

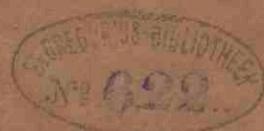


Missae et motetta III. IV. V. vocum cum instrum.

<https://hdl.handle.net/1874/428842>

G. Bark.

, Missie et moketta.

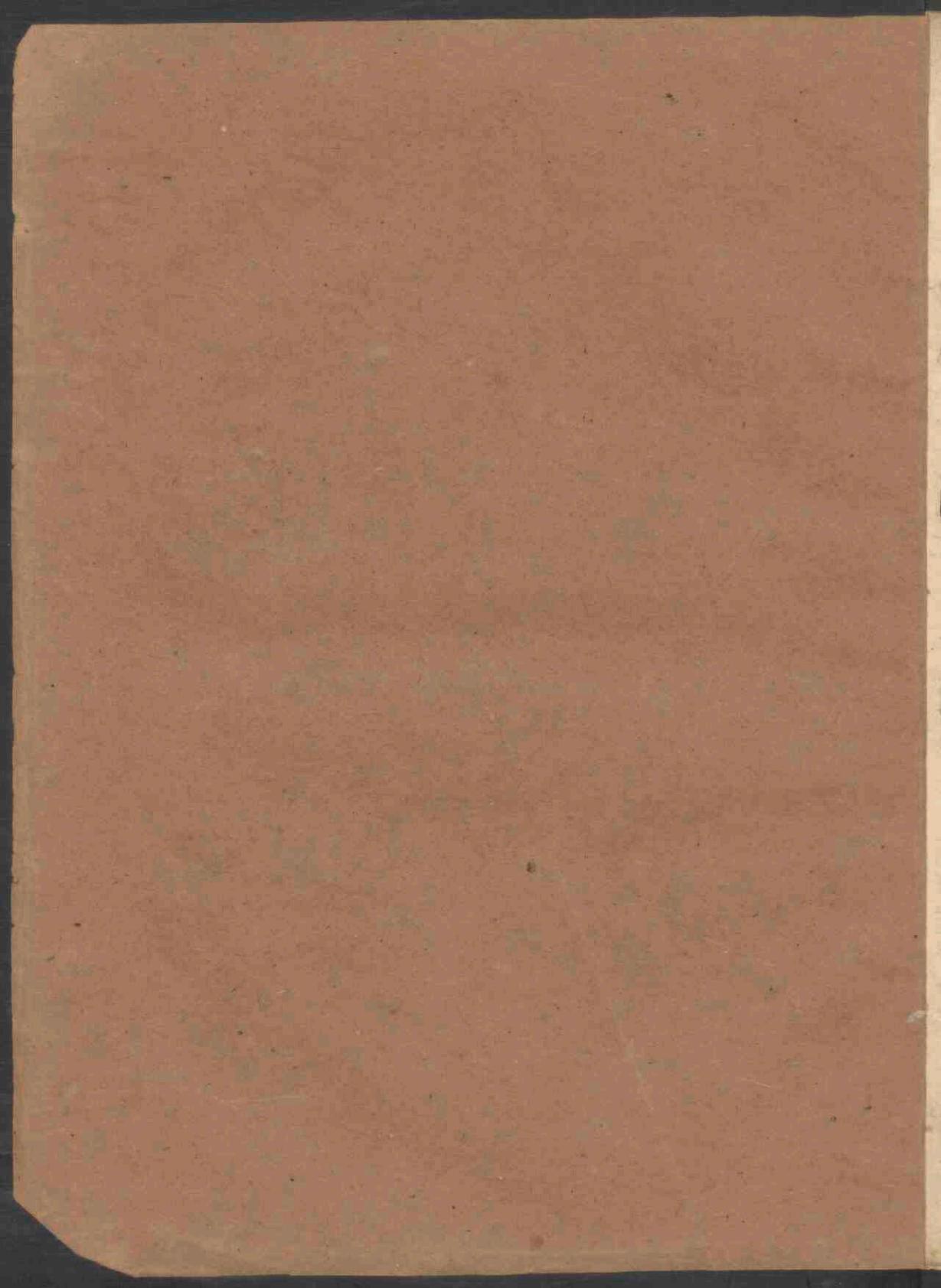


3 d 241.

Basus continuus

Acti. 1674

haer. P. Phalese



MISSÆ
ET
MOTETTA
III. IV. V. VOCVM CVM INSTRVM.
AUTORE
GVLIELMO BART
CONGREG: ORATORY PRESB:
DICATVM:
Prænibili ac Amplissimo Domino
D. BERNARDO ALEXANDRO VANDEN ZYPE
Confiliario Regio, Fisci Procuratori Generali &c.
BASSVS CONT.



ANTVERPIÆ,

Apud Hæredes PETRI PHALESI, Typographi Musices. 1674.

PRÆNOBILI ET AMPLISSIMO DOMINO

D. BERNARDO ALEXANDRO VANDEN ZYPE

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

TOtius experientiae genitrix natura, vbi indefesso conatu
circà varia oblectamenta rapi hominem compertit, qui-
bus seu molli culcitriâ desudatos spiritus quiescendo re-
dintegret, non incongruè quasi materno è sinu harmoniam
vocumque multiplicatarum concordiam effudit defatigatorum
affectuum consolatricem integerrimam, quæ mihi hodiè [neg-
lectis nugacibus Thracij cytharædi fabellis

qui saxa cantu mulcet & silvas trahit]

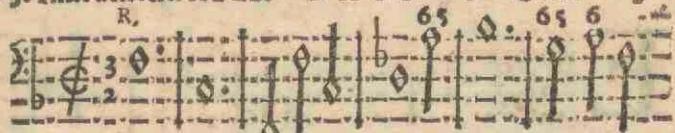
concentus hos musicos parturienti aruspicem : sin audenti præ-
sumptio obtrudatur : Amplitudinem suam indigitavit. Non
etenim inferior, quin si digni sint, tanto viro sunt ; cujus mihi
œconomicas curas, gravesque pacis publicæ consultationes
harmoniâ hac teri experiri libuit, præseitum vbi domesticâ 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 ut
honos nomenque Amplitudinis suæ non satis exigua voce no-
stra, celebranda decantentur allaboro, dum vel silescunt linguae,
ea solenniter Organa vbivis cantillent, eoque felicius in lucem
prodibunt cantus nostri, dum tanti viri auspicijs tamque excep-
tæ Amplitudinis titulo decorabuntur, cujus interminatam lau-
dem totiusque familiæ salutem toties Superis commendatam
ijsdem illis decantabo, quoties cytharizante affectu cantandas
musicas has concinnationes premulgavero, ita voceo conse-
croque

