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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.

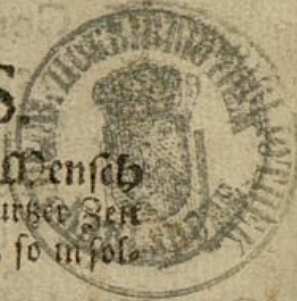
BASSUS GENERALIS

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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A solâ Voce.

- | | | |
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Wo soll ich nauff } | Incerti. | T. o C. |
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| 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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| XIII. Dulcis Christe. | Giovan Rovettæ. | A. T. B. |
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Nomen JESU. } | Ejusdem. | 2. T, o C, e B. |

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A 5.

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 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,

Aaaaa aaaa 2

ODo

Tenor vel Cantus solus.

I.

Incerti.



Domine probasti me.
Was soll ich thun?



Exaudi

A voce solâ. Alexandri Grandi. II.

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



First musical staff with notes and rests. Includes asterisks above the staff.

Exaudi me Domine. 6 10 12

Second musical staff with notes and rests.

Third musical staff with notes and rests. Includes a '3' time signature and a 'b' flat symbol.

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

Aaaaa aaaa g

Can-

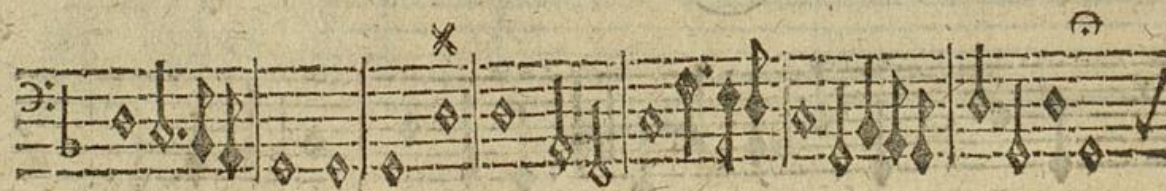
A solâ voce. Alexandri Grandi. III.



Antabo Domino.



Jucundum

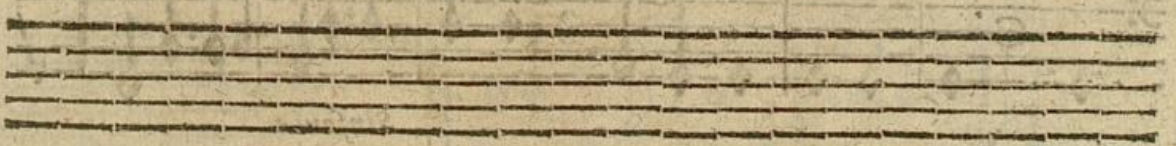


All-el-lia,

2 2222 2222



Delectabor.



A sola voce. Petri Francisci. IV.



Antate. Sinfonia.



Can-



Cantate



Sinfonia.



Lauda



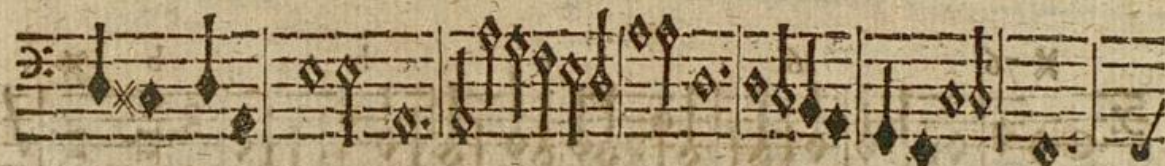


Sinfonia.

Quintus Cantus



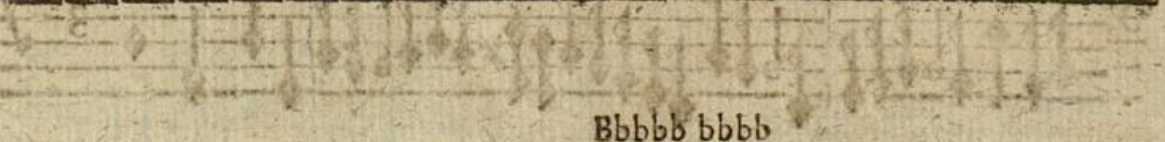
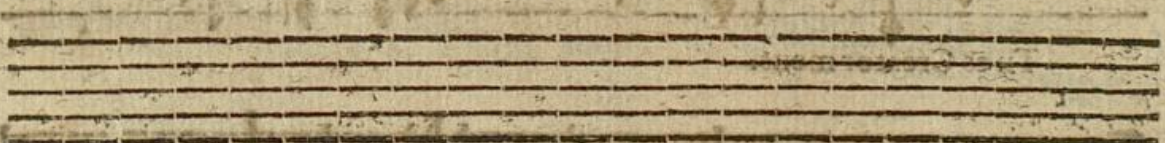
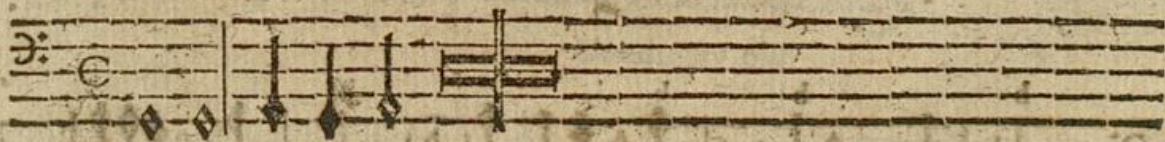
Alleluja.



Sinfonia.



Alleluja.



Bbbbb bbbb

Onditor Cæli.

Qui me de nihilo.

Conditor.

Tu es Creator meus.

Tu es

IV *A voce sola* *Alexander Grandi*

Tu es spes mea.

6

Tu es defensio.

Conditor Cœli.

