

S E L V A  
MORALE E SPIRITVALE

DI CLAUDIO MONTEVERDE

Maestro Di Capella della Serenissima  
Republica Di Venetia

DEDICATA

ALLA SACRA CESAREA MAESTA DELL'IMPERATRICE

ELEONORA  
GONZAGA

Con Licenza de Superiori & Priuilegio.

BASSO



Continuo

IN VENETIA MDCXXXIX

Appresso Bartolomeo Magni



SELVA

MORALE

ET

SPIRITVALE

AVANTI

MORALE

ET

SPIRITUALE

A 5 Con doi Violini.

5

BASSO Continuo.

O

Ciechi ciechi

S E L V A Di Claudio Monteverde. Basso Continuo A 5.

4

Musical score for the left page, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'a' above the first staff, 'b' above the second staff, and 'M' above the third staff. The music concludes with a double bar line at the end of the seventh staff.

A 3. Con doi Violini. 7

**V**

Och'a'coltare.

Musical score for the right page, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'Tutti' above the sixth staff and 'Del vario stil' above the seventh staff. The music concludes with a double bar line at the end of the seventh staff.

Tutti

Del vario stil

Solo Spere



**Tutti**

**Solo**

ei pentirsi

**Tutti**

A 5. Voci.

**E**

Questa vita va lampo

Musical score for page 10, measures 1-10. It consists of five staves of music with various notes and rests.

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a treble clef and a key signature of one flat.

**S** *Pantau il di.*

Musical score for page 11, measures 1-10. It consists of five staves of music with various notes and rests.

A più dolce ruggiada

**L**

Musical score for page 11, measures 11-15. It consists of three staves of music with various notes and rests.

12

Terza Parte.

**L**

A vagghiano: Alberi.

**P**

Er valletta ò per Campagna

Quinta. & Ultima Parte.

Basso Solo

**A**

Hi quel sole che dà zinzù l'Aurora la diede ai

Colli e ne dipiò i Campi rostand'accesi in fu' meriggio i lampi

la disprege la scolora rissandoi gnude e ferz'bo-

nor le spine e vano insieme i doni e la ra pi ue.

Segue A 3.

Oh d'humana bellezza.

Ritornello per la canzonetta Chi volche m'inna mori.

Ritornello secondo che ferue per la fine dela detta canzonetta.

Vt supra

Qui adriello Ritornello. A 3. Voci.

16

**C** Hi voi che m'innamor.

Meffa A. 4. Da capella

17

**C** Yrie

Kyrie

**C** Hriste

**K** Yrie

**G**loria

Gratias agimus

Domine Deus

Domine Deus

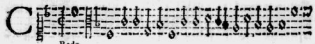
qui tollis

qui sedes

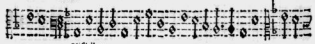
miserere no bis

in glo ria

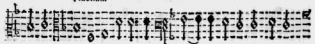
Amen

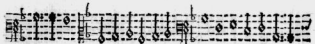
**C** 

Redo



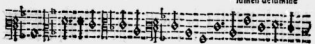
Vigilium

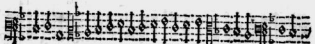




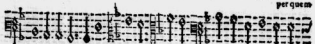


lumen de lumine



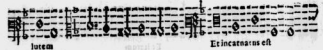


per quem



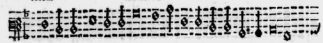
omnia facta sunt

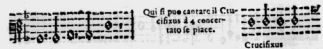
& propter nostram fa-



lumen

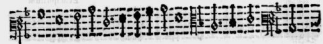
Et incarnatus est

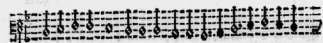


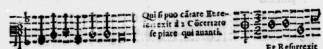


Qui si può cantare il Crucifixus a 4 concertato se piace.

Crucifixus

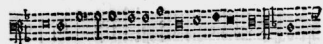


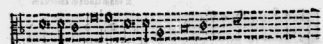




Qui si può cantare Et Resurrexit a 4 concertato se piace qui avanti.

Et Resurrexit





Cui si può cantare  
Et iterum 3 con.  
certato se piace

Et iterum

Et in spiritum

qui ex

patre filio

& vnam sanctam catholicam

& vitam venturi seculi

vitam venturi

Amen.

