

40 Mus pr 451

BASSUS GENERALIS  
SIVE CONTINUUS

PROMPTUARIUM MUSICI,

CONCENTVS

ECCLESIASTICOS

II. III. & IV. VOCVM,

E

DIVERSIS, IISQUE ILLUSTRISSIMIS ET MV-  
sica laude præstantissimis hujus ætatis autho-  
ribus, collectos exhibentis.

PARS PRIMA:

Quæ

CONCERTATIONES SELECTIORES TEMPORE HYE-  
mali scil. ab Adventu Domini ad usq. Pascatis festum,  
SS. Ecclesie usui inservientes comprehendit.

Collectore

IOANNE DONFRIDO SCHOLAE NECCARO.  
Rottenburgensium Rectore.



AVGVSTAE TREBOCORVM,

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Anno M. DC. XXII.

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INDEX

SACRORUM CON-  
CERTUUM  
PRIMÆ PARTIS,

IVXTA SERIEM FESTIVITATVM ET  
dierum Dominicarum.

TEMPORE ADVENTUS  
DOMINI.

- |                             |      |                     |                      |
|-----------------------------|------|---------------------|----------------------|
| 1. Veni Domine.             | a 2. | Duo Cantus.         | Antonij Cifra.       |
| 2. O admirabile.            | a 2. | Duo C. vel T.       | Nicolai Spinelli.    |
| 3. Ad te levavi oculos.     | a 2. | Duo Altri.          | Iacobi Fineti.       |
| 4. Ecce virgo concipiet.    | a 2. | Duo Tenores.        | Augustini Agazzarij. |
| 5. O Radix Iesse.           | a 2. | Duo Ten. vel C.     | Vrbani Loth.         |
| 6. Exultate iusti.          | a 2. | Duo Tenores.        | Iacobi de Civita.    |
| 7. Sicut Mater.             | a 2. | Cant. & Bass.       | Antonij Burlini.     |
| 8. Angelus Domini.          | a 2. | Cant. & Bass.       | Gregorij Aichinger.  |
| 9. Ave Maria.               | a 2. | Cant. & Bass.       | Cesarij Gussaghi.    |
| 10. Veni Domine.            | a 2. | Cant. & Bass.       | Augustini Agazzarij. |
| 11. Exurgat Deus.           | a 2. | Cant. & Bass.       | Iacobi Mori Viadana. |
| 12. Domine inclina.         | a 2. | Duo Bassi.          | Iacobi Fineti.       |
| 13. O Rex gentium.          | a 3. | Duo Cant. & Ten.    | Aloysij Balbi.       |
| 14. Montes & colles.        | a 3. | Cant. Alt. Ten.     | Octavij Bargnani.    |
| 15. Sicut Mater.            | a 3. | Duo Cant. & Bass.   | Antonij Mortarij.    |
| 16. Alma redemptoris.       | a 3. | Duo C. vel T. & B.  | Iohannis Aichmiller. |
| 17. Veni Domine Iesu.       | a 3. | Alt. Ten. & Bass.   | Ludovici Viadana.    |
| 18. In illa die stillabunt. | a 4. | C. A. T. Bassus.    | Philippi Zindelin.   |
| 19. Beata es virgo Maria.   | a 4. | C. A. T. Bassus.    | Ioan. Leon. Hasleri. |
| 20. Latentur cœli.          | a 4. | Alt. duo T. & Bass. | Ioan. Leon. Hasleri. |
| 21. Ad te levavi animam.    | a 4. | Ten. & 3. Bassi.    | Ludovici Viadana.    |

DE NATIVITATE DOMINI  
NOSTRI IESV CHRISTI.

- |                           |      |                 |                      |
|---------------------------|------|-----------------|----------------------|
| 22. Hodie Christus natus. | a 2. | Duo C. vel Ten. | Nicolai Spinelli.    |
| 23. Gloria in Excelsis.   | a 2. | Duo Cantus.     | Aloysij Balbi.       |
| 24. Hodie nobis cœlorum.  | a 2. | Duo Cantus.     | Augustini Agazzarij. |



|                             |      |                      |                            |
|-----------------------------|------|----------------------|----------------------------|
| 25. Sancta & immaculata     | a 2. | 2. Cant. vel Ten.    | Nicolai Spinelli.          |
| 26. Ecce annuncio vobis.    | a 2. | 2. Cant. vel Ten.    | Leonis Leonij.             |
| 27. Pastores loquebantur.   | a 2. | 2. Cant. vel Ten.    | Ioan. Damasceni Vssererij. |
| 28. Dies sanctificatus.     | a 2. | 2. Cant. vel Ten.    | Nicolai Spinelli.          |
| 29. Apparuit benignitas.    | a 2. | 2. Tenores.          | Augustini Agazzarij.       |
| 30. Rubum quem viderat.     | a 2. | 2. Tenores.          | Rudolphi de Lasso.         |
| 31. Gloria in excelsis Deo. | a 2. | 2. Ten. aut Cant.    | Vrbani Loth.               |
| 32. O magnum mysterium.     | a 2. |                      | Gio. Batt. Cesena.         |
| 33. Beata viscera.          | a 2. |                      | Gabriel Fattorini.         |
| 34. Tanquam Sponsus.        | a 2. | Cant. & Bassus.      | Augustini Agazzarij.       |
| 35. Angelus ad pastores.    | a 2. | Cant. & Bassus.      | Antonij Cifra.             |
| 36. Ave virgo sponfa.       | a 2. | Cant. & Bassus.      | Cesarj Gussaghi.           |
| 37. Hodie per totum mund.   | a 2. | Cantus & Bassus.     | Herculis Portæ.            |
| 38. Lauda Sion Salvatoris.  | a 2. | Basso continuo.      | Gio. Batt. Cesena.         |
| 39. Angelus ad pastores.    | a 2. | Cant. & Bass.        | Antonij Cifra.             |
| 40. Sancta & immaculata.    | a 2. | Cantus & Bass.       | Antonij Cifra.             |
| 41. Mirabile mysterium.     | a 2. | Cant. & Bass.        | Gregorij Aichinger.        |
| 42. O magnum mysterium.     | a 2. | Cant. & Bass.        | Iacobi Mori Viadana.       |
| 43. Mirabile mysterium.     | a 2. | C. vel Ten. & B.     | Nicolai Spinelli.          |
| 44. Sancta & immaculata.    | a 2. | Altus & Bassus.      | Anonymi.                   |
| 45. Puer Iesus proficiebat. | a 2. | 2. Cantus.           | Rudolphi de Lasso.         |
| 46. In nomine Iesu.         | a 2. | 2. Cantus.           | Sebastiani Miserocca.      |
| 47. O bone Iesu.            | a 2. | 2. Cantus.           | Claudij Monteverde.        |
| 48. Congratulamini.         | a 2. | 2. Cantus.           | Benigni Fontana.           |
| 49. Sit nomen Domini.       | a 2. | Duo Tenores.         | Iacobi Finetti.            |
| 50. Vidit Iohannes.         | a 2. | Ten. & Bass.         | D. Guilelmi Biener.        |
| 51. Germinavit Radix.       | a 2. | Duo Bassi.           | Antonij Cifra.             |
| 52. Angelus ad pastores.    | a 3. | 2. Cant. & Ten.      | D. Guilelmi Biener.        |
| 53. O admirabile commerc.   | a 3. | 2. Cant. & Ten.      | Ludovici Viadana.          |
| 54. Germinavit Radix.       | a 3. | Cant. Alt. Ten.      | Rudolphi de Lasso.         |
| 55. Verbum caro.            | a 3. | Cant. Alt. Ten.      | Ioannis Croce.             |
| 56. Pastores loquebantur.   | a 3. | Alt. & duo Ten.      | Augustini Agazzarij.       |
| 57. O admirabile commerc.   | a 3. | 3. Tenores.          | Vrbani Loth.               |
| 58. Hodie Christus natus.   | a 3. | Alt. Ten. & Bass.    | Iulij Belli.               |
| 59. Sit nomen Domini.       | a 3. | Alt. Ten. & Bass.    | Ioannis Croce.             |
| 60. O admirabile comm.      | a 3. | Alt. Ten. & Bass.    | Iulij Belli.               |
| 61. O magnum mysterium.     | a 3. | Alt. Ten. & Bass.    | Elie Fabricij.             |
| 62. O admirabile comm.      | a 3. | 2. Cant. & Bass.     | Rudolphi de Lasso.         |
| 63. Gaudeamus omnes.        | a 3. | 2. Cant. & Bass.     | Friderici Calvena.         |
| 64. Quando natus es.        | a 3. | 2. C. vel T. & Bass. | Ludovici Viadana.          |
| 65. Quem vidistis.          | a 3. | Ten. & 2. Bass.      | Iacobi Finetti.            |
| 66. Hodie Christus natus.   | a 3. | 2. T. vel C. & Bass. | Ioannis Donfridi.          |
| 67. Gloria in excelsis.     | a 4. | 3. Cant. & Ten.      | Danielis Lagneri.          |
| 68. Quem vidistis.          | a 4. | 2. C. Alt. & Ten.    | Antonij Cifra.             |
| 69. Hodie nobis cœlorum.    | a 4. | 2. Cant. & 2. Bass.  | Ludovici Viadana.          |
| 70. Hodie Christus natus.   | a 4. | C. vel 2. T. & 2. B. | Archangeli Borsari.        |
| 71. Dum medium silentium.   | a 4. | 2. Cant. Alt. & B.   | Octavij Catalani.          |
| 72. O Iesu amabilissime.    | a 4. | 2. C. vel T. & 2. B. | Ludovici Viadana.          |
| 73. Hodie nobis cœlorum.    | a 4. | 2. Ten. & 2. Bass.   | Io. Damasceni Vssererij.   |
| 74. Gaude virgo gloriosa.   | a 4. | 2. C. vel T. & 2. B. | Ludovici Viadana.          |
| 75. Surgite pastores.       | a 4. | C. Alt. Ten. Bass.   | Octavij Catalani.          |



- |                             |     |                      |                             |
|-----------------------------|-----|----------------------|-----------------------------|
| 76. Quem vidistis pastores. | a 4 | Cant. Alt. T. Bass.  | <i>Ioan. Leon. Hasleri.</i> |
| 77. Iubilare Deo.           | a 4 | Cant. Alt. T. Bass.  | <i>Ludovici Viadana.</i>    |
| 78. O magnum hæreditatis.   | a 4 | Cant. Alt. T. Bass.  | <i>Philippi Zindelin.</i>   |
| 79. Quem vidistis pastores. | a 4 | C. A. T. B. in Dial. | <i>Iacobi de Civita.</i>    |
| 80. Angelus ad pastores.    | a 4 | Cant. Alt. T. Bass.  | <i>Ioan. Leon. Hasleri.</i> |
| 81. O magnum mysterium      | a 4 | Cant. Alt. T. Bass.  | <i>Ludovici Victoria.</i>   |

## IN FESTO S. STEPHANI.

- |                           |      |                  |                             |
|---------------------------|------|------------------|-----------------------------|
| 82. Intuens in cœlum.     | a 2. | Duo Cant.        | <i>Antonij Cifra.</i>       |
| 83. Lapidabant Stephanum  | a 2. | Cant. & Bass.    | <i>Io. Baptist. Cesena.</i> |
| 84. Adhæsit anima mea.    | a 2. | Duo Alti.        | <i>Antonij Cifra.</i>       |
| 85. Stephanus vidit cœlos | a 2. | Duo Tenores.     | <i>Aloysij Balbi.</i>       |
| 86. Impij super justum.   | a 2. | Duo Ten. aut C.  | <i>Vrbani Loth.</i>         |
| 87. Lapides torrentes.    | a 2. | Duo Tenores.     | <i>Antonij Cifra.</i>       |
| 88. Sancte Dei pretiose.  | a 3. | A. & duo Ten.    | <i>Vrbani Loth.</i>         |
| 89. Impetum fecerunt.     | a 3. | Duo Cant. & Bass | <i>Catharina Asandra.</i>   |

## IN FESTO S. JOHANNIS APOSTOLI ET EVANGELISTÆ.

- |                               |      |                   |                          |
|-------------------------------|------|-------------------|--------------------------|
| 90. Iste est Iohannes.        | a 2. | Duo Cantus.       | <i>Antonij Cifra.</i>    |
| 91. Iste est Iohannes.        | a 2. | Duo Tenores.      | <i>Ludovici Balbi.</i>   |
| 92. In medio Ecclesiæ.        | a 2. | Duo Ten. aut C.   | <i>Vrbani Loth.</i>      |
| 93. Exiit sermo inter fratres | a 2. | Duo Bass. in Echo | <i>Ludovici Viadana.</i> |
| 94. Iste est Ioannes.         | a 2. |                   | <i>Cesena.</i>           |
| 95. Hic est beatissimus.      | a 3. | C. vel T. & B.    | <i>Donati Rubini.</i>    |

## IN FESTO SS. INNOCENTUM.

- |                            |      |                     |                              |
|----------------------------|------|---------------------|------------------------------|
| 96. Ex ore infantium       | a 2. | Duo Cant.           | <i>Ludovici Balbi.</i>       |
| 97. Vox in Rama audita est | a 2. | Duo Ten. aut C.     | <i>Vrbani Loth.</i>          |
| 98. Et vidi                | a 3. | Tres Tenores.       | <i>Gregorij Aichinger.</i>   |
| 99. Innocentes pro Christo | a 3. | Duo Cant. & B.      | <i>Bened. Binaghi.</i>       |
| 100. Laudate pueri.        | a 3. | Duo C. & Bass.      | <i>Bened. Binaghi.</i>       |
| 101. Fuge dilecte mi.      | a 3. | Duo Cant. & B.      | <i>Christiani Keifferer.</i> |
| 102. Ex ore infantium      | a 4  | Quatuor Cantus      | <i>Antonij Cifra.</i>        |
| 103. Laudate pueri         | a 4  | Duo C. v. T. & 2. B | <i>Iacobi Mori Viadana.</i>  |
| 104. Domine Dominus.       | a 4  | Duo Cant. T. & B.   | <i>Iacobi Finetti.</i>       |
| 105. Angelus Domini        | a 4  | Cant. Alt. T. Bass. | <i>D. Guilelmi Biener.</i>   |
| 106. Congratulamini.       | a 2. |                     | <i>Cesena.</i>               |
| 107. Videntes Stellam      | a 2. | Cant. & Bass.       | <i>Petri Philippi.</i>       |
| 108. Confirma hoc Deus     | a 2. | Cant. & Ten.        | <i>Petri Philippi.</i>       |

## IN FESTO EPIPHANIÆ

### DOMINI.

- |                        |      |              |                       |
|------------------------|------|--------------|-----------------------|
| 109. Venit lumen tuum  | a 3. | Tres Cantus. | <i>Antonij Cifra.</i> |
| 110. Apertis thesauris | a 3. | Tres Alti.   | <i>Antonij Cifra.</i> |



|                             |      |                    |                      |
|-----------------------------|------|--------------------|----------------------|
| 111. Maria & flumina.       | a 3. | Tres Tenores.      | Antonij Cifra.       |
| 112. Magi videntes stellam. | a 3. | Tres Tenores.      | Augustini Agazzarij. |
| 113. Tria sunt munera.      | a 3. | Duo C. & Bass.     | Georgij Victorini.   |
| 114. Hodie cœlesti sponso.  | a 3. | Duo C. & Bass.     | Vrbani Loth.         |
| 115. Magi videntes stellam. | a 3. | Duo Ten. & Bass.   | Ludovici Balbi.      |
| 116. Tria sunt munera.      | a 3. | Duo Ten. & Bass.   | Ludovici Viadana.    |
| 117. Magi videntes stellam. | a 3. | Tres Bassi.        | Antonij Cifra.       |
| 118. Tribus miraculis.      | a 4. | Cant. A. Ten. B.   | Luca Marentij.       |
| 119. Fili quid fecisti.     | a 2. | Cant. & Ten.       | Aloysii Balbi.       |
| 120. Fili quid fecisti.     | a 3. | Cant. Alt. Ten.    | Ludovici Viadana.    |
| 121. Vidi in excelso.       | a 4. | Tres Cant. & T.    | D. Guilelmi Biener.  |
| 122. Alma redemptoris.      | a 4. | Cant. Alt. Ten. B. | Philippi Zindelin.   |
| 123. Diei solennia.         | a 4. | Cant. Alt. Ten. B. | Ludovici Viadana.    |
| 124. Nuptiæ factæ sunt.     | a 2. |                    | Cesena.              |
| 125. Nunc dimittis.         | a 2. |                    | Giac. Moro Viadana.  |

## IN FESTO PURIFICATIONIS

### B. MARIAE VIRGINIS.

|                             |      |                    |                          |
|-----------------------------|------|--------------------|--------------------------|
| 126. Hodie Maria virgo      | a 2. | Duo Cantus.        | V Volfgangi Mayr.        |
| 127. Adorna thalamum.       | a 2. | Duo Alti.          | Gregorij Aichinger.      |
| 128. Suscepimus Deus.       | a 2. | Cant. & Bass.      | Io. Baptista Baccinetti. |
| 129. Gaude Maria virgo.     | a 2. | Cant. & Bass.      | Cesarij Gusaghi.         |
| 130. Simeon erat in Hierus. | a 2. | Duo Bassi.         | Octavij Catalani.        |
| 131. Nunc dimittis.         | a 3. | Alt. Ten. & Bass.  | Bernardi Viadana.        |
| 132. Ave regina cœlorum.    | a 3. | Duo C. vel T. & B. | Rudolphi de Lasso.       |
| 133. Hodie Maria virgo.     | a 4. | Cant. Alt. Ten. B. | Philippi Zindelin.       |

## IN FESTO ANNUNCIATIONIS

### B. MARIAE VIRGINIS.

|                          |      |                    |                    |
|--------------------------|------|--------------------|--------------------|
| 134. Ave Maria.          | a 2. | Duo Cantus.        | Antonij Cifra.     |
| 135. Ipsi sum.           | a 2. | Duo Cant. vel T.   | Horatij Scaleta.   |
| 136. Ave spes nostra.    | a 2. | Duo Ten. vel C.    | Vrbani Loth.       |
| 137. Ave regina cœlorum. | a 4. | Duo C. & 2. Bass.  | Iacobi de Civita.  |
| 138. Quomodo fiet istud. | a 4. | Cant. Alt. Ten. B. | Philippi Zindelin. |

## TEMPORE QUADRAGESIMÆ

### ET PASSIONIS DOMINI NOSTRI

#### JESU CHRISTI.

|                            |      |                   |                      |
|----------------------------|------|-------------------|----------------------|
| 139. Miserere mei Deus.    | a 2. | Duo C. vel Ten.   | Iacobi Mori Viadana. |
| 140. Exaudi me Domine.     | a 2. | Duo C. vel Ten.   | Leonis Leonij.       |
| 141. Beati immaculati.     | a 2. | Duo C. vel Ten.   | Adriani Banchieri.   |
| 142. Lætare Hierusalem.    | a 2. | Duo C. vel Ten.   | Ludovici Viadana.    |
| 143. Benedicam Dominum.    | a 2. | Duo C. vel Ten.   | Leonis Leonij.       |
| 144. Si bona suscepimus.   | a 2. | Alt. & Ten.       | Antonij Burlini.     |
| 145. Domine exaudi.        | a 2. | Duo Tenores.      | Adriani Banchieri.   |
| 146. Ad Dominum cum.       | a 2. | Duo Ten. vel C.   | Antonij Burlini.     |
| 147. In te Domine speravi. | a 2. | Cant. vel T. & B. | Iacobi Mori Viadana. |



|                             |      |                     |                          |
|-----------------------------|------|---------------------|--------------------------|
| 148. Ad te Domine levavi.   | a 2. | Cant. & Bass.       | Benigni Fontana.         |
| 149. Voce mea ad Dom.       | a 2. | Ten. & Bass.        | Io. Damasceni Vffererij. |
| 150. Versa est in luctum.   | a 2. | 2. Bassi.           | Ludovici Balbi.          |
| 151. Impetum inimicorum.    | a 3. | 2. Cant. & Bass.    | Sylvij Maratij.          |
| 152. Præparate corda vestra | a 3. | 2. C. & Bass.       | Antonij Mortarij.        |
| 153. Quanti mercenarij.     | a 3. | 2. Cant. & Bass.    | Antonij Cifra.           |
| 154. Servite Domino.        | a 3. | 2. C. & Bass.       | Iacobi Fineti.           |
| 155. Super flumina Babyl.   | a 3. | 2. Cant. & Bass.    | Antonij Mortarij.        |
| 156. Deus noster refugium.  | a 3. | 2. C. & Bass.       | Ioannis Piccionij.       |
| 157. Domine Iesu Christe.   | a 3. | 2. Cant. & Bass.    | Ioan. Mart. Caesaris.    |
| 158. Benedicam Dominum.     | a 3. | 2. Ten. & Bass.     | Elie Fabricij.           |
| 159. Deus meus ad te.       | a 3. | Ten. & 2. Bass.     | Gregorij Aichinger.      |
| 160. Pater peccavi.         | a 4. | Cant. Alt. Ten. B.  | Gregorij Zuchini.        |
| 161. Velociter exaudi me.   | a 4. | Cant. A. T. B.      | Horatij Vecchi.          |
| 162. O vos omnes qui trans. | a 2. | 2. Ten.             | Augustini Agazzarij.     |
| 163. Oculi mei semper.      | a 3. | 2. Cant. & Bass.    | Augustini Agazzarij.     |
| 164. Tristis est anima mea. | a 4. | 2. C. Alt. Bass.    | Antonij Cifra.           |
| 165. Ave Rex noster.        | a 4. | 2. Cant. Alt. Bass. | Antonij Cifra.           |

## COROLLARIUM HUIUS PRIMÆ PARTIS.

|                            |      |                     |                      |
|----------------------------|------|---------------------|----------------------|
| 166. Bonum est confiteri.  | a 2. | Cant. & Bass.       | Adriani Banchieri.   |
| 167. Bonitatem fecisti.    | a 2. | 2. Bassi.           | Ioannis Stadelmayer. |
| 168. Da mihi Domine.       | a 3. | 2. Cant. & Ten.     | Antonij Mortarij.    |
| 169. Sit nomen Domini.     | a 4. | Cant. Alt. Ten. B.  | Gregorij Zuchini     |
| 170. Hodie beata virgo.    | a 2. |                     | Gio. Batt. Cesena.   |
| 171. Suscipe verbum virgo. | a 2. | in festo Annuncia.  | Cesena.              |
| 172. Vincam meam.          | a 2. | in festo Cōception. | Cesena.              |
| 173. Transfige dulcissime. | a 2. | B. V. Maria.        | Serophino Patta.     |
| 174. Saule Saule cur me.   |      | Voce sola C. vel T  | Giac. Moro Viadana.  |



TEM.



|                               |   |   |              |                 |
|-------------------------------|---|---|--------------|-----------------|
| 148. Ad te Domine levavi      | 2 | 2 | Can. & Ball. | Benignus Fortis |
| 149. Vocem meam ad Dom.       | 2 | 2 | Ten. & Ball. | Jo. Baptista    |
| 150. Verba est in hunc        | 2 | 2 | Ball.        | Isidorus        |
| 151. Impetum in misericordiam | 2 | 2 | Can. & Ball. | Steph. & Maria  |
| 152. Prepara cor ad verbum    | 2 | 2 | Can. & Ball. | Alfredus        |
| 153. Quam in misericordia     | 2 | 2 | Can. & Ball. | Alfredus        |
| 154. Servite Domino           | 2 | 2 | Can. & Ball. | Alfredus        |
| 155. Superfluum in Babil.     | 2 | 2 | Can. & Ball. | Alfredus        |
| 156. Deus noster refugium     | 2 | 2 | Can. & Ball. | Alfredus        |
| 157. Domine laus Christo      | 2 | 2 | Can. & Ball. | Alfredus        |
| 158. Benedicamus hominibus    | 2 | 2 | Ten. & Ball. | Alfredus        |
| 159. Deus meus ad te          | 2 | 2 | Ten. & Ball. | Alfredus        |
| 160. Patet peccata            | 2 | 2 | Can. & Ball. | Alfredus        |
| 161. Velociter exaudime       | 2 | 2 | Can. & Ball. | Alfredus        |
| 162. O vos omnes qui          | 2 | 2 | Can. & Ball. | Alfredus        |
| 163. Oculi mei semper         | 2 | 2 | Can. & Ball. | Alfredus        |
| 164. Tristis est anima mea    | 2 | 2 | Can. & Ball. | Alfredus        |
| 165. Ave in nos               | 2 | 2 | Can. & Ball. | Alfredus        |

# COROLLARIUM HUIUS PRIME PARTIS.

|                           |   |   |              |          |
|---------------------------|---|---|--------------|----------|
| 166. Bonum est confiteri  | 2 | 2 | Can. & Ball. | Alfredus |
| 167. Bonum est scire      | 2 | 2 | Ball.        | Alfredus |
| 168. Dami in Domine       | 2 | 2 | Can. & Ten.  | Alfredus |
| 169. Et nomen Domini      | 2 | 2 | Can. & Ten.  | Alfredus |
| 170. Hodie beata virgo    | 2 | 2 | Can. & Ball. | Alfredus |
| 171. Suscipe verbum virgo | 2 | 2 | Can. & Ball. | Alfredus |
| 172. Vincam regem         | 2 | 2 | Can. & Ball. | Alfredus |
| 173. Transige dulcissime  | 2 | 2 | Can. & Ball. | Alfredus |
| 174. Sicut Saul cum me    | 2 | 2 | Can. & Ball. | Alfredus |



TEM.

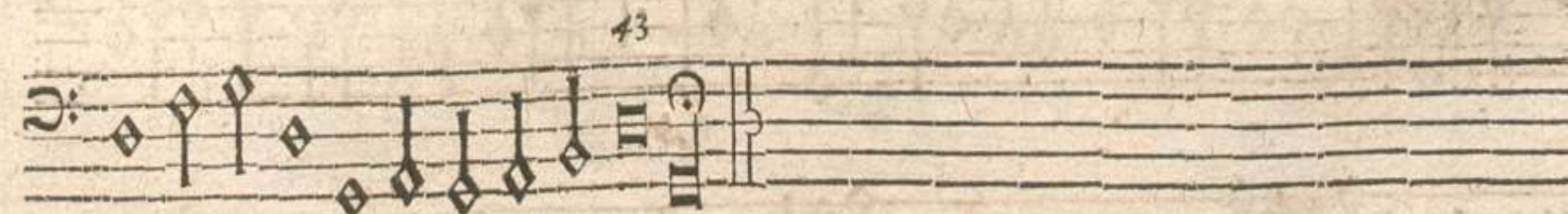




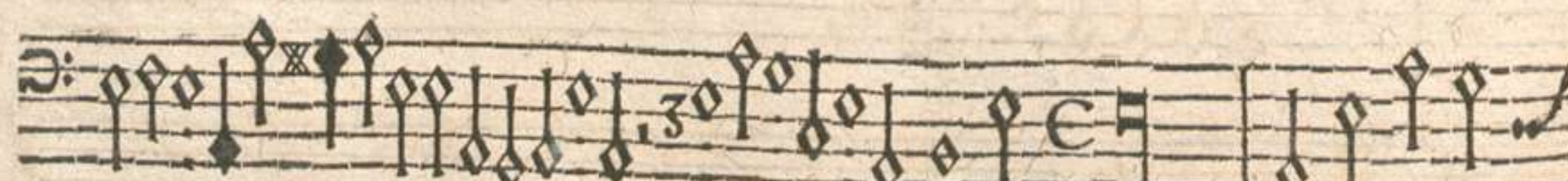
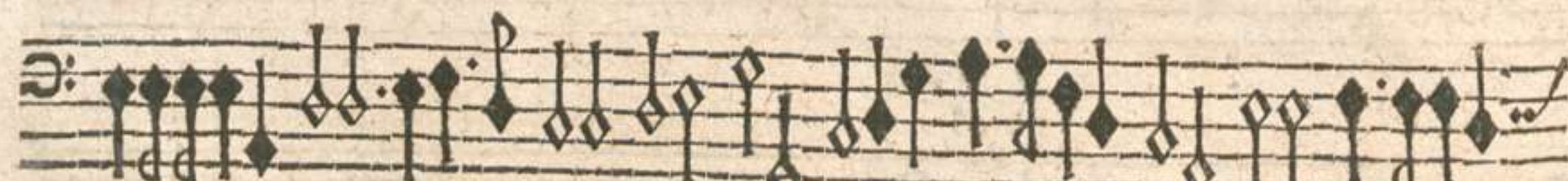
# TEMPORE ADVENTUS DOMINI.

ANTONII CIFRA. à 2. Duo Cant.

I.









65

**A** D te levavi.

AVGVSTINI AGAZZARII. à 2. Duo Tenores. IV.

IV.

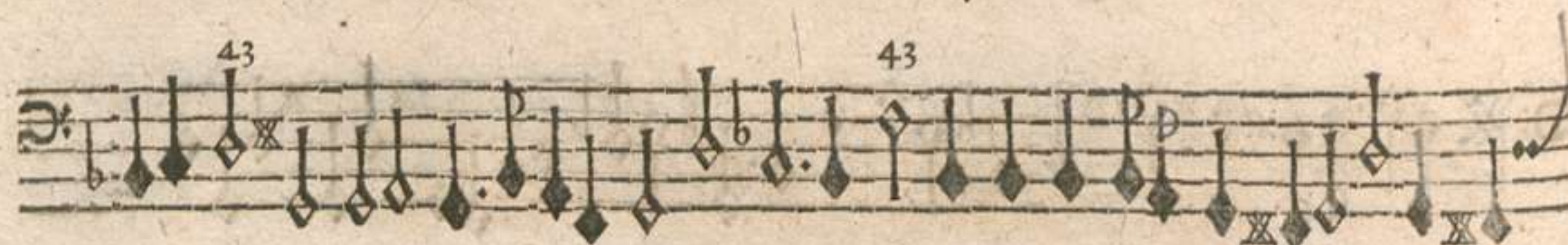
**E** Cce virgo concipiet.

A 2





Radix Ieffe.



8765 43



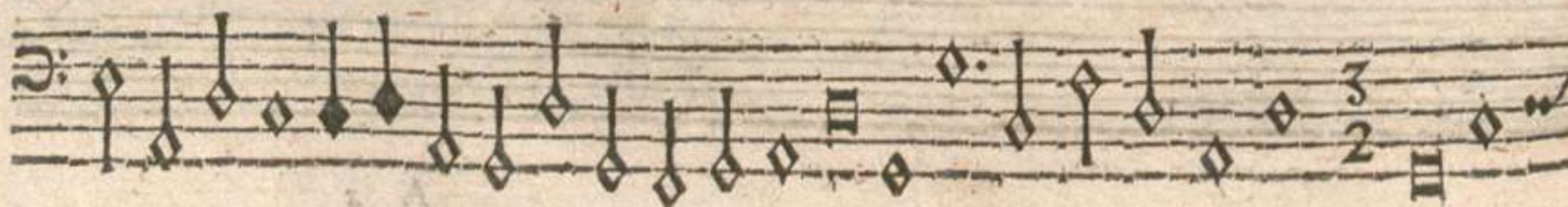
IACOBI DE CIVITA. à 2. Duo Tenores.

76



Xultate iusti.

6-65



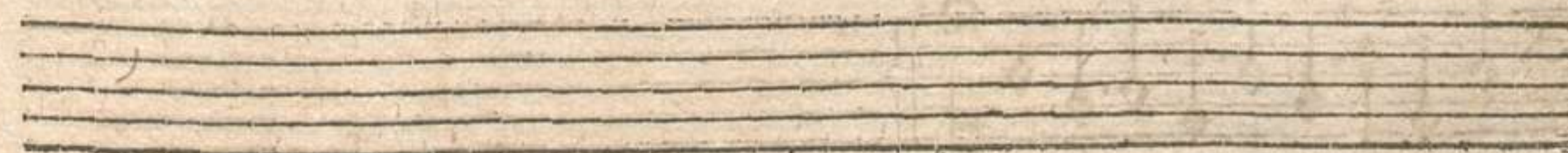
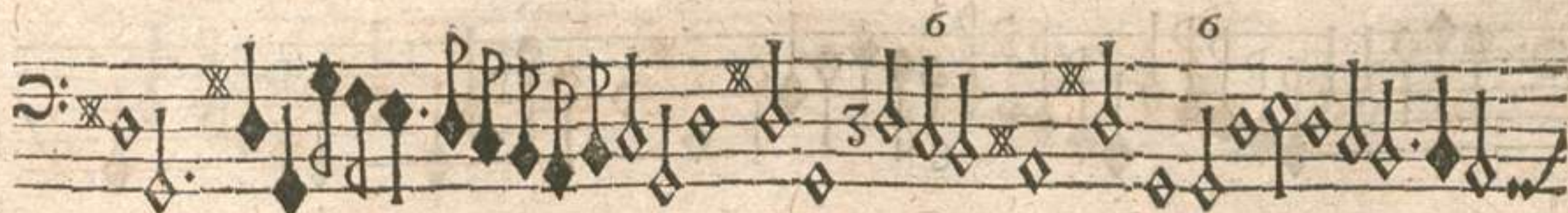




ANTONII BVRLINI à 2. Cantus & Bassus. VII.



