



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

<https://hdl.handle.net/1874/428840>

G. Barb

Violino et mo. l'Arca

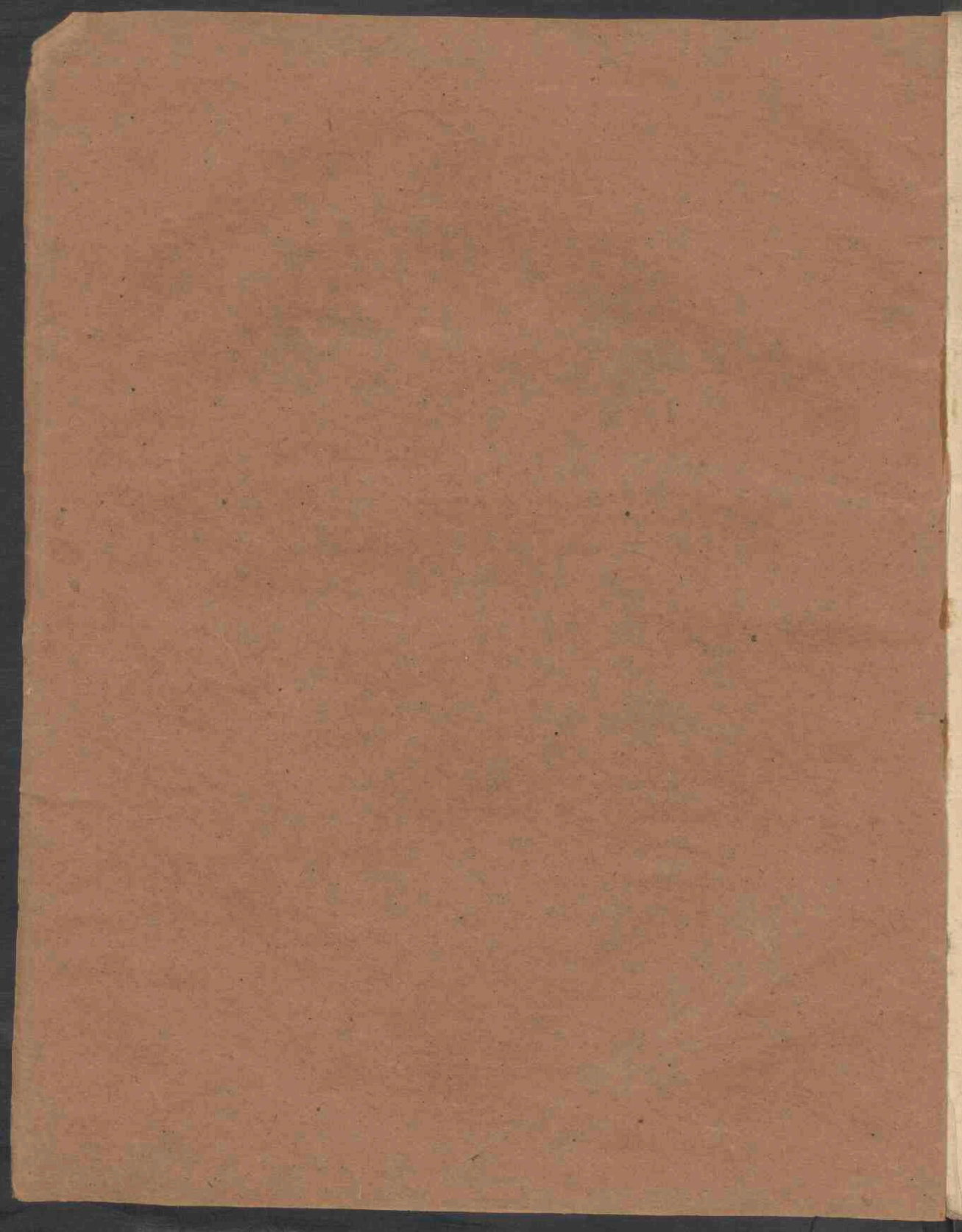
Violino II



3 d 241.

Antw. 1674

haer. P. Phalsū



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 II.



ANTVERPIÆ,

Apud Hæredes PETRI PHALESII, Typographi Musices. 1674.

PRÆNOBILI ET AMPLISSIMO DOMINO  
D. BERNARDO ALEXANDRO VANDEN ZYPE

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



Otius experientiaë genitrix natura, vbi indefesso conatu  
circà varia oblectamenta rapi hominem comperit, qui-  
bus seu molli calcitrâ defudatos spiritus quiescendo re-  
dintegraret, non incongruè quasi materno è sinu harmoniam  
vorumque multiplicatarum concordiam effudit defatigatorum  
affectuum consolatricem integerrimam, quæ mihi hodiè [neg-  
lectis nugacibus Thracij cytharædi fabellis

qui saxa cantu mulcet & silvas trahit ]

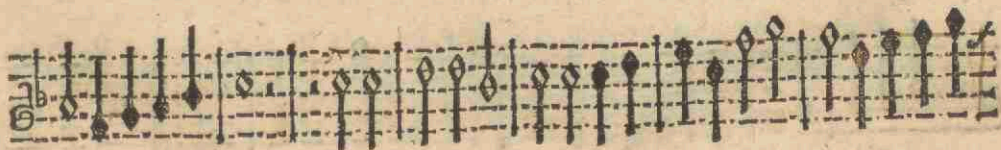
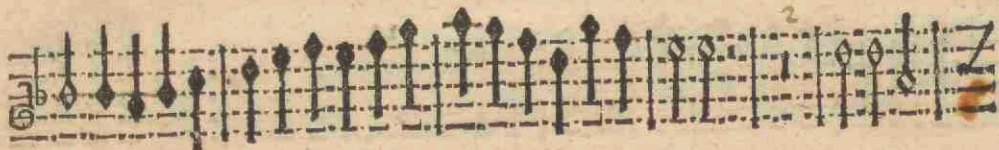
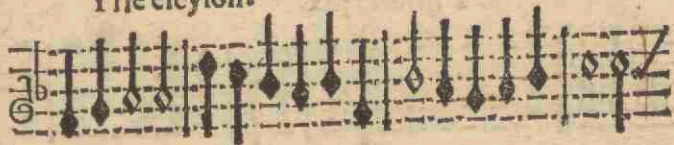
concentus hos musices parturienti aruspice: sin audenti præ-  
sumptio obrudatur: Amplitudinem suam indigitavit. Non  
etenim inficior, quin si digni sint, tanto viro sunt; cuius mihi  
œconomicas curas, gravesque pacis publicæ consultationes  
harmonia hac teri experiri libuit, præsertim vbi domesticâ hac  
exercitatione vtriusque sexus prolem cohonestare satagit, si pri-  
mi 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  
honus nomenque Amplitudinis suæ non satis exiguâ voce no-  
stra, celebranda decantentur allaboro, dum vel fiescent linguæ,  
ca solenniter Organa vbivis cantillent, eoque felicius in lucem  
prodibunt cantus nostri, dum tanti viri auspicijs tamque excep-  
tæ Amplitudinis titulo decorabuntur, cuius interminatam lau-  
dem totiusque familiaë salutem toties Superis commendatam  
ijsdem illis decantabo, quoties cytharizante affectu cantandas  
musicas has concinnationes promulgavero, ità vt veo conse-  
croque

*Amplitudinis suæ devotissimus Famulus*

GVLIELMVS BARTORAT: PBR.

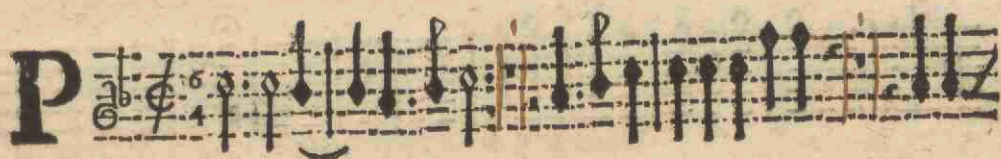
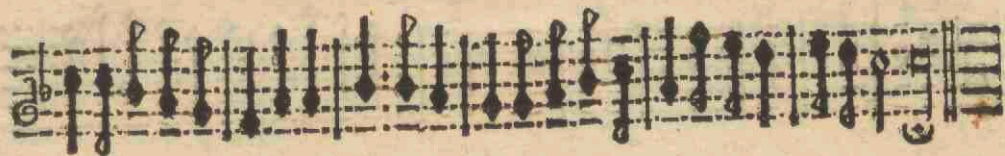
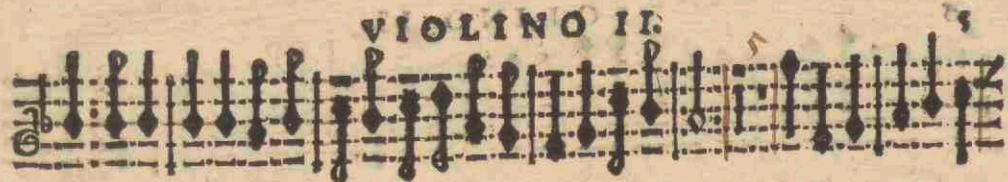


Yrie eleyson.