**S**

Andus



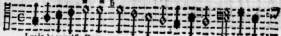
Musical score for page 14, featuring six systems of staves. The notation includes treble and bass clefs, notes, rests, and bar lines. The first system is marked with the number 14. The second system begins with a large letter **B**. The third system is labeled *Ened-Gus*.

Musical score for page 15, featuring six systems of staves. The notation includes treble and bass clefs, notes, rests, and bar lines. The first system is marked with the number 15. The second system begins with a large letter **A**. The third system is labeled *Gnus Dei*.

Gloria Concertato A 7 Con Istrumenti.

36

**G**loria in excelsis Deo




Loria in excelsis Deo

Tutti



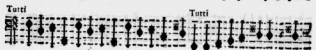
Gloria



Tutti



Tutti

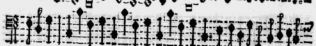


Tutti



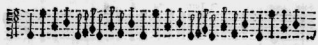
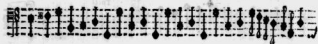
Et in terra pax

Tutti

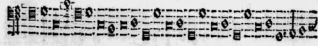
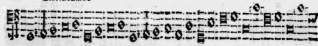
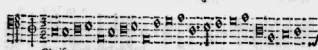


Laudamus

37



Glorificamus



Tutti



Grazias

18

Tutti

Solo Tutti

Domine Deus

Solo Tutti

Domine fili

Tutti

Domine Deus

Ritornello

qui tollis

b

19

Ritornello

qui tollis

Ritornello

Tutti

qui fides

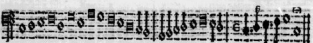
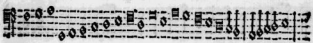
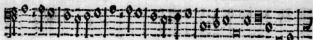
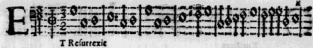
Quoniam

Musical score for page 36, featuring eight staves of music. The score includes various dynamics and markings:

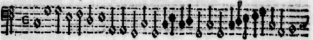
- Staff 1: *ff*
- Staff 2: *ff*
- Staff 3: *ff*
- Staff 4: *ff*
- Staff 5: *Tutti*, *p*, *Tutti*
- Staff 6: *Tu solus altissimi*
- Staff 7: *Tutti*, *b*, *Tutti*, *Tutti*
- Staff 8: *Tutti*

Musical score for page 37, featuring six staves of music. The score includes various dynamics and markings:

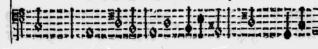
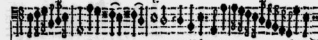
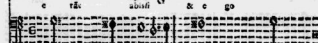
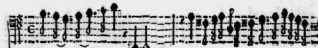
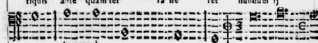
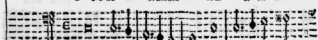
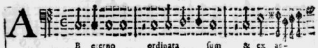
- Staff 1: *C*, *ff*
- Staff 2: *Rucifixus*, *ff*
- Staff 3: *ff*
- Staff 4: *ff*
- Staff 5: *ff*
- Staff 6: *ff*



Et iterum A 3 Voce &amp; Instrumenti.



Et iterum



perant ij nec dum montes graui uole

confi terant ante omnes colles ego parturi-

bar

ad huc terra non fecerat & flumina

& cardines or bis

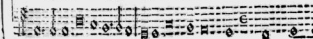
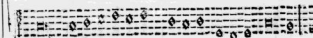
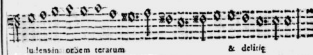
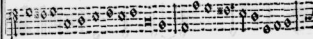
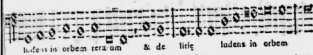
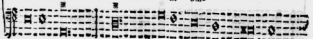
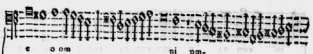
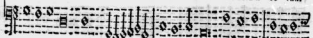
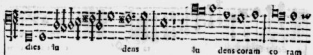
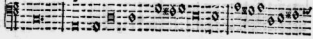
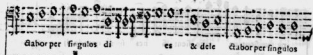
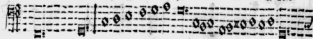
terre qua do preparabas Celos a-

deram quando cetera leggo & giro

valla bani a-

bis  
 quando etera sic mabat sursum  
 & librabar fontes aquarum quando circumdabar ma-  
 ri termino fu-  
 um & legem & legem iij ponebar ac-

quis  
 ne tranfient ne tranfient fi nes fuos quando iij apen-  
 debar fundamen ta terre cum eo cum  
 eo cum eo e ram cum eo cum e o cum





40

homi- num esse esse cum filijs ho-  
minum.

