

DANIELIS SARTORII MUSICALIA WRATISLAVIENSIA



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The Music Repertoire of Silesian Churches and Monasteries in the Modern Era

TOMASZ JEŻ

*DANIELIS SARTORII
MUSICALIA WRATISLAVIENSIA*

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Repertuar muzyczny kościołów i klasztorów Śląska w czasach nowożytnych
The Music Repertoire of Silesian Churches and Monasteries in the Modern Era

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1. WSTĘP

Przedmiotem niniejszej publikacji jest unikatowa w skali światowej kolekcja muzykaliów, zgromadzona w XVII wieku we wrocławskim gimnazjum św. Elżbiety. Zbiór ten, obejmujący 399 druków muzycznych z lat 1606–1665 oraz 5 podobnie datowanych rękopisów, od wielu lat jest przedmiotem żywego zainteresowania muzykologów i muzyków w wielu krajach świata; jak dotąd nie doczekał się jednak całościowego opracowania. Bogaty repertuar tej kolekcji (przeszło 8000 utworów) opisany tu więc został w formie katalogu, poprzedzonego nieco rozleglejszym niż zwykle wstępem historyczno-kulturowym. Mamy nadzieję, że publikacja taka umożliwi podjęcie szerszej zakrojonych studiów nad kulturą muzyczną Wrocławia, środkowoeuropejską recepcją bezcennej spuścizny włoskiego *Seicenta*, a także prac nad edycją wybranego z niej repertuaru oraz przywróceniem go współczesnej kulturze muzycznej za pomocą koncertów i nagrań.

Omawiany zbiór określa się zwykle mianem kolekcji Daniela Sartoriusa (1612–1671) – profesora wrocławskiego gimnazjum św. Elżbiety, który sprawował nad tym zasobem pieczę, opatrzył go licznymi adjustacjami, dokonał też wielu rękopiśmiennych kopii zawartego w nim repertuaru. Po śmierci Sartoriusa jego kolekcja trafiła do słynnej wrocławskiej *Bibliotheca Rhedigeriana*, została z nią scalona i – choć nie zatraciła statusu kolekcji wydzielonej pod względem proveniencji – zaczęła figurować pod bardziej ogólną nazwą całej biblioteki. Nazwa ta wywodzi się od nazwiska jej fundatora – Thomasa Rhedigera (1540–1576), wrocławskiego patrycjusza i właściciela bogatej kolekcji książek, rękopisów, monet, drogich kamieni i dzieł sztuki, zapisanych testamentem na rzecz rodzinnego miasta i przeznaczonych do udostępnienia szerszemu gronu zainteresowanych:

„Libros meos, quos ego magno labore et sumptu conquisivi, una cum Numismatibus aureis, argenteis, aeneis, stautis, picturis, et reliquis Bibliothecae ornamentis minime vulgaribus cupio et volo quam diligentissime Vratislaviae in uno Conclavi ad id a praedictis duobus heredibus instructo adservari et omnia in eo suis locis distincte et ordinate disponi: ut illa Bibliotheca cum suis

ornamentis non tantum Rhedigerianae Familiae (penes quam perpetuo esse volo) honori, verum etiam aliis usui et voluptati esse possit¹.

W roku 1589 bibliotekę tę zdeponowano w jednym z pomieszczeń wrocławskiego kościoła św. Elżbiety (*Elisabethkirche*), a w 1645 r. oficjalnie przekazano ją miastu, tworząc tym samym pierwszą publiczną bibliotekę Wrocławia². Z gimnazjum działającym przy kościele św. Elżbiety związany był zresztą sam Thomas Rehdiger, który w młodości pobierał tam nauki³, a później także Daniel Sartorius, który przez wiele lat był w tej szkole nauczycielem⁴. Specyficznie włoski profil kolekcji wiąże się z aktywnością Ambrosiusa Profego (1589–1661) – wychowanka elżbietańskiego gimnazjum, jego nauczyciela, a następnie – organisty kościoła św. Elżbiety i wydawcy kilku antologii współczesnej muzyki włoskiej⁵. Gromadzone przez Profego i Sartoriusa muzykalia tworzyły kolekcję odrębną wobec biblioteki kościoła św. Elżbiety, służącą najprawdopodobniej działającemu pod tym samym wezwaniem gimnazjum. Zbiór muzykaliów Sartoriusa zachowywał swoją odrębność przez kolejne dwieście lat, jako część *Bibliotheca Rhedigeriana*. Dopiero w latach 1865–1867, kiedy we Wrocławiu zakładano nową bibliotekę miejską (*Stadtbibliothek*), tworzące ją zasoby proweniencyjne były ze sobą łączone i mieszane. Dotyczyło to m.in. zbiorów muzycznych, które w takiej właśnie scalonej formie zostały skatalogowane przez Emila Bohna (1839–1909)⁶.

Jednak jeszcze przed połączeniem muzykaliów różnej proweniencji w całość, wchodzące w skład nowej biblioteki zasoby zostały opisane oddzielnie przez Siegfrieda Wilhelma Dehna (1799–1858), kustosa zbiorów muzycznych

¹ Cyt. za: Albrecht Wilhelm Jakob Wachler, *Thomas Rehdiger und seine Büchersammlung in Breslau: Ein biographisch-literarischer Versuch*, Breslau: Grüson 1828, s. 70–71.

² Archiwum Państwowe we Wrocławiu (dalej jako APW), zespół 28: Akta miasta Wrocławia – dokumenty, 13170 [olim: Priv 296; B. 36].

³ Aniela Kolbuszewska, *Zbiory muzyczne kościoła św. Elżbiety we Wrocławiu*, [w:] *Z dziejów wielkomięskiej fary. Wrocławski kościół św. Elżbiety w świetle historii i zabytków sztuki*, red. Mieczysław Zlat, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 1996, s. 234.

⁴ Hans-Adolf Sander, *Beiträge zur Geschichte des lutherischen Gottesdienstes und der Kirchenmusik in Breslau. Die lateinischen Haupt- und Nebengottesdienste im. 16. und 17. Jahrhundert*, Breslau: Priebatsch 1937 (*Breslauer Studien zur Musikwissenschaft*, 1), s. 90.

⁵ Reinhold Starke, *Ambrosius Profe*, „Monatshefte für Musikgeschichte” 34/11 (1902), s. 189–196; 34/12 (1902), s. 199–215; Adam Adrio, *Ambrosius Profe (1589–1661) als Herausgeber italienischer Musik seiner Zeit*, [w:] *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag am 7. Juli 1962*, red. Heinrich Hüschen, Regensburg: Bosse 1962, s. 20–27.

⁶ *Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und in der Königlichen- und Universitätsbibliothek zu Breslau aufbewahrt werden*, red. Emil Bohn, Berlin: A. Cohn 1883, dalej jako BohnD.

Königliche Bibliothek w Berlinie⁷. Dzięki sporządzonym przezeń katalogom, możliwe są obecnie studia nad poszczególnymi zbiorami proveniencyjnymi, co pozwala na uchwycenie specyfiki każdego z nich⁸. Najobszerniejszą jest tu *Bibliotheca Rhedigeriana*, obejmująca w katalogu Dehna 404 jednostki. To właśnie opisany przez niego stan kolekcji jest przedmiotem niniejszej pracy: odzwierciedla on bowiem najstarszy obecnie znany jej skład, będąc tym samym cennym źródłem dla badań nad historyczną recepcją i dyspersją repertuaru muzycznego. W odróżnieniu od gromadzonych dla celów ewidentnie praktycznych bibliotek kapel muzycznych głównych kościołów ewangelickich (*Hauptkirchen*) Wrocławia: św. Elżbiety, św. Marii Magdaleny i św. Bernardyna⁹, *Rhedigeriana* obejmuje repertuar zbierany w celach dydaktycznych i erudycyjnych. Jest to jednak zbiór o kolosalnym znaczeniu dla kultury muzycznej XVII wieku, nie tylko w skali lokalnej, ale i europejskiej. Dlatego też opracowanie tej kolekcji udostępniamy czytelnikom, wypełniając przy okazji testament Thomasa Rehdigera.

⁷ Barbara Wiermann, *Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau. Kirchliches und bürgerliches Musikleben im Kontrast*, „Schütz-Jahrbuch” 30 (2008), s. 93–109.

⁸ Obecnie przechowywane są one w D-Bds (objaśnienia sigłów bibliotek zob. wykaz skrótów), Mus. ms. theor. kat. 161–167. Ich treścią są katalogi następujących siedmiu wydzielonych kolekcji bibliotecznych:

- B 2. (Mus. ms. theor. kat. 161) muzykaliów Królewskiego Akademickiego Instytutu Muzyki Kościelnej (Königliche Akademische Instituts für Kirchenmusik), pochodzących z zasobów kasowanych klasztorów;
- B 3. (Mus. ms. theor. kat. 162) traktatów teoretyczno-muzycznych z Biblioteki Uniwersytetu Wrocławskiego;
- B 4. (Mus. ms. theor. kat. 163) muzykaliów z kościoła św. Marii Magdaleny we Wrocławiu;
- B 5. (Mus. ms. theor. kat. 164) muzykaliów ze zbioru *Bibliotheca Rhedigeriana*;
- B 6. (Mus. ms. theor. kat. 165) muzykaliów z kościoła św. Bernardyna we Wrocławiu;
- B 7. (Mus. ms. theor. kat. 166) muzykaliów z kościoła św. Elżbiety we Wrocławiu;
- B 8. (Mus. ms. theor. kat. 167) muzykaliów z kościoła św. Filipa i Jakuba w Żorach, zdeponowanych wówczas w Königliche Bibliothek w Berlinie.

⁹ Ich zawartość opisuje Allen Scott w przygotowywanym obecnie do druku siostrzanym katalogu.

2. HISTORIA ZBIORU

2.1. THOMAS REHDIGER I JEGO BIBLIOTEKA

Thomas Rehdiger urodził się 19 grudnia 1540 roku w Strzeszowie (*Striese*) – podwrocławskim majątku swego ojca, Nicolausa I, obywatela miasta Wrocławia¹⁰. Ich nazwisko (zapisywane jako Rudinger, Rudiger, Rüdiger, Rediger, Redinger, Rehdiger, Rhedinger i Rhediger) kojarzone było etymologicznie z sarną (*Reh*) widniejącą w herbie, którym pieczętowała się ta bogata rodzina ziemiańska (*Landadel*). Dzięki umiejętnie prowadzonemu handlowi z miastami Niemiec i Rzeczypospolitej Nicolaus I zdobył fortunę, a przez małżeństwo z Anną Morenberg trafił do ścisłej elity wrocławskiego patrycjatu. Żona Nicolausa I Rehdigera była bowiem córką Gregora Morenberga, wpływowego pisarza miejskiego, który swego czasu wraz ze starszym rady miasta i starostą krajowym Śląska Johannem Haunoldem ubiegał się o założenie we Wrocławiu uniwersytetu¹¹. Rehdigerowie kształcili swoich synów we wrocławskim gimnazjum św. Elżbiety, będącym od czasów Wawrzyńca Korwina (rektora tej szkoły w latach 1497–1503) ważnym ośrodkiem edukacji humanistycznej¹². W kręgu rodziny działały także takie znakomitości jak nadworny lekarz cesarski Johann

¹⁰ Jorg Baecker, *Thomas Rehdiger, der Mann und sein Werk. Ein Beitrag zur Geschichte des geistigen Lebens im 16. Jahrhundert. Inaugural-Dissertation zur Erlangung der Doktorwürde der Hohen Philosophischen Fakultät der Schlesischen Friedrich-Wilhelms-Universität zu Breslau*, Breslau: Hochschulverlag 1921.

¹¹ Akt fundacyjny tej uczelni został podpisany 20 lipca 1505 roku przez króla czeskiego Władysława II Jagiellończyka; fundacji tej jednak nie zatwierdził papież Juliusz II. Gustav Bauch, *Aktenstücke zur Geschichte des Breslauer Schulwesens im XVI. Jahrhundert*, Breslau: Grass & Barth 1898, s. 6–8; Gustav Bauch, *Geschichte des Breslauer Schulwesens vor der Zeit der Reformation*, Breslau: Ferdinand Hirt 1909 (*Codex diplomaticus Silesiae*, 25), s. 268–278. O prawdopodobnych przyczynach tej decyzji pisze Carsten Rabe, *Alma Mater Leopoldina. Kolleg und Universität der Jesuiten in Breslau 1638–1811*, Köln – Weimar – Wien: Böhlau 1999 (*Neue Forschungen zur schlesischen Geschichte. Eine Schriftenreihe des Historischen Instituts der Universität Stuttgart*, 7), s. 45–51.

¹² Gustav Bauch, *Beiträge zur Literaturgeschichte des schlesischen Humanismus*, „Zeitschrift des Vereins für Geschichte und Altherthum Schlesiens” 30 (1896), s. 127–164.

Krafft (*Crato*) von Krafftheim¹³, poeta Petrus Monau (*Monavius*), botanik Laurentius Scholtz i historyk Nicolaus Henel (*Henelius*) von Hennenfeld, który swoją *Silesiographię* kończył właśnie w Strzeszowie¹⁴.

Intelektualne ambicje rodziny najbardziej rozwinął Thomas, urodzony jako dziewiąte dziecko Anny i Nicolausa I¹⁵. Pobierał on naukę we wrocławskim gimnazjum św. Elżbiety, kierowanym wówczas przez Andreasa Winklera – założyciela jednej z miejskich drukarni¹⁶. Kluczową rolę w życiu Thomasa odegrał Johann Crato, który skierował młodego Rehdigera w roku 1558 na studia do Wittenbergi, powierzając go opiece naukowej i gościnności samego Filipa Melanchtona. Po ukończeniu studiów Thomas na krótko wrócił na Śląsk, skąd jednak szybko wyjechał, rozpoczynając swoje europejskie *Wanderjahre*. Dzięki listom polecającym od Johanna Crato trafił do Paryża, gdzie zaprzyjaźnił się z niderlandzkim botanikiem, Charlesem de l'Écluse (*Clusius*), z którym pojechał do Orleanu, a potem do Antwerpii i Lowanium. W roku 1563 udał się do Bourges, gdzie praktykował u prawnika Jacquesa Cujasa (*Cujacius*); kilka lat wcześniej pobierał u niego naukę jeden z braci Thomasa, Johannes. Za Cujasem trafił do Valence, skąd wrócił do Paryża, gdzie odbywał praktykę prawniczą w parlamencie. Tam też spotkał go wysłany doń przez Cratona Johann Jungschulz (*Neodicus*), który był przewodnikiem Thomasa Rehdigera na kolejnym etapie jego podróży, odbywanych po miastach Italii.

Neodicus był już wcześniej *cicerone* starszego brata Thomasa, Nicolausa II, który również odbywał podobną podróż po Europie. O ile jednak Nicolaus II Rehdiger obrał drogę swego ojca, angażując się w pomnażanie majątku rodziny i poszerzanie jej wpływów politycznych we Wrocławiu, dla Thomasa treścią życia okazały się podróże, kontakty z wybitnymi intelektualistami i pasja kolekcjonerska. Pomimo wielu listów od rodziny, usiłującej go skłonić do powrotu na Śląsk, Thomas pozostał za granicą i kontynuował swoje *Wanderjahre*. Z Padwy, której akademickie życie niezbyt mu przypadło do gustu, podróżował do Wenecji i Bolonii, gdzie nabywał do swojej ko-

¹³ Karl A. Siegel, *Crato von Krafftheim, Simon Schard und Thomas Rehdiger: Ein Beitrag zur Gelehrten-geschichte des 16. Jahrhunderts*, „Zeitschrift des Vereins für Geschichte Schlesiens” 64 (1930), s. 75–88.

¹⁴ Detlef Haberland, *Silesiographia i Breslo-Graphia Nicolausa Henela von Hennenfeld*, Wrocław: Biblioteka Uniwersytecka we Wrocławiu 2011, s. 16–18.

¹⁵ Hans-Jürgen von Witzendorff-Rehdiger, *Die Rehdiger in Breslau*, „Jahrbuch der Schlesischen Friedrich-Wilhelms-Universität zu Breslau” 2 (1957), s. 93–106.

¹⁶ Marta Burbianka, *Andrzej Winkler – drukarz wrocławski XVI wieku*, „Roczniki Biblioteczne” 4 (1960), s. 329–445, 636–638; Aleksandra Mendykowa, *Dzieje książki polskiej na Śląsku*, Wrocław: Ossolineum 1991, s. 55–64.

lekcji książki, rękopisy, monety, obrazy i wyroby rzemiosła artystycznego. Zapuszczał się także na południe Italii, odwiedzając Rzym i Neapol; bawił tam jednak niedługo. W roku 1569 wyjechał z Wenecji do Antwerpii, by jeszcze raz odwiedzić Clusiusa, po czym udał się do Spiry, gdzie odbył praktykę prawniczą w Sądzie Kameralnym Rzeszy (*Reichskammergericht*). Następnie zamieszkał w Kolonii, gdzie jego opiekunem ze strony rodziny był młody filolog z Nijmegen, Gerhard Falkenberg. W czasie podróży do Heidelbergu Rehdiger uległ wypadkowi, raniąc prawy łokieć; zastosowana przez lekarza kuracja doprowadziła do stanu zapalnego, w wyniku którego poważnie zachorował i 5 stycznia 1576 roku zmarł.

Kilka tygodni wcześniej, 18 grudnia 1575 roku, Thomas Rehdiger napisał jednak testament, w którym powierzył całą swą kolekcję młodszym braciom: Adamowi i Jacobowi. Zobligował ich do przewiezienia zbioru do Wrocławia i oddania do użytku publicznego w specjalnie do tego wyznaczonym miejscu. W roku 1581 zbiór ten znalazł się we Wrocławiu, a 15 marca 1589 roku został zdeponowany w tzw. *Auditorium Theologicum*, usytuowanym nad jedną z zakrystii wrocławskiego kościoła św. Elżbiety. Status własności prawnej całej kolekcji uporządkowany został jednak dopiero 17 marca 1645 roku, kiedy to za sprawą negocjacji prowadzonych przez Nicolausa Henela von Hennenfeld Rehdigerowie podpisali z wrocławskim magistratem ugodę, w której zrzekli się na jego rzecz praw własności do spuścizny Thomasa Rehdigera. Miasto zobowiązało się zaś do tego, że kolekcja ta zostanie zachowana w niepodzielnej całości w aktualnym miejscu jej przechowywania i będzie nosiła nazwę *Bibliotheca Rhedigeriana*, bez względu na późniejsze legaty. Cały zbiór miał być utrzymywany przez wrocławski magistrat i obsługiwany przez zatrudnionego przezeń bibliotekarza. Oficjalne otwarcie biblioteki odbyło się 4 października 1661 roku; jej pierwszym bibliotekarzem został Johann Gebhard.

Kolekcja Thomasa Rehdigera w swej pierwotnej postaci nosiła wyraźne piętno osobowości kolekcjonera i jego fascynacji antykiem, renesansem i reformacją¹⁷. Ten niezwykle bogaty zbiór (wyceniany przez współczesnych na 17 000 florenów¹⁸) obejmował około 300 rękopisów autorów klasycznych (Arystotelesa, Cyserona, Eurypidesa, Homera, Juwenalisa, Lukana, Owidiusza, Plutarcha, Seneki, Ptolemeusza, Terencjusza i Witruwiusza), 6000 książek (z dziedziny literatury, historii, matematyki, medycyny, prawa i teologii), a także okazałą kolekcję obrazów, rzeźb, monet i minerałów. Inwentarz tej

¹⁷ Ewa Houszka, *Prehistoria wrocławskich muzeów*, [w:] *Muzea sztuki w dawnym Wrocławiu*, red. Piotr Łukaszewicz, Wrocław: Muzeum Narodowe we Wrocławiu 1998, s. 11–26.

¹⁸ Nicolaus Pol, *Jahrbücher der Stadt Breslau*, Breslau: Grass & Barth 1823, t. 4, s. 79.

kolekcji nigdy nie istniał¹⁹; jego rolę pełniła księga akcesyjna donacji dołączanych do pierwotnej kolekcji Rehdigera w latach 1646–1746²⁰. Pod koniec XVII wieku zbiór był już tak liczny, że dla jego pomieszczenia wygospodarowano drugą salę nad zakrystią kościoła św. Elżbiety, połączoną z *Auditorium Theologicum* wspólną arkadą. Ze względu na wspomnianą wyżej umowę z roku 1645, która określała jednolity status całej biblioteki, włączane do niej zasoby traciły na jej rzecz swe pierwotne nazwy. Dotyczyło to również kolekcji muzykaliów Daniela Sartoriusa, która po jego śmierci została włączona do zbioru *Rhedigeriani* i jako jej część jest przedmiotem niniejszego katalogu²¹.

2.2. KOŚCIÓŁ I GIMNAZJUM ŚW. ELŻBIETY WE WROCŁAWIU

Zanim przyjrzymy się tej kolekcji bliżej, naszkicujmy pokrótce kontekst, w którym została ona zgromadzona i przechowywana do lat 60. XIX w. Środowisko to tworzyły dwa ważne ośrodki kulturalne dawnego Wrocławia, instytucjonalnie połączone i wzajemnie ze sobą sprzężone: kościół św. Elżbiety i działające przy nim gimnazjum. Jako pierwszy powstał kościół²²: powierzony przez Henryka III krzyżowcom z czerwoną gwiazdą i konsekrowany w roku 1257. Ceglano-kamienną świątynię w stylu romańskim przebudowano w wieku XIV na trójnawowy kościół bazylikowy w stylu gotyckim: tak powstała największa wówczas świątynia na Śląsku, dobitnie manifestująca ambicje kulturalne i intelektualne wrocławskiego patrycjatu. Aspiracjom tym służyła również działająca przy kościele od roku 1293 szkoła, która pod koniec XV wieku stała się kluczowym centrum niemieckiego humanizmu²³. Wśród jego krzewicieli wymienić należy

¹⁹ Za jego historyczny opis posłużyć jednak może w pewnej mierze spektakl dramatyczny *MEMORABILIA | BIBLIOTHECÆ | PUBLICÆ | ELISABETANÆ | WRATISLAVIENSIS*, | à | *Fundatore Celeberrimo | REHDIGERIANÆ | dictæ*, | *quæ* | A. O. R. M. DC. XCIIX. *Die XV Maji*, | *In Actu Gymnico* | à *Studiôsâ Gymnasii Elisabetani Juventute* | *exponi fecit*. | Gottlob Krantz | *Histor. Eloq. & Phys.* | Prof. & Bibliothecarius. | WRATISLAVIÆ, | apud Johannem Georgium Steck, | M.DC. XCIX.

²⁰ Niektóre z legatów opisuje Johann Ephraim Scheibel, *Nachrichten von den Merkwürdigkeiten der Rehdigerischen Bibliothek zu Breslau*, Breslau – Hirschberg – Lissa: Johann Friedrich Korn d.Ä. 1794, s. VIInn.

²¹ O istniejącym niegdyś *Catalogus Rerum Musicarum a Domino Sartorio in Bibliothecam legatarum* wspomina Hans-Adolf Sander, *Beiträge...*, *op. cit.*, s. 90. Podana przez niego sygnatura „Stadtbibliothek Hs. R 50” jest jednak chyba błędna; rękopis ten do dziś nie został odnaleziony.

²² Johann Carl Herrmann Schmeidler, *Die evangelische Haupt- und Pfarr-Kirche zu St. Elisabeth. Denkschrift zur Feier ihres 600jährigen Bestehens im Auftrage des Magistrats zu Breslau aus den Quellen bearbeitet*, Breslau: Verlag Josef Mar und Komp. 1857; Piotr Oszczanowski, *Kościół św. Elżbiety*, Wrocław: Wydawnictwo MAK 2002.

²³ Gustav Bauch, *Geschichte des Breslauer Schulwesens vor der Zeit der Reformation...*, *op. cit.*, s. 200–239.

m.in. absolwentów Akademii Krakowskiej na czele z Wawrzyńcem Korwinem – uczniem słynnego Konrada Celtisa.

Za spadkobierców humanizmu uznaje się pierwszych działaczy reformacji²⁴, która we Wrocławiu zaczęła się przyjmować już w latach 20. XVI wieku²⁵. Osadzony w roku 1525 na stanowisku proboszcza kościoła św. Elżbiety Ambrosius Moiban (wychowanek Marcina Lutra) pierwsze reformy wprowadzał stopniowo i ostrożnie, starając się zachować przychyłność ówczesnego biskupa wrocławskiego, Jacoba von Salza. Wydany w tym samym roku przez miejską oficynę Adama Dyona pierwszy śląski kancjonał ewangelicki (*Eyn gesang Buchlein Geystlicher gese[n]ge Psalme[n]*) obfituje zresztą w repertuar przedreformacyjny, m.in. adaptacje łacińskich pieśni i hymnów²⁶. W 1526 roku przełożonym szkoły (*Schulmeister*) św. Elżbiety został znajomy Moibana, wykształcony podobnie jak i on na uniwersytetach w Krakowie i Wittenberdze, Andreas Winkler; to za jego rektoratu w elżbietańskim gimnazjum nauki pobierał Thomas Rehdiger. O profilu nauki w tej szkole informuje najstarszy wrocławski porządek szkolny (*Schulordnung*) z roku 1528²⁷.

Zgodnie z wytycznymi tego dokumentu personel szkoły tworzyli: *Schulmeister*, trzech bakałarzy, sygnator i dwóch *auditores*. W rękach pierwszego z nich leżała odpowiedzialność za administrację placówki oraz realizowany w niej proces dydaktyczny i wychowawczy. Jego pracę nadzorowali dwaj *doctores*; w omawianym dokumencie w tej funkcji wymienieni byli Ambrosius Moiban – pastor kościoła św. Elżbiety i Johannes Metzler – późniejszy starosta krajowy (*Landeshauptmann*) Wrocławia. Współpracownikami przełożonego szkoły byli bakałarze, opłacani w skali roku dwukrotnie niższą niż on gażą. Wynagrodzenia z tytułu prowadzenia dydaktyki pobierał również kantor, który w szkole uczył śpiewu, łącząc tę funkcję z nauczaniem innych przedmiotów, m.in. łaciny czy greki. W kościele kantor odpowiedzialny był za całokształt życia muzycznego i realizacji muzyczne w czasie liturgii²⁸; prowadził też wyko-

²⁴ Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation*, Breslau: Ferdinand Hirt 1911 (*Codex diplomaticus Silesiae*, 26), s. 162.

²⁵ Georg Kretschmar, *Die Reformation in Breslau*, Ulm: Unser Weg 1960 (*Quellenhefte zur ostdeutschen u. osteuropäischen Kirchengeschichte*, 3/4); Gabriela Wąs, *Dzieje Śląska od 1526 do 1806 roku*, [w:] Marek Czapliński, Elżbieta Kaszuba, Gabriela Wąs, Rościław Żerelik, *Historia Śląska*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2002, s. 145–147.

²⁶ Anna Mańko-Matysiak (red.), *Eyn gesang Buchlein Geystlicher gesege Psalme... Najstarszy śląski śpiewnik kościelny – Wrocław 1525*, Wrocław: Centrix 2004, CD-ROM (*e-Biblioteka Historyczna*, 1).

²⁷ Gustav Bauch, *Aktenstücke...*, *op. cit.*, s. 26–31.

²⁸ Klaus Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis zum 1600*, Regensburg: Bosse 1969 (*Kölner Beiträge zur Musikforschung*, 54), s. 4–7.

nania muzyki figuralnej w niedziele, wybrane święta roku i przy okazji pogrzebów znaczniejszych mieszczan²⁹. Kantorami kościoła św. Elżbiety byli m.in.: Erasmus Radewald (w latach 1563–1593), lokalny kompozytor Simon Lyra (1593–1601), Michael Strigel (1601–1615), Gottfried Wagner (1615–1643) i Johann Balthasar Karg (1643–1686)³⁰.

Kantorowi podlegał sygnator, odpowiedzialny za dobór repertuaru, a także wykształcenie i przygotowanie muzyczne wokalistów biorących udział w liturgii. Z tego tytułu otrzymywał skromne wynagrodzenie, które uzupełniał honorariami za dodatkowe zlecenia. Głównym obowiązkiem sygnatora było prowadzenie wykonań muzycznych niebędących w gestii kantora; przede wszystkim repertuaru chorałowego i pieśniowego. Wykonania te powierzane były zespołowi *Chorknaben*, który składał się z 12–16 chłopców pochodzących z ubogich rodzin. Otrzymywali oni bezpłatnie wikt i opierunek oraz darmową naukę w gimnazjum; w zamian zobowiązani byli do codziennego śpiewu w kościele – w dni powszednie podczas nieszporów, w niedziele zaś – podczas mszy i wygłaszanych tego dnia kazań³¹. Funkcję sygnatora w kościele św. Elżbiety sprawowali m.in.: Johann Weidner (w latach 1530–1545), Vergilius Haug (1538–1544), który zasłużył się jako autor pierwszego wrocławskiego podręcznika z zakresu teorii muzyki³², Daniel Bütner (1573–1581), Simon Lyra (1582–1589) i Eucharius Lemblein (1590–1633).

Pomocnikami sygnatora byli *auditores*, odpowiedzialni ponadto za wspomaganie nauczania podstawowego w gimnazjum. Byli oni wylaniani z grona tzw. pisarzy (*Schreiber*) – uczniów starszych klas gimnazjum, wyróżniających się pobożnością i intelektem, kierowanych później często do stanu duchownego. Za skromnym wynagrodzeniem pisarze ci byli angażowani jako korepetytorzy (*Succrescenten*) swoich młodszych kolegów. Z racji jednoczesnego pełnienia regularnych funkcji muzycznych określano ich mianem choralistów (*Choralisten*). Podobnie jak *Chorknaben* podlegali oni sygnatorowi; zobowiązani byli jednak nie tylko do śpiewu chorału, ale i muzyki figural-

²⁹ Johann Sass, *Die kirchenmusikalischen Ämter und Einrichtungen an den drei evangelischen Haupt- und Pfarrkirchen der Stadt Breslau*, Breslau: s.n. 1922, s. 27–28.

³⁰ Reinhold Starke, *Kantoren und Organisten der St. Elisabetkirche zu Breslau*, „Monatshefte für Musikgeschichte” 35/3 (1903), s. 41–48; Reinhold Starke, *Die Orgelwerke der Kirche zu St. Elisabet in Breslau*, „Monatshefte für Musikgeschichte” 35/2 (1903), s. 17–29; 35/3 (1903), s. 33–38.

³¹ Johann Sass, *Die kirchenmusikalischen Ämter...*, *op. cit.*, s. 41–42.

³² EROTEMATA | MUSICAE PRACTICAE | ad captum puerilem | formata, Virgilio | Haug au=|tore | TRIMEGISTUS IN | Afclepio. | Non immerito in hominum coetum Mu-|farum chorus est a fumma diuinitate de-|miffus, fcilicet ne terrenus mundus uide-|retur incultior, fi modulorum dulcedine | caruiffet. | VRATISLAVIAE [apud Andream Vinglerum] || M. D. XLI. | Por. Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, s. 109, 342.

nej. Przysługiwał im bezpłatny wikt, opieka medyczna, deputat ubraniowy i skromne uposażenie, uzupełniane przez wynagrodzenia okolicznościowe³³. Ich zespół – wraz z sygnatorem i subsygnatorem (jego zastępcą) – zwykle liczył osiem osób. Skład takiego zespołu aktualizowany był cztery razy do roku, w wyznaczone dni roku liturgicznego (odpowiednio: *Cinerum*, *Pentecostales*, *Crucis* i *Luciae*), otwierające cztery kwartały rozliczeniowe, tzw. *angariae*. Do elżbietańskich choralistów trafiali chłopcy nie tylko pochodzący z Wrocławia, ale również z innych miast Śląska, a także krajów sąsiednich: Marchii, Saksonii, Łużyc, Czech, Moraw, Prus oraz Węgier, co dobitnie świadczy o randze tego zespołu i zasięgu kulturowego oddziaływania wrocławskiej fary.

Bezpośrednio po stażu w zespole choralistów wielu jego członków trafiło na studia za granicę³⁴. Wyjazdy umożliwiał system stypendiów, przeznaczonych dla tych absolwentów wrocławskich gimnazjów, których dotychczasowe osiągnięcia rokowały sukces dalszej edukacji. Najczęściej kierowano ich na studia w dziedzinie teologii, prawa lub medycyny; rzadziej zaś: filozofii, filologii, matematyki, muzyki i sztuk pięknych. Proporcje te wynikały z priorytetów magistratu Wrocławia, który faworyzował kierunki studiów, mogące przynieść największe korzyści miastu. Zgodnie ze zobowiązaniami umowy stypendialnej większość stypendystów po okresie studiów znajdowało zatrudnienie we Wrocławiu³⁵. Dotyczyło to głównie absolwentów teologii, którzy obejmowali np. stanowiska kościelne w kościele św. Elżbiety i nauczycielskie w sąsiadującym z nim gimnazjum. Absolwenci teologii obejmowali czasem funkcje muzyczne, np. Abraham Ursinus, który w 1605 roku został kantorem wrocławskiego kościoła św. Bernardyna, Elias Maior, który od roku 1615 był nauczycielem w *Elisabetanum*³⁶, Ambrosius Profe, który w 1617 otrzymał kantorat w Jaworze

³³ Johann Sass, *Die kirchenmusikalischen Ämter...*, *op. cit.*, s. 13–14, 30, 33–39. Dokumentację finansową tych wynagrodzeń z późniejszych lat znajdujemy w APW, zespół 102: Parafia św. Elżbiety we Wrocławiu, 256 [olim: II. A. No. 34]. *Choralistensachen* (1634–1792), poszyt k. 18, fol. 12r–v; oraz 4151 [olim: P. 67b]. *Quittungs-Buch der Choralisten* 1674–1758.

³⁴ Odbywane m.in. w Bolonii, Frankfurcie nad Odrą, Halle, Helmstedt, Jenie, Lipsku, Marburgu, Padwie, Rostocku, Tybindze, ale przede wszystkim Wittenberdze. APW, zespół 28, 3941 [olim: P 30,1]. *Stipendiaten- und Vocationsbücher*; 3944 [olim: P 31], *Stipendiaten-Rechnungsbuch*; 4777–4863 [olim: P 124,1–95]. *Schulenamts- und Stipendiaten-Rechnungen*. Por. Claudia A. Zonta, *Schlesische Studenten an italienischen Universitäten. Eine prosopographische Studie zur frühneuzeitlichen Bildungsgeschichte*, Stuttgart: Böhlau 2004.

³⁵ Wyczerpującą dokumentację późniejszych losów zawodowych stypendystów z lat 1569–1600 podaje Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, s. 381–390.

³⁶ APW, zespół 28, 3944 [olim: P 31], *Stipendiaten-Rechnungsbuch*, fol. 128v–129r; Martin Hanke, *Vratislavienses Eruditionis Propagatores: Id est, Vratislaviensium Scholarum Praesides*,

czy Andreas von Höckelshoven, który w 1619 roku został kantorem w kościele św. Marii Magdaleny we Wrocławiu³⁷.

Szczególnie istotną rolę w życiu muzycznym kościoła św. Elżbiety odgrywali organiści – funkcję tę pełnili m.in.: Melchior Blum (w latach 1514–1527), Georg Schnabel (1527–1534), Joachim Herbig (1564–1568), Georg Gotthard (1568–1585), Johannes Ellner (1585–1609), Paul Kader Zawet (1609–1613), Gregor Beck (1613–1633), Ambrosius Profe (1633–1649), Mathias Rosnipsch (1649–1653) i Bernhard Beyer (1655–1671). Z zachowanych rachunków wynika, że wynagrodzenia organistów stanowiły kwotę największą wśród honorariów dla muzyków³⁸. Gorzej opłacani byli instrumentalisci, określanii jako *Adjuvanten* (skrzypkowie, wioliści, grający na pozytywie), a także wokaliści, nie mówiąc już o kalikantach czy dzwonnikach. Z działającymi u św. Elżbiety organistami i kantorami wiąże się sporo rękopisów muzycznych, które zaświadcza o wykonywanym w tym kościele repertuarze. Wśród źródeł ewidentnie związanych z tym ośrodkiem Barbara Wiermann³⁹ wymienia tabulatury i księgi głosowe ze zbiorów Georga Gottharda (D-Bds Slg Bohn 2, 3, 4, 5, 11 i 357⁴⁰), Simona Lyry (Bohn 9, 15, 97, 98 i 106) i Johanna Balthasara Karga (Bohn 130 i 154), a nadto rękopisy: Bohn 1, 6, 8, 18, 53, 100, 154, 154a, 158, 165c, 175 i 202. Przekazywany w tych źródłach repertuar jest bardzo bogaty, jednak stylistycznie zachowawczy, co być może wynikało z gustów elżbietańskich kantorów, ale i warunków akustycznych wrocławskiej fary⁴¹.

Długie trwanie tradycji muzyki renesansowej we wrocławskim kościele św. Elżbiety wiązać się może również ze sposobem przeprowadzania w nim reformacji, który był raczej stopniowym ewoluowaniem niż gwałtownie dokonaną rewolucją. Wprowadzane w liturgii tego kościoła zmiany nie naruszyły ciągłości przekazu łacińskiej tradycji *musicae figuralis*, która do połowy wieku XVII cieszy-

Inspectores, Rectores, Professores, Praeceptores Tabulis Chronologicis comprehensi..., Leipzig: Bauch 1701, s. 23.

³⁷ Tomasz Jeż, *Stipendia wrocławskiej Rady Miejskiej jako instytucja kształcenia kadr muzycznych*, [w:] *Śląska Republika Uczonych*, t. 3, red. Marek Hałub, Anna Mańko-Matysiak, Wrocław: Oficyna Wydawnicza ATUT 2008, s. 155–181.

³⁸ Por. Tomasz Jeż, *Z przeszłości muzycznej wrocławskiego kościoła św. Elżbiety w czasach baroku*, „Muzyka” 52/4 (2007), s. 112.

³⁹ Barbara Wiermann, *Die Musikaliensammlungen...*, op. cit., s. 104–108.

⁴⁰ Richard Charteris, *Newly Discovered Music Manuscripts From the Private Collection of Emil Bohn*, Holzgerlingen: Hänssler Verlag, American Institute of Musicology 1999 (*Musicological Studies & Documents*, 53).

⁴¹ Barbara Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts*, Göttingen: Vandenhoeck & Ruprecht 2002 (*Abhandlungen zur Musikgeschichte*. In Verbindungen mit Jürgen Heidrich, Ulrich Konrad und Hans Joachim Marx, herausgegeben von Martin Staehelin, 14), s. 344.

ła się tam niesłabnącą popularnością⁴². Zachowane zostały zasadnicze zręby układu oficjum Mszy świętej i Liturgii Godzin oraz związki liturgii z towarzyszącym mu od stuleci repertuarem. Potwierdzają to kolejne porządki mszalne⁴³, modyfikujące wprawdzie treść niektórych części liturgii zgodnie z potrzebami luteranckiej teologii, zachowujące jednak związki z dotychczasową tradycją. Zjawisko to dokumentują także źródła liturgiczne⁴⁴ i muzyczne⁴⁵, poświadczające zarazem pielęgnowanie takich praktyk jak wybrane oficja Liturgii Godzin i tzw. *missa sub aurora (missa matura)*⁴⁶, wielkopiątkowe responsorium *Tenebrae factae sunt*⁴⁷, czy utrwalone przez fundację Wawrzyńca Korwina *Horae de passione Domini*⁴⁸. Oczywiście, część repertuaru ulegała pewnym przekształceniom, wynikającym z wymagań nowej doktryny: wiązały się one np. ze zniemczeniem tekstów łacińskich⁴⁹ bądź z chrystocentrycznymi kontrafakturami tekstów maryjnych⁵⁰.

O związkach repertuaru wykonywanego w kościele św. Elżbiety z tradycją łacińskiej muzyki liturgicznej zaświadcza także twórczość lokalnych kompozytorów ewangelickich, takich jak Johann Knöfel, Bartholomeus Gesius czy Thomas Elsbeth, którzy swoje motety i opracowania cykliów mszalnych często

⁴² Tomasz Jeż, *Łacińska twórczość muzyczna w ewangelickim Wrocławiu. Problem trwałości tradycji w czasach przemian konfesyjnych*, „Barok. Historia – Literatura – Sztuka” 22 (2004), s. 185–205.

⁴³ Np. *Canon ut vocant Missale ex Evangelistis, et Paulo Apostolo Esaja et Daniele Prophetis*. Por. Hans-Adolf Sander, *Beiträge...*, *op. cit.*, s. 62–67.

⁴⁴ Chodzi tu o liturgika z d. wrocławskiej Stadtbibliothek: M 1055, M 1244 (obecnie w zbiorach Biblioteki Uniwersytetu Wrocławskiego), oraz zaginione dziś M 1242, M 1243, M 1245 i R 506. Por. Waclaw Schenk, *Rękopisy liturgiczne dawnej Biblioteki Miejskiej we Wrocławiu (XIII–XV w.)*, „Roczniki Teologiczno-Kanoniczne” 6/3 (1959), s. 77–98.

⁴⁵ Np. D-Bds Slg Bohn 92 i 119.

⁴⁶ Hans-Adolf Sander, *Beiträge...*, *op. cit.*, s. 57–62.

⁴⁷ Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, s. 86, 98.

⁴⁸ *Curfus sancti | Bonaenture de passione domi=|ni cum inuitatorio himnis et can=|ticis Laurentij Coruini: cum | epistola et carmine de gra=|tuita dei in nos beneficen=|cia & de fructibus ex do=|minice passionis re=|cordatione proue=|nientibus. Impressum Vratislauie in officina | Ade Dyonis. Anno a natiuitate | saluatoris nostri M.D.XXI*. Grantley McDonald, *Laurentius Corvinus a renesansowe miasto Wrocław, [w:] Wrocław literacki*, red. Marta Kopij, Wojciech Kunicki, Thomas Schulz, Wrocław: Oficyna Wydawnicza ATUT 2007, s. 47–62.

⁴⁹ Jak np. w kancjonale Valentina Trillera: *Ein Schleyfich Jingebüchlein | aus Göttlicher schrift, von den fürnemsten | Feften des Jares, und sonfst von andern gefengen und Pfal=|men, gefelt auff viel alte gewönliche melodien, so zum | teil vorhin Lateinifch, zum teil Deutfch, mit Geiftlichen | oder auch Weltlichen texten gefungen feind, | Durch | Valentinum Triller von Gora, Pfar=|herrn zu Pantenaw in Nimpschifischen | Weichbilde. | Psalm CL. | Alles was odem hat lobbe den Herren. | Gedruckt zu Breßlaw, durch | Crispinum Scharffenberg. | 1555. |*

⁵⁰ Śpiewaną przy okazji pogrzebów antyfonę *Salve Regina* zaadaptowano np. do postaci *Salve Jesu Christe*. Hans-Adolf Sander, *Beiträge...*, *op. cit.*, s. 31.

opierali na chorałowych *cantus firmus*. Podobny repertuar znajdziemy w wymienionych już rękopisach z tego kościoła, zawierających obszerne kolekcje opracowań lekcji i responsoriów, odpisy motetów „perykopicznych”, magnifikaty-parodie, a nawet najnowszy repertuar łaciński⁵¹. Zdecydowane zmiany w liturgii i jej muzycznej oprawie datować należy od roku 1650, z którego to pochodzi sporządzone dla kościoła św. Elżbiety nowe *Directorium chori*⁵². Dokument ten w zasadniczy sposób zwiększa ilość wykonywanych w czasie liturgii niemieckojęzycznych *Lieder* i muzyki organowej, co w konsekwencji przyczyniło się do całkowitej eliminacji repertuaru łacińskiego. Do połowy XVII wieku we wrocławskim kościele św. Elżbiety rozbrzmiewała jednak przede wszystkim muzyka łacińskiej tradycji renesansowej⁵³.

2.3. KOLEKCJA MUZYKALIÓW DANIELA SARTORIUSA

Na tle repertuaru służącego muzycznej kapeli kościoła św. Elżbiety we Wrocławiu kolekcja muzykaliów Daniela Sartoriusa jawi się jako wyjątkowo oryginalna. Liczy ona przeszło 400 źródeł muzycznych z lat 1606–1665, obejmujących przede wszystkim weneckie druki z muzyką włoską wczesnego baroku. Zawartość całej kolekcji wydaje się być efektem skrupulatnie realizowanej pasji jej kolekcjonerów, którzy na przestrzeni przeszło kilkudziesięciu lat w sposób bardzo systematyczny tworzyli ją w oparciu o najważniejsze publikacje najnowszej muzyki włoskiej⁵⁴. Za właściciela tej kolekcji zwyczajowo uważa się Daniela Sartoriusa – profesora elżbietańskiego gimnazjum w latach 1646–1670. Znaczna część zachowanych w tym zbiorze druków pochodzi jednak sprzed roku 1646, kiedy to Sartorius był uczniem gimnazjum elżbietańskiego (w latach 1628–1630) i studentem na uniwersytecie w Lipsku (1631–1636). Od roku 1646 był nauczycielem wrocławskiego *Elisabetanum*⁵⁵.

⁵¹ M.in. rękopisy D-Bds Slg Bohn 2, 4, 5, 6, 15, 97, 98 i 106.

⁵² Hans-Adolf Sander, *Beiträge...*, *op. cit.*, s. 76–77.

⁵³ Fritz Koschinsky, *Das protestantische Kirchenorchester im 17. Jahrhundert unter Berücksichtigung des Breslauer Kunstschaflens dieser Zeit*, Breslau: H. Hiltmann 1931; Barbara Wiermann, *Die Entwicklung...*, *op. cit.*, s. 339–349; Allen Scott, *Protestant Sacred Music Culture in Sixteenth- and Seventeenth-Century Breslau*, [w:] *“Hands-On” Musicology: Essays in Honor of Jeffery Kite-Powell*, red. Allen Scott, Ann Arbor: Steglein Pub. 2012, s. 158–163.

⁵⁴ Tomasz Jeż, *The Italian Baroque Repertoire in St Elisabeth Church in Wrocław*, [w:] *Early Music: Context and Ideas 2.*, Kraków: Instytut Muzykologii Uniwersytetu Jagiellońskiego 2008, s. 399–408.

⁵⁵ Jako SS. *Theol. Stud.* podpisał się pod elogią ku czci Godfrieda Raspiusa, zamieszczoną w druku *Christliche Leichpredigt | Vber das Trostfrüchlein des 42. Psalms [...] Leipzig: Gregor Ritzsch. 1632.* Innym śladem jego pobytu w Lipsku jest *ODE GERMANICA | Auff | Hochzeitliche*

Jeśli rzeczywiście to on kolekcjonował ten zbiór, mógł to czynić raczej po swoich studiach (w latach 1636–1646), co potwierdzałyby poniższa statystyka:

| zakres | liczba druków |
|-----------|---------------|
| 1606–1610 | 2 |
| 1611–1615 | 6 |
| 1616–1620 | 8 |
| 1621–1625 | 17 |
| 1626–1630 | 44 |
| 1631–1635 | 22 |
| 1636–1640 | 79 |
| 1641–1645 | 67 |
| 1646–1650 | 70 |
| 1651–1655 | 47 |
| 1656–1660 | 16 |
| 1661–1665 | 20 |

Fig. 1. Dyspozycja chronologiczna druków muzycznych pochodzących z kolekcji Daniela Sartoriusa

Nie wiemy jednak, czym się Sartorius zajmował w latach 1636–1646 i czy dysponował wtedy odpowiednimi środkami finansowymi na realizację dość kosztownej pasji kolekcjonerskiej⁵⁶. Z powyższego wykazu wynika nadto, że na czas przed rokiem 1636 datowane jest około 25% całej kolekcji: czy było jednak prawdopodobne, że Sartorius nabył te druki z tak dużym (nawet 30-letnim) opóźnieniem? Rozwiązanie tego problemu sugeruje aktywność czynnego w tych latach we Wrocławiu starszego o pokolenie od Sartoriusa Ambrosiusa Profego – entuzjasty, kolekcjonera i wydawcy muzyki włoskiej⁵⁷. Jego ojciec,

Ehren-Frewde | Des [...] | Herrn | George Heintzen, | Vornehmen Handelsman | in Hamburg, etc. | Breutigams | Und | Der [...] | Jungfrauen | Mariae Elisabethae | Des [...] Herrn Edward Beckers | [...] Tochter, etc. | Braut..., Leipzig: Gregor Ritzsch. 1634.

⁵⁶ Podobną wątpliwość wysuwa również Barbara Wiermann, *Die Entwicklung...*, op. cit., s. 52, przyp. 86. Jego nazwisko nie figuruje w wykazach śląskich studentów na uniwersytetach włoskich, por. Claudia A. Zonta, *Schlesische Studenten...*, op. cit.

⁵⁷ Ernst Ludwig Gerber, *Neues Historisch-Biographisches Lexikon der Tonkünstler (1812–1814)*, red. Othmar Wessely, [wyd. faks. Graz 1966], t. 3, s. 770–771; Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis*

Daniel (urodzony w 1550 roku w Jaworze) dorobił się majątku jako wytwórca tkanin i przełożony wrocławskiego cechu sukienników oraz farbiarzy⁵⁸. Urodzony w 1589 roku Ambrosius odnotowany został w 1609 roku jako choralista w kościele św. Elżbiety⁵⁹. Jako stypendysta wrocławskiej rady miejskiej był wysłany na studia teologiczne do Wittenbergi, które odbywał w latach 1612–1615⁶⁰. Po ich ukończeniu wrócił do Wrocławia i na krótko został nauczycielem w gimnazjum św. Elżbiety. Jeszcze w tym samym roku przeniósł się do rodzinnego Jawora, gdzie objął posadę kantora, organisty i nauczyciela w przykościelnej szkole. W roku 1619 ożenił się z pochodzącą z kupieckiej rodziny Marią Dietmann, z którą miał czwórkę dzieci.

Zainteresowania Profego nowoczesną muzyką włoską ujawniły się już w roku 1627, kiedy to wydał swą autorską antologię włoskich madrygałów, opatrzoną nowymi niemieckimi tekstami o treści religijnej i filozoficznej⁶¹. W zbiorze tym znajdziemy kontrafaktury madrygałów, zaczerpniętych najprawdopodobniej z bardzo popularnych wówczas antologii *Gemma musicalis* (1588²¹ i 1590²⁰)⁶² czy *Fiori del giardino* (1597¹³). W wyniku przeprowadzonej w roku 1629 rekatolizacji Jawora Profe stracił pracę i zmuszony był wraz z rodziną przenieść się do Wrocławia, gdzie zajął się swoim przedsiębiorstwem handlowym. Jednak już w roku 1633 został organistą wrocławskiego kościoła św. Elżbiety; stanowisko to piastował przez kolejne 16 lat. Do aktywności edytorskiej Profe wrócił dopiero w roku 1641⁶³, w którym rozpoczął wydawanie własnej serii wydawniczej *Geistlichen Concerten*; w tym roku opublikował dwa

zur Mitte des neunzehnten Jahrhunderts, Graz: Akademische Druck- und Verlagsanstalt 1959, t. 8, s. 73–74; N. Postler, *Ein noch unbekanntes Sammelwerk von Ambrosius Profe*, „Monatshefte für Musikgeschichte” 14 (1882), s. 12–14; Reinhold Starke, *Ambrosius Profe... , op. cit.*; Reinhold Starke, *Kantoren und Organisten... , op. cit.*

⁵⁸ Fritz Feldmann, *Die schlesische Kirchenmusik im Wandel der Zeiten*, Lübeck: Unser Weg, 1975, s. 70.

⁵⁹ APW, zespół 28, 3915 [olim: P 5]. *Choralistae Elisabethani*, k. 449: *Ambrosius Profe Vratisl.*

⁶⁰ APW, zespół 28, 3944 [olim: P 31]. *Stipendiaten-Rechnungsbuch*, fol. 131v–132r.

⁶¹ 1627⁸ – *Extract oder Erster Theil auss dem Musicalischen Interim Ambrosii Profii, darinnen etlicher vornehmer und berühmter Autorum Madrigalien und anmutige Cantiones mit Deutschen Geistlichen und Politischen Texten (an statt der Italienischen) unterleget mit 3. 4. 5. 6. und 7. Stimmen, Allen Liebhabern der Edlen Musica, inn- und ausser der Kirchen jederzeit zu gebrauchen, zu gefallen publiciret*, Wittenberg: J. Gormann 1627.

⁶² Sigla druków muzycznych podajemy według katalogów RISM, zob. wykaz skrótów.

⁶³ Adam Adrio, *Ambrosius Profe... , op. cit.*, s. 20–27; Jerome Roche, *Anthologies and Dissemination of Early Baroque Italian Sacred Music*, „Soundings. A Music Journal” 4 (1974), s. 6–14; Wolfram Steude, *Wrocławski organista Ambrosius Profius (1589–1661) jako edytor i wydawca muzyki wokalne XVII w.*, [w:] *Tradycje Śląskiej Kultury Muzycznej*, t. 6. *Księga konferencji 5–7 IV 1990*, Wrocław 1992, s. 51–60 (*Zeszyty Naukowe Akademii Muzycznej we Wrocławiu*, 59); Kristin Marie Sponheim, *The*

pierwsze jej tomy⁶⁴; kolejne wydał w latach 1642 i 1646⁶⁵. Ponadto wydał jeszcze trzy antologie, z których dwie zachowały się do naszych czasów⁶⁶.

Antologie Profego zawierają niemal wyłącznie nowoczesny repertuar muzyczny kompozytorów włoskich, utrzymany w stylistyce wczesnobarokowej *seconda pratica*. Intencją wydawcy była popularyzacja tego typu twórczości, nie znajdującej wówczas wielkiego zainteresowania w niemieckich kościołach ewangelickich. Była to propozycja umotywowana racjami nie tyle ekumenicznymi, co estetycznymi: Profego interesowała muzyka zorientowana ideałami retorycznymi, którą odnalazł we współczesnym repertuarze środowisk katolickich. Dystansując się wobec swej rodzimej tradycji liturgiczno-muzycznej, wrocławski organista interesował się nie tylko najnowszą muzyką liturgiczną swych konfesyjnych adwersarzy; szczególną uwagę poświęcił także pisany przez nich świeckim madrygałom, które ze swej natury stanowiły przykład

Anthologies of Ambrosius Profe (1589–1661) and the Transmission of the Italian Music in Germany, Diss. Yale University 1995; Barbara Wiermann, *Die Entwicklung...*, op. cit., s. 48–55.

⁶⁴ 1641² – *Erster Theil Geistlicher Concerten und Harmonien à 1. 2. 3. 4. 5. 6. 7. &c Vocibus... auss den berühmsten Italianischen und andern Autoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten beleget, und zu Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen, colligiret und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1641; 1641³ – *Ander Theil Geistlicher Concerten und Harmonien, à 1. 2. 3. 4. 5. 6. 7. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten, doch ohne der Authoren Abbruch, oder an der Composition Veränderung beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1641.

⁶⁵ 1642⁴ – *Dritter Theil Geistlichen Concerten und Harmonien, A 1. 2. 3. 4. 5. etc. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten, doch ohne der Composition einzigen Abbruch beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1642; 1646⁴ – *Vierdter und letzter Theil Geistlicher Concerten Aus den berühmsten Italiänischen und andern Authoribus, so theils mit andern oder auch noch mehren Texten beleget, und zum Lobe Gottes in öffentlichen Kirchen-Versammlungen zu gebrauchen auch zu Gefallen allen Music-Liebhavern colligiret und publiciret von Ambrosio Profio Organ. zu S. Elisabeth in Bresslaw*, Leipzig: T. Ritsch 1646.

⁶⁶ 1646⁵ – *Cunis Solennib. Jesuli Recens-Nati Sacra Genethliaca. Id est, Psalmodiae Epæneticae. Edit Studio et Sumptib. Ambrosi Profi Elisabetani Vratisl. Organoedi*, [Legnica]: Typis Ligiis Sartorianis 1646; 1649⁶ – *Corollarium geistlicher collectaneorum, berühmter authorum, so zu denen bisshero unterschiedenen publicirten vier Theilen gehörig und versprochen; Nunmehr sampt beygefügtten Erraten dieselben zu rectificieren, gewähret von Ambrosio Profio Organ. bey der Kirchen zu S. Elisabeth in Bresslaw...*, Leipzig: T. Ritsch 1649. Do naszych czasów nie zachował się trzeci jego druk, znany jedynie z literatury, *Musicalische Moralien*.

muzyki doskonale służącej retorycznej ekspresji tekstu. Kompozycje te mogły zwrócić uwagę Profego także ze względu na ich walory językowe, wynikłe z inklinacji humanistycznych, niewątpliwie bliskie wychowankowi i nauczycielowi elżbietańskiego gimnazjum, czynnie też zaangażowanemu w kształtowanie życia muzycznego swojej parafii.

W tej perspektywie nie powinno dziwić, że obok zamieszczonych w jego antologiach oryginalnych kompozycji religijnych sporą grupę stanowią kontrafaktury włoskich madrygałów, opatrzone niemieckimi (rzadziej: łacińskimi) tekstami słownymi. O ile autorami kontrafaktur z druku 1627⁸ byli autorzy do dziś niezidentyfikowani⁶⁷, to twórcą adaptacji madrygałów z kolejnych jego antologii był prawdopodobnie sam Profe. W wydanych przezeń kontrafakturach wykorzystał on madrygały takich autorów, jak: Claudio Monteverdi (M 3451, M 3494 i M 3500), Giovanni Rovetta (R 2985), Marco Scacchi (S 1131) i Francesco Turini (T 1394). Profe dbał o to, by nowy tekst dopasowany był do planu retorycznego pierwotnej kompozycji, wykorzystywał stosowane tam figury retoryczne i środki *imitazione della natura*. Porównując teksty madrygałów z ich kontrafakturami, można zauważyć między nimi pewne związki treściowo-gramatyczne ujawniające rozległe humanistyczne wykształcenie ich autora i jego talent filologiczny. W niektórych kontrafakturach odnajdujemy ściśle odwzorowanie pierwotnego układu wersyfikacyjnego, zachowanie oryginalnych figur stylistycznych, retorycznego konceptu treści, a nawet stosowanych tam figur fonicznych⁶⁸. Dotyczy to także piętnastu kontrafaktur madrygałów Marca Scacchiego z druku S 1131 zamieszczonych w rękopisie D-Bds Slg Bohn 197⁶⁹. Rękopis ten – spisany ręką Daniela Sartoriusa – jest wymownym dowodem związków łączących obydwu tych autorów. Autorem kontrafaktur był jednak prawdopodobnie Profe, czego świadectwem jest wysłany przezeń list do Marca Scacchiego 4 stycznia 1649 roku. Wrocławski organista informuje w nim warszawskiego kapelmistrza o tym, że wykonywał jego 5-głosowe madrygały; prosi go też o przysłanie mu innych jeszcze jego utworów, których nie udało mu się sprowadzić z Wenecji:

⁶⁷ Przy kontrafakturach z tego zbioru pojawiają się następujące monogramy: J. E. G. S.; Dn D. G. M.; Dn. M. A. T.; Dn. J. P.; Dn. C. T.; Dn. I. F.; Dn. M. F.; Dn. M. G.; Dn. D. W.; Dn. D. I. S. p. m. oraz E. G. S.

⁶⁸ Tomasz Jeż, *Kontrafaktury madrygałów w antologiach Ambrożego Profiusa*, „Muzyka” 47/3 (2002), s. 5–38.

⁶⁹ Por. Marco Scacchi: *madrygały na zespół wokalny i basso continuo*, wyd. Zygmunt M. Szwejkowski, [w:] *Źródła do Historii Muzyki Polskiej*, z. 26, Kraków: Polskie Wydawnictwo Muzyczne 1979; Barbara Przybyszewska-Jarmińska, *Ocalale źródła do historii muzyki w Polsce XVII stulecia ze zbiorów Stadtbibliothek we Wrocławiu*, „Muzyka” 39/2 (1994), s. 4.

„...Postquam enim elapso aliquot annorum spatio Madrigalia quinque Vocum Dominationis tuae ad manus mihi peruenerunt et ego Cantu Musico ea cum alijs expressi, e uestigio Venetias scripsi et mihi Compositiones ac alia ejusmodi Concerta Dominationis tuae acquirere et transmittenda curare constitui, sed nihil tamen consecutus sum. Quoniam vero a Monacho quodam relatum mihi fuit Dominationem Tuam complures Compositiones edidisse ac inter alia Missas quasdam 4. vocum Typis mandasse, maxime, optarem habere prae caeteris compositiones Dominationis tuae. Siquidem dicitur duo cum faciunt idem, non est idem. Et quamvis Germanici Authores conentur imitari Italos, difsimillima tamen hac in parte est oratio. Rogo igitur amice Dominationem tuam, ut si aliquid compositionis a sola, duabus, tribus, 4, 5, 6 vocibus superfluum habuerit, mihi communicare ac per bonum istum amicum, qui semper Warsauiae moratur, transmittere velit, qui certe aequo bonoque animo pretium pro eis exponet”⁷⁰.

Madrygały Scacchiego były śpiewane we Wrocławiu prawdopodobnie już w wersjach niemieckojęzycznych kontrafaktur; sugerować to może zdanie z powyższego listu Profego, w którym zwierza się on Scacchiemu z trudności związanych z próbami naśladownictwa stylu muzyki włoskiej przez autorów niemieckich: problemem okazała się tutaj trudna do przekroczenia granica języka. Być może dlatego tak wiele utworów z wymienionych wyżej antologii Profego to łacińskie koncerty kościelne takich kompozytorów, jak: Giovan Battista Alouisi (A 876), Giovanni Giacomo Arrigoni (A 2490), Gasparo Casati (C 1405), Maurizio Cazzati (C 1577), Paolo Cornetti (C 3948), Ignazio Donati (D 3398), Alessandro Grandi (G 3446), Francesco Maria Marini (M 672), Tarquinio Merula (M 2341), Claudio Monteverdi (M 3446), Giovanni Antonio Rigatti (R 1413), Giovanni Rovetta (R 2971) czy Giovanni Felice Sances (S 770). Jako że Profe z tych właśnie druków wybierał repertuar do swych antologii, edycje te mogły być jego własnością, zanim przekazał je (wraz z italo-filską pasją kolekcjonerską?) swemu młodszemu koledze z *Elisabetanum*, Danielowi Sartoriusowi. Być może śladem tej darowizny jest tytuł przedostatniej sygnatury w kolekcji Sartoriusa: to właśnie druk *Vierdter und letzter Theil Geistlicher Concerten Ambrosiusa Profego*⁷¹.

⁷⁰ Marco Scacchi, *Iudicium Cribri musici*, lettera XVI. Barbara Przybyszewska-Jarmińska, *The Role of Heinrich Schütz and Silesian Musicians in the Dissemination of the Repertoire of the Polish Royal Chapel led by Marco Scacchi in Silesia, Saxony and Thuringia*, „Schütz Jahrbuch” 32 (2010), s. 26–27; Aleksandra Patalas, *W kościele, w komnacie i w teatrze. Marco Scacchi. Życie, muzyka, teoria*, Kraków: Musica Iagellonica 2010, s. 389–390.

⁷¹ W poniższym katalogu nr 403 (1646⁴).

Daniel Sartorius (w pierwotnej, niezlatynizowanej jeszcze wersji nazwiska prawdopodobnie: Schneider) pochodził z Wrocławia⁷², gdzie w latach 1628–1630 odbywał naukę w tamtejszym gimnazjum św. Elżbiety. W latach tych sporządził on rękopiśmienną kopię traktatu jezuickiego latynisty, Jacoba Pontanusa, *Progymnasmatum latinitatis, sive dialogorum libri quatuor*⁷³, co potwierdza notatka elżbietańskiego bibliotekarza z roku 1722⁷⁴ i sam dukt pisma skryptora. Na uwagę zasługuje nie tylko zainteresowanie Daniela Sartoriusa tematyką dramatu łacińskiego, ale również to, że studiował on tę wiedzę z podręcznika jezuickiego autora (co warte odnotowania choćby z racji całkiem żywych w tym czasie na Śląsku konfrontacji konfesyjnych). Dukt pisma Daniela Sartoriusa odnajdujemy także w jego wpisie do sztambucha Christoph'a Bremera, datowanym na 11 października 1647, gdzie podpisał się jako *Philologiae studiosus*⁷⁵.

29 października tego samego roku Daniel Sartorius figurował już jako *praceptor in ordine III & IV* elżbietańskiego gimnazjum⁷⁶. Przez pierwsze trzy lata odbywał on tam rodzaj stażu, który zwieńczyła uroczysta promocja nauczycielska przeprowadzona 6 czerwca 1651 roku⁷⁷; od 8 czerwca tego roku

⁷² Jako *Daniel Sartorius Vratislaviensis* przedstawiony on jest w druku ulotnym *PRÆSIDES | SCHOLARUM VRATISLAVIENSIIUM*, [Breslau:] excudebat Formis Chalcographicis Baumannianis Godefridus Gründer [5 czerwca 1651]. PL-WRu OR Yu 770/24. Nie zachowały się wprawdzie wrocławskie księgi metrykalne z roku jego urodzin (1612); być może był on jednak tożsamy z osobą odnotowaną jako „Daniel Schneider [geboren am] A° 1612 der 13 Xbris”, podaną w wykazach miejsc w kościele parafialnym św. Elżbiety (APW 28, 3973 [olim: P 48/5]. *Verzeichniss der verkauften Kirchstellen bei St. Elisabeth*), fol. 8v. W tej samej kościelnej ławce (*Abseiten der Capellen gegen dem Ring. Banck N. 6. Stelle 4*) miejsca wynajmowali inni Schneiderowie, najpewniej członkowie jego najbliższej rodziny: „Godtfrid Schneider A° 1627 der 8 Aprill, Friedrich Schneider A° 1637 der 28 Martij, Hanns Schneider A° 1640 der 23 Januarij”.

⁷³ Z dwóch tomów tego rękopisu zachował się tylko tom drugi, datowany na lata 1629 i 1630, a opisany na oprawie jako *Jacobus Pontanus Dialogorum Libri. A Dan. Sartorio Descripti vol. 2*. PL-WRu OR R 467. We wrocławskiej bibliotece znajdują się obecnie dwa egzemplarze druku Pontanusa z frankfurckiej edycji Johanna Herborda Klossa (1589), sygn. 320736 i 372631.

⁷⁴ „11 Juli hat Herr M. Mauritius Castens, Wrat. SS. Ministerii Candidatus verehret: Jacobi Pontani Progymnasmata Dialogus Sacros et Profanos, in 2 Bande in 4^{to} eingebunden welche Herr Dan. Sartorius Collega Primarius im Gymnasio zu S. Elisabeth in seiner Jugend, auf dem Gymnasio studierend, in den Jahren 1628. 1629. 1630 mit eigner Hand sehr zart und sauber abgeschrieben”. PL-WRu OR Akc. 1949/657 (Cat. 59). *Pro memoria die der Elisabetanischen Bibliothec gemachten Verehrungen betreffend*, fol. 12v. Por. Brian Brooks, *Étienne Nau, Breslau 114 and the early 17th-century solo violin fantasia*, „Early Music” 32/1 (2004), s. 69–70, przypis 24.

⁷⁵ PL-WRu OR Akc. 1949/1057, s. 783.

⁷⁶ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, s. 33.

⁷⁷ Świadectwem tego wydarzenia jest wspomniany wyżej druk *PRÆSIDES | SCHOLARUM VRATISLAVIENSIIUM...*, *op. cit.*

odnotowany był jako *praeceptor in ordine II*⁷⁸; 8 grudnia 1661 roku awansował zaś jako *praeceptor in ordine I*⁷⁹. Zatrudnienie Sartoriusa dokumentują wypłacone mu regularnie w latach 1647–1667 pensje z tytułu funkcji nauczycielskich: od roku 1648 otrzymywał z kasy miasta wynagrodzenie w wysokości 24 talarów rocznie, płatne w dwóch półrocznych ratach⁸⁰; niezależnie od tej pensji pobierał on z tego samego źródła honoraria z tytułu *Schreibstunden* – 8 talarów rocznie, wypłacane najpierw w czterech kwartalnych ratach⁸¹, później zaś – w dwóch półrocznych⁸². Świadczenia te, przekazywane Sartoriusowi, udokumentowane są w rachunkach miejskich aż po rok 1667⁸³; jego zatrudnienie trwało jednak być może i dłużej, bo dopiero w roku 1670 odnotowany został jako *emeritus*⁸⁴.

Rok później Sartorius zmarł i na jego cześć wydano drukiem zbiór wierszowanych komemoracji, które wyszły spod pióra jego znajomych i współpracowników⁸⁵. Jedno z epicediów podpisał wspomniany wyżej bibliotekarz *Rhedigeriany* Johann Gebhard, którego zresztą promowano na nauczyciela razem z Sartoriusem. Docenił on filologiczną i humanistyczną erudycję swego przyjaciela i współpracownika, która prowadziła jego zainteresowania w stronę sztuk wyzwolonych⁸⁶. Zaangażowanie Sartoriusa w dziedzinie *artes liberales* odnotował również Martin Hanke, późniejszy rektor *Elisabetanum* i słynny wrocławski historyk⁸⁷. Autor kolejnego epicedium, Melchior Weisse, napisał zaś: *Ingenium cujus Musica turba colit*⁸⁸. W innym wierszu złożonym w hołdzie zmarłemu nauczycielowi erudycie jeszcze obficie pojawia się muzyczna metafora; tekst ten został podpisany przez ówczesnego kantora elżbietańskiego kościoła, Johannes Balthasara Karga:

⁷⁸ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, s. 33.

⁷⁹ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, s. 35.

⁸⁰ Po raz pierwszy zostało to poświadczane w dokumencie z 30 III 1649 roku: APW, zespół 28: *Schulen Ambts Rechnungen*, 4784 [olim: P 124/24], fol. 25r.

⁸¹ Pierwszy raz odnotowane 31 III 1647 roku: APW, zespół 28: *Schulen Ambts Rechnungen*, 4783 [olim: P 124/23] fol. 24r.

⁸² APW, zespół 28, 4792 [olim: P 124/34], fol. 14r (28 X 1661).

⁸³ APW, zespół 28, 4798 [olim: P 124/40], fol. 12r (24 X 1667).

⁸⁴ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, s. 39.

⁸⁵ *CL. VIRI*, | DANIELIS SARTORII, | Philologi acutissimi, | De Juventute in Gymnasio | Vratislaviensium Elifabetano | bene meriti, | MEMORLÆ | *facra* | EPICEDIA || *Vratislaviæ*, | In Hæredum BAUMANNIANORUM Typographiâ | exprimebat JOH. CHRISTOPH JACOBI, Façtor. | MDCLXXI. PL-WRu OSD 549007.

⁸⁶ *Ibid.*, k. 2r–v.

⁸⁷ *Ibid.*, k. 2v–3r.

⁸⁸ *Ibid.*, k. 3v.

„Ut tacitas vidit Curas Rex magnus Olympi
SARTORI, quarum non meminisse iuvat
 Ejus & expedit multos acresque labores,
 Tempus ut in *requiem* promoveatur, ait.
 Nec mora: Mors Vicina oculos occludit, & ipse
 Suaviter in Chrifiti nomine Salvus obit.
 Gratulor hanc fortem *SARTORI*: Janua veræ est
 (*Quam tibi Ferto aperit Janitor ipse suo*)
 Sic tua mors vitæ. Felix nam paufa laborum,
 Cœli quam fequitur non peritura *quies*.
 Nulla datur terris, odium hic, contemptus & ira est:
 Et quo cum certet mens pia femper habet.
 Noſtra hinc vita nihil, niſi pugna & lerna malorum;
 In coelis tandem *pax requiesque* manet.
 O igitur procul hinc tecum avolitemus olympum:
Summa Brabea poli, præmia vera Scholæ.

*Sinceri amoris, honoris, & mæroris
 conteſtandi ergò facieb.*

*M. Johann Balthafar Karg
 templi Gymnaſiique Elifabetani Cantor
 & Collega*⁸⁹

Z powyższych wspomnień nie wynika wprost, by Daniel Sartorius był wykształconym muzykiem. Nie posiadamy też informacji o jakichkolwiek *stricte* muzycznych funkcjach, jakie w swoim życiu pełnił (poza funkcją nauczycielską, która mogła się wiązać z nauczaniem muzyki w *Elisabetanum*). Argumentem za prawdopodobieństwem takiej hipotezy są jednak zachowane po nim kolekcje muzykaliów: przede wszystkim stanowiący przedmiot niniejszej pracy imponujących rozmiarów zbiór 399 włoskich druków muzycznych i 5 rękopisów muzycznych, w których pojawiają się zarówno pojedyncze utwory wpisane ręką Sartoriusa (D-Bds Slg Bohn 113 i 114), jak i dość liczne poprawki tekstu muzycznego (D-Bds Slg Bohn 111⁹⁰), znaczące zresztą także obficie więkſzość źródeł drukowanych. Dowodem muzycznej pasji Daniela Sartoriusa jest także kilkadziesiąt rękopisów muzycznych, sporządzonych jego

⁸⁹ *Ibid.*, k. 4r.

⁹⁰ Marcin Szelest, Concerten Adami Harzebsky geschrieben. *Problematyka przekazu zbioru Canzoni e concerti Adama Jarzębskiego*, „Annales Universitatis Mariae Curie-Skłodowska” 13/2 (2015), s. 9–36.

ręką i podpisanych monogramem *D.S.*, które z jakichś przyczyn nie weszły w skład darowizny ich autora na rzecz *Rhedigeriany*. Są to rękopisy o sygnaturach D-Bds Slg Bohn: 49, 60, 84, 85, 86, 87, 88, 89, 90, 112, 115, 129d, 129f, 145, 146, 176, 178, 181, 193a, 193d, 197, 201d–f, 215, 219, 234, 240, 241, 281, 283, 290, 310, 315, 326, 327, 332, 340 i 343⁹¹. Ze względu na to, że monogram ten występuje także przy utworach jak dotąd niezidentyfikowanych, można wziąć pod uwagę hipotezę Bohna, że niektóre z nich mogą być nawet kompozycjami samego Sartoriusa⁹².

Weryfikacja tej sugestii wymaga przeprowadzenia kompleksowych badań nad całym tym repertuarem; jest ona jednak dość prawdopodobna w przypadku zapisanych w rękopisie D-Bds Slg Bohn 176 kontrafaktur madyrałów Grandiego, Rovetty i Monteverdiego (bazujących na tych samych kompozycjach, które do swych adaptacji wybrał Ambrosius Profe) czy utworów takich jak *Confitebor tibi Domine* (D-Bds Slg Bohn 315), czy *Missus est angelus Gabriel* (D-Bds Slg Bohn 340)⁹³. Niewątpliwie Daniel Sartorius cieszył się bezpośrednimi kontaktami ze współczesnymi kompozytorami i muzykami, czego świadectwem jest napisana na jego ślub okolicznościowa kompozycja Andreasa Hammerschmidta⁹⁴. Sartorius znał też Mattheusa Apellesa von Löwenstern – kompozytora i autora pieśni; po śmierci Löwensterna Sartorius dedykował mu panegiryk zamieszczony w zbiorze kilkunastu epicediów⁹⁵. Bliższe kontakty miał Sartorius oczywiście z muzykami wrocławskiego kościoła św. Elżbiety; poza wspomnianym już Profusem wymienić tu trzeba kantora u św. Elżbiety we Wrocławiu, Johanna Balthasara Karga, na którego ślub Sartorius napisał okolicznościową *carmen gratulatorium*⁹⁶.

⁹¹ Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau: Commissions-Verlag von Julius Hainauer 1890 (dalej jako BohnH); Barbara Wiermann, *Die Musikaliensammlungen...*, *op. cit.*, s. 101.

⁹² BohnH, s. VII.

⁹³ Fritz Feldmann, *op. cit.*, s. 75, przyp. 193.

⁹⁴ *Hochzeitsgesang für Daniel Sartorius: Es ist nicht gut, dass der Mensch allein sei*, przechowywana w XIX-wiecznym odpisie D-Bds Slg Winterfeld 53.

⁹⁵ MATTHÆI | merito famam fervabit | APELLIS | Dignum laude Virum | Mufa vetans morier. || *Super Pientissimo pariter & beatissimo Excesju* | Nobilissimi, Magnifici, Strenui, | Amplissimiq[ue] | Dn. MATTHÆI APELLIS de Löwen=|stern in Langenhoff | CÆSAREI, & MONSTERBERGA- | OLSNENSIS | Confiliarii Splendidissimi... | Vratislaviæ | anno Christiano CIO IO CXLVIII. | a.d. 3. Idus Aprileis [...] EPICEDIA CARMINA. || Vratislaviæ, Typis Baumannianis [1648].

⁹⁶ Honeftissimis Sponfis, | *ERUDITISSIMO VIRO*, | M. JOHANNI BALTHASARI | CARGIO, | In Elifabethano & Barbarino Templo apud Vratisla-|vienes chori Mufici Præfêcto, & in Gymnafio, quod | illi vicinum est Ædi, Collegæ bene merenti, | atque | *PUDICISSIMÆ VIRGINI*, | ELISABETÆ, | *SPECTATISSIMI VIRI* | GEORGII WEIRAUCHII | In Libero Baronatu Civitateq[ue]

Nazwisko Sartoriusa pojawia się także w *Schreibkalender* wieloletniego rektora elżbieteńskiego gimnazjum, Eliasa Maiora (1587–1669)⁹⁷. Wraz z innymi nauczycielami *Elisabetanum* Sartorius towarzyszył Maiorowi w liturgiach we wrocławskiej farze odprawianych z udziałem *musicam harmonicam*⁹⁸, kazaniach pasyjnych wygłaszanych w tym kościele⁹⁹ i filialnym kościele św. Barbary¹⁰⁰, a także wystawianych w Wielki Piątek spektaklach pasyjnych organizowanych przez wrocławskie gimnazjum św. Marii Magdaleny¹⁰¹. Szkolne przedstawienia dramatyczne oparte na tekstach Terencjusza, Wergiliusza i Erazma z Rotterdamu wystawiał zresztą regularnie i sam Sartorius wraz z uczniami prowadzonej przez siebie klasy podczas corocznych jej egzaminów¹⁰².

Daniel Sartorius – określany w pamiętnikach Maiora jako *juvenus doctissimus*¹⁰³ i *philologus eximus*¹⁰⁴ – pojawiał się też na organizowanych przezeń uroczystościach prywatnych: imieninach, urodzinach i okolicznościowych *convivias*¹⁰⁵, *recreationes in tabula oblonga*¹⁰⁶, obchodzonych zwykle *cum vino et carminibus*¹⁰⁷. Częstym gościem Maiora był Ambrosius Profe (prywatnie brat jego żony, Marii)¹⁰⁸, a także inni jego *collegae* z *Elisabetanum*: kantor Johann Balthasar Karg¹⁰⁹, organista Bernhard Beyer, pastory i autorzy pieśni kancjonałowych: Johannes Acoluthus¹¹⁰ i Mattheus Apelles von Löwenstern¹¹¹ oraz sam Daniel Sartorius¹¹². Na imprezach tych często rozbrzmiewała *musi-*

Miliceni | Notarii, & in hac Senatorisquoq; | prudentissimi | *Filiæ Unicæ*, | *MATRIMONIUM* | MDCLXVI. XII. Oçtobris, | fołenniter ineuntibus, | *Auspicatum & prosperum* | optantium | *Fautorum*, *Amicorumq[ue]* | *CARMINA*. || *VRATISLAVIÆ*, In Hæredum Baumanniorum Typographiâ | *EXPRIMEBAT* Joh. Christoph. Jacobi [1666].

⁹⁷ PL-WRu OR R 2339 – R 2368. *Schreibkalender auffß Jahr nach Christi Geburt 1640* [–1669].

⁹⁸ PL-WRu OR R 2354, fol. 42r [25 III 1655]; R 2358, fol. 138r [3 X 1659].

⁹⁹ PL-WRu OR R 2357, fol. 56r [28 IV 1658]; R 2363, fol. 52r [10 IV 1664].

¹⁰⁰ PL-WRu OR R 2343, fol. 26r [29 IX 1644]; R 2354, fol. 26r [29 IX 1655].

¹⁰¹ PL-WRu OR R 2354, fol. 154r [4 XI 1655].

¹⁰² PL-WRu OR R 2343, fol. 33v [13 X 1644]; R 2350, fol. 60r [26 IV 1651]; R 2354, fol. 51v [13 IV 1655]; R 2363, fol. 61v [29 IV 1664].

¹⁰³ PL-WRu OR R 2344, fol. 138r [1 X 1645].

¹⁰⁴ PL-WRu OR R 2346, fol. 150v [24 X 1647].

¹⁰⁵ PL-WRu OR R 2348, fol. 7r [10 I 1649].

¹⁰⁶ PL-WRu OR R 2339, fol. 126v [6 IX 1640].

¹⁰⁷ PL-WRu OR R 2339, fol. 103r [20 VII 1640].

¹⁰⁸ Klaus Garber, *Das alte Breslau: Kulturgeschichte einer geistigen Metropole*, Köln – Weimar – Wien: Böhlau Verlag 2014, s. 150.

¹⁰⁹ PL-WRu OR R 2348, fol. 101r [22 VII 1649].

¹¹⁰ PL-WRu OR R 2363, fol. 56r [18 IV 1664].

¹¹¹ PL-WRu OR R 2342, fol. 107r [4 VIII 1643].

¹¹² PL-WRu OR R 2344, fol. 138r [1 X 1645].

*ca vocalis & instrumentalis*¹¹³, wykonywana przez elżbietańskich gimnazjalistów¹¹⁴. Pojawiali się oni tam pewnie za sprawą swych nauczycieli, m.in. samego Daniela Sartoriusa – właściciela okazałej kolekcji muzycznej, obfitującej w przydatne przy takich okazjach utwory instrumentalne...

Śladami zainteresowań muzycznych Sartoriusa są nie tylko systematycznie kolekcjonowane przezeń muzykalia, skopiowane przez niego kompozycje muzyczne i opracowane kontrafaktury madrygałów, ale także niezwykle liczne rękopiśmienne zapiski figurujące w omawianym tu zbiorze druków. Znaczna ich część obfituje w dopisywane na marginesach drukowanych nut uwagi, sugerujące możliwość używania tych egzemplarzy w praktyce muzycznej. Są to zarówno dopisywane w nutach znaki akcydencyjne, wyliczenia długości pauz, korekty błędnie wydrukowanego tekstu muzycznego i słownego, różnego rodzaju uwagi wykonawcze, określenia dynamiki czy tempa, a nawet dopisywane na dołączanych kartkach teksty słowne kontrafaktur niektórych utworów (FIG. 2). Należy domniemywać, że czas poświęcony przez Sartoriusa na kopiowanie i opracowywanie kolekcjonowanej przezeń muzyki włoskiej miał jakiś wpływ na życie muzyczne środowiska, z którym autor ten był związany. Dotyczyło to na pewno repertuaru wykonywanego *privatim* w kręgach humanistycznych elit śląskiej metropolii, wywarło też wpływ na repertuar muzyczny studiowany i wykonywany w elżbietańskim gimnazjum; miało także niebagatelny wpływ na zróżnicowanie praktyki muzycznej wrocławskich ośrodków kościelnych, czego świadectwem są pochodzące z tych ośrodków muzykalia.

¹¹³ PL-WRu OR R 2340, fol. 103v [22 VII 1641]; R 2342, fol. 100v [20 VII 1643]; R 2347, fol. 37r [11 III 1648].

¹¹⁴ PL-WRu OR R 2358, fol. 100v [20 VII 1645].

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Tener.

O rex Christe redemptor redemptor omnium in te speravit car meum,
 meam salutem. O veni miserator et protector noster o dulce nomen Je-
 su salva nos ꝑ propter sanctam nomen tuum, ꝑ o dulce nomen Jesu
 salva nos propter sanctam nomen tuum. O veni miserator et protector
 noster o dulce nomen Jesu salva nos ꝑ propter sanctum nomen tuum ꝑ
 o dulce nomen Jesu salva nos propter sanctam nomen tuum. O veni
 miserator et protector noster o dulce nomen Jesu salva nos ꝑ propter san-
 ctum nomen tuum ꝑ o dulce nomen Jesu salva nos propter sanctum no-
 men tuum. O veni miserator et protector noster o dulce nomen Jesu sal-
 va nos ꝑ propter sanctum nomen tuum ꝑ o dulce nomen Jesu salva nos
 propter sanctam nomen tuum. O dulcis amor Jesu desidero te mille
 o Jesu mel in ore, suavissima vox vox dulcis dulcis et decora veni
 o Jesu.

và e tornar più non sà e tornar più non sà che

viene com'vn Zefiro è sen và e tornar più non fa. Ritornello.

Le Chio-chor hor neuose si che più faggia homai godi l'a-
 pril de l'eta giouenil che viene com'vn Zefiro è sen và

Fig. 2. Kontrafaktura madrygału Giovanniego Rovetty *Giovinetta fastosa* (R 2982, S II/T), wpisana ręką Daniela Sartoriusa, PL-WRu 50752 Muz.

2.4. PÓŹNIEJSZE LOSY MUZYCZNEJ KOLEKCJI DANIELA SARTORIUSA

Nie wiemy, w jaki sposób i na jaką skalę kolekcjonowany przez Daniela Sartoriusa repertuar był praktycznie wykorzystywany po włączeniu jego biblioteki do zbiorów *Bibliotheca Rhedigeriana*. Z uwagi na zdecydowanie odmienny profil udokumentowanego źródłowo repertuaru kościoła św. Elżbiety¹¹⁵ było to raczej mało prawdopodobne. Potwierdza to zresztą i fakt, że *Sartoriana* nie została scalona ze zbiorami służącymi kapeli wrocławskiej fary. Wydaje się jednak, że wielki wysiłek Daniela Sartoriusa nie był chyba przejawem samej tylko pasji kolekcjonerskiej, ale musiał mieć także jakiś cel pragmatyczny. Skoro dla środowisk humanistycznych priorytetem było możliwie wszechstronne wykształcenie młodzieży, można przypuszczać, że omawiana tu kolekcja powstała właśnie dla celów edukacyjnych. Jeśli tak było, zgromadzony przez Daniela Sartoriusa repertuar muzyczny mógł służyć wychowancom elżbietańskiego gimnazjum.

Najstarszym znanym obecnie katalogiem zbioru Sartoriusa jest sporządzony przez Siegfrieda Wilhelma Dehna w roku 1853 opis tej kolekcji, zatytułowany *Catalogus der auf der Elisabeth-Bibliothek befindlichen Musicalien (Rhedigerische Bibliothek)*¹¹⁶. Katalog ten liczy 90 stron, na których zapisano treść kart tytułowych kolejnych woluminów kolekcji, podaną w postaci skróconej, uproszczonej, a czasem zmodyfikowanej. Niektóre wpisy opatrzone są uwagami dotyczącymi ilości zachowanych woluminów, nietypowego ich formatu bądź rękopiśmiennej (w przypadkach pięciu jednostek) formy zapisu. Rekordy katalogu opatrzone są dwoma niezależnymi systemami sygnatur: pierwszy z nich obejmuje kombinację dwóch (czasem tylko jednej) liter alfabetu łacińskiego, greckiego lub hebrajskiego i umieszczonej pod nimi liczby arabskiej. O ile litery oznaczać mogły miejsce przechowywania danego druku na regale bądź półce, to liczby zapisane cyframi arabskimi określały liczbę zachowanych ksiąg głosowych. Drugi system sygnatur pochodzi najprawdopodobniej od samego Dehna: są to nadawane kolejno liczby porządkowe: od 1 do 380, w kilkunastu przypadkach opatrzone dodatkowo indeksem literowym, który być może określał kolejne tytuły z jednego klocka.

Po włączeniu *Bibliotheca Rhedigeriana* do wrocławskiej *Stadtbibliothek* (1865–1867) druki muzyczne i rękopisy nowo utworzonej biblioteki były przed-

¹¹⁵ Por. Aniela Kolbuszewska, *Katalog rękopisów muzycznych XVIII i XIX wieku Biblioteki Uniwersyteckiej we Wrocławiu*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2008 (*Bibliothecalia Wratislaviensia*, 8).

¹¹⁶ D-Bds Mus. ms. theor. kat. 164.

miotem zainteresowania bibliotekarza Królewskiego Akademickiego Instytutu Muzyki Kościelnej (*Das Königliche Akademische Institut für Kirchenmusik*), Emila Bohna. Opracował on dwa rozległe katalogi zbiorów muzycznych i wydał je drukiem w latach 1883 i 1890¹¹⁷. Niestety, katalogi te opisywały wrocławskie muzykalia w formie już ze sobą scalonej, nieuwzględniającej różnych ongiś proveniencji. Znaczącym modyfikacjom uległa zresztą wcześniej sama zawartość biblioteki: usunięto z niej wiele dubletów i wyprzedano je do innych bibliotek Królestwa Prus. Przy okazji pozbyto się wielu jednostek uznanych wówczas za nieprzydatne w nowo powstającej bibliotece, która miała służyć nie tylko badaniom historycznym, ale także praktyce wykonawczej. W jej animowaniu ważną rolę odegrał zresztą Emil Bohn, który uruchomił we Wrocławiu wraz ze swoim zespołem śpiewaczym (*Bohnsches Gesangverein*) serię Koncertów Historycznych¹¹⁸. Przy okazji porządkowania podległych mu zasobów bibliotecznych dokonywał jednak dość arbitralnej ich selekcji, naruszając homogeniczność jej historycznej substancji. O ile zabiegi takie jak łączenie ksiąg głosowych różnej proveniencji w nowe zestawy można jeszcze zrozumieć w perspektywie potrzeb praktycznych, to usuwanie z niektórych druków oryginalnych pieczęci proveniencyjnych trudno dziś zrozumieć i usprawiedliwić...

Obydwa katalogi Bohna to mimo wszystko prace pomnikowe, których znaczenie dla historii muzyki trudno nawet i dziś przecenić. Publikacje te uznać można za swego rodzaju pretekst do uruchomienia we Wrocławiu studiów muzykologicznych. Za ich ojca uważa się Ottona Kinkeldeya, który wykształcił całą plejadę wybitnych autorów, m.in. Hansa Erdmanna Guckela, autora monografii poświęconej katolickiej muzyce na Śląsku¹¹⁹, ks. Wacława Gieburowskiego, który doktoryzował się na podstawie rozprawy o traktacie Szydłowity¹²⁰, czy Georga Jenscha, twórcy niepublikowanej dysertacji poświęconej historii muzyki we Wrocławiu¹²¹. Następcą Kinkeldeya został Max Schneider – pierwszy profesor utworzonego przy Uniwersytecie Wrocławskim Instytutu Muzycznego

¹¹⁷ BohnD i BohnH.

¹¹⁸ Agnieszka Drożdżewska, *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna – działalność naukowa – ruch koncertowy*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2012 (*Acta Universitatis Wratislaviensis*, 3381; *Musicologica Wratislaviensis*, 7), s. 112–113.

¹¹⁹ Hans Erdmann Guckel, *Katholische Kirchenmusik in Schlesien*, Leipzig: Breitkopf & Härtel 1912.

¹²⁰ Wacław Gieburowski, *Die „Musica Magistri Szydlovitae”, ein polnischer Choraltraktat des XV. Jahrh. und seine Stellung in der Choraltheorie des Mittelalters, mit Berücksichtigung der Choraltheorie und -Praxis des XV. Jahrh. in Polen, sowie der nachtridentinischen Choralreform*, Posen: St. Adalbert-Druckerei 1915.

¹²¹ Georg Jensch, *Musikgeschichte der Stadt Breslau*, Breslau: s.n. 1914.

(*Musikalisches Institut bei der Universität Breslau*) i autor pracy poświęconej początkom techniki *basso continuo*¹²². Schneider zainicjował szeroko zakrojoną akcję katalogowania śląskich zbiorów muzycznych i wychował kolejne pokolenie badaczy, m.in. Petera Epsteina, autora monografii poświęconej wczesnej monodii włoskiej XVII wieku¹²³, Ernsta Kirscha, który zajął się twórczością Johanna Nuciusa¹²⁴, a przede wszystkim Fritza Feldmanna – autora wielu prac dotyczących historii muzyki dawnego Śląska. W tym samym zakresie badawczym powstawały cytowane już prace Johanna Sassa oraz Hansa-Adolfa Sander, który za temat swego doktoratu obrał właśnie muzykalia z kolekcji Sartoriusa¹²⁵.

W czasie II wojny światowej zbiory Stadtbibliothek były rozdzielone ze względu na niebezpieczeństwo zniszczenia. Zdeponowano je w kilku podwrocławskich miejscowościach: m.in. Ramułtowie (*Ramfeld*), Borowa (*Bohrau*) i Nowy Kościół (*Neukirch*)¹²⁶. Pod koniec wojny wrocławskie rękopisy muzyczne przewieziono do Moskwy, a stamtąd (większość z nich¹²⁷) – do berlińskiej Staatsbibliothek, gdzie zostały przez jakiś czas utajnione. Na początku lat 90. XX wieku ujawniono miejsce przechowywania tych zbiorów; obecnie są one dostępne w Musikabteilung Preußischer Kulturbesitz Staatsbibliothek zu Berlin¹²⁸. Spośród druków muzycznych kataklizmy wojenne przetrwało około 70% jednostek, które 8 czerwca 1946 roku przeszły na własność Biblioteki Uniwersyteckiej we Wrocławiu, gdzie zostały scalone ze zbiorami d. Stadt- und Universitätsbibliothek¹²⁹. Do końca roku 2016 zbiory te były przechowywane w budynku d. klasztoru kanoników regularnych NMP na Piasku; od stycznia roku 2017 zostały one przeniesione do nowego budynku biblioteki przy ul. Fryderyka Joliot-Curie 12.

¹²² Max Schneider, *Die Anfänge des Basso continuo*, Leipzig: Breitkopf & Härtel 1918.

¹²³ Peter Epstein, *Dichtung und Musik in Monteverdis „Lamento d’Arianna”*, „Zeitschrift für Musikwissenschaft” 10/4 (1927/1928), s. 216–222.

¹²⁴ Ernst Kirsch, *Von der Persönlichkeit und dem Stil des schlesischen Zisterzienser-Komponisten Johannes Nucius (ca. 1556–1620)*, Breslau: Preuss & Jünger 1926.

¹²⁵ Hans-Adolf Sander, *Italienische Meßkompositionen des 17. Jahrhunderts aus der Breslauer Sammlung des Daniel Sartorius (†1671)*, Birkeneck: St. Georgsheim 1934.

¹²⁶ Barbara Wiermann, *Musikaliensammlung...*, *op. cit.*, s. 94.

¹²⁷ Niektóre woluminy zostały jednak w Moskwie, gdzie są do dziś przechowywane w RUS-Mcm.

¹²⁸ Barbara Przybyszewska-Jarmińska, *Ocalale źródła...*, *op. cit.*, s. 3–10.

¹²⁹ Aniela Kolbuszewska, *Historische Grundlagen der Musiksammlungen in der Universitätsbibliothek zu Breslau*, [w:] *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit dem Nachbarn*, red. Klaus Wolfgang Niemöller, Helmut Loos, Bonn: Gudrun Schröder Verlag 1994 (*Deutsche Musik im Osten*, 6), s. 297.

3. REPERTUAR

Jeśli omawiana kolekcja rzeczywiście była zbierana intencjonalnie, można się jej przyjrzeć pod kątem utrwalonego w niej repertuaru jako swoistej całości¹³⁰. Oczywiście, jest to całość w pewnej mierze przypadkowa, bo zależna od obiektywnych okoliczności towarzyszących tworzeniu kolekcji przez co najmniej parę osób na przestrzeni przeszło pół wieku. Z drugiej jednak strony, zbiór ten swoją zawartością ujawnia konsekwencję i systematyczność swoich kolekcjonerów, dbających o jego różnorodność, reprezentatywność i zapewne także zgodność z ich wyobrażeniami czy lokalnymi zapotrzebowaniami. Profil muzycznych zainteresowań kolekcjonerów ujawniają dane statystyczne, opisujące badany tu zbiór wedle poniżej opisanych kryteriów. Są to kolejno: miejsca wydań i nazwiska wydawców druków; kompozytorzy i ośrodki, z którymi byli oni związani; mecenas, protektorzy i muzycy, którym dedykowali swoje dzieła oraz występujące w treści publikacji nazwy gatunkowe.

3.1. MIEJSCA WYDANIA I WYDAWCY

Spśród 399 druków muzycznych kolekcji Daniela Sartoriusa przeszło 90% to publikacje weneckie, pochodzące z oficyn Alessandra i Giacomina Vincentich oraz Bartolomea i Francesca Magnich. Fakt ten dobitnie świadczy o dobrej orientacji kolekcjonerów w europejskim rynku druków muzycznych, dla którego oficyny weneckie były rzeczywiście ośrodkami kluczowymi. Liczba druków pochodzących z Wenecji w badanym zbiorze jest mimo wszystko nieproporcjonalnie wysoka; wynika to zapewne z intencji kolekcjonerów, zainteresowanych przede wszystkim muzyką włoską. Podane wyżej proporcje uzasadniają stylistyczne upodobania Profego i Sartoriusa, których szczególnie

¹³⁰ Tomasz Jeż, *Die Breslauer Bibliotheca Rhedigeriana als Dokument der Migration des italienischen Stils in Europa*, [w:] *Migration und Identität. Wanderbewegungen und Kulturkontakte in der Musikgeschichte*, red. Sabine Ehrmann-Herfort, Silke Leopold, Kassel – Basel – London – New York – Praha: Bärenreiter 2013 (*Analecta Musicologica. Veröffentlichungen der Musikgeschichtlichen Abteilung des Deutschen Historischen Instituts in Rom*, 49), s. 99–137.

interesował repertuar nurtu *seconda pratica*, publikowany głównie w Wenecji. Połowa z pozostałych 10% druków Sartoriusa (15 jednostek) to publikacje oficyn działających w Bolonii (Antonio Pisarri, Giacomo Monti), Florencji (Cristofano Marescotti), Rzymie (Giovanni Battista Robletti, Lodovico Grignani, Paolo Masotti, Vitale Mascardi) i Neapolu (Ottavio Beltrano). Można odnieść wrażenie, że kolekcjonerzy „podążali śladami” Thomasa Rehdigera, który większość swojego pobytu w Italii spędził właśnie w tych miastach. Pozostałe 15 druków to wydania niemieckie: z Drezna (Gimel Bergen), Frankfurtu nad Menem (Balthasar Christoph Wust), Freibergu (Georg Hoffmann), Ingolstadt (Gregor Haenlin), Lipska (Friedrich Lanckisch, Johann Glück i Timotheus Ritsch), Ravensburga (Johann Schröter) i Innsbrucka (Johann Gäch). Zauważmy, że nawet na obszarze niemieckojęzycznym kolekcjonerów interesowała również twórczość ośrodków katolickich; uzasadnieniem takiego stanu rzeczy były ich stylistyczne upodobania.

3.2. KOMPOZYTORZY I ICH OŚRODKI

Zdecydowana większość jednostek z badanej kolekcji (95%) to tzw. druki imienne, zawierające twórczość tylko jednego kompozytora. Wśród 165 nazwisk sygnujących tę twórczość są to niemal wyłącznie (znowu 95%) twórcy włoscy; pozostałe 5% (zaledwie 8 nazwisk) to autorzy niemieccy, zainspirowani jednak także włoską stylistyką epoki: Philipp Friedrich Buchner, Johann Rosenmüller, Johann Hermann Schein, Heinrich Schütz czy Cherubino Waesich. Statystyka ta wyraźnie potwierdza sprecyzowany profil zainteresowań kolekcjonerów i ich italianizującą pasję.

Zgromadzone przez Profego i Sartoriusa druki muzyczne stanowią zbiór reprezentatywny; jednak liczba druków przypadająca na każdego kompozytora nie jest stała – zależy ona od ilości opublikowanych dla każdego z nich wydań. O ile większość pojawiających się tu kompozytorów reprezentowana jest w badanym zbiorze przez jedną bądź dwie edycje, to w przypadku niektórych twórców liczba ta wynosi siedem, a nawet więcej druków. Do uprzywilejowanych w tym zasobie nazwisk należy tuzin kompozytorów, którzy znaleźli uznanie nie tylko w oczach współczesnych, ale też zasłużyli na wysoką ocenę historii. Zbieżność ta dowodzi dobrej orientacji wrocławskich kolekcjonerów we współczesnej im kulturze muzycznej, ich rozległej erudycji, a nadto wypróbowanych gustów.

Najliczniej – bo aż 20 drukami – reprezentowany jest Alessandro Grandi, *maestro di cappella* weneckiej bazyliki San Marco i kościoła Santa Maria Maggiore w Bergamo. Na tym ostatnim stanowisku pracował później Maurizio Cazzati, reprezentowany tu przez 16 druków, które pochodzą z czasu,

gdy był kierownikiem kapel kościoła Sant'Andrea w Mantui, Accademia della Morte w Ferrarze i San Petronio w Bolonii. Kompozytorem 15 druków z omawianej kolekcji był Orazio Tarditi, organista katedry w Arezzo i *maestro di cappella* katedry w Faenzie. 14 druków zawiera kompozycje Ignazio Donatigo, który kierował zespołami kapel w Urbino, Casalmaggiore, Ferrarze, Lodi i Mediolanie. Liczbą 12 druków doceniony został Galeazzo Sabbatini, *maestro di cappella* księcia Mirandoli. Po 11 druków mają związani z Wenecją Giovanni Antonio Rigatti – kapelmistrz patriarchy weneckiego, a wcześniej kierownik kapeli katedry w Udine, i Giovanni Rovetta – *maestro di cappella* bazyliki San Marco. Na tym stanowisku Rovetta był bezpośrednim następcą Claudia Monteverdiego, którego 9 druków trafiło w ręce Profego i Sartoriusa. Po 7 druków mają we wrocławskiej kolekcji Biagio Marini, Tarquinio Merula, Giovanni Felice Sances – wszyscy trzech przez jakiś czas związani również z ośrodkami zaalpejskimi: Neuburgiem, Düsseldorfem, Wiedniem i Warszawą. O ile jednak Sances niemal całe swoje życie spędził na dworze cesarskim w Wiedniu, Marini pełnił również funkcje kapelmistrzowskie w Wenecji (bazylika San Marco) i Ferrarze (Accademia della Morte), a Merula w Bergamo (S. Maria Maggiore), Bolonii (katedra) i Cremonie (katedra). W kolekcji Sartoriusa znajdziemy też 7 druków Giovanniego Legrenziego, czynnego w Wenecji, Bergamo (S. Maria Maggiore) i Ferrarze (Accademia dello Spirito Santo).

Wymienione wyżej druki stanowią czwartą część całej kolekcji Sartoriusa i w sposób dość reprezentatywny charakteryzują cały jej repertuar, wiążący się głównie z ośrodkami kultury muzycznej miast północnej Italii. Przyjrzymy się jednak również i pozostałej części zbioru, tym razem pod kątem reprezentowanych tu najliczniej miast i czynnych w nich instytucji muzycznych. Pośród wybranych przez Profego i Sartoriusa kompozytorów często powtarzają się nazwiska twórców działających w Wenecji. Poza wspomnianymi wyżej postaciami są to muzycy związani z bazyliką San Marco (Dario Castello, Francesco Cavalli, Carlo Filago, Filiberto Laurenzi, Francesco Lucio, Natale Monferrato, Massimiliano Neri), kościołami San Salvatore (Pietro Andrea Ziani), San Sebastiano (Cherubino Busatti), Santo Stefano (Nicola Gibellini) i San Giorgio Maggiore (Giovanni Battista Chinelli). Licznie reprezentowani są także muzycy kościołów Bolonii: San Petronio (Giulio Cesare Arresti, Carlo Donato Cozzoni, Francesco Milani), San Giovanni in Monte (Agostino Filippucci), Chiesa della Carità (Francesco Maria Grassini) i innych kościołów tego miasta (Lorenzo Agnelli, Riniero Scarselli, Ottavio Vernizzi, Lucrezia Orsina Vizana).

Z kapelami muzycznymi Ferrary związani byli kapelmistrzowie tamtejszej katedry (Alfonso Mazzoni), kościołów: San Domenico (Giacomo Manara) i San Giorgio (Francesco Milleville), Accademia dello Spirito Santo (Paolo Cor-

netti, Andrea Mattioli) czy Cappella della Morte (Giovanni Ceresini). W Bergamo (bazylika Santa Maria Maggiore) działali Giovanni Cavaccio, Francesco Rogantini, Pietro Andrea Ziani, w Weronie zaś – Nicolò Fontei, Biagio Gherardi, Simone Zavaglioli (katedra), Giovanni Giorgio Sparacciarri (Sant'Eufemia), Simplicio Todeschi (San Giorgio), Carlo Calzareri i Francesco Rasi. Kilku kompozytorów z badanego zbioru było czynnych w Rzymie, m.in. Giovanni Francesco Anerio i Stefano Landi (Seminario Romano), Girolamo Frescobaldi (San Pietro in Vaticano), a nadto Giovanni Antonio Leoni, Giuseppe Tricarico i Loreto Vittori. Zdecydowanie częściej jednak powtarzają się w badanym zasobie nazwy miast północnowłoskich, takie jak Mediolan (gdzie działali: Serafino Cantone, Chiara Margarita Cozzolani, Francesco Della Porta), Mantua (Bernardino Alberghetti, Salomone Rossi, Giuseppe Scarani, Francesco Todeschini), Modena (Sigismondo D'India, Sisto Reina, Marco Uccellini, Giovanni Battista Vacchelli), Padwa (Leandro Gallerano, Salvatore de Santa Maria, Francesco Petrobelli i Simone Vesi), Vicenza (Gaspere Filippi, Amadio Freddi, Domenico Freschi, Carlo Grossi) oraz Udine (Orindio Bartolini, Pietro Gamberi, Luigi Pozzi). Lista pozostałych miast obejmuje około 60 ośrodków, przede wszystkim północnej Italii¹³¹.

Liczącą się grupę wśród ośrodków kościelnych, z którymi związani byli kompozytorzy badanego zasobu źródłowego, stanowią muzycy działający w kręgach zakonnych, nierzadko sami będący członkami zakonów: augustianie (Carlo Bonetti, Stefano Filippini, Nicola Gibellini, Carlo Milanuzzi, Bartolomé de Selma y Salaverde), benedyktyni (Chiara Margarita Cozzolani, Damiano Nembri, Salvatore de Santa Maria, Gregorius Urbanus), hieronimici (Aurelio Berettari), franciszkanie konwentualni (Giovanni Battista Alouisi, Giovanni Antonio Colombi, Leandro Gallerano, Lodovico Manfredi, Francesco Maria Melvi, Angelo Prospero, Antonio Maria Riccio, Sisto Reina, Giacomo Ganassi, Giovanni Battista Vacchelli) i obserwanci (Girolamo da Monte dell'Olmo, Atanasio da Pisticci), kameduli (Romualdo Honorio, Lucrezia Orsina Vizana, Orazio Tarditi), kanonicy regularni (Riniero Scarselli, Pietro Andrea Ziani), karmelicy (Tommaso Fosconi, Alberto Lazari, Giuseppe Scarani) oraz oliwetanie (Lorenzo Agnelli i Pietro Marcellino Orafi).

Zdecydowana większość kompozytorów odnotowanych w badanej kolekcji działała w ośrodkach muzycznych Półwyspu Apenińskiego. Niektórzy znajdowali jednak zatrudnienie poza Italią, przede wszystkim na terenie do-

¹³¹ Arezzo, Asola, Asyż, Belluno, Bozolo, Brescia, Capri, Casalmaggiore, Castellarano, Cremona, Fabriano, Faenza, Fiesole, Florencja, Forlì, Gorizia, Imola, Lodi, Loreto, Massa Fiscaglia, Massa Lombarda, Messyna, Monselice, Montagnana, Monte dell'Olmo, Monteflascone, Monza, Murano, Noto, Novara, Noventa di Piave, Osimo, Piacenza, Pistoia, Pordenone, Rawenna, Reggio, Rimini, Romanengo, Rovigo, Salò, San Marino, Siena, Treviso, Triest, Urbino, Viadana.

minium habsburskiego: na dworach arcyksiążąt austriackich w Innsbrucku i Wiedniu (Bartolomé de Selma y Salaverde, Vincenzo Scapitta), u arcybiskupa Salzburga (Carlo Grossi), biskupa Ołomuńca (Giovan Battista Alouisi), ale przede wszystkim na dworze cesarskim w Wiedniu (Giovanni Giacomo Arrigoni, Giovanni Battista Buonamente, Marco Antonio Ferro i wspomniany już Giovanni Felice Sances). Obecność tych autorów w zaalpejskich centrach muzycznych znacząco wpłynęła na proces asymilacji stylu muzyki włoskiej przez twórców lokalnych, głównie niemieckich. Działali oni m.in. w kapelach kościołów w Lipsku (Johann Hermann Schein, Johann Rosenmüller) i Wasserburgu (Caspar Endres), w kapelach arcybiskupów Konstancji (Matthias Spiegler) i Moguncji (Daniel Bollius, Philipp Friedrich Buchner), a także na dworach elektorskich: w Dreźnie (Heinrich Schütz) i Berlinie (Adam Jarzębski). Tych dwóch ostatnich znalazło też zatrudnienie w Polsce: Jarzębski w Warszawie, na dworze królewskim Wazów, a Buchner – w Wiśniczu, u wojewody krakowskiego Aleksandra Michała Lubomirskiego.

Poza omówionymi wyżej drukami imiennymi w kolekcji Sartoriusa znajdziemy także kilka antologii, zawierających twórczość wielu kompozytorów. Druki tego typu odgrywają zazwyczaj istotną rolę w procesie transmisji repertuaru muzycznego¹³²; tutaj jest ich jednak zaledwie osiem, co być może świadczy o dojrzałości i erudycji kolekcjonerów, którzy dla tworzenia własnej kolekcji nie potrzebowali podpowiedzi ze strony wydawców. Zresztą, sami wydawali oni własne antologie: zarówno Sartorius, kompilujący niemałą liczbę rękopiśmiennych kolekcji wieloautorskich, jak i Profe, drukujący swoje *Geistliche Concernten*. Czwarty tom tej serii (1646⁴), znacząco wieńczący całą kolekcję Sartoriusa, zawiera kompozycje autorów północnowłoskich, takich jak: Giovan Battista Alouisi, Gasparo Casati, Maurizio Cazzati, Ignazio Donati, Alessandro Grandi, Tarquinio Merula, Giovanni Priuli, Giovanni Antonio Rigatti, Giovanni Rovetta, Galeazzo Sabbatini, Orazio Tarditi i Francesco Turini. Jest to więc w pewien sposób antologia „wenecka”, nie mniej niż faktycznie wydane w tym mieście druki *Ghirlanda sacra...* (1636²); *Raccolta di motetti a 1. 2. 3. voci di Gasparo Casati et de diversi altri eccellentissimi autori...* (1651²), w których pojawiają się m.in. Giovanni Giacomo Arrigoni, Dario Castello, Francesco Cavalli, Giacomo Finetti, Amadio Freddi, Leandro Gallerano i Claudio Monteverdi.

Daniela Sartoriusa interesowała jednak także twórczość kompozytorów rzymskich, utrwalona w antologii *Floridus Canonicus...* publikowanej przez Alessandra Vincentiego w Wenecji (1649³; 1649⁴), a także Lodovica

¹³² Jerome Roche, *Anthologies and Dissemination of Early Baroque Italian Sacred Music*, „Soundings. A Music Journal” 4 (1974), s. 6.

Grignaniego w Rzymie (1650¹). W antologiach tych odnajdujemy całą plejadę muzyków czynnych w kapelach kościołów Wiecznego Miasta: San Pietro in Vaticano (Orazio Benevoli, Virgilio Mazzocchi), Santa Maria Maggiore (Antonio Maria Abbatini, Carlo Cecchelli), San Giovanni (Francesco Foggia), San Apollinare (Giacomo Carissimi), Il Gesù (Bonifazio Graziani), Santi Lorenzo e Damaso (Abundio Antonelli), San Luigi de' Francesi (Stefano Fabri), Chiesa Nuova (Giovanni Francesco Marcorelli), Madonna dei Monti (Paolo Tarditi), Santo Spirito in Sassia (Giovanni Antonio Carpani, Nicola Corradi), Santa Maria in Trastevere (Silvestro Durante) i SS. Trinità di Ponte Sisto (Ignatio Olivati). Pokrewny repertuar przekazuje zresztą wydana nieco wcześniej *Scelta di motetti de diversi eccellentissimi autori a 2, 3, 4, e 5 voci...* (1647¹). Obecność tych druków we Wrocławiu potwierdza zainteresowanie protestanckich elit tego miasta współczesnym repertuarem muzycznym stworzonym w kręgach katolickich.

Wyrazem podobnej otwartości na obcy konfesyjnie repertuar są druki określane jako pseudoantologie¹³³. Publikacje te zawierają zazwyczaj kilkanaście utworów jednego autora, których listę uzupełnia kilka kompozycji innego twórcy. Jeśli nazwiska obydwu kompozytorów pojawiają się na karcie tytułowej druku, intencją wydawcy mogła być chęć promowania twórczości autorów mniejszej rangi wraz z tymi bardziej znanymi, np. Giulia Cesarego Bianchiego i Claudia Monteverdiego (1620⁴). Gdy nazwisko twórcy pomniejszej rangi pojawiało się jedynie w spisie treści, mogło chodzić o sprzedaż utworów młodego autora, umieszczanych wśród dzieł twórcy już uznanego (1628⁴ i 1629³, gdzie obok utworów Alessandra Grandiego figurują pojedyncze utwory Alvise Graniego i Antonia Guerriniego). Znajdujemy jednak również sytuację odwrotną, w której obszerny zbiór twórczości początkującego autora wzbogaca kompozycja jego nauczyciela (druk 1638¹, w którym pośród utworów Marcella Minozziego pojawia się *Laudate pueri del Sig. Galeazzo Sabbatini maestro del Compositore*). Niektóre z druków ujawniają związki łączące poszczególnych kompozytorów, wynikające z ich relacji rodzinnych (bracia Nicodemo i Filippo Parisi – 1642¹¹ albo Giovanni Legrenzi i jego ojciec, Giovanni Maria – L 1610), przynależności do tego samego zakonu (Girolamo da Monte dell'Olmo, Tomaso da S. Agata – 1636³), tej samej kapeli muzycznej (Paul Kienheimer, Johannes Stadlmayr i Vincenzo Scapitta – 1628⁵), bliskości zatrudniających ich instytucji (Gasparo Casati, Giovanni Paolo Martinengo i Giovanni Francesco Tagliavacca – 1643³) czy kręgu wspólnych znajomych i przyjaciół, których cza-

¹³³ Paweł Gancarczyk, *Muzyka wobec rewolucji druku. Przemiany w kulturze muzycznej XVI wieku*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika 2011, s. 64.

sami honorowano dedykacjami na równi z ich mecenasami (Orazio Tarditi, Maurizio Battaglia – 1647⁵).

3.3. ADRESACI DEDYKACJI

To jednak ci ostatni bywali najczęściej adresatami dedykacji dołączanych do stanowczej większości druków muzycznych. Te konwencjonalnie sformułowane listy polecające potwierdzały istniejącą już relację finansową między kompozytorem a jego mecenasem czy protektorem; mogły być jednak również wyrazem starań twórcy o nawiązanie takiej relacji bądź prośbą o dofinansowanie poniesionej już przez wydawcę inwestycji¹³⁴. Pojawiające się w nagłówku listu dedykacyjnego oraz na karcie tytułowej druku nazwiska i tytułatury adresatów dedykacji dokumentują zatem środowiskowy i ekonomiczny kontekst funkcjonowania twórczości muzycznej na pierwszym etapie jej recepcji; zarówno w jej faktycznej, jak i potencjalnej formie. Odtwarzając historyczny kształt obydwu tych form recepcji, naszkicujmy mapę środowiskowych odniesień badanego tu repertuaru, by lepiej go zobaczyć w szerszym, społecznym kontekście.

Większość druków ze zbioru Sartoriusa adresowana jest do hierarchów kościelnych, co można wiązać nie tylko z historyczną rolą jej reprezentantów w dziedzinie kształtowania mecenatu muzycznego, ale także z religijną funkcją znacznej części badanego repertuaru. Z uwagi na dominującą tu twórczość północnowłoską tylko dwa zbiory dedykowano papieżom (Paweł V – M 3445, Urban VIII – F 1475). Więcej druków adresowano papieskim urzędnikom: legatom (Alderano Cybo-Malaspina – U 17, Carlo Pio di Savoia – G 316, Antonio Orsini – M 143) i protonotariuszom (Giovanni Battista Capobianco – F 1833, Lorenzo Corsi – C 3509; Giulio Cesare Sacchetti – B 1140, Benedetto Saraceno – Z 102, Bernardo Vitte – R 1418). Częstymi adresatami dedykacji byli purpuraci: zarówno ci noszący tę godność z nadania politycznego (Antonio Barberini – F 1871, Marzio Ginetti – L 1182, Giovan Carlo de' Medici – C 1565, Andrea Baroni Peretti di Montalto – 1620⁴, Giovanni Battista Maria Pallotta – L 1987, Giangiacomo Teodoro Trivulzio – P 967), jak i rzeczywisci administratorzy diecezji (Federico Borromeo – I 18, Ulderico Carpegna – U 13, Franz von Dietrichstein – G 3456, Agostino Galamino – C 2029, Cosimo della Gherardesca – B 1915, Lodovico Gonzaga – T 1389, Giovanni Francesco Guidi di Bagno – T 922, Carlo Rossetti – M 1410, Desiderio Scaglia – F 1870, Guidobald von Thun – G 4730).

¹³⁴ *Ibid.*, s. 138–148.

Podobnie liczną listę tworzą biskupi, przede wszystkim diecezji włoskich: Ankony (Giovanni Luigi Galli – T 194, S 18), Belluno (Giulio Berlendis – C 1595), Bergamo (Luigi Grimani – M 2342), Camerino (Emilio Bonaventura Altieri – M 2754), Cremy (Alberto Badoer – C 4362), Forlì (Giacomo Theodoli – F 739, S 921, V 1316), Imoli (Ferdinando Millini M 2341, S 7), Padwy (Giorgio Cornaro – P 1641, V 1312), Parmy (Carlo Nembrini – F 740, L 1609), Pesaro (Malatesta Baglioni – S 4), Treviso (Francesco Giustiniani – F 1830) i Werony (Marco Giustiniani – Z 104), a także diecezji zaalpejskich: Eichstätt (Marquard von Schenk von Castell – M 670), Hamburga (Friedrich III Oldenburg – S 2291), Lublany (Joseph von Rabatta – M 2227) i Salzburga (Paris von Lodron – S 1160, Z 101). Niektórzy z nich pełnili jednocześnie władzę świecką, jako *Fürstbischöfe*: Konstancji (Johann von Waldburg zu Wolfegg – S 4097), Moguncji (Johann Schweikhard von Kronberg, Georg Friedrich Greiffenclau von Vollrads – utwory Daniela Bollius, Johann Philipp von Schönborn – B 4865) oraz Wrocławia (Karol Ferdynand Waza – S 2770).

Adresatami druków muzycznych bywali także niżsi rangą hierarchowie: archidiaconi i kanonicy, związani z katedrami i kolegiatami w Adrii (M 2757), Benewencie (1649⁴), Bergamo (M 2340), Gubbio (M 2234), Mediolanie (P 5198), Padwie (P 1642), Parmie (C 2064), Pesaro (T 222), Rawennie (C 3431), Reggio (G 3479), Vicenzy (F 733, F 1850); najczęściej podani anonimowo (jedynie z tytułatury), czasem jednak wraz z ich nazwiskami. Imiennie wymieniano częściej przełożonych i prokuratorów co znacniejszych kościołów, które stanowiły liczące się ośrodki życia muzycznego: bazyliki San Marco w Wenecji (L 1114, M 3037, N 402, N 404, R 2971, R 2972) i San Petronio w Bolonii (C 4199, M 2728), katedry w Mediolanie (D 3400) czy kościołów parafialnych w Brugnetto (C 1585), Noventa di Piave (M 2756) i Wrocławiu (1646⁴).

Poza hierarchami administracji diecezjalnej pokażą grupę adresatów druków muzycznych stanowili przełożeni zakonów. Dedykujący im swoje druki kompozytorzy związani byli z niektórymi z tych środowisk jako zatrudnieni przez nich muzycy bądź członkowie zakonów; w wielu przypadkach podane w drukach dedykacje poszerzają znane dotąd horyzonty recepcji repertuaru. Wśród hierarchów zakonnych wymienić należy przełożonych benedyktynów kongregacji kasynieńskiej, którym swoje druki dedykowali: Giovanni Battista Chinelli (C 2063, C 2066), Chiara Margharita Cozzolani (C 4362) i Gregorius Urbanus (U 102). Parę dedykacji otrzymali przełożeni kamedułów (którym swoje druki dedykowali Alessandro Grandi – G 3454, Romualdo Honorio – H 6451, Tarquinio Merula – M 2343 i Orazio Tarditi – T 203) oraz oliwetanów (Lorenzo Agnelli – A 399, Antonio Burlini – B 5021, Biagio Marini – M 665). Druki dedykowano także przełożonym franciszkanów (Bonaventura Beretta –

B 1994, Gasparo Casati – C 1418, C 1420, Lodovico Manfredi – M 337, Antonio Maria Riccio – R 1282), augustianów-eremitów (Giovanni Giorgio Spacciacchi – S 4051), hieronimitów (Aurelio Berettari – B 1995), jezuitów (Pelleggrino Possenti – P 5250), kanoników regularnych (Ignazio Donati – D 3402, Riniero Scarselli – S 1220) i karmelitów (Giovanni Giacomo Arrigoni – 1636²).

Jeszcze liczniejsze są zbiory dedykowane przeorom i opatom konkretnych klasztorów i konwentów. Dedykacje te świadczą z jednej strony o nieco bardziej precyzyjnie ukierunkowanych staraniach o pozyskanie protektora; z drugiej zaś nawiązują do żywej w tych klasztorach tradycji muzycznej. Kulturowano ją na szeroką skalę u benedyktynów, m.in. w Leno (gdzie swoje druki adresowali: Alessandro Grandi – G 3446, Giovanni Antonio Rigatti – R 1417 i Francesco Turini – T 1394), Mediolanie (Gasparo Casati – C 1405, Francesco Della Porta – P 5200), Padwie (Salvatore de Santa Maria – S 890), Rovigo (Alessandro Grandi – G 3444), Wenecji (Damiano Nembri – N 377, Pietro Andrea Ziani – Z 174), Weronie (Chiara Margarita Cozzolani – C 4361) i Wiedniu (Giovanni Felice Sances – S 775). Ośrodkami życia muzycznego były też klasztory kamedułów, przede wszystkim za sprawą Orazia Tarditiego, który wiele swoich druków dedykował opatom klasztorów jego zakonu w Arezzo (T 185), Forli (T 195), Fabriano (T 198), Rawennie (T 199), Murano (T 205) i Florencji (T 201, T 208); ponadto kamedułom z okolic Padwy swoje zbiory dedykowali Giovanni Rovetta (R 2978) i Alessandro Vincenti (utwory Claudia Monteverdiego – M 3447). Druki muzyczne otrzymali też augustianie w Ferrarze (G 3462) i Wenecji (ZZ 173), franciszkanie w Padwie (G 158), kapucyni w Attel (E 681), karmelitanie w Novarze, Cremonie i Romanengo (C 1425), oliwetanie w Padwie (S 9) i Mediolanie (O 98), serwici w Capodistria (R 1412) oraz jezuita w Gorizii (M 2226).

Mecenat muzyczny żeńskich zgromadzeń zakonnych nie był aż tak rozwinięty, choć w badanym zasobie znalazło się kilka druków dedykowanych przełożonym i siostrzom z ich konwentów. Adresatką dwóch dedykacji była Raffaella Aleotti, przeorysza i organistka augustianek San Vito w Ferrarze, której swoje utwory dedykował Lorenzo Angelli (A 400) i Giovanni Battista Chinelli (C 2060). Ten ostatni autor musiał znać ferraryjski konwent, skoro pojedyncze utwory tego zbioru zadedykował czterem pochodzącym z niego siostrzom. Śpiewaczką i organistką u kamedułek w Bolonii była Lucrezia Orsina Vizana, która zbiór swoich *Componimenti musicali* (V 2261) zadedykowała siostrzom ze swego klasztoru; innemu konwentowi tej reguły w Forli swoje motety poświęcił Simone Vesi (V 1313). Adresatkami dedykacji druków muzycznych była także Giulia Maria Vittoria Malvezzi, dominikanka z kościoła Santa Maria Nuova w Bolonii (Giulio Cesare Arresti – A 2484) i Maria Felicja Zbaraska,

polska benedyktyńska z kościoła Santi Marco e Andrea w podweneckim Murano (Carlo Filago – F 730).

Ważnymi środowiskami kultywowania tradycji muzycznych były też różnego rodzaju konfraternie, bractwa i akademie. Przełożonym i członkom tych świeckich stowarzyszeń dedykowano wiele zbiorów muzycznych. Działającej w Ferrarze Arcykonfraterni Ducha Świętego (Accademia dello Spirito Santo) swoje druki dedykował Paolo Cornetti (C 3948), Ignazio Donati (D 3382 i D 3392), Andrea Mattioli (M 1411) i Alfonso Mazzoni (M 1687). Adresatami dedykacji była też Compagnia del Santissimo Sacramento w Ankonie, której zbiory koncertów dedykowali Biagio Gherardi (G 1755) i Angelo Prosperi (P 5516), Congregazione della Misericordia Maggiore w Bergamo (Francesco Rogantini – R 1917) czy Veneranda Congregazione di San Polo w Wenecji (Giovanni Rovetta – R 2973). Mecenat muzyczny uprawiały oczywiście liczne w Italii akademie artystyczne, np. Accademia delli Spennati w Faenzy, której swoje druki dedykował Giovanni Pietro Biandrà (B 2609, B 2610), Accademia degli Ordinati w Wenecji (Francesco Lucio – L 2903, Luigi Pozzi – P 5308) oraz słynna Accademia Filarmonica w Weronie (Lodovico Bellanda – B 1709).

Adresatami okazałej liczby druków byli reprezentanci władzy świeckiej. Ich systematyczny przegląd rozpoczną cesarzowie z dynastii Habsburgów, których wkład w zaalpejską recepcję muzyki włoskiej trudno przecenić. W badanym zbiorze zachowały się dwa druki Giovanniego Giacomina Arrigioniego (A 2490) i Giovanniego Battisty Buonamentego (B 4941) dedykowane Ferdynandowi II i jeden – jego cesarskiej małżonce, Eleonorze Gonzadze (Claudio Monteverdi – M 3446). Ich synowi, Ferdynandowi III, swoje zbiory poświęcili natomiast: Giovanni Antonio Bertoli (B 2161), Marco Antonio Ferro (F 543), Claudio Monteverdi (M 3500), Massimiliano Neri (N 403), Piero Marcellino Orafi (O 99), Giovanni Antonio Rigatti (R 1413), Giuseppe Scarani (S 1167) i Giovanni Felice Sances (S 769), który inny swój zbiór zadedykował jego żonie, Marii Annie (S 771). Ich z kolei synowi, który objął tron cesarski jako Leopold I, druki muzyczne poświęcili Maurizio Cazzati (C 1614), Domenico Minucci (M 2863) i Francesco Petrobelli (P 1645).

Na tle mecenatu dworu wiedeńskiego dedykacje adresowane do królów są nieliczne: po jednym druku otrzymali Christian IV Oldenburg, król Danii (Heinrich Schütz – S 2292), Władysław IV Waza, król Polski (Philipp Friedrich Buchner – B 5863), Jan IV, król Portugalii (Biagio Marini – M 669) i Ludwik XIII, król Francji (Giovanni Rovetta – R 2966). Dużo liczniejsza jest lista reprezentantów dworów książęcych – w szczególności rodów włoskich, których mecenat w pierwszej połowie wieku XVII kontynuował świetne tradycje *Cinquecenta*. Poza pojedynczymi drukami dedykowanymi nieco mniej zasłużonym na tym

polu rodzinom Calcagni (Galeazzo Sabbatini – S 10), Genesini (Natale Monferrato – M 3036), Mirandola (Galeazzo Sabbatini – S 21), Pepoli (Giovanni Felice Sances – S 767), Sforza (Cherubino Waesich – W 4) i Simonetta (Giovanni Legrenzi – L 1615) na uwagę zasługują dużo lepiej reprezentowani książęta d'Este: Francesco I (Benedetto Ferrari – F 265, Ottavio Maria Grandi – G 3479, Giuseppe Scarani – S 1168), Cesare (Carlo Grossi – G 4728, Giovanni Battista Vacchelli – V 2), Alfonso IV (Marco Uccellini – U 14, U 15), Anna Beatrice (Giulio Cesare Arresti – A 2486) oraz Laura i Isabella (Sisto Reina – R 1018 i R 1019).

Na mecenat muzyczny rodziny Gonzagów liczyli: Bernardino Alberghetti (A 617), Giovanni Giacomo Arrigoni (A 2491), Orfeo Avosani (A 2953), Maurizio Cazzati (C 1577, C 1582, C 1602), Gaspare Filippi (F 734), Nicolò Fontei (F 1490), Salomone Rossi (R 2767), Giovanni Felice Sances (S 770), Francesco Todeschini (T 853) i Marco Ucellini (U 18). Podobnie często dedykacje adresowano do Medyceuszy: wielkich książąt Toskanii – Ferdynanda II (Girolamo Frescobaldi – F 1868) i Mattiasa (Chiara Margarita Cozzolani – F 4360), księżnej Mantui – Cateriny (Claudio Monteverdi – M 3498) i Urbino – Claudii (Biagio Gherardi – G 1754) oraz córki Cosima II – Anny, której dedykowali: Barbara Strozzi (S 6986), Biagio Marini (M 668) i Maurizio Cazzati (C 1618). Jej mąż, Ferdynand Karol von Habsburg, był z kolei adresatem dedykacji takich autorów, jak: Giovanni Paolo Almeri (A 869), Carlo Grossi (G 4729), Domenico Minucci (M 2872), Francesco Della Porta (P 5202) i Pietro Andrea Ziani (Z 175). Znanym mecenasem z rodziny Habsburgów był także arcyksiążę Leopold Wilhelm, któremu swoje utwory poświęcali Galeazzo Sabbatini (S 15), Giovanni Felice Sances (S 773) i Giovan Battista Alouisi (A 876). Ten ostatni dwa kolejne swoje druki dedykował Maksymilianowi von Dietrichstein i jego żonie, Annie Marii von Lichtenstein (A 877, A 878). Zjawiskiem innej skali były natomiast dedykacje dla elektorów Saksonii z rodu Wettynów – Heinricha Schütza (S 2287, S 2295) i Caspara Kittela (K 853).

Adresatami dedykacji byli także książęta noszący tytuł markiza, do których swoje kompozycje adresowali Cherubino Busatti (B 5161), Giuseppe Caruso (C 1388), Maurizio Cazzati (C 1588, C 1589), Giovanni Giuseppe Delafargia (D 1361), Giovanni Battista da Gagliano (G 103), Giovanni Legrenzi (L 1610, L 1618) i Luigi Pozzi (P 5309). Baronom sycylijskiej rodziny Deodato – Pietro i Bartolomeo – swoje druki poświęcał Mario Capuana (C 950 – C 954). Liczne dedykacje otrzymywali także nobile i reprezentanci patrycjatu takich ośrodków miejskich jak Bergamo (C 1587), Fano (D 3398), Ferrara (C 1591), Genua (P 5196), a przede wszystkim Wenecja, dokąd swoje druki wysyłali Alessandro Grandi (G 3459), Carlo Grossi (G 4731), Natale Monferrato (M 3034), Domenico Obizzi (O 6), Nicodemo Parisi (P 914), Martino Pesenti (P 1551), Giovanni Antonio Rigatti (R 1422) i Giovanni Rovetta (R 2985).

Europejską dysseminację muzyki włoskiej stymulować mogli także reprezentanci służb dyplomatycznych, np. ambasadorzy Republiki Wenecji na dworze cesarskim w Wiedniu: Nicolò Sagredo i Battista Nani, którym swoją muzykę dedykowali Giovanni Felice Sances (S 776) i Giovanni Rovetta (F 2987), przedstawiciel *Serenissimi* w Niderlandach Francesco Michiel, który od Filiberta Laurenziego otrzymał jego *Arie* (L 1115), czy reprezentujący cesarza na dworze papieskim Pawła V Paolo Savelli, protektor Stefana Landiego (L 530). W pośredniczeniu repertuaru muzycznego mniejszą chyba rolę odegrał personel administracji królewskich i książęcych, który otrzymywał druki od Orazia Benevolego (1671¹), Serafina Cantone (C 887), Maurizia Cazzatiiego (C 1578, C 1582) i Ottavia Marii Grandiego (G 3479) oraz dowódcy wojskowi, którym kompozycje muzyczne dedykowali Giovanni Legrenzi (L 1611), Stefano Pasino (P 968) i Giovanni Picchi (P 2042).

Lokalną recepcję muzyki wspomagali natomiast na pewno burmistrzowie i członkowie rad miejskich takich ośrodków, jak: Capodistria (Claudio Monteverdi – M 3499), Casalmaggiore (Ignazio Donati – D 3396), Montagnana (Orazio Filiberi – F 732), Rovigo (Francesco Turini – T 1395), Rubbiera (Giovanni Battista Vacchelli – V 1), San Marino (Francesco Maria Marini – M 672), Triest (Martino Naimon – N 9), Udine (Giovanni Antonio Rigatti – R 1421), a także Lipsk (Johann Hermann Schein – S 1385 i Johann Rosenmüller – R 2548) i Wasserburg (Caspar Endres – E 860). Podobną rolę mogli mieć także wojewodowie krakowscy, Stanisław i Aleksander Michał Lubomirscy, którym swoje motety dedykowali Francesco Lucio (L 2904) i Philipp Friedrich Buchner (B 4862).

Geograficzne konteksty funkcjonowania studiowanego tu repertuaru uzupełniają ośrodki, z którymi związani byli muzycy wymienieni w dedykacjach druków bądź poszczególnych utworów. Orindio Gian Maria Bartolini dedykował np. swoje msze (B 1144) członkom prowadzonej przez siebie kapeli katedry w Udine, a Maurizio Cazzati – muzykom książąt Guastalli, Mantui i Sabbionety, z którymi sam był związany (C 1582). Podobnie było w przypadku Girolama Casatiego, który adresował swoje motety (C 1425) do Erasma Costy – *maestro di musica* w Romanengo, gdzie sam był organistą; analogiczne dedykacje znajdujemy w druku Giovanniego Rovetty (R 2986) – kapelmistrza weneckiej Capella Marciana, zbiorze dedykowanym organiście tej bazyliki, Francesco Cavalliemu, a także publikacji Giovanniego Antonia Rigattiego (R 1419), adresowanej do Francesca Spady, muzyka tegoż zespołu. Imienne dedykacje dla muzyków, z którymi instytucjonalnie związani byli kompozytorzy, można znaleźć także w drukach Gaspara Casatiego, dedykowanych muzykom książęcego dworu w Mediolanie (C 1405) i katedry w Novarze (C 1411). Śladami podobnych związków są dedykacje druków Giovanniego Antonia

Bertoliego dla Francesca Turiniego, organisty katedry w Brescii (B 2163), Alessandra Della Ciaja – dla Giacomina Carissimiego z rzymskiego Sant’Apolinare (D 1395), Ottavia Marii Grandiego – dla Alfonsa Paganiego z Bolonii (G 3479), Francesca Petrobellego – dla Giacomina Alcaina z Vicenzy (P 1641) a Orazia Tarditego – dla Antonia Paniego z Reggio (T 222).

3.4. GATUNKI I FORMY MUZYCZNE

Repertuar kolekcji muzycznej Daniela Sartoriusa wypada także scharakteryzować pod względem pojawiających się w tytułach zbiorów nazw gatunkowych. Zgodnie z ówczesnymi konwencjami nazwy te są, oczywiście, dalekie zarówno od ścisłości, jak i jednoznaczności; obrazują jednak dość plastycznie ten aspekt repertuaru, który wiąże się z pełnioną przezeń funkcją.

Spora część druków nosi tytuły wskazujące na zastosowanie liturgiczne zamieszczonych w nich utworów. Są to przede wszystkim opracowania psalmów Liturgii Godzin takich kompozytorów, jak: Giovan Battista Alouisi (A 873), Giovanni Giacomo Arrigoni (A 2491), Bonaventura Beretta (B 1994), Giovanni Antonio Bertoli (B 2161), Gasparo Casati (C 1420), Chiara Margarita Cozzolani (C 4362), Giovanni Giuseppe Delafargia (D 1361), Ignazio Donati (D 3396), Giovanni Battista Faccini (F 47), Orazio Filiberi (F 732), Stefano Filippini (F 739, F 740), Alessandro Grandi (G 3454), Giovanni Legrenzi (L 1619), Biagio Marini (M 668, M 670), Matthaeus Melissa (M 2226), Marcello Minozzi (M 2861), Domenico Minucci (M 2862, M 2863), Natale Monferrato (M 3034, M 3036), Damiano Nembri (N 377), Francesco Della Porta (P 5202), Sisto Reina (R 1018, R 1019), Giovanni Rovetta (R 2963, R 2971, R 2972), Giovanni Felice Sances (S 773), Giovanni Vincenzo Sarti (S 923), Giovanni Giorgio Sparaciaci (S 4051), Orazio Tarditi (T 195, T 203), Marco Uccellini (U 18) i Simone Vesi (V 1315).

Wymienieni kompozytorzy posługiwali się zazwyczaj tekstami psalmów niedzielnych niesporów i komplety; fakt ten odnotowują karty tytułowe tuzina druków z tej grupy, których autorami byli: Giovanni Cavaccio (C 1555), Maurizio Cazzati (C 1585), Stefano Filippini (F 739), Nicolò Fontei (F 1489), Giacomo Ganassi (G 324), Biagio Gherardi (G 1755), Giovanni Legrenzi (L 1618), Biagio Marini (M 669), Francesco Milani (M 2728), Carlo Milanuzzi (M 2757), Francesco Petrobelli (P 1645) i Orazio Tarditi (T 199). Repertuar oficjum Liturgii Godzin uzupełniają opracowania antyfon i litanii maryjnych: Giovan Battista Alouisi (A 877, A 878), Claudio Monteverdi (M 3448), Galeazzo Sabbatini (S 9), Giovanni Felice Sances (S 771 i S 775), Vincenzo Scapitta (S 1160), Matthias Spiegler (S 4096) oraz hymnów: Maurizio Cazzati (C 1623), Amadio Freddi (F 1833), Andrea Mattioli (M 1410).

Podobnie liczną grupę druków stanowią w omawianym zbiorze cykle mszalne – analogicznie do psalmów, poszczególne części *ordinarium* opracowywano w różnych konwencjach stylistycznych, nawiązujących zarówno do *prima* (Ignazio Donati – D 3395, Leandro Gallerano – G 158, Romualdo Honorio – H 6451, Martino Naimon – N 9), jak i *seconda pratica* (Giovanni Battista Chinelli – C 2064, Alessandro Grandi – G 3462, Orazio Tarditi – T 205). Jeszcze większą różnorodność stylów muzycznych ujawniają druki obejmujące opracowania liturgii mszalnej i nieszpornej. Idąc śladem wytyczonym przez Monteverdiego w *Selva morale* (M 3446), kompozytorzy dążyli do opracowania możliwie wielu różnych tekstów liturgicznych, nadając im adekwatną do ich treści odmienność stylistyczną. Mogli przy okazji dać wyraz własnej wszechstronności, obejmującej szeroką panoramę technik kompozytorskich: od przeimitowanej faktury renesansowego *stile antico*, przez jej homofonizację i *falsobordoni* aż po wirtuozowskie mododie, *tricinia* i opracowania *in concerto*. Wśród najbardziej wszechstronnych autorów, pojawiających się w badanym zasobie, wyliczyć należy takich twórców, jak: Mario Capuana (C 953, C 954), Gasparo Casati (C 1418), Maurizio Cazzati (C 1577, C 1588, C 1595, C 1617), Alessandro Grandi (G 3459, G 3461), Tarquinio Merula (M 2342, M 2343) i Giovanni Antonio Rigatti (R 1413, R 1414, R 1420).

Porównywalne bogactwo rozwiązań fakturalnych drzemie w zbiorach tytułowanych jako *motetti*. Termin ten – pojawiający się w ok. 120 drukach z badanej kolekcji – należy rozumieć nie tylko we współczesnym znaczeniu tego słowa (gatunek polifonii renesansowej), ale jako określenie funkcji liturgicznej utworów, wykonywanych zwykle *loco* wybranych części *proprium missae*. Zgodnie z typową dla XVII wieku różnorodnością stylistyczną utwory określane jako *motetti* mogły oczywiście nawiązywać do konwencji renesansowych; równie dobrze jednak dominować w nich mogła technika koncertująca, angażująca obok głosów wokalnych rozbudowaną sekcję *basso continuo* bądź partie instrumentalne o różnej skali samodzielności. Do kompozytorów ujawniających w badanym zasobie największą różnorodność rozwiązań należą: Gasparo Casati (C 1411, C 1420), Maurizio Cazzati (C 1582, C 1589, C 1592), Giovanni Battista Chinelli (C 2063, C 2066), Angelo Conti (C 3509), Ignazio Donati (D 3382, D 3392, D 3398), Alessandro Grandi (G 3421, G 3426, G 3435, G 3438, G 3456), Giovanni Francesco Milanta (M 2734), Francesco Della Porta (P 5196, P 5198, P 5200), Giovanni Antonio Rigatti (R 1412, R 1416), Giovanni Rovetta (R 2965, R 2967, R 2973, R 2978), Giovanni Felice Sances (S 769, S 770) i Orazio Tarditi (T 185, T 198). Zjawisko to dotyczy też zbiorów kompozycji określanых jako *cantiones* czy *concentus*, których autorami byli także Girolamo Casati (C 1425), Caspar Endres (E 680) czy Galeazzo Sabbatini (S 4, S 10).

Na bliższe związki z tradycją *seconda pratica* (niewykluczającą wszakże odniesień do innych sposobów modelowania faktury) wskazują druki określające zawarte w nich utwory jako *concerti*. Kompozycje te – pomieszczone w około 50 drukach z badanej kolekcji – wykazują również zróżnicowanie stosowanych technik koncertujących, a także ich rozwój, który śledzić można zarówno w twórczości autorów włoskich (Ignazio Donati – D 3386, D 3390, Carlo Grossi – G 4728, G 4730, Orazio Tarditi – T 194, T 208, T 210), jak i ich niemieckich naśladowców (Philipp Friedrich Buchner – B 4862, B 4863; Heinrich Schütz – S 2287, S 2291, S 2292, S 2295; Johann Rosenmüller – R 2548, R 2549). Nowy język muzyczny tych utworów skłaniał ich kompozytorów i wydawców do poszukiwania nowych dla nich nazw, tworzonych często za pomocą określeń konceptualnych: *affetti* (Barbara Strozzi – S 6986), *armonie* (Alberto Lazari – L 1181), *delizie* (Carlo Milanuzzi – M 2754), *fiori* (Orazio Tarditi – T 187), *flamme* (Caspar Endres – E 681), *scherzi* (Chiara Margarita Cozzolani – C 4361), *sentimenti* (Giovanni Legrenzi – L 1615) czy *vaghezze* (Leandro Gallerano). Popularność koncertu kościelnego potwierdzają także wydawane z tym repertuarem antologie: zarówno włoskie (1636², 1649³, 1649⁴, 1650¹), jak i te zebrane przez Ambrosiusa Profego (1646⁴).

Na pograniczu gatunków religijnych i świeckich sytuować można utwory dramatyczne, orientowane ideałem estetycznym ścisłego podporządkowania muzyki słowu. Za symptomatyczną w tej grupie należy uznać obecność *Orfeusza* Claudia Monteverdiego (M 3450), *Dialoghi rappresentativi* Francesca Rasiego oraz *Repraesentatio harmonica* Daniela Bolliusia. Do tego samego nurtu zaliczymy kompozycje określane jako *cantate et arie a voce sola*, których autorami byli: Maurizio Cazzati (C 1591), Alessandro Grandi (G 3472), Filiberto Laurenzi (L 1115) i Giovanni Felice Sances (S 767), a także zbiory określane jako *musiche*, zawierające podobny repertuar świecki do wykonania przez solistę i sekcję *basso continuo*. Kompozytorami tych zbiorów byli: Lodovico Bellanda (B 1709), Piero Benedetti, Marco da Gagliano i Jacopo Peri (B 1915), Benedetto Ferrari (F 265, F 266, F 267), Gaspare Filippi (F 734), Giovanni Battista da Gagliano (G 100) oraz Giovanni Antonio Rigatti (R 1421, R 1422).

Całkiem reprezentatywną grupę tworzą różnego rodzaju gatunki madrygałowe, które – jak już wiemy – służyły Profemu i Sartoriusowi m.in. do opracowywania autorskich religijnych kontrafaktur. Zainteresowaniem zbieraczy cieszyły się zbiory m.in. takich kompozytorów jak Alessandro Grandi (G 3468, G 3470), Claudio Monteverdi (M 3488, M 3500, M 3501), Giovanni Rovetta (R 2982, R 2985, R 2986) oraz Francesco Turini (T 1389, T 1394). Na uwagę zasługuje całkiem spory tu udział madrygałów koncertujących (Giovanni Ceresini – C 1699, Martino Pesenti – P 1551, Galeazzo Sabbatini – S 13,

S 15, S 18, S 19, S 21), ale także małegołosowych *madrigaletti* (Giovanni Pietro Biandrà – B 2609, Salomone Rossi – R 2762, Orazio Tarditi – T 222, Pietro Andrea Ziani – ZZ 174a), oraz lżejszych odmian gatunkowych, pisanych do tekstów w dialektach lokalnych (Ignazio Donati – D 3402, Simone Vesi – V 1316).

Ostatnią grupę repertuaru w badanym zasobie źródłowym stanowią gatunki muzyki instrumentalnej. Ich bogactwo i różnorodność świadczy o doskonałej orientacji kolekcjonerów we współczesnych im trendach rozwojowych nowego stylu, rozwijanego na gruncie canzon, sonat i opracowań gatunków tanecznych. W tej pierwszej podgrupie uwagę zwraca obecność aż trzech druków canzon Girolama Frescobaldiego (F 1864, F 1868, F 1870), którego twórczość musiała być znana ambitnemu organiście z nadodrzańskiej metropolii. Poza utworami organowymi uwagę zwraca kilka kolekcji canzon przeznaczonych na zespoły instrumentalne: Maurizia Cazzatiego (C 1578), Tarquinia Meruli (M 2353, M 2354, M 2356), Biagia Mariniego (M 657) i ich północnowschodnich naśladowców: Cherubina Waesicha (W 4) i Adama Jarzębskiego. Wśród kompozytorów sonat pojawiają się nadto w badanym zbiorze: Giovanni Battista Buonamente (B 4943), Dario Castello (C 1459), Giovanni Battista Fontana (F 1475), Ottavio Maria Grandi (G 3479), Giovanni Legrenzi (L 1610, L 1619), Biagio Marini (M 663, M 671), Massimiliano Neri (N 402, N 403) i Marco Uccellini (U 13, U 14, U 17). Kilka druków zawiera nadto instrumentalne fantazje oraz opracowania tańców włoskich i francuskich (B 4941, B 4944, R 2767, S 2770, T 853, U 15).

3.5. CHARAKTER I SPECYFIKA PRZEKAZU

Z względu na dość reprezentatywny charakter badanej kolekcji niemal wszystkie powyższe obserwacje można odnieść – *toutes proportions gardées* – do całości repertuaru tworzonego na Półwyspie Apenińskim w pierwszych sześciu dekadach XVII wieku. Porównanie takie i wynikające zeń wnioski na pewno ucieszyłyby kolekcjonerów całego zasobu... Na koniec należy jednak jeszcze wspomnieć o tych cechach zbioru Daniela Sartoriusa, które określają jej *differentiae specificaе*. Do cech tych należy niewątpliwie unikatowy charakter całej kolekcji w skali europejskiej, a także obecność w jej zasobie pokaźnej liczby druków zachowanych wyłącznie we Wrocławiu¹³⁵.

Przeszło 25% zebranego zasobu to druki unikalne, niezachowane obecnie w żadnej innej bibliotece świata. Wśród ponad 100 tych druków

¹³⁵ Peter Epstein, *Aus Breslauer Bibliotheken und Sammlungen (Musik)*, „Schlesische Monatshefte” 6 (1929), s. 317–318.

wymieńmy w tym miejscu jedynie kilka najważniejszych, których autorami są: Dario Castello (*Sonate concertate in stil moderno...* – C 1459), Giovanni Battista Chinelli (*Il primo libro di motetti a voce sola...* – C 2060), Carlo Figliano (*Sacri concerti a voce sola* – F 730), Nicola Gibellini (*Motetti a 2. 3. e 4 voci...* – G 2008), Filiberto Laurenzi (*Arie à una voce per cantarsi nel clavicembalo...* – L 1115), Biagio Marini (*Sonate, symphonie, canzoni...* – M 663, *Compositioni varie per musica di camera a 2, 3, 4 e 5 voci...* – M 665, *Vespri a 4 voci da cantarsi nell'organo...* – M 669, *Lacrime di Davide...* – M 670), Claudio Monteverdi (*Salve Regina a 3 voci...* – M 3448), Massimiliano Neri (*Sonate e canzone a quattro...* – N 402, *Sonate da sonarsi con varij stromenti...* – N 403, *Motetti a 2 e 3 voci...* – N 404), Martino Pesenti (*Missae tribus vocibus cum sacris cantionibus...* – P 1553), Giuseppe Scarani (*Sonate concertate a 2 e 3 voci...* – S 1167) i Pietro Andrea Ziani (*Primo libro di canzonette a voce sola...* – ZZ 174a).

Specyfikę prezentowanego tu zbioru charakteryzuje w pewien sposób pięć dołączonych do niego źródeł rękopiśmiennych (Bohn 111, 113, 114, 129 i 129a–f). Rękopisy te uznać można za swego rodzaju trop, wskazujący na prawdopodobne ścieżki pozyskania repertuaru druków muzycznych tej kolekcji. Zestawmy znane dotychczas fakty na temat pochodzenia i zawartości tych rękopisów: pierwszy z nich – Bohn 111 – zawiera kopie 37 kompozycji instrumentalnych: datowanych na rok 1627 *Canzoni e concerti* Adama Jarzębskiego, 9 sonat Ottavia Marii Grandiego (pochodzącego z odnotowanego we wrocławskiej kolekcji druku tego autora G 3479, z 1628 r.) i jednej – Samuela Scheidta (S 1353, z 1624 r.). Utwory te wpisane zostały ręką Johanna Geорга Becka, muzyka działającego we Frankfurcie nad Menem w latach 1627–1638; cały zaś rękopis figuruje również w pośmiertnym inwentarzu majątku Becka jako *Concerten Adami Harzebsky geschrieben 2^o136*.

Frankfurcki muzyk był również głównym kopistą dwóch kolejnych rękopisów – Bohn 113 i Bohn 114. Pierwszy z tych rękopisów stanowi kopię przykładów muzycznych zaczerpniętych z traktatów teoretycznych poświęconych technice dyminucji, autorstwa czynnych w Mediolanie Riccarda Rognoniego (*Passaggi per potersi esercitare nel diminuire...* – R 1938) i jego syna, Francesca (*Selva de varii passaggi...* – R 1942), który swój zbiór dedykował królowi Zygmuntovi III Wazie. Niektóre z utworów ze zbioru R 1942 pojawiają się w rękopisie Bohn 114, zawierającym nadto fantazje i ricercary takich autorów, jak: Giovanni Bassano, Nikolaus Bleyer, John Dowland, Ottavio Maria

¹³⁶ Brian Brooks, *The Emergence of the Violin as a Solo Instrument in Early Seventeenth-Century Germany*, Diss. Cornell University 2002, s. 269.

Grandi, Mercure d'Orléans i Étienne Nau. Ten ostatni to urodzony w Orleanie skrzypek, który w roku 1615 immatrykulował się na studia w Lipsku, a później działał jako tancmistrz na dworze małżonki elektora Palatynatu Fryderyka V, Elisabeth Stuart, dzięki której w roku 1626 trafił na dwór jej brata, króla Anglii Karola I. We wszystkich wymienionych dotąd rękopisach znajdujemy ślady ręki Daniela Sartoriusa, który w zbiorze Bohn 111 dokonał szeregu korekt i uzupełnień zapisów dokonanych przez Becka; w rękopisach Bohn 113 i Bohn 114 wpisał zaś samodzielnie kilka utworów. Rękopisy te musiały więc trafić z Frankfurtu po śmierci Becka (1638) w ręce Sartoriusa, który przynajmniej od roku 1644 mógł już przebywać we Wrocławiu¹³⁷.

Charakterystyczny dukt pisma wrocławskiego nauczyciela odnajdujemy także w dwóch rękopisach zawierających kompozycje Daniela Bolliusia – w latach 1626–1638 kapelmistrza i organisty dworu arcybiskupów-elektorów niedalekiej od Frankfurtu Moguncji. Sprawującemu ten urząd w latach 1604–1626 Johannowi Schweikhardowi von Kronberg Bolliusz zadeedykował utrwalone w rękopisie Bohn 129 dialog *Repraesentatio harmonica conceptionis et nativitatibus Sancti Joannis Baptistae*, będący rzadkim przykładem recepcji tego gatunku w krajach niemieckojęzycznych¹³⁸. Kolejnym biskupem Moguncji był Georg Friedrich von Greiffenclau (1626–1629), któremu Bollius poświęcił utwory zapisane w rękopisach Bohn 129a, 129b, 129c, 129d, 129e i 129f. Znajdują się tam dwa koncerty wokalnie-instrumentalne oparte na tekstach psalmowych (129b i 129d), dwa koncerty o funkcji panegirycznej (129e i 129f), łaciński dialog o treści ewangelicznej (129c, dedykowany na konsekrację tego biskupa) oraz dwa włoskojęzyczne *sonetti* o tematyce bożonarodzeniowej, również przeznaczone do wykonania w okolicznościach scenicznych (129a).

Wszystkie pięć rękopisów z badanej kolekcji wykazuje wyraźne wzajemne filiacje repertuarowe i stylistyczne, a ich cechy paleograficzne pozwalają wiązać ich powstanie z jednej strony ze środowiskiem ważnych ośrodków muzycznych Nadrenii, z drugiej zaś – z samym Danielem Sartoriusem. Chyba nie jest przypadkiem, że wymienione tu postaci wiąże wyraźnie italianizująca opcja stylistyczna, która doszła do głosu w twórczości instrumentalnej wczesnego *Seicenta*: była ona z powodzeniem naśladowana przez Jarzębskiego i Scheidta, chętnie też kopiowana przez Becka i Sartoriusa. Wymienione nazwiska wiąże także obecność nowoczesnych technik dyminucyjnych, znanych z traktatów obydwu Rognonich; wyrazem tego jest powtarzający się w tych ręk-

¹³⁷ Brian Brooks, *Étienne Nau...*, *op. cit.*, s. 55–57.

¹³⁸ Fritz Noske, *Saints and Sinners. The Latin Musical Dialogue in the Seventeenth Century*, Oxford: Oxford University Press 1992, s. 129–130.

kopisach termin *viola bastarda*, określający nie tylko instrument, ale także specyficzną technikę wykonawczą¹³⁹. Kolejną zbieżność obserwujemy na gruncie repertuaru muzyki dramatycznej, z powodzeniem uprawianej przez Daniela Bolliusa i wykorzystywanej przez Daniela Sartoriusa w praktyce teatralnej prowadzonej przez niego we wrocławskim *Elisabetanum*.

Za punkt styczny rekonstruowanej tu konstelacji faktów uznać także chyba trzeba Frankfurt nad Menem – ważne centrum życia muzycznego, krzewionego nie tylko w *Katharinen-* i *Barfüßerkirche*, w oficynach wydawniczych i manufakturach instrumentów, ale także na odbywających się tu regularnie targach książek, które stanowiły kluczowy węzeł handlu drukami muzycznymi, sprowadzanymi głównie z oficyn włoskich, a eksportowanymi do różnych centrów muzycznych północnej i wschodniej Europy¹⁴⁰. Fakt, że wszystkie pięć rękopisów ze zbioru Daniela Sartoriusa wiąże się właśnie z tym miastem (bądź jego bliskimi okolicami), a sam Sartorius przejął te rękopisy po Becku (być może w latach 1636–1646, kiedy to nie był on odnotowany gdzie indziej) skłania do przyjęcia hipotezy, która wiąże zgromadzony przez wrocławskich muzyków zespół druków muzycznych ze stolicą europejskiego handlu muzycznego. Jeśli teza ta znajdzie uzasadnienie w koniecznych jeszcze do przeprowadzenia badaniach źródłowych, być może okaże się, co konkretnie wiązało ze sobą środowiska muzyczne obydwu metropolii: jednej położonej nad Menem, a drugiej nad Odrą.

¹³⁹ Veronika Gutmann, *Viola bastarda – Instrument oder Diminutionspraxis?*, „Archiv für Musikwissenschaft” 35/3 (1978), s. 178–209; Joëlle Morton, *Redefining the Viola Bastarda: a Most Spurious Subject*, „The Viola da Gamba Society Journal” 8 (2014), s. 1–64.

¹⁴⁰ Peter Epstein, *Die Frankfurter Kapellmusik zur Zeit J. A. Herbst's*, „Archiv für Musikwissenschaft” 6 (1924), s. 73.

4. KATALOG

Głównym celem niniejszego katalogu jest rekonstrukcja muzycznej części *Bibliotheca Rhedigeriana* (a właściwie: *Sartoriana*) w jej historycznym zasobie, nie zniekształconym jeszcze XIX-wiecznymi ingerencjami Emila Bohna i XX-wiecznymi relokacjami. Za punkt odniesienia bierzemy tu najstarszy zachowany katalog tego zbioru, sporządzony w połowie XIX w. przez Siegfrieda Wilhelma Dehna – niemieckiego bibliotekarza, kuratora oddziału muzycznego Królewskiej Biblioteki w Berlinie. Działając z ramienia administracji państwa pruskiego, do którego Śląsk należał wówczas już od przeszło 100 lat, Dehn zadbał o zachowanie oryginalnego podziału poszczególnych kolekcji proveniencyjnych, których odrębność i spójność w późniejszych latach została w znaczący sposób zakłócona. Jak już wspominaliśmy, procedura scalania tych kolekcji poważnie naruszyła homogeniczność historycznej substancji badanego tu zasobu. Jego dalszej dekonstrukcji dokonały przemieszczenia zbiorów w połowie wieku XX, których następstwem jest aktualny stan zachowania.

Niniejszy katalog odnosi się więc nie tylko do hipotetycznie historycznego zasobu biblioteki, ale także do udokumentowanych później kodyfikacji jego zbioru, w szczególności do katalogów Emila Bohna oraz rzeczywistości nam współczesnej, na ile tylko jest ona jawna i dostępna badawczo. Należy pamiętać, że treść niniejszego katalogu – publikowanego w konkretnym momencie historycznym – może w kolejnych latach ulec pewnym modyfikacjom, jeśli odnajdą się zagubione bądź ukryte obecnie zasoby dawnej wrocławskiej *Rhedigeriany*. Mając na uwadze dziedzictwo muzyczne śląskiej metropolii zwracam się z uprzejmą prośbą do wszystkich badaczy i podmiotów instytucjonalnych o wszelkie informacje na temat rozproszonych druków muzycznych, opatrzonych okrągłymi pieczęciami „v. Rhedigersche Stadtbibliothek zu Breslau” (FIG. 3).

Treść niniejszego katalogu bazuje – w różnych zakresach – na kilku fundamentalnych repozytoriach zbiorów muzycznych: poza rękopiśmiennym katalogiem Siegfrieda Dehna są to drukowane katalogi Emila Bohna, Roberta



Fig. 3. Pieczęć *Bibliotheca Rhedigeriana*

Eitnera, Claudia Sartorigo i zespołu redaktorów pracujących pod kierunkiem Emila Vogla (NV) oraz współczesne edycje katalogów serii RISM – zarówno te wydane w formie drukowanej, jak i bazy danych udostępnione w Internecie, a także publikowane tam katalogi: Gaspari online (www.bibliotecamusica.it), Printed Sacred Music Online (www.printed-sacred-music.org) oraz wydany przez Jeffreya Kurtzmana i Anne Schnoebelen katalog włoskich druków z muzycznymi opracowaniami części oficjów mszalnych i Liturgii Godzin (<http://sscm-jscm.org/instrumenta/vol-2/>). Bez tych narzędzi niniejszy katalog nie mógłby powstać: wykorzystuje on bowiem wiele informacji podanych w tych źródłach. Pochodzące ze wszystkich tych źródeł dane są tu jednak ze sobą scalone, poprawione, ujednolicone, a nadto uzupełnione i zweryfikowane w oparciu o autopsję.

Dla zaprezentowania badanego zasobu w możliwie spójnej formie przyjęto tu metodę kumulatywnego scalania treści wariabilnych, podanych w oryginale czasami w różnych wersjach (więcej o tej metodzie w kolejnym podrozdziale). Procedurę tę stosujemy po to, by lepiej oddać uniwersalny charakter zasobu, składającego się w zdecydowanej większości z tytułów znanych również z innych bibliotek. Ponieważ jednak głównym celem niniejszego katalogu jest rekonstrukcja historycznego zasobu *Bibliotheca Rhedigeriana*, przedmiotem tej pracy jest opisanie konkretnego zespołu druków muzycznych. Specyfikę tego zasobu określają jego cechy unikatowe, stanowiące lokalną konkretyzację europejskiego dziedzictwa kultury muzycznej. Mamy nadzieję, że treść niniejszej pracy posłuży badaczom zajmującym się muzyką XVII wieku jako punkt odniesienia dla badań nad kulturą muzyczną nie tylko barokowego Wrocławia, ale i całego naszego kontynentu.

4.1. NORMY EDYTORSKIE

Prezentowany tu katalog opisuje historyczną zawartość *Bibliotheca Rhedigiana (Sartoriana)* za pomocą rekordów składających się z trzynastu znormalizowanych pól. Są to kolejno:

1. **CATALOGUE NUMBER** – właściwy dla niniejszego katalogu numer, nadany w ciągłej numeracji źródeł – samodzielnych jednostek opisu bibliograficznego (przede wszystkim druków, w paru przypadkach rękopisów), podanych wedle kolejności z katalogu Siegfrieda Wilhelma Dehna. Numer ten został wprowadzony ze względu na to, że stosowana przez tego autora numeracja jest w paru miejscach nieciągła; odnosi się ona bowiem w kilkunastu przypadkach do druków ongiś ze sobą współprawnych, tworzących tzw. klocek. Nadane przez Dehna numery opatrzone były przezeń w takim przypadku indeksami literowymi. Ze względu na to, że wszystkie zachowane druki z badanej kolekcji posiadają obecnie nowsze – pochodzące z XIX i XX wieku – samodzielne oprawy, podana przez niego numeracja jest dziś nieadekwatna; odnotowujemy ją jednak dla każdego rekordu w polu **PROVENANCE**.

2. **COMPOSER(S)**. Ze względu na to, że zdecydowana większość badanych tu rekordów to druki imienne (znacznie mniej zaś liczne są tu antologie), za podstawowe pole rekordu przyjmujemy nazwisko i imię kompozytora (bądź kompozytorów – w przypadkach druków zawierających utwory co najmniej dwóch autorów). Nazwiska te i imiona podane zostały w wersji pisowni ustalonej przez NG² i inne wiarygodne źródła historyczno-muzyczne. Zapis każdego pola tego rekordu opatrzony jest datami życia kompozytorów, podanymi na podstawie katalogów RISM, w niektórych przypadkach korygowanymi wedle najnowszej literatury przedmiotu. Z katalogu RISM przyjmujemy też standard zapisu przybliżonych lat życia kompozytorów (bądź czasu ich poświadczonej źródłowo aktywności twórczej), w przypadku gdy dokładne daty ich urodzin i śmierci nie są znane (zob. wykaz skrótów).

3. **TITLE**. Głównym dla całego rekordu polem jest odpis karty tytułowej danej jednostki, podany w znormalizowanej transkrypcji dyplomatycznej. Zachowuje ona oryginalną w źródłach postać tekstu, a więc: jego układ w wersy (oddane w transkrypcji za pomocą kresek pionowych: |), zastosowany kolor tuszu (domyślnie czarny, niekiedy czerwony), styl czcionki (wersaliki, minuskuła, kursywa, indeksy), występowanie znaków i motywów graficznych (znaki typograficzne wydawców, herby mecenasów, inne drukowane bądź wykonane tuszem rysunki, arabeski oraz oddzielające poszczególne grupy tekstu linie poziome transkrybowane tu za pomocą podwójnej kreski pionowej: ||).

Podany w tym polu tytuł pozbawiony został (występującej niemal zawsze) nazwy książki głosowej, której dotyczy. Zapis taki służyć ma lepszej komunikatywności przekazu, podobnie zresztą jak i forma transkrypcji innych zauważonych różnic w treści kart tytułowych poszczególnych głosów. Najistotniejsze ich warianty sygnalizujemy za pomocą komentarzy w nawiasach kwadratowych, które pojawiają się również przy odnotowaniu znaczących odstępstw od poprawności językowej. Aby treść oryginalnego tytułu oddać możliwie wiernie, w transkrypcji zachowano wszystkie występujące w oryginale znaki, a więc: występujące tam niekiedy zamiennie litery: ‘u’ i ‘v’, ‘s’ i ‘f’, stosowane z różną konsekwencją oznaczenia dyftongów: ‘œ’, ‘æ’ i ‘ë’, a także abrewiacje i oryginalne akcenty nad literami (nawet jeśli ich użycie różni się od współczesnego *usus*). Ligowane zbitki spółgłosek ‘ct’ (np. w słowie *sanctus*) zostały oddane jako ‘çt’.

4. PUBLICATION. W tym polu odnotowujemy miejsce wydania oraz imię i nazwisko drukarza, podane w pisowni współczesnej (języka włoskiego bądź niemieckiego – w zależności od miejsca publikacji bądź nacji wydawcy), a także rok ukazania się druku zapisany w zwyczajowej liczbie złożonej z cyfr arabskich lub podaną zwykle za pomocą cyfr arabskich datę sporządzenia rękopisu. Uwspółcześnienie tych treści służy ujednoczeniu danych figurujących w źródłach historycznych, podanych tam w bardzo zróżnicowanych formach i konwencjach zapisu, odnotowanych zresztą w poprzednim polu każdego rekordu.

5. DESCRIPTION. Pole to służy opisowi historycznie udokumentowanej formy zachowania opisywanej jednostki. Czasami jest ona różna od aktualnego stanu rzeczy, co wynika zazwyczaj z przemieszczeń i rozproszenia zasobu biblioteki w czasie ostatnich 150 lat. Przede wszystkim podana jest tu liczba ksiąg głosowych, jakie pierwotnie składały się na dany tytuł; informacje te podano najczęściej za katalogiem Bohna (szczególnie wtedy, gdy aktualnie jednostka jest zaginiona), chyba że wcześniejszy katalog Dehna ujmował tę treść lepiej. Poza historycznie potwierdzoną liczbą ksiąg głosowych odnotowano tu ich format (najczęściej dla wszystkich ksiąg ten sam, in quarto – 4° albo in folio – fol.) oraz skrótove nazwy głosów podane wedle standardów katalogów RISM (zob. wykaz skrótów).

Kolejnymi elementami tego pola są informacje o niemuzycznych (głównie słownych) elementach treści jednostki. Pierwszym z nich bywa dedykacja, umieszczana zazwyczaj na jednej z pierwszych stron druku (jej numer podajemy za faktyczną w jednostce paginacją). Z treści dedykacji odnotowujemy jej adresata (ale tylko wtedy, jeśli jest nią inna osoba niż mecenas podany na karcie tytułowej), personalia osoby podpisanej pod dedykacją (jest nią zwykle kompozytor, ale czasami bywa to wydawca bądź posesor, który kierował materiałem do wydawcy), miejsce sporządzenia dedykacji (jeżeli tam, gdy jest ona różna od miejsca, w którym druk został wydany, co

zdarza się dosyć rzadko), a także datę, podaną tu w wersji uwspółcześnionej i znormalizowanej. Innym stałym elementem niemuzycznym jednostki jest podany zazwyczaj na jego ostatniej stronie spis treści; w niniejszym polu odnotowujemy tylko jego obecność; treść tego zapisu jest jednak wykorzystywana również w polu CONTENTS.

Poza tym w niektórych drukach muzycznych spotykamy elementy mniej typowe: utwory poetyckie, rozmaitej treści przedmowy (*avvisi, avvertimenti*) adresowane do czytelników (w szczególności do muzyków), nadto ilustrujące symbolicznie treść zbioru drzeworyty czy wieńczące niektóre druki kolofony wydawców. W polu tym odnotowano także pojawiające się w muzycznej części drukowane oznaczenia temp, dynamiki, ekspresji i inne uwagi wykonawcze; ich obecność jest cennym świadectwem przemian we współczesnej praktyce kompozytorskiej tej epoki.

6. **SHELFMARK.** W niniejszym polu podano aktualną sygnaturę egzemplarza danego tytułu, poprzedzoną kodem kraju i siglum biblioteki podanym wedle standardu RISM (por. wykaz skrótów). W przypadku dubletów odnotowanych przez katalog Dehna wymieniono obydwie ongiś istniejące egzemplarze, pełny opis podając tylko przy egzemplarzu zachowanym we Wrocławiu. W paru takich przypadkach aktualny zestaw ksiąg głosowych pochodzić może z kilku pierwotnie różnych partesów, o czym świadczą cechy egzemplarza opisane w kolejnym polu danego rekordu. Odnotowano tu także, jeśli dany egzemplarz druku jest obecnie zaginiony bądź miejsce jego przechowywania jest jak dotąd nieujawnione. W przypadku gdy jedyny zachowany egzemplarz opisanej przez Dehna jednostki znajduje się poza Wrocławiem, podano stosowne informacje na temat proveniencji tej jednostki, poświadczone korespondencją z kuratorami bibliotek.

7. **NOTES ON ITEM.** W polu tym podano najpierw, czy zachowany we Wrocławiu egzemplarz jednostki pochodzący z *Bibliotheca Rhedigeriana* jest obecnie jedynym jego przekazem. Informacja ta jest w kontekście badanego repertuaru dość istotna, ponieważ znaczącą część tego zbioru stanowią druki unikatowe w skali światowej. Następnie informujemy o aktualnym stanie zachowania poszczególnych ksiąg głosowych całego zestawu (nazwy ksiąg głosowych podajemy wedle norm katalogów RISM, zob. wykaz skrótów). Najczęściej wyliczono brakujące woluminy; w przypadku gdy jest ich więcej, wyliczono tylko nazwy zachowanych ksiąg głosowych. W dalszej kolejności opisano obecny stan zachowania poszczególnych partesów: strony brakujące, bądź uszkodzone (np. powycinane pieczęcie proveniencyjne). Odnotowano tu też usterki powstałe na skutek zawilgocenia druków, a także efekty ich naprawy, wynikające z przeprowadzanych w ostatnich latach konserwacji.

Szczegółowo wynotowano tu także wszelkiego rodzaju ingerencje rękopiśmienne: zapisane w nutach akcydencje, dopisane ręcznie oznaczenia dynamiki, tempa i sposobu wykonania, wyliczenia długości pauz generalnych, korekty usterkowo wydrukowanych wysokości niektórych nut, znaki repetycji słów, paginacje stron, kustosze, ręcznie wpisane erraty tekstu muzycznego i słownego, komentarze dotyczące treści muzycznej, uwagi korygujące kolejność wydrukowanych stron, uzupełnienia brakujących bądź błędnie wydrukowanych incipitów tekstowych. Podano tu także innego rodzaju uzupełnienia treści muzycznej bądź słownej, zrealizowane w formie wklejonych bądź wsuniętych między strony druku dodatkowych pasków papieru, zawierających erraty zapisu muzycznego bądź słownego (np. teksty kontrafaktury). Odpisano także wpisane ołówkiem na kartach tytułowych druków oznaczenia cyfrowe, będące znakami introligatorskimi, określającymi liczbę porządkową i liczbę woluminów danego zestawu ksiąg głosowych.

8. **PROVENANCE.** Pole to odnotowuje najpierw obecność pieczęci „v. Rhedigersche Bibliothek zu Breslau”, potwierdzających przynależność jednostek do zbioru *Bibliotheca Rhedigeriana*. Obecność tych pieczęci nie przesądza jednak o przynależności do pierwotnego zasobu opisanego przez Dehna; zdarzają się bowiem jednostki pozbawione tych pieczęci, a niewątpliwie do tego zbioru ongiś należące (ich związek z *Rhedigerianą* potwierdzają niżej podane sygnatury). Czasami mamy do czynienia z sytuacją odwrotną: z jednostkami, które trafiły do *Rhedigeriany* po dacie sporządzenia badanego katalogu i jako kolejne nabytki do tego zbioru zostały opatrzone tymi samymi pieczęciami biblioteki, powiększającej swoje zbiory. Te jednostki (nieodnotowane przez Dehna) nie wchodzą w zakres naszego zainteresowania; pochodzą one bowiem z kolekcji o innej proveniencji (są to np. jednostki opatrzone dwoma pieczęciami: biblioteki kościoła św. Marii Magdaleny i *Rhedigeriany*).

Przekonującym dowodem przynależności konkretnej jednostki do *Bibliotheca Rhedigeriana* są odnotowane na kartach tytułowych części druków (niestety, nie wszystkich) dawne sygnatury biblioteczne, znane z katalogu Dehna. Sygnatury te składają się z dwóch niezależnych grup znaków: pierwszą stanowi sygnatura biblioteczna złożona z litery (arabskiej, rzymskiej, greckiej lub hebrajskiej) wskazującej prawdopodobnie na konkretne miejsce przechowywania jednostki (szafy lub regału) oraz wpisanej pod nią cyfry arabskiej, odnoszącej się najpewniej do liczby woluminów danego zestawu druków. Druga sygnatura znana z katalogu Dehna wyrażona jest kolejną liczbą porządkową zapisaną cyframi arabskimi (od 1 do 380, w przypadku jednostek współoprawnych opatrzonych dodatkowo indeksem literowym) poprzedzoną niekiedy skrótem słowa *numero* ('N.' lub 'Nro').

Trzecia podana w tym polu sygnatura pochodzi już z ostatnich dekad XIX wieku i jest sygnaturą zbiorów muzycznych wrocławskiej Stadtbibliothek podaną za pomocą liczby zapisanej cyframi arabskimi i poprzedzonej skrótem 'Mus.'. Gdy liczba tej sygnatury opatrzona jest indeksem literowym, świadczy to o przynależności danej jednostki do prywatnej kolekcji Emila Bohna, opisanej w katalogu sporządzonym przez wdowę po nim w roku 1909¹⁴¹. Wymienione tu sygnatury z jakichś przyczyn nie są odnotowywane konsekwentnie we wszystkich jednostkach, co utrudnia jednoznaczne ustalenie przynależności danej jednostki do interesującej nas kolekcji proveniencyjnej. Wszędzie jednak tam, gdzie związek danej jednostki z kolekcją *Rhedigeriany* jest przypuszczalnie uzasadniony (czasami wynika to z komentarzy podanych na marginesach katalogu Dehna), niefigurujące na jego kartach sygnatury podano w nawiasach kwadratowych.

9. **CATALOGUES.** Kolejne pole rekordu odnotowuje informacje o danej jednostce z ogólnie dostępnych katalogów: Eitnera, Bohna, Sartoriego, RISM, Vogla, Patalas (z podaniem numeru woluminu i strony bądź typowego dla danego katalogu siglum, czy też numeru katalogowego). Podano tu także obecność danego druku w internetowych bazach danych, np.: <http://sscm-jscm.org/instrumenta/vol-2/>, www.bibliotecamusica.it, www.printed-sacred-music.org. W paru przypadkach podano też dodatkowe informacje na temat badanych egzemplarzy, pochodzące z cytowanych wyżej źródeł.

10. **DIGITIZED VERSION.** W niniejszym polu cytujemy link do publikowanego w Internecie faksymile danej jednostki. Niektóre jednostki badanego zosobu zostały już zeskanowane i upublicznione w wolnym dostępie na platformie cyfrowej www.bibliotekacyfrowa.pl; inne będą tam umieszczone w najbliższym czasie. W przypadku niektórych jednostek podano w tym polu linki do skanów tych egzemplarzy pochodzących również z innych bibliotek; materiał ten ma wprawdzie charakter pomocniczy względem przedmiotu naszego katalogu, odwołanie się do tych źródeł uznaliśmy jednak za zasadne. W tym przypadku wykorzystano portale cyfrowe różnych bibliotek zawierających i udostępniających publicznie te zbiory, ale także i inne portale o treści jeszcze bardziej uniwersalnej (np.: <https://books.google.pl>; imslp.org; <http://wikivogel.org>; <http://www.bibliotecamusica.it>). Informacje te podajemy tutaj, mając na uwadze rosnące zainteresowanie badaczy zajmujących się muzyką dawną i jej wykonawców, coraz częściej poszukujących mało dotąd znanego repertuaru. Jak można zauważyć, powszechny dostęp do tych materiałów skutkuje bardzo szybko edycjami nutowymi i fonograficznymi (zob. kolejne dwa pola rekordu).

¹⁴¹ Katalog ten obejmuje 151 muzykaliów z prywatnej kolekcji Emila Bohna, które po jego śmierci zostały przekazane przez wdowę po nim wrocławskiej Stadtbibliothek.

11. **MODERN EDITION.** W niniejszym polu odnotowano tytuły edycji poszczególnych jednostek bądź wybranych z ich treści kompozycji. Naszym celem był wybór kilku najbardziej reprezentatywnych edycji: przede wszystkim tych krytycznych, niekiedy uwzględniamy też cieszące się coraz większym zainteresowaniem wydania faksymilowe. Nie rościmy sobie pretensji do tego, by zawartość tego pola była kompletna; takie zadanie należy uznać za niemożliwe do realizacji. Oczywiście, pole to wymaga nieustannej aktualizacji z uwagi na bardzo dynamicznie rozwijający się obecnie rynek wydawniczy.

12. **RECORDING.** Podobne selektywne kryteria dotyczą także edycji fonograficznych prezentowanego tutaj materiału. W niniejszym polu odnotowano wybrane, najbardziej reprezentatywne i możliwie najnowsze publikacje płytowe. Ich liczba – podobnie jak liczba współczesnych edycji – rośnie proporcjonalnie do ilości upublicznianych w Internecie faksymile, więc podane tu treści mogą być systematycznie uzupełniane.

13. **CONTENTS.** Ostatnie pole każdego rekordu opisuje zawartość danej jednostki: wyliczone w numeracji ciągłej kolejne utwory stanowiące jej treść. Dla realizacji tego zadania posłużono się tu metodą kumulatywnego scalania treści wariabilnych. Wydaje się ona dość sensownym rozwiązaniem w obliczu materiału źródłowego, którym dysponujemy: są to z jednej strony spisy treści figurujące na ostatnich stronach każdej z ksiąg głosowych, z drugiej zaś faktycznie utrwalony w danym źródle repertuar. Zazwyczaj każde z tych źródeł inaczej informuje o zawartości zbioru; wiąże się to nie tylko z tym, że w każdej z ksiąg głosowych drukowane są jedynie te utwory, w których bierze udział dana partia głosowa (aparatus wykonawczy ulega z biegiem kolejnych dekad XVII wieku znaczącym modyfikacjom faktury). Wariabilną treść różnych źródeł warunkuje także ich odmienny charakter i funkcja, jaką miały one pełnić. Entropię treści wzmagają różnorakie sposoby zapisu tytułów i odmienne metody odnotowywania przynależnego poszczególnym kompozycjom aparatus wykonawczego oraz podanych czasem wskazówek wykonawczych. Rozmaicie też podawane są inne istotne dla danego utworu informacje, dotyczące jego kwalifikacji gatunkowej, schematu architektonicznego czy przeznaczenia liturgicznego. Niektóre tytuły opatrzone są dodatkowo informacjami na temat ich kompozytorów (w przypadku jednostek zawierających kompozycje kilku twórców), a także autorów tekstów literackich (odnotowujemy je jednak wyłącznie w odniesieniu do specyficznego w tej dziedzinie repertuaru madrygałowego). Bywają także tytuły opatrywane nazwiskami adresatów indywidualnych dedykacji – z uwagi na znaczenie tych informacji dla historii muzyki uznaliśmy za zasadne szczegółowe ich odnotowanie.

Ilość i zróżnicowany sposób utrwalenia tych danych skłania do przyjęcia w przypadku niniejszego pola metody polegającej na scaleniu możliwie

wszystkich wymienionych powyżej informacji, pochodzących ze wszystkich zachowanych ksiąg głosowych. Problemem wynikającym z przyjęcia takiej metody jest jednak kwestia wyboru wariantu zapisu treści powtarzających się w różnych miejscach. Dlatego też za punkt wyjścia dla prezentacji zawartości danej jednostki przyjęto księgę *basso continuo*, zawierającą niemal zawsze wszystkie kompozycje konkretnej jednostki, podane w najbardziej uporządkowanej kolejności (kolejność utworów w innych księgach głosowych bywa bowiem różna). Podstawą dla wyliczenia kolejnych kompozycji jest jednak faktyczna zawartość tego woluminu, nie zaś wieńczący go spis treści, który czasem też różni się kolejnością, zawartością bądź formą zapisu poszczególnych tytułów. Za jednostki repertuarowe danego druku lub rękopisu przyjęto samodzielne kompozycje muzyczne: w przypadku utworów wieloczęściowych (opracowania cykli ordinarium mszalnego, litanii, motetów, madrygałów i kantat) podano incipity tekstowe kolejnych ich części, niekiedy wraz z kwalifikatorami formalno-gatunkowymi. Przyjęte w tym polu zasady transkrypcji tekstu wykorzystują te same normy, które opisano powyżej w polu TITLE.

Chciałbym w tym miejscu złożyć serdeczne podziękowania dla tych wszystkich, którzy w ciągu ostatnich kilku lat wspierali moje prace nad zbiorem muzycznym Daniela Sartoriusa. Szczególnie wdzięczny jestem Nicholasowi Bellowi, Dianie Codogni-Łańcuckiej, Luigiemu Collarile, Barbarze Eichner, Ewie Hauptman-Fischer, Jeffreyowi Kurtzmanowi, Agnieszce Leszczyńskiej, Martinowi Holmesowi, Michałowi Lewickiemu, Piotrowi Maculewiczowi, Mirosławowi Ossowskiemu, Szymonowi Paczkowskiemu, Marii Paluszak-Łoś, Aleksandrze Patalas, Barbarze Przybyszewskiej-Jarmińskiej, Anne Schnobelen, Allenowi Scottowi, Zbigniewowi Skowronowi, Katarzynie Spurgjasz, Marcinowi Szelestowi, Danucie Szlagowskiej, Marinie Toffetti, Barbarze Wiermann, Janowi Woronczakowi i Sławomirze Żerańskiej-Kominek.

Warszawa – Wrocław, maj 2017

1. INTRODUCTION

The subject of this publication is a unicum on a global scale: a collection of music-related sources brought together in the 17th century in Wrocław's (Breslau's) *Gymnasium Elisabetanum*. The collection, which consists of 399 music prints published in 1606–1665 and five manuscripts dated to the same period, has attracted the keen interest of musicologists and musicians working in many countries of the world. However, it has never been a subject of a comprehensive monograph. The vast repertoire of works contained in this collection (more than 8,000 pieces) has been presented here in the form of a catalogue, preceded by a rather more-detailed-than-usual historical-cultural introduction. We hope that the present publication will support more comprehensive research on Wrocław's musical culture and on the reception of the Italian *Seicento* heritage in Central Europe, as well as facilitating the future editions of selected repertoire from this collection and restoring this repertoire to contemporary music life through concert performances and recordings.

The body of music sources in question is usually referred to as the collection of Daniel Sartorius (1612–1671) – professor at Wrocław's St Elisabeth *Gymnasium*, because it was Sartorius who had this collection under his care, added numerous notes and revisions, and made many handwritten copies of the repertoire from the collection. After Sartorius' death, the collection was incorporated into the famous *Bibliotheca Rhedigeriana* of Wrocław, and came to be referred to by that wider name, but preserved its separate status with regard to provenience. The library owes its name to its founder – Thomas Rhediger (1540–1576), a Wrocław patrician and owner of a large collection of books, manuscripts, coins, precious stones and works of art, which he bequeathed in his last will to his home city, so as to make them accessible to a wide audience:

„Libros meos, quos ego magno labore et sumptu acquisivi, una cum Numismatibus aureis, argenteis, aeneis, stautis, picturis, et reliquis Bibliothecae ornamentis minime vulgaribus cupio et volo quam diligentissime Vratislaviae in uno Conclavi ad id praedictis duobus heredibus instructo adservari et omnia in eo suis locis distincte et ordinate disponi: ut illa Bibliotheca cum suis

ornamentis non tantum Rhedigerianae Familiae (penes quam perpetuo esse volo) honori, verum etiam aliis usui et voluptati esse possit¹.

In 1589 the library was deposited in part of Wrocław's St Elisabeth's Church (*Elisabethkirche*), and in 1645 it was formally donated to the city, through the establishment of the city's first public library². Thomas Rehdiger himself learnt in his youth in the *gymnasium* connected with St Elisabeth's Church³, and Daniel Sartorius was for many years a teacher at that school⁴. The distinctly Italian character of the collection is associated with the work of Ambrosius Profe (1589–1661) – a *Gymnasium Elisabetanum* graduate and teacher, later – an organist at St Elisabeth's Church and publisher of several anthologies of contemporary Italian music⁵. The music sources collected by Profe and Sartorius formed a collection separate from that of St Elisabeth's Church Library. Their collection was most likely meant for the use of the *gymnasium* of the same name. Sartorius' music collection retained its separate character for the next two hundred years, as part of the *Bibliotheca Rhedigeriana*. It was only in 1865–1867 that – in the context of the establishment of the new municipal library – the collections were mixed or merged. This also concerned the music sources, which were merged and catalogued in this form by Emil Bohn (1839–1909)⁶.

Nevertheless, before the music sources of varying provenience were incorporated into one whole, the new library's resources were described separately by Siegfried Wilhelm Dehn (1799–1858), curator of the music collec-

¹ Quoted after: Albrecht Wilhelm Jakob Wachler, *Thomas Rehdiger und seine Büchersammlung in Breslau: Ein biographisch-literarischer Versuch*, Breslau: Gräson 1828, pp. 70–71.

² State Archive in Wrocław (referred to hereinafter as APW), coll. 28: Acts of the City of Wrocław – Documents, 13170 [olim: Priv 296; B. 36].

³ Aniela Kolbuszewska, *Zbiory muzyczne kościoła św. Elżbiety we Wrocławiu* [*The Music Collection of St Elisabeth's Church in Wrocław*], [in:] *Z dziejów wielkomejskiej fary. Wrocławski kościół św. Elżbiety w świetle historii i zabytków sztuki* [*Toward a History of a Metropolitan Parish Church. Wrocław's St Elisabeth's Church in the Light of History and Monuments of Art*], ed. Mieczysław Zlat, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 1996, p. 234.

⁴ Hans-Adolf Sander, *Beiträge zur Geschichte des lutherischen Gottesdienstes und der Kirchenmusik in Breslau. Die lateinischen Haupt- und Nebengottesdienste im. 16. und 17. Jahrhundert*, Breslau: Priebsch 1937 (*Breslauer Studien zur Musikwissenschaft*, 1), p. 90.

⁵ Reinhold Starke, *Ambrosius Profe*, "Monatshefte für Musikgeschichte" 34/11 (1902), pp. 189–196; 34/12 (1902), pp. 199–215; Adam Adrio, *Ambrosius Profe (1589–1661) als Herausgeber italienischer Musik seiner Zeit*, [in:] *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag am 7. Juli 1962*, ed. Heinrich Hüschen, Regensburg: Bosse 1962, pp. 20–27.

⁶ *Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und in der Königlichen- und Universitätsbibliothek zu Breslau aufbewahrt werden*, ed. Emil Bohn, Berlin: A. Cohn 1883, hereinafter as BohnD.

tions of the Königliche Bibliothek in Berlin⁷. Thanks to his catalogues we can now study the various collections separately and define the specific qualities of each of them⁸. The largest of these is the *Bibliotheca Rhedigeriana*, which comprises 404 items in Dehn's catalogue. It is the collection as described in Dehn's catalogue that is the subject of this publication. Dehn's list is the oldest that we know today, and is therefore a major source for the study of the historical reception and dispersion of the music repertoire. Unlike the collections that served the practical needs of music ensembles in Wrocław's major Protestant churches (*Hauptkirchen*): St Elisabeth's, St Mary Magdalene's and St Bernardine's⁹, the *Rhedigeriana* comprise a mixed repertoire assembled for didactic and erudite purposes. It is nevertheless a collection of great importance to 17th-century music culture – not only on the local, but also on the European scale. It is for this reason that we have decided to follow Thomas Rehdiger's last will by familiarising a wide circle of readers with his collection.

⁷ Barbara Wiermann, *Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau. Kirchliches und bürgerliches Musikleben im Kontrast*, "Schütz-Jahrbuch" 30 (2008), pp. 93–109.

⁸ Now kept at D-Bds (library sigla can be found in the List of abbreviations), Mus. ms. theor. kat. 161–167. They contain the catalogues of the following seven separately distinguished library collections:

- B 2. (Mus. ms. theor. kat. 161) – music sources from the Royal Academic Institute of Church Music (Königliche Akademische Institut für Kirchenmusik), which originally came from dissolved monasteries;
- B 3. (Mus. ms. theor. kat. 162) – treatises on music theory from the University of Wrocław Library;
- B 4. (Mus. ms. theor. kat. 163) – music sources from St Mary Magdalene's Church in Wrocław;
- B 5. (Mus. ms. theor. kat. 164) – music sources from *Bibliotheca Rhedigeriana*;
- B 6. (Mus. ms. theor. kat. 165) – music sources from St Bernardine's Church in Wrocław;
- B 7. (Mus. ms. theor. kat. 166) – music sources from St Elisabeth's Church in Wrocław;
- B 8. (Mus. ms. theor. kat. 167) – music sources from SS Philip and James's Church in Żory (Sohrau), deposited at that time in the Königliche Bibliothek in Berlin.

⁹ The contents of these collections are described by Allen Scott in a sister catalogue, now in preparation.