6

6

Bbbbb Lbbb 2,

Sal-

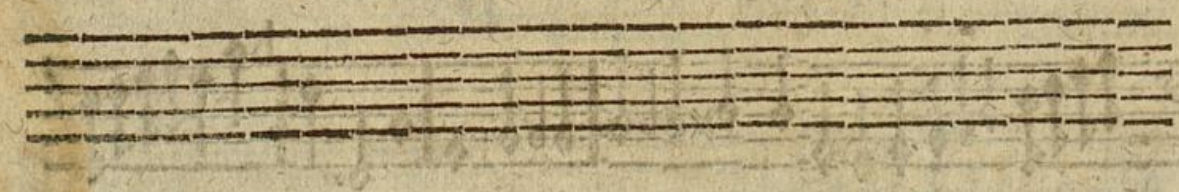
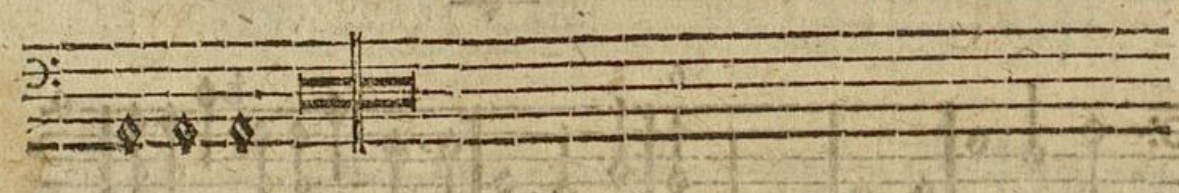
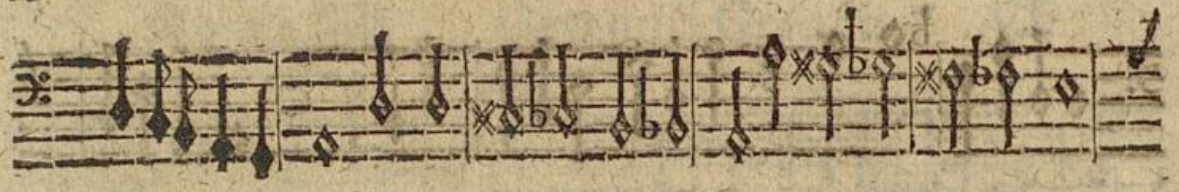
A voce solâ Alexandri Grandi. VI.

S Basso solo. Alvum me fac DEUS.

242 Basso solo

Handwritten musical score on six staves. The notation includes various note values, rests, and accidentals (flats and naturals). The first staff begins with a treble clef and a key signature of one flat. The second staff has a '3' above it, indicating a triplet. The third staff has a 'b' above it. The fourth staff has a 'b' above it. The fifth staff has a '6' above it. The sixth staff has a 'b' above it. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

Bbbb bbbb s.

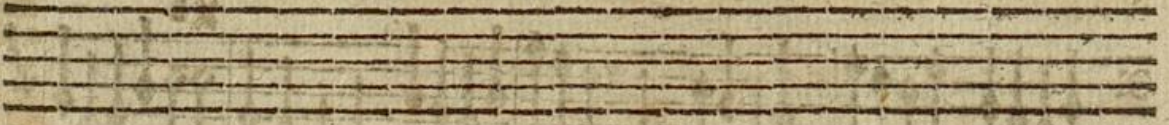


2 dddd dddd

Bone

B 
One Jēsu.





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.



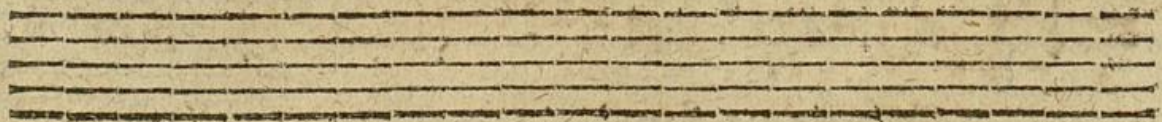
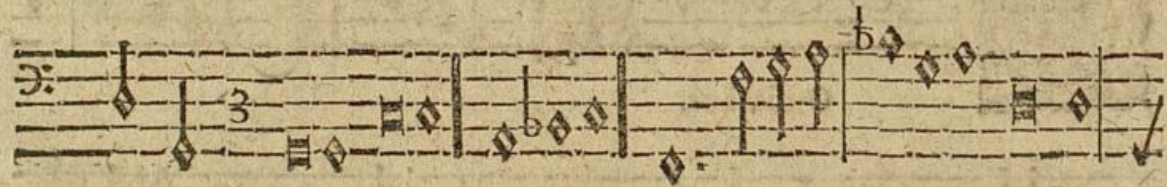
Sinfonia ut suprà.

Cecce cccc 2

Sub



Sub umbra alarum.



De.

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

D  *Sinfonia.*
Ecantabat. Decantabat.

 *Sinfonia.* Decantabat.





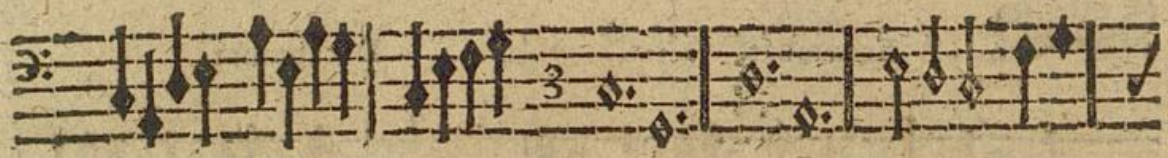


 *Sinfonia.* Et univ[er]sa,

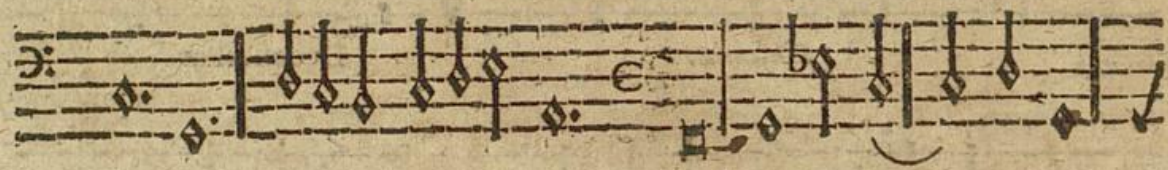
Ccccc cccc 3



Sinfonia. Alleluja. Sinfonia.



Et David.



Sinfonia.



Et universa.

Alleluja.

forte pian. k. P.

A single musical staff in bass clef with a common time signature. It contains a sequence of notes and rests, with dynamic markings 'forte', 'pian.', 'k.', and 'P.' placed below the staff.

Sinfonia.

forte. pian. forte.

A single musical staff in bass clef with a common time signature. It contains a sequence of notes and rests, with dynamic markings 'forte.', 'pian.', and 'forte.' placed below the staff.

b

A single musical staff in bass clef with a common time signature. It contains a sequence of notes and rests, with a flat symbol 'b' placed above the staff.

b

A single musical staff in bass clef with a common time signature. It contains a sequence of notes and rests, with a flat symbol 'b' placed above the staff.

A single musical staff in bass clef with a common time signature. It contains a sequence of notes and rests.

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

Sonnet

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

S

Onent Cithara.

Sinfonia.

Sonnet

Sonnet



Sonent Citharz.