Dixit Primo A 8. Con due violini & 4. Inftramenti

**D**ixit Dominus  
Tutti

Sop. solo

Tutti

Dixit

Sop. solo

Sede a dextris

Tutti

Dixit Dominus

SELVA Di Claudio Monteverde.

Basso Continuo B 1.

2

Virgam

Tutti

Virgam

Tutti

1

Tantum principium

4 2. Tenori & 3 Tromboni

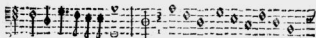
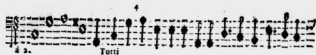
Tutti

Dominus

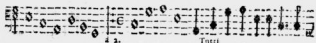
4 2.

Tutti

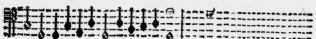
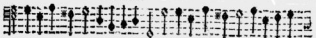
4  
Tutti



4 3. Tutti



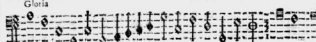
4 3. De torrente



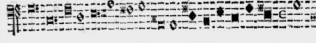
Gloria Tutti



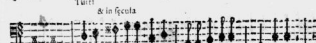
5  
Tutti Gloria



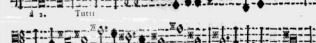
4 3. Sicut erat



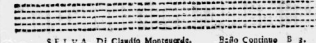
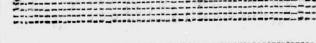
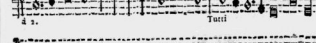
Tutti & in sordis



4 3. Tutti



Tutti



Dixit Secundo A 8.

6

**D** 

*Alquanto presto* à 4.  
Ixit dixit Dominus

*Tutti* Sede

A 2. voci

*tutti*

à 4.  
Tecum



*Tutti*

U 4.

8

forte

Tutti piano

Es forte

Tutti piano

Segue

9

A 2. De torrente

A 2. violi & 3. violini

Gloria

SELVA 121 Claudio Monteverde.

Basso Continuo B 5.

10

Tutti

Semper

Confitebor Primo à 3. 11

C

Confitebor

Tutti

Magna

A 3. Confessio

B 6

12

Musical score for page 12, featuring eight staves of music in a single system. The notation includes various rhythmic values and accidentals.

13

Musical score for page 13, featuring eight staves of music in a single system. The notation includes various rhythmic values and accidentals.

SELVA di Claudio Monteverdi.

Basso Continuo B

Musical score for page 14, featuring multiple staves of music. The lyrics include "Sanctum in initium" and "Tutti".

Musical score for page 15, featuring multiple staves of music. The lyrics include "Gloria" and "Semper semper".



Confitebor Secondo A 3. Con due violini

16

**C**

Canto

Onfitebor

Tenore



17



SELVA Di Claudio Monteverdi. Basso Continuo B 9.

Musical score for page 18, featuring vocal parts and piano accompaniment. The score consists of eight staves. The vocal parts are labeled as Soprano, Tenore, and Basso. The piano accompaniment is shown in the lower staves. The music is written in a key with one flat and a common time signature.

Soprano Tenore Basso

Tutti.

Musical score for page 19, featuring vocal parts and piano accompaniment. The score consists of eight staves. The vocal parts are labeled as Tutti and Gloria. The piano accompaniment is shown in the lower staves. The music is written in a key with one flat and a common time signature.

Tutti Gloria

Confitebor Terzo A g. alla francese

10

**C**

Solo      *Confitebor*

Tutti

4 1.

Tutti

memoriam

11

Tutti

SELVA Di Claudio Monteverdi.

Basso Continuo B 11.

Musical score for page 22, featuring vocal and instrumental staves. The score includes the following markings:

- Gloria:** Located below the fourth staff.
- Solo:** Located below the fifth staff.
- ficur erat:** Located below the sixth staff.
- Tutti:** Located below the seventh staff.

Musical score for page 23, featuring vocal and instrumental staves. The score includes the following markings:

- B**: A large initial letter marking the beginning of a section.
- Beatus vir**: Located below the first staff.

