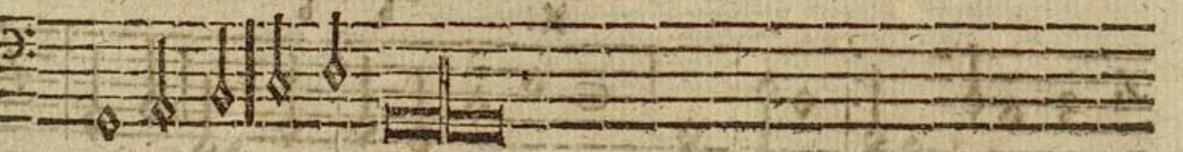












O Jesu

à 2. C. o T.

Tarquinii Merulae.

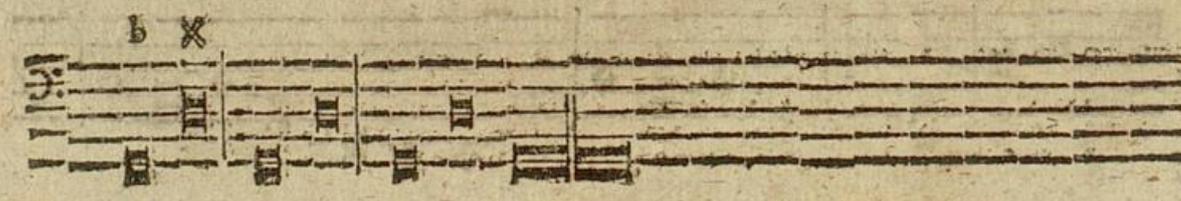
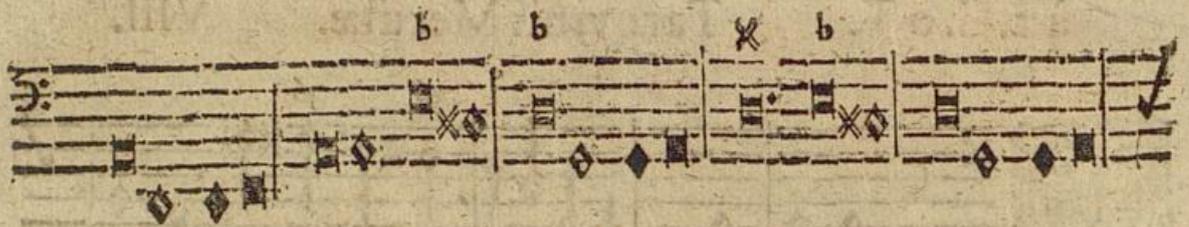
VIII.



36 36

Jesu mi.

Cccc cccc

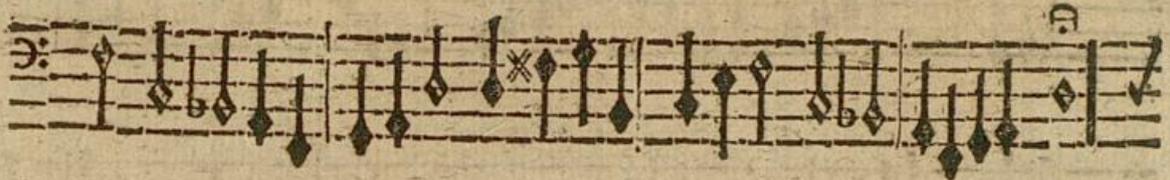


Alto

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



Sinfonia.



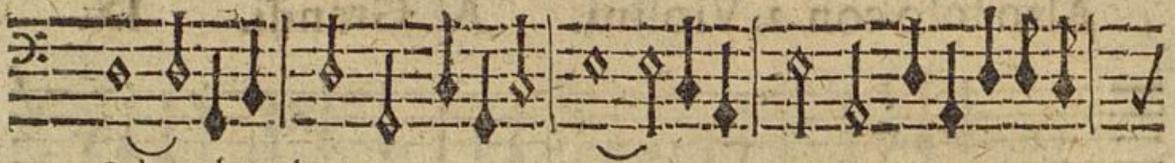
Onfitebor.



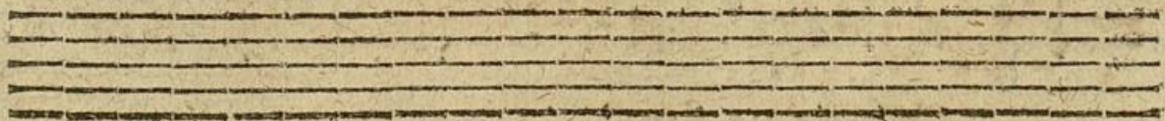
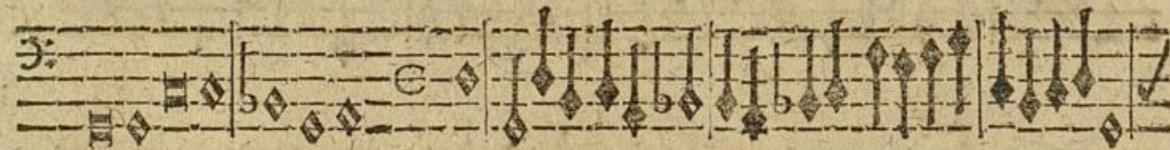
Sinfonia ut supra.

Cecce cccc 2

Sub



Sub umbra alarum.



De.

Tenor solus con 2. Viol. Al. Grandi. X.

Sinfonia.
Ecantabat. Decantabat.

Sinfonia. Decantabat.

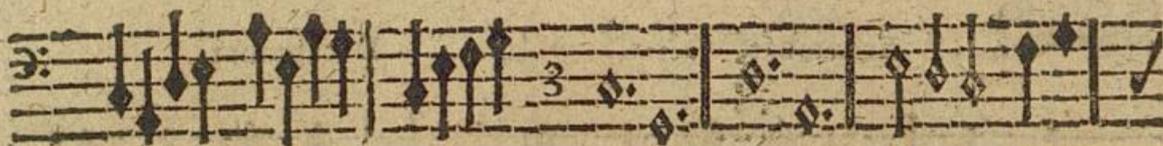
Sinfonia. Et univ[er]sa,

Ccccc cccc 3

9



Sinfonia. Alleluja. Sinfonia.



Et David.



Sinfonia.



Et universa.

Alleluja.



Sinfonia.



Sonnet

Tenore solo con 2. Viol. Alex. Grandi. XI.

S

Onent Cithara.