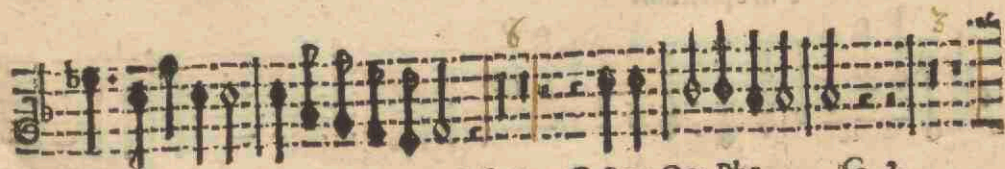
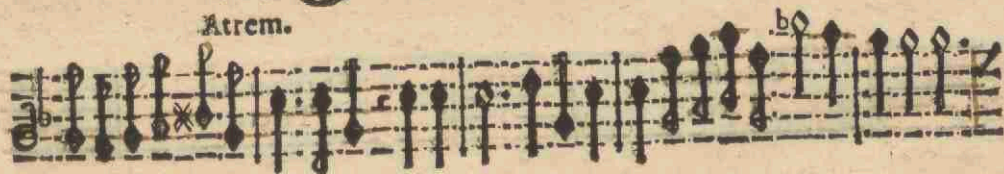




VIOLINO II.

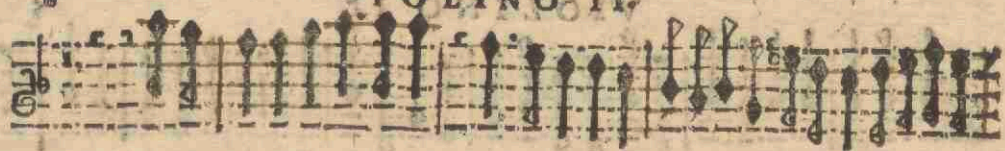


*Adrem.*

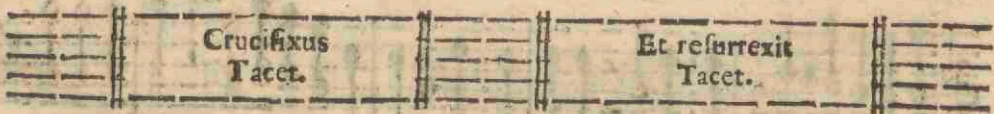
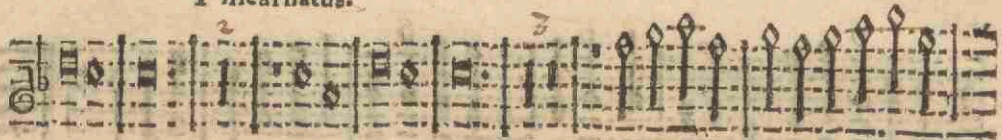




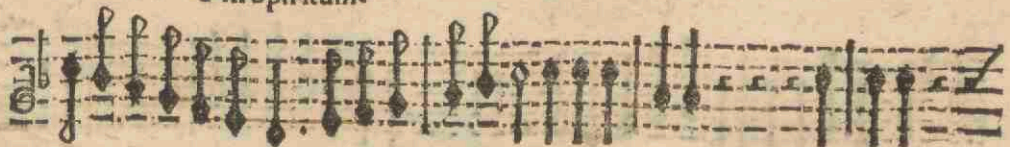
VIOLINO II.



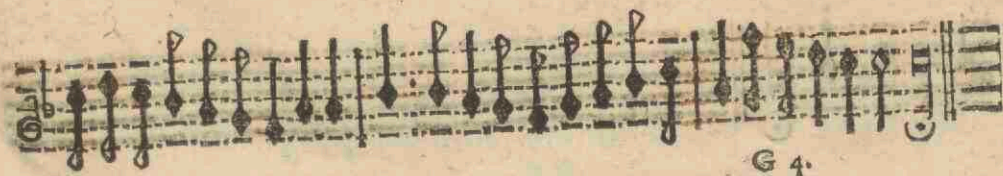
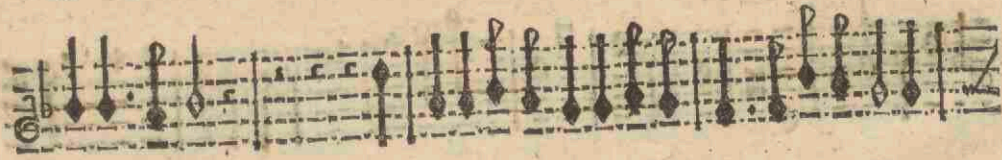
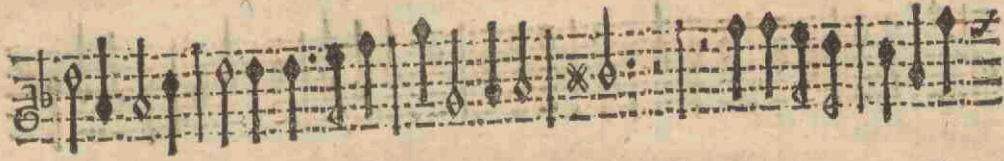
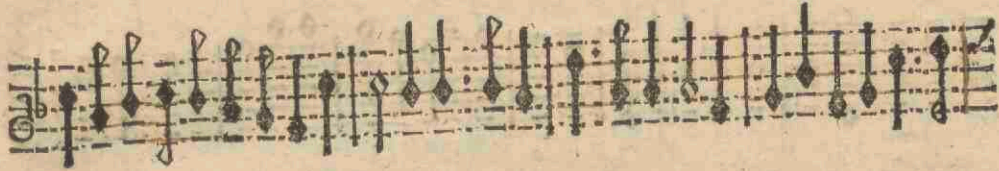
T incarnatus.



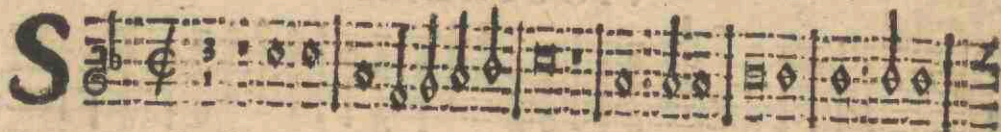
T in Spiritum.



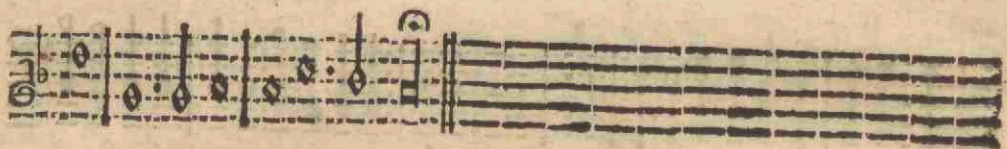
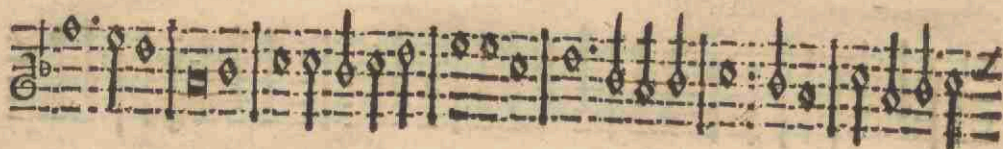
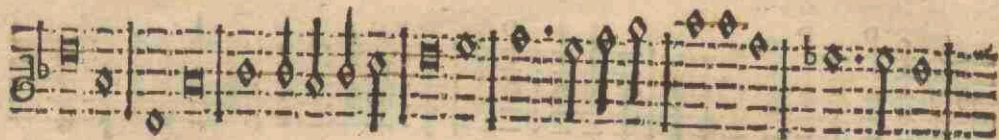
VIOLINO II.

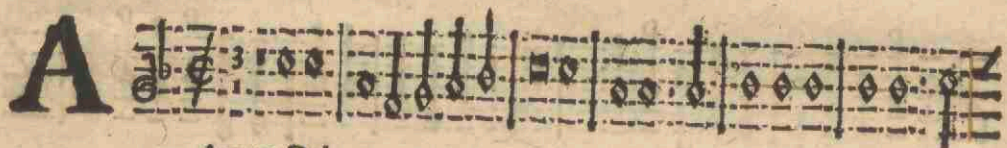


VIOLINO II.