Amplitudinis sue devotissimus Famulus

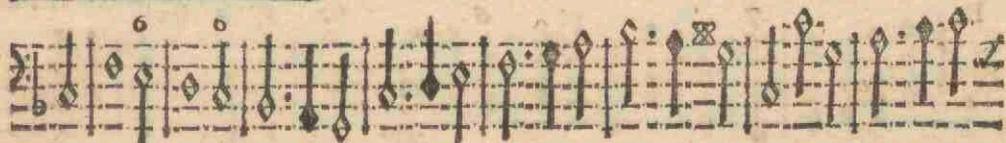
GVLIELMVS BARTORATI PBR.

Missa Tripla. A 3. Voc. &c 3. Instrument. Ad lib. BASSVS Cont. 3

R.



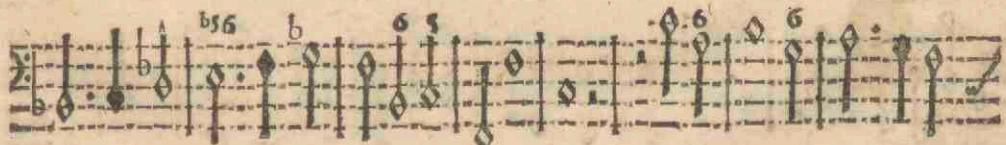
Yric eleyson.



R.



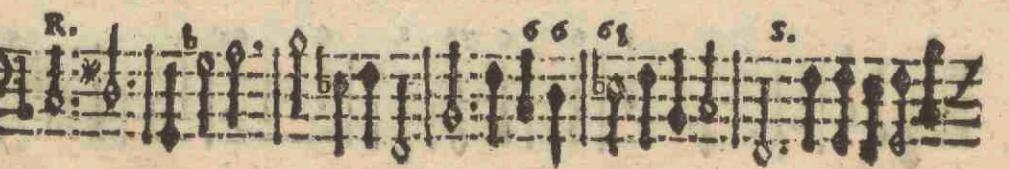
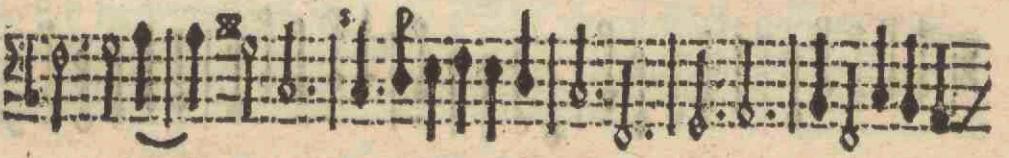
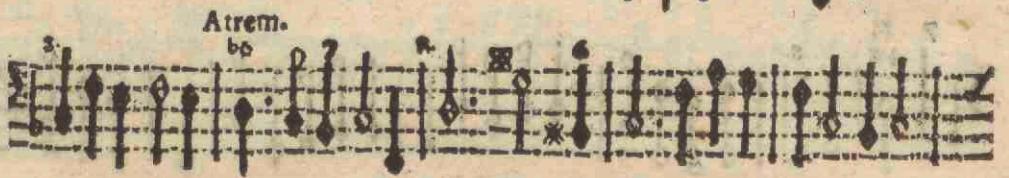
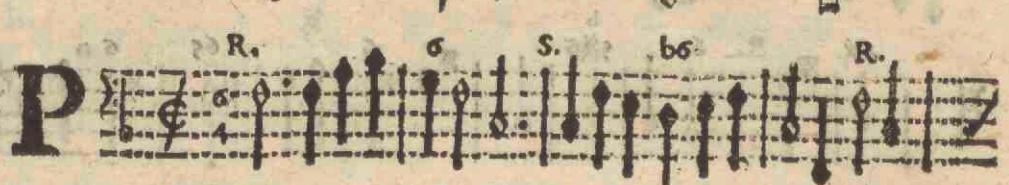
R. 6



I 2.

BASS V S Cont.

BASSVS Cont.



BASSVS Cont.

10



R

74 S. D.

7



67

2

6

R



R.
s.

6

Tincarpinus-

5.



6

7

6



6

卷六



3

Bass. solo

BASSVS Cont.



Rucifixus.



A 2. Cant.



T resurrexit.

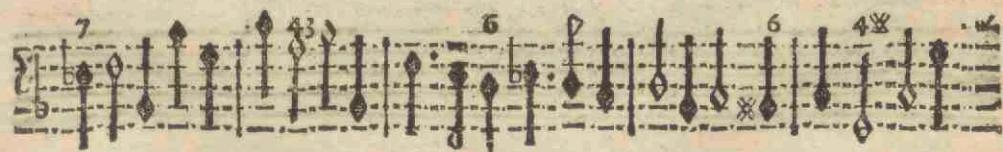
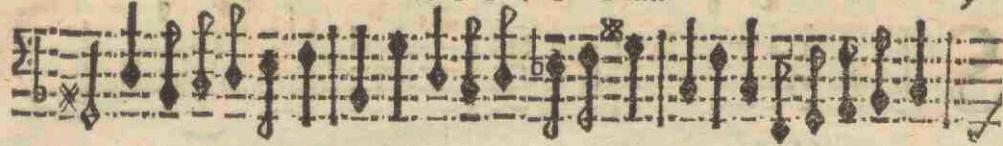


T in Spiritum.



BASSVS Cont.