Icut mater







Ngelus Domini.





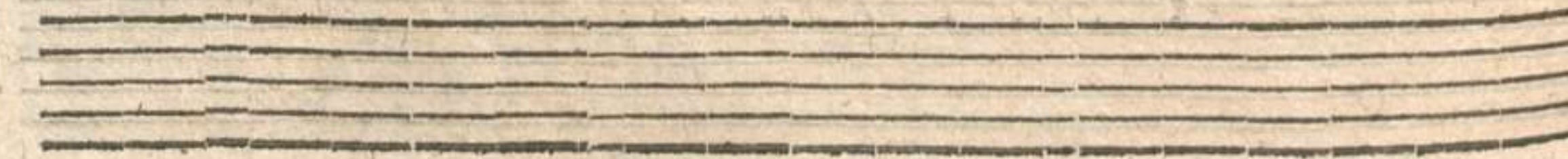
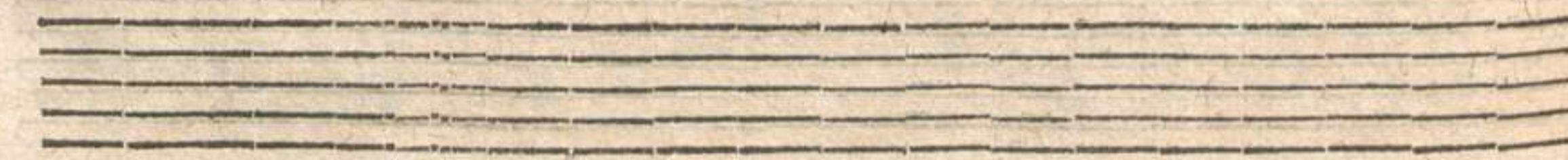
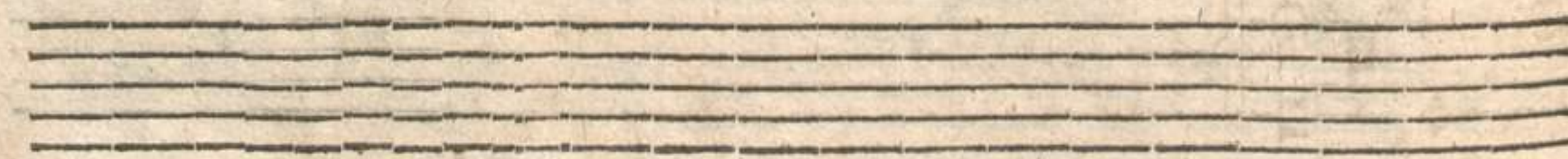
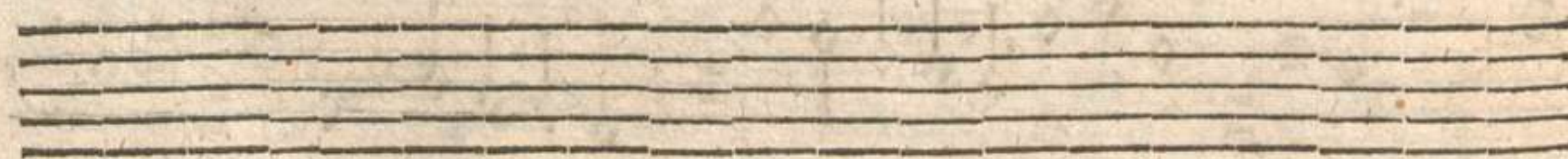
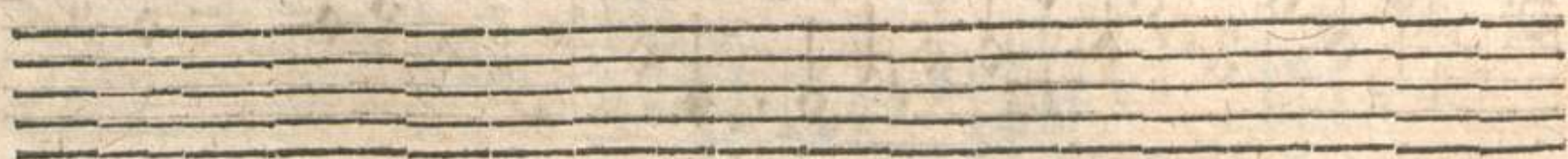
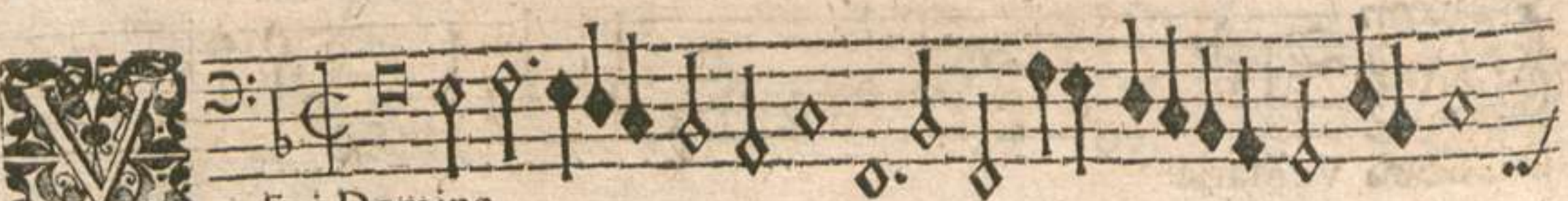
Ve Maria.



X. AVGVSTINI AGAZZARII. à 2. Cantus & Bassus.



Eni Domine.







Xurgat Deus.





**D** Omine inclina.

The musical score is written on eight staves. The first staff starts with a large, ornate initial 'D' in a decorative frame. Below the initial, the text 'Omine inclina.' is written. The notation is in a historical style, featuring diamond-shaped notes and vertical stems. The first six staves contain musical notation, while the last two staves are empty.



6 43 765

Rex gentium.

76 6 43

6 6

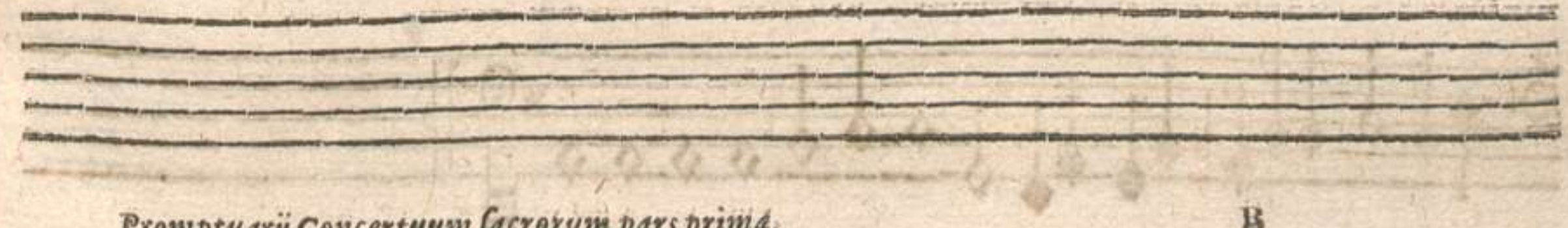
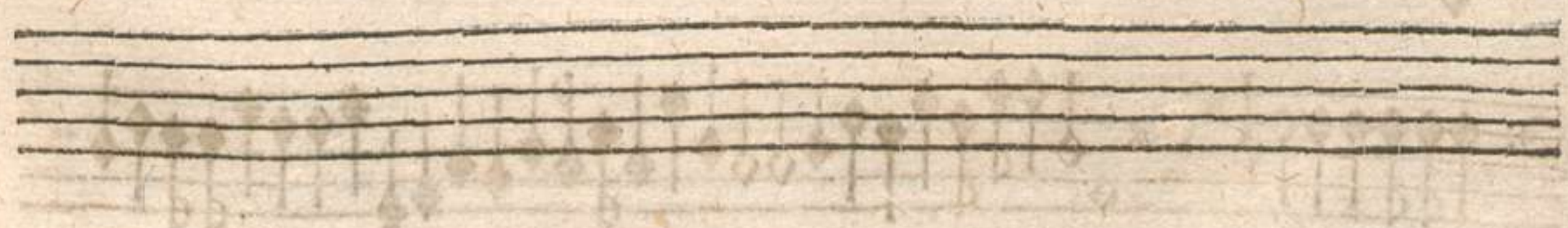
6



**M** Ontes & colles.

The musical score is written on nine staves. The first staff begins with a large, ornate initial 'M' and the text 'Ontes & colles.' below it. The music is written in a single system with a common time signature 'C'. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). There are several fingerings indicated by numbers 3, 4, and 6 above the notes. The score ends with a double bar line and a repeat sign. Below the main staff, there are four empty staves.

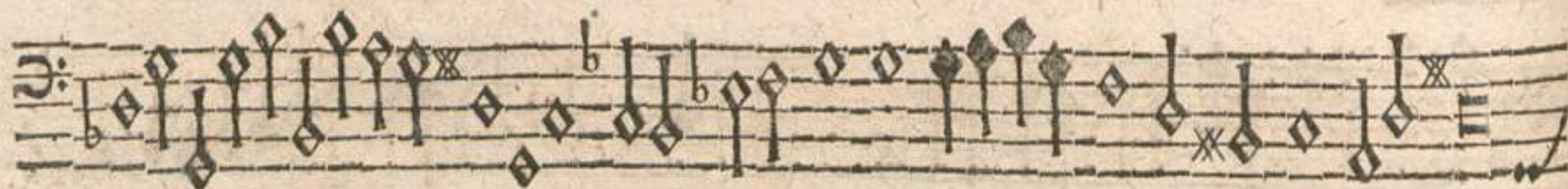




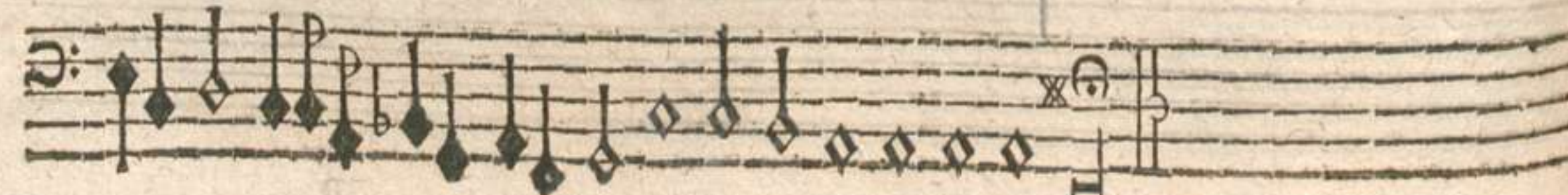




A lma redemptoris.



Eni Domine Iesu.



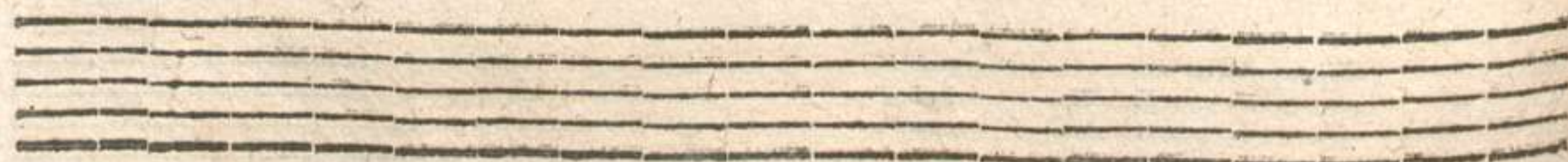
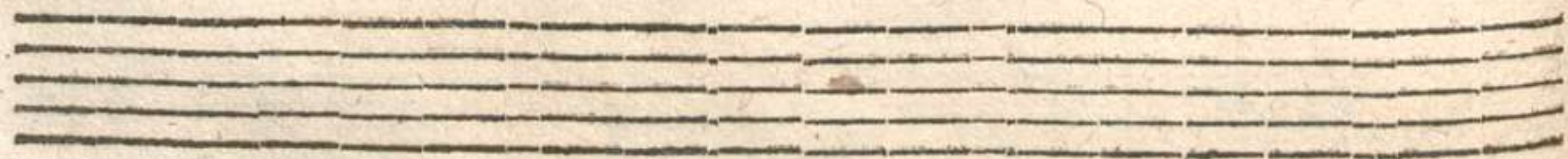
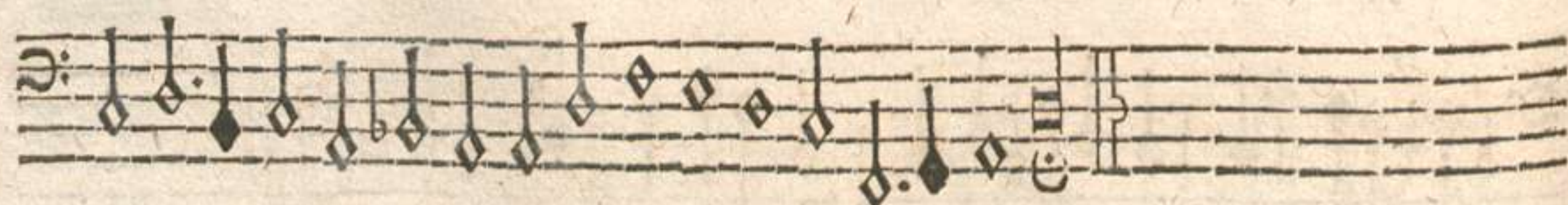




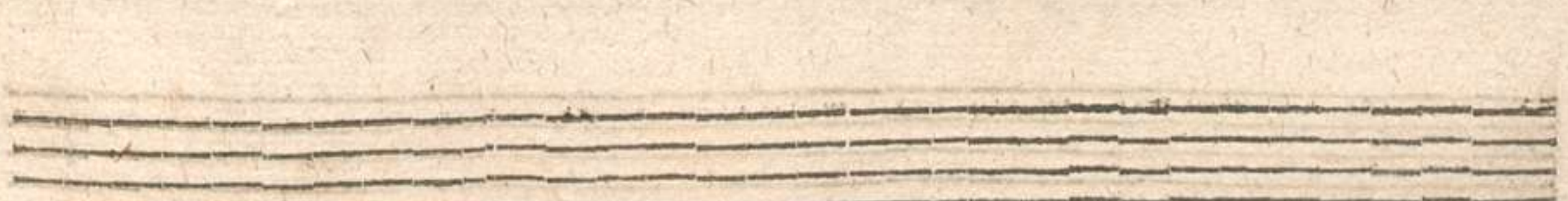
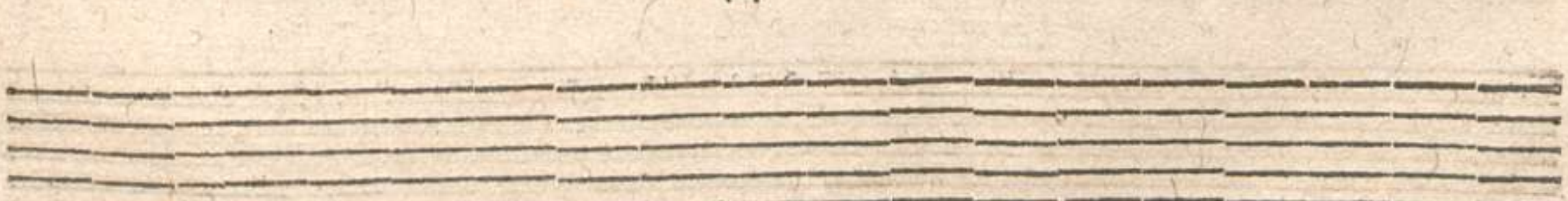




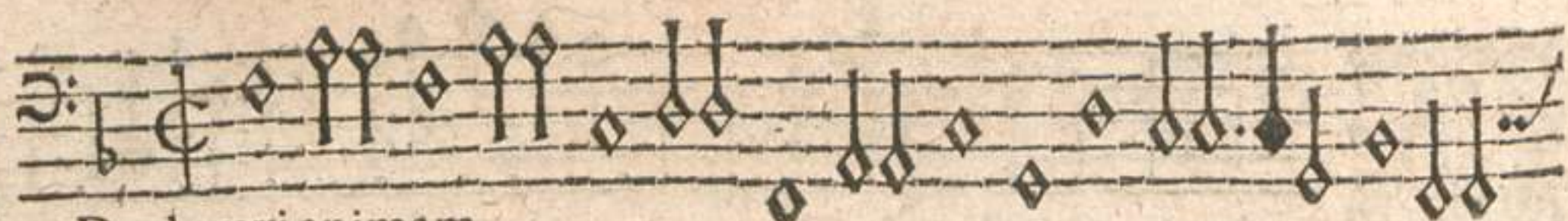
Eata es virgo Maria.



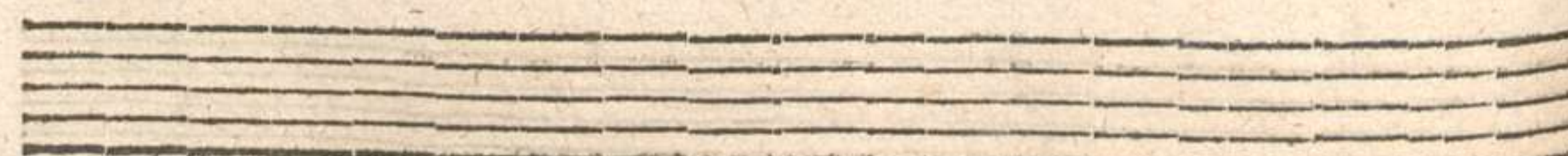
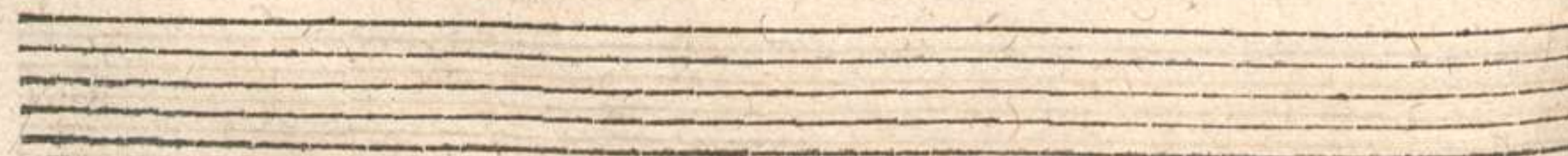
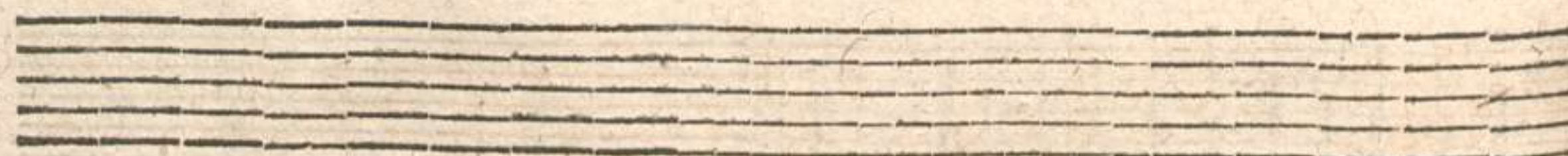
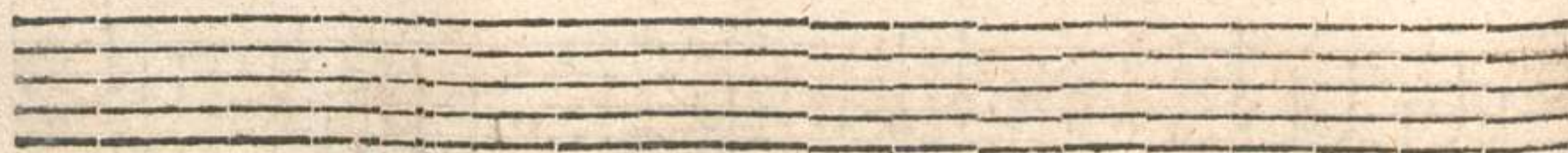








Dtelevavi animam.





# DE NATIVITATE DOMI- NI NOSTRI JESU CHRISTI.

74

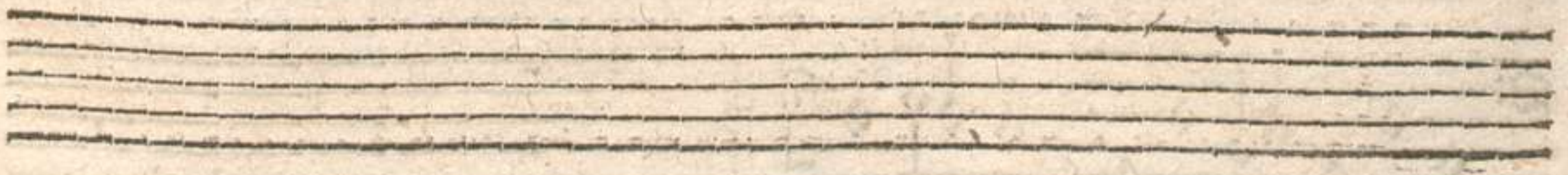
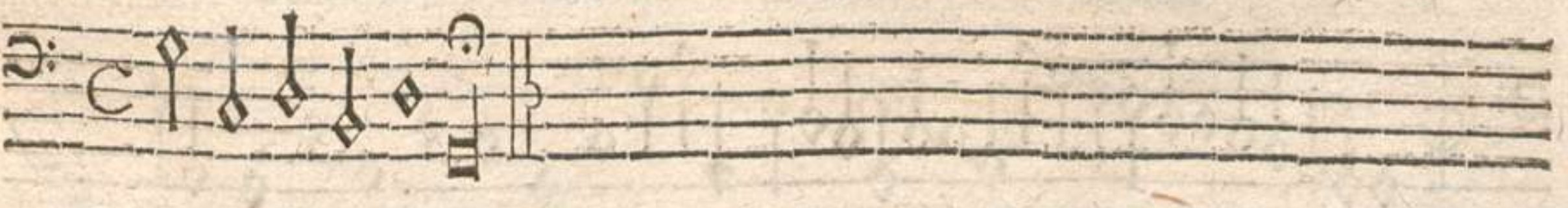
NICOLAI SPINELLI. à 2. Duo Cant. vel Ten. XXII.



Odie Christus natus.



Et in terra pax hominibus.





XXIII.

ALOYSII BALBI à 2. Duo Cantus.

Loria in excelsis.



XXIV.

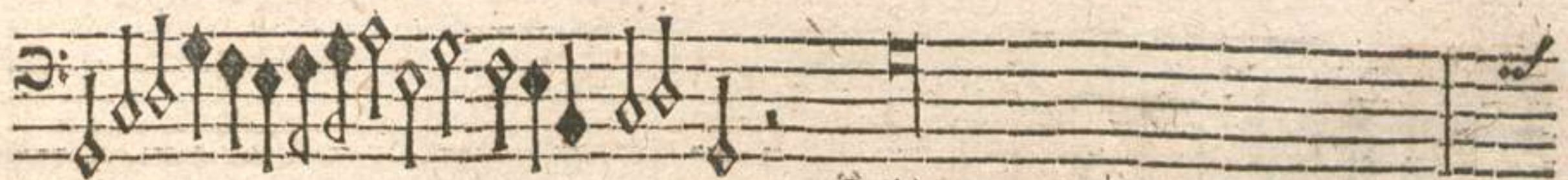
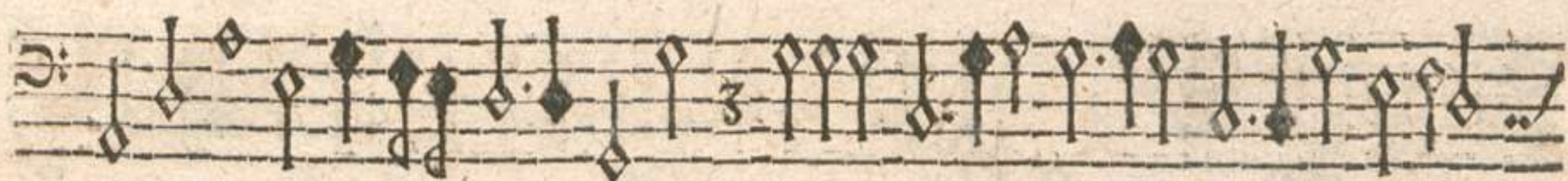
AVGVSTINI AGAZZARIL. à 2. Duo Cantus.

Odie nobis cœlorum Rex.

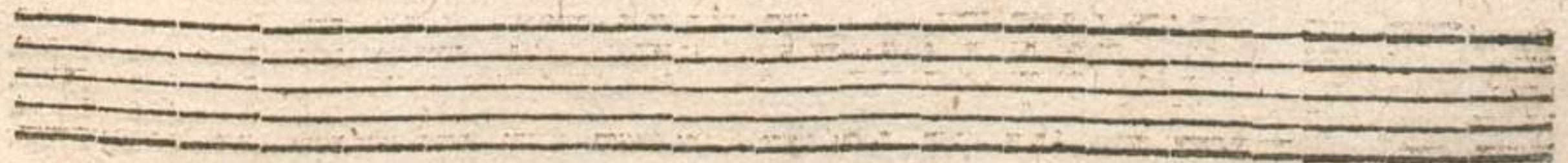
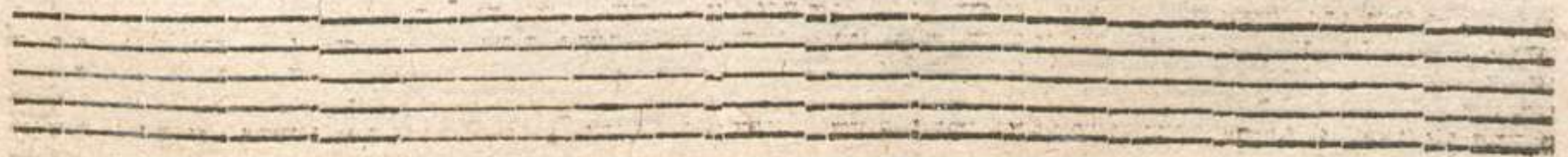




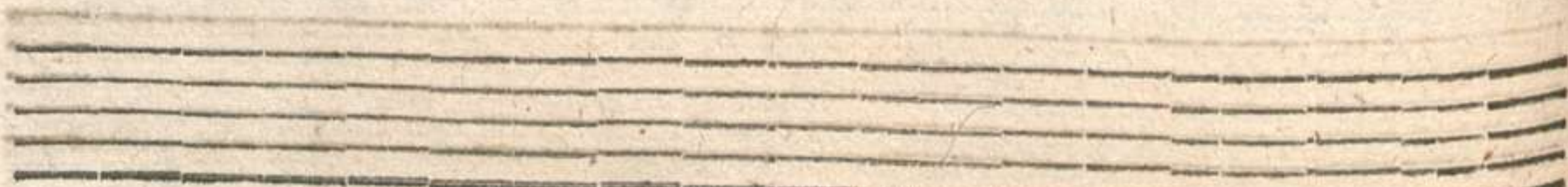
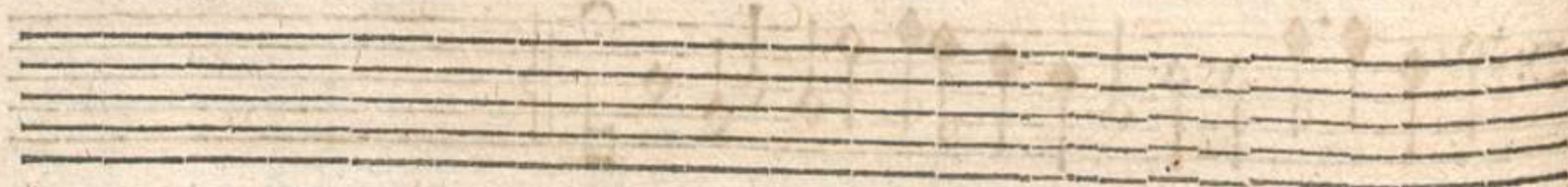
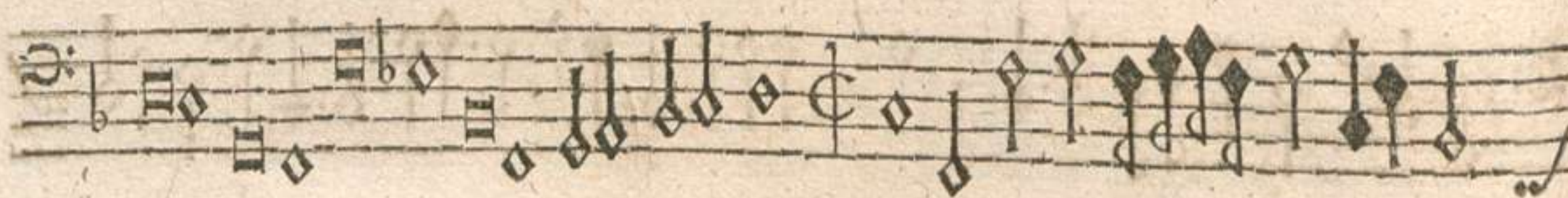
Ancta & immaculata.



Quia quem coeli capere non pot.











Astres loquebantur.

The musical score consists of five staves. The first staff begins with a C-clef and a common time signature (C). The notation includes various note values, including minims, crotchets, and quavers, with some notes marked with an 'x'. The second staff continues the melody and includes the numbers 6, 5, and 6 above it. The third staff continues the notation. The fourth staff begins with a 3/2 time signature and continues the melody. The fifth staff concludes the piece with a double bar line. Below the fifth staff, there are four additional empty staves.