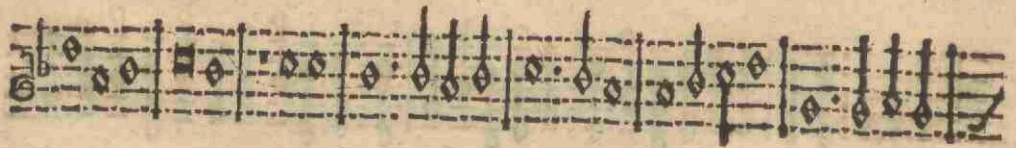
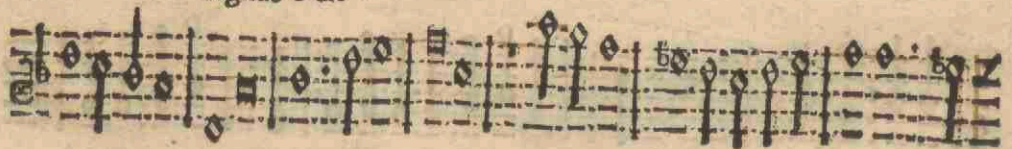
**S** 

Saræus.



**A** 

Agnus Dei.

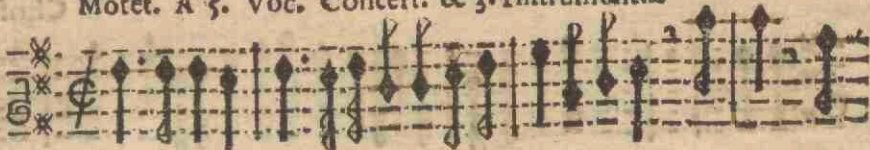


VIOLINO II.

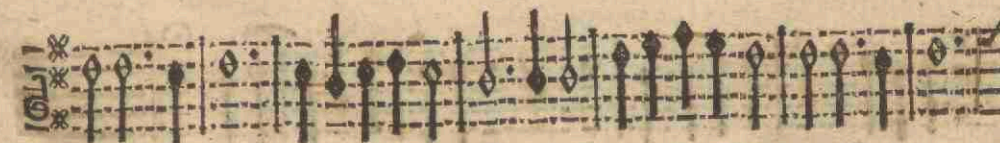
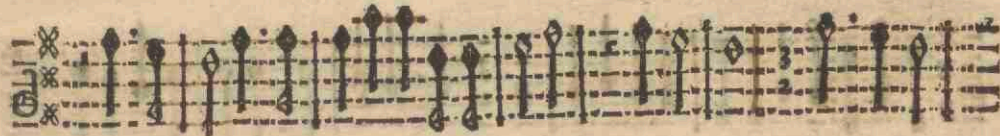
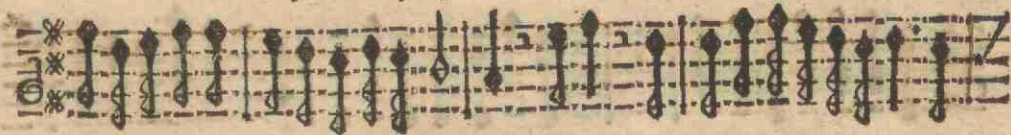
Missa in honorem  
S. Philippi Nerij.

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

**K**



Yrie eleyson. Symph.



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

G 5.

## VIOLINO II.

Christe,

This page contains eight staves of musical notation for Violino II. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation consists of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a first ending bracket (1) over the final few notes. The word "Christe," is printed below the second staff. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

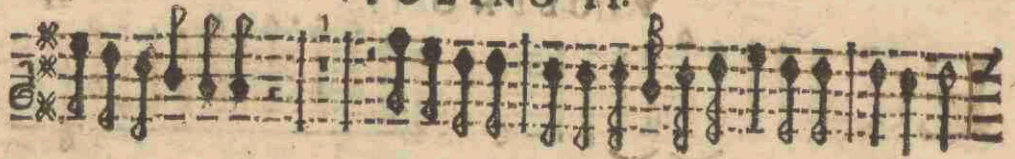
VIOLINO II.

E

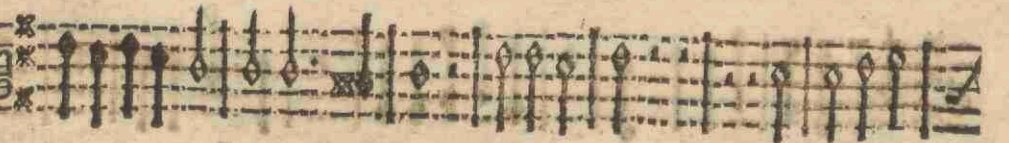
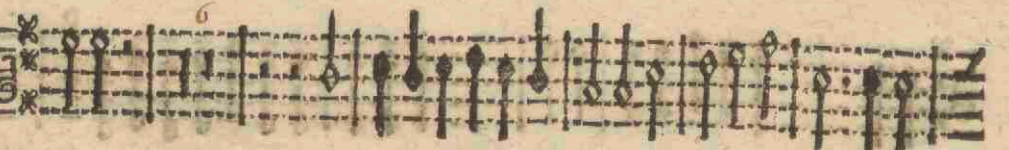
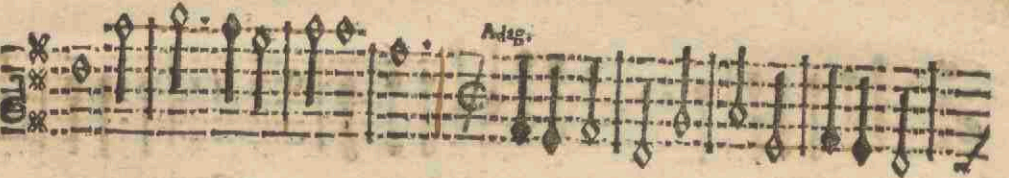
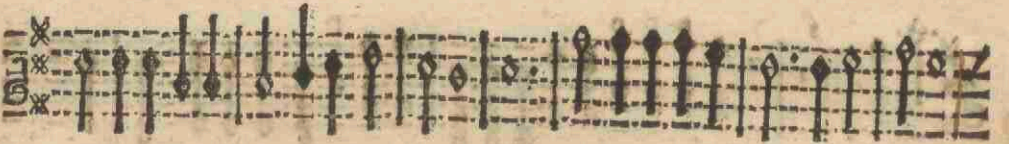
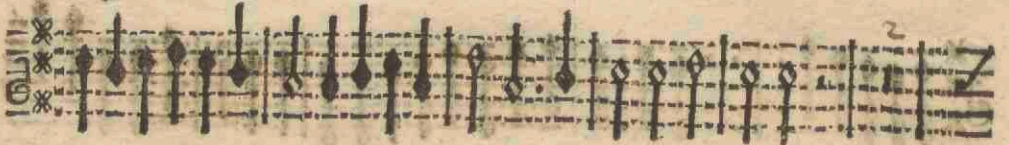
T in terra pax.

Gratias.

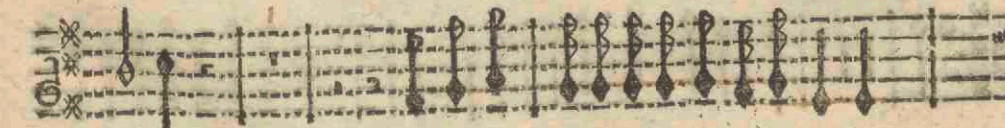
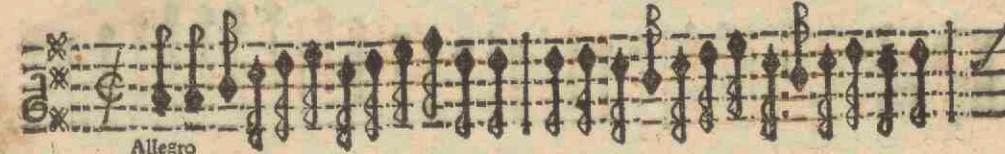
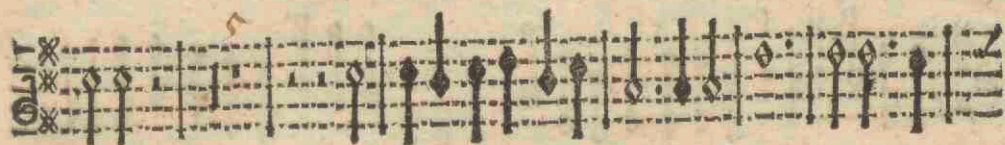
VIOLINO II.



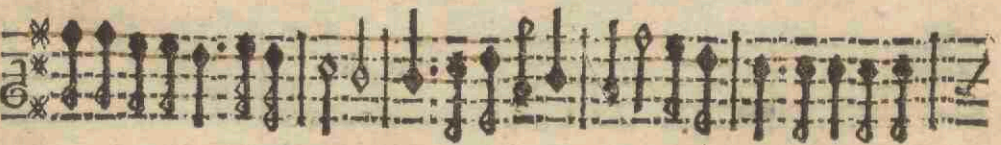
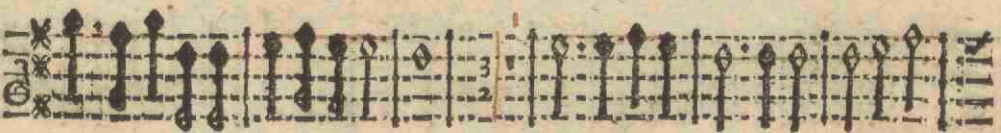
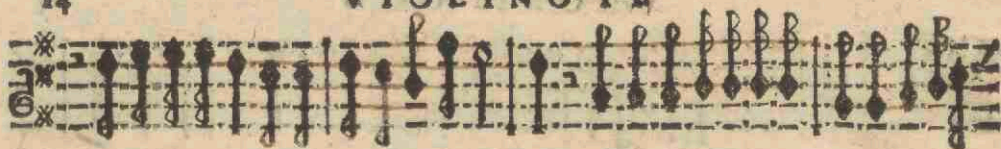
Qui tollis.



