



Missae et motetta III. IV. V. vocum cum instrum.

<https://hdl.handle.net/1874/428839>

G. Bard

P₁

Missa et motetta

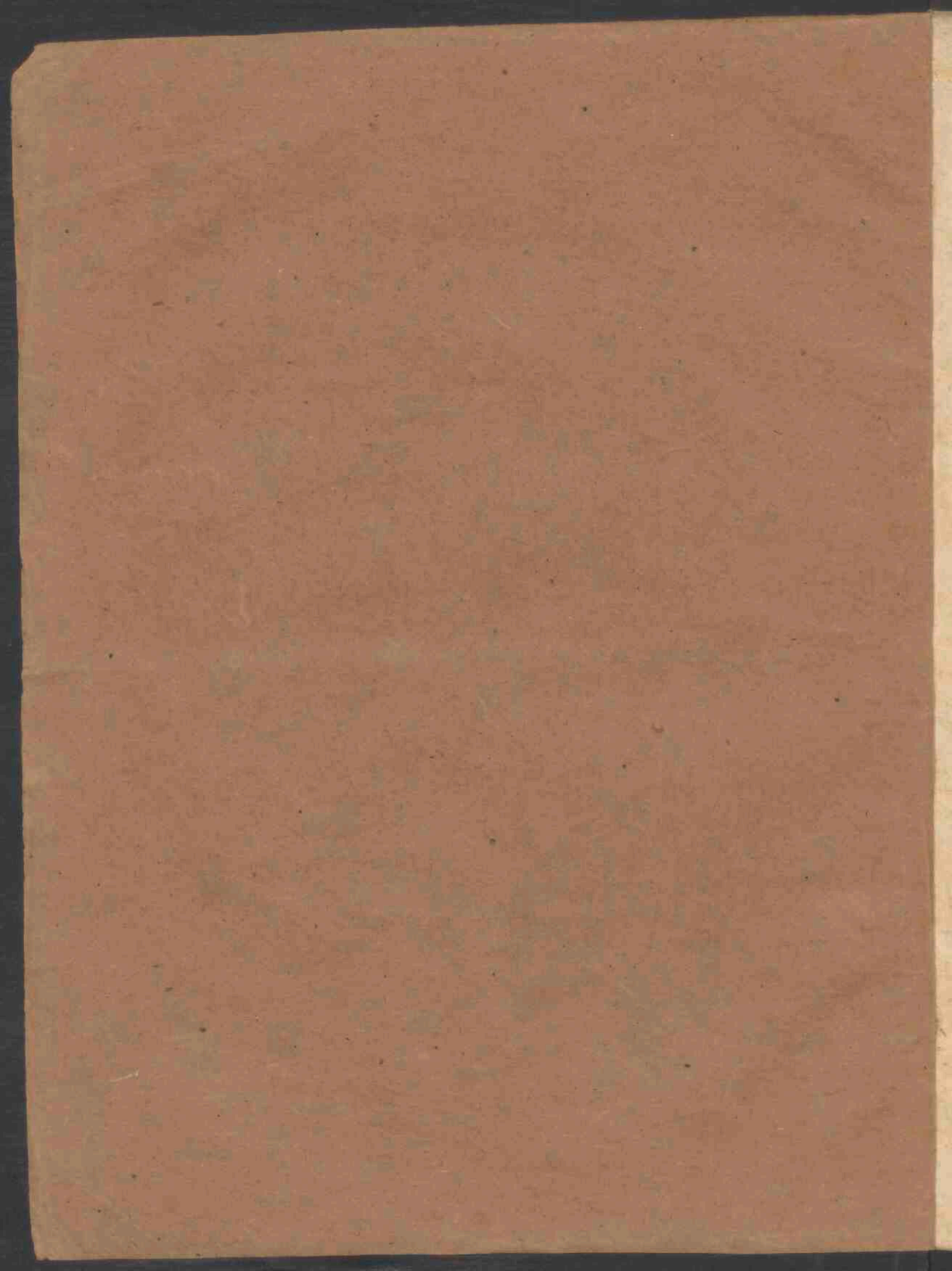
Violino I



3 d 241

Ant. 1674,

Luc. P. Phaleni



MISSÆ
ET
MOTETTA

III. IV. V. VOCVM CVM INSTRVM.

AUTHORE

GVLIELMO BART

CONGREG: ORATORY PRESB:

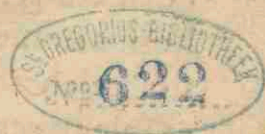
DICATVM:

Prænobili ac Amplissimo Domino

D. BERNARDO ALEXANDRO VANDEN ZYPE

Consiliario Regio, Fiscii Procuratori Generali &c.

VIOLINO I.



ANTVERPIÆ,

Apud Hæredes PETRI PHALESII, Typographi Mufices. 1674.

PRÆNOBILI ET AMPLISSIMO DOMINO
D. BERNARDO ALEXANDRO VANDEN ZYPE

Regi Catholico à Consilijs in supremo Senatu Belgico, libellorum supplicum Magistro, nec non fisci Regij Procuratori Generali &c.

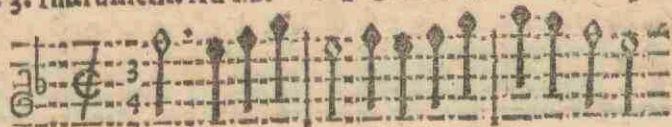


Otius experientiae genitrix natura, vbi indefesso conatu circa varia oblectamenta rapi hominem comperit, quibus seu molli culcitra defudatos spiritus quiescendo reintegraret, non incongrue quasi materno è sinu harmoniam vocumque multiplicatarum concordiam effudit defatigantium affectuum consolatricem integerrimam, quae mihi hodie [neglectis nugacibus Thracij cytharædi fabellis

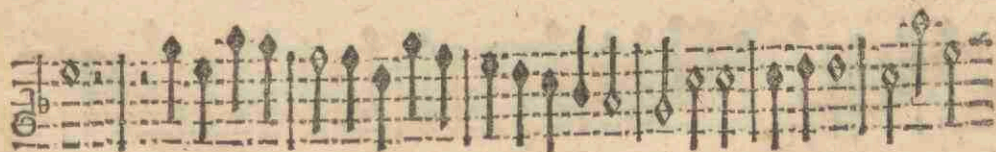
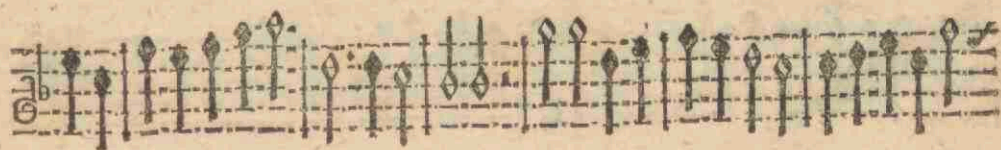
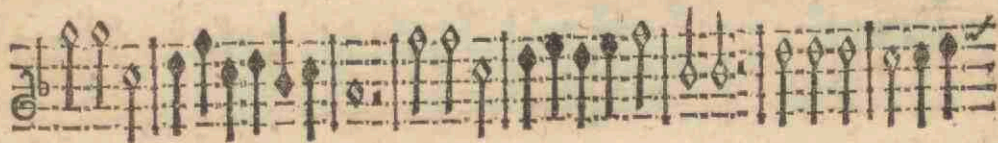
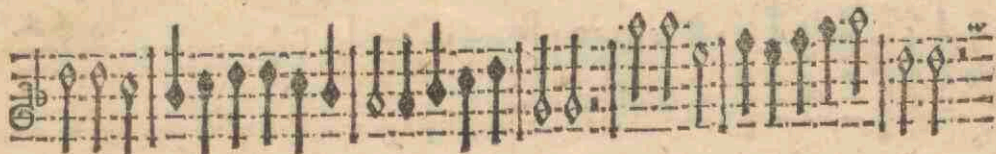
qui saxa cantu mulcet & silvas trahit]
concentus hos musicos parturienti aruspicem : sin audenti præsumptio obtrudatur : Amplitudinem suam indigitavit. Non etenim inficior, quin si digni sint, tanto viro sunt ; cuius mihi œconomicas curas, gravesque pacis publicæ consultationes harmoniâ hac teri experiri libuit, præsertim vbi domesticâ hac exercitatione vtriusque sexus prolem cohonestare satagit, si primi meminisse non piguerit, artis hujus athenæum instruit, si alterius nobile prytanæum. Quod igitur innumeris beneficijs devincto [: licet non ex æquo :] exsolvendum est, non nisi vt honos nomenque Amplitudinis suæ non satis exiguâ voce nostra, celebranda decantentur allaboro, dum vel fiescent linguæ, ea solenniter Organa vbivis cantillent, eoque felicius in lucem prodibunt cantus nostri, dum tanti viri auspicijs tamque exceptæ Amplitudinis titulo decorabuntur, cuius interminatam laudem totiusque familiæ salutem toties Superis commendatam iisdem illis decantabo, quoties cytharizante affectu cantandas musicas has concinnationes promulgavero, ita voceo consecroque