9

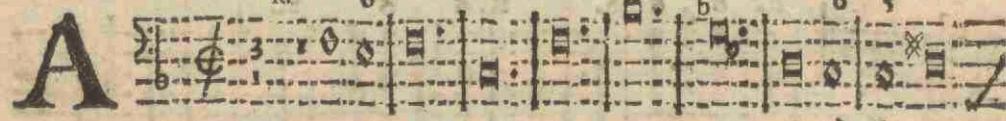




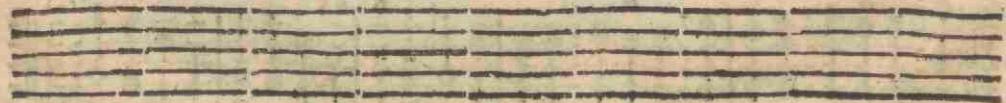
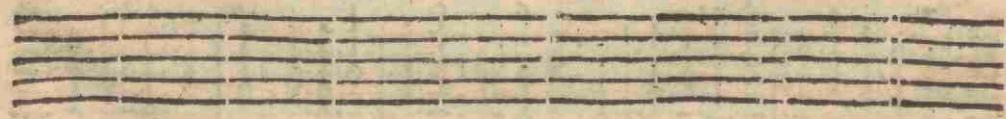
Anthus.



K.



Gnus Dei.



Missa in honorem
S. Philippi Nerij.

A 5. Voc. Concert. & 3. Instrumehtis.

K

Yrie eleyson. Symph.

BASSVS Cont.

23

Christe elcyson.

6

7

8

9

10

11

12

13

BASSVS Cont.

13

E

T in terra pax.

65 66 76

Gratias.

BASSVS Cont.

14

Qui tollis.

BASSVS Cont.

15

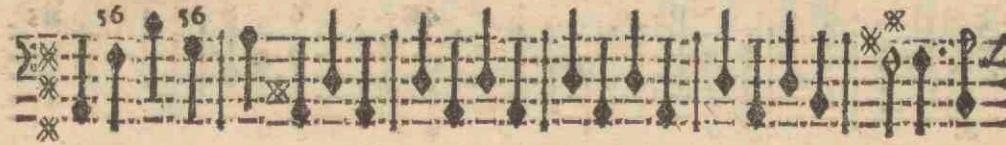
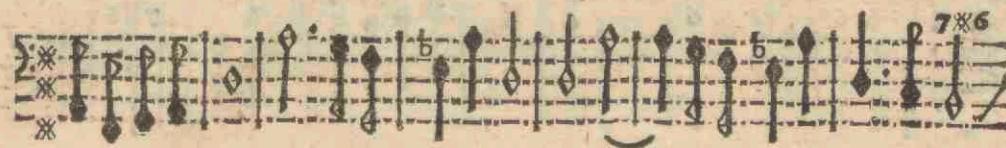


I. 8. Verte cito.



BASSVS Cont.

37

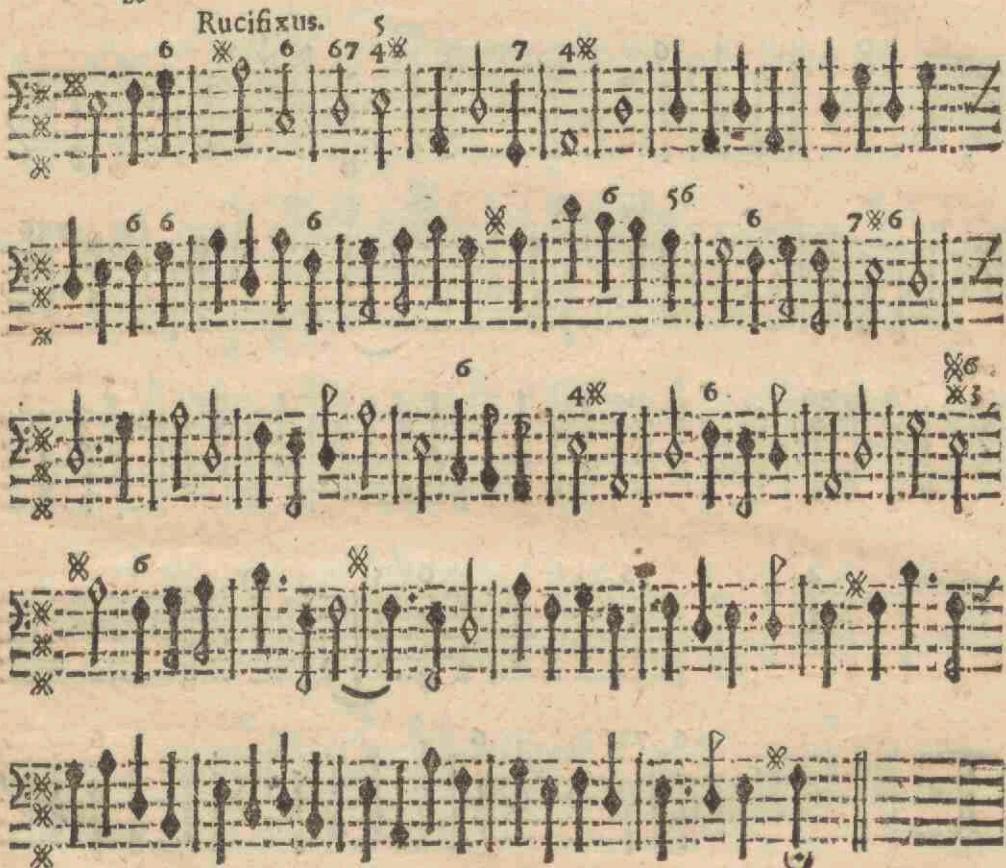


T incarnatus.



18

BASSVS Cont.

C**E**

T in Spiritum.



BASSVS Cont. *

19

BASSVS Cont. *

19

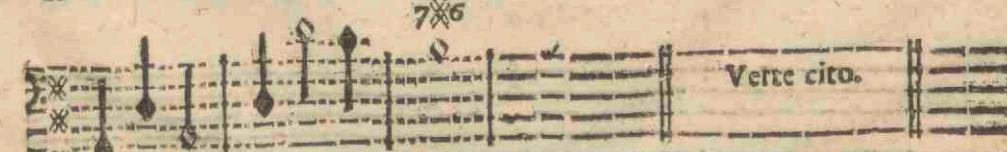
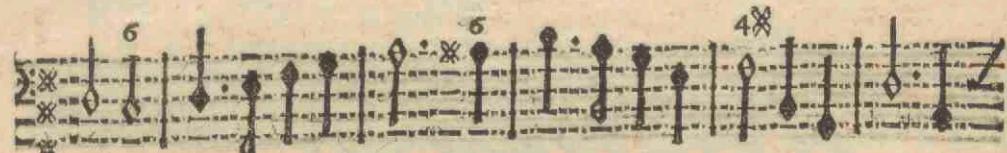
x6 65 6 56 65 6 4x3 3 2 56

Verte cito.

