



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

<https://hdl.handle.net/1874/428841>

G. Bard

Missa et motetto

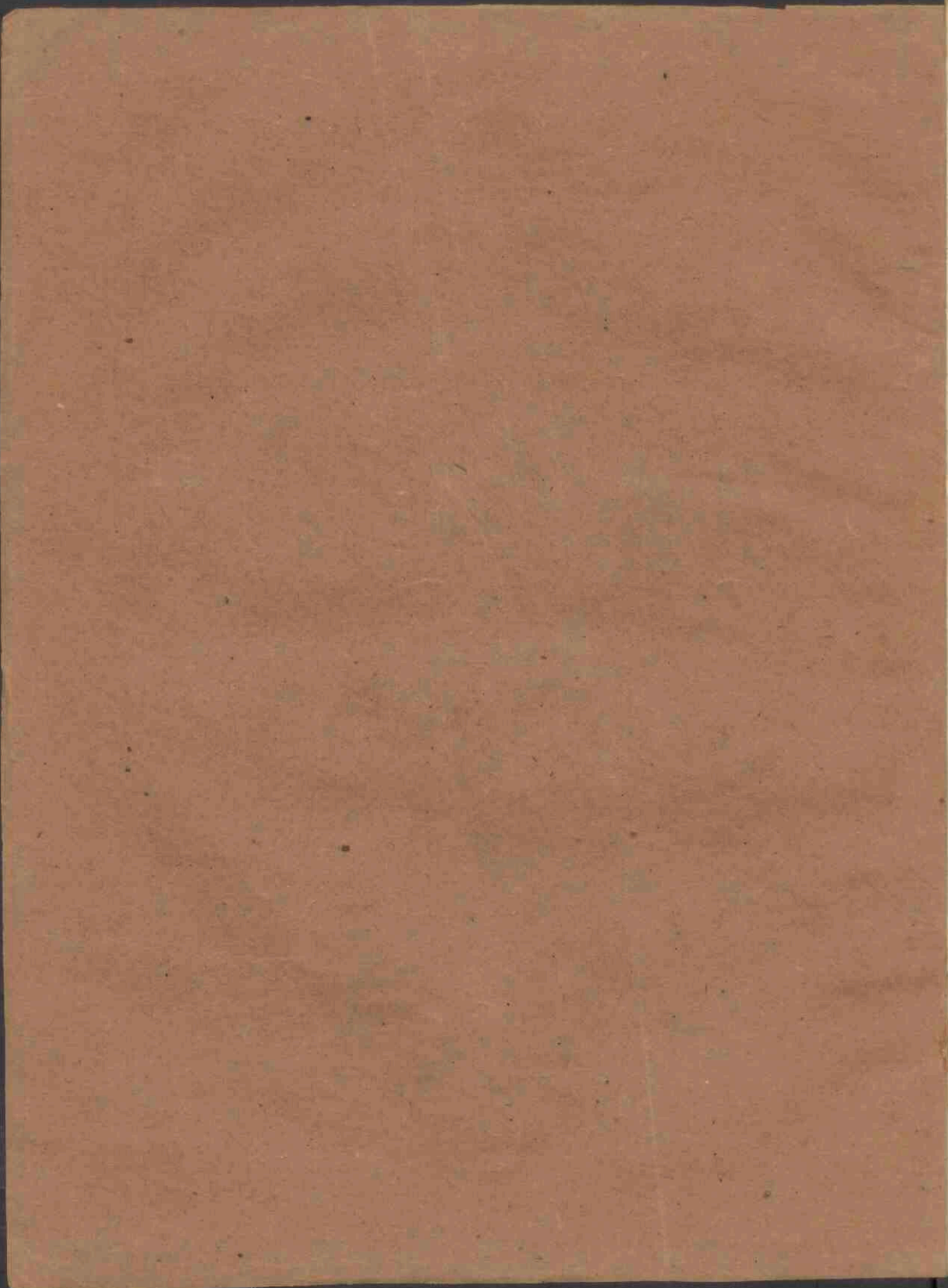


3 d 241.

Fagotto

Antw. 1674.

hanc. P. Phaleris.



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.

FAGOTTO.



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 supplicum Magistro, nec non fisci Regij Procuratori Generali &c.



Orius experientiae genitrix natura, vbi indefesso conatu circa varia oblectamenta rapi hominem comperit, quibus seu molli calcitrâ defudatos spiritus quiescendo reintegraret, non incongruè quasi materno è sinu harmoniam vocumque multiplicatarum concordiam effudit defatigatorum affectuum consolatricem integerrimam, quæ mihi hodiè [neglectis nugacibus Thracij cytharadi fabellis

qui laxa cantu mulcet & silvas trahit]

concentus hos musices parturienti aruspicem : sin audenti præsumptio obrudatur : Amplitudinem suam indigitavit. Non etenim inficior, quin si digni sint, tanto viro sunt; cujus 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 filescent linguæ, ea solenniter Organa vbivis cantillent, eoque felicius in lucem prodibunt cantus nostri, dum tanti viri auspicijs tamque exceptæ Amplitudinis titulo decorabuntur, cujus interminatam laudem totiusque familiæ salutem toties Superis commendatam iisdem illis decantabo, quoties cytharizante affectu cantandas musicas has concinnationes promulgavero, ità voveo consecroque

Amplitudinis suæ devotissimus Famulus

GVLIELMVS BARTORAT: PBR.

FAGOTTO.

Missa Tripla.

A 3. Voc. & 3. Instrument. ad lib.



Yrie eleyson.

Yrie eleyson.

Musical notation for the first staff of the 'Yrie eleyson' section.

Musical notation for the second staff of the 'Yrie eleyson' section.

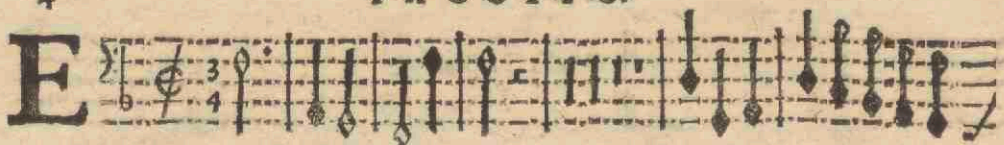
Musical notation for the third staff of the 'Yrie eleyson' section.

Musical notation for the fourth staff of the 'Yrie eleyson' section.

Musical notation for the fifth staff of the 'Yrie eleyson' section.

Musical notation for the sixth staff of the 'Yrie eleyson' section.

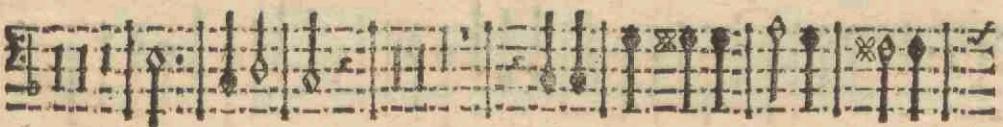
FAGOTTO.

