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**Dritter Theil Geistlicher Concerten und Harmonien à 1. 2.
3. 4. 5. etc. voc. cum & sine violinis, & basso ad organa**

Profe, Ambrosius

Leipzig, 1642

Bassus pro organo

urn:nbn:de:bsz:31-33257

Dritter Theil

Geistlicher



ONCER TEN

und Harmonien,

*A 1. 2. 3. 4. 5. etc. Voc. cum & sine Violini; &
Basso ad Organa:*

Aus den berühmtesten Italiän. isthet
und andern Autoribus, so theils neben ih en eige-
nen mit noch mehren/theils auch mit andern Texten/ doch ohne
der Composition einzigen Abbruch/beleget/und zum Lobe Gottes/und Ges-
fallen allen Liebhabern der Music colligiret und publiciret

durch

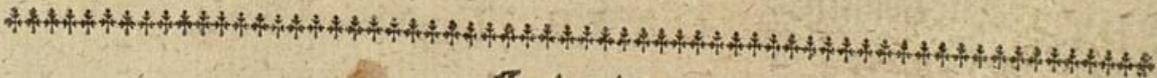
AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslau.

BASSUS PRO ORGANO.



*Utilitates Musicae tam Vocalis, quam Instrumentalis, teste Augustino,
Thomâ Aquin. Basilio, Ambrosio, &c.*

MUSICA excitat animos ad intentionem, ad pium affectum erga divina My-
steria: Recreat spiritus, ne torpescant, testatur promptos nos esse ad colen-
dum & laudandum DEUM, nosq; exultare in DEO vivo. Affert tristibus so-
latium, pellit malas cogitationes, &c. Et sicut tubâ ad prælium animantur
milites: Ita Musicâ excitantur auditorum animi ad proliciendam lætitiã
spiritualem, &c.



Leipzig

Gedruckt bey Henning Kölern /

In Verlegung des Auctoris und Collectoris.

Im Jahr M DC XLII.

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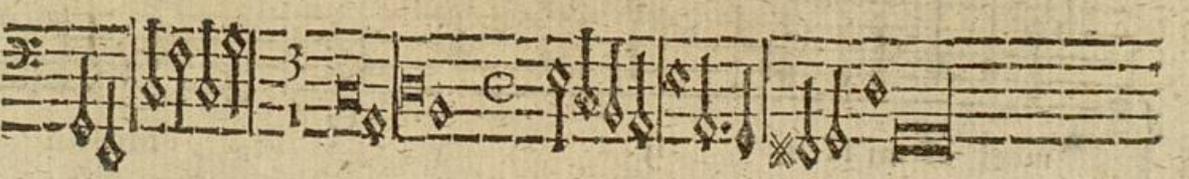


Aaaaaaa 2

Lan-

4 Canto o Tenore Solo. Claudio Monteverde. I.

Andate.



Aaaa aaa 3 Jam

Pianto della Madonna. Sopra il Lamento
d'Arianna. *Ejusdem.* II.

Am moriar mi Fili, jam mori ar mi Fi li, quis nam poterit Ma-

trem confolari in hoc fero dolore in hoc tam duro tormento, jam

mori ar mi Fi li, ij Mi Jesu

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a lute line (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The first system begins with a decorative initial 'M'. The lyrics are printed below the vocal line. There are some asterisks and a '1' in the score, likely indicating performance instructions or corrections.

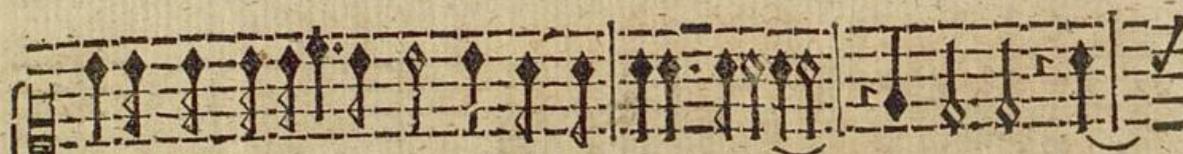
O Jesu mi Sponse Sponse mi di le etemi, mea spes, mea vita,

me deseris heu vulnus cor dis me i. Respice Je su mi,

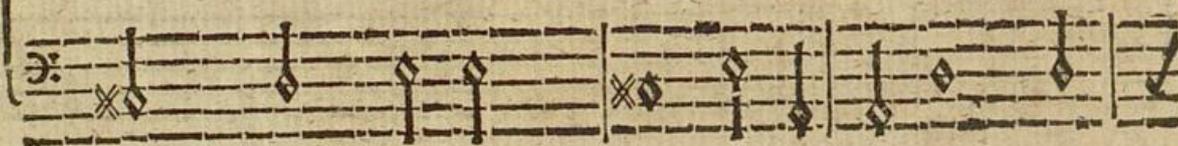
re spice Jesu pre cor re spice Matrem, Matrem respice