A handwritten musical score for the Bassus part, consisting of six staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are represented by various symbols, including solid black dots, open circles, and crosses, often with numerical or letter-like markings above them (e.g., '6', '7', 'A'). The first two staves begin with a clef symbol resembling a 'C' with a vertical stroke through it. The third staff begins with a clef symbol resembling a 'G' with a vertical stroke through it. The fourth staff begins with a clef symbol resembling a 'C' with a vertical stroke through it. The fifth staff begins with a clef symbol resembling a 'G' with a vertical stroke through it. The sixth staff begins with a clef symbol resembling a 'C' with a vertical stroke through it. The score includes a section labeled "Anctus." in capital letters, positioned between the third and fourth staves.

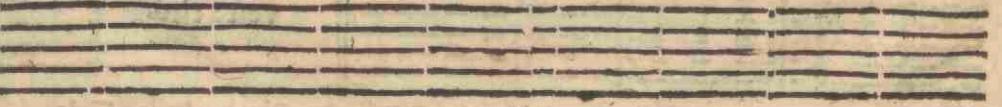
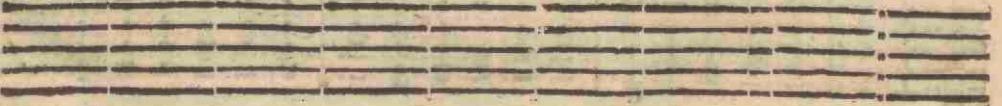
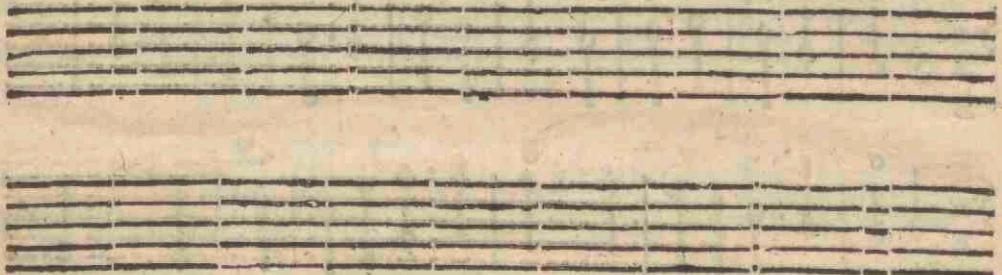


Gnus Dei.



Verte cito.

Missa & Motet. à 3.4.5. Voc. cum Inst. Aut. G. Bart. Ota. Pbs. I. I. Fidjs.



1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814.

Missa in honorem Solemnitatis
B. Mariæ Virginis.

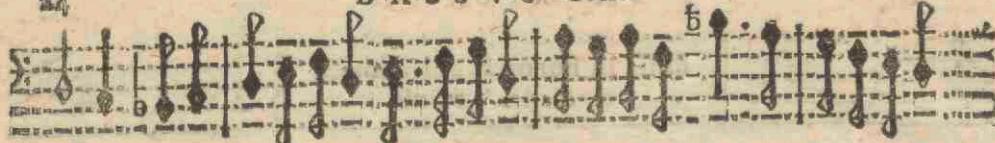
Motet. A 4 vel 5. Vocib. Concert. & 3. Instrum.

K

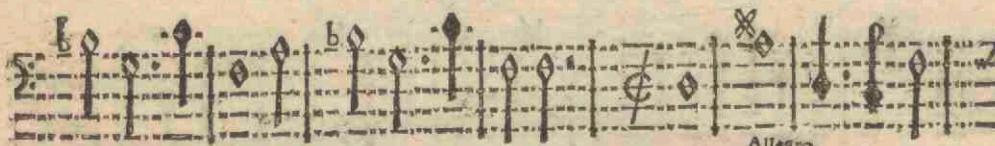
Simp.
6 Yrie eleyson.
65 76
65 43 Tunc
Kyrie.

4x 6 b
6 6

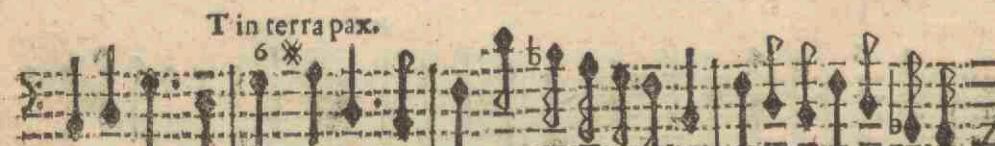
Verte cito.



Christe.



Allegro



T in terra pax.

6 *



48

BASSVS Cont. 25

Alleg. ♫ b ♫ ♫ 3 2

Adag. ♫ b ♫ ♫ 43 6

Alleg. ♫ b ♫ ♫ 6 6 6

Tutti

Gratias.

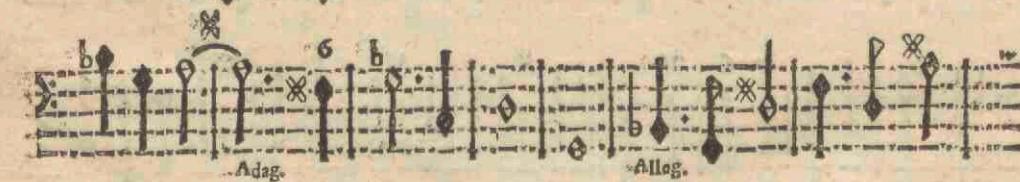
Adag. ♫ b ♫ ♫ 65 76

Tutti

6 6



65 Vitollis.

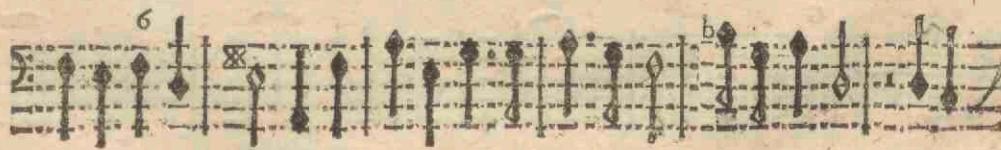
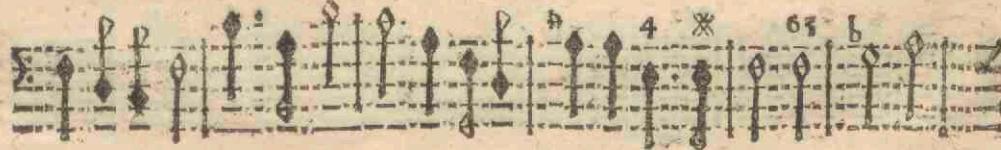