Musical score for page 24, featuring eight staves of music. The notation consists of a sequence of eighth notes across the staves, with a treble clef and a key signature of one flat.

Musical score for page 25, featuring eight staves of music. The notation consists of a sequence of eighth notes across the staves, with a treble clef and a key signature of one flat for the first seven staves, and a bass clef and a key signature of one flat for the eighth staff.

Musical score for page 26, featuring seven staves of music. The notation includes various rhythmic values and accidentals. A 'C' time signature is visible on the third staff, and 'G. o. ia' is written below it. The bottom two staves are empty.

**B**

Beatus vir

Musical score for page 27, featuring eight staves of music. The notation includes various rhythmic values and accidentals. A 'C' time signature is visible on the first staff. The score includes several sixteenth-note passages with '6' markings above them, indicating sixteenth-note runs.

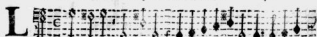
28

29

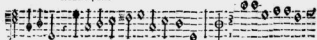
Gloria

Laudate Pueri Primo A 3. voci & due violini

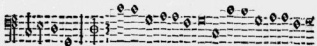
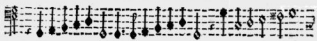
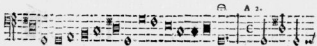
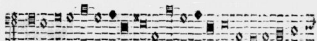
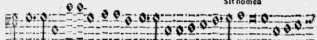
30



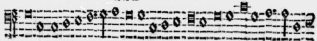
Andate pueri



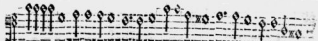
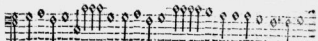
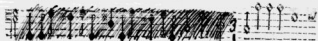
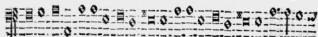
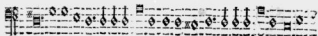
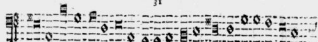
Sit nomea



A folis



31





32

Tutti

Musical score for page 32, featuring eight staves of music. The notation includes various instruments and vocal parts, with a 'Tutti' marking. The music is written in a key with one flat and a common time signature. The staves contain a variety of rhythmic patterns and melodic lines.

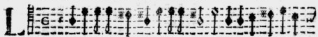
A 2. voci 33

Gloria

Tutti

sempre

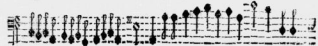
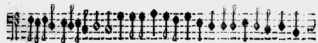
Musical score for page 33, featuring five staves of music. The notation includes vocal parts and instrumental accompaniment, with a 'Tutti' marking and the instruction 'sempre'. The music continues from the previous page, maintaining the same key and time signature. The staves show a mix of vocal lines and instrumental textures.



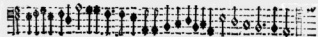
Audate pueri Dominum



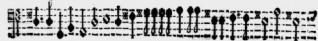
Sironem



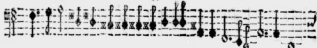
benedictum



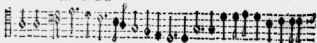
a folis ortu



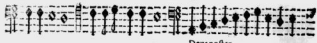
laudabile



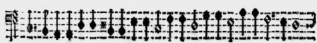
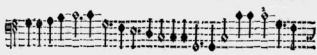
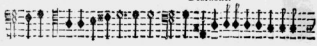
excelsus sit er



quis sicut



Deus noster



Tutti

26

Sufertans

ut collocet eum

qui habitat e

Piano

forte

Piano

letantem

matrem

27

forte

ferre

piano

Gloria patri

**L**audate Dominum omnes gentes

4 4

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Sicut erat

Laudate Dominum Secondo à 8. Concertato.

40

**L**  
4 2.  
Audate Dominum omnes gentes  
Tutti  
Laudate eum omnes populi  
Tutti  
Tutti & veritas  
Laudate Dominum  
Tutti Gloria patri  
Laudate Dominum  
Tutti Gloria filio

43  
Tutti  
Laudate eum  
Tutti  
Gloria spiritui  
Piano  
44  
In ecclesia  
Tutti

Laudate Dominum Terzo.

43

**L**

4 2.

Audate Dominum

Tutti

quoniam

4 2.

tutti

A 2.