tuā, quæ gemēdo pro te pallida langvet atq; in morte fune sta in hac tam



dura & tam immani cruce tecum petit affigi, mi Je su, O



Jesu mi O potens homo O De us! eni inspectores

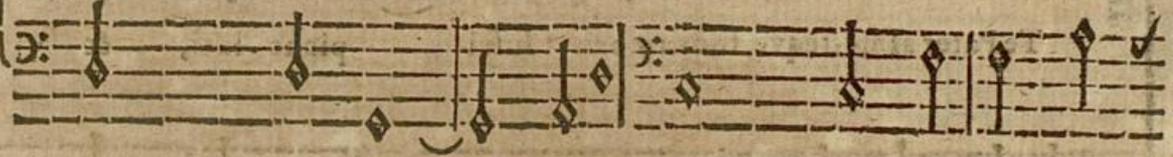




heu tanti do lo ris quo torquetur Maria mise rere ge mentis



tecum quæ extincta sit, quæ per te vixit, sed prôptus ex hac vi ta discedis,



ô mi Fili, & ego hic ploro, Tu confringes infernum hoste victo super-



Bbbb bbb

bo, & ego relia quor-prada do lo risfoli ta ria & mœsta

Te Pater alme, te qve fons amoris susci piant lati, &

ego te non videbo O Pater, O mi Sponse. Hæc sunt ij pro-

missa Archangeli Gabri elis hæc illa ex celsa sedes antiqvi

Patris Da vid sunt hæc rega lia scepra, quæ tibi cingant crines

hæc sunt aure a sce ptra & sine fi ne regnum af fi gi duro

Bbbb bbb 2

ligno & clavis la ni a ri atque corona. Ah Jesu ah

Jesu mi, en mi hi dul ce mo ri, ecce plorando

ec ce claman do ro gat te mi se ra Mari a, nam

tecum mori est illi gloria & vita. Heu Fi li non respondes,

heu surdus es ad fletus atq; everelas, O mors, O culpa, O in-

ferne, ecce Sponsus meus merfus in undis velox, O ter ræ centrum ape-

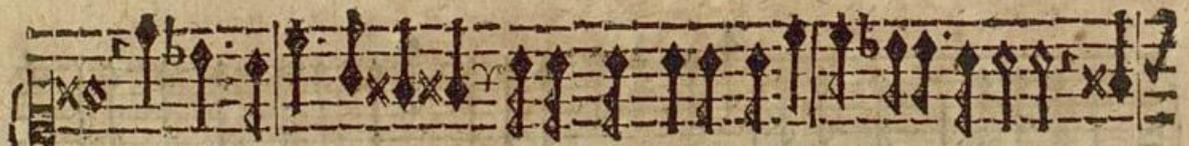
Bbbb bbb 3



rite profundum, & cum dilecto meo me quoque absconde, quid loquor

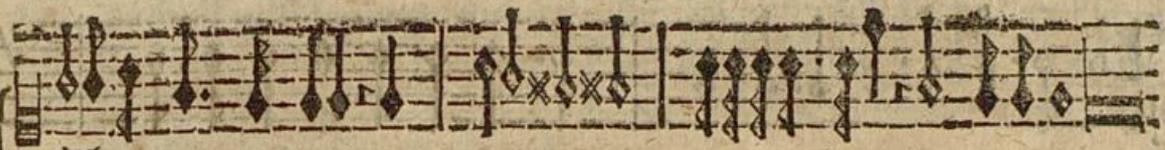


heu quid spero mi se ra — heu jam quid quæro O Jesu O Jesu



mi, non fit ij quod vo lo, non fit quod volo, sed fiat quod tibi placet, vi-





vat mœstum cor meum ple no dolore pascere Fili mi Matris amore.



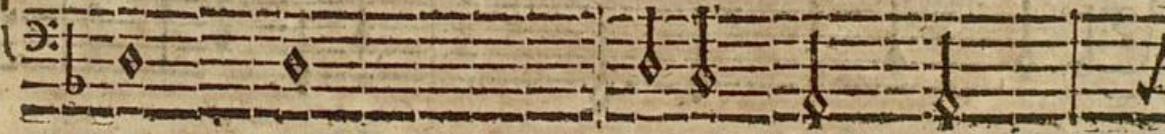
Tenore o Canto Solo. Claudio Monteverde. III.



Pera in Domino & fac bonitatem, & inhabi tato terram in di-



vi tiis pasceris in divi ti is il li us victamin veri-



ta te si quasi ve ris, Dele eta re in Do mi no

Chorus Cantu Solo Claudia Monteverdi III.

ruo semper, & dabit tibi hæc quæcunqve pe tiveris,

Revela viam tuam soli Domino, & spera in e o, &

ipse ipse ipse, & ipse & ipse fa-

cier.