E 

T in terrapax.

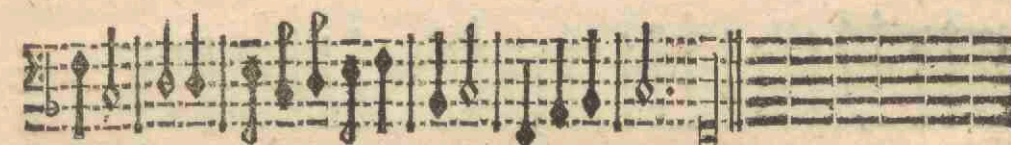
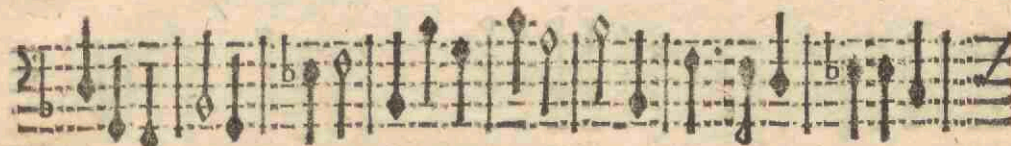
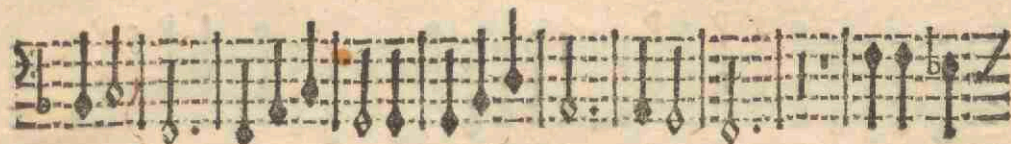


13 

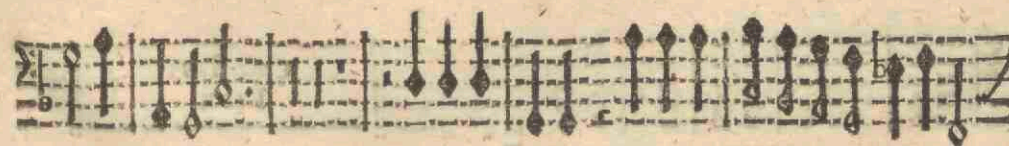
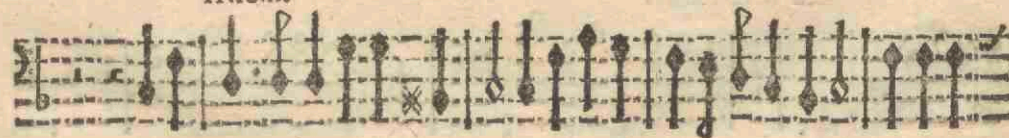


FAGOTTO.

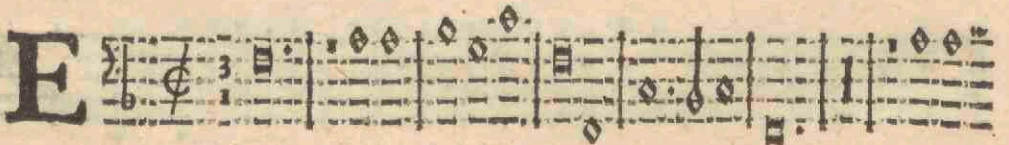
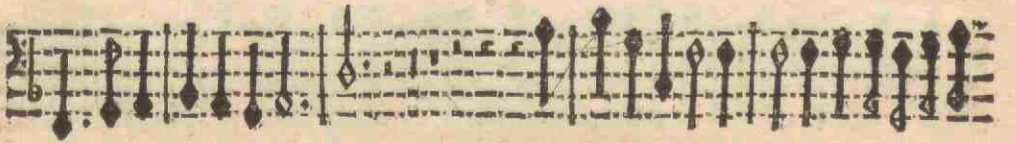
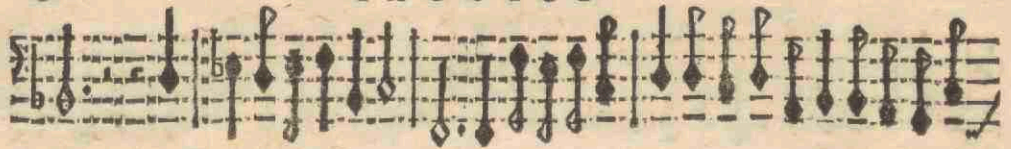
5



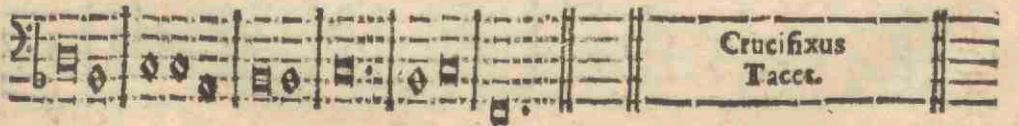
Atrem.



FAGOTTO.



Incarnatus.



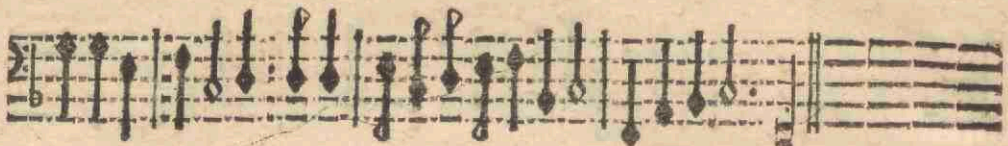
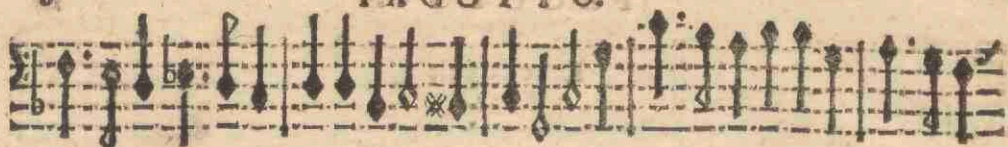
Crucifixus
Tacet.

Et resurrexit
Tacer.

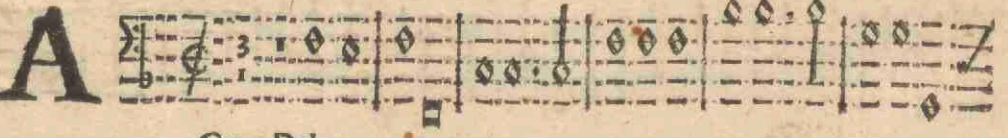
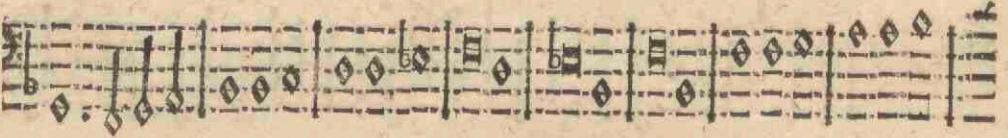
E

T in Spiritum.