Sinfonia.

sonent

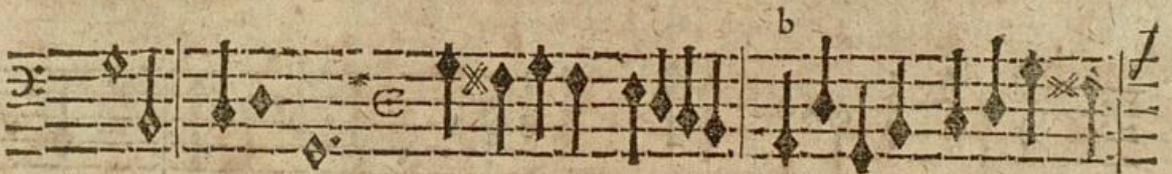
Sonent



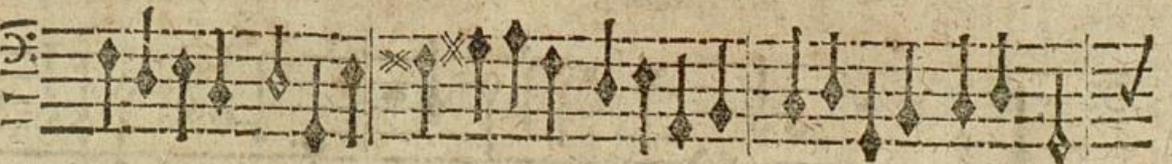
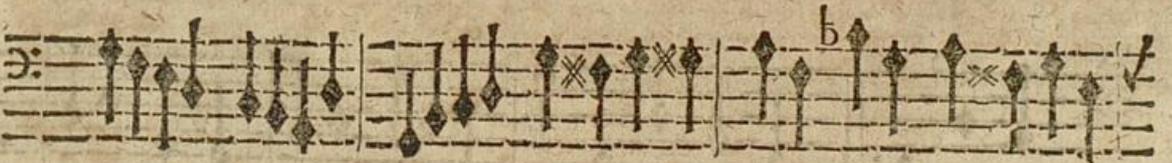
Sonent Citharz.



Sinfonia.



Laudate.



Dddd dddd

✕ ✕ ✕ b

Sonent Citharæ.

b

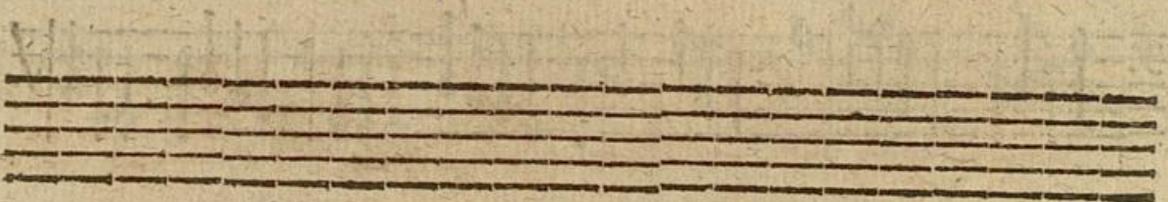
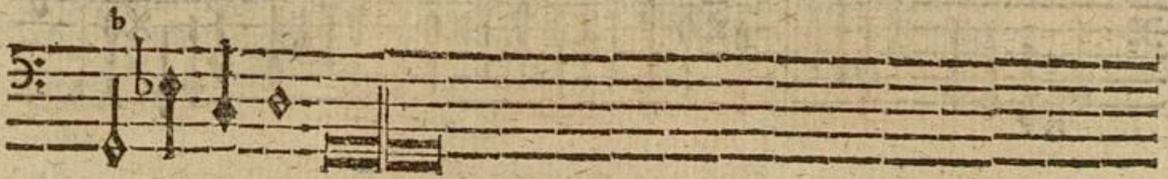
✕

Sinfonia.

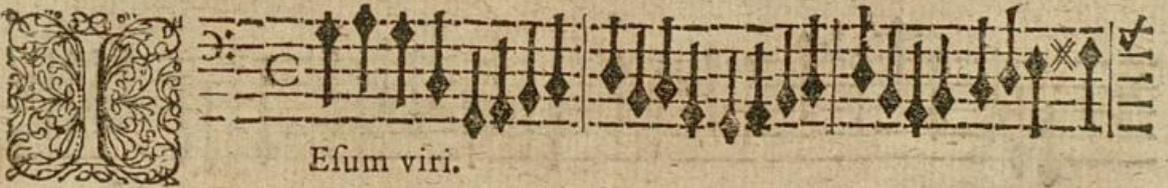
b

6

Jubilemus.

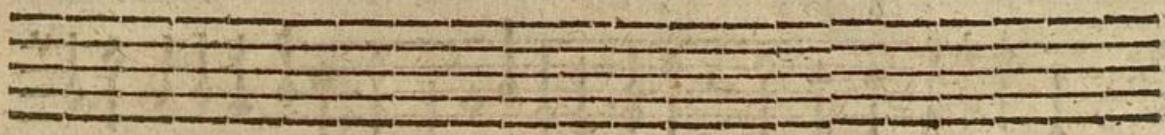
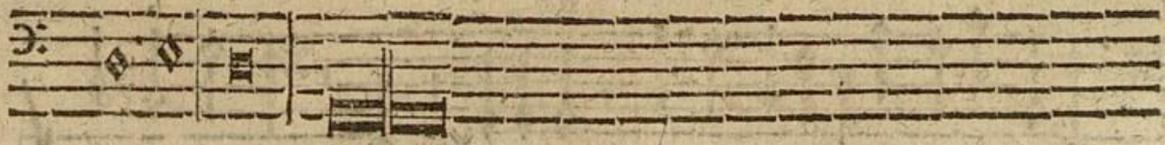
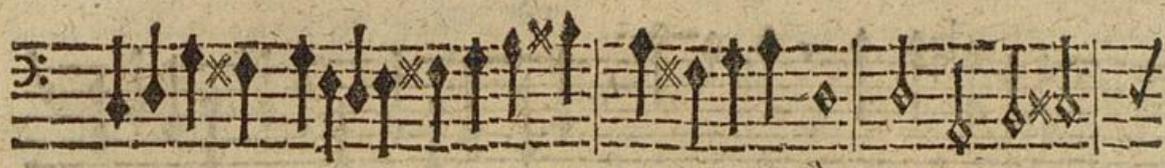


A 3. T. o C. e B. Claudii Monteverde. XII.



Dddd dddd 2

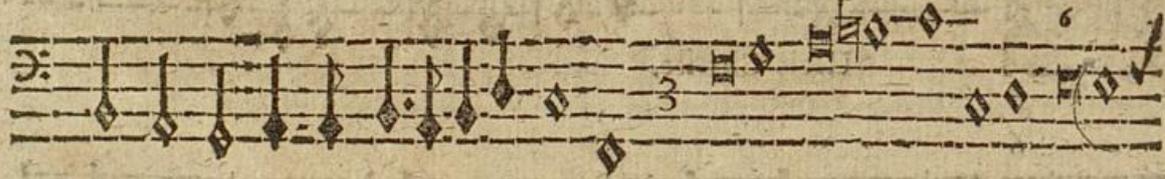
A handwritten musical score on seven staves, likely for a lute or similar stringed instrument. The notation is in a historical style, featuring diamond-shaped notes and stems. The first staff begins with a clef and a colon. The music is organized into measures by vertical bar lines. Some notes are marked with an asterisk (*). The second and third staves contain a sequence of notes with a flat (b) above them. The fourth and fifth staves also feature notes with a flat (b) above them. The sixth and seventh staves continue the melodic line. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