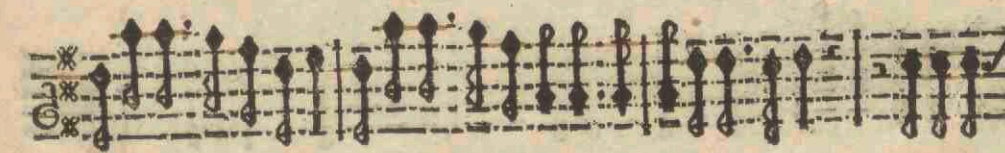
VIOLINO II







VIOLINO II.



Et incarnatus.

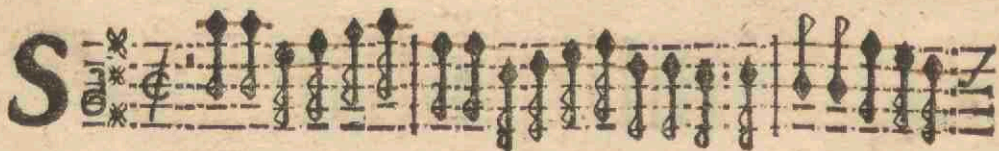
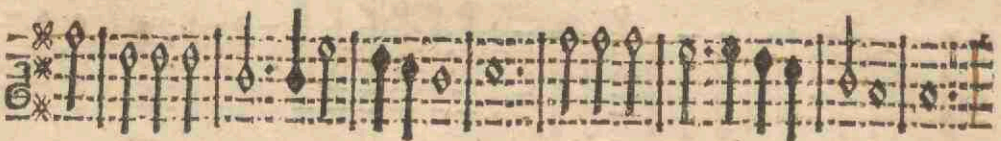
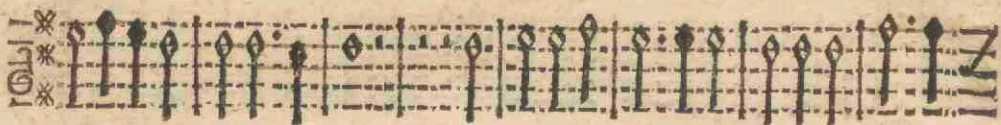
VIOLINO II.

This page contains a handwritten musical score for Violino II, consisting of eight staves of music. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is written in a single system across eight staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations, including a '6' above the sixth staff and a 'p' above the eighth staff. The paper shows signs of age, with some staining and wear.

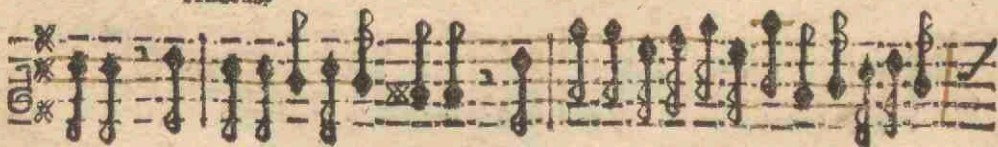
**E**

T in Spiritum.

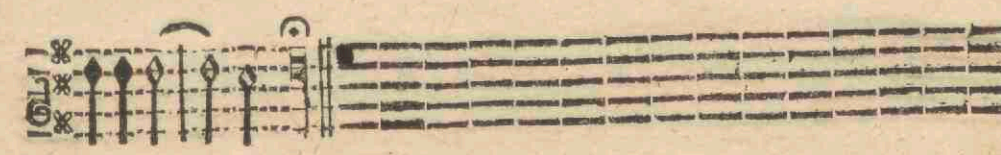
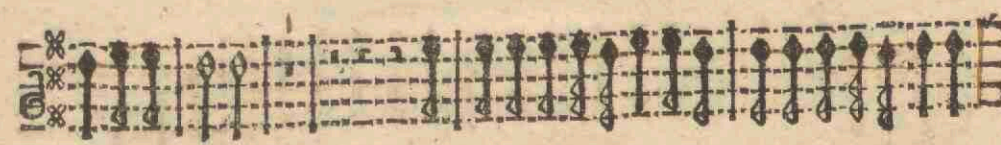
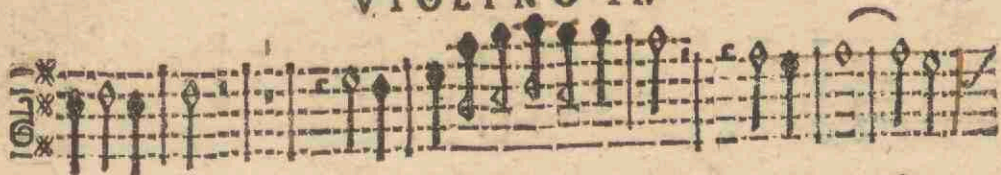
VIOLINO II.



Anctus.



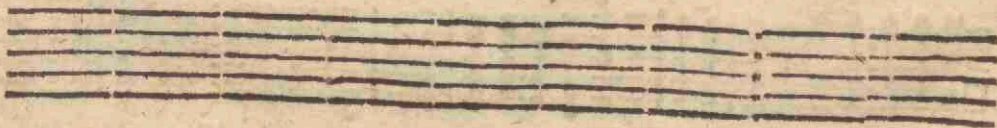
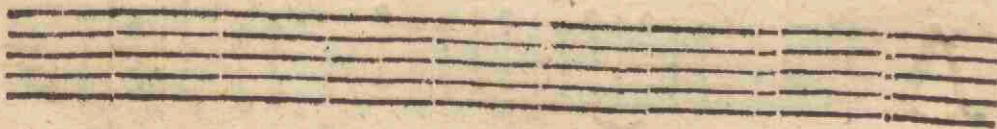
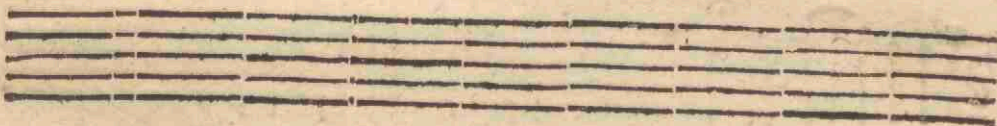
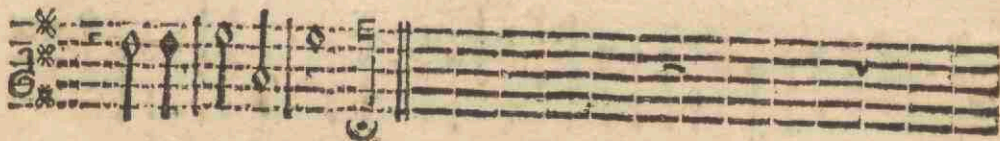
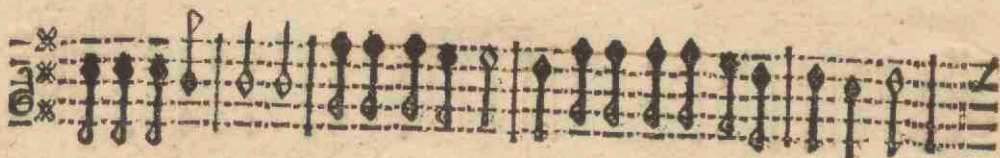
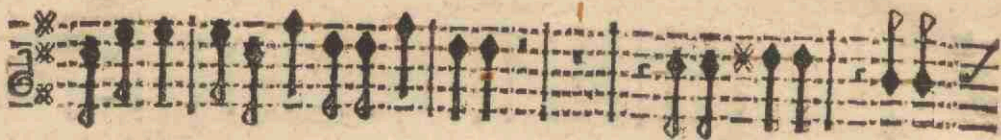
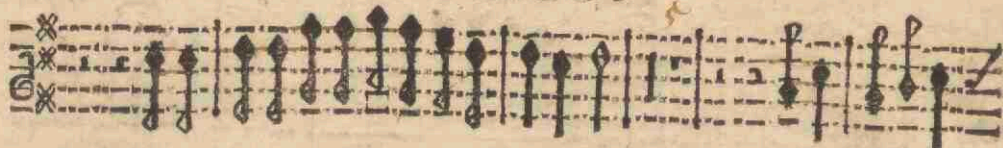
VIOLINO II.



Gnus Dei.



VIOLINO II.