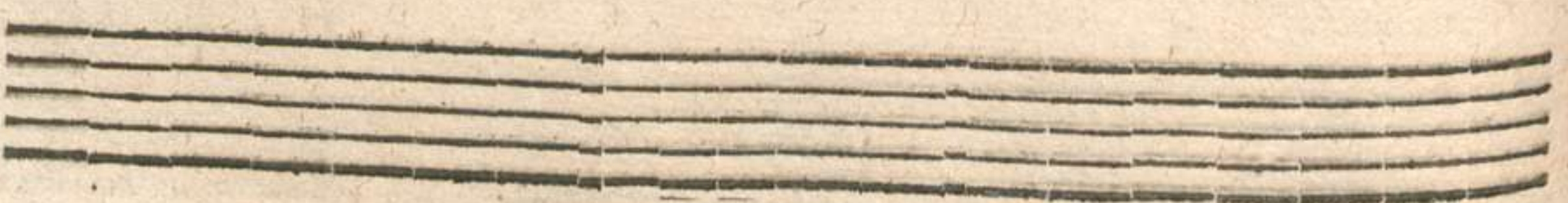
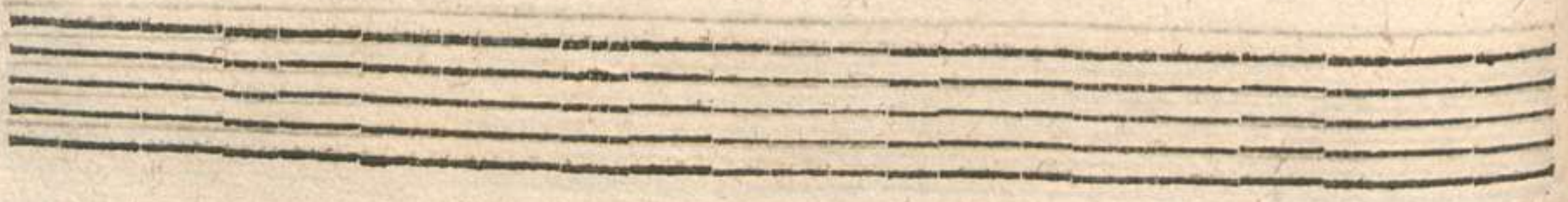
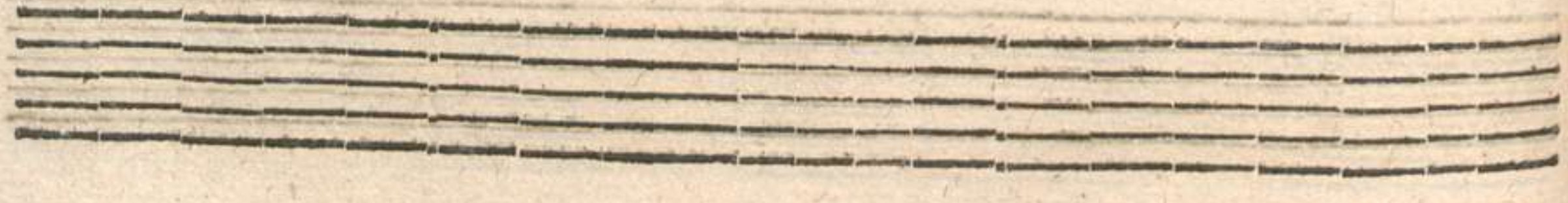
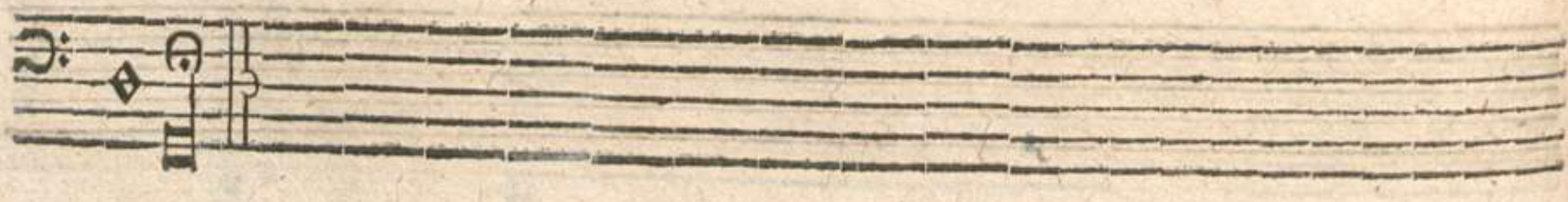




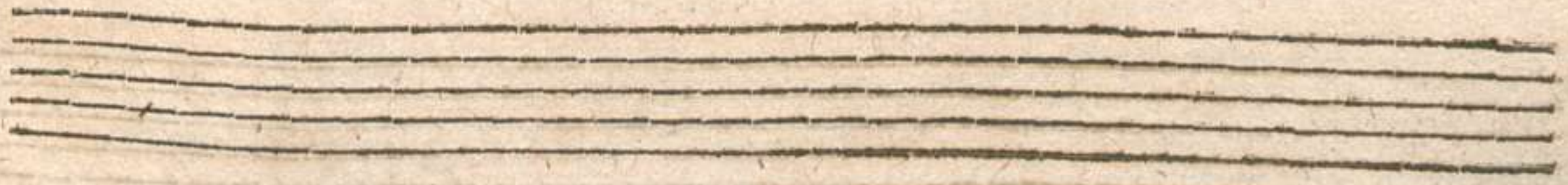
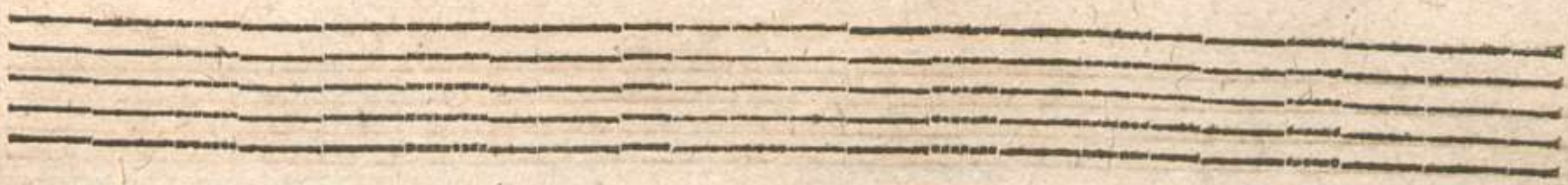
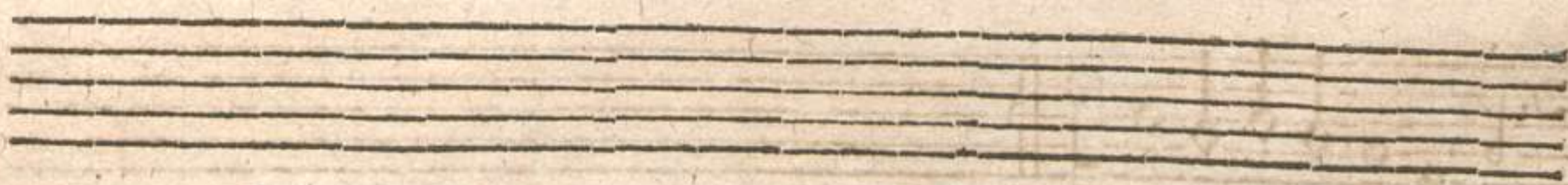
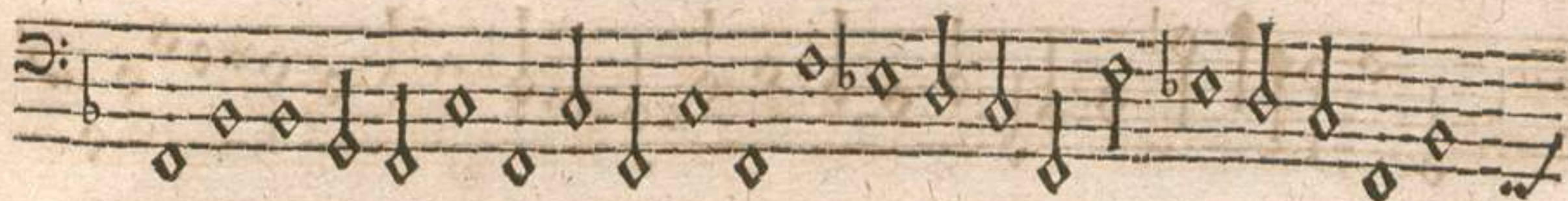
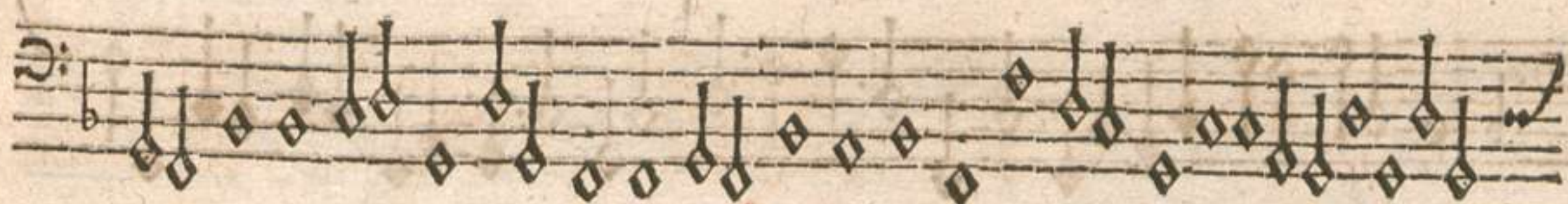
Dies sanctificatus.



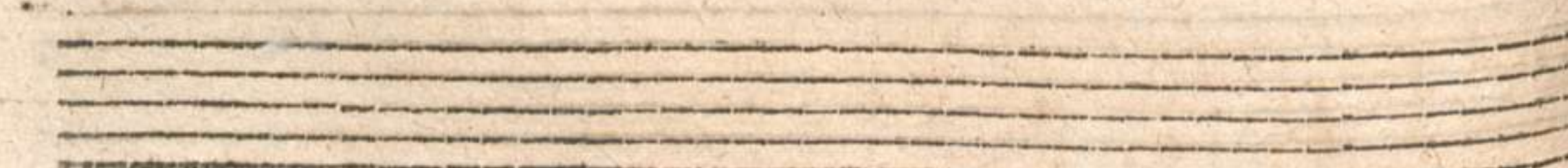
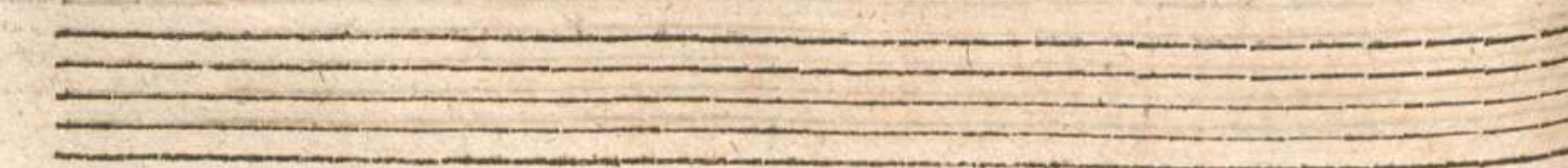
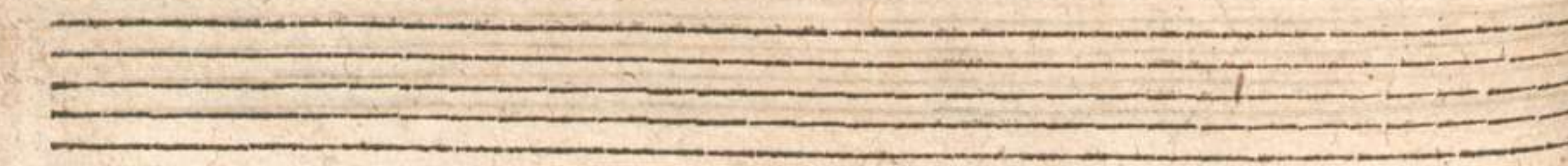
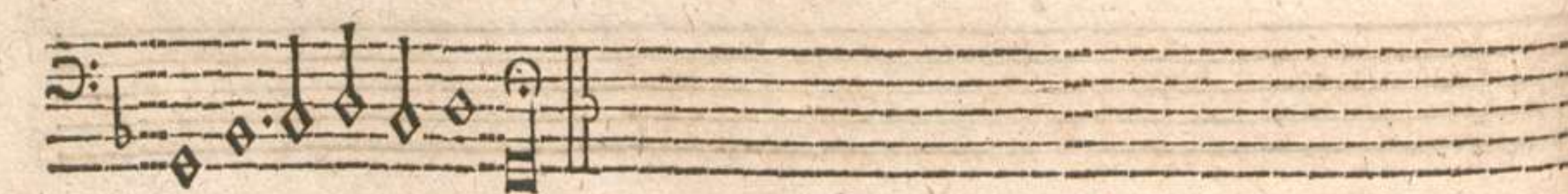
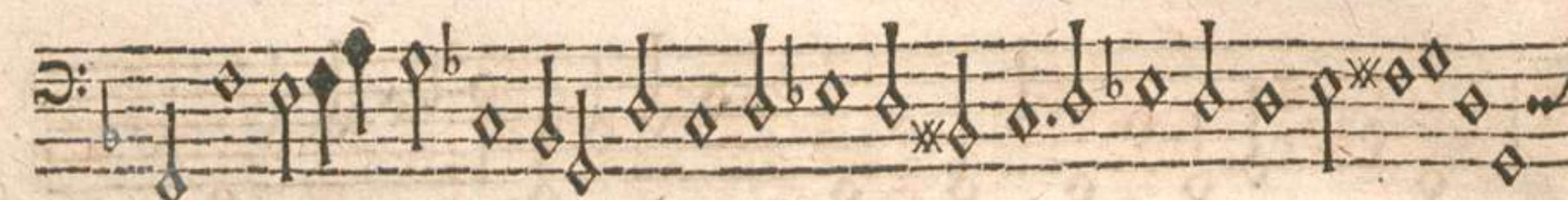
Quia hodie descendit lux.















43 43



43 98 43



Chorale XXXI in G



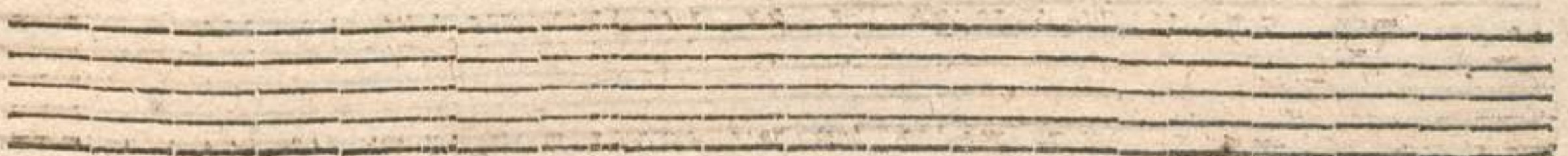
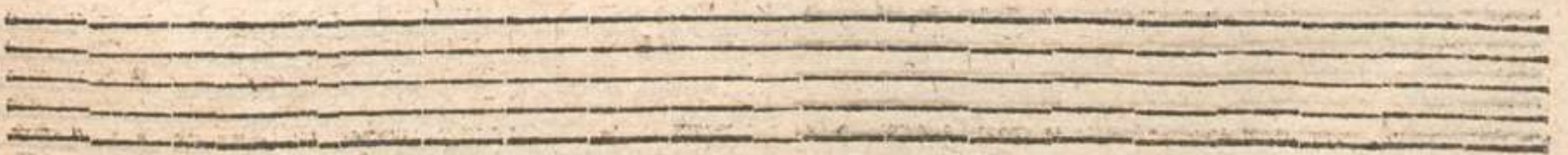
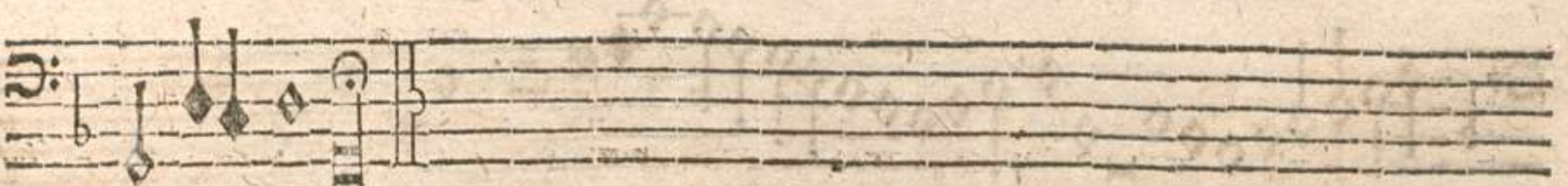
Anquam Sponsus.

Quære XXXII. & XXXIII. in litera E.





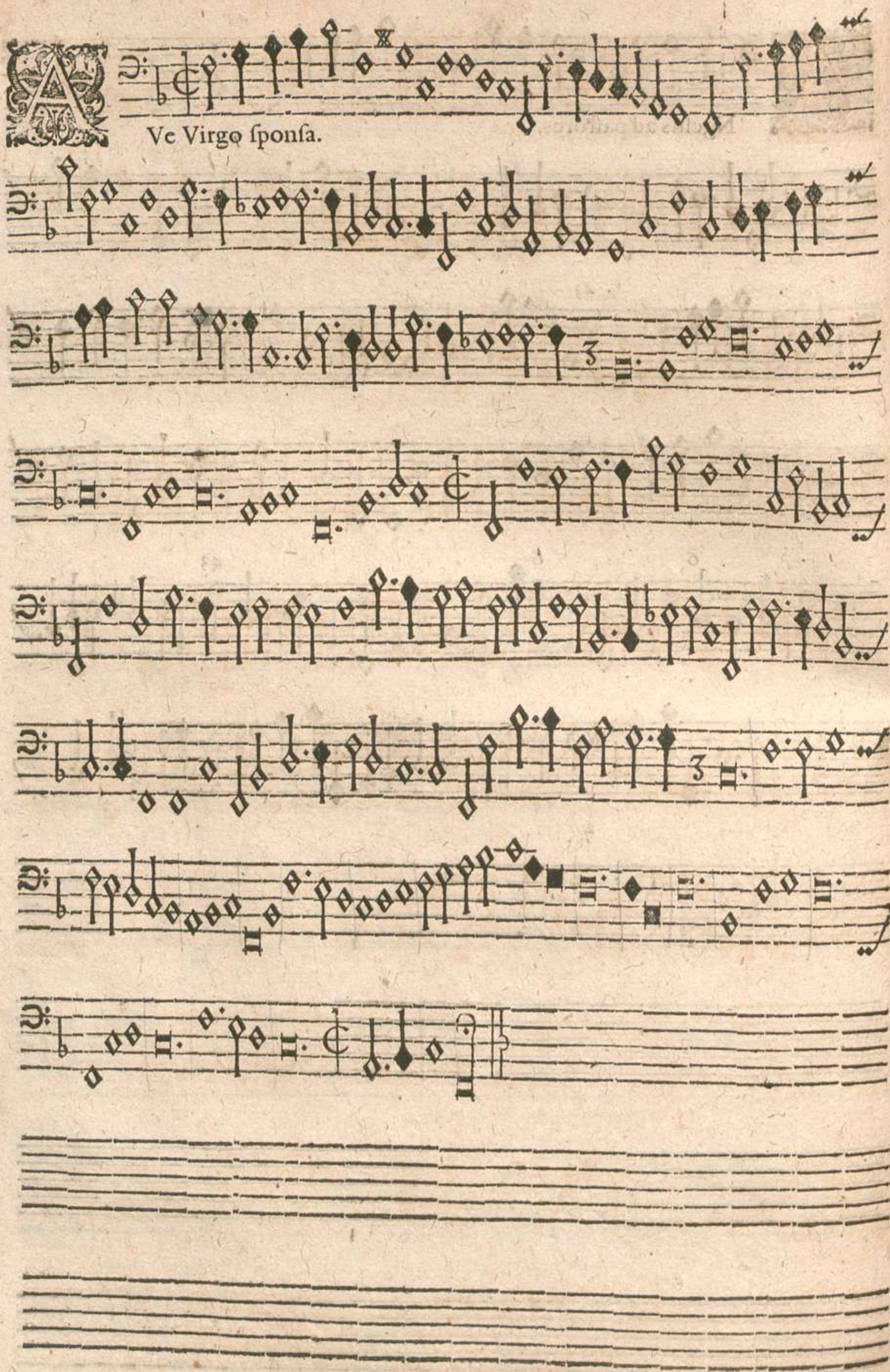
Ngelus ad pastores.







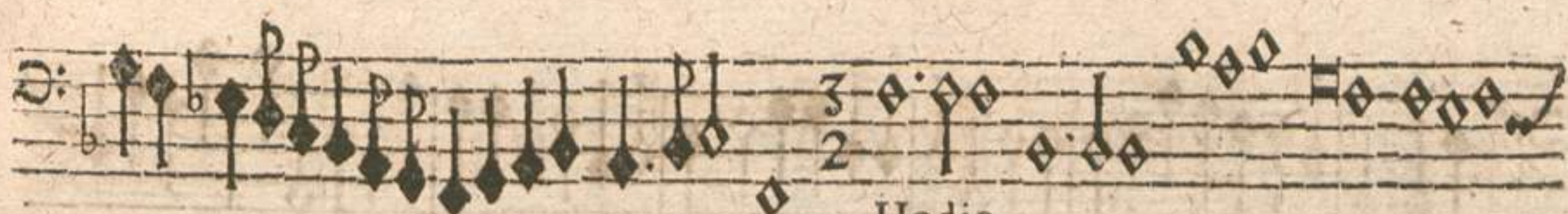
Ve Virgo sponsa.







Odie per totum mundum.



Hodie.



Hodie.





Auda Sion Salvatoris.



56 43



Ngelus ad pastores.

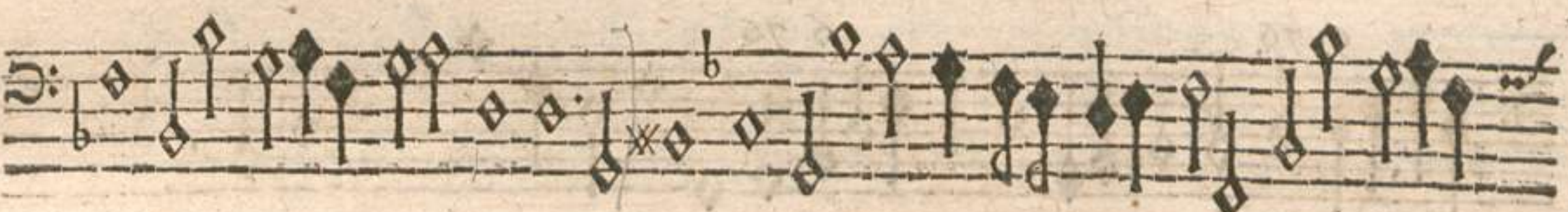
65 65

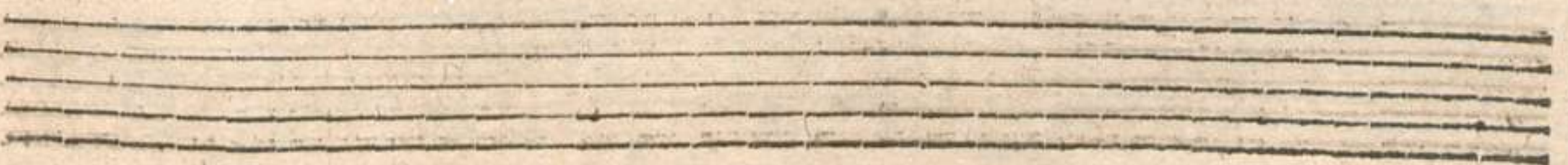


56




6




45 6 6

**S** Ancta & immaculata.

76

3 2

43

6 43 43

6 76 6 76

6 43

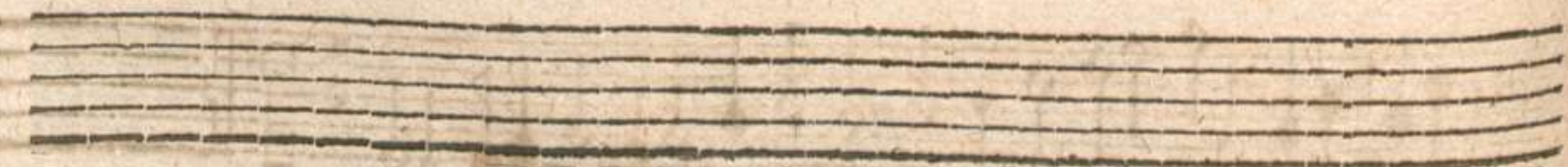
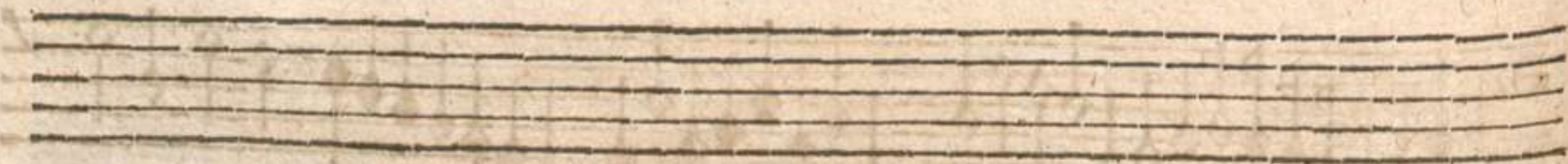
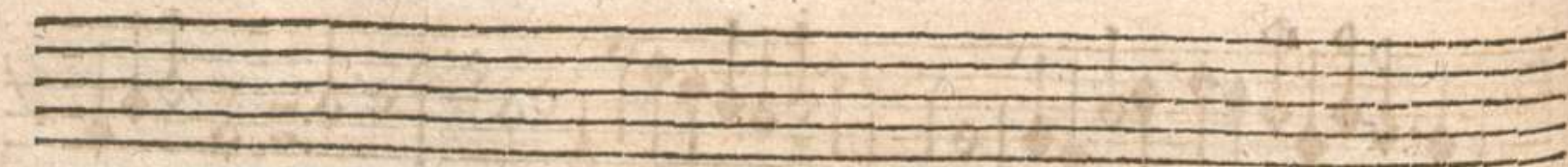
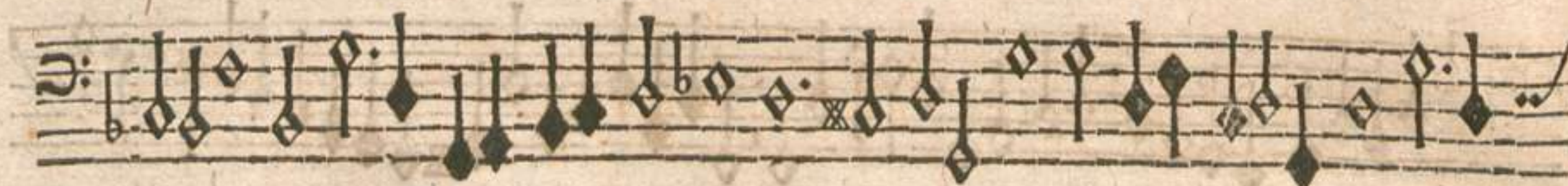
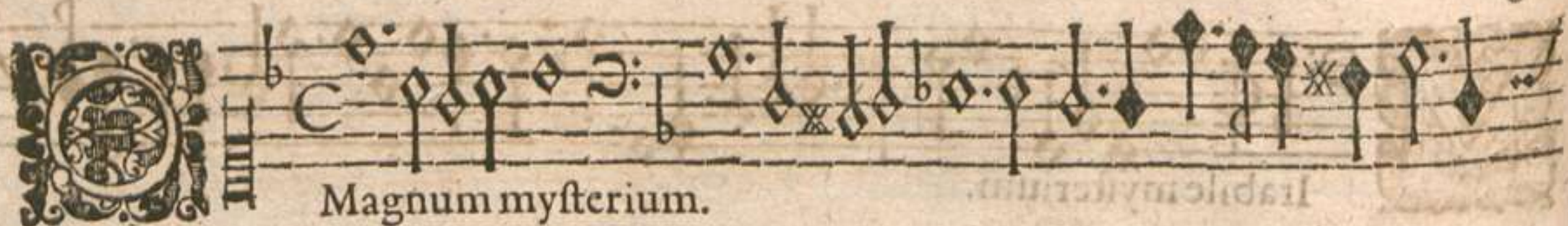
43



**M** Irabile myſterium.

This page contains ten staves of Gregorian chant notation. The first staff begins with a large, ornate initial 'M' in a decorative frame. The text 'Irabile myſterium.' is written below the first staff. The notation consists of square neumes on a four-line staff, with various rhythmic values indicated by the shape and placement of the notes. The music is written in a single system, with each staff containing a continuous line of notes. The notation is characteristic of the 16th-century style, with square neumes and a four-line staff.





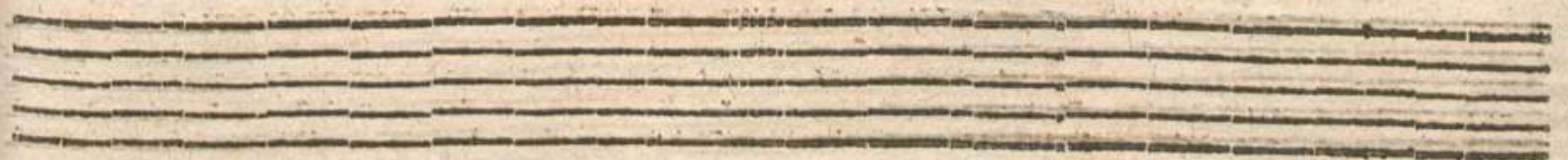




Irabile mysterium.



Non commixt.



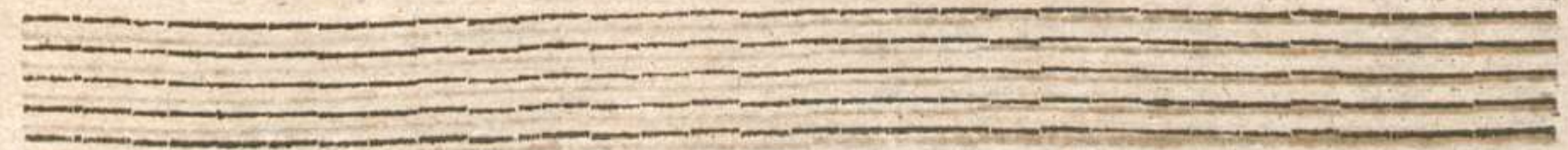
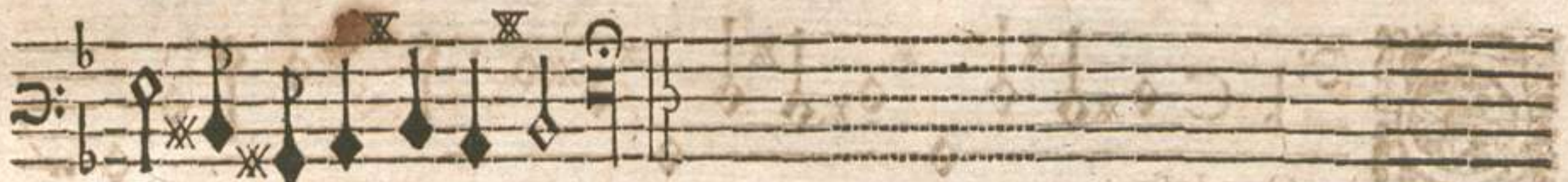


Ancta & immaculata.





Ver Iesus proficiebat.





XLVI. SEBASTIANI MISEROCCA. à 3. Duo Cantus.

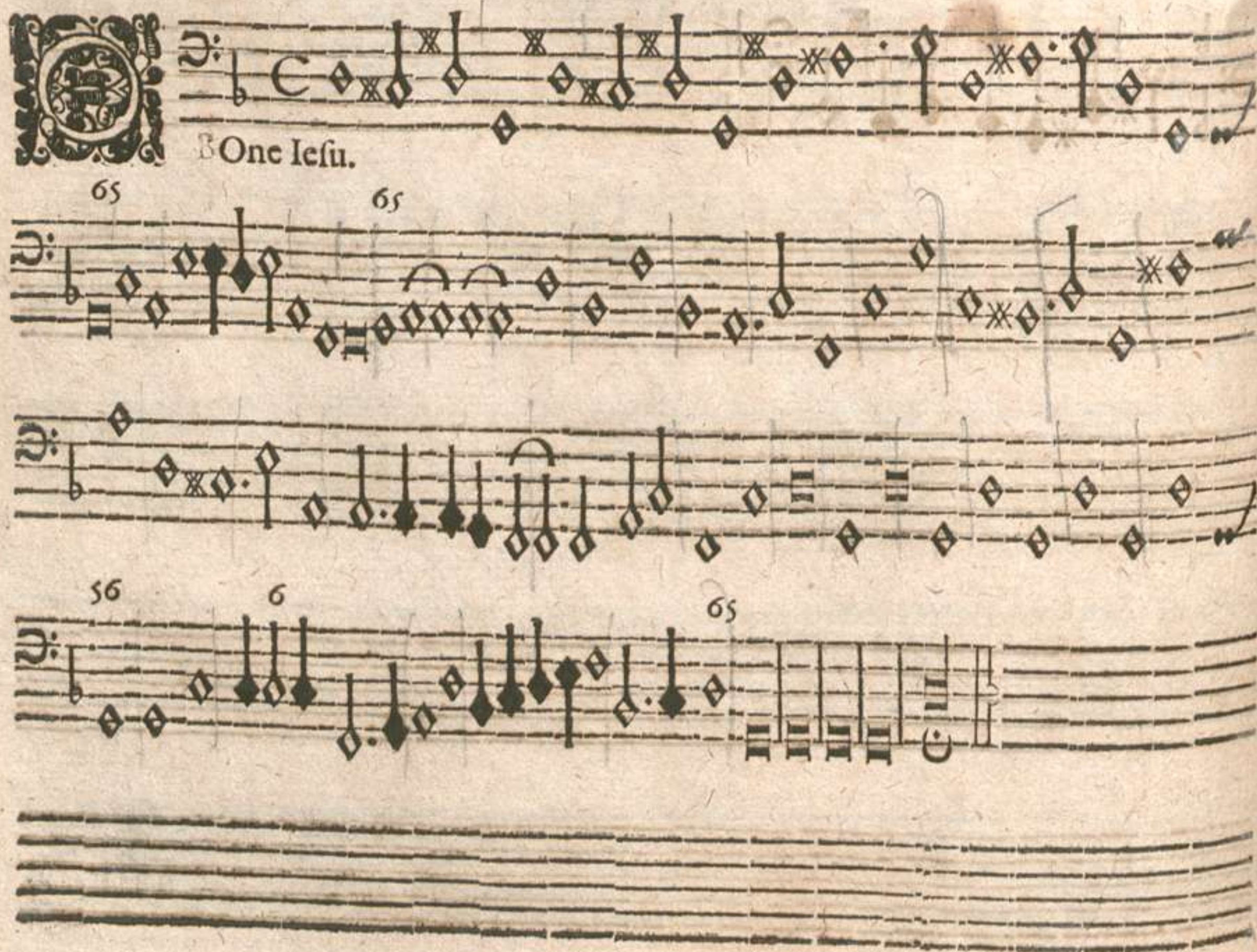


N nomine Iesu.