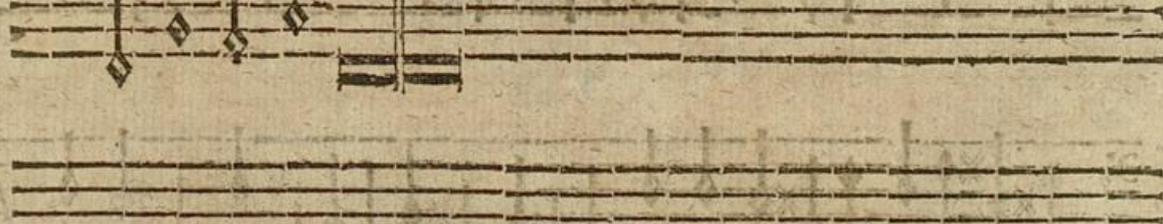
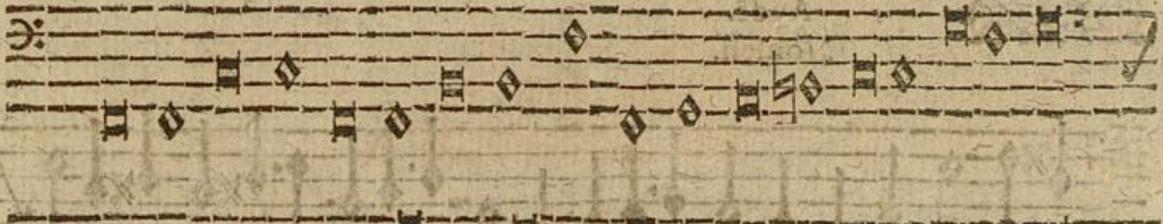
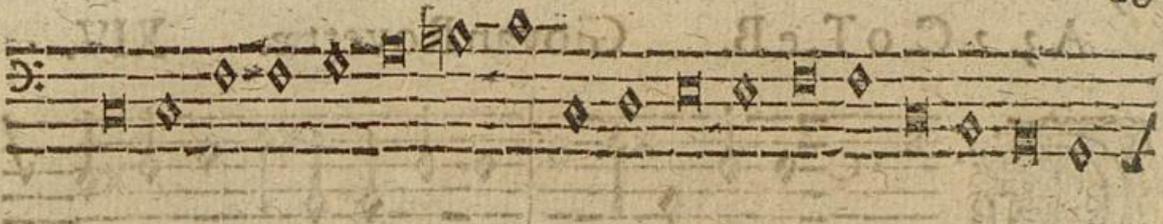


A 3. A. T. B. Giovan Rovetta. XIII.



Dddd dddd 3.

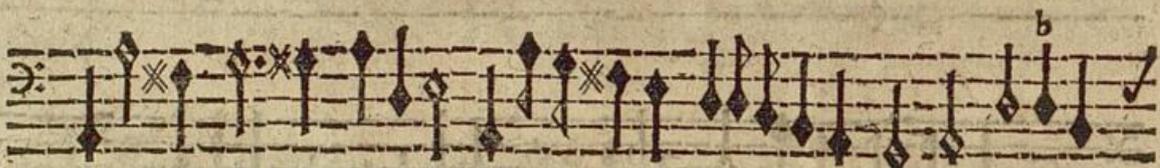


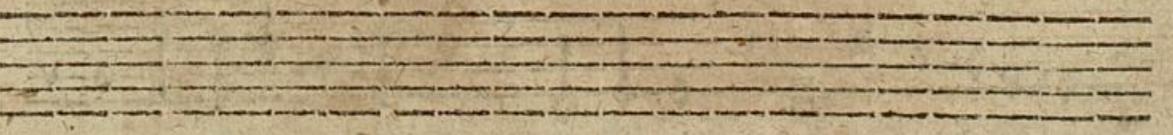


Gaude.



Aude.
Nomen.





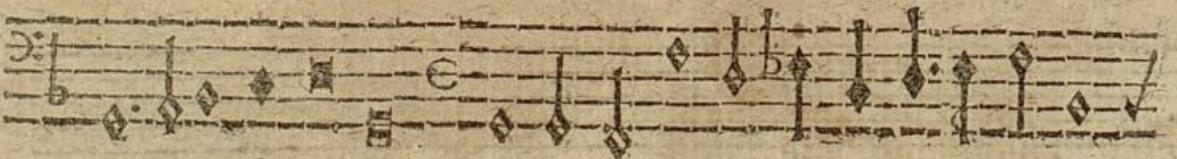
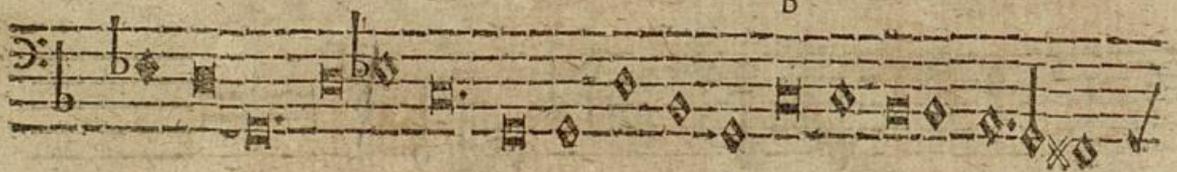
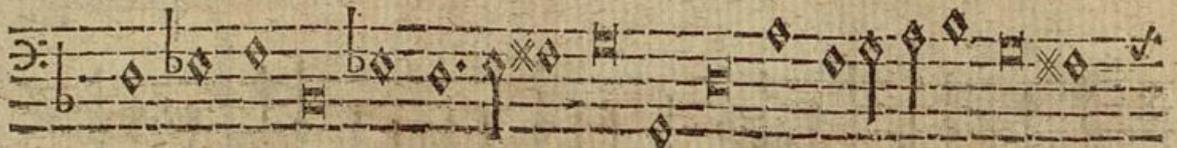
Eeeee cece

Can-

A 4. Vocib. C. A. T. B. Giovan Rovetta.
XV.



Antate Domino.



Annunciate.

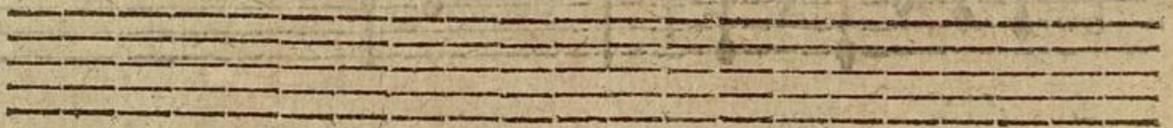
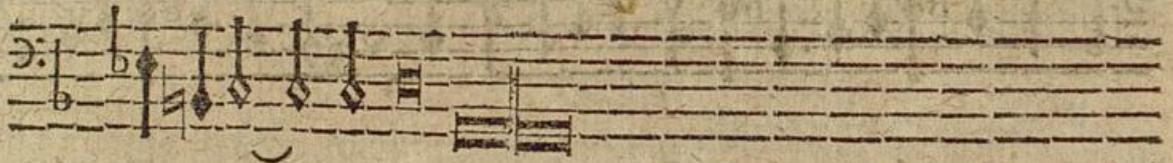


Ecccc cccc 2

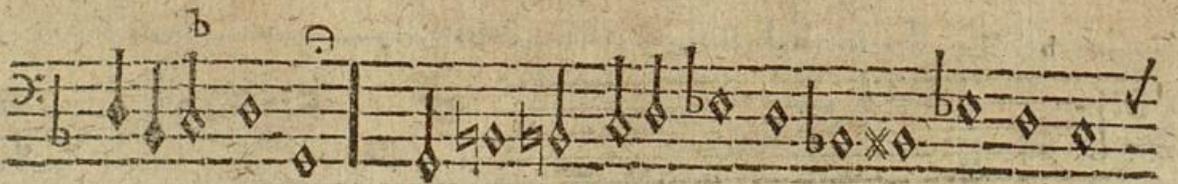
Alle-



Alleluja.