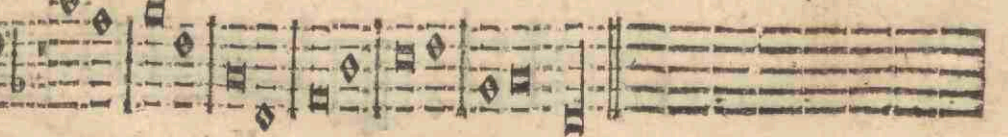
FAGOTTO.



Anctus.



Gnus Dei.



FAGOTTO.

19

Missa in honorem
S. Philippi Nerij.


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

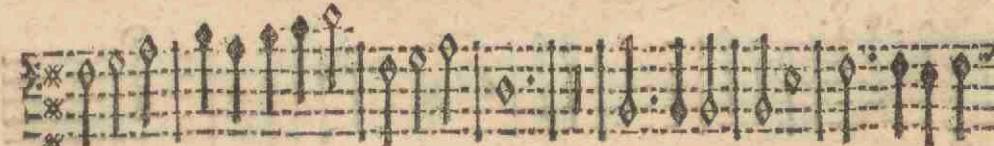
K 

Yrie eleyson. Symph.

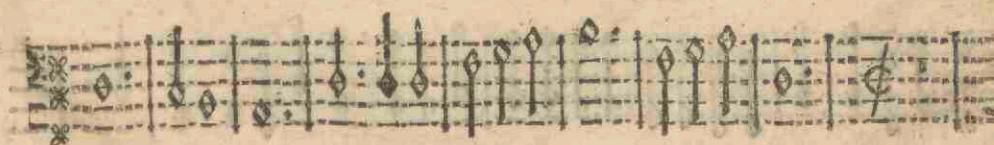












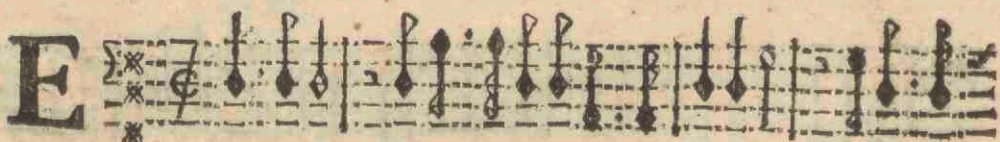
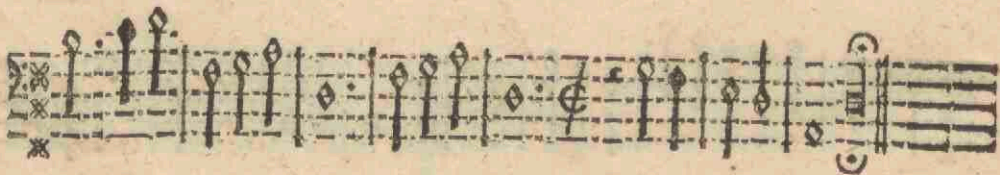
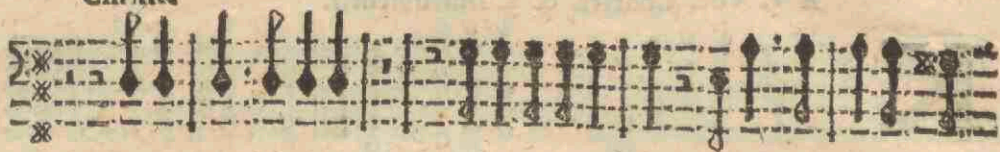
Missa & Motet. à 3.4.5. Voc. cum Inst. Aut. G. Barr. Ora. Pbr.

H 5.

FAGOTTO.



Christe.

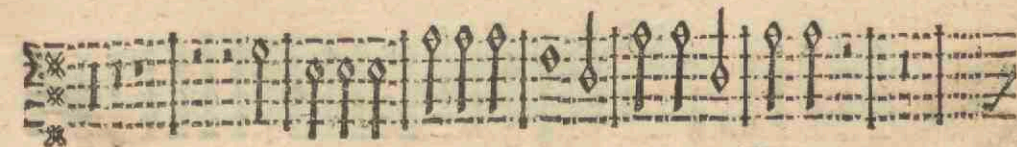
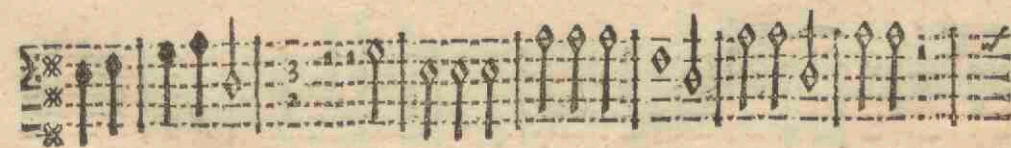
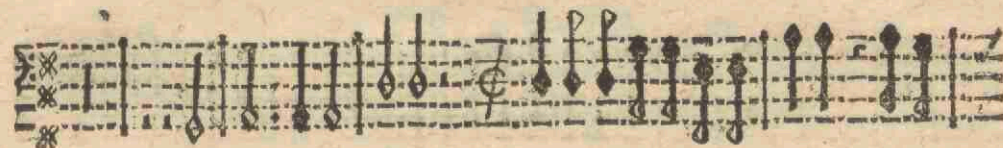
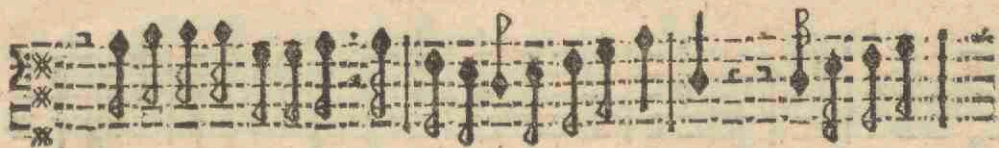
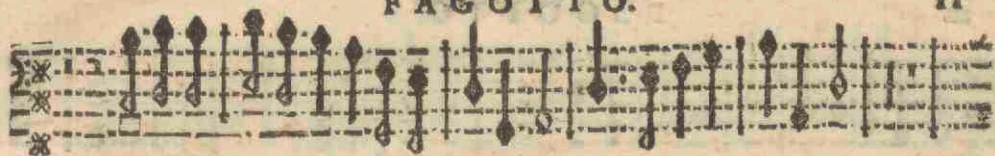


T in terra pax.



