

The Carlo G Manuscript

(ca. 1600–1620)

Selected pieces

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Preface and Editorial Procedure

The newly surfaced “Carlo G manuscript” sheds light on early 17th century practices and constitutes a most important finding in the fields of early continuo and vocal ornamentation alike. Containing around 300 pages of written-out keyboard accompaniments for highly ornamented monodies and duets, it is probably one of the most concrete and substantial sources that we have from that time. For this edition, around one third of the pieces in the MS were chosen. The selection was made in order to express the general impression given by the source and to show its unique features. For each piece, the text, translation,¹ critical comments, as well as additional observations of interesting features will be noted. A detailed article dealing with the content of the manuscript will appear in the *Basler Jahrbuch für Historische Musikpraxis* 39.2015 (publication due in 2017).

The following points have guided this edition:

1. Note values, mensuration signs, bar lines, ornamentation signs, all appear as in the original. Exceptions: notes which are prolonged using a dot beyond the bar line are modernized into two notes with a tie, ligatures are modernized using brackets, coloration (both two-note coloration and in the context of triple measure) is transcribed using dashed brackets, longas in the context of *falsobordone* are transcribed as breves.
2. The keyboard staves are modernized: from seven-line staves for each hand to five-line staves with standard clefs. The distribution of notes between the staves and the direction of the stems are preserved.
3. The clefs of the voices are modernized; the original clefs appear at the beginning of each piece.
4. Accidentals appear as in the original, except when a sharp sign is applied to a flat; these were modernized as a natural sign. Editorial accidentals appear above the notes in smaller font; cautionary accidentals are in parenthesis.
5. The beaming of passages is modernized to facilitate the reading.
6. The Latin spelling was preserved. Thus, the variants do not necessarily conform with the standard versions of the texts. Punctuation marks are editorial. Text underlay which is implied by repetition signs is in italics (rare).
7. Original titles and instructions are transcribed in bold type.
8. To the only piece with Basso Continuo (*Miserere mei*, No. 26), basic editorial figures were added in square brackets below the notes.
9. The additional alternative passages given in the MS are transcribed in smaller font above the original ones. In cases where the alternative passage is different also in the accompaniment, it is transcribed separately and referred to with an asterix (*).

¹ Many thanks to Sasha Zamler-Carhart.

Critical notes

M. = measure; org. r. = organ, right hand/upper stave; org. l., organ, left hand/lower stave; chit. = chitarrone

No. 1: Carlo G. / Tota pulchra es

Critical comments: Mm. 17-18, voice, the *ossia* is rather mysterious; it does not comply with the rhythm of the original passage. Mm. 23-24, voice, there are two alternative passages; in total there are three options in different length; the first is of three semibreves, the second of two, and the third of one.

Other comments: M. 4, voice, written-out *trillo/gruppo*. Mm. 13-15, org., this “organ solo” section contains imitations and a written-out *gruppo*. M. 24, org. r., written-out *gruppo*.

[Based on Song of Songs 4:7-8]

Tota pulchra es amica mea
et macula non est in te
veni de Libano sponsa mea
veni coronaberis de capite Amana
de montibus pardorum et de cubilibus leonum.

You are all beautiful, my friend,
and there is no stain on you,
come from Lebanon, my bride,
come you will be crowned from the head of
Amana, from the mountains of panthers and from
the dens of lions.

No. 2: Carlo G. / Peccavi super numerum

Critical comments: M. 24, org. r., last note, it appears that the note g' (as in the voice) was written first and then erased. Mm. 31-32, voice, as the original passage here is rather high (go up to g") it seems that the optional passage was made in order to provide a lower version. M. 33, org. r., second chord, the notes d' and b' seem to have been added later. M. 34, org., r., written-out *gruppo*.

Other comments: Mm. 1, 6, 7, 8, 10, 16, 25, voice, written-out *trillo/gruppo*. M. 11, voice, untraditionally big leap of a seventh (e" to f'); a *seconda prattica* feature. Final optional passage, org. r., instead of the written-out *gruppo* (M. 34) the “g” sign was used. This is further evidence for the interpretation of the “g” sign as a *gruppo*.

Peccavi super numerum arene maris,
peccavi et multiplicata sunt peccata mea,
et non sum dignus videre altitudinem celi prae
multitudine iniquitatis meae.
Quoniam irritavi iram tuam et malum coram te feci.

My sins are more numerous than the grains of
sand by the sea, I have sinned and my sins have
multiplied, and I am not worthy of seeing the
highness of heavens compared to the multitude of
my iniquity, because I have angered you and
done evil in front of you.

No. 3: Bartolomeo Barbarino / Cantate Domino canticum novum

Critical comments: At the beginning there is some kind of a repetition sign whose meaning is unclear.

Other comments: The music has a written-out repetition with more diminutions in the voice from M. 14 on. This is reminiscent of the Barbarino publication (*Il secondo Libro delli Motetti di Bartholomeo*, Venice, 1614/5) where he supplies for each motets two versions: *semplice* (without ornaments) and *passaggato* (with ornaments).

[Psalms 149:1-2]

Cantate Domino canticum novum
laus eius in ecclesia sanctorum
Laetetur Israel in eo qui fecit eum
et filiae Sion exultent in rege suo.

Sing to the Lord a new song, his praise be among
the congregation of saints.
Let Israel be glad in Him who made Him,
and let the daughters of Zion rejoice in its King.

No. 4: Giulio Caccini / Benche sopra le stelle or Deus Dominus meus

Critical comments: None.

Other comments: This piece contains the only case of Italian text underlay in the MS.

[Italian text:] Benché sopra le stelle
cantin gloria al tuo nome angeli santi
Giesù gradisci i canti
delle tue fide ancelle
Noi pure verginelle
a te sacrat'abbiam l'anime e 'l core
Per te del mondo fuore
Viviam contente in solitarie celle
Tuo fia Giesù Benchè sia vil il dono
di queste voci ancor lo spirto e'l suono.

Though above the stars
the holy angels may sing glory to your name,
Jesus, you appreciate the songs
of your faithful servant maidens,
We pure little virgins
Have consecrated our souls and hearts to you.
For you, outside the world,
we live happily in solitary cells,
Jesus, may the offering of these voices be yours,
though it is worthless, as well as the spirit and the
sound.

[Latin text:] Deus dominus meus
tibi gloriam canunt angeli sancti
Jesus ego ancilla vilis
flebilem vocem meam
tibi sacrare audebo
atque cor meum et animam meam
Te rogo ne despicias
hunc meum cantum donumque hoc meum
toto enim toto enim corde
amo et adoro te dilectum meum.

God, my Lord,
the holy angels sing glory to you.
I, worthless servant maiden,
will hear my mournful voice worship you,
Jesus, and my heart and my soul as well.
I pray you not to look down on
This song of mine and this gift of mine.
With all, yes all my heart,
I love and worship you, my beloved.

No. 5: Paolo Quagliati / Alma mater pietatis

Critical comments: Mm. 23-4, 52, org. I., there seem to be a need of pedals in order to play all of the written notes. Mm. 25-27, 31-35, 46-49 [triple sections], before the 3/2 mensuration sign there are originally also cut-circles.

Other comments: The piece was originally in six parts. As the text seems to be unique it might very well be a contrafactum of a piece originally in Italian.

Alma mater pietatis forma penitentiae
O Maria Magdalena te rogamus anxie
Per te nobis condonetur plenitudo veniae
Alleluia.

Nurturing mother of piety, example of penitence,
O Mary Magdalene, we pray you anxiously,
May the fullness of forgiveness be granted to us
through you.
Hallelujah.

No. 6: Girolamo Giacobbi / Luce gratiae tuae

Critical comments: At the beginning there is some kind of a repetition sign, whose meaning is not clear. Mm. 3 and 11, voice, it seems that small diminutions were erased.

Other comments: As the text seems to be unique it might very well be a contrafactum of a piece originally in Italian. M. 1, on the last minim there is an unusual harmony of an accented augmented chord.

Luce gratiae tuae illustra domine
animam meam et igne amoris tui cor meum
accende
custodiam iustificationes tuas et à viis tuis non
declinabo
in te ponam spem meam ad implebis me laetitia
et coronabis in gloria.

Lord, with the shining light of your grace
Illuminate my soul and my heart with the fire of
your love.
I will keep your commandments of uprightness
and I will not stray from your ways,
I will put my hope in you and you will fill me with
joy and crown me in glory.

No. 7: Carlo G. / Confiteor Deo

Critical comments: M. 11, voice, the quick passage at the end of the measure was added after the unornamented notes along the bar line were written. Mm. 24-25, voice, the tie between the c" and c#" might indicate a gradual glissando. Mm. 26, 32, and 42, the *ossias* are found at the edges of the pages and their place on the score is marked with a sign. Mm. 27-30, voice, seems like a recitation as in *falsebordone*. M. 42, the *ossia* for this part is the only one with a title: 'pasaggio altro'. One *ossia* at the left side of of p. 31r was not identified in connection to this piece.

Confiteor Deo omnipotenti, beatae Mariae semper
Virgini, Beato Michaeli Arcangelo, Beato Ioanni
Baptistae, sanctis Apostolis Petro et Paulo,
omnibus Sanctis et tibi pater, quia peccavi nimis
cogitatione, verbo et opere: mea culpa, mea
culpa, mea maxima culpa. Ideo precor beatam
Mariam semper Virginem, Beatum Michaellem
Archangelum, Beatum Ioannem Baptistam,
sanctos Apostolos Petrum et Paulum, Omnes
Sanctos et sanctas dei et te Pater, orare pro me
ad Dominum Deum nostrum.

I trust in the all-powerful Lord, in the blessed ever-
virgin Mary, in the blessed Archangel Michael, in
blessed John the Baptist, in the holy Apostles
Peter and Paul, in all the Saints, and in you,
father, for I have sinned greatly in thought, in word
and in deed: I am guilty, I am guilty, I am most
guilty. Therefore I beg the blessed ever-virgin
Mary, the blessed Archangel Michael, blessed
John the Baptist, the holy Apostles Peter and
Paul, all the Saints of God and you, father, to pray
our Lord God for me.

