

VOCE PRIMA
SACRI CONCERTI

A DVE, TRE, QVATTRO

ET CINQ VE VOCI.

Con il Basso Continuo.

DI GIOVANNI VALENTINI

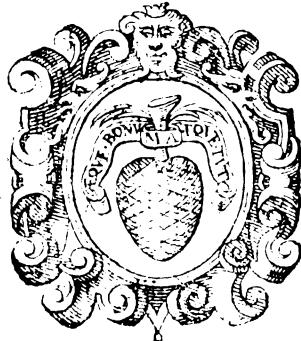
Organista della Sacra Cesarea Mae-

ltà di FERDINANDO

Secondo.

Nouamente composti; & dati in luce.

CON PRIVILEGIO.



IN VENETIA,

Appresso Alessandro Vincenti. MDCXXV. A

RE

ALL'ILLVTRISSIMO SIG. SIGNORE ET PATRONE MIO COLENDISSIMO IL SIG. CARLO DE HARRACH, LIBERO BARONE DI RORAV, PIRCHENSTEIN, ET C.

Consigliere Secreto, & Cameriere di S. Maestà Cesarea, & C.
ualerizzo Maggiore Hereditario dell' Arciducato
d'Austria Inferiore. &c.

 Ono talmente manifeste l'Heroiche qualità di V. S. Illustrissima per tutto il mondo , sì per la nobilissima , & antichissima famiglia , come anco per li molti fauori , che del continuo benignamente soministra à forestieri : & molto maggiormente per esser dotata di tutto quello , che fà mestiero à Caualiere , ch'aspira alla immortalità , ch'io non deuo pretendere con questa mia stanca penna d' farle palese , ne di leuar' à volo chi con sano consiglio tal'hor' addita il volo all'Aquila altera ; mà bene intendo di ricouerare sotto l'ali di V. S. Illustrissima questo mio componimento , accioché drizzando il camino verso le men conosciute parti della terra con le penne delle sue magna nime operationi , anch'esso sij fatto noto , et tal'hor' inalzato frà Cigni canori , diuenga cantato il canto suo palustre in canto soane . Non sdegni dunque V. S. Illustrissima conforme all'innata sua grandezza d'esser cortese protettore di queste mie musiche , quali se'dà le saranno protette , spero , che andranno volanti sopra il monte Parnaso , & attuffatesi nel son te Castilio , acquistarão forse quella faonda vena , che per l'addietro non hanno hanuto . Et qui facendo fine , le faccio l'humbleſſima riuerenza : Di Venetia li 22. di Febraro 1625.

Di Vostra Signoria Illustrissima

Humbleſſimo Seruitore

Giovanni Valentini.

TENORE Secundo.



A 2.

TENORE Secundo.

D Dominum cum. Domine libera animam meam
 à labijs ini quis & à lingua dolo-
 fa & à lingua dolosa Quid detur tibi aut quid apponatur tibi
 aut quid apponatur ti bi ad linguam dolosam ad linguam do-
 losam Sa gitte po tentis a cutæ cū carbonibus
 desolatorijs desolatorijs Sa gitte po tentis a cute
 cum carbonibus desolatorijs ij Heu mihi
 quia incolatus meus prolongatus est prolongatus est

A musical score for the Tenore Secondo part, consisting of four staves of music. The music is written in a Gothic-style musical notation with square neumes on four-line staves. The lyrics are in Latin and are distributed across the staves. The lyrics read:

Cum his qui oderunt pacem etam pacificus cum loquebar illis
ij impugnabant me gratis ij
impugnabant me gratis tis cum loquebar illis
impugnabant me gratis ij ij
impugnabant me gratis.



CANTO Pri.

Valis est dilecta nostra charissimi qualis &

quanta Soror est & Sponsa Christi dilecta

nostra dilecta nostra candida immaculata candida immacu-

lata quasi aurora con surgens quasi aurora con sur-

gens quasi aurora con surgēs ij

Pulchra vt Lūna electa vt sol Regina nostra de-

licijs affluens diuitias erogans super dilectum suum innixa

Tota pulchra tota sua uis Tota pulchra tota su-
Sacri Concerti di Giouanni Valentini. A 2. 3. 4. & 5. A 3

a uis super mel & fatum ij ij.
 Veni dilecta Veni Regina & sp̄es nostra veni
 in hortum odoris super omnia aromata super omnia
 romata defende nos libera libera nos ii ij
 ij O intemerata ò amabilis
 ò suauissima Virgo Maria ò suauissima Virgo Ma-
 ri a è suauissima Virgo Mari a Virgo Mari a.

O Bone Iesu. O clementissime Iesu te deprecor per illum
 sanguinem pretiosum quem pro peccatoribus effundere voluisti vt
 abluas omnes iniquitates meas & in me respicias miserum
 & indignum humiliter veniam petentem & hoc nomen sanctum
 Ie sus inuocantem ò nomen Iesu nomen delectabile
 quid est enim Iesus nisi Saluator O amantissime Iesu ò
 Iesù ij ij admitte me intrare in numerum electorum tuorum
 ij ij A 4



Eus qui pro redemptione mundi volui-
 si vinculis alligari sicut agnus innocens ad
 victimam duci atque conspectibus Annæ Caiphæ Pilati & Hero-
 dis indecenter offeri libera me ij a penis Infer-
 ni Deus qui pro redemptione mundi voluisti
 colaphis cæde arundine pereuti libera me ij a.
 penis Inferni Deus qui pro redemptione mundi qui pro re-
 demptione mundi voluisti in Cruce leuari

The musical score consists of six staves of Gregorian chant notation. Each staff uses a single-line staff with vertical bar lines. The notes are represented by black diamond shapes of varying sizes. Some notes have small horizontal strokes extending from them. There are also several 'X' marks on the staves, particularly in the lower half. The music is divided into four-line stanzas by short horizontal dashes between the staves.

CANTO Pri.

7

voluisti felle & aceto potari voluisti Lancea vulne-
 rari libera me ij à penis Inferni ij
 ij & perducere digneris & perducere digne-
 ris quo perduxisti Latronem tecum crucifixum ij
 ij



Egina Cæli lätare lätare Allelu ia ij

ij ij ij Re-

gina Cæli lätare lätare Alleluia Regina Cæli lätare lätare

Alleluia ij ii ii ij Re-

gina cæli lätare lätare Alleluia Quia quæ meruisti portare

Alleluia ij ij ij ij ij

ij Resurrexit ij sicut dixit Alleluia

ij ij ij ij ij ij

CANTO Primo.



A **C** Lma redemptoris Mater Quæ per via cæli
 porta ma nes & stella maris ij ij Suc-
 curre cadenti ij Surgere ij qui curat po-
 pulo tu quæ genuisti natura mi-
 rante itum sanctum genitorem ij Virgo
 prius ac posterius Gabriellis ab ore Sumens illud Ave
 ij peccatorum miserere ij
 miserere.



A 3.

ii

CANTO Primo

A musical score for 'CANTO Primo' (Aria 3). The score consists of six staves of music, each with a different clef (F, C, G) and a key signature of one sharp. The lyrics are written below the staves. The music features various note values including eighth and sixteenth notes, and rests. The lyrics describe the sufferings of Christ, starting with 'Alue tremendum.' and ending with 'mortuum & sepultum.'

Alue tremendum. Saluete benignissimi Domini
nostri Iesu Christi Saluatoris nostri oculi pro nobis lacrymis perfusi
Salue collum humile Iesu Christi pro nobis co-
laphizatum dorsumque Sanctissimum pro nobis flagellatum
Latus gloriosum Sanguis præciosissime Salue totum corpus
Iesu Christi pro nobis in Cruce suspensum vulneratum
mortuum & sepultum.

A 30.

12

C A N T O Primo.



Eus es ò bone Iesu & vnde quaque me.

mihi datus à Patre mihi natus à Matre

te mihi Pater dedit te mihi Mater genuit duplice iure te pos-

sideo & huic iuri meo in eternum non renuntio.

O IESV Tacet Sed si mucus es Tacet.

Amor IESV Tacet.

Per Sanguinem illum pre tiosum quem è tenerrimo cor

pusculo tuo fudisti Saluum me fac mi bone IESV

I E S V auctor clementiam
Tacet.

Ecce iam meus es Tacet

Iesu Iesu summa benignitas Mira cordis iucunditas

Incomprehensia bonitas Incomprehensia bonitas Incompre-

hensa bonitas Tua me stringit charitas tua me

stringie charitas ij

A 3.

CANTO Primo.

Opule meus. Parce Domine parce populo tuo Ego te paui

A 8

manna per desertum & tu me cecidisti alapis ego te potau^a
 qua salutis de petra & tu me potasti felle & acee to parce Domine
 parce populo tuo ego propter te percussi reges Cananeorum
 & tu percussisti arundine caput meum parce Domine
 parce populo tuo ego exaltaui te magna virtute
 & tu me suspendisti in patibulo Crucis ego ante te aperu-
 i mare & tu aperuisti Lancea Latus meum parce
 Domine parce populo tu o parce Domine parce populo tuo.



Alue Regina mater misericordi-
 t.
 a Salue Regina mater misericordiae
 Ad te clamamus — — — — Ad te clama-
 mus Ad te clama — mus exules filij E ux Ad
 te suspiramus Ad te suspiramus gementes &
 flen tes in
 hac lachrymarum val-
 le illos tuos misericordes oculos

Sacri Concerti di Giouanni Valentini. A 2. 3. 4. & 5.

A ,

ad nos conuer te benedictum fru etum benedictum fru
 ad nos conuer te benedictum fru etum benedictum fru
 tu i o pi a o dul cis Virgo Maria
 o pi a o dul cis Virgo Maria no bis post
 hoc exilium ostende O clemens o pi a o dul
 cis Virgo Maria Ma ria Ma ria.
 Ave Regina Cælorum. A 3.

C A N T O Primo

D Ignare me laudare te Virgo Sacrata Dignare me lau-
 dare te Virgo Sacrata Dignare me laudare te Virgo sacra-

ta ij Dignare me laudare
 te Virgo Sacrata ii
 Dignare me laudare te Virgo Sacrata ij
 Dignare me laudare te Virgo Sacra-
 ta ij Dignare me laudare te.
 Virgo Sacrata Virgo Sacrata ij Da mibi vir-
 tudem contra hostes tuos contra hostes tuos contra
 hostes tuos.

18

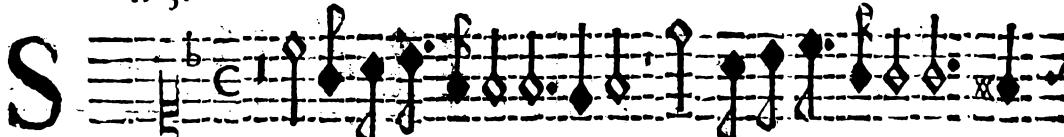
Ve Regina Cælorum Aue Regi-na Cælorum Salutē radix Salutē porta Ex qua mūndo lux est or-
 ta Salutē radix salutē porta Ex qua mundo lux est or ta
 Gau de Gau de Gau de Virgo glori-
 ofa Gaude Gaude Virgo glorio-
 fa Super omnes speciosa speciosa
 Vale ò valde decora ij ij
 Et pro nobis Christum exora Et pro nobis Christum exora



Et pro nobis Christum exora & pro nobis Christū exo ra

A 3.

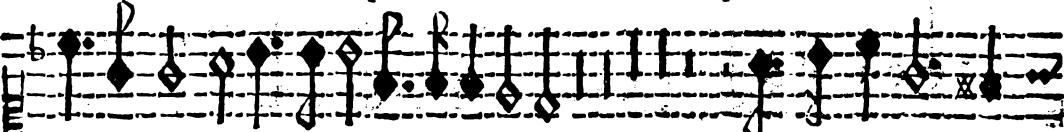
CANTO Secondo



Alue Regina. Mater misericor dia mater misericor dia



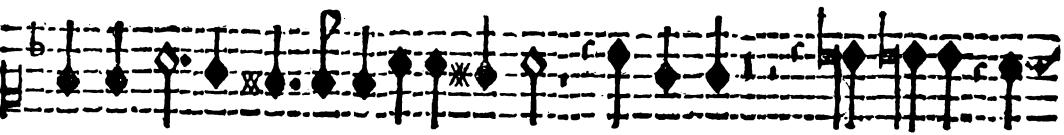
& vita dulcedo & spes nostra salu& & spes nostra salu& Ad



te clamamus exules filij Eu& Et Iesum



Et Ie sum benedictum fructum ventris tu i no-



bis post hoc exilium osten de ò pia ò clemens ò



pia ò dulcis Virgo Maria ii



Omine secundum actum me-

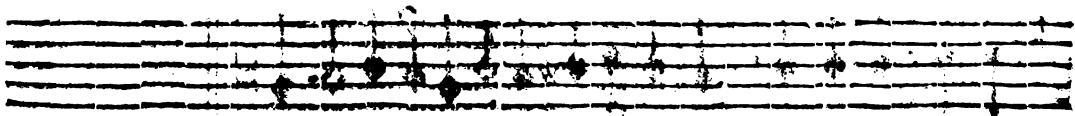
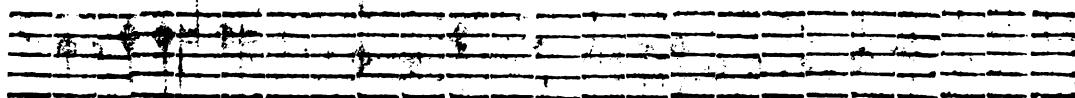
uincli me judica re noli me judi-

ca re nihil dignum in conspectu tuo egi Ideo

deprecor maiestatem tuam ij vt tu Deus dcle,

as iniuitatem me am vt tu Deus iniuitatem meam

ij ij ij





Domine Iesu Christe

Adoro te in Cruce vulneratum Felle & a-

ceto potatum de precor te vt vulnera tua sint re-

medium animæ meæ. O Domine Iesu Christe

Pastor bone, omnibus fidelibus, misericordia & pro-

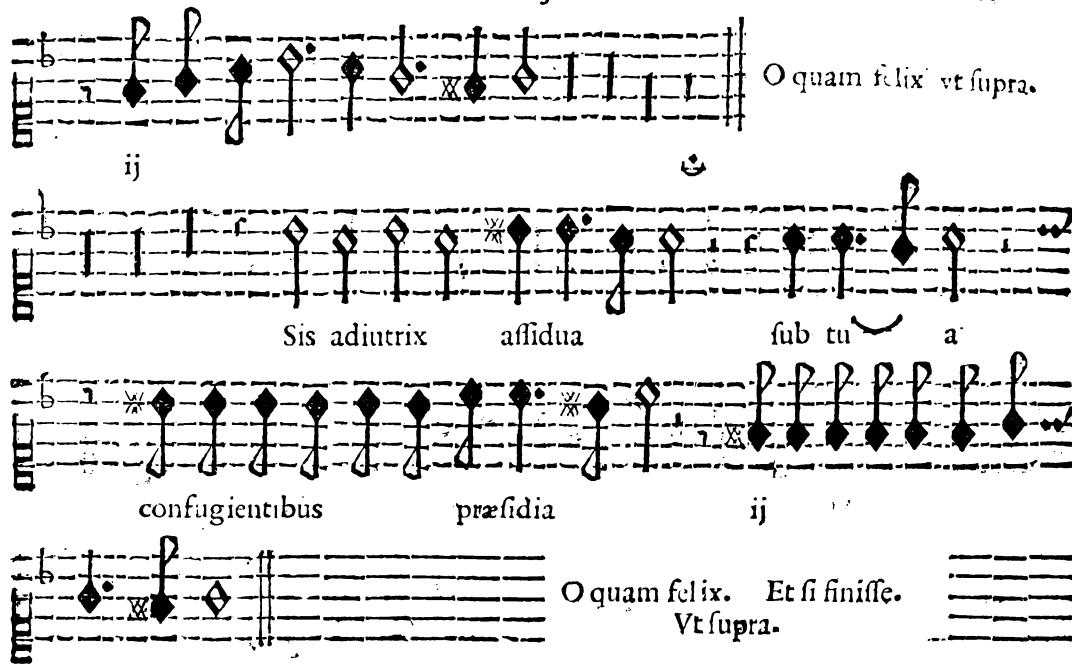
pitius esto mihi peccatori

ij ij



Quam felix & gloria
es Virgo Ma
ria es Virgo Mari a O quam felix & glorio
sa es Virgo Maria ii Tu es Virgo singularis
O quam felix
vt supra.
Tu es clara stella Maris ii O quam felix
vt supra.
Ad te suspiramus ij ij
Te venentates refoue Te deprecantes protege

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first three staves begin with a large 'A' and end with a fermata. The fourth staff begins with a small 'a' and ends with a fermata. The fifth staff begins with a small 'i' and ends with a fermata. The sixth staff begins with a small 't' and ends with a fermata. The lyrics are written below each staff, corresponding to the neumes. The first three staves sing 'Quam felix & gloria es Virgo Ma' and 'ria es Virgo Mari'. The fourth staff continues 'a O quam felix & glorio'. The fifth staff begins 'sa es Virgo Maria ii'. The sixth staff begins 'Tu es Virgo singularis'. The fourth staff concludes with 'O quam felix vt supra.'. The fifth staff concludes with 'Tu es clara stella Maris ii'. The sixth staff concludes with 'O quam felix vt supra.'. The first three staves conclude with a fermata. The fourth staff concludes with a fermata. The fifth staff concludes with a fermata. The sixth staff concludes with a fermata.





A 4.

24

CANTO Secondo

Tabat Mater doloro fa Iuxta Crucē lachry-

mosa dum pendebat Filius

Quis est homo qui non fle-

ret Christi Matrem si videret

in tanto supplicio

Pro pec-

catis suæ gentis

& flagellis subditum

Vidit suum dulce

natum

Dum emisit

spiritum

Eia

Mater

fons amo

ris

Me sentire vim doloris Fac vt tecum lugean

Fac me vere

tecum flere crucifixo

condolere

Donece ego vixe ro

Virgo Virginum præclara

Fac me tecum plangere

Fac vt

portem Christi Mortem & plagas recolere Fac me plagis
vulnerari Cruce hac inebriari ob amorem filij Fac me cruce
custodiri confo veri gra tia Quando corpus morie-
tur Para disi glo ria.