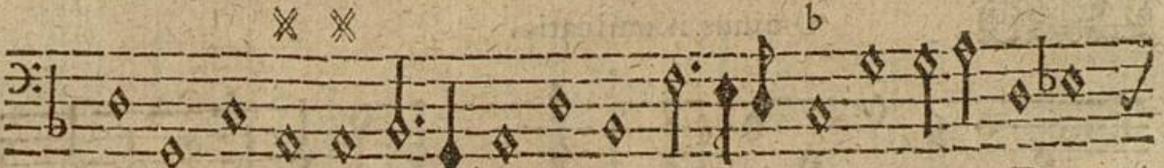


A 4. C. A. T. B. Alexandri Grandi. XVI.

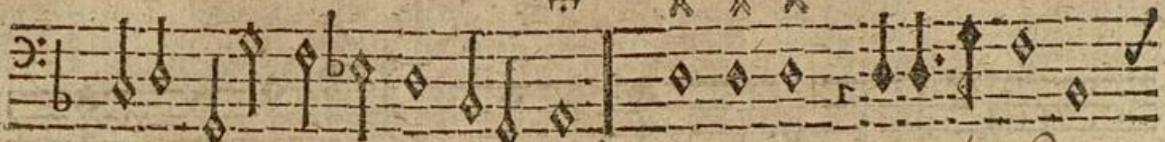




Sana me D^os mihi sana me D^os sana me D^os



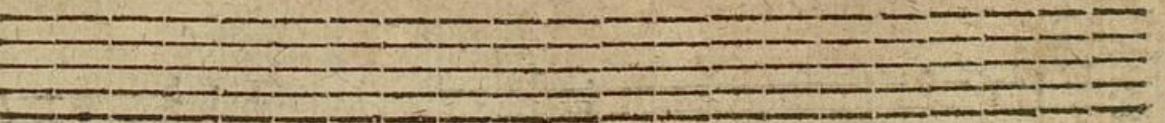
Sana sanane quoniam turbata fuit anima mea et anima mea turbata est valde turbata



est valde turbata anima usque quo? Convertere overte D^os



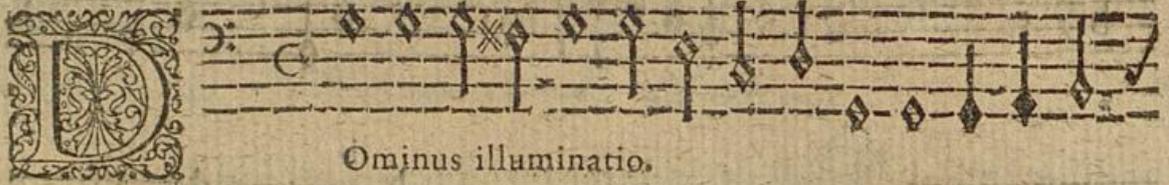
animam meam saluum ne fac propter misericordiam tuam saluum ne fac



Eeeee eeee 3

Da-

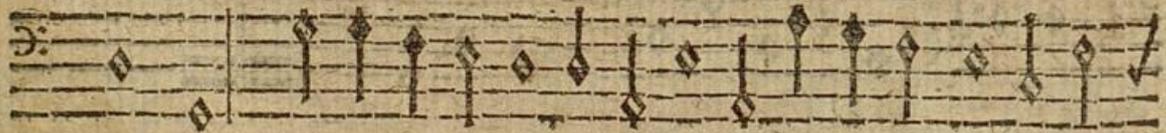
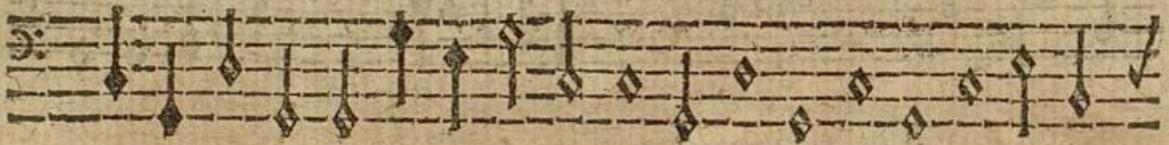
A 4. C.A.T.B. Horatii Tarditi. XVII.



Omnis illuminatio.



Dominus protector.



Tibi dixit.



Ne

Ne avertas.

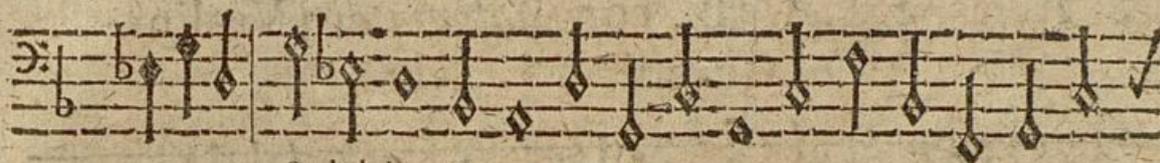
Ami

Nima Christi,

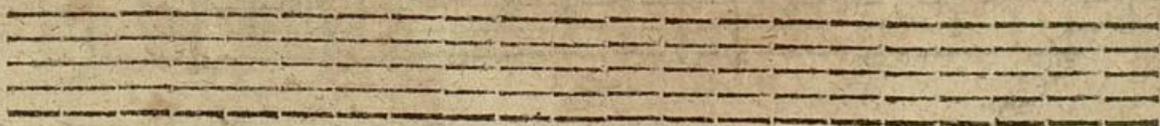
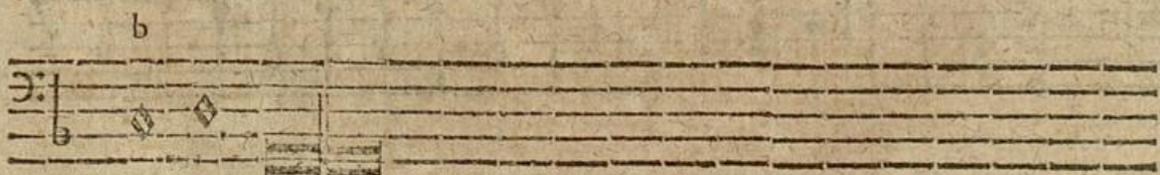
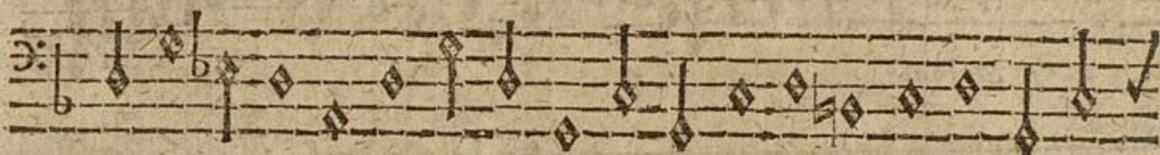
Christi. Sangvis Christi.