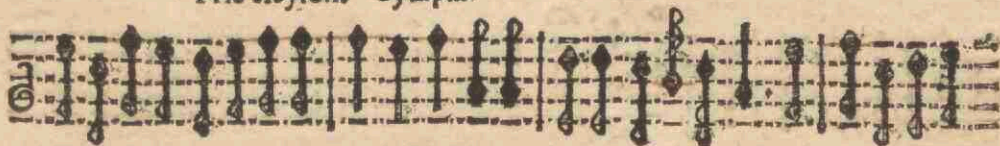


Missa in honorem Solemnitatis  
B. Mariz Virginis.

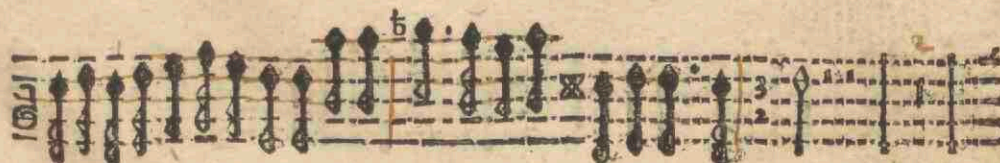
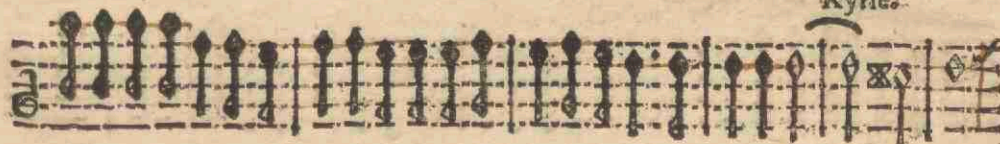
A. 4. vel 5. Voc. Concert. & 3. Instrumentis.

**K** 

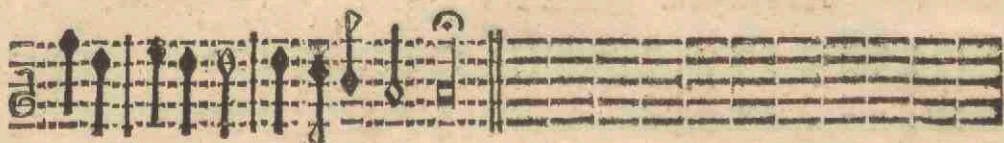
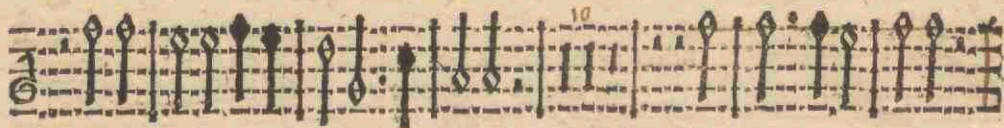
Yrie eleyson. Symph.



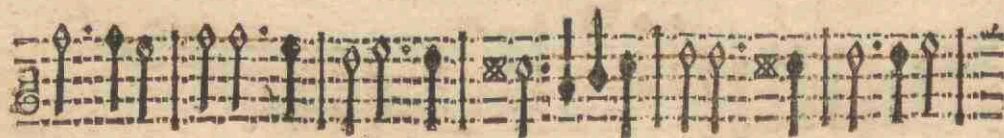
Kyrie.



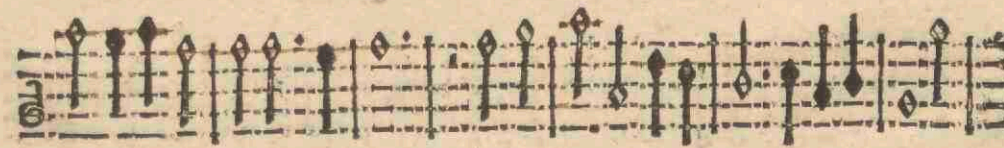
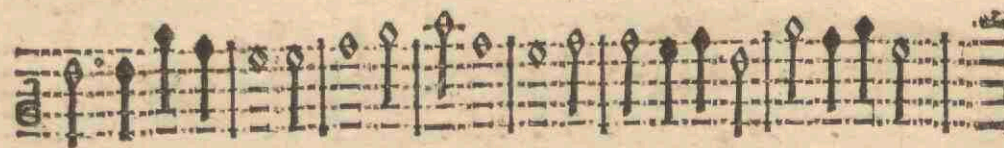
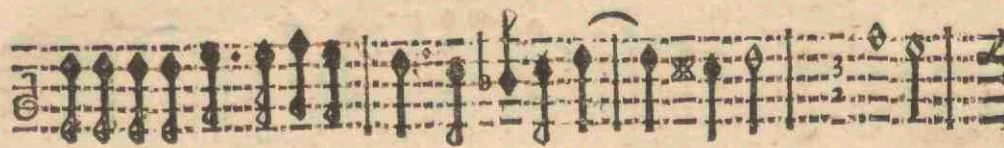
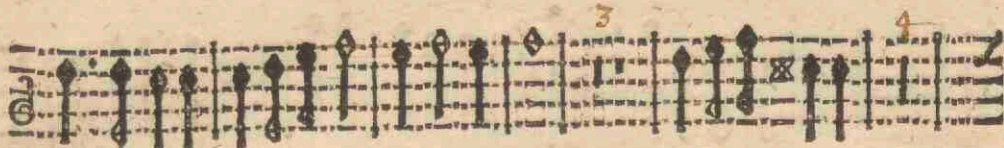


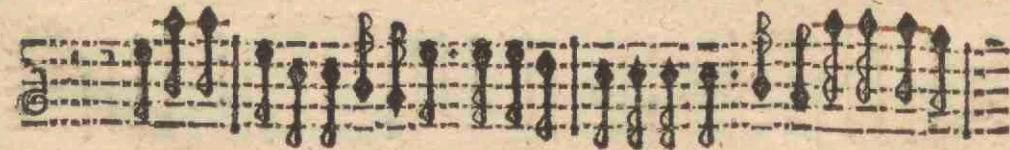
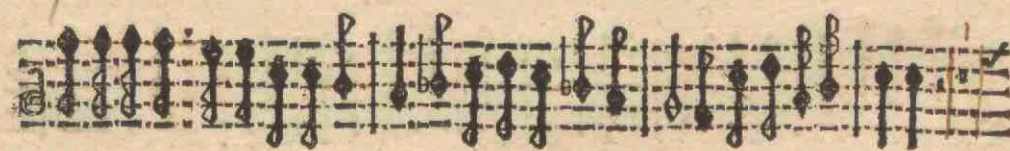
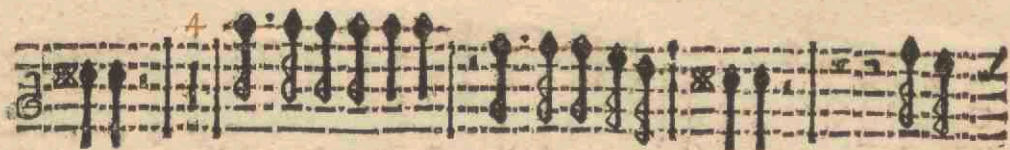
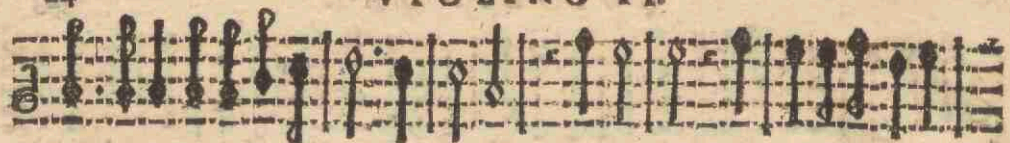


*Il in terra pax.*



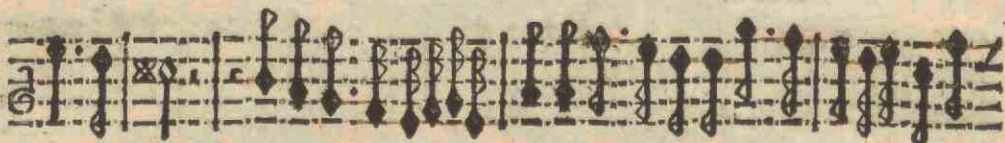
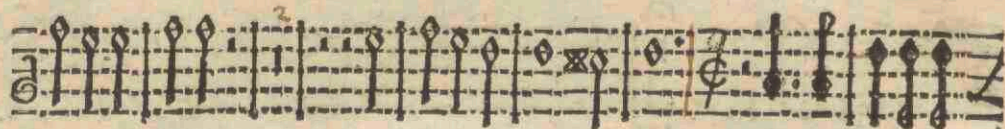
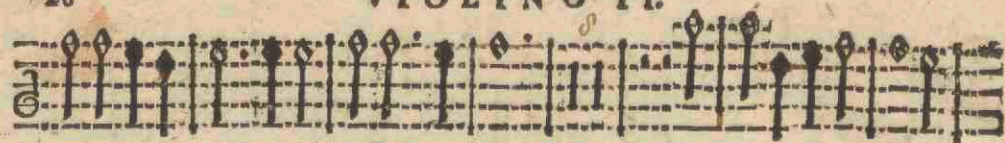
VIOLINO II.