No. 8: Carlo G. / Nigra sum

Critical comments: M. 14, org. r., first upper note is b'. However as the voice is on d" and in the repetition of this passage it is d" (see M. 20), it seems that it was meant to be d" to begin with.

Other comments: This piece seems very much like an original monody and has the character of a secular madrigal. M. 25, the six-chord in the accompaniment is peculiar.

[Based on Song of Songs 1:4-6]

Nigra sum sed formosa filiae Hierusalem.
Nolite me considerare quod fusca sim quia
decoloravit me sol.
Indica mihi ubi pascas ubi cubes
ne vagari incipiam.

I am black but beautiful, the daughter of
Jerusalem. Do not consider the fact that I am dark,
for the sun has discolored me.
Tell me where you eat, where you sleep,
so I do not begin to wander.

No. 9: Carlo G. / Iste est qui ante Deus

Critical comments: None.

Other comments: Mm. 5-6, org., the bass is playing diminutions. Typically, this happens only when the voice is not singing.

Iste est qui ante Deum magnas virtutes operatus est,
et de omni corde suo laudavit Dominum.
Ipse intercedat pro peccatis omnium populorum.

Here is the one who has accomplished things
of great worth before God, and who has
praised the Lord with all his heart.
Let him intercede for the sins of all nations.

No. 10: Carlo G. / Sub umbra illius

Critical comments: M. 12, org. I., the diminution at the end of the bar was added after the barline was drawn; a new barline was then added to adjust the addition.

Other comments: M. 12, org. I., bass diminution as a mean of transition between musical sentences. Concerning *seconda prattica* elements found in this piece, see the introduction above.

[Based on Song of Songs 2:3-5]

Sub umbra illius quem desideraveram sedi et
fructus eius dulcis gutturi meo.
Introdixit me dilectus meus in vineam ordinavit in
me caritatem.
Fulcite me floribus stipate me malis quia amore
languo.

Under the shadow of the one I desired, I sat and
his fruit was sweet to my throat.
My beloved brought me into the vineyard and
fostered affection in me.
Support me with flowers, surround me with fruits,
for I languish with love.

No. 11: Carlo G. / Hec est virgo

Critical comments: None.

Other comments: Mm. 20-21, org., imitative instrumental section with the sung motif of the text 'et veniente domino'.

Haec est virgo sapiens quam dominus vigilantem
invenit que acceptis lampadibus sumpsit secum
oleum et veniente Domino introivit cum eo ad
nuptias.

This is the wise virgin whom the Lord found
watchful, who, having taken her lamps, brought oil
with her, and who, when the Lord arrived, went in
with him to the wedding.

No. 12: Astitit regina [no composer attribution]

Critical comments: None.

Other comments: Mm. 1-3, org., instrumental “prelude” with diminutions in the bass. Mm. 8-10, org., instrumental section with diminutions in the bass as well in the tenor voice of the organ part. M. 13, voice, written-out *trillo/gruppo*. M. 15, voice, written-out *trillo*. M. 15, org. l., bass diminution as a mean of transition between musical sentences.

Astitit regina a dextris tuis in vestitu deaurato
circumdata varietate. Alleluia.

The queen stood at your right side in a gilded
garment, surrounded by diverse colors. Hallelujah.

No. 13: Carlo G. / Quam dilecta

Critical comments: M.6, original has “me” instead of “te” in the text. Mm. 17 and 21, the *ossias* are found at the bottom of the page and their place on the score is marked with a sign. M. 38, voice, the optional passage is unusually dissonant (see second and third bits); there might have been a mistake in the note values.

Other comments: Mm. 23-24, org., imitative section. Mm. 25-26, there is an additional staff with the title ‘Chitt.^{er}’ [chitarrone] including some bass diminutions. This implies that (at least in this piece) a chitarrone should play along with the organ.

[Based on Psalms 83:2-3, 5]

Quam dilecta tabernacula tua Domine virtutum.

How lovely is your dwelling place, Lord of hosts.

Concupiscit te² Domine anima mea in atria Domini
cor meum et caro mea exultaverunt in Deum
vivum.

My soul yearns for you, Lord, in the halls of the
Lord, my heart and my flesh have rejoiced in the
living God.

Beati qui habitant in domo tua Domine in secula
saeculorum laudabunt te.

Blessed those in dwell in your house, Lord, they
will praise you forever and ever.

No. 14: Carlo G. / Benedictus Deus

Critical comments: Mm. 9-12 and 16-21 [triple sections], before the 3/2 mensuration sign there are originally also cut-circles (the triple section on mm. 67-8 does not).

Mm. 11 and 18, the first notes in these measures did not have a dot. M. 67, org. r., lowest voice, the last three notes were g’.

Other comments: The piece was originally in eight parts; in addition to the ‘a 8’ indication in the title, further indications are found on mm. 52 and 69, where it is written ‘a 8’ and ‘a 4, 2^{do} Choro’. Mm 23-26, org., imitative instrumental section. The overall texture of the organ part is very rich with up to eight parts. This is evident in mm. 55 and 77.

² original “me”

Benedictus Deus qui secundum magnam
 misericordiam suam regeneravit nos in spem
 vivam.
 Jubilemus omnes in timpanis, psalterijs et organis
 convertisti planetum nostrum in gaudium et
 circumdedisti nos letitia
 neque secundum iniquitates nostras retribuisti
 nobis
 sed quomodo miseretur pater filiorum
 ita misertus est Dominus timentibus se
 Alleluia

Blessed be God who, according to his great
 mercy, regenerated us in living hope.
 Let us all rejoice with drums, lyres and
 instruments.
 You have converted our planet in joy and
 surrounded us with happiness,
 And you have not punished us according to our
 misdeeds, but like a father has mercy on his sons,
 the Lord has taken pity on those who fear him.
 Hallelujah.

Nos. 15-17: general comments to the monodies supplied with two possible accompaniments, organ and chitarrone:

1. Beyond the regular usage of the "+" sign in the chitarrone tablatures, we also see such signs on long bass notes (minims); the meaning of which are unclear. See no. 15, M. 7; no. 16, Mm. 1, 9, 23 and 32; no. 17, M. 10.
2. The voices parts in the two versions are practically identical; minor changes are presented with *ossias*.
3. Comparing the chitarrone and the organ versions, it seems that there is a basic difference of range: while the chitarrone rarely go above the note a', the organ regularly plays up to d". However, while the organ does not go below the note C the chitarrone reach to low G'.
3. As it cannot play all the contrapuntal details found in the organ, the chitarrone part is simpler.
4. While the organ plays cadences in different positions, it seems that the chitarrone has one preferred position for each cadence and it plays it regardless of the position employed in the equivalent passage in the organ version.
5. The chitarrone frequently adds the seventh at the end of cadences, while the organ does not. See no. 15, Mm. 10, 22, and 24; no. 16, Mm. 3, 7, 16, 21, 26, 30, 33.

No. 15: Carlo G. / Ego flos campi

Critical comments: M. 23, both versions have an optional longer passage for the ending. At the end of the organ version there is a comment: 'volta a car. 106' ['turn to page 106'], referring the reader to the chitarrone version.

Other comments: M. 2, voice, written-out *trillo/gruppo*.

[Based on Song of Songs 2:1-3:]

Ego flos campi et liliū convallium.
 Sicut liliū inter spinas, sic dilectus meus inter
 filios, et fructus eius dulcis gutturi meo.

I am the flower of the meadow and the lily of the
 valley, Like a lily among thorns, so is my beloved
 among boys, and his fruit is sweet to my throat.

No. 16: Carlo G. / Adiuro vos, filiae Hierusalem

Critical comments: None.

Other comments: M. 25, the chitarrone has a small diminution with the "+" sign while the organ have a realized version of it.

[Based on Song of Songs 2:7]

Adiuro vos filiae Hierusalem
Per capreas cervosque camporum
Ne suscitetis neque evigilare faciatis amicam
Quoadusque ipsa velit.

I implore you, daughters of Jerusalem, by the
gazelles and deer of the fields,
do not wake up or arouse love
until it so desires.

No. 17: Carlo G. / Convertisti planctum

Critical comments: Mm. 19 and 21, the word “canent” is “cantet” in the Vulgate version.

Other comments: Mm. 10-12, the section contains some contrapuntal imitations, and it is evident that the chitarrone part is a simplified version of it.

[Based on Psalms 29: 12-13]

Convertisti planctum in gaudium mihi conscidisti
saccum meum et circumdedisti me letitia. Ut
cantet³ tibi gloria mea et non compungar Domine
Deus meus in aeternum confitebor tibi.

You have turned lamentation into joy, you have
removed my sackcloth and clothed me with
happiness. So that my glory may sing to you and
that I may not be silent. Lord my God, I trust you
forever.

No. 18: Luca Marenzio / Sic parasti cor meum [*Se bramate ch'io mora*]

Critical comments: M. 25, org. r., the last c” is missing. A similar place found in the motet *Veni dilecte mi* (see no. 19, M. 84).

Other comments: This piece is a contrafactum of a six-voice madrigal by Marenzio found in *Il quarto libro de madrigali a sei voci* (Venice, 1587). Mm. 8, 9, 19, 29, voice I, written-out *trilli*.

Sic parasti cor meum
et semitas meas sic direxisti
quod iram inimici non timebo
o lesu virtus mea
gloria mea et salus
ostende mihi lucem et satiabor
et quiescam semper in vita mea.

You have prepared my heart
and directed my paths
so that I will not fear the anger of my enemy,
o Jesus, my virtue,
my glory and salvation, show me the light and I
will be filled
and I will always be at peace in my life.

No. 19: Unknown / Veni dilecte mi

Critical comments: This piece is most likely to be of polyphonic origin (see above in the introduction).

Other comments: the ornamentation in this piece is strikingly different from the rest of the MS by having some harsh non-contrapuntal dissonances against the accompaniment; e.g. Mm. 2 and 66. Mm. 54 and 84, voices, written-out *trilli*.