C. e A. *Tarquinio Merula.* IV.

Eh beschwere euch.
Laudem Deo.

Cccc ccc

The image shows six staves of musical notation in mensural style. The notes are diamond-shaped and arranged in vertical stems. The staves are organized into three pairs. The first pair has two staves with a clef and a colon. The second pair has two staves with a clef and a colon, and includes a 'b' marking above the first staff. The third pair has two staves with a clef and a colon, and includes 'b' and '6' markings above the first staff. The final staff is a single line with a clef and a colon.

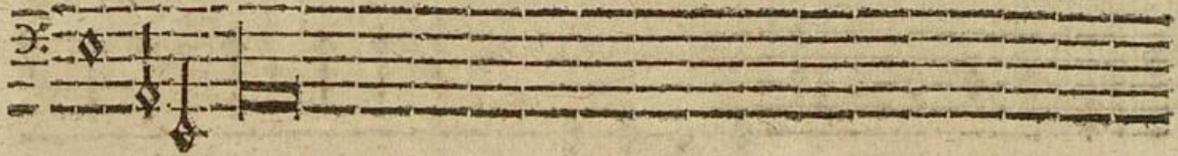
A. 2. C. o T. Claudio Monteverde. V.

The image shows a single staff of musical notation for the piece 'Eus bone vir.'. It begins with a large, ornate initial 'E' in a decorative frame. The notation includes a clef, a colon, and a 3/4 time signature. The notes are diamond-shaped and arranged in vertical stems. The text 'Eus bone vir.' is written below the staff.

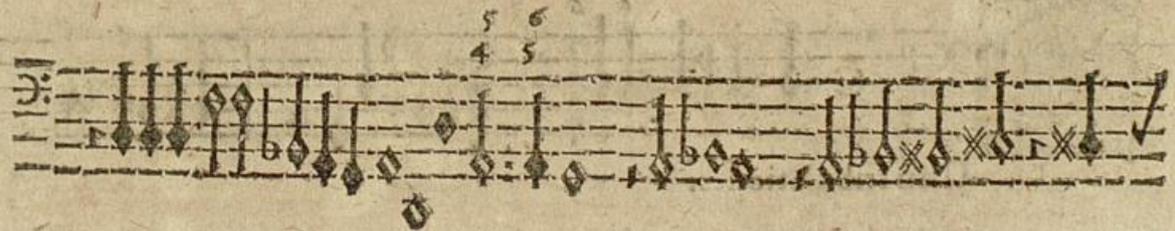


Cccccce 2

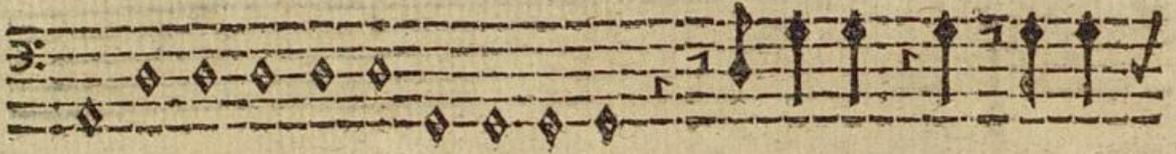
Antate.



A 1. T. e B. *Martini Presenti hominis à na-
tivitàte cæci.* VII.



Cecce ccc 3



A 2. Alto e Basso. Paulo Cornetto. IIX.



Ultz tribulationes,





Jesu

Desu Domine,

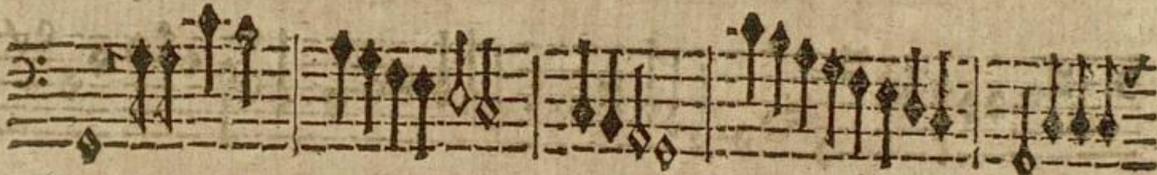
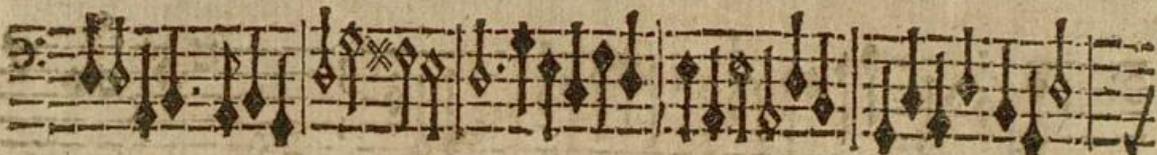
Terrogamus,

parce,

Audi.

