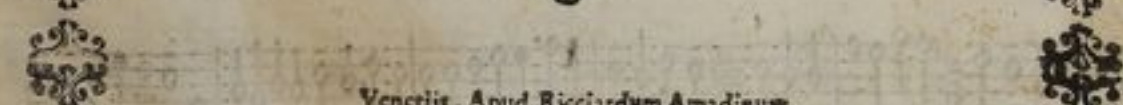
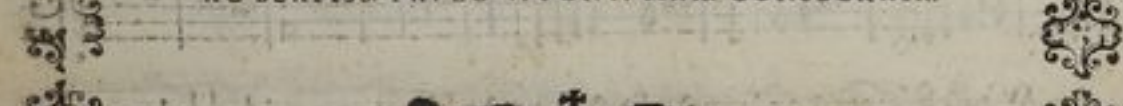


BASSVS GENERALIS.
SANCTISSIMÆ
VIRGINI
MISSA SENIS VOCIBVS.
AD ECCLESIA RV M CHOROS.
Ac Vespere pluribus decantanda.

CVM NONNVL LIS SACRIS CONCENTIEVS.
ad Sacella siue Principum Cubicula accommodata.
OPERA
A CLAVDIO MONTEVERDE
nuper effecta
AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.



Venetijs, Apud Ricciardum Amadinum.

M D C X.



MISSA DA CAPELLA A SEI VOCI, FATTA SOPRA
IL MOTETTO IN ILLO TEMPORE DEL GOMBERTI,
Le fughe del quale sono queste.

Firsta Seconda Terza Quarta
Quinta Sesta Settima Ottava Nona
Decima Basso continuo della Messa in illo tempore.

K
Yrie elei on

C
Alleluia

K
Yrie elei on

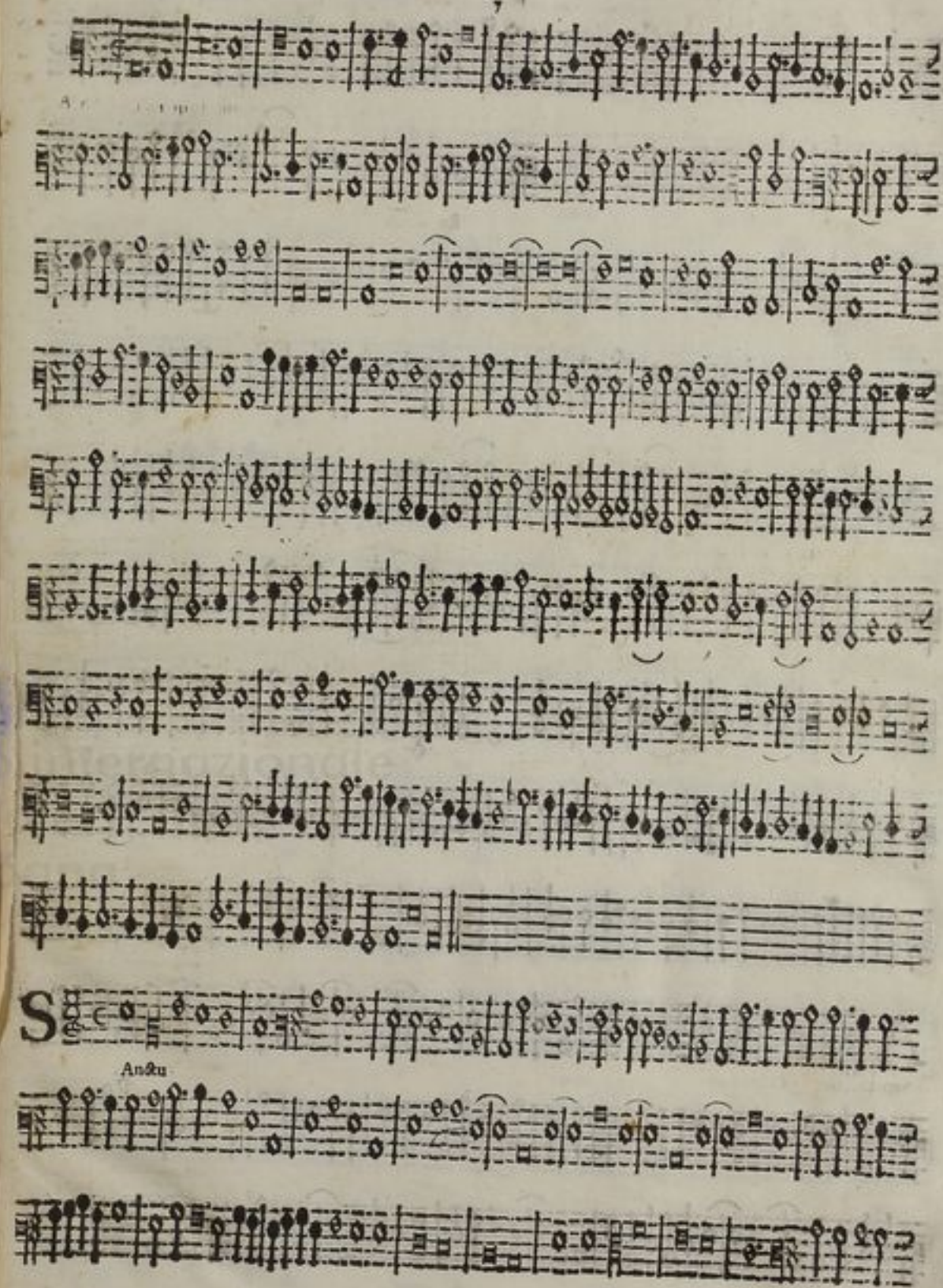
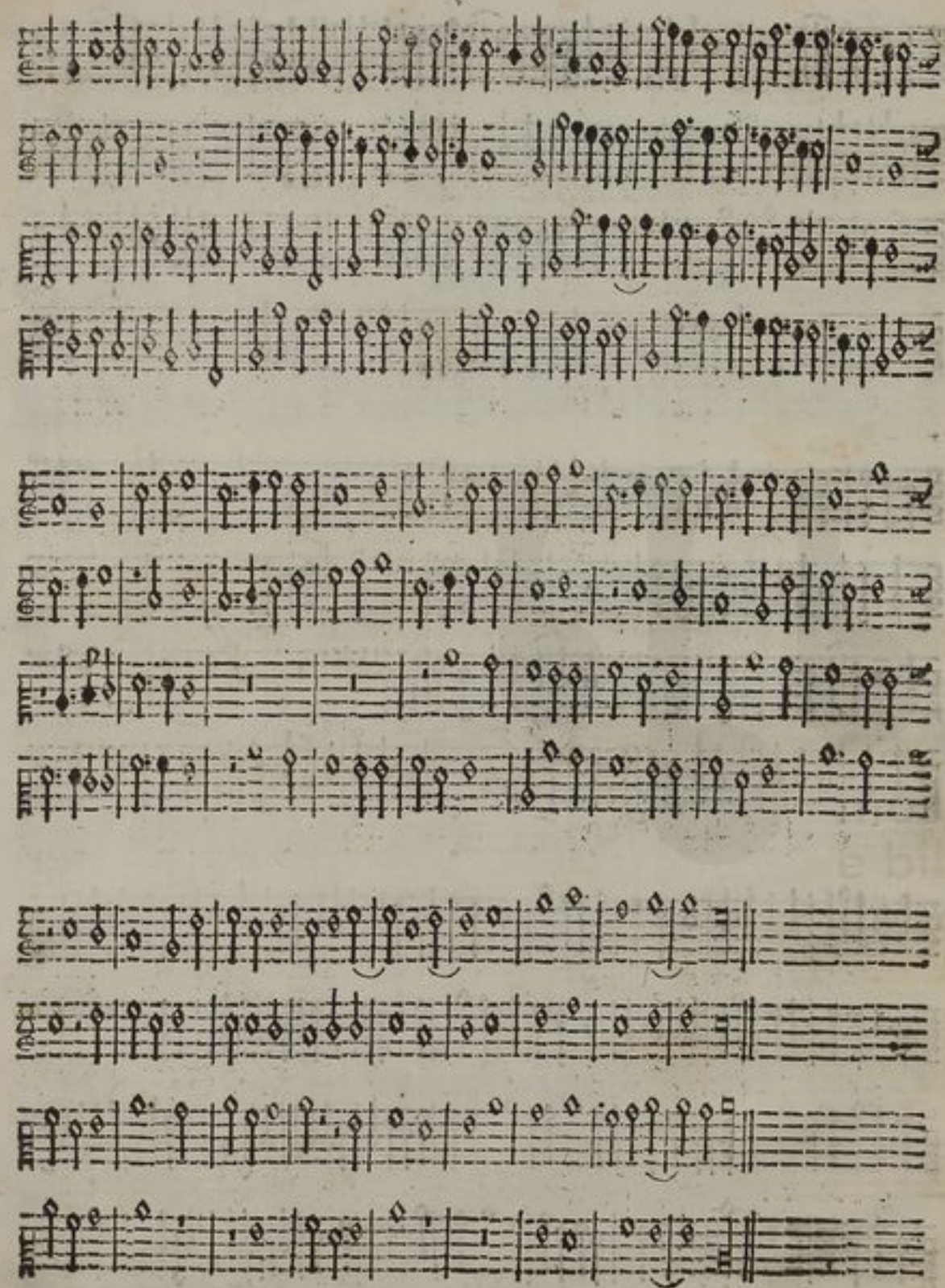
E
Interessa

Q
Virellus

P

Crucifixus quatuor
vocibus.

Et resurrexit



B
 En

A
 G

A
 Sep... oc... G...

Vespro della S. Vergine da concerto, con molti o sopra canti fermi.

D
 O mi ne ad adiu uandum me

fe itine Gloria

fa tri & al o &

ap... tui fan do

erat in prin-

cipi o & nunc & sem per

Partitura del Monte verde. E

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Secundus III

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Domini a dextris tuis

Confregit

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Ritornello

Iud cabit.

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Motetto ad una voce

Igr sum

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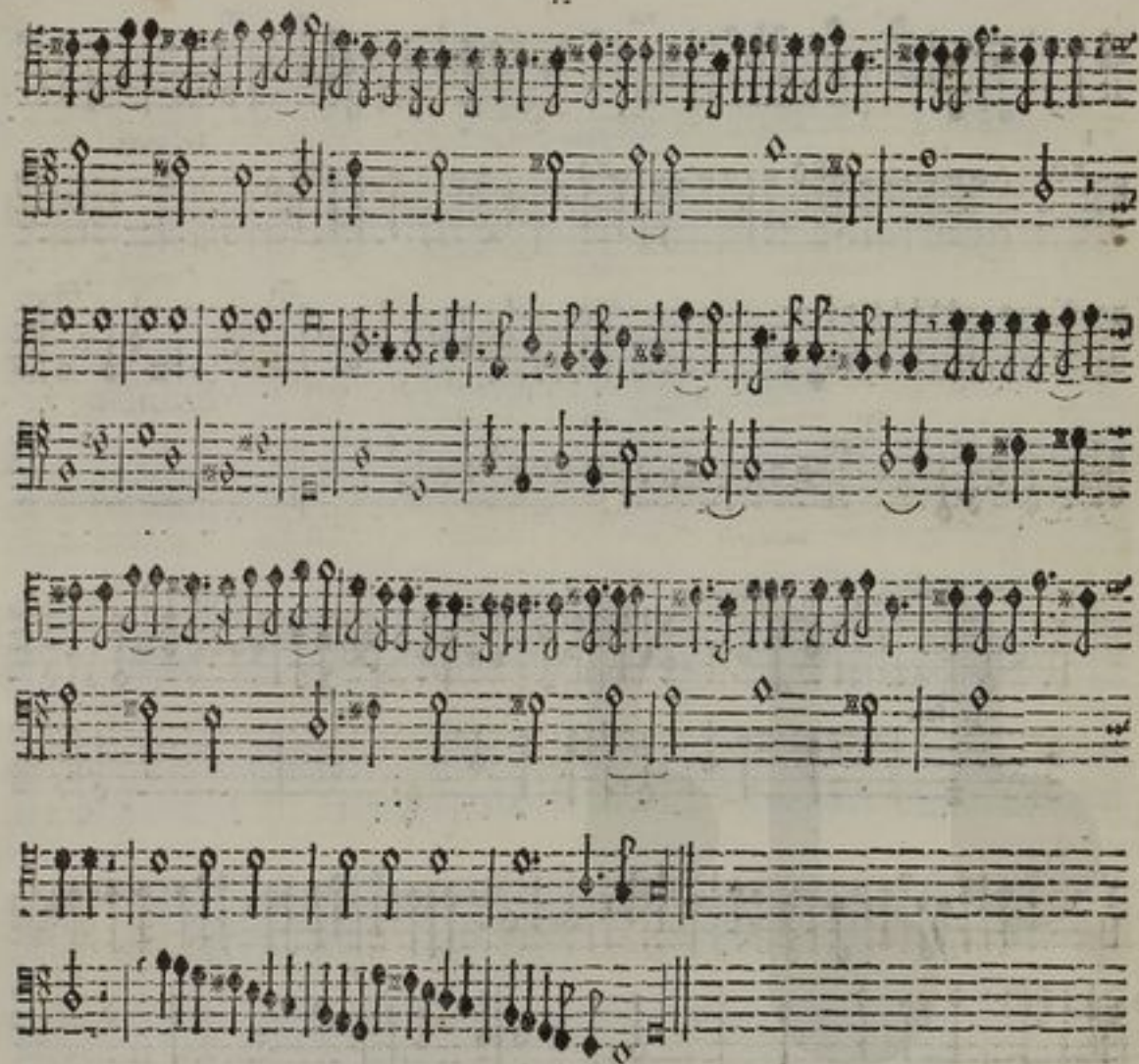
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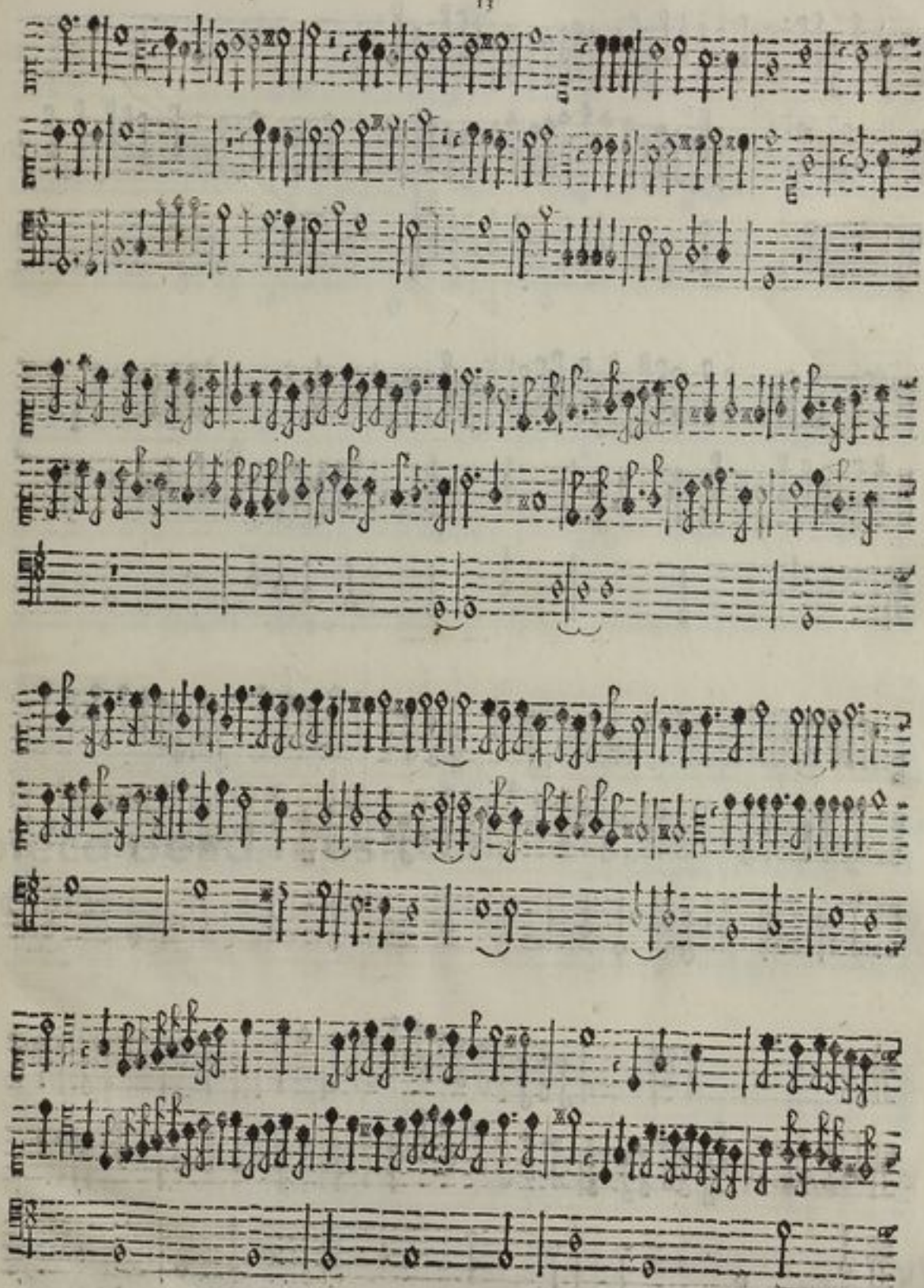
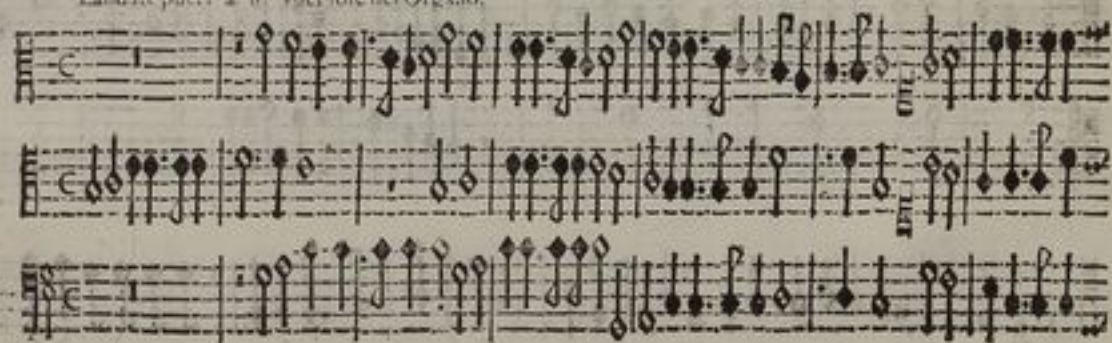
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