This musical score consists of four staves of music. The first staff begins with a large, ornate initial 'N' decorated with floral and scrollwork patterns. The music is written in a style typical of the 16th century, with diamond-shaped notes and a single sharp (F#) in the key signature. The notation includes various rhythmic values and rests, with some notes marked with 'x' or 'p'.



XLVII. CLAVDII MONTEVERDE. à 2. Duo Cantus.



O one Iesu.

65 65

56 6 65

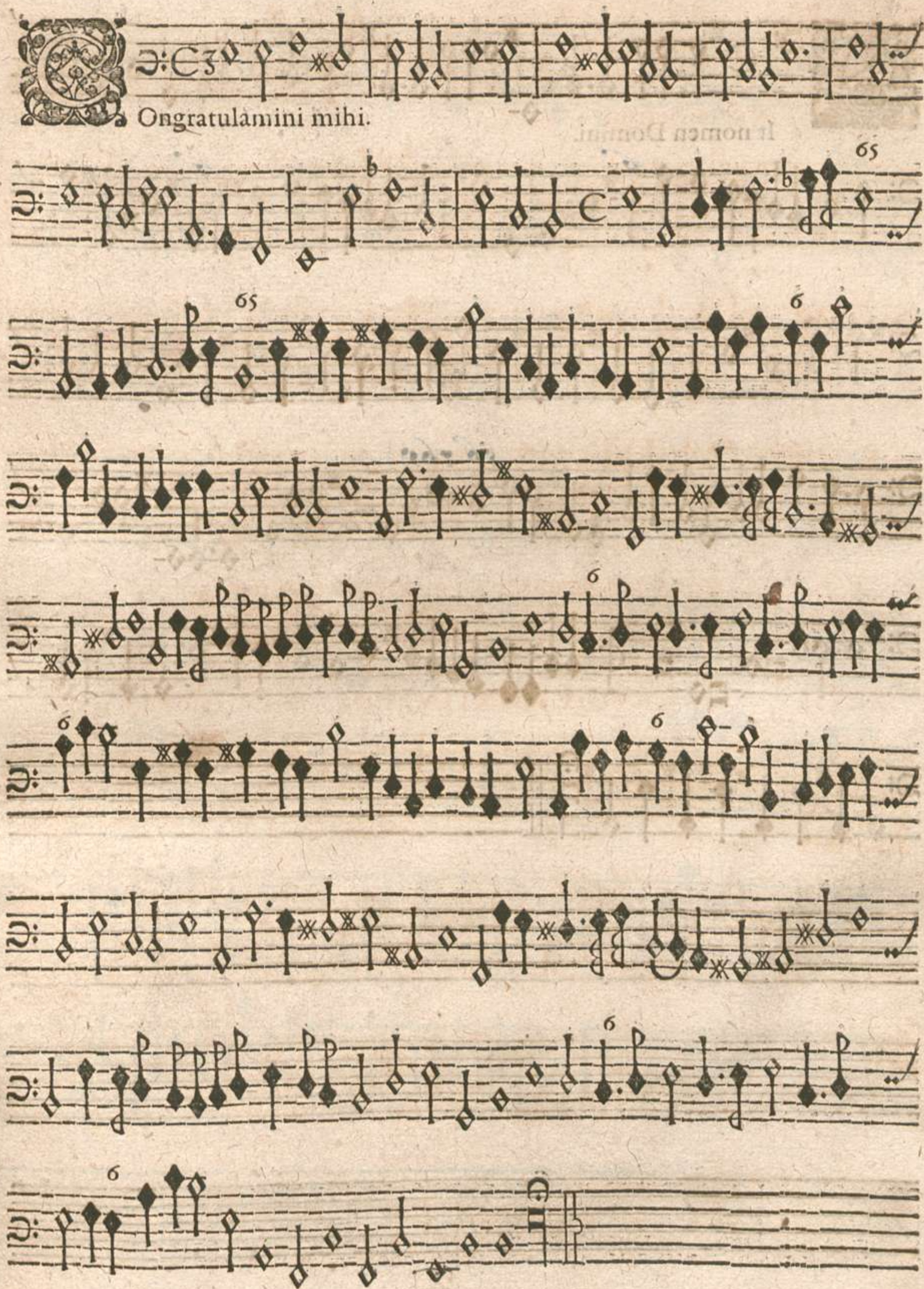
This musical score consists of four staves of music. The first staff begins with a large, ornate initial 'O' decorated with floral and scrollwork patterns. The music is written in a style typical of the 16th century, with diamond-shaped notes and a single sharp (F#) in the key signature. The notation includes various rhythmic values and rests, with some notes marked with 'x' or 'p'. Below the first two staves, the number '65' is written. Below the third and fourth staves, the numbers '56', '6', and '65' are written, likely indicating measure numbers or other musical markings.





Congratulamini mihi.

Il nome Fontan





**S** It nomen Domini.

6

5 6 7 6 5

3 2





Idit Ioannes.



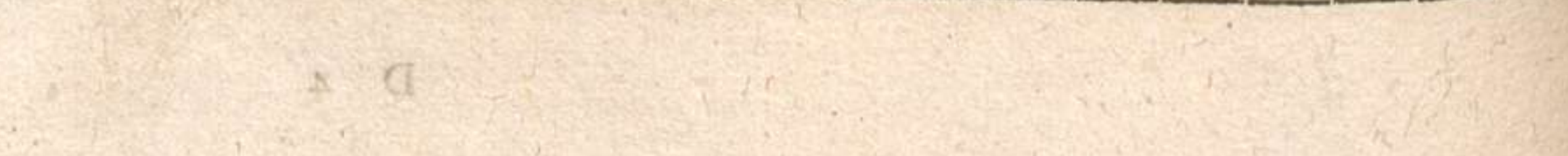
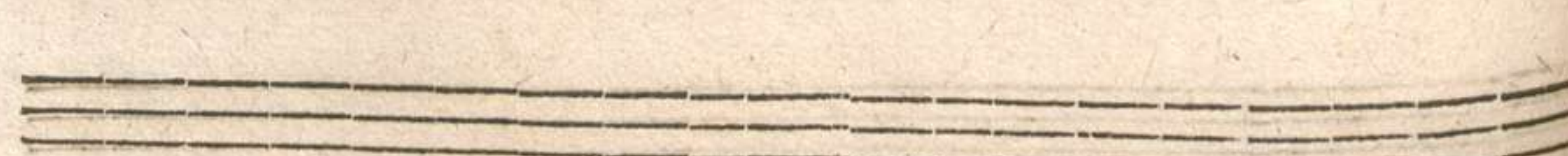
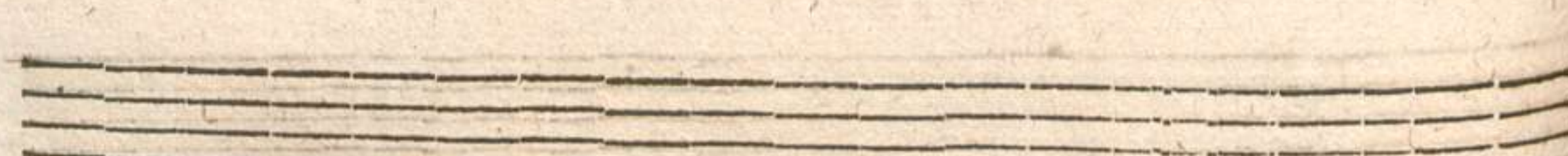
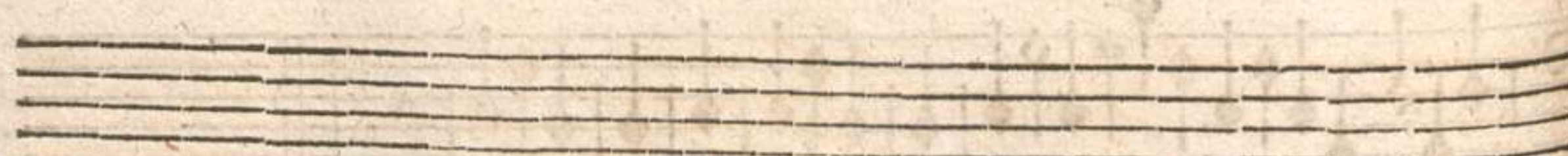
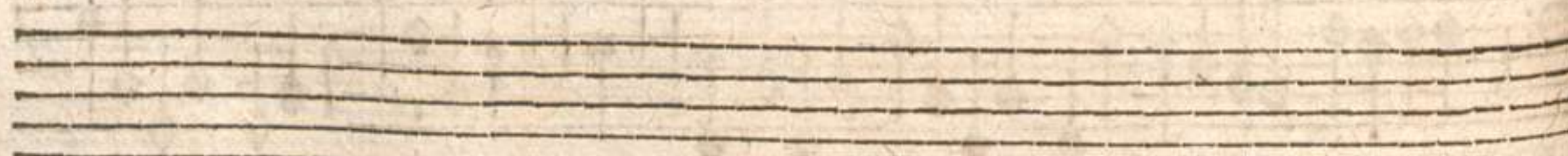
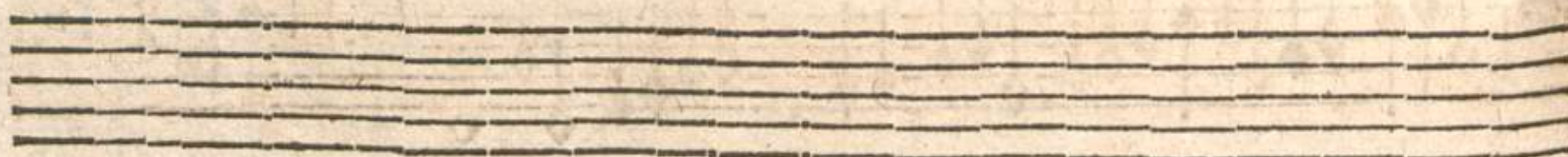
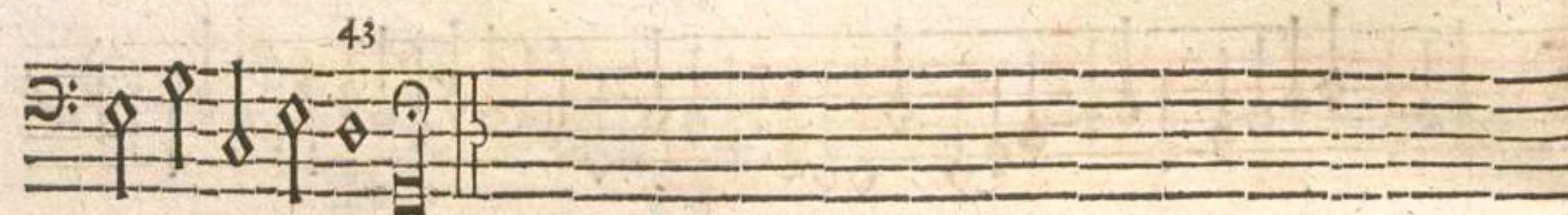


ANTONII CIFRA. à 2. Duo Bassi.



Erminavit radix.

6 76

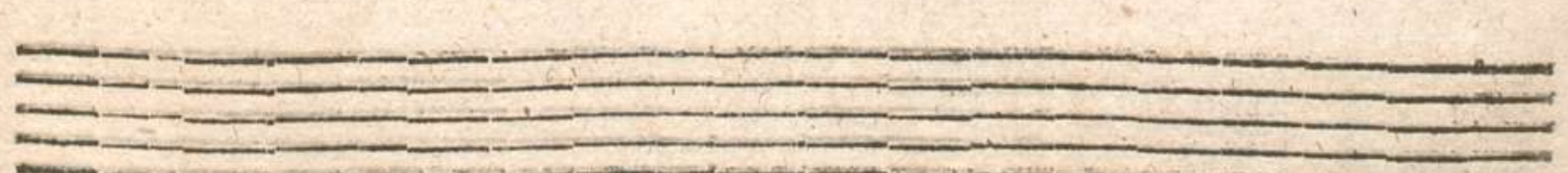
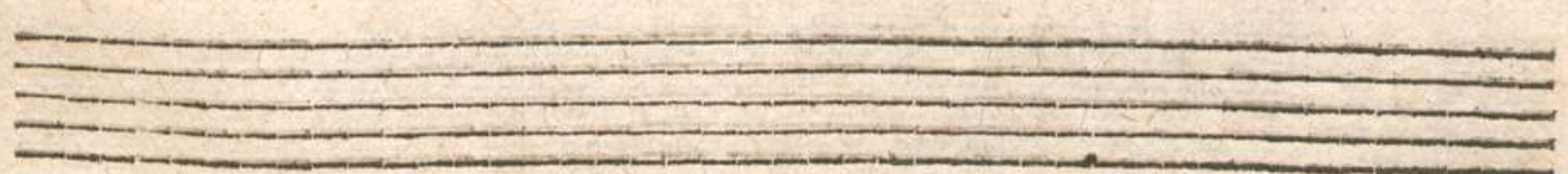
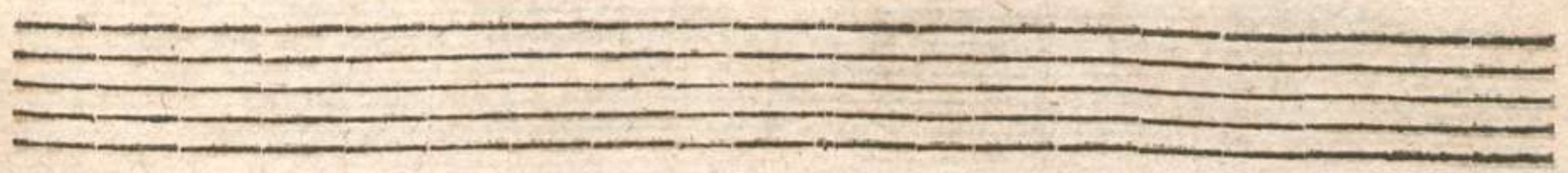






Ngelus ad pastores.

Ambrosio conuenientia

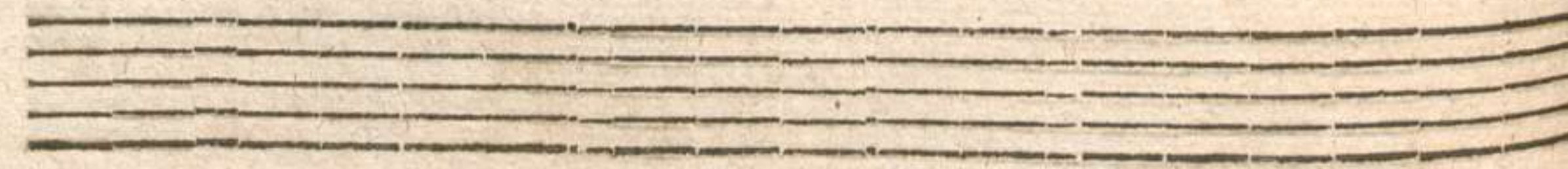
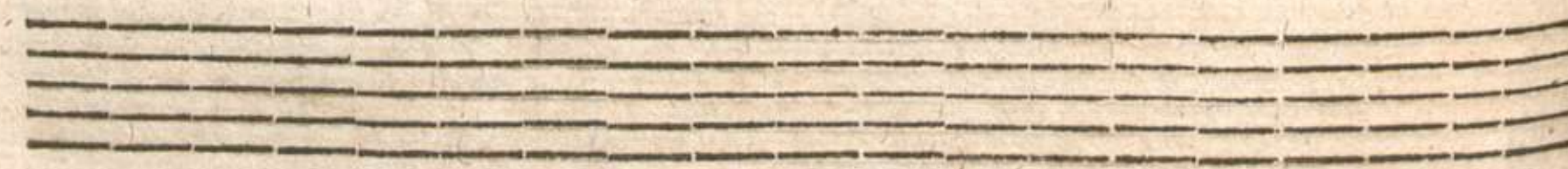
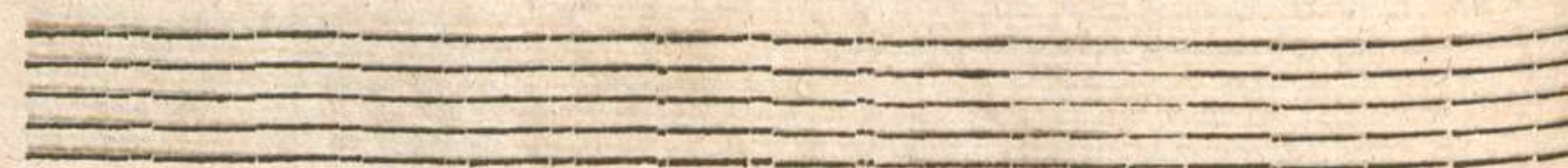
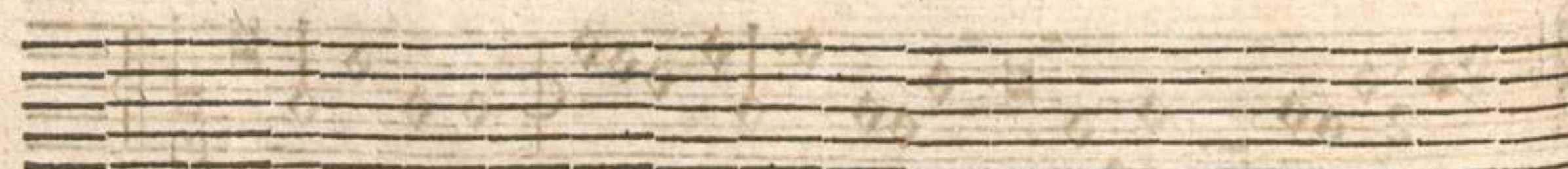




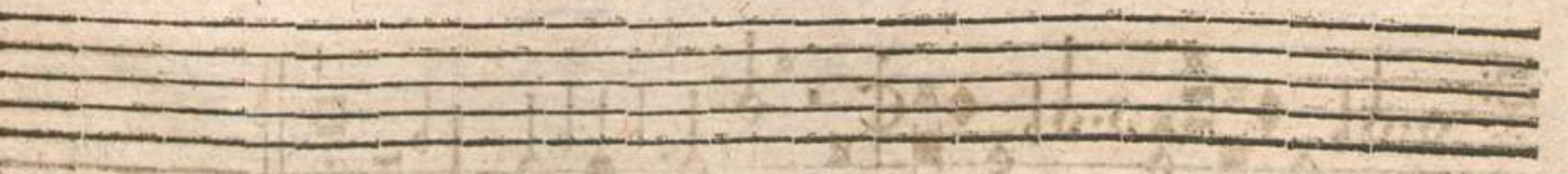
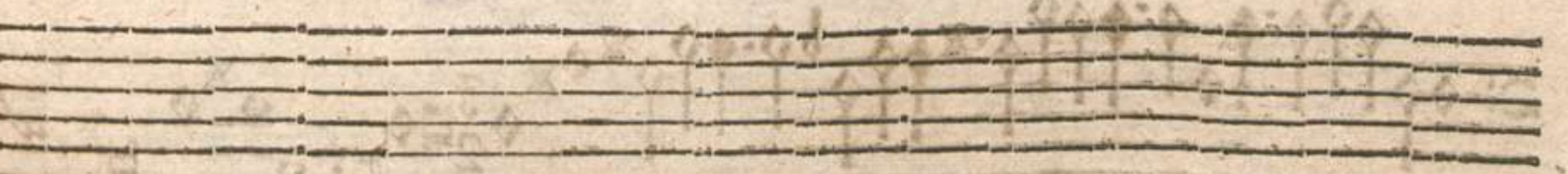


Admirabile commercium.

Inglus ad pateres.











*Tutti.*

*Verbum caro.*



*Solo. In hoc anni.*



*Tutti. Verbum caro.*

*Solo. Nō hum.*



*Tutti. Verbum caro.*

*Solo. Ob cara.*



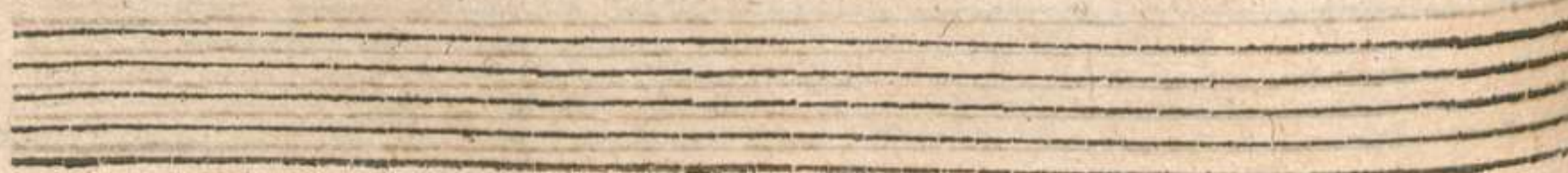
*Tutti. Verbum caro.*



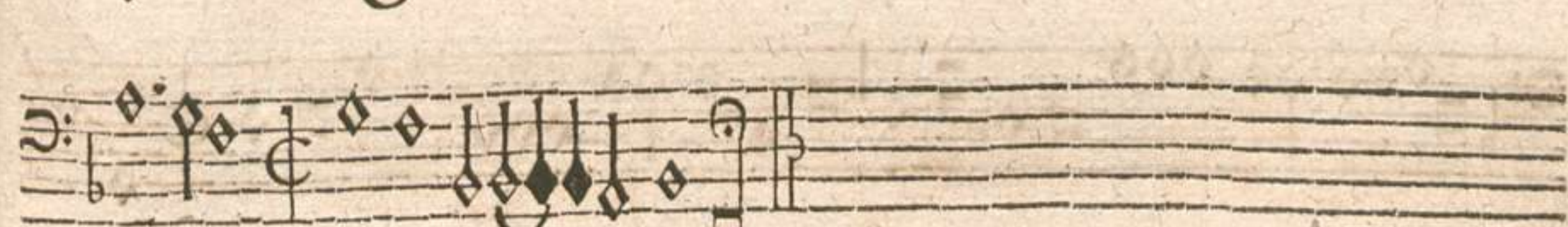
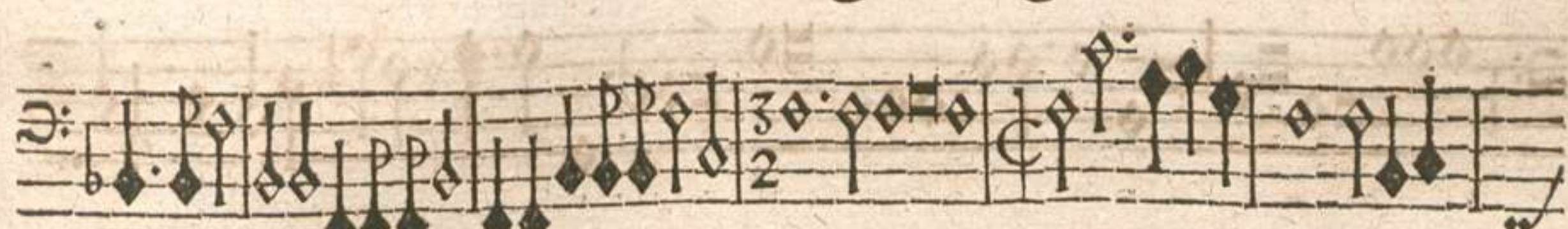
*à 3. O Iesū.*



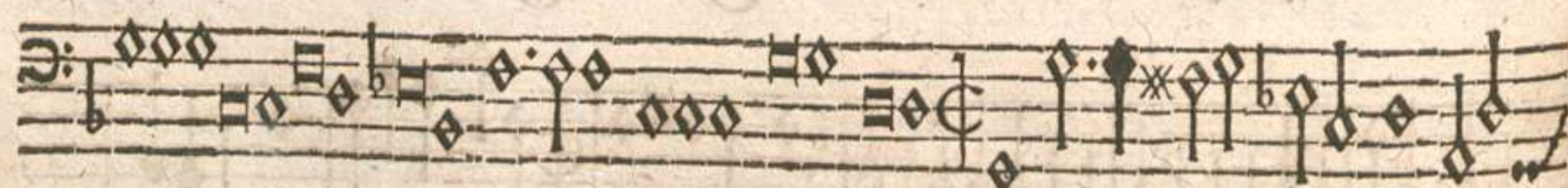
*Tutti. Verbum caro.*



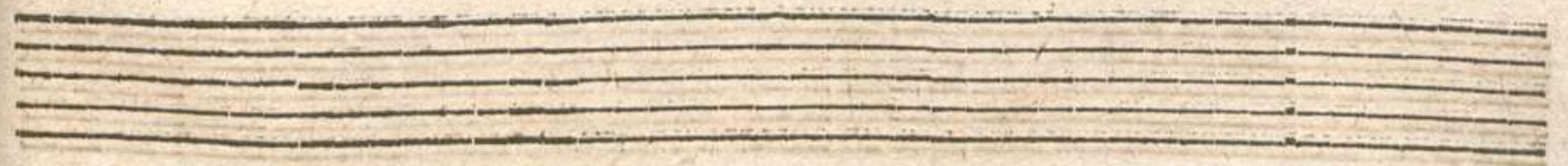
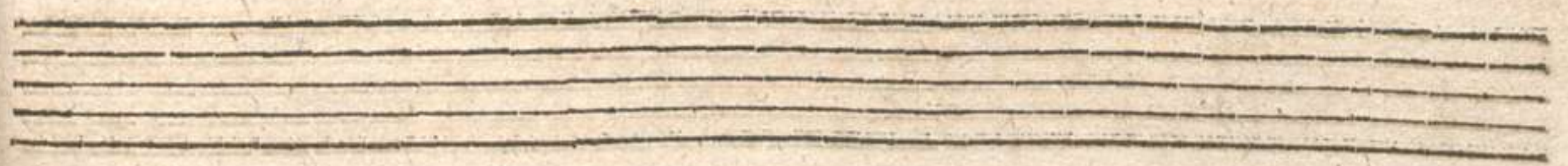
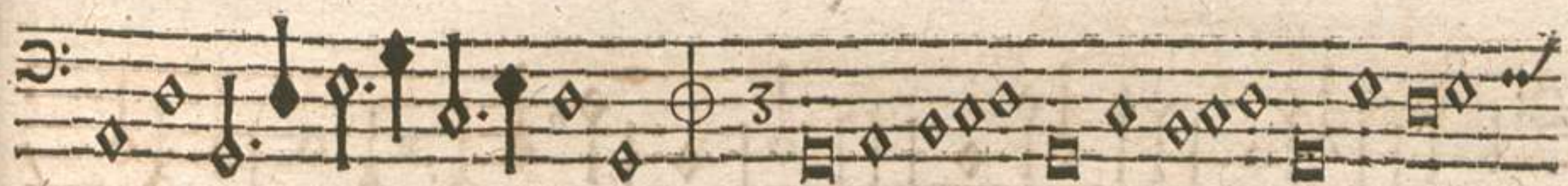
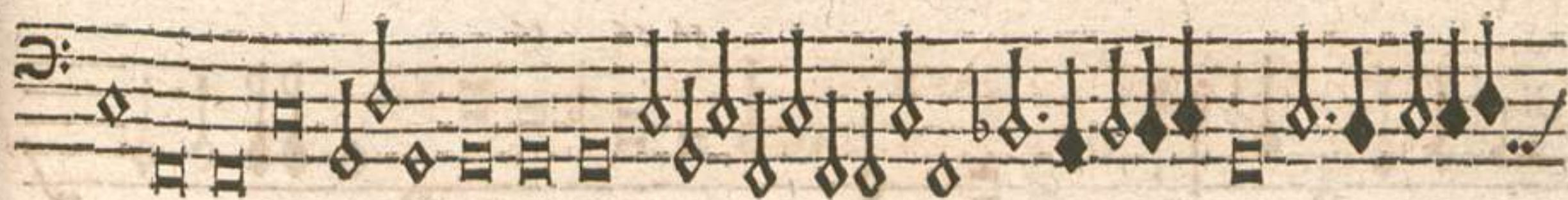
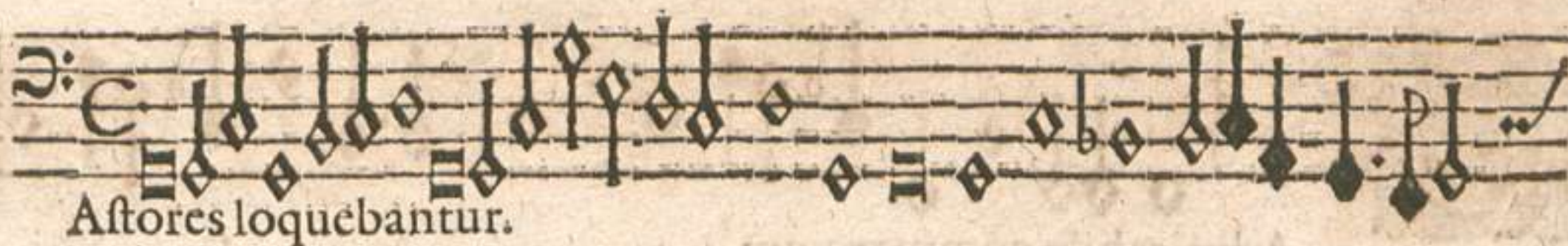
















Admirabile commercium.

56 56 56

6

343

6 6 343

6

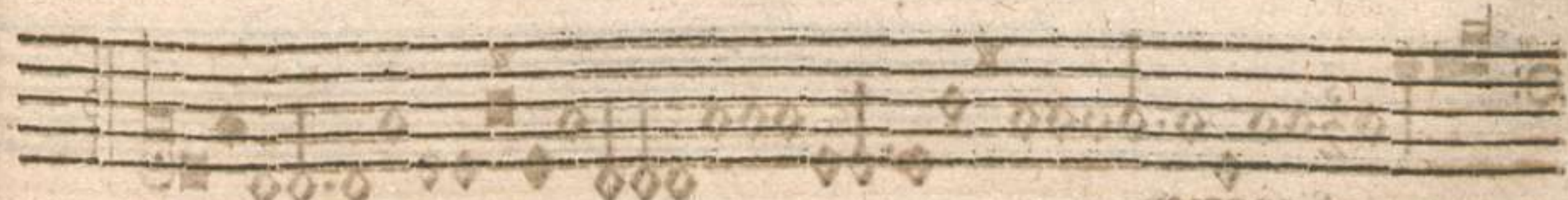
Empty musical staves.





Odie Christus natus.

Il nome di Donni.







It nomen Domini.

Sit nomen.

Sit nomen.