Eccantem me quotidie & non me
 pænitentem timor mortis conturbat me
 conturbat me conturbat me Deus in nomine
 tuo ii saluum me fac ii ij ii
 Quia in Inferno ij nulla est redemptio in Inferno in In-
 ferno nulla est redemptio ij misericere
 miserere mei Deus & salua me & salua me ij
 ij ij ij

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line redoubled staves. The first staff begins with a large 'P'. The text is in Latin, with some letters (e.g., 't', 'f', 'd') having specific musical values indicated by 'ii' or 'ij' below them. The music is divided into measures by vertical bar lines.



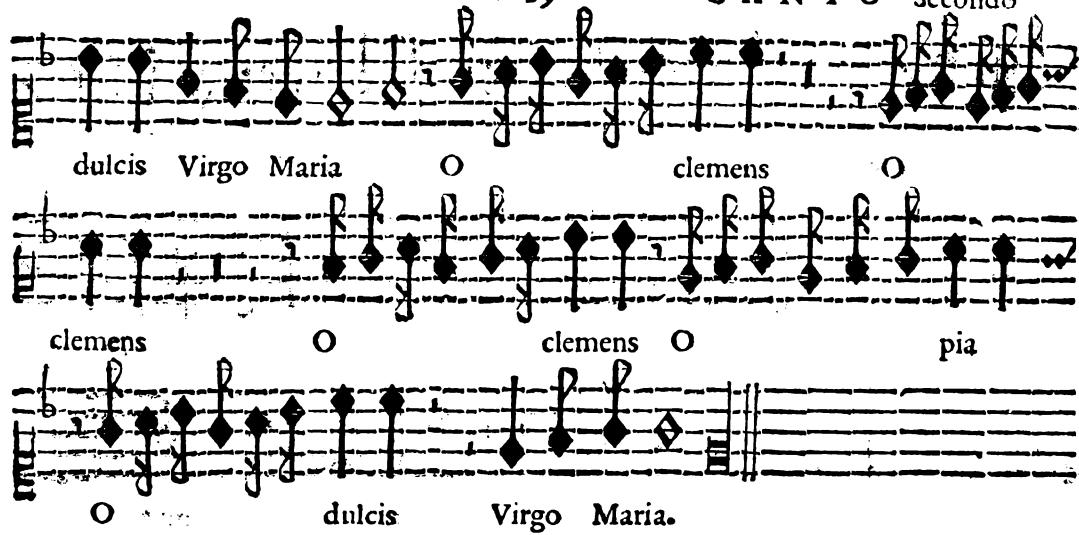
omne Sal-
 Alue. Sal-
 ue Sal-
 ue Re-
 gina. Ma- ter misericordiae vita dul-
 ce & spes nostra salve Ad te clamamus
 Ad te clamamus exultes filij Euæ ad te suspi-
 ramus. ad te suspiramus ge- mentes
 & flentes & flentes ij-
 in hac lacrymarum val- le Elia ergo

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on vertical stems, with some stems having horizontal strokes. The music is written in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a long note followed by a series of shorter notes. The second staff starts with a short note. The third staff begins with a long note. The fourth staff starts with a short note. The fifth staff begins with a long note. The sixth staff starts with a short note. The lyrics are written below the staves, corresponding to the musical phrases.

aduocata nostra aduocata no stra
 illos tu os mi se ri cordes oculos
 ad nos con uerte
 Et Ie sum benedictum fructum ventris
 tui no bis post hoc exilium o-
 stende post hoc exilium osten de ò
 dulcis Virgo Maria O dulcis Virgo Ma-
 ria O clemens O pia O

C A N T O Secondo

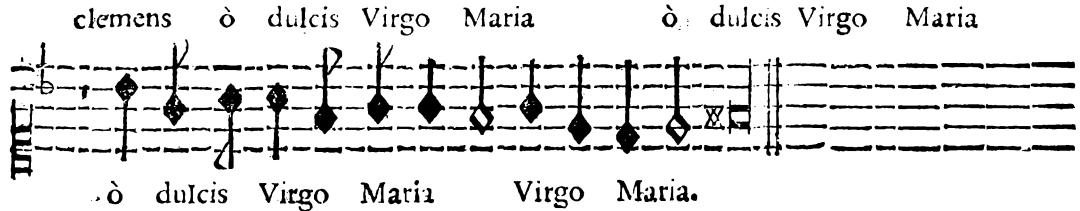
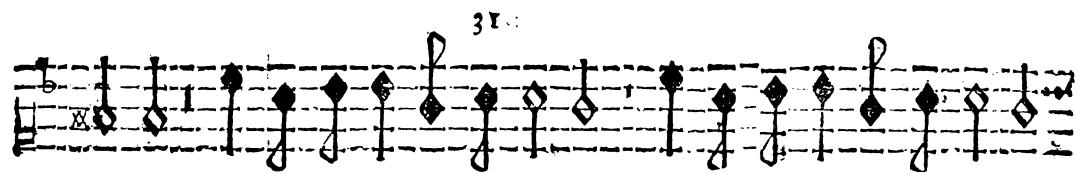
29





Alue Regi na Mater miseri-
 cordia. Vita dulcedo
 & spes nostra sal ue Ad te clama mus
 exules filij E ue Ad te suspiramus ge-
 men tes gemen tes in hac lachrymarum valle
 lachrymarum valle Eia ergo ij aduo-
 cata nostra illos tuos misericordes oculos ad
 nos conuer te ad nos conuer te o

The musical notation consists of six staves of Gregorian chant in common time. The notes are represented by vertical stems with small circles at the top, some of which have horizontal strokes through them. The staves are separated by vertical bar lines. The first staff begins with a large 'E' note. The second staff begins with a 'C' note. The third staff begins with an 'X' note. The fourth staff begins with an 'X' note. The fifth staff begins with a 'C' note. The sixth staff begins with a 'C' note. The lyrics are written below each staff, corresponding to the notes.



31



Vos omnes. O vos
omnes qui transitis per viam at-

tendite & videte si est dolor sicut dolor
meus us O vos omnes qui transi tis per vi-

am qui transi tis per vi am attendite & vi-
dete & vide te si est dolor ij sicut dolor
meus si est dolor sicut dolor me us.

The musical score consists of six staves of music for two tenor voices, alto, and two cantors. The notation is in a unique system using vertical stems and dots to represent pitch and rhythm. The lyrics are written below each staff, corresponding to the musical phrases. The first staff begins with 'Vos omnes.' and ends with 'at-'. The second staff begins with 'tendite' and ends with 'dolor sicut dolor'. The third staff begins with 'meus us' and ends with 'O vos omnes'. The fourth staff begins with 'am qui transi tis per vi' and ends with 'am attendite'. The fifth staff begins with 'dete & vide te' and ends with 'dolor ij'. The sixth staff begins with 'sicut dolor' and ends with 'me us.'



TAVOLA DELL' SACRI CONCERTI.

DI GIOVANNI VALENTINI.

A Due, Tre, Quattro, & Cinque Voci.



A D V E V O C I

A D Dominum cum tribularer	Due Tenori, ò Canti	
Qualis est dilecta nostra	Due Canti, ò Tenori	3
O bone Iesu	Due Canti, o Tenori	5
Deus qui pro redemptione	Due Canti, o Tenori	6
Regina Cœli	Due Canti, ò Tenori	8
Alma redemptoris	Due Canti, ò Tenori	10

A T R E V O C I

Salve tremendum	Tenore, e due Canti	11
Meus es ò bone Iesu	Tenore, e due Canti	12
Popule meus	Tenore, e due Canti	13
Salve Regina	Tenore, e due Canti.	15
Aue Regina. Che comincia Dignare.	Canto, e due Tenori	16
Aue Regina Cœlorum	Tenore, e due Canti.	18
Salve Regina	Basso, e due Canti, ò Tenori	19

A Q V A T T R O V O C I

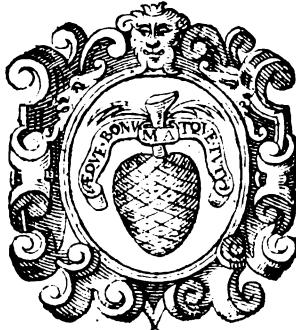
Domine secundum actum meum	Doi Tenori, & doi Canti.	20
O Domine Iesu Christe	Tenore, Alto, & doi Canti	21
O quam felix & Gloriosa	Tenore, Alto, & doi Canti,	22
Stabat Mater	Due Tenori, & due Canti.	24
Peccantem me quotidie	Basso, due Tenori, e Canto.	26
Salve Regina	Due Tenori, e due Canti.	27
Salve Regina	Due Tenori, e due Canti.	30

A C I N Q U E V O C I.

O vos omnes.	Due Tenori, Alto, e due Canti.	32
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I L F I N E.

VOCE SECONDA
SACRI CONCERTI
A DVE, TRE, QVATTRO.
ET CINQ VE VOCI.
Con il Basso Continuo.
DI GIOVANNI VALENTINI
Organista della Sacra Cesarea Mae-
tà di FERDINANDO
Secondo.
Nouamente composti, & dati in luce.
CON PRIVILEGIO.



I N V E N E T I A,

Appresso Alessandro Vincenti. MDCXXV. B



RE

ALL'ILLVTRISSIMO SIG.
SIGNORE ET PATRONE MIO
COLENDISSIONE
IL SIG. CARLO DE HARRACH.
LIBERO BARONE DI RORAV,
PIRCHENSTEIN, ET C.

Consigliere Secreto, & Cameriere di S. Maestà Cesarea, & Ca-
ualerizzo Maggiore Hereditario dell' Arciducato
d'Austria Inferiore. &c.



Ono talmente manifeste l' Heroiche qualità di V. S. Illustrissima per tutto il mondo , sì per la nobilissima , & antichissima famiglia , come anco per li molti fauori , che del continuo benignamente ioninistra à forestieri : & molto maggiormente per esser dotata di tutto quello, che fà mestiero à Caualiere, ch' aspira alla immortalità, ch' ic non deuo pretendere con questa mia stanca penna di farle palese ne di leuar'à volo chi con fano consiglio tal' hor' addita il volo all' Aquila altera ; mà bene intendo di ricouerare sotto l' ali di V. S. Illustrissima questo mio componimento , accioch drizzando il camino verso le men conosciute parti della terra con le penne delle sue magnime operationi , anch'esso sij fatto noto , e tal' hor' inalzato frà Cigni canori diuenga can giato il canto suo palustre in canto soave. Non sdegni dunque V. S. Illustrissima conform all' innata sua grandezza d' esser cortese protettore di queste mie musiche , quali se da lei saranno protette , spero , che andranno volanti sopra il monte Parnaso , & attuffatesi nel forte Castalio, acquistarão forse quella faonda vena , che per l' addietro non hanno hauuto. Et quì facendo fine , le faccio humilissima riuerenza. Di Venetia li 22. di Febraro 1625.

Di Vostra Signoria Illustrissima

Humilissimo Servitore

Giovanni Valentini.



D Do minum cum tribularer clama

ui & exaudiuit me & exaudiuit me

Quid detur tibi aut quid apponatur tibi aut quid apponatur

tibi ad linguam dolosam ad linguam dolosam

Sagitte potentis acutæ cū carbonibus desola-

torijs desolatorijs Sagitte potentis acute

cum carbonibus desolatorijs ij habi-

taui cum habitantibus cedar multum incolafuit a nimia mea

A. 2

2.

TENORE Prime.

A. 2. 2.
TENORE Prime.

Cum his qui hoderunt pacem eram pacificus cum loquebar illis
impugnabant me gratis impugnabant me gratis impu-
gnabat me gratia cum loquebar illis ij impu-
gnabat me gratis ij impugnabant me
gra tis impugnabant me gra tis.



Valis est dilecta nostra charissimi
 qualis & quanta Soror est & Sponsa Christi
 dilecta nostra dilecta nostra candida immaculata candida immacu-
 lata quasi aurora con surgens quasi aurora con surgens
 quasi aurora con surgens ij Pulchra vt Luna
 electa vt sol Domina mundi Dei mater alma pu-
 ra singularis Felix porta celi rubicunda velut rosa lilio can-
 di dior Tota pulchra tota sua uis
 Sacri Concerti di Giouanni Valentini. A 2. 3. 4. & 5. B 3

super mel & fauum tota pulchra tota sua uis super
 mel & fa uum super mel & fa num Veni Domina & spes
 nostra veni in hortum odoris super omnia aromata super
 omnia aromata protege nos libera libera nos ii
 ij nos ij ij nos o inuiolata ò a
 mabilis o suauissima Virgo Maria ò suauissima
 Virgo Maria ò suauissim Virgo Maria Virgo Maria.

O
 Bone Iesu. O piissime Iesu. O dulcissime
 Iesu. ò Iesu Fili Mariæ Virginis plene misericordiæ &
 pietate ò dulcis Iesu ij secundum magnam mi-
 sericordiam tu am Miserere mei O nomen
 Iesu nomé dulce ò nomen Iesu nomen confortans ergo
 Iesu propter nomen sanctum tuum esto mihi Iesus & salua me
 O desideratissime Iesu ò Iesu Iesu Iesu admitte me intra-
 re in numerum electorum tuorum ii electorum tuo rum



Eus qui pro redemptione mundi voluisti
 nasci circumedi à Iudeis reprobari
 à Iuda traditore osculo tradis libera me ij à penis
 Inferni Deus qui pro redemptione mundi volu-
 isti à falsis testibus accusari flagellis & op-
 probrijs vexari sputis conspui spinis coronari libera
 me ij à penis Inferni De us qui pro re-
 demptione mun di qui pro redemptione mun di volu-

The musical notation consists of six staves of Gregorian chant in common time. The notes are represented by black dots on vertical stems, with some stems having horizontal strokes. The first staff begins with a large note. The second staff has a small note followed by a large note. The third staff has a small note followed by a large note. The fourth staff has a small note followed by a large note. The fifth staff has a small note followed by a large note. The sixth staff has a small note followed by a large note.

sti Cruci clavis affigi voluisti inter latronis deputari
 voluisti Lancea vulnerari libera me ij à
 pennis Infer ni ij ij
 & perditere digneris & perducere digne ris quo perdu
 xisti Latronem tecum crucifixum ij
 ij



Cæli lătare lătare Alleluia
 ia ij ij ij ij
 Regina Cæli lătare lătare Alleluia ij ij
 ij ii Quia quē meruisti portare Alleluia
 ij ij ij ij ij ij
 ij ij Resurrexit ij sicut di xit Alleluia
 ij ij ij ij ij ij
 ij ij Ora pro nobis Deum Alleluia ij

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on a four-line staff system. Some notes have vertical stems, while others are simple dots. Small 'x' marks are placed above certain notes in specific measures. The lyrics are written below each staff, corresponding to the notes. The first staff contains the text 'Cæli lătare lătare Alleluia' with note heads labeled 'ia', 'ij', 'ij', 'ij'. The second staff continues with 'Regina Cæli lătare lătare Alleluia' with note heads labeled 'ij', 'ij'. The third staff begins with 'Quia quē meruisti portare Alleluia' with note heads labeled 'ij', 'ii'. The fourth staff continues with 'ij', 'ij', 'ij', 'ij', 'ij', 'ij'. The fifth staff begins with 'Resurrexit ij sicut di xit Alleluia' with note heads labeled 'ij', 'ij'. The sixth staff concludes with 'ij', 'ij', 'Ora pro nobis Deum Alleluia ij' with note heads labeled 'ij'.





Lma redemptoris Mater Quæ per via
 cæli porta manes & stella maris ij
 ij Succurre cadenti ij
 Surgere ij qui curat po pulo tu quæ genui-
 sti natura mirante tuum sanctum genito rem ii
 Virgo prius ac posterius Gabriellis ab ore
 Sumens illud Aue ij peccatorum misere-
 re ij misere re.

The musical notation consists of six staves of Gregorian chant in square neumes on four-line red staves. The music is in common time. The first staff begins with a large 'A' and a common time signature. The second staff starts with a 'C' and a 'G'. The third staff starts with a 'c'. The fourth staff starts with a 'f'. The fifth staff starts with a 'f'. The sixth staff starts with a 'f'. The lyrics are written below each staff, corresponding to the neumes.



Alue tremen. Salue Speciosissima Saluatoris nostri

Iesu Christi facies pro nobis Sputis es alapis cæsa

Saluete aures nobilissime Domini Iesu Christi Saluatoris no-

stri pro nobis contumelijs es opprobrijs affe cæpectus mi

tissimum Pedes adorandi Salue totum corpus Iesu Christi

pro nobis in Cruce suspensum vulneratum mortuum

& sepul tum.

Menses ò bone Iesu Tacet.

O I E S V Tacet

Sed si meus es & ego tuus sum tuus sum ego Saluum me fac

per lachrymas illas suauissimas quas in Presepio fu-

disti per illos vagitur quo semisisti natus per frigus

illud aspernum quod vrit quod accendit quod inflamat corda

Amor Iesu Tacet

nostra Saluum me fac mi bone Iesu

Per sanguinem Tacet. I E S V Tacet.

Ecce iam meus es & ego tuus sum te mihi Pater

dedit te mihi Mater genuit. Iesu Iesu summa be-

nigritas Mira cordis iucunditas Incomprehensa bonitas
incomprehensa bonitas

ij i ii



Opule meus.

Parce Domine , parce populo

tu

o

Parce Domine ,

, parce populo

tu

o

, parce Domine ,

, parce populo

tu

o

Ego ante te aperui mare & tu aperuisti Lancea

Latus meum

Parce Domine

, parce populo

tu

o.



A 3. Sopra queste selue vicine. 15

C A N T O Sec.