VIOLINO II.



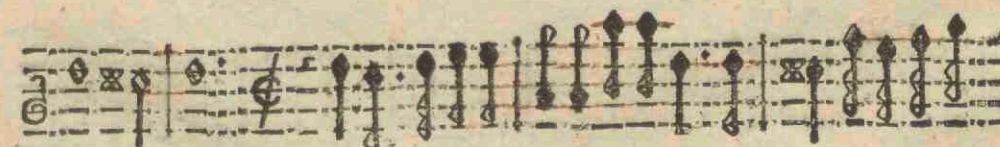
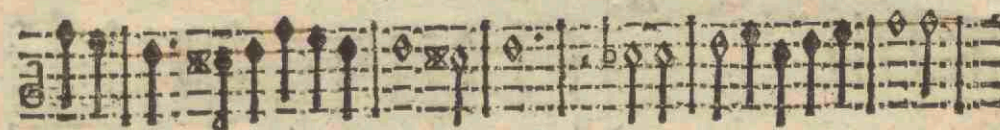
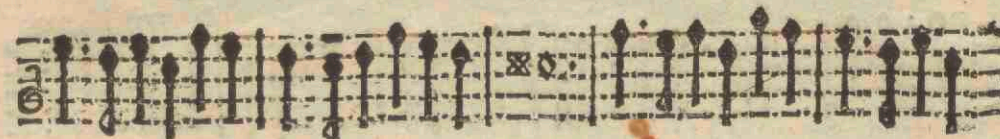
Et incarnatus.



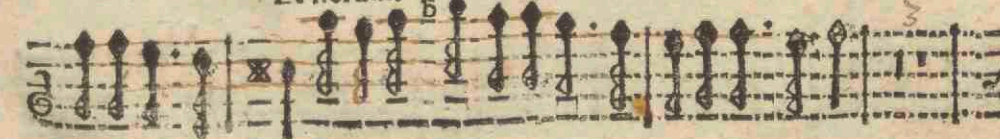
Crucifixus.



Alleg.  
Et resurrexit.



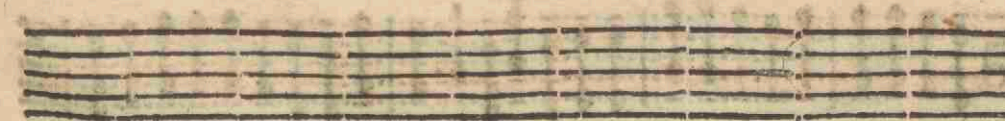
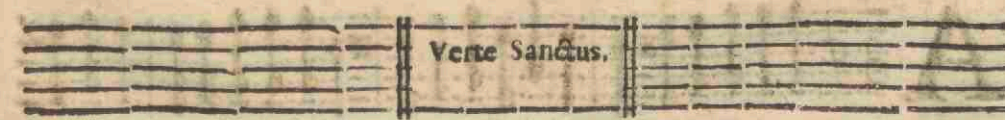
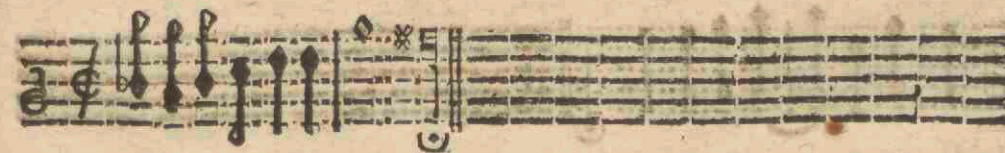
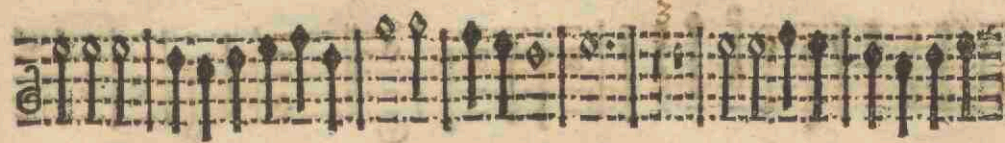
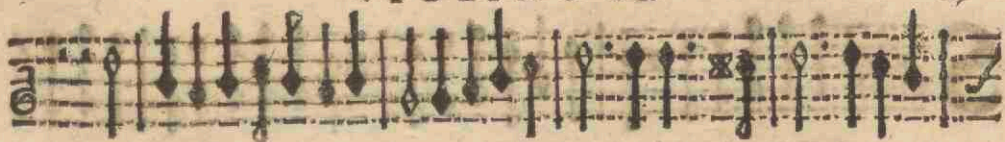
Et iterum.  $\flat$



VIOLINO II.

Handwritten musical score for Violino II, page 28. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings such as "Alleg." and "Adag.". There are also some handwritten annotations like asterisks and numbers (1, 2, 3, 7, 14) above the notes.

VIOLINO II.

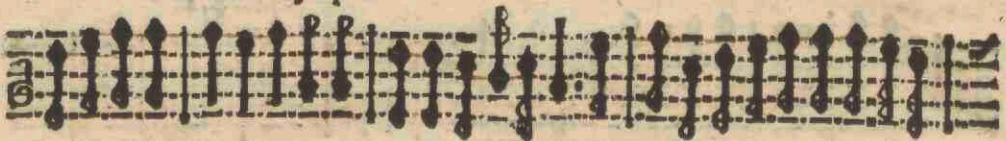


Verbe Sanctus.

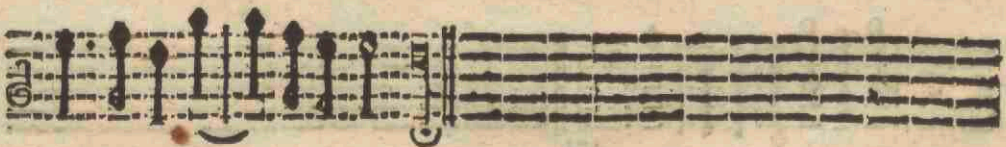
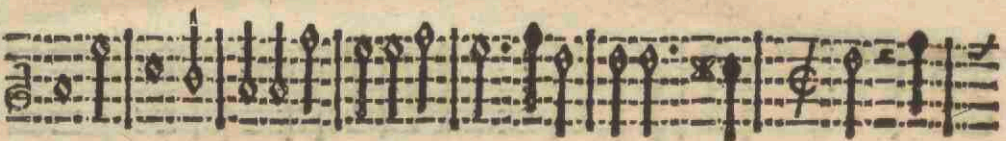
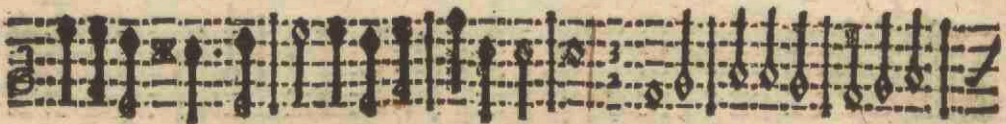


**S** 

Anctus. Symph.

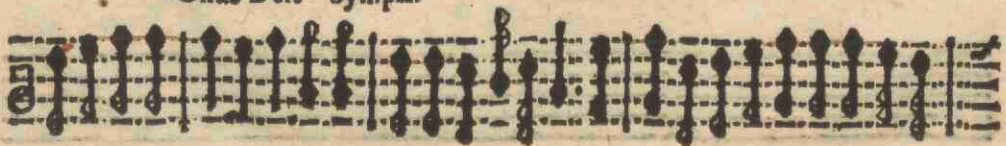


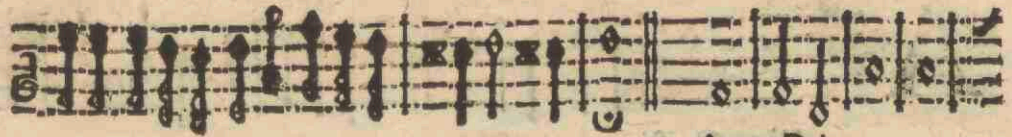
Sanctus.