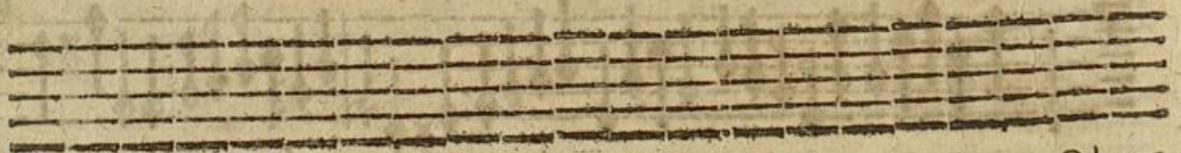
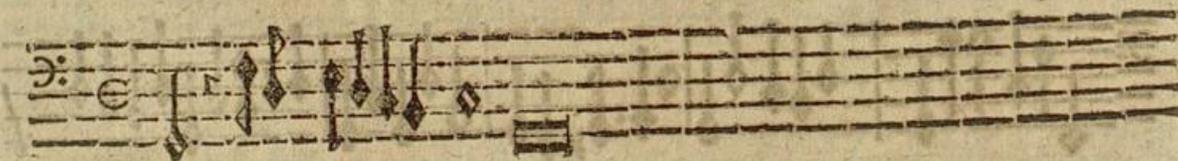
Lauda

Auda Sion Salvatorem.



Handwritten scribble or signature.

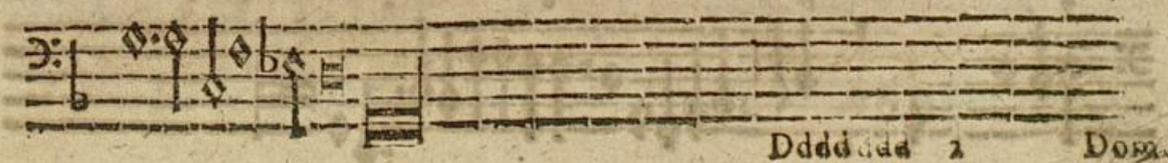
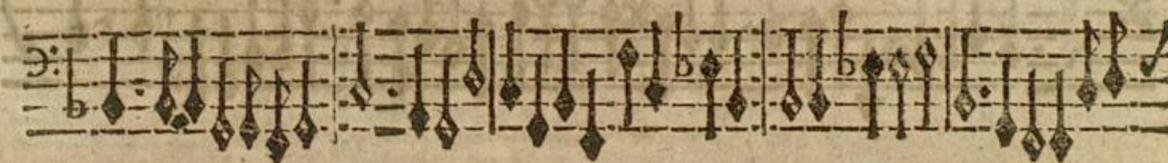
Dddd ddd



Oboe



Bone Jesu.



Ddddada 2 Dom.

A 3. 2. Tenori o Soprani e Basso. *Johan Rovetta, XII.*

D Omine Deus meus.

parce.

A. 3. C.T. e B. Marcelli Minozzi. XIII.

B *Eati omnes,*

labores, *beatus es.*

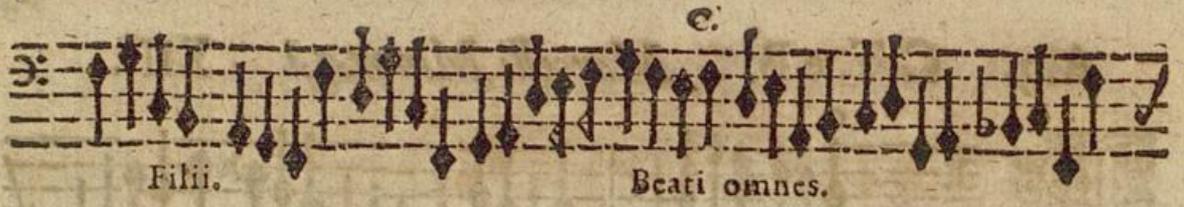
beati omnes,

Uxor tua.

Beati omnes.

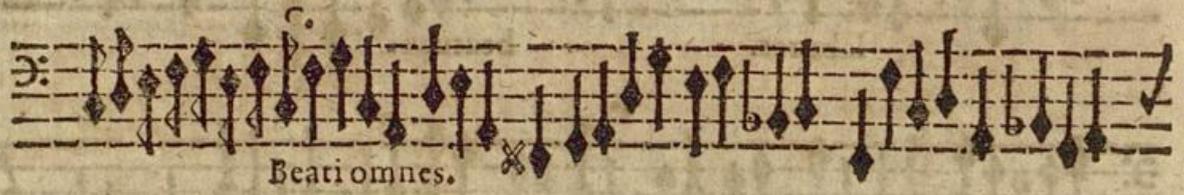
Filii tui,

Dddd ddd 3

c.