BASS VS Cont.

27

Tutti

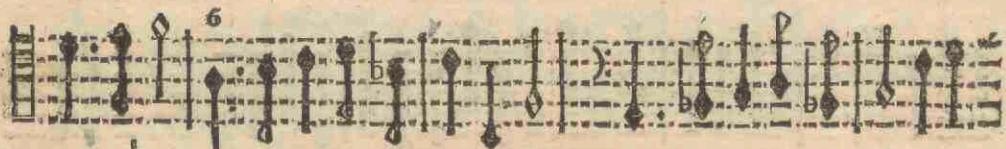
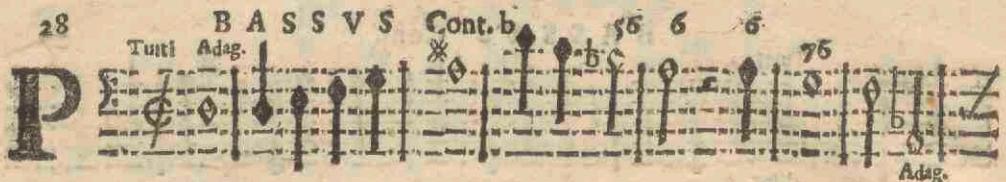
Alleg.



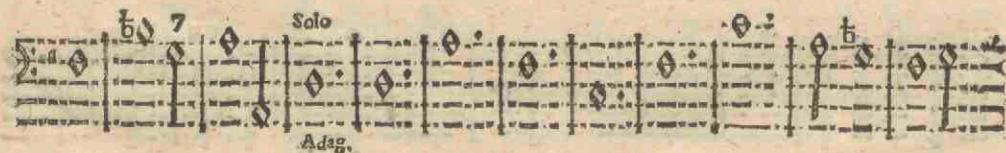
28

BASSVS

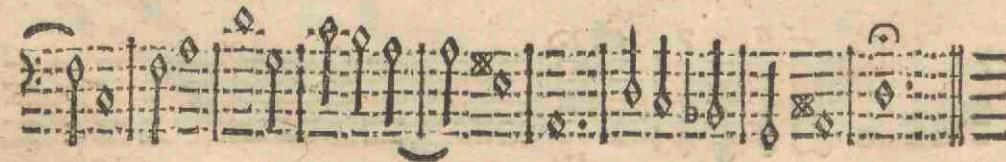
Cont. b.



Tutti Alleg.



Adag.



BASSVS Cont.

29

Tutti.



Enitum.

Solo.

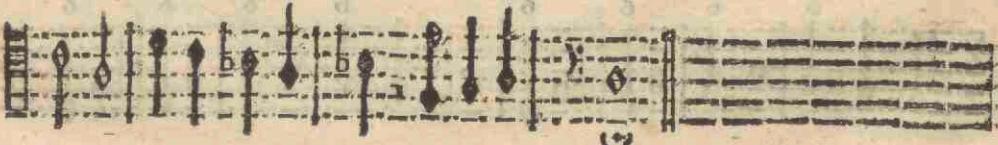
Sympth.

65

Alleg.

Adag.

70



Adag.

b2

6

b

Solo Tut. 5 6 6

65

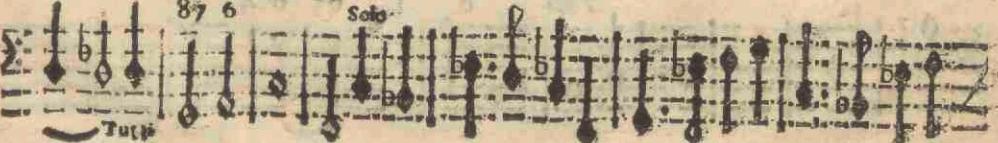


T incarnatus.

87

6

Solo



20

Tutti

4

BASSVS. Cont.



Adag.

43

6

b5

3b4

6

5

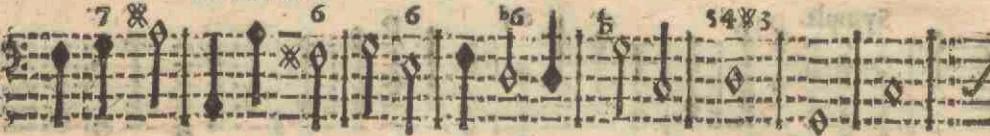
43

x6

65



Rucifixus.



Solo

6

6

6

6

6

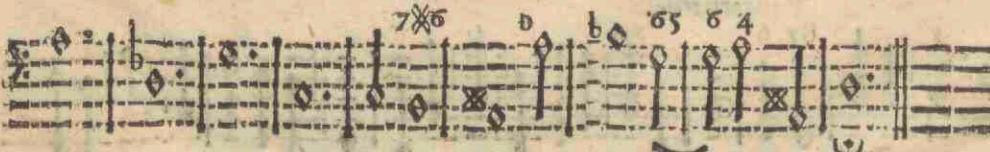
6

6



Alleg.

T resurrexit.



BASSVS Cont.

31

E

Tutti

Alleg.
Literum.

b⁶ 6x

E

6

E

Solo

6

6

6 76

6

8765 T in Spiritum.

44

6

7

6

7

Tutti Alleg.

E

b⁶

6

f

x

b⁶

6

f

x

E

Allegro

Symp.