Alue Regina mater misericordia



Salue Regina ina

mter misericordia



mamus Ad te clama

mamus exules filij

Eux

Ad

te



suspiramus ad te suspira

mus gementes & flen-



tes in hac lachymatum

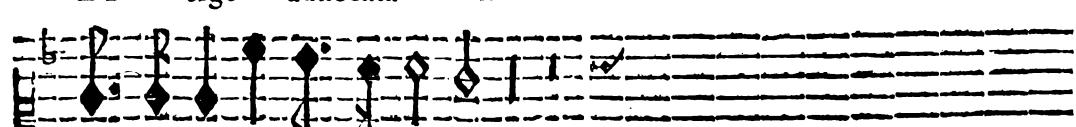


val

le



Eia ergo aduocata nostra illos tuos misericordes



ocujos ad nos conuerte

Sacri Concerti di Giouanni Valentini. A 2. 3. 4. & 5.

B 9

illos tuos misericordes oculos ad nos conuerte benedictum
 frumentum benedictum frumentum benedictum frumentum
 venit tris tui venit tris tu i no-
 bis post hoc exilium ostende O clemens o pi a o
 dulcis Virgo Mari a o pi a o dulcis
 Virgo Mari a o pi a o dulcis
 pi a o dulcis Virgo Mari a Ma ri a.

A

The musical score consists of three systems of music, each with two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music is written in common time with a key signature of one flat. The lyrics are in Latin and are repeated in each system. The first system starts with "Ve A ue Regina cælorum A.", followed by "ue Aue Domina Angelo-", then "rum Aue Dominna Angelorum Sal ue Salve radix salve", and finally "porta ij ij ij Ex qua". The second system starts with "mundo lux est orta ij Gau de", followed by "Gan de Virgo gloriofa fa Gau de ij", and ends with "Virgo glorio fa Super omnes speciosa Super omnes". The third system starts with "speciosa Vale ò valde decora ii". The vocal parts are separated by vertical bar lines, and the music includes various note heads and rests.

Ve A ue Regina cælorum A.
ue Aue Domina Angelo-
rum Aue Dominna Angelorum Sal ue Salve radix salve
porta ij ij ij Ex qua
mundo lux est orta ij Gau de
Gan de Virgo gloriofa fa Gau de ij
Virgo glorio fa Super omnes speciosa Super omnes
speciosa Vale ò valde decora ii

Et pro nobis Christum exora Et pro nobis Christum
 exo — ra Dignare me laudare te Virgo Sacrata
 Dignare me laudare te Virgo Sacrata dignare
 me laudare te Virgo sacrata ij ij
 Da mihi virtutem ij contra
 hostes tuos ij ij



Ve Regina. Aue Domina Angelo.
 rum Aue Domina Angelorum
 Salue radix salue porta Ex qua mundo lux est orta Salue radix
 salue porta Ex qua mundo lux est orta Gau degau.
 de gau de Virgo gloria gau de gau de
 gau de Virgo gloria gau de Virgo glorio-
 fa Super omnes speciosa specio fa
 Vale ò valde decora ij

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The music is divided into three sections by vertical bar lines. The first section contains the Latin text "Ve Regina. Aue Domina Angelo.", with the words "rum", "Aue", "Domina", and "Angelorum" placed below the corresponding notes. The second section contains "Salue radix salue porta Ex qua mundo lux est orta Salue radix", with "salue", "porta", "Ex qua mundo", "lux", "est orta", "Gau", and "degau." placed below the notes. The third section contains "de gau de Virgo gloria gau de gau de", "gau de Virgo gloria gau de Virgo glorio-", and "fa Super omnes speciosa specio fa". The final line of lyrics is "Vale ò valde decora ij", preceded by a large decorative initial letter 'A' and followed by a fermata over the final note.

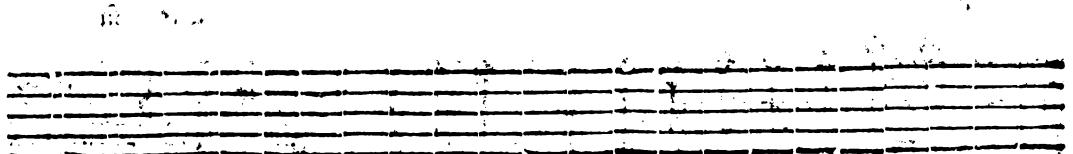
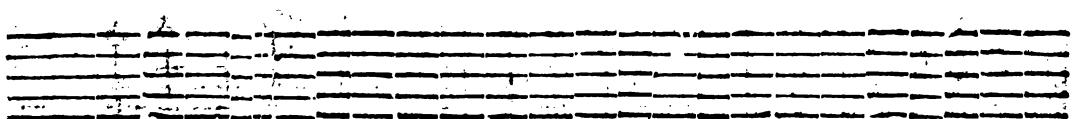
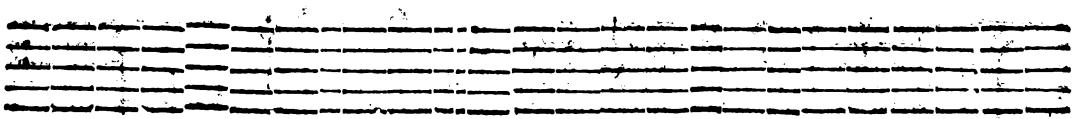
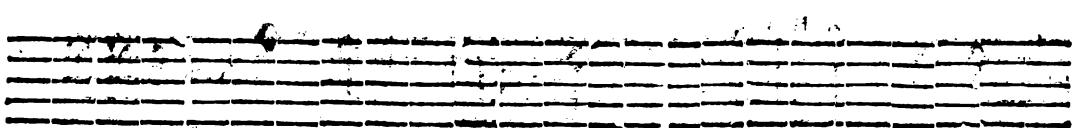
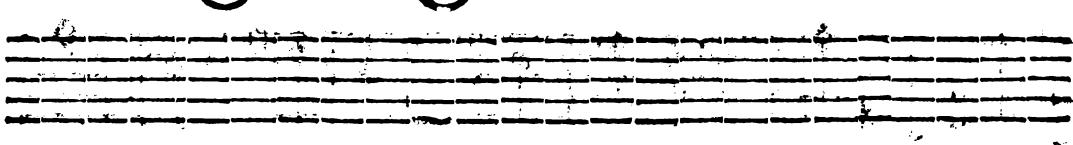
20



Et pro nobis Christum exora Et pro nobis Christum e-



xora Et pro nobis Christum exora ij





A. 30

21

CANTO Primo.

Alue Regina. Mater misericordia

mater miseri-

cordiae vita dulcedo & spes nostra saluæ & spes nostra salue

Ad te suspiramus gementes & flentes in hac lachry-

marum valle Et Iesum Et Iesum benedictum

fructum ventris tui iij nobis post hoc e-

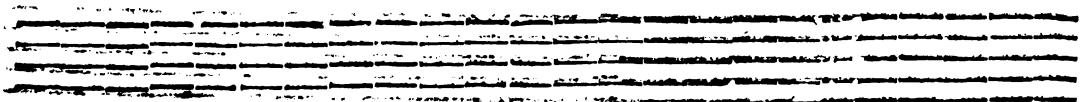
xilium ostende ò dulcis Virgo Maria O clemens

ò pia ò dulcis Virgo Maria Virgo Maria.



Omine secundum adum meum
 noli me iudicare noli me iudicare
 nihil dignum in conspectu tuo e gi Ideo deprecor
 maiestatem tam ij ut tu Deus deleas iniqui-
 tatem meam ut tu Deus iniquitatem meam
 ij ij

The musical notation consists of five staves of square neumes on four-line red staves. The first staff begins with a large 'D'. The second staff starts with a 'C'. The third staff starts with a 'B'. The fourth staff starts with a 'D'. The fifth staff starts with a 'B'. The lyrics are written below the staves, corresponding to the neumes.





A4

23

CANTO Primo

Donine Iesu Christe

Adoro te in Cruce pendentem & coronam spine-

am in capite portantem deprecor te vt me tua Crux libe-

ret ab Angelo percutiente O Domine Iesu Christe

Pastor bone, omnibus fidelibus, misere re

& propitius esto ii mihi peccatori

ij

ij

A 4.

24

CANTO Primo.



Quam felix & gloria
 es Virgo Maria ij
 O quam felix & glorio fa ii
 es Virgo Maria ii Tu es Virgo
 singularis Tu es clara stella Maris ii
 O quā felix Vt supra.
 Ad te suspiramus suspiramus ij
 O quā felix Vt supra.
 Te venerantes refoue Te deprecantes protege
 Te deprecantes protege. O quam felix
 Vt supra

Sis adiutrix affidua sub tu a
 confugientibus præsi dia confugientibus præ-
 si dja. O quam felix ut supra
 Et si finisse.



Tabat Mater.

Cuius animam gemē

tem Conerstantem & dolentem Pertransiuit

gladius

Quis est homo qui non fleret Christi Matrem si vi-

deret In tanto supplicio Pro peccatis suę gentis

Et flagellis subditum Vedit suum dulcem natum Dum emisit

spiritum Fac vt ardeat cor meum In amando Christū

Deum Vt sibi complaceam Fac me vere tecum flere

Crucifixo

condolere

Donec ego

vi xero

Virgo Virginum præclara Fac me tecum plangere Fac vr
 portem Christi mortem & plagas recolere fac me plagis
 vulnerari Cruce hac inebriari ob amorem filij
 Fac me cruce custodiri confo ueri gratia
 Quando corpus morietur Paradisi glo ria.



CHILLI
 Eccantem me quotidie Miserere ij
 mei Deus & salua me & salua me & salua me
 & in virtute tua libera libera me & in virtute
 tua libera libera me Miserere ij mei
 Deus & salua me ij & salua me ij
 & salua me.



Alue Sal-

ue Sal ue Regina Ma-

ter misericordiae Vita dulce do

& spes nostra salve Ad te clamamus Ad te clama-

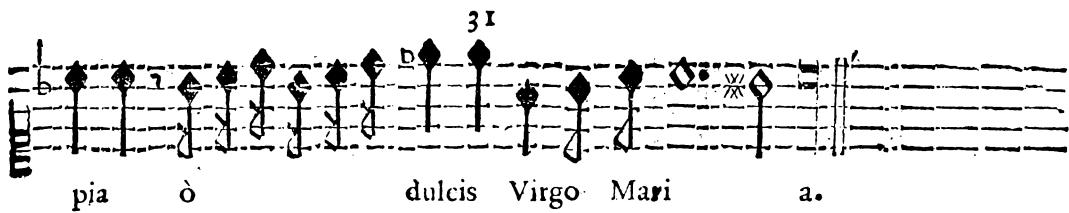
mus exules filij Euæ Ad te suspiramus ad te suspi-

ra mus ge mentes & flentes & flentes ij

in hac lachrymarum val le Eia ergo

aduocata nostra ij illos tu os

mi se ri cordes oculos ad nos
 con uerte Et Ie sum
 benedictum fructum ventris tui uo bis
 post hoc exilium ostende post hoc exilium ostend-
 de ò dulcis Virgo Maria ò
 dulcis Virgo Maria o Clemens ò
 pia ò dulcis Virgo Maria ò
 pia Clemens ò



A 4.

C A N T O Sec.



Alue Regina mater miseri-

cordiae Vita dulcedo ij

& spes nostra salue Ad te clamamus exules

filij E ux Ad te suspiramus gementes ge-

mentes in hac lachrymarum val le lachrimarum valle

Eia ergo ij aduocata nostra illos tu-

A musical score for three voices (SSA or SATB) on five-line staves. The music is written in common time. The top staff begins with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are in Latin, with some words in Spanish. The vocal parts are separated by vertical bar lines. The music consists of several measures of notes, primarily quarter notes and eighth notes, with some rests. The lyrics include:

os misericordes oculos ad nos conuer te ad nos conuer-
te O clemens ò dulcis Virgo Maria
ò dulcis Virgo Maria ò dulcis Virgo Maria ij

The score is followed by four sets of blank five-line staves, each set consisting of two staves, intended for continuation of the music.



vos omnes qui transitis per viam
 attendite ij & videte si est
 dolor sicut dolor meus O vos omnes qui transitis per
 viam attendite & videte si est dolor sicut
 dolor meus O vos omnes qui transis per viam
 qui transis per viam attendite & vide te
 ii si est dolor ij sicut dolor mis si est
 dolor sicut dolor meus



TAVOLA DELLISACRI CONCERTI.

DI GIOVANNI VALENTINI.

A Due, Tre, Quattro, & Cinque Voci.



A D U E V O C I

A DDominum cum tribularer	Due Tenori, ò Canti.	1
Q ualis est dilecta nostra	Due Canti, ò Tenori.	3
O bone Iesu	Due Canti, o Tenori	5
D eus qui pro redemptione	Due Canti, o Tenori	6
R egina Cœli	Due Canti, ò Tenori.	8
A lma redemptoris	Due Canti, ò Tenori	10.

A T R E V O C I

S alue tremendum	Tenore, e due Canti	11
M eus es ò bone Iesu	Tenore, e due Canti	12
P opule meus	Tenore, e due Canti	14
S alue Regina	Tenore, e due Canti.	15
A ue Regina.	Canto, e due Tenori	17
A ue Regina Cœlorum	Tenore, e due Canti.	19
S alue Regina	Basso, e due Canti, ò Tenori.	21

A Q U A T T R O V O C I

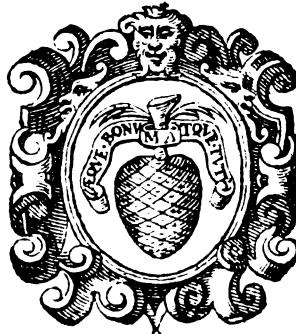
D omine secundum actum meum	Doi Tenori, & doi Canti.	22
O Domine Iesu Christe	Tenore, Alto, & doi Canti	23
O quam felix & Gloriosa	Tenore, Alto, & doi Canti,	24
S tabat Mater	Due Tenori, & due Canti.	26
P eccantem me quotidie	Basso, due Tenori, e Canto.	28
S alue Regina	Due Tenori, e due Canti.	29
S alue Regina	Due Tenori, e due Canti.	31

A C I N Q V E V O C I.

O vos o... es.	Due Tenori, Alto, e due Canti.	33
-----------------------	--------------------------------	----

I L F I N E.

VOCE TERZA
SACRI CONCERTI
A DVE, TRE, QVATTRO
ET CINQVE VOCI.
Con il Basso Continuo.
DI GIOVANNI VALENTINI
Organista della Sacra Cesarea Mae-
stà di FERDINANDO
Secondo.
Nouamente composti, & dati in luce.
CON PRIVILEGIO.



IN VENETIA,

Appresso Alessandro Vincenti. MDCXXV. C



RE

ALL'ILLVTRISSIMO SIG.
SIGNORE ET PATRONE MIO
COLENDISSIMO
IL SIG CARLO DE HARRACH,
LIBERO BARONE DI RORAV,
PIRCHENSTEIN, ET C.

Consigliere Secreto, & Cameriere di S. Maestà Cesarea, & Ca-
ualerizzo Maggiore Hereditario dell' Arciducato
d'Austria Inferiore. &c.



Ono talmente manifeste l'Heroiche qualità di V. S. Illustrissima per tutto il mondo, sì per la nobilissima, & antichissima famiglia, come anco per li molti fauori, che del continuo benignamente somministra à forestieri: & molto maggiormente per esser dotata di tutto quello, che fà mestiero à Caualiere, ch'aspira alla immortalità, ch'io non deuo pretendere con questa mia stanca penna di farle palese, ne di leuar'à volo chi con fano consiglio tal'hor' addita il volo all'Aquila altera; mà bene intendo di ricouerare sotto l'ali di V. S. Illustrissima questo mio componimento, accioche drizzando il camino verso le men conosciute parti della terra con le penne delle sue magna nime operationi, anch'essò sij fatto noto, et al'hor' inalzato frà Cigni canori diuenga cantato il canto suo palustre in canto soane. Non sdegni dunque V. S. Illustrissima conforme all'innata sua grandezza d'esser cortese protettore di queste mie musiche, quali se da lei faranno protette, s'ero, che andranno volanti sopra il monte Parnaso, & attuffatesi nel fonte Castalio, acquistarão forse quella faonda vena, che per l'addietro non hanno haduto. Et qui facendo fine, le faccio humilissima riuerenza. Di Venetia li 22. di Febraro 1625.

Di Vostra Signoria Illustrissima

Humilissimo Scruitore

Giovanni Valentini.



Aline tremé dum cūctis potestatibus caput

Domini Iesu Christi Salvatoris nostri pro nobis

Spinis coronatum. & arundine percussum Salue mellifluum

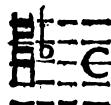
as gutturque Iauissimum Domini nō stri Iesu Christi pro

nobis Felle & aceto potatum aq Saluete venerabiles

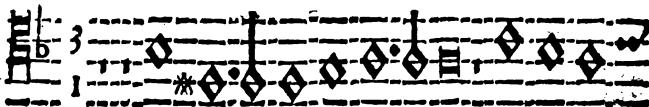
manus Sacra gehua Anima Sanctissima Salue totum corpus

Iesu Christi pro nobis in Cruce suspensum vulneratum

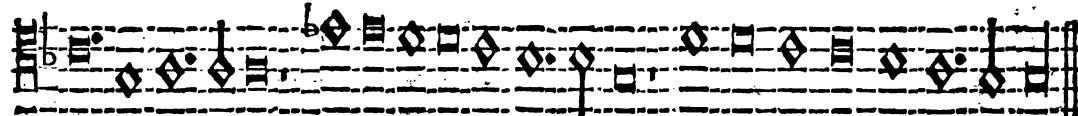
mortuum & sepultum



Meuses ò bone Iesu.
Tacet.