O bone Jesu. Intra vulnera.

O dulcis.



O dulcis.



ffff ffff

Sin-

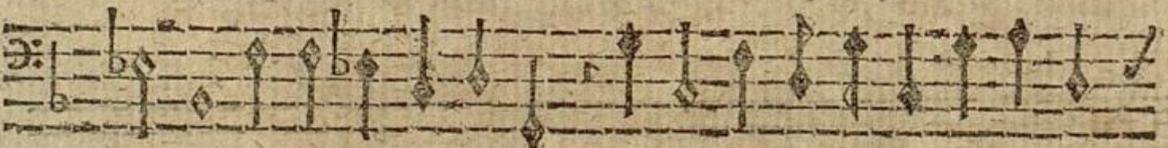
A 4. 2. T. A. e B. con *Sinfonia* di 3. Violini.
Al. Grandi. XIX.

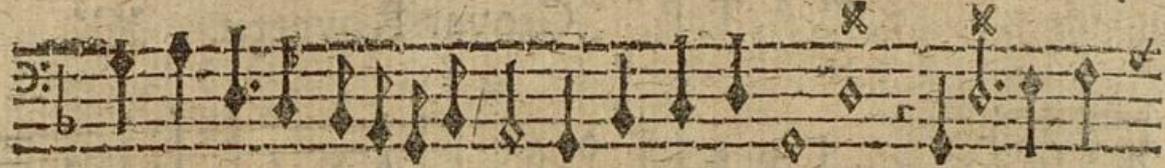


Sinfonia.

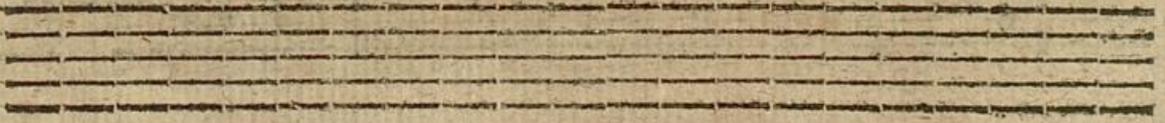


Ate Nōmini ejus.





Alleluja.



Sinfonia ut supra.

ffff ffff z.

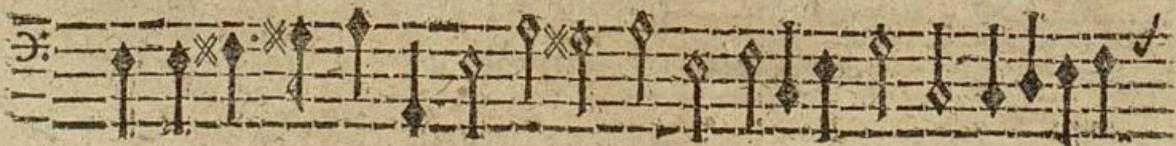
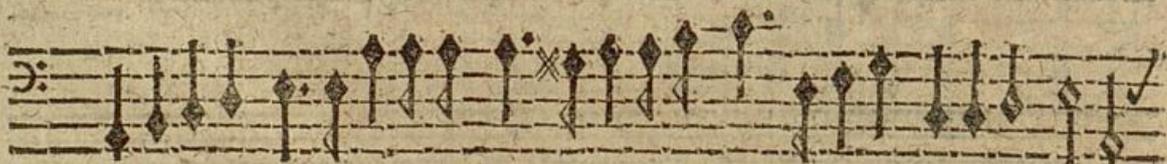
In

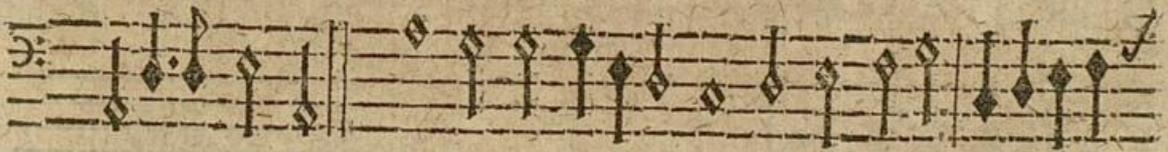
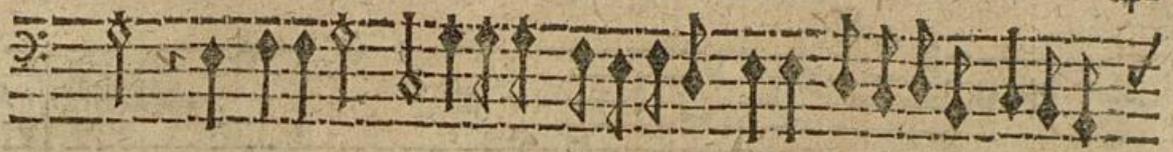
A 5. 2. C. A. T. B. Giovan Rovettæ. XX.

b



N te Domine..





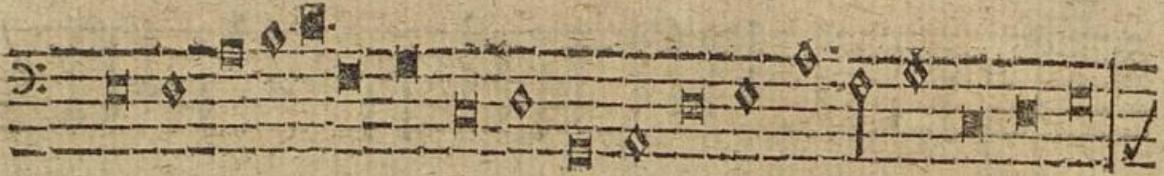
In manus tuas.



