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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



ONCERTEN

und Harmonien,

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

Aus den berühmtesten Italiän. istheten
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 lætitiâ
spiritualem, &c.



Leipzig

Gedruckt bey Henning Kölern /

In Verlegung des Auctoris und Collectoris.

Im Jahr M DC XLII.

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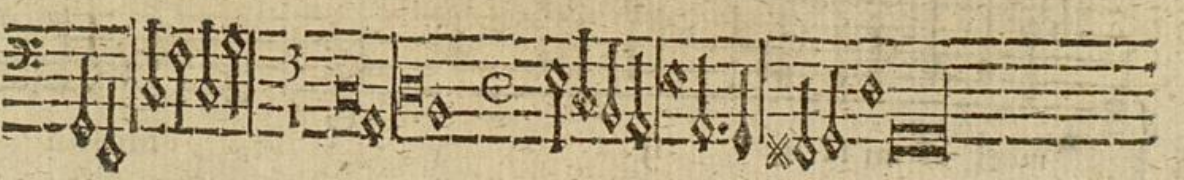


Aaaaaaa 2

Lau-

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 Jefu

The image shows a page of a musical manuscript with six staves of music. The first staff begins with a decorative initial 'M' and contains the lyrics 'Am moriar mi Fili, jam mori ar mi Fi li, quis nam poterit Ma-'. The second staff continues with 'trem confolari in hoc fero dolore in hoc tam duro tormento, jam'. The third staff contains 'mori ar mi Fi li, ij' and the fourth staff contains 'Mi Jefu'. The music is written in a style characteristic of 17th or 18th-century Italian manuscripts, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and ornaments.

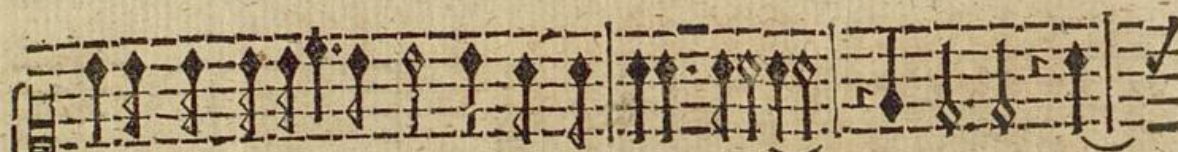
O Jesu mi Sponse Sponse mi di le etemi, mea spes, mea vita,

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

re spice Jesu pre cor re spice Matrem, Matrem respice



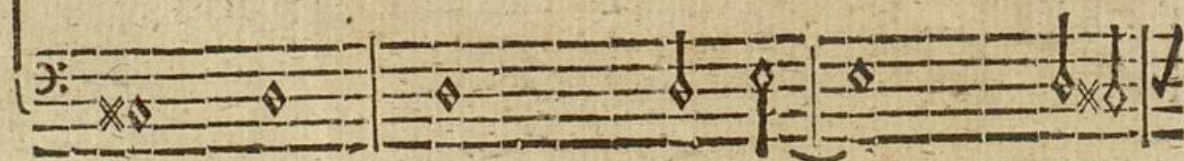
tuã, quæ gemẽdo pro te pallida langvet atq; in morte fune sta in hac tam



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

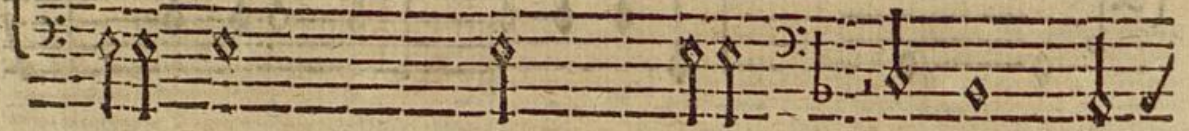
hæc sunt aure a sce ptræ & sine fi ne regnum af fi gi doro

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 volo, non fit quod volo, sed fiat quod tibi placet, vi-





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



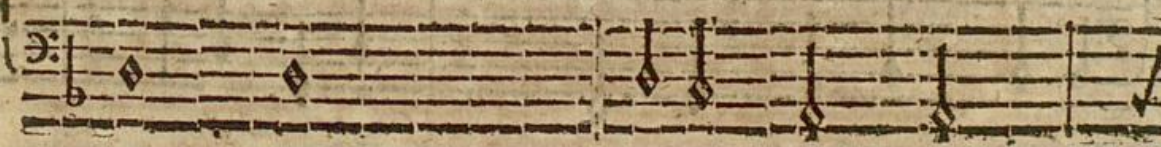
Tenore o Canto Solo. Claudio Monteverde. III.