 Fili. Beati omnes.

b *B. σ*

 Ecce,

c.

 Beati omnes.

T. *B* *T.* *σ C.*

 benedicar, omnibus, beati,

P.

 & videas.

T.

 pacem,

c.

 Beati omnes.

T.

Gloria.

C.

Sicut.

B. T. C.

Sicut.

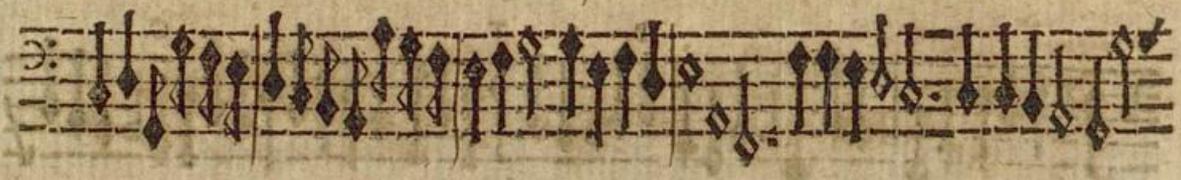
B. T. C.

& in secula.

Gen-



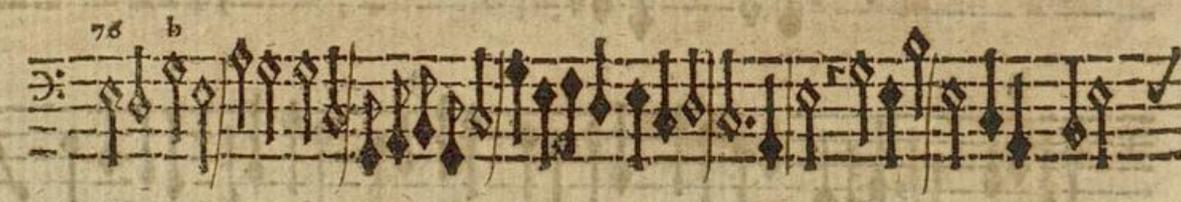
Ongregati sunt.



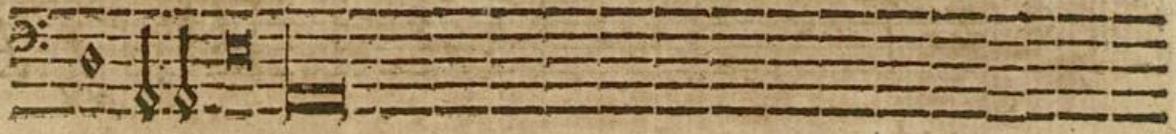
Contere.



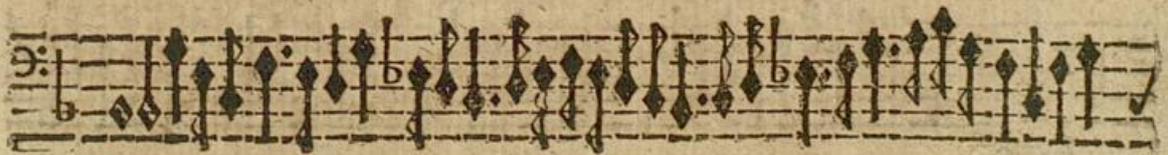
ut cognosc.



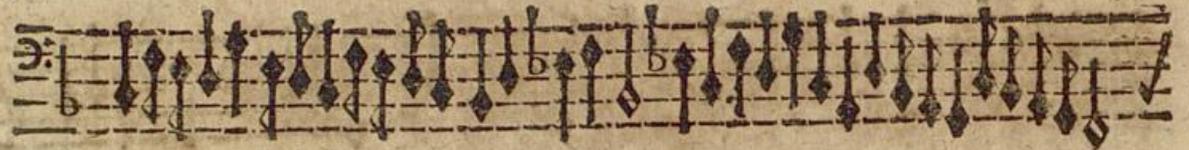
Disperge.



Missa Concertata. C. A. T. B. Horatii Tarditi. XV.



Eeeeeee



Christe.



Kyrie.



Et in terra pax.



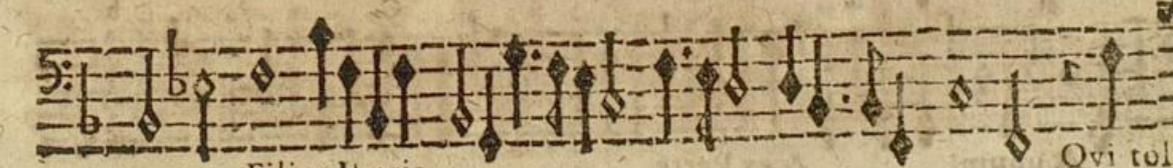
adoramus. glori:



gratias.