4 2.

tutti

A 2.

tutti

Confirmata

45

4 2.

cū super

Tutti

tutti

Laudate Domi-um

tutti

Laudate cum-

Tutti

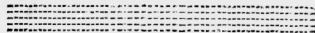
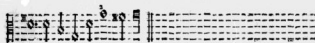
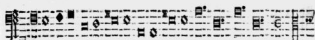
quoniam

A 2.

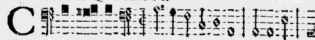
44



Gloria Patri

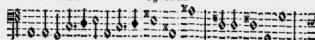


Cred-di del Quir-ro Tuono à 8.

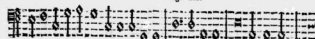


Redidi

Ego aurem



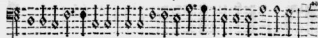
ego dixi



omnis homo

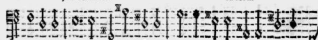
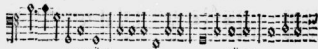
qui retribuam

45

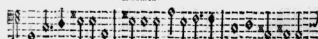


pro omnibus

calicem



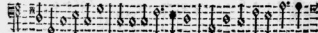
& nomen



inuo-rabo

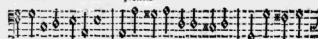
vo-ra mea

co-ram

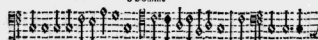


omni

pre-tio-sa

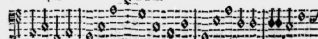


ò Do-mine

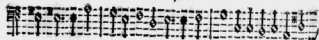


quia

& fi-li-us

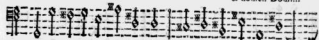


di-rup-ti

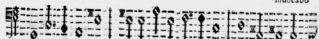


tibi sacrificabo

& nomen Domini

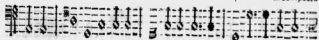


invocabo

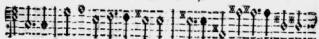


voca mea

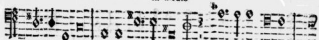
in conspectu



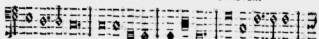
in atrijs



in medio

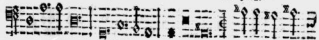


Gloria Patri



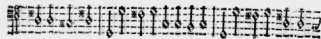
& spiritu

factus erat

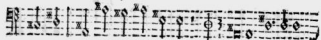


& tunc

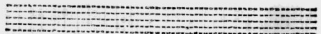
& in secula



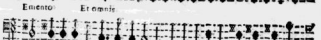
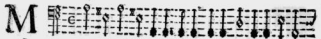
seculorum



& in secula



A 2. Quarti Toni



M

Emento

Et omnia



Musical score for page 48, consisting of eight staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* and *mf*. The music is written in a single system across the eight staves.

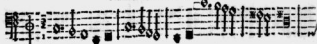
Musical score for page 49, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*. The music is written in a single system across the eight staves.

Musical score for page 50, featuring eight staves of music. The notation includes various instruments and a 'Tutti' marking. The music is written in a complex, multi-staff format, likely for a symphony or chamber ensemble. The notation includes various notes, rests, and dynamic markings.

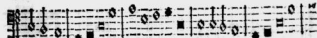
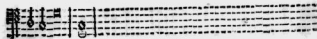
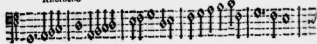
Musical score for page 51, featuring eight staves of music. The notation continues from the previous page, showing various instruments and musical notation. The music is written in a complex, multi-staff format, likely for a symphony or chamber ensemble. The notation includes various notes, rests, and dynamic markings.

HIMNVS

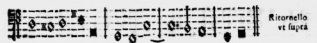
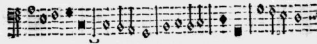
Plurimorum Martirum.



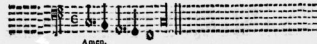
Ritornello



sanctorum meritis



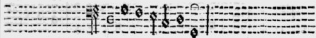
Ritornello  
vt supra



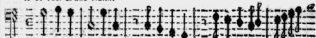
Amen.

HIMNVS

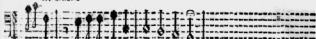
Ite Confessor



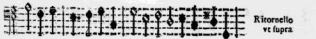
A 1. voci & due violini



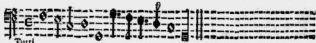
Ritornello



Ite Confessor



Ritornello  
vt supra



Tutti

Amen

Sopra la stessa aria si potranno cantare  
ancora altri del medesimo Metro

## H I M N V S

## Vnius martiris

Voce  
Deus tuorum

violini

voce

violini

voce

Ritornello

Da capo

Tutti

A

men.