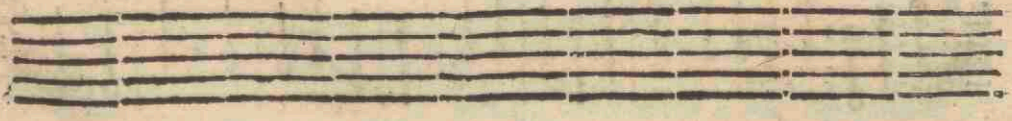
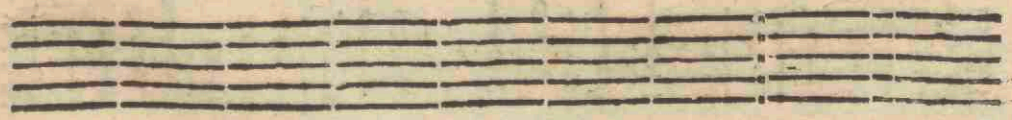
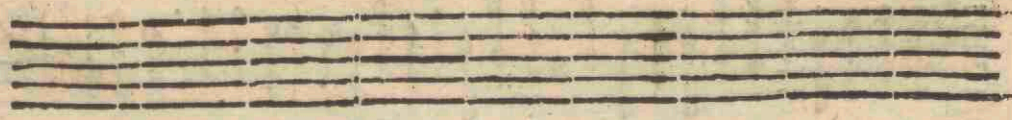
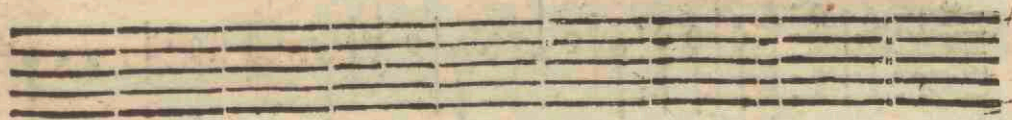
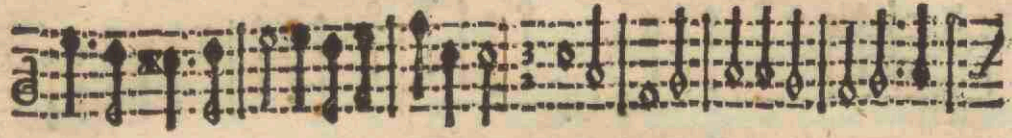
**A** 

Gnus Dei. Symph.



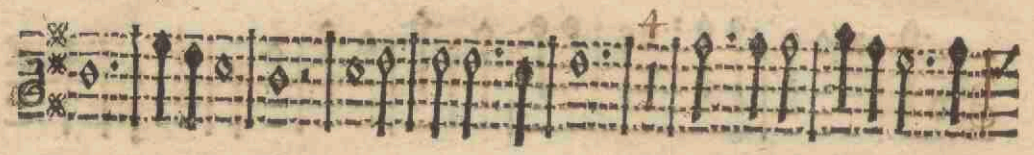
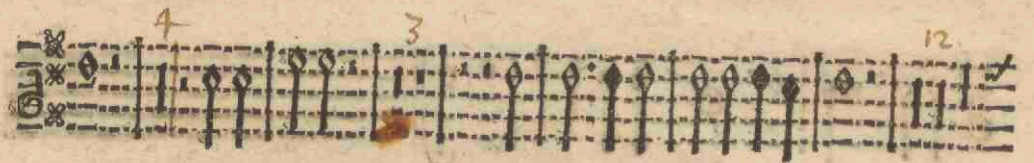
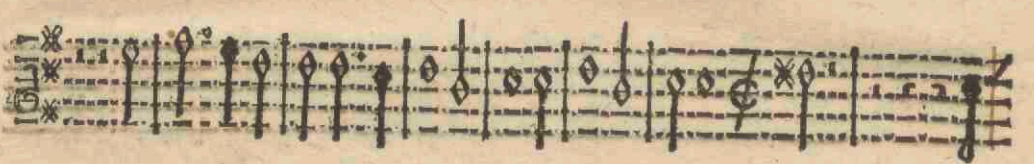


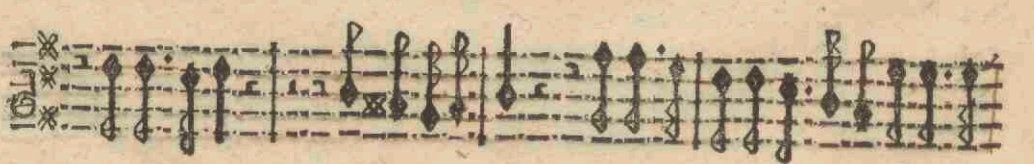
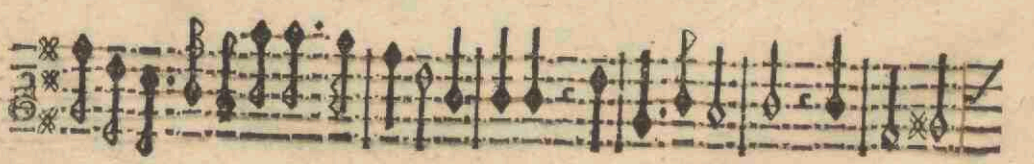
Agnus Dei.



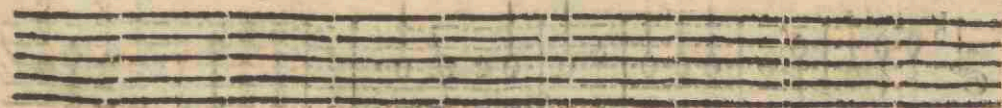
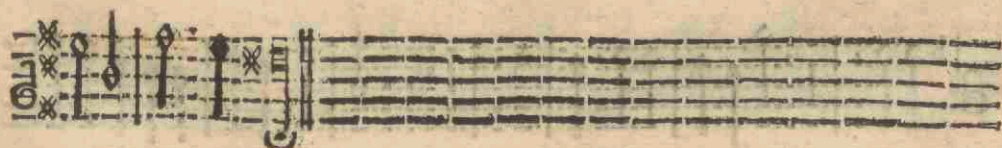
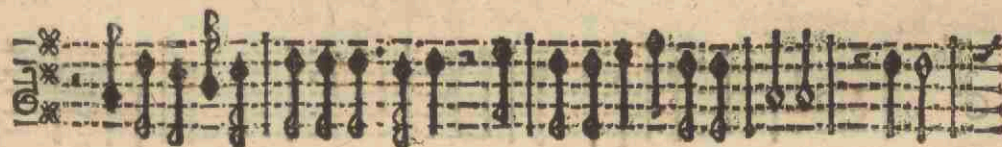
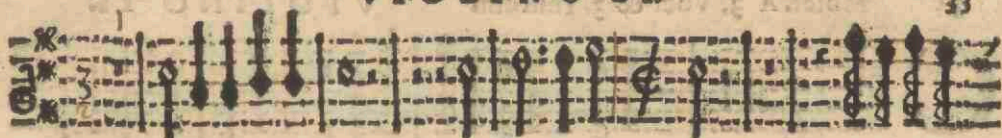
**A** 

Nima Christi.

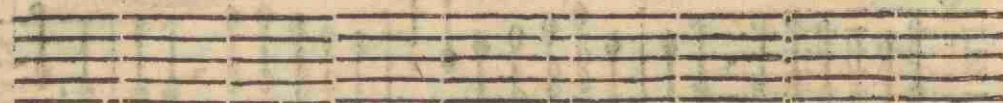
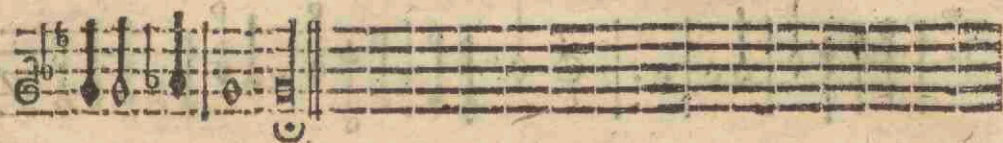
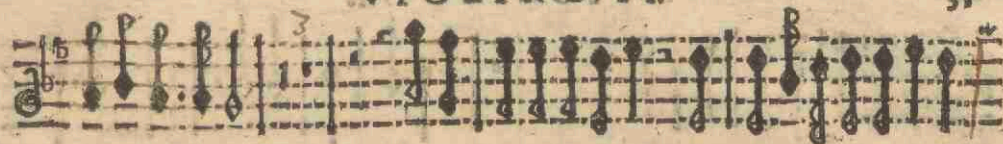
VIOLENO DE



**C**

Redo quod Redemptor.

VIOLINO VI.



Motet. A 4. d 5. Voc. & 3. Instr. Ad lib.