2. HISTORY OF THE COLLECTION

2.1. THOMAS REHDIGER AND HIS LIBRARY

Thomas Rehdiger was born on 19th December 1540 in Strzeszów (*Striese*) – an estate near Wrocław belonging to his father, Nicolaus I, citizen of Wrocław¹⁰. The family name (variously spelt as Rudinger, Rudiger, Rüdiger, Rediger, Redinger, Rehdiger, Rhedinger, and Rhediger) has been associated etymologically with the roe deer (*Reh*) that is represented in the coat of arms used by this rich landowner (*Landadel*) family. Nicolaus I made a fortune thanks to competent trade deals with cities in Germany and the Polish-Lithuanian Commonwealth. Thanks to his marriage to Anna Morenberg, he also became a member of the strict elite of Wrocław's patriciate. Nicolaus I's wife was a daughter of Gregor Morenberg, the influential city clerk who – together with Johann Haunold, a senior city councillor and Silesia's starost – once pursued the aim of founding a university in Wrocław¹¹. The Rehdigers sent their sons to Wrocław's *Gymnasium Elisabetanum*, which from the time of Laurentius Rabe (*Corvinus*), rector of the school in 1497–1503, remained a major centre of humanist education¹². The Rehdiger family also maintained close contacts with such celebrities as the Em-

¹⁰ Jorg Baecker, *Thomas Rehdiger, der Mann und sein Werk. Ein Beitrag zur Geschichte des geistigen Lebens im 16. Jahrhundert. Inaugural-Dissertation zur Erlangung der Doktorwürde der Hohen Philosophischen Fakultät der Schlesischen Friedrich-Wilhelms-Universität zu Breslau*, Breslau: Hochschulverlag 1921.

¹¹ The foundation act of the University was signed on 20th July 1505 by the Czech king Vladislaus II Jagiellon; nevertheless, this foundation was not confirmed by Pope Julius II. Gustav Bauch, *Aktenstücke zur Geschichte des Breslauer Schulwesens im XVI. Jahrhundert*, Breslau: Grass & Barth 1898, pp. 6–8; Gustav Bauch, *Geschichte des Breslauer Schulwesens vor der Zeit der Reformation*, Breslau: Ferdinand Hirt 1909 (*Codex diplomaticus Silesiae*, 25), pp. 268–278. On the probable reasons for the Pope's decision, see: Carsten Rabe, *Alma Mater Leopoldina. Kolleg und Universität der Jesuiten in Breslau 1638–1811*, Köln – Weimar – Wien: Böhlau 1999 (*Neue Forschungen zur schlesischen Geschichte. Eine Schriftenreihe des Historischen Instituts der Universität Stuttgart*, 7), pp. 45–51.

¹² Gustav Bauch, *Beiträge zur Literaturgeschichte des schlesischen Humanismus*, "Zeitschrift des Vereins für Geschichte und Altherthum Schlesiens" 30 (1896), pp. 127–164.

peror's court physician Johann Krafft (*Crato*) von Krafftheim¹³, the poet Petrus Monau (*Monavius*), the botanist Laurentius Scholtz and the historian Nicolaus Henel (*Henelius*) von Hennenfeld, who completed his *Silesiographia* in the Rehdigers' Strzeszów estate¹⁴.

The family's intellectual ambitions found their greatest fulfilment in Thomas, the ninth child of Anna and Nicolaus I¹⁵. Thomas also studied at the *Gymnasium Elisabetanum*, then under the directorship of Andreas Winkler, founder of one of the city's publishing houses¹⁶. A key role in Thomas's life was played by Johann Crato, who in 1558 sent young Rehdiger to study in Wittenberg and entrusted him to the intellectual care and hospitality of Philip Melancthon himself. Having completed his studies and after a brief stay in Silesia, Thomas soon left again, embarking on his European *Wanderjahre*. Thanks to letters of recommendation from Johann Crato, he was able to travel to Paris, where he made friends with the Dutch botanist Charles de l'Écluse (*Clusius*). With the latter he visited Orleans, and later Antwerp and Leuven. In 1563 he came to Bourges to practise with the lawyer Jacques Cujas (*Cujacius*), with whom Thomas's brother Johannes had also trained several years earlier. He followed Cujas to Valence, from which he returned to Paris, where he started legal practice in the Parliament. This is where he met Johann Jungschulz (*Neodicus*), sent to him by Crato, who became Thomas Rehdiger's guide in the next stage of his journey – through the cities of Italy.

Neodicus had previously acted as the *cicerone* of Thomas's elder brother Nicolaus II, who had undertaken a similar journey across Europe. While Nicolaus II Rehdiger followed in his father's footsteps, focusing on increasing the family's fortune and building its political influence in Wrocław, for Thomas the essence of life was travelling, contacts with eminent intellectuals and a collector's passion. Despite numerous letters from his family, who tried to persuade him to return to Silesia, Thomas remained abroad and continued

¹³ Karl A. Siegel, *Crato von Krafftheim, Simon Schard und Thomas Rehdiger: Ein Beitrag zur Gelehrtengeschichte des 16. Jahrhunderts*, "Zeitschrift des Vereins für Geschichte Schlesiens" 64 (1930), pp. 75–88.

¹⁴ Detlef Haberland, *Silesiographia i Breslo-Graphia Nicolausa Henela von Hennenfeld [Nicolaus Henel von Hennenfeld's Silesiographia and Breslo-Graphia]*, Wrocław: Biblioteka Uniwersytecka we Wrocławiu 2011, pp. 16–18.

¹⁵ Hans-Jürgen von Witzendorff-Rehdiger, *Die Rehdiger in Breslau*, "Jahrbuch der Schlesischen Friedrich-Wilhelms-Universität zu Breslau" 2 (1957), pp. 93–106.

¹⁶ Marta Burbianka, *Andrzej Winkler – drukarz wrocławski XVI wieku [Andreas Winkler – a 16th-Century Printer from Wrocław]*, "Roczniki Biblioteczne" 4 (1960), pp. 329–445, 636–638; Aleksandra Mendykowa, *Dzieje książki polskiej na Śląsku [Polish Book History in Silesia]*, Wrocław: Ossolineum 1991, pp. 55–64.

his *Wanderjahre*. From Padua, whose academic life was not very much to his liking, he travelled to Venice and Bologna, where he purchased books, manuscripts, coins, paintings and handicraft for his collection. He also ventured into the South of Italy, to Rome and Naples, but did not stay there for long. In 1569 he left Venice for Antwerp, where he paid another visit to Clusius, and then travelled on Speyer, where he went into legal practice at the Imperial Chamber Court (*Reichskammergericht*). He later resided in Cologne, where his patron (associated with the family) was Gerhard Falkenberg, a young philologist from Nijmegen. During his journey to Heidelberg he hurt his right elbow, and the physician applied a treatment that led to inflammation, serious illness, and consequently to Thomas Rehdiger's death on 5th January 1576.

A few weeks before his death, on 18th December 1575, Thomas Rehdiger drew up his last will, in which he entrusted all his collection to his younger brothers, Adam and Jacob, obliging them to transport it to Wrocław and make it publicly available in a venue specially designated for that purpose. In 1581, the collection reached Wrocław and on 15th March 1589 it was deposited in the so-called *Auditorium Theologicum*, situated above one of the sacristies of St Elisabeth's Church. All the same, the legal status of the entire collection was clarified only on 17th March 1645, when following negotiations conducted by Nicolaus Henel von Hennenfeld the Rehdiger family signed an agreement with the city council, renouncing their rights to Thomas Rehdiger's inheritance on behalf of the city, while the council undertook to preserve the collection as one indivisible whole available at its current place of deposition under the name of *Bibliotheca Rhedigeriana*, regardless of any later donations added to it. The collection was to be maintained by the city of Wrocław and taken care of by a city-employed librarian. The library was officially opened on 4th October 1661, and Johann Gebhard was appointed its first librarian.

In its original form, Thomas Rehdiger's collection bore a distinct imprint of its original owner's personality and of his fascination with the Antiquity, the Renaissance and Reformation¹⁷. This vast collection (whose value was estimated by contemporaries at 17,000 florins¹⁸) comprised approximately 300 manuscripts of works by classical authors (Aristotle, Cicero, Euripides, Homer, Juvenal, Lucan, Ovid, Plutarch, Seneca, Ptolemy, Terence and Vitruvius), 6,000 printed books (representing the fields of literature, history, mathe-

¹⁷ Ewa Houszka, *Prehistoria wrocławskich muzeów* [*The Pre-History of Wrocław's Museums*], [in:] *Muzea sztuki w dawnym Wrocławiu* [*Art Museums in Early Wrocław*], ed. Piotr Łukasiewicz, Wrocław: Muzeum Narodowe we Wrocławiu 1998, pp. 11–26.

¹⁸ Nicolaus Pol, *Jahrbücher der Stadt Breslau*, Breslau: Grass & Barth 1823, vol. 4, p. 79.

matics, medicine, law and theology) as well as a large collection of paintings, sculptures, coins and minerals. The collection never had its own inventory¹⁹; this function was therefore fulfilled by the accession index of donations added to the original Rehdiger collection in 1646–1746²⁰. Late in the 17th century, the collection grew so large that another room, sharing an arcade with the *Auditorium Theologicum*, was reserved for it above the sacristy of St Elisabeth's Church. Owing to the above mentioned stipulation in the agreement of 1645, which prescribed a unified status for the whole collection, the resources added to the original *Rhedigeriana* lost their original designation. This was also true of the music sources from Daniel Sartorius' collection, which after Sartorius' death were incorporated into the *Rhedigeriana* and are described in the present catalogue as part of the latter collection²¹.

2.2. ST ELISABETH'S CHURCH AND *GYMNASIUM* IN WROCLAW

Before we take a closer look at the collection itself, let us briefly discuss the context in which it was compiled and later stored till the 1860s. This context consisted of two major, institutionally connected and interrelated cultural centres of historical Wrocław: St Elisabeth's Church and its *Gymnasium*. The church came first²². It was entrusted by Henry III to the care of the Knights of the Cross with the Red Star, and consecrated in 1257. This brick-and-stone Romanesque-style edifice was rebuilt in the 14th century as a three-aisled Gothic basilica, which was then Silesia's largest church, a clear manifesto of the city patriciate's cultural and intellectual ambitions. The school attached to the church, opened in 1293, also served the same aspirations, and in the late 15th century it became

¹⁹ Still, we have a specific historical account of that collection in the form of the dramatic spectacle entitled *MEMORABILIA | BIBLIOTHECÆ | PUBLICÆ | ELISABETANÆ | WRATISLAVIENSIS*, | à | *Fundatore Celeberrimo | REHDIGERIANÆ | dictæ, | quæ | A. O. R. M. DC. XCIIX. Die XV Maji, | In Actu Gymnico | à Studiosâ Gymnasii Elisabetani Juventute | exponi fecit.* | Gottlob Krantz | Histor. Eloq. & Phys. | Prof. & Bibliothecarius. | WRATISLAVIÆ, | apud Johannem Georgium Steck, | M.DC. XCIX.

²⁰ Some of the donations are described by Johann Ephraim Scheibel, *Nachrichten von den Merkwürdigkeiten der Rehdigerischen Bibliothek zu Breslau*, Breslau – Hirschberg – Lissa: Johann Friedrich Korn d.Ä. 1794, pp. VIff.

²¹ About the once existing *Catalogus Rerum Musicarum a Domino Sartorio in Bibliothecam legatarum* wrote Hans-Adolf Sander, *Beiträge...*, *op. cit.*, p. 90. The library mark he provides: "Stadtbibliothek Hs. R 50" is probably wrong; this manuscript has not been found to our day.

²² Johann Carl Herrmann Schmeidler, *Die evangelische Haupt- und Pfarr-Kirche zu St. Elisabeth. Denkschrift zur Feier ihres 600jährigen Bestehens im Auftrage des Magistrats zu Breslau aus den Quellen bearbeitet*, Breslau: Verlag Josef Mar und Komp. 1857; Piotr Oszczanowski, *Kościół św. Elżbiety [St Elisabeth's Church]*, Wrocław: Wydawnictwo MAK 2002.

a key centre of German humanism²³, whose propagators included Cracow Academy graduates led by Laurentius Corvinus, pupil of the famous Conrad Celtis.

The first church reformers are also seen as heirs to the humanist legacy²⁴. Reformation began to take root in Wrocław already in the 1520s²⁵. In 1525 Martin Luther's pupil Ambrosius Moiban became the pastor of St Elisabeth's Church. He introduced the first reforms gradually and with caution, trying to win favour with the then Bishop of Wrocław, Jacob von Salza. The first Protestant hymn book in Silesia (*Eyn gesang Buchlein Geystlicher gese[n]ge Psalme[n]*), published by the Wrocław printer Adam Dyon in the same year, consists largely of pre-Reformation material, including adaptations of Latin songs and hymns²⁶. In 1526 Andreas Winkler was appointed *Schulmeister* at St Elisabeth's school. He was Moiban's acquaintance, and – like the latter – had studied in Cracow and Wittenberg. It was during his tenure that Thomas Rehdiger studied at St Elisabeth's *Gymnasium*. The educational profile of this school is described in the oldest school ordinance (*Schulordnung*) surviving from Wrocław from the year 1528²⁷.

In accordance with these school regulations, the school personnel consisted of: the *Schulmeister*, three teachers, a *signator* and two *auditores*. The first of these was responsible for administration of the school and for the didactic-educational process. His work was supervised by two *doctores*. The *Schulordnung* lists Ambrosius Moiban – pastor of St Elisabeth's and Johannes Metzler – the later governor of Wrocław (*Landeshauptmann*) – as the *doctores*. The school principal collaborated with the teachers, whose annual salaries were twice lower than his. Also the cantor received remuneration for teaching singing at the school. He combined his function with providing instruction in other subjects such as Latin and Greek. At the church, the cantor was responsible for all musical activity and the musical settings of

²³ Gustav Bauch, *Geschichte des Breslauer Schulwesens vor der Zeit der Reformation...*, *op. cit.*, pp. 200–239.

²⁴ Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation*, Breslau: Ferdinand Hirt 1911 (*Codex diplomaticus Silesiae*, 26), p. 162.

²⁵ Georg Kretschmar, *Die Reformation in Breslau (Quellenhefte zur ostdeutschen u. osteuropäischen Kirchengeschichte, 3/4)*, Ulm: Unser Weg 1960; Gabriela Wąs, *Dzieje Śląska od 1526 do 1806 roku [A History of Silesia 1526–1806]*, [in:] Marek Czapliński, Elżbieta Kaszuba, Gabriela Wąs, Rościśław Żerelik, *Historia Śląska [A History of Silesia]*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2002, pp. 145–147.

²⁶ Anna Mańko-Matysiak (ed.), *Eyn gesang Buchlein Geystlicher gesege Psalme... Najstarszy śląski śpiewnik kościelny – Wrocław 1525 [Silesia's Oldest Church Song Book – Wrocław 1525]*, Wrocław: Centrix 2004, CD-ROM (*e-Biblioteka Historyczna*, 1).

²⁷ Gustav Bauch, *Aktenstücke...*, *op. cit.*, pp. 26–31.

the liturgy²⁸. He also conducted performances of figural music on Sundays, selected feast days and on the occasion of the funerals of notable burghers²⁹. The successive cantors of St Elisabeth's Church were, among others: Erasmus Radewald (in 1563–1593), the Wrocław composer Simon Lyra (1593–1601), Michael Strigel (1601–1615), Gottfried Wagner (1615–1643), and Johann Balthasar Karg (1643–1686)³⁰.

The *signator*, subordinate to the cantor, was responsible for the choice of repertoire, for the training and preparation of singers performing during the liturgy. For discharging these duties he received a modest remuneration, supplemented with fees for other special commissions. His main task was to conduct those music performances that were not reserved for the cantor – mostly of church chant and songs. These were sung by the *Chorknaben*, a choir of 12–16 boys from the poor families, who were given free board and keep, as well as receiving free education at the *gymnasium*. In return, they were obliged to sing in the church every day: on weekdays during vespers, and on Sundays – during masses and in the context of Sunday sermons³¹. The post of *signator* at St Elisabeth's Church was held by, among others, Johann Weidner (in 1530–1545), Vergilius Haug (1538–1544) – author of Wrocław's first handbook of music theory³², Daniel Bütner (1573–1581), Simon Lyra (1582–1589), and Eucharius Lemlein (1590–1633).

The *signator* was assisted in his work by the *auditores*, who also took part in primary education in the *gymnasium*. The *auditores* were elected from among the so-called scribes or *Schreiber*, that is, senior *gymnasium* students distinguished by their piety and intellect, later frequently joining the ranks of the clergy. For a modest remuneration, the scribes functioned as tutors (*Succrescenten*)

²⁸ Klaus Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis zum 1600*, Regensburg: Bosse 1969 (*Kölner Beiträge zur Musikforschung*, 54), pp. 4–7.

²⁹ Johann Sass, *Die kirchenmusikalischen Ämter und Einrichtungen an den drei evangelischen Haupt- und Pfarrkirchen der Stadt Breslau*, Breslau: s.n. 1922, pp. 27–28.

³⁰ Reinhold Starke, *Kantoren und Organisten der St. Elisabethkirche zu Breslau*, "Monatshefte für Musikgeschichte" 35/3 (1903), pp. 41–48; Reinhold Starke, *Die Orgelwerke der Kirche zu St. Elisabeth in Breslau*, "Monatshefte für Musikgeschichte" 35/2 (1903), pp. 17–29; 35/3 (1903), pp. 33–38.

³¹ Johann Sass, *Die kirchenmusikalischen Ämter...*, *op. cit.*, pp. 41–42.

³² *EROTEMATA | MUSICAE PRACTICAE | ad captum puerilem | formata, Virgilio | Haug au=|tore | TRIMEGISTUS IN | Afclepio. | Non immerito in hominum coetum Mu-|farum chorus est a fumma diuinitate de-|missus, scilicet ne terrenus mundus uide-|retur incultior, si modulorum dulcedine | caruiffet. | VRATISLAVIAE [apud Andream Vinglerum] || M. D. XLI. | Cf. Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, pp. 109, 342.*

for their younger schoolmates. Simultaneously they performed regular musical functions as chant singers (*Choralisten*). Similarly as the *Chorknaben*, they were subordinated to the *signator*. They were obliged to sing not only chant melodies, but also figural music. They received free board, medical care, clothes and a modest remuneration, supplemented with fees for occasional services³³. Their ensemble usually consisted of eight performers, including the *signator* and *sub-signator* (his deputy) in this number. The choir's complement was updated four times a year, on prescribed days of the liturgical year (respectively: *Cinerum*, *Pentecostales*, *Crucis* and *Luciae*) which opened the four accounting quarters, the so-called *angariae*. The choralists at St Elisabeth's included boys not only from Wrocław, but also from other Silesian cities and from the neighbouring countries: the March, Saxony, Lusatia, Bohemia, Moravia, Prussia and Hungary – which confirms the high status of this ensemble, as well as the wide range of cultural impact exerted by the Wrocław parish church.

Directly after their trainee period as choralists, many members of the ensemble travelled abroad to study³⁴. These travels were made possible by a scholarship system, directed toward those graduates of Wrocław's *gymnasia* whose hitherto achievements proved that they held promise and should be educated further. In most cases they were sent to study theology, law or medicine, more rarely also – philosophy, philology, mathematics, music and the fine arts. These proportions resulted from the Wrocław council's priorities. The city authorities favoured those disciplines of study that could bring greatest benefits to the city. The scholarship contracts guaranteed that most scholarship holders would find employment in Wrocław after their period of studies³⁵. This was especially true of the theology graduates, who took up clerical posts at St Elisabeth's Church or became teachers at the adjacent *gymnasium*. Some theology graduates also performed musical functions: for instance in 1605 Abraham

³³ Johann Sass, *Die kirchenmusikalischen Ämter...*, *op. cit.*, pp. 13–14, 30, 33–39. These fees and remunerations were recorded in later years in APW, coll. 102: St Elisabeth's Parish in Wrocław, 256 [olim: II. A. No. 34]. *Choralistensachen* (1634–1792), libellus c. 18, fol. 12r–v; and 4151 [olim: P. 67b]. *Quittungs-Buch der Choralisten 1674–1758*.

³⁴ They studied in Bologna, Frankfurt-an-der-Oder, Halle, Helmstedt, Jena, Leipzig, Marburg, Padua, Rostock, Tübingen, but most of all – in Wittenberg. APW, coll. 28, 3941 [olim: P 30,1]. *Stipendiaten- und Vocationsbücher*; 3944 [olim: P 31]. *Stipendiaten-Rechnungsbuch*; 4777–4863 [olim: P 124,1–95]. *Schulenamts- und Stipendiaten-Rechnungen*. Cf. Claudia A. Zonta, *Schlesische Studenten an italienischen Universitäten. Eine prosopographische Studie zur frühneuzeitlichen Bildungsgeschichte*, Stuttgart: Böhlau 2004.

³⁵ A comprehensive study of the future fates of the professional scholarship holders of 1569–1600 can be found in: Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, pp. 381–390.

Ursinus became the cantor of St Bernardine's Church in Wrocław; Elias Maior was a teacher at the *Elisabetanum*³⁶ from 1615; Ambrosius Profe was appointed cantor in Jawor (*Jauer*) in 1617; Andreas von Höckelshoven became cantor of St Mary Magdalene's Church in Wrocław in 1619³⁷.

Of special importance to the music life of St Elisabeth's Church were its organists, who included: Melchior Blum (in 1514–1527), Georg Schnabel (1527–1534), Joachim Herbig (1564–1568), Georg Gotthard (1568–1585), Johannes Ellner (1585–1609), Paul Kader Zawet (1609–1613), Gregor Beck (1613–1633), Ambrosius Profe (1633–1649), Mathias Rosnipsch (1649–1653), and Bernhard Beyer (1655–1671). The preserved accounts demonstrate that the organists' remuneration constituted the largest sum among musician fees³⁸. The other instrumentalists (referred to as violinists, violists, positive players) as well as singers – received less money, not to mention the calcants and bell-ringers. We have a relatively large number of music manuscripts associated with the organists and cantors at St Elisabeth's, and can therefore reconstruct part of the repertoire performed at this church. Sources evidently connected with this centre of worship in Wrocław include, according to Barbara Wiermann³⁹, the tablatures and part books from the collections of Georg Gotthard (D-Bds Slg Bohn 2, 3, 4, 5, 11 and 357⁴⁰), Simon Lyra (Bohn 9, 15, 97, 98 and 106) and Johann Balthasar Karg (Bohn 130 and 154), as well as manuscripts: Bohn 1, 6, 8, 18, 53, 100, 154, 154a, 158, 165c, 175 and 202. These sources contain a very rich repertoire, which is nevertheless stylistically conservative – reflecting the tastes of the cantors of St Elisabeth and also the acoustic conditions in the Wrocław parish church⁴¹.

³⁶ APW, coll. 28, 3944 [olim: P 31]. *Stipendiaten-Rechnungsbuch*, fol. 128v–129r; Martin Hanke, *Vratislavienses Eruditionis Propagatores: Id est, Vratislaviensium Scholarum Praesides, Inspectores, Rectores, Professores, Praeceptores Tabulis Chronologicis comprehensi...*, Leipzig: Bauch 1701, p. 23.

³⁷ Tomasz Jeż, *Stypendia wrocławskiej Rady Miejskiej jako instytucja kształcenia kadr muzycznych* [Scholarships of Wrocław City Council as a Means of Training Music Personnel], [in:] *Śląska Republika Uczonych* [The Silesian Republic of Scholars], vol. 3, ed. Marek Hałub, Anna Mańko-Matysiak, Wrocław: Oficyna Wydawnicza ATUT 2008, pp. 155–181.

³⁸ Cf. Tomasz Jeż, *Z przeszłości muzycznej wrocławskiego kościoła św. Elżbiety w czasach baroku* [From the Musical Past of Wrocław's St Elisabeth's Church], "Muzyka" 52/4 (2007), p. 112.

³⁹ Barbara Wiermann, *Die Musikaliensammlungen...*, *op. cit.*, pp. 104–108.

⁴⁰ Richard Charteris, *Newly Discovered Music Manuscripts From the Private Collection of Emil Bohn*, Holzgerlingen: Hänssler Verlag, American Institute of Musicology 1999 (*Musicological Studies & Documents*, 53).

⁴¹ Barbara Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts*, Göttingen: Vandenhoeck & Ruprecht 2002

The long preservation of Renaissance music traditions at Wrocław's St Elisabeth's Church may also be associated with the way in which Reformation was introduced there, which was more a gradual evolution than a violent revolution. The changes in the church's liturgy did not break the continuity of the Latin tradition of *musica figuralis*, which until the mid-17th century enjoyed undiminished popularity at St Elisabeth's⁴². The principal elements of the office of the Holy Mass and the Liturgy of the Hours were maintained, as also were the links between liturgy and the repertoire that accompanied it for centuries. This is confirmed in the successive forms of the *Ordo Missae*⁴³, which did modify some liturgical contents in accordance with the teaching of Lutheran theology, but retained links to earlier tradition. This is corroborated by both liturgical⁴⁴ and musical⁴⁵ sources, which also confirm the cultivation of such practices as offices selected from the Liturgy of the Hours as well as the so called *missa sub aurora (missa matura)*⁴⁶, the Good Friday *Tenebrae factae sunt* responsories⁴⁷ and the *Horae de passione Domini*, celebrated thanks to Laurentius Corvinus' foundation⁴⁸. Naturally, part of the repertoire underwent transformations resulting from the requirements of the new doctrine, such as

(*Abhandlungen zur Musikgeschichte*. In Verbindungen mit Jürgen Heidrich, Ulrich Konrad und Hans Joachim Marx, herausgegeben von Martin Staehelin, 14), p. 344.

⁴² Tomasz Jeż, *Łacińska twórczość muzyczna w ewangelickim Wrocławiu. Problem trwałości tradycji w czasach przemian konfesyjnych* [Latin-Language Musical Works in Protestant Wrocław. Problems of the Continuity of Tradition at a Time of Confessional Transformations], "Barok. Historia – Literatura – Sztuka" 22 (2004), pp. 185–205.

⁴³ E.g. *Canon ut vocant Missale ex Evangelistis, et Paulo Apostolo Esaja et Daniele Prophetis*. Cf. Hans-Adolf Sander, *Beiträge...*, *op. cit.*, pp. 62–67.

⁴⁴ The liturgical books from the historical Stadtbibliothek: M 1055, M 1244 (now at the University of Wrocław Library), as well as the now lost M 1242, M 1243, M 1245 and R 506. Cf. Waław Schenk, *Rękopisy liturgiczne dawnej Biblioteki Miejskiej we Wrocławiu (XIII–XV w.)* [The Liturgical Manuscripts of the Historical City Library of Wrocław, 13th – 15th Centuries], "Roczniki Teologiczno-Kanoniczne" 6/3 (1959), pp. 77–98.

⁴⁵ E.g. D-Bds Slg Bohn 92 and 119.

⁴⁶ Hans-Adolf Sander, *Beiträge...*, *op. cit.*, pp. 57–62.

⁴⁷ Gustav Bauch, *Geschichte des Breslauer Schulwesens in der Zeit der Reformation...*, *op. cit.*, pp. 86, 98.

⁴⁸ *Curfus sancti | Bonaenture de passione domini cum inuitatorio himnis et canonicis Laurentij Coruini: cum | epistola et carmine de gratia dei in nos beneficentia & de fructibus ex doctis minime passionis recollectione prouentibus. Impressum Vratislauie in officina | Ade Dyonis. Anno a natiuitate | saluatoris nostri M.D.XXI.* Grantley McDonald, *Laurentius Corvinus a renesansowe miasto Wrocław [Laurentius Corvinus and the Renaissance Wrocław]*, [in:] *Wrocław literacki [The Literary Wrocław]*, ed. Marta Kopij, Wojciech Kunicki, Thomas Schulz, Wrocław: Oficyna Wydawnicza ATUT 2007, pp. 47–62.

e.g. the Germanisation of Latin texts⁴⁹ or the introduction of Christocentric *contrafacta* replacing Marian texts⁵⁰.

Links between the repertoire performed at St Elisabeth's and the Latin liturgical-musical tradition are also evident in the works of local Protestant composers, such as Johann Knöfel, Bartholomeus Gesius and Thomas Elsbeth, who frequently based their motets and mass settings on *canti firmi* derived from church chant. We will also find similar repertoire in the manuscripts from St Elisabeth's listed above, which contain large sets of *lectiones* and responsories, copies of 'pericopic' motets, parody-settings of Magnificat, as well as the most recent Latin-language works⁵¹. Radical changes in the liturgy and its musical setting only occurred from 1650 onward. It was in that year that St Elisabeth's Church received a new *Directorium chori*⁵², which radically increased the number of German-language *Lieder* and organ pieces performed during liturgy, which in turn contributed to the complete elimination of Latin-language repertoire. Until the mid-17th century, though, the music heard at St Elisabeth's was first and foremost that of the Latin Renaissance tradition⁵³.

2.3. DANIEL SARTORIUS' MUSIC COLLECTION

In the context of the repertoire performed by the music ensemble of St Elisabeth's church in Wrocław, Daniel Sartorius music collection stands out as strikingly original. It consists of more than 400 music sources from the years 1606–1665, mostly Venetian prints containing early Baroque Italian music. The contents of the entire collection appear to reflect the collectors' consistently developed passion and highly systematic effort extending over a period

⁴⁹ As in Valentin Triller's hymn book: *Ein Schlesifch fingebüchlein | aus Göttlicher schrift, von den fürnemsten | Feften des Jares, und sonst von andern gefengen und Pfalmen, gefelt auff viel alte gewöhnliche melodien, so zum | teil vorhin Lateinifch, zum teil Deutfch, mit Geifilichen | oder auch Weltlichen texten gefungen feind, | Durch | Valentinum Triller von Gora, Pfar=herrn zu Pantenaw in Nimpfchifchen | Weichbilde. | Pfalm CL. | Alles was odem hat lobe den Herren. | Gedruckt zu Breslaw, durch | Crifpinum Scharffenberg. | 1555. |.*

⁵⁰ The antiphon *Salve Regina*, sung at funerals, was later set to the text of *Salve Jesu Christe*. Hans-Adolf Sander, *Beiträge...*, *op. cit.*, p. 31.

⁵¹ Including the manuscripts with library sigla D-Bds Slg Bohn 2, 4, 5, 6, 15, 97, 98 and 106.

⁵² Hans-Adolf Sander, *Beiträge...*, *op. cit.*, pp. 76–77.

⁵³ Fritz Koschinsky, *Das protestantische Kirchenorchester im 17. Jahrhundert unter Berücksichtigung des Breslauer Kunstschaffens dieser Zeit*, Breslau: H. Hiltmann 1931; Barbara Wiermann, *Die Entwicklung...*, *op. cit.*, pp. 339–349; Allen Scott, *Protestant Sacred Music Culture in Sixteenth- and Seventeenth-Century Breslau*, [in:] *"Hands-On" Musicology: Essays in Honor of Jeffery Kite-Powell*, ed. Allen Scott, Ann Arbor: Steglein Pub. 2012, pp. 158–163.

of several dozen years, when they took care to acquire the most important recent publications of Italian music⁵⁴. The collection is traditionally believed to have originally been owned by Daniel Sartorius, teacher at St Elisabeth's *Gymnasium* in 1646–1670. Still, a large proportion of the prints comes from before 1646, from the period when Sartorius was a student at St Elisabeth's *Gymnasium* (1628–1630), then at Leipzig University (1631–1636), and before he started teaching at the *Elisabetanum* in 1646⁵⁵. If he was really the original owner of this collection, he most likely obtained these sources in the period following his studies (1636–1646), as confirmed by the statistical data below:

| Period | Number of prints |
|-----------|------------------|
| 1606–1610 | 2 |
| 1611–1615 | 6 |
| 1616–1620 | 8 |
| 1621–1625 | 17 |
| 1626–1630 | 44 |
| 1631–1635 | 22 |
| 1636–1640 | 79 |
| 1641–1645 | 67 |
| 1646–1650 | 70 |
| 1651–1655 | 47 |
| 1656–1660 | 16 |
| 1661–1665 | 20 |

Fig. 1. Chronological distribution of music prints from Daniel Sartorius' collection

We do not know, however, what Sartorius did in 1636–1646 and whether he had sufficient funds at his disposal in that period to pursue his rather ex-

⁵⁴ Tomasz Jeż, *The Italian Baroque Repertoire in St Elisabeth Church in Wrocław*, [in:] *Early Music: Context and Ideas 2.*, Kraków: Instytut Muzykologii Uniwersytetu Jagiellońskiego 2008, pp. 399–408.

⁵⁵ He signed the eulogy in praise of Godfried Raspius as SS. *Theol. Stud.* The eulogy was printed in the *Christliche Leichpredigt | Vber das Trostsprüchlein des 42. Psalms [...]* Leipzig: Gregor Ritzsch. 1632. Another trace of his stay in Leipzig is the *ODE GERMANICA | Auff | Hochzeitliche Ehren-Frewde | Des [...] | Herrn | George Heintzen, | Vornehmen Handelsman | in Hamburg, etc. | Breutigams | Und | Der [...] | Jungfrauen | Mariae Elisabethae | Des [...] | Herrn Edward Beckers | [...] Tochter, etc. | Braut..., Leipzig: Gregor Ritzsch. 1634.*

pensive collector's passion⁵⁶. As evident from the table above, c. 25% of the collection was printed before 1636. Is it possible that Sartorius purchased those prints so many (even 30) years after their publication? A solution to this problem can be found in the activity of Ambrosius Profe – a Wrocław collector, music enthusiast and publisher of Italian music⁵⁷, one generation older than Sartorius. His father Daniel (born in 1550 in Jawor) made a fortune as a cloth manufacturer and chairman of the Wrocław cloth makers and dyers' guild⁵⁸. Ambrosius, born in 1589, was listed in 1609 as a choralist at St Elisabeth's Church⁵⁹. He obtained a Wrocław city council scholarship to study theology in Wittenberg (1612–1615)⁶⁰. On completion of his studies he returned to Wrocław and briefly held the post of teacher at St Elisabeth's *Gymnasium*, but already in the same year he moved to his home town of Jawor, where he became the cantor, organist and teacher at the church school. In 1619 he married Maria Dietmann, a merchant's daughter, who bore him four children.

Profe's interest in modern Italian music manifested itself already in 1627, when he published an original anthology of Italian madrigals set to new German religious and philosophical texts⁶¹. This collection consists of *contrafacta* of madrigals selected most likely from the then extremely popular anthologies *Gemma musicalis* (1588²¹ and 1590²⁰)⁶² and *Fiori del giardino* (1597¹³). As a result of the re-Catholicisation of Jawor in 1629, Profe lost his job and had to move with his family to Wrocław, where he ran his trading company. However, already in 1633

⁵⁶ Similar suggestion gives also Barbara Wiermann, *Die Entwicklung...*, *op. cit.*, p. 52, note 86. His name does not appear in the lists records of the Silesian students of the Italian universities, see: Claudia A. Zonta, *Schlesische Studenten...*, *op. cit.*

⁵⁷ Ernst Ludwig Gerber, *Neues Historisch-Biographisches Lexikon der Tonkünstler (1812–1814)*, ed. Othmar Wessely [facs. ed. Graz 1966], vol. 3, s. 770–771; Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, Graz: Akademische Druck- und Verlagsanstalt 1959, vol. 8, s. 73–74; N. Postler, *Ein noch unbekanntes Sammelwerk von Ambrosius Profe*, "Monatshefte für Musikgeschichte" 14 (1882), s. 12–14; Reinhold Starke, *Ambrosius Profe...*, *op. cit.*; Reinhold Starke, *Kantoren und Organisten...*, *op. cit.*

⁵⁸ Fritz Feldmann, *Die schlesische Kirchenmusik im Wandel der Zeiten*, Lübeck: Unser Weg, 1975, s. 70.

⁵⁹ APW, coll. 28, 3915 [olim: P 5]. *Choralistae Elisabethani*, fol. 449: *Ambrosius Profe Vratisl.*

⁶⁰ APW, coll. 28, 3944 [olim: P 31]. *Stipendiaten-Rechnungsbuch*, fol. 131v–132r.

⁶¹ 1627⁸ – *Extract oder Erster Theil auss dem Musicalischen Interim Ambrosii Profii, darinnen etlicher vornehmer und berühmter Autorum Madrigalien und anmutige Cantiones mit Deutschen Geistlichen und Politischen Texten (an statt der Italienischen) unterleget mit 3. 4. 5. 6. und 7. Stimmen, Allen Liebhabern der Edlen Musica, inn- und ausser der Kirchen jederzeit zu gebrauchen, zu gefallen publiciret*, Wittenberg: J. Gormann 1627.

⁶² Sigla of music prints have been quoted after RISM catalogues, see List of abbreviations.

he was appointed organist of St Elisabeth's Church in Wrocław, a post that he held for the next 16 years. He resumed his publishing activity only in 1641⁶³, when the first two volumes of his own new publishing series of *Geistliche Concerten* came out⁶⁴. The successive volumes appeared in 1642 and 1646⁶⁵. In that period Profe also published three anthologies, two of which have been preserved to our times⁶⁶.

His anthologies comprise almost exclusively modern music by Italian composers in the early Baroque *seconda pratica* style. The publisher clearly

⁶³ Adam Adrio, *Ambrosius Profe...*, *op. cit.*, p. 20–27; Jerome Roche, *Anthologies and Dissemination of Early Baroque Italian Sacred Music*, "Soundings. A Music Journal" 4 (1974), pp. 6–14; Wolfram Steude, *Wrocławski organista Ambrosius Profius (1589–1661) jako edytor i wydawca muzyki wokalne XVII w.* [*Ambrosius Profius (1589–1661) – an organist from Wrocław and editor of vocal music of 17th c.*], [in:] *Tradycje Śląskiej Kultury Muzycznej*, t. 6. *Księga konferencji 5–7 IV 1990*, Wrocław 1992, pp. 51–60 (*Zeszyty Naukowe Akademii Muzycznej we Wrocławiu*, 59); Kristin Marie Sponheim, *The Anthologies of Ambrosius Profe (1589–1661) and the Transmission of the Italian Music in Germany*, Diss. Yale University 1995; Barbara Wiermann, *Die Entwicklung...*, *op. cit.*, pp. 48–55.

⁶⁴ 1641² – *Erster Theil Geistlicher Concerten und Harmonien à 1. 2. 3. 4. 5. 6. 7. &c Vocibus... auss den berühmsten Italianischen und andern Autoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten beleget, und zu Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen, colligiret und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1641; 1641³ – *Ander Theil Geistlicher Concerten und Harmonien, à 1. 2. 3. 4. 5. 6. 7. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten, doch ohne der Autoren Abbruch, oder an der Composition Veränderung beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1641.

⁶⁵ 1642⁴ – *Dritter Theil Geistlichen Concerten und Harmonien, A 1. 2. 3. 4. 5. etc. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten, doch ohne der Composition einzigen Abbruch beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw*, Leipzig: H. Köler 1642; 1646⁴ – *Vierdter und letzter Theil Geistlicher Concerten Aus den berühmsten Italiänischen und andern Authoribus, so theils mit andern oder auch noch mehren Texten beleget, und zum Lobe Gottes in öffentlichen Kirchen-Versammlungen zu gebrauchen auch zu Gefallen allen Music-Liebhabern colligiret und publiciret von Ambrosio Profio Organ. zu S. Elisabeth in Bresslaw*, Leipzig: T. Ritsch 1646.

⁶⁶ 1646³ – *Cunis Solennib. Jesuli Recens-Nati Sacra Genethliaca. Id est, Psalmodiae Epaeneticae. Edit Studio et Sumptib. Ambrosii Profii Elisabetani Vratisl. Organoedi*, [Legnica]: *Typis Ligiis Sartorianis* 1646; 1649⁶ – *Corollarium geistlicher collectaneorum, berühmter authorum, so zu denen bisshero unterschiedenen publicirten vier Theilen gehörig und versprochen; Nunmehr sampt beygefügtten Erraten dieselben zu rectificieren, gewähret von Ambrosio Profio Organ. bey der Kirchen zu S. Elisabeth in Bresslaw...*, Leipzig: T. Ritsch 1649. His third anthology, *Musicalische Moralien*, has not been preserved to our times and is only known from mentions in sources.

intended to promote this musical style, which did not attract much interest in German Protestant churches at that time. His choice of repertoire was motivated not so much by ecumenical as by aesthetic reasons. Profe was looking for music that reflected the rhetorical ideals, and found it in contemporary Catholic repertoire. While distancing himself from the liturgical-musical traditions of his own circles, the organist from Wrocław developed an interest in the latest (and not only) liturgical music cultivated by his confessional adversaries. He dedicated special attention to the secular madrigals written in the Catholic world, which were by their very nature an excellent example of music subordinated to the rhetorical presentation of the text. These compositions may also have attracted Profe's attention because of their linguistic qualities, which he could appreciate as an *Elisabetanum* graduate and teacher with distinct humanist inclinations, actively involved in the music life of his parish.

It should come as no surprise in this context that – apart from original religious works – Profe's anthologies contain a considerable number of German-language (more rarely – Latin) *contrafacta* of Italian madrigals. The 1627⁸ print contains *contrafacta* by so far unidentified authors⁶⁷, but in his later anthologies it was probably Profe himself who prepared the madrigal adaptations. He published *contrafacta* of madrigals by such authors as Claudio Monteverdi (M 3451, M 3494 and M 3500), Giovanni Rovetta (R 2985), Marco Scacchi (S 1131) and Francesco Turini (T 1394). Profe took care to adjust the new texts to the rhetorical pattern of the original composition, and took advantage of the rhetorical figures and *imitazione della natura* present in the original. When comparing the texts of the original madrigals with those of the *contrafacta*, we can observe semantic and grammatical similarities between them, which reflects Profe's vast humanist background and testifies to his philological talents. Some *contrafacta* strictly follow the versification of the original, preserve the original stylistic figures and the rhetorical concept of the whole, and even the phonic figures of the Italian texts⁶⁸. All this is also true of the fifteen *contrafacta* of madrigals by Marco Scacchi from print S 1131, contained in manuscript D-Bds Slg Bohn 197⁶⁹. Compiled in Daniel Sartorius' own hand, his manu-

⁶⁷ The *contrafacta* from this collection contain the following monograms: J. E. G. S.; Dn D. G. M.; Dn. M. A. T.; Dn. J. P.; Dn. C. T.; Dn. I. E.; Dn. M. E.; Dn. M. G.; Dn. D. W.; Dn. D. I. S. p. m. and E. G. S.

⁶⁸ Tomasz Jeż, *Kontrafaktury madrygałów w antologiach Ambrożego Profiusa [Contrafacta of Madrigals in Ambrosius Profe's Anthologies]*, "Muzyka" 47/3 (2002), pp. 5–38.

⁶⁹ Cf. Marco Scacchi: *madrygały na zespół wokalny i basso continuo [Marco Scacchi's Madrigals for Vocal Ensemble and Figured Bass]*, ed. Zygmunt M. Szweykowski, [in:] *Źródła do Historii Muzyki Polskiej [Sources for Polish Music History]*, vol. 26, Kraków: Polskie Wydawnictwo

script bears important testimony to the links between these two musicians. The *contrafacta* are probably by Profe himself, which is corroborated by a letter from Profe to Marco Scacchi of 4th January 1649, in which the Wrocław organist informs the composer in Warsaw that he had performed his 5-part madrigals and asks the latter to send him more works, those that he did not manage to import from Venice:

“...Postquam enim elapso aliquot annorum spatio Madrigalia quinque Vocum Dominationis tuae ad manus mihi peruenerunt et ego Cantu Musico ea cum alijs expressi, e uestigio Venetias scripsi et mihi Compositiones ac alia ejusmodi Concerta Dominationis tuae acquirere et transmittenda curare constitui, sed nihil tamen consecutus sum. Quoniam vero a Monacho quodam relatum mihi fuit Dominationem Tuam complures Compositiones edidisse ac inter alia Missas quasdam 4. vocum Typis mandasse, maxime, optarem habere prae caeteris compositiones Dominationis tuae. Siquidem dicitur duo cum faciunt idem, non est idem. Et quamvis Germanici Authores conentur imitari Italos, difsimillima tamen hac in parte est oratio. Rogo igitur amice Dominationem tuam, ut si aliquid compositionis a sola, duabus, tribus, 4, 5, 6 vocibus superfluum habuerit, mihi communicare ac per bonum istum amicum, qui semper Warsauiae moratur, transmittere velit, qui certe aequo bonoque animo pretium pro eis exponet”⁷⁰.

Scacchi’s madrigals were probably sung in Wrocław already in German language versions, as suggested by Profe’s statement in the letter quoted above, where he admits to Scacchi that imitating the Italian music style by German authors is a difficult task because of the differences between the languages. This may be the reason why so many compositions in Profe’s anthologies are Latin sacred concerti by such composers as Giovan Battista Alouisi (A 876), Giovanni Giacomo Arrigoni (A 2490), Gasparo Casati (C 1405), Maurizio Cazzati (C 1577), Paolo Cornetti (C 3948), Ignazio Donati (D 3398), Alessandro Grandi (G 3446), Francesco Maria Marini (M 672), Tarquinio Merula (M 2341),

Muzyczne – PWM Edition 1979; Barbara Przybyszewska-Jarمیńska, *Ocalale źródła do historii muzyki w Polsce XVII stulecia ze zbiorów Stadtbibliothek we Wrocławiu* [Surviving Sources for the History of Music in Poland in the 17th Century from the Collection of Wrocław City Library], “Muzyka” 39/2 (1994), p. 4.

⁷⁰ Marco Scacchi, *Iudicium Cribri musici*, lettera XVI. Barbara Przybyszewska-Jarمیńska, *The Role of Heinrich Schütz and Silesian Musicians in the Dissemination of the Repertoire of the Polish Royal Chapel Led by Marco Scacchi in Silesia, Saxony and Thuringia*, “Schütz Jahrbuch” 32 (2010), pp. 26–27; Aleksandra Patalas, *W kościele, w komnacie i w teatrze. Marco Scacchi. Życie, muzyka, teoria* [In the Church, the Court Chamber and the Theatre – Marco Scacchi: Life, Music, Theory], Kraków: Musica Iagellonica 2010, pp. 389–390.

Claudio Monteverdi (M 3446), Giovanni Antonio Rigatti (R 1413), Giovanni Rovetta (R 2971), and Giovanni Felice Sances (S 770). Since Profe selected material for his anthologies from the listed prints, these editions may well have belonged to him before he passed them on (along with his passions of a collector and an Italianophile) to Daniel Sartorius, his younger colleague at the *Elisabetanum*. One of the traces of this bequest may be found in the title of the print bearing the penultimate shelf number in Sartorius' collection: *Vierdter und letzter Theil Geistlicher Concerten* by Ambrosius Profe⁷¹.

Daniel Sartorius (whose original family name before Latinisation was most likely Schneider) came from Wrocław⁷², where in 1628–1630 he studied at St Elisabeth's *Gymnasium*. In that period he made a handwritten copy of the treatise *Progymnasmatum latininitatis, sive dialogorum libri quatuor* by the Jesuit Latinist Jacob Pontanus⁷³, as confirmed by a note made by the *Elisabetanum* librarian in 1722⁷⁴ and by an analysis of the scribe's characteristic *ductus*. What deserves scholarly interest is not only Sartorius' preoccupation with the Latin drama, but also the fact that he studied that subject from a handbook written by a Jesuit author (which is notable, given the current clashes between religious confessions in Silesia). Sartorius' *ductus* can also be found in an entry

⁷¹ No. 403 (1646⁴) in the present catalogue.

⁷² He figures as *Daniel Sartorius Vratislaviensis* in the occasional print entitled *PRÆSIDES | SCHOLARUM VRATISLAVIENSIIUM*, [Breslau:] excudebat Formis Chalcographicis Baumanianis Godefridus Gründer [5 VI 1651]. PL-WRu OR Yu 770/24. Wrocław parish registers from the year of Sartorius' birth (1612) have not been preserved to our time; however, he may be the same as "Daniel Schneider [geboren am] A° 1612 der 13 Xbris", entered in the list of church pews at St Elisabeth's Parish Church (APW coll. 28, 3973 [olim: P 48/5]. *Verzeichniss der verkauften Kirchstellen bei St. Elisabeth*), fol. 8v. Other members of the Schneider family – most likely his closest relatives – had their seats reserved in the same pew (*Abseiten der Capellen gegen dem Ring. Banck N. 6. Stelle 4*): "Godtfrid Schneider A° 1627 der 8 Aprill, Friedrich Schneider A° 1637 der 28 Martij, Hanns Schneider A° 1640 der 23 Januarij".

⁷³ Of the two volumes of this manuscript, only the second has been preserved. It has been dated to 1629 and 1630, and described on the cover as *Jacobus Pontanus Dialogorum Libri. A Dan. Sartorio Descripti vol. 2*. PL-WRu OR R 467. The Wrocław library holdings currently include two copies of Pontanus' print in Johann Herbord Kloss' Frankfurt edition of 1589, shelf nos. 320736 and 372631.

⁷⁴ "11 Juli hat Herr M. Mauritius Castens, Wrat. SS. Ministerii Candidatus verehret: Jacobi Pontani Progymnasmata Dialogus Sacros et Profanos, in 2 Bande in 4^{to} eingebunden welche Herr Dan. Sartorius Collega Primarius im Gymnasio zu S. Elisabeth in seiner Jugend, auf dem Gymnasio studierend, in den Jahren 1628. 1629. 1630 mit eigner Hand sehr zart und sauber abgeschrieben". PL-WRu OR Akc. 1949/657 (Cat. 59). *Pro memoria die der Elisabetanischen Bibliothec gemachten Verehrungen betreffend*, fol. 12v. Cf. Brian Brooks, *Étienne Nau, Breslau 114 and the early 17th-century solo violin fantasia*, "Early Music" 32/1 (2004), pp. 69–70, footnote 24.

in Christoph Bremer's album, dated 11th October 1647, which he signed as a *Philologiae studiosus*⁷⁵.

On 29th October the same year Daniel Sartorius was already listed as a *praeceptor in ordine III & IV* at the *Elisabetanum*⁷⁶. For the first three years he underwent a kind of internship, culminating in a solemn promotion to the post of teacher on 6th June 1651⁷⁷. From 8th June of the same year he was listed as *praeceptor in ordine II*⁷⁸; then on 8th December 1661 he was promoted to *praeceptor in ordine I*⁷⁹. His employment is confirmed by the salaries paid to him regularly in 1647–1667 for the performance of his teaching duties. From 1648 he received 24 thalers a year from the city budget, payable in two semiannual instalments⁸⁰. Apart from the salary the city also paid him fees for the so-called *Schreibstunden*, amounting to 8 thalers a year, paid originally in quarterly⁸¹, later – in half-yearly instalments⁸². The municipal accounts confirm the payment of these remunerations to Sartorius until 1667⁸³, but his employment may have continued also later, since in 1670 he was listed as an *emeritus*⁸⁴.

When Sartorius died a year later, a collection of versified commemorations written by his acquaintances and colleagues appeared in print⁸⁵. One of the *epicedia* was signed by the already mentioned *Rhedigeriana* librarian Johann Gebhard, who had been promoted to the post of teacher on the same occasion as Sartorius. As Sartorius' long-time friend, Gebhard praised his *Elisabetanum* colleague's erudition in the fields of philology and humanist knowledge, which had attracted his attention to the liberal arts⁸⁶. Sartorius' commitment to the *artes liberales* was also stressed by Martin Hanke, a famous Wrocław historian

⁷⁵ PL-WRu OR Akc. 1949/1057, p. 783.

⁷⁶ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, p. 33.

⁷⁷ This event is confirmed in the already mentioned print *PRAESIDES | SCHOLARUM VRATISLAVIENSIIUM...*, *op. cit.*

⁷⁸ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, p. 33.

⁷⁹ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, p. 35.

⁸⁰ As first confirmed in a document of 30th March 1649: APW, coll. 28: *Schulen Ambts Rechnungen*, 4784 [olim: P 124/24], fol. 25r.

⁸¹ Payment first listed on 31st March 1647: APW, coll. 28: *Schulen Ambts Rechnungen*, 4783 [olim: P 124/23] fol. 24r.

⁸² APW, coll. 28, 4792 [olim: P 124/34], fol. 14r (28th October 1661).

⁸³ APW, coll. 28, 4798 [olim: P 124/40], fol. 12r (24th October 1667).

⁸⁴ Martin Hanke, *Vratislavienses Eruditionis Propagatores...*, *op. cit.*, p. 39.

⁸⁵ *CL. VIRI, | DANIELIS SARTORII, | Philologi acutissimi, | De Juventute in Gymnasio | Vratislaviensium Elifabetano | bene meriti, | MEMORLÆ | facra | EPICEDIA || Vratislaviae, | In Hæredum BAUMANNIANORUM Typographiâ | exprimebat JOH. CHRISTOPH JACOBI, | Factör. | MDCLXXI. PL-WRu OSD 549007.*

⁸⁶ *Ibid.*, fol. 2r–v.

and later rector of the *Elisabetanum*⁸⁷. Melchior Weisse wrote in his *epicedium: Ingenium cujus Musica turba colit*⁸⁸. Another poetic homage to the late erudite and teacher, signed by the then *Elisabetanum* church cantor Johannes Balthasar Karg – makes even more ample use of musical metaphors:

“Ut tacitas vidit Curas Rex magnus Olympi
 SARTORI, quarum non meminisse juvat
 Ejus & expedit multos acresque labores,
 Tempus ut in *requiem* promoveatur, ait.
 Nec mora: Mors Vicina oculos occludit, & ipse
 Suaviter in Chrifti nomine Salvus obit.
 Gratulor hanc fortem *Sartori*: Janua veræ est
 (*Quam tibi Ferto aperit Janitor ipse suo*)
 Sic tua mors vitæ. Felix nam paufa laborum,
 Cœli quam fequitur non peritura *quies*.
 Nulla datur terris, odium hinc, contemptus & ira est:
 Et quo cum certet mens pia femper habet.
 Noſtra hinc vita nihil, nifi pugna & lerna malorum;
 In coelis tandem *pax requiesque* manet.
 O igitur procul hinc tecum avolitemus olympum:
Summa Brabea poli, præmia vera Scholæ.

*Sinceri amoris, honoris, & mœroris
 contestandi ergò facieb.*

*M. Johann Balthasar Karg
 templi Gymnafiique Elisabetani Cantor
 & Collega*⁸⁹

The above-quoted commemorative texts do not directly confirm that Daniel Sartorius was a qualified musician, nor do we have information about any strictly musical functions held by this person (apart from teaching at the *Elisabetanum*, which may have involved music instruction). Still, his preserved collections of music sources support the hypothesis that he was actively involved in music performance. First and foremost, the *Sartoriana* – an impressive collection of 399 Italian music prints and 5 music manuscripts containing both individual pieces entered in Sartorius' own hand (D-Bds Slg Bohn 113

⁸⁷ *Ibid.*, fol. 2v–3r.

⁸⁸ *Ibid.*, fol. 3v.

⁸⁹ *Ibid.*, fol. 4r.

and 114) and quite numerous corrections of the music notation (D-Bds Slg Bohn 111⁹⁰), which are also abundantly present in the majority of the printed sources. Daniel Sartorius' musical passion is also confirmed by several dozen manuscripts compiled in his own hand and signed with the monogram *D.S.*, which for some reasons did not become part of his bequest to the *Rhedigeriana* (shelf nos. D-Bds Slg Bohn: 49, 60, 84, 85, 86, 87, 88, 89, 90, 112, 115, 129d, 129f, 145, 146, 176, 178, 181, 193a, 193d, 197, 201d–f, 215, 219, 234, 240, 241, 281, 283, 290, 310, 315, 326, 327, 332, 340 and 343⁹¹). Sartorius' monogram also marks some pieces of hitherto unidentified authorship, which may support Bohn's hypothesis that some of them may even have been composed by Sartorius himself⁹².

Detailed studies of the whole repertoire would be required in order to verify Bohn's suggestion, but we may accept it as quite probable in the case of the *contrafacta* of madrigals by Grandi, Rovetta and Monteverdi contained in manuscript D-Bds Slg Bohn 176 (based on the same compositions that Ambrosius Profe selected for his own adaptations), as well as such pieces as *Confitebor tibi Domine* (D-Bds Slg Bohn 315) and *Missus est angelus Gabriel* (D-Bds Slg Bohn 340)⁹³. Daniel Sartorius undoubtedly maintained direct contacts with contemporary composers and musicians, which is confirmed, for instance, by the fact of Andreas Hammerschmidt writing an occasional piece for his wedding⁹⁴. Sartorius was also associated with the composer and song author Mattheus Apelles von Löwenstern, to whom he dedicated a panegyric written after the latter's death and contained in a collection of more than a dozen *epicedia*⁹⁵. Naturally, Sartorius also closely collaborated with the musicians of St Elisabeth's Church in Wrocław. Apart from the already mentioned

⁹⁰ Marcin Szelest, Concerten Adami Harzebsky geschrieben. *Problematyka przekazu zbioru Canzoni e concerti Adama Jarzębskiego* [*Problems of the Transmission of Adam Jarzębski's Canzoni e concerti*], "Annales Universitatis Mariae Curie-Skłodowska" 13/2 (2015), pp. 9–36.

⁹¹ Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau: Commissions-Verlag von Julius Hainauer 1890 (hereinafter as BohnH); Barbara Wiermann, *Die Musikaliensammlungen...*, *op. cit.*, p. 101.

⁹² BohnH, p. VII.

⁹³ Fritz Feldmann, *op. cit.*, p. 75, footnote 193.

⁹⁴ *Hochzeitsgesang für Daniel Sartorius: Es ist nicht gut, dass der Mensch allein sei*, kept in 19th-century copy, D-Bds Slg Winterfeld 53.

⁹⁵ MATTHÆI | merito famam fervabit | APELLIS | Dignum laude Virum | Mufa vetans morier. || *Super Pientissimo pariter & beatissimo Excesfu* | Nobilissimi, Magnifici, Strenui, | Amplisimiq[ue]] Dn. MATTHÆI APELLIS de Löwen=|ftern in Langenhoff | CÆSAREI, & MONSTERBERGA-OLSSENSIS | Confiliarii Splendidissimi... | Vratislaviæ | anno Christiano CIO IO CXLVIII. | a.d. 3. Idus Aprileis [...] EPICEDIA CARMINA. || Vratislaviæ, Typis Baumannianis [1648].

Profius, these included the cantor of St Elisabeth's, Johann Balthasar Karg, for whose wedding Sartorius wrote a *carmen gratulatorium*⁹⁶.

Sartorius' name can also be found in the *Schreibkalender* of Elias Maior (1587–1669)⁹⁷, long-time rector of St Elisabeth's *Gymnasium*. Along with other *Elisabetanum* teachers, Sartorius accompanied Maior to liturgies at Wrocław's parish church celebrated with the participation of *musica harmonica*⁹⁸, to passion sermons delivered in that church⁹⁹ and in St Barbara's Church, a subsidiary church to St Elisabeth's¹⁰⁰, as well as to Good Friday passion plays held by the Wrocław *Gymnasium* of St Mary Magdalene¹⁰¹. Sartorius himself and students from his class regularly staged school dramas based on texts by Terence, Virgil and Erasmus of Rotterdam, performed during the annual exam session¹⁰².

Daniel Sartorius – referred to in Maior's diary as a *juvenus doctissimus*¹⁰³ and *philologus eximus*¹⁰⁴ – also participated in private receptions organised by Maior on the occasion of name days, birthdays, the occasional *convivia*¹⁰⁵ and *recreationes in tabula oblonga*¹⁰⁶, usually celebrated *cum vino et carminibus*¹⁰⁷. Maior's frequent guests also included Ambrosius Profe (privately – brother of his wife Maria)¹⁰⁸, as well his other *collegae* from the *Elisabetanum*: the cantor Johann Balthasar Karg¹⁰⁹, the organist Bernhard Beyer, pastors and au-

⁹⁶ Honeftisfimis Sponfis, | ERUDITISSIMO VIRO, | M. JOHANNI BALTHASARI | CARGIO, | In Elifabethano & Barbarino Templo apud Vratisla-|viefenfes chori Mufici Præfêcto, & in Gymnafio, quod | illi vicinum est Ædi, Collegæ bene merenti, | atque | PUDICISSIMÆ VIRGINI, | ELISABETÆ, | SPECTATISSIMI VIRI | GEORGII WEIRAUCHII | In Libero Baronatu Civitateq[ue] Milicenfî | Notarii, & in hac Senatorisquoq; | prudentisfimi | Filiaè Unicæ, | MATRIMONIUM | MDCLXVI. XII. Oëtobris, | folenniter ineuntibus, | Aufpicatum & profferum | optantium | Fautorum, Amicorumq[ue] | CARMINA. || VRATISLAVLÆ, In Hæredum Baumanniorum Typographiâ | EXPRIMEBAT Joh. Chriftoph. Jacobi [1666].

⁹⁷ PL-WRu OR R 2339 – R 2368. *Schreibkalender auffß Jahr nach Christi Geburt 1640* [–1669].

⁹⁸ PL-WRu OR R 2354, fol. 42r [25 III 1655]; R 2358, fol. 138r [3 X 1659].

⁹⁹ PL-WRu OR R 2357, fol. 56r [28 IV 1658]; R 2363, fol. 52r [10 IV 1664].

¹⁰⁰ PL-WRu OR R 2343, fol. 26r [29 IX 1644]; R 2354, fol. 26r [29 IX 1655].

¹⁰¹ PL-WRu OR R 2354, fol. 154r [4 XI 1655].

¹⁰² PL-WRu OR R 2343, fol. 33v [13 X 1644]; R 2350, fol. 60r [26 IV 1651]; R 2354, fol. 51v [13 IV 1655]; R 2363, fol. 61v [29 IV 1664].

¹⁰³ PL-WRu OR R 2344, fol. 138r [1 X 1645].

¹⁰⁴ PL-WRu OR R 2346, fol. 150v [24 X 1647].

¹⁰⁵ PL-WRu OR R 2348, fol. 7r [10 I 1649].

¹⁰⁶ PL-WRu OR R 2339, fol. 126v [6 IX 1640].

¹⁰⁷ PL-WRu OR R 2339, fol. 103r [20 VII 1640].

¹⁰⁸ Klaus Garber, *Das alte Breslau: Kulturgeschichte einer geistigen Metropole*, Köln – Weimar – Wien: Böhlau Verlag 2014, p. 150.

¹⁰⁹ PL-WRu OR R 2348, fol. 101r [22 VII 1649].

thors of hymn books: Johannes Acoluthus¹¹⁰ and Mattheus Apelles von Löwenstern¹¹¹, as well as Daniel Sartorius¹¹² himself. *Musica vocalis & instrumentalis*¹¹³ was frequently performed on these occasions by *Elisabetanum* students¹¹⁴, who were probably invited there by their teachers, including Daniel Sartorius himself – owner of a large music collection abounding in instrumental pieces suitable for such receptions.

Evidence of Sartorius' musical interests can be found not only in the music sources he systematically collected, in the compositions he copied and the *contrafacta* of madrigals that he prepared, but also in the very numerous handwritten notes entered in the prints from the *Sartoriana* collection. A large proportion of those volumes abounds in comments added on the margins of the printed music, which suggests that they may have been used in actual music practice. The notes include accidentals added in the notation, calculations of rest duration, corrections of misprints in the score and the verbal text, various performance tips, tempo and dynamic indications, as well as the texts of the *contrafacta* of some pieces on added sheets (FIG. 2). Presumably the large amount of time dedicated by Sartorius to copying and editing his collection of Italian music may have had impact on the music life of the environment he was active in. This is certainly true of the repertoire performed *privatim* in the circles of Wrocław's humanist elites, but also of the music studied and performed at St Elisabeth's *Gymnasium*. His work also facilitated the diversification of music practice in Wrocław's churches, as confirmed by the music sources connected with those churches.

¹¹⁰ PL-WRu OR R 2363, fol. 56r [18 IV 1664].

¹¹¹ PL-WRu OR R 2342, fol. 107r [4 VIII 1643].

¹¹² PL-WRu OR R 2344, fol. 138r [1 X 1645].

¹¹³ PL-WRu OR R 2340, fol. 103v [22 VII 1641]; R 2342, fol. 100v [20 VII 1643]; R 2347, fol. 37r [11 III 1648]

¹¹⁴ PL-WRu OR R 2358, fol. 100v [20 VII 1645].

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Tener.

O rex Christe redemptor redemptor omnium in te speravit cor meum,
 meum solatium. O veni miserator et protector noster, o dulce nomen Je-
 su salva nos ꝑ propter sanctum nomen tuum, ꝑ o dulce nomen Je-
 su salva nos propter sanctum nomen tuum. O veni miserator et protector
 noster, o dulce nomen Je-
 su salva nos ꝑ propter sanctum nomen tuum, ꝑ
 o dulce nomen Je-
 su salva nos propter sanctum nomen tuum. O veni
 miserator et protector noster, o dulce nomen Je-
 su salva nos ꝑ propter san-
 ctum nomen tuum, ꝑ, o dulce nomen Je-
 su salva nos propter sanctum no-
 men tuum. O veni miserator et protector noster, o dulce nomen Je-
 su salva nos ꝑ propter sanctum nomen tuum. O dulcis amor Je-
 su, desidero te mille
 o Je-
 su mel in ore, suavissima vox, vox dulcis, dulcis et decora veni,
 o Je-
 su.

và e tornar più non sà e tornar più non sà che
 viene com'vn Zefiro è fen và e tornar più non sà. Ritornello.

Le Chionchor hor neuofe s che più faggia homai godi l'a-
 pril de l'eta giouenil che viene com'vn Zefiro è fen và

Fig. 2. *Contrafactum* of the madrigal *Giovinetta fastosa* by Giovanni Rovetta (R 2982, S II/T), entered in the hand of Daniel Sartorius, PL-WRu 50752 Muz.

2.4. THE FATE OF DANIEL SARTORIUS' MUSIC COLLECTION IN LATER YEARS

We do not know today in what ways and to what extent the repertoire assembled by Daniel Sartorius was used in actual music practice after its incorporation into the *Bibliotheca Rhedigeriana*. The radically different character of the repertoire of St Elisabeth's Church, documented in sources¹¹⁵, suggests that such use was rather unlikely. This can also be gleaned from the fact that the *Sartoriana* was never merged with the music sources used in the parish church. All the same, Daniel Sartorius enormous effort does not seem to have been exclusively the product of a collector's passion. It may also have had a pragmatic purpose. Since for the humanist circles a comprehensive education of the young generation was a priority, we may hypothesise that the collection had a didactic purpose and may have served the students of the *Elisabetanum*.

The oldest surviving catalogue of Sartorius' collection is Siegfried Wilhelm Dehn's *Catalogus der auf der Elisabeth-Bibliothek befindlichen Musicalien (Rhedigerische Bibliothek)* of 1853¹¹⁶. This 90-page catalogue comprises content copied from the title pages of volumes from the collection, in abbreviated and simplified, sometimes also modified form. Some of the entries include comments concerning the number of surviving volumes, their untypical formats, or handwritten copies (in the case of five entries). The records were subordinated to two independent shelf marking systems: the first combines two (or sometimes only one) letter of the Latin, Greek or Hebrew alphabet with an Arabic number that follows. The letters may have referred to the place of the given print on a shelf or bookcase, while the Arabic numbers referred to the number of preserved part books. The second system of cataloguing the collection was most likely designed by Dehn himself. The volumes are designated by ordinal numbers from 1 to 380, and in about a dozen cases – by an additional letter index which may have referred to successive titles bound together as an adligat.

After the incorporation of the *Bibliotheca Rhedigeriana* into Wrocław's *Stadtbibliothek* (1865–1867), the music prints and manuscripts kept in the newly founded library were studied by Emil Bohn, librarian at the Royal Academic Institute for Church Music (*Das Königliche Akademische Institut für Kirchenmusik*), who prepared two vast catalogues of the music sources and

¹¹⁵ Cf. Aniela Kolbuszewska, *Katalog rękopisów muzycznych XVIII i XIX wieku Biblioteki Uniwersyteckiej we Wrocławiu [Catalogue of 18th- and 19th-Century Music Manuscripts at the University of Wrocław Library]*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2008 (*Bibliothecalia Wratislaviensia*, 8).

¹¹⁶ D-Bds Mus. ms. theor. kat. 164.

published them in 1883 and 1890¹¹⁷. Unfortunately these catalogues presented the music-related sources already as one unified collection, without reference to their original provenance. The library stock itself had also undergone significant modifications before. Many duplicates were removed and sold to other libraries in the Kingdom of Prussia. Many items considered of no use to the new library (which was to serve historical research as well as performance practice) were also disposed of. Emil Bohn himself played a major role in organising this music life, among others – by launching (with his singers' ensemble *Bohn-sches Gesangverein*) the series of Historical Concerts in Breslau¹¹⁸. In the context of organising his library collections, however, Bohn made rather arbitrary choices and divided historical collections. While combining part books of various provenance into new sets is quite understandable for practical reasons, removing the original provenance marks from some of the prints can hardly be accepted and justified from today's perspective.

Nevertheless, both of Bohn's catalogues are landmark works whose importance for music history can hardly be overestimated also today. These publications provided a pretext of sorts for launching musicological studies in Wrocław. The pioneer of those studies, Otto Kinkeldey, educated a whole galaxy of eminent scholars, such as Hans Erdmann Guckel (author of a monograph of Catholic music in Silesia¹¹⁹), Father Waclaw Gieburowski (whose PhD dissertation concerned Szydłowita's treatise¹²⁰) and Georg Jensch (author of an unpublished thesis on the history of music in Wrocław¹²¹). Kinkeldey's successor was Max Schneider, the first professor of the Music Institute at the University of Wrocław (Musikalisches Institut bei der Universität Breslau), who authored a monograph on the beginnings of the figured bass technique¹²². It was Schneider who initiated a widespread action of cataloguing Silesian mu-

¹¹⁷ BohnD and BohnH.

¹¹⁸ Agnieszka Drożdżewska, *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna – działalność naukowa – ruch koncertowy* [Music Life at the University of Wrocław in the 19th and the 1st Half of the 20th Century. Music Education – Research – Concert Life], Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2012 (*Acta Universitatis Wratislaviensis*, 3381; *Musicologica Wratislaviensia*, 7), pp. 112–113.

¹¹⁹ Hans Erdmann Guckel, *Katholische Kirchenmusik in Schlesien*, Leipzig: Breitkopf & Härtel 1912.

¹²⁰ Waclaw Gieburowski, *Die „Musica Magistri Szydlovitae“, ein polnischer Choraltraktat des XV. Jahrh. und seine Stellung in der Choraltheorie des Mittelalters, mit Berücksichtigung der Choraltheorie und -Praxis des XV. Jahrh. in Polen, sowie der nachtridentinischen Choralreform*, Posen: St. Adalbert-Druckerei 1915.

¹²¹ Georg Jensch, *Musikgeschichte der Stadt Breslau*, Breslau: s.n. 1914.

¹²² Max Schneider, *Die Anfänge des Basso continuo*, Leipzig: Breitkopf & Härtel 1918.

sic collections. He also educated a new generation of researchers, including Peter Epstein (author of a monograph on early Italian 17th-century monody¹²³), Ernst Kirsch (studying the works of Johannes Nucius¹²⁴) and, most of all, Fritz Feldmann, who wrote many texts on music in old Silesia. The already quoted publications of Johann Sass and Hans-Adolf Sander concerned a similar area of research, and the latter's doctorate concerned the music sources from the *Sartoriana*¹²⁵.

The Stadtbibliothek collection was divided during World War II to diminish the threat of it being destroyed. The library stock was deposited in several places near Wrocław, including Ramułowice (then *Ramfeld*), Boro-wa (*Bohrau*) and Nowy Kościół (*Neukirch*)¹²⁶. Toward the end of the war, the Wrocław music manuscripts were transported to Moscow, and from there (most of them) – to Berlin's Staatsbibliothek¹²⁷, where their existence was kept secret for some time. The place of their storage was revealed in the early 1990s, and they are currently kept at the Musikabteilung Preußischer Kulturbesitz Staatsbibliothek zu Berlin¹²⁸. About 70% of the music prints survived the ravages of war. On 8th June 1946, they became the property of the University of Wrocław Library in the now Polish Wrocław, and were merged with the collections of the former Stadt- und Universitätsbibliothek¹²⁹. Till the end of 2016 they were kept in the former Monastery of the Canons Regular on Piasek Isle (Sandinsel). Since January 2017, these sources have been moved to the new library building at 12, Fryderyk Joliot-Curie St.

¹²³ Peter Epstein, *Dichtung und Musik in Monteverdis "Lamento d'Arianna"*, "Zeitschrift für Musikwissenschaft" 10/4 (1927/1928), pp. 216–222.

¹²⁴ Ernst Kirsch, *Von der Persönlichkeit und dem Stil des schlesischen Zisterzienser-Komponisten Johannes Nucius (ca. 1556–1620)*, Breslau: Preuss & Jünger 1926.

¹²⁵ Hans-Adolf Sander, *Italienische Meßkompositionen des 17. Jahrhunderts aus der Breslauer Sammlung des Daniel Sartorius (†1671)*, Birkeneck: St. Georgsheim 1934.

¹²⁶ Barbara Wiermann, *Musikaliensammlung...*, *op. cit.*, p. 94.

¹²⁷ Some volumes remained in Moscow, however, and are still kept at RUS-Mcm.

¹²⁸ Barbara Przybyszewska-Jarmińska, *Ocalale źródła...*, *op. cit.*, pp. 3–10.

¹²⁹ Aniela Kolbuszewska, *Historische Grundlagen der Musiksammlungen in der Universitätsbibliothek zu Breslau*, [in:] *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit dem Nachbarn*, ed. Klaus Wolfgang Niemöller, Helmut Loos, Bonn: Gudrun Schröder Verlag 1994 (*Deutsche Musik im Osten*, 6), p. 297.

3. THE REPERTOIRE

If the *Sartoriana* was really collected intentionally (for a specific purpose), we may consider its repertoire as a kind of whole¹³⁰. It is, naturally, to some extent an accidental kind of unity, dependent on the objective circumstances that accompanied the accumulation of music sources by at least two persons over a period of more than half a century. On the other hand, though, the content of this collection seems to confirm its founders' persistent and systematic effort. They took care to make it diversified, representative, and – most likely – consistent with their own concepts and/or with local needs. The musical profile of their interests becomes evident when we study the statistical data, which include (in the order of presentation): places of publication and printer names, composers and the music centres they worked in, the patrons, protectors and musicians to whom they dedicated their works, as well as generic designations in the titles of the prints.

3.1. PLACES OF PUBLICATION AND PUBLISHERS

Of the 399 music prints in Daniel Sartorius' collection, more than 90% are Venetian prints from the printing houses of Alessandro and Giacomo Vincenti as well as Bartolomeo and Francesco Magni. This selection proves that the collectors knew the European music print market well. The Venetian printers indeed played a crucial role in that market. All the same, the number of Venetian prints in the collection is disproportionally high, which most likely reflects the collectors' intentional focus on Italian music. Their choices were justified by their stylistic preferences. They were mostly interested in the *seconda pratica* repertoire published in Venice. Of the remaining 10% of prints in the *Sartoriana*, half (15 items) come from Bologna (from such printers as Antonio Pisarri and

¹³⁰ Tomasz Jeż, *Die Breslauer Bibliotheca Rhedigeriana als Dokument der Migration des italienischen Stils in Europa*, [in:] *Migration und Identität. Wanderbewegungen und Kulturkontakte in der Musikgeschichte*, ed. Sabine Ehrmann-Herfort, Silke Leopold, Kassel – Basel – London – New York – Praha: Bärenreiter 2013 (*Analecta Musicologica. Veröffentlichungen der Musikgeschichtlichen Abteilung des Deutschen Historischen Instituts in Rom*, 49), pp. 99–137.

Giacomo Monti), Florence (Cristofano Marescotti), Rome (Giovanni Battista Robletti, Lodovico Grignani, Paolo Masotti, Vitale Mascardi) and Naples (Ottavio Beltrano). One gets the impression that the collectors “followed in Thomas Rehdiger’s footsteps”, since during his Italian travels he spent most of his time in those listed cities. The remaining 15 prints are German editions from Dresden (Gimel Bergen), Frankfurt-am-Main (Balthasar Christoph Wust), Freiberg (Georg Hoffmann), Ingolstadt (Gregor Haenlin), Leipzig (Friedrich Lanckisch, Johann Glück and Timotheus Ritsch), Ravensburg (Johann Schröter) and Innsbruck (Johann Gäch). Notably, even in the prints from the German-speaking areas the collectors were also interested in music from Catholic centres, which reflected their stylistic tastes.

3.2. THE COMPOSERS AND MUSIC CENTRES

The vast majority of items in the *Sartoriana* (95%) are so-called individual prints, which contain pieces by one composer only. Of the 165 composer names, the vast majority (95%) are Italian artists, and the remaining 5% (just eight names) – German composers inspired by contemporary Italian style, such as Philipp Friedrich Buchner, Johann Rosenmüller, Johann Hermann Schein, Heinrich Schütz, and Cherubino Waesich. These statistics clearly confirm the collectors’ interests and their passion for Italian music.

The music prints collected by Profe and Sartorius are a representative selection, but the number of prints dedicated to one composer is not stable and depends on the number of existing printed editions. Most of the composers are represented by just one or two editions, but in some cases a composer may be the author of as many as seven or more individual prints. Those abundantly represented artists are a dozen composers who not only gained recognition among their contemporaries, but also won a place for themselves in music history. This choice confirms the Wrocław collectors’ good knowledge of contemporary music culture, their vast erudition and well-tested tastes.

The composer represented in the collection by the largest number of prints (as many as twenty) is Alessandro Grandi, *maestro di cappella* of the Venetian St Mark’s Basilica and of the Santa Maria Maggiore Church in Bergamo. The latter post was also held by Maurizio Cazzati, represented in the *Sartoriana* by 16 volumes from the time when he directed the ensembles of Sant’Andrea in Mantua, Accademia della Morte in Ferrara and San Petronio in Bologna. 15 prints are dedicated to the works of Orazio Tarditi, organist of Arezzo Cathedral and *maestro di cappella* of Faenza Cathedral. 14 prints contain works by Ignazio Donati, director of ensembles in Urbino, Casalmaggiore, Ferrara, Lodi and Milan. Galeazzo Sabbatini, *maestro di cappella* of the Duke of Mirandola, has

twelve individual prints in the *Sartoriana*; 11 – Giovanni Antonio Rigatti (*maestro di cappella* of the Patriarch of Venice, previously director of Udine Cathedral ensemble) and Giovanni Rovetta (*maestro di cappella* at St Mark's Basilica, in which post he directly succeeded Claudio Monteverdi, represented by 9 prints in the collection). Biagio Marini, Tarquinio Merula and Giovanni Felice Sances (7 prints each) were all associated for some time with the Transalpine centres of Neuburg, Düsseldorf, Vienna and Warsaw. However, while Sances spent nearly his entire life at the Emperor's court in Vienna, Marini also worked for some time as *maestro di cappella* of St Mark's in Venice and in Ferrara (Accademia della Morte), while Merula was active in Bergamo (S. Maria Maggiore), as well as in the cathedrals of Bologna and Cremona. Sartorius' collection also contains 7 prints with music by Giovanni Legrenzi, working in Venice, Bergamo (S. Maria Maggiore) and Ferrara (Accademia dello Spirito Santo).

The above-listed prints constitute a fourth of the whole collection and are quite representative of the entire *Sartoriana* repertoire, connected mainly with the music culture of Northern Italian cities. We will now look at the remaining part of the collection, listing the most frequently represented cities and music institutions. The names of composers working in Venice frequently recur in Profe and Sartorius' collection. Apart from those listed above, Venetian masters from the *Sartoriana* include other musicians associated with St Mark's Basilica (Dario Castello, Francesco Cavalli, Carlo Filago, Filiberto Laurenzi, Francesco Lucio, Natale Monferrato, Massimiliano Neri), the churches of San Salvatore (Pietro Andrea Ziani), San Sebastiano (Cherubino Busatti), Santo Stefano (Nicola Gibellini) and San Giorgio Maggiore (Giovanni Battista Chinelli). There are also numerous musicians from the churches of Bologna: San Petronio (Giulio Cesare Arresti, Carlo Donato Cozzoni, Francesco Milani), San Giovanni in Monte (Agostino Filippucci), Chiesa della Carità (Francesco Maria Grassini) and others (Lorenzo Agnelli, Riniero Scarselli, Ottavio Vernizzi, Lucrezia Orsina Vizana).

The music ensembles of Ferrara are represented by the *maestri di cappella* of Ferrara Cathedral (Alfonso Mazzoni), as well as the churches of San Domenico (Giacomo Manara) and San Giorgio (Francesco Milleville), Accademia dello Spirito Santo (Paolo Cornetti, Andrea Mattioli) and Cappella della Morte (Giovanni Ceresini). Such composers as Giovanni Cavaccio, Francesco Rogantini and Pietro Andrea Ziani worked at Bergamo's Basilica of Santa Maria Maggiore, while Verona is represented by Nicolò Fontei, Biagio Gherardi, Simone Zavaglioli (the cathedral), Giovanni Giorgio Sparacciari (Sant'Eufemia), Simplicio Todeschi (San Giorgio), Carlo Calzareri, and Francesco Rasi. Several of the *Sartoriana* composers were active in Rome; these include Giovanni Francesco Anerio and Stefano Landi (at the Seminario Romano), Girolamo Frescobaldi (San Pietro in Vaticano),

as well as Giovanni Antonio Leoni, Giuseppe Tricarico and Loreto Vittori. However, composers working in Northern Italian cities are much more numerous in the collection. The latter also included Milan (Serafino Cantone, Chiara Margarita Cozzolani and Francesco Della Porta), Mantua (Bernardino Alberghetti, Salomone Rossi, Giuseppe Scarani and Francesco Todeschini), Modena (Sigismondo D'India, Sisto Reina, Marco Uccellini and Giovanni Battista Vacchelli), Padua (Leandro Gallerano, Salvatore de Santa Maria, Francesco Petrobelli and Simone Vesi), Vicenza (Gaspare Filippi, Amadio Freddi, Domenico Freschi, and Carlo Grossi) as well as Udine (Orindio Bartolini, Pietro Gamberi and Luigi Pozzi). The list comprises about 60 urban centres, situated first and foremost in northern Italy¹³¹.

A significant proportion of *Sartoriana* musicians working in ecclesiastical centres were associated with religious orders, frequently as members of those orders: Augustinians (Carlo Bonetti, Stefano Filippini, Nicola Gibellini, Carlo Milanuzzi and Bartolomé de Selma y Salaverde), Benedictines (Chiara Margarita Cozzolani, Damiano Nembri, Salvatore de Santa Maria and Gregorius Urbanus), Hieronymites (Aurelio Berettari), Conventual Franciscans (Giovanni Battista Alouisi, Giovanni Antonio Colombi, Leandro Gallerano, Lodovico Manfredi, Francesco Maria Melvi, Angelo Prospero, Antonio Maria Riccio, Sisto Reina, Giacomo Ganassi, and Giovanni Battista Vacchelli) as well as Franciscans of the Strict Observance (Girolamo da Monte dell'Olmo and Atanasio da Pisticci), the Camaldolese (Romualdo Honorio, Lucrezia Orsina Vizana and Orazio Tarditi), Canons Regular (Riniero Scarselli and Pietro Andrea Ziani), Carmelites (Tommaso Fosconi, Alberto Lazari and Giuseppe Scarani) and Olivetans (Lorenzo Agnelli and Pietro Marcellino Orafi).

The vast majority of the *Sartoriana* composers were active in the music centres of the Italian Peninsula, but some also found employment outside Italy, especially in the Habsburg domains: at the Courts of the Archdukes of Austria in Innsbruck and Vienna (Bartolomé de Selma y Salaverde and Vincenzo Scapitta), the Archbishop of Salzburg (Carlo Grossi), the Bishop of Olomouc (Giovanni Battista Alouisi), and first and foremost – at the imperial court in Vienna (Giovanni Giacomo Arrigoni, Giovanni Battista Buonamente, Marco Antonio Ferro, and the already mentioned Giovanni Felice Sances). Those composers' activity in Transalpine music centres significantly furthered the process of the assimilation

¹³¹ Arezzo, Asola, Assisi, Belluno, Bozolo, Brescia, Capri, Casalmaggiore, Castellarano, Cremona, Fabriano, Faenza, Fiesole, Florence, Forlì, Gorizia, Imola, Lodi, Loreto, Massa Fiscaglia, Massa Lombarda, Messina, Monselice, Montagnana, Monte dell'Olmo, Monteflascone, Monza, Murano, Noto, Novara, Noventa di Piave, Osimo, Piacenza, Pistoia, Pordenone, Ravenna, Reggio, Rimini, Romanengo, Rovigo, Salò, San Marino, Siena, Treviso, Trieste, Urbino, and Viadana.

of Italian-style music by local composers, especially by German artists working, among others, in the church ensembles of Leipzig (Johann Hermann Schein and Johann Rosenmüller) and Wasserburg (Caspar Endres), the ensembles of the Archbishops of Constance (Matthias Spiegler) and Mainz (Daniel Bollius, Philipp Friedrich Buchner), as well as at the electoral courts of Dresden (Heinrich Schütz) and Berlin (Adam Jarzębski). Two of the latter also found employment in Poland: Jarzębski at the royal Vasa court in Warsaw, and Buchner – in Wiśnicz, with the Cracow voivode Aleksander Michał Lubomirski.

Apart from the individual prints listed above, Sartorius' collection also includes several anthologies, each comprising works by several different composers. Such prints usually play a major role in the process of music repertoire transmission¹³², but in this collection there are only eight of them, which may be seen as evidence of the collectors' erudition and profound knowledge of the field, as they did not need publishers' 'prompts' to choose the music for their collection. In fact, they created their own anthologies, Sartorius – in the form of manuscript compilations of works by multiple authors, and Profe – in his printed editions of *Geistliche Concerten*. The 4th volume of the latter series (1646⁴), significantly listed as the last but one in Sartorius' collection, comprises music by such Northern Italian composers as: Giovan Battista Alouisi, Gasparo Casati, Maurizio Cazzati, Ignazio Donati, Alessandro Grandi, Tarquinio Merula, Giovanni Priuli, Giovanni Antonio Rigatti, Giovanni Rovetta, Galeazzo Sabbatini, Orazio Tarditi, and Francesco Turini. It is, therefore, a truly 'Venetian' anthology, no less so than the actual Venetian prints published in that city, such as *Ghirlanda sacra...* (1636²) and *Raccolta di motetti a 1. 2. 3. voci di Gasparo Casati et de diversi altri eccellentissimi autori...* (1651²), featuring works by, among others, Giovanni Giacomo Arrigoni, Dario Castello, Francesco Cavalli, Giacomo Finetti, Amadio Freddi, Leandro Gallerano, and Claudio Monteverdi.

Daniel Sartorius was also interested, however, in the works of Roman composers, such as those contained in the anthology *Floridus Canonicus...* published by Alessandro Vincenti in Venice (1649³; 1649⁴) and by Lodovico Grignani in Rome (1650¹). These anthologies feature a veritable galaxy of musicians working in the Eternal City's church ensembles: at San Pietro in Vaticano (Orazio Benevoli and Virgilio Mazzocchi), Santa Maria Maggiore (Antonio Maria Abbatini and Carlo Cecchelli), San Giovanni (Francesco Foggia), San Apollinare (Giacomo Carissimi), Il Gesù (Bonifazio Graziani), San Lorenzo e Damaso (Abundio Antonelli), San Luigi de' Francesi (Stefano Fabri), Chiesa Nuova (Giovanni Francesco

¹³² Jerome Roche, *Anthologies and Dissemination of Early Baroque Italian Sacred Music*, "Soundings. A Music Journal" 4 (1974), p. 6.

Marcorelli), Madonna dei Monti (Paolo Tarditi), Santo Spirito in Sassia (Giovanni Antonio Carpani and Nicola Corradi), Santa Maria in Trastevere (Silvestro Durante) as well as Santissima Trinità di Ponte Sisto (Ignatio Olivati). A similar repertoire was also published slightly earlier by the same printing house in the *Scelta di motetti de diversi eccellentissimi autori a 2, 3, 4, e 5 voci...* (1647¹). The presence of all these prints in the Wrocław collection confirms the interest of the Protestant elites of that city in contemporary Catholic music repertoire.

A similar openness to the repertoire of a different confession is evident in the so-called pseudo-anthologies¹³³, that is, prints that usually contain about a dozen works by one composer, supplemented by several pieces by another artist. If the names of both composers are printed on the title page, we may conjecture that the publisher's intention was to promote artists of lesser rank along with those more famous, e.g. Giulio Cesare Bianchi with Claudio Monteverdi (1620⁴). If the name of the minor composer was only mentioned in the table of contents, the main purpose may have been to sell the young artist's works along with those by an already widely recognised composer (1628⁴ and 1629³, in which music by Alessandro Grandi is supplemented by individual pieces written by Alvisi Grani and Antonio Guerrini). There are also, however, opposite cases, where a large collection of works by a beginner artist is enriched by adding his teacher's composition (as in print 1638¹, where among many pieces by Marcello Minozzi we also find *Laudate pueri del Sig. Galeazzo Sabbatini maestro del Compositore*). Some prints reflect connections between composers, resulting from family relations (as in the case of the brothers Nicodemo and Filippo Parisi – 1642¹¹, or Giovanni Legrenzi and his father, Giovanni Maria – L 1610), membership of the same religious order (Girolamo da Monte dell'Olmo and Tomaso da S. Agata – 1636³), work in the same music ensemble (Paul Kienheimer, Johannes Stadlmayr and Vincenzo Scapitta – 1628⁵), links between the institutions they worked for (Gasparo Casati, Giovanni Paolo Martinengo and Giovanni Francesco Tagliavacca – 1643³), or shared circles of friends and acquaintances, who sometimes became the dedicatees of such volumes along with honourable patrons (Orazio Tarditi and Maurizio Battaglia – 1647⁵).

3.3. THE DEDICATEES

It is mostly the patrons, however, who are the dedicatees of the vast majority of the *Sartoriana* music prints. The conventional letters of recommendation

¹³³ Paweł Gancarczyk, *Muzyka wobec rewolucji druku. Przemiany w kulturze muzycznej XVI wieku [Music and the Printing Revolution. Transformations of Music Culture in the 16th Century]*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika 2011, p. 64.

either confirm the already existing financial dependence between the composer and his or her patron – protector, or reflect the composer's efforts to obtain this kind of financial support, or contain a request for reimbursement of the already incurred costs of publication¹³⁴. The headings of the dedicatory letters and the title pages of the prints list the names and official titles of the dedicatees, thus reflecting the social and economic context of music composition at the first stage of reception: both actual performance and potential acceptance. By reconstructing the historical shape of both these forms of reception, we can map out the wider social context of the repertoire in question.

Most of the *Sartoriana* prints are dedicated to church hierarchs, which may reflect their historical role in music patronage, but also – the religious functions of a large proportion of the repertoire in this collection. Since most prints represent Northern Italy, only two of them were dedicated to the Popes in Rome (Paul V – M 3445, Urban VIII – F 1475). More volumes were addressed to the Pope's officials: papal legates (Alderano Cybo-Malaspina – U 17, Carlo Pio di Savoia – G 316, Antonio Orsini – M 143) and apostolic protonotaries (Giovanni Battista Capobianco – F 1833, Lorenzo Corsi – C 3509, Giulio Cesare Sacchetti – B 1140, Benedetto Saraceno – Z 102, Bernardo Vitte – R 1418). Cardinals were frequently chosen as dedicatees – both those who obtained that rank for political reasons (Antonio Barberini – F 1871, Marzio Ginetti – L 1182, Giovan Carlo de' Medici – C 1565, Andrea Baroni Peretti di Montalto – 1620⁴, Giovanni Battista Maria Pallotta – L 1987, Giangiacomo Teodoro Trivulzio – P 967) and actual diocesan administrators (Federico Borromeo – I 18, Ulderico Carpegna – U 13, Franz von Dietrichstein – G 3456, Agostino Galamino – C 2029, Cosimo della Gherardesca – B 1915, Lodovico Gonzaga – T 1389, Giovanni Francesco Guidi di Bagno – T 922, Carlo Rossetti – M 1410, Desiderio Scaglia – F 1870, Guidobald von Thun – G 4730).

A similarly large group consists of bishops, mostly of Italian dioceses: Ancona (Giovanni Luigi Galli – T 194, S 18), Belluno (Giulio Berlendis – C 1595), Bergamo (Luigi Grimani – M 2342), Camerino (Emilio Bonaventura Altieri – M 2754), Crema (Alberto Badoer – C 4362), Forlì (Giacomo Theodoli – F 739, S 921, V 1316), Imola (Ferdinando Millini M 2341, S 7), Padua (Giorgio Cornaro – P 1641, V 1312), Parma (Carlo Nembrini – F 740, L 1609), Pesaro (Malatesta Baglioni – S 4), Treviso (Francesco Giustiniani – F 1830) and Verona (Marco Giustiniani – Z 104), as well as Transalpine sees: Eichstätt (Marquard von Schenk von Castell – M 670), Hamburg (Friedrich III Oldenburg – S 2291), Ljubljana (Joseph von Rabatta – M 2227) and Salzburg

¹³⁴ *Ibid.*, pp. 138–148.

(Paris von Lodron – S 1160, Z 101). Some of them also held secular power as the *Fürstbischöfe* of Constance (Johann von Waldburg zu Wolfegg – S 4097), Mainz (Johann Schweikhard von Kronberg, Georg Friedrich Greiffenclau von Vollrads – works by Daniel Bollius, Johann Philipp von Schönborn – B 4865) and Wrocław (Charles Ferdinand Vasa – S 2770).

Music prints could also be dedicated to lower-ranking hierarchs such as archdeacons and canons associated with the cathedrals and collegiate churches in Adria (M 2757), Benevento (1649⁴), Bergamo (M 2340), Gubbio (M 2234), Milan (P 5198), Padua (P 1642), Parma (C 2064), Pesaro (T 222), Ravenna (C 3431), Reggio (G 3479), and Vicenza (F 733, F 1850). Most of them are listed anonymously (only by their title) but we also have some of the names. The superiors and procurators of major churches (which were also known as important centres of music life) were more frequently mentioned by name. These included: the basilicas of St Mark's in Venice (L 1114, M 3037, N 402, N 404, R 2971, R 2972) and San Petronio in Bologna (C 4199, M 2728), the Milan Cathedral (D 3400), as well as parish churches in Brugnetto (C 1585), Noventa di Piave (M 2756) and Wrocław (1646⁴).

Apart from diocesan administrators, the dedicatees of the *Sartoriana* prints included numerous superiors of religious orders. The composers who dedicated their publications to them were associated with the orders either as their musical personnel or as members. In many cases, the dedications bring the reception of this repertoire into a wider perspective. The dedicatees associated with religious orders included the superiors of the Cassinese (Benedictine) Congregation, to whom music was dedicated by such composers as Giovanni Battista Chinelli (C 2063, C 2066), Chiara Margharita Cozzolani (C 4362) and Gregorius Urbanus (U 102). Camaldolese superiors are the dedicatees of prints by Alessandro Grandi – G 3454, Romualdo Honorio – H 6451, Tarquinio Merula – M 2343 and Orazio Tarditi – T 203, Olivetan superiors – of music by Lorenzo Agnelli – A 399, Antonio Burlini – B 5021 and Biagio Marini – M 665. Some prints were also dedicated to superiors of the Franciscan order (Bonaventura Beretta – B 1994, Gasparo Casati – C 1418, C 1420, Lodovico Manfredi – M 337, Antonio Maria Riccio – R 1282), the Eremite Augustinians of Strict Observance (Giovanni Giorgio Sparacciarì – S 4051), the Hieronymites (Aurelio Berettari – B 1995), the Jesuates (Pellegrino Possenti – P 5250), Canons Regular (Ignazio Donati – D 3402, Riniero Scarselli – S 1220) and the Carmelites (Giovanni Giacomo Arrigoni – 1636²).

Even a greater number of prints were dedicated to the priors and abbots of specific monasteries and convents. These dedications testify – on the one hand – to well-thought-out efforts aiming to win the support of a patron; on the other,

they reflect the strong music traditions cultivated in those monasteries on a wide scale, as e.g. at the Benedictine monastery of Leno (to whom music prints were addressed by Alessandro Grandi – G 3446, Giovanni Antonio Rigatti – R 1417, and Francesco Turini – T 1394), Milan (Gasparo Casati – C 1405, Francesco Della Porta – P 5200), Padua (Salvatore de Santa Maria – S 890), Rovigo (Alessandro Grandi – G 3444), Venice (Damiano Nembri – N 377, Pietro Andrea Ziani – Z 174), Verona (Chiara Margarita Cozzolani – C 4361) and Vienna (Giovanni Felice Sances – S 775). Other centres of music life included houses of the Camaldolese order. Especially the composer Orazio Tarditi dedicated many of his prints to the abbots of Camaldolese monasteries in Arezzo (T 185), Forlì (T 195), Fabriano (T 198), Ravenna (T 199), Murano (T 205) and Florence (T 201, T 208). The Camaldolese monks from the Padua region had prints dedicated to them by Giovanni Rovetta (R 2978) and Alessandro Vincenti (music by Claudio Monteverdi, M 3447). Other music prints were dedicated to the Augustinians of Ferrara (G 3462) and Venice (ZZ 173), the Franciscans of Padua (G 158), the Capuchins of Attel (E 681), the Carmelites of Novara, Cremona and Romanengo (C 1425), the Olivetans of Padua (S 9) and Milan (O 98), the Servites of Capodistria (R 1412), and the Jesuits of Gorizia (M 2226).

In orders of nuns musical patronage was less developed. Still, the *Sartoriana* contains several prints dedicated to the convent superiors and nuns. Two prints bear the name of Rafaella Aleotti, prioress and organist of the Augustinian nuns at Ferrara's San Vito, to whom Lorenzo Agnelli (A 400) and Giovanni Battista Chinelli (C 2060) dedicated their music. The latter musician must have had direct contacts with the convent in Ferrara since he dedicated four of the pieces to nuns living in that house. Lucrezia Orsina Vizana, a Camaldolese singer and organist from a Bologna convent, dedicated her volume of *Componimenti musicali* (V 2261) to nuns from her house. Simone Vesi dedicated his motets (V 1313) to another Camaldolese convent in Forlì. Other music prints in the *Sartoriana* were dedicated to Giulia Maria Vittoria Malvezzi, a Dominican nun of Santa Maria Nuova in Bologna (Giulio Cesare Arresti – A 2484) and Maria Felicja Zbaraska, a Polish Benedictine nun of Santi Marco e Andrea in Murano near Venice (Carlo Filago – F 730).

Confraternities, sodalities and academies were important for the cultivation of music traditions. Many music prints were dedicated to the superiors and members of these secular societies. For instance, the Archconfraternity of the Holy Spirit (Accademia dello Spirito Santo) in Ferrara had music prints dedicated to it by Paolo Cornetti (C 3948), Ignazio Donati (D 3382 and D 3392), Andrea Mattioli (M 1411) and Alfonso Mazzoni (M 1687). Other collective dedicatees included the Compagnia del Santissimo Sacramento in Ancona (to which Biagio

Gherardi – G 1755 and Angelo Prosperi – P 5516 dedicated their concertos), the Congregazione della Misericordia Maggiore in Bergamo (Francesco Rogantini – R 1917), and the Veneranda Congregazione di San Polo in Venice (Giovanni Rovetta – R 2973). Also the numerous Italian artistic academies were involved in music patronage: e.g. the Academia delli Spennati in Faenza (dedicatee of prints by Giovanni Pietro Biandrà – B 2609, B 2610), the Accademia degli Ordinati in Venice (Francesco Lucio – L 2903, Luigi Pozzi – P 5308) and the renowned Accademia Filarmonica in Verona (Lodovico Bellanda – B 1709).

Many of the *Sartoriana* prints are addressed to secular powers. We should start a systematic survey of those rulers with the Habsburg emperors, whose contribution to the Transalpine reception of Italian music can hardly be overestimated. The collection includes two prints by Giovanni Giacomo Arrigoni (A 2490) and Giovanni Battista Buonamente (B 4941) dedicated to Ferdinand II, and one – to Eleonora Gonzaga, the Emperor's consort (Claudio Monteverdi – M 3446). Their son Ferdinand III became the dedicatee of collections by Giovanni Antonio Bertoli (B 2161), Marco Antonio Ferro (F 543), Claudio Monteverdi (M 3500), Massimiliano Neri (N 403), Piero Marcellino Orafi (O 99), Giovanni Antonio Rigatti (R 1413), Giuseppe Scarani (S 1167), and Giovanni Felice Sances (S 769). The latter composer was the dedicant of another volume to Ferdinand III's wife, Maria Anna (S 771). Their son, who was crowned as Emperor Leopold I, had music prints dedicated to him by Maurizio Cazzati (C 1614), Domenico Minucci (M 2863) and Francesco Petrobelli (P 1645).

In comparison with the number of prints originating in the patronage of the Viennese court, those dedicated to kings are not numerous: one volume dedicated to Christian IV Oldenburg, King of Denmark (Heinrich Schütz – S 2292), one to Vladislaus IV Vasa, King of Poland (Philipp Friedrich Buchner – B 5863), one to Joao IV, King of Portugal (Biagio Marini – M 669), and one to Louis XIII, King of France (Giovanni Rovetta – R 2966). The list of dedicatees from ducal families is much longer – particularly those from Italy, where artistic patronage in the first half of the 17th century continued the glorious tradition of the *Cinquecento*. Apart from single volumes dedicated to families rather less known for their patronage of the arts, such as the Calcagnis (Galeazzo Sabbatini – S 10), the Genesinis (Natale Monferrato – M 3036), the Mirandolas (Galeazzo Sabbatini – S 21), the Pepolis (Giovanni Felice Sances – S 767), the Sforzas (Cherubino Waesich – W 4) and the Simonettas (Giovanni Legrenzi – L 1615), there is a much larger group of sources dedicated to the dukes and duchesses of the d'Este family: Francesco I (Benedetto Ferrari – F 265, Ottavio Maria Grandi – G 3479, Giuseppe Scarani – S 1168), Cesare (Carlo Grossi – G 4728, Giovanni Battista Vacchelli – V 2), Alfonso IV (Marco

Uccellini – U 14, U 15), Anna Beatrice (Giulio Cesare Arresti – A 2486) as well as Laura and Isabella (Sisto Reina – R 1018 and R 1019).

The Gonzaga family were the dedicatees of music prints by Bernardino Alberghetti (A 617), Giovanni Giacomo Arrigoni (A 2491), Orfeo Avosani (A 2953), Maurizio Cazzati (C 1577, C 1582, C 1602), Gaspare Filippi (F 734), Nicolò Fontei (F 1490), Salomone Rossi (R 2767), Giovanni Felice Sances (S 770), Francesco Todeschini (T 853), and Marco Ucellini (U 18). Dedications to the Medici are likewise numerous: to the Grand Dukes of Tuscany Ferdinand II (Girolamo Frescobaldi – F 1868) and Mattias (Chiara Margarita Cozzolani – F 4360), to Caterina, Duchess of Mantua (Claudio Monteverdi – M 3498) and Claudia, Duchess of Urbino (Biagio Gherardi – G 1754), as well as to Anna, daughter of Cosimo II, dedicatee of volumes by Barbara Strozzi (S 6986), Biagio Marini (M 668) and Maurizio Cazzati (C 1618). Anna's husband, Ferdinand Charles von Habsburg, had prints dedicated to him by such artists as Giovanni Paolo Almeri (A 869), Carlo Grossi (G 4729), Domenico Minucci (M 2872), Francesco Della Porta (P 5202), and Pietro Andrea Ziani (Z 175). A well known Habsburg patron, Archduke Leopold Wilhelm, became the dedicatee of music by Galeazzo Sabbatini (S 15), Giovanni Felice Sances (S 773) and Giovan Battista Alouisi (A 876). The latter also dedicated two of his prints to Maximilian von Dietrichstein and his wife Anna Maria von Lichtenstein (A 877, A 878). Much less numerous are the *Sartoriana* dedications to the Electors of Saxony of the House of Wettin by such composers as Heinrich Schütz (S 2287, S 2295) and Caspar Kittel (K 853).

Dedicatees of works by Cherubino Busatti (B 5161), Giuseppe Caruso (C 1388), Maurizio Cazzati (C 1588, C 1589), Giovanni Giuseppe Delafargia (D 1361), Giovanni Battista da Gagliano (G 103), Giovanni Legrenzi (L 1610, L 1618), and Luigi Pozzi (P 5309) held the title of marquis. The Sicilian barons of the Deodato family – Pietro and Bartolomeo – are the dedicatees of prints by Mario Capuana (C 950 – C 954). Many volumes are dedicated to nobles and patriciate members from such cities as Bergamo (C 1587), Fano (D 3398), Ferrara (C 1591), Genoa (P 5196), and most of all Venice (Alessandro Grandi – G 3459, Carlo Grossi – G 4731, Natale Monferrato – M 3034, Domenico Obizzi – O 6, Nicodemo Parisi – P 914, Martino Pesenti – P 1551, Giovanni Antonio Rigatti – R 1422 and Giovanni Rovetta – R 2985).

The dissemination of Italian music in Europe was stimulated by representatives of diplomatic services, such as the ambassadors of the Republic of Venice to the imperial court of Vienna Nicolò Sagredo and Battista Nani, to whom music prints were dedicated by Giovanni Felice Sances (S 776) and Giovanni Rovetta (F 2987), and the representative of the *Serenissima* in the Netherlands

Francesco Michiel, to whom Filiberto Laurenzi presented his *Arias* (L 1115), as well as Paolo Savelli, the Emperor's representative at the court of Pope Paul V, who was the patron of Stefano Landi (L 530). Royal and ducal administrators played a less prominent role in the promotion of music repertoires. Such officials were nevertheless the dedicatees of prints by Orazio Benevoli (1671¹), Serafino Cantone (C 887), Maurizio Cazzati (C 1578, C 1582) and Ottavio Maria Grandi (G 3479). Military commanders had music dedicated to them by Giovanni Legrenzi (L 1611), Stefano Pasino (P 968) and Giovanni Picchi (P 2042).

The local reception of music was undoubtedly largely facilitated by mayors and councillors of such cities and towns as Capodistria (Claudio Monteverdi – M 3499), Casalmaggiore (Ignazio Donati – D 3396), Montagnana (Orazio Filiberti – F 732), Rovigo (Francesco Turini – T 1395), Rubbiera (Giovanni Battista Vacchelli – V 1), San Marino (Francesco Maria Marini – M 672), Trieste (Martino Naimon – N 9), Udine (Giovanni Antonio Rigatti – R 1421), as well as Leipzig (Johann Hermann Schein – S 1385, and Johann Rosenmüller – R 2548) and Wasserburg (Caspar Endres – E 860). A similar role may have been played by the Cracow voivodes Stanisław and Aleksander Michał Lubomirski, the dedicatees of motets by Francesco Lucio (L 2904) and Philipp Friedrich Buchner (B 4862).

The geographic contexts of the repertoire that is the subject of this catalogue are further supplemented by places where the musicians listed in the dedications of prints or individual pieces lived and worked. Orindio Gian Maria Bartolini dedicated e.g. his masses (B 1144) to members of the cathedral ensemble that he himself directed in Udine, whereas Maurizio Cazzati – to the musicians at the ducal courts of Guastalla, Mantua and Sabbioneta, with which he was associated himself (C 1582). Similarly Girolamo Casati dedicated his motets (C 1425) to Erasmo Costa – *maestro di musica* in Romanengo, where Casati worked as an organist, while Giovanni Rovetta, *maestro* of the Venetian Capella Marciana, placed in his print (R 2986) a dedication to Francesco Cavalli, organist in the same Basilica, and Giovanni Antonio Rigatti addressed his publication (R 1419) to Francesco Spada, musician in the same ensemble. Names of musicians with whom the composers directly worked in the same institutions can be found in prints by Gasparo Casati, dedicated to musicians of the ducal court in Milan (C 1405) and the cathedral in Novara (C 1411). Similar personal connections are reflected in the dedications of prints by Giovanni Antonio Bertoli to Francesco Turini, organist of Brescia Cathedral (B 2163), Alessandro Della Ciaja – to Giacomo Carissimi of Sant'Apollinare in Rome (D 1395), Ottavio Maria Grandi – to Alfonso Pagani of Bologna (G 3479), Francesco Petrobelli – to Giacomo Alcaini of Vicenza (P 1641), and by Orazio Tarditi – to Antonio Pani of Reggio (T 222).

3.4. MUSICAL FORMS AND GENRES

We will now discuss the music genres represented in Daniel Sartorius' collection. In agreement with the conventions of the time, those names are far from precise or unequivocal. Still, they quite clearly describe the type of repertoire involved, as well as its functions.

Many of the prints indicate the liturgical function of the music. These include, first and foremost, settings of the Liturgy of the Hours by such composers as Giovan Battista Alouisi (A 873), Giovanni Giacomo Arrigoni (A 2491), Bonaventura Beretta (B 1994), Giovanni Antonio Bertoli (B 2161), Gasparo Casati (C 1420), Chiara Margarita Cozzolani (C 4362), Giovanni Giuseppe Delafargia (D 1361), Ignazio Donati (D 3396), Giovanni Battista Faccini (F 47), Orazio Filiberi (F 732), Stefano Filippini (F 739, F 740), Alessandro Grandi (G 3454), Giovanni Legrenzi (L 1619), Biagio Marini (M 668, M 670), Matthaeus Melissa (M 2226), Marcello Minozzi (M 2861), Domenico Minucci (M 2862, M 2863), Natale Monferrato (M 3034, M 3036), Damiano Nembri (N 377), Francesco Della Porta (P 5202), Sisto Reina (R 1018, R 1019), Giovanni Rovetta (R 2963, R 2971, R 2972), Giovanni Felice Sances (S 773), Giovanni Vincenzo Sarti (S 923), Giovanni Giorgio Sparacciarì (S 4051), Orazio Tarditi (T 195, T 203), Marco Uccellini (U 18), and Simone Vesi (V 1315).

Most of the composers listed above set the texts of the psalms performed during the Sunday vespers and compline. This information can be found on the title pages of a dozen music prints from this group, containing works by Giovanni Cavaccio (C 1555), Maurizio Cazzati (C 1585), Stefano Filippini (F 739), Nicolò Fontei (F 1489), Giacomo Ganassi (G 324), Biagio Gherardi (G 1755), Giovanni Legrenzi (L 1618), Biagio Marini (M 669), Francesco Milani (M 2728), Carlo Milanuzzi (M 2757), Francesco Petrobelli (P 1645), and Orazio Tarditi (T 199). The Office of the Hours is supplemented by musical settings of antiphons and Marian litanies by Giovan Battista Alouisi (A 877, A 878), Claudio Monteverdi (M 3448), Galeazzo Sabbatini (S 9), Giovanni Felice Sances (S 771 and S 775), Vincenzo Scapitta (S 1160) and Matthias Spiegler (S 4096), as well as hymns – by Maurizio Cazzati (C 1623), Amadio Freddi (F 1833) and Andrea Mattioli (M 1410).

A similar number of *Sartoriana* publications comprise mass cycles. Analogically to the psalms, the individual sections of the *ordinarium* were set in different stylistic conventions, some drawing on the *prima pratica* (Ignazio Donati – D 3395, Leandro Gallerano – G 158, Romualdo Honorio – H 6451, Martino Naimon – N 9), some – on the *seconda pratica* (Giovanni Battista Chinelli – C 2064, Alessandro Grandi – G 3462, Orazio Tarditi – T 205). An even greater diversity of musical styles can be found in prints that contain

both settings of the mass and vespers. Following the model of Monteverdi's *Selva morale* (M 3446), composers aimed to set as many different liturgical texts as possible, adjusting their style to the textual content. This also provided them with an opportunity to prove their versatility and mastery of a wide range of composition techniques, from the 'through-imitated' textures of the Renaissance *stile antico*, through its more homophonic version and *falsobordoni*, to virtuosic monodies, *tricinia* and *in concerto* settings. The most versatile authors in the *Sartoriana* collection include Mario Capuana (C 953, C 954), Gasparo Casati (C 1418), Maurizio Cazzati (C 1577, C 1588, C 1595, C 1617), Alessandro Grandi (G 3459, G 3461), Tarquinio Merula (M 2342, M 2343), and Giovanni Antonio Rigatti (R 1413, R 1414, R 1420).

A similar wealth of textural solutions can be found in collections of *motetti*. This term, found in about 120 prints from Sartorius' collection, was used not only in the present-day musicological sense (as a genre of Renaissance polyphony), but also with reference to the liturgical function of works usually performed instead of selected sections of the *proprium missae*. In agreement with the typical 17th-century stylistic diversity, works referred to as *motetti* may have drawn on Renaissance conventions, but they may just as well have been dominated by the concertato technique, which – apart from vocal parts – involved a complex figured bass and sometimes also instrumental parts varying in their degree of autonomy. Composers who demonstrate the greatest variety of styles in the *Sartoriana* include: Gasparo Casati (C 1411, C 1420), Maurizio Cazzati (C 1582, C 1589, C 1592), Giovanni Battista Chinelli (C 2063, C 2066), Angelo Conti (C 3509), Ignazio Donati (D 3382, D 3392, D 3398), Alessandro Grandi (G 3421, G 3426, G 3435, G 3438, G 3456), Giovanni Francesco Milanta (M 2734), Francesco Della Porta (P 5196, P 5198, P 5200), Giovanni Antonio Rigatti (R 1412, R 1416), Giovanni Rovetta (R 2965, R 2967, R 2973, R 2978), Giovanni Felice Sances (S 769, S 770), and Orazio Tarditi (T 185, T 198). The same was true about collections of pieces labelled as *cantiones* or *concentus*, composed also by Girolamo Casati (C 1425), Caspar Endres (E 680) and Galeazzo Sabbatini (S 4, S 10).

The prints containing works designated as *concerti* demonstrate closer links with the *seconda pratica* (which does not preclude the use of other ways of shaping the musical texture). *Concerti* can be found in about 50 different *Sartoriana* prints. They vary with regard to the concertato technique applied, and we can trace the development of such techniques in those sources – both in the works of Italian composers (Ignazio Donati – D 3386, D 3390, Carlo Grossi – G 4728, G 4730, Orazio Tarditi – T 194, T 208, T 210) and those of their German imitators (Philipp Friedrich Buchner – B 4862, B 4863; Heinrich Schütz – S 2287, S 2291, S 2292, S 2295; Johann Rosenmüller – R 2548, R 2549). The new

musical language of these works inspired their composers and publishers to look for new labels to describe them, often by means of such concepts as *affetti* (Barbara Strozzi – S 6986), *armonie* (Alberto Lazari – L 1181), *delizie* (Carlo Mila-nuzzi – M 2754), *fiori* (Orazio Tarditi – T 187), *flamme* (Caspar Endres – E 681), *scherzi* (Chiara Margarita Cozzolani – C 4361), *sentimenti* (Giovanni Legrenzi – L 1615) and *vaghezze* (Leandro Gallerano). The popularity of church concerti is confirmed by anthologies of such repertoire, those published in Italy (1636², 1649³, 1649⁴, 1650¹), as well as the one compiled by Ambrosius Profe (1646⁴).

Dramatic spectacles, where a strict subordination of music to the word was the key aesthetic determinant, situate themselves in the borderland between sacred and secular art. Symptomatic is the presence of Claudio Monteverdi's *L'Orfeo* (M 3450), Francesco Rasi's *Dialoghi rappresentativi* and Daniel Bollius' *Repraesentatio harmonica*. The same dramatic type is also represented by *cantate et arie a voce sola*, written by Maurizio Cazzati (C 1591), Alessandro Grandi (G 3472), Filiberto Laurenzi (L 1115) and Giovanni Felice Sances (S 767), as well as compilations of *musiche*, which contain similar secular repertoire to be performed by a soloist and a *basso continuo* section. Such *musiche* were composed by Lodovico Bellanda (B 1709), Piero Benedetti, Marco da Gagliano and Jacopo Peri (B 1915), Benedetto Ferrari (F 265, F 266, F 267), Gaspare Filippi (F 734), Giovanni Battista da Gagliano (G 100) and Giovanni Antonio Rigatti (R 1421, R 1422).

Various madrigal genres are fairly well represented in the *Sartoriana*. As already mentioned, they were used by Profe and Sartorius among others to prepare their own religious *contrafacta*. The collectors purchased volumes of music by such composers as, among others: Alessandro Grandi (G 3468, G 3470), Claudio Monteverdi (M 3488, M 3500, M 3501), Giovanni Rovetta (R 2982, R 2985, R 2986) and Francesco Turini (T 1389, T 1394). Notable is the large proportion of *madrigali concertati* (by Giovanni Ceresini – C 1699, Martino Pesenti – P 1551, Galeazzo Sabbatini – S 13, S 15, S 18, S 19, S 21), as well as the *madrigaletti*, set for a small number of voices (Giovanni Pietro Biandra – B 2609, Salomone Rossi – R 2762, Orazio Tarditi – T 222, Pietro Andrea Ziani – ZZ 174a), and lighter genres, with texts in local dialects (Ignazio Donati – D 3402, Simone Vesi – V 1316).

The last group of sources comprise instrumental music, whose abundance and diversity testifies to the collectors' thorough familiarity with contemporary trends in the new style, represented by such genres as the canzona, the sonata and dance forms. There are as many as three printed collections of *canzoni* by Girolamo Frescobaldi (F 1864, F 1868, F 1870), whose works must have been familiar to the ambitious organist from the Silesian metropo-

lis. Apart from organ music, there are several collections of *canzoni* for instrumental ensembles written by Maurizio Cazzati (C 1578), Tarquinio Merula (M 2353, M 2354, M 2356), Biagio Marini (M 657), as well as their imitators in North-Eastern Europe: Cherubino Waesich (W 4) and Adam Jarzębski. Sonata composers are represented in the *Sartoriana* by Giovanni Battista Buonamente (B 4943), Dario Castello (C 1459), Giovanni Battista Fontana (F 1475), Ottavio Maria Grandi (G 3479), Giovanni Legrenzi (L 1610, L 1619), Biagio Marini (M 663, M 671), Massimiliano Neri (N 402, N 403), and Marco Uccellini (U 13, U 14, U 17). Several prints also contain instrumental fantasies as well as settings of Italian and French dances (B 4941, B 4944, R 2767, S 2770, T 853, and U 15).

3.5. THE CHARACTER AND DISTINCTIVE FEATURES OF THE COLLECTION

The *Sartoriana* is quite representative of music from the Italian peninsula in the first six decades of the 17th century, so that all the observations made above may also be considered true – *toutes proportions gardées* – of the whole repertoire. The conclusions from such a comparative study would undoubtedly have pleased the Silesian collectors. Nevertheless, we should also mention the distinctive features of Daniel Sartorius' collection, its *differentiae specificaе*. These certainly include the presence in the *Sartoriana* of a large number of prints that have not been preserved anywhere else¹³⁵.

More than 25% of the collection are *unica* that cannot be found at present in any other library in the world. Of these more than one hundred unique prints we will list here only a few most significant ones: Dario Castello's *Sonate concertate in stil moderno...* (C 1459), Giovanni Battista Chinelli's *Il primo libro di motetti a voce sola...* (C 2060), Carlo Filago's *Sacri concerti a voce sola* (F 730), Nicola Gibellini's *Motetti a 2. 3. e 4 voci...* (G 2008), Filiberto Laurenzi's *Arie à una voce per cantarsi nel clavicembalo...* (L 1115), Biagio Marini's *Sonate, symphonie, canzoni...* (M 663), *Compositioni varie per musica di camera a 2, 3, 4 e 5 voci...* (M 665), *Vespri a 4 voci da cantarsi nell'organo...* (M 669) and *Lacrime di Davide...* (M 670), Claudio Monteverdi's *Salve Regina a 3 voci...* (M 3448), Massimiliano Neri's *Sonate e canzone a quattro...* (N 402), *Sonate da sonarsi con varij stromenti...* (N 403) and *Motetti a 2 e 3 voci...* (N 404), Martino Pesenti's *Missae tribus vocibus cum sacris cantioni-*

¹³⁵ Peter Epstein, *Aus Breslauer Bibliotheken und Sammlungen (Musik)*, "Schlesische Monatshefte" 6 (1929), pp. 317–318.

bus... (P 1553), Giuseppe Scarani's *Sonate concertate a 2 e 3 voci...* (S 1167), and Pietro Andrea Ziani's *Primo libro di canzonette a voce sola...* (ZZ 174a).

In a sense, the distinctive features of the *Sartoriana* are evident in the five added manuscripts (Bohn 111, 113, 114, 129 and 129a–f), which can be considered as clues to the probable ways in which the music prints were acquired for this collection. Let us summarise the known facts concerning the origins and contents of the five manuscripts. The first of them – Bohn 111 – comprises copies of 37 instrumental pieces: Adam Jarzębski's *Canzoni e concerti* (dated to 1627), nine sonatas by Ottavio Maria Grandi (from the 1628 print found in the *Sartoriana* as G 3479) and one by Samuel Scheidt (found in S 1353, of 1624). These compositions were copied in the hand of Johann Georg Beck, a musician active in Frankfurt-am-Main in 1627–1638. The manuscript is actually listed in Beck's posthumous inventory as *Concerten Adami Harzebsky geschrieben 2*¹³⁶.

The same musician from Frankfurt was also the main scribe of two other *Sartoriana* manuscripts: Bohn 113 and Bohn 114. The former contains copies of music examples selected from theoretical treatises on the diminution technique, written by Milan-based musicians: Riccardo Rognoni (*Passaggi per potersi esercitare nel diminuire...* – R 1938) and his son Francesco (*Selva de varii passaggi...* – R 1942), who dedicated his collection to the Polish king Sigismund III Vasa. Some pieces from R 1942 can also be found in Bohn 114, which also comprises fantasies and ricercars by such authors as Giovanni Bassano, Nikolaus Bleyer, John Dowland, Ottavio Maria Grandi, Mercure d'Orléans, and Étienne Nau. That last composer, a violinist from Orleans, matriculated to study in Leipzig (1615) and later worked as a dance master at the court of Elisabeth Stuart, wife to Frideric V, Elector Palatine. Thanks to Elisabeth he was later employed by her brother, Charles I King of England (1626). All the manuscripts listed hitherto also contain elements entered in Daniel Sartorius' own hand. He made a number of corrections and additions in Bohn 111, amending Beck's notation, while in Bohn 113 and Bohn 114 he entered several pieces on his own. These manuscripts must have reached Sartorius from Frankfurt after Beck's death (1638), and Sartorius stayed in Wrocław from 1644 at the latest¹³⁷.

The *Elisabetanum* teacher's characteristic *ductus* can also be found in the two manuscripts containing works by Daniel Bollius – chapelmaster and organist at the court of archbishop-electors in Mainz (quite close to Frankfurt)

¹³⁶ Brian Brooks, *The Emergence of the Violin as a Solo Instrument in Early Seventeenth-Century Germany*, Diss. Cornell University 2002, p. 269.

¹³⁷ Brian Brooks, *Étienne Nau...*, *op. cit.*, pp. 55–57.

in 1626–1638. Bollius dedicated his dialogue *Repraesentatio harmonica conceptionis et nativitatis Sancti Joannis Baptistae* (found in manuscript Bohn 129 – a rare example of the use of this genre in a German-speaking country) to Johann Schweikhard von Kronberg, who held the post of archbishop-electoral in 1604–1626¹³⁸. The next bishop of Mainz, Georg Friedrich von Greiffenclau (1626–1629), was the dedicatee of Bollius' works contained in manuscripts 129a, 129b, 129c, 129d, 129e and 129f: two vocal-instrumental *concerti* based on psalm texts (129b and 129d), two panegyric *concerti* (129e and 129f), a Latin dialogue on Gospel themes (129c, for that bishop's consecration), and two Christmas *sonetti* with Italian texts, also meant for performance on the stage (129a).

All the five *Sartoriana* manuscripts demonstrate distinct mutual affinities with respect to repertoire and style, while their palaeographic features link them to important music centres of Rhineland on the one hand and to the figure of Daniel Sartorius on the other. It does not seem to be a coincidence that all the figures listed above shared a distinctly Italianophile stylistic preference, which found its expression in the instrumental music of the early *Seicento* and was then successfully imitated by composers such as Jarzębski and Scheidt, as well as being copied by both Beck and Sartorius. The common feature of the listed artists is also the presence of modern diminution techniques in their works, as known from the treatises by the two Rognonis. The term *viola bastarda*, which recurs in these manuscripts, describes not only an instrument, but also a specific performance technique¹³⁹. Another affinity can be found in the area of dramatic music, a genre successfully practised by Daniel Bollius and used by Daniel Sartorius in the *Elisabetanum's* school theatre.

All these elements and facts seem to converge on Frankfurt-am-Main – an important centre of music life, which flourished not only in the Katharinen- and Barfüßerkirchen, but also in printing houses and the workshops of instrument builders, as well as during the regularly held book fairs, which were a key event for trade in music prints – imported mostly from Italian printing houses and exported from Frankfurt to various centres of music life throughout northern and eastern Europe¹⁴⁰. The fact that all the five manuscripts from

¹³⁸ Fritz Noske, *Saints and Sinners. The Latin Musical Dialogue in the Seventeenth Century*, Oxford: Oxford University Press 1992, pp. 129–130.

¹³⁹ Veronika Gutmann, *Viola bastarda – Instrument oder Diminutionspraxis?*, "Archiv für Musikwissenschaft" 35/3 (1978), pp. 178–209; Joëlle Morton, *Redefining the Viola Bastarda: a Most Spurious Subject*, "The Viola da Gamba Society Journal" 8 (2014), pp. 1–64.

¹⁴⁰ Peter Epstein, *Die Frankfurter Kapellmusik zur Zeit J. A. Herbst's*, "Archiv für Musikwissenschaft" 6 (1924), p. 73.

Daniel Sartorius' collection are associated with this city (or its close neighbourhood) and that Sartorius himself took those manuscripts over from Beck (possibly in 1636–1646, a period for which we have no record of his activity anywhere else) supports the hypothesis that connects the Wrocław musicians' collection of music prints to the hub of European music trade. If this thesis is confirmed by source research, we may be able to discover the specific links between the two metropolies: one on the River Main, the other – on the Oder.

4. THE CATALOGUE

The main objective of this catalogue is a reconstruction of the musical component of the *Bibliotheca Rhedigeriana* (in fact: *Sartoriana*) in its historical form, before Emil Bohn's intervention in the 19th-century and before the 20th-century relocations. As our main point of reference, we will use the oldest catalogue of this collection, compiled in the mid-19th century by Siegfried Wilhelm Dehn, a German librarian and curator of the music department of the Royal Library (*Königliche Bibliothek*) in Berlin. Acting on behalf of the Prussian state, to which Silesia had already belonged for more than a hundred years, Dehn took care to preserve the original division of the collections of different provenance. In later years, their autonomy and internal coherence was significantly disrupted. As we have already mentioned, in the process of merging the collections the homogeneity of the historical substance was seriously affected, and the relocations of the library stocks in the mid-20th century caused their further disintegration, which resulted in the current state of preservation.

The present catalogue describes not only the hypothetically reconstructed library stock, but also refers to the later codifications of that stock – in particular to Emil Bohn's catalogues and to our contemporary situation, inasmuch as information about the sources is now openly available and accessible to the researcher. It should be remembered that the content of this catalogue, published at one specific historical moment, may undergo some revisions in later years if the historical resources of the former Wrocław *Rhedigeriana* which are now considered lost or kept concealed are ever rediscovered. For the sake of preserving the musical heritage of the Silesian metropolis, I therefore address all researchers and institutions with a kind request to pass on to me all information concerning the dispersed music sources bearing the round seal of “v. Rhedigersche Stadtbibliothek zu Breslau” (FIG. 3).

The present catalogue is based – to a varying degree – on several key repositories of music sources, which include – apart from the handwritten catalogue of Siegfried Dehn – also the printed catalogues of Emil Bohn, Robert Eitner, Claudio Sartori, and Emil Vogel's editorial team (NV), the present-day



Fig. 3. The seal of the *Bibliotheca Rhedigeriana*

RISM series catalogues (both printed and made available as online databases), as well as on web pages: Gaspari online (www.bibliotecamusica.it), Printed Sacred Music Online (www.printed-sacred-music.org) as well as Jeffrey Kurtzman and Anne Schnoebelen's catalogue of Italian prints containing musical settings of mass sections and the Liturgy of the Hours (<http://sscm-jscm.org/instrumenta/vol-2/>). The present catalogue would have been impossible without those resources. Still, we have taken care to unify, amend, consolidate, supplement and personally verify all the data from the listed catalogues.

In order to present the sources in question in possibly the most coherent form, we have adopted the method of cumulatively incorporating variable information frequently existing in different versions in the original resources (more about this method – in the following section of this *Introduction*). We have applied this procedure in order better to represent the universal character of the collection, which consists for the most part of titles also known from other libraries. Since, however, our main aim is to reconstruct the historical content of the *Bibliotheca Rhedigeriana*, we focus on the description of this specific set of music prints, whose distinctive feature is its unique quality, a local manifestation of the common European music heritage. We hope that the contents of the present catalogue may be of assistance to researchers focussing on the 17th century, since they may serve as a point of reference for research on the music culture not only of the Baroque Wrocław, but of the whole European continent.

4.1. EDITORIAL STANDARDS

The present catalogue describes the historical contents of the *Bibliotheca Rhdigeriana* (*Sartoriana*) in the form of consistent records comprising of thirteen standardised fields, in the following order:

1. **CATALOGUE NUMBER.** The number in the present catalogue, in accordance with the continuous numbering system of sources viewed as independent items of bibliographic description (mostly prints, plus several manuscripts), presented in the same order as in Siegfried Wilhelm Dehn's catalogue. I introduced continuous numbering since the one used by Dehn is inconsistent in several places, referring in about a dozen cases to prints once bound together into an adligat. Dehn's numbers were in such cases supplemented by letter indices. All the surviving *Sartoriana* prints are now contained in more recent – 19th and 20th century – bindings, which makes his numbering inadequate. However, Dehn's catalogue indices have been listed for each of the records in the field for **PROVENANCE**.

2. **COMPOSER(S).** The vast majority of the records in question are individual prints; anthologies are much less numerous. Therefore the main field contains the composer's name and surname (or composers' – when the given print comprises works by at least two authors). The names and surnames have been spelt as in NG² and in other reliable historical-musical sources. For each entry, this record also provides the composers' life dates based on the RISM catalogues, and in some cases – corrected in accordance with most recent publications. The notation of the composers' approximate life dates – if the exact dates of birth and death are unknown (or of their artistic activity confirmed in the sources) has also been adopted after RISM.

3. **TITLE.** The main field in this record contains a copy of the content of the title page of the given item in standardised diplomatic transcription. It preserves the original source form of the text, including: division into lines (reflected by vertical lines in the transcription: |); ink colour (black by default, but sometimes red); font style (block capitals, small letters, italics, indices); graphic signs and motives (publishers' typographic symbols, patrons' coats of arms, as well as other printed or ink drawings, arabesque designs or horizontal lines separating different texts sections, transcribed here with a double vertical line: ||).

For the sake of clarity, the title given in this field is quoted without the (nearly always present) name of the specific part book contained in the given volume, and the variants of title page content in the different part books have been transcribed in a uniform manner, only signalling the most important variants in the form of commentaries in square brackets, which have also been added when the

text significantly diverges from linguistic accuracy. In order faithfully to represent the original title, in our transcriptions we preserved all the original symbols, such as the interchangeable use of ‘u’ and ‘v’, ‘s’ and ‘f’, more or less consistent marking of the diphthongs ‘œ’, ‘æ’ and ‘ë’, as well as abbreviations and original accents above letters (even when different from contemporary use). Typographic ligatures for the consonant cluster ‘ct’ (as in *sanctus*) have been rendered as ‘çt’.

4. **PUBLICATION.** This field provides the place of publication, name and surname of the printer (in contemporary Italian or German spelling, depending on the place of publication or the publisher’s nationality), as well as the year of appearance in print (traditionally in Arabic numbers) or the date of compiling the manuscript (also usually in Arabic numbers). The modernisation of these elements has made it possible to unify data from various historical sources, which frequently represent highly varied forms and spelling conventions (as faithfully copied in the previous field).

5. **DESCRIPTION.** This field contains a description of the historically documented form of the preservation of the given item. Sometimes it differs from the current state of affairs, which is due to the relocation and dispersal of library collections in the last 150 years. Most importantly, the number of original part books that made up the given title is listed here. This information is normally quoted after the Bohn catalogue (especially when the given item is missing now), except in cases when the earlier Dehn catalogue proves more accurate. Apart from the historically confirmed number of part books, their format is specified (for most of the volumes it is either in quarto – 4° or in folio – fol.) as well as the abbreviated names of the different parts (voices), quoted in accordance with RISM standards (see List of abbreviations).

The same field also includes information about the non-musical (mostly verbal) elements of the content of the given unit. The first of these is normally the dedication, usually found on one of the first pages of the print (the page number follows the actual pagination of the given item). From the content of the dedication we have extracted: the addressee (only when it is a person different from the patron quoted on the title page), the personal data of the person signed under the dedication (usually the composer, but sometimes also the publisher or the owner of the material sent to the printing house), the place of writing the dedication (only in the rather rare cases when it is different from the place of publication), as well as the (modernised and standardised form of) the date of dedication. Another regular non-musical component of each item is its table of contents (usually provided on the last page of the print). In this field we only noted the presence of such a table, while the whole is represented in the field for CONTENTS.

In some music prints we also encounter less typical elements, such as: pieces of poetry, various prefaces (*avvisi*, *avvertimenti*) addressed to the readers (especially to musicians) as well as woodcuts symbolically illustrating the content of the given volume or used as decoration in the context of the publishers' colophons. This field also lists the printed indications of tempo, dynamics, expression, and other performance notes printed in the musical text, which provide precious evidence of changes in contemporary composition practice in that period.

6. **SHELFMARK.** This field contains the current shelf mark of the given item (copy of the given title), preceded by the country code and the library siglum quoted in accordance with RISM standards (see List of abbreviations). In the case of duplicates listed in Dehn's catalogue, both originally existing copies have been listed, but a full description has been provided only for the copy that is now still kept in Wrocław. In a few of the cases, the current set of part books may derive from several different original sets, which is evident from the features of the given copy (described in the following field). Lost copies of prints (or those whose current place of storage has not been revealed so far) are also listed here. In cases when the only copy of an item listed by Dehn is currently kept outside Wrocław, the necessary information about provenance of that item has been provided, as confirmed in correspondence with the curators of the respective libraries.

7. **NOTES ON ITEM.** In this field we can find the information whether the copy of the *Bibliotheca Rhedigeriana* item preserved in Wrocław is the only surviving one. This information is important in the context of the repertoire in question since a significant proportion of the collection consists of prints unique on the global scale. Subsequently we provide data concerning the state of preservation of the individual part books from the set (listing the part names in accordance with RISM standards, see List of abbreviations). In the majority of cases the missing volumes have been listed, but where most of the parts are missing, only the names of the surviving parts have been provided. Furthermore, we have described the current state of the preservation of part books: missing or damaged pages (e.g. those with provenance seals cut out), damage caused by humidity and the effects of mending the volumes (during the recent conservation).

All kinds of handwritten interventions and additions have also been listed: the accidentals added to the notation, handwritten indications of dynamics, tempo and manner of performance, calculations of the lengths of general pauses, corrections of some misprinted pitches, indications of word repetition in the text, pagination, catchwords, handwritten errata of the musical and verbal text, comments on the musical content, corrections of printed page sequence, as well as supplementation of missing or misprinted text incipits. Sometimes the mu-

sical or verbal content was supplemented on additional strips of paper pasted or placed between the printed pages. These strips contain errata of the music notation or of the verbal text (e.g. that of the *contrafacta*). This field also copies the numerical bookbinding marks entered in pencil on the title pages, indicating the number of the given part book and the total number of parts in the given set.

8. PROVENANCE. In this field we normally confirm the presence of the seal “v. Rhedigersche Bibliothek zu Breslau”, which shows that the given item was part of the *Bibliotheca Rhedigeriana*. The presence or absence of such a seal does not prove, however, that the volume belonged to the original collection as described by Dehn. There are items which do not bear such a seal, but which undoubtedly belonged to the collection in the past; the library marks given below confirm that they were included in the *Rhedigeriana*. Sometimes we also deal with the opposite situation; some items were incorporated into the *Rhedigeriana* after the compilation of the Dehn catalogue and – as new acquisitions – were marked with the same library seals. These items (not listed by Dehn) are not part of the present catalogue. They belong to a collection of a different provenance (for instance, some of them bear two seals: that of St Mary Magdalene’s Church and of the *Rhedigeriana*).

Convincing proof that the given item was originally part of the *Bibliotheca Rhedigeriana* can be found in the form of old library mark entered on the title pages of some (though unfortunately not all) prints from the Dehn catalogue. These shelf marks consist of two sets of symbols. The first is a typical library shelf mark consisting of an Arabic, Latin, Greek or Hebrew letter which indicated the shelf or bookcase where the item was stored, and an Arabic number entered underneath, which most likely referred to the number of volumes in the given set of prints. The second library mark known from the Dehn catalogue is an Arabic ordinal numeral (from 1 to 380, plus an additional letter index for prints bound together into adligats, sometimes preceded by the abbreviation ‘N.’ or ‘Nro’ (for *numero*).

The third library mark listed in this field is the shelf mark of the Wrocław Stadtbibliothek music collection, added in the last decades of the 19th century in the form of an Arabic number preceded by the abbreviation ‘Mus.’. If the letter is accompanied by a letter index, the item belonged to Emil Bohn’s private collection, described in a catalogue compiled by his widow in 1909¹⁴¹. The library marks listed here for reasons unknown were not consistently entered in all the volumes from the collection, which renders it more difficult unequivocally to determine that the given item did belong to the *Sartoriana* collection. Whenever

¹⁴¹ This catalogue comprises 151 music-related sources from Emil Bohn’s private collection, bequeathed by his widow to Wrocław’s Stadtbibliothek.

we can justifiably claim that the given item belonged to the *Rhedigeriana* (in some cases this is evident from marginal notes in the Dehn catalogue), we added the library marks (missing from the print itself) in square brackets.

9. **CATALOGUES.** The next field lists information on the given item available in the generally accessible catalogues by Eitner, Bohn, Sartori, RISM, Vogel, and Patalas (including volume and page number, or the siglum typical of the given catalogue, or a catalogue number). This field also informs about the presence of a given print in internet databases, such as e.g. <http://sscm-jscm.org/instrumenta/vol-2/>, www.bibliotecamusica.it, and www.printed-sacred-music.org. In a few cases we also included additional information on the given copy of the print, contained in the quoted catalogues.

10. **DIGITIZED VERSION.** This field provides a link to an online facsimile of the given item. Some items from the *Sartoriana* have already been scanned and made publicly available in open access on the digital platform www.bibliotekacyfrowa.pl, while others will appear on the same platform in the nearest future. In the case of some volumes we also provided links to scans of copies of sources coming from other libraries. This material is only subsidiary to our catalogue, but we decided that a reference to such sources may prove of assistance. In these cases we made use of the digital websites of different libraries which keep and make such sources publicly available, as well as of other websites with more general content (e.g.: <https://books.google.pl>; imslp.org; <http://wikivogel.org>; <http://www.bibliotecamusica.it>). We decided to add these links because of researchers' and performers growing interest in early music. More and more frequently they look for hitherto little known repertoire. Notably, open access to such material soon results in printed editions and CD releases (see the following two fields of the library record).

11. **MODERN EDITION.** In this field we have listed the titles of modern editions of individual or selected compositions from the given volume. We have aimed to choose a few most representative editions, first and foremost – the critical ones, but sometimes we also referred to facsimile editions, which enjoy growing popularity. We do not have the ambition to provide a complete list of editions, and such a task would undoubtedly be impossible. Naturally, this field needs constant updating because the publishing market is developing fast.

12. **RECORDING.** Similar selective criteria have also been applied to phonographic releases of the music material in question. This field lists selected, possibly most recent releases, those which have been deemed most representative. As the number of such releases is increasing in proportion to the growing number of freely accessible online facsimile editions, the content of this field needs to be regularly supplemented as well.

13. **CONTENTS.** The last field of each library record describes the contents of each item, listing the music compositions contained in the volume (with continuous numbering). For this purpose, we applied the principle of cumulatively unifying variable information. This appears to be a reasonable approach to the source material at our disposal. On the one hand we have the tables of content added on the last pages of each part book, and on the other hand – the actual music material found in the given volume. In most cases each of the sources provides different information about the contents of the given item. This is owing to the fact that each part book only contains those pieces which include a given part (an in the successive decades of the 17th century scoring and the use of musical forces underwent significant transformations). The variable content of different sources also resulted from their different character and functions. The variant versions of titles and different ways of noting the scoring information (sometimes with guidelines for performance) aggravated the entropy of content information. Information pertaining to the given piece of music – its genre, architecture and liturgical function – was also variously presented. Some titles were supplied with additional information concerning composers (in the case of items comprising music by several artists) and authors of literary texts (whom we only list in the case of madrigals, where specific authorship is relevant). Some titles also contain the names of individual dedicatees. This kind of information is significant for the study of music history, and therefore we have copied it in detail.

The large amount of data in this field and the varying ways in which they appear in the sources has determined our decision to bring together (possibly) all the information listed above from all the preserved part books. This method also has its problem, related to variant ways of recording the content that recurs in different places. We have therefore accepted that the *basso continuo* book will serve as our point of reference because it nearly always comprises all the compositions contained in the given item, listed in the most orderly fashion (the sequence of works varies from one part book to another). The basis for listing the successive compositions has been, however, the actual content of the given volume, and not its table of contents, where the order, list and way of recording the individual titles may be different from that in the main body of the volume. The repertoire items of the given print or manuscript are independent music compositions. In the case of multi-movement works (such as the settings of the mass ordinary, litanies, motets, madrigals and cantatas) we have provided the textual incipits of the successive sections, in some cases – along with references to musical form and genre. The transcription method we have accepted here follows the same principles as in the field for TITLE.

I would like to express my heartfelt thanks to all those who have supported me in recent years in my research on Daniel Sartorius' music collection. I owe a special debt of gratitude to: Nicholas Bell, Diana Codogni-Łańcucka, Luigi Collarile, Barbara Eichner, Ewa Hauptman-Fischer, Jeffrey Kurtzman, Agnieszka Leszczyńska, Martin Holmes, Michał Lewicki, Piotr Maculewicz, Mirosław Ossowski, Szymon Paczkowski, Maria Paluszak-Łoś, Aleksandra Patalas, Barbara Przybyszewska-Jarmińska, Anne Schnoebelen, Allen Scott, Zbigniew Skowron, Katarzyna Spurgjasz, Marcin Szelest, Danuta Szlagowska, Marina Toffetti, Barbara Wiermann, Jan Woronczak, and Sławomira Żerańska-Kominek.

Warszawa – Wrocław, May 2017

4.2. WYKAZ SKRÓTÓW | LIST OF ABBREVIATIONS

Daty | Dates

| | |
|-------|---|
| 1600 | – 1600 rok in the year 1600 |
| 1600a | – przed rokiem 1600 before 1600 |
| 1600c | – około roku 1600 around 1600 |
| 1600p | – po roku 1600 after 1600 |
| 16.sc | – XVI wiek 16 th century |
| 16.me | – połowa XVI w. mid-16 th century |
| 16.1d | – I połowa XVI w. 1 st half of the 16 th century |
| 16.2d | – II połowa XVI w. 2 nd half of the 16 th century |
| 16.in | – początek XVI w. early 16 th century |
| 16.ex | – koniec XVI w. late 16 th century |
| 16/17 | – XVI/XVII w. turn of the 16 th century |

Głosy | Parts

| | |
|-----------|------------------------------|
| 1 (2) ch. | – primus (secundus) chorus |
| 5 | – Quinta vox |
| 6 | – Sexta vox |
| 7 | – Septima vox |
| 8 | – Octava vox |
| 9 | – Nona vox |
| A | – Altus, Alt |
| B | – Bassus, Basso |
| bc | – basso continuo |
| fag | – fagot bassoon |
| fl | – flet flute |
| org | – organy organ |
| Part. | – partitura full score |
| rip. | – ripieno ripieni |
| S | – Soprano, Cantus, Discantus |
| T | – Tenor |
| trb | – puzon trombone |
| V | – Vagans |
| vl | – skrzypce violin |
| vla | – altówka viola |
| vlne | – violone |

Inne | Others

| | |
|---------|-------------------------------------|
| ad lib. | – ad libitum |
| c. | – karta card |
| facs. | – facsimile |
| fl. | – czynny w latach active in years |
| fol. | – folio |
| r/v | – recto/verso |
| s.d. | – sine data |
| s.l. | – sine loco |
| Slg | – Sammlung |
| s.n. | – sine nomine |
| t. | – takt measure |

Sigła archiwów i bibliotek | Archive and library sigla

| | |
|------------|---|
| APW | Archiwum Państwowe we Wrocławiu Wrocław State Archive |
| CH-Zz | Zürich, Zentralbibliothek, Musikabteilung |
| D-Bds | Berlin, Staatsbibliothek Preußischer Kulturbesitz |
| D-Dl | Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek |
| D-F | Frankfurt am Main, Universitätsbibliothek Johann Christian Senckenberg |
| D-KA | Karlsruhe, Badische Landesbibliothek, Musikabteilung |
| D-Kub | Kassel, Universitätsbibliothek |
| D-Mbs | München, Bayerische Staatsbibliothek, Musikabteilung |
| F-Pn | Paris, Bibliothèque Nationale de France, Département de la Musique |
| GB-Lbl | London, The British Library |
| GB-Och | Oxford, Christ Church Library and Archives |
| I-Bc | Bologna, Museo internazionale e biblioteca della musica |
| PL-Kj | Kraków, Biblioteka Jagiellońska Cracow, The Jagiellonian Library |
| PL-WRu | Wrocław, Biblioteka Uniwersytecka, Oddział Zbiorów Muzycznych University of Wrocław Library, Music Collections Department |
| PL-WRu OR | Wrocław, Biblioteka Uniwersytecka, Oddział Rękopisów University of Wrocław Library, Manuscripts Department |
| PL-WRu OSD | Wrocław, Biblioteka Uniwersytecka, Oddział Starych Druków University of Wrocław Library, Early Prints Department |
| RUS-Mcm | Moskwa, Gosudarstvennyj central'nyj muzej muzyka'noj kul'tury im. M.I. Glinki M.I. Glinka National Museum Consortium of Musical Culture |
| US-NYp | New York Public Library at Lincoln Center, Music Division |

| | |
|--------|---|
| US-STu | Stanford University, Green Library, Department of Special Collections |
| US-Wc | Washington, The Library of Congress, Music Division |

4.3. ŹRÓDŁA | SOURCES

Archiwalia i Rękopisy | Archival Records and Manuscripts

APW zespół 28: Akta miasta Wrocławia – dokumenty | Acts of the city of Wrocław – documents

3915 [olim: P 5]. *Choralistae Elisabethani.*

3941 [olim: P 30,1]. *Stipendiaten- und Vocationsbücher.*

3944 [olim: P 31]. *Stipendiaten-Rechnungsbuch.*

3973 [olim: P 48/5]. fol. 8v: *Verzeichniss der verkauften Kirchstellen bei St. Elisabeth.*

4777–4863 [olim: P 124,1–95]. *Schulenamts- und Stipendiaten-Rechnungen.*

13170 [olim: Priv 296; B. 36].

APW zespół 102: Parafia św. Elżbiety we Wrocławiu | St Elisabeth's Parish in Wrocław 256 [olim: II. A. No. 34]. *Choralistensachen* (1634–1792).

4151 [olim: P. 67b]. *Quittungs-Buch der Choralisten* 1674–1758.

PL-WRu OR Akc. 1949/657 (Cat. 59). *Pro memoria die der Elisabethanischen Bibliothec gemachten Verehrungen betreffend.*

PL-WRu OR R 467. *Jacobus Pontanus Dialogorum Libri. A Dan. Sartorio Descripti* vol. 2.

PL-WRu OR R 2339–2368. *Schreibkalender auff's Jahr nach Christi Geburt 1640* [–1669].

D-Bds Mus. ms. theor. kat. 161–167. Katalogi Siegfrieda Wilhelma Dehna | Siegfried Wilhelm Dehn's catalogues.

D-Bds Slg Winterfeld 53. Andreas Hammerschmidt, *Hochzeitsgesang für Daniel Sartorius: Es ist nicht gut, dass der Mensch allein sei.*

Bohn 1 – Tabulatura organowa | keyboard tablature, 16.2d, RUS-Mcm Slg Bohn 1 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 1].

Bohn 2 – Tabulatura organowa | keyboard tablature, Georg Gotthard, 1573c, RUS-Mcm Slg Bohn 2 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 2].

Bohn 3 – Tabulatura organowa | keyboard tablature, 16.2d, D-Bds Slg Bohn 3 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 3].

Bohn 4 – Tabulatura organowa | keyboard tablature, Georg Gotthard, 1575c, D-Bds Slg Bohn 4 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 4].

- Bohn 5 – 6 ksiąg głosowych | 6 partbooks, 16.2d, D-Bds Slg Bohn 5 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 5].
- Bohn 6 – Tabulatura organowa | keyboard tablature, 1567c, D-Bds Slg Bohn 6 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 6].
- Bohn 8 – 5 ksiąg głosowych | 5 partbooks, 16.2d, D-Bds Slg Bohn 8 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 8].
- Bohn 9 – 6 ksiąg głosowych | 6 partbooks, Simon Lyra Olsnensis, 1580c, D-Bds Slg Bohn 9 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 9].
- Bohn 11 – 6 ksiąg głosowych | 6 partbooks, Georg Gotthard, 1583c, D-Bds Slg Bohn 11 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 11].
- Bohn 15 – 5 ksiąg głosowych | 5 partbooks, Simon Lyra Olsnensis, 16.2d, D-Bds Slg Bohn 15 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 15].
- Bohn 18 – Tabulatura organowa | keyboard tablature, 1580c, D-Bds Slg Bohn 18 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 18].
- Bohn 49 – 6 partii głosowych | 6 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 49 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 49].
- Bohn 53 – księga chórowa | choirbook, D-Bds Slg Bohn 53 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 53].
- Bohn 60 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 60 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 60].
- Bohn 84 – 6 partii głosowych | 6 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 84 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 84].
- Bohn 85 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 85 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 85].
- Bohn 86 – 3 partie głosowe | 3 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 86 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 86].
- Bohn 87 – 12 partii głosowych | 12 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 87 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 87].
- Bohn 88 – 9 partii głosowych | 9 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 88 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 88].
- Bohn 89 – 10 partii głosowych | 10 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 89 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 89].
- Bohn 90 – 10 partii głosowych | 10 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 90 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 90].
- Bohn 92 – 4 księgi głosowe | 4 partbooks, 1562c, D-Bds Slg Bohn 92 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 92].
- Bohn 97 – 6 ksiąg głosowych | 6 partbooks, Simon Lyra Olsnensis, 1593c, D-Bds Slg Bohn 97 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 97].

- Bohn 98 – 8 ksiąg głosowych | 8 partbooks, Simon Lyra Olsnensis, 1597c, D-Bds Slg Bohn 98 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 98].
- Bohn 100 – 6 ksiąg głosowych | 6 partbooks, Michael Kittel, 1600c, D-Bds Slg Bohn 100 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 100].
- Bohn 106 – 5 ksiąg głosowych | 5 partbooks, Simon Lyra Olsnensis, 1594c, D-Bds Slg Bohn 106 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 106].
- Bohn 111 – 5 ksiąg głosowych | 5 partbooks, Johann Georg Beck, 1627c, D-Bds Slg Bohn 111 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 111].
- Bohn 112 – partie głosowe | parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 112 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 112].
- Bohn 113 – pojedynczy wolumin | single volume, 17.1d, D-Bds Slg Bohn 113 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 113].
- Bohn 114 – pojedynczy wolumin | single volume, 17.1d, D-Bds Slg Bohn 114 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 114].
- Bohn 115 – pojedynczy wolumin | single volume, 17.1d, D-Bds Slg Bohn 115 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 115].
- Bohn 119 – pojedynczy wolumin | single volume, D-Bds Slg Bohn 119 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 119].
- Bohn 129 – pojedynczy wolumin | single volume, D-Bds Slg Bohn 129 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129].
- Bohn 129a – 3 partie głosowe | 3 parts, 17.1d, D-Bds Slg Bohn 129a [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129a].
- Bohn 129b – 10 partii głosowych | 10 parts, 17.1d, D-Bds Slg Bohn 129b [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129b].
- Bohn 129c – 7 partii głosowych | 7 parts, 17.1d, D-Bds Slg Bohn 129c [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129c].
- Bohn 129d – 13 partii głosowych | 13 parts, 17.1d, D-Bds Slg Bohn 129d [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129d].
- Bohn 129e – 9 partii głosowych | 9 parts, 17.1d, D-Bds Slg Bohn 129e [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129e].
- Bohn 129f – 13 partii głosowych | 13 parts, 17.1d, D-Bds Slg Bohn 129f [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 129f].
- Bohn 130 – 7 partii głosowych | 7 parts, 17.2d, D-Bds Slg Bohn 130 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 130].
- Bohn 145 – 2 partie głosowe | 2 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 145 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 145].
- Bohn 146 – 10 partii głosowych | 10 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 146 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 146].

- Bohn 154 – 6 ksiąg głosowych | 6 partbooks, 17.2d, D-Bds Slg Bohn 154 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 154].
- Bohn 154a – 6 ksiąg głosowych | 6 partbooks, 17.2d, D-Bds Slg Bohn 154a [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 154a].
- Bohn 158 – 7 ksiąg głosowych | 7 partbooks, D-Bds Slg Bohn 158 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 158].
- Bohn 165c – księga chórowa | choirbook, D-Bds Slg Bohn 165c [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 165c].
- Bohn 175 – księga chórowa | choirbook, 16.2d, Slg Bohn 175 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 175].
- Bohn 176 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 176 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 176].
- Bohn 178 – 11 partii głosowych | 11 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 178 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 178].
- Bohn 181 – 2 partie głosowe | 2 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 181 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 181].
- Bohn 193a – 6 partii głosowych | 6 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 193a [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 193a].
- Bohn 193d – 5 partii głosowych | 5 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 193d [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 193d].
- Bohn 197 – 6 partii głosowych | 6 parts, Daniel Sartorius, 17.1d, D-Bds Slg Bohn 197 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 197].
- Bohn 201d – 21 partii głosowych | 21 parts, 17.sc, D-Bds Slg Bohn 201d [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 201d].
- Bohn 201e – 20 partii głosowych | 20 parts, 17.sc, D-Bds Slg Bohn 201e [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 201e].
- Bohn 201f – 10 partii głosowych | 10 parts, 17.sc, D-Bds Slg Bohn 201f [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 201f].
- Bohn 202 – 13 partii głosowych | 13 parts, 17.1d, D-Bds Slg Bohn 202 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 202].
- Bohn 215 – 5 partii głosowych | 5 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 215 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 215].
- Bohn 219 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 219 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 219].
- Bohn 234 – 5 partii głosowych | 5 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 234 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 234].
- Bohn 240 – 12 partii głosowych | 12 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 240 [olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 240].

- Bohn 241 – 5 partii głosowych | 5 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 241
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 241].
- Bohn 281 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 281
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 281].
- Bohn 283 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 283
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 283].
- Bohn 290 – 5 partii głosowych | 5 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 290
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 290].
- Bohn 310 – 13 partii głosowych | 13 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 310
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 310].
- Bohn 315 – 11 partii głosowych | 11 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 315
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 315].
- Bohn 326 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 326
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 326].
- Bohn 327 – 4 partie głosowe | 4 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 327
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 327].
- Bohn 332 – 11 partii głosowych | 11 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 332
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 332].
- Bohn 340 – 8 partii głosowych | 8 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 340
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 340].
- Bohn 343 – 12 partii głosowych | 12 parts, Daniel Sartorius, 17.sc, D-Bds Slg Bohn 343
[olim: Breslau, Stadtbibliothek, Slg Bohn Ms. mus. 343].
- Bohn 357 – tabulatura organowa i 6 ksiąg głosowych | keyboard tablature and 6 part-books, 16.2d, D-Bds Slg Bohn 357 [olim: Breslau, Stadtbibliothek, Slg Bohn Georg Gotthard, Ms. mus. 357].

Stare druki | Early prints

Chriftliche Leichpredigt | Vber das Troftfprüchlein des 42. Pfalms [...] Leipzig: Gregor Ritzsch. 1632

CL. VIRI, | DANIELIS SARTORII, | Philologi acutissimi, | De Juventute in Gymnasio
| Vratislaviensium Elifabetano | bene meriti, | MEMORIE | *ſacra* |
EPICEDIA || *Vratislaviae*, | In Hæredum BAUMANNIANORUM
Typographiâ | exprimebat JOH. CHRISTOPH JACOBI, Façtor. |
MDCLXXI.

*Curſus ſancti | Bonauenture de paſſione domi=|ni cum inuitatorio himnis et can=|ticis
Laurentij Coruini: cum | epiſtola et carmine de gra=|tuita dei in nos
beneficen=|cia & de fructibus ex do=|minice paſſionis re=|cordatio-
ne proue=|nientibus. Impreſſum Vratiſlaurie in officina | Ade Dyonis.
Anno a natiuitate | ſaluatoris noſtri M.D.XXI.*

- EROTEMATA | MUSICAE PRACTICAE | *ad captum puerilem* | *formata*, Virgilio | Haug au=*tore* | TRIMEGISTUS IN | *Aſclepio*. | *Non immerito in hominum coetum Mu-ſarum chorus eſt a ſumma diuinitate de-ſiſſus, ſcilicet ne terrenus mundus uide-ſetur incultior, ſi modulorum dulcedine | caruiſſet.* | VRATISLAVIAE [apud Andream Vinglerum] || M. D. XLI.
- Honeſtiſſimis Sponſis, | ERUDITIſſIMO VIRO, | M. JOHANNI BALTHASARI | CARGIO, | In Elifabethano & Barbarino Templo apud Vratiſla-*vienſes* chori Muſici Præfeſto, & in Gymnaſio, quod | illi vicinum eſt Ædi, Collegæ bene merenti, | atque | PUDICIſſIMÆ VIRGINI, | ELISABETÆ, | SPECTATIſſIMI VIRI | GEORGII WEIRAUCHII | In Libero Baronatu Civitateq[ue] Milicenſi | Notarii, & in hac Senatoriſſimo; | prudentiſſimi | *Filiæ Unicæ*, | MATRIMONIUM | MDCLXVI. XII. Oſtobris, | ſolenniter ineuntibus, | *Auſpicatum & proſperum* | optantium | *Fautorum, Amicorumq[ue]* | CARMINA. || VRATISLAVIÆ, In Hæredum Baumanniſſimum Typographiæ | EXPRIMEBAT Joh. Chriſtoph. Jacobi [1666].
- MATTHÆI | merito famam fervabit | APELLIS | Dignum laude Virum | Muſa vetans morier. || *Super Pientiſſimo pariter & beatiſſimo Exceſſu* | Nobiliſſimi, Magnifici, Strenui, | Ampliſſimiq[ue]] Dn. MATTHÆI APELLIS de Löwen=*ſtern* in Langenhoff | CÆSAREI, & MONSTERBERGA-*OLSNENSIS* | Conſiliarii Splendiſſimi... | Vratiſlaviæ | anno Chriſtiano CIO IO CXLVIII. | *a.d. 3. Idus Aprileis* [...] EPICEDIA CARMINA. || Vratiſlaviæ, Typis Baumannianis [1648].
- MEMORABILIA | BIBLIOTHECÆ | PUBLICÆ | ELISABETANÆ | WRATISLAVIENSIS, | à | *Fundatore Celeberrimo* | REHDIGERIANÆ | *dictæ*, | *quæ* | A. O. R. M. DC. XCIX. Die XV Maji, | In Actu Gymnico | à Studioſâ Gymnaſii Eliaſbetani Juventute | *exponi fecit.* | Gottlob Krantz | Hiſtor. Eloq. & Phys. | Prof. & Bibliothecarius. | WRATISLAVIÆ, | apud Johannem Georgium Steck, | M.DC. XCIX.
- ODE GERMANICA | *Auff* | *Hochzeitliche Ehren-Frewde* | *Des* [...] | *Herrn* | *George Heintzen*, | *Vornehmen Handelsman* | *in Hamburg, etc.* | *Breutigams* | *Und* | *Der* [...] | *Jungfrauen* | *Mariae Eliaſbethae* | *Des* [...] | *Herrn Edward Beckers* | [...] | *Tochter, etc.* | *Braut...*, Leipzig: Gregor Ritzſch. 1634.
- Ein Schleiſiſch ſingebüchlein* | *aus Göttlicher ſchrift, von den fürnemſten* | *Feſten des Jares, und ſonſt von andern geſungen und Pfal=*men*, geſtelt auff viel alte gewöhnliche melodien, ſo zum | teil vorhin Lateiniſch, zum teil Deutſch, mit Geiſtlichen | oder auch Weltlichen texten geſungen ſeind,* | *Durch* | *Valentinum Triller von Gora, Pfar=*herrn zu Pantenaw in Nimpſchiſchen* | Weichbilde. | Pfalm CL. | *Alles was odem hat**

lobe den Herren. | Gedruckt zu Breslaw, durch | Crispinum Scharffenberg. | 1555. |

PRÆSIDES | SCHOLARUM VRATISLAVIENSIIUM, [Breslau:] excudebat Formis Chalcographicis Baumannianis Godefridus Gründer [5 czerwca 1651 | 5th June 1651]

RISM B/I 1627⁸ – *Extract oder Erster Theil auss dem Musicalischen Interim Ambrosii Profii, darinnen etlicher vornehmer und berühmter Autorum Madrigalien und anmutige Cantiones mit Deutschen Geistlichen und Politischen Texten (an statt der Italienischen) unterleget mit 3. 4. 5. 6. und 7. Stimmen, Allen Liebhabern der Edlen Musica, inn- und ausser der Kirchen jederzeit zu gebrauchen, zu gefallen publiciret, Wittenberg: J. Gorman 1627.*

RISM B/I 1641² – *Erster Theil Geistlicher Concerten und Harmonien à 1. 2. 3. 4. 5. 6. 7. &c Vocibus... auss den berühmsten Italianischen und andern Autoribus, so theils neben ihren eigenen mit noch mehrern, theils auch mit andern Texten beleget, und zu Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen, colligiret und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw, Leipzig: H. Köler 1641*

RISM B/I 1641³ – *Ander Theil Geistlicher Concerten und Harmonien, à 1. 2. 3. 4. 5. 6. 7. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehrern, theils auch mit andern Texten, doch ohne der Authoren Abbruch, oder an der Composition Veränderung beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw, Leipzig: H. Köler 1641.*

RISM B/I 1642⁴ – *Dritter Theil Geistlichen Concerten und Harmonien, A 1. 2. 3. 4. 5. etc. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmsten Italiänischen und andern Authoribus, so theils neben ihren eigenen mit noch mehrern, theils auch mit andern Texten, doch ohne der Composition einzigen Abbruch beleget und zum Lobe Gottes und Fortpflanzung der edlen Music, auff vieler Begehren und Gefallen colligiret, und zum öffentlichen Druck befördert durch Ambrosium Profium, Organisten zu St. Elisabeth in Bresslaw, Leipzig: H. Köler 1642.*

RISM B/I 1646⁴ – *Vierdter und letzter Theil Geistlicher Concerten Aus den berühmsten Italiänischen und andern Authoribus, so theils mit andern oder auch*

noch mehrn Texten beleet, und zum Lobe Gottes in öffentlichen Kirchen-Versammlungen zu gebrauchen auch zu Gefallen allen Music-Liebhabern colligiret und publiciret von Ambrosio Profio Organ. zu S. Elisabeth in Bresslaw, Leipzig: T. Ritsch 1646.

RISM B/I 1646³ – *Cunis Solennib. Jesuli Recens-Nati Sacra Genethliaca. Id est, Psalmodiae Epæneticae. Edit Studio et Sumptib. Ambrosi Profi Elisabetani Vratisl. Organoedi, [Legnica]: Typis Ligiis Sartorianis 1646.*

RISM B/I 1649⁶ – *Corollarium geistlicher collectaneorum, berühmter authorum, so zu denen bisshero unterschiedenen publicirten vier Theilen gehörig und versprochen; Nunmehr sampt beygefüigten Erraten dieselben zu recitificieren, gewähret von Ambrosio Profio Organ. bey der Kirchen zu S. Elisabeth in Bresslaw..., Leipzig: T. Ritsch 1649.*

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- Wachler Albrecht Wilhelm Jakob, *Thomas Rehdiger und seine Büchersammlung in Breslau: Ein biographisch-literarischer Versuch*, Breslau: Grüson 1828.
- Wąs Gabriela, *Dzieje Śląska od 1526 do 1806 roku*, [w: | in:] Marek Czapliński, Elżbieta Kaszuba, Gabriela Wąs, Rościśław Żerelik, *Historia Śląska*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2002, s. | pp. 118–249.
- Wiermann Barbara, *Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts*, Göttingen: Vandenhoeck & Ruprecht 2002 (*Abhandlungen zur Musikgeschichte*. In Verbindungen mit Jürgen Heidrich, Ulrich Konrad und Hans Joachim Marx, herausgegeben von Martin Staehelin, 14).
- Wiermann Barbara, *Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau. Kirchliches und bürgerliches Musikleben im Kontrast*, „Schütz-Jahrbuch” 30 (2008), s. | pp. 93–109.
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4.4. BIBLIOTHECA SARTORIANA

1.

COMPOSER(S): Rognoni Taeggio, Francesco (1626p†); Rognoni, Riccardo (1550c–1620c)**TITLE:** Selua de varii pasfaggi | secondo l'uso moderno, per cantare e suonare ogni | sorte de stromenti, divisa in due Parti. Nella prima de quali | si dimostra il modo di cantar polito, e con gratia, e la ma-|niera di portar le voce accentata, con tremoli, groppi, trilli, | esclamazioni et pasfeggiare di grado in grado, salti di terza, quinta, | sesta, ottava, et cadenze finali per tutte le parti, con diversi altri | essempli et motetti passeggiati: cosa ancora utile à Suonatori | per imitare la voce humana. Nella seconda poi si tratta de | passaggi difficili per gl'instrumenti, del dar l'arcata, o lireggiare, | portar della lingua, diminuire di grado in grado, cadenze finali, | essempli con canti diminuiti, con la maniera di suonare alla | bastarda. Milano, 1620 und 1626 (mit einer lateinischen Inschrift an den König Sigismund III in Polen) da | Francesco Rognone Taeggio [...]**PUBLICATION:** [-]**DESCRIPTION:** A handwritten volume – copy of the prints by Riccardo Rognoni (*Pasaggi per potersi esercitare nel diminuire terminatamente con ogni sorte d'instrumenti et anco diversi passaggi per la semplice voce humana. Di Richardo Rogniono espulso di Val Tavegia, Musico dell'Eccellentissimo Duca di Terranova Governator Generale nello Stato di Milano per Sua Maestà Cattolica. Con Privilegio*, Venezia: Giacomo Vincenti 1592, and its second part *Il vero modo di diminuire...* Venezia: Giacomo Vincenti 1592 (R 1938), and Francesco Rognoni Taeggio (*Selva de varii passaggi secondo l'uso moderno, per cantare, & suonare con ogni sorte de stromenti, divisa in due parti*, Milano: Filippo Lomazzo 1620; R 1942)**SHELFMARK:** D-Bds Ms. mus. Slg Bohn 113/1–2**NOTES ON ITEM:** On p. 1 below the handwritten copy of the title page – short information about Francesco Rognoni Taeggio in German written in 19.sc, signed *Breslau 1830* [Johann Theodor] *Mosevius*. At the end a schedule of *Clavir* tuning signed by Johann Georg Beck, who was the copyist of the whole manuscript. On p. 67r [no. 84 in the list below] some handwritten supplements by Daniel Sartorius.**PROVENANCE:** The volume bears a Rhediger Library stamp. Old shelfmarks: [L | I.]; [Nro I.].**CATALOGUES:** BohnH, p. 122; RISM A/I: R 1938, R 1942; SartoriB: 1592f, 1620c, 1620d**DIGITIZED VERSION:** the print R 1942: http://imslp.org/wiki/File:PMLP474374-pasaggi_etc_ricardo_ognoni_parte1.pdf; the print *Vero modo*: http://imslp.org/wiki/File:PMLP474374-passaggi_etc_ricardo_ognoni_parte2.pdf**MODERN EDITION:** Francesco Rognoni Taeggio, *Selva de varii passaggi*, facs. ed. Guglielmo Barblan, Bologna: Forni 2001 (*Bibliotheca musica Bononiensis. Sezione II*, 153)

RECORDING: *Francesco & Riccardo Rognoni: Selva de Varij Passaggi*, Ensemble d'Allegrezza, Nanneke Schaap, Symphonia 2001 (SY 00176)

CONTENTS:

[a handwritten copy of:] *Selva de varii pasfaggi | secondo l'uso moderno, per cantare, e suonare con ogni sorte de stromenti, divisa in due parti [...]*, Milano

[: Filippo Lomazzo] 1620

[14 blank pages]

1. Modo di portar la voce
2. Accenti.
3. Del Tremolo in duoi modi.
4. Del Gruppo semplice.
5. [Del Gruppo] Doppio.
6. Del Tremolo alle Note di semibreue.
7. Del Trillo fopra la minima.
8. Del Trillo fopra la Semibreue.
9. Efcclamationj. Del Principiar fotto la nota
10. Pafsaggi fopra le semibreui per Ascendere. Sancta Maria
11. Pafsaggi fopra le semibreui p[er] discendere. Ora pro nobis.
12. Pafsaggi fopra le Minime Ascendendo per grado. Sancta Maria
13. Pafsaggi fopra le Minime discendendo p[er] grado. Ora pro nobis
14. Pafsaggi Sopra le Semiminime ascendendo
15. Pafsaggi fopra le Semiminime discendendo
16. Pafsaggi fopra le Crome ascendendo
17. Pafsaggi fopra le Crome Discendendo
18. Cadenze in A la mi re fi ponno far ancora in G sol re ut per b mole.
19. Cadenze in e fa ut fi puofino fare B fa b. mi. r.
20. Cadenze in D. Sol. Re.
21. Cadenze in G. Sol. re ut.
22. Cadenze in C. fol. fa ut. puono feruir ancora in B. fa. be. mi. r.
23. Cadenze in E la mi fi ponno far ancora in A la mi re.
24. Salti di Terza ascen[den]do & discendendo fi puono [fare] per tutte le Voci.
25. Salti di Quarta ascendendo & discendendo
26. Salti di Quinta ascendendo & descendendo
27. Salti di Sesta ascendendo & descendendo.
28. Salti per Ottava
29. Fini Diuerfi per diuerfi parti
30. Semibreui & minime per andar di grado ascendendo per la Voce del Bafso. Sancta maria
31. Semibreui & minime discendendo per grado per la parti del Bafso
32. Cadenze & finali sopra il Bafso
33. Del modo di portar le Crome. [at the end a short *avvertimento*]
34. Modo di pafar da una nota al altra con gratia & affetti hora con auantaggiar la parola hora stentar le notte come sogliano i scielti Cantorj.
35. Spechio de Effempj.

36. Specchio de Effempi.
37. Spechio de Effempi.
38. Specchio de Effempi.
39. Specchio de Effempi.
40. Spechio de Effempi.
41. Spechio de Effempi.
42. Spechio de Effempi.
43. Specchio de Effempi.
[here omitted in ms. three settings of G. P. da Palestrina's pieces from the print, pp. 45–49: *Motetto del* [G. P. da] *palest[r]ina per il soprano ouero Tenore (Pulcra es)*; *Listello motetto Passaggiato per il Basso da Cantar alla Bassstarda* and *Io son ferito ahi lassò Madrigali del* [G. P. da] *Palest[r]ina ridotto in Mottetto Passaggiato per il Soprano* (as: *Quanti mercenarij*)]
44. Altri Effempi.
45. [s.t.]
[9 blank pages; next 9 entries are not present in the print]
46. Salti di terza si pono far dulce Tre voci Più Basse le più alti ancora.
47. Cadenze finali accidentali per far con ogni forte de instrumenti. D. Francif:co Rognoni.
48. G. Cadencie in G. sol re. ut.
49. C. Cadenza in C. fol fa re
50. A. Cadenza in A. la mi re.
51. B. Cadenza in b fa. la, mi.
52. F. Cadenze in f. fa. ut.
53. D. Cadenze in D. la. fol. re.
54. E. Cadenza in E. la. mi.
[here begins a copy of *Parte Seconda*, with the title page omitted]
55. Modo di lireggiar ogni stromento di Archo.
56. Modo di Dar la lingua al Corneto ò altro instrumento & di fiato.
57. Passaggi sopra le semipreui Per ascendere.
58. Passaggi sopra le femibreui Per discendere
59. Passaggi sopra le semibreui Per Ascendere
60. Passaggi sopra le semipreui Per discendere.
61. Passaggi sopra le Minime Per Ascendere di grado.
62. Passaggi sopra le Minime Per Discendere di grado.
63. Passaggi sopra le semiminime p[er] ascendere per grado.
64. Passaggi sopra le semiminime per Discendere de grado.
65. Cadenze in G sol re ut
66. Cadenze in C. fol. fa ut.
67. Cadenze in B. fa b. mj.
68. Cadenze in E. fa ut.
69. D. Cadenza in d. Sol. re.
70. A. Cadenza in a la mi re
71. Cadenze in G. fol. re üt.
72. Cadenze Diuerse

73. Cadenze per Finalj.
74. Cadenze p[er] Finalij.
75. Finali Diuerfi
76. Spechio de Exempi.
77. Spechio de Exempi.
78. Modo di feruirfi della nota che segue per pafseggiar la prima regola da quafi infalibile.
79. Spechio de exempj.
80. Spechio de exempj.
81. Spechio de Exempi.
82. Spechio de Exempi.
83. Spechio de Exempi.
84. [s.t., anonymous diminutions written by Daniel Sartorius]
[here omitted in ms. six pieces from the print, pp. 55–67: *Io fon ferito del* [G.P. da] *paleft[r]ina*; *Canzon del mortara detta la Porcia*; *Vestiuua [i] colli del* [G.P. da] *Palest[r]ina*; *Susanna D'orlando* [di Lasso]... *per il Violone Ouer Trombone alla Baftarda*; *Susanna D'orlando* [di Lasso]... *Sopra la Viola Baftarda*; *Vestiuua i colli* [by G.P. da Palestrina] *per la viola Baftarda*
85. Effempi Per Sonar alla Bastarda [anonymous piece s.t. from p. 68 of the print]
[8 blank pages]
[here are omitted also the last two pieces from the print, pp. 72–75 by Ottavio Valera: *Sfogaua con le ftelle* and *Tempefta di dolcezza*]
[here begins a copy of:] *PASSAGGI* | *per Potersi* [essercitare] | *Nel Diminuire terminatamente con ogni sorte* | *d'Instromenti*. | *Et Anco Diversi Passaggi per* | *la semplice voce humana*. | *Di Richardo Rogniono* | *espulso di val tavegia*, | *Musico dell'Eccellentissimo Duca di Terranova* | *Governator Generale nello Stato di Milano* | *per Sua Maestà Cattolica*. | *Con Privilegio* | *In Venetia* | *Apprefso Giacomo Vincenti MDXCII*.
[blank page]
86. Primo efempio di far Prattica fopra l'instromenti. Scala per acendere e difcendere
87. Seconde, e terze
88. Seconde, e terze
89. Terze, e feconde
90. Sopra al medefimo
91. Seconde, e quarte, tre contra una
92. Sopr'al medefimo
93. Seconde, tre contra una
94. Seconde
95. Terze, è feconde.
96. Sopra al medefimo.
97. Terze e feconde
98. Sopr'al medefimo.
99. Seconde, tre contra una
100. Seconde
101. Seconde

102. Sogetto variato
103. Sopra al medefimo
104. Terze, & quarte
105. Sopra al medefimo
106. Sopra il foggietto Paffato.
107. Sopra al medefimo
108. Si possono far semicrome fopr'al medefimo
109. Sopr' all medefimo
110. Sopr' all medefimo
111. Sopr' all medefimo
112. sopr' al medefimo
113. Sopra al medefimo
114. Sopr'al Medefimo.
115. Sopra il medefimo.
116. Due Terze, e Quarte, tre Contra una
117. Seste, e Terze
118. soper [!] al medefimo
119. soper [!] al medefimo
120. Seconde, e Terze
121. il medefimo
122. Soper [!] al medefimo
123. Soper al medefimo
124. sop[er] al medefimo
125. Quinte e Quarte.
126. Seste e Quinte
127. soper al medefimo
128. soper al medefimo
129. supr al medefimo
130. Sopr al medefimo Tre Contra vna
131. Supr al medefimo Tre Contra vna
132. Supr al medefimo Tre Contra vna
133. Settime e seste
134. Ottaue, & settime
135. Sopr al medefimo
136. Sopr al medefimo
137. Sopr al medefimo
138. Sopr al medefimo
139. Sopr al medefimo
140. Ottau e Settima
141. Ritorno per octaua e nona
142. Sopr al medefimo
143. Sopr al medefimo
144. Sopr al medefimo
145. Sopr al medefimo. Dieci semicrome Contro vna minima
146. Sopr al medefimo

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147. Sopr al medesimo
 148. Sopr al medesimo
 149. Sopr al medesimo
 150. Sopr al medesimo
 151. Sopr al medesimo
 152. Sopr al medesimo
 153. Sopr al medesimo
 154. Sopr al medesimo
 155. Sopr al medesimo
 156. Sopr al medesimo. Tre contra Vna
 157. Sopr al medesimo
 Il fine della Prima Parte
 [here begins a handwritten copy of:] *IL VERO MODO | Di Diminuere | Con tutte le sorte de Stromenti da corde, da fiato, | e ancor per la voce humana. | Di Richardo Rognono | Espulso di Val Tavegia | Musico dell'Eccellentissimo Duca di Terranova | Governator Generale nello Stato di Milano | per Sua Maestà Cattolica. | Parte Seconda | Con Privilegio | In Venetia | Apprefso Giacomo Vincenti MDXCII.*
158. Cadentie maggior.
 159. Queste Cadentie si può studiare una Quarta et Quinta più alta et più bassa. Et per fare la prattica sopra gli Stromenti si faranno una Terza più bassa come vedete
 160. Dopò hauer finite le Cadentie maggior seguita le Cadentie mezane
 161. Sopra'l medesimo
 162. Si possonò fare una Quinta più alta quelle, che uanno all'Ottava. Seguitano le Cadentie minor.
 163. Il medesimo
 164. De femibreve
 165. Semibreue per il reverso
 166. De Minime ascendente
 167. Per discender de Minime
 168. Semiminime ascendenti.
 169. Semiminime descendenti.
 170. Salti di Terza di Semibreve ascendente
 171. Per discender di Terze.
 172. Salti di Terza di Semiminime
 173. Salti de Quarta de Semibreve
 174. Si torna per il reverso
 175. Quarte de Minima ascendente
 176. Quarte descendente
 177. Salti de Semiminime
 178. Per discender
 179. Salti de Quinta de semibreve
 180. Quinta descendente di Semibreve
 181. Quinta de Minima ascendenti
 182. Per discender

183. Semiminime ascendenti de Quinte
184. Per discender
185. Salti de Sesta ascendente
186. Salti le Minime
187. Ottave ascendente di Semibreve e si possono fare una Quarta e Quinta più alte
188. Ottave descendente de Semibreve
189. De Minime ascendenti
190. Minime descendente Ottave
191. Tempi spezzati di Semibreve
192. Tempi spezzati di Semibreve
193. Seguita
194. Seguita
195. Seguita per discendere
196. Seguita
197. Seguita
198. Seguita
199. Diminutioni, che si può fare sopra il Bafso ò in Ottava Decima Duodecima ò Quintadecima
200. Si potrà servire di questi quattro tempi per fine di Madrigali, ò Motetti se il Bafso finirà in ottava, e se il Soprano finirà per terzadecima ò duodecima facilmente si potrà Diminuire per far un bel fine.
[8 blank pages, at the end a schedule of *Clavir* tuning]

2.

COMPOSER(S): Bassano, Giovanni (1558–1617); Bleyer, Nikolaus (17.sc); Dowland, John (1563–1626); Grandi, Ottavio Maria (fl. 1626–1630); Mercure d’Orléans (17.sc); Nau, Étienne (1596*); Rognoni, Riccardo (1550c–1620a)

TITLE: Fantasie per il violino

PUBLICATION: [–]

DESCRIPTION: One volume in fol., handwritten in instrumental notation.

SHELFMARK: D-Bds Ms. mus. Slg Bohn 114

NOTES ON ITEM: According to Brian Brooks (*The Emergence of the Violin as a Solo Instrument in Early Seventeenth-Century Germany*, Diss. Cornell University 2002, pp. 23–30), the manuscript was compiled by Johann Georg Beck.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [H | 1]; [Nro 2].

CATALOGUES: BohnH, pp. 122–123; RISM A/I: B 1229, G 3479, R 1938, R 1942; SartoriB: 1592f; Brian Brooks, *Étienne Nau, Breslau 114 and the early 17th-century solo violin fantasia*, “Early Music” 32/1 (2004), pp. 51–53.

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [-]**CONTENTS:**

1. Fantasia. 1.
2. Fantasia
3. Cimbel. Von himmel hoch da komm
4. Vatter vnser im himmel reich. Cimbel
[blank page]
5. Richardi Rognoni. Voce sola [*Domine quando veneris*; written in the hand of Daniel Sartorius, copied from R 1938, p. 41]
[blank page]
6. Fantasia [= no. 10]
7. Fantasia
8. Toccata.
9. Fantasia in Violin. [Giovanni Bassano, *Ricercate passaggi et cadentie per poter-si essercitar nel diminuir terminatamente con ogni sorte d'istrumento*, Venezia: Giacomo Vincenti & Ricciardo Amadino 1585 (RISM A/I: B 1229), *ricercata ottava*; = no. 24]
10. Fantasia. [= no. 6]
11. Fantasia
12. Fantasia.
13. Ricercar. [= Bohn 115, f. 26]
14. Fantasia in Violin
15. Toccata. Von Herrn Gärtner, Organisten und Violisten in Nürnberg bekommen. [= Bohn 115, f. 27v]
16. Fantasia. Auth. Deÿffel
[blank page]
17. Fantasia. [B 1229, *ricercata prima*]
18. Ricercata feconda. [B 1229, *ricercata seconda*]
19. Ricercata Terza. [B 1229, *ricercata terza*]
20. Ricercata Quarta [B 1229, *ricercata quarta*]
21. Ricercata Quinta. [B 1229, *ricercata quinta*]
22. Ricercata Sexta. [B 1229, *ricercata sesta*]
23. Ricercata Septima. [B 1229, *ricercata settima*]
24. Ricercata Octaua [B 1229, *ricercata ottava*; = no. 9]
[2 blank pages]
25. Fantasia
26. Fantasia [= nos. 35, 43]
27. Fantasia.
28. Fantasia
29. Fantasia
30. Fantasia
31. Fantasia
32. Fantasia
33. Fantasia
34. Fantasia

35. Fantafia [= nos. 26, 43]
36. Currant.
37. Fantafia [= no. 39]
38. Fantafia
39. Fantafia [= no. 37]
[blank page]
40. Engliß Mars. Nicolai Bleÿers Violifta bey dem H.V. von Schaumburg
41. Cappricio della Frantzefa
42. Fantafia
43. Fantafia [= nos. 26, 35]
[blank page]
44. Modo di Pafseggjar. Con diuerfe Inuentionj Non regolate al Canto NB. Vestiua i colli del [G. P. da] Palest[r]ina [Francesco Rognoni, RISM A/I: R 1942, pp. 59–61]
45. Sonata per vn Violino. NB. [vl part of Ottavio Maria Grandi, *Sonate per ogni sorte di stromenti*, op. 2, Venezia: Bartolomeo Magni 1628, G 3479, no. 1]
46. Fantafia Frantz.
47. Fantafia Steffan Nau: [at the end of the piece:] Stephan Naw. der Princefsin zu Heÿdelberg Dantzmeifter hatts Componirt.
48. Fantafia.
49. Bergamafca. Von Nürnberg bekommen.
50. Ballett Mercurij. [Mercure d'Orléans]
51. More Palatino. Cum Variatione.
52. Echo in Violino ouer Cornetto.
53. More palatino.
54. Viel trawren in meinem hertzen [Bass Viol]
55. Fantafia. Bass Viol.
56. Anchor che Col Partire. Viola Bastarda
57. Currant. [Bass Viol]
58. Fantasia [Bass Viol]
59. [s.t.; Bass Viol]
60. Bergamafca. [Bass Viol]
61. [s.t.; Bass Viol]
62. Ricercar. Auff auff mein Hertze [Bass Viol]
63. Ricercar. [Bass Viol]
64. Alamanda. Viola.
[blank page]
65. Pergamafca.
[blank page]
66. Fuga duum Vocum
[30 blank pages]
67. Pafsomezo G: b mol. Cum variationibus.
[15 blank pages]
68. [s.t.; Riccardo Rognoni, R 1938, *per la Viola bastarda, Anchor che col partire*]
69. [s.t.; Riccardo Rognoni, R 1938, *Per la Viola bastarda, Anchor che col partire*]

70. [s.t.; Riccardo Rognoni, R 1938, *Per la Viola bastarda in altro modo. Unghai bergie*]
 71. [s.t.; Riccardo Rognoni, R 1938, *Facile per la Viola bastarda. Unghai bergie*]
 [blank page]
 72. Fantasia in Bastard. [Bass Viol]
 [blank page]
 73. Solus Cum sola gesetz a A. H. [pavana by John Dowland in keyboard tablature]
 [blank 3 pages]

3.

COMPOSER(S): Scarani, Giuseppe (17.sc)

TITLE: SONATE | CONCERTATE | A Due, e Tre Voci. | DI GIVSEPPE SCARANI | Organista, Mufico della Serenifsima Republica. | *DEDICATE* | ALLA SACRA MAESTA | DI FERDINANDO TERZO | D'VNGARIA BOEMIA &c. | LIBRO PRIMO | OPERA PRIMA. | [typographer's mark] | STAMPA DEL GARDANO. | IN VENETIA. M.DC. XXX. || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1630

DESCRIPTION: 4 partbooks in fol.: S I, S II, B, bc. On p. 1 dedication of the composer dated 25th March 1630. At the end – a list of contents. Some tempo and performance indications: *Allegro, Largo, Adafio, Presto, affetto, t.*

SHELFMARK: PL-WRu 50120 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some handwritten accidentals.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: [F | 4]; [Nro. 3.]; *Mus.* 667.

CATALOGUES: BohnD, p. 380; RISM A/I: S 1167; SartoriB: 1630b

DIGITIZED VERSION: [-]

MODERN EDITION: Giuseppe Scarani, *18 Sonate concertate a due e tre voci (Venezia 1630)*, ed. Doron David Sherwin, Bologna: Ut Orpheus 1998

RECORDING: *Music for strings in the Republic of Venice 1615–1630*, Sonatori de la Gioiosa Marca, Divox Antiqua 1998 (CDX-79707)

CONTENTS:

1. Sonata Prima. A Due Canti.
2. Sonata Seconda. Sopra Il Gazzella. A Due Canti.
3. Sonata Terza. A Due Canti.
4. Sonata Quarta. A Due Canti.
5. Sonata Quinta. A Due Canti.
6. Sonata Sefta. A Due Canti, Sopra Re, mi, fa, fol, la.
7. Sonata Settima. A Due, Canto, e Baffo.
8. Sonata Octaua. A Due, Canto, e Baffo.
9. Sonata Nona. A Due, Canto, e Baffo.

10. Sonata Decima. A Due, Canto, e Baffo.
11. Sonata Decima prima. A Due, Canto, e Baffo.
12. Sonata Decima feconda. A Due, Canto, e Baffo.
13. Sonata Decima terza. A Tre, Due Canto, e Baffo.
14. Sonata Decima quarta. A Tre, Due Canto, e Baffo.
15. Sonata Decima quinta. A Tre, Due Canto, e Baffo.
16. Sonata Decima sexta. A Tre, Due Canto, e Baffo.
17. Sonata Decima fettima. A Tre, Due Canto, e Baffo.
18. Sonata Decima Ottaua. A Tre Due Canto, e Baffo, Sopra la Nouella. Và portata tutta Larghifsima.

4.

COMPOSER(S): Rasi, Francesco (1574–1621)

TITLE: DIALOGHI | RAPPRESENTATIVI | Compofti infieme con le parole | DAL CAVALIERE FRANCESCO RASI | ACADEMICO FILARMONICO. | Nouamente Compofti, & dati in luce. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1620

DESCRIPTION: According to Bohn, one volume in fol., at the end – a list of contents.

SHELFMARK: Unique specimen of the print, no longer preserved; even though NV gives: *Wroclaw: PL-WRu*.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [A 1]; [Nro 4 (a)]; [Mus. 587].

CATALOGUES: BohnD, p. 324; RISM A/I: not listed; VogelB: II, p. 120; NV 2314

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dialogo I (Niso, Driade e Fillide): Tu ch'hai l'alba ne lumi. A 1 [prima parte] – Sann' homai queste selve. A 1 (seconda parte) – lo che non hebbi al sen. A 1 (terza parte) – E così dolce il duolo. A 1 (quarta parte) – Alma che'ndarno prega. A 1 (quinta parte) – Sia pur la Donna mia. A 1 (sesta parte) – Hor frena'l duolo. A 1 (settima parte) – Ecco pur, lassa me. A 1 (ottaua parte) – Per chi veloce. A 1 (Arietta. nona parte) – O del arc' o degli strali. A 2 (decima parte)
2. Dialogo II (Fileno, Dori, Neera): Tu che dolce apprendesti. A 1 [prima parte] – Da che rimiro il sole. A 1 (seconda parte) – Senti Doride. A 1 (terza parte) – Fra l'alme avventurose. A 1 (quarta parte) – Fra quanti mai. A 2 (quinta parte) – Deh come il cor commove. A 1 (sesta parte) – O del sol messagia, Aurora. A 2 (Canzonetta, settima parte)
3. Dialogo III (Galatea, Amina, Altea): O ciel che volgi intorno. A 1 [prima parte] – O caduche speranze. A 1 (seconda parte) – O terreno gior. A 1 (terza parte) –

O del terreno regno. A 3 (quarta parte) – Si tempti il nostro duolo. A 1 (quinta parte) – Se'l celeste almo soggiorno. A 3 (sesta parte)

4. Dialogo IV (Sireno, Fillide e Clori): Prendi la cetra homai. A 1 [prima parte] – Tu che qual'hor d'intorno. A 1 (seconda parte) – Come augel, che solingo. A 1 (terza parte) – Chi sprezza l'empia sorte. A 2 (quarta parte) – Non più del ben permesso. A 1 (quinta parte) – Se'l ciel di te pietoso. A 2 (sesta parte) – Come potrò già mai. A 1 (settima parte) – Qui dov' i dolci humori. A 1 (ottava parte) – Da quel dì. A 2 (nona parte)

5.

COMPOSER(S): Frescobaldi, Girolamo (1583–1643)

TITLE: FIORI MVSICALI | DI | DIVERSE COMPOSITIONI | TOCCATE, KIRIE, CANZONI, | CAPRICCI, E RECERCARI | IN PARTITURA A QUATTRO | VTILI PER SONATORI, | AUTORE | GIROLAMO FRESCOBALDI | ORGANISTA DI SAN PIETRO | DI ROMA. | OPERA DVODECIMA. | CON PRIVILEGIO. | [the cardinal's coat of arms] IN VENETIA, | Appresso Aleffandro Vincenti M D C XXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1635

DESCRIPTION: One volume in fol. On an unnumbered page the dedication of the composer dated 20th August 1635 *ALL'EMINENTISSIMO, ET REVERENDISSIMO SIG. IL SIGNORE CARDINALE ANTONIO BARBERINO*. On the following page the preface *AL LETTORE*. At the end – a list of contents.