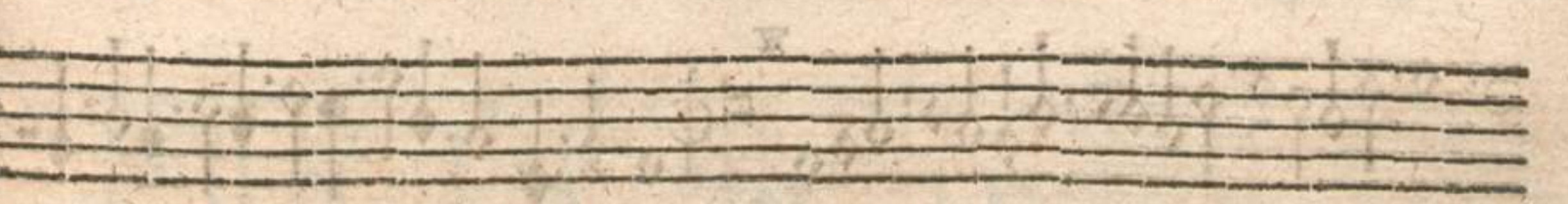
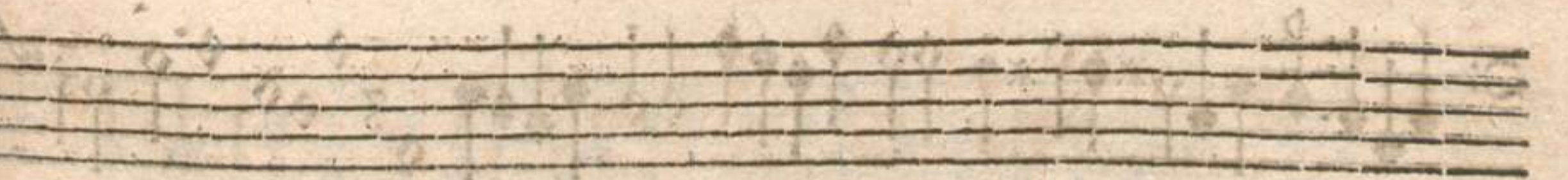
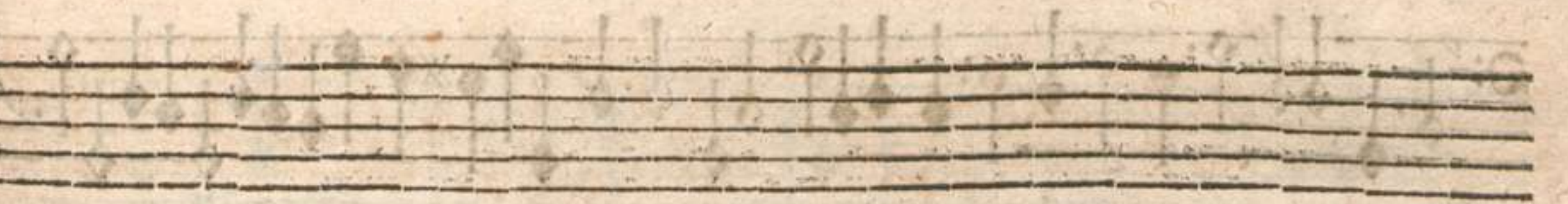
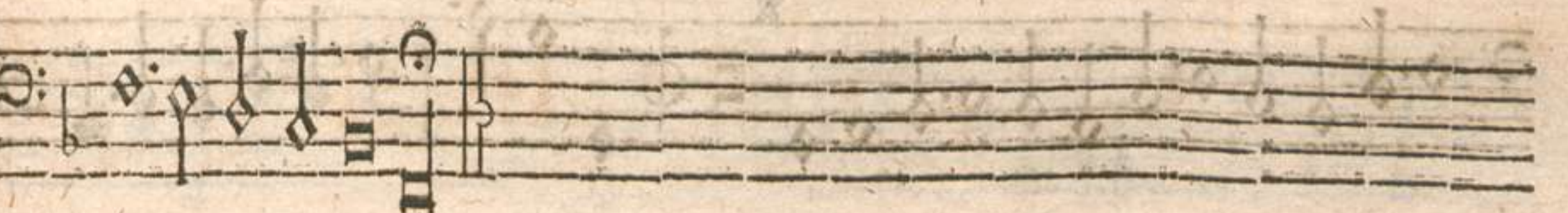
Sir nomen.

Sit nomen.





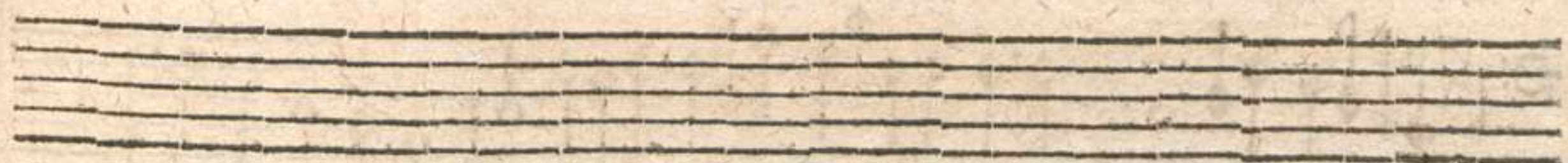
Admirabile commercium.





Magnum mysterium.





RVDOLPHI DE LASSO. à 3. Duo Cant. & Bass. LXII.



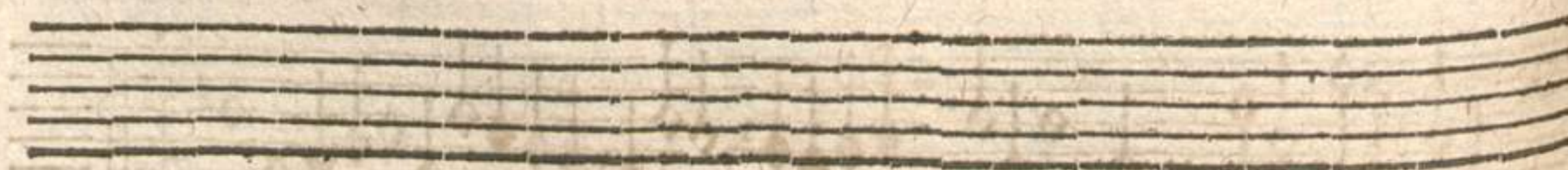
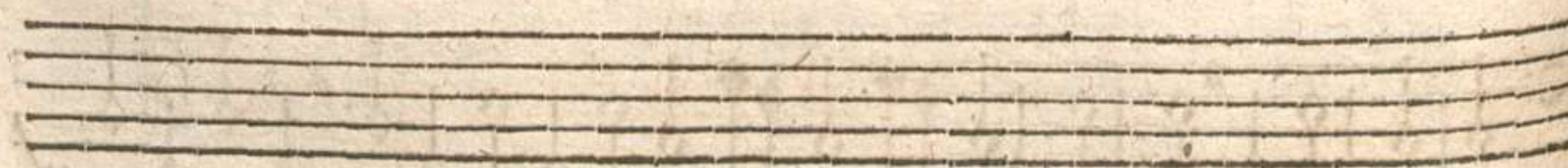
Admirabile commercium.







Audeamus omnes fideles.







Vando natus es.

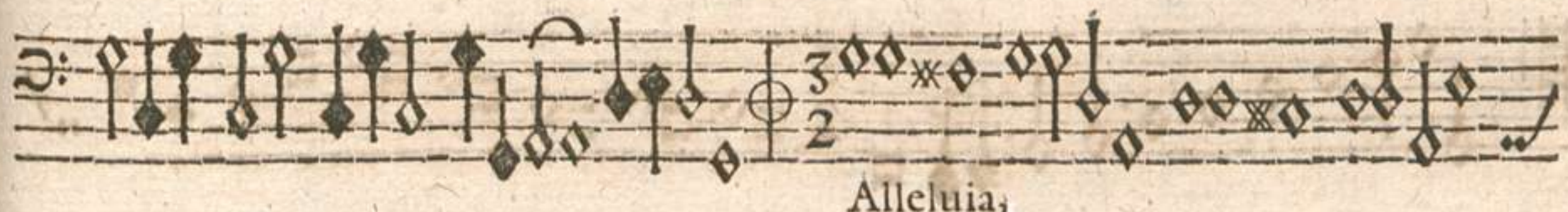
The musical score consists of seven staves. The first staff begins with a treble clef and a common time signature (C). The notation is written in a historical style, featuring diamond-shaped notes and stems. The subsequent staves continue the melody and accompaniment, with some staves showing multiple voices or instruments. The notation includes various rhythmic values and accidentals. The score concludes with a double bar line on the seventh staff.



**Q**uem vid.  
Vem vid.

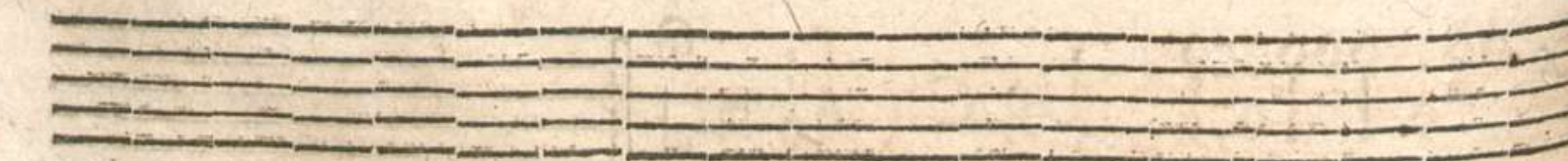
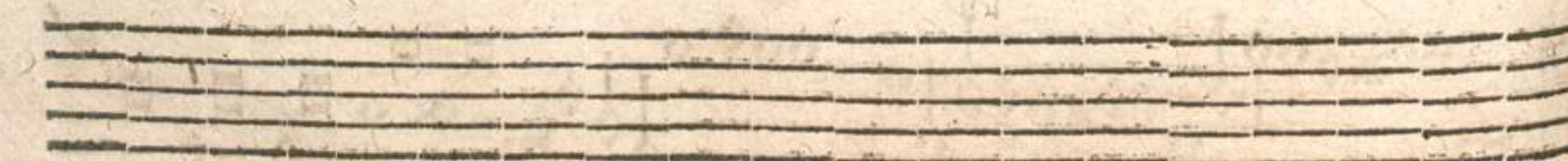
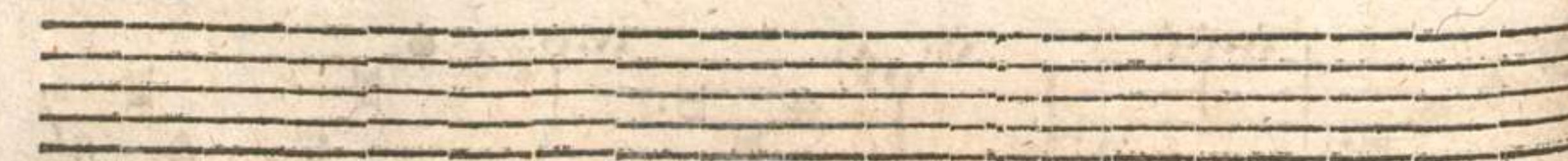
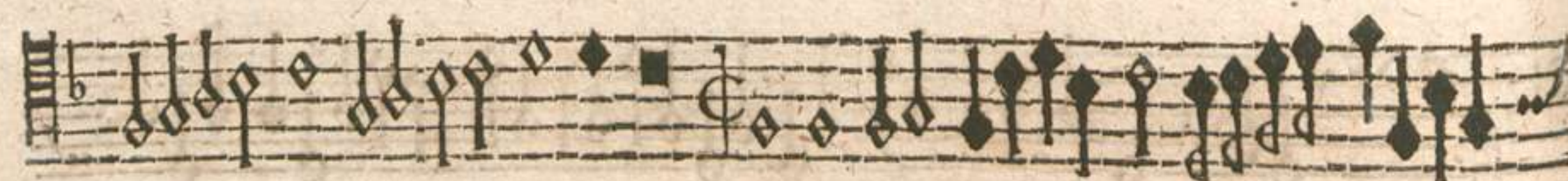
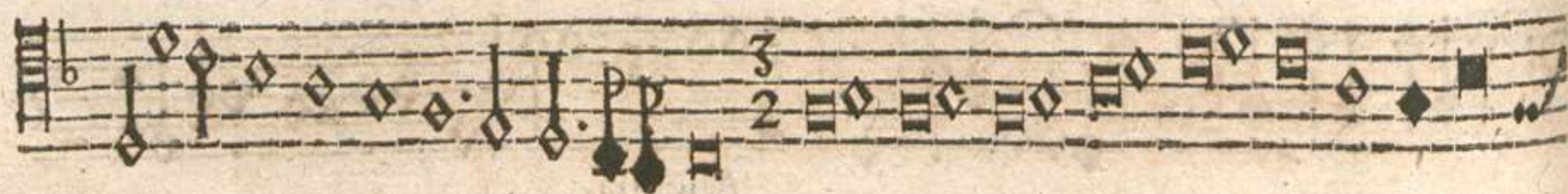
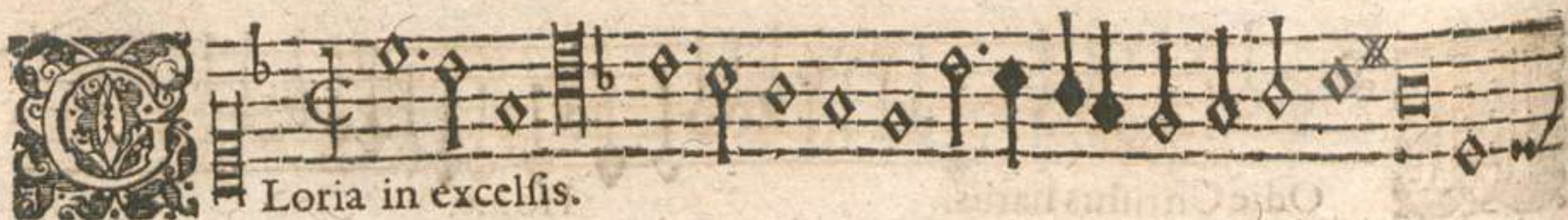
Handwritten musical score for three voices (Tenor and two Basses) by Iacobi Finetti. The score consists of seven staves. The first staff begins with a large, ornate initial 'Q' and the text 'Vem vid.' below it. The music is written in a style typical of 17th-century manuscript notation, using diamond-shaped notes and various rests. The first staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure of the first staff is a whole note, followed by a half note, and then a series of eighth and sixteenth notes. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a treble clef, a key signature of one flat, and a common time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. The sixth staff begins with a treble clef, a key signature of one flat, and a common time signature. The seventh staff begins with a treble clef, a key signature of one flat, and a common time signature. The score is written on seven staves, with the first staff containing the initial 'Q' and the text 'Vem vid.' below it. The music is written in a style typical of 17th-century manuscript notation, using diamond-shaped notes and various rests. The first staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure of the first staff is a whole note, followed by a half note, and then a series of eighth and sixteenth notes. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a treble clef, a key signature of one flat, and a common time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. The sixth staff begins with a treble clef, a key signature of one flat, and a common time signature. The seventh staff begins with a treble clef, a key signature of one flat, and a common time signature.







LXVII. DANIELIS LAGKHNERI à 4. Tres Cant. & Ten.







Vem vidistis pastores.

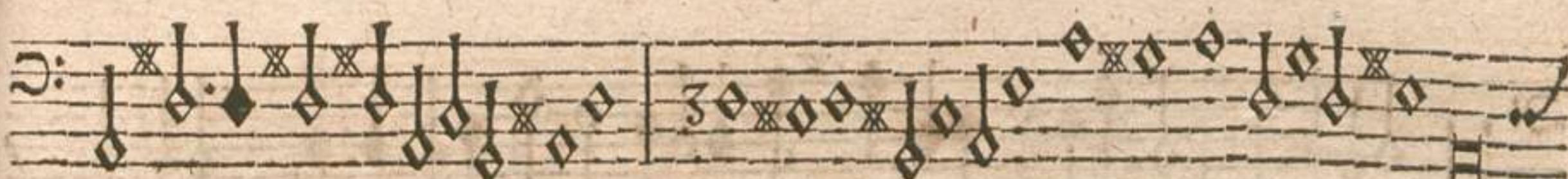
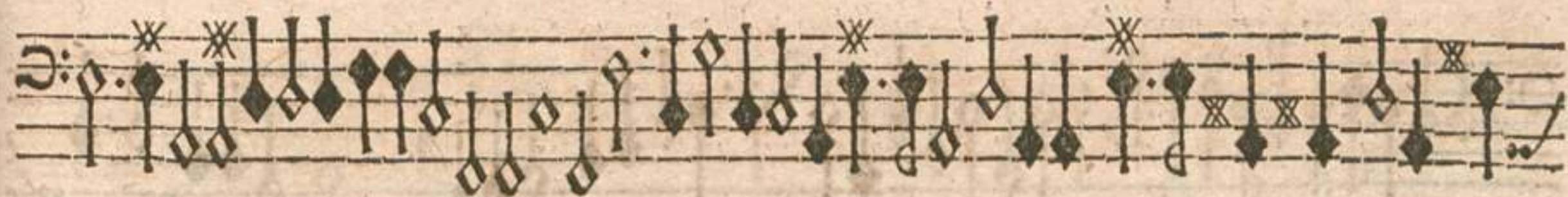






Odie nobis coelorum rex.





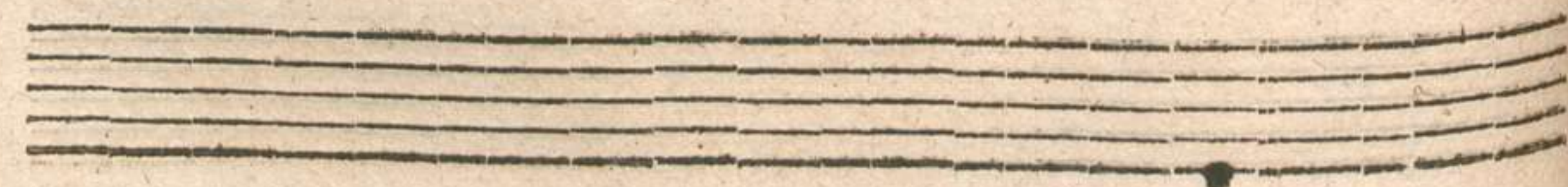
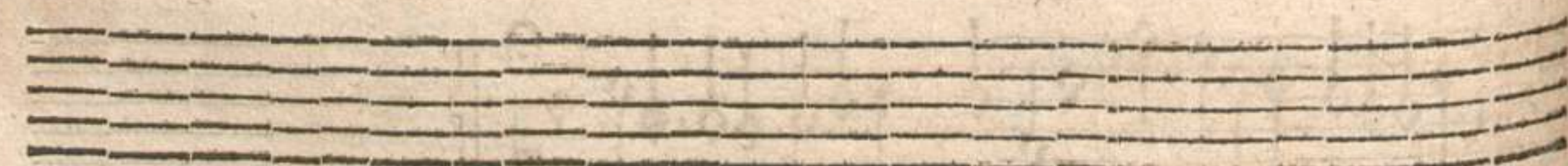
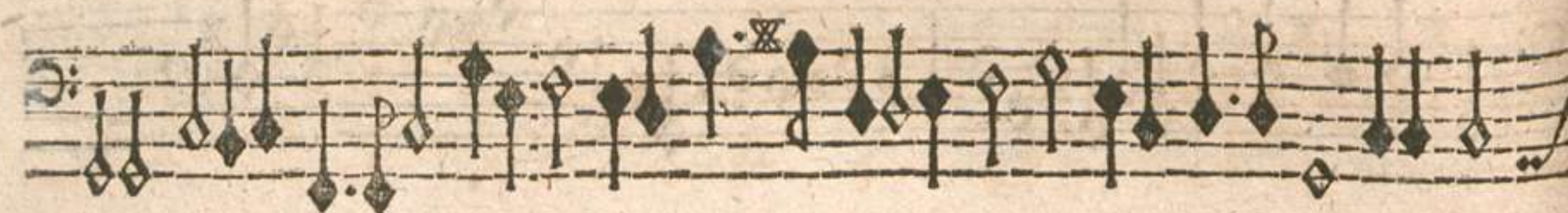
OCTAVII CATALANI. à 4. Duo C. A. & Bass.

LXXI.





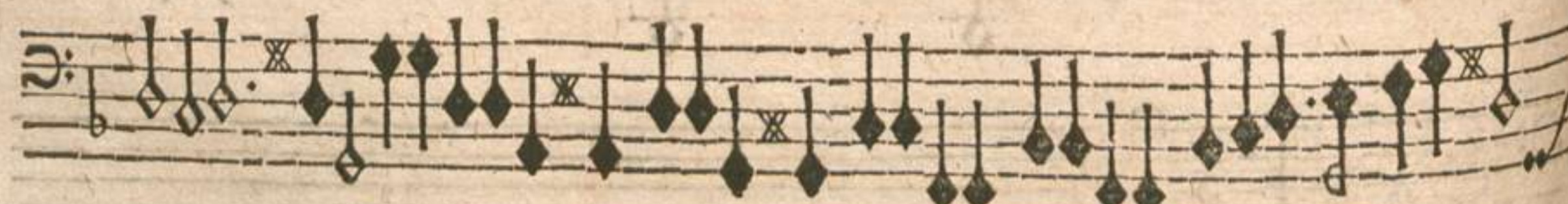
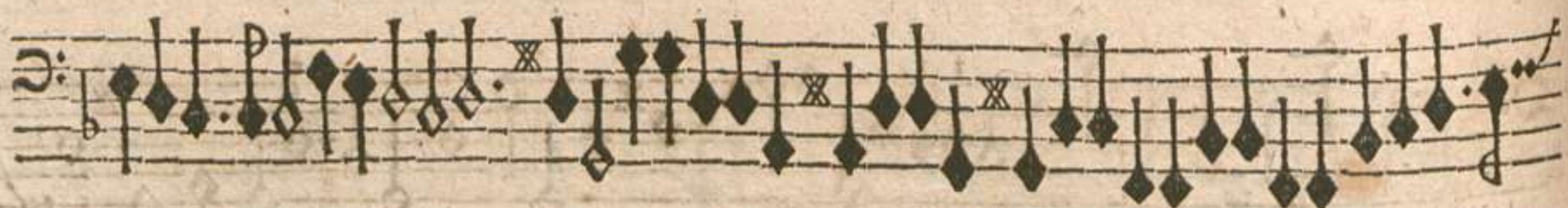
LXXII. LUDOVICI VIADANAE. à 4. Duo C. vel Ten. & 2. Bassi.



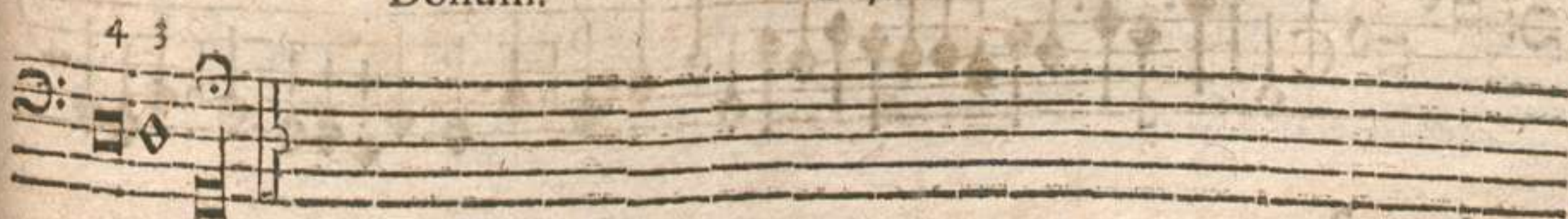
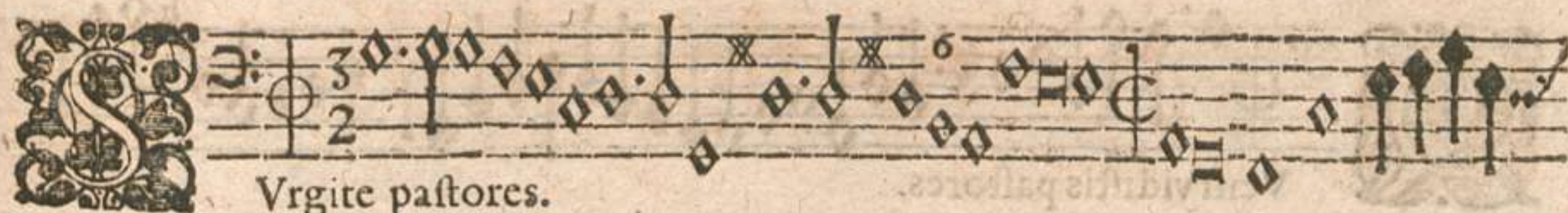


**O**die nobis cœlorum Rex.









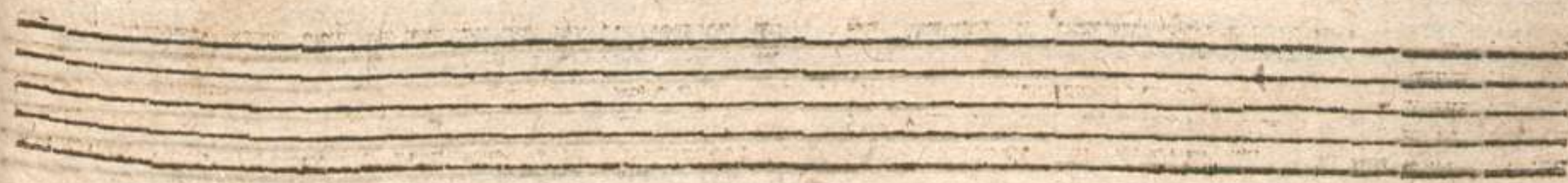




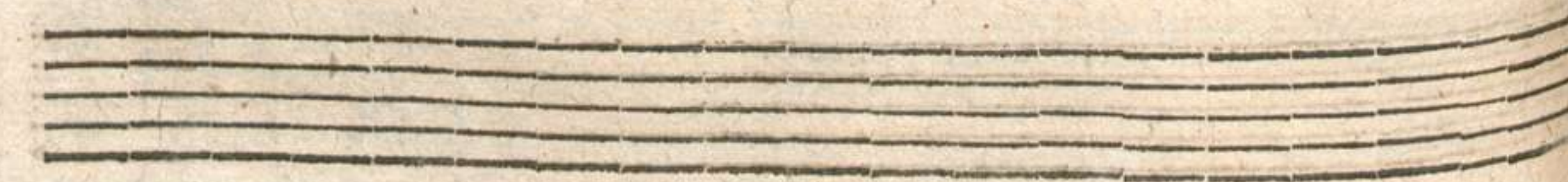




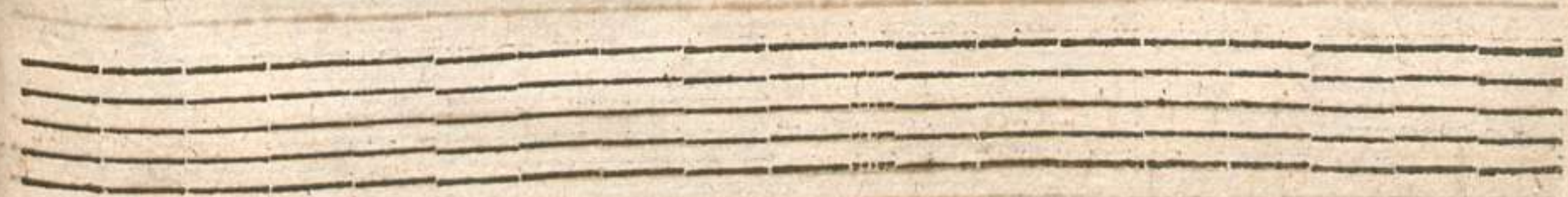
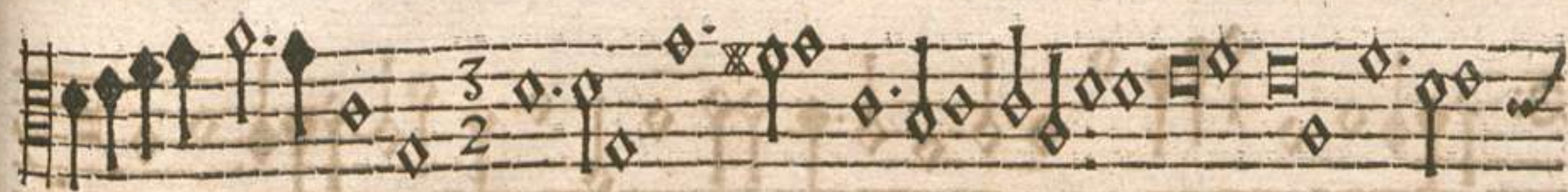
Vbilate Deo.















Ngelus ad pastores.







Magnum mysterium.



# IN FESTO SANCTI STEPHANI.

LXXXII.

ANTONII CIFRA à 2. Duo Cant.



Ntuens in coelum.



LXXXIII.

IO. BAPT. CESENAE. à 2. C.&B.



Apidabant Stephanum.





**A** Dhæst anima mea.

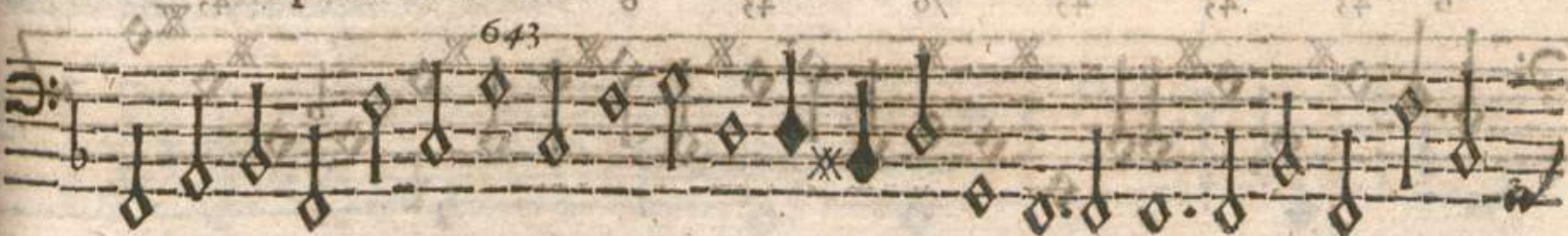
**S** ALOYSII BALBI. à 2. Duo Tenores. LXXXV.

Tephanus vidit coelos.



Mpii super iustum.







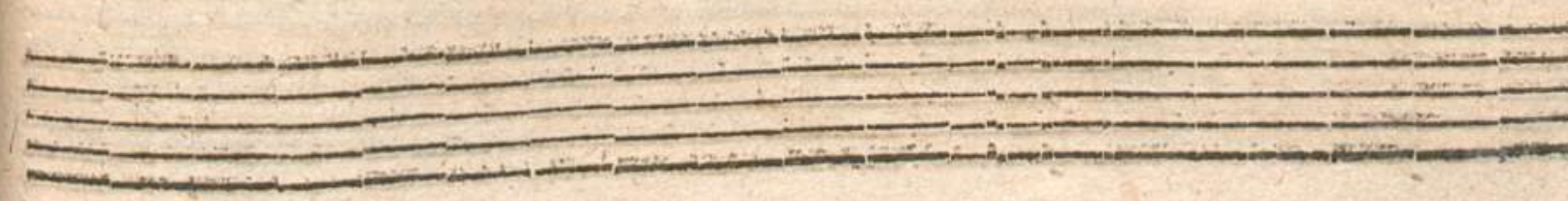
Ante Dei pretiose.

Apique torques





Mpetum fecerunt.





# INFESTO S. JOANNIS APOSTOLI ET EV- ANGELISTAE.

XC.

ANTONII CIFRA. à 2. Duo Cantus.



Stc est Ioannes.



XCI.

LVDOVICI BALBI. à 2. Duo Tenores.



Stc est Ioannes.



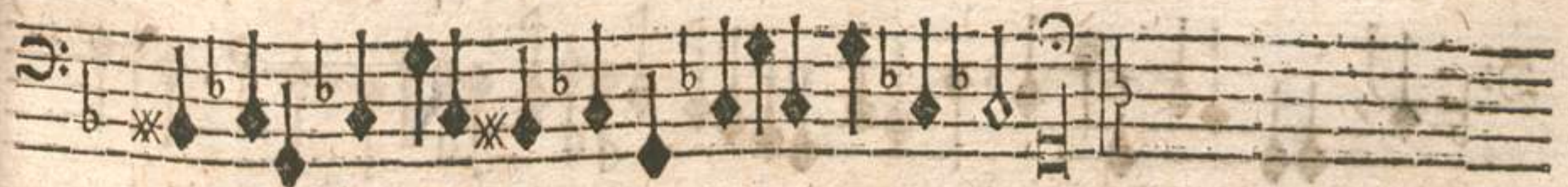




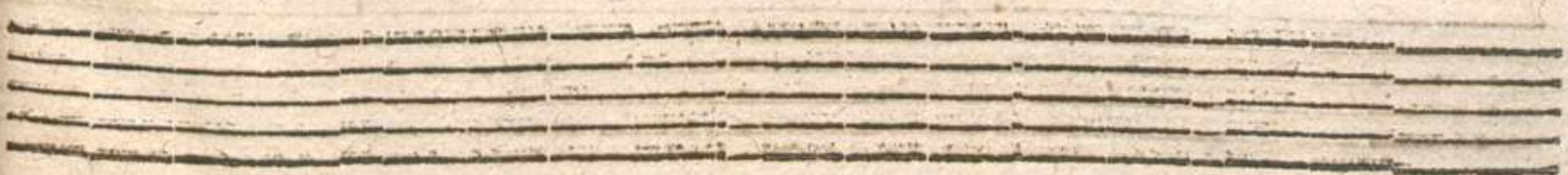
N medio Ecclesiae.