Sinfonia.



Laudate.



Dddd dddd

Musical staff with three 'x' marks above the first three notes and a 'b' above the fourth measure.

Sonent Citharæ.

Musical staff with a 'b' above the first measure.

Musical staff with an 'x' above the first measure.

Sinfonia.

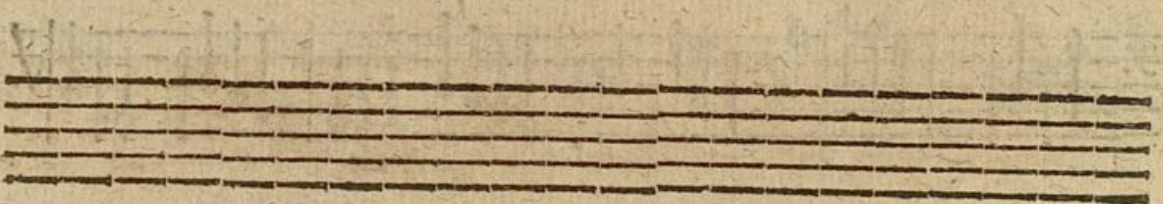
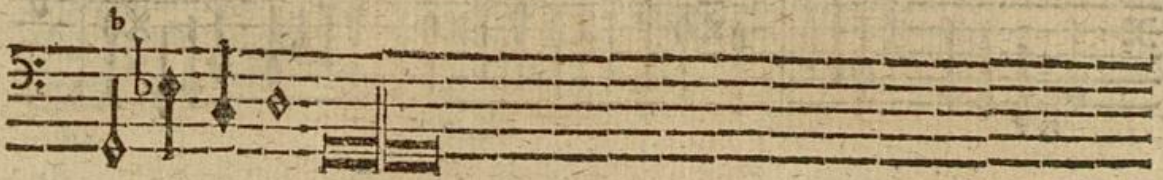
Musical staff.

Musical staff with a 'b' above the first measure.

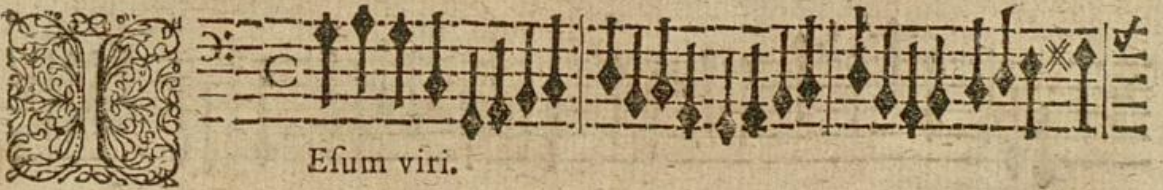
Musical staff with a '6' above the third measure.

Jubilemus.

Musical staff with an 'x' above the third measure.

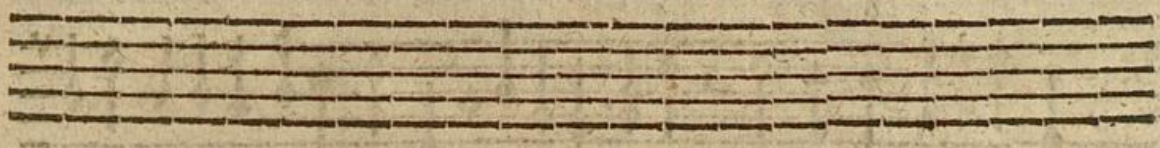
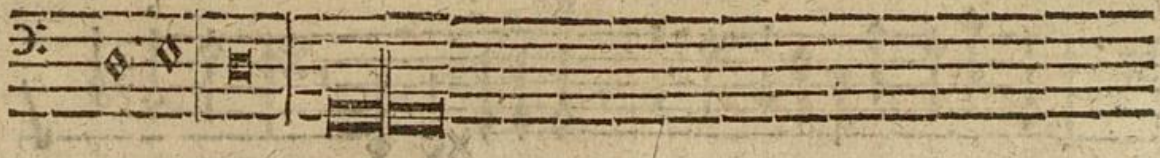


A 3. T.o C. e B. Claudii Monteverde. XII.



Dddd dddd 2

Handwritten musical notation on seven staves. The notation consists of vertical stems with diamond-shaped heads, characteristic of early printed music. The staves are organized into three systems of two staves each, with a single staff at the bottom. The notation includes various rhythmic values, accidentals (sharps, flats, and naturals), and some notes marked with an asterisk (*). The paper is aged and shows some staining.

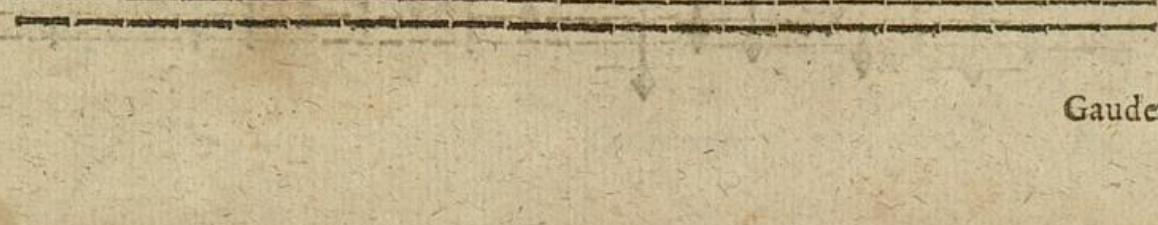
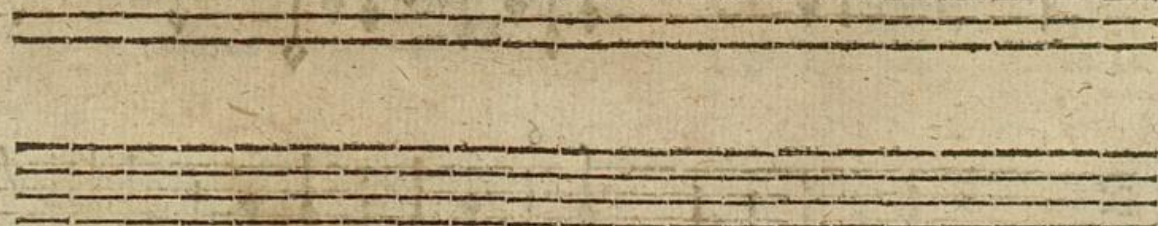
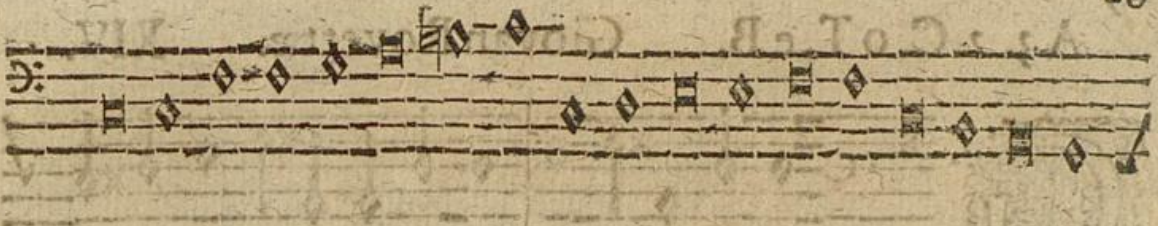


A 3. A. T. B. Giovan Rovetta XIII.