Amplitudinis suæ devotissimus Famulus

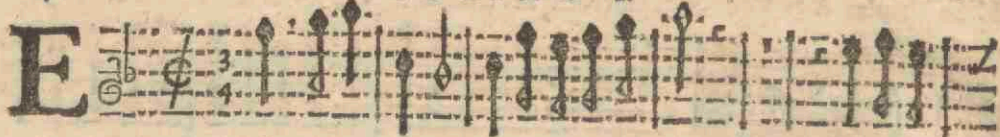
GVLIELMVS BARTORAT : PBR.



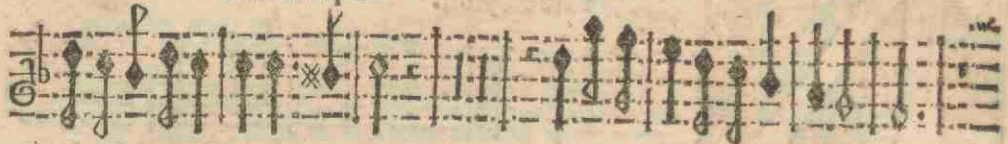
Yrie eleyson.



VIOLINO I.

E 

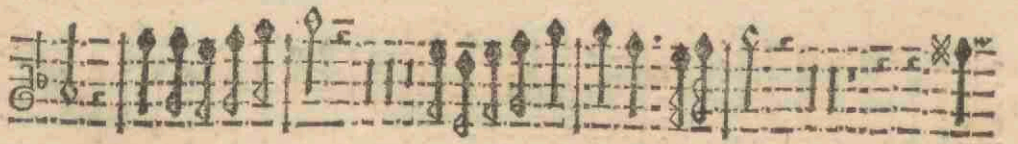
T in terra pax.



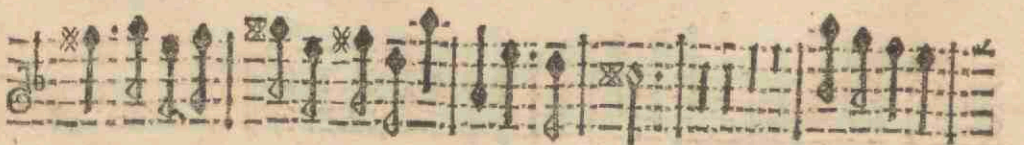




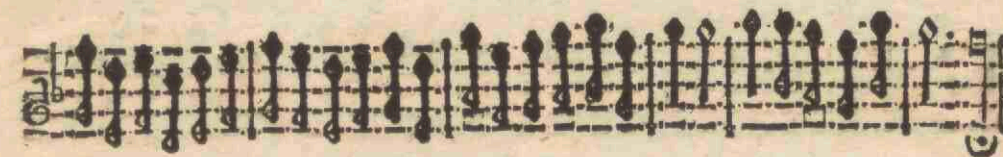
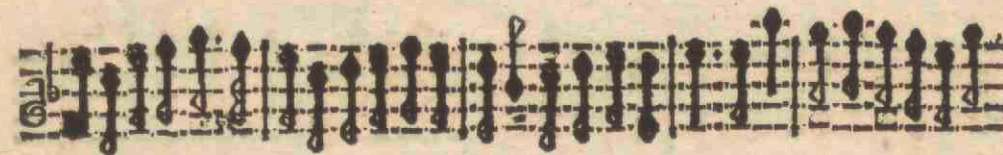
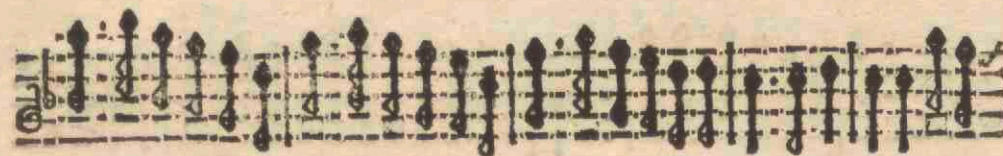
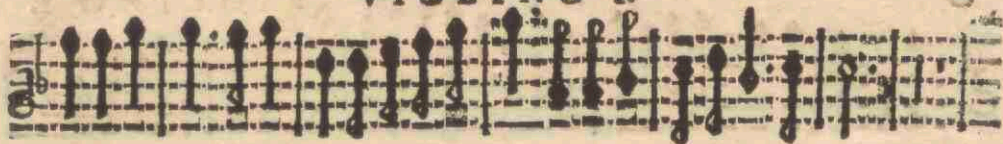








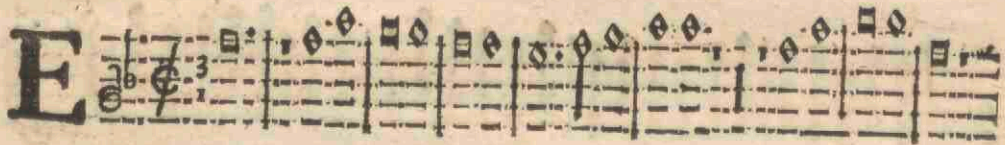
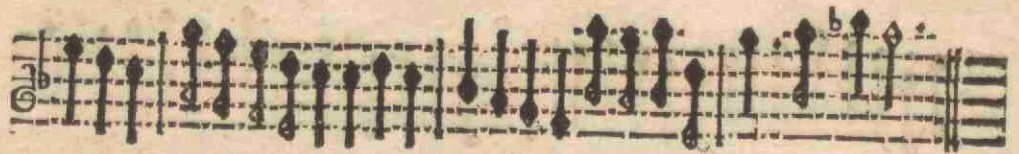
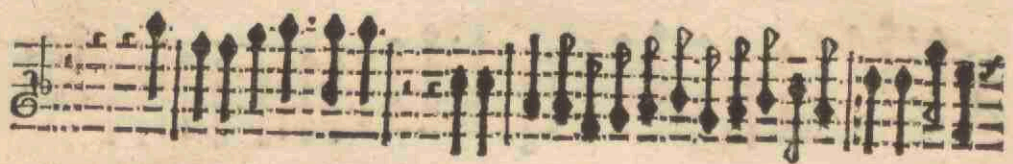
VIOLINO I