[Song of songs 7:11-12]

Veni dilecte mi egrediamur in agrum
commoremur in villis
Mane surgamus ad vineas videamus
si floruit vinea

Come, my beloved, let us go to the countryside;
let us spend the night in the villages.
Let us rise early to go to the vineyards,
to see if the vines have budded,

³ Original “canent”

si flores fructus parturiunt
si floruerunt [mala punica]
ibi dabo tibi ubera mea.
[Song of songs 4:9-10]
Vulnerasti cor meum soror mea sponsa
et in uno crine colli tui
quam pulcre sunt mamme tue soror mea sponsa
Pulciora sunt ubera tua vino et odor unguentorum
tuorum super omnia aromata.

to see if their blossoms have opened,
if the [pomegranates] are in bloom,
there I will give you my love.

Thou hast ravished my heart, my sister, my
spouse; with one of thine eyes, with one chain of
thy neck. How fair is thy love, my sister, my
spouse! How much better is thy love than wine,
and the smell of thine ointments than all spices!

No. 20: Unknown / Amor Jesu dulcissime

Critical comments: None.

Other comments: M.1, org. r., there is a “g” sign on the first note; this is an unusual placement makes its meaning not clear. Moreover, along the piece there are no ornamentation signs whatsoever.

Amor Jesu dulcissime,
Quando cor nostrum visitas,
Pellis mentis calliginem,
Et nos reple dulcedine.

Jesus, sweet love,
When you visit our heart,
You fill with sweetness,
Us and the darkness of our skins, our minds.

No. 21: Carlo G. / Ego dormio et cor meum vigilat

Critical comments: None.

Other comments: the piece have some features characteristic to pieces in the style of the *seconda prattica*; see the cadences on M. 11, and the one on Mm. 30-31. Otherwise, on Mm. 22 and 40 there are written-out *trillo/gruppo* in the two voices at the same time.

[Based on Song of Songs 5:2-3,6]

Ego dormio et cor meum vigilat vox dilecti mei
pulsantis
aperi mihi soror mea amica mea
expoliavi me tunica mea quomodo induar illa.
Anima mea liquefacta est ut dilectus locutus est
quaesivi et non inveni illum vocavi et non
respondit mihi.

I sleep but the voice of my beloved knocking
wakes my heart:
Open up, my sister, my friend
I have taken off my dress, as I will put on that one.
My soul is melting, as my beloved said,
I looked for him and did not find him, I called him
but he did not answer me.

No. 22: Carlo G. / Sicut sponsus matris

Critical comments: M. 31, org. I., last note in the highest voice is e.

Other comments: the piece was originally for six voice (see more about the piece above in the introduction). The organ part is rather rich with moments of six voices (e.g. Mm. 12-13), and at times one would have to use the pedals in order to play the part as written (e.g. M. 5). M. 48, there is a usage of the “g” sign where according to the signs’ functions it seems that a “t” would be more appropriate.

Sicut sponsus matris fuit custos integerrime
virginitatis.
Ita Thomas dubitans et palpans factus est testis
vere resurrectionis.

Just like the mother’s groom was a most virtuous
guardian of her virginity,
So Thomas, doubting and touching, became a
witness to the true resurrection.

Palpavit autem et exclamavit:
Dominus meus et deus meus.
Dicit ei Jesus: Quia vidisti me
Thoma credidisti
Sed magis letificat quod sequitur
Beati qui non viderunt et crediderunt.
Alleluia.

He touched indeed and shouted:
my Lord and my God.
Jesus said to him: you believed,
Thomas, for you saw.
But even more joyful is what follows:
Blessed are those who believed without seeing.
Hallelujah.

No. 23: Carlo G. / Mater Hierusalem

Critical comments: Mm. 26-30 and 34-38 [triple sections], before the 3/2 mensuration sign there are originally also full circles.

M. 39, violin, the sixty-fourth notes are originally thirty-second notes.

Other comments: Mm. 8, 13, 14, 41, violin, the ties between each of the fast notes might suggest bow markings. Mm. 26-30 and 34-38, these sections are contrafacta of the last section of the madrigal *Quella ch'in mille selve* for five voices by Orazio Vecchi.

Mater Hierusalem civitas sancta Dei, carissima te
amat cor meum,
pulcritudinem tuam nimium desiderat mens mea.
O quam decora, quam gloriosa, quam generosa
tu es, et macula non est in te
in quibus iucundum alleluia sine intermissione
concinitur alleluia.

Mother Jerusalem, holy city of God, my heart
loves you, most beloved,
my mind greatly desires your beauty.
O how beautiful, how glorious, how generous you
are, there is no stain upon you.
About this a joyous hallelujah is sung without
interruption, Hallelujah.

No. 24: Carlo G. / Florete flores

Critical comments: Several items later in the manuscript there is another version of the motet 'abbassato una voce' (one tone lower) with minor differences mainly in the ornamentation signs. Only the first version of the motet has a composer attribution, but as the toccatas and the motets are closely connected in this manuscript it is assumed that the toccata was also composed by Carlo G.

M. 53, voice II, a second possible passage was written together with the first; it seems that the lower option would work better together with the first voice.

Other comments: the toccata for two organs is written in a polychoral style.

Moreover, the downwards sequence at the end of the toccata, Mm. 8-9, resembles musically to mm. 45-46 in the motet. The inconsistency of the ornamentation signs (see mm. 47-8) is discussed briefly above.

[Based on Ecclesiasticus 39: 19-20]

Florete flores quasi liliū et date odorem
et frondete in gratiam et collaudate canticum
et benedicite Dominum in operibus suis et
confitemini illi in voce labiorum vestrorum et
citharis.

Sprout flowers like a lily and be fragrant,
And make leaves in gratefulness, and sing a song
together and praise the Lord for his works, and
confide in him with the voice of your lips and your
lyres.

No. 25: Carlo G. / Panis angelicus

Critical comments: M. 53, org., the comment 'non si faccia cadenza con l'organo quando suona il violino' ('do not play a cadence with the organ when the violin plays) probably means that in case the violin is played, the organ player should play an ornament (a *gruppo* in this case) at the cadence).

Other comments: in the motet, there is a partial text underlay for the violin part. When it stops there is a sign that in another context would imply a repetition of the text. However, in many places the part is heavily ornamented with figures that are too high and too fast for voice, and no reasonable text underlay is possible. Therefore, it seems that this is truly a violin part and a singing voice is only "si placet" (if a voice should sing, the part must be simplified and the text should be underlayed). On M. 26 there are possible bow markings.

Panis angelicus fit panis hominum;
Dat panis celicus figuris terminum:
O res mirabilis! Manducat Dominum
Pauper, servus et humilis.

The bread of angels becomes the bread of men.
the heavenly bread ends all symbols:
O wondrous thing ! The poor, the servant and the
humble eat the Lord.

No. 26: Carlo G. / Miserere mei

Critical comments: Not mentioned in the table of contents and appears on a patch as the last item of the MS. This piece is unique in having an unfigured bass line (as opposed to a written-out organ part) and the tags 'P^o' and '2^{do}' (first, and second) next to the voices along the piece (in the edition it appears only on the first line).

Other comments: *falsebordone* recitations are in use throughout the piece; this is not uncommon in Psalms.

[From Psalms 50]

Miserere mei Deus secundum magnam
misericordiam tuam.
Amplius lava me ab iniquitate mea et a peccato
meo munda me.
Tibi soli peccavi et malum coram te feci ut
iustificeris in sermonibus tuis et vincas cum
iudicaris.
Domine labia mea aperies et os meum
adnunciabit laudem tuam.

Have mercy on me, God, according to your great
mercifulness.
Also wash me of my misdeed and clean me of my
sin.
You are the only one I have sinned against and I
have done evil before you, so you can be justified
in your words and be victorious as you judge.
Lord, open my lips and my mouth will announce
your praise.

No. 27: Carlo G. / Non turbetur cor vestrum

Critical comments: Mm. 8-9, choir I, it seems that the scribe forgot to write the text underlay.

Other comments: the piece was originally in six parts, probably two choirs of three voices each. In this arrangement the high voice of the second choir was replaced by a violin. At first it seems like a vocal part, but from M. 14 the text underlay stops completely and the line becomes more and more idiomatic of the violin with long and fast passages.

Non turbetur cor vestrum

gaudete cum letitia et exultate semper

quia sum deus vester gaudete dico iterum dico

iubilare omnes et omnes exultate iterum dico

magnus dominus et magna virtus eius iterum dico

laudemus et cantemus cum iubilatione.

Do not let your heart be disturbed

Be glad with happiness and rejoice always

For I am your god, rejoice I say, I say again

Be glad all, and rejoice all, I say again

A great Lord and his great virtue, I say again,

Let us praise and sing with joy.

1. Tota Pulchra es

Carlo G.
text based on Song of Songs 4:7-8
Carlo G. MS p. 1v-3r

Musical score for the first system, measures 1-4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A dynamic marking 'g' is present in the piano part.

To - ta pul - chra

Musical score for the second system, measures 5-8. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with chords and a bass line. Dynamic markings 'g' and 'f' are present.

es a - mi - ca me - a et ma - cu - la non est in

Musical score for the third system, measures 9-11. The vocal line features a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with chords and a bass line. Dynamic markings 'g' and 'f' are present.

te ve - ni, ve - - - ni de li - ba -

Musical score for the fourth system, measures 12-15. The vocal line begins with a half note C6, followed by a quarter rest, a quarter note B5, and a quarter note A5. The piano accompaniment continues with chords and a bass line. Dynamic markings 'g' and 'f' are present.

no spon - sa me - a

[optional passage:]

cor-ro-na - be-ris de

16

ve - ni co-ro-na - be-ris de ca-pi - te a - ma-

20

na de mon - ti - bus par - do - rum et de cu-bi - li - bus le -

23

o - - - - - num.

[* alternative ending I]

o - - - - - num.

[* alternative ending II]

o - - - - - num.

2. Peccavi super numerum

Carlo G.
Carlo G. MS p. 2v-4r

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Pec - ca - vi su - per nu - me - rum a - re - ne ma - ris pec - ca - vi, pec - ca - vi et mul - ti - pli - ca - ta sunt pec - ca - ta me - a.