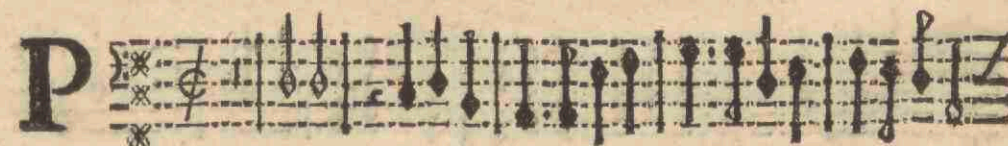
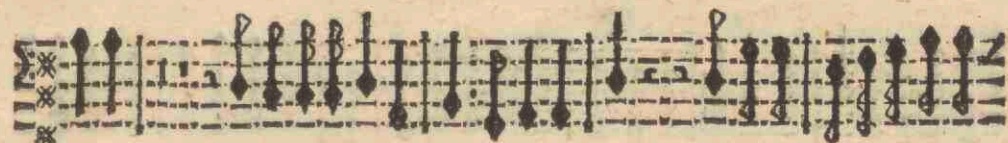
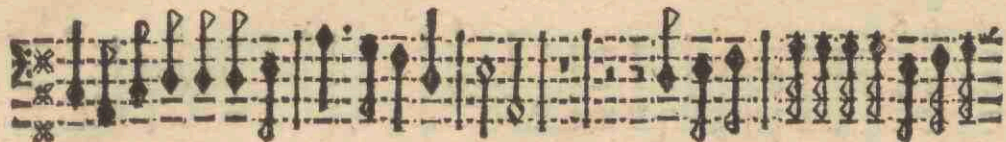
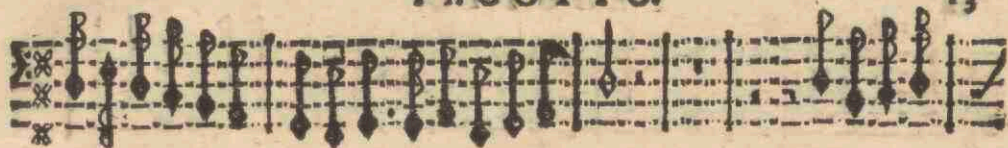
FAGOTTO.

II

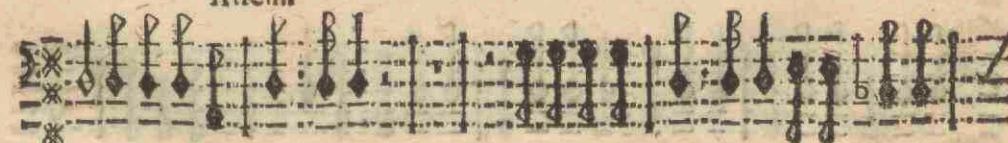


FAGOTTO.

13



Atrem.



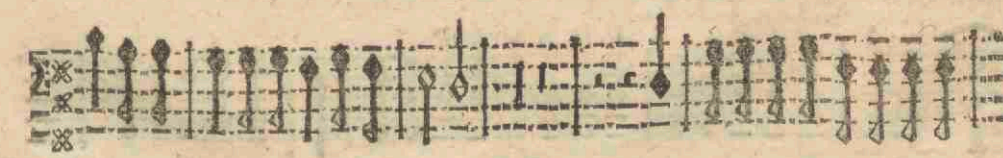
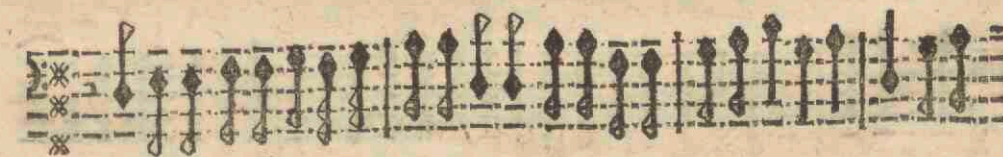
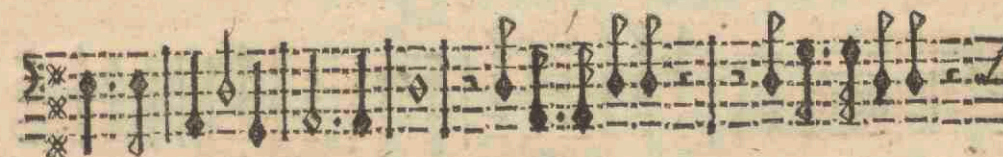
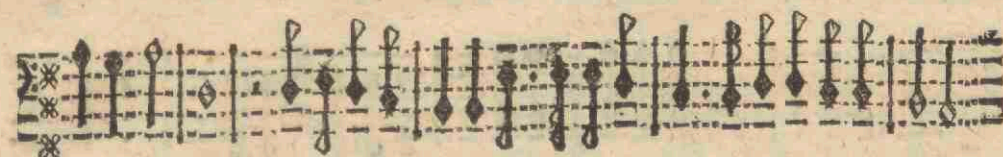
FAGOTTO.

14

Et incarnatus.

FAGOTTO.

35

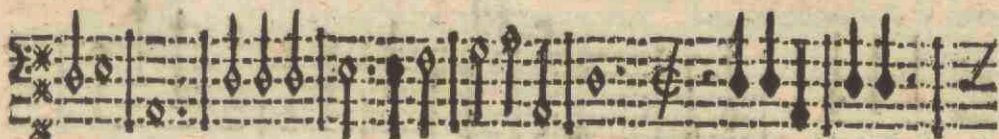
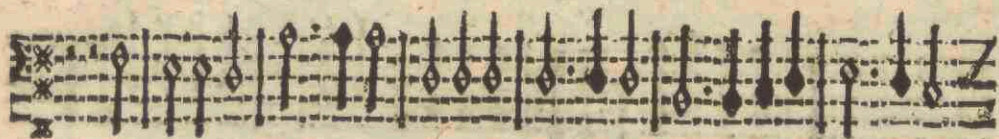
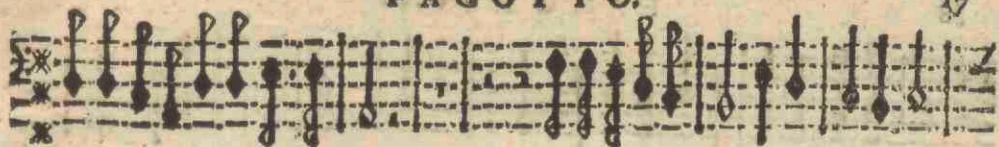


FAGOTTO.

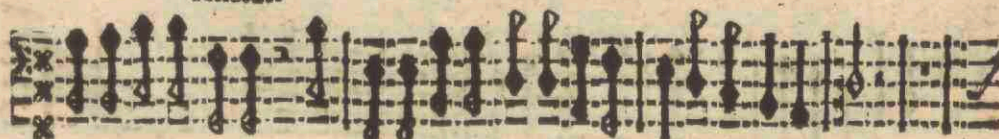
This page contains ten staves of musical notation for the Bassoon (Fagotto). The notation is written on five-line staves with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, often with multiple notes per staff. The first staff begins with a double bar line and a repeat sign. The notation includes various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

FAGOTTO.