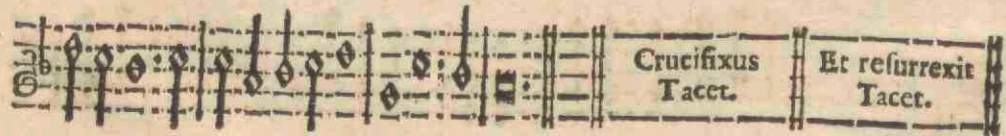
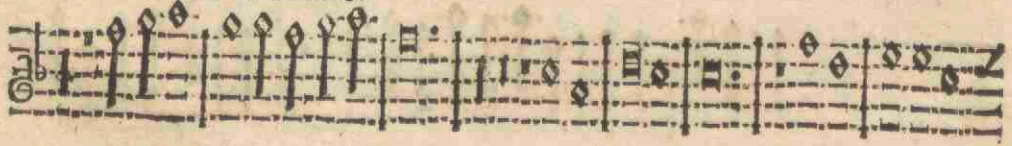
Atrem.



VIOLINO I.



T incarnatus.



Crucifixus
Tacet.

Et resurrexit
Tacet.



Et in Spiritum.

VIOLINO I

Handwritten musical score for Violino I, page 7. The score consists of ten staves of music, each beginning with a treble clef and a common time signature. The notation is dense, featuring many beamed notes and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some notes are marked with an asterisk (*). The music concludes with a double bar line and a fermata on the final note of the tenth staff.

VIOLINO I.

S

Ansus.

A

Gnus Dei.

VIOLINO I.

Missa in honorem
S. Philippi Nerij.

A 5. Voc. Concert. & 3. Instrumentis.

K

Yrie eleyson. Symph.

Missa & Motet. à 3.4.5. Voc. cum Inst. Aut. G. Bart. Ora. Pbr.

F 5.

VIOLINO I.

This page contains eight staves of musical notation for Violino I. The notation is written in a style characteristic of 18th-century manuscripts, featuring a treble clef and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The word "Christe" is written above the second staff. The score concludes with a double bar line and a repeat sign at the end of the eighth staff.

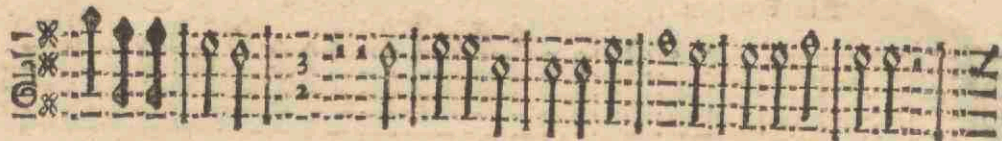
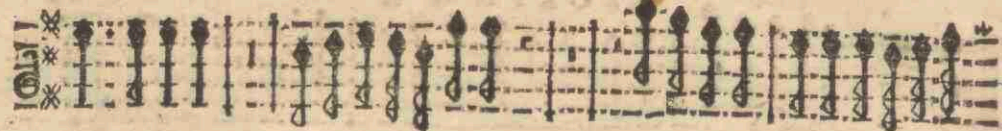
VIOLINO I.

E

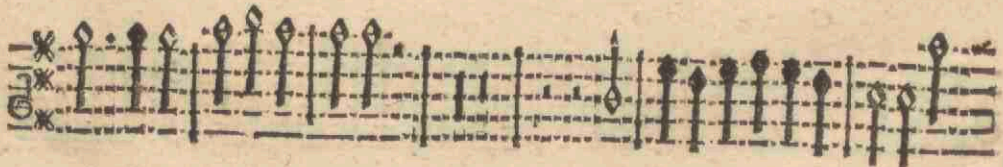
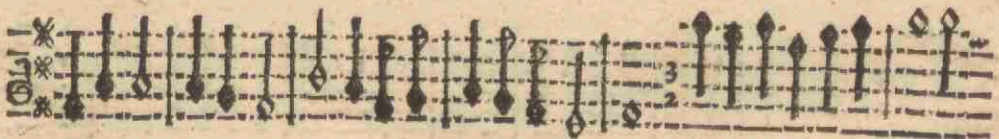
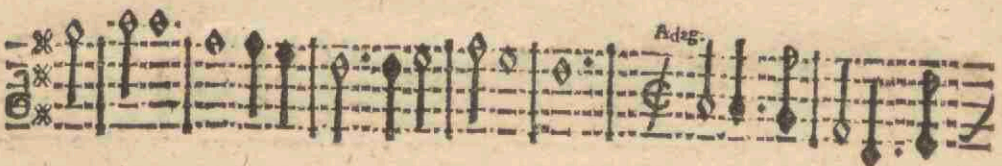
T in terra pax.

Gratias.

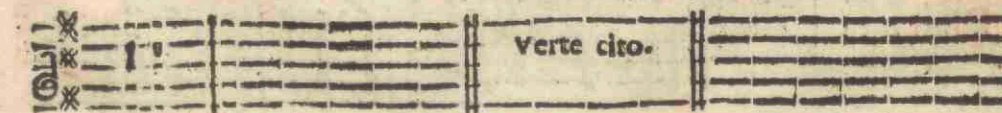
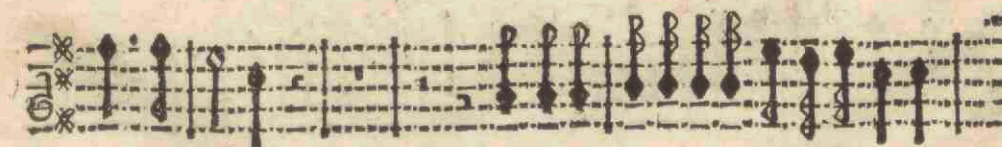
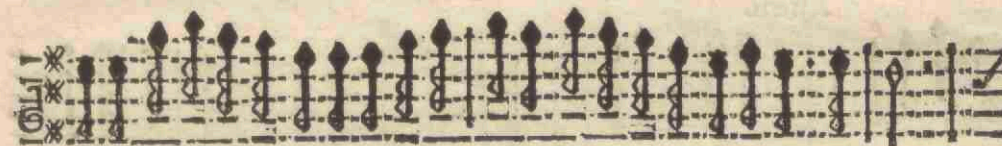
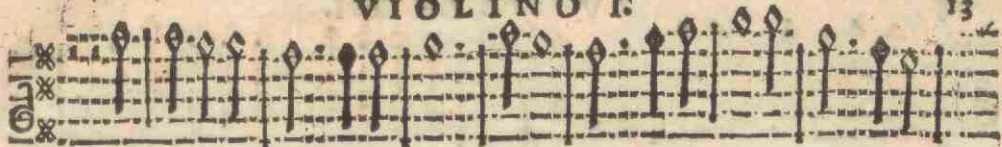
VIOLINO L



Qui tollis.



VIOLINO I.