SHELFMARK: PL-WRu 50062 Muz.

NOTES ON ITEM: The central part of the title page damaged; the missing letters pasted in on substitutory paper sheets. Some tempo indications: *Adafio, Alegro*. Some handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [L | 1]; [Nro 4 (b)]; *Mus. 326b*.

CATALOGUES: BohnD, not listed; RISM A/I: F 1871; SartoriB: 1635a; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z178/ (the specimen from I-Bc)

MODERN EDITION: Girolamo Frescobaldi, *Fiori musicali di diverse compositioni, Toccate, Kirie, Canzoni, Capricci e Ricercari in partitura a 4: utili per sonatori*, ed. Christopher Stenbridge, Padova: Armelin 1997

RECORDING: *Girolamo Frescobaldi: Fiori Musicali. 3 Organ Masses*, Roberto Loreggian, Schola Gregoriana Scriptoria, Nicola M. Bellinazzo, Brilliant Classics 2009 (BC 94988)

CONTENTS:

1. Toccata Auanti la Meffa Della Domenica
2. Kirie Della Domenica
3. Kirie

4. Christe
5. Christe Alio modo
6. Christe Alio modo
7. Christe Alio modo
8. Kirie
9. Kirie Alio modo
10. Kirie Alio modo
11. Kirie Vltimo
12. Kirie Alio modo
13. Kirie Alio modo
14. Canzon Dopo la Piftola.
15. Recercar Dopo il Credo.
16. Tocata Cromaticha Per le leuatione.
17. Canzon post il Comune.
18. Tocata Auanti la Meffa Delli Apoftoli.
19. Kyrie delli Apoftoli.
20. Kyrie.
21. Kyrie.
22. Chrifte
23. Chrifte
24. Kirie.
25. Kyrie.
26. Kyrie.
27. Canzon Dopo la Pistola.
28. Tocata Auanti Il Recercar.
29. Recercar Cromaticho post il Credo.
30. Altro Recercar.
31. Tocata pe le leuatione [!]
32. Recercar Con obligo del Baffo come appare.
33. Canzon Quarti Toni. Dopo il post Comune.
34. Tocata Auanti la Meffa della Madonna.
35. Kyrie della Madonna.
36. Kyrie.
37. Christe.
38. Christe.
39. Kyrie.
40. Kyrie.
41. Canzon dopo la Pistola.
42. Recercar Dopo il Credo.
43. Tocata Auanti il Recercar.
44. Recercar Con obligo di Cantare la Quinta parte senza Tocarla.
45. Intendomi chi può che m'intend'io
46. Tocata per le leuatione.
47. Bergamafea. Chi quefta Bergamafea fonara non pocho Imparera.
48. Capricio fopra la Girolmeta

6.

COMPOSER(s): Sabbatini, Galeazzo (1597–1662)

TITLE: MADRIGALI | CONCERTATI | A DVE, TRE, E QVATTRO VOCI | Con alcune Canzonette Concertate con Inftrumenti, | DI | GALEAZZO SABBATINI | MASTRO DI CAPELLA DI CAMERA | DELL' ECCELLENTISSIMO SIG. DVCA DELLA MIRANDOLA ETC. | OPERA SESTA | DE MADRIGALI LIBRO QVINTO | Nuouamente compofiti, e dati in Luce | ET A SVA ECCELENZA ILLVSTRISSIMA | DEDICATI | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 6 partbooks: S, S II/A, T, B, vl/b per sonare in 4^o and bc in fol. On the back of the title page in the vocal partbooks – dedication of the composer dated 20th January 1636. At the end – a list of contents. Some tempo and dynamic indications: *pian*, *allegro*.

SHELFMARK: PL-WRu 50114 Muz., cfr. the doublette, no. 359 in the present catalogue.

NOTES ON ITEM: B and vl/b partbooks missing. Bc partbook damaged. On p. 39 of the bc partbook handwritten music errata of the *Non è ne mai fara*. In S II/A partbook some handwritten accidentals. On the title page written in pencil: 444 | VI; 60.

PROVENANCE: All the extant partbooks bear Rhediger Library stamps. Old shelfmarks: L | 6; [Nro 4 (c)]; Mus. 639.

CATALOGUES: BohnD, p. 347; RISM A/I: S 21, SS 21; VogelB: II, p. 182; NV 2509; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB285/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Folgori Gioue pur, tuoni, tempefti A 2. A doi Canti, ò Tenori
2. Viver tra pianti e tra fofpiri A 2. A doi Canti, ò Tenori
3. Deh tofto amor, aita. A 2. Canto, & Alto. Dialogo.
4. Felice te, che fotto fronde ombrofa A 2. Alto, e Tenore
5. Doue n'andrà dolente alma errante A 2. Canto, e Baffo. Dialogo.
6. Doue, misero me, doue be vad'io A 2. Alto, e Tenore. Recitatio.
7. O Filii, fe'l mio graue ardore. Dialogo A 2. Canto, e Tenore.
8. Amor, che deggio far A 3 Voci. Doi Canti, ò Tenori, e Baffo.
9. Ah che la donna mia A 3 Voci. Canto, Alto, e Tenore.
10. Mentre langue Maria A 2. & a 3. fe piace. Canto, Alto, e Baffo fe piace.
11. Mentre l'Aquila fta mirando il fole A 3. doi Tenori, e Alto.
12. Ch'io mi fcordi di voi A 3 Voci. Canto, Tenore, e Baffo
13. Clorinda, hai tu defio A 4. voci. Canto, Alto, Tenore, e Baffo

14. O bella Filli dea A 4 voci. Canto, Alto, Tenore, e Baffo
15. Non è, ne mai farà maggior beltà A 2 voci. Alto, e Tenore, coi doi Violini, e Baffo fe piace.
16. Voi vedete il mio mal e gioite crudel A 3. Alto, Tenor, e Baffo, con doi Violini, fe piace. Volendo cantare, con le voci fole, fi tralasciano le finfonie
17. Non segua Amor chi fenza forte nafce A 3. Canto, Alto, e Baffo, con doi Violini, fe piace. Volendo cantare, con le voci fole, fi tralasciano li Ritorneli
18. Bella, e vaga pargoletta, tutta lieta. Ciacona A 6. Doi Canti, ò Tenori, e Baffo, doi Violini, e Baffo da fonare [or:] viola fe piace
19. Quando la donna fi dimoftra altiera A 4. C. A. T. B. con doi Violini, e Baffo per Inftrumenti, fe piace [or:] Viola a beneplacito

7.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MOTETTI | A VNA, ET DVE | VOCI | Con Sinfonie d’Inftrumenti Partiti per cantar, & | fonar co’l Chittarone | DI ALESSANDRO GRANDI | *Vice Maeftro di Capella della Sereniffima Signoria | di Venetia in S. Marco.* | Nouamente riftampati & corretti. | CON PRIVILEGIO. | *Dedicati All’ Illuſtriſſimo, & Reuerendiſſimo Monſignor | Gio: Franceſco Morofini Abbate di Leno; | & Canonico di Padoa.* | LIBRO PRIMO. | [typographer’s mark] | IN VENETIA, || Appreffo Aleſſandro Vincenti M DC XXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: According to Bohn, set of 5 partbooks: S I, S II, org in fol., vl I, vl II in 4°. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved, cfr. the doublette, no. 173 in the present catalogue.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [B | 3]; [Nro 4 (d)]; [Mus. 354].

CATALOGUES: Cfr. no. 173

DIGITIZED VERSION: Cfr. no. 173

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS: Cfr. no. 173

8.

COMPOSER(S): Possenti, Pellegrino (1597–1649)

TITLE: CONCENTVS | ARMONICI | Duobus, Tribus & Quatuor | Inftrumentis Concertati. | REVER.^{MO} D. D. GENERALI | ET REV. ADMODVM DEFINITORIBVS | SANCTI SPIRITVS VENETIARVM. | *DICATI.* | AVCTORE PERREGRINO POSCENTIO. | *CVM PRIVILEGIO.* | [typographer’s mark] | SVBSIGNVM GARDANI | VENETIIS. M.DC.XXVIII. || Appud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1628

DESCRIPTION: Set of 4 partbooks in fol.: I Pars, II Pars, III Pars, org. On p. 1 (in II Pars partbook on the back of the title page) dedication of the composer *REVERENDISSIMO DOMINO D. GENERALI AC REVER.^{DIS} ADMODVM DEFFINITORIBUS SANCTI SPIRITVS VENETIARVM. S. P. D.* dated 1st August 1628. At the end – a list of contents. Some dynamic, tempo and performance indications: *p.*, *t.*, *piano*, *adafio*.

SHELFMARK: PL-WRu 50099 Muz.

NOTES ON ITEM: Only I Pars and II Pars partbooks extant.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E | 4]; [Nro 5]; [Mus. 572].

CATALOGUES: BohnD, p. 313; RISM A/I: P 5250; SartoriB: 1628h;
www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=29676&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. La Dacciana à 2
2. La Benzona à 2
3. La Bartola à 2
4. La Campolonga à 2
5. La Sigurtà à 2
6. La Cornera à 2
7. La Pizzona à 2
8. La Zifrana à 3
9. La Vbalda à 3
10. La Balbi à 3
11. La Poncinella à 3
12. La Coruiona à 3
13. La Sebaftiana à 3
14. La Bencia à 3
15. La Vedoà à 3
16. La Ronconata à 3
17. La Patauina à 4
18. La Mazza à 4

9.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: CANTADE | ET ARIE | A VOCE SOLA | DEL SIGNOR ALESSANDRO GRANDI | Nuouamente ristampate, et con ogni diligentia | corrette, et di noua

aggiunta accrefciute | CON PRIVILEGIO. [typographer's mark] || Appreso Alefsandro Vincenti. M DC XX. |

PUBLICATION: Venezia: Alessandro Vincenti 1620

DESCRIPTION: According to Bohn, one volume in fol., at the end – a list of contents.

SHELFMARK: Specimen no longer preserved; in NV I, p. 801: *Un esempl. esisteva nella Stadtbibliothek di Breslau. Ma pare sia stato distrutto durante l'ultima guerra.*

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [x]; [Nro 6]; [Mus. 352].

CATALOGUES: BohnD, p. 158; RISM A/I: not listed; VogelB: I, p. 309; NV 1268

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Amor altri si duol. Cantada [prima parte] – Dolce sprone' l tuo stral (seconda parte) – Altra gioia trovar non bramo (terza parte) – Io vorrei mille cor (quarta parte) – Dunque piov' in me (quinta parte)
2. Vanne, vattene amor, lunge da questo cor. Cantada [prima parte] – Non puote alma gentil (seconda parte) – Che sperar poss'io (terza parte) – Oh come sa tingersi (quarta parte) – Ben anco mi sovien (quinta parte) – Rompend'hor tanta fè (sesta parte)
3. Udito han pur i dei. Cantada [prima parte] – Hor ecco io veggio (seconda parte) – Quante volte io ti dissi (terza parte) – Quante volte gridai (quarta parte) – Hor dov' andrò (quinta parte) – Chi oscurò quelle perle (sesta parte) – Che tieni ohimè (settima parte) – O passaggio spietato (ottava parte) – Che segui a tua bellezza (nona parte)
4. Apre l'huomo infelice all'hor che nasce. Sonetto. [prima parte] – Fanciullo, poi che non più (seconda parte) – Quante poscia sostien (terza parte) – Chiud'al fin le sue spoglie (quarta parte) [Giambattista Marino]
5. Unite i corpi. Sonetto [prima parte] – Congiunti insieme (seconda parte) – Incontratevi homai (terza parte) – Deh non sieno tra voi (quarta parte)
6. O bella cantatrice. Madrigale
7. In un cerchietto d'oro. Madrigale
8. Falso sembiante. Aria
9. Disgombrasti pur il velo, disvelasti pur il cielo. Aria
10. Ecco la rosa. Aria
11. Non è beltà che con l'età non perd'il suo. Aria
12. Piangesti, pregasti, mio cor. Aria
13. Venite pur, sospiri. Aria
14. Io pur ti priego. Aria
15. Rasciugate per pietate. Aria aggiunta
16. Occhi belli. Aria aggiunta

17. Lusinghera, menzogniera. Aria aggiunta
18. Hor che temprato raggio. Aria aggiunta
19. Vientene Lidia mia. Aria aggiunta

10.

COMPOSER(S): Grandi, Ottavio Maria (fl. 1626–1630)

TITLE: SONATE | Per ogni forte di Stromenti à 1. 2. 3. 4. & 6. | Con il Baffo per l'Organo. | DEL P. F. OTTAVIOMARIA GRANDI | Organifita della Cathedrale, & della Chiesa della | Miracolofifsima MADONNA de Serui | di Reggio, e Professore di Violino. | Opera Seconda. | *DEDICATA.* | AL SER.^{MO} PRENCIPE | FRANCESCO D'ESTE. | [typographer's mark] | STAMPA DEL GARDANO. | IN VENETIA M. DC. XXVIII. | Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1628

DESCRIPTION: Set of 5 partbooks in fol.: S I/II parte, B/III parte, IV parte, V parte, org. On p. 2 dedication *AL SEREN.^{MO} SIG.^{RE} PRENCIPE FRANCESCO D'ESTE* of the composer dated 1st March 1628. On p. 3 an Italian poem, dedicated to the same patron. At the end – a list of contents. Some tempo and dynamic indications: *adagio*, *F[orte]*, *P[iano]*.

SHELFMARK: PL-WRu 50067 Muz.

NOTES ON ITEM: Only B/III parte partbook extant. The partbook damaged in some places, restored and supplemented with new paper cards. Some handwritten notes in pencil from the 19th c. On the title page written in pencil: 69 | V.

PROVENANCE: The extant partbook bears Rhediger Library stamps. Old shelfmarks: [D | 5]; [Nro 7]; *Mus. 371*.

CATALOGUES: BohnD, p. 163; RISM A/I: G 3479; SartoriB: 1628d; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27307&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Ottavio Maria Grandi, *Vier Sonaten für 2 Sopranblockflöten (Violinen), Bass und Basso continuo*, ed. Martin Nitz, Wien – München: Doblinger 2004

RECORDING: [-]

CONTENTS:

1. Sonata Prima. Per un Violino
2. Sonata Seconda. Per un Violino
3. Sonata Terza. A 2 Soprani
4. Sonata Quarta. A 2 Soprani
5. Sonata Quinta. A 2 Soprani
6. Sonata Sexta. A 2 Soprani
7. Sonata Settima. A 2. Canto, e Baffo.
8. Sonata Ottava. A 2. Canto, e Baffo.

9. Sonata Nona. A 2. Canto e Baffo.
10. Sonata Decima. A 2. Canto e Baffo.
11. Sonata Vndecima. A 3. duoi Canti, e Baffo. Al Molto Illuftre, & Reuerendissimo Signor Abbate Lodouico Nicolini, Theologo della Cathedrale di Reggio.
12. Sonata Duodecima. A 3. duoi Canti e Baffo. Al Molto Illuftre, & Molto Reuerendo Signore Giulio Scala, Canonico della Cathedrale, e Gentilhuomo del Serenissimo Prencipe di Modona.
13. Sonata Terza decima. A 3. duoi Canti e Baffo.
14. Sonata Quarta decima. A 3. duoi Canti, è Baffo.
15. Sonata Quinta decima. A 4. duoi Canti, & duoi Bafsi.
16. Sonata Sefta decima. A 4. duoi Canti, & duoi Bafsi. Al Illuftre, & Molto Reuerendo Padre Maeftro Francesco Canuti Seruita, Theologo Dell'Eccellentissimo Prencipe di Guaftalla.
17. Sonata Decima Settima. A 4. Canto, Alto, Tenore, e Bafso. Al Illuftre Signore Alfonfo Pagani dal Violino Mio Maeftro e Mufico Eccellentissimo del' Illuftriffima Signoria di Bologna.
18. Sonata Decima Ottaua. A 4. Canto, Alto, Tenore, e Bafso. Al Molto Reuerendo P. F. Francesco Pifani Seruita, Padre di Molto Merito.
19. Sonata Decima nona. A 5. Quattro Tromboni, & vn Violino, e fi potrà Sonar quefta parte all'Ottaua Alta, ò decima quinta con vn Stromento acuto mancandoui quefto Trombone. Al Molto Illuftre, & Molto Reuerendo Signore Paolo Tinti, Canonico Della Collegiata di S. Profpero di Reggio.
20. Sonata Vigefima. A 6. Tre Violini, & Tre Tromboni. Al Molto Illuftre Signor Antonio Affarofi, Virtuoffissimo Signore.

11.

COMPOSER(S): Calzareri, Carlo (17.sc)

TITLE: MOTETTI | A VOCE SOLA | DI CARLO CALZARERI | Dedicati | ALL' ILL.^{me} SIG.^{re} | D. AVRORA PINDEMONTI, & | D. BONAVENTURA GVGLIENTIO | [a woodcut representing an eagle crowned with the laurels and two coats of arms] | Opera Prima | [coat of arms] | Stampa del Gardano | IN VENETIA MDCLIII. Apreffo Francesco Magni. |

PUBLICATION: Venezia: Francesco Magni 1653

DESCRIPTION: Set of 2 partbooks: Voce in 4° and Part. in fol. On p. 3 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50310 Muz.

NOTES ON ITEM: Unique specimen of the print. Only Voce partbook extant.

PROVENANCE: Old shelfmarks: [ME | 2]; [Nro 8]; [Mus. 197].

CATALOGUES: BohnD, p. 83; RISM A/I: C 270; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Omnes gentes plaudite manibus. Per il Sabbato in Albis
2. Cantate Domino plaudite citharis. Per Santa Tofcana.
3. Qui escat vox tua. Per la Natiuità della Madona.
4. Paftores venite videte infantem. Per la Natiuità del Sig.
5. In folemnitate cantabat populus Israel. In qual fi voglia Solenità
6. Læta cælestibus perfusa. Per la Refurrectione del Sig.
7. Annis quibus vidimus mala. Per il Sabbato in Albis.
8. Ecce fponfus venit. Per Santa Francesca.
9. Audite cæli quæ loquor audiat terra. Per qual fi voglia folemnità.
10. Plaudite gentes iubilate populi. Per S. Dominico.
11. O inefimabilis dilecti o caritatis. Per il SS. Sacramento
12. Venite gentes currite populi. Per S. Steffano
13. Salue Regina

12.

COMPOSER(S): Marini, Biagio (1594–1663)

TITLE: SONATE | SYMPHONIE | Canzoni, Pafs' emezzi, | Baletti, Corenti, | Gagliarde, | & Retornelli, | A 1. 2. 3. 4. 5. & 6. Voci, | *Per ogni forte d'Infrumenti.* | Vn Capriccio per Sonar due Violini Quatro parti. Vn Ecco | per tre Violini, & alcune Sonate Capricciofe per Sonar | due e tre parti con il Violino Solo, con altre | curiofe & moderne inuentioni. | Opera Ottaua | *CON PRIVILEGIO.* | DEL SIGNOR BIAGIO MARINI | Accademico Occulto Gentilhommo | è Maeftro della Mufica. | DEL SER.^{mo} SIG.^r VOLFGANGO VILLELMO | Conte Palatino del Reno, Duca di Bauiera, | Giugliers, Cleues, & Berg. &c. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M DC XXVIII. || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1629

DESCRIPTION: Set of 6 partbooks in fol.: S I, S II, T, B, 5/6, bc. On p. 1 the dedication of the composer to *SER.^{MAE} PRINCIPI ISABELLAE CLARAE EVGENIAE HISPANIARVM INFANTI, ARCHIDVCI AVSTRIAE*, signed Neuburg, 1st October 1626. At the end – a list of contents.

SHELFMARK: PL-WRu 50089 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Missing pages: S I – pp. 45–46; B – pp. 13–14; bc – title page and pp. 3–6, 47–50, 53–54. Some tempo and dynamic indications: *forte*, *piano*, *più piano*, *presto*, *tardo*. Some handwritten accidentals and performance signs: *t*. The specimen underwent conservation in 1972.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: C | 6; [Nro 9]; Mus. 469.

CATALOGUES: BohnD, pp. 272–273; RISM A/I: M 663, MM 663; SartoriB: 1629g

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=18796&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: Biagio Marini, *Sonate, symphonie, canzoni... op. 8 per ogni sorte di strumenti; opera ottava*, facs. ed. Maura Zoni, Milano: Edizioni Suvini Zerboni 2004 (*Monumenti musicali italiani*, 23)

RECORDING: Biagio Marini: *Opus 8 con curiose & moderne inventioni 1629*, CordArte, Raumklang 2004 (RK2306)

CONTENTS:

1. Sonata Prima A 2. à doi Violini.
2. Sonata Seconda A 2. à doi Violini, ò Cornetti.
3. Sonata Terza A 2. à doi Violini, ò Cornetti.
4. Sonata Quarta A 2. A doi Violini
5. Sonata Quinta A 2. A doi Violini, ò Cornetti.
6. Sonata Sexta A 2. Per doi Flautini ò Cornetti alla quarta.
7. Sonata Septima A 2. Violini è Chitarone ò Arpa doppia. Sopra A voi do vinto il Cor
8. Sonata Octaua A 2. per doi Fagotti ò Tromboni Groffi.
9. Sonata Nona A 2. per doi Fagotti, ò Tromboni Groffi.
10. Sonata Decima A 2. Canto [Violino] è Baffo ad libitum. Si può fonare anco con vna parte fola
11. Sonata Vndecima A 2. Violino è Fagotto. Canto, è Baffo
12. Sonata Duodecima A 2. Canto, è Baffo ad libitum. Si può Sonare con vna parte fola cioe Violino ò Trombone [Canto Solo]
13. Sonata 13 Senza Cadenza A 2. A doi Violini, ò Cornetti
14. Capriccio per decima quarta A 2. Per fonar quattro parti con doi Violini
15. Sinfonia Prima A 3. Doi Canti [Violini], e Bafso [Chitarone, ò altro Baffo]
16. Sinfonia Seconda A 3. Doi Canti [Violini] è Baffo
17. Sinfonia Terza A 3. Doi Cornetti, e Trombone
18. Sinfonia Quarta A 3. Doi Cornetti è Trombone
19. Sinfonia Quinta A 3. Doi Violini, e Baffo
20. Sonata fopra la Monica A 3. Doi Violini, Baffetto ò Viola da gamba [ò altro Stromento]
21. Balletto Primo A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
22. Balletto Secondo, & Corrente A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
23. Balletto Terzo, & Corrente A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
24. Balletto quarto, & Corrente A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
25. Balletto Quinto alla Alemana, & Corrente Todefco A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
26. Balletto Sefto Alemano, & Corente Todefco A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
27. Balletto Settimo Alemano, & Corrente A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]
28. Balletto Ottauo alla Polacca, & Corente A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromoento fimile]

-
29. Corrente Nona alla Francefe. A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromento fimile]
 30. Corrente decima alla Francefe. A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromento fimile]
 31. Corrente vndecima alla Francefe A 3. Doi Violini, e Bafso ò Chitarone [ò altro Iftromento fimile]
 32. Corrente duodecima alla Francefe A 3.
 33. Gagliarda Prima A 3. Doi Violini e Chitarone ò Arpa doppia
 34. Gagliarda Seconda A 3. Doi Violini e Chitarone ò Arpa doppia
 35. Gagliarda Terza A 3. Doi Violini e Chitarone ò Arpa doppia
 36. Gagliarda Quarta A 3. Doi Violini e Chitarone ò Arpa doppia
 37. Ritornello Primo A 3. Doi Violini, e Chitarone ò altri Stromenti
 38. Ritornello Secondo A 3. Doi Violini, e Chitarone ò altri Stromenti
 39. Ritornello Terzo A 3. Doi Violini, e Chitarone ò altri Stromenti
 40. Ritornello Quarto A 3. Doi Violini, e Chitarone ò altri Stromenti
 41. Ritornello Quinto A 3. Doi Violini, e Chitarone ò altri Stromenti
 42. Ritornello Sefto A 3. Doi Violini, e Chitarone ò altri Stromenti
 43. Ritornello Septimo del Tuono A 3. Doi Violini, e Chitarone ò altri Stromenti
 44. Ritornello Ottauo del Tuono A 3. Doi Violini, e Chitarone ò altri Stromenti
 45. Sonata A 3. in Ecco. Con tre Violini. Il Primo Violino deue efsere vifto, & gli altri due nò.
 46. Canzon Prima A 4. Per quattro Violini ò Cornetti
 47. Canzon Seconda A 4. Canto, Alto, Tenore e Bafso
 48. Canzon Terza à 4 Tromboni. Quefta parte può effer Sonata da vn Corneto, ò Violino al'Octaua
 49. Canzon Quarta à 4. Doi Soprani [Violini, ò Cornetti], e doi Bafsi [Tromboni] ad libitum. Et fi può Sonare anco à 2 Soprani Soli.
 50. Canzon Quinta A Quattro. Due Violini e Due Viole Da Gamba
 51. Canzon Sexta A Quatro. Due Cornetti [Soprani], e Due Bafsi [Tromboni] ad libitum. Et si può sonare due parti folamente cioe li 2. Soprani ouero li 2 Bafsi.
 52. Canzon Septima a doi Chori. Nel primo [coro] due Canti e Baffo ad libitum, nel Secondo doi Tromb. A 6 è 5. ad libitum tralafciando il Bafso del primo Choro.
 53. Canzon Ottaua A 6. Doi Soprani [Violini], è Quatro Tromboni
 54. Canzone Nona a doi Chori. A 6 & a 5 tralafciando la Viola. Nel primo Coro doi Violini vna Viola è tre Tromboni nel fecondo [coro] tre Tromb.
 55. Canzon Decima A 6. Doi Canti [Violini], è Quattro Cornetti Tromboni ò Viole
 56. Sonata Prima. Per il Cornetto ò Violino Solo Semplice
 57. Sonata Seconda d'Inuentione. Per il Violino
 58. Sonata Terza. Per il Violino folo Variata
 59. Sonata quarta. Per il Violino Per Sonar con due corde
 60. Capriccio. Per Sonar con il violino folo tre parti [corde] in modo di Lira
 61. Pafs'è mezo Concertato in Otto Parti. Doi Violini, e Chitarone ò altro Simile Iftromento
 62. Sonata per l'Organo. Violino ò Cornetto, Trombone ad Libitum

13.

COMPOSER(S): Buonamente, Giovanni Battista (1595–1642)

TITLE: IL SETTIMO | LIBRO | DI SONATE, SINFONIE, | GAGLIARDE, CORRENTE, | ET BRANDI | a Tre, due Violini, & Basso di Viola, ò da Brazzo | NUOVAMENTE COMPOSTE | DAL CAVALIER | GIO. BATTISTA | BVONAMENTE | E RACCOLTE, E DATE IN LVCE DA ALESSANDRO VINCENTI. | DEDICATO | Al Clariffimo Signore, & Padron Colendissimo | IL SIGNOR GIO. FRANCESCO CAVAZZA. | Con licenza de' Superiori, & Priuilegio. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 3 partbooks in fol.: S I, S II, B. On p. 2 dedication of Alessandro Vincenti Pigna dated 3rd December 1637. At the end – a list of contents. Some tempo indications: *allegro*, *adafio*, *presto*, *graue*.

SHELFMARK: PL-WRu 50048 Muz.

NOTES ON ITEM: Unique specimen of the print. Only S I partbook extant. Some pages damaged, after conservation refilled with new paper. On the title page written in pencil: 108 | III.

PROVENANCE: The extant partbook bears Rhediger Library stamp. Old shelfmarks: [II | 3]; [Nro 10]; [Mus. 190].

CATALOGUES: BohnD, pp. 78–79; RISM A/I: B 4944; SartoriB: 1637d

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=24611&from=&dirids=1&tab=1&lp=4&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Canon. Sonata Prima detta la Monteuerde.
2. Sonata Prima detta la Rouetta.
3. Sonata Seconda detta la Videmana.
4. Sonata Terza detta la Cauazza.
5. Sonata Quarta detta la Strozzi.
6. Sonata Quinta detta la Barbera fopra l'Aria della Romanefca.
7. Sonata Sefta detta la Vincenti fopra l'Aria della Scatola.
8. Sonata Settima detta la Mazzoratta.
9. Sonata Ottaua detta la Cauazza.
10. Sonata Nona detta il Romanefco.
11. Sinfonia Prima detta la Monteuerde – Brando – Gagliarda – La fua Corrente.
12. Sinfonia Seconda detta la Rouetta – Brando – Gagliarda – La fua Corrente.
13. Sinfonia Terza detta la Sagreda – Brando – Gagliarda – La fua Corrente.
14. Sinfonia Quarta detta la Strozzi – Brando – Gagliarda – La fua Corrente.

15. Sinfonia Quinta detta la Barbera – Brando – Gagliarda – La fua Corrente.
16. Sinfonia Sefta detta la Serra – Brando – Gagliarda – La fua Corrente.
17. Sinfonia Settima detta la Cauazza – Brando – Gagliarda – La fua Corrente.
18. Sinfonia Ottaua detta la Molli – Brando – Gagliarda – La fua Corrente.

14.

COMPOSER(S): Uccellini, Marco (1603c–1680)

TITLE: SONATE, SINFONIE, | ET CORRENTI | A 2. a 3. & A 4. Per fonare con diuersi Inftrumenti | DI D. MARCO VCELLINI | LIBRO SECONDO | DEDICATE | All' Eminentifsimo, & Reuerendifsimo Signor | VLDORICO | CONTE DI CARPEGNA | CARDINALE DEL TIT. Di S. ANASTASIA, | VESCOVO DI TODI. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apprefso Aleffandro Vincenti. M DC XXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 3 partbooks in fol.: S I, S II, bc. On p. 2 dedication of the composer dated 1st August 1639. At the end – a list of contents. Some tempo indications: *grauè*, *Presto*, *Adagio*, *Allegro*.

SHELFMARK: PL-WRu 50136 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks, underwent conservation. Some handwritten accidentals. In S II partbook between pp. 2 & 3 pasted a small paper card with a German-language comment concerning the order of the parts of the later *Symphonia sesta*. On the title page written in pencil: 517 | III.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [II | 3]; [Nro 11 (a)]; Mus. 731.

CATALOGUES: BohnD, p. 413; RISM A/I: U 13; SartoriB: 1639b

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: *Marco Uccellini: La Bergamasca*, Nicholas McGegan, Arcadian Academy, Harmonia Mundi 1993 (HMX 2907066)

CONTENTS:

1. Sonata Prima à 2. Violino, e Trombone
2. Sonata Seconda à 2. Violino, e Tiorba
3. Sonata Terza à 2. Violini
4. Sonata Quarta à 2. Violini
5. Sonata Quinta à 2. Violini
6. Sonata Sefta à 2. Violini
7. Sonata Settima à 3. Baffo è 2. Violini
8. Sonata Ottaua à 2. Violini
9. Sonata Nona à 3. Baffo è 2. Violini
10. Sonata Decima à 2. Violini

11. Sonata Vndecima à 4. 2 Violini è 2. Baffi
12. Sonata Duodecima à 4. Baffo, è 3. Violini
13. Sinfonia Prima
14. Sinfonia Seconda
15. Sinfonia Terza
16. Sinfonia Quarta
17. Sinfonia Quinta
18. Sinfonia Sefta
19. Corrente Prima à 2. Violini
20. [Corrente] Seconda à 2. Violini
21. [Corrente] Terza à 2. Violini
22. [Corrente] Quarta à 2. Violini
23. [Corrente] Quinta à 2. Violini
24. [Corrente] Sefta à 2. Violini
25. Corrente Settima à Violin folo
26. [Corrente] Ottaua à Violin folo
27. [Corrente] Nona à Violin folo
28. [Corrente] Decima à Violin folo
29. [Corrente] Vndecima à Violin folo
30. [Corrente] Duodecima à Violin folo

15.

COMPOSER(S): Uccellini, Marco (1603c–1680)

TITLE: SONATE OVER CANZONI | Da Farfi à Violino Solo, & Baffo Continuo. | OPERA QVINTA | DI D. MARCO VCCCELLINI | Capo di Mufica Del Sereniffimo Signore Duca di Modana | DEDICATA | ALL' EMINENTISS.^{MO} SIGNORE CARDINALE CIBO [in S partbook: CYBO] | LEGATO A LATERE DELLA ROMAGNA. CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M.DC.XLIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 2 partbooks in fol.: S, Part. On p. 3 dedication of the composer dated 25th August 1649. At the end – a list of contents. Some tempo, dynamic and performance indications: *Adagio*, *allegro*, *forte*, *pian*, *t*. Pages 19–23 of Part. partbook are of a slightly smaller size.

SHELFMARK: PL-WRu 50139 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals. Some damaged page edges of the Part. partbook enforced by paper sheets. On p. 8 of Part. erroneously given title *Sonata Sefta*. The highest notes of the *Sonata Ottaua* in S partbook (pp. 21, 23) printed on the added (2nd, 3rd) lines, have handwritten names of the notes (*e*, *d*, *f*).

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: *H L* | 2; *Nro 11 (b)*; *Mus. 734*.

CATALOGUES: BohnD, p. 414; RISM A/I: U 17; SartoriB: 1649b

DIGITIZED VERSION: [-]

MODERN EDITION: Marco Uccellini, *Sonate over canzoni da farsi a violino solo e basso continuo; opera quinta*, ed. Piotr Wilk, Lucca: LIM 2002 (*Marco Uccellini: Opera omnia*, 4)

RECORDING: [-]

CONTENTS:

1. Sonata Prima.
2. Sonata Seconda.
3. Sonata Terza.
4. Sonata Quarta.
5. Sonata Quinta.
6. Sonata Sefta.
7. Sonata Settima.
8. Sonata Ottaua.
9. Sonata Nona.
10. Sonata Decima.
11. Sonata Vndecima.
12. Sonata Duodecima.
13. Sonata Decima terza à duoi Violini. Violino per il fecondo Violino fi principia al fine, & fi fonna fempre alla rouerfa [the cancer canon notated upside down]. Trombetta fordina per fonare con vn Violino Solo.

16.

COMPOSER(S): Legrenzi, Giovanni (1626–1690); Legrenzi, Giovanni Maria (17.sc)

TITLE: SONATE | A DVE, E TRE | DI GIOVANNI LEGRENZI | Primo Organifta In S. MARIA Maggiore di Bergamo, | & Accademico Eccitato. | Dedicate | ALL' ILL.^{MO} & ECC.^{MO} SIGNORE MARCHESE | GIO: CARLO SAVORGNANO | Podefà di Bergamo, Signore de Caftelli Di Pinzano, Buia, | Flagogna, Folgaria, Predemano, Zuins, Fornelli, &c. | Libro Primo. | Opera Seconda. | [typographer's mark] | Stampa del Gardano | IN VENETIA M DCLV. Apreffo Francesco Magni. |

PUBLICATION: Venezia: stampa dle Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 4 partbooks in fol.: vl I, vl II, vlne, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *allegro*, *adaggio*, *largo*, *prefto*. In bc partbook page 17 numbered erroneously as 71.

SHELFMARK: PL-WRu 50086 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. In vl I and vl II partbooks some handwritten accidentals. In vla partbook erroneously printed number of voices of *La Donata* (p. 4), *La Fofcari* (p. 6), and in *La Colloreta* (p. 7) handwritten corrections, on p. 20 a single correction of note value.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [MF | 4]; [Nro 12]; Mus. 447.

CATALOGUES: BohnD, p. 245; RISM A/I: L 1610; SartoriB: 1655c

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=112&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: Giovanni Legrenzi, *Sonate a due e tre opus 2, 1655*, ed. Stephen Bonta, Cambridge: Harvard University Press 1984 (*The instrumental music of Giovanni Legrenzi; Harvard publications in music*, 14)

RECORDING: *Giovanni Legrenzi: Trio Sonatas 1655*, Parnassi musici, CPO 2003 (777 030-2)

CONTENTS:

1. La Cornara. A due violini
2. La Spilimberga. A 2 violini
3. La Frangipana. A 2 violini
4. La Strafolda. A 2 violini
5. La Col'Alta. A 2 violini
6. La Rafpona. A 2 violini
7. La Donata. A 2. Violino, e Violone o Faghetto.
8. La Fofcari. A 2. Violino e Violone, ò Faghetto.
9. La Colloreta. A 2. Violino e Violone, ò Faghetto.
10. La Zabarella. A 3. Due violini e Violone.
11. La Mont'Albana. A 3. Due violini e Violone.
12. La Porcia. A 3. Due violini e violone.
13. La Valuaфона. A 3. Due violini e violone
14. La Querini. A 3. Due violini, e Violone
15. La Torriana. A 3. Due violini, e Violone.
16. La Iuftiniana. A 3. Due violini, e Violone. Di Giovanni Maria Legrenzi, Padre dell'Autore.
17. La Manina. A 3. Due violini, e Violone.
18. La Sauorgnana. A 3. Due violini, e Violone.

17.

COMPOSER(S): Frescobaldi, Girolamo (1583–1643)

TITLE: IL PRIMO LIBRO | DI CAPPRICCI, | CANZON FRANCESE | E RECERCARI | FATTI SOPRA DIVERSI SOGGETTI, ET ARIE IN PARTITVRA. | DI GIROLAMO FRESCOBALDI | ORGANISTA IN SAN PIETRO | DI ROMA. | NOVAMENTE RISTAMPATI. | CON PRIVILEGIO, | [typographer's mark] | IN VENETIA, || APPRESSO ALESSANDRO VINCENTI | MDCXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: One volume in fol. On the back of the title page the preface *Agli studiosi dell'Opera*. At the end – a list of contents.

SHELFMARK: PL-WRu 50061 Muz.

NOTES ON ITEM: A small section of the title page has been cut out, probably with the stamp. The specimen underwent conservation in 1973. Some handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [ξ | 1]; [Nro 13]; *Mus.* 325a.

CATALOGUES: BohnD, not listed; RISM A/I: F 1864; SartoriB: 1628I

DIGITIZED VERSION: [-]

RECORDING: [-]

MODERN EDITION: [-]

CONTENTS:

1. Capriccio Primo Sopra Vt, Re, Mi, Fa, Sol, La.
2. Capriccio Secondo Sopra La, Sol, Fa, Mi, Re, Vt.
3. Capriccio Terzo Sopra il Cvcho.
4. Capriccio Quarto Sopra La, Sol, Fa, Re, Mi.
5. Capriccio Quinto Sopra La Bassa Fiamenga.
6. Capriccio Sesto Sopra La Spagnoletta.
7. Capriccio Settimo Cromatico con ligature al contrario.
8. Capriccio Ottauo di Dvrezze.
9. Capriccio Nono Sopra vn Svggetto
10. Capriccio Decimo di Obligo di cantare la Quinta parte, fenza toccarla, fempre di Obligo del Soggetto scritto Si placet.
11. Capriccio Undecimo sopra un sogetto.
12. Capriccio Duodecimo sopra l'aria di Ryggiero.
13. Recercar Primo.
14. Recercar Secondo.
15. Recercar Terzo.
16. Recercar Quarto Sopra Mi, Re, Fa, Mi.
17. Recercar Qvinto
18. Recercar Sefto Sopra Fa, Fa, Sol, La, Fa.
19. Recercar Settimo Sopra Sol, Mi, Fa, La, Sol
20. Recercar Ottauo, Obligo di non vfcir mai di grado.
21. Recercar Nono con quattro Soggetti.
22. Recercar Decimo Sopra La, Fa, Sol, La, Re.
23. Canzon Prima. Primo Tuono
24. Canzon Seconda. Primo Tuono
25. Canzon Terza. Primo Tuono
26. Canzon Quarta. Sefto Tuono
27. Canzon Quinta. Nono Tuono

18.

COMPOSER(S): Berettari, Aurelio (17.sc)

TITLE: MOTETTI | A VOCE SOLA | DI FRA AVRELIO BERETTARI | Della Congregatione di S. Girolamo di Fefole. [!] | OPERA PRIMA | DEDICATI | AL

REVERENDISSIMO PADRE | MARCELLO GALVANI | Gia Generale di detta Religione | CON PRIVILEGIO. [typographer's mark] | IN VENETIA. | APPRESO ALESSANDRO VINCENTI MDC. LIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1654

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer without a date. At the end – a list of contents. In most of the pieces printed remarks between the consecutive strophes: *Qui fi fuona vn poco l'Organo*. Some dynamic and tempo indications: *Forte, F., Piano, P., Allegro*.

SHELFMARK: PL-WRu 50018 Muz.

NOTES ON ITEM: The specimen underwent conservation in 1995. Some pages damaged on the edges, refilled with new paper after conservation.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [MD | 1]; [Nro. 14]; Mus. 149.

CATALOGUES: BohnD, pp. 57–58; RISM A/I: B 1996; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Obstupescite Cęli fuper hoc. Pro Natiuitate Domini noſtri Iefu Chriftri
2. Sicut ceruus defiderat ad fontes. In quacunq; feſtiuitate Sanctę Marię Virginis
3. Quę gaudia quę iubila apparent. Per Afumptione Sanctifimę Marię Virginis
4. O ſumma dulcedo diuinę bonitatis. Pro Santiffimo Sacramento. In feſto Corporis Chriſti & in eleuatione miſſę
5. Alma Redemptoris mater. In Aduentu
6. Aue Regina Cęlo. Suo tempore
7. Regina Cęli lętare. Tempore paſchali
8. Salue Regina. Suo tempore
9. Exultent Angeli. In feſto vnus Apoſtoli
10. Lętare concine. Pro pluribus Apoſtoliſ
11. Quis eſt hic fanctus. Pro vno Martire
12. Audite, & intelligite. Pro pluribus Martiribus
13. O virum inefabilem. Pro vno Confefſore in communi
14. O lucem beatiffimam. Pro virgine in communi

19.

COMPOSER(S): Buonamente, Giovanni Battista (1595–1642)

TITLE: SONATE, ET CANZONI | A DVE, TRE, QVATTRO, CINQUE, | ET A SEI VOCL. | DEL CAVALIER | GIO. BATTISTA BVONAMENTE | Maestro di Cappella nel Sacro Conuento di S. FRANCESCO d'Affiſi | LIBRO SESTO | Nuouamente dato in

luce, [in vocal partbooks added:] Con il fuo Baffo Continuo, | DEDICATE | Al molto Illuftre Signor, & Patron mio Offeruandiffimo, | IL SIGNOR ANTONIO GORETTI | CON PRIVILEGIO. | [coat of arms] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 6 partbooks in fol.: T, B, 5, vI I, vI II, bc. On the back of the title pages in the T, B, and vI I partbooks dedication of the composer dated 1st June 1636. At the end – a list of contents.

SHELFMARK: PL-WRu 50047 Muz.

NOTES ON ITEM: VI II partbook missing. Some pages damaged. The specimen underwent conservation in 1973. Some handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *W* | 6; *Nro* 15; *Mus.* 189.

CATALOGUES: BohnD, p. 78; RISM A/I: B 4943; SartoriB: 1636

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27312&from=&dirids=1&ver_id=&lp=3&QI=

MODERN EDITION: Stanley E. Romanstein, *Giovanni Battista Buonamente and instrumental music of the early Baroque*, Diss. Univ. of Cincinnati, 1990; Giovanni Battista Buonamente, *Canzonen & Sonaten aus "Libro sesto"*, *Venedig 1636*, ed. Martin Lubenow, Gernersheim: Lubenow 2002

RECORDING: *Buonamente. Balli, Sonate & Canzoni*, Monica Huggett, Bruce Dickey, Paul Beier, Galatea, Stradivarius 2003 (STR 33603); *Venetian Art 1600. The new instrumental style by G.B. Fontana & G.B. Buonamente*, Le Concert Brisé, William Dongois, Accent 2012 (ACC 24253)

CONTENTS:

1. Sonata Prima A 2.
2. Sonata Seconda à 2.
3. Sonata Terza à 2.
4. Sonata Quarta a 2.
5. Sonata Quinta à 2. Cornetto, & Violino.
6. Canzone a 2. Canon Violino, e dolzaina ò Baffo da Brazzo
7. Canzon Prima à 2. Violino, & Baffo.
8. Canzon Seconda à 2. Violino, & fagotto, ò Baffo da Brazzo.
9. Sonata Prima à 3. due Violini, e Baffo da Brazzo, ò fagotto.
10. Sonata Seconda à 3. Violini.
11. Sonata à 3. due Violini, e Baffo
12. Sonata Prima A 4. Violini.
13. Canzon à 4.
14. Sonata A 2. Violini, & doi Baffi.
15. Canzon Terza à 4. Viole da Brazzo.
16. Canzon Quarta. A qvattro voci

17. Canzon à 4.
18. Canzon à 4.
19. Ca[n]zone à 5
20. Sonata à 5.
21. Sonata à 6.
22. Sonata a fei: doi Violini, ò Cornetti & quattro Tromboni, ò Viole da Brazzo.
23. Canzon A 6. 4 Tromboni, & 2. Violini.

20.

COMPOSER(S): Benedetti, Pietro (1585c–1649); Gagliano, Marco da (1582–1643); Peri, Jacopo (1561–1633)

TITLE: MVSICHE DI PIERO | BENEDETTI | NELL'ACCADEMIA DEGLI | ELEVATI DI FIORENZA | DETTO L'INVAGHITO. | [the cardinal's coat of arms] | *IN FIORENZA Apreſo gl' Heredi di Criſtofano Mareſcotti | Con Licenzia de SS. Superiori. 1611.* |

PUBLICATION: Firenze: eredi di Cristofano Maescotti 1611

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer to Cosimo della Gherardesca dated 12th December 1611. At the end – a list of contents.

SHELFMARK: PL-WRu 50016 Muz.

NOTES ON ITEM: Unique specimen of the print. Some handwritten accidentals. Some pages damaged on the edges. The specimen underwent conservation in 1977.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [A D | I]; [Nro 16]; Mus. 146.

CATALOGUES: BohnD, p. 56; RISM A/I: B 1915; VogelB: I, p. 84; NV 322

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=13664&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. La mia leggiadra Filli, col pianto in perle accolto
2. Qveſta, del mar d'Amor, bella Sirena amoroſo nocchier. Alla Signora Margherita Bicci.
3. Luci ferene, di gioia piene, luci più belle dell'aure ſtelle
4. Io mi parto, cor mio, io ti laſcio, mia vita
5. Perfidiſſimo volto, ben l'ufata bellezza in te ſi vede [Giovanni Battista Guarini]
6. Cara dolce mia ſpeme, oggi pur m'abbandoni
7. Deh girate, luci amate, pietofetto quel bel guardo [Isabella Andreini]
8. Voi pur da me partite, anima mia, nè vi duol il partire [Giovanni Battista Guarini]
9. Tu piangeui, mio core, ahi laſſo
10. Dite che v'hò fatt'io, dolciſſimi miei lumi
11. Io mi fento morir quando non miro colei ch'è la mia vita

12. Damigella tutta bella, verfa quel bel vino [Gabriello Chiabrera]
13. Luci ferene, à dio, fiamme del cor, faette ardenti
14. Ardo sì, ma non t'amo, perfidè difpietata [Giovanni Battista Guarini]
15. Lunga ftagione io fpefi à traher guai [Gabriello Chiabrera]
16. Chi nudrifce tua fpeme, cor mio, chi fiamm'accrefce [Gabriello Chiabrera]
17. Ben di fguardi tal'hor mi fi fà dono [Gabriello Chiabrera]
18. Mirate, in ful mattin candida splende lucidiffima ftella [Gabriello Chiabrera]
19. Non sò chi mi faetti ò punga il core [prima parte] – Ben miro gl'occhi tuoi, fiamme del core (seconda parte)
20. Bel pastor, dal cui bel guardo fpira foco. Dialogo di Ninfa, e Paftore del Signor Marco da Gagliano Maeftro della Cappella del Sereniffimo Gran Duca di Tofcana [Ottavio Rinuccini]
21. Torna, deh torna, pargoletto mio. Del Signor Iacopo Peri [Ottavio Rinuccini]

21.

COMPOSER(S): Vittori, Loreto (1604c–1670)

TITLE: ARIE | A VOCE SOLA | DEL CAVALIER LORETO VITTORII | Mufico della Cappella Pontificia. | DEDICATE | ALLA ILL.^{MA} ET ECCEL.^{MA} | SIGNORA D. OLIMPIA | ALDOBRANDINI PANFILI | PRENCIPESA DI ROSANO, &c. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M DC. XXXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer dated 26th April 1649. At the end – a list of contents.

SHELFMARK: PL-WRu 50143 Muz.

NOTES ON ITEM: Complete volume. Single handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [*H. K. | 1*]; [*Nro 17*]; *Mus. 755*.

CATALOGUES: BohnD, pp. 424–425; RISM A/I: V 2186; VogelB: II, p. 333; NV 2951

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=14294&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Per l'Affricana riuva sen già fpofo reale. Lamento della Prencipeffa di Tunifi Del Autore
2. Udite le querele d'un difgraziato amante. L'Amante prigioniero. Del [Francesco] Melofì[o].
3. Gelofo Amante, apro mill'occhi e giro e mill'orecchi. Sonetto del [Torquato] Taffo.
4. Simile a te fon io, fiume fonoro. Tu mormorando vai. D'Incerto

5. Fiumicello doue vai? Tu l'onde chiare porti al mare. Del [Domenico] Benigni
6. Su, d'amor fuoni la tromba, ch'alla vendetta gl'amanti alletta. D'Incerto
7. Fatto fegno à duri ftali, chiud'in feno afpra ferita. Del Autore.
8. Vola, fofpiro alla bella cagion, ch'il cor m'invola. Del medemo [Autore]
9. Prefso vn rio di puro argento, genitor d'un frefco fiato. Del medemo [Autore]
10. Vedermi frà catene e non haver pietà. Del [Francesco] Buti
11. Torna indietro, ò penfier mio, di volar tropp'alto afpiri. Del [Domenico] Benigni
12. Ritornate, antiche pene, a deftar nouello ardore. Del Autore.
13. Vola, vola, Luccioletta, vola intorno alla mia Clori. Del Autore.
14. Doue voli, farfaletta, e non fai che quel fplendore. Del medemo [Autore].
15. Partir mi conuiene e pur fento, ahi laffo. Del medemo [Autore].
16. Satiati pur, crudele, sfoga l'empia tua voglia. Del medemo [Autore].
17. Quel Turco d'Amore, pirata crudele. Del medemo [Autore].
18. Infomma io non fon più quel ch'ero un pezzo fà. D'Incerto.
19. Ma doue, ohimè, trafcorre per defio di cantar la lingua ardità? Del medemo. [Incerto]
20. Mi vedrete morir, fe pietà mi negate, troppo crude a ferir. Del medemo. [Incerto]
21. Per viuer lieto amando efposi il petto. Del medemo. [Incerto]
22. Amanti à configlio. Se perfido ancide. Del medemo. [Incerto]
23. Mi predice il Ciel d'vn volto con due ftelle. Del medemo. [Incerto]
24. Care, amate pupille, un guardo folo volgete in questo fen. Del medemo. [Incerto]
25. In amor che ftrauaganza far foavi le catene e tener vane le pene. D'Incerto.
26. Chi vuol prouare quanto campare un poltron fa. D'Incerto.

22.

COMPOSER(S): Milleville, Francesco (17.sc)

TITLE: SACRE GEMME | LEGATE NELL'ORO | DELLA MVSICA | A VOCE SOLA. | DAL MILLEVILLE FERRARESE | MAESTRO DI CAPELLA, ET ORGA-NISTA IN S. GIORGIO DI FERRARA | Nuouamente compofte, & date in luce. | CON PRIVILEGIO | OPERA DECIMA | Dedicate Al Molto Illufre Signor Mio Offeruan-|diffimo Il Signor Borfo Bonacoffi. | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti. MDCXXII. |

PUBLICATION: Venezia: stampa del Gardano, appresso Alessandro Vincenti 1622

DESCRIPTION: According to Bohn, set of 2 partbooks in fol.: S/T and basso pro organo. On p. 2 dedication of the composer dated 14th June 1622. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [A. T. | 2.]; [Nro 18]; [Mus. 502].

CATALOGUES: BohnD, p. 285; RISM A/I: not listed

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS: According to Bohn, the print contained 25 Latin pieces.

23.

COMPOSER(S): Gallerano, Leandro (1630c†)

TITLE: CVRIOSO MISTO | DI VAGHEZZE | MUSICALI | COMPOSTO DA | LEANDRO GALLERANO | DA BRESCIA | ACCADEMICO OCCVLTO DELLO L'INVOLATO. | Maestro di Capella della Veneranda Arca del Glo-rioso S. ANTONIO da Padoa. | VOCE SOLA. | OPERA XV. | DEDICATO. | Al Molto Illustre Signor Antonio Megliara. | In Venetia, Appresso Alessandro Vincenti 1628. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: According to Bohn, Part. in fol. On p. 2 dedication of the composer dated 15th April 1628. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [A | X]; [Nro 19]; [Mus. 333].

CATALOGUES: BohnD, p. 143; RISM A/I: not listed

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS: According to Bohn, the print contained 14 Latin pieces.

24.

COMPOSER(S): Castello, Dario (1590c–1658c)

TITLE: SONATE CONCERTATE | In Stil Moderno, per Sonar nel Organo, | ouero Spineta con diuerfi Inftrumenti. | A 2. & 3. Voci, | Con Baffo Continuo. | LIBRO PRIMO. | Con Priuilegio. | DI DARIO CASTELLO VENETIANO. | Capo di Compagnia de Mufichi [!] | d'Inftrumenti da fiato | In Venetia | [typographer's mark] | STAMPA DEL GARDANO. | IN VENETIA M.DC.XXIX. || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1629

DESCRIPTION: Set of 4 partbooks in fol.: S I, S II, B, Part. On p. 3 preface *Alli benigni lettori*. At the end – a list of contents. Numerous tempo, dynamic and performance indications: *adafio, presto, alegra, affetto, ecco, f., p., t.*

SHELFMARK: PL-WRu 50050 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. B part-book damaged in many places, underwent conservation. In S I and S II partbooks some handwritten accidentals. On the title page written in pencil: 4.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [A | 5]; [Nro 20 (a)]; *Mus.* 216.

CATALOGUES: BohnD, p. 90; RISM A/I: C 1459; SartoriB: 1629e

DIGITIZED VERSION: [-]

MODERN EDITION: Dario Castello, *Sonate concertate in stil moderno... libro 1*, ed. Rudolf Hofstötter, Ingomar Rainer, Wien: Doblinger 1998 (*Wiener Edition alter Musik*, 2)

RECORDING: Dario Castello, *12 Sonate concertanti in stile moderno*, Accademia Farnese, Mondo Musica 1998 (MM 96019)

CONTENTS:

1. Prima Sonata. A Doi Soprani.
2. Seconda Sonata. A Doi Soprani.
3. Terza Sonata. A Doi Soprani.
4. Quarta Sonata. A Doi. Sopran & Trombon ouero Violeta.
5. Quinta Sonata. A Doi. Sopran è Trombon ouero Violeta.
6. Sefta Sonata. A Doi Sopran è Trombon ouero Violeta.
7. Settima Sonata. A Doi Fagotto e Violin.
8. Ottava Sonata. A Doi. Fagotto & Violin.
9. Nona Sonata. A 3. Doi Violini & Fagotto.
10. Decima Sonata A 3. Doi Violini & Fagotto.
11. Vndecima Sonata. A 3. Doi Violini, & Fagotto.
12. Duodecima Sonata A 3. Doi Violini & Trombon ouero Violeta. All'illustre & Molto R. P. F. Giacomo Finetti Maefstro di Capella della ca Granda di Padri Minori di Venetia.

25.

COMPOSER(S): Cozzolani, Chiara Margarita (1602–1677)

TITLE: SCHERZI DI | SACRA | MELODIA | A VOCE SOLA | di Donna | CHIARA MARGARITA COZZOLANI | Monaca in Santa Radegonda di Milano. | DEDICATI | AL REVERENDISSIMO PADRE | DON | CLAVDIO BENEDETTI | DI VERONA | Prefidente Generale della Congregatione Caffinenfe. | OPERA TERZA Con Priuilegio. | [coat of arms] | IN VENETIA Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: According to Bohn, set of 2 partbooks in fol.: Voce and Part. On p. 2 dedication of the composer dated 1st September 1648. On pp. 3–4 three Italian sonnets. At the end – a list of contents. Some tempo and dynamic indications: *adagio*, *allegro*, *p*.

SHELFMARK: PL-WRu 50370 Muz.

NOTES ON ITEM: One volume in 4° (Voce). The first three and the last page severely damaged, refilled with new paper after conservation.

PROVENANCE: Old shelfmarks: [H S. | 1]; [Nro 20 (b)]; *Mus.* 259. In Dehn's catalogue there was listed another one specimen of this print: H. S. | 1.; [Nro 152]. Cfr. no. 172 in the present catalogue.

CATALOGUES: BohnD, p. 106; RISM A/I: C 4361; www.bibliotecamusica.it;
www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=22181&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Chiara Margarita Cozzolani, *Motets*, ed. Robert L. Kendrick, Madison (Wisconsin): A-R Editions 1998 (*Recent Researches in the Music of the Baroque Era*, 87)

RECORDING: [-]

CONTENTS:

1. Alleluja. Cantemus exultemus
2. O Iefu meus amor
3. Venite qui esuritis
4. Venite gentes properate populi
5. Venite ad me omnes
6. O quam triftis est anima mea
7. Aue Maria Mater Dei
8. Amate ò populi Mariam
9. Succurre o Diua Clemens
10. Quis mihi det calicem bibere Domini
11. Venite populi accurrite gentes
12. O præclara dies quæ nobis illuxit

26.

COMPOSER(S): Ziani, Pietro Andrea (1616–1684)

TITLE: MOTETTI | A VOCE SOLA | Da poterfi cantare in Soprano, in Contralto, in | Tenore, altri in Baffo e con Violini | Libro Primo Opera Seconda. | DI D. PIETR' ANDREA ZIANI | Canonico Regolare, Organifta nella Chiesa | di S. Salvatore di Venetia. | Dedicati al M.^{to} Ill.^{re} e Reu.^{mo} Padre | D. MODESTO SANTA CROCE | Abbate nella Congregatione de P. P. Monaci Caffinenfi. | *Con Licenza de Superiori, & Priuilegio.* [typographer's mark] | IN VENETIA M DC XL || Apreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 3 partbooks in fol.: vl I, vl II, Part. On p. 2 of the Part. partbook dedication of the composer dated 20th June 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50911 Muz.

NOTES ON ITEM: In PL-WRu only vl II partbook extant, damaged, underwent conservation in 1993. In US-NYp has been preserved also the Part. and handwritten copies of vl I and vl II partbooks, copied by Emil Bohn. In both printed partbooks some handwritten accidentals and bc numbering.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. The Part. bears two other stamps: “Doublette der Stadtbibliothek zu Breslau” and “THE NEW YORK

PUBLIC LIBRARY, 479814A, ASTOR, LENOX AND TILDEN FOUNDATIONS
R 1880 L. On the margin written in pencil *Wollfheim Sale, June 25, 1929 Flagler*. Old
shelfmarks: [B 2 | 4]; [Nro 20 (c)]; [Mus. 775].

CATALOGUES: BohnD, p. 439; RISM A/I: Z 174, ZZ 174; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Omnes gentes plaudite manibus. Soprano ò Tenore
2. Venite ad me omnes. Soprano ò Tenore
3. Regnum mundi. Soprano ò Tenore
4. Iubilate Cęlestes chori. Soprano ò Tenore
5. Quam pulcri funt. Soprano ò Tenore
6. Obftupecfite Cęli. Tenore ò Soprano con violini
7. Aue Regina Cęlorum. Canto ò Tenor con violini
8. Gaudeamus omnes. Tenore con violini
9. Audite gentes. Canto ò Tenore con violini
10. Amor Iefu dulciffime. Canto ò Tenore con violini
11. Regina Cęli. Alto
12. Beatus vir. Tenore ò Canto
13. Confiteor Deo. Alto
14. Salue Crux pretiofa. Canto ò Tenore
15. Salue Regina. Canto ò Tenore
16. Exurgat Deus. Baffo
17. Domine Dominus nofter. Canto ò Tenore con violini
18. Alma Redemptoris. Tenore in Baritono con violini
19. Veni fanęte fpiritus. Alto
20. Venite gentes. Tenore con violini
21. Anima Chriffti. Canto ò Tenore
22. Hic eft vere Martir. Canto ò Tenore
23. Gaudeamus omnes. Alto
24. Domine Deus. Baffo con violini.

27.

COMPOSER(S): Valvasensi, Lazaro Girolamo (1585–1661); Pino, Dominico (17.sc)

TITLE: BREVI | CONCERTI | ECCLESIASTICI | ALLA ROMANA | Comodi per
Cantarfi nel Clauicembalo | Chitarone, ouer Organo con | vna voce Sola accuta | ò graue
à compia-|cenza delli | Cantanti | DI DON LAZARO VALVASENSI | *DEDICATI* |
ALL' ILL.^{MO} SIGNOR CESARE | Di Valuafone Cucagna, Fratta, &c. | *Opera Terza.* |
Con Priuilegio. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA
M DC XX. || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1620

DESCRIPTION: One volume (Part.) in fol. On the back of the title page – dedication of the composer dated 15th November 1620 and a short Latin poem. At the end – *Breue Apologia dell'Auttore in fauore de' moderni Compositori* and a list of contents.

SHELFMARK: PL-WRu 50140 Muz.

NOTES ON ITEM: Unique specimen of the print. Pp. 1–2 erroneously located at the end of the volume, handwritten remarks: *vide paginam ultimam* and *vide paginam primam*. On the title page written in pencil: 326 | I.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: A. S. | I.; N. 21; Mus. 742.

CATALOGUES: BohnD, p. 418; RISM A/I: V 182; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=21591&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam dulcis, & quam fuavis
2. Alleluia Hęc dies quam fecit Dominus
3. Gaudete omnes lætamini
4. Quid vidiftis Paftores
5. Alleluia. Gaudeamus omnes in Domino
6. O quam pulchra es amica mea. Al Molto Illustre Signor Raimondo di Valuafone
7. Domine ne in furore tuo arguas me
8. Si bona fufcepimus
9. Gaudeant Angelij canentes
10. Benedicta fit Sancta Trinitas
11. Recordare Domine teftamentum
12. Peccauī super numerum arenæ maris. Alto
13. Gaudent in cęlis animæ Sanctorum
14. Adoramus te Christe
15. Ecce sacerdos magnus
16. Vulnerafti cor meum. All'illuftre, & Molto Reuerendo Sign. Don Carlo Roffitis Pieuano di Spilimbergo
17. O quam metuendus eft locus ifte
18. Veni sponfa Christi
19. Aue verum Corpus. Di Dominico Pino
20. Prebe mihi cor fili. Del medefimo [Dominico Pino]

28.

COMPOSER(S): Ferrari, Benedetto (1603c–1681)

TITLE: MUSICHE | VARIE | A VOCE SOLA | DEL SIG.^R BENEDETTO FERRARI | Da Reggio | DEDICATE | AL SERENISSIMO SIGNOR | DVCA DI MODENA REGGIO,

&c | Con Licenza Di Superiori & Priuilegio. | [typographer's mark] | IN VENETIA. M DC XXXIII. | Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1633

DESCRIPTION: According to the catalogue of 1909, one volume in fol. On p. 1 dedication of the composer dated 1st August 1633.

SHELFMARK: Specimen no longer preserved; the unique surviving copy is stored in GB-Och, of different provenance.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [H | I]; [Nro 22]; [Mus. 301y] (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: F 265; VogelB: I, p. 227; NV 935

DIGITIZED VERSION: [-]

MODERN EDITION: *Benedetto Ferrari, Musiche varie a voce sola: libri I, II, III: Venezia 1633, 1637, 1641*, facs. ed. Firenze: Studio per edizioni scelte 1985, 1998 (*Archivum musicum. La cantata barocca*, 22)

RECORDING: *Benedetto Ferrari, Musiche varie a voce sola: libri I, II & III* [a selection], Philippe Jaroussky, Ensemble Artaserse, Ambrosie 2003 (AMB 9932)

CONTENTS:

1. Amor com'esser può che per mia doglia chiuda. Poesia Del Cau. [Giambattista] Marino.
2. Premo il giogo dell'Alpi e fon premuto, laffo. Poesia del Paoli.
3. Cor mio, tu ti nascondi all'apparir del nostro amato fole. Poesia del Cau. [Giovanni Battista] Guarino.
4. Io disfi al cor: perche'l tuo chiuso affetto. Poesia del Cau. [Giambattista] Marino.
5. Ahi traditor ingrato, cofi della tua Lidia. Poesia D'Incerto
6. Io vorrei vn bel viso sempre mirar. Poesia Dell'Autore.
7. Io fon amante d'un crin aurato. Poesia Dell'Autore.
8. Non hà Theti è Giunon pompa più bella. Poesia Dell'Autore.
9. Hà di fiamme vn abiffò Etna nel feno. Poesia del Paoli.
10. Già piu volte tremante, per trouar al mio mal rimedio. Poesia Del Cau. [Giambattista] Marino.
11. Ardo misera fi, ma l'ardor mio altri. Poesia Dell'Autore.
12. Son ruinato, appassionato, quel traditor d'amore mi guida. Poesia d'Incerto.
13. Chi fegue amor con animo di ftar allegramente è pazzo. Poesia d'Incerto.
14. O nata fol per incantar le genti. Poesia Dell'Autore.
15. Ahi fe credete amanti che di fospiri e pianti f'appaghi. Poesia Dell'Autore.
16. Quefta bella mortal da te defio. Poesia dell'Autore.
17. S'io ti feguo tu fuggi, rigida ritroffetta. Poesia d'Incerto.
18. Mentr'io v'adoro e voi m'havete a fchivo [prima parte] – Perche di voi fi vago [seconda parte] – Da voi fol pende il mio vital soffegno [terza parte]. Poesia del Cau. [Giovanni Battista] Guarini.

19. Volgete invano, o peregrini eranti, ver la deferta Arabia. Poefia dell'Autore.
20. Sprezzami, fuggimi, crudel, e non m'amar. Poefia dell'Autore.
21. Peregrino penfier, ch'ardito e folo traendo ovunque vai. Poefia Del Cau. [Giambattista] Marino.
22. Occhi miei, che vedefte il bell'idolo voftro. Poefia d'Incerto.
23. Non fia più ver ch'è prezzo di quell'oro faliffimo [prima parte] – Non fia più ver che per vile teforo il mar d'amor [seconda parte] – Non fia più ver che quegli empi fplendori Clitia miri [terza parte] – E fe mai l'empio fen [quarta parte]. Poefia Dell'Autore.
24. Dal dì ch'io rimirai quel bellissimo volto. Poefia Dell'Autore.
25. Cofì bella voi fete [!], donna. Poefia d'Incerto.
26. Piangi tu pur grida e fofpira. Poefia d'Incerto.
27. Laffa, che veggio, infelice oue fono? Poefia Dell'Autore.
28. Chi non fà com'amor, come fortuna ftrazi vn cor. Poefia dell'Autore.

29.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)

TITLE: CAPRICCI | POETICI | DI GIOAN FELICE SANCES | Mufico della facra Cefarea Maefà di Ferdinando Terzo | A Vna, Doi, è Tre Voci | DEDICATI | ALL' ILL.^{mo} ET ECC.^{mo} SIG.^r CAV.^r NICOLÒ SAGREDO | Ambafiator Veneto | Apreffo fua Maefà Cefarea. | [typographer's mark] | IN VENETIA M DC XXXXVIII Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1649

DESCRIPTION: One volume in fol. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *prefto*, *adafio*.

SHELFMARK: PL-WRu 50115 Muz.

NOTES ON ITEM: Complete volume. Some handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [K. V. | 1]; [Nro 23]; Mus. 654.

CATALOGUES: BohnD, p. 375–376; RISM A/I: S 776; NV 2544; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=11762&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Chi nel regno almo d'Amore brama l'ore trar. Aria Prima. A 1.
2. Vibrate pur dalle pupille. Aria Seconda. A 1.
3. Ho il cor ferito e morirò. Aria Terza. A 1. [Ferdinando Saracinelli]
4. Deh qual virtude. Aria Quarta. A 1.
5. Amo e fento nel petto. Aria Quinta. A 1.
6. Perchè vecchia, gli diffi. Aria fefta. A 1.

7. Chi non fà cofa fia Amor, io gliel diro. Cantata Prima. A 1. [prima parte] – Chi vuol faper [seconda parte] – Chi non fa le fue [terza parte] – Io vi palefo il vero [quarta parte] – Chi di fugirlo [quinta parte] – Cofì lieto e beato [sesta parte]
8. Hor che chiariffime. Cantata Seconda. A 1. [prima parte] – D'un crin la porpora [seconda parte]
9. Son Amante e fon fedele. Cantata Terza. A 1. [prima parte] – Novi ogetti al occhio [seconda parte] – M'arde e ftrugge [terza parte] – Non m'impiaghi [quarta parte]
10. Che fperafiti, ò mio Cor. Canzonetta A 2. à 2 Soprani [prima parte] – Che quefti occhi miei [seconda parte] – Non penfar dunque [terza parte]
11. Ninfa, Ninfa. Dialogo à due. (Pafior è Ninfa)
12. Già dell'horrido Mofiro il feroce. L'infortunio d'Angelica, Dialogo à 3 voci. Interlocutori: Tefto, Angelica, e Rugiero.

30.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: IL TERZO LIBRO | DE MOTETTI | A VOCE SOLA | DI | MAVRITIO CAZZATI | Maefiro di Cappella dell'illuftriffima Accademia della Morte in Ferrara | DEDICATI | AL MOLTO ILLVSTRE SIGNOR MIO | E PATRON COLENDISSIMO IL SIGNOR GIO. DOMENICO VIAVA | OPERA DECIMA TERZA | CON PRIVILEGIO | [typographer's mark] | IN VENETIA || APPRESSO ALESSANDRO VINCENTI. M. DC LI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: One volume in fol. According to Bohn, on p. 3 dedication of Alessandro Vincenti dated 31st October 1651. At the end – a list of contents. Some tempo and dynamic indications: *Allegio*, *Adafio*, *allegro*, *F*.

SHELFMARK: PL-WRu 50052 Muz.

NOTES ON ITEM: Missing pp. 1–30. The specimen underwent conservation in 1991.

PROVENANCE: Old shelfmarks: [K. C. | 2.]; [Nro 24]; Mus. 231.

CATALOGUES: BohnD, p. 95; RISM A/I: C 1594, CC 1594; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Venite gentes iubilate populi
2. O placidissimum lumen
3. Quid admiramini gentes. Per un Santo
4. Occurrite caelites
5. Ecce sponsa Christi. Per una Santa

6. Sine arcu & sagitta. Canto o Tenore
7. Quis confitere poffet. Canto o Tenore. Della Beata Vergine Maria
8. Narrate Celi apostolorum gloriam. Canto o Tenore. Per un Apostolo, o per più
9. Cariffimi fratres per multos dies. Della Beata Vergina Maria
10. O quam gloriofus inter agmina. Canto o Tenore. Per vn Santo Confessore
11. Pofit Triumfalem virginis passionem. Canto o Tenore. Per una Vergine, e Martire
12. Domine ad Adiuuandum. Canto o Tenore
13. Alma Redemptoris mater. Canto o Tenore
14. Salue Regina. Canto o Tenore
15. Iesu fpes mea ecce languet cor meum. Alto
16. O vos Beati fpiritus. In Nativitate Domini. Alto
17. Amor mi dulciffime cor meum. Alto. Per S. Fracefcho [!]
18. Inter sanctas mulieres. Alto. Per una Santa.
19. Noli flere Maria. Alto. De Resurrectione
20. Venite gentes iubilate populi. Tenore. In Dedicacione Ecclefie.
21. O Placidiffimum lumen. Basso. Del Spirito Santo
22. Quid admiramini gentes. Basso. Per un Santo
23. Occurrite celites ad vos. Basso. Per Santa Magdalena
24. Ecce fponfa Chrifiti. Basso. Per vna Santa

31.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MUSICHE | DIVERSE | A Voce Sola. | DI GIO: ANTONIO RIGATTI | AL M.^{to} ILL.^{re} ET ECC.^{mo} SIG.^r | FRANCESCO POZZO | DEDICATE | *Con Licenza de Superiori* | [typographer's mark] | IN VENETIA MDCXXXI || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: One volume in fol. On p. 2 dedication of the composer dated 1st October 1641. At the end – a list of contents. Some tempo indications: *Adafio*, *Allegro*.

SHELFMARK: PL-WRu 50106 Muz.

NOTES ON ITEM: A small section has been cut out of the title page, probably with the stamp.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [C. V | I.]; [Nro 25]; *Mus. 609b*.

CATALOGUES: BohnD, not listed; RISM A/I: R 1422; VogelB: II, p. 132; NV 2346; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=13666&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: *Eleganti Canzoni ed Arie Italiane del Secolo XVII, Saggi Antichi ed Inediti della Musica Vocale Italiana*, ed. Luigi Torchi, Milano: G. Ricordi 1895 (*O biondetta lascivetta*)

RECORDING: [-]

CONTENTS:

1. Ecco Filli che ritorna la ftagion de i lieti amori. Cantada A Voce Sola Alla Quarta ò Quinta Baffa.
2. Valli nemiche al fol, fuperbe ruppi, che minacciate. Sonetto. A 1. [Luigi Tansillo]
3. Già più lucido e più caldo, fà entir fuoi raggi il fole. Cantada. A 1. [prima parte] – Ride il Cielo in ful mattino (seconda parte) – Mormoranti i rufcelletti (terza parte) – Sol' l'April del tuo bel volto (quarta parte) – Mira ò Clori che l'etade (quinta parte)
4. Lidia, và pur faftofa. Aria. A 1.
5. La mia Fillide è brunetta. A 1.
6. Chi riggida mi vede bella fchiera. Aria. A 1.
7. O biondetta, lafcuetta pafstorella, tutta bella. A 1.
8. Perchè lafci tù d'amarmi, o dolciffima mia Clori. A 1.
9. Cari labbri rubinetti. A 1.
10. O che vaghi gelfomini lieti a te fcherzano in fen. A 1.
11. Chi vuol fegguir Amore. A 1.
12. Filli fento vicine l'hore del mio morir. A 1.
13. Filli mia vita, già pien. A 2. Dialogo à Due (Filli, Tirsi)
14. O bella età dell'Oro, quand'era cibo il latte. Coro. A 1. Del Pafstor fido [Giovanni Battista Guarini]
15. Vccidimi dolore. A 1. Lamento di Iole per la partenza di Alcide.

32.

COMPOSER(S): Selma y Salaverde, Bartolomé de (1580c–1638p)

TITLE: CANZONI | FANTASIE ET CORRENTI | Da fuonar ad vna 2. 3. 4. Con Baffo Continuo. | DEL P. F. BARTOLOMEO | De Selma e Salauerde Agoftiniano Spagnolo, Già | Mufico & Suonator di Fagotto DELL' AL-|TEZZA SER. DI LEOPOLDO | Arciducha d'Auftria di Felice | memoria & d'altri Prencipi | &c. | DEDICATE, | ALL' ALTEZZA SERENIS.^{MA} | DI GIO. CARLO PRENCIPE | Di Polonia e Suetia, Vefcouo Di Vratislauia, Ammi-|niftratore Generale della Abbatie di Tiniec | & Cernonia &c. | Nouamente Stampate con Priuilegio. | [the cardinal's coat of arms] | IN VENETIA MDCXXXVIII Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1638

DESCRIPTION: Set of 5 partbooks in fol.: I libro, II libro, III libro, IV libro, bc. On p. 2 dedication of the composer dated 1st August 1638. On p. 3 an Italian sonnet by Claudio Panta. At the end – a list of contents. Some tempo, dynamic and performance indications: *Presto*, *adafio*, *pian*, *forte*, *Affetti*, *fchieto*, *Battuta allegra fempre*.

SHELFMARK: PL-WRu 50011 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some pages damaged at the edges (esp. of II libro partbook, where most are damaged at the bottom

of pages), refilled with new paper after conservation in 1960 and 2015. On p. 74 of I libro, p. 50 of II libro partbook printed typographer's marks. Some handwritten accidentals and title corrections. On the title page written in pencil: 58 | V; *L.III*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *Nro 26; Mus. 138*.

CATALOGUES: BohnD, p. 53; RISM A/I: S 2770; SartoriB: 1638c

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=114&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Bartolomé de Selma y Salaverde, *Canzoni, fantasie et correnti: Venezia 1638*, facs. ed., Firenze: Studio per edizioni scelte 1980 (*Archivum musicum. Collana di testi rari*, 38); Bartolomé de Selma y Salaverde, *XXIII canzon a 2 bassi: für 2 Fagotte oder Posaune und Fagott und Basso continuo*, ed. Macario Santiago Kastner, Mainz: Schott 1971

RECORDING: *Musica barroca española*, Montserrat Figueras, Jordi Savall, Ton Koopman, Janneke Van der Meer & others, Philips 1992 (4328222)

CONTENTS:

1. Canzon Prima Soprano Solo
2. Canzon feconda per soprano folo
3. [Canzon Terza]. Soprano folo
4. [Canzon Quarta]. Soprano folo
5. Fantasia Baffo folo
6. Vestiuia i Colli paffeggiato. Baffo folo
7. Sufanna paffeggiata. Baffo folo. Et quando fara troppo longa lafciaarete alcune repliche auifando ai Organifta le quale repliche fono al vltimo del madrigal.
8. Fantasia Baffo folo
9. Fantasia Baffo folo
10. Fantasia Baffo [Per fagotto] folo
11. Canzon A 2. Baffo & Soprano
12. Canzon A 2. Baffo & Soprano
13. Canzon A 2. Baffo & Soprano.
14. Canzon A 2. Baffo & Soprano.
15. Vestiva i Colli paffeggiato, A 2 Baffo & Soprano.
16. Canzon, A 2 Baffo & Soprano.
17. Canzon, A 2 Baffo & Soprano.
18. Canzon, A 2 Baffo & Soprano.
19. Canzon, A 2 Baffo & Soprano.
20. Canzon, A 2 Baffo & Soprano.
21. Canzon, A 2 Soprani.
22. Canzon, A 2 Tenori
23. Canzon, A 2 Basfi
24. Corente A 2 Soprano & Baffo.
25. Corente A 2 Soprano & Baffo.

26. Corente A 2 Soprano & Baffo.
27. Corente A 2 Soprano & Baffo.
28. Corente A 2 Baffo & Soprano.
29. Balletto A 2 Soprano & Baffo.
30. Balletto A 2 Soprano & Baffo.
31. Gagliarda A 2 Baffo & Soprano.
32. Canzon A 3 Doi Soprani & Baffo.
33. Canzon A 3 Baffo & Doi Soprani
34. Canzon A 3 Baffo & Doi Soprani
35. Canzon A 3 Doi Soprani & Baffo
36. Canzon A 3 Doi Soprani & Baffo
37. Canzon A 3 Doi Soprani & Baffo
38. Canzon A 3 Soprano Tenore & Baffo.
39. Corente A 3 Doi Soprani & Baffo.
40. Corente A 3 Doi Soprani & Baffo.
41. Corente A 3 Doi Soprani & Baffo.
42. Balletto A 3 Doi Soprani & Baffo.
43. Corente A 3 doi Soprani & Baffo.
44. Corente A 3 doi Soprani & Baffo.
45. Corente A 3 doi Soprani & Baffo.
46. Canzon A 4. doi Soprani Alto e Baffo
47. Canzon A 4. doi Soprani Alto e Baffo
48. Canzon A 4. doi Soprani Alto e Baffo
49. Canzon A 4. doi Soprani Alto e Baffo
50. Canzon A 4
51. Canzon A 4. a chori, doi Soprani e doi Basfi
52. Canzon A 4. a chori, doi Soprani e doi Basfi
53. Corente A 4. doi Soprani Alto e Baffo
54. Corente A 4. [fimile, doi Soprani Alto e Baffo]
55. Corente A 4. [fimile, doi Soprani Alto e Baffo]
56. Corente A 4. [fimile, doi Soprani Alto e Baffo]
57. Corente A 4. [fimile, doi Soprani Alto e Baffo]

33.

COMPOSER(s): Modiana, Orazio (16/17)

TITLE: PRIMITIE | DI SACRI CONCERTI | A VOCE SOLA | Con il Bafso per Sonar l'Organo, Clauicembalo, | Chitarrone, ò altra forte di ftromenti. | DI D. HORATIO MODIANA | IL PELLEGRINO | Nell'Academia de' Filomeni di Cafalmaggiore. | Nouamente compofte, & date in luce. | CON PRIVILEGIO. | DEDICATE | All'illustre Signor Alfier Antonio Noliami da Viadana | [typographer's mark] | In Venetia, Appreffo Alefsandro Vincenti. 1623. |

PUBLICATION: Venezia: Alessandro Vincenti 1623

DESCRIPTION: One volume in fol. According to Bohn, on p. 2 dedication of the composer dated 22nd March 1623. At the end – a list of contents. Some dynamic, tempo and performance indications: *Adafio, t., P.*

SHELFMARK: PL-WRu 50093 Muz.

NOTES ON ITEM: Missing the first two and the last page. On p. 8 handwritten music errata in the piece *Obfecro te Virgo Maria*. Some handwritten accidentals.

PROVENANCE: Old shelfmarks: [B. A. | 1.]; [Nro 27]; Mus. 505.

CATALOGUES: BohnD, p. 286; RISM A/I: M 2905; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Anima dilecta & cara. Canto, ò Tenore
2. Sancta Maria fuccurre miseris. Canto, ò Tenore Nella festa della B.V.M.
3. Obfecro te Virgo Maria. Canto, o Tenore. Nella festa della B.V.M.
4. Dialogo. O mi Iefu (Prima parte) – O pijffima Virgo (Seconda Parte)
5. O Cæli Princeps. Canto, ò Tenore, Nella Festa d'vno Apoftolo.
6. Hic eft vere Martir. Canto, ò Tenore Nella festa d'un Martire
7. Gaudent in Cælis. Canto, ò Tenore Nella festa de più Martiri
8. Ecce Sacerdos magnus. Canto ò Tenor Nella Festa d'un Confessore Pontefice
9. Beatus vir qui inuentus eft. Tenor ò Canto ò Baffo Per B. molle accompagnato Col Baffo Continuo Secondo Nella Festa d'un Confessore non Pontefice.
10. Veni Virgo dilecta Sponfa Chrifti. Canto ò Tenore, ò Baffo Per quadro accompagnato Col Secondo Baffo Continuo Nella Festa d'una Vergine.
11. Domine clamaui ad te. Canto ò Tenore Solo
12. Transfige dulciffime mi Iefu. Canto, ò Tenore Solo. In ftile recitatio.
13. Iubilate Deo omnis terra. Nella festa di Natale Canto o Tenore Solo.
14. Ego autem in Domino confido. Alto ò Baffo All'Ottava
15. Domine exaudi orationem meam. Canto ò Tenore Solo.
16. Gaudeamus omnes. Nella Festa di Pafqua. Tenor ò Canto Solo.
17. Veni Creator Spiritus. Hinno in Concerto. Tenor ò Canto.
18. Guftate & videte. Baritono Solo.
19. Inclina aurem tuam. Baffo Solo
20. Magnificat del P[rimo] T[uono]. Spezzato à Voce Sola B. ò T. folo con doi verfetti à 2. se piacera

34.

COMPOSER(S): Chinelli, Giovanni Battista (1610–1677)

TITLE: IL PRIMO LIBRO | DI | MOTETTI | A VOCE SOLA | DI GIO. BATTISTA | CHINELLI | OPERA QVINTA. | Nuouamente compofa, & data in luce | CON PRIVILEGIO. | ET DEDICATA | Alla Molto Illuftre, & Molto Reuerenda Signora | La Signora | SVOR RAFFAELLA ALEOTTI | Organifta Eccellentiffima, & Priora nel Monaftero | delle Monache di San VITO di Ferrara. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. | M D C XXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: One volume in fol. On the back of the title page – dedication of the composer dated 4th October 1637. At the end – a list of contents. Some dynamic and performance indications: *t.*, *forte*, *piano*.

SHELFMARK: PL-WRu 50053 Muz.

NOTES ON ITEM: Unique specimen of the print.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: *B. M. | I.; Nro 28; Mus. 243.*

CATALOGUES: BohnD, p. 99; RISM A/I: C 2060; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Venite gentes adorate Dominum. Canto, ouer Tenore. Alla Molto Illustre et Molto Reverenda Signora Suor Elleonora Bonlei.
2. Confitebor tibi Domine. Canto folo, ouer Tenore. All'ifteffa
3. O Maria felix serenissima Regina. Canto, ouer Tenore. All'ifteffa
4. Dulcis amor Iefu. Canto folo. All'ifteffa
5. Salue Regina. Canto folo. Alla Molto Illustre et Molto Reverenda Signora Suor Cecilia Rizzi
6. Congratulamini mihi. Canto folo. All'ifteffa
7. Ardens eft cor meum. Canto, ouer Tenore. All'ifteffa
8. Cantate Domino. Canto folo. All'ifteffa
9. Obftupifcite cæli. Alto folo. Alla Molto Illustre et Molto Reverenda Signora Suor Laura Bertazzoli.
10. Confitebor tibi Domine. Alto folo. All'ifteffa
11. O Virgo Maria virginum regina. Alto folo. All'ifteffa
12. Benedicite Deum cæli. Alto folo. All'ifteffa
13. Lætentur Angeli. Baffo folo. Alla Molto Illustre e molto Reverenda Signora Suor Paola Margarita Naselli.
14. Aue filia summi Patris. Baffo folo
15. Saluum me fac Deus. Baffo folo. All'ifteffa
16. Exaltabo te Domine. Baffo folo

35.

COMPOSER(S): Manfredi, Lodovico (17.sc)

TITLE: DVLCISONA | CANTICA | AD DEI, ET SVAE IMMACVLATAE | GENITRICIS HONOREM | VNICA VOCE CONCINENDA | Suauiffimis modulis. | A. P. F. LVDOVICO MANFREDO | DISPOSITA | *Opus Secundum* | ADMODVM REVERENDO PATRI | ALEXANDRO MACVLINO | DICATVM | [typographer's mark] | VENETIIS || Ex Typographia Alexandri Vincentij. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1633

DESCRIPTION: One volume in fol. On p. 2 dedication of the editor, father Francisco Maria Bruno, dated 1st December 1633. At the end – a list of contents.

SHELFMARK: PL-WRu 50087 Muz.

NOTES ON ITEM: Unique specimen of the print. Some dynamic and performance indications: *F*, *P*, *t*. Some handwritten accidentals, single corrections of pitch. On the title page written in pencil: 317 | *I*.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: *B. N. | I.; Nro 29; Mus. 465.*

CATALOGUES: BohnD, p. 270; RISM A/I: M 336; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Quemadmodum defiderat ceruus ad fontes. Canto ò Tenore
2. Domine Dominus nofter quam admirabile eft nomen tuum. Canto ò Tenore
3. Vna es o Maria. Canto ò Tenore
4. O Iefu dulcis o Iefu pie. Canto ò Tenore
5. O mi amantiffime Iefu. Canto ò Tenore
6. Vulnerafti cor meum. Canto ò Tenore
7. In te Domine fperauì. Canto ò Tenore Voce fola
8. Aue Maria. Alto
9. Vidi fpeciofam. Alto
10. Conditor Cęli. Tenore ò Soprano
11. Diligam te Domine. Tenore ò foprano
12. Veni veni ò fuauiffime Iefu. Tenore ò Soprano
13. O fili care o benigne. Tenore ò Soprano
14. Gaudete omnes et letamini. Tenore ò Soprano
15. O præciofum & admirandum. Tenore ò Soprano
16. O altitudo diuitiarum fapientię. Baffo Voce Sola
17. Congaudete mecum omnes gentes. Baffo

36.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: IL SECONDO LIBRO | DE MOTETTI A VOCE SOLA | D'IGNATIO DONATI | MAESTRO DI CAPPELLA DEL DOMO DI MILANO | PER EDVCATIONE DE FIGLIOLI ET FIGLIOLE | DEDICATI | AL MOLT' ILLVSTRE, ET MOLTO REVERENDO SIGNOR | D. BALDISERA SERENA | DA SANT'ANGELO IN VADO | OPERA DECIMA QVARTA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appresfo Aleffandro Vincenti. M DCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 2 partbooks in fol.: Parte per cantare and Parte per sonare. On the back of the title page – dedication of the composer dated 15th October 1627. On p. 29 of Parte per cantare there are *Avertimenti per potere insegnare*. At the end – a list of contents. Some performance indications: *t*.

SHELFMARK: PL-WRu 50057 Muz.

NOTES ON ITEM: Only Parte per sonare extant. Some pages damaged, refilled with paper. Some handwritten accidentals and performance indications. On the title page written in pencil: *183 | II*.

PROVENANCE: The extant partbook bears Rhediger Library stamp. Old shelfmarks: *B. L. | 2.; Nro 30; Mus. 282*.

CATALOGUES: BohnD, pp. 117–118; RISM A/I: D 3403;
www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: Ignatio Donati, *Paratum cor meum; Peccavi super numerum*, ed. Dennis Collins, Arbroath: Prima la musica! 2011

RECORDING: [–]

CONTENTS:

1. Salve Regina. Voce Sola. Canto
2. Exaudifti Domine orationem serui tui. Voce Sola. Canto
3. Paratum cor meum Deus. Voce Sola. Canto
4. Peccaui super numerum. Voce Sola. Canto
5. Domine ne in furore tuo arguas me. Voce Sola. Alla quarta Bassa Alto
6. O Altitudo Diuinitarum sapientiae. Voce Sola. Alla Quarta Bassa Alto
7. Ad te Domine leuauit animam meam. Voce Sola. Alla 4 Bassa mezo soprano.
8. Cantate Domino canticum novum. Voce Sola. Canto
9. Audi filia et vide. Canto. A Voce fola
10. Angelus Domini descendit de caelo. Voce fola. Canto.
11. Surrexit Pastor bonus. Canto. A voce fola.
12. Confirma hoc Deus. De spiritu sancto. A voce fola. Canto.
13. Iesu dulcis memoria. Canto. A voce fola.
14. Hoc signum Crucis. Canto. A voce fola.
15. Beatus vir qui intelligit. Canto. A voce fola.
16. Saluum me fac Deus. Basso. A voce fola.
17. Montes, & omnes colles. Basso. Voce fola.
18. Audi popule meus et loquar ad cor tuum. Basso. Voce fola.
19. Domine inclina caelos tuos et descende. Basso. A voce fola.
20. Si bona suscepimus. Voce fola. Canto, o Tenore.
21. Vidi turbam magnam. Voce fola. Canto
22. Hodie nata [2nd version of text: Concepta] est Beata Virgo Maria. Voce fola. Canto
23. Quid agit domine quid ad te recurrit. Voce fola. Canto. in ecco. Christo. Riposta del Anima.

24. Pete et agam die et sequar. Voce fola. Canto
25. O Anima mea narra mihi. Voce fola. Canto
26. Nouum fidus emicuit candor lucis. Voce fola. Canto. Per fanta Clara.
27. Cantemus Virgini psallite Tutrici clientes. Canto

37.

COMPOSER(S): Neri, Massimiliano (1621c–1670)**TITLE:** SONATE | Da Sonarfî con varij ftrimenti A trè, fino a dodeci. | OPERA SECONDA | DI MASSIMILIANO NERO | Organifita della Sereniffima Republica di Venetia | De gl'Academici erranti di Brescia l'Affaticato | CONSECRATA | ALLA SACRA CESAREA REAL MAESTA | DI | FERDINANDO TERZO |**PUBLICATION:** Venezia: stampa del Gardano, appresso Francesco Magni 1651**DESCRIPTION:** According to Bohn set of 7 partbooks in fol.: S I, S II, A, T, B, 5, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents and the composer's short commentary concerning the instruments used, as well as the publisher's colophon: *IN VENETIA MDCLI Stampa del Gardano. Apresso Francesco Magni*. Some tempo and dynamic indications: *adafio, allegro, allegra, largo, presto, più presto, forte, piano*.**SHELFMARK:** PL-WRu 50097 Muz.**NOTES ON ITEM:** Unique specimen of the print, underwent conservation in 1973. Only S I, S II and bc partbooks extant. Bc partbook damaged on edges. Single handwritten pitch corrections.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *K 2 | 7; Nro 31; Mus. 528*.**CATALOGUES:** BohnD, p. 294; RISM A/I: N 403; SartoriB: 1651b**DIGITIZED VERSION:** http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=13668&from=&dirids=1&ver_id=&lp=1&QI=**MODERN EDITION:** Massimiliano Neri, *Sonatas from the Print Venice 1651*, ed. Martin Lubenow, Gernersheim: Lubenow 1999**RECORDING:** *Venetian Music at the Habsburg Court in the 17th Century*, Musica Fiata, Roland Wilson, Deutsche Harmonia Mundi 1991 (77086-2)**CONTENTS:**

1. Sonata Prima à trè. Due Violini, è Viola, ò ver fagotto
2. Sonata Seconda à trè. Due Violini, e fagotto ò ver Viola
3. Sonata Terza à trè. Due Violini, e viola ò ver fagotto
4. Sonata Quarta à Quattro. Due Canti, Alto è Baffo
5. Sonata Quinta à Quattro. Due Canti, Alto è Baffo
6. Sonata Sefta à Cinque Viole. [Due violini, è tre viole da braccio]
7. Sonata Settima à Sei Viole. [Due violini è quatro viole da braccio]
8. Sonata Ottava à Sei. Due Cornetti è fagotto, è trè tromboni
9. Sonata Nona à Sette. Due Canti, Alto, due Tenori, è due Baffi

10. Sonata Decima à Otto. Due violini, violetta è Tiorba, trè flauti è Tiorba
11. Sonata Vndecima à Noue. Due violini e viola, due Cornetti è fagotto, è trè tromboni
12. Sonata Duodecima à dieci. Choro Alto è Choro Baffo. Cinque viole, è Cinque Tromboni
13. Sonata Decimaterza à dieci. Quatro Canti, due alti, due Tenori, due Baffi
14. Sonata Decimaquarta à Dodeci. Due Cornetti fagotto e tre Tromboni, due violini, viola è Tiorba ò Viola
15. Sonata Decimaquinta à dodeci. Quatro Canti, due Alti, quattro Tenori, due baffi. Alla terza fi piace.

38.

COMPOSER(S): Fontana, Giovanni Batista (1589c–1631c)

TITLE: SONATE | A 1. 2. 3. per il Violino, o Cornetto, Fa-|gotto, Chitarone, Violoncino o | fimile altro Iftromento, | Del già M.^{to} Ill.^{re} Sig.^{re} Gio: BATISTA FONTANA, | nell' eccellenza di queffa professione Frà | i migliori Ottimo. | *DEDICATE* | ALL'ILL.^{mo} ET R.^{mo} MONS.^r ABBATE GIO: MARIA ROSCIOLI | COPPIERO DI | N. S. PAPA VRBANO VIII [typographer's mark] | IN VENETIA M DC XXXXI || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 4 partbooks in fol.: S I, S II, B, Part. On p. 3 dedication of the composer dated 1st May 1641. On p. 39 – a list of contents. Some performance indications: *t.*

SHELFMARK: PL-WRu 50060 Muz.

NOTES ON ITEM: Part. partbook missing. Title page of S I and some pages of S II damaged. On the margins of pp. 11 and 20 of S I partbook notes in pencil: *gedr*[u~~ck~~t] *b. Wasielewski*. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 356 | IV.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B K | 4.]; [Nro 32]; *Mus.* 315.

CATALOGUES: BohnD, p. 134; RISM A/I: F 1475; SartoriB: 1641b; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=21056&from=&dirids=1&ver_id=&lp=3&QI=

MODERN EDITION: Giovanni Battista Fontana, *Sonate a 1. 2. 3. per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro strumento (1641)*, ed. Maura Zoni, Milano: Edizioni Suvini Zerboni 2007 (*Monumenti musicali italiani*, 28)

RECORDING: *Venezia 1625: sonate concertate in stile moderno*, Maurice Steger & Ensemble, Harmonia Mundi 2009 (HMC 902024)

CONTENTS:

1. Sonata Prima. Violino Solo ò Cornetto
2. Sonata Seconda. Violino Solo

3. Sonata Terza. Violino Solo.
4. Sonata quarta à violino Solo.
5. Sonata Quinta à Violino folo.
6. Sonata Sefta à Violino Solo.
7. Sonata Settima à doi Violini
8. Sonata Ottava. A doi Violini
9. Sonata Nona. Violino, e Fagotto. Fagotto ò Chitarrone, ò Violonzono: Con Violino ò cornetto.
10. Sonata Decima. Violino, e Fagotto.
11. Sonata Vndecima à doi violini.
12. Sonata Duodecima. A due. Fagotto e Violino.
13. Sonata Terza decima à 3. Fagotto con due Violini o cornetti.
14. Sonata Quarta decima. Due Violini e Fagotto
15. Sonata Quinta decima A due violini e fagotto
16. Sonata Sefta decima à 3 Violini
17. Sonata Decima Settima. Fagotto con due Violini.
18. Sonata Decima Ottava. Fagotto con doi Violini.

39.

COMPOSER(S): Merula, Tarquinio (1595–1665)

TITLE: CANZONI, | OVERO | SONATE CONCERTATE | PER CHIESA, | E CAMERA | A DVE, ET A TRE | DEL CAVALIERE | TARQUINIO MERVLA | LIBRO TERZO, OPERA DVODECIMA. | Dedicate all'Ilлуtriffimo Signore, | IL SIGNOR | GIO. BATTISTA VISCONTI. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC XXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 4 partbooks in fol.: vl I, vl II, vlne, bc. On p. 2 dedication of the composer dated 1st March 1637. At the end – a list of contents. Single tempo indications: *Prestiffimo*, *Largo*.

SHELFMARK: PL-WRu 50092 Muz.

NOTES ON ITEM: Only vl I and bc partbooks extant; in bc partbook missing first and last pages. Some handwritten accidentals. On p. 3 of vl I partbook handwritten errata: *reperatur*. On the title page written in pencil: 339 | IV; f. 52.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B 2 | 4]; [Nro 33]; *Mus.* 487.

CATALOGUES: BohnD, p. 279; RISM A/I: M 2353; SartoriB: 1637a

DIGITIZED VERSION: [-]

MODERN EDITION: Tarquinio Merula, *Canzoni, overo Sonate concertate per chiesa, e camera a due, et a tre [1637]*, facs. ed., Bologna: Forni 1969 (*Bibliotheca musica Bononiensis. Sezione IV*, 150)

RECORDING: *Ostinato*, Jordi Savall, Hespèrion XXI, Alia Vox 2001 (AV 9820)

CONTENTS:

1. La Gallina Canzon à 2 Violini.
2. La Pedrina Canzon à 2 Violini.
3. La Carauaggia Canzon à 2 Violini.
4. La Treccha Canzon à 2 Violini.
5. La Polacchina Canzon à 2 Violini.
6. La Loda Canzon à 2 Violini.
7. La Pochetina Canzon à 2 Violini.
8. La Bellina Canzon à 2 Violini.
9. La Ghifa Canzon à 2 Violini.
10. La Cattarina Canzon à 2 Violini.
11. La Bianca Canzon à 2 Violini.
12. La Ruggiera Canzon à 2 Violini.
13. La Maruta Canzon à 2 Violini, & Violone.
14. La Merula Canzon à 2 Violini, & Violone.
15. L'Arifa Canzon à 2 Violini, & Violone.
16. La Dada Canzon à 2 Violini, & Violone.
17. La Pighetta Canzon à 2 Violini, & Violone.
18. Ruggiero à doi Violini, & à 3, col Baffo
19. Ballo detto Eccardo à doi Violini, & à 3, col Baffo
20. Chiaccona à doi Violini, & à 3, col Baffo.
21. L'Ara Canzona à 3. doi Violini, & Baffo.
22. La Strada Canzon à 3. doi Violini, & Baffo.
23. Ballo detto Gennaro à 3. doi Violini, & Baffo
24. Ballo detto Pollicio à 3. doi Violini, & Baffo

40.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: IL PRIMO LIBRO | DE MOTETTI | A VOCE SOLA | DI IGNATIO DONATI MAESTRO | Di Capella nel Duomo di Milano. | *Da quali quei che defiderano imparare à portar la Voce | con gratia, & acquistar difpofitione potranno ageuol-|mente da fe prendere la maniera di cantar gratiofa-|mente far Scherzi, passaggi, & altri leggiadri affetti.* | Dedicati. | Al Molto Illuftre Sig. Nicolo Caualli da Cafalmaggiore. | OPERA SETTIMA. | Nouamente corretta, & riftampa. [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIV |

PUBLICATION: Venezia: Alessandro Vincenti 1634

DESCRIPTION: One volume in fol. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [–]

PROVENANCE: Old shelfmarks: [G R | 1]; [Nro 34]; [Mus. 280].

CATALOGUES: BohnD, p. 117; RISM A/I: D 3401; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://books.google.pl/books?id=MMGsAQAAMAAJ&printsec=frontcover&hl=pl&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false (the specimen from US-STu)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Maria Dei genitrix. Voce Sola. Canto ò Tenore
2. Inclina Mater misericordiæ. Voce Sola. Canto ò Tenore
3. Ego dormio, et cor meum. Voce Sola. Canto ò Tenore
4. O admirabile commercium. Voce Sola. Canto ò Tenore
5. Laudo & glorifico te Domine. Voce Sola. Canto ò Tenore
6. Domine Deus meus. Voce Sola. Tenore ò Canto
7. Ecce crucior. Voce Sola. Tenore ò Canto
8. Ad quem fugiam. Voce Sola. Tenore ò Canto
9. Saluasti me a descendentibus. Voce Sola. Alto
10. Nihil est candoris. Voce Sola. Alto, ouer Baffetto cantandolo all'ottaua baffa
11. Iam non dicam vos feruos. Voce Sola. Alto, ouer Baffetto
12. O falutaris Hofitia. Voce Sola. Baffo
13. Voce mea ad Dominum clamaui. Voce Sola. Baffo
14. Cantate Dominum canticum nouum. Voce Sola. Canto ò Tenore
15. Mundus autem gaudebit. Voce Sola. Canto ò Tenore
16. Petite, & accipietis. Voce Sola. Canto ò Tenore
17. Veni Barbara sponfa Chrifti. Voce Sola. Canto ò Tenore
18. Quis est hic & laudabimus eum. Voce Sola. Canto ò Tenore
19. Bone pulcherrime Domine. Voce Sola. Canto o Tenore
20. Nolite timere. Voce Sola. Canto o Tenore
21. Domine tu es fpes mea. Voce Sola. Canto o Tenore

41.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: L'ORFEO | FAVOLA | IN MUSICA | DA CLAVDIO MONTEVERDE | MAESTRO DI CAPELLA | DELLA SERENISS. REPUBBLICA. | RAPPRESENTATA IN MANTOVA. | L'Anno 1607. Et nuovamente Riftampata. | [typographer's mark] | IN VENETIA M DC X.V. || *Appreffo Ricciardo Amadino.* |

PUBLICATION: Venezia: Ricciardo Amadino 1615

DESCRIPTION: One volume (Part.) in fol. On unnumbered p. [i] list of *Personaggi* and *Strumenti*. At the end – a list of contents.

SHELFMARK: PL-WRu 50095 Muz.

NOTES ON ITEM: Complete volume, underwent conservation in 1995. Some hand-written accidentals and pitch corrections.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [I | 7]; [Nro 35]; *Mus.* 512.

CATALOGUES: BohnD, pp. 288–289; RISM A/I: M 3450; VogelB: I, p. 518; NV 1949

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27400&from=&dirids=1&ver_id=&lp=2&QI=1F1A0A578C2C46A3A67E002C50200A40-1

MODERN EDITION: *Tutte le opere di Claudio Monteverdi*, vol. 11, ed. Gian Francesco Malipiero, Wien: Universal Edition 1930

RECORDING: *Monteverdi: L'Orfeo*. Anthony Rolfe Johnson, Julianne Baird, Anne Sofie von Otter, Lynne Dawson, Nancy Argenta, Mary Nichols, John Tomlinson, Diana Montague, Willard White, Nigel Robson, English Baroque Soloists, Monteverdi Choir, John Eliot Gardiner, Deutsche Grammophon – Archiv 1987 (00028941925022)

CONTENTS:

1. Prologo la Mufica – Atto Primo – Atto Secondo – Atto Terzo – Atto Quarto – Atto Quinto

42.

COMPOSER(S): Laurenzi, Filiberto (1619–1659p)

TITLE: CONCERTI | ET ARIE | A VNA, DVE, E TRE VOCI, | Con Vna Serenata à 5. e doi Violini, e Chitarrone | DI | FILIBERTO LAVRENZI | DEDICATE | Nella Commune Allegrezza per l'Illuftrifimo, & Eccellentifimo Sig. | GIO. DA PESARO CAVALLIERE | Eletto Procuratore di S. Marco. | CON LICENZA DE' SVPERIORI. | [coat of arms] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXXI. |

PUBLICATION: Venezia: Alessandro Vincenti 1641

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer dated 20th November 1641. At the end – a list of contents, in different order.

SHELFMARK: PL-WRu 50084 Muz.

NOTES ON ITEM: Some pasted-over sheets with errata of the text. Some handwritten accidentals and pitch corrections. The specimen underwent conservation in 1998. On the title page written in pencil: 299^k.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [J | 2]; [Nro 36]; Mus. 438.

CATALOGUES: BohnD, pp. 241–242; RISM A/I: L 1114; VogelB: I, p. 361; NV 1483; SartoriB: 1641d

DIGITIZED VERSION: [–]

MODERN EDITION: Filiberto Laurenzi, *Arie a una voce per cantarsi nel clavicembalo o tiorba (composte per) La finta savia, drama di Giulio Strozzi (Venezia 1643) e concerti et arie a una, due, e tre voci con una serenata a 5 e doi violini, e chitarrone (Venezia 1641)*, facs. ed., Firenze: Studio per edizioni scelte 2000 (*Archivum musicum. Musica drammatica*, 6)

RECORDING: [–]

CONTENTS:

1. O di cruda beltà non fuperbire de quegl'oftri animati (Prima Parte) – Se dal guardo feren auenti (Seconda Parte) – Folle, cangia pensier ch'il tempo fugge (Terza Parte) – Cofì pianfe Fillen in riuà all'Arno (Quarta Parte). A 1. Poefia di molto Illufftre Sig. Bartolomeo Conti
2. Chi può mirar coftei e poi non dire: ohimè. A 1. Poefia del Illufftrifimo Sig. Gio: Battifta Pannefio
3. Perchè, cruda, ogn'ora più prendi a fcherno. A 1. Poefia del molto Illufftre Sig. Francesco Melofio. Arietta
4. O cara libertà, torna deh torna à me. A 1 [prima parte] – Ahi dura fervitù ch'il piè legafì [seconda parte] – Doppo che mi legò amor non viddi [terza parte]. Poefia del Illufftrifimo Sig. Abbate Saccho
5. Nelle pene ch'io fento più non bramo mercè. Arietta A 1. Tema d'afpro tormento. Poefia del molto Illufftre Sig. Domenico Benigni.
6. Benchè Filli ogn'hor m'affaglia e dagl'occhi i dardi auenti. Arietta A 1.
7. Arman l'arco di due fguardi ond'io mi moro ftrali ardenti. Arietta A 1. Poefia del molto Illufftre Sig. Bartolomeo Conti
8. Non credete, ò vita, o core, che già mai tempo. Arietta A 1. Poefia del molto Illufftre Sig. Carlo Ludovifio
9. Così mi lafci, ingrato, cofì per altra donna m'abbandoni (Donna abandonata dall'amante) Lamento A 1. Poefia del molto Illufftre Sig. Ottauiano Cafelli
10. O desiri languenti, ch'erget'a l'alma incendio (Vn capitan abbatuto d'amore) Lamento. A 1. Poefia del molto Illufftre Sig. Ottauiano Cafelli
11. O cara genitrice, deh ditemi, fe lice. Dialogo A 2. (Amore, e Venere). [Poefia] Del molto Illufftre Sig. Vincenzo Prouidali
12. Andiamne, madre. Andiamne, figlio. A 2.
13. Amor f'accende di fdegno e rigore, ma vinto. A 2. [Poefia] del molto Illufftre Sig. Domenico Benigni
14. Chi fciolto fen v' da lacci d'Amore A 3. [Poefia] del molto Illufftre Sig. Domenico Benigni
15. Occhi, non più ftrali ad vn core fe v'impetra A 3. [Poefia] del molto Illufftre Sig. Gio. Battifta Panefio
16. Guerra non porta al tuo caro pensiero. Serenata à 5 e 2 violini, e Chitarro-ne fatta nelle feste dell Ill^{mo}. & Ecc^{mo}. Procurator Giovanni de Pefaro. [Poesia] Del molto Illufftre Sig. Giulio Strozzi. Prologo. Soprano – Paffacaglio – Ma fe'l giorno rimira queft'occhio offequiofo A 1 – Corrente – Bella notte ferena invita i mefì e malgraditi amanti A 5 – S'udir non ci correte, o donne belle A 1. Tenore folo – Ritornello – S'udir non ci correte, o donne belle, canteremo alle ftele A 5 – Acque tranquille e chia canti A 1. Soprano folo – Aure placide e chete, temprate, aure cortefi, il noftro fol A 2. Corrente da capo – Belle riue gradite di fi beato lido A 1. Baffo folo – S'udir donna non vuole noftre pene, canteremo all'arene A 5 – Donne, a goder non indugiate più. Aria A 1. Soprano folo – Arene, acque, aure, cielo a voi canto, a voi parlo. A 1 Alto folo – Ritornello – E fe forde voi pur fere al mio pianto A 1. Alto – Ritornello – E fe fordi voi pur fere al mio pianto A 5 – Non più fuoni, non più canti. Licenza

17. Già del sacro Leon degno meffaggio fefti ful Tebro. Sonetto A 1. All'Ilлуfriffimo, & Eccellentiffimo Sig. Giouanni da Pefaro Cauialiero, e Procuratore. Poefia del molto Illuftre Sig. Orazio Perfiani [prima parte] – Però del tuo valor douuto omaggio (Seconda Parte) – Veggio che d'oro un di cerchiato i crini (Terza Parte) – Già replica a tuo prò Merone i carmi (Quarta Parte)
18. Sparite dal core, fperanze fallaci. Arietta A 1. Poefia del molto Illuftre Sig. Domenico Benigni
19. Chi brama gioire in mezzo al dolore. Arietta A 1. Poefia del molto Illuftre Sig. Agoftino Pinelli
20. Sempre dite che morite e ch'il voftro morir non ha mercede. Arietta A 1. Poefia del molto Illuftre Sig. Baftiano Baldini

43.

COMPOSER(S): Buchner, Philipp Friedrich (1614–1669)

TITLE: PLECTRUM | MUSICUM, | HARMONIACIS FIDIBUS | SONORUM, | AD DEUM | PERINDE LAUDANDUM | *atque* | Ad hominum animos exhilarandos con-|concinnatum: | PRÆNOBILIBUS AC STRENUIS, NOBILIBUS | ITEM CLARISSIMIS, CONSULTISSIMIS, DOCTISSIMIS, | Ornatifsimis, Prudentiffimis Viris, Imperialis Iudicii Præto-|ri, Confulibus & Senatoribus Liberæ Civitatis Imperialis | Francofurtensis ad Mœnum, &c. | *Dominis fuis Mæcenatibus, peculiari obfervantia colendis*, | dicatum | & confecratum | à | PHILPPO FRIDERICO BUCHNERO, | *Eminentiffimi & Reverendiffimi Principis Electoris Moguntini &c.* | Capellæ Magistro | OPUS QUARTUM, | [the arabesque] | FRANCOFURTI, | In Typographia Balthafaris Wuftii, || Anno M. DC. LXII. |

PUBLICATION: Frankfurt am Main: Balthasar Christoph Wust 1662

DESCRIPTION: Set of 7 partbooks in fol.: vl I, vl II, vla da braccio, vla da gamba, fag, b, bc. On the unnumbered page [I] *Epistola Dedicatoria* of the composer without a date. On the next page – a list of contents without page references. Tempo indications for the successive sections of sonatas: *Adagio, Allegro, presto, Largo*. Some dynamic indications: *forte, piano, più piano*.

SHELFMARK: PL-WRu 50044 Muz.

NOTES ON ITEM: Complete set of partbooks. Some pages damaged, refilled with new paper. In vla da gamba partbook on pp. 6–7 notes in pencil: *Sonata IX* (omitted in print) and *1. Fagott* (instead of the printed *Viola*). On the title page written in pencil: *105 | VII*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *NA | 7; Nro 37; Mus. 186*.

CATALOGUES: BohnD, p. 77; RISM A/I: B 4865

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=116&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: *Philipp Friedrich Buchner: Plectrum musicum*, Parnassi musici, Bavarian Chamber Orchestra, CPO 2005 (777132)

CONTENTS:

1. Sonata I A 2. 2. Violin.
2. Sonata II A 2. 2. Violin.
3. Sonata III A 2. 2. Violin.
4. Sonata IV A 2. 2. Violin.
5. Sonata V A 2. Violin. & Viola da gamba.
6. Sonata VI A 2. Violino & Viola da gamba.
7. Sonata VII A 2. Violin. & Fagotto.
8. Sonata VIII A 2. Violin. & Fagotto.
9. Sonata IX A 2. 2. Fagotto.
10. Sonata X A 3. Violin. Flauto, vel Viola da Braccio, & Viola da gamba.
11. Sonata XI A 3. Violin. Flauto, vel Viola da Braccio, & Viola da gamba.
12. Sonata XII A 3. 2. Violin. & Fagotto.
13. Sonata XIII A 3. 2. Violin. & Fagotto.
14. Sonata XIV A 3. 2. Violin. & Fagotto.
15. Sonata XV A 3. 2. Violin. & Fagotto.
16. Sonata XVI A 3. 2. Violin. & Fagotto.
17. Sonata XVII A 3. 2. Violin. & Fagotto.
18. Sonata XVIII A 3. 2. Violin. & Fagotto.
19. Sonata XIX A 4. 2. Violin. Viola da braccio & Fagotto. plena.
20. Sonata XX A 4. 2. Violin. Viola da braccio & Fagotto. plena.
21. Sonata XXI A 5. 2. Violin. 2 Viole da braccio & Fagott. ad libitum.
22. Sonata XXII A 5. 2. Violin. Viola da braccio, Viola da gamba & Fagotto. plena.
23. Sonata XXIII A 5. 2. Violin. Viola da braccio, Viola da gamba & Fagotto. plena.
24. Sonata XXIV A 5. 2. Violin. Viola da braccio, Viola da gamba & Fagotto. plena.

44.

COMPOSER(S): Laurenzi, Filiberto (1619–1659p)

TITLE: ARIE | A VNA VOCE | Per Cantarfi nel Clauicembalo ò Tiorba | Del Sig. FILIBERTO LAVRENZI | RACOLTE [!] | Da Gio. Battifta Verdizotti, Nel Drama della finta saua | Del Sig. Giulio Strozzi Rapresentato in questo | Carneualle nel Teatro Del' Illuftr.^{mo} | Sig. Gio. Grimani. | *DEDICATE* | ALL'ILL.^{MO} SIG.^R FRANCESCO MICHIEL | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | IN VENETIA MDCXXXIII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: One volume in fol. On p. 2 dedication of the editor (Giovanni Battista Verdizotti) dated 10th February 1643. At the end – two Italian sonnets dedicated to the composer by *Accademico Umorista*, *Accademico Vigilante* and a list of contents.

SHELFMARK: PL-WRu 50085 Muz.

NOTES ON ITEM: Unique specimen of the print. Some handwritten accidentals, erroneous pagination corrected with pencil.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: *F R | I; Nro 38; Mus. 438d* (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: L 1115; VogelB: I, pp. 361–362; NV 1482

DIGITIZED VERSION: [–]

MODERN EDITION: Filiberto Laurenzi, *Arie a una voce per cantarsi nel clavicembalo o tiorba (composte per) La finta savia, drama di Giulio Strozzi (Venezia 1643) e concerti et arie a una, due, e tre voci con una serenata a 5 e doi violini, e chitarrone (Venezia 1641)*, facs. ed., Firenze: Studio per edizioni scelte 2000 (*Archivum musicum. Musica drammatica*, 6)

RECORDING: [–]

CONTENTS:

1. Ben fi vede che fuggiro di marito freddo feno. Cantata Dalla Sig. Anna Renzi [Giulio Strozzi]
2. La fchiaua, la ritrofa, armata di prudenza. Cantata Dalla Sig. Hanna Valerij [Giulio Strozzi]
3. In che temp d'amor l'ire e l'orgoglio [prima parte] – Amor queft'hà di buono fra le fue pene acerbe (Seconda Parte)
4. Tant'armi inuenntate horribile e fiere. Cantata Dal famofo Rabacchio
5. Amara mi trouo, Amor, tua mercè. Cantata Dalla Sig. Anna Renzi
6. Soura il dorfo di Gioue piena d'altra ventura. Cantata Dalla Sig. Hanna Renzi
7. Dalle neui del mio volto che gentil fpunti la rofa. Cantata Dalla Sig. Hanna Valerij
8. Sul'herba fiorita con rozzo furor. Cantata Dalla Sig. Anna Renzi
9. Stolta Melanto ingnuda, impara hor a fcherzar. La Sig. Renzi
10. Per far nascere vn Cirone ch'amaeftri i fieri Achilli. Cantata Dalla Sig. Anna Renzi
11. Spero, aspetto e non viene il fospirato bene. Cantata Dalla Sig. Hanna Renzi
12. Trope forze ha la beltà. Cantata Dalla Sig. Hanna Renzi
13. O come in fretta fon lodando trafcorfo. Cantata Dalla Sig. Stefano Cofta
14. Se mi coglie Amor mio danno. Cantata Dalla Sig. Anna Renzi
15. Noue legge è noue mende vuol far Gioue (Prima Parte) – Vn fol efempio io t'apporto (2. Parte) – Vede ch'il mondo peruerso (Terza Parte). Cantata Dal famofo Rabacchio

45.

COMPOSER(S): Medico, Giacomo (17.sc)

TITLE: SVONATE E MOTETTI | A 3. è 4. Voci, con vn canto d'incerto autore à 3. | & vna Meffa à 4. voci con 2 violini à beneplicito | DEDICATE | ALL' ILL.^{MO} ET REV.^{MO} SIG.^R | SIG.^R COL.^{MO} | MONSIEG.^{RE} GIOVANNI DELFINO | PATRIARCA D'AQVILEA &c. | DI D. GIACOMO MEDICO | D'Arti Liberali, è di Filosofia Bacceliere. Opera Prima. | [typographer's mark] | IN VENETIA M DC LXV. Apreffo Francesco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1665

DESCRIPTION: Set of 5 partbooks in fol.: S I, S II, vl I, vl II, bc. On p. 2 dedication of the composer without a date.

SHELFMARK: PL-WRu 50090 Muz.

NOTES ON ITEM: Unique specimen of the print. Bc partbook missing. The specimen underwent conservation in 1994. On pp. 3–9, 16 of S I, pp. 3–8, 11 of S II, pp. 3–6, 11–12, 15–18 of vl I, pp. 3–10, 12, 14–16, 20 of vl II partbooks the correct titles and page numbers pasted on errata paper sheets. On pp. 4 & 8 of S I and p. 4 of S II partbooks a handwritten note: *Sinfonia*. 8. Some handwritten accidentals. On p. 19 of vl I pasted music errata on *Et in terra*, below a handwritten note: *Qui tollis*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *N T* | 5; *Nro 39; Mus. 481*.

CATALOGUES: BohnD, p. 277; RISM A/I: M 1736; SartoriB: 1665f;
<http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=25539&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Sonata Prima. A 2 violini
2. Sonata Seconda. A 2 violini
3. Sonata Terza. A 2 violini
4. Sonata Quarta. A 2 violini
5. Quis mihi det fratrem à 4. 2 Canti è 2 violini
6. Adiuro vos filiæ Ierufalem à 4. 2 violini è 2 Canti
7. Quam læta dies iucunda à 4. 2 violini è 2 Canti
8. Sub tuum præfidium à 4. 2 Alti è 2 violini
9. Salve Regina à 4. 2 Alti è 2 violini ouero Soprani
10. Aue Regina cælorum. 2 canti è 2 violini. Si fuonano à vicenda delli Canti à 4. repete tre volte tutte due
11. O magnum Sacramentum à 3. Canto è 2 violini
12. Faficulus mirrhę à 4. 2 Alti è 2 violini
13. Ave Regina cælorum A 4. 2 Canti è 2 violini
14. Laudate pueri à 3. due Soprani è Baffo. Canto di Incerto Autore.
15. Sonata à 3. due violini è viola
16. Sonata à 3. due violini è viola
17. Sonata à 3. due violini è viola
18. Transfige me potentissime Iesu à 4. 2 Alti & 2 viole
19. Meffa à 6. 2 Canti Alto Baffo è 2 violini (Kyrie – Gloria – Credo – Sanctus [in falsobordone])

46.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MOTETTI | A VOCE SOLA | Per Cantare nell'Organo, Grauecimbalo Tiorba, | & altro Inftrumento. | LIBRO SECONDO | DI GIO: ANTONIO | RIGATTI | DEDICATI | AL MOLTO ILLVSTRE SIGNOR | TOMASO DI VETTOR | TASCA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer dated 5th December 1646. At the end – a list of contents.

SHELFMARK: PL-WRu 50107 Muz.

NOTES ON ITEM: Numerous dynamic, tempo and performance indications: *piano*, *forte*, *P*, *F*, *adagio*, *adafio*, *allegro*, *largo*, *presto*, *con affetto*, *passaggio*, *soaue*, *t.*, *Va Cantato graue*, sometimes (p. 64) on the pasted paper sheets. On the title page written in pencil: 425a | I.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: *F G | 2; Nro 40; Mus. 613.*

CATALOGUES: BohnD, p. 335; RISM A/I: R 1419; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Iesu meum cor. Soprano, ouero Tenore
2. Nec inuenio? Vbi dilectus meus. Vn Tuono più baffo, ouero in Tuono. Soprano, ouero Tenore
3. Florete Flores quafi lilium. Soprano, ouero Tenore
4. Sonent cytharę. Voce Sola. Soprano, ouero Tenore
5. Beatus vir. A Voce Sola. Soprano, ouero Tenore
6. Audite me diuini fructus. Soprano, ouero Tenore
7. Decantabat populus Ifrael. A Voce Sola. Soprano, ouero Tenore
8. Quafi cedrus exaltata sum in libano. Soprano, ouero Tenore
9. Fuge mundum quęre Christum. Alto, ouero Trafportato in Soprano, ò Tenore. Ad infanza del Mol' Il.e Molto R. D. Franc. Spada Mufico della Seren. Repubblica di Ven. in S. Marco
10. Buccinant cornua. Alto, ouero Trafportato in Soprano, ò Tenore
11. Congregati sunt inimici noftri. Alto, ouero Trafportato in Soprano, ò Tenore
12. Benedicam Dominum in omni tempore. Alto, ouero Trafportato in Soprano, ò Tenore
13. Congregamini omnes. Alto, ouero Trafportato in Soprano, ò Tenore
14. Audi dulciffima amica. Tenore

15. Ardet cor meum. Baffo
16. Lętamini in Domino. Baffo

47.

COMPOSER(s): Uccellini, Marco (1603c–1680)

TITLE: SONATE ARIE, | ET CORRENTI | A 2. e. 3. Per Sonare con diuerfi Inftrumenti | DI | D. MARCO VCELLINI | DEDICATE | All' Altezza Sereniffima | DEL | SIGNOR | DVCA DI MODONA | CON PRIVILEGIO. | [coat of arms] || IN VENETIA || Appreffo Aleffandro Vincenti. M DC XXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 3 partbooks in fol.: S I, S II, bc. On the back of the title page dedication of the composer dated 7th February 1642. At the end – a list of contents. Some dynamic and tempo indications: *piano*, *adafio*, *adagio*, *Allegra*, *Allegro*, *Graue*, *Presto*.

SHELFMARK: PL-WRu 50137 Muz.

NOTES ON ITEM: Complete set of partbooks. On p. 22 in bc partbook, before the arias: *Quest'Arie renderanno maggior armonia fe il Baffo Continuo fara accompagnato col Violone*. On p. 8 of S I partbook a handwritten correction of the erroneously printed title of *Sonata Sesta*. Between pp. 18 and 19 of S II partbook a pasted small card with commentary on the *Sonata Duodecima*, written in German (by Ambrosius Profe?). On pp. 20, 21, 36 and 37 of S II partbook note: *Voltate presto*, which refers to the sonatas printed there, continued respectively on the subsequent pages. Some handwritten accidentals.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: W | 3; N. 41; Mus. 732.

CATALOGUES: BohnD, p. 413; RISM A/I: U 14; SartoriB: 1642a

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=18104&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Marco Uccellini, *Aria sopra la Bergamasca (1642) für zwei Violinen und Basso continuo*, ed. Lajos Rovátkay, Wolfenbüttel: Mösel Verlag 1977 (*Musica italiana*, 6); Marco Uccellini, *Sonata Nr. 18 à 3 "la Buonamenta" (1642) für 2 Violinen, Violoncello u. Basso continuo*, ed. Lajos Rovátkay, Wolfenbüttel: Mösel Verlag 1977; Marco Uccellini, *Zwei Sonaten (Nr.12 & 14) für 3 Violinen und B.c.: "La Tartaruca" und "La Tarantola", Venedig 1642*, ed. Martin Lubenow, Gernersheim: Lubenow 2000

RECORDING: Marco Uccellini: *La Bergamasca*, Nicholas McGegan, Arcadian Academy, Harmonia Mundi 1993 (HMX 2907066)

CONTENTS:

1. Sonata Prima detta la Poggia A 2. Violino, e Tiorba
2. Sonata Seconda detta la Bucefalafca A 2. Violino, e Trombone
3. Sonata Terza detta la Tamberlana A 2. Violino, e Tiorba
4. Sonata Quarta detta la Trasformata. A Due Violini

5. Sonata Quinta detta la Calcagnina. A Due Violini
6. Sonata Sefta detta la Marcella. A Due Violini
7. Sonata Settima in Canon detta la Fortunata. A Due Violini
8. Sonata Ottaua deta la Torella. A Due Violini.
9. Sonata Nona detta la Reggiana. A Due Violini.
10. Sonata Decima detta la Rinalda. A Due Violini
11. Sonata Vndecima detta la Leona. A Due Violini
12. Sonata Duodecima detta la Tartaruca. Sopra Ifte Confeffor. In Canone. A tre Violini
13. Sonata Terzadecima detta l'Abbatina A tre Duoi Violini, e Baffo
14. Sonata Quartadecima detta la Tarantola A tre Violini [Duoi Violini e Baffo]
15. Sonata Quintadecima detta la Sorella mi fa parlare A tre Duoi Violini. e Baffo
16. Sonata Seftadecima detta la Vendramina A tre Duoi Violini, e Baffo
17. Sonata Decimafettima detta la Cinaglia A tre Duoi Violini, e Baffo
18. Sonata Decimaottaua detta la Bonamenta A tre, Duoi Violini e Baffo
19. Sonata Decimanona detta la Febre A tre Duoi Violini, e Baffo
20. Aria Prima. à 2. Violini, e Baffo
21. Aria Seconda Sopra E tanto tempo hormai à 3
22. Aria Terza Sopra vn Balletto à 3
23. Aria Quarta Sopra La Ciaccona à 3
24. Aria Quinta Sopra La Bergamafca à 3
25. Aria Sefta Sopra vn Balletto à 3
26. Aria Settima Sopra il Lantururù à 3
27. Aria Ottaua Sopra Quest'è quel loco à 3
28. Aria Nona. Maritati infieme la Gallina, e il Cucco fanno vn bel concerto à 3.
L'Emenfrodito
29. Corrente Prima detta la Caftigliona
30. Corrente Seconda detta la Donlina
31. Corrente Terza qual fi può fonar anco à Violin folo detta l'Inconfante
32. Corrente Quarta detta la Cintia
33. Corrente Quinta detta l'Ardita
34. Corrente Sefta detta la Corfetta
35. Corrente Settima detta la Saluia
36. Corrente Ottaua detta la Taffona
37. Corrente Nona detta la Simona
38. Corrente Decima detta la Balia
39. Corrente Vndecima detta la Gardina
40. Corrente Duodecima detta la Briganta
41. Corrente Terzadecima detta la Banda
42. Corrente Quartadecima detta la Vecchiazzana

48.

COMPOSER(S): Ferrari, Benedetto (1603c–1681)

TITLE: MVSICHE | E POESIE VARIE | A Voce Sola | DEL SIGNOR BENEDETTO
FERRARI | Dalla Tiorba | Libro Terzo | DEDICATO | AL NOME SEMPRE AVGVSTO

DI | FERDINANDO III | IMPERATORE | Con licenza de Superiori & Priuilegio. | IN VENETIA MDCXXXI | Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer dated 15th February 1641.

SHELFMARK: Specimen no longer preserved; the unique specimen in I-Bc is of different provenance.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [ξ | 1]; [Nro 42]; [Mus. 302b] (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: F 267; VogelB: I, p. 228; NV 937; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Benedetto Ferrari, *Musiche varie a voce sola: libri I, II, III: Venezia 1633, 1637, 1641*, facs. ed., Firenze: Studio per edizioni scelte 1985, 1998 (*Archivum musicum. La cantata barocca*, 22)

RECORDING: Benedetto Ferrari, *Musiche varie a voce sola: libri I, II & III* [a selection], Philippe Jaroussky, Ensemble Artaserse, Ambroisie 2003 (AMB 9932)

CONTENTS:

1. Udite, amanti, la mia bella donna tutta vefte di bruno
2. Il più fido di me nel gran regno d'amor certo non è
3. Amor tu m'hai pur colto nella tua dura rete
4. M'amò tanto coftei, che tanto i fommi dei non amano la fù
5. Torni al lido il nocchiero che l'amorofo arciero
6. Donna, fei cofi bella che non ha'l cielo ftella ch'agguagli
7. Donna f'il volto t'hanno offefo gl'anni
8. Al fin del mar d'amore fcorfi i flutti voraci
9. Donne, non mi credete fe tallor mi vedete per amor fpafimar
10. Una rofa è'l ben mio, di quelle da adorate
11. Amanti io vi fò dire chè meglio affai fuggire [prima parte] – Non accade penfare gioir in amare (seconda parte) – La fpeme del gioire fondata è ful martire (terza parte) – Vi vuol pianti a diluvi per fpegner i vefuvi (quarta parte) – Credete à coftui che per proua può dir (quinta parte) – Donna, fò chi tu fei, amor, fo i fatti miei (sesta parte)
12. Io v'amo e v'amerò fin ch'amante pietofa vi vedrò
13. A che bellezza e gratia defiar nott'e giorno
14. Noi fiam due luci chiare, mortali fi, ma belle
15. Avverti, ò cor, fe del tuo ardor Lilla non ha qualche pietà
16. Deggio amarvi, occhi belli
17. O monumenti apriteui, non vedete ch'io moro

49.

COMPOSER(S): Uccellini, Marco (1603c–1680)

TITLE: SONATE, CORRENTI, | Et Arie Da Farfi con diuersi Stromenti sì da Camera, | come da Chiefa, à vno, à due, & à trè. | OPERA QVARTA. | DI D. MARCO VCCELLINI | MVSICO, E CAPO DEGL'INSTRUMENTISTI | Del Sereniffimo Sig. Duca di Modena | DEDICATA | ALL'ALTEZZA SER.^{ma} DEL SIG.^{or} | PRENCIPE DI MODANA | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA | APPRESSO ALLESSANDRO VINCENTI MDCXXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 4 partbooks in fol.: S I, Parte II, Parte III, bc. On p. 1 dedication of the composer dated 15th August 1645. At the end – a list of contents. Some tempo and dynamic indications: *adagio*, *presto*, *allegro*, *graue*, *F*, *P*.

SHELFMARK: PL-WRu 50138 Muz.

NOTES ON ITEM: Only Parte III and bc partbooks extant. The title page and some subsequent pages of bc partbook damaged, refilled with new paper. At the very beginning of the scores a short remark: *Avertasi che tutte le Correnti di presenti libri vano* [!] *sonate presto*. Some handwritten accidentals and bc numbering. On the title page written in pencil: 520 | IV.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: *FD* | 4; *Nro* 43; *Mus.* 733.

CATALOGUES: BohnD, p. 413; RISM A/I: U 15; SartoriB: 1645f; www.bibliotecamusica.it

DIGITIZED VERSION: http://imslp.org/wiki/File:PMLP107780-Uccellini_Sonate_Correnti_et_Arie_Opera_IV.pdf

MODERN EDITION: Marco Uccellini, *Sonate, correnti et arie op. 4*, facs. ed., Firenze: Studio per edizioni scelte 1984 (*Archivum musicum, Collana di testi rari*, 59); Marco Uccellini, *Tre Arie a due Violini, Sonata 16 & 17, Tre correnti per violino*, ed. Luigi Torchi, Milano: G. Ricordi, 1908 (*L'Arte Musicale in Italia*, 7); Marco Uccellini, *Zwei Sonaten* [18, 21] *für zwei Sopranblockflöten (Violinen) und B.c.*, ed. Martin Nitz, Celle: Moeck 1998

RECORDING: *Marco Uccellini: Works for violin*, Hélène Schmitt, Markus Märkl, Karl-Ernst Schröder, Arno Jochem, Christophorus 2010 (CHR 77315); *Marco Uccellini: La Bergamasca*, Nicholas McGegan, Arcadian Academy, Harmonia Mundi 1993 (HMX 2907066)

CONTENTS:

1. Sonata prima a violino folo detta la vitoria trionfante
2. Sonata feconda a violino folo detta la Luciminia contenta
3. Sonata terza a violino folo detta la Ebreja marinata
4. Sonata quarta a violino folo detta la Hortenfia virtuofsa
5. Sonata ouero toccata quinta a violino folo detta la Laura Rilucente
6. Sonata ouero toccata fefta a violino folo detta la mia Signora
7. Sonata setima a violino e Baffo detta La prosperina
8. Sonata ottaua a violino e Baffo

9. Sonata nona a violino e Baffo
10. Sonata decima a violino e Baffo
11. Sonata vndecima a violino e Baffo
12. Sonata duodecima a violino e Baffo
13. Sonata decima terza a violino e Baffo
14. Sonata decima quarta a violino e Baffo
15. Sonata decima quinta a doi violini detta La Burnagina
16. Sonata decima fefta a doi violini detta La Angela
17. Sonata decima fetima a doi violini
18. Sonata decima ottaua a doi violini
19. Sonata decima nona a doi violini
20. Sonata vigefima a doi violini
21. Sonata vigefima prima a doi violini
22. Sonata vigefima feconda a doi violini
23. Sonata vigefima terza a 3 doi violini e Baffo
24. Sonata vigefima quarta a 3 doi violini e Baffo
25. Sonata vigefima quinta a 3 doi violini e Baffo
26. Sonata vigefima fefta fopra allà profperina a 3 doi violini e Baffo
27. Sonata vigefima fettima a 3 doi violini e Baffo
28. Sonata vigefima ottaua a 3 doi violini e Baffo
29. Sonata vigefima nona a 3 doi violini e Baffo
30. Sonata trigefima a 3 doi violini e Baffo
31. Corrente prima [Il fecondo foprano e aggiunto ad libitum.]
32. Corrente feconda [Il fecondo foprano e aggiunto ad libitum.]
33. Corrente terza [Il fecondo foprano e aggiunto ad libitum.]
34. Corrente quarta [Il fecondo foprano e aggiunto ad libitum.]
35. Corrente quinta [Il fecondo foprano e aggiunto ad libitum.]
36. Corrente fefta [Il fecondo foprano e aggiunto ad libitum.]
37. Corrente fettima [Il fecondo foprano e aggiunto ad libitum.]
38. Corrente ottaua [Il fecondo foprano e aggiunto ad libitum.]
39. Corrente nona [Il fecondo foprano e aggiunto ad libitum.]
40. Corrente decima [Il fecondo foprano e aggiunto ad libitum.]
41. Corrente undecima [Il fecondo foprano e aggiunto ad libitum.]
42. Corrente duodecima [Il fecondo foprano e aggiunto ad libitum.]
43. Corrente decima terza [Il fecondo foprano e aggiunto ad libitum.]
44. Corrente decima quarta [Il fecondo foprano e aggiunto ad libitum.]
45. Corrente decima quinta [Il fecondo foprano e aggiunto ad libitum.]
46. Corrente decima fefta [Il fecondo foprano e aggiunto ad libitum.]
47. Corrente decima fettima [Il fecondo foprano e aggiunto ad libitum.]
48. Corrente decima ottaua [Il fecondo foprano e aggiunto ad libitum.]
49. Corrente decima nona [Il fecondo foprano e aggiunto ad libitum.]
50. Corrente vigefima [Il fecondo foprano e aggiunto ad libitum.] Quefta Corrente eftata [!] fatta in quefto modo per feruire ad vn Amico.
51. Aria prima [Il fecondo foprano e aggiunto ad libitum.]
52. Aria feconda [Il fecondo foprano e aggiunto ad libitum.]

53. Aria terza [Il fecondo foprano e aggiunto ad libitum.]
54. Aria quarta [Il fecondo foprano e aggiunto ad libitum.]
55. Aria quinta [Il fecondo foprano e aggiunto ad libitum.]
56. Aria fefta [Il fecondo foprano e aggiunto ad libitum.]
57. Aria fettima [Il fecondo foprano e aggiunto ad libitum.]
58. Aria ottaua [Il fecondo foprano e aggiunto ad libitum.]
59. Aria nona [Il fecondo foprano e aggiunto ad libitum.]
60. Aria decima [Il fecondo foprano e aggiunto ad libitum.]
61. Aria vndecima detta il Caporal fimon [Il fecondo foprano e aggiunto ad libitum.]
62. Aria duodecima detta Bigaran [Il fecondo foprano e aggiunto ad libitum.]
63. Aria decima terza fopra quefta Bella firena [Il foprano foprano e aggiunto ad libitum.]
64. Aria decima quarta fopra la mia pedrina [Il fecondo foprano e aggiunto ad libitum.]
65. Aria deci[ma] quinta fopra la fcatoia da gli agghi [Il fecondo foprano e aggiunto ad libitum.]

50.

COMPOSER(S): Ferrari, Benedetto (1603c–1681)

TITLE: MVSICHE | VARIE | A Voce Sola. | DEL SIGNOR BENEDETTO FERRARI | Libro Secondo | DEDICATO ALL'ILL.^{mo} ET ECC.^{mo} SIG. Viceconte | BASILIO FEILDING || Ambasciatore del Rè Della Gran Bretagna | Alla Sereniss. Rep. di Venetia. | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | IN VENETIA M DC XXXVII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1637

DESCRIPTION: One volume in fol. On p. 3 dedication of the composer dated 9th April 1637. At the end – a list of contents.

SHELFMARK: PL-WRu 50059 Muz.

NOTES ON ITEM: Complete volume.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: K | 1; Nro 44; Mus. 302.

CATALOGUES: BohnD, p. 128; RISM A/I: F 266; VogelB: I, pp. 227–228; NV 936

DIGITIZED VERSION: http://japanese.imslp.info/files/imglnks/usimg/5/56/IMSLP412361-PMLP668292-Ferrari_Benedetto_1637.pdf

MODERN EDITION: *Benedetto Ferrari, Musiche varie a voce sola: libri I, II, III: Venezia 1633, 1637, 1641*, facs. ed., Firenze: Studio per edizioni scelte 1985, 1998 (*Archivum musicum. La cantata barocca*, 22)

RECORDING: *Benedetto Ferrari, Musiche varie a voce sola: libri I, II & III* [a selection], Philippe Jaroussky, Ensemble Artaserse, Ambrosie 2003 (AMB 9932)

CONTENTS:

1. Amanti, io fon ferito e chi ferito m'ha. Poesia dell'autore
2. Scrivete là dentro a que fogli eterni. Poesia d'incerto
3. Donna, t'inganni se mi credi amante. Poesia dell'autore
4. O pazza ed infenfata, ch'un fuggitivo amante segui. Poesia dell'autore
5. Quando prendo riposo i miseri mortali. Poesia dell'autore
6. Eccovi il cor, o bella, feritel pur. Poesia dell'autore
7. Chi fi pensa costei? acceder alma fredda e canuta? Poesia dell'autore
8. Amor, io mi ribello del tuo spietato impero. Poesia dell'autore
9. Il baciarti la fronte è sciapita dolcezza. Poesia d'incerto
10. Voglio di vita ufcir, voglio che cadano quest'ossa in polve. Poesia d'incerto
11. Lilla ver la foresta f'incamina festofa. Poesia dell'autore
12. In van spera, o bella Clori, di schermir del tempo i danni. Poesia d'incerto
13. Cielo, fia con tua pace, al foave peccato. Poesia di Gio. Francesco Bufenello
14. Lingua di donna, mentitrice amara, allor più fere. Poesia dell'autore
15. Queste pungenti spine, che ne boschi d'abisso. Cantata spirituale [prima parte] – Ahi miserella, ascolta i tuoi vani dilette (seconda parte) – Stolte che fai? che penfi? il tuo Giesù tradito (terza parte) – Cofì dunque vivrai, fenz'amor, fenza duolo (quarta parte). Poesia di Ottavio Orfucci
16. Amar io ti configlio bellezza fenz'affetto. Dialogo à due (Fileno e Lidia). Poesia d'incerto

51.

COMPOSER(S): Bertoli, Giovanni Antonio (1598–1645p)

TITLE: COMPOSITIONI | MVSICALI | DI | GIO: | ANTONIO BERTOLI | Fatte Per Sonare col Fagotto folo, mà che puonno fervire ad altri diuerfi | Stromenti, & delle quali anche le voci possono approfittarfi. | DEDICATE | AL MOLTO ILLVSTRE SIGNOR | FRANCESCO TVRINO | ORGANISTA NELLA CATHEDRALE DI BRESCIA. | CON PRIVILEGIO. [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: One volume in fol. On p. 2 dedication of the composer dated 15th March 1645. On p. 3 preface to the reader. At the end – a list of contents. Some performance indications: *t*.

SHELFMARK: PL-WRu 50019 Muz.

NOTES ON ITEM: Last page damaged, refilled with new paper. On the title page written in pencil: 38; 876 (174–262).

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: *FF* | *I*; *Nro* 45; *Mus.* 151.

CATALOGUES: BohnD, pp. 58–59; RISM A/I: B 2163; SartoriB: 1645c

DIGITIZED VERSION: [–]

MODERN EDITION: Giovanni Antonio Bertoli, *Sonata prima für Fagott und Basso continuo*, ed. Macario Santiago Kastner, Mainz: Schott 1971; Giovanni Antonio Bertoli, *Drei Sonaten für Fagott (Violoncello) und Basso continuo*, ed. William Kaplan, Kassel: Bärenreiter 1973 (*Hortus musicus*, 218)

RECORDING: [-]

CONTENTS:

1. Sonata Prima.
2. Sonata Seconda.
3. Sonata Terza.
4. Sonata Quarta.
5. Sonata Quinta.
6. Sonata Sesta.
7. Sonata Settima.
8. Sonata Ottaua.
9. Sonata Nona.

52.

COMPOSER(S): Gagliano, Giovanni Battista da (1594–1651)

TITLE: VARIE MVSICHE | DI GIOVANBATISTA | DA GAGLIANO | LIBRO PRIMO.
| Nuovamente compofte, | date in luce | CON PRIVILEGIO. | [coat of arms, an ink drawing] | IN VENETIA, || Appreffo Alefsandro Vincenti MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1623

DESCRIPTION: One volume in fol. On the back of the title page dedication *AL MOLTO ILLVSTRE SIGNOR. E PATRON OSSERVANDISSIMO IL SIG. BACCIO DA SOMMALA* by the composer dated 1st June 1623. At the end – a list of contents.

SHELFMARK: PL-WRu 50065 Muz.

NOTES ON ITEM: A small section has been cut out of the title page, probably with the stamp, refilled with a pasted paper sheet from another specimen of the same print, without a stamp. Some handwritten accidentals. The specimen underwent conservation in 1997.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: A. V.; *Nro 46 (a); Mus. 330x* (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: G 100; NV 1248

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Luci, ftelle d'Amor, chiare et ardenti A 1.
2. Tempo ben fu, donna ch'amai et adorai la tua beltà A 1.
3. Lampi amorofi, perche fdegnofi girat'il guardo A 1.

4. Gioite, gioite di mille tormenti, o voi che ferite A 1.
5. Ninfe, prole del Ciel, donne e regine di queſti freſchi A 2.
6. Pupille arciere, pupille nere, regio albergo d'amore A 1.
7. Io mi credeua, miſero, io mi credeua, ohimè A 1.
8. Che più da me chiedete, occhi crudeli? A 1.
9. Se tū fei bella, Filli, d'Amarilide non ſia rubella A 2.
10. All'ombra de gl'allori viddi meſta feder la mia Licori A 1.
11. Non fdegnaſtra i noſtri balli di formar ſoſpiroſe A 1.
12. Voi, ch'in ſeno Amor prouate, deh le mie gran pene udite A 1.
13. Filli, aſcoltami, gl'occhi voltami per pietà ch'il mio piangere A 1.
14. Ah ladra d'Amore, dammi il mio core A 1.
15. Dormi, dormi, io già non voglio conturbar tuo fonno ingrato A 1.
16. Cruda, pur mi laſciaſtra, nè di me più rammenti A 1.
17. Spiegh'i rai ſereni e belli più che mai Febo qui giù A 1.
18. Ecco che pur ſ'arriua all'eſtremo di morte orribil ſegno A 2.
19. È morto il tuo Signore, Anima ſconſolata A 1.
20. Care, amoroſe piaghe, delle ſtanche mie luci A 2.
21. Stella del Mare, del Ciel Regina A 1.
22. Tū languifci e tu mori, o Gieſù mio A 1.
23. Nato è il Rè d'eterna pace A 1.
24. Ecco ch'io verſo il ſanguè, ecco ch'a morte io vengo A 2.
25. O notte amata, del dì più bella A 2.
26. Gioite, ò ſelue, ò colli, udite rifoſtra voci dolciſſime A 5.

53.

COMPOSER(s): Tarditi, Orazio (1602–1677)

TITLE: MOTETTI | A VOCE SOLA | Per Cantare nell'Organo, Grauecimbalo Tiorba, | & altro Iſtromento. | LIBRO TERZO | DI HORATIO TARDITI | OPERA VIGESIMA TERZA | DEDICATI | Al Reuerendiſſimo Padre | DON ODOARDO | BARANARDI | DA BORGIO IN BRESSA | Abbate meritiſſimo della Badia di Val' di Caſtro, è San'Biagio di Fa-|briano della Congregatione Camaldolenſe. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreſſo Aleſſandro Vincenti. M DC XXXXVI. |

PUBLICATION: Venezia: Aleſſandro Vincenti 1646

DESCRIPTION: Set of 2 partbooks in fol.: Voce and Part. On p. 3 dedication of the composer dated 7th September 1646. At the end – a list of contents.

SHELFMARK: PL-WRu 50134 Muz., cfr. the doublette, no. 174 in the present catalogue (only Voce partbook), with which this ſpecimen makes a complete ſet of partbooks.

NOTES ON ITEM: Only Part. is preſerved. In the list of contents the *Iubilate Deo* title, omitted in print, was added in hand. Some tempo indications: *allegro*, *adaſio*. Some handwritten accidentals. On the title page written in pencil: 499 | I.

PROVENANCE: The extant partbook bears Rhediger Library ſtamp. Old ſhelfmarks: E Y; Nro 46 (b); Mus. 713.

CATALOGUES: BohnD, p. 406; RISM A/I: T 198; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Illuminans tū mirabiliter. Voce fola Soprano ò Tenore
2. Exultate iufti in Domino. Voce fola Soprano ò Tenore
3. Iubilate Deo cantate & exultate. Voce fola Soprano.
4. Iefu mi benigniffime. Voce fola Soprano, ò Tenore.
5. Conditor mundi Deus. Voce fola Soprano.
6. Venite gentes ecce annuncio vobis folemnitatem Beati N. Voce fola Soprano, ò Tenore.
7. Ecce in terra noſtra apparuerunt flores. Voce fola Soprano
8. Languet Anima mea amore tuo. Voce fola Soprano.
9. Fefinemus alcendamus ad montem. Voce fola Soprano
10. Cognofcam te Domine. Voce fola Soprano
11. O vos omnes qui tranfitis. Per il giorno di Natale. Voce fola Soprano.
12. Veni fancte fpiritus. Voce Sola Soprano.
13. Alma Redemptoris Mater. Voce fola Soprano
14. Benedictus es Domine in templo ſancto. Alto folo ò vero Soprano Sonato alla quarta Baſſa è cofi tutti li ſeguenti.
15. Quid mihi eſt in cęlo. Alto folo.
16. Surge furge propera veni amica mea. Alto folo.
17. Terra tremuit. Alto folo
18. Sonent citharę refonent organa. Alto folo.
19. Aue Maris ſtella. Hinno della Beatiffima Vergine Maria. Soprano folo ò Tenore

54.

COMPOSER(S): Bollius, Daniel (1590c–1642c)

TITLE: REPRESENTATIO | HARMONICA. | CONCEPTIONIS & NATIVITATIS | S. JOANNIS BAPTISTA | INTER NATOS MVLERVM MAXIMI | iuxta | SANCTVM | JESV CHRISTI | EVANGELIUM | fecundum Lucam | compofita | MODO PATHETICO SIVE RECITATIVO | *distributa* | IN DVOS ACTVS, ET SEX SCENAS | *adiunctis* | QUINQUE SYMPHONIIS | *loco intermedij*. | AVTORE | DANIELE BOLLIO. |

PUBLICATION: [-]

DESCRIPTION: Manuscript in fol. – Part.: SSSSATB, cnto I, cnto II, fag, vl I, vl II, vla baſtarda, organo, fl I, fl II, fl III, bc. On p. 2 *Personę Repręsentationis: Iſaias Propheta Prologus* – *Altus*, *LVCAS Euangelifita* – *Tenor*, *GABRIEL Archangelus* – *Cantus*, *ZACHARIAS Sacerdos* – *Basfus*, *ELISABETH Vxor Zacharię* – *Cantus*, *MARIA Virgo Mater Domini* – *Cantus*, *IOANNES Baptifita* – *Cantus*, *POPVLVS*, *VICINI* & *COGNATI*

– *Quaternis vocibus, EPILOGVS – Octonis vocibus*. On p. 3 dedication of the composer *In natalem diem [...] Domini Joannis Svicardi Sanctæ Moguntianæ sedis Archiepiscopi [...] Patroni mei clementissimi [...] Deuotissimus Seruus & Cliens ab Odis & Organis Daniel Bollius mpp.*

SHELFMARK: D-Bds Ms. mus. Slg Bohn 129

NOTES ON ITEM: [below the title page:] *Ex libris... Archiepiscopi et Electoris Moguntini.*

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [I | 5]; No. 47. Note in Dehn's catalogue: *handgeschrieben.*

CATALOGUES: BohnH, pp. 127–128

DIGITIZED VERSION: [–]

MODERN EDITION: Daniel Bollius, *Symphonia from Repraesentatio harmonica conceptionis et nativitatis Sancti Joannis Baptistae für 3 Blockflöten u. Orgel (Cembalo)*, ed. Klaus Hofmann, Neuhausen – Stuttgart: Hänssler [1974]; Daniel Bollius, *Quarta Symphonia from Repraesentatio harmonica conceptionis et nativitatis Sancti Joannis Baptistae für Altblockflöte, Zink (Oboe), Violine und Generalbass*, ed. Klaus Hofmann, Magdeburg: Walhall 2012

RECORDING: [–]

CONTENTS:

1. PRIMA SYMPHONIA – PROLOGUS. ISAIAS PROPHETA – SECVNDA SYMPHONIA – ACTVS PRIMI, SCENA PRIMA – ACTVS PRIMI, SCENA SECVNDA – ACTVS PRIMI, SCENA TERTIA – TERTIA SYMPHONIA – ACTUS 2^{DI}, SCENA PRIMA – ACTUS 2^{DI}, SCENA 2^{DA} – ACTUS 2^{DI}, SCENA TERTIA – QVARTA SYMPHONIA – EPILOGUS OCTONIS VOCIBUS – QVINTA SYMPHONIA

55.

COMPOSER(S): Neri, Massimiliano (1621c–1670)

TITLE: SONATE E CANZONE | A QVATRO | Da sonarfi con diuerfi ftromenti in Chiefa, & in Camera | Con alcune Correnti pure à quatro, che si ponno fonare à tre, | e à due ancora, lafciano fuori le parti di mezzo. | OPERA PRIMA | DI | MASSIMILIANO NERI | Degli Academici Erranti di Brefcia | L'Affaticato | CONSECRATA | ALL' ILL.^{mo} ET ECC.^{mo} SIG.^{RE} IL SIG.^R | GIACOMO SORANZO | Fù dell' ILL.^{mo} ET ECC.^{mo} SIG.^r GIOVANNI Procurator, e Cauallier. | IN VENETIA M DC XXXX IIII Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1644

DESCRIPTION: Set of 5 partbooks in fol.: vl I, vl II, a-vla, vla/fag, bc. On p. 2 dedication of the composer dated 6th July 1644. At the end – a list of contents. Tempo indications: *adafio, allegro, Prefto, largo.*

SHELFMARK: PL-WRu 50096 Muz.

NOTES ON ITEM: Unique specimen of the print. VI I partbook missing. VIa/fag partbook damaged, missing title page, other pages damaged and refilled with paper after conservation. Some handwritten accidentals. On the title page written in pencil: 366 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F. E.* | 5 [*Nro* 48]; *Mus.* 527.

CATALOGUES: BohnD, p. 294; RISM A/I: N 402, NN 402; SartoriB: 1644b

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=13670&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: Massimiliano Neri, *Canzon Prima*, ed. Paolo A. Rismondo (http://japanese.imslp.info/files/imglnks/usimg/1/12/IMSLP236178-WIMA.09ba-Massimiliano-Neri-CANZON-PRIMA-a-3-_1644_.pdf)

RECORDING: [-]

CONTENTS:

1. Canzone Prima à 3. Ottauo Tuono
2. Canzone Seconda à 3. Decimo Tuono.
3. Canzone Terza à 3. Settimo Tuono.
4. Canzone Quarta à 3. Ottauo Tuono.
5. Canzone Prima à 4. Quinto Tuono.
6. Canzone Seconda à 4. Terzo Tuono
7. Sonata Prima à 4. Ottauo Tuono
8. Sonata Seconda à 4. Secondo Tuono.
9. Corrente Prima. Terzo Tuono.
10. Corrente Seconda. Secondo Tuono
11. Corrente Terza. Secondo Tuono
12. Corrente Quatra. Secondo Tuono
13. Corrente Quinta. Ottauo Tuono
14. Corrente Sefta. Sefto Tuono

56.

COMPOSER(S): Della Ciaja, Alessandro (17.sc)

TITLE: LAMENTATIONI | SAGRE, E MOTETTI | AD VNA VOCE | col Baffo Continuo. | DEL SIGNOR ALESSANDRO DELLA CIAIA | NOBIL SANESE [!], | & Accademico Filomato. | OPERA SECONDA. | Raccolta, e data in Luce dà Filippo Succielli. | CON PRIVILEGIO. | [coat of arms] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: One volume in fol. On p. 3 dedication to *Signor Don Iacomo Carissimi Maestro di Cappella di Santo Apollinare In Roma* dated 15th March 1649, signed by Bastiano Arditi. On the last page – *Bastiano Arditi a Lettori* and a list of contents.

SHELFMARK: PL-WRu 50054 Muz.

NOTES ON ITEM: Unique specimen of the print. Some pages damaged, refilled with paper after conservation. Many handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [S G | 1]; [Nro 49]; *Mus.* 249.

CATALOGUES: BohnD, p. 101; RISM A/I: D 1395; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Feria Quinta. Lamentatione Prima. Incipit Lamentatio Ieremiæ Prophetæ. Aleph. Quomodo fedet fola
2. Feria Quinta. Lamentatione Seconda. Vau. Et egressus est à filia sion
3. Feria Quinta. Lamentatione Terza. Iod. Manum fuam mifit hoftis ad omnia defiderabilia
4. Feria Sefta. Lamentatione Prima. De lamentatione Ieremiæ Prophetæ. Heth. Cogitauit Dominus diffipare murum filiæ sion
5. Feria Sefta. Lamentatione Seconda. Lamed. Matribus fuis dicerunt ubi eft triticum
6. Feria Sefta. Lamentatione Terza. Aleph. Ego vir videns paupertatem meam in virga
7. Sabbato Santo. Lamentatione Prima. De lamentatione Ieremiæ Prophetæ. Heth. Mifericordiæ Domini qui non fumus confumpti
8. Sabbato Santo. Lamentatione Seconda. Aleph. Quomodo obfcuratatum eft aurum
9. Sabbato Santo. Oratione. Incipit oratio Ieremiæ Prophetæ. Recordare Domine quid acciderit
10. Ecce venio ad te Domine Deus meus
11. Ad Cęleftem Ierufalem cum veniffet N.
12. O Dulciffime Domine Iefu
13. Gaude Mater Ecclefia
14. Diem fauftam, diem lætam
15. Cognofcam te Domine cognitor meus
16. Gaudens gaudebo in Domino
17. Quam dilecta Tabernacula tua Domine
18. Quemadmodum defiderat ceruus ad fontes

57.

COMPOSER(S): Rossi, Salomone (1570c–1630c); Rubini, Giovanni Francesco (17.sc); Rubini, Giovanni Battista (16/17)

TITLE: IL TERZO LIBRO | DE VARIE SONATE, | SINFONIE, GAGLIARDE, BRANDI, | E CORRENTE | Per fonar due Viole da braccio, & vn Chittarrone, | o altro ftromento fimile. | DI SALAMON ROSSI HEBREO | TERZA IMPRESSIONE, | OPERA DVODECIMA. | DEDICATA | *All' Illuſtriff. & Excell. Signor Patron mio Colendiffimo | il Sig. Don FERRANTE GONZAGA | Prencipe di Guastalla, &c. |*

CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apprefso Alefsandro Vincenti. M DC XXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1623

DESCRIPTION: Set of 3 partbooks in fol.: S I, S II, B. On unnumbered p. [1] dedication of the composer dated 20th January 1613 [!]. At the end – a list of contents. Some performance and dynamic indications: *Ecco*, *Forte*.

SHELFMARK: PL-WRu 50110 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Underwent conservation in 1974. In S I and S II partbooks handwritten accidentals. Some pieces marked with *NB* note in pencil. On the title page written in pencil: 430 | II.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [G | 3]; [Nro 50]; *Mus.* 620.

CATALOGUES: BohnD, pp. 340–341; RISM A/I: R 2767; SartoriB: 1623a

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27313&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Salomone Rossi: *Complete Works*, ed. Don Harrán, Neuhausen: Hänssler 1995–2003; Salomone Rossi, *Sonate d-moll detta La moderna (1613): Op. 12*, ed. Werner Danckert, Kassel: Bärenreiter 1953 (*Hortus musicus*, 110); Salomone Rossi, *Il terzo libro de varie sonate, sinfonie, gagliarde, brandi e corrente: per sonar due viole da braccio & un chittarrone o altro stromento simile; opera duodecima; terza impressione*, facs. ed., Köln: Becker 2002; Salomone Rossi, *9 Sinfonie & 7 Corrente à tre*, ed. Allen Garvin, Dallas: Hawthorne Early Music 2013 ([http://imslp.org/wiki/Varie_sonate,_sinfonie,_gagliarde,_brandi,_e_corrente,_Libro_3_\(Rossi,_Salomone\)](http://imslp.org/wiki/Varie_sonate,_sinfonie,_gagliarde,_brandi,_e_corrente,_Libro_3_(Rossi,_Salomone)))

RECORDING: *Salomone Rossi: Il Terzo Libro de' varie sonate, sinfonie, gagliarde, brandi e corrente*, Il Ruggiero, Emanuela Marcante, Tactus 2006 (TC 571801); *Il Mantovano Hebreo. Italian madrigals, Hebrew prayers and instrumental music by Salomone Rossi*, Profeti Della Quinta, Linn Records 2013 (CKD 429)

CONTENTS:

1. Sonata Prima detta la Moderna.
2. Sonata Seconda detta la Cafalafca.
3. Sonata fopra l'Aria della Romanefca.
4. Sonata fopra l'Aria di Ruggiero.
5. Sonata fopra Porto celato il mio Nobil penfiero.
6. Sonata in Dialogo. Detta la Viena.
7. Sinfonia Prima
8. Sinfonia Seconda. Detta la Emiglia.
9. Sinfonia Terza detta la Cecchina.
10. Sinfonia Quarta
11. Sinfonia Quinta
12. Sinfonia Sefta
13. Sinfonia Settima

14. Sinfonia Ottava
15. Sinfonia Nona
16. Gagliarda Prima detta la Turca va fonata a la quarta baffa.
17. Gagliarda Seconda detta l'Incognita va fonata vna terza piu Baffa di quello fi fona all'alta
18. Gagliarda Terza detta Siluia.
19. Gagliarda Quarta detta la Difperata.
20. Gagliarda Quinta detta Amor perfetto.
21. Gagliarda Sefta detta la Turanina
22. Gagliarda Settima detta l'Herba
23. Gagliarda Ottava detta il Verdugale
24. Brando Primo
25. Brando Secondo. Aria di Gio. Francesco Rubini. Fabricate le parti da l'Autore
26. Brando Terzo. Aria del medifmo. Fabricate le parti da l'Autore
27. Correnta Prima
28. Correnta Seconda
29. Correnta Terza
30. Correnta Quarta
31. Correnta Quinta va sonata vna voce piu alta de l'ordinario
32. Correnta Sefta
33. Correnta Settima Aria di Gioan Battista Rubini Fabricate le parti da l'Autore.

58.

COMPOSER(S): Buonamente, Giovanni Battista (1595–1642)

TITLE: IL | QVARTO LIBRO | DE VARIE SONATE | Sinfonie, Gagliarde, Corrente, e Brandi Per fonar | con Due Violini, & vn Baffo di Viola. | DI GIO. BATTISTA BVONAMENTE | MVSICO DI S. M. CESAREA. | Nouamente dato in luce. | CON PRIVILEGIO. [typographer's mark] | IN VENETIA, || Apprefso Alefsandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: Set of 3 partbooks in fol.: S I, S II, B. On p. 2 dedication of the composer *ALLA SACRA CESAREA REAL MAESTA DELL'INVITISSIMO IMPERATOR FERDINANDO SECONDO* dated 20th May 1626. At the end – a list of contents. Some tempo and dynamic indications: *Pian.*, *Forte*, *Presto*, *Adagio*.

SHELFMARK: PL-WRu 50045 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. In all partbooks some pieces annotated with the *NB* sign written in pencil. In S I partbook some pages damaged at the upper edge, refilled with new paper, underwent conservation. In S II and B partbooks some handwritten accidentals, on p. 36 of S II partbook in *Corrente Prima* a small pasted paper slip with music errata.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K | 3]; [Nro 51]; *Mus.* 187.

CATALOGUES: BohnD, pp. 77–78; RISM A/I: B 4941; SartoriB: 1626d

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=22304&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Giovanni Battista Buonamente, *Il Quarto Libro de varie sonate*, facs. ed. Marcello Castellani, Firenze: Studio per edizioni scelte 1982 (*Archivum musicum. Collana di testi rari*, 47); Giovanni Battista Buonamente, *Il Quarto Libro de varie sonate, Sinfonie, Gagliarde, Corrente, e Brandi per sonar con Due Violini, & un Basso di Viola*, ed. Maurizio M. Gavioli, VistaMare 2010 (http://petrucci.mus.auth.gr/imglnks/usimg/f/f4/IMSLP74890-PMLP71829-Buonamente_Libro4.pdf)

RECORDING: *Buonamente. Balli, Sonate & Canzoni*, Monica Huggett, Bruce Dickey, Paul Beier, Galatea, Stradivarius 2003 (STR 33603); *Venetian Art 1600. The new instrumental style by G.B. Fontana & G.B. Buonamente*, Le Concert Brisé, William Dongois, Accent 2012 (ACC 24253); *Buonamente. L'è tanto tempo hormai. Sonatas, canzonas and sinfonias*, Helianthus Ensemble, Laura Pontecorvo, Brilliant Classics 2012 (BC 94478)

CONTENTS:

1. Sonata Prima.
2. Sonata Seconda.
3. Sonata Terza.
4. Sonata Quarta.
5. Sonata Quinta. Sopra Poi che noi rimena.
6. Sonata Sefta. Sopra Rugiero.
7. Sonata Settima. Sopra Bella che mi lieghi.
8. Sonata Ottau. Sopra la Romanefca.
9. Sonata Nona. Sopra Questo, è quel luoco.
10. Sonata Decima. Sopra Caualetto zoppo.
11. Sinfonia Prima.
12. Sinfonia Seconda.
13. Sinfonia Terza.
14. Sinfonia Quarta.
15. Sinfonia Quinta.
16. Sinfonia Sefta.
17. Sinfonia Settima.
18. Sinfonia Ottau.
19. Sinfonia Nona.
20. Sinfonia Decima.
21. Gagliarda Prima.
22. Gagliarda Seconda.
23. Gagliarda Terza.
24. Gagliarda Quarta.
25. Gagliarda Quinta.
26. Gagliarda Sefta.
27. Gagliarda Settima.
28. Gagliarda Ottau.
29. Gagliarda Nona.

30. Gagliarda Decima.
31. Gagliarda Vndecima.
32. Corrente Prima.
33. Corrente Seconda.
34. Corrente Terza.
35. Corrente Quarta.
36. Corrente Quinta.
37. Corrente Sesta.
38. Corrente Settima.
39. Corrente Ottava.
40. Corrente Nona.
41. Corrente Decima.
42. Corrente Prima.
43. Corrente Seconda.
44. Corrente Terza.
45. Brando Primo.
46. Brando Secondo.
47. Brando Terzo.
48. Brando Quarto.
49. Le tanto tempo hormai.
50. Ballo del Gran Ducca.

59.

COMPOSER(S): Marini, Biagio (1594–1663); Bondioli, Giacinto (1596–1636)

TITLE: AFFETTI | MUSICALI | DI BIAGIO MARINI | MUSICO DELLA SERENISSIMA | SIGNORIA DI VENETIA. | Opera Prima. | Nella quale fi contiene, Symfonie, Canzon, Sonate Balletti, | Arie, Brandi, Gagliarde & Corenti, à 1. 2. 3. | *Acomodate da poterfi Suonar con Violini Corneti & con ogni forte | de Srumenti [!] Muficali.* | NOVAMENTE STAMPATI. | [coat of arms] | STAMPA DEL GARDANO | IN VENETIA M DC XVII || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1617

DESCRIPTION: Set of 4 partbooks in fol.: S I, S II, B, B principale. On the back of the title page dedication of the composer to *SIGNORI GIO: MARIA E THOMASO GIVNTI* dated 25th January 1617. At the end of S II and B partbooks – three Italian poems by Pietro Petrazi and Agostino Tedoldo and a list of contents. Some dynamic indications: *F, P*.

SHELFMARK: PL-WRu 50088 Muz.

NOTES ON ITEM: Complete set of partbooks. In B princ. partbook missing title page and some last pages. Numerous handwritten accidentals, pitch corrections and music errata. On the title page written in pencil: 319 | IV.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: *I*; [*Nro 52*]; *Mus. 468*.

CATALOGUES: BohnD, p. 272; RISM A/I: M 657; SartoriB: 1617c

DIGITIZED VERSION: http://petrucci.mus.auth.gr/imglnks/usimg/c/c0/IMSLP424563-PMLP326899-Marini_Affetti_Musicali.pdf

MODERN EDITION: Biagio Marini, *Affetti musicali: Venezia 1617*, facs. ed., Firenze: Studio per edizioni scelte 1978 (*Archivum musicum. Collana di testi rari*, 7); Biagio Marini, *String Sonatas from Opus 1 and Opus 8*, ed. Thomas D. Dunn, Madison (Wisconsin): A-R Editions 1981, 2000 (*Collegium Musicum: Yale University. Second Series*, 10)

RECORDING: *Biagio Marini: Affetti musicali op. 1*, Il Viaggio Musicale, Chandos Records 2000 (CHAN 0660)

CONTENTS:

1. Il Zontino Balletto A 3. Doi Violini è Baffo ad imitation di Viole Groffe.
2. Il Vendramino Balletto ouero Symfonia A 3. Doi Violini ò Cornetti è Baffo.
3. Il Monteverde Baletto Alemano A 2. Violino è Baffo.
4. L'Albana Simfonia Breue. A 2. Doi Violini ò Cornetti
5. La Candela Simfonia Breue A 2. Violini ò Cornetti.
6. La Zorzi Simfonia Graue A 3. Doi Violini è Baffo.
7. La Cornera Simfonia A 2. Violini ò Cornetti.
8. La Bocca Simfonia Allegra A 3. Doi Violini è Baffo.
9. La Martinenga Simfonia A 2. Violini ò Cornetti.
10. La Ponte Sonata A 2. Violino ò Corneto è Baffo.
11. La Giuftiniana Simfonia A 3. Doi Violini ò Corneti è Baffo [or:] Trombone
12. La Bemba Canzone A 2. Violini ò Cornetti in Ecco.
13. La Fofcarina Sonata A 3. Con il Tremolo, Doi Violini ò Corneti è Trombone ò Fagotto.
14. La Hiacintina Del Molto R. P. F. Hiacinto Bondioli Zio del Autore. Canzone A 2. Violino ò Corneto è Trombone.
15. La Gambara Simfonia A 3. Doi Violini è Cornetto ò Baffo:
16. La Marina Canzone A 3. Doi Tromboni è Corneto ò Violino.
17. La Zoppa Simfonia Allegra A 3. Doi Violini è Baffo.
18. La Orlandina Simfonia Per vn Violino ò Corneto è Baffo fe piace.
19. La Gardana Simfonia Per vn Violino ò Corneto Solo.
20. L'Aguzzona Sonata A 3. Doi Violini è Fagotto.
21. La Soranza Aria A 3. Doi Violini è Baffo.
22. La Boldiera Aria A 3. Doi Violini è Baffo.
23. Il Barizone Brando A 3. Doi Violini è Baffo.
24. Il Boncio Brando A 2: Violino è Baffo.
25. La Caotorta Gagliarda A 2. Violino è Baffo.
26. La Martia Corente A 3. Doi Violini è Baffo.
27. La Vetrestain Corente A 2. Baffo è Violino.

60.

COMPOSER(S): Weich, Stephan (17.sc)

TITLE: MOTETTI | A VNA ET DVE VOCI | Con il Baffo per l'organo. | DI STEPHANO | WEICH. | NVUOVAMENTA [!] COMPOSTI | ET DATI IN LVCE. | Con licenza

de Superiori & Priuilegio. | [the arabesque] | *JNGOLSTADII*. | TYPIS GREGORII HAENLINI || *Anno M. DC. XXXI*. | [typographer's mark] |

PUBLICATION: Ingolstadt: Gregor Haenlin 1631

DESCRIPTION: One volume in fol. On p. 2 dedication of the composer signed Salzburg, 1st June 1631. At the end – a list of contents.

SHELFMARK: PL-WRu 50144 Muz.

NOTES ON ITEM: Unique specimen of the print. Single handwritten accidentals and pitch corrections. The specimen underwent conservation.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: *P | I; Nro 53; Mus. 765*.

CATALOGUES: BohnD, pp. 429–430; RISM A/I: W 498

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Altitudo diuitiarum sapientiae. De S. Trinitate. Cantus siue Tenor.
2. Adoramus te, ò Domine Iesu Chrifte. De Passione Chrifiti. Cantus siue Tenor.
3. Ego dormio & cor meum uigilat. De B. Maria Virgine. Cantus siue Tenor.
4. Eftote fortes in bello. De Apoftolis. Cantus siue Tenor.
5. Audi Domine hymnum & orationem. De omni tempore. Altus.
6. Aperi oculos tuos Domine. Tempore Anguftiae. Altus.
7. Aue fanctiffima Maria. De B. Maria Virgine. Altus.
8. Ite Sanctus, pro lege Dei. De Martyribus. Altus.
9. Exaudi Deus orationem meam. De omni tempore. Tenor.
10. O bone Iesu. De omni tempore. Tenor.
11. Aue dulciffima Maria. De B. Maria Virgine. Tenor.
12. Euge ferue bone & fidelis. De Confessoribus. Tenor.
13. Clamaui in toto corde meo. De omni tempore. Bassus.
14. Cantate Domino canticum nouum. De omni tempore. Bassus.
15. Vulnerasti cor meum. De B. Maria Virgine. Bassus.
16. Veni sponfa Chrifiti. De Virginibus. Bassus.
17. Gaudete omnes & exultate. De omnibus Sanctis. Cantus siue Tenor.
18. O falutaris hostia. De Venerabili Sacramento. A 2. Canti siue Tenori.

61.

COMPOSER(S): Grandi, Ottavio Maria (fl. 1626–1630); Jarzębski, Adam (1649†); Scheidt, Samuel (1587–1654)

TITLE: *Canzoni e Concerti*. | *A due, Tre, e Quattro Voci* | *Cum Basso Continuo* | *Di Adamo Harzebskÿ*: | *Polono*. | *Anno*. | *M.DC.XXVII*.

PUBLICATION: [-]

DESCRIPTION: Set of 5 manuscript partbooks in fol.: Prima Vox, Seconda Vox, Bassus sive Vox Tertia, bc [two partbooks]. According to Brian Brooks, the copyist of this manuscript was Johann Georg Beck.

SHELFMARK: D-Bds Ms. mus. Slg Bohn 111

NOTES ON ITEM: Complete set of partbooks. Some dynamic indications: *forte*, *piano*, *F*, *P*.

PROVENANCE: All the partbooks bear Rhediger Library stamps. Old shelfmarks: [4 | 5]; [Nro 54]

CATALOGUES: BohnH, pp. 121–122; RISM A/I: G 3479, S 1353

DIGITIZED VERSION: [–]

MODERN EDITION: Adam Jarzębski, *Canzoni e concerti*, ed. Wanda Rutkowska, Kraków: PWM 1989 (*Monumenta musicae in Polonia, Series A*)

RECORDING: Adam Jarzębski: *Canzoni e concerti a due, tre e quattro voci con basso continuo 1627*. Bruce Dickey, Michael Fentross, Alberto Grazi, Charles Toet, Janneke Guittart, Marinette Troost, Viola de Hoog, Richte van der Meer, Reiner Zipperling, Titia de Zwart, Jacques Ogg, Anthony Woodrow, Lucy van Dael, KOS Records 1996 (S1 005/6K)

CONTENTS:

1. 1. Concerto Primo A. 2. Sopr: e Tenore. Bafso Continuo.
2. [no number given] Concerto Secondo A. 2. Tenore è Soprano. Bafso Continuo.
3. 3. Concerto Terzo. A. 2. Sopr. è Bastarda. Trombone. Bafso Continuo.
4. 4. Concerto Quarto. à 2. Fagotto è Trombone [Bafso Continuo.]
5. 5. Diligam te Domine A. 2. Viola Bastarda. Bafso Continuo.
6. 6. Cantate Domino. A. 2. Sopr: è Tenore. Bastarda. Cum Bafso Continuo – 7. Seconda Parte. [Bafso Continuo.]
7. 8. In Deo speravit. A. 2. Canto, Bastarda. Bafso Continuo.
8. 9. In te Domine speraui. A. 2. Sopr: è Bastard: Bafso Continuo.
9. 10. Sufanna Videns A. 2. Soprano è Bafso. Bastarda. Bafso Continuo.
10. 11. Venite Exultemus A. 2. Canto e Bafso. Bastarda. Bafso Continuo.
11. 12. Cantate. Joh: Gabrielis. A. 2. Sopra: è Bafso. Bastarda. Bafso Continuo.
12. 13. Corona aurea. Concerto A. 2. Sopran: Bafso Continuo.
13. 14. Noua Cafá. Concerto A. 3. Soprani. Bafso Continuo.
14. 15. Küstrinella. Concerto A. 3. Sopr: è 2. Baftarda. Bafso Continuo.
15. 16. Sentinella. A. 3. Soprani. Bafso Continuo.
16. 17. Berlinefa. Concerto A. 3. doi Sopr: è Bafso. Bafso Continuo.
17. 18. Chromatica. A. 3. Doi Sopran: è Bafso. Bafso Continuo.
18. 19. Spandesá. Concerto A. 3. Doi Sopr: è Bafso. Bafso Continuo.
19. 20. Könisberga A. 3. Bafsi. Bafso Continuo.
20. 21. Tamburetta A. 3. Sopran: è doi. Bastarda. Bafso Continuo.
21. 22. Bentrouata A. 3. Doi Sopr: è Bafso. [Bafso Continuo]
22. 23. Norimberga. A. 3. Sopr: è doi Bastarda. Bafso Continuo.

23. 24. Canzon Prima A. 4.
 24. 25. Canzon Seconda A. 4.
 25. 26. Canzon Terza A. 4.
 26. 27. Canzon Quarta A. 4.
 27. 28. Canzon Quinta A. 4.
 28. Samüel Scheid: Echo a 4 vocibus [RISM A/I: S 1353 – Samuel Scheidt, *Pars secunda Tabulaturae. Continens fugarum, psalmorum, cantionum et echus, toccatae, variationes varias et omnimodas, pro quorumvis organistarum captu & modulo*, Hamburg: Michael Hering 1624]
 29. Di Ottavio Maria Grandi. Lib. secondo: Sonata Undecima a 3. Duoi Canti, e Bafso [RISM A/I: G 3479, no. 11]
 30. Di Ottavio Maria Grandi. Lib. secondo: Sonata Duodecima a 3. Duoi Canti, e Bafso [G 3479, no. 12]
 31. Ottavio Maria Grandi: Sonata Terza Decima a 3. 2 C. e B. [G 3479, no. 13]
 32. Ott. Mar. Grandi: Sonata Quarta Decima a 3. 2 Can: e B. [G 3479, no. 14]
 33. Ottav. Mar. Grandi: Sonata Quinta Decima a 4. 2. Canti e 2 Bafsi. [G 3479, no. 15]
 34. Ottav. Mar. Grandi: Sonata Sesta Decima a 4. 2. 2. Canti e 2 Bafsi. [G 3479, no. 16]
 35. Ottav. Mar. Grandi: Sonata Decima Settima a 4. C. A. T. e B. [G 3479, no. 17]
 36. Ottav. Mar. Grandi: Sonata Decima Ottaua a 4. Can: A. T. e B. [G 3479, no. 18]
 37. Ottav. Mar. Grandi: Sonata Decima Nona a 5. 4 Trombonj et un Violino. [G 3479, no. 19]

62.

COMPOSER(S): Bellanda, Lodovico (16/17)

TITLE: MVSICHE | DI LVDOVICO | BELLANDA | VERONESE | PER CANTARE SOPRA IL CHITARRONE, | ET CLAVECIMBALO | Nuouamente compofte, & pofte in luce. | [coat of arms, ink drawing] | IN VENETIA, || APPRESSO GIACOMO VINCENTI. | MDCVII. |

PUBLICATION: Venezia: Giacomo Vincenti 1607

DESCRIPTION: One volume in fol. On the back of the title page dedication of the composer to *SIGNOR ALBERTO FABRIANI, Nell'Academia de gli Illuftri Signori Filarmonici Il Ralluminato* dated 1st July 1607. At the end – a list of contents.

SHELFMARK: PL-WRu 50012 Muz.

NOTES ON ITEM: Unique specimen of the print. Some handwritten accidentals and bc numbering. On the title page written in pencil: 60 | I.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: A E | I; N. 55; Mus. 140.

CATALOGUES: BohnD, pp. 54–55; RISM A/I: B 1709; NV 292

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=16606&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: *The Eastern Po valley. Songs by Bartolomeo Barbarino, Ludovico Bellanda, Domenico Maria Melli, Marc'Antonio Negri, Francesco Rasi, Francesco Dognazzi, Amante Franzoni, Benedetto Ferrari and others*, ed. Gary Tomlinson, New York: Garland 1986

RECORDING: [-]

CONTENTS:

1. O infausti habitator del cieç'Averno. Aria d'ottava A 1. Mufica [should be: *Poesia*] dell'illufre Signor Alberto Fabriani.
2. Ahi che l'anima mia fi frugge langue. A 1. Poesia dell'ifteffo [Alberto Fabriani].
3. Degli amanti penfieri ahi che faranno. A 1. Poesia dell'ifteffo [Alberto Fabriani].
4. Quefta inuitta guerriera fpiegato havea d'amor A 1. [Giovanni Battista Guarini]
5. Un bacio folo à tante pene, cruda A 1. [Giovanni Battista Guarini]
6. Udite, Amanti, udite marauiglia dolciffima d'amore A 1. [Giovanni Battista Guarini]
7. Crudel, perchè fuggifti doppo che'l cor ferifti? A 1.
8. Vorei, Filli, morire fol per veder f'amore. Dialogo [A 2]. Tirsi & Filli.
9. Amor, può ftar infieme nel feno di coftei. Dialogo [A 2]. Amante & Amore. [Giovanni Battista Guarini]
10. Deh dimmi, Amor, se l'occhi di Camilla. Dialogo [A 2]. Amante & Amore. [Giovanni Battista Guarini]
11. O folgoranti lumi, archi del cielo, fe in voi. A 1. Poesia dell'illufre Signor Alberto Fabriani.
12. Candido lume degli Iberei Campi, che port'il vanto. A 1. Poesia dell'Ifteffo [Alberto Fabriani] fopra il Gelfomino di Spagna.
13. Strinfi la bianca mano, ahi, quella man di nev'in cui. A 1. Poesia del Medefimo [Alberto Fabriani].
14. Ahi crud'Amor, perchè fopporti ch'io arda per donna. A 1.
15. O sfortunata Dido, mal fiorita d'amant'e di marito. A 1. [Giovanni Battista Guarini]
16. Qual vezzofo animal, ch'a te sì lieto hor corre. A 1.
17. Io mi fento morir quando non miro colei. A 1. [Giovanni Battista Guarini]
18. O del Cielo d'Amor, o di quefto mio cor luce. A 1. Poesia dell'illufre Signor Alberto Fabriani
19. Bella Vergine canora, ch'a l'aurora per lo ciel. A 1. Poesia dell'ifteffo [Alberto Fabriani]
20. Baciai ma che mi valfe attender frutto. A 1. [Giovanni Battista Guarini]
21. O che foaue bacio de la mia donna hebb'io. A 1. [Giovanni Battista Guarini]
22. Al partir del mio Sole pianfi la vifta fua. A 1. [Giovanni Battista Guarini]
23. Fuggit'Amor perchè dolor a voi darà. A 2. Balletto a Due voci.
24. Poi che queft'Occhi intenerir non poffo. A 2. Poesia dell'illufre Signor Alberto Fabriani
25. Pungenti dardi, che fi tagliardi fofiti avventati. A 2. Balletto A due.

63.**COMPOSER(s):** Grandi, Alessandro (1586–1630)**TITLE:** DEL SIGNOR | ALESSANDRO | GRANDI | MOTETTI A VOCE SOLA | Nouamente Riftampati. | CON PRIVILEGIO. | *DEDICATI* | ALL' ILL.^{mo} ET REV.^{mo} SIG.^{or} | MARC'ANTONIO CORNARO | Abbate Primicerio | di S. Marco. | [typographer's mark] | STAMPA DEL GARDANO. | IN VENETIA M.DC XXVIII. || Appreffo Bartolomeo Magni. |**PUBLICATION:** Venezia: stampa del Gardano, appresso Bartolomeo Magni 1628**DESCRIPTION:** One volume in fol. At the end – a list of contents. Some dynamic and tempo indications: *pian*, *adafio*.**SHELFMARK:** PL-WRu 50066 Muz., cfr. the doublette, no. 384 in the present catalogue.**NOTES ON ITEM:** Complete volume. Single handwritten accidentals and pitch corrections.**PROVENANCE:** The volume bears Rhediger Library stamp. Old shelfmarks: [*M* | *1*]; [*Nro 56 (a)*]; *Mus. 364*.**CATALOGUES:** BohnD, p. 160; RISM A/I: G 3444; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Tota Pulcra es amica mea
2. Quam Pulcra es ò Maria
3. Gaudeamus omnes & lætemur Hodie
4. Columna es immobilis Lucia [or:] N. Sponsa Chrifiti
5. Sanête Aloyfi [or:] N. Chrifiti Confeffor
6. O Lampas Ecclefiãe o iubar fingulare
7. Refpice Domine in me
8. Fafciculus mirrhę dilectus meus mihi
9. Ecce Sacerdos magnus Siluefter [or:] N.
10. In lectulo meo per noctes quefiui
11. Ofculetur me ofculo oris tui
12. Hodie Virgo Iefu dilecta vadit
13. Deus Canticum nouum Cantabo
14. Dixi iniquis nolite inique agete
15. O Intemerata & in æternum Benedicta
16. Virgo Prudentiffima quo progredereis
17. O Dulce nomen Iefus
18. Audite populi Verbum Domini

64.**COMPOSER(S):** Donati, Ignazio (1575c–1638)**TITLE:** IGNATII DONATI | ECCLESIAE METROPOLITANAE | URBINI MUSICÆ PRÆFECTI. | SACRI CONCENTVS | Vnis, Binis, ternis, Quaternis, & Quinis vocibus, | *Ad illustriffimum Comitem D. Franciscum Mariam Saxatellum* | *Ordinis S. Michaelis Equitem meritiffimum.* | [coat of arms, ink drawing] | VENETIIS, Apud Iacobum Vincentium. MDCXII. |**PUBLICATION:** Venezia: Giacomo Vincenti 1612**DESCRIPTION:** Set of 5 partbooks: S, A, T, B in 4^o and bc in fol. On p. 2 dedication of the composer dated 10th August 1612. On p. 46 the inner chapter title: *Seguita li Motetti Concertati a Quattro, & Cinque, & à Vna Voca sola per Cantarfi lontano, & al modo ordinario, come nelli Avvertimenti fi à detto. & che anco sopra adogni Concerto è scritto per intelligenza de' Cantanti.* At the end – a list of contents.**SHELFMARK:** PL-WRu 50056 Muz.**NOTES ON ITEM:** Only bc partbook extant, not complete, the first two pages and some other pages damaged on the edges, refilled with paper after conservation in 1973. Together with the doublette, no. 384 in the present catalogue, it forms a set of partbooks, without partbook A. In Dehn's catalogue added remark: *hiervon ist bloß die Orgelstimme vorhanden.* Many handwritten accidentals. On the title page written in pencil: 42.**PROVENANCE:** The extant partbook bears Rhediger Library stamp. Old shelfmarks: [J O | 1]; [Nro 56 (b)]; Mus. 271.**CATALOGUES:** BohnD, p. 114; RISM A/I: D 3379; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Laudate Dominum in fanctis eius A 4.
2. Cantantibus organis Caecilia virgo A 4.
3. Veni in hortum meum A 4.
4. Exultate Deo adiutori nostro A 4.
5. Super flumina Babilonis A 4.
6. Vocauitque Dominus Deus A 4.
7. Laudate Dominum de cælis. A 2, a 3. a 4. fi placet.
8. Gaudent in cælis animæ fanctorum. A 2, a 3. a 4. fi placet.
9. Anima mea liquefacta est. A 2, a 3. a 4. fi placet.
10. Ecce nunc tempus acceptabile. A 2, a 3. a 4. fi placet.
11. Hodie completi funt dies Pentecoftes. a 2, 3. 4. fi placet.
12. O pretiofum et admirandum conuiuuium A 2, a 3. a 4. fi placet.
13. Vidi spaciosam sicut columbam. A doi Bassi, à 3. a 4. fi placet.

14. Nativitas tua Dei genetrix. A 2, a 3. a 4. fi placet.
15. Hodie Christus natus est. A 2. Altus, & Tenor.
16. Stephanus servus Dei. A 2. Bassus, & Cantus, aut Tenor.
17. Stella quam viderant Magi in oriente. A 2. Altus, & Cantus.
18. Ego sum qui sum. A 2. Bassus, & Tenor. In Resurrectione Domini.
19. Christus resurgens. A 2. A Doi Bassi.
20. De ore prudentis procedit mel. A 2. Cantus, & Altus.
21. Ad te levavi oculos meos. A 2. Tenori, ouero Soprani.
22. Ecce sacerdos magnus. A 2. A Doi Alti.
23. L'istesso Ecce sacerdos magnus. A 2. In doi Tenori trasportati ouero Canti. Per commodità dell'Organista.
24. Petre amas me? A 2. A Doi Bassi.
25. Quemadmodum desiderat cervus A 2. Altus, & Cantus. In ottava bassetta. Bassus, & Tenor.
26. Sicut mater consolatur filios suos. A 2. A doi Tenori, ouero Soprano.
27. Ecce quam bonum. A 2. A due Bassi.
28. Tota pulchra es amica mea. A 2. A doi Alti, ouero Tenori Trasportati.
29. L'istesso Tota pulchra es. A 2. Trasportato per doi Tenori, ouero Canti.
30. Ecce tu pulchra es amica mea. A 2. Canti, ouero Tenori.
31. Ego flos campi. A 2. Tenori ouero Canti.
32. Salve Regina. A 2 Alti in modo d'Echo, ouero a doi Tenori trasportati o Canti.
33. L'istessa Salve Reg. a 2. Tenori trasportati, ouero Can.
34. Orietur in diebus eius. A 2. Tenor, e Canto.
35. Commota est et contremuit terra. A 2. A doi Bassi.
36. Iubilate Deo omnis terra. A 2. Tenor, e Alto.
37. Tempus est ut revertar ad eum. A 2. Basso, e Canto.
38. Ipsi sunt viri sancti. A 2. A Doi Bassi.
39. Per manus autem Apostolorum constitues eos principes A 2. Tenore, e Canto.
40. Hic est vere Martyr. A 2. A Doi Bassi.
41. Laudabo assidue altissimum. A 2. a doi Tenori, ouero Canti in Echo. Basso trasportato alla quarta.
42. Viri sancti gloriosum. A 2. Basso, & Alto.
43. Ipsi sunt sancti qui pro Christi amore. A 2. A Doi Tenori, ouero Canti.
44. O Beatum Pontificem diligebat. A 2. Tenor, e Canto, ouero doi Tenori.
45. Beati N. dies cuius festiuitatem. A 2. Basso, e Alto.
46. Haec est virgo sapiens. A 2. Basso, e Canto, ouero Tenore.
47. Decantabat. A 2. Tenore, & Alto. In Dedicatione Templi.
48. Quid prodest stulto habere vanitas. A 4. Primo modo da cantar lontano dal Organo, come infegna nell'ultimo delli Auertimenti.
49. Laetare Ierusalem et conuentum facite. A 4. Nel primo modo.
50. Iubilate Deo et exultate et psallite Domino. A 4. Secondo modo per cantar lontano se piace.
51. Benedictus Dominus die quotidie. A 4. Secondo modo per cantar lontano se piace.
52. Beatus vir qui inuentus est. A cinque per cantar lontano

53. Cantate Domino canticum novum. A Cinque Qui Canta l'Alto folo.
54. Cantate Domino canticum novum laus eius. A 1. Canto, ouero Tenore.
55. Voce mea ad Dominum clamaui. A 1. Canto, ouero Tenore.
56. Ego autem in Domino speraui. A 1. Alto.
57. Usque quo Domine oblivisceris me. A 1. Alto.
58. Benedictus es Domine doce me. A 1. Tenore, ouero Canto.
59. Ad te Domine leuaui animam meam. A 1. Tenore, ouero Canto.
60. Benedictus Deus et Pater Domini nostri. A 1. Basso
61. Bonum est confiteri Domino. A 1. Basso

65.