Dddd dddd 3.



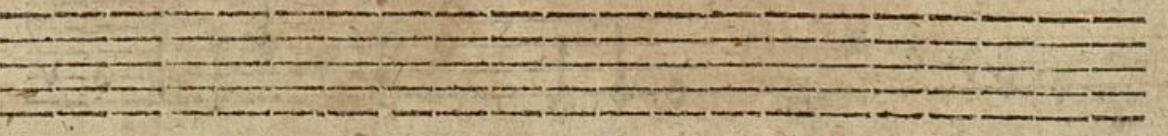


Gaude.



Aude.
Nomen.





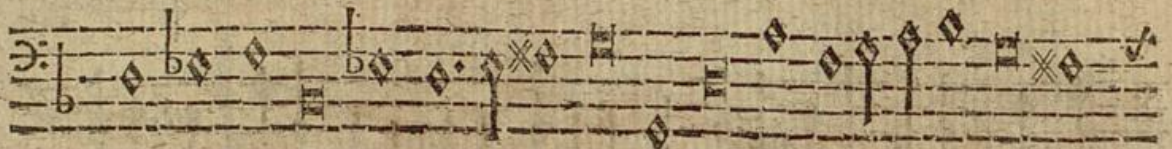
Eeeee cece

Can-

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



Antate Domino.



Annunciate.

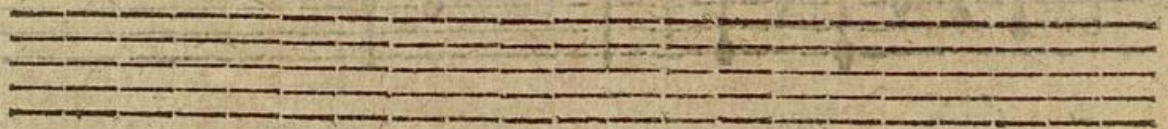


Ecccc cccc 2

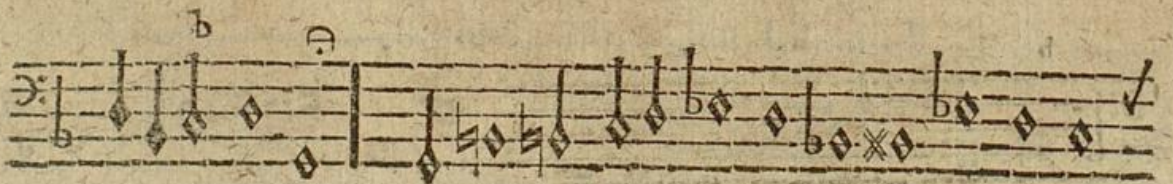
Alle-



Alleluja.

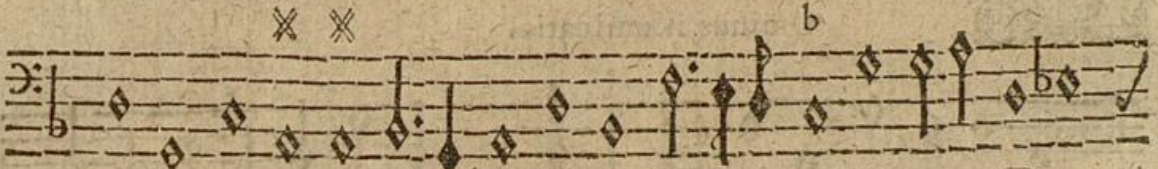


A 4. C. A. T. B. Alexandri Grandi. XVI.

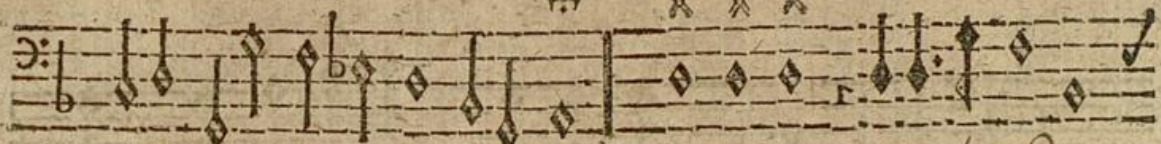




Sana me D^os mihi sana me D^os sana me D^os



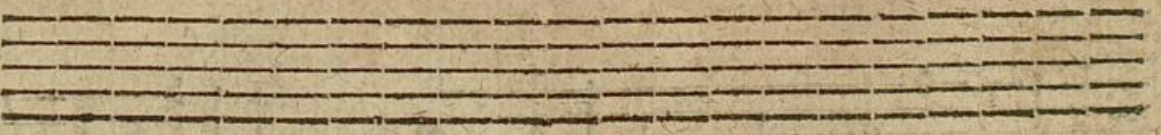
Sana sanane quoniam turbata fuit anima mea et anima mea turbata est valde turbata



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-

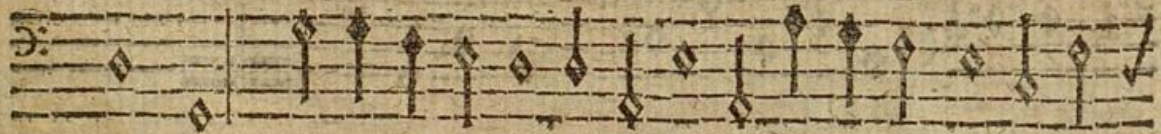
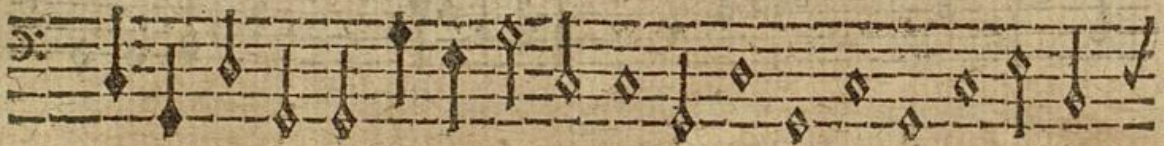
A 4. C.A.T.B. Horatii Tarditi. XVII.