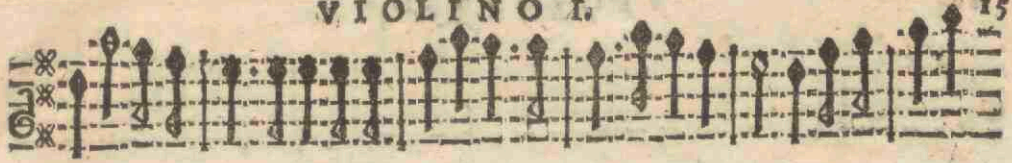
VIOLINO I.



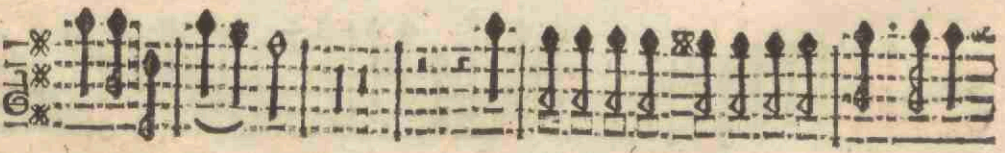
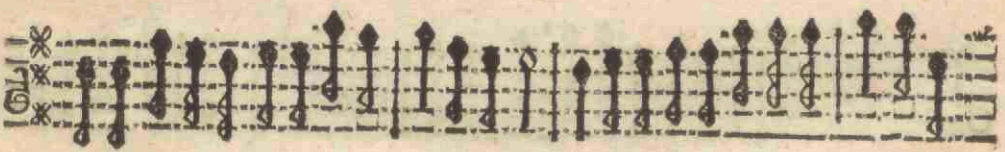
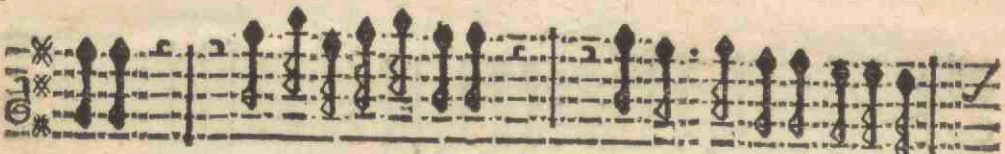
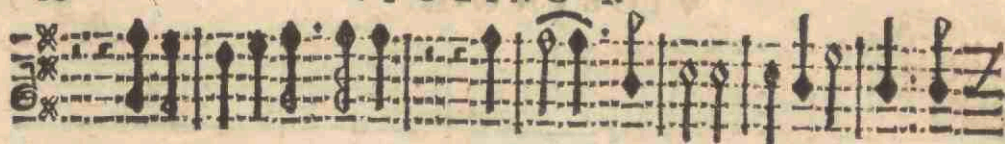
Atrem.



VIOLINO I.



Et incarnatus.

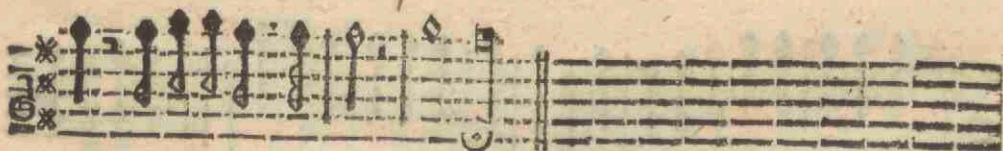
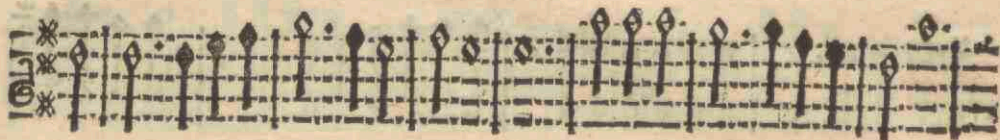
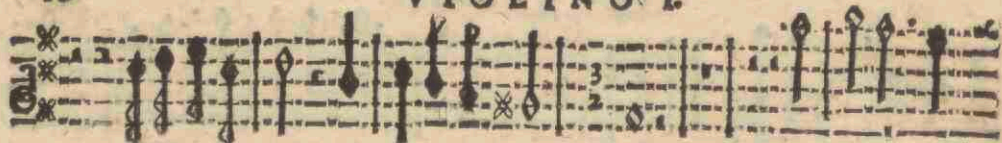


VIOLINO

E

T in Spiritum.

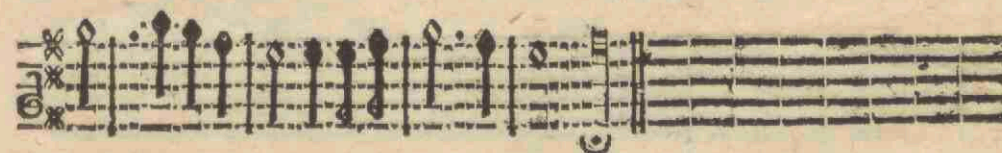
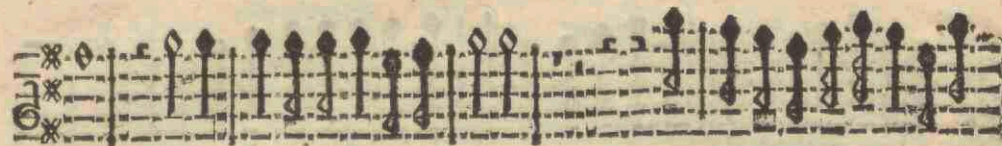
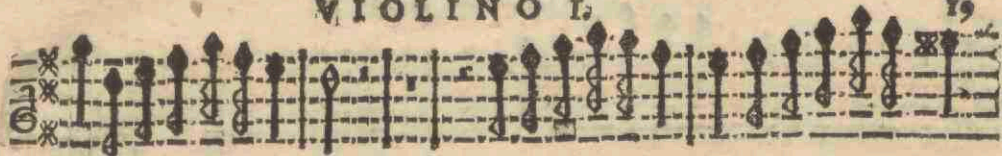
VIOLINO I.



Anctus.

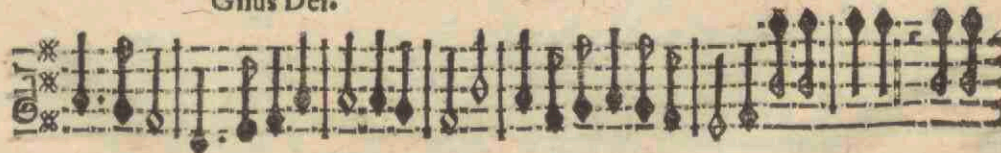


VIOLINO I.