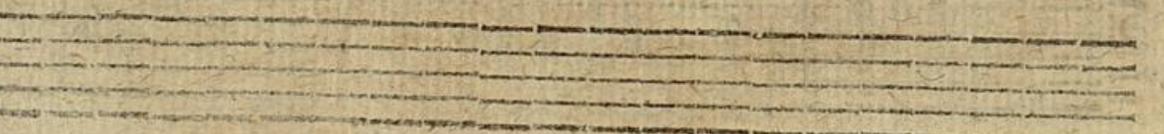
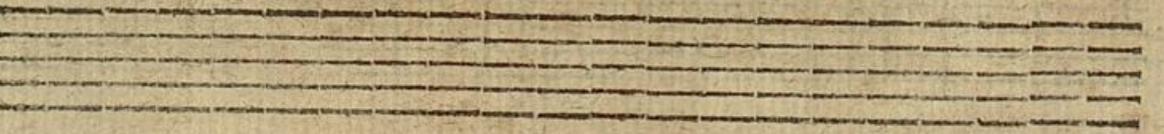
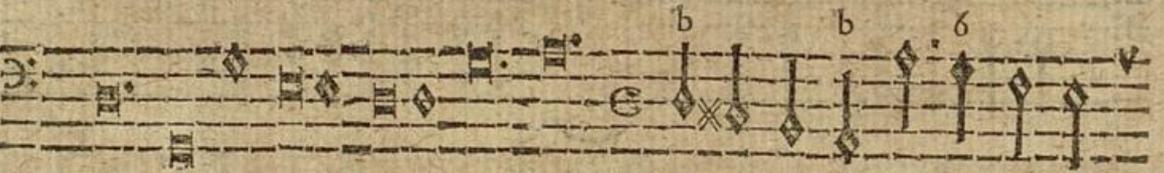
Convertere...

ffff ffff 3

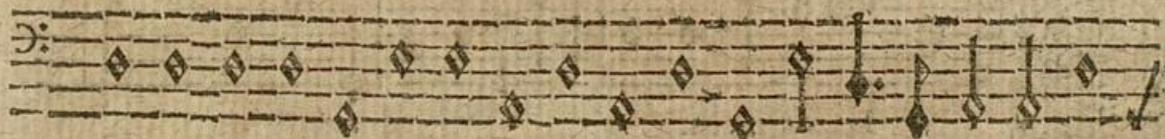
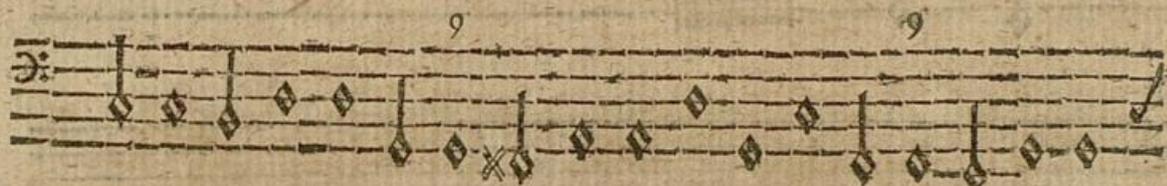
Vive

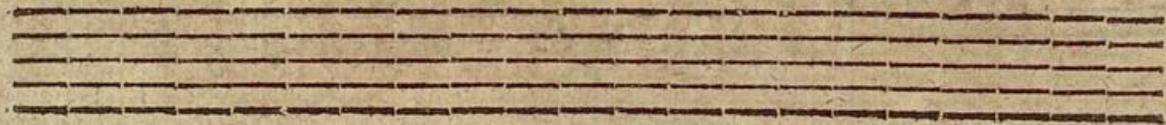
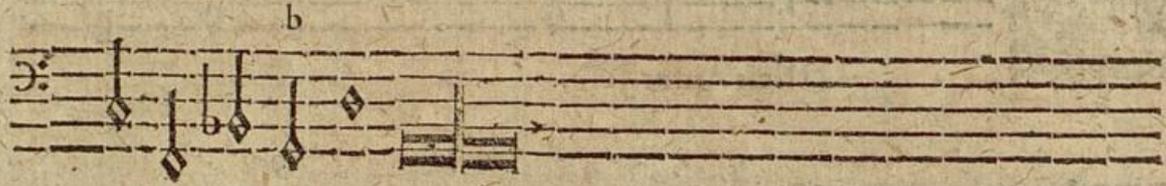


Ut omnes.

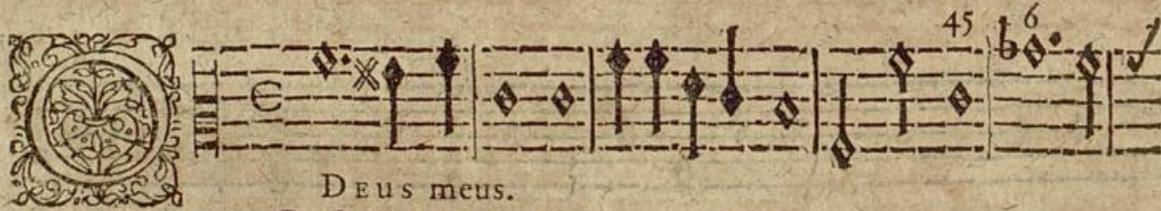


Dulcis





A 5. Horatii Vechi. XXII.



DEUS meus.
Da Jacob sahe.



76
X 43

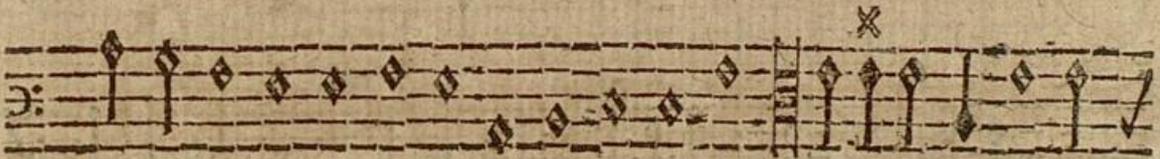
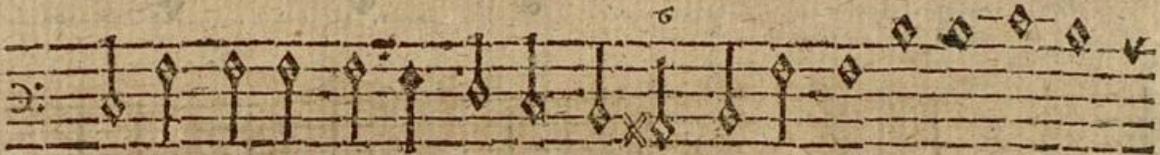
Handwritten musical score on seven staves. The notation includes diamond-shaped notes, stems, and various accidentals (flats and naturals). The first staff has a measure with a cross and the number 43. The second staff has a flat below a note. The third staff has a flat below a note and a checkmark at the end. The fourth staff has a flat below a note. The fifth staff has a cross below a note and a checkmark at the end. The sixth staff has a flat below a note and a checkmark at the end. The seventh staff has a flat below a note and a checkmark at the end.

Ggggg gggg

A 5. 2. C. A. T. B. Joh. P. Swelingk. XXIII.



Hre sey Gott,



Ggggg gggg 2

subal

The image shows six staves of handwritten musical notation. The notation is a form of early printed music, likely from the 16th or 17th century, using diamond-shaped notes with stems. The first four staves contain the main melody, with some staves having a '6' above them. The fifth staff has a double bar line. The sixth staff is empty.

Factum.

A. 7. C. A. T. B. con 3. Violini. Alex. Grandi.
XXIV.

Actum est silentium..

Sinfonia..

Audita..

Salus..