1 Pec - ca - vi su - per nu - me - rum a -

4 re - ne ma - ris pec - ca -

7 vi, pec - ca - vi et

10 mul - ti - pli - ca - ta sunt pec - ca - ta me - a

13

et non sum di - gnus vi - de - re al - ti -

17

tu - di - nem ce - - tu - li prae mul - ti - tu - di - ne

20

in - i - qui - ta - tis me - ae quo - ni -

24

am ir - ri - ta - vi i - ram tu - - - am et ma - lum

27

co - ram te fe - ci, et ma - lum co - ram te fe - ci,

[alternative passage in order to avoid the high g":]

et ma - lum co - - ram

33

te fe - ci.

* [alternative shorter passage:]

te fe - ci.

3. Cantate Domino canticum novum

Bartolomeo Barbarino (c. 1568 – c. 1617)

Del Barbarino

text: Psalms 149:1-2

Carlo G. MS p. 6v-8r

Can - ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum

The first system of the musical score, measures 1-4. It features a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "Can - ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum".

no - - - - - vum, laus e - ius in ec - cle - si - a san -

The second system of the musical score, measures 5-7. It continues the vocal line and piano accompaniment. The lyrics are: "no - - - - - vum, laus e - ius in ec - cle - si - a san -".

cto - rum, le - tae - tur, le - tae - tur Is - ra - el in e - o qui

The third system of the musical score, measures 8-10. It continues the vocal line and piano accompaniment. The lyrics are: "cto - rum, le - tae - tur, le - tae - tur Is - ra - el in e - o qui".

fe - cit e - um, qui fe - cit e - um,

The fourth system of the musical score, measures 11-13. It continues the vocal line and piano accompaniment. The lyrics are: "fe - cit e - um, qui fe - cit e - um,".

Can - ta - te Do - - - - - mi - no can - ti - cum no - - - - -

The fifth system of the musical score, measures 14-16. It concludes the vocal line and piano accompaniment. The lyrics are: "Can - ta - te Do - - - - - mi - no can - ti - cum no - - - - -".

17
vum, can - ti - cum no - - - - - vum, laus e -

20
ius in ec - cle - si - a san - cto - rum, le - tae-tur, le-tae-tur Is - ra - el in

23
e - o qui fe - cit e - um, qui fe - cit

26
e - um, et fi - li - ae Si - on e - xul - tent, e-xul - tent in re - ge

30
su - o, in re - ge su - o.

4. Benché sovra le stelle /

Giulio Caccini (1551-1618)
Carlo G. MS p. 8v-9r

Deus Dominus meus

Giulio Romano. Per monache.

Ben - ché so - vra le stel - le can - tin glo - ria al tuo no - me an - ge - li san -
De - us Do - mi - nus me - us ti - bi glo - ri - am ca - nunt an - ge - li san -

ti Gie - sù gra - di - sci i can - ti del - le tue
ti Je - sus e - go an - cil - la vi - lis fle - bi - lem

fi - de an - cel - le Noi pu - re ver - gi - nel - le a te sac - ra - t'ab - biam l'a -
vo - cem me - am Ti - bi sac - ra - re au - de - bo at - que cor me - um et a -

- - ni - me e l'co - re Per te del mon - do -
- - ni - mam me - am Te ro - go ne de -

15

fu - re Vi - viam con - ten - te in so - li - ta - rie cel -
 spi - cias Hunc me - um can - tum do - num - que hoc me -

19

le Tuo fia Gie - sù Ben - chè sia vil il do - no
 um To - to e - nim, to - to e - nim cor - de

23

di ques - te vo - ci an - cor lo spir - to e'l suo - no. no.
 a - mo et a - do - ro te di - le - ctum me - um. um.

5. Alma mater pietatis

Paulo Quagliati à 6

Paolo Quagliati (c. 1555-1628)

Carlo G. MS p. 9v-12r

Al - ma ma - ter pie -

The first system of the musical score consists of a vocal line and a lute accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a quarter note B4. The lute accompaniment features a bass line with a sharp sign (8: #) and a treble line with a sharp sign (8: #). The key signature is one flat (Bb) and the time signature is common time (C).

- - ta - tis for - ma pe - ni - ten - ti - ae, for -

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lute accompaniment continues with a bass line and a treble line, both featuring a sharp sign (8: #). The key signature is one flat (Bb) and the time signature is common time (C).

- - ma pe - ni - ten - ti - ae, for - - - ma

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lute accompaniment continues with a bass line and a treble line, both featuring a sharp sign (8: #). The key signature is one flat (Bb) and the time signature is common time (C).

pe - ni - ten - ti - ae,

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lute accompaniment continues with a bass line and a treble line, both featuring a sharp sign (8: #). The key signature is one flat (Bb) and the time signature is common time (C).

14

O Ma - ri - a Mag - da - le

17

na te ro - ga - mus an - xi - e, O Ma - ri - a Magda - le - na

21

te ro - ga - mus an - xi - e, te ro - ga - mus an - xi - e,

25

Per te no - bis con - do - ne - tur,

30

per te no - bis con - do - ne - tur, per te no - bis con - do -

36

ne - - - - - tur ple - ni -

39

tu - do ve - ni - ae, ple - ni - tu - do

43

ve - - - - - ni - ae, Al - le - lu - ia,

47

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

50

ia, Al - - - - - le - - - - - lu - ia.

6. Luce gratiae tuae

D. Girol.^o Jacobi

Girolamo Giacobbi (1567–1629)

Carlo G. MS p. 16v-17r

Lu - ce gra - ti - ae tu - ae il - lus - tra Do - mi - ne, il - lus - tra

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are 'Lu - ce gra - ti - ae tu - ae il - lus - tra Do - mi - ne, il - lus - tra'. The piano accompaniment features a treble and bass clef with a key signature of one flat and a common time signature. The music is characterized by a steady, rhythmic accompaniment with some melodic flourishes.

Do - mi - ne a - ni - mam me - - am

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Do - mi - ne a - ni - mam me - - am'. The vocal line includes a fermata over the word 'me' and a grace note over the final 'am'. The piano accompaniment continues with a similar rhythmic pattern.

et i - gne a - mo - ris tu - i cor me - um ac - cen -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'et i - gne a - mo - ris tu - i cor me - um ac - cen -'. The vocal line includes a fermata over the word 'cor' and a grace note over the final 'cen'. The piano accompaniment continues with a similar rhythmic pattern.

- - de - cus - to - di - am ius - ti - fi - ca - ti -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are '- - de - cus - to - di - am ius - ti - fi - ca - ti -'. The vocal line includes a fermata over the word 'de' and a grace note over the final 'ti'. The piano accompaniment continues with a similar rhythmic pattern.

13

o - nes tu - as et à - vi - js tu - is non de - cli - na - bo, et à - vi - js tu - is non

16

de - cli - na - bo, in te po - nam spem me -

19

am ad im - ple - bis me lae - ti - ti - a, lae - ti - ti - a et co-ro-

22

na - bis in glo - ri - a, et co-ro-na -

25

- bis in glo - ri - a.

7. Confiteor Deo

Carlo G.
Carlo G. MS p. 29v-31r

Con - fi - te - or De - o om - ni - po - ten - ti Be - a -

This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'Con - fi - te - or De - o om - ni - po - ten - ti Be - a -'.

4
tae Ma - ri - ae sem - per vir - gi - ni, Be - a - to Mi - cha - e -

This system contains measures 3 and 4. The lyrics are 'tae Ma - ri - ae sem - per vir - gi - ni, Be - a - to Mi - cha - e -'. A measure rest is present at the end of the system.

[alternative shorter passage:]
[in order to use it, skip the gap]

7
Arc - - - - -
- - - - - li Arc - - - - -

This system contains measures 5 and 6. It includes an alternative shorter passage for the piano accompaniment, indicated by a bracket and the instruction '[alternative shorter passage:] [in order to use it, skip the gap]'. The lyrics are 'Arc - - - - -' and '- - - - - li Arc - - - - -'. A measure rest is present at the end of the system.

9
- - - - - an - ge - lo,
- - - - - an - ge - lo, Be - a - to Io - an - ni Bap -

This system contains measures 7 and 8. The lyrics are '- - - - - an - ge - lo,' and '- - - - - an - ge - lo, Be - a - to Io - an - ni Bap -'. A measure rest is present at the end of the system.

12

ti - stae, san - ctis A - po - sto - lis Pe - tro et Pau - lo, om - ni - bus san -

16

ctis et ti - bi pa - ter qui - a pec - ca - vi ni - mis co - gi -

20

ta - ti - o - ne ver - bo et o - pe - re, me - a cul - pa, me - a cul - pa, me -

[alternative passage:]

25

cul - pa,

- a ma - xi - ma cul - pa, I - de - o pre - cor

[alternative passage:] [rhythm: sic]

28 lem Arc - an - ge - lus

Be - a - tam Ma - ri - am sem - per vir - gi - nem, Be - a - tum Mi - cha - e - lem Arc - an - ge - lus, Be - a -

[alternative longer passage:]
[the organ must be adjusted accordingly]

32 nem Bap - ti - stam,

tum Io - an - nem Bap - ti - stam, San - ctos A -

35 po - sto - los Pet - rum et Pau - lum, Om - nes san - ctos et san - ctas de - i et

38 te Pa - ter o - ra - re pro me ad Do - mi - num de - um

pasaggio altro
[alternative passage:]

Musical score for measures 41-42. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "no - strum, ad Do - mi-num De - um no -". The guitar line has a "+" sign above measure 41 and "g" below measures 41 and 42. The piano accompaniment features chords and a melodic line in the right hand.

Musical score for measures 43-44. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "strum." and "strum.". The guitar line has "g" below measure 43 and "strum." below measure 44. The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

8. Nigra sum

Carlo G.
text based on Song of Songs 1:4-6
Carlo G. MS p. 111v-113r

The musical score is written in a single system with four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The score is divided into four systems, with measure numbers 4, 8, and 11 indicated at the beginning of each system. The lyrics are: "Nig - ra sum sed for - mo - sa, nig - ra sum sed for - mo - sa fi - li - ae Hie - ru - sa - lem. No - li - te, no - li - te me con - si - de - ra - re quod fus - ca sim, quod fus - ca sim qui - a de - co - lo - ra - vit, de - co - lo - ra - vit me sol. In - di - ca mi - hi, in - di - ca mi - hi". There are two trill ornaments marked with a '+' sign above the notes in measures 1, 2, 10, and 11.