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

III. Cantata Solo. Claudio Monteverdi. III.

tuo 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

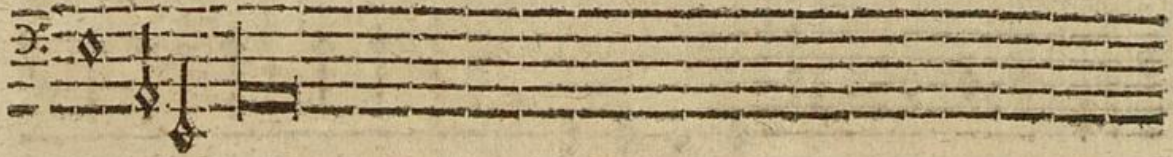
A. 2. C. o T. *Claudio Monteverde. V.*

Eus bone vir.

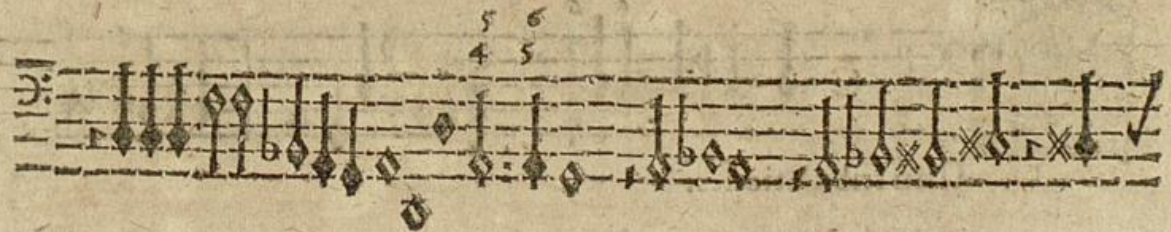


Cccccce 2

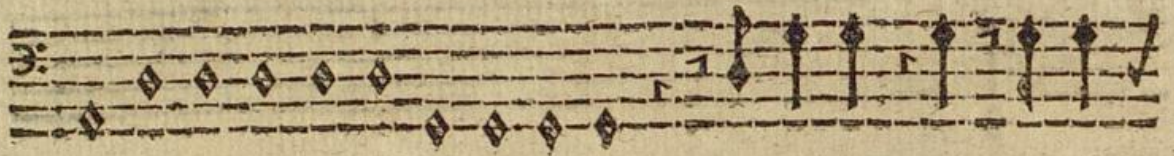
Antate.



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,

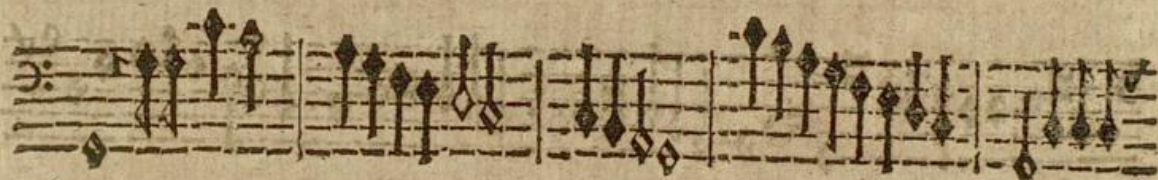
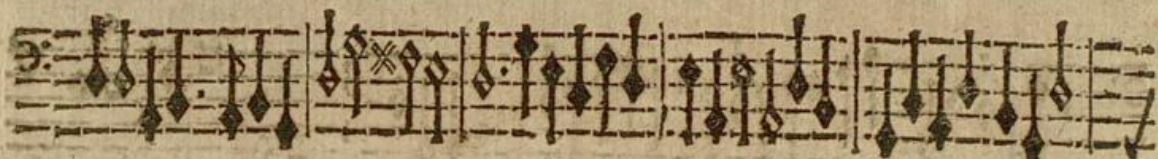
parce,

Audi.