65

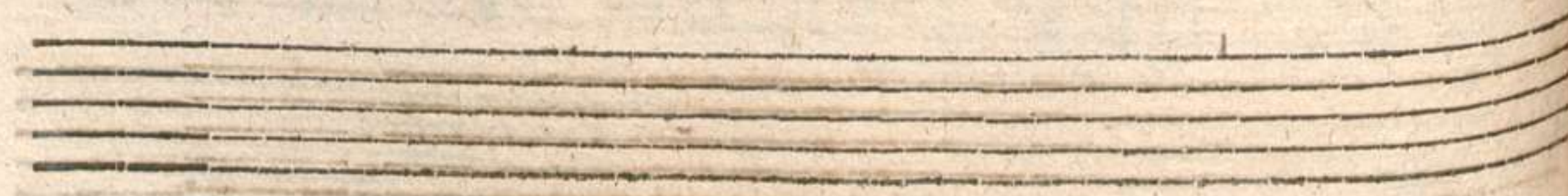
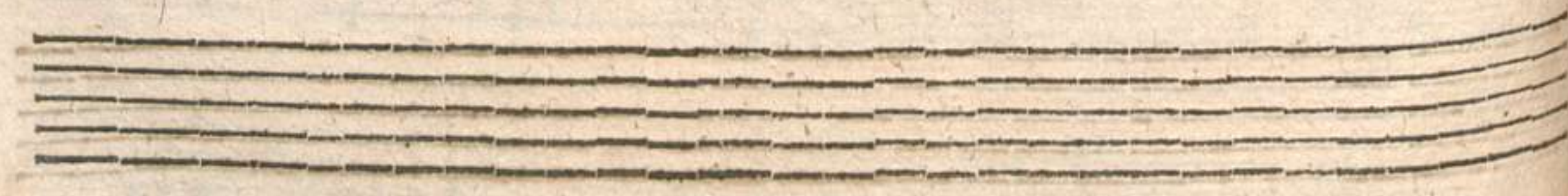
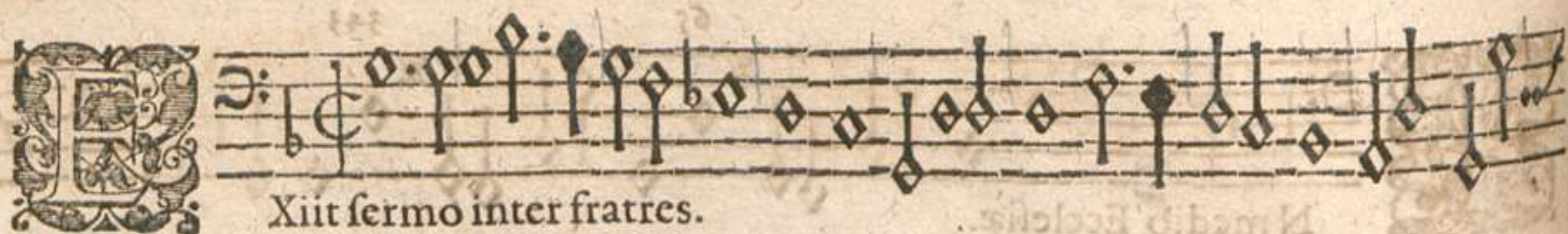
343



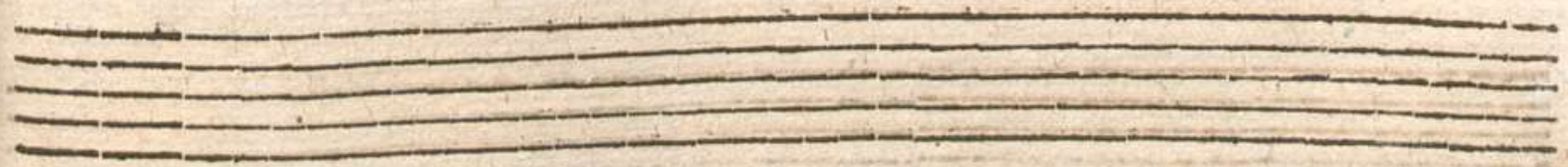
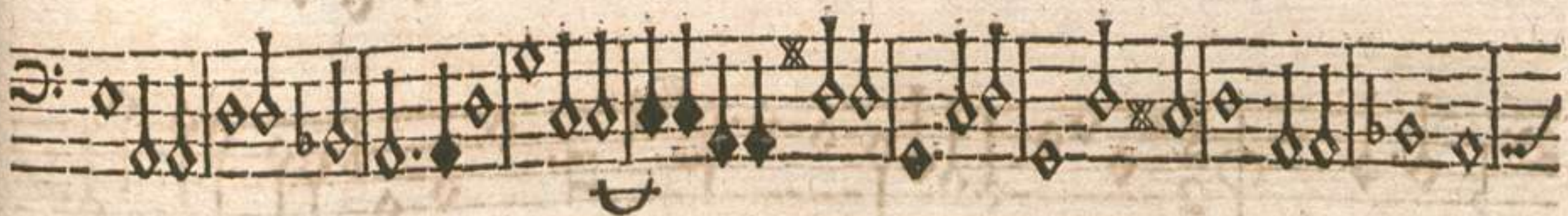
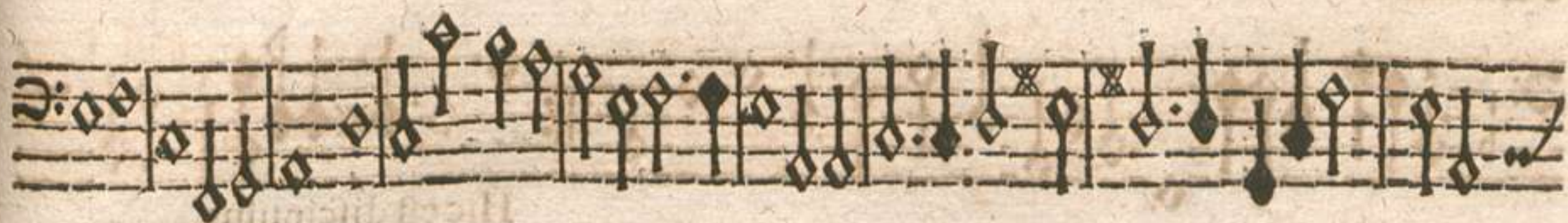
xx Lebt Luthers



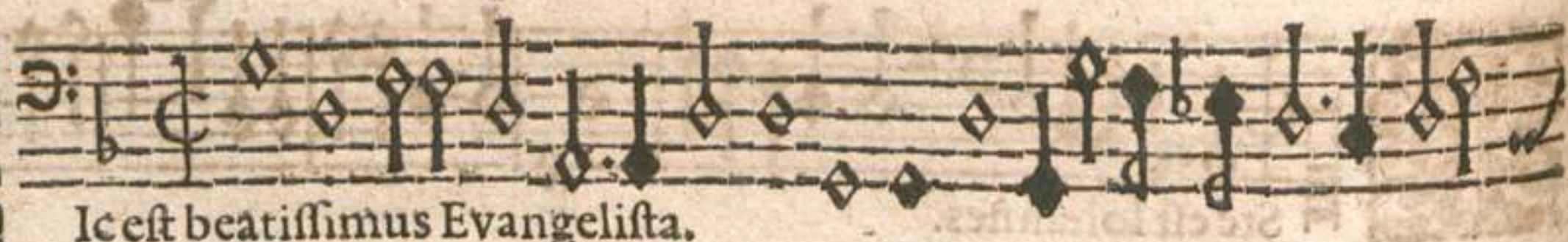












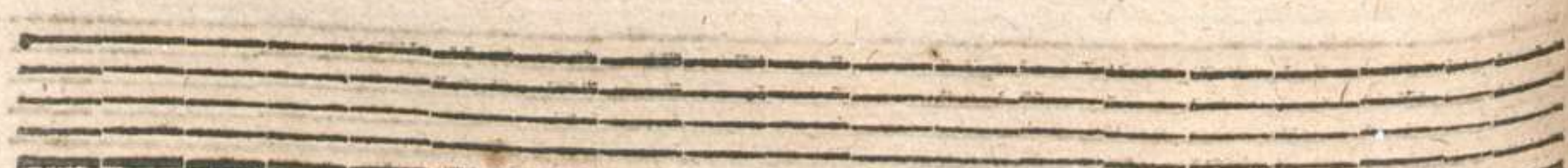
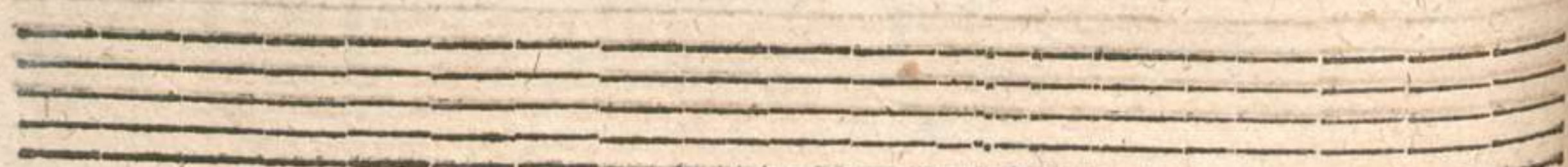
Hic est beatissimus Evangelista.



Hic est discipulus.



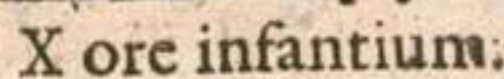
Hic est discipulus.





XXVII.

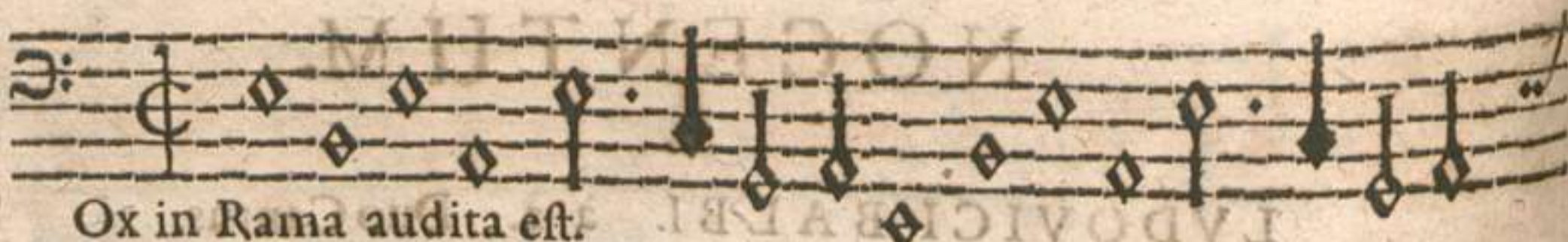
XCVI.



X ore infantium:

H 2

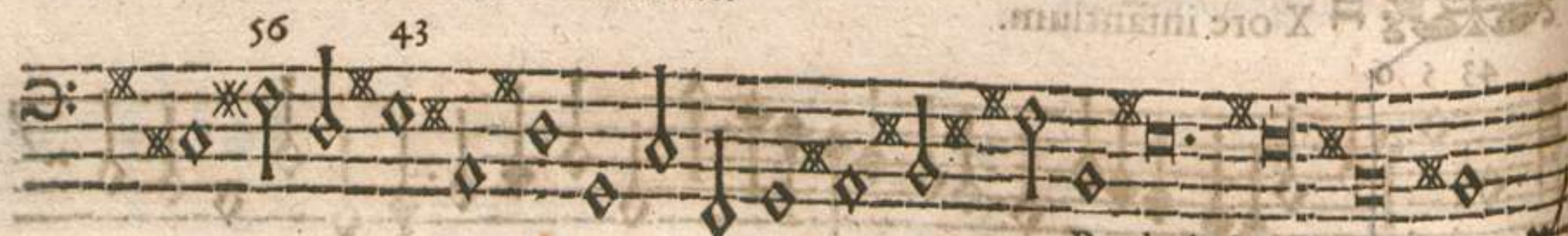




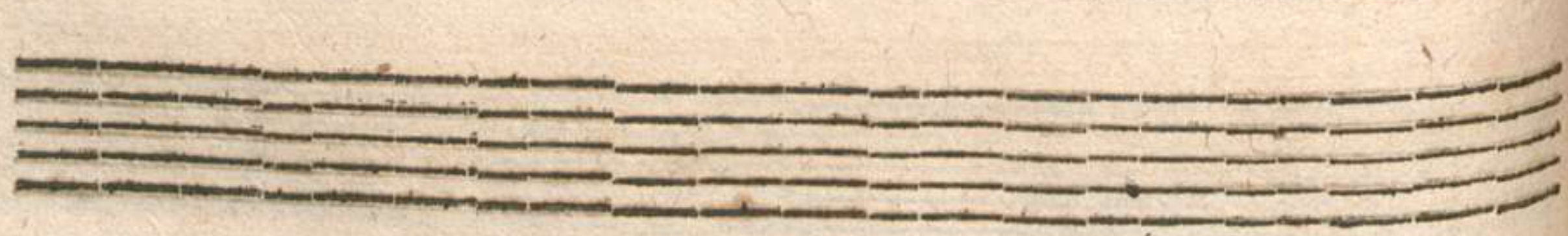
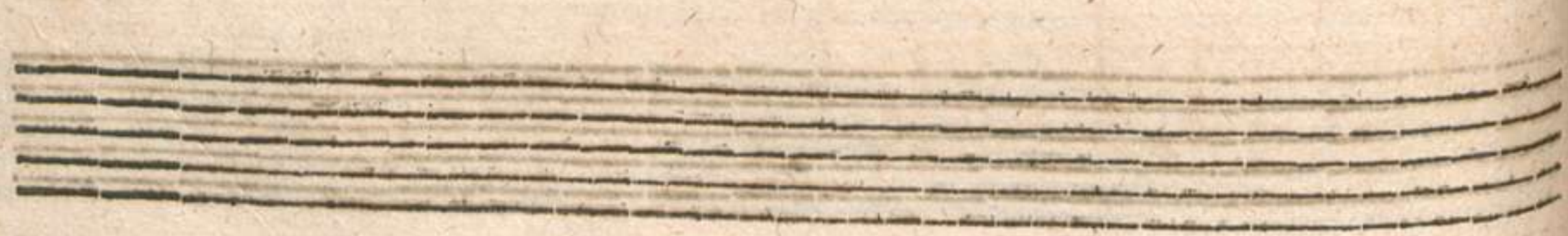
Ox in Rama audita est.



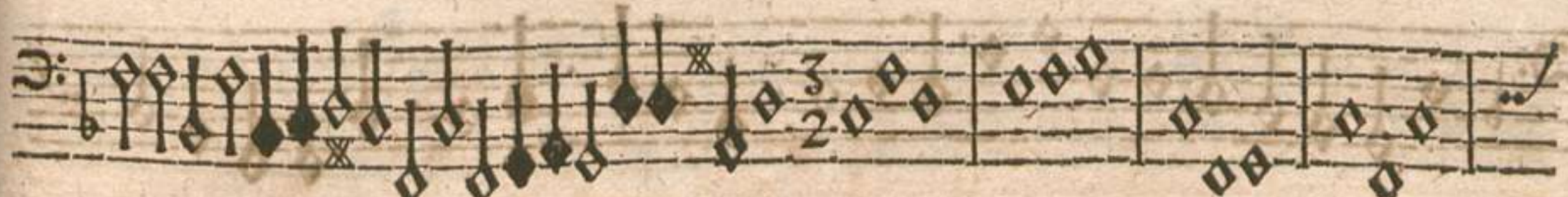
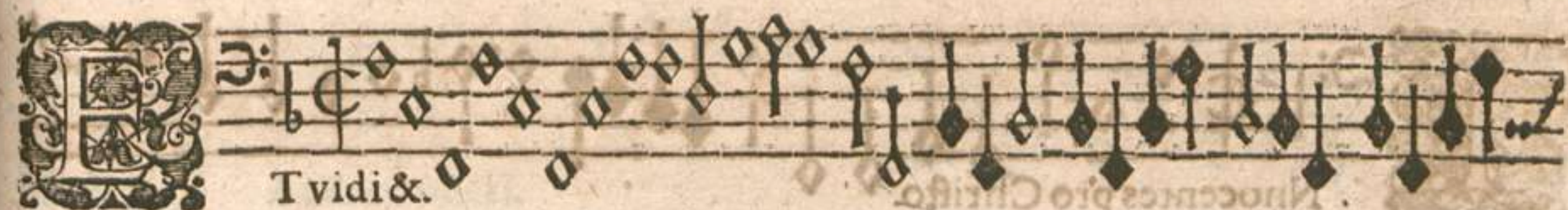
Ploratus & ullulatus.



Rachel plorans.











. Nnocentes pro Christo.

Sibiv T

Handwritten musical score for a Duo Cant. & Bass. The score consists of ten staves. The first staff begins with a decorative initial 'B' and the text '. Nnocentes pro Christo.' The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The notes are diamond-shaped, and the stems are vertical. The second staff continues the melody. The third staff features a double bar line and a repeat sign. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody.





Audate pueri.





CI. CHRISTIANI KEIFFERER. à 3. Duo Cant. & Bass.

**V**ge dilectemi.

This musical score is written on ten staves. The first staff begins with a large, ornate initial 'V' and the text 'Vge dilectemi.' below it. The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values, rests, and ornaments. The notation includes many beamed notes, suggesting a fast or lively tempo. The staves are connected by a single line, and the music concludes with a double bar line and a repeat sign at the end of the tenth staff.







CII.

ANTONII CIFRA. à 4. Quatuor Cantus.



CIII.

IACOBI MORI VIADANAE. à 4. 2.C.vcl T.&amp;2.B.





T.



Omine Dominus noster.

B.



Quoniam.

à 2.



Ex ore infantium.

765

T. B. à 3.



Quoniam.

à 3.



Lunam & Stellas. ij

à 4.



à 2.

765

T.



T.

à 4.





A.



Ngelus Domini.





Ongratulamini mihi.







Identes stellam.



Gavisi sunt.







Onfirma hoc Deus.

Musical notation for the first system, consisting of seven staves. The notation is in a single system, with the first staff starting with a decorative initial 'C'. The music is written in a style typical of 17th-century liturgical books, using a single clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals, with some notes marked with a diamond symbol. The first staff is labeled 'Onfirma hoc Deus.'.

Empty musical staves for the second system, consisting of seven staves.



# IN FESTO EPIPHANIAE DOMINI.

CIX.

ANTONII CIFRA. à 3. Tres Cantus.

56 343 343 343



Enit lumen tuum.

6 65 43 43 65 43



CX.

ANTONII CIFRA. à 3. Tres Alti.

6 643 643 6



Pertis thesauris.

6 6 643 43 43





65 43

**M** Aria & flumina.

6 6 543

43 43 43 43 43



**M** Agi videntes stellam.

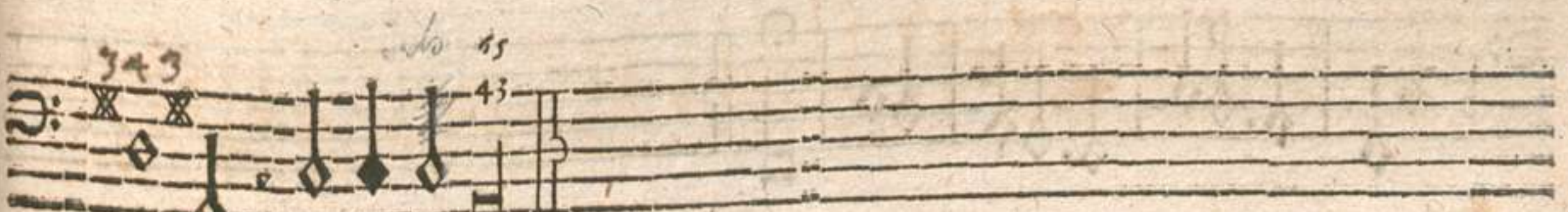








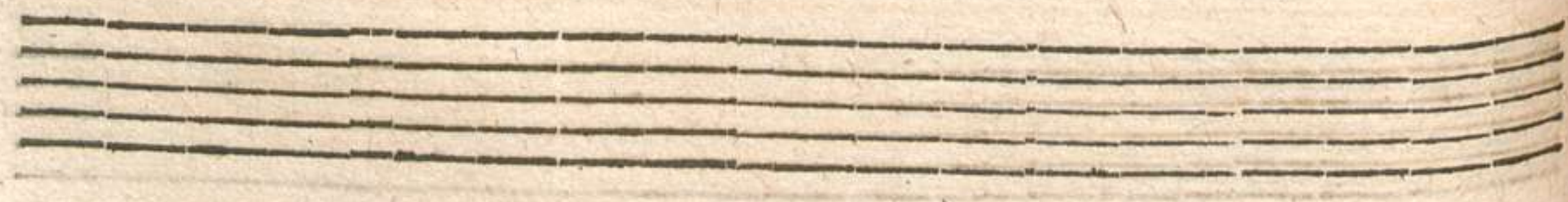
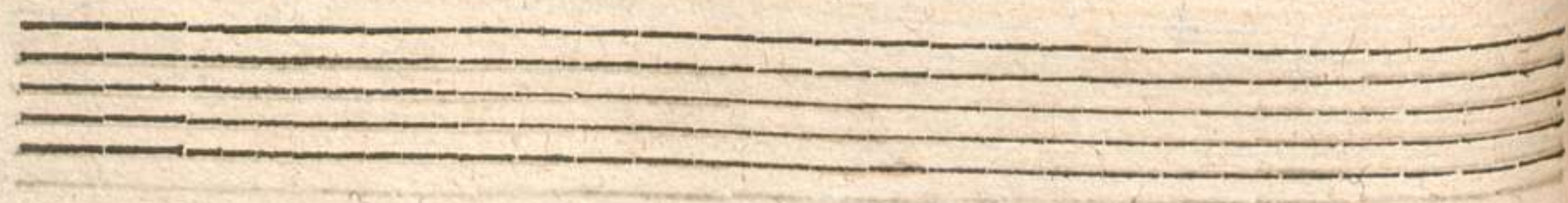
Odie coelesti sponso.







Agi videntes stellam.

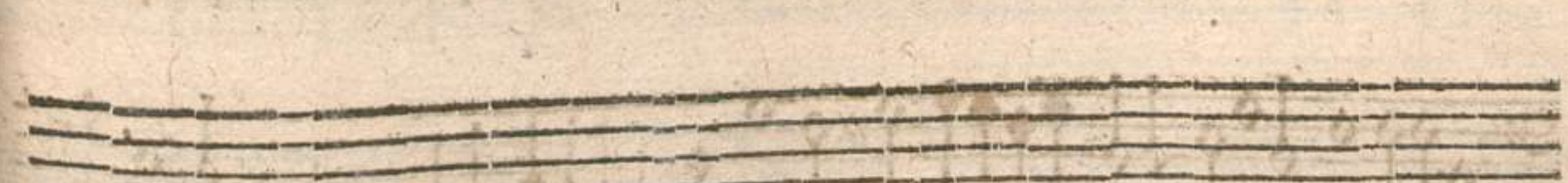
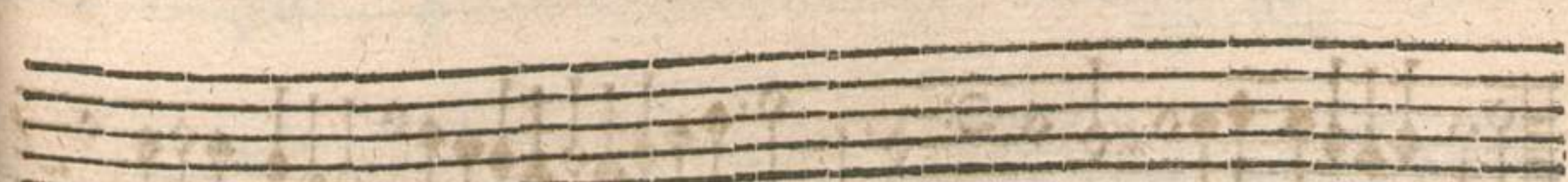
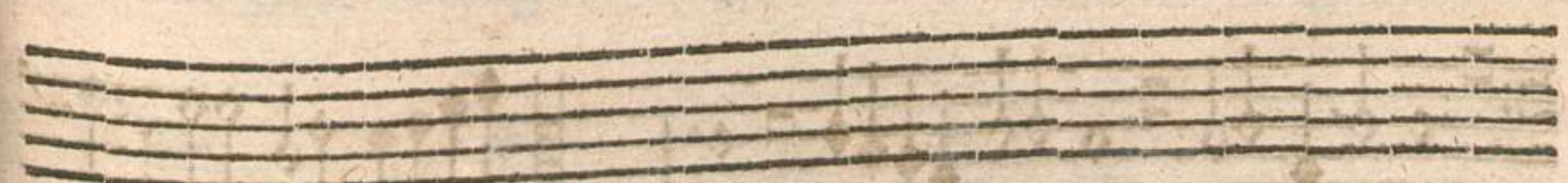
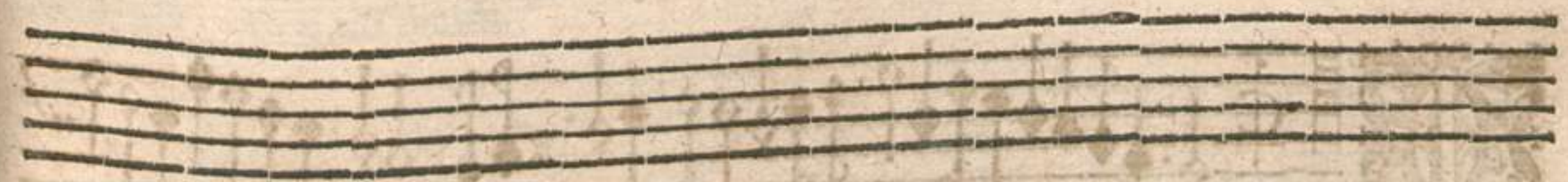
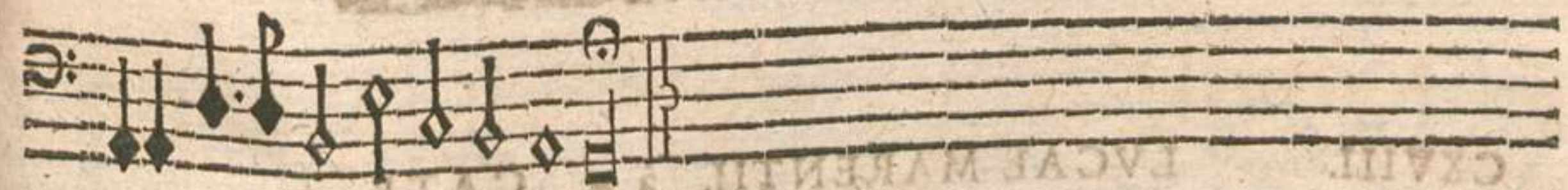






Ria sunt munera.

Agitantes stellam





**M** Agi videntes stellam.



**M** Ribus miraculis.



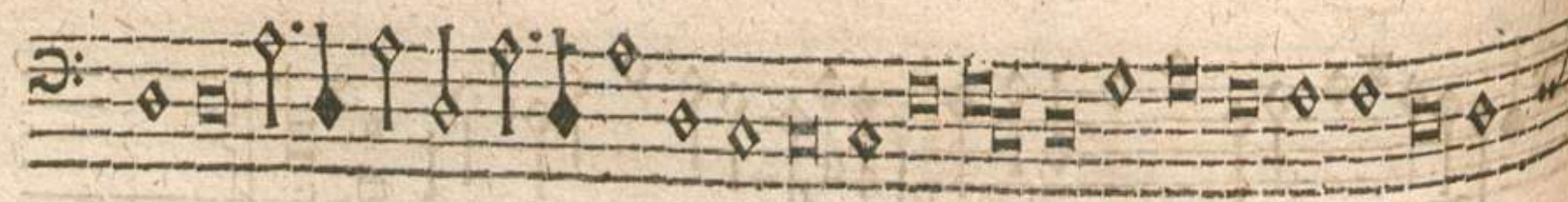
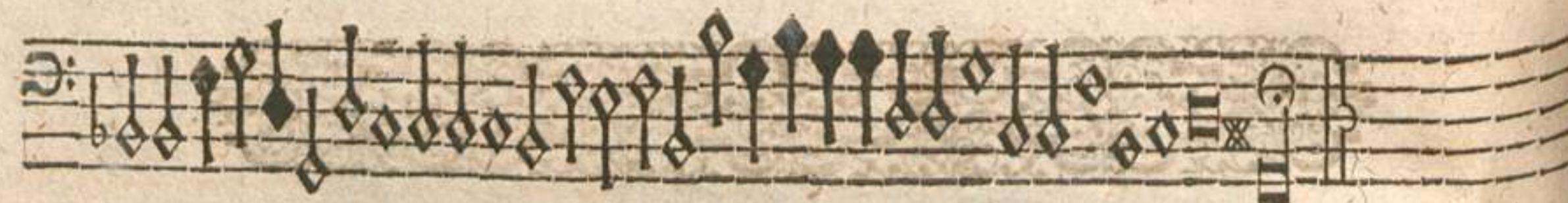


ALOYSII BALBI. à 2. Cantus & Tenor.

CXIX.











PHILIPPI ZINDELIN. à 4. C.A.T.B. CXXII.



Lma redemptoris.



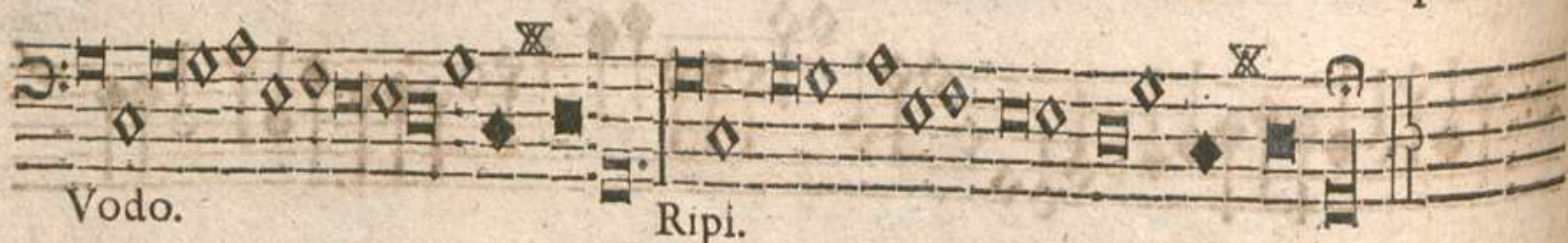


Iei solennia. Vodo.

Ripi.

Vodo.

Ripi.



Vodo.

Ripi.



**F** It porta Christi. Vodo.  
Genus superni.

Ripi.

Vodo.

Ripi.

Vodo.



Ripi.



**H** Onor matris. Vodo.  
Præsta pater.

Ripi.

Vodo.

Ripi.

Vodo.



Ripi.



**Q** Vi tecum. Vodo.

Ripi.

Vodo.

Ripi.



Vodo.

Ripi.

Vodo.



Ripi.

Vodo.

Ripi.

Vodo.

Ripi.



Vodo.

Ripi.



TENORE SOLO.

6.



Iei solennia fulget dies, celebrat Ecclesi-

a, fulget dies ista.