3^o Solo

BASS V S Cont.

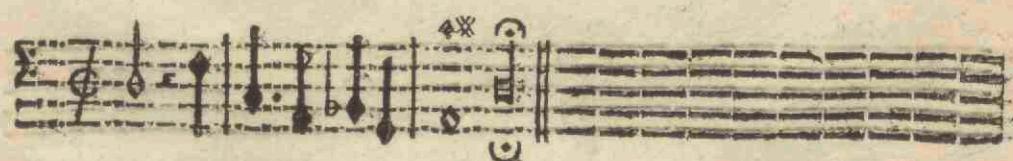
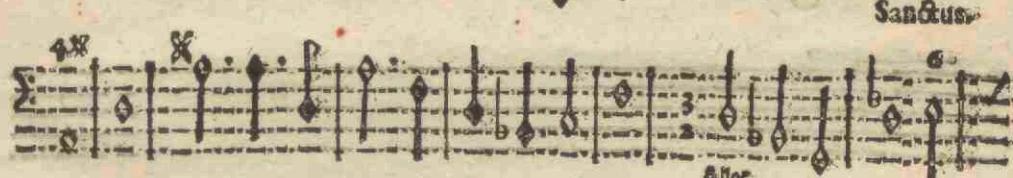
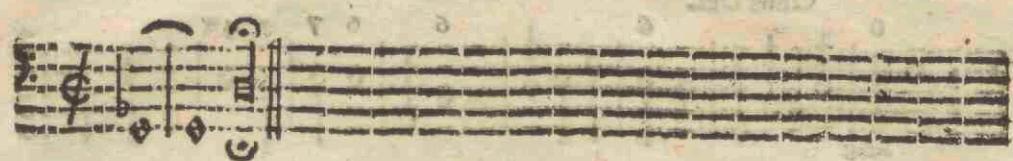
Adag.

Tutti

Alleg.

This image shows a handwritten musical score for two bassoon parts. The top system, labeled '3^o Solo' and 'BASS V S Cont.', consists of a single bassoon part. The bottom system, labeled 'Tutti', consists of four bassoon parts. The score includes dynamic markings like 'b' (forte), 'x' (staccato), and '6' (octave), and tempo markings like 'Adag.' and 'Alleg.'. Measure numbers 55, 60, 65, 70, and 75 are visible above the staff. The manuscript is written on aged paper with black ink.

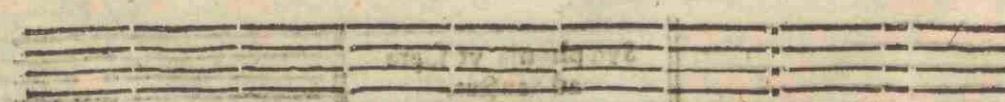
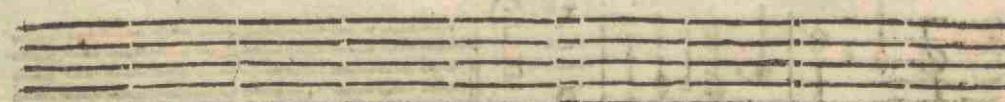
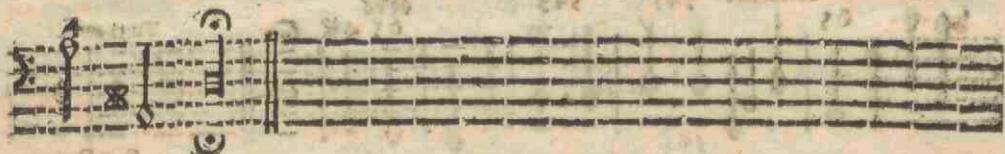
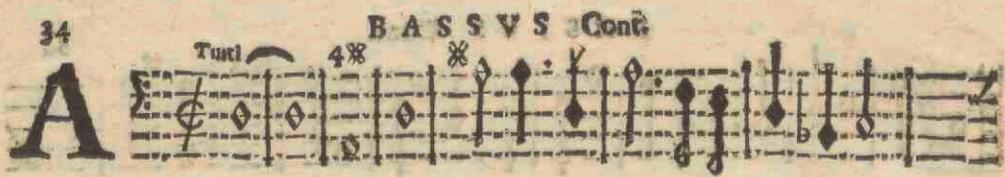
BASSVS Coda.



Symphonia ut supra
ad Sanctus.

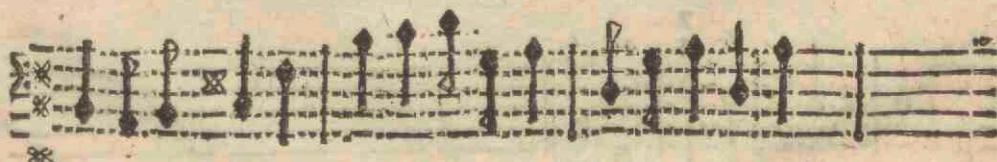
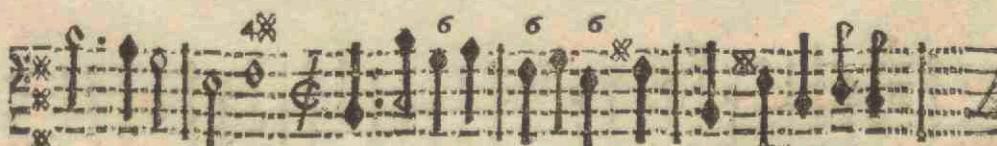
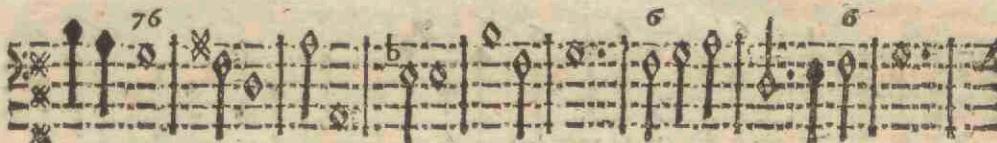
34