Lauda

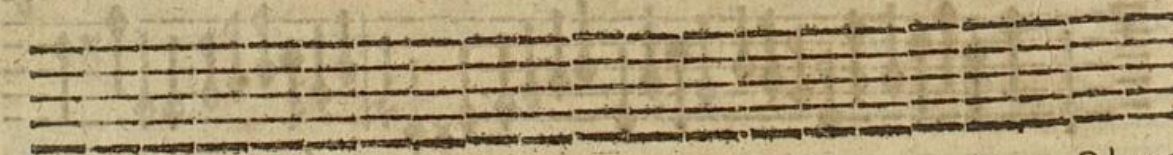
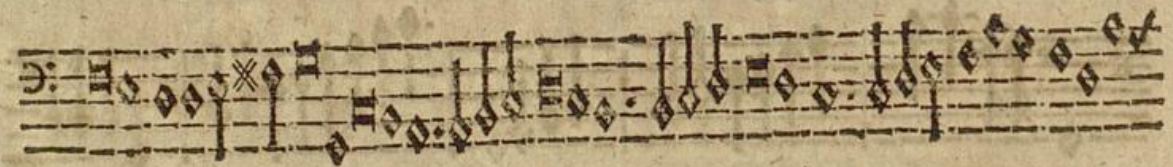


Auda Sion Salvatorem.



Handwritten scribble or signature.

Dddd ddd



Oboe



Bone Jesu.



Ddddada 2 Dosa.

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.

 Filii. Beati omnes.

b *B. c*

 Ecce,

c.

 Beati omnes.

T. *B* *T.* *c. 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.



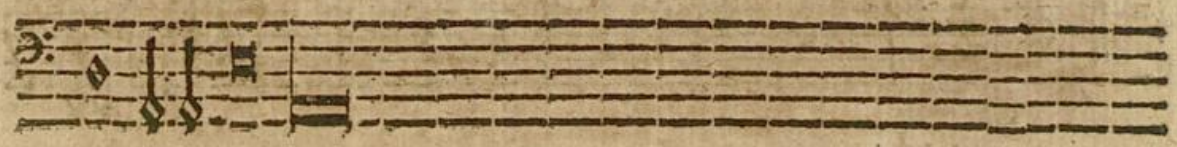
Contere.



ut cognosc.



Disperge.



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



Eeeeeee



Kyrie.



Et in terra pax.



adoramus. glori:



gratias.



Domine.



Filius Patris.

Qui toll.

Eeee eee 2



fulcipe.

miserere.



Pater omnipotente n.



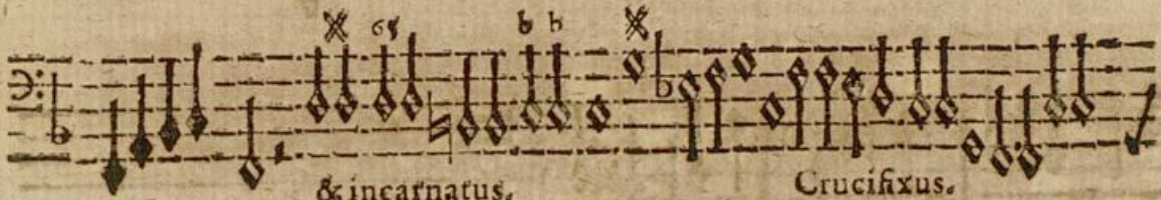
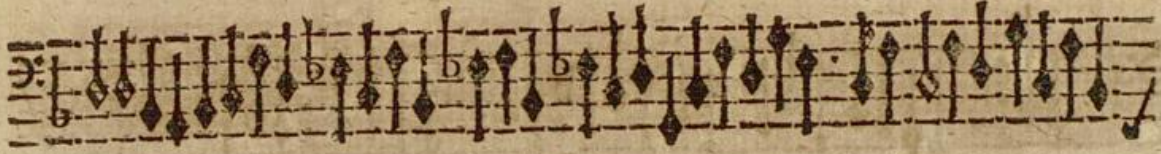
& unum.