**F**lt porta Christi prævia, fulget dies, referta plena  
Genus super ni luminis, fulget dies, processit aula

gratia, fulget dies ista:  
virginis

**H**onor matris & gaudium, fulget dies, immensas præces virgi-  
Præsta pater omnipotens per Iesum Christum Domi-

num, fulget dies ista.  
num;

**Q**ui tecum imperpetuum, fulget dies, regnat cum sancto spiritu, ful-

get dies ista, fulget dies ista, regnat cum sancto ij regnat cum

sancto spiritu, fulget dies ista, fulget dies ista, fulget dies ista. ij

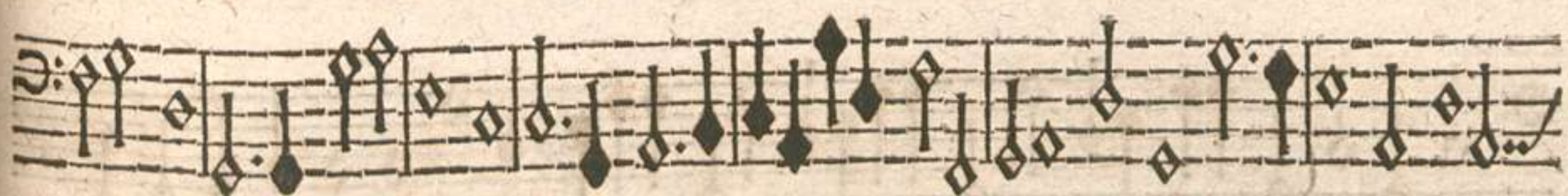








Vnc dimittis.



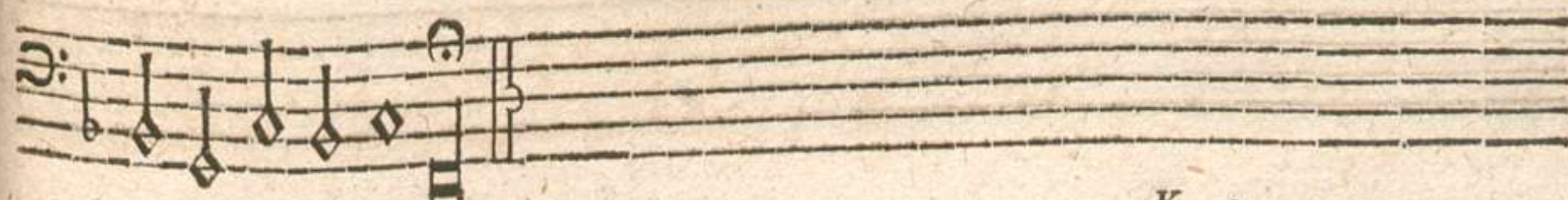
IN FESTO PURIFICATIO-  
NIS B. MARIAE  
VIRGINIS.

WOLFGANGI MAYR. à 2. Duo Cantus.

CXXVI.



Odie Maria virgo.

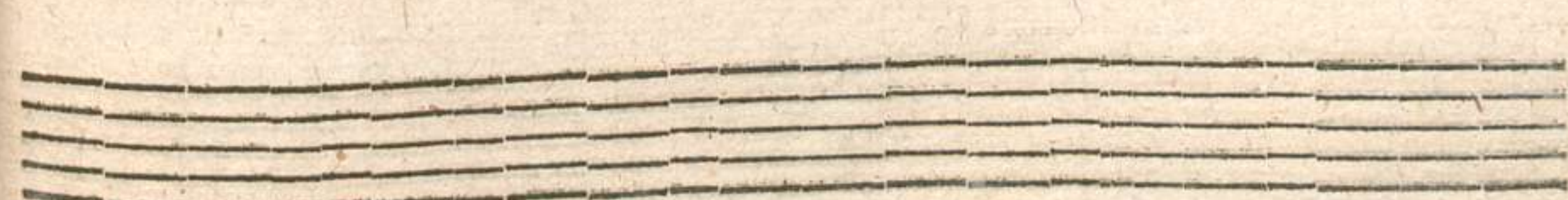
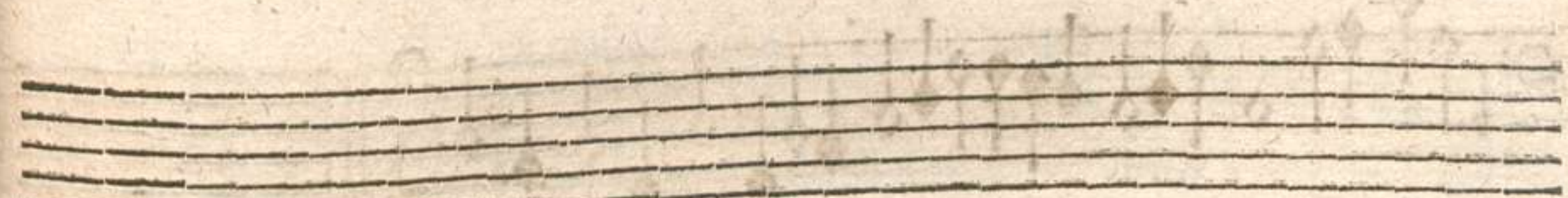
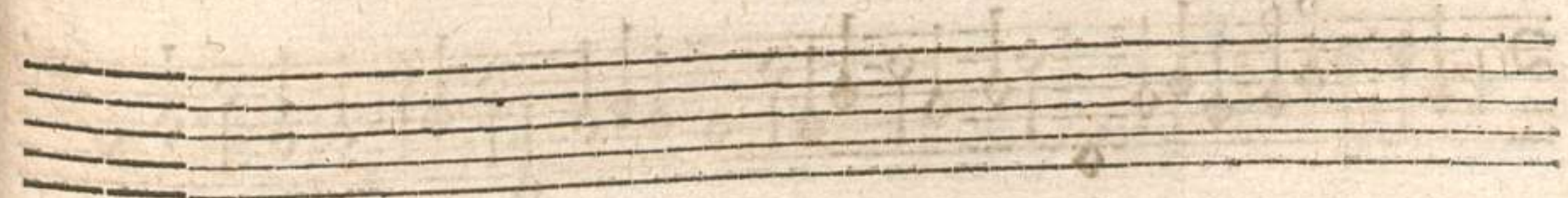
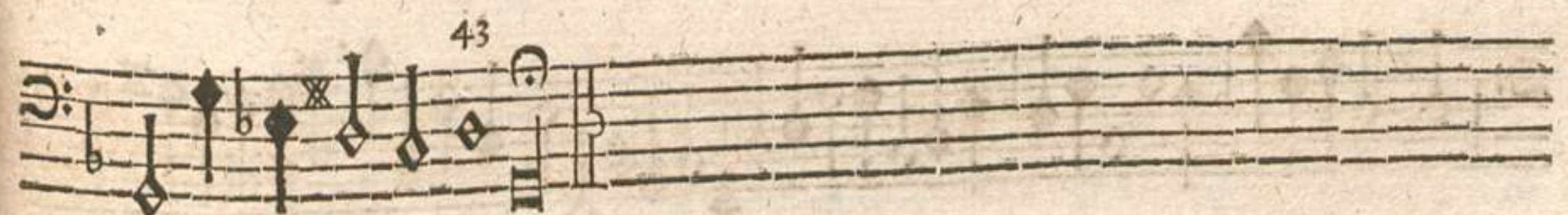




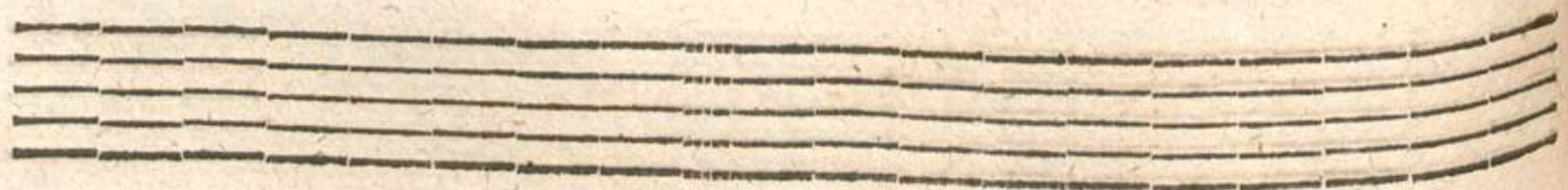


Dorna thalamum.





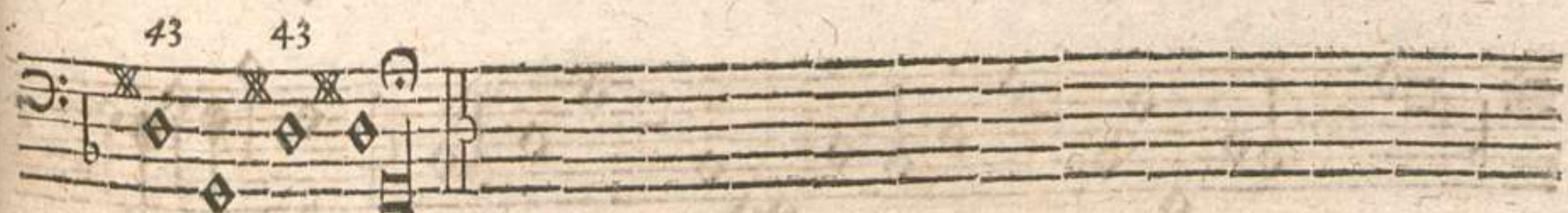








Imeon erat in Hierusalem.



BERARDI VIADANAE. à 3. A. T. &amp; Bassus.

CXXXI.



Vnc dimittis servum.





CXXXII. RVDOLPHI DE LASSO. à 3. Duo C. vel T. & B.

**A** Ve regina cœlorum.

The musical score is written on eight staves. The first staff begins with a large, ornate initial 'A' and the text 'Ve regina cœlorum.' The music is written in a style typical of the 16th century, with square notes and a C-clef. The first staff contains the vocal line, and the subsequent staves contain the instrumental accompaniment. The score is printed on aged, slightly stained paper.





Hodie Maria virgo.





# IN FESTO ANNUNCIATIO- NIS B. MARIAE VIRGINIS.

CXXXIV.

ANTONII CIFRA. à 2. Duo Cantus.



Ve Maria.



Pfi sum.



Vespes nostra Dei genitrix.





Veregina coelorum.





Vomodo fiet istud.

The main musical score consists of eight staves of music. The notation is a form of early modern mensural notation, featuring diamond-shaped notes on a five-line staff. The music is written in a single system, with various clefs and accidentals (sharps, flats, and naturals) used throughout. The first staff begins with a large 'Q' and the text 'Vomodo fiet istud.' below it. The notation includes many beamed notes, suggesting a fast or rhythmic piece. The staves are numbered 1 through 8 at the beginning of each line.

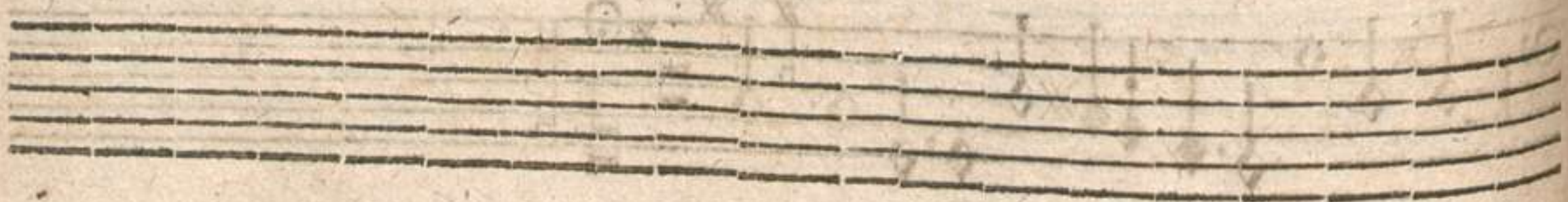
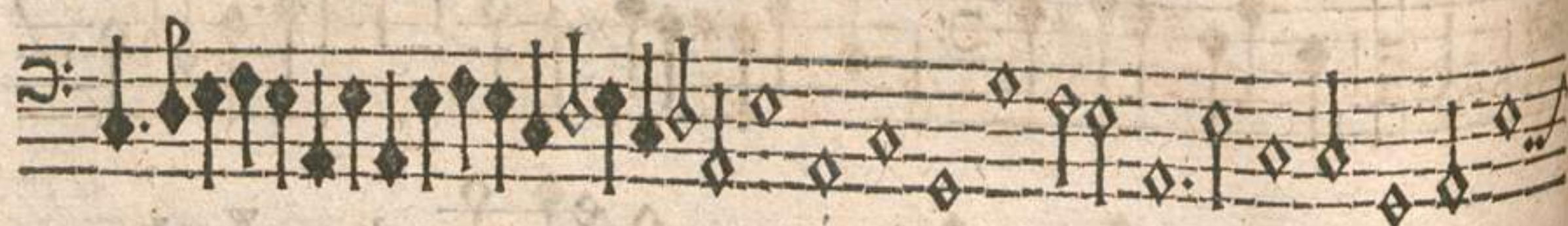


# TEMPORE QUADRAGESI- MÆ ET PASSIONIS DOMINI NOSTRI IESV CHRISTI.

CXXXIX. IACOBI MORI VIADANAE. à 2. Duo C. vel T.



Iferere mei Deus.



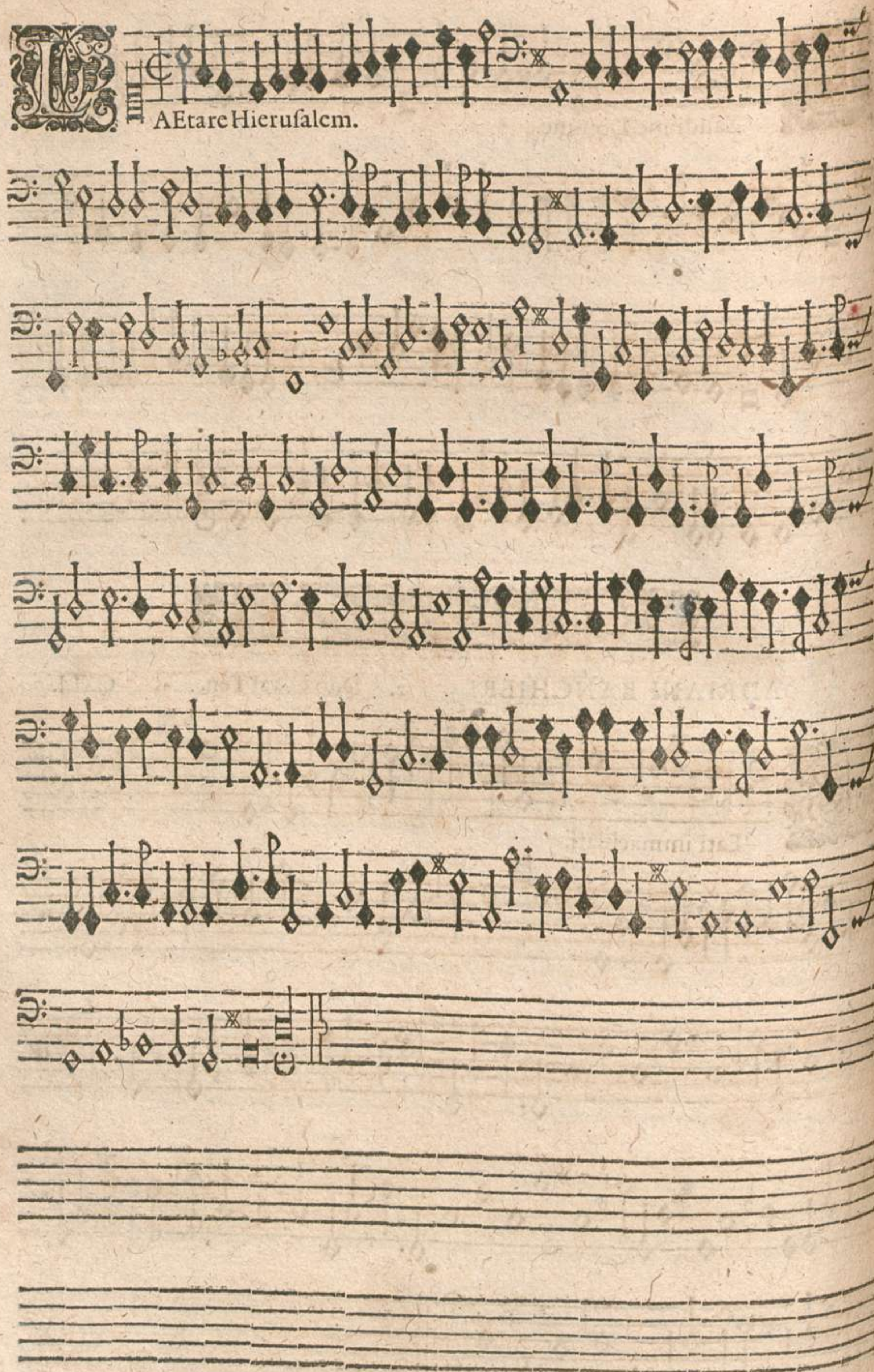




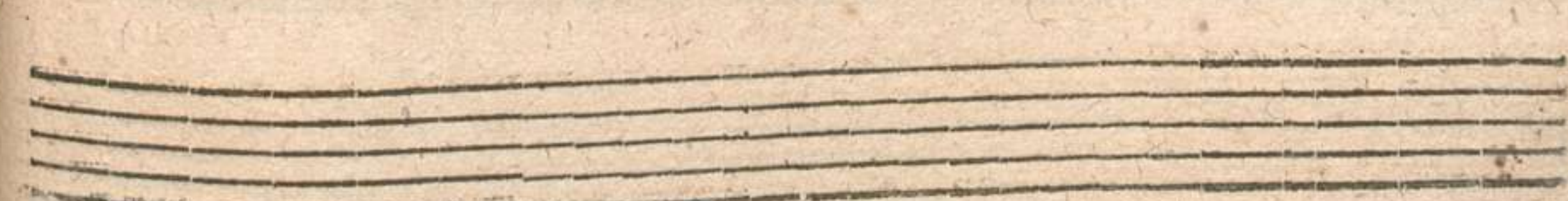
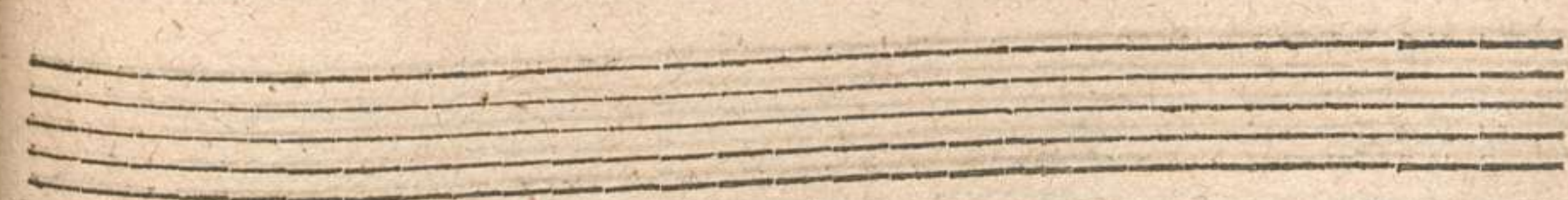
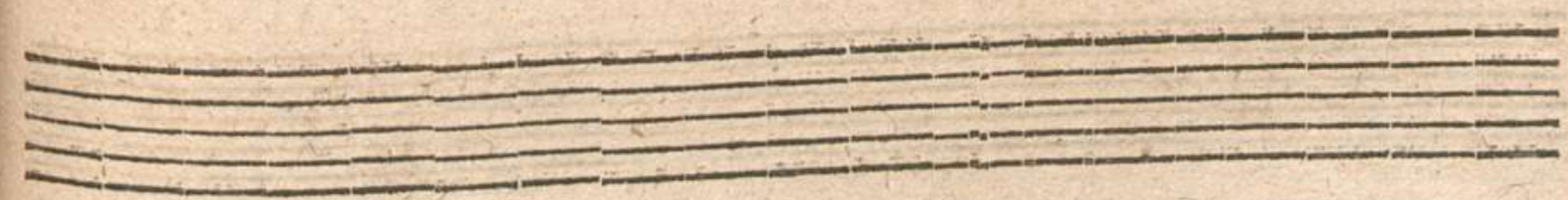
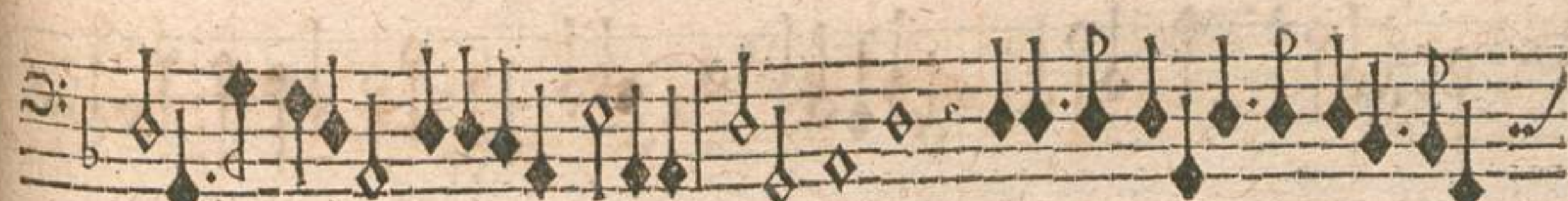




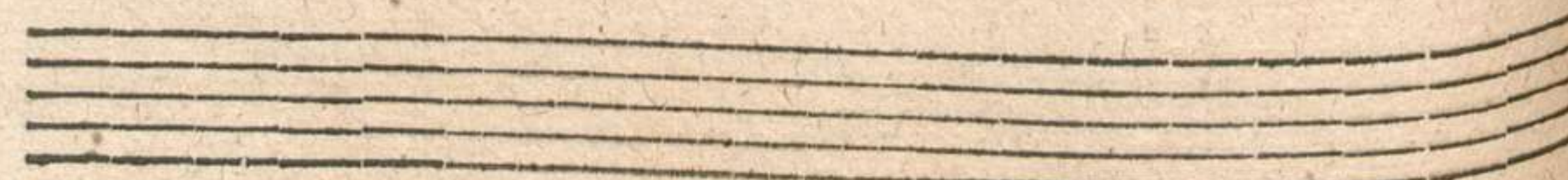
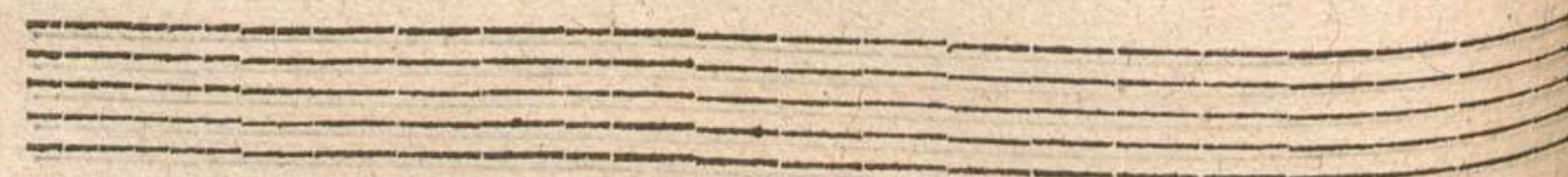
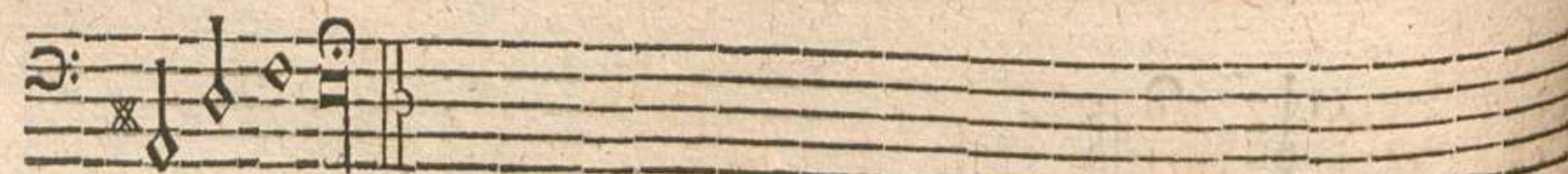
A Etare Hierufalem.







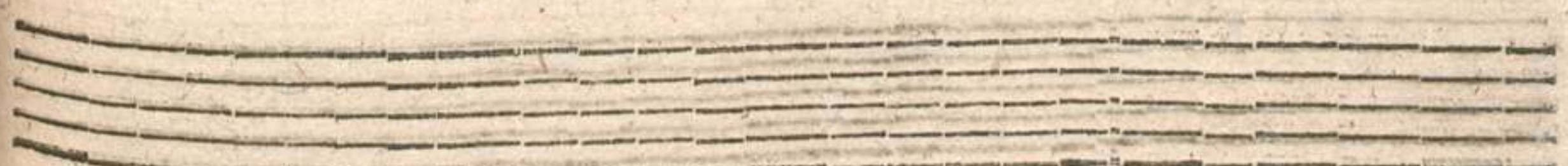
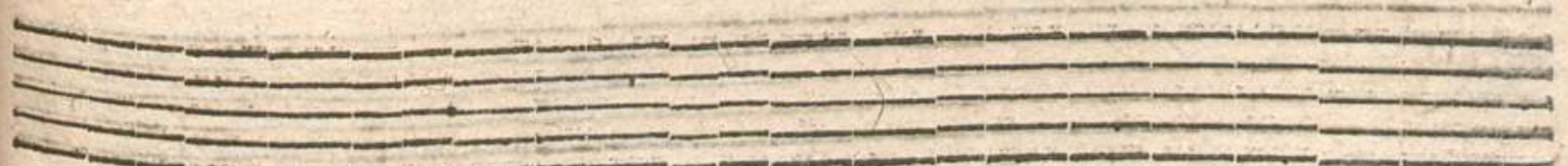
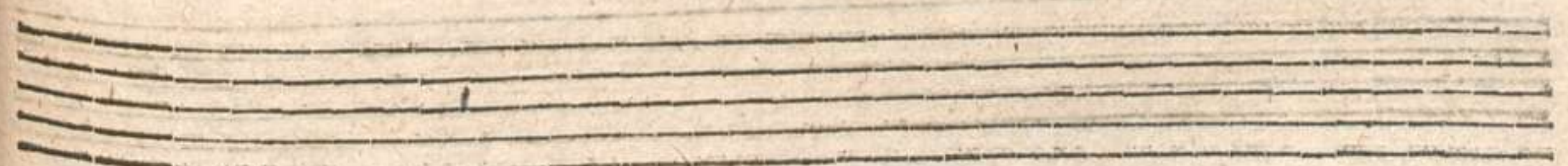








Omine exaudi orationem.







D Dominum cum trib.

6

6 6

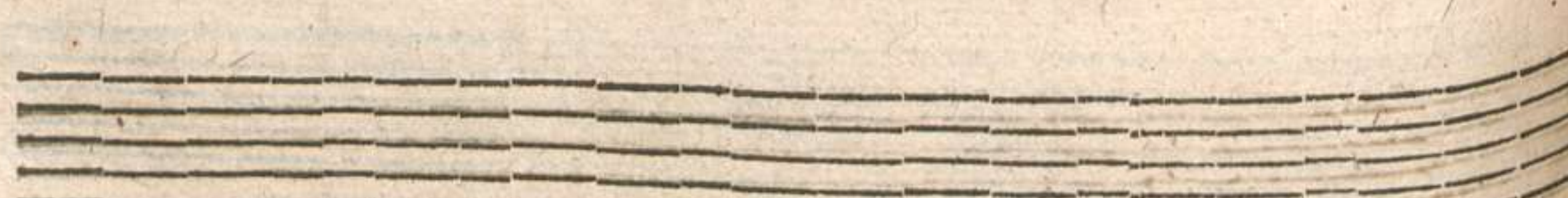
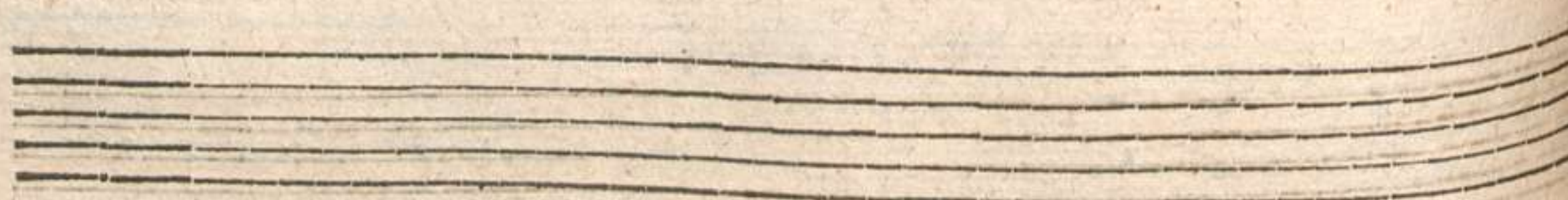
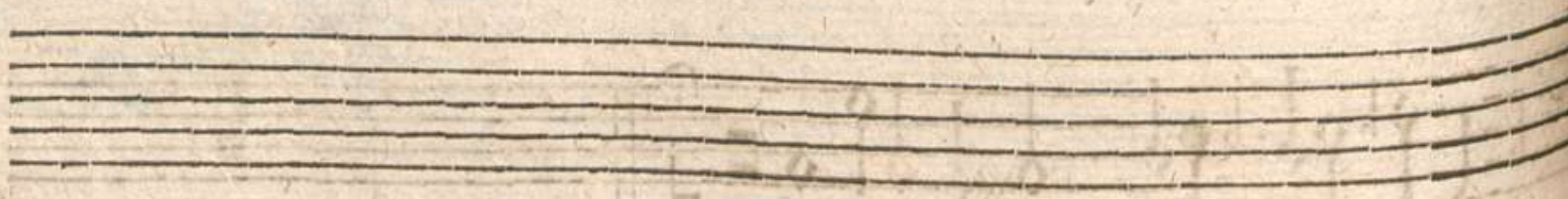
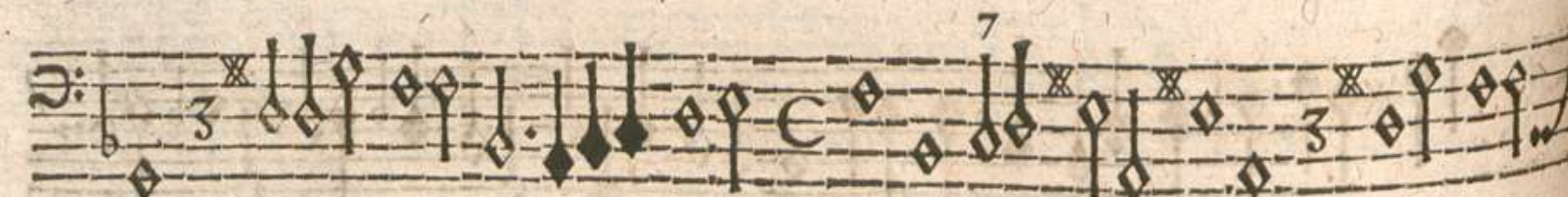