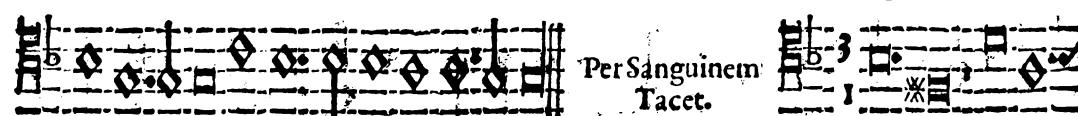
O Iesu mi dulcissime Spes suspi-



rantis animæ Te querút piæ lachrymæ Et clamor mentis intimæ

Sed si mens
Tacet.

Amor Iesu dulcissimus & vere suauissimus plus millies.



gratissimus qué dicere sufficimus.

Per Sanguinem
Tacet.

Iesu Iesu



auctor clementiæ Totius spes lætitiaæ Amoris Fons & gratiæ

Ecce Tacet.



Vere cordis delitiæ

Iesu Iesu summa benignitas



Mira cordis iucunditas

Incomprehensa bonitas

Tua me stringit chari-



tas ii

jj



O pulc meus quid fecit tibi Aut in

quo contristauit te responde mibi E-

go eduxi te de Aegipto & tu me tradidisti Principibus

Sacerdotum Parce Domine parce populo tuo Parce

Domine parce populo tuo Ego dedi tibl Sceptrum regale

& tu dedisti capite meo Spineam coronam Parce Domine

parce populo tuo ego propter te flagellaui Aegyptum

& tu me flagellatum tradidisti ego ante te
Sacri Concerti Di Giovanni Valentini. A 2. 3. 4. & 5. C 3

TENORE

A musical score for the Tenore part, consisting of three staves. The top staff begins with a forte dynamic (F) and contains lyrics: "aperui Mare & tu aperuisti Lancea latus meum". The middle staff begins with a forte dynamic (F) and contains lyrics: "Parce Domine Parce Populo tu o Parce Domine". The bottom staff begins with a forte dynamic (F) and contains lyrics: "parce populo tuo.". The music is in common time, indicated by a 'C' at the beginning of each staff.

A 3. Sopra queste Selue vicine.

5

TENORE



Alae Regina - Vita dulcedo & spes nostra
& spes nostra & spes nostra sal-

ue Ad te clamamus ij ij exules

filij Euae suspiramus ad te suspira-
mus gementes & flen tes

in hac lachrymarum val

le Eia ergo aduocata nostra illos tuos mi

sericordes oculos ad nos conuerte

C 4

Et Ie sum Et Ie sum benedictum fru etum ij
 ven tris tui ven tris tu-
 i O pi a ò dul cis ò pi a ò dul cis Vir-
 go Mari a no bis post hoc exilium
 ostende O Clemens O pi a ò dul cis ò
 pi a ò dul cis ò pi a ò dul cis Virgo Maria
 Ma ria Ma ria.



7

Ve ij Regina Cx-
 lo rum A-
 ue Aue Do mina Aue Domina Angelo rum ii
 Sal ue Sal ue Salue radix salue porta
 ij ii Ex qua mundo lux est
 orta ij Gau de ii
 ij Virgo gloria Gau de ij
 ii Virgo glorio fa Super omnes speciosa
 Sacri Concerti Di Giouanni Valentini. A 2. 3. 4. & 5. C 5

The musical score consists of eight staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The voices are labeled 'TENORE Secondo.' and 'TENORE Primo.' The lyrics are in Latin, featuring various forms of 'Ave' (e.g., 'Aue', 'Sal', 'Salue', 'Salue radix'), 'Regina', 'Cx.', 'Angelo', 'Porta', 'Ex qua mundo lux est', 'Gau', 'de', and 'Virgo gloria'. The score includes performance markings like 'ij' (onset), 'C' (coda), and 'fa' (final note). The page number '7' is centered above the music.

ij Vale ò valde decora ij
 Et pro nobis Christum exora ij
 Dignare me laudare te Virgo Sacra ta Dignare
 me laudare te Virgo Sacra ta Dignare me laudare te Vir-
 go Sacra ta ij Da mihi virtutem contra
 hostes tuos contra hostes ij tuos contra hostes cōtra
 hostes tuos.



9

Ve Regina. Aue Domina Angelorum
 Aue Domina Angelo rum Salue
 radix salue porta Ex qua mundo lux est orta Salue radix salue porta Ex qua
 mundo lux est orta Gau de Gau de Gau de
 Virgo gloria Gau de Virgo glorio fa Super omnes
 speciosa specio fa Vale ò valde deco ra ij
 Et pro nobis Christū exora Et nobis Christū exo-
 ra Et nobis Christū exora Et nobis Chri stū exo ra

C 6



Alue Regina ij vita dul-
 cedo & spes nostra sal- ue ij
 Eia ergo ij aduocati nostra illos tuos
 misericordes oculos ad nos
 conuerte Et Ie sum benedictum
 fructum ventris tui ii nobis post
 hoc exilium ostende O Clemens ij O pia
 O dulcis Virgo Mari a

The musical score consists of eight staves of Gregorian chant notation. The notation uses square neumes on four-line red staff lines. The first staff begins with a large initial 'B'. The second staff starts with a 'C'. The third staff starts with a 'P'. The fourth staff starts with a 'D'. The fifth staff starts with a 'G'. The sixth staff starts with a 'B'. The seventh staff starts with a 'D'. The eighth staff starts with a 'G'. Measure numbers 'ij' (imperfectus) are placed above certain notes. The lyrics are written below each staff, corresponding to the neumes. The key signature changes from B-flat major (B) to C major (C), then to D major (D), G major (G), B-flat major (B), D major (D), G major (G), and finally back to B-flat major (B). The time signature is common time throughout.

A 4.

ii

TENORE Primo



Omine secundum actum meum noli

me iudicare noli me indicare



nihil dignum in conspectu tuo e gi Ideo depre-



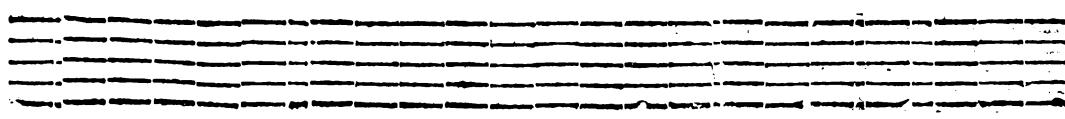
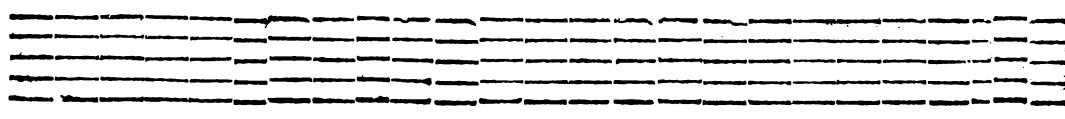
cor maiestatem tuam maiestatem tuam vt tu Deus vt tu Deus



deleas iniquitatem meam iniquitatem mean



iniquitatem mean ii iniquitatem meam



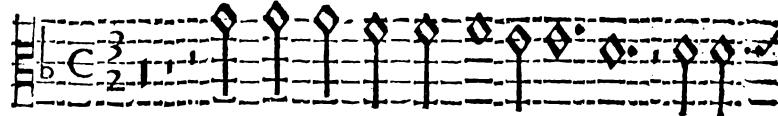
A 4

12

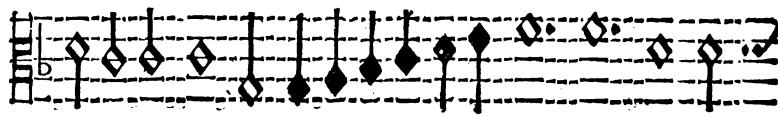
A L T O



Domine Iesu Christe Adoro
 te in Cruce vulneratum Felle & Aceto po-
 tatum de precor te vt vulnera tua sint remedium animæ
 me a O Domine Iesu Christe Pastor bone Pecca-
 tores iustifica omnibus fidelibus miserere & pro-
 pitius esto mihi peccatori ii ii
 ii



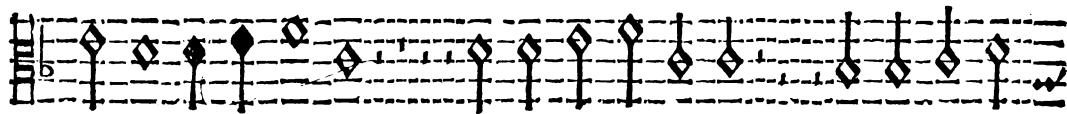
Quā f.lix & glorioſa ij



c9



Virgo Maria es Virgo Maria O quam f.lix &



glorio fa es virgo Maria ij



O quam fælix
Vt supra.

Te Reginam veneramur te

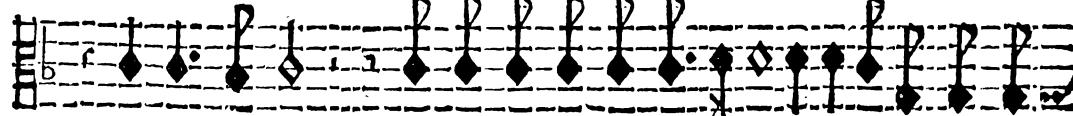


Dominum confitemur Ad te suspiramus ij fu spiramus.

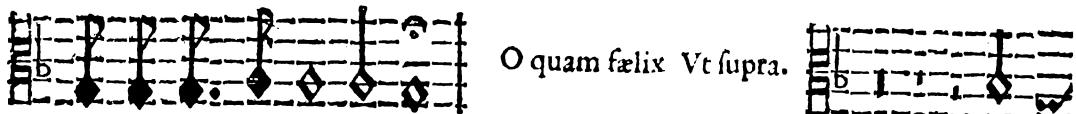
O quam fælix vt supra



Sis adiutrix affidua

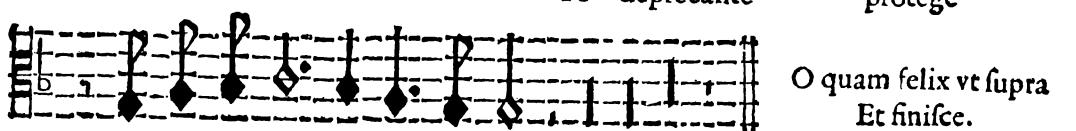


sub tua confugientibus praesi dia confugi-

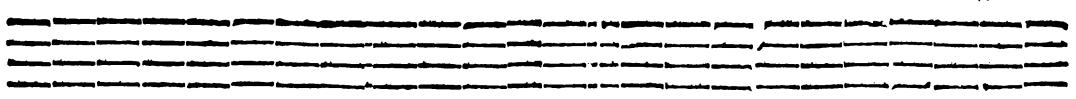
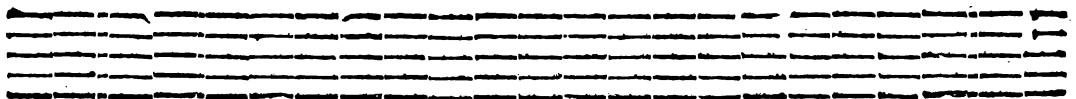
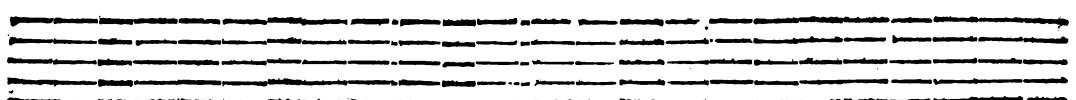
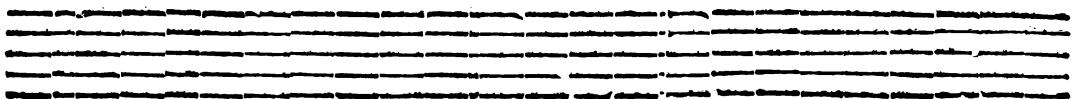
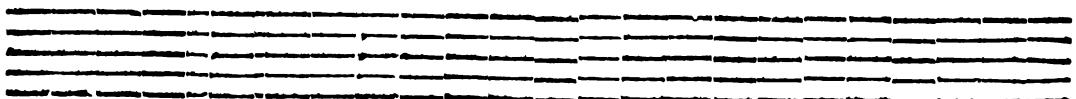


entibus præsidia

Te



te deprecantes protege.





Tabat Mater, Quæ merebat & dole-
 bat & tremebat cum videbat Nati penas incliti
 Quis non posset contristari Piam Matrem contemplari dolen-
 tem cum Filio. Vidit Iesum in tormentis & flagellis
 subditum morientem desolatum dum emisit Spiritum
 Tui nati vulnerati Tam dignati pro me pati penas.
 mecum diuide Iuxta Crucem tecum stare Te libenter soci-
 are in planctu desidero Mihi iam non sis amara

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on a four-line staff system. Some notes have vertical stems, while others are simple dots. There are also some decorative marks like 'x' and 'w'. The music is divided into three systems by vertical bar lines. The lyrics are written below each staff, corresponding to the notes.

Fac me tecum plangere Passionis eius sortem

 & plagas recolere Inflammatus & accensus

 Per te Virgo sim defensus in die Iudicij morte Christi

 præmun ri confo ueri gratia Fac vt ani-

 me donetur Para dis gloria.



Eccantem me quotidie & non me p̄ni.

ten tem Timor mortis conturbat me con

turbat me Deus in nomine tuo in nomine

tu o saluum me fac ij ij saluum me fac

Quia in Inferno in Inferno nulla est redemptio

nulla est redemptio Misericere Miserere mei De us

& salua me ij ii & salua me & salua me.



TENORE Primo.

A 3. 18

Alue Sal ue

Sal ue Regina

Ma ter misericordiae vita dulce do

& spes nostra salue Ad te clamamus ii.

exules filij E ux Ad te suspiramus

Ad te suspiramus suspiramus ge mentes

& flentes ii ij

val le aduocata nostra ii aduo-

19

cata no stra illos tu os mi se ri cordes oculos

ad nos con uerte Et Ie-

sum benedictum fructu ventris tui no bis

post hoc exilium ostende ò pia

ò pia ò clemens ò pia

ò dulcis Virgo Maria ò dulcis Virgo Ma-

ria ò dulcis Virgo Maria ò clemens

ò pia ò dulcis Virgo Mari a.



A 4.

20

A L T O

Alue Regina mater misericordiae

& spes nostra salve ij

Ad te clamamus & exu-

les filij

Euæ

Ad te suspiramus

& flentes

& flentes

lacrymarum valle ij

Ecclœsum

benedictum fructum ventris tui nobis post hoc exilium ostende

o pia o dulcis Virgo Maria o dulcis Virgo Mari a

o dulcis Virgo Maria ij



Vos O vos omnes qui trans-
 sitis per viam attendite & vi-
 dete si est dolor sicut dolor meus O vos omnes
 qui transi tis per viam attendite attendite & videte ii
 ij ii si est dolor ij sicut dolor
 me us si est dolor sicut dolor meus si est dolor sicut dolor meus.

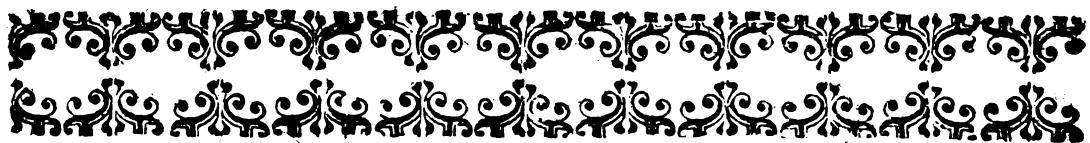


TAVOLA DELLISACRI CONCERTI. DI GIOVANNI VALENTINI.

A Due, Tre, Quattro, & Cinque Voci.



A T R E V O C I

Salve tremendum	Tenore, e due Canti	8
Meus es ò bone Iesu	Tenore, e due Canti	2
Popule meus	Tenore, e due Canti	3
Salve Regina	Tenore, e due Canti.	5
Aue Regina . che comincia Dignare.	Canto, e due Tenori	7
Aue Regina Cœlorum	Tenore, e due Canti.	9
Salve Regina	Basso, e due Canti, ò Tenori.	10

A Q U A T T R O V O C I

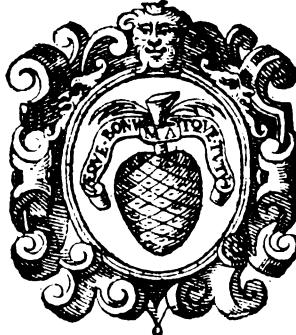
Domine secundum actum meum	Doi Tenori , & doi Canti.	11
O Domine Iesu Christe	Tenore, Alto, & doi Canti	12
O quam felix & Gloriosa	Tenore, Alto, & doi Canti,	13
Stabat Mater	Due Tenori, & due Canti.	15
Peccantem me quotidie	Basso, due Tenori, e Canto.	17
Salve Regina	Due Tenori, e due Canti.	18
Salve Regina	Due Tenori, e due Canti.	20

A C I N Q U E V O C I

O vos omnes.	Due Tenori, Alto, e due Canti.	21
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I L F I N E.

VOCE QVARTA
SACRI CONCERTI
A DVE, TRE, QVATTRO
ET CINQVE VOCI.
Con il Basso Continuo.
DI GIOVANNI VALENTINI
Organista della Sacra Cesarea Mae-
tà di FERDINANDO
Secondo:
Nouamente composti, & dati in luce.
CON PRIVILEGIO.



IN VENETIA,

Appresso Alessandro Vincenti. MDCXXV. D



RE
ALL'ILL VTRISSIMO SIG.
SIGNORE ET PATRONE MIO.
COLENDI SSI MO
IL SIG CARLO DE HARRACH,
LIBERO BARONE DI RORAV,
PIRCHENSTEIN, ET C.

Consigliere Secreto, & Cameriere di S. Maestà Cesarea, & Ca-
ualerizzo Maggiore Hereditario dell' Arciducato
d'Austria Inferiore. &c.