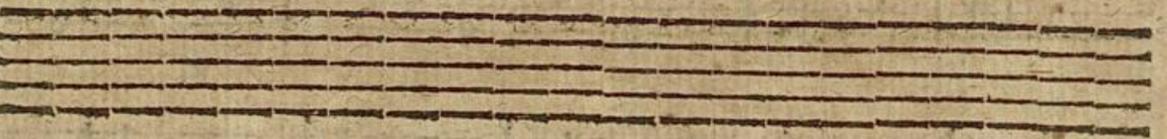
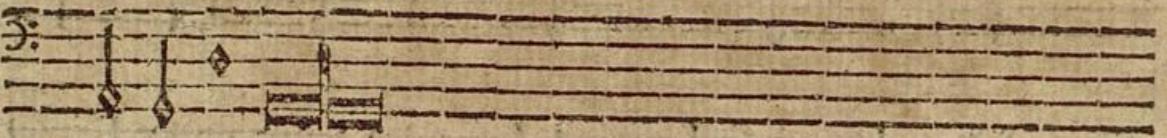
Ggggg gggg 3;

Sin-



Sinfonia.

Salus.



A 5. con 2. Violini. Giovan Rovetta.
XXV.



Musical staff 1: Treble clef, bass line with notes and accidentals, dynamic marking 'p.' below the staff.

Musical staff 2: Treble clef, bass line with notes and accidentals, dynamic marking 'b' above the staff.

Musical staff 3: Treble clef, bass line with notes and accidentals, dynamic marking 'p.' below the staff.

Musical staff 4: Treble clef, bass line with notes and accidentals, dynamic marking 'f.' below the staff.

Musical staff 5: Treble clef, bass line with notes and accidentals, dynamic marking 'pian. Chiffre.' below the staff.

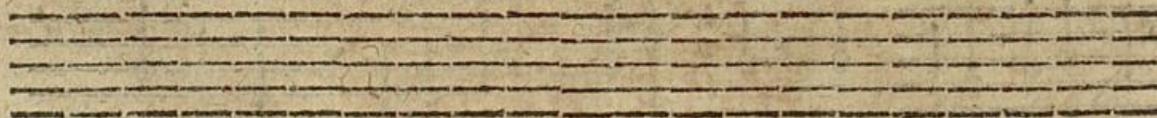
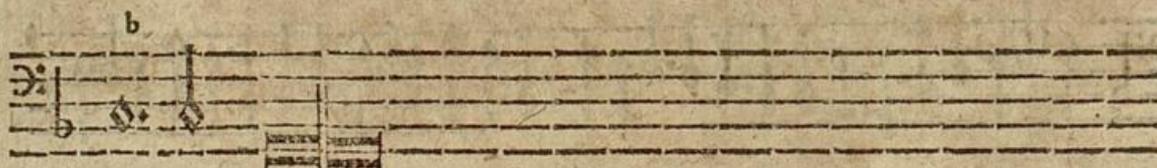
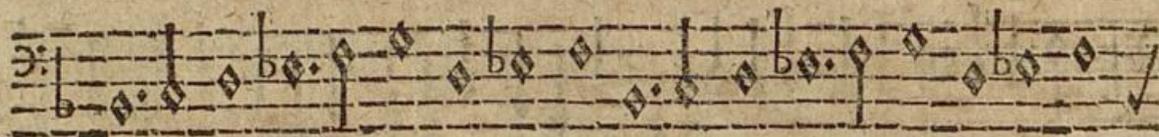
Musical staff 6: Treble clef, bass line with notes and accidentals, dynamic marking 'b' above the staff.

Musical staff 7: Treble clef, bass line with notes and accidentals, dynamic marking 'b' above the staff.

Kyrie



f.
Kyrie.



Gloria

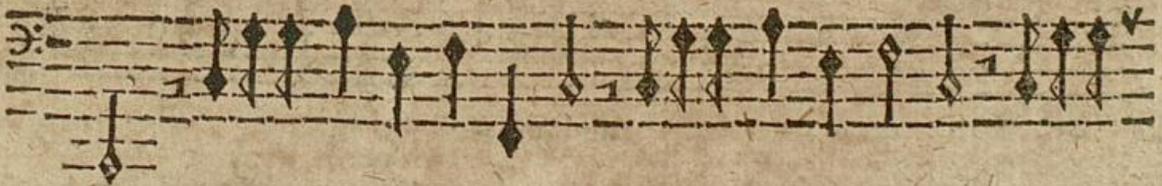
A 6. Vocibus, con 2. Violini.



Loria. Sinfonia.



Et in terra.



Allegro.

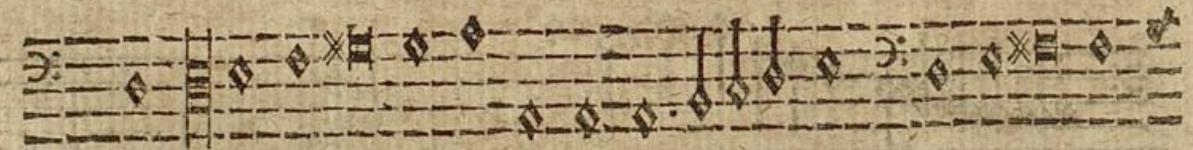
Hhhhh hhhh



Glorifi-



camus.



Laudamus.



forte.

Handwritten text at the bottom of the page, possibly a signature or date.

Musical staff 1: Treble clef, two staves. The first staff contains chords and a fermata. The second staff contains chords. Dynamics: pian., f., p.

Musical staff 2: Treble clef, two staves. The first staff has a whole note chord. The second staff has a triplet of eighth notes. Dynamics: f.

Musical staff 3: Treble clef, two staves. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. Dynamics: p.

Musical staff 4: Treble clef, two staves. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. Dynamics: forte., pian.

Musical staff 5: Treble clef, two staves. The first staff has a whole note chord. The second staff has a triplet of eighth notes. Dynamics: forte.

Musical staff 6: Treble clef, two staves. The first staff has a whole note chord. The second staff has a whole note chord.

Hhhhh hhhh 2

Qvi



Cum sancto.



Hhhhh hhhh 3

Musical staff with notes and a 'Tutti' marking.

Tutti,

Musical staff with notes.

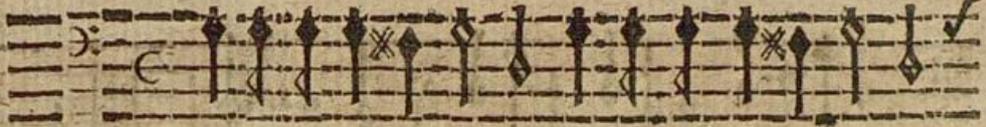
Musical staff with notes.

Musical staff with notes and a 'b' marking.

Musical staff with notes.

Empty musical staves.