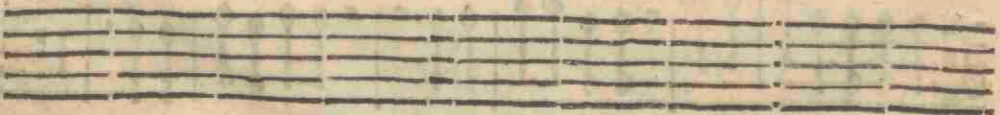
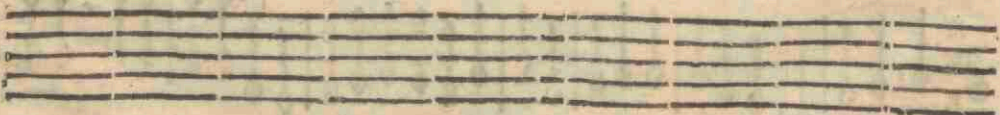
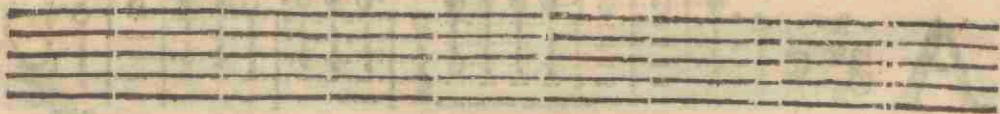
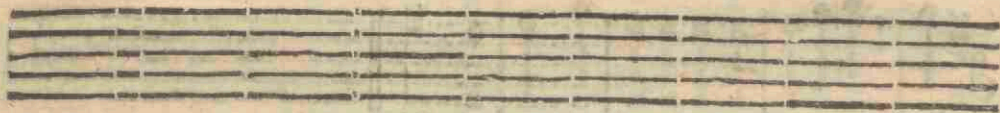
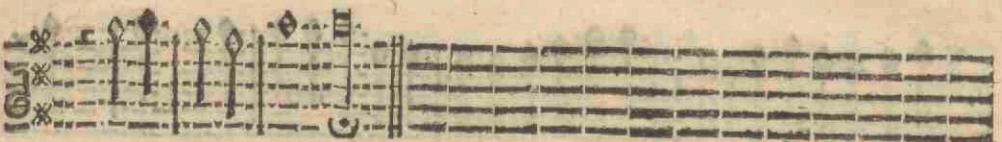
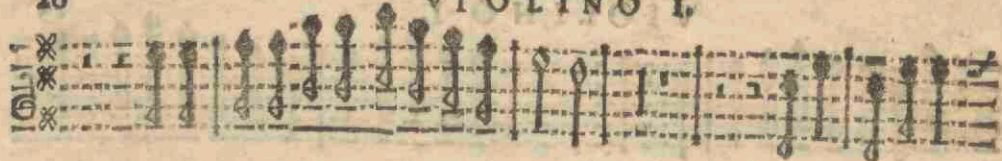


Gnus Dei.

Adag.



VIOLINO I.



Missa in honorem Solemnitatis
B. Mariae Virginis.

A 4. vel 5. Voc. Concert. & 3. Instrumentis.

K

Yrie eleyson. Symph.

Kyria

Symphonia.

VIOLINO I.

E *Adag.*

In terra pax.

VIOLENO I.

First musical staff, starting with a treble clef and a common time signature. It contains a series of notes, including a whole note with a sharp sign and a half note with a flat sign. The staff ends with a double bar line and a repeat sign.

Second musical staff, continuing the sequence of notes. It features a half note with a flat sign and a quarter note with a sharp sign.

Third musical staff, containing a half note with a sharp sign and a quarter note with a flat sign. The word "Adsg." is written below the staff.

Fourth musical staff, featuring a half note with a flat sign and a quarter note with a sharp sign. The word "Adsg." is written below the staff.

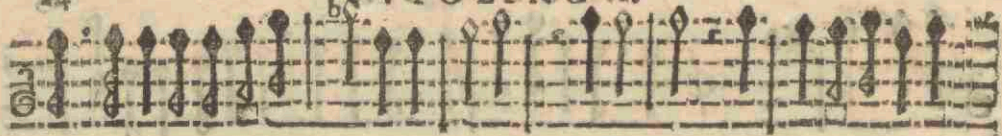
Fifth musical staff, containing a half note with a sharp sign and a quarter note with a flat sign. The word "Allegro" is written below the staff.

Sixth musical staff, featuring a half note with a flat sign and a quarter note with a sharp sign.

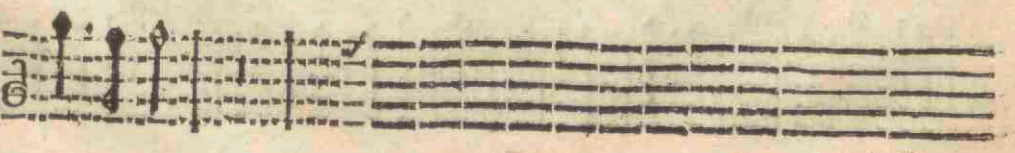
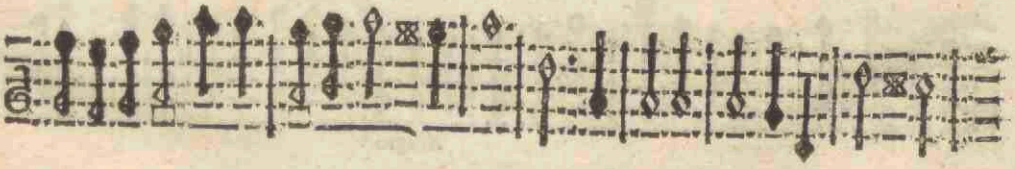
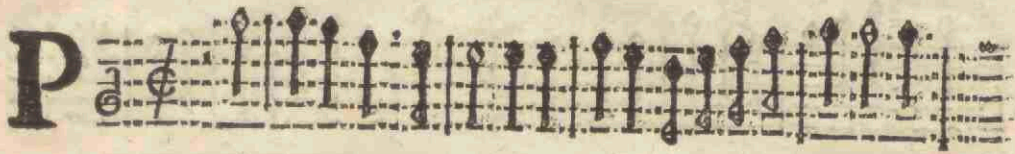
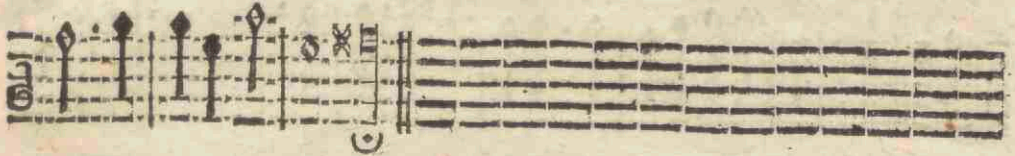
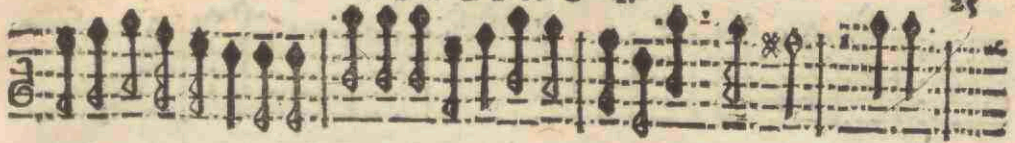
Seventh musical staff, containing a half note with a sharp sign and a quarter note with a flat sign.

Eighth musical staff, featuring a half note with a flat sign and a quarter note with a sharp sign. The word "Adsg." is written below the staff.

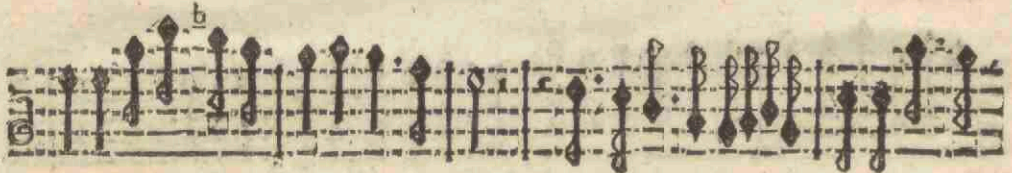
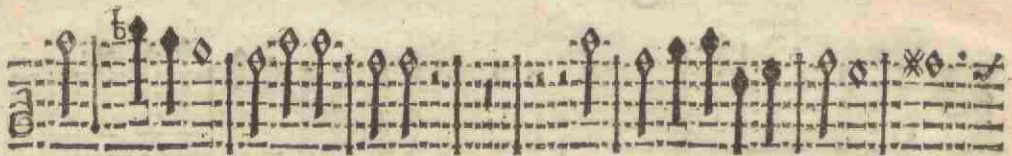
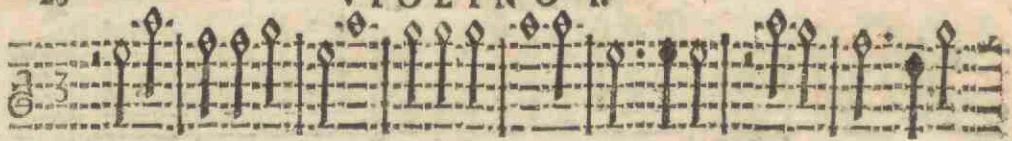
VIOLINO V.