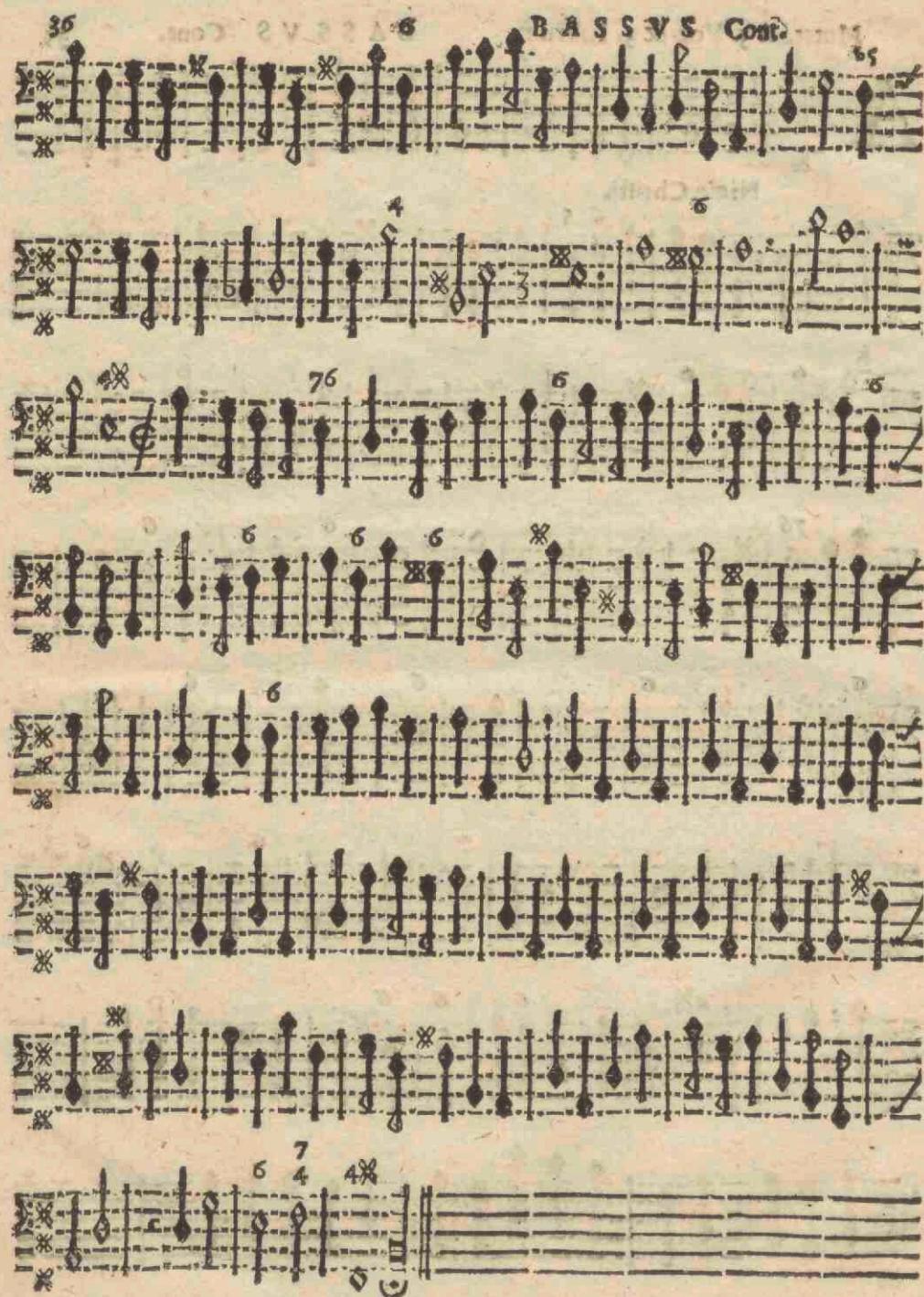
BASSVS Cont.



A

Nim Christi.





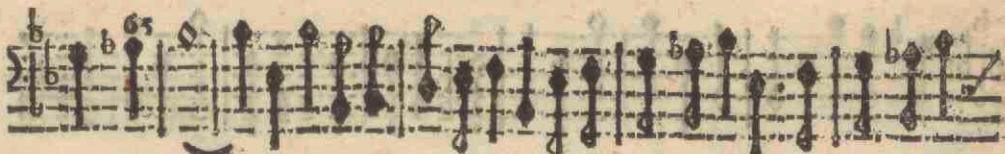
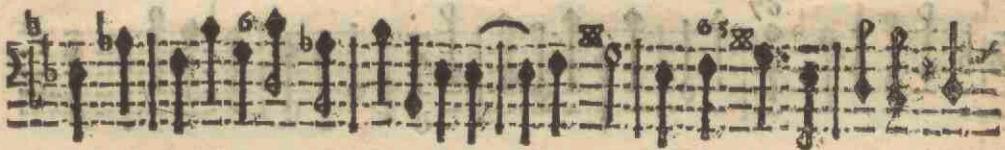
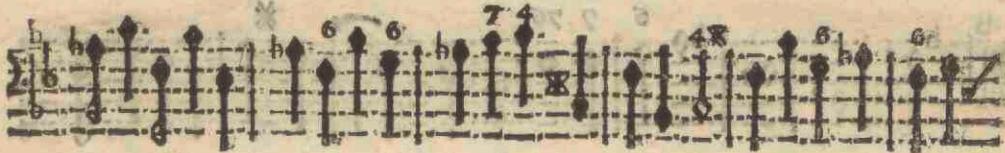
Motet. A 3. Voc. & 3. Inst. b 7 BASSVS Cont.

Lentissime

37

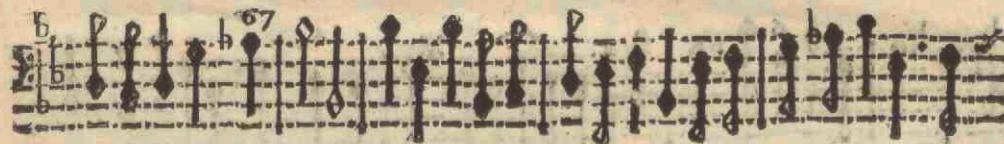
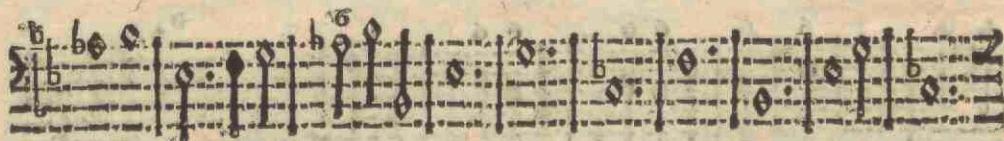


Rede quod Redemptor.