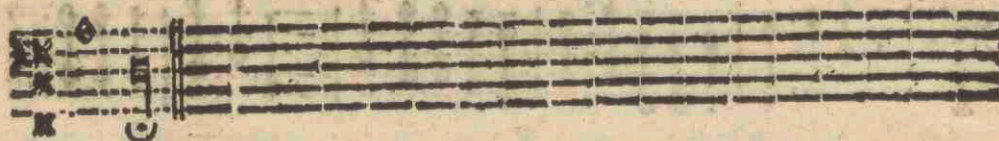
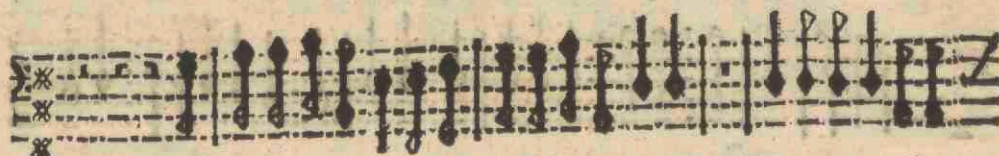
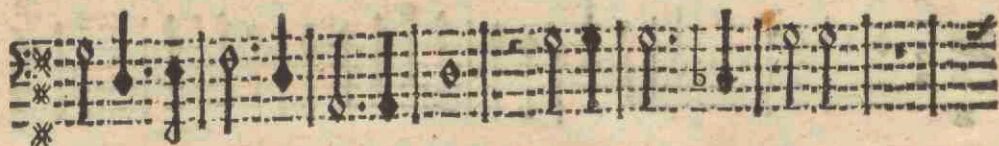
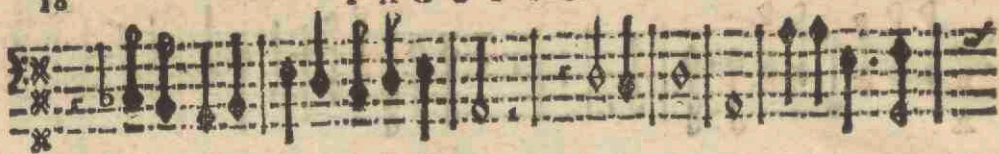
17



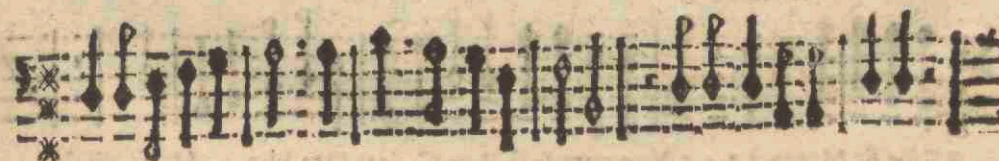
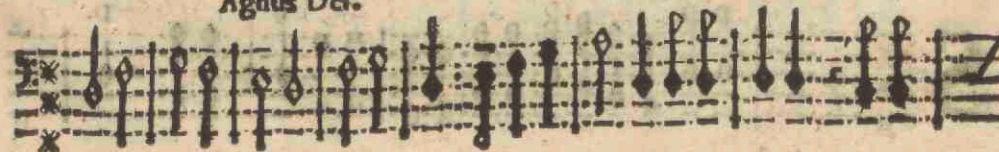
Ancus.



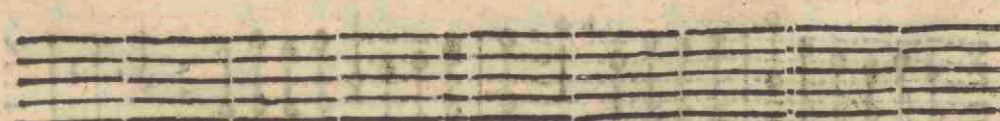
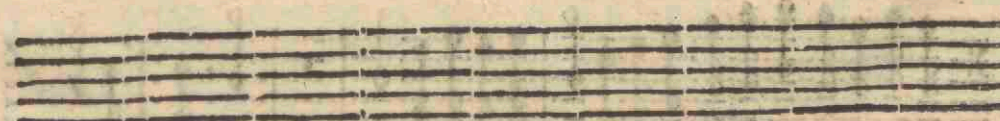
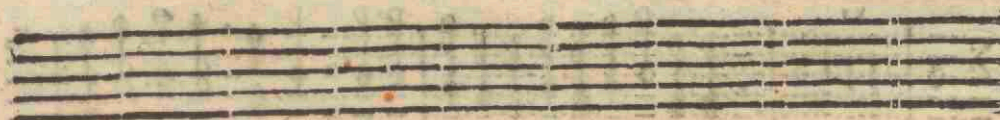
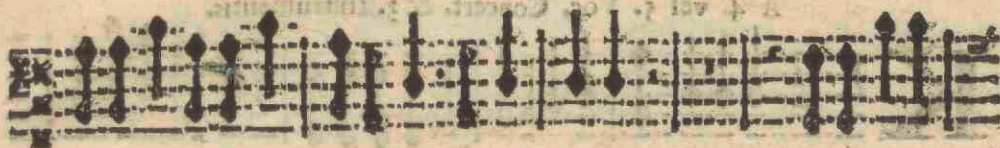
FAGOTTO.



Agnus Dei.



BAGOTTO



FAGOTTO.

Missa in honorem Solemnitatis
B. Mariæ Virginis.

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

K

Yrie eleyson. Symph.

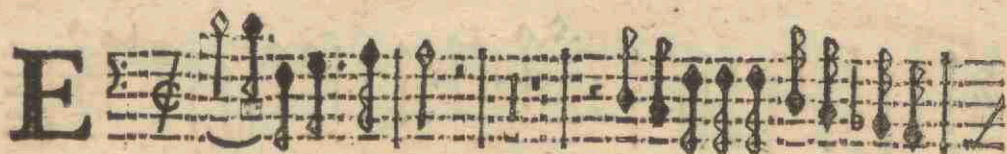
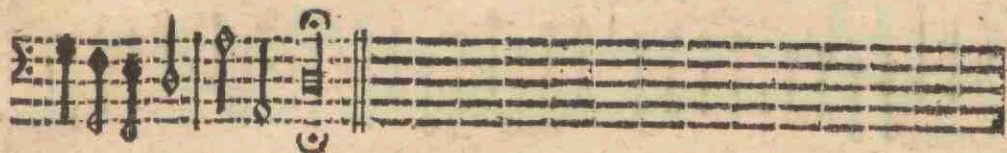
Kyrie.