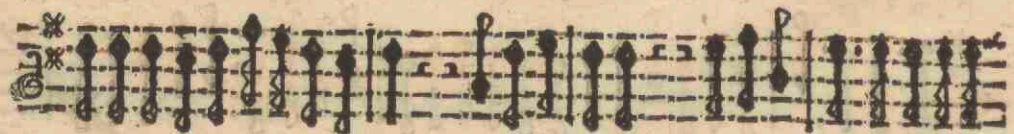
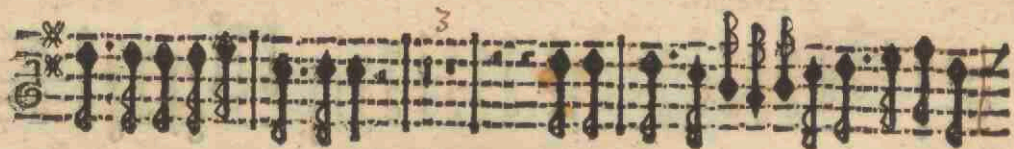
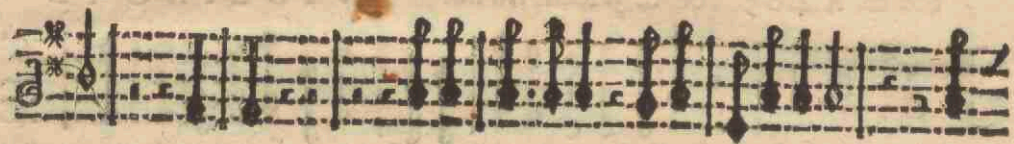
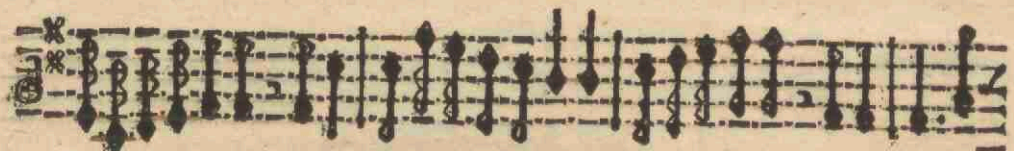
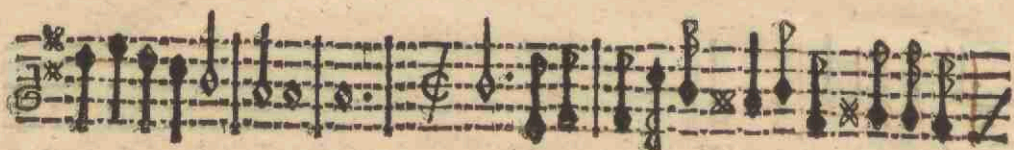
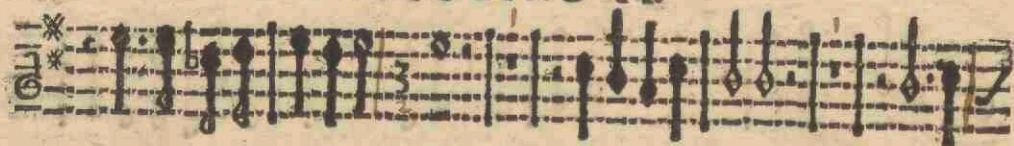
VIOLINO II.



N Hymnis.

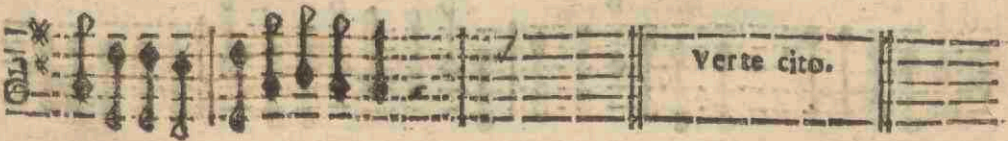
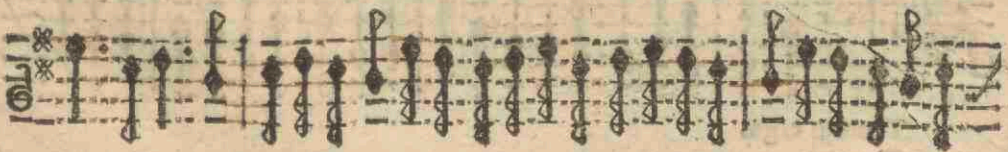
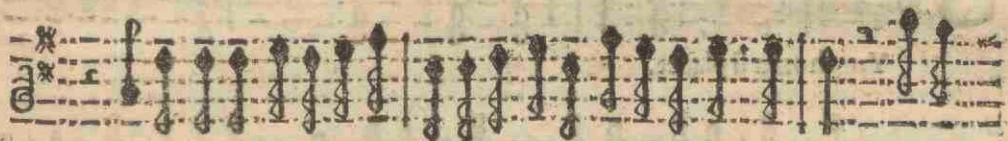
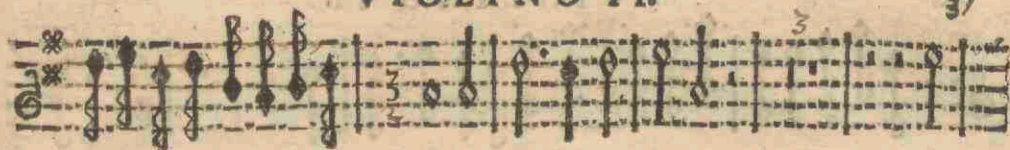


## VIOLINO II.

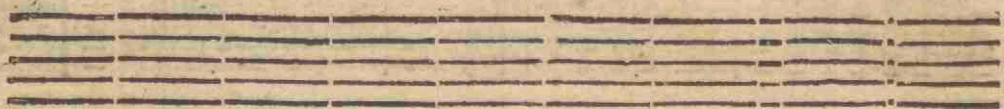
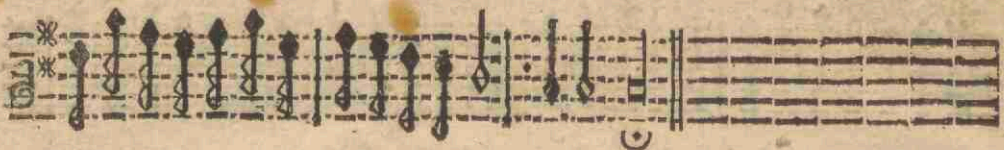
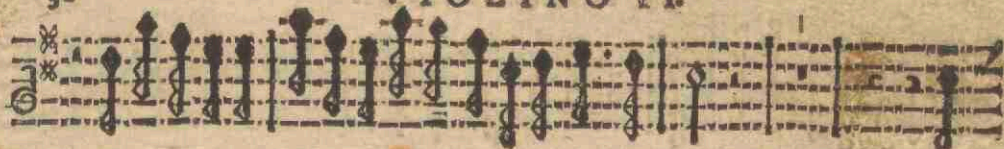


VIOLINO II.

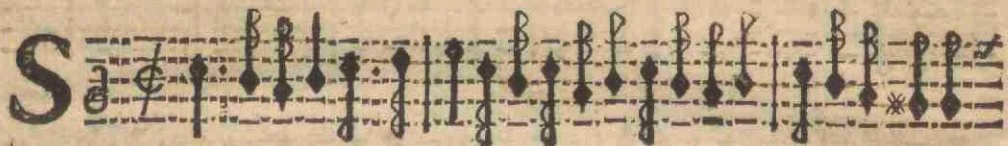
37







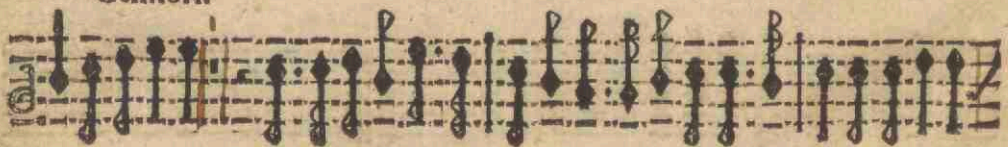
Tantum ergo. A 3. ð 4. Voc. cum Instr. Ad lib. absque intonatione.



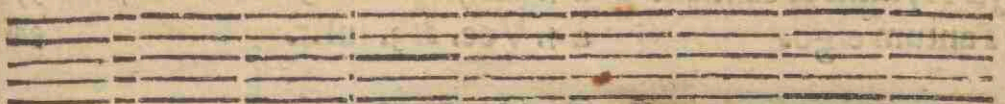
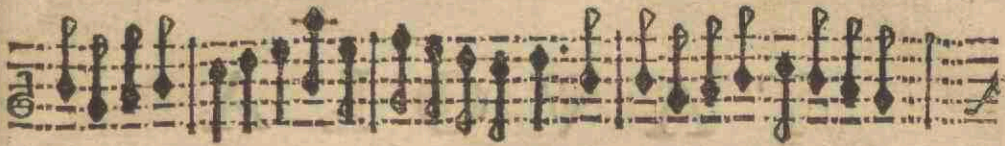
Ymphonja si placet.



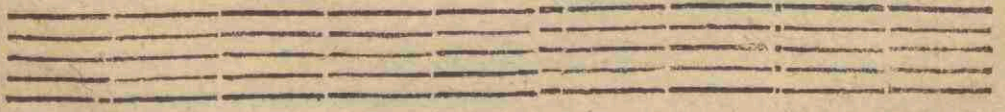
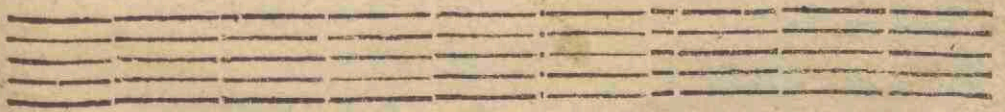
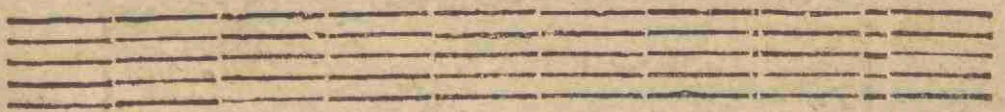
Tantum ergo.  
Genitori.



VIOLINO II.



F I N I S.





# TAVOLA

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F I N I S.