Omnis illuminatio.



Dominus protector.



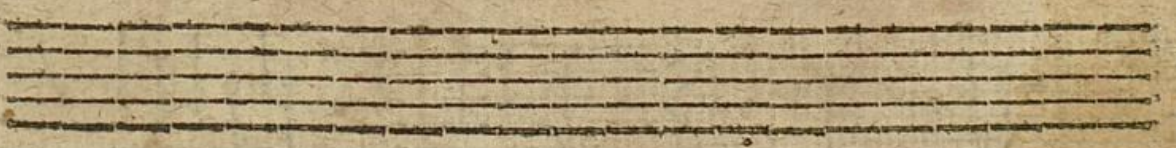
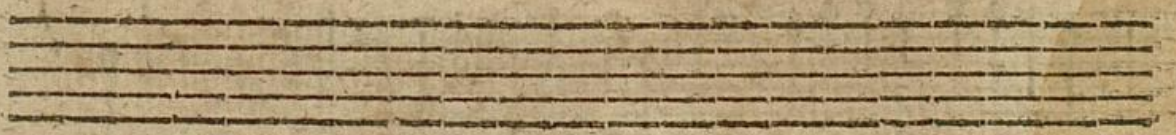
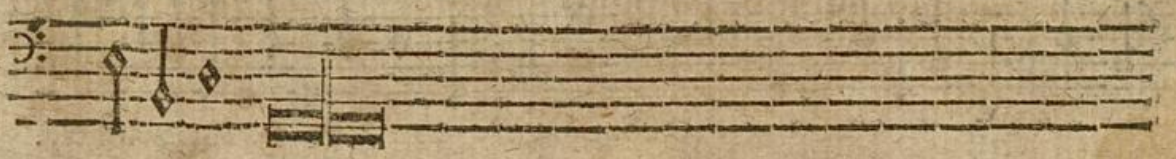
Tibi dixit.



Ne



Ne avertas.



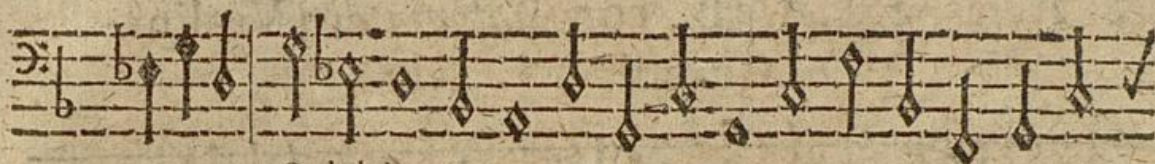
Ami

Nima Christi, Corpus

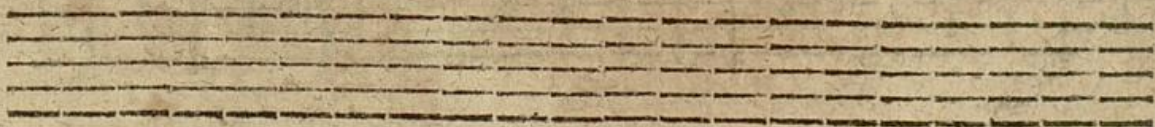
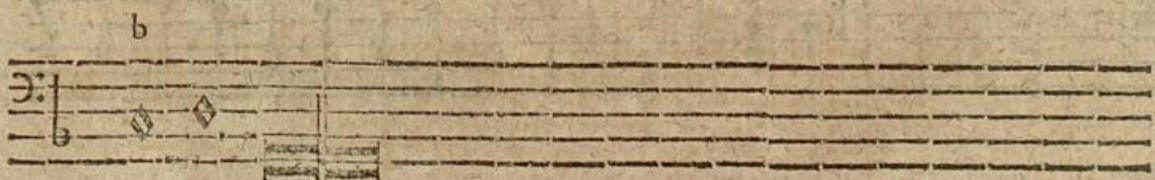
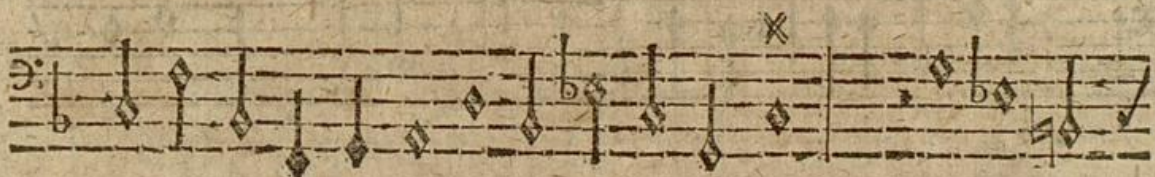
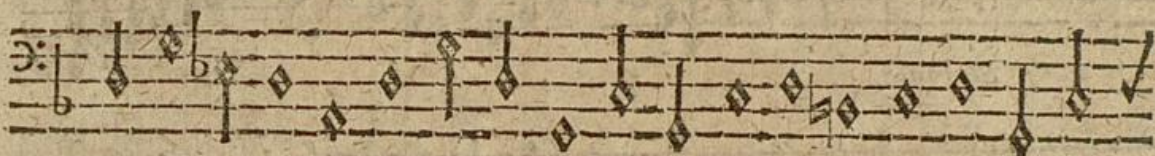
Christi. Sangvis Christi.

O bone Jesu. Intra vulnera.

O dulcis.



O dulcis.



ffff ffff

Sin-

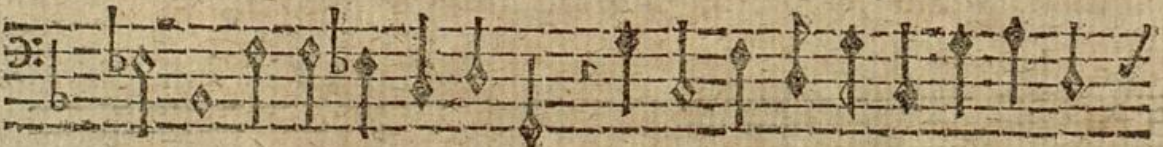
A 4. 2. T. A. e B. con *Sinfonia* di 3. Violini.
Al. Grandi. XIX.



Sinfonia.