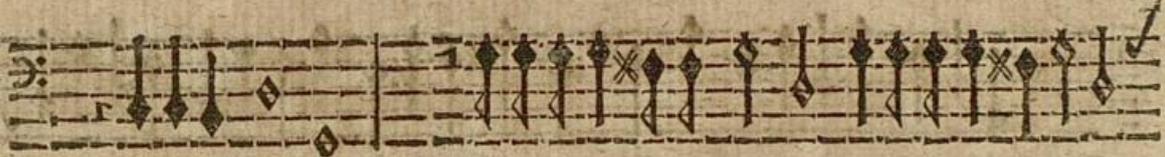
Credo



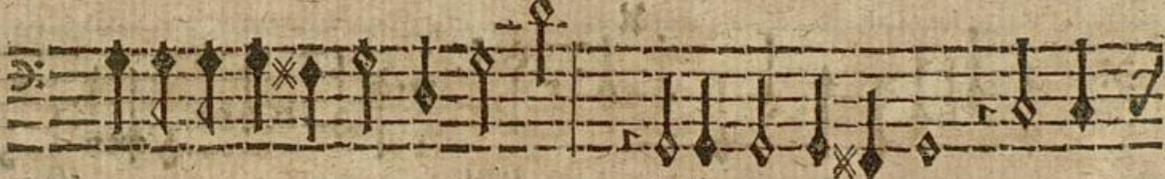
A 6.Voc. Redo in unum DEUM.



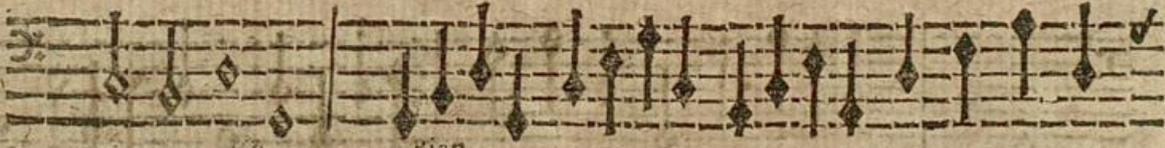
Tutti,



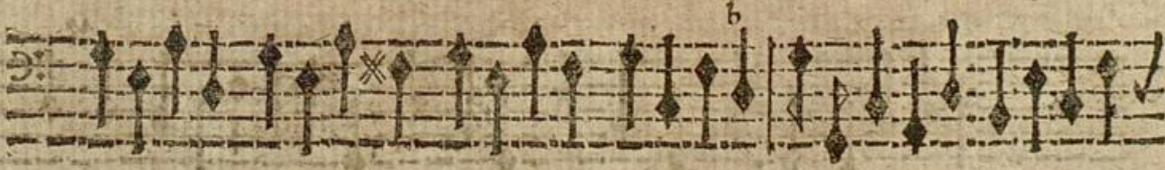
Pian,



Tutti,



Pian.
Et in unum.



b



Tutti.

Pian.



Genitum non factum.



tutti.
Per quem omnia.

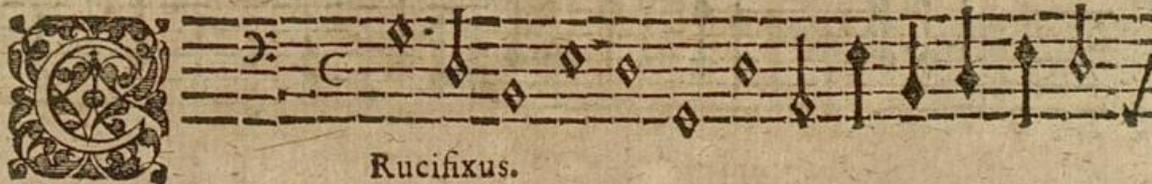


Pian.
Qui propter.





A 3.



iiii iiii

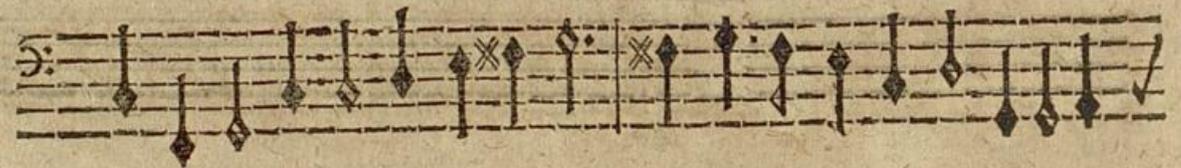
Verte



Allegro.



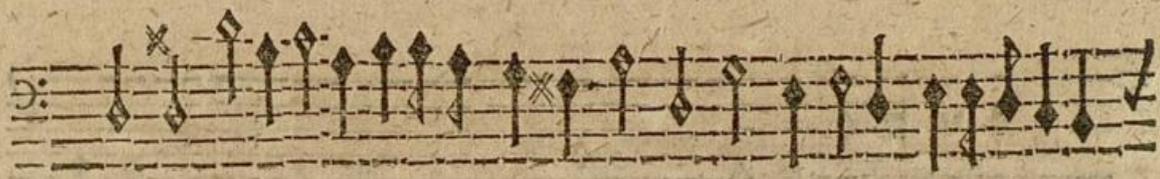
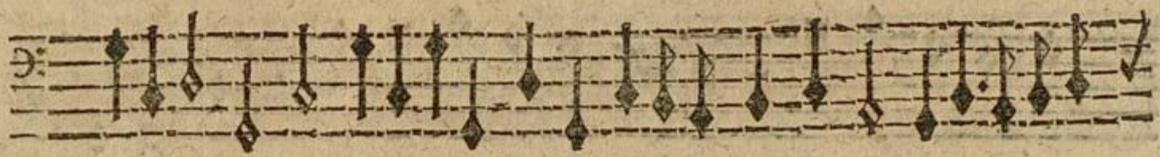
Et ascendit.



Et in



A 5. T in Spiritum,



Simul adoratur.



Iiiii iiii 2

Et

E 3 \leftarrow
T unam.

Con-



♩

Tutti. Onfiteor. Solo. Unum baptisma.

3

♩

♩

Tutti. Confiteor. Piano.

3

♩

♩

♩

Tutti.

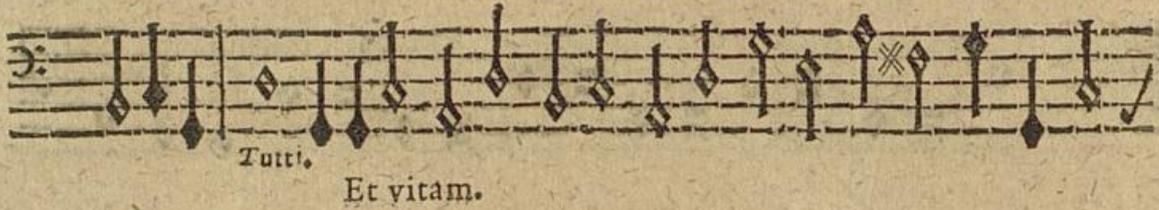
Et expec̄to. à 3.

lilli lilli 3

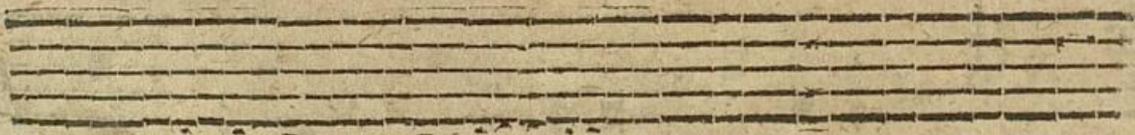
Varco



pian.



Tutti.
Et vitam.



F I N I S.

Bassus Cont. à 3. Voc. 2. Viol. ad placitum. Johann Rovetta.



Inget dem Herrn.