Ono talmente manifeste l'Heroiche qualità di V. S. Illustrissima per tutto il mondo , sì per la nobilissima , & antichissima famiglia , come anco per li molti fauori , che del continuo benignamente soministra à forestieri : & molto maggiormente per esser dotata di tutto quello, che fà mestiero à Caualiere, ch'aspira alla immortalità, ch'ic non deuo pretendere con questa mia stanca penna di farle palese , ne di leuar'à volo chi con sano consiglio tal'hor' addita il volo all'Aquila altera ; ma bene intendo di ricouerare sotto l'ali di V. S. Illustrissima questo mio componimento , accioche drizzando il camino verso le men conosciute parti della terra con le penne delle sue magna nime operationi , anch'esso sij fatto noto, et al'hor' inalzato frà Cigni canori diuenga cantato il canto suo palustre in canto soaue. Non sdegni dunque V. S. Illustrissima conforme all'innata sua grandezza d'esser cortese protettore di queste mie musiche, quali se da leci s'anno protette , spero, che andranno volanti sopra il monte Parnaso , & attuffatesi nel fonte Castalio, acquistarão forse quella faonda vena, che per l'addietro non hanno hauito. Et qui facendo fine, le faccio humilissima riuerenza. Di Venetia li 22. di Febraro 1625.

Di Vostra Signoria Illustrissima

Humilissimo Seruitore

Giovanni Valentini.



secundum actum meum noli
 me iudica re noli me iudica re
 nihil dignum in conspectu tuo egi Ideo
 deprecor maiestatem tuam ij ut tu Deus ij
 deleas iniquitatem me am iniquitatem in te am
 iniquitatem meam ij iniquitatem meam.

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The key signature is B-flat major (two flats). The time signature varies between common time and duplet time. The vocal range is primarily tenor. The lyrics are in Latin, with some words like 'nihil dignum' and 'deprecor' appearing twice. The music is divided into two sections by a vertical bar line in the middle of the page.



A 4. 2 TENORE

Dømine Iesu Christe Adoro te in

Cruce pendentem & coronam spineam in capi-

te portantem deprecor te vt me tua Crux liberet ab

Angelo percutiente. O Domine

Iesu Christe Pastor bone, Iustos conserua omnibus fi-

delibus, misere re & propitius

slo mihi peccatori

ii

ij

ij

The musical score consists of ten staves of Gregorian chant notation for the Tenore part. The notation uses square neumes on four-line red staves. The key signature is C major (one sharp). The vocal range is mostly soprano, with some alto and tenor notes. The lyrics are in Latin, with some words in Italian (e.g., "a", "ij", "Vt supra"). The score includes a large circle at the beginning of the first staff.

Quā felix est glorioſa
es Virgo Mari a **O quam felix & glorioſa**
Tu es O quā fe-
Virgo lix Vt su-
Facet pra.
es virgo Mari a **Te Reginam vene-**
ramus te Dominum confitemur **ad te suspiramus ij**
O quam felix
Vt supra.
suspiramus **sis adiutrix affidua** **sub tu-**
a configientibus præfida **ij**
O quam felix
Vt supra.
Te venerantes refoue **Te deprecantes protege**
O quam Vt supra. Et si finisce.
Te deprecantes protege
Sacri Concerti di Giouanni Valentini. A 2. 3. 4. & 5.



Tabat Mater, O quam tristis & afflita Fuit

illa benedicta Mater vnigeniti

Quis non posset contristari Piam Matrem contemplari dolen-

tem cum Filio Vedit Iesum in tormentis & flagellis subditum

morientem desolatum dum emisit Spiritum Sancta Mater

istud agas Crucifixi fige plagas cordi meo valide

Iuxta Crucem tecum stare Te libenter sociare in planctu de-

sidero Mihi iam non sis amara Fac me tecum plangere

5

Passionis eius sortem & plagas recolere Inflammatus

& accensus per te Virgo sum defensus in die Iudicij

morte Christi præmuniti confo ueri gratia fac ut

anim? donetur Para disi gloria



Eccantem.

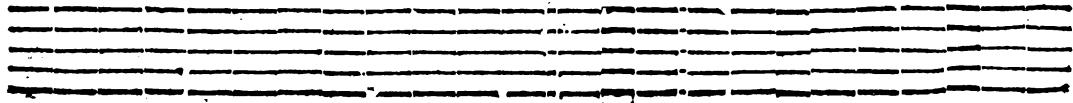
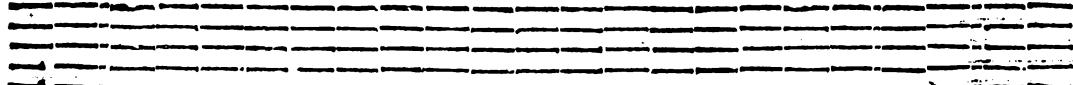
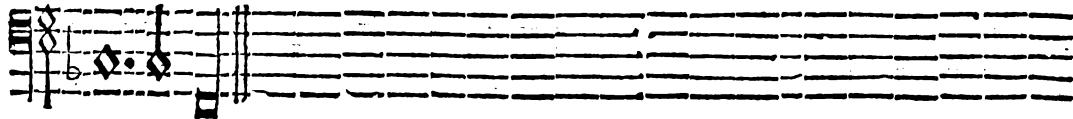
Quia in Inferno in Inferno

ij nulla est redemptio nulla est re-

demptio & in virtute tua libera ij me

& in virtute tua libera libera me Miserere

Miserere mei Deus & salua me ij & salua me ij





A. 4.

7

TENORE Sec.

Alue Sal ue ij

Regina Ma ter misericordiae

vita dulce do & spes nostra salue Ad

te clamamus ij exules filij Euæ

Ad te suspiramus ad te suspiramus suspiramus

ge mentes & flen tes ij Val le

Eia ergo aduocata nostra aduocata nostra ij

illos tu os mi se ri cordes oculos

ad nos con uerte Et Ie-
 sum benedictum fructum ventris tui no bis
 ij post hoc exilium ostende o
 clemens o clemens o clemens o
 pia o dulcis Virgo Maria o dulcis
 Virgo Maria o dulcis Virgo Maria o
 clemens o pia o dulcis Virgo Maria.



Alue Regi na Mater miseri-
 cordia & spes nostra sal ue & spes nostra
 falue Ad te claina mus exules filij Euæ Ad te
 suspiramus & flen tes & flen tes lachrymarum valle
 Et Iesum benedictum fructum ventris tuis nobis
 post hoc exilium ostende O pia O dulcis Virgo Ma-
 ri a O dulcis Virgo Maria ij

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The key signature is mostly B-flat major, indicated by a B-flat symbol in the first staff. The time signature is common time. The vocal range is primarily tenor (Tenore). The lyrics are in Latin, with some words like 'Ad te' and 'Euæ' appearing in both forms ('Ad te' and 'Euæ'). The music is divided into three distinct sections by the lyrics.

O

Vos omnes qui transitis per viam attendite ij
 & videte si est dolor sicut dolor meus

O vos omnes qui transitis per viam attendite & vide-
 te si est dolor sicut dolor me us O vos omnes
 qui transi tis per viam attendite ij & vi-
 dete ij si est dolor si est dolor sicut dolor meus.

si est dolor sicut dolor me us si est dolor sicut dolor meus.

A 5. Due Tenori, Alto, & 2, Canti. 11 Lontano da l'altre Voci A L T O

Vos omnes. O dulcis amor Iesu O cælestis amor ò
 grandis amor O dulcis amor Iesu ò celestis amor
 ò grandis amor O dulcis amor Iesu ò cæ-
 lestis amor ò grandis amor ò dulcis amor Iesu O cæ-
 lestis amor ò grandis amor ò dulcis amor Iesu O cæ-
 lestis amor ò grandis amor ò dulcis amor Iesu
 ò cælestis amor ò grandis amor ò dulcis amor Iesu ò cæ-
 lestis amor ò grandis amor.



TAVOLA DELLISACRI CONCERTI DI GIOVANNI VALENTINI.

A Due, Tre, Quattro, & Cinque Voci.



A Q V A T T R O V O C I

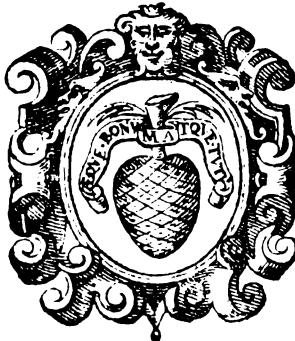
Domine secundum actum meum	Doi Tenori, & doi Canri.	1
O Domine Iesu Christe	Tenore, Alto, & doi Canti	2
O quani felix & Gloriofa	Tenore, Alto, & doi Canti,	3
Stabat Mater	Due Tenori, & due Canti.	4
Peccantem mc quotidie	Bassio, due Tenori, e Canto.	5
Salve Regina	Duc Tenori, e due Canti.	6
Salve Regina	Due Tenori, e due Canti.	7
		9

A C I N Q U E V O C I.

O vos omnes.	Due Tenori, Alto, e due Canti.	10
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I L F I N E.

BASSO CONTINVO
SACRI CONCERTI
A DVE, TRE, QVATTRO
ET CINQVE VOCI.
DI GIOVANNI VALENTINI
Organista della Sacra Cesarea Mae-
stà di FERDINANDO
Secondo.
Nouamente composti, & dati in luce.
CON PRIVILEGIO.



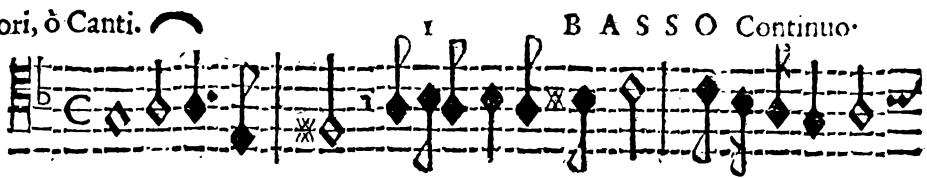
I N V E N E T I A,

Appresso Alessandro Vincenti. MDCXXV. E

A 2. Tenori, ò Canti.

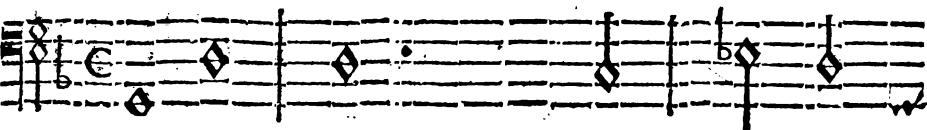
BASSO Continuo.

A

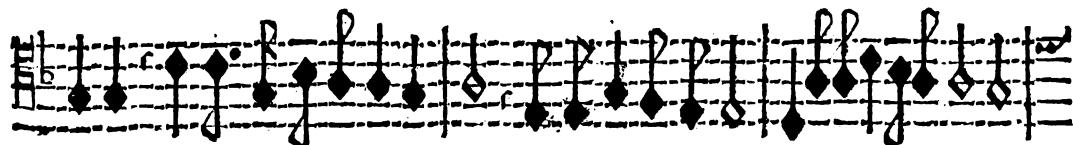
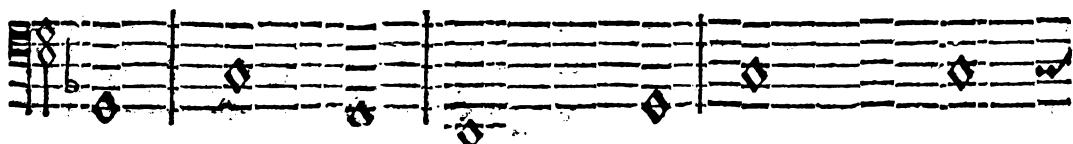


D Dominum cum tribularer

)



Domine



E 2

A 2.

2

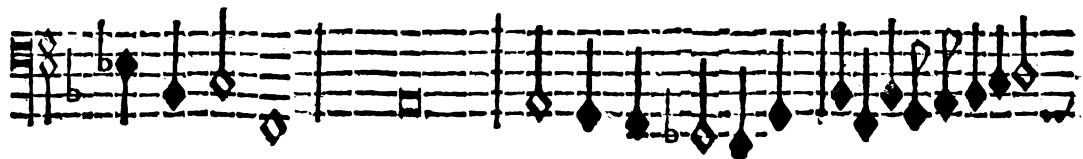
BASSO Continuo.

The image displays six staves of musical notation for basso continuo, arranged vertically. The notation is in common time (indicated by 'C') and uses a bass clef. The staves consist of five horizontal lines and four spaces. Various musical symbols are used, including black diamonds (representing quarter notes), white diamonds (representing eighth notes), squares (representing half notes), and asterisks (*). Some symbols have vertical stems extending upwards or downwards. Measures are separated by vertical bar lines. The first staff begins with a square followed by a black diamond. The second staff begins with a white diamond. The third staff begins with a black diamond. The fourth staff begins with a square. The fifth staff begins with a black diamond. The sixth staff begins with a white diamond. Measure numbers '1', '2', and '3' are placed above the staves at various points. The notation is typical of early printed music, using a mix of standard note heads and more abstract symbols.

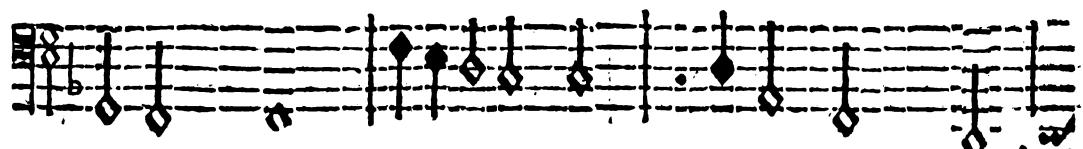
BASSO Continuo



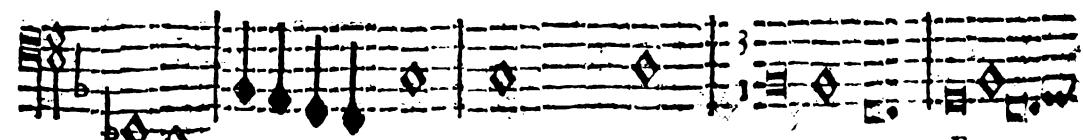
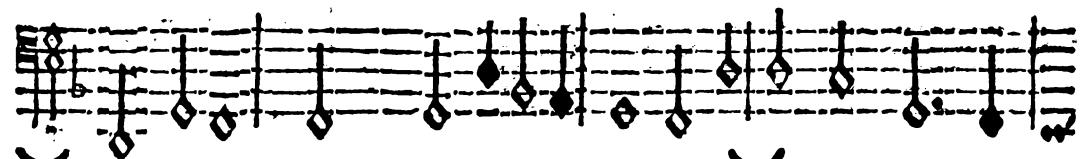
Heu mihi



habitaui



cum his



Sacri Concerti di Gioouanni Valentini. A 2. 3. 4. & 5.

E 3



A 2. Due Canti. ò Tenori,

5

BASSO Continuo.

Q

Valis est dilecta nostra

43 43

E 4

6 BASSO Continuo

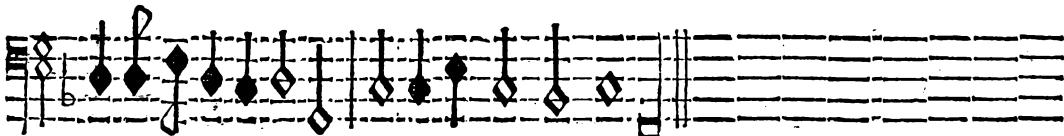
A handwritten musical score for Basso Continuo, consisting of six staves of music. The music is written in common time (indicated by '8'). The first staff begins with a bass clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The music features various note heads, including solid black dots, hollow circles, and diamonds, often with stems and beams. Some notes have small 'x' or asterisk marks above them. Measures are numbered at the top of each staff: 6, 43, 43, 43, 43, and 43. Measures 43 and 43 are bracketed together. Measures 43 and 43 are also bracketed together.

43

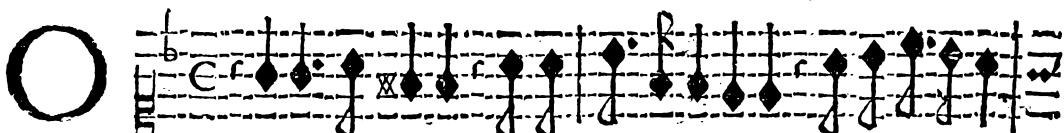
Sacri Concerti di Gioianni Valentini. A 2. 3. 4. & 5. E 5

A handwritten musical score for basso continuo, page 8. The score consists of eight staves of music, each with a bass clef and a common time signature. The music is written in a tablature-like system where vertical stems represent note heads and horizontal dashes represent note heads. The score includes various markings such as '43' (likely indicating a tempo or measure number), 'C' (for common time), 'b' (for bass clef), and 'x' (crosses). The first staff begins with a bass clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a bass clef and a common time signature. The eighth staff begins with a bass clef and a common time signature.

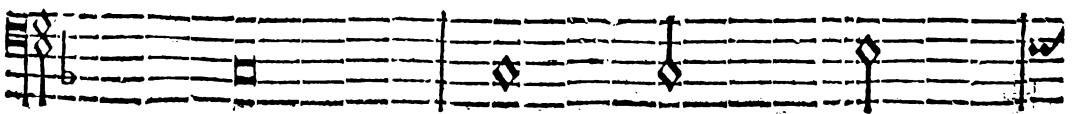
BASSO Continuo.