V I O L I N O I.



VIOLINO I



Allegro

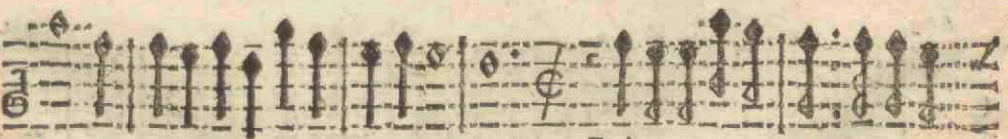
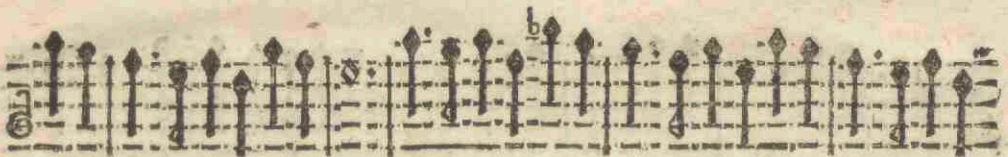


Et incarnatus.

VIOLINO I.



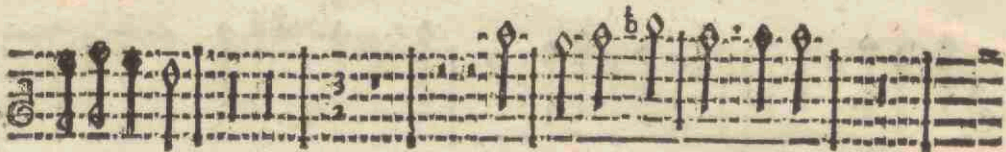
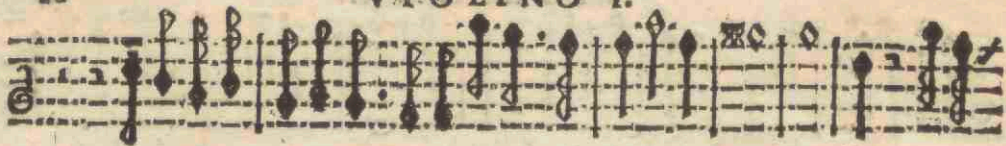
Crucifixus. Et resurrexio.



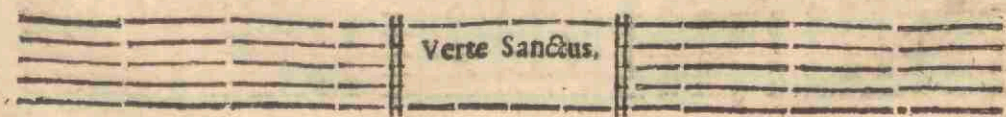
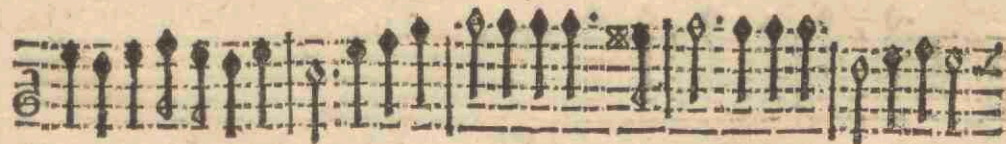
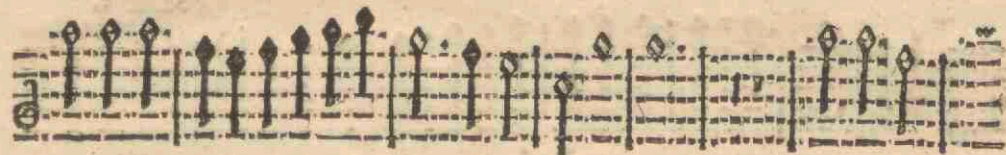
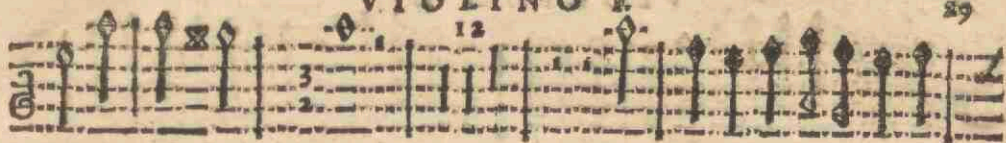
Et iterum.



VIOLINO I.



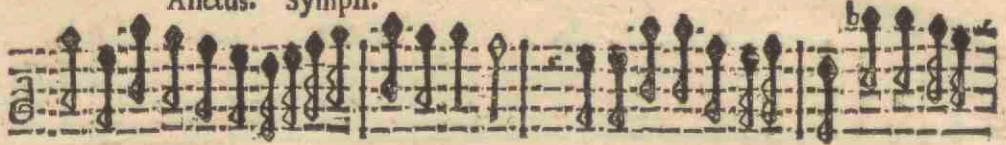
VIOLINO I



VIOLINO I.

S 

Anctus. Symph.

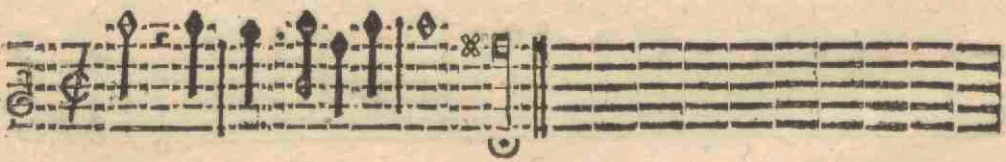


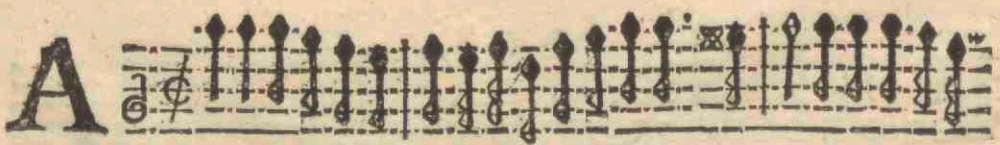


Sanctus.