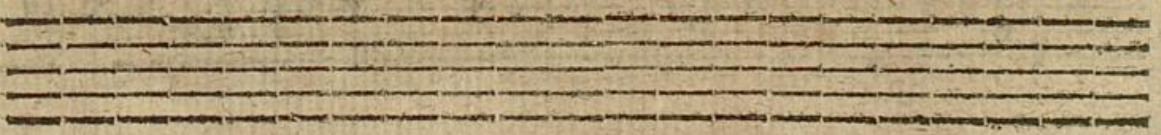


Ate Nōmini ejus.





Alleluja.



Sinfonia ut supra.

ffff ffff z.

In

b

N te Domine..



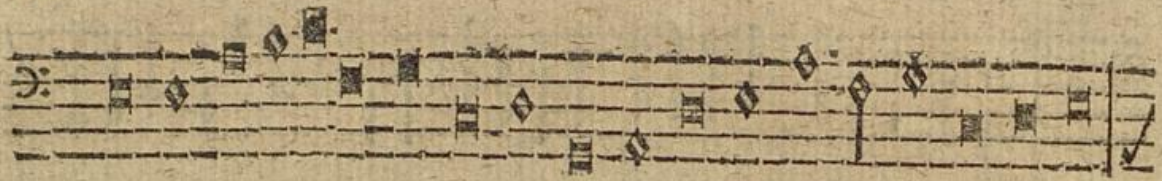
In manus tuas.



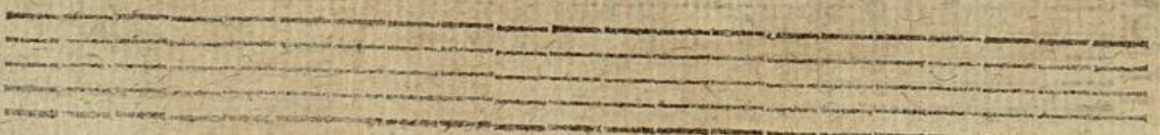
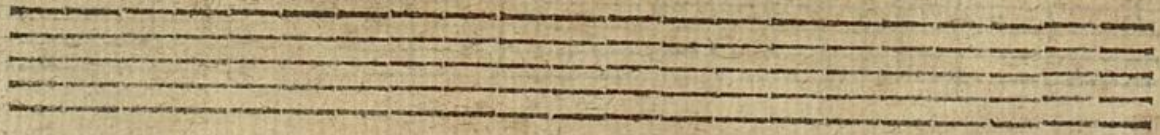
Convertere...

ffff ffff 3

Vivace



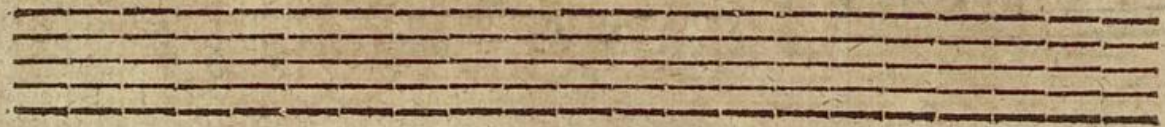
Ut omnes.



Dulcis

D

Ulcis Amor Jesu.



A 5. Horatii Vechi. XXII.



76
X 43

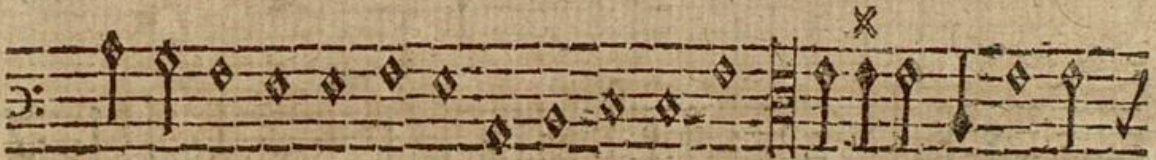
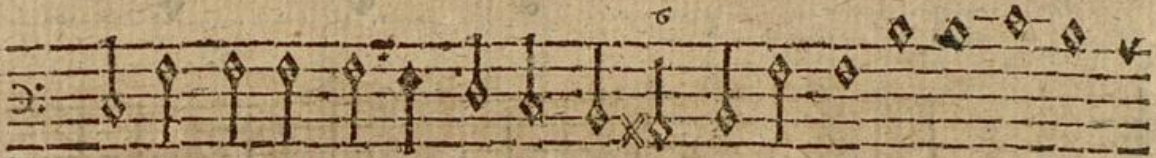


Ggggg gggg

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



Hre sey Gott,



Ggggg gggg 2

subl

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 and a repeat sign. The sixth staff is empty.

Factum.

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

Actum est silentium..

Sinfonia.

Audita.

Salus.

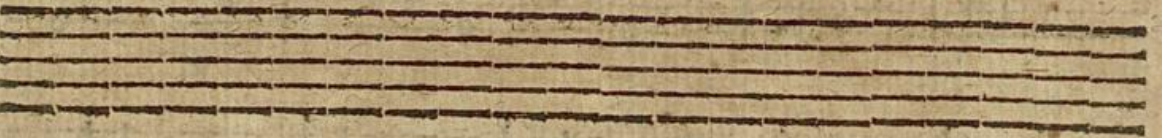
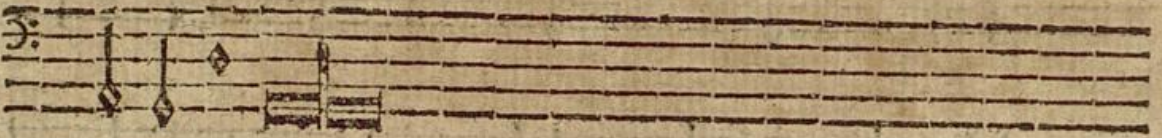
Ggggg gggg 3;

Sin-



Sinfonia.

Salus.



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



Musical staff 1: Treble clef, key signature of one flat, starting with a piano (p.) dynamic marking.

Musical staff 2: Treble clef, key signature of one flat, starting with a flat (b) dynamic marking.

Musical staff 3: Treble clef, key signature of one flat, starting with a piano (p.) dynamic marking.

Musical staff 4: Treble clef, key signature of one flat, starting with a piano (p.) dynamic marking.

Musical staff 5: Treble clef, key signature of one flat, ending with a piano (p.) dynamic marking.

pian.
Chiffre.