11

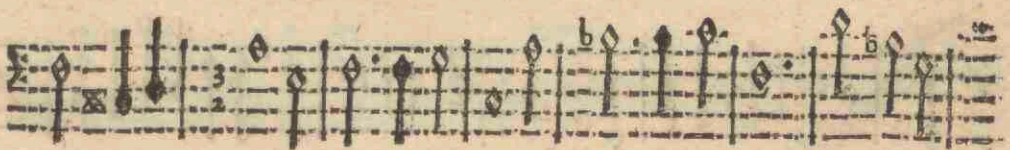
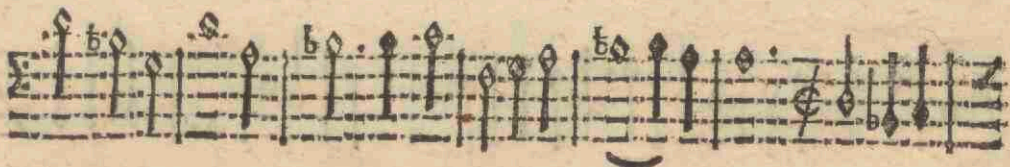
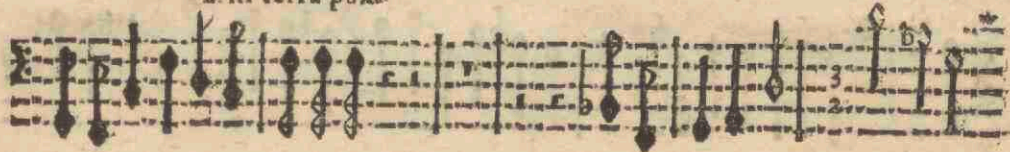
Symph.

20

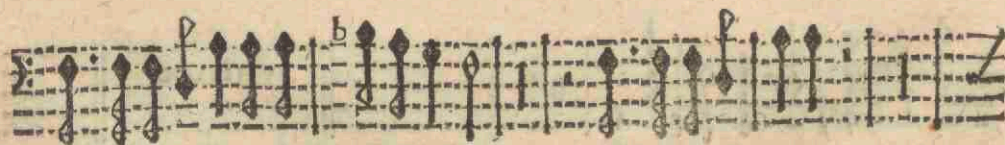
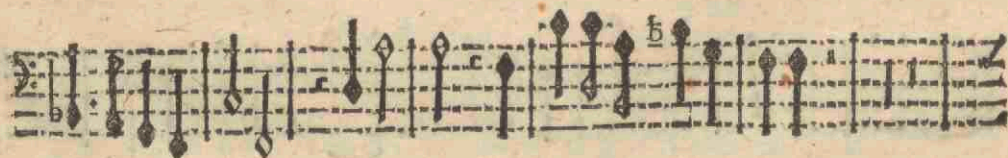
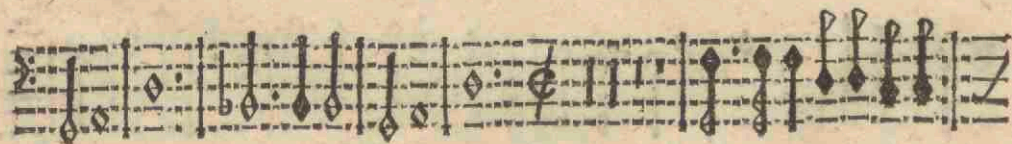
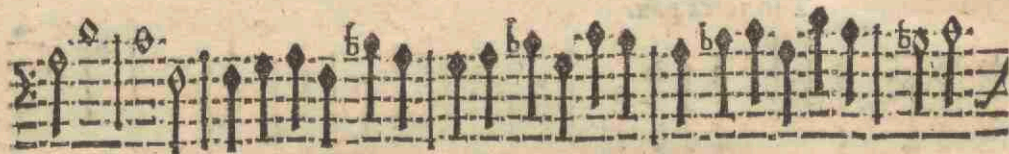
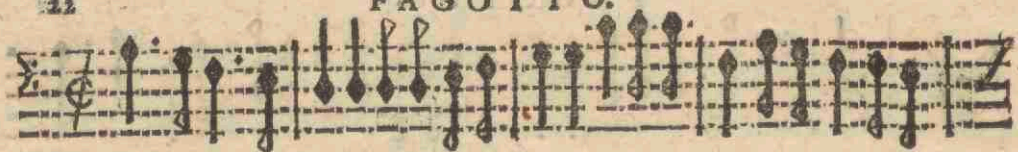
FAGOTTO



T in terra pax.

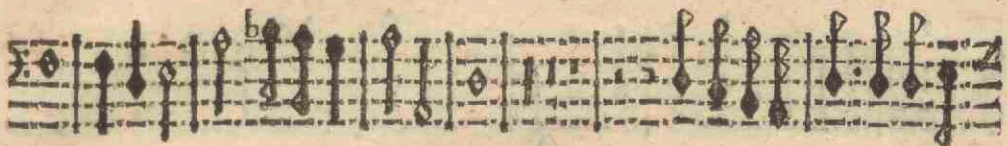


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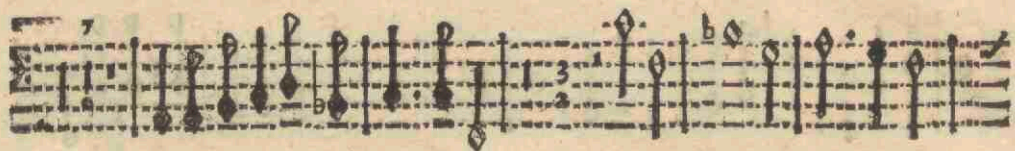
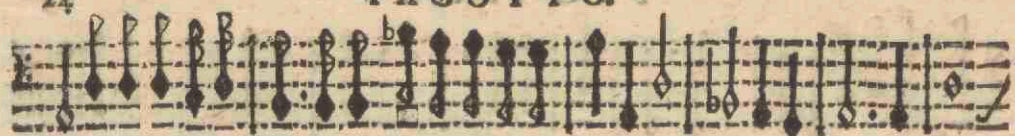
FAGOTTO.

23



Atrem.

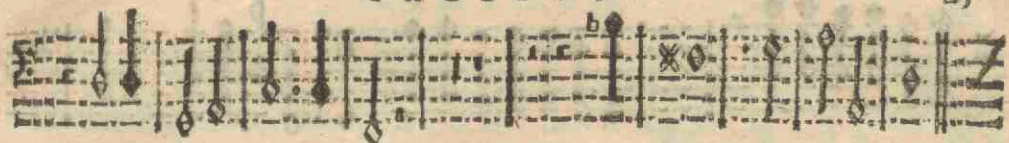




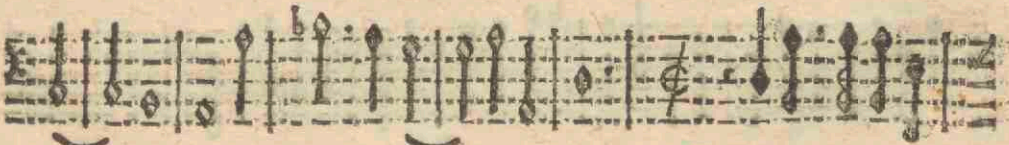
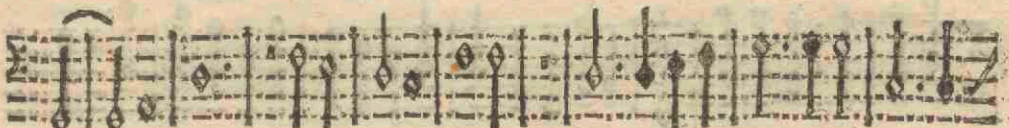
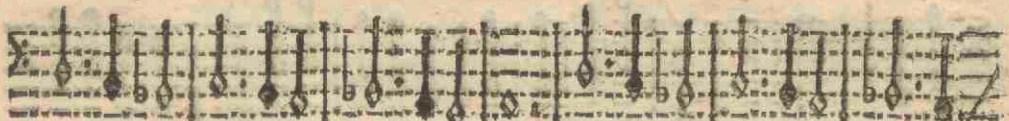
Et incarnatus.