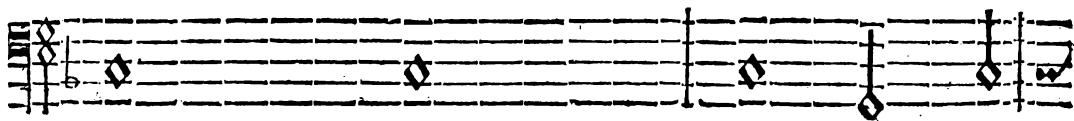
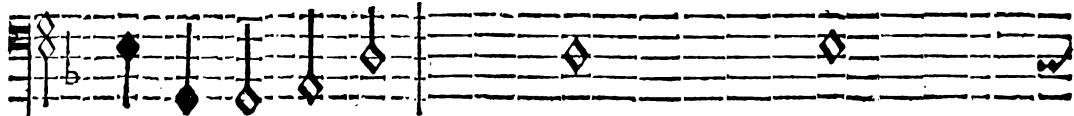
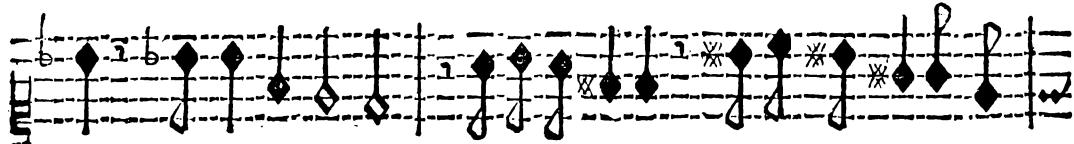


A 2. Canti, ò Tenori.

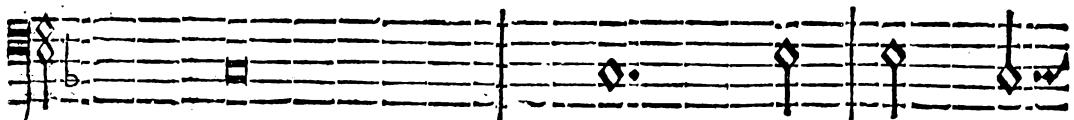


Bone Iesu





O clementissime Iesu



BASSO Continuo.

The musical score consists of six staves of basso continuo music. The first three staves begin with a common time signature (indicated by 'C') and a key signature of one sharp (F#). The fourth staff begins with a common time signature and a key signature of one flat (B-flat). The fifth staff begins with a common time signature and a key signature of one sharp (F#). The sixth staff begins with a common time signature and a key signature of one sharp (F#). The music features various note heads, including solid black dots, hollow circles, and diamond shapes, along with rests of different lengths. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated above the staves. The lyrics 'O nomen Iesu' are written below the fourth staff. A measure number '43' is written above the fifth staff. The score concludes with a final measure number '7' at the end of the sixth staff.

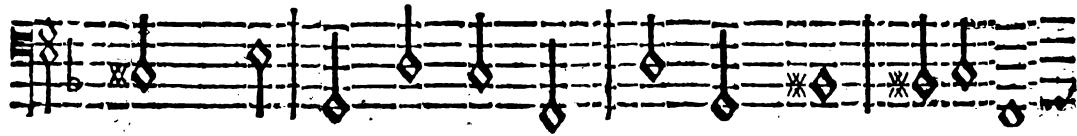
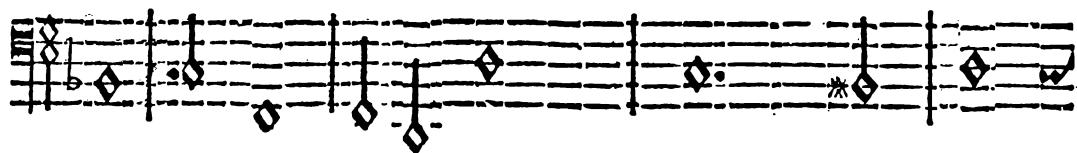
O amantissime

D

Eut qui pro redēptione

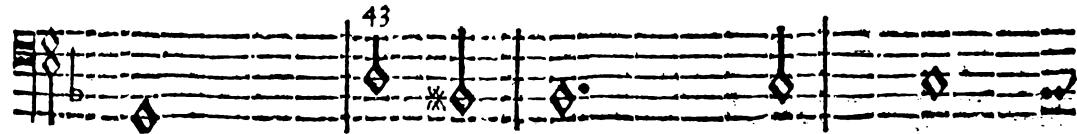
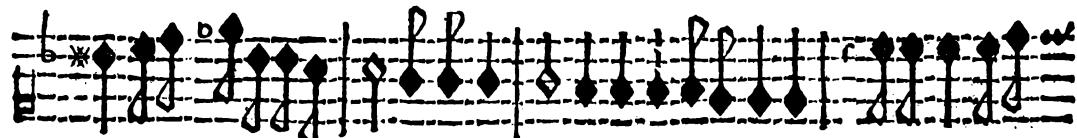
Deus

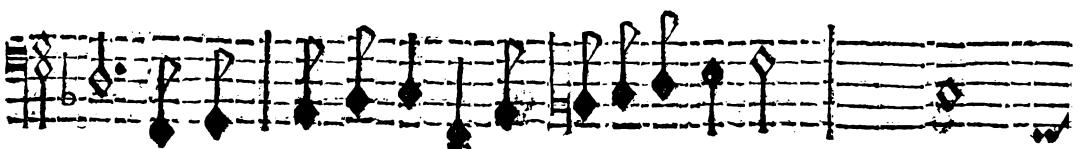
E 8

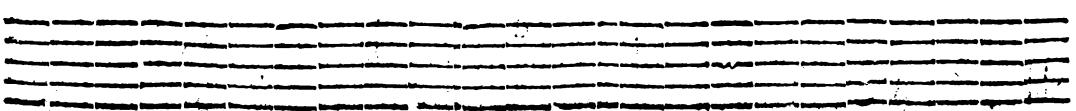
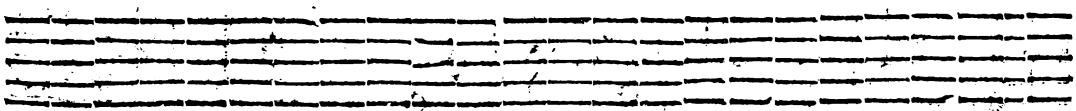
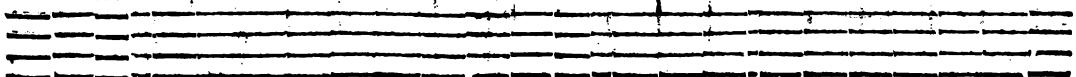
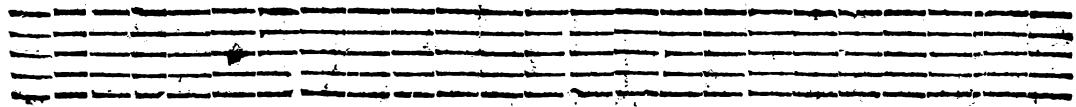
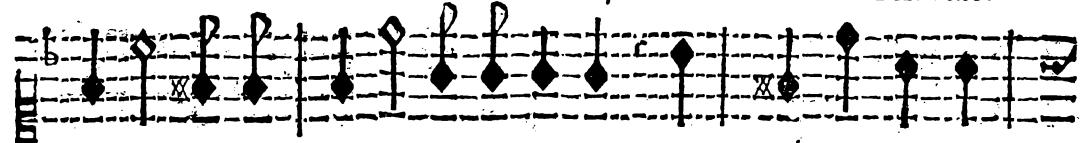


A 2.

43







A 2. Canti, ò Tenori.

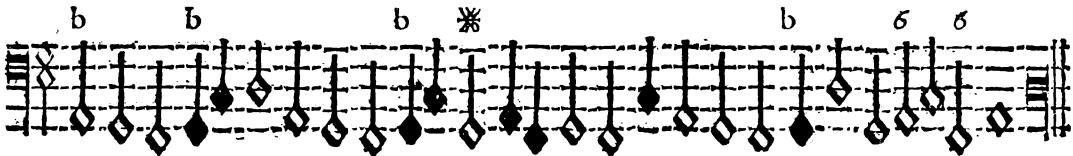
18 BASSO Continuo

R

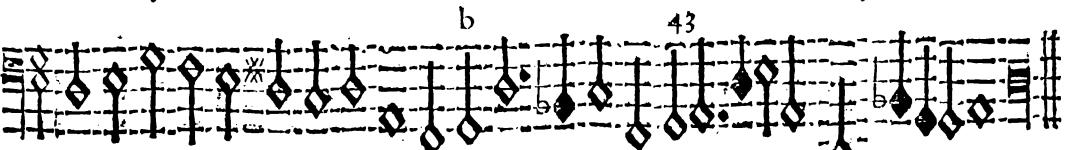
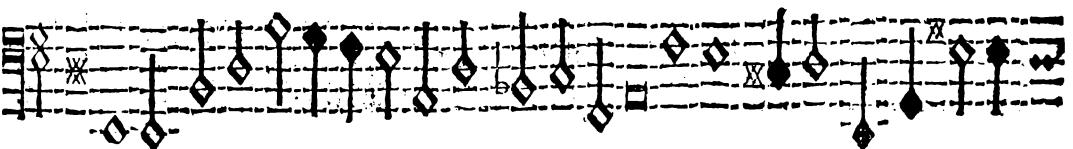
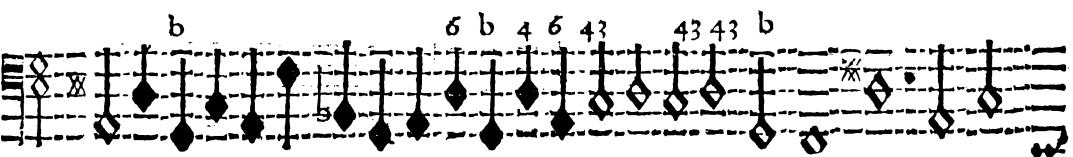
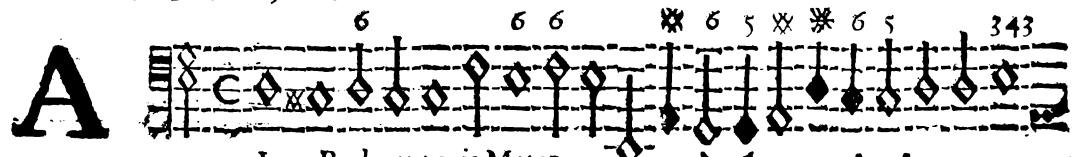
Egina Cæli

The musical score consists of six staves of basso continuo notation. The notation is in common time (indicated by 'C'). The bass clef is used. The music is divided into measures by vertical bar lines. The notes are represented by diamond shapes, crosses, and asterisks, with stems extending either up or down. Rests are indicated by short horizontal dashes. The first staff begins with a large letter 'R'. The lyrics 'Egina Cæli' are written below the second staff. The notation is dense and continuous across all six staves.

BASSO Continuo,



A 2. Canti, o Tenori.



Sacri Concerti di Giovanni Valentini. A 2. 3. 4. & 5.

E 11

S

Alue tremendum

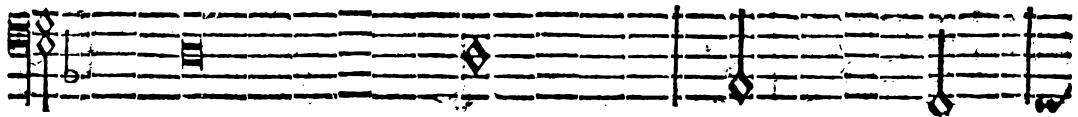
Salue spe-

tiosissima

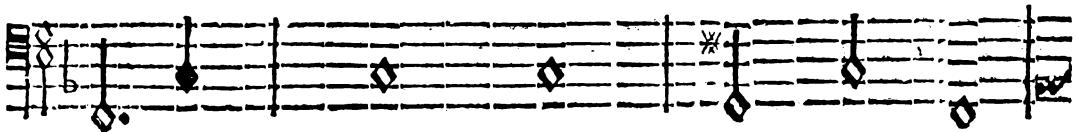
Salucte



Salve mellifluum os

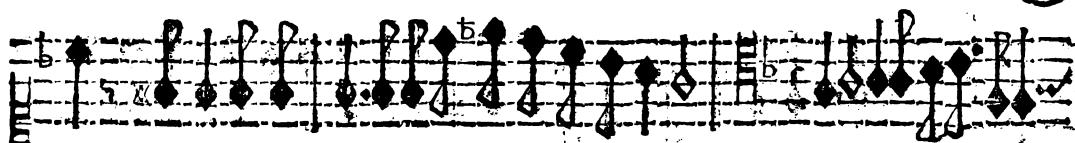
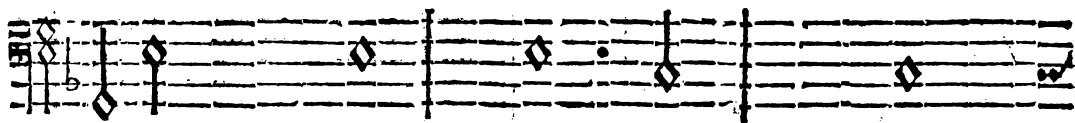


Sauete aures nobilissime

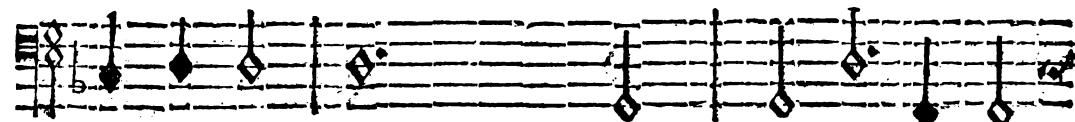




Salve collum humile



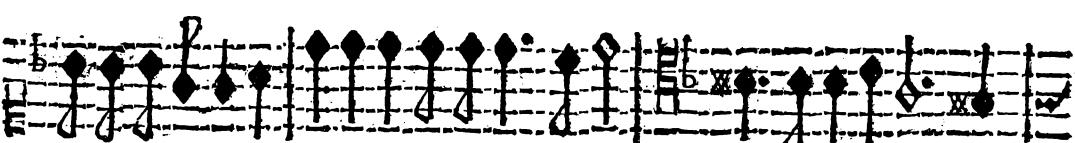
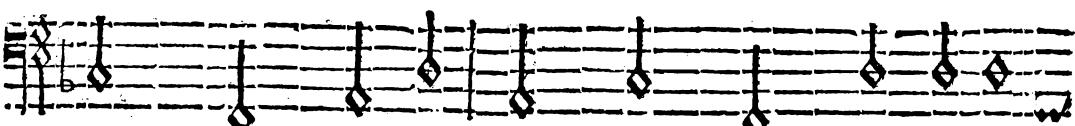
Saluete



Pectus

Latus

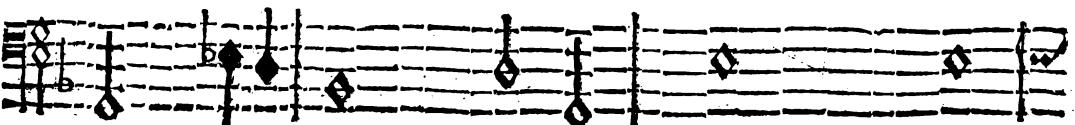
Sacra

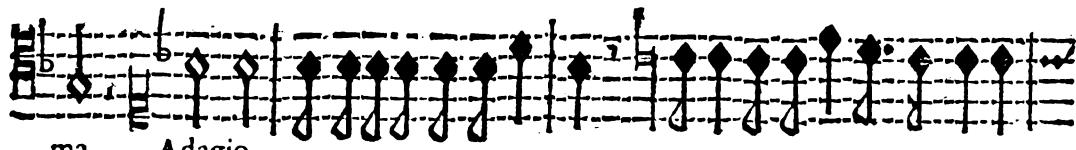


Pedes

Sanguis

Anima Sanctissi-





6

A 3.

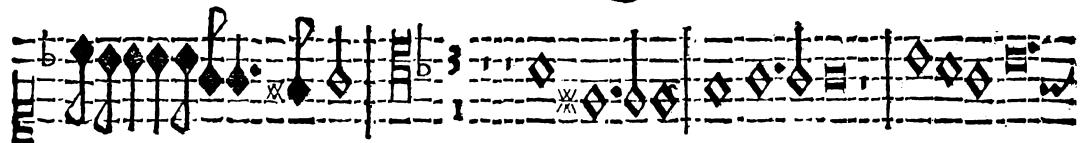
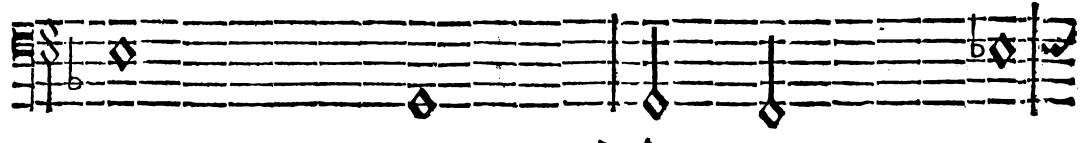
43

A 3. Tenor, & due Canti.

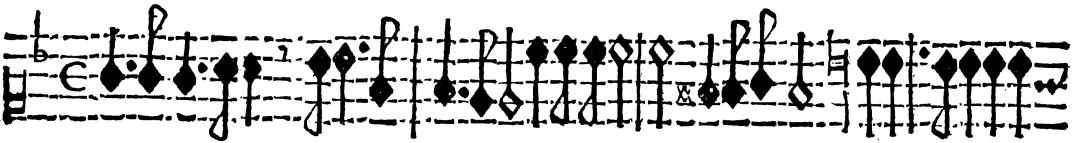
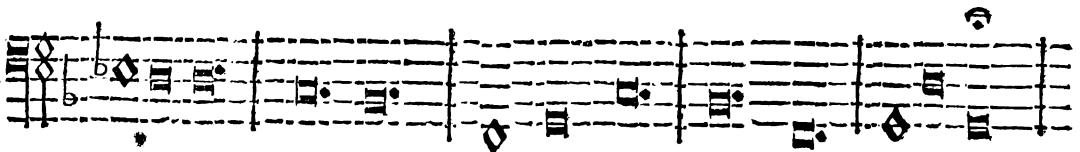
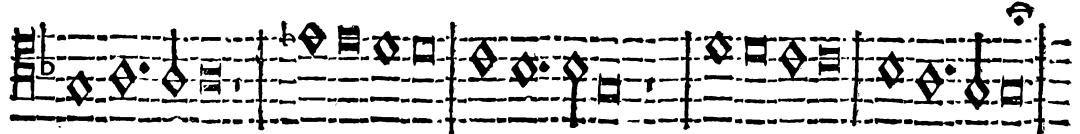
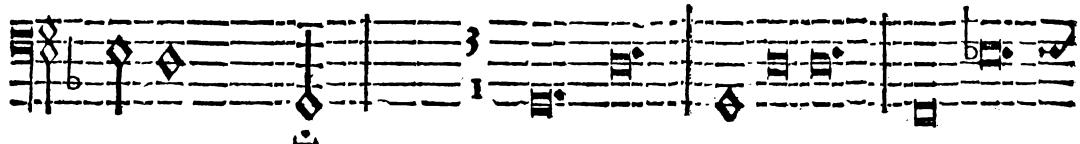
Eus es ò bone Iesu

Sacri Concerti di Giovanni Valentini. A 2. 3. 4. & 5.