A 

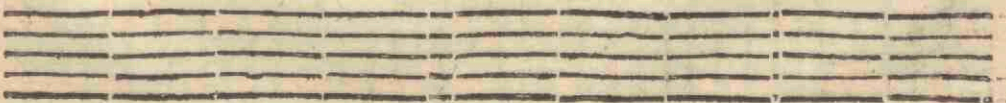
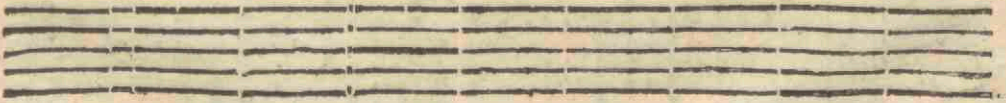
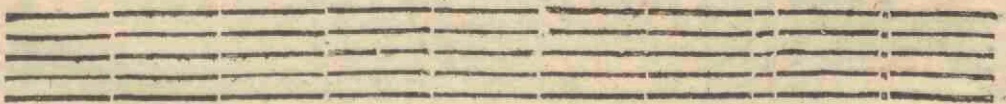
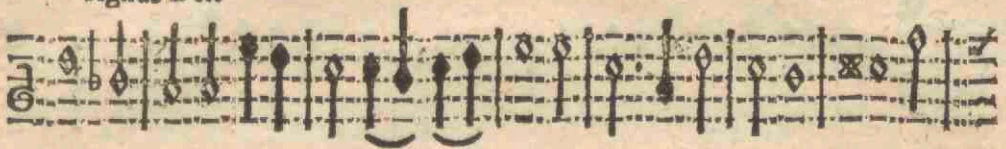
Gnus Dei. Symph.

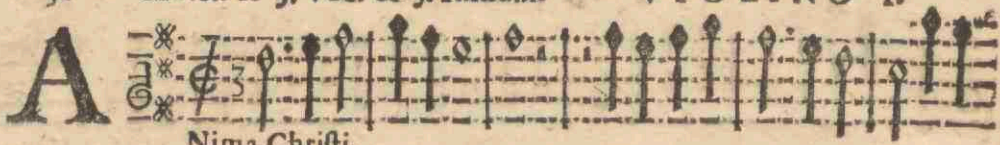


VIOLINO F.

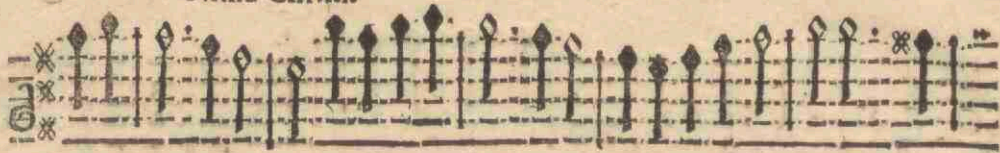


Agnus Dei.

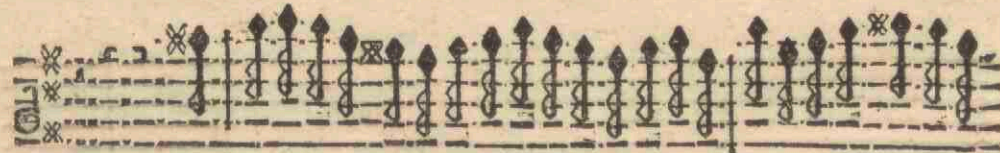


A 

Nima Christi.

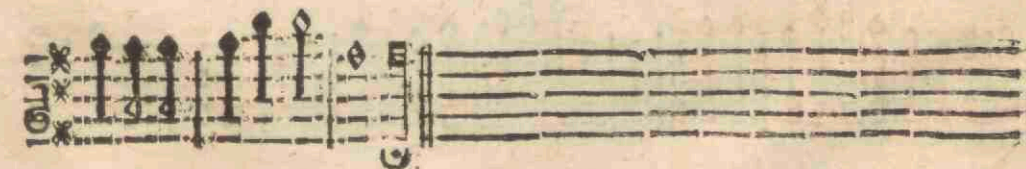
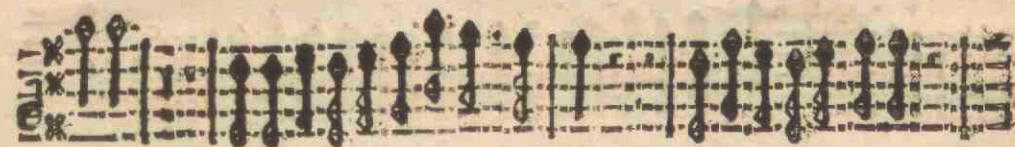
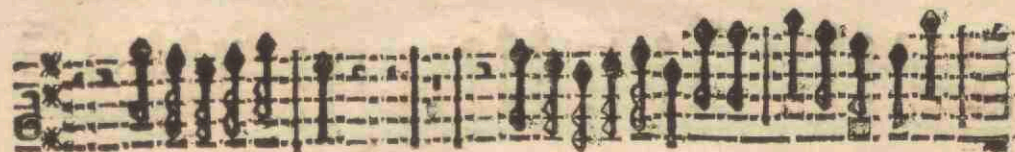
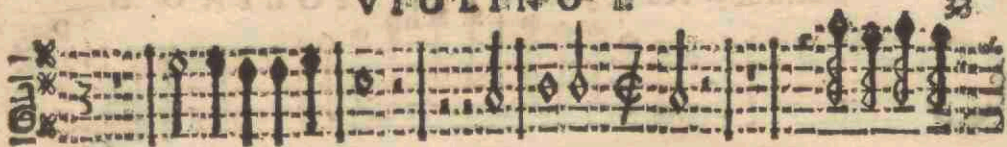








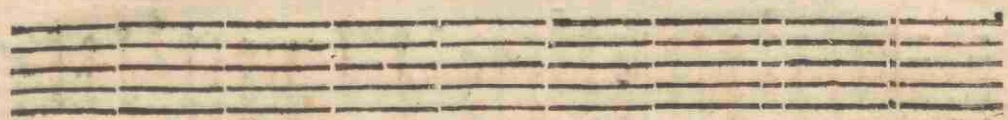
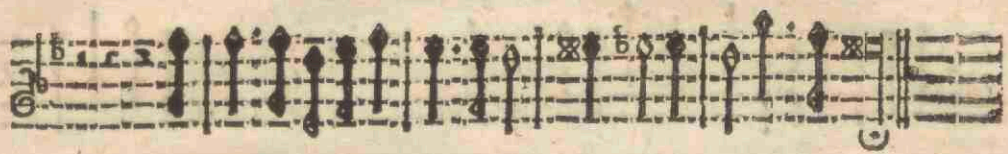
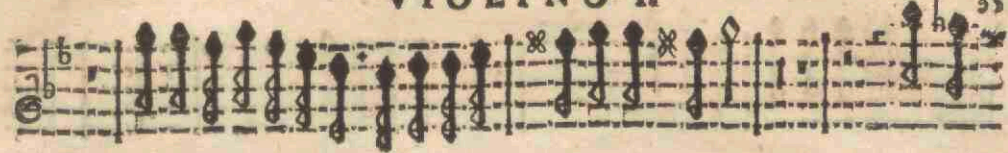
SONILLO VIOLINO I



C

Redo quod Redemptor.

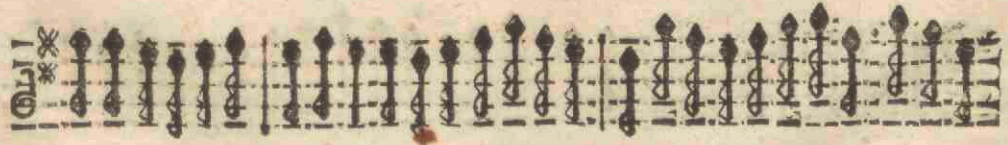
VIOLINO I.