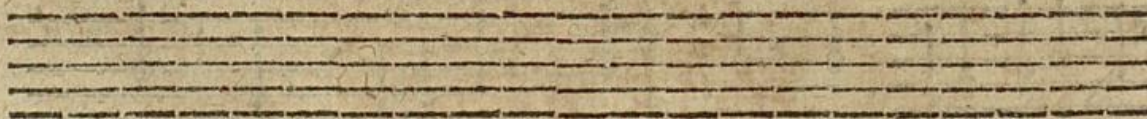
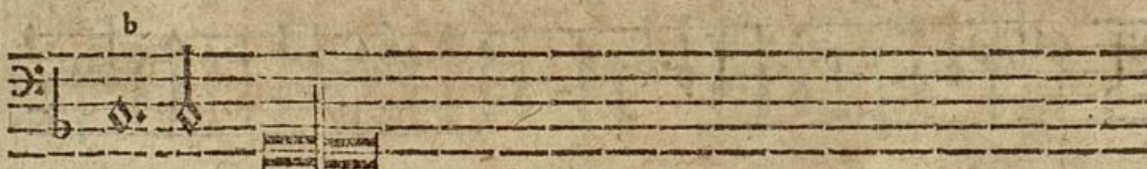
Musical staff 6: Treble clef, key signature of one flat, starting with a flat (b) dynamic marking.

Musical staff 7: Treble clef, key signature of one flat, starting with a flat (b) dynamic marking.

Kyrie



f.
Kyrie.



Gloria

A 6. Vocibus, con 2. Violini.



Loria. Sinfonia.



Et in terra.



Allegro.

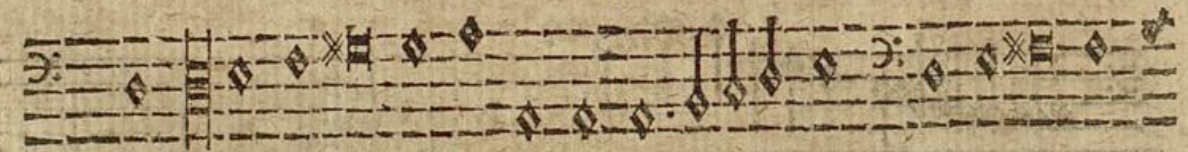
Hhhhh hhhh



Glorifi-



camus.

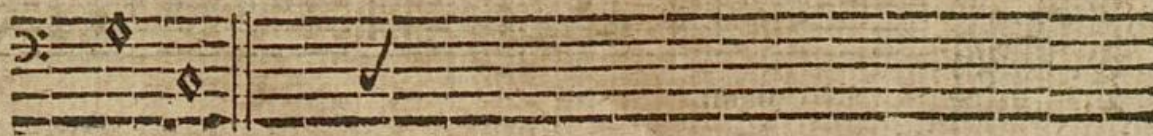
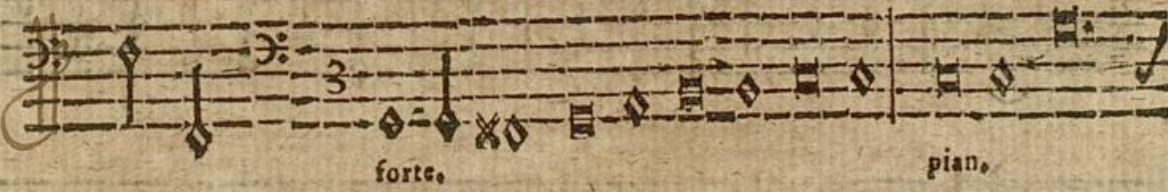
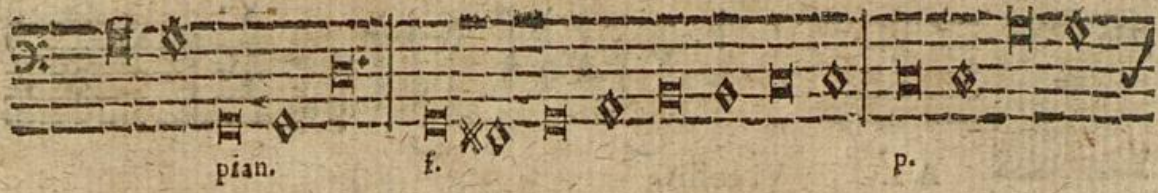


Laudamus.



forte.

Handwritten text at the bottom of the page.



Hhhhh hhhh 2

Qvi

A musical staff in bass clef with a decorative initial 'A' on the left. The staff contains a series of notes, including a sixteenth-note run starting with a '6' above it. Below the staff, the text 'A 2. Vi tollis.' is written.

A musical staff in bass clef containing a series of notes, including a double bar line with a repeat sign.

A musical staff in bass clef containing a series of notes.

A musical staff in bass clef containing a series of notes.

A musical staff in bass clef containing a series of notes, ending with a double bar line.

A musical staff in bass clef with a decorative initial on the left. The staff contains a series of notes. Below the staff, the text 'Voniā.' is written.

A musical staff in bass clef containing a series of notes.



Cum sancto.



Hhhhh hhhh 3

Musical staff 1: Bass clef, treble clef. Contains musical notation with diamond-shaped notes and stems. The word "Tutti," is written below the staff.

Musical staff 2: Bass clef, treble clef. Contains musical notation with diamond-shaped notes and stems.

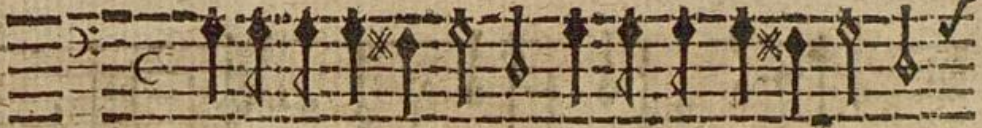
Musical staff 3: Bass clef, treble clef. Contains musical notation with diamond-shaped notes and stems.

Musical staff 4: Bass clef, treble clef. Contains musical notation with diamond-shaped notes and stems. Includes a flat symbol (b) and a C-clef (C) above the staff.

Musical staff 5: Bass clef, treble clef. Contains musical notation with diamond-shaped notes and stems.

Musical staff 6: Empty musical staves.

Credo



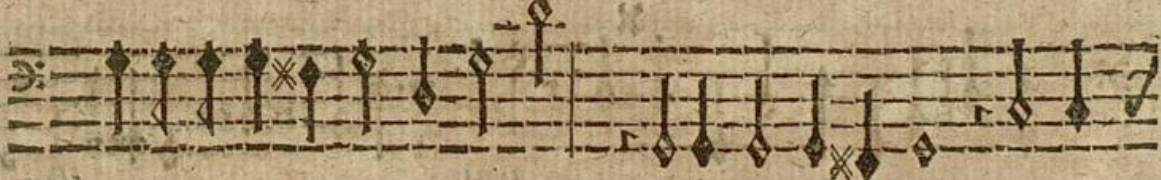
A 6.Voc. Redo in unum DEUM.