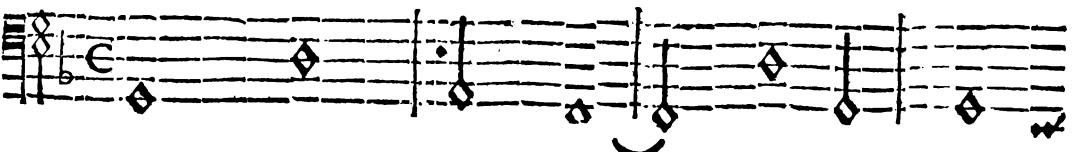
E 13



O Iesu mi dulcissime



Sed si meus es

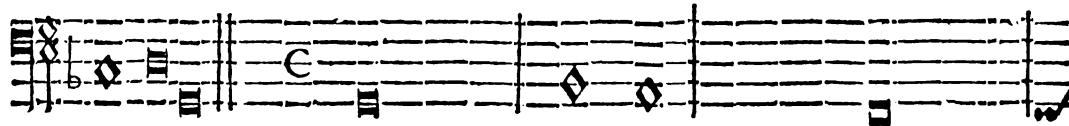


Amor Iesu

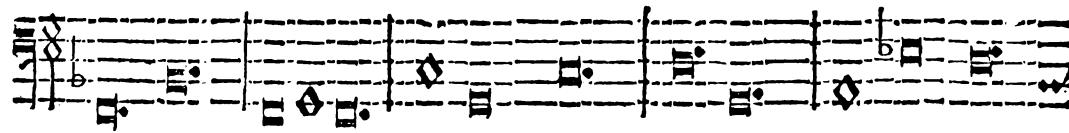
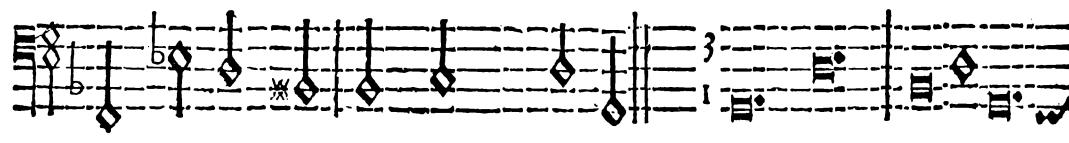
E 14



Per sanguinem illum



Iesu



Ecce iam meuses



Iesu A 3.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

A 3. Tenore, & 2. Canti.

28

BASSO Continuo

The musical score consists of eight staves of music. The top staff is for the Basso Continuo, featuring a single line of notes with various rhythmic values and rests. The second staff is for the Tenor and two other voices, with the text "Opule meus" written below it. The third staff continues the vocal line. The fourth staff begins with the text "Parce Domine" and ends with "Ego te paui". The fifth staff continues the vocal line. The sixth staff begins with a note followed by a rest. The seventh staff continues the vocal line. The eighth staff concludes the page with a final note and rest.

P
Opule meus

Parce Domine Ego te paui

BASSO Continuo,

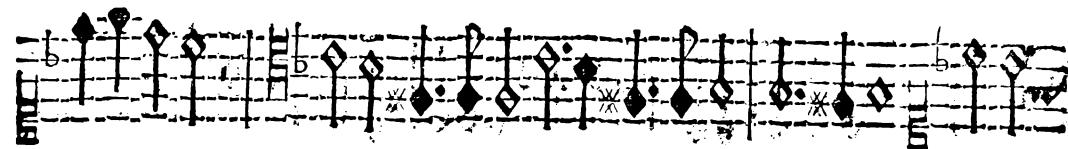
parce Ego dedi tibi

4 3

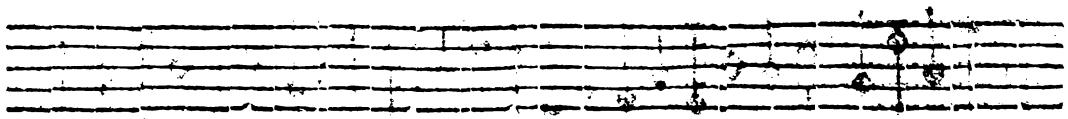
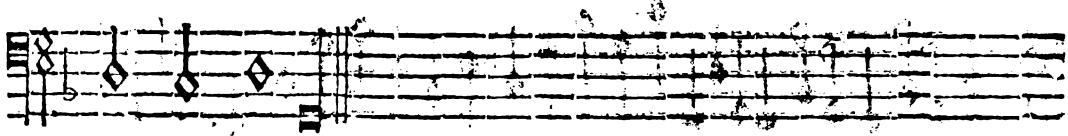
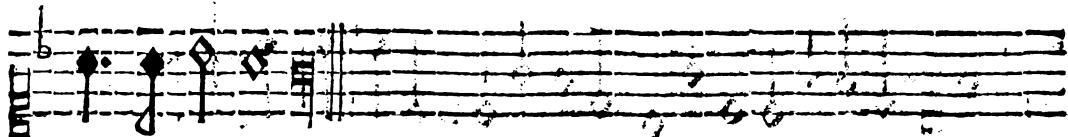
E 16

3.10.17

BASSO Continuo.



A 3.



Ao 3: Sopra Queste Selve vicine. Tenore, & due Canti. 32 BASSO Contin...

S

Alue Regina

5

65 43

x x

b b

Aue Regina Coelorum. A 3. Doi Tenori, & Canto. 33 BASSO Continuo.

D

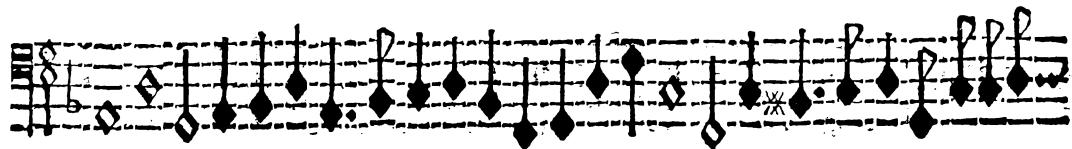
Ignare me laudare te

Aue Regina Cælorum

1 2 3 4 5 6

6

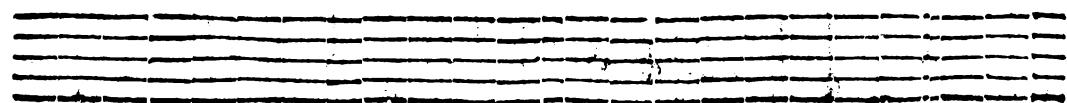
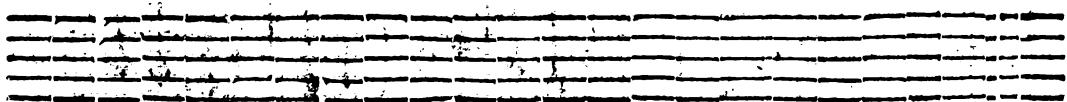
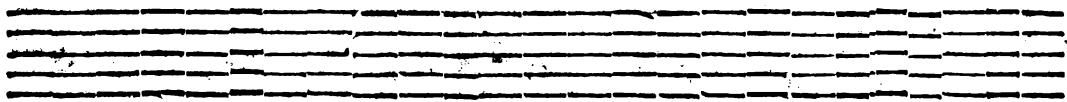
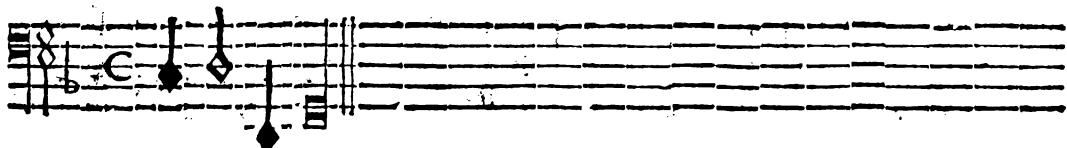
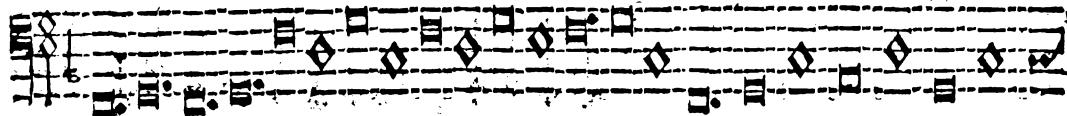
6



b b

6 6

Da mihi virtutem



A

Ve Regina Cælorum

The musical score consists of six staves of music. The top staff is labeled 'A' and has a soprano vocal line with diamond-shaped note heads. The second staff has a basso continuo line with diamond-shaped note heads and square bass notes. The third staff has a soprano vocal line with diamond-shaped note heads. The fourth staff has a basso continuo line with diamond-shaped note heads and square bass notes. The fifth staff has a soprano vocal line with diamond-shaped note heads. The sixth staff is a basso continuo line with diamond-shaped note heads and square bass notes. The music is in common time (indicated by '8'). Various accidentals are present, including flats (b), sharps (c), and naturals (n). The vocal parts include lyrics such as 'Ve Regina Cælorum'.

S Alue Regina

C

b

6

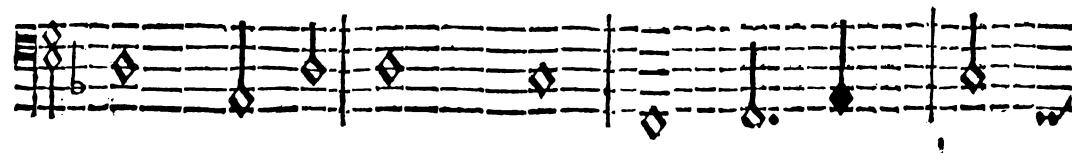
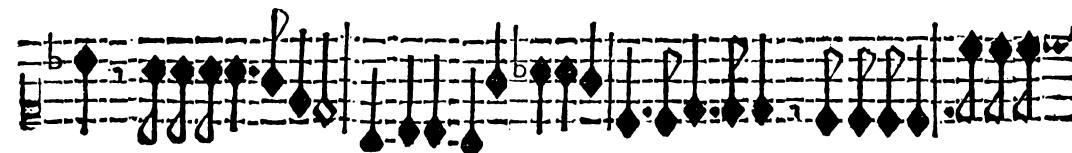
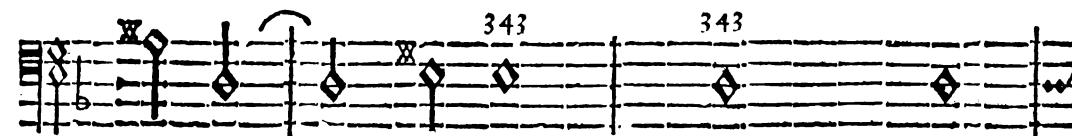
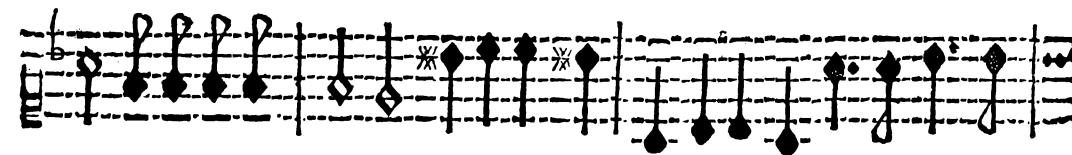
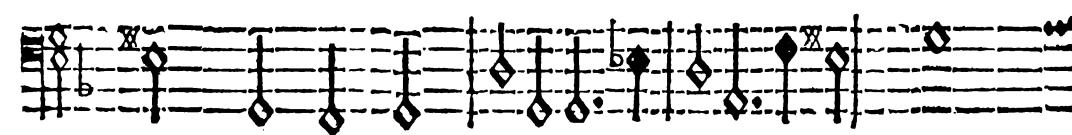
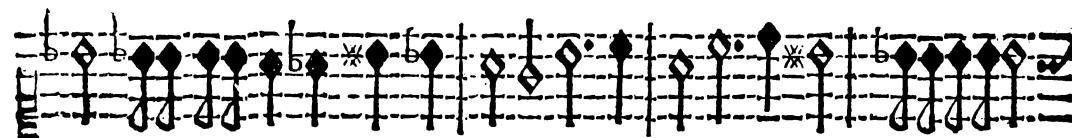
**

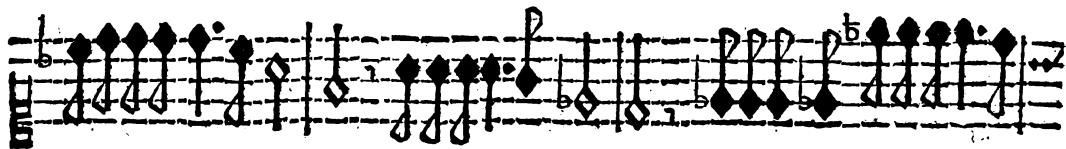
D

Omine secundum actum meum

Domine

Nihil dignum





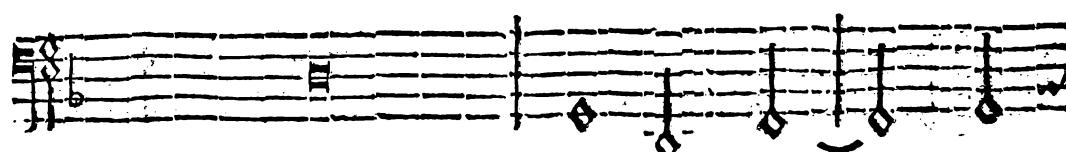
A 4. Tenor Alto & doi Canti.



Domine Iesu Christe



O Domine Iesu Christe



BASSO Continuo.

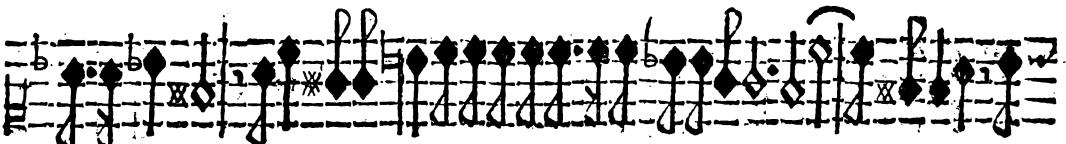
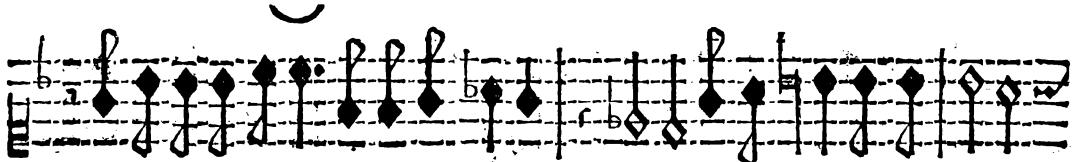
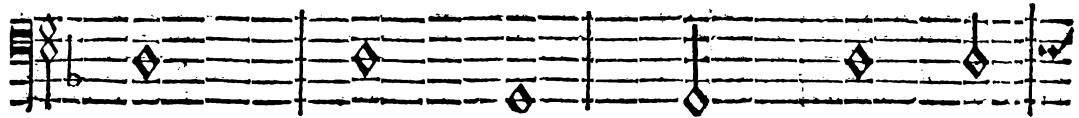
deprecorte deprecor

te

O Domine Iesu Christe



O Domine Iesu Christe



deprecote

4

deprecote



43





The image shows a handwritten musical score for the basso continuo part of a four-part setting. The score consists of six staves, each with a different rhythmic pattern. The first staff begins with a large circle and a 'C' with a '2' underneath. The second staff starts with a 'C' with a '3' underneath. The third staff begins with a 'C' with a '2' underneath. The fourth staff begins with a 'C' with a '3' underneath. The fifth staff begins with a 'C' with a '2' underneath. The sixth staff begins with a 'C' with a '3' underneath. The music includes various note heads, including solid black dots and hollow circles with black outlines, along with rests of different lengths. The score is written on five-line staves with a bass clef. There are also some small numbers and letters scattered throughout the music, such as '6' and 'A'.

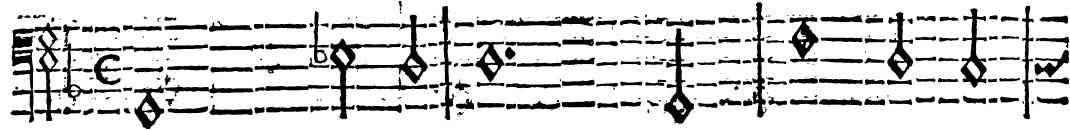
BASSO Continuo.

44



Tu es Virgo singularis

Tues

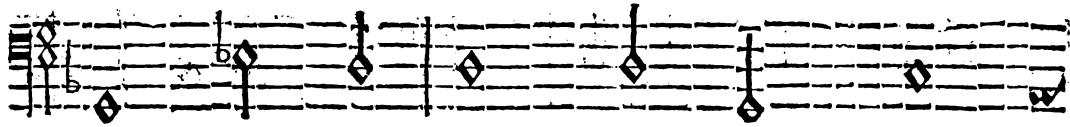


O quam felix ut supra.