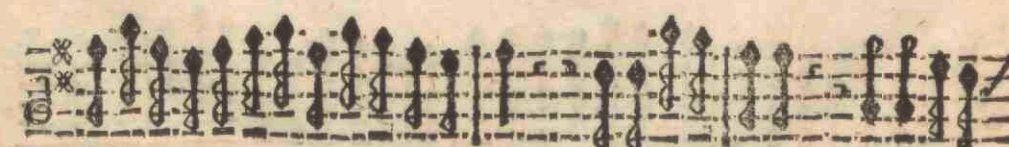
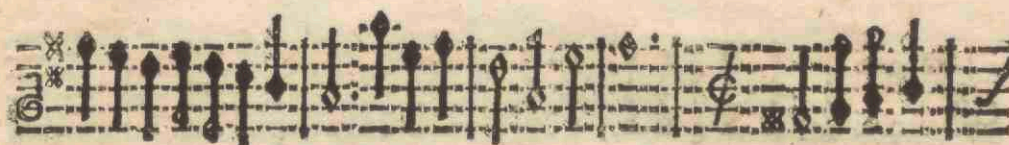
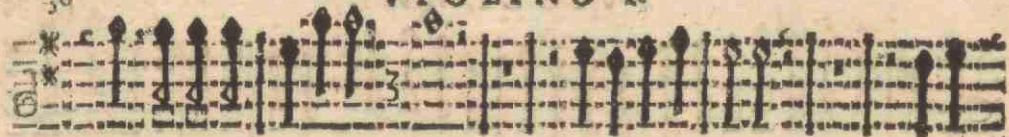
Motet. A 4. ò 5. Voc. & 3. Instrumentis. Ad lib.



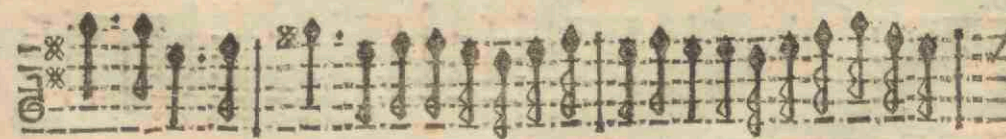
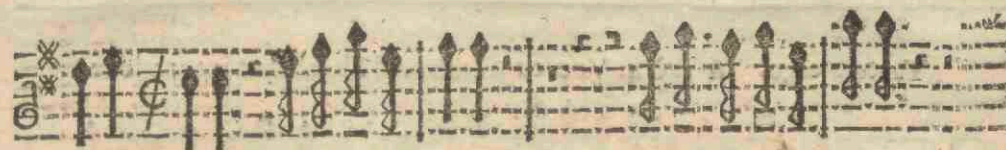
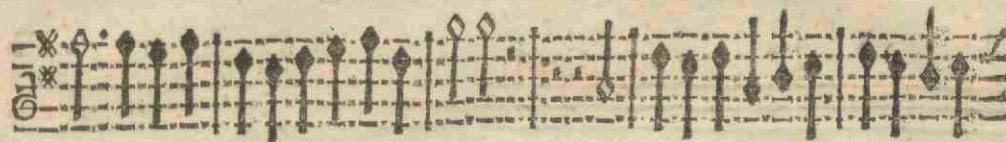
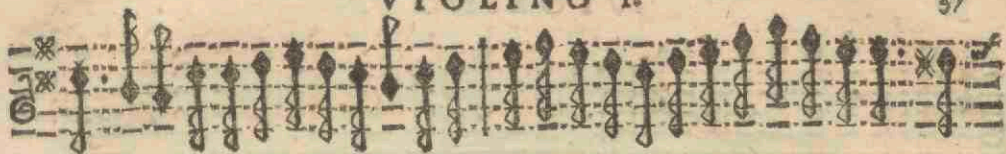
N Hymnis.



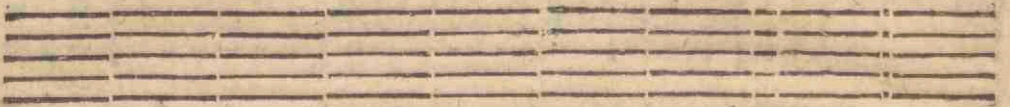
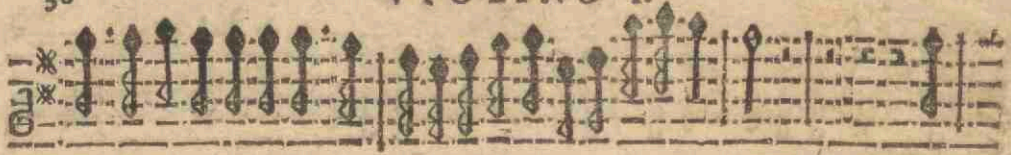
VIOLINO I.



VIOLINO I:



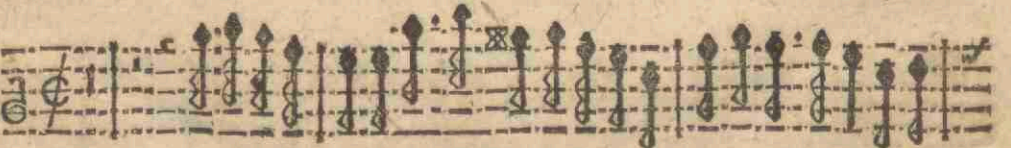
VIOLINO I.



Tantum ergo. A 3. ð 4. Voc. cum Infr. Ad lib. absque intonatione.



Ymphonia si placet.

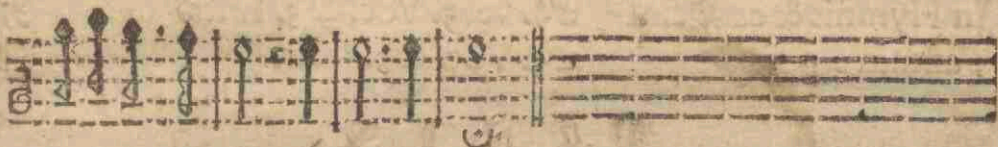
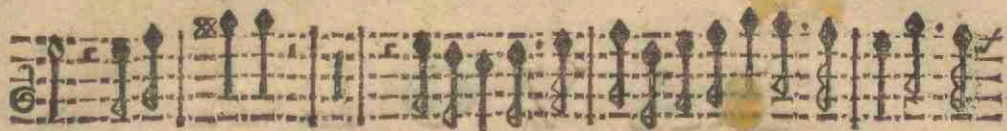


Tantum ergo.
Genitori.

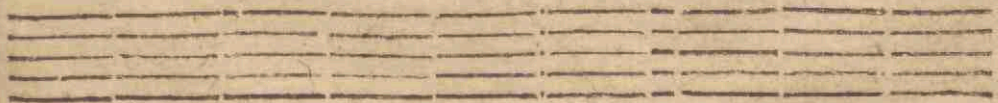
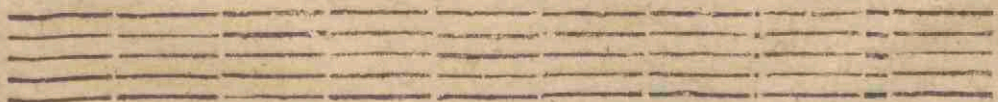
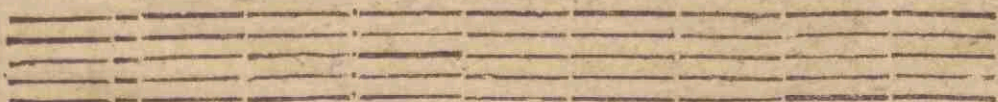


VIOLINO I.

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F I N I S.





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