Domine.



Filius Patris.

Qui toll.

Eeee eee 2



fulcipe.

miserere.



Patrem omnipotentem.



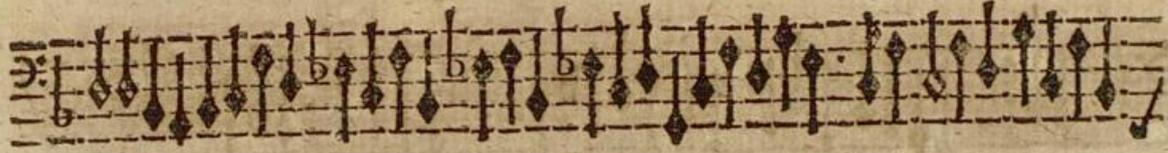
& unum.

& ex Patre.



genitam.

qui propter.

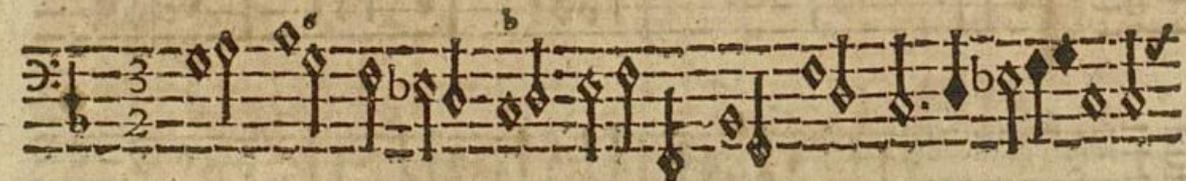


& incarnatus,

Crucifixus.



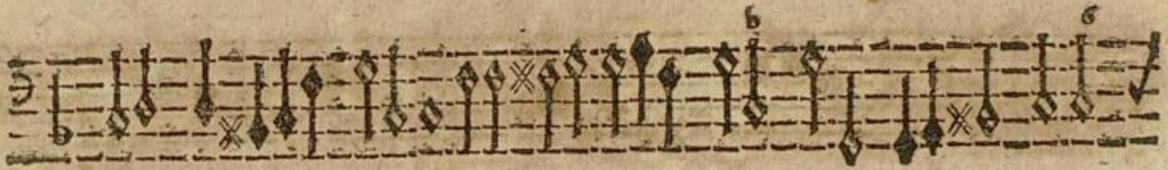
Eeee ee 3



Agnus



Agnus Dei.



A 4. C. A. T. B. Johan Rovetta. XVI.



Nima Christi corpus Christi sanguis salva me salva me aqua viva





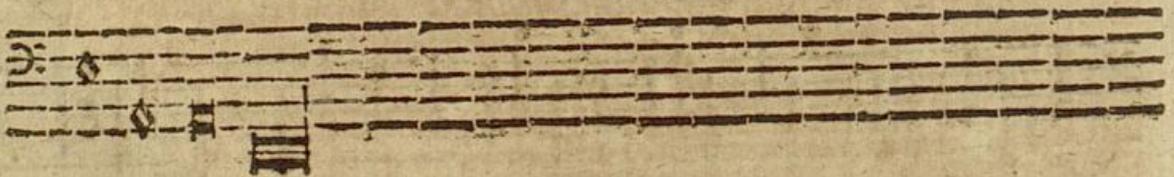
Ur cum Angelis.



Obone Jesu.



allegro.



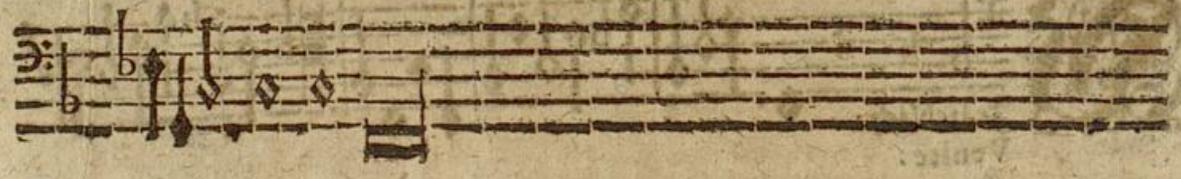
Deus

D Eus qui nos:

A 4. C.A.T.B. *Tarquinus Merula.* XII.X.

S Je lieblich:
Venite:

Fff fff



1717

A 3. Alto, Ten. Basso, con 2. Violini è Chittarone.
Horatii Tarditi. XIX.