Sopra la stessa aria si potranno cantare ancora

Jesus corona Virgineus  
Christe Redemptor omnium  
& altri del medesimo Metro

Magnificat

Magnificat

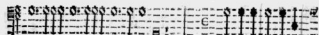
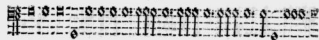
A 3. voci & due violini

Quia respexit

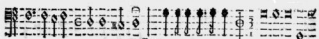
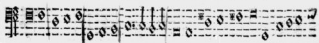
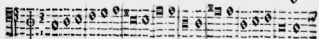
Musical score for page 56, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and clefs. Key markings include "Tutti", "a 3.", "Solo", and "Quia".

Musical score for page 57, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and clefs. Key markings include "Tutti", "fecit potentiam", and "a 2. Soprani fecit".

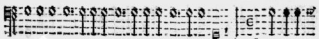
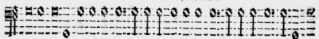
Tutti  
fecit potentiam



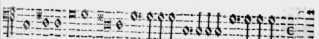
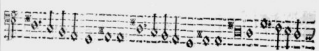
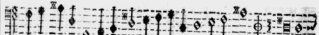
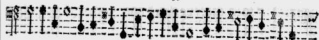
4 2 Bassi  
fecit Deposuit



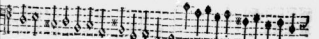
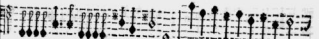
Tutti  
fecit potentiam



4 2 Tenori  
Fecit. Esurientes



Tutti  
Incepit



Musical score for page 80, featuring eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The music is written in a standard staff format with a treble clef and a key signature of one flat.

Musical score for page 81, featuring eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The music is written in a standard staff format with a treble clef and a key signature of one flat. The score includes the following labels:

- 4. Tenori
- Gloria
- Tromboni

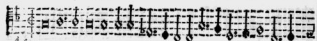
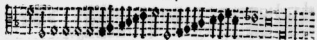
**M**

Agnificat

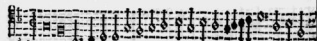
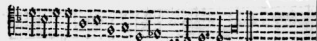
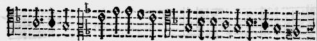
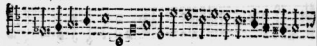
Musical score for the left page, featuring a large initial **M** and the text *Agnificat* and *Quia respexit*. The score is written on ten staves, with the first staff starting with a large **M** and the text *Agnificat*. The second staff begins with the text *Quia respexit*. The music is written in a medieval style with square neumes on a four-line staff.

Musical score for the right page, featuring the text *Et misericordia*. The score is written on ten staves, continuing the musical notation from the left page. The text *Et misericordia* is written below the fifth staff. The music is written in a medieval style with square neumes on a four-line staff.



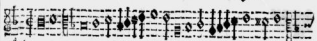
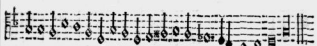
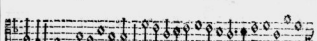
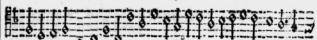
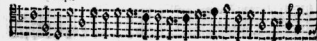


Deposuit



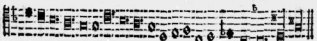
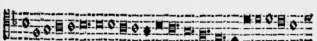
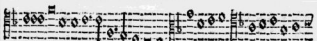
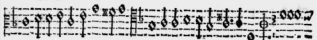
4 3.

Suscepit



4 4.

Gloria



Salve Regina à voce sola In Ecco con 2 violini 66

**A**

Solo Audi Caelum

forb

ecco

Solo

adagio

Solo

Dic nam

ecco piano 67 ecco

Maria Virgo

ecco

violini

O Maria

Solo

Illa Sacra

violini

Solo O felix

88

Solo Ilia

O mediatrix

violini

Detailed description: This page contains a musical score for eight staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is another vocal line, also with a treble clef and one flat, and includes the lyrics 'Solo Ilia'. The third staff is a vocal line with a treble clef and one flat. The fourth staff is a vocal line with a bass clef and one flat, with the lyrics 'O mediatrix' below it. The fifth staff is a violin part with a treble clef and one flat, labeled 'violini'. The sixth staff is a violin part with a treble clef and one flat. The seventh staff is a violin part with a treble clef and one flat. The eighth staff is a violin part with a treble clef and one flat.