Tutti,



Pian,



Tutti,



Pian.
Et in unum.



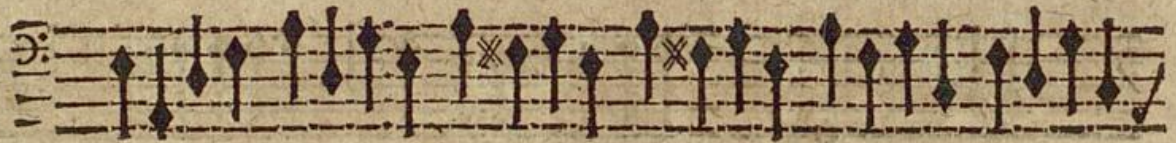


Tutti.

Pian.



Genitum non factum.



tutti.

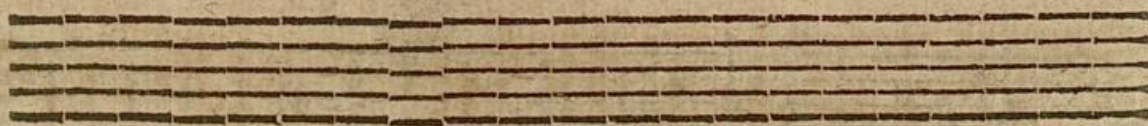
Per quem omnia.



Pian.

Qui propter.





A 3.



iiii iiii

Verte



Allegro.



Et ascendit.



Et in



A 5. T in Spiritum,



Simul adoratur.



Iiiii iiii 2

Et

T unam.

Con-



Tutti.
Onfiteor.

Solo.
Unum baptisma.

3

Tutti.
Confiteor.

Tutti.
Confiteor.

Piano.

3

Tutti.
Confiteor.

Tutti.
Confiteor.

Tutti.

Et expec̄to. à 3.

lilli lilli 3

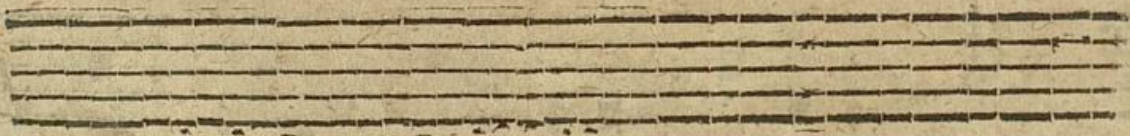
Vare



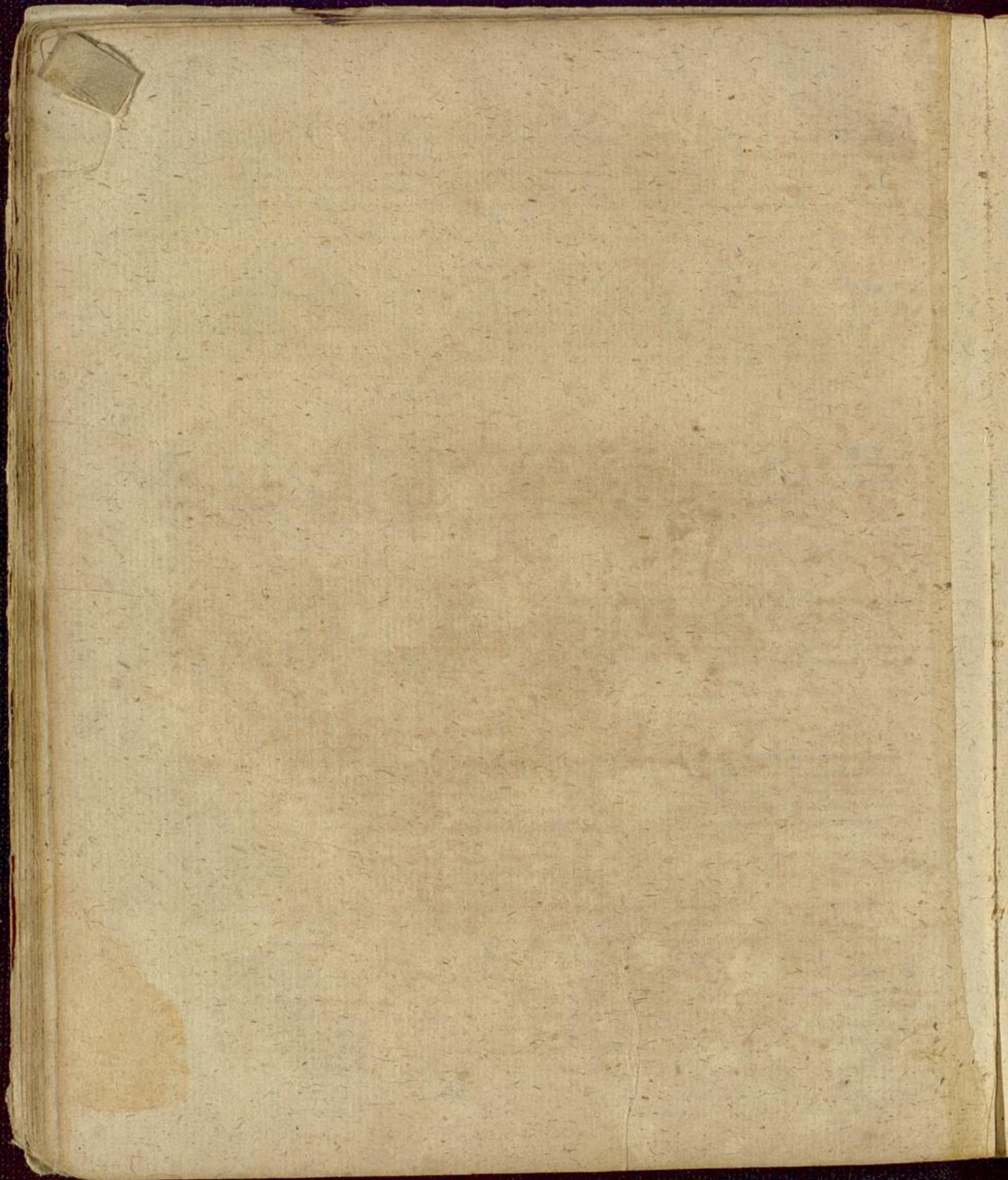
pian.



Tutti.
Et vitam.



F I N I S.



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



Inget dem Herrn.