& ex Patre.



genitam.

qui propter.

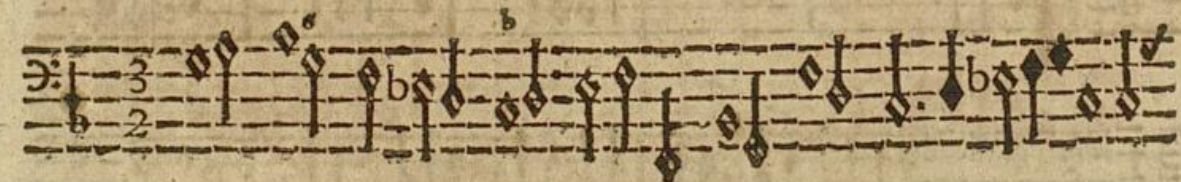


& incarnatus,

Crucifixus.



Eeee eee 3



Agnus



Agnus Dei.



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



Nima Christi *corpore factus* *salvum me* *salvum me*
sanctum me *me* *aqua laetis*





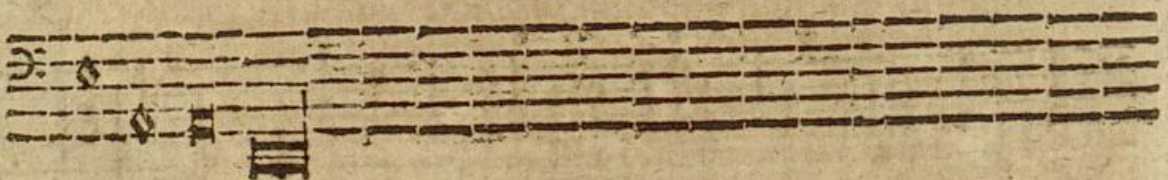
Ut cum Angelis.



O bone Jesu,



allegro.

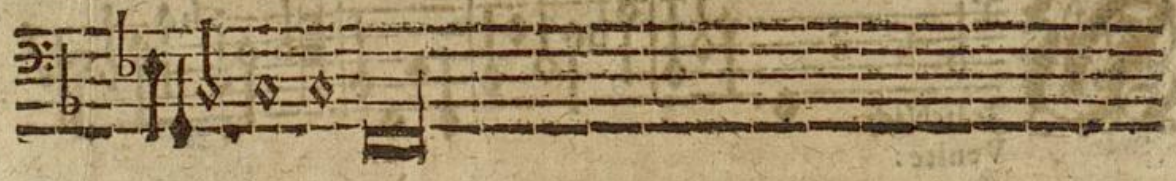


Deus

D Eus qui nos:

S Je lieblich:
Venite:

ffff 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



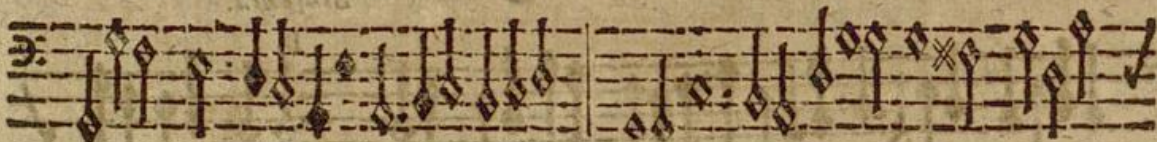
Sinfonia.