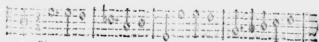
89

Detailed description: This page contains a musical score for eight staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is another vocal line with a treble clef and one flat. The third staff is a vocal line with a treble clef and one flat. The fourth staff is a vocal line with a bass clef and one flat. The fifth staff is a basso continuo part with a bass clef and one flat. The sixth staff is a basso continuo part with a bass clef and one flat. The seventh staff is a basso continuo part with a bass clef and one flat. The eighth staff is a basso continuo part with a bass clef and one flat.

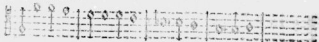
## HIMNVS

Vniuersae  
 Patrum Martirum & Confessorum

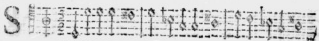
Secundo



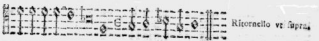
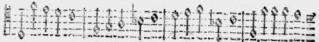
Ritornello



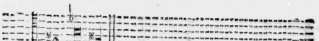
A sua voce &amp; doi violini



Anchorum mentes

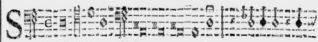
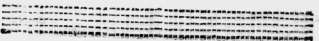


Ritornello vt supra

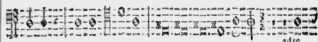
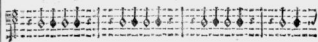


Tutti

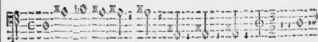
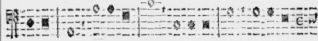
A mto



Alue Regia



ad te



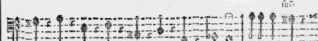
clauamus exules

ad te



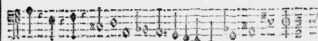
solo

fuf-



piramus

d 2.



in hac lacrimarum

C 1.

72

Solo

Eta ergo

4 2.

Solo

& Iesum

4 2.

A 3. voci

74

S

Alue Regina

Musical score for page 75, consisting of eight staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal or instrumental score from the 16th or 17th century.

Musical score for page 76, titled "Mottetto à voce Sola in Dialogo." It consists of ten staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal or instrumental score from the 16th or 17th century.

Vblier.

Musical score for page 77, consisting of seven staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal or instrumental score.

Musical score for page 77, consisting of six staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal or instrumental score.

SELVA Di Claudio Monteverdi. Basso Continuo C 5. Finis

**L** 

*Audace*





Am moriar mi Filii iam mo ri ar mi Filii  
 quis nam poterit ma ter conforari in hoc fero dolore in hoc tam  
 duro tormento iam moriar mi filii Ij  
 Mi Iesu o Iesu mi spon se spon se mi di-

Am moriar mi Filii iam mo ri ar mi Filii  
 quis nam poterit ma ter conforari in hoc fero dolore in hoc tam  
 duro tormento iam moriar mi filii Ij  
 Mi Iesu o Iesu mi spon se spon se mi di-

Iesū mi mea spes mea vita me deseris heu vul-  
 nus cor dis mei Respice Iesū mi respice  
 Iesū pre cor respice Matrem matrem respice  
 tuam que gemendo pro te pallida languet atque in mor-

te funesto in hac tam dura & tam immani Cruce tecum  
 perit affigi mi Iesū o Iesū mi  
 o potens homo o Deus en inspectores  
 heu tanti do- lo- ris quo corquetur Ma- ria misse-

tere gementis tecum que extinta sit que per te vivit

sed proptus ex hac vi ta discedis o mi Fil li & ego hic plo-

ro tu constringes infer num hoste victo super bo & e-

go relia que preda do lo ris solitaria & mea

To pater almus te que fons amoris fufcit plant lori &

ego te non videbo o pater o mi spouit

Hec sunt hec sunt pro missa Anacargeli Gabrel elis hec illa ex-

celsa sedes antiqui patris Da uid sunt hec regali-

ferrea que tibi cingant erines hęc ne sunt aurea scēp-

tra & sine sine regnum affi gi duro ligno & clavis

lania ri atque corona Ah Jesu ah Jesu

mi ca mihi dulce mori ecce plorando ecce cia-

man do rogas Te mi se ra Mari a nam

tecum mori est illi gloria & vita Hei Filii

non respondes Hen surdus es ad flectus atque querellas o

mors culpa o inferno esse spon sus memo merfus in vadis velox o

terre cœtrum ape ri te profundam & cum dilecto meo me

quoque absconde quid loquor Heu quid spero misera

Heu iam quid quero o Iesu o Iesu mi

non fit non fit quid volo non fit quid volo sed fi-

ar quod tibi placet vi uat meum cor meum ple-

no dolore pascere Fili mi Matris a more.