FAGOTTO.

25

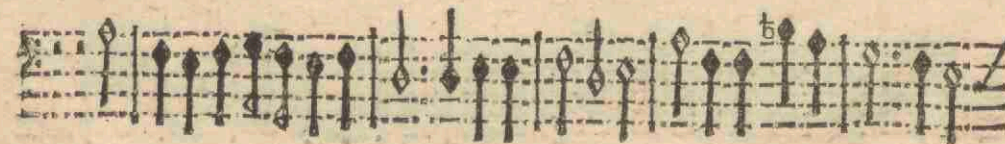
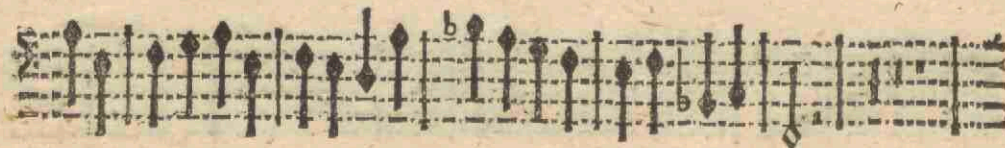
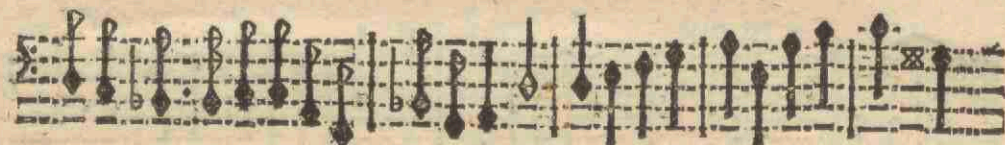


Crucifixus. Et resurrexit.

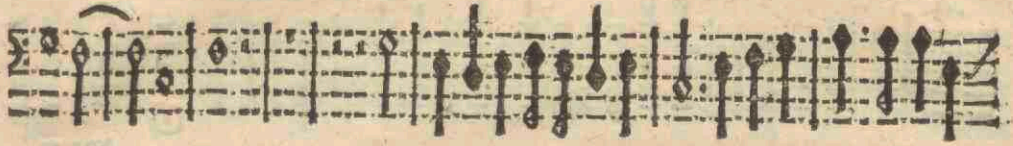
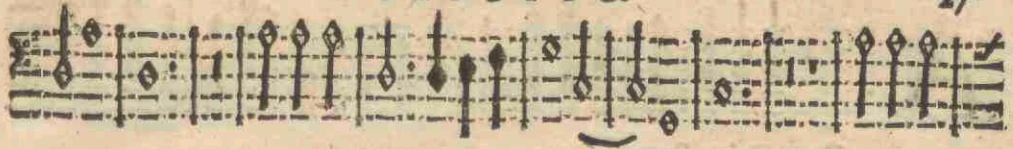


Et iterum.

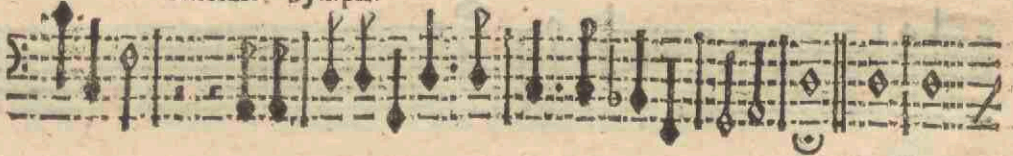




FAGOTTO



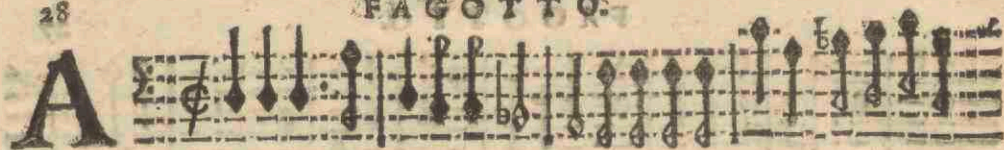
Sanctus. Symph.



Sanctus.



FAGOTTO

A 

Gnus Dei. Symph.

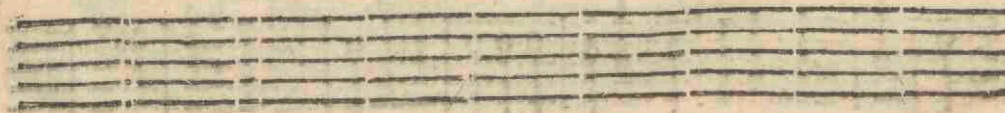
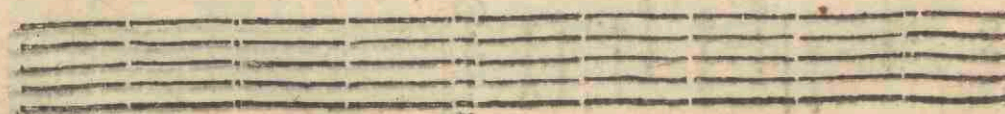


Agnus

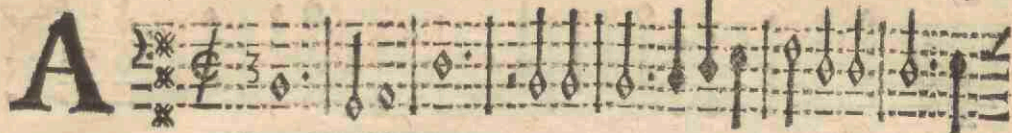


Dei.