COMPOSER(S): Landi, Stefano (1586c–1639)

TITLE: ARIE | A Vna Voce. | DI | STEFANO LANDI | *DEDICATE* | ALL' ILLVSTR. ET ECCELL. | *SIGNOR PAOLO SAVELLO* | Prencipe d'Albano per S. M. Cefarea | Ambasciatore Straordinario alla | Santita di Noft. Sig. Paolo | Quinto, è Luogotenente | Generale di Santa | Chiefa. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M DC XX. || *Appreffo Bartholomeo Magni.* |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1620

DESCRIPTION: One volume in fol. On the back of the title page dedication of the composer signed Rome, 1st June 1620. On p. 3 – a list of contents. In pieces nos. 14–19 guitar tablature indications.

SHELFMARK: PL-WRu 50080 Muz.

NOTES ON ITEM: Some handwritten accidentals. On the title page written in pencil: 201 | I.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [A K | I]; [Nro 57]; *Mus.* 417.

CATALOGUES: BohnD, p. 231; RISM A/I: L 530; VogelB: I, p. 343; NV 1376

DIGITIZED VERSION: http://books.google.pl/books?id=q78sAQAAMAAJ&dq=1620+inauthor:Landi,+Stefano&as_brr=3&ie=ISO-8859-1&redir_esc=y (the specimen from US-STu)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Sincero Amante amai (Prima Parte) – Non fia mai ver (Seconda Parte) – Qual più viua raggion (Terza Parte) – Lieta viuete pur (Quarta parte)
2. Altri amor fugga (Prima Stanza) – Io d'esser fuo feguace (Seconda Stanza) – Per qual cagion arder (Terza Stanza) – Sian pur della mia morte a giunger (Quarta Stanza)
3. Felice chi difcior tra fiamm'ardenti (Prima Parte) – Ardo è l'ardor nel fen racchiuggo (Seconda Parte) – Romito Amante in erma valle (Terza Parte) – Freme è fride nel fuoco il casto alloro (Quarta Parte) – Crudo Amor, empia legge (Quinta Parte)

4. Labri foai e cari (Prima Parte) – Porpore pretiofe (Seconda Parte) – Rubinetti viuaci (Terza Parte) – Vfcì belli e gemmati (Quarta Parte)
5. Vezzofetta è Bella Cloride (Prima Parte) – Quefto temp'amabiliffimo e d'amor (Seconda Parte) – Ama Clori hor che fiorifcono le tue guancie (Terza Parte) – Giouentude è cofa inftabile (Quarta Parte)
6. Torna, deh torna homai, più non poss'io privo di te, mio core (Prima Parte) – Torna, deh torna homai, Clorinda mia (Seconda Parte) – Torna, deh torna a chi te sol'adora (Terza Parte) – Torna, deh torna e'l tuo fedel avviva (Quarta Parte)
7. Io t'amo e t'amerò, dolce mia vita (Prima Stanza. Romanesca) – Pria dal corpo farà l'alma partita (Seconda Parte) – La tua beltà, la gratia tua infinita (Terza Parte) – Habbia tu pari affeto e a la mia fede (Quarta Stanza)
8. Tal'hor vi porgo prieghi (Prima Parte) – E fe vi vengo auanti dogliofi atti (Seconda Parte) – Cofì la vofta afprezza (Terza Parte) – Però non vince vn core (Quarta Parte)
9. Quefta ch'il cor mi fura (Prima Parte) – Se così foſſe pia (Seconda Parte) – Ma d'altrui duol cotanto (Terza Parte) – Deh perchè foſſr'amore (Quarta Parte) – Dunque amorofa piaga che fuol porger (Quinta Parte) – Temp'amor nel bel petto (Sexta Parte)
10. Occhi, stelle d'amore (Prima Parte) – Luciferi pietofi (Seconda Parte) – Soli, che rifplendete (Terza Parte) – Paradifi beati (Quarta Parte) – Lucidi globi erranti (Quinta Parte) – Dolci mete diuine del mio defir altero (Sexta Parte)
11. Superbi colli è voi sacre ruine (Prima Parte) – Colofsi, Archi è Theatri (Seconda Parte) – Che fe per alcun tempo al tempo guerra (Terza Parte) – Viuommi dunque tra i martir contento (Quarta Parte) [Guidiccioni]
12. La terra e'l Ciel con pompe (Prima Parte) – E s'opponean queſte bellezz'a quelle (Seconda Parte) – Con vago paragon di fiori e stelle (Terza Parte) – La fiorito di ſtell'in Sol ardea (Quarta Parte)
13. Dunque credete ch'io, o voglio poſſa mai, porv'in oblio. Madrigale.
14. La mia cara Paftorela. Con lettere per la Chitarra Spagn.
15. Chi m'affrena, chi mi lega, chi mi nega. Con lettere per la Chitarra Spagn.
16. Augellin che'l tuo amor fegui. Con lettere per la Chitarra Spagn.
17. A qualunque animale alberga in terra. Aria da Cantar Seftine. Con lettere per la Chitarra Spagn.
18. Lucidiffimo Sole, a cui raggi lucenti ceſſan del cor. Canta Vranio Paftore il fortunato fuo giorno delle Nozze con la bella Hyelle. Con lettere per la Chitarra Spagn.
19. O giorno auenturofo. Del Medefimo Soggetto. Con lettere per la Chitarra Spagn.
20. Se tu mi laſci, perfida, tuo danno. Madrigale

66.

COMPOSER(s): Spiegler, Matthias (1595c–1631p)

TITLE: OLOR SOLYMÆVS | NASCENTI IESV, | MORITVRVS IPSE, | PRAECINENS: SEXAGINTA MODVLATIONVM SELECTARVM CHORO | ACCINENTE | I. II. III. IV. VOC: | PHONASCO R: DOMINO MATTHIA SPIEGLER MARCKDORFFIO. | R.^{mo}

ET ILL.^{mo} PRINCIPI | CONSTANTIENSI EPISCOPO, &c. | à Sacris Aulicaeq; Muficae Praefecto. || RAVENSPVRGI | Typis Ioannis Schröteri, Anno 1631. |

PUBLICATION: Ravensburg: Johann Schröter 1631

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, b ad org. On the unnumbered pp. [3–4] dedication of the composer dated 2nd February 1631. At the end – a list of contents. Some tempo indications: *Presto*.

SHELFMARK: PL-WRu 50132 Muz.

NOTES ON ITEM: Only S II, T, B ad org partbooks extant. The books have original covers made of old parchment. On p. 61 of bc partbook handwritten errata of the music of the *Alma Redemptoris mater* that follows (p. 62). Some handwritten accidentals and calculations of rest lengths. The specimen underwent conservation in 1994. S II partbook damaged, bound in paper.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [R | 6]; [Nro 58]; *Mus. 700*. Another specimen of this print, with stamps “Doublette der Stadtbibliothek zu Breslau”, “Ex. Bibl. ad aed. Mar. Magdal.” is currently kept in PL-Kj, *Mus. ant. pract. S 1265*.

CATALOGUES: EitnerQ: IX, p. 226; BohnD, p. 399; RISM A/I: S 4097; PatalasC 1941

DIGITIZED VERSION: [–]

MODERN EDITION: Matthias Spiegler, *Canzon à 2 from Olor solymaeus nascenti Jesu for cornetto, bassoon & basso continuo*, ed. Robert P. Block, London: Musica Rara 1976; Matthias Spiegler, *Canzon a 3 from Olor solymaeus nascenti Jesu (1631) for 2 trumpets, cornetti, oboes or recorders, bassoon (cello or trombone) & basso continuo*, ed. Robert P. Block, [s.l.:] Anglo-American Music Publ. 1984; Matthias Spiegler, *O quam tu pulcher es and two canzonas from Olor solymaeus nascenti Jesu...*, ed. Konrad Ruhland, Magdeburg: Walhall 2004

RECORDING: [–]

CONTENTS:

1. Tria sunt munera. A 1. Canto o Tenore folo.
2. Veni Iefu Chrifte. A 1. Canto o Tenore folo.
3. Iubilate. A 1. Canto o Tenore folo.
4. O Bone Iefu. A 1. Canto o Tenore folo.
5. Ne auertas. A 1. Canto o Tenore folo.
6. Vanitas vanitatum. A 1. Canto o Tenore folo.
7. O Præclara. A 1. Alto folo.
8. Regnum mundi. A 1. Tenore o Canto folo.
9. Deus venerunt gentes. A 1. Baffo folo.
10. Eia ades Iefu. A 2. Canti o Tenori.
11. Fili quid fecifti. A 2. Canti o Tenori.
12. Aue mundi fpes. A 2. Canti o Tenori.
13. Victimæ pafchali laudes. A 2. Canti.

14. Veni Domine. A 2. Canto e Tenore.
15. Illuminare. A 2. Canto e Tenore.
16. Petre amas me. A 2. Canto e Tenore.
17. Aue Regina. A 2. Canto e Tenore.
18. Currebant duo. A 2. Canto e Tenore.
19. Hic est præcurfor. A 2. Canto, e Tenore.
20. Benedicite. A 2. Canto, e Tenore.
21. Lætare Ierufalem. A 2. Canto, e Tenore.
22. Percuffit Saul mille. A 2. Canto, e Tenore.
23. Guftate & videte. A 2. Canto, e Tenore.
24. Elegit fibi Dominus. A 2. Canto, e Tenore.
25. Valde honorandus est. A 2. Tenori, o Canti.
26. Hic est verè Martyr. A 2. Tenori, o Canti.
27. Homo quidam. A 2. Tenori, o Canti.
28. Sicut mater. A 2. Canto, e Baffo.
29. Ecce facerdos magnus. A 2. Canto, e Baffo.
30. Estote fortes. A 2. Baffi.
31. Quo progredieris. A 2. Alto e Baffo.
32. Spiritus. A 3. Canto Tenore e Baffo.
33. Lauda Syon. A 3. Doi Canti e Baffo.
34. O Iefu mi. A 3. Doi Canti e Baffo.
35. O Salutaris. A 3. Doi Canti e Baffo.
36. O Salutaris. A 3. Canto, Alto e Tenore.
37. O Bone Iefu mi. A 3. Canto Tenore e Baffo.
38. Si bona fufcepimus. A 3. Canto, Tenore. e Baffo.
39. Andreas Chrifti famulus. A 3. Canto Tenore e Baffo.
40. Cantantibus Organis. A 3. Alto, Tenore, e Baffo.
41. Quis ex vobis. A 3. Doi Tenori, e Baffo.
42. Amen dico vobis. A 3. Doi Tenori, e Baffo.
43. Montes & colles. A 3. Violino, Fagotto e Canto o Tenore Voce.
44. Aue filia. A 3. Alto, Tenore e Baffo.
45. Nondum erant abyffi. A 3. Doi Baffi, e Canto.
46. Surgam & circuibo. A 3. Doi Tenori, e Canto.
47. Iucundare & lætare. A 3. Doi Canti, e Alto.
48. Obtulerunt. A 3. Doi Canti, e Tenore.
49. Hoc in anno. A 4. Canto, Alto, Tenore e Baffo.
50. O quam tu pulcher es A 4. Doi Violini, Violone, e Canto voce.
51. Puer natus. A 4. Doi Canti, Tenore, e Baritono.
52. Canite. A 4. Doi Canti, e Doi Baffi.
53. Incipit oratio. A 4. Doi Canti, Baffo, e Violone ad placitum.
54. Muro tuo. A 4. Canto, Alto, Tenore, e Baffo.
55. Tenebræ. A 4. Alto, Baffo e Doi Tenori.
56. Alma Redemptoris mater. A 4. Doi Canti, Tenori, e Baffo.
57. Canzon à 2 Violini.
58. Canzon à 2. Cornetino, e Fagotto.

59. Canzon à 3. Doi Violini ò Cornetini, e Fagotto.
60. Capriccio à 3. Doi Violini ò Cornetini, e Fagotto.

67.

COMPOSER(S): Rosenmüller, Johann (1619c–1684)

TITLE: Kern=Sprüche, | Mehrentheils aus heiliger Schrifft Altes | und Neues Testaments, theils auch aus etlichen alten Kir=|chenlehrern genommen, und in die *Music* mit 3. 4. 5. 6. und 7. Stim=|men famt ihrem *Basso Continuo*, auff unterschiedliche Arten, mit und ohne *Violen* gesetzt | Von | Johann Rofenmüllern. | [coat of arms] | In Verlegung des *AUTORIS*, und bey demselben | in Leipzig zu finden. || Leipzig: Gedruckt bey Fried. Lanckifchen fel. Erben. 1648. |

PUBLICATION: Leipzig: Friedrich Lanckischs Erben 1648

DESCRIPTION: Set of 6 partbooks in 4^o: I vox, II vox, III/IV/V vox, vl I, vl II, bc. On pp. 3–5 dedication of the composer to 12 councillors of Leipzig dated 15th October 1648. At the end – a list of contents.

SHELFMARK: Doublette in D-Mbs with Rhediger Library stamps (D-Mbs 2 Mus. pr. 3508); in Wrocław there is only one specimen that belonged to St Mary Magdalene's Church collection: PL-WRu 50108 Muz.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [J C | 6]; [Nro 59 (a)]; [Mus. 617]. All of the partbooks bear *Ex Bibl. ad ded. Mar. Magdal.* stamps.

CATALOGUES: EitnerQ: VIII, p. 314; BohnD, p. 340; RISM A/I: R 2548

DIGITIZED VERSION: http://ks.imslp.info/files/imglnks/usimg/c/c2/IMSLP174491-PMLP151145-Rosenmuller_kern-sprueche_complete_parts.pdf (the specimen from D-Mbs)

MODERN EDITION: Johann Rosenmüller, *Kernsprüche I: (Leipzig 1648)*; *RWV. E 1 – 20*, ed. Michael Heinemann, Konstanze Kremtz, Holger Eichhorn, Köln: Dohr 2012 (*Kritische Ausgabe sämtliche Werke, Ser. I: Vokalwerke in Drucken*, [1])

RECORDING: [-]

CONTENTS:

1. Treiffet ihr Himmel von oben à 3. Canto, & 2 Violin.
2. Æterne Deus, clementissime Pater à 3. Canto, & 2 Violin.
3. Das ift das ewige Leben à 3. Cant. Alt. Tenor
4. O Domine Jefu Chriftē adoro te à 3. Alt. Tenor, Baß
5. Mater Jerufalem, civitas fancta Dei à 4. 2 Cant. & 2. Violin.
6. Hebet eure Augen auff gen Himmel à 4. Cant. Tenor, & 2. Violin.
7. Dancket dem Herren, und prediget à 4. Alt. Tenor, & 2. Violin.
8. O Nomen Jefu, nomen dulce à 4. Cant. Alt. Tenor. Baff.
9. Lieber Herre Gott, wecke uns auff à 4. Canto, & 3. Viole vel Tromboni.
10. Ein Tag in deinen Vorhöfen ift besser à 5. Cant. Tenor. Baff. & 2. Violin.
11. Meine Seele harret nur auff Gott à 5. Alt. Ten. Baff. & 2. Violin.

12. Coeli enarrant gloriam Dei à 5. Alt. Ten. Bass, & 2. Violin.
13. Chriftum lieb haben, ist besser à 5. 2. Ten. Bass, & 2. Violin.
14. Habe deine Luft an dem Herren à 6. Canto, & 5. Viol.
15. Die Augen des Herren sehen auff à 6. Cant. Alt. Ten. Bass. & 2. Violin.
16. In te Domine speravi à 6. 2. Cant. 2. Ten. & 2. Violin.
17. O admirabile commercium à 6. 2. Alt. & 4. Viole vel Tromboni.
18. Das ist ein köstlich Ding à 7. Cant. Ten. & 5. Viol.
19. Daran ist erschienen die Liebe Gottes à 7. 2. Cant. Alt. Ten. Bass. & 2. Violin.
20. Danckfaget dem Vater à 7. 2. Cant. Alt. Ten. Bass. & 2. Violin.

68.

COMPOSER(S): Rosenmüller, Johann (1619c–1684)

TITLE: Andere Kern= Sprüche, Mehrentheils aus heiliger Schrift Altes | und Neues Testaments, theils auch aus etlichen alten | Kirchenlehrern genommen, und in die *Music* mit 3. 4. 5. 6. und 7. | Stimmen, samt ihrem *Basso Continuo*, auff unterschiedliche | Arten, mit und ohne *Violen* gesetzt | Von | Johann Rosenmüllern. | [coat of arms] | Auff Kosten Zachar. Hertels, Buchführers in Hamburg, | druckt in Leipzig mit Fried. Lankisch. Schrifften | CHRISTOPHORUS CELLARIUS, 1652. |

PUBLICATION: Hamburg: Zacharias Hertel – Leipzig: Christoph Cellarius 1652, 1653

DESCRIPTION: Set of 6 partbooks in 4^o: I vox, II vox, III/IV/V vox, vl I, vl II, bc. At the end – a list of contents. Some tempo and dynamic indications: *Adagio*, *Allegro*, *Pian.*, *Forte*.

SHELFMARK: PL-WRu 50109 Muz.

NOTES ON ITEM: VI II and bc partbooks missing. On the title page written in pencil: 429 | VI. The specimen underwent conservation in 1998.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [L X | 6]; [Nro 59 (b)]; *Mus.* 618.

CATALOGUES: BohnD, p. 340; RISM A/I: R 2549

DIGITIZED VERSION: http://hz.imslp.info/files/imglnks/usimg/7/71/IMSLP173675-PMLP306686-rosenmuller_andere_kern-spruche_354834967.pdf

MODERN EDITION: Johann Rosenmüller, *Kernsprüche II: (Leipzig 1653); RWV. E 26 – 45*, ed. Michael Heinemann, Konstanze Krentz, Holger Eichhorn, Köln: Dohr 2013 (*Kritische Ausgabe sämtliche Werke, Ser. I: Vokalwerke in Drucken*, [2])

RECORDING: *Johann Rosenmüller: Deutsche Geistliche Konzerte*, Johann Rosenmüller Ensemble, Arno Paduch, Christophorus 2000 (CHR 77227)

CONTENTS:

1. Das ist meine Freude à 3. Canto, & 2. Violini.
2. Vulnera Jesu Christi à 3. Canto vel Tenor, & 2. Violini.
3. Christum ducem, qui per crucem à 3. Alt. & 2. Violini.
4. Kündlich groß ist das gottfelige Geheimniß à 3. Alt. Ten. & Bass.

5. Die Gnade unsers HERREN Jefu Chriffti à 4. Cant. Alt. Ten. & Bafs.
6. Ich hielte mich nicht dafür à 4. Cant. Alt. Ten. & Bafs.
7. O dives omnium bonarum à 4. Alt. & 3. Viole vel Tromboni.
8. Domine Deus meus, da cordi meo te defiderare à 4. 2 Ten. & 2. Violini.
9. Siehe des Herren Auge à 5. Cant. Ten. Bafs, & 2. Violini.
10. Ich bin das Brodt des Lebens à 5. Alt. Ten. Bafs, & 2. Violini.
11. Weil wir wissen, daß der Mensch à 5. Alt. Tenor. Bafs, & 2. Violini.
12. Herr mein Gott, ich dancke dir à 5. 2. Ten. Bafs, & 2. Violini.
13. O dulcis Christe, bone Jesu Charitas à 5. Cant. Alt. & 3 Viol. vel Tromboni.
14. Herr, wenn ich nur dich habe à 6. Cant. & 5 Viol.
15. Ist Gott für uns à 6. Cant. & 5 Viol.
16. Warlich, warlich ich sage euch à 6. Cant. Alt. Ten. Bafs, & 2. Violini.
17. Amo te Deus meus amore magno à 6. 2. Alt. & 4. Viol. vel Tromboni.
18. Der Name des Herren à 7. 2 Cant. Alt. Ten. Bafs. & 2. Violini.
19. Also hat Gott die Welt geliebet à 7. 2 Cant. Alt. Ten. Bafs. & 2. Violini.
20. Siehe an die Wercke Gottes à 7. 2 Cant. Alt. Ten. Bafs. & 2. Violini.

69.

COMPOSER(S): Schütz, Heinrich (1585–1672)

TITLE: SYMPHONIARUM SACRARUM | SECUNDA PARS | Worinnen zubefinden find | Deutsche | CONCERTEN | Mit 3, 4. 5. Nehmlich einer, zwo, dreyen | *Vocal*, und zweyen *Instrumental*-Stimmen, | Alß *Violinen*, oder derogleichen | Sambt beygefügetem gedoppeltem *Basso Continuo* | Den einen für den *Organisten*, den andern für den *Violon* | In die *Music* verfätzt | Durch | Heinrich Schützen, Churfürftl. Sächß. Capelmeister. | Mit Römischer Keyferl. Majest. Freyheit. | M.DC. [coat of arms] XLVII. | *Opus Decimum*. | Gedruckt zu Dreßden bey Gimel Bergens, Churfürftl. Sächß. | Hof=Buchdruckers, Sel. Erben, In Verlegung Johann Klemmens | Hof=Organiftens dafelbft, und Alexander Herings | Organiften zu Budiffin. ||

PUBLICATION: Dresden: Gimel Bergens Erben 1647

DESCRIPTION: Set of 7 partbooks in 4°: I Vox, II Vox, III Vox, vl I, vl II, b pro vlne, b pro org. On pp. 1–2 dedication of the composer to Christian IV, King of Denmark dated 1st May 1647. At the end – a list of contents.

SHELFMARK: PL-WRu 50128 Muz.

NOTES ON ITEM: Only I Vox, II Vox, III Vox partbooks extant. Single handwritten accidentals. On the title page written in pencil: 485 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [F. H. | 7]; [Nro 60 (a)]; Mus. 689.

CATALOGUES: BohnD, p. 394; RISM A/I: S 2292, SS 2292

DIGITIZED VERSION: http://imslp.org/wiki/Symphoniae_sacrae_II,_Op.10_%28Sch%C3%BCtz,_Heinrich%29 (other specimen)

MODERN EDITION: Heinrich Schütz, *Symphoniae sacrae II, opus 10: twenty-seven sacred concerti for 1 to 3 voices, 2 obbligato instruments and basso continuo*, ed. Konrad Küster, Stuttgart: Carus 2012 (*Heinrich Schütz Sämtliche Werke*, 11)

RECORDING: *Heinrich Schütz Edition*, Capella Augustana, Matteo Messori, Brilliant Classics 2012 (BC 94361)

CONTENTS:

1. Concert I. Mein Hertz ist bereit, Gott à 3. Cantus vel Tenor folus, cum duobus Violinis.
2. Concert II. Singet dem HERREN ein neues Lied à 3. Cantus vel Tenor folus, cum duobus Violinis.
3. Concert III. HERR, unser Herrscher, wie herrlich ist dein Nam à 3. Cantus vel Tenor folus, cum duobus Violinis.
4. Concert IV. Meine Seele erhebt den HERREN à 3. Cantus folus, cum duobus Violinis.
5. Concert V. Der HERR ist meine Stärke à 3. Cantus vel Tenor folus, cum duobus Violinis.
6. Concert VI. Ich werde nicht sterben (Erster Theil) – Concert VII. Ich dancke Dir HERR, von ganzem Herzen (Andre Theil) à 3. Cantus vel Tenor folus, cum duobus Violinis.
7. Concert VIII. Herzlich lieb hab ich Dich o HERR à 3. Altus folus, cum duobus Violinis.
8. Concert IX. Frolocket mit Händen à 3. Tenor folus, cum duobus Violinis.
9. Concert X. Lobet den HERRN in feinem Heilighthum à 3. Tenor folus, cum duobus Violinis.
10. Concert XI. Hütet euch, daß eure Herzen nicht beschweret werden à 3. Bassus folus, cum duobus Violinis.
11. Concert XII. HERR, nun lässest du deinen Diener im Friede fahren à 3. Bassus folus, cum duobus Violinis.
12. Concert XIII. Was betrübft du dich, meine Seele à 4. Duo Cantus vel Tenores, cum duobus Violinis.
13. Concert XIV. Verleih uns Frieden gnädiglich (Erster Theil) – Concert XV. Gib unfern Fürften und aller Obrigkeit. (Anderer Theil) à 4. Duo Cantus vel Tenores, cum duobus Violinis.
14. Concert XVI. Es steh GOTT auf à 4. Duo Cantus vel Tenores, cum duobus Violinis.
15. Concert XVII. Wie ein Rubin in feinem Golde leuchtet à 4. Cantus & Altus, cum duobus Violinis.
16. Concert XVIII. Iß dein Brod mit Freuden à 4. Cantus & Bassus, cum duobus Violinis.
17. Concert XIX. Der HERR ist mein Licht und mein Heyl à 4. Duo Tenores, cum duobus Violinis.
18. Concert XX. Zweyerley bitte ich HERR, von dir à 4. Duo Tenores, cum duobus Violinis.
19. Concert XXI. HERR, neige deine Himmel à 4. Duo Bassi, cum duobus Violinis.

20. Concert XXII. Von Aufgang der Sonnen à 4. Duo Baffi, cum duobus Violinis.
21. Concert XXIII. Lobet den HERRN, alle Heyden à 5. Altus, Tenor & Baffus, cum duobus Violinis.
22. Concert XXIV. Die fo ihr den HERren fürchtet à 5. Altus, Tenor & Baffus, cum duobus Violinis.
23. Concert XXV. Drey schöne Dinge feynd à 5. Duo Tenores & Baffus, cum duobus Violinis.
24. Concert XXVI. Von GOtt wil ich nicht laffen à 5. Duo Cantus & Baffus, cum duobus Violinis.
25. Concert XXVII. Freuet euch des HERREN, ihr Gerechten à 5. Altus, Tenor & Baffus, cum duobus Violinis.

70.

COMPOSER(S): Schütz, Heinrich (1585–1672)

TITLE: SYMPHONIARUM SACRARUM | TERTIA PARS, | Worinnen zubefinden find | Deutsche | CONCERTEN, | Mit 5. 6. 7. 8. nehmlich, Dreyen, Vieren, | Fünffen, Sechs Vocal= und zweyen InstrumentalStimmen, | Als Violinen, oder derogleichen, Sambt etlichen Complementen, | welche aus dem *Indice* des allhier beygefühten gedoppelten | *Basfi Continui* auch erfehen, und nach Beliebung | mitgebraucht werden können, | In die Music veretzt | Durch | Heinrich Schützen, | Churfürftl. Durchl. zu Sachfen Capellmeister. | Mit Römifcher Kayferl. Majest. Freyheit. | M.DC. [coat of arms] L. | OPUS Duodecimum. | Gedruckt zu Drefden in der Churf. Sächf. Refidenz Stadt Drefden.

PUBLICATION: Dresden: [Christian & Melchior Bergen] 1650

DESCRIPTION: Set of 12 partbooks in 4^o: I Pars, II Pars, III Pars, IV Pars, S, A, T, B, vl I, vl II, b pro vlne, b ad org. On the 2nd page following the title page dedication of the composer to *Johann Georg Herczog zu Sachsen* dated 29th September 1650, on the following page *Appendix* addressed to the reader. At the end – a list of contents. Some dynamic and tempo indications: *forte*, *mezzo pian*, *pianissimo*, *presto*, *præsto*, *lente*.

SHELFMARK: PL-WRu 50129 Muz.

NOTES ON ITEM: IV Pars, vl II and S partbooks missing. VI I partbook damaged on edges, refilled with paper. Single handwritten pitch corrections and *Bis & Cap.* remarks, correcting the printed notes. In II Pars and III Pars handwritten errata of the lyrics in *Meister, wir wissen*; on p. 42 of III Pars added the last verse of the text and notation in *Herr, wie lang willst du mein*. Some handwritten dynamic indications: *forte*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K A | 12]; [Nro 60 (b)]; Mus. 690.

CATALOGUES: BohnD, p. 394; RISM A/I: S 2295

DIGITIZED VERSION: http://petrucci.mus.auth.gr/imglnks/usimg/3/3e/IMSLP370352-PMLP408017-Sch__tz_sym_sacrae_iii.pdf

MODERN EDITION: Heinrich Schütz, *Neue Ausgabe sämtlicher Werke*, vols. 18–21: *Symphoniae Sacrae III* (1650), ed. Werner Breig, Kassel: Bärenreiter 1989, 1990, 1996, 2002

RECORDING: *Heinrich Schütz Edition*, Capella Augustana, Matteo Messori, Brilliant Classics 2012 (BC 94361)

CONTENTS:

1. Concert. I. Der HErr ift mein Hirt à 5. C. A. T. cum Duobus Infrumentis & complemento vocali & Infrumentali à 4.
2. Concert. II. Ich hebe meine Augen auf zu den Bergen à 5. A. T. B. cum Duobus Infrumentis & complemento vocali & Infrumentali à 4.
3. Concert. III. Wo der HErr nicht das Hauß bauet à 5. C. C. B. cum Duobus Infrumentis & complemento vocali & Infrumentali à 4.
4. Concert. IV. Mein Sohn warum haft du uns das getan? à 5. C. Semic. B. cum Duobus Infrumentis & complemento vocali & Infrumentali à 4.
5. Concert. V. O HErr hilf o HErr laß wohl gelingen à 5. C. C. T. cum Duobus Infrumentis.
6. Concert. VI. Siehe es erfchien der Engel des HERren à 6. C. T. T. B. cum 2. Infrum. & complemento Vocali & Infrum. à 4.
7. Concert. VII. Feget den alten Sauerteig aus à 6. C. A. T. B. cum Duobus Infrumentis.
8. Concert. VIII. O fuffer JEFu Chrift, wer an dich recht gedenket à 6. C. C. A. T. cum 2. Infrum. & complem. Vocali & Infrum. à 4.
9. Concert. IX. O JEFu füß wer dein gedenkt à 6. C. C. T. T. cum Duobus Infrumentis.
10. Concert. X. Lasset uns den Herren, unfern Gott, loben à 6. C. C. T. B. cum 2. Infrumentis & complemento Vocali & Infrumentali à 4.
11. Concert. XI. Es ging ein Seemann aus zu feen feinen famen à 7. C. A. T. B. cum Tribus Infrumentis & complemento vocali & Infrumentali à 4.
12. Concert. XII. Seyd barmhertzig wie auch euer Vater barmhertzig ist à 7. C. A. T. B. cum Tribus Infrumentis & complemento vocali & Infrumentali à 4.
13. Concert. XIII. Siehe diefer wird gefetzt zu einem Fall à 7. C. C. A. T. B. cum Duobus Infrumentis & complemento Vocali & Infrumentali à 4.
14. Concert. XIV. Vater unfer der du bist im Himmel à 7. C. Semic. T. T. B. cum Duobus Infrumentis & complemento Vocali & Infrumentali, à 4.
15. Concert. XV. Siehe wie fein und lieblich ift à 8. C. C. A. T. B. cum Tribus Infrumentis & complemento Infrumentali. à 2.
16. Concert. XVI. Hütet euch daß eure Hertzen nicht beschweret werden à 8. C. C. A. T. T. B. cum Duobus Infrumentis.
17. Concert. XVII. Meister wir wissen daß du wahrhaftig bist à 8. C. C. A. T. B. cum Tribus Infrumentis & complemento Infrumentali, à 4.
18. Concert. XVIII. Saul was verfolgftu mich? à 8. C. C. A. T. B. B. cum Duobus Infrumentis & complemento ab 8. Duobus Choris.
19. Concert. XIX. Herr wie lang wilt du mein so gar vergeffen? à 8. C. C. A. T. T. B. cum Duobus Infrumentis & complemento Infrumentali à 3.
20. Concert. XX. Komm heiliger Geift Herre GOTT à 8. C. Semic. T. T. Barit. B. cum Duobus Infrumentis & complemento Infrumentali ab 8. Duobus Choris.
21. Concert. XXI. Nun danket alle GOTT à 8. C. C. A. T. T. B. cum Duobus Infrumentis & complemento Infrumentali à 4.

71.

COMPOSER(S): Schütz, Heinrich (1585–1672)

TITLE: [red ink] Anderer Theil | [black ink] Kleiner | Geistlichen | [red ink] CONCERTEN | Mit 1.2.3.4. und 5. Stimmen | [black ink] Sambt beygefügetem *Basso Continuo* vor die Orgel. | In die Music veretzet | Durch [red ink] *HEINRICUM SAGITTARIUM*, | [black ink] Churfürftl. Durchläuscht. zu Sachffen | Capellmeister. | [red ink: partbook name] | [black ink] Mit Römischer Keyferl. Majest. Freyheit. | [red ink] M.DC. [coat of arms] XXXIX. | [red ink] Gedruckt zu Dresden in Churfürftl. Sächß. Officin, | [black ink] durch Gimel Bergens Seligen Erben. |

PUBLICATION: Dresden: Gimel Bergens Erben 1639

DESCRIPTION: Set of 5 partbooks in 4^o: Primus, Secundus, Tertius, Quartus, Quintus/b ad org. On the back of the title page preface to the reader, on the two following pages dedication of the composer *dem Herrn Friedrichen, Erwehltten zu Ertz- unnd Bischoffen der Stiffter Bremen und Vehrden* dated 2nd June 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50130 Muz.

NOTES ON ITEM: Complete set of partbooks, underwent conservation in 1985. Some tempo and dynamic indications: *tarde*, *celeriter*, *submissè*, *fortiter*, some of them have handwritten translations added: *presto*. Single handwritten accidentals. On the title page written in pencil: 485 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [77 | 5]; [Nro 61]; *Mus.* 691.

CATALOGUES: BohnD, pp. 393–394; RISM A/I: S 2291

DIGITIZED VERSION: http://imslp.org/wiki/File:PMLP100414-Sch%C3%BCtz_-_Anderer_Theil_kleiner_geistlichen_Concerten_-_Primus-.pdf (another one specimen)

MODERN EDITION: Heinrich Schütz, *Neue Ausgabe sämtlicher Werke*, vol. 10: *Kleine geistliche Konzerte 1636/1639*, ed. Wilhelm Ehmman, Hans Hoffmann, Kassel: Bärenreiter 1963

RECORDING: *Heinrich Schütz Edition*, Capella Augustana, Matteo Messori, Brilliant Classics 2012 (BC 94361)

CONTENTS:

1. Concert I. Ich will den HERren loben allezeit. A 1. Cantus folus.
2. Concert II. Was haft Du verwirket, O Du allerholdfeligfter Knab? A 1. Altus folus.
3. Concert III. O IESV nomen dulce. A 1. Tenor folus.
4. Concert IV. O misericordisfime IESV. A 1. Tenor folus.
5. Concert V. Ich liege und schlafe und erwache. A 1. Bassus folus.
6. Concert VI. Habe deine Luft an dem HERren. A 2. Duo Cantus.
7. Concert VII. HERR ich hoffe darauf daß Du so gnädig bist. A 2. Duo Cantus.
8. Concert VIII. Bone IESV verbum Patris. A 2. Duo Cantus.
9. Concert IX. Verbum caro factum est. A 2. Duo Cantus.

10. Concert X. Hodie Christus natus est. A 2. Cantus & Tenor.
11. Concert XI. Wann unfre Augen schlafen ein cum versione Latina: Quando fe claudunt lumina. A 2. Cantus & Bassus.
12. Concert XII. Meister, wir haben die ganze Nacht gearbeitet. A 2. Duo Tenores.
13. Concert XIII. Die Furcht des HERren ist der Weißheit Anfang. A 2. Duo Tenores.
14. Concert XIV. Ich beuge meine Knie gegen dem Vater. A 2. Duo Bassi.
15. Concert XV. Ich bin jung gewesen und bin alt worden. A 2. Duo Bassi.
16. Concert XVI. HERR wann ich nur Dich habe. A 3. Duo Cantus & Tenor.
17. Concert XVII. Rorate coeli desuper & nubes pluant. A 3. Duo Cantus & Bassus.
18. Concert XVIII. Joseph, du Sohn David fürchte dich nicht. A 3. Duo Cantus & Bassus.
19. Concert XIX. Ich bin die Auferstehung und das Leben. A 3. Duo Tenores & Bassus.
20. Concert XX. Die Seele CHRisti heilige mich. A 3. Altus Tenor & Bassus.
21. Concert XXI. Ich ruff zu Dir, HERR JESu CHRiSt cum versione Latina: Te Christe supplex invoco. A 4. Tres Canti & Baritonus.
22. Concert XXII. Allein GOTT in der Höh sey Ehr. A 4. Duo Cantus & duo Tenores.
23. Concert XXIII. Veni Sancte Spiritus, reple tuorum corda fidelium. In Concerto. A 4. Duo Cantus & duo Tenores.
24. Concert XXIV. Ist GOTT für uns wer mag wider uns sein? A 4. Cant. Alt. Ten. Basf.
25. Concert XXV. Wer will uns scheiden von der Liebe Gottes? A 4. Cant. Alt. Ten. Basf.
26. Concert XXVI. Die Stimm des HERren gehet auf den Wassern. A 4. Cant. Alt. Ten. Basf.
27. Concert XXVII. Iubilate DEO omnis terra. A 4. Cant. Alt. Ten. Basf.
28. Concert XXVIII. Sey gegrüßet Maria du Holdselige [org:] Dialogus a 2 vel a 5 cum Symphonia; cum versione Latina: Ave Maria gratia plena. A 5. Duo Cantus. A. T. B.
29. Concert XXIX. Was betrübst du dich, meine Seele. A 5. Duo Cantus. A. T. B.
30. Concert XXX. Quemadmodum desiderat Cervus. A 5. C. A. T. T. B.
31. Concert XXXI. Aufer immensam, Deus, aufer iram. A 5. C. A. T. T. B.

72.

COMPOSER(S): Kittel, Caspar (1603–1639)

TITLE: ARIEN und CANTATEN | Mit | 1. 2. 3. und 4. Stimmen, | Sambt beygefügem | BASSO CONTINUO | In die *Musica* überfetzt | Durch | Caspar Kitteln, Churfürftl. Sächß. | Cammer Muficanten. | OPERETTA PRIMA. | Mit Churf. Sächß. *Privilegio*. | Drefzden, Gedrukct bey Gimel Bergens, Churfürftl. Sächß. | Hoff Buchdruckers, feligen, nachgelasener | Wittib und Erben. | In verlegung des *Authoris* [arabesque] | M.DC.XXXVIII. |

PUBLICATION: Dresden: Gimel Bergens Erben 1638

DESCRIPTION: Set of 5 partbooks in fol.: S, A, T, B, bc. On p. Aij, the preface *An die noch ungeübten Sängers*, on p. Aij, a German poem by Augustus Buchner. In S partbook

only the dedication of the composer to Johann Georg Duke of Sachsen and Magdalene Sibylle zu Brandenburg-Bayreuth dated 20th August 1638. At the end – a list of contents.

SHELFMARK: PL-WRu 50076 Muz.

NOTES ON ITEM: S and bc partbooks missing. T partbook damaged by humidity.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [F S | 5]; [Nro 62]; *Mus.* 408.

CATALOGUES: BohnD, pp. 227–228; RISM A/I: K 853

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=15482&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Caspar Kittel, *Arien und Kantaten op. 1; Dresden 1638*, ed. Werner Braun, Christine Gevert, Winterthur: Amadeus 2000 (*Pratica musicale*, 5)

RECORDING: *Caspar Kittel: Arias and Cantatas*, René Jacobs, Johanna Stojković, Bernarda Fink, Gerd Türk, Jeremy Ovenden, Martin Snell, Amandine Beyer, Pablo Valetti, Guido Balestracci, Armin Bereuter, Marie Nishiyama, Juan Sebastian Lima, Attilio Cremonesi, Harmonia Mundi 2010 (HMG 505247)

CONTENTS:

1. Aria I. Mein Lieb, wie schöne bist doch du. Soprano solo
2. Aria II. Ich bleib' und bin des Liebsten für und für. Soprano solo
3. Aria III. Coridon der gieng betrübet. Alto solo
4. Aria IV. Wie schöne Füß und auch wie schöne Schuh. Tenore folo
5. Aria V. Kombt laßt uns auffpatzierem. Sopra l'Aria di Ruggiero. Baffo folo
6. Aria VI. Gleich wie zur Sommerszeit. Sopra la Romanesca. à 2. Soprani
7. Aria VII. Auff meine Harff. à 2. Soprani
8. Aria VIII. Ihr schwartzen Augen, ihr. à 2. Soprani
9. Aria IX. Ach Liebste laß und eylen. à 2. Soprani
10. Aria X. Coridon sprach mit verlangen. à 2. Soprani
11. Aria XI. Jetzund kombt die Nacht herbey. à 2. Tenori. Sopra l'Aria di Rugg.
12. Aria XII. Geht, meine Seufftzer, hin. à 2. Tenori
13. Aria XIII. Nun, o Schönste komm gegangen. à 2. Tenori
14. Aria XIV. Ein ieglich Ding hat seine Zeit. à 2. Tenori
15. Aria XV. Aferie mag bleiben wer fie wil. à 2. Canto e Tenore
16. Aria XVI. Wohl dem der fein Feld kann bawen. à 3. Duo Canti & Baffo
17. Aria XVII. Als ich nechst war auffpatzieret. à 3. Duo Tenori & Baffo
18. Aria XVIII. Alhier in dieser wüften Heyd. à 3. Canto, Tenore, & Baffo
19. Aria XIX. Derselbe welcher diese Nacht. à 3. Canto, Tenore & Baffo
20. Aria XX. O du Gott der füßen Schmietzen. à 3. Canto, Tenore & Baffo
21. Aria XXI. Ift mein Hertze gleich verliebet. à 4.
22. Aria XXII. Seht meine Seufftzen hin. à 4.
23. Aria XXIII. *Oime Amor* wie schnell hast mich. à 4.
24. Aria XXIV. Die Sonn hat sich vertrochen. à 4.
25. Aria XXV. Wie oft ist der Frühling kommen. à 4.

26. Aria XXVI. Wohl dem der weit von hohen dingen. à 4.
 27. Aria XXVII. Wer von Amor wird arreffirt. à 4.
 28. Aria XXVIII. Laffet uns fchauen in Garten. à 4.
 29. Aria XXIX. Meine Frewde, Luft und Wonne. à 4.
 30. Aria XXX. War ift es und nachzufagen. à 4.

73.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: MESSE | A TRE E A QVATTRO | IN CONCERTO | LIBRO TERZO. OPERA XXX. | DI HORATIO TARDITI | DEDICATE | AL REV.^{MO} P.^{RE} SIG.^{OR} MIO COL.^{MO} | IL P. D. TEODORO SOLDATTI | Abbatte del Monafterio di S. Michiele di Murano | Vicario della Prouincia Veneta. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDCL. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, org. On p. 3 dedication of the composer dated 21st February 1650. At the end – a list of contents and typographer's mark.

SHELFMARK: PL-WRu 50845 Muz.

NOTES ON ITEM: Only A partbook extant. On the title page written in pencil: 500 | V.

PROVENANCE: The extant partbook bears Rhediger Library stamp. Old shelfmarks: [H. W. | 5]; [Nro 63]; Mus. 718.

CATALOGUES: BohnD, pp. 407–408; RISM A/I: T 205;
<http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it;
www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 3. Doi Soprani, è Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa A 4. del Quinto Tuono Concertata (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa A 4. Del Secundo Tuono. Concertata (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

74.

COMPOSER(S): Monteverdi, Claudio (1567–1643); Cavalli, Francesco (1602–1676)

TITLE: [red ink only in S 1 ch. partbook] MESSA | [black ink] A QVATTRO VOCI, | ET | [red ink] SALMI | [black ink] A Vna, Due, Tre, Quattro, Cinque, Sei, Sette, & Otto Voci, | Concertati, e Parte da Cappella, & con le Letanie della B. V. | DEL SIGNOR | [red ink] CLAVDIO MONTEVERDE | [black ink] Gia Maeftro di Cappella della

Sereniffima | Republica di Venetia. | DEDICATI | [red ink] AL R.^{MO} P. D. ODOARDO | BARANARDI | [black ink] Abbate di Santa Maria delle Carceri della Congregatione | Camaldolenfe. | [typographer's mark] | [red ink] IN VENETIA, | [black ink] Appreffo Aleffandro Vincenti. M DC L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 9 partbooks in fol.: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 3 (except for B 2 ch.) dedication of the editor dated 11th December 1649. At the end – a list of contents and an arabesque. Some dynamic indications: *Forte, Pian, F, P*.

SHELFMARK: PL-WRu 50645 Muz.

NOTES ON ITEM: Complete set of partbooks. In bc partbook at the top of p. 44 (*Lætatus fum*) a printed pasted-over correction with ostinato bass and rubric: *Si suona l'istrumento le sudette quatro note sino al Propter fratres meos*. Numerous handwritten accidentals, some indications of text incipits, calculations of rest lengths, and pasted-over corrections of the music (S 2 ch., p. 14). The specimen underwent conservation in 1998. On the title page written in pencil: 361 | IX.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [HP | 9]; [Nro 64]; *Mus. 516*.

CATALOGUES: BohnD, p. 290; RISM A/I: M 3447; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication:

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=38491&from=&dirids=1&tab=1&lp=5&QI=>

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB014/> (the specimen from I-Bc)

MODERN EDITION: *Tutte le Opere di Claudio Monteverdi*, vol. 16: *Musica Religiosa (III), Parte 2*, ed. Gian Francesco Malipiero, Wien: Universal Edition 1942

RECORDING: *Monteverdi. Sacred Vocal Music*, Emma Kirkby, Ian Partridge, David Thomas, The Parley of Instruments, Roy Goodman, Peter Holman, Hyperion 1993 (CDH 55345); *Claudio Monteverdi: Messa a quattro voci, e salmi (1650)*, Consort Ars Musica, Raffaello Monterosso, Regent Records 1995 (REGFCM101/2)

CONTENTS:

1. Messa A 4. Voci. Da Capella. (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
2. Dixit Dominus A 8.
3. Dixit Dominus A 8. Voci. Alla Breue.
4. Confitebor tibi A Voce Sola con Violini.
5. Confitebor tibi A Due Voci, con doi Violini.
6. Beatus vir A 7. Voci, con doi Violini.
7. Laudate pueri A 5. Da Capella. Alla Quarta Baffa.

8. Laudate Dominum A Baffo Solo.
9. Lætatus fum A 5. Iftrumenti, & 6. voci. A 2. Sopr. e a Viol.
10. Lætatus fum A 5. Voci
11. Nifi Dominus A 3. Voci, & duoi Violini.
12. Nifi Dominus ædificauerit. A 6.
13. Lauda Ierufalem Dominum A 3.
14. Lauda Ierufalem Dominum A 5.
15. Magnificat A 6. Voci, & due Violini. Del Sig. Francefco Caualli Organifta di S. Marco
16. Lætaniaë Della Beata Vergine A 6. Voci. Del Sig. Claudio Monteverde.

75.

COMPOSER(S): Uccellini, Marco (1603c–1680)

TITLE: [red ink, only in S partbook] SALMI | [black ink] A VNA, A TRE, QVATRO, ET A CINQVE, | [red ink] CONCERTATI | [black ink] Parte con Iftromenti e parte Senza con Letanie della Beata | Vergine Concertate à 5. Con Iftromenti | DI | [red ink] D. MARCO VCCCELLINI | [black ink] Capo dell'Iftromentifti Del Sereniffimo Sig. Duca di Modana | *Et Maefro di Cappella della Chatedrale di detta Citta* | [red ink] OPERA SESTA | [black ink] DEDICATA | [red ink] AL SERENISSIMO SIG. DON | FERRANDO TERZO | [black ink] Gonzaga Duca di Guaftalla, Luzzara, Reggiolo, | Prencipe di Molfetta | [red ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA. | [black ink] Appreffo Aleffandro Vincenti MDC. LIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1654

DESCRIPTION: Set of 9 partbooks in 4^o: S, A, T, B, 5, vl I, vl II, theorbe/vlne, bc. On p. 3 (in B partbook on p. 2) dedication of the composer dated 16th March 1654. At the end – a list of contents and an arabesque.

SHELFMARK: PL-WRu 50860 Muz.

NOTES ON ITEM: Complete set of partbooks, underwent conservation in 1990. In A partbook the title page and the last one page missing. Damaged part of theorbe/vlne partbook. Some dynamic and tempo indications: *Allegro, prefto, prefto prefto*, piano. Single handwritten accidentals, calculations of rest lengths, pitch corrections and bc numbering. On the title page written in pencil: 522 | IX; 144.

PROVENANCE: All partbooks (except A partbook, printed on different kind of paper and provided with a different cover) bear Rhediger Library stamps. Old shelfmarks: *L P* | 9; [*Nro 65 (a)*]; *Mus. 735*.

CATALOGUES: BohnD, p. 414; RISM A/I: U 18, UU 18;
<http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it;
www.printed-sacred-music.org

DIGITIZED VERSION: planned publication <http://www.bibliotekacyfrowa.pl/dlibra/publication?id=37278&from=&dirids=1&tab=1&lp=2&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad Adiuuandum Concertato con Iftrumenti à 5. doi Canti, Alto, Tenore, e Baffo
2. Dixit Dominus Concertato con Iftromenti à 5. doi Canti, Alto, Tenore, e Baffo
3. Dixit Dominus Concertato con Iftrumenti à 5. Canto, Alto, dui Tenori e Baffo
4. Dixit Dominus Concertato con Iftrumenti A 4. Canto, Alto, Tenor, e Baffo
5. Confitebor tibi Concertato A 3. doi Soprani, e Baffo
6. Beatus Vir. Concertato à 3. Alto, Tenor, e Baffo
7. Beatus Vir à Canto folo con Iftrumenti. Al Sig. Marzio Herculeo Mufico celebrimo del Sig. Duca di Modena
8. Laudate pueri Concertato con Iftrumenti à 3. doi Canti, e Baffo
9. Laudate pueri Concertato à 3. Alto, Tenor, e Baffo. Al Sig. Alfonso Petenari Mufico celebrimo del Sig. Duca di Guafalla
10. Laudate Dominum à Baffo folo con Iftrumenti Al Sig. Gioseffo Paini Mufico celebrimo del Sig. Duca di Modena
11. Laudate Dominum Concertato à 3. doi Tenori, e Baffo
12. Nifi Dominus Concertato A 3. Alto, Tenor, e Baffo con Iftrumenti. Al Padre D. Horatio Tarditi Maestro di Capella del Duomo di Faenza e compositor di Mufica celebrimo
13. Magnificat Concertato con Iftrumenti A 5. Canto, Alto, doi Tenori, e Baffo
14. Letanie della B. V. Concertato con Iftromenti A 5. Canto, Alto, dui Tenori, e Baffo

76.

COMPOSER(S): Obizzi, Domenico (1611c–1630p)

TITLE: MADRIGALI | ET ARIE | A VOCE SOLA | DI DOMENICO OBIZZI | DA CANTARSI IN CHITTARONE, CLAVECIMBALO, | ò altre forte d'Inftrumenti, con l'Alfabetto all'Ariette | per la Chitarra alla Spagnola. | NOVAMENTE COMPOSTE, ET DATE IN LVCE. | LIBRO PRIMO. | OPERA SECONDA. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti MDCXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1627

DESCRIPTION: One volume in 4°. On the back of the title page dedication of the composer to Lorenzo Loredano dated 22nd March 1627. On the following pages an Italian sonnet by Pietro Michele and *Alfabetto ed intavolatura per la Chitarra alla spagnola*. At the end – a list of contents.

SHELFMARK: PL-WRu 50664 Muz.

NOTES ON ITEM: Specimen damaged in some places, underwent conservation in 1994, refilled with paper. Some handwritten accidentals. On the title page written in pencil: 370 | I.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: XX | 1.; No 65 (b); Mus. 533.

CATALOGUES: BohnD, p. 296; RISM A/I: O 6; VogelB: II, pp. 26–27; NV 2047

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=14671&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

MADRIGALI

1. Udite merauiglie, alme d'amor ardenti
2. S'io foffi vn giorno ardito di dire
3. Ecco che pur bacciate, o labra auenturose
4. Donna, il dir ch'io non v'ami
5. Occhi miei, pur sapete
6. Da canori passaggi io passai
7. Ah Clori, ah rabiofetta
8. Per vn morfo tant'ira? Rifposta
9. Lasso ben m'accorg'io. Sonetto
10. Raddoppia anima mia. Sonetto

ARIETTE

11. Ah fon tradito. Ferito il mio core
12. Aurette Lafciurette, ch'al crin d'oro errate
13. Voi che'l mio mal sapete
14. Son caduti al fine i fiori
15. Hor che più non mi sfaccio
16. Che sia dentro al mio core
17. Fillidè forz'homai
18. Deh consoli il mio tormento
19. Hor che fatto hà partita
20. Non hà doglia maggiore
21. E pur di nouo, ahi lasso
22. Hor che vicin mi sento
23. Mille volte inconstante
24. Aura, che qui d'intorno
25. E fi graue il tormento
26. O fospiro amoroso
27. Rompi, ò mio core, quell'amoroso laccio
28. Non ti lascio, Eurilla mia
29. Poiche rotta è la fede
30. Dimmi, Filli mio ben
31. Poi ch'Amor l'aurea faetta
32. Vdite, ò felve – Hor dite vn poco. Residuo

77.

COMPOSER(S): Giuliani, Francesco (17.sc)

TITLE: CELESTE | GHIRLANDA | DI QVARANTA CONCERTI | A VOCE SOLA.
 | Diuifi Sopra le Quattro Parti Principali della Mufica. | DI FRANCESCO GIVLIANI
 | Detto il Cerato D'Arzignano Vicentino. | *Con il fuo Baffo Continuo per l'Organo.* |
 OPERA SECONDA. | Nouamente Riftampata. | *Con Priuilegio.* | CANTO TENOR
 ALTO BASSO | [typographer's mark] | STAMPA DEL GARDANO. | IN VENETIA,
 M.DC.XXIX || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1629**DESCRIPTION:** Set of 2 partbooks in 4^o: Voce (S/A/T/B), bc. At the end – a list of contents.**SHELFMARK:** PL-WRu 50479 Muz.**NOTES ON ITEM:** Complete set of partbooks. Some handwritten accidentals and errata of the erroneously printed accidentals. On the title page written in pencil: 239 | II.**PROVENANCE:** Both partbooks bear Rhediger Library stamps. Old shelfmarks: [AH | 2]; [Nro 65 (c)]; Mus. 350.**CATALOGUES:** BohnD, pp. 156–157; RISM A/I: G 2546; www.printed-sacred-music.org**DIGITIZED VERSION:** <http://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/docId/22401> (the specimen from D-F)**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Sit nomen Domini. Canto Solo.
2. Gaude Virgo Maria. Canto Solo.
3. Aue Virgo Gratiofa. Canto Solo.
4. O Virgo Benediçta. Canto Solo.
5. Hodie Christus natus eft. Canto Solo.
6. Percufsit Saul mille. Canto Solo.
7. Ego flos campi. Canto Solo.
8. O Maria o Porta çeli. Canto Solo.
9. Vulnerafti cor meum. Canto Solo.
10. In conuertendo. Canto Solo.
11. Pulchra es & decora. Alto Solo.
12. Exultate Deo adiutori noftro. Alto Solo.
13. Hodie Maria Virgo çelos. Alto Solo.
14. Egredimini & videte. Alto Solo.
15. Sançta Maria clemens & pia. Alto Solo.
16. Defcendi in hortum meum. Alto Solo.
17. Dileçtus meus loquitur mihi. Alto Solo.
18. Anima mea liquefaçta eft. Alto Solo.

19. Cantabo Domino in vita mea. Alto Solo.
20. O Gloriosa Domina. Alto Solo.
21. Vox Dilecti mei. Tenor Solo.
22. Veni in hortum meum. Tenor Solo.
23. Ardens est cor meum. Tenor Solo.
24. Indica mihi quem diligit. Tenor Solo.
25. Veni Sponsa Christi. Tenor Solo.
26. Osculetur me. Tenor Solo.
27. Gaudeamus omnes. Tenor Solo.
28. Ave Dulcissima Maria. Tenor Solo.
29. Exultate iusti in Domino. Tenor Solo.
30. O Bone Iesu. Tenor Solo.
31. Ornauerunt faciem templi. Basso Solo.
32. Saluum me fac Deus. Basso Solo.
33. Exurgat Deus & dissipentur. Basso Solo.
34. Domine exaudi orationem meam. Basso Solo.
35. O Magnum Sacramentum. Basso Solo.
36. Beati Immaculati in via. Basso Solo.
37. Cantemus Domino Gloriosa. Basso Solo.
38. Iubilate Deo omnis terra. Basso Solo.
39. Quae est ista. Basso Solo.
40. O quam suavis est Domine Spiritus tuus. Basso Solo.

78.

COMPOSER(S): Capuana, Mario (1647c†)

TITLE: MISSA | OCTO VOCIBVS | DVOBVS ALTERNANTIBVS CHORIS AD ORGANVM MODVLANDA | Pro agenda die quadragesima obitus | PERILLVSTRIS | PETRI DEODATO | Baronis Feudorum Frigintini, Granpoli, Mifilini, | Tabriæ, Stafendæ, Et S. Michaelis | CVI DEVS DET REQVIEM | AVCTORE | V. I. D. MARIO CAPVANA | CVM PRIVILEGIO. | [coat of arms] | VENETIIS || Apud Alexandrum Vincentium MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; org. On p. 2 an Italian sonnet by Alessandro Carobene. In all partbooks, preceding the title page there is an additional page with the name of the partbook and an engraving representing a skull.

SHELFMARK: PL-WRu 50313 Muz.

NOTES ON ITEM: Unique specimen of the print. S 1 ch. and T 1 ch. partbooks missing. In S 2 ch. partbook p. 11 and the last page missing. B 1 ch., S 2 ch. and B 2 ch. partbooks damaged on the edges, refilled with paper after conservation. On the title page written in pencil: 117 | IX.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F.P.* | 9; [*Nro*] 66; *Mus.* 201.

CATALOGUES: BohnD, p. 85; RISM A/I: C 950; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Requiem (Requiem æternam – Kyrie – Dies Irę – Domine Iefu chrifte – Sanctus – Agnus dei – Lux æterna)

79.

COMPOSER(S): Cavaccio, Giovanni (1556c–1626)

TITLE: MVSICA | CONCORDIA CONCORDE | ALL'ARMONIOSA CETRA DAVIDICA | DE SALMI DE VESPRI INTIERI | A Quattro Voci | Con l'Organo | DI GIOVANNI CAVACCIO | Maeftro di Capella di Santa Maria Maggiore | di Bergamo. | ACADEMICO ELEVATO DI FIRENZE | OPERA VIGESIMAQVARTA. | [typographer's mark] | IN VENETIA, | Appresso Alessandro Vincenti. MDCXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1620

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, b pro org. On the back of the title page dedication of the composer to Girolamo Roncalli dated 10th November 1620. At the end – a list of contents.

SHELFMARK: PL-WRu 50329 Muz.

NOTES ON ITEM: Only A, T (incomplete, title page and pp. 1–4 missing), and B partbooks extant. A partbook damaged on the edges, refilled with paper after conservation. Some handwritten accidentals and dynamic indications: *f*. In A and B partbooks some handwritten performance indications in *Laudate pueri Secundi Toni (tacet)*. On the title page written in pencil: 132 | V.

PROVENANCE: A and B partbooks bear Rhediger Library stamps. Old shelfmarks: C T | 5; [Nro 67 (a)]; Mus. 220.

CATALOGUES: BohnD, p. 92; RISM A/I: C 1555, CC 1555; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum
2. Dixit Dominus Sexti Toni.
3. Confitebor tibi Quinti Toni. Alla quarta baffa
4. Beatus vir Tertij Toni.

5. Laudate pueri Quarti Toni.
6. Laudate Dominum Sexti Toni.
7. Lætatus fum Sexti Toni.
8. Nifi Dominus Secundi Toni.
9. Lauda Hierufalem Oçtaui Toni.
10. Credidi propter quod Sexti Toni.
11. In conuertendo Septimi Toni.
12. Beati omnes Quinti Toni.
13. Beatus vir Sexti Toni.
14. Laudate pueri Secundi Toni. A 2. Chori.
15. Aue maris ftella A 4. Con doi Soprani
16. Magnificat Primi Toni. à 5
17. Dixit Dominus Quarti Toni. à 5
18. Nunc dimittis A 6. Tertij Toni. Sine intonatione
19. Cantemus omnes ad laudem Mariæ. A 6

80.

COMPOSER(S): Arrigoni, Giovanni Giacomo (1597–1675)

TITLE: CONCERTI | DI CAMERA | A 2. 3. 4. 5. 6. 7. 8. 9. | DI GIACOMO ARRIGONI | Organifita della Sacra Cefarea Maefità. | DI FERDINANDO II. | IMPERATORE | Con Licenza de Superiori. | [typographer's mark] | IN VENETIA MDCXXXV. || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1635

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B/vla, 5/vl I, 6/vl II/vla, bc (marked at the very beginning as *Cembalo*). On p. 1 dedication of the composer signed Vienna, 1st January 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50259 Muz.

NOTES ON ITEM: Complete set of partbooks. B partbook damaged, refilled with new paper after conservation. Some handwritten bc numbering and accidentals, calculations of rest lengths, pitch corrections and text errata. Some tempo and dynamic indications: *Allegro, adagio, prefto, preftifsimo, p., f.* On the title page written in pencil: 50 | VII.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *F X | 7; [Nro] 67 (b); Mus. 129.*

CATALOGUES: BohnD, p. 50; RISM A/I: A 2490; VogelB: I, p. 42; NV 170; SartoriB: 1635b

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Nò ch'io tornar non voglio A 2. Canto è Baffo.
2. Una farfalla cupida e vagante. A 2. Tenore & Alto. [Giovanni Battista Guarini]

3. Donne amorofe e grate. A 2. Tenore & Canto.
4. Ite, fofpiri miei, ite pronti e volate. A 2. Tenori
5. Vollò ne tuoi begl'occhi ignudo. A 3. Doi Tenori è Baffo [Giambattista Marino]
6. Arpie del mar, che da l'èfreme sponde venite. à 3. Basfi. [Giambattista Marino]
7. Tu m'amafiti, io t'amai grat. A 3. Alto Tenore è Baffo.
8. Fui tuo ben, tu ben vita. A 3.
9. Ufami pur orgoglio. A 4. Canto Alto Tenore è Baffo.
10. Stelle fulminatrici, ogni cenno, ogni sguardo. A 4. 2. Tenori 2. Basfi.
11. Se non m'aiti Amor. Dialogo. (Amante) [1. Parte] – Sinfonia – Se nelli fguardi fuoi (2. Parte) – Sinfonia – Vorrei veder almeno (Terza Parte.). A 4. Canto Tenore è 2. violini.
12. Ufcite, ò gemiti. Ciacona A 4. Tenore 2. violini è viola
13. Queff'è pur il mio core. A 5. [Giovanni Battista Guarini]
14. Ardo, mia vita, ancor com'io solia e sento. A 5. [Giovanni Battista Guarini]
15. Arciera vezzofetta con l'arco sol mi caccia. A 6.
16. Sonata prima. A 6.
17. Sonata feconda. A 6.
18. Ancor non fapeu'io bella mia Flora. A 7. [Giambattista Marino]
19. Ferma il paffò, o verginella. Sopra il paffacaglio. A 7.
20. Non baftava cor mio. Paff'è mezo. A 8. In questo concerto è necefario che fuoni il Baffò di Viola pofto nel Sefto Libro.
21. O Celefte armonia, che l'orecchio ferendo. A 8
22. Sonata. A 8
23. Mentre m'impiaghi et ardi. A 3.
24. Sonata. A 8
25. Quefta canora maga forma amorofo incanto. A 8.
26. Pompa e freggio de prati. A 9. [Giambattista Marino]
27. Hor che l'aria e la terra arde e fiammeggia. A 9. [Giambattista Marino]
28. Paffa la naue mia tra flutti procelloni. A 9. Sopra la Vergine. Tu es ftella maris.

81.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MESSA E SALMI | A TRE VOCI, | Con due Violini, & Quattro Parti di Ripieno | à beneplacito. | DI | GIO: ANTONIO RIGATTI. | Libro Secondo. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M.DC.XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 8 partbooks in 4^o: S I, S II, B; rip.: S/A, T/B; vl I, vl II, bc. On p. 3 dedication of the composer to *ALESSANDRO GALLI MVSICO ECC.^{mo}* dated 12th September 1648. At the end – a list of contents. Some tempo and dynamic indications: *adaggio*, *adafio*, *prefto*, *forte*, *piano*.

SHELFMARK: PL-WRu 50744 Muz.

NOTES ON ITEM: T/B rip. partbook missing. Some handwritten accidentals, calculations of rest lengths and text additions referring to the text incipits: *Et incarnatus, Fecit potentiam*. On the title page written in pencil: 426 | VIII.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Underwent conservation in 1998. Old shelfmarks: [H T | 8]; [Nro 67 (c)]; *Mus.* 615.

CATALOGUES: BohnD, pp. 335–336; RISM A/I: R 1420; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa (Kyrie – Gloria – Credo)
2. Dixit Dominus
3. Confitebor tibi
4. Beatus vir
5. Laudate pueri Dominum
6. Laudate Dominum
7. Lætatus sum
8. Nifi Dominus
9. Lauda Ierufalem Dominum
10. Magnificat

82.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MESSA | E SALMI | Parte concertati, à 3. 5. 6. 7. & 8. voci con due | Violini, & altri Istromenti à bene-|placito & parte à 5. á Capella. | DI GIO: ANTONIO RIGATTI | All'Augustissimo, & Inuittissimo Imperatore | FERDINANDO III | [typographer's mark] | IN VENETIA M DC X X X X | Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 11 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, org. On p. 3 dedication of the composer dated 1st October 1640. At the end – a list of contents (in B 2 ch. before the penultimate piece). Some dynamic and tempo indications: *piano, forte, adasio, adasio quanto si più, allegro, presto*.

SHELFMARK: PL-WRu 50740 Muz.

NOTES ON ITEM: Vl II partbook missing. S 1 ch., A 2 ch., T 2 ch. and bc partbooks damaged, refilled with new paper after conservation. Numerous handwritten accidentals (some erased later), some pitch corrections, calculations of rest lengths and performance indications (*tacet*). On the title page written in pencil: 419 | XI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C M | 11]; [Nro 68]; *Mus.* 609.

CATALOGUES: BohnD, p. 334; RISM A/I: R 1413; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Antonio Rigatti, *Messa e salmi, parte concertati*, ed. Linda Maria Koldau, Middleton (Wisconsin): A-R Editions 2003 (*Recent Researches in the Music of the Baroque Era*, 128)

RECORDING: *Rigatti: A 1640 Venetian Mass*, Vancouver Cantata Singers, James Fankhauser, Analekta 1998 (FL23097)

CONTENTS:

1. Sinfonia auanti il Kyrie à Cinque, & fi potrà fare anco con doi Violini foli Alla quarta. Si fuona come ftà
2. Meffa A 8. Voci, & due violini & altri Iftromenti à beneplacito Alla quarta bafsa (Kyrie. Si fuona come ftà – Gloria. Si fuona come ftà – Credo. Alla quarta bafsa – Sanctus – Agnus Dei)
3. Sinfonia auanti il Dixit di Cinque Istromenti. Due violini.
4. Dixit Dominus A 8. Voci, con due Violini, & 3 Viole ouero Tromboni à beneplacito
5. Sinfonia auanti il Dixit
6. Dixit Dominus A 5. Voci, & due Violini con altri Iftromenti à beneplacito.
7. Confitebor tibi A 3 Voci & doi Violini.
8. Confitebor tibi A Sei Voci, & due Violini con 4 Viole à beneplacito.
9. Beatus vir A 5. da Capella con 3 Iftrumenti [or:] Due violini
10. Beatus vir à voce fola con doi Violini ouero à tre voci & due Violini cioè due Soprani ò Tenori & Baffo
11. Laudate pueri A 5. Da Capella Alla quarta.
12. Laudate pueri A Voce Sola con due uiolini
13. Laudate pueri à 3 con doi Violini del Sefto trasportato alla terza bafsa
14. Laudate Dominum omnes gentes à fei Voci, & due Violini del 8 trasportato
15. In exitu Tenore Solo & due Violini.
16. Lætatus fum A 3 due Soprani, ouero Tenori, & Baffo con due Violini.
17. Lætatus fum A 5 da Capella.
18. Nifi Dominus A 5 à Capella alla quarta
19. Nifi Dominus A 3 & due Violini Va detto adafio quanto fi può.
20. Lauda Ierufalem A 5.
21. Lauda Ierufalem A doi Tenori ouero Soprani con Ritornello di mezo, il verfetto vltimo à 3 & il gloria à 6, & due violini in concerto
22. Credidi propter quod A 5 à Capella
23. Magnificat à 6 con doi Violini & altri Iftromenti à beneplacito
24. Salue Regina A 6. Voci.
25. Aue Regina Cęlorum Voce fola con Cinque Viole Adafio & fempre foaue. Alla Sacra Cefarea Maeftà dell’Imperatrice Maria d’Auftria, &c

83.

COMPOSER(S): Conti, Angelo (17.sc)

TITLE: MOTETTI | A Due, Tre, Quattro, Cinque, Sei, & Otto Voci. | Per Concertarfi nell'Organo, & altri Strumenti. | D'ANGELO CONTI | Opera Prima. | CON PRIVILEGIO. | [the cardinal's coat of arms, the drawing in ink] | IN VENETIA, | Appreffo Aleffandro Vincenti. M. DC. XXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On p. 1 dedication of the composer to *MONSIGNOR LORENZO CORSI, Protonotario Apostolico* dated 24th December 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50363 Muz.

NOTES ON ITEM: 6 and bc partbooks missing. In S partbook missing the title and some final pages, some pages damaged on the edges. On p. 8 of T partbook pasted-over small music text errata. On p. 4 of 5 partbook handwritten correction incipit of the title *O Rex glorie Domine virtutum*. Single handwritten accidentals. On the title page written in pencil: 160 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C 2 | 7]; [Nro 69 (a)]; [Mus. 254].

CATALOGUES: BohnD, p. 104; RISM A/I: C 3509; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Gaudeamus omnes in Domino A 2. Canto, è Tenore
2. Exaltabo te Deus meus A 2. Canto, è Tenore
3. Iustus germinabit sicut lilium A 2. Canto, è Tenore.
4. Eftote fortes in bello A 2. Canto, è Tenore.
5. O Domine Iefu Chrifte A 2. Alto, è Tenore.
6. Vidi ciuitatem fanctam A 2. Canto, è Tenore.
7. Cantabant fancti canticum verum ante fedem Dei A 2. Baffo, è Tenore.
8. Beata es Virgo Maria A 2. Canto, è Tenore.
9. Cantate Domino canticum nouum A 2. Due Tenori.
10. Cum perueniffet Beatus Andreas A 2. Due Tenori.
11. O Beata Trinitas A 2. Canto, è Tenore.
12. O bone Iefu A 2. Due Canti
13. Quæ eft ifta quæ proceffit sicut fol A 2. Due Canti, è due Violini
14. Tota pulcra es A 3. Canto Alto, è Tenore
15. Cantemus Domino gloriofe A 3. Alto Tenore, è Baffo.
16. Quem vidiftis Paftores A 3. Canto Tenore, è Baffo.
17. O Rex glorie Domine virtutum A 3. Due Tenori, è Baffo.

18. Aue Virgo gratiofa A 4. Baffo Tenore Alto, è Canto.
19. O quam fuauē est nomen tuum Maria A 4. Baffo Tenore Alto, è Canto.
20. Crucem tuam adoramus Domine A 4. Baffo Tenore Alto, è Canto.
21. O intemerata & in æternum benediçta A 4. Baffo Tenore Alto, è Canto.
22. Venite adoremus & procidamus ante Deum A 5. Baffo due Tenori Alto, è Canto.
23. Dilectus meus A 5. Baffo due Tenori Alto, è Canto.
24. Deus canticum nouum cantabo. A Sei Voci
25. Congratulamini mihi omnes. A Sei Voci
26. Afpicite gentes. A Sei Voci
27. Vidi speciofam ficut columbam. A Sei Voci
28. Magnificate Dominum mecum. A Sei Voci
29. Lauda Sion Saluatorem. A Sei Voci
30. Decantabat populus Ifrael. A Otto

84.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: CONCERTO. | SETTIMO LIBRO | DE MADRIGALI | A 1. 2. 3. 4. & Sei Voci, Con altri | generi de Canti, | *DEL SIGNOR* | CLAVDIO MONTEVERDE | MAESTRO DI CAPELLA | Della Serenisfima Republica | *Nouamente Ristampato*. | DEDICATO ALLA | SERENIS.^{ma} MADAMA CATERINA MEDICI | Gonzaga Duchessa di Mantoua di Monferato &c. | [typographer's mark] | IN VENETIA M DC XXXXI || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50644 Muz.

NOTES ON ITEM: T and B partbooks missing. Some handwritten accidentals, bar lines and calculations of rest lengths. On the title page written in pencil: 360 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G D* | 6; [*Nro*] 69*b*; *Mus.* 515.

CATALOGUES: BohnD, pp. 289–290; RISM A/I: M 3498, MM 3498; VogelB: I, p. 511; SartoriB: 1619c; NV 1940; www.bibliotecamusica.it

DIGITIZED VERSION: <http://gallica.bnf.fr/ark:/12148/btv1b84272400> (the specimen from F-Pn)

MODERN EDITION: *Tutte le opere di Claudio Monteverdi*, vol. 7, ed. Gian Francesco Malipiero, Wien: Universal Edition 1927

RECORDING: *Monteverdi: The Complete Madrigal Books*, La Venexiana, Claudio Cavina, Glossa 2014 (GCD 920929)

CONTENTS:

1. Sinfonia.
2. Tempro la cetra. Voce Sola. [Giambattista Marino]

3. Non è di gentil core. A Doi Soprani. [Fabrizio degl'Atti]
4. A quest'olmo. Madrigale Concertato A 6 Voci Et Iftromenti. A Doi Violini & Flauti o Fifaræ [Giambattista Marino]
5. O come fei gentile, caro Augellino. A Doi Soprani. [Giovanni Battista Guarini]
6. Io son pur vezzofetta. A Doi Soprani.
7. O viua fiamma, o miei sospiri ardenti. A Doi Soprani. [Alfonso Gesualdo]
8. Vorrei baciarti, o Filli. A Doi Contralti. [Giambattista Marino]
9. Dice la mia belliffima Licori. A Doi Tenori. [Giovanni Battista Guarini]
10. Ah che non fi conuiene. A Doi Tenori.
11. Non vedrò mai le ftelle. A Doi Tenori.
12. Ecco vicine, ò bella Tigre. A Doi Tenori. [Claudio Achillini]
13. Perchè fuggi tra selci. A Doi Tenori. [Giambattista Marino]
14. Tornate, ò cari baci. A Doi Tenori. [Giambattista Marino]
15. Soaue libertate. A Doi Tenori. [Gabriello Chriabrera]
16. S'el vostro cor, Madonna. A Doi Tenori, & Baffo. [Giovanni Battista Guarini]
17. Interrotte speranze, eterna fede. A Doi Tenori. [Giovanni Battista Guarini]
18. Augellin, che la voc'al canti spieghi. A 3. Doi Tenori & Baffo.
19. Vaga fu fpina ascofa. A 3. Doi Tenori & Baffo. [Gabriello Chiabrera]
20. Eccomi pronta ai baci. A 3. Doi Tenori & Baffo. [Giambattista Marino]
21. Parlo miser'ò taccio? A 3. Doi Soprani & Baffo. [Giovanni Battista Guarini]
22. Tu dormi? Ah crudo core. A 4 Soprano Alto Tenore & Baffo.
23. Al lume delle Stelle. A 4. Voci Doi Soprani Tenore è Baffo. [Torquato Tasso]
24. Con che foavità, labra odorate. Concertato à vna voce & 9. Iftrumenti [Giovanni Battista Guarini]
25. Ohimè douè il mio ben. Romanesca A 2 Soprani [Prima Parte] – Dunque ha potuto sol (Seconda Parte) – Dunque hà potuto in me (Terza Parte) – Ahi fciocco mondo (Quarta ed Vltima Parte). [Bernardo Tasso]
26. Se i languidi miei sguardi. Lettera amorosa à voce sola in genere rapresentatuo. [Claudio Achillini]
27. Se pur destina e volè'l cielo. Partenza amorosa A Vna Voce In genere rapresentatuo.
28. Chiome d'oro, bel thesoro. Canzoneta à due voci Concertata con doi Violini Chitarone o Spinetta & auanti s'incomincia a Cantare fi fuona li presentati Ritornelli.
28. Amor che deggio far se non mi giova. Canzoneta A 4 Voci Concertata [Alessandro Striggio jr]
29. Per monti e per valli. Ballo Concertato con Voci & Iftromenti à 5. Ballo comincia in Dialogo A 2 Voci. (Tirsi, Clori) – Dolcissimo Tirsi, già vanno ad unirsi (Clori) – Su, Clori, mio core, andianne a quel loco (Tirsi) – Sì, Tirsi, mia vita, ch'è te solo unita (Clori) – Già, Clori gentile, noi siam ne la schiera (Tirsi e Clori) – Balliamo, che'l gregge al suon de l'auena A 5.

85.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: MOTETTI | A CINQUE VOCI | IN CONCERTO | Con due forti di Letanie della B. V. & nel fine alcuni Canoni | D'IGNATIO DONATI MAESTRO DI CAPELLA

| del'Archiconfraternità, & Accademia dello Spirito | Santo di Ferrara. | Nuouamente in questa Terza impreffione ristampati & corretti. | *All' Illuſtriffimo Sig. Conte HEROCLE* [!] *PEPVLII Caualiere del Redentor* | *Prencipe di detta Accademia.* | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti. MDCXXVI |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: Set of 6 partbooks in fol.: S, A, T, B, 5, bc. At the end – a list of contents. In A partbook on p. 21 there is a note concerning the *Canon*: *Vn Tuono più alto ſempre ſi replica detto Canon, come appare nella ſeconda replica ut ſupra. E perche preſto ſi aggiunge ad vna certa eſtremità da non poterſi cantar più volendo ſeguir più oltre, la parte prima che incomincia cantare, farà quella che hà da replicate detto Canon, cioè cominciarlo all' Ottava Baſſa della nota finale, e coſi ſeguttaranno tutte le parti per ordine.*

SHELFMARK: PL-WRu 50384 Muz.

NOTES ON ITEM: T and B partbooks missing. Single handwritten accidentals. On the title page written in pencil: 177 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: G A | 6; N. 70; Mus. 273.

CATALOGUES: BohnD, pp. 114–115; RISM A/I: D 3382; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Perfecta funt in te quæ dicta funt tibi Domine
2. Memento falutis auctor
3. Dulcis amor Iefu
4. Tua Iefu dilectio
5. Conferua me Domine (1. Pars) – Benedicam Dominum quoniam speraui (2. Pars)
6. Verba mea auribus percipe
7. Domine quis habitabit in tabernaculo tuo?
8. Audi Filia Sion
9. O glorioſa Domina (1. Pars) – Tu regis alti Ianua (2. Pars)
10. Pofitus in medio
11. Confitebimur tibi Deus
12. Plange quaſi Virgo plebs mea
13. Aue Regina Cælorum
14. Litaniae. B. V. Mariæ. (Kyrie eleison – Agnus Dei)
15. Litaniae Beatæ Mariæ Virginis (Kyrie eleison – Agnus Dei)
16. Benediçtus qui venit in nomine Domini. Canon à 2. 3. & à 4. da cantarfi in 24. e più modi. Querite, & inuenietis.

86.

COMPOSER(s): Donati, Ignazio (1575c–1638)

TITLE: MADRE [in bc partbook: PADRE] DE QVATORDECI FIGLI. | NIHIL DIFFICILE VOLENTI. | IL SECONDO LIBRO | DE MOTETTI | A CINQUE VOCI | IN CONCERTO. | D'IGNATIO DONATI | MAESTRO DI CAPELLA | DEL DOMO DI LODI. | Fatti Sopra il Baffo Generale di Perfeçta funt in te. | DEDICATI | Al Molto Illuftre Signor PIETRO PETRVCCI | DA FANO. | CON LICENZA De' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDCXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1629

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On the back of the title page in the vocal partbooks dedication of the composer dated 22nd October 1629. At the end – a list of contents.

SHELFMARK: PL-WRu 50387 Muz.

NOTES ON ITEM: B partbook missing. The specimen underwent conservation in 1997. Some handwritten accidentals. On the title page written in pencil: *180* | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G B* | 6.; *N. 71*; *Mus. 276*.

CATALOGUES: BohnD, p. 115; RISM A/I: D 3398; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Perfeçta funt in te quæ diçta funt tibi Domine
2. Ad te Domine leuauì (Prima parte. Sopra perfeçta funt in te.) – Vias tuas Domine demonstra mihi (Seconda parte. Sopra Perfeçta funt in te.) – Dulcis & reçtus Dominus (Terza parte. Sopra Perfeçta funt in te.) – Respice in me et miferere mei (Quarta, & vltima parte. Sopra Perfeçta funt in te.)
3. Exaudi Domine exaudi me. Sopra Perfeçta funt in te.
4. Tu gloria Ierufalem. Sopra Perfeçta funt in te.
5. Efa dulcis efa læta. Sopra Perfeçta funt in te. Iacobi Pontani Carmina. In Sanctiffimam Euchareftiam [!].
6. Iubilemus in arca domini. Sopra Perfeçta funt in te.
7. Benedicam Dominum im omni tempore. Sopra Perfeçta funt in te.
8. Iefu Rex admirabilis. Sopra Perfeçta funt in te.
9. Exaudi pijffima Maria. Sopra Perfeçta funt in te.
10. Obfecro te Domina sancta Maria. Sopra Perfeçta funt in te.
11. Exultate iufti in Domino. Sopra Perfeçta funt in te.
12. Quid prodest ftulto habere diuitias. Vltimo Sopra Perfeçta funt in te.

13. Languet anima mea amore tuo Iesu
14. Alleluia. Haec dies quam fecit. A 4. & A 5. Voci con vn Violino fe piace. Soprannifimo.

87.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: [red ink only in S partbook] MESSA E SALMI | [black ink] A QVATTRO VOCI | Con Iftromenti, & Ripieni à Beneplacito | [red ink] ET ALTRI SALMI | [black ink] A 1. 2. 3. con gli Iftromenti obligati | DI | [red ink] MAVRITIO CAZZATI | [black ink] Maeftro di Cappella nella Chiefa Di S. Maria | Maggiore di Bergamo | ALL'ILL.^{mo} ET R.^{mo} SIG:^{re} MON:^r | [red ink] GIVLIO BERLENDI | ELETTO DI BELLVNO | [black ink] OPERA XIV. | [red ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA. MDC. LIII | [black ink] Apreffo Aleffandro Vincenti. |

PUBLICATION: Venezia: Alessandro Vincenti 1653

DESCRIPTION: Set of 12 partbooks in 4^o: S, A, T, B; rip.: S, A, T, B; vl I, vl II, vlne/chitarrone, org. On p. 3 dedication of the composer dated 16th June 1653. At the end – a list of contents.

SHELFMARK: PL-WRu 50340 Muz.

NOTES ON ITEM: Only S, B, S rip., T rip. and vlne/chitarrone partbooks extant. S, S rip. and vlne/chitarrone partbooks damaged on the edges, refilled with paper after conservation in 1993. Some tempo indications: *Adaggio*, *Allegro*, *Prefto*. Single handwritten accidentals and calculations of rest lengths. On p. 24 of T rip. partbook some handwritten text errata in *Beatus vir*. On the title page written in pencil: 144 | XII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L W | 12]; [Nro 72]; [Mus. 232].

CATALOGUES: BohnD, p. 95; RISM A/I: C 1595; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 4. con Doi Violini, ò [or:] è Ripieni à Beneplacito. Concertato (Kyrie – Gloria – Et in terra – Credo. A Cappella)
2. Domine ad adiuuandum à 4 Baffo Solo, con Doi Violini
3. Domine ad adiuuandum à 4. con quatro Parte di Ripieni, & Doi Violini fe piace. Concertato
4. Dixit Dominus à 4. con Violini è Ripieni fe piace. Concertato
5. Confitebor tibi à 4. con Violini è Ripieni fe piace. Concertato
6. Confitebor tibi à 2. Alto e Baffo. Concertato
7. Beatus vir à 4. con Violini è Ripieni fe piace. A Capella

8. Laudate pueri à 4. con Violini è Ripieni fe piace. Concertato
9. Laudate Dominum omnes gentes à 4. con Violini è Ripieni fe piace. A Cappella
10. Lætatus fum A Baffo Solo con quatro Iftromenti
11. Nifi Dominus à 3. Alto, Tenor, è Baffo con Doi Violini
12. Lauda Hierufalem Dominum A voce Sola. Canto, o Tenore con Doi Violini
13. Magnificat à 4. con Violini è Ripieni fe piace. Concertato

88.

COMPOSER(s): Monteverdi, Claudio (1567–1643)

TITLE: MADRIGALI | GUERRIERI, ET AMOROSI | Con alcuni opuscoli in genere rappresentativo, che saranno | per brevi episodij fra i canti senza gesto, | LIBRO OTTAVO | DI CLAVDIO MONTEVERDE | Maefstro di Capella della Sereniffima Republica di Venetia. | DEDICATI | Alla Sacra Cefarea Maeftà | DELL'IMPERATOR | FERDINANDO III. | CON PRIVILEGIO [typographer's mark] | IN VENETIA | Appreffo Aleffandro Vincenti M DC XXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: According to Bohn, set of 9 partbooks: S I, A I, A II, T I, T II, B I, B II, Voce in 4^o, bc in fol. On p. 2 dedication of the composer dated 1st September 1638. On p. 3 preface *a chi legge*. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [S 9]; [Nro 73]; [Mus. 513].

CATALOGUES: EitnerQ: VII, p. 46; BohnD, p. 289; RISM A/I: M 3500; VogelB: I, pp. 511–513; NV 1941; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB008/> (the specimen from US-Wc)

MODERN EDITION: *Tutte le opere di Claudio Monteverdi*, vol. 8, ed. Gian Francesco Malipiero, Wien: Universal Edition 1927

RECORDING: *Monteverdi: The Complete Madrigal Books*, La Venexiana, Claudio Cavina, Glossa 2014 (GCD 920929)

CONTENTS:

Canti guerrieri

1. Sinfonia a doi Violini et una Viola da braccio
2. Altri canti d'Amor. A 6 Voci con quatro viole e doi violini
3. Hor che'l ciel e la terra (Prima Parte) – Cofi fuol d'vna chiara fonte (Seconda Parte). A Sei Voci con doi violini [Francesco Petrarca]
4. Gira il nemico, insidioso amore. A Tre Voci. Alto, Tenore è Baffo (Prima Parte) – Nol laffiamo accostar. Tenor Solo (Seconda Parte) – Armi falfe non son. Alto Solo (Terza Parte) – Vuol degl'occhi. Baffo Solo (Quarta Parte) – Non è più tem-

- po. à 3. voci (Quinta Parte) – Cor mio, non val fuggir. à 3. voci (Sefta, & vltima parte) [Giulio Strozzi]
5. Se vittorie fi belle han le guerre d'amor. A doi Tenori
 6. Armato il cor d'adamantina fede. A doi Tenori [Ottavio Rinuccini]
 7. Ogni Amante è guerrier. A doi Tenori (Prima Parte) – Io che nel'otio nacqui. Baffo folo (Seconda Parte) – Ma per quell'ampio Egeo. Tenor folo (Terza Parte) – Riedi, ch'al nostro ardir. Doi Tenori e Baffo (Quarta Parte, à 3)
 8. Ardo, avvampo, mi struggo. A otto voci con doi violini
 9. Combattimento di Tancredi e Clorinda, rapresentativo con quatro viole. Tefto, Tancredi, Clorinda [Torquato Tasso]
 10. Ballo per l'imperatore Ferdinando III. Introduzione al ballo. Entrata con 2 Violini – Volgendo il ciel per l'immortal fentiero. Tenor folo (Poeta) – Movete al mio bel fuon le piante snelle. à 5 voci con doi violini – Ei l'anni cinfe. à 5 voci con doi violini

Canti amorosi

11. Altri canti di Marte. à 6 voci con doi violini (Prima parte) – Duo belli occhi (Seconda parte) [Giambattista Marino]
12. Vago augelletto, che cantando vai. à 6 & 7 voci con doi violini & vn Contrabaffo [Francesco Petrarca]
13. Mentre vaga angioletta a doi Tenori [Giovanni Battista Guarini]
14. Ardo e scoprir, ahi lasso, io non ardifco a doi Tenori
15. O sia tranquillo il mar a doi Tenori
16. Ninfa che scalza il piede. Tenor folo (Prima parte) – Qui deh meco t'arresta. a doi Tenori (Seconda parte) – Dell'vfate mie corde. à 3 Voci doi Tenori e Baffo (Terza & vltima parte)
17. Dolciffimo uscignolo, tu chiami. A 5 voci. cantato a voce piena. alla Francefe [Giovanni Battista Guarini]
18. Chi vol hauer felice e lieto il core. A 5 voci. cantato a voce piena. alla Francefe [Giovanni Battista Guarini]
19. Lamento della ninfa. Non havea Febo ancora à 3. doi Tenori e Baffo – Amor, dicea, il ciel mirando à 4. Voci Canto, doi Tenori e Baffo, rapresentatiuo – Sì tra sdegnosi pianti à 3. doi Tenori e Baffo [Ottavio Rinuccini]
20. Perchè t'en fuggi, ò Fillide? A 3 Voci. Alto Tenore è Baffo
21. Non partir, ritroffetta A 3 Voci. due Alti e Baffo
22. Su, su, su pastorelli vezzofi, correte A 3 Voci. doi Canti & Alto
23. Il Ballo delle ingrate in genere representatiuo. Amore, Venere è Plutone, Quatro Ombre d'Inferno. Otto Anime Ingrato che ballano. Cinque Viole da braccio, Clauicembalo & Chitarone [Ottavio Rinuccini]

89.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: COMPIETA | E LETANIE | A QVATRO VOCI | DI MAVRITIO CAZZATTI | Maeftro di Capella di Camera Dell'Eccellentifs. Sig. | Duca di Sabioneta, e Prencipe di Bozolo et c. | **DEDICATA** | Al Molto Illufre, & Molto Reuerendo Signor | D. GIO:

FRANCESCO | CARNEVALI | Rettore della Chiesa Parochiale di S. Maria di Brugnet-
to, e Vicario Foraneo nella Diocefi di Reggio. | OPERA SETTIMA. | [typographer's
mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. On p. 1 dedication of the com-
poser dated 17th April 1647. At the end – a list of contents.

SHELFMARK: PL-WRu 50334 Muz.

NOTES ON ITEM: S partbook missing. The specimen underwent conservation in 1997.
Some tempo indications: *Adafio*, *allegro*. On the title page written in pencil: 137 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelf-
marks: [F T | 5]; [Nro 74]; [Mus. 225].

CATALOGUES: BohnD, pp. 93–94; RISM A/I: C 1585;
<http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it;
www.printed-sacred-music.org

DIGITIZED VERSION: [http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?
path=/cmbm/images/ripro/gaspari/_X/X261/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_X/X261/) (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

Compieta A 4.

1. Et auerte iram tuam a nobis
2. Domine ad adiuuandum me festina
3. Cum inuocarem A 4. Da Capella. folo
4. In te Domine speraui. Concertato. C.
5. Qui habitat in adiutorio. à Capella.
6. Ecce nunc benedicite Dominum. Concertato
7. Antiphona. Miferere mihi Domine.
8. Te lucif ante terminum. A Capella
9. Nunc dimittis. Concertato. à 2
10. Aue Regina Cęlorum. A Cappella.
11. Lętanie della Beata Vergine Maria (Kyrie – Agnus Dei). A 4. C. A. T. e B.
12. Tantum ergo Sacramentum A 4. Canto, Alto, Tenore, e Baffo.
13. Tantum ergo Sacramentum A 4. Canto, Alto, Tenore, e Baffo. Se fi puo cantare
vn Tono più Alto.

90.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: MADRIGALI CONCERTATI | A. 2. 3. 4. & vno à Sei voci, & due Violini | Con
vn Dialogo nel Fine, & vna Cantata | à voce Sola. | DI GIO. ROVETTA | Vice Maefro
di Capella della Serenisfima | Republica. | Libro Primo. Opera Seconda. | Novamente

Riftampati. | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | IN VENETIA M DC XXXVI. || Appreffo Bartolomeo Magni.

PUBLICATION: Venezia: Bartolomeo Magni 1636

DESCRIPTION: Set of 5 partbooks in 4^o: S I/T, S II/T, A, B, bc. At the end – a list of contents. Some tempo indications: *Adaggio*, *Allegro*, *prefto*.

SHELFMARK: PL-WRu 50752 Muz.

NOTES ON ITEM: Unique complete set of partbooks. S I/T and A partbooks damaged, refilled with paper after conservation. Some handwritten accidentals, pitch corrections, calculations of rest lengths, bar lines and bc numbering. In the partbooks: S II/T (between the pp. 54–55), A (between the pp. 20–21), S II/T (between pp. 34–35), B (between pp. 30–31) a pasted paper card in 8^o with sacred text written by Daniel Sartorius: *O rex Christe redemptor omnium in te speravit cor meum, meum solatium. O veni miserator et protector noster, o dulce nomen Jesu salva nos, propter sanctum nomen tuum. O dulcis amor, Jesu, desidero te millies o Jesu mel in ore, suavissima vox dulcis et decora* – the *contrafactum* text of the canzonetta *Giovinetta fastosa*. In bc partbook on p. 35 a handwritten note: *Ritornello*. On p. 28 of B partbook the handwritten title *Anime*, omitted in print. On p. 36 of S I/T partbook the handwritten supplement of the setting of *Oue ch'io vada* (*Alto* omitted in print). On the title page written in pencil: 433 | V.

PROVENANCE: Old shelfmarks: [B | 5]; [Nro 75]; [Mus. 623].

CATALOGUES: BohnD, p. 342; RISM A/I: R 2982; VogelB: II, p. 167; NV 2461

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=18021&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Taccia il Cielo e la terra. Concertato. A fei Voci, & doi Violini. [Giovanni Battista Guarini]
2. Chi vuol hauer felice e lieto'l core A 2. A Doi Soprani. [Giovanni Battista Guarini]
3. Io mi fento morir quando non miro A 2. A Doi Soprani. [Giovanni Battista Guarini]
4. Ardi contento e taci, o di secreto amore. A doi Voci. Tenor, & Baffo.
5. Vccidetemi pur, bella tiranna. A due voci. Canto e Baffo.
6. Stanco di lacrimar, a voi rivolgo A 2. A due Tenori.
7. Ohimè chi mi ferifce A 2. A due Tenori.
8. E' partito il mio bene A 2. A due Tenori. [Giambattista Marino]
9. O rubella d'amor, cruda a l'amante A 2. A due Tenori.
10. Portate, onde correnti, aure volanti. A 2. A due Tenori.
11. Quel neo, ch'appar nel viso. A 2. A due Tenori.
12. Piangea Donna crudele. A 3 Voci. Alto, Tenor, & Baffo. [Giovanni Battista Guarini]
13. Quella fede leal, ch'io confecrai A 3 Voci. Alto, Tenor, & Baffo.

14. Quante volte giurai fermè coftante A 3 Voci. Alto, Tenor, & Baffo.
15. Oue ch'io vada, quel tenace pensier A 3 Voci. Canto, Tenor, & Baffo.
16. Sì, mi dicefti, ed io quel dolciſſimo fi manda nel core. A 3 Voci. due Tenori, & Baffo. [Giovanni Battista Guarini]
17. Pur alfin di mia fè. Canzonetta. A 3. due Tenori & Baffo con Ritornello a due Violini.
18. Vdite, Amanti, udite meraviglia A 4. Voci. Canto, Alto, Tenor, & Baffo. [Giovanni Battista Guarini]
19. Credetemi voi che non fentite Amore. A 4. Voci. Canto, Alto, Tenor, & Baffo. [Giovanni Battista Guarini]
20. Anime Pellegrine, che bramate amando A 4. Voci. Canto, Alto, Tenor, & Baffo. [Giovanni Battista Guarini]
21. Giouinetta faftofa, delitie hor d'ogni cor. Canzonetta A 4 Voci. Canto, Alto, Tenor, & Baffo con due Violini.
22. Alla Crudel Thirena. [only in bc partbook, not listed in *tavola*]
23. Viuo in foco Amorofo A 4. due Soprani e due Violini [Giovanni Battista Guarini]
24. La gelofia placata. Dialogo: Sinfonia – Rattenete le deftre. Soprano e Tenore Choro di 3. Voci, & due Violini.
25. Lafciate ch'ò l'vccida A 2. – O Fortunati Amanti A 3. Dialogo. Licori, Titiro, Choro & due violini.
26. Le Lagrime D'Erminia. Ottaue A voce Sola. La bella Erminia (Prima Stanza) – Tancredi, ò Sanguinofo (Seconda Stanza) – Amor, priuato di tuoi luci ardente (Terza stanza) – Piaghe che'l Sangue di versar (Quart Stanza) – Morte, ch'à ma ti tolfe, hor mi concede (Quinta Stanza) [Torquato Tasso]

91.

COMPOSER(S): Monferrato, Natale (1603c–1685)

TITLE: MOTETTI | A VOCE SOLA | DI D. NATALE MONFERRATO | Vice Maeftro di Cappella detla [!] Sereniffima Republica | DEDICATI | AL CLARISSIMO SIGNOR | GIO. DOMENICO BIAVA | LIBRO PRIMO. OPERA QVARTA. | [typographer's mark] | IN VENETIA || Appreffo Aleſſandro Vincenti MDC LV. |

PUBLICATION: Venezia: Alessandro Vincenti 1655

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Parte da cantar, Part. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *Piano*, *Forte*, *Adagio*, *Allegro*.

SHELFMARK: PL-WRu 50640 Muz.

NOTES ON ITEM: Only Parte da cantar partbook extant, without the title page. Damaged, refilled with paper after conservation in 1993.

PROVENANCE: Old shelfmarks: [L 2 | 2]; [Nro 76]; *Mus.* 509.

CATALOGUES: BohnD, p. 288; RISM A/I: M 3041; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA372/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Exaltabo te Deus. De Sacramento
2. Gloriosissima Maria quam dulcis es. De Beata Vergine
3. Admiramini dilectionis prodigium. De Sacramento
4. Inuentę Crucis festum. In festo inuentionis Sanctę Crucis
5. Salue Regina
6. Alma Redemptoris mater
7. Aue Regina Cælorum
8. O quam pulchra o Maria. De Beata Vergine
9. O quam suavis es bone Iesu. De Sacramento
10. O Deitas caritate vulnera. De Sacramento
11. Exultate et lætamini. Per vn Sancto
12. Quo fugiam miser. De Sacramento
13. Venite gentes, venite omnes. De Sacramento
14. Venite gentes, venite properate. Per vn Sancto
15. Ardet cor meum. De Beata Vergine
16. Iesu mi Cordis amator. De Sacramento
17. Alma mater succurre. De Beata Vergine
18. Regina Cæli lætare
19. Salue o Regina mater misericordię
20. O lætum cor meum. Per vn Sancto
21. Grande myfterium. De Sacramento

92.

COMPOSER(S): Filippi, Gaspare (1655†)

TITLE: SACRAE LAUDES | Quas, ILLVSTRISSIMO DOMINO FABIO DE PLOVENIS. | GASPAR PHILIPPI in Cathedrali Vicentina | Mufices moderatore D. D. D. | VENETIIS Apud Franciscum Magni Anno M DC LI [in Voce partbook added:] Superiorum permiffu |

PUBLICATION: Venezia: Francesco Magni 1651

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, org. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and performance indications: *adafio*, *presto*, *t*.

SHELFMARK: PL-WRu 50430 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals and pitch corrections, pagination errata, and *t*. marks. On the title page written in pencil: 385 | II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [K. G | 2.]; [Nro 77], *Mus.* 310.

CATALOGUES: BohnD, p. 131; RISM A/I: F 735; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve falutaris victima. De Santissimo.
2. Clamabo ad te Deum meum
3. O bone Iesu o dulcis Iesu
4. Veni piissime Iesu
5. Occurrite amici fuccurrite Sancti
6. Ad menfam æternitatis
7. O animæ fortunatæ
8. Quid agis anima mea
9. O care Iesu suauissime cælestium
10. O Iesu summa caritas
11. Exurgite populi. De Beata Virgine
12. Eia cor age lingua
13. O vos languentes animæ
14. Rorate cęli rofas & lilia resplendeant
15. O fælix [!] ò beata ò gloriofa. De assumptione B. V.
16. Aue Imperatrix cælestis Patriæ
17. Ego ex ore altissimi prodiui
18. Gaude & lætare sion
19. Alma Virgo Maria
20. Eternæ cęli faces. De assumptione B. V.
21. Alma Redemptoris mater
22. Aue Regina cælorum
23. Regina cęli lætare
24. Salve Regina
25. Gaudete cęli spiritus. De Natiuitate Domini
26. Paruulus filius natus est nobis
27. Venite Paftores currite magi. In Epiphania Domini
28. Ad te mundi Redemptor. De Sancta Maria Magdalena
29. Exultate fideles iubilate mortales. De Refurrectione Domini
30. In hac die quam fecit Dominus. De Sanctis Apostolis, feu Martiribus.
31. Iucundissima dies es veneranda. De Martire, feu Confessore.
32. Rideat terra floreat prata. De confessore

93.

COMPOSER(S): Almeri, Giovanni Paolo (1629*)

TITLE: MOTETTI A VOCE SOLA | Di Gio: Paolo Almeri Maestro di Camera di Mons[ignor] Illustriissimo Boccapaduli Nuntio in Venetia. | Confecrati | AL ALTEZZA SERENISSIMA | DI FERDINANDO CARLO Arciduca d'Auftria | [coat of arms, ink

drawing, pasted over on a square sheet of paper] | Stampa del Gardano. IN VENETIA MDCLV Appreffo Francesco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 2 partbooks in oblong 4°: Voce, Part. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic, tempo and performance indications: *p.*, *adagio*, *t.*

SHELFMARK: PL-WRu 50244 Muz.

NOTES ON ITEM: Unique specimen of the print. Voce partbook damaged, refilled and bound in paper. Numerous handwritten accidentals.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [*LY* | *1*]; [*Nro 78 (a)*]; [*Mus. 113*].

CATALOGUES: BohnD, p. 42; RISM A/I: A 869, AA 869; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Venite currite omnes
2. Amantissime Iesu
3. Salve Regina mater misericordiæ
4. Sapientiam Antonii [or:] N. enarrent populi
5. Alma Redemptoris Mater
6. Regina cæli lætare
7. Salve mater sanctissima
8. Vidi turbam magnam
9. Caro mea vere est cibus
10. Venite populi properate fideles
11. O felix triumphus
12. O populi ò fideles
13. Omnes gentes omnes populi
14. Lætamini gentes et admiramini
15. O dulce nomen Iefu
16. Gaude lætare Ierufalem
17. Omnes populi sitientes venite

94.

COMPOSER(S): Bertoli, Giovanni Antonio (1598c–1645p)

TITLE: SALMI INTIERI | Che fi cantano alli Vefpri di tutte le Fefte, e folemmità | dell'Anno, | A CINQUE VOCI | Con il Baffo Continuo, | DI GIO: ANTONIO BERTOLA, | DEDICATI | Alla Sacra Cefarea Maefità | DI | FERDINANDO III, | IMPERATORE. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 1 dedication of the composer dated 28th January 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50273 Muz.

NOTES ON ITEM: A partbook missing. T and 5 partbooks damaged on the edges, re-filled with paper after conservation. On p. 10 of bc partbook pasted-over errata of the music. Some handwritten accidentals. On the title page written in pencil: 67 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [G M | 6]; [Nro 78 (b)]; *Mus.* 150.

CATALOGUES: BohnD, p. 58; RISM A/I: B 2161; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus
2. Confitebor tibi Domine
3. Beatus vir qui timet Dominum
4. Laudate pueri
5. In exitu Ifrael
6. Laudate Dominum omnes gentes
7. Lætatus sum in his
8. Nifi Dominus edificauerit
9. Lauda Ierufalem Dominum
10. Credidi propter quod locutus sum
11. In conuertendo Dominus. Senza Intonatione A 5.
12. Domine probasti me
13. De profundis clamaui
14. Memento Domine Daudid
15. Beati omnes
16. Confitebor tibi
17. Magnificat
18. Salue Regina à 3. con doi Violini
19. Alma redemptoris mater à 3. con doi Violini. Cornetto e Violone
20. Regina celi letare à 3. con doi Violini. Cornetto e Violone
21. Ave regina celorum à 3. con doi Violini. Cornetto e Violone

95.

COMPOSER(S): Antonelli, Abundio (1575–1629); Battaglia, Lodovico (17.sc?); Benevoli, Orazio (1605–1672); Bonanni, Giovanni Battista (17.sc); Carissimi, Giacomo (1605–1674); Carrozza, Pasquale (17.sc?); Catalano, Ottavio (1560c–1629); Fabri, Ste-

fano (1606c–1658); Foggia, Francesco (1603–1688); Giovannoni, Vincenzo (17.sc?); Mazzocchi, Virgilio (1597–1646)

TITLE: SCELTA | DI MOTETTI | De diverfi Eccellentissimi Autori | *A due, tre, quattro, e cinque voci*, | Da poterfi cantare in diuerfe Fefte dell'Anno fi per | Monache, come anco' per voci ordinarie. | RACCOLTI | DA ANTONIO POGGIOLI | [coat of arms] | IN ROMA: Per Lodouico Grignani 1647. *Con licenza de' Superiori*, | Ad Ifanza di Antonio Poggioli all'Infegna del Martello in Parione. |

PUBLICATION: Roma: Lodovico Grignani 1647

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 3 dedication to *D. OTTAVIO SECVSIO SENATORE REGIO SECRETO Et Regio Confiliario della nobiliffima, & fideliffima Città di Meffina* of Antonio Poggioli dated 29th July 1647. At the end – a list of contents.

SHELFMARK: PL-WRu 50226 Muz.

NOTES ON ITEM: Only A and T partbooks extant. The specimen underwent conservation in 1997. Some handwritten accidentals and music errata (p. 10 of T partbook).

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: *K M* | 6; *Nro 79 (a)*; *Mus. 34*.

CATALOGUES: BohnD, p. 372; RISM B/I: 1647¹; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V158/ (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Beatus N. A 2. due Canti. Del Sig. Franc. Foggia Maeftro di Cap. in S. Giovanni in Later[ano]
2. O bone Iefu. A 2. due Canti. Del Sig. Horatio Beneuoli Maeftro di Cap. in S. Pietro in Vaticano
3. Sit gloria Domini in sæculum. A 2. due Canti. Del Sig. Virgilio Mazzocchi già Maeftro di Cap. in S. Pietro in Vaticano
4. O dulciffimum MARIE nomen. A 2. due Canti. Del Giacomo Cariffimi Maeftro di Cap. in S. Apollinare
5. In tribulationibus in anguftijs. A 2. due Canti. Del Sig. Antonelli Maeftro di Cap. in S.S. Lorenzo, e Damaso
6. Dulce Iefu Chrifti. A 2. Alto, e Tenore. Del Sig. Abb. Ottauiano Catalani già Maeftro di Cap. dell'Illuftrif. Sen. di Mefsina.
7. Avdite omnes, & admiramini. A 2. Canto, e Baffo. Pasquale Carrozza Mufico dell'Illuftriffimo Senato di Meffina
8. Benedictus Redemptor omnium. A 2. due Canti. Del Medefimo [Pasquale Carrozza Mufico dell'Illuftriffimo Senato di Meffina]
9. Cantate montes cantate colles. A 3. due Canti, e Alto. Del Sig. Francesco Foggia Maeftro di Cap. in S. Giouanni in Laterano.

10. Domine quis habitabit in tabernaculo tuo. A. 3. tre Canti. Del Sig. Virgilio Mazzocchi già Maefstro di Cap. in S. Pietro in Vaticano
11. Qvis eft vir beatiffimus. A 3. tre Canti. Del Sig. Giacomo Cariffimi Maefstro di Cap. in S. Apollinare.
12. Gaudeant per orbem omnes filij Dei. A 3. tre Canti. Del Sig. Stefano Fabri Maefstro di Cap. in S. Luigi de Francefi.
13. Abfterget Deus A 3. Alto, Ten. e Baffo. Del Sig. Abb. Ottau. Catalani già Maefstro di Cap. dell'Illytrif. Senato di Meffina.
14. IESV Rex admirabilis. A 3. Canto, Alto, e Tenore. Del Sig. Dottor D. Gio. Battista Bonanni.
15. O Ifrael quam potens eft. A 4. due Canti, Alto e Ten. Del Sig. Franc. Foggia Maefstro di Cap. in S. Giouanni in Laterano.
16. Cæli dicite Principes. A 4. Canto, Al. Ten. e Baf. Del Sig. Stefano Fabri Maefstro di Cap. in S. Luigi de Francefi.
17. Anulo fuo fubharruit me Dominus meus Iefus Christus. A 4. quattro Canti. Del Medefimo [Stefano Fabri Maefstro di Cap. in S. Luigi de Francefi]
18. Adiuua me dulcifima Virgo Maria. A 4. due Ten. Alt. e Baf. Del Sig. Lodovico Battaglia Muficò dell'Illytriffimo Senato di Meffina.
19. O Venerabile Sacramentum. A 5. 2. Canti, Alto, Ten. e Baf. Del Sig. Stefano Fabri Maefstro di Cap. in S. Luigi de Francefi.
20. Amore Iefu langueo. A 5. 2. Canti, Alto, Ten. e Baf. Del Sig. Vincenzo Giouannoni Organifta in SS. Lorenzo, e Damafo.
21. Adfunt dies triumphales. *Aria*. A 5. 2. Canti, Alto, Ten. e Baf. Del Sig. Virgilio Mazzocchi già Maefstro di Cap. in S. Pietro in Vaticano
22. Salue Regina. A 5. 2. Canti, Alto, Ten. e Baf. Del Medefimo. [Virgilio Mazzocchi già Maefstro di Cap. in S. Pietro in Vaticano]

96.

COMPOSER(S): Urbanus, Gregorius (17.sc)

TITLE: SACRI ARMONICI | CONCENTUS | Singulis, Binis, Ternis, Quaternis vocibus concinendi | nec non, & Symphonia tribus infrumentis | AVCTORE | R. P. D. GREGORIO VRBANO ROMANO | Monacho Congregationis Casfinenfis | S. Mariae Lacromenfis Priore | *Nouiter impreſi* | Superiorum Permiſſu | *CVM PRIVILEGIO* | [coat of arms] | VENETIIS M DC XL || Apud Bartholomeum Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1640

DESCRIPTION: Set of 4 partbooks in 4°: S I, S II, A/B, bc. On p. 3 dedication of the composer to *D. HORATIO BARBISONO Congregationis Casfinen. Generali Prefidi* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50862 Muz.

NOTES ON ITEM: Unique specimen of the print. S I partbook missing. Some pages damaged, refilled with paper after conservation in 1990. Single handwritten accidentals. On the title page written in pencil: 523 | *IV*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [G X | 4]; [Nro 79 (b.)]; *Mus.* 737.

CATALOGUES: BohnD, p. 415; RISM A/I: U 102; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=35658&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Veni Sancte spiritus. A 1. Cantus
2. Serenisfima Maria. A 1. Altus
3. Qvis dabit mihi pennas. A 1. Tenor
4. Cantemus Domino. A 1. Bassus
5. Iubilate Deo. A 2. Binis Can. vel Ten.
6. Fulgebunt iusti. A 2. Binis Can. vel Ten.
7. Cantabant sancti. A 2. Binis Can. vel Ten.
8. Salve Regina Maria. A 2. Binis Can. vel Ten.
9. O quam fuauis. A 2. Binis Can. vel Ten.
10. Vincenti dabo edere de ligno. A 2. Binis Can. vel Ten.
11. Regina Celi letare. A 2. Binis Can. vel Ten.
12. O quam tu pulcher es. A 2. Altus & Cantus
13. Veni sponsa Christi. A 2. Altus Cantus
14. Eftote fortes in bello. A 2. Tenor & Tenor
15. Domine quis habitabit. A 2. Cantus & Bassus
16. Laudate Dominum in sanctis eius. A 2. Cantus & Bassus
17. In honorem. Dum celi. A 3. Cantus vel Tenor
18. Domine preuenisti sponsam tuam. A 3. Cantus Altus Tenor
19. Surgite cantores cantemus merita Santi N. à 3. Cantus vel Tenor
20. Panis angelicus fit panis hominum à 4
21. La Barbifona. Sinfonia à 3. Cornetti e Trombone

97.

COMPOSER(S): Riccio, Antonio Maria (17.sc)

TITLE: MOTECTA | QVÆ BINIS, TERNIS, QVATERNIS, | Quinifque vocibus concinuntur. | AVCTORE | F. ANTONIO MARIA | RICCIO | A MOTEFASCONI
| Mufices Magiftri Ord. Min. Conu. | *In Basilica SS. Duodecim Apostolorum de Vrbe,*
| *Cappellae Moderatore.* | [the Franciscan coat of arms] | ROMÆ, Typis Ludouici
Grignani. 1644. | *SVPERIORVM PERMISSV.* |

PUBLICATION: Roma: Lodovico Grignani 1644

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 or 3 dedication of the composer *PATRI IO. BAPTISTAE BERARDICELLO* without a date. At the end – a list

of contents. Some bc numbering, tempo and dynamic indications: *Forte, Piano, Pianissimo, Allegro, Adagio*.

SHELFMARK: PL-WRu 50734 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. The specimen underwent conservation in 1992. Single handwritten accidentals. On the title page written in pencil: 414 | IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K K | 4]; [Nro 80]; [Mus. 603].

CATALOGUES: BohnD, p. 332; RISM A/I: R 1282; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Tu es Petrus. A 2. Due Canti.
2. Benediçta filia tua Domino. A 2. Due Canti.
3. Cantate Domino canticum nouum. A 2. Due Alti.
4. Fratres fi linguis hominum. A 2. Due Alti.
5. Ifti funt triumphatores. A 2. Canto, e Alto.
6. O memoriale mortis Domini. A 2. Canto, e Baffo.
7. O Proles Hispaniæ pauor. A 3. Due Canti, e Baffo.
8. Surge Petre & indue. A 3. Canto, Alto, e Tenore.
9. Miſerere mihi Domine. A 3. Tre Canti.
10. Quem cælorum amplitudo. A 3. Due Canti, e Baffo.
11. Ecce merces Sançtorum [2nd version of text:] Beatorum. A 3. Due Canti, e Baffo.
12. Filia Hierufalem venite & videte. A 4. Canto, Alto. Ten. e Baf.
13. Prudentes virgines aptate veſtras lampades. A 4. Canto, Alto. Ten. e Baffo.
14. Gaudete omnes & lætamini. A 4. Canto, Alto, Ten. e Baſo.
15. Defcendite ardentes Seraphin. Dialogo di S. Franceſco à 5. 2 Canti, Alto, Tenor, e Baffo.

98.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: CELESTI | FIORI | DEL SIG. | ALESSANDRO GRANDI | LIBRO QVINTO | De Concerti à 1. 2. 3. 4. Voci. Con alcune | Cantilene nel fine. | *Raccolti da Lunardo Simonetti Cantor nella | Cappella di S. Marco in Venetia.* | Nouamente Riftampati. | CON PRIVILEGIO. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M. DC XXXVIII. || *Appreffo Bartolomeo Magni* |

PUBLICATION: Venezia: Bartolomeo Magni 1638

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50495 Muz.

NOTES ON ITEM: T partbook missing. Some handwritten accidentals, calculations of rest lengths and fermatas. On the title page written in pencil: 256 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: 1 | 5; *Nro 81a; Mus. 368.*

CATALOGUES: BohnD, p. 162; RISM A/I: G 3442; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Cupio diffolui et esse tecum A Doi Canto, & Tenore ouero à 2. Tenori
2. Anima Chrifti sanctifica me A 2. Doi Tenori, ouero Canti.
3. O nomen Iefu nomen dulce A 2. Doi Tenori, ò Canti.
4. Qvalis hodie feftivitas. Dialogo A 2. Canto, & Tenore, ouero à 2. Tenori
5. O me miferum dolentem A 2. Baffo, e Alto.
6. Tu pulchra es Maria A 2. Sopr. il Madrigale del medefimo Non fa che fia dolore ridotto in Motetto da N.
7. Quid miferi quid faciemus A 3. Canto e Doi Tenori, ouero A 3. Tenori.
8. Benedicta fit Sancta Trinitas A 3. Alto, Tenor, & Baffo.
9. O Magnum Sacramentum A 3. Canto, Tenore, & Baffo, ouero 2. Tenori & Baffo.
10. Placens mihi factus eft A 3. Canto Alto & Tenore.
11. Veniat dilectus meus A 4. Canto e Baffo, & doi Tenori, ouero Baffo & 3 Tenori.
12. Quam pulchra es. Cantilena A 2. Canti, ouer Tenori.
13. Diem feftum sancti Hieronymi. Cantilena A 2. Tenori, ouer Canti.
14. O speciofa inter filias. Cantilena A 3. Baffo 2. Canti ouer Tenori.
15. Gaudeamus omnes in Domino. Cantilena A 3. Doi Canti, & Barituono.
16. Letamur vox o cæli. Cantilena A 3. Canto, Tenore, & Baffo, ouero 2 Tenori & Baffo.

99.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: CONCERTI | ECCLESIASTICI | A DVE, TRE, QVATRO, | ET CINQVE VOCI | Con il Bafso per Sonare nell'Organo. | D'IGNATIO DONATI | MAESTRO DI CAPELLA DELLA TERRA | DI CASAL MAGGIORE | OPERA QVARTA. | Nuouamente in quefta Terza impreffione corretti, & riftampati | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Alefsandro Vincenti. MDCXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: Set of 5 partbooks in 4°: S I/T, S II/T, A, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50385 Muz.

NOTES ON ITEM: A and B partbooks missing. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 178 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G. P* | 5; [*Nro*] 81b; *Mus.* 274.

CATALOGUES: BohnD, p. 115; RISM A/I: D 3386, DD 3386; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Ignazio Donati, *Non vos relinquam orphanos*, ed. Jerome Roche, London: Oxford University Press 1973; Ignazio Donati, *In te, Domine, speravi*, ed. Brian Clark, Dundee: Prima la Musica! 2003

RECORDING: [-]

CONTENTS:

1. In te Domine speravi A 2. Due Canti, ouer Tenori
2. Cantate Deo psalmum dicite A 2. Due Canti, ò Tenori
3. O dulcis & bone Iesu A 2. Tenore, e Alto, ouer Baffo, e Soprano.
4. Egredimini amatores A 2. Tenore, e Alto, ouer Baffo, e Soprano.
5. In te Domina confido A 2. Canto, e Tenore.
6. O Porta Cæli A 2. A modo di Dialogo. Alto, e Canto ò Tenore, e Baffo
7. Pulchra facie sed pulchior fide A 2. Due Canti, òuer Tenori [or:] Canto, ouer Alto commodo, cantandolo all'ottaua baffa.
8. Beatus Pater Franciscus A 2. Alto, e Tenore ouer Canto.
9. Dominus fit vobiscum A 2. Due Canti, ò Tenori, ouer Alto Commodo.
10. Surge amica mea A 2, & à 3 fi placet. Canto, ouer Tenore [or:] Doi Canti, ouer Tenori, & Baffo
11. Cantemus Domino A 3. Tre Soprani, ouer Tenori.
12. Non vos relinquam orphanos A 3. Tre Soprani, ouer Tenori.
13. Iustus es Domine A 3. Canto, Tenore, & Baffo.
14. Gaude Maria Virgo A 3. Canto, Tenore, e Baffo
15. Ego diligentes me diligo A 4. Canto, Alto, Tenore, e Baffo
16. Iste est qui ante Deum A 4. Canto, Alto Tenor, e Baffo.
17. Adiuro vos filiaè Ierusalem A 4. A modo di Dialogo. Canto, Alto, Tenore, e Baffo
18. Venite filij audite me A 4. A modo di Dialogo. Tre Soprani, & vn Tenore.
19. Paratum cor meum Deus A Cinque Voci.
20. O Iesu mi dulcissime A 5.
21. Exultate omnes qui diligitis Dominum A Cinque Voci.

100.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: MESSE | A QVATTRO | CINQVE, ET SEI VOCI | Parte da Capella, e da Concerto, | D'IGNATIO DONATI | Maeftro di Capella della Terra di Cafal Maggiore | CON PRIVILEGIO. | Nouamente in quefta Quarta impreffione riftampati. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50392 Muz.

NOTES ON ITEM: Unique specimen of the print. B partbook missing. Single handwritten accidentals. On the title page written in pencil: 187 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: G S | 7; [Nro] 81c; Mus. 283.

CATALOGUES: BohnD, p. 118; RISM A/I: D 3395; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Miffa Quinti Toni. A 4 (Kyrie – Christe – Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)
2. Miffa Breuis. A 4. & 5. Quinti Toni (Kyrie – Christe – Kyrie – Gloria – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)
3. Miffa fine nomine, A 5. & à 6. fi placet (Kyrie – Christe – Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)
4. Miffa A 5. & à 6. In Concerto (Kyrie – Gloria – Credo – Crucifixus – Sanctus – Agnus Dei)

101.

COMPOSER(S): Chinelli, Giovanni Battista (1610–1677)

TITLE: IL TERZO LIBRO | DE MOTETTI | A Due, Tre, e Quattro Voci, | DI GIO: BATTISTA CHINELLI | OPERA SETTIMA | Nouamente compofta, & data in luce | DEDICATA | Al Molto Illuftre, & Reuerendiffimo, Padre Don | HORATIO BARBISONI | Prefidente Generale della Congregatione Caffinenfe, & | Abbate di San. Giorgio Maggiore di Venetia. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDCXXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. On the back of the title page dedication of the composer dated 1st April 1640. At the end – a list of contents. Some tempo and dynamic indications: *adafio*, *prefito*, *allegro*, *pian*, *forte*.

SHELFMARK: PL-WRu 50351 Muz.

NOTES ON ITEM: Complete set of partbooks. T partbook damaged, refilled with paper after conservation in 1993. On p. 11 of S partbook some pasted-over text errata. Single handwritten accidentals. On the title page written in pencil: 154 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: G N | 5; [Nro] 81(d); Mus. 244.

CATALOGUES: BohnD, p. 99; RISM A/I: C 2063; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. O læta, ò iucunda A 2. Canti ouero Tenori
2. Audite omnes gentes A 2. Canti ouero Tenori
3. Veni columba mea A 2. Canti ò Tenori
4. Deus in nomine tuo saluum me fac A 2. Canto, & Alto
5. O me miserum surge. Dialogo A 2. Canto, & Alto
6. Benedicite Deum cæli A 2. voci, Canto, & Alto
7. Salue cæli Ianua A 2. voci, Canto, e Tenore
8. Congaudete mecum Dialogo à 2. per la resfurretione. Alto, e Tenore
9. Surgite gentes acurrite A 2. Canto, e Baffo
10. Voce mea ad te Domine. Dialogo frà l'anima, e Chrifto à 2. Tenore, e Baffo
11. O pulcherrimi cælestes spiritus. Dialogo A 3. voci doi Canti, e Baffo
12. Peccauì fuper numerum A 3. Canto, Alto, e Tenore
13. O dulcis amor Iefu, A 3. 2. Canti, e Tenore
14. O mitifsime Domine A 3. voci C. A. T.
15. Iubilate Deo A 4. con 2. violini fi placet

102.**COMPOSER(S):** Fontei, Nicolò (1609c–1647c)

TITLE: COMPIETA | E LETANIE | Della Beata Vergine à Cinque | Con fue Antifone per ciafcun tempo dell'Anno à tre, e con alcuni du-|plicati Salmi à tre voci con doi Violini, e doi Confiteor | ARMONIZATA | DA | NICOLO FONTEI | DEDICATA | All'illustrissimo, & Reuerendifsimo Signore | MONSIGNOR | DOMENICO FREGOSI | ABBATE DI MVRETA, | E CONTE DI FONFREDO Etc. | OPERA QVINTA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 or 3 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *forte*, *pian*, *prefto*, *adagio*.

SHELFMARK: PL-WRu 50435 Muz.

NOTES ON ITEM: T partbook missing. The specimen underwent conservation in 1998. Handwritten calculations of rest lengths and text repetition indications (*ij*). On the title page written in pencil: 211 | VI.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [G O | 6]; [Nro 81 (e)]; [Mus. 316].

CATALOGUES: BohnD, pp. 134–135; RISM A/I: F 1489; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iube Domne benedicere. A cinque
2. Et auerte iram tuam. A Cinque
3. Cum inuocarem. A cinque
4. In te Domine speraui. A tre doi Tenori, e Baffo, con doi Violini
5. In te Domine speraui. A cinque
6. Qui habitat in adiutorio altissimi. A cinque
7. Ecce nunc benedicite. A tre Canto, Tenore, Baffo, con doi Violini
8. Ecce nunc benedicite. A cinque
9. Te lucis ante terminum. A cinque
10. Nunc dimittis. A cinque
11. Letanie della B.V. A cinque (Kyrie – Agnus Dei)
12. Alma Redemptoris Mater. A tre Alto, Tenore, e Baffo
13. Aue Regina. A tre Canto, Tenore, e Baffo
14. Regina cæli lætare. A 3. doi Canti, e Tenore
15. Salue Regina. A tre doi Tenori, e Baffo
16. Confiteor Deo omnipotenti. A doi Tenori
17. Confiteor Deo omnipotenti. A Canto folo con doi Violini

103.

COMPOSER(s): Milanuzzi, Carlo (1594c–1647p)

TITLE: COMPIETA | INTIERA | CONCERTATA | Con le Antifone, e Litanie della Beatifs. Vergine Madre di Dio, | DA CANTARSI IN ORGANO, | A VNA, DVE, TRE, E QVATTRO VOCI, | DEL R. P. F. CARLO MILANVZII | DA SANTA NATOGLIA. | DEDICATA | Al Reuerendifsimo Capitolo dell'Auguftifsimo Duomo | DELLA CITTA' SEMPRE DEGNA | SEMPRE GLORIOSA | DI ADRIA. | OPERA XXIII. | NOVAMENTE COMPOSTA, E DATA IN LVCE. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 5 partbooks in 4^o: A, T I, T II, B, bc. On p. 3 dedication of the composer dated 9th August 1647. At the end – a list of contents. Some tempo and dynamic indications: *preffo*, *adagio*, *piano*, *forte*.

SHELFMARK: PL-WRu 50633 Muz.

NOTES ON ITEM: Unique specimen of the print. T I partbook missing. T II damaged on the edges, refilled with paper after conservation in 1993. Between pp. 5–6 a small paper sheet with handwritten errata of the music. Single handwritten calculations of rest lengths and accidentals. On the title page written in pencil: 344 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*H. H.* | 5.]; [*Nro* 82]; [*Mus.* 501].

CATALOGUES: BohnD, p. 285; RISM A/I: M 2757; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iube Domne à 3. Baffo, e Due Tenori.
2. Fratres fobry estote. à 4. Alto, Due Tenori, e Baffo.
3. Confiteor Deo. Voce fola. Tenore.
4. Conuerte à 4. Alto, Due Tenori, e Baffo.
5. Deus in adiutorium. à 3. Due Tenori, e Baffo.
6. Gloria Patri. à 4. Alto, Due Tenori, e Baffo.
7. Cum inuocarem. à 3. Due Tenori, e Baffo.
8. In te Domine speraui. à 3. Due Tenori, e Baffo.
9. In te Domine speraui. à 3. Alto, Tenor, e Baffo.
10. Qui habitat. à 3. Due Tenori, e Baffo.
11. Ecce nunc benedicite. à 3. Due Tenori, e Baffo.
12. Te lucis ante terminum. Hymnus à 4. Canto, Alto, Tenor, e Baffo.
13. In manus tuas. Voce Sola Tenore.
14. In manus tuas. à 4. Canto, alto, Tenor, e Baffo.
15. Nunc dimittis. à 3. Canto, alto, e Tenore.
16. Alma Redemptoris mater. à 2. Tenore, e Baffo.
17. Alma Redemptoris mater. à 4. Due Canti, alto, e Baffo.
18. Aue Regina cælorum. à 3. Due Tenori, e Baffo.
19. Aue Regina cælorum. à 4. Due Canti, Alto, e Tenore.
20. Regina celi letare. à Voce Sola. Baffo Solo.
21. Regina celi letare. Canto, ouero Tenor folo.
22. Regina celi letare. A 2. Baffo, e Tenore.
23. Salue Regina. Voce fola Canto, o Tenore.
24. Salue Regina. à 2. Tenori.
25. Lit[aniæ] B.V. Voce fola. Canto, o vero Tenore Solo. (Kyrie – Agnus Dei)
26. Lit[aniæ] B.V. A 2. Canto, e Tenore. (Kyrie – Agnus Dei)
27. Lit[aniæ] B.V. A 2. Canto, e Tenore. (Kyrie – Agnus Dei)
28. Littaniæ B.V. A 3. Due Tenori, e Baffo. (Kyrie – Agnus Dei)

104.

COMPOSER(S): Cornetti, Paolo (17.sc)

TITLE: MOTETTI | CONCERTATI | A VNA, DVE, TRE, QVATTRO, CINQVE, E SEI VOICI, | E parte di effi con vno, ò due Violini, e vn Chitarone, ò Fagotto, ò vero | Violone, con il fuo Baffo Continuo per l'Organo, e nel fine le Lę-|tanie della Beata

Vergine. | OPERA PRIMA | DI PAOLO CORNETTI | ROMANO | Maestro di Capella dell'Archicofraternità, & Accademia dello Spirito Santo di Ferrara [!], | DEDICATA, | All'Illustrissimo, & Eccellentissimo, Signor | DON ASCANIO | PIO DI SAVOIA | Principe della Steffa Accademia. | [coat of arms] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On p. 3 dedication of the composer dated 17th July 1638. At the end – a list of contents. Some dynamic indications: *forte*, *piano*.

SHELFMARK: PL-WRu 50366 Muz.

NOTES ON ITEM: 5 partbook missing. The specimen underwent conservation in 1998. In bc partbook handwritten corrections of the erroneous number of voices (4 instead of 5) of *Quo progrediar*. Handwritten corrections of the erroneous calculations of rest lengths and accidentals. On the title page written in pencil: *161 | VII*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *L* [in catalogue: *Q*] | 7; [*Nro*] 83; [*Mus.* 256].

CATALOGUES: BohnD, pp. 104–105; RISM A/I: C 3948; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: *Venise au siècle d'Or. Castello, Grandi, Cornetti, Striggio*, John Elwes, Les Sacqueboutiers de Toulouse, Récidive 2008 (REV 89001)

CONTENTS:

1. Quam pulchri funt greffus tui filia A 1. Canto folo
2. Anima mea A 1. Alto folo
3. Florente flores A 1. Tenore folo
4. Domine Deus fortis A 1. Baffo folo
5. O Virgo gloriofa A 2. Doi Canti
6. Apparuit tamquam formofa A 2. Doi Alti
7. O feliç anima A 2. Doi Tenori
8. Peccauì Domine A 2. Doi Baffi
9. O suauiffime panis veræ gratiæ A 2. Canto, e Alto
10. Coronemus Dominicum [!] floribus A 2. Alto, e Tenore
11. Properate omnes ad laudes A 2. Canto, e Tenore
12. Hic eft vere martir A 2. Canto, e Baffo
13. Multæ tribulationes A 2. Alto, e Baffo
14. Exi lucidiſſima A 2. Tenore, e Baffo
15. Audi amantiffime Iefu A 3. Doi Canti, e Baffo
16. Eia laudemus omnes ſponfam Chrifti dilectam Magdalenam A 3. Alto, Tenore, e Baffo
17. Ab occidente fucitauit A 4. Canto folo, 2. Violini, & il fagotto, ò vero Violone

18. Quam pulcra es A 4. Tenore folo con 2. Violini, & il fagotto, ò vero violone
19. Egredimini omnes et videte A 4. Canto, Alto, Tenore, e Baffo
20. Exulta iubila A 4. Alto, e Baffo, violino e Tiorba.
21. Quo progrediar A 5. Canto, Alto, doi Tenori, e Baffo
22. O Vos omnes qui celi factorem diligitis A 5. doi Canti, Alto, Tenore, e Baffo
23. Refonate celi A 5. 3 Voci: Canto, Alto, e Baffo & tre Iftrumenti: doi Violini, Fagotto
24. Letaniæ della Beata Vergine A 6. doi Canti, Alto doi Tenori, e Baffo (Kyrie eleifon – Agnus Dei)

105.

COMPOSER(S): Merula, Tarquinio (1595–1665)

TITLE: PEGASO | OPRA [!] MVSICALE | L'VNDECIMA | Oue S'odono Salmi Motetti, Suonate, e Letaniæ della B. V. | A DVE TRE QVATTRO E CINQVE VOCI | DEL CAVALIERE | TARQVINIO MERVLA | LIBRO TERZO | DEDICATO All'Illuftrifsimo, e Reuerendifs. Monfig. Vefcouo d'Imola | FERDINANDO MILLINI | [typographer's mark] | IN VENETIA, || Aprefso Aleffandro Vincenti. MDCXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 6 partbooks in 4^o: S I/T I/vl, A/S/B/T/vl/vlne, S II/T, B/A, 5, bc. On pp. 3–4 of vocal parts an Italian madrigal and sonnet *in lode del Signor Caualiere Tarquinio Merula*. At the end – a list of contents.

SHELFMARK: PL-WRu 50619 Muz.

NOTES ON ITEM: Only S II/T, A/B and bc partbooks extant. A section was cut out of the title page of the bc partbook, including probably the stamp mark. S II/T partbook damaged on edges, refilled with paper after conservation. Single handwritten accidentals, pitch corrections, bar lines, and calculations of rest lengths. On the title page written in pencil: 335 | VI; 490.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F. V.* | 6; *N.* 84; *Mus.* 490.

CATALOGUES: BohnD, p. 280; RISM A/I: M 2341, MM 2341; SartoriB: 1640e; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA301/> (the specimen from I-Bc)

MODERN EDITION: Tarquinio Merula, *Gaudeamus omnes: soprano, violin & continuo*, ed. Brian Clark, Arbroath: Prima la Musica! 2004

RECORDING: *Tarquinio Merula: Pegaso*, La Galanía, Raquel Andueza, Anima e Corpo 2014 (AEC 004)

CONTENTS:

1. Fvge dilecte mi A 2. doi Canti ouero Tenori
2. Cantate Domino canticum nouum A 2. Canto, & Baffo
3. Venite comedite panem meum A 2. Canto, & Baffo
4. Omnes sitientes venite ad aquas A 2. A doi Tenori
5. O falutaris oftia A 2. Tenori parte per l'ecco
6. Philippe qui videt me A 2. [in bc partbook erroneously: A 4.] Canto, & Tenore
7. Gaudeamus omnes in Domino A 2. Canto & Violino
8. Ecce quam bonum et quam iocundum A 2. Canti, ouero Tenori
9. Canzone. La Vefconta A 2. Violino, & Violone
10. Iubilare Deo omnes terra A 3. doi Tenori, & Baffo à quefto Canto ne va vna in giù, & due in sù
11. Beatus vir qui timet Dominum A 3. doi Canti, & Alto fopra la Romanefca
12. Quam dilecta tabernacula tua A 4. Canto, Alto, Tenore, & Baffo
13. Lætentur Cæli et exultet terra A 4. Canto, Alto, Tenore, & Baffo
14. Confitebor tibi Domine A 5. doi Canti doi Violini e Baffo Sopra alla Chiacona
15. Laudate pueri Dominum A 5. doi Canti doi Violini, & Baffo
16. Lætatus fum A 5. doi Canti doi Violini, & Baffo fopra'al Baffo di tra tutte
17. Letaniæ concertate A 5. doi Canti Alto Tenore, & Baffo

106.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: MOTETTI | CONCERTATI | A CINQVE, E SEI VOCI | Con Dialoghi, Salmi, e Letanie della Beata Vergine, | Con il Baffo Continuo per l'Organo. | D'IGNATIO DONATI | Maeftro di Capella della Archiconfraternita, & Accade-|mia dello Spirito Santo di Ferrara, & dedicati | a Eſſi Illuſtriſſimi Signori Accademici. | OPERA SESTA | Nuouamente riftampata, & corretta. | [typographer's mark] | IN VENETIA, || Apreſſo Aleſſandro Vincenti. MDCXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1627

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50386 Muz.

NOTES ON ITEM: T partbook missing. Some handwritten accidentals. Between pp. 6–7 of bc partbook an inserted paper sheet with 2 staves of music notation which supplements the part of *Mulier da mihi bibere* omitted in print, with handwritten note: *NB ſecunt 24. tactus*. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 179 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: F. Q | 7; N. 85; Mus. 275.

CATALOGUES: BohnD, p. 115; RISM A/I: D 3392; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: *Italian music of early Baroque*, Musica Antiqua Praha, Pavel Klikar, Supraphon 1992 (11 1816-2931); *Per il Santissimo Natale*, Maria Cristina Kiehr, Kathelijne Van Laethem, John Elwes, La Fenice, Jean Tubéry, Ricercar 2003 (RIC 237)

CONTENTS:

1. O Domine faluum me fac A 5.
2. Benediçtus Dominus quoniam mirificauit A 5.
3. Conuertere Domine usquequo
4. Ecce confundentur et erubescunt A 5.
5. Quem dicunt homines A 5.
6. Angelus Gabriel descendit. Dialogo A 3. Del Angelo, e Della Madonna [in score however: *Del Angelo e Madalena*] Con la conclusione A 5. Et verbum caro.
7. Mulier da mihi bibere. Dialogo di Christo, e Samaritana. A 2. Con la conclusione A 5. Cum venissent
8. Domine fi fuißes hic. Dialogo di Marta Christo, e Madalena, [in some partbooks:] e Lazaro. A 5.
9. Collegerunt pontifices & Pharifei A 5.

SALMI.

10. In te Domine speraui. Salmo A 5. In Concerto senza intonazione.
11. Façta est cum angelo A 6. Tre Soprani, Alto, Tenore, e Basso.
12. Hoßtis Herodes impie. Hynno A 6. In Concerto.
13. Confitebor tibi Domine. Salmo A 6. Sexti Toni in Concerto. Senza intonazione
14. Laudate pueri Dominum. A 6. Salmo in Concerto. Senza intonazione.
15. Letanie della Beata Virgine. A 6. In concerto.

107.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: SACRE LODI | CONCERTO | A VOCE SOLA C. A. T. B. | Con la parte continua da fonare | DI GALEAZZO SABBATINI. | OPERA NONA. | All' Illußtriffimo Signor Conte | FRANCESCO | CALCAGNI | CON LICENZA DE' SVPERIORI. | ET PRIVILEGIO. | [typographer's mark] | IN VENETIA || Apreßo Aleßandro Vincenti. M DC XXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 2 partbooks in 4^o: Parte per cantare, Parte per sonare. On p. 3 dedication of the composer dated 15th June 1640. At the end – a list of contents. Some tempo indications: *allegro*.

SHELFMARK: PL-WRu 50770 Muz.

NOTES ON ITEM: Complete set of partbooks. Parte per cantare in two separated volumes (pp. 1–46 and 47–90). Some handwritten accidentals. On the title page written in pencil: 443 | II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [x]; [Nro 86]; *Mus.* 643.

CATALOGUES: BohnD, pp. 348–349; RISM A/I: S 10; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam pulcra est caetera generatio. Canto, ò Tenore, ò vero Alto alla quinta bafsa, fuponendo le immediate fequenti chiaue
2. Salve Regina. Canto, ò Tenore
3. Congregavit Dominus. Canto, ò Tenore, ò vero Alto alla quinta ò Sefta bafsa fuponendo le fequendi chiaue
4. Dominus poffedit me in initio. Canto, ò Tenore, ouero Alto alla quinta bafsa
5. O Pretiofum & admirandum Conuiuuium. Canto, ò Tenore
6. Gaudeamus dilectiffimi. Canto, ò Tenore, ouero Alto alla quinta bafsa
7. Venite omnes gentes. Canto, ò Tenore
8. Eia fideles venite. Canto, ò Tenore
9. Aue Regina Caelorum. Tenore, ò Canto
10. O Bone Iefu o Iefu Fili Mariae. Alto
11. Iefum queram in lectulo claufo cordis. Alto
12. Adiuua me Domine Deus. Baffo
13. Beati quorum remitte sunt iniquitates. Baffo
14. Clarifica me bone Iefu. Baffo
15. O Patrone fingularis & amabilis. Baffo
16. Regina Caeli laetare. Baffo

108.

COMPOSER(S): Capuana, Mario (1647c†)

TITLE: MOTETTI | A DVE, TRE, QVATRO, E CINQVE VOCI | DEL DOTTOR | MARIO CAPVANA | MAESTRO DI CAPELLA | Dell' Illuftriffimo Senato, e Duomo | DELLA CITTA DI NOTO | Stampati Doppo La Morte Dell'Autore | AD ISTANZA DI | D. BARTOLOMEO | DEODATO | BARONE DI FRIGINTINI. | OPERA TERZA | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XLIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. At the end – a list of contents. Some tempo indications: *allegro*, *a tempo*.

SHELFMARK: PL-WRu 50315 Muz.

NOTES ON ITEM: S I partbook missing. Some handwritten accidentals, pitch corrections, title omitted in print, performance indications (*tacet*), bar lines, calculations of

rest lengths and bc numbering. On p. 23 of bc partbook a short added music score line at the end of the *Mulier quid ploras*. On the title page written in pencil: *p* | 6.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [H. Y. | 6]; [Nro 87]; *Mus.* 203.

CATALOGUES: BohnD, p. 85; RISM A/I: C 952; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Mario Capuana, *Mottetti concertati a due, tre, quattro e cinque voci opera terza, Venezia: Alessandro Vincenti M.DC.XLIX*, ed. Livio Girgenti, Firenze: Olschki 1998 (*Musiche rinascimentali siciliane*, 18)

RECORDING: [-]

CONTENTS:

1. O dulce nomen Iefu A 2. doi Canti.
2. Veni Cæleftis amor A 2. Canto, e Alto.
3. Parce mihi Domine A 2. Canto, e Alto.
4. O quam fuauis eft caro A 2. Alto, e Tenore.
5. O Beatum Virum A 2. Canto, e Alto. Con due Violini.
6. Ecce panis angelorum A 2. Canto, e Tenore. Con due Violini.
7. Rorate Cœli A 3. Doi Canti, e Tenore.
8. O lux Ecclefiã A 3. Canto, Alto, è Tenore.
9. Iam lucis orto fidere A 3. doi Canti e Tenor.
10. Euge Serue bone fidelis A 3. doi Canti, e Baffo.
11. Abfit mihi gloriari A 3. Canto, Tenor, e Baffo.
12. Egredimini fidelis patriæ A 3. Alto, Tenor, e Baffo.
13. Mulier quid ploras A 4. doi Canti, Alto, e Tenore.
14. Fulgura multiplicat et conturbati sunt A 4. doi Canti, e doi Baffi.
15. Iuftus vt Palma florebit A 4. Canto, Alto, Tenor, e B.
16. Gaudent in Cœlis A 4. Canto, Alto, Tenor, e Baffo.
17. Domine quis habitabit A 5. doi Canti, Alto, Tenor, e Baffo.
18. Beatus vir qui inuentus eft fine macula A 5. doi Canti, Alto, Tenor, e Baffo.
19. Fecit lucem auctor lucis A 5. doi Canti, Alto, Tenor, e Baffo.
20. Surge filia Principis A 5. doi Canti, Alto, Tenor, e Baffo.

109.

COMPOSER(S): Pesenti, Martino (1600c–1648)

TITLE: VLTIME | MVSICALI | E CANORE FATICHE | A DOI, E TRE VOCI | DEL SIGNOR | MARTINO PESENTI | CIECO A NATIVITATE | DEDICATE | AI Clarififimo Signor, & Patron mio Offeruandifimo. | IL SIGNOR CLAVDIO PAVLINI | CON PRIVILEGIO | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 4 partbooks in 4^o: T I, T II, B, bc. On p. 2 dedication of the editor dated 15th March 1648. At the end – a list of contents.

SHELFMARK: PL-WRu 50681 Muz.

NOTES ON ITEM: Bc partbook missing. The specimen underwent conservation in 1996. Some handwritten text corrections, omitted text incipits, and calculations of rest lengths. On the title page written in pencil: 380 | IV.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [G C | 4]; [Nro 88]; [Mus. 550].

CATALOGUES: BohnD, p. 304; RISM A/I: P 1556; VogelB: II, pp. 75–76; NV 2199; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Occhi d'amor rubelli (Prima parte) – Perdona, o bocca amata (Seconda parte) à 2
2. Che più penfi, o mio core (Prima stanza) – Nulla il fuggir ti vale (Seconda stanza) – Non penfar dunque, o core (Terza stanza) à 2
3. Pensier, che notte e dì mi ramenti (Prima stanza) – Speme, ch'è tutte l'hore (Seconda stanza) – Defio, che fempre più mi richiami (Terza Stanza)
4. Occhi foavi e cari (Prima Parte) – Ferite pur, ferite (Seconda parte) à 2
5. Donne fon incoftante (Prima Parte) – È vitio la cofianza (Seconda stanza) – Io amo per godere (3. stanza) à 2
6. Hor che l'aurora, spargendo fiori (Prima stanza) – O vezzosetta, vieni al bofchetto (Seconda Stanza) – O mio martire, volto divino (Terza Stanza) à 2
7. Tu vaneggi, o mio core (Prima Stanza) – Giaccio vn cor e faffo (Seconda Stanza) – Ai pianti et ai fofpiri (Terza Stanza) – Di temprar le tuo doglie (Quarta Stanza) – Dunque in fequir coftei (5. stanza) à 2
8. Il mondo è degli Audazzi (Prima stanza) – Tu chiami crudelle (Seconda Stanza) – La donna è un Idol vano (Terza Stanza) à 2
9. Non ha più loco nel mio petto (Prima Parte) – Non più fereno a me fembra il tuo feno (Seconda Stanza) – Non è lo sguardo più nel ferirmi un dardo (Terza Stanza) à 2 [Giulio Rospigliosi]
10. Amor chi ti diè l'ali. Corrente (Prima Parte) – La piaga che tu fai (Seconda Stanza) – Io son efempio altrui (Terza Parte) – Hor ceffino i tuoi vanti (Quarta stanza) à 2
11. Fanciulle godete fin che potete, che se verrà il tempo fier (Prima stanza) – Fanciulle godete fin che potete che la beltà (Seconda Stanza) – Fanciulle godete fin che potete nel vago april (Terza Stanza) à 3
12. Torna il fereno zefiro (Prima stanza) – Io fofpirando fenza riposo (Seconda Stanza) – Ringiovenito ogn'Arbore (Terza stanza) – Difprigionati e liberi i fiumi (Quarta stanza) – Amor fè'l fole ftempera le nevi (Quinta stanza) à 3

13. Su la sponda d'un rufcello (Prima ftanza) – Lagrimando, un frefco gelo diftil-lava il monte (feconda parte) – Dove ohimè (terza parte) – O crudele amor, nafcofto tu mi fei. Tutti [quarta ftanza] à 3
14. Quando dentro il tuo feno (Prima ftanza) – Quando angelico vifo mira con dolci rai (Seconda ftanza) – Quando bacciata bocca ti dona (Terza ftanza) – Lidia, quando pietofa tutto'l dolce d'amore (Quarta ftanza) à 3

110.

COMPOSER(S): Lucio, Francesco (1628c–1658)

TITLE: MOTETTI | CONCERTATI | A DOI, E TRE VOCI. | DI FRANCESCO LVCIO, | Difcepolo del Sig. Antonio Rigatti. | OPERA SECONDA | DEDICATI | ALL' ILL.^{MO} ET ECCELL.^{MO} | S.^R ALESSANDRO, CONTE | In Wisniz Lubomirski, Prencipe del Sacro Romano Impero, | Cauallerizzo Maggiore del Regno di Polonia, e | Governatore Generale di Sandomiria, &c. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M.DC.L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 4 partbooks in 4°: S I, S II, B, bc. On p. 3 dedication of the composer dated 6th September 1650. At the end – a list of contents, in different order in partbooks. Some tempo indications: *adafio*.

SHELFMARK: PL-WRu 50592 Muz.

NOTES ON ITEM: Only S II and bc partbooks extant. The specimen underwent conservation in 1997. On p. 15 of bc partbook handwritten errata of the music. Some handwritten text incipits omitted in print added. Single handwritten accidentals, calculations of rest lengths and pitch corrections. On the title page written in pencil: 318 | IV.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [J S | 4]; [Nro 89]; [Mus. 459].

CATALOGUES: BohnD, p. 267; RISM A/I: L 2904; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication <http://www.bibliotekacyfrowa.pl/dlibra/publication?id=37028&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Iudica Domine nocentes A 2. Soprani, ouero Tenori.
2. Florete flores lilium A 2. Soprani ouero Tenori.
3. Quafi Cedrus exaltata fum 2. Alto, & Tenor.
4. O Ciues A 2. Tenor, & Baffo.
5. Regina Cęli Lętare A 2. Tenori, ouero Soprani.
6. Ardet cor meum A 2. Tenor, & Baffo.
7. Reboant ethera timpanis A 3. Alto, Tenor, & Baffo.
8. In te Domine fperauī A 3. doi Soprani, & Baritono [in table of contents:] Tenor.

9. Gaudete & exultate iubilate A 3. Canto, Tenor, & Baffo.
10. Concinunt fupere A 3. Alto, Tenor, & Baffo.
11. O quam fuauis est Domine panis de Cęło A 3. due Tenori, & Baffo.
12. O Iocunda dies A 3. Alto, Tenor, & Baffo.
13. Audi Iob A 3. Dialogo. Iob, Spiritus malus, Angelus
14. Iefu dulcis memoria A 3. Canto, Tenor, & Baffo.
15. Quæ noua lumina A 3. doi Soprani, ouero Tenori, & Baffo. [the piece not listed in the table of contents of bc partbook; handwritten supplemented there]
16. Lauda Ierufalem A 3. doi Tenori, ouero Soprani, & Baffo. Ad iftanza del Molto Reuerendo P. Bafilier Tifana Mufico Eccel. in S. Marco.
17. Deus venerunt gentes A 3. Alto, Tenor, & Baffo.

111.

COMPOSER(S): Arrigoni, Giovanni Giacomo (1597–1675)

TITLE: SALMI | A TRE VOCI CONCERTATE | Et alquanti con li Repieni ad libitum, con vn Magni-|ficat A Cinque voci concertate & due violini | DI GIO: GIACOMO ARIGONI | Opera IX. | ALL'ALTEZZA | SERENISSIMA DI | CARLO SECONDO | DVCA DI MANTOVA, MONFERRATO, CARLOVILLA, | RETHEL & c. | IN VENETIA MDCLXIII Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1663

DESCRIPTION: Set of 8 partbooks in 4^o: Concert.: S I, S II, B; rip.: S, A, T, B; org. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and performance indications: *preſto*, *adagio*, *ſoli*, *tutti*.

SHELFMARK: PL-WRu 50260 Muz.

NOTES ON ITEM: Unique specimen of the print. T rip. partbook missing. Some handwritten accidentals, pitch corrections, performance indications: *t.*; *con iftrom.*, bar lines, *custos*, and calculations of rest lengths. On the title page written in pencil: *B* | 8.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*N F* | 8]; [*Nro 90*]; [*Mus. 130*].

CATALOGUES: BohnD, p. 50; RISM A/I: A 2491; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=22180&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: *Giovanni Giacomo Arrigoni: Vespri per la festa di Ognissanti*, Collegium Vocale et Instrumentale Nova Ars Cantandi, Antes 1993 (BMCD 901011)

CONTENTS:

1. Dixit Dominus A 3 con repieni [!]
2. Laudate pueri A 3. due Canti ouero Tenori & Baffo. con repieni, ſi placet
3. Lętatus fum A 3.

4. Nifi Dominus A 3. con repieni
5. Lauda Ierufalem A 3. due Canti ouero Tenori & Baffo
6. Confitebor tibi à Voce fola Con 4 iftromenti. Auertendo che fi potrà cantar il detto Salmo anco fenza finfonie rimettendo al prudente organifta il sonar li Ritornelli a fuo piacere.
7. Beatus vir A 3.
8. Credidi propter quod A 3.
9. Laudate Dominum A 3. con repieni fi placet
10. Magnificat A 5 voci & a 2 violini.

112.

COMPOSER(S): Della Porta, Francesco (1600c–1666)

TITLE: MOTETTI | A DVE, TRE, QVATTRO, E CINQVE VOCI | Con vn Magnificat, Litanie della Beata Vergine | à quattro, e cinque, fi placet, | DI FRANCESCO DELLA PORTA | Organifta, & Maeftro di Capella nella Madonna preffo | S. Celfo in Milano. | LIBRO SECONDO | OPERA TERZA. | DEDICATA | ALLI ILL.^{MI} SIGNORI | DEPVTATI | Alla Veneranda Fabrica della Madonna | preffo S. Celfo. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 2 or 3 Latin epigramma. On p. 3 or 4 the list of the *Depvtati della Veneranda Fabrica della Madonna preffo Santo Celfo in Milano*. On p. 4 or 5 dedication of the composer dated 18th September 1648. At the end – a list of contents, in different order. Some dynamic and tempo indications: *pian, forte, adaggio, piu preffo*.

SHELFMARK: PL-WRu 50702 Muz.

NOTES ON ITEM: A and bc partbooks missing. The specimen underwent conservation in 1997. Some handwritten text corrections and accidentals. On the title page written in pencil: 391 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [HN | 6]; [Nro 91]; Mus. 566.

CATALOGUES: BohnD, pp. 311–312; RISM A/I: P 5198; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iubilo corde in fono tubæ à 3. doi Canti, ouer Tenori, è Baffo
2. Salue Regina pietatis Mater à 2. Canto, ouer Tenor, è Alto
3. Ad te clamat cor meum à 2. Alto, è Soprano, ouer Tenor

4. Vbi eras ò bone Iefu à 2. Canto, ouer Tenor, è Alto
5. O quam bonus es quam dulcis à 2 Soprani, ouer Tenori
6. O dulcis & care Iefu à 2 Soprani, ouer Tenori
7. Salue Mater à 3. 2. C. è A. fonando vnòttaua più baffo dell'alto seruirà per doi C. è Baffo
8. Obftupefcite redempti à 3. Canto, Alto è Tenor
9. Iubila Cælum iubila terra à 3. doi Soprani, ouer Tenori, è Baffo
10. Magnificat à 4, è 5. Terzo Tono. Senz'Intonatione. fi placet Concertato.
11. O bone Iefu ò fuauis amor à 5. Concertato
12. Lętanie della Beata Vergine à 4. con la quinta parte à beneplacito
13. Virgo Salue Mater tota mundi, à 2 Soprani ouer Tenor
14. Amor mi te anhelò à 2. Canto, ouer Tenor, è Baffo

113.

COMPOSER(S): Grandi, Alessandro (1586–1630); Croce, Giovanni (1557c–1609)

TITLE: MESSA | ET SALMI | DI ALESSANDRO GRANDI | A 2. 3. 4. con il Baffo Continuo. | & con li Ripieni à Beneplacito. | Raccolta Terza Di Leonardo Simonetti | Con Licenza de Superiori. & Priuilegio | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M DC XXXVI || Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1636 [S/T and bc partbooks] 1635 and 1632 [the other voices]

DESCRIPTION: Set of 11 partbooks in 4^o: S/T, A, T/B, bc and – according to Bohn – 6 ripieni, not listed there. At the end – a list of contents. Some dynamic and performance indications: *Tromb.*, *pian.*, *forte.*

SHELFMARK: PL-WRu 50492 Muz.

NOTES ON ITEM: Only S/T, bc and A rip. partbooks extant. A partbook incomplete, without the title page. The specimen underwent conservation in 1993. Some handwritten accidentals. On the title page written in pencil: 251 | XI; 18.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [A | 11]; [Nro 92]; *Mus.* 365.

CATALOGUES: BohnD, pp. 160–161; RISM A/I: G 3461, GG 3461; RISM B/I: 1636¹; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Messa A 3. ouero à 4. (Kyrie – Sinfonia. Questa sinfonia fi fonera auanti il Gloria se piace. – Gloria. Voce con Tromboni, à 3. Alto ouero il Tenore – Credo Con Tromboni)
2. Dixit Dominus. In Ritornello. Capella A 3.
3. Dixit Dominus A 4. Voce Sola.
4. Confitebor tibi A 3.

5. Beatus Vir A 4.
6. Laudate Pueri A 3.
7. Laudate Pueri Sexti Toni. in Ecco. In Ton. di Gio: Croce / † Chiozotto A 4.
8. Laudate Dominum omnes gentes A 2. Con Tiorba fi placet. Con Choro di Tromb. fi piace
9. Laudate Pueri. Quarti Toni A 4. Sine Intonatione
10. Nifi Dominus Cappella Prima A 4. con Tromboni
11. Beatus vir Capella A 4.
12. Lætatus fum. A 4. Concertato.
13. Lauda Ierufalem A 3 Senza intonatione.

114.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MOTTETI | A DVE E TRE VOCI | CON VNA MESSA BREVE NEL FINE | DI GIO: ANTONIO RIGATTI | DEDICATI | Al Molto Illuftrre Et Reuerendiffimo Signor. | FRA BERNARDO VITTE | PROTHONOTARIO APOSTOLICO | AMMINISTRATORE DELLA CHIESA PRIORALE | DI SAN GIO: GEROSOLIMITANO | IN PRAGA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 dedication of the composer dated 9th December 1647. At the end – a list of contents, in different order in each partbook. Some tempo and dynamic indications: *Largo*, *adaggio*, *adafio*, *allegro*, *piano*.

SHELFMARK: PL-WRu 50743 Muz.

NOTES ON ITEM: Complete set of partbooks. On p. 25 of bc partbook a pasted-on paper sheet with music errata. Some handwritten accidentals, bc numbering, calculations of rest lengths, and text incipits omitted in print. On the title page written in pencil: 424 | IV; 173.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [HG | 4]; [Nro 94]; *Mus.* 614.

CATALOGUES: BohnD, p. 335; RISM A/I: R 1418; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Maria ò Stella maris à 2. Mezo Soprano, & Alto.
2. Florete flores lilium à 2. Canti, ò Tenori. Vn tuono piu baffo
3. Gaudent in Celis animæ Sanctorum à 2. Soprani, ò Tenori.
4. Hæc eft vera fraternitas à 2. Soprani ò Tenori.

5. Congratulamini mihi omnes à 2. Canto, & Alto [in partbooks: 2. Soprani ò Tenori]
6. O Dulce nomen Iesu à 3. Alto Tenore, & Baffo
7. Gaudens gaudebo in Domino à 2. Canto & Alto
8. Accedite ad Mensam à 2. Tenore, & Baffo.
9. Tantum ergo Sacramentum à 2. Alto, e Tenore.
10. Domine Deus meus da cordi meo à 2. Alto, e Tenore.
11. O felix ò lucidissima nox à 2. Tenore, ò Canto, & Baffo. In natiuitate Domini.
12. Omnes gentes plaudite manibus à 3. Alto Tenore [in partbooks: doi Tenori, ouero Soprani], & Baffo.
13. Surge veni Maria – Tu es spes nostra à 3. Alto Tenore, & Baffo
14. Benedictus dominus deus meus, à 3. doi Canti ò Tenori, & Baffo
15. Lauda Syon Saluatorem à 3. Alto Tenore [in partbooks: doi Tenori, ò Canti], & Baffo.
16. Laudemus Deum Nostrum à 3. Alto Tenore, & Baffo.
17. Assumpta est Maria – Benedicta Filia tua Domino à 3. doi Tenori & Baffo.
18. Domine ne in furore arguas me à 3. Alto Tenore, & Baffo
19. Cantate Domino canticum nouum à 3. Alto Tenore, & Baffo. Per l'Esposizione del Sanctissimo Sacramento
20. Messa Breue à 3. Voci Alto, Tenore, & Baffo (Kyrie – Gloria – Credo)

115.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: IL SECONDO LIBRO | DELLE SONATE | A VNA, DOI, TRE, E QVATTRO. | DI MAVRITIO CAZZATI | Maefstro di Capella di Camera Dell' Eccellentissimo Signor | Duca di Sabioneta Principe di Bozolo, &c. | DEDICATE | ALL' ILL.^{mo} SIGNOR | BERNARDO VERTVA | NOBILE DI BERGAMO. | Opera Ottaua. Con Priuilegio. | [typographer's mark] | IN VENETIA. | Appresso Alessandro Vincenti. M.DC.XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 5 partbooks in 4^o: vl I, vl II, vla, vlne, org. On p. 3 dedication of the composer dated 10th April 1648. At the end – a list of contents. Numerous tempo and dynamic indications: *Graue, Allegro, Allegro, e Presto, Adaggio, Piano, Forte*.

SHELFMARK: PL-WRu 50335 Muz.

NOTES ON ITEM: Complete set of partbooks. Vl I partbook has a different cover. Some handwritten accidentals. On the title page written in pencil: *J | 5*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [*HF | 5*]; [*Nro 93*]; *Mus. 226*;

CATALOGUES: BohnD, p. 94; RISM A/I: C 1587; SartoriB: 1648; www.bibliotecamusica.it

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=38489&from=&dirids=1&tab=1&lp=3&QI=>

MODERN EDITION: Maurizio Cazzati, *Il secondo libro delle sonate, a 1, 2, 3, 4 strumenti e b.c., op. 8: Venezia, 1648*, ed. Alessandro Bares, Albese con Cassano: Musedita 2001

RECORDING: [-]

CONTENTS:

1. La Vertua. Canzone Prima. à 2. Violini.
2. La Calua. Violino folo, ouer Violino, e Baffo.
3. La Pezzola. Violino folo, ouer Violino, e Violone.
4. La Marenza. A 3.
5. La Bonga. A 3.
6. La Galeazza. A 3.
7. La Pepola. A 3.
8. La Bernarda. Canzone à 3. Doi Violini, e Violone.
9. La Lucilla. Canzone à 3. Doi Violini, è Violone.
10. La Maltefe. A 4.
11. La Giroloma. A 4.
12. Simphonia. A 4.
13. Simphonia. A 4.
14. Sonata detta la Vecchia. A 4. Tre Violini, Viola, Trombone è Violone.

116.

COMPOSER(S): Gamberi, Pietro (17.sc)

TITLE: MESSE E SALMI | A CINQVE CONCERTATI | Con alcuni Salmi A 2. e 3. Con Violini, | & altri à 4. fenza iftrumenti con | quatro Hinni. | DI D. PIETRO GAMBERI D'VRBINO | Maefro di Capella d'Vdine. | Aggiunti per commodità alle Messe, e Salmi à 5 li Ripieni | dal R. D. Girolamo Misfio Organifta d'Vdine. | *DEDICATI* | ALL'ILL.^{mo} SIG.^r NICOLÓ SASSO | OPERA TERZA | [typographer's mark] | IN VENETIA M DC XXXXII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 10 partbooks in 4^o: S, A, T, B, 5, bc; rip.: S, A, T, B. On p. 3 dedication of the composer dated 20th May 1642 [in bc partbook without a date]. At the end – a list of contents. Some dynamic and setting indications: *Forte, piano, Conc.*

SHELFMARK: PL-WRu 50454 Muz.

NOTES ON ITEM: A rip. partbook missing. S rip. partbook severely damaged, refilled with paper. Some handwritten accidentals, calculations of rest lengths and other corrections. On p. 62 of bc partbook handwritten supplemented intonation of the *Magnificat*, missing in print. Between pp. 8–9 and 24–25 of T rip. partbook there is a pasted paper sheet with handwritten corrections of music. On the title page written in pencil: 228 | X.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [EL | 10]; [Nro 95]; [Mus. 334].

CATALOGUES: BohnD, p. 144; RISM A/I: G 315, GG 315; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Messa prima à 5. con li Rapieni fe piace (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Messa feconda à 5. con li Rapieni fe piace (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Dixit Dominus Primo à 5. con li Rapieni fe piace
4. Dixit Dominus fecondo à 5. con li Rapieni fe piace Senza Intonatione
5. Confitebor tibi Domine à 5. Con li Rapieni fe piace Secondi Toni Senza Intonatione Concerto
6. Beatus Vir à 5. Con li Rapieni fe piace
7. Beatus vir à 3. Alto Tenore e Baffo, con due Violini quali fono nella parte del Canto & nel Secondo Tenore
8. Laudate pueri Dominum à 4. Due alti Tenore e Baffo
9. Laudate pueri Dominum à 5. Con Rapieni fe piace
10. Laudate Dominum omnes gentes à 3.
11. In exitu Ifrael à 5. Concertato. con Rapieni fe piace
12. Lætatus fum à 4. Canto, Alto, Tenore, è Baffo
13. Lætatus fum à 2. Alto e Tenore con due Violini quali fono nella parte del Canto, & nel Secondo Tenore
14. Memento Domine Daud à 4 Canto Alto Tenore e Baffo
15. Lauda Hierusalem à 5. Con Rapieni fe piace
16. Magnificat à 5. Con Rapieni fe piace

HINNI

17. Ifte Confessor à 3 Alto Tenore è Baffo & sempre si replica l'istesso Basso & cosi si sonarano li altri Himni
18. Vrbs Hierusalem à 2 Alto e Tenore
19. Iefu Corona Virginum à 3 Alto Tenore è Baffo Si replica l'istesso Basso sempre
20. Aue Maris Stella à 2. Voci Si replica sempre l'istesso Basso

117.**COMPOSER(s):** Cecchino, Tommaso (1583c–1644)

TITLE: CINQUE MESSE | A DVE VOCI | [in S I partbook only:] CON IL SVO BASSO CONTINVO | Accomodate in modo, che da ogni forte di voce diuerfamente | possono effer cantate; con li fuoi auertimenti. | Et Vinti [!] due MOTETTI à Voce Sola per tutte le parti, cioè Canti, Alti, Tenori, & Baffi. | Con Otto Sonate per gl'Istrumenti, Baffi, & Soprani; | & con la Partitura. | DI TOMASO CECCHINO | VERONESE. | OPERA VIGESIMA TERZA. | Nuouamente composta, & data in luce. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [coat of arms] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 3 partbooks in 4^o: S/T I, T II, bc. On p. 2 dedication of the composer dated 30th March 1628. At the end – a list of contents and a note to the readers: *Tutti li Soprani de le Sonate che fono in quest'Opera, possono effer sonati con l'Organo da vn folo Violino ò uero Cornetto, senza altro Istrumento Baffo, se piace; eccetto l'ultima che deue effer fonata con due Violini, ò uero vn Violino, & vn Cornetto.*

SHELFMARK: PL-WRu 50346 Muz.

NOTES ON ITEM: T II partbook missing. On the title page written in pencil: *E | III.*

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B] | 3; [Nro 96]; *Mus.* 238.

CATALOGUES: EitnerQ: II, p. 386; BohnD, p. 97; RISM A/I: C 1677; SartoriB: 1628e; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Tomaso Cecchino, *Drei Sonate für Blockflöte (Sopran, Alt oder Tenor) oder andere Melodieinstrumente und Basso continuo*, ed. Hugo Ruf, Mainz: Schott 1987 (*Originalmusik für Blockflöte*, 159)

RECORDING: [-]

CONTENTS:

1. MESSA Prima. Due Canti, ò Tenori; ò uero Canto, & Tenore; & fonando alla quinta alta, faranno due Alti (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)
2. MESSA Seconda. Due Canti, ò Tenori; ò uero Canto, & Tenore; & fonando alla quarta alta, faranno due Alti (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Et in Spiritum sanctum – Sanctus – Benedictus – Agnus Dei)
3. MESSA Terza. Alto, & Tenore; & fonando alla quinta alta, cantaranno il Soprano, & l'Alto (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Et in Spiritum sanctum – Sanctus – Benedictus – Agnus Dei)
4. MESSA Quarta. Tenore, ò Canto, & Baffo; & fonando alla quarta alta, cantaranno l'Alto, & il Tenore. (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)
5. MESSA Quinta. Due Tenori, ò Soprani, ò uero Tenore, & Soprano; & fonando alla quarta alta, faranno due Alti (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Sanctus – Benedictus – Agnus Dei)

MOTETTI

6. Canticum nouum cantate Domino. Canto, ò Tenore.
7. Viquequo affligitis animam meam. Canto, ò Tenore.
8. Tu Domine vocasti me. Canto, ò Tenore.
9. Exultate Deo adiutori nostro. Canto, ò Tenore.
10. Misericordias Domini. Canto, ò Tenore.
11. Deus canticum nouum cantabo tibi. Canto, ò Tenore.
12. Exurgat Deus et dissipentur. Canto, ò Tenore.

13. O quam tu pulcra es amica mea. Canto, ò Tenore.
14. Anima mea liquefacta est. Canto, ò Tenore.
15. Vidi speciosam sicut columbam. Canto, ò Tenore.
16. Sicut cedrus exaltata fum in libano. Canto, ò Tenore.
17. O quam dulce ò quam suaue. Alto.
18. Cantabo Domino in vita mea psallam. Alto.
19. Exaltabo te Domine quoniam suscepisti me. Alto.
20. Iesum omnes agnoscite. Alto.
21. Sitiuit anima mea quando venies. Tenore.
22. Deus exaudi orationem meam. Tenore.
23. Quam diues es in misericordia. Tenore.
24. Ad te de luce vigilantibus. Tenore.
25. Si bona suscepimus de manu Domini. Basso.
26. Derelinquat impius viam suam. Basso.
27. Quam pulcra es et quam decora. Basso.
28. Sonata Prima.
29. Sonata Seconda.
30. Sonata Terza.
31. Sonata Quarta.
32. Sonata Quinta.
33. Sonata Sexta.
34. Sonata Settima.
35. Sonata Ottava. Due Violini ouero vn Cornetto, e vn Violino.

118.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: CELESTI FIORI | MUSICALI | DI VARI CONCERTI SACRI | A VOCE SOLA | Per Cantare Nell' Organo, Chitarrone, Arpa, Leuto, | Spinetta, & Altro Stromento | COMMODI, ET FACILI PER OGNI CANTORE | DI HORATIO TARDITI | ORGANISTA IN S. MICHELE DI MVRANO | LIBRO SECONDO. | OPERA OTTAVA | NOVAMENTE RISTAMPATA | [typographer's mark] | IN VENETIA, || Aprefso Aleffandro Vincenti. MDC XXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: One volume in 4^o: Part. At the end – a list of contents.

SHELFMARK: PL-WRu 50836 Muz.

NOTES ON ITEM: Unique specimen of the print. Some handwritten accidentals. On the title page written in pencil: 509 | I; 426.

PROVENANCE: The volume bears Rhediger Library stamp. Old shelfmarks: [A G | I]; [Nro 97]; [Mus. 709].

CATALOGUES: BohnD, p. 405; RISM A/I: T 187; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Orazio Tarditi, *Celesti fiori musicali... libro secondo, op. 8*, facs. ed. Anne Schnoebelen, New York: Garland 1987 (*Solo motets from the seventeenth century*, vol. 1: *Venice*)

RECORDING: [-]

CONTENTS:

1. Plaudite, cantate cimbalis. Voce Sola. Soprano, ò Tenore
2. Iudica me Deus. Voce fola. Soprano, ò Tenore
3. Domine illuminatio mea. Voce fola. Soprano, ò Tenore
4. In te fperauì Domine. Voce fola. Soprano, ò Tenore
5. Ego diligentes me diligo. Voce fola. Soprano, ò Tenore
6. O intemerata, & benediçta. Voce fola. Soprano, ò Tenore
7. In virtute tua Domine. Voce fola. Soprano, ò Tenore
8. Transfige dulcifsime Iefu. Voce fola. Soprano, ò Tenore
9. Ecce Sacerdos magnus. Voce fola. Soprano, ò Tenore
10. Iam non dicam vos feruos. Voce fola. Soprano, ò Tenore
11. Audite gentes. Tenore Solo.
12. Exaudi Deus orationem meam. Alto Solo. Al Molto R. P. D. Martiale Prezzato da Venetia Camerlengo di S. Michele di Murano mio Padron Cariffimo.

119.

COMPOSER(S): Petrobelli, Francesco (1695†); Facchi, Agostino (1662†)

TITLE: MOTETTI A VOCE SOLA | DI FRANCESCO PIETROBELLI | DEDICATI | ALL' ILL.^{mo} ET REV.^{mo} SIG.^{re} Mons.^r GIORGIO | CORNARO Vescouo di Padoa. | Con Licenza de Superiori & Priuilegio. | IN VENETIA M DC XXXXIII Apreffo Bartolameo Magni | [typographer's mark] |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: Set of 2 partbooks in irregular (220 x 120 mm) oblong 4°: Voce, Part. On p. 2 dedication of the composer dated 10th July 1643. At the end a list of contents. Some tempo and dynamic indications: *adagio*, *allegro*, *pian*, *prestissimo*.

SHELFMARK: PL-WRu 50693 Muz.

NOTES ON ITEM: Unique specimen of the print. Voce partbook missing. Some handwritten accidentals and bc numbering. On the title page written in pencil: 387 | II.

PROVENANCE: The extant volume bears Rhediger Library stamp. Old shelfmarks: [C X]; [Nro 98]; [Mus. 559].

CATALOGUES: BohnD, p. 309; RISM A/I: P 1641; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Chrifti vera charitas

2. O sacrum conuiuium
3. O quam tu pulcher es dilecte mi
4. Letentur celi et exultet terra
5. Laudate pueri cantate virgines
6. Refonent laudibus orbis
7. Quam bonus es amantissime Iesu
8. Salve Serenissima Regina
9. Venite Chrifiti fideles
10. Exultent iubilis orbis
11. Adoro te dulcissime Iesu
12. Pro te mi Iesu
13. Ave Sanctissima Maria
14. Omnes gentes surgite cum gaudio
15. Hymnum iucundum semper cantabo. Agostino Facco. Al Molto Ill. Sig. Giacomo Alcaino Baffo del Domo di Vicenza.
16. Beatus homo qui Iefum adorat
17. Refonent citharæ increpent timpana

120.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: CANTADE | ET ARIE | A VOCE SOLA | Commode da cantarfi nel Clauicembalo, Chitarrone, & altro | fimile Stromento, con le Lettere dell'Alfabetto per la | Chitarra spagnola. | DEL SIGNOR | ALESSANDRO GRANDI | Raccolte, & date in luce da me Andrea Ziotti. | LIBRO TERZO. | CON PRIVILEGIO. | Dedicato All' Illuftrifimo Signor FRANCESCO DVODO | [typographer's mark] | IN VENET[IA] || Appreffo Alefsandro Vincenti. [MDCXX]VI. |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: According to Bohn, one volume in 4°. On p. 2 dedication of the composer dated 31st July 1626. On p. 3 *Alfabetto et intavolatura per la Chitarra alla Spagnola*. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved. The unique surviving specimen, stored in GB-Lbl, according to a handwritten inscription on the title page, was purchased by Charles Salamon in Rome on 16th April 1855.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [A. B. | 8]; [Nro 100]; [Mus. 353].

CATALOGUES: BohnD, p. 159; RISM A/I: G 3472; VogelB: I, p. 310; NV 1269; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Crudè proterua nemica d'amore
2. Mai più duro d'Amor sì lunga guerra
3. Troppo, troppo fedele ami chi fugge
4. Superbetta, fei pur colta
5. Deh vaga mia Clori
6. Amore, io più non ardo. Dal chiaro ciel d'un vio lampeggi [prima parte] –
Amore, io più non ardo (seconda parte se piace)
7. Non può ferir Amor
8. È fi grave'l tormento che fa provar amore
9. Rompi, mio core, quell'amoroso laccio
10. Al feren del tuo volto, nottoletta d'amore
11. Ridete meco, Amanti, hor che donna crudel piange e sospira
12. Empio cor, più non ti credo
13. Io non vò pianger più. Balletto.
14. Sprezzami, bionda, e fuggimi [Francesco Ferranti]
15. Lontan dal tuo bel volto
16. Folle chi crede che quel infido core
17. Gioite, danzate, ridete, cantate
18. Sotto afpetto ridente d'angelico seren
19. I nofri voti il ciel pien di pietà
20. Ninfa crudele, s'un tuo fedele la bocca
21. Quand'Amor dentr'un cor prende ricetta
22. Breu' è la vita, Amor, lunga la speme
23. Confenti pur è ti pieghi, Lidia. Balletto.
24. Amor, giuftizia, Amor, io non mi doglio invan. Cantada.

121.

COMPOSER(s): Reina, Sisto (1623c–1664p)

TITLE: LA PACE DE NVMERI | PVBLICATA | Con l'armonia di Cinque Voci | Nel Vefpro del Signore nelle Laudi della Beatiffima Vergine, | nel Tantum ergo, e nell'Hinno delle Grazie | DA | FRA SISTO REINA Min: Con: Organifta nel | Nobiliffimo Tempio di S. Bortolomeo [!], e Maeftro | Di Capella Di S. Francefco. | Opera Ottava. | D. D. D. | ALLA SER.^{MA} SIG.^{RA} LAVRA D'ESTE | DVCHessa DI MODONA REGGIO & c. | Il Peane Mariano | Ad Infianza del Sig. D. Marzio Erculeo | Mufico Del Sereniffimo Di Modona | D'Incerto Autore. | IN VENETIA M. DC. LXII. Apreffo Francefco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1662

DESCRIPTION: Set of 8 partbooks in 4°: S I, S II, A, T, B, vl I, vl II, bc. On p. 2 dedication of the composer dated 1662. On p. 3 a dedicatory Italian sonnetto. On p. 4 two Italian sonnets. At the end – a list of contents in different order and *Avviso Dell'Autore à Signori mufici*.

SHELFMARK: PL-WRu 50731 Muz.

NOTES ON ITEM: S I, S II and bc partbooks missing. VI I partbook damaged on the edges, refilled with paper after conservation in 1994. Some handwritten accidentals. On the title page written in pencil: 409 | VIII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [NE | 8]; [Nro 101]; [Mus. 598].

CATALOGUES: BohnD, pp. 328–329; RISM A/I: R 1018, RR 1018; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum à 3. due Canti è Baffo.
2. Dixit Dominus à 5. Concertato
3. Confitebor tibi Domine à 5. Concertato
4. Confitebor tibi Domine à 3. due Canti è Baffo
5. Confitebor tibi Domine à 3. due Canti è Alto, con quattro violini non effendoui tutti quattro fi potrà fonare il primo & il terzo Concertato
6. Beatus vir à 5. Concertato
7. Laudate pueri à 5. Concertato
8. Laudate pueri à 2. Canto è Baffo. con 2 violini
9. Laudate pueri à 3. con due violini
10. Laudate Dominum omnes gentes à 5.
11. In exitu Ifrael à 5.
12. Magnificat à 5.
13. Gaudete gentes A 3 voci. C.A.T. Il Peane Mariano Dedicato Alla viua mem. dell' Illuflriffimo Sig. Aleffandro Fabrizio Cafati, d'incerto Autore
14. Puer natus est nobis Dialogo à 3 per il SS. Natale di N.S.
15. Tantum ergo Sacramentum A voce fola con due violini ad libitum con Sinfonia ad libitum
16. Tantum ergo Sacramentum à due Canti e due violini
17. Himno delle gratie. Te Deum laudamus à 5.
18. Le laude di Maria Vergine à 5. (Kyrie eleison – Agnus Dei)

122.

COMPOSER(S): Tricarico, Giuseppe (1623–1697)

TITLE: CONCENTVS | ECCLESIASTICI | DVARVM, TRIVM, ET QVATVOR | Vocum. | AVCTORE | IOSEPHO TRICARICO | A CIVITATE CALLIPOLIS | ROMÆ IN ACADEMIIS EXPERTO. | ILLVSTRISSIMO DOMINO | D. CAROLO | DEL GRECO | DVCI MONTIS NERI | DICATI. | LIBER QVARTVS. | [arabesque] | ROMÆ, Ex Typographia Ludouici Grignani. M.DC.XLIX. || SVPERIORVM PERMISSV |

PUBLICATION: Roma: Lodovico Grignani 1649

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, T, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic indications: *piano*.

SHELFMARK: PL-WRu 50855 Muz.

NOTES ON ITEM: T partbook missing. The specimen underwent conservation in 1994. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 514 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K S | 5]; [Nro 102]; *Mus.* 726.

CATALOGUES: BohnD, p. 411; RISM A/I: T 1214; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O amantiffime Iefu A 2 Canti.
2. Dulces hymnos & pŕalmos A 2 Canti.
3. O crux benediĉta A 2 Canti.
4. Beati N. laudemus merita A 2 Canti.
5. Exultantes ad te Virgo A 2 Voci. Canto & Alto.
6. Omnis Arbor A 2 Voci. Alto e Tenore.
7. Refpice in me A 2 Voci. Canto, e Baffo.
8. Accipite iucunditatem A 3 Soprani.
9. O caeli iucunditas A 3 voci. 2 Canti, & Alto ò Baffo, fi placet.
10. Amo Chriftum fponsum meum A 3 Voci. 2 Canti, & Alto.
11. Quid noŕtris dulcius A 3 Voci. 2 Canti, e Baffo.
12. Exurgat Deus A 3 Voci. 2 Canti, e Baffo.
13. Benedicam Dominum A 3 Voci. Alto, Tenore, e Baffo.
14. In caeleŕtibus regnis A 4 Voci. 2 Canti, Tenore & Baffo.
15. O pretiofum et admirandum convivium A 4 Voci. Canto, Alto, Tenore, e Baffo.

123.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MOTETTI | A CINQUE VOCI, | Con le Letanie della Beata Vergine, | D'ALESSANDRO GRANDI | Maestro di Capella nello Spirito | Santo di Ferrara, | [typographer's mark] | IN VENETIA M DC XXXX || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50496 Muz.

NOTES ON ITEM: Only S and A partbooks extant. The specimen underwent conservation in 1993. Some handwritten calculations of rest lengths. On the title page written in pencil: 257 | VI; 378.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [6 | ɔ] and [Nro] 103; *Mus.* 369.

CATALOGUES: BohnD, p. 162; RISM A/I: G 3430; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iudica me Deus
2. Ifte cognouit iustitiam
3. Sanôte Sebastiane
4. Quomodo dilexi legem tuam Domine
5. O Bone Iesu Chrifte
6. Exaudi Deus orationem meam
7. Quam pulchra est casta generatio
8. Aue Regina Cęlorum
9. O dulcis & o pia Sacra Virgo Maria
10. Innoua Domine figna
11. Quo rubicunda rofa
12. Anima mea liquefaœta est
13. Verfa est in luœtum cithara mea
14. Qui timetis Dominum
15. Deus misereatur noſtri A 5. Tenori
16. Litanie B. Marię Virginis. (Kyrie eleifon – Agnus Dei)

124.

COMPOSER(S): Grandi, Alessandro (1586–1630); Guerrini, Antonio (17.sc)

TITLE: MOTETTI | A VNA, ET DVE VOCI | CON SINFONIE | DI DVE VIOLINI | DI ALESSANDRO GRANDI | Maestro di Cappella in S. Maria Maggiore di Bergamo. | *Con ogni diligenza ristampati, & corretti.* | LIBRO TERZO. | Con licenza de' Superiori, & Priuilegio. | [coat of arms] | IN VENETIA, || Appreffo Aleſſandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, vI I, vI II, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50484 Muz.

NOTES ON ITEM: The specimen underwent conservation in 1993. S II partbook missing. Some handwritten accidentals, pitch corrections and calculations of rest lengths. VI II partbook damaged by humidity. On the title page written in pencil: 254 | V; 215.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [5 | 1]; [Nro] 104; *Mus.* 356.

CATALOGUES: BohnD, pp. 161–162; RISM A/I: G 3451, GG 3451; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ave mundi spes Maria A 1. Soprano. Con Sinfonia di doi Violini.
2. Quasi arcus refulgens A 1. Soprano. Con Sinfonia di doi Violini.
3. Hic est vere Martyr A 1. Soprano. Con Sinfonia di doi Violini.
4. Gaudete mecum et gratulamini A 1. Soprano Con Sinfonia di doi Violini.
5. Vocem iucunditatis A 1. Soprano. Con Sinfonia di doi Violini.
6. Virgo prudentissima A 1. Soprano. Con Sinfonia di doi Violini.
7. Decantabat populus Iſrael A 1. Tenore. Con Sinfonia di doi Violini.
8. Sonent Citharæ pulſentur timpana A 1. Tenore. Con Sinfonia di doi Violini.
9. Aue Maris Stella A 1. Soprano. Con Sinfonia di doi Violini.
10. Regina Cæli lætare A 1. Soprano. Con Sinfonia di doi Violini.
11. Iubila Cælum Refona mare A 1. Soprano. Con Sinfonia di doi Violini.
12. Veni fancte Spiritus A 1. Alto. Con Sinfonia di doi Violini.
13. Amo Chriſtum qui renouat A 1. Soprano. Con Sinfonia di doi Violini.
14. O magnum Sacramentum A 1. Baſſo. Con Sinfonia di doi Violini. Antonio Guerrini
15. Saluum me fac Deus A 1. Baſſo. Senza Sinfonia
16. Bone Iefu Verbum Patris A 2. Doi Soprani Senza Sinfonia
17. Ecce Sacerdos magnus A 2. Doi foprani. Senza Sinfonia
18. O Beate Benedicte A 2. Ten. & Sopr. Con ſinfonia di 2. Violi. & Trombone ouero Viola
19. In dulci iubilo A 4. Doi Soprani, Tenore, & Alto. Senza ſinfonia
20. Audiui vocem A 5. Doi Soprani, Tenore, Alto, e Baſſo. Senza ſinfonia

125.

COMPOSER(s): Rovetta, Giovanni (1596c–1668)

TITLE: MOTETTI | CONCERTATI | A Due, Tre, Quattro, & Cinque Voci | CON LE LITANIE DELLA MADONNA, | Et Vna Meſſa Concertata à Voci Pari | DI GIO. ROVETTA | Vice Maeftro di Cappella della Sereniſſima Republica | OPERA TERZA. | NOVAMENTE RISTAMPATA | CON PRIVILEGIO. | [typographer's mark] | VENETIA, || Appreſſo Aleſſandro Vincenti. | MDCXXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents. In bc part of *Ave maris stella* commentary: *Qui ſi fuona vn poco con l'organo, & ſerue per l'auerſetto che ſegue, poi ſi ripiglia da capo, principiando dalla proportione, & coſi l'altre volte.* Some tempo indications: *adagio, allegro, preſto.*

SHELFMARK: PL-WRu 50755 Muz.

NOTES ON ITEM: S and T partbooks missing. Bc partbook damaged on edges, B partbook in the centre of the pages, refilled with paper after conservation. Some handwritten bc numbering, calculations of rest lengths and accidentals. In A partbook – a list of contents handwritten and corrected with the appropriate page numbers. On the title page written in pencil: 432 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: 2 | 5; [*Nro 105*]; [*Mus. 626*].

CATALOGUES: BohnD, pp. 342–343; RISM A/I: R 2965; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Dominus illuminatio mea A due Canti o Tenori.
2. Exultauit cor meum in Dominum A due Canti o Tenori.
3. Alma Redemptoris Mater A due Canti o Tenori.
4. Nulla scientia melior est illa A due voci Canto, & Tenor
5. Gaudete fratres in Dominum A due Canti o Tenori.
6. O pretiosum & admirandum conuiuium A due voci Canto o Tenor, & Baffo
7. Deus in nomine tuo saluum me fac A due voci Canto o Tenor, & Baffo
8. Iubilate Deo omnis terra A due Canto o Tenor, & Baffo
9. Dies fanctificatus illuxit nobis A due voci Canto, o Tenore, & Baffo
10. Surge propera amica mea A due voci Tenor, o Canto, & Baffo
11. Lauda Sion Saluatorem A due voci Tenor, o Canto, & Baffo
12. Ave Regina Caelorum A due voci Tenor, o Canto, & Baffo
13. Salue Regina A due voci Tenore, & Baffo
14. Quam pulchra es amica mea A due voci Canto o Tenor & Alto ouero Baffo
15. Dulcis Christe ad te venio A 3. Alto, Tenor, & Baffo
16. Confitemini Domino A 3. Alto, Tenor, & Baffo
17. Surgamus ergo cantemus ergo A 3. Alto, Tenor, & Baffo
18. Ego sum resurrectio & vita A 3. voci Alto Tenor & Baffo
19. Regina caeli laetare A 3. voci Alto Tenor, & Baffo
20. Alma Redemptoris mater A 3. voci Alto, Tenor, & Baffo
21. Domine in virtute tua A Tre due Tenori, o Canti, & Baffo.
22. O gloriosa Domina A Tre due Tenori, o Canti, & Baffo.
23. Ego sum qui sum A 3. voci doi Tenori, o Canti, & Baffo
24. Ave Regina Caelorum A 3. due Tenori, o Canti, & Baffo
25. Letanie della Madonna A 3. due Tenori, o Canti, & Baffo
26. Te matrem Dei laudamus A 3. voci Canto Tenor & Baffo
27. Ave maris Stella A 3. Voci doi Canti o Tenori, & Baffo
28. Exaltabo te Domine A 4. Canto, Alto, Tenor, & Baffo
29. Cantate Domino canticum nouum A 4. Canto, Alto, Tenor, & Baffo
30. Anima Christi sanctifica me A 4. voci Canto, Alto, Tenor, & Baffo

31. Per fæminam mors A 4. Canto, Alto, Tenor, & Baffo
32. Salue Regina A 4. voci due Tenori, & due Baffi
33. Meffa Concertata A 4. voci pari Doi Baffi, & doi Tenori (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
34. In te Domine speravi A cinque voci
35. O Domine Iefu Chrifte adoro te in cruce pendentem A cinque voci
36. Salue Regina A cinque voci

126.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: IL SECONDO LIBRO | DE MOTETTI, A DVE TRE, | ET QVATTRO VOCI. | Con il fuo Baffo per fonar nell'Organo. | DI ALESSANDRO GRANDI | Maestro di Capella in Santa Maria | Maggiore di Bergamo. | Nouamente in questa Quinta impreffione, con ogni diligen-|za corretti, & ristampati. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents. Preceding *Heu mihi* – a short commentary on the performance: *Bifogna auuertire, che questa Parte nel mezzo fi nafconde per reppofita d'Ecco.*

SHELFMARK: PL-WRu 50488 Muz.

NOTES ON ITEM: Complete set of partbooks. Specimen underwent conservation in 1994. Some handwritten accidentals. On the title page written in pencil: 247 | V; 19.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [5 | 7]; N. 106; [Mus. 360].

CATALOGUES: BohnD, p. 160; RISM A/I: G 3426; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam fuaue eft nomen tuum Maria A 2. Due Canti.
2. Venite fili audite me A 2. Doi Canti.
3. Vocem iucunditatis annuntiate A 2. Canto & Alto.
4. O falutaris hofia A 2. Doi mezzi Soprani, & alla quinta baffa doi Tenori.
5. O quam gloriofum eft regnum A 2. Doi Altì
6. Lætentur cæli A 2. Doi Tenori
7. Deus in nomine tuo A 2. Due Tenori
8. Non eft inuentus similis A 2. Due Baffi
9. O quam dulcis quam suavis A 2. Canto, e Tenore
10. O intemerata et in æternum benedicta A 2. Canto, & Alto
11. Deus mifereatur noftri A 3. Tre Soprani

12. Deus mifereatur noſtri A 3. Tre Baffi
13. Saluum fac populum tuum A 3. Canto, Alto, & Tenore
14. Cantemus Domino glorioſe A 3. Canto, Alto, e Tenore
15. Salue radix Sanĉta A 3. Alto, Tenor, e Baffo
16. O Beata Virgo Maria A 3. Tre Tenori
17. Date nomini eius magnificantiam A 4. Seconda Parte di Obaudite [me diuini fruĉtus] del Primo Libro. Baffo, Alto, & doi Tenori
18. Sinfonia A 4. Tre Violini, vn Violone, ò Chitarrone. Queſta Sinfonia fi può fare nell'oltra ſcritto Motetto alle linee.
19. Heu mihi quid ploras. Dialogo in Ecco A 4. Baffo, doi Tenori & Alto.
20. O bone Iefu A 4. Alto, Baffo, & doi Tenori
21. Magnum hæreditatis A 4. Doi Baffi, & doi Tenori
22. Inter veſtibulum et altare A 4. Doi Tenori, Canto, e Baffo

127.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: DEI PARÆ | VIRGINIS LAVDES | A GALEATIO SABBATINO | MVSICIS CONCEPTIBVS | Cum Tribus, Quatuor, Quinque, & Sex Vocibus | CONTEXTÆ, | Per Illuſtri, ac Reuerendiſſimo Domino | D, ISIDORO | BONZANINIO | Sanĉti Benediĉti Nouelli in Vrbe Patauina Monaſterij Abbati optime merito, | DICATÆ. | OPVS OPTAVVM [!]. | [typographer's mark] | VENETIIS, || Apud Alleffandrum Vincentium. M D CXXXVIII |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of the editor dated 9th September 1638. At the end – a list of contents.

SHELFMARK: PL-WRu 50769 Muz.

NOTES ON ITEM: Only A, T and bc partbooks extant. Some handwritten performance indications: *T*. On the title page written in pencil: 450 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [6 | 2]; [Nro 107]; *Mus.* 642.

CATALOGUES: BohnD, p. 348; RISM A/I: S 9; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Lętanijſ Tribus Vocibus Duo Cantus vel Tenores cum Baſſus (Kyrie eleiſon – Agnus Dei)
2. Lętanijſ Tribus Vocibus Altus, Tenor, & Baſſus (Kyrie eleiſon – Agnus Dei)
3. Lętanijſ Quatuor Vocibus C.A.T.B. (Kyrie eleiſon – Agnus Dei)
4. Lętanijſ Quinque Vocibus C.A.T.T.B. (Kyrie eleiſon – Agnus Dei)

5. Lętanijis Quinque Vocibus C.A.T.T.B. (Kyrie eleifon – Agnus Dei)
6. Lętanijis Quinque Vocibus vel fex cum Alto ad placutum (Kyrie eleifon – Agnus Dei)
7. Lętanijis Sex Vocibus C.C.A.T.T.B (Kyrie eleifon – Agnus Dei)

128.

COMPOSER(S): Biandrà, Giovanni Pietro (1633p†)

TITLE: SACRAE | CANTIONES | Binis Ternis atque Quaternis Vocibus | Decantandæ. | JOANNE PETRO | De Blandrate Romano in Cattedrali Ecclesia Fautentina | Mufices Moderatore, & in Spennatorum | Accademia Accademico Zelante | Auctore. | *Opus Tertium.* | PERILLVSTRI D. D. PETRO | VINCENTIO BVRGHESIO | Accademico Spennato | Dicatum. | [typographer's mark] | SVB SIGNVM GARDANI. | VENETIIS M DC XXVII. || Apud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1627

DESCRIPTION: Set of 3 partbooks in 4^o: S, B, bc. On p. 2 or 3 dedication of the composer signed Faenza, 1st February 1627. At the end – a list of contents.

SHELFMARK: PL-WRu 50289 Muz.

NOTES ON ITEM: Complete set of partbooks, damaged by humidity, underwent conservation in 1996. Some handwritten accidentals. On the title page written in pencil: 98 | 3; 102.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: A. A. | 3; *Nro 108; Mus. 174.*

CATALOGUES: BohnD, p. 70; RISM A/I: B 2611, BB 2611; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Anima mea liquefacta est A 2. Baffo è Canto.
2. Supplex oro Sanctissima Virgo A 2. Baffo è Tenor.
3. Benedicte et venerabilis es Virgo Maria A 2. Baffo è Alto.
4. O Gloriosa Domina A 2. Doi Bafsi.
5. Exaudi Domine preces A 2. Doi Tenori.
6. Benedicite Deum Celi A 2. Doi Alti.
7. Quam dilecta tabernacula tua A 2. Doi Canti.
8. En ad te suspiro A 2. Canto è Tenor.
9. Venite audite et narrabo vobis A 2. Canto è Alto.
10. Gaudete omnes et exultate A 2. Doi Canti.
11. Cantabo Domino in vita mia A 2. Doi Canti.
12. Quanti mercenarij in domo Patris mei A 3. Baffo è doi Canti.
13. O clara luce clarior lucis æternæ A 2. Doi Canti.
14. Iudica Domine nocentes me A 3. Canto Tenor è Baffo.

15. Domine quis habitabit à 2. Canto è Baffo.
16. Gaude Maria Virgo à 2. Baffo è Alto.
17. Saluum me fac A 4. doi Canti Tenor è Baffo.
18. Iefus fpes pēnitentibus A 4. Canto Tenor Alto è Baffo.

129.

COMPOSER(S): Santa Maria, Salvatore de (16/17)

TITLE: SACRORVM CONCENTVVM | QVI SINGVLIS, DVABVS, TRIBVS, | QVATVORQVE VOCIBVS CONCINVTVR | Cum parte graui ad Organum, & Littanijs B. M. V. Quatuor Vocibus. | AVCTORE | D. SALVATORE DE SANCTA MARIA | Atheftino Monacho Cafinenfi, & Monafterij Sanctę | Giuftinę Patauinaę Profeffo. | LIBER SECVNDVS | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 of the vocal partbooks a dedication of the composer to *Hieronymo Spinello Nobili Patavino Sanctae Iustinae de Padua Abbati* dated 28th April 1628. At the end – a list of contents.

SHELFMARK: PL-WRu 50778 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. The specimen underwent conservation in 1992. On p. 13 of bc partbook pasted-on paper errata of erroneously printed text. Some handwritten accidentals and bc numbering. On the title page written in pencil: 454 | V; 101.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [D H | 5]; [Nro 109]; [Mus. 648].

CATALOGUES: BohnD, p. 351; RISM A/I: S 890; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Hodie apparuerunt A 1. Canto folo
2. Diligam te Domine A 1. Alto folo.
3. O admirabile commercium A 1. Tenore folo.
4. Congratulamini mihi omnes A 1. Baffo folo.
5. Tua Iefu dilectio A 1. Canto con due Violini.
6. Florete flores A 1. Alto, con due Violini.
7. Patrem noftrum A 1. Baritono con due Violini.
8. Benedicam Dominum A 1. Baffo con 2. Violini & fi poffono lafciar
9. Caro mea vere eft cibus A 2. Baffo, e Canto, ò Tenore
10. Cænantibus illis A 2. Baffo, e Canto, ò Tenore
11. Anima Chrifti fanctifica me A 2. Baffo, e Canto, ò Tenore

12. O Sacrum Coniuuium A 2. Baffo, e Canto, ò Tenore
13. O Crux fplendior cunçtis Afris A 2. Baffo, Canto, ò Tenore
14. Tanquam aurum in fornace A 2. Due Baffi.
15. Hæc eft domus Domini A 2. Due Canti, ò Tenori
16. Ecce afcendimus Ierofolimam A 2. Due Canti, ò Tenori
17. Super omnia ligna çędrorum A 2. Due Canti, ò Tenori
18. Bonum eft confiteri Domino A 2. Due Tenori
19. Qui funt ifti qui vt nubes volant A 2. Due Tenori
20. Paratur nobis menfa Domini A 2. Due Tenori
21. Princeps Gloriofiffime A 2 Voci. Alto, e Canto
22. Conuertimini ad me A Due. Alto, e Canto
23. Dulciffima eft nobis recordatio tui nominis A Tre Voci. Canto, Tenore, e Baffo
24. Tranfeamus vfque Bethleem A 3 Voci. Canto, Tenore, e Baffo
25. Ecce nos reliquimus omnia A Tre Voci. Due Tenori, e Baffo
26. Non poteft arbor noba fructus malos facere A Tre Voci. Due Tenori, e Baffo
27. Sub tuum præfidium A 4 Voci. Canto, Alto, Tenore, e Baffo
28. Vbi eft qui natus eft Rex Iudeorum A 4 Voci. Canto, Alto, Tenore, e Baffo
29. Lettanie della B.M.V. A 4. Canto, Alto, Tenore, e Baffo (Kyrie eleifon – Agnus Dei)

130.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: [Salve Regina] no title page in all partbooks

PUBLICATION: sine loco, sine data. According to Luigi Collarile (*Salve Regina del Sig. Claudio Monteverdi*, facs. ed. Luigi Collarile, Bologna: A. Forni 2011 (*Bibliotheca musica Bononiensis. Sezione IV*, 105) between 1662 and 1667

DESCRIPTION: Set of 4 partbooks in 4°: A, T, B, bc.

SHELFMARK: PL-WRu 50916 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. B part-book damaged on the edges, refilled with paper after conservation in 1998. Single handwritten accidentals and pitch corrections. On p. 4 of bc partbook short handwritten music errata. On the title page written in pencil: 359 | IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [Y | 4]; [Nro 110]; [Mus. 518].

CATALOGUES: BohnD, p. 290; RISM A/I: M 3448; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: *Salve Regina del Sig. Claudio Monteverdi*, facs. ed. Luigi Collarile, Bologna: A. Forni 2011 (*Bibliotheca musica Bononiensis. Sezione IV*, 105)

RECORDING: [-]

CONTENTS:

1. Salve ò Regina mater ò fpes noftra. A 3. Alto, Tenor, e Baffo. Salve Regina del Sig. Claudio Monteuerde

2. Regina Salue ad te clamamus A 3. doi Tenori, e Baffo
3. Regina Mater noſtra Salue A 3. doi Tenori, e Baffo
4. Regina cæli lætare A 3. Voci.

131.

COMPOSER(S): Petrobelli, Francesco (1695†)

TITLE: MOTETTI | A 2. 3. 4. è 5. voci | DI | FRANCESCO PETROBELLI | Maeftro Di Capella della Catedrale Di Padoua. | Dedicati | A GL' ILL.^{mi} ET RR.^{mi} SS.^{ri} CANONICI | Della medefima Catedrale. | Opera Seconda | [coat of arms] | IN VENETIA M DC LI Stampa del Gardano | Apreſſo Franceſco Magni |

PUBLICATION: Venezia: stampa del Gardano, appreſſo Francesco Magni 1651

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *allegro*, *preſto*, *pian*, *adaſio*.

SHELFMARK: PL-WRu 50694 Muz.

NOTES ON ITEM: Unique ſpecimen of the print. S and T partbooks damaged on edges, refilled with paper after conſervation. Some handwritten calculations of reſt lengths. On the title page written in pencil: 381 | V; 175.

PROVENANCE: All of the extant partbooks bear Rhediger Library ſtamps. Old ſhelfmarks: [K. H | 5]; [Nro 111]; [Mus. 560].

CATALOGUES: BohnD, p. 309; RISM A/I: P 1642; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O mi bone Ieſu A 2. 2 Canti ò Tenori
2. Adoro te Deus creator A 2. Alto e Baffo
3. O Maria o dulcis Maria A 2. Canto e Alto
4. Pandite cælum A 2. Canto e Tenore
5. Aue vera lux dierum. Canto e Baffo
6. Regina cæli lætare A 2. Alto e Tenore
7. Gaudete iubilate et exultate A 2. 2 Tenori
8. Congregati funt inimici noſtri A 2. Due Baffi. Dedicato Al Sig. D. Michiele Frefchi Baffo Ecc. Del Domo di Padoua.
9. Benedico te Ieſus A 3. Due Canti e Baffo
10. Currite omnes exultantes A 3. Alto Tenore, e Baffo
11. Aue Regina cælorum A 3. Alto Tenore e Baffo
12. Hodie exultet orbis A 3. Due Tenori e Baffo
13. Salue Regina A 3. Alto Tenore e Baffo
14. Aue falus mundi A 3. Canto Alto e Tenore

15. O fons veri amoris. A 4.
16. O immaculata et in aeternum benedicta. A 4.
17. O amantissime Iesu. A 5.
18. Ad te virgo mater Dei. A 5.

132.

COMPOSER(S): Tomasi, Biagio (1585c–1640)

TITLE: MOTECTA | Binis, Ternis, Quaternifque vocibus concinenda vna cum Litanijs | B. MARIAE Virginis quattuor vocibus | EMINENTISSIMO PRINCIPI | D. IOANNI FRANCISCO CARDINALI A BALNEO | Sanctę Ceruiens. Ecclesię Vigilantisfimo Antiftiti. | DICATA | AVCTORE | BLASIO DE TOMASIIS | Comaclenfe Terrę Maffę Fifcaleę Archipresbitero & in hac | parte Eiuſdem Eminentiffimi ac Reuerendiſſimi in | Spiritualibus & Temporalibus Vicario &c. | Opus Sextum. | [the cardinals' coat of arms] | VENETIIS | ANNO MDCXXXV. || Appud Bartholomeum Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1635

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer *Principi Ioanni Francisco de Guidis* signed Massa Fiscaglia, 1st September 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50852 Muz.

NOTES ON ITEM: S and A partbooks missing. The specimen underwent conservation in 1996. On the title page written in pencil: 513 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D G | 5]; [Nro 112]; Mus. 724.

CATALOGUES: BohnD, pp. 409–410; RISM A/I: T 922; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve Regina A 2 voci. 2. Soprani ò Tenori
2. Aue Regina Cęlorum A 2. 2. Canti ò Tenori.
3. Regina Cęli letare A 2. 2. Canti ò Tenori
4. Aue Maria à 2. Tenore e Canto.
5. Trahe me poft te à 2. Canti ò Tenori
6. Quam pulchri funt greffus tui à 2. Canti ò Tenori.
7. Fulcite me floribus A 2. Canti ò Tenori
8. Egredimini filię Sion A 2. Canto e Alto ò Baffo e Canto ò Tenore
9. Tota pulcra es amica mea A 2. Canto ò Tenore è Baffo
10. Trahe me poft te A 2. Canto ò Tenore è Baffo
11. Tota pulcra es amica mea A 3. 2. Canti ò Tenori è Baffo
12. Congratulamini mihi A 3. 2. Canti ò Tenori è Baffo
13. Alma Redemptoris Mater A 3. Canti ò Tenori è Baffo

14. O Gloriosa Domina A 3. 2 Canti ò Tenori è Baffo
15. Quafi Cedrus exaltata fum A Quattro voci.
16. O Maria Sanctissima tota pulcra es A 4. voci
17. Lettanie B. V. A 4. voci (Kyrie – Agnus Dei)

133.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: MESSA SALMI | ELETANIE, | DI | MAVRITIO CAZZATI | Maeftro di Cappella dell' Illuftriffima Accademia | della morte in Ferrara. | DEDICATI | ALL' ILL.^{MO} SIG.^{OR} MARCHESE | FRANCESCO FIASCHI | Marchefe di Borgo S. Dalmacio, e Prencipe | di detta Accademia. | OPERA NONA, | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 3 dedication of the composer dated 8th December 1648. At the end – a list of contents. Some tempo and dynamic indications: *largo*, *allegro*, *piano*, *più piano*. In bc partbook of *Dixit Dominus* and *Confiteor tibi* a remark concerning the falsobordone practice: *Sopra queste notte si canta tutto il Salmo*. Following *Confitebor* printed also *E fi può cantare alla quarta, ò, alla quinta Baffa. che le parti riefcera Alto, Tenor, è Baffo*.

SHELFMARK: PL-WRu 50336 Muz.

NOTES ON ITEM: S II partbook missing.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *H* [2] | 4; *Nro* 113; *Mus.* 227.

CATALOGUES: BohnD, p. 94; RISM A/I: C 1588; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Y/Y002/ (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Concertata à 3. Voci, Doi Canti, è Baffo. (Kyrie – Gloria – Credo)
2. Dixit Dominus à 3. Doi Canti, ouer Tenori, è Baffo.
3. Confitebor tibi a 3. Canto, Alto, è Tenore. E fi può cantare alla quarta, ò quinta Baffa, che le parti riefcerà Alto, Tenor, è Basso
4. Beatus vir à 3. Canto, Alto, è Tenore.
5. Laudate pueri à 3. Doi Tenori, è Baffo.
6. Laudate Dominum à 3. Doi Tenori, è Baffo.
7. Magnificat à 3. Doi Canti, ò Tenori, è Baffo.
8. Lætanie à 2. Canto, è Tenore. Con l'agionta di Alto, è Baffo, fe piace à 2. Canto, è Baffo. (Kyrie eleifon – Agnus Dei)

134.**COMPOSER(S):** Freschi, Domenico (1625c–1710)**TITLE:** MESSA | A 5. e Salmi A 3. e 5. con trè ftrimenti | DI P. DOMENICO FRESCHI | Maeftro di Capella della Catedrale di Vicenza | Opera Prima | Dedicata | ALL'ILL.^{mi} E REV.^{mi} SIG.^{ri} CANONICI | D'ESSA CATEDRALE | [typographer's mark] | IN VENETIA M DCLX. Apreffo Francefco Magni detto Gardano |**PUBLICATION:** Venezia: Francesco Magni 1660**DESCRIPTION:** Set of 9 partbooks in 4^o: S, A, T I, T II, B, vl I, vl II, violoncino, org. On p. 2 dedication of the composer without a date. At the end – a list of contents.**SHELFMARK:** PL-WRu 50446 Muz.**NOTES ON ITEM:** S and bc partbooks missing. T II and vl I partbooks damaged by humidity. The specimen underwent conservation in 1993. Some handwritten accidentals, text and music errata (*bis*), bar lines and pitch corrections. On the title page written in pencil: 218 | IX.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *ND* | 9; *Nro 114*; *Mus. 324*.**CATALOGUES:** BohnD, p. 138; RISM A/I: F 1850; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Meffa à 5. & trè ftrimenti (Sinfonia – Kyrie – Gloria – Credo)
2. Dixit Dominus à 5. e trè ftrimenti (Sinfonia – Dixit Dominus)
3. Confitebor à 3. e 3 ftrimenti (Sinfonia – Confitebor)
4. Beatus vir à 5. e trè ftrimenti (Sinfonia – Beatus vir)
5. Laudate pueri à 3. è 3 ftrimenti (Sinfonia – Laudate pueri)
6. Laudate Dominum à 5. e 3 ftrimenti (Sinfonia – Laudate Dominum)
7. Magnificat à 5. e 3 ftrimenti

135.**COMPOSER(S):** Sabbatini, Galeazzo (1597–1662)**TITLE:** IL SECONDO | LIBRO | DE' MADRIGALI | DI | GALEAZZO SABBATINI | CONCERTATI | A DVE, TRE, ET QVATTRO, VOCI. | Con la rifpofta à quattro voci, e due Violini ad alcuni verfi che incominciano Quando la | Donna fi difmofta altiera, Pofti nel terzo de' Madrigali à 6. Del Sig. Steffano Bernardi. | DEDICATO | AL SERENISSIMO LEOPOLDO ARCIDVCA D'AVSTRIA, | Duca di Burgondia, Stiria, Carintia, e Carniola, &c. | OPERA SECONDA | Nouamente Riftampata, | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II/A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50764 Muz.

NOTES ON ITEM: Complete set of partbooks. In T partbook part of the page including stamp mark was cut out; probably the same paper fragment was then pasted in again after conservation. The specimen underwent conservation in 1992. Single handwritten accidentals. On the title page written in pencil: 448 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [5 | o]; *N. 115*; [*Mus. 636*].

CATALOGUES: BohnD, p. 347; RISM A/I: S 15, SS 15; NV 2503; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Stringimi quanto vuoi, bella nemica A 2. Doi Canti, ò Tenori
2. Ohimè misero, io canto A 2. Doi Canti, ò Tenori
3. Occhi crudi, occhi belli A 2. Canto, è Alto
4. Lufinghero fofpiro, ch'èsci dal petto a la mia cruda fera A 2. Doi Altì.
5. Ahi troppo fei crudele, Clorinda, anima mia A 2. Alto, e Tenore.
6. Ch'io volga mai più gl'occhi a quell'ingrata A 2. Doi Tenori.
7. Tu pur mi fuggi, Clori, ma fuggi quanto sai A 2. Doi Tenori.
8. Ch'io mora, ohimè ch'io mora A 2. Canto, ò Tenore, e Baffo. [Giambattista Marino]
9. Ecco Filli, cor mio, ecco mi parto ohimè A 3. Canto, Alto, e Tenore.
10. Se gl'occhi voftr'io miro, donna A 3. Doi Canti, ò Tenori, e Baffo. [Giambattista Marino]
11. Premeuo vn giorno alla mia Filli A 3. Alto, Tenore, e Baffo
12. Vanne, mefto fofpir, nuntio d'amore A 3. Doi Tenori, e Baffo.
13. Se gia t'amai, crudele A 4. Canto, Alto, Tenore, e Baffo. [Alessandro Gatti]
14. Ecco la Primauera, ecco il novello aprile A 4. Canto, Alto, Tenor, e Baffo
15. Quel Aurette che spira A 4. Canto, Alto, Tenor, e Baffo
16. Se ben la Donna si dimostra altiera. Rifpofta alle parole del Sig. [Stefano] Bernardi a 4 voci. Canto, Alto, Tenor, e Baffo con doi Violini.

136.

COMPOSER(S): Abbatini, Antonio Maria (1595–1679); Benevoli, Orazio (1605–1672); Bicilli, Giovanni (1623–1705); Capponi, Giovanni Angelo (1607c–1688); Carissimi, Giacomo (1605–1674); Carpani, Giovanni Antonio (1638–1672); Cecchelli, Carlo (fl. 1626–1664); Durante, Silvestro (1671p†); Fabri, Stefano (1606c–1658); Foggia, Francesco (1603–1688); Giovannoni, Vincenzo (17.sc); Graziani, Bonifazio (1604–1664); Margarini, Francesco (17.sc); Santucci, Girolamo (17.sc); Silvestris, Florido de (1600c–1673); Tarditi, Paolo (1649p†)

TITLE: R. FLORIDUS | CANONICUS DE SYLVESTRIS | A Barbarano | *Has alias Sacras Cantiones*, | Ab Excellentiffimis Mufices Auctoribus fuauiffimis | Modulis | *BINIS, TERNIS, QVATERNISQUE VOCIBUS* | *Concinnatas*, | In Lucem edendas Curauit. | [coat of arms] || ROMAE, Expenfis Antonij Poggioli ad fignum Martelli. || Ex Typographia Ludouici Grignani, 1650. Superiorum permiffu. |

PUBLICATION: Roma: Lodovico Grignani 1650

DESCRIPTION: Cfr. the doublette, no. 373 in the present catalogue.

SHELFMARK: Specimen no longer preserved. According to Dehn, from this specimen only S I partbook was preserved, but now missing.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [K N | 5]; [Nro 116].

CATALOGUES: Cfr. no. 373

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS: Cfr. no. 373

137.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: CANTATE | ET ARIE | A VOCE SOLA | Commode da Cantarfi nel Clauicembalo, Chitarrone, ò altro fimile | Stromento, con le Lettere dell'Alfabetto, & Intauolatura | per la Chitarra alla Spagnola. | DEL SIGNOR | ALESSANDRO GRANDI | Maefro di Cappella in Santa Maria Maggiore di Bergamo. | *LIBRO QVARTO*. | RACCOLTE DA GIACOMO GRANDI SVO FIGLIOLO | Mufico nella detta Cappella. Nouamente compofte, | date in luce. | CON LICENZA DE SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1629

DESCRIPTION: According to the catalogue of 1909, one volume in 4°. On p. 2 dedication of the composer to Antonio Rosa and Paolo Rossi, dated 10th October 1629.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [L+]; [Nro 117]; [Mus. 364c] (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: not listed; NV 1270, where: *Esemplari di cui non si hanno più notizie esistevano a: Breslau (Elisabeth-Bibliothek), Leipzig (Muskbibliothek Peters) e Berlin (Libr. Leo Leipmanssohn, catal. 1896)*. Cfr. Giulia Giovani, “Old and Rare music and Books on music”: *le Cantade ‘ritrovate’ di Alessandro Grandi*, “Studi musicali. Nuova serie” 1 (2010), p. 157.

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Rott'ho la fè spietate [prima parte] – Ahi so che spargo (seconda parte) A 1.
2. Arcier ch'armato A 1.
3. Quest'è pur quella notte A 1.
4. Lilla, sorda a miei prieghi A 1.
5. Vientene, o mia crudel A 1.
6. Filli, per altro amante A 1.
7. Vaghe ninfe A 1.
8. Io non bramo la vita A 1.
9. Se brami hormai A 1.
10. Clori, che d'un cor, che sol per te si vive A 1.
11. Lidia, più non ti voglio A 3.
12. Crudel, tu vuoi ch'io mora? Ecco ch'io moro A 3.
13. Mentre sdegnasti amarmi A 1.
14. E che pensavi tu A 1.
15. Quando un'anima havrai A 1.
16. Crudeltà cogl'amanti A 1.
17. Arder innamorato A 1.
18. Fuggiam, fuggiamo A 1.
19. O con ragion A 1.
20. Dal giardino d'amore A 1.
21. A le dolcezze, ai canti A 1.
22. Altro alfin non è amore A 1.
23. Chi sa amar e tacer, mercede accetti A 1.

138.

COMPOSER(S): Cherubino, Nicolo (17.sc)

TITLE: SACRÆ CANTIONES | Quae Binis Ternis Quaternifq; Vocibus Concinuntur, | vnà Cum Baffo ad organum | AVCTORE | NICOLAO CHERVBINO | Auximano in Cathedrali Auximanae | Ciuitatis Organifita. Liber Primus | AD ILLVST.^{mm} AC REVER.^{mm} | D. FRATREM AVGVSTINVM GALAMINVM. | S. R. E. Card. de Araceli Auximinę | Ciuitatis Epifcopum. [the cardinal's coat of arms] | VENETIIS, M.DC.XXIX. || Apud Bartolomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1629

DESCRIPTION: Set of 3 partbooks in 4^o: S I, S II, B ad org. On p. 3 dedication (using only words beginning with A) dated 1st April 1629 by the composer. At the end – a list of contents.

SHELFMARK: PL-WRu 50350 Muz.

NOTES ON ITEM: Unique specimen of the print. S I partbook missing.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F* | 3; [*Nro* 118]; [*Mus.* 242].

CATALOGUES: BohnD, pp. 98–99; RISM A/I: C 2029; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Hæc eft Virgo Sapiens. A Due Voci. 2 Soprani.
2. Affumpta eft Maria. A Due Voci. 2 Soprani.
3. Transfige Dulcifsime Iefu. A Due Voci. Alto, e Soprano.
4. Aue Regina Cęlorum. A Due Voci. Alto, e Soprano.
5. O Sacra Sponfa Virgo Scholaftica. A Due Voci. 2. Alti.
6. Dum aurora. A Due Voci. 2. Alti.
7. Veni Sponfa Chriftri. A Due Voci. 2. Tenori.
8. Venite omnes gentes. A Due Voci. 2. Tenori.
9. Hodie Chrifthus natus eft. A Due Voci. 2. Tenori.
10. Veni Domine & noli tardare. A Due Voci. 2. Bafsi.
11. Rofa vernans caritatis. A Due Voci. Canto, e Tenore.
12. Lucia Virgo in tua patientia. A Due Voci. Baffo, e Soprano.
13. Ecce Sacerdos magnus. A Due Voci. Baffo, e Soprano.
14. O Bone Iefu o dulcifsime Iefu. A Due Voci. Alto, e Baffo.
15. Leuita Laurentius bonum opus operatus eft. A Due Voci. 2. Tenori
16. Quem vidiftis Paftores. A 3. Voci. 3. Soprani
17. Sancti & iufti in Domino gaudete. A 3. Voci. 2. Soprani, e Baffo.
18. Eftote fortes in bello. A 3. Voci. 2. Tenori, e Baffo.
19. Ifte Sanctus pro lege Dei. A 3. Voci. Canto, Tenore, e Alto.
20. Amor Iefu Dulcifsime A 4. Voci. 2. Sop. Alto, e Baffo.
21. Filij Ierufalem egredimini & videte. A 4. Voci. 2. Sop. Alto, e Tenore.

139.

COMPOSER(S): Gandino (Gandini), Salvatore (17.sc)

TITLE: MESSA E SALMI | DELLA B. V. MARIA A 4. è 5. voci | Con due violini parte obligati, & ad libitum | CONSECRATI | ALLA | SERENIS.^{MA} ALTEZZA | DI HENRIETTA ADELEIDE | Di Sauoia Elettrice del S. R. Imp. è Ducchessa di Bauiera & c. | DA D. SALVADOR GANDINO | Opera Quinta. Con Priuilegio. | [typographer's mark] | IN VENETIA MDCLVIII Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1658

DESCRIPTION: Set of 8 partbooks in 4^o: S I, S II, A, T, B, vl I, vl II, org. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *adafio*.

SHELFMARK: PL-WRu 50457 Muz.

NOTES ON ITEM: Org partbook missing. A partbook damaged on the edges, refilled after conservation in 1994. Some handwritten accidentals, note corrections, calculations of rest lengths, text and music errata (*bis; repetatur*), in some cases on paper sheets inserted between the pages (i.e. vl I, pp. 8–9). On the title page written in pencil: 231 | VIII; 328.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M 2 | 8]; [Nro 119]; [Mus. 337].

CATALOGUES: EitnerQ: IV, p. 144; BohnD, p. 145; RISM A/I: G 329; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa à 5. voci con due violini (Sinfonia – Kyrie – Gloria – Credo)
2. Dixit Dominus à 5 voci. è due violini
3. Laudate pueri à 4. con violini fe piace
4. Lætatus fum à 4. voci
5. Nifi Dominus. voce fola con due violini
6. Lauda Ierufalem à 4. voci
7. Magnificat à 5. con violini fe piace

140.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: SCHERZI | MVSICALI | Cioè Arie, & Madrigali in ftíl [!] recitatiuo, | con vna Ciaccona A 1. & 2. voci | Del M.^{to} Ill.^{re} & M.^{to} R.^{do} Sig.^r Claudio Monteuerde. | Maef-tro di Capella della Sereniss. Repub. | Di Venetia. | *Raccolti da Bartholomeo Magni* | & *Nouamente stampati*. | CON PRIVILEGIO | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M.DCXXXII. || Appreffo Bartholomeo Magni.

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1632

DESCRIPTION: One volume in 4°. On p. 2 dedication of the editor to *Pietro Capello Digniffimo Podesta e Capitanio di Capo d'Ifriria* dated 20th June 1632. At the end – a list of contents. Some dynamic and performance indications: *Ecco, Forte*.

SHELFMARK: PL-WRu 50642 Muz.

NOTES ON ITEM: Unique specimen of the print. P. 52 erroneously printed twice and marked in print: *Quefta faciata e doppia però voltare carta*. Some handwritten accidentals. A section was cut out of the title page including probably the stamp mark; the missing letters of the title are handwritten there.

PROVENANCE: The volume bears Rhediger Library and Stadtbibliothek Breslau stamps. Old shelfmarks: T | 1; Nro 120; Mus. 512a (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: M 3499; VogelB: I, p. 517; NV 1954

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=37023&from=&dirids=1&ver_id=&lp=4&QI=

MODERN EDITION: *Tutte le Opere di Claudio Monteverdi*, vol. 10: *Canzonette e scherzi musicali*, ed. Gian Francesco Malipiero, Wien: Universal Edition 1929

RECORDING: *Claudio Monteverdi: Scherzi Musicali*, Emanuela Galli, La Venexiana, Claudio Cavina, Glossa 2009 (GCD 920915)

CONTENTS:

1. Maledetto fia l'afpetto à 1
2. Quel fguardo fdegnoffetto (Prima Parte) – Armateui, pupille, d'afpriffime rigore (Seconda Parte) – Begliocchi à l'armi io ui preparo (Terza Parte) à 1
3. Eri già tutta mia à 1
4. Ecco di dolci raggi il Sol armato à 1
5. Io, ch'armato fin hor d'un duro gelo à 1
6. Et è pur dunque difhumanato cor anima cruda. con Simfonie à 1
7. Zefiro torna e di soavi accenti. Ciaccona à 2 [Ottavio Rinuccini]
8. Armato il cor d'adamantina fede à 2

141.

COMPOSER(S): Marini, Biagio (1594–1663)

TITLE: COMPOSITIONI VARIE | PER MVSICA DI CAMERA | A Due, Tre, Quattro, Cinque Voci, e parte con due Violini | DEDICATE | All' Illuftriffimo, & Reuerendiffimo Signor il Signor | D. VALERIANO SCAGLIA | ABBATE GENERALE DELL' ORDINE OLIVETANO | DA BIAGIO MARINI | Gentil'huomo, & Cauagliere del Sereniff. Palatino di Noiburg. [!] | OPERA DECIMA TERZA | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXXI. [bc partbook: *MDCXXXX*] |

PUBLICATION: Venezia: Alessandro Vincenti 1641 (bc partbook: 1640)

DESCRIPTION: Set of 6 partbooks in 4^o: S/T/A, T, B, vl I, vl II, bc. On p. 2 of the vocal partbooks dedication of the composer dated 23rd January 1641. At the end – a list of contents.

SHELFMARK: PL-WRu 50600 Muz.

NOTES ON ITEM: Unique specimen of the print. The specimen underwent conservation in 1990. Vl I and vl II partbooks missing. Single handwritten accidentals. On p. 11 of T partbook handwritten text and music errata. In B partbook text errata on small printed paper sheets. On the title page written in pencil: 321 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: V | 6; *Nro 121; Mus. 470*.

CATALOGUES: BohnD, p. 273; RISM A/I: M 665; VogelB: I, p. 417; NV 1718

DIGITIZED VERSION: [-]

MODERN EDITION: Biagio Marini, *Compositioni varie per musica di camera, Opus 13*, ed. Thomas D. Dunn, Middleton (Wisconsin): A-R Editions, 2011 (*Recent Researches in the Music of the Baroque Era*, 169)

RECORDING: [-]

CONTENTS:

1. Torna l'inuerno frigido A 2 voci. Due Canti o Tenori.
2. Ecco ch'io manco, o Dori fpietata A 2. voci. Alto e Tenore. All' Illuftriffimo Sig. Nicoletto Donato
3. Miratemi, ò begl'occhi A 2 voci. Due Alti o Canti fonando alla quarta baffa [or:] à quinta alta
4. Deh come in un momento A 3. voci. Alto Tenore & Baffo [Francesco Rasi]
5. Qui, dove il fol ferena A 3 voci. Alto Tenore & Baffo
6. Pafcorella vaga e bella A 4. Canto Baffo, & due violini
7. Non fuggir, vago augello A 4. Alto e Tenore, e due Violini
8. Ch'io non fenta per voi tormenti e guai A 4. Alto e Baffo, e due Violini
9. Hor che Giouanni entro al deferto A 5. Spirituale. Canto Tenore Baffo & due Violini
10. Già brutto non fon io A 5. due Tenori e Baffo, e due violini
11. Hor fò come da fè'l cor si difgiunge A 5. Alto Tenore e Baffo, e due Violini [Francesco Petrarca]
12. Sù l'ali del tempo A 5. Alto Tenore e Baffo e due Violini
13. Sparf'ho in pianto il mio fangue A 5. Doi Tenori, Baffo, e due Violini
14. Aure placide e volanti A 5. Canto Tenore e Baffo, e due Violini
15. Per torbido mare m'ha fatto il penfiero A 5. Alto; Tenore, e Baffo, e due Violini
16. Io che pianfi al tuo pianto A 5. Due Canti e Baffo, e due Violini
17. Una fanciulla m'ha rubato il cor A 5. Canto, Tenore e Baffo, e due Violini
18. A Dio begl'occhi A 7. Due Canti, Alto, Tenore e Baffo, e due Violini

142.

COMPOSER(S): Frescobaldi, Girolamo (1583–1643)

TITLE: CANZONI | DA SONARE | A VNA DVE TRE, ET QVATTRO | Con il Baffo Continuo | DI | GIROLAMO FRESCOBALDI | ORGANISTA IN SAN PIETRO DI ROMA | LIBRO PRIMO. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Affandro [!] Vincenti. MDCXXXIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1634

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, B I, B II, bc. On p. 2 of the vocal partbooks dedication of the composer to Desiderio Scaglia dated 10th January 1635. At the end – a list of contents. Some tempo and dynamic indications: *alegro*, *adagio*, *prefto*, *pian*, *forte*.

SHELFMARK: PL-WRu 50448 Muz.

NOTES ON ITEM: S I partbook missing. B I and bc partbooks damaged on edges, refilled with paper after conservation. S II and B I partbooks incomplete, S II contains only individual pages, B I missing the first and last pages. Numerous handwritten accidentals, bc numbering, and bar lines. On p. 23 of bc partbook handwritten errata of the music of *Canzon Seconda a 2*. On the title page written in pencil: 220 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [W | 5]; [Nro 122]; [Mus. 326].

CATALOGUES: BohnD, p. 139; RISM A/I: F 1870; SartoriB: 1634; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Girolamo Frescobaldi, *Canzoni da sonare a una, due, tre et quattro con il Basso Continuo. Libro Primo (Venezia 1634)*, ed. Andrea Friddi, Werner Icking Music Collection (http://imslp.org/wiki/File:WIMA.ffad-Frescobaldi_Urtext.pdf)

RECORDING: *Girolamo Frescobaldi: Canzoni da sonare*, Musica Fiata, Roland Wilson, Deutsche Harmonia Mundi 1994 (77313)

CONTENTS:

1. Canzon Prima. Canto folo.
2. Canzon Seconda. Canto folo.
3. Canzon Terza. Canto folo.
4. Canzon Quarta. Canto folo.
5. Canzon Prima. Baffo folo.
6. Canzon Seconda. Baffo folo.
7. Canzon Terza. Baffo folo.
8. Canzon Prima. A Due Baffi.
9. Canzon Seconda. A Due Baffi.
10. Canzon Terza. A Due Baffi.
11. Canzon Quarta. A Due Baffi.
12. Canzon Prima. A 2. Canto e Baffo.
13. Canzon Seconda. A 2. Canto e Baffo.
14. Canzon Terza. A 2. Canto e Baffo.
15. Canzon Quarta. A 2. Canto e Baffo.
16. Canzon Quinta. A 2. Canto e Baffo.
17. Canzon Sefta. A 2. Canto e Baffo
18. Canzon Prima A Due Canti.
19. Canzon Seconda A Due Canti.
20. Canzon Terza A Due Canti.
21. Canzon Quarta A Due Canti.
22. Canzon Prima A 3. Due Baffi e Canto.
23. Canzon Seconda A 3. Due Baffi e Canto.
24. Canzon Terza A 3. Due Baffi e Canto.
25. Canzon Quarta A 3. Due Baffi e Canto.
26. Canzon Prima A 3. Due Canti e Baffo.
27. Canzon Seconda A 3. Due Canti e Baffo.
28. Canzon Terza A 3. Due Canti e Baffo.
29. Canzon Quarta A 3. Due Canti e Baffo.
30. Canzon Quinta A 3. Due Canti e Baffo.
31. Canzon Prima A 4. Due Canti e Due Baffi.
32. Canzon Seconda A 4. Due Canti e Due Baffi.
33. Canzon Terza A 4. Due Canti e Due Baffi.
34. Canzon Quarta A 4. Due Canti e Due Baffi.
35. Canzon Prima A 4. Canto Alto Tenor Baffo. Sopra Rugier.

36. Canzon Seconda A 4. Canto Alto Tenor, e Baffo. Sopra Romanefca.
37. Canzon Terza A 4. Canto Alto Tenor, e Baffo.
38. Canzon Quarta A 4. Canto Alto Tenor, e Baffo.
39. Canzon Quinta A 4. Canto Alto Tenor, e Baffo.
40. Canzon Sesta A 4. Canto Alto Tenor, e Baffo.

143.

COMPOSER(s): Pesenti, Martino (1600c–1648)

TITLE: MADRIGALI | CONCERTATI | A DUE, E TRE VOCI, | DEL SIGNOR MARTINO PESENTI | CIECO A NATIVITATE | RACCOLTI D'ALESSANDRO VINCENTI LIBRO QVINTO | OPERA VNDECIMA. | DEDICATI | Al Molto Illuftre, & Excellentifsimo Signor | FRANCESCO POZZO | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. M DC XXXXI. |

PUBLICATION: Venezia: Alessandro Vincenti 1641

DESCRIPTION: Set of 4 partbooks in 4^o: T I, T II, B, bc. On p. 2 dedication of the publisher dated 23rd April 1641. At the end – the composer's letter to the readers and a list of contents. Some tempo indications: *Adagio*, *presto*.

SHELFMARK: PL-WRu 50679 Muz.

NOTES ON ITEM: Only B and bc partbooks extant. Some handwritten tempo indications and calculations of rest lengths. Individual pasted-on paper sheets with text errata. On the title page written in pencil: 378 | IV. Part of the title page of bc partbook was cut out, including probably the stamp mark, now pasted on another page without provenance data.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [X | 4]; [Nro 123]; Mus. 548.

CATALOGUES: BohnD, p. 304; RISM A/I: P 1551; VogelB: II, p. 74; NV 2197; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. In braccio à libertà tutto raccolto à 2. Doi Tenori
2. Ardo, tacito amante à 2. Doi Tenori [Girolamo Preti]
3. Di fiamme accefo e di catene avvolto à 2. Doi Tenori
4. Duro è filli quel monte à 2. Doi Tenori
5. Non t'inalzar, fe ben nell'aureo crine à 2. Doi Tenori
6. Clori, tu piangi in vano à 2. Doi Tenori
7. Sotto vn filentio tacito e profondo à 2. Tenor e Baffo
8. Son del bel volto tuo l'ire à 2. Doi Soprani o Tenori [Giambattista Marino]
9. Soura il tenero fianco à 2. Doi Soprani o Tenori [Giambattista Marino]

10. Sì, sì, lo so ben io à 2. Doi Soprani o Tenori
11. Cieco, irato e fugace [prima stanza] – Invido, tu vorresti (seconda stanza) – Rompi il posesso a glocchi (terza stanza). Canzonetta à 2. Doi Soprani o Tenori
12. Gioisca pur chi vuole in rimirar nel più fiorito aprile. Corrente à 2. Doi Soprani o Tenori
13. O quante volte o quante, al mio bel sole avante à 3. Doi Tenori e Baffo
14. Sdegno, tu che fol puoi, campion audace à 3. Doi Tenori e Baffo
15. Afolta come freme e qual minaccia pruine à 3. Doi Canti e Alto. Quefta parte fi può cantare in Baffo con vi effendo contralto
16. Non ti doler, mio core à 3. Doi Tenori e Baffo
17. E come potrò gir, s'èl ciel à Tre Tenori
18. Mentre miraua un giorno Niso di Lidia amante. Canzonetta et Corrente à 3. Doi Tenori e Baffo

144.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: IL PRIMO LIBRO | DE MADRIGALI | DI GALEAZZO | DE SABBATINI | DA PESARO. | Concertati à due, tre, e quattro voci. | OPERA PRIMA. | Nouamente riftampata, & corretta. | Con licenza de' Superiori, & Priuilegio. | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti. 1639. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50763 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. The specimen underwent conservation in 1992. Single handwritten accidentals. On the title page written in pencil: 447 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: Y | 5; N. 124; [Mus. 635].

CATALOGUES: BohnD, p. 348; RISM A/I: S 13; VogelB: II, p. 179; NV 2501

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O beglocchi di fole, belle guancie d'aurora A 2. Doi Canti, ò Tenori
2. Parti, dice la lingua, con parole che a pena par A 2. Doi Canti, ò Tenori
3. Fulmina de la bocca un duro no'l mio bene A 2. Doi Canti, ò Tenori
4. Amatemi, ben mio, perchè fdegna il mio core ogn'altro A 2. Doi Canti, ò Tenori
5. Ardon con puro ardore i beglocchi lucenti A 2. Doi Canti, ò Tenori
6. Mio cor, tu ami e peni, perchè il bel sol ch'adori A 2. Doi Tenori, ò Canti
7. Ahi tu piangi, mia vita, e piango anch'io A 2. Doi Tenori, ò Canti
8. Ohimè farà pur vero ch'io mi possa partire A 2. Alto, e Tenore

9. Io fon pur sì vezzofa e fi leggiadra e bella A 2. Baffo, e Canto, ò Tenore
10. Dunque credete ch'io v'habbia dato il mio core A 2. Canto, ò Tenore, e Baffo.
11. Porta in dito coftei d'oro la bella fede A 3. Doi Canti, e Baffo
12. Caro vezzo d'Amor che m'invita ad amar A 3. Doi Canti e Baffo [Alessandro Contarini]
13. Riede la primavera, torna la bella Clori A 3. Canto, Tenore, e Baffo [Giambattista Marino]
14. Eran Ninfe, e pastori uniti con le Gratie A 3. Doi Canti, e Alto, ò all'8 Baffo, e doi Canti, ò Tenori [Mutio Manfredi]
15. Mentre io miraua fifo della mia donna A 3. Doi Canti, e Tenore [Torquato Tasso]
16. Donna, io vorrei dir molto, ma la lingua tremante A 3. Doi Canti, ò Tenori, e Baffo [Giambattista Marino]
17. Ahi ahi rigide rofe, fermate ohimè le spine infidiose A 3. Alto, Tenore [in bc partbook: Doi Tenore], e Baffo
18. Ch'io non v'ami? A 4. Doi Tenori, Canto, e Baffo
19. S'io miro il mio bel fol A 4. Doi Canti, Alto, e Baffo

145.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: SELVA | [red ink only in S I partbook] MORALE | [black ink] ET | [red ink] SPIRITVALE | [pag. 3] [black ink] DI | CLAVDIO | MONTEVERDE | Maefro Di Capella della Serenissima | Republica Di Venetia | *DEDICATA* | ALLA SACRA CESAREA | MAESTA | DELLA IMPERATRICE | ELEONORA | GONZAGA | Con Licenza de Superiori, & Priuilegio. | [typographer's mark] IN VENETIA M DC XXXXI || Appresso Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 10 partbooks in 4°: S I, S II, A I, A/B II, T I, T II, B I, vl I, vl II, bc. On p. 4 dedication of the composer dated 1st May 1641. At the end – a list of contents. Some tempo indications: *Alquanto presto*.

SHELFMARK: PL-WRu 50643 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, calculations of rest lengths, text incipits and performance indications. On the title page written in pencil: 358 | X.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: [II | 10]; [Nro 125]; *Mus. 514*.

CATALOGUES: BohnD, p. 289; RISM A/I: M 3446; NV 1955; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB013/> (the specimen from I-Bc)

MODERN EDITION: Claudio Monteverdi, *Selva morale e spirituale*, ed. Denis Stevens, Cremona: Fondazione Claudio Monteverdi 1998

RECORDING: *Claudio Monteverdi: Selva Morale e Spirituale*, Cantus Cölln, Concerto Palatino, Konrad Junghänel, Harmonia Mundi 2011 (HMC 901718)

CONTENTS:

1. O ciechi, il tanto affaticar che giova. Madrigale morale A 5. voci & due violini
2. Voi ch'ascoltate in rime sparse in suono. Madrigale morale A 5. voci & due violini [Francesco Petrarca]
3. E' questa vita vn lampo, ch'all'apparir dispere A 5. voci
4. Spuntaua il dì quando una rofa foura una verde piaggia (Prima Parte) – Ma più dolce ruggiada che dal Ciel cada (Seconda Parte) – La vagheggiano gl'Alberi (Terza Parte) – Per valletta ò per Campagna (Quarta Parte) – Ahi, quel fole che dianzi in su l'Aurora [or:] Ah d'humana bellezza cui tant'il monfo apprezza (Quinta, & Vltima Parte). Canzonetta morale A 3. voci
5. Chi vol che m'innamori, mi dica almen. Canzon morale A 3. con due violini
6. Messa A 4. Da Capella (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
7. Gloria in excelsis Deo A 7. voci concertata con due violini & quattro viole da braccio ouero 4. Tromboni quali anco fi ponno lasciare se occorre se l'acidente.
8. Crucifixus A quatro voci. Baffo Tenore Quinto & Alto
9. Et refurexit A Due Soprani o Tenori con due violini
10. Et iterum venturus est A 3 voci & Infrumenti. Baffo & due Contralti Concertato con quatro Tronboni o viole da braccio quali si ponno anco lasciare il qual Crucifixus feruirà per variatione della Messa a quatro pigliando questo in loco di quello notato tra li due fegni
11. Ab eterno ordinata fum. Motetto a Voce fola Baffo
12. Dixit Dominus Primo A 8 voci concertato con due violini & quattro viole o Tronboni quali se pottasse l'acidente anco fi ponno lasciare
13. Dixit Dominus Secondo à 8 voci concertato con gli stesfi iftrumenti del primo & nel medesimo modo
14. Confitebor tibi Primo à 3 voci con 5 altre voci ne repieni
15. Confitebor tibi Secondo à 3. voci concertato con due violini
16. Confitebor tibi Terzo alla francese à 5 voci qual fi puo concertare se piacerà con quattro viole da braccio lasciando a parte del Soprano alla voce fola
17. Beatus vir Primo à 6. voci concertato con due violini & 3 viole da braccio ouero 3 Tromboni quali anco fi ponno lasciare
18. Beatus vir Secondo à 5. voci qual fi puo cantare ridoppiato & forte o come piacerà
19. Laudate pueri Primo concertato A 5. voci con due violini
20. Laudate pueri Secondo à 5. voci con Infrumenti
21. Laudate Dominum Primo a 5. voci concertato con due violini & vn choro a quattro voci qual potrafi e cantare e fonare con quattro viole o Tronboni & anco lasciare se acadesse il bifogno
22. Laudate Dominum Secondo Concertato à 8. voci & due violini
23. Laudate Dominum Terzo A 8. Voci da Capella
24. Credidi propter del Quarto Tuono à 8 voci da Capella
25. Memento Domine Daudid A 8 voci da Capella Quarti Toni

26. Sanctorum meritis Primo Himnus Comune plurimorum Martirum à voce fola & due violini sopra ad vna medesima aria – Deus tuorum militum Comune vnus Martiris Sopra ad vna medesima aria Con due violini – Ite Confessor Himnus Comune Confessorum Solo
27. Sanctorum meritis Secondo Himnus à voce fola concertato con due violini sopra a la qual aria si puo cantare anco altri Hinni pero che sijno dello stesso Metro. Vnius Martiris Plurimorum Martirum & Confessorum
28. Ite Confessor A 2. voce fola concertato con due violini sopra alla qual si puo cantare parimente Vt queant laxis di S. Gio. Batt. & simili. Comune Confessorum Sopra la stessa aria si potranno cantare ancora del medesimo Metro
29. Deus tuorum militum A 3. voci e due violini Himnus con doi violini. Vnius martiris Sopra la stessa aria si potranno cantare ancora Iesu corona Virginum, Christe Redemptor omnium & altri del medesimo Metro
30. Magnificat Primo concertato à 8. voci & due violini & quattro viole ouero quatro Tronboni quali in accidente si ponno lasciare
31. Magnificat Secondo Primo Tuono a quattro voci in genere da Capella
32. Salue Regina à voce fola con dentro vn Ecco voce sola concertata con doi violini
33. Salue Regina à 2. voci due Tenori o due soprani
34. Salue Regina à 3. voci Alto Basso & Tenore o Soprano
35. Iubilare tota Ciuitas Motetto à voce Sola in Dialogo
36. Laudate Dominum in sanctis eius Voce fola Soprano ò Tenore
37. Pianto della Madonna à voce fola Sopra al Lamento d'Arianna. Iam moriar mi Fili – Mi Iesu mi sponse – Hæc sunt promissa arcangeli Gabrielis – Heu fili non respondes

146.

COMPOSER(S): Lucio, Francesco (1628c–1658)

TITLE: MOTETTI | CONCERTATI | A DOI, E TRE VOCI. | DI FRANCESCO LVCIO | OPERA PRIMA. | DEDICATI ALL'ILLVSTRISSIMO SIGNOR CONTE LODOVICO VIDMAN. | Con Privilegio. | [typographer's mark] | IN VENETIA, || Appresso Aleffandro Vincenti. M.DC.XXXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 4 partbooks in 4°: S, T, B, bc. On p. 3 dedication of the composer dated 26th April 1649. At the end – a list of contents.

SHELFMARK: PL-WRu 50591 Muz.

NOTES ON ITEM: Only S and B partbooks extant. Many handwritten accidentals. On the title page written in pencil: 312 | IV.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: H. O. | 4; [Nro 126]; [Mus. 458].

CATALOGUES: BohnD, p. 267; RISM A/I: L 2903; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam humilis à 2. Soprani.
2. Bonum est confiteri Domino à 2. Tenori, ouero Soprani.
3. Confitebor tibi Domine à 2. Canto, ouero Tenor, & Alto.
4. Benedicam Dominum in omni tempore à 2. Tenor, & Baffo.
5. Ad Dominum cum tribularer clamaui à 2. Alto, & Tenore.
6. Iubilate Deo omnis terra à 2. Canto, ouero Tenore, & Alto.
7. Cur plaudit hodie. Dialogo, à 2. Tenor, & Baffo.
8. Salue Regina à 2. Canto, & Alto.
9. O nimis cara à 3. Alto, Tenor, & Baffo.
10. Deus in nomine tuo à 3. Alto, Tenor, & Baffo.
11. Ecce Sacrum paratum conuiuuium à 3. Doi Tenori, ouero Soprani, & Baffo.
12. Congregati funt inimici noſtri à 3. Alto, Tenor, & Baffo.
13. Surgamus ergo cantemus à 3. Alto, Tenor, & Baffo.
14. Omnes gentes plaudite manibus à 3. Due Soprani, & Baffo.
15. Egredimini omnes à 3. Alto, Tenor, & Baffo.
16. Congratulamini hodie fideles à 3. Alto, Tenor, & Baffo.

147.

COMPOSER(S): Freddi, Amadio (1570c–1634)

TITLE: DIVINAE | LAUDES, | *Binis, Ternis, Quaternisque vocibus* | *Concinendae.* | Cum Basso ad Organum | Auctore | D. AMADEO FREDDO | In Cathedrali Taruisina | Musicae Praefecto, | *LIBER SECVNDVS.* | VENETIIS, MDCXXII. | *Apud Bartolomeum Magni.* |

PUBLICATION: Venezia: Bartolomeo Magni 1622

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 dedication *Ill.^{mo} ac Rev.^{mo} Domino Francisco Ivstiniano Episcopo Tarvisino* signed Treviso, 29th June 1622. At the end – a list of contents.

SHELFMARK: PL-WRu 50444 Muz.

NOTES ON ITEM: S I partbook missing. Bc partbook damaged on the edges, refilled with paper after conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D S.] 4; [Nro 127]; [Mus. 322].

CATALOGUES: BohnD, p. 138; RISM A/I: F 1830; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Tu es Petrus A 2. Doi Canti o Tenori
2. Beata es Virgo Maria A 2. Doi Soprani o Tenori
3. Surrexit Pastor bonus A 2. Doi Canti, ò Tenori
4. O Lux Beata Trinitas A 2. Doi Canti
5. Tu es Pastor ouium A 2. Doi Alti
6. Iustus germinauit A 2. Doi Tenori, ò Canti
7. Omnes Sancti A 2. Doi Tenori, ò Canti
8. Exultate Deo A 2. Doi Tenori, ò Canti
9. Verbum caro factum est A 2. Doi Tenori, ò Canti
10. Benedicite Dominum A 2. Doi Bafsi
11. Benedicam Dominum A 2. Doi Bafsi
12. Bone Iesu Verbum Patris A 3. Canto, Tenor, e Baffo
13. Hic est vere Martyr qui pro Christi nomine A 3. Canto, Tenor, è Baffo
14. Gloriosi principes terræ A 3. Tre Soprani
15. Ifti funt triumphatores A 3. Tre Tenori
16. Ifti funt viri Sancti A 3. Tre Bafsi
17. Aue maris stella A 4. Doi Soprani Tenor è Baffo
18. Iesu corona virginum A 4. Doi Soprani, & doi Tenori

148.

COMPOSER(S): Filiberi, Orazio (17.sc)

TITLE: SALMI | CONCERTATI | A Tre, Quatro, Cinque Sei, & Otto Voci, | Con Doi Violini. | DI | HORATIO FILIBERI VERONESE, | Maestro di Capella, nel Domo di Montagnana. | OPERA PRIMA | DEDICATI | ALLA MAGNIFICA | COMMVNITÀ DI MONTAGNANA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appresso Aleffandro Vincenti. M. DC. XXXXIX |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 7 partbooks in 4°: S I, S II/vl II, A, T I, T II/vl I, B, bc. On p. 3 dedication of the composer to *Signori Depvtati della Magnifica Comunità di Montagnana* dated 20th March 1649. At the end – a list of contents. Some tempo indications: *Adagio*.

SHELFMARK: PL-WRu 50427 Muz.

NOTES ON ITEM: Complete set of partbooks. Bc partbook damaged on edges, refilled with paper after conservation in 1995. Some handwritten accidentals, calculations of rest lengths and text errata. Between pp. 14–15 of S II partbook a small paper sheet inserted with music errata for *Lauda Ierusalem*. On the title page written in pencil: 203 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [H M | 7]; [Nro 128]; [Mus. 307].

CATALOGUES: BohnD, pp. 130–131; RISM A/I: F 732; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 6. Voci, con doi Violini.
2. Confitebor tibi Domine. Salmo A 4. Concertato. Canto, Alto, Tenor è Baffò.
3. Beatus vir. Salmo A 3. Canto, Alto, è Tenor.
4. Laudate pueri. Salmo A 5. doi Tenori, Baffò è doi Violini.
5. Laudate Dominum A 3. Doi Soprani, è Baffò.
6. Lætatus sum A 4. Canto, Alto, Ten. è Baffò.
7. Nifi Dominus à 5. doi Ten. Baffò, è doi Violini.
8. Lauda Ierufalem A 6. Voci con doi Violini.
9. Magnificat. Salmo [!] A 8. Concertato il Primo Choro.

149.

COMPOSER(S): Pozzi, Luigi (17.sc)

TITLE: LA CERVA | SAVORGNANA | Stridatrice Di Spirituali Concerti | Consecrata al nome immortale dell'Illuflufriffimo Sig. Marchese GIOANNI SAVORGNANO & c. | Opera Terza di | D. LVIGI POZZI Dottore, & Academico Suentato. | IN VENETIA M DC L II Apreffo Francefco Magni |

PUBLICATION: Venezia: Francesco Magni 1652

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo, performance and dynamic indications: *Presto, allegro, adaggio, piano, pianino, affet.*

SHELFMARK: PL-WRu 50709 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some handwritten accidentals and pitch corrections. On the title page written in pencil: 398 | II; 11.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [KE | 2]; [Nro 129]; [Mus. 574].

CATALOGUES: BohnD, p. 314; RISM A/I: P 5309; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine Deus patrum noftrorum
2. Adoro te panis vitæ
3. O Deus meus ò dulcis vita animæ
4. Panis candidiffime panis fuauiffime
5. Eia furgite eia curite properate ad iubila
6. Currite omnes gentes feftinate omnes populi
7. Miferà infelix dereliçta anima miferanda

8. Quid mundus tantis blanditus flagitijs
9. O quantum tibi debeo bone Iesu
10. Venite gentes exultate iubilate omnes populi
11. Domine Deus meus in te speraui

150.

COMPOSER(S): Milani, Francesco (16/17)

TITLE: VESPRI | PER TVTTO L'ANNO | A QVATTRO VOCI | CON L'ORGANO, ESENZA | DI | FRANCESCO MILANI | MASTRO DI CAPELLA | IN SAN PETRONIO DI BOLOGNA | Et nell'Academia dei filomufi il Solitario. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1635

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 of the vocal partbooks a woodcut of San Petronio with the coat of arms and inscription *HARMONICOS DOMINO SEMPER PROFVNDITE CANTVS*. On p. 3 of the vocal partbooks dedication of the composer *Agli Signori Francesco Cospì Presidente Perpetvo in S. Petronio, Federico Fantuzzio, Fvlvio Antonio Maresfcalchi, Marchefe Girolamo Albergati, Ottaviano Zambeccari, Marchefe Girolamo Pepoli, Senatori, e Fabricieri digniffimi* dated 6th August 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50629 Muz.

NOTES ON ITEM: S partbook missing. On p. 44 of T partbook part of the page was cut out, probably including the stamp mark; an adequate one inserted in the same place. Single handwritten music errata and calculations of rest lengths. On the title page written in pencil: 342 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: G Y | 5; N. 130 [in bc partbook erroneously: N. 135]; Mus. 497.

CATALOGUES: BohnD, p. 283; RISM A/I: M 2728; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus. Oçtaui Toni.
2. Confitebor tibi. Secundi Toni.
3. Beatus vir. Quarti Toni.
4. Laudate pueri. Sexti Toni.
5. Laudate Dominum. Secundi Toni.
6. In exitu Ifrael. Mixti Toni.
7. Lætatus fum in his. Quarti Toni.
8. Nifi Dominus. Oçtaui Toni.

9. Lauda Ierufalem. Tertij Toni.
10. Credidi propter quod. Septimi Toni.
11. In conuertendo Dominus. Sexti Toni.
12. Domine probasti me. Septimi Toni.
13. De profundis clamaui. Primi Toni.
14. Memento Domine Daudid. Sexti Toni.
15. Beati omnes qui timent. Quinti Toni.
16. Confitebor tibi. Secundi Toni.
17. Magnificat. Quarti Toni.

151.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: CONCERTO | IL TRIGESIMO TERZO | MOTETTI E SALMI | A TRE E QVATTRO VOCI | Parte con Violini è parte fenza | Con vna Meffa Concertata à Quattro Voci & vn Laudate | Pueri à Voce Sola Con doi Violini | DI HORATIO TARDITI | DEDICATI | Al Molto Illuftre & Reuerendiffimo Padre Don. | BASTIANO BENINI | Abbate digniffimo della Badia degl'Angioli in Fiorenza è | Vicario Generale della Prouincia di Tofcana. | CON PRIVILEGIO | [typographer's mark] | IN VENETIA | Apreffo Aleffandro Vincenti. MDCLII. |

PUBLICATION: Venezia: Alessandro Vincenti 1652

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 30th August 1652. At the end – a list of contents.

SHELFMARK: PL-WRu 50847 Muz.

NOTES ON ITEM: T partbook missing. S partbook damaged on edges, refilled with paper after conservation. Missing pp. 13–16 and 21–24 of A partbook. Single handwritten calculations of rest lengths and bc numbering. On the title page written in pencil: 498 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M. V. | 5]; [Nro] 131; [Mus. 720].

CATALOGUES: BohnD, p. 408; RISM A/I: T 208; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Plaudant manibus mortales A 2. Canto e Alto è doi Violini
2. Media nocte clamor magnus A 3. Canto Alto è Baffo
3. Per Rigidos montes per Inuias valles A 3. Voci Canto Alto è Tenore è doi Violini
4. Mefsa A 4. Concertata Canto, Alto, Tenore, & Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

5. Dixit Dominus Concertato A 4. fenza Intonatione Canto, Alto, Tenor, & Baffo
6. Laudate Pueri Salmo a Voce Sola. Canto è doi Violini
7. Credidi propter quod A 3. Voci Canto Alto è Baffo è doi Violini.
8. Magnificat Concertato A 4. Canto, Alto, Tenor, & Baffo

152.

COMPOSER(S): Fontei, Nicolò (1609c–1647c)

TITLE: [red ink only in S 1 ch. partbook] MESSA, E SALMI | [black ink] A DIVERSE VOCI, ET ISTROMENTI | DI | [red ink] NICOLO FONTEI DA ORCIANO | [black ink] Maestro di Capella nel Duomo di Verona, | DEDICATI | AL SERENISSIMO | [red ink] CARLO SECONDO | [black ink] DVCA DI MANTOVA, | E MONFERRATO, EC. | [red ink] OPERA SESTA. | [coat of arms and typographer's mark] | [black ink] IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXXVII |

PUBLICATION: Venezia: Alessandro Vincenti 1647 or 1646 (B 1 ch., S 2 ch., A 2 ch., B 2 ch., vl I, vl II, trb II, trb III)

DESCRIPTION: Set of 14 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, trb I, trb II, trb III, bc. On p. 3 dedication of the composer dated 7th November 1646. At the end – a list of contents and the note *A gli amatori di mvfica*. Occasional dynamic and tempo indications: *forte*, *piano*, *Adagio*.

SHELFMARK: PL-WRu 50436 Muz.

NOTES ON ITEM: A 1 ch. partbook incomplete, only pp. 15–26 extant. A 1 ch., T 2 ch. and vl I partbooks damaged on edges, refilled with paper after conservation in 1993. A 2 ch. partbook damaged by humidity. In T 2 ch. partbook the title page is missing. Some handwritten accidentals, fermatas and calculations of rest lengths, music corrections, and performance indications (*va replicato al segno †; solo*). On the title page written in pencil: 212 | XIV; 2.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: F Q | 14; [Nro 132]; [Mus. 317].

CATALOGUES: BohnD, p. 135; RISM A/I: F 1490; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: Nicolò Fontei, *5 Psalms and Magnificat from Messa e salmi, Venedig 1647*, ed. Günter Thiele, Stuttgart: Cornetto 2008

RECORDING: [–]

CONTENTS:

1. Meffa A 8. Voci, e Due Violini con tre Iftromen. fe piace (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Domine ad adiuuandum A 8. Voci, e Due Violini con tre inftromenti fe piace
3. Dixit Dominus A 8. Voci e Due Violini con tre inftromenti fe piace
4. Confitebor tibi A 6. Voci e due Violini con tre Viole fe piace
5. Beatus vir A 5. Voci e doi violini li pieni fi radoppiano con voci et inftromenti.

6. Laudate pueri à Canto folo e due Violini con Fagotto ò altro fimile Istr. fe piace
7. Laudate Dominum A due Voci. Canti ò Tenori
8. Lætatus fum a 5 pieno e radoppiato in voci, et infromenti fe piace.
9. Nifi Dominus A 3. Voci e due Violini
10. Lauda Hierufalem A 5. Voci e due Violini con tre infromenti fe piace
11. Memento Domine Daud A 5. Voci
12. Credidi propter quod A 8. Voci
13. In conuertendo Dominus A due Voci. Canto ò Tenore, e Baffo
14. Beati omnes A 4
15. Magnificat A 8. Voci, e due Violini con tre Iftromenti
16. Magnificat A 6. Voci. e due Violini

153.

COMPOSER(S): Monferrato, Natale (1603c–1685)

TITLE: MOTETTI | CONCERTATI A due, e Trè voci | DI D. NATAL MONFERRATO | Vice Maeftro di Capella della Sereniffima Republica | Dedicati | ALL'ILL.^{mo} ET ECC.^{mo} SIGNOR | GIACOMO CORARO [!] | PROCVRATOR DI S. MARCO | Libro Primo. Opera Terza. | [typographer's mark] | Stampa del Gardano. | IN VENETIA MDCLV. Apreffo Francefco Magni |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *piano*, *adagio*, *Allegro*.

SHELFMARK: PL-WRu 50639 Muz.

NOTES ON ITEM: Only S I and B partbooks extant. The specimen underwent conservation in 1993. In S I partbook final pages from 65 to the end missing, thus the last piece and table of contents omitted. Some handwritten calculations of rest lengths and accidentals. On the title page written in pencil: 352 | *IV*.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M. C. | 4]; [*Nro* 133]; [*Mus.* 508].

CATALOGUES: BohnD, p. 287; RISM A/I: M 3037; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA370/> (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Lilia conualium A 2. Due Canti. De Beata Maria
2. Lætentur çeli A 2. Due Canti. De Sac[ramen]to
3. Congratulamini mihi A 2. Canto è Alto. De Beata Maria
4. O çeli gloria A 2. C.A. De Sacramento

5. Aduenerunt nobis A 2. Canto è Alto. In quadragesima
6. Parafti in dulcedine A 2. Canto è Baffo. De Sacramento
7. Hodie Beata N. de certamine victrix de Agone A 2. Canto è Baffo. De Sancta
8. Vocem laudis modulemur A 2. Alto & Baffo. Tempore pacis
9. Alma Redemptoris mater A 2 Canti. [in partbooks:] C. A.
10. Aue Regina caelorum A 2. Canto & Alto [in partbooks:] Tenore & Baffo
11. Regina celi laetare A 2. due Tenori
12. O quam pulchra es Maria A 3. A.T.Baffo. De Beata Maria
13. O quam dulce est deprecare Mariam A 3. C.A.Baritono. De Beata Maria
14. Exultate et laetamini fideles A 3. A.T.Baffo. De Sancto
15. Ad dapes vitae aspicient corda A 3. A.T.Baffo. De Sacramento
16. O quam fuauis es bone Iefu A 3. C.A.Baritono. De Sacramento
17. O grande misterium A 3. A.T.Baffo. De Sacramento
18. Salue Regina A 3. A.T.Baffo
19. Regina celi laetare A 3. C.T.B.

154.

COMPOSER(S): Leoni, Giovanni Antonio (1651p†)

TITLE: SONATE | DI VIOLINO | A Voce fola | DI GIO. ANTONIO LEONI. | *Libro primo, Opera terza.* | [coat of arms] | IN ROMA: Appreffo Vitale Mascardi. M.DC.LII. | CON LICENZA DE' SVPERIORI. || Ad Iftanza di Antonio Poggioli all'Infegna del | Martello in Parione. |

PUBLICATION: Roma: Vitale Mascardi 1652

DESCRIPTION: Set of 2 partbooks in 4^o: vl, Part. On p. 3 dedication of the composer to *Cardinale* [Giovanni Battista Maria] *Pallotta* without a date. On p. 4 *l'avvertimento* of the composer *a chi legge*. At the end – a list of contents.

SHELFMARK: PL-WRu 50587 Muz.

NOTES ON ITEM: Complete set of partbooks. Incorrect numbering of pieces in both partbooks. Missing title page in Part. partbook. Single handwritten accidentals, pitch corrections and *NB* remarks. On the title page written in pencil: *311 | II; 9*. Specimen underwent conservation in 1983.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [*M B | 2*]; [*Nro 134*]; *Mus. 454*.

CATALOGUES: BohnD, p. 248; RISM A/I: L 1987; SartoriB: 1652b

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=30743&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. SONATA PRIMA. Primo tono.
2. SONATA SECONDA. Primo tono.

3. SONATA TERZA. Primo tono.
4. SONATA QVARTA. Primo tono.
5. SONATA QUINTA. Secondo tono.
6. SONATA SESTA. Secondo tono
7. SONATA SETTIMA. Secondo tono
8. SONATA OTTAVA. Secondo tono
9. SONATA NONA. Secondo tono
10. SONATA DECIMA. Secondo tono
11. SONATA XI. Terzo tono
12. SONATA XII. Terzo tono
13. SONATA XIII. Terzo tono
14. SONATA XIV. Terzo tono
15. SONATA XV. Terzo tono
16. SONATA XVI. Quarto tono
17. SONATA XVII. Quarto tono
18. SONATA XIX. [sic! hereafter incorrect numeration] Quarto tono
19. SONATA XX. Quarto tono
20. SONATA XXI. Quarto tono
21. SONATA XXII. Sefto tono
22. SONATA XXIII. Sefto tono
23. SONATA XXIV. Sefto tono
24. SONATA XXV. Sefto tono
25. SONATA XXVI. Ottauo tono
26. SONATA XXVII. Ottauo tono
27. SONATA XXVIII. Ottauo tono
28. SONATA XXIX. Ottauo tono
29. SONATA XXX. Terzo tono
30. SONATA XXXI [in v1 partbook incorrect, as XXX]. Ottauo tono
31. SONATA XXXII [in v1 partbook incorrect, as XXXI]. Terzo tono

155.

COMPOSER(S): Della Porta, Francesco (1600c–1666)

TITLE: SALMI DA CAPELLA | A QVATRO VOCI | Con altri Salmi à Tre, Quatro, è Cinque Si placet, Concertati | DI | FRANCESCO DELLA PORTA | Organifta, & Maeftro di Capella nella Madonna preffo S. Celfo | & di Santo Antonio in Milano | OPERA QVINTA | DEDICATI AL SERENISSIMO ARCIDVCA | FERDINANDO CARLO | D'AVSTRIA CONTE DEL TIROLO &c | CON PRIVILEGIO | [coat of arms] | IN VENETIA || Appreffo Aleffandro Vincenti MDC LVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1657

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 2 dedication of the composer dated 9th December 1656. At the end – a list of contents. Single performance, tempo and dynamic indications: *piano*, *tutti*, *velociter*.

SHELFMARK: PL-WRu 50704 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: 393 | VI. The specimen underwent conservation in 1996. Individual handwritten accidentals and calculations of rest lengths. In *tavola* of B partbook handwritten errata *Laudate* of the wrong title *Beatus vir*, à 3, C. ò T è doi Violini Quinto tono *senz'intonazione*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [M W | 6]; [Nro] 135; [Mus. 568].

CATALOGUES: BohnD, p. 312; RISM A/I: P 5202; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad Adiuuandum me à 4. à Capella Sefto Tono
2. Dixit Dominus à 4. à Capella Sefto Tono
3. Confitebor tibi Domine à 4. à Capella Terzo Tono Senz'intonatione
4. Beatus vir à 4. à Capella Secondo Tono Senz'intonatione
5. Laudate Pueri à 4. à Capella Primo Tono Senz'intonatione
6. Laudate Dominum à 4. à Capella Quinto Tono Senz'intonatione
7. In exitu Ifrael à 4. à Capella Quarto Tono [without intonation]
8. Magnificat à 4. à Capella Quarto Tono
9. Domine ad adiuuandum, à 4. è 5. Concertato Canto Secondo ouer Tenore, in Concerto, à beneplacito
10. Dixit Dominus, à 4. è 5. Concertato Ottauo Tono senz'intonatione
11. Confitebor tibi, à 3. Concertato, Secondo Tono Senz'intonatione à 2 Soprani ouero, Tenori, è Baffo
12. Beatus vir, à 3 Canto, ouer Tenor è doi Violini Concertato Terzo Tono Senz'intonatione
13. Laudate Pueri Dominum, à 3. doi Canti, ouer, Tenori, e Baffo Secondo Tono Senz'intonatione, Concertato
14. Lætatus fum, à 4. è 5. Concertato, Ottauo Tono Senz'intonatione
15. Nifi Dominus, à 4. è 5. Concertato, Quinto Tono Senz'intonatione
16. Lauda Ierufalem, à 3. Canto, ouer Tenore, doi Violini Primo Tono
17. Lauda Ierufalem, à 4. è 5. Concertato Ottauo Tono Senz'intonatione. Si replica da capo l'ifteffo Baffo
18. Magnificat à 4. è 5. Concertato, Ottauo Tono Senz'intonatione
19. Credidi à 4. è 5. Concertato Secondo Tono Senz'intonatione

156.

COMPOSER(s): Grossi, Carlo (1634c–1688)

TITLE: CONCERTI | ECCLESIASTICI | Con alcune Suonate à due è tre | DI CARLO GROSSI | già | Maeftro di Capella del Duomo di Reggio | Dedicati | AL SERENISSIMO

SIG. PRENCIPE | CESARE D'ESTE. | [coat of arms] | IN VENETIA MDCLVII Apreffo
 Franceſco Magni |

PUBLICATION: Venezia: Francesco Magni 1657

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *largo*, *preſto*, *viuo*, *adaggio*, *piano*, *forte*.

SHELFMARK: PL-WRu 50499 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: 264 IV. The specimen underwent conservation in 1994. Single handwritten accidentals.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: M X | 4; N. 136; Mus. 374.

CATALOGUES: BohnD, p. 164; RISM A/I: G 4728; SartoriB: 1657b;
 www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=19628&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O immensa Dei caritas. A 2 Canti ò Tenori. Del Santiffimo
2. Superni ciues occurrite. A 2 Canto e Alto. D'vn Santo ò Santa, comunq[ue] ſi fia.
3. Quis eſt iſte. Alto e Tenore. Dialogo trà l'Angelo e l'Huomo, Per S. Pietro.
4. Deh animæ miſere. Canto ò Tenore e Baſſo. D'ogni tempo, e per la quadrageſima
5. O mirabile conuiuium. Canto ò Tenore e Baſſo. Del Santiffimo
6. O quam dulce quam carum. Alto e Baſſo. Dialogo trà l'anima e Gieſù. d'ogni tempo.
7. Huc ad Regem uiuentium. A 3. due Canti e Baſſo. Del SS. Natale, & in ogni tempo
8. O magna Chriſti caritas. A 3. Alto Tenore e Baſſo. Del Signore in ogni tempo
9. Suonata à 2 violini. La Felice
10. Suonata à 3 violini e violone. La Mama.

157.

COMPOSER(S): Frescobaldi, Girolamo (1583–1643)

TITLE: IL PRIMO LIBRO | DELLE CANZONI | Ad vna, due, trè e quattro voci. | Accomodate, per fonare ogni forte | de ſtromenti | DI GIROLAMO | FRESCOBALDI, | Organista in S. Pietro di Roma. | [coat of arms] | In Roma: Apreffo Gio. Battista Robletti. 1628. || Con Licenza de' Superiori. |

PUBLICATION: Roma: Giovanni Battista Robletti 1628

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, B I, B II, bc. On p. 3 dedication of the composer to *Ferdinando Secondo Gran Dvca di Toscana*, without a date. At the end –

a list of contents. Some tempo indications: *Pian, Fort*. In the free spaces below the music staves various woodcuts representing a rose, an eagle, a porcupine, and an arabesque.

SHELFMARK: PL-WRu 50447 Muz.

NOTES ON ITEM: S II partbook missing. On the title pages written in pencil: 219 V; 1012. Some handwritten accidentals, bar lines and calculations of rest lengths. On p. 48 of S I partbook a handwritten supplement of the title missing in print: *Canzon terza*. On pp. 27 and 41 of bc partbook – handwritten errata of music text.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K Y | 5]; [Nro 137]; *Mus.* 325.

CATALOGUES: BohnD, pp. 138–139; RISM A/I: F 1868; SartoriB: 1628j; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27308&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: Girolamo Frescobaldi, *Il Primo libro delle canzoni a una, due, tre, e quattro voci*, facs. ed., Firenze: Studio per edizioni scelte 1981 (*Archivum musicum. Collana di testi rari*, 47)

RECORDING: *Girolamo Frescobaldi: Le Canzoni da Sonare (1628 e 1634)*, Ensemble Hypothesis, Leopoldo d'Agostino, Tactus 2007 (TC 580606)

CONTENTS:

1. Canzon Prima, Canto folo. Violino folo, ouer Cornetto.
2. Canzon Seconda, Canto folo. Violino folo, ouer Cornetto.
3. Canzon Terza, Canto folo. Violino folo, ouer Cornetto. Come ftà.
4. Canzon Quarta, Canto folo. Violino folo. Come ftà.
5. Canzon Prima, Baffo folo.
6. Canzon Seconda, Baffo folo.
7. Canzon Terza, Baffo folo.
8. Canon Quarta, Baffo folo.
9. Canzon Prima, à due Canti. Come ftà.
10. Canzon Seconda, à due Canti.
11. Canzon Terza, à due Canti.
12. Canzon Quarta, à due Canti. Come ftà.
13. Canzon Quinta, à due Canti.
14. Canzon Prima, à due Bafsi.
15. Canzon Seconda, à due Bafsi.
16. Canzon Terza, à due Bafsi.
17. Canzon Quarta, à due Bafsi.
18. Canzon Prima à due, Canto, e Baffo.
19. Canzon Seconda à due, Canto, e Baffo.
20. Canzon Terza à due, Canto, e Baffo.
21. Canzon Quarta à due, Canto, e Baffo.
22. Canzon Quinta à due, Canto, e Baffo.
23. Canzon Sefta à due, Canto, e Baffo.

24. Canzon Prima à 3. due Bafsi, e Canto.
25. Canzon Seconda à 3. due Bafsi, e Canto.
26. Canzon Terza à 3. due Bafsi, e Canto.
27. Canzon Quarta à 3. due Bafsi, e Canto.
28. Canzon Quinta à 3. due Bafsi, e Canto.
29. Canzon Sefta à 3. due Bafsi, e Canto.
30. Canzon Prima à 4. due Canti, e due Bafsi.
31. Canzon Seconda à 4. due Canti, e due Bafsi.
32. Canzon Terza à 4. Canto, Alto, Tenore e Baffo.
33. Canzon Quarta à 4. due Canti, e due Bafsi.
34. Canzon Quinta à 4. due Canti, e due Bafsi.
35. Canzon Sefta à 4. Canto, Alto, Tenore, e Baffo.

158.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: IL PRIMO LIBRO DE | MOTTETI | A voce fola, con il Pianto di S. Pietro | DI MAVRITIO CAZZATI | Maftro di Cappella di Camera dell' Ecc. Sig. Duca di Sabioneta Prencipe di Bozolo, & c. | Dedicati | ALL' ILL.^{mo} & ECC.^{mo} SIG.^r FERDINANDO GONZAGA Prencipe Di Caftiglione, | e del Sacro Romano Impero. | Opera Quinta. Con Priuilegio. | IN VENETIA MDC. XXXXVII Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1647

DESCRIPTION: One volume in oblong 4°. On p. 2 dedication of the composer dated 1st July 1647. At the end – a list of contents. Some tempo indications: *allegro, adagio, presto, Viuace*.

SHELFMARK: PL-Kj Mus. ant. pract. C 397.

NOTES ON ITEM: [-]

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [K B | 2]; [Nro 138]; [Mus. 224]. The doublette of this print without Rhediger Library stamps, is stored PL-WRu 50333 Muz.

CATALOGUES: EitnerQ: II, p. 384; BohnD, p. 93; RISM A/I: C 1582; PatalasC 339; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ad menfam tui Dulciffimi convivii. Canto. Al Sig. Alfonso Pettinari, Mufico del Ecc. Di Guaftalla.
2. Congratulamini mihi. Alto. Al Sig. D. Gienefio Ghislina
3. Cantabo Domino in vita mea. Al Sig. Giorgio Nichefola, Mufico del Ecc. Di Sabbionetta
4. Conditor Celi et terræ. Alto. Al Sig. Antonio Graffini Romano. Mufico Del Ecc. Di Guaftalla.

5. O fuper omnes filias dilecta. Al Sig. D. Annibale Anfélmo, Mufico Del Ecc. Di Guaftalla.
6. Non potete Chrifte mi fine cibo. Alto. Al Sig. Francefco Bottino, Mufico del A. D. Di Mantoa.
7. Eia fideles venite letantes. Al Molto Reu. P. Antonio Maria Vifconti Prouinciale e Guardiano del Conuento di S. Zeno.
8. Exurge pfalterium et cithara. Alto. Al Sig. Gio. Battista Storti, Mufica [!] Di Cafal maggiore.
9. Anima mea Ieiuna cur langues. Canto. Al Sig. Marc'Antonio Bracioli Cancelliere dell'Ecc. Di Sabbioneta.
10. Diligendus es mi Domine. Alto. Al Sig. D. Gio. Prouenzale Canonico in S. Andrea Di Mantoa.
11. O vos omnes qui laboratis. Canto. All'illuftriffimo Sig. Francefco Bulgarini Segretario del A. S. Di Mantoa.
12. Aue sereniffima Regina. Alto. Al Sig. Marc'Antonio Bracioli Cancelliere dell'Ecc. Di Sabbioneta.
13. Egredimini Principes
14. Salue Regina
15. Io negar Christo o Dio. Il pianto di S. Pietro. Canto ò Tenore

159.

COMPOSER(S): Manara, Giacomo (17.sc)

TITLE: MOTETTI | A VOCE SOLA | DI GIACOMO MANARA | Organifta di S. Domenico di Ferrara | [typographer's mark] | IN VENETIA MDCLI Apreffo Francefco Magni. |

PUBLICATION: Venezia: Francesco Magni 1651

DESCRIPTION: One volume in oblong 4°. At the end – a list of contents. Some tempo and dynamic indications: *Adagio*, *alegro*, *forte*, *piano*.

SHELFMARK: PL-WRu 50597 Muz.

NOTES ON ITEM: Complete volume. On the title page written in pencil: 316 I.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [K F | 2]; [Nro 139]; [Mus. 463].

CATALOGUES: BohnD, pp. 269–270; RISM A/I: M 268; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Sifte gradum viatrix anima. Canto ò Tenore
2. O quam fælix quam læta. Canto ò Tenore
3. Iubilate cantate & pfallite. Canto ò Tenore

4. Regina cęli lætare. Canto ò Tenore
5. Iesu dulcis memoria. Canto ò Tenore
6. En Virgo parturit. Canto ò Tenore
7. O gloriofa dies. Canto ò Tenore
8. Aue mundi gubernatrix. Alto
9. Exultet cęlum laudibus. Canto ò Tenore
10. Domine ad adiuuandum. Canto ò Tenore
11. Surge hilaris gaude iubilans plaude refonans Ecclesia à 2. Canto è Baffo.

160.

COMPOSER(S): Pozzi, Luigi (17.sc)

TITLE: ZODIACO CELESTE | In cui vengono dodici fegni di Spirituali Concerti, drizzati al meridionale della | GRAN CASA VIDMANA. | Opera Di | D. LVIGI POZZI Dottore, è Academico Suentato. | Dedicata | ALL' ILLVSTRISSIMO SIGNOR LODOVICO VIDMANO, Patritio Veneto, | Conte del Sacro Romano Impero, Ortemburg, Spitool; Libero Barone | Di S. Paternione & c. | IN VENETIA M DC XXXXX Stampa del Gardano

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1650

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo, dynamic, and performance indications: *presto*, *adaggio*, *allegro*, *graue*, *attenti*, *affetto*, *affettuofo*, *tutto affetuofo*, *languido*, *spiritofo*, *rifoluto*, *forte*, *pian*.

SHELFMARK: PL-WRu 50708 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some handwritten accidentals. On the title page written in pencil: 397 II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [K D | 2]; [Nro 140]; Mus. 573.

CATALOGUES: BohnD, pp. 313–314; RISM A/I: P 5308; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O dulcedo fuauis fuauitas
2. Venite omnes Chrifti fideles
3. O Sanctiffima Virgo dulciffima mater
4. O quam fuauis es bone Iefu
5. Dulciffime Redemptor amabilis amator
6. Salue mi Iesu adoro te in Cruce pendentem
7. Salue mater misericordiæ
8. Quid mihi eft in cęlo
9. Cantemus Domino Saluatori noftro
10. Salue Regina

11. Quo fugiam miser
12. Adoro te amo te Iesu

161.

COMPOSER(s): Grandi, Alessandro (1586–1630)

TITLE: IL TERZO LIBRO | DE MOTETTI A DVE, TRE, | ET QUATTRO VOCI | Con le Letanie della B. V. à Cinque Voci | & il fuo Bafso per l'Organo | DI ALESSANDRO GRANDI | Mufico della Serenisima Signoria di | Venetia in S. Marco | Nouamente con ogni diligenza corretti, & riftampati. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50489 Muz.

NOTES ON ITEM: S and bc partbooks missing. On the title page written in pencil: 248 V. Single handwritten accidentals. Damaged edges of the pages. A small part was cut out from the title pages of all the partbooks, probably with the stamp, refilled after conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [5 | i]; [Nro 141]; [Mus. 361].

CATALOGUES: BohnD, p. 161; RISM A/I: G 3438; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dum complerentur dies Pentecostes A 2. Doi Soprani
2. Sub tuum præfidium A 2. Doi Soprani
3. Quæ est ifta A 2. Doi Soprani
4. Iurauit Dominus A 2. Doi Alti
5. Spiritus Domini repleuit orbem terrarum A 2. Doi Alti
6. Caritas Dei diffufa est A 2. Doi mezz Soprani ò alla 5. doi Tenori
7. Sancta & immaculata virginitas A 2. Alto, e Canto
8. Domine peruenifti sanctum tuum A 2. Alto, e Tenore
9. Repleti funt omnes Spiritu Sancto A 2. Doi Tenori
10. Da pacem Domine A 2. Doi Tenori
11. Fontes, et omnia quæ mouentur in Aquis A 2. Doi Baffi
12. In te Domine sperauit A 2. Doi Baffi
13. Cæcilia virgo clariffima A 3. Doi Canti, e Baffo
14. Cilicio Cæcilia fua membra donabat A 3. Baffo, Tenore, & Alto
15. Dum effet fummus Pontifex Siluefter A 3. Tenore, Alto, e Canto
16. Dabit ei Dominus fedem Daud A 3. Tre Tenori

17. Anima mea conturbata eft [prima parte] – En dilectus meus (Seconda parte). A 3. Baffo, Tenore, e Alto
18. Beata vifcera Mariæ Virginis A 4. doi Baf. & doi Canti, ouero Tenori.
19. In dedicatione templi decantabat A 4. Canto, Alto, Tenor, è Baffo.
20. O intemerata et in æternum benediçta A 4. Doi Baffi, & doi Canti ouer Tenori.
21. Letaniæ B. V. Mariæ. A 5. (Kyrie – Agnus Dei)

162.

COMPOSER(s): Cavalli, Francesco (1602–1676)

TITLE: [red ink only in S 1 ch. partbook] MVSICHE | SACRE | [black ink] CONCERNENTI | Meffa, e Salmi Concertati con Iftromenti Imni Antifone & | Sonate, A Due 3. 4. 5. 6. 8. 10. e 12. Voci | DI | [red ink] FRANCESCO CAVALLI | [black ink] Organifta Della Sereniffima Republica, in S. Marco. | CONSACRATE | AL SERENISSIMO | [red ink] GIO. CARLO | [black ink] CARDINAL, DE MEDICI | [red ink] CON PRIVILEGIO | [black ink: typographer's mark] | [red ink] IN VENETIA || [black ink] Appreffo Aleffandro Vincenti MDCLVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1656

DESCRIPTION: Set of 12 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, violoncino, bc. On p. 3 dedication of the composer dated 2nd October 1656. On p. 4 *avviso* of the editor *alli Signori Virtuofi*. At the end – a list of contents.

SHELFMARK: PL-WRu 50330 Muz.

NOTES ON ITEM: Only S 2 ch., B 2 ch., vl II, and violoncino partbooks extant. On the title page written in pencil: *133 XII*. Some pages damaged on the edges, refilled with paper after conservation in 1993. On p. 26 of vl II partbook a small pasted paper sheet with music errata. A single correction of an erroneously printed text incipit. Hand-written accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *M T | 12*; [*Nro 142*]; [*Mus. 221*].

CATALOGUES: BohnD, pp. 92–93; RISM A/I: C 1565, CC 1565; SartoriB: 1656a; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_X/X252/ (the specimen from I-Bc)

MODERN EDITION: Francesco Cavalli, *Vier marianische Antiphonen (1656) für 2 bis 5 Singstimmen und Orgel (Generalbass)*, ed. Bruno Stäblein, Regensburg: Pustet 1950; Francesco Cavalli, *Magnificat from “Musiche sacre” 1656*, ed. Clifford Bartlett, Huntingdon: King’s Music 1994; Francesco Cavalli, *Instrumental pieces from “Musiche sacre” 1656*, ed. Brian Clark [et al.], Huntingdon: King’s Music 1996

RECORDING: *Francesco Cavalli: Messa concertata da “Musiche sacre” (1656)*, Gruppo vocale e strumentale Sine Nomine, Carlo Rebeschini, Rivo Alto 1993 (CRR 8905); *Francesco*

Cavalli: Vespro della beata Vergine, Musiche sacre (Venice 1656), Concerto Palatino, Bruce Dickey, Charles Toet, Harmonia mundi 1995 – Glossa 2012 (GCD 922509)

CONTENTS:

1. Meffa à 8. voci, Concertata con due Violini, è Violoncino, Ripieni, & altri Iftrumenti, fe piace. Cioè (Kyrie – Gloria – Credo – Sanctus – Agnus)
2. Dixit Dominus à 8. voci & due Violini, Concertato fimilmente come di fopra, con Ripieni, & Iftrumenti fe piace
3. Confitebor tibi à 8. voci, Concertato con due Violini, è Violoncino, senza ripieni, è senz'altri Iftrumenti
4. Beatus vir à 3. Alto, Tenore, è Basso, con Violini, e Violoncino
5. Laudate pueri, à 5. due Soprani Alto Tenore è Baffo con due Violini, è Violoncino
6. Laudate Dominum à 8. voci, Concertato con due Violini, è Violoncino Ripieni, & altri Iftrumenti fe piace
7. Lætatus fum à 3. A.T. è B. con due Violini, & tre Viole fe piace
8. Nifi Dominus à 4. C. A. T. è B. con due Violini, è Violoncino
9. Lauda Hierufalem à 8. voci, Concertato con due Violini, Violoncino Ripieni, & altri Iftrumenti, fe piace
10. Credidi propter quod, à 5. due foprani Alto Tenore è Baffo con due Violini, è Violoncino
11. In conuertendo, Concertato, à 5. voci, due Canti, è due Tenori, Baffo, senza Iftrumenti
12. Domine probasti me à 3. C.A. e B. con due Violini, Violoncino
13. Hymno Ifte Confefor à 2. Soprani con due Violini
14. Hymno Aue maris ftella à 3. Con Violini
15. Hymno Iefu Corona Virginum à 3. A.T. e B. con Violini e Violoncino Con Ritornelli
16. Hymno. Exultet orbis à 4. C. A. T. è Baffo con Violini Con Ritornelli
17. Hymno Deus tuorum militum à 3. Alto Tenore è Baffo con Violini
18. Magnificat, à 8. voci, Concertato con due Violini, Violoncino, Ripieni, & altri Iftrumenti fe piace
19. Aue Regina à 2. Tenore, e Baffo
20. Regina Cæli à 3. Alto, Tenore, e Baffo
21. Salue Regina à 4. Alto, due Tenori, è Baffo Violoncino, ouero Tiorba
22. Alma Redemptoris à 5. Due Canti, Alto Tenore è Baffo Violoncino ouero Tiorba
23. Canzon A 3. Due Violini, e Violoncino, ouero Tiorba
24. Canzon A 4. Due Violini, Viola, e Violoncino
25. Sonata à 6
26. Canzon à 8.
27. Sonata à 10. A Due Chori
28. Sonata à 12. A Due Chori

163.

COMPOSER(s): Zasa, Paolo (17.sc)

TITLE: SELVA | SPIRITVALE | ARMONICA | QVARTO LIBRO. | A Vna, Doi, Tre, & Quattro Voci col Baffo Continuo, nella quale fi contiene Mo-|tetti, Canzone, li Salmi

Ordinarij, e della Madonna, con il Magnificat, | Intieri, & vna Meffa à tre Voci, & à Sette con li Repieni, con l'ac-|compagnamento de doi Violini, tanto valendofene à Tre | Voci, come à Sette, e nella Tauola fi vede | l'Ordine per Cantare. | DI PAVLO ZASA. | Da Schio Vicentino Rettore della Parochiale di S.S. | Leontio, & Carpoſſoro di Magrè, e Monte. | *Nouamente Compoſta, e data in Luce.* | [typographer's mark] | IN VENETIA. || Appreſſo Aleſſandro Vincenti. M. DC. LI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B; rip.: T/S, B/A; bc. On p. 2 dedication of the composer *al Padre Pacifico Moschetto* dated 15th February 1651. At the end – a list of contents. Some tempo indications: *graue, allegro*.

SHELFMARK: PL-WRu 50906 Muz.

NOTES ON ITEM: Unique specimen of the print, underwent conservation in 1983. Only S, B and S rip. partbooks extant. Some handwritten accidentals and calculations of rest lengths. On the title pages written in pencil: 547 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: IX | 7; N. 143; Mus. 771.

CATALOGUES: BohnD, p. 436; RISM A/I: Z 103; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Hæc dies A 1. Canto, ò Tenore.
2. O Sacrum & admirabile conuiuium A 1. Canto, ò Tenore.
3. Nos lætantes A 2. Alto, e Tenore
4. Sonata A 2. Canto, e Baſſo
5. Dixit Dominus A 4. Canto, Alto, Tenor, e Baſſo
6. Confitebor tibi A 4. Canto, Alto, Tenor, e Baſſo
7. Beatus vir A 4. Canto, Alto, Tenor, e Baſſo
8. Laudate Pueri A 4. Canto, Alto, Tenor, e Baſſo
9. Falſo Bordon per Salmi non comprefi A 4
10. Lætatus ſum A 4. Canto, Alto, Tenor, e Baſſo
11. Nifi Dominus A 4. Canto, Alto, Tenor, e Baſſo
12. Lauda Ierufalem A 4. Canto, Alto, Tenor, e Baſſo
13. Magnificat A 4. Canto, Alto, Tenor, e Baſſo
14. Meffa A 3. & A 7. Voci, con doi violini (Kyrie – Sinfonia auanti il primo Kyrie ſe piace – Sinfonia dopo il Chriſte eleifon – Gloria – Credo). La qual ſi può Cantare principalmente à 7, cioè tre parti principale, con quatro Voci di Repieni, è doi Violini, tanto à 7. come à 3. e non volendofi valere di deti Violini, ſi paſſerà fubito col Baſſo Continuo, quanto con le parti, le note, e batude tra le doi ftanghette ſerate oue dice Sinfonia alle fuſſequenti note ſotto il ſegno

della | La qual Meffa si può cantare in ton acuto, alla Quinta baffa, come anco à l'ottaua.

15. Peccantem me quotidie Dialogo à 3. con vn Choro de Ripieno che ferà à 7. in fine.

164.

COMPOSER(S): Pietragrua (Cranesteyn), Gasparo (17.sc)

TITLE: MVSICA | SPEDITA, | Cioè Meffa, Salmi alla Romana per cantarfi alli Vesper di | tutto l'anno, con doi Magnificat, le quatro Antifone, | & Falfibordoni Otto, con il Gloria Intiero, | DI GASPARO PIETRA GRVA | Organifta nella Infigne Colleggiata di Santo Gio: | Battifta di Monza. | OPERA NONA | LIBRO QVINTO. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. LI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer *al Signor Francesco Recalcato* dated 1st April 1651. At the end – a list of contents. Some tempo and performance indications: *adaggio, allegro, deuoto, spiritofo*.

SHELFMARK: PL-WRu 50692 Muz.

NOTES ON ITEM: T partbook missing. On the title page written in pencil: *167 | V*. The specimen underwent conservation in 1995. Some handwritten accidentals and pitch corrections.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *R | 5; N. 144; [Mus. 558]*.

CATALOGUES: BohnD, p. 308; RISM A/I: P 2346; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa detta la Faftidiosa A 4. (Kirie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
2. Domine ad adiuuandum. [not mentioned in *tavola*]
3. Dixit Dominus A 4. Secondo Tono.
4. Confitebor tibi A 4. Quarto Tono.
5. Beatus vir A 4. Quinto Tono.
6. Laudate Pueri A 4. Terzo Tono.
7. In exitu Ifrael A 4. Oçtauo Tono.
8. Lætatus fum A 4. Sefto Tono.
9. Nifi Dominus A 4. Terzo Tono.
10. Lauda Ierufalem A 4. Oçtauo Tono.
11. Laudate Dominum omnes gentes A 4. Terzo Tono.
12. Credidi propter quod A 4. Quinto Tono.

13. In conuertendo Dominus A 4. Terzo Tono.
14. Domine probasti me A 4. Oçtauo Tono.
15. Beati omnes A 4. Oçtauo Tono.
16. De profundis clamaui A 4. Quarto Tono.
17. Memento Domine Daud A 4. Terzo Tono.
18. Confitebor tibi Domine A 4. Secondo Tono.
19. Magnificat A 4. Oçtauo Tono.
20. Magnificat A 4. Quinto Tono.
21. Salue Regina. Antifona A 4.
22. Alma Redemptoris. Antifona A 4.
23. Aue Regina. Antifona A 4.
24. Regina Cæli. Antifona A 4.
25. Falfibordone. Primo Tono
26. Falfibordone. Secondo Tono
27. Falfibordone. Terzo Tono
28. Falfibordone. Quarto Tono
29. Falfibordone. Quinto Tono
30. Falfibordone. Sefto Tono
31. Falfibordone. Settimo Tono
32. Falfibordone. Oçtauo Tono

165.

COMPOSER(S): Turini, Francesco (1589c–1656)

TITLE: MOTTETI | A VOCE SOLA | DI FRANCESCO TVRINI | Organista del Duomo di Brescia. | LIBRO SECONDO | DEDICATI | All'Illustre e Molto Reuerendo Signor | D. AVENTINO GLISENTI | CON LICENZA DE' SVPERIORI | ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, Appresso Alessandro Vincenti. MDCXXXX |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 2 partbooks in 4^o: Voce, bc. On p. 2 dedication of the composer dated 15th April 1640. At the end – a list of contents. Some performance indications: *ecco*.

SHELFMARK: PL-WRu 50858 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. A small part has been cut out from the title page of bc partbook, probably with the stamp, refilled with the corresponding section of another specimen of the same print. Voce partbook damaged on the edges, refilled after conservation in 1990.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [C U | 2]; *Nro 145; Mus. 729*.

CATALOGUES: BohnD, p. 412; RISM A/I: T 1393; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Venite filiæ Ierufalem. Alto, ò vero Soprano ò Tenore Sonando il Baffo alla quarta ò alla quinta baffa, e cofi tutti i fequenti in Contralto
2. Venite omnes & videte N.
3. Omnes gentes plaudite manibus. Canto, ò Tenore, ò vero Alto, Sonando il Baffo alla quarta ò alla quinta baffa, e cofi parti fequenti in Soprano.
4. Cantate Domino canticum nouum
5. O Salue Sançte Carole
6. Dulcis Chriftè ad te venio
7. O quam dulcis & quam fuauis eft amor tuus Domine
8. Congaudete mecum omnes
9. Defidero te millies Iefu quando venies
10. Venite filiè Ierufalem
11. Iefu dulcedo cordium
12. O quam tu pulchra es amica mea
13. O felices ò beati qui Mariæ amore fuccenfi
14. O dulcis Iefu, ò amabiliffime
15. O quibus cor diuino fpiritus fançti ardore calefcit
16. O dulcis Iefu, tu es fons pietatis
17. Crux fidelis Arma Ducis Iefu Chrifti
18. Surgamus ergo cantemus

166.

COMPOSER(S): Grandi, Alessandro (1586–1630); Grani, Alvise (1633†)

TITLE: IL PRIMO LIBRO | DE MOTETTI | A Due, Tre, Quattro, Cinque, & Otto Voci, con vna | Meffa à Quattro Voci | *Accommodati per cantarfi nell' Organo, Clauicembalo, | Chitarrone, ò altro fimile Stromento* | DI ALESSANDRO GRANDI | Maefiro di Capella in Santa Maria Maggiore di Bergamo. | Nouamente in queffa Quinta impreffione con ogni diligen-|za corretti, & riftampati. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 5 partbooks in 4°: S/A 1 ch./T 1 ch., A/T 2 ch., T/T 1 ch./T 2 ch./B 1 ch./ B 2 ch., B/B 2 ch., bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50487 Muz.

NOTES ON ITEM: Complete set of partbooks. A/A 1 ch./T 1 ch. partbook damaged. On the title page written in pencil: *246 III*. Some pages damaged on the edges, refilled with paper after conservation in 1994. Single handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [5 | †]; [Nro 146]; [Mus. 359].

CATALOGUES: BohnD, p. 160; RISM A/I: G 3421; RISM B/I: 1628⁴; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA021/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Hodie nobis de cælo pax vera descendit A 2.
2. Ad te de luce vigilantibus A 2.
3. Quam diues es in misericordia A 2.
4. Exaudi Domine vocem meam A 2.
5. Audiuit Dominus & misericors est mihi A 2.
6. In femita iudiciorum tuorum Domine A 2.
7. O quam tu pulchra es amica mea A 3.
8. In te speravi Domine A 3.
9. Quam dilecta tabernacula tua Domine A 3.
10. Sicut oculi feruorum in manibus dominorum fuorum A 3.
11. Deus Deus meus in te speravi A 3.
12. Que est ista A 3. Di Aluigi Grani.
13. Obaudite me diuini fructus A 4.
14. Vidi spetiosam sicut columbam A 4.
15. Congratulamini omnes in Domino A 4.
16. Caro mea vere est cibus A 4.
17. Cantabo Domino in vita mea A 4.
18. Hic est vere Martyr qui pro Christi nomine A 4.
19. Benedictus Dominus quoniam deprecationis meæ A 4.
20. Missus est Gabriel Angelus A 5. Lontano, & alfofo.
21. Natiuitas tua Dei genitrix Virgo a 8.
22. MESSA à quattro voci (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

167.

COMPOSER(S): Pisticci, Atanasio da (17.sc)

TITLE: IL TERZO LIBRO | DELLI MOTETTI | A Due & A Tre Voci. | Con la Partitura per l'Organo | DI F. ATANASIO DA PISTICCI | Minore Offeru. | *Opera Sefta.* | Con Licenza d'Superiori, & Priuilegio. | [coat of arms] | STAMPA DEL GARDANO | IN VENETIA MDCXXXIII. || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: stanza del Gardano, appresso Bartolomeo Magni 1633

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, T, Part. On p. 2 dedication of the composer to *Don Gio: Antonio Di Vera & Figueroa Conte della Roca*, dated 20th April 1633. At the end – a list of contents.

SHELFMARK: PL-WRu 50697 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: 14 (Part.); 15 (T); 16 (A). Pages damaged on the edges, specimen underwent conservation in 1995. Single handwritten performance indications: *solo*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [D. C. | 4]; [Nro 147]; [Mus. 563].

CATALOGUES: BohnD, p. 310; RISM A/I: P 2454; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Atanasio da Pisticci, *O quam suavis est Domine spiritus tuus*, ed. Gunther Morche, Heidelberg 2008 (<http://imslp.org/wiki/File:WIMA.c485-Pisticci.pdf>)

RECORDING: [-]

CONTENTS:

1. Gaudeamus omnes in Domino A 2. Canto & Alto
2. Sancta & immaculata Virginitas A 2. Canto & Alto
3. Congratulamini mihi omnes A 2. Canto & Alto
4. Beatus vir qui inuentus est sine macula A 2. Canto & Alto
5. Os iusti meditabitur sapientiam A 2. Canto & Alto
6. O quam suavis est Domine spiritus tuus A 2. Canto & Alto
7. Deus qui nos in tantis periculis A 2. Canto & Alto
8. Iustus ut palma florebit A 2. Canti ò Tenori
9. Filiae Ierusalem venite & videte A 2. Due Altì
10. O Anima mea redempta Chisti sanguine A 2. Due Tenori
11. O Salutaris Hostia A 2. Alto è Tenore
12. Crucis vox hunc alloquitur A 2. Alto e Tenore
13. Veni sponsa Christi A 2. Alto e Tenore
14. Egredimini filie sion A 2. Alto e Basso
15. Tota pulchra es Maria A 2. Alto e Basso
16. Gaudent in Caelis A 3. Canto Alto & Tenore
17. Hec est vera fraternitas A 3. Canto Alto & Tenore
18. Iusti sunt qui amittit stolis albis A 3. Canto Alto & Tenore
19. Cantemus Domino gloriose A 3. Alto Tenore & Basso
20. Confitemini Domino A 3. Alto Tenore & Basso
21. Si queris miracula A 3. Alto Tenore & Basso
22. Venite omnes gentes A 3. Alto Tenore & Basso

168.

COMPOSER(S): Casati, Girolamo (1590c–1657p)

TITLE: SACRAE | CANTIONES | VNA, DVABVS, TRIBVS, | QVATVOR, ET QVINQVE VOCIBVS | In Organo Concinendae | AVCTORE | HIERONYMO CASATO | DICTO FILAGHO | A Nouaria. | In Comunitatis Romanengi Ecclesia Organista. | OPVS PRIMVM. | CVM PRIVILEGIO. | [typographer's mark] | Venetijs, Apud Alexandrum Vincentium. 1625 |

PUBLICATION: Venezia: Alessandro Vincenti 1625

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer to Camillo Grazzano dated 15th October 1625. On the following pages seven Latin epigrams. At the end – a list of contents. Some tempo indications: *Forte*, *Piano*.

SHELFMARK: PL-WRu 50326 Muz.

NOTES ON ITEM: T and bc partbooks missing. The specimen damaged on the edges, refilled after conservation in 1997. Single handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*D. P.* | 5.]; [*Nro 148*]; [*Mus. 215*].

CATALOGUES: BohnD, p. 90; RISM A/I: C 1425; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Girolamo Casati, *O quam suavis est Domine spiritus tuus*, ed. Gunther Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.ab1c-Casati.pdf>)

RECORDING: [-]

CONTENTS:

1. Veni dilecte mi et confige A 1. Canto, ò Tenore
2. Vidi Speciofam sicut columbam A 1. Canto, ò Tenore.
3. Hodie nobis Cęlorum Rex A 1. Canto, ò Tenore
4. Transfige dulcissime Domine A 1. Canto, ò Tenore.
5. Gaudium mundi nova stella A 2. Due Soprani, ò Tenori.
6. Canite tuba in Syon A 2. Due Soprani, ò Tenori
7. Gaudete in Domino A 2. Due Soprani, ò Tenori
8. O quam suavis est Spiritus tuus A 2. Due Canti, ò Tenori
9. Lapidabant Stephanum A 2. Due Soprani, ò Tenori
10. Gaudeamus & exultemus in solemnitatem A 2. Canto, & Alto, ò Vero Tenore & Alto
11. Quam pulchra formosa fuavis A 2. Canto ò Tenore, & Baffo ouero Canto, & Alto.
12. Angelus Domini descendit de Cęlo A 2. Canto & Baffo.
13. Dominus illuminatio mea. Al M. R. P. Maestro Angelo Maria Genesio Regente dignissimo de Carmelitani in Nouara Patron mio Offeruandissimo. A 2. Canto, e Baffo.
14. Congratulamini mihi omnes A 2. Alto, & Canto, ò Te. ò vero B. & C.
15. Ego ex ore Altissimi A 3. Baffo Tenore, & Alto. Al M. R. P. Maestro Bafilio Leoni Priore dignissimo de Carmelitani nel nobilissimo Conuento di Cremona
16. Omnis pulchritudo Domini A 3. Baffo doi Soprani, ò Tenori
17. Sancte N. Christi Confessor A 3. Alto, Tenore, & Canto.
18. O Bone Iesu Verbum Patris A 3. Baffo, Tenore, & Canto
19. Gaudeamus omnes in Domino A 4. Canto, Tenor, Alto, & Baffo.
20. Modicum & non iam videbitis A 4. Canto, Tenore, Alto, & Baffo. Al M. R. P. mio offeruandissimo Il Sig. D. Erafmo Cofta Maestro di Musica in Romanengo.
21. Sacris solemnijs juncta sint gaudia A 4. Canto, Tenor, Alto, & Baffo
22. In lectulo meo per noctes A 4. Canto, Tenor, Alto, & Baffo
23. Omnes de Saba venient A 4. Canto, Tenor, Alto, & Baffo
24. Cantate Domino canticum novum A 4. Baffo, Tenor, Alto & Canto [in tavola:] Alto, Tenore, doi Soprani necessitata.
25. In æternum et in seculum A 4. Canto, Tenore, Alto, & Baffo. Al M. R. P. M. Elio-doro Oldrouandi Priore dignissimo de Carmelitani in Romanengo.
26. Veni de Libano sponsa mea A 5. Due Soprani, Tenore, Alto, & Baffo

169.**COMPOSER(S):** Agnelli, Lorenzo (1610–1674)**TITLE:** IL SECONDO LIBRO | DE | MOTTETI | DI | DON LORENZO AGNELLI | MONACO OLIVETANO, | Dedicati | Alla Molto Illuſt.^c, Reuerendiſſima Sig.^{ra} Donna | RAFFAELA ALEOTTI | Ferrareſe Meritiſſima, | Priora nel Monaſterio di S. Vito in Ferrara, Legiadriſſima Organifta. | [typographer's mark] | IN VENETIA, || Appreſſo Aleſſandro Vincenti. MDCXXXVIII. |**PUBLICATION:** Venezia: Alessandro Vincenti 1638**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 or p. 3 of the vocal partbooks dedication of the composer dated 9th April 1638 and an Italian sonnet dedicated *All'ifteſſa Signora*. At the end – a list of contents and a Latin distichon by the composer. Single tempo and dynamic indications: *allegro, adagio, piano*.**SHELFMARK:** PL-WRu 50235 Muz.**NOTES ON ITEM:** A and B partbooks missing. Individual pages damaged on the edges, refilled with paper after conservation in 1994. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 34 V.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D. D. | 5.]; [Nro 149]; Mus. 103.**CATALOGUES:** BohnD, pp. 32–33; RISM A/I: A 400; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [–]**MODERN EDITION:** Lorenzo Agnelli, *Solemni cantu celebremus laudes*, ed. Gunther Morche, Heidelberg 2011 (<http://imslp.org/wiki/File:PMLP556480-Agnelli.pdf>)**RECORDING:** *Raphaella Aleotti, Le Monache di San Vito*, Capella Artemisia, Candace Smith, Tactus 2007 (TC 570101); *Weep and Rejoice. Music for Holy Week from the convents of the 17th-century Italy*, Capella Artemisia, Candace Smith, Brilliant Classics 2014 (BC 94638)**CONTENTS:**

1. Quis es tu qui venifti Dialogo A 2. Canto, e Baſſo
2. O Domine ò Iefu Chriſte A 2. Due Canti
3. Ornatam monilibus A 2. Canto, e Tenore
4. Vocem iucunditatis A 2. Tenore, e Baſſo
5. Lætentur omnes iubilate cæli A 2. Canto, e Tenore
6. Quafi cedrus exaltata ſum A 2. Due Canti
7. O vos omnes qui tranſitis per viam A 2. Due Canti
8. Beatus Laurentius A 3. Canto, Alto, e Baſſo
9. Solemni cantu celebremus laudes [prima pars] – Iſti ſunt agni [ſeconda pars]. Nel giorno de Santi Vito, Modeſto, Crefenzia A 3. Canti ouero due Canti, & vn Tenore.
10. Audi fuauis Maria A 3. Due Canti, e Tenore.

11. O quam pulchra es A 3. Due Canti, e Bafso.
12. Amabilis Deus illuftra animam meam A 3. Due Canti, e Tenore.
13. Regina coeli lætare A 3. Canto, Tenore, Bafso, & vn Violino fe piace.
14. Platea tuæ Hierufalem A 4. Canto, e Tenore, Cornetto, e Fagotto.
15. Lauda Syon Saluatorem A 4. Due Canti, Violino, e Chitarrone
16. Intuemini quantus fit ifte qui ingreditur A 4. Due Canti, e due Tenori.
17. Lætetur Ecclefia A 4. Canto, Alto, Tenore, e Bafso
18. Caro mea A 5. Voce fola, e quattro Viole da braccio.
19. Veni fponfa Chriftri veni electa A 5. Canto Alto, e Bafso, & tre Stromenti
20. Lætanie della B. V. M. à. quattro voci, & tre Stromenti fe piace (Kyrie eleifon – Agnus Dei)

170.

COMPOSER(S): Sarti, Giovanni Vincenzo (17.sc)

TITLE: CONCERTI SACRI | A 2, 3, 4, & à fei Voci Con il Baffo per l'Organo | DI GIO. VINCENZO SARTI Da S. Agata | Maeftro di Capella nel Duomo Di Forli | Dedicati All' Illuft.^{mo} & Reu.^{mo} Monfig. Arcieufcouo Theodoli | Libro quinto, Opera ottaua. | [coat of arms] | IN VENETIA MDCXXXIII || Appreffo Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *prefto*.

SHELFMARK: PL-WRu 50785 Muz.

NOTES ON ITEM: Unique specimen of the print. Damaged edges of pages, refilled with paper after conservation in 1983. A partbook missing. T partbook is not complete. On the title pages written in pencil: 461 | V.

PROVENANCE: Old shelfmarks: [G 2 | 5.]; [Nro 150]; [Mus. 659].

CATALOGUES: BohnD, p. 377; RISM A/I: S 921, SS 921; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Vincenzo Sarti, *Anima Christi sanctifica me*, ed. Gunther Morche, Heidelberg 2012 (<http://imslp.org/wiki/File:PMLP558902-Sarti.pdf>)

RECORDING: [-]

CONTENTS:

1. Paratum cor meum Deus A 2. Due Canti ò Tenori
2. Anima Chriftri fanctifica me A 2. Canto e Baffo
3. Exaltate Regem A 2. Due Canti ò Tenori
4. O Virgo felix Sancta Maria A 2. Due Canti ò Tenori
5. Ego fum oftium dicit Dominus A 2. Due Alti
6. Petite & accipietis A 2. Due Canti ò Tenori
7. O intemerata & in æternum benedicta A 3. Due Canti e Baffo
8. Iuftus germinabit ficut lilium A 3. Alto Tenore è Baffo
9. Ad Dominum cum tribulare A 3. Due Tenori è Baffo

10. Non vos relinquam A 3. Due Canti e Baffo
11. Diligam te Domine fortitudo mea A 3. Due Canti e Baffo
12. Iam teneo. Dialogo A 3. Canto Tenore e Baffo
13. Afferte mihi oleum. Dialogo A 4. Canto Alto Tenore e Baffo
14. Quam pulchra es Maria A 4. Alto Due Tenori e Baffo
15. Miffus eft Angelus. Dialogo A 4. Canto Alto Tenore e Baffo
16. Ego flos campi A 6. 2 Tenori e Baffo Due violini & vn Trombone.
17. In cælis hodie A 6. Due Soprani Tenore 2 violini e Trombone.

171.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MADRIGALI | CONCERTATI | A Due, Tre, & Quattro, voci per cantar | e fonar nel Clauicembalo, Chitar-|rone, ò altro fimile ftrumento. | DI ALESSANDRO GRANDI | Vice Maeftro di Capella della Sere-|nifima Signoria di Venetia | In San Marco. | Nuouamente riftampati, & corretti. | CON PRIVILEGIO. | LIBRO SECONDO | OPERA XI. | [typographer's mark] | [in the vocal partbooks written in italics:] In Venetia Appreffo Aleffandro Vincenti. 1623. |

PUBLICATION: Venezia: Alessandro Vincenti 1623

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50485 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title pages written in pencil: 241 V; 317. Single handwritten accidentals. The specimen underwent conservation in 1994.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [P | 5]; [Nro 151]; [Mus. 357].

CATALOGUES: BohnD, p. 158; RISM A/I: G 3470, GG 3470; VogelB: I, p. 309; NV 1278; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Io mi fento morir, quando non miro colei A 2. Due Tenori [Giovanni Battista Guarini]
2. Negatemi pur, cruda, de bei voſtr'occhi il fole A 2. Due Tenori [Giovanni Battista Guarini]
3. Roſe, roſe beate, lafcivette figliole de la terra A 2. Due Tenori [Giovanni Battista Guarini]
4. Ardemmo inſieme, bella Donna A 2. Canto, e Tenore [Giovanni Battista Guarini]
5. O com'è gran martire a celar duo defire A 2. Due Canti [Giovanni Battista Guarini]
6. O ftelle ardenti, o ftelle vive d'amor fiammelle A 2. Due Canti
7. Spine care, e foai, che piagando fanate A 2. Due Canti

8. Dolcissimi labretti vezzofi rubinetti A 2. Due Canti
9. Quell'Aura che fuffura fra quelle frondi A 2. Canto, e Tenore
10. Di voi ben mio, Idolo mio A 2. Canto, e Tenore
11. Tù parti a pena giunto A 2. Due Canti [Giovanni Battista Guarini]
12. A qual, tanto d'Amore favorito paflore. Dialogo A 2. Alto, e Canto
13. O Donna troppo cruda e troppo bella A 3. Due Tenori, e Baffo [Giovanni Battista Guarini]
14. E cofi, pur languendo, me'n vò tra quefte piume A 3. Due Tenori, e Baffo [Giovanni Battista Guarini]
15. Io fenza fede? O fiera, non ha il regno d'Amore A 3. Due Tenori, e Baffo
16. Riede la Primavera, torna la bella Clori A 3. Due Tenori, e Baffo [Giambattista Marino]
17. La mia Clori e brunetta A 3. Due Tenori, e Baffo [Levio Celiano]
18. Ardo fi, ma non t'amo, perfida e difpietata A 3. Due Tenori, e Baffo [Giovanni Battista Guarini]
19. Ohimè l'antica fiamma, ch'era fopita, a l'aura d'una sola A 4. Canto, Alto, Tenore, e Baffo [Giovanni Battista Guarini]
20. Horfù Paftori, fediam sul prato carco di fiori A 4 [prima parte] – Su, su cantiamo le belle vaghezze A 4 [seconda parte] – Coi gorgi d'oro ceda il Patolo A 1 [terza parte] – Porta Dorilla il fol nel guardo A 1 [quarta parte] – Non ha l'aurora guancie sì belle A 1 [quinta parte] – So ben ch'abbate col bel fereno A 1 [sesta parte] – Silvia mia vita, Filli gradita A 4 [settima parte] – Su dunque adoriamo le belle vaghezze A 4 [ottava parte]. Canto, Alto, Tenore, e Baffo (Fileno, Mopso, Elpino, Ergasto).

172.

COMPOSER(S): Cozzolani, Chiara Margarita (1602–1677)

TITLE: SCHERZI DI | SACRA | MELODIA | A VOCE SOLA | di Donna | CHIARA MARGARITA COZZOLANI | Monaca in Santa Radegonda di Milano. | DEDICATI | AL REVERENDISSIMO PADRE | DON | CLAVDIO BENEDETTI | DI VERONA | Prefidente Generale della Congregatione Caffinenfe. | OPERA TERZA Con Priuilegio. | [coat of arms] | IN VENETIA Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Cfr. no. 25 in the present catalogue

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [H. S. | 1.]; [Nro 152]. Another copy of this print was listed in Dehn's catalogue: H S. | 1 and Nro 20 (b). Cfr. no. 25 in the present catalogue.

CATALOGUES: Cfr. no. 25

DIGITIZED VERSION: Cfr. no. 25

MODERN EDITION: Cfr. no. 25

RECORDING: [-]**CONTENTS:** Cfr. no. 25

173.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MOTETTI | A VNA, ET DVE | VOCI | Con Sinfonie d'Istromenti Partiti per cantar, & | fonar co'l Chittarone | DI ALESSANDRO GRANDI | *Vice Maefstro di Capella della Sereniffima Signoria | di Venetia in S. Marco.* | Nouamente riftampati & corretti. | CON PRIVILEGIO. | *Dedicati All'Illuſtriſſimo, & Reuerendiſſimo Monſignor | Gio: Franceſco Morofini Abbate di Leno; | & Canonico di Padoa.* | LIBRO PRIMO. | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti MDC XXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1626

DESCRIPTION: Set of 5 partbooks: S I, S II, bc in fol.; vl I, vl II in 4°. At the end – a list of contents. In S.W. Dehn's catalogue there is a note: *hierbei ſind bloß die Violinen vorhanden.*

SHELFMARK: PL-WRu 50482 Muz., cfr. no longer surviving doublette, no. 7 in the present catalogue.

NOTES ON ITEM: Only vl I and vl II partbooks extant, both damaged, underwent conservation in 1994. Some tempo indications: *adaſio*. In vl I and vl II partbooks on p. 9 and respectively 9–10 the handwritten title *Justus* [germinabit], supplementing the one omitted in print.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: B | 2; Nro 153 (d); Mus. 244/III.

CATALOGUES: BohnD, p. 159; RISM A/I: G 3446; www.printed-sacred-music.org

DIGITIZED VERSION: <http://daten.digitale-sammlungen.de/~db/0005/bsb00059753/images/> (the specimen from D-Mbs)

MODERN EDITION: [-]**RECORDING:** [-]**CONTENTS:**

1. Vvlnerafti cor meum à 1. Con doi Violini.
2. O Dulce nomen Iefu à 1. Con Sinfonia di doi Violini.
3. Lauda Sion Saluatorem à 1. Con Sinfonia di doi Violini.
4. Tota pulcra es à 1. Con Sinfonia di doi Violini.
5. Congratulamini mihi à 1. Con Sinfonia di doi Violini.
6. Memoriam fecit à 1. Con Sinfonia di doi Violini.
7. Transfige dulciffime Domine à 1. Con Sinfonia di doi Violini.
8. Salue Regina à 1. Con Sinfonia di doi Violini.
9. Iuftus germinabit ſicut liliu à 1. Con Sinfonia a 3. doi Violini, & vn Fagoto
10. O vos omnes qui transitis per viam à 1. Con Sinfonia a 3. Viole

11. Ego flos campi à 1. Senza Sinfonia. In Soprano alla quinta alta.
12. Bone Iefu verbum Patris à 2. Canto Primo, ò Tenore. Con Sinfonia di doi Violini.
13. Lætantes concinunt angelorum turbae. A due voci. Con Sinfonia di doi Violini.
14. Angele Dei qui custos es mei. A due Tenori.
15. Benedictus es Domine Deus. A due Canti.

174.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: MOTETTI | A VOCE SOLA | Per Cantare nell' Organo, Grauecimbalo Tiorba, | & altro Iftromento. | LIBRO TERZO | DI HORATIO TARDITI | OPERA VIGESIMA TERZA | DEDICATI | Al Reuerendissimo Padre | DON ODOARDO | BARANARDI | DA BORGIO IN BRESSA | Abbate meritissimo della Badia di Val' di Caftro, è San' Biagio di Fa-|briano della Congregatione Camaldolenfe. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXXVI |

PUBLICATION: Venezia: Alessandro Vincenti 1646

DESCRIPTION: Set of 2 partbooks in 4°: Voce, Part. On p. 3 dedication of the composer dated 7th September 1646. At the end – a list of contents.

SHELFMARK: PL-WRu 50134 Muz., cfr. the doublette, no. 53 in the present catalogue (only Part.), with which this specimen forms a complete set of partbooks.

NOTES ON ITEM: Only Voce partbook survives from this set of partbooks. Cfr. no. 53. The specimen severely damaged, refilled and bound in new paper. Numerous handwritten accidentals.

PROVENANCE: Old shelfmarks: *E Y | 1.*; *Nro 154.* In Dehn's catalogue a handwritten note: *Stimmen ist bloß Singstimmen vorhanden. Unter N. 46b ist nur Werk [?] vollstimmig.*

CATALOGUES: Cfr. no. 53

DIGITIZED VERSION: [-]

MODERN EDITION: Cfr. no. 53

RECORDING: Cfr. no. 53

CONTENTS: Cfr. no. 53

175.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: [red ink only in S 1 ch.] SALMI | [black ink] A OTTO VOCI | Per Cantare nell'Organo. | DI | [red ink] HORATIO TARDITI | [black ink] Maeftro di Capella del Duomo di Faenza | [red ink] OPERA [black ink] Vigefima Ottaua. | Dedicata Al Molt' Illufre, & Reuerendissimo Padre | [red ink] DON REMIGIO BVCCI | [black ink] Abbate Generale della Congregatione Camaldolenfe. | [red ink] Con privilegio. | [coat of arms] | IN VENETIA, || [black ink] Appreffo Aleffandro Vincenti. M.DC.XXXXIX. | [typographer's mark] |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 3 dedication of the composer dated 24th March 1649. On p. 3 an Italian sonnet *all'Autore* by D. Simeone Arditij. At the end – a list of contents. On the title pages written in pencil: 7 (S 1 ch.); 8 (T 1 ch.); 9 (A 1 ch.); 11 (S 2 ch.); 12 (T 2 ch.).

SHELFMARK: PL-WRu 50844 Muz.

NOTES ON ITEM: B 1 ch., A 2 ch. and bc partbooks missing. Damaged pages (esp. the first and last one) in all partbooks. The specimen underwent conservation. Single handwritten accidentals. Between pp. 36–37 a paper sheet with handwritten music errata inserted, referring to the *Dixit Dominus* that follows.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *H A* | 9; *Nro* 155; *Mus.* 717.

CATALOGUES: BohnD, p. 407; RISM A/I: T 203, TT 203; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum A 8.
2. Dixit Dominus Primo Tuono. Senza Intonazione.
3. Dixit Dominus A 8. Secondo Tuono Senza Intonazione
4. Confitebor tibi A 8. Secondo Tuono
5. Beatus vir A 8. Primo Tuono
6. Laudate Pueri A 8. Senza Intonazione
7. Laudate Dominum Quinto Tuono. Senza Intonazione.
8. In exitu Ifrael A 8. Primo Tuono
9. Lætatus fum A 8. Secundo Tuono Senza Intonazione
10. Nifi Dominus A 8. Sexto Tuono
11. Lauda Hierufalem A 8. Secundo Tuono
12. Credidi propter A 8. Secondo Tuono
13. Memento Domine Daud A 8. Primo Tuono
14. In conuertendo Dominus. Secondo Tuono
15. Domine probasti me A 8. Settimo Tuono
16. Magnificat A 8. Secondo Tuono Senza Intonazione
17. Dixit Dominus Concertato A 8. Con doi Violini. Doi Soprani, Alto, doi Tenori, è Baffo

176.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: SALMI | A OTTO BREVI | CON IL PRIMO CHORO | CONCERTATO | DEL SIGNOR | ALESSANDRO GRANDI | MAESTRO DI CAPELLA IN SANTA

MARIA | MAGGIORE DI BERGAMO. | Raccolti, & nuouamente dati in luce da Aleffandro Vincenti, | Et dedicati Al Molto Illuftre, & Reuerendiffimo | P. D. AVRELIO POLICANTI DA VERONA | ABBATE GENERALE | DELLA CONGREGATIONE CAMALDOLENSE. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50497 Muz.

NOTES ON ITEM: Only B 1 ch., S 2 ch., A 2 ch., and B 2 ch. partbooks extant. On the title page written in pencil 258 | IX. B 1 ch. partbook severely damaged, underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [T | 9]; [Nro 156]; [Mus. 370].

CATALOGUES: BohnD, pp. 162–163; RISM A/I: G 3454; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum A 8
2. Dixit Dominus Primi Toni A 8. senza Intonazione
3. Confitebor tibi Domine Secundi Toni
4. Beatus vir qui timet Dominum Tertij Toni
5. Laudate pueri Dominum Quarti Toni
6. Laudate Dominum Sexti Toni
7. In exitu Ifrael de Ægypto Proprij Toni
8. Lætatus fum in quæ Secundi Toni
9. Nifi Dominus Quinti Toni
10. Lauda Ierufalem Dominum Oçtaui Toni
11. Credidi propter quod Quarti Toni
12. In conuertendo Domine Secundi Toni
13. Domine probasti me Primi Toni
14. De profundis clamaui Septimi Toni
15. Beati omnes qui timent Dominum Primi Toni Senza intonazione
16. Memento Domine Daudid Tertij Toni
17. Magnificat Secundi Toni Senza intonazione
18. Dixit Dominus Domino A 10. Otto Voci. & 2. Iftromenti Cioè Violino, & Trombone ouero Viola Concertata
19. Magnificat A 10. Come il Dixit

177.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)**TITLE:** MOTETTI | A vna, due, tre, e quatro voci | DI | GIO: FELICE SANCES | MVSICO | dell'Auguftiffimo, & Inuitiffimo Imperatore | FERDINANDO III | Dedicati | A Sua S. C. Maefá | [typographer's mark] | IN VENETIA M DC XXXXI || Appreffo Bartolomeo Magni |**PUBLICATION:** Venezia: Bartolomeo Magni 1641**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.**SHELFMARK:** PL-WRu 50782 Muz.**NOTES ON ITEM:** Only T and bc partbooks extant. On the title page written in pencil: 459 | V.**PROVENANCE:** Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E H | 5]; [Nro 157]; [Mus.] 651.**CATALOGUES:** BohnD, p. 375; RISM A/I: S 769; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [–]**MODERN EDITION:** Giovanni Felice Sances, *Motetti a una, due, tre, e quatro voci (1638)*, ed. Steven Saunders, Middleton (Wisconsin): A-R Editions 2003 (*Recent Researches in the Music of the Baroque Era*, 126)**RECORDING:** *Giovanni Felice Sances: Dulcis Amor Iesu*, Scherzi Musicali, Nicholas Achten, Ricercar 2010 (RIC 292)**CONTENTS:**

1. Ardet cor meum A 1. Canto Solo
2. Lætamini in Domino A 1. Canto folo
3. O quam ſpecioſa A 1. Alto folo
4. Quemadmodum defiderat Ceruus A 1. Alto folo
5. Soluatur lingua mea A 1. Tenore folo
6. Conditor cæli & terræ A 1. Tenore folo
7. Audite me diuini fruëtus A 1. Baſſo folo
8. Dulcis amor Iefu A 1. Baſſo folo
9. Iudica me Deus A 2. A Doi Soprani
10. Domine ne memineris A 2. A Doi Soprani
11. Pſalite Domino qui habitat A 2. A Doi Soprani
12. Vulneraſti cor meum A Doi Canto e Tenore
13. Deus in adiutorium meum intende A Doi Canto e Baſſo
14. Tota pulcra es amica mea A Doi Alto e Tenore
15. Iubilent in cælis A 2. Doi Tenori
16. Saluum me fac A 2. Doi Tenori
17. Laudemus viros glorioſos A 2. Doi Tenori
18. Plagæ tuæ Domine A 3. Alto Tenore e Baſſo
19. O Crux benediéta A 3. Alto Tenore e Baſſo

20. O Domine guttæ tui Sanguinis A 3. Alto Tenore e Baffo
21. Aue Regina Cælorum A 3. Alto Tenore e Baffo
22. O Iefu mi A 3. Canto e doi Tenori
23. Magnificemus in cantico A 3. Doi Canti e Baffo
24. Ifte Confeffor A 4. Doi Canti e Doi Violini
25. Aue Maris Stella A 4. Doi Canti e Doi Violini
26. O Iefu mi dulcisfime A 4. Doi Canti Alto e Baffo
27. Salue Regina A 4. Canto Alto Tenore e Baffo

178.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)

TITLE: ANTIFONE E LITANIE | DELLA BEATISSIMA VERGINE | A PIV VOCI DI | GIO. FELICE SANCES | Dedicate | ALLA SACRA CESAREA | MAIESTÀ | DEL'IMPERATRICE | MARIA D'AVSTRIA &c. | [typographer's mark] | IN VENETIA M DC XXXX | Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 1st July 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50781 Muz.

NOTES ON ITEM: The specimen damaged by humidity, underwent conservation in 1997. A and bc partbooks missing. On the title pages written in pencil: 460 | V. Single handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E G | 5.]; [Nro 158]; [Mus. 650].

CATALOGUES: BohnD, p. 375; RISM A/I: S 771; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=16612&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salue Regina à doi Canti o Tenori
2. Alma Redemptoris à doi Baffo e Tenor ouero Canto
3. Aue Regina cælorum à doi Alto e Tenore ouero Canto
4. Regina celi à doi Canti o Tenori
5. Stabat Mater à 3. Doi Canti e Tenore
6. Letanie della B. V. à 3. doi Canti e Tenore. (Kyrie eleifon – Agnus Dei)
7. Letanie della B. V. à 4. voci Canto Alto Tenor e Baffo (Kyrie eleifon – Agnus Dei)
8. Letanie della B. V. à 5. doi Canti Alto Tenor e Baffo (Kyrie eleifon – Agnus Dei)
9. Letanie della B. V. à fei voci. Canto e Alto concertati e 4. Voci da Ripieni (Kyrie eleifon – Agnus Dei)

10. Letanie della B. V. à 7. Cinque Voci doi Canti Alto Tenor Baffo e doi Violini (Kyrie eleifon – Agnus Dei)
11. Letanie della B. V. à 8. voci (Kyrie eleifon – Agnus Dei)

179.

COMPOSER(s): Biandrà, Giovanni Pietro (1633p†)

TITLE: Il Primo Libro De | MADRIGALETTI | Á Vna doi è [!] Tre Voci | DI GIO: PIETRO BIANDRA | Romano Maestro di Capella nella | Chatedrale [!] di Faenza | & nell' Academia | delli Spennati | di della Città il Zelante. | Opera Prima. | *DEDICATI* | ALLI M.^{ti} ILL.^{ri} SIG.^{ori} ACCADEMICI | Spennati. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1626

DESCRIPTION: One volume in 4^o. On p. 3 dedication of the composer dated 1st October 1626. At the end – a list of contents and a short letter *Alli Signori Virtuofi*. On the last page the publisher's colophon: STAMPA DEL GARDANO | [typographer's mark] | IN VENETIA M DC XXVI. || Appreffo Bartolomeo Magni. |

SHELFMARK: PL-WRu 50287 Muz.

NOTES ON ITEM: Unique specimen of the print. On the title page written in pencil: 65; 94. Single handwritten accidentals and pitch corrections.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: *E G* | 5; *Nro 159; Mus. 172.*

CATALOGUES: BohnD, pp. 69–70; RISM A/I: B 2609; VogelB: I, pp. 96–97; NV 362

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=13672&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Signor ferma, deh ferma A 1. Canto folo
2. Occhi, voi che fouente fate il mio cor sogetto A 1. Canto folo
3. Vieni, o Cęleste Spirto, empi questo mio core A 1. Alto folo
4. Bella come la Luna, eletta come il sol, MARIA A 1. Alto folo
5. O Creator del Cielo, che me di nulla fefti A 1. Tenore folo
6. Iniquifsimo Guida, o traditor spietato A 1. Tenore folo
7. Locar fopra l'abiffi i fondamenti [prima parte] – Dar legge à i mari, e le tempeste (Seconda Parte) – Signor, fù poco alla tua gran possanza (Terza, & vltima parte) A 1. Baritono folo [Coppetta Beccuti]
8. O miei giorni fugaci, o breue vita A 1. Baritono folo [Ottavio Rinuccini]
9. Abifsì di fpauent'a tre cauerne A 1. Baffo folo
10. Fiamme amorofe, che dal petto vfcite del mio Giesù A 2. Canto, è Baffo.
11. Ti feguo fì, mia vita, ancor ch'afflitto e stanco A 2. Tenori.
12. Ben difsi, dolce Amore A 2. Canto, e Alto.

13. Ecco il Signor in croce, afro mio core A 2. Bafsi.
14. O della mia Salut'unica speme. A 2. Canto, e Tenore
15. A piè del duro legno. Canto e Tenore (Prima parte) – E mentre il sangue in caldo rio. Baffo Solo (Seconda parte) – Perchè non pos'anch'io qui teco essangue. Canto Solo (Terza parte) – Deh mira, Figlio, almen nell'ultim'hore à tre. Canto, Tenore e Baffo (Quarta parte).
16. Ahi cor, fe pur fei core A 3. doi Canti, e Baffo [Giambattista Marino]
17. Se teco nacque eternament'amore tu sei'l più vecchio à 1. Canto. Al Padre
18. Sempiterno principio senza principio e fine à 1. Canto. Al Figlio
19. Vivo raggio del Sole, viva fiamma d'amore à 1. Canto. Allo Spirito Santo
20. O giuft' equalitate, unita deitade, o Trinità à 1. Canto. Alla Sanctifsima Trinità
21. Non erano gli abifsi quando che gli occhi à 1. Canto. Nella Predefinazione della Vergine.
22. Hor cefsi il pianto, rimbombi il canto. à 1. Tenore. Nella Refurettione.
23. Non ha materia e forma, con parole si forma à 1. Canto. Al Santifsimo Sacramento.
24. Di Rofe ove d'indora di fiammeggiante crine à 1. Tenore. A Santo Francefco d'Afcifi.
25. O velata gratiofa, o benedetta Chiara à 1. Alto. A Santa Chiara.
26. Qual negletta fcintilletta à 1. Canto. Della nafcita di Santa Terefia.

180.

COMPOSER(S): Filago, Carlo (1589–1644)

TITLE: SACRI CONCERTI | A Voce fola. | Con la Partitura Per L'organo | DI | CARLO FILAGO | RODIGINO | Organifta Della Sereniffima Republica | di Venetia In S. Marco. | *Opera Quarta. Con Licenza de Superiori.* | [coat of arms] | IN VENETIA M DC XXXXII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 2 partbooks in 4^o: Voce, Part. On p. 3 dedication of the composer to *Maria Felice Sbaraschi Polacha Monacha nel Monasterio di S. Marco, & S. Andrea di Murano di Venetia* dated 16th February 1642. On p. 4 *Sonetto alla Medesima, Sonetto all'Auttoe*, and *Madrigale di Gregorio Ferrari a l'Istesso*, on the penultimate page – a preface to the readers. At the end – a list of contents and the publisher's colophon. Some tempo indications: *Alegro, Adagio*.

SHELFMARK: PL-WRu 50426 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. On the title page written in pencil: 202 | 2. The specimen underwent conservation in 1993. On pp. 5–8 (*Quem vidistis pastores*) numerous handwritten corrections of erroneously printed semiquavers.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [E. K. | 2]; [Nro 160]; [Mus. 306].

CATALOGUES: BohnD, p. 130; RISM A/I: F 730; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Carlo Filago (Rovigo 1589–Venezia 1644), *Sacri concerti a voce sola* (Venezia: B. Magni 1642), ed. M. Luisa Baldassarri, Mariarosa Pollastri, Rovigo: Conservatorio statale di musica Francesco Venezzese 2009

RECORDING: [-]

CONTENTS:

1. Quem vidistis pastores.
2. Iste est Ioannes qui supra pectus Domini
3. O pretiosum & admirandum conuiuium
4. Dulcis amor Iesu
5. Ave Maria Virgo gratiosissima
6. Tota pulchra es amica mea
7. Venite filij audite me
8. Confitemini Domino
9. O Beatum N. cuius anima paradisum possidet
10. Ego autem sum vermis & non homo
11. Aurora lucis rutilat
12. Exurge gloria mea psalterium
13. O quantum tibi debeo dulcissime Iesu Christe
14. Introduxit me Rex in cellam vinariam
15. Salve Regina
16. Alma Redemptoris Mater

181.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: MADRIGALI | CONCERTATI | A Due e Tre, Voci, & altri à Cinque, Sei, & otto con due violini | Et nel fine vna Cantata à Quattro | LIBRO SECONDO | DI GIO: ROVETTA | Vice Maestro di Capella della Serenissima Republica | OPERA SESTA | DEDICATI | Al Molto Illustre, & Eccellentissimo Signor | FRANCESCO POZZO | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreſſo Aleſſandro Vincenti. MDC XXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On the back cover of the vocal partbooks dedication of the composer dated 16th March 1640. At the end – a list of contents. Some tempo and dynamic indications: *preſto*, *pian*, *forte*.

SHELFMARK: PL-WRu 50756 Muz.

NOTES ON ITEM: Complete set of partbooks. Pages of T partbook damaged on the edges, refilled with paper after conservation in 1993. On the title pages written in pencil: 536 | VI. Some handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: R [in catalogue: K] | 6; N. 161; [Mus. 627].

CATALOGUES: BohnD, p. 343; RISM A/I: R 2985; VogelB: II, p. 168; NV 2465; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Rovetta, *Madrigali concertati a 2, 3, 5, 6, 8 et nel fine una cantata à 4, libro secondo*, op. 6 (Venice, 1640), ed. John Whenham, University of Birmingham & University of Heidelberg 2007 (<http://www.birmingham.ac.uk/schools/lcahm/departments/music/research/ascima/rovetta.aspx>)

RECORDING: [-]

CONTENTS:

1. Voi partite, crudele, ah voi partite A 2. Soprani
2. O quante volte, o quante, invaghito pur io piansi e pena A 2. Soprani
3. Sovra il carro ftellato in ciel forgea la notte [prima parte] – Gridai più volte al mio canoro duolo (seconda parte) – Quando ufcir Filli con l'amante ancelle (terza parte). A 2. Tenori ottaue
4. Hor lieto rido e canto A 2. Tenor, e Baffo
5. Ah, mio bene, tu mori! A 2. Tenor, e Baffo
6. Lacrimofa beltà per cui già nottè di cotanto sospira A 3. Alto, Tenor, & Baffo
7. La giovane bellissima Adriana A 3. Canto, Tenore, & Baffo
8. La Rofa, rifo d'amor. A 3. Alto, Tenore e Baffo con ritornello di violino, fe piace
9. Che cofa è amor? Chi'il fà? [prima parte] – Chi fa cofa è beltà, un raggio (Seconda [parte]) – Chi fà dir cofa è fè (Terza [parte]) Aria A 3. Canto, Tenore e Baffo. Con ritornello di violino, fe piace
10. Tutto lieto cantai, benigno amore A 5. voci. 2 Canti, Alto, Tenore e Baffo
11. Venga dal ciel migliore virtù A 5. voci e due Violini. 2 Canti, Alto, Tenore e Baffo
12. A che bramar, a che aventar i dardi in fegni ofcuri [prima parte] – Quel che piace [seconda parte] – Tutto languifce [terza parte] 6 Voci e 2. Violini. 2 Canti, Alto, 2 Tenori e Baffo
13. Io torno, amati lumi, al caro oggetto [prima parte] – Voglio tanto pregarvi [seconda parte] – S'un raggio [terza parte] – Dou'è tanta beltà rigor non fia [quarta parte] 8 Voci e 2 Violini. Due Canti, Due Alti, Due Tenori e Due Baffi
14. Spiegghi i contenti fuoi che viue amando. Canto primo (prima ftanza) – Amor faettami. Canto Secondo (Seconda ftanza) – O paffi fparfi. Tenor (Terza ftanza) – Altri caro d'amor. Baffo (Quarta ftanza) – Felice vedami. Canto Secondo (Quinta ftanza) – Io quanto piu feguo. Tenore (Sefta ftanza) – Ite lungi da me. Baffi (Settima ftanza) – Quanto tra lor difcordano. Canto primo (Ottava ftanza). Cantata a 4 Voci. 2 Canti, Tenore, e Baffo

182.

COMPOSER(S): Scarani, Giuseppe (17.sc)

TITLE: CONCERTI | ECCLESIASTICI | A Due, Tre, Quatro, e cinque voci | con il Baffo Continuo. | DI GIVSEPPE SCARANI | Organifta della Serenisfima Altezza Di Mantoua. | *DEDICATI* | AL SERENISSIMO D. | FRANCESCO D'ESTE | DVCA Di Modona, Reggio. &c. | Libro Primo. Opera Seconda. | *Con Licenza de Superiori.* | [typographer's mark] | IN VENETIA M DC XXXXI || Appreffo Bartolameo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S/T II, A, B, bc. On p. 2 dedication of the composer dated 1st June 1643. At the end – a list of contents.

SHELFMARK: PL-WRu 50795 Muz.

NOTES ON ITEM: S I partbook missing. Some handwritten accidentals. Some pages damaged on the edges, refilled with paper after conservation in 1992. On the title page written in pencil: 467 | V; 17. Single handwritten accidentals and some calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [λ | 5]; [Nro 162]; [Mus. 668].

CATALOGUES: BohnD, p. 380; RISM A/I: S 1168; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=35889&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Giuseppe Scarani, *Concerti ecclesiastici a due, tre, quattro, e cinque voci con il basso continuo, libro primo, opera seconda*, facs. ed., Köln: Becker 2002

RECORDING: [-]

CONTENTS:

1. Ingridimini omnes A 2. A due Canti ò Tenori.
2. Amor Iefv dulciffime A 2. A Due Canti ò Tenori.
3. Exultauit cor meum A 2. A due Canti ò Tenori.
4. Hic eft vere Martir A 2. A due Canti ò Tenori.
5. Saluum me fac Deus A 2. Alto e Baffo.
6. Hęc eft vera fraternitas A 2. Alto e Baffo.
7. Egredimini & videte A 2. Canto ò Tenore e Baffo.
8. Gaudete in Domino A 2. Tenore ò Canto e Baffo.
9. Iudica Domine nocentes me A 2. Doi Tenori ò Canti.
10. Congratulamini mihi omnes A 2. Tenori ò Canti.
11. Dulce nomen Iefu Chrifci A 2. Alto ò Tenore e Canto
12. Ivbilate Deo omnis terra A 3. Alto Tenor e Baffo.
13. Peccau super numerum A 3. Alto Tenor e Baffo.
14. Transfige mi Domine A 3. Canto Tenore e Baffo.
15. Chrifcus refurgens ex mortuis A 3. Due Canti ò Tenori e Baffo
16. Vulnerafti cor meum A 3. Canto Alto e Tenore.
17. Exurgat Deus A Quattro Voci. Canto Alto Tenore e Baffo
18. Ifte Sanctus A Quattro Voci. Canto Alto Tenore e Baffo
19. Exultate Deo A Quattro. Alto due Tenori e Baffo
20. Bone Iefu verbum Patris A 5 Voci. Alto Tenore Baffo e due Violini.
21. Viuat pulchra puella Dialogo à 5. Due Canti Alto Tenore e Baffo

183.**COMPOSER(S):** Sances, Giovanni Felice (1600c–1679)**TITLE:** SALMI | A 8 Voci Concertati, con la Comodità de fuoi | Ripieni per chi li defideraffe. | DI GIO: FELICE SANCES | Mufico della S. C. Maefà di | Ferdinando Terzo. | *DEDICATI* | ALL'ALTEZZA SERENISSIMA | DI LEOPOLDO GVILIELMO | Arciduca D'Auftria &c. | [typographer's mark] | IN VENETIA M DC XXXXIII || Appreffo Bartolameo Magni |**PUBLICATION:** Venezia: Bartolomeo Magni 1643**DESCRIPTION:** Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 2 dedication of the composer dated 1st June 1643. At the end – the note *A Benigni Lettori e virtuofi* and a list of contents. Some tempo indications: *allegro, adafio*.**SHELFMARK:** PL-WRu 50783 Muz.**NOTES ON ITEM:** T 1 ch. partbook missing. Some pages damaged on the edges, refilled after conservation. On the title pages written in pencil: 456 | IX; 327. Some handwritten accidentals, calculations of rest lengths, and bc numbering.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *E S* | 9]; [*Nro* 163]; [*Mus.* 652].**CATALOGUES:** BohnD, p. 375; RISM A/I: S 773; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Dixit Dominus A 8.
2. Confitebor tibi Domine
3. Beatus vir
4. Laudate pueri
5. Laudate Dominum omnes gentes
6. In exitu Ifrael
7. Magnificat
8. Lætatus fum
9. Nifi Dominus
10. Lauda Ierufalem
11. Credidi propter quod
12. In conuertendo Dominus
13. Beati omnes
14. Regina cæli lætare
15. Viçtimæ pafchali laudes
16. Stabat mater dolorofa
17. Puer qui natus eft nobis

184.**COMPOSER(S):** Grandi, Alessandro (1586–1630)**TITLE:** MADRIGALI | CONCERTATI | A Due, Tre, e Quattro voci per Cantar, e | Sonar nel Clauicembalo, Chitarro-|ne, ò altro fimile stromento | DI ALESSANDRO GRANDI | Nuouamente in quefta quarta impreffione corretti, & riftampati. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXVI. |**PUBLICATION:** Venezia: Alessandro Vincenti 1626**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.**SHELFMARK:** PL-WRu 50486 Muz.**NOTES ON ITEM:** S partbook missing. On the title page written in pencil: 247 V. Single handwritten accidentals and pitch corrections.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: O | 5; [*Nro 164*]; [*Mus. 358*].**CATALOGUES:** BohnD, p. 159; RISM A/I: G 3468; VogelB: I, p. 308; NV 1276; www.bibliotecamusica.it**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Non fa che fia dolore A 2. Tenor, e Canto [Giovanni Battista Guarini]
2. O chiomèrranti, o chiome dorate e inanellate A 2. Doi Tenori [Giambattista Marino]
3. Anima difperata. Dialogo A 2 (Anima, Amore). Doi Tenori
4. O Filli, o Filli, questo pianto amaro A 2. Doi Tenori
5. Udite, lagrimofì fpirti d'Averno A 2. Doi Tenori [Giovanni Battista Guarini]
6. Nulla più vago miro A 2. Doi Canti
7. Comè foave cofa, o Fillide gentil. Dialogo A 2. Tenore, e Canto.
8. Io vorrei pur morir A 3. Doi Tenori, e Baffo
9. Io d'altrui? S'io volessi io non potrei A 3. Doi Tenori, e Baffo [Giovanni Battista Guarini]
10. Mira fuggir le stelle e fiorir l'oriente. Tenor folo [prima parte] – Odi contento. Canto folo Secondo [seconda parte] – È vaga l'alba e ricca. Baffo folo [terza parte] – Lingua non è, non è pensier. A 3 [quarta parte] – Et ecco spunta. Canto folo [quinta parte] – L'amoroso pianeta d'un angelico viso. Baffo folo [sesta parte] – Il raggio luminoso di due serene siglia. Tenor folo [settima parte] – Lingua non è, non è pensier. A 3 [ottava parte]. Aria A 3. Canto, Tenore, e Baffo
11. Già vincitor del verno. Solo [prima parte] – Felice Primavera, tu regina. A 3 [seconda parte] – Tu sei figlia del fole. A 2 [terza parte] – Ma di che godo A 1 [quarta parte] – Deh lafcia, o Nifa, il pianto. A 1 [quinta parte]. Dialogo A 3. Canto, Tenore, e Baffo [Giovanni Vincenzo Macedonio]

12. O dolcissima morte A 1. Adone [prima parte] – O fanciullo vezzoso. Venere [seconda parte] – Candidetti miei cigni. Pafore [terza parte] – Se pur hor teo moria. Adone e Venere [quarta parte] – Cofì cantando in bocca al mio diletto. Venere [quinta parte] – Così cantando. Adone [sesta parte] – Trafanimar mi fento. Venere [settima parte] – Taci, bocca pietosa. Adone [ottava parte] – O che foave inefeto d'anime. Venere e Adone [nona parte] – Ahimè ch'in ascoltando. Pafore [decima parte] – Cantiam dunque, cantiam lo dio d'amore. Tutti [undecima parte]. Dialogo A 3. Canto, Tenore, e Baffo (Adone, Venere, Pastore)
13. Non miri il mio bel fole A 4. Canto, Alto, Tenore, e Baffo
14. Riuerenti fofpiri A 4. Canto, Alto, Tenore, e Baffo
15. Sereniffime ftelle A 4. Canto, Alto, Tenore, e Baffo

185.**COMPOSER(S):** Tarditi, Orazio (1602–1677)**TITLE:** IL SECONDO LIBRO | DE SALMI | CONCERTATI A TRE VOCI | Con le Litanie della Madonna | OPERA VIGESIMA | DI HORATIO TARDITI | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIII. |**PUBLICATION:** Venezia: Alessandro Vincenti 1643**DESCRIPTION:** Set of 4 partbooks in 4°: S I, S II, B, bc. On p. 3 dedication of the composer to *Padre D. Hortensio Lazzari da Bagnacavallo* dated 19th March 1643. At the end – a list of contents.**SHELFMARK:** PL-WRu 50839 Muz.**NOTES ON ITEM:** Only B and bc partbooks extant. On the title page written in pencil: 504 | IV. Single handwritten calculations of rest lengths.**PROVENANCE:** Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [Z | 4]; [N.] 165; *Mus.* 712.**CATALOGUES:** BohnD, p. 406; RISM A/I: T 195; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Dixit Dominus A 3. Senza Intonazione
2. Dixit Dominus A 3. Quinto Tuono Senza Intonazione Doi Soprani, e Baffo
3. Confitebor tibi Domine A 3. Senza Intonazione Doi Soprani, e Baffo
4. Beatus vir A 3. Ottauo Tuono Senza Intonazione
5. Laudate pueri A 3. Quarto Tuono Senza Intonazione Doi Soprani, e Baffo
6. Laudate pueri A 3. Sefto Tuono Senza Intonazione Doi Soprani, e Baffo
7. Laudate Dominum A 3. Secondo Tuono Senza Intonazione
8. Nifi Dominus A 3. Quinto Tuono Senza Intonazione Canto Alto, e Baffo

9. Lætatus fum A 3. Sefto Tuono Senza Intonatione Doi Soprani, e Baffo
10. Magnificat A 3. Sefto Tuono Senza Intonatione Doi Soprani, e Baffo
11. Lettanie della Beatifsima Vergine A 3. (Kyrie eleifon – Agnus Dei)

186.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MESSE | CONCERTATE | A OTTO VOCI | DI ALESSANDRO GRANDI | RACCOLTE DA ALESSANDRO VINCENTI, | ET DEDICATE | Al Molto Illufre, e Molto Reuerendo Padre | CHERUBINO SVZZI | Priore Meritiffimo di S. Andrea di Ferrara. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. M DCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 9 partbooks in 4°: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 2 dedication of the composer dated 8th July 1637. At the end – a list of contents. Some dynamic indications: *forte*, *piano*.

SHELFMARK: PL-WRu 50493 Muz.

NOTES ON ITEM: Complete set of partbooks. Some pages damaged on the edges (esp. S 2 ch. partbook), refilled with paper after conservation in 1993. On the title page written in pencil: 252 IX.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: Δ | 9; [Nro 166]; [Mus. 366].

CATALOGUES: BohnD, p. 161; RISM A/I: G 3462; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://imslp.org/images/0/0b/PMLP466174-Messe_concertate.pdf (the specimen from F-Pn)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Prima à 8 (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
2. Meffa Seconda à 8 (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)

187.

COMPOSER(S): Bettini (Bettino), Girolamo (Geronimo) (1643†)

TITLE: MESSA E SALMI | Concertati A Cinque voci | DI GIROLAMO BETTINI Veronefe | Dedicati | AL NOBILISSIMO ET REVERENDISSIMO SIGNOR | IL SIG. MICHEL BVRI Patricio Veronefe | Et Canonico della Cathedrale. | [typographer's mark] | IN VENETIA MDC. XXXXVII Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1647

DESCRIPTION: Set of 6 partbooks in 4°: S, A, T I, T II, B, bc. On p. 2 dedication of Carlo Calzareri, without a date but soon after the death of the composer. At the end – a list of contents. Some tempo indications: *adagio*, *presto*.

SHELFMARK: PL-WRu 50283 Muz.

NOTES ON ITEM: Unique specimen of the print, underwent conservation in 1993. Complete set of partbooks. On the title page written in pencil: 6. Some handwritten calculations of rest lengths.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *L D | 6, Nro 167, [Mus. 168]*.

CATALOGUES: BohnD, p. 68; RISM A/I: B 2479; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 5 (Kyrie – Gloria – Credo)
2. Dixit Dominus A 5.
3. Confitebor tibi Domine A 2. à 2 Canti
4. Confitebor tibi Domine A 5.
5. Beatus vir A 3.
6. Laudate pueri A 3.
7. Nifi Dominus A 5.
8. Lætatus sum à 5.
9. Magnificat à 5.
10. Iefu omnes agnofcite à 2.

188.

COMPOSER(S): Lazari, Alberto (17.sc)

TITLE: ARMONIE | SPIRITVALI CONCERTATE | A 1. 2. 3. 4. 5. & 6. voci Con le Lettanie della B. | Vergine à 4. & 8. fi piace, con il Baffo Continuo | DI F: ALBERTO LAZARI | Carmelitano, nell'Academia de Sig. Offufcati di belle | lettere in Cevena, l'Appannato. | *Libro Secondo. Opera Seconda.* | DEDICATE | AL EMI.^{mo} ET REV.^{mo} SIG: CARDINALE GINETTI, | Per la Santa Romana Chiefa Legato a latere, & Pro|tettore della Religione Carmelitana. | [the cardinal's coat of arms] | IN VENETIA M DC XXXVII Apreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1637

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5/6, 7/8, bc. On p. 3 dedication of the composer dated 1st December 1636. At the end – a list of contents. Some dynamic indications: *pian*, *forte*.

SHELFMARK: PL-WRu 50575 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: 303 | VII. The specimen damaged by humidity, underwent conservation in 1994. Single handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [D. F. | 7]; [Nro 168]; [Mus. 441].

CATALOGUES: BohnD, pp. 242–243; RISM A/I: L 1182; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Pater peccau in Cælum A 1. Canto ò Tenore
2. Salue Sanctissima Maria A 1. Canto ò Tenore. Si protefta l'autore, che nella variatione de fequenti tempi, non intende mouerfi da neccesità alcuna, ne meno per infegnare à neffuno che à tutti cede, ma folo intende compiacere alla richiefta d'vn amico, e per moftarfi offeruante delle buone regole.
3. Chriftus refurgens ex mortuis A 1. Baffo
4. Gaudete fideles et exultate omnes A 1. Baffo
5. Virgo Pulcra Virgo Pia A 2. Doi Canti o Tenori
6. Vigilate et surgite fideles A 2. Canto ò Tenore è Baffo.
7. Diligite iuftitiam A 2. doi Bafsi.
8. Hic eft vere Martir A 2. Canto, ò Tenore è Baffo.
9. Cum toto corde meo quesivi te. Dialogo à 2. Canto e Baffo (Anima è Chrifto)
10. In fanctitate fulgida A 2. doi Canti ò Tenori.
11. O lingua benediçta A 2. Alto è Tenore.
12. Quafi ftella mattutina A 3. doi Canti ò Tenori e Baffo
13. Confundantur fuperbi A 3. Bafsi. [In A partbook:] Ad in[s]tanza del M. Ill. molto Reu. Sig. Fiorello Agufelli Canonico in Cefena.
14. Regina mundi digniffima Maria A 4. C.A.T.B.
15. O dulciffime Domine Iesu Chrifto A 5. doi Tenori C.A.B.
16. Aue Virgo Sanctiffima. Dialogo. quando fi Cantarà à due fi tralafcieranno tutte le triple. Cantilena A 6. 3. Canti o Tenori B. e T.A.
17. Letanie della Beata Vergine A 4 & a 8. Concertate. (Kyrie eleifon – Agnus Dei)

189.

COMPOSER(s): Lazari, Alberto (17.sc)

TITLE: ARMONIA SPIRITVALE | A Vna, Due, Tre, & Quattro Voci, con Letanie della | Beata Vergine, & vna Meffa Concertata A 3. Voci. DI | F. ALBERTO LAZARI | Carmelitano Maeftro di Capella, & Organifta nella | Collegiata Parochiale dell' Illuftre Comunità di Maffa Lombarda | Et nell' Academia de' Signori Spennati di Faenza il Vigilante | OPERA PRIMA | DEDICATA | Al Molto Illufte Signor | LVCA ANTONIO | TEDESCHI | CON PRIVILEGIO. | [coat of arms] | IN VENETIA, || Appreffo Alessandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1635

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer dated 25th May 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50574 Muz.

NOTES ON ITEM: Unique specimen of the print. B partbook missing. Some pages damaged on the edges, refilled with paper after conservation in 1992. On the title page written in pencil: 302 V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *DE* | 5; *Nro* 169; *Mus.* 440.

CATALOGUES: Bohnd, p. 242; RISM A/I: L 1181; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Amor Iefu dulcissime A 1. Canto ò Tenore
2. O Gloriofa Virgo A 1. Canto ò Tenore
3. Quam dilecta Tabernacula tua A 1. Canto ò Tenore
4. Venite filii A 1. Baffus folus
5. Ego dixi Domine A 1. Baffo folo
6. Salue virgo A 1. Baffus folus
7. O Bone Iefu A 2. doi Canti ò Tenori
8. Aue Iefu mitissime A 2. due Soprani ò Tenori
9. Quæ eft ifta A 2. Canto è Tenore
10. Ecce panis Angelorum A 2. Canti e Tenori
11. Saule Saule. Dialogo à 2. Canto ò Tenore e Baffo
12. O Alberte à 2. Baffo & Canto In fefto Divi Alberti Confefforis
13. Venite filii à 2. Tenor & Cantus
14. Aue decus Angelorum A 2. Canti ò Tenori
15. Dominus illuminatio mea A 2. Baffo & Canto, ouero Tenore & Altus
16. Quemadmodum defiderat ceruus A 2. Canto, e Alto, ouero Canto ò Tenore, è Baffo.
17. Cum complerentur dies pentecoftes a 2. Baffo & Canto ouero Tenore
18. Et ecce Terremotus A 2. Baffo & Canto
19. O vos qui in turribus eftis a 2. Canti o Tenori
20. In voluntate tua Domine A 3. Canto Tenore e Baffo
21. Domine ecce nos reliquimus omnia A 3. Baffo Tenore, e Canto
22. Ecce facerdos magnus A 3. due Canti & Baffo
23. Exultemus, & iubilemus A 3. doi Canti ò Tenori, & Baffo
24. Defcendit Angelus Domini A 3. Canto Tenor & Baffo
25. Gaudium fumite A 4. Canto Alto Tenor & Baffo
26. Ciues Apoftolorum A 4. Canto Alto Tenore & Baffo
27. Lætamini cum Ierufalem A 4. Canto Baffo, e doi T. ouero tre T & Baffo
28. Maria Mater gratie A 4. Canto doi Tenori, e Baffo

29. Miffa Quafi cedrus A 3. Concertata doi Canti o Tenori è Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
30. Lætanie della Beata Vergine A 3. Concertate doi Canti ò Tenori, è Baffo (Kyrie – Agnus Dei)

190.

COMPOSER(S): Alouisi (Aloisi, Aloysi, Alovisi), Giovan Battista (1654p†)

TITLE: VELLVS AVREVM | SACRÆ DEIPARÆ VIRGNIS Litanijs 4. 5. 6. 7 & 8. | vocibus decantandis exornatum ac infigitum. | ILL.^{mo} ET EXCELL.^{mo} PRINCIPI | MAXIMILIANO à Dietrichftain confecratum | A F. JOANNE BAPTISTA ALOVISIO | Da Bononia Ord. min: Con: A. A. & T. T. Doctore, | nec non Suæ Celfitudinis Secretario. | Italico, ac Theologo | *OPVS SEXTVM.* | [typographer's mark] | VENETIIS. M DC XXXX | Apud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 9 partbooks in 4^o: S I, S II, A I, A II, T I, T II, B I, B II, bc. On p. 3 dedication of the composer signed *Nicolsburg*, 2nd August 1640. At the end – a list of contents and a letter to the reader (*Virtuofjo Lettore*).

SHELFMARK: PL-WRu 50247 Muz.

NOTES ON ITEM: Unique specimen of the print. Many pages severely damaged on the edges, refilled after conservation. T I and B II partbooks missing. Individual handwritten text incipits.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E F | 9]; [*Nro 170*]; [*Mus. 116*].

CATALOGUES: BohnD, p. 43; RISM A/I: A 878; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Prime Letanie à Quatro Canti, ò Tenori. (Kyrie eleison – Agnus Dei)
2. Seconde Letanie à Cinque Voci. (Kyrie eleison – Agnus Dei)
3. Terze Letanie à Cinque Voci. (Kyrie eleison – Agnus Dei)
4. Quarte Letanie à Cinque, ò à fei Voci fi placet. (Kyrie eleison – Agnus Dei)
5. Quinte Letanie à Cinque, ò fei Voci fi placet. (Kyrie eleison – Agnus Dei)
6. Sette Letanie à fei Voci. (Kyrie eleison – Agnus Dei)
7. Settime Letanie à fette Voci, fatte fopra vna Canzone facra Tedefca. Aue Maria, Gegrieft feyefst Tu von mir. (Kyrie eleison – Agnus Dei)
8. Ottaue Letanie à fette. Vn Baffo con duoi Violini & vn Choro à quatro Voci. (Kyrie eleison – Agnus Dei)
9. None Letanie à Duoi Chori, il Primo de quali è concertato. (Kyrie eleison – Agnus Dei)
10. Decime Letanie à duoi Chori à voce piena.

191.**COMPOSER(S):** Schütz, Heinrich (1585–1672)

TITLE: [red ink only in S I partbook:] SYMPHONIAE | SACRÆ | [black ink] HENRICI SAGITTARII | [red ink] Sereniffimi Saxonie Electoris Chori Mufici Magiftri, | [black ink] Varijs Vocibus & Inftrumentis accomodatæ. | A 3. 4. 5. 6. | [red ink] Nouifsime in Lucem Edite, Superiorum permiffu, | *ET PRIVILEGIO.* | [black ink] *Opus Ecclefiafticum Secundum.* || SIGNVM [typographer's mark] GARDANI | [red ink] VENETIIS [black ink] M.DC.XXIX. || Apud Bartholomæum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1629

DESCRIPTION: Set of 6 partbooks in 4°: S, T, B, vl I, vl II, bc. On pp. 2–3 dedication of the composer to *Electoris Saxonici Filio Primogenito... Dno Ioanni Georgio* dated 14th September 1629. At the end – a list of contents. Some tempo and performance indications: *allegro, prefto, Infieme, Solo.*

SHELFMARK: PL-WRu 50813 Muz.

NOTES ON ITEM: Complete set of partbooks. The specimen underwent conservation in 1985. Single handwritten accidentals.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [ψ | 6]; [Nro 171]; [Mus. 688].

CATALOGUES: BohnD, pp. 392–393; RISM A/I: S 2287; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Heinrich Schütz, *Sämtliche Werke*, vol. 5: *Symphoniarum sacrarum*, ed. Philipp Spitta, Leipzig: Breitkopf & Härtel 1887

RECORDING: *Heinrich Schütz: Symphoniarum sacrarum I – 1629*, Concerto Palatino, Accent 1991 (ACC 30078)

CONTENTS:

1. Paratum cor meum Deus A 3. Soprano ò Tenor Solo con duoi Violini.
2. Exultavit cor meum in Domino A 3. Soprano Solo con 2 Violini.
3. In te Domine speraui A 3. Alto Solo con Violino, & Fagotto.
4. Cantabo Domino in vita mea A 3. Tenor Solo con 2 Violini.
5. Venite ad me omnes qui laboratis A 3. Tenor Solo con 2 Violini.
6. Iubilate Deo omnis terra A 3. Baffo Solo con doi Flautini, ò Violini.
7. Anima mea liquefacta est (Prima Pars) – Adiuvo vos, filiae Jerusalem (Secunda Pars) A 4. Duoi Tenori, & duoi Fiffari, ò Cornettini.
8. O quam tu Pulchra es, amica mea (Prima Pars) – Veni de Libano, veni, amica mea (Secunda Pars) A 4. Tenore, è Baritono con duoi Violini.
9. Benedicam Dominum in omni tempore (Prima Pars) – Exquifivi Dominum et exaudivit me (Secunda Pars) A 4. Soprano Tenore, Baffo, & vn Cornetto ò Violino Solo.
10. Fili mi Abfalon A 5. Baffo Solo con quattro Tromboni.
11. Attendite popule meus legem meam A 5. Baffo Solo con 4 Tromboni.

12. Domine labia mea aperies A 5. Soprano & Tenore con vn Violino, Trombone, & Fagotto.
13. In leçtulo per noctes (Prima Pars) – Inuenerunt me cuftodes ciuitatis (Secunda Pars) A 5. Soprano & Alto, con 3 Fagotti o Viole.
14. Veni, dilecte mi, in hortum meum A 6. Due Soprani, & Tenore, con 3. Tromboni.
15. Buccinate in neomenia tuba (Prima Pars) – Jubilate Deo in chordis (Secunda Pars) A 6. Doi Tenori, & Baffo con vn Cornetto Trombetta, & Fagotto.

192.

COMPOSER(S): Minozzi, Marcello (17.sc); Sabbatini, Galeazzo (1597–1662)

TITLE: OPERA PRIMA, E LIBRO PRIMO. | DI | SALMI MVSICALI | A tre, quattro, e cinque Voci, Con Sinfonia | Et in fine. | Vna Letania della BEATA VERGINE | DI MARCELLO MINOZZI | Maeftro di Cappella del Duomo di Carpi. | DEDICATI | ALLI MOLTO R.R. P.P. DELLA CONGREG^{ne} | dell'Oratorio di S. Filippo, Eretta nella | medefima Città. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 6th October 1638. At the end – a list of contents. Some dynamic and tempo indications: *adafio*, *forte*, *allegro*.

SHELFMARK: PL-WRu 50634 Muz.

NOTES ON ITEM: Bc partbook missing. The specimen damaged by humidity, underwent conservation in 1994. On the title page written in pencil: 348 | V; 318. Some handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: F. W. | 5; [Nro 172]; [Mus. 503].

CATALOGUES: BohnD, p. 285; RISM A/I: M 2861; RISM B/I: 1638¹; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA359/> (some pages from specimen I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 4. Canto, Alto, Tenor, e Baffo.
2. Confitebor tibi Domine A 3. Canto, Alto, e Baffo.
3. Beatus vir A 3. doi Canti, e Baffo.
4. Laudate pueri A 3. doi Canti, e Baffo.
5. Laudate pueri A 3. del Sig. Galeazzo Sabbatini maeftro del Compositore
6. In exitu Ifrael A 4. Canto, Alto; Tenor, e Baffo.
7. Letatus fum A 3. doi Canti, & Baffo.

8. Nifi Dominus A 3. Canto, Tenor, e Baffo.
9. Credidi propter quod A 3. Canto, Alto, e Baffo.
10. Beati omnes A 3. Canto, Tenor, è Baffo.
11. Domine probasti me A 4. Canto, Alto, Tenor, e Baffo.
12. In conuertendo A 3. Alto, Tenor, e Baffo.
13. De profundis clamaui A 4. Canto, Tenor, e doi Baffi.
14. Lauda Hierufalem A 3. Canto, Tenor, e Baffo, con doi Violini. A questo canto, ne vanno tre [in bc partbook added]: Seminime [!] in giù, & tre insù. & se fi vuole cantare in tripla, bifogna radoppiare tutte le pause, Si può anche cantare senza finfonia, lasciano tutte le pause doue, e notato finfonia.
15. Magnificat A 5. doi Baffi, Tenor, Alto, e Canto.
16. Letanie A 4. Canto, Alto, Tenor, e Baffo.

193.

COMPOSER(S): Casati, Gasparo (1610c–1641); Martinengo, Giovanni Paolo (17.sc)

TITLE: IL PRIMO LIBRO | DE | MOTETTI | CONCERTATI | A VNA, DVE, TRE, E QVATTRO VOCI, | CON VNA MESSA A QVATTRO | DI GASPARO CASATI | Maefstro di Capella nel Duomo di Nouarra. | DEDICATI | Al Molto R. P. Sig. mio Patron Collendifsimo | IL P. D. ANTONIO | DA VENETIA CAMALDOLENSE. | OPERA PRIMA. | CON LICENZA DE | SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1643

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. On p. 3 dedication of the editor dated 19th July 1643. At the end – a list of contents. Some tempo indications: *Presto*, *Adagio*.

SHELFMARK: PL-WRu 50322 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: *125 V*. Some handwritten accidentals, calculations of rest lengths and individual corrections of voice disposition.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [P | 5]; [Nro 173]; [Mus. 211].

CATALOGUES: BohnD, pp. 88–89; RISM A/I: C 1411, CC 1411; RISM B/I: 1643³; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://stimbuecher.digitale-sammlungen.de/view?id=bsb00078277> (the specimen from D-Mbs, only bc partbook)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Pater nofter qui es in Caelis A 1. Canto, ouer Tenore
2. Domine ad adiuuandum A 1. Canto, ouer Tenore. Al Sig. Cavalier Gio. Francesco Tagliavacca Mufico di Camera del Sereniffimo Sig. Duca di Mantova

3. Benedicam Dominum in omni tempore. Voce fola A 1. Canto, over Tenore.
4. O bone Iefu ò fuauis amor A 1. Canto, ouer Tenore.
5. Caro mia vere eft cibus A 1. Alto folo, ouer Canto alla Quinta alta
6. Fuge, fuge anima mea A 1. Alto folo.
7. Omnes gentes plaudite manibus A 2. Duoi Canti, ouer Tenori.
8. Bone Iefu verbum Patris A 2. Duoi Canti, ouer Tenori.
9. O dulce nomen Iefu A 2. Duoi Canti, ouer Tenori.
10. Tota pulcra es amica mea A 2. Duoi Canti, ouer Tenori.
11. Regina cæli lætare alleluia A 2. Duoi Canti, ouer Tenori.
12. Exultate iufti in Domino A 2. Duoi Canti, ouer Tenori.
13. Magnificate cæli triumphantem N. A 2. Duoi Canti, ouer Tenori. Duoi Soprani
14. Adoro te laudo te amo te Iefu A 2. Duoi Soprani Di Gio: Paolo Martinengo Organifta nella Catedrale di Pauia.
15. Congratulamini mihi fideles A 2. Duoi Soprani Di Gio: Paolo Martinengo Organifta nella Catedrale di Pauia.
16. Virgo clemens Virgo pia A 2. Canto, & Alto.
17. Lilia conuallium vernantes rofæ A 2. Canto, & Alto.
18. Dulcis Chrifte ad te venio A 2. Alto, e Tenore
19. O Iefu mea vita A 2. Alto, e Tenore
20. Gaudete, & exultate A 2. Duoi Tenori
21. Regina Cæli lætare, gaude A 2. Duoi Tenori
22. Ecce fanctus N. A 2. Canto, e Baffo.
23. Alleluia iubilat Ecclefia canit A 2. Canto, e Baffo.
24. Iefu amor dulciffime Sponfe amantis animæ A 2. Canto, e Baffo.
25. Cantemus Domino Saluatori noftro A 2. Canto, e Baffo.
26. O quam fuavis, es bone Iefu A 2. Alto, e Baffo
27. Flores, flores quantos flores A 3. Canto Solo, ouer Tenore, con duoi Violini
28. O dulciffima Maria tu es porta A 3. Canto folo, con duoi Violini
29. Lætentur Cæli et exultet terra A 3. Canto, Alto, e Tenore
30. Quantum tibi debeo Domine Deus A 3. Duoi Canti, e Tenore
31. Beatus vir qui inuentus eft fine macula A 3. duoi Tenori, e Baffo
32. Salue Regina A 3. duoi Tenori, e Baffo
33. Alma Redemptoris A 3. duoi Tenori, e Baffo
34. Venite Reges gentium A 4. Duoi Canti, ouer Tenori, con duoi Violini, con Sinfonia
35. O quam fpeciofa facta eft tu fuauis, tu pia Maria. Duoi Tenori, e duoi Violini, con Sinfonia.
36. O fuauis aura Cæli Paraclete A 4. Canto, Alto, Tenore, e Baffo
37. Mefsa concertata à 4. voci. Canto, Alto, Tenore, e Baffo. Al Molto Reverendo Padre Agoftino Prete Baciliere Agoftiniano, Baffo, e Vicemaeftro di Capella nel Duomo di Novara. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

194.

COMPOSER(S): Donati, Ignazio (1575c–1638); Serra, Antonio (17.sc)

TITLE: CONCERTI | ECCLESIASTICI | A VNA, DVE, TRE, | ET QVATRO VOCI. |
Con il Baffo per Sonar nell'Organo. | D'IGNATIO DONATI | MAESTRO DI CAPELLA

DEL | DOMO DI LODI. | OPERA QVINTA. | Nouamente in quefta Quarta impreffione con ogni dili-|genza corretta, & riftampata. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | Dedicati All' Illuftriffimo Signor ANTONIO SERRA. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1630

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, III parte/IV parte, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50388 Muz.

NOTES ON ITEM: Only S I and S II partbooks extant. On the title page written in pencil: *182 IV*. Single handwritten accidentals.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F Y | 4; N. 174; 278; [Mus. 277]*.

CATALOGUES: BohnD, p. 116; RISM A/I: D 3390; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Da mihi Domine A 1. Canto, ouer Tenore.
2. Exaudi Domine iuftitiam meam A 1. Mezzo Soprano ouero Baffetto.
3. O Magnum miferium A 1. Canto ouero Tenore. Del Signor Antonio Serra.
4. Hic est Discipulus ille A 1. Canto, ouero Tenore.
5. Sicut cedrus exaltata fum A 2. Due Canti, ouer Tenori.
6. Sancta Chrifiti parens A 2. Due Alti, ouer Baffi.
7. Gaudens gaudebo in Domino A 2. Canto, e Baffo.
8. Sacrificate facrificium A 2. Due Canti, ouer Tenori.
9. Egredimini cariffimi A 2. Alto, e Tenore, ouer Baffo, e Canto.
10. Ecce afcendimus Hierofolimam A 2. Due Canti ouer Tenori.
11. Sono tubæ A 2. Due Canti ouer Tenori.
12. O Crux fplendor A 2. Canto, e Baffo
13. O mundi lampas A 2. In fefto S. Maria Magdalena. Canto ò Tenore, e Baffo
14. Aue Virginum Gemma Catharina. In fefto S. Catharinæ. A 2. Tenore, e Alto ò Baffo, e Soprano.
15. Quæ nam es tu tam decora. Dialogo di S. Lucia, e S. Agata. A 2. Due Soprani, ò Tenori
16. Viri Galilei quid ftatis A 3. Canto, Alto, e Baffo.
17. Obftupefcite Cæli A 3. Tre Soprani, ouero Tenori.
18. Congratulamini mihi omnes A 3. Tre Soprani ò Tenori, à modo d' Ecco.
19. Dominus de Cælo profpexit A 4. Canto, Alto, Tenor, e Baffo.
20. Cum ieunaffet Iefus A 4. Canto, Alto, Tenor e, Baffo in Dialog.
21. Tranfeamus usque Bethleem A 4. Canto, e Tre Tenori. In Dialogo.

195.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: [red ink only in S I partbook] MESSA, E SALMI | [black ink] Concertati A Cinque, Sei, Sette, Otto Voci, | E Due Violini. | DI GIOVANNI ROVETTA, | Vice Maefstro di Capella | [red ink] DELLA SERENISSIMA REPUBBLICA | [black ink] *Opera Quarta*. | DEDICATA | [red ink] ALLA MAESTA | [black ink] CHRISTIANISSIMA | DEL GLORIOSISSIMO | [red ink] RE | [black ink] DI FRANCIA, ET DI NAVARRA | [red ink] LVIGI XIII. | [black ink] IL GIVSTO. | Con Priuilegio. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Appreffo Aleffandro Vincenti. M. DC. XXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 10 partbooks in 4^o: S I, S II, A I, T I, T II, B I, B II, vl I, vl II, bc. On pp. 2–3 dedication of the composer dated 1st March 1639. At the end – a list of contents. On p. 37 of A I partbook some text errata pasted.

SHELFMARK: PL-Kj Mus. ant. pract. R 773

NOTES ON ITEM: [–]

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E | 10]; [Nro 175]; [Mus. 624]. The doublette of this print (bc missing) stored PL-WRu 50753 Muz. comes from St Mary Magdalene's Church in Wrocław.

CATALOGUES: EitnerQ: VIII, p. 340; BohnD, p. 342; RISM A/I: R 2966; PatalasC 1711; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: Giovanni Rovetta, *Messa e salmi concertati op. 4 (1639)*, Parts 1–2, ed. Linda Maria Koldau, Middleton (Wisconsin): A-R Editions 2001 (*Recent Researches in the Music of the Baroque Era*, 109–110)

RECORDING: *Giovanni Rovetta: Vespro solenne. Vêpres vénitiennes pour le naissance de Louis XIV*, Cantus Cölln, Konrad Junghänel, Harmonia Mundi 2001 (HMC 901706)

CONTENTS:

1. Messa (Kyrie A 5. Voci, & due Viol. – Gloria A fei Voci, & due Viol. – Credo A Sette Voci, & due Viol.)
2. Dixit Dominus Primo A Sette Voci, & due Viol. il Baffo fecondo [e] Tenor fecondo Tace
3. Confitebor tibi A Sette Voci, & due Viol. Il Baffo fecondo Tace
4. Beatus vir A Otto Voci Senza Violini
5. Laudate pueri Primo A fei Voci, & due Viol. il Baffo fecondo Tace
6. Laudate Dominum omnes gentes A fei voci, & due Violini il Baffo fecondo Tace
7. Credidi propter A Cinque Voci, & due Violini il Baffo fecondo [e] Tenor fecondo Tace
8. Memento Domine Daud A Sei Voci, & due Violini il Baffo fecondo Tace
9. Dixit Dominus Secondo A Sette Voci, & due Viol.

10. Laudate Pueri Secondo A Sei Voci Senza Violini il Baffo Secondo Tace
11. Lætatus fum A Sei Voci, & due Viol. Il Cont'Alto Tace
12. Nifi Dominus A 5. Voci, & due Viol. Il Baffo Secondo [e] Soprano Secondo Tacet
13. Lauda Ierufalem A 6. Voci, & due Violini Il Baffo Secondo Tace
14. Magnificat A 8. Voci, & due Violini

196.

COMPOSER(S): Gherardi, Biagio (17.sc)

TITLE: IL PRIMO LIBRO | DE MOTETTI CONCERTATI | A DVE, TRE, QVATTRO E' CINQUE VOCI | Con il Baffo per L'Organo. | DI BIAGIO GHERARDI | DA CASTEL LEONE | Maestro Di Cappella Di Cingoli | DEDICATI | ALLA SERENISSIMA SIGNORA | DVCHessa D'VRBINO | OPERA PRIMA | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1635

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 of the vocal partbooks dedication of the composer dated 1st November 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50472 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. On the title page written in pencil: 234 V. The specimen underwent conservation in 1993. Some handwritten accidentals. On p. 14 of T partbook a handwritten remark: *NB: Huic cantilenæ deest principium*; missing in print – the beginning of *Derelinquat impius*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: D. A. | 5; N. 176; [Mus. 343].

CATALOGUES: BohnD, p. 154; RISM A/I: G 1754; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Biagio Gherardi, *O quam suavis est Domine spiritus tuus*, ed. Gunther Morche, Heidelberg 2008 (<http://imslp.org/wiki/File:WIMA.dc00-Gherardi.pdf>)

RECORDING: [-]

CONTENTS:

1. Confitebor tibi Domine A 2. A due Canti
2. Caro mea A 2. A due Tenori
3. Circuire poffum Domine A 2. A due Canti
4. Quanta paffi funt tormenta A 2. A due Canti
5. Santi & iufti in Domino gaudete A 2. A due Canti
6. Regina coeli lætare A 2. A due Canti
7. Salue radix sançta A 2. A due Canto è Alto
8. Dum complerentur A 2. A due Alti
9. Ivftus vt palma florebit A 2. A due Alti
10. Congratulamini mihi A 2. A due Tenore, & Baffo

11. Fontes & omnia quæ mouentur in aquis A 2. A due Baffi
12. Domine quinque talenta A 3. A tre Tenori
13. O sacrum conuiuuium. A 3. Canto Alto è Tenore
14. Tulerunt Dominum A 3. Due Canti è Tenore
15. O Salutaris hostia A 4. Canto Alto Tenore è Baffo
16. Derelinquat impius A 4. Canto Alto Tenore è Baffo
17. O quam suauis est A 4. Canto Alto Tenore è Baffo
18. Confitemini Domino A 4. Quattro Canti ò Tenori
19. O Bone Iefu verbum patris A 5. A Due Canti Alto Tenore è Baffo
20. Filiæ Hierufalem A 5. A Due Canti Alto Tenore è Baffo

197.

COMPOSER(S): Avosani, Orfeo (17.sc)

TITLE: MESSA E SALMI | A TRE VOCI | DI ORFEO AVOSANI | Organista Della Molt'illustre Comunità di Viadana. | OPERA SECONDA. | DEDICATE | ALLA SERENISSIMA ALTEZZA DI | CARLO II | DVCA DI MANTOVA, | MONFERRATO, NEVERS, VMENA, RETHEL, ETC. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 3 dedication of the composer dated 15th March 1645. At the end – a list of contents.

SHELFMARK: PL-WRu 50261 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals. On the title page written in pencil: 307; 54 IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *F. L.* | 4; *N.* 177; *Mus.* 131.

CATALOGUES: BohnD, p. 50; RISM A/I: A 2953; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=28430&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Messa del Ottauo Tono. Doi Canti, e Baffo. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Dixit Dominus. Doi Soprani, ò Tenori, e Baffo.
3. Confitebor tibi. Doi Soprani, ò Tenori, e Baffo.
4. Beatus vir. Doi Soprani, ò Tenori, e Baffo.
5. Laudate pueri. Doi Tenori, e Baffo.

6. Laudate pueri. In altro modo. Alto, Tenore, e Baffo.
7. Laudate Dominum. Doi Canti, ò Tenori, e Baffo.
8. Magnificat. Doi Soprani, ò Tenori, e Baffo.

198.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: SALMI | CONCERTATI | A CINQUE ET SEI VOCI | Et Altri Con Doi Violini, Con Motetti | á Doi é Tre Voci. | Et alcune Canzoni per Sonar à Tre è quatro | Voci Con Baffo Continuo. | DI | GIO: ROVETTA | *OPERA PRIMA* | Nouamente Riftampati Con Priuilegio, | & Licenza de Superiori. || [typographer's mark] | IN VENETIA MDC XXXXI || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 8 partbooks in 4^o: S, A, T, B, 5, vl I, vl II, bc. At the end – a list of contents. Some tempo and dynamic indications: *Adafio, prefto, forte, piano*.

SHELFMARK: PL-WRu 50757 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title pages written in pencil: 437 | VIII. Some handwritten accidentals, calculations of rest lengths and bc numbering.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: Σ | 8; [Nro 178]; [Mus. 628].

CATALOGUES: BohnD, p. 343; RISM A/I: R 2963; SartoriB: 1641e; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=14679&from=&dirids=1&ver_id=&lp=3&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Dixit Dominus Concertato A 5. Voci. Quinto Tuono.
2. Beatus vir Concertato. A 5 Voci. Senza Intonatione. Otauo Tono.
3. Lauda Ierufalem Dominum Concertato A 5 Voci. Otauo Tuono.
4. Confitebor tibi Domine Alla Terza, & quarta Baffa. A 5. Voci. Quinto Tono. Per cantar alla Breve con le parte Radoppiate fe piace
5. Nifi Dominus A 5 Voci. Sefto Tuono. Per cantar alla Breve con le parte Radoppiate fe piace
6. Credidi propter quod A 6. Voci. Otauo Tono. Alla Breue.
7. Laudate Pueri Concertato A 5. Voci, & due Violini. Senza Intonatione. Primo Tono
8. Lætatus fum Concertato A 5. Voci, & due Violini. Senza Intonatione. Otauo [!] Tono
9. Nifi Dominus Concertato A 5. Voci, & due Violini. Senza Intonatione. Otauo [!] Tono.
10. Beatus vir Concertato A 5. Voci, & due Violini. Senza Intonatione. Oçtauo Tono.
11. Laudate Dominum omnes gentes Concertato A 5. Voci, & due Violini. Senza Intonatione.

12. Magnificat Concertato A 6 Voci, & due Violini. Senza Intonazione Motetti.
13. Conditore alme fiderum æterna lux credentium. A due Soprani, & due Violini.
14. O intemerata & in æternum Benediçta fingularis atque incomparabilis Virgo. A due Basfi, & doi Violini.
15. Aue Regina Cælorum A 3. Voci due Tenori, & Baffo.
16. Salue Regina A 2 Tenori.
17. Canzon Prima à 3. Due Violini, & vna Violetta da Brazzo.
18. Canzon Seconda à 3. Due Violini, ò Cornetti, e Tromb.
19. Canzon Terza à 4. Due Violini, & due Viole da Brazzo
20. Canzon Quarta à 4.

199.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648); Lucio, Francesco (1628c–1658)

TITLE: SALMI DIVERSI | DI COMPIETA | IN DIVERSI GENERI DI CANTO | A Vna, Due, Tre, & Quattro Voci, Parte con Inftromen-|ti, & Parte fenza, con tutte le Antiphone dell'An-|no, che fi cantano nel fine della Compieta. | DI GIO: ANTONIO RIGATTI | Maeftro di Capella di Monfignor Illuftrifs. & Reuerendiſ. | GIO: FRANCESCO | MOROSINI | Patriarca di Venetia, & Primate della Dalmatia. | Et à Sua Sig.^{ria} Illuftrifsima, & Reuerendiſima Dedicati. | [typographer's mark] | IN VENETIA, || Appreffo Aleſſandro Vincenti. MDCXXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1646

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer dated 9th July 1646. At the end – a list of contents. Some tempo indications: *Adafio*, *allegro*, *à tempo graue*.

SHELFMARK: PL-WRu 50742 Muz.

NOTES ON ITEM: On the title pages written in pencil: 423 V; 265. On p. 11 of S partbook – handwritten music errata of *Cum invocarem*. Between pp. 66–67 of bc – an inserted paper sheet with handwritten errata of *Ave Regina*. On p. 20 of B partbook wrong pagination, p. 21 empty. Some handwritten accidentals, calculations of rest lengths and text incipits. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E 2 | 5]; [Nro 179]; [Mus. 612].

CATALOGUES: BohnD, p. 335; RISM A/I: R 1417; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB231/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iube Domne. Tenor, ò Canto folo
2. Noctem quietam. Baffo folo, & con doi Violini à beneplacito.
3. Fratres Sobrij eftote Tenor folo
4. Adiutorium noſtrum in nomine Domini. Baffo folo
5. Confiteor Deo omnipotenti A 2. Canto, & Alto.
6. Sinfonia graue di Viole, e di Viol. auanti il Cum inuocarem
7. Cum inuocarem A Voce fola, con doi Violini neceffarij, & doi Viole, à beneplacito
8. Cum Inuocarem A 4. Voci Concertato
9. In te Domine speraui. Primo A 3. Doi Tenori, ò Soprani & Baffo.
10. In te Domine speraui. A doi con Ritornelli di V.V. & due Viole à beneplacito.
11. Qui habitat in adiutorio Altiffimi A 4. Concertato. Primo Tuono
12. Ecce nunc benedicite. A 4. Concertato. Primi Toni
13. Ecce nunc benedicite. A Voce fola con doi Violini Tenor ò Canto Di Francesco Lucio da Conegliano Diſcepulo dell Rigati
14. Nunc dimittis. A 4. Concertato Secondi Toni
15. Nunc dimittis. A Voce fola con due Violini.
16. In manus tuas. Voce fola Tenor, ò Canto
17. Aue Regina Cælorum. A 3. doi Tenori, ouero Soprani, & Baffo
18. Alma redemptoris Voce Sola Soprano, ouero Tenore
19. Aue Regina Cælorum Voce fola Canto, ò Tenore
20. Salue Regina A 5. Voci fole Canto, Alto, doi Ten. & Baffo
21. Regina Cæli A Voce fola Tenor ò Canto Vn tuon più baffo fe piace

200.

COMPOSER(S): Reina, Sisto (1623c–1664p)

TITLE: LA DANZA DELLE VOCI | REGOLATA | Ne Salmi di Terza, e di Compieta in vn Tedeum, nelle Tanie [!] della | Beatiffima Vergine à otto voci, altri Salmi, à voce fola, à tre, | con li fuoi violini, le quattro Antifone, di Compieta, à | quattro voci, e in due Sonate, à quattro violini. | PER MVSIKA. | DI SISTO REINA Minore Conu. e Organifta | nel nobiliffimo Tempio di S. Bartolomeo di Modona. | Opera Nona. | Dedicata | ALL'ALTEZZA SER.^{MA} | DELLA SIG.^{RA} DVCHESSA | ISABELLA FARNESI DI PARMA | VENETIA MDCLXIII. Apreffo Francesco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1664

DESCRIPTION: Set of 12 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, vlne, org. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *adafio*, *piano*, *forte*.

SHELFMARK: PL-WRu 50732 Muz.

NOTES ON ITEM: B 1 ch., T 2 ch., B 2 ch. and vl II partbooks missing. On the title page written in pencil: 410 | XII. The specimen underwent conservation in 1992. Single

handwritten accidentals. On p. 31 of S 1 ch. partbook handwritten errata with the comment: *inclusa abfint*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [N. B. | 12]; [Nro 180]; Mus. 599.

CATALOGUES: BohnD, p. 329; RISM A/I: R 1019, RR 1019; SartoriB: 1664a; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

Salmi Di Terza à 8.

1. Nunc sancte nobis spiritus
2. Legem pone mihi Domine
3. Memor esto
4. Bonitatem fecisti cum seruo tuo Domine Compieta
5. Iube domne A 2 Canti e due violini
6. Fratres sobrij folo con violini Compieta à 2 Chori Concertata il pr[imo] ch.
7. Domine ad adiuuandum à 8. concertato il pr[imo] ch.
8. Cum inuocarem à 8. concertato il pr. ch. Con l'intonatione del Primo Tuono
9. In te Domine speraui à 8. concertato il pr. ch. Con l'intonatione del 2. Tuono
10. In te Domine speraui à 3. Due canti e Baffo
11. Qui habitat in adiutorio à 8. concertato il pr. ch. Con l'intonatione del 3. Tuono
12. Qui habitat in adiutorio à 8. Pieno e breve Senza intonazione
13. Ecce nunc benedicite à 8. concertato il pr. ch. Con l'intonatione del 4. Tuono
14. Ecce nunc benedicite. A voce fola con due violini
15. Te lucis ante terminum. Hinnò à 8. concertato il pr. ch.
16. Nunc dimittis à 8. pieno Con l'intonatione del 6. Tuono
17. Alma Redemptoris A 4.
18. Aue Regina caelorum A 4.
19. Regina caeli laetare à 4.
20. Salve Regina à 4.
21. Te Deum laudamus A 8.
22. Laude [=Litanie] di Maria Vergine à 8. (Kyrie – Agnus Dei)
23. Suonata Piena 4 violini e Violone Detta il ciel lo fà.
24. Sinfonia Piena 4 violini e Violone Detta La Mafdonà. [!]

201.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: LE | FANFALVGHE | A DVE, TRE, QVATTRO, | ET CINQVE VOCI | DEL SIGNOR | D. IGNATIO DONATI | MAESTRO DI CAPELLA DEL DOMO DI LODI. | RACCOLTE DA ME ALESSANDRO VINCENTI. | CON LICENZA DE' SVPERIORI,

ET PRIVILEGIO. | Dedicate Al Molto Reuerendo Padre | F. CARLO MILANVZII
DA SANTA NATOGLIA | Baccelliere in Sacra Teologia, e Predicatore Agoftiniano |
Mio Signore, & Padrone Offeruandiffimo. | [typographer's mark] | IN VENETIA, ||
Appreffo Aleffandro Vincenti. MDCXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1630

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II/T, A, B, 5, bc. On p. 2 dedication of the composer dated 15th December 1629. At the end – a list of contents.

SHELFMARK: PL-WRu 50389 Muz.

NOTES ON ITEM: Only S I and bc partbooks extant. On the title page written in pencil: 181 VI. Some handwritten accidentals.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [G V | 6]; [Nro 181]; Mus. 278.

CATALOGUES: BohnD, p. 116; RISM A/I: D 3399; VogelB: I, pp. 204–205; NV 844; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Vanne meſto foſpir. A 2. Canto, e Baſſo.
2. Tù d'altri anima mia? A 2. Canto, e Baſſo.
3. Da te dunque, ben mio, e parto e ſpiro. A 2. Doi Canti, ò Tenori.
4. E tù languì e tù morì, Roſa caducè frale. A 2. Due Canti, ò Tenori.
5. Se già t'amai crudele, hora t'òdio e diſprezzo. A 2. Due Canti, ò Tenori. [Alessandro Gatti]
6. E tù parti, ben mio, ſenza pur dirmi a Dio. A 2. Due Tenori, ò Canti
7. Fere ſeluagge, ch'è'n queſte piagge. A 2. Canto, & Alto, ouer Tenore, & Baſſo.
8. Celeſt'Amore, che dentr'al core. A 2. Canto, & Alto, ouer Baſſetto, e Tenore.
9. Se penſate ch'io ſcopr'il mio penſiero a voi. A 2. Baſſo, e Canto. à modo di Dialogo.
10. Spafimo s'io non ti veggio. A 3. Doi Canti, ò Tenori, e Baſſo. [Giovanni Battista Rinaldi]
11. Sentite bella Muſica. Canzon (Prima Parte) – Sentit'artificioſo e bel terzetto (Seconda Parte) – Sentite com'hor va legat'hor ſciolta (Terza Parte) – Hor queſti fior (Quarta, & vltima Parte) A 3. Doi Canti, ò Tenori, e Baſſo ouer Muſica ſforzata
12. Fuggirò tant'Amore che ſcemerà l'ardore (Prima Parte) – Ahimè che col fuggire mi ſegue più (Seconda Parte) A 3. Doi Canti, e Baſſo. Ne Carne, è ne Peſce.
13. Com'èffer può ch'io viva. A 3. Doi Canti, ò Tenori, e Baſſo.
14. Quando che voi ſcrivete, donna gentil, chi vi dettò il tenore. A 4. Canto, Alto, Tenore, e Baſſo
15. De la tua viſſ'amata prodig'ò del mio cor (Prima Parte) – Miram'ò mio bel fol'è ſì vedrai (Seconda Parte) A 4. Canto, Alto, Tenore, e Baſſo

16. Meloni, meloni, a taglio li buoni (Prima Parte) – A taglio, à taglio, seh fate raguaglio (Seconda Parte) – Che fate, che fate, che voi non comprate (Terza, & vltima Parte) A 4. Canto, Alto, Tenore, e Baffo
17. O anim'amorofe, che mirate. A 5. In concerto. Canto, doi Tenore, Alto, e Baffo
18. Vano è il penfier che di mia mort'havete. A 5. Canto, doi Tenore, Alto, e Baffo
19. O voi che m'afcoltate. A 5. In Concerto. Doi Canti, Alto, Tenore, e Baffo
20. Ahi chi mi fà languire. A 5. In concerto. Canto, doi Tenore, Alto, e Baffo
21. Difperato dolore, chògn'hor morte mi dai. A 5. Non concertato. Canto, doi Tenore, Alto, e Baffo.

202.

COMPOSER(s): Alberghetti, Bernardino (1600c–1649p)

TITLE: [red ink only in S I partbook:] MISSARVM | [black ink] OCTO VOCVM | [red ink] AVCTORE BERNARDINO | [black ink] ALBERGHETTO FAVENTINO | Canonico in Ecclesia Ducali Abbatiae | Sanctae Barbarae Mantuae, AC | [red ink] SER.^{MI} D. CAROLI II. | [black ink] DVCIS MANTVAE, MONTIS FERRATI, | NIVERSIAE, AVMALIAE, RETHELLENSIVM, &c. | *MVSICO* | [red ink] OPVS PRIMVM. | [black ink] Eidem Celsitudini Dicatum. | [typographer's mark] | [red ink] VENETIIS, || [black ink] Apud Alexandrum Vincentium M.DC.XLIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; org. On p. 3 dedication of the composer dated 25th June 1649. At the end – a list of contents.

SHELFMARK: PL-WRu 50241 Muz.

NOTES ON ITEM: A 2 ch. partbook missing. T 2 ch. partbook severely damaged by humidity. The specimen underwent conservation in 1994. Some handwritten accidentals and pitch corrections. On the title page written in pencil: A 9.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [JK | 9]; [Nro 182]; [Mus. 109].

CATALOGUES: BohnD, p. 37; RISM A/I: A 617; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Missa Benediçta fit Sançta Trinitas (Kyrie. Ad libitum – Christe A 6. – Kyrie. Oçto vocum – Et in terra – Qui tollis – Credo. Patrem – Crucifixus. Quinque Vocum. – Et Refurrexit. Oçto Vocum. – Sançtus. Agnus Dei)
2. Missa Nos autem Gloriarì oportet (Kyrie. Ad libitum – Christe. Sex Vocum. – Kyrie. Oçto Vocum – Et in terra – Qui tollis – Credo. Patrem – Crucifixus. Sex Vocum. – Et iterum. Oçto Vocum. – Sançtus – Agnus Dei)

3. *Miffa Ifte Confeffor* (Kyrie. Ad libitum – Chrifte. Sex Vocum. – Kyrie. Oçto Vocum. – Et in terra – Credo. Patrem – Crucifixus. Sex vocum – Et in Spiritum Sançtum. Oçto Vocum. – Sançtus – Agnus Dei)

203.

COMPOSER(S): Strozzi, Barbara (1619–1677)

TITLE: SACRI MVSICALI AFFETTI | DI BARBARA STROZZI | Confecrati | ALLA SERENISSIMA ANNA AVSTRIACA | ARCHIDVCHESSA D'INSRVCH | Libro Primo. Opera Quinta. |[the arabesque] | Stampa del Gardano. IN VENETIA MDCLV Apreffo Francefco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 2 partbooks in oblong 4°: Voce, Part. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *piano*, *adaggio*, *presto*.

SHELFMARK: PL-WRu 50835 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. On the title pages written in pencil: 497 II; 237. Some handwritten accidentals.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [M. A. | 2.]; [Nro 183]; [Mus. 708].

CATALOGUES: BohnD, p. 404; RISM A/I: S 6986; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=51238&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: Barbara Strozzi, *Surgite, surgite* Op. 5, ed. Tom O'Driscueil 2007 (http://imslp.org/wiki/File:PMLP52425-Strozzi_-_Surgite,_surgite_%28op5%29.pdf); Barbara Strozzi, *Oleum effusum* Op. 5, ed. Tom O'Driscueil 2007 (http://imslp.org/wiki/File:PMLP52425-Strozzi_-_Oleum_effusum_%28Op_5%29.pdf); Barbara Strozzi, *Erumpebat for alto and continuo*, ed. Dennis Collins, Arbroath: Prima la musica! 2011

RECORDING: [-]

CONTENTS:

1. Mater ANNA quifquæ perfonat promis. Per S. ANNA
2. In medio maris contrarius erat ventus. Per S. Pietro
3. Gaude Virgo plena laude. Per la Madonna
4. Salve fançta caro Dei. Per il Santiffimo
5. Hodie oritur nobis lumen. Per tutti li Confeffori
6. Erumpebat vndique Fama. Per S. Benedetto
7. O Maria quam pulchra es. Per la Madonna
8. Parafti in dulcedine. Per il Sacramento
9. Erat Petrus dormiens inter milites. Per S. Pietro
10. Surgite furgite. Per il Santiffimo

11. Salve Regina.
12. Nafcente Maria himnum cantate. Per la Madonna
13. Oleum effufum eft nomen eius. Il SS. Nome di Dio
14. Iubilemus exultemus diem feftum. Per S. Antonio

204.

COMPOSER(s): Chinelli, Giovanni Battista (1610–1677)

TITLE: [red ink only in S I partbook] IL SECONDO | LIBRO DELLE MESSE | [black ink] Concertate à 3. 4. e 5. Voci, Con duoi | Violini, à beneplacito. | DI | [red ink] GIO: BATTISTA CHINELLI | [black ink] OPERA OTTAVA. | Nuouamente Stampata. | DEDICATA | [red ink] ALL'ILL.^{MI} ET REVER.^{MI} | SIGNORI CANONICI, | Et Capitolo della Cathedrale di Parma. | [black ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Appreffo Aleffandro Vincenti. MDCXXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 8 partbooks in 4^o: S I, S II, A, T, B, vl I, vl II, bc. On pp. 2–3 dedication of the composer dated 1st August 1648. At the end – a list of contents. Some tempo indications: *adafio*, *alegro*.

SHELFMARK: PL-WRu 50352 Muz.

NOTES ON ITEM: S II, A, T and vl I partbooks missing. Of bc partbook only pp. 3–4 and 45–46 extant. In B partbook missing pp. 1–4, and pp. from 37 to the end. Some tempo indications: *adafio*, *prefto*. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: V 8.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [H. X. | 8]; [Nro 184]; [Mus. 245].

CATALOGUES: BohnD, pp. 99–100; RISM A/I: C 2064, CC 2064; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Y/Y096/ (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Meffa Prima à 3. voci doi Canti, o Tenori, è B. con duoi Violini fi placet. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa Seconda à 3. voci C. A. T. con il B. quarta parte ad libitum duoi Violini ad Libitum. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa Terza à 4. voci. C. A. T. è B. con duoi Violini fi placet. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
4. Meffa Quarta à 5. voci. con duoi Violini fi placet. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

205.**COMPOSER(S):** Waesich, Cherubino (1650†)**TITLE:** CANZONI A CINQUE | DI | CHERVBINO VVAESICH | DA SONARSI CON LE VIOLE DA GAMBA | Aggiuntoui dui Madrigali à 6. concertati, con | gli ftrumenti. Opera Seconda. | [coat of arms, missing in S II and A partbooks] | IN ROMA: Appreffo Paolo Mafotti. MDC.XXXII. || Con Licenza de' Superiori. |**PUBLICATION:** Roma: Paolo Masotti 1632**DESCRIPTION:** Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On the title page of S II, A, T and bc partbooks above the publisher's data printed respectively a 3- or 4-part canon (*Latet anguis in herba*). On p. 2 dedication of the composer to Mario Sforza dated 1st January 1632. At the end – a list of contents, typographer's mark and a comment of the composer for the performers. In bc partbook at the end printed *Canon qui tribus vocibus bifariam, & quatuor vno modo, in vtroque vero, per binarium, & ternarium concini potest* and the colophon of the publisher. Numerous tempo, dynamic, expression and performance indications: *Affetti, Refiduo, Scherzi, presto, adagio, piano, p., f., sonate, non sonate*.**SHELFMARK:** PL-WRu 50896 Muz.**NOTES ON ITEM:** Unique specimen of the print, underwent conservation in 1991. Complete set of partbooks. In bc partbook missing pp. 7–8, some others are bound in the wrong order. On the title page written in pencil: 539 | VI. In bc partbook handwritten titles of the pieces omitted in print, in a different order than in the table of contents: *Canzona quinta* (p. 3), *Canzona Sesta* (p. 4), *Canzona quarta* (p. 6), *Canzona decima quarta* (p. 17), *Canzona decima quinta* (p. 18). Some handwritten accidentals and corrections of pitch, measurement signs: *1 tact.*, $\frac{1}{2}$, $\frac{1}{4}$, bar lines and music variants.**PROVENANCE:** All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [L E | 6]; [Nro 185]; Mus. 763.**CATALOGUES:** BohnD, pp. 427–428; RISM A/I: W 4, WW 4; VogelB: II, p. 335; NV 2959; SartoriB: 1632**DIGITIZED VERSION:** http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=708&from=&dirids=1&ver_id=&lp=1&QI=**MODERN EDITION:** Cherubino Waesich, *Canzoni a cinque da sonarsi con le Viole da gamba aggiuntovi dui Madrigali a 6 concertati con gli strumenti. Opera Seconda (Roma 1632)*, ed. Florian Grampp, Bologna: Ut Orpheus 2003–2004**RECORDING:** *Occhi belli, occhi neri. Cantate Romane di Marco Marazzoli*, Soledad de la Rosa, Ensemble Mare Nostrum, Andrea de Carlo, Arcana 2013 (A 370); *Seconde Stravaganze: Venetian & Neapolitan music for viol consort*, L'Amoroso, Guido Balestracci, Glossa 2014 (GCD C80010)**CONTENTS:**

1. Canzona Prima A 5.
2. Canzona Seconda A 5.

3. Canzona Terza A 5.
4. Canzona Quarta A 5. La Bisbignagola
5. Canzona Quinta A 5.
6. Canzona Sefta A 5.
7. Canzona Settima A 5.
8. Canzona Ottaua A 5.
9. Canzona Nona A 5.
10. Canzona Decima A 5. La Corgna.
11. Canzona Vndecima A 5. La Mendozza.
12. Canzona Dodecima A 5.
13. Canzona Decima Terza A 5.
14. Canzona Decima Quarta A 5.
15. Canzona Decima Quinta A 5.
16. Canzona Decima Sefta A 5.
17. Ardo per voi, mia vita A 6. Madrigale à fei con l'iftromenti
18. O rubella d'amor. A 6 Madrigale à fei concertato con l'iftromenti.

206.

COMPOSER(S): Vesi, Simone (1610c–1667p)

TITLE: MOTETTI | A VOCE SOLA | DI SIMON VESI | Da Forli Maeftro di Capella di Monfignor Illuftriffimo [Giorgio] Cornaro | Vefcouo di Padoua | Dedicati | ALL'ILL.^{ma} SIG.^{ra} LA SIG.^{ra} D. GIOANA MARIA MANOSOLA | Monacha nel venerando monafterio di S. Cattarina di Forli | Opera Terza | [typographer's mark] | IN VENETIA MDCLII. Apreffo Francefco Magni |

PUBLICATION: Venezia: Francesco Magni 1652

DESCRIPTION: According to the catalogue of 1909, set of 2 partbooks in 4^o: Voce, Part. On p. 2 dedication of the composer without a date. At the end – a list of contents and a short comment: *Non hò compofto motetti in Contr'alto perche fonando li fudeti tranfportati alla quarta ouero alla quinta potranno feruir beniffimo per la voce dell'Alto.* Some tempo indications: *adagio, largo.*

SHELFMARK: PL-WRu 50881 Muz.

NOTES ON ITEM: Only Voce partbook extant. A small part was cut out of the title page, probably with the stamp. The specimen underwent conservation in 1983. Some handwritten accidentals and note corrections.

PROVENANCE: The extant partbook bears Rhediger Library stamps. Old shelfmarks: [L B | 2.]; [Nro 186]; Mus. 747c (from the private collection of Emil Bohn).

CATALOGUES: EitnerQ: X, p. 69; BohnD, not listed; RISM A/I: V 1313; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Veh vobis viri impij. Canto folo o Tenore
2. Domine Deus meus da cordi meo
3. O amator ardentissime
4. Heu mihi infelix anima
5. Repleatur os meum
6. Ad te clamat cor meum
7. Benignissime Iesu
8. Effulgeat hodie splendor dies
9. Adiuro vos filiæ hiærufalem [!]
10. O quam gloriosum est regnum
11. Dulcis & amabilis Iesu
12. O Maria Virgo Sanctissima
13. Plaudat Mater ecclesia
14. O Benignissima Virgo. Baffo Solo.
15. Deus æterne & misericors
16. Le braccia aperte. Lamento della Madona. Ad'instanza d'n'anima deuota

207.

COMPOSER(S): Melissa, Matthaëus (17.sc)

TITLE: SALMI | CONCERTATI | A 2. 3. 4. 5. voci | DI MATTHEO MELISSA | Organifita Del Venerando Colegio Della Compagnia | Di GIESV in Goritia. | Dedicati | AL MOLTO REV. P. DOMENICO BASELLI | Della medema Compagnia Regente Del Seminario | VVerdenbergico Meritissimo | Opera Quinta. Libro Primo | [typographer's mark] | IN VENETIA MDCLII Apreffo Francefco Magni |

PUBLICATION: Venezia: Francesco Magni 1652

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, T I/Contra-A, T II, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and performance indications: *allegro*, *affettuofo*.

SHELFMARK: PL-WRu 50614 Muz.

NOTES ON ITEM: Unique specimen of the print. S I and B partbooks missing. The scores in pp. 15–18 S II partbook deleted (2nd version of *Laudate pueri*). Many handwritten accidentals, some pitch and clef corrections, and in bc partbook – text incipits of the psalm verses that follow. On the title page written in pencil: 331 | VI. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L C. | 6]; [Nro 187]; Mus. 483.

CATALOGUES: BohnD, p. 278; RISM A/I: M 2226; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 5. Concertato
2. Confitebor tibi A due Dialogo. Canto è Baffo
3. Beatus vir A 2. [in bc basso ostinato pattern with remark:] *Sopra queste note fi canta tutto il Salmo.*
4. Laudate pueri à 2. [in bc basso ostinato pattern with remark:] *Sopra queste note fi canta tutto il Salmo*
5. Laudate Dominum A 3.
6. Magnificat A 5.
7. Sonata à due violini auanti la Salue Regina
8. Salue Regina à 4. CC. VV.

208.

COMPOSER(S): Pasino, Stefano (1679p†)

TITLE: MOTETTI | A 2. 3. 4. Concertati parte con 2 violini e viola, fe piace | Aue Maria à 2 voci, e 3 Inftrumenti. Beatus vir. | Lætatus à 5. fugati anco fenza Organo. | DI STEFANO PASINO | Maeftro di Capella di Salò. | Con vn Pater nofter à 5. dà Capella fopra il canto fermo Compo-|fto à commando dell'Eminentiffimo Card. Triuultio | mentre l'autore era fuo Maeftro di Capella | Opera Sefta dedicata | ALL. ILL.^{mo} & Ecc.^{mo} SIG.^r PROSPERO Co: d'ARCO SIG.^r | di Penedi, Spine, Drena, & Nago Cameriero di S. M. C. | & Generale del Canone del Rè Cattolico. | [typographer's mark] | IN VENETIA MDCLI Stampa del Gardano. | Apreffo Francesco Magni |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1651

DESCRIPTION: Set of 6 partbooks in 4°: S I, S II, A, B, 5, org. On p. 2 dedication of the composer without a date. On p. 3 an Italian laudatory poem by Gioseffo Cominel. At the end – a list of contents. Some tempo indications: *adafio*, *prefto*, *allegro*.

SHELFMARK: PL-WRu 50677 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. On the title page written in pencil: 377 | VI. The specimen underwent conservation in 1993. Single handwritten accidentals, pitch corrections and calculations of rest lengths. On p. 22 of A partbook – handwritten corrections of erroneously printed text.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K. P | 6.]; [Nro 188]; [Mus. 545].

CATALOGUES: BohnD, p. 302; RISM A/I: P 968; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Abite partes A 2. 2 Canti ouero Tenori
2. Cupio diffolui A 2. 2 Canti ouero Tenori
3. O amici mei A 2. 2 Canti ouero Tenori
4. O festiua dies A 2. 2 Canti ouero Tenori
5. Alleluia Cantato pfallam tibi Domine A 2. Canto e Alto [not listed in the table of contents of bc partbook]
6. Iustus est Dominus A 2. Canto e Alto
7. Semper laus Deo A 2. Canto e Tenore
8. Cor meum tibi Domine offero A 2. Canto e Baffo
9. Guftai fuauitatem Iefu Chrifti A 2. Canto e Baffo
10. O cælestes chori o dulceratæ voces A 3. Due Canti & Alto
11. Dulcis Iesu & dulcior amore A 3. Canto Alto Tenore
12. Venite gentes cantate laudate A 3. Canto Alto Tenore
13. Dimicauit anima mea A 3. Canto Alto e Baffo
14. Felices & fortunatæ gentes A 3. Alto Tenor e Baffo
15. Ardeat cor meum à 4. Canto Alto Tenor e Baffo
16. Currite pueri A 4. Canto Alto Tenor e Baffo
17. Cantemus iubilemus A 4. Canto Alto Tenor e Baffo
18. Quis ex vobis A 4. Alto e 2 violini e viola fe piace
19. Læti triumphate à 4. Tenore con 2 violini & viola fe piace
20. Gaudebo in te à 4. Alto due violini e viola fe piace
21. Aue Maria A 4. Alto Tenore con due violini e viola fe piace
22. Pater noster à 5. voci da Capella
23. Beatus vir A 5. voci da Capella fugato
24. Lætatus fum A 5. voci da Capella fugato

209.

COMPOSER(s): Tarditi, Orazio (1602–1677)

TITLE: CONCERTO | MVSICHE VARIE DA CHIESA | Motteti, Salmi, è Hinni, à Vna voce Sola, à Due | è Tre, Concertati parte con violini è Tiorba, | e parte fenza Iftrumenti | OPERA XXX | DI | HORATIO TARDITI | Maeftro Di Cappella Del Duomo Di Faenza | [typographer's mark] | IN VENETIA M DC XXXXX Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1650

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, B, vl I, vl II, org. On p. 2 dedication of the composer to *Padre D. Antonio Negri [...] Camaldolense* without a date. At the end – a list of contents. Single tempo and dynamic indications: *piano, adafio*.

SHELFMARK: PL-WRu 50846 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: 506 | VI; 274. In *tavola* of org partbook and on p. 18 of B partbook handwritten correction of the title (*Iste confessor* instead of erroneously printed *Ut queant laxis*). Single handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K Q | 6.]; [Nro 189]; Mus. 719.

CATALOGUES: BohnD, p. 408; RISM A/I: T 206; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum A 3. Canto folo con 2 violini è Tiorba.
2. Domine ad adiuuandum. Canto folo con due violini è Tiorba.
3. Exultate celestes chori congaudete. Canto folo Con Violini è Tiorba.
4. Ego fum panis viuus. Canto folo con 2 violini è Tiorba
5. Deus tuorum militum. Canto folo con 2 violini, Violone ò Tiorba
6. Salue Regina. Canto folo con due violini è Tiorba
7. Aue maris stella. Voce fola con 2 Violini è Tiorba.
8. Pange lingua. Canto folo con 2 violini è Tiorba
9. Confitebor tibi Domine. Canto folo con 3 Ifrumenti
10. Beatus vir qui timet. Canto folo con due violini è Tiorba
11. Laudate pueri. Canto folo con due violini è Trombone.
12. Ifte Confeffor. Hinnò A 2 Soprani e due violini, Trombone ò Violone
13. Iefu care Iefu pie A 2 Canti & due violini è violone, Tiorba ò Violone.
14. Nifi Dominus A 2 Canto e Alto Senza intonazione
15. Exultate iufti exultate in Domino A 2 Canto e Tenore
16. Non vos me elegiftis A 2. Canto è Alto
17. Obaudite vocem laudis A 2. Alto è Baffo
18. Iubilate Deo A 2. Alto e Baffo
19. Iefu Corona Virginum A 3. Con 2 violini è Tiorba
20. Laudate pueri Dominum A 3. Con 2 violini è Tiorba.
21. Nifi Dominus A 3. Con due violini è tiorba
22. Laudate pueri Dominum A 3 voci è 2 Ifrumenti
23. De profundis A 3. Canto Alto è Baffo

210.

COMPOSER(S): Sarti, Giovanni Vincenzo (17.sc)

TITLE: SALMI | A 3 Voci Concertati, Con vn Dixit, Magnificat, e | Meffa à 4 voci in Concerto, Con il | Baffo per l'Organo. | DI | GIO. VINCENZO SARTI | Maestro Di Cappella nella Metropoli Di Rauenna | Dedicati | ALL' ILL.^{ma} E MOLTO REV.^{da} SIG.^{ra} | LA SIG. SVOR GIOVANNA MARIA ATTENDOLI | Opera Decima. | [typographer's mark] | IN VENETIA M DC XXXVIII Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1648

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50786 Muz.

NOTES ON ITEM: Unique specimen of the print. S partbook missing. On the title page written in pencil: 462 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K R | 5]; [Nro 190]; Mus. 660.

CATALOGUES: BohnD, p. 377; RISM A/I: S 923, SS 923; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 3. Due Tenori e Baffo
2. Confitebor tibi A 3. Alto Tenore e Baffo
3. Beatus vir A 3. Alto Tenore e Baffo
4. Laudate pueri A 3. Due Canti o Tenori e Baffo
5. Laudate Dominum A 3. Alto Tenore e Baffo
6. Lætatus fum A 3. Due Canti ò Tenori e Baffo
7. Nifi Dominus A 3. Alto Tenore e Baffo
8. Lauda Ierufalem A 3. Due Canti ò Tenori e Baffo
9. Magnificat A 3. Due Canti ò Tenori e Baffo Primi Toni Con Intonat.
10. Dixit Dominus à 4. voci Canto Alto Tenore e Baffo
11. Magnificat à 4. voci Canto Alto Tenore e Baffo
12. Meffa à 4. voci Canto Alto Tenore e Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

211.

COMPOSER(S): Vesi, Simone (1610c–1667p)

TITLE: MOTETTI | E SALMI | A Voce Sola Concertati con Istromenti, & in | fine le Lettanie della Madona à 4. | DI SIMON VESI | Da Forli, Maefstro Di Capella Del Illuftriffimo e Reueren-|diffimo Sig. Georgio Cornaro Vefcouo di | Padoua Conte di Pioue di Sacco &c. | & All'Iteffo Ill.^{mo} Sig. Dedicati | Opera Seconda. | [typographer's mark] | IN VENETIA MDC. XXXXVIII Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1648

DESCRIPTION: Set of 5 partbooks in 4^o: Parte Cantante, vl I, vl II, vla/fag, Part. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *adafio*, *allegro*, *prefto*, *pian*, *forte*.

SHELFMARK: PL-WRu 50880 Muz.

NOTES ON ITEM: Complete set of partbooks; missing pages in Part. Some handwritten accidentals. On pp. 28 and 29 of vl II partbook a handwritten note: *Gloria*. On the title page written in pencil: 530 | V. The specimen underwent conservation in 1993.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K O | 5]; [Nro 191]; [Mus. 747].

CATALOGUES: BohnD, pp. 420–421; RISM A/I: V 1312, VV 1312; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/CC/CC100/> (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Audite gentes quam magna fecit Dominus. Soprano con due violini
2. Omnes gentes plaudite manibus. Soprano con violini
3. Cæli ciues occurrite. Soprano con violini
4. Spargite flores fundite rofas. Soprano con violini
5. Ifte Confeffor Domini. Soprano o Tenore con violini
6. Ante oculos tuos Domine. Oratio. Soprano Solo Oratorio SS. Domini noftri Urbani VIII.
7. Venite gentes properate. Alto con violini Con Sinfonia de violini
8. Egredimini amatores & videte sponsum formofum. Alto Solo con violini Con Sinfonia de violini
9. Aue Iesu Chrifte rex benediçte. Baffo Solo con due violini Con Sinfonia de violini
10. O lumen celi o fplendor gloriae. Baffo Solo con violini Salmi Con Inftrumenti
11. Laudate pueri. Soprano Solo con 6 Iftrumenti
12. Laudate Dominum omnes gentes. Alto Solo con 6 Iftrumenti
13. Nifi Dominus. Tenor Solo con 6 Iftrumenti
14. Letanie à 4. voci Ad honore della Beatiffima Vergine del Fuoco Di Forli (Kyrie – Agnus Dei)

212.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: IL QUARTO LIBRO | DE MOTETTI | A DVE TRE QVATTRO | ET SETTE VOCI | Con il Bafso Continuo per fonar nell’Organo. | DI ALESSANDRO GRANDI | *Nouamente in questa Quinta impreffione con | ogni diligenza coretti, & riftampati.* | Con licenza de’ Superiori, & Priuilegio. | [typographer’s mark] | IN VENETIA, Appreffo Aleffandro Vincenti. MDCXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50490 Muz.

NOTES ON ITEM: Only A and B partbooks extant. On the title page written in pencil: 249 | V. The specimen underwent conservation in 1994. Single handwritten calculations of rest lengths.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: 7 | 5; [Nro 192]; [Mus. 362].

CATALOGUES: BohnD, p. 160; RISM A/I: G 3435; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Alessandro Grandi, *Drei konzertierenden Motetten zu vier Stimmen mit Generalbaß* (*Deus qui nos in tantis periculis; Plorabo die ac nocte; Aue Regina Cælorum*), ed. Friedrich Blume, Wolfenbüttel: Mösel Verlag, [1936] (*Das Chorwerk*, 40)

RECORDING: [-]

CONTENTS:

1. Hæc est arbor digniffima A 2. Doi Soprani.
2. Saluum me fac Domine A 2. Doi Soprani
3. O quam gloriofa facta es A 2. Doi Soprani.
4. Bone Iefu Verbum Patris A 2. Doi Soprani
5. Surge propera. Dialogo (Sponfus, Sponfa) A 2. Baffo, e Soprano.
6. O Crux Aue spes vnica A 2. Doi Soprani
7. Hic est præcurfor dilectus A 2. Doi Soprani.
8. Exulta, & lætare terra A 2. Baffo, e Soprano
9. O Sacrum conuiuium A 2. Alto, e Soprano
10. Gloria Patri qui creavit A 3. Canto Alto, e Tenore
11. Hymnum cantemus A 3. Alto, Tenore, e Baffo
12. Hæc est Virgo fapiens A 3. Doi Tenori, e Baffo
13. Deus qui nos in tantis periculis A 4. Canto, Alto, Tenore, e Baffo.
14. Plorabo die ac nocte A 4. Canto, Alto, Tenor, e Baffo
15. Aue Regina Cælorum A 4. Quattro Soprani
16. Diligam te Domine fortitudo mea A 4. A doi Baffi, & a 4. fi placet doi Baffi, & doi Soprani
17. Factum est filentium in cælo A 7. Baffo Tenor, Alto, e Soprano, doi Violini, & Chitarrone.

213.

COMPOSER(S): Faccini, Giovanni Battista (17.sc)

TITLE: SALMI | CONCERTATI | A Tre Quatro Voci. Con il Baffo Continuo | DI D. GIO. BATTISTA FACCINI | Dedicati | AL ILLVSTRISSIMO SIGNOR MARCHESE | GIOVANNI SAVORGNANO | Nouamente Riftampati | [typographer's mark] | IN VENETIA MDC XXXXIIII || Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1644

DESCRIPTION: Set of 5 partbooks in 4^o: S, T I, T II, B, bc. At the end – a list of contents. Numerous dynamic indications: *forte*, *pian*.

SHELFMARK: PL-WRu 50420 Muz.

NOTES ON ITEM: Complete set of partbooks. Many handwritten accidentals, rubrics and corrections. On the title page written in pencil: 196 | V. The specimen underwent conservation in 1995.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E. C. | 5]; [Nro 193]; Mus. 301.

CATALOGUES: BohnD, p. 127; RISM A/I: F 47; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 4
2. Confitebor tibi A 4
3. Beatus vir A 4
4. Laudate pueri à 3 Concertato
5. Laudate pueri A 4
6. Lauda Ierufalem à 4
7. Lætatus sum A 4
8. De profundis clamaui à 4
9. In conuertendo A 4
10. Credidi propter quod Con fimfonie de violini
11. Magnificat

214.

COMPOSER(S): Marini, Biagio (1594–1663)

TITLE: SALMI | Per tutte le Solennità dell'Anno Concertati nel moderno stile, | ad vna Due, e Trè voci con violini e fenza. | DEL CAV. BIAGIO MARINI | Maefstro di Capella delli Cauallieri Nell'Accademia | della Morte di Ferrara. | Libro Primo. Opera XVIII. | Confacrata. | ALLA SERENISSIMA SIGNORA | ARCIDVCHessa ANNA D'AVSTRIA | Nata Principeffa Di Tofcana. | [typographer's mark] | Stampa del Gardano | IN VENETIA M DC LIII Apreffo Francesco Magni |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1653

DESCRIPTION: Set of 6 partbooks in 4°: S/T, A, B, vl I, vl II, org. On p. 2 an Italian sonnet dedicated *al Serenissima*. At the end – a list of contents. Some tempo and dynamic indications: *piano, forte, presto, adagio*.

SHELFMARK: PL-WRu 50601 Muz.

NOTES ON ITEM: Only B and vl I partbooks extant. *Beati omnes* has two sets of text. Single handwritten accidentals. On the title page written in pencil: 322 | VI.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L T | 6]; [Nro 194]; Mus. 471.

CATALOGUES: BohnD, p. 273; RISM A/I: M 668, MM 668; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]**RECORDING:** [-]**CONTENTS:**

1. Domine ad adiuuandum A 3. Baffo è 2 violini
2. Dixit Dominus A Cinque con 2 violini Baffo Alto Tenore ò Canto
3. Confitebor tibi A 3 voci Baffo Alto è Tenore ò Canto
4. Beatus vir A 5. Baffo alto Tenore ò Canto è 2 violini
5. Laudate pueri A due voci. Canto ò Tenore e Baffo
6. Laudate Dominum omnes A 3. Canto ò Tenore è 2 violini
7. Lætatus sum A 5. Alto Ten. ò Canto, Baffo è 2 violini
8. Nifi Dominus A 5. Baffo Al. Ten. ouero Can. è 2 violini
9. Lauda Ierufalem A 3. Baffo è due violini
10. In conuertendo Dominus A 5. Al. Ten. ò Canto è Baffo con due violini
11. Credidi propter quod A 5. Alto Ten. è Baffo è 2 violini
12. Beati omnes qui timent Dominum. Questo Salmo ferue anco per Motetto, come si vede nel Tenore pigliando le parole di fotto fino al Glo. A 3. Tenore ò Canto è 2 violini
13. Magnificat A 5. Al.T.B. è 2 violini

215.**COMPOSER(S):** Legrenzi, Giovanni (1626–1690)

TITLE: CONCERTI | MVSICALI | PER VSO DI CHIESA | DI GIOVANNI LEGRENZI | Primo Organista in Santa Maria Maggiore, & Accademico | Eccitato di Bergamo | CONSACRATI AL NOME IMMORTALE | DELL'ILL.^{MO} ET REVER.^{MO} | CARLO NEMBRINI | VESCOVO DI PARMA CONTE &c | OPERA PRIMA | Con Priuilegio | [typographer's mark] | IN VENETIA || Appreffo Aleffandro Vincenti MDCLIV |

PUBLICATION: Venezia: Alessandro Vincenti 1654

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, vl I, vl II, bc. On p. 2 or 3 dedication of the composer dated 25th September 1654. At the end – a list of contents. Some tempo indications: *allegro*, *adaggio*, *piu adagio*.

SHELFMARK: PL-WRu 50580 Muz.

NOTES ON ITEM: S, A and T partbooks missing. The specimen underwent conservation in 1994. Some handwritten accidentals, corrections and rubrics. On the title page written in pencil: 306 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L V | 7]; [Nro 195]; [Mus. 446].

CATALOGUES: BohnD, pp. 244–245; RISM A/I: L 1609, LL 1609; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]

RECORDING: *Giovanni Legrenzi: Concerti musicali per uso di Chiesa, Op. 1. Messa & Vespro*, Riccardo Favero, Oficina Musicum, Dynamic 2010 (CDS 653)

CONTENTS:

1. Meffa A 4. Voci, e duoi Violini (Kyrie – Gloria – Credo)
2. Domine ad adiuuandum A 3. Canto, e Due Violini
3. Dixit Dominus A 4. voci e duoi Violini
4. Confitebor tibi A 3. Canto, Alto, e Baffo
5. Beatus vir A 5. Alto, Tenor, e Baffo e Due Violini
6. Laudate Pueri Dominum A 3. Doi Canti, e Baffo
7. Laudate Dominum omnes gentes A 5. Da Capella
8. Magnificat A 4. voci e Doi Violini

216.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: IL SESTO LIBRO | DE MOTETTI | A DVE, TRE, E QVATTRO VOCI | DI ALESSANDRO GRANDI | Maestro di Cappella in S. Maria Maggiore di Bergamo | DEDICATI | All'Eminentissimo, & Reuerendissimo Prencipe | IL SIGNOR CARDINAL FRANCESCO DIETRICHSTAIN. | OPERA VIGESIMA. | Con licenza de' Superiori, & Priuilegio. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents. Some tempo and dynamic indications: *adafio*, *prefito*, *p.*, *f.*

SHELFMARK: PL-WRu 50491 Muz.

NOTES ON ITEM: S partbook missing. Single handwritten bc numbering. On the title page written in pencil: 253 | V. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: p | 5; [*Nro 196*]; [*Mus. 363*].

CATALOGUES: BohnD, p. 161; RISM A/I: G 3456; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Aperi mihi soror mea A 2. Canto, e Tenore
2. O dulcis Virgo Virginum A 2. Doi Canti
3. O quam gloriofa facta es o Maria A 2. Doi Canti
4. Aue Sanctissima Maria A 2. Doi Canti
5. Vocem iucunditatis A 2. Doi Canti

6. Quemadmodum defiderat Ceruus A 2. Canto, e Bafso
7. Benediçtus fit Deus Pater A 2. Canto, e Alto
8. Laudate iuuenes A 2. Canto, e Alto
9. Gaudete omnes in Domino A 2. Doi Canti
10. Ecce feruus meus A 2. Canto, e Alto
11. Veni fançte Spiritus A 2. Canto, e Baffo
12. Regina cæli lætare A 3. Canto, mezo Canto, e Alto
13. O Crux fplendidiõ cunçtis aftris A 3. Canto, Tenore, e Baffo
14. Iucundare & exulta fatis filia Hierufalem A 3. Doi Canti, e Baffo
15. Quis afcendet in montem Domini A 3. Doi Canti, e Tenore
16. Quafi Cedrus exaltata fum in Libano A 4. Canto, Alto, Tenore, e Bafso
17. Domine ne in furore tuo arguas me A 4. Canto, Alto, Tenore, e Bafso
18. O Porta Cæli A 4. Canto, Alto, Tenore, e Bafso
19. Quæ eft ifta quæ afcendit per defertum A 5. Doi Canti, Alto, Tenore, e Bafso

217.

COMPOSER(S): Grassini, Francesco Maria (1625c–1661)

TITLE: MOTETTI | CONCERTATI | A Due, Trè, Quattro, e Cinque voci parte con inftrumenti, e fenza | con le Litanie della B. V. nel fine | DI FRANCESCO MARIA GRASSINI Da Bologna | Maeftro Di Capella, & Organifita nella Chiefa | della Carità di Bologna | Dedicati | ALL' ILL^{mo} SIG.^r Co. ANTONIO MARIA CASTELLI | Balio, e Priore della religione dè Cauaglieri di S. Stefano. | [typographer's mark] | Stampa del Gardano | IN VENETIA M DC LIII Apreffo Francefco Magni |

PUBLICATION: Venezia: stampa del Gardano, appreffo Francesco Magni 1653

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II/A, T, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *allegro*, *adagio*, *preffo*.

SHELFMARK: PL-WRu 50498 Muz.

NOTES ON ITEM: Bc partbook missing. On the title page written in pencil: 261 | V. The specimen damaged, underwent conservation in 1994. Some handwritten calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *L R* | 5; *N. 197*; *Mus. 372*.

CATALOGUES: BohnD, p. 163; RISM A/I: G 3546; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam miferum eft A 2. Due Canti
2. O dulcis & bone Iesu fpes fufpirantis A 2. Due Canti

3. Ecce Sacerdos magnus A 2. Due Canti
4. Conuertimini ad me in toto corde vestro A 2. Due Canti
5. Omnes gentes plaudite manibus A 2. Canto è Alto
6. Festinate mortales properate fideles A 2. Canto è Baffo
7. Valde præclarus es in splendore tuo A 2. Alto e Tenore
8. O quam splendescens Catharina micæ A 3. Canto folo con due violini
9. Verbera carnificum non timuerunt A 3. Due Canti & Baffo
10. O Domine Iesu Chrifte quanta est misericordia tua A 3. Canto Alto è Tenore
11. Gaudeamus iubilemus exultemus omnes A 3. Due Canti & Baffo
12. Beatus vir qui inuentus est sine macula A 3. Due Canti è Baffo
13. Iubilet lætetur gaudeat exultet sancta mater Ecclesia A 3. Canto Alto è Baffo
14. Audite cæli quæ loquor A 3. Due Alti è Baffo
15. Sanctissima Mater Dei pietate plenissima A 3. Alto Tenore è Baffo
16. Quare fremuerunt gentes A 3. Due Canti è Baffo
17. Carissimi nolite timere si vos mundus affligit A 3. Canto Alto è Baffo
18. Salve Regina A 3. Canto Tenore è Baffo
19. Iubilate gentes plaudite manibus A 4. Canto folo con 3 violini
20. Exultate Deo adiutori nostro A 4. Alto è Tenore con due violini
21. Iubilate mortales A 4. Due Canti e due violini
22. Plaudat nunc organis Maria A 4. 3 Canti è Baffo
23. Splendeat [!] Aer A 5. à 3 nel principio cioè vn Soprano e Due violini è nel vltimo con due Soprani è vn Baffo con gli due violini.
24. Litaniæ A 5. Due Canti Alto Tenore è Baffo (Chirie eleifon – Agnus Dei)

218.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: SACRÆ LAUDES | MVSICIS CONCENTIBVS | A GALEATIO SABBATINO | CONTEXTAE. | Duabus, Tribus, Quaternis, Quinisque Vocibus | Concinnendæ. | VNA CVM BASSO CONTINVO PRO ORGANO. | Illustrissimo, ac Reuerendissimo Domino | D. MALATESTAE BALEONO | Pifaurensum Episcopo, Betunæ, &c. Domino Dicatæ. | OPVS TERTIVM | LIBER PRIMVS | Superiorum Permissu. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4°: S I, S II, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50767 Muz.

NOTES ON ITEM: Only S I and T partbooks extant. On the title page written in pencil: 451 | V; 312. Single handwritten accidentals.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: z | 5; N. 198; [Mus. 640].

CATALOGUES: BohnD, p. 348; RISM A/I: S 4, SS 4; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Avdi Maria Virgo A 2. Duo Cantus, aut Tenores
2. Domine Dominus nofter A 2. Duo Cantus, aut Tenores
3. Beatus vir A 2. Duo Cantus, aut Tenores
4. Hoc eft præceptum meum. Antiphona A 2. Cantus cum Alto
5. Domine ne in furore tuo arguas me A 2. Tenor cum Canto, aut cum Tenore
6. O Bona Crux diu defiderata A 2. Tenor cum Alto
7. Iefu Domine pie A 2. Cantus, aut Tenor cum Baffo
8. O verum Chriftri Corpus A 2. Cantus, aut Tenor cum Baffo
9. Leua eius fub capite meo A 2. Cantus, aut Tenor cum Baffo
10. O dulce nomen Iefu A 3. Cantus, Altus, & Tenor
11. Cum Palma ad regna peruenerunt fancti. Antiphona A 3. Cantus, Altus, & Tenor
12. Dominus Iefus in qua nocte tradebatur A 3. Cantus, Altus, & Baffus
13. O nomen Iefu dulce A 3. Altus, Tenor, & Baffus
14. O clementiffime Domine A 3. Duo Cantus, aut Tenor, & Baffus
15. Corpora Sanctorum in pace fepulta funt. Antiphona A 3. Duo Tenor, aut Cantus, & Baffus
16. Ego dixi vadam ad Mariam A 4. Duo Cantus, Altus, & Tenor
17. Omnes fancti quanta paffi funt tormenta. Antiphona A 4. Cantus, Altus, Tenor, & Baffus
18. Adoramus te Sanctiffime Iefu Chrifti A 4. Cantus, Altus, Tenor, & Baffus
19. Veni electa mea A 5. Duo Cantus, Altus, Tenor, & Baffus
20. Audi Maria Virgo A 5. Cantus, Altus, duo Tenor, & Baffus

219.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: MOTETTI | CONCERTATI | A DVE, E TRE VOCI | Con le Lętanie della Madona à Quattro | DI GIO: ROVETTA | Vice Maefiro di Capella della Sereniffima Republica. | DEDICATI | All' Illuftriffimo Signore | BATTISTA NANI | OPERA QVINTA | CON PRIVILEGIO. | [coat of arms] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, B, bc. On p. 3 of the vocal partbooks dedication of the composer dated 14th August 1639. At the end – a list of contents. Some tempo indications: *prefto*.

SHELFMARK: PL-WRu 50754 Muz.

NOTES ON ITEM: Complete set of partbooks. Bc partbook damaged on the edge, refilled with paper after conservation in 1994. Some handwritten accidentals and bc numbering. On the title page written in pencil: 438 | IV; 311.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: ψ | 4; *Nro* 199; *Mus.* 625.

CATALOGUES: BohnD, p. 342; RISM A/I: R 2967; www.printed-sacred-music.org

DIGITIZED VERSION: http://imslp.org/wiki/File:PMLP71410-Rovetta_Motetti_concertati_Op5.pdf

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Benedicam Dominum in omni tempore A 2. A Doi Soprani, ò Tenori
2. O Ciues ad vos clamito & vox mea A 2. Soprani
3. Aue Regina cælorum A 2. Canti ò Tenori
4. Deus propitius esto mihi peccatori A 2. Canto ò Tenor. & Alto
5. Domine Deus noſter inditione tua cunçta funt poſita A 2. Alto, e Tenor
6. Egredimini omnes A 2. Tenori ò Canti
7. Conuerte Domine oculos tuos A 2. Tenor, & Baſſo
8. Detestare peccator turpiſſimam imaginem A 2. Tenor, & Baſſo
9. Domine oſtende nobis Patrem A 2. Canto, ò Tenor, & Baſſo
10. Regina Cæli Letare A 2. Canto, ò Tenor, & Baſſo
11. Et ecce noua ego facio A 3. Canto, Tenor, & Baſſo
12. Feſtiuitas eſt hodie ſanctæ Mariæ, à 3. due Tenori ò Soprani, & Baſſo
13. Domine Deus meus peccaui à 3. due Tenori ò Soprani, & Baſſo
14. Audite cæli quæ loquor à 3. Alto Tenor, & Baſſo
15. Beatus vir à 3. Alto, Tenor, & Baſſo
16. Omnes gentes canite iubilate à 3. Alto Tenor, & Baſſo
17. Dominator Domine cælorum et terræ à 3. Alto, Tenor, & Baſſo
18. Salue Regina à 3. Alto. Tenor, & Baſſo
19. Alma Redemptoris mater à 3. Alto, Tenor, & Baſſo
20. Letanie à 4. doi Tenori, o Soprani, Alto, & Baſſo

220.

COMPOSER(S): Alouisi (Aloisi, Aloysi, Alovisi), Giovan Battista (1654p†)

TITLE: CONTEXTVS | Muficarum proportionum, quo concertuum va-|rietate Binis, Ternis, Quaternis, Quinis, & | Senis vocibus debitum, ac deuotum red-|dit Aulæ Cæleſti laudum, precumq; | obſequium. | F. IOANNES BAPTISTA ALOVISIUS | Minorita Conuent. Art. & Sac. Theologiæ Doçtor. | Eminentiffimi ac Excellentiffimi Principis & | Cardinalis à Dietrichſtain Theologus, | Secretarius, nec non Muſicę Prefe-|çtus. Sereniſſimo Arciduci | Auſtrię LEOPOLDO | GVILIELMO | confecratus. | Opus Quartum. | *Superiorum permifu, ac Priuilegio.* | [typographer's mark] | VENETIIS. M. DC, XXXVII || Apud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1637

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On pp. 2–3 dedication of the composer signed Vienna, 1st September 1636. At the end – a list of contents, avviso *Alli*

Signori Mufici and (in S partbook) the publisher's colophon. Some tempo and dynamic indications: *Presto, adagio, piano*.

SHELFMARK: PL-WRu 50246 Muz.

NOTES ON ITEM: Complete set of partbooks. Missing pages in A partbook. Single handwritten accidentals, calculations of rest lengths, bar lines and bc numbering. In A partbook missing pp. 7–10 and 14–18 replaced with their handwritten copy, in the hand of Daniel Sartorius. On the title page written in pencil: 276.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [β | 7]; [*Nro* 200]; [*Mus.* 115].

CATALOGUES: BohnD, p. 43; RISM A/I: A 876, AA 876; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine Deus meus fufcipe preces meas A 2. Due Canti, ò Tenori
2. Domine Deus meus da cordi meo A 2. Due Canti, ò Tenori
3. O Domine Iefu Chrifte A 2. Due Canti, ò Tenori.
4. O magnum myfterium, & admirabile A 2. Due Canti, ò Tenori
5. Lețentur țeți & exultet terra A 2. Due Canti, ò Tenori.
6. Sanctisfima țețorum Imperatrix & Regina A 2. Due Canti, ò Tenori.
7. Exultans iubilat & gaudet A 2. Due Canti, ò Tenori.
8. Paratum cor meum Deus A 2. Canto e Tenore.
9. Stella țeți extirpauit A 2. Alto e Tenore.
10. Ecce facerdos magnus A 2. Due Tenori.
11. In te fperauit cor meum A 2. Canto, ò Tenore, e Baffo.
12. Inclina Domine A 2. Tenore, e Baffo.
13. Confitebor tibi Domine A 3. Due Canti, e Baritono.
14. Conftantes eftote A 3. Due Canti, o Tenori, e Baffo.
15. Eripe me Domine ab homine malo A 3. Due Canti, o Tenori, e Baffo.
16. Dulcisfima Maria Mater & Virgo pia A 3. Canto, Alto, e Baffo.
17. Quid mihi eft in țețlo A 3. Alto, Tenore, e Baffo.
18. Benignisfime Iefu A 3. Due Tenori, e Baffo
19. Deleantur de libro viuientium A 4. Due Canti, Tenore, e Baffo.
20. Exurge Domine Deus meus A 4. Due Canti, Tenore e Baffo
21. O leța dies o fețlix dies A 4. Canto, Alto, Tenore, e Baffo.
22. Audite gentes & narrabo vobis A 4. Canto, Alto, Tenore, e Baffo.
23. O Sanctisfima Virgo A 4. Canto, Alto, Tenore, e Baffo.
24. En gratulemur hodie A 4. Canto, Alto, Tenore, e Baffo.
25. Exurgat Deus A 5. Due Canti, Alto, Tenore, e Baffo.
26. O dulcis Virgo Virginum A 5. Due Canti, Alto, Tenore, e Baffo.
27. Vocem iocunditatis A 5. Due Canti, Alto, Tenore, e Baffo.

28. Exaltabo te Deus meus Rex A 6. Due Canti, Alto, due Tenori, e Baffo.
29. Obfecro Domine vide affliçtionem noftram. Dialogo A 6. Due Canti, Al. due Tenori, e Bas.
30. Letanie Della Beata Vergine A 6. Canto ò Tenore, voce fola, con 5 parti di ripieno che rifponando (Kyrie – Agnus Dei)

221.

COMPOSER(S): Possenti, Pellegrino (1597–1649)

TITLE: CANORA | SAMPOGNA | Compofa di Sette Canne Muficali. Prima Canna, | dalla quale efcono Madrigali à 2. e 3. Voci, | Canzonete [!] à 2. Voci. Li Sofpìri d'Ergafto, | & il Lamento d'Ariana, del Cauallier | Marino à Voce sola. | DI PELEGRINO POSSENTI | Nouamente Riftampata | *CON PRIVILEGIO.* | IN VENETIA. M.DC.XXVIII. || *Appreffo Bartolomeo Magni.* | [typographer's mark] |

PUBLICATION: Venezia: Bartolomeo Magni 1628

DESCRIPTION: Set of 4 partbooks in 4^o: S I/T I, S II/T II, B, bc. On p. 3 dedication of the composer to *Padre D. Virginio Diua* dated 1st July 1628. At the end – a list of contents.

SHELFMARK: PL-WRu 50707 Muz.

NOTES ON ITEM: Complete set of partbooks. Missing title page of S I/T I partbook, other pages damaged, refilled with paper after conservation in 1989. On the title page written in pencil: 396 | IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [V | 4]; [Nro 201]; *Mus.* 571.

CATALOGUES: BohnD, p. 313; RISM A/I: P 5248; VogelB: II, p. 97; NV 2260

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Fuggimi pur fe fai amica de miei guai A 2. Duoi Soprani ò Tenori
2. Che il core à donna io doni a che per lei fofpìri A 2.
3. Anime innamorate, fe quell'incendio interno A 2
4. O bellifsima bocca, o rubini d'amor riccho Theforo A 2
5. Al foco, al foco al foco, non udite il mio cor A 2
6. Udite e rimirate, o dell'interno mefti fpirti A 2
7. No, nò, che più non t'amo, dunque mi nieghi ingrata A 2
8. Perdefti l'occhi, amore, perchè del mio bel fol mirar volefti A 2
9. S'a un voftro dolce fguardo, ben mio, morir mi fate A 2. Canto, e Tenore.
10. Io parto, Idolo mio. A Dio mia vita A 2
11. O ben mio, dove fei tu ben mio A 2. Soprano, e Baffo.
12. Fra queft'ombre Infernali A 2. Baffo, e Soprano.
13. Tirsi languia fi forte d'amor (Prima Parte) – Stelle (Seconda Parte) – O Filli ò Filli quefte voci eftreme (Terza Parte). Sofpiro d'Amorofa Angonia A 2. Soprani, ò Tenori.

14. Dillo tù, Amore, a te il decider tocca. Dialogo A 2 (Amante e Amore)
15. Vivo foco d'amor. Amante che s'abrugia à 2.
16. Tra quefti fafsi (Prima Parte) – Poiche io fon folo e tu crudel A 1 (Seconda Parte) – Ne faran fede A 1 (Terza Parte) – Deh fofs'io morto, che per voi (Quarta Parte) – Di faffo in faffo e d'un in altro (Quinta Parte Infieme). Lamento di Leandro Paftore A 2
17. Chi v'abbraccia cor mio, convien che mora poi A 3. Baffo, e duoi Sop. ò Ten.
18. Allo fcender d'un colle perfì la man tremante A 3.
19. Mi prometefte un bacio, hor cruda il nieghi A 3
20. Deh come in van chiedete d'udir, bella firena, il canto A 3. Voci [Giovanni Battista Guarini]
21. Amo la bella Lilla, ard'il cor e sfavilla (Prima Parte) – S'io la chiamo [or:] prego (Seconda Parte) – Qual durifsimo Scoglio (Terza Parte) – Anime ch'abitate l'ofcurifsimo Auerno (Quarta Parte) – Deh fe il foco amorofo (Quinta Parte) – Ma fe il mio ben Theforo (Sesta Parte). Canzonetta à 2. Soprano, ò Ten.
22. Io non poffo, mi dice la bella bocca (Prima Parte) – Tu non puoi ah mendace (Seconda [Parte]) – Prova, mio core, prova un fol (Terza [Parte]) – Cangia pensiero, o lingua menzogniera (Quarta [Parte]). Canzonetta à 2.
23. O ftelle omicide, arciere de cori. Canzonetta à 2
24. Filli bella e gentile, fiate cortefe a chi v'ama. Canzonetta à 2
25. Siate cortefe à chi v'ama e v'adora. Canzonetta à 2 [missing in bc partbook]
26. Una Dea chiamata Clori nel Fiorito praticello. Canzonetta à 2
27. Occhi, morte del mio core, quando fiffo mi mirate. Canzonetta à 2
28. Clori bella, ma quanto bella [Prima Parte] – Deh volgi a me da quei felici colli (Seconda [Parte]) – Ahi che mi val che'l Ciel [Terza Parte] – Veftan la terra pur (Quarta Parte) – Forfe l'incendio mio [Quinta Parte] – Ditel voi Selue o de mie trifti amori (Sexta [Parte]) – O di quel Rofignuol [Settima Parte] – Qui tacqui e mentr'al Ciel [Ottava Parte]. I Sospiri d'Ergasto à 1 [Giambattista Marino]
29. Mifera, e chi m'ha tolto il mio dolce compagno. Lamento d'Arianna del Cav. [Giovanni Battista] Marino. Idillio terzo della fua Sampogna à 1

222.

COMPOSER(S): Scarselli, Riniero (Raniero) (1609–1665); Sabbatini, Galeazzo (1597–1662)

TITLE: SACRARVM | MODVLATIONVM | QVÆ DVABVS, TRIBVS, QVATVORQ. | Vocibus in Organo concinuntur. | REVERENDISSIMO DOMINO | D. MICHAELI ANGELO | FONTANAE | Canonicorum Regularium Sancti Saluatoris Generali | Vigilantissimo Dicatarum. | AVCTORE | D. RAYNERIO DE SCARSELLIS | BONONIENSE | Eiusdem Religionis Canonico. | LIBER PRIMVS. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On the back of the title page dedication of the composer dated 10th May 1637. At the end – a list of contents.

SHELFMARK: PL-WRu 50796 Muz.

NOTES ON ITEM: Unique specimen of the print. A and T partbooks missing. Title page and pp. 11, 13, 29 of S partbook damaged on the edge, refilled after conservation in 1993. On the title page written in pencil: 468 | V; 282.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S | 5]; [Nro 202]; [Mus. 669].

CATALOGUES: BohnD, pp. 380–381; RISM A/I: S 1220; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=35890&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O Iefus amor dulcissime A 2. due Canti, ò Tenori
2. Plaudite manibus A 2. due Canti, ò Tenori
3. Audi ò care Iefu A 2. due Canti, ò Tenori
4. Angelus autem Domini A 2. due Canti, ò Tenori
5. Ecce Sacerdos magnus A 2. Baffo, e Canto, ò Tenore
6. Omnes gentes plaudite manibus A 2. Baffo, e Canto, ò Tenore
7. O Gloriofa Virginum A 2. Tenore, & Alto
8. Fili, quid fecifti A 3. Baffo, e due Canti, ò Tenori
9. Audi Redemptor nofter A 3. Canto, Tenore, e Baffo
10. Eftote fortes A 3. Alto, Tenore, e Baffo
11. Quemadmodum A 3. Alto, Tenore, e Baffo
12. Conditor Cæli A 3. Alto Tenore e Baffo Del Sig. Galeazzo Sabbatini Maeftro dell'Autto-
re.
13. Sancti mei qui in carne pofiti A 4. Canto, Alto, Tenore, e Baffo
14. Gaudent in cælis animæ fanctorum A 4. Canto, Alto, Tenore, e Baffo
15. Meffa A 4. Can. Al. Ten. e b. Del Signor Galeazzo Sabbatini Maeftro dell'Autto-
re. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

223.

COMPOSER(S): Ziani, Pietro Andrea (1616–1684)

TITLE: FIORI MVSICALI | Raccolti da Bartolomeo Magni nel Giardino | de Madrigali á 2. 3. 4. Voci | DEL SIG. PIERANDREA ZIANI | DA VENETIA || DEDICATI AL M:^{ro} ILL.^{re} ET REVER.^{mo} | P. D. GIOVANNI POZZO | Abbate meritiffimo in S. Saluador | Di Venetia. | [in A, T and bc partbooks added:] *OPERA PRIMA* | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | IN VENETIA MDCXL || Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the editor dated 1st May 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50910 Muz.

NOTES ON ITEM: B partbook missing. On the title page written in pencil: 343 | V. Single handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D 2 | 5]; [Nro 203]; [Mus. 774].

CATALOGUES: BohnD, pp. 438–439; RISM A/I: Z 173, ZZ 173; VogelB: II, p. 356; NV 3026; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/CC/CC147/> (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: *Bella è la donna mia*, Vivante, Deutsche Harmonia Mundi 2015

CONTENTS:

1. Si ch'io vorrei morire, hora ch'io bacio à 2. Doi Soprani.
2. Baciai, ma che mi valfe attender frutto à 2. Canto, è Tenore. [Giovanni Battista Guarini]
3. Chi vol hauer felice e lieto il core à 2. Tenor, e Baffo. [Giovanni Battista Guarini]
4. Non hà da quant'il fol crini indora à 2. Alto, e Baffo.
5. Ben mio, deh non piangete à 2. Doi Tenori.
6. Non è di gentil core à 2. Canto, è Alto. [Fabrizio degl'Atti]
7. Vanne pur, Lidia, affretta i paffi altrove à 2. A Doi Tenori.
8. Baci foavi e cari, cibi della mia vita à 3. Doi Canti, e Baffo. [Giovanni Battista Guarini]
9. Ite Amari fofpìri, alla bella cagion à 3. Canto, Tenor, e Baffo. [Giovanni Battista Guarini]
10. O misera Dorinda, ov'hai tu poste le tue speranze à 3. Doi Tenori, e Baffo. [Giovanni Battista Guarini]
11. Mentre Filli dormia, gionfi alla bocca fua la bocca mia à 3. Doi Canti, e Baffo. [Giambattista Marino]
12. E' partito il mio bene à 3. Canto, Alto, e Baffo. [Giovanni Battista Guarini]
13. Credetel voi che non fentite amore à 4. Canto, Alto, Tenor, e Baffo. [Giovanni Battista Guarini]
14. Perchè fuggi tra falci à 4. Canto, Alto, Tenore, e Baffo. [Giambattista Marino]
15. Cor mio, tu ti nafcondi all'apparir del nostr'amato sole à 4. Canto, Alto, Tenore, e Baffo. [Giovanni Battista Guarini]

224.

COMPOSER(S): Buchner, Philipp Friedrich (1614–1669)

TITLE: CONCERTI | ECCLESIASTICI | DI FILIPPO FEDERICO BVCNERO | Mufico dell' Illuftrifsimo, & Eccellentifsimo Signor | Palatino è Generale di Cracouia. | CONCERTATI | A DVE, TRE, QVATTRO, E CINQVE VOCI | OPERA SECONDA | DEDICATA alla Sacra Real Maeftà di Polonia, e Suetia | VLADISLAO IV. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXIII.

PUBLICATION: Venezia: Alessandro Vincenti 1644

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer dated 3rd August 1644. At the end – a list of contents. Some dynamic indications: *forte*, *piano*.

SHELFMARK: PL-WRu 50301 Muz.

NOTES ON ITEM: B partbook missing. On the title page written in pencil: *R* | 5.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*E A* | 5]; [*Nro 204*]; [*Mus. 185*].

CATALOGUES: BohnD, pp. 76–77; RISM A/I: B 4863; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=37025&from=&dirids=1&tab=1&lp=3&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Gaudens gaudebo in Domino A 2. A doi Canti
2. Triftis es anima mea vŕque ad mortem A 2. A doi Canti
3. Adiuro vos filiaē Ierufalem A 2. A doi Canti
4. O felix ò læta ò fanĉta dies A 2. A doi Canto, e Alto
5. Quemadmodum defiderat ceruus A 2. A doi Canto, e Baffo. Al Sig. Gio. Federico Berletta [or:] Borletta, Mufico del Eccel. Sig. Palatino & Generale di Cracouia
6. Velum templi ſciiffum eft A 2. A doi Alto, e Tenore
7. Audite me divini fruĉtus A 2. A doi Alto, e Tenore
8. Anima Chrifti ſantifica me A 2. A doi Tenori.
9. Iefu dulcis memoria A 3. Alto, e doi Violini. Al Sig. Gio. Battista Mealli, Mufico del Eccel. Sig. Palatino & Generale di Cracouia
10. Beatus N. ingreffus eft martir A 3. Canto, Alto, e Baffo
11. O quales flores habet Paradifus A 3. Alto, Tenore, e Baffo
12. In dedicatione templi decantabat populus laudem A 3. Alto, Tenore, e Baffo
13. Ierufalem surge & exuete A 3. Alto, Tenore, e Baffo
14. In conſpeĉtu Angelorum pſallam tibi Domine A 3. Alto, Tenore, e Baffo
15. Domine Dominus noster A 4. Baffo, e tre Inftromenti.
16. Quid retribuēs A 4. Canto, Alto, e doi Violini
17. Affumpta eft Maria A 4. Canto, Alto, Tenore, e Baffo.
18. Caro mea vere eft cibus A 4. Canto, Alto, Tenore, e Baffo
19. Paftores quid vidiftis dicite A 4. Canto, Alto, Tenore, e Baffo
20. In illo tempore nuptiæ faĉtæ ſunt in Cana A 5. Doi Canti, Alto, Tenor e Baffo. In dialogo

225.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: PRIMO PARTO | De Motetti A 2. 3. 4. voci Con alcune Can-tilene, con fuoi Ripieni á beneplacito | DI GIO. ANTONIO RIGATTI | DEDICATI | AL MOLTO ILL.^{re}

ET M.^{to} REV.^{do} PADRE OSS.^{mo} | Il Padre F. Antonio da Padoua Priore | dignissimo de ferui in Capod'iftria. | Nouamente Riftampato. | [typographer's mark] | IN VENETIA M DC XL || Appresso Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A/S rip./A rip./T rip./B rip., T, B, bc. On p. 2 dedication of the composer dated 25th March 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50739 Muz.

NOTES ON ITEM: Complete set of partbooks. The last page of T partbook missing. Single handwritten accidentals. On the title page written in pencil: 418 | V; 205. The specimen underwent conservation in 1994.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E B | 5]; [Nro 205]; [Mus. 608].

CATALOGUES: BohnD, p. 334; RISM A/I: R 1412; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION:

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB226/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Veni Domine & noli tardare A 2. Canto & Tenore ouero doi Tenori
2. Audite omnes gentes vocem Domini A 2. Canto & Tenore ouero doi Tenori
3. Omnes iubilent & exultent A 2. A doi Canti ouero Tenori
4. Cur plaudit hodie. Dialogo A 2. Alto & Baffo.
5. Audite vocem Domini A 3. doi Canti ouero Tenori & Baffo.
6. Salue ò Regina mater A 3. doi Tenori ouer Canti & Baffo.
7. O Suauisfimum verbum à 4. Canto Alto Tenore & Baffo.
8. Tota pulcra es amica mea à 4. Canto Alto Tenore & Baffo.
9. Plaudite manibus. Cantilena à 3. doi Canti ouero Tenori & Baffo. Con li fuoi Ripieni
10. Lauda Sion Saluatorem. Cantilena à 3. doi Tenori ouero Canti & Baffo. Con li fuoi Ripieni
11. Iustus germinabit ficut lilii. Cantilena à 3. doi Canti ò Tenori & Baffo. Con li fuoi Ripieni
12. Gaudete omnes. Cantilena à 3. doi foprani, & vn Tenore. Con li fuoi Ripieni

226.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: CONCERTO | IL DECIMO OTTAVO | MVSICHE DA CHIESA | Motetti A Doi, Tre, Quattro, è Cinque voci doi de quali | fon concertati con doi Violini | SALMI A CINQVE | Doi Concertati con tre voci è doi Violini, è Doi altri à cinque voci fole

| Lettanie della Madonna à cinque voci. | DI HORATIO TARDITI | DEDICATI | All'illuftrifimo, e Reuerendifimo | MONSIGNOR GALLO | VESCOVO D'ANCONA, | CON PRIVILEGIO | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXI. |

PUBLICATION: Venezia: Alessandro Vincenti 1641

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of the composer dated 13th September 1641. At the end – a list of contents.

SHELFMARK: PL-WRu 50837 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten calculations of rest lengths. On p. 28 of T partbook pasted-over errata of the text. On the title page written in pencil: 502 | VI; 208.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [C. K. | 6]; [Nro 206]; [Mus. 710].

CATALOGUES: BohnD, p. 405; RISM A/I: T 194; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve immaculata Maria A 2. Canto, e Tenore
2. Ad perennis vitæ fontem A 2. Canto, e Tenore
3. O Anima mea fufpira arde defidera A 2. Canto, e Alto. à modo di Dialogo
4. Benediçtus Dominus quoniam exaudiuit A 2. Canto, e Tenore
5. Salve Regina A 2. Canto, e Alto
6. Iefu falus vita cordis A 2. Doi Soprani
7. O Iefu bone Iefu pie A 2. Canto, e Alto
8. Ifte Confeffor. Hinno A 2. Alto, e Tenore
9. Vna eft eleçta inter filias A 3. Canto, Tenore, e Baffo
10. Ego ex ore altiffimi prodiui A 3. Canto, Alto, e Baffo
11. Aue Maris Stella. Hinno della B.V. A 3. Canto Tenore, e Baffo
12. Adorate facramentum A 3. voci concertato con doi Violini Canto, Alto, e Baffo
13. Plaudat mundus plaudat terra A 3. voci concertato con doi Violini Canto, Alto, Baffo
14. Dulce nomen Iefu A 4. doi Soprani, Alto, e Baffo
15. Laudate pueri Dominum. Salmo Concertato A 3. voci è 2 Violini Canto, Alto, e Baffo
16. Lauda Hierufalem. Salmo Concertato A 3. voci è doi Violini. Doi Soprani, e Baffo
17. Dixit Dominus. Salmo Concertato A 5. fenza Iftrumenti Canto, Alto, doi Tenori, e Baffo
18. Littanie della B. Virgine A 5. voci in Concerto. Canto, Alto, doi Tenori, e Baffo (Kyrie – Agnus Dei)

19. Cum inuocarem. Salmo Concertato A 5. fenza Intonatione. Canto, Alto, doi Tenori, e Baffo

227.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: SALMI | [red ink only in S partbook] BOScarecci | CONCERTATI | [black ink] A Sei Voci, con aggiunta, fe piace, di altre fei voci, che | feruono per concerto, & per Ripieno doppio, per can-|tare à più Chori; Con vna Meffa fimilmente concer-|tata, & con il Ripieno, d'un'altra fimile à sei, già ftam-|pata; & con il Baffo principale per fonar nell'Organo. | [red ink] D'IGNATIO DONATI | [black ink] Mafro di Capella nella Terra di Cafalmaggiore; | L'Auriga nella Academia de filomeni. | *Dedicati Alli Molto Illuftri Signori del Configlio della | medefima Terra.* | OPERA NONA. | [red ink] CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, [black ink] Appreffo Aleffandro Vincenti. 1623. |

PUBLICATION: Venezia: Alessandro Vincenti 1623

DESCRIPTION: Set of 13 partbooks in 4^o: S, A, T, B, 5, 6, rip.: S/A/vl/cnto, T/trb, A/vl/cnto, B/trb/fag, 5/trb, 6/vl/cnto, org. On p. 2 dedication of the composer signed Casal-maggiore, 3rd October 1623. On p. 3 *Avvertimenti Spettanti Alla Presente Opera*. At the end – a list of contents. In bc partbook most of the titles bore setting remarks such as: *Incomincia il Canto*. In the *Credo* of *Missa primi toni* in some partbooks there is a note before *Et resurrexit* section: *Qui fi potrà far la Sinfonia, per Sinfonia fi potrà fonar questa Sefquialtera con quel che segue senza cantare però quando ci faranno gl'Infrumenti, e poi ritornar a dire, & refurrexit*, and after *Et resurrexit* section: *Quando ci farà chi canti il Tenore [Alto, Basso] del Ripieno per darli fodisfatione, fi potrà lafciarlo cantare il qui sotto quarto, Et iterum venturus est. fe però farà parte a propofito & l'haurà nel fuo libro.*

SHELFMARK: PL-WRu 50383 Muz.

NOTES ON ITEM: S and B/trb/fag partbooks missing. Single handwritten accidentals, calculations of rest lengths and bar lines. On the title page written in pencil: 176 | XIII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelf-marks: [C F | 13]; [Nro 207]; *Mus.* 272.

CATALOGUES: BohnD, p. 114; RISM A/I: D 3396; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z071/ (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Domine ad adiuuandum me feftina A 6. à 7. à 8. a 12. & à 18. Canto, ò Tenore, per bifogno. Con altre fei parti di Ripieno di voci & iftromenti
2. Dixit Dominus Sexti Toni A 6. Sexti Toni

3. Confitebor tibi Domine Tertij Toni A 6. 7. 8. 12. & à 18.
4. Beatus vir Primi Toni A 6. Vt fupra.
5. Laudate pueri Dominum A 6. Vt fupra Secundi Tuoni
6. Laudate Dominum omnes gentes A 6. Vt fupra Sexti Tuoni
7. In exitu Ifraël de Ægipto A 6. Vt fupra fuo proprio Tuono. Canto, ouero Tenore per bifogno
8. Lætatus fum in his. Quinti Toni
9. Nifi Dominus ædificauerit. A 6. Vt fupra Sexti Toni
10. Lauda Ierufalem A 6. Vt fupra Oçtaui Toni
11. Credidi propter quod A 6. Vt fupra Secundi Toni
12. Magnificat anima mea A 6. Vt fupra Sexti Toni
13. Dixit Dominus Domino meo A 6. Vt fupra Oçtauo Tuono
14. Laudate pueri Dominum A 6. Con li foliti Inftrumenti fe piace.
15. Magnificat A 6. Vt fupra Primi Toni
16. Miffa Primi Toni A 6. vt fupra (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)
17. Miffa Secundi Toni Ripieno doppio di Voci & Iftrumenti Concertati Quefto è il Ripieno, fi placet, per la Messa del Secondo Tuono A 5. & à 6. in Concerto che è poſte nelli libri & nel fine delle Meſſe da Capella ſtampate vltimamente [only in ripieni partbooks]

228.

COMPOSER(S): Arresti, Giulio Cesare (1619–1701)

TITLE: MESSE | A TRE Voci, Con Sinfonie, e Ripieni à placito, | Accompagnate da Motetti, e Concerti | DI GIVLIO CESARE ARRESTI, | Accademico Filomufi, detto il folleuato. Opera Seconda. | ALL' ILL.^{MA} SIG.^{RA} | SIG.^{RA} E PATRONA COL.^{MA} | LA SIGNORA GIVLIA MARIA VITTORIA MALVEZZI | Monaca nel nobiliffimo moniftero di | S. Maria nuoua di Bologna. | [typographer's mark] | VENETIA MDCLXIII Apreſſo Franceſco Magni. |

PUBLICATION: Venezia: Francesco Magni 1663

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, B, vl I, vl II, bc. On p. 2 dedication of the composer dated 11th July 1663. The sequences appropriate to the masses are printed between their Glorias and Credos. In the last mass after the Gloria there is an instrumental *Sonata* and a *Credo* [in bc partbook entitled as *Caprizio*] *fopra otto note. Al fuo loco, alla 4. & alla 3.* [based on a basso ostinato scheme]. At the end – a list of contents and a commentary to the readers concerning another *Kyrie* reedited here. In bc partbook at the end a short comment on the added *Kyrie*. Some tempo indications: *adagio*, *allegro*.

SHELFMARK: PL-WRu 50257 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals and calculations of rest lengths. On p. 47 of S II partbook – the handwritten note *Ritornello* (printed on the following page). On the title page written in pencil: 52 | VI.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *N. M.* | 6; *Nro 208a*; [*Mus. 127*].

CATALOGUES: BohnD, p. 49; RISM A/I: A 2484; SartoriB: 1663a; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giulio Cesare Arresti, *Missa de Resurrectione*, ed. Anne Schnobelen, New York: Garland 1997; Giulio Cesare Arresti, *Two motets for three voices*, ed. Candace Smith & Bruce Dickey, Sala Bolognese: Artemisia 2001 (*Music from the convents of Bologna*, 4a)

RECORDING: *Weep and Rejoice. Music for Holy Week from the convents of the 17th-century Italy*, Capella Artemisia, Candace Smith, Brilliant Classics 2014 (BC 94638)

CONTENTS:

1. MISSA De Refurrectiōne (Sinfonia – Kyrie – Gloria – Credo)
2. Sequentia à 3. 2 Canti e Baffo. Viçtimę Pałchali laudes
3. Exultemus lætemur cantemus à 3. due Canti e Baffo.
4. Quid mihi est in cęlo à 3. due Canti e Baffo
5. MISSA De Spiritu Sançto (Sinfonia – Kyrie – Gloria – Credo)
6. Sequentia à 2 Canti con violini Veni Sançte Spiritus & emitte cęlitus.
7. O fulgorem ò fplendorem à 3. Due Canti è Baffo
8. O bonę Iefu ò dulcis Iefu ò suavis Iefus à 3. Alto, Tenore è Baffo.
9. MISSA De Communi omnium feřtorum (Kyrie – Gloria – Credo)
10. Sonata à 2 violini
11. Ad cantus ad plaufus à 3, due Canti & Alto
12. O quam fuaue eloquium tuum mi Iefu à 3. Alto, Tenore, è Baffo
13. MESSA A Cinque à Cappella a 5 (Kyrie) [only in bc partbook, printed as a Part., after the *tavola*, not listed there]

229.

COMPOSER(S): Honorio, Romualdo (17.sc)

TITLE: IL PRIMO LIBRO | DI MESSE CONCERTATE | A CINQVE, ET A SEI VOCI | DI D. ROMVALDO HONORII | MONACO CAMALDOLENSE | OPERA QVARTA. | [typographer's mark] | IN VENETIA || Appreffo Aleřandro Vincenti. MDCXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 7 partbooks in 4^o: S I, S II, A, T, B, 5, bc. On p. 3 dedication of the composer to *Padre D. Clemente Mencarelli da Iesi, Abbate, e Procuratore Generale Camaldolense*, dated 27th March 1642. At the end – a list of contents.

SHELFMARK: PL-WRu 50526 Muz.

NOTES ON ITEM: S I partbook missing. On the title page written in pencil: 283 | VII. Single handwritten accidentals. T partbook damaged, refilled with paper after conservation.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *HB* | 7 and *Nro 208; Mus. 395*.

CATALOGUES: BohnD, p. 182; RISM A/I: H 6451; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Miffa Secundi Toni Concertata à 5 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Miffa Tertij Toni à 5 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Miffa Sexti Toni Concertata à 6 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

230.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: IL SECONDO LIBRO | DE MOTETTI | Concertati à Vna, Due, Tre, Quattro, e Cinque Voci | Con vna MESSA, e SALMI à Cinque Voci in Concerto. | DI D. HORATIO TARDITI | ROMANO | Organifita del Duomo d'Arezzo | DEDICATI | Al Molto R.P.D. CLENENTE [!] SALVIATI Fioren-|tino Abbate della Badia di Santa Maria in grado d'A-|rezzo della Congregatione Camaldolenfe. | NOVAMENTE RISTAMPATA. | [typographer's mark and coat of arms] | IN VENETIA || Appresso Aleffandro Vincenti. MDCXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 6 partbooks in 4°: S, A, T, B, 5, bc. On p. 3 two Italian sonnets by *P. D. Girolamo Bolognese*. At the end – a list of contents.

SHELFMARK: PL-WRu 50838 Muz.

NOTES ON ITEM: S partbook missing. On the title page written in pencil: 510 | VI. The specimen underwent conservation in 1998. Some handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *H C* | 6; [*Nro 209*]; [*Mus. 711*].

CATALOGUES: BohnD, pp. 405–406; RISM A/I: T 185; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Veniat dilectus meus A 1. Canto folo
2. Verfa eft in luçtum A 1. Tenore folo
3. Quid mihi eft in caelo A 1. Baffo folo
4. Sanctiffima Virgo A 2. A Doi Canti

5. In te speravit cor meum A 2. A Doi Tenori
6. Domine Pater & dominator vitæ meæ. A 2. Canto, e Tenore.
7. Euge ferue bone. A 2. Canto, e Tenore. Al Molto R.P.D. Giacinto Paradifi da Verona Monaco Camaldolense
8. Fugge dilectæ mi. A 2. A doi Canti.
9. Angelorum chori. A 2. Alto, e Tenore
10. Ifi funt triumphatores. A 2. Alto, e Tenore
11. Si ignoras te ò pulcherrima inter mulieres. Dialogo à doi Tenori.
12. Dum complerentur. A 2. Baffo, e Canto
13. In cælestibus Regnis. A 2. Baffo, e Canto
14. Exultate gaudete iubilate cantate. A 2. Alto, e Tenore
15. Viscera mea liquefacta funt. A doi Alti [or:] Alto, e Tenore
16. O mi pijsfime & amantiffime Iefu. A 3. Alto, Tenore, e Baffo
17. Salve Regina. A 4. Concertato Canto, Alto, Tenore, e Baffo
18. Cum inuocarem. A 4. Ottauo Tuono. Salmo Concertato. Senza Intonazione. Canto, Alto, Tenore, e Baffo
19. Aue maris ftella. Himno della B.V. Concertato A 5.
20. Meffa Concertata A 5 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
21. Domine ad adiuuandum A 5.
22. Dixit Dominus. Sefto Tuono. Concertato A 5. Senza Intonazione
23. Confitebor tibi Domine. Primo Tuono. Concertato a 5. Senza Intonazione
24. Beatus vir qui timet Dominum. Ottauo Tuono. Concertato A 5. Senza Intonazione
25. Laudate pueri Dominum. Quarto Tuono. Concertato A 5. Senza intonazione
26. Magnificat. Primo Tuono. Concertato A 5. Senza Intonazione

231.

COMPOSER(S): Orafi, Pietro Marcellino (17.sc)

TITLE: LA | CANTICA | POESIE E MVSICHE | DEL SIG. ABBATE ORAFI | A due, tre, quattro, e cinque voci | Per | Congregationi, Accademie, Chiefe, Oratorij, e ogn' altro luogo | di honefta ricreatione. | Dedicata | ALLA SAGRA CESAREA MAESTA | DI FERDINANDO III. | [typographer's mark] | IN VENETIA MDCLII Apreffo Francesco Magni. |

PUBLICATION: Venezia: Francesco Magni 1652

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, T, B, bc. On p. 3 dedication of composer dated 20th May 1652. At the end – a list of contents. Some dynamic and tempo indications: *adagio*, *prefto*, *piano*.

SHELFMARK: PL-WRu 50666 Muz.

NOTES ON ITEM: Only S I and S II partbooks extant. On the title page written in pencil: 371 | V; 243. Missing title page of S II partbook. Single handwritten accidentals and pitch corrections.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L F | 5]; [Nro 210]; Mus. 536.

CATALOGUES: BohnD, pp. 297–298; RISM A/I: O 99; VogelB: II, p. 29; NV 2054; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Vn bacio fol fe fcocca de la divina bocca (Ofculetur me ofculo orif fui) à 2. Due Canti ò Tenori [Pietro Marcellino Orafi].
2. Io fon bruna sì, ma bella (Nigra sum fed formofa) à 2. Canto ò T. [Pietro Marcellino Orafi]
3. Come fei pura e bella, anima mia diletta (Quam pulchra es amica mea) à 2. Canti ò Tenori [Pietro Marcellino Orafi]
4. Soaviffime rofe, giardinetto d'amore (Sicut viêta coccinea labia tua, eloquium tuum dulce) à 2. Canto e Alto [Pietro Marcellino Orafi]
5. Vorrei fcoprir con giuff'ardir (Quefivi illum et non inveni) à 2. Due Canti [Pietro Marcellino Orafi]
6. O mia diletta (Veni dilecta mea) à 2. Canto è Baffo [Pietro Marcellino Orafi]
7. Per le piagge di Giudea (Egrediamur in agrum) Canzonetta in Dialogo à 2 Alti, vno de quali è mezzo Soprano [Pietro Marcellino Orafi]
8. Noi fiam due cuori amanti (Ego dilecto meo, & ad me conuerfio eius) à 2 Tenori
9. Su sù sù forgi dalle pianure (Surge propera amica mea. Veni ad montem mirrhæ) à 2.
10. Quando la bella mano alla porta pian piano (Dilectus meus mifit manum fuam) à 2.
11. O fei pur bella, fei pur vezzofetta (Pulchra es & decora; terribilis vt castrorum acies) à 3 [Pietro Marcellino Orafi]
12. Ombra felice e lieta (Sub umbra illius quem defideraueram fedi) à 3. C. ò T. pr. [Pietro Marcellino Orafi]
13. Candido e rubicondo (Dilectus meus candidus & rubicundus) à 3.
14. Chi trouaffe l'amore (Si inueneritis dilectum meum) à 3.
15. Interrotti fofpiri e tronche (Vocauì & non refpondit mihi) à 3.
16. Ite le piogge, fono iti gl'horrori (Iam hyems tranfijt, imber abijt & receffit) à 4. [Pietro Marcellino Orafi]
17. Spiriteli vivaci, angioletti beati (Quæ eft ifta quæ afcendit ficut virgula fumi) à 4. [Pietro Marcellino Orafi]
18. Io dormo e mentre tace ogni zeffir'intorno (Ego dormio, et cor meum vigilat) à 4. [Pietro Marcellino Orafi]
19. Perchè voi mi chiedete (Sicut fragmen mali punici fic genę tuę) à 4. [Pietro Marcellino Orafi]
20. La rof'ancor ch'è tanto vaga, afconde (Abfque eo quod intrinfecus latet) à 4. [Pietro Marcellino Orafi]
21. Giuratemi, forelle, fe vedete'l diletto (Adiuo vos filiae hierufalem) à 5. [Pietro Marcellino Orafi]
22. Voi ch'ardete d'amore (Egredimini filiaë fion & videte) A 5. [Pietro Marcellino Orafi]

232.**COMPOSER(S):** Magni, Benedetto (fl. 1604–1617)**TITLE:** CONCERTI | A Vna, Due, Tre, Quattro, | & Otto Voci. | DI BENEDETTO MAGNI. LIBRO TERZO. | *Con il Baffo Continuato per Sonare.* | Stampa del Gardano. IN VENETIA. 1616. || Appreffo Bartholomeo Magni. |**PUBLICATION:** Venezia: stampa del Gardano, appresso Bartolomeo Magni 1616**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer to *Monsignore Antonio Orfino V[ice] Legato di Romagna* dated 1st August 1616. At the end – a list of contents.**SHELFMARK:** PL-WRu 50596 Muz.**NOTES ON ITEM:** Only S and A partbooks extant. On the title page written in pencil: 315 | V. Handwritten corrections of the erroneous setting of voices. In the tables of content handwritten remarks suggesting that pieces nos. 29–30 and 33–34 are the 2nd parts of pieces nos. 23–26.**PROVENANCE:** Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: O A | 5; [Nro] 211; [Mus. 462].**CATALOGUES:** BohnD, p. 269; RISM A/I: M 143; www.bibliotecamusica.it**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Cantate Domino Canticum nouum A 1. Soprano
2. O quam gloriosum est Regnum A 1. Soprano
3. Intonuit de caelo Dominus A 1. Soprano
4. Domine Deus meus in te speraui A 1. Soprano
5. O praetiosum & admirandum conuiuuium A 1. mezzo Soprano
6. Benedicam Dominum in omni tempore A 1. Alto
7. Diligam te Domine fortitudo mea A 1. Alto
8. Ad Dominum cum tribularer clamaui A 1. Alto
9. Lamentabatur Iacob de duobus filijs A 1. mezzo Soprano
10. O Sacrum conuiuuium A 1. mezzo Soprano
11. Gaudent in caelis Animę Sanctorum A 2. Duoi Canti ouer Tenori
12. Surrexit Paftor bonus A 2. Duoi Canti ouero Tenori
13. Aue Regina caelorum A 2. Duoi Canti ouero Tenori
14. Domine Deus meus exaltaftis super terram habitationem meam A 2. Duoi Canti ouero Tenori
15. Aeterna Chrifti munera Apoftolorum A 2. Canto & Tenore
16. Angeli Archangeli Troni & dominationes A 2. Canto & Tenore
17. Filię Ierufalem venite & videte Martyres A 2. Canto & Tenore
18. O Salutaris hoftia A 2. Alto & Tenore
19. Benedicam Dominum in omni tempore A 2. Alto & Tenore

20. Bonum est confiteri Domino A 2. Alto & Tenore
21. Dilexi quoniam exaudiet Dominus A 2. Alto & Baritono
22. Domine exaudi orationem meam A 2. Alto & Baritono
23. Euge ferue bone A 3. Due Canti e Baffo
24. Iam non dicam vos feruos A 3. Canto Alto e Tenore
25. Iesu Saluator feculi A 3. Canto e Duoi Tenori
26. Trium puerorum cantemus hymnum A 3. Canto e Duoi Tenori
27. Memento salutis auctoꝝ A 3. Canto e Duoi Tenori
28. O Gloriofa Domina A 3. Canto e Duoi Tenori
29. Mifericordias Domini in æternum cantabo A 3. Canto e Duoi Tenori
30. Dominus Illuminatio mea A 3. Duoi Tenori ò Duoi Canti e vn Baffo
31. Afferte Domino fillij Dei A 4. Canto Alto Tenore & Baffo
32. Te det animam meam A 4. Canto Alto Tenore & Baffo
33. Benediãtus Deus et Pater Domini noſtri Iefu Chriſti A 4. Canto Alto Tenore & Baffo
34. Virginis Proles Opifexque Matris A 4. Soprano mezzo Soprano, & 2. Ten.
35. Domine quando veneris A 4. Canto doi Tenori & Baffo
36. Miferere mei Deus A 4. Canto Alto Tenore & Baffo
37. Parce Domine populo tuo A 4. Canto doi Tenori, & Baffo
38. Factus est repente de celo fonus 4. Canto Alto Tenore & Baffo
39. Omnes gentes plaudite manibus A 8
40. Egredimini & videte filiaẽ Syon A 8
41. Miferere mei Deus A 8
42. Exaudi Domine vocem meam A 8
43. Refpice in me et miferere A 8
44. Eripe me Domine de inimicis meis A 8

233.

COMPOSER(S): Casati, Gasparo (1610c–1641); Chinelli, Giovanni Battista (1610–1677); Grancini, Michelangelo (1609c–1669); Merula, Tarquinio (1595–1665); Monteverdi, Claudio (1567–1643); Treviso, Giovanni Battista (17.sc); Turati, Antonio Maria (1603–1650)

TITLE: RACCOLTA | DI MOTETTI A 1. 2. 3. Voci | DI GASPARO CASATI | Et de diuerſi altri Eccelentiſſimi Autori | Nouamente ftampata. | [typographer's mark] | IN VENETIA MDCLI. Apreſſo Franceſco Magni. |

PUBLICATION: Venezia: Francesco Magni 1651

DESCRIPTION: Set of 4 partbooks in 4^o: S, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50231 Muz.

NOTES ON ITEM: Bc partbook missing. Some handwritten accidentals and calculations of rest lengths. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K L | 4]; [Nro 212]; [Mus. 39].

CATALOGUES: BohnD, p. 374; RISM B/I: 1651²; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V165/ (the specimen from I-Bc, only some pages)

MODERN EDITION: *Tutte le Opere di Claudio Monteverdi*, vol. 16: *Musica Religiosa (III), Parte 2*, ed. Gian Francesco Malipiero, Wien: Universal Edition 1942; Gasparo Casati, *Ecce Sanctus Quinidius*, ed. Gunter Morche, Heidelberg 2008 (<http://imslp.org/wiki/File:WIMA.1dbb-Casati.pdf>);

RECORDING: *Monteverdi. Sacred Vocal Music*, Emma Kirkby, Ian Partridge, David Thomas, The Parley of Instruments, Roy Goodman, Peter Holman, Hyperion 1993 (CDH 55345) (CDH55345)

CONTENTS:

1. Laudate Dominum omnes gentes A 1. Baffo folo. Monteuerde
2. En gratulemur hodie Chrifto regi A 3. Tenore è 2 violini. Monteuerde
3. Quanti mercenarii in domo Patris mei A 1. Baffo folo. Merula
4. O pretiofum & admirandum conuiuium. A 2. Canto e Baffo. Cafati
5. Cenantibus illis accepit Iesus panem A 2. Tenore e Baffo. Merula
6. Ecce Sanctus N. homo sine querela A 2. Canto è Baffo. Cafati
7. Quo vadam infelix. Dialogo A 2. Baffo è Alto. Grancino
8. Tota pulchra es amica mea A 2. due Canti ò Tenori. Turato
9. O anima beata quæ a Deo in excelsis exaltata A 2. due Canti. Grancino
10. Canite Domino canite in citharis A 2. Canto è Baffo. Chinelli
11. Vox fuauis voxque dulcis A 3. 2 Canti e Baffo. Treuifo
12. Beatus vir A 3. Due Tenori è Baffo. Cafati
13. Salue Regina A 3. 2 Tenori è Baffo. Cafati
14. Quam bonus es Deus his A 3. Alto Tenor è Baffo. Treuifo

234.

COMPOSER(S): Cozzolani, Chiara Margarita (1602–1677)

TITLE: CONCERTI SACRI | A VNA, DVE, TRE, ET QVATTRO VOCI | Con Vna Meffa à Quattro | DI DONNA | CHIARA MARGARITA COZZOLANI | Monaca in Santa Radegunda di Milano, | DEDICATI | AL SERENISSIMO PRENCIPE | MATTHIAS | DI TOSCANA | OPERA SECONDA. | [pasted-over woodcut with the coat of arms] | IN VENETIA || Appreffo Aleffandro Vincenti. MDCXXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer signed Milano, 25th February 1642. At the end – a list of contents. Some tempo indications: *adagio*.

SHELFMARK: PL-WRu 50369 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 164 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: ζ [in Dehn's catalogue: S] | 5; [Nro] 213; [Mus. 258].

CATALOGUES: BohnD, p. 106; RISM A/I: C 4360; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Chiara Margarita Cozzolani, *Motets*, ed. Robert L. Kendrick, Madison (Wisconsin): A-R Editions 1998 (*Recent Researches in the Music of the Baroque Era*, 87); Chiara Margharita Cozzolani, *O quam suavis est Domine spiritus tuus*, ed. Gunter Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.e3b5-Cozzolani.pdf>)

RECORDING: Chiara Margarita Cozzolani: *Concerti Sacri (1642)*, Magnificat, Warren Stewart, Musica Omnia 2013 (MO 0410)

CONTENTS:

1. O quam bonum ò quam iocundum A 1. Canto
2. Ecce annuntio vobis gaudium magnum A 1. Canto
3. Concinant linguæ verbum bonum A 1. Alto
4. O Maria tu dulcis tu pia A 1. Alto
5. Surgamus omnes cantemus A 2. Doi Canti
6. Bone Iefu fons amoris A 2. Doi Canti
7. Colligite pueri flores A 2. Doi Canti ò Tenori
8. O dulcis Iefu tu es fons pietatis A 2. Doi Canti ò Tenori
9. Aue Mater dilectiffima. Dialogo A 2. Canto, & Alto
10. Regina Celi letare A 2. Doi Alti
11. Salve o Regina A 2. Alto, & Tenore
12. O mi Domine. Dialogo A 2. Alto, e Tenore
13. Alma redemptoris mater A 2. Canto, e Baffo
14. Obftupescite gentes A 2. Alto, e Baffo
15. O gloriosa Domina A 3. Doi Canti, e Baffo
16. O quam fuavis est Domine Spiritus tuus A 3. Alto, Tenore, e Baffo
17. Aue Regina celorum A 3. Alto, Tenore, e Baffo
18. Pfallite fuperi. Dialogo A 4. Doi Canti, & doi Alti
19. Regna terræ A 4. Doi Canti, Alto, e Baffo.
20. Quid miferi? Dialogo A 4. Canto, Alto, Tenore, e Baffo
21. Meffa A 4. Canto, Alto, Tenore, e Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

235.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: MADRIGALI | CONCERTATI | A CINQUE VOCI | Con alcune Canzoni Concertate ançesse diuerfamente con Sinfonie, e Ritornelli, E nel | fine vna Canzonetta con Voci & Inftrumenti, che si concerta in Tempo imperfetto, ò in proportione minor perfeta [!] cioè ò in numero Binario, ò in | numero Ternario. | DI GALEAZZO SABBATINI | OPERA QVARTA | DE MADRIGALI LIBRO TERZO. | Nuouamente Ristampati. | DEDICATI. | All' Illuftriffimo, & Reuerendiffimo Monsig. GALLO Vefcouo | d'Ancona, & Nuntio Apoftolico appreffo l'Altezza | Sereniffima di Sauoia.

| CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1634

DESCRIPTION: Set of 6 partbooks in 4°: S, A, T, B, 5, bc. At the end – a list of contents. On pp. 14–15 of B partbook (*Dolce & amata Clori*) lines printed below the staves with the note: *Queste linee dimostrano quando si deue sonar il Rosignolo*. Similar remarks in B partbook on pp. 16–17 (*Dolorosi sospiri*): *Volendofi cantare senza Instrumenti si tralafciaranno le pause da queste linee (____)* and 22–23 (*Arsi di tal ardore*): *Volendo lasciare l'instrumenti non si conteranno le pause comprese con queste linee (____)*.

SHELFMARK: PL-WRu 50765 Muz.

NOTES ON ITEM: Only T, B and 5 partbooks extant. In B partbook the first two and last page missing, other pages damaged and refilled with paper after conservation in 1995. Single handwritten accidentals. On p. 22 of T and pp. 20–21 of 5 partbook handwritten corrections of text incipits (in the hand of Daniel Sartorius?) and comments in German concerning instrumental *ritornelli* in this piece (*Vita e Morte al cor*). On p. 15 of 5 partbook handwritten errata of erroneously printed text. On the title page written in pencil: 446 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: Θ | 6; [Nro] 214; [Mus. 637].

CATALOGUES: BohnD, pp. 346–347; RISM A/I: S 18, SS 18; VogelB: II, p. 181; NV 2506

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Taci, lingua e tacete occhi A 5. Con due Tenori.
 2. Combattean dolcemente Amor A 5. Con doi Tenori.
 3. La bella man vi ftringo A 5. Con due Tenori. [Giovanni Battista Guarini]
 4. De la Viola candida e vermiglia A 5. Con due Soprani.
 5. Ch'io non v'ami cor mio? A 5. Con due Tenori. [Girolamo Preti]
 6. Ferma, crudele e questi lumi A 5. Con due Tenori
 7. Non parto no, cor mio A 5. Con due Tenori.
 8. Quel empia man superba A 5. Con due Tenori.
 9. Chi dice Amor Tiranno A 5. Con due Soprani.
 10. Io amo e nulla chiedo A 5. Con due Soprani.
 11. O felice quel giorno A 5. Con due Soprani.
- Concerti con Iftromenti
12. Dolce & amata Clori à 6. Concerto à 3 Voci (Canto, Alto Tenore), e tre Instrumenti. due Violini, e Basso di Viola ò Chitarrone e Rosignolo di Creta se piace.
 13. Dolorosi sospiri, uscite a far palefi i miei martiri. Canzone à 6. Canto, Tenore, e Basso, e 3. Inftrimenti.

14. Vezzasetta Paftorella, amorofetta tutta bella. Canzonetta A 2. Canti, ò Tenori, doi Violini e Baffo.
15. Vita e Morte al cor mi dà tua gran beltà. Canzonetta a 2. Alto, e Canto con doi Violini e Baffo.
16. Arfi di tal ardore. Canzonetta à 5. Canto o Tenore e Baffo, doi Violini e Baffo per sonare.
17. Paftorelle vezzosette. Canzonetta à 6. Che fi concerta in numero Binario, ò in numero Ternario, al Binario feruono per pause li numeri notati fopra, al Ternario le pause nelle righe. Canto, Alto, Tenore, doi Violini e Basso, che si può cantare in doi Tempi. Canzonetta Concertata in doi Tempi ò in numero Binario, & all' hora andaranno doi minime alla mifura, ò in numero Ternario, & all' hora andaranno tre minime alla mifura. Nel numero Binario vuol esser mifura prefta. Nel Ternario fi puo battere in tre fe piace.

236.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: MADRIGALI | CONCERTATI | A DVE, TRE, QVATTRO, | E CINQVE VOCI. | Con alcune Canzoni concertate, e tramezzate diuerfamente | con Sinfonie, e Ritornelli. | DI GALEAZZO SABBATINI | Maeftro di Capella di Camera dell' Eccellentissimo | Signor Duca della Mirandola. | OPERA QVINTA. | DE' MADRIGALI LIBRO QVARTO. | Nouamente compofti, e dati in luce. | DEDICATI | All' Illustrissimo e Reuerendissimo Signor Conte Girolamo | Abbate di Monteuecchio. | CON LICENZA DE' SVPERIORI. ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, Appreffo Aleffandro Vincenti. MDCXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1630

DESCRIPTION: Set of 6 partbooks in 4^o: S, S II/A, T, B, 5/vl, bc. On p. 2 dedication of the composer dated 20th April 1630. At the end – a list of contents, in different order. Single tempo indications: *adagio*, *presto*.

SHELFMARK: PL-WRu 50766 Muz.

NOTES ON ITEM: Only S II/A, T, B partbooks extant. On the title page written in pencil: 445 | VI. B partbook damaged on the edges, refilled with paper after conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: Φ | 6; [Nro] 215; [Mus. 638].

CATALOGUES: BohnD, p. 346; RISM A/I: S 19, SS 19; VogelB: II, p. 181; NV 2507; www.bibliotecamusica.it;

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB284/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O come dolcemente arde e splende Sfauilla A 2. Due Canti, ò Tenori
2. A che tanto piagarmi A 2. Due Canti, ò Tenori
3. Vdite, ò felue, i miei crudi martiri A 2. Due Canti, ò Tenori
4. Mira quel peſce, mira come l'eſca A 2. Canto, & Alto
5. Ch'io ti laſci d'amare a queſti lumi A 2. Canto, ò Tenore, e Baſſo
6. Vna picciola arfura, donna A 2. Canto, ò Tenore, e Baſſo
7. Non credete a donne mai A 3. Canto, Alto, e Baſſo
8. Dite ch'io canti? Io canterò A 3. Due Canti, e Baſſo
9. È sì graue il tormento che fà prouar amore A 3. Alto, con doi Tenori
10. Luci amate, l'alta fiamma il gran foco A 3. Alto, Tenore, e Baſſo
11. Non fia ver ch'io più t'ami A 3. Doi Tenori, e Baſſo
12. Son Roſe le tue guancie, Filli A 4. Due Canti, Tenore, e Baſſo
13. Filli mi diede vn fiore A 4. Canto, Alto, Tenore, e Baſſo
14. Clori mia bella, ecco le verdi piaggie A 4. Canto, Alto, Tenore, e Baſſo
15. Di Corallo hai le labbra A 4. Canto, due Tenori, e Baſſo
16. Lvcì amorofe e belle A 5. Canto, Alto, duo Tenori, e Baſſo

Con Inftrumenti:

17. Chiome crefpe, chiome d'or A 5. Due Canti, ò Tenori, e due Violini, e Chittarone ò Viola fe piace
18. Segua i piacer d'amore A 5. Due Tenori, e Baſſo, con due Violini, e Chittarone fe piace
19. Io vò cercando un core che non diſprezzi amore. A 5. Canto, & Alto. Canzonetta concertata fe piace con Inftrumenti (due Violini, e Viola) fe piace
20. Dormi io già non voglio A 5. Canzonetta tramezzata d'vn Violino, e Viola
21. O foſpir amorofò A 5. Canzonetta tramezzata come l'antecedente
22. Io vò cercando vn core che non diſprezzi Amore. Canto, Alto, due Violini, e Viola. Canzonetta à 2. concertata con Inftrumenti fe piace
23. Torna, Clori mia bella. A 5. Canto, Tenore e Baſſo. Canzonetta tramezzata d'Inftrumenti fe piace.
24. Amar com'io folea et arder come ardea. A 5. Canto, Alto e Baſſo. Canzonetta Concertata, e tramezzata d'Inftrumenti fe piace.
25. È morto Amor, non regna più pietà. A 5. Canto, Alto e Baſſo Canzonetta Concertata, e tramezzata d'Inftrumenti fe piace.

237.

COMPOSER(S): Melvi, Francesco Maria (17.sc); Vannarelli, Francesco Antonio (17.sc)

TITLE: CANTIONES | SACRÆ | Binis, Ternis, Quaternis, & Quinis Vocibus Concinendæ | REVERENDISSIMIS | DD. CATHEDRALIS | ECCLESIAE EVGVBINÆ | CANONICIS DEDICATÆ | AVCTORE FRATRE FRANCISCO MARIA | Meluio Romano Ordinis Min. Conuent. & eiusdem | Eccleſiæ Muſices Moderatore. | CVM PRIVILEGIUM. | [typographer's mark] | VENETIIS, M. DC. L. || Apud Aleſſandrum Vincentium |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, A, B, bc. On p. 3 dedication of the composer signed *Eugubij*, 20th July 1650. At the end – a list of contents. Some tempo and performance indications: *adagio*, *affettuoso*, *presto*.

SHELFMARK: PL-WRu 50616 Muz.

NOTES ON ITEM: Complete set of partbooks. S II partbook damaged: title page and upper parts of many pages missing. Missing title and the last pages of A partbook. Some handwritten accidentals, calculations of rest lengths and pitch corrections. On p. 28 of B partbook the handwritten title *Venite populi* omitted in print. On the title page written in pencil: *318 | V*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S Q | 5]; [*Nro 216*]; *Mus. 485*.

CATALOGUES: BohnD, p. 278; RISM A/I: M 2234; RISM B/I: 1650⁴; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA291/> (some pages of the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Quam magna multitudo A 2. doi Canti.
2. Valde Speciofa [2nd text:] Valde Speciofus A 2. doi Canti.
3. O quam Gloriofum eft Regnum A 2. doi Canti ò Ten.
4. Si bona fufcepimus A 2. doi Canti. Del P. [Francesco Antonio] Vannarelli
5. O Çeleftis Angelorum Menfa A 2. Alto, è Tenore.
6. Angelus autem Domini defcendit de Çelo A 2. doi Canti.
7. Filiaë Hierufalem venite A 2. doi Tenori.
8. Eftote fortes in Bello A 2. doi Canti.
9. O amor amorum A 2. doi Canti.
10. Sicut Chriftus quinque Vulneribus A 2. doi Canti.
11. Reſpice dilecte Deo A 2. Alto, è Tenore.
12. Cantate cantores, properate paftores A 2. doi Canti. In Diaë [!] Natiuitatis Domini.
13. Venite gentes conuocate Choros A 3. Alto, Tenor, e Baffo.
14. Super muros tuos Hierufalem A 3. doi Canti, e Baffo. Del P. [Francesco Antonio] Vannarelli Romano.
15. Aue Virgo fulgens A 3. doi Canti, e Baffo.
16. Tribulatione Ciuitatum audiuius A 3. Alto, Tenor, e Baffo. Del P. [Francesco Antonio] Vannarelli Romano
17. Salue Regina A 3. doi Canti, e Tenore.
18. Celebrate Populi diem A 3. Alto, Tenor, e Baffo. Del P. [Francesco Antonio] Vannarelli Romano
19. Venite filiaë Syon A 3. tre Canti.
20. Domine quinque talenta tradidifti michi A 3. tre Canti.

21. Euge ferue Bone A 3. tre Altī.
22. Fidelis feruus & prudens A 3. tre Tenori.
23. Beatus ille feruus A 3. tre Baffi.
24. Venite Populi accedite omnes A 4. doi Canti, è doi Violini.
25. Exultate omnes gentes in Domino A 4. Canto, Tenor, Alto, e Baffo
26. Quæ eft ifta filiæ Hierufalem. Dialogo A 5. doi Canti, Alto, Tenor, e Baffo.
(C. Pr., C. Sec., Maria)
27. Dei Altiffimi immensa Maieftas A 5. tre Canti, è doi Violini.

238.

COMPOSER(S): Abbatini, Antonio Maria (1595–1679); Antonelli, Abundio (1575–1629); Benevoli, Orazio (1605–1672); Carissimi, Giacomo (1605–1674); Carpani, Giovanni Antonio (1638–1672); Cecchelli, Carlo (fl. 1626–1664); Durante, Silvestro (1671p†); Foggia, Francesco (1603–1688); Graziani, Bonifazio (1604–1664); Marcorelli, Giovanni Francesco (17.sc); Mazzocchi, Virgilio (1597–1646); Olivati, Ignazio (17.sc); Santucci, Girolamo (17.sc); Silvestris, Florido de (1600c–1673); Tarditi, Paolo (1649p†); Tozzi, Vincenzo (17.sc)

TITLE: R. | FLORIDVS | CANONICVS | DE SYLVESTRIS | A Barbarano, | CANTIONES ALIAS SACRAS | ab Excellentiffimis Auētoribus concinnatas | fuauiffimis modulīs | *BINIS, TERNIS, QUATERNISQVAE, VOCIBVS* | In lucem edendas curauit. | SVPERIORVM PERMISSV. | [typographer's mark] | VENETIIS, M. DC. XLIX. || Apud Aleffandrum Vincentis. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, T, B, bc. On p. 2 dedication of the composer to *Prioribus Populi, et Vniuersitatis Terræ Barbarani* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50229 Muz.

NOTES ON ITEM: Complete set of partbooks. B partbook damaged on the edges, re-filled with paper after conservation in 1993. Some handwritten accidentals, bc numbering, bar lines and pitch corrections. On pp. 18–19 of bc partbook handwritten text incipits of parts of *O bone Iesu* by Bonifazio Graziani that follows in the print.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [S P | 5]; [Nro 217]; [Mus. 37].

CATALOGUES: BohnD, p. 373; RISM B/I: 1649³; www.bibliotecamusica.it; www.printed-sacred-music.org (the specimen of earlier version of the same collection, 1649², from I-Bc)

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: *Giacomo Carissimi: Ten Motets*, Consortium Carissimi, Vittorio Zanon, Naxos 2001 (8.555076)

CONTENTS:

1. Anton Maria Abbatini M. di Cap. di S. Maria Maggiore: Dilatatae funt tribulationes cordis meis A 2. due Canti
2. Gio: Franc. Marcorelli M. di Capp. nella Chiefa Noua: Iubilatae gentes exultate populi A 2. due Canti
3. Vincenzo Tozzi M. di Capp. dell'Iluftrifs. Senato di Meffina: O dulciffime Iefu o fapientia A 2. Canto, e Baffo.
4. Gio. Antonio Carpani M. di Capp. in S. Spirito: Suftinuimus pacem A 2. Canto, e Baffo.
5. Virgilio Mazzocchi già M. di Capp. in S. Pietro: Beata es Virgo Maria A 3. Canto, Tenor e Baffo.
6. Silvestro Durante M. di Capp. in S. Maria in Trastevere: Bellica defixos gloria A 3. Alto, Tenore e Basso.
7. Horatio Beneuoli M. di Capp. in S. Pietro: Cognofcam te Domine A 3. due Canti, e Baffo
8. Carlo Cecchelli M. di Capp. in S. Maria Maggiore: Ecce Deus noster a 3. Alto, Tenore e Basso.
9. Francesco Foggia M. di Capp. in S. Gio. Laterano: Hodie apparuerunt voluptates paradisi A 3. Tenor e due Canti
10. Paolo Tarditi M. di Capp. nella Madonna de' Monti: Laudabo nomen tuum Domine A 3. Tenor, e due Canti
11. Bonifacio Gratiani M. di Capp. del Giesù e Seminario Romano: O bone Iesu A 3. Tenor, e due Canti
12. Giacomo Carissimi M. di Capp. in S. Apollinare: Surgamus, eamus, properamus A 3. Alto, Tenore e Basso.
13. Ignatio Oliuati M. di Capp. nella Trinità di Ponte Sisto: Inclyti Martyres N. sacra A 4. Canto, Alto, Tenor e Baffo.
14. Girolamo Santucci M. di Capp. in S. Lucia del Gonfalone: Laudibus excelfis iubilemus omnes A 4. Canto, Alto, Tenor e Baffo.
15. Abundio Antonelli M. di Capp. in S. Lorenzo in Damaso: O facrum conuiuium A 4. Canto, Alto, Tenor e Baffo
16. D. Florido Basso in S. Spirito: Aue dulcis, falue pia A 4. due Canti, Alto, e Tenor

239.

COMPOSER(S): Della Porta, Francesco (1600c–1666)

TITLE: MOTETTI | A DVE, TRE, QVATTRO, E CINQVE VOCI | Con le Letanie della Beata Vergine A 4. in fine, | DI FRANCESCO DELLA PORTA | Organifta, & Maeftro di Capella nella Madonna preffo | S. Celfo in Milano. | LIBRO PRIMO | OPERA SECONDA. | DEDICATA | All'Iluftrifsimo Signor, & Patron Collendifsimo il Sig. | CRISTOFOLo [!] | CENTVRIONE | DA GENOVA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 15th June 1645. At the end – a list of contents, in different order than in the partbooks. Some dynamic and tempo indications: *presto*, *piano*, *adagio*.

SHELFMARK: PL-WRu 50701 Muz.

NOTES ON ITEM: B partbook missing. T partbook damaged on the edges, refilled with paper after conservation in 1995. On the title page written in pencil: 340 | V. Single handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F. O.* | 5.; [*Nro 218*]; *Mus.* 565.

CATALOGUES: BohnD, p. 311; RISM A/I: P 5196; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Pulcra es & decora fuauis & formofa Virgo Maria A 2. A Due Canti, ò Tenori.
2. Lætamini cum Maria. A 2. A Due Canti, ò Tenori.
3. Sufpiro ad te Domine A 2. A Due Canti, ò Tenori.
4. Ardet cor meum & anima mea languet in te A 2. Canto Alto [or:] Alto, e Tenor.
5. O Anima redempta Iefu [or:] Chrifti fanguine. A 2. Canto, e Baffo.
6. Cantemus virginis. A 2. Canto, e Baffo.
7. Aue mundi gubernatrix A 2. Alto, e Baffo.
8. O Intemerata Saluatoris Mater A 3. Canto, Alto, e Tenore.
9. Ecce amata dies A 3. Canto, Alto, e Tenore.
10. O dulcifsime Iefu A 3. Alto, Tenor, e Baffo.
11. Sanctifsima celorum imperatrix A 3. Canto. Alto, e Tenor.
12. Sub tuum præfidium A 3. Doi Soprani, e Alto. fonando vn ottaua piu baffo del' Alto feruira per doi C. e Baffo
13. O fèlix ò lèta triumphus A 3. Doi Canti e Baffo.
14. O quam fuauis ò quam amabilis es Maria A 4. Canto, Alto, Tenore e Baffo.
15. Salue Regina A 4. Canto, Alto, Tenore, e Baffo.
16. Domine Iefu Chrifti A 4. à Capella.
17. Amauit eum Dominus A 4. à capella.
18. Ego fum panis uiuus A 4.
19. Sicut ceruus desiderat ad fontes aquarum A 5. da Capella
20. Letanie della Beata Vergine A 4. Canto, Alto, Tenor, e Baffo.

240.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: ARIE, | E CANTATE | A VOCE SOLA | DI | MAVRITIO CAZZATI | Maeftro di Capella dell' Illuftriffima Accademia | della Morte in Ferrara. | DEDICATE | ALL'ILL.^{mo}

SIGNOR | GIO: BATTISTA GREGORII, | Nobile di detta Città. | LIBRO PRIMO, Opera Vndecima. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appresso Aleffandro Vincenti. M.DC.XXXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: One volume in 4^o: On p. 3 dedication of the composer dated 15th February 1649. At the end – a list of contents. Some tempo indications: *allegro, largo, adagio*.

SHELFMARK: PL-WRu 50338 Muz.

NOTES ON ITEM: Unique specimen of the print. Single handwritten accidentals. On the title page written in pencil: *141 | I*. The specimen underwent conservation in 1997.

PROVENANCE: The volume bear Rhediger Library stamps. Old shelfmarks: [*H Q | I.*]; [*Nro 219*]; [*Mus. 229*].

CATALOGUES: BohnD, pp. 94–95; RISM A/I: C 1591; VogelB: I, pp. 154–155; NV 528

DIGITIZED VERSION:

http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=14667&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: Maurizio Cazzati, *Amor Costante*, ed. Jonas Demelt (http://imslp.org/wiki/File:PMLP71479-Cazzati-Amor_costante.pdf)

RECORDING: [–]

CONTENTS:

1. Non vi fidate, donne, di questi finti amanti. Cantata (Amor Bugiardo). Poesia del Signor Girolamo Porti.
2. Lvfinghiera bellezza (Prima Parte) – Qvesta quand'io la miro per scherno (Seconda Parte) – In tanto io mi disfaccio (Terza, & vltima Parte.). Aria. Poesia dell'Illuftriffimo Signor Marchefe Francesco Eftenfe Taffoni.
3. Folle, è ben chi per beltà. Aria. Poesia dell'Illuftriffimo Signor Abbate Pio di Sauoia.
4. Ah, ah, rider mi fate. Cantata. Poesia del Signor Girolamo Porti.
5. Pria la luce fugirò. Cantata. Poesia Dell'Illuftriffimo Signor Francesco Bulgarini Segretario Dell'Altezza Sereniffima di Mantoua.
6. Amanti, letà vola. Cantata. Poesia del Detto. [Francesco Bulgarini]
7. Fieriffime pene (Prima Parte) – Da vn petto che langue (Seconda Parte). Cantata. Poesia del Detto [Francesco Bulgarini]
8. Nel Ciel d'Amor (Prima Parte) – Ma fi turbi (Seconda Parte) – Fra cotante angofcie (Terza & vltima parte). Aria (Amor Cofante). Poesia del Detto [Francesco Bulgarini]
9. Ad Amor chi l'alma affida (Prima Parte) – Fiero duol che mi tormenti (Seconda Parte) – Non potrà mai voglia (Terza & vltima parte). Aria. Poesia del Detto. [Francesco Bulgarini]
10. Nafce in vn hora vn fiore (Prima Parte) – L'huomo ch'al mondo nafce (Seconda Parte) – Gioie, è Tesori (Terza & Vltima Parte). Aria spirituale. Poesia del Detto. [Francesco Bulgarini]

11. Pietà grida e mercede (Prima Parte) – Soggiunge il cor (Seconda Parte) – Speme vana (Terza, & vltima Parte). Cantata. Poefia del Detto. [Francesco Bulgarini]
12. Ti giurai la mia fede (Prima parte) – Ti donai quefto core (Seconda Parte). Baffo folo. (Amor Coftante) Poefia del Signor Girolamo Porti.

241.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: MOTETTI | A DVE VOCI | di | MAVRITIO CAZZATI | Maeftro di Capella dell'Illuftriffima Accademia | della Morte in Ferrara; | DEDICATI, | ALL'ILL.^{MO} ET ECC.^{MO} SIG.^R | D. CARLO VARANI | Di Camerino, Cameriero di Sua Maeftà Cefarea, | è Prencipe del Sacro Romano Impero. | OPERA DECIMA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 3 partbooks in 4°: S I/T I, S II/T II, bc. On p. 3 dedication of the composer dated 24th December 1648. At the end – a list of contents. Some tempo indications: *allegro, largo, adafio*.

SHELFMARK: PL-WRu 50337 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [H] K | 3; [Nro 220]; Mus. 228.

CATALOGUES: BohnD, p. 94; RISM A/I: C 1589; www.printed-sacred-music.org

DIGITIZED VERSION: http://imslp.org/images/a/a5/PMLP490094-Cazzati_-_Voice_1.pdf

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quam pulcra & cafta es, à 2. Canti, ò Tenori.
2. Dulcis Amor Iefu, à 2. Canti, ò Tenori.
3. O Regina Celi porta, à 2. Canto, è Alto.
4. O Anima mea fufpira, à 2. Canto, è Alto.
5. Magnificat anima mea Mariam, à 2. Canto, è Alto.
6. Cantemus, iubilemus omnes, à 2. Canto, è Tenore.
7. O Crux Nobilitata Palma, à 2. Alto, è Tenore.
8. Aue Dulciffima Maria, à 2. Alto, è Tenore.
9. Gaudete, & exultate, à 2. Alto, è Tenore.
10. O Vere, & care Iefu, à 2. Alto, è Tenore. Sopra il Madrigale Vorei [!] Gelindo Amato.
11. Quæ eft ifta. Dialogo à 2. Canto, è Baffo.
12. Veni Maria. à 2. Alto, è Baffo.

242.

COMPOSER(S): Capuana, Mario (1647c†)

TITLE: MESSA | E MOTETTI | A QVATTRO E CINQVE VOCL. | DEL DOTTOR MARIO CAPVANA | Maefstro di Capella Dell'illuftriffimo Senato, e Duomo | Della Città di Noto, Stampate doppo | la Morte dell'Autore, | AD ISTANZA DI DON. | BARTOLOMEO DEODATO | BARONE DI FRIGINTINI. | OPERA QVINTA. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. L |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. At the end – a list of contents. Single tempo indications: *prefto*.

SHELFMARK: PL-WRu 50317 Muz.

NOTES ON ITEM: Unique specimen of the print. S I and bc partbooks missing. The specimen underwent conservation in 1993. On the title page written in pencil: *N* | 6.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*J M* | 6]; [*Nro 221*]; [*Mus. 205*].

CATALOGUES: BohnD, p. 86; RISM A/I: C 954; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=23076&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. MESSA A 4 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. O Salutare Conuiuuium. A 4. C. A. T. e B.
3. Confitebor tibi Domine. A 3. C. A. e B.
4. Pange lingua. A 5. doi C. A. T. e B. – In fupreme noctæ cenæ. [2 pars] – Tantum ergo Sacramentum [3 pars]
5. Pange lingua. A 4. C. A. T. e B.

243.

COMPOSER(S): Angelini Romano (17.sc)

TITLE: CONCERTI, | A DVE, TRE, QVATRO, E CINQVE | Alcuni con doi Violini. | DEL ANGELINI ROMANO | Maefstro di Cappella della Beatiffima Vergine | del Soccorfo, della Città di Rouigo. | DEDICATI | AL MOLT'ILLVSTRE | SIGNORE MIO SIGNORE | E PATRONE COLLENDISSIMO. | IL S.^R PIETRO RADE'TTI | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA || Appreffo Aleffandro Vincenti. M. DC. L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, B, vl I, vl II, bc. On p. 2 dedication of the composer dated 25th August 1650. At the end – a list of contents. Single dynamic and tempo indications: *piano, forte, adagio, allegro*.

SHELFMARK: PL-WRu 50255 Muz.

NOTES ON ITEM: Unique specimen of the print. B partbook missing. Numerous handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: T [L] | 6; [Nro 222 (a)]; [Mus. 125].

CATALOGUES: BohnD, p. 47; RISM A/I: A 1216; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Angelus Domini descendit de Cęlo A 2. Due Canti.
2. Tempus est ut reuertar ad cum qui me misit A 2. Due Canti, Con Simphon. [or:] Con Violini.
3. Exultet omnium turba fidelium A 2. Due Alti, Con Simphon. [or:] con Violini.
4. Ite procul vitiorum agmina præcipitate in profundum A 2. Due Canti, Con Simphon. [or:] con Violini. Per la Dedicatione della Chiefa, e per ogni tępo.
5. N. [2nd version of text:] Nicolaus gaudete fidera cęlesti A 2. Due Tenori.
6. Domine Deus meus A 2. Due Canti.
7. Quid timidi estis ò peccatores A 2. Due Canti.
8. Filię Ierufalem A 2. Canto, e Baffo.
9. Gaudete iubilate & exultate A 3. Due Tenori, e Baffo.
10. Venite currite fideles omnes A 3. Alto, Tenore, e Baffo.
11. Minentur turbines conspirent fulmina A 3. Due Alti, e Tenore. Per la Dediacion [!] della Chiefa, e per ogni tempo.
12. Sancti tui Domine A 3. Due Canti, è Baffo.
13. Conuertimini populi A 3. Alto, Tenore, è Baffo.
14. Veni Sancte Spiritus A 4. Canto, Alto, Tenore, è Baffo.
15. Quę lampas. Per il Sanctiffimo Natale. A 4. Canto, Alto, Tenore, e Baffo.
16. Iefu Rex admirabilis A 5. Due Canti, Alto, Ten. è Baffo. Concerto.

244.

COMPOSER(S): Filippi, Gaspare (1655†)

TITLE: SALMI | VESPERTINI A Doi Chori | DI GASPARE FILIPPI | Maestro di Capella della Catedrale di Vicenza | ALL'A. SERENISSIMA | DI FERDINANDO CARLO | Arciduca d'Auftria, Duca Di Stiria, Carintia, e Carniola, Lantgrauio | in Alfatia, Marchefe di Borgogna, Conte del Tirolo, &c. | [typographer's mark] | Stampa del Gardano | IN VENETIA M DC LIII Apreffo Francesco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1653

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50431 Muz.

NOTES ON ITEM: Unique specimen of the print. T 2 ch. partbook missing. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 206 | IX. S 2 ch. partbook damaged on edges, refilled with paper after conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *L Q | 9; Nro 222b; [Mus. 311]*.

CATALOGUES: BohnD, pp. 131–132; RISM A/I: F 736; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum
Pfalmi de Dominica
2. Dixit Dominus
3. Confitebor tibi
4. Beatus vir à 3.
5. Laudate pueri
6. In exitu Ifrael
7. Magnificat
Pfalmi de Beata Maria
8. Dixit Dominus
9. Laudate pueri Quatuor vocibus
10. Lætatus sum Oçto vocibus à 3
11. Nifi Dominus. Quatuor vocibus.
12. Lauda Ierufalem Oçto vocibus
13. Magnificat
Pfalmi breues totius Anni
14. Dixit Dominus Primi Tuoni
15. Confitebor tibi Secundi Tuoni
16. Beatus vir Tertij Tuoni
17. Laudate pueri Quarti Tuoni
18. Laudate Dominum Quinti Tuoni
19. In exitu Ifrael Mifti Tuoni
20. Lætatus sum Oçtaui Tuoni
21. Nifi Dominus Primi Tuoni
22. Lauda Ierufalem Secundi Tuoni
23. Credidi propter quod Quarti Tuoni
24. In conuertendo Oçtaui Tuoni

25. Domine probasti me Tertij Tuoni
26. De profundis clamaui
27. Memento Domine Daudid Quinti Tuoni
28. Beati omnes Septimi Tuoni
29. Confitebor Angelorum Oçtaui Tuoni
30. Eripe me Domine Quinti Tuoni
31. Magnificat Sexti Tuoni
32. Magnificat fine intonatione

245.

COMPOSER(S): Cozzolani, Chiara Margarita (1602–1677)

TITLE: [red ink only in S I partbook] SALMI | [black ink] A OTTO VOCI | [red ink] CONCERTATI | [black ink] ET DVE MAGNIFICAT A OTTO | Con vn Laudate Pueri A 4. Voci, & doi Violini, & vn Laudate Dominum | omnes gentes A Voce Sola, & doi Violini, | [red ink] MOTETTI, ET DIALOGHI | [black ink] A Due, Tre, Quattro, e Cinque voci, | [red ink] DI DONNA CHIARA MARGARITA | COZZOLANI. | [black ink] Opera Terza. | DEDICATI | [red ink] ALL'ILL.^{MO} E REVER.^{MO} | [black ink] SIG.^R PATRONE COL.^{MO} | [red ink] MONSIGNOR BADOARO | VESCOVO DI CREMA. | [black ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Appreffo Aleffandro Vincenti. M DC L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 9 partbooks in 4^o: S I, S II, A I, A II, T I, T II, B I, B II, bc. On p. 3 dedication of the composer dated 24th March 1650. At the end – a list of contents. Some tempo indications: *adagio*, *prefto*.

SHELFMARK: PL-WRu 50371 Muz.

NOTES ON ITEM: T I partbook missing. S I partbook incomplete, missing title page and the last page. S I, S II and A II partbooks damaged on the edges, refilled with paper after conservation. Single handwritten accidentals, calculations of rest lengths and pitch corrections. On the title page written in pencil: 165 | IX.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [HS | 9]; [Nro 223]; Mus. 260.

CATALOGUES: BohnD, p. 106; RISM A/I: C 4362; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z032/ (the specimen from I-Bc)

MODERN EDITION: Chiara Margarita Cozzolani, *Motets*, ed. Robert L. Kendrick, Madison (Wisconsin): A-R Editions 1998 (*Recent Researches in the Music of the Baroque Era*, 87)

RECORDING: Chiara Margarita Cozzolani: *Salmi a otto voci concertati (1650)*, Magnificat, Warren Stewart, Musica Omnia 2010 (MO 0401)

CONTENTS:

1. Deus in adiutorium A 8.
2. Dixit Dominus A 8.
3. Confitebor tibi Domine A 8.
4. Beatus vir A 8. In forma di Dialogo.
5. Laudate pueri A 8.
6. Lætatus fum A 8.
7. Nifi Dominus ædificauerit A 8.
8. Magnificat A 8.
9. Magnificat A 8.
10. Laudate pueri A 6. doi Tenori, doi Canti, & doi Violini.
11. Laudate Dominum omnes gentes. A Voce Sola, con doi Violini.
12. O quam bonus es o quam fuauis A 2. Canti. Si Lodano le Piaghe di Chrifto, & le Mamelle della Madona.
13. Venimus in altitudinem maris A 2. Canti.
14. Quis audiuit vnquam tale vidit A 3. Doi Canti, e Baffo.
15. Venite fòdales mortales A 3. Alto, Tenore, e Baffo.
16. Gloria in Altiffimis Deo A 4. Doi Canti, Alto, e Tenore Dialogo frà gli Angeli, e Paftori, nella Natiuità di Noftro Signore. (Angeli, Paftori)
17. Maria Magdalena ftabat ad monumentum A 4. Canto, Doi Alti, e Tenore Dialogo frà la Madalena, & gli Angeli, nella Refurrectione di Noftro Signore.
18. Tu dulcis, ò bone Iefu ad confolandum A 4. Doi Alto, & doi Tenori.
19. O Cæli ciues o Angeli Dialogo A 5. Tre Canti, & doi Tenori.

246.

COMPOSER(s): Allevi, Giuseppe (1603c–1670)

TITLE: [red ink only in S partbook] COMPOSITIONI | SACRE | [black ink] A DVE, TRE, QVATTRO, VOCI, | Con il Baffo per l'Organo | DI | [red ink] GIVSEPPE ALLEVI DETTO PIACENZA | [black ink] Maeftro di Cappella nel Duomo di Piacenza | DEDICATE | All'Illuftriſſimo è Reuerendiffimo Monſignor | [red ink] GIVSEPPE GIAN DE-MARIA | [black ink] VESCOVO DI PIACENZA E CONTE &c. | [red ink] CON PRIVILEGIO | [typographer's mark] | IN VENETIA || [black ink] Appreffo Aleſſandro Vincenti MDCLIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1654

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T/S II, B, bc. On pp. 2–3 dedication of the composer dated 27th July 1654. At the end – a list of contents. On p. 20 of bc partbook single printed and pasted errata of the music text.

SHELFMARK: PL-WRu 50243 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, bar lines and calculations of rest lengths. On the title page written in pencil: 40 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [L S | 5]; *Nro* 224; [*Mus.* 112].

CATALOGUES: BohnD, p. 42; RISM A/I: A 863; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giuseppe Allevi, *Dilexi quoniam exaudiet Dominus*, ed. Gunther Morche, Heidelberg 2011 (<http://imslp.org/wiki/File:PMLP556486-Allevi.pdf>)

RECORDING: [-]

CONTENTS:

1. Sic proclamat paradifus A 2. Due Canti
2. Iam fluit manna cęlicum A 2. Due Canti
3. O læta lætitia A 2. Due Canti
4. O quam metuendus eft A 2. Due Canti
5. Gemmate ò fontes A 2. Canto, e Alto
6. Hodie mortales hodie fideles dies lætissima A 2. Canto e Alto
7. O dulcis, ò cara quam felix & læta eft hodie dies A 2. Canto e Tenore
8. Quo tendis anima. Dialogo, A 2. Alto, e Tenore
9. O anima iam veni. Dialogo, A 2. Canto, e Baffo
10. Cur tot letitię? Cur tanta gaudia? A 2. Alto, e Baffo
11. Affluite fontes. Dialogo. A 3. Due Canti, e Alto
12. Exultent Cęli cardines A 3. Canto, Alto, Baffo
13. Saluete vulnera Chrifci A 3. Alto, Tenore, e Baffo
14. Plaudite manibus A 3. Due Canti e Baffo
15. Quę eft ifta A 3. Alto, Tenore, e Baffo
16. Dilexi quoniam exaudiet Dominus A 3. Alto, Tenore, e Baffo
17. O cęlites ò vos qui fidera A 4. Canto, Alto, Tenore, e Baffo
18. Plangite mortales omnes A 4. Canto, Alto, Tenore, e Baffo
19. Pulfate timpanis organis buccinate A 4. Canto, Alto, Tenore, e Baffo
20. Venite gentes venite hilares A 4. Canto, Alto, Tenore, e Baffo. Per S. Antonio di Padoa

247.

COMPOSER(S): Benevoli, Orazio (1605–1672); Bonetti, Carlo (17.sc); Carissimi, Giacomo (1605–1674); Carpani, Giovanni Antonio (1638–1672); Cecchelli, Carlo (fl. 1626–1664); Corradi, Nicola (17.sc); Durante, Silvestro (1671p†); Fabri, Stefano (1606c–1658); Foggia, Francesco (1603–1688); Graziani, Bonifazio (1604–1664); Leardini, Alessandro (17.sc); Olivati, Ignazio (17sc.); Silvestris, Florido de (1600c–1673)

TITLE: R. | FLORIDVS | CANONICVS | DE SYLVESTRIS | A Barbarano, | FLORIDA VERBA | A Celeberrimis Mufices Auçtoribus | BINIS, TERNIS, QVATERNISQVAE, VOCIBVS | Suauiffimis modulis Concinnata. | Curauit in lucem edendas. | SVPERIORVM PERMISSV. | [typographer's mark] | VENETIIS, M. DC. XLIX. || Apud Aleffandrum Vincentium. |

PUBLICATION: Venezia: Alessandro Vincenti 1649

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the editor to *D. Josepho Capasso Canonico Beneventiano* without a date. At the end – a list of contents. Some dynamic indications: *forte*, *piano*.

SHELFMARK: PL-WRu 50228 Muz.

NOTES ON ITEM: B partbook missing. T partbook damaged on the edges. The specimen underwent conservation in 1993. Single handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S N | 5]; [Nro 225]; [Mus. 36].

CATALOGUES: BohnD, p. 373; RISM B/I: 1649⁴; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION:

http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V161/ (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Silueſtro Durante M. di Capp. in S. Maria in Trafteuere: Cantate Domino Canticum nouum A 2. Due canti.
2. Francesco Foggia M. di Capp. in S. Gio: Laterano: Terribili fonitu fonuerunt infurgentes A 2. A due Canti.
3. Carlo Cecchelli M. di Capp. in S. Maria Maggiore: Adefit nobis Cęlorum Domina A 3. Alto, Tenor, e Baffo.
4. Horatio Beneuoli M. di Capp. in S. Pietro in Vaticano: Fortitudo mea & laus mea Dominus A 3. due Canti, e Baffo.
5. Carlo Bonetti: Intenderunt arcum infipientes peccatores A 3. Alto, Tenor, e Baffo.
6. Bonifatio Gratiani M. di Capp. nel Giesù e Semin. Rom.: Media noctę clamor magnus factus eft A 3. Canto, Alto, e Tenore.
7. Iacomo Cariffimi M. di Capp. in S. Apollinare: Pręualuerunt in nos inimici noſtri A 3. Alto, Tenor, e Baffo.
8. Carlo Cecchelli M. di Capp. in S. Maria Maggiore: Per rigidos Montes A 3. due Canti, e Baffo.
9. Silueſtro Durante M. di Capp. in S. Maria in Trafteuere: Quę eft ifta A 3. due Canti, e Baffo.
10. Bonifacio Gratiani M. di Capp. nel Giesù e Semin. Rom.: Refonate iubilate A 3. due Canti, e Tenor.
11. Stefano Fabri M. di Capp. in S. Luigi di Franceſi: Si Deus pro nobis A 3. due Canti, e Baffo.
12. D. Nicola Corradi Baffo in S. Spirito: Superni Regis Regiam A 3. Baffo, con due Canti.

13. Aleffandro Leardini Mufico dell'Illystr. Sig. Cauialier Sforza: Miferator Dominus A 4. Canto, Alto, Tenor, e Baffo.
14. Ignatio Oliuati M. di Cap. nella Trinità di Ponte Sifto: O Salutaris Hoftia A 4. Canto, Alto, Tenor, e Baffo.
15. Gio. Antonio Carpani M. di Cap. in S. Spirito in Saffia: Venite Ecclefiarum Principes A 4. doi Canti, Alto, e Tenor.
16. D. Florido Baffo nella Cap. di S. Spirito in Saffia: Plaudant laudibus A 4. due Canti, Alto, e Tenor.

248.

COMPOSER(S): Capuana, Mario (1647c†)

TITLE: MESSA | DI DEFONTI, | E COMPIETA | A QVATTRO VOCL. | DEL DOTTOR MARIO CAPVANA | Maeftro di Capella Dell'Illystriffimo Senato, e Duomo | Della Città di Noto, Stampate doppo | la Morte dell'Autore, | AD ISTANZA DI DON. | BARTOLOMEO DEODATO | BARONE DI FRIGINTINI. | OPERA QVARTA. | [a woodcut representing the skull] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents. Single dynamic indications: *forte*, *piano*.

SHELFMARK: PL-WRu 50316 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, pitch corrections and bar lines. The specimen underwent conservation in 1996.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [S] O | 5.; [Nro 226]; [Mus. 204].

CATALOGUES: BohnD, pp. 85–86; RISM A/I: C 953; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: *Messe da requiem di Mario Capuana (1650) e Bonaventura Rubino (1653)*, ed. Luciano Buono, Nicolò Maccavino, Gianfranco Nicoletti, Palermo: Mnes – Alfieri e Ranieri Pub. 1999

RECORDING: *Mario Capuana, Bonaventura Rubino: Requiem*, Chœur de Chambre de Namur, Leonardo García Alarcón, Ricercar 2015 (RIC 353)

CONTENTS:

1. Requiem A 4.
2. Meffa A 4. (Kyrie – Requiem – Dies iræ – Domine Iesu Chrifte – Sanctus – Agnus Dei – Lux æterna)
3. Ehi mihi Domine quia peccaui A 3. doi Soprani, ò Tenori.
4. Et auerte iram a nobis A 4.
5. Cum inuocarem A 4.
6. In te Domine speraui A 4.

7. Qui habitat in adiutorium A 4.
8. Ecce nunc benedicite Dominum A 4.
9. Te lucis ante terminum A 4.
10. Præfta pater piissime A 4. Per annum.
11. Iefu tibi fit gloria A 4. In Natiuitate Domini.
12. Nunc dimittis A 4.
13. Nunc dimittis A 3. C.A. e B.
14. Aue Regina A 5. doi Canti, A.T. e B.

249.

COMPOSER(s): Tarditi, Orazio (1602–1677)

TITLE: [red ink only in S partbook:] MESSE | [black ink] A CINQUE VOCI | CONCERTATE | Parte con Iftrumenti, e parte fenza. | [red ink] CON ALCVNI SALMI | [black ink] A Tre, à Quattro, a à Cinque Concertati, | con Iftrumenti, e fenza. | DI | [red ink] HORATIO TARDITI | [black ink] Maeftro di Capella del Duomo di Faenza. | Opera Vigefima Settima. | [red ink] CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || [black ink] Appreffo Aleffandro Vincenti. MDCXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 9 partbooks in 4°: S, A, T, B, 5, vl I, vl II, vlne/theorbe, bc. On p. 3 dedication of the composer to *P. D. Grisostomo Lvcherini Abbate meritiffimo della Badia de gli Angioli di Fiorenza* dated 20th July 1648. At the end – a list of contents. Single dynamic indications: *piano*.

SHELFMARK: PL-WRu 50842 Muz.

NOTES ON ITEM: Only S, B, vl I, vl II, vlne/theorbe partbooks extant. Some handwritten calculations of rest lengths. On the title page written in pencil: 508 | IX; 392. The specimen underwent conservation in 1998.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *H V | 9; Nro 227; Mus. 716*.

CATALOGUES: BohnD, p. 407; RISM A/I: T 201, TT 201; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa à Cinque Concertata di Diuerfi Tuoni (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa à Cinque In Concerto del Sefto Tuono (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa in Concerto. A 5. Voci, è doi Violini, è Trombone. C.A.doi Ten.è B. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

4. Dixit Dominus à 5. in Concerto Canto, Alto, doi Tenori è Baffo
5. Magnificat à 5. Secondo Tuono Senza Intonatione
6. Dixit Dominus à 4. Con tre Ifrumenti Doi Violini, è Trombone ò Tiorba
7. Confitebor tibi à 3. Doi Soprani, e Baffo
8. Beatus vir à 3. Voci, è tre Ifrumenti

250.

COMPOSER(S): Sparacciari, Giovanni Giorgio (1574–1630p)

TITLE: LYRA | SACRORVM DAVIDIS | CONCENTVVM, | PER IOANNEM GIORGIVM | SPARACCIARIVM | A Monte Caufario, in Ædibus Diuę Euphemie de Verona | Organorum pulfatore. | TRIBVS CVM BASSO AD ORGANVM | Modulata Vocibus, Ac | Adm: Reu: Patri, Patri Magiftro ZILIO Mauroceno | Ordinis Eremitarum Sançti Auguftini in Cęnobio Diuę | Euphemie de Verona Vicario Generali vigilantif-
fimo, grati animi caufa dicata. | OPVS SECVNDVM. | Nunc primùm in lucem æditum. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On pp. 2–3 dedication of the composer dated 20th April 1628. At the end – a list of contents.

SHELFMARK: PL-WRu 50821 Muz.

NOTES ON ITEM: S II partbook missing. Single handwritten accidentals and calculations of rest lengths. The specimen underwent conservation in 1995. On the title page written in pencil: 492 | IV; 412.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C K | 4]; [Nro 228]; [Mus.] 698.

CATALOGUES: BohnD, p. 398; RISM A/I: S 4051; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus. Primi Toni. Sine intonatione
2. Confitebor tibi. Sexti Toni. Sine intonatione
3. Beatus vir qui timet. Oçtaui Toni. Sine intonatione
4. Laudate pueri Dominum. Secundi Toni. Sine intonatione
5. Laudate Dominum. Oçtaui Toni. Sine intonatione
6. Magnificat. Sexti Toni. Sine intonatione
7. Credidi propter quod. Secundi Toni. Sine intonatione
8. De profundis clamaui. Quarti Toni. Sine intonatione
9. Lætatus sum. Tertij Toni. Sine intonatione
10. Nifi Dominus. Quinti Toni. Sine intonatione

11. Lauda Ierufalem. Sexti Toni. Sine intonatione
12. Magnificat. Oçtaui Toni. Sine intonatione

251.

COMPOSER(S): Grandi, Alessandro (1586–1630)

TITLE: MESSA, E SALMI | CONCERTATI | A TRE VOCI | DI ALESSANDRO GRANDI | MAESTRO DI CAPPELLA | IN S. MARIA MAGGIORE DI BERGAMO. | NVOVAMENTE RISTAMPATI. | DEDICATI | Alli Molto Illuftri miei Signori Offeruandiffimi | Il Molto Reuerendo Signor Don Pietro Canonico, | & il Signor Paolo Fratelli Morandi. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50494 Muz.

NOTES ON ITEM: Only S I and S II partbooks extant. In S I partbook of *Nisi Dominus: Quefta Parte può feruire per Tenore, facendo il Salmo vn Tono baffo*. On the title page written in pencil: 258 | IV; 410. The specimen underwent conservation in 1993.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: 2 | 4; [Nro] 229; Mus. 367.

CATALOGUES: BohnD, p. 162; RISM A/I: G 3459; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA049/> (the specimen of the earlier edition of the print from 1630, G 3458, from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. MISSA (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Dixit Dominus
3. Confitebor tibi Domine
4. Beatus vir qui timet Dominum
5. Laudate pueri Dominum
6. Lætatus fum in his
7. Nifi Dominus ædificauerit
8. Lauda Hierufalem Dominum
9. Laudate Dominum omnes gentes
10. Magnificat

252.

COMPOSER(S): Alouisi (Aloisi, Aloysi, Alovisi), Giovan Battista (1654p†)

TITLE: [red ink only in S partbook] CORONA | STELLARVM DVODECIM | [black ink] Antiphonis [red ink] BEATÆ VIRGINIS [black ink] Ter duçtis Binis, | Ternis, &

Quaternis vocibus stylo mufico pro-|mendis, contexta, Gemmifq; Encomiorum, | que
 in litanijs ei tribuuntur, adornata, | quam adorabundus | [red ink] Glorififfimo Capiti
 MARLÆ Lauretanę Nicolfpurgenfi | [black ink] *OFFERT* | F.IOANNES BAPTISTA
 ALOVISIVS | *De Bononia Ord. Min. Conu. Art. et S. Theol. Doctor, | nec non Illustriffimi
 et Excel. Principis ac Domini, |* [red ink] D. MAXIMILIANI A DIETRICHSTAIN |
 [black ink] Secretarius | *Sub feliciffimis Aufpiciis |* [red ink] ILL.^{m^c} & Excel.^{m^c} Principiffę
 & Dominę | D. ANNÆ MARLÆ DE LIECHTISTAIN | Diçti Excel.^{mⁱ} Principis Coniugis
 meritiffimę | [black ink] *Opus Quintum cum Priuilegio |* [partbook name in red ink] |
 [picture of Madonna with the Child] | [red ink] VENETIIS MDCXXXVII |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On pp. 2–3 dedication of the
 composer signed *Nicolfpurg*, 2nd February [without year]. At the end – a list of contents
 and the publisher’s colophon: *STAMPA DEL GARDANO | Appreffo Bartolomeo Magni.*

SHELFMARK: PL-WRu 50245 Muz.

NOTES ON ITEM: T partbook missing. Some tempo indications: *allegro, adafio*. On the
 title page written in pencil: 42 V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelf-
 marks: [C N | 5]; [Nro 230]; [Mus. 114].

CATALOGUES: BohnD, pp. 42–43; RISM A/I: A 877; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

A Vesperis Sabbati ante Dominicam primam Aduentus, vfque ad Purificationem in-
 clufiue.

1. Alma Redemptoris Mater. A Due Canti, ò Tenori
2. Alma Redemptoris Mater. A Tre. Canto, Alto, è Baffo.
3. Alma Redemptoris Mater. A Quattro. Canto, Alto, Tenore, è Baffo.

Poft Purificationem, id est à fine Completorij illius diei, vfque ad Feriam Quintam in
 Cena Domini.

4. Aue Regina Cęlorum. A Due. A Doi Tenori.
5. Aue Regina Cęlorum. A Tre. Doi Canti, ò Tenori, è Baffo.
6. Aue Regina Cęlorum. A Quattro. Canto, Alto, Tenor, è Baffo.

A Completorio Sabbati Sançti, vfque ad Nonam Sabbati poft Pentecosten inclufiue.

7. Regina Cęli Iętare. A Doi Canti, ò Tenori.
8. Regina Cęli Iętare. A Tre Canti, o Tenori.
9. Regina Cęli Iętare. A Quattro. Canto, Alto, Tenore, e Baffo.

A Primis Vesperis Fefti Trinitatis, vfque ad Nonam Sabbati ante Aduentum

10. Salue Regina. A Doi. Canto, ouero Tenore, è Baffo.
11. Salue Regina. A Tre. Canto, Tenore, e Baffo.

12. Salve Regina. A Quattro. Canto, Alto, Tenore, è Baffo.
13. Letanie Della B. V. A Sei voci. Due Canti Concertati, è Quattro per Choro che risponde. (Kyrie – Agnus Dei)
14. Sub tuum præfidium Antiphona A fei voci nell'ifteffo modo. Due Canti Concertati, è Quattro per Choro che risponde.

253.

COMPOSER(S): Orafi (Oraffi), Pietro Marcellino (17.sc)

TITLE: CONCERTI | DA CHIESA | A 1. 2. 3. 4. e 5. voci | DI | D. PIETRO MARCELLINO ORAFFI | Opera Prima | AL REV.^{MO} PADRE | D. FRANCESCO TESSERA | Abbate di S. Vittore di Milano | Con Licenza de Superiori | [typographer's mark] | IN VENETIA MDCXXXX || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 1st August 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50665 Muz.

NOTES ON ITEM: Unique specimen of the print. T partbook missing, A partbook incomplete. Single handwritten accidentals and bar lines. On the title page written in pencil: 371 | V; 192. A partbook damaged on the edges, refilled with paper after conservation in 1990.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C O | 5.]; [Nro 231]; [Mus. 535].

CATALOGUES: BohnD, p. 297; RISM A/I: O 98, OO 98; SartoriB: 1640b; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Omnes gentes plaudite manibus A 1. Alto folo
2. Ornatam monilibus A 1. Canto o Tenor folo
3. Adiuro vos filię hierufalem A 1. Alto o Canto ouero T.
4. Deus qui diligentibus te A 1. Baffo Solo
5. Letabitur deferta A 2. Canto ò Tenor e violino
6. Beata Dei genitrix Maria A 2. Canti ò Tenori
7. Cum iucunditate feftiuitatem Beatę Marię celebremus A 2. Canti ò Tenori
8. O Beate Bernarde A 2. Canti ò Tenori
9. Beatus Laurentius A 2. Canti ò Tenori
10. Obaudite me A 2. Alto e Tenore
11. Locus ifte Sanctus eft A 2. Alti
12. Confitemini Domino A 2. Tenor e Baffo

13. Exultate Deo adiutori noftro A 2. Basfi
14. Audite Cęli que loquor A 3. Alto è due Violini
15. Nihil opertum quos non reueletur A 3. Canto Alto e Tenore
16. Surgite venite qui timetis Dominum A 3. Due Tenori e Baffo
17. Domine quid faciendo A 3. Canto Alto e Baffo
18. Domine in virtute tua A 4. Alto Baffo Violon e Trombone
19. Ibunt populi multi A 4. Canto Alto Tenore e Baffo.
20. Canzon à 4.
21. Hic eft vere martir A 5. Canto Alto Due Tenori e Baffo

254.

COMPOSER(S): Zasa, Paolo (17.sc)

TITLE: SELVA SPIRITVALE | ARMONICA | SECONDO LIBRO | Dedicata à l'III.^{mo} & Reu.^{mo} Prencipe Monfignor PARIS | Conte di Lodrone Arciuefcouo di Salsburg, Le-|gato nato della Santa Sede Apoftolica, Pren-|cipe del Sacro Romano Imperio & c. | A vna, doi, tre, & quatro voci, con il Baffo Continuo, nella quale | fi contiene Motetti, Canzone, li Salmi ordinarij con il Magnifi-|cat; & in fine vna Meffa à 12, à 8, & anco à 4, & nella | Tauola fi vede l'ordine per cantarla. | DI PAVLO ZASA | Da Schio Vicentino Rettore della Parochiale di S. S. Leontio, | & Carpoffaro di Magrè & Monte. | *Nouamente Compofta, & data in Luce* | Con Licenza de Superiori & Priuilegio. | [coat of arms] | IN VENETIA 1640 Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, S/T rip., A/B rip., org. On p. 2 dedication of the composer dated 1st May 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50904 Muz.

NOTES ON ITEM: Unique specimen of the print. T and B partbook missing. In S, S/T rip., and A/B rip. partbooks damaged pages on the edges, refilled with paper after conservation. On p. 20 of org partbook handwritten supplemented word omitted in print (*Sanctificemus* before *Omnes nos fideles*). On the title page written in pencil: 548 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [CP | 7]; [Nro 232]; Mus. 771/I

CATALOGUES: BohnD, p. 435; RISM A/I: Z 101, ZZ 101; SartoriB: 1640a; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Canite laudem dicite hymnum A 1. Canto ò Tenore
2. Non despicias me A 1. Canto ò Tenore
3. Aue Regina Cęlorum A 1. Canto ò Tenore

4. Verbum fanctum & obseruandum A 1. Canto ò Alto. Sonando vna 4 alto, cioè G. in C.
 5. Iubilate Deo omnis terra A 2. Doi Canti ò Tenori.
 6. O Bone Iesu adoro te A 2. Doi Canti ò Tenori.
 7. Hoc est preceptum meum A 2. Alto e Canto ò Tenore
 8. Audi Virgo Sanctissima A 2. Baffo e Canto ò Tenore
 9. Canzone A 2. Doi Canti.
 10. Sonata A 2. Baffo e Canto.
 11. Petre amas me. Dialogo A 3. Tenore Canto & Baffo.
 12. Tu Domine qui cuncta creasti A 3. Alto e doi Canti ò Tenori
 13. Sanctificemus omnes nos fideles A 4. Tenore Canto Alto e Baffo
- Salmi
14. Dixit Dominus A 3. Doi Canti ò Tenori e Baffo
 15. Confitebor tibi Domine A 4. Tenore Canto Alto e Baffo
 16. Beatus vir A 2. Doi Basfi
 17. Laudate Pueri A 3. Doi Canti ò Tenori e Baffo
 18. Magnificat A 4. Alto Canto Tenore è Baffo
 19. Silente omnes attendite & orate (Introductio ad Missam – Sinfonia ad libitum)
 20. Messa La qual Messa si dourà cantare con questo ordine. Principalmente e à tre chori concertata, qual anco si puo cantare à otto, lasciando il terzo choro, cioè quatro voci, & quatro instrumenti, quali lasciando ancora si puo perfettamente cantare à quattro voci sole, & il tutto sia à maggior commodo de Cantori. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

255.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MESSA E SALMI | ARIOSI A TRE VOCI | Concertati, & parte Con li | Ripieni à beneplacito | DI GIO: ANTONIO RIGATI | Nouamente Ristampati | *Con Priuilegio* | [typographer's mark] | IN VENETIA M DC XXXXIII || Appresso Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: Set of 6 partbooks in 4°: T I, T II, B, S/A rip., T/B rip., bc. At the end – a list of contents. Some dynamic and tempo indications: *piano, forte, presto, adagio*.

SHELFMARK: PL-WRu 50741 Muz.

NOTES ON ITEM: Complete set of partbooks. Handwritten calculations of rest lengths and text incipits. On the title page written in pencil: 421 | VI. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E D | 6]; [Nro 233]; [Mus. 611].

CATALOGUES: BohnD, pp. 334–335; RISM A/I: R 1414; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 3 (Kyrie – Gloria – Credo)
2. Dixit Dominus. Tutti
3. Confitebor tibi Domine A 3.
4. Beatus vir qui timet A 3.
5. Laudate pueri Dominum. Tutti
6. Laudate Dominum omnes gentes A 3.
7. Letatus sum in his A 3.
8. Nifi Dominus A 3.
9. Lauda Ierufalem A 3.
10. Magnificat
11. Salve Regina A 2. Tenor & Basso. Adagio & affetuosa piu che si può

256.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: CANZONI | A 3. Doi Violini, é Violone, col fuo | Baffo Continuo. é nel fuo [| vn | Confitebor & vn Leta-[tus, à 3 Voci. | DI MAVRITIO CAZZATTI | *DEDICATE* | All'Molto Ill. Sig. mio Sig. Off. il Sig. Francesco | Bulgarini Cancelliere di Camera dell'Al-[tezza Serenissima di Mantoua. | *Opera Seconda.* | [typographer's mark] | IN VENETIA M DC XXXXII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 4 partbooks in 4°: vl I, vl II, vlne, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Numerous tempo and dynamic indications: *Allegro, Largo, Grave, Adaggio, Piano, Presto, Forte.*

SHELFMARK: PL-WRu 50332 Muz.

NOTES ON ITEM: Vl II and bc partbooks missing. Single handwritten accidentals. On the title page written in pencil: *136 | IV; 35.* The specimen underwent conservation in 1996.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*E. E. | 4.*]; [*Nro 234*]; [*Mus. 223*].

CATALOGUES: BohnD, p. 93; RISM A/I: C 1578; SartoriB: 1642e; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. La Gonzaga. Canzone Prima
2. La Turca. Canzone Seconda

3. La Mauritia. Canzone Terza. Si replica alla feſqualtera fe piace
4. La Greca. Canzone Quarta
5. La Soda. Canzone quinta
6. La Fatorina. Canzone Seſta
7. L'Altiera. Canzone Settima
8. La Falcona. Canzone Ottaua
9. Confitebor tibi A 3. Voci, Doi Tenori è Baſſo
10. Lætatus fum A 3. Canto Alto è Baſſo

257.

COMPOSER(s): Marini, Francesco Maria (1610–1639p)

TITLE: CONCERTI | SPIRITVALI | DI FRANCESCO MARIA | MARINI DA PESARO | Maeftro di Cappella. | DELLA REPUBBLICA DI S. MARINO | Concertati A 2. 3. 4. 5. 6. 7. voci & con Inſtrumenti. | Nouamente Stampati. | Libro Primo | *CON LICENZA DE SVPERIORI ET PRIVILEGIO.* | [coat of arms] | IN VENETIA MDCXXXVII || Appreſſo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer *A Gl' Ill.^{mi} Signori Signori e patroni miei colendissimi Li Sig.^{ri} Capitani e Conſiglieri della Republica di S. Marino* dated 1st August 1637. At the end – a list of contents. Single dynamic and tempo indications: *piano, forte, adagio.*

SHELFMARK: PL-WRu 50605 Muz.

NOTES ON ITEM: Only T and B partbooks extant. T partbook damaged on the edges, refilled with paper after conservation. On the title page written in pencil: 320 | V.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C L | 5]; [Nro 235]; [Mus. 475].

CATALOGUES: BohnD, p. 274; RISM A/I: M 672, MM 672; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Venite gentes A 2. Doi Canti ò Tenori.
2. Euge ferue bone A 2. Doi Canti ò Tenori.
3. Nos autem gloriari oportet A 2. Doi Alti
4. O admirabile Comercium A 2. Doi Alti
5. Alma Redemptoris Mater A 2. Doi Tenori
6. Façtum eſt filentium in çelo A 2. Canto e Tenore.
7. Quando natus eſt A 2. Canto e Tenore.
8. Sicut lilium inter ſpinas A 2. Canto e Baſſo.

9. Tu es Petrus A 2. Canto e Baffo.
10. O Titani montis. Dialogo à 2. Canto e Baffo
11. Omnia quę fecifti A 2. Alto e Tenore
12. Salve Regina A 2. Alto e Tenore
13. Ave Regina çęlorum A 2. Alto e Tenore
14. Beatus Marianus A 2. Alto e Tenore
15. Regina Çęli letare A 2. Alto e Baffo
16. Anima mea liquefaçta et A 3. Canto Alto e Baffo.
17. Magnum hęreditatis miferium A 3. Canto Alto e Baffo.
18. O vos omnes A 3. Alto Tenore e Baffo
19. Saluum me fac Deus A 3. Alto e doi Tenori
20. Ego autem A 3. Alto e doi Tenori
21. Quem vidiftis paftores A 3. Alto e doi Tenori
22. Caro mea A 3. Alto folo con doi violini
23. Omnes gentes plaudite A 4. Doi Canti e doi violini
24. Iesu dulcis memoria A 5. Alto e 4. Inftrumenti d'arco
25. Beatus vir A 5. Canto Alto doi Tenori e Baffo
26. Anima mea A 6. doi Soprani e Baffo con doi violini, e Baffo di viola
27. O Crux benediçta A 7. C. A. T. B. doi violini e B. di viola

258.

COMPOSER(S): Cossoni, Carlo Donato (1623–1700)

TITLE: MOTETTI | A Due, e Tre voci, con le Letanie della B. V. Maria à 3. | Confagrati all'immortalità del nome | DELL'ILL.^{mo} SIG.^r MARCHESE | ALESSANDRO FACHENETTI | DIGNISSIMO PRESIDENTE PERPETVO DI S. | PETRONIO DI BOLOGNA. | Dà CARLO DONATO COSSONI Primo Orga-|nifta in detta Bafilica. | Opera Prima. | [typographer's mark] | IN VENETIA MDCLXV. Apreffo Francefco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1665

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *adagio*, *prefto*, *largo*.

SHELFMARK: PL-WRu 50368 Muz.

NOTES ON ITEM: Complete set of partbooks. Bc partbook damaged on the edges, re-filled with paper. Single handwritten accidentals, correction of music text and calculations of rest lengths. On the title page written in pencil: 162 | IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: N Q | 4; N. 236; Mus. 257.

CATALOGUES: BohnD, p. 105; RISM A/I: C 4199; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O fuauis animarum vulnerator bone Iefu A 2. Due Soprani
2. O fuperi ò cęlites. Dialogo A 2. Due Soprani. Per la Madonna Santiffima.
3. Alas expandite venite defcendite A 2. Canto è Alto. Pro quodlibet Sanĉto vel Sanĉta
4. Funde funde voces A 2. Canto è Baffo
5. Mufa voces mufa melos. Dialogo A 2. Canto è Baffo. Per ogni folennità
6. Putruerunt & corruptę funt cicatrices meę. Dialogo A 2. Canto è Baffo. Per SS. Cof. e Dam. e per piů martiri. E per vn Sanĉto. [In 2nd part two parallel versions of text]
7. O que monftra ò que prodigia. Dialogo A 2. Tenor è Baffo. Per la Pentecofte
8. Dum clamo refpiro A 3. Alto Tenore e Baffo
9. Morior mifera A 3. Due Canti e Baffo
10. O Maria mare dulce A 3. Alto Tenore e Baffo. Per la B. V. M.
11. O Amor o dolor A 3. Alto Tenore e Baffo
12. Quas tibi reddemus. Dialogo Di Tobia A 3. Canto Alto e Baffo. Per l'Angelo cuftode
13. Ad lacrimas oculi. Dialogo A 3. 2 Canti è Baffo. Per qual fi voglia Santo ò Santa [with two parallel versions of text]
14. Letanie della B. V. Maria à 3

259.

COMPOSER(S): Melissa, Matthaeus (17.sc)

TITLE: MESSA E SALMI | BREVI & Ariofi con le Litanie della B. Vergine | à 3. voci Concertati | & altri Salmetti nel fine à voce fola con violini | DI D. MATTEO MELISSA | Maeftro di Cappella nel Duomo di Goritia | CONSECRATI | ALL'ECC.^{za} DI MONGIS.^f VESCOVO | DA RABATTA | PRENCIPE DI LVBIANA | IN VENETIA M DCLXV. Apreffo Francefco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1665

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Single dynamic, tempo and performance indications: *allegro, piano, prefto, adagio tremolo*.

SHELFMARK: PL-WRu 50615 Muz.

NOTES ON ITEM: Unique specimen of the print. Only S I partbook extant. Single handwritten accidentals. On the title page written in pencil: 532 | IV.

PROVENANCE: The extant partbook bears Rhediger Library stamp. Old shelfmarks: NR | 4.; N. 237; Mus. 484.

CATALOGUES: BohnD, p. 278; RISM A/I: M 2227; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa (Kyrie – Gloria – Credo)
 2. Dixit Dominus
 3. Confitebor tibi Domine
 4. Beatus vir
 5. Laudate pueri
 6. Laudate Dominum
 7. Lætatus sum
 8. Nifi Dominus
 9. Lauda Ierufalem
 10. Magnificat
 11. Litanie
- Salmi à voce fola con violini
12. Confitebor tibi Domine
 13. Credidi propter quod
 14. In conuertendo

260.

COMPOSER(S): Grossi, Carlo (1634c–1688)

TITLE: LIBRO SECONDO DE | CONCERTI ECCLESIASTICI | A 2 e 3 Voci | DI CARLO GROSSI | Maefro di Capella. Accademico Olimpico | Dedicati | ALL'ALTEZZA REV.^{MA} DI | GVIDO BALDO | PRENCIPE ed'ARCIVESCOVO DI SALZBVRGH' | Legato Nato della Sede Apofolica. | Opera Terza. | [typographer's mark] | IN VENETIA MDCLVIII Apreffo Francefco Magni. |

PUBLICATION: Venezia: Francesco Magni 1659

DESCRIPTION: Set of 4 partbooks in 4^o: S, S/T, A/B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents, in B partbook – a short letter to the readers.

SHELFMARK: PL-WRu 50500 Muz.

NOTES ON ITEM: Bc partbook missing. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 265 | IV. The specimen underwent conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *NS* | 4.; *N. 238*; [*Mus. 375*].

CATALOGUES: BohnD, p. 164; RISM A/I: G 4730, GG 4730; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve Santissima Maria. Della B. V. in ogni tempo. A 2. due Canti ò Tenori
2. Quis est locus iste. d'vn Santo ò Santa. Dialogo. A 2. due Canti, ò Canto è Tenore
3. O quam laudabile & quam iucundum est d'vn Santo ò Santa [with two appropriate versions of the text]. A 2. Alto è Canto
4. Regina celi lætare A 2. Canto & Alto
5. O anima peccatrix. Dialogo della B.V. in ogni tempo A 2. Canto è Alto
6. Quid miramini ò Ciues. Della B. V. e d'vn Santo ò Santa [with two appropriate versions of the text]. A 2. Alto è Tenore
7. O Porta celi. della B.V. in ogni tempo A 2. Canto, ò Tenore è Baffo.
8. Arma arma. Peccator lugens, & querens misericordiam à Dei. Dialogo d'ogni tempo A 2. Canto, ò Ten. e Baffo.
9. Languentibus in purgatorio. Per l'anime de Purgatorio A 3. C. A. è T.
10. Gaudete & exultate. Dialogo della B. V. e d'vn Santo ò Santa [with two appropriate versions of the text] A 3. 2 Canti ò Tenori è Baffo.
11. O candidum virginitatis liliu. della B. V. e di S. Antonio da Padoua [with two appropriate versions of the text] A 3. 2 Canti ò Tenori è Baffo
12. Benedicite Deum celi. delli Arcangeli, è d'vn Santo. [with two appropriate versions of the text] A 3. A. T. è B.
13. Bellum calcate maçtate pugnate. della Concettione, della B. V. in ogni tempo. e dal Santissimo Natale. [with two appropriate versions of the text] A 3. 2 Canti ò Tenori è Baffo.
14. Salve mortalium amor. Del Signore in ogni tempo A 3. 2 Canti ò Tenori e Baffo.

261.

COMPOSER(s): Filippini, Stefano (1616–1690)

TITLE: SALMI | A 3. 4. e 5. Voci | DEL P. BACCILLIER | STEFANO FILIPPINI | DETTO L'ARGENTINA AGOSTINIANO | Maestro di Cappella in S. Gio. Euangelista di Rimini | Opera Terza. | [the cardinal's coat of arms] | Stampa del Gardano | IN VENETIA M DC L V. Apreſſo Franceſco Magni |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 2 dedication of the composer to *Giacomo Arciueſcouo Theodoli Veſcouo di Forli* dated 1st August 1655. At the end – a list of contents.

SHELFMARK: PL-WRu 50432 Muz.

NOTES ON ITEM: Unique specimen of the print. A partbook missing. T partbook damaged, refilled with paper. Single handwritten accidentals and pitch corrections. On the title page written in pencil: 207 | VI; 369. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *M. G.* | 6.; *N.* 239; [*Mus.* 312].

CATALOGUES: BohnD, p. 132; RISM A/I: F 739; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus à cinque voci Primo Tuono. Due Canti A. T. e Baffo.
2. Confitebor tibi Domine A 5. Concertato. Due Canti A. T. e Baffo.
3. Confitebor tibi Domine A 3. A. T. B. con due violini.
4. Beatus vir A Quattro voci. C. A. T. e Baffo
5. Beatus vir à cinque voci. Due Canti A. T. e Baffo
6. Laudate pueri A 5. Due Canti A. T. e Baffo
7. Laudate Dominum A 4. Voci. C.A.T.B.
8. Magnificat à cinque voci Due Canti A.T.B.

262.

COMPOSER(S): Gibellini, Nicola (17.sc)

TITLE: MOTETTI | A 2. 3. e 4 Voci | DEL PADRE FRA NICOLA GIBELLINI | Da Norcia Agofiniano | Maeftro di Capella in S. Stefano di Venetia. | Libro Primo. Opera Seconda | Dedicati | AL MOLTO R.^{do} PADRE MAESTRO | NICOLA ANGELVCCCI | Da Norcia del medemo ordine. | [typographer's mark] | Stampa del Gardano | IN VENETIA M DC LV Apreffo Francefco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1655

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, A, B, bc. On p. 2 dedication of the composer dated 1st August 1628. At the end – a list of contents. Some tempo indications: *adagio*, *allegro*, *presto*.

SHELFMARK: PL-WRu 50476 Muz.

NOTES ON ITEM: Unique specimen of the print. Bc partbook missing. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 236 | V; 368.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M R | 5]; [Nro 240]; [Mus. 347].

CATALOGUES: BohnD, p. 155; RISM A/I: G 2008; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Quare fufpiras anima. Dialogo A 2. Canto è Alto. Anima quæ Deum amat, præter Deum cunçta defpicit.

2. Ad rifum ad cantum. A 3. Due Canti è Baffo. Animæ in Deum fumma felicità
3. Vale fletus vale planctus A 3. Due Canti è Baffo. Iufti mefitia vertetur in gaudium
4. Surgite loricam induite A 3. Due Canti è Baffo. Pugnet pro Chrifto qui vult triumphare cum Chrifto
5. Sancti mei qui in carne pofifti certamen habuiftis mercedem laboris A 3. Due Canti è Baffo. Merces Amantis amor
6. Iam venit hora mea. Dialogo A 4. Afcenfus Chrifiti Amoris fuit defcenfus
7. O pulcherrima mulier. Dialogo A 4. (Serpente, Eua, & Adamo, con il choro). Pomi guftus fuit Adami luctus

263.

COMPOSER(S): Gamberini, Michelangelo (17.sc)

TITLE: MOTETTI | CONCERTATI A DVE, TRE E QVATTRO VOCI | DI MICHELANGELO GAMBERINI DA CAGLI | Maeftro di Capella dell'Infigne Collegiata di | S. Venanzo di Fabriano | DEDICATI | ALL' EM:^{mo} E REV:^{mo} SIG.^r CARDINALE | CARLO PIO | Legato dello Stato d'Vrbino. | Libro Primo. | [coat of arms] | Stampa del Gardano | IN VENETIA MDCLV. Apreffo Francefco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appreffo Francesco Magni 1655

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, III parte/IV parte, org. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *piano*, *prefto*.

SHELFMARK: PL-WRu 50455 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 229 | IV; 226.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [M Q | 4.]; [Nro 241]; [Mus. 335].

CATALOGUES: BohnD, p. 144; RISM A/I: G 316; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Pfallite Domino in cithara & voce A 2. A due Canti
2. Angelis fuis mandauit de te Deus A 2. Canto e Baffo
3. Deus laudem meam ne tacueris A 2. A due Tenori
4. Regnum mundi & omnes ornatum sæculi A 2. Canto e Alto
5. Valete deliciæ, valete diuitiæ A 2. A due Canti
6. Surgite cum gaudio A 2. A due Canti

7. Regina cęli lætare A 2. A due Canti
8. Salve Regina A 2. A Due Canti e Baffo.
9. Florete flores A 3. Due Canti e Tenore
10. Cantate Domino canticum nouum A 3. Due Canti e Baffo.
11. Omnes gentes plaudite manibus A 3. Due Canti e Baffo.
12. Gaude Maria Virgo A 3 Canti
13. Currite populi A 3. Due Canti è Alto.
14. O quam metuendus est A 3. Soprano, mezzo Soprano, e Tenore
15. Eia milites Chrifti A 3 Canti
16. Gaudens gaudebo in Domino A 4. Due Canti, Alto, e Baffo.
17. Dominus illuminatio mea A 4. Due Canti e due Alti
18. O Sacramentum pietatis A 4. Due Canti, Alto e Tenore
19. Laudate Dominum in sanętis eius A 4. Canto, Alto, Tenore, e Baffo.
20. Eftote fortes in bello A 4. Canto, Alto, Tenore, e Baffo.

264.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: HORATII | TARDITI | Cathedralis Ecclefię Fauentię Mufices Perfecti | SACRI CONCERTVS | DVOBVS ET TRIBVS VOCIBVS | *Opus Trigefimum Quintum* | Eminentiffimo ac Reuerendiffimo Principi | CAROLO ROSSETTO | S.R.E. Cardinali Ampliffimo Fauentię Epifcopo Vigilantiffimo | CVM PRIVILEGIVM | [typographer's mark] | VENETIIS || Apud Alefandrum Vincentium MDCLV. |

PUBLICATION: Venezia: Alessandro Vincenti 1655

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, B, bc. On p. 2 dedication of the composer dated 1655. At the end – a list of contents. Some tempo and dynamic indications: *Adagio, Allegro, Piano*.

SHELFMARK: PL-WRu 50848 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals and calculations of rest lengths. The title page of B partbook damaged on the edges, refilled with paper. On the title page written in pencil: 503 | IV; 219.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [MP | 4]; [Nro 242]; [Mus. 721].

CATALOGUES: BohnD, p. 408; RISM A/I: T 210, TT 210; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Confuge Anima mea à 2. Canto, e Alto
2. Mortales Adę filij à 2. Canto, e Alto

3. Salve Regina à 2. Alto e Baffo
4. Mifera infelix à 2. Canto, e Alto
5. O Anima peccatrix à 2. Alto, e Baffo. Dialogo
6. Quid mundus à 2. Alto, e Baffo
7. Omnes gentes plaudite manibus à 2. Canto, e Alto
8. Languet Anima mea pro te à 2. Canto, e Alto
9. Celi cantate gaudete flores florete à 2. Soprani
10. Cognitione Anima mea à 2. Alto, e Baffo. A modo di Dialogo
11. Cantabo Regine fiderum à 3. Canto, Alto, e Baffo
12. O Bone Iesù à 3. Doi Soprani, e Baffo
13. Adefte turba celitum à 3. Canto, Alto, e Baffo
14. Cernis panem cernis vinum à 3. Canto, Alto, e Baffo
15. Surgite gentes currite populi à 3. Canto, Alto, e Baffo

265.

COMPOSER(S): Legrenzi, Giovanni (1626–1690)

TITLE: [red ink only in S partbook] HARMONIA | [black ink] D’AFFETTI DEVOTI | A DVE, TRE, E, QVATRO VOCI | [red ink] CONSAGRATA | [black ink] All’Altezza Sereniffima del Signor Prencipe | [red ink] ALESSANDRO FARNESI | [black ink] DI PARMA | [red ink] DA GIOVANNI LEGRENZI | [black ink] Primo Organifta di S. Maria Maggiore di Bergamo | Et Accademico Eccitato | [red ink] LIBRO PRIMO, OPERA TERZA. | [coat of arms] | IN VENETIA || [black ink] Appreffo Aleffandro Vincenti MDCLV. |

PUBLICATION: Venezia: Alessandro Vincenti 1655

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 15th October 1655. At the end – a list of contents. Some tempo indications: *Adaggio, Allegro, Largo, Piu Adaggio*.

SHELFMARK: PL-WRu 50581 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 307 | V. A partbook damaged on the edges, refilled with paper after conservation in 1994.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [M. O. | 5.]; [Nro 243]; [Mus. 448].

CATALOGUES: BohnD, p. 245; RISM A/I: L 1611, LL 1611; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA176/> (the specimen from I-Bc)

MODERN EDITION: Giovanni Legrenzi, *Quam amarum a 2 canti; dialogo delle due Marie*, ed. Jolando Scarpa, Magdeburg: Walhall 2011

RECORDING: *Weep and Rejoice. Music for Holy Week from the convents of the 17th-century Italy*, Capella Artemisia, Candace Smith, Brilliant Classics 2014 (BC 94638)

CONTENTS:

1. Hodie collētantur Cēli à 2. Canti
2. Quam amarum est Maria à 2. Canti. Dialogo delle due Marie
3. Occurrite Celestes à 2. Alto, e Tenore
4. Cadite montes. Dialogo à 2. Canto, e Basso
5. Venite fideles à 3. Canto, Alto, e Tenore
6. Humili voce à 3. Duoi Canti, e Basso
7. O Sanctissimum ò ineffabile conuiuuium à 3. Canto, Alto, e Basso
8. Quid timetis Pastores à 3. Canto, Alto, e Basso
9. Ecce fideles à 3. Canto, Tenore, e Basso
10. Salue Regina à 3. Alto, Tenore, e Basso
11. Albefcite flores à 4. Canto, Alto, Tenore, e Basso
12. Venite omnes à 4. Canto, Alto, Tenore, e Basso
13. Obstupefcite, obmutefcite Angeli à 4. Canto, Alto, Tenore, e Basso
14. Adoramus te Sanctiffimā Cruce à 4. Canto, Alto, Tenore, e Basso

266.

COMPOSER(S): Filippini, Stefano (1616–1690)

TITLE: SALMI | A Trè voci con due violini Con il Dixit, | e Magnificat à Cinque voci | DEL P. BACCILLIER | STEFANO FILIPPINI | DETTO L'ARGENTINA AGOSTINIANO | Maestro di Cappella in S. Gio. Euangelista di Rimini | Opera Quarta. | [the cardinal's coat of arms] | IN VENETIA M DC L V Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1655

DESCRIPTION: Set of 6 partbooks in 4°: S I, S II, A, T, B, bc. On p. 2 dedication of the composer to *Monsignor Carlo Nembrini Vescouo di Parma* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50433 Muz.

NOTES ON ITEM: Unique specimen of the print. B partbook missing. S II partbook damaged on the edges, refilled with paper after conservation in 1993. Some handwritten accidentals, calculations of rest lengths and text incipits. On the title page written in pencil: 208 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M. H. | 6]; [Nro 244]; [Mus. 313].

CATALOGUES: BohnD, p. 132; RISM A/I: F 740; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 5 voci Due Canti Alto T. e Basso
2. Laudate pueri A 3 voci due Alti e Canto con due violini

3. Laudate pueri A 3 voci C.A.T. con due violini
4. Letatus sum A 3 voci Due Canti è Baffo con due violini
5. Nifi Dominus à 3 voci A. T. e Baffo con doi violini
6. Lauda Ierufalem Primo à 3 voci C.A.T. con due violini
7. Lauda Ierufalem Secondo due Canti e B. con due violini
8. Magnificat à 5 voci due Canti A. T. B.

267.

COMPOSER(S): Todeschi, Simplicio (1600c*)

TITLE: SACRI CONCERTI | A DVE VOCI | DI D. SIMPLICIO TODESCHI | MAESTRO DI CAPPELLA | IN S. GIORGIO DI VERONA. | NVOVAMENTE RISTAMPATI. | OPERA QVARTA. | Con Licenza de' Superiori, & Priuilegio. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M.DC.XXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 3 partbooks in 4^o: S I, S II, b. At the end – a list of contents.

SHELFMARK: PL-WRu 50850 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: *511 | III; 161*. The specimen underwent conservation in 1994.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E X | 3]; [Nro 245]; [Mus. 722].

CATALOGUES: BohnD, p. 409; RISM A/I: T 851; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Jubilate caelestes chori & exultate A 2. Doi Canti, ò Tenori
2. Hodie apparuerunt deiltiæ Paradifi A 2. Canto, & Alto
3. Cantate Domino canticum nouum A 2. Alto, & Canto
4. Confundantur omnes qui adorant scuptilia A 2. Doi Tenori
5. Angelus Domini defcendit de cælo A 2. Doi Alti, ò Tenori alla Quinta
6. Nolite me confiderare quod fufca fim A 2. Doi Canti, ò Tenori
7. Cæli enarrant gloriam Dei A 2. Doi Tenori
8. Benedicam Dominum in omni tempore A 2. Alto, & Canto
9. Veni dileccta mea veni A 2. Doi Canti, ò Tenori
10. Confolamini & congratulamini mihi omnes A 2. Alto & Canto
11. O Gloriofa Domina excelfa fuper fydera A 2. Alto & Canto
12. In lectulo meo per noctes A 2. Alto & Canto
13. Regna terræ cantate Deo A 2. Alto & Canto
14. Crux fidelis inter omnes A 2. Doi Canti

15. Gaudete omnes & exultate A 2. Doi Tenori
16. Lætentur cæli & exultet terra A 2. Alto, & Canto
17. O quam pulchra es. Dialogo A 2. Canto & Alto
18. Surge formosa A 2. Doi Canti, ò Tenori
19. Præparate [!] corda veftra Domino A 2. Doi Alti, ò Tenori
20. Exaltabo te Domine quoniam fufcepifti A 2. Doi Tenori
21. Super flumina Babilonis A 2. Doi Tenori
22. Domine quis habitabit A 2. Doi Tenori
23. Iubilate Deo omnis terra A 2. Doi Canti, ò Tenori
24. Virgo Maria dulcis & pia A 2. Baffo, e Tenore
25. Benediçtus Deus Alleluia A 2. Alto, e Tenore

268.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: MADRIGALI | E CANZONETTE | A DVE, E TRE, VOCI, | DEL SIGNOR | CLAUDIO MONTEVERDE | Gia Maestro di Cappella della Sereniffima Republica | di Venetia. | DEDICATE All'illustriffimo Signor mio Patron Colendiffimo | IL SIG.^R GEROLAMO | OROLOGIO. | LIBRO NONO. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA || Appreffo Aleffandro Vincenti. MDCLI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: Set of 4 partbooks in 4°: S, T, B, bc. On p. 3 dedication of the editor dated 27th June 1651. At the end – a list of contents and a short text to the readers.

SHELFMARK: PL-WRu 50646 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals. On the title page written in pencil: 362 | IV.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [K X]; [Nro 246]; *Mus.* 517.

CATALOGUES: BohnD, p. 290; RISM A/I: M 3501, MM 3501; VogelB: I, pp. 514–515; NV 1942; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB009/> (the specimen from I-Bc)

MODERN EDITION: *Tutte le Opere di Claudio Monteverdi*, vol. 9: *Madrigali e canzonette a due et tre voci, libro nono*, ed. Gian Francesco Malipiero, Wien: Universal Edition [1927]; Claudio Monteverdi, *Madrigali e canzonette, libro nono*; ed. Anna Maria Monterosso Vacchelli, Cremona: Fondazione Claudio Monteverdi 1983

RECORDING: *Monteverdi: Primo & Nono Libri dei madrigali*, La Venexiana, Claudio Cavina, Glossa 2006 (GCD 920921)

CONTENTS:

1. Bel Pafitor, dal cui bel guardo A 2. Canto, ò Tenore [Ottavio Rinuccini]
2. Zefiro torna e di suavi accenti A 2. A doi Tenori [Ottavio Rinuccini]

3. Se vittorie fi belle han le guerre d'amore A 2. A doi Tenori
4. Armato il cor d'adamantina fede A 2. A doi Tenori [Ottavio Rinuccini]
5. Ardo, e scoprir, ahi laffo A 2. A doi Tenori
6. O sia tranquill'il mare A 2. A doi Tenori
7. Alcu non mi configli [prima parte] – Perchè lo stral di morte [seconda parte] A 3.
8. Di far sempre gioire [prima parte] – A voi disciolti cori [seconda parte] A 3.
9. Quando dentro al tuo feno [prima parte] – Quando quel vago vifo [seconda parte] – Quando donna honorata [terza parte] A 3.
10. Non voglio amare per non penare [prima parte] – Chi viue amando [seconda parte] – Fuggir vogl'io quest'empio [terza parte] A 3.
11. Come dolce hoggi l'auretta spira lusingha [prima parte] – Gl'amoretti l'aura fanno (seconda parte) – Ride il bosco, brilla il prato (terza parte) – Entri pur nel nostro petto (quarta parte) A 3.
12. Alle danze, alle gioie [prima parte] – Alle gemme, alle perle [seconda parte] – Alle tazze, ai chriftalli [terza parte] A 3
13. Perchè fe m'odiaui [prima parte] – Chi fà ch'una volta [seconda parte] – Nò, ch'io non voglio [terza parte] A 3.
14. Sì, ch'io v'amo occhi vaghi [prima parte] – Sì, ch'io spero [seconda parte] – Sì, ch'ardete, occhi lieti [terza parte] A 3.
15. Sù sù sù Pastorelli vezzosi [prima parte] – Sù sù sù Augelletti canori [seconda parte] – Sù sù sù fonticelli loquaci [terza parte] A 3.
16. O mio bene, o mia vita [prima parte] – O belli occhi, o bei rai [seconda parte] – O mio core, o mia face [terza parte] A 3.

269.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)

TITLE: ANTIPHONÆ | SACRÆ | BEATÆ MARLÆ VIRGINIS | Per totum Annum vna voce decantandæ | AVCTORE | IOANNE FELICE SANCES | Sac: Cæf: Maieftatis Ferdinandi Tertij Imperatoris | Mufico | [typographer's mark] | IN VENETIA M. DC. XXXXVIII Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1648

DESCRIPTION: Set of 2 partbooks in 4^o: Voce, Part. On p. 2 dedication of the composer to *Antonio Spindler Celeberrimi M[o]N[aste]Rij Ad Scotos Abbati* without a date. At the end – a list of contents and commercial information about the editor's bookshop in Venice. Some tempo and dynamic indications: *adafio*, *adafio adafio*, *adafio sempre*, *allegro*, *forte*.

SHELFMARK: PL-WRu 50784 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some handwritten accidentals. Voce partbook damaged on the edges, refilled with paper after conservation in 1983. On the title page written in pencil: 458 | II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [K. T. | 2]; [Nro 247]; [Mus. 653].

CATALOGUES: BohnD, p. 375; RISM A/I: S 775; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Salve Regina Prima
2. Salve Regina Seconda
3. Salve Regina Terza
4. Salve Regina Quarta
5. Salve Regina Quinta in Baffo
6. Alma Redemptoris Prima
7. Alma Redemptoris Seconda
8. Alma Redemptoris Terza
9. Alma Redemptoris Quarta
10. Alma Redemptoris Quinta in Baffo
11. Aue Regina çëlorum Prima
12. Aue Regina çëlorum Seconda
13. Aue Regina çëlorum Terza
14. Aue Regina çëlorum Quarta
15. Aue Regina çëlorum Quinta in Baffo
16. Regina Çëli Prima
17. Regine çëli Seconda
18. Regina çëli Terza
19. Regina çëli Quarta
20. Regina çëli Quinta in Baffo
21. O Domina gloriæ In Baffo
22. Motetto Della Glo. B. V. Ad infanza del Sig. Carlo Benedetto Riccioni Mufico di Sua Maeftà Cefarea
23. O dulcis Virgo virginum. Motetto Secondo della Glo. B. V. Ad infanza del me-defimo [Carlo Benedetto Riccioni]

270.**COMPOSER(S):** Milanta, Giovanni Francesco (1607–1651p)

TITLE: IL SECONDO | LIBRO DE | MOTETTI | A Due, Tre, Quattro, e Cinque, Voci, con Violini, & le Le-|tanie, à quattro, della B. V. M. & in fine quattro | Tantum ergo Sacramentum. | DI GIO: FRANCESCO MILANTA | Da Parma Maeftro di Capella, & Organifta nella Real Fortezza d'Àfola | Dominio della Sereniffima Signoria di Venetia. | DEDICATI | ALL'ILLVST.^{MO} SIGNOR | GIOVANNI CORNARO | FV DELL'ILLVSTRISIMO | SIGNOR MARCO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. LI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 28th May 1651. At the end – a list of contents. Some dynamic and tempo indications: *adagio*, *piano*, *forte*, *prefto*.

SHELFMARK: PL-WRu 50630 Muz.

NOTES ON ITEM: S partbook missing. On the title page written in pencil: 343 | V. Some handwritten accidentals and calculations of rest lengths. On p. 28 of A and T partbooks above *Domine ad adiuvandum* a handwritten note: *NB Deest Bassus Continuus et 4. Voces*. Below the table of contents of bc partbook a handwritten note: *NB: Domine ad adiuuandum, deest*. The specimen underwent conservation in 1998.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K W | 5]; [Nro 248]; [Mus. 498].

CATALOGUES: BohnD, pp. 283–284; RISM A/I: M 2734; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve Regina A 2. Canto, & Tenore, & non altrimenti doi Tenori
2. Aue Regina Cęlorum A 2. Canti, ò Tenori, ouero doi Alti, Sonando la Chiaue del Baffo, cioè quella di C. fol, fa, vt, alla quarta baffa.
3. Regina Cęli A 2. doi Canti, & si può Cantare con doi Alti, Sonando la Chiaue del' Baffo.
4. O felix homo A 2. Canti, ò Tenori, ouero doi Alti, Sonando la Chiaue del Baffo, vt fupra.
5. Audi ò Maria noftras cum canticis preces A 2. Baffo, & Canto
6. Dulcis amor Iefu A 2. Alto, & Canto
7. Iudica me Deus, & difcerne caufam meam A 2. Canto, e Baffo
8. Numquid quem diligit anima mea A 3. Tenore, Alto, e Canto
9. Beatus vir qui inuentus eft fine macula A 3. Canto, Alto, & Baffo in Tenore non riuſcirà cofi bene.
10. O Beata, & Benediċta, & Gloriofa Trinitas A 3. Baffo, con doi Violini, il Secondo Violino ad libitum.
11. Exultate & gaudete A 4. doi Canti, con doi Violini
12. O felix Carole A 4. doi Tenori, con doi Violini. Motetto Più deuoto, che dotto
13. Iubilate gentes & exultate omnes A 4. Canto, Alto, Tenor, e Baffo.
14. Lętanię A 4. Canto, Alto, Tenor, e Baffo,
15. Lętare cor meum A 5. doi Canti, e Barritono, con doi Violini.
16. Domine ad adiuuandum me A 6. Voci con doi Violini [not listed in bc partbook]
17. Tantum ergo Sacramentum A 3. Barritone. Tenoro, & Canto. Riuſciranno meglio fenza battuta con li fuoi Ritornelli
18. Tantum ergo Sacramentum. Canto, & Baffo.
19. Tantum ergo Sacramentum A 5. Tenori, ò Canti in Ecco.
20. Tantum ergo Sacramentum A 3. Barritone. Tenore & Canto.

271.**COMPOSER(S):** Rogantini, Francesco (17.sc)

TITLE: IL SACRO FLAVTO D'EVTERPE | CIOE | IL PRIMO LIBRO | DE CONCERTI ECCLESIASTICI | A Vna, Due, Tre, e Quatro Voci | Con Due, Meffe, Deus in Adiutorium, Falfibordoni, | Magnificat, & Letanie Della B. V. | DI FRANCESCO ROGANTINI | ORGANISTA. | IN SANTA MARIA MAGGIORE DI BERGAMO | OPERA PRIMA. | A GL'ILLVSTRISSIMI SIGNORI | Li Signori Patrone, Minifiro. & Presidenti | Della Veneranda Mifericordia | DI BERGAMO. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1644**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 15th May 1644. At the end – a list of contents.**SHELFMARK:** PL-WRu 50745 Muz.**NOTES ON ITEM:** Complete set of partbooks. T partbook damaged on the edges. Single accidentals and calculations of rest lengths. On the title page written in pencil: 427 | VI.**PROVENANCE:** All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *FM* | 5; *N. 249*; [*Mus. 616*].**CATALOGUES:** BohnD, p. 339; RISM A/I: R 1917; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Quam pulchræ funt & quam fuaues mamme tuę A 1. Canto, Solo ouer Tenore
2. O quam felix & Beata virgo prudens A 1. Canto Solo, ouer Tenore
3. O Maria quam pulchra es A 1. Canto Solo, o Tenore
4. O dulcis o care Iefu A 1. Alto Solo.
5. Aue dulciffima Maria A 1. Baffo Solo.
6. Lætamini cum Ierufalem A 2. Canti, ò Tenori
7. Ego fum panis viuus A 2. Alto, e Tenore.
8. Luce, ferena lucet anime fanête A 2. Doi Canti, ò Tenori.
9. Quando natus es ineffabiliter ex Virgine A 2. Canto e Baffo
10. Alta immenfa & cara A 2. Doi Canti ouer Tenori
11. Virgo gloriofa femper euangelium Chriftri gerebat in peçtore fuo A 3. Canto, Alto, e Tenore
12. Hymnum cantate Domino A 3. Canto, Alto e Baffo.
13. Clamaui in toto corde meo A 3. Doi Canti, ò Doi Tenori, è Baffo
14. O felix fuperne plantationis rofarum A 4
15. Hodie Chriftus natus eft A 4.
16. O quam fuauis eft Domine fpiritus tuus A 4.

17. Meffa à 3. Doi Canti ò Doi Tenori, è Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
18. Meffa breue A 4. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
19. Domine ad adiuuandum A 4.
20. Falfibordono Primo tuono A 4.
21. Falfibordono Secondo tuono A 4.
22. Falfibordono Terzo tuono A 4.
23. Falfibordono Quarto tuono A 4.
24. Falfibordono Quinto tuono A 4.
25. Falfibordono Sefto tuono A 4.
26. Falfibordono Settimo tuono A 4.
27. Falfibordono Ottauo tuono A 4.
28. Magnificat A 4. quinto tuono
29. Letanie della Madonna A 4. (Kyrie – Agnus Dei)

272.

COMPOSER(S): Tarditi, Orazio (1602–1677); Battaglia, Maurizio (17.sc)

TITLE: CANZONETTE | AMOROSE | LIBRO SECONDO | A DOI, E TRE, VOCI | Concertate Per Cantare nel Cimbalò, Spinetta, Tiorba, | ò altro Simile Instrumento. | DI HORATIO TARDITI | DEDICATE | Dall'Auttore à diuerfi fuoi AMICI è PADRONI, come | fi vede in faccia di ciafcheduna di Effe. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On p. 3 dedication of the composer dated 11th January 1646. At the end – a list of contents. Some dynamic and tempo indications: *piano, forte, presto, adafio*.

SHELFMARK: PL-WRu 50840 Muz.

NOTES ON ITEM: B partbook missing. Single handwritten accidentals. On the title page written in pencil: 501 | IV; 84.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E V. | 4.]; [Nro 250]; Mus. 714.

CATALOGUES: BohnD, pp. 406–407; RISM A/I: T 222, TT 222; RISM B/I: 1647⁵; VogelB: I, p. 238; NV 2704; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Per ofentar fua fede fotto candido amanto à 2. Canto, e Alto. Al Sig. Antonio Pani, Maeftro di Capella di Reggio.
2. Per doglia infinita ch'importa f'io moro à 2. Doi Soprani. Al Sig. Francefco Gregori.

3. Toglietemi la vita, amorofi defiri à 2. Canto, è Alto. Al Sig. Carlo Cauina.
4. Imparate, ò folli amanti, che tacete i voftri ardori à 2. Doi Soprani. Al Signor Capitano Terentio Montani.
5. Porgetemi riforo, o del cielo d'amor ferene ftelle à 2. Canto, e Alto. Al Signor Carlo Stefano Arduini, Arcidiacono di Pefaro.
6. Gia per l'onde altre e funefte à 2. Canto, e Alto. Al Signor Mauritio Battaglia.
7. Lilla, vorrei faper da te d'un certo dubbio à 2. Canto, e Alto. Al Signor Pier Luigi Brunelli.
8. Tu dormi, ahimè tu dormi à 2. Doi Soprani. Al Signor Nicolò Carlo Montani, Canonico di Pefaro.
9. Filli, non mi credete fe talhor mi vedete à 2. Doi Soprani. A Curtio Reffio. (Prima Parte) – O quanto v'ingannate (Seconda Parte) à 2. Al Signor Antonio Maria Manara.
10. Da tanto tempo in qua come poffibil è? à 2. Canto, e Baffo. Al Signor Giuliano Piccolomini Fedeli. (Prima Parte) – Penando notte e dì fe gufto al fin à 2. Al Signor Fidentio Cantù detto il Zeuio. (Seconda Parte) – Cola preffo Corfù (Terza Parte) à 2. Al Signor Don Gio Battifta Barcellini
11. Perifce ohime à 2. Canto, e Baffo. Al Signor Sidfeppes [!] Signoretti
12. Coftante il Ciel mi fè et è confante ancor à 2. Canto, e Baffo. Al Signor Paolo Medici
13. Se mia lingua vi giura ch'io non amo à 3. Canto, Alto, e Baffo. Al Signor Hortenfio Laureggi.
14. Sparite dal core, fperanze fallaci à 3. Canto, Alto, e Baffo. A Don Romualdo Honorij. [Domenico Benigni]
15. Difperati, foccorfo, infelici, pietà à 3. Canto, Alto, e Baffo. Al Signor Simone Arditi [prima parte] – Udifte Amanti (Seconda Parte) à 3. Al Medefimo. [Simone Arditi]
16. Amanti, chi non può oftinato rigor tofto placar à 3. Canto, Alto, e Baffo. Al Signor Matthia Roffi.
17. Nò, ch'io non voglio amar chi mi difprezza à 3. Canto, Alto, e Baffo. Al Signor Fabritio Laudenfì.
18. Chi vol' effer amante, non tema la morte à 3. Canto, Alto, e Baffo. Alli Signori M. C. R. G. M. G. M. M. C. A. M. T. V. A.
19. Il ciel per me non giura à 3. A Doi Alto, e Tenor. Musica del Sig. Mauritio Battaglia, Scolaro dell'Auttore.
20. Pietofi, allontanate, difperato, feguitemi à 3. Doi Soprani, e Baffo. Al Sig. Don Giufeppe Maria da Cerreto.
21. Viver non poffo più fotto il giogo d'amor à 3. Alto, Tenore, e Baffo. Al Sig. Mauritio Battaglia.

273.

COMPOSER(s): Milanuzzi, Carlo (1594c–1647p)

TITLE: HORTVS SACER | DELICIARVM, | Ex quo Flores, & Fructus per voces, tum fingulas, tum binas, | tum ternas ad auditum accomodati; colleguntur fuauiffimi | VNA CVM MISSA, DVABVS, AC LITANIIS | BEATÆ MARLÆ VIRGINIS | Tribus

vocibus decantandis in Organo. | AVCTORE | F. CAROLO MILANVZIO | A SANCTA ANATHOLIA AVGVSTINIANO | MVSICÆ PRÆFECTO CAMERINI | LIBER TERTIVS | Opus decimum nonum, nunc primum in lucem editum. | CVM PRIVILEGIO. | [typographer's mark] | VENETIIS. Apud Alexandrum Vincentium. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 4 partbooks in 4^o: S/T I, T II, B, bc. On p. 3 dedication of the composer to *Æmilio de Alteriis Patricio Romano Episcopo Camerini* dated 1st July 1636. At the end – a list of contents.

SHELFMARK: PL-WRu 50631 Muz.

NOTES ON ITEM: Only S/T and bc partbooks extant. Bc partbook severely damaged, underwent conservation in 1994. On p. 9 of bc partbook handwritten errata of music text. On the title page written in pencil: 345 | IV; 403.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [E W | 4.]; [Nro 251]; [Mus. 499].

CATALOGUES: BohnD, p. 284; RISM A/I: M 2754; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Deus meus ad te de luce vigilo A 1. Canto folo
2. Veni Creator spiritus mentes tuorum visita A 1. Canto folo
3. Ego diligentes me diligo et qui mane vigilant ad me A 1. Alto folo
4. Deus noster refugium et virtus, adiutor in tribulationibus A 1. Alto folo
5. O quam humilis o quam pius est manuetus A 1. Tenor folo
6. In toto corde meo o exquisivi te Deus in toto corde meo A 1. Tenore folo.
7. Salve Regina Mater misericordiae A 1. Basso folo
8. O dulcis, o clemens o pia o Sanctissima Maria A 1. Basso Solo
9. Bonum est confiteri Domino et psallere nomini tuo Altissime A 1. Basso Solo.
10. Iste Sanctus pro lege Dei fui certavit usque ad mortem A 1. Basso Solo.
11. Deus canticum novum cantabo tibi Alleluia A 2. Due Canti, o Tenori
12. O Sacrosancta et immaculata Ostita A 2. A due Canti, o Tenori.
13. O lumen Ecclesiae Beate Pater Augustine A 2. Alto, e Tenore
14. O bone Iesu o dulcis Amor qui pro nobis vere passus A 2. Due Tenori
15. O quam magna est misericordia tua Deus A 2. A doi Tenori
16. O quam dulce et quam iucundum est nomen tuum A 2. A Doi Tenori.
17. Veni ad liberandum nos Domine Deus virtutum A 2. Canto, o Tenore, è Basso
18. Exaudi Domine Dirige Fili mi vocem tuam ad me A 2. In Dialog. Tenore, e Basso Introducção ad Vesperas. Sancti Stephani
19. Deus qui vides corda Hominum et eorum preces exaudis. Introducção ad Vesperas A 2. Tenore, e Basso. In Dialogo.

20. O Flos Cęleftis Patrię o Maria Sanċtiffima [with parallel text version devoted to S. Nicolas] A 2. Canto, ò Tenore, è Baffo.
21. Aue Virgo gratiofa ftella fole clarior Mater Deo A 2. Canto, o Tenor, e Baffo.
22. O quam iucunda eft Sanċtorum habitatio A 2. Tenore, è Baffo
23. O dulcis, ò Sanċtiffima Maria A 2. Canto, ò Tenore, e Baffo
24. Benediċtus Deus et Pater Domini noŋtri IESV Chrifti A 2. Tenore, e Baffo
25. O Beate Maure Sanċte Chrifti Sacerdos A 2. Due Baffi
26. Miŋfa Breuis A 2. Due Tenori (Kyrie – Gloria – Credo – Sanċtus – Benediċtus – Agnus Dei)
27. Venite Filij audite me timor in Domini docebo vos A 3. Due Tenori, e Baffo
28. Domine quis habitabit qui ingreditur fine macula A 3. Dialogo Alto, Tenore, e Baffo
29. Alter Alterius onera portate et fic adimplebitis legem Chrifti A 3. Due Tenori, e Baffo
30. Litanie Beatę Virginis A 3. Due Tenori, e Baffo (Kyrie – Agnus Dei)

274.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: [red ink only in S partbook] MOTETTI | [black ink] CONCERTATI | A DVE, E TRE VOCI | [red ink] LIBRO TERZO | [black ink] DEL SIGNOR | [red ink] GIO: ROVETTA | [black ink] Maefiro di Capella della Sereniffima Republica, | RACCOLTI | [red ink] DA GIO. BATTISTA VOLPE | [black ink] ET DEDICATI | Al Molto Illuŋtre, & Reuerendiŋ. Sig. Signore & Patrone | COLLENDISSIMO | MONSIGNORE | [red ink] GIOANNI POMELLI | [black ink] PIOVANO DI S. FANTINO, CANONICO DVCALE, | Arciprete della Veneranda Congregatione di S. Polo, | [red ink] OPERA DECIMA | [typographer's mark] | IN VENETIA || [black ink] Appreffo Aleŋandro Vincenti, MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, B, bc. On p. 3 dedication of Giovanni Battista Volpe dated 15th February 1647. At the end – a list of contents.

SHELFMARK: PL-WRu 50761 Muz.

NOTES ON ITEM: Complete set of partbooks. A partbook damaged on the edges, re-filled with paper after conservation in 1994. Some handwritten accidentals, pitch corrections, calculations of rest lengths and bc numbering. On the title page written in pencil: 441 | IV; 414.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: E Q | 4; N. 252; [Mus. 632].

CATALOGUES: BohnD, p. 344; RISM A/I: R 2973; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB270/> (the specimen from I-Bc)

MODERN EDITION: [-]**RECORDING:** [-]**CONTENTS:**

1. Bonum est confiteri Domino A 2. Due Soprani.
2. Paratum cor meum Deus A 2. Due Soprani.
3. Dominus illuminatio mea A 2. Due Soprani.
4. O dies o iocunditas o amor o vita A 2. Canto, e Tenor.
5. O pulchra cęli atria A 2. Due Soprani.
6. O Domine Deus omnipotens A 2. Alto, e Tenor.
7. Regina cęli laetare A 2. Alto, e Tenor.
8. Alma redemptoris mater A 2. Alto, e Tenor.
9. Aperi Domine os meum A 2. Tenor, & Baffo.
10. Audite hęc omnes A 2. Tenor, & Baffo
11. Tribularer, fi nescirem misericordias tuas A 2. Tenor, & Baffo.
12. Domine non fecundum peccata nostra A 2. Tenor, & Baffo
13. Gaudete omnes quia cum inimici Dei A 3. Canto, Tenor, & Baffo.
14. Ecce Dominus pofuit menfam A 3. Alto, Tenor, & Baritono
15. Videte filię Sion et admiramini A 3. Alto, Tenor, & Baffo.
16. Attendite universi populi A 3. Alto, Tenor, & Baffo.
17. Exultet iam angelica turba coelorum A 3. Alto, Tenor, & Baffo
18. Erućtavit cor meum A 3. Due Tenori, & Baffo.
19. Salve Regina A 3. Due Tenori, & Baffo
20. Salve Regina A 3. Alto, & doi Violini, con tre Viole à beneplacito.

275.**COMPOSER(S):** Delafargia, Giovanni Giuseppe (17.sc)

TITLE: SALMI | Vefpertini Concertati à 3 voci fenza intonatione | DI GIV. GIVSEPPE Delafargia | Maftro di Capella in Caftellarano | *DEDICATI* | All' Illuftriffimo & Eccelentiffimo Signor D. Filippo Francefco | Deste Marchefe di Lanzo e Vale di Borgomanero Con|te di Cortolona e del Vicariato di Belzoiofo | Signore delle Saline di Tarentafa | e di Lucento Gran Comendatore | di Sauoia. | Nouamente Stampati & dati in luce. | [typographer's mark] | IN VENETIA M DC XXXXIII || Appreffo Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: Set of 4 partbooks in 4°: S, T, B, bc. On p. 2 dedication of the composer dated 1st July 1643. At the end – a note *Al Lettore* and a list of contents. Single dynamic and tempo indications: *piano, forte, adafio*.

SHELFMARK: PL-WRu 50374 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Some handwritten accidentals. Between pp. 10–11 a pasted sheet of paper with handwritten errata of the music text omitted in the print. On the title page written in pencil: 166 | IV. The specimen underwent conservation in 1992.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E R | 4.]; [Nro 253]; [Mus. 263].

CATALOGUES: BohnD, pp. 109–110; RISM A/I: D 1361; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 3. Sefto Tuono
2. Confitebor tibi Quarto Tuono
3. Beatus vir Ottauo Tuono
4. Laudate pueri Secondo Tuono
5. In exitu Ifrael Mifto Tuono
6. Laudate Dominum Quinto Tuono
7. Lætatus sum Terzo Tuono
8. Nifi Dominus Primo Tuono
9. Magnificat Secondo Tuono

276.

COMPOSER(S): Vacchelli, Giovanni Battista (1625c–1667p); Vacchelli, N. (17.sc)

TITLE: IL PRIMO LIBRO | DE MOTETTI | CONCERTATI | A Due, Tre, & à Quatro Voci. Con il Baffo Per l'Organo | DI GIO: BATTISTA VACHELLI | DA RVBBIERA. | Minore Conuentuale | ORGANISTA | Delli Molto Ill. Sig. Della Communita di Rubbiera. | OPERA PRIMA | CON LICENZA DE SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1646

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer *Alli molto illustri Signori Patroni della Communita di Rubbiera* dated 15th December 1646. At the end – a list of contents.

SHELFMARK: PL-WRu 50868 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals and pitch corrections. The bc partbook damaged on the edges, refilled with paper after conservation in 1994. On the title page written in pencil: 525 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [E S | 5]; [Nro 254]; [Mus. 740].

CATALOGUES: BohnD, p. 417; RISM A/I: V 1, VV 1; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iuftorum Animę A 2. Due Canti, o Tenori.
2. Vocę iucunditatis A 2. Tenor, e Baffo.
3. Surge illuminare A 2. Tenor, e Baffo.
4. Dulcis Amor Iefu A 2. Alto, e Tenore.
5. Elegit te Dominus A 2. Canto, e Baffo.
6. O gloriofa Domina A 2. Due Tenori.
7. Audite gentes A 2. Canto, e Baffo.
8. Anima Chrifti A 2. Alto, e Tenore.
9. Et ecce terremotus A 2. Due Baffi
10. Amen dico vobis A 2. Tenore, e Violino.
11. Surge propera amica mea à 2. e à 3 Due Canti, e Baffo fe piace.
12. Veni fanęte ſpiritus A 3. Due Tenori, e Baffo.
13. O lingua benedięta A 3. Due Canti, e Baffo.
14. O Panis vitę A 3. Canto, Tenore, e Baffo. del Padre del Autore
15. O admirabile commerciũ A 3. Due Tenori, e Baffo.
16. In voluntate tua domine A 3. Due Canti, e Baffo
17. Salue Regina A 3. Due Canti, e Baffo
18. Si quis venit ad me A 3. Due Canti, e Baffo.
19. Clamauerũt iuſti A 4. Canto, Alto, Tenor, e Baffo.
20. Adiuro vos filię A 4. dialogo. Tre Soprani, e Contralto.
21. Caro mea uere eft cibus A 4. Canto, Alto, Tenor, e Baffo.
22. Ego flos campi A 4. Canto, Alto, Tenor, e Baffo.

277.

COMPOSER(S): Laurenzi, Filiberto (1619–1659p)

TITLE: SPIRITVALIVM | CANTIONVM | VNICA VOCE CONTEXTARVM | LIBER PRIMVS | AC | TERTIA OPERA | FILIBERTI LAVRENTI | LAVRETANÆ VIRGINI | DICATARVM. | SVPERIORVM PERMISSV, AC PRIVILEGIO. | [copperplate of Holy Virgin Mary with a Child from Loreto] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXIV. |

PUBLICATION: Venezia: Alessandro Vincenti 1644

DESCRIPTION: Set of 2 partbooks in 4^o: Voce, Part. On p. 2 a copperplate representing *Filibertvs de Lavrentiis ætatis Ann. XXIII*. On p. 3 dedication of the composer *Lavretanę Virgini* without a date. At the end – a list of contents. Some dynamic indications: *piano, forte*.

SHELFMARK: PL-WRu 50573 Muz.

NOTES ON ITEM: Part. incomplete: missing last pages. Some handwritten accidentals, bc numbering and pitch corrections. On the title page written in pencil: 301 | II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [E T.]; [Nro 255]; [Mus. 439].

CATALOGUES: BohnD, p. 242; RISM A/I: L 1116, LL 1116; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Filiberto Laurenzi, *Spiritualium cantionum... liber primus, op. 3*, facs. ed. Anne Schnoebelen, New York: Garland 1987 (*Solo motets from the seventeenth century*, vol. 1: Venice)

RECORDING: [-]

CONTENTS:

1. Veni sanċte Spiritus. Canto folo. Da fonarfi vn Tono più baffo fe piacerà
2. Egredimini lętantes. Motetto à Voce fola da fonarfi alla Terza fe piacerà
3. Beatus qui intelligit. Motetto à voce fola da fonarfi vn Tono più bafo [!] fe piace
4. O Crux benediċta. A voce Sola.
5. In Paŋchate refurreċtionis. A voce Sola.
6. Plorate filiæ dileċte Sion. A voce Sola.
7. Miŋericordias Domini in æternum cantemus. A Voce Sola
8. Triumphalis beatæ N. Dies. Baffo Solo ouer Baritono; da fonarfi vn Tono più baffo fe piace.
9. Fulget dies ifta. Alto. Da fonarfi fe piace vn Tono più baffo
10. Flabit ŋpiritus eius et fluent aquæ. Mezzo Soprano ouer Canto, alla 4. baffa ò 5. Alta
11. Regina cęli lętare. Alto, ouero Canto Sonando alla Quinta Alta.
12. Salue Regina. Da fonarfi alla Terza fi piacerà

278.

COMPOSER(s): Sabbatini, Galeazzo (1597–1662)

TITLE: SACRARVM | LAVDVM | MVSICIS CONCEPTIBVS | A GALEATIO SABBATINO | CONTEXTARVM | Binis, Ternis, Quaternis, Quinifq. Vocibus | Ad Organum Concinendarum. | LIBER SECVNDVS | OPVS SEPTIMVM | AVSPICE | Illuŋtrifŋsimo, ac Reuerendiŋsimo Domino | D. FERDINANDO MELLINO | IMOLEN EPISCOPO. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II/A, T, B, bc. On p. 2 dedication of the composer dated 1st November 1637. At the end – a list of contents.

SHELFMARK: PL-WRu 50768 Muz.

NOTES ON ITEM: Only S II/A and B partbooks extant. Some handwritten accidentals and calculations of rest lengths.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S 5 | 7]; [Nro 256]; [Mus. 641].

CATALOGUES: BohnD, p. 348; RISM A/I: S 7; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O gloriofa & immaculata Maria A 2. Cantus cum Canto
2. In tribulatione clamaui A 2. Duobus Cant. vel Ten.
3. Regina Cæli lætare A 2. Cantus, cum Semicanto
4. Quando natus es ineffabiliter ex Virgine A 2. Cantus, & Altus
5. Ite eft qui ante Deum A 2. Cantus cum Alto
6. Memento rerum Conditor A 2. Tenor cum Alto
7. Congregauit Dominus aquas A 2. Altus, & Tenor
8. Amare defidero A 2. Baffus cum Canto, vel Ten.
9. Salue meum falutare A 2. Baffus cum Cant. vel Ten.
10. Sancta, & immaculata Virginitas A 3. Cantus, Altus, & Tenor
11. Derelinquat impius viam fuam A 3. Cantus, Altus, & Tenor
12. Domina quis habitabit in Aula Domini A 3. Cantus cum duobus Ten.
13. Emendemus in melius A 3. Cantus, Altus, & Tenor
14. Germinauit radix Ieffe A 3. Cantus, Altus, & Baffus
15. Beatus vir A 3. Altus, Tenor, & Bafus
16. Ego clamaui quoniam exaudifti Quatuor vocibus. Cantus, Altus, Tenor, & Baffus
17. Exurge Domine Quatuor vocibus. Cantus, Altus, Tenor, & Baffus
18. Ego fum panis vivus Quatuor vocibus. Cantus, Altus, Tenor, & Baffus
19. Super flumina Babylonis Quatuor vocibus. Cantus, duo Tenor, & Bafus
20. Fefiuuitas tua Quinque Voc. Cantus, Altus, duo Tenor, & Baff.
21. O magnum myfterium Quinque Voc. Duo Cantus, Altus, Tenor, & Baffus
22. Laudate pueri Dominum Pfalmus cum Quatuor Voc. Cantus, duo Tenor, & Bafus
23. Te Deum laudamus Quinque Voc. Cantus, Altus, duo Tenor, & Bafus

279.

COMPOSER(S): Casati, Gasparo (1610c–1641)

TITLE: MESSA E SALMI | CONCERTATI | A QVATTRO, E CINQUE VOCI SE PIACE | RACCOLTI | DA FRA MICHEL'ANGIOLO TVRRRIANI | Del Terzo Ordine di S. Francefco. | AVTTTORE | GASPARO CASATTI [!] | DEDICATI | Al Molto Ill. & Molto Reu. Padre mio Off. il Padre Maeftro | COLVMBANI MAIOCHI | DEL TERZO ORDINE DI S. FRANCESCO | Maeftro di Sacra Theologia, & Cuftode Meritiffimo della Prouintia di Milano. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1644

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of Michel'Angiolo Turriani dated 15th November 1644. At the end – a list of contents.

SHELFMARK: PL-WRu 50323 Muz.

NOTES ON ITEM: S partbook missing. Some handwritten fermatas. On the title page written in pencil: *I26 | VI*.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *F. C. | 6.*; [*Nro 257*]; *Mus. 212*.

CATALOGUES: BohnD, p. 89; RISM A/I: C 1418; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Concertata A 4. e 5. fe piace (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Domine ad adiuuandum
3. Dixit Dominus
4. Confitebor tibi Domine
5. Laudate pueri
6. Lætatus sum. Senza Intonazione
7. Nifi Dominus. Senza Intonazione
8. Lauda Ierufalem Dominum
9. In exitu Ifrael [in bc partbook added:] Sopra la Cufina. [based on basso ostinato pattern]
10. Magnificat anima mea Dominum
11. O quam bonum o quam iucundum. Motetto A 5

280.

COMPOSER(S): Nembri, Damiano (1584–1649)

TITLE: BREVIS ET FACILIS | PSALMORVM | Quattuor vocibus modulatio | AVCTORE | D. DAMIANO NEMBRIO | Cafinati Monacho. | Cum Priuilegio. | [the cardinal's coat of arms] | VENETIIS. M DC X X X XI || Apud Bartholomeum Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer to *D. Aloysio Sqvadrone Diui Georgij Maiori Venetiarum Abbate* without a date. At the end – a list of contents and in the vocal partbooks also *Auertimento à Lettori*.

SHELFMARK: PL-WRu 50658 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, calculations of rest lengths and bc numbering. On the title page written in pencil: *365 | V*.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [*FK | 5*]; [*Nro 258*]; [*Mus. 526*].

CATALOGUES: BohnD, p. 293; RISM A/I: N 377, NN 377; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Dixit Dominus
2. Laudate Pueri
3. Lætatus fum
4. Nifi Dominus
5. Lauda Hierufalem
6. Magnificat A 4

281.**COMPOSER(S):** Mattioli, Andrea (1620c–1679)

TITLE: HINNI SACRI | CONCERTATI | A Vna, Due, Tre, Cinque, e Sei Voci, Con Inftrimenti, | è fenza, come fi fignifica doppo la Tauola, | DI | ANDREA MATTHIOLI | Manfionario nella Cathedrale, di S. Caffano d’Imola | e Maeftro di Capella, | OPERA SECONDA. | DEDICATA | All’Eminentifsimo, e Reuerendifsimo, Sig. Cardinale | CARLO ROSSETTI | VESCOVO DI FAENZA. | [typographer’s mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1646

DESCRIPTION: Set of 7 partbooks in 4^o: A, T I, T II, B, vl I, vl II, bc. On pp. 2–3 dedication of the composer dated 27th June 1646. At the end – a list of contents and a short *avviso* to the performers. Some tempo indications: *Allegro, presto*.

SHELFMARK: PL-WRu 50607 Muz.

NOTES ON ITEM: A and vl II partbooks missing. Single handwritten accidentals. Bc partbook incomplete: missing title page, p. 1 damaged, refilled with paper after conservation in 1997. On the title page written in pencil: 326 | VII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: FN | 4; [Nro] 259; [Mus. 478].

CATALOGUES: BohnD, p. 276; RISM A/I: M 1410; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Crudelis Herodes. Per la Epifania. A 2. Tenori, con 2. Violini
2. Salutis humanæ fator. Per la Afcenfione. A 2. voci. Tenor, e Baffo, con Violini
3. Veni Creator fpiritus. Per la Pentecofte. A 3 voci. Ten. Al. e Baffo e doi violini
4. Pange lingua A 2. Tenor, e doi violini

5. Vt queant laxis. In Naçt. [!] S. Io: Baptifta. A Doi Tenori, con Violini
6. Aue maris Stella. Per la Madonna. A 3. Canto, Alto, e Tenore con Violini
7. Placare Chrifte. In fefto omnium Sançtorum. Alto folo, con Infrumenti
8. Vos fæcutorum. In fefto Apoftolorum. Tenore folo, con 2 violini
9. Deus tuorum militum. Per vn Martire. Baffo folo, con doi violini
10. Sançtorum meritis. Per più Martiri. A 2. Tenori con violini
11. Ifte confeffor. Per i confeffori Voce sola con le viole
12. Iefu Corona Virginum A 2. Tenori, con doi Violini
13. Decora lux. In fefto S.S. Petri, & Pauli A 5. voci con violini fe piace
14. Iefu Redemptor omnium. In Natiuitate domini, & In Circumfione [!] A 6. con 3. Violini fe piace

282.

COMPOSER(s): Scapitta, Vincenzo (1593–1656)

TITLE: MISSAE | QVINIS, OCTONISQVE VOCIBVS | CONCINENDÆ, CVM EXTRACTIS | AD LIBITVM; | AVCTORE | VINCENTIO SCAPITTA ITALO | A VALENTIA, | Serenissimi Archiducis LEOPOLDI Austriae Musico, | ac honoris Sacellano. | OPVS TERTIVM | Nunc primùm in lucem ditum. | De licentia Superiorum, & cum Priuilegio. | [coat of arms] | VENETIIS, Apud Alexandrum Vincentium. 1629. |

PUBLICATION: Venezia: Alessandro Vincenti 1629

DESCRIPTION: Set of 10 partbooks in 4°: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; Parte di Ripieno, b ad org. On p. 2 dedication of the composer to *Leopoldo, Principi Potentissimo; Archidvci Serenissimo* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50794 Muz.

NOTES ON ITEM: T 1 ch. partbook missing. Numerous handwritten accidentals, some calculations of rest lengths. A 2 ch. and B 2 ch. partbooks damaged, refilled with paper after conservation in 1983. On the title page written in pencil: 465 | X; 384.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [HD | 10]; [Nro 260]; Mus. 666.

CATALOGUES: BohnD, pp. 379–380; RISM A/I: S 1161; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=35888&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Meffa detta la Lottiera à 8. (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)
2. Meffa Tota pulchra es à 8. (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)
3. Meffa detta la Scarmigliona à 5. Con 5. Rip. fi piace A 10 (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)

4. Meffa Sopra Altro non è il mio cor à 5. con 4. Ripieni (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

283.

COMPOSER(S): Casati, Gasparo (1610c–1641); Leonarda, Isabella (1620–1704)

TITLE: IL TERZO LIBRO DE | SACRI | CONCENTI | A 2. 3. e 4. Voci. | DI GASPARO CASATI | Maefstro Di Capella nel Duomo | Di Nouara. | Opera Terza. Con Priuilegio. | [typographer's mark] | IN VENETIA M DC XXXXII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, A, B, bc. On p. 3 dedication of the composer *Al Rev.^{mo} Padre D. Sebastiano Contarini Abbate di Santo Ambroggio Maggiore di Milano, e Conte di Campione Limonta, e Ciuenna, &c.* without a date. At the end – a list of contents. Some tempo indications: *Presto, adaggio.*

SHELFMARK: PL-WRu 50321 Muz.

NOTES ON ITEM: Complete set of partbooks. S II partbook severely damaged on the edges, refilled with paper after conservation in 1997. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: *L | 5.*

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [*EN | 5.*]; [*Nro 261*]; [*Mus. 210*].

CATALOGUES: BohnD, p. 88; RISM A/I: C 1405; RISM B/I: 1642²; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=6078 (the specimen from I-Bc)

MODERN EDITION: Gasparo Casati, *O Angele cur homines tam bene creatos non defendis? Dialogo*, ed. Gunter Morche, Heidelberg 2010 (<http://imslp.org/images/a/a3/PMLP557064-Casati-1.pdf>)

RECORDING: *Codex Caioni: un jour de noce en Transylvanie*, Ensemble XVIII-21, Le Baroque Nomade, Jean-Christoph Frisch, Arion 2008

CONTENTS:

1. O felix felicitas. Dialogo à 2. Doi Canti, ò Tenori.
2. Exultate Deo adiutori noftro à 2. Doi Canti ò Tenori
3. Natus eft Iefus à 2. A due Canti.
4. Svrgite cum gaudio à 2. Canti ò Tenori
5. Ifti funt triumphatores à 2. Canto, & Alto
6. Dic mihi ò bone Iefu. Dialogo à 2. Canto & Tenore.
7. Salue Regina à 2. Alti
8. Trahe poft te cor meum. Dialogo à 2. Alto e Tenore. Al Sig. Antonio Piantanida Mufico nella Regia e Ducal Corte di Milano.
9. Salue Mater mifericordie à 2. Alto, e Tenore.
10. Quam lætam hodie videbo. Dialogo à 2. Alto e Tenore.

11. Ah Domine Iesu à 2. Della M. Reu. Signora Ifabella Leonarda Vergine nella Congregazione Di S. Orfolà di Novara.
12. Sic ergo anima animę. Dialogo à 2. Dell'Ifteffa. [Isabella Leonarda]
13. Caro mea vere est cibus à 2. Canto, e Baffo.
14. Peccator vbi es. Dialogo à 2. Alto e Baffo. Al M. R. P. F. Agoftino Preto Baciliere Agoftiniano, e Priore in S. Gio. e Paolo di Nouara.
15. Currite Paftores in Bethlehem à 3. Doi Canti & Alto
16. Salve Mater Saluatoris à 3. Doi Canti & Baffo.
17. Amor Iesu amantiffime à 3. Canto, Alto, e Tenore.
18. Venite gentes venite ad montes à 3. Canto, Alto, e Tenore. Al Sig. Paolo Antonio Peftagallo Mufico nella Regia, e Ducal Corte di Milano.
19. O Angele cur homines tam bene creatos. Dialogo à 3. Canto Alto, e Baffo (Demonio, Angelo, & Huomo)
20. Salve mi Iesu à 3. Doi Canti, e Tenore.
21. Panis candidiffime à 3. Alto, Tenore, e Baffo.
22. Ifte Sanctus Sebastianus à 3. Alto, Tenore, e Baffo.
23. Benedicam Dominum in omni tempore à 4. Canto, doi Alti, e Tenore
24. Exaltabo te Domine à 4. C. A. T. B.
25. Quid vidiftis ò Magi. Dialogo à 4. (Angelo, è tre Magi.)
26. Veni Sancte Spiritus à 4
27. O gloriofa Domina à 4

284.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: TRIBVTO | DI SAGRI CONCERTI | A 2, 3, è 4. | ALLA SACRA CESAREA MAESTA | DEL SEMPRE AVGVSTO | LEOPOLDO P.^o | IMPERATORE. | OPERA XXIII. | DI | MAVRITIO CAZZATI | Maftro di Capella in S. Petronio di Bologna: | Et Accademico Eccitato. | [the ornament and the basket with flowers] | IN BOLOGNA: MDCLX. || Per Antonio Pifarri. Con Licenza dè Superiori. |

PUBLICATION: Bologna: Antonio Pisarri 1660

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 1st August 1660. At the end – a list of contents. Some tempo indications: *adagio*, *allegro*, *prefto*, *largo*.

SHELFMARK: PL-WRu 50342 Muz.

NOTES ON ITEM: B partbook missing. On the title page written in pencil: 147 | V; 394. Some handwritten accidentals and calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [N W | 5.]; [Nro 262]; Mus. 234.

CATALOGUES: BohnD, p. 96; RISM A/I: C 1614; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ad feſtum uenite A 2 Canti ouero Alti fonando alla quinta baffa. Per vn Santo, ouero Santa [in 2nd part of the piece two appropriate versions of text]
2. Heç dies A 2 Canti ouero due Alti fonando alla quarta, ò quinta baffa & Organo. Per il giorno di Reffurectione, e per altri tempi.
3. Fideles Animæ admiramini A 2. Canto, e Baffo. Per qual fi voglia folenità.
4. Venite fideles feſtinate cantantes A 2. Canto, e Tenore. Per vn Santo.
5. Venite gentes laudate Deum A 2. Canto, e Baffo. Per la Feſta di S. PIETRO.
6. Ad cantus ad melos A 2. Alti, ouero Canti fonando alla quarta alta. Per la Naſcità di N. N.
7. Crucior in hac flamma. Dialogo A 2. Alto, e Baffo (ANGELO, e ANIMA). Per ogni tempo.
8. Quę eft iſta A 3. Doi Canti, e Alto ouero doi Tenori, e Baffo. Della B. V.
9. Ad hanc facram folemnitatem A 3. C. A. e T. ouero A. T. B. fonando alla quinta baffa. Per vn Sacerdote nouello e per qual fi voglia Solenità
10. Audite gentes quæ loquor A 3. A. T., e B. Ouero, C. A. T. fonando alla quarta alta. Per un Santo.
11. Arma fideles A 3 A. T., B. ouero C. A. e T. fonando alla quarta alta. Per un Santo.
12. Vivat læta triumphalis prodigiosa ſacra A 3. A. T. e B. ouero C. A. e T. fonando alla quarta alta. Per l'Epiphania, e per un ſacerdote nouello
13. Animæ Amantes venite ad epulas A 3 A. T, e B ouero C. A., e T. fonando alla quarta alta. Del SANTISSIMO
14. Siccine te Domine vulneratum aspicio A 3. A. T., B. ouero C. A., e T. fonando alla quarta alta. Della Paſſione ò per il SANTISSIMO.
15. Gaudeamus omnes A 4. C. A. T., e B. Della B. V.
16. Ecce panis angelorum A 4 da Capella. C. A. T., e B. Per il SANTISSIMO.

285.

COMPOSER(S): Casati, Gasparo (1610c–1641); Trabattone, Bartolomeo (1635c–1675)

TITLE: SCIELTA | D'Ariofì Salmi, con fuoi violini, Vaghi Motteti à 2. 3. 4. voci | Raccolta da Fra Michel Angilo [!] Turriani del Terzo or-|dine di S. Franceſco. Organifta, & Maeftro di | Capella nella Colleggiata di Terraforte | Authore | GASPARO CASATI | Dedicata | Al Molto Illuſtre e Reuerendiſſimo Padre Signore Padrone Col.^{mo} | Maeftro Marco Antonio Bottone Bologneſe Vicario Ge|nerale Apoſtolico del Terzo Ordine di S. Franceſco | Nouamente Stampata | [typographer's mark] | IN VENETIA M DC XXXXV. Alla Stampa del Gardano. |

PUBLICATION: Venezia: ſtampa dle Gardano 1645

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, vl I, vl II, bc. On p. 2 dedication of the editor without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50325 Muz.

NOTES ON ITEM: A and T partbooks missing. Some handwritten accidentals, pitch corrections, errata of music text (both in staves and on pasted paper sheets), fermatas, calculations of rest lengths and incipits missing in printed text. On the title page written in pencil: *128 | VII*. The specimen underwent conservation in 1996.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [*FB | 7*]; [*Nro 263*]; [*Mus.*] *214*.

CATALOGUES: BohnD, pp. 89–90; RISM A/I: C 1420; RISM B/I: 1645⁴; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://stimbuecher.digitale-sammlungen.de/view?id=bsb00072952> (the specimen from D-Mbs, S partbook only)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Meffa à 4. voci è due violini (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Domine ad adiuuandum voce sola è due violini
3. Dixit Dominus à 3. Due Tenori è Baffo è due violini
4. Laudate pueri à 3. Alto Tenore è Baffo è due violini
5. Beatus vir à 3. due Tenori è Baffo è due violini
6. Laudate Dominum à 3. due Tenori è Baffo è due violini
7. Magnificat à 5. voci
8. Magnificat à 3. voci è due violini. Del Sig. [Bartolomeo] Trabatone [!]
9. Salue virga Ieffe à 2. Alti
10. Virgo pia fons amoris à 2.
11. Si quis est indigens à 3.
12. Beatus vir. Dialogo à 3.
13. Salue Regina à 3.

286.

COMPOSER(S): Mussi, Giulio (16/17)

TITLE: IL PRIMO LIBRO | DELLE CANZONI | DA SONARE | A Due Voci | DI GIVLIO MVSSI | DA LODI | *Maestro di Capella dell'Illustre Comunità | Di Pordenon* | OPERA QVINTA. | *Con il Baffo Continuo per Sonar* | Et nel fine vna Toccata in Ecco à Doi Soprani. | Nouamente riftampate, & corette. | CON PRIVILEGIO. | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti. 1625. |

PUBLICATION: Venezia: Alessandro Vincenti 1625

DESCRIPTION: Set of 3 partbooks in 4°: S, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50651 Muz.

NOTES ON ITEM: Unique specimen of the print. S partbook missing. Some handwritten accidentals and bc numbering. On p. 14 of bc partbook – handwritten errata of the music text in *L'Astea*. On the title page written in pencil: *363 | III*.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B B | 3]; [Nro 264]; *Mus.* 523.

CATALOGUES: BohnD, p. 292; RISM A/I: M 8226; SartoriB: 1625d; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB026/> (earlier edition of this print, RISM A/I: M 8225; the specimen from I-Bc)

MODERN EDITION: Giulio Mussi, *Il primo libro delle canzoni da sonare a due voci e basso continuo (Venezia, 1620)*, ed. Andrea Bornstein, Bologna: Ut Orpheus 1995; Giulio Mussi, *Il Primo libro delle canzoni, opera quinta*, Magdeburg: Edition Walhall 2005

RECORDING: *Harmonia Caelestis: Caprice & Conceit in Seicento Italy*, Charivari Agréable, Kah-Ming Ng, Signum Classics 2005 (SIGCD049)

CONTENTS:

1. La Richiera. Baffo, e Canto
2. La Spelada. Baffo, e Canto
3. La Brunetta. Baffo, e Canto
4. La Mantica. Baffo, e Canto
5. La Gregoris. Baffo, e Canto
6. La Ferra. Baffo, e Canto
7. La Franceschinis. Baffo, e Canto
8. La Crescendola. Baffo, e Canto
9. La Fontana. Baffo, e Canto
10. La Pinala. Baffo, e Canto
11. La Fanzaga. Doi Canti
12. L'Attea. Doi Canti
13. La Bandina. Doi Baffi
14. La Meduna. Doi Baffi
15. L'Amaltea. Doi Canti in Ecco. Doi Violini o Cornetti in Ecco.
16. La Pedana. Baffo, e Canto.

287.

COMPOSER(S): Busatti, Cherubino (fl. 1644c)

TITLE: COMPAGO | Ecclesiaficorum Moteçtorum | Vnius vocis modulatione confecta | PER | Fratrem Cherubinum Busatum | DIVI SEBASTIANI, | Huiufcę inçlytę Vrbis, alumnum, | & in eadem Ecclesia | Organicum exercentem ftudium, | ab in eadem | auguftisfimis aufpicijs | Illuftrisfimi, Pręstantisfimi Domini | HIERONIIMI CONTARENI | Felicisfimam Patrij Bertuccij memoriam pręferentis | fulgentisfima nobilitate Veneta decorati | Dicata. | *Opus Tertium.* | De Superiorum Licentia Cum Priuilegio. | [coat of arms] | VENETIIS M DC XXXX. Apud Bartholomeum Magni. ||

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 2 partbooks in 4^o: Voce, Part. On p. 3 dedication of the composer dated 1st April 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50308 Muz.

NOTES ON ITEM: Complete set of partbooks. On the title page written in pencil: *112* | *II*. The specimen underwent conservation in 1996. Single handwritten accidentals.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [*B D* | 2.]; [*Nro 265*]; [*Mus. 195*].

CATALOGUES: BohnD, p. 81; RISM A/I: B 5100; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: *Cantate Deo. A voce sola, in dialogo*, Marco Beasley, Accordone, Guido Morini, Alpha 2013 (ALPHA 535)

CONTENTS:

1. Magnum miferium grande Sacramentum. In Die Natiuitatis Domini
2. Surrexit pafcor bonus. Tempore Pafchali
3. Quid video quid afpicio. In Solemnitate Pentecofte & per annum in Solemnitatibus Domini
4. Accurrite mortales et properate. In Solemnitate Corporis Chrifci & in oftenfione Sanctismi [!] ad Miffam
5. O quantum tibi debeo dulciffime Iefu Chrifte. Per totum Annum
6. Quò tenditis peccatores. De Beata Maria Virgine per totum Annum.
7. Ardet cor meum et anima mea languet. Ad B. Virginem per totum Annum
8. O quam gloriofum eft regnum. In fefto omnium Sanctorum
9. O verum mundi lumen. Comune Apoftolorum
10. Gaude Martir gloriofe. Commune Martirum
11. Hodie eft dies gloriofus sancte N. Commune Confefforum
12. Chori dilecti Virginum. Commune Virginum.
13. Salue Regina
14. Alma Redemptoris mater. Alto al fuo loco, Canto alla quinta alta, Tenor alla quarta baffa.
15. Aue Regina Cęlorum
16. Regina Cęli letare

288.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: LI | VECCHIARELLI, | ET PERREGRINI CONCERTI | A DVE, TRE, ET A QVATTRO, VOCI | Con vna Meffa à tre, & à quattro, Concertata, | D'IGNATIO DONATI | MAESTRO DI CAPELLA | DEL DOMO DI MILANO | RACCOLTI DA ME ALESSANDRO VINCENTI | DEDICATI | Al Molt'illuftre, & Reuerendifs. Signore, Sig. Patron Collendifs. | IL PADRE D. DOMENICO NASSINI | Generale della Congregazione de Canonici Secolari | Di S. GIORGIO d'Alga | OPERA DECIMA

TERZA | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti, MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, Parte III, Parte IV, bc. On p. 2 dedication of the editor dated 28th August 1636. At the end – a list of contents.

SHELFMARK: PL-WRu 50391 Muz.

NOTES ON ITEM: Unique specimen of the print. In bc partbook missing the first and last pages with the table of contents; pp. 1–2 printed at the end of partbook. Some handwritten accidentals, bc numbering and calculations of rest lengths. On the title page written in pencil: 186 | V; 402. The specimen underwent conservation in 1993.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [S A | 5]; [Nro 266]; [Mus. 281].

CATALOGUES: BohnD, p. 117; RISM A/I: D 3402; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve Regina A 2. doi Canti ò Tenori
2. Languet anima mea A 2. doi Canti
3. O dilecte, dilecte mi A 2. doi Tenori
4. O Gloriofa domina A 2. doi Canti
5. O dulcissime Iefu. Dialogo A 2. Canto, e Tenore (La Madonna, e Chrifto)
6. Gaudebunt labia mea A 2. doi Canti overo Tenori
7. Probafti nos deus A 2. Basso, e Tenore ouer Canto
8. O Pijffime Pater concede mihi A 2. Canto, e Baffo
9. De ore prudentis procedit mel A 2. Canto, e Baffo
10. Quis eft ifte [printed with parallel setting of alternative version of text: *Qui funt ifti*] A 2. Canto, e Baffo. Per vn Confessore, & più Martiri.
11. Ego flos campi A 2. doi Canti, o Tenori.
12. Congratulamini mihi omnes A 2. Canto, & Alto, ouer Baffetto
13. Confitebor tibi domine rex A 2. Canto, & Alto, ouer Baffetto
14. Benedicam Dominum in omni tempore A 2. Canto, & Alto, ouer Baffetto
15. Audiui vocem angelorum multorum A 2. Canto, & Alto, over Baffetto
16. Haec eft vera fraternitas A 2. doi Canti
17. O dulcissime Domine vera fpes vera lux & vita A 3. Canto, Tenore, e Baffo
18. O Virgo facratiffima Maria A 3. Canto, Alto, è Baffo
19. Maria, & Marta A 3. Canto, Tenore, è Baffo
20. Domine Iefu Chrifto A 3. doi Canti, & Alto, ouer Baffetto. Per Santa Cecilia
21. Veni fponfa Chrifti A 3. doi Canti, & Alto, ouer Baffetto
22. Laudate Dominum de cælis A 3. doi Canti, & Alto, ouer Baffetto

23. Quoniam fortitudo mea & refugium meū es tu A 4. Canto, Alto, Tenor, e Baffo
 24. Quæ est ifta. A 4. Soprani, ò Tenori.
 25. Meffa Concertata A 3. & à 4. fi placet (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

289.

COMPOSER(S): Vernizzi, Ottavio (1569–1649)

TITLE: CONCERTI | SPIRITVALI | A DVE, TRE, E QVATTRO VOCI | D'OTTAVIO VERNIZZI | ORGANISTA IN S. PETRONIO | DI BOLOGNA. | OPERA SESTA | Dedicati | ALL'ILL.^{MO} SIGNOR | TOMASO COSPI | SENATORE DI BOLOGNA | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M. DC. XXXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1648

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 24th October 1648. At the end – a list of contents. Some dynamic and tempo indications: *forte*, *piano*, *presto*.

SHELFMARK: PL-WRu 50878 Muz.

NOTES ON ITEM: Bc partbook missing. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 528 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S B | 5]; [Nro 267]; [Mus. 745].

CATALOGUES: BohnD, p. 420; RISM A/I: V 1297; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Ottavio Vernizzi, *Concerti spirituali a due, tre, e quatro voci*, facs. ed., Köln: Becker 2002

RECORDING: [-]

CONTENTS:

1. O dulcis amor à 2. Canto è Alto
2. Iuftus germinabit à 2. Tenor è Baffo
3. Aurora lucis rutilat à 2. Alto è Tenor
4. Surrexit Dominus de fepulchro à 2. Canti.
5. Trahe poft te cor meum à 2. Alto è Tenor. Dialogo
6. Dic mihi ò bone Iesù à 2. Canto è Tenor. Dialogo
7. Ortus conclusus à 2. Canto è Alto.
8. Amor Iefu amantiſſime à 2. Canti. mifura larga tutto.
9. O felix felicitas fuauis æterna tranquillitas à 2. Canti
10. Media nocte clamor factus est à 2. Canto è Alto
11. Sic ergo anima animæ Dialogo à 2. Alto è Tenor
12. Surgite cum gaudio à 2. Canti ò Tenori
13. Tribus miraculis ornatum Sanctum diem à 2. doi Canti ò Tenori

14. Venite gentes ad montem mirrhæ à 3. doi Canti ò Tenori è Baffo.
15. Iuftus germinabit ficut lilium à 3. Canto Tenor è Alto
16. Ecce annuntio vobis gaudium magnum à 3. Canti ò Tenori
17. Pannis [!] candidiffime à 3. Canto Tenor è Baffo.
18. Salue Mater Saluatoris à 3. doi Canti è Baffo.
19. Veni Sancte Spiritus à 4. doi Canti Tenor è Baffo
20. Salue Regina à 4. Canto Tenor Alto è Baffo
21. Salue Salutaris viçtima à 4. Canto Tenor Alto è Baffo
22. O gloriofa domina à 4. Canto Tenor Alto è Baffo
23. O dulciffime Iefu à 4. Canto Tenor Alto è Baffo
24. Exaltabo te Domine à 4. Canto Tenor Alto è Baffo
25. Aue Regina Cęlorum à 4. doi Canti Alto è Baffo
26. Regina Cęli à 4. doi Canti Tenor è Alto
27. Audite gentes à 4. Canto Tenor Alto è Baffo
28. O Sacrum conuiuium à 4. Canto Tenor Alto è Baffo
29. Ecce agnes magna Virgo à 4. Canto Tenor Alto è Baffo
30. Regina Cęli à 4. doi Canti Tenor è Alto
31. Caro mea à 4. doi Canti Tenor è Baffo

290.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: [red ink only in S 1 ch. partbook] SALMI | [black ink] A OTTO VOCI | [red ink] DI GIO: ROVETTA | [black ink] Maeftro di Capella della Sereniffima Republica, | [red ink] OPERA OTTAVA | [black ink] DEDICATI | All' Illuftriffimi, & Eccellentiffimi Signori | [red ink] PROCVRATORI | DELLA CHIESA DI S. MARCO. | [black ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Apreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1644

DESCRIPTION: Set of 9 partbooks in 4°: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 3 of the vocal partbooks dedication of the composer dated 1st October 1644. At the end – a list of contents.

SHELFMARK: PL-WRu 50759 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals and bc numbering. A 1 ch. and S 2 ch. damaged on the edges, refilled with paper after conservation in 1994. On the title page written in pencil: 434 | IX; 88.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [EM | 9]; [Nro 268]; [Mus. 630].

CATALOGUES: BohnD, pp. 343–344; RISM A/I: R 2972; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus Ottavo Tuono
2. Confitebor tibi Domine A 8. Secondo Tuono
3. Beatus vir A 8. Terzo Tuono
4. Laudate pueri Dominum A 8. Primi Toni
5. Laudate Dominum omnes gentes A 8. Quarti Toni
6. In exitu Ifrael A 8. Mixti Toni
7. Lætatus sum A 8. Sexti Toni
8. Nifi Dominus A 8. Sefto Tuono
9. Lauda Ierufalem A 8. Secondo Tuono
10. Lauda anima mea Dominum A 8. Ottavi Toni
11. Laudate Dominum quoniam bonus A 8. Sexti Toni
12. Credidi propter quod A 8. Sexti Toni
13. In conuertendo Dominus A 8. Ottavi toni
14. Domine probasti me A 8. Quinti Toni
15. De profundis clamaui A 8. Quarti Toni
16. Memento Domine Daudid Quinti Toni
17. Beati omnes Ottavi Toni
18. Magnificat A 8. Dominum Terzi Toni

291.

COMPOSER(S): Vesi, Simone (1610c–1667p)

TITLE: MESSA E SALMI | A 6. voci Concertate & due violini | DI SIMON VESI Da Forli | Capellano nel Duomo Di Padoua | Dedicati | ALL'EMINENTISSIMO ET REV.^{mo} PRENCIPE | IL SIG. CARDINALE ROSSETTI | Vefcouo di Faenza. | [the cardinal's coat of arms] | IN VENETIA MDC. XXXXVI Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1646

DESCRIPTION: Set of 9 partbooks in 4°: S I, S II, A, T I, T II, B, vl I, vl II, bc. On pp. 2–3 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *pian*, *forte*, *adafio*.

SHELFMARK: PL-WRu 50879 Muz.

NOTES ON ITEM: VI I partbook missing. In bc partbook last page missing. Some handwritten accidentals, calculations of rest lengths and bc numbering. On the title page written in pencil: 329 | IX. The specimen underwent conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [S. S. | 9]; [Nro 269]; [Mus. 746].

CATALOGUES: BohnD, p. 420; RISM A/I: V 1311; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa à 6 voce, e 2. Violini (Kyrie – Gloria – Credo – Crucifixus – Sanctus – Agnus Dei)
2. Dixit Dominus à 6 voce, è 2. violini
3. Confitebor tibi A 3. voci
4. Beatus vir à 4. è 2 violini
5. Laudate pueri A 4. voce è 4 Iftromenti
6. Laudate Dominum A 6. voce e 2 violini fe piace
7. Credidi propter quod A 3. voci è 2 violini
8. Lauda Ierufalem A 3. è 2 violini
9. Magnificat A 6. voce, è 2 violini
10. Salue Regina Soprano folo Con 6. Iftromenti

292.

COMPOSER(S): Bartolini, Francesco (17.sc)

TITLE: CONCERTI | ECCLESIASTICI | A DVE, TRE, QVATRO, ET CINQVE VOCI | Con le Letanie della B. VERGINE | DI FRANCESCO BARTOLINI | DA FANO | DEDICATI | All'Eminentiss.^{mo} Reuerendiss.^{mo} Sig. CARD.^{le} | GIVLIO SACCHETTI | VESCOVO DI FANO. | [the cardinal's coat of arms] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1633

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, T, B, bc. On p. 2 of the vocal partbooks dedication of the composer dated 15th October 1633. On p. 3 of the vocal partbooks an Italian poem. At the end – a list of contents. From p. 13 of B partbook erroneously printed page numbering.

SHELFMARK: PL-WRu 50265 Muz.

NOTES ON ITEM: S II and T partbooks missing. On p. 8 of B partbook – handwritten music text errata at the end of *Cum complerentur*. Single handwritten accidentals. On the title page written in pencil: 57 | II.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: S F | 5; [Nro] 270; Mus. 136.

CATALOGUES: BohnD, p. 53; RISM A/I: B 1140; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=28348&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Qvis ascendit in montem A 2. Due Canti, ò Ten.

2. Ego fum panis vitæ A 2. Canto, ò Tenor è Baffo
3. Quafi Stella matutina A 2. Due Canti, ò Ten. A Genio dell'Ecc. Organifta di S. Pietro di Roma Girolamo Frefcobaldi
4. O Sacrum conuiuuium A 2. Due Canti ò Tenori. Al Reu. Padre Filotet Lamberi Abbate Oliuet. Di S. Michael in Bofco di Bologna.
5. Eftote fortes in bello A 2. Due Canti, ò Tenori
6. Lauda Syon Saluatorem A 2. Due Canti ò Tenori. A requiftione dell'Illus. E Reueren. Benedetto Landi Vefcouo di Foffombrone.
7. Bone Paftor panis vere A 2. Due Canti ò Tenori. All'Ifteffo [Benedetto Landi] Illus. di Foffombrone
8. Adiuro vos filiaè Ierufalem. In forma di dialogo. A Due Canti ò Tenori & mezo foprano ò Baritono
9. Virgo prudentiffima A 2. Due Canti ò Ten. & mezo foprano, ò Baritono. A Compianza di Franc. Ritti Arciprete della Collegiata della Terra d'Otricoli.
10. Surrexit Dominus A 2. Due Canti ò Tenor & mezo foprano, ò Baritono. A richiefta del Sig. Canonico Maffeo da Narni
11. Domine oftende A 2. Canto & mezo foprano, ò Tenor o Baritono.
12. Collaudamus venerantes A 2. Canto ò Ten. & mezo foprano, ò Baritono.
13. Iam non dicam vos feruos A 2. Canto & mezo foprano, ò Tenor o Baritono.
14. Stella quam viderant A 2. Canti ò Tenori & mezo foprano, ò Baritono
15. Nos autem gloriari oportet A 2. Baffo, e Tenore ò Canto.
16. Cum completerentur dies Pentecofte A 2. Due Baffi Il primo Baffo è nel Tenor
17. Quafi cedrus exaltata fum in libano A 2. Due Baffi Il primo Baffo è nel Tenor
18. Egredimini filiaè Syon A 3 o 4. Can. & mezo foprano, Tenor è Bas. fe piace. All'Ec. Maeftro di Capella del Duomo di Milano mio fingolare padrone Ignatio Donati.
19. Tu es Petrus A 3. Ten. Alt. e Baffo. A fodisfazione di Pietro Aloifi Canonico & Arciprete della Terra di Beluedere.
20. Ecce Sacerdos magnus A 4. Canto Alto Ten. Baffo. Nell'Ingreffo di Sua Eminenza al Vefcouado
21. Tota pulchra es A 4. Canto Alto Ten. Baffo
22. Quæ eft ifta A 4. C. A. T. B.
23. Stetit Angelus A 4. C. A. T. B. A richiefta di Mon. Ant. Braganti Pron. Apoft. & Arcip. della Terra di S. Angelo in Vado
24. Vidi Dominum fedentem A 5. C.A. dve Tenori e B. Al Sig. Pietro Petrucci Nobile di Fano, & Prencipe de Mufici.
25. O Beatum incendium A 5. C.A. dve T. e B.
26. Letanie della B. V. A 3. & 4 fe piace. Due Canti ò Ten. è Baffo & Al. (Kyrie – Agnus Dei)

293.**COMPOSER(s):** Manfredi, Lodovico (17.sc)

TITLE: CONCERTI | ECCLESIASTICI | A VNA, DVE, TRE, QVATTRO, ET CINQVE
 VOCI. | DI | F. LODOVICO MANFREDI | Da Guaftalla, Minore Of. | LIBRO
 SECONDO | DEDICATI | Al Molto Reueren. Padre | ALESSANDRO | MACOLINO

| Teologo, Predicatore Generale, già due volte Prouinciale, & hora Diffinito-|re attuale dall'Alma Prouincia di Bologna de' Minori Offeruanti. | OPERA TERZA, | CON [coat of arms] PRIVILEGIO. | IN VENETIA, | Appreffo Aleffandro Vincenti. M DC XXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer dated 26th May 1638. At the end – a list of contents, in different order in the vocal and bc partbooks.

SHELFMARK: PL-WRu 50599 Muz.

NOTES ON ITEM: Unique specimen of the print. B partbook missing. Bc partbook severely damaged on the edges, refilled with paper after conservation. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 317 | V.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D K | 5.]; [Nro 271]; [Mus. 466].

CATALOGUES: BohnD, p. 270; RISM A/I: M 337; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quales flores habet paradisus A 1. Soprano ò Tenore
2. Tota pulchra es amica mea A 1. Tenore ò Soprano
3. O Sacrum conuiuium A 1. Alto
4. Sicut liliū inter spinas A 4. Alto con doi Violini, & anco con vn Chitarrone, ò violone fe piace
5. Quid retribuam amanti Christo A 3. Canto, ò Ten. con Violino e chitarone o violone
6. Egredimini & videre Reginā veftrā A 4. Canto ò Ten. con doi Viol. e chitarone o violone
7. O Gloriofa A 4. Canto ò Ten. con doi Viol. e chitarone o violone
8. Iudica Domine nocentes A 2. Doi Soprano ò Ten.
9. Benedicam Dominum in omni tempore A 2. Doi Soprano ò Ten.
10. O intemerata & in æternum benediċta A 2. Canto ò Tenore, & Alto.
11. Qualis eft dileċta noſtra ò carifſimi. Dialogo A 2. Canto ò Ten. e Baſſo
12. Meſſa Concertata A 4. Canto, Alto, Tenore, e Baſſo (Chirie – Gloria – Credo – Sanċtus – Agnus Dei)
13. Letanie della B. V. A 5. Canto, Alto, doi Tenori, e Baſſo

294.

COMPOSER(S): Mazzoni, Alfonso (17.sc)

TITLE: MOTECTA | Binis, Ternis, Quaternisque Vocibus decantanda | Vna cum Litanijs Beatae Mariae Virginis, | ALFONSI MAZZONI | BENEFICIATI, | Ac Muficæ Præfecti

in Catedrali | Nec non | Venerabilis Societatis, ac Illuſtriffimæ Academiae | Spiritus Sancti Ferrariæ, | OPVS PRIMVM. | SVPERIORVM PERMISSV. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. M DC XXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer *Canonicis Ecclesiae Cathedralis Ferrariæ* dated 1st December 1639. At the end – a list of contents.

SHELFMARK: PL-WRu 50610 Muz.

NOTES ON ITEM: T partbook missing. Single handwritten accidentals, pitch corrections, calculations of rest lengths and text incipits. On the title page written in pencil: 329 | V; 376.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D L | 5.]; [Nro 272]; Mus. 480.

CATALOGUES: BohnD, p. 277; RISM A/I: M 1687; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O intemerata & in æternum benediçta Virgo A 2. Due Canti
2. Domine quis habitat A 2. Tenore, e Baffo
3. Benediçta & venerabilis es Virgo Maria A 2. Canto, e Alto
4. Omnes gentes plaudite manibus A 2. Canto, e Tenore
5. Vidi ſpecioſam ficut columbam A 2. Canto, e Baffo
6. Multæ filiæ congregauerunt diuitias A 2. Due Canti
7. Caro mea vere eſt cibus A 2. Canto, e Baffo, ouero Alto
8. Magnum conuiuium & omni ſuauitate repletum. Dialogo A 2. Canto, e Baffo
9. Audi filia & vide quia concupiuit Rex A 2. Alto, e Baffo
10. Benedicam Dominum in omni tempore A 2. Alto, & Violino
11. Beatus vir qui inuentus eſt A 3. Canto, Alto, Tenore
12. Ego clamaui quoniam exaudifti me Deus A 3. Doi Canti, e Baffo
13. O Sacrum conuiuium A 3. Doi Canti, e Baffo
14. Cum perambularet Dominus A 3. Alto, Tenor, e Baffo. In feſto S: Andreę Apoſtoli
15. Vexilla Regis prodeunt A 3. Due Violini, & Baffo
16. Lauda Sion Saluatorem A 3. Tre Soprani
17. Prudentes Virgines. Dialogo Delle Vergini A 4. Canto, doi Tenori, e Baffo
18. Salue ſançta parens A 4. Canto, Alto, Tenore, e Baffo
19. A Solis ortu cardine A 4. Canto, Baffo, Violino, & Fagotto
20. Iam Chriſtus aftra aſcenderat A 4. Canto, Baffo, Violino, & Fagotto. In Die Pentecofteſ
21. Laudate pueri Dominum A 3. Doi Canti, e Baffo
22. Lætaniæ A 4. Canto, Alto, Tenore, e Baffo (Kyrie eleiſon – Agnus Dei)

295.

COMPOSER(S): Buchner, Philipp Friedrich (1614–1669)

TITLE: CONCERTI | ECCLESIASTICI | DI FILIPPO FEDERIGO BUCNERO | Mufico dell' Illuftrifimo, & Eccellentiffimo Signor | Palatino, e Generale di Cracouia. | CONCERTATI | A DVE, TRE, QVATTRO, E CINQVE VOCI | Nouamente dati in Luce | CON PRIVILEGIO. | [typographer's mark] || IN VENETIA, | Appreffo Aleffandro Vincenti. MDCXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 1 or 2 dedication of the composer to *Stanislaw Lvbomirski Conte di Vifnic, Palatino, e Generale di Cracouia, Supremo Gouvernatore di Zator, di Spifu, di Viepolonnie, Etc. Signor, e Patron mio Colendissimo* dated 9th November 1642. At the end – a list of contents.

SHELFMARK: PL-WRu 50300 Muz.

NOTES ON ITEM: S I partbook missing. Some handwritten accidentals and calculations of rest lengths. On the title page written in pencil: S | 6.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D M | 6.]; [Nro 273]; [Mus. 184].

CATALOGUES: BohnD, p. 76; RISM A/I: B 4862; www.printed-sacred-music.org**DIGITIZED VERSION:** planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=52269&from=&dirids=1&tab=1&lp=2&QI=>

MODERN EDITION: Philipp Friedrich Buchner, *Weihnachtskantate "O quanta in coelis laetitia" für Soli, Chor u. Continuo (Concerti ecclesiastici, 1642)*, ed. Adam Gottron, Kassel: Bärenreiter 1979

RECORDING: [-]**CONTENTS:**

1. Tibi laus tibi gloria A 2. Doi Canti
2. O vos omnes A 2. Doi Canti
3. Si quis diligit me A 2. Canto, e mezzo Soprano
4. Sicut lilium inter spinas A 2. Canto, e Tenore
5. Heu mihi Domine A 2. Alto, e Tenore
6. O Bone Iefu A 2. Tenore, e Baffo
7. Cantate Domino canticum nouum A 2. Doi Baffi
8. Oftende nobis Domine misericordiam tuam A 3. Canto, Alto, e Tenore
9. Qui diligitis Dominum A 3. Doi Canti, e Baffo
10. Iubilate Deo omnis terra A 3. Alto, Tenore, e Baffo
11. Surge propera amica mea A 3. Alto, Tenore, e Baffo
12. Domine exaudi orationem meam A 3. Alto, Tenore, e Baffo
13. Peccantem me quotidie A 4. Canto, Alto, Tenore, e Baffo
14. Venite gentes cantemus A 4. Canto, Alto, Tenore, e Baffo

15. Deus mifereatur noftri A 4. Canto, Alto, Tenore, e Baffo
16. Paratum cor meum Deus A 5. Doi Canti, Alto, Tenore, e Baffo
17. O quanta in Cælis lætitia A 5. Doi Canti, Alto, Tenore, e Baffo
18. Benedicam Dominum in omni tempore A 5. Doi Canti, Alto, Tenore, e Baffo
19. Domine Iefu Chrifte A 5. Doi Canti, Alto, Tenore, e Baffo
20. Iuftus vt palma florebit A 5. Doi Canti, Alto, Tenore, e Baffo

296.

COMPOSER(s): D'India, Sigismondo (1580c–1629)

TITLE: LIBER PRIMVS | MOTECTORVM | QVATVOR VOCIBVS | AVCTORE | SIGISMVNDQ INDLÆ | DIVI MARCI ÆQVITE, VIROQVE NOBILI | SERENISSIMI PRINCIPIS MAVRITII | CARDINALIS SABAVDLÆ | Nunc primum in lucem æditus. | [typographer's mark] | VENETIIS, Apud Alexandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1627

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 of the vocal partbooks dedication of the composer to *Federico Cardinali Boromeo Archiepyscopo Mediolanensi* dated 8th April 1627. At the end – a list of contents.

SHELFMARK: PL-WRu 50529 Muz.

NOTES ON ITEM: A partbook missing. Some handwritten accidentals and clef changes. On the title page written in pencil: 174 | V; 143. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: JE | 5.; [Nro] 274; Mus. 402.

CATALOGUES: BohnD, pp. 221–222; RISM A/I: I 18; www.printed-sacred-music.org

DIGITIZED VERSION: <http://babel.hathitrust.org/cgi/pt?id=mdp.39015057523501;view=1up;seq=11> (the specimen from GB-Och)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. In principio creavit Deus Cælum. A 4
2. Hodie Chrifus natus eft. In die Natiuitatis Domini.
3. Exaudi Deus orationem meam
4. Domine Deus meus
5. Gaude Maria Virgo. In omnibus Solemnitatibus B. Virginis Mariæ.
6. Angelus Domini defcendit. In die Refurreçtionis Domini.
7. Domine preuenifti eum. In Natali vnus Martiris.
8. Iste cognouit iuftitiam. In fefto Vnius Confefforis.
9. Exaudi Domine vocem meam
10. Ad te Domine leuauit animam meam
11. Transfige Domine Iefu Chrifte. In Eleuatione Domini.

12. Istorum est Regnum Cælorum. In Natali Plurimorum Martyrum.
13. Assumpta est Maria in Cælum. In festo Assumptionis B.V.M.
14. Tradent enim vos. In Natali Apoftolorum, & Euangelistarum.
15. Heu mihi Domine (Prima pars) – O Rex meus & Deus meus (Secunda pars)
16. Circumdederunt me (Prima pars) – O Domine libera animam meam (Secunda pars)
17. Deus meus respice in me
18. Beati immaculati in via
19. Veni Sponsa Christif. In Natali Virginum & Martirum.
20. Sancta Maria ora pro nobis. Canon.

297.

COMPOSER(S): Parisi, Nicodemo (17.sc); Parisi, Filippo (17.sc)

TITLE: MESSA E SALMI | CONCERTATI | A 5 Voci facili da cantarfi | DI NICCODEMO PARISI | Da Piftoia Organista in detta Cattedrale. Rac-|colti da Filippo Parifi fuo Fratello, con | l'aggiunta di due sue Compositioni | vn Beatus vir à 3 voci concer-|tato, & vn Lætatus fum à 5 | voci pieno duplicato. | *DEDICATI* | ALL'ILL.^{mo} SIG.^r ALVISE COCCO | Nobile Veneto. | Opera Seconda. | [typographer's mark] | IN VENETIA M DC XXXXII Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 dedication of Filippo Parisi dated 6th September 1642. At the end – a list of contents.

SHELFMARK: PL-WRu 50675 Muz.

NOTES ON ITEM: Unique specimen of the print. S and B partbooks missing. A partbook damaged, refilled with paper. On the title page written in pencil: 375 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D. O. | 6.]; [Nro 275]; Mus. 543.

CATALOGUES: BohnD, p. 302; RISM A/I: P 914; RISM B/I: 1642¹¹; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus. Primi Toni.
2. Confitebor Secundi Toni.
3. Beatus vir. Quinti Toni.
4. Beatus vir à 3 Voci. Di Filippo Parifi
5. Laudate Pueri. Sine Intonatione.
6. Nifi Dominus. Ottauvi Toni.
7. Lætatus fum. Sine intonatione.
8. Lætatus fum A 5. Pieno. Di D. Filippo Parifi.

9. Lauda Ierufalem. Secundi Toni.
10. In conuertendo. Quinti Toni.
11. Credidi propter quod. Terzi Toni.
12. Laudate Dominum. Sefti Toni.
13. De profundis clamaui. Primi Toni.
14. Magnificat. Sine Intonatione.
15. Meffa Concertata A 5 (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

298.

COMPOSER(S): Pasino, Stefano (1679p†)

TITLE: MESSE | A Quatro da Concerto, e Capella, & per | li Defunti. La prima delle quale da | Còcerto puo catarfi con vn Iftrumento | acuto, & à 4. 3. & 2. | DI STEFANO PASINO | Detto Ghizzolo da Brefcia. | Organifta della Magnifica Comunità Di Lonato. | Opera Quarta. | *DEDICATA* | ALL'EMINENTISSIMO SIGNORE | Il Signore Cardinale Teodoro Triultio [!] | [typographer's mark] | IN VENETIA M DC XXXXII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50676 Muz.

NOTES ON ITEM: S partbook missing. Single handwritten text incipits. On the title page written in pencil: 376 | V. The specimen underwent conservation in 1992.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D N | 5]; [Nro 276]; [Mus. 544].

CATALOGUES: BohnD, p. 302; RISM A/I: P 967; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 2. 3. 4. Con un Iftrumento se piace da Concerto à 2. 3. 4 Parte ad arbitrio se piace per cantar la Meffa à 4. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa A 4. Da Concerto. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa Vt re mi fa fol la A 4. da Capella (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
4. Meffa Per li Defunti A 4. (Kyrie eleifon – Dies irę – Domine Iesv Chrifte – Sanctus – Agnus Dei – Lux aeterna – Requiem aeternam)

299.

COMPOSER(S): Fosconi, Tommaso (17.sc); Fosconi, Andrea (17.sc)

TITLE: VARIA MOTECTA | Ad facras Dei laudes decantandas binis, | ternis, quaternis, & quinternis voci-|bus accommodata, vna cum | baffo ad Organum, | PATRIS THOME

FOSCONI | Carmelię, Rauennatenfis, in Eminentiffimi, | ac Reuerendiffimi Cardinalis Cap-|poni metropolitana Archie-|pifcopali Ecclefia Mu-|ficę Magiftri. | [typographer's mark] | VENETHIS. M DC XXXXII || Apud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of the composer to *Gregorio Tonino ... inter Archipresbyteros Dioecesis Imolensis non ultimo atque Vicario foraneo* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50437 Muz.

NOTES ON ITEM: S and T partbooks missing. Some handwritten accidentals. The specimen underwent conservation in 1994. On the title page written in pencil: 213 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *D P. | 6; Nro 277; Mus. 318*

CATALOGUES: BohnD, p. 135; RISM A/I: F 1543; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ego dixi in vacuum laboravi A 2. Due Canti
2. Tradent enim vos A 2. Baffo e Canto
3. O Doçtor optime Ecclefię A 2. Alto e Canto
4. Corde & animo Christo canamus A 2. Alto e Canto
5. Veni Domine Iesu Christe A 2. Alto e Tenore
6. O beate Laurenti A 2. Baffo e Canto
7. In ieiunio & fletu orabant facerdotes A 2. Canto e Baffo
8. Sançte N. Chrifti Confeffor A 2. Due Canti. Per vn Confeffore
9. Exaltabo te Domine A 2. à 2 Tenori
10. Rogabo Patrem et alium Paraclitum dabit vobis A 2. à 2 Alti
11. Angelus Domini defcendit A 2. Alto e Canto
12. Quam pulcra es & quam decora A 2. Canto e Baffo
13. Sicut lilium A 3. Due Canti e Tenor. Di D. Andrea Fufchoni
14. Ad te Domine leuauit A 3. Doi Alti e Baffo
15. Aue verum Chrifti corpus A 3. Canto Alto e Baffo
16. Gaudeat orbis terrarum A 3. Due Canti e Baffo
17. Iesu dulcis memoria. In Dialogo A 4. Canto Alto Tenor e Baffo
18. In çelestibus regnis Sançtorum habitatio A 4. Doi Canti ouero T. e 2 Basfi
19. Viri Galilei qui ftatis afpicientes in Çelum A 4. Due Canti e Due Basfi
20. Puer qui natus eft nobis A 4. Canto Alto Tenor e Baffo
21. Viçtime Paçhali laudes A 5
22. Gaudeant çeli exultent Sançti A 5. In aduentus
23. Quem vidiftis Paftores A 5

300.**COMPOSER(S):** Colombi, Giovanni Antonio (17.sc)

TITLE: SYNTAXIS ARMONICA | In qua plures concentus duabus, tribus, vel quatuor vocibus canendis continentur | Vna cum regula ad Organum. | *AVCTORE* | Fratre IO: ANTONIO De Columbibus Rauennate Ord: Min: | Con. S. Francisci Mufices professore, ac Magistro. | *Opus Quartum*. | Per Illustri, ac Reuerendissimo D. D. Pomponio Spreto, Sancte | Rauennatis Ecclesie Canonico, & pro Eminentissimo | Cardinali Capponio eiusdem Archiepiscopo, | Principe, &c. in Vrbe Ferraria Vicario. | Dicatum. | [typographer's mark] | VENETIIS DC XXXXIII || Apud Bartholameum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643**DESCRIPTION:** Set of 5 partbooks in 4^o: S I, S II, T, B, bc. On p. 3 dedication of the composer dated 10th June 1643. At the end – a list of contents.**SHELFMARK:** PL-WRu 50361 Muz.**NOTES ON ITEM:** Unique specimen of the print. T and B partbooks missing. Some handwritten accidentals. On the title page written in pencil: 159 | V. The specimen underwent conservation in 1993.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D 2 | 5]; [Nro 278]; Mus. 252.**CATALOGUES:** BohnD, p. 103; RISM A/I: C 3431, CC 3431; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Gaudent in cælis animæ sanctorum A 2. Due Canti
2. Isti sunt sancti A 2. Due Canti
3. Hodie cælesti sponso iuncta est ecclesia A 2. Due Canti
4. Hęc dies A 2. Due Canti
5. Qualis est dilecta nostra carissimi A 2. Due Canti
6. O Patriarcha pauperum A 2. Due Canti
7. Veni Sancte Spiritus A 2. Due Canti
8. Ego dilecto meo A 2. Canto e Baffo
9. Iste est qui ante Deum magnas virtutes operatus est A 2. Canto e Baffo
10. O Sacrum conuiuium A 2. Canto e Baffo
11. Congratulamini mihi A 2. Canto e Baffo
12. Veni sponfa Christi A 2. Canto e Baffo
13. Ecce tu pulcra es A 2. Due Alti
14. Filię Ierusalem cęlestes A 2. Alto e Tenore
15. Noli me derelinquere A 2. Alto e Tenore

16. Quales nam vobis A 2. Alto e tenore
17. O lingua benediĉta A 3. Canto Alto & Tenore
18. Confitemini Domino A 3. Baffo Alto e Canto
19. Alleluia Cantate Domino canticum nouum A 3. Due Canti & Baffo
20. Euge ferue bone A 3. Baffo Tenore & Canto
21. Quam pulcra es à 4 A 4. Baffo Tenore Alto & Canto
22. Egredimini & videte A 4. Baffo Tenore Alto & Canto
23. Letamini in Domino A 4. Baffo Tenore Alto & Canto
24. Ifte fanĉtus pro lege Dei A 4. Baffo Tenore Alto & Canto
25. Exaudifti Domine orationem ferui tui A 4. Baffo Tenore Alto & Canto
26. Aue verum corpus A 4. Baffo Tenore Alto & Canto
27. Noli æmulari A 4. Baffo Tenore Alto & Canto

301.

COMPOSER(S): Beretta, Bonaventura (17.sc)

TITLE: CLIO SACRA | DAVIDICOS PSALMOS | VESPERTINIS | Horis adscriptos | Notis Muficis decantans | QVOS VIRO OPPRIME | R. P. Fratri | FRANCISCO ZANOTTO | Patauino Ordinis Min. Con. Sacræ Theologi Doĉtori, & Prouincię D. Antonii | Min. Prouinciali Vigilantiffimo Integerrimo Optimo. | DICANDOS | R. P. Fratri | BONAVENTVRÆ | BERETTÆ | Saronenfi eiufdem Ord. Muficis Magiftro, & in Antoniano Templo Organico. Suggestit. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. M DC XXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1635

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 of the vocal partbooks dedication of the composer dated 28th June 1635. At the end – a list of contents.

SHELFMARK: PL-WRu 50271 Muz.

NOTES ON ITEM: Complete set of partbooks. B partbook damaged on the edges, re-filled with paper. Some handwritten accidentals, calculations of rest lengths and pitch corrections. On the title page written in pencil: Q | 5.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [D. R. | 5.]; [Nro 279]; [Mus.] 148.

CATALOGUES: BohnD, p. 57; RISM A/I: B 1994; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=27551&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: Bonaventura Beretta, *Clio Sacra. Davidicos psalmos vespertinis horis adscriptos notis musicis decantans*, Venezia 1635, ed. Roberto de Thierry, Ivano Bettin, Padova: Centro Studi Antoniani 2010 (*Corpus Musicum Franciscanum*, 23)

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 2. Voci Basso, & Canto
2. Confitebor tibi Domine A 2. Canti o Tenori
3. Beatus vir A 2. Basso e Canto
4. Laudate pueri Dominum A 2. Canti o Tenori
5. Lætatus sum A 2. Canti o Tenori
6. Nifi Dominus A 2. Canto e Basso
7. Lauda Ierufalem A 2. Canti o Tenori
8. Credidi propter quod A 2. Canti o Tenori
9. In conuertendo Dominus A 2. Canto e Basso
10. Magnificat A 2. Basso e Canto o Tenore
11. Domine ad adiuuandum A 4. Voci
12. Dixit Dominus A 4. Voci
13. Confitebor tibi A 4. Voci
14. Beatus vir A 4. Voci
15. Laudate pueri A 4. Voci
16. Laudate Dominum A 4. Voci
17. Magnificat A 4. Voci

302.

COMPOSER(S): Honorio, Romualdo (17.sc)

TITLE: CONCERTI | A Doi Tre è Quattro Voci Con alcuni Salmi | A Quattro e 5. Voci. | DEL P. DON ROMVALDO HONORII | Monaco Camaldolese. | Libro Primo. | DEDICATI | AL M.^{TO} ILL.^{RE} ET REV.^{MO} P. D. | GREGORIO CECCOLINI. | Con Priuilegio. | [typographer's mark] | IN VENETIA, || Appresso Aleffandro Vincenti. M. DC. XXXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1638

DESCRIPTION: According to Bohn, set of 5 partbooks in 4^o: S I, A, T, B, bc. On p. 2 dedication of the composer signed Faenza, 25th October 1638. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved. The unique copy noted in CH-Zz is of different provenance.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [G F | 5.]; [Nro 280]; [Mus. 394].

CATALOGUES: BohnD, pp. 181–182; RISM A/I: H 6450; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Exultemus in Domino A 2. Due Canti, ò Tenori
2. In hac Sacra Solemnitate A 2. Due Canti, ò Tenori
3. Surrexit Paftor bonus A 2. Due Canti, ò Tenori

4. Iam non dicam vos feruos A 2. Due Canti, ò Tenori
5. Adorent Sacramentum A 2. Due Canti, ò Tenori
6. Sanctiffima Cęlorum A 2. Due Canti, ò Tenori
7. Salue verbi Sacra parens A 2. Canto, e Alto
8. Pacem relinquo A 2. à Due Alti
9. Chrifthus refurgens ex mortuis A 2. Due Alti
10. Hodie Chrifthus natus eft A 2. Canto, e Baffo
11. Cum completerentur dies Pentecoftes A 2. Canto, e Baffo
12. Et ecce terremotus A 2. Due Baffi
13. Domine incline Celos tuos A 2. Due Baffi
14. Cantabo Domino A 3. Canto Alto, e Baffo
15. O bone Iefu A 3. Due Canti, e Baffo
16. Triumphum Martiris à 3. Due Tenori, e Baffo
17. Ego dormiui a 4. Canto, Alto, Tenor, e Baffo
18. Cantate Domino à 4. Allegro Canto, Alto, Tenor, e Baffo
19. Benedicam Dominum à 4. Canto, Alto, Tenor, e Baffo
20. Magi videntes ftellam à 4. Canto, Alto, Tenor, e Baffo
21. Aue verum corpus à 4. Canto, Alto, Tenor, e Baffo
22. Confitebor tibi A 3. Due Canti, e Baffo
23. Beatus vir A 3. Due Canti, e Baffo
24. Laudate pueri A 3. Due Canti, e Baffo
25. Laudate pueri A 5. Alto Tenor, e Baffo con doi Violini, ouero dui Canti, o Tenori che replicano Laudate, e quefto Salmo fia cantato prefto

303.

COMPOSER(S): Merula, Tarquinio (1595–1665)

TITLE: IL SECONDO LIBRO | DELLE | Canzoni da fuonare, à trè, Duoi Violini, & Baffo. | DEL | CAVALIER | TARQUINIO MERVLA | MAESTRO DI CAPELLA | In S. Maria Maggiore di Bergamo. | CON IL BASSO GENERALE. | OPERA NONA: | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. At the end – a list of contents. Some tempo and performance indications: *Prefto*, *Largo*, *Tremolo*, *allegro*.

SHELFMARK: PL-WRu 50617 Muz.

NOTES ON ITEM: Complete set of partbooks. S I partbook incomplete. Some hand-written accidentals, pitch corrections and calculations of rest lengths. On the title page written in pencil: 334 | IV; 364.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *G E* | 4; [*Nro* 281]; [*Mus.* 488].

CATALOGUES: BohnD, pp. 279–280; RISM A/I: M 2354, MM 2354; SartoriB: 1639c; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Canzon Prima detta la Vincenza.
2. Canzon Seconda detta la Gonzaga.
3. Canzon Terza detta la Benaglia.
4. Canzon Quarta detta la Caleppa.
5. Canzon Quinta detta la Corfina.
6. Canzon Sesta detta la Vefconta.
7. Canzon Settima detta la Merula.
8. Canzon Ottava detta la Dalida.
9. Canzon Nona detta la Cancelliera.
10. Canzon Decima detta la Malombra.
11. Canzon Undecima detta la Fontana.
12. Canzon Duodecima detta la Villana.

304.

COMPOSER(S): Naimon, Martino (17.sc)

TITLE: MESSE | A CINQUE VOCI | Concertate Col Baffo per L'Organo | DI MARTINO NAIMON | DA TRIESTE | Nell'ifteffa Nobilissima Cathedrale Maftro | de Capella. | *DEDICATE* | All'Ifteffa Illuftriffima & Nobiliffima Comunità. | [typographer's mark] | IN VENETIA M DC XXXXII | Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of the composer to *Gio: Georgio Lib. Baron d'Herberftain* dated 15th June 1642. At the end – a list of contents.

SHELFMARK: PL-WRu 50652 Muz.

NOTES ON ITEM: Unique specimen of the print. A and B partbooks missing. On the title page written in pencil: 364 | VI; 363. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: G G | 6; N. 282; Mus. 524.

CATALOGUES: BohnD, p.293; RISM A/I: N9; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 5. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

2. Meffa Del Secondo Tuono. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa Del Ottavo Tuono. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

305.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: PSALMI | AD COMPLETORIVM | Et Litanie Beatissimæ Virginis | QVATVOR VOCIBVS | Cum quatuor Antifonis eiuſdem Virginis Sanctiſsimæ | Tribus vocibus. | Adiuncto in fine Pfalmo In te Domine speravi, & Himno Te lucis ante | terminum ad voces, & Inſtrumenta | Omnia ad Organi concertum accomodata. | AVCTORE | HORATIO TARDITO | ROMANO | Monaco Congregationis Camaldulensis, & nobilissimæ Abbatie Clafsis de Rauenna Professo. | OPVS VIGESIMVM QVARTVM. | [typographer's mark] | VENETIIS, || Apud Aleſſandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer to *D. Livio Catto a Ravenna Abbat meritissimo Abbatie Sanctæ Mariæ de Vrano Congregationis Camaldulensis* dated 21st March 1647 and the Latin poem *Ad auctorem incerti*. At the end – a list of contents. Some dynamic indications: *piano*.

SHELFMARK: PL-WRu 50841 Muz.

NOTES ON ITEM: B partbook missing. A partbook damaged on the edges, refilled with paper. Single handwritten accidentals, pitch corrections, calculations of rest lengths and bc numbering. On the title page written in pencil: 507 | V; 362.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G H* | 5; *N. 283*; [*Mus. 715*].

CATALOGUES: BohnD, p. 407; RISM A/I: T 199, TT 199; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iube Domne benedicere A 4. Canto, Alto, Tenor, e Basso
2. Fratres sobrij estote Canto solo
3. Confiteor Deo omnipotenti Canta il Tenore solo
4. Deus in adiutorium A 4.
5. Cum inuocarem A 4. Concertato. Senza Intonazione.
6. In te Domine speravi A 4. Concerto. Ottavo Tuono Senza Intonazione
7. Qui habitat in adiutorio A 4. Ottavo Tuono Senza Intonazione.
8. Ecce nunc benedicite A 4. Sesto Tuono Senza Intonazione
9. Te lucis ante terminum Hinno A 4.
10. Nunc dimittis A 4. Secondo Tuono Senza Intonazione.
11. Letanie della Beatissima Vergine. A 4. (Kyrie eleison – Agnus Dei)

12. Salve Regina à 3. Alto, Tenore, e Baffo
13. Alma redemptoris mater A 3. Canto, Alto, Tenore
14. Ave Regina Cęlorum à 3. Canto, Alto, e Baffo
15. Regina cęli letare A 3. Alto, Tenore, e Baffo
16. In te Domine speravi. Salmo Concertato à 3 voci è doi Violini Senza Intonat. Canto, Alto, e Baffo
17. Te lucis ante terminum Hinno con 2. Voci Alto, e Can. è 2. Violini

306.

COMPOSER(S): Capuana, Mario (1647c†)

TITLE: SACRE ARMONIE | A TRE VOCI | Con Baffo Continuo per sonar il Clauicembalo ò altro Stromento | DI | MARIO CAPVANA | MAESTRO DI CAPELLA | Dell' Illuſtriffimo Senato, e del Duomo | DELLA CITTA DI NOTO. | OPERA PRIMA. | NVOVAMENTE RISTAMPATA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleſſandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1647

DESCRIPTION: Set of 4 partbooks in 4°: A, T, B, bc. On p. 3 dedication of the composer to *Don Bartolomeo Deodato Barone di Frigintini* dated 27th June 1647. At the end – a list of contents. Some tempo and dynamic indications: *forte*, *pian*, *allegro*, *preſto*, *preſto affai*, *largo*, *a tempo*.

SHELFMARK: PL-WRu 50314 Muz.

NOTES ON ITEM: A partbook missing. Some handwritten accidentals, bar lines, calculations of rest lengths. On the title page written in pencil: *118 | IV; 360*. The specimen underwent conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G J | 4; N.º 284; [Mus. 202]*.

CATALOGUES: BohnD, p. 85; RISM A/I: C 951; VogelB: I, p. 138; NV 488; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Seluaggie fiere o voi. A 3. Alto, Tenor, e Baffo.
2. Deh non partir, Maria. A 3. Alto, Tenor, e Baffo.
3. Io piango. Udite o selve. A 3. Alto, Tenor, e Baffo.
4. E come poſſo viuere. A 3. Alto, Tenor, e Baffo.
5. Ah doue ſe'n vą quel miſero cor. A 3. Alto, Tenor, e Baffo.
6. O che ardore, o che ſplendore. A 3. Canto, Alto, e Tenore.
7. Deh mira, mio core, che ſpira ſvenato. A 3. Alto, Tenor, e Baffo.
8. O che feſte, ò che giubili. A 3. Canto, Alto, e Tenore

9. Ite, lagrime amiche, per foccorso agli amanti. A 3. Alto, Tenor, e Baffo.
10. Se mai vi fur gradite l'ombre gentili. A 3. Doi Canti, e Baffo.
11. Dolce Gesù, tu muori. A 3. Alto, Tenor, e Baffo.
12. Non più ftrida, non più lamenti. A 3. doi Tenori, e Baffo.
13. Chiodi pungenti e fpine che le membra divine. A 3. Alto, Tenore, e Baffo.
14. Deh fpietato mio core, ove crudel ne vai. A 3. Alto, Tenore, e Baffo.
15. Qual pietà, qual affetto punfe il divino petto. A 3. Canto, Tenore, e Baffo.
16. Peccai laffo... che difefe morendo la mia vita. A 3. doi Tenori, e Baffo.
17. Inuido, auaro vel, deh perchè bendi tu gl'occhi. A 3. Canto, Alto, e Baffo.
18. Ahi che doglia, ahi che ftrazio. A 3. Alto, Tenore, e Baffo.
19. Dolente cor che fai? A 1. Tenore folo – Hor piangete e fperate voi che pietà.
Echo col coro a 4 per lo fine. Canto, Alto, Tenor, e Baffo
20. Caro dolce Signor Gesù A 4. doi Canti, Tenore, e Baffo
21. Le tue guancie hor. A 3. Alto, Tenore, e Baffo. con due Violini

307.

COMPOSER(S): Picchi, Giovanni (16/17)

TITLE: [in I Parte partbook red ink:] CANZONI | DA SONAR CON OGNI SORTE D'ISTROMENTI | [black ink] A Due, Tre, Quattro, Sei & Otto Voci, | [in the vocal partbooks added:] con il suo Baffo Continuo. | [red ink] DI GIOVANNI PICCHI | [black ink] Organifta della Cafà Granda | di Venetia. | Nouamente compofte & date in luce. | [red ink] CON PRIVILEGIO | [typographer's mark] | IN VENETIA, | [black ink] Appreffo Aleffandro Vincenti. 1625. |

PUBLICATION: Venezia: Alessandro Vincenti 1625

DESCRIPTION: Set of 9 partbooks in 4^o: I Parte, II Parte, III Parte, IV Parte, V Parte, VI Parte, VII Parte, VIII Parte, bc. On p. 3 of the vocal partbooks dedication of the composer to *Prenzipe D. Verginio Orsinio sopra intendente generale della fantaria Italiana della Serenissima Republica* dated 20th December 1624. At the end – a list of contents. Numerous dynamic and tempo indications: *pian, forte, prefto*.

SHELFMARK: PL-WRu 50691 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, pitch corrections and calculations of rest lengths. On the title page written in pencil: 386 | IX; 89.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: G K | 9; [Nro] 285; Mus. 557.

CATALOGUES: BohnD, p. 308; RISM A/I: P 2042; SartoriB: 1625b; www.biblioteca-musica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Picchi, *Canzoni da sonar con ogni sorte d'istromenti, Venezia 1625*, facs. ed. Marcello Castellani, Firenze: Studio per edizioni scelte 1979 (*Archivum musicum. Collana di testi rari*, 38); Canzon I, IV and V in: Giovanni Picchi, *Three sonatas (1625) for two soprano instruments and continuo*, ed. Bernard Thomas, London: Pro

Musica Ed. 2000 (*Chamber music of the seventeenth century*, 22); Sonata IX, Canzon X and Sonata XVI in: *Acht frühbarocke Sonaten und Canzonen: für 1–6 Melodieinstrumente und Basso continuo*, ed. Siegbert Rampe, Celle: Moeck 1992; Giovanni Picchi, *Canzon decimanona a 8 from Canzoni da sonar*, London: Pro Musica Ed. 1995

RECORDING: *Capriccio Stravagante vol. 2*, Jane Rogers, Jakob Lindberg, Robert Wooley, His Majestys Sagbutts & Cornetts, Purcell Quartet, Chandos 2001 (CHAN 0670); *Music for strings in the Republic of Venice 1615–1630*, Sonatori de la Gioiosa Marca, Divox Antiqua 1998 (CDX-79707); *Castello & Co: Venetian sonatas for winds and strings from the 17th century*, Caecilia-Concert, Challenge Classics 2012 (CC 72547)

CONTENTS:

1. Canzon Prima. A 2. Doi Violini ò Cornetti
2. Canzon Seconda. A 2. Violino, ò Cornetto & Fagotto
3. Canzon Terza. A 2. Trombone & Violino
4. Canzon Quarta. A 2. Doi Violini, ò Cornetti
5. Canzon Quinta. A 2. Doi Violini, ò Cornetti
6. Sonata Sefta. A 2. Trombone, e Violino
7. Canzon Settima. A 3. Doi Violini, & Trombone
8. Canzon Ottava. A 3. Doi Violini, & Trombone
9. Sonata Nona. A 3. Doi Violini, & Flauto
10. Canzon Decima. A 4. Doi Tromboni, & doi Flauti
11. Canzon Vndecima. A 4. Doi Tromboni, & doi Cornetti
12. Canzon Duodecima. A 4. Doi Tromboni, & doi Violini
13. Canzon Decima Terza. A 4. Doi Tromboni, & doi Cornetti
14. Canzon Decima Quarta. A 6. Quattro Tromboni, & doi Violini ò Cornetti
15. Canzon Decima Quinta. A 6. Quattro Tromboni, & doi Violini
16. Sonata Decima Sefta. A 6. Doi Violini, doi Flauti, Trombon, e Fagotto.
17. Canzon Decima Settima. A 8. A Doi Chori
18. Canzon Decima Ottava. A 8. A Doi Chori
19. Canzon Decima Nona. A 8. A Doi Chori.

308.

COMPOSER(S): Rovetta, Giovanni (1596c–1668)

TITLE: MADRIGALI | CONCERTATI | A DVE, TRE, E QVATTRO VOCI | LIBRO TERZO | DEL SIGNOR | GIO: ROVETTA | Maestro di Capella della Serenifsima Republica, | RACCOLTI DA | GIO: BATTISTA VOLPE | E DEDICATI | Al Molto Illuftre Signor, & Padron mio Offer.^{mo} IL Sig. | FRANCESCO CAVALLI | ORGANISTA DI S. MARCO. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. M DC XXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, B, bc. On pp. 2–3 dedication of Giovanni Battista Volpe dated 10th June 1645. At the end – a list of contents.

SHELFMARK: PL-WRu 50760 Muz.

NOTES ON ITEM: S I partbook missing. Single handwritten accidentals and calculations of rest lengths. B partbook incomplete, damaged on the edges, refilled after conservation in 1994. On the title page written in pencil: 442 | IV.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D S | 4]; [Nro 286]; [Mus. 631].

CATALOGUES: BohnD, p. 344; RISM A/I: R 2986, RR 2986; VogelB: II, p. 169; NV 2466; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Rovetta, *Madrigali concertati a due, tre e quattro voci: libro terzo*, facs. ed., Köln: Becker 2007

RECORDING: [-]

CONTENTS:

1. S'auien ch'in piaggia aprica à 2. Canto, e Baffo.
2. Con quel vago augellin, ch'in chiufa gabbia tiene in mio ben à 2. Canto, e Baffo.
3. Qual'hor Florinda per baciari mi porge à 2. Canto, e Baffo.
4. Vaga e cruda, è coftei, che f'io l'adoro [prima parte] – Lasso e debbo adorar (seconda parte) – Così misero ogn'hor parlo (terza parte) à 2. Tenor, e Baffo.
5. Prodigia oue non dei, a che in van tanto baci à 2. Doi Soprani.
6. Ardi tù, Eurilla ma tù di sdegno à 2. Doi Soprani.
7. Quanto di me più fortunate fete à 2. Doi Soprani.
8. Soauifsime Rofe, giardinetto d'amore à 2. Alto, e Canto [Pietro Marcellino Orafi]
9. Eran le vostre lagrime nel viso, donna à 2. Due Tenori.
10. Sdegnato amor, che'l tuo gelato petto à 2. Due Tenori.
11. Dorme colà fu freschè molli herbe à 3. Canto, Tenore, e Baffo.
12. Se vuoi pur che fian spine questi del volto mio à 3. Canto, Tenore, e Baffo.
13. Vedi il lampo. Ecco diferra l'alto dio fulminante à 3. Canto, Tenor, e Baffo.
14. Mio ben, mentre porgesti quelle tue dolci a queste labra mie à 3. Alto, Tenor, e Baffo.
15. Spiritelli incoftanti à 3. Alto, Tenor, e Baffo.
16. Son fatto tempio de la dea d'amore à 3. Alto, Tenor, e Baffo.
17. O mie fatali stelle, luci del maggior lume à 3. Alto, Tenor, e Baffo.
18. Sono in bellezza e Roma e Lilla eguali à 3. Doi Tenori, e Baffo.
19. Questa riuva tempestata, odorata. Canzonetta à 3. Alto, Tenor, e Baffo.
20. D'uscir da crudo impaccio. Canto, Alto, Tenore, e Baffo.
21. O quanto lieto io torno à 3. Doi Tenori, e Alto, e Baffo. (Tirfi e Choro di Ninfe)

309.

COMPOSER(S): Agnelli, Lorenzo (1610–1674)

TITLE: SALMI, E MESSA | A QVATTRO VOCI | IN CONCERTO | Con alcuni Motetti | DI DON LORENZO AGNELLI | MONACO OLIVETANO | DEDICATI | Al Reuerendissimo Padre | DON PIETRO BONINI | ABBATE, ET VISITATORE OLIVETANO | Nella Prouincia di Romagna. | [typographer's mark] | IN VENETIA, || Appresso Aleffandro Vincenti. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50234 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 33 | V; 102.

PROVENANCE: All the partbooks bear Rhediger Library stamps. Old shelfmarks: *G L* | 5; [*Nro* 287]; [*Mus.* 102].

CATALOGUES: BohnD, p. 32; RISM A/I: A 399; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus. Sine intonatione.
2. Confitebor tibi Domine. Sine intonatione.
3. Beatus vir. Sine intonatione.
4. Laudate pueri Dominum. Sine intonatione.
5. Credidi propter quod locutus sum. Sine intonatione.
6. Domine probasti me. Sine intonatione
7. Lauda Ierufalem Dominum. Oçtaui Toni. Sine intonatione
8. Confitebor tibi Domine. Secundi Toni.
9. Beati omnes qui timent Dominum. Sine intonatione
10. Lætatus sum in his. Sine intonatione.
11. Nifi Dominus. Sine intonatione.
12. Laudate Dominum omnes gentes. [in bc partbook only:] Si fuona fempre l'ifteffo replicandolo [basso ostitnato pattern]
13. De profundis. Sine intonatione.
14. Memento Domine Daudid. Oçtaui Toni.
15. Magnificat. Oçtaui Toni.
16. Miffa fopra l'aria Tante pene, e tanti guai. (Kyrie – Gloria – Qui tollis – Credo – Crucifixus – Et iterum – Sançtus – Agnus Dei)
17. Dulcis Iefu qui amabilis eft gratia tua A 2. Canto, e Baffo
18. Diligam te Domine fortitudo mea A 2. Tenori ò Soprani
19. Panis fançte panis viue panis mundo ò bone Iefu A 3. doi Canti, e Baffo
20. Aue Maria gratia plena A 4. Canto, Alto, Tenore, e Baffo

310.

COMPOSER(S): Freddi, Amadio (1570c–1634)

TITLE: HINNI | NOVI CONCERTATI | A 2. 3. 4. 5. 6. Voci con doi ftromenti acuti | & vno graue per le Sinfonie. | DI AMADIO FREDDI | Maeftro di Capella Del Duomo di Vicenza. | DEDICATI | Al Molto Illuftre & Reuerendisfimo Monfignor Gio. Battifta |

Cappo Bianco. Dottore dell'vna è l'altra legge, | Canonico Penitentiero & Protonotario | Apoftolico. | Opera IX. Con Priuilegio. | [typographer's mark] | IN VENETIA M DC XXXXII || Appreffo Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1642

DESCRIPTION: Set of 8 partbooks in 4°: S, T I, T II, B, vl I, vl II, trb/fag, org. At the end – a list of contents.

SHELFMARK: PL-WRu 50445 Muz.

NOTES ON ITEM: B partbook missing. T I partbook damaged on the edges, refilled with paper after conservation in 1974 and 1994. In bc partbook last page missing. On the title page written in pencil: 217 | VIII; 202.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D S | 8.]; [Nro 288]; [Mus. 323].

CATALOGUES: BohnD, p. 138; RISM A/I: F 1833; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=38500&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. In Natiuitate & in Circuncifione Domini. Iefu Redemptor omnium.
2. In Epiphania Domini. Crudelis Herodes.
3. In Afenfione Domini. Salutis humanæ Sator.
4. In Pentecofte. Veni Creator Spiritus.
5. In fefto Trinitatis. Iam fol recedit igneus.
6. In fefto Corporis Chrifti. Pange lingua.
7. In fefto Sancti Ioannis Baptiftæ. Vt queant laxis.
8. In fefto S. Apoftolorum Petri & Pauli. Decora lux.
9. In Conuerfione Sancti Pauli. Egregie Doctõr.
10. In Transfiguratione Domini. Quicumque Chriftum queritis.
11. In feftiuitatibus Beatæ Mariæ. Aue Maris ftella.
12. In fefto omnium Sanctõrum. Placare Chrifti.
13. Commune Apoftolorum. Exultet orbis gaudijs.
14. In fefto Apoftolorum Tempore Pafchali. Triftes erant Apoftoli.
15. Commune vnus Martiris. Deus tuorum militum.
16. Commune Plurimorum Martirum. Sanctõrum meritis.
17. Commune Martirum Tempore Pafchali. Rex gloriofe Martirum.
18. Commune Confefforum. Ilte Confeffor.
19. Commune Virginum. Iesu Corona Virginum.
20. Commune non Virginum nec Martirum. Fortem virili pectore.
21. Commune Dedicacionis Ecclefie. Cęleftis vrbs Ierufalem.

311.**COMPOSER(S):** Filippi, Gaspare (1655†)

TITLE: [red ink in S partbook] CONCERTI | ECCLESIASTICI | [black ink] Per le Solennità Principali dell'Anno | A 1. 2. 3. 4. 5. voci. | DI GASPARE FILIPPI | [red ink] Maefstro di Capella della Cathedrale | Di Vicenza. | [black ink] *LIBRO PRIMO* | [red ink] ALL' ILL.^{mi} E Reu.^{mi} Signori Canonici | della Cathedrale di Vicenza. | [black ink] *Con Licenza de Superiori & Privilegio.* | [typographer's mark] | [red ink] IN VENETIA M DC XXXVII || [black ink] Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1637**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer dated 1st June 1637. At the end – a list of contents.**SHELFMARK:** PL-WRu 50428 Muz.**NOTES ON ITEM:** B partbook missing. On the title page written in pencil: 204 | V; 359. The specimen underwent conservation in 1995.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *D T* | 5; *Nro* 289; [*Mus.* 308].**CATALOGUES:** BohnD, p. 131; RISM A/I: F 733; www.printed-sacred-music.org**DIGITIZED VERSION:** [-]**MODERN EDITION:** Gasparo Filippi, *Magi videntes stellam dixerunt ad invicem*, ed. Gunther Morche, Heidelberg 2010 (<http://imslp.org/wiki/File:PMLP557828-Filippi.pdf>)**RECORDING:** [-]**CONTENTS:**

1. Audite gentes quæ loquor A 1. Baffo Solo
2. Venite & videte opera Domini A 1. Baffo Solo
3. Lauda anima mea Dominum A 1. [Tenor]
4. Confitemini Domino A 1. [Tenor]
5. Gaudebunt labia mea A 1. [Canto]
6. Egredimini amatores A 1. [Canto]
7. Salve Regina A 1. [Canto]
8. In te Domine speravi A 1. [Alto]
9. Diligam te Domine A 1. [Alto]
10. Celebremus cum iubilo A 2. Canti.
11. Beatus vir qui inventus est sine macula A 2. Canti.
12. Canite tuba iubilate A 2. Canti.
13. Omnis pulcritudo Domini exaltata A 2. Canto e Baffo.
14. O Rex glorię Domine A 2. Tenore e Baffo.
15. Hodie Chrifthus natus eft A 2. Basfi.
16. Bonum eft confiteri in Domino A 2. Baffo e Baritono.
17. Qualis eft mater dulcissima A 2. Tenore & Alto.
18. Quid ad me petis A 2. Canto & Alto.
19. O amantissime Iesu A 2. Tenori

20. O magnum Sacramentum A 2. Tenori
21. Domine qui operati sunt A 3. Alto Tenore e Baffo
22. O Sacrum conuiuuium A 3. Alto Tenore e Baffo
23. Intuens in Cælum A 3. Alto Tenore, e Baffo.
24. Surge gaude letare Hierusalem A 3. Due Tenori e Baffo.
25. Hodie Completi sunt dies Pentecostes A 3. Alto Tenore, e Baffo.
26. Dies Sanctificatus A 3. Doi Tenori, e Baffo.
27. Vidi turbam magnam A 3. Basfi
28. Magi videntes stellas A 3. Basfi
29. Congratulamini mihi A 4 voci pari
30. Gaudeamus iubilemus A 4.
31. Benedic̃ta quem sine tactu pudoris A 4.
32. Beatus Vincentius A 5.

312.

COMPOSER(S): Merula, Tarquinio (1595–1665)

TITLE: [red ink only in S partbook] ARPA DAVIDICA | [black ink] Con artificiosa inuentione compoſta, la quale | Da tre, e quattro voci contraputinzata [!] obligata à non più vifte maniere | con inſolita vaghezza rifuona. | [red ink] SALMI ET MESSA CONCERTATI | [black ink] Con alcuni Canoni nel fine | [red ink] DEL CAVALIER MERVLA | [black ink] Accademico Filomuofo di Bologna: | Maſtro di Capella, & Organifta nel Duomo. | [red ink] OPERA DECIMA SESTA | [black ink] DEDICATA | All' Illuſtriſſimo, e Reuerendiſſimo Signor | [red ink] LVIGI GRIMANI | [black ink] VESCOVO DI BERGAMO CONTE ETC. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Appreſſo Aleſſandro Vincenti. MDCXXXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1640

DESCRIPTION: Set of 4 partbooks in 4^o: S, T, B, bc. On p. 2 of the vocal partbooks dedication of the composer dated 8th January 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50620 Muz.

NOTES ON ITEM: B partbook missing. The order of pages in T and bc partbooks changed. In bc partbook pp. 9–15 missing. On the title page written in pencil: 337 | IV; 111.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [D V. | 4.]; [Nro 290]; [Mus. 491].

CATALOGUES: BohnD, p. 280; RISM A/I: M 2342; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA302/> (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: *Tarquinio Merula: Arpa Davidica*, Nova Ars Cantandi, Giovanni Acciai, Archiv 2015 (481 2250 AH)

CONTENTS:

1. Domine ad adiuuandum A 3. Canto, Tenor, e Baffo
2. Dixit Dominus A 3. Canto, Tenore, & Baffo.
3. Confitebor tibi Domine A 3. Canto, Tenore, & Baffo.
4. Beatus vir A 3. Canto, Tenore, & Baffo.
5. Laudate pueri A 3. Canto, Tenore, & Baffo.
6. Lætatus fum A 3. Canto, Tenor, e Baffo
7. Nifi Dominus A 3. Canto, Tenor, e Baffo
8. Lauda Ierufalem A 3. Canto, Tenor, e Baffo
9. Magnificat A 3. Canto, Tenore, & Baffo
10. Credidi propter quod à 3. & à 4. Canto, Tenore, & Baffo. Alto fe piace. Quefto Salmo fi potrà cantare à 4. aggiungendo il prefente Alto, il quale ogni quattro pause, canterà l'infrafcritte note fino al fine.
11. In conuertendo Dominus A 3. Canto, Tenore, & Baffo. Obligo di far quefto Salmo fopra à D. la fol re.
12. [only bc partbook, not listed in *tavola*] Ifte confeffor Domini A 3. & A 4. Canto, Tenore, & Baffo. Alto fe piace. A beneplacito fi potrà cantare il prefente Hinno, aggiungendo il Contralto, mentre fi canta il Salmo.
13. Laudate Dominum à 3. & à 4. Canto, Tenore, & Baffo. Alto fe piace. Salmo fopra Ifte Confeffor
14. Meffa Concertata A 3. Canto, Tenore, e Baffo. Sopra l'Aria del Gran Duca. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei) [in bc partbook the basso ostinato pattern with a remark:] Si replica quefto Baffo Sopra il Kyrie, Gloria, Credo, Sanctus, & Agnus.
15. [only in bc partbook] Canon. Si afcendero in cælum tu illic es.
 Ad Diapafon, ad Diatefferon
 Ad Diapafon Diatefferon remiffum,
 Inverfo ordine.
 Ad Diapafon, ad Diatefferon
 Ad Diapafon Diatefferon intenfum.
 Si defcendero in infernum ades
 Ad Diapafon Diapente, ad Diapente,
 Ad Diapafon cum tono remiffum
 Ex opofito
 Ad Diapafon Diapente, ad Diapente
 Ad Diapafon cum tono intenfum

313.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)

TITLE: IL QUARTO LIBRO | DELLE | CANTATE, | ET ARIE A VOCE SOLA | DI | GIO: FELICE SANCES | Commode da Cantarfi foura Spinetta, Tiorba, Arpa, | ò altro fimile Infrumento | Con due Canzonette à Due, & vna Arietta à Tre voci nel fine | DEDICATE | All' Illuflriffimo Signor e Patron mio Colendiffimo | IL SIGNOR CONTE | ODOARDO PEPOLI | NOVAMENTE STAMPATE | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: According to the catalogue of 1909, one volume in 4°. On p. 2 dedication of the composer dated 1st November 1636. On p. 3 *Alfabetto per la Chitarra alla Spagnola* and two *Scalla di Musica*. At the end – a list of contents.

SHELFMARK: PL-WRu 50779 Muz.

NOTES ON ITEM: Single handwritten accidentals.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: [D W | 1]; [Nro 291]; [Mus. 648v] (from the private collection of Emil Bohn).

CATALOGUES: BohnD, not listed; RISM A/I: S 767, SS 767; VogelB: II, p. 91; NV 2547

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=18105&from=&dirids=1&ver_id=&lp=3&QI=

MODERN EDITION: [-]

RECORDING: *Giovanni Felice Sances: Complete Arias 1636*, Bud Roach, Musica Omnia 2014 (MO 0611)

CONTENTS:

1. Non fia chi mi riprenda. Cantata à 1
2. Doue n'andrò che non mi fegua Amor. Aria Prima à 1.
3. Gia che non fon Adone, Ganimede ò Narciso à 1
4. Lagrime tutte amare, che verfa il mio dolor à 1
5. Amanti, Amor è vn gioco à 1
6. Chi non sà cofa fia Amor io gl'el dirò. Aria à 1
7. Che pietà sperar fi può da bellezza menzognera. à 1
8. Superbetta, la mia vita con amor così favella à 1
9. O perduti dilette, fiamme dell'idol mio care à 1
10. Pietofi allontanateui, disperati feguitemi à 1
11. Chieffi vn baccio, e mel negafti. Aria à 1
12. Occhi miei cari, volgete pur in me voftro splendore à 1
13. Rapitemi, feritemi, teneriffime, lucidiffime, tiranette pupillette à 1
14. Il mio cocente ardore, crudel, perchè fcherfifti e' l mio fincero core à 1
15. Se mille facelle fopporto nel core à 1
16. S'a fofpir finti, s'a mentiti pianti à 1
17. Fuggi, mio cor, l'efca del dolce fguardo. Aria à 1
18. Da più profondi orrori. Lamento. Cantata à 1 (Proferpina Gelofa)
19. Chi nel regno almo d'Amore brama l'ore trar serene. Aria A Doi Voci
20. Viuer tra pianti, e tra fofpiri. A Doi Voci
21. Ohimè fon cofe che ben si sentono A 2
22. Fuggite ò pianti, tornate ò canti. Arietta A 3
23. Amar non voglio un cor di scoglio A 3.

314.**COMPOSER(S):** Ziani, Pietro Andrea (1616–1684)**TITLE:** PRIMO LIBRO | DI | CANZONETTE | A VOCE SOLA | Da poterfi Cantare nel Clauicembalo, Spinetta, Tiorba, | e nella Chitarra Spagnuola, | DI PIETRO ANDREA ZIANI | Organifta nella Chiesa di S. Salvatore di Venetia, | DEDICATE | Al Molt' Illuftre, e Reuerendifsimo P. D. | LVIGI BORSA | NOBILE PADOVANO | Abbate de Monaci di Praglia. | OPERA TERZA. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXI. |**PUBLICATION:** Venezia: Alessandro Vincenti 1641**DESCRIPTION:** One volume in 4°. On the back of the title page dedication of the composer dated 20th March 1641; on the following page *Alfabetto per la chitarra alla spagnola*. At the end – a list of contents.**SHELFMARK:** PL-WRu 50912 Muz.**NOTES ON ITEM:** Unique specimen of the print. A small part was cut out of the title page, probably with the stamp, refilled with paper. Single handwritten accidentals. The specimen underwent conservation in 1993.**PROVENANCE:** The volume bears Rhediger Library stamps. Old shelfmarks: [D X | 1]; [Nro 292]; *Mus. 775b* (from the private collection of Emil Bohn).**CATALOGUES:** BohnD, not listed; RISM A/I: ZZ 174a; VogelB: II, p. 357; NV 3024, however without a list of contents but with the following note: *Un esempl. esisteva nella Elisabeth-Bibl. di Breslau.***DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Non disperate Amanti
2. Il tuo sdegno più non curo (Prima Parte) – Son difciolte le Catene (Seconda Parte) – Tu mi sdegni (Vltima parte)
3. Giouinetta mal contenta
4. O voi già posseduti
5. Si lontana Amor m'addita
6. Chiome bellissime m'incatenate
7. Nel fuo regno amor
8. Già nel ciel rare difciolgono l'alme ftelle
9. O felice o beato chi viue in libertà
10. Son ferito fon morto
11. Ochietti gratiofi qual hor a me splendete
12. Pupillette che volgete (Prima Parte) – Voi per core hà la mia vita (Seconda Parte) – Si piagate fi mie belle care dolci gratiofe brune ftelle (Vltima Parte)
13. Ritornello – Poiche il crudel deftin. Lamento (Prima Parte) – Ritornello vt fupra – Godi ch'al tuo rigor (Sec. Parte) – Ritornello vt fupra – Non è già mio defir (Terza Parte) – Ritornello vt fupra – Chieggio che perdonar (Vlt. Parte)

315.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)**TITLE:** MVSICHE | CONCERTATE | Cioe Madrigali A. 2. 3. 4. | Con Baffo Continuo. | DI GIO: ANTONIO RIGATTI | Maefstro di Capella di Vdine | Libro Primo. Opera II. | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M DC XXXVI || Appreffo Bartolomeo Magni. |**PUBLICATION:** Venezia: stampa del Gardano, appresso Bartolomeo Magni 1636**DESCRIPTION:** Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer *All' Ill.^{ma} Convocatione della città di Vdine* dated 20th March 1636. At the end – a list of contents. Some tempo indications: *adafio*, *allegro*.**SHELFMARK:** PL-WRu 50738 Muz.**NOTES ON ITEM:** Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals, calculations of rest lengths and pitch corrections. On the title page written in pencil: 417 | I; 81. The specimen underwent conservation in 1989.**PROVENANCE:** All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [D Y | 5]; [Nro 293]; [Mus. 607].**CATALOGUES:** BohnD, p. 333; RISM A/I: R 1421; VogelB: II, p. 131; NV 2345**DIGITIZED VERSION:** http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=18572&from=&dirids=1&ver_id=&lp=2&QI=**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Ah Clori, ah rabiofetta A 2. Due Canti
2. Occhi miei, pur fapete A 2. Due Canti
3. Vdite merauiglia, alme d'amor ardenti A 2. Baffo & Tenore
4. S'io fosfi vn giorno ardito A 2. Alto & Tenore
5. O tu ch'hai cofi care le mie lagrime amare A 2. Due Tenori
6. O misera Dorinda, ov'hai tu poſte le tue ſperanze A 2. Baffo & Tenore. [in bc partbook:] Va fonato adafio. [in T and B partbooks:] Queſto Madrigale va Cantato affettuofo. [Giovanni Battista Guarini]
7. Baccia, Lidio gentile, ch'a te nula fi nega A 2. Due Soprani
8. Le più belle zittelle del contado noi fiam A 2. Due Soprani [Giovanni Battista Guarini]
9. Viuo in foco Amorofo A 3. Alto Tenore e Baffo [Giovanni Battista Guarini]
10. Ecco che pur bacciate, ò labra auenturoſe A 3. Doi Tenori & Baffo
11. Tu ti dogli io mi dolgo A 3. Tenore Alto & Baffo
12. Parto e non moro e voi pur fete la mia vita A 4. Canto Alto Tenore, & Baffo
13. Felice chi vi mira, ma più felice chi per voi foſpira A 4. Canto Alto Tenore, & Baffo [Giovanni Battista Guarini]
14. O Dio, Fillide, infedelle mi chiami. Canzonetta A 4.
15. O dolcezza incredibile. Romanefca A 2. A Due Soprani ò Tenori

316.**COMPOSER(S):** Rovetta, Giovanni (1596c–1668)

TITLE: [red ink only in S partbook] SALMI | [black ink] A [red ink] TRE ET QVATTRO VOCI | [black ink] Aggioutoui vn Laudate pueri A 2. & Laudate Dominum omnes gentes | A voce fola, & nel fine vn Kyrie, Gloria, & Credo pur à tre voci; | Tutto Concertato con doi Violini, ò altri Iftromenti Alti | [red ink] DI GIO: ROVETTA | [black ink] Vice Maestro di Capella della Serenifsima Republica. | [red ink] OPERA SETTIMA. | [black ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA; || [black ink] Apreffo Aleffandro Vincenti. MDCXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, vl I, vl II, bc. On p. 2 dedication of the composer to *Gio: da Pesaro, Cavalier, Procurator di S. Marco* dated 1st January 1642. At the end – a list of contents. Some tempo and dynamic indications: *adagio*, *pian*.

SHELFMARK: PL-WRu 50758 Muz.

NOTES ON ITEM: T partbook missing. B partbook damaged on the edges, refilled with paper after conservation in 1994. Some handwritten accidentals, bc numbering, fermatas, bar lines, calculations of rest lengths, pitch corrections, text incipits and other notes: *Sinfonia*. On p. 25 of A partbook – handwritten errata of music in *Laudate Dominum*. On the title page written in pencil: 439 | VII; 384.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: Ψ | 7; [Nro] 294; [Mus. 629].

CATALOGUES: BohnD, p. 343; RISM A/I: R 2971, RR 2971; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Dixit Dominus Primo A 6. Canto, Alto, Tenor, e Baffo, & due Violini
2. Confitebor A 5. Alto, Tenor, e Baffo, & due Violini
3. Beatus vir A 5. Canto, Tenor, e Baffo, & due Violini. [in bc partbook the basso ostinato pattern with remark:] Si replica fempre l'ifteffo, & ferue à tutto il Salmo.
4. Laudate pueri Primo A 6. Alto due Ten. Baffo. & due Violini
5. Laudate Dominum omnes gentes A 6. Canto, Alto, Tenor, Baffo. & due Violini fe piace
6. Laudate Dominum omnes gentes A 3. Voce Sola Alto, & due Violini
7. Dixit Dominus Secondo A 5. Canto, Alto, Tenor, & due Violini
8. Laudate pueri Secondo A 4. Canto, e Tenor, & due Violini
9. Lætatus sum A 5. Canto, Ten. Baffo. & due Violini

10. Nifi Dominus A 6. Due Baffi, due Tenori, & due Violini [in bc partbook the basso ostinato pattern with remark:] Si replica fino al fine del verfetto, & poi fi fà il Ritornello qui sotto quel pur v`a replicato, & cofi ogni verfetto.
11. Lauda Ierufalem A 3. Voci, e 2. Iftrumenti. Baffo, due Tenori, & due Violini
12. Magnificat A 6. Canto, Alto, Tenor, Baffo & due Violini
13. Kyrie A 5. Canto, Tenor, e Baffo, & due Violini
14. Gloria A 5. Canto, Tenor, e Baffo, & due Viol.
15. Credo A 5. Canto, Tenor, e Baffo, & due Viol.

317.

COMPOSER(s): Cazzati, Maurizio (1616–1678)

TITLE: SALMI E MESSA | A Cinque Voci, e Doi Violini Con Leta-|tanie [!] della Madonna à quatro | e Doi Violini. | DI MAVRITIO CAZZATTI | Organifta e Maefiro Di Cappella Dell'in-|figne & Collegiata Chiefa di | S. Andrea di Mantoua. | *DEDICATI* | ALL'ILL.^{MO} ET ECCEL.^{MO} SIG.^R | SIG.^r D. FERRANTE GONZAGA | Duca di Guaftalla & Prencipe di Molfetta | *OPERA PRIMA* | [typographer's mark] | IN VENETIA M DC XXXXI | Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 8 partbooks in 4^o: S, A, T, B, 5, vl I, vl II, bc. On p. 3 dedication of composer signed Mantova, 15th March 1641. At the end – a list of contents. Some tempo and dynamic indications: *Adaggio, Presto, Piano, Forte*.

SHELFMARK: PL-WRu 50331 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten fermatas. The vl II partbook damaged on the edges, refilled with paper after conservation in 1994. On the title page written in pencil: 135 | VIII.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: M | 8; [Nro] 295; [Mus. 222].

CATALOGUES: BohnD, p. 93; RISM A/I: C 1577; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum
2. Dixit Dominus
3. Confitebor tibi
4. Beatus vir T. Q. C. B. A.
5. Laudate Pueri Dominum
6. Laudate Dominum omnes gentes
7. Magnificat

8. Meffa Concertata (Kyrie – Gloria – Credo)
9. Lætanie della Beatisfima Vergine. A 6 (Kyrie eleifon – Agnus Dei)

318.

COMPOSER(S): Bianchi, Giulio Cesare (16/17); Losio, Cipriano (16/17); Monteverdi, Claudio (1567–1643)

TITLE: SECONDO LIBRO | DE MOTETTI. | In lode della Gloriosissima Vergine MARIA Nofra Signora. | A Vna, Due, Tre, Quattro, e Cinque Voci, & Vna MESSA. A Quattro, | [in vocal partbooks added:] Con il Baffo Generale, | DI | GIVLIO CESARE BIANCHI. | *Con le Letanie à Sei Voci del Sig. Claudio Monteuerde* | Nella Tauola poi, ci sono alcuni auertimenti, intorno al loro efere | Concertati in diuerfe maniere, fecondo la commodità | delle Parti. | DEDICATI | ALL'ILL.^{mo}, E REV.^{mo} SIG. CARDINAL MONTALTO. | [the cardinal's coat of arms] | In Venetia, Appreffo Aleffandro Vincenti. MDCXX. |

PUBLICATION: Venezia: Alessandro Vincenti 1620

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 of the vocal partbooks the dedication *Alla gran' madre di Dio sempre vergine*, on p. 3 dedication of the composer to cardinal Montalto signed Cremona, 17th April 1620. On p. 2 of bc partbook *Avisamento alli Sig.^{ri} Organisti*. At the end – a list of contents.

SHELFMARK: PL-WRu 50284 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten fermatas. On the title page written in pencil: 96 | VI; 411.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: A N | 6; [Nro] 296; Mus. 169.

CATALOGUES: BohnD, p. 69; RISM B/I: 1620⁴; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Claudio Monteverdi, *Lauretanische Litanei für sechs Stimmen und Basso continuo*, ed. Rudolf Ewerhart, Wiesbaden: Breitkopf & Härtel 1996

RECORDING: [-]

CONTENTS:

1. Aue Sanctiffima Maria A 1. Canto, ouer' Tenore.
2. Beata es Virgo Maria A Vna, è à Due Voci fi placet. Canto, ò Tenor' folo, ouer' Canto, e Bafso, ò Tenor, e Bafso.
3. Nefciens Mater Virgo A Due Voci. Canto, ouer' Tenor, e Bafso. Del Molto Reverendo Padre Maeftro Cipriano Lofio.
4. Sancta, & immaculata Virginitas A 2. a due Tenori, o a due Canti, o a vn Tenor, e vn Cato.
5. O Gloriofa Domina. A 3 voci. A due Cati, ò a due Tenori, e Bafso fi placet. ò à vn Ca. Te. e Baf.
6. Anima mea liquefacta est. A due voci, è à tre fi placet. a due Cati, ò à due Ten e Bafso fi placet. ò à vn Ca. Ten. e Baf.

7. Tota pulchra es Maria A 3. à due Cāti, ò a due Tenori, e Bafso fi placet. ò à vn Ca. Te. e Baf.
8. Beata es Virgo Maria A 4. Canto, ouer' Tenore, Alto, Tenor, e Bafso
9. Veni Mater Chrifti A 4. Canto, Alto, Tenor, e Bafso. Alla Quinta, ò ver'alla Quarta Baffa.
10. Hodie Maria Virgo Caelos afcendit A 4. Canto, ouer' Tenore, Alto, Tenor, e Baffo
11. Aue Sanctiffima Maria A 4. Canto, ouer' Tenore, Alto, Tenor, e Bafso
12. Alma Redemptoris Mater A 4. Canto, ouer' Tenore, Alto, Tenor, e Bafso
13. Aue Regina Caelorum A 4. Canto, ouer' Tenore, Alto, Tenor, e Bafso
14. Salue Regina A 4. Canto, ouer' Tenore, Alto, Tenor, e Bafso
15. Aue Filia Dei Patris A 4. Canto, Alto, Tenor, e Baffo
16. Letanie della B. V. Del Sig. Claudio Monteuerde, à 6. doi Cāti, Alto, doi Tenori, e Baf.
17. Gaudeamus omnes. Introito della Mefsa della Gloriofiffima Vergine Maria, à 4. voci. Canto, Alto, Tenor, e Bafso
18. Mefsa della B. V. Maria. à 4. voci. Canto, Alto, Tenor, e Baffo (Kyrie – Gloria – Credo – Crucifixus – Sanctus – Agnus Dei)
19. Conceptio tua Dei Genitrix Virgo A 5. Serue per tutte le Solenità della B. V. Due Canti, o due Tenori, Alto, Tenor, e Baffo
20. Regina Cæli A 5. Due Canti, o due Tenori, Alto, Tenor, e Baffo
21. Sub tuum præfidium A 5. Due Canti, Alto, Tenor, e Baffo
22. Gaude Maria, gaude A 5. Canto, Alto, due Tenori, ouer Canti, e Baffo

319.

COMPOSER(S): Vitali, Filippo (1590c–1653)

TITLE: CONCERTO | DI FILIPPO VITALI | MADRIGALI | ET ALTRI GENERI DI CANTI | A 1. 2. 3. 4. 5. & 6. Voci. | LIBRO PRIMO. | *CON LICENZA DE' SVPERIORI.* | [coat of arms] | IN VENETIA M. DC. XXIX. || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1629

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, Part. On p. 3 dedication of the composer to Giovanni Romena signed Firenze, 1st April 1629. At the end – a list of contents.

SHELFMARK: PL-WRu 50886 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 533 | VI. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: A. O. | 6; [Nro] 297; [Mus. 754].

CATALOGUES: BohnD, p. 424; RISM A/I: V 2136; VogelB: II, p. 327; NV 2941; www.bibliotecamusica.it

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=15346&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Qual viue amante più di me beato A 3. Duoi Tenori o Canti e Baffo.
2. Riede la primavera, torna la bella Clori A 3. Duoi Tenori e Baffo. [Giambattista Marino]
3. Crudel, perchè mi fuggi A 3. Duoi Tenori o Canti e Baffo. [Giovanni Battista Guarini]
4. Un fol bacio ti dono e ti lamenti A 3. Duoi Tenori e Baffo.
5. Sempre crudele, el fine della tua crudeltà non vedrò pria. A 2. A duoi Tenori.
6. T'amo, mia vita. A 2. A Duoi Tenori o Canti. [Giovanni Battista Guarini]
7. Qvesto tepido fonte A 4. Soprano Alto Tenore e Baffo
8. Miſero e pur convien, occhi crudeli. Lettera amorosa in genere rappresentatiuo. Voce fola e fi canta ſenza battuta, A 1. Canto o Tenore. [Giovanni Battista Guarini]
9. O quante volte in van, cor mio, ti chiamo à 1 (Prima parte) – O quante volte ſoſpiro e bramo (Seconda Parte) – E ſol deſio te ſol adoro (Terza Parte) – Torna deh torna' me dolce ben (Quarta Parte). Aria ſopra la Romanefca [Giovanni Battista Guarini]
10. Spiran rugiada e fiori à 5. Concertato
11. Di marmo fete voi, donna, ai colpi d'amore à 5. Concertato [Giambattista Marino]
12. Intenerite voi, lagrime mie à 5. Concertato [Ottavio Rinuccini]
13. Soſpir ſoſpirato di foco à 5. Concertato
14. Tutt'eri foco, amore à 5. [Giovanni Battista Guarini]
15. Se pur e ver che la città à 6. Concertato.

320.

COMPOSER(S): Bonetti, Carlo (1614c–1694c)

TITLE: MOTTECTA | 1. 2. 3. 4. 5. 6. 8. 9. 11. Cum Litanijs duodecim vocibus | Auçtore Magiſtro F. CAROLO BONETTO Augu-|ſtiniano In Alma Æde Lauretana Muſicę Preſeçto. | EMIN.^{mo} ET REV.^{mo} PRINCIPI | CARDINALI ANTONIO | BARBERINO | Summi Pontificis, ac Sançte Apoſtolicę Sedis Camera-|rio Almę eiufdem Domus Lauretanę Pro-|teçtori, ac Gubernatori Perpetuo | Dicata. | [free space for the coat of arms, in this specimen not pasted-over] | VENETIIS M.DC.LXII Apud Franciſcum Magni. |

PUBLICATION: Venezia: Francesco Magni 1662

DESCRIPTION: Set of 9 partbooks in 4°: S I, S II, A/T, B, 5, 6, 7, 8, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo and dynamic indications: *piano*, *forte*, *allegro*, *preſto*.

SHELFMARK: PL-WRu 50292 Muz.

NOTES ON ITEM: Unique specimen of the print. 5 partbook missing. Pages of most partbooks damaged on the edges, refilled with paper after conservation in 1993. Many

handwritten accidentals, clefs, pitch corrections, text incipits (A partbook, p. 101), calculations of rest lengths and music corrections (pp. 66 and 170 of bc partbook: *repeta-tur; bis*). In T and bc partbooks paper sheets with two-stave errata of the music text on p. 69 (*O vos omnes*) and p. 122 (*Ad cantus*); now inserted separately. In bc partbook the pages printed without pagination; handwritten numbers supplemented. Some pieces in table of contents with no page references. In 8 partbook last page missing. On the title page written in pencil: 100 | IX; 20.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelf-marks: [N C | 9]; [Nro 298]; [Mus. 178].

CATALOGUES: BohnD, pp. 72–73; RISM A/I: B 3466, BB 3466; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Quid est ò ciues quid est ò fideles A 1. Canto folo
2. Iacebam in tenebris & umbra mortis A 1. Alto folo ò Canto
3. Regina celi letare A 1. Barittono folo
4. Salve Regina A 1. Alto folo ò Canto
5. Rorate nubes A 2. due Canti
6. Leua eius A 2. due Baffi
7. Miffus est Gabriel A 2. Due Canti
8. Sacerdos in æternum A 2. due Canti
9. Angelus autem Domini. Antifona Prima A 2. due Canti
10. Respondens autem Angelus A 2. due Alti
11. O vos omnes A 2. Canti. Ninna della Mad[onna] à Giefù Chrifto
12. O Chrifto feguaces A 3. due Canti è Baffo
13. Ad celestem Ierufalem A 3. Baffi
14. Vos qui ftatis A 3. Alto Tenor e Canto
15. Hæc est leta A 3. Due Canti & Alto
16. Qualis hodie A 3. Due Alti è Tenore
17. Quid prodest ftulto A 3. Alto Ten. & Baffo
18. Exultate gentes A 3. Due Canti è Baffo
19. Et ecce terremotus A 3. 3 Baffi
20. Alma Redemptoris A 3. tre Canti
21. Regina cæli A 3. due Alti e Tenore
22. Salve Regina A 3. tre Soprani
23. Hodie collectantur A 3. Baffo e due Tenori o due Canti
24. Exaltate Regem A 4 Baffi in die Afcenfionis Domini
25. De fructu ventris A 4 Baffi In die Natiuitatis Domini
26. Cum iucunditate A 3 Canti & Alto Antifona 5
27. Corde & animo A 4 Baffi

28. Salve Regina A 4 Baffi
29. Domus mea A 5. 2 canti Al. Tenore e Baffo
30. O pupule niue candidior. Canzonetta à 5, e 6. fi piace Per la notte di Natale
31. Regina cæli A 5. 2 canti Alto Ten. e Baffo
32. Cantantem audite A 5. 2 canti Al. Ten. e Baffo. Iudicium Salomonis (Mater vera, Pfeed. Mater, Salomon)
33. Aue Regina cælorum A 5. 3 Canti Alto e Tenore
34. Io triumphe A 5. 2 canti Alto Ten. e Baffo
35. Iurauit Dominus A 6. 4 Canti e 2 Baffi
36. Natiuitas gloriofæ Virginis Mariæ A 6. 3 canti e 3 Baffi
37. Venite ad cantus A 8. Concertato
38. Ingredimini omnes & gratulamini A 8. ò 12
39. Aue Regina cælorum A 8. Concerta il Sop. primo folo
40. Diem feftum celebrate A 9.
41. O cor meum quo vagaris A 9.
42. Exultet terra A 9. Concertato
43. Sidereus angelorum A 9. Concertato
44. Aue maris ftella A 9 è 12
45. Ad cantus ad plaufus A 11. Choro d'Angeli à 3. Al. e 2 c. separati dal pr. e II Ch.
46. Letanie a 3 chori A 12 alla 4 (Kyrie eleifon – Agnus Dei)

321.

COMPOSER(S): Grossi, Carlo (1634c–1688)

TITLE: ARMONIOSI ACCENTI | Cioè | MESSE | A 4, & a Cinque voci, con'iftromenti obligati e Secon-|do Choro, ò ripieni ad libitum, | Salmi à due, à trè, à quattro, à fei, & à otto voci, parte con | iftromenti, e ripieni, e parte fenza, | con | Le Litanie breui, della Beata Vergine, à otto voci. | DI CARLO GROSSI | Maeftro di Capella della Santiffima Coronata, e dell'Illuftriffima | Accademia Olimpica di Vicenza. | Opera Seconda. | Confacrata | ALLALTEZZA SERENISSIMA | DI FERDINANDO CARLO | D'AVSTRIA ARCIDVCA D'ISPRUCH c. |

PUBLICATION: [Venezia: Francesco Magni 1657]

DESCRIPTION: Set of 11 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents and short *Auertimento* to the *Signori Maeftri di Capella*.

SHELFMARK: PL-WRu 50501 Muz.

NOTES ON ITEM: S 1 ch. and B 1 ch. partbooks missing. S 2 ch. and vl II partbooks damaged, refilled after conservation in 1993. Handwritten accidentals, calculations of rest lengths and pitch corrections. On the title page written in pencil: 265 | XI; 271.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [MY | 11]; [Nro 299]; [Mus. 376].

CATALOGUES: BohnD, p. 164; RISM A/I: G 4729; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Messa à quattro voci & quattro iftromenti, & Secondo Ch. Capriccio Guerriero (Kyrie – Gloria – Credo)
2. Kyrie & Gloria A cinque voci e due violini, con ripieni
3. Domine ad adiuuandum A 4. voci, con iftromenti, e ripieni ad libitum
4. Dixit Dominus à 4. voci, e quattro iftromenti, e ripieni
5. Confitebor tibi A 3 voci due Canti e Baffo
6. Beatus vir A 2. voci Canto, e Baffo, con cinque ftromenti
7. Laudate pueri A 6. voci, à capella con ripieni
8. Laudate Dominum A 8. voci pieno
9. Magnificat à 4 voci, quattro iftromenti e ripieni
10. Letanie della B. V. corenti A 8 voci Breuiffime

322.

COMPOSER(S): Biandrà, Giovanni Pietro (1633p†)

TITLE: MADRIGALI | A Quatro e 5. Voci Con Baffo Continuo | DI GIO. PIETRO BIANDRA | Romano, Maeftro della Academia | delli Spennati di Faenza | detto il Zelante. | *OPERA SECONDA.* | Dedicati | AL MOLTO ILL.^{RE} SIG.^R CAVALIER | GIVLIO PACI | [typographer's mark] | IN VENETIA MDCXXVI. || *Appreffo Bartolameo Magni.* |

PUBLICATION: Venezia: Bartolomeo Magni 1626

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 1 dedication of the composer to *Giulio Paci, Prencipe dell'Academia Delli spennati Musici di Faenza* signed Faenza, 1st May 1626. On p. 2 preface *Alli Sig. Virtuofi* and a woodcut representing an owl. At the end – a list of contents.

SHELFMARK: PL-WRu 50288 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals and pitch corrections. On the title page written in pencil: 93 | VI. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: L | 6; N. 300; [Mus. 173].

CATALOGUES: BohnD, p. 70; RISM A/I: B 2610; VogelB: I, p. 96; NV 363

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Cor mio, non languir più à 5 [not listed in the table of contents]

2. Perchè taci, cor mio? à 4
3. Somiglia frond' à cui (Prima Parte) – Hor arde, hor gela (Seconda Parte) à 4. 2 Bafsi e 2. Canti
4. Io ardo, io moro à 4 [Giovanni Battista Guarini]
5. Crud'Amarilli, che col nome ancora (Prima parte) – Ma grideran per me (Seconda Parte) – Parlerà nel mio volto (Terza Parte) à 5 [Giovanni Battista Guarini]
6. Ecco la cieca, eccola giust'apunto (Prima Parte) – Ascoltatevi voi (Seconda Parte) – Ma che sarà di me (Terza Parte) – Cieco Amor, non ti cred'io (Quarta Parte) – Ma voi giocate troppo (Quinta Parte) – Ma tu pur perfido e cieco (Sefta Parte) – In buona fè, Licori (Settima Parte) – Sciolto cor fa piè fugace (Ottava parte) – O fufti fuelta, maledetta pianta (Nona & vltima Parte) à 5 [Giovanni Battista Guarini]
7. Una farfalla cupida e vagante. Refpofta al Sig. Domenico Brunetto à 5 [Giovanni Battista Guarini]
8. Coralletti vermigli à 5
9. Lascia le pecorelle. Refpofta al fig. Ignatio Donati à 5
10. Mille nodi amorofi legan foavemente due leggiadretti sposi à 5 [Ansaldo Cebà]
11. Dov'hai tu nido, amore. Refpofta al Angelo Peracini à 5 [Giovanni Battista Guarini]
12. Ah ben fu di colei grave l'errore (Prima Parte) – Ciechi mortali (Seconda Parte) à 5 [Giovanni Battista Guarini]

323.

COMPOSER(S): Scapitta, Vincenzo (1593–1656); Kienheimer, Paul (17.1d); Porro, Giovanni Giacomo (1590c–1656); Stadlmayr, Johann (1575c–1648)

TITLE: VAGHI FIORI | DI MARIA VERGINE | Cioè le quatro Antifone che fi Cantano da Santa Chiefa doppoi la diuini | Vffici, nelle quatro parti dell'anno ad effa B. V. come, Salue Regina. | Alma Redemptoris. Regina Cęli. & Aue Regina Cęlorum. | A 2. 3. & 4. Voci. Con le Littanię dell'ifteffa. B. V. | & vn Laudate Dominum omnes gentes à 4. | pofta in Mufica à Confolatione | de fuoi deuoti. | Da | VINCENZO SCAPITTA DA VALENZA DEL PO | Mufico, & Cappellano d'honore del Sereniffimo Leopoldo | Arciduca d'Auftria &c. | *DEDICATI.* [in bc partbook: *DEDICATE*] | ALL'ILL.^{mo} ET REV.^{mo} PRENCIPE | MIO SIGNORE CLEMENTISSIMO | MONS.^r PARIS ARCIVESCOVO | Di Salsburg, & Legato della Santa | Sede Apoftolica. | OPERA SECONDA. | [typographer's mark] | IN VENETIA M. DC. XXVIII. || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1628

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer signed Innsbruck, 11th November 1628. On p. 3 three Italian sonnets. At the end – a list of contents. Some tempo and dynamic indications: *piano*, *prefto*.

SHELFMARK: PL-WRu 50793 Muz.

NOTES ON ITEM: S partbook missing. Single handwritten accidentals. On the title page written in pencil: 464 | V. The specimen underwent conservation in 1992.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *A. M.* | 5; [*Nro*] 301; *Mus.* 665.

CATALOGUES: BohnD, p. 379; RISM A/I: S 1160; RISM B/I: 1628⁵; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=34249&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Salve Regina A 2. Canto, e Baffo ouer Baritono
2. Salve Regina A 2. A duoi Tenori
3. Salve Regina A 2. doi Canti ò T. Del Illuftre Signor Giacomo Porro Maeftro di Capella in San Lorenzo in Damafo di Roma
4. Regina Cęli A 2. B. ouer Baritono, e Canto
5. Regina Cęli A 2. doi Tenori. Sopra Auenturofa Rofa. dell'Autore.
6. Regina Cęli A 2. doi Canti, ò T. Del Illuftre Signor Giacomo Porro Maeftro di Capella in San Lorenzo in Damafo di Roma.
7. Aue Regina Cęlorum A 2. doi Tenori.
8. Alma Redemptoris Mater A 2. Alto è Ten.
9. Aue Regina Cęlorum A 2. Alto, e Ten.
10. Regina Cęli A 2. Alto, è Tenore
11. Salve Regina A 2. Tenori. Del Illuftre Signor Paulo Khinheimer Corn.^{ta} & Camerd.^r del Sereniffimo Leopoldo.
12. Salve Regina A 3. A. T. e B.
13. Aue Regina Cęlorum A 3. doi Canti, è Baffo.
14. Alma Redemptoris A 3. Canto, A. è Ten.
15. Regina Cęli A 3. doi Canti, e Baffo.
16. Salve Regina A 4. C.A.T. è B.
17. Aue Regina Cęlorum A 4. Quatro Soprani. Del Illuftre Signor Gio: Stadelmair Maeftro di Cappella del Sereniffimo Leopoldo
18. Regina Cęli A 4. C.A.T. e B.
19. Aue Regina Cęlorum A 4. C.A.T. e B.
20. Alma Redemptoris Mater A 4. C.A.T. e B.
21. Litanię della Madonna Quatuor Vocibus C.A.T. e B.
22. Laudate Dominum omnes gentes C.A.T. e B. [before this setting added:] Quia respexit humilitatem ancillę fuę

324.

COMPOSER(S): Ziani, Pietro Andrea (1616–1684)

TITLE: SACRÆ LAVDES, | COMPLECTENTES | Tertiam, Miffam Pfalmofque Dominicales Quinque | Vocibus, & duobus infrumentis partim | neceffarijs & partim ad libitum | Decantandę. | AVCTORE D. PETRO ANDREA ZIANI VENETO | Sanęte

MARLÆ Maioris Bergomi [!], Mufices Pręfeçto | Dicatę | AD SERENISSIMVM | FERDINANDVM CAROLVM | ARCHIDVCEM AVSTRILÆ, Com: Tir. & c. | Opus Sextum. | [typographer's mark] | VENETIIS MDCLX. Apud Francifcum Magni |

PUBLICATION: Venezia: Francesco Magni 1660

DESCRIPTION: Set of 8 partbooks in 4°: S, A, T, B, 5, vl I, vl II, bc. On p. 2 the dedication of the composer without a date. At the end – a list of contents and a short *avviso* to the reader. Some tempo indications: *adafio*.

SHELFMARK: PL-WRu 50913 Muz.

NOTES ON ITEM: 5, vl I and bc partbooks missing. Single handwritten accidentals and calculations of rest lengths. The specimen underwent conservation in 1995. On the title page written in pencil: C | 8.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [NG | 8.]; [Nro 302]; [Mus. 776].

CATALOGUES: BohnD, p. 439; RISM A/I: Z 175, ZZ 175; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum. A 5 voci, & due violini
2. Nunc Sançte nobis Spiritus
3. Legem pone Tertij Toni
4. Memor eſto
5. Bonitatem fecifti
6. Meſſa à 4. vel à 5. con 2 violini ad libit. (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)
7. Dixit Dominus A 5. Del 2. alla terza
8. Confitebor tibi cum duobus inſtrumentis necceſſarijs Primi Toni
9. Beatus vir cum duobus inſtrumentis necceſſarijs A 5. con violini
10. Laudate pueri cum duobus inſtrumentis necceſſarijs A 5. con due violini
11. Laudate Dominum Concertato
12. In exitu Iſrael
13. Magnificat A 5. con violini

325.

COMPOSER(S): Petrobelli, Francesco (1695†)

TITLE: PSALMI | FRANCISCI PETROBELLI | In Cathedrali Patauina Mufices Moderatoris | SACRA CÆSARÆ [!] | MAIESTATI | LEOPOLDI I. IMP: AVG: | D. | [typographer's mark] | VENETIIS M DC LXII Apud Francifcum Magni |

PUBLICATION: Venezia: Francesco Magni 1662

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, vl I, vl II, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents and a short *avviso*. Some dynamic and tempo indications: *pian*, *forte*, *largo*, *allegro*.

SHELFMARK: PL-WRu 50695 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, clefs, calculations of rest lengths, music text errata and pitch corrections. On the title page written in pencil: 382 | VII. The specimen underwent conservation in 1998.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [NH | 7]; [Nro 303]; [Mus. 561].

CATALOGUES: BohnD, p. 309; RISM A/I: P 1645; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 4. con ripieni fe piace.
2. Confitebor tibi à 3.
3. Beatus vir à 4.
4. Laudate pueri à 4.
5. Laudate Dominum A 3. con ripieni fe piace.
6. Lætatus fum à 3.
7. Nifi Dominus à 2.
8. Lauda Ierufalem à 3.
9. Magnificat à 4. Con ripieni fe piace.

326.

COMPOSER(S): Minucci, Domenico (17.sc)

TITLE: IL PRIMO LIBRO DE [in bc partbook without: DE] | SALMI | A 5. Da concertarfi con tre voci, e due violini | DI DOMENICO MINVCCI | Maftro di Capella nella Cattedrale di Afòlo di Triuifana | Dedicati | ALLA. S. R. | DI FERDINANDO CARLO | Arciduca d'Auftria, Duca di Borgogna, Stiria, Carintia, Carniola, | e VVirtemberg, Landgrauio d'Alfatia, Conte del Tirolo &c. | [typographer's mark] | IN VENETIA MDCLVIII Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1659

DESCRIPTION: Set of 6 partbooks in 4^o: T I, T II, B, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50635 Muz.

NOTES ON ITEM: Unique specimen of the print. T I, B and vl I partbooks missing. Some handwritten accidentals, fermatas and pitch corrections. On p. 39 of T II part-

book a handwritten note: *ficut lo: tacet*. On the title page written in pencil: 349 | VI. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [N K | 6]; [Nro 304]; [Mus. 504 I].

CATALOGUES: BohnD, pp. 285–286; RISM A/I: M 2862; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus
2. Confitebor tibi
3. Beatus vir
4. Laudate pueri
5. Credidi propter quod
6. In conuertendo
7. Nifi Dominus
8. Magnificat

327.

COMPOSER(S): Minucci, Domenico (17.sc)

TITLE: IL SECONDO LIBRO DE | SALMI | A 5. in fuga con vna Meffa da morto, & altre compo-|fitioni del medefmo genere fugato, e veloce | DI DOMENICO MINVCCI | Maeftro di Mufica nella Cattedrale d'Afolo di Triuifana | Dedicati | ALLA CESAREA | MAESTA DI | LEOPOLDO PRIMO | IMPERATORE | IN VENETIA MDC LXII
Apreffo Francefco Magni |

PUBLICATION: Venezia: Francesco Magni 1662

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50636 Muz.

NOTES ON ITEM: Unique specimen of the print. A partbook missing, B partbook incomplete: missing the first and last pages. Numerous pages damaged, refilled after conservation in 1995. Some handwritten accidentals, clefs, *custos*, pitch corrections and music text errata (*bis*). On the title page written in pencil: 350 | VI; 134.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [N S | 6]; [Nro 305]; [Mus. 504 II].

CATALOGUES: BohnD, p. 286; RISM A/I: M 2863, MM 2863; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus
2. Confitebor tibi
3. Beatus vir
4. Laudate pueri
5. Laudate Dominum
6. In exitu Ifrael
7. Magnificat
8. Credo
9. Messa da morti (Introit – Kyrie – Dies irae – Offertorium – Sanctus – Agnus Dei – Communio)

328.

COMPOSER(S): Sances, Giovanni Felice (1600c–1679)

TITLE: MOTETTI | A Voce Sola Di | GIO. FELICE SANCES | MVSICO | Dell'Augustissimo & Inuittissimo Imperatore | FERDINANDO III | Dedicati | Alla Sacra Cefarea Maestá Dell'Imperatrice | ELEONORA | Con Licenza de Superiori & Priuilegio. | [typographer's mark] | IN VENETIA M DC XXXVIII || Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1638

DESCRIPTION: Set of 2 partbooks in 4^o: Parte cantante, Part. On p. 2 dedication of the composer signed Vienna, 1st June 1638. At the end – a list of contents. Some tempo indications: *Prefto*.

SHELFMARK: PL-WRu 50780 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals and pitch corrections. Part. incomplete: last pages missing, the partbook damaged on the edges, refilled with paper after conservation in 1983. On the title page written in pencil: 457 | II.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [B E | 2.]; [Nro 306]; [Mus. 649].

CATALOGUES: BohnD, pp. 374–375; RISM A/I: S 770; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB298/> (the specimen from I-Bc)

MODERN EDITION: Giovanni Felice Sances, *Motetti a voce sola (1638)*, facs. ed. Anne Schnoebelen, New York: Garland 1988 (*Solo motets from the seventeenth century*, vol. 8: *Rome I*); Claudio Saracini & Giovanni Felice Sances, *Stabat Mater für Sopran und Basso continuo*, ed. Jörg Jacobi, Bremen: Edition Baroque 2015

RECORDING: *Cantate Deo. A voce sola, in dialogo*, Marco Beasley, Accordone, Guido Morini, Alpha 2013 (ALPHA 535)

CONTENTS:

1. Audite me diuini fructus. Canto Solo.
2. Domine Deus meus. Canto Solo.
3. Benedicam Dominum in omni tempore. Canto Solo.
4. O Bone Iesu o dulcisfime Iesu. Canto Solo.
5. O Domine Iesu Chrifte tu ascendis in Cælum. Alto Solo.
6. Lettamini [!] omnes exultate & dicite. Alto Solo.
7. O Maria Dei Genitrix. Alto Solo.
8. Querite Dominum. Alto Solo.
9. O Deus meus vnica fpes. Tenor Solo.
10. Soluatur lingua mea. Tenor Solo.
11. Domine quid multiplicati funt. Tenor Solo.
12. Venite ad me omnes. Tenor Solo.
13. O vos omnes qui a Deo gratias intercedere cupitis. Basso Solo.
14. Dominus poffedit me. Basso Solo.
15. Iesu dulcis memoria. Basso Solo.
16. Bonum est confiteri Domino. Basso Solo.
17. Stabat mater dolorosa. Pianto Della Madonna. Canto Solo.

329.

COMPOSER(S): Casati, Gasparo (1610c–1641)

TITLE: SCIELTA | D'ARIOSI VAGHI | ET CONCERTATI MOTETTI | A VNA, DVE, TRE, E QVATTRO VOCI | FATTA | DA FRA MICHELANGELO TVRRRIANI DEL TERZO ORDINE DI S. FRANCESCO | Organifta, & Maeftro di Capella nella colleggiata di Terra Forti | AVTORE | GASPARO CASATI | DEDICATI | Al Molto Ill. e Molto R. P. mio Sempre Offeruandifs. Il P. Maeftro | GIO: MARIA PVLLONE | Mafro di Sacra Theologia, & Prouinciale meritifsimo Nel | Terzo Ordine di S. Francefco, nel Stato di Milano | [typographer's mark] | IN VENETIA | Appreffo Aleffandro Vincenti. MDCXXXV. |

PUBLICATION: Venezia: Alessandro Vincenti 1645

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of Michel' Angelo Turriani dated 20th January 1636. On p. 2 or 3 dedication of the editor dated 7th February 1645. At the end – a list of contents.

SHELFMARK: PL-WRu 50324 Muz.

NOTES ON ITEM: Only B partbook extant. On the title page written in pencil: 127 | V.

PROVENANCE: The extant partbook bears Rhediger Library stamp. Old shelfmarks: [B Y | 5]; [Nro 307]; [Mus. 213].

CATALOGUES: BohnD, p. 89; RISM A/I: C 1419; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://stimmbuecher.digitale-sammlungen.de/view?id=bsb00094165> (the specimen from D-Mbs, bc partbook only)

MODERN EDITION: [–]

RECORDING: [-]

CONTENTS:

1. O quam fuauis es Domine fpiritus tuus A 1. Canto.
2. Affurgite de vineis A 1. Canto
3. Sic ergo bone Iefu A 1. Canto
4. Veni Amor veni Iefus A 1. Canto ò Tenore
5. Quo fugiam mifer A 1. Canto
6. O fons veri amoris A 1. Alto
7. O Virgines, ò fponfe Syon A 1. Canto
8. O Sacrofancta et immaculata oftia A 1. Canto
9. Ecce dies letitiae iubilate fideles A 1. Canto ò Tenore
10. O Amor amantifsime Iefu A 1. Canto
11. Pfallam in organis in cimbalis A 1. Canto
12. Quis eft hic cuius feftum gaudens celebrat Ecclefia. A 2. Baffo, e Canto.
13. O Dulcedo fuauis o suauitas dulcis A 2. Alto, e Baffo
14. Venite gentes ad Mariam A 2. Alto, e Baffo
15. Quam dilecta tabernacula. A 2. Canto, e Baffo.
16. Hec dies A 2. Doi Canti
17. Vox fuauisque dulcis A 3. Doi Canti, e Baffo.
18. Florete flores quasi lilium A 3. Doi Canti, ò Tenori, e Baffo.
19. Dulcifsime Redemptor amabilis A 3. Canto, Alto e Baffo.
20. Salue Siluarum vita mundi A 3. Canto, Alto, Tenore.
21. O Sanctifsima virgo Mater. A 4.
22. Conuenite congregamini A 4.
23. O Quam pulcra es, 4. e 5. fe piace

330.

COMPOSER(s): Pesenti, Martino (1600c–1648)

TITLE: MISSÆ | TRIBVS VOCIBVS CANENDÆ | CVM SACRIS CANTIONIBVS | VNA, BINIS, AC TERNIS VOCIBVS | Vnà cum Baffo ad Organum | MARTINI PESENTI | A NATIVITATE CÆCI | MARLÆ COELORVM REGINÆ | DICATÆ | CVM PRIVILEGIIS. | [coat of arms] | VENETIIS | Apud Alexandrum Vincentium. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1643

DESCRIPTION: Set of 4 partbooks in 4^o: T I, T II, B, bc. On p. 2 dedication of the composer *Mariæ cœlorum Reginæ* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50680 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Bc partbook damaged on the edges, refilled with paper after conservation. Single handwritten accidentals. Between pp. 4–5 an inserted paper sheet with handwritten music text errata of *Credo* from *Missa prima*. On the title page written in pencil: 379 | IV; 385.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: C C | 4; N. 308; [Mus. 549].

CATALOGUES: BohnD, p. 304; RISM A/I: P 1553; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. MISSA Prima à 3. cum duobus Tenoribus, & Baffo. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. MISSA Secunda à 3. cum duobus Tenoribus, & Baffo. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Aue Dolciffima Maria. cum Soprano unico.
4. O admirabile conuiuium. cum Soprano unico.
5. Veni Domine in cor meum A 2. cum duobus Supranis. [!]
6. In te Domine speraui A 2. cum Soprano & Baffo.
7. Tota pulchra es. A 3. cum Duobus Supranis [!], & Baffo.
8. Ecce panis Angelorum A 3. cum duobus Tenoribus & Baffo.

331.

COMPOSER(S): Gagliano, Giovanni Battista da (1594–1651); Gagliano, Marco da (1582–1643)

TITLE: IL SECONDO LIBRO | DE MOTETTI | A SEI ET OTTO VOCI | Per Concertarli nell'Organo, & altri Strumenti | DI GIO: BATTISTA | DA GAGLIANO | Mufico del Serenissimo Gran Duca di Toscana | DEDICATI | All' Illuſtriffimo Signor | MARCHESE CERBONE | DAL MONTE. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleſſandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1643

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On p. 2 dedication of the composer dated 25th February 1643. At the end – a list of contents.

SHELFMARK: PL-WRu 50452 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, calculations of rest lengths, and text incipits omitted in print. On the title page written in pencil: 225 | VIII; 166.

PROVENANCE: All the partbooks bear Rhediger Library stamps. Old shelfmarks: [O E | 7]; [Nro 309]; Mus. 331.

CATALOGUES: BohnD, pp. 142–143; RISM A/I: G 103, GG 103; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Hymnum cantate nobis Alleluia A 6
2. Vna est Columba mea A 6
3. Exultent iusti in conspectu Dei A 6
4. Audivi vocem A 6
5. Surge propera amica mea A 6
6. Sancti & iusti in Domino gaudete A 6
7. Veni sponsa Christi A 6
8. Vidi speciosam sicut Columbam A 6
9. Peccantem me quotidie A 6
10. Crux fidelis A 6
11. Congaudete mecum omnes populi A 6
12. Gaudent in celis A 6
13. Laudem Domino A 6
14. Dum exiret Iacob de terra sua A 6
15. Laudans exultet A 8
16. Mirabilis Deus in sanctis suis A 8
17. Lauda Sion A 8. M. Marco da Gagliano Maestro di Capella del Ser. Gran Duca di Toscana.
18. Exultate gaudete A 8.
19. Venite Virgines A 8.
20. Cantate Domino A 8.

332.

COMPOSER(S): Battiferri, Luigi (1600p–1681c)

TITLE: MESSA ET SALMI | CONCERTATI | A TRE VOCI | Cioè Alto, Tenor, e Basso, con Motetti, Letanie, & | Salve Regina à Due, & Tre Voci. | DI | LVIGI BATTIFERRI | DA SASCORBARA | Maestro di Cappella nella Città di Sant'Angelo Inuado. | OPERA SECONDA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA || Appresso Aleffandro Vincenti. MDCXXXII. |

PUBLICATION: Venezia: Alessandro Vincenti 1642

DESCRIPTION: Set of 4 partbooks in 4^o: A, T, B, bc. On p. 3 dedication of the composer to Ascanio Cantio dated 25th May 1642. At the end – a list of contents. Some tempo indications: *adagio*.

SHELFMARK: PL-WRu 50267 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 59 | IV; 167. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [C D | 4]; [Nro 310]; [Mus. 139].

CATALOGUES: BohnD, p. 54; RISM A/I: B 1289; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=28351&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 3. Voci Concertata (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Dixit Dominus. Senza Intonazione
3. Confitebor tibi. Senza Intonazione
4. Beatus vir. Senza Intonazione
5. Laudate pueri. Senza Intonazione
6. Laudate Dominum. Senza Intonazione
7. Lætatus sum. Senza Intonazione
8. Nifi Dominus. Senza Intonazione
9. Lauda Hierufalem [in *tavolas* of all partbooks last book corrected with a pasted over paper sheet]. Senza Intonazione
10. Magnificat. Senza Intonazione
11. Surgite gentes currite populi. A 2. Canti, ò 2. Tenor
12. O nomen Iefu dulce pie. A 3. Baffo con 2. Canti ò Tenori
13. Audite caeli audiat terra. Motetto à 3. voci
14. Lætanie della Madonna A 3. Voci (Kyrie eleifon – Agnus Dei)
15. Salve Regina A 2. Canti

333.

COMPOSER(S): Milanuzzi, Carlo (1594c–1647p)

TITLE: CONCERTO | SACRO | DE SALMI INTIERI | A DVE E TRE VOCI | COMODI, VAGHI, ET ARIOSI DA CANTARSI | IN ORGANO | Aggiuntoui due Violini per alcuni di efsi Salmi à beneplacito. | DI CARLO MILANVZII DA SANTA NATOGLIA | Maefstro di Capella, & Organifta nella Chiefa Arciprefbi-|terale di S. MAVRO Martire in Nouenta di Piaue. | LIBRO SECONDO | OPERA VIGESIMA PRIMA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1643

DESCRIPTION: Set of 6 partbooks in 4^o: S/T I, S/T II, B, vl I, vl II, bc. On p. 3 dedication of the composer to *Giurati, Priori, Gvardiani, e Gastaldi Della Chiefa Arcipresbiterale del Gloriofo Sacerdote S. Mavro Martire, & alla Spettabile Vniuerfità di Nouenta di Piaue* dated 12th June 1648. At the end – a list of contents and an *avviso a' cortesissimi S.S. Mvsici*.

SHELFMARK: PL-WRu 50632 Muz.

NOTES ON ITEM: VI I and bc partbooks missing. Single handwritten accidentals and pitch corrections. On the title page written in pencil: 346 | VI; 328. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C S | 6]; [Nro 311]; [Mus. 500].

CATALOGUES: BohnD, pp. 284–285; RISM A/I: M 2756; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA335/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum. Voce fola Canto, ò Tenor folo
2. Dixit Dominus A 2. Tenori
3. Confitebor tibi Domine A 2. Canto ouero Tenore, e Baffo
4. Beatus vir A 2. Alto, e Tenore. ouero Ten. e Baffo, trasportato alla quarta baffa
5. Laudate pueri A 2. Soprani, ò Tenori
6. Laudate Dominum omnes gentes A 2. Alto, e Ten. ouero Tenore e Baffo trasportato alla quarta
7. Lætatus fum A 2. Canto, ò Tenore, e Baffo
8. Lauda Ierufalem A 2. Tenore, e Baffo ouero Tenor, & Alto
9. De profundis clamaui A 2. Alto, e Tenore, ouero Ten. e Baffo alla quarta
10. Magnificat A 2. Tenori
11. Dixit Dominus A 5. Due Canti, ò Tenori e Baffo con due Viol.
12. Confitebor tibi Domine A 3. Alto, Tenore, e Baffo
13. Beatus vir A 5. Alto, Tenor e Baffo con due Violini
14. Laudate Dominum omnes gentes A 5. Alto, Tenor e Baffo con due Viol.
15. Laudate pueri A 5. Alto, Tenore e Baffo con 2. Viol.
16. Laudate pueri A 3. Due Canti, & Alto. Paffegiato
17. Laudate pueri A 3. Due Tenori, e Baffo
18. Credidi propter quod A 3. Alto, Tenore, e Baffo
19. Nifi Dominus A 3. Alto, Tenore, e Baffo
20. Magnificat. Vt uiuat femper Iefus A 3. due Canti, ò Ten. e Baffo

334.

COMPOSER(S): Zasa, Paolo (17.sc)

TITLE: SELVA | SPIRITVALE ARMONICA | TERZO LIBRO | A vna, due, Tre, & Quatro voci, con il Baffo Continuo, nella qua-|le fi contiene Motetti, Canzone, vna Meffa, li Salmi or-|dinarij & della Madonna con il Magnificat, | & nella Tauola fi vede l'ordine | per cantare | DI PAVLO ZASA | Da Schio Vicentino Rettore della Parochiale de S. S. Leontio, & | Carpoffaro di Magrè, & monte | Nouamente compofita, & data in luce | [typographer's mark] | IN VENETIA M DC. XXXXV. Alla Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1645

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 3 dedication of the composer to *Monfignor Benedetto Saraceno Protonotario Apostolico* dated 15th December 1645. At the end – a list of contents. Some tempo indications: *allegro, presto, graue, adafio*.

SHELFMARK: PL-WRu 50905 Muz.

NOTES ON ITEM: Unique specimen of the print. Only B and bc partbooks extant, B partbook damaged, esp. the title page and the last page, refilled with paper. On the title page written in pencil: 549 | V.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [A Y | 5.]; [Nro 312]; [Mus. 771/II].

CATALOGUES: BohnD, pp. 435–436; RISM A/I: Z 102, ZZ 102; SartoriB: 1645g; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Reffonent [!] Organa. A voce Sola. Per ogni festa della Madonna, e de Santi, ò Sante
2. O Iesu amo te. A voce Sola. Canto ò Tenore
3. Salue Regina A 2. Canto, ò Tenore, e Tenore
4. Ego dormio. Dialogo A 2. Alto, e Tenore
5. Canzon A 2. Due Violini
6. Accedite populi A 3. Canto, ò Tenore e due violini. Motetto, ouero Introdutione alla Meffa ò Vespero, & chi valer fe ne vole come Introdutione, fi terminerà col Kyrie eleison, ouero Dixit Dominus Domino meo. Et volendofene feruire per Motetto, quando ariuati farete alla parola, CANTEMVS, tralaffarete le parolle della Introdutione, ferate fra le duplicate ftanghette, & subito passarete a l'Alleluia fino al fine. Il quale anco fi può cantare à voce fola, tanto per introdutione, con l'ordine predeto, come per Motetto, laffando li due Violini, & le Simfonie, col subito passar alla prima nota. soto questo segno † oue ferà la parolla fuffequente.
7. Meffa à 4. Concertata, qual fi può cantare anco à 2. Baffo, Canto, Alto e Tenore, la qual fi puo perfettamente à due voci pari, cioe Canto in Tenore, e Tenore, lafciano il Baffo, e l'Alto, effendo compofta con questo particolar oggetto per commodo maggiore, e fodisfatione de cantori. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
8. Dixit Dominus A 4. Baffo, Canto, Alto, e Tenore
9. Confitebor tibi A 4. Baffo, Canto, Alto, e Tenore
10. Beatus vir A 4. Baffo, Canto, Alto, e Tenore
11. Laudate pueri A 4. Baffo, Canto, Alto, e Tenore

12. Lætatus fum A 4. Baffo, Canto, Alto, e Tenore
13. Nifi Dominus A 4. Baffo, Canto, Alto, e Tenore
14. Lauda Ierufalem A 4. Baffo, Canto, Alto, e Tenore
15. Magnificat A 4. Baffo, Canto, Alto, e Tenore

335.

COMPOSER(S): Rossi, Salomone (1570c–1630c)

TITLE: MADRIGALETTI | A DVE VOCI | Per Cantar à Doi Soprani, ouero | Tenori. | Con il Baffo Continuo per sonar | DI SALOMON ROSSI | HEBREO | OPERA TERZADDECIMA | Nuouamente compofta, & data in luce. | Con licenza de' Superiori, & Priuilegio. | [typographer's mark] | IN VENETIA, | Appreffo Aleffandro Vincenti. MDC XXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 3 partbooks in 4^o: S I, S II, bc. On p. 2 dedication of the composer to Paolo Emilio Gonzaga dated 3rd January 1628. At the end – a list of contents.

SHELFMARK: PL-WRu 50747 Muz.

NOTES ON ITEM: Unique specimen of the print, though according to Vogel there was another specimen of this print in Berlin. Complete set of partbooks. On the title page written in pencil: 431 | III; 72.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [A W | 3.]; [Nro 313]; Mus. 621.

CATALOGUES: BohnD, p. 341; RISM A/I: R 2762; VogelB: II, pp. 164–165; NV 2443

DIGITIZED VERSION: [–]

MODERN EDITION: Salamone Rossi, *Complete Works*, ed. Don Harrán, Neuhausen: Hänssler 1995–2003; Salamone Rossi, *Madrigaletti a dve voci per cantar à doi soprani, ouero tenori con il basso continuo per sonar: opera terzadecima; nuouamente compofta, & data in luce (1628)*, facs. ed., Köln: Becker 2005

RECORDING: *Salomone Rossi: Madrigaletti op. XIII. Sei madrigali a voce sola e tiorba*, L'Aura Soave, Diego Cantalupi, Tactus 2000 (TC 571802)

CONTENTS:

1. Temer Donna non dei A 2. [Giambattista Marino]
2. Riede la Primavera A 2. [Giambattista Marino]
3. Volò nei tuoi begl'occhi A 2. [Giambattista Marino]
4. Poi che mori dicefti, ben mi fora il morir A 2.
5. Hò fi nell'alma impreffo A 2.
6. Non è queft'il ben mio A 2.
7. S'io palefo il mio focomale A 2.
8. Alma de l'alma mia, com'in me fpiri A 2.
9. Meffager di Speranza, amato fi degli occhi miei A 2. [Gabriello Chiabrera]
10. Ahi ben ti veggio, ingrata A 2.

11. Voi dite ch'io fon ghiaccio, donna A 2.
12. Vago augelletto, che cantando vai (Prima parte) – Io non fò fe le parti farian pari (Seconda Parte.) A 2. [Francesco Petrarca]
13. Gradita libertà pur ricovrato (Prima parte) – Felicissimo di (Seconda Parte) – Donna priva di fè (Terza parte.) A 2.
14. Pargoletta, che non fai il valor de' tuoi begl'occhi A 2.
15. Vuò fugir lontan da te (Prima parte.) – Tu credevi fors'all'hor ch'io ti mirai (Seconda Parte.) – L'occhi tuoi mi faettar (Terza Parte.) – Volgi pur da me il penfier (Quarta Parte.) A 2.
16. Tra mill'e mille belle à 3
17. Fillide vuol ch'io l'ami à 3
18. Zeffiro torna e di foavi accenti (Prima parte) – Sorge più vaga in ciel (Seconda parte) A 2. & à 3. Con il Baffo fi placet [Ottavio Rinuccini]

336.

COMPOSER(S): Gualtieri, Antonio (1580c–1650)

TITLE: MADRIGALI | CONCERTATI | A VNA, DVE, ET TRE VOCI | DI ANTONIO GVALTIERI | Maestro di Capella della Colleggia-|ta, & delle fette Chiefe di | Monfelice. | OPERA OTTAVA. | Nouamente compofta, & data in luce. | CON PRIVILEGIO. | [typographer's mark] | In Venetia, Appreffo Aleffandro Vincenti. 1625. |

PUBLICATION: Venezia: Alessandro Vincenti 1625

DESCRIPTION: Set of 4 partbooks in 4^o: S I, S II, III parte, bc. On p. 3 dedication of the composer to Francesco Duodo dated 20th September 1625. At the end – a list of contents.

SHELFMARK: PL-WRu 50504 Muz.

NOTES ON ITEM: Unique specimen of the print. Only S II and bc partbooks extant; NV informs that *Un esempl. compl. esisteva nella Stadtbibliothek di Breslau*. On the title page written in pencil: 268 | IV. The specimen underwent conservation in 1994.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B W | 4.]; [Nro 314]; [Mus. 378].

CATALOGUES: BohnD, p. 165; RISM A/I: G 4796; VogelB: I, p. 315; NV 1297

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Falfa, falfa Sirena à 1. Tenore solo. [Bernardo Volpini]
2. Donna, fiam rei di morte à 1. Tenore solo.
3. O Peregrina vaga à 1. Tenore solo.
4. Garula Rondinella ch'a lo spuntar à 1. Canto solo.
5. Io son ferito, ahi laffo à 2. Due Tenori.
6. E tu parti, ben mio, fenza dirmi a dio à 2. Due Tenori.

7. Qual'hor vi miro et odo ardo, mio bene à 2. Due Tenori.
8. Pargoletto Cupido, che con le tue quadrella nel pensiero à 2. Canto & Tenore.
9. Amorsa Celinda, un bacio fol il tuo fedel ti chiede à 2. Canto & Tenore.
10. Folle Filli, infedele, getto al mare à 2. Doi Tenori.
11. Nafcono rofe e fiori e vermiglietti à 2. Due Tenori.
12. Colgi vaga rofa, leggiadra verginella à 2. Due Canti.
13. Vezzofa pargoletta, che doni e toglie baci à 2. Due Canti.
14. Ritorna, o cor, ritorna del mio tesoro à 2. Due Canti.
15. Leggiadra mi dicea dolce cantando à 3. Basso, Tenore, e Canto.
16. Ahi quanti fcorgo, ahi quanti in me rivali amanti à 3. Basso e due Tenori.
17. Bacio foave e caro à 3. Basso e due Canti.
18. Più non chiedo, non miro à 3. Tenore e due Canti.

337.

COMPOSER(S): Ganassi, Giacomo (17.sc)

TITLE: VESPERTINA PSALMODIA | IN TOTIVS ANNI SOLEMNITATES | ITEM CANTICA DVO | BEATAE MARIAE VIRGINIS, | Ac alia copiofa cantiones, cum parte Organica | quatuor Muficis vocibus explicata. | AVCTORE | FRATRE IACOBO GANASSO | TARVISINO, | Ex Francifcana Minorum Conuentualium Religione, | In D. MARIAE Afylienfis Muficæ Præfecto. | [typographer's mark] | VENETIIS, || Apud Alexandrum Vincentium. MDCXXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1637

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer to *Avreljo Ganzarino Asiliensi Ordinis Min. Conv. artium, & Sacrae Theologiae Doctori* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50456 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 230 | V; 280.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [C S | 5]; [Nro 315]; Mus. 336. Another specimen of this print, stored in PL-Kj Mus. ant. pract. G 178, is from St Mary Magdalene's Church in Wrocław.

CATALOGUES: EitnerQ: IV, p. 150; BohnD, pp. 144–145; RISM A/I: G 324; PatalasC 778; SartoriB: 1637e; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giacomo Ganassi, *13 canzoni strumentali a due e a quattro strumenti con il basso per l'organo: estratte da Vespertina Psalmodia in totius anni solemnitates*. Venezia: 1637, ed. Alessandro Bares, Albese con Cassano: Musedita 2005

RECORDING: *Flos florum. Italian Vespers in Bohemia c. 1650*, The Prague Chamber Singers, Supraphon 1999 (819014-2 231)

CONTENTS:

1. Deus in adiutorium meum – Domine ad adiuuandum
2. Dixit Dominus Domino meo. Sexti Toni.
3. Confitebor tibi Domine. Primi Toni.
4. Beatus vir qui timet Dominum. Quinti Toni.
5. Laudate pueri Dominum. Secundi Toni.
6. Laudate Dominum omnes gentes. Sexti Toni.
7. In exitu Iſrael de Ægypto. Mixti Toni.
8. Lætatus ſum in his. Sexti Toni.
9. Nifi Dominus. Quinti Toni.
10. Lauda Ierufalem Dominum. Primi Toni.
11. Credidi propter quod locutus ſum. Mixti Toni.
12. In conuertendo. Tertii Toni.
13. Domine probaſti me. Primi Toni.
14. De profundis. Secundi Toni.
15. Memento Domine Daud. Tertij Toni.
16. Beati omnes. Septimi Toni.
17. Confitebor Angelorum. Oçtaui Toni.
18. Magnificat. Primi Toni.
19. Magnificat. Sexti Toni.
20. Cantate omnes et in psalmis et organis. A 4.
21. Viçtime Paſchali laudes. A 4. Voci. Sequentia in Dominica Refurreçtionis
22. Veni fançte Spiritus. A 4. Voci. Sequentia. In die Pentecoſtes.
23. Lauda Sion Saluatorem. à 4 Voci. Sequentia in Feſto Corporis Chriſti.
24. Regina cæli à 4
25. Salue Regina A 4.
26. Aue Regina cælorum. A Quattro
27. Litanix A 4. (Kyrie eleifon – Agnus Dei)
28. Vanitas vanitatum
29. Canzon prima A 4.
30. Canzon ſeconda à 4.
31. Canzon Terza A 4.
32. Canzon quarta. à 4.
33. Canzon quinta A 4.
34. Canzon Prima A 2. Violino, & Trombone
35. Canzon Seconda A 2. Violino, & Trombone
36. Canzon Terza. A 2. Violino, & Trombone.
37. Canzon Prima. A 2. Violino, & Violetta.
38. Canzon Seconda à 2. Violino, & Violetta.
39. Canzon Terza à 2. Violino, & Violetta.
40. Canzon quarta à 2. Violino, & Violetta.
41. Canzon quinta à 2. Violino, & Violetta.

338.

COMPOSER(S): Ceresini, Giovanni (1584–1659p)

TITLE: MADRIGALI | CONCERTATI | A DVE, TRE, E QUATTRO | VOCI | CON IL BASSO CONTINUO | DI GIOVANNE CERESINI | DA CESENA | MAESTRO DI CAPELLA DELLA MORTE | IN FERRARA. | DEDICATI | AL MOLTO ILLVSTRE SIG. ROBERTO CANONICO. | OPERA QVARTA | Nuouamente compofta, & data in luce. | Con licenza de' Superiori, & Priuilegio. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. | MDCXXVII. |

PUBLICATION: Venezia: Alessandro Vincenti 1627

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On pp. 2–3 of the vocal partbooks dedication of the composer dated 15th May 1627. At the end – a list of contents.

SHELFMARK: PL-WRu 50347 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 151 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: B Y | 5.; n. 316; Mus. 239.

CATALOGUES: BohnD, pp. 97–98; RISM A/I: C 1699; VogelB: I, p. 162; NV 547

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=14669&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Qvefte dogliofe ftille, Inchioftri nò, ma pianti A 2. Tenore, e Baffo. [Giambattista Marino]
2. Simulacro d'Amor bocca di Nume A 2. Due Canti.
3. O vago Roffignuolo A 2. Canto e Tenore. [Giambattista Marino]
4. Tu piagni empia? Tu preghi? A 2. Due Tenori. [Giambattista Marino]
5. E cofi pur vegliando A 2. Due Canti.
6. Vorrei baciarti, o Filli, ma non fo prima ove A 2. Tenor, e Baffo. [Giambattista Marino]
7. Qual'hor, labra foauì A 2. Canto, e Tenore. [Giambattista Marino]
8. Tornate, o cari baci A 2. Canto, e Tenore [Giambattista Marino]
9. Feriteui, ferite, viprette mordaci, dolci guerrere ardite A 2. Due Tenori. [Giambattista Marino]
10. Al defio troppo ingordo A 2. Due Canti [Giambattista Marino]
11. O tronchi innamorati, o falfi che fequite quefta fera A 2. Tenore, e Baffo [Giambattista Marino]
12. Nel cor fiede la vita A 2. Due Canti.
13. L'occulto mio dolor A 2. Canto, e Tenore
14. Se con fi fiera voglia A 2. Due Tenori

15. In quel gelato core la face hai fpenta, amore A 2. Due Canti. [Giambattista Marino]
16. Sofpirato mio bene A 3. Due Tenori, e Baffo
17. Io fenza fede? A 3. Due Canti, e Baffo
18. Fofs'io quel roffignuolo A 3. Due Canti, e Baffo [Giambattista Marino]
19. Se la fpeme no'l nutre A 4. Canto Tenore, Alto, e Baffo.
20. Si ch'io vorrei morire A 4. Canto, Tenore, Alto, e Baffo.
21. Io disleale? Ahi cruda, voi negate la fede A 4. Canto Tenore, Alto, e Baffo. [Giovanni Battista Guarini]

339.

COMPOSER(S): Legrenzi, Giovanni (1626–1690)

TITLE: COMPIETE | Con le Lettanie & Antifone Della B. V. à 5. voci | DI GIOVANNI LEGRENZI | Maestro di Cappella dell'Illustrissima Accademia dello | Spirito Santo Di Ferrara. | ALL'ILL.^{MO} ET ECC.^{MO} SIG.^{RE} | IL SIGNOR MARCHESE | HIPPOLITO BENTIVOGLIO | Opera VII | [only in B partbook: typographer's mark] | IN VENETIA M. DC. LXII. Apreffo Francesco Magni detto Gardano. |

PUBLICATION: Venezia: Francesco Magni 1662

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *presto*, *adagio*.

SHELFMARK: PL-WRu 50584 Muz.

NOTES ON ITEM: Bc partbook missing. A partbook damaged, refilled with paper after conservation in 1993. Single handwritten accidentals. On the title page written in pencil: 308 | VI; 152.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *OE* | 6; [*Nro 317*]; [*Mus. 451*].

CATALOGUES: BohnD, p. 246; RISM A/I: L 1618; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA180/> (the specimen from I-Bc)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

Compieta

1. Iube domne A 5
2. Fratres sobrij estote
3. Confiteor Deo omnipotenti
4. Conuerte nos Deus
5. Domine ad adiuuandum

6. Cum inuocarem
7. In te Domine speraui
8. Qui habitat in adiutorio
9. Ecce nunc benedicite
10. Te lucis ante terminum
11. In manus tuas
12. Nunc dimittis
13. Letanie. Kyrie eleifon
14. Alma Redemptoris mater
15. Aue Regina
16. Regina celi letare
17. Salue Regina

340.

COMPOSER(S): Zavaglioli, Simone (17.sc)

TITLE: MISSÆ | ET SACRÆ LAVDES | CVM BASSO AD ORGANVM | Partim ore pleniore, Muficisq; Instrumentis; Partim verò sine Instrumentis decantandæ, | SIMONIS ZAVALIOLI | Veronenfis, Cathedralis Veronę Mufices Magiftri, | Illuftrififimo, & Reuerendififimo D. | D. MARCO IVSTINIANO | VERONÆ EPISCOPO, ET COM: | Nec non | Per Illuftri, ac Reuerendififimo D. D. eiuſdem Vrbis Canonicorum Capitulo Dicatę. | OPVS PRIMVM. | [only in the vocal partbooks:] CVM PRIVILEGIIS. | [typographer's mark] | VENETIIS || Apud Aleffandrum Vincentium. MDCXXXI. |

PUBLICATION: Venezia: Alessandro Vincenti 1641

DESCRIPTION: Set of 8 partbooks in 4°: S, A, T I, T II, B, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50907 Muz.

NOTES ON ITEM: T I and B partbooks missing. S, A, T II and bc partbook damaged on edges, refilled with paper after conservation. Some pasted-over printed paper sheets with music text errata (bc, p. 9). On the title page written in pencil: 548 | VIII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B H | 8.]; [Nro 318]; [Mus. 772].

CATALOGUES: BohnD, p. 436; RISM A/I: Z 104, ZZ 104; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meſſa da Capella à 4. (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
2. Meſſa à 4. di Concerto con 2 violini fe piace (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

3. Meffa à 5. di Concerto con 2 violini (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

Motetti da Capella A 4.

4. Sancta Dei Genitrix ora pro nobis
5. Ad te Domine
6. Perfice greffus me os vt non moueantur vestigia mea
7. Adoramus te Chrifte et benedicimus tibi

Motetti Concertati

8. Iefu fumma benignitas A 2. Canto, & Alto
9. Sufcepimus Deus misericordiam tuam A 2. Alto e Tenor
10. Bonum est confiteri Domino A 3. doi Canti, e Baffo
11. O gloriofa Domina A 3. Alto, Tenor, e Baffo
12. Congratulamini mihi omnes A 5. A.T. 2 violini e Trombon o Fagoto 3 Infrumenti
13. Confitemini Domino A 5. con 2. Violini C.A. 2. T. e Baffo

341.

COMPOSER(S): Rigatti, Giovanni Antonio (1613c–1648)

TITLE: MOTETTI | A VOCE SOLA | DI GIO: ANTONIO RIGATTI | DEDICATI | Alli Molto Illuftri Signori & Patroni Collendiffimi, Li Signori Accademici | di S. Lorenzo nella Città de Lodi. | *Con Licenza de superiori & Priuilegio.* | [typographer's mark] | IN VENETIA MDCXXXIII Apreffo Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: According to Bohn, set of 2 partbooks in oblong 4°. Voce, Part. On p. 3 dedication of the composer dated 1st July 1643. At the end – a list of contents.

SHELFMARK: Specimen no longer preserved.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [C W | 2]; [Nro 319]; [Mus. 610].

CATALOGUES: BohnD, p. 334; RISM A/I: R 1416; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB229/> (the specimen from I-Bc)

MODERN EDITION: Giovanni Antonio Rigatti, *Celesti fiori: Italian motets of the seventeenth century for one or several voices and basso continuo*, ed. Dennis Collins, Arbroath: Prima la musica! 2009

RECORDING: *Stabat Mater. Motets to the Virgin Mary*, Philippe Jaroussky, Ensemble Artaserse, Erato 2010 (93907)

CONTENTS:

1. Bonum est confiteri
2. Egredimini amatores
3. Quafi cedrus exaltata fum

4. Iubilare gaudete
5. Salve Regina Imperatrix Maria
6. O stella Caeli
7. Iubilant in caelis
8. Gaudete & exultate
9. Hymnum iucunditatis cantemus
10. Salve Regina
11. O magnum Sacramentum
12. Confolamini popule meus
13. Alma Redemptoris mater
14. Ave Regina Caelorum
15. Regina Caeli laetare
16. Iustus germinabit sicut lilium
17. Laudate Dominum in sanctis eius
18. O dulcissima Virgo
19. Sancti tui Domine floreant
20. Surge columba mea & veni
21. In voluntate tua Domine
22. Anima miseranda quae offendit
23. Surgamus cantemus

342.

COMPOSER(S): Vizana (Vizzana), Lucrezia Orsina (1590–1662)

TITLE: COMPONENTI | MUSICALI | DE | MOTTEI CONCERTATI A VNA
EPIVOCI | DI | DONNA LUCRETIA ORSINA VIZANA | Monaca nel Sacro Collegio
di | Santa | CRISTINA DI BOLOGNA | Della Congregazione | CAMALDOLENSE.
| ANNO | MDCXXII. |

PUBLICATION: Venezia: Bartolomeo Magni 1622

DESCRIPTION: Set of 3 partbooks in 4^o: S I, S II, bc. On p. 2 dedication of the composer to the nuns of the composer's convent dated 25th November 1622. At the end – a list of contents, typographer's mark and the colophon: *Nella Stamperia del Gardano | IN VENETIA Appresso Bartholomeo Magni MDCXXIII.*

SHELFMARK: PL-WRu 50887 Muz.

NOTES ON ITEM: S II partbook missing. On the title page written in pencil: 537 | III; 309. Single handwritten accidentals. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [CH | 3.]; [Nro 320]; [Mus. 756].

CATALOGUES: BohnD, p. 425; RISM A/I: V 2261; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB063/> (the specimen from I-Bc)

MODERN EDITION: Lucrezia Orsina Vizana, *Componimenti musicali de motteti concertati a una e piu voci*, facs. ed., Köln: Becker 2002

RECORDING: *Canti nel Chiostrò. Musiche nei monasteri femminili del '600 a Bologna*, Cappella Artemisia, Candace Smith, Tactus 2005 (TC 600001); *Songs of ecstasy and devotion from a 17th century Italian convent. Lucrezia Vizzana: Componimenti Musicali (1623)*, Catherine King, Musica Secreta, Linn Records 1999 (CKD 071); *Soror mea, sponsa mea. Il Cantico dei Cantici nei conventi italiani tra Cinquecento e Seicento*, Cappella Artemisia, Candace Smith, Tactus 2005 (TC 560002)

CONTENTS:

1. Exurgat Deus & difsipientur. A Voce Sola.
2. Sonet vox tua in auribus cordis mei. A Voce Sola
3. Aue Stella matutina. A Voce Sola.
4. O fi fciret stultus mundus. A Voce Sola.
5. Domine ne in furore tuo arguas me. A Voce Sola.
6. Præbe mihi amantifsime Domine. A Voce Sola.
7. Vfq̄uequo obliuifceris me. A Voce Sola.
8. O magnum miferium. A Voce Sola.
9. Confiteantur tibi Domine. A Voce Sola.
10. Veni dulcifsime Domine. A Voce Sola.
11. Omnes gentes cantate Domino. A doi Voci Soprani o Tenori.
12. Amo Chriftrum in cuius thalamo introibo. A doi Voci Soprani o Tenori.
13. Omnes gentes plaudite. A doi Voci Soprani o Tenori.
14. Ornauerunt faciem templi. A doi Voci Soprani o Tenori.
15. Domine quid multiplicati funt. A doi Voci Soprani o Tenori.
16. Paratum cor meum Deus. A doi Voci Soprani o Tenori.
17. Filij Syon exultate. A doi Voci Soprani o Tenori.
18. O inuic̄tifsima Christi martir. A doi Voci Soprani o Tenori.
19. Domine Dominus nofter. A tre Voci.
20. Proteçtor nofter magnus coram Domino. A Quattro Voci.

343.

COMPOSER(S): Gallerano, Leandro (1630†)

TITLE: MISSAE | QUAE | VT HARMONICIS REDDANTUR NVMERIS | Senas Voces haud simili difcretas fono Mufica concordēs | Arte Compofuit | F. LEANDER GALLERANVS | BRIXENSIS | Minorita Con. In Conuentù S. Antonij de Padua Mufices, | & Muficis Præfectus. | OPVS DECIMVM TERTIVM | D. ANTONIO in æternum deuotionis monumentum Venerandæ | Arcæ Præfidentibus in fingularis obferuantiaē | pignus confecratæ. | [woodcut emblem of St. Anthony de Padua] | VENETIIS, Apud Alexandrum Vincentium. M DC XXVIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1628

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On p. 2 dedication to *Sanctissimo Patri Antonio de Padua ac adm. Reu. Patribus, atque Illuſtriffimis Dominis Ipfius Ven. Arcæ Præfidentibus Patronis* dated 10th December 1627. At the end – a list of contents.

SHELFMARK: PL-WRu 50453 Muz.

NOTES ON ITEM: B and 5 partbooks missing. Single handwritten accidentals. On the title page written in pencil: 227 | VII; 289. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [B C | 7]; [Nro 321]; [Mus. 332].

CATALOGUES: BohnD, p. 143; RISM A/I: G 158; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Recordare mei Domine (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Miffa Dicea Dameta (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Miffa Concertata (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

344.

COMPOSER(S): Prosperi, Angelo (17.sc)

TITLE: PRIMO LIBRO MOTETTI | Sacri à voce fola da cantarfi nel Organo, | ó in altro fimile ffromento | DEDICATI | ALLA VERGINE SANTISSIMA MARIA MADRE | DE DIO NOSTRO Signore | Auttore | F. ANGELO PROSPERI | Da Falarone dell'Ordine di Minori Conuentuali di S. Francesco | Opera Prima | [a heart-shaped woodcut representing the Holy Virgin Mary with child and a small church below] | In VENETIA MDCXL || Appreffo Bartolomeo Magni |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 2 partbooks in 4º: S, bc. On p. 2 dedication of the composer *Deiparæ Virgini Almæ Mariæ* without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50721 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 403 | 2; 298. The specimen underwent conservation in 1996.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: B R | 2.; [Nro] 322; Mus. 584.

CATALOGUES: BohnD, p. 322; RISM A/I: P 5515; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Sancta Maria succurre miseris. Canto ò Tenore
2. Surge propera Amica mea. Canto ò Tenore
3. O gloriosa Domina Maria. Canto ò Tenore.
4. O quam pulchra es Amica mea. Canto ò Tenore
5. Gaudeamus omnes in Domino. Canto ò Tenore
6. Gaudebunt labia mea. Canto ò Tenore
7. Alleluia. Gaudeamus omnes cantantes iubilantes. Canto ò Tenore
8. Iubilate cantate exultate & pfallite. Canto ò Tenore. per S. Michele Archangelo.
9. Franciscus vir Catholicus. Alto ò Baffo. Per il Serafico Padre S. Francesco d'Asisi.
10. O Doctòr egregie [!]. Canto ò Tenore. Per S. Girolamo D. della Chiesa.
11. Induit Dominus. Alto ò Baffo. Per S. Antonio da Padoua.
12. Salve sponfa Dei. Canto ò Tenore. Per S. Chiara.
13. Hodie cum gaudio. Canto ò Tenore. Per S. Cecilia V. e Martire.
14. Sumite Pfalterium. Canto ò Tenore. Per il giorno di Pasqua di Refurrettione.

345.

COMPOSER(S): Prosperi, Angelo (17.sc)

TITLE: IL SECONDO LIBRO DE | MOTETTI | Sacri à voce fola da cantarfi nel'Organo, ò in altro | simile iftrumento, di varij, e vaghi affetti, e pass-|aggi ornati, quali facilissimamente si can-|tano per essere ariofsi, e diletteuoli, | e composti conforme allo | stile moderno. | *AVVTORE* | IL PADRE FRAT' ANGELO PROSPERI | Da Falarone Minore Conuentuale di S. Francesco. | *Opera Seconda.* | [typographer's mark] | IN VENETIA MDCXXXX || Appresso Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1640

DESCRIPTION: Set of 2 partbooks in 4^o: S, bc. On p. 3 dedication of the composer to *Sig. Governatore, e Fratelli della Venerabile Compagnia del Santissimo Sacramento...* d'Ancona, dated 24th October 1640. At the end – a list of contents.

SHELFMARK: PL-WRu 50722 Muz.

NOTES ON ITEM: Unique specimen of the print. Only S partbook extant. On the title page written in pencil: 404 | II; 300. The specimen underwent conservation in 1990.

PROVENANCE: The extant partbook bears Rhediger Library stamps. Old shelfmarks: B Y | 2.; [Nro] 323; [Mus. 585].

CATALOGUES: BohnD, p. 323; RISM A/I: P 5516; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine probasti me. Baffo
2. Principes persecuti sunt me. Baffo

3. Gaudent in Celis Animę fanĉtorum. Baffo
4. Tota pulchra es Maria. Baffo
5. Ego fum panis vitę. Tenore
6. Ecce ego mittos vos sicut oues in medio luporum. Tenore
7. Cum complerentur dies Pentecostes. Tenore
8. Virgo prudentissima. Tenore
9. Domus mea. Alto
10. Ecce facerdos magnus. Alto
11. Hodie nobis Ćęlorum Rex. Alto
12. Vocauit nos Deus vocatione fua. Alto
13. Sanĉta Virgo Virginum & mater castissima. Canto
14. O flos cęlestis patrię. Canto. Per S. Bonauentura Dottore della Chefą [!]
15. Rofa vernans charitatis. Canto. Per S. Lodouico Vefcouo.
16. Veni sponfa Christi. Canto

346.

COMPOSER(S): Monte dell'Olmo, Girolamo da (17.sc); S. Agata, Tomaso da (17.sc)

TITLE: APPLAVSI | ECCLESIASTICI | Motetti A Voce fola con il Baffo Con-|tinuo per l'Organo. Di | F. GIROLAMO DA MONTE DELL'OLMO | Minore Offeruante. Libro Primo | Et alcuni del P. F. Tomafo da S. Agata del | medesimo ordine. | *Con Licenza de Superiori & Priuilegio.* | *DEDICATI* | Alli Molto Illuftri Signori Priori, e Com-|munitą dell'ifteffa Terra. | [typographer's mark] | STAMPA DEL GARDANO | IN VENETIA M DC XXXVI || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1636

DESCRIPTION: Set of 2 partbooks in 4^o: Cantore, bc. On p. 3 dedication of the composer dated 1st April 1637. At the end – a list of contents and an *avviso Alli Cortefi Lettori, e Signori Cantori*.

SHELFMARK: PL-WRu 50478 Muz.

NOTES ON ITEM: Only bc partbook extant, damaged, underwent conservation in 1995. The title page and last page missing.

PROVENANCE: The extant partbook bears Rhediger Library stamps. Old shelfmarks: [B G | 2.]; [Nro 324]; *Mus.* 348.

CATALOGUES: BohnD, p. 156; RISM A/I: G 2516, GG 2516; RISM B/I: 1636³; www.bibliotecamusica.it (later edition of this print, G 2517; 1637¹); www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Os meum aperui. Canto ò Tenore
2. Audi Maria. Canto ò Tenore

3. Cantate almę matri Marię. Canto ò Tenore.
4. Lętemur & exultemus. Canto ò Tenore
5. Hęc eft Virgo fapiens. Canto ò Tenore.
6. Aue Maris ftella. Canto ò Tenore.
7. Beatus Pater Francifcus. Canto ò Tenore.
8. Exaudi Domine. Canto ò Tenore
9. Cantemus Deo. Canto ò Tenore
10. Mirificauit Dominus. Canto ò Tenore
11. Omni tempore. Canto ò Tenore
12. Cantate Domino. Alto ò Baritono
13. Domine Deus virtutum. Alto
14. Salue Sanęte Paftor Carole. Tenore.
15. Audite omnes gentes. Tenore
16. Deus qui vnigenitum. Tenore
17. Gloriofus Deus. Tenore
18. Elegit te Dominus. Tenore
19. Panis angelicus. Tenore.
20. Guftate & videte. Tenore.
21. Inter tot focios cur Thoma es perfigus. Tenore
22. Pate factę funt ianuę çęli. Tenore
23. Ego dormiui & fomnum çępi. Tenore.
24. Surrexit Paftor bonus. Tenore
25. Saluator mundi falua nos. Baritono
26. Deus qui corda fidelium. Baffo.
27. Vota populi tui Domine. Baffo
28. O quam metuendus eft. Baritono.
29. O felix ò lucidiffima nox. Baffo
30. O Altitudo diuitiarum. Baffo
31. F. Tomaso da Santa Agata: Angele Dei qui cuftos es Canto
32. F. Tomaso da Santa Agata: Egredimini & videte. Alto
33. F. Tomaso da Santa Agata: Corde & animo. Canto.
34. F. Tomaso da Santa Agata: Stella çęli extirpauit. Canto.
35. F. Tomaso da Santa Agata: Çęlorum candor fplenduit. Baffo.
36. F. Tomaso da Santa Agata: O clara luce clarior. Canto
37. F. Tomaso da Santa Agata: O vos omnes qui tranfitis per viam. Canto
38. F. Tomaso da Santa Agata: Quis dabit capiti meo. Tenore

347.

COMPOSER(S): Monte dell'Olmo, Girolamo da (17.sc)

TITLE: SACRI AFFETI [!] | Motetti A voce fola. Con il Baffo | Continuo per l'Organo.
 | DI F. GIROLAMO DA MONTE DELL'OLMO | Minore Offeruante. | Raccolti e dati
 in luce da Giacinto Giliucci d'Offida. | DEDICATI | Alli Molto Illuftri e Molto R. R. S.
 S. Canonici, | e Capitolo della Collegiata infigne, Chiefa | Matrice di detta Terra. | Libro
 Secondo. | *Con Licenza de Superiori & Priuilegio.* | [typographer's mark] | STAMPA DEL
 GARDANO | IN VENETIA MDCXXXVII || Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1637

DESCRIPTION: Set of 2 partbooks in 4^o: Parte cantante, bc. On p. 3 dedication of the composer signed Offida, 29th March 1637. At the end – a list of contents and an *avviso* of the composer *Alli gentili Lettori, e Cortesi Cantori*.

SHELFMARK: Specimen no longer preserved, the unique surviving specimen preserved in GB-Och is of different provenance.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [B V | 2.]; [Nro 325]; [Mus. 349].

CATALOGUES: BohnD, p. 156; RISM A/I: G 2518; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Omne quodcunques facitis. Canto ò Tenore.
2. Gaudeamus omnes in Domino. Canto ò Tenore.
3. O mi Iesv dulcissime. Canto ò Tenore. Sopra à N. Madrigale del P. fra Luca Agoftiniano d'Offida Musico.
4. Tota pulcra es Maria. Canto ò Tenore.
5. O Chrifiti Confeffor Beate Auguftine. Canto ò Tenore.
6. Salua nos Domine. Canto ò Tenore.
7. Vnica fpes hominum. Canto ò Tenore.
8. O Chrifiti fideles. Canto ò Tenore.
9. Audite Cęli. Canto ò Tenore.
10. In perenni çelefti collegio. Canto ò Tenore
11. Te Deum laudamus. Canto ò Tenore.
12. Alleluia hec dies quam fecit Dominus. Canto ò Tenore.
13. Salue Salus mundi. Tenore.
14. Omnia tempus habent. Tenore
15. Omni cuftodia cuftodi cor tuum. Tenore
16. Gloria in excelfis Deo. Tenore
17. Verbum caro factum eft. Tenore
18. Veni Creator Spiritus. Tenore
19. Dominus regnavit exultet terra. Alto ò Baritono
20. Cantabo Domino in vita mea. Alto ò Baritono.
21. Ifte Sanctus pro lege Dei. Baffo
22. Clamauerunt iufti & Dominus exaudiuit. Baritono.

348.

COMPOSER(S): Vesi, Simone (1610c–1667p)

TITLE: LE MASCHERATE | DI SIMON VESI Da Forli | Maftro di Capella di Monfignor [Giorgio] Cornaro Vefcouo di Padoua | A 2. 3. 4. con due violini fe piace | Dedi-

cate | ALL'ILLVSTRISSIMO SIGNOR | ANDREA MANTOVA | [typographer's mark]
| IN VENETIA MDCLX. Apreffo Francesco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1660

DESCRIPTION: Set of 7 partbooks in 4°: S, A, T, B, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *presto*, *adagio*.

SHELFMARK: PL-WRu 50883 Muz.

NOTES ON ITEM: Unique specimen of the print. A partbook missing. In T partbook opening pages missing. On the title page written in pencil: 531 | VII. Some handwritten accidentals, music corrections, pitch corrections, calculations of rest lengths and text incipits; in bc partbook some handwritten notes: *Ritor[nello]*. A small part was cut out of the title page of bc partbook, probably with the stamp. The specimen underwent conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *O. F.* | 7.; [*Nro*] 326; [*Mus.* 749].

CATALOGUES: BohnD, p. 421; RISM A/I: V 1316, VV 1316; VogelB: II, p. 311; NV 2894

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Io ch'albergo sourano. Dialogo A 2. Canti ò Tenori e 2 violini (Honore, Lascivia)
2. Se di tre forfè nati mirar la copia. Mafcherata Prima. d'vna Ruffiana, Corteggiano, e Afrologo. A 3. C. A. Baritono con due violini.
3. Siam tre poveri Italiani. Mafcherata 2. dell'apeftati. A 3. Due TT. è B. con violini. Per raprefentar la ditta Mafcherata fara bene andar con le crociòle, chi con vna, e chi con due, mettendofi bollettini fu la faccia e con vna scufia di veficcha, con vn berettino di fopra, e quando dirano radono le done fenza ferri, cauarfi il berettino di fopra per mofttrar che fono fenza peli. riuſcirà per meglio la Mafcherata in Carro fingendo effer in letto in tutto poi fi rimette alla prudenza, di chi la deuono raprefentare.
4. Star rinchiufo in fua cittade. Mafcherata 3. de Vagabondi A 3. A.T.B. e due violini
5. Mai fi trova alcun contento. Mafcherata 4. De Cacciatori. Vn Cacciator, Pefcador, & vccellador A 3. A.T.B. con due violini
6. Olà che fate, non bevete? Mafcherata 5. de' Baccanti à 3. A.T.B., è due violini
7. Il gioco. Mafcherata 6. d'vn Corteggiano, Crapulone e Giocatore A 4. Due Tenori C. B. con violini
8. Chi di fentir defia ftrauaganze. Mafcherata 7. le donne menano per il nafo gl'huomeni A 4. ouer a più voci fe piace, con 2 violini. Queſta Mafcherata fi può cantar con quattro huomini, e 4 done che tutti cantino nelli ripieni, e nei concerti cantar hor vna parte hor l'altre

349.

COMPOSER(S): Alouisi (Aloisi, Aloysi, Alovisi), Giovan Battista (1654p†); Gallerano, Leandro (1630c†)

TITLE: CELESTIS | PARNASVS | In quo nouem Mufæ, Tum duæ, tum tres, tum quatuor, fimul | concertantes concinunt. | DEO LAVDES, VIRGINI ENCOMIA, | SANCTISQVE PRECES. | AVCTORE | IOANNE BAPTISTA ALOYSIO | BONONIENSE | Opus Primum. Tertium impressum. | [typographer's mark] VENETIIS. MDCXLIII || Apud Bartholomeum Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1644

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. At the end – a list of contents.

SHELFMARK: PL-WRu 50248 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals and pitch corrections. On the title page written in pencil: 45 | V.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [L O | 5.]; [Nro 327]; [Mus. 117].

CATALOGUES: BohnD, pp. 43–44; RISM A/I: A 873; SartoriB: 1644f; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Peccauī super numerum à 2. Canti ò Tenori
2. Transfige amabilis Iesu à 2. Due Canti ò Tenori
3. Salue Chrifti Sancta parens à 2. Due Canti ò Tenori
4. O bone Iesu à 2. A Due Canti ò Tenori
5. Bone Iesu verbum Patris à 2. A Due Canti ò Tenori
6. In puritate cordis mei à 2. Canto è Tenore
7. O bone Iesu à 2. Canto è Tenore
8. Laudate nomen Domini à 2. 2 Tenori
9. In voluntate tua Domine à 2. Canto ò Tenore è Baffo
10. O quam funt dulcia à 2. Tenore e Baffo
11. O dulcis & bone Iesu à 3. Canto & due Tenori
12. O dies infelices à 3. Due Canti ouer Tenori è Baffo
13. Recordare Domine à 3. Canto Tenore è Baffo. Al M. R. Padre il P. Maefstro Gio. Euangelifta Giunchi Da Bologna
14. Salue Virga Ieffe florida à 3. Alto Tenor è Baffo
15. Tu pulchra es Maria à 3. Due Tenori è Baffo
16. Quemadmodum defiderat ceruus à 3. Due Violini è Tenore
17. Impetum inimicorum non timui à 4. Canto Alto Tenore & Baffo.
18. Cantate Domino canticum nouum à 4. Canto Alto Tenore & Baffo.
19. Dulciffima Chrifti Mater à 4. Canto Alto Tenore & Baffo.

20. In Domino confido à 4. 2 Canti Tenore è Baffo. Di Leandro Gallerano Maestro di Capella Del Santo in Padoa
21. Attolite portas à 4. Canto due Tenori è Baffo
22. O Gloriosa Domina à 4. Due violini e due Tenori
23. La Bonella. Canzone à 4.
24. Litanię B. V. M.

350.

COMPOSER(S): Chinelli, Giovanni Battista (1610–1677)

TITLE: IL QVARTO LIBRO | DE MOTETTI | A DVE E TRE VOCI | Con alcune Cantilene nel Fine à tre voci con Violini | Et altri ftrimenti ad Libitum. | DI | GIO. BATTISTA CHINELLI | OPERA NONA | DEDICATA | Al molto Illuftre & Reuerendiffimo Padre Il Padre D. | ANGELO MARIA | ARCIONI | Procurator Generale della Congregatione Cafsinenfe | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA || Apreffo Aleffandro Vincenti. MDC. LII. |

PUBLICATION: Venezia: Alessandro Vincenti 1652

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On pp. 2–3 dedication of the composer dated 22nd April 1652. At the end – a list of contents. Some tempo and dynamic indications: *adafio*, *forte*, *pian*, *prefto*.

SHELFMARK: PL-WRu 50353 Muz.

NOTES ON ITEM: S II and bc partbooks missing. Some handwritten accidentals, pitch corrections and calculations of rest lengths. Handwritten errata of the *tavola* in B partbook. T and B partbooks damaged on the edges, refilled with paper after conservation in 1993. On the title page written in pencil: 156 | VI; 353.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L K]; [Nro 328]; [Mus. 246].

CATALOGUES: BohnD, p. 100; RISM A/I: C 2066; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Currite gentes A 2. Due Canti ouero Tenori
2. Venite canite laudes dicite A 2. Due Canti ouero Tenori.
3. O Domina A 2. Canto e Tenore
4. Saluum me fac A 2. Alto e Tenore
5. Eia Anima. Dialogo A 2. Alto e Tenore
6. Audi Toma. Dialogo A 2. Alto e Tenore
7. Canite Domino in Cithara A 2. Canto e Baffo
8. Collaudate nomen sanctum A 2. Canto e Baffo
9. Laus tibi honor A 2. Alto e Baffo

10. O vere mirabilis altitudo A 3. Due Canti, ò Tenori e Baffo
11. Salve Regina A 3. Canto, Tenor e Baffo
12. Quid fuperbis. Dialogo A 3. due Tenori, e Baffo
13. Egredimini Filię fion A 3. Voci con Infrumenti. Alto, Tenor, e Baffo, con doi Violini
14. Pfallite Domino in Cithara. Cantilena A 3. Voci con Infrumenti. doi Tenori, e Baffo con Infrumenti e Ripieni ad Libitum.
15. Cantate Virgines pfallite martires. Cantillena A 3. Voci con Infrumenti. Canto, Tenor, e Baffo con Ripieni ad Libitum
16. Quid ftatis A 3. Voci con Infrumenti. Canto, Alto, e Tenore, con Sinfonie [with two parallel text settings]

351.

COMPOSER(s): Mattioli, Andrea (1620c–1679)

TITLE: MESSA, E SALMI | CONCERTATI | A TRE, QVATRO E CINQVE VOCI | DI | ANDREA MATTIOLI | Maestro di Cappella dell' Illuſtriffima Accademia del Spirito | Santo in Ferrara | OPERA TERZA | DEDICATA | All' Illuſtriffimo, & Eccellentiffimo Signor Marchefe | CORNELIO BENTIVOGLIO | Principe della ſteffa Accademia. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Apreſſo Aleſſandro Vincenti MDCLIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1653

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T I, T II, B, bc. On p. 1 or 2 dedication of the composer dated 30th January 1653. At the end – a list of contents. Some tempo indications: *preſto*.

SHELFMARK: PL-WRu 50608 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, bc numbering, pitch corrections, calculations of rest lengths and clefs. On the title page written in pencil: 327 | VI; 352.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [L L | 6]; [Nro 329]; [Mus. 479].

CATALOGUES: BohnD, p. 276; RISM A/I: M 1411; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa A 5. in Concerto (Kyrie – Gloria – Credo A 5. à Capella)
2. Domine ad adiuuandum me A 3. C.A. e T.
3. Dixit Dominus A 5. In Concerto
4. Confitebor tibi A 3. Voci C. T. e B.

5. Beatus vir A 3. A. T. e B.
6. Laudate pueri A 4. C. A. T. e B.
7. Laudate Dominum A 5. à Capella
8. In exitu Ifrael A 5. In Concerto
9. Magnificat A 5. In Concerto

352.

COMPOSER(S): Turini, Francesco (1589c–1656)

TITLE: MESSE | DA CAPELLA | A quatro, e cinque Voci Con | il Baffo Continuo | Libro Primo. | DI FRANCESCO TVRINI | Organifita del Domo di Brefcia. | *DEDICATE* | ALL'ILL.^{mo} SIG.^r PIETRO MORESINI | Podestà, e Capitano di Rouigo. | [typographer's mark] | IN VENETIA M DC XXXIII | Appreffo Bartolameo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1643

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 3 dedication of Giovanni Battista Bozzoni dated 8th February 1643. At the end – a list of contents and a short note of Gio. Battista Bozzoni to the readers.

SHELFMARK: PL-WRu 50859 Muz.

NOTES ON ITEM: S partbook missing. On the title page close to the typographer's mark a handwritten exlibris: *Di Angolo Marangoni*. Single handwritten pitch correction. In bc partbook last pages missing. On the title page written in pencil: 518 | VI.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [LN | 6]; [Nro 330]; [Mus. 730].

CATALOGUES: BohnD, p. 412; RISM A/I: T 1395, TT 1395; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Prima in Canon A 4. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa Seconda A 4. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
3. Meffa Terza in Tripla A 5. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
4. Meffa Quarta. A 5. (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

353.

COMPOSER(S): Turini, Francesco (1589c–1656)

TITLE: MADRIGALI | A VNA, DVE, TRE, VOCI | Con alcune Sonate à due, & à tre. | *LIBRO PRIMO*. | DI FRANCESCO TVRINI | Organifita del Duomo di Brefcia. | *DEDICATI* | AL ILL.^{mo} ET REV.^{mo} SIGNOR IL SIGNOR | LODOVICO GONZAGA | MARCHESE, VESCOVO D'ALBA. | *Nouamente Ristampati*. | [typographer's

mark] | STAMPA DEL GARDANO. | IN VENETIA Appreffo Bartholomeo Magni. MDCXXIV. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1624

DESCRIPTION: Set of 4 partbooks in 4^o: T I, T II, B, bc. On p. 2 dedication of the composer dated 15th February 1621. At the end – a list of contents. Some dynamic indications: *pian*, *forte*.

SHELFMARK: PL-WRu 50856 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 515 | IV; 30.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: C Q | 4.; No. 331; [Mus. 727].

CATALOGUES: BohnD, pp. 411–412; RISM A/I: T 1389; VogelB: II, p. 261; NV 2770; SartoriB: 1624f; www.bibliotecamusica.it

DIGITIZED VERSION: <http://data.onb.ac.at/rec/AC08550631> (the specimen from A-Wn)

MODERN EDITION: Francesco Turini, *Madrigali libro primo*, ed. Rudolf Hofstötter, Ingomar Rainer, Wien: Doblinger 2002 (*Wiener Edition alter Musik*, 18)

RECORDING: *The Contest of Apollo and Pan*, Tassilo Erhardt, Ben Sansom, Sally Holman, Steven Devine, Chandos 2009 (CHAN 0756)

CONTENTS:

1. Quel viuo ardor che'l tuo bel vifo accoglie. A 1. Tenore Solo
2. È partito il mio bene [prima parte] – O Dio, quel dolce a Dio (Seconda Parte). A 2. A Doi Tenori [Giambattista Marino]
3. Amorofetti fiori, che far folete hor ghirlandette A 2. A Doi Canti
4. Doue, ah doue t'en vai, unico del mio cor dolce conforto? A 2. A doi Tenori
5. Chi vuol hauer felice e lieto il core A 2. A doi Tenori [Giovanni Battista Guarini]
6. Perchè piangi Paftore? Dialogo. A 2. Canto, e Tenore [Giovanni Battista Guarini]
7. Lvcì belle e fpietate, gli fguardi che girate A 2. Alto, e Tenore
8. O Mifera Dorinda, ove hai tu pofte le tue fperanze? A 2. Canto, e Baffo [Giovanni Battista Guarini]
9. Amor, com'èffer può che per mia doglia A 2. Tenore, e Baffo. [Giambattista Marino]
10. Hor che trà gl'odorati bofchetti A 3. Canto, Tenore, e Baffo
11. Fugace bellezza, che defti nei cori fierifsimi ardori A 6. A Trè voci, e Trè Iftumenti
12. Vezzofo aurette, i cui leggiadri errori ornando il ciel. Gagliarda à 5. A due voci, e trè Iftumenti fe piace.
13. Tuo danno fia fe mi lafciafti A 1. Aria. Canto folo
14. Sonata. A doi Violini
15. Sinfonia A 3.
16. Gagliarda A 3.

17. È tanto tempo hormai. Sonata A 3.
18. Il Corifino. Sonata A 3

354.

COMPOSER(S): Legrenzi, Giovanni (1626–1690)

TITLE: SENTIMENTI | DEVOTI | Epreffi con la Mufica di due, e tre voci | Da GIO: LEGRENZI Maeftro di Capella nell' Illuftriffima | accademia del Spirito Santo di Ferrara. | Dedicati | ALL'ILLVSTRISSIMO SIGNOR CONTE | GEROLAMO SIMONETTA | Libro Secondo | Opera Sefta. || IN VENETIA MDCLX. Apreffo Francefco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1660

DESCRIPTION: Set of 4 partbooks in 4°: I parte, II parte, III parte, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Tempo indications: *adagio, piu prefto, prefto, allegro, largo*.

SHELFMARK: PL-WRu 50583 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals. On the title page written in pencil: 304 | IV; 229. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: O G | 4.; N. 332; [Mus. 450].

CATALOGUES: BohnD, pp. 245–246; RISM A/I: L 1615; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=11770&from=&dirids=1&ver_id=&lp=3&QI=

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. O vos infipientes mortales A 2. 2 Canti
2. Avdite gentes et intelligite populi A 2. 2 Canti
3. Alma Redemptoris mater A 2. 2 Canti
4. Aue Regina çëlorum A 2. Canto è Alto
5. Memoriam fecit mirabilium fuorum A 2. Alto è Tenore
6. Exultemus omnes et lætemur A 2. Canto e Tenore
7. O quam bonum et quam dulce A 2. Alto e Basso
8. Peccauì nimis in vita mia. Dialogo A 2. T. e Basso
9. Rorate çëli defuper A 3. C.A. e T. ouero alla 5. A.T. e B.
10. Alma Redemptoris mater A 3. C.A. e T. ouero alla 5. A.T. e B.
11. Gaudeat terra A 3. Due Canti è Alto ò due Tenori e Baffò
12. Letetur çëlum A 3. C.T. e B.
13. Expergiffimini mortales A 3. A.T. e B.
14. Veni Sançte Spiritus A 3. A.T. e B.

15. Qui non renuntiat. Dialogo A 3. Due Tenori e Baffo.
 16. Exultate iufti in Domino A 3. A.T. e B.

355.

COMPOSER(s): Marini, Biagio (1594–1663)

TITLE: [red ink only in S partbook] VESPERI | [black ink] PER Tutte le Fefitiuità dell'anno. A Quatro voci. | Da cantarfi in CAPELLA E nell'Organo. | Dedicati | [red ink] ALLA MAESTA SACRA | DEL SER.^{mo} D. GIOANNI IL QVARTO | RE Di Portogallo & c. | [black ink] Libro Secondo. Opera XX | DEL CAVALIER BIAGIO MARINI | [typographer's mark] | Stampa del Gardano | IN VENETIA M DC LIIII Apreffo Francefco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1654

DESCRIPTION: Set of 5 partbooks in 4^o: S, A, T, B, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50602 Muz.

NOTES ON ITEM: Unique specimen of the print. B and bc partbooks missing. Some handwritten corrections, accidentals and dynamic indications: *piano*. On p. 37 of S partbook handwritten errata of music text in *De profundis*. According to Bohn, in bc partbook on pp. 13–16 and 33–36 there were some handwritten corrections. T partbook damaged on the edges, refilled with paper. On the title page written in pencil: 323 | V; 400.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M. N. | 5]; [Nro 333]; [Mus. 472].

CATALOGUES: BohnD, p. 273; RISM A/I: M 669; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus A 4. Primo Tuono. Trafportato vn tuono piu alto. fine intonat.
2. Confitebor tibi Secundi Toni. Sine intonatione.
3. Beatus vir Quarti Toni. fine intonatione.
4. Laudate pueri Oçtaui Toni. Sine intonatione.
5. Laudate Dominum Oçtaui Toni
6. In exitu Ifrael. Mixti Toni. fine intonatione.
7. Lætatus fum Oçtaui Toni. fine intonatione.
8. Nifi Dominus Quarti Toni. fine intonatione.
9. Lauda Ierufalem Dominum. Oçtaui Toni
10. Credidi propter quod Tertij Toni. fine intonatione.
11. In conuertendo Dominus Quinti Toni. fine intonatione.

12. Domine probasti me Primi Toni. fine intonatione.
13. De profundis clamaui Tertij Toni. fine intonatione.
14. Memento Domine Daudid. Primi Toni. fine intonatione.
15. Beati omnes Sexti Toni. vn tuono più alto fe piace. fine intonatione.
16. Confitebor tibi Domine. Settimo tuono. Trafportato vn tuono più alto. fine intonat.
17. Magnificat Tertij Toni. fine intonatione.
18. Magnificat Secondo Sefti toni

356.

COMPOSER(S): Vacchelli, Giovanni Battista (1625c–1667p)

TITLE: MOTETTI | A VOCE SOLA | DI GIO: BATTISTA VACCHELLI | Nell'Accademia della morte del final di Modona | L'Accademico Naufragante | Libro primo. Opera Seconda. | DEDICATA | ALL. AL: SER: DEL SIG. PRENCIPE D. CESARE D'ESTE | IN VENETIA M DC LXIII Appreffo Francefco Magni detto Gardano. | [typographer's mark] |

PUBLICATION: Venezia: Francesco Magni 1664

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *grauē*, *adafio*, *prefto*.

SHELFMARK: PL-WRu 50869 Muz.

NOTES ON ITEM: Complete set of partbooks. Numerous handwritten accidentals. On the title page written in pencil: 524 | II; 93. Part. partbook damaged on the edges, refilled with paper after conservation in 1994.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: No. 2 | 2; [Nro] 334; [Mus. 741].

CATALOGUES: BohnD, p. 417; RISM A/I: V 2, VV 2; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Viçtoria. Currrite populi. Alto. Per tutti i Santi
2. Venite & videte opera Domini. Alto. Per tutti i tempi
3. De profundis. Alto. Per la Madona
4. Salue Regina. Canto. Per l'ifteffa [Madonna]
5. Regina çeli lètare. Canto. Per l'ifteffa [Madonna]
6. Parate tormenta cateruas parate. Canto. Per vn martire
7. Ad gaudia lètantes. Canto. Per il Santiffimo
8. Venite gentes accurrite populi. Canto. Per la natiuità del Sig[nore]

9. Domine Iesu Chrifte. Tenor. Per il Sig[nore]
10. Aue maris stella. Canto. Per la Madonna
11. Aue Regina. Alto. Per l'ifteffa [Madonna]
12. O dulcissime Iefu. Baffo. Per il Signore
13. Silete orbis obftupecite çelites. Baffo. Per vn Santo
14. Salue Regina. Baffo. Per la Madonna.

357.

COMPOSER(s): Rovetta, Giovanni (1596c–1668)

TITLE: [In S partbook red ink:] MOTETTI | [black ink] A DVE, TRE, E QVATTRO | DEL SIGNOR | [red ink] GIO: ROVETTA | [black ink] Maeftro di Capella della Sereniffima Repubblica | DEDICATI | Al Molto Reuerendo P.D. | [red ink] BATTISTA CONTI | [black ink] Dottor in Sacra Teologia Prior Digniffimo | di Santa Maria dalle Carceri. | *LIBRO QVARTO.* | [red ink] OPERA VNDECIMA | [black ink] CON PRIVILEGIO. | [typographer's mark] | [red ink] IN VENETIA || [black ink] Appreffo Aleffandro Vincenti M.DC.L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 4 partbooks in 4^o: S, A, B, bc. On p. 3 dedication of the editor dated 10th May 1650. At the end – a list of contents. Some tempo and dynamic indications: *Presto, adagio, Allegro, tardo, piano.*

SHELFMARK: PL-WRu 50762 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, bc numbering, calculations of rest lengths, pitch corrections and music text errata. On the title page written in pencil: 440 | IV; 399. The specimen underwent conservation in 1997.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [J T | 4.]; [Nro 335]; [Mus. 633].

CATALOGUES: BohnD, p. 344; RISM A/I: R 2978; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giovanni Rovetta, *Iniquos odio habui*, ed. Gunther Morche, Heidelberg 2011 (<http://imslp.org/wiki/File:PMLP558872-Rovetta.pdf>); Giovanni Rovetta, *Quare fremuerunt gentes*, ed. Gunther Morche, Heidelberg 2012 (<http://www.uni-heidelberg.de/md/zegek/quics/rovetta-1.pdf>)

RECORDING: [-]

CONTENTS:

1. Ad te leuau i oculos meos A 2. Soprani.
2. Iniquos odio habui A 2. Soprani.
3. Salue Regina A 2. Canto, & Alto.
4. Puer natus est nobis A 2. Alti.
5. Regina Celi letare A 2. Alti.
6. Accurite filiae sion A 2. Alto, Tenore.

7. Triumphalis Beati Martyris N. dies A 2. Alto, e Tenore.
8. Alma Redemptoris Mater A 2. Alto e Tenore.
9. Salve, o Auguftiffimum. A 2. Tenori
10. Adeste populi læti concinite A 2. Tenori.
11. Exultate Deo adiutori noftro A 2. Baffo, e Soprano.
12. Fundamenta eius in montibus A 2. Canto, & Baffo.
13. Aue Regina Cęlorum A 2. Canto, & Baffo.
14. Cantate Domino canticum nouum A 3. A. T. e Baritono.
15. O Domine Deus A 3. Alto, T. & B.
16. Quam dilecta Tabernacula tua A 3. A. T. & B.
17. Quare fremuerunt gentes A 3. Alto, Tenor & Baffo.
18. Viuit Dominus & Benediçtus Deus meus A 3. Due T. & B.
19. Domine Dominus nofter A 3. Due T. & B.
20. Cantemus omnes A 3. Due Tenori, & Baffo.
21. Magnus Dominus A 4. A Voci pari.
22. Afferte Domino A 4. Canto, A. & B.

358.

COMPOSER(S): Todeschini, Francesco (17.sc)

TITLE: CORRENTI, | GAGLIARDE, | BALLETTI, | Et Arie, à Quattro da Sonare con Quattro Viole Cioè Due | Violini, | Viola, e Baffo, e si poſſono Sonare à Tre, | a Due, laſciando fuori le parti di mezzo. | OPERA PRIMA. | DI FRANCESCO TODESCHINI | Muſico, & Suonatore di Violino & di Violone del Sere-|niffimo CARLO Secondo, Duca di Mantoua, | di Monferato, Niuers, Vmena, e Rethel, &c. | DEDICATA ALLA MEDESIMA | ALTEZZA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleſſandro Vincenti. M.DC.L. |

PUBLICATION: Venezia: Aleſſandro Vincenti 1650

DESCRIPTION: Set of 4 partbooks in 4^o: vl I, vl II, vla, bc. On p. 2 dedication of the composer dated 8th April 1650. At the end – a list of contents.

SHELFMARK: PL-WRu 50851 Muz.

NOTES ON ITEM: Bc partbook missing. Some handwritten accidentals. On the title page written in pencil: 512 | IV; 32. The specimen underwent conservation in 1996.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [JR | 4.]; [Nro 336]; Mus. 723.

CATALOGUES: BohnD, p. 409; RISM A/I: T 853; SartoriB: 1650b

DIGITIZED VERSION: [-]

MODERN EDITION: Francesco Todeschini, *Correnti, gagliarde, balletti et arie; a quattro viole ovvero due violini, viola e basso e si possono sonare a tre, a due lasciando fuori le parti di mezzo, op. 1, Venezia 1650*, ed. Cristiano Contadin, Monica Pellicciari, Stuttgart: Cornetto 2003

RECORDING: [-]

CONTENTS:

1. Corrente Prima.
2. Corrente Seconda.
3. Corrente Terza.
4. Corrente Quarta.
5. Corrente Quinta.
6. Corrente Sefta.
7. Corrente Settima.
8. Corrente Ottaua.
9. Corrente Nona.
10. Corrente Decima.
11. Corrente Vndecima.
12. Corrente Duodecima.
13. Corrente Decima Terza.
14. Corrente Decima Quarta.
15. Gagliarda Prima.
16. Gagliarda Seconda.
17. Gagliarda Terza.
18. Gagliarda Quarta.
19. Gagliarda Quinta.
20. Gagliarda Sefta.
21. Gagliarda Settima.
22. Gagliarda Ottaua.
23. Gagliarda Nona.
24. Gagliarda Decima.
25. Gagliarda Vndecima.
26. Gagliarda Duodecima.
27. Balletto Primo.
28. Balletto Secondo.
29. Balletto Terzo.
30. Balletto Quarto.
31. Balletto Quinto.
32. Balletto Sefto.
33. Aria Prima.
34. Aria Seconda.
35. Aria Terza.
36. Aria Quarta.
37. Aria Quinta.
38. Aria Sefta.
39. Aria Settima.
40. Capriccio Primo da Sonare à Baffo Solo, e col Violino Se piace.
41. Capriccio Secondo da Sonare à Baffo Solo, & col Violino Se piace.

359.

COMPOSER(S): Sabbatini, Galeazzo (1597–1662)

TITLE: MADRIGALI | CONCERTATI | A DVE, TRE, E QVATTRO VOCI | Con alcune Canzonette Concertate con Inftrimenti, | DI | GALEAZZO SABBATINI | MASTRO DI CAPELLA | DI CAMERA DELL'ECCELLENTISSIMO SIG. DUCA DELLA MIRANDOLA ETC. | OPERA SESTA | DE MADRIGALI LIBRO QVINTO | Nuouamente compofiti, e dati in Luce | ET A SVA ECCELLENZA ILLVSTRISSIMA | DEDICATI | CON PRIUILEGIO. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXVI. |

PUBLICATION: Venezia: Alessandro Vincenti 1636

DESCRIPTION: Specimen no longer preserved, cfr. the doublette, no. 6 in the present catalogue. In Dehn's catalogue added remark: *sind fast neuen* [?] *Stimmen*.

NOTES ON ITEM: [-]

PROVENANCE: Old shelfmarks: [6 | 5]; [Nro 337].

CATALOGUES: Cfr. no. 6

DIGITIZED VERSION: Cfr. no. 6

MODERN EDITION: Cfr. no. 6

RECORDING: Cfr. no. 6

CONTENTS: Cfr. no. 6

360.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: IL SECONDO LIBRO | DELLE MESSE DA CAPELLA | A QVATRO, ET A CINQVE | D'IGNATIO DONATI | MASTRO DI CAPELLA DEL DVOMO DI MILANO. | OPERA DVODECIMA, | Meffa Prima à 4. | Meffa Seconda à 4. | Meffa Terza breue à 4. a voce piena, & a voce para. | Meffa Quarta breue à 4. a voce piena, & a voce para, | Meffa Quinta à 5. | Meffa Sefta pro defunêtis à 4. a voce piena, & a voce para, | con la quinta parte, fi placet. | CON PRIVILEGIO, | DEDICATA | ALL'ILLVSTRISS: ET REVERENDISS: SIG.^{RI} | Gouernatori di quefta Veneranda Fabrica. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1633

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On p. 2 of the vocal partbooks dedication of the composer signed Milano, 8th August 1633. At the end – a list of contents.

SHELFMARK: PL-WRu 50390 Muz.

NOTES ON ITEM: T partbook missing. Some handwritten accidentals. On the title page written in pencil: 183 | VI; 393. S partbook damaged on the edges, refilled with paper after conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *G T* | 6; [*Nro*] 338; [*Mus.* 279].

CATALOGUES: BohnD, p. 116; RISM A/I: D 3400; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Miffa fine Nomine à 4. Meffa Prima (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
2. Miffa brevis à 4. Meffa Seconda (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
3. Miffa brevis à 4. Voce piena. A 4. voce para Meffa Terza breve (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
4. Miffa brevis à 4. come fta, a 4. voci para. Meffa Quarta à 4. a Voce piena, & a voce para (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
5. Miffa à 5. Meffa Quinta (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)
6. Meffa da Morto à 4. & 5. a voce piena, & a voce para Meffa Sesta pro defunctis à 4. A voce piena, & a voce para, con la Quinta parte, fi placet (Requiem æternam done eis domine – Kyrie eleison – Christe eleison – Kyrie eleison – Dies iræ – Domine Iesu Christe – Sanctus – Agnus Dei – Lux æterna – Responsorio Alla Nouarefa Libera me domine – Kyrie eleison – Subvenite – Sufcipientes animam eius – Offerentes eam – Si bona suscepimus – Libera me domine – Kyrie eleison – Requiescant in pace) [this last piece not included in bc partbook, nor in its table of contents]

361.

COMPOSER(S): Tarditi, Orazio (1602–1677)

TITLE: MOTETTI | A Voce Sola. | Il Quarto Libro. | Per Cantar nell'Organo, Cimbalo Tiorba è altro Iftromento. | DI | HORATIO TARDITI | Maestro Di Cappella del' Duomo di Faenza. | Dedicati | AL' SIG. DON GIULIANO PICCOLOMINI FEDELI DA PESARO | IN VENETIA MDC. XXXXVIII Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1648

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *adafio*, *allegro*, *piano*.

SHELFMARK: PL-WRu 50843 Muz.

NOTES ON ITEM: Only Voce partbook extant. Single handwritten accidentals and calculations of rest lengths. The specimen underwent conservation in 1989.

PROVENANCE: The extant volume bears Rhediger Library stamps. Old shelfmarks: [*L G* | 2]; [*Nro* 339 (a)]; [*Mus.* 716a].

CATALOGUES: BohnD, not listed; RISM A/I: T 202, TT 202; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Cantabo Domino in vita mea. Canto Solo
2. Egredimini celestes habitatores. Voce Sola Soprano.
3. Descende dilecte mi in hortum. Voce Sola Soprano
4. Exultate & letamini fideles. Voce Sola Soprano.
5. Benedicam Dominum in omni tempore. Voce Sola Soprano.
6. Dulcis & suavissime Iesu. Voce Sola Soprano.
7. O anima mea suspira. Voce Sola Soprano.
8. O quam mirabilia funt opera tua Deus. Voce Sola Soprano.
9. Hodie Beata N. de certamine. Voce Sola Soprano.
10. Iubilate Deo gentes. Voce Sola Soprano.
11. Salve Regina. Voce Sola Soprano.

362.

COMPOSER(S): Vesi, Simone (1610c–1667p)

TITLE: SALMI | CONCERTATI À 3. 4. 5. & a 6. con ftromenti | con il Secondo Choro ad libitum. | DI SIMON VESI Da Forli | Maftro di Capella Di Monfignor [Giorgio] Cornaro Vefcouo Di Padoua. | Dedicati | ALL' ILL.^{mo} ET REV.^{mo} MONSIGNOR | ARCIVESCOVO THEODOLI VESCOVO DI FORLI. Opera Quarta. | [coat of arms] | IN VENETIA M DCLVI Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1656

DESCRIPTION: Set of 11 partbooks in 4^o: S I, S II, A I, A II, T I, T II, B I, B II, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50882 Muz.

NOTES ON ITEM: A I partbook missing; vl I partbook incomplete: first 4 pages missing; B I partbook damaged on edges, refilled with paper after conservation. Some handwritten accidentals, pitch corrections and calculations of rest lengths, some presented in a more descriptive way: *Paufæ* 57 (S I, p. 31), notes: *repetatur* (vl II, p. 29). On the title page written in pencil: 532 | XI; 346.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *M S* | 11.; *Nro* 339 (b); *Mus.* 748.

CATALOGUES: BohnD, p. 421; RISM A/I: V 1315, VV 1315; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad adiuuandum A 2. Soprani ò Tenori con 6 ftromenti
2. Dixit Dominus A 6. Concertato Due Canti A. 2 Ten. è Baffo, con 2 vv. con il Sec. ch. a Capella ad libitum
3. Confitebor tibi A 3. C.A.T. e trè Iftromenti, la violetta ad libitum
4. Confitebor tibi A 4. & à 8. Concertato C.A.T.B. e 2 vv. con il Sec. ch. a Capella ad libitum
5. Beatus vir A 3. C.A.T. e trè ftromenti, la violetta ad libitum
6. Beatus vir A 5. & a 9. due CC.A.T.B. e 2 vv. con il Sec. ch. a Capella ad libitum
7. Laudate pueri A 6. due C.C.A. 2 TT. e B. e 2 vv. con il Sec. ch. a Capella ad libitum
8. Laudate Dominum A 4. & a 8. Concertato C.A.T.B. 2 vv. fe piace, & Sec. ch. A Capella a bene placito
9. Lætatus fum A 5. & A 9. Parte a capella e parte Concertato C.A. 2 TT. e B. con il Sec. ch. a Capella ad libitum
10. Nifi Dominus A 3. A.T.B. e 2 violini
11. Lauda Ierufalem A 5. & A 9. due CC.A.T.B. e 2 vv. con il Sec. ch. a Capella ad libitum
12. Credidi propter quod A 4. & à 8. C.A.T.B. con 2 vv. fe piace & il Sec. ch. a Capella ad libitum
13. In conuertendo A 3. C.T.B. e 2 violini
14. De profundis clamaui A 3. B.T.A. con 2 violini ouero violette Volendo feruirferne per morti fi lafcia il Gloria & fi viene al Requiem
15. Magnificat A 6. due C.C.A. 2 TT.B. con 2 violini, ouero violette con il Sec. ch. A Capella ad libitum

363.

COMPOSER(s): Merula, Tarquinio (1595–1665)

TITLE: IL TERZO LIBRO | DELLI SALMI ET MESSA | CONCERTATI | A TRE ET A QVATRO | Con Iftromenti & Senza | DEL CAVALIER MERVLA | Organifta, & Maeftro di Cappella per la Fabrica | nel Duomo di Cremona. | OPERA XVIII. | DEDICATA | Al molto Illuftre & Reuerendiffimo Padre, | D. EVANGELISTA | COMMENDVLI | Generale de Monaci di S. Girolamo | CON PRIVILEGIO | [typographer's mark] | IN VENETIA || Apreffo Aleffandro Vincenti. MD CLII. |

PUBLICATION: Venezia: Alessandro Vincenti 1652

DESCRIPTION: Set of 5 partbooks in 4^o: S/vl, A/vl, T/vl, B, bc. On pp. 2–3 dedication of the composer dated 20th July 1652. At the end – a list of contents and a short *avviso* to *Signori Cantori*. Some tempo and dynamic indications: *Allegro, Largo, forte, piano*.

SHELFMARK: PL-WRu 50622 Muz.

NOTES ON ITEM: T/vl and B partbooks missing; A/vl partbook severely damaged on the edges, refilled with paper after conservation. On the title page written in pencil: 333 | V; 381.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [M J | 5.]; [Nro 340]; [Mus. 493].

CATALOGUES: BohnD, p. 281; RISM A/I: M 2343; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA304/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Domine ad Adiuuandum A 3. voci Concertato Canto, Alto, & Baffo
2. Dixit Dominus Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
3. Confitebor tibi Concertato senza intonazione A 3. Canto, Alto, & Baffo
4. Beatus vir Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
5. Laudate pueri Concertato senza intonazione A 3. Canto, con doi Violini
6. Laudate Dominum Concertato senza intonazione A 3. Canto, Tenore, & Baffo
7. In exitu Ifrael Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
8. Memento Domine Daud del Primo Tuono Concertato A 3. Alto, Tenore, & Baffo
9. Lætatus sum Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
10. Nifi Dominus Concertato senza intonazione A 3. Alto, con doi Violini
11. Lauda Ierufalem Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
12. Credidi propter quod Concertato senza intonazione A 3. Baffo con doi Violini
13. In conuertendo Concertato senza intonazione A 3. Canto, Alto, Tenore
14. Domine probasti me del primo Tuono non Concertato A 4. Canto, Alto, Tenore, & Baffo
15. Magnificat Concertato senza intonazione A 4. Canto, Alto, Tenore, & Baffo
16. Meffa Concertata A 4. Canto, Alto, Tenore, & Baffo (Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei)

364.

COMPOSER(S): Gherardi, Biagio (17.sc)

TITLE: COMPIETE | Concertate à 3. 4. 5. e 6 voci & alcuni Salmi con Inftrumenti | DI D. BIAGIO GHERARDI | Maefro di Cappella nel Duomo di Verona | Dedicate | ALLI MOLTO ILL.^{ri} SIG.^{ri} LI SIG.^{ri} Gouvernatori, e Frattelli | Della Ven. Compagnia del Santiffimo Sacramento d'Ancona | Opera Seconda. | [typographer's mark] | IN VENETIA M DC XXXXX Stampa del Gardano |

PUBLICATION: Venezia: stampa del Gardano 1650

DESCRIPTION: Set of 7 partbooks in 4^o: S I, S II, A, T, B, 6, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50473 Muz.

NOTES ON ITEM: T and bc partbooks missing. Single handwritten accidentals, calculations of rest lengths. On the title page written in pencil: 233 | VII. The specimen underwent conservation in 1996.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K S | 7]; [Nro 341]; [Mus. 344].

CATALOGUES: BohnD, p. 154; RISM A/I: G 1755; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Cum invocarem à 4. 2 Canti Alti e Baffo
2. In te Domine speraui à 3. Alla quarta.
3. In te Domine speraui à 4. Canto Alto Tenore e Baffo.
4. In te Domine speraui à 6.
5. In te Domine speraui à 6. 3 voci e 3 Infrumenti.
6. Qui habitat in adiutorium à 5.
7. Ecce nunc benedicite Dominum à 3. Due Canti è Baffo.
8. Ecce nunc benedicite Dominum à 4.
9. Ecce nunc benedicite Dominum à 6. Alla quarta.
10. Nunc dimittis à 3.
11. Nunc dimittis à 4.
12. Nunc dimittis à 4. Alla 4.
13. Nunc dimittis à 3. Canto con due violini.
14. Nunc dimittis à 6. 3 voci e tre Infrumenti.

365.

COMPOSER(S): Monferrato, Natale (1603c–1685)

TITLE: SALMI | A Otto voci, à due Chori | Con li due Tenori che concertano vno per Choro. | DI D. NATALE MONFERRATO | Vice Maefro della Sereniffima Republica di Venetia | Dedicati | ALL'ILL.^{mo} SIG.^r Conte GIO: BATTISTA RVCELLI GENESINI | Opera Seconda. | [coat of arms] | Stampa del Gardano | IN VENETIA M DC LIII Apreffo Francefco Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Francesco Magni 1653

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50638 Muz.

NOTES ON ITEM: A 2 ch. and B 2 ch. partbooks missing. Single handwritten pitch corrections. In T 1 ch. partbook first five and some final pages missing. On the title page written in pencil: 353 | IX; 147.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L J | 9]; [Nro 342]; [Mus. 507].

CATALOGUES: BohnD, p. 287; RISM A/I: M 3035, MM 3035; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus
2. Confitebor tibi Domine
3. Beatus vir
4. Laudate pueri
5. Lætatus sum
6. Nifi Dominus
7. Lauda Ierufalem
8. Credidi propter quod
9. In conuertendo
10. Domine probasti me
11. Laudate Dominum omnes gentes
12. Memento Domine Daudid
13. In exitu Ifrael
14. Beati omnes qui timent Dominum
15. De profundis clamaui
16. Magnificat

366.

COMPOSER(S): Marini, Biagio (1594–1663)

TITLE: LACRIME DI DAVIDE | SPARSE NEL | [red ink] MISERERE | [black ink] Concertato in diuerfi modi A due Tre Quatro e più voci | Cō due violini a beneplacito Litanie de Santi abbreuiate, | Motetti, e Tantū ergo Sacramentum. | OPERA XXI. | Confacrata | [red ink] ALL'ILL.^{mo} ET EMINENTIS.^{mo} SIG.^{re} | MONSIGNOR MARQVARDO | Vefcouo d'Aiftett, Prencipe del S. R. Impero. | [black ink] Dal Cauallier Biagio Marini | [woodcut representing King David with harp] | IN VENETIA M DC L V Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1655

DESCRIPTION: Set of 7 partbooks in 4°: S, A, T, B, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50603 Muz.

NOTES ON ITEM: Unique specimen of the print. Complete set of partbooks. Between pp. 4–5 of the S partbook there is a pasted paper sheet with a handwritten correction of the erroneously printed line with text *vincas cum iudicaris*. On p. 9 a handwritten correction of the title (*secondo* instead of *stead* of printed *Terzo*). In some places indications of *tacet* or *repetatur* (vl I, p. 10). Some handwritten accidentals, *custos*, and pitch corrections. On p. 19 of B partbook *inclusa absunto* marking at the words “redde mihi laetitiam”. On the title page written in pencil: 324 | VII; 189. The specimen underwent conservation in 1998.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [MM | 7]; [Nro 343]; [Mus. 473].

CATALOGUES: BohnD, pp. 273–274; RISM A/I: M 670; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=27317&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Miferere mei Deus Primo. A due & à tre voci
2. Miferere mei Deus Secondo. A 4. e 5. voci cioè a Al. a Ten. È Baffo, à beneplacito.
3. Miferere mei Deus Terzo, à 6. C.A.T.B. è 2 violini à beneplacito. (Sinfonia da replicarfi a piacimento – Miferere)
4. Miferere mei Deus Quarto, à 6. Can. Al. Ten. Baffo è due violini (Sinfonia da replicarfi à beneplacito – Ad te piiffime Deus. Introdutione à due Canto è Baffo – Miferere)
5. Letanie de Santi. à 4 voci è 2 violini fe piace. (Kyrie – Agnus Dei)
6. Tantum ergo Sacramentum à 4. voci C. A. T. B. è 2 violini à beneplacito con finfonia fi placet (Sinfonia fe piace – Tantum ergo – Sinfonia vt fupra)
7. O dulciffime Iesu creator A 3 voci. Alto Tenore è Baffo.
8. O Pretiofum & admirabile Sacramentum A 5. Tenore due Contralti è 2 violini a beneplacito.

367.

COMPOSER(S): Neri, Massimiliano (1621c–1670)

TITLE: MOTETTI | A DVE E TRE VOCI Libro Primo | DI MASSIMILIANO NERI | Organifta nella Sereniffima Ducale Di S. Marco | De gl'Accademici erranti Di Brefcia | Opera Terza. | VENETIA MDCLXIII Apreffo Francefco Magni detto Gardano |

PUBLICATION: Venezia: Francesco Magni 1664

DESCRIPTION: Set of 4 partbooks in 4°: S, A, B, bc. On p. 2 dedication of the composer to *Procuratori di ... Chiesa Ducale di S. Marco*, without a date. At the end – a list of contents. Some tempo indications: *largo*, *allegro*.

SHELFMARK: PL-WRu 50659 Muz.

NOTES ON ITEM: Unique specimen of the print. Only A and bc partbooks extant. Single handwritten accidentals, and pitch corrections. On the title page written in pencil: 368 | IV.

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: NO | 4.; [Nro 344]; Mus. 529.

CATALOGUES: BohnD, p. 294; RISM A/I: N 404; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Accedite fideles A 2. Canto è Baffo. De Sacramento
2. Ad charifmata A 2. Canto è Alto. De Sacramento
3. Dignare me A 2. 2 Canti. De Maria Vir.
4. Exultent Angeli A 2. 2 Canti. De Sançta
5. Currite ciues A 2. Canto è Alto. De Sançto
6. Mirabilis Dominus A 2. Tenor è Baffo. In Natiuitate Dom.
7. Occurrant çelites A 2. Alto è Baffo. In Afcensione Dom.
8. Montes Ifrael A 2. Alto è Baffo. In Aduentu
9. Qui Saluator eft A 2. Canto è Baffo. In omni tempore
10. Regina çeli lçtare A 2. Alto è Tenore
11. Aue Regina çolorum A 2. Tenor è Baffo
12. Venite & adorate A 3. Due Canti è Baffo De Sacramento
13. Ad preces ò ciues A 3. Alto Tenor è Baffo. De V. M. contro infideles
14. Plaudite fideles A 3. Alto Tenor è Baffo. Prò duobus martiribus
15. O Magi Reges incliti A 3. Alto Tenor è Baffo. De Epiphania
16. Exultemus & lçtemur A 3. Canto Tenor è Baffo. In refurreçtione Chriftri
17. Exultet terra A 3. Canto Alto è Baffo. In fefto Trinitatis
18. Aue verum Corpus A 3. Canto Alto è Baffo. In fefto Corporis Chriftri.

368.

COMPOSER(S): Filippi, Gaspare (1655†)

TITLE: MVSICHE | DI GASPARE FILIPPI | Maeftro di Capella della Catedrale di Vicenza | Academico Olimpico Dedicate | ALL'A. SER.^{MA} | DI CARLO II | Duca di Mantoua, Monferrato, Niuers, Vmena, Rethel, ec. | IN VENETIA MDCXXXXVIII
Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1649

DESCRIPTION: Set of 12 partbooks in 4^o: S I, S II, A, T I, T II, B, vl I, vl II, a-vla, t-vla, b-vla, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *adafio*, *pian*, *prefto*.

SHELFMARK: PL-WRu 50429 Muz.

NOTES ON ITEM: Unique specimen of the print. S I, S II and bc partbooks missing. B partbook incomplete: pp. 5–40 missing. Single handwritten accidentals, calculations of rest lengths, and notes: *Ritornello tace* (T I, p. 9), etc. *Ritornello* (t-vla, p. 5). On the title page written in pencil: 205 | XII. The specimen underwent conservation in 1993.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L H | 12]; [Nro 345]; Mus. 309.

CATALOGUES: BohnD, p. 131; RISM A/I: F 734, FF 734; VogelB: I, p. 238; NV 986; SartoriB: 1649d

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=25520&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Arbore eccelfo che coi tronchi d'oro A 1. Tenore. Arbore della Sereniffima Caſa Gonzaga
2. Per molte età la gloria vedova viſſe à 6. Per la Nafcita di S.A.S. à 6 voci, 2 violini e 2 viole
3. È vicina la notte e pur è chiaro il dì à 2. Due Tenori
4. O che vaghi gelfomini lieti a te ſcherzano in ſen à 2. Tenore e Baſſo
5. Alme a voi à 2. Due Canti
6. Poi ch'ìl fabro gelofo con invifibil rete à 3. B. T. e A.
7. Queſta candida mano è ſtamento d'amor à 3. B. T. e A.
8. Amor, chi più beato vive già mai di me à 3. B. e 2 T.
9. Freme irato Nettuno à 3. Baſſo, Tenore e Alto
10. Pera chi di natura à 4. Baſſo, Tenore, Alto e Canto con due violini e due viole
11. In ſolitario piano di fiori adorno. Erminia piangente à 4. B. 2 T. e C, con 2 violini e 2 viole
12. Lucido Dio, ch'io la quadriga d'oro. Ruggiero innamorato d'Alcina à 4. 2 C., A. e T. con due violini e tre viole
13. Clori mentre contempi rivolta al fol le fue bellezze fante à 6 [Guido Casoni]
14. Del mar che bagna a Lilibeo le piante à 6
15. Amore il mio tormento e la mia fede à 6
16. Fanciulla in prima inghirlandò di fiori à 6 [Giambattista Marino]
17. O riftoro del mondo à 6 con due violini e 4 viole

MADRIGALI A 5. Senza violini

18. Ohimè, l'antica fiamma ch'era ſopita à 5 [Giovanni Battista Guarini]
19. E così à poco à poco torno farfalla à 5 [Giovanni Battista Guarini]
20. Ahi come a un vago fol cortefe à 5 [Giovanni Battista Guarini]
21. Cintia, tu parti, ah ſi. à 5
22. Scopriti, bella mano à 5
23. Filli, laſcia l'orgoglio à 5
24. Ti vezzeggia coſtei, ma non ti brama à 5
25. Un amoroſo dono chieſe Lidio a Licori à 5
26. Queſta notte ſognai di ſcopriti, cor mio à 5
27. O prodighi di fiamme e di pietate avari à 5
28. Dorme Cupido à 5
29. Aure belle, di fiamme che colà ven volate à 5
30. Sonada Prima à 3
31. Sonada Seconda à 3
32. Sonada Terza à 3
33. Sonada Quarta à 4

- 34. Sonada Quinta à 4
- 35. Sonada Sesta à 4
- 36. Sonada Settima à 4
- 37. Sonada Ottava à 5
- 38. Sonada Nona à 5

369.

COMPOSER(S): Turini, Francesco (1589c–1656)

TITLE: MADRIGALI | A CINQVE, | CIOE | TRE VOCI, E DVE VIOLINI | Con Vn Baffo Continuo duplicato per vn Chitarrone | ò fimil Iftromento. | LIBRO TERZO | DI FRANCESCO TVRINI | ORGANISTA DEL DVOMO | DI BRESCIA. | Nuouamente compofti, & dati in luce. | CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. | Dedicati All'Illustriffimo, e Reuerendiffimo Signore Abbate | GIO. FRANCESCO MOROSINI. | [typographer's mark] | IN VENETIA, || Appreffo Aleffandro Vincenti. MDCXXIX. |

PUBLICATION: Venezia: Alessandro Vincenti 1629

DESCRIPTION: Set of 7 partbooks in 4^o: S, T, B, vl I, vl II, chitarrone, bc. On p. 2 of the vocal and vl II partbooks dedication of the composer dated 10th July 1629. On p. 2 of the chitarrone partbook an *Avvertimento ai lettori*. At the end – a list of contents.

SHELFMARK: PL-WRu 50857 Muz.

NOTES ON ITEM: S and vl I partbooks missing. On the title pages written in pencil: 516 | VII. On p. 17 of T partbook handwritten deletion of the last three staves, with remark: *Abesto*. Single handwritten calculations of rest lengths.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [HE | 7]; [Nro 346]; [Mus. 728].

CATALOGUES: BohnD, p. 412; RISM A/I: T 1394; VogelB: II, p. 260; NV 2773; www.bibliotecamusica.it

DIGITIZED VERSION: <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/CC/CC055/> (the specimen from I-Bc)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Vien la mia Donna A 5.
2. Lidia t'inganni A 3.
3. Con che foauità, labra odorate [Giovanni Battista Guarini]
4. Tall'hor vi porgo prieghi A 3. Canto, Tenore, Baffo
5. In vna verde piaggia a la cruda selvaggia [Giacomo Litegato]
6. Sincero amante amai gran tempo in vano A 3. Canto, Tenore, Baffo
7. Mentre, vaga Angioletta, ogni anima gentil [Giovanni Battista Guarini]

8. Torna, deh torna homai, più non poss'io privo di te, cor mio
9. Oue ch'io vada, quel tenace pensier che m'innamora
10. Ch'io t'ami più, crudel
11. Fia mai quel dì, ch'amor vicini e sciolti [Giovanni Battista Guarini]
12. Vanne, vattene Amor, lunge da questo cor A 3.

370.

COMPOSER(S): Merula, Tarquinio (1595–1665)

TITLE: [red ink only in S 1 ch. partbook] CONCERTO | DECIMO QVINTO, | [black ink] Nel quale, Si contiene, Meffe, Salmi di più forti, Concertati | in diuerfi modi, con Inftrimenti, & fenza. A doi, | tre, quatro, cinque, fei, fette, otto, & dodeci. | DEL CAVALIER TARQVINIO MERVLA. | ACCADEMICO FILOMVSO DI BOLOGNA: | Maeftro di Capella, & Organifta Del Duomo | di Bergamo. | DEDICATO | [red ink] ALLI MOLTO ILL.^{RI} | E REVER.^{MI} SIGNORI | MIEI PATRONI COL.^{MII} | LI SIGNORI PRELATI. | E CANONICI DELLA CHIESA | CATHEDRALE DI BERGAMO. | [black ink] Con Priuilegio. | [typographer's mark] | [red ink] IN VENETIA, || [black ink] Apprefso Aleffandro Vincenti. [red ink] MDCXXXIX |

PUBLICATION: Venezia: Alessandro Vincenti 1639

DESCRIPTION: Set of 13 partbooks in 4^o: 1 ch.: S I, S II, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, vlne, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50618 Muz.

NOTES ON ITEM: S II 1 ch., T 2 ch., vl II and vlne partbooks missing. On the title page written in pencil: 338 | *XIII*; 201. S 2 ch. partbook damaged, refilled with paper after conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [F A | 13]; [Nro 347]; *Mus.* 489.

CATALOGUES: BohnD, p. 280; RISM A/I: M 2340; <http://sscm-jscm.org/instrumental/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: <http://stimbuecher.digitale-sammlungen.de/view?id=bsb00088102> (the specimen from D-Mbs, B 1 ch. partbook only)

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Prima A 5. Concertata. Con Ripieni à 8. & 12. fi placet. (Kyrie – Gloria – Credo)
2. Meffa Seconda A 5. à 8. & à 12. Concertata Con Ripieni fe piace. (Kyrie – Gloria – Credo)
3. Domine ad adiuuandum A 2. Canto, & Alto.
4. Domine ad adiuuandum A 2. Alto & Tenore.

5. Dixit Dominus. Concertato A 5. à 8. & à 12. fi placet. Senza Intonatione.
6. Confitebor tibi A 4. & à 5. doi Violini, Alto, Tenore, & Violone fi placet.
7. Beatus vir A 5. Tutto pieno.
8. Laudate pueri A 3. à 4. & à 5. fi placet. Baffo, & doi Canti.
9. Letatus fum A 4. & à 5. doi Violini, Alto, & Tenore. Violone fe placet.
10. Nifi Dominus A 5. Canto, Tenore, Baffo, & doi Violini. Senza Intonatione.
11. Lauda Ierufalem A 9. à 10. & à 14. Ripieno fi placet
12. Magnificat A 5. à 8. & à 12. fi placet. Senza Intonatione

371.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: MOTETTI | A DVE, TRE, E QVATTRO VOCI, | DI | MAVRITIO CAZZATTI, | Maeftro di Cappella Dell' Illuftriffima Accademia | della Morte in Ferrara. | DEDICATI | ALL'ILL.^{MO} SIGNOR | LODOVICO CANANI. | OPERA DVODECIMA. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M. DC. L. |

PUBLICATION: Venezia: Alessandro Vincenti 1650

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. On p. 3 dedication of the composer dated 20th December 1650. At the end – a list of contents. Some dynamic and tempo indications: *allegro*, *adaffio*, *piano*.

SHELFMARK: PL-WRu 50339 Muz.

NOTES ON ITEM: Complete set of partbooks. Single pitch corrections. On the title page written in pencil: *U* | 5. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [*J. V.* | 5.]; [*Nro 348*]; [*Mus. 230*].

CATALOGUES: BohnD, p. 95; RISM A/I: C 1592; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Viçtoria plaudite coelestis gaudete A 2. doi Canti, ò Tenori, ouero A 2. Contralti, fonando alla quarta Alte, ò alla quinta Baffa. Per vn Santo.
2. Ecce ignis de Cèlo venit A 2. Canto, è Tenore, ouer due Tenori.
3. Quis est hic vir Beatissimus. Dialogo A 2. Alto, è Tenore.
4. Alma Redemptoris mater A 2. Alto, è Tenore.
5. Puer natus est nobis A 2. Alto, è Tenore.
6. Gaudent omnes plaudunt quem citharis A 2. Alto, è Baffo.
7. Aue dulce lignum A 2. Alto, è Baffo.
8. Benedic anima mea Deo A 3. tre Canti, ò Tenori.
9. Surgite iubilate et canite. Voce fola. Canto, o Tenor. Introductione del Regina Cèli.

10. Regina Cęli A 3. C. A. è T. con vna introductione auanti. Si canta Prima l'introductione.
11. Peccantem me quotidie A 3. doi Canti, ò Tenori, è Baffo
12. O quam pulcra es Maria A 3. doi Canti, ò Tenori, è Baffo
13. O Dulciffime Iefu A 3. Canto, e doi Tenori.
14. O Gloriofa Virginum A 3. Canto, Alto, è Baffo.
15. Salue Regina A 3. Canto, Alto, è Baffo.
16. O quam dulce et quam suave A 3. Canto, Tenor, è Baffo
17. Puer qui natus eft hodie A 3. doi Alti, è Tenori.
18. O vos populi A 3. Alto, Tenor, è Baffo.
19. O Bona crux A 3. Alto, Tenor, è Baffo.
20. O Dulciffima Maria A 3. Alto, Tenor, è Baffo.
21. Bone Sanęte Iesu dulcis A 3. Alto, Tenor, è Baffo.
22. Regina Cęli letare A 3. Alto, Tenor, è Baffo.
23. Canite Spiritus Angeli psallite A 4. doi Canti, Alto, è Tenore. Per Santa Magdalena.
24. O Sacrofanęta sine quo nihil A 4. Canto, Alto, Tenore, è Baffo. In Fefto Santiffime Trinitatis.
25. Salue Regina A 4. Canto, Alto, Tenore, è Baffo.
26. Gaude virgo Maria A 4. Canto, Alto, Tenore, è Baffo.
27. Alma Redemptoris mater A 4. Alto, è Baffo, con doi Violini

372.

COMPOSER(S): Della Porta, Francesco (1600c–1666)

TITLE: MOTETTI | A DVE, TRE, QVATTRO, | E CINQVE VOCI. | Con vna Meffa, & Salmi, à 4. 5. fi placet. | DI FRANCESCO DELLA PORTA | Organifta, & Maeftro di Capella nella Madonna preffo S. Celfo, | & di Santo Antonio in Milano. | LIBRO TERZO. | OPERA QVARTA. | DEDICATI | All'illuftriffimo, e Reuerendiffimo P. D. D. | ATTILIO PIETRA | SANTA DE CONTI | di Cantù; Prefidente Generale in Italia della Congregatione Cifter-|cienfe, Abbate di S. Ambrogio Maggiore di Milano, e Conte | del Sacro Impero, | di Campione, Limonta Ciuenna, | Dottore di S. Teologia, e Qualificatore | del S. Vffitio di Roma. | [typographer's mark] | IN VENETIA || Appreffo Aleffandro Vincenti. M. DC. LI. |

PUBLICATION: Venezia: Alessandro Vincenti 1651

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 3 dedication of the composer dated 25th August 1651. At the end – a list of contents. Some tempo indications: *prefto*, *adaggio*.

SHELFMARK: PL-WRu 50703 Muz.

NOTES ON ITEM: T partbook missing. Single handwritten calculations of rest lengths and music errata (A partbook, p. 44: *bis*). On the title page written in pencil: 392 | VI. The specimen underwent conservation in 1998.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [J. W | 6.]; [Nro 349]; [Mus. 567].

CATALOGUES: BohnD, p. 312; RISM A/I: P 5200; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=37370&from=&dirids=1&tab=1&lp=2&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Adefte gentes A 2. Soprani ouer Tenori.
2. O amantissime Iefu. Dialogo. A 2. Soprani ouer Tenori.
3. Lætamini citò cum gaudio omnes A 2. Alto è Baffo.
4. O Maria vera caritas A 2. Canto, ouer Tenore, è Alto.
5. Guftate aliquando A 2. Canto, ouer Tenor, è Baffo.
6. Aue Maris Stella A 2. Canto, è Baffo.
7. Quis noftris confonans A 2. Canto, ouer Tenore, è Baffo.
8. Surge Stella Iacob A 3. doi Canti, è Baffo, ouer Tenori.
9. Regina Cæli A 3. doi Canti, ouer Tenori, è Baffo.
10. Surgite çèlites feftinate A 3. Voci. doi Soprani ouer Tenori è Baffo.
11. Salue Regina A 3. doi Soprani, ouer Tenori, è Baffo.
12. Deh animæ miseræ A 3. Soprani, ouer Tenori.
13. O Maria intaçta Mater A 3. Canto, Alto, è Tenor à 4 è 5. fi placet
14. Audite mortales A 3. doi Soprani, è Baffo
15. O Amantissime Iefu A 3. Alto, Tenore, è Baffo
16. Lætentur omnes A 4. e 5. fi placet
17. O Maria Virgo Mater Caftiffima A 4. con la quinta parte à beneplacito
18. Meffa A 4. con la quinta parte à beneplacito (Kyrie – Gloria – Credo – Sançtus – Agnus Dei)
19. Dixit Dominus A 4. è 5. fi placet Concertato Ottauo Tono Senza Intonatione.
20. Laudate Pueri Dominum A 3. Canto folo, ouer Tenore, con doi Violini Terzo Tono Senza Intonatione.
21. Magnificat A 4. Concertato con la quinta parte à beneplacito Quinto Tono Senza Intonatione.
22. Sançta Maria libera nos. Canon A 4.

373.

COMPOSER(S): Abbatini, Antonio Maria (1595–1679); Benevoli, Orazio (1605–1672); Bicilli, Giovanni (1623–1705); Capponi, Giovanni Angelo (1607c–1688); Carissimi, Giacomo (1605–1674); Carpani, Giovanni Antonio (1638–1672); Cecchelli, Carlo (fl. 1626–1664); Durante, Silvestro (1671p†); Fabri, Stefano (1606c–1658); Foggia, Francesco (1603–1688); Giovannoni, Vincenzo (17.sc); Graziani, Bonifazio (1604–1664); Margarini, Francesco (17.sc); Santucci, Girolamo (17.sc); Silvestris, Florido de (1600c–1673); Tarditi, Paolo (1649p†)

TITLE: R. FLORIDUS | CANONICUS DE SYLVESTRIS | A Barbarano | *Has alias Sacras Cantiones*, | Ab Excellentiffimis Mufices Auctoribus fuauiffimis | Modulis | BINIS, TERNIS, QVATERNISQUE VOCIBUS | *Concinnatas*, | In Lucem edendas Curauit. | [coat of arms] || ROMAE, Expenfis Antonij Poggioli ad fignum Martelli. || Ex Typographia Ludouici Grignani, 1650. Superiorum permiffu. |

PUBLICATION: Roma: Lodovico Grignani 1650

DESCRIPTION: Set of 5 partbooks in 4^o: S I, S II, A, B, bc. On pp. 3–4 dedication *Dominæ Gvid'Ascaniæ Vrsæ* of the composer signed without a date. At the end – a list of contents, in different order.

SHELFMARK: PL-WRu 50230 Muz.

NOTES ON ITEM: A partbook missing. Cfr. no longer surviving doublette, no. 136 in the present catalogue. The specimen underwent conservation in 1997. Some dynamic indications: *Piano*, *Forte*. Some handwritten accidentals.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [K N] 5; [Nro 350]; [Mus. 38].

CATALOGUES: BohnD, p. 374; RISM B/I: 1650¹; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iuravit Dominus A 2. due Canti [in bc partbook: C. e B]. Del Sig. Gio. Antonio Carpani M. di Capp. in S. Spirito.
2. Linguæ ardentes apparuerunt A 2. due Canti. Del Sig. Ant. Maria Abbatini M. di Cap. in S. Maria Magg[iore]
3. Nigra fum fed formofa A 2. due Canti. Del Sig. Iacomo Cariffimi M. di Capp. in S. Appolinare.
4. Qui descendunt mare in nauibus A 2. Canto, e Baffo. Del Sig. Horatio Beneuoli M. di Capp. in S. Pietro.
5. Aperuit portas Cœli Deus A 3. due Canti, e Tenore. Del Sig. Bonifatio Gratiani M. di Capp. nel Giesù, e Sem[inario] Rom[ano]
6. Congregatæ funt gentes A 3. Alto, Tenore, e Baffo. Del Sig. Siluestro Durante M. di Capp. in S. Maria in Trafteuere.
7. Dicite laudem A 3. Alto, Tenore, e Baffo. Del Sig. Carlo Cecchelli M. di Capp. di S. Maria Magg[iore]
8. Deus vitam meam nuntiaui tibi A 3. Alto, Tenore, e Baffo. Del Sig. Angelo Capponi.
9. Exaltate iufti in Domino A 3. Alto, Tenore, e Baffo. Del Sig. Girolamo Santucci M. di Capp. in S. Lucia del Conf.
10. Ifte Sanctus pro lege Dei A 3. due Canti, e Tenore. Del. Sig. Francesco Foggia M. di Capp. in S. Gio. Lat.

11. Quam dilecta tabernacula tua A 3. due Canti, e Baffo. Del Sig. Stefano Fabri M. di Capp. in S. Luigi de' Francesi.
12. Surge Aquilo & veni Aufter A 3. due Canti, e Baffo. Del Sig. Francesco Margarini M. d. Cap. in S. Tomaffo dell' Inglefi.
13. Agite ò plantas A 4. Canto, Alto, Tenore, e Baff. Del Sig. Vincenzo Giovannoni M di Capp. in S. Lorenzo in Dam. Sonate alla terza.
14. O dulce nomen Iefu A 4. Canto, Alto, Tenore, e Baff. Del Sig. Giovanni Bicilli M. di Cap. nella Chiesa Noua.
15. Venite omnes gentes A 4. Canto, Alto, Tenore, e Baff. Del Sig. Paolo Tarditi M. di Cap. nella Madonna de' Monti
16. Anima nofra quare amas bonum. A 4. Canto, Alto, Tenore, e Baff. Di D. Florido Baffo in S. Spirito.

374.

COMPOSER(S): Bartolini, Orindio Gian Maria (1580p–1640)

TITLE: MESSE | CONCERTATE | A Otto voci & Meffa per li Morti con vn | Motetto, & il Te Deum Laudamus, | con il Baffo continuo per | L'Organo | D'ORINDIO BARTOLINI SENESE | Maeftro di Capella nel Duomo della Illuft.^{ma} Città | Di Vdene, & Accademico Suentato | detto lo Strepitofò. | *CHE IN TESTIMONIO | DELLA PROPRIA RIVERENZA ET DEVOTIONE | A LEI DEDICA ET CONSACRA.* | Opera Quarta. Con Priuilegio. | [partbook name divided by typographer's mark] | IN VENETIA M DC XXXIII || Appreffo Bartholomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1633

DESCRIPTION: Set of 9 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; bc. At the end – a list of contents. Some dynamic indications: *piano*, *forte*.

SHELFMARK: PL-WRu 50266 Muz.

NOTES ON ITEM: Unique specimen of the print. Only S 1 ch., A 1 ch., B 2 ch. and bc partbooks extant. Single handwritten accidentals, calculations of rest lengths and text errata. On the title page written in pencil: 56 | IX; 395.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: G W | 9; [Nro 351]; Mus. 137.

CATALOGUES: BohnD, p. 53; RISM A/I: B 1144; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Meffa Primo Tuono Concertata il primo Choro (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
2. Meffa Secondo Tuono Concertata il Choro Baffo (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)

3. Meffa per li Morti (Requiem æternam – Kyrie – Dies iræ – Domine Iefu Chrifte – Sanctus – Agnus Dei – Lux æterna)
4. Orabant Sacerdotes. Motetto per li Morti A 8
5. Te Deum Laudamus.

375.

COMPOSER(S): Busatti, Cherubino (1644c)

TITLE: SETTIMO LIBRO | D'ARIETTE A VOCE SOLA | DI CHERVBINO BVSATTI | DEDICATE | All'illuftrifsimo, & Eccellentifsimo Signor, | MARCHESE | OTTAVIO GONZAGA | CON LICENZA DI SVPERIORI, ET PRIVILEGIO. | [typographer's mark] | IN VENETIA, || Apreffo Aleffandro Vincenti. MDCXXXIII. |

PUBLICATION: Venezia: Alessandro Vincenti 1644

DESCRIPTION: One volume in 4°. On p. 2 dedication of the editor dated 15th August 1644. On p. 3 *Alfabetto per la Chitarra alla Spagnola*. At the end – a list of contents.

SHELFMARK: PL-WRu 50309 Muz.

NOTES ON ITEM: Unique specimen of the print. Single handwritten accidentals. On the title page written in pencil: *113 | I; 427*.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: *F S. | I; N. 352; [Mus. 196]*.

CATALOGUES: BohnD, pp. 81–82; RISM A/I: B 5101; VogelB: I, p. 122; NV 443; www.bibliotecamusica.it

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=41369&from=&dirids=1&tab=1&lp=1&QI=>

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Vaghe chiome allettatrici col bel fen d'amor, v'adoro
2. Sofpiri tormentofi del mar de la mia fpene
3. La fpeme à vn cuor amante è buona, ma chi fpera
4. Care Aurette, che fpirate tra quefte ombre
5. Non perch'io taccia è lieve il mio tormento
6. Non sà, che fia gradir, chi vuol de le fue pene
7. Donne, che vi penfate col voftro ftar altere
8. Amor, non più ferir, non più marir, troppo langue
9. Ch'io t'ami e fegua più?
10. Chi mi porge configlio, amanti?
11. Amor tiranno, lungi dal core vanne al malanno
12. Mitigate il rigor, lumi feroci
13. E morta la pietà, non c'è più fedeltà

376.

COMPOSER(S): Legrenzi, Giovanni (1626–1690)

TITLE: SALMI | A Cinque, Trè voci, e due violini | DI GIOVANNI LEGRENZI | Maeftro Di Capella dell'Ilлуfriffima Accademia Dello Spirito | Santo In Ferrara. | ALL'EMIN.^{MO} ET REV.^{MO} SIG.^R | CARDINAL PIO | VESCOVO DI FERRARA | Opera Quinta. | [the cardinal's coat of arms] | IN VENETIA MDCLVII Apreffo Francesco Magni |

PUBLICATION: Venezia: Francesco Magni 1657

DESCRIPTION: Set of 6 partbooks in 4^o: S, T, B, vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *preffo*, *adaggio*.

SHELFMARK: PL-WRu 50582 Muz.

NOTES ON ITEM: T partbook missing. Some handwritten accidentals, pitch corrections, clefs, text incipits and notes (bc, p. 59: *NB*). On the title page written in pencil: 305 | VI; 449; 45.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *NL* | 6; [*Nro* 353]; [*Mus.* 449].

CATALOGUES: BohnD, p. 245; RISM A/I: L 1614; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=110&from=&dirids=1&ver_id=&lp=1&QI=

MODERN EDITION: [–]

RECORDING: *Laudate Dominum: Sacred Music from San Marco*, Complesso Vocale e Strumentale Antonio Lotti, Newton Classics 2012 (8802129)

CONTENTS:

1. Domine ad adiuuandum A 5. Alto, due Tenori, & due violini
2. Dixit Dominus A 5. Canto, Tenore, Baffo & due violini
3. Confitebor tibi A 5. Canto, Alto, Tenore & due violini
4. Beatus vir A 5. Alto, Tenore, Baffo, e due violini
5. Laudate pueri A 5. Canto, Alto, Baffo, e due violini
6. Laudate Dominum A 5. Due Canti, e Baffo, & due violini
7. Lætatus sum A 5. Alto, Tenor, Baffo, e due violini
8. Nifi Dominus A 5. Due Tenori, Baffo, e due violini
9. Lauda Ierufalem A 5. Trè Soprani, & due violini
10. Credidi propter quod A 5. Alto, Tenor, Baffo, e due violini
11. In conuertendo A 5. Due Soprani, Tenore, e due violini
12. Beati omnes A 5. Due Canti, e Baffo, con due violini
13. Magnificat A 5. Canto, Tenore, Baffo, e due violini

377.

COMPOSER(S): Merula, Tarquinio (1595–1665)**TITLE:** IL QVARTO LIBRO | DELLE CANZONI | DA SVONARE | A Doi, & à Tre. | DEL CAV.^{RE} TARQVINIO MERVLA | OPERA XVII. | DEDICATE ALL'ILLVSTRISSIMO SIGNOR CONTE | NICOLO PONZONI. | CON PRIVILEGIO. | [typographer's mark] | IN VENETIA. || Appreffo Aleffandro Vincenti. M.DC LI. |**PUBLICATION:** Venezia: Alessandro Vincenti 1651**DESCRIPTION:** Set of 4 partbooks in 4^o: vl I, vl II, vlne, bc. On p. 3 dedication of the composer dated 8th April 1651. At the end – a list of contents. Some tempo indications: *presto*.**SHELFMARK:** PL-WRu 50621 Muz.**NOTES ON ITEM:** Complete set of partbooks. Some handwritten notes: *repetatur; bis* (vlne, p. 37). On the title page written in pencil: 336 | IV; 40.**PROVENANCE:** All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [J Y | 4.]; [Nro 354]; *Mus.* 492.**CATALOGUES:** BohnD, p. 281; RISM A/I: M 2356; SartoriB: 1651a; www.bibliotecamusica.it**DIGITIZED VERSION:** http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=11768&from=&dirids=1&ver_id=&lp=1&QI=**MODERN EDITION:** Tarquinio Merula, *Canzoni da suonare a doi & a tre: libro quarto; op. 17, Venezia 1651*, ed. Alessandro Bares, Albese con Cassano: Musedita 2004**RECORDING:** *Verso Venezia. Castello, Merula, Legrenzi: Sonate e Canzoni*, Pallade Musica, ATMA Classique 2014 (ACD2 2697)**CONTENTS:**

1. Canzon Prima. L'Aribera. A doi Violini.
2. Canzon Seconda. La Canoffa. A doi Violini.
3. Canzon Terza. La Bulgarina. A doi Violini.
4. Canzon Quarta. L'Appiana. A doi Violini.
5. Canzon Quinta. La Ferrara. A doi Violini.
6. Canzon Sefta. La Illica. A doi Violini.
7. Canzon Settima. La Roffa. A doi Violini.
8. Canzon Oçtaua. La Speltina. A doi Violini.
9. Canzon Nona. La Calzolara. A doi Violini.
10. Canzon Decima. La Bolla. A 2. Violino, & Baffo.
11. Canzon Decima prima. La Miradoro. A 2. Violino, & Baffo.
12. Canzon Decima feconda. La Scarinza. A 2. Violino, & Violone.
13. Canzon Decima terza. La Noce. A 2. Violino, & Violone.
14. Canzon Decima quarta. La Cappellina. A 2. Violino, & Violone.
15. Canzon Decima quinta. La Tinta. A 2. Violino, & Violone.
16. Canzon Decima fefta. La Berlafina. A 2. Violino, & Violone.

17. Canzon Decima fettima. La Monteuera. A 2. Violino, & Violone.
 18. Canzon Decima ottava. La Cauagliera. A 3. doi Violini, & Violone.
 19. Canzon Decima nona. La Pufferla. A 3. doi Violini, & Violone.
 20. Canzon Vigefima. La Loda. A 3. doi Violini, & Violone.
 21. Canzon Vigefima prima. L'Anfelma. A 3. doi Violini, & Violone.
 22. Canzon Vigefima seconda. La Lugarina. A 3. doi Violini, & Violone.
 23. Canzon Vigefima terza. La Lanzona. A 3. doi Violini, & Violone.
 24. Canzon Vigefima quarta. La Valcharenga. A 3. doi Violini, & Violone. Sopra à Donna Mortale.
 25. Canzon Vigefima quinta. La Brena. A 3. doi Violini, & Violone. Sopra à Nò nò, per Camera.
 26. Sonata Prima. Vigefima fefta. La Sartoria. A 3. doi Violini, & Violone. per Camera.
 27. Sonata Seconda. Vigefima fettima. A 3. doi Violini, & Violone. Per Camera.
 28. Sonata Terza. Vigefima oçtaua. A 3. doi Violini, & Violone. per Camera.
- Sinfonie di tutti gli tuoni A 3. doi Violini, & Violone.
29. [Sinfonia di] Primo Tuono.
 30. [Sinfonia di] Secondo Tuono.
 31. [Sinfonia di] Terzo Tuono.
 32. [Sinfonia di] Quarto Tuono.
 33. [Sinfonia di] Quinto Tuono.
 34. [Sinfonia di] Sefto Tuono.
 35. [Sinfonia di] Settimo Tuono.
 36. [Sinfonia di] Ottauo Tuono.

378.

COMPOSER(S): Monteverdi, Claudio (1567–1643)

TITLE: SANCTISSIMÆ | VIRGINI | MISSA SENIS VOCIBVS | [in bc partbook: AD ECCLESIARVM CHOROS |] AC VESPERÆ PLVRIBVS | DECANTANDÆ, | CVM NONNVLLIS SACRIS CONCENTIBVS, | ad Sacella fiue Principum Cubicula accommodata. | OPERA | A CLAVDIO MONTEVERDE | nuper effeçta | AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA. [coat of arms] | Venetijs, Apud Ricciardum Amadinum. || M D C X. |

PUBLICATION: Venezia: Ricciardo Amadino 1610

DESCRIPTION: Set of 8 partbooks: S, A, T, B, 5, 6, 7 in 4^o; bc in fol. On p. 3 dedication of the composer dated 1st September 1610. At the end – a list of contents.

SHELFMARK: PL-WRu 50094 Muz.

NOTES ON ITEM: Only S, A, T, and bc partbooks extant. S partbook damaged on the edges, refilled with paper after conservation in 1957, 1965, 1974, and 1994. In T and bc partbooks some handwritten variants or diminutions in free staves and above them. Some handwritten accidentals, calculations of rest lengths, and text incipits. On pp. 29–35 of S partbook a handwritten Christological German *contrafactum* text (*Jesu*

Du Heiland, erbarm dich unser) of *Sonata sopra sancta Maria*, written by Ambrosius Profe (?). On the title page written in pencil: 356 | VIII.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [8 | 7]; [Nro 355]; *Mus 511*.

CATALOGUES: BohnD, p. 288; RISM A/I: M 3445, MM 3445; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=40855&from=&dirids=1&ver_id=&lp=2&QI=

MODERN EDITION: *Tutte le Opere di Claudio Monteverdi*, vol. 14: *Musica Religiosa (I)*, ed. Gian Francesco Malipiero, Wien: Universal Edition 1932; Claudio Monteverdi, *Vespro della Beata Vergine, Vespers (1610)*, ed. Jeffrey Kurtzman, Oxford: Oxford University Press 1999

RECORDING: *Monteverdi: Vespro della Beata Vergine 1610*, New London Consort, Philip Pickett, Decca 2012 (00028947839491)

CONTENTS:

1. Miffa In illo tempore à 6 Missa da capella a fei voci, fatta sopra il motetto in illo tempore del Gomberti le fughe del quale fono quefte [ten music motives] (Kyrie – Gloria – Credo – Sanctus – Agnus Dei)
- Vespro della B. Vergine da concerto, compofito fopra canti fermi.
2. Domine ad adiuuandum à 6. Sex vocib. & sex Infrumentis, fi placet
 3. Dixit Dominus A 6 voci. & 6. Infrumenti Li Ritornelli fi ponno fonar, & anco tralafciar fecondo il volere
 4. Nigra fum. Motetto ad vna voce
 5. Laudate pueri Dominum à 8 voci fole nel Organo
 6. Pulchra es A due voci
 7. Lætatus fum a fei voci
 8. Duo Seraphim A due voci
 9. Nifi Dominus A dieci voci
 10. Audi coelum Prima ad vna voce fola, poi nella fine à fei voci
 11. Lauda Ierufalem A Sette voci
 12. Sonata fopra Santa Maria Ora pro nobis
 13. Aue maris ftella Hinnò à 8
 14. Magnificat à Sette voci, & Sei infrumenti
 15. Magnificat A 6. voci

379.

COMPOSER(S): Marini, Biagio (1594–1663)

TITLE: PER OGNI SORTE D'ISTROMENTO | MVSICALE | Diuerfi generi di Sonate da Chiefa, e da Camera, | A Due, Trè, & à quattro. | Con l'Alfabeto alle più proprie, per la Chitarra | alla Spagnola a beneplacito. | Libro Terzo. | Opera XXII. | Confacrata | AL SER.^{MO} FERDINANDO MARIA | ELETTORE DEL S. R. IMP. | Conte Palatino del

Reno, Duca di Baviera &c. | Dal Cauialier Biagio Marini. | [typographer's mark] | IN VENETIA MDCLV. Appreffo Francesco Magni. |

PUBLICATION: Venezia: Francesco Magni 1655

DESCRIPTION: Set of 4 partbooks in 4^o: vl I, vl II, vla/b, bc. On p. 2 dedication of the composer dated 1st September 1655. At the end – a list of contents. Some dynamic and tempo indications: *Dolcemente, piano, forte, Allegro, Graue*.

SHELFMARK: PL-WRu 50604 Muz.

NOTES ON ITEM: Vl I partbook missing. Some handwritten accidentals, pitch corrections, calculations of rest lengths and notes: *seconda parte* (bc, p. 22; vl II, p. 23), *Violino secondo* (vl II, title page). On the title page written in pencil: 325 | IV.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [ML | 4]; [Nro 356]; [Mus. 474].

CATALOGUES: BohnD, p. 274; RISM A/I: M 671; SartoriB: 1655a; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: Biagio Marini, *Sonate da chiesa e da camera: a due, tre e a quattro: libro terzo, opera XXII: Venezia 1655*, facs. ed. Marcello Castellani, Firenze: Studio per edizioni scelte 1979, 2000 (*Archivum musicum. Collana di testi rari*, 18); Biagio Marini, *Per ogni sorte d'stromento. Sonate da Chiesa e da Camera...*, ed. Johann Tufvesson (<http://imslp.org/wiki/File:WIMA.980c-marop22sc.pdf>)

RECORDING: *L'Anima ritrovata. Musica per i violini degli Amati*, L'Aura Soave, MVC Cremona (MVC/005-019)

CONTENTS:

1. Balletto primo à 3. la viola a beneplacito
2. Balletto Secondo. A 3. & à 4. la viola a beneplacito (Entrata – Balletto – Gagliarda – Corrente)
3. Balletto Terzo. A 3. & a quattro la viola a beneplacito
4. Balletto Quarto Allemano. à 3. & a quattro. la viola a beneplacito
5. Zarabanda prima A 3 & a quattro come sopra
6. Zarabanda Seconda A 3 & a quattro come sopra
7. Zarabanda Terza A 3 & a quattro come sopra
8. Zarabanda Quarta A 3 & a quattro come sopra
9. Corrente prima. A 3 & a quattro come sopra.
10. Corrente Seconda. A 3 & a quattro come sopra.
11. Corrente Terza. A 3 & a quattro come sopra.
12. Corrente quarta. A 3 & a quattro come sopra.
13. Sinfonia primo Tuono. A 3 & a quattro come sopra
14. Sinfonia Secondo Tuono. A 3 & a quattro come sopra
15. Sinfonia Terzo Tuono. A 3 & a quattro come sopra
16. Sinfonia Quarto Tuono. A 3 & a quattro come sopra
17. Sinfonia Quinto Tuono A 3 & a quattro come sopra

18. Sinfonia Sefto Tuono A 3 & a quattro come sopra
19. Sonata Per due violini ò Cornetti
20. Sonata A 2. Baffo è Violino ò Cornetto
21. Sonata prima. A 3. Due violini è Baffo. Sopra fuggi dolente
22. Sonata Seconda. A 3. Baffo e due viol.
23. Sonata Terza. Per 3 violini
24. Sonata A 4. Due violini, viola è Baffo
25. Paffacalio A 4. & a trè tralafciando la viola.

380.

COMPOSER(s): Ferro, Marco Antonio (1662†)

TITLE: SONATE | A Due, Tre, & Quattro | ALLA | SACRA CESAREA REAL MAESTA | DI FERDINANDO TERZO | DI MARCO ANTONIO FERRO | Cauialier Aurato, Conte Palatino Cefareo & Mufico | di Cammera [!] di Sua Maeftà Cefarea. | Opera Prima. | [typographer's mark] | IN VENETIA MDCXXXXVIII Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1649

DESCRIPTION: Set of 5 partbooks in 4^o: vl I, vl II, vla da braccio, vla da gamba, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *piano, p., f., adagio, presto, prestiffimo*.

SHELFMARK: PL-WRu 50422 Muz.

NOTES ON ITEM: Unique specimen of the print. Bc partbook missing. Single handwritten accidentals, and pitch corrections. On the title page written in pencil: 200 | V. Vl II partbook severely damaged, refilled with paper after conservation in 1992.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [L A | 5.]; [Nro 357]; Mus. 303.

CATALOGUES: BohnD, p. 128; RISM A/I: F 543; SartoriB: 1649e

DIGITIZED VERSION: [–]

MODERN EDITION: Marco Antonio Ferro, *Sonaten 1649*, facs. ed. Martin Lubenow, Gernersheim: Lubenow 1995–2003; Marco Antonio Ferro, *Sonate a due, tre & a quattro: Venezia, 1649*; ed. Hans-Jakob Bollinger, Albese con Cassano: Musedita 2005

RECORDING: *Kammermusik am Hofe Kaiser Leopolds I*, Concerto Castello, Bruce Dickey, EMI Classics 2000 (8 26535 2); *Sinfonie di viole. Liquide Perle*, Sirius Viols, Deutsche Harmonia Mundi 2013 (DHM 5413072)

CONTENTS:

1. Sonata Prima à 2. Violino & Viola da gamba, ouero violino e Tiorba, Viola da gamba ò Tiorba.
2. Sonata 2. à 2. violino & viola da gamba, ouero violino e Tiorba
3. Sonata 3. à 3. violino, Violetta da braccio & viola da gamba ouero due violini e Tiorba.

4. Sonata 4. à 3. Violino, Viola da braccio & viola da gamba ouero due violini e Tiorba.
5. Sonata 5. à 3. Violino, Tenore da gamba, e Viola da gamba ouero Cornetto Trombone e Tiorba.
6. Sonata 6. à 3. Violino Tenore da gamba, & viola da gamba.
7. Sonata 7. à 4. Due violini violetta da braccio & viola da gamba ouero due cornetti violetta da braccio e fagotto.
8. Sonata 8. à 4. Due violini violetta da braccio & viola da gamba ouero due cornetti Trombone e fagotto.
9. Sonata 9. à 4 viole.
10. Sonata 10. à 4. Viole, ouero due violini, violetta da braccio e Tiorba.
11. Sonata 11. à 4. Due violini violetta da braccio & viola da gamba ouero due cornetti Trombone e fagotto.
12. Sonata 12. à 4. Due violini violetta da braccio & viola da gamba ouero due cornetti violetta da braccio e Tiorba.

381.

COMPOSER(S): Casati, Gasparo (1610c–1641)

TITLE: SACRI CONCENTI | A Voce Sola Con la Partitura | DI GASPARO CASATI | Maestro di Capella nel Duomo di Nouara | *Con Licenza de Superiori & Priuilegio* | ALL' ILL. ^{mo} SIG.^r GIO. PAOLO CACCIA DA MANDELLO | OPERA SECONDA | IN VENETIA M DC XXXXI Appreffo Bartolomeo Magni. |

PUBLICATION: Venezia: Bartolomeo Magni 1641

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. At the end – a list of contents. Some tempo and dynamic indications: *Prefto, piano, adaggio*.

SHELFMARK: PL-WRu 50320 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [B F | 2]; [Nro 358]; [Mus. 209].

CATALOGUES: BohnD, p. 88; RISM A/I: C 1408, CC 1408; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Gasparo Casati, *Sacri concerti a voce sola... op. 2, Venice 1641*, facs. ed. Anne Schnoebelen, New York: Garland 1987 (*Solo motets from the seventeenth century*, vol. 4: *Novara I*)

RECORDING: [-]

CONTENTS:

1. O mira, ò magna, ò noua, ò rara
2. O Conuiuium pietatis Sacramentum charitatis
3. O quam fuauis est Domine panis de Cęło preftitus
4. Aue Iefu Christe verbum Patris

5. O felix, o lucidissima nox
6. Tota pulchra es amica mea
7. Anima Christi sanctifica me
8. Descende dilecte mi in hortum
9. Supra domum meum fabricauerunt peccatores
10. Festinemus ascendamus in montes
11. O Thabor o splendor eterne glorie
12. O nimis cara Deo
13. Congratulamini mihi fideles
14. Salve tremendum cunctis
15. Veni Sancte Spiritus
16. Salve Regina Imperatrix Maria
17. Gaudete et exultate. Al Sig. D. Andrea Pifani Contralto Gratiissimo nel Duomo di Nouara.
18. O Domine Deus, o delitiosissimum principium meum
19. Himnum iocunditatis cantemus. Al Signor Paolo Antonio Pestagallo Mufico Ecc. nell'insigne Chiesa della Rofa di Milano.
20. Beatus qui inteligit quid fit amare Iesum
21. Anima miseranda que offendis Deum tuum
22. Ave potentissima, ave sapientissima
23. Gloriosum Marię Virginis diem festum celebremus
24. O iocunda dies o festiva dies

382.

COMPOSER(S): Arrigoni, Giovanni Giacomo (1597–1675); Barbarino, Bartolomeo (1640p†); Berti, Giovanni Pietro (1638†); Bondioli, Giacinto (1596–1636); Caprioli, Giovanni Paolo (1571–1630); Castello, Dario (1590c–1658c); Cavalli, Francesco (1602–1676); Finetti, Giacomo (1575c–1631); Freddi, Amadio (1570c–1634); Gallerano, Leandro (1630c†); Grandi, Alessandro (1586–1630); Locatello, Gasparo (1550c–1625); Martinengo, Giulio Cesare (1564/1568–1613); Massiccio, Giovanni (fl. 1620c); Milanuzzi, Carlo (1594c–1647p); Monteverdi, Claudio (1567–1643); Obizzi, Domenico (1611c–1630p); Picchi, Giovanni (16/17); Pozzo, Giovanni (16/17); Priuli, Giovanni (1575c–1626); Rovetta, Giovanni (1596c–1668); Rovetto, Vido (16/17); Sabino, Giovanni Maria (1588–1649); Scorzuto, Giovanni Maria (17.sc); Simonetti, Leonardo (16/17); Spongia, Francesco (1561–1641); Stella, Andrea (16/17)

TITLE: GHIRLANDA SACRA | SCIELTA | Da Diuerfi Eccellentissimi Compositori de varij Motetti | A Voce Sola. Libro Primo. Opera Seconda. | PER LEONARDO SIMONETTI | Mufico nella Capella del Serenissimo Principe | Di Venetia in S. Marco. | Nouamente [typographer's mark] Stampata | IN VENETIA M.DC.XXXVI |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1636

DESCRIPTION: Set of 2 partbooks in oblong 4°: S, Part. On p. 3 dedication of the composer *Al Molto Rev.^{do} P. M. Leonardo Priuli Provinciale di Terra Santa et Commissario Generale del Monastero de i Reuerendi Padri Carmelitani di Venetia* without a date. At

the end – a list of contents. On the last page – the colophon of the publisher: *Stampa del Gardano. In Venetia M.DC.XXXVI. Appresso Bartolomeo Magni.*

SHELFMARK: PL-WRu 50222 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, pitch corrections, *custos*, and text incipits.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: [B G | 2]; [Nro 359]; [Mus. 30].

CATALOGUES: BohnD, p. 370; RISM B/I: 1636²; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ecce sacrum paratum. Del Molto Illuftre Signor Claudio Monteuerde Maefstro di Capella della Serenifsima Signoria di Venetia
2. Currite populi pfallite timpanis. Del Molto Illuftre Signor Claudio Monteuerde
3. O quam pulchra es amica mea. Del Illuftre Signor Claudio Monteuerde
4. Salue Regina. Del Illuftre Sig. Claudio Monteuerde.
5. Inter natos mulierum. Del Sig. Gio. Priuli Maefstro di Capella di S. M. C.
6. O Maria quam pulchra es. Del Sig. Giouanni Rouetta.
7. O quam tu Pulchra es. Del Signor Aleffandro Grandi.
8. Hodie apparuerunt delitie Paradifi. Del Sig. Zan Pietro Berti Organifta di S. Marco in Venetia.
9. Aue dulcifsima Maria. Del Sig. Gio. Priuli M. di Capella di S. M. C.
10. In leçtulo per noçtes. Del Molto Reuerendo P. D. Gio. Paolo Caprioli Abbate di Candiana.
11. Congratulationi mihi omnes. Del Molto Reuerendo P. D. Gio. Paolo Caprioli Abbate di Candiana.
12. Quam Pulchra es Spetiosa. Alla quarta Baffa. Del Sig. Aleffandro Grandi.
13. Cantabo Domino in vita mea. Del Signor Aleffandro Grandi.
14. Exaudi me Domine. Del Signor Aleffandro Grandi.
15. Domine quis habitabit. Del Molto Reverendo Signor P. Giacomo Finetti Maefstro di Capella nella gran Cafa di Venetia.
16. Exultate Deo. Del Signor Dario Caftello.
17. Vulnerafti cor meum. Del Signor D. Francesco Vſper.
18. Nativitas tua Dei Genitrix. In omnibus Feftiuitatibus. Del Reuerendo D. Francesco Vſper.
19. Gaudete omnes & exultate. Del R. D. Vido Rouetto Arciprete di S. Angelo Detto il Falfetto da Pious.
20. Salue Chrifti Fili ſummi Patris. Del Signor Giouanni Picchi.
21. Cognofcam te Domine. Del Signor Amadio Freddi Maefstro di Capella nel Domo di Treuifo. Tenor Solo.

22. Salve Regina. Del Signor Amadio Fredi [!]
23. Veni Sancte Spiritus. Del R. Sig. D. Giouanni Pozzo.
24. Venite ad me omnes. Del Sig. Bartolomeo Barbarino detto il Pefarino.
25. Jubilate Deo omnis terra. Del Signor Domenico Obizzi.
26. Audi dulcis amica. Del Signor Bartolomeo Barbarino detto il Pefarino.
27. Beata es Virgo Maria. Del Molto R. Sig. P. Giacomo Finetti Maefstro di Capella nella gran cafa di Venetia.
28. Accipe dilecte mi. Cantus. Del Signor D. Giouanni Mafsiccio.
29. Felix namque es Virgo Maria. Tenor. Di D. Gafparo Locatello Canonico di S. Marco.
30. Tota Pulchra es amica mea. Del Signor [Giovanni] Giacomo Ar[r]igoni.
31. Bone IESV verbum Patris. Del Signor Gio. Giacomo Ar[r]igoni.
32. Domine IESV Chrifte. Del Signor Gio. Giacomo Ar[r]igoni.
33. Anima miseranda. Del R. P. Carlo Milanuzij. Canto ouero Tenore.
34. O sacrum coniuuium. Del Reuerendo D. Gio. Maria Sabino Napolitano.
35. Crux Fidelis inter omnes. Del Reuerendo D. Gio. Maria Sabino Napolitano.
36. Ecce panis angelorum. Del Reuerendo D. Gio. Maria Sabino Napolitano.
37. Repleatur os meum. Del Reuerendo D. Gio. Maria Sabino Napolitano.
38. Regnum Mundi. Del S. Giulio Cesare Martinengo
39. Cantate Domino. Del Sig. Pietro Francefco Caletto Bruni Organifta di S. Gio. e Paolo di Venetia.
40. Domine Deus Salutis meę. Del Sig. Gio. Maria Scorzuto Maefstro di Capella della Communita di Afola Treuifiana.
41. O bone IESV. Del Sig. Gio. Maria Scorzuto Maefstro di Capella della Communita di Afola Treuifiana.
42. Gaudeamus omnes. Canto ouer Tenore. Del P. D. Leandro Gallerano.
43. Ave verum Corpus. Del P. F. Giacinto Bondioli Prior di S. Dominico in Venetia.
44. Bonum est confiteri Domino. Del molto Reuerendo Padre Andrea Stella.
45. Confitebor tibi Domine. Del molto Reuerendo Padre Andrea Stella.

383.

COMPOSER(S): Grossi, Carlo (1634c–1688)

TITLE: SACRE ARIOSE CANTATE | A VOCE SOLA | Dedicate | ALL' ILL.^{ma} SIG.^{ra} ELLENA CORNARO | EPISCOPIA Opera Quarta | DI CARLO GROSSI | IN VENETIA MDCLXIII. Apreffo Francefco Magni detto Gardano. |

PUBLICATION: Venezia: Francesco Magni 1663

DESCRIPTION: One volume in oblong 4°. On p. 2 dedication of the composer without a date. At the end – a list of contents. Some dynamic and tempo indications: *p.*, *f.*, *adagio*, *allegro*, *graue*, *viuo*, *adagio*, *adaggio*.

SHELFMARK: PL-WRu 50502 Muz.

NOTES ON ITEM: Some handwritten accidentals. On the title page written in pencil: 266 | I.

PROVENANCE: The volume bears Rhediger Library stamps. Old shelfmarks: *N Y | I; [Nro] 360; Mus. 377.*

CATALOGUES: BohnD, pp. 164–165; RISM A/I: G 4731; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. O quanta tibi debeo dulcissime Iesu. Del Signore
2. Accurrite ciues accurate omnes. In ogni tempo
3. Quis mihi det vocem. Della Madonna
4. O quam læta dies. D'vn Santo martire
5. Quare turbata es peccatrix anima. Del Santissimo
6. Exultate cęlestes chori. D'vn Santo. Aria
7. Discite viuentes emorimundo. In ogni tempo
8. Gaudete & exultate. D'vn Santo
9. Audite audite cęli. D'vn Santo
10. En homo quę pro te patitur. Del Signore
11. Accede accede quid times Apoftole Toma. Di S. Tomafo Apoftolo
12. Audite & obftupefcite. Per l'Annuntiatione & alter fefta dell B.V. e della Natiuità di N.S.

384.

COMPOSER(S): Donati, Ignazio (1575c–1638)

TITLE: IGNATII DONATI | ECCLESIAE METROPOLITANAE | URBINI MUSICÆ PRÆFECTI. | SACRI CONCENTVS | Vnis, Binis, ternis, Quaternis, & Quinis vocibus, | Vnà cum parte Organica. | *Ad illuſtriſſimum Comitem D. Franciſcum Mariam Saxatellum | Ordinis S. Michaelis Equitem meritiffimum.* | [coat of arms, the drawing in ink] | VENETIIS, Apud Iacobum Vincentium. MDCXII. |

PUBLICATION: Venezia: Giacomo Vincenti 1612

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, bc. On p. 2 dedication of the composer dated 10th August 1612. On p. 3 a Latin poem and distichon by Francesco Bartolini. On pp. 4–5 two prefaces: *IGNATIO DONATI ALLI SIGNORI LETTORI* and *DICHIARATIONE DEL CANTAR LONTANO dall'Organo senza veder la battuta*. At the end – a list of contents.

SHELFMARK: PL-WRu 50056 Muz., cfr. the doublette, no. 64 in the present catalogue.

NOTES ON ITEM: Only S, T and B partbooks extant. Together with the doublette, no. 64 in the present catalogue, it forms a set of partbooks, without partbook A. Numerous handwritten accidentals. On the title page written in pencil: *175 V.*

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *[J D | 5.]; [Nro 361]; Mus. 271.*

CATALOGUES: Cfr. no. 64 in the present catalogue

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS: Cfr. no. 64

385.

COMPOSER(S): Cantone, Serafino (1565c–1627)

TITLE: DEL R.^{do} P. D. | [red ink only in S partbook] SERAFINO CANTONE | [black ink] Organifita Nella Chiesa [red ink] Di S. SIMPLICIANO | [black ink] Di Milano. | [red ink] MOTETTI CONCERTATI | [black ink] Alla Moderna con il Baffo Continuo. | [red ink] Libro Quarto. | [black ink] A Doi Tre Quatro, & Cinque Voci. | [red ink] CON PRIVILEGIO. | [typographer's mark] | [black ink] STAMPA DEL GARDANO. | [red ink] IN VENETIA, MDCXXV. || [black ink] Appreffo Bartolameo Magni. |

PUBLICATION: Venezia: stampa del Gardano, appresso Bartolomeo Magni 1625

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 3 dedication of the composer to *Francesco Grasso detto il Mariano Official Regio nella Tesoreria di S. M. Cattolica* dated 1st November 1625. At the end – a list of contents.

SHELFMARK: PL-WRu 50311 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, esp. in bc partbook. On the title page written in pencil: 115 | VI; 13. The specimen underwent conservation in 1993.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: A L | 6; N. 362; [Mus. 198].

CATALOGUES: BohnD, pp. 83–84; RISM A/I: C 887, CC 887; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Iubilate Deo omnis terra A 2. C.C.
2. De ore prudentis procedit mel A 2. C.C.
3. Veni in hortum meum A 2. C.C.
4. Laudate Dominum in Sanctis eius A 2. C.C.
5. Ego flos campi A 2. C.C.
6. Dilectus meus descendit in hortum meum A 2. C.C.
7. Nigra fum fed Formofa A 2. C.A.
8. Regna terræ cantate A 2. C.T.
9. Beatus vir A 2. A.T.

10. Tota Pulchra es A 2. C.T.
11. Exultate Deo adiutori noſtro A 2. A.T.
12. Cantate Domino canticum nouum A 2. C.B.
13. Congratulamini mihi A 2. C.B.
14. Iuftus germinabit ſicut Lilium A 3. C.C.A.
15. Iſte cognouit iuſtitiam A 3. C.C.T.
16. Aue Maria dulcis e pia A 3. C.C.B.
17. Iam non dicam vos feruos A 3. A.C.B.
18. Viri Sancti Glorioſum Sanguinem fuderunt pro Domino A 3. A.A.T.
19. Gaudens gaudebo in Domino A 3. C.A.T.
20. Ornauerunt faciem templi A 3. C.A.T.
21. O Sacrum conuiuium A 3. A.T.B.
22. Aue Suauifſima Maria A 4. C.A.T.B.
23. Beati omnes A 4. C.A.T.B.
24. Iſti funt agni nouelli A 4. C.A.T.B.
25. Congratulamini mihi A 4. C.A.T.B.
26. Sancta Maria A 4. C.A.T.B.
27. Quæ eſt iſta A 4. C.A.T.B.
28. Duo Seraphim A 4. C.C.A.T.
29. Benedicite omnia opera Domini Domino A 4. C.C.A.T.
30. Domine rex omnipotens A 5. C.C.A.T.B.
31. Gaudent in cælis A 5. C.C.A.T.B.

386.

COMPOSER(S): Arresti, Giulio Cesare (1619–1701)

TITLE: SONATE | A 2, & a Tre. | Con la parte del Violoncello a beneplacido | Opera Quarta | DI GIULIO CESARE ARRESTI DEDICATE ALLA | Ser.^{ma} Sig.^{ra} PRINCIPESSA | ANNA BEATRICE D'ESTE | DVCHESSA DELLA MIRANDOLA. | [typographer's mark] | IN VENETIA MDCLXV. Apreſſo Franceſco Magni detto Gardano. |

PUBLICATION: Venezia: Franceſco Magni 1665

DESCRIPTION: Set of 4 partbooks in 4^o: vl I, vl II, vlc, bc. On p. 2 dedication of the composer without a date, on p. 3 a preface to *ſtudioſo lettore*. At the end – a list of contents. Some dynamic and tempo indications: *adagio*, *graue*, *piano*, *p*.

SHELFMARK: PL-WRu 50258 Muz.

NOTES ON ITEM: Only vl II and vlc partbooks extant. Vl II partbook damaged on the edges, refilled with paper after conſervation. Some handwritten bar numbering in pencil. On the title page written in pencil: 53 | IV.

PROVENANCE: Both extant partbooks bear Rhediger Library ſtamps. Old ſhelfmarks: NP | 4.; [Nro 363]; Mus. 128.

CATALOGUES: BohnD, p. 49; RISM A/I: A 2486; SartoriB: 1665e; www.bibliotecamusica.it

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Sonata Prima. Primo Tono.
2. Sonata Seconda. Secondo Tono.
3. Sonata 3. Terzo Tono.
4. Sonata 4. Quarto Tono.
5. Sonata 5. Quinto Tono.
6. Sonata 6. Sesto Tono.
7. Sonata 7. Settimo Tono.
8. Sonata 8. Ottavo Tono. A 2. Violino è Violoncello à vicenda
9. Sonata 9. Nono Tono.
10. Sonata X. Decimo Tono.
11. Sonata XI. XI Tono
12. Sonata XII. XII. Tono

387.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: SVONATE | A DVE VIOLINI | Col fuo Baffo Continuo per l'Organo, & vn altro à beneplacito | per Tiorba, ò Violone | DI | MAVRITIO CAZZATI | Maeftro di Capella in S. Maria Maggiore di Bergamo | Confagrate | ALL'IMMORTALITA DELL'ALTEZZA SERENISS.^{ma} | CARLO II | DVCCA DI MANTOVA, & MONFERATO c. | Opera Decima Ottava | Con Priuileggio. | [typographer's mark] | IN VENETIA MDCLVI. Apreffo Francesco Magni. |

PUBLICATION: Venezia: Francesco Magni 1656

DESCRIPTION: Set of 4 partbooks in 4^o: vl I, vl II, vlne/theorbe, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *allegro, graue, presto, largo, viuace*.

SHELFMARK: PL-WRu 50341 Muz.

NOTES ON ITEM: Unique specimen of the print. Only bc partbook extant. On the title page written in pencil: S | 4. The specimen underwent conservation in 1993.

PROVENANCE: The extant partbook bears Rhediger Library stamps. Old shelfmarks: [M K | 4.]; [Nro 364]; *Mus.* 233.

CATALOGUES: BohnD, pp. 95–96; RISM A/I: C 1602; SartoriB: 1656c

DIGITIZED VERSION: [-]

MODERN EDITION: Maurizio Cazzati, *Sonate D-Moll: für zwei Violinen, Violoncello (Gamben) und Cembalo (Orgel): Op. 18 Nr. 9*, ed. Werner Danckert, Kassel: Bärenreiter 1933

RECORDING: Maurizio Cazzati: *Sonates pour deux violons & continuo opus XVIII*, Ensemble Mensa Sonora, Jean Maillet, Arion – Pierre Vérany 1997

CONTENTS:

1. La Ferdinanda. Sonata Prima.
2. La Varana. Sonata Seconda.
3. La Bulgarina. Sonata Terza.
4. La Calcagnina. Sonata Quarta.
5. La Fiafca. Sonata Quinta.
6. La Giralda. Sonata Sesta.
7. La Roffella. Sonata Settima.
8. La Canoffa. Sonata Ottava.
9. La Martinenga. Sonata Nona.
10. La Bentiuoglia. Sonata Decima.
11. La Beuilacqua. Sonata Undecima.
12. La Strozza. Sonata Duodecima.
13. Capriccio fopra fedeci note.

388.

COMPOSER(S): Legrenzi, Giovanni (1626–1690)

TITLE: SONATE | A Due, Tre, Cinque, e Sei Iftromenti | DI D. GIO: LEGRENZI | Maeftro di Capella dell' Illuftriffima accademia dello | Spirito Santo di Ferrara. | CONSACRATE | AL NOME DEL ILL.^{mo} | ET ECC.^{mo} SIG.^f ANTONIO BASADONA | Libro 3. Opera Ottava. | VENETIA MDCLXIII Apreffo Francesco Magni. |

PUBLICATION: Venezia: Francesco Magni 1663

DESCRIPTION: Set of 6 partbooks in 4^o: vl I, vl II, vl III, vl IV, vla da braccio, bc. On p. 3 dedication of the composer without a date. At the end – a list of contents. Some tempo indications: *adagio*, *prefto*, *largo*.

SHELFMARK: PL-WRu 50585 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, pitch corrections, *custos*, clefs, and text corrections. On the title page written in pencil: 309 | VI; 120. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: NN | 6.; [Nro 365]; [Mus.] 452.

CATALOGUES: BohnD, p. 246; RISM A/I: L 1619; SartoriB: 1663b

DIGITIZED VERSION: planned publication

<http://www.bibliotekacyfrowa.pl/dlibra/publication?id=25540&from=&dirids=1&tab=1&lp=4&QI=>

MODERN EDITION: Giovanni Legrenzi, *Sonate da chiesa: op. 4 – op. 8*, ed. Albert Seay, Paris: Heugel 1968

RECORDING: *The Trio Sonata in 17th-Century Italy*, London Baroque, BIS 2012 (BIS 1795); *Giovanni Legrenzi: Sonate & Balletti*, Sonatori de la Gioiosa Marca, Newton Classics 2012 (8802134); *Verso Venezia. Castello, Merula, Legrenzi: Sonate e Canzoni*, Pallade Musica, ATMA Classique 2014 (ACD2 2697)

CONTENTS:

1. La Bentiuoglia. Sonata à 2 violini.
2. La Pia. Sonata à 2 violini
3. La Mofta. Sonata à 2 violini
4. L'Obizza. Sonata à 2 Violino e Viola
5. La Roffetta. Sonata à 3. Due violini è Violone
6. La Beuilacqua. Sonata à 3. Due violini, e Violone.
7. La Bonacoffa. Sonata à 3. Due violini è Violone.
8. La Boiarda. Sonata à 3. Due violini è Violone.
9. La Squarzona. Sonata à 5. Quattro violini, e Violone.
10. La Cremona. Sonata à 5. Quattro violini, e Violone.
11. La Fugazza. Sonata à 5. Due Violini, A. T. e B.
12. La Marinona. Sonata à 5. Due Violini, A. T. e B.
13. La Bufcha. Sonata à 6. Due violini e Violone 2 CC. e fagotto.
14. La Bafadonna. Sonata à Sei.
15. La Galini. Sonata à 3. Violino, e Viola da braccio ò fagotto.
16. La Crifpa. Sonata à 2 Violino, e Violone.

389.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: MESSA, E SALMI | A TRE VOCI. ALTO, TENOR, E BASSO. | CON VIOLINI, E RIPIENI A BENEPLACITO. | ALL'ALTEZZA REALE | DI | CARLO EMANVELE | DVCA DI SAVOIA | PRENCIPE DI PIEMONTE, RE DI CIPRO, ETC. | OPERA XXIV | DI | MAVRIZIO CAZZATI | Maeftro di Capella in S. Petronio di Bologna: & | Accademico Eccitato. | con priuilegio. | [typographer's mark] | IN BOLOGNA: MDCLX. || Per Antonio Pifarri. Con Licenza Dè Superiori. |

PUBLICATION: Bologna: Antonio Pisarri 1660

DESCRIPTION: Set of 11 partbooks in 4°: A, T, B; S ad lib.; rip.: A, T, B; vl I, vl II, vlne/theorbe, bc. In some partbooks on pp. 2–3 dedication of the composer signed Bologna, 10th December 1660. At the end – a list of contents and a short *avviso ai lettori*.

SHELFMARK: PL-WRu 50343 Muz.

NOTES ON ITEM: S ad lib., B rip. and vl II partbooks missing. Single handwritten accidentals, *custos*, and performance notes: *Ritornello Tacet* (A rip., p. 2). On the title page written in pencil: 145 | XI; 294. The vlne/theorbe partbook damaged on the edges, refilled with paper after conservation in 1994.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *O H | 11; N.º 366 (a); [Mus. 235]*.

CATALOGUES: BohnD, p. 96; RISM A/I: C 1617, CC 1617; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: [–]

RECORDING: [-]

CONTENTS:

1. Meffa Concertata A 3. A. T. e B. con Violini, e Ripieni fe piace (Kyrie – Gloria – Credo – Sanctus & Agnus Dei)
2. Domine ad adiuuandum A 3. Concertato con Violini e 4 parti di Ripieni a beneplacito
3. Dixit Dominus A 3. A.T., e B. con Violini e 4 Parti di Ripieni fe piace
4. Confitebor tibi. Canto folo ouero Tenore con doi Violini
5. Beatus vir A 3. A.T., e B. con Violini, e Ripieni fe Piacce
6. Laudate pueri A 3. C.A. e T. ouero A.T. e B. fonando alla 4 o 5 Baffa
7. Laudate Dominum A 3. da Capela, con Violini e Ripieni fe piace
8. In exitu Ifrael A 3. A.T. e B. con Violini, & 4 Parti di Ripieni fe Piacce
9. Magnificat A 3. A.T. e B. con Violini, e Ripieni fe piace

390.

COMPOSER(S): Monferrato, Natale (1603c–1685)

TITLE: SALMI | CONCERTATI | A Cinque, fei, & otto voci, con violini & fenza | DI D. NADAL MONFERRATO | Vice Maeftra Di Capella della Sereniffima Republica Di Venetia | Dedicati | AL MOLTO ILL.^{RE} ET ECC.^{MO} SIG.^R | FRANCESCO POZZO | Opera Prima. Nouamente ftampata | [coat of arms] | IN VENETIA MDC, XXXXVII Alla Stampa del Gardano. |

PUBLICATION: Venezia: stampa del Gardano 1647

DESCRIPTION: Set of 11 partbooks in 4^o: 1 ch.: S, A, T, B; 2 ch.: S, A, T, B; vl I, vl II, bc. On p. 2 dedication of the composer without a date. At the end – a list of contents.

SHELFMARK: PL-WRu 50637 Muz.

NOTES ON ITEM: A 2 ch., B 1 ch. and bc partbooks missing. Single handwritten accidentals and calculations of rest lengths. On the title page written in pencil: 355 | XI. S 1 ch. partbook damaged on the edges, refilled with paper after conservation in 1990.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *JH* | 11; [*Nro* 366 (*b*)]; [*Mus.* 506].

CATALOGUES: BohnD, p. 287; RISM A/I: M 3034; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Dixit Dominus à 8.
2. Confitebor à 5. 2 Canti 2 Tenori è Baffo
3. Beatus vir à 5. Canto Alto due Tenori è Baffo
4. Laudate pueri à 5. 4 Soprani, ouero 2 Sop. 2. Tenori & Alto

5. Letatus fum à 8.
6. Letatus à 5. 2 Canti 2 Tenori è Baffo
7. Nifi Dominus à 5. Canto Alto 2 Tenori è Baffo
8. Lauda Ierufalem à 5. 2 Canti Alto Tenor è Baffo
9. Dixit Dominus à 8. voci & due violini
10. Laudate pueri à 8. Sei voci & due violini
11. Beatus vir à 8. & due violini, con 2 Tenori è Baffo che concerta
12. Laudate pueri à 8. 6 voci & due violini
13. Magnificat à 8. Sei voci, & due violini

391.

COMPOSER(S): Anerio, Giovanni Francesco (1567c–1630)

TITLE: IO. FRANCISCI ANERII | ROMANI, | IN SEMINARIO ROMANO | Muficæ Præfècti. | *Moteçtorum fingulis, binis, ternis, quaternis, | quinis, fenisque vocibus.* | LIBER SECVNDVS. | *Nuper editus.* | [typographer's mark] | Venetijs, Apud Ricciardum Amadinum. || M D C XII. |

PUBLICATION: Venezia: Ricciardo Amadino 1612

DESCRIPTION: Set of 4 partbooks in 4°: S, T, B, bc. At the end – a list of contents, in different order.

SHELFMARK: PL-WRu 50254 Muz.

NOTES ON ITEM: Complete set of partbooks. Bc partbook damaged on the edges, re-filled with paper after conservation. Single handwritten accidentals, and text incipits. On p. 31 of S partbook music text errata of *Duo Seraphim*. On the title page written in pencil: 48 | IV; 259.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: O B | 4; Nro 367; Mus 124.

CATALOGUES: BohnD, p. 47; RISM A/I: A 1098; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Ecce vos omnes accendentes. A 1. Canto folo.
2. Benedicam Dominum in omni tempore. A 1. Alto folo.
3. O præciofum et admirandum conuiuuium. A 1. Tenore folo.
4. Exultate Deo adiutori noſtro. A 1. Tenore folo.
5. Puellæ faltanti imperauit mater. A 1. Tenore folo.
6. Guftate, & videte quoniam fuauis. A 1. Baffo folo.
7. Domine Deus meus exaltaſti ſuper terram A 1. Baffo folo.
8. Sicut lilium inter ſpinas (Prima parte) – Surge amica mea et ueni (Seconda parte) A 2. Canto, & Tenore.

9. Orauit Salomon ad Dominum. A 2. Canto, & Tenore.
10. Domine Deus, qui conteris. A 2. Canto, & Tenore.
11. O Doçtor optime. A 2. Canto, & Tenore.
12. Dies fanctificatus illuxit nobis. A 2. Canto, & Tenore.
13. Pone me ut signaculum. A 2. Canto, & Tenore.
14. Orabant Apoftoli dicentes tu Domine. A 2. Canto, & Tenore.
15. Iforum eft enim regnum caelorum. A 2. Canto, & Baffo.
16. Salue Sançte Pater. A 2. Canto, & Baffo.
17. Repleatur os meum. A 2. Canto, & Baffo.
18. Spiritus Sançtus procedens. A 2. Canto, & Baffo.
19. Surgens Iefus Dominus noster. A 2. Canto, & Baffo.
20. In nomine Iefu. A 2. a doi Canti.
21. O facrum conuiuuium. A 2. a doi Canti.
22. Benedicite Dominum omnes angeli eius. A 2. A due Tenori.
23. Caro mea vere est cibus. A 2. A due Tenori.
24. Iuftus germinabit sicut lilium. A 2. A due Baffi.
25. Mihi autem. A 2. Baffi [omitted in table of contents]
26. Gaudete in Domino. A 3. Due Canti, e Tenore.
27. De ore prudentis. A 3. Canto, Alto, e Tenore.
28. O quam fuauis eft. A 3. Doi Canti, & Baffo.
29. Iam quod quaefiui. A 3. Doi Canti, & Baffo.
30. Iuftus cor fuum tradidit. A 3. A tre Tenori.
31. Panis Angelicus. A 4. Due Canti, & doi Baffi.
32. Congratulamini mihi. A 4. Due Canti, Alto, & Tenore.
33. Ecce quam bonum. A 4. Due Canti, Alto, & Tenore.
34. Duo Seraphim clamabant. A 4. Due Canti, Alto, & Tenore.
35. Popule meus quid feci tibi. A 4. Canto, Alto, Tenore, e Baffo.
36. Impletis diebus purgationis Mariae. A 5.
37. Dixerunt Difcipuli ad beatum Thomasus. A 5.
38. Magi ab Oriente venerunt. A 6.

392.

COMPOSER(S): Cazzati, Maurizio (1616–1678)

TITLE: IL QVARTO LIBRO | DE MOTETTI | A VOCE SOLA | ALLA | SERENISIMA ANNA DE MEDICI | ARCIDVCHessa D'AVSTRIA. | OPERA XXV. | DI | MAVRITIO CAZZATI | Maftro di Cpella [!] in S.Petronio di Bologna: & Accademico Eccitato. | CON PRIVILEGIO. || In Bologna Per Antonio Pifarri. *Con licenza de fuperiori.* |

PUBLICATION: Bologna: Antonio Pifarri 1661

DESCRIPTION: Set of 2 partbooks in oblong 4^o: Voce, Part. On pp. 2–3 dedication of composer dated 30th March 1661. At the end – a list of contents. Tempo indications: *Largo, Presto, allegro, Adagio, Adaggio, Presto presto, Viuace.*

SHELFMARK: PL-WRu 50344 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals, *custos*, text errata, and pitch corrections. On the title page written in pencil: 148 | II; 90.

PROVENANCE: Both partbooks bear Rhediger Library stamps. Old shelfmarks: *O D* | 2.; [Nro] 368; [Mus. 236].

CATALOGUES: BohnD, p. 96; RISM A/I: C 1618; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Vbi es bone Iesu. Del Sanctifsimo, e per ogni Tempo. Canto.
2. Hodie Christus vocat & clamat. Per qualfivoglia Santa. Canto.
3. Aue Sacratifsima Maria Virgo. Della Beata Vergine. Canto.
4. O vos omnes qui habitatis terram. Per vn Santo. Canto.
5. O Beatifsima Virgo. Della B. V. Alto.
6. Iubila gaude lætare cor meum. Del Santifs. e per ogni Tempo. Alto.
7. O Dies triumphalis decora. Per qualfivoglia Santo. Alto.
8. O quantum candida. Per vna Santa. Alto.
9. O quam pulcra es Maria. Della Beata Vergine. Tenore.
10. Sub fpecie panis quomodo mortalibus. Del Santissimo. Tenore.
11. Exultent cæli lætetur terra. Per vn Santo. Tenore.
12. Amantes audite nouum genus Amoris. Per vna Santa, ò Santo, e per il Santifsimo, e ferue per ogni tempo. Tenore.
13. Et quando Domine fufficienter diligam. Per il Santifsimo, e per ogni Tempo. Basso.
14. O Lucidifsima dies ò admiranda solemnitās. Per vn Santo, e per ogni Tempo. Basso.
15. Currite omnes properate feftinate ad Mariam. Della B. V. Basso.
16. Salue nobile lignum vitæ. Della Santiffima Croce, e per il Santissimo. Basso.

393.

COMPOSER(S): Caruso, Giuseppe (17.sc)

TITLE: SACRE LODI | DEL SS.^{mo} SACRAMENTO | CONCERTATE | A Due, Tre, Quattro, Cinque, e Sei Voci. | Co'l Baffo Continuo per l'Organo. | *Di Giuseppe Caruso Organista, e Maestro di Cappella del Illuftriffimo Signor | Marchefe di Spaccaforno, Gran Sinifcalco per fua Maefità | Cattolica nel Regno di Sicilia, & c.* | Opera Seconda | Dedicata all'ifteffo Illuftriffimo Signor Marchefe fuo Signore. | [coat of arms] | IN NAPOLI: Per Ottauio Beltrano. 1634. *Con licenza de' Superiori.* |

PUBLICATION: Napoli: Ottavio Beltrano 1634

DESCRIPTION: Set of 6 partbooks in 4^o: S, A, T, B, 5, bc. On pp. 3–4 dedication of the composer to *Don Antonio Statella e Caruso, Marchese di Spaccaforno* without a date. At the end – a list of contents. Some tempo indications: *prefto*.

SHELFMARK: PL-WRu 50318 Muz.

NOTES ON ITEM: Unique specimen of the print. T partbook missing. In A partbook missing title page. A partbook damaged on the edges, refilled after conservation in 1993. Some handwritten pitch corrections, text errata, and calculations of rest lengths. On the title page written in pencil: *M* | 6.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [A 2 | 6.]; [Nro 369]; [Mus. 207].

CATALOGUES: BohnD, p. 87; RISM A/I: C 1388; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: Giuseppe Caruso, *Haec est dies quam fecit Dominus*, ed. Gunter Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.453b-Caruso-2.pdf>); Giuseppe Caruso, *Lauda Sion Salvatorem*, ed. Gunter Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.7194-Caruso-3.pdf>); Giuseppe Caruso, *O quam suavis est Domine spiritus tuus*, ed. Gunter Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.0389-Caruso.pdf>); Giuseppe Caruso, *Quem vidistis pastores*, ed. Gunter Morche, Heidelberg 2009 (<http://imslp.org/wiki/File:WIMA.e354-Caruso-1.pdf>)

RECORDING: [-]

CONTENTS:

1. Transfige dulcissime Domine. A 2. Alto, e Tenore.
2. O facrum conuiuuium. A 2. A due Canti, ò Tenori.
3. Deus, qui nobis sub sacramento. A 2. A due Canti, ó Tenori.
4. Homo quidam fecit cœnam magnam. A 3. Alto, Tenore, e Baffo
5. O quam fuauis est Domine Spiritus tuus. A 3. Alto, Tenore, e Baffo.
6. Viue ter felix modo gens amica (Prima parte) – Ille qui vaftis dominatur vndis (Seconda parte) – Ille quem Virgo peperit (Terza parte) – Viue ter felix animunque pafce (Quarta, & vltima parte). A 3. Canto, Alto, e Tenore.
7. Gaudent innumeris fidera canticis (Prima parte) – Plaudit cœlicolum, terraque ferculo (Seconda parte) – Noctis iam recolens vltima ocula (Terza parte) A 3. Canto, Alto, e Baffo.
8. Ego fum panis viuus. A 4. Canto, Alto, Tenore, e Baffo.
9. Lauda Sion Saluatorem. A 4. Canto, Alto, Tenore, e Baffo. Sopra la Paffacaglia.
10. Quantum potes: Lauda Sion Saluatorem. Tenore folo.
11. Laudis thema fpecialis. A 3. Canto, Alto, e Tenore.
12. Sit laus plena, fit fonora, A 4. Canto, Alto, Tenore, e Baffo.
13. Hæc est dies. Per il giorno di Pafqua. A 4. Canto, Alto, Tenore, e Baffo. Sopra la Ciaccona. Per il giorno di Pafcha.
14. Pange lingua gloriofi. A 4. Canto, Alto, Tenore, e Baffo. Si canta alla Proceffione alternatiuamente co'l Choro.
15. Cœnantibus illis accepie. A 5. Canto, Alto, due Tenori, e Baffo.
16. Parafti in dulcedine tua. A 5. Due Canti, Alto, Tenore, e Baffo.
17. Quem vidiftis Paftores [Prima Parte] – Natum vidimus. Paftorale [Seconda Parte] Si può anco concertare con due violini, fonando la parte dell'Alto, e del

fecondo Tenore per ottava sopra. A 5. per il dì di Natale. Canto. Alto, due Tenori, e Basso. ò tre Tenori, Alto, e Basso.

18. Cibavit nos Dominus. A 6. Soprano, mezzo Canto, Alto, due Tenori, e Basso.
19. Ecce spina. Dialogo A 2. Canto, e Tenore. con le risposte in Eccho. Sopra l'aria della Pauaniglia, di Santa Rofalea.

394.

COMPOSER(S): Burlini, Antonio (1577–1623)

TITLE: FIORI | DI CONCERTI | SPIRITUALI | A Vna, Due, Tre, e Quattro Voci, [in vocal partbooks two more verses added:] col BASSO Continuo per | l'Organo, & altro simile ifrumento | *Commodi per li cantori che seguitano il moderno stile, e molto vtile | per quelli che desiderano impararlo* | DI DON ANTONIO BVRLINI | DA ROVIGO | Organista di Monteoliueto Maggiore | di Siena. | *Nouamente composti, & dati in luce.* | CON PRIVILEGIO. | [typographer's mark] | In Venetia, Appreso Giacomo Vincenti. MDCXII. |

PUBLICATION: Venezia: Giacomo Vincenti 1612

DESCRIPTION: Set of 4 partbooks in 4^o: I Parte, II Parte, III Parte, bc. On p. 3 of the vocal partbooks dedication of the composer to *R.^{mo} Padre Generale della Congregatione Olivetana il Padre Don Lorenzo Salvi Pervgino* signed Monte Oliveto Maggiore, 1st March 1612. In bc partbook two *avvisi: Avertimento alli organisti* and *Avertimento per li concerti*. At the end – a list of contents.

SHELFMARK: PL-WRu 50307 Muz.

NOTES ON ITEM: Complete set of partbooks. Single handwritten accidentals and text errata. On the title page written in pencil: *III | IV; 239*. The specimen underwent conservation in 1997.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: *O C | 4;* [*Nro*] 370; [*Mus.* 194].

CATALOGUES: BohnD, pp. 80–81; RISM A/I: B 5021, BB 5021; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [–]

MODERN EDITION: Antonio Burlini, *Corona aurea super caput eius*, ed. Gunter Morche, Heidelberg 2012 (<http://imslp.org/wiki/File:PMLP557007-Burlini-5.pdf>); Antonio Burlini, *Levavi oculos meos in montes*, ed. Gunter Morche, Heidelberg 2012 (<http://imslp.org/wiki/File:PMLP557005-Burlini-4.pdf>)

RECORDING: [–]

CONTENTS:

1. Leuavi oculos meos. Voce fola. Alto fola, ò Tenore
2. Cantabo Domino. Voce fola. Alto
3. Confitebor tibi Domine. Voce fola. Alto
4. Benedicam Dominum in omni tempore. Voce fola. Tenore
5. Beata es Virgo Maria. Voce fola. Canto

6. Regali ex progenie. A due voci. Due Alti
7. Si bona fufcepimus. A due voci. Alto, e Tenore
8. Ifi funt triumphatores, & amici Dei. A due voci. Due Ten. Ouero Canti
9. Beatus vir qui in lege Domini meditatur. A due voci. Baffo, e Canto
10. Ecce Sacerdos magnus. A due voci. Due Alti
11. Ad Dominum cum tribularer. Due Tenori, ouero Canti
12. Sicut mater confolauit filios. A due voci. Baffo e Canto
13. Magnificat Secundi Toni. A due voci. Due Tenori, ouero Canti Secondo Tuono
14. Filiaè Hierufalem venite & videte. A due voci. Due Canti, ouero Ten.
15. De ore prudentis. A tre voci. Tre Tenori
16. Stola iucunditatis. A tre voci. Baffo, e due Canti
17. Ifte fanctus pro lege Dei fui. A tre voci. Baffo, e due Canti
18. Magnificat Sexti Toni. A tre voci. Baffo, e due Tenori
19. Quàm dilecta tabernacula tua. A 4. Alto, Tenore, e due Canti
20. Corona aurea fuper caput eius. A quattro. Baffo, Tenore, Alto, e Canto
21. Veniens à Libano. A quattro. Baffo, Tenore, e due Canti. Al molto R.P.D. Secondo Lancilloti Cancelliere Oliuetano
22. Ecce vicit Leo de tribu Iuda. A quattro. Due Baffi, Alto, e Canto

395.

COMPOSER(S): Filippucci, Agostino (1621–1679)

TITLE: MESSA, E SALMI | PER VN VESPRO | A cinque Voci con due Violini, e Ripieni | *DI AGOSTINO FILIPPVCCI* | Maestro di Capella di S. Gio. in Monte, & Organifta della | Madonna di Galiera di Bologna; | DEDICATI | *Al Reuerendiffimo Padre Abbate* | D. HONORATO | MONTECALVI | Diffinitore Perpetuo della Congregatione | Lateranefe. | *OPERA PRIMA.* | [typographer's mark] || In Bologna: per Giacomo Monti. 1665. *Con licenza de' Superiori.* |

PUBLICATION: Bologna: Giacomo Monti 1665

DESCRIPTION: Set of 13 partbooks in 4°: S I, S II, A, T, B; rip.: S I, S II, A, T, B; vl I, vl II, bc. On p. 3 dedication of the composer without a date. On p. 4 an *avviso* to *Difcreto Lettore*. At the end – a list of contents.

SHELFMARK: PL-WRu 50434 Muz.

NOTES ON ITEM: Complete set of partbooks. Some handwritten accidentals, pitch corrections, *custos*, text incipits, and rubrics showing the *Magnificat* verses that follow (in all partbooks). On the title page written in pencil: 209 | XIII; 314.

PROVENANCE: All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [N U | 13]; [Nro 371]; [Mus. 314].

CATALOGUES: BohnD, p. 132; RISM A/I: F 752; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]**CONTENTS:**

1. Meffa à 5. con due Violini. C.C.A.T. e B. (Kyrie – Gloria – Credo)
2. Domine ad adiuuandum à 5. con due Violini
3. Dixit Dominus à 5. con due Violini
4. Confitebor tibi à 3. due Canti, e Baffo con Violini
5. Beatus vir à 3. Alto, Tenore, è Baffo
6. Laudate pueri à 5. con Violini ad Libitum
7. Laudate Dominum Alto folo con Violini
8. Magnificat a 5. con Violini

396.**COMPOSER(S):** Cazzati, Maurizio (1616–1678)

TITLE: HINNI PER TVTTO L'ANNO | A Voce fola, con Violini à Benepiacito. | DEDICATI. | ALL'ILVSTRISSIMO. ET REVENDERISSIMO. | SIGNOR ABBATE. | CARLO ANTONIO | SAMPIERI. | DA | MAVRITIO CAZZATI | Maftro di Capella in S. Petronio di Bologna: | & Accademico Eccitato. | Opera Vigefimanona Con priuileggio. | [typographer's mark] | IN BOLOGNA: MDCLXII. || Per Antonio Pifarri. | *Con licenza de' Superiori.* ||

PUBLICATION: Bologna: Antonio Pisarri 1662**DESCRIPTION:** Set of 4 partbooks in 4^o: Parte che canta, vl I, vl II, bc. On p. 3 dedication of the composer dated 23rd June 1662. At the end – a list of contents.**SHELFMARK:** PL-WRu 50345 Muz.**NOTES ON ITEM:** Complete set of partbooks. Some handwritten accidentals, text and pitch corrections, calculations of rest lengths, also in a more descriptive form (*Sanc-tor[um meritis] pausæ 28.* – p. 14 of both vl I and vl II partbooks). On the title page written in pencil: *F | 4.* The specimen underwent conservation in 1997.**PROVENANCE:** All of the partbooks bear Rhediger Library stamps. Old shelfmarks: [*N X | 4.*]; [*Nro 372*]; [*Mus. 237*].**CATALOGUES:** BohnD, p. 97; RISM A/I: C 1623; <http://sscm-jscm.org/instrumental/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org**DIGITIZED VERSION:** http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=22179&from=&dirids=1&ver_id=&lp=2&QI=**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. Creator alme fiderum. In Dominicis Aduentus Domini. Canto, ò Tenore
2. Iefu Redemptor omnium. In Natiuitate, & Circumcifione Domini. Canto, ò Tenore
3. Saluete flores Martirum. In fefto S.S. Innocentium. Canto, ò Tenore
4. Crudelis Herodes. In Epiphania. Canto ò Tenore

5. Audi Benigne Conditor. In Dominicis Quadragesima. Canto, ò Tenore
6. Vexilla Regis prodeunt. In feſto inuentionis ſanctiffime Crucis & in Dominica Paſſionis. Canto, ò Tenore
7. Triftes erant Apoſtoli. In Feſto Apoſtolorum Tempore Paſchali. Canto, ò Tenore
8. Aue maris ſtella. In omnibus feſtiuitatibus B. Mariæ Virginis. Canto, ò Tenore
9. Sanctorum meritis inclita. In Natali plurimorum Martirum. Canto, ò Tenore
10. Quicumque Chriſtum quaeritis. In feſto Transfigurationis Domini. Canto, ò Tenore
11. Ad Regias agni. In Dominicis Tempore Paſchali. Canto, ò Tenore
12. Vt queant laxis. In Natiuitate S. Ioanes Baptiſtæ. Canto, ò Tenore: Sopra queſto Hinno ſi può anco cantare Liſte Confeſſor
13. Cuſtodes hominum psallimus. In feſto S.S. Angelorum Cuſtodum. Canto, ò Tenore
14. Lucis creator optime. In Dominicis per Annum. Alto
15. Egregie Doctõr Patriæ. In Conuerſione S. Pauli. Alto
16. Salutis humanæ Sator. In Aſcenſione Domini. Alto
17. Veni Creator Spiritus. In feſto Pentecoſtes. Alto
18. Iam ſol recedit igneus. In feſto Sanctiffime Trinitatis. Alto
19. Exultet orbis gaudiis. In natali Apoſtolorum & Euangelistarum
20. Deus tuorum militum. In Natali vnus Martyris & in commvne plurimorum Martirum tempore Paſchali. Alto
21. Rex glorioſe martyrum. In Comune plurimor: Martir: Tempore Paſchali. Alto
22. Iſte confeſſor Domini. In Natali Confeſſorum. Alto
23. Ieſu corona Virginum. In natali Virg: & Mart: Alto
24. Fortem virili pectore. In natali S. Martyris tantum & nec Virg: nec mart: Alto
25. Placare, Chriſte, ſervulis. In feſto omnium Sanctorum. Alto
26. Pange lingua glorioſi. In feſto Corporis Chriſti. Baſſo. Sopra queſto Himno ſi può cantare Magne pater Auguſtine
27. Pater ſuperni luminis. In Feſto S. Mariæ Magdalenæ. Baſſo
28. Quodcunque in orbem nexibus. In Feſto Cathedre S. Petri. Baſſo
29. Miris modis repente liber. In feſto S. Petri ad Vincula. Baſſo
30. Decora lux Æternitatis. In feſto Sanctorum Apoſtolorum Petri & Pauli. Baſſo
31. Te ſplendor et virtus Patris. In Dedicazione & Apparitione S. Michaelis. Baſſo
32. Celeſtis vrbs Ierusalem. In Dedicazione Eccleſiæ. Baſſo
33. Iſte confeſſor Domini. In Natali Confeſſor. Baſſo

397.

COMPOSER(S): Fiamengo, Francesco (17.sc)

TITLE: PASTORALI CONCENTI | AL PRESEPE | *Co'l Reſponſorij della ſacra notte del Natale di N. S.* | A DVE, TRE, QVATTRO, CINQVE, E SEI VOCI, | co'l Baſſo Continuo, | DEL DOTTOR | DON FRANCESCO FIAMENGO. | Opera Terza. | *Dedicata alla Molto Illuſtre Signora Donna Franceſca Secuſio*, | & *Intrigliolo*. | [coat of arms] | IN VENETIA, Appreſſo Aleſſandro Vincenti. 1637. | *Con licenſa de' Superiori*. |

PUBLICATION: Venezia: Aleſſandro Vincenti 1637

DESCRIPTION: Set of 7 partbooks in 4^o: S, A, T, B, 5, 6, bc. On p. 2 dedication of the composer ſigned Messina, 1^{ſt} May 1637. At the end – a liſt of contents.

SHELFMARK: PL-WRu 50423 Muz.

NOTES ON ITEM: T partbook missing. On the title page written in pencil: 201 | VII. The specimen underwent conservation in 1992.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [C Y | 7.]; [Nro 373]; Mus. 304.

CATALOGUES: BohnD, pp. 128–129; RISM A/I: F 1598; SartoriB: 1637c; VogelB: II, p. 236; NV 979; <http://sscm-jscm.org/instrumenta/vol-2/>; www.printed-sacred-music.org

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. Non fuggir. Caro, e rubello mio. A 2. A Due Canti.
 2. Vien pargoletto. Alberga in questo petto. A 2. A due Canti.
 3. Mentre fan di fe tefte ghirlandette. A 2. Voci Alto, e Tenore.
 4. O che bella pietate. A 2. Voci Alto, e Tenore.
 5. Voi farete al mio core. A 2. A due Tenori.
 6. Caro prefepe. A 2. A due Tenori.
 7. Correte, anime belle. Aria à 3. Voci Alto, Tenore, e Baffo.
 8. Sù, sù, andiamo. Aria à 3. Alto, Tenore, e Baffo.
 9. Le bellezze che sfauillano. Aria à 3. Alto, Tenore, e Baffo.
 10. Vaga, lucente, e bella. Aria à 3 Alto, Tenore, e Baffo.
 11. Fiorir fu vaghe sponde. A 4. Canto, Alto, Tenore, e Baffo.
 12. Gloria à Dio nell'altezze. A 4. Canto, Alto, Tenore, e Baffo.
 13. Sonata paftorales. A 4. Due Violini, Viola, e Trombone, ò Leuto.
 14. Ite paftori alcun di voi non lafce. A 5. Voci, Due Canti, Alto, Tenore, e Baffo.
 15. Ditene, ò buon paftori. *Dialogo* A 5. Due Canti, Alto, Tenore, e Baffo.
 16. Amorofo Signore, Pietofo Redentore. *Nenia al Bambino Giesù* A 5. Due Canti, Alto, Tenore, e Baffo.
 17. O nouella inaudita. A 6. Alto, Tenore, e Baffo Due violini, e viola.
 18. Non veggion quefti monti. *Dialogo* A 6. Voci. Due Canti, Alto, due Tenori, e Baffo.
 19. Nell'apparir del fempiterno Sole. *Dialogo* A 6. 2. Canti, 2. Alti, Tenore e Baffo.
- RESPONSORII DEL NATALE.
20. Refponforio primo del primo Notturmo. Hodie nobis cælorum Rex A 6. Voci. Due Canti, Alto, Due Tenori, e Baffo.
 21. Refponforio fecondo del primo Notturmo. Hodie nobis de cælorum rex A 2. A due Canti.
 22. Refponforio terzo del primo Notturmo. Quem vidiftis paftores. A 4. Voci Alto, Due Tenori, e Baffo.
 23. Refponforio primo del fecondo Notturmo. O Magnum myfterium. A due Tenori.
 24. Refponforio fecondo del fecondo Notturmo. Beata Dei genitrix. A 3. Voci Due Canti, e Baffo.

25. Responforio terzo del fecondo Notturmo. Sancta, & immaculata Virginitas. A 5. Voci Due Canti, Alto, Tenore, e Baffo.
26. Responforio primo del terzo Notturmo. Beata viscera Mariæ. A 3. Voci Alto, Ten. e Baffo.
27. Responforio fecondo del terzo Notturmo. Verbum caro factum est. A 6. Voci Due Canti, Alto, due Tenori e Baffo.

398.**COMPOSER(S):** Endres, Caspar (1674†)**TITLE:** FLAMMAE | DIVINAE, | BINIS, TERNISQVE VOCIBUS | concinendae. | AVTHORE CASPARO ENDRES, CIVITA-|tis Wafferburgenfis Organico. || [The woodcut representing Christ the King] | OENIPONTI, || Apud Joannem Gächium. Anno CIO IOCXXXVIII. |**PUBLICATION:** Innsbruck: Johann Gäch 1638**DESCRIPTION:** Set of 4 partbooks in 4^o: Vox I, Vox II, Vox III, bc. On p. 3 dedication of the composer to Martin, abbot of the Attel monastery, signed Wasserburg, 6th April 1628. At the end – a list of contents. Some dynamic indications: *Forte*, *Piano*.**SHELFMARK:** PL-WRu 50409 Muz.**NOTES ON ITEM:** Bc partbook missing. On the title page written in pencil: 174 | IV; 57. The specimen underwent conservation in 1998.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *E P* | 4; *N.º* 374; *Mus.* 294.**CATALOGUES:** BohnD, p. 123; RISM A/I: E 681**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. I. Aue Virgo Mater Christi A 2. Canti.
2. II. Aue Maria gratia plena A 2. Canti.
3. III. O mediatrix Domina A 2. Canti.
4. IV. Quis est, qui vult venire A 2. Canto è Baffo.
5. V. O Virgo sapiens A 2. Canti:
6. VI. Dum effret rex A 2. Canto è Baffo.
7. VII. O Maria mater Christi A 3. 2. Canti è Baffo.
8. VIII. O Alma virgo Maria A 3. 2. Canti è Baffo, vel à 5 cum Alto & Ten: pro Ripieno.
9. IX. Ecce fidelis feruus A 3. 2. Canti è Baffo.
10. X. Laudemus & collaudemus A 3. 2. Canti è Baffo.
11. XI. Tranfite ad me omnes A 3. 2. Canti è Baffo.
12. XII. Ad quem respiciam A 3. 2. Canti è Baffo.

399.**COMPOSER(S):** Endres, Caspar (1674†)**TITLE:** CONCENTUS MVSICI | Binis, Ternis, Quaternis, Quinis Vocibus. | DEO OPT. MAX. | VIRGINI DEIPARAE | MARIAE, CAELITIBVSQVE PATRO-|NIS WASSERBVRGENSIBVS, | JACOBO Praecipuo Tutelari, &c. | Ac Dominis fuis | ORNATISSIMIS CON-|SVLIBUS, SAPIENTISSI-|MIS VIRIS PRAEFATAE | Ciuitatis, Dicati | A | CASPARO ENDRES ORGANICO | WASSERBVRGENSI | [partbook name] | OENIPONTI, | Apud Joannem Gächium, || Anno M.DC.XXXVII. |**PUBLICATION:** Innsbruck: Johann Gäch 1637**DESCRIPTION:** Set of 4 partbooks in 4^o: Vox I, Vox II, Vox III, bc. On pp. 3–4 dedication of the composer signed Wasserburg, 31st March 1627. At the end – a list of contents. Some tempo indications: *Allegro*.**SHELFMARK:** PL-WRu 50408 Muz.**NOTES ON ITEM:** Vox II partbook missing. Single handwritten accidentals. On the title page written in pencil: 143 | V; 56. The specimen underwent conservation in 1998.**PROVENANCE:** All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: *E O* | 5; [*Nro.* 375]; [*Mus.* 293].**CATALOGUES:** BohnD, p. 123; RISM A/I: E 680**DIGITIZED VERSION:** [-]**MODERN EDITION:** [-]**RECORDING:** [-]**CONTENTS:**

1. I. O dulciffime Domine: A 2. Canto: è Ten: ô doi Ten:
2. II. Domine in virtute tua: A 2. Can: è Tenore. Fuga.
3. III. O splendor coeli: A 2. Can: ô Ten:
4. IV. Deliciae meae effe cum Chrifto: Dialogo A 2. Can: ò Ten: è Baffo.
5. V. Caelorum candor fplenduit: A 2. Can: ò Ten:
6. VI. Amo Chriftum in cuius thalamum introibo: A 2. Can: ò Ten:
7. VII. Nigra fum fed formofa: Dialogo A 2. Can: ò Tenor: è Baffo.
8. VIII. Gratulemur hodie Chrifto Regi jucundius: A 2. Canti.
9. IX. Cor meum hæfit vbi Iefus vult mea vita: A 2. Canti.
10. X. Cantate gentes plaudit populi: A 3. 2 Can: è Baffo.
11. XI. Hic eft verè martyr: A 3: C. T. è Baffo.
12. XII. Quis eft ifte: A 3. Doi Canti è Baffo.
13. XIII. Sitibundus anhelò: A 3. 2 Can: è Baffo. Dedicatum Reuerendiffimo ac Ampliffimo Domino, Domino Martino Celeberrimi Monafterij Aëttl, Abbati Vigilantiffimo, Digniffimo
14. XIV. Hoc eft præceptum meum: A 3. 2 Can: è Baff.
15. XV. Ad te de luce clamo: A 4. C: A: T: B:
16. XVI. Euehor defolatus: A 4. C: A: T: B:
17. XVII. Egredimini filiae Sion: A 4. 3 Can: è Baffo.

18. XVIII. Alleluia Reges de Saba veniunt: A 4. Can: 2 Te: è B:
 19. XIX. Laudes canimus tibi virgo Maria: A 5. 2. Can: A: Ten: è B:
 20. XX. O bone Jesu: A 5. C: C: A: T: B:

400.

COMPOSER(S): Spiegler, Matthias (1595c–1631p)

TITLE: S.A.N.C.T.A | M.A.R.I.A | O.R.A P.R.O | N.O.B.I.S. | CANTIONUM TOTIDEM,
 | QUOT LITTERAS VIDES, | FASCICULUS | TRIUM VOCUM. | AUCTORE |
 MATTHIA SPIEGLERO | AD EIUSDEM BEATISSIMAE VIR-|ginis Cathedralem
 aedem Choro atq; Organo Confantiae | Praefecto. || RAVENSPVRGI | Ex Officina
 Joannis Schrôteri. || Anno Chrifiano M.DC.XXIV. |

PUBLICATION: Ravensburg: Johann Schrôter 1624

DESCRIPTION: Set of 4 partbooks in 4^o: Pars I, Pars II, Pars III, bc. On p. 2 dedication *Mariae olim gloriosè in Coelum Assumptae hodie Constantiensium Sodalitatis Praesidi* of the composer without a date. At the end – a list of contents; in Pars I and bc partbooks the note: *Cantiones, quas vides praesentes, sub finem anni M.DC.XXIV. inceptae, absolutae sunt octavo Martij, Anno M.DC.XXV.*

SHELFMARK: PL-WRu 50822 Muz.

NOTES ON ITEM: Pars II partbook missing. Some handwritten accidentals, calculations of rest lengths, and pitch corrections.

PROVENANCE: All of the extant partbooks bear Rhediger Library stamps. Old shelfmarks: [Q | 4.]; [Nro 376]; [Mus. 699].

CATALOGUES: BohnD, p. 399; RISM A/I: S 4096, SS 4096

DIGITIZED VERSION: [-]

MODERN EDITION: [-]

RECORDING: [-]

CONTENTS:

1. I. Sicut cedrus exaltata fum in Libano à 3. 2. Cantus cum Tenor.
2. II. Aue Virgo gratiosa à 3. 2. Cantus cum Tenor.
3. III. Nigra fum fed formofa à 3. C. A. T.
4. IV. Capite nobis paruulas uulpes capite nobis à 3. C. A. T.
5. V. Tranfite ad me omnes à 3. 2. C. & B.
6. VI. Anima mea te defiderauit ô Maria à 3. 2. C. & B.
7. VII. Multae filiae congregauerunt diuitias à 3. A. T. B.
8. IIX. Aspice in nos Maria à 3 A. T. B.
9. IX. Rigabo filij hortum meum à 3. 2. C. & A.
10. X. Ingredere Virgo amabilis à 3. 2. C. & A.
11. XI. Ab initio & ante faecula à 3. C. & 2. B.
12. XII. Oculi tui ficut columbae à 3. C. & 2. B.
13. XIII. Ramos meos extendi quafi Terebinthus à 3. C. A. T.

14. XIV. Amica mea inter filias à 3. C. A. T.
15. XV. Placui Altissimo genui Deum à 3. 2. C. & T.
16. XVI. Reuertere Sunamitis à 3. C. C. & T.
17. XVII. Oleum effufum nomen tuum à 3. A. & T. T.
18. XVIII. Nimis honorata est Maria virgo à 3. A. & T. T.
19. XIX. Omnia poma noua & vetera à 3. C. & B. B.
20. XX. Benediçta Sançta Maria à 3. C. & B. B.
21. XXI. In leçtulo à 3. C. T. B.
22. XX. Sub tuum præfidium. à 3. C. T. B.

401.

COMPOSER(S): Schein, Johann Hermann (1586–1630)

TITLE: FONTANA D'ISRAEL. | ISRAELIS BRÜNLEIN | Auserlesener Krafft Sprüchlin | Altes und Newen Testaments | Von 5. und 6. Stimmen | sambt dem *General* Bafs, | auf eine sonderbar An-|mutihe *Italian* Madrigalifche Manier, | Sowol für sich allein mit lebendiger Stim, | und *Instrumenten* Als auch in die Orgel, | *Clavicimbel* bequemlich zugebrauchen, | Mit fleiß *Componirt* | Von | *Johan Hermano* Schein | Mit Churf. Sächß. *Privilegio* | Und in Vorlegung des Autoris. | ANNO [coat of arms with the I.H.S. monogram] MDCXXIII. |

PUBLICATION: Leipzig: Johann Hermann Schein – Johann Glück 1623

DESCRIPTION: Set of 6 partbooks in 4^o: S I, S II, A, T, B, bc. On p. 3 dedication of the composer to the mayor and the city council of Leipzig dated 1st January 1623. At the end – a list of contents. On last page of T partbook – the colophon of the publisher: *Leipzig: Gedruckt bey Johann Glück*, on p. 2 errata.

SHELFMARK: The specimen kept today in D-Kub 4^o Mus. 277 [1-6], purchased in 1980.

NOTES ON ITEM: Complete set of partbooks.

PROVENANCE: All partbooks bear Rhediger Library stamps. Old shelfmarks: [6 | n]; [Nro 377]; [Mus. 681].

CATALOGUES: BohnD, p. 387; RISM A/I: S 1385, SS 1385

DIGITIZED VERSION: <http://orka.bibliothek.uni-kassel.de/viewer/image/1411636413042/1/> (the specimen from Rhediger Library, now in D-Kub)

MODERN EDITION: Johann Hermann Schein, *Neue Ausgabe sämtlicher Werke*, vol. 1: *Israelsbrunnlein 1623*, ed. Adam Adrio, Kassel – Basel – Paris – London – New York: Bärenreiter, 1963

RECORDING: *Johann Hermann Schein: Fontana d'Israel*, Rheinische Cantorei, Hermann Max, Capriccio 1990 (C10290-91)

CONTENTS:

1. O HErr, ich bin dein Knecht
2. Freue dich des Weibes deiner Jugend
3. Die mit Tränen säen

4. Ich laffe dich nicht
5. Dennoch bleibe ich ftets an dir
6. Wende dich, HErr, und sei mir gnadig
7. Zion fpricht: Der HErr hat mich verlassen
8. Ich bin jung gewesen, und alt geworden
9. Der HErr denket an uns
10. Da Jacob vollendet hatte die Gebot
11. Lieblich und fchöne fein ift nichtf
12. Ift nicht Ephraim mein teurer Sohn
13. Sihe an die Werk Gottes
14. Ich frewe mich in HERren
15. Unfer Leben wäret fiebenzig Jahr
16. Ihr Heiligen, lobfinget dem HERren
17. Herr, laß meine Klage für dich kommen
18. Sihe, nach Troft war mir fehr bange
19. Ach HErr, ach meiner fchone
20. Drei fchöne Dinge find
21. Was betrübftu du dich meine Seele
22. Wem ein tugendfam Weib befcheret ift
23. O HErr Jefu Chrifte, doch nicht vorüber gehe
24. Ich bin die Wurzel des Gefchlechtes David
25. Lehre unf bedenken, daß wir fterben müffen
26. Nu danket alle Gott

402.

COMPOSER(S): Schütz, Heinrich (1585–1672)

TITLE: CANTIONES SACRÆ | QVATUOR VOCUM | Cum Baffo ad Organum.
| AUTHORE | HENRICO SAGITTARIO | Serenifsimi Eleëtoris Saxonie | Capellæ
Magiftro. | [partbook name] | [coat of arms of the Duchy of Saxony] | *FRIBERGÆ
HERMUNDURORUM* | *Typis Georgii Hoffmanni* | Anno 1625. |

PUBLICATION: Freiberg: Georg Hoffmann 1625

DESCRIPTION: Set of 5 partbooks in 4°: S, A, T, B, org. In the times of Emil Bohn org already missing. On pp. 3–5 dedication of the composer *Domino Joanni Ulrico, Principi ac Domino in Crumau & Eggenberg* signed Dresden, 1st January 1625. On pp. 6–9 five dedicatory Latin epigrams. At the end – a list of contents.

SHELFMARK: PL-WRu 50812 Muz.

NOTES ON ITEM: Only A and B partbooks extant. Title page of B partbook damaged. On the title page written in pencil: 4; 876 (184–262).

PROVENANCE: Both extant partbooks bear Rhediger Library stamps. Old shelfmarks: R | 5; *Nro* 378; *Mus.* 687.

CATALOGUES: BohnD, pp. 391–392; RISM A/I: S 2279, SS 2279; <http://sscm-jscm.org/instrumenta/vol-2/>; www.bibliotecamusica.it; www.printed-sacred-music.org

DIGITIZED VERSION: <http://imslp.org/images/3/31/PMLP136195-354836439.pdf> (the specimen from D-Dl)

MODERN EDITION: Heinrich Schütz, *Sämtliche Werke*, vol. 4: *Cantiones sacrae*, ed. Philipp Spitta, Leipzig: Breitkopf & Härtel 1887

RECORDING: *Heinrich Schütz: Cantiones Sacrae*, Weser-Renaissance, Manfred Cordes, CPO 1996 (999 402-5)

CONTENTS:

1. I. O bone, o dulcis, o benigne Jesu (Prima Pars) – II. Et ne despicias humiliter te petentem (Secunda Pars)
2. III. Deus misereatur nostri, et benedicat nobis
3. IV. Quid commifisti, o dulcissime puer? (Prima Pars) – V. Ego fum tui plaga doloris (Secunda Pars) – VI. Ego enim inique egi (Tertia Pars) – VII. Quo, nate Dei, quo tua descendit humilitas (Quarta Pars) – VIII. Calicem falutaris accipiam (Quinta & ultima Pars)
4. IX. Verba mea auribus percipe, Domine (Prima Pars) – X. Quoniam ad te clamabo, Domine (Secunda Pars)
5. XI. Ego dormio, et cor meum vigilat (Prima Pars) – XII. Vulnerasti cor meum, filia charissima (Secunda Pars)
6. XIII. Heu mihi, Domine, quia peccavi nimis
7. XIV. In te, Domine, speravi
8. XV. Dulcissime et benignissime Christe
9. XVI. Sicut Moses serpentes in deserto exaltabit
10. XVII. Spes mea, Christe Deus, hominum tu dulcis amator
11. XVIII. Turbabor, sed non pertubabor
12. XIX. Ad Dominum cum tribularer clamavi (Prima Pars) – XX. Quid detur tibi aut quid apponatur tibi (Secunda Pars)
13. XXI. Aspice Pater piissimum filium (Prima Pars) – XXII. Nonne hic est, mi Domine, innocens ille (Secunda Pars) – XXIII. Reduc, Domine Deus meus, oculos maiestatis (Tertia Pars)
14. XXIV. Supereminet omnem scientiam, o bone Jesu (Prima Pars) – XXV. Pro hoc magno mysterio pietatis (Secunda Pars)
15. XXVI. Domine, non est exaltatum cor meum (Prima Pars) – XXVII. Si non humiliter sentiebam (Secunda Pars) – XXVIII. Speret Israël in Domino (Tertia Pars)
16. XXIX. Cantate Domino canticum novum
17. XXX. Inter brachia Salvatoris mei
18. XXXI. Veni, rogo in cor meum
19. XXXII. Ecce advocatus meus apud te, Deum patrem
20. XXXIII. Domine, ne in furore tuo arguas me (Prima Pars) – XXXIV. Quoniam non est in morte qui memor sit tui (Secunda Pars) – XXXV. Discedite a me omnes qui operamini (Tertia Pars)
21. XXXVI. Oculi omnium in te sperant, Domine (Prima Pars) – XXXVII. Pater noster, qui es in caelis (Secunda Pars) – XXXVIII. Domine Deus, pater caelestis, benedic nobis (Tertia Pars)

22. XXXIX. Confitemini Domino, quoniam ipse bonus (Prima Pars) – Pater noster (Secunda Pars. Repetatur ut supra) – XL. Gratias agimus tibi, Domine Deus Pater (Tertia Pars)

403.

COMPOSER(S): Alouisi (Aloisi, Aloysi, Alovisi), Giovan Battista (1654p†); Bernardi, Stefano (1585c–1636); Casati, Gasparo (1610c–1641); Cazzati, Maurizio (1616–1678); Cornetti, Paolo (17.sc); Cremonese, Ambrosio (17.sc); Donati, Ignazio (1575c–1638); Grandi, Alessandro (1586–1630); Honorio, Romualdo (17.sc); Marini, Francisco Maria (17.sc); Merula, Tarquinio (1595–1665); Priuli, Giovanni (1575c–1626); Rigatti, Giovanni Antonio (1613c–1648); Rovetta, Giovanni (1596c–1668); Sabbatini, Galeazzo (1597–1662); Scacchi, Marco (1602–1685); Schütz, Heinrich (1585–1672); Sessa d'Aranda (1618c*); Tarditi, Orazio (1602–1677); Turini, Francesco (1589c–1656)

Profe, Ambrosius (1589–1661), ed.

TITLE: [red ink only in T partbook:] Vierdter und letzter Theil | [black ink] Geistlicher | [red ink] *CONCERTEN*, | Aus den berühmften Italiänischen | [black ink] und andern *Authoribus*, so theils mit andern, oder | auch noch mehrern Texten beleet, und zum Lobe Gottes, | in öffentlichen Kirchen=Verfammlungen zu gebrauchen, auch zu | Gefallen allen Mufic=Liebhabern, *colligiret* | und | *publiciret* | Von | [red ink] *AMBROSIO PROFIO*, *Organ.* zu St. Eli=|[black ink] fabeth in Breßlaw. | [red ink partbook name] | [black ink] Pfal. 104. | *Cantabo DOMINO in vitâ meâ, pfallam DEO | meo quam diu fuero.* | Leipzig: | [red ink] In Verlegung des *AUCTORIS* | [black ink] Gedruckt bey *TIMOTHEO* Ritschen, | Im Jahr Christi 1646. |

PUBLICATION: Leipzig: Timotheus Ritsch 1646

DESCRIPTION: Set of 9 partbooks in 4°: S, A, T, B, 5, 6, vl I, vl II, bc. On pp. 2–7 dedication of the composer *Praesidibus und wolverordneten Kirchen=Vätern, derer Evangelijchen Kirchen in Breßlaw* dated 29th September 1646. On the following pages – four Latin poems and a list of contents. At the end of S partbook – printed errata.

SHELFMARK: Specimen no longer preserved. In Wrocław another specimen, from St Mary Magdalene's Church collection, has been preserved: PL-WRu 50224 Muz.

NOTES ON ITEM: [–]

PROVENANCE: The extant specimen of this print comes from St Mary Magdalene's Church in Wrocław; all the partbooks bear stamps "Ex. Bibl. ad aed. Mar. Magdal.". The specimen from Rhedigeriana is missing. Old shelfmarks: [⊙ | 18]; [*Nro* 379]; [*Mus.* 33].

CATALOGUES: BohnD, pp. 371–372; RISM B/I: 1646⁴

DIGITIZED VERSION: [http://dfg-viewer.de/show/?set\[mets\]=http%3A%2F%2Fwww.zvdd.de%2Fdm%2Fmetsresolver%2F%3FPPN%3Durn%3Anbn%3Ade%3Absz%3A31-33243](http://dfg-viewer.de/show/?set[mets]=http%3A%2F%2Fwww.zvdd.de%2Fdm%2Fmetsresolver%2F%3FPPN%3Durn%3Anbn%3Ade%3Absz%3A31-33243) (the specimen from D-KA)

MODERN EDITION: [–]

RECORDING: [–]

CONTENTS:

1. Veni Sancte Spiritus. A 4. C.A.T.B. *Caspari Casati*.
2. Laudate pueri Dominum *Primum*. A 4. C.T.2.Violin. *Johan. Rovetta*.
3. Deleantur de libro viventium. A 4. C.C.T.B. *Johan. Alovijus*.
4. Omnes Sancti qvanta passii sunt tormenta. A 4. C.A.T.B. *Galeatii Sabbatini*.
5. Qvafi Cedrus exaltata fum in Libano. A 4. C.A.T.B. *Alexandri Grandi*.
6. Magnificat. A 4. C.A.T.B. *Horatii Tarditi*.
7. Nun dancket alle Gott. [2nd text: Me Pastor Dominus regit] A 4. C.A.T.B. *Sessa d'Aranda*. [both texts are *contrafacta* of his madrigal *Ful vincer*]
8. Missa. A 4. C.A.T.B. *Galeatio Sabbatini*. (Kyrie – Gloria)
9. All unfer elendes Leben. A 4. C.A.T.B. *Ambrosio Cremonese*. [a *contrafactum* of his madrigal *Io moro*]
10. Ego dormivi & foporatus fum. A 4. C.A.T.B. *Romualdi Honorii*.
11. Benedicam Dominum in omni tempore. A 4. C.A.T.B. *Romualdi Honorii*.
12. Laudate pueri Dominum *Secundum*. A 4. C.A.T.B. *Galeatii Sabbatinus*.
13. Laudate Dominum de coelis *Tertium* (I. Pars) – Laudate (II. Pars) – Qvia ipse dixit (III. Pars) – Dracones (IV. Pars) – Laudate (V. Pars) – Vos, vos fævæ Bestiæ (VI. Pars) – Reges terræ (VII. Pars) – Juvenes atqve virgines (VIII. Pars). Cantata di 4 voci. C.A.T.B. *Johan. Rovettæ*. [a *contrafactum* of his madrigal *Spiegghi i contenti suoi*]
14. Langvet anima mea. A 5. C.A.T.T.B. *Ignatii Donati*
15. Ecce qvam bonum A 5. C.T.B.2.Viol. *Francisci Turini*. [a *contrafactum* of his madrigal *Ove ch'io vada*]
16. In montes elevo vultum & animam. [2nd text: Ah Chrifte unica dilecta] A 5. C.T.B.2.Viol. *Francisci Turini*. [both texts are *contrafacta* of his madrigal *Ch'io tami più crudel*]
17. Nifi Deus nobiscum. A 5. C.T.B.2.Viol. *Francisci Turini*. [a *contrafactum* of his madrigal *Vanne vattene amor*]
18. Gaude Jerusaleme, lætare Sion [2nd text: *Exaltabo Te Rex, & Deus meus*]. A 5. A.T.B.2.Viol. *Johan. Rovetta*. [both texts are *contrafacta* of his madrigal *Rofa rifo*]
19. Beatus vir. A 5. C.C.B.2.Viol. Item T.folo.2.Viol. *Anton. Rigatti*.
20. Laudate pueri *Quartum*. A 5. C.A.B.2.Viol. *Antonii Rigatti*.
21. Qvo progrediar amantissime. A 5. C.A.T.T.B. *Pauli Cornetti*.
22. O bone Jefu Chrifte. A 5. C.A.T.T.B. *Alexandri Grandi*.
23. Ifte cognovit iustitiam. A 5. C.A.T.T.B. *Ejusdem*. [Alexandri Grandi]
24. Laudate pueri Dominum *Quintum*. A 5. C.C.B. 2 Viol. [another setting added below:] in C.B. & Qvinta. *Tarqvini Merulæ*.
25. Herr gib Friede dem Lande. A 5. C.C.A.T.B. *Marci Scacchi*. [a *contrafactum* of his madrigal *Voi volete ch'io mora*]
26. Wie gut ist auff den Allerhöchsten bauen. [2nd text:] Ad te Deus. A 5. C.A.T.T.B. *Ejusdem* [Marci Scacchi, both texts are *contrafacta* of his madrigal *Vezzoze aurette*]
27. Herr höre meine Stimme. A 5. C.C.A.T.B. *Ejusdem* [a *contrafactum* of madrigal by Marco Scacchi *O come sei gentile*]
28. Jefu dulcis memoria. A 5. A folo. 4.Viol. [another setting added below:] In C.A.T.B. & 5. *Francisci Marini*.

29. Beatus vir. A 5. C.T.B. 2.Viol. *Johan. Rovettæ.*
30. Verbum Patri coævum. A 5. C.T.B. 2.Viol. *Francisci Turini.* [a *contrafactum* of his madrigal *Mentre vaga Angioletta*]
31. Dixit Dominus Domino meo. A. 6. C.A.T.B.2.Viol. *Johan Rovettæ.*
32. Descendens Spiritus ab arce coeli. [2nd text:] Gleich wie Regen und Schnee. A 6. C.C.A.T.2.B. *Johan. Priuli.* [both texts are *contrafacta* of his madrigal *Come rumpir*]
33. Laudate pueri Dominum *Sextum.* A. 6. A.T.T.B.2.Viol. *Johan. Rovettæ.*
34. Anima mea inter æterna dulcedine. A 6. C.C.B.3.Viol. [another setting added below:] in C.B.5.6. & Violinis. *Francisci Marini.*
35. Ave Regnator coelorum. A 6. C folo [another setting added below:] in C.B.5.6. & Violinis. *Antonii Rigatti.*
36. Non habemus vinum. A 6. C.A.T.3.B. *Stephani Bernardi.*
37. Exaltabo te Domine. A 6. C.C.A.T.T.B. *Johan. Alovifii.*
38. O du allerfüfflester. A 7. C.C.A.T.B.2.Viol. *Heinrich Schütz.*
39. Jefum viri senes, juvenes. A 7. C.C.A.T.B.2.Viol. *Johan. Rovettæ.* [a *contrafactum* of his madrigal *Venga dal ciel*]
40. Deus in adjutorium. A 7. C.A.T.T.B.2.Viol. *Mauritii Caz[z]ati.*
41. Laudate Dominum omnes gentes *Septimum.* A 7. C.A.T.T.B.2.Viol. *Ejusdem* [Maurizio Cazzati]
42. Magnificat. A 7. C.A.T.T.B.2.Viol. *Ejusdem* [Maurizio Cazzati]
43. Ah Chrifte mi. A 8. C.C.A.T.T.B.2.Viol. *Johan. Rovettæ.* [a *contrafactum* of his madrigal *A che bramar*]
44. Lætatus sum. A 8. C.C.A.T.B.B.2.Viol. *Johan. Rovettæ.*
45. Magnificat. A 14. 8.Voc.2.Viol.4.Tromboni. *Johan. Rovettæ.*
46. Beatus vir qui timet. Tenor â folà voce. con 2. Viol. *Ant. Rigatti.*

404.**COMPOSER(S):** Bollius, Daniel (1590c–1642c)**TITLE:** *Concerten, Motetten, Psalmen von Daniel Bollius***PUBLICATION:** [-]**DESCRIPTION:** see below**SHELFMARK:** D-Bds Ms. mus. Slg Bohn 129a-f**NOTES ON ITEM:** see below**PROVENANCE:** Old shelfmarks: [Z Z]; [Nro 380].**CATALOGUES:** BohnH 129a, 129b, 129c, 129d, 129e, 129f**DIGITIZED VERSION:** [-]**MODERN EDITION:** Daniel Bollius, *Ausgewählte Werke*, ed. Michael Fuerst, Musik-edition Chelycus 2010 (http://www.chelycus.com/downloads/Noten_Daniel_Bollius_ausgewaehlte_Werke.pdf)**RECORDING:** [-]

CONTENTS:

129a. Set of 4 partbooks in fol.: S I/T, S II/T, B, bc

DVE SONETI | Nel Santifsimo Nascimento di nostro Signore e Reden-|tore GIESV CHRISTO composti | & | Al. [...] Sig. GEORGIO FEDERICO | Arciuescouo della Santa Sede di Magonza [...] Vescouo di | Vormatia [...] dedicati | Di [...] Diuotifsimo & Obligatifsimo Seruidore | Daniele Bollio. mppia.

1. Soneto Primo, nel nascimento di Christo, choro d'Angeli, ouero à 3 Soprani. Ite pastori, alcun di voi non lasce
2. Soneto Secondo nel nascimento di Christo, choro di Pastori ouero a due Tenori e Bafso. Felice notte ond'a voi nasce il giorno. a 2 Tenori e Basso

129b. Set of 10 partbooks in fol.: S I, S II, A I, A II, T, cor I, cor II, fag, theorbe/lute, bc
PSALMVS | CXXXVIII | Concertatus. 9.vo. Auctore | Daniele Bollio. Ecce nunc benedicite Dominum

129c. Set of 7 partbooks in fol.: S I, S II, B, cor, fag, theorbe/lute, bc

SACRO DIE | CONSECRATIONIS | Reverendissimi atque | Illvstrissimi Principis ac Do-|mini Domini Georgy Friderici Sanctæ | Moguntinæ Sedis Archiepiscopi [...] Episcopi Wormatiensis [...] Deuotifsimus Seruus & Cliens | Ab Odis & Organis | Daniel Bollius. Mppia

Sacro Die | Afsumptione B. MARLÆ | Virginis | DIALOGVS | Harmonicus | Auctore | DANIELE BOLLIO. Intrauit Jesus in quoddam castellum

129d. Set of 13 partbooks in fol.: S, A, T, B, fag I, fag II, fag III, theorbe, bc; [written by Daniel Sartorius:] fag I, fag II, bc I, bc II

PSALMVS | LXXXVIII | Concertatus | 8 vocibus | Auctore | Daniele Bollio. Misericordias Domini in æternum cantabo

129e. Set of 9 partbooks in fol.: S I, S II, A I, A II, T I, T II, B I, B II, bc

INNATALEM DIEM | Illmi Principis ac Dni, Dni, GEORGII | FRIDERICI S^{ae} Moguntinæ sedis Archiepiscopi | [...] Episcopi Wormatiensis [...] | Devotifsimus Servus | & Cliens | Ab Odis & Organis | Daniel Bollius mppia

Concertus octonis vocibus de Sancto Georgio Martyre. O Georgi miles Christi

129f. Set of 13 partbooks in fol.: 1 ch.: cor I, cor II, baritone; 2 ch.: S I, S II, theorba; 3 ch.: Contra-A I, Contra-A II, B; 4 ch.: T I, T II, fag, bc [written by Daniel Sartorius]

HYMNVS | SS. PP. | Ambrosij & Augustini. Quem adgratulaturus | REVERENDISSIMO & ILLVSTRISSIMO PRIN-|cipi ac Domino, Domino GEORGIO FRIDERICO | Patri Patriæ | Sacrofanctæ Moguntinæ fedis ArchiEpiscopo [...] Episcopo Wormatiensi | [...] offerabat [...] Deuotissimus Seruus & Cliens | Ab Odis & Organis | Daniel Bollius. mppia

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