IL FINE.

# TAVOLA

- A** O Cielhi tanto affaticar Madrigale morale A 5. voci & due violini  
 Voi ch'ascoltate Madrigale morale A 5. voci & due violini  
 E questa vita in tempo A 5. voci  
 Spontaus il di Canzonetta morale A 3. voci  
 Chival che m'innamori Canzon morale A 3. con due violini
- Messa A 4. da Capella
- Gloria A 7. voci concertata con due violini & quattro viole da braccio ouero 4. Tromboni quali anco si ponno lasciare se occorre l'accidente.
- Crucifixus A quattro voci. Basso Tenore Quinto & Alto  
 Et resurrexit A due Soprani o Tenori con due violini
- Et iterum A 3. voci. Basso & due Contralti Concertato con quattro Tromboni o viole da braccio quali si ponno anco lasciare. il qual Crucifixus servirà per variazione della dicitura quanto pigliando questo in forma quello notato tra li due fogli
- B** Motetto A Voce sola in Basso Ab eterno ordinata sum
- 1 Dixie Primo A 8 voci concertato con due violini & quattro viole o Tromboni quali se portasse l'accidente anco si ponno lasciare
- 2 Dixie Secondo à 8 voci concertato con gli stessi istrumenti del primo & nel medesimo modo
- 3 Confitebor Primo à 3. voci con 5 altre voci ne repleni
- 4 Confitebor Secundo à 3. voci concertato con due violini
- 5 Confitebor Terzo alla fantasia à 5. voci qual si puo concertare se piacerà con quattro viole da braccio lasciando la parte del soprano alla voce sola
- 6 Beatus Primo à 6. voci concertato con due violini & 3 viole da braccio ouero 3 Tromboni quali anco si ponno lasciare
- 7 Beatus Secundo a 5. voci qual si puo cantare ridoppiato & forte o come pincerà
- 8 Laudate pueri Primo A 5. concertato con due violini
- 9 Laudate Pueri Secundo à 5. voci

Laudate

- 38 Laudate Dominum omnes gentes Primo a 5. voci concertato con due violini & un choro a quattro voci qual potrafi e cantare e sonare con quattro viole o Tromboni & anco lasciare se accade il bisogno
- 40 Laudate Dominum Secundo à 8. voci & due violini
- 42 Laudate Dominum Terzo A 8. voci
- 44 Credidi à 2. voci da Capella
- 47 Memento à 8. voci da Capella
- 52 Sanctus meritis Primo à voce sola & due violini sopra alta qual aria si potranno cantare anco altri Hinni pero che sijnò dello stesso Metro
- 70 Sanctus meritis secundo à voce sola concertato con due violini sopra a la qual aria si puo cantare anco altri Hinni dello stesso Metro
- 52 Ille Confessor voce sola & due violini sopra alla qual Aria si puo cantare parimente Vt queant laxis di S. Gio. Batt. & simili
- 54 Deus tuorum salitutum Hinnò con doi violini
- 55 Magnificat Primo à 8. voci & due violini & quattro viole ouero quattro Tromboni quali in accidenti si ponno lasciare
- 62 Magnificat Secundo a quattro voci in genere da Capella
- 65 Salve Regina con dentro vn Ecco voce sola risposta d' ecco & dus violini
- 71 Salve Regina à 2. voci due Tenori o due soprani
- 74 Salve Regina à 3. voci Alto Basso & Tenore o Soprano

Mozetti A Voce Sola

- 76 Iubilare à voce Sola in Dialogo
- 78 Laudate Dominum voce sola Soprano o Tenore
- 81 Pianto Della Madonna sopra al Lamento dell' Arianna

EL FINE