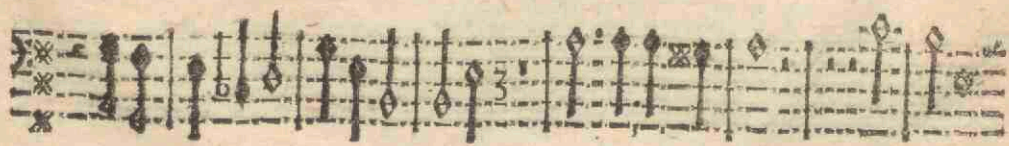
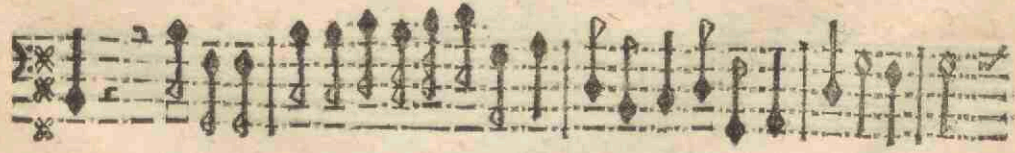
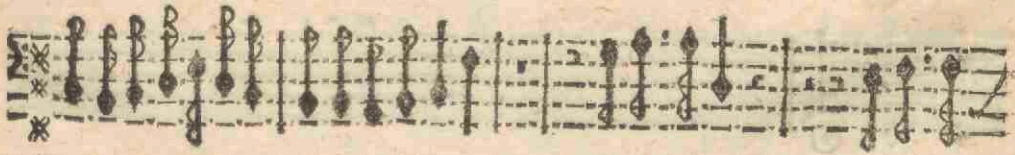
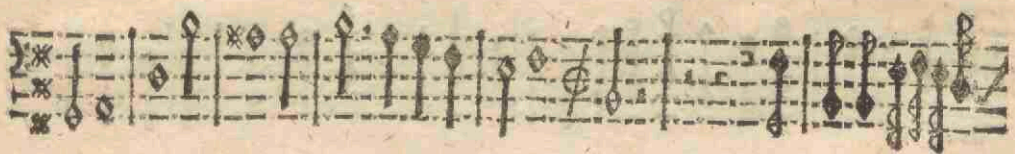
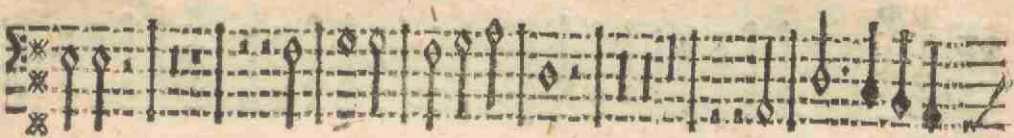


A



Nima Christi.



FAGOTTO.

First musical staff for the Bassoon part, containing a series of notes and rests.

Second musical staff for the Bassoon part, continuing the melodic line.

Third musical staff for the Bassoon part, featuring a series of repeated notes.

Fourth musical staff for the Bassoon part, with a sequence of notes and rests.

Fifth musical staff for the Bassoon part, showing a continuation of the musical phrase.

Sixth musical staff for the Bassoon part, ending with a double bar line and a fermata.

Seventh musical staff, which is empty.

Eighth musical staff, which is empty.

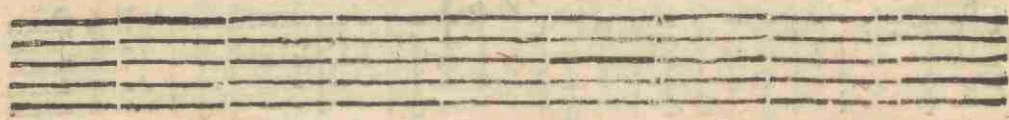
C

Redo quod Redemptor.

FAGOTTO.

A single musical staff in bass clef with a key signature of one flat (B-flat). It contains a sequence of notes and rests, including a triplet of eighth notes.

A single musical staff in bass clef with a key signature of one flat. It continues the musical sequence from the previous staff, ending with a double bar line.



Motet. A 4. & 5. Voc. & 3. Instr. si placet. F A G O T T O.

The first staff of the motet, starting with a large 'I' time signature. It is in treble clef with a key signature of one flat and a common time signature. It contains a sequence of notes and rests.

N Hymnis.

The first staff of the hymn, starting with a large 'I' time signature. It is in treble clef with a key signature of one flat and a common time signature. It contains a sequence of notes and rests.

The second staff of the hymn, continuing the sequence of notes and rests.

The third staff of the hymn, continuing the sequence of notes and rests.

The fourth staff of the hymn, continuing the sequence of notes and rests.

FAGOTTO

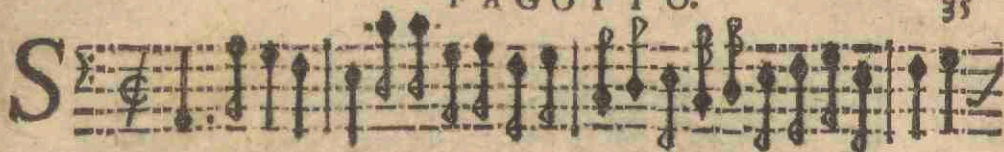
This page contains a handwritten musical score for the Bassoon (Fagotto) part, numbered 33. The score is written on eight staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). There are also some markings that appear to be 'r' or 'r2' above notes. The music is written in a single system across the eight staves, with a double bar line at the end of the eighth staff. The paper shows signs of age, including some staining and a small hole on the left edge.

FAGOTTO

The image shows a page of handwritten musical notation for a Bassoon (Fagotto). The page is numbered 34 in the top left corner. The title 'FAGOTTO' is centered at the top. The music is written on six staves. The first five staves contain musical notation, including notes, rests, and dynamic markings such as 'p' (piano). The sixth staff is mostly empty, with only a few notes at the beginning. The paper is aged and yellowed.

FAGOTTO.

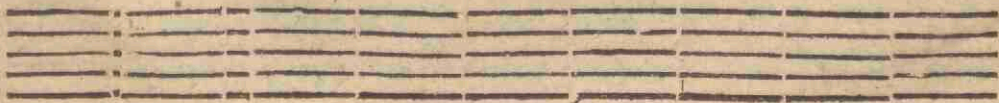
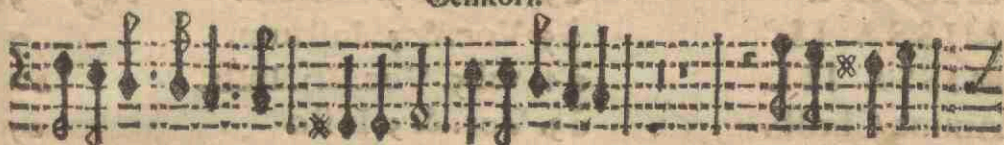
35



Ymphonica si placet.



Tantum ergo.
Genitori.





TAVOLA

MISSA I.	à 3. Voc. & 3. Instrum.	Pag.	3
MISSA II.	à 5. Voc. & 3. Instrum.		9
MISSA III.	à 4. vel 5. Voc. & 3. Instr.		20
Anima Christi.	à 3. Voc. & 3. Instr.		29
Credo quod Redemptor.	à 3. Voc. & 3. Instr.		31
In Hymnis & canticis.	à 4. vel 5. Voc. & 3. Instr.		32
Tantum ergo.	à 4. Voc. & 3. Instr.		35

F I N I S.