38

65 2 2 2 8 7 6 BASSVS Cont.



Mores. A 4 d 5. Voc. & 3. Instrumentis. Ad lib. BASSVS Cont.

Solo

6

76

6

39



N Hymnis.



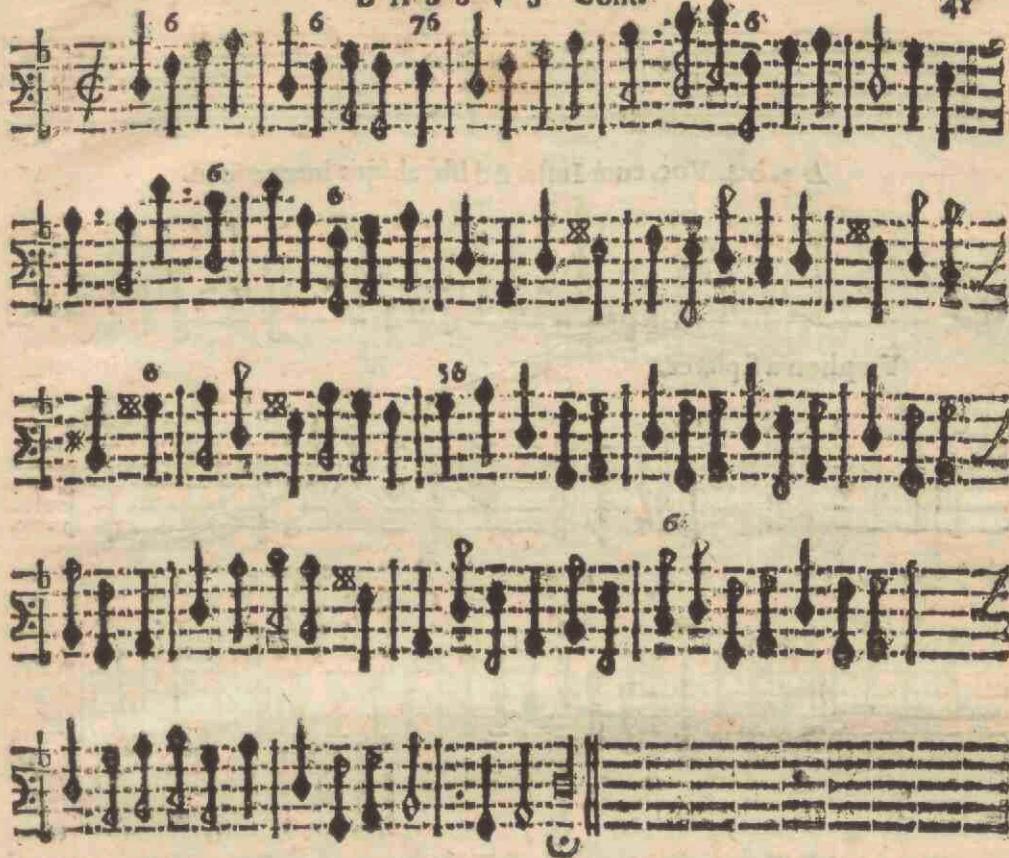
40

BASS.V.S Cont.



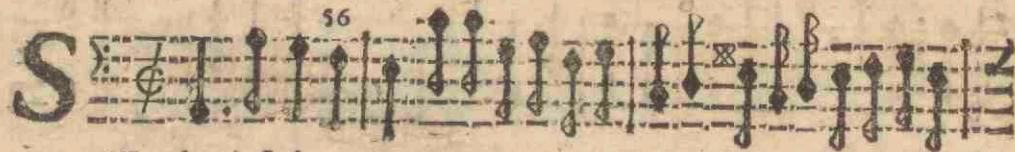
BASSVS Cont.

48

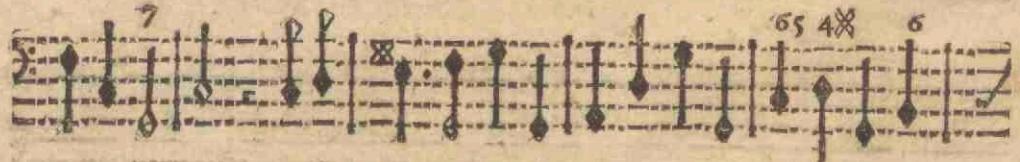
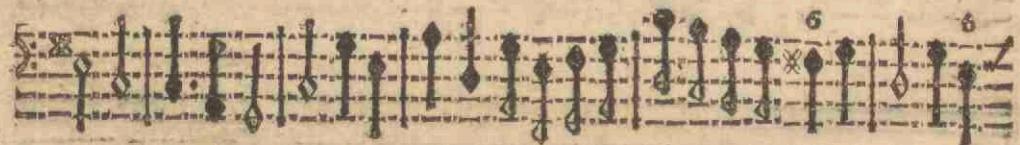


Tantum ergo,

A 3. ò 4. Voc. cum Instr. Ad lib. absque intonatione.



Ymphonia si placet.

Tantum ergo.
Genitori.

BASS VS Cone:

三



65

6



F I N I S.



TAVOLA

| | | |
|-----------------------|------------------------------|--------|
| MISSA I. | à 3. Voc. & 3. Instrum. | Pag. 3 |
| MISSA II. | à 5. Voc. & 3. Instrum. | 11 |
| MISSA III. | à 4. vel 5. Voc. & 3. Instr. | 23 |
| Anima Christi. | à 3. Voc. & 3. Instr. | 35 |
| Credo quod Redemptor. | à 3. Voc. & 3. Instr. | 37 |
| In Hymnis & canticis. | à 4. vel 5. Voc. & 3. Instr. | 39 |
| Tantum ergo. | à 4. Voc. & 3. Instr. | 42 |

F I N I S.