Nig - ra sum sed for - mo - sa, nig - ra sum sed for - mo -

4 sa fi - li - ae Hie - ru - sa - lem. No - li - te, no - li - te me con - si - de - ra -

8 re quod fus - ca sim, quod fus - ca sim qui - a de - co - lo - ra -

11 vit, de - co - lo - ra - vit me sol. In - di - ca mi - hi, in - di - ca mi - hi

14

u - bi pa - scas u - bi cu - bes ne va -

17

ga - ri in - ci - pi - am, in - di - ca mi - hi, in - di - ca mi - hi

20

u - bi pa - scas u - bi cu - bes ne va -

23

ga - ri in -

26

ci - pi - am.

9. Iste est qui ante Deum

Per S. Bernardo

Carlo G.
Carlo G. MS p. 131v-132r

Is - ste est qui an - te De - um ma - gnas vir - tu - tes o - pe - ra - tus est

The first system of the musical score consists of four measures. The vocal line is written in a soprano clef with a common time signature. The lyrics are: "Is - ste est qui an - te De - um ma - gnas vir - tu - tes o - pe - ra - tus est". The piano accompaniment is in a grand staff with a key signature of one sharp (F#) and a common time signature. It features a steady bass line and a more active treble line with chords and moving lines.

et de o - mi

The second system consists of three measures, starting with a measure rest. The lyrics are: "et de o - mi". The vocal line continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

cor - de su - o lau - da - vit Do - mi -

The third system consists of four measures. The lyrics are: "cor - de su - o lau - da - vit Do - mi -". The vocal line features a melodic line with some grace notes. The piano accompaniment continues with harmonic support.

num, i - ste est qui an - te De - um ma - gnas

The fourth system consists of four measures. The lyrics are: "num, i - ste est qui an - te De - um ma - gnas". The vocal line continues with a melodic line. The piano accompaniment provides harmonic support.

16

vir - tu - tes o - pe - ra - tus est

21

et de o - mni cor - de su - o lau - da - vit Do - mi - num, I - pse, i - pse in - ter -

25

ce - dat pro pec - ca - tis o - mni - um po -

28

lo - rum, i - pse in - ter - ce - dat pro pec - ca - tis o - mni -

32

um po - pu - lo - rum.

10. Sub umbra illius

Carlo G.
text based on Song of Songs 2:3-5
Carlo G. MS p. 132v-134v

Sub um - bra il - li - us quem de - si - de - ra - ve - ram se - di et

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The lyrics are: "Sub um - bra il - li - us quem de - si - de - ra - ve - ram se - di et".

5 fru - ctus e - ius dul - cis gut - tu - ri me - o, et fru - ctus e - ius

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a measure rest followed by the lyrics: "fru - ctus e - ius dul - cis gut - tu - ri me - o, et fru - ctus e - ius". The piano accompaniment continues with chords and moving lines in both hands.

8 dul - cis gut - tu - ri me - o. In - tro - du - xit

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a measure rest followed by the lyrics: "dul - cis gut - tu - ri me - o. In - tro - du - xit". The piano accompaniment continues with chords and moving lines in both hands.

11 me di - lec - tus me - us in vi - ne - am,

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a measure rest followed by the lyrics: "me di - lec - tus me - us in vi - ne - am,". The piano accompaniment continues with chords and moving lines in both hands.

13

in-tro-du - xit me di - le - ctus me - us in vi - ne -

16

am. Ful - ci - te me flo - ri - bus sti - pa - te me ma - lis

19

qui - a a - mo - re lan - gue - o, ful - ci - te me flo - ri - bus sti - pa -

23

te me ma - lis qui - a a - mo - re lan - gue -

26

o, a - mo - re lan - gue - o.

11. Hec est virgo

Carlo G.
Carlo G. MS p. 151v-152r

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Hec est virgo sapientissima quam Dominus vigilans invenit, quam Dominus vigilans invenit, vigilans invenit que acceptis lampadibus suscepit se cum oleum et veniente Domino, et veniente Domino, intro-". The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and melodic lines in both hands. The vocal line is primarily composed of quarter and eighth notes, with some rests and a final melodic flourish.

Hec est vir - go sa - pi - ens quam Do - mi - nus vi - gi - lan -
- - - tem in - ve - nit, quam Do - mi - nus vi - gi - lan - tem in - ve - nit, vi - gi - lan -
- tem in - ve - nit que ac - ce - ptis lam - pa - di - bus sum - psit se -
- cum o - le - um et ve - ni - en - te Do - mi - no, et ve - ni - en - te Do - mi - no, in - tro -

16

i - vit cum e - o, in-tro-i - vit cum e - o ad

19

nu - pti-as, et ve-ni - en - te Do - mi-no

24

in-tro-i - vit cum e - o, in-tro-i - vit cum e - o

28

ad nu - pti - as.

12. Astitit regina

[no composer attribution]
Carlo G. MS p. 113v-114r

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The first system shows the beginning of the piece with a treble clef and a 13-measure rest. The second system starts at measure 4 with the lyrics 'A - sti - tit re - gi - na a dex - tris tu - is in ve - sti - tu -'. The third system starts at measure 8 with the lyrics 'de au - ra - to, a - sti - tit re -'. The fourth system starts at measure 12 with the lyrics 'gi - na a dex - tris tu - is in ve - sti - tu - de au - ra - to,'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

4
A - sti - tit re - gi - na a dex - tris tu - is in ve - sti - tu -

8
de au - ra - to, a - sti - tit re -

12
gi - na a dex - tris tu - is in ve - sti - tu - de au - ra - to,

16

in ves - ti - tu - de au - ra - to

19

cir - cum - da - ta va - ri - e - ta - te

22

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

25

ia, Al - le - lu - ia, Al - le - lu -

28

lu - ia.

13. Quam dilecta

Carlo G.
text based on Psalms 83:2-3, 5
Carlo G. MS p. 118v-120r

Quam di - le - cta ta - ber-na - cu-la tu - a Do - mi-ne vir - tu -
tum, Con - cu - pis - cit te Do - mi - ne a - ni-ma me - a
in a - - - tri - a Do - - -
- - - mi - ni, cor me - um et ca - ro me - a

The musical score is written in a single system with four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The score is divided into four systems, with measure numbers 5, 8, and 10 indicated at the beginning of their respective systems.

14

e - xul - ta - ve - runt in De - um vi - vum, e - xul - ta - ve - runt in De - um

17

Be - a - ti qui ha - bi - tum. Be - a - ti qui ha - bi - tant in do - mo

21

tu - a Do - mi - ne tu - a Do - mi - ne,

24

Chitt.º
[chitarra]

27

Be - a - ti qui ha - bi-tant in

30

do - mo tu - a Do - mi - ne in se - cu-la se-cu-

34

lo - rum, in se - cu-la se-cu - lo - rum lau - da - bunt te, in se - cu-la se-cu-lo -

rum lau - da - bunt te.

38

rum lau - da - bunt te.

14. Benedictus Deus

A 8

Carlo G.
Carlo G. MS p. 119v-122r

Be - ne - di - ctus De - us qui se - cun - dum ma - gnam mi - se - ri - cor - di - am
su - am re - ge - ne - ra - vit nos in spem
vi - vam. Ju - bi - le - mus o - mnes in tim - pa - nis, ju - bi - le - mus
o - mnes in tim - pa - nis psal - te - - - rj - js et or - ga - nis,

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and rhythmic patterns. The first system (measures 1-3) is in the key of F# and common time. The second system (measures 4-6) continues in the same key and time signature. The third system (measures 7-11) features a more complex piano accompaniment with many chords and arpeggios. The fourth system (measures 12-15) continues the complex piano accompaniment. The lyrics are: 'Be - ne - di - ctus De - us qui se - cun - dum ma - gnam mi - se - ri - cor - di - am su - am re - ge - ne - ra - vit nos in spem vi - vam. Ju - bi - le - mus o - mnes in tim - pa - nis, ju - bi - le - mus o - mnes in tim - pa - nis psal - te - - - rj - js et or - ga - nis,'.

16

ju - bi - le - mus o-mnes in tim - pa - nis, ju - bi - le - mus o-mnes in tim - pa-nis psal - te - rj - js et or - ga-

22

nis.

27

Con - ver - ti - sti pla - ne - tum no - strum in gau-di-

31

um et cir-cum-de-dis-ti nos le - - -

34

- ti - ti - a.

39

ne - que se-cun-dum in - i - qui - ta - tes nos - tras re - tri - bu - i -

44

- sti no - bis sed quo - mo - do,

48

sed quo - mo - do mi - se - re - tur pa - ter, mi - se - re -

54

tur pa - ter fi - li - o - rum i - ta, i - ta mi - ser - tus est

58

Do - mi - nus ti - men -

61

ti - bus se, i - ta, i - ta mi-ser-tus est Do-mi-nus,

66

i - ta mi - ser - tus est Do - mi - nus ti - men - ti - bus se Al-

A 4
2.º choro

70

le - lu - ia, Al - le - lu - ia, Al - le - lu -

73

ia, Al - le - lu - ia, Al - le - lu - ia, Al -

76

le - lu - ia.

15. Ego Flos Campi

Carlo G.

Based on Song of Songs 2:1-3

Carlo G. MS p. 18v-19r, chitarrone on p. 105v-106r

[chit. vers.:]

E - go flos cam - pi et li - li - um con - va - li -

[organ version]
[p. 18v-19r]

[chitarrone version]
[p. 105v-106r]
[tablature transcription]

4

um et li - li - um con - va - li -

7

um, si - cut li - li - um in - ter spi - nas

Detailed description: This musical score is for the piece 'Ego Flos Campi'. It is presented in three parts: a vocal line, an organ version, and a chitarrone version with a tablature transcription. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three systems. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The vocal line is written in a soprano clef. The organ version consists of two staves (treble and bass). The chitarrone version also consists of two staves (treble and bass), with the lower staff containing a tablature transcription. The lyrics are: 'E - go flos cam - pi et li - li - um con - va - li - um et li - li - um con - va - li - um, si - cut li - li - um in - ter spi - nas'. Measure numbers 4 and 7 are indicated at the start of their respective systems. There are various musical notations including rests, notes, beams, and ornaments (marked with '+').