Audate. *Sinfonia.*

Laudate. *Sinfonia.*

Sitronen. *Sinfonia.*

B.
A folis.

B.
laudabile.

b b b
excelsus.

x b b b
& super,

FAFAT 2



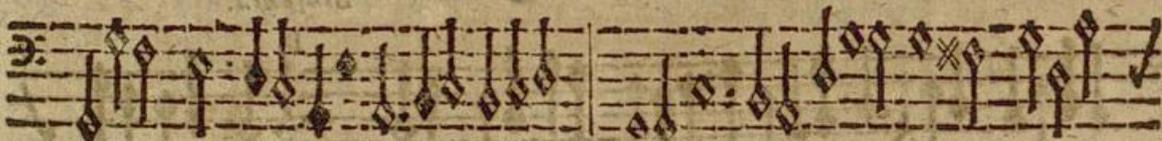
Sinfonia.



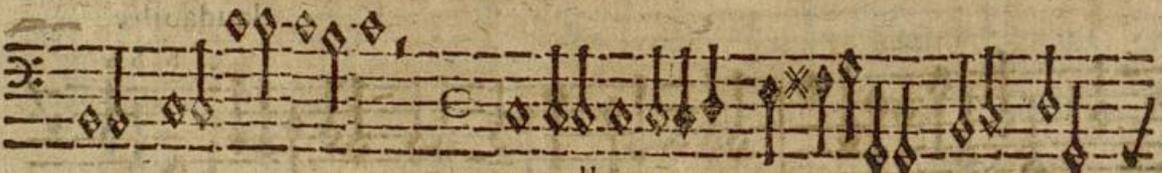
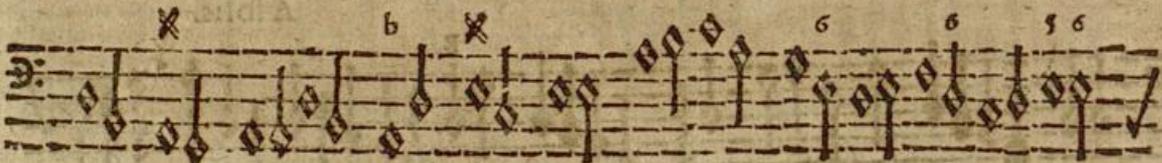
quis sicut.



Sinfonia.



Suscitans.



ut collocet.



Sinfonia,

qui habitare.



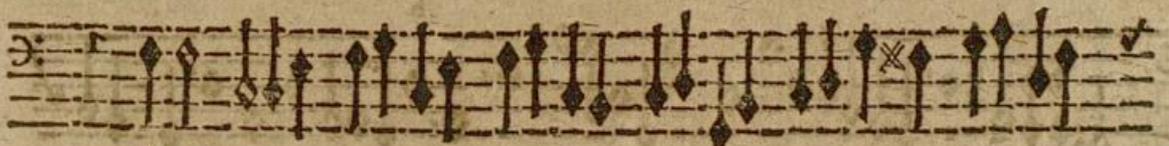
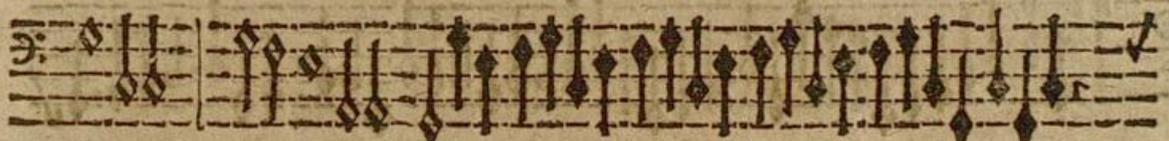
matrem filiorum.



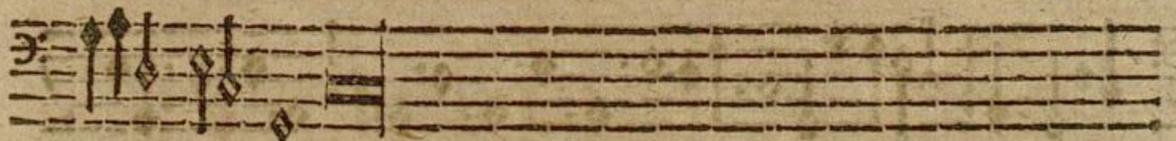
Sinfonia.



Gloria.



& nunc.

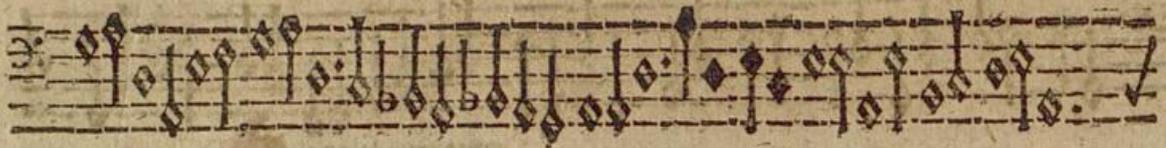


A 5. Alto. Ten. B. con 2. Viol. *Josephi Scaranii.* XX.