6 7 6

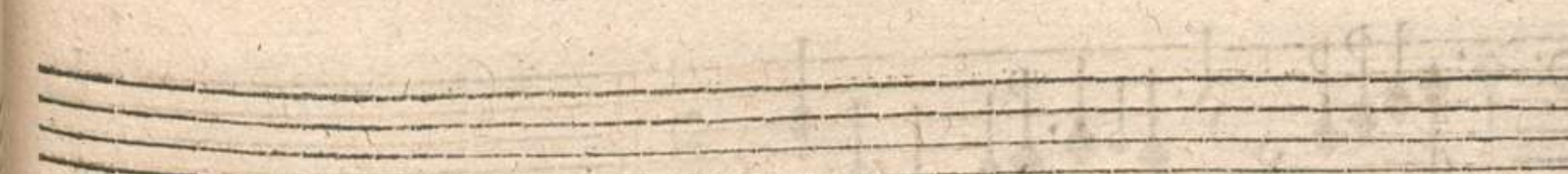
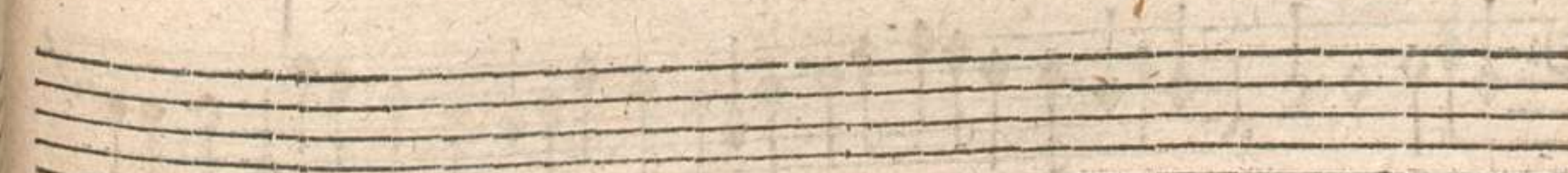
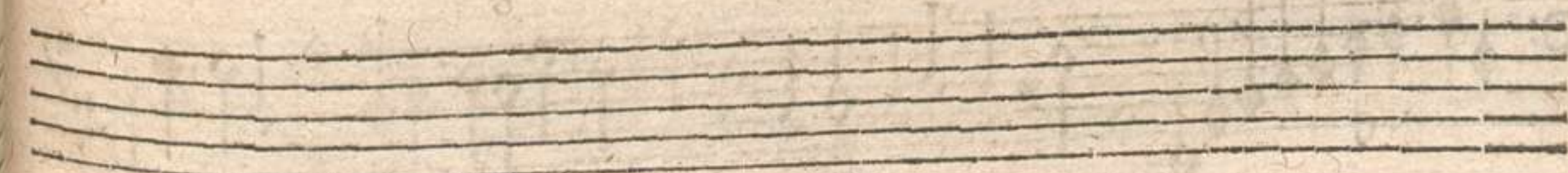
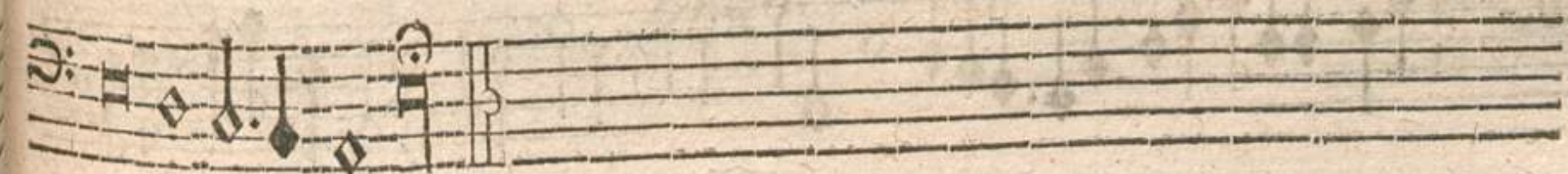
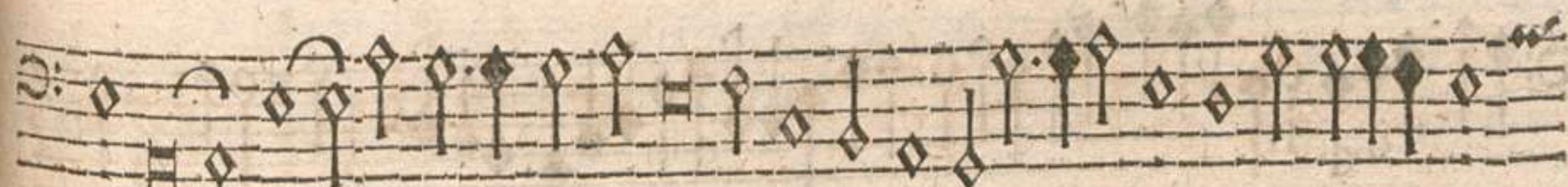
6 6



7







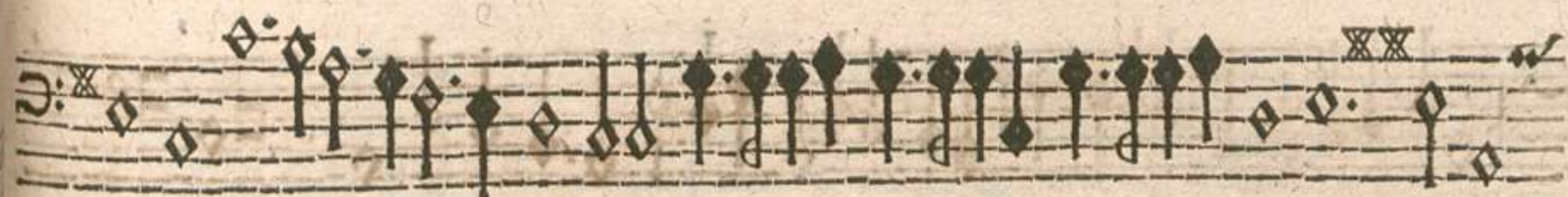


**A** D te Domine levavi.





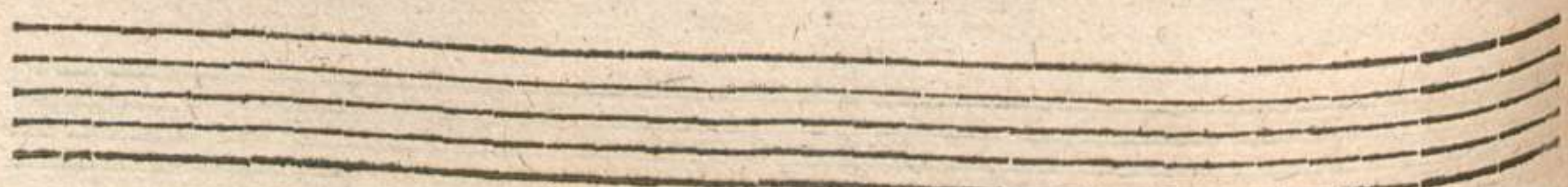
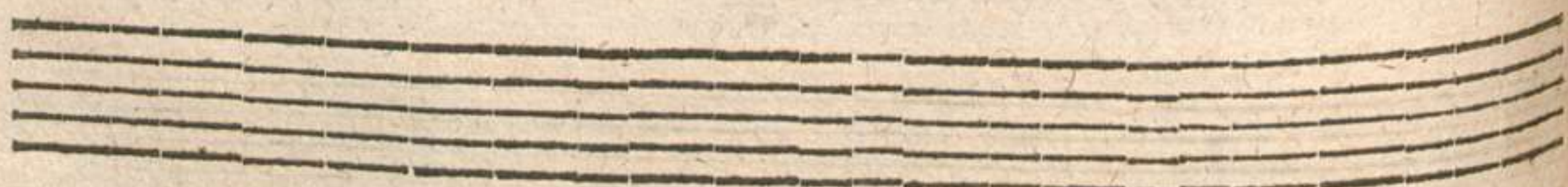
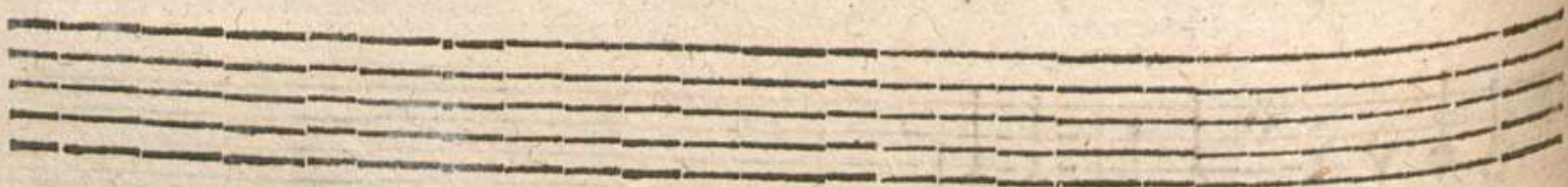
Oce mea ad Dominum.







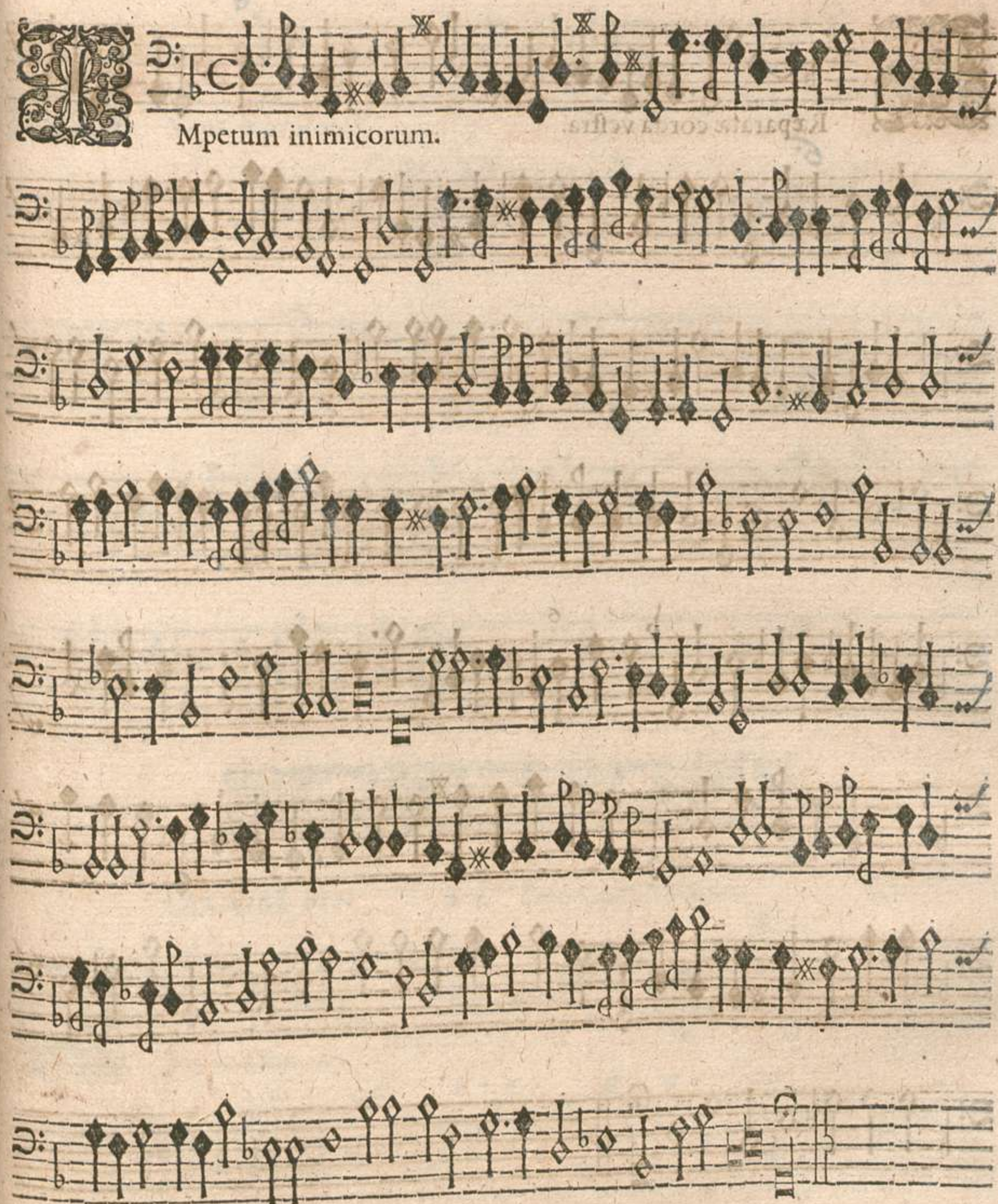
Erfa est in luctum Cythara.



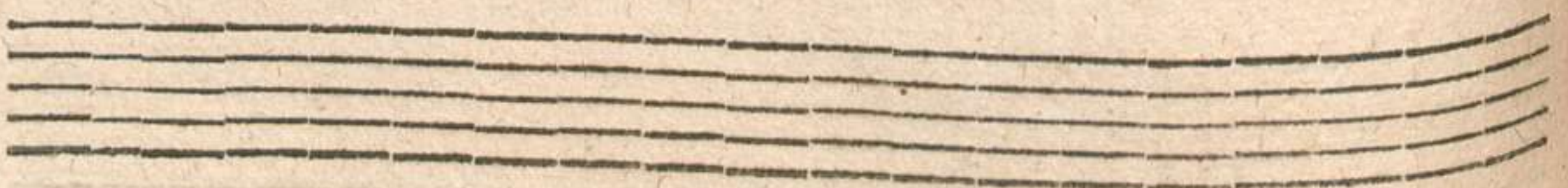
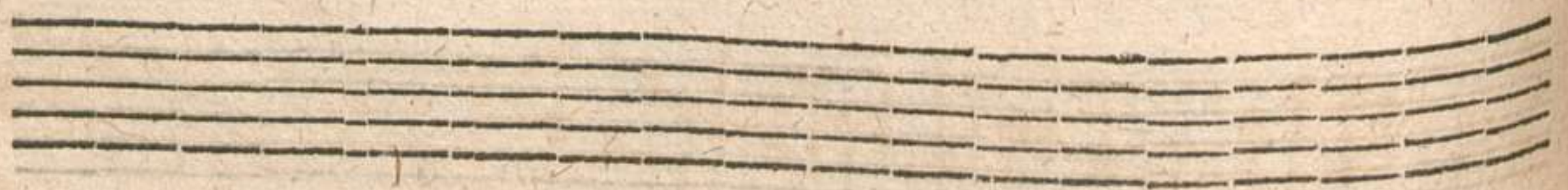
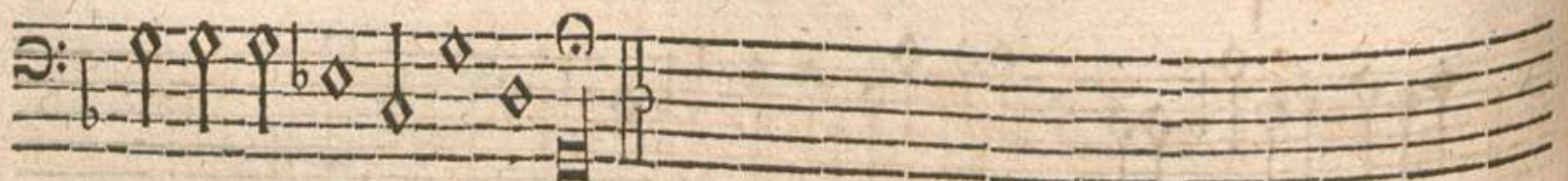




Mpetum inimicorum.











Vanti mercenarij.



IACOBI FINETI. à 3. Duo Cant. & Bassus.

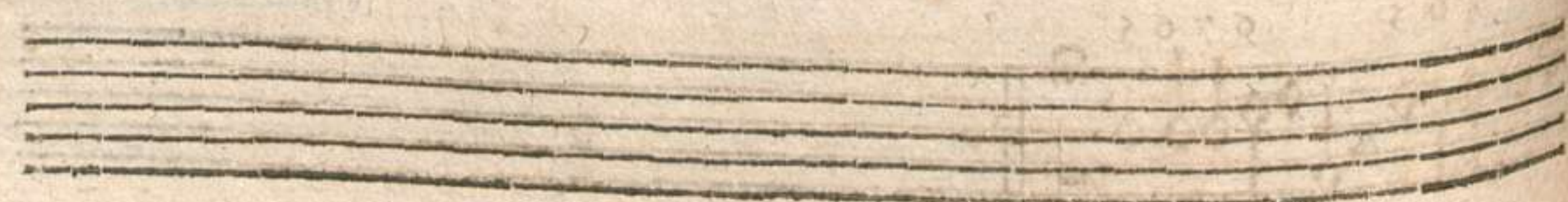
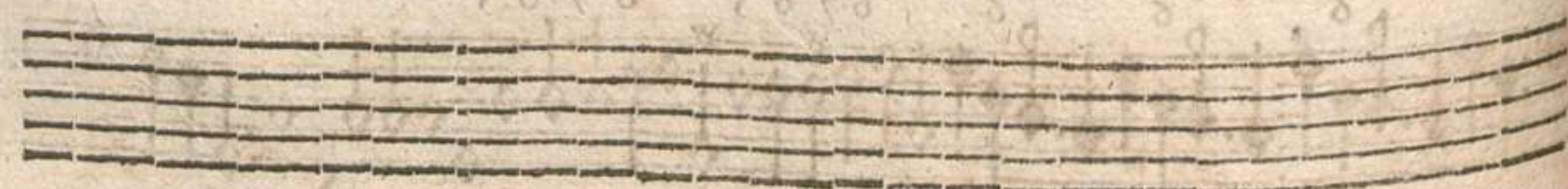
CLIV.



Ervite Domino.









ALTERA PARS.

74



Vomodo cantabimus.

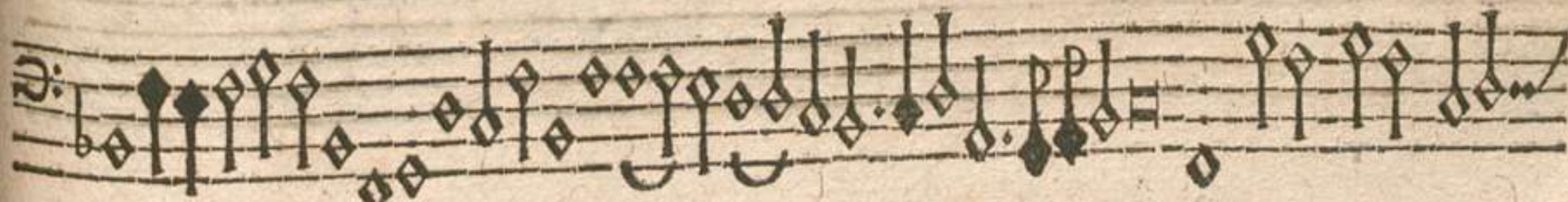


IOANNIS PICCIONII. à 3. Duo C. & Bass.

CLVI.



Eus noster refugium.





CLVII. IOAN. MART. CAESARIS. à 3. Duo Cant. & Bass.

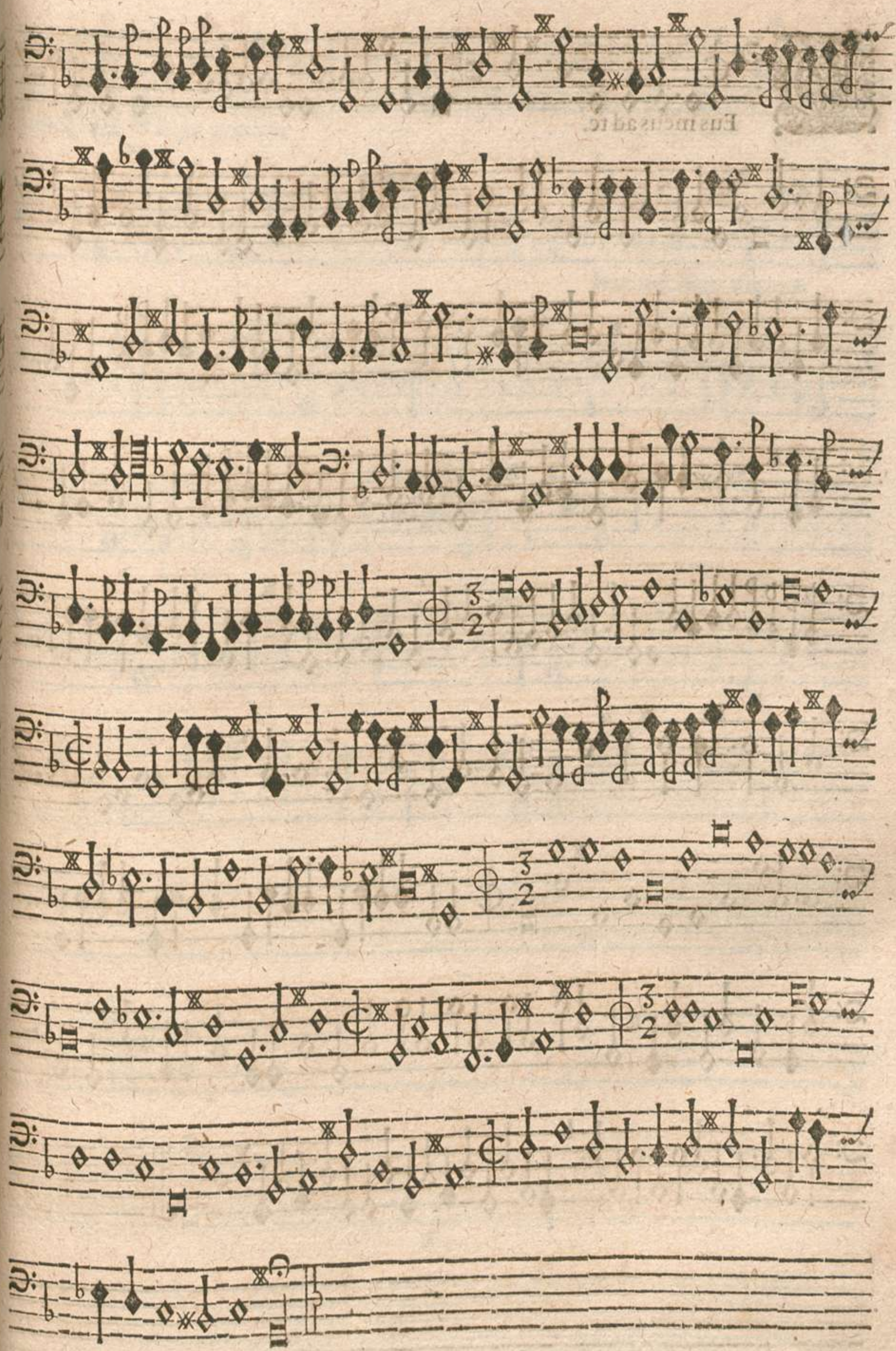


CLVIII. ELIAE FABRICII. à 3. Duo Ten. & Bassus.





Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The staves are numbered 1 through 10. The music is written in a single system, with the staves connected by a brace on the left. The notation is characteristic of 16th-century manuscript notation.







Eus meus ad te.





Ater peccavi.

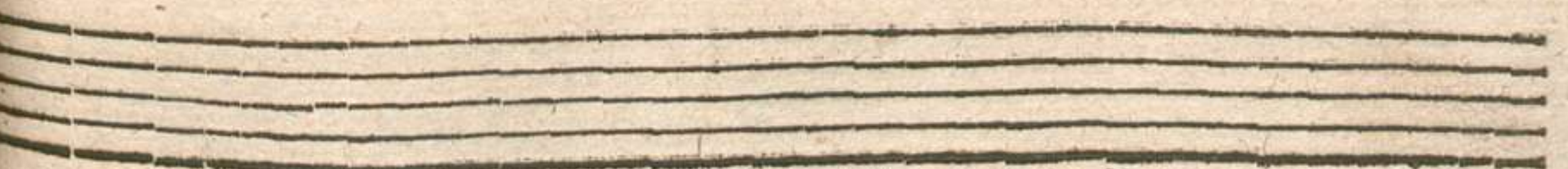
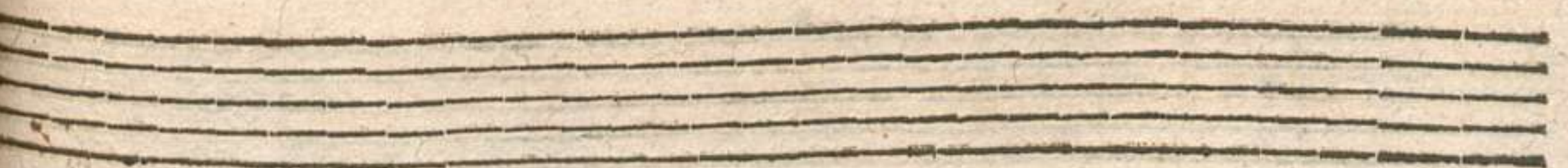
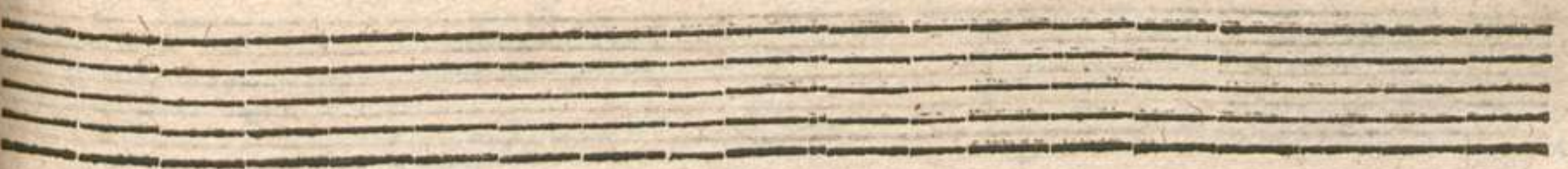


Iam non sum dignus.



fac me.

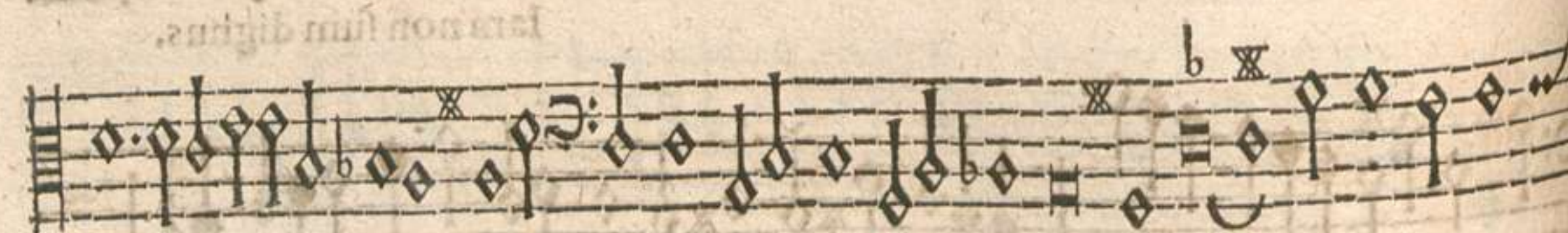
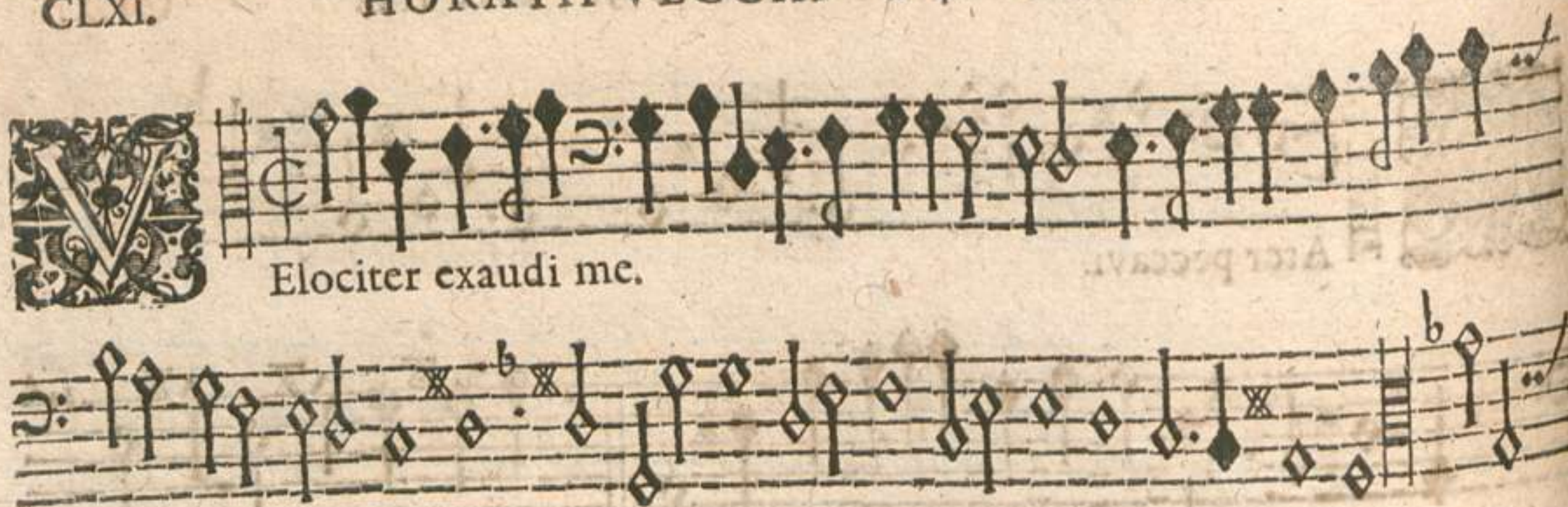
sicut unum.







Elociter exaudi me.







Vos omnes qui transitis.



**A**ttendite & videte.



Culi mei semper.





CLXIV. ANTONII CIFRA à 4. C.C.A.B.



CLXV. ANTONII CIFRA à 4. C.C.A.B.





# COROLLARIUM HUIUS

## PRIMÆ PARTIS.

ADRIANI BANCHIERI. à 2. Cantus & Bassus. CLXVI.



Onum est confiteri.







Onitatem fecisti cum seruo tuo.

The musical score consists of ten staves of music, each beginning with a bass clef and a key signature of one flat (B-flat). The notation includes various note values, including minims, crotchets, and quavers, as well as rests and dynamic markings such as 'p' (piano). The music is written in a style characteristic of 17th or 18th-century manuscript notation, with some notes having stems that cross the staff lines. The score is a single melodic line for two basses, as indicated by the title 'Duo Bassi'.



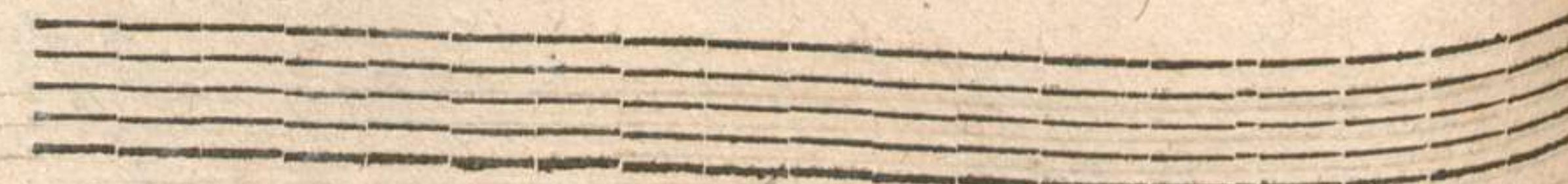
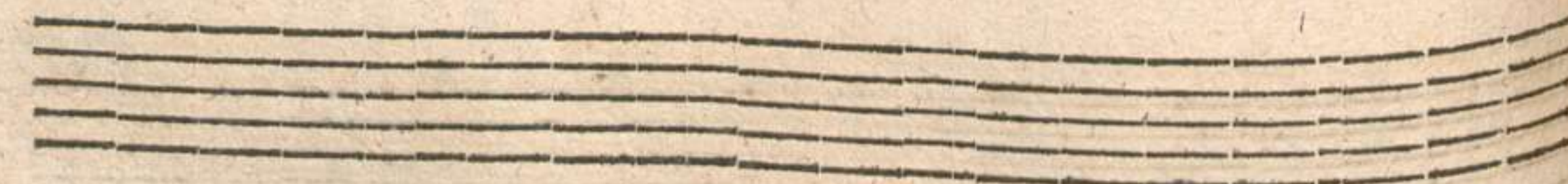


A mihi Domine.





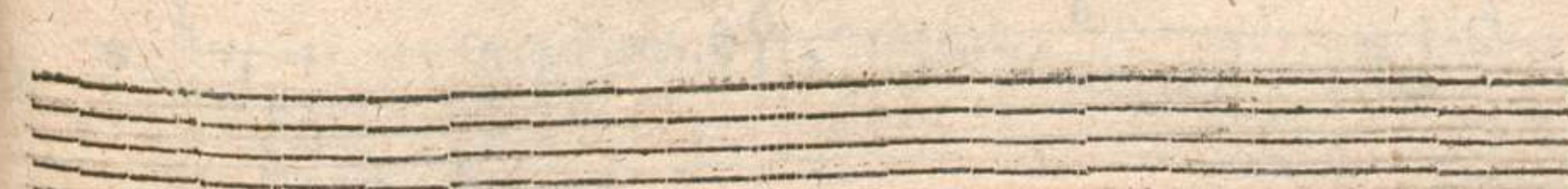
It nomen Domini.







Odie beata virgo Maria.





Vicipe verbum virgo Maria.





Ineam meam.

The musical score consists of ten staves of music. The notation is in a historical style, featuring diamond-shaped notes and stems. The first staff begins with a large decorative initial 'V' and the text 'Ineam meam.' below it. The music is written in a single system across the ten staves. The notation includes various rhythmic values, such as minims and crotchets, and is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and wear.





**T**ransfige dulcissime Iesu.