10 [chit. vers.:]

sic di - le - ctus me - us in - ter fi - li -

14

os. et fru-ctus e-ius dul - cis gut - tu-ri me - o, et fru-ctus

18

e - ius dul - cis gut - tu-ri me -

23

o, gut - tu - ri me - o.

* [chit. vers.; optional ending:]

me

29

o.

* [org. vers.; optional ending:]

o.

16. Adiuro vos, filiae Hierusalem

Carlo G.

text based on Song of Songs 2:7

Carlo G. MS p. 5v-7r, chitarrone on p. 103v-104r

[chit. vers.] e

Ad - iu - ro vos fi - li - ae Hie - ru - sa - lem

[organ version]
[p. 5v-7r]

[chitarrone version]
[p. 103v-104r]
[tablature transcription]

4

per cap - re - as cen - vos - que cam - po -

8

rum ne su - sci - te - tis, ne su - sci - te - tis,

The image displays a musical score for the piece 'Adiuro vos, filiae Hierusalem'. It is organized into three systems. The first system (measures 1-3) includes a vocal line with lyrics 'Ad - iu - ro vos fi - li - ae Hie - ru - sa - lem', an organ version (p. 5v-7r), and a chitarrone version (p. 103v-104r, tablature transcription). The second system (measures 4-7) continues the vocal line with 'per cap - re - as cen - vos - que cam - po -' and features accompaniment for organ and chitarrone. The third system (measures 8-11) continues the vocal line with 'rum ne su - sci - te - tis, ne su - sci - te - tis,' and also features organ and chitarrone accompaniment. The score is written in a key with one flat (B-flat) and a common time signature (C). The organ and chitarrone parts are written in grand staff notation (treble and bass clefs).

11

Ad - iu - ro

14

[chit. vers.:]

vos fi - li - ae Hie - ru - sa - lem

18

per cap - re - as cer - vos - que cam - po -

22

rum ne su-sci - te - tis, ne su-sci-te - tis

25

ne -

[chit. vers.]

27

- que e - vi - gi - la - re fa - ci - a - tis a - mi - cam quo - ad - us -

30

- que i - psa ve - lit, quo - ad - us - que i - psa

Detailed description: This system contains measures 30, 31, and 32. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "- que i - psa ve - lit, quo - ad - us - que i - psa". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a 4/4 time signature. Measure 30 shows the vocal line starting with a half note, followed by quarter notes. Measure 31 features a piano fortissimo (ff) dynamic marking. Measure 32 ends with a sixteenth-note flourish in the vocal line.

33

ve - lit.

Detailed description: This system contains measures 33, 34, and 35. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "ve - lit.". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Measure 33 features a piano fortissimo (ff) dynamic marking and a sixteenth-note flourish in the vocal line. Measure 34 shows the vocal line with a half note and a quarter note. Measure 35 ends with a double bar line.

17. Convertisti planctum

Carlo G.

text based on Psalm 29:12-13

Carlo G. MS p. 37v-39r, chitarrone on p. 106v-107r

[chit. vers.]

Con - ver - ti - sti plan - ctum, con -

[organ version]
[p. 38v-39r]

[chitarrone version]
[p. 106v-107r]
[tablature transcription]

5

[chit. vers.]

- ver - ti - sti plan - ctum in gau - di - um, in gau - di - um

9

mi - hi, con - sci-di - sti

[sic]

Detailed description: This is a musical score for a piece titled '17. Convertisti planctum'. It features three staves: a vocal line at the top, an organ version in the middle, and a chitarrone version at the bottom. The organ version is labeled '[p. 38v-39r]' and the chitarrone version is labeled '[p. 106v-107r] [tablature transcription]'. The score is in a key with one flat (B-flat) and a common time signature. The vocal line includes lyrics: 'Con - ver - ti - sti plan - ctum, con -', '- ver - ti - sti plan - ctum in gau - di - um, in gau - di - um', 'mi - hi, con - sci-di - sti'. There are two 'chit. vers.' (chitarrone versions) indicated by small musical notations above the vocal line. A '[sic]' is placed below the chitarrone staff in the final system. Measure numbers 5 and 9 are marked at the beginning of their respective systems.

14

sac - cum me - um et cir - cum - de - di - sti

17

[chit. vers.]

me le - ti - ti - a, le - ti - ti - a, ut can - tet ti - bi glo -

20

- ri - a me - a, ut can - tet ti - bi glo - ri -

23

a me - a et non

26

con-pun - gar Do - mi-ne De - - - us me -

29

us in e - - - ter - num con -

31

[chit. vers.:]

fi - te - bor ti - - - bi.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'fi - te - bor ti - - - bi.' with a fermata over the final note. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef and a key signature of one flat. The score concludes with a double bar line and repeat signs.

18. Sic parasti cor meum

Se bramate ch'io mora di Luca Marenzio

Luca Marenzio (1553-1599)
Original in: *Il quarto libro de madrigali a sei voci* (Venice, 1587)
Carlo G. MS p. 53v-55r

Sic pa - ra - sti cor me - - - um et se - mi-tas me -

Sic pa - ra - sti cor me - - - um et se - mi-tas me - as,

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in common time (C) and G major. The lyrics are: "Sic parasti cor meum et semitas meas".

as, et se - mi - tas me - as, et se - mi-

et se - mi-tas me - as, et

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The music continues from the first system. The lyrics are: "as, et semitas meas, et semitas meas, et".

tas me - as sic di-re-xi - - - - - sti

se - mi-tas me - as sic di - re - xi - - - - - sti

The third system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The music continues from the second system. The lyrics are: "tas meas sic direxi - sti" and "semitas meas sic direxi - sti". An "orig." marking is present above the piano part.

10

quod i - ram i - ni - mi - - - ci non ti - me - bo o

quod i - ram i - ni - mi - - - - - ci non ti - me - bo

13

Je - su vir - tus me - a glo - ri - a me - a, glo - ri - a me - a,

o Je - su vir - tus me - a glo - ri - a me - a, glo - ri - a

16

et sa - - - lus os - ten - de mi - hi lu - cem et sa - ti - a - bor, et

me - a et sa - lus et sa - ti - a - bor,

19

sa - lus, et sa - lus os - ten-de mi - hi lu - cem

et sa - lus os - ten-de mi - hi lu - cem et sa - ti -

22

et qui - e - scam sem - per, sem - per

- a - bor et qui - e - scam sem - per, sem - per in

[I - alternative ending for the 1st voice:]

in vi - ta me - a

in vi - ta me - a

26

in vi - ta me - a

vi - ta me - a

19. Veni dilecte mi

d'incerto [of unknown author]
text based on Song of Songs 7:11-12 & 4:9-10
Carlo G. MS p. 55v-60r

Ve - ni di - le-cte mi e - gre-di - a - mur in a -
Ve - ni di - le-cte mi, ve - ni di - le-cte mi e - gre-di - a - mur in a -

The first system of the musical score consists of three staves. The top two staves are vocal lines in mensural notation with a common time signature. The bottom staff is a piano accompaniment in mensural notation. The lyrics are written below the vocal staves.

6
grum, e - gre - di - a - mur in a - - - - - grum,
grum, e - gre - di - a - mur in a - grum,

The second system of the musical score consists of three staves. The top two staves are vocal lines in mensural notation. The bottom staff is a piano accompaniment in mensural notation. The lyrics are written below the vocal staves. A measure rest is indicated by a '6' above the first measure of the top staff.

10
com - mo-re - mur in vil - - - - - lis,
com - mo-re - mur in vil - - - - - lis,

The third system of the musical score consists of three staves. The top two staves are vocal lines in mensural notation. The bottom staff is a piano accompaniment in mensural notation. The lyrics are written below the vocal staves. A measure rest is indicated by a '10' above the first measure of the top staff.

14

com - mo-re - mur in vil - lis, ma - ne sur - ga - mus,
 com - mo-re - mur in vil - lis, ma - ne sur - ga - mus,

18

ma - ne sur - ga-mus ad vi - ne - as, vi - de - a - mus si flo -
 ma - ne sur - ga-mus ad vi - ne - as,

22

- ru - it vi - ne - a
 vi - de - a - mus, vi - de - a - mus si flo - ru - it vi -

27

si flo - res fru - ctus par - tu - ri-unt, si
 ne-a, si flo - res fru - ctus par - tu - ri - unt,

31

flo-res fru-ctus par-tu-ri - unt si flo-ru-e - runt
 si flo-ru-e - runt
 [si flo-ru-e - runt ma - la pu - ni-ca]

36

i - bi da - bo, i - bi da-bo
 i - bi da - bo, i - bi da - bo,

41

ti - bi u - be - ra me - - - a.
i - bi da - bo ti - bi u - be - ra me - a.

45 2^{da} parte

Vul - ne - ra - sti cor me - um, vul - ne - ra - sti cor me - - - um,
Vul - ne - ra - sti cor me - um, vul - ne - ra - sti cor me - um,

50

vul - ne - ra - sti cor me - um so - ror
vul - ne - ra - sti cor me - us so - ror

54

me - - a spon - sa

me - - a spon - sa

58

et in u - no cri - ne col - li tu - i, et

et in u - no cri - ne col - li tu - i, et

61

in u - no cri - ne col - li tu - i.

in u - no cri - ne col - li tu - - - - i.

65

quam pul-cre sunt mam-me tu - e so-ror me-a spon - sa,
 quam pul-cre sunt mam-me tu - e so-ror me-a spon - sa,

70

so-ror me-a spon - sa pul - cri - o - ra sunt u - be-ra tu -
 so-ror me-a spon - sa pul - cri - o - ra sunt u - be-ra tu - a

74

- a vi - - - - no et o -
 vi - - - - no et o -

77

dor un-guen - to - rum tu - o - rum su -

dor un-guen - to - rum tu - o - rum su -

82

- per o - mni - a, su - - - per

- per o - mni - a, su - per o -

85

o - mni - a a - ro - - ma - ta.

- mni - a a - ro - ma - ta.

20. Amor Jesu dulcissime

d'incerto [of unknown author]
Carlo G. MS p. 66v-68r

A - - - mor Je - su dul-cis-si-me, a - mor Je - su, a -

A - - - mor Je - su dul-cis-si-me, a - mor Je - su,

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "A - - - mor Je - su dul-cis-si-me, a - mor Je - su, a -" for the first vocal line and "A - - - mor Je - su dul-cis-si-me, a - mor Je - su," for the second.

- mor Je - su dul - cis - si - me, dul - cis - si - me, dul - cis - - -

a - mor Je - su dul - cis - si - me, dul - cis - - -

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are: "- mor Je - su dul - cis - si - me, dul - cis - si - me, dul - cis - - -" for the first vocal line and "a - mor Je - su dul - cis - si - me, dul - cis - - -" for the second.

- - si - me quan - do cor no - strum, quan - do cor no - strum vi -

- - si - me quan - do cor no - strum, quan - do cor no - strum

The third system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the second system. The lyrics are: "- - si - me quan - do cor no - strum, quan - do cor no - strum vi -" for the first vocal line and "- - si - me quan - do cor no - strum, quan - do cor no - strum" for the second.

12

- si-tas pel - lis men - tis cal - li - gi - nem, pel - lis men -
vi - si - tas pel - lis men - tis cal - li - gi - nem,

15

tis cal - li - gi - nem, pel - lis men - tis, pel - lis
pel - lis men - tis, pel - lis men - tis cal - li - gi - nem,

18

men - tis cal - li - gi - nem, pel - lis men - tis cal - li - gi - nem et nos re - ples, et
pel - lis men - tis cal - li - gi - nem et nos re - ples, et

22

Musical score for measures 22-25. It features three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "nos re - ples dul - ce - di - ne, et nos re - ples dul - ce - di - ne, et nos re - ples dul - ce - di - ne, re - ples dul - ce - di - ne, et nos". The piano accompaniment consists of chords and moving lines in both hands.

26

Musical score for measures 26-29. It features three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "nos re - ples, re - ples dul - ce - di - ne. re - ples dul - ce - di - ne, et nos re - ples dul - ce - di - ne." The piano accompaniment continues with chords and moving lines, ending with a double bar line.

21. Ego dormio et cor meum vigilat

Carlo G.
text based on Song of Songs 5:2-3,6
Carlo G. MS p. 155r-157r

E - go dor - mi - o et cor me - um, et cor me - um vi - gi -

et cor me-um, et cor me-um vi - gi -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "E - go dor - mi - o et cor me - um, et cor me - um vi - gi -". The middle staff is a vocal line in G major, 4/4 time, with lyrics: "et cor me-um, et cor me-um vi - gi -". The bottom staff is a piano accompaniment in G major, 4/4 time, featuring a steady bass line and chords in the right hand.

lat, et cor me - um, et cor me -

lat, e - go dor - mi - o et cor me - um, et cor me - um

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "lat, et cor me - um, et cor me -". The middle staff is a vocal line in G major, 4/4 time, with lyrics: "lat, e - go dor - mi - o et cor me - um, et cor me - um". The bottom staff is a piano accompaniment in G major, 4/4 time, continuing the harmonic support.

- um vi - gi - lat vox di - le - cti me - i pul - san - tis, vox di - le - cti me - i pul - san -

vi - gi - lat vox di - le - cti me - i pul - san - tis, vox di - le - cti me - i pul - san -

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "- um vi - gi - lat vox di - le - cti me - i pul - san - tis, vox di - le - cti me - i pul - san -". The middle staff is a vocal line in G major, 4/4 time, with lyrics: "vi - gi - lat vox di - le - cti me - i pul - san - tis, vox di - le - cti me - i pul - san -". The bottom staff is a piano accompaniment in G major, 4/4 time, featuring a more active bass line and chords in the right hand.

15

tis a - pe - ri, a - pe - ri, a - pe - ri mi - hi so - ror me - a a -

tis a - pe - ri, a - pe - ri, a - pe - ri mi - hi

19

mi - ca me - a, ex - po - li - a - vi me tu - ni - ca me -

ex - po - li - a - vi me tu - ni - ca me -

23

a quo - mo - do in - du - ar il - la, quo - mo - do in - du - ar il - la,

a

27

a - ni - ma me - a li - que - fa - cta est

a - ni - ma me - a li - que - fa - cta est

32

ut di - le - ctus lo - cu - tus est que - si - vi et non in -

ut di - le - ctus lo - cu - tus est

35

ve - ni il - lum vo - ca - vi, vo - ca - vi

vo - ca - vi, vo - ca - vi, vo - ca - vi

39

et non re-spon - dit, et non re-spon - dit mi - hi.

vi et non re-spon - dit, et non re-spon - dit mi - hi.

22. Sicut sponsus matris

Carlo G.

Carlo G. MS p. 147r-149r

A 6 per sonar quattro viole et cantar due soprani. le parti sono su'l libro [...?]

[on the table of content:] **due voci et 4 viole**

Si - cut spon - sus ma - tris fu - it cu -

Si - cut spon - sus ma -

stus in - te - ger - ri-me vir - gi - ni - ta - tis, in - te - ger - ri-me vir -

tris fu - it cu - stos in - te - ger - ri-me vir -

gi - ni - ta - tis i - ta

gi - ni - ta - tis

11

Tho - mas du - bi - tans et pal - pans fa-ctus est te - stis ve - re

i - ta Tho - mas du - bi - tans et pal - pans fa-ctus est te -

15

re - su-re-cti-o - nis pal - pa-vit au - tem, pal-

- stis ve - re re-su - re-cti-o - nis pal-pa-vit au - tem, pal-pa-vit au -

19

pa-vit au - tem et ex-cla-ma - vit Do - mi-nus

tem et ex-cla-ma - vit Do - mi-nus me - us,

23

me - us, Do - mi-nus me - us et De - us me - us

Do - mi-nus me - us et De-us me - us

27

qui - a vi - di - sti me Tho - ma cre - di - di - sti Sed

di - cit e - i Je - sus Sed

31

ma - gis le - ti - fi-cat quod se - qui - tor

ma - gis le - ti - fi-cat quod se - qui - tor be - a - ti qui

34

be - a -
non vi-de - runt et cre-di-de - runt,

37

- ti qui non vi-de - runt et cre-di - de - runt, be -
be -

40

a - - ti qui non vi - de - runt et cre-di-de - runt
a - - ti qui non vi - de - runt et cre - di - de - runt

43

Al - le-lu - ia, Al - le-lu - ia,

Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia,

46

Al - le - - - - -

Al - le - - - - -

49

lu - ia.

lu - ia.

23. Mater Hierusalem

Carlo G.
Carlo G. MS p. 68v-71r

Ma - ter Hie - ru - sa-lem ci - vi - tas

Violino

Ma - ter Hie -

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the Violino part, and the bottom two staves are the piano accompaniment. The lyrics 'Ma - ter Hie - ru - sa-lem ci - vi - tas' are written under the vocal line. The Violino part begins with a rest and then plays a melodic line starting with 'Ma - ter Hie -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ma - ter san - cta

ru - sa-lem ci - - - vi-tas

Ma - ter

This system contains the next three staves. The vocal line continues with 'Ma - ter san - cta' and then 'ru - sa-lem ci - - - vi-tas'. The Violino part continues its melodic line with 'Ma - ter'. The piano accompaniment continues with harmonic support, including some chromatic movement in the right hand.

De - - - i ca - ris - si -

san - cta De - - - i ca - ris - si -

This system contains the final three staves. The vocal line continues with 'De - - - i ca - ris - si -' and then 'san - cta De - - - i ca - ris - si -'. The Violino part continues its melodic line. The piano accompaniment continues with harmonic support, including some chromatic movement in the right hand.

12

ma te a - mat cor me - um pul - cri - tu - di - nem tu - am ni - mi - um de -

ma te a - mat cor me - um pul - cri - tu - di - nem tu - am ni - mi - um de -

16

si - de - rat mens me - a. O quam de - co - ra quam ge - ne - ro - sa tu

si - de - rat mens me - a. quam glo - ri - o - sa

20

es et ma - cu - la non

quam ge - ne - ro - sa tu es et ma - cu - la non

23

est in te in qui - bus iu - cun - dum.

est in te in qui - bus iu - cun - dum.

26

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

31

Si - ne in - ter - mis - si - o - ne con -

Si - ne in - ter - mis - si - o - ne con -

33

Passo d'Oratio Vecchi del madrigale quella ch'in mille selve à 5

ci - ni - tur. Al - le - lu - ia, Al - - -

ci - ni - tur. Al - le - lu - ia, Al - le - lu - ia,

38

le - lu - ia, Al - - -

Al - le - lu - ia, Al - - - le - - -

40

le - - - lu - ia.

lu - ia.

24. Florete flores

Carlo G.
text based on Ecclesiasticus 39:19-20
Carlo G. MS p. 78v-82r

Toccata per Florete Flores con due organi

The first system of the musical score consists of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The music is written in a common time signature (C). The first two measures show a series of chords in the upper staves and a rhythmic pattern of eighth notes in the lower staves. The third measure features a change in the upper staves, with a melodic line appearing in the right-hand treble clef. The fourth measure concludes the system with a final chord in the upper staves and a sustained note in the lower staves.

The second system of the musical score continues from the first system. It consists of two grand staves. The upper grand staff has two treble clefs, and the lower grand staff has two bass clefs. The music is in common time. The first two measures show a continuation of the chordal texture in the upper staves and the rhythmic pattern in the lower staves. The third measure introduces a melodic line in the right-hand treble clef. The fourth measure features a melodic line in the right-hand treble clef and a sustained note in the lower staves.

The third system of the musical score continues from the second system. It consists of two grand staves. The upper grand staff has two treble clefs, and the lower grand staff has two bass clefs. The music is in common time. The first two measures show a continuation of the chordal texture in the upper staves and the rhythmic pattern in the lower staves. The third measure features a melodic line in the right-hand treble clef. The fourth measure concludes the system with a final chord in the upper staves and a sustained note in the lower staves.

12

Flo - re - te flo - res qua - si li - li - um, flo - re - te flo - res qua - si li - li - um,
 Flo - re - te flo - res qua - si li - li - um, flo - re - te flo - res qua - si

16

qua - si li - li - um, et da - te o - do - rem, flo - re - te flo - res qua - si li - li - um
 li - li - um, flo - re - te flo - res qua - si li - li - um et

20

et da - te o - do - rem et fron -
 da - te o - do - rem et fron - de - te in gra - ti -

23

de - te in gra - ti - am et col - lau - da - te, et col - lau - da - te can - ti -
 am et col - lau - da - te, et col - lau - da - te can - ti -

26

cum et be - ne - di - ci - te Do - mi - num in o - pe - ri - bus
 cum et be - ne - di - ci - te Do - mi - num in o - pe - ri - bus

29

su - is et con - fi -
 su - is

31

te - mi - ni il - - - li in vo - - -

33

- - - - - ce la - bi - o - rum ve - - - stro - rum et

36

ci - tha - ris,
et con - fi - te - mi - ni

39

il - li in vo - - - - -

42

ce la-bi-o - rum ve - stro - rum et ci - tha-ris,

45

et con-fi-te-mi-ni il - li in vo - ce la-bi-o - rum ve - stro - rum et

et con-fi-te-mi-ni il - li in vo - ce la-bi-o - rum ve - stro - rum et

48

ci - tha - ris, et

ci - tha - ris, et

52

ci - tha - ris, et ci - tha - ris.

ci - tha - ris, et ci - tha - ris.

25. Panis angelicus

Carlo G.
Carlo G. MS p. 145r-146v

Toccata al mottetto Panis Angelicus con violino Chittè et lira, et basso di viola

[Violino]

[Basso di viola]

[Chitarrone tablature transcription]

[Lirone tablature transcription]

3

5

Musical score for measures 5-8. The score is written for four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat). Measure 5 features a vocal melody in the soprano part and a piano accompaniment with a rhythmic pattern of eighth notes. Measure 6 continues the vocal melody and piano accompaniment. Measure 7 shows a vocal melody with a long note and a piano accompaniment with a similar rhythmic pattern. Measure 8 concludes the system with a vocal melody and piano accompaniment.

9

Musical score for measures 9-12. The score is written for four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat). Measure 9 features a vocal melody in the soprano part and a piano accompaniment with a rhythmic pattern of eighth notes. Measure 10 continues the vocal melody and piano accompaniment. Measure 11 shows a vocal melody with a long note and a piano accompaniment with a similar rhythmic pattern. Measure 12 concludes the system with a vocal melody and piano accompaniment.

13

Musical score for measures 13-16. The score is written for four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat). Measure 13 features a vocal melody in the soprano part and a piano accompaniment with a rhythmic pattern of eighth notes. Measure 14 continues the vocal melody and piano accompaniment. Measure 15 shows a vocal melody with a long note and a piano accompaniment with a similar rhythmic pattern. Measure 16 concludes the system with a vocal melody and piano accompaniment.

16

Violino
[voice si placet]

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, pa - nis an - ge - li - cus fit
 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, pa - nis an - ge - li - cus fit pa - nis

20

panis hominum dat pa - nis
 ho - mi - num dat pa - nis ce - li - cus fi -

23

ce - li - cus fi - gu - ris ter - mi - num fi - gu - ris ter - mi -
 gu - ris ter - mi - num, dat pa - nis ce - li - cus fi - gu - ris ter - mi -

26

num,
num,

28

O res mirabilis
O res mi - ra - bi - lis,

31

res mi - ra - bi - lis, O res
res mi - ra - bi - lis, O res

33

man - du - cat

mi - ra - bi - lis man - du - cat Do - mi - num pau - per,

36

Dominum pauper

man - du - cat Do - mi - num

38

O res mi - ra - bi - lis,

pau - per ser - vus et hu - mi - lis, O res mi - ra - bi - lis,

41

man - du - cat Do - mi - num pau - per,
 O res mi - ra - bi - lis man - du - cat Do - mi - num pau - per, man - du - cat

44

Do - mi - num pau - per,

46

man - du - cat Do - mi - num pau - per,
 man - du - cat Do - mi - num pau - per, man - du - cat Do - mi - num

49

man - du - cat Do - mi - num pau - per, man - du - cat Do - mi - num pau -
 pau - per, man - du - cat Do - mi - num pau - per ser - vus

52

per ser - vus et humilis
 et hu - mi - lis.

non si faccia cadenza con l'organo
 quando suona il violino

26. Miserere mei

Carlo G.
text from Psalms 50
Carlo G. MS [p. 159r-end]

P.^o
[primo]

[1:] Miserere me - i De - - - us
[2:] Amplius lava me ab iniquitate me - - - a

2.^{do}
[secondo]

[1:] Miserere mei De - - - us
[2:] Amplius lava me ab iniquitate me - - - a

4

se - cun - dum magnam miseri - cor - - - di -
et à pec - cato me - - - o

se - cun - dum magnam miseri - cor - - - di -
et à pec - cato me - - - o

6

am - - - tu - - da am.
mun - - - da me.

am - - - tu - - da am.
mun - - - da me.

*** per chi vuol variare il primo, o l'ult.^o [l'ultimo] passaggio**
[additional passage possibility for the second voice;
the first voice and accompaniment should be adapted accordingly]

am - - - tu - - am

8

Ti-bi so-li pec - ca-vi

Tibi soli pec - ca - - -

[F#] [6] [F#]

12

et malum coram te fe - - -

vi et malum coram te fe - - -

[F#]

14

- - - ci ut iustificeris in ser-mo - ni-bus tu - -

- - - ci ut iustificeris in ser - mo - ni-bus tu -

[F#]

18

- - - is et vin - cas cum

- - - is et vin - cas

[F#] [F#] [F#] [F#] [F#]

20 finis si placet

iu - di - ca - ris.
cum iu - di - ca - ris.

[#] [11] [11] [#] [3]

23 **Replica si placet**

et vin - cas
et vin - cas

[#] [#] [#]

25

cum iu - di - ca -
cum iu - di - ca -

[#] [#] [#] [11] [#]

28

ris.
ris.

[#] [11] [11] [#] [3]

30 [additional Miserere verse]

Do - - - - mi - ne la - bi - a me - a

Do - - - - mi - ne la - bi - a me - a

[#]

35

a - - - - pe - ri - es et os me -

a - - - - pe - ri - es et os me -

[6] [#] [#] [11] [#]

38

um an - - - - nun - ci - a - bit lau - dem,

um an - - - - nun - ci - a - bit lau -

[#]

41

lau - dem tu - - - - am,

- dem, lau - dem tu - - - - am,

[#] [#] [#] [#] [#]

44

et os me - um an - - - -

et os me - um

[#] [11] [#] [3]

46

- - - - nun - ci - a - - - -

an - - - -

48

- - - bit lau dem, lau dem

- - - nun-ci - a - bit lau dem, lau dem

[#] [#] [#]

51

tu - - - - am.

dem tu - - - - am.

[#] [#] [3]

27. Non turbetur cor vestrum

à 6 / à 2 cori

Carlo G.
Carlo G. MS p. 71v-78r

P.^s Corus

Non tur - be - tur cor ve - strum gau -

Non tur - be - tur cor ve - strum

Violino

2.^s Corus

4

de - te cum le - ti - ti - a, gau - de - te cum le - ti - ti - a, gau - de - te cum le - ti - ti - a et

gau - de - te cum le - ti - ti - a, gau - de - te, gau - de - te cum le - ti - ti - a et

The musical score is written for two choirs (P.^s Corus and 2.^s Corus), piano, and violin. The key signature has one flat (B-flat) and the time signature is common time (C). The first system shows the vocal entries for both choirs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system shows the continuation of the vocal parts with the lyrics: "de - te cum le - ti - ti - a, gau - de - te cum le - ti - ti - a, gau - de - te cum le - ti - ti - a et" for the first choir and "gau - de - te cum le - ti - ti - a, gau - de - te, gau - de - te cum le - ti - ti - a et" for the second choir. The piano part continues with a similar rhythmic pattern. The violin part is currently blank.

7

e - xul - ta - te sem - per, et e - xul - ta - te sem - per

e - xul - ta - te sem - per, et e - xul - ta - te sem - per

Qui - a sum De - us

Qui - a sum De - us

10

iu - bi - la - te

iu - bi - la - te

ve - ster gau - de - te di - co, gau - de - te di - co i - te - rum di - co

ve - ster gau - de - te di - co, gau - de - te di - co i - te - rum di - co

13

om - nes et om - nes e - xul - ta - te i - te-rum
 om - nes et om - nes e - xul - ta - te i - terum di -

iu - bi - la - te om - nes et o
 iu - bi - la - te om - nes et om - nes e - xul - ta - te i - te-rum

16

di - co, i - te - rum di - - - co ma - gnus Do - mi - nus
 - co, i - te - rum di - - - co ma - gnus Do - mi - nus

di - co, i - te - rum di - co et ma - gna vir - tus

et ma - gna vir - tus e - - -

et ma - gna vir - tus e - - -

e - - - ius, ma - gnus Do - mi - nus

ius, et ma - gna vir - tus e - - - ius i - te - rum di -

ius, et ma - gna vir - tus e - - - ius i - te - rum

et ma - gna vir - tus e - - - ius i - te - rum

co, i - te - rum di - co

di - co, i - te - rum di - co

di - co, i - te - rum di - co lau -

lau - de-mus et can - te - mus cum

lau - de-mus et can - te - mus cum

de-mus et can - te - mus, lau - de-mus et can - te - mus

iu - bi - la - ti - o - - - ne, lau -

iu - bi - la - ti - o - - - ne, lau -

cum iu - bi - la - ti - o - - - ne, lau -

de - mus et can - te - mus cum iu - bi - la - ti - o - - - ne,

de - mus et can - te - mus cum iu - bi - la - ti - o - - - ne,

de - mus et can - te - mus cum iu - bi - la - ti - o -

36

cum

ne, lau - de - mus et can - te - mus cum iu - bi - la - ti -

38

iu - bi - la - ti - o - ne, cum iu - bi - la - ti - o - ne.

cum iu - bi - la - ti - o - ne, cum iu - bi - la - ti - o - ne.

o - ne, cum iu - bi - la - ti - o - ne, cum iu - bi - la - ti - o - ne.