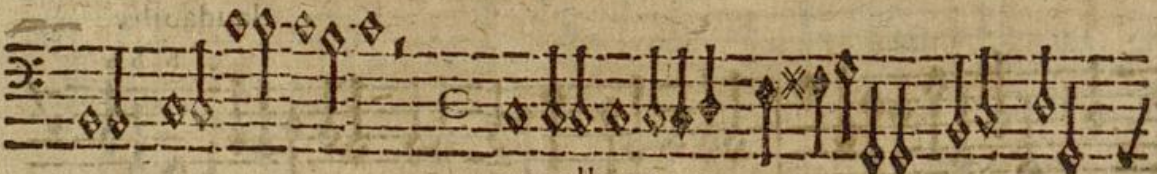
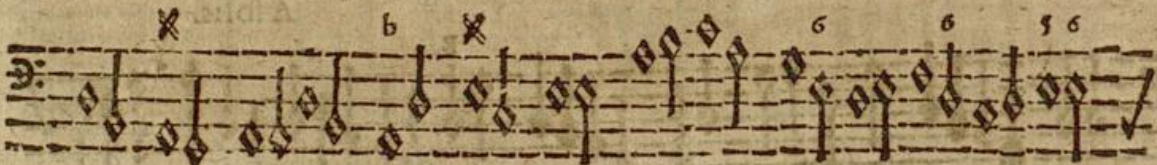
quis sicut.



Sinfonia.



Suscitans.



ut collocet.



Sinfonia,

qui habitare.



matrem filiorum.



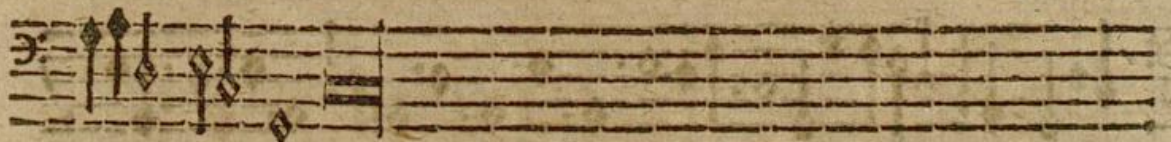
Sinfonia.



Gloria.



& nunc.



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



One Jesu.

ffff 3



A 5. C. A. T. con 2. Viol. *Joh. Chinelli.* XXI. *Descritto in Breve Generali Bassi: no. 1. ad Fayott.*

*E*cce. *Sinfonia.*

C.
Ecce.

T. *76* *6*
Ecce nunc.

6 *6*
Gloria



qui statis,



in noctibus,



Benedicant.



Sinfonia.



B

c.

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

Sicut,

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

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

A musical staff in G-clef with a common time signature. It contains a few notes and rests, ending with a fermata.

Gggg ggg



Nima mea liquefacta est.







Jubi

333 334

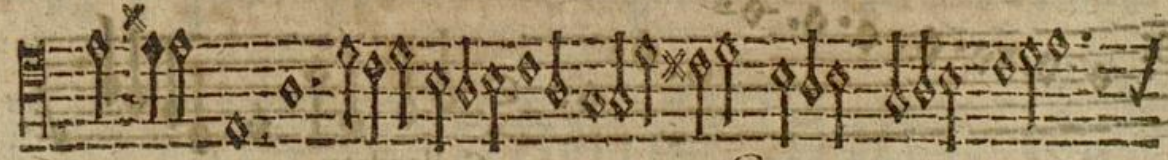
A 6. C. A. T. B. cōn 2. Viol. *Joh. Chinelli.* XXIII.



Ubilate Deo.



hodie.



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

Tutti.

b

Solo.

Tutti.

333 333



Audate Dominum omnes gentes.



Sinfonia.



Laudate.



Quoniam.





... & veritas, du





Descript. in Hammerf. Bistk. d. Gen. Bass. m. LV.

A 6.

Hieronymi Pratorii.

XXVI.



Hhhh hhh

A page of handwritten musical notation on seven staves. The notation is in a historical style, featuring diamond-shaped notes and stems. The first staff begins with a clef and a key signature. The music consists of a single melodic line. Various symbols are used throughout, including asterisks and a large 'X' above the second staff. 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, with various note values and rests. 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 notation, possibly a lute tablature or a specific type of early staff notation. It consists of rhythmic patterns and vertical stems with various markings, but lacks modern note heads and clefs. The ink is dark and the paper is aged and yellowed.

F I N I S