One Jesu.

ffff 3



A 5. C. A. T. con 2. Viol. Joh. Chinelli. XXI. Descript in Brie
 gee General
 Bass: two. i.
 ad Fayott.



qui statis,



in noctibus,



Benedicant.



Sinfonia.



B

c.

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

Gloria Patri et Filio.

c.

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

Sinfonia.

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

Sicut,

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

A musical staff in treble clef with a common time signature 'c.'. It contains a series of notes, some marked with an asterisk (*), and ends with a fermata.

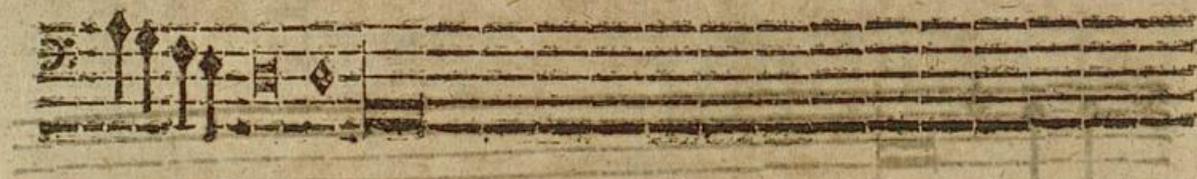
Gggg ggg



Nima mea liquefacta est.







Jubi

333 334

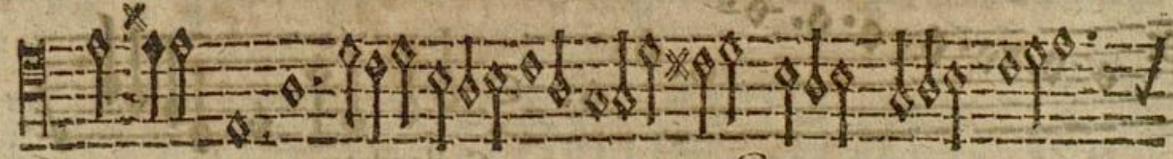
A 6. C. A. T. B. cōn 2. Viol. *Joh. Chinelli.* XXIII.



Ubilate Deo.



hodie.



Contra

Gggg ggg 2

presto.

Sinfonia.

violini.

Collaudate,

888 888

Andante

A5. C. A. T. B. con 2. Viol. *Claudio Monteverde. XXIV.*

Hæc dicit Deus.

Tutti.

Gggg ggg 3



333 333



A musical staff in treble clef with a common time signature (C). It begins with a large, ornate initial 'D'. The notation consists of a series of eighth and sixteenth notes. Above the staff, there are two 'x' marks, one above the fifth measure and one above the sixth measure.

Audate Dominum omnes gentes.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there are several markings: an 'x' above the first measure, an 'x' above the second measure, a 'b' above the third measure, and an 'x' above the fourth measure.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there are several 'x' marks: one above the second measure, one above the third measure, one above the fourth measure, one above the sixth measure, and one above the seventh measure.

Sinfonia.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there is a 'b' marking above the sixth measure.

Laudate.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there are several 'x' marks: one above the first measure, one above the second measure, one above the fourth measure, and one above the fifth measure.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there are several 'x' marks: one above the second measure, one above the third measure, one above the fourth measure, one above the fifth measure, and one above the sixth measure.

Quoniam.



A musical staff in treble clef with a common time signature. The notation continues with eighth and sixteenth notes. Above the staff, there are several 'x' marks: one above the second measure, one above the third measure, one above the fourth measure, one above the fifth measure, and one above the sixth measure.



... & veritas, du





Descript. in Hammerf. Bistk. d. Gen. Bass. no. LV.

A 6. Hieronymi Pratorii. XXVI.



Hhhh hhh

A page of handwritten musical notation on seven staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat. The music consists of various note values, including minims, crotchets, and quavers, often beamed together. There are several 'x' marks above the notes, possibly indicating accidentals or specific performance instructions. The second staff has a '6' above it, and the third staff has a '6' above it. The fourth staff has a '6' above it. The fifth staff has a '6' above it and a '7' above it. The sixth staff has a '6' above it. The seventh staff has a '6' above it. The notation is dense and fills most of the page.

A handwritten musical score consisting of six staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). Above the first staff, there are three 'x' marks and a 'b' mark. The music is written in a single system across the six staves, featuring various rhythmic values and melodic lines. The paper shows signs of age, including some staining and a small piece of tape on the right edge.

F I N I S.

Handwritten musical notation on six staves. The notation is dense and appears to be a form of early printed or handwritten musical score, possibly for a keyboard instrument. It features various note values, stems, and rests, though the specific notes are difficult to discern due to the age and fading of the ink. The staves are arranged vertically, with a small rectangular mark on the left side of the third staff.

F I N I S