Te reginam veneramur

Te Reginam

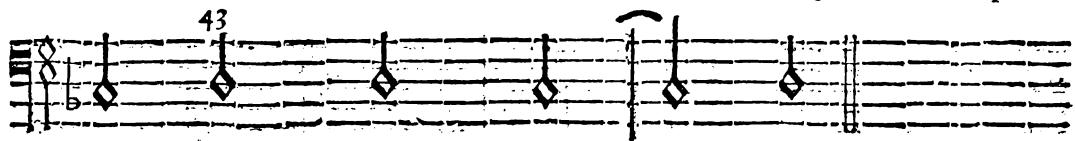


6 6

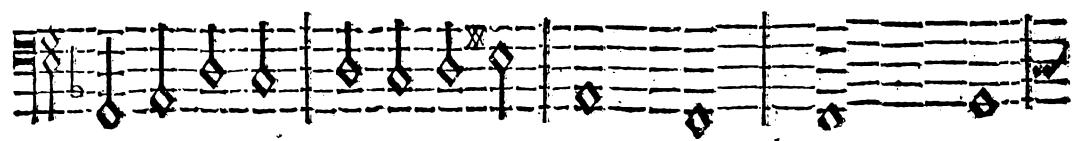
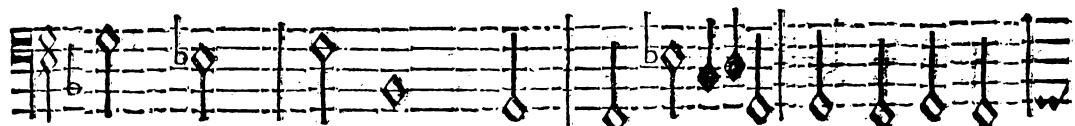
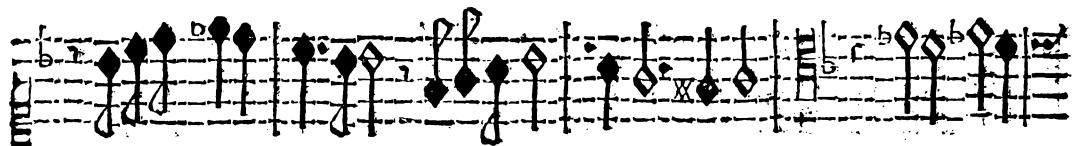
BASSO Continuo.



O quam felix ut supra.



Te venerantes



O quā felix
vt supra.

O quā felix vt supra
Et si finis.

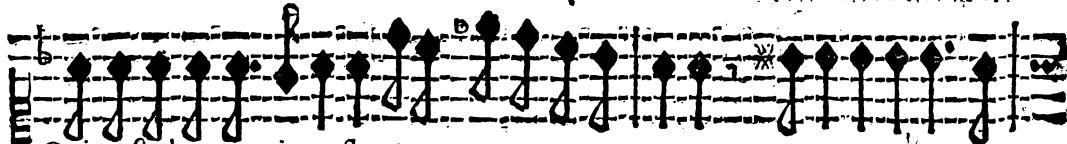
S

Tabat

Mater dolorosa
Eia MaterCuius animam
Fac ut ardeatO quam tristis
Santa MaterQue merebat
Tui nati

BASSO Continuo.

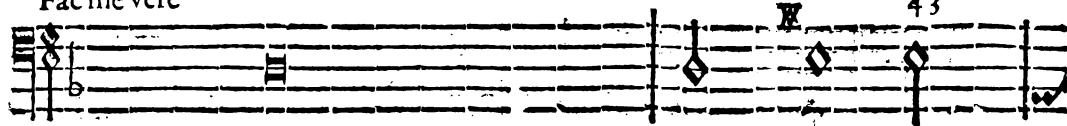
48



Quis est homo qui non fletet

Fac me vere

49



Quis non posset contristari

Iuxta Crucem

43

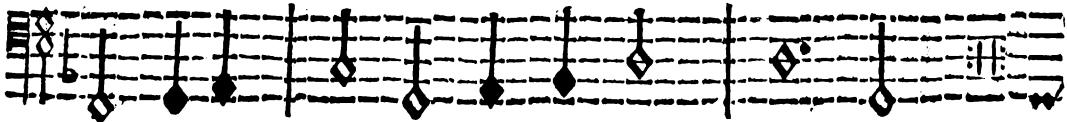


Pro peccatis

Virgo Virginum



Da capo



BASSO Continuo.

¶ Fac me plagis

Inflammatus

Inflammatus



P

Eccantem

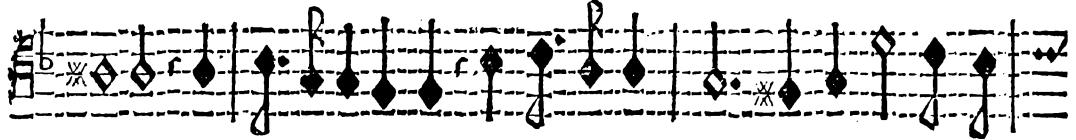
43

4

Basso Solo
Quia in Inferno

Miserere

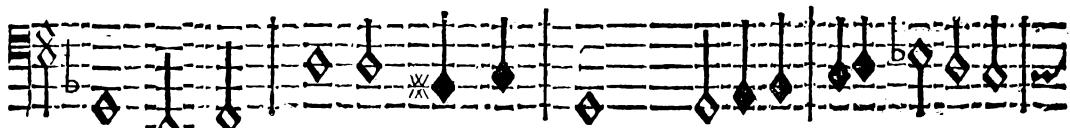
BASSO Continuo.



Deus



4*

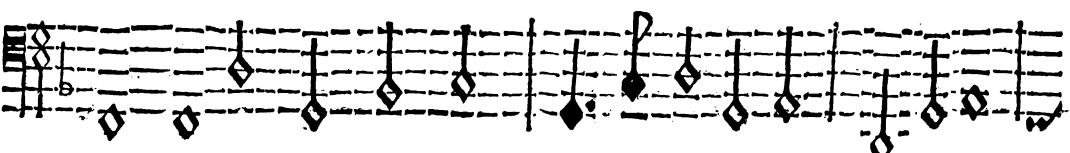


& in virtute tua



Quia

43



Miserere

53

Miserere

43

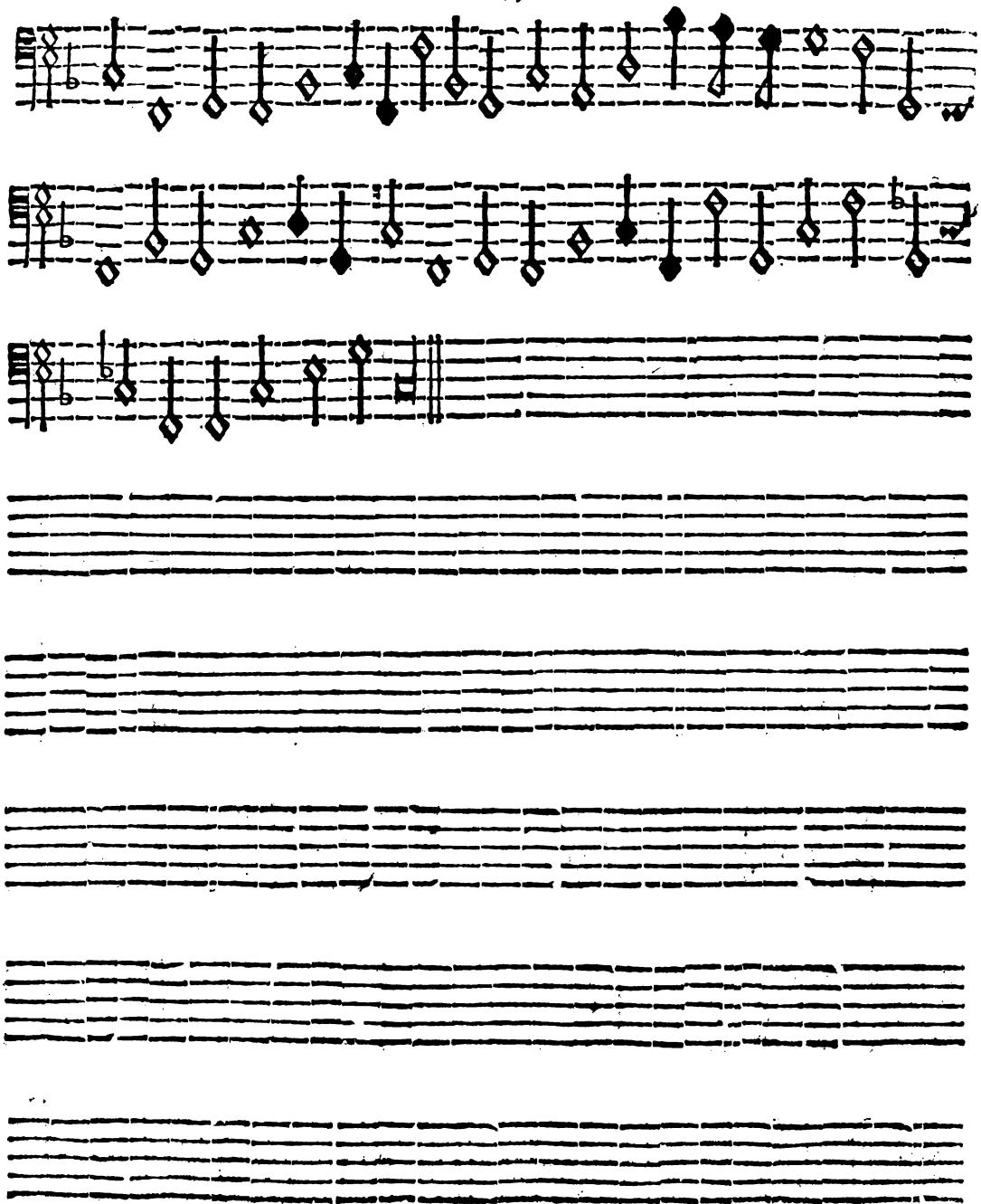
343

S

Alue Regina

4

343



A 4. Due Tenori, & 2. Canti.

56

BASSO Continuo.

S

Alue Regi

98

98

43

43

43

43

A handwritten musical score for Basso Continuo, page 57. The score consists of eight staves of music, each with a bass clef and a common time signature. The music is written in a tablature-like system where vertical stems represent note heads and horizontal dashes represent note heads pointing downwards. The first staff begins with a measure of two eighth notes, followed by a measure of two sixteenth notes. Subsequent measures show various patterns of eighth and sixteenth notes. Measures 43, 43, and 43 are explicitly labeled below the first three staves. Measures 57, 57, and 57 are labeled above the last three staves. Measures 58, 58, and 58 are labeled above the final staff. Measures 59, 59, and 59 are also present at the end. The score includes several markings: 'x' marks appear in the second and third staves; 'D' appears in the fourth staff; and asterisks (*) appear in the fifth and sixth staves. Measures 57, 57, and 57 feature large parentheses underneath them, likely indicating a repeat or section. Measures 58, 58, and 58 also have large parentheses underneath. Measures 59, 59, and 59 have small parentheses underneath.

The musical score consists of eight staves of basso continuo notation. The notation uses a bass clef and a common time signature. The notes are represented by various symbols: solid black dots, hollow circles, diamonds, and crosses. Some notes have stems pointing up or down, while others are simple dots or crosses. Rests are indicated by vertical dashes. The music is divided into measures by vertical bar lines. There are several pairs of parentheses, likely indicating repeat sections. The lyrics "Et Ie- sum" are written below the first two staves. The score is titled "BASSO Continuo:" at the top.

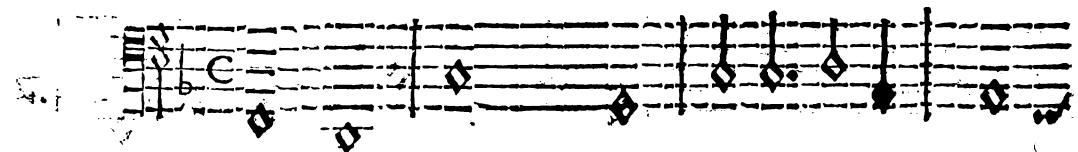
B A S S O Continuo



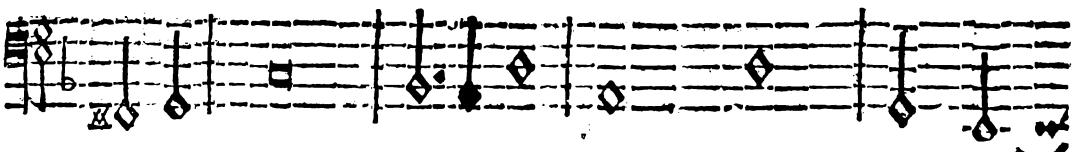
A 5. Due Tenori, Alto, & 2, Canti.



Vos omnes



O dulcis amor Iesu



O vos omnes



60 BASSO Continuo.

43

*O dulcis amor Iesu**O vos omnes*



O dulcis amor Iesu

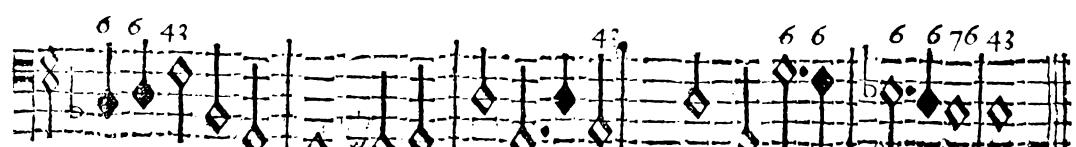
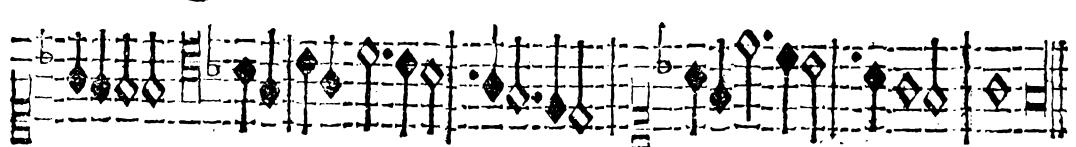
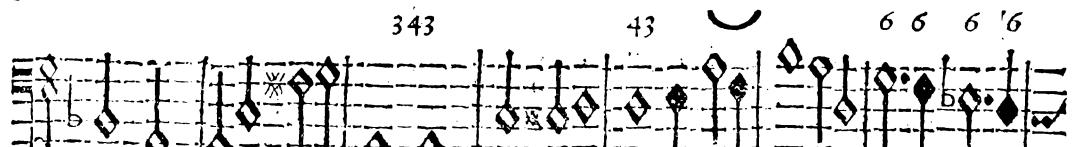
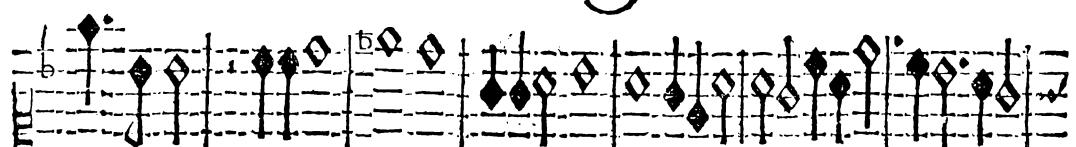
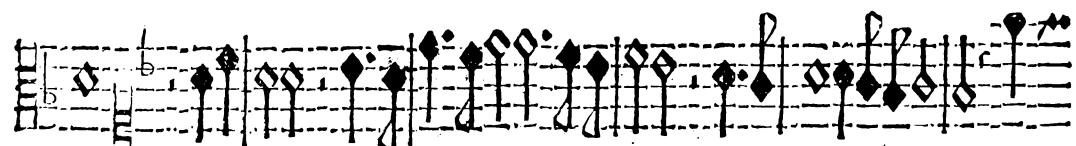
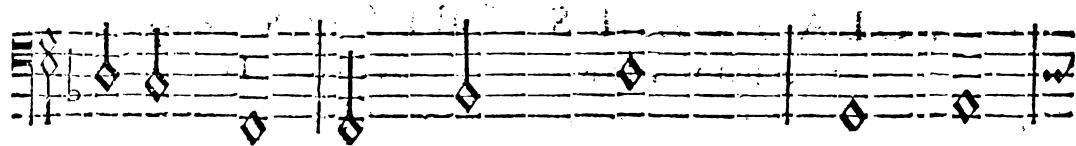




TAVOLA DELLI SACRI CONCERTI.

DI GIOVANNI VALENTINI.

A Due, Tre, Quattro, & Cinque Voci.



A D V E V O C I

A D Dominum cum tribularer	Due Tenori, ò Canti,	1
A Qualis est dilecta nostra	Due Canti, ò Tenori.	5
O bone Iesu	Due Canti, o Tenori	9
D eus qui pro redemptione	Due Canti, o Tenori	13
R egina Cœli	Due Canti, ò Tenori.	18
A lma redemptoris	Due Canti, ò Tenori	19

A T R E V O C I

S alue tremendum	Tenore, e due Canti	20
M eus es ò bone Iesu	Tenore, e due Canti	23
P opule meus	Tenore, e due Canti	28
S alue Regina	Tenore, e due Canti.	32
A ue Regina. che comincia Dignare.	Canto, e due Tenori	33
A ue Regina Cœlorum	Tenore, e due Canti.	35
S alue Regina	Basso, e due Canti, ò Tenori.	36

A Q V A T T R O V O C I

D omine secundum actum meum	Doi Tenori, & doi Canri.	37
O Domine Iesu Christe	Tenore, Alto, & doi Canti	39
O quam felix & Gloriosa	Tenore, Alto, & doi Canti,	43
S tabat Mater	Due Tenori, & due Canti.	47
P eccantem me quotidie	Basso, due Tenori, e Canto.	51
S alue Regina	Due Tenori, e due Canti.	54
S alue Regina	Due Tenori, e due Canti.	56

A C I N Q V E V O C I.

O vos omnes,	Due Tenori, Alto, e due Canti.	59
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I L F I N E.