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 staffs 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	Sing to the Lord a new song, his praise be among
laus eius in ecclesia sanctorum	the congregation of saints.
Laetetur Israel in eo qui fecit eum	Let Israel be glad in Him who made Him,
et filiae Sion exultent in rege suo.	and let the daughters of Zion rejoice in its King.

No. 4: Giulio Caccini / Benche sovra 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 sovra le stelle	Though above the stars
cantin gloria al tuo nome angeli santi	the holy angels may sing glory to your name,
Giesù gradisci i canti	Jesus, you appreciate the songs
delle tue fide ancelle	of your faithful servant maidens,
Noi pure verginelle	We pure little virgins
a te sacrat'abbiam l'anime e 'l core	Have consecrated our souls and hearts to you.
Per te del mondo fuore	For you, outside the world,
Viviam contente in solitarie celle	we live happily in solitary cells,
Tuo fia Giesù Benchè sia vil il dono	Jesus, may the offering of these voices be yours,
di queste voci ancor lo spirto e'l suono.	though it is worthless, as well as the spirit and the sound.
[Latin text:] Deus dominus meus	God, my Lord,
tibi gloriam canunt angeli sancti	the holy angels sing glory to you.
Jesus ego ancilla vilis	I, worthless servant maiden,
flebilem vocem meam	will hear my mournful voice worship you,
tibi sacrare audebo	Jesus, and my heart and my soul as well.
atque cor meum et animam meam	I pray you not to look down on
Te rogo ne despicias	This song of mine and this gift of mine.
hunc meum cantum donumque hoc meum	With all, yes all my heart,
toto enim toto enim corde	I love and worship you, my beloved.
amo et adoro te dilectum meum.	

No. 5: Paolo Quagliati / Alma mater pietatis

Critical comments: Mm. 23-4, 52, org. l., 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	Nurturing mother of piety, example of penitence,
O Maria Magdalena te rogamus anxie	O Mary Magdalene, we pray you anxiously,
Per te nobis condonetur plenitudo veniae	May the fullness of forgiveness be granted to us
Alleluia.	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 Michaelem 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-virigin 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.	I am black but beautiful, the daughter of
Nolite me considerare quod fusca sim quia	Jerusalem. Do not consider the fact that I am dark,
decoloravit me sol.	for the sun has discolored me.
Indica mihi ubi pascas ubi cubes	Tell me where you eat, where you sleep,
ne vagari incipiam.	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,	Here is the one who has accomplished things
et de omni corde suo laudavit Dominum.	of great worth before God, and who has
Ipse intercedat pro peccatis omnium populorum.	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. l., 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. l., 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	Under the shadow of the one I desired, I sat and
fructus eius dulcis gutturi meo.	his fruit was sweet to my throat.
Introduxit me dilectus meus in vineam ordinavit in	My beloved brought me into the vineyard and
me caritatem.	fostered affection in me.
Fulcite me floribus stipate me malis quia amore	Support me with flowers, surround me with fruits,
langueo.	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	This is the wise virgin whom the Lord found
invenit que acceptis lampadibus sumpsit secum	watchful, who, having taken her lamps, brought oil
oleum et veniente Domino introivit cum eo ad	with her, and who, when the Lord arrived, went in
nuptias.	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.^{e}' [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 te[2] 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, 2do 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, psalterjjs 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 lilium convallium. Sicut lilium 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	I implore you, daughters of Jerusalem, by the
Per capreas cervosque camporum	gazelles and deer of the fields,
Ne suscitetis neque evigilare faciatis amicam	do not wake up or arouse love
Quoadusque ipsa velit.	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 cantet[3] tibi gloria mea et non conpungar 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	You have prepared my heart
et semitas meas sic direxisti	and directed my paths
quod iram inimici non timebo	so that I will not fear the anger of my enemy,
o Iesu virtus mea	o Jesus, my virtue,
gloria mea et salus	my glory and salvation, show me the light and I
ostende mihi lucem et satiabor	will be filled
et quiescam semper in vita mea.	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	Come, my beloved, let us go to the countryside;
commoremur in villis	let us spend the night in the villages.
Mane surgamus ad vineas videamus	Let us rise early to go to the vineyards,
si floruit vinea	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
Pulcriora 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 reples 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. l., 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 resurectionis.

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 ornamention signs (see mm. 47-8) is discussed briefly above.

[Based on Ecclesiasticus 39: 19-20]
Florete flores quasi lilium 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 ‘2do’ (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

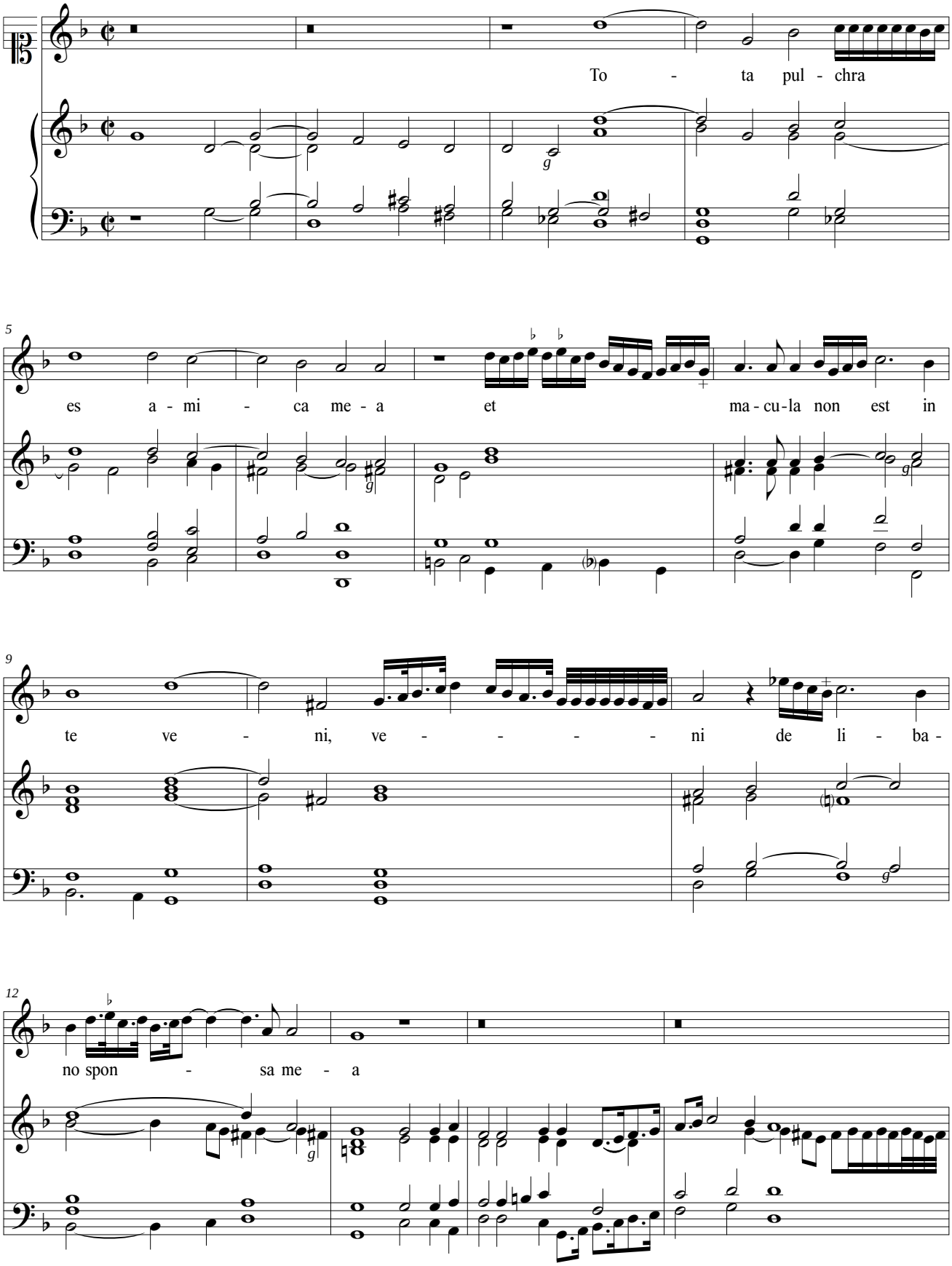
Critical comments: Mm. 8-9, choir I, it seems that the scribe forgot to write the text underlay.

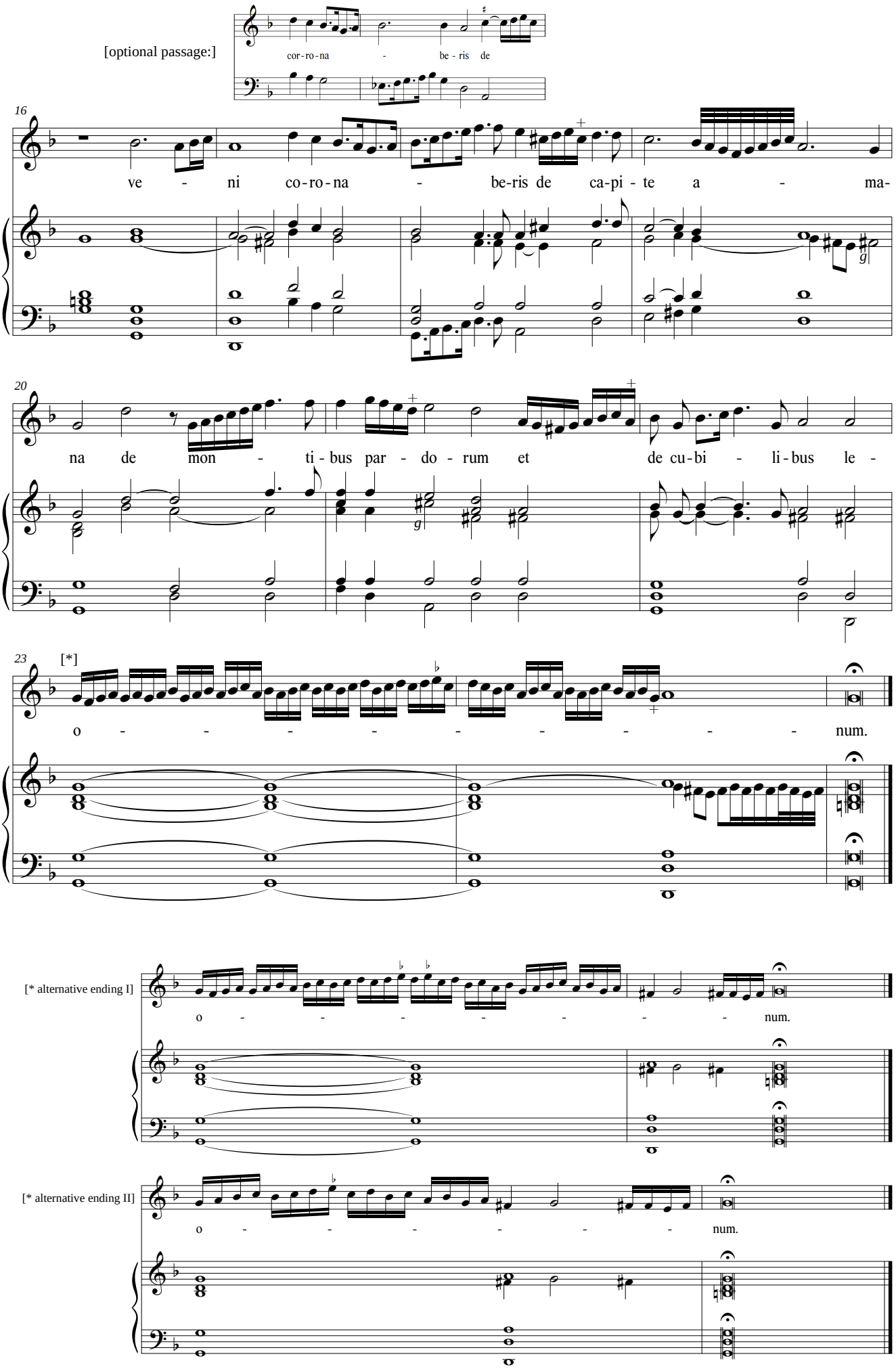
Other comments: the piece was originally in six parts, probably two choirs of three voices each. In this arrangement the high voice of the second choir was replaced by a violin. At first it seems like a vocal part, but from M. 14 the text underlay stops completely and the line becomes more and more idiomatic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

Non turbetur cor vestrum	Do not let your heart be disturbed
gaudete cum letitia et exultate semper	Be glad with happiness and rejoice always
quia sum deus vester gaudete dico iterum dico	For I am your god, rejoice I say, I say again
iubilate omnes et omnes exultate iterum dico	Be glad all, and rejoice all, I say again
magnus dominus et magna virtus eius iterum dico	A great Lord and his great virtue, I say again,
laudemus et cantemus cum iubilatione.	Let us praise and sing with joy.

1. Tota Pulchra es

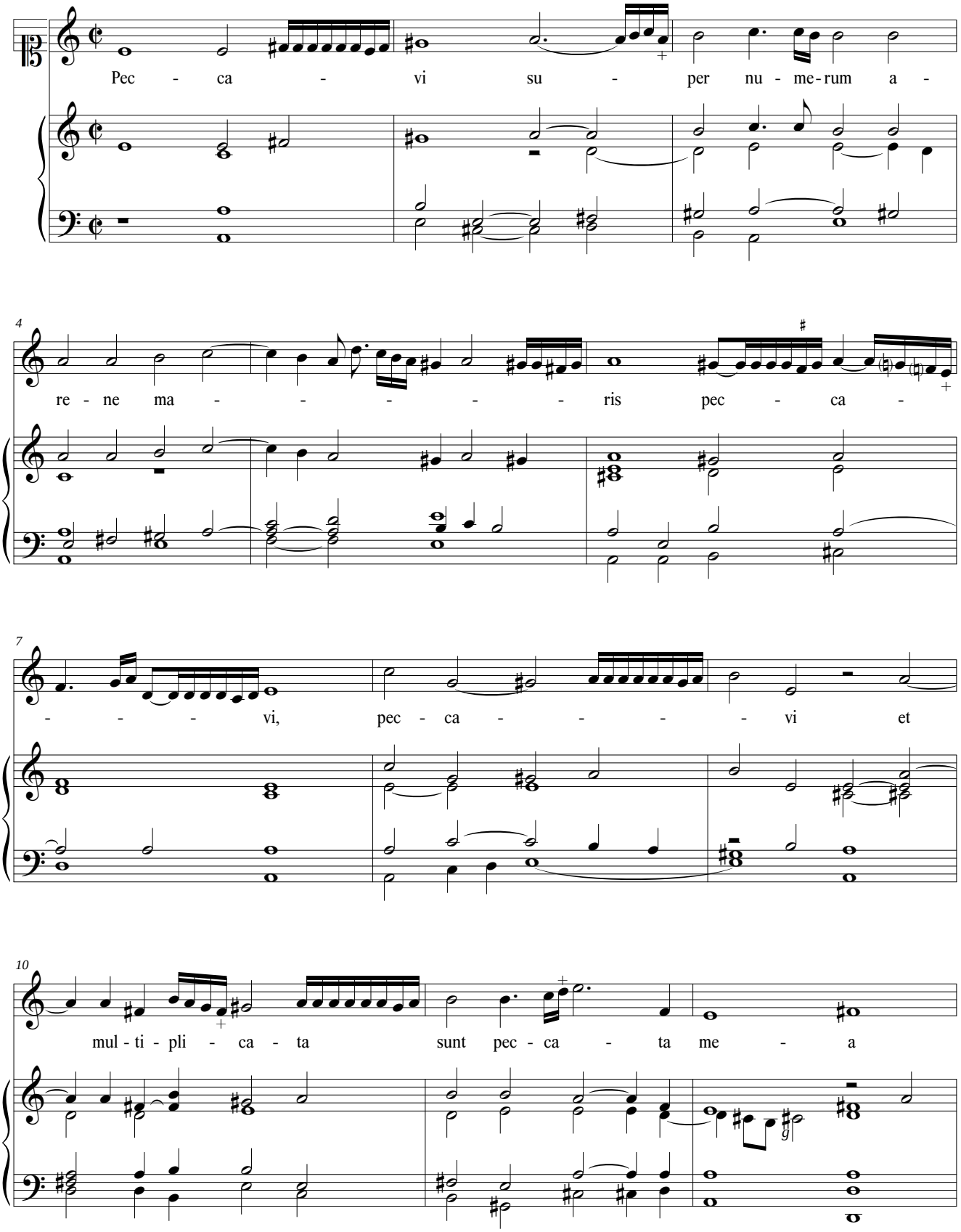
Carlo G.
text based on Song of Songs 4:7-8
Carlo G. MS p. 1v-3r

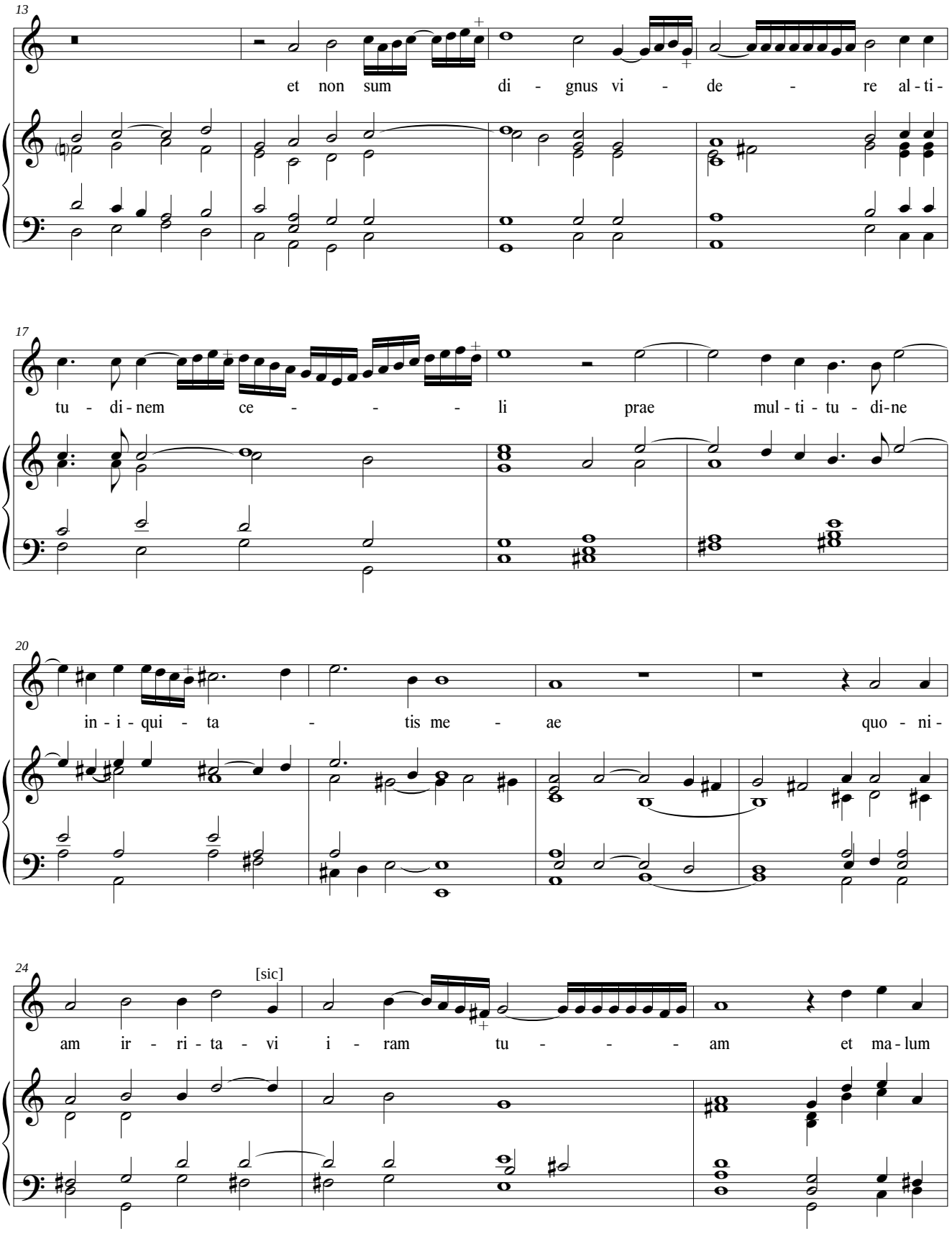


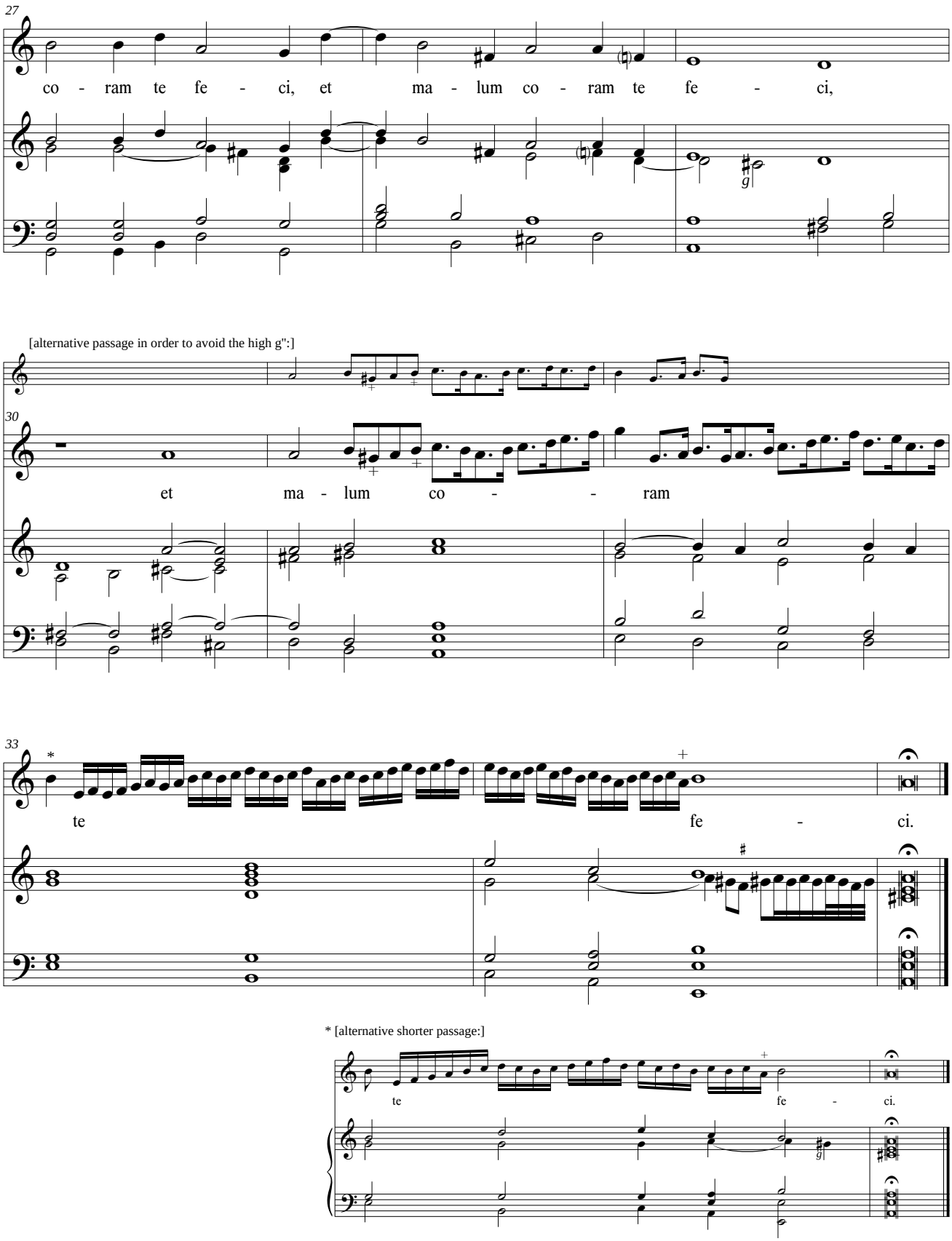

[optional passage:]
cor-ro-na - be-ris de
16
ve - ni co-ro-na - be-ris de ca-pi-te a - ma-
20
na de mon - ti-bus par - do-rum et de cu-bi - li-bus le -
23
[*]
o - - - - - - - - num.
[* alternative ending I]
o - - - - - - - num.
[* alternative ending II]
o - - - - - - num.

2. Peccavi super numerum

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



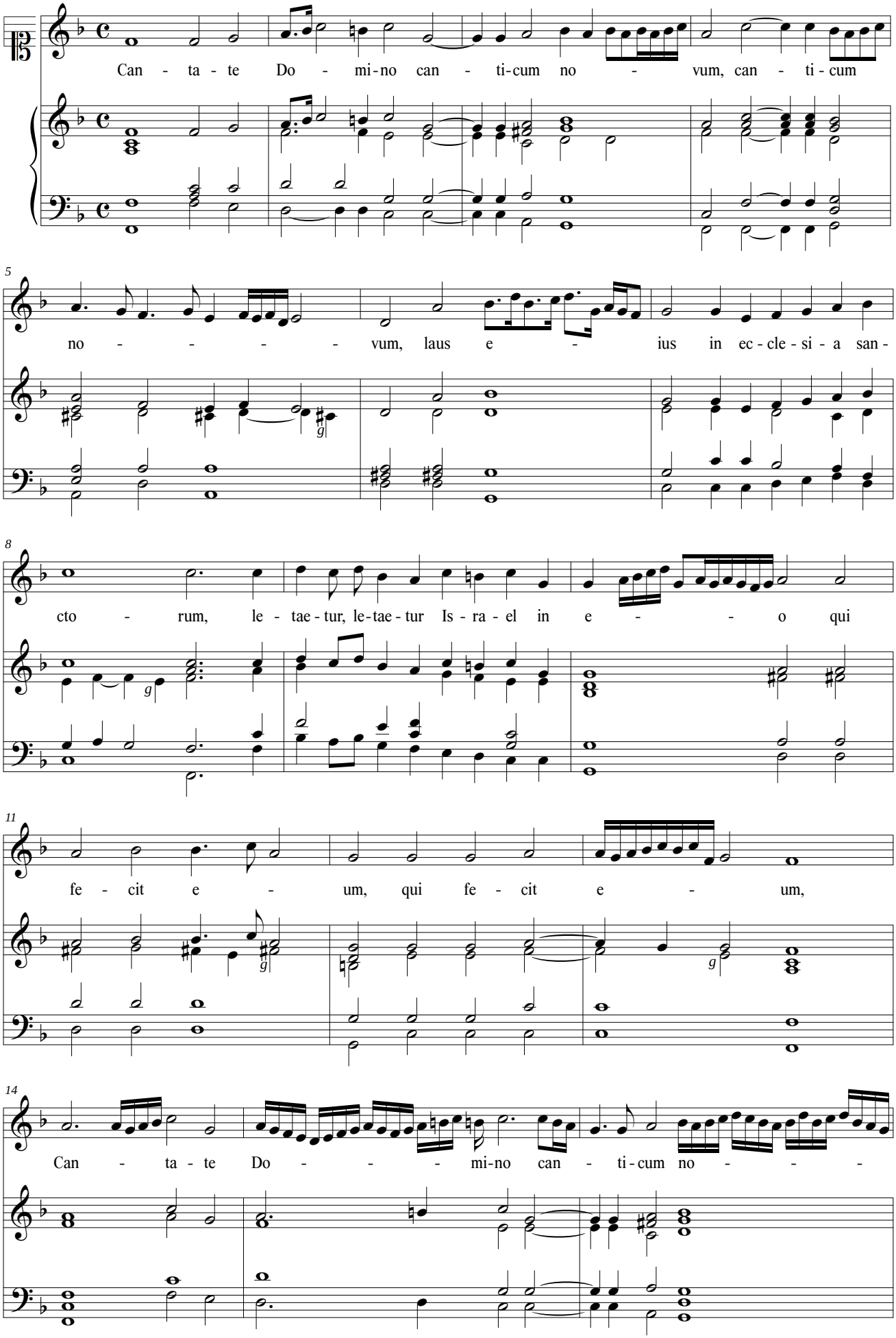

13
et non sum di - gnus vi - de - re al - ti -
17
tu - di - nem ce - - - - li prae mul - ti - tu - di - ne
20
in - i - qui - ta - tis me - ae quo - ni -
24
[sic]
am ir - ri - ta - vi i - ram tu - - - - am et ma - lum

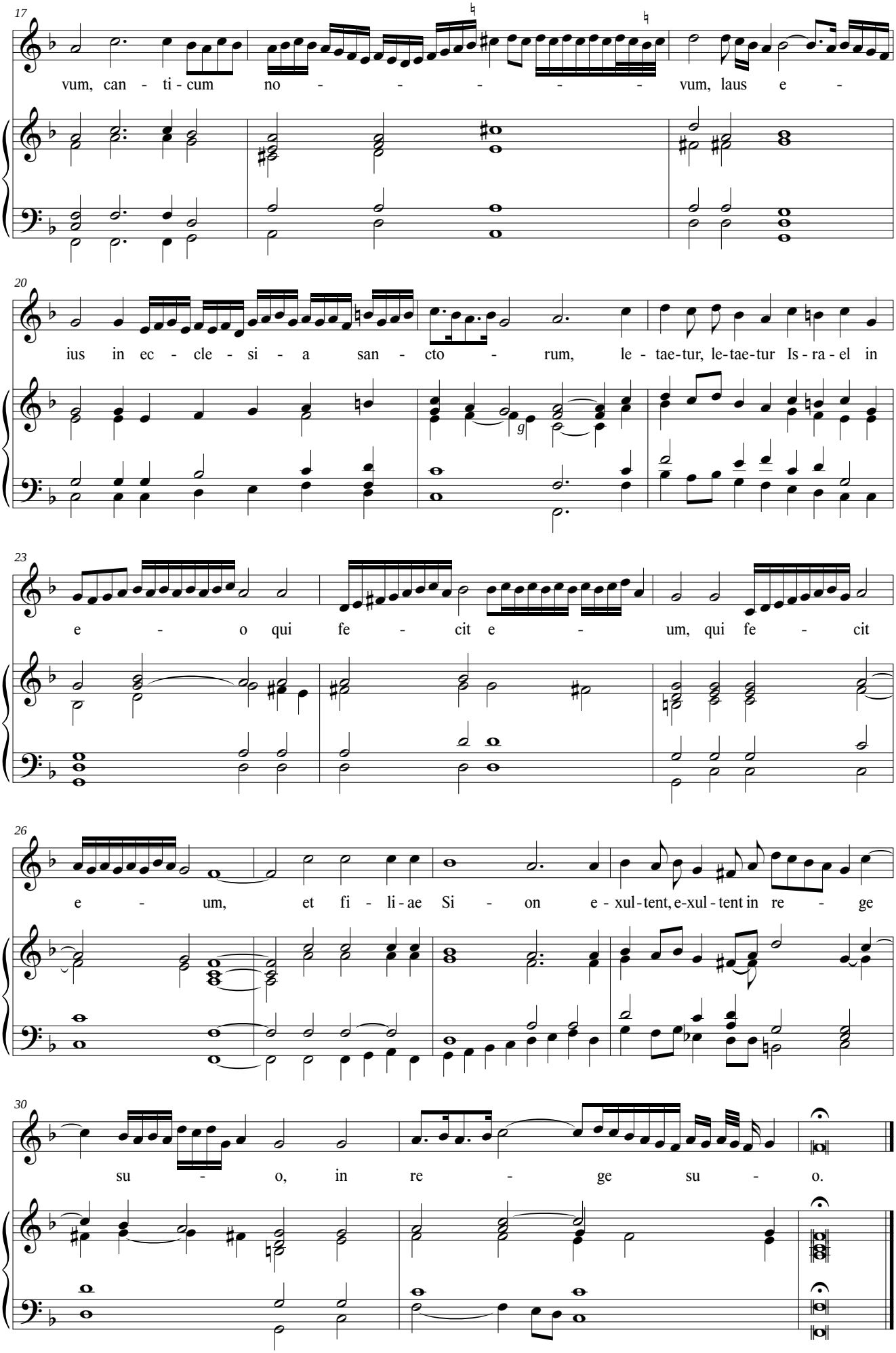

27
co - ram te fe - ci, et ma - lum co - ram te fe - ci,
[alternative passage in order to avoid the high g":]
30
et ma - lum co - - ram
33
*
te fe - ci.
* [alternative shorter passage:]
te fe - ci.

3. Cantate Domino canticum novum

Del Barbarino

Bartolomeo Barbarino (c. 1568 – c. 1617)
text: Psalms 149:1-2
Carlo G. MS p. 6v-8r

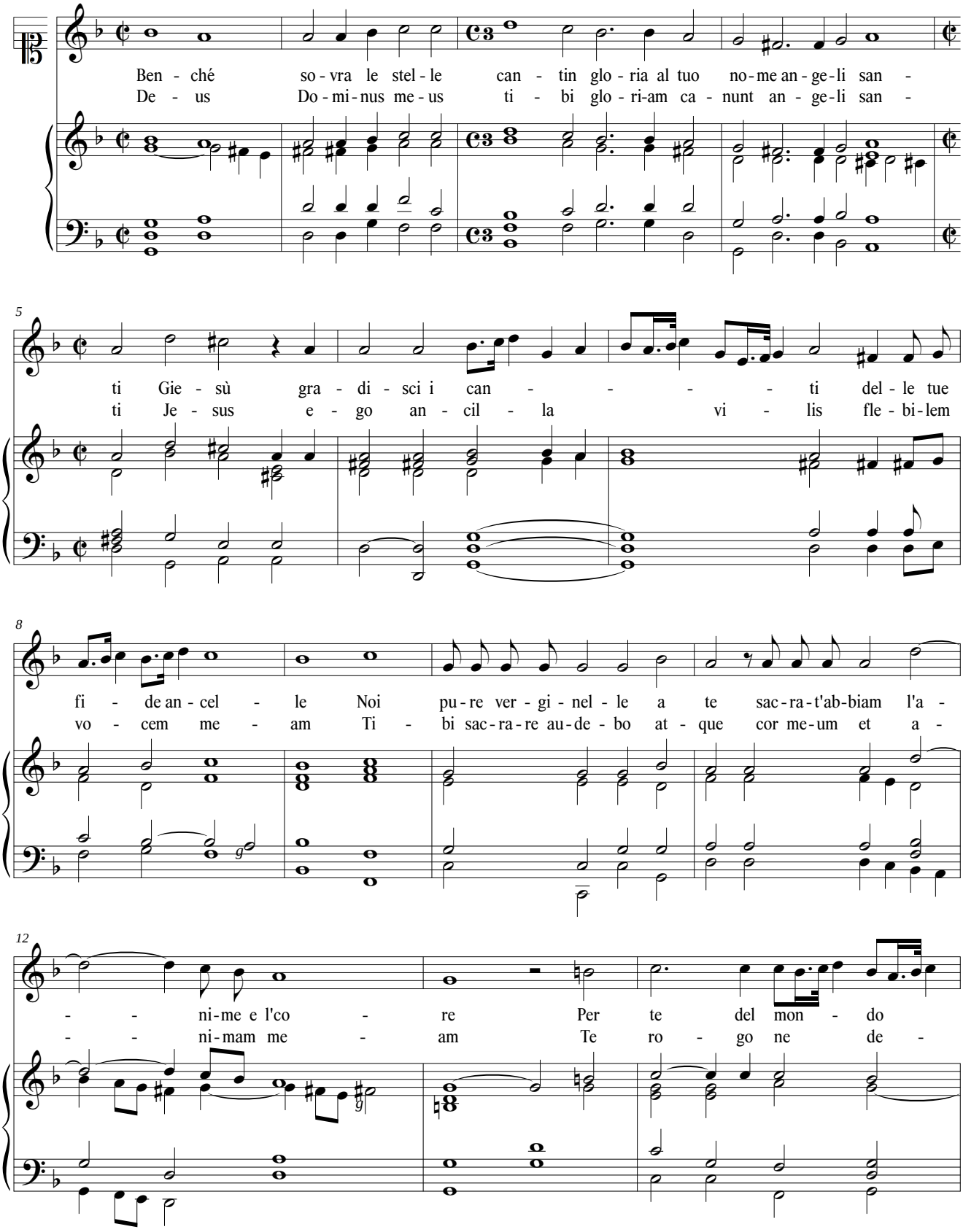


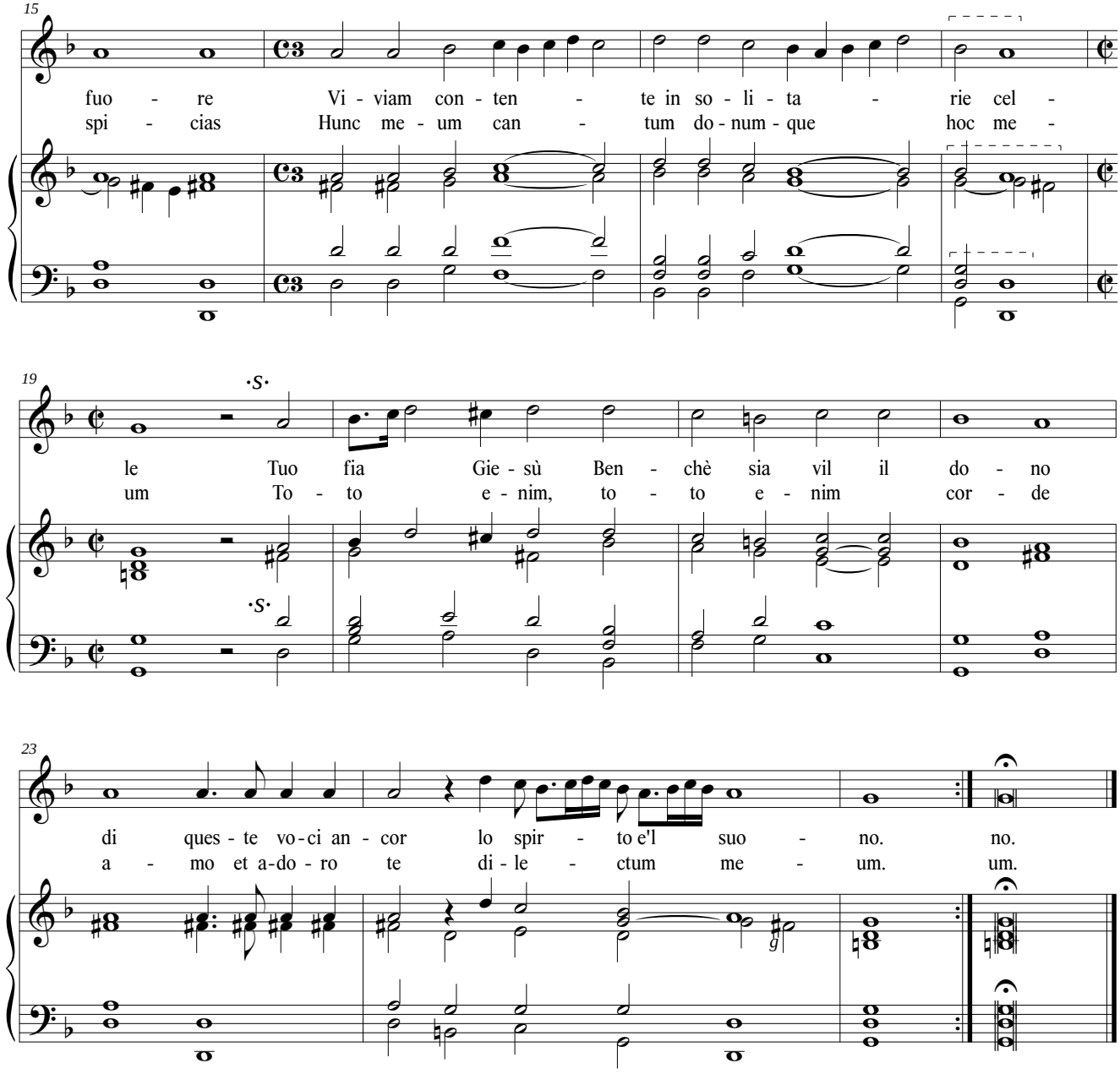

17
vum, can - ti - cum no - - - - - - vum, laus e -
20
ius in ec - cle - si - a san - cto - rum, le - tae-tur, le-tae-tur Is - ra - el in
23
e - o qui fe - cit e - um, qui fe - cit
26
e - um, et fi - li - ae Si - on e - xul - tent, e-xul - tent in re - ge
30
su - o, in re - ge su - o.

4. Benché sovra le stelle / Deus Dominus meus

Giulio Romano. Per monache.

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

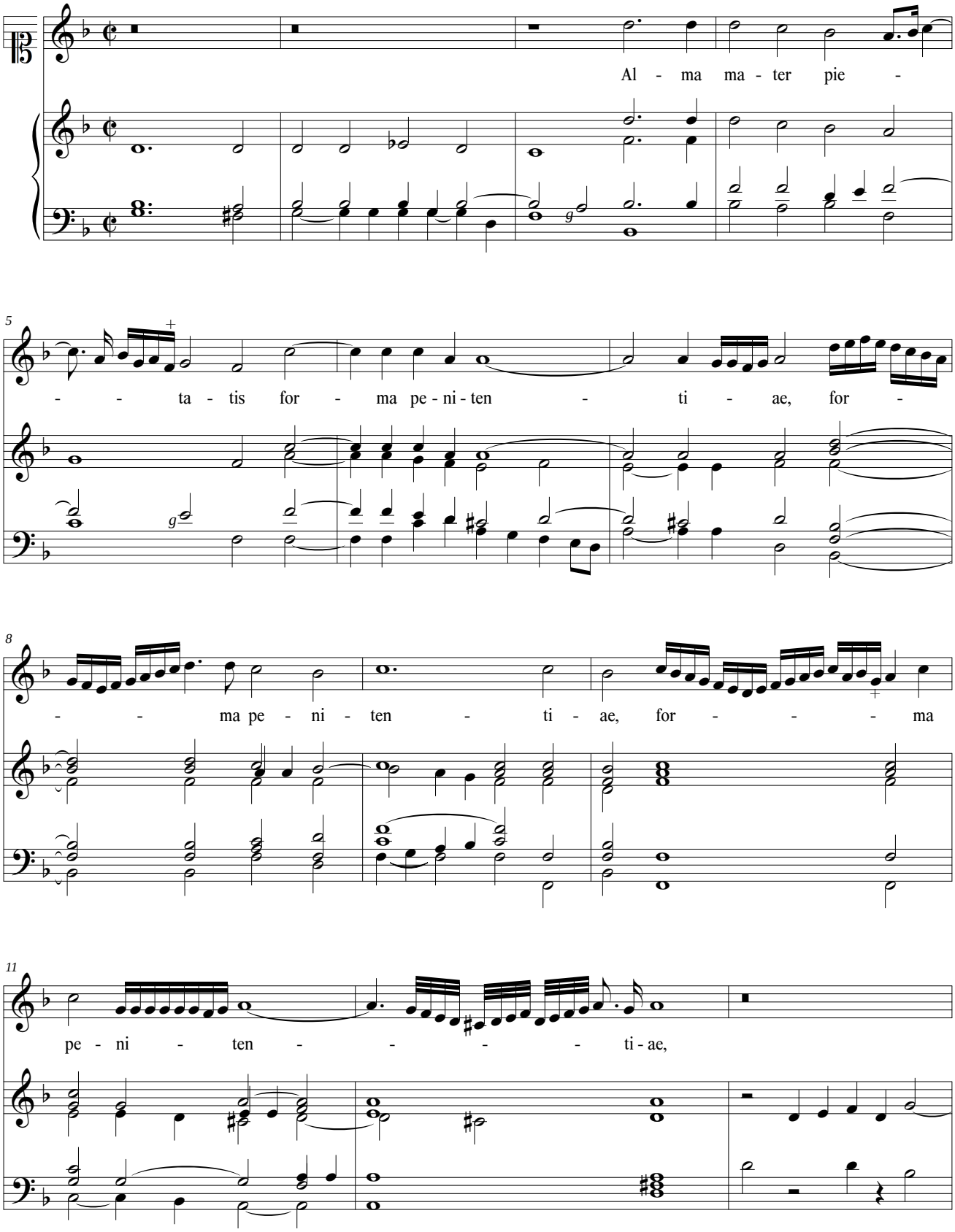


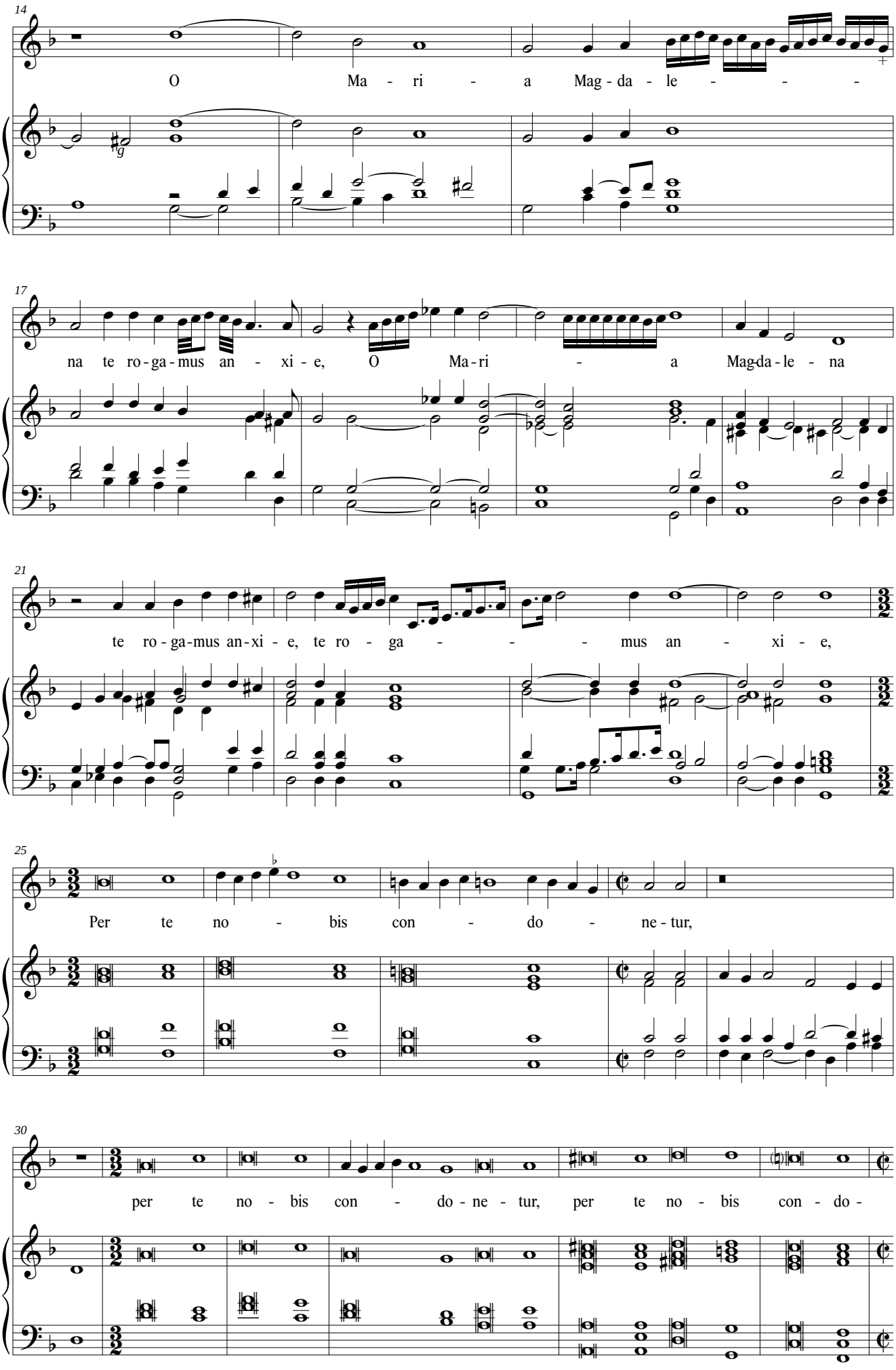

15
fuo - re Vi - viam con - ten - te in so - li - ta - rie cel -
spi - cias Hunc me - um can - tum do - num - que hoc me -
19
·S·
le Tuo fia Gie - sù Ben - chè sia vil il do - no
um To - to e - nim, to - to e - nim cor - de
·S·
23
di ques - te vo - ci an - cor lo spir - to e'l suo - no. no.
a - mo et a - do - ro te di - le - ctum me - um. um.

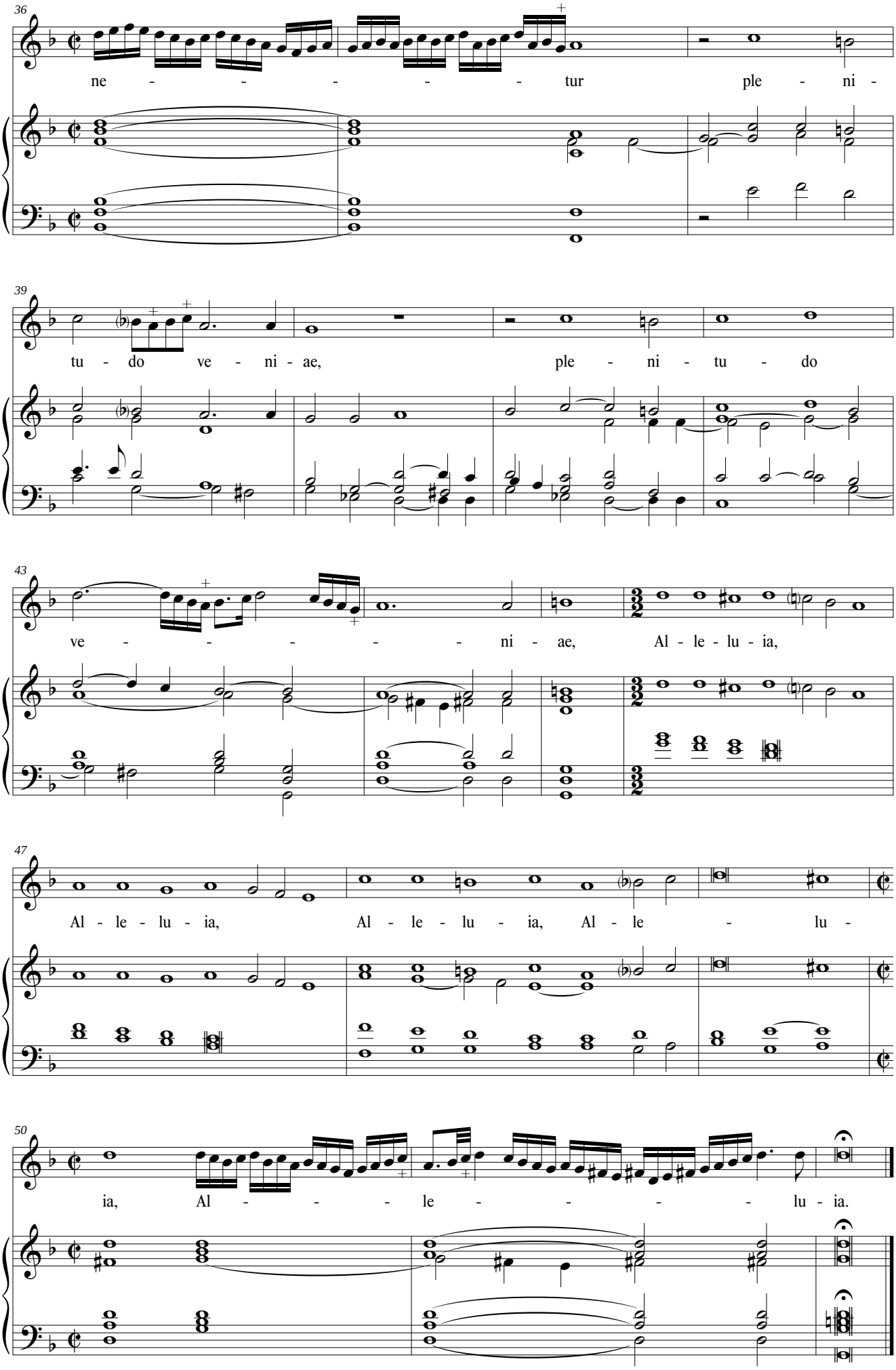
5. Alma mater pietatis

Paulo Quagliati à 6

Paolo Quagliati (c. 1555-1628)
Carlo G. MS p. 9v-12r



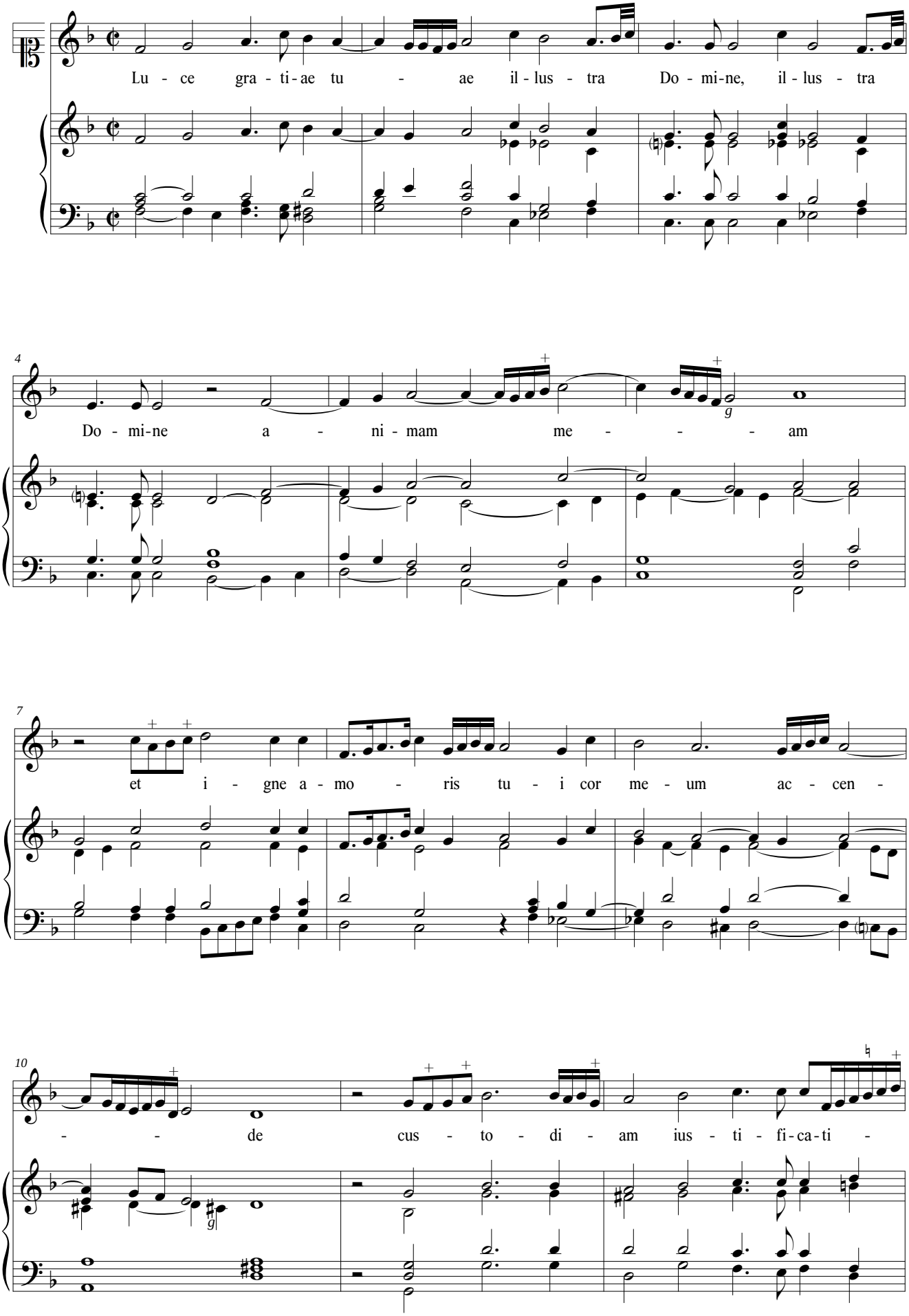

14
O Ma - ri - a Mag - da - le - - -
17
na te ro - ga - mus an - xi - e, O Ma - ri - a Mag - da - le - na
21
te ro - ga - mus an - xi - e, te ro - ga - - - mus an - xi - e,
25
Per te no - bis con - do - ne - tur,
30
per te no - bis con - do - ne - tur, per te no - bis con - do -

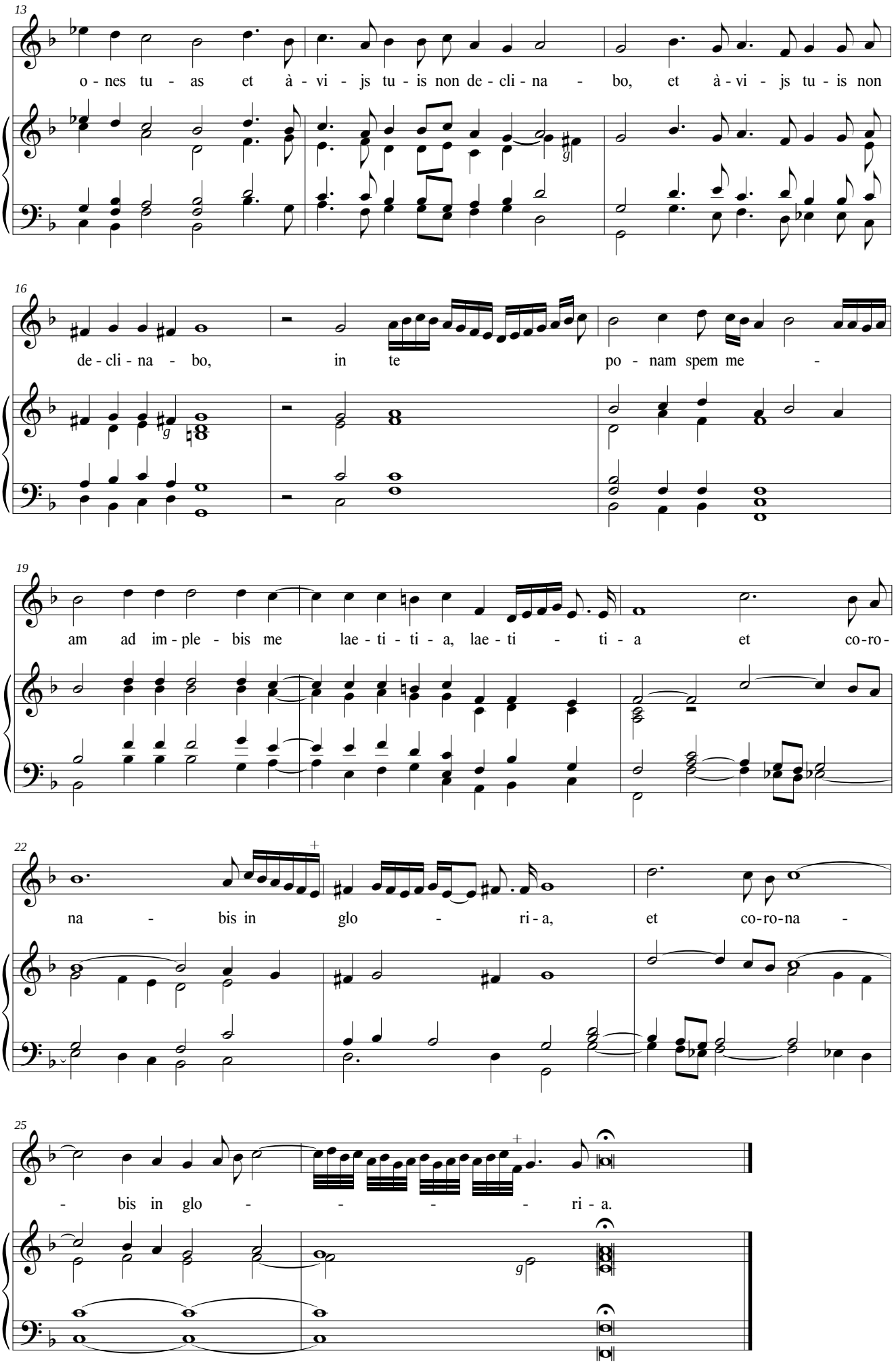

36
ne - - - - - - tur ple - ni -
39
tu - do ve - ni - ae, ple - ni - tu - do
43
ve - - - - - ni - ae, Al - le - lu - ia,
47
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
50
ia, Al - - - - le - - - - - lu - ia.

6. Luce gratiae tuae

D. Girol.º Giacobi

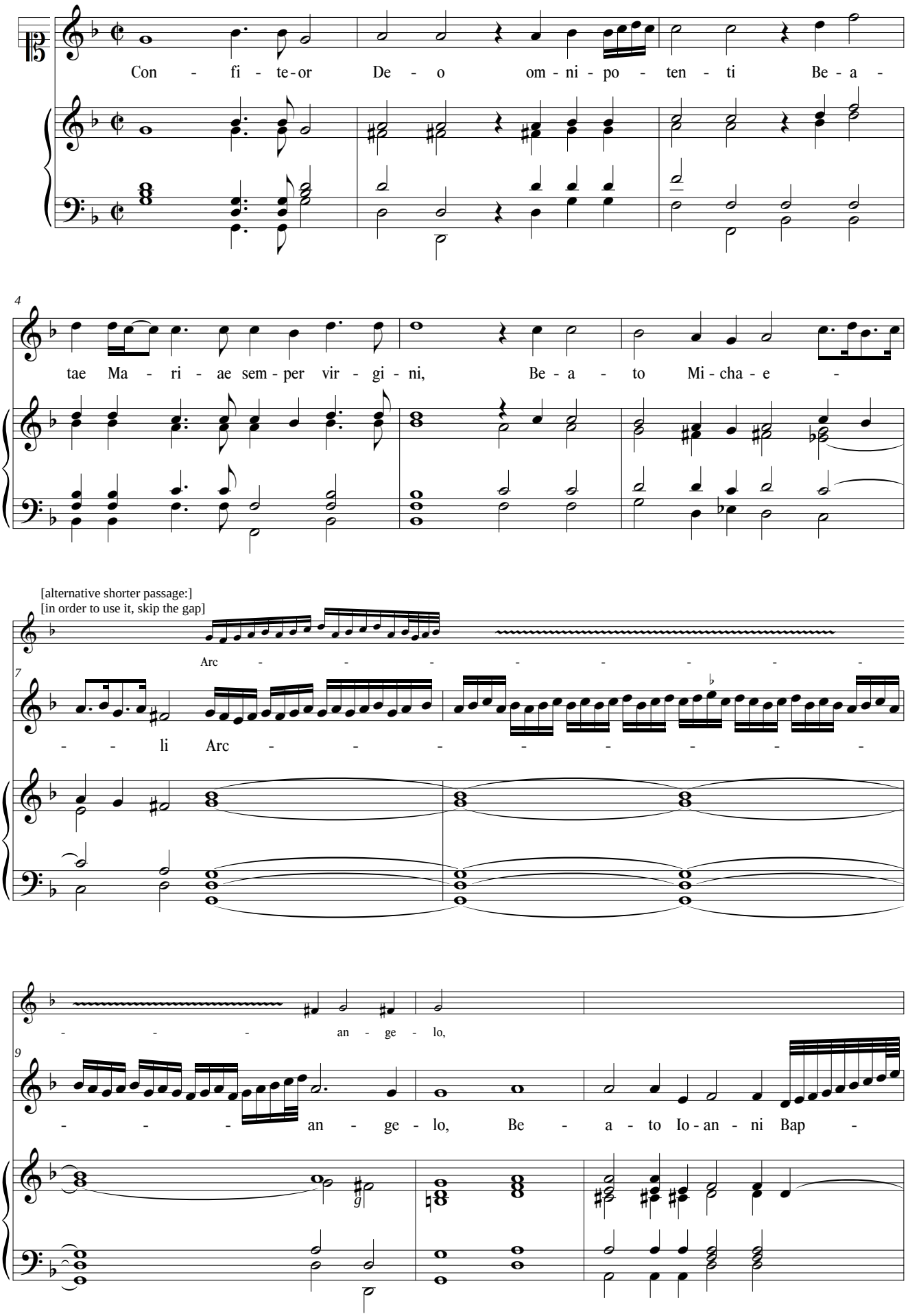
Girolamo Giacobbi (1567–1629)
Carlo G. MS p. 16v-17r

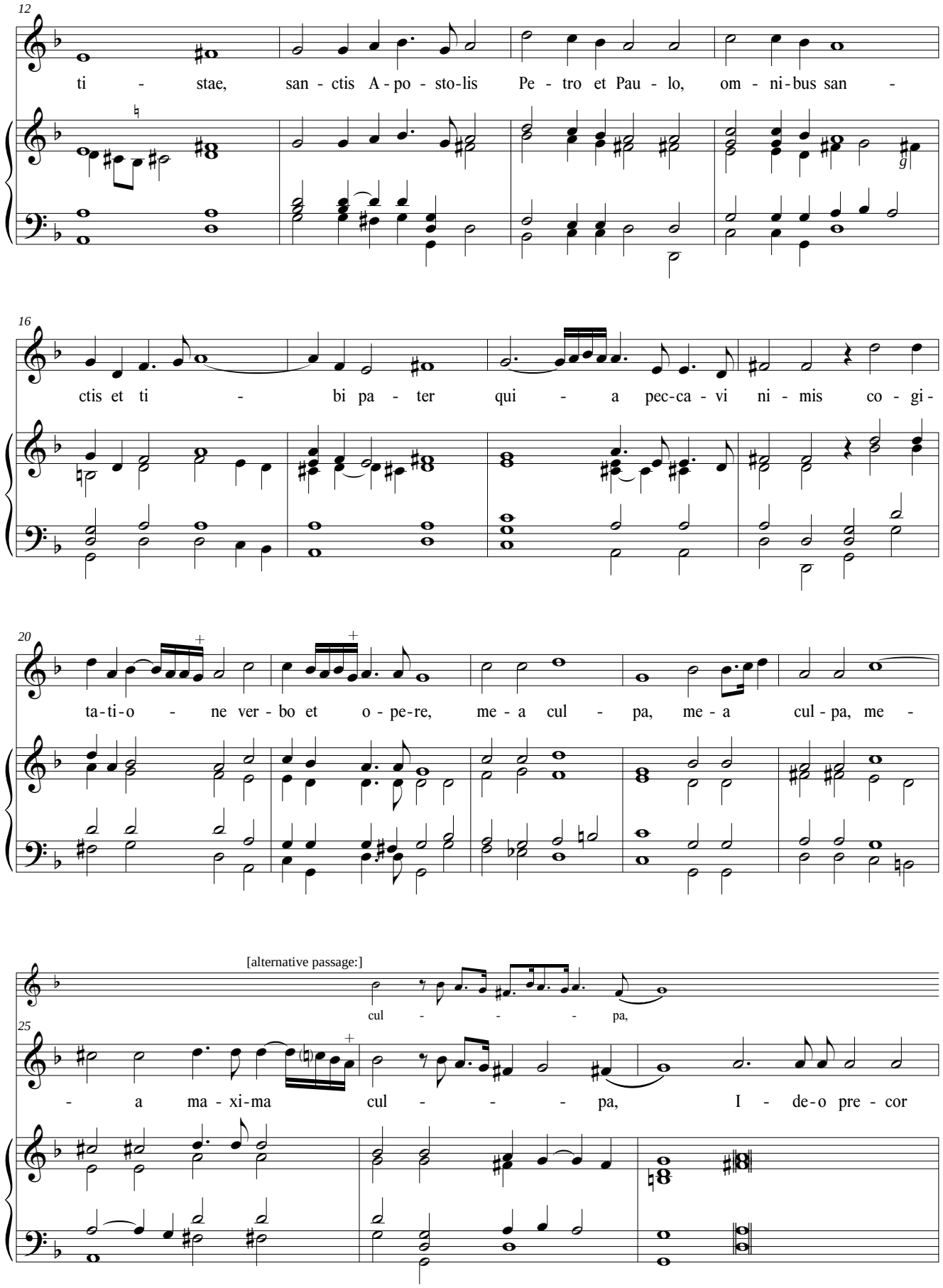


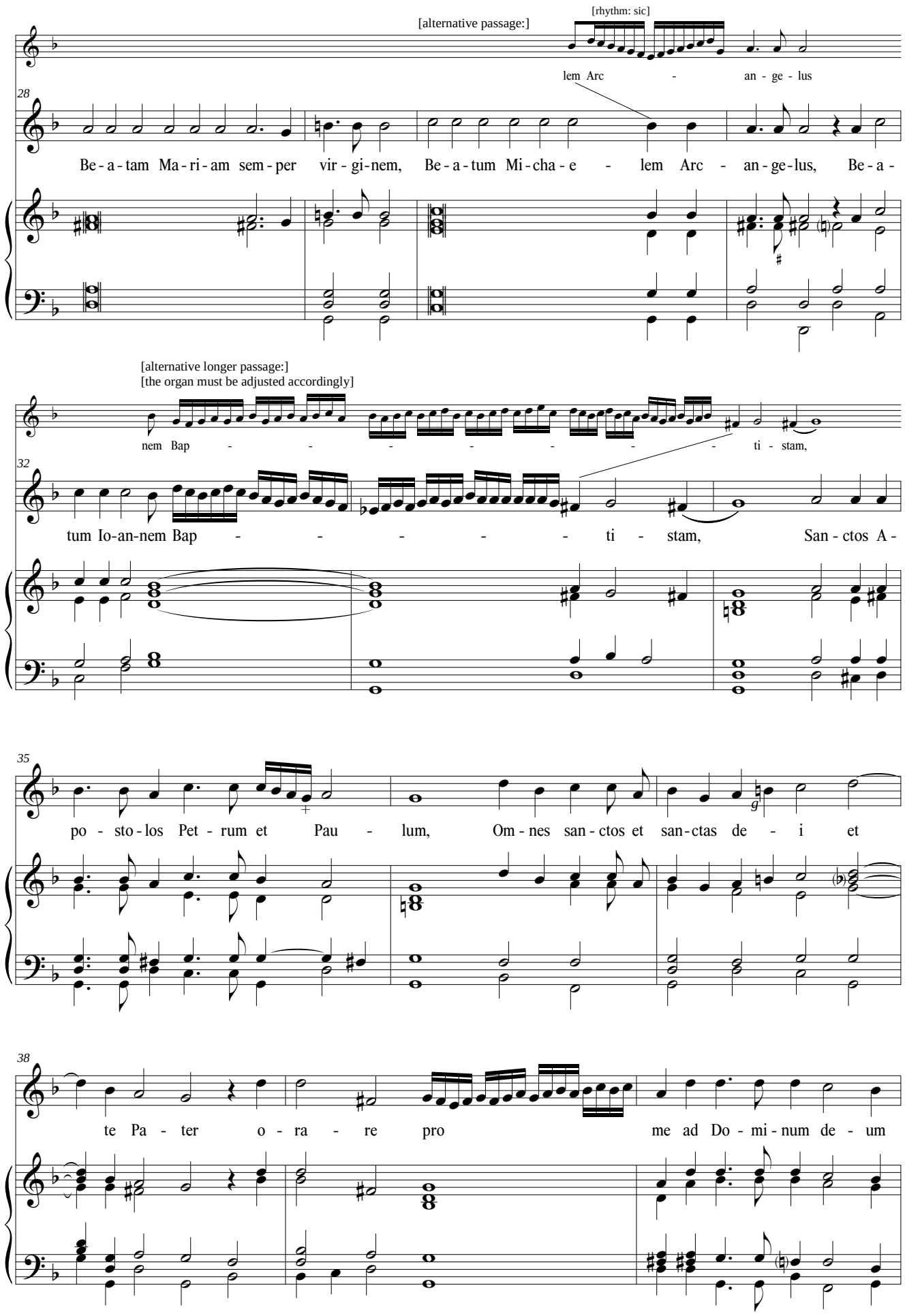

13
o - nes tu - as et à - vi - js tu - is non de - cli - na - bo, et à - vi - js tu - is non
16
de - cli - na - bo, in te po - nam spem me -
19
am ad im - ple - bis me lae - ti - ti - a, lae - ti - ti - a et co-ro-
22
na - bis in glo - ri - a, et co-ro-na -
25
- bis in glo - - - - ri - a.

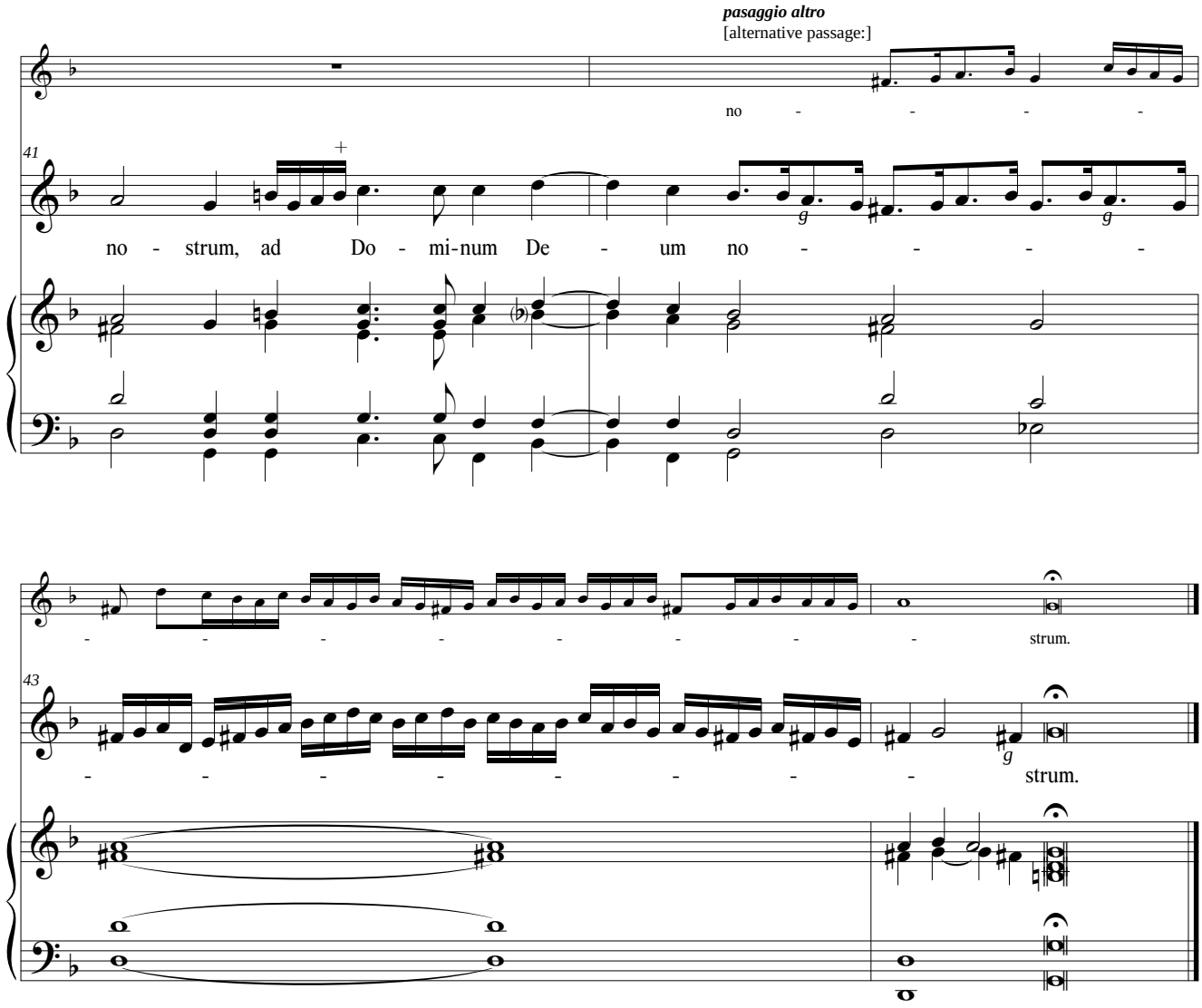
7. Confiteor Deo

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



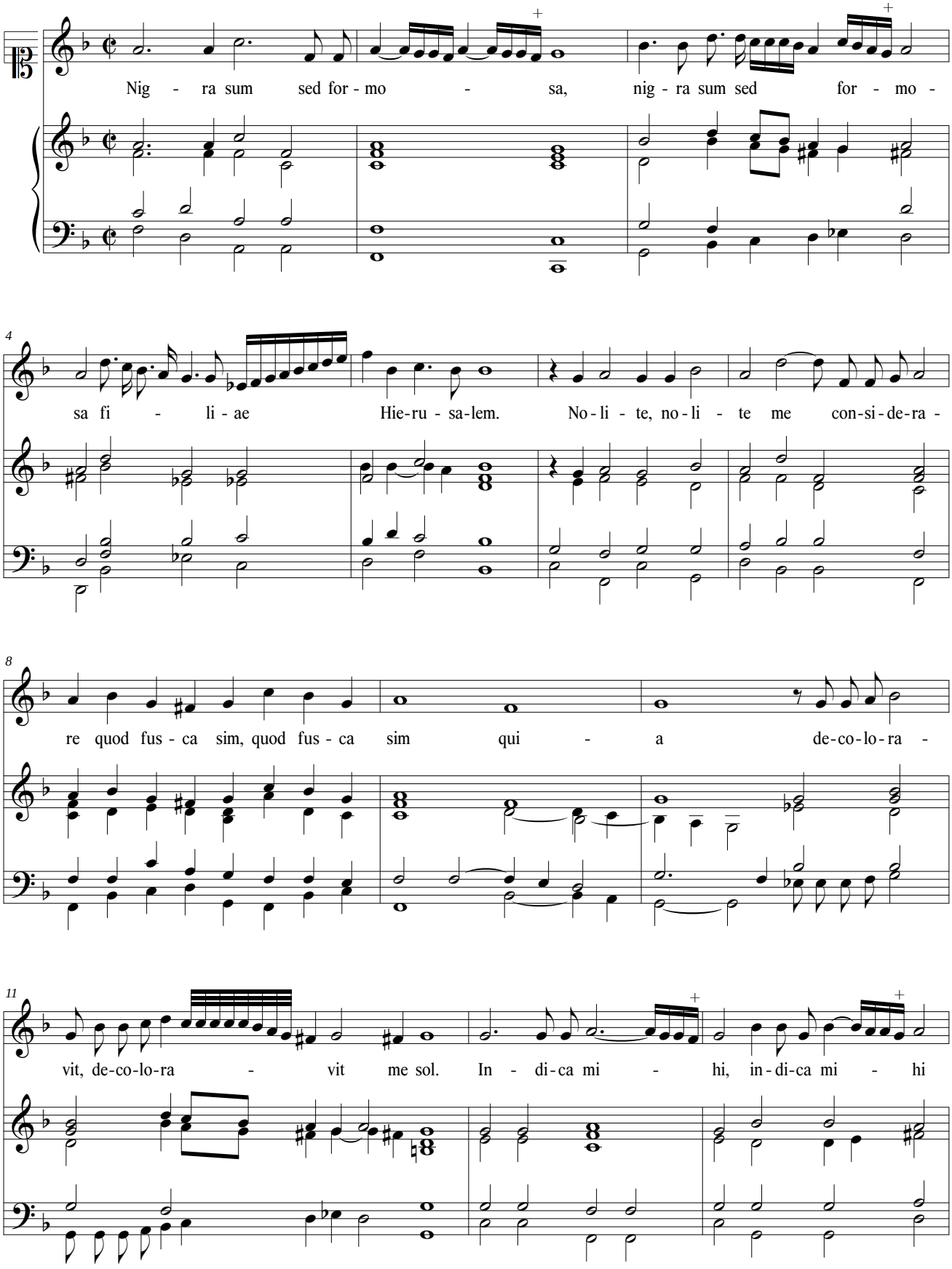

12
ti - stae, san - ctis A - po - sto-lis Pe - tro et Pau - lo, om - ni-bus san -
16
ctis et ti - bi pa - ter qui - a pec-ca - vi ni - mis co - gi -
20
ta-ti-o - ne ver - bo et o - pe-re, me - a cul - pa, me - a cul - pa, me -
[alternative passage:]
cul - - - pa,
25
- a ma - xi-ma cul - - - pa, I - de-o pre - cor

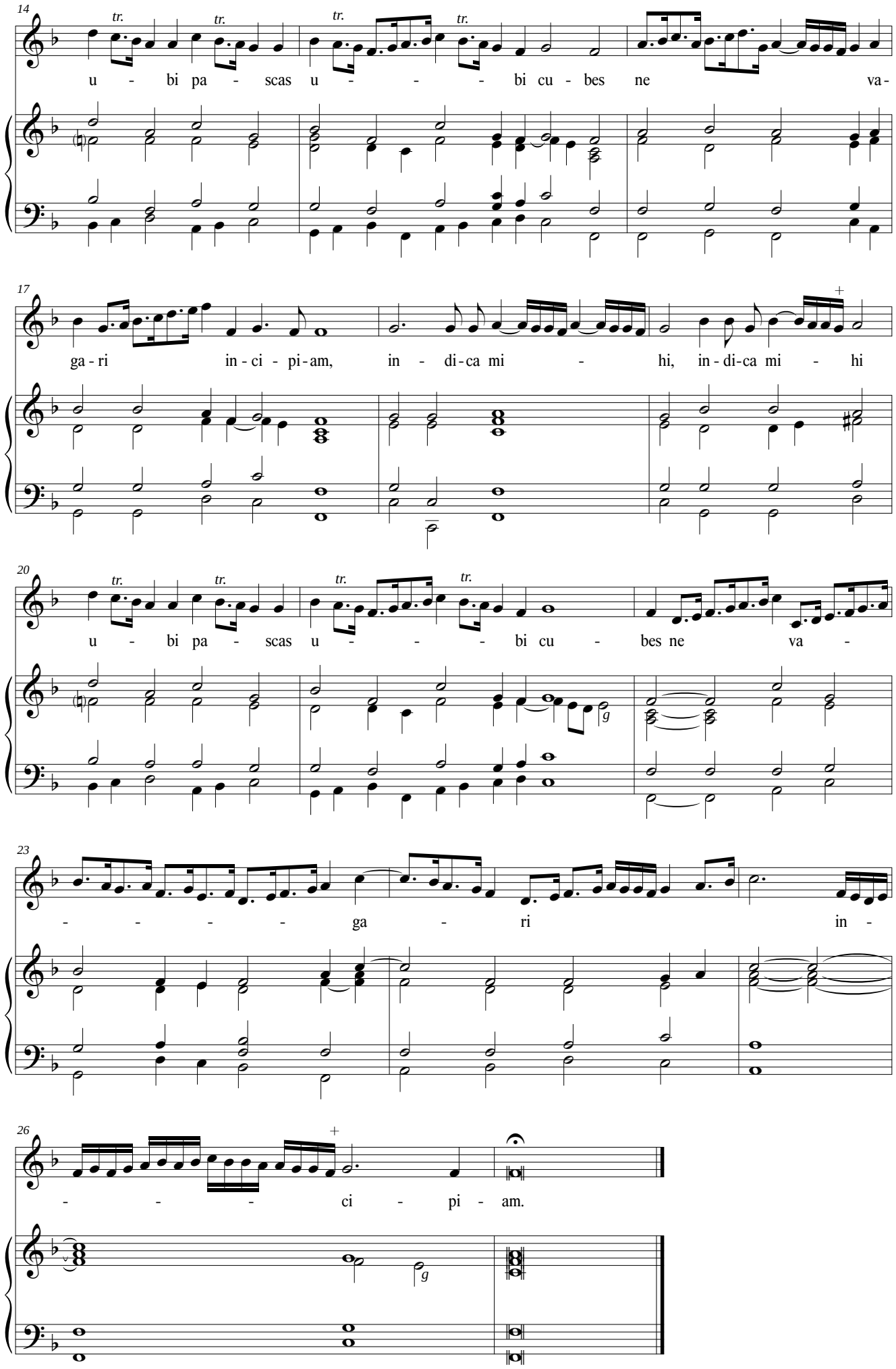

[alternative passage:]
[rhythm: sic]
lem Arc - an - ge - lus
28
Be - a - tam Ma - ri - am sem - per vir - gi - nem, Be - a - tum Mi - cha - e - lem Arc - an - ge - lus, Be - a -
[alternative longer passage:]
[the organ must be adjusted accordingly]
nem Bap - - - - - - - ti - stam,
32
tum Io-an-nem Bap - - - - - 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:]
no - - - -
41
no - strum, ad Do - mi-num De - um no - - - -
- - - - - - - - strum.
43
- - - - - - - - strum.

8. Nigra sum

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

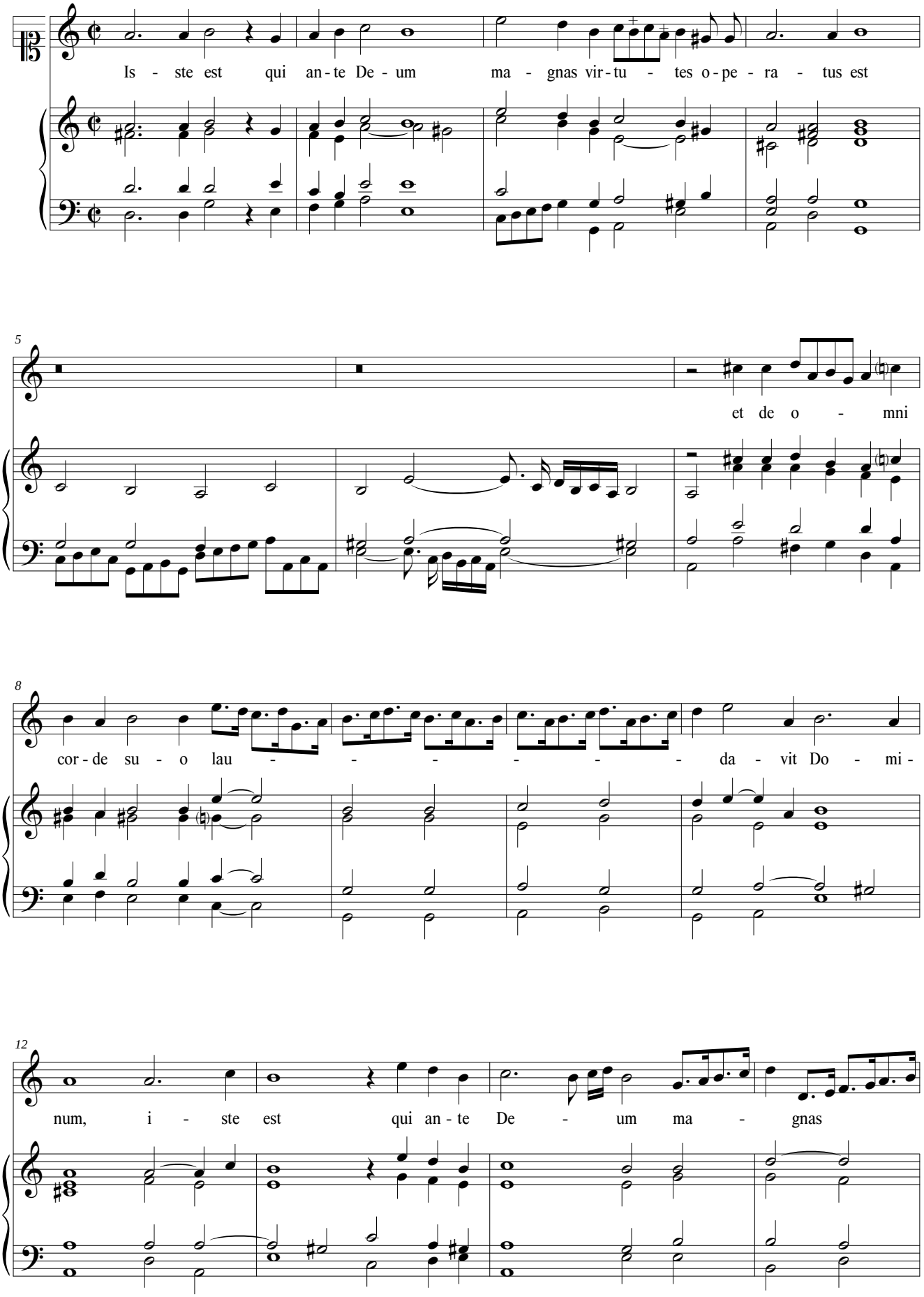


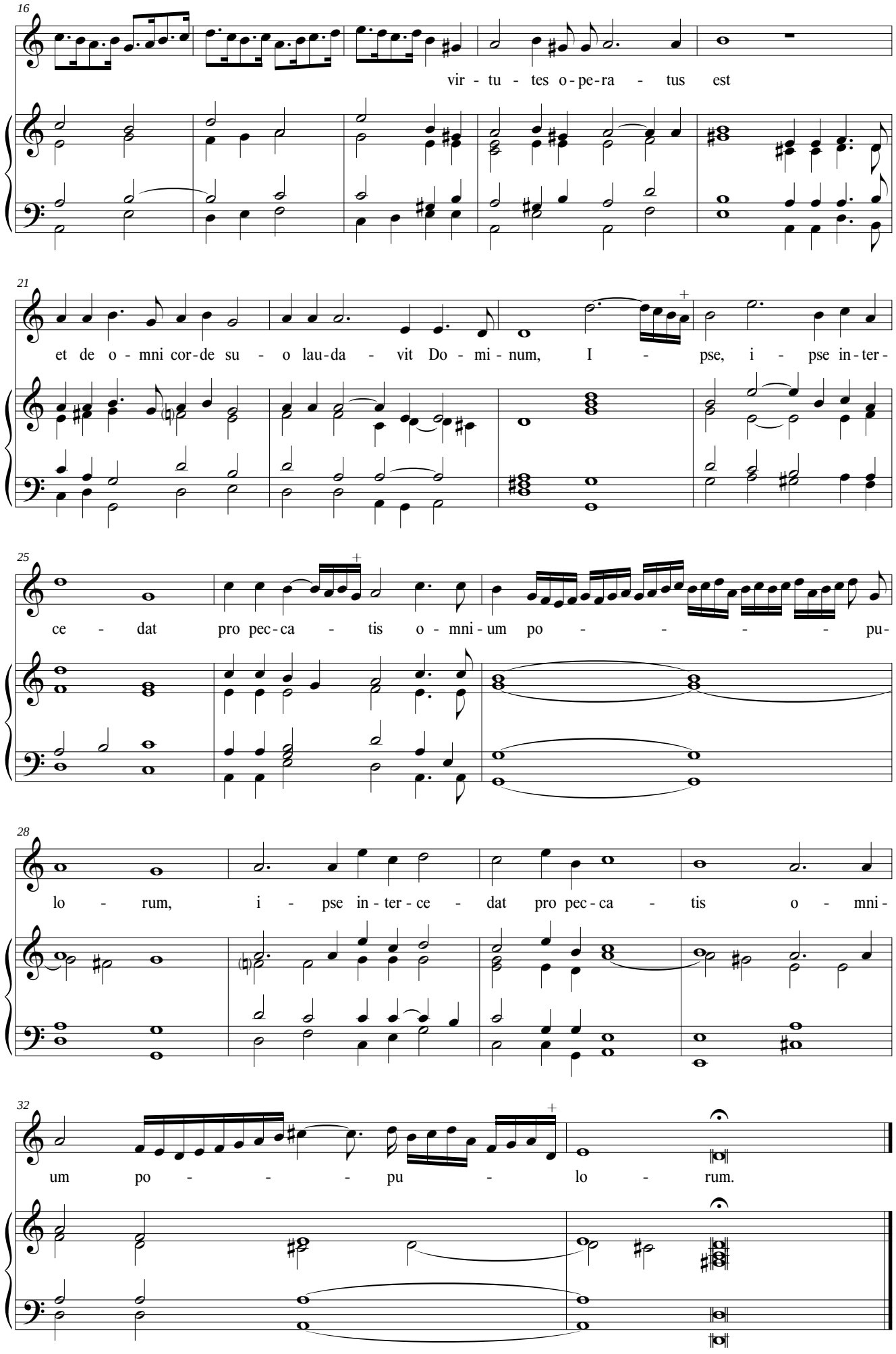

14
tr.
u - bi pa - scas u - - - bi cu - bes ne va-
17
ga - ri in - ci - pi - am, in - di - ca mi - hi, in - di - ca mi - hi
20
u - bi pa - scas u - - - bi cu - bes ne va -
23
- - - - ga - ri in -
26
- - - ci - pi - am.

9. Iste est qui ante Deus

Per S. Bernardo

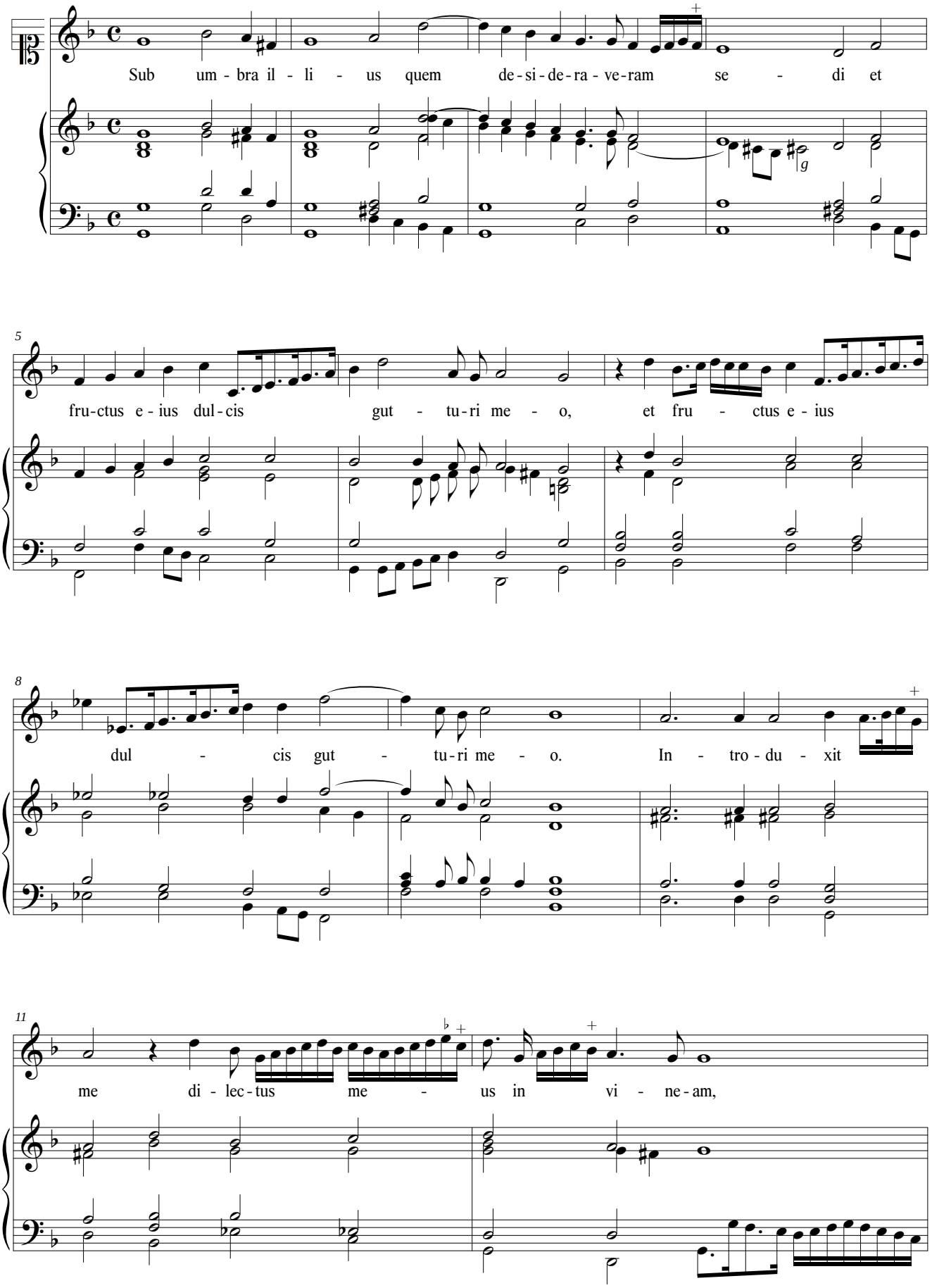
Carlo G.
Carlo G. MS p. 131v-132r

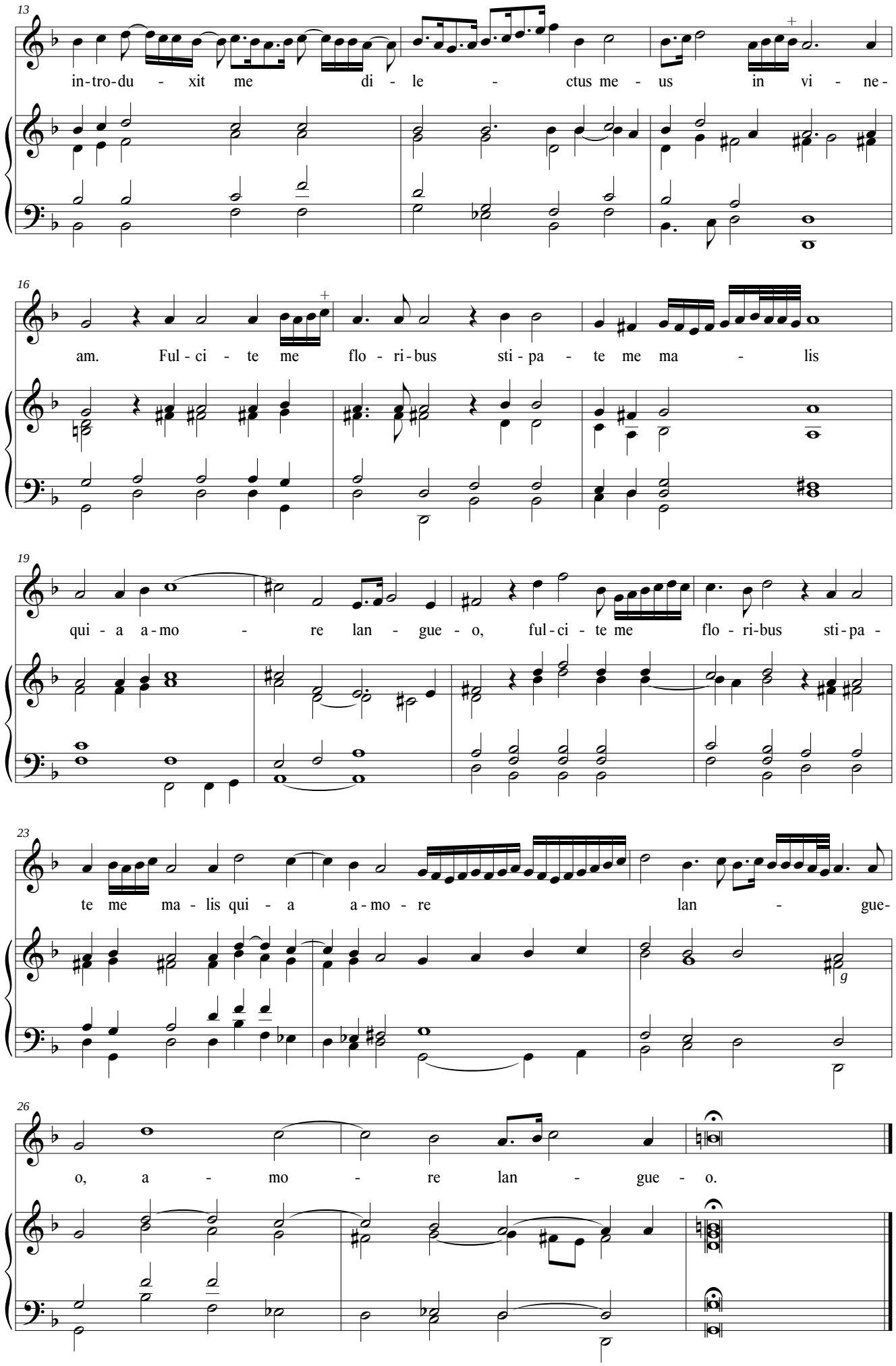



16
vir - tu - tes o - pe-ra - tus est
21
et de o - mni cor-de su - o lau-da - vit Do - mi - num, I - pse, i - pse in-ter-
25
ce - dat pro pec-ca - tis o - mni-um po - - - - pu-
28
lo - rum, i - pse in - ter - ce - dat pro pec-ca - tis o - mni-
32
um po - - - pu - lo - rum.

10. Sub umbra illius

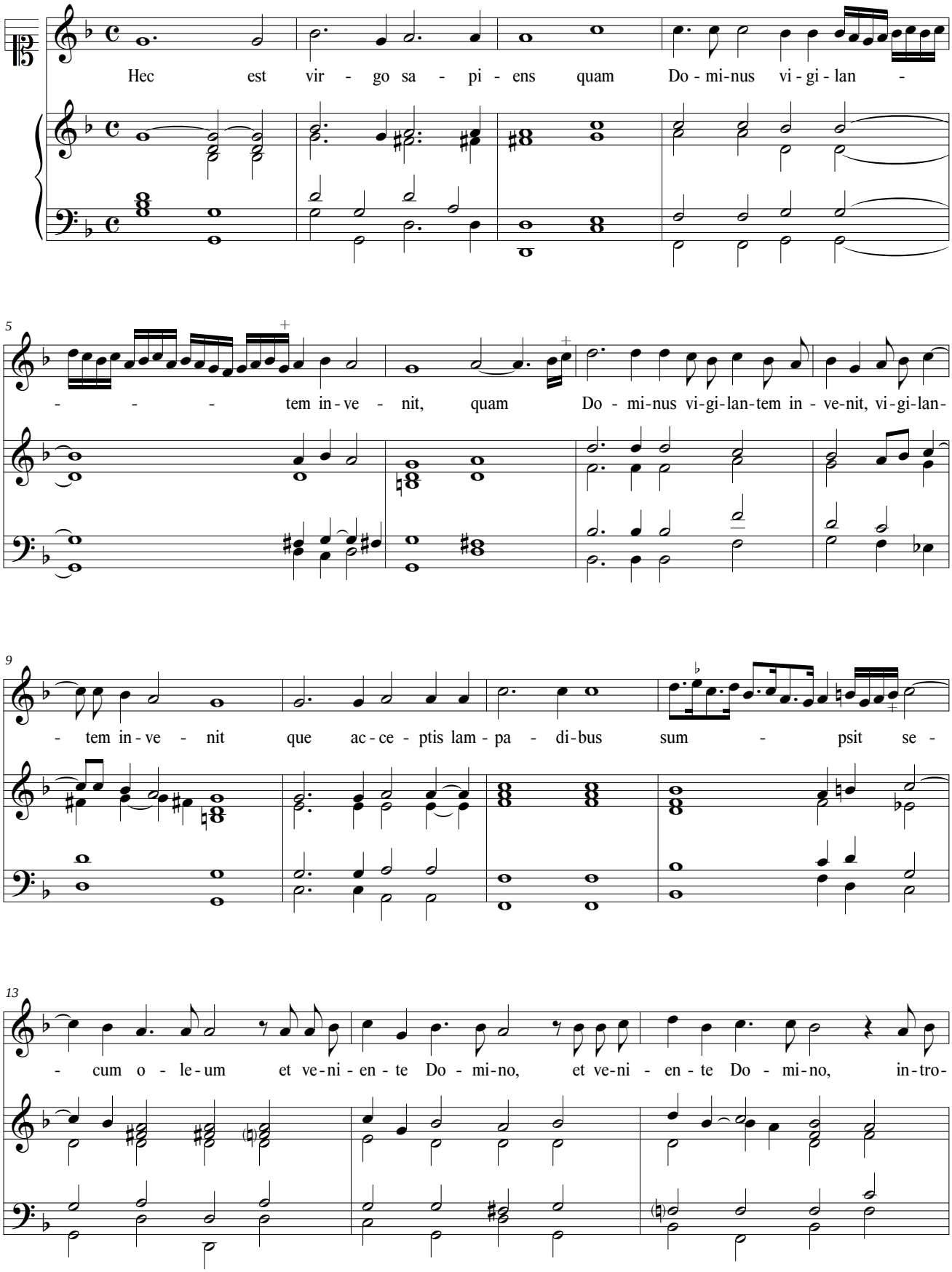
Carlo G.
text based on Song of Songs 2:3-5
Carlo G. MS p. 132v-134v

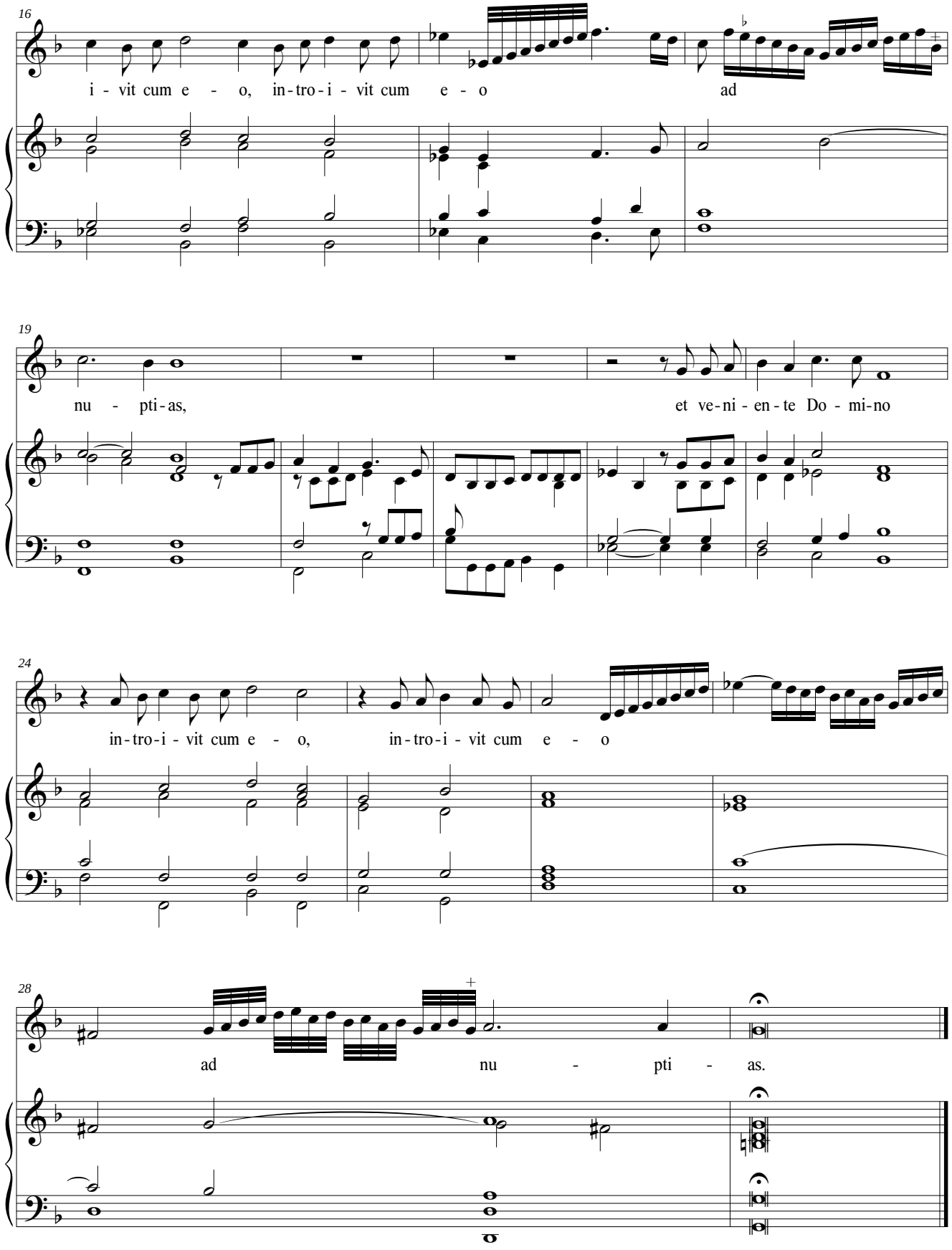



13
in-tro-du - xit me di - le - ctus me - us in vi - ne-
16
am. Ful - ci - te me flo - ri - bus sti - pa - te me ma - lis
19
qui - a a - mo - re lan - gue - o, ful - ci - te me flo - ri - bus sti - pa -
23
te me ma - lis qui - a a - mo - re lan - gue-
26
o, a - mo - re lan - gue - o.

11. Hec est virgo

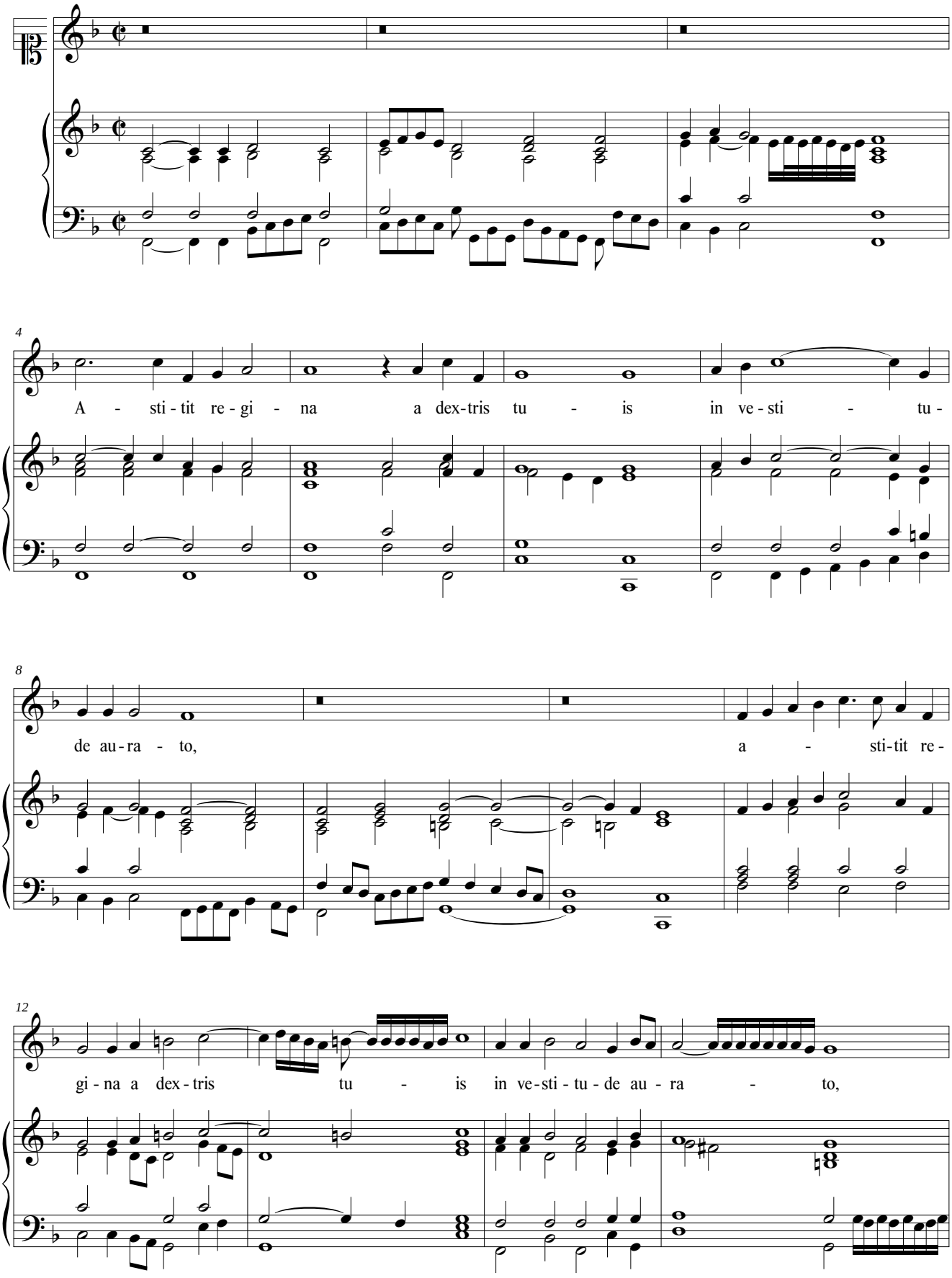
Carlo G.
Carlo G. MS p. 151v-152r

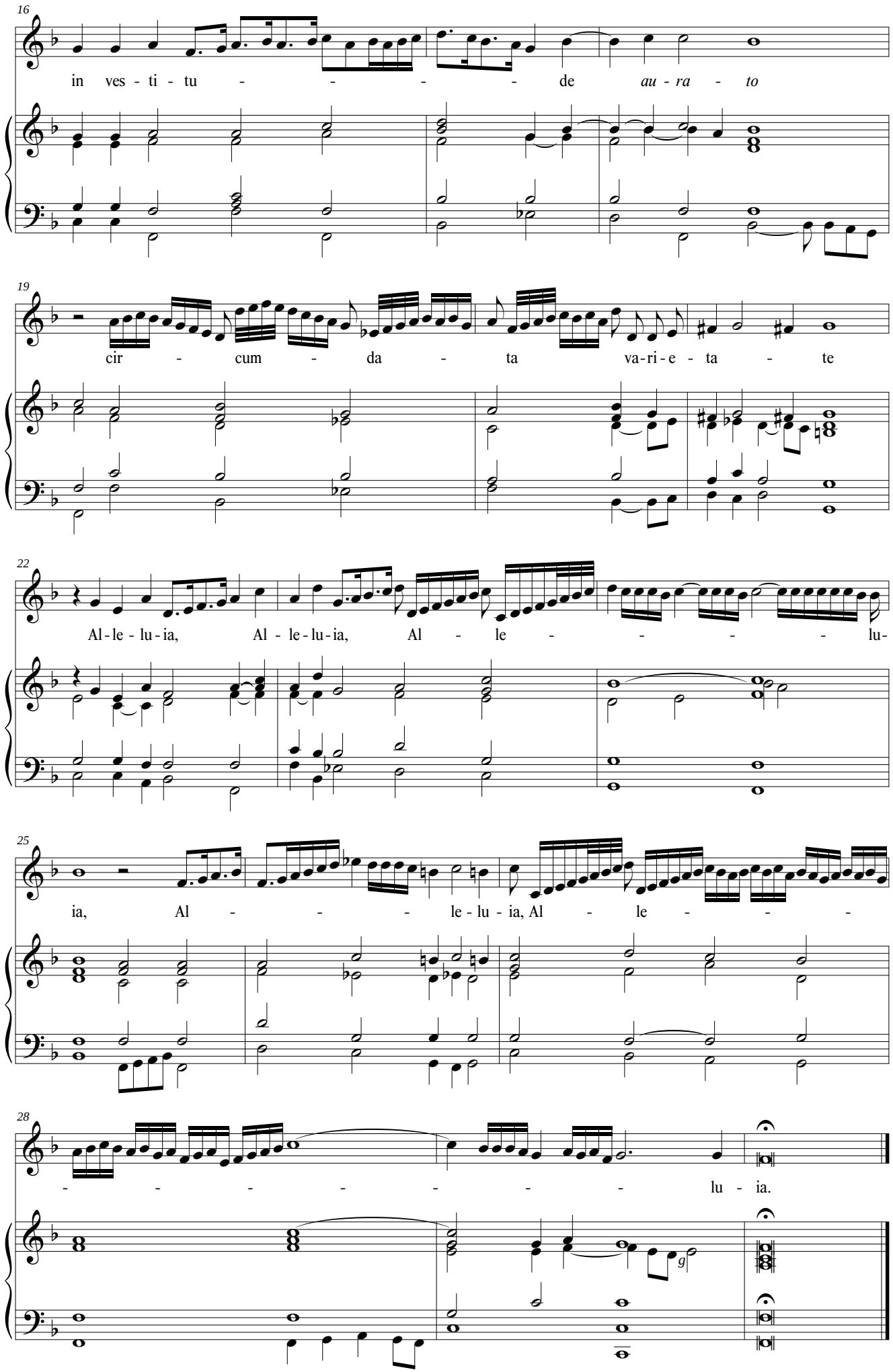



16
i - vit cum e - o, in-tro-i - vit cum e - o ad
19
nu - pti-as, et ve-ni-en-te Do - mi-no
24
in-tro-i - vit cum e - o, in-tro-i - vit cum e - o
28
ad nu - pti - as.

12. Astitit regina

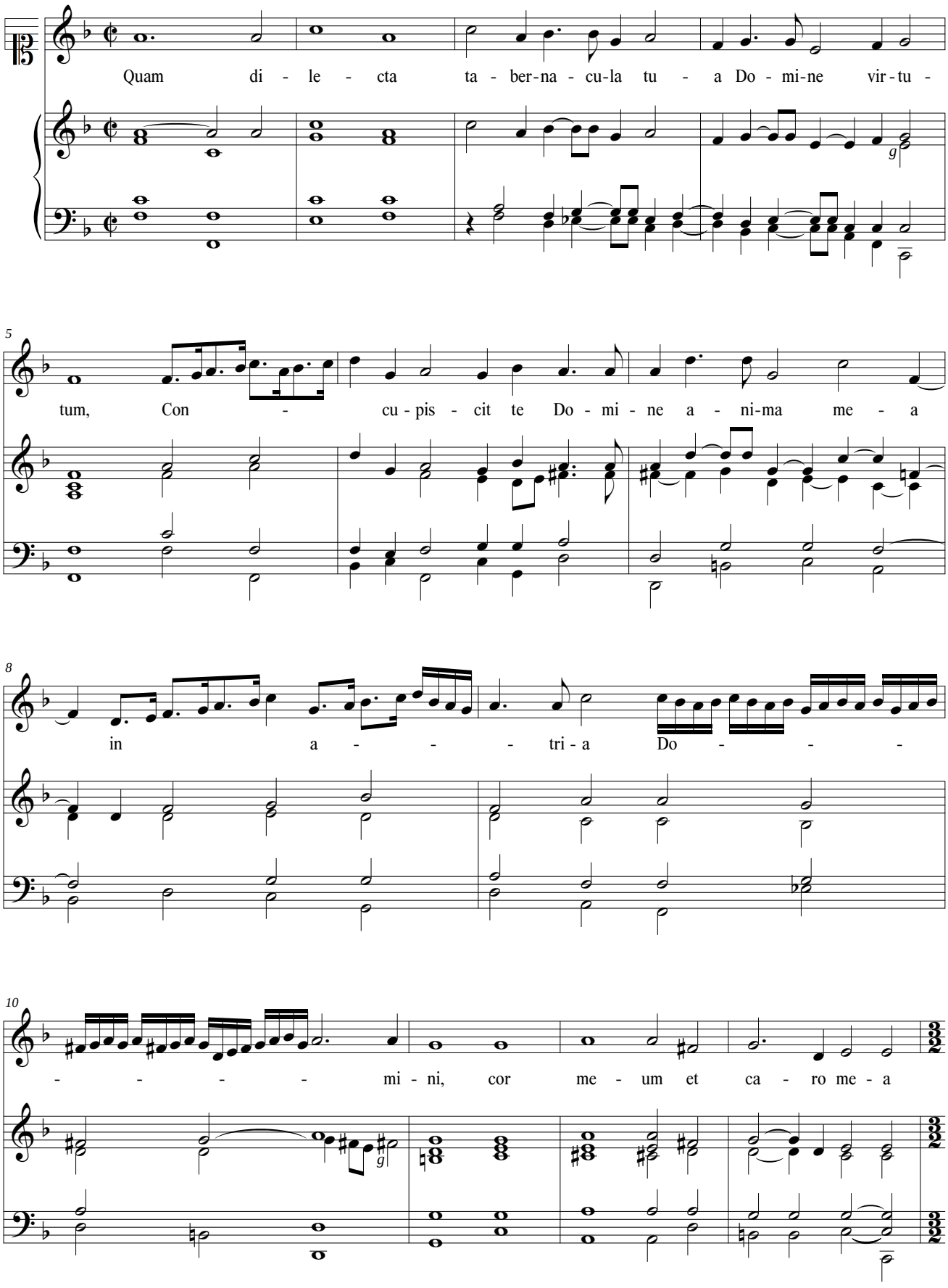
[no composer attribution]
Carlo G. MS p. 113v-114r

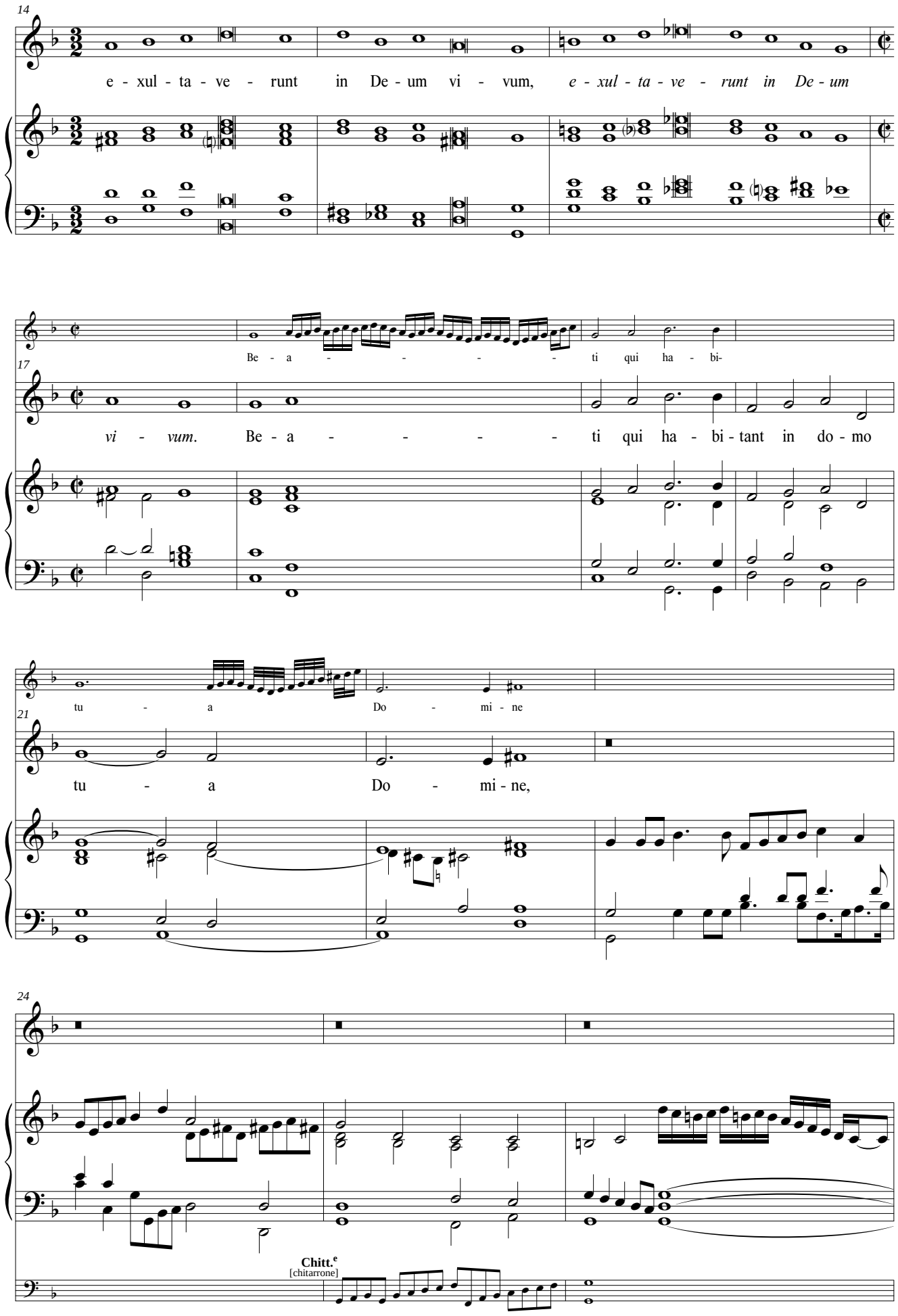


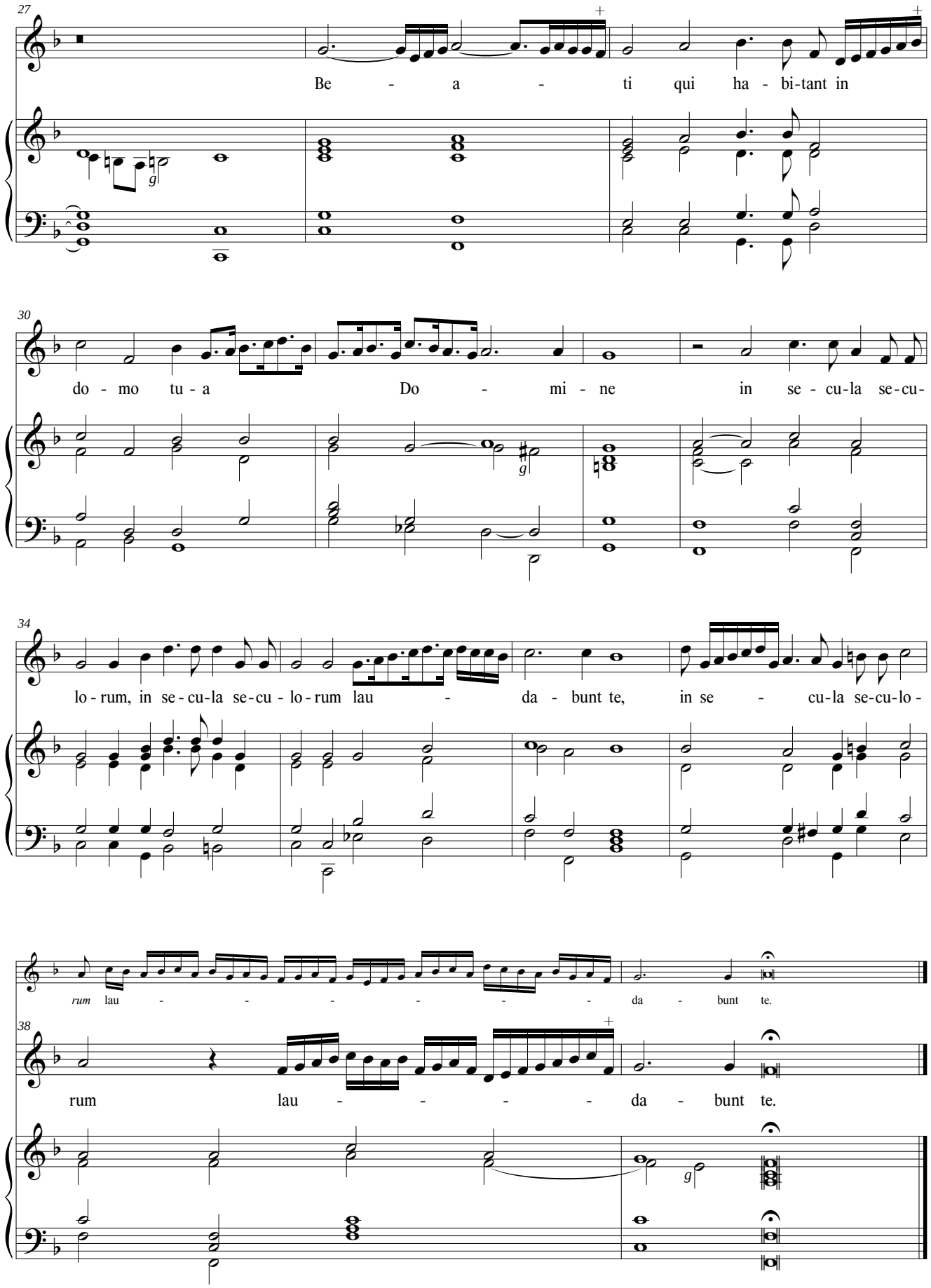

16
in ves - ti - tu - - - - de au - ra - to
19
cir - cum - da - ta va-ri-e - ta - te
22
Al-le - lu-ia, Al - le-lu-ia, Al - le - - - - lu-
25
ia, Al - - - le - lu - ia, Al - le - - -
28
- - - - - - - lu - ia.
g

13. Quam dilecta

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



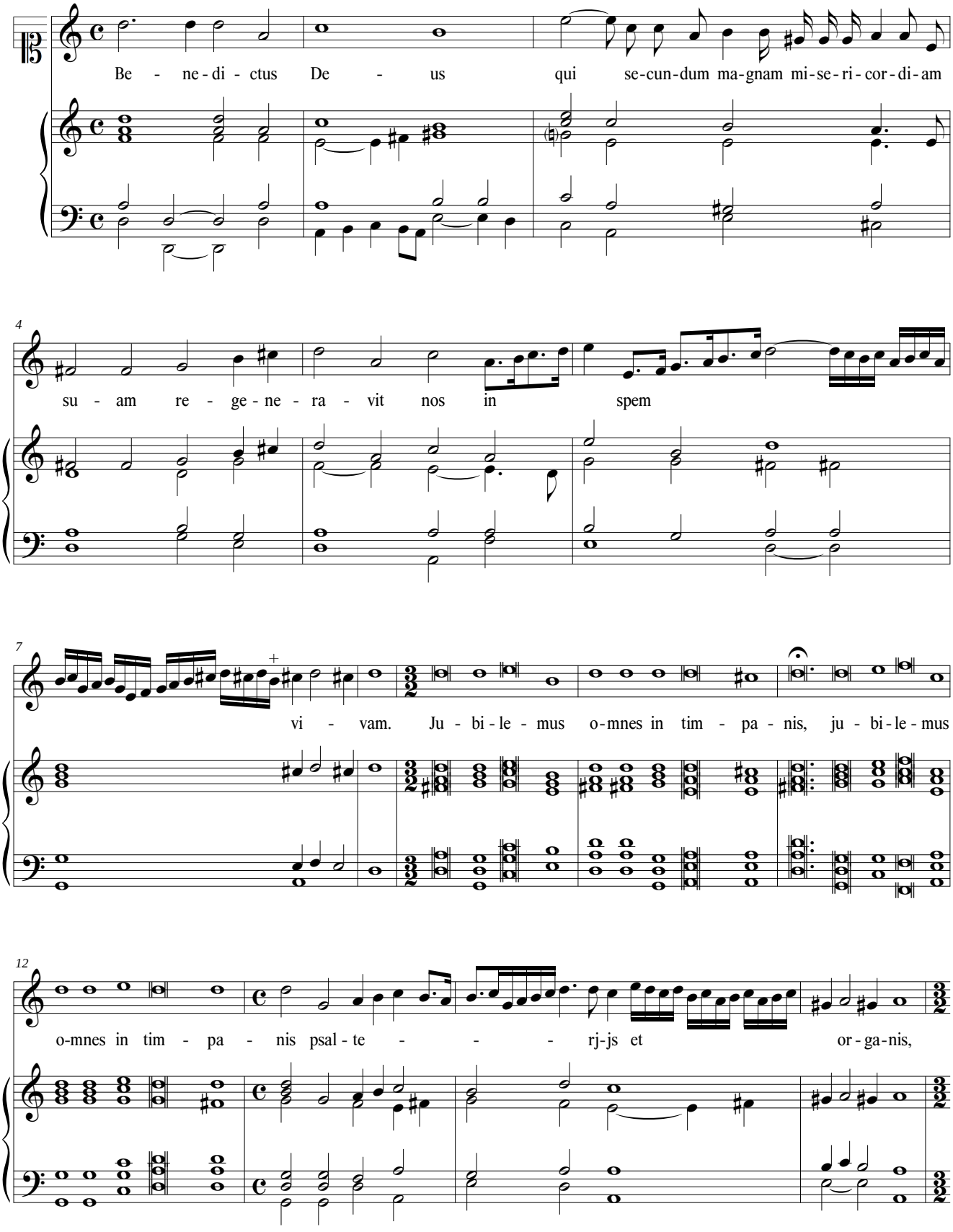

14
e - xul - ta - ve - runt in De - um vi - vum, e - xul - ta - ve - runt in De - um
Be - a - - - - - ti qui ha - bi-
17
vi - vum. Be - a - - - - - ti qui ha - bi - tant in do - mo
tu - a Do - mi - ne
21
tu - a Do - mi - ne,
24
Chitt.e
[chitarrone]

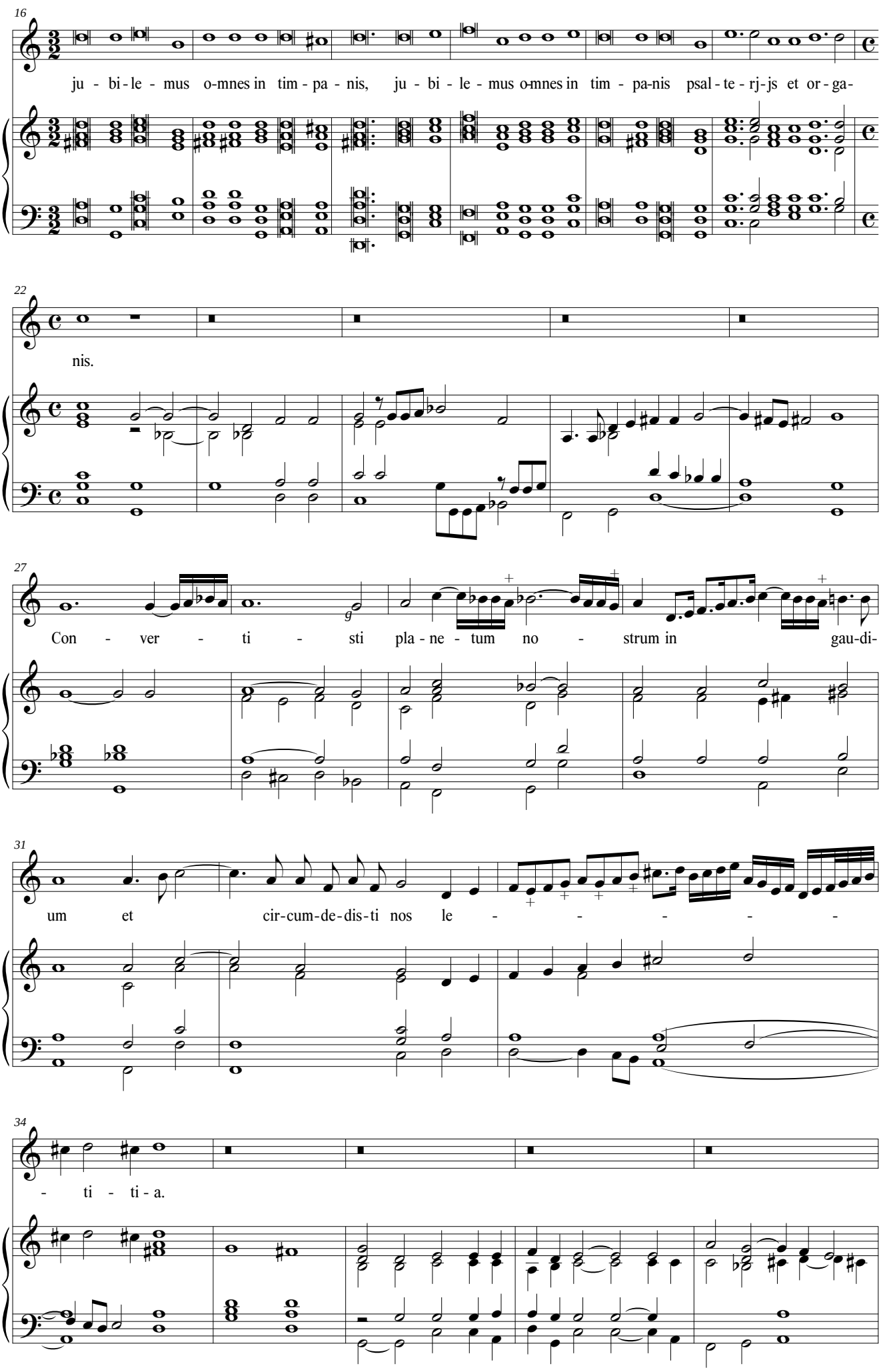

27
Be - a - ti qui ha - bi-tant in
30
do - mo tu - a Do - mi - ne in se - cu-la se-cu-
34
lo - rum, in se - cu-la se-cu - lo - rum lau - da - bunt te, in se - cu-la se-cu-lo -
rum lau - - - - - - da - bunt te.
38
rum lau - - - - da - bunt te.

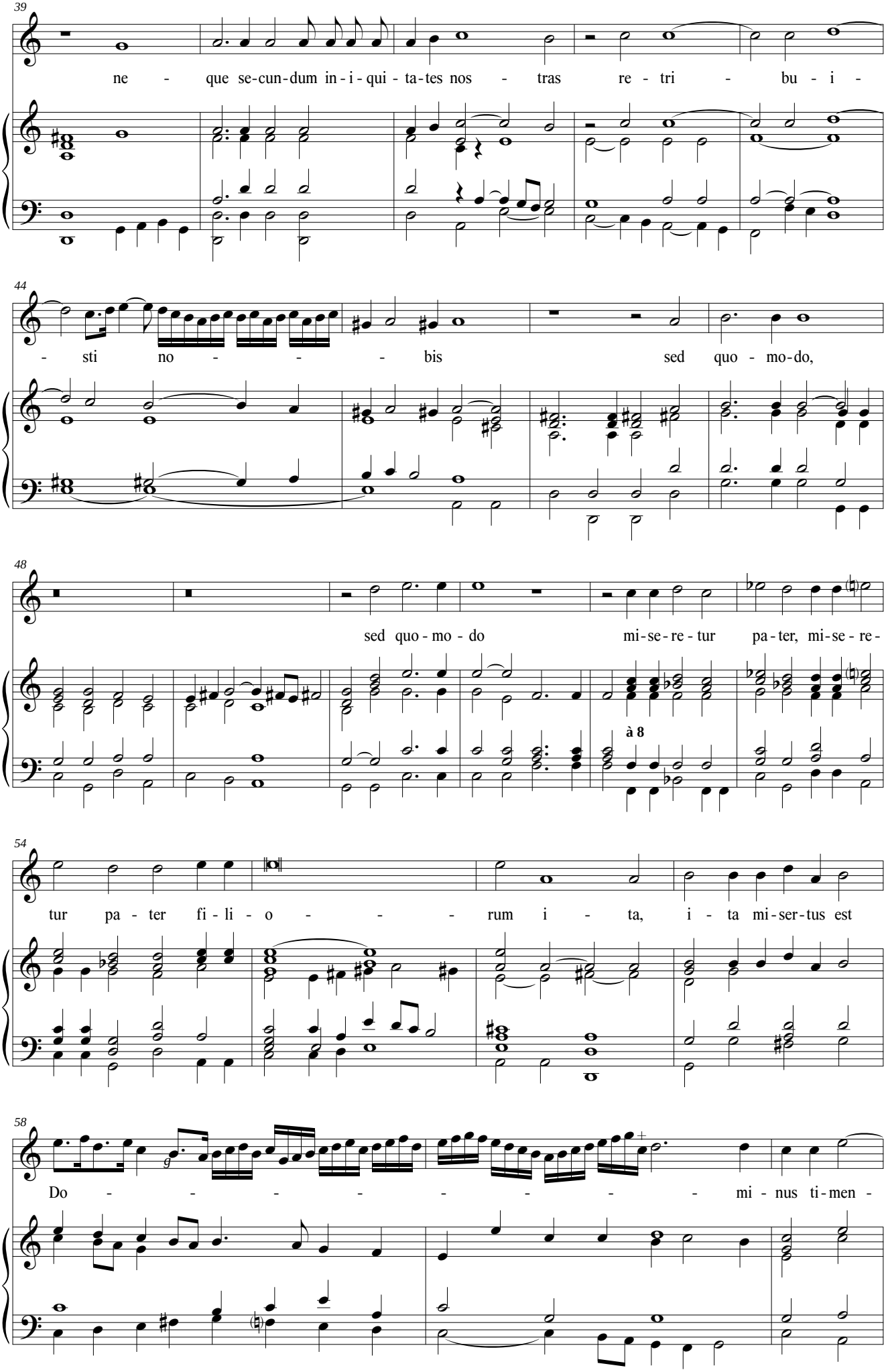
14. Benedictus Deus

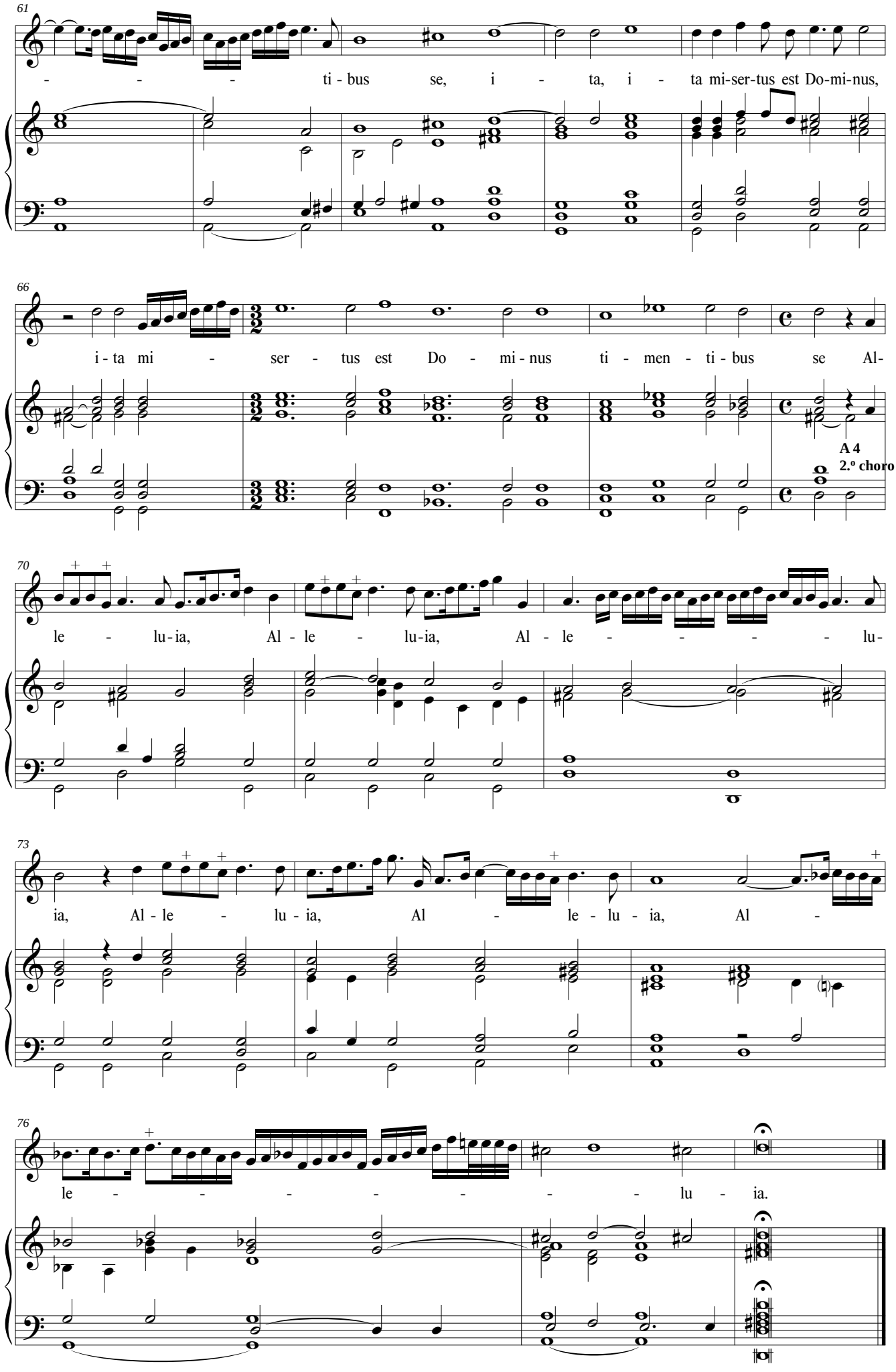
A 8

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



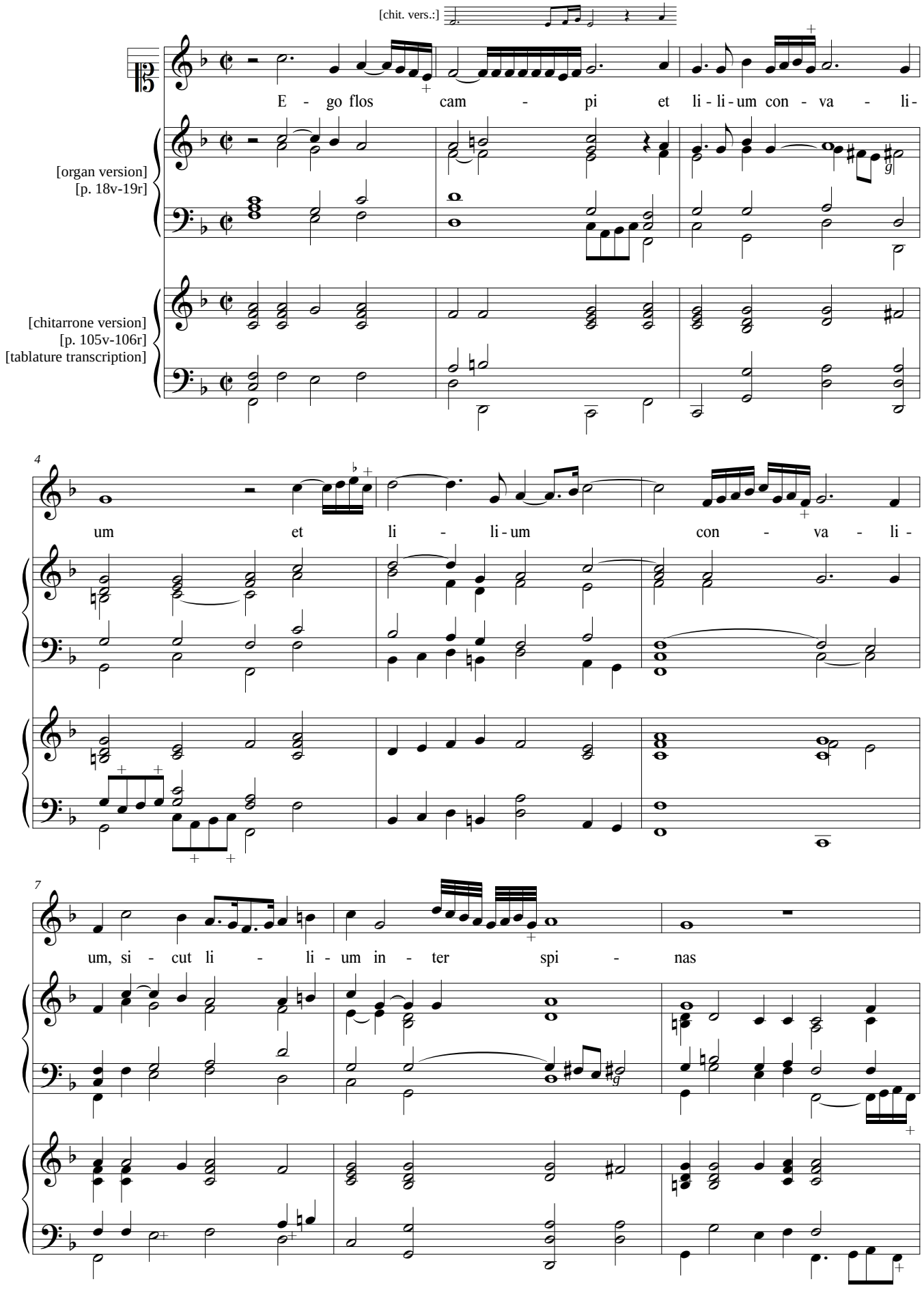

16
ju - bi - le - mus o-mnes in tim - pa - nis, ju - bi - le - mus o-mnes in tim - pa-nis psal - te - rj - js et or - ga-
22
nis.
27
Con - ver - ti - sti pla - ne - tum no - strum in gau-di-
31
um et cir-cum-de-dis-ti nos le - - - - - -
34
- ti - ti - a.

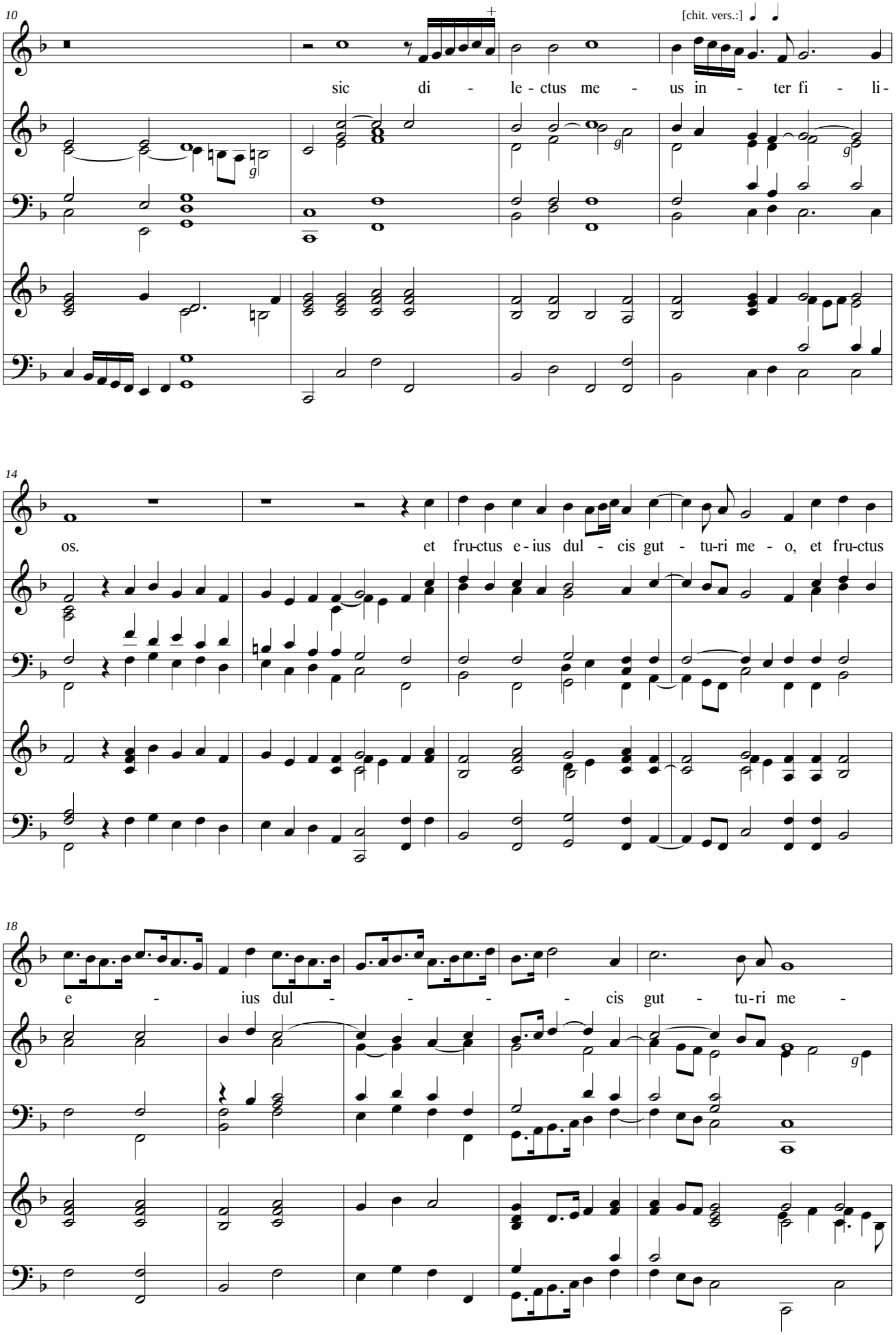

39
ne - que se-cun-dum in-i-qui-ta-tes nos - tras re - tri - bu - i -
44
- sti no - - - bis sed quo - mo-do,
48
sed quo - mo - do mi-se-re-tur pa-ter, mi-se-re-
à 8
54
tur pa - ter fi-li - o - - - rum i - ta, i - ta mi-ser-tus est
58
Do - - - - - - - - mi - nus ti-men -

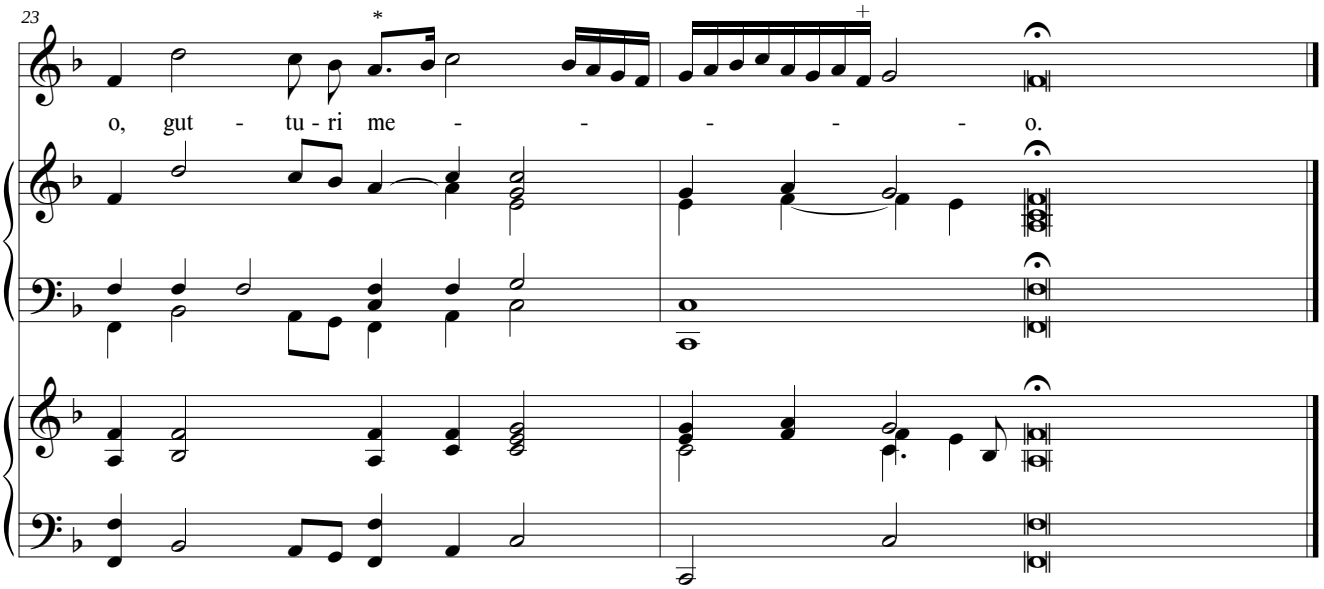

61
- - - ti - bus se, i - ta, i - ta mi-ser-tus est Do-mi-nus,
66
i - ta mi - ser - tus est Do - mi - nus ti - men - ti - bus se Al-
A 4
2.º choro
70
le - lu - ia, Al - le - lu - ia, Al - le - - - - - lu -
73
ia, Al - le - lu - ia, Al - le - lu - ia, Al -
76
le - - - - - - - lu - ia.

15. Ego Flos Campi

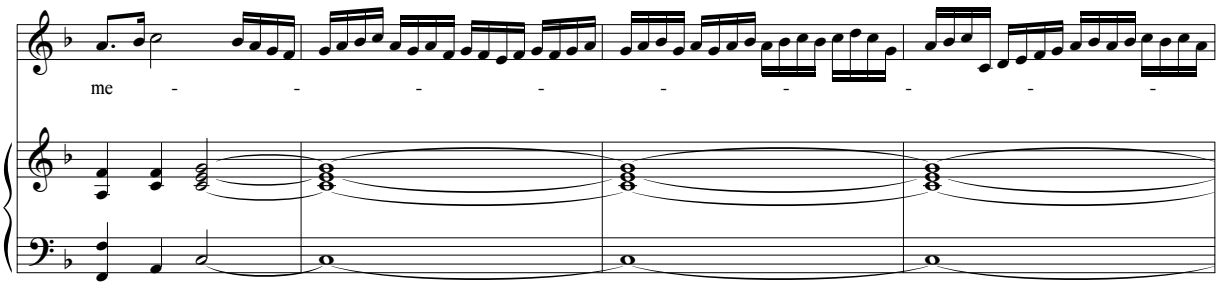
Carlo G.
Based on Song of Songs 2:1-3
Carlo G. MS p. 18v-19r, chitarrone on p. 105v-106r

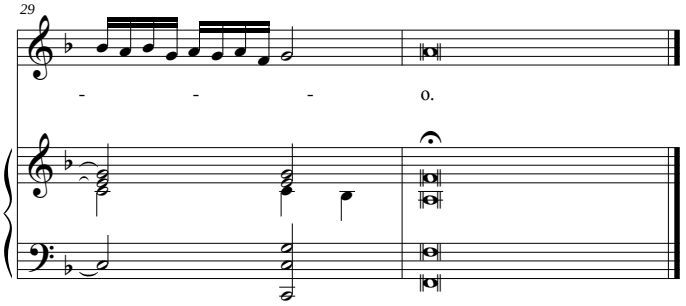



10
[chit. vers.:]
sic di - le - ctus me - us in - ter fi - li-
14
os. et fru-ctus e-ius dul - cis gut - tu-ri me - o, et fru-ctus
18
e - ius dul - - - - cis gut - tu-ri me -

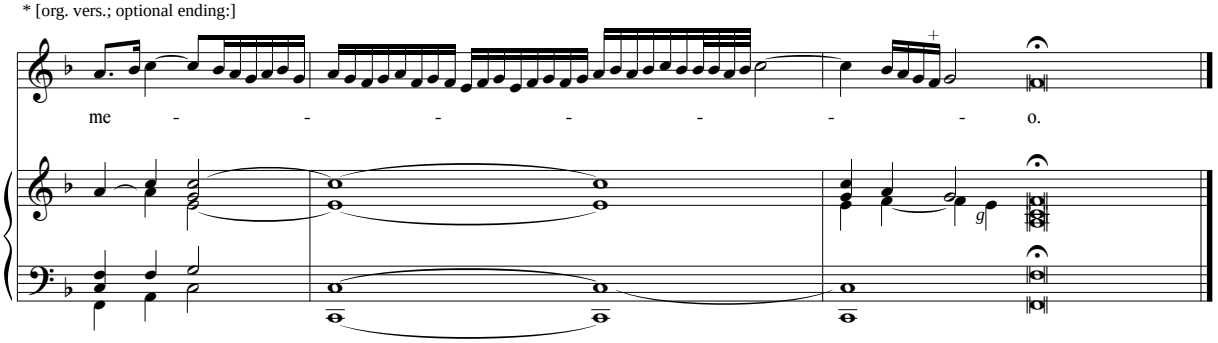


* [chit. vers.; optional ending:]



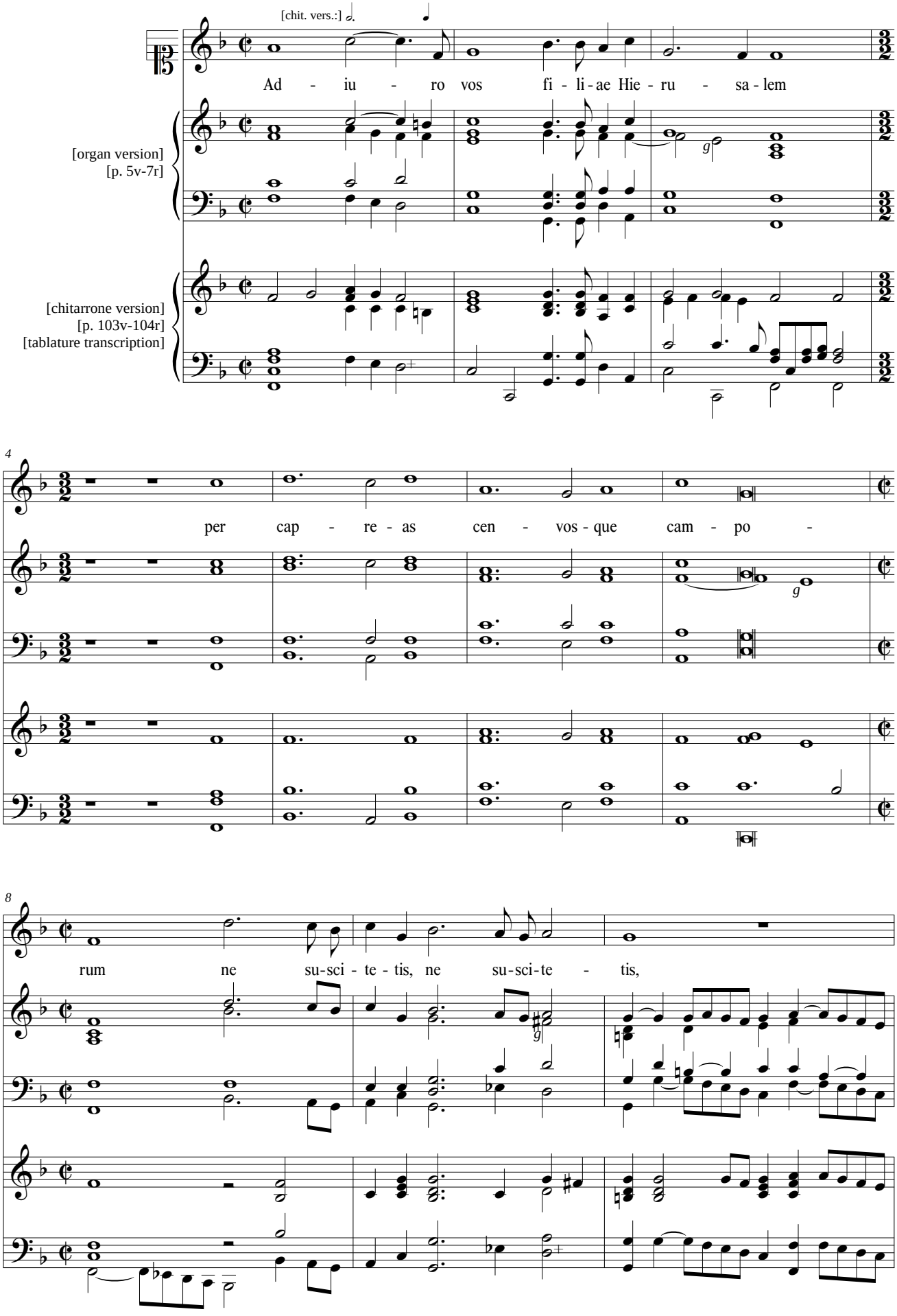


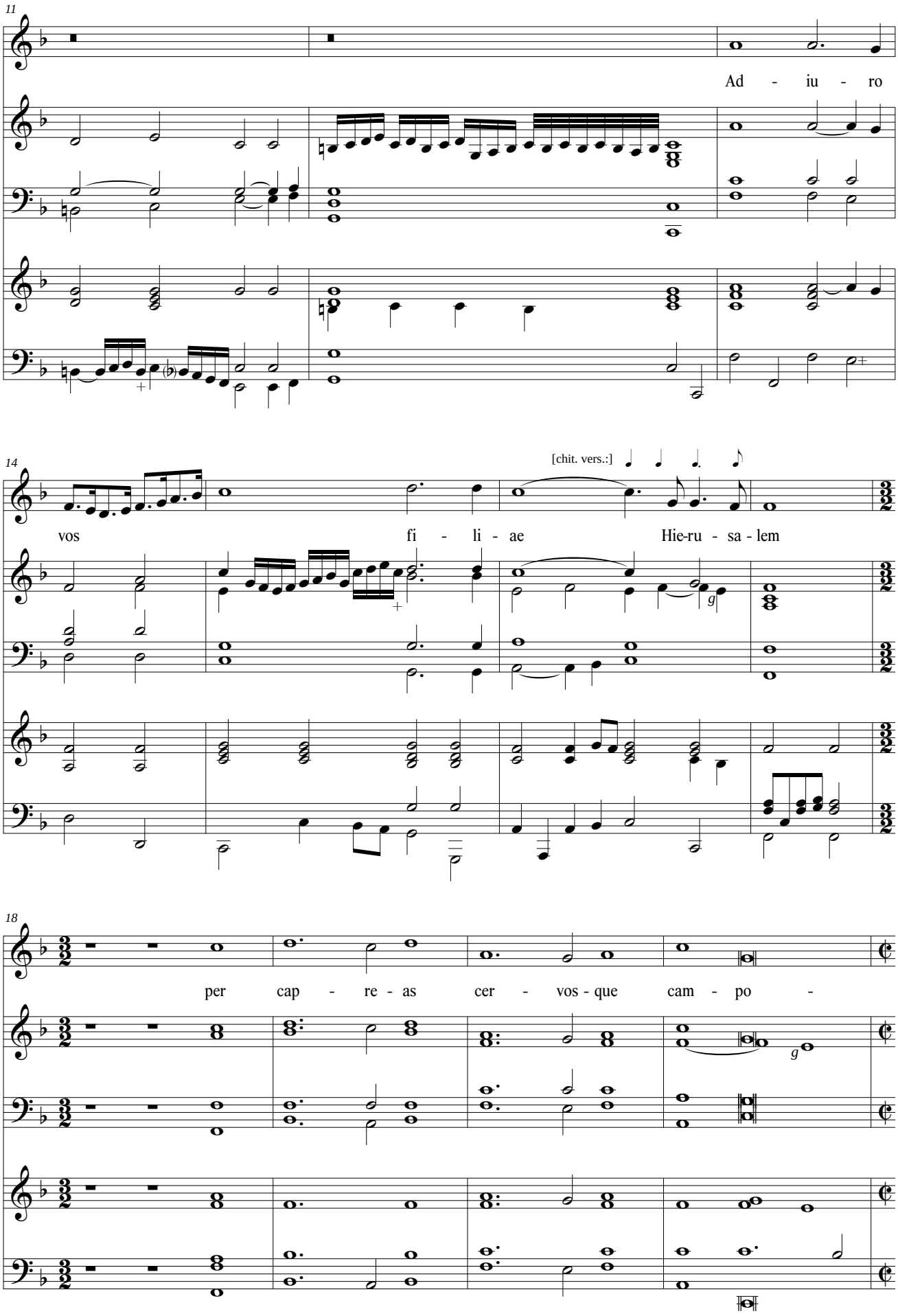
* [org. vers.; optional ending:]

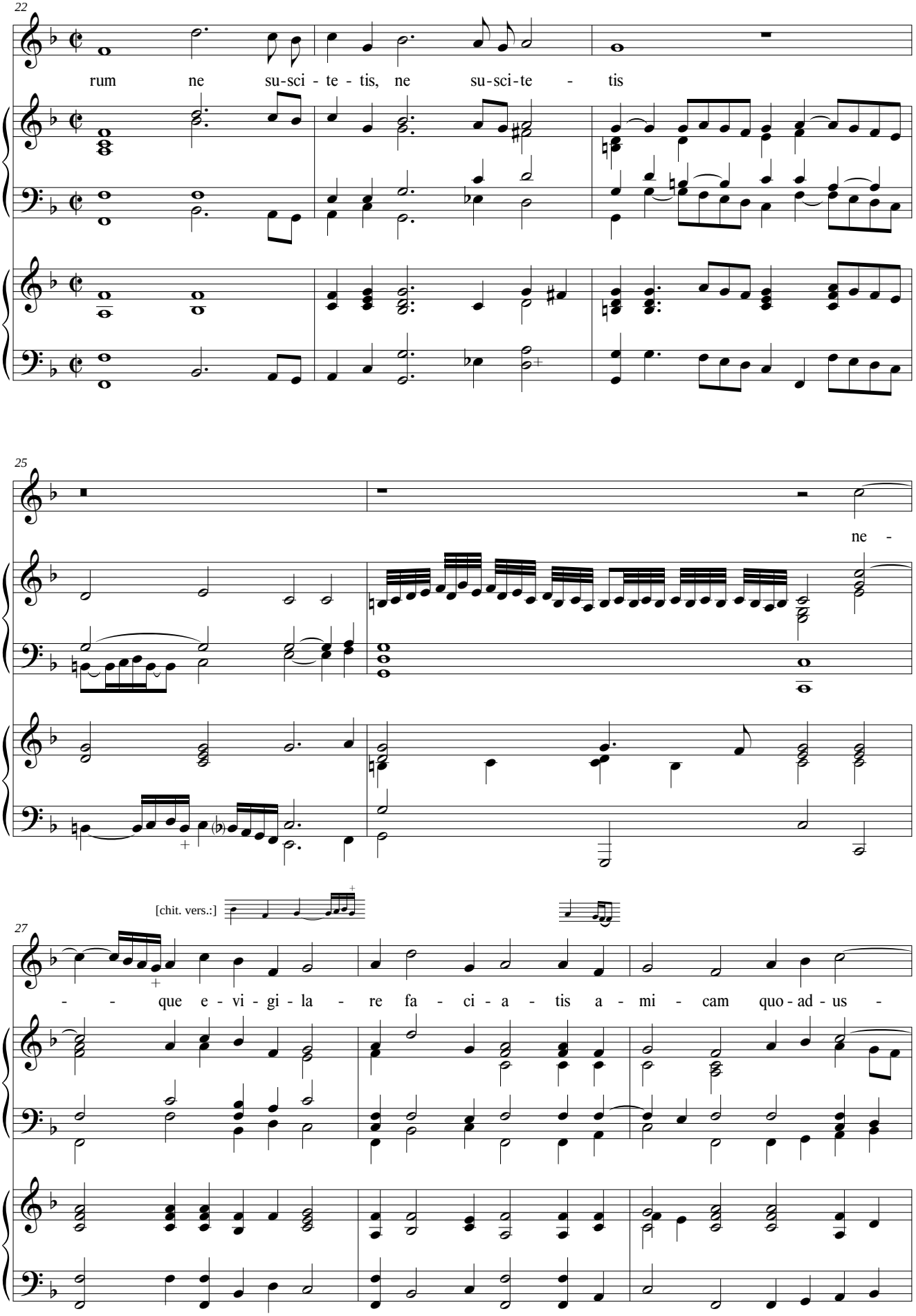


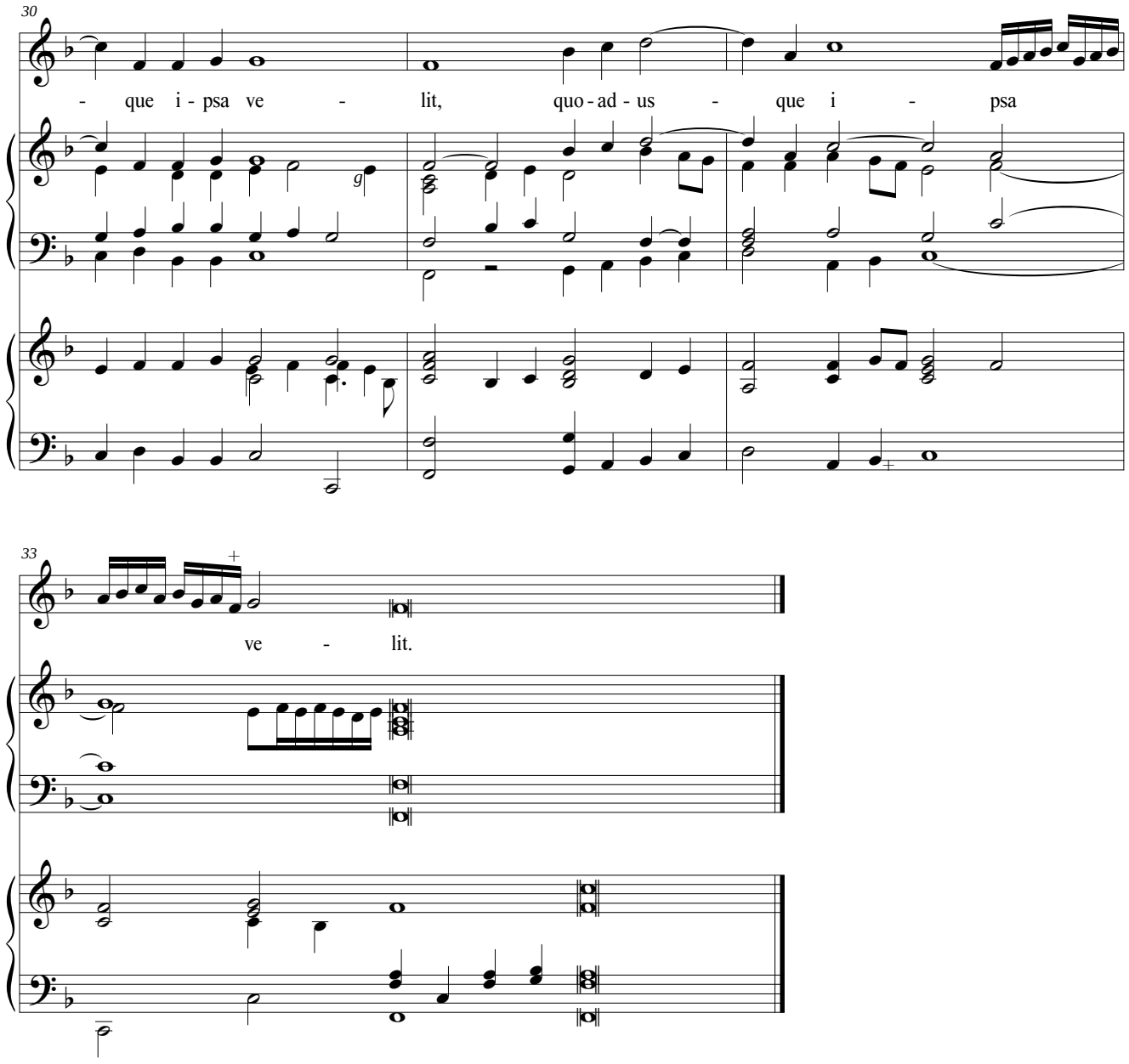
16. Adiuro vos, filiae Hierusalem

Carlo G.
text based on Song of Songs 2:7
Carlo G. MS p. 5v-7r, chitarrone on p. 103v-104r



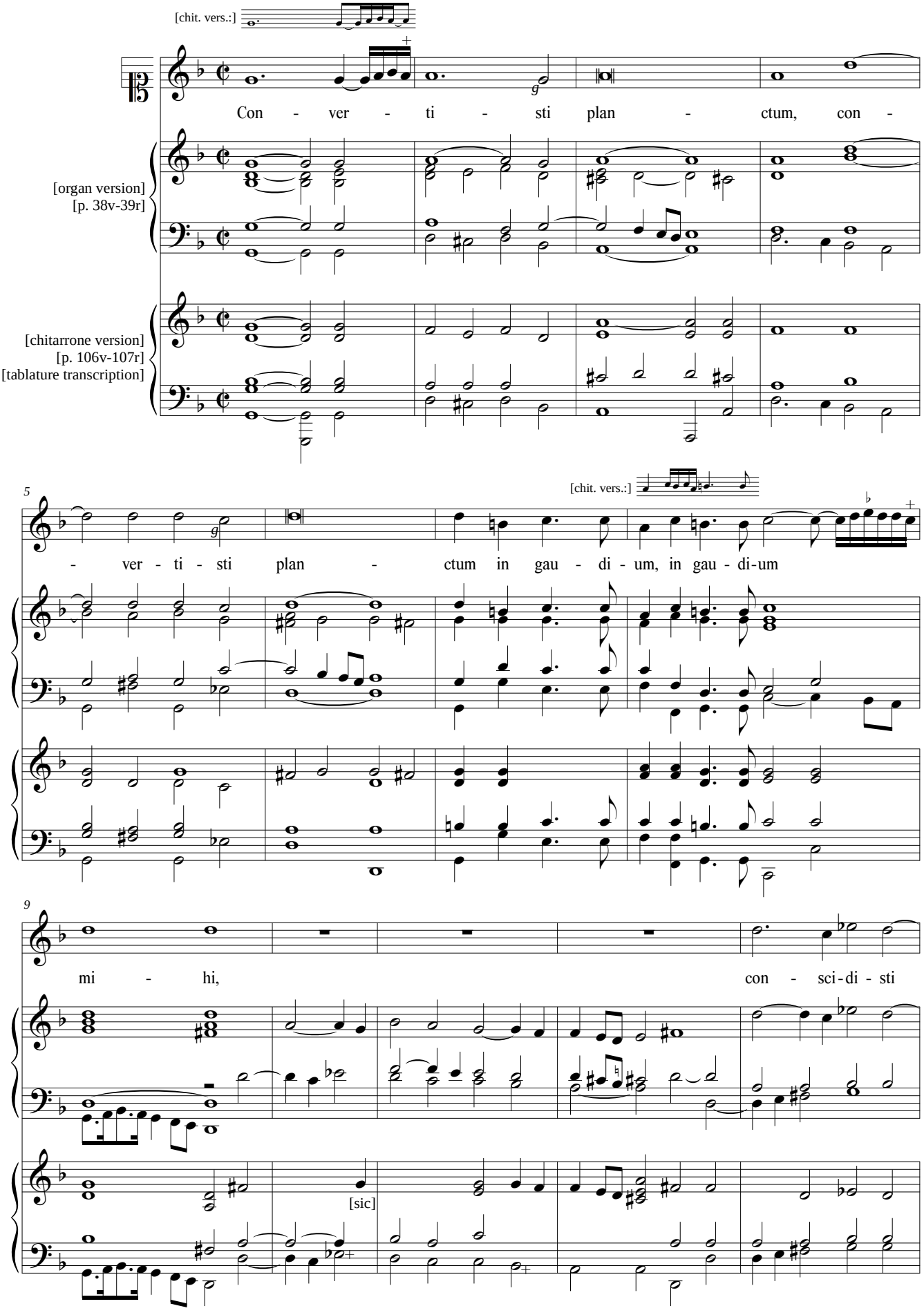

11
Ad - iu - ro
14
[chit. vers.:]
vos fi - li - ae Hie-ru - sa - lem
18
per cap - re - as cer - vos - que cam - po -

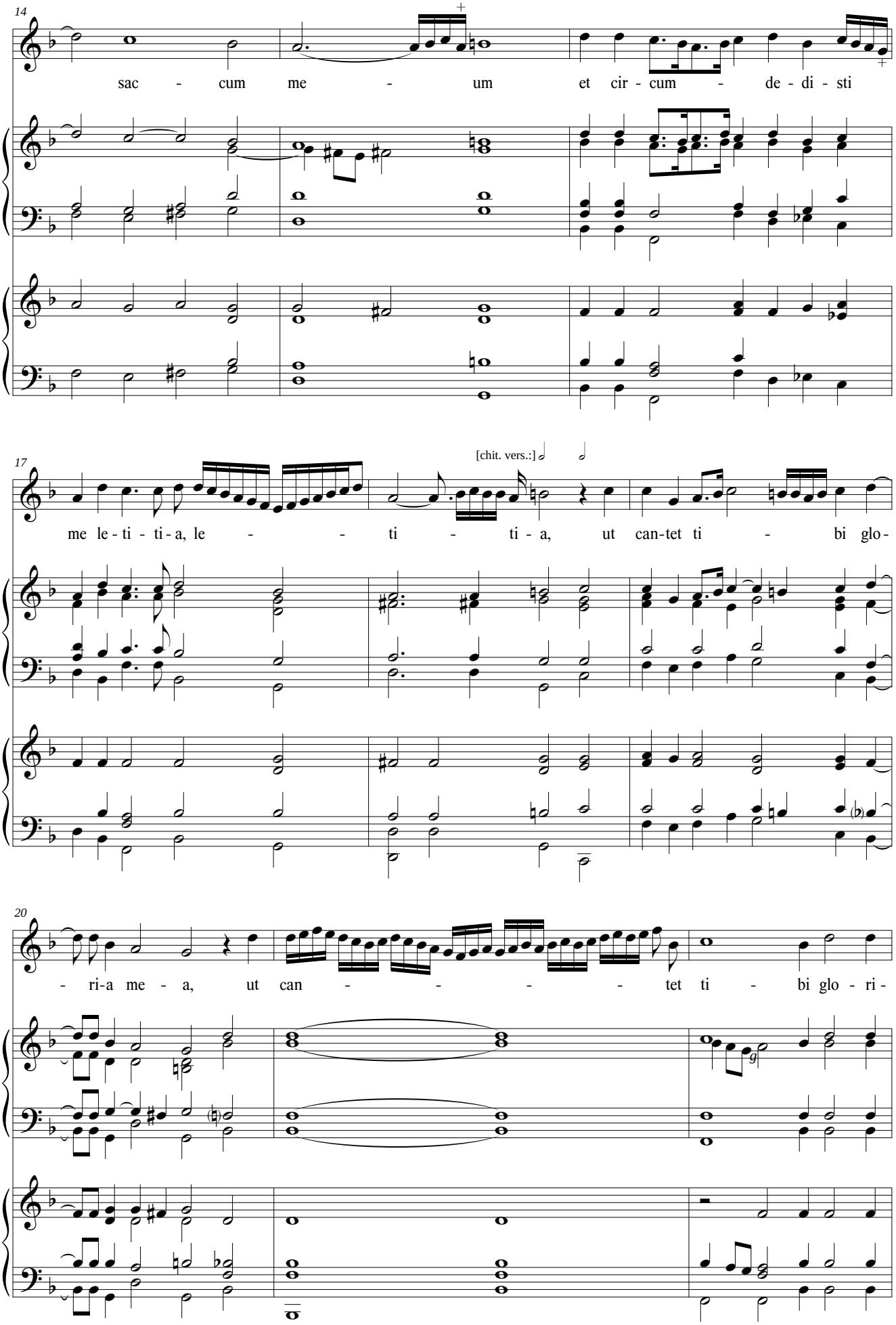

22
rum ne su-sci - te - tis, ne su-sci-te - tis
25
ne -
[chit. vers.:]
27
- - que e - vi - gi - la - re fa - ci - a - tis a - mi - cam quo - ad - us -

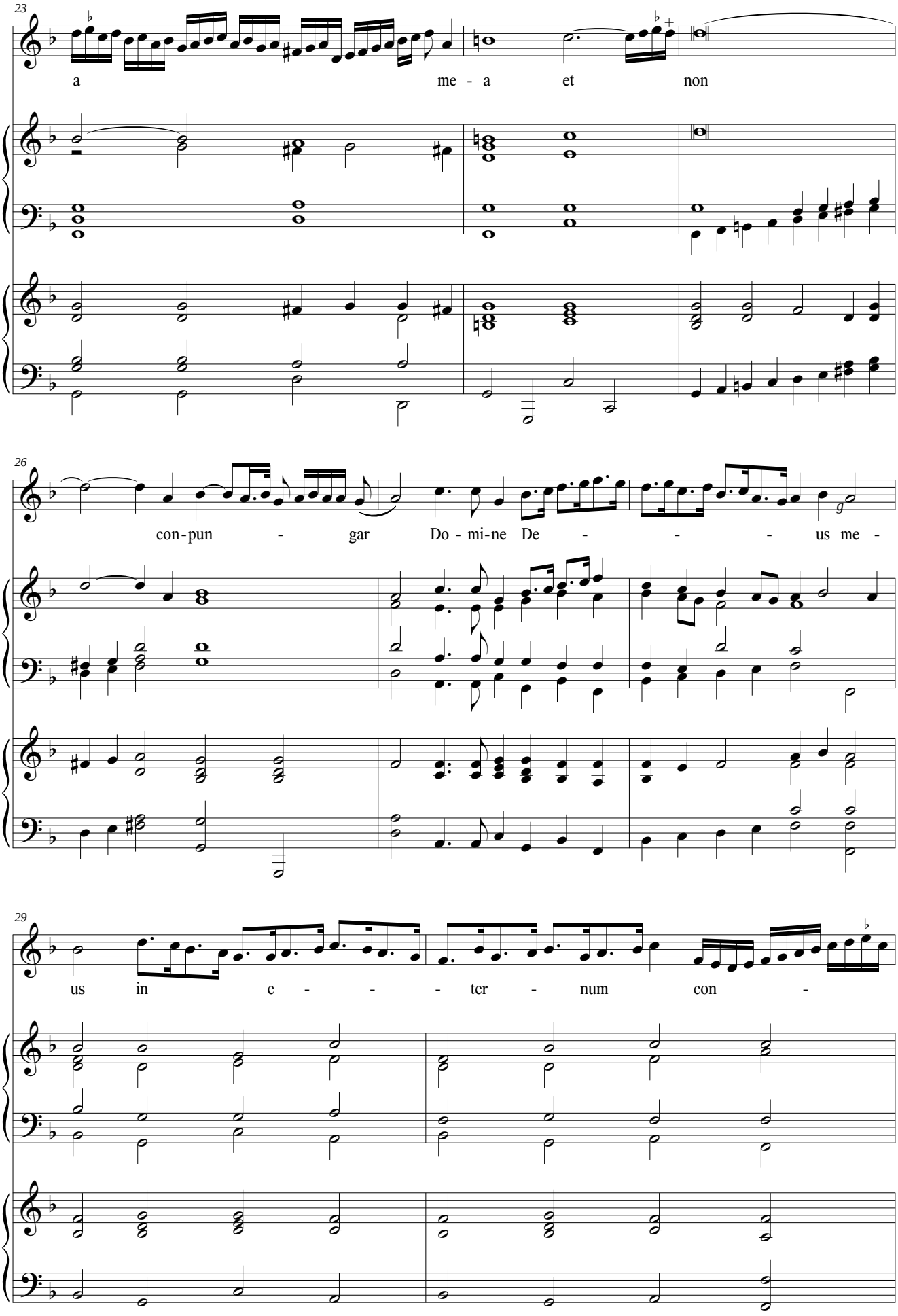

30
- que i - psa ve - lit, quo - ad - us - que i - psa
33
ve - lit.

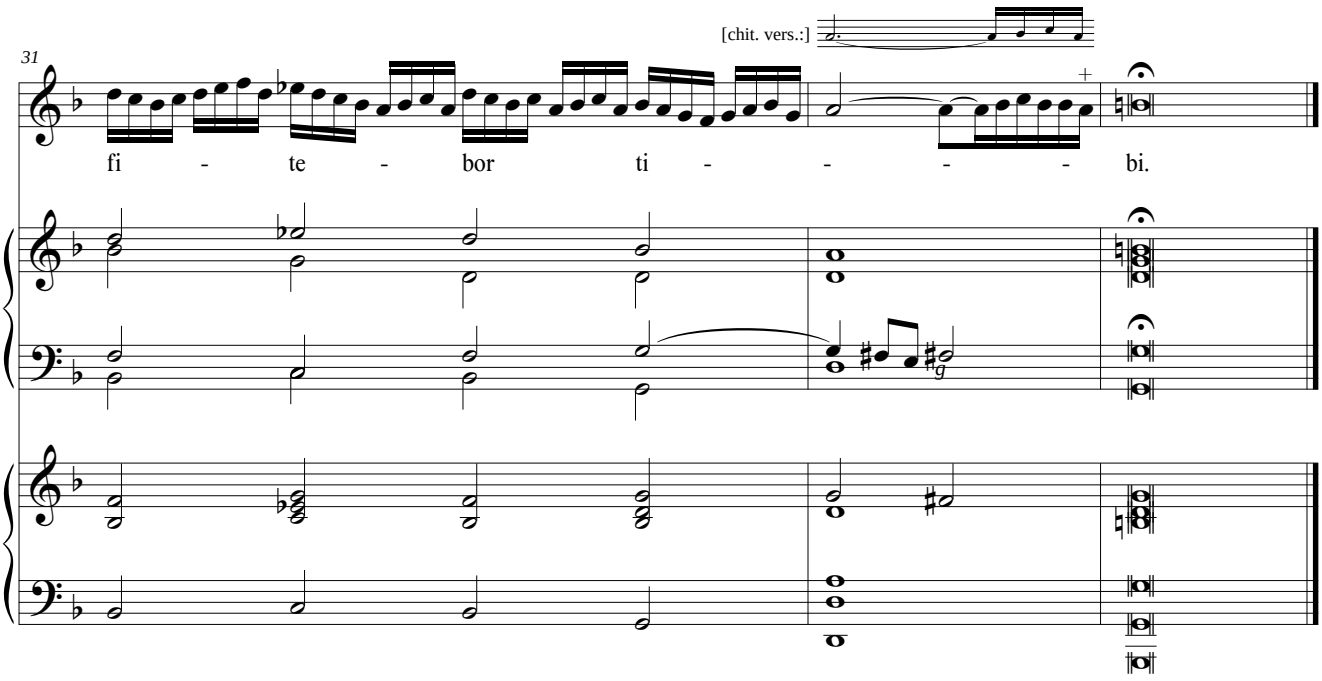
17. Convertisti planctum

Carlo G.
text based on Psalm 29:12-13
Carlo G. MS p. 37v-39r, chitarrone on p. 106v-107r




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 -

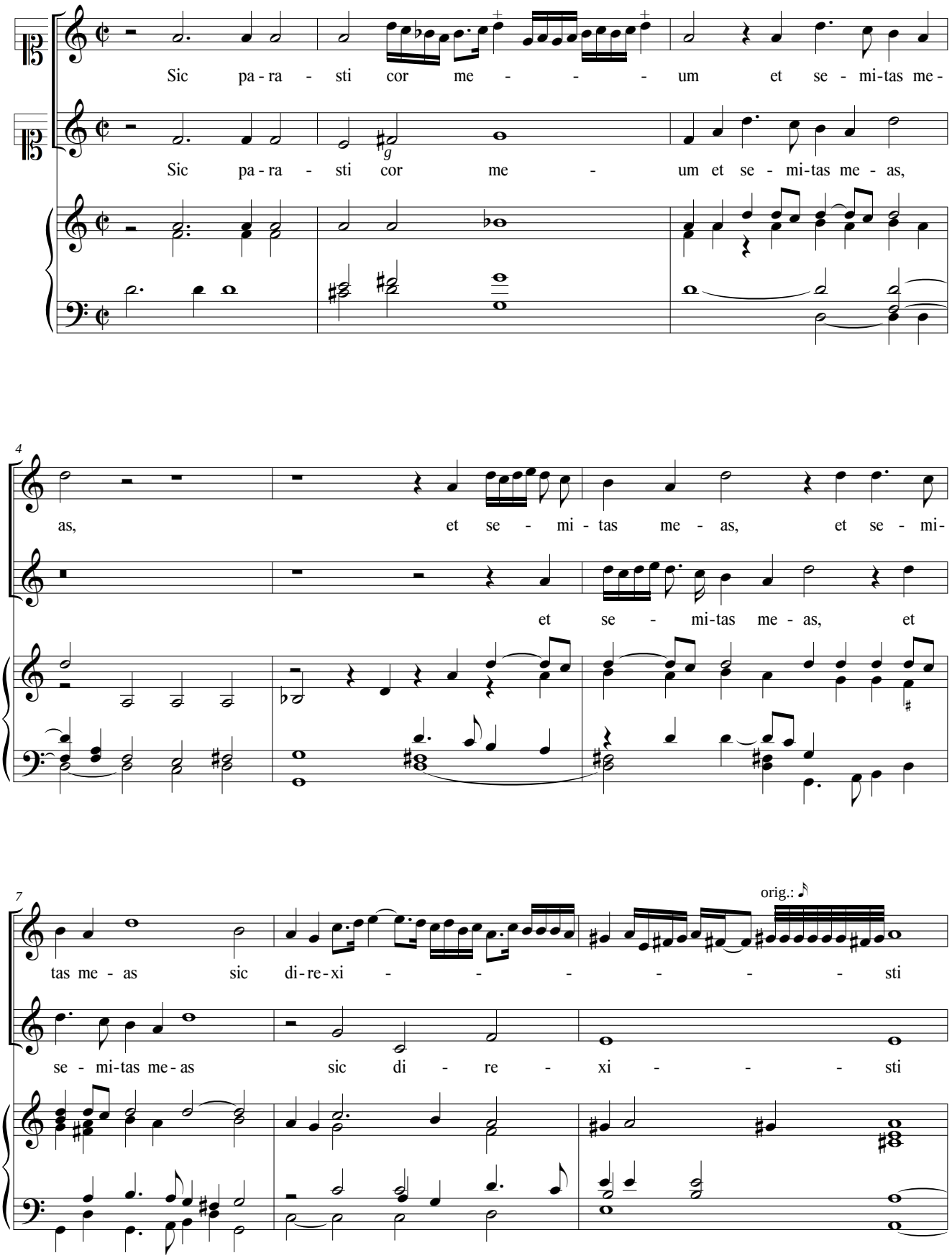

23
a me - a et non
26
con-pun - gar Do - mi-ne De - - - us me -
29
us in e - - - ter - num con -

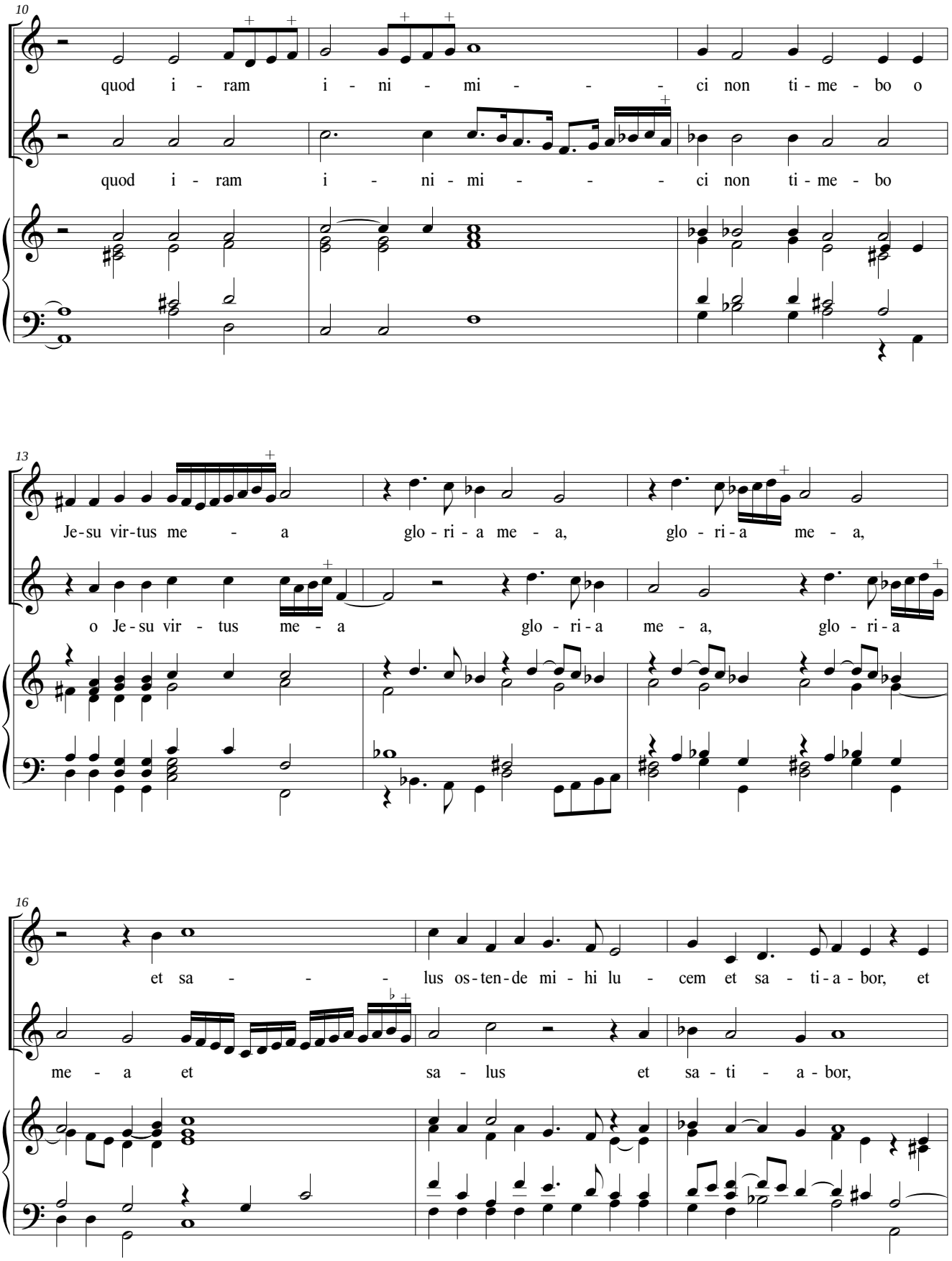

[chit. vers.:]
31
fi - te - bor ti - - - - bi.

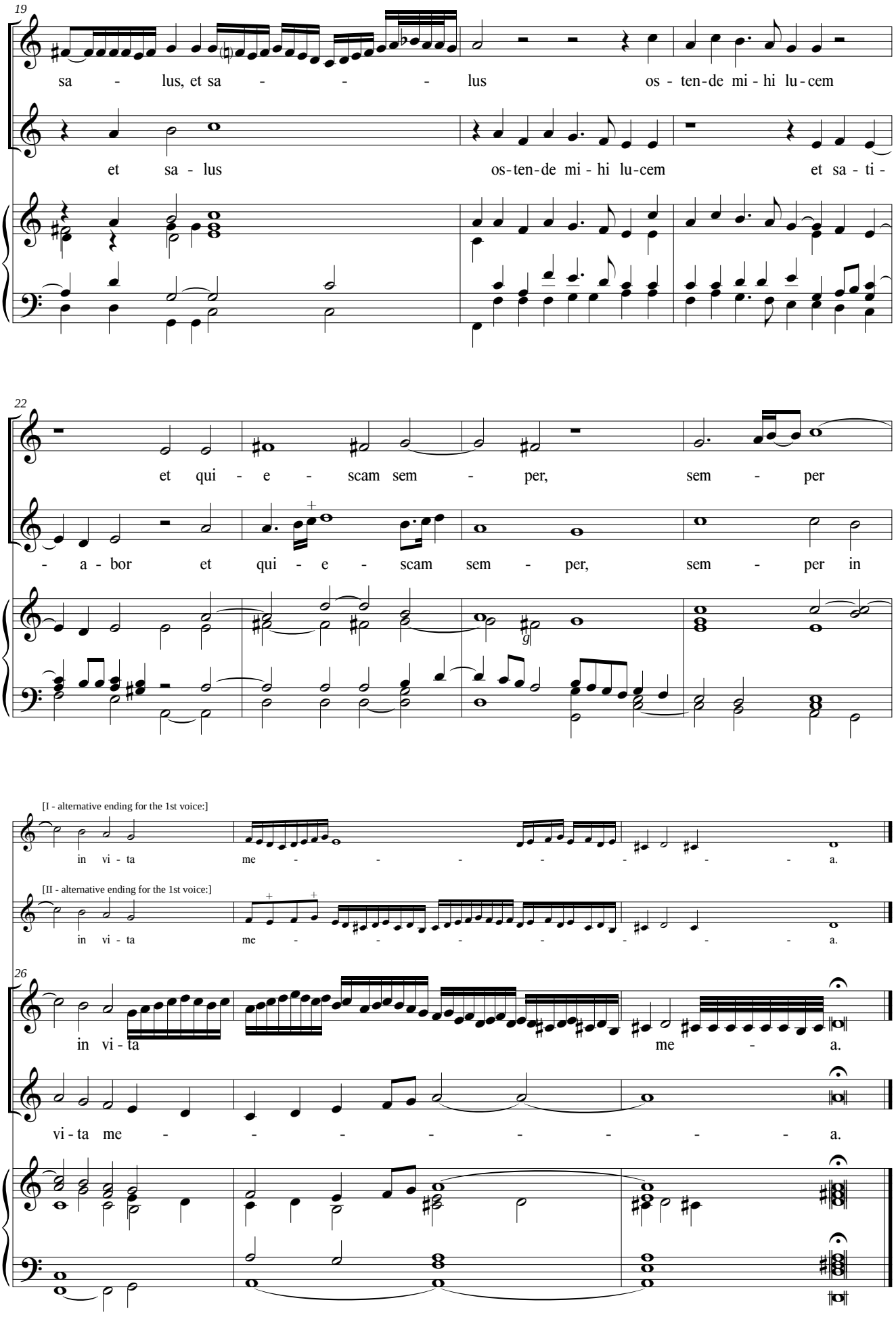
18. Sic parasti cor meum

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

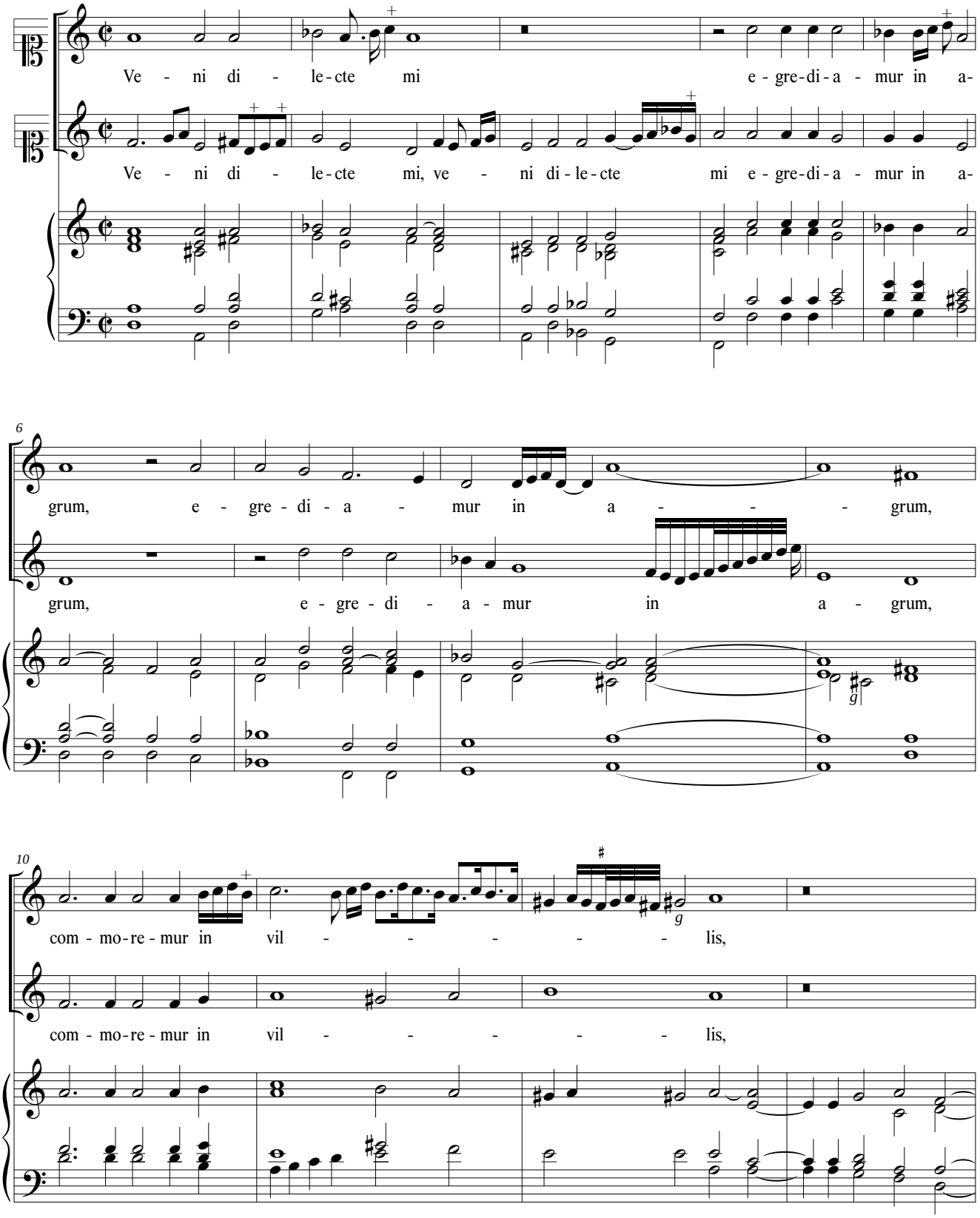


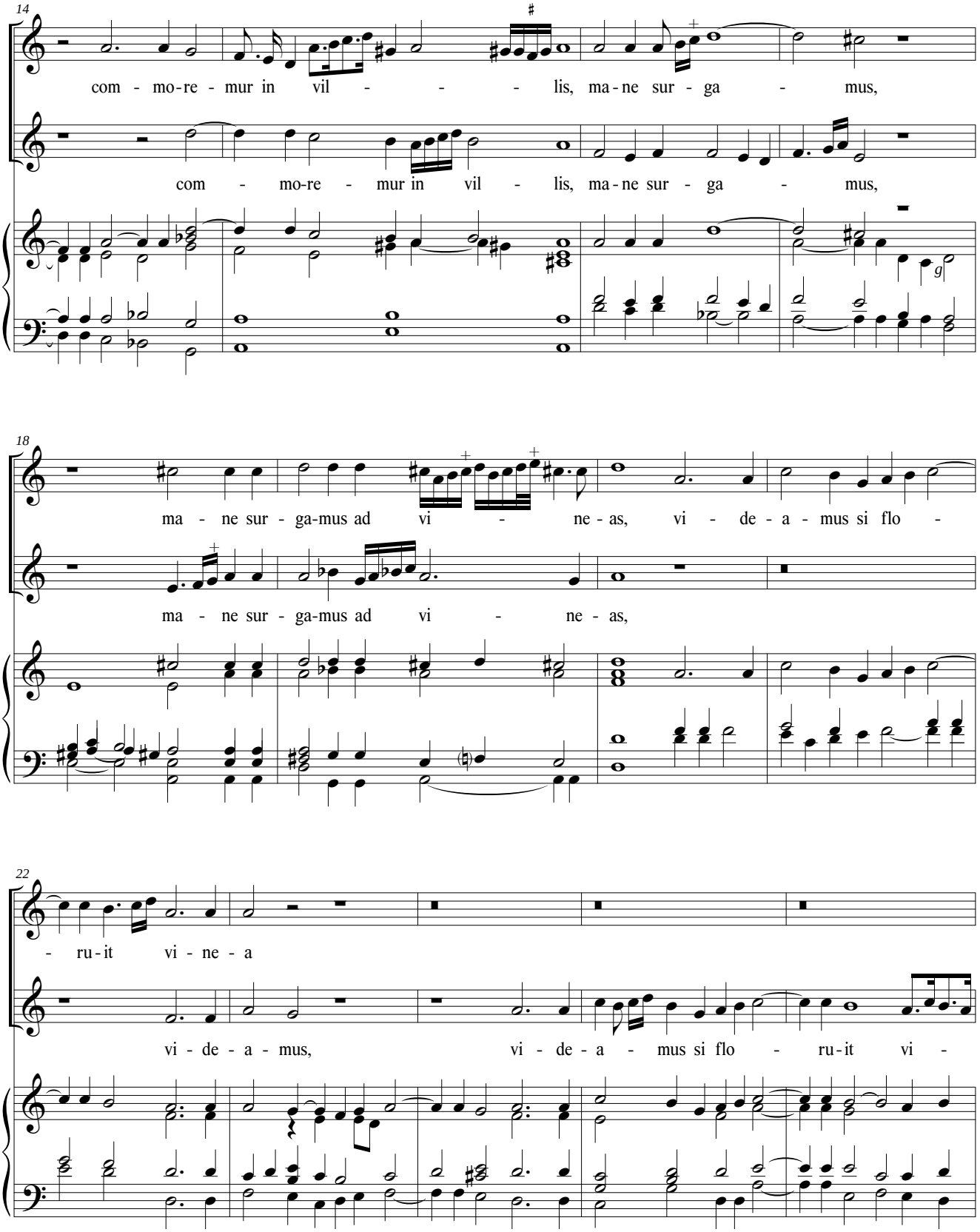

10
quod i - ram i - ni - mi - - - ci non ti - me - bo o
quod i - ram i - ni - mi - - - ci non ti - me - bo
13
Je-su vir-tus me - a glo - ri - a me - a, glo - ri - a me - a,
o Je - su vir - tus me - a glo - ri - a me - a, glo - ri - a
16
et sa - - - lus os-ten-de mi - hi lu - cem et sa - ti - a - bor, et
me - a et sa - lus et sa - ti - a - bor,

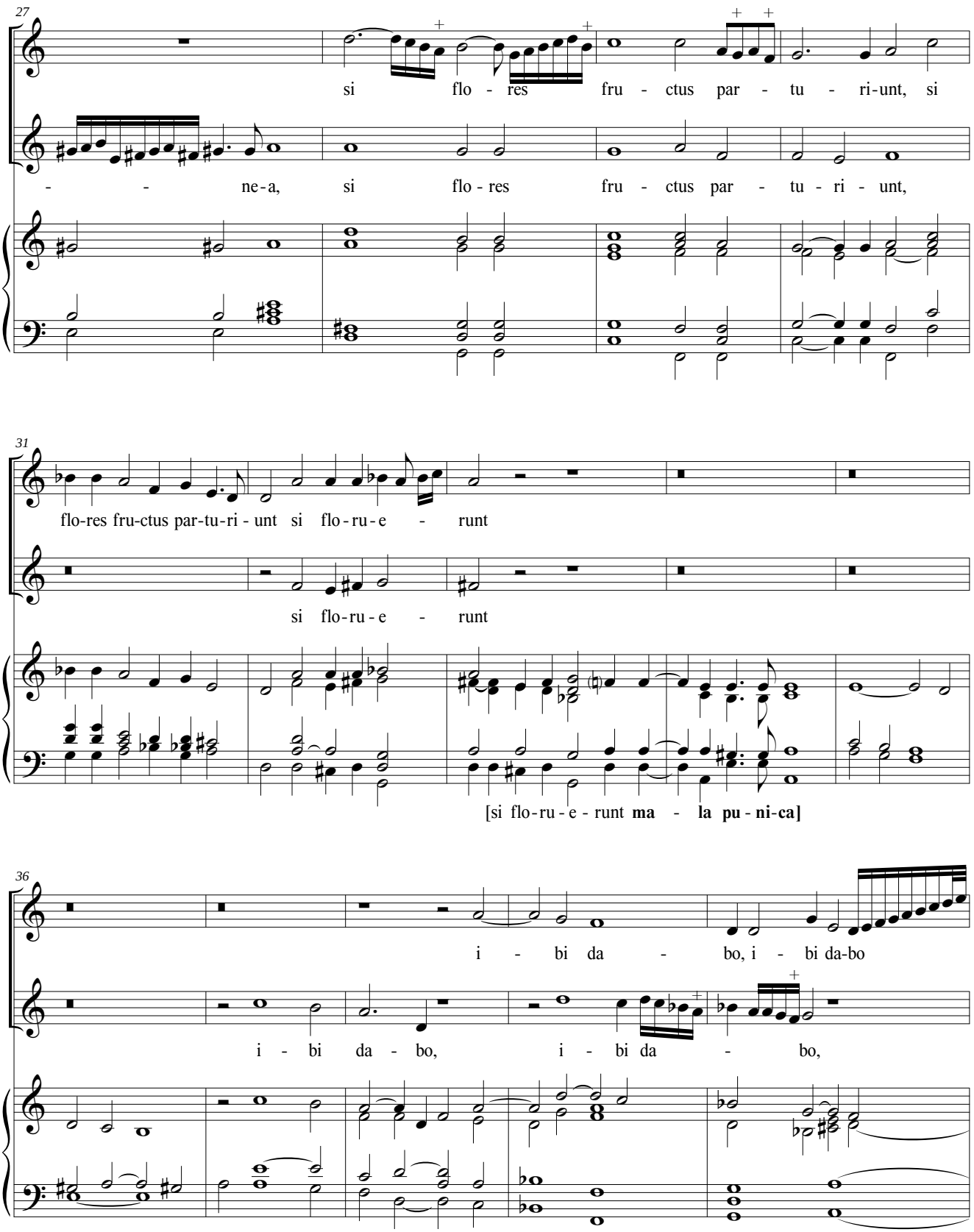

19
sa - lus, et sa - - - - lus os - ten-de mi - hi lu - cem
et sa - lus os-ten-de mi - hi lu-cem et sa - ti -
22
et qui - e - scam sem - per, sem - per
- a - bor et qui - e - scam sem - per, sem - per in
[I - alternative ending for the 1st voice:]
in vi - ta me - - - - - - - a.
[II - alternative ending for the 1st voice:]
in vi - ta me - - - - - - - a.
26
in vi - ta me - a.
vi - ta me - - - - - - - a.

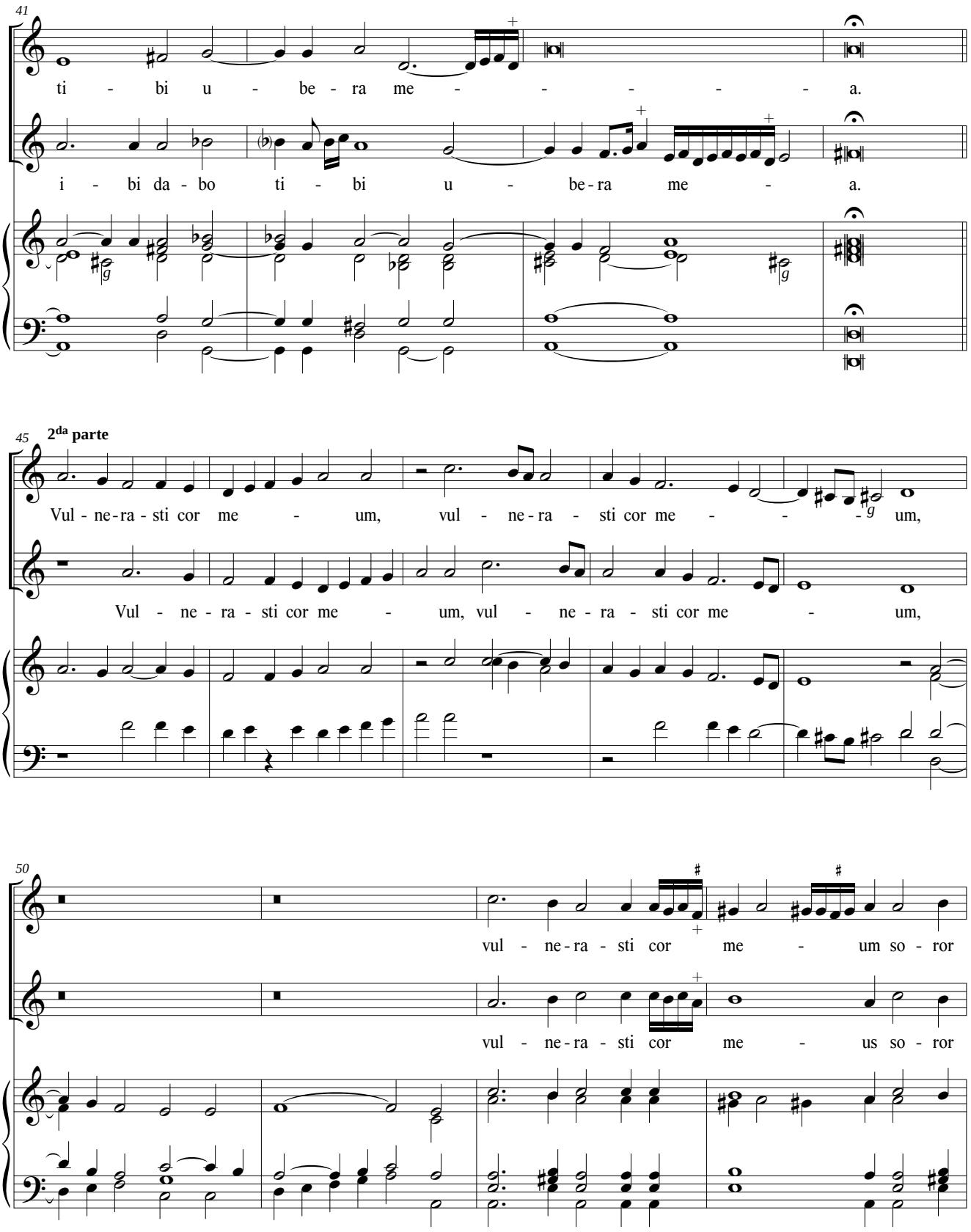
19. Veni dilecte mi

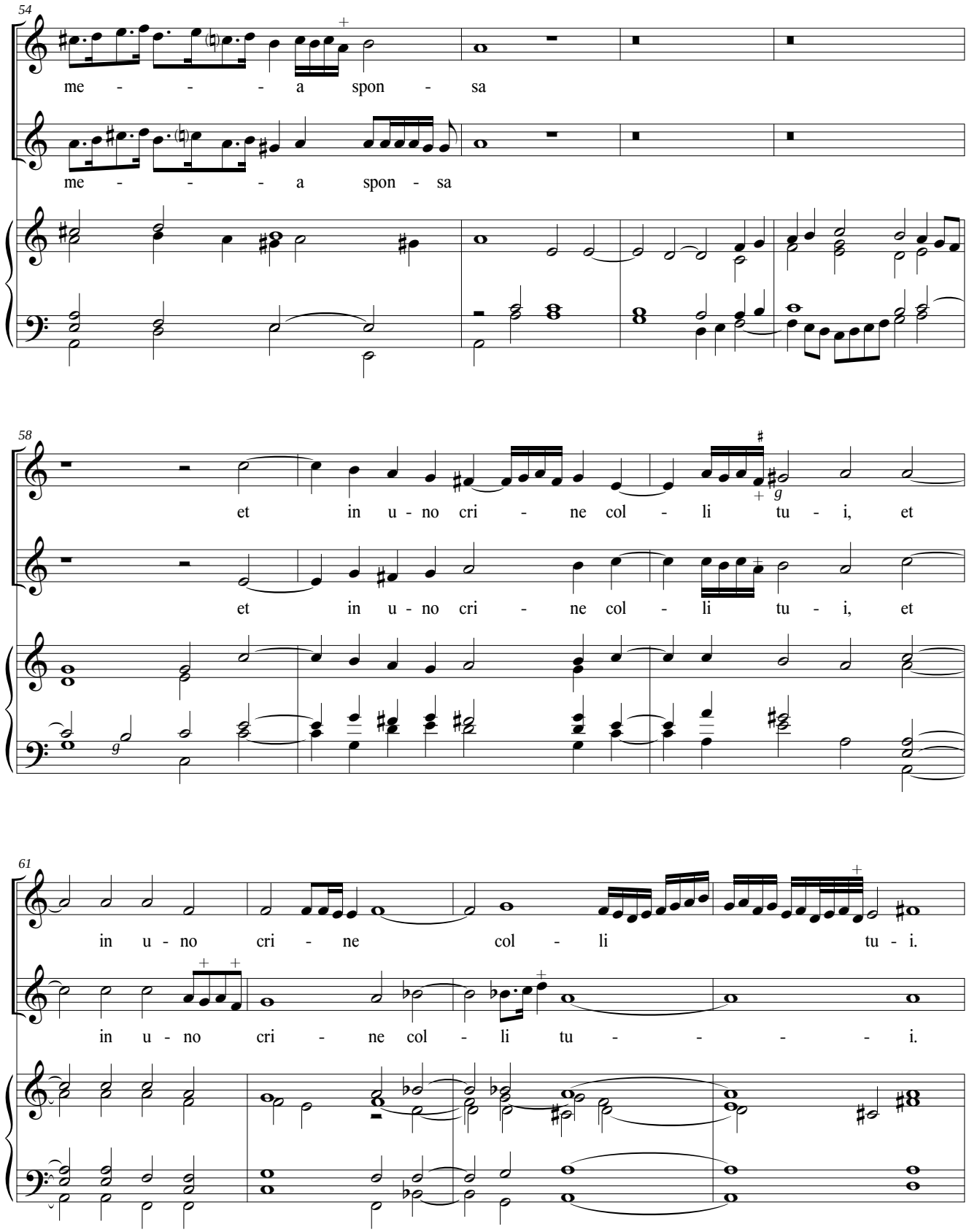
d'incerto [of unknown author]
text based on Song of Songs 7:11-12 & 4:9-10
Carlo G. MS p. 55v-60r

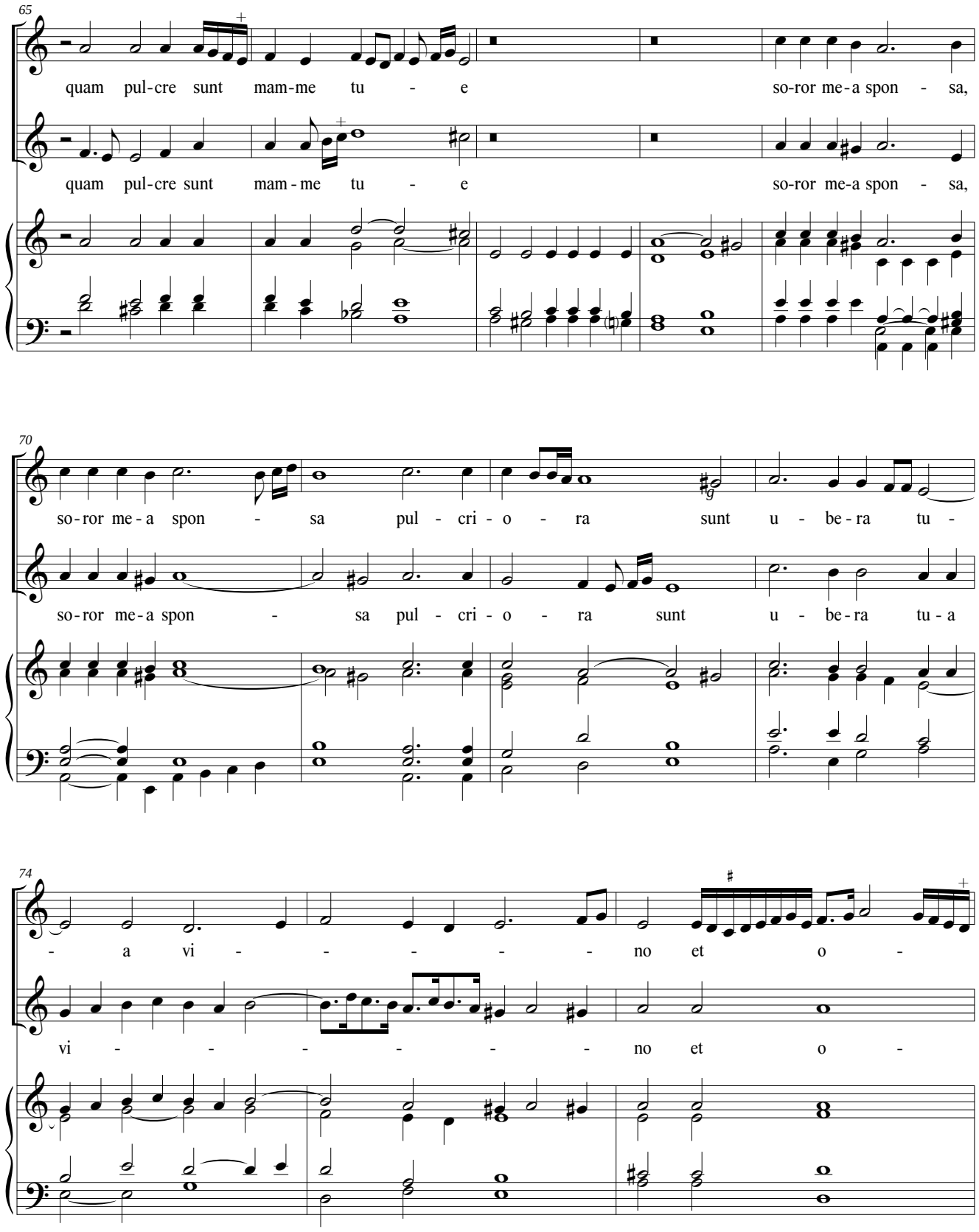


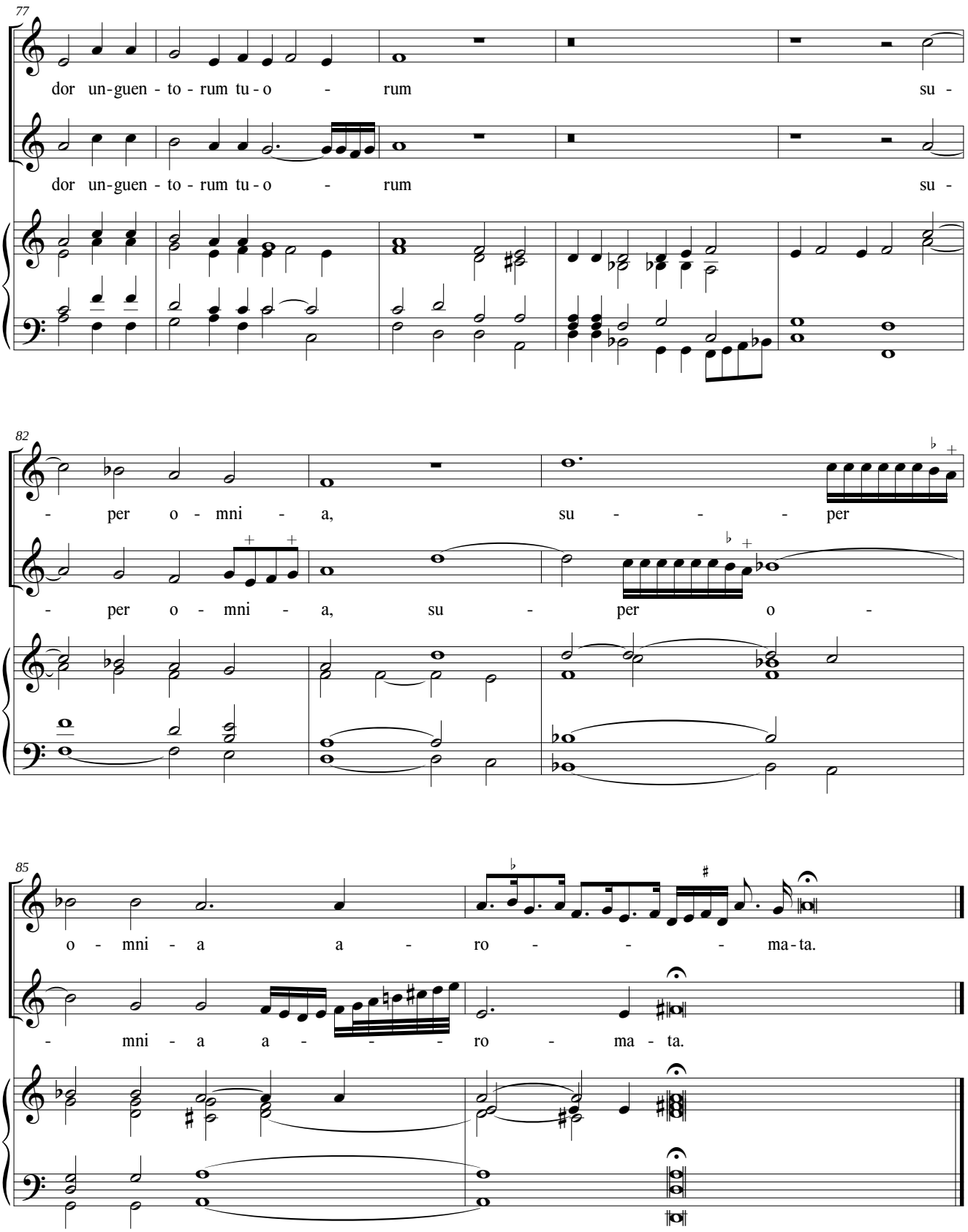

14
com - mo-re - mur in vil - - - lis, ma-ne sur - ga - mus,
com - mo-re - mur in vil - lis, ma-ne sur - ga - mus,
18
ma - ne sur - ga-mus ad vi - ne - as, vi - de - a - mus si flo -
ma - ne sur - ga-mus ad vi - ne - as,
22
- ru-it vi - ne - a
vi - de - a - mus, vi - de - a - mus si flo - ru-it vi -


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
2da 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

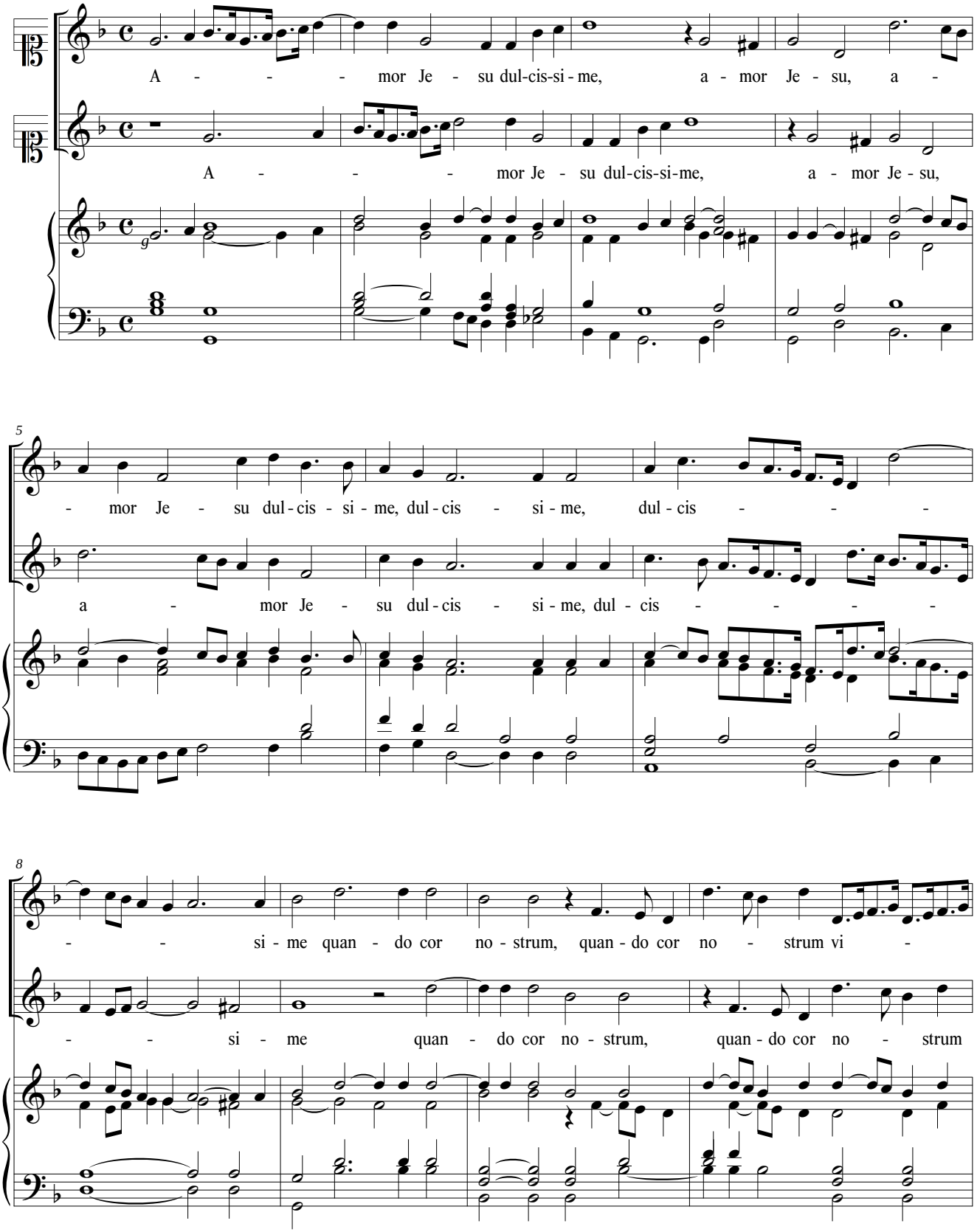

54
me - - - - a spon - sa
me - - - - a spon - sa
58
et in u - no cri - ne col - li tu - i, et
et in u - no cri - ne col - li tu - i, et
61
in u - no cri - ne col - li tu - i.
in u - no cri - ne col - li tu - - - - - i.

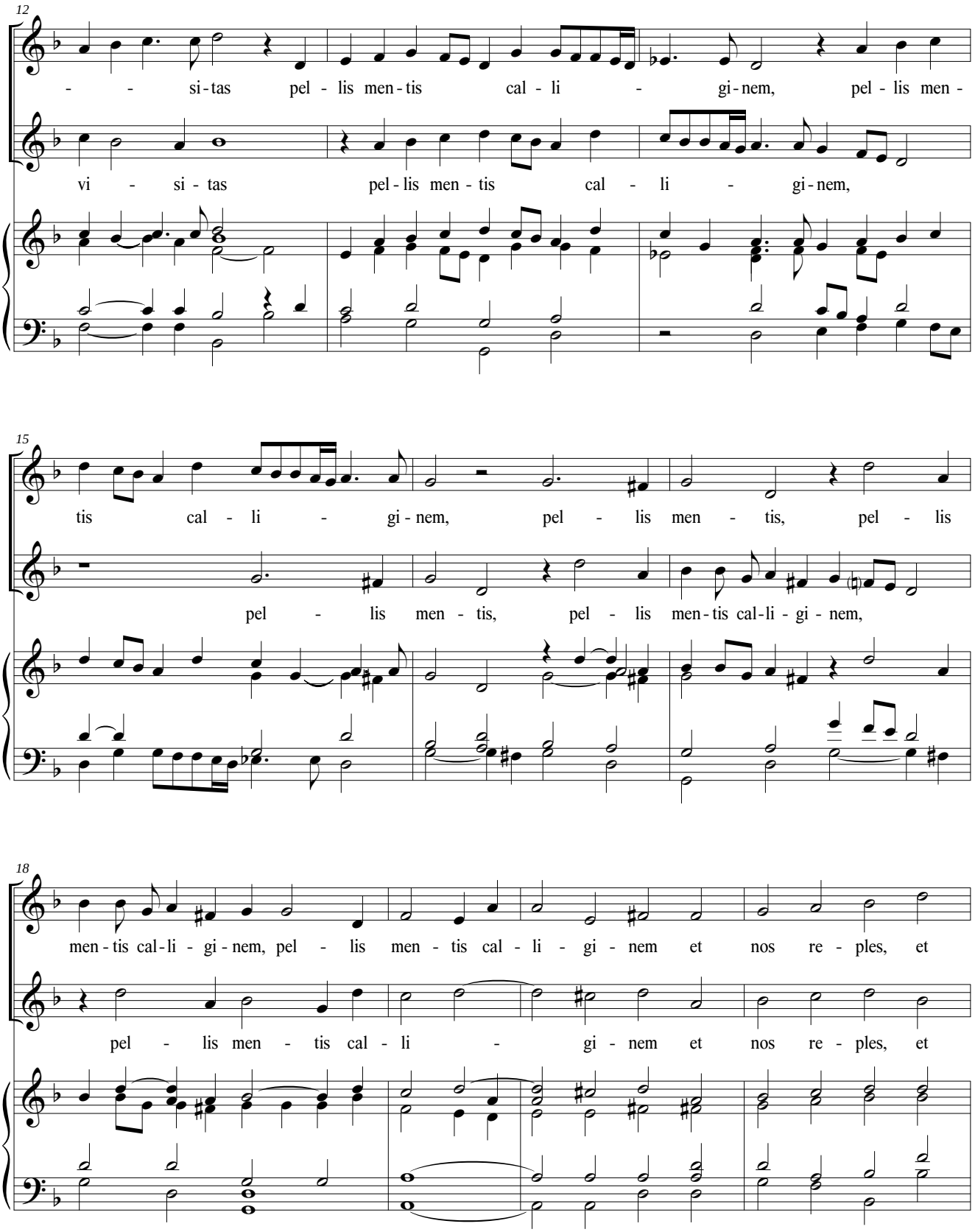

65
quam pul-cre sunt mam-me tu - e so-ror me-a spon - sa,
quam pul-cre sunt mam - me tu - e so-ror me-a spon - sa,
70
so-ror me - a spon - sa pul - cri - o - ra sunt u - be - ra tu -
so-ror me - a spon - sa pul - cri - o - ra sunt u - be - ra tu - a
74
- a vi - - - - - no et o -
vi - - - - - - no et o -

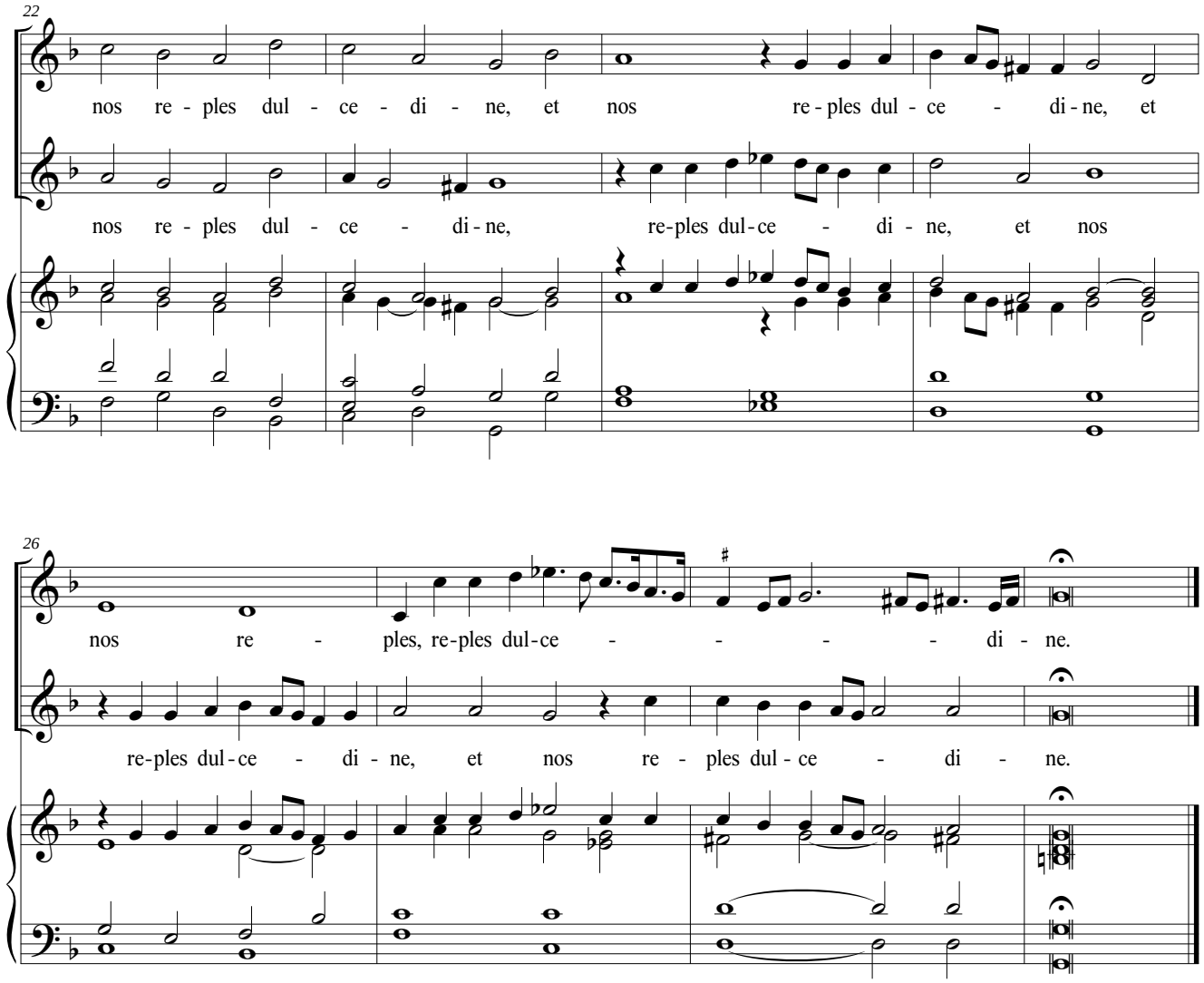

77
dor un-guen - to - rum tu - o - rum su -
dor un-guen - to - rum tu - o - rum su -
82
- per o - mni - a, su - - - - per
- per o - mni - a, su - per o -
85
o - mni - a a - ro - - - - ma - ta.
- mni - a a - - - - ro - ma - ta.

20. Amor Jesu dulcissime

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

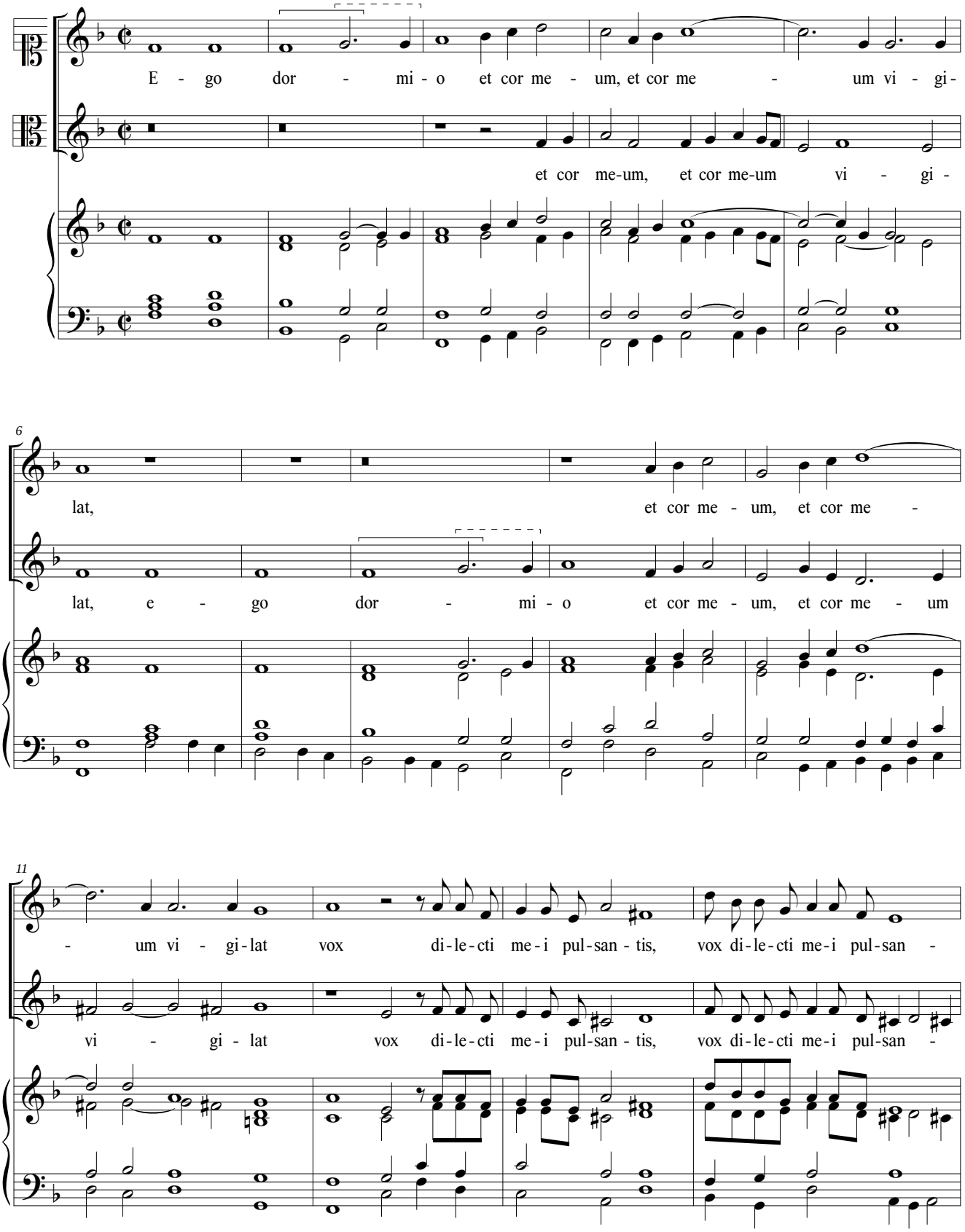


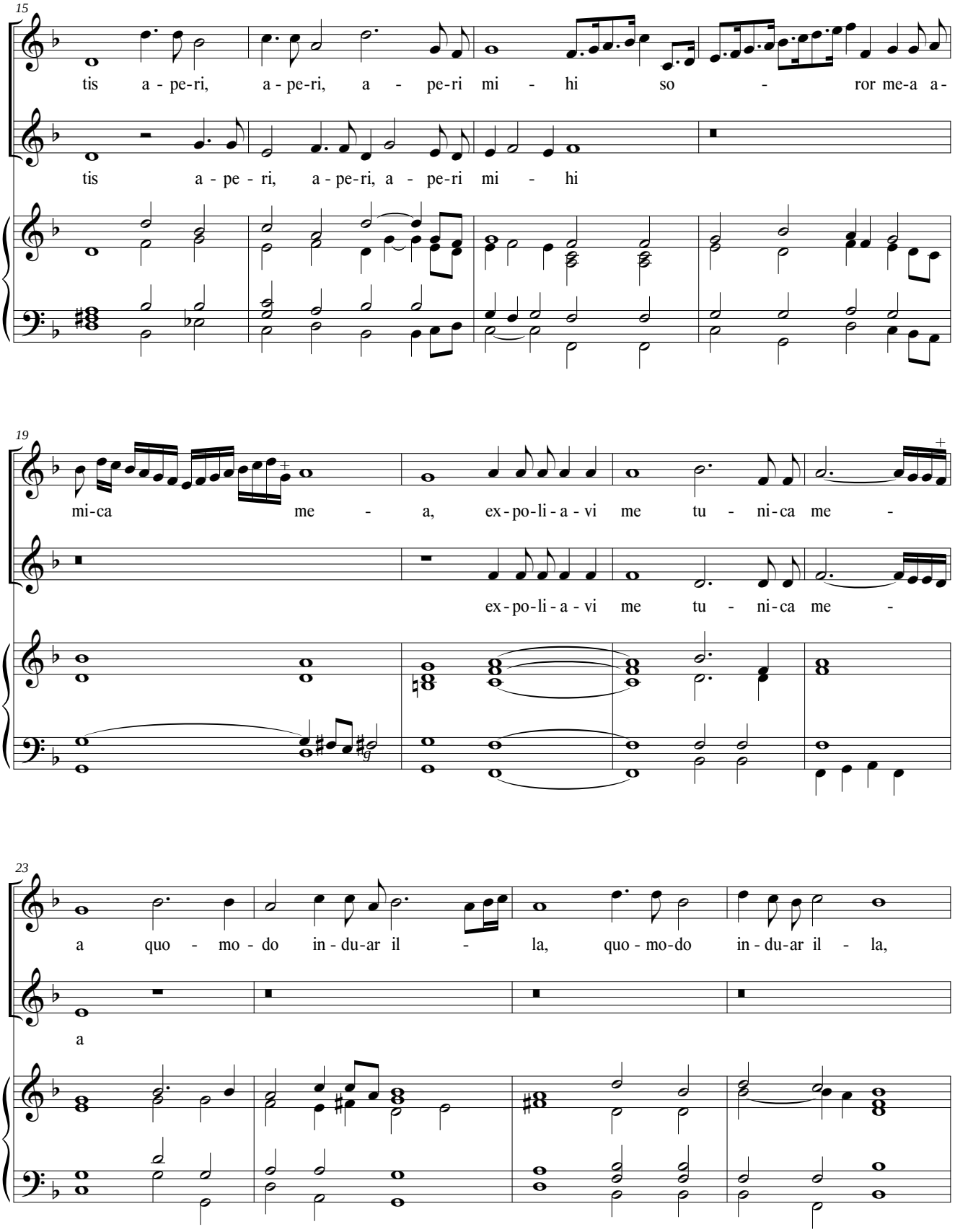

12
si-tas pel-lis men-tis cal-li-gi-nem, pel-lis men-
vi-si-tas pel-lis men-tis cal-li-gi-nem,
15
tis cal-li-gi-nem, pel-lis men-tis, pel-lis
pel-lis men-tis, pel-lis men-tis cal-li-gi-nem,
18
men-tis cal-li-gi-nem, pel-lis men-tis cal-li-gi-nem et nos re-ples, et
pel-lis men-tis cal-li-gi-nem et nos re-ples, et

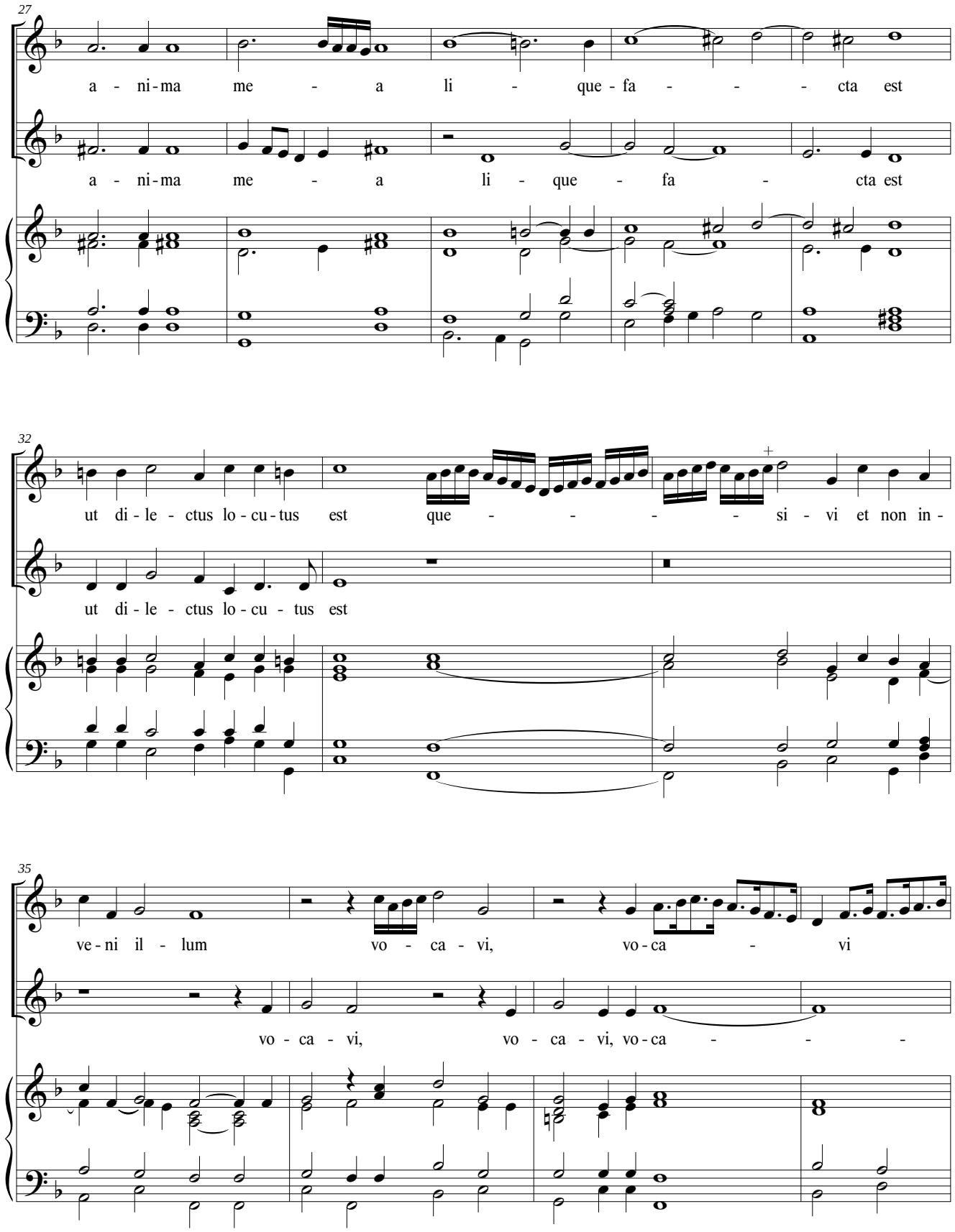

22
nos re - ples dul - ce - di - ne, et nos re - ples dul - ce - di - ne, et
nos re - ples dul - ce - di - ne, re-ples dul-ce - di - ne, et nos
26
nos re - ples, re-ples dul-ce - - - - di - ne.
re-ples dul-ce - di - ne, et nos re - ples dul - ce - di - ne.

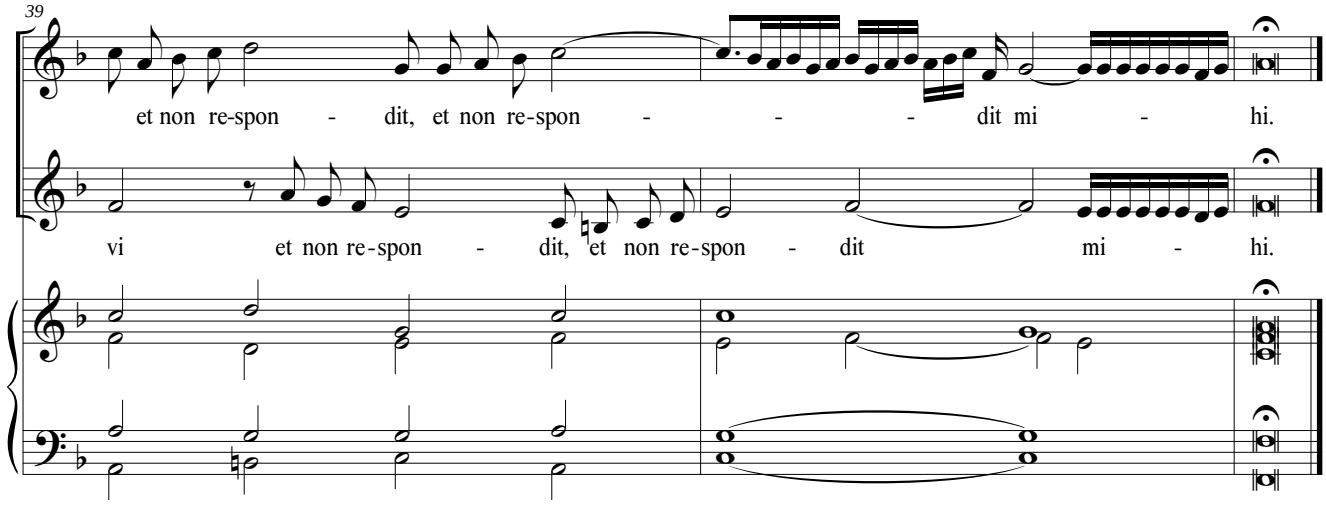
21. Ego dormio et cor meum vigilat

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




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

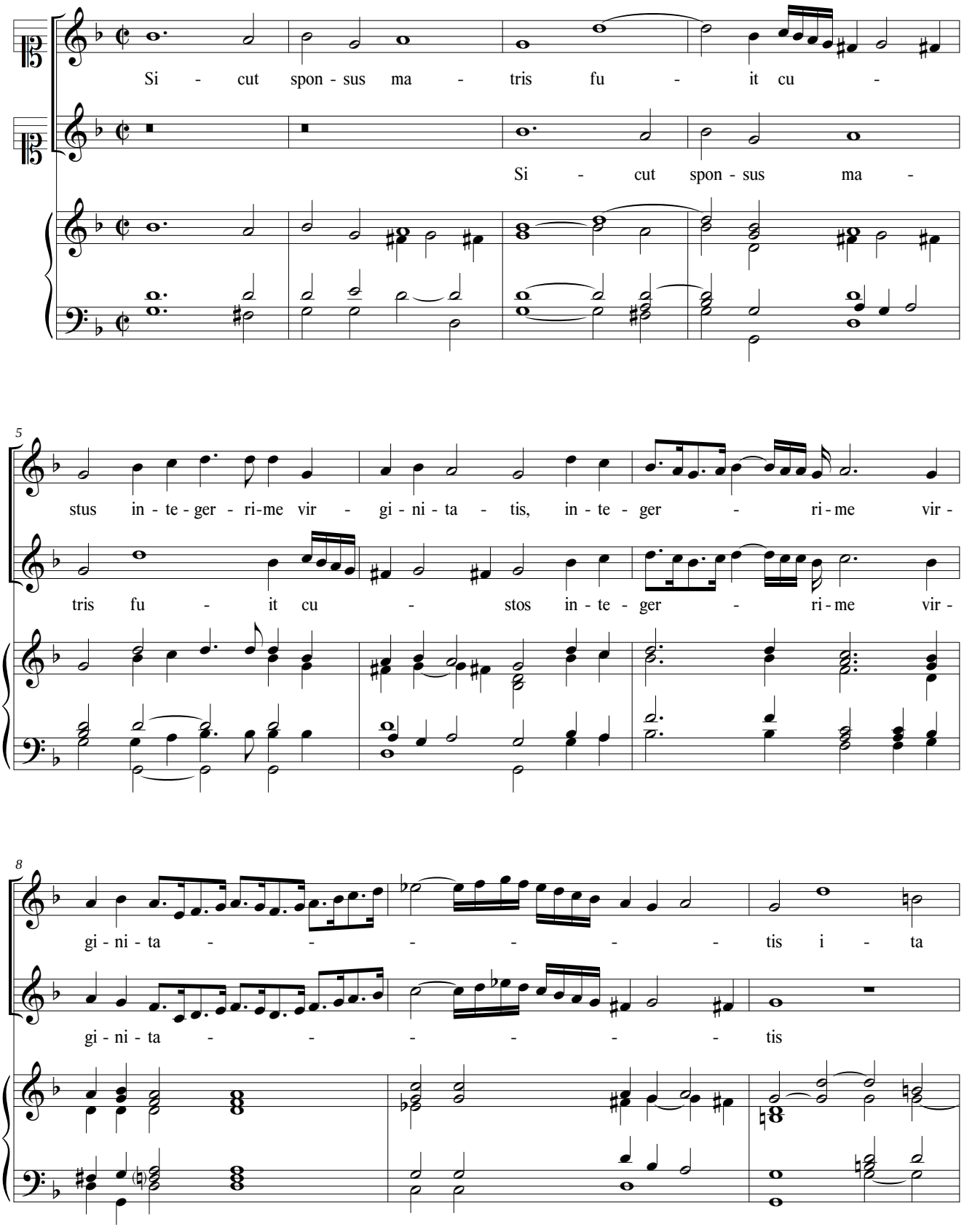

27
a - ni-ma me - a li - que - fa - - - cta est
a - ni-ma me - a li - que - fa - cta est
32
ut di - le - ctus lo - cu - tus est que - - - - si - vi et non in -
ut di - le - ctus lo - cu - tus est
35
ve - ni il - lum vo - ca - vi, vo - ca - vi
vo - ca - vi, vo - ca - vi, vo - ca - -

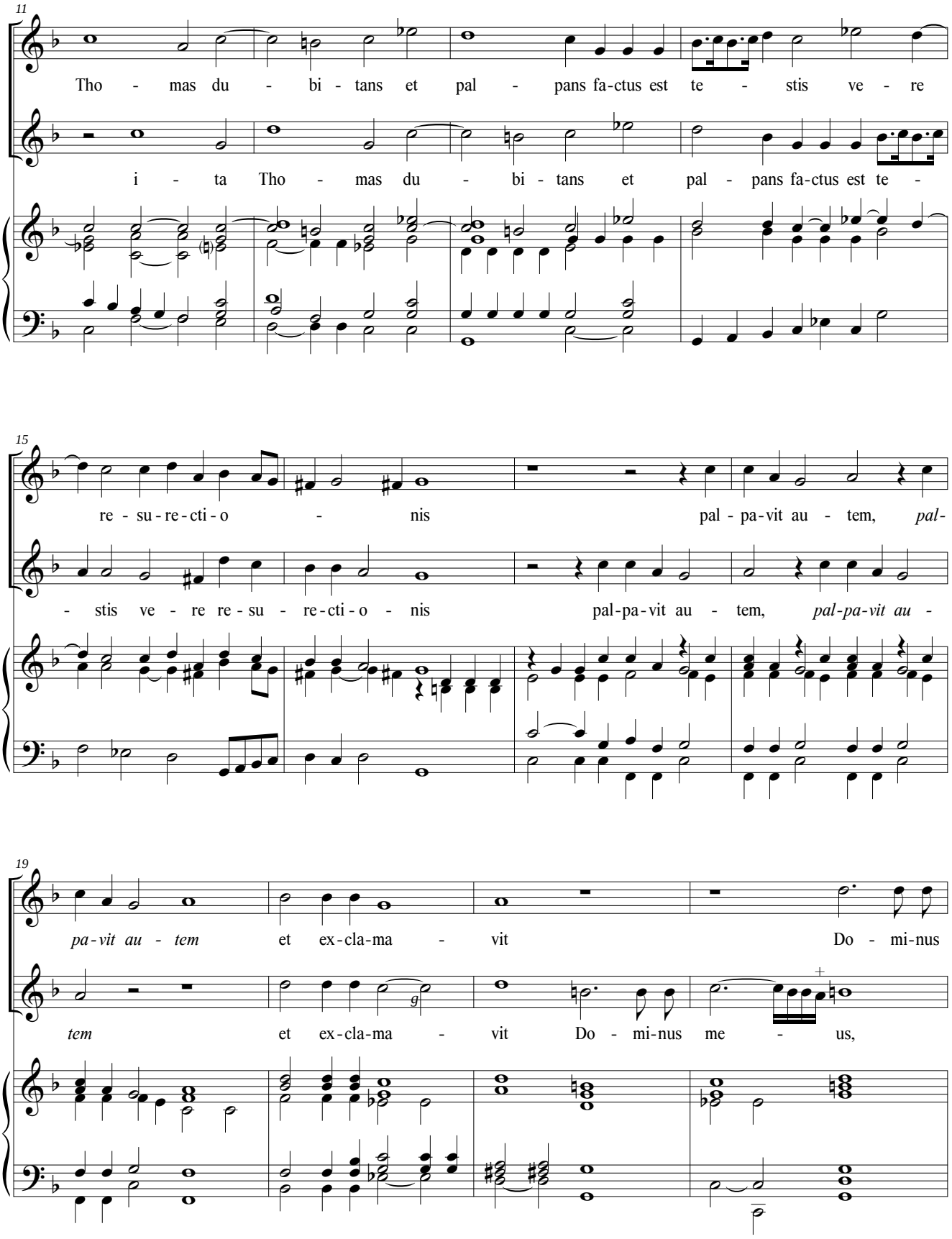

39
et non re-spon - dit, et non re-spon - - - dit mi - hi.
vi et non re-spon - dit, et non re-spon - dit mi - hi.

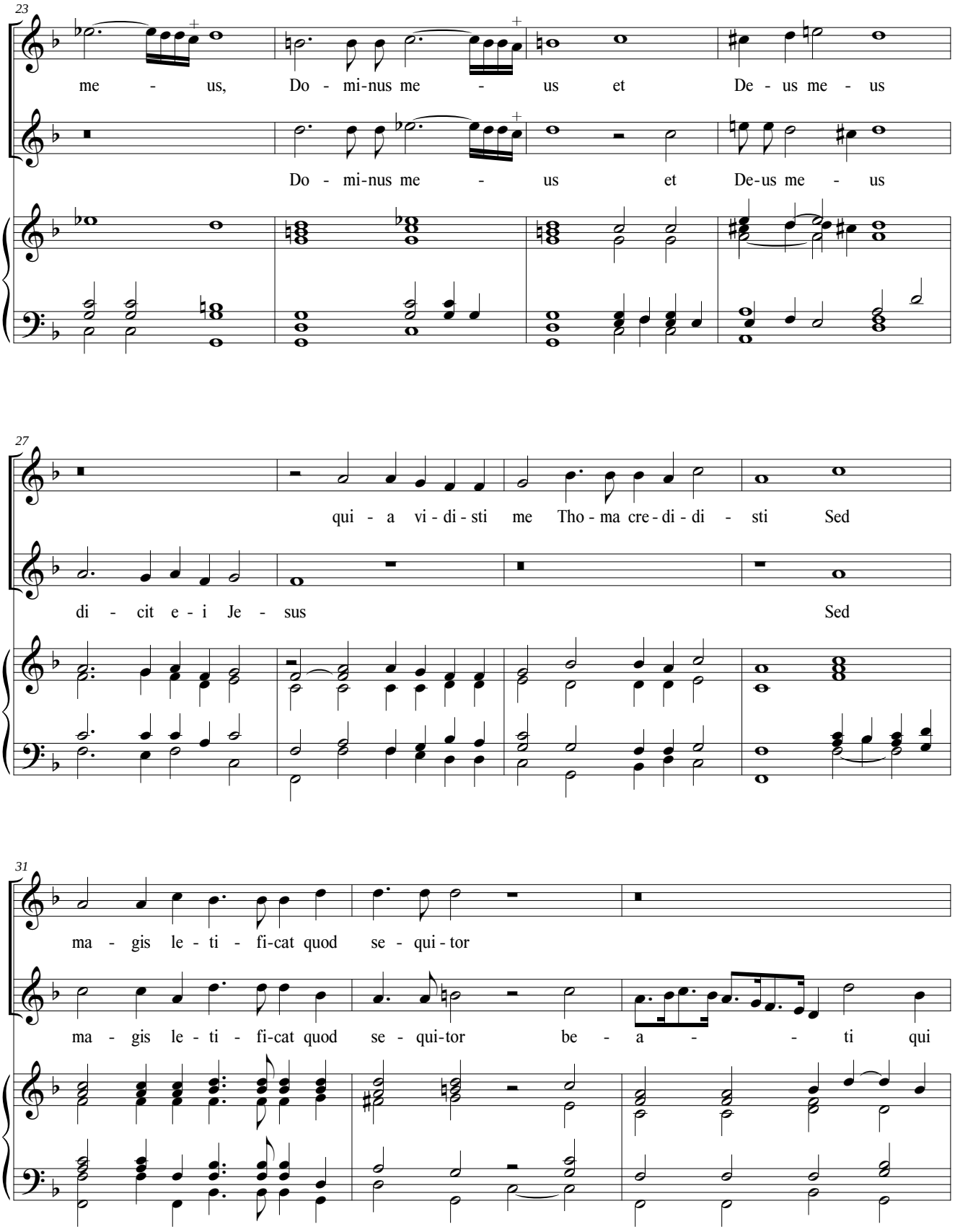
22. Sicut sponsus matris

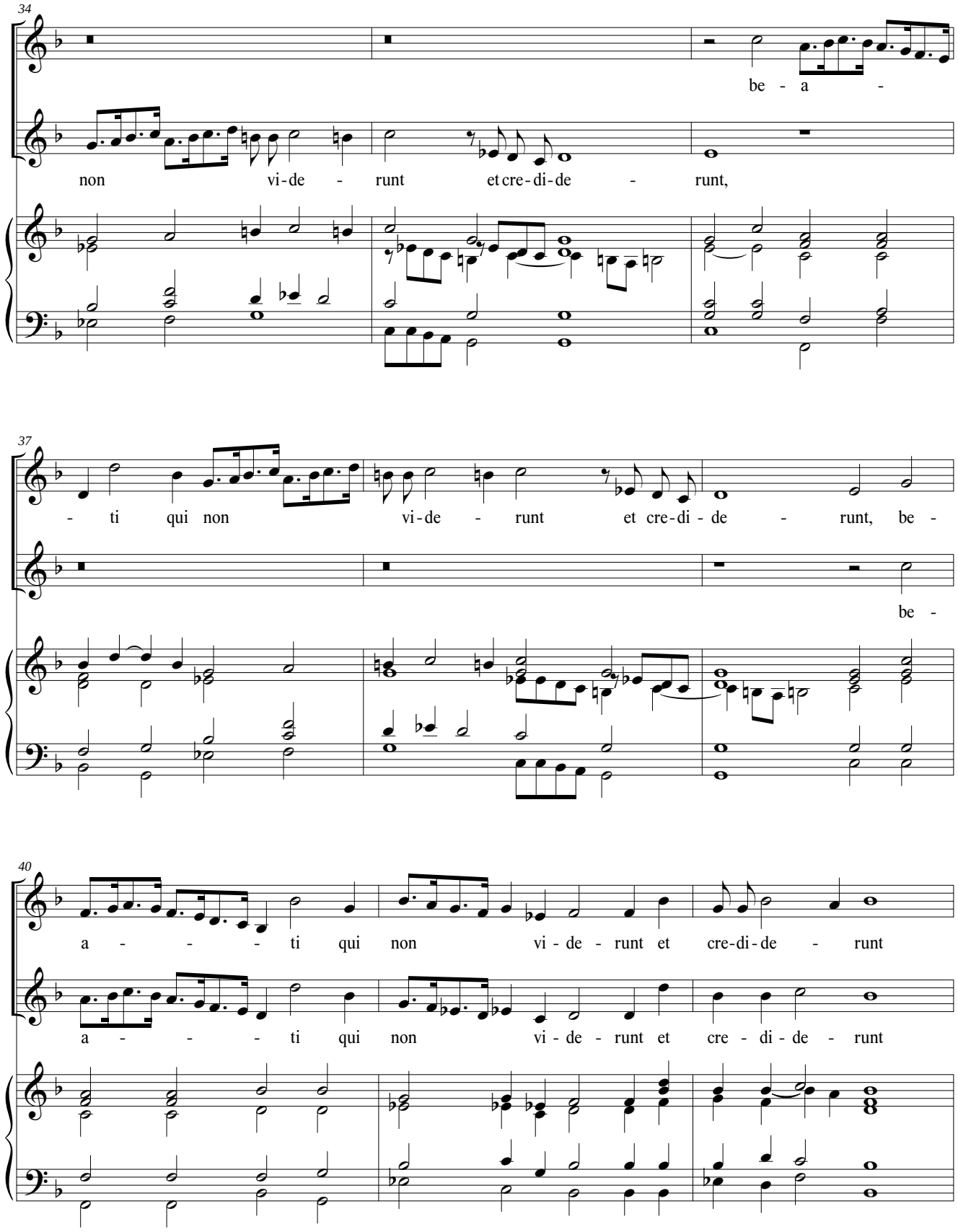
Carlo G.
Carlo G. MS p. 147r-149r

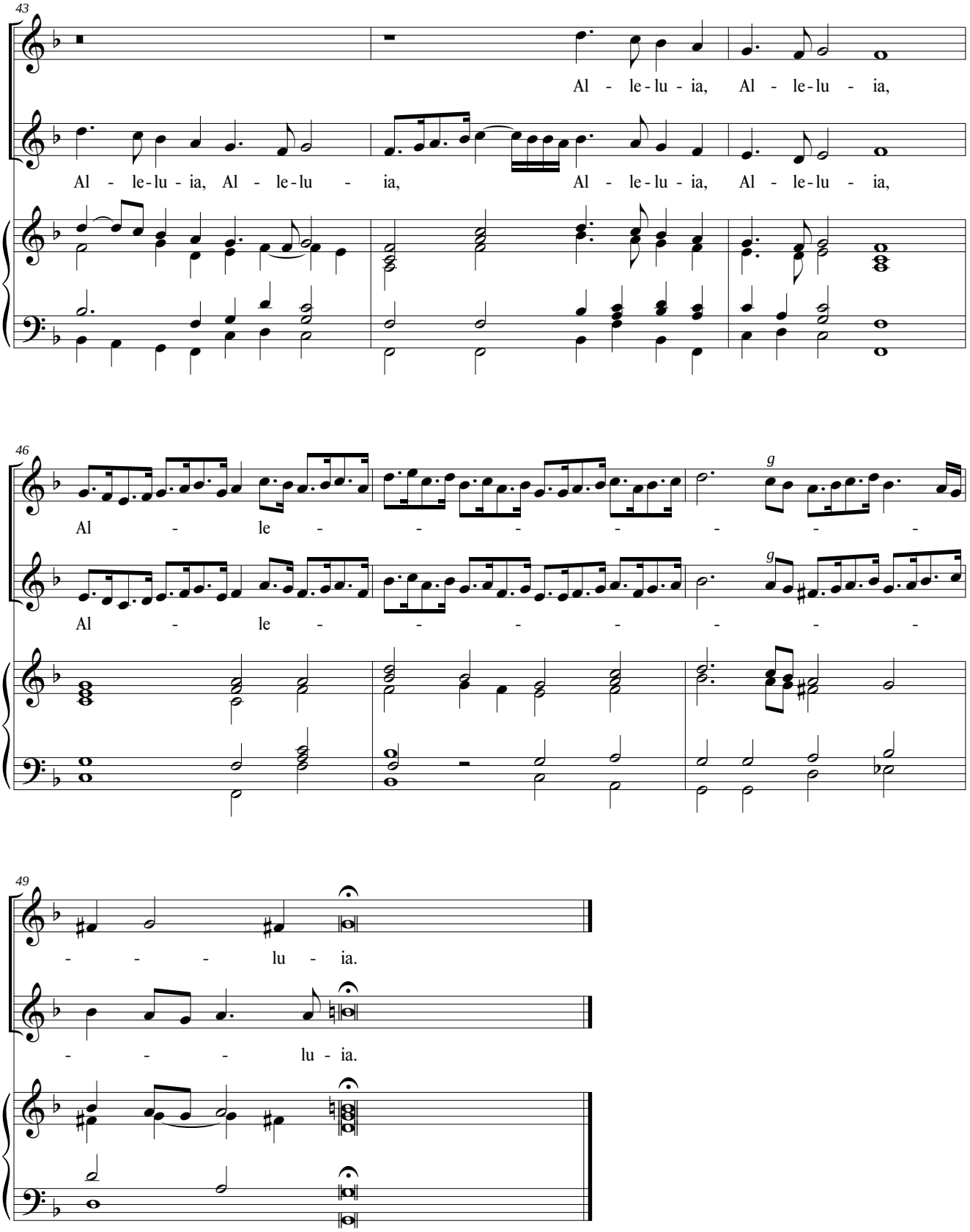
A 6 per sonar quattro viole et cantar due soprani. le parti sono su'l libro [...?]
[on the table of content:] **due voci et 4 viole**




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,

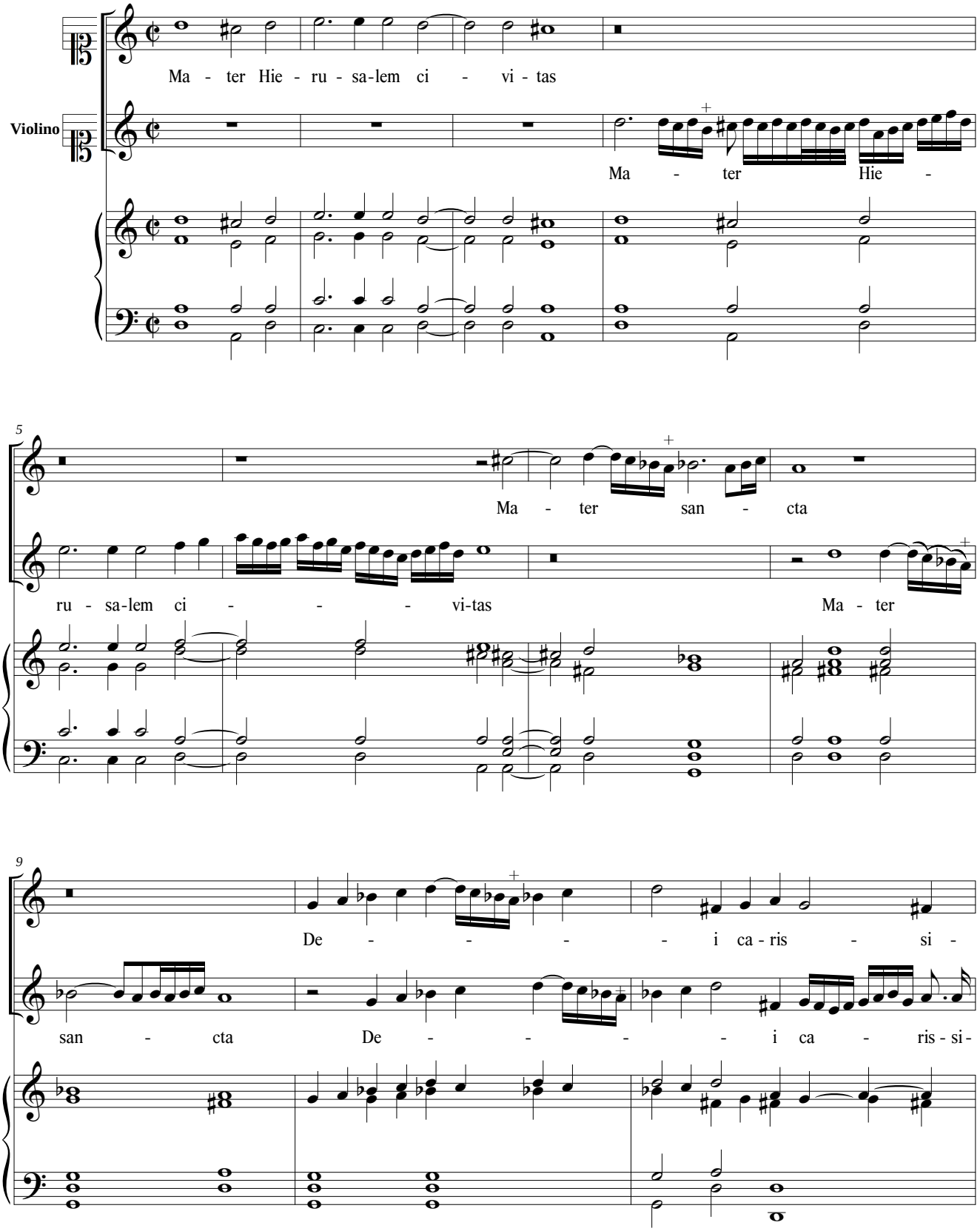

23
me - us, Do - mi-nus me - us et De - us me - us
Do - mi-nus me - us et De-us me - us
27
qui - a vi - di - sti me Tho - ma cre - di - di - sti Sed
di - cit e - i Je - sus Sed
31
ma - gis le - ti - fi-cat quod se - qui - tor
ma - gis le - ti - fi-cat quod se - qui-tor be - a - ti qui

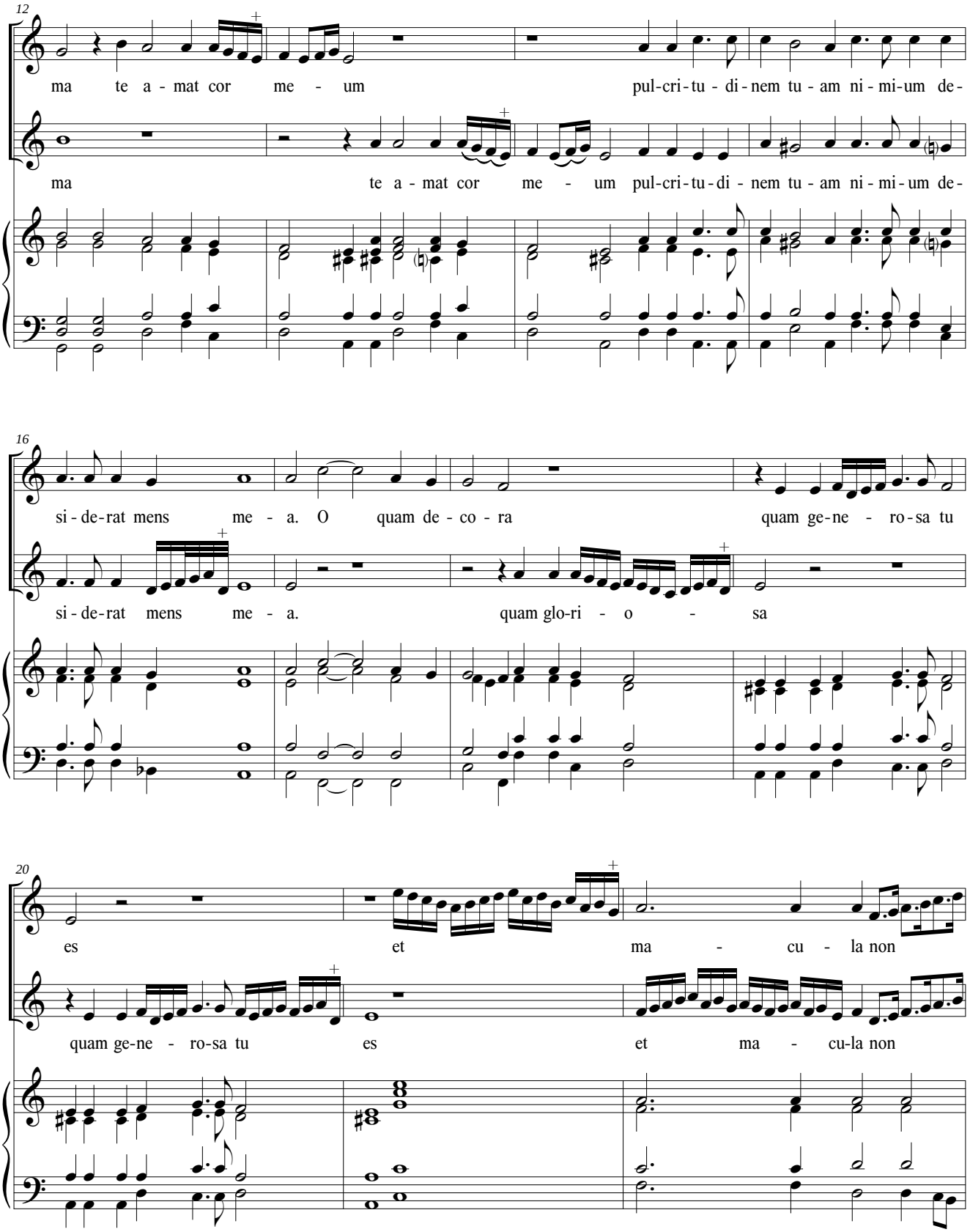

34
be - a -
non vi-de - runt et cre-di-de - runt,
37
- ti qui non vi-de - runt et cre-di - de - runt, be -
be -
40
a - - - ti qui non vi - de - runt et cre-di-de - runt
a - - - ti qui non vi - de - runt et cre - di - de - runt

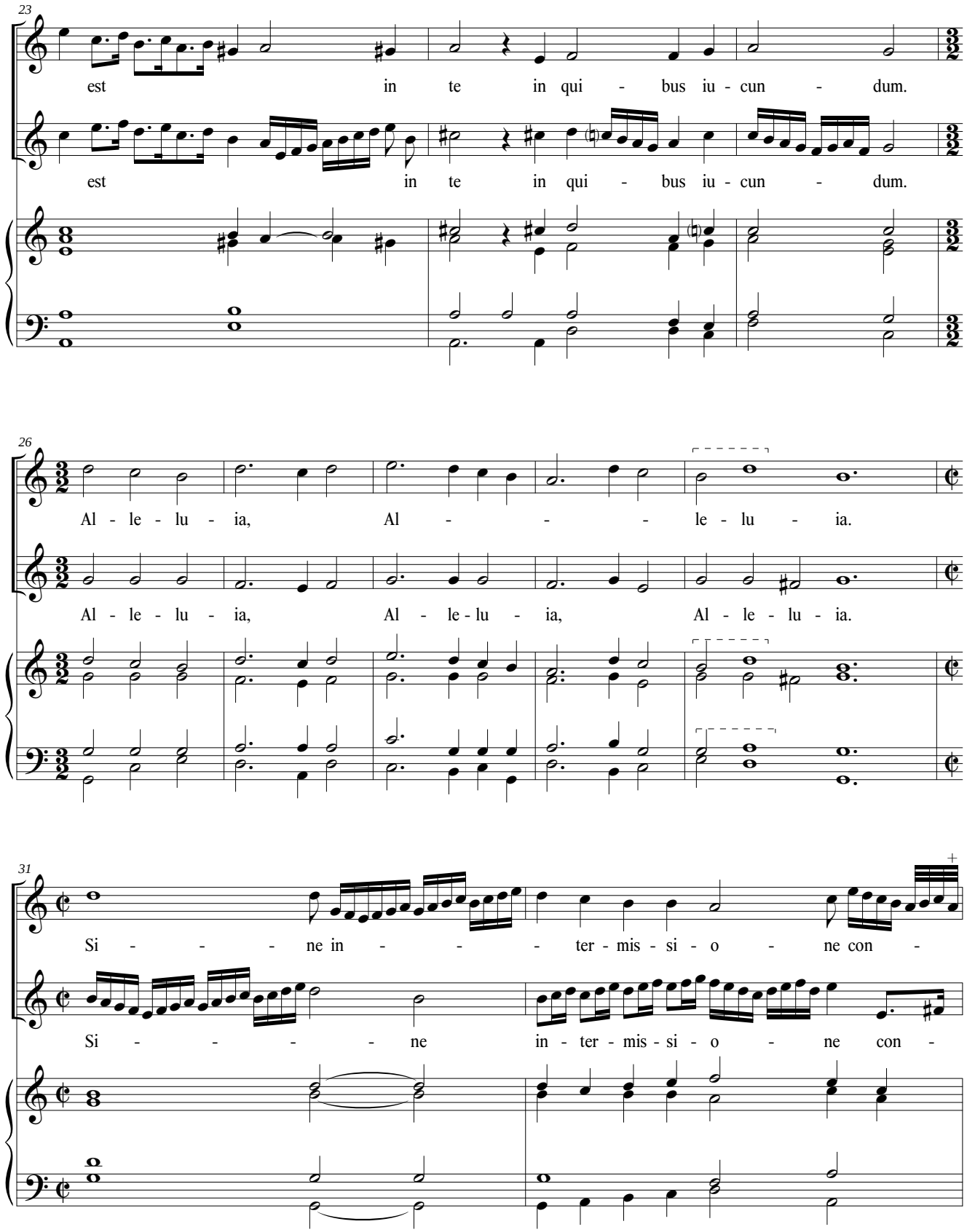

43
Al - le-lu - ia, Al - le-lu - ia,
Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia,
46
g
Al - le - - - - - - -
g
Al - le - - - - - - -
49
- - - lu - ia.
- - - lu - ia.

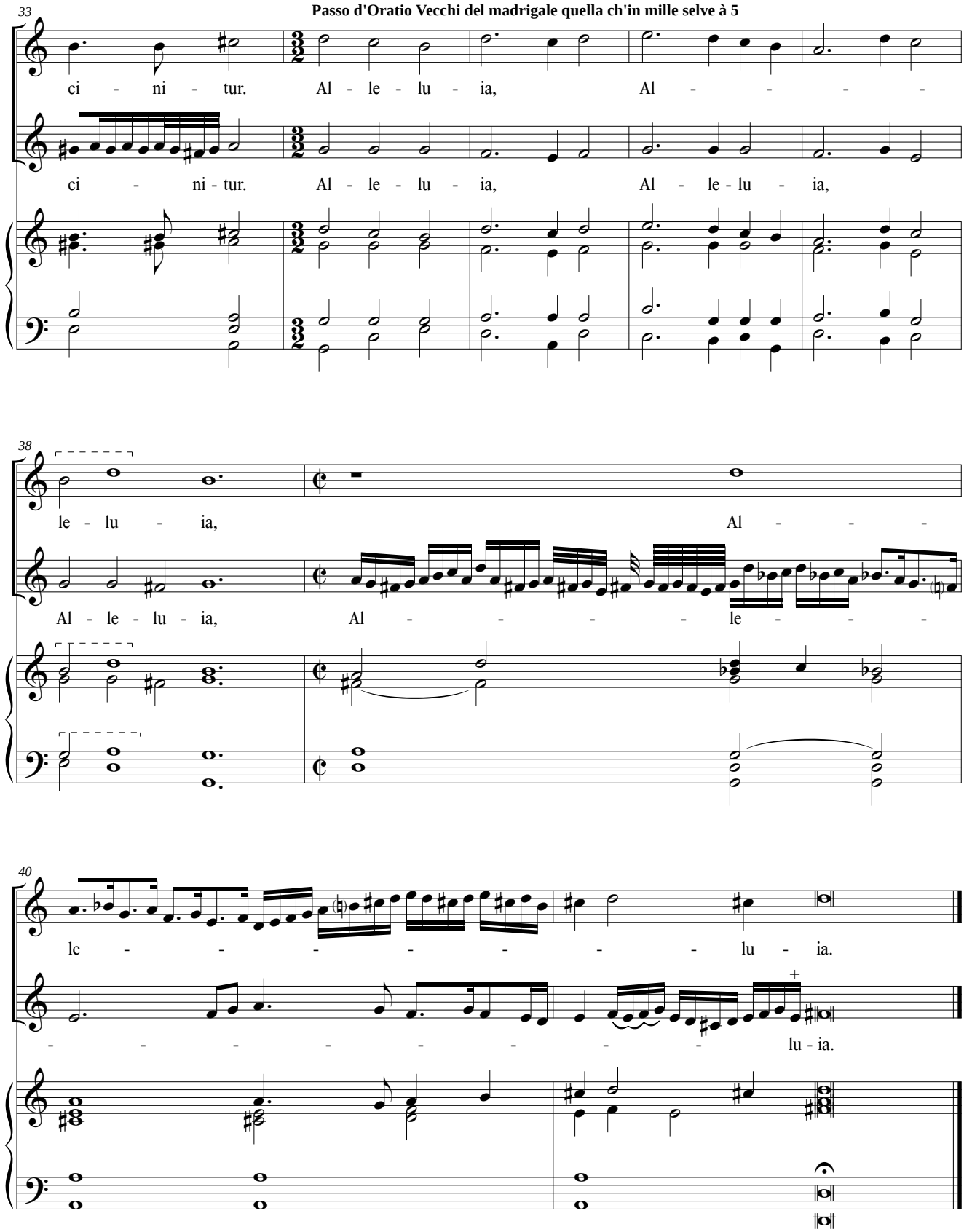
23. Mater Hierusalem

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




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

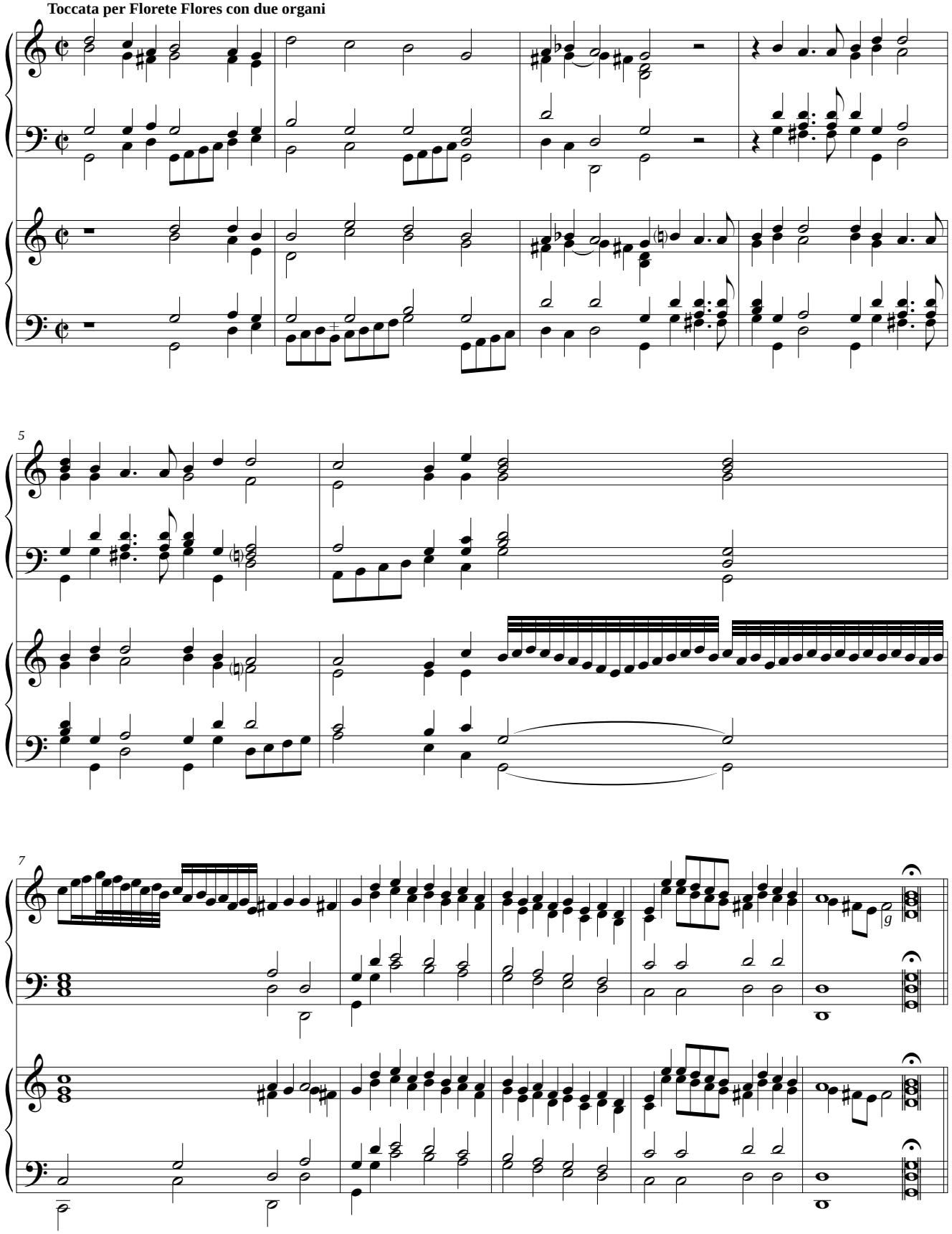

23
est in te in qui - bus iu - cun - dum.
est in te in qui - bus iu - cun - dum.
26
Al - le - lu - ia, Al - - - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
31
Si - - - - ne in - - - ter - mis - si - o - ne con -
Si - - - - - ne in - ter - mis - si - o - ne con -

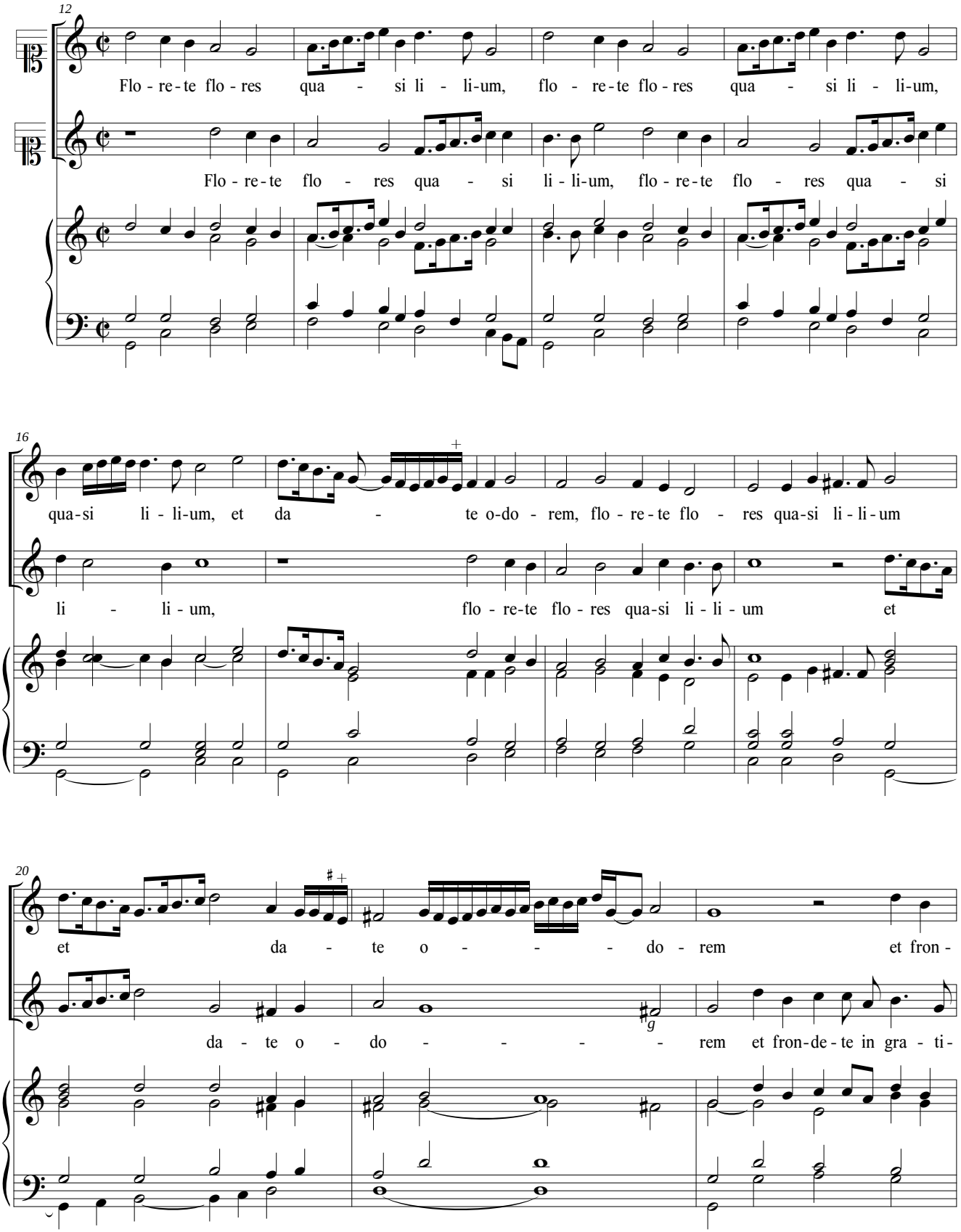

Passo d'Oratio Vecchi del madrigale quella ch'in mille selve à 5
33
ci - ni - tur. Al - le - lu - ia, Al - - - -
ci - ni - tur. Al - le - lu - ia, Al - le - lu - ia,
38
le - lu - ia, Al - - - -
Al - le - lu - ia, Al - - - - le - - -
40
le - - - - - - - lu - ia.
- - - - - - - - lu - ia.

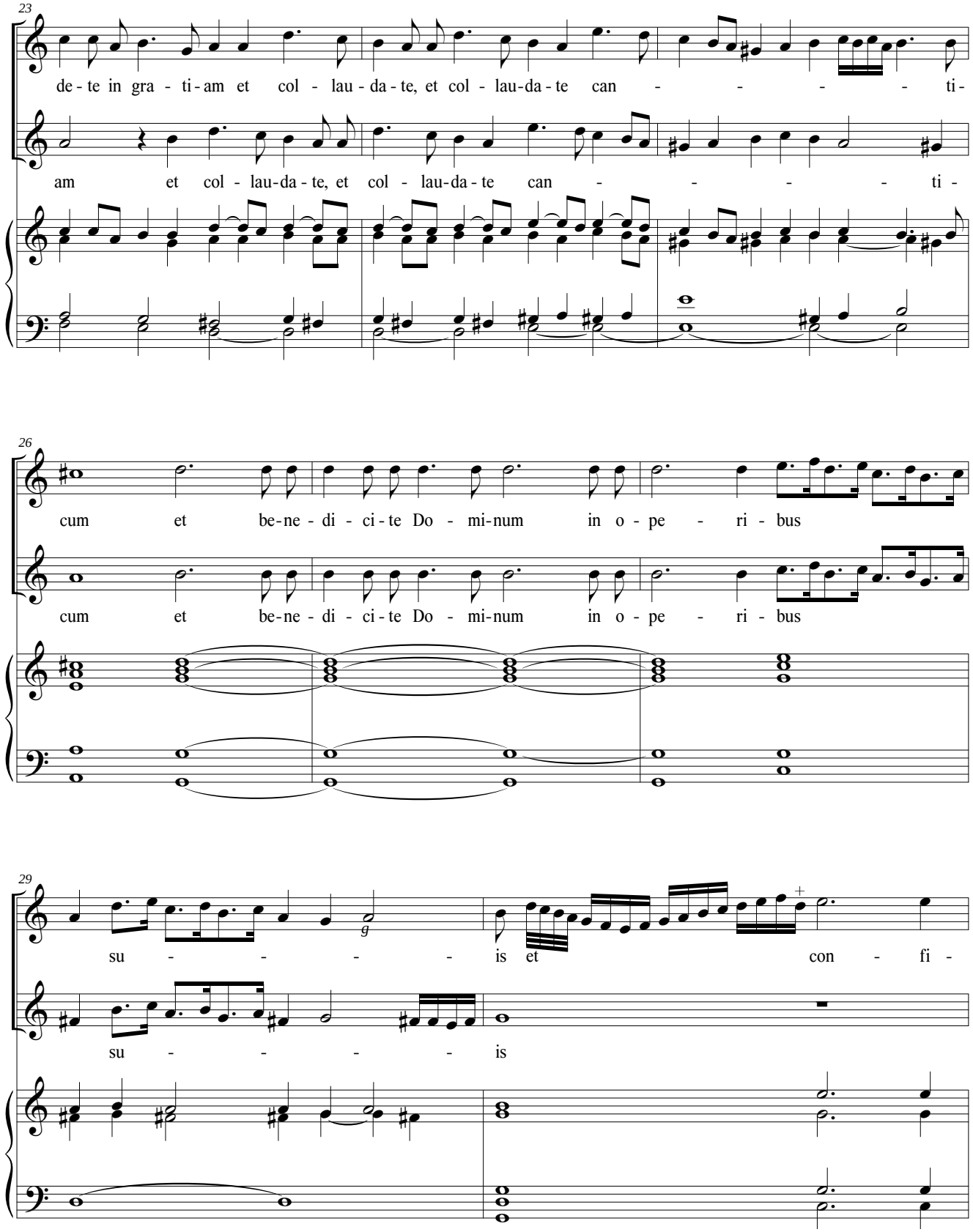
24. Florete flores

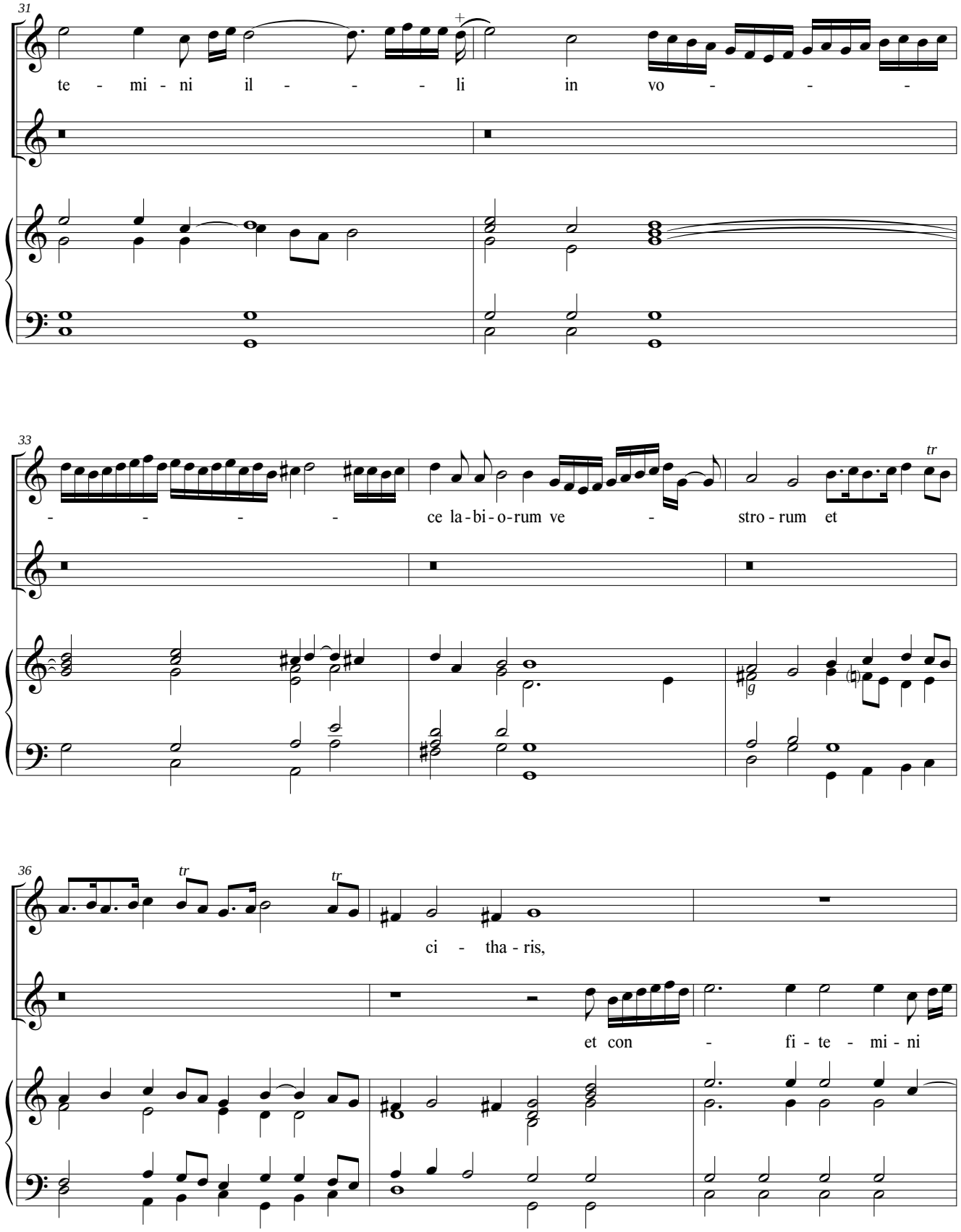
Carlo G.
text based on Ecclesiasticus 39:19-20
Carlo G. MS p. 78v-82r

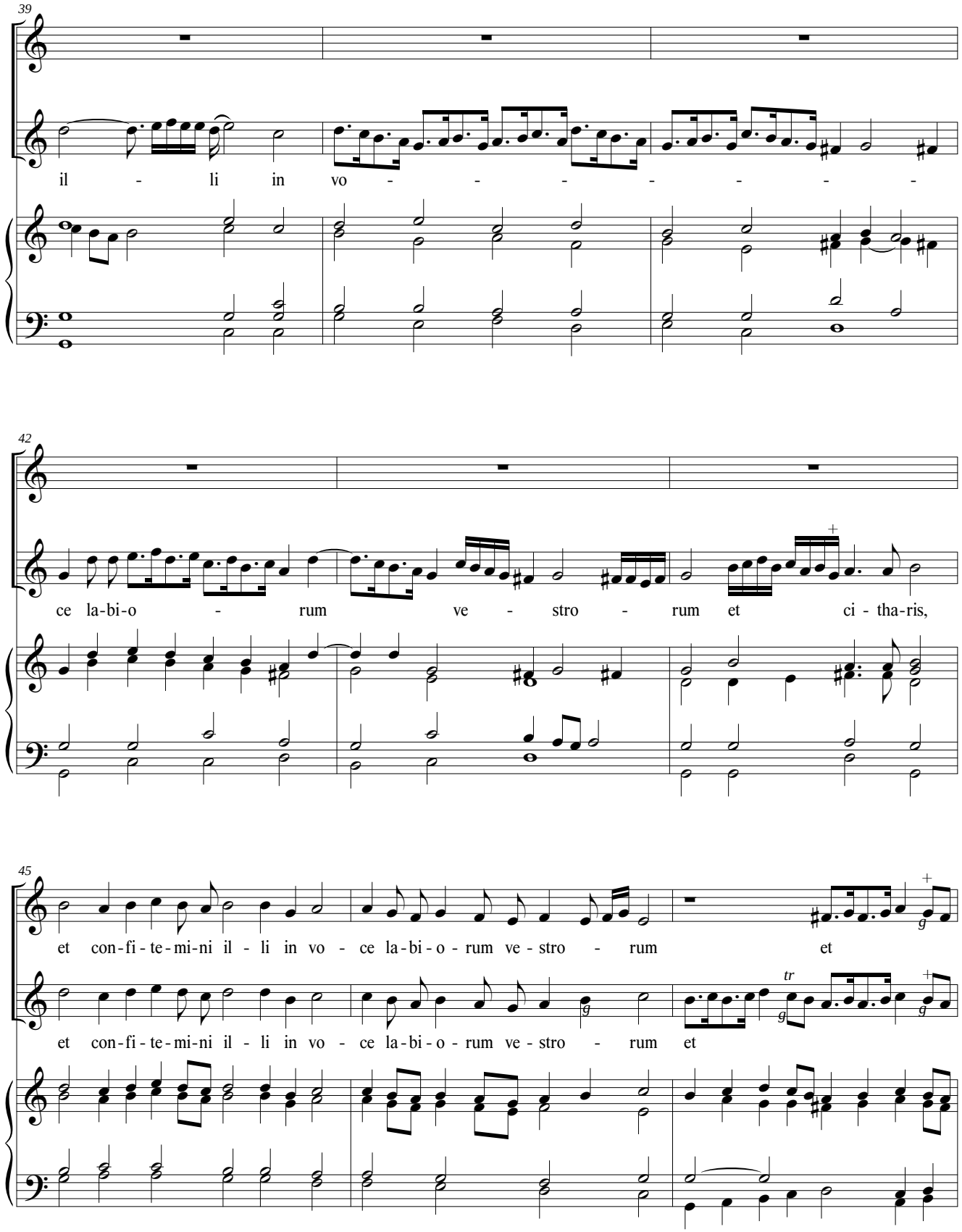
Toccata per Florete Flores con due organi

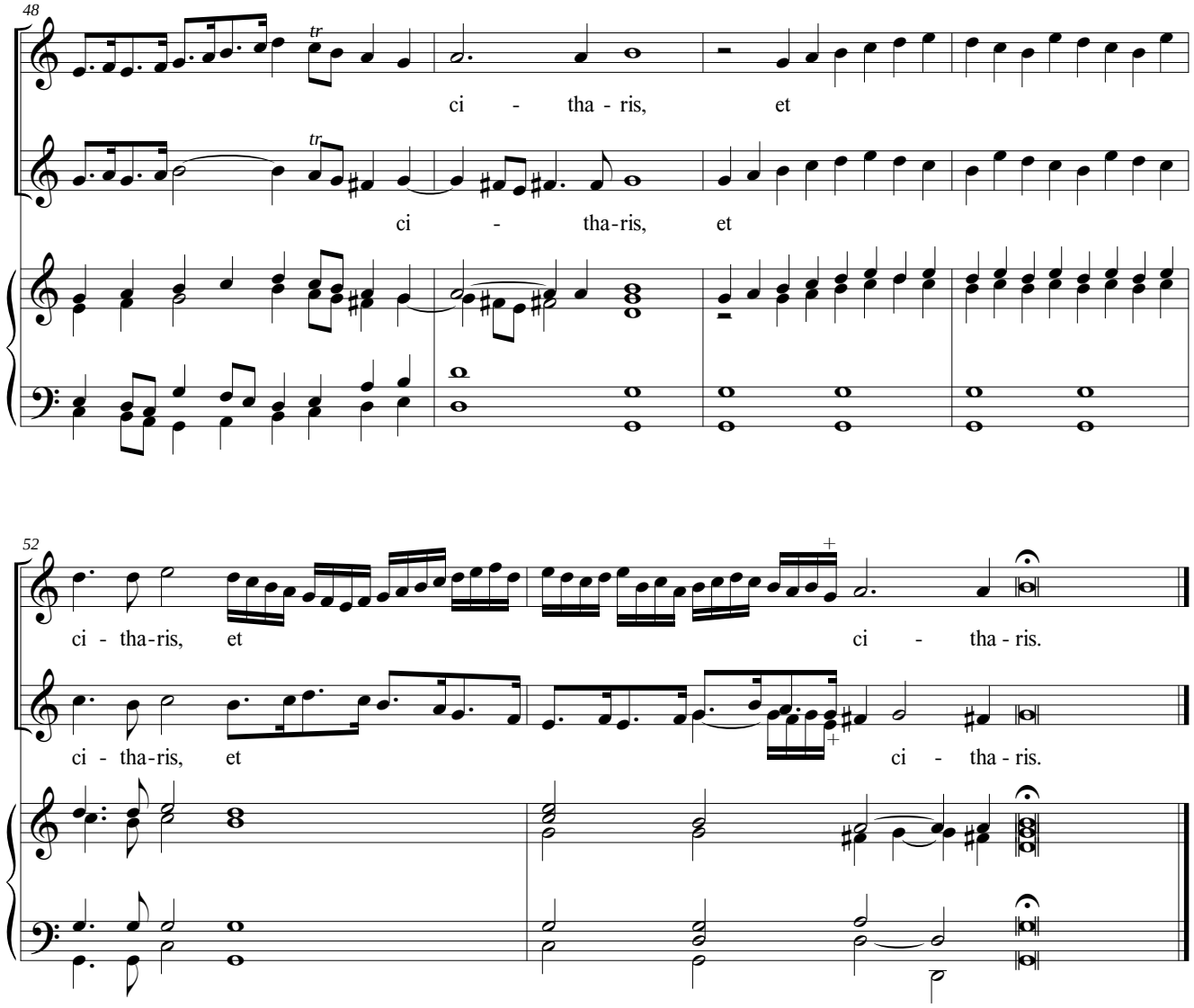



12
Flo - re - te flo - res qua - si li - li-um, flo - re - te flo - res qua - si li - li-um,
Flo - re - te flo - res qua - si li - li-um, flo - re - te flo - res qua - si
16
qua-si li - li-um, et da - te o-do - rem, flo - re - te flo - res qua-si li - li - um
li - li - um, flo - re-te flo - res qua-si 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

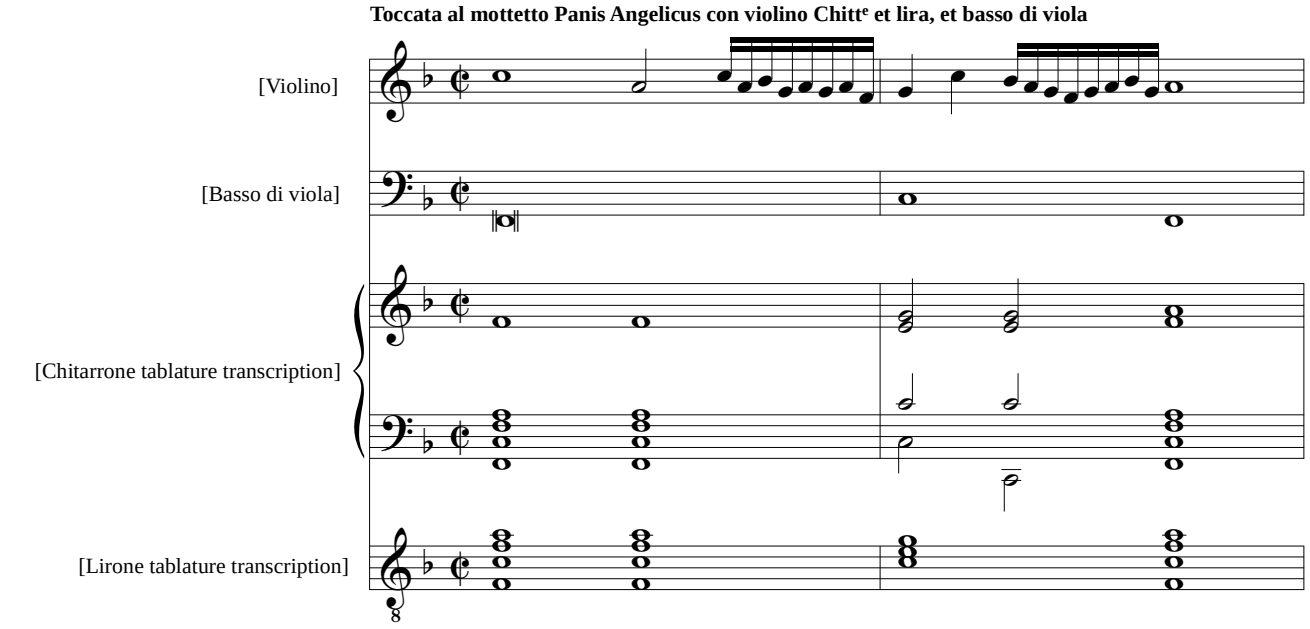

31
te - mi - ni il - - - - li in vo - - -
33
- - - - ce la - bi - o - rum ve - stro - rum et
tr
36
tr
tr
ci - tha - ris,
et con - fi - te - mi - ni

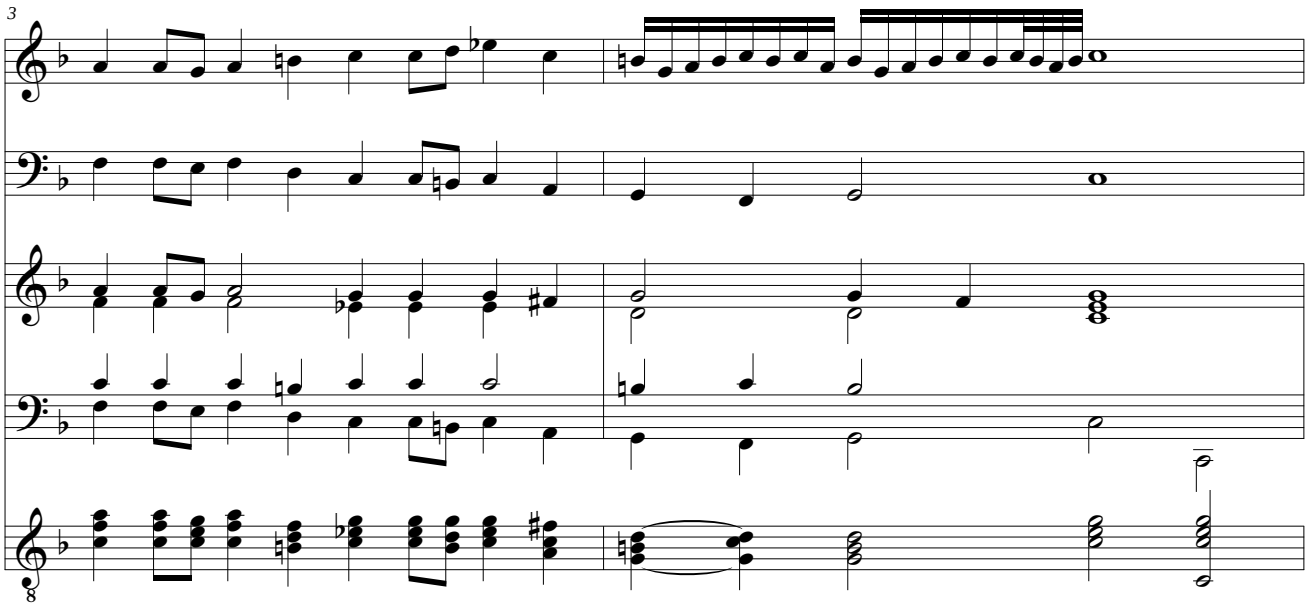

39
il - li in vo - - - - - - -
42
ce la-bi-o - rum ve - stro - rum et ci - tha-ris,
45
et con-fi-te-mi-ni il - li in vo - ce la-bi-o-rum ve-stro - rum et
et con-fi-te-mi-ni il - li in vo - ce la-bi-o-rum ve-stro - rum et
tr

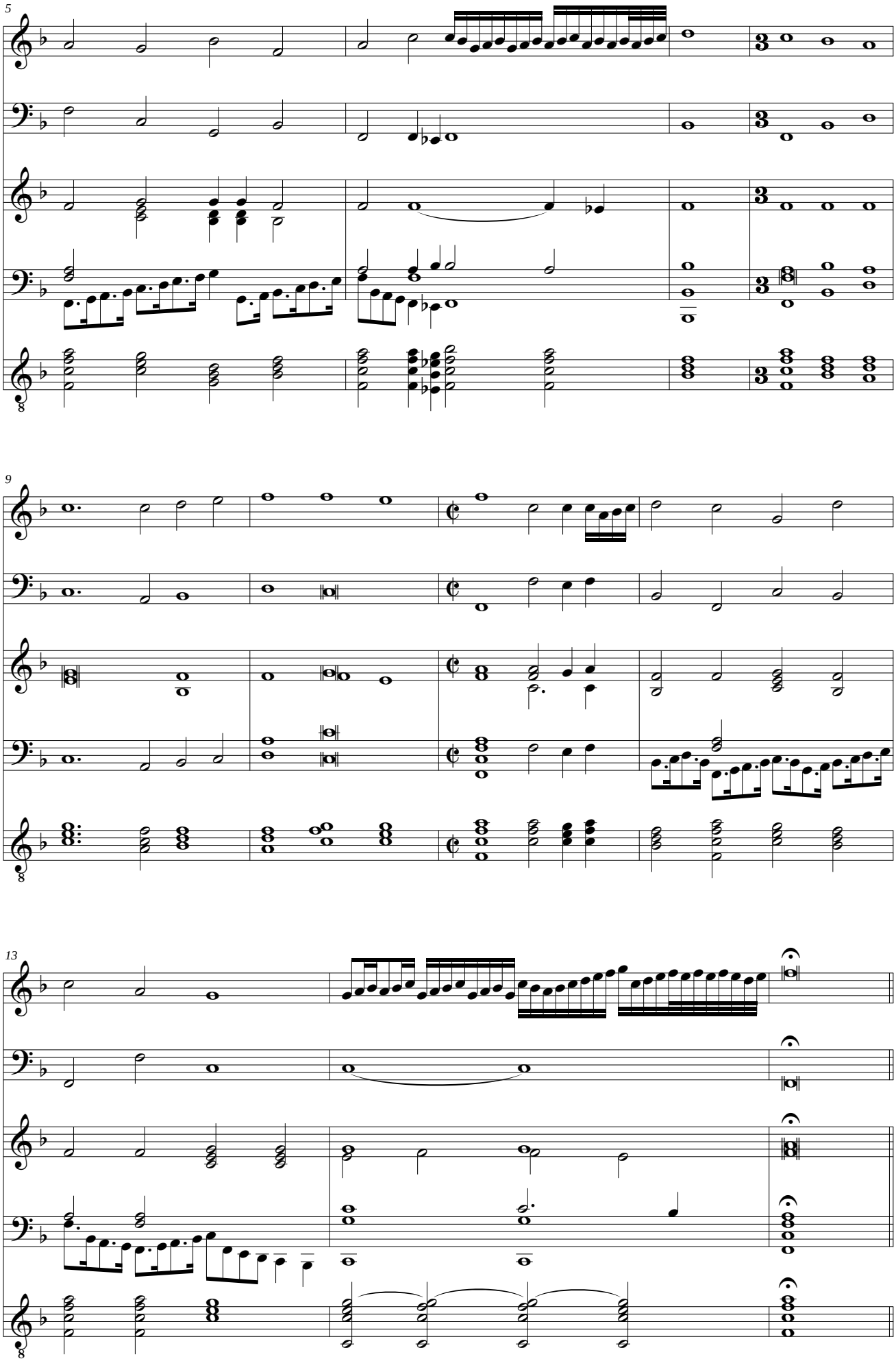

48
tr
ci - tha - ris, et
tr
ci - tha-ris, et
52
ci - tha-ris, et
ci - tha - ris.
ci - tha-ris, et
ci - tha - ris.

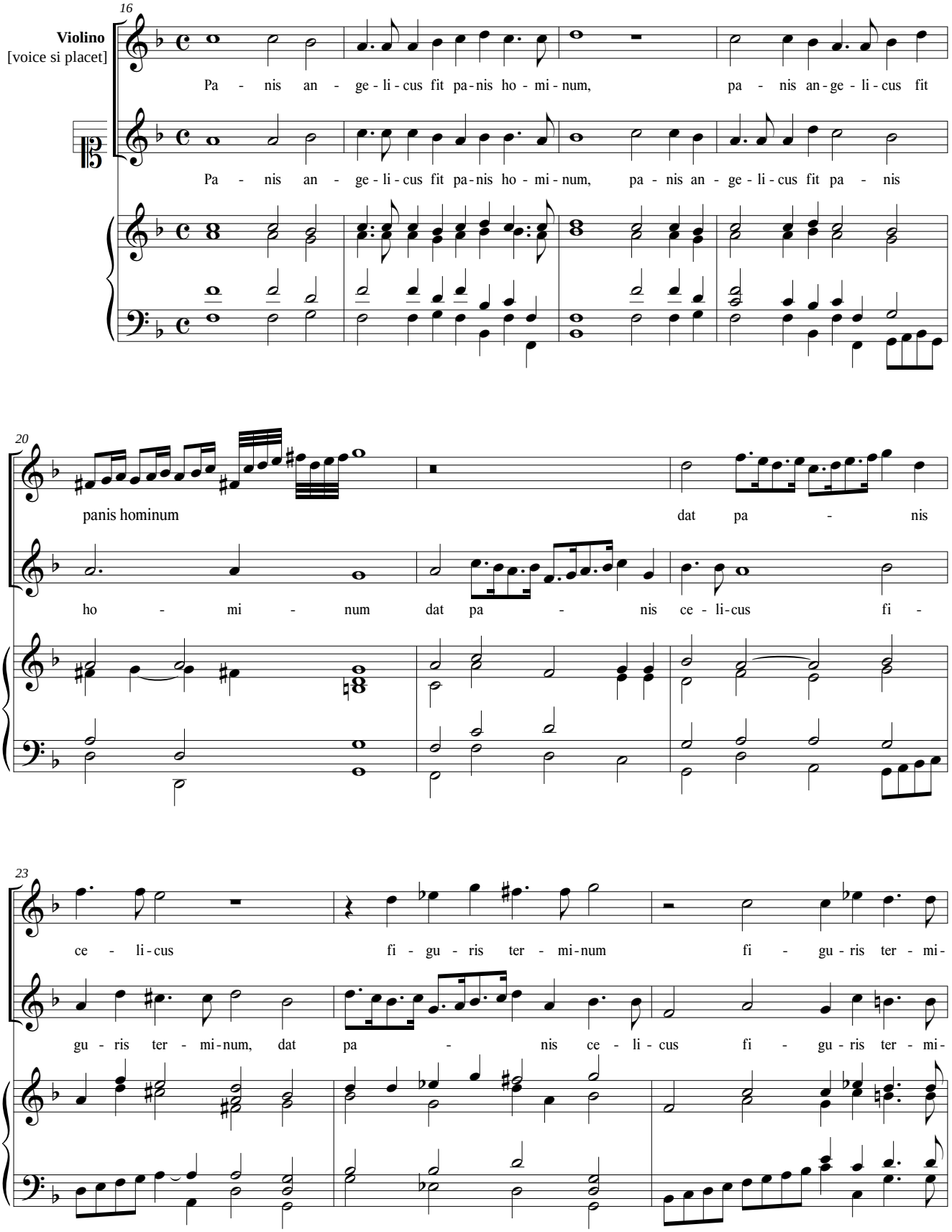
25. Panis angelicus

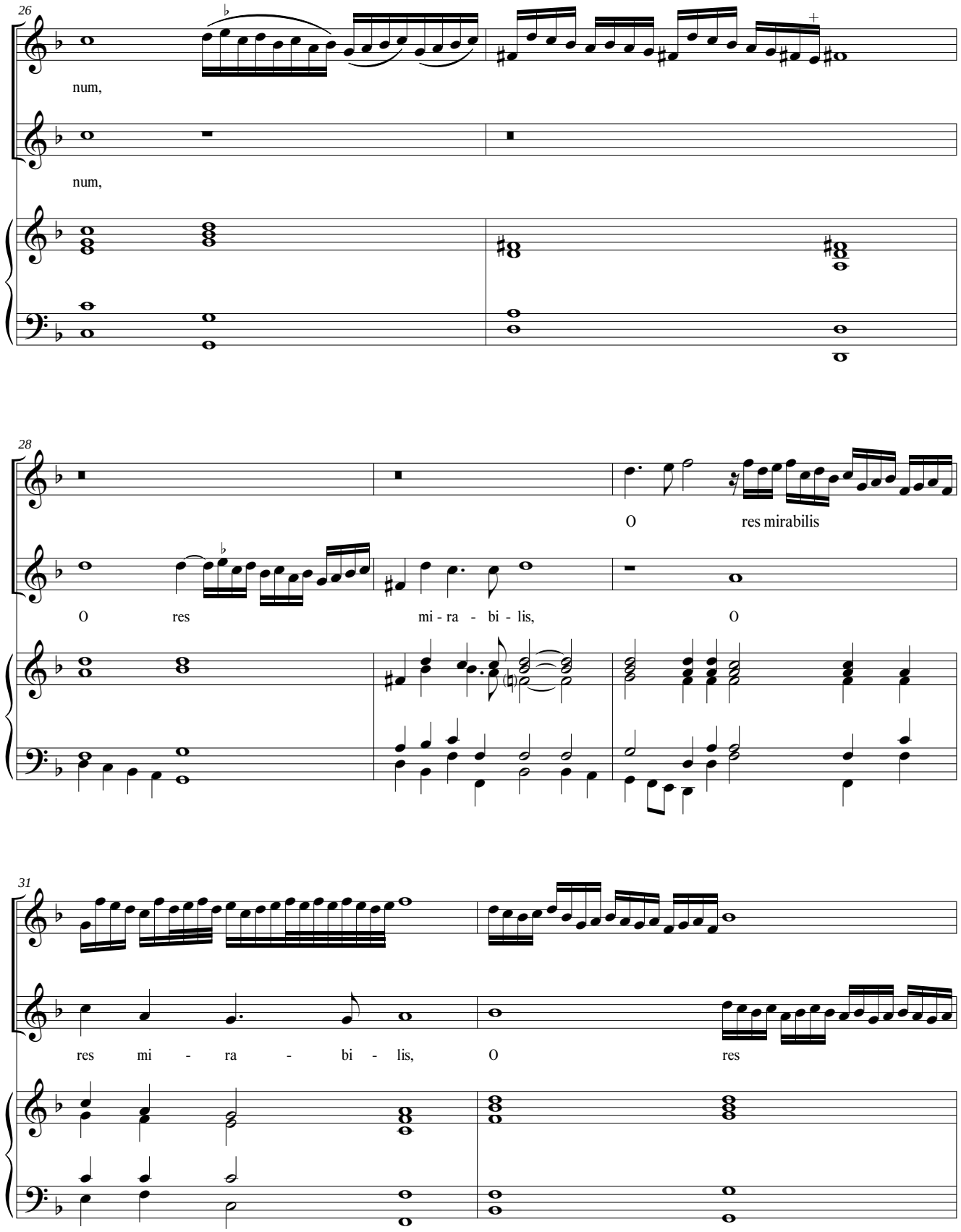
Carlo G.
Carlo G. MS p. 145r-146v

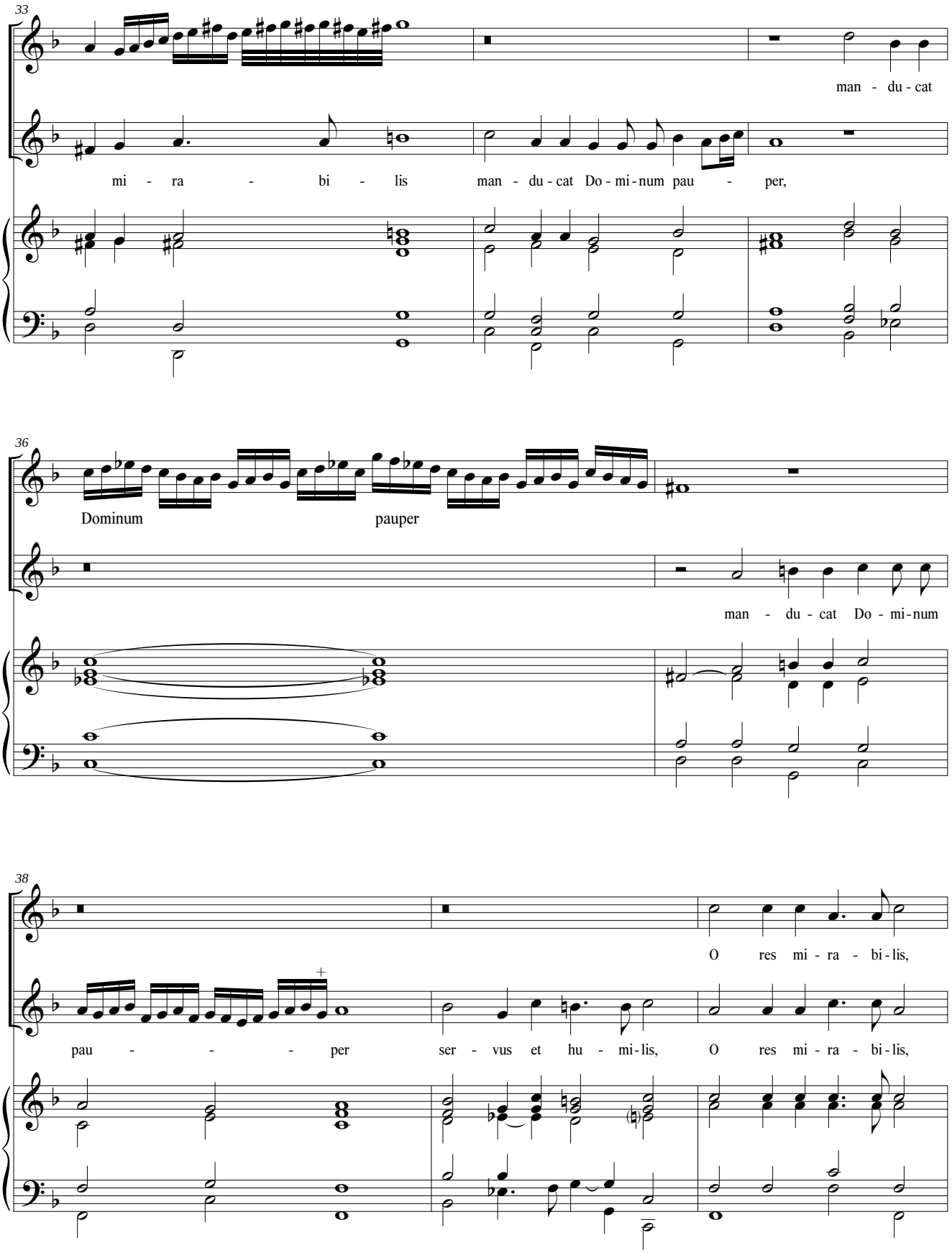


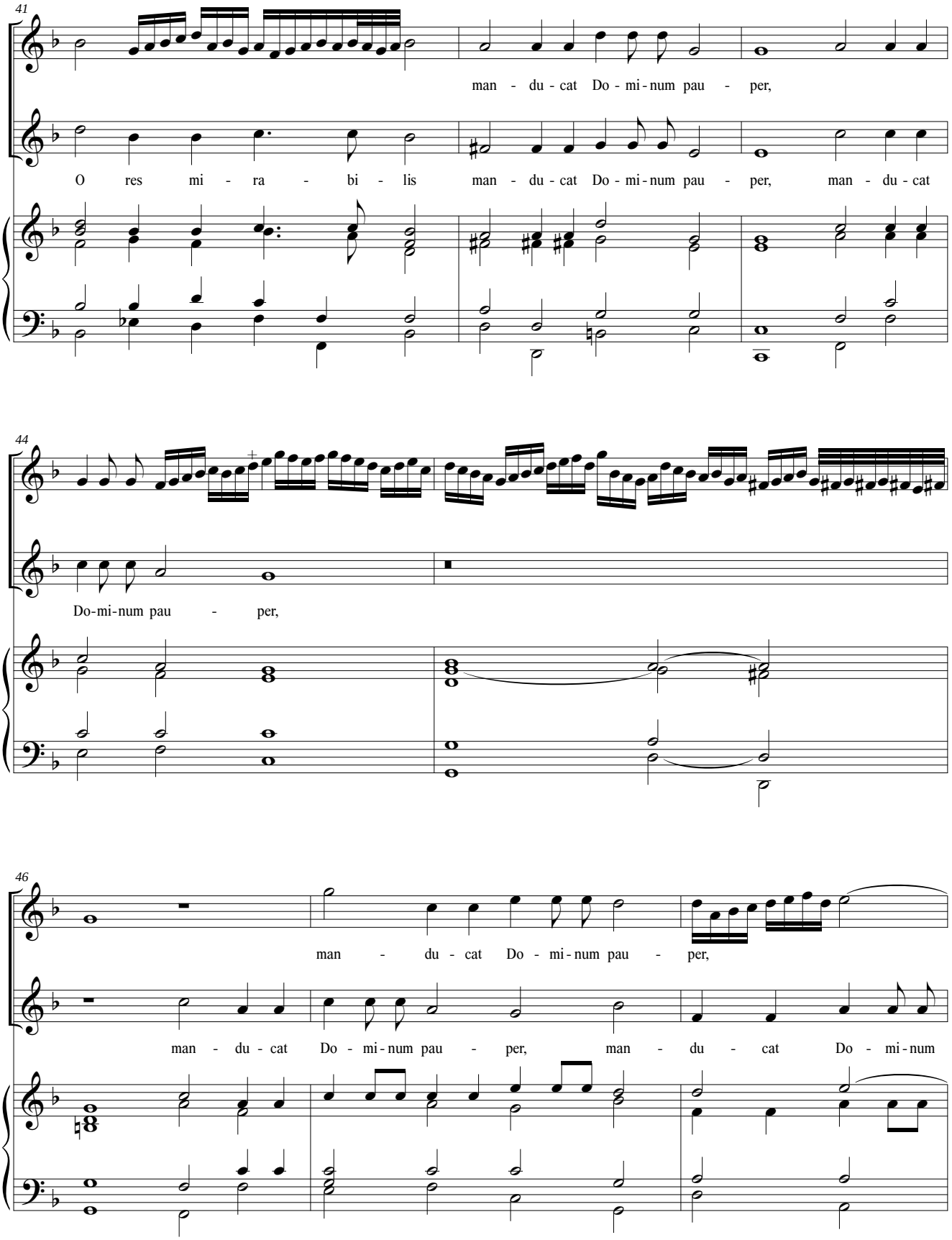


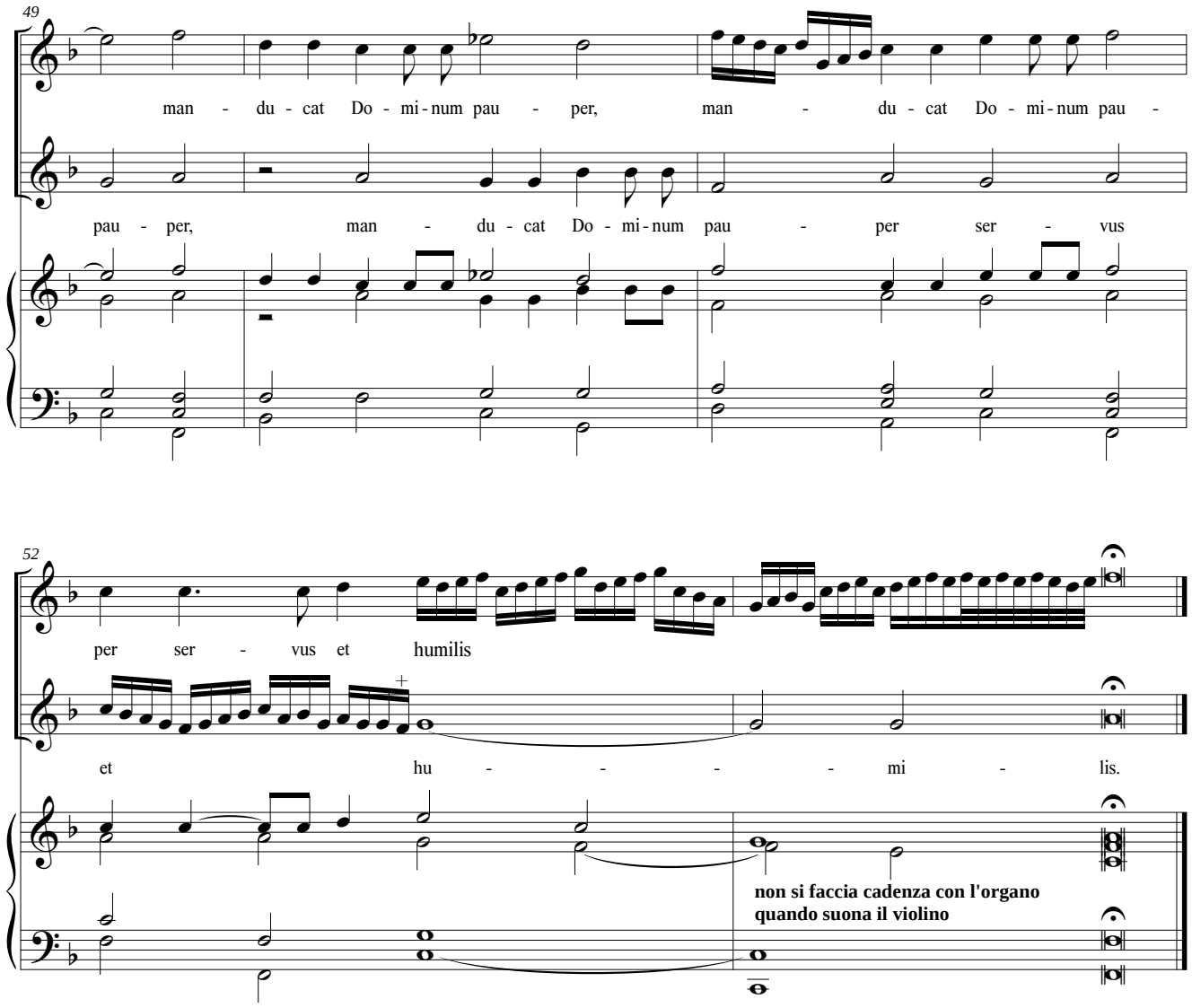

5
9
13


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,
O
31
res
mi - ra - bi - lis,
O
res

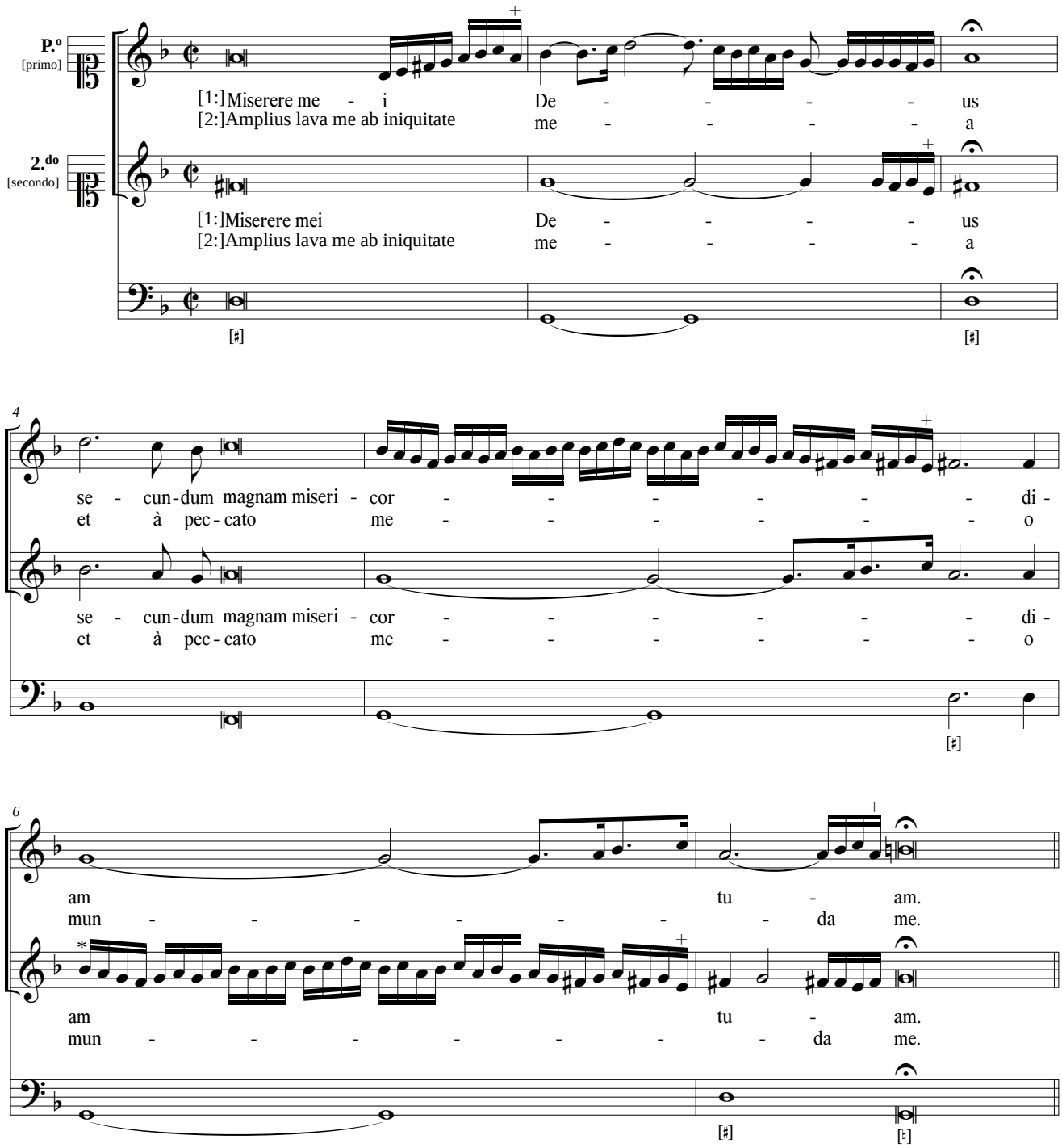

33
man - du - cat
mi - ra - bi - lis man - du - cat Do - mi - num pau - per,
36
Dominum pauper
man - du - cat Do - mi - num
38
O res mi - ra - bi - lis,
pau - - - per ser - vus et hu - mi - lis, O res mi - ra - bi - lis,


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

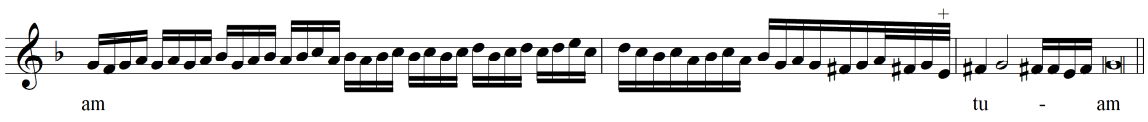

49
man - du - cat Do - mi - num pau - per, man - du - cat Do - mi - num pau -
pau - per, man - du - cat Do - mi - num pau - per ser - vus
52
per ser - vus et humilis
et hu - - - - mi - lis.
non si faccia cadenza con l'organo
quando suona il violino

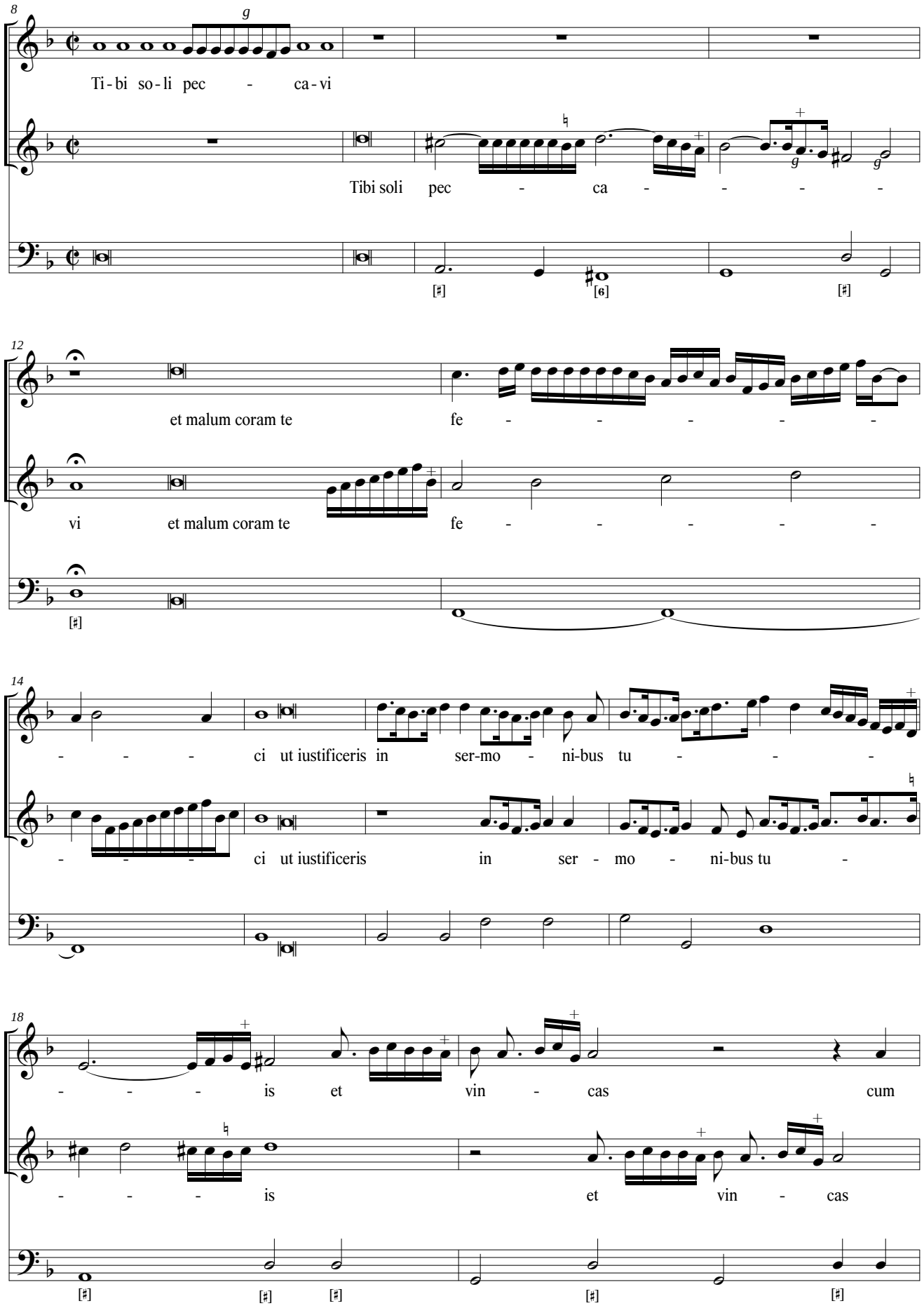
26. Miserere mei

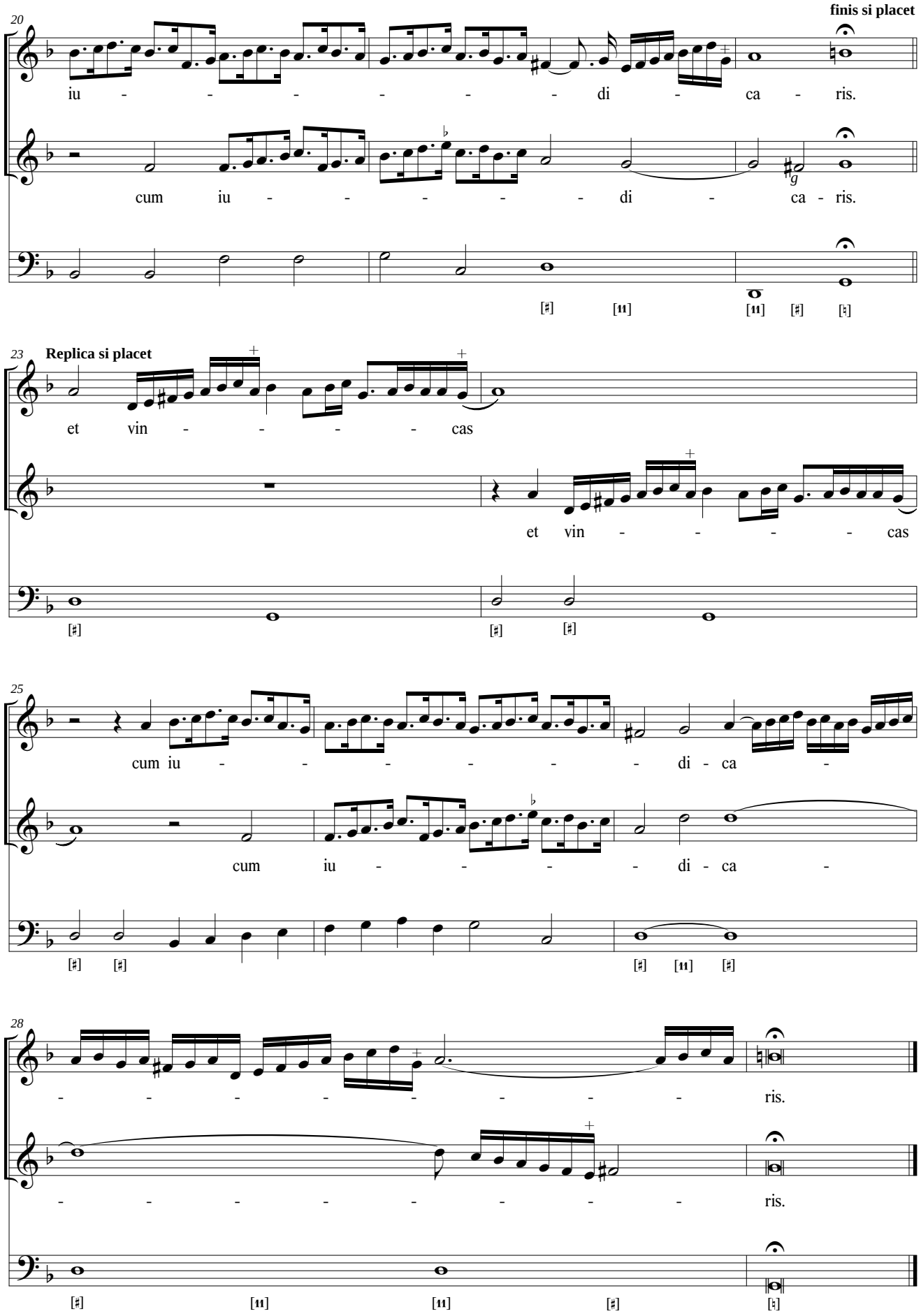
Carlo G.
text from Psalms 50
Carlo G. MS [p. 159r-end]

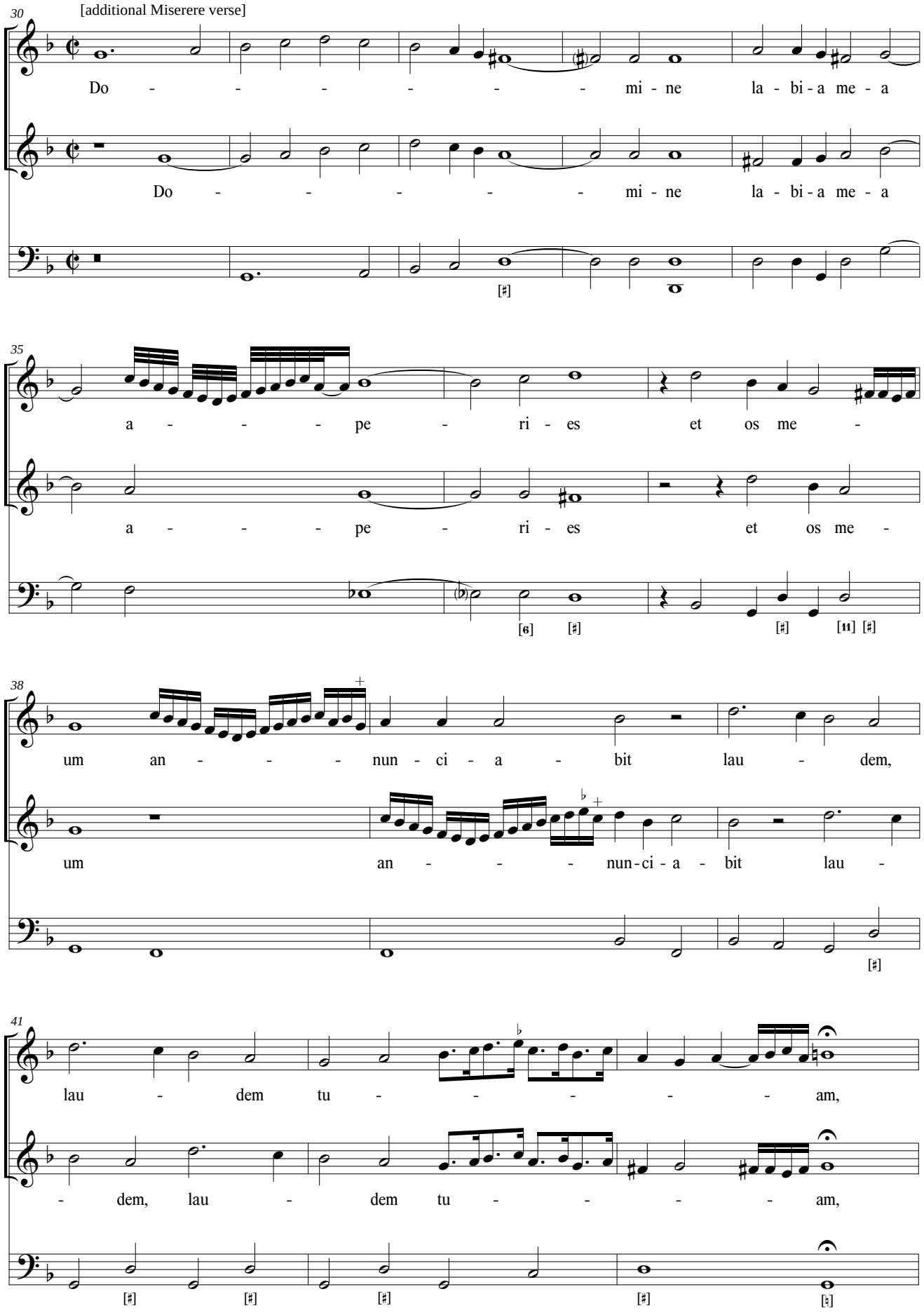


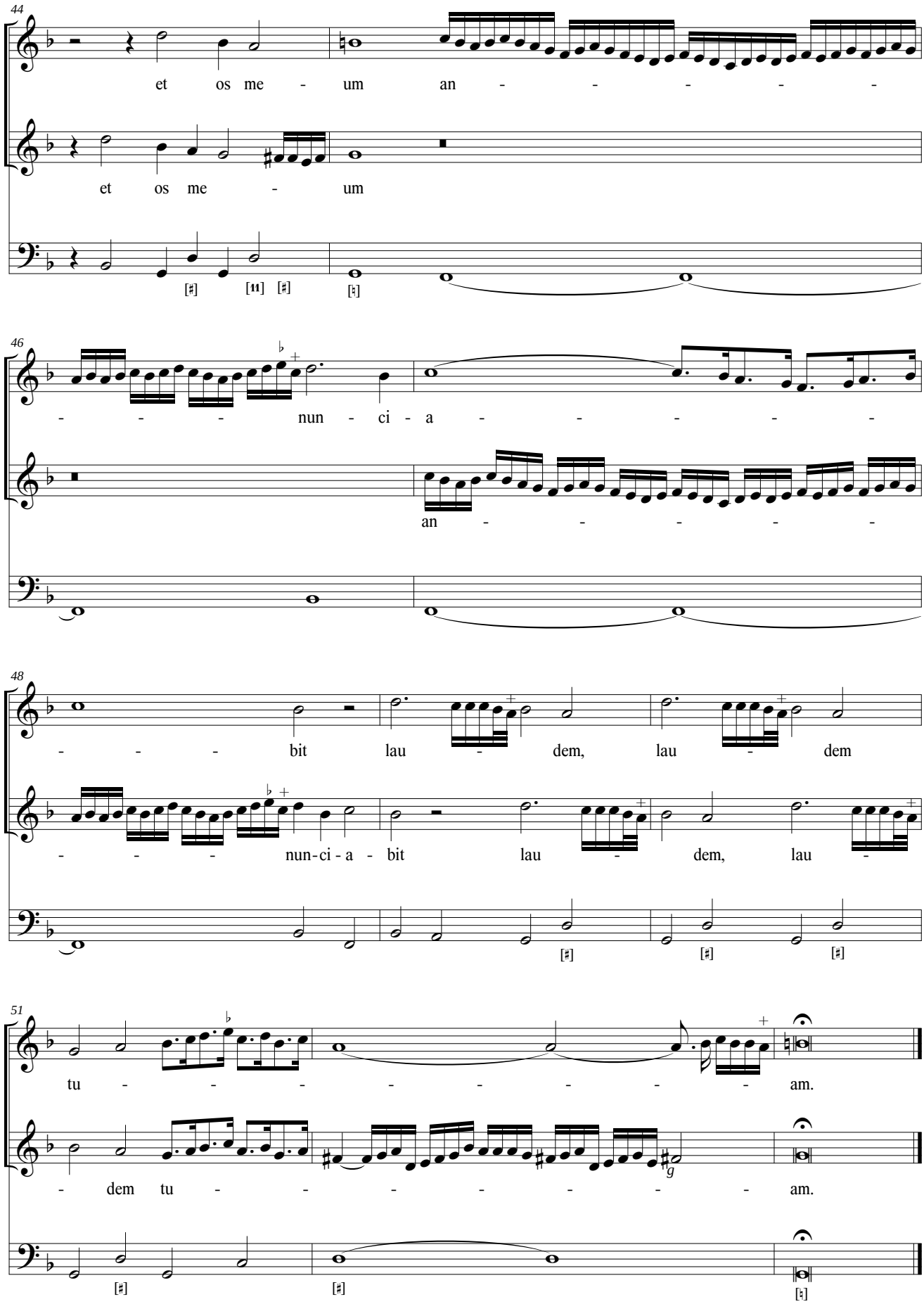
* **per chi vuol variare il primo, o l'ult.o [l'ultimo] passaggio**
[additional passage possibility for the second voice;
the first voice and accompaniment should be adapted accordingly]




8
Ti - bi so - li pec - ca - vi
Tibi soli pec - ca - - - - -
12
et malum coram te fe - - - - -
vi et malum coram te fe - - - - -
14
- - - ci ut iustificeris in ser-mo - ni-bus tu - - -
- - - ci ut iustificeris in ser - mo - ni-bus tu -
18
- - - is et vin - cas cum
- - - is et vin - cas


finis si placet
iu - - - - - - - di - ca - ris.
cum iu - - - - - - di - ca - ris.
Replica si placet
et vin - - - - - cas
et vin - - - - - cas
cum iu - - - - - - di - ca -
cum iu - - - - - di - ca -
- - - - - - - - - ris.
- - - - - - - - - ris.

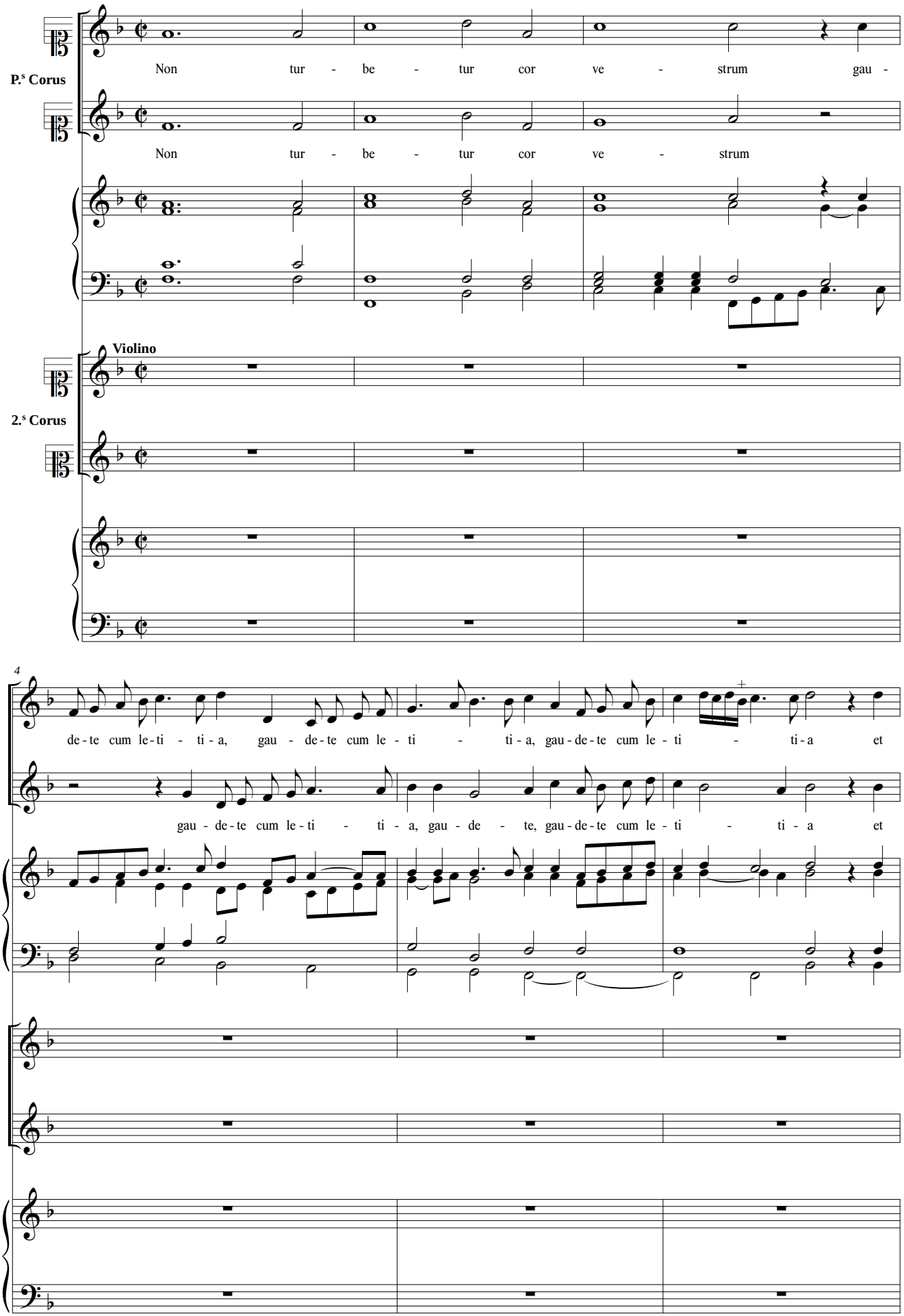

30
[additional Miserere verse]
Do - - - - - - mi - ne la - bi - a me - a
Do - - - - - mi - ne la - bi - a me - a
35
a - - - pe - ri - es et os me -
a - - - pe - ri - es et os me -
38
um an - - - nun - ci - a - bit lau - dem,
um an - - - nun - ci - a - bit lau -
41
lau - dem tu - - - - - am,
- dem, lau - dem tu - - - - am,

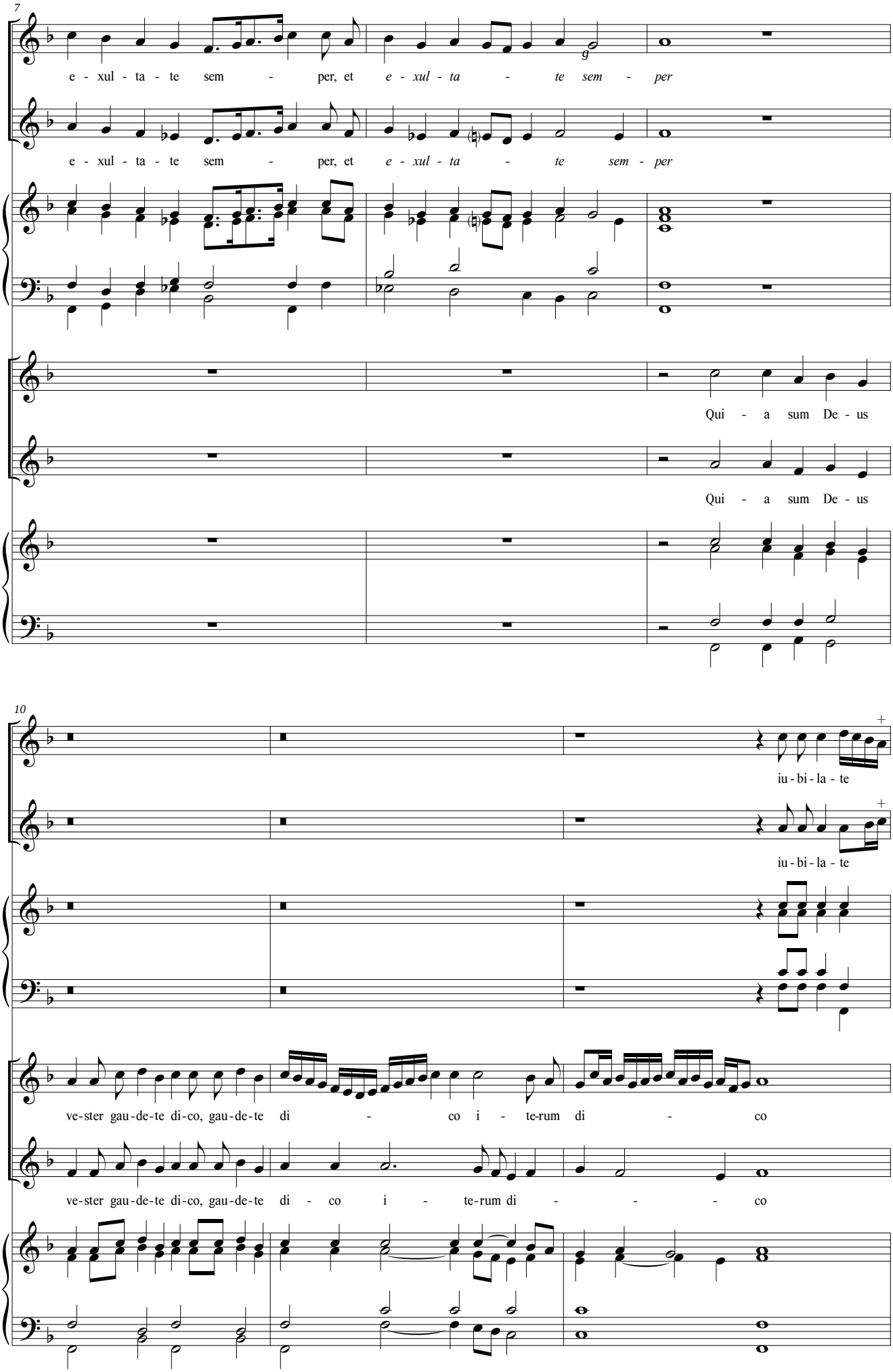

44
et os me - um an - - - - -
et os me - um
46
- - - nun - ci - a - - - - -
an - - - - -
48
- - - bit lau - dem, lau - dem
- - - nun-ci - a - bit lau - dem, lau -
51
tu - - - - - - - am.
- dem tu - - - - - - am.

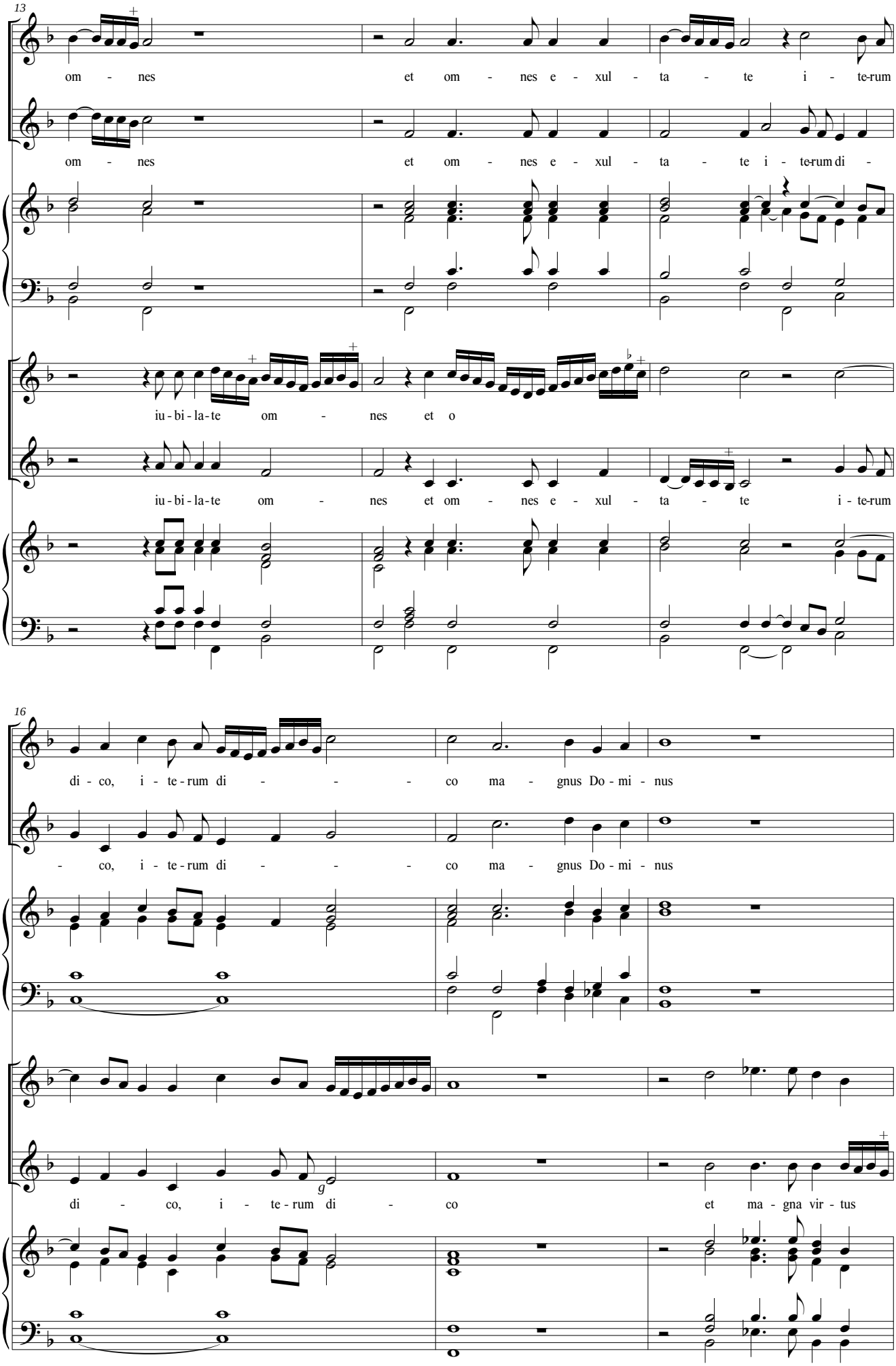
27. Non turbetur cor vestrum

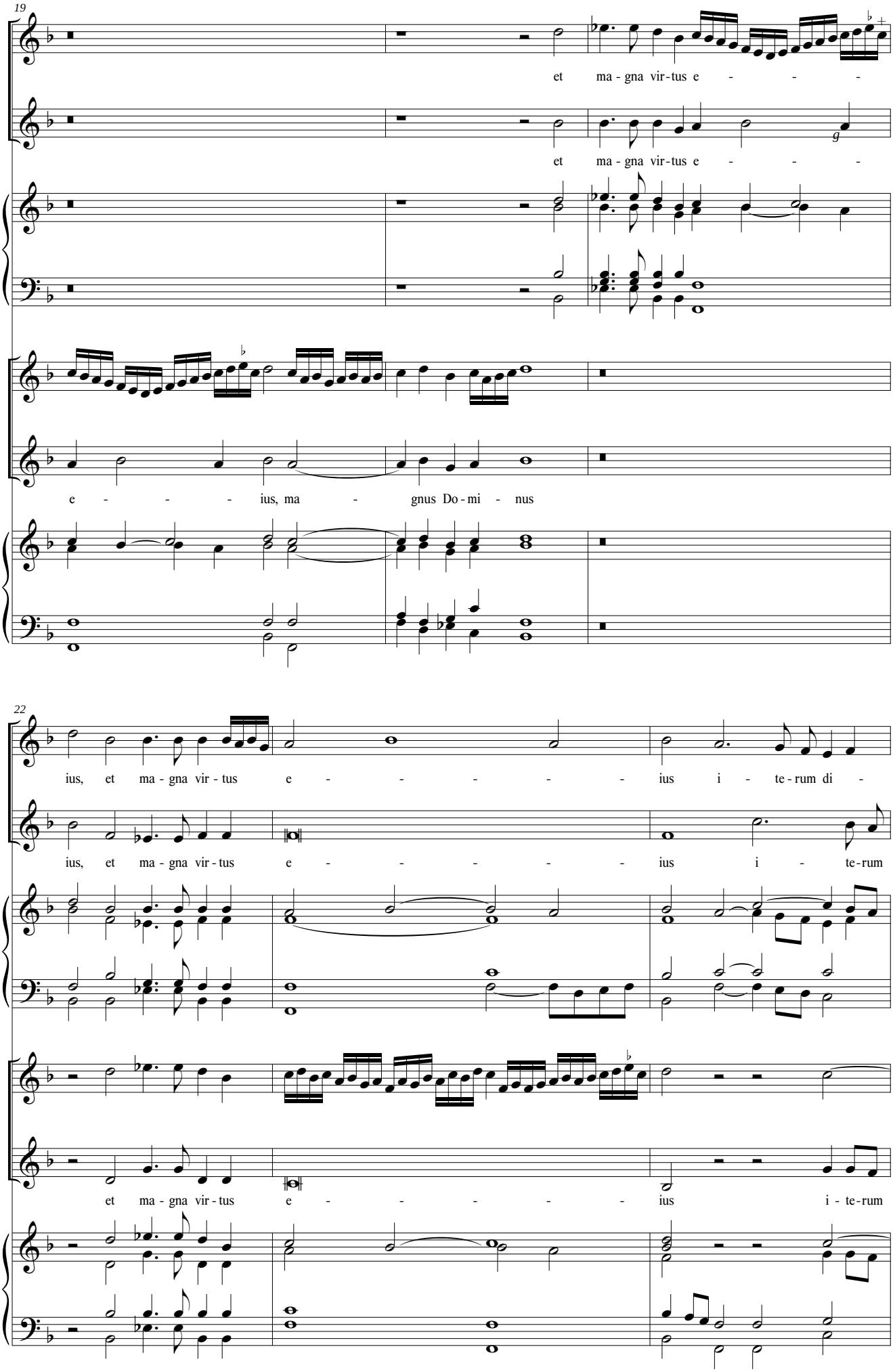
à 6 / à 2 cori

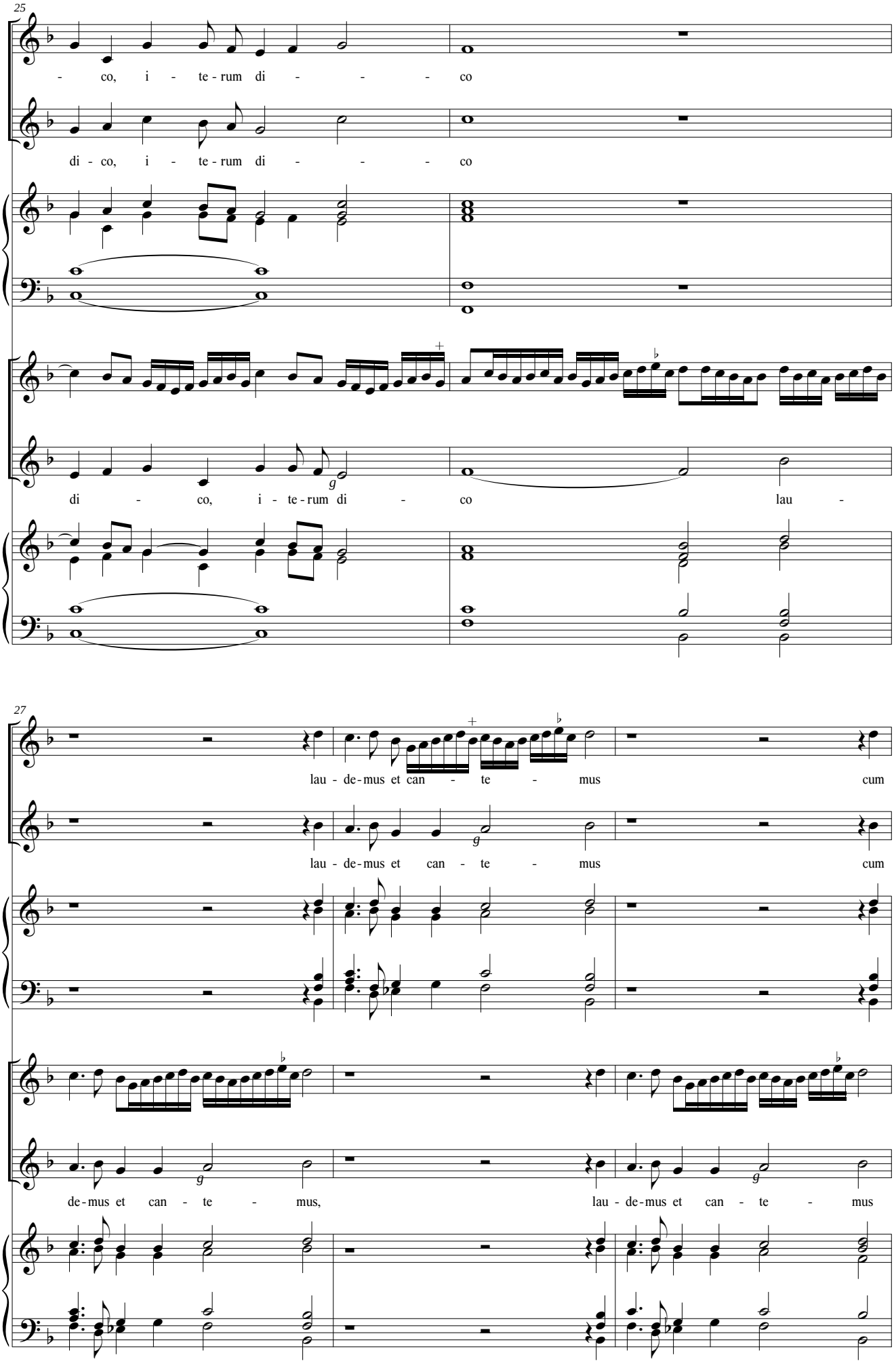
Carlo G.
Carlo G. MS p. 71v-78r

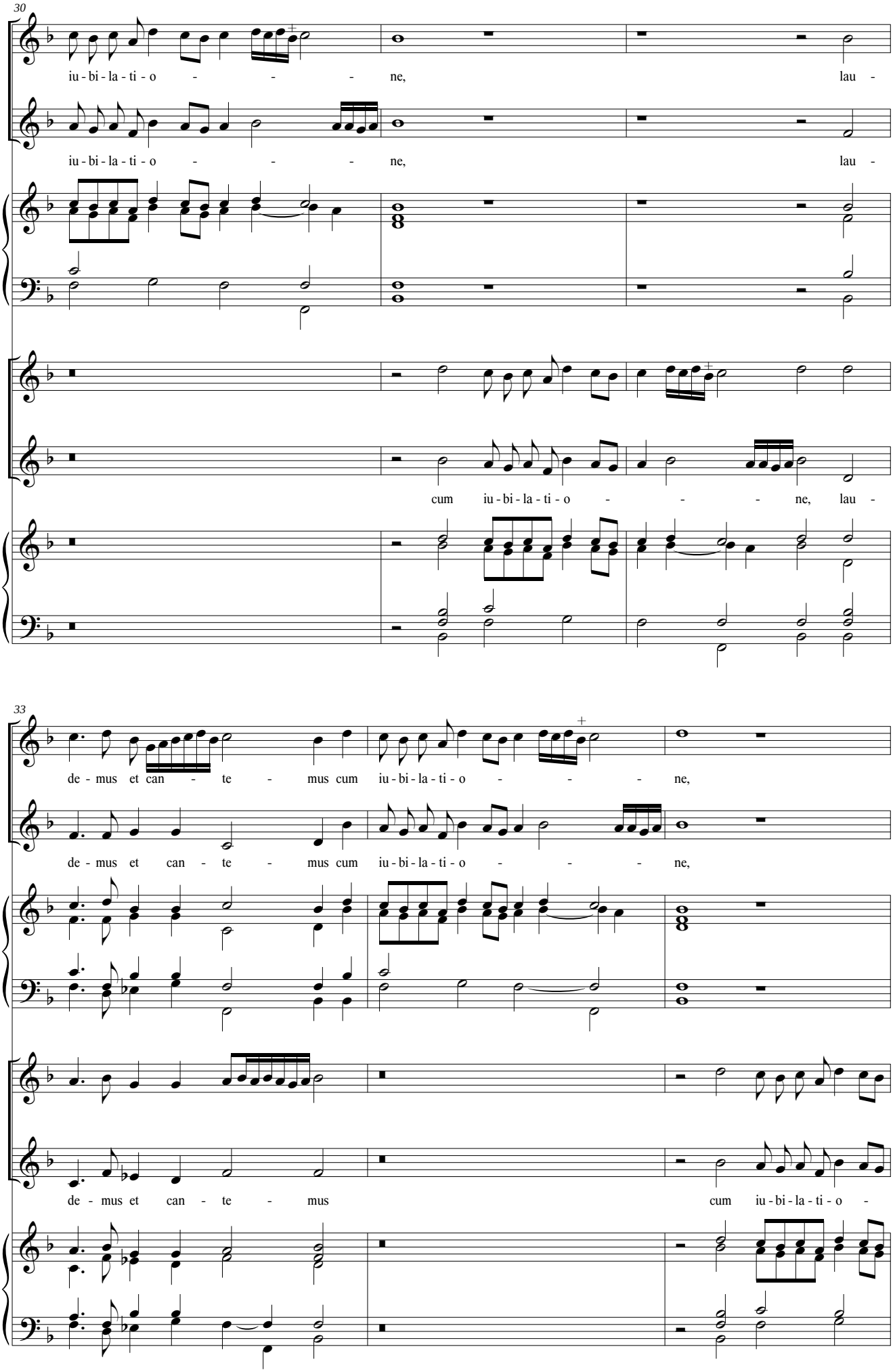


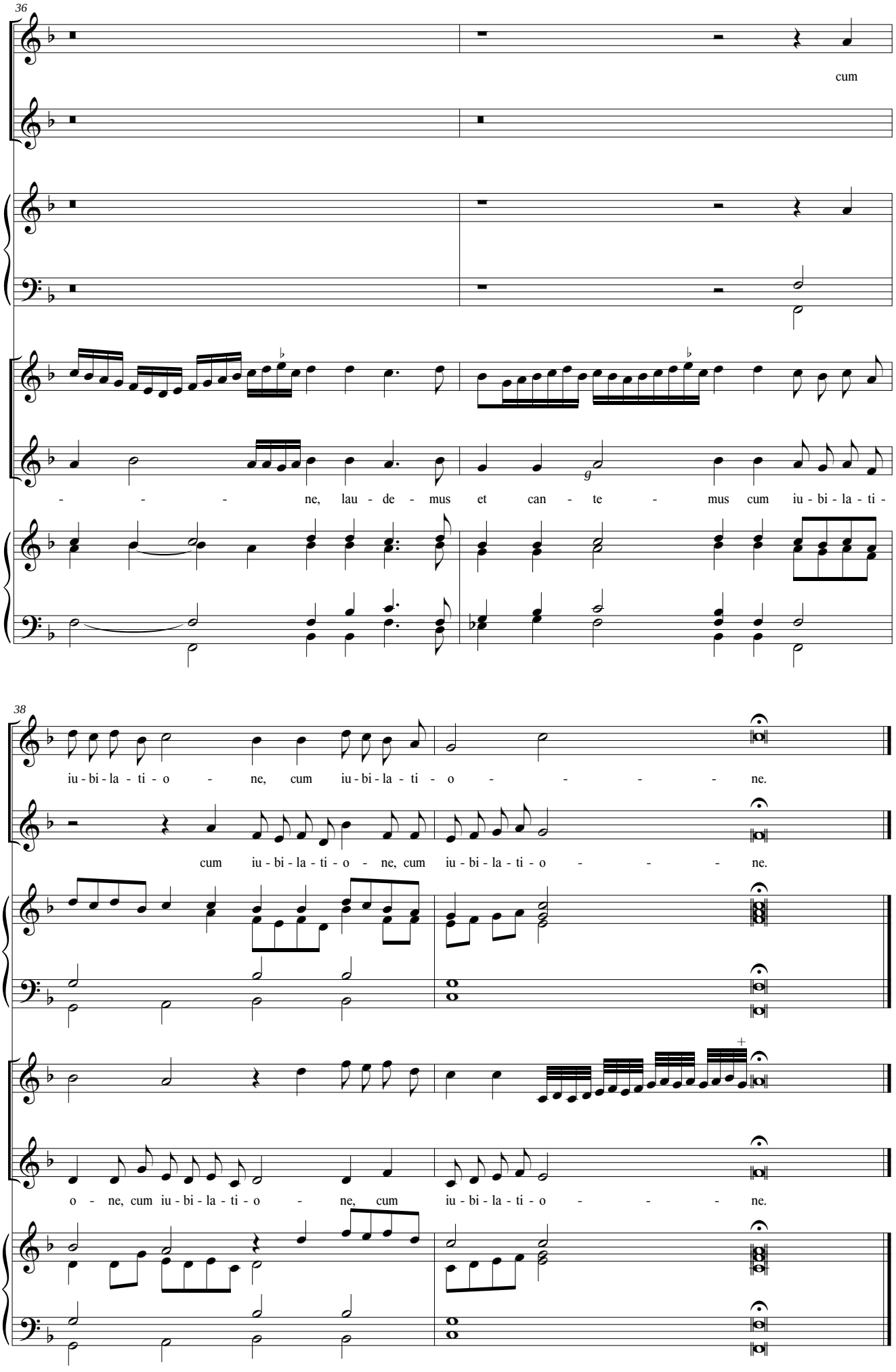

7
e - xul - ta - te sem - per, et e - xul - ta - te sem - per
e - xul - ta - te sem - per, et e - xul - ta - te sem - per
Qui - a sum De - us
Qui - a sum De - us
10
iu - bi - la - te
iu - bi - la - te
ve-ster gau-de-te di-co, gau-de-te di - co i - te-rum di - co
ve-ster gau-de-te di-co, gau-de-te di - 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 - te-rum 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


19
et ma - gna vir - tus e - - -
et ma - gna vir - tus e - - -
e - - - ius, ma - gnus Do - mi - nus
22
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


25
- co, i - te - rum di - - - - co
di - co, i - te - rum di - - - - co
di - co, i - te - rum di - co lau -
27
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


30
iu - bi - la - ti - o - - - ne, lau -
iu - bi - la - ti - o - - - ne, lau -
cum iu - bi - la - ti - o - - - ne, lau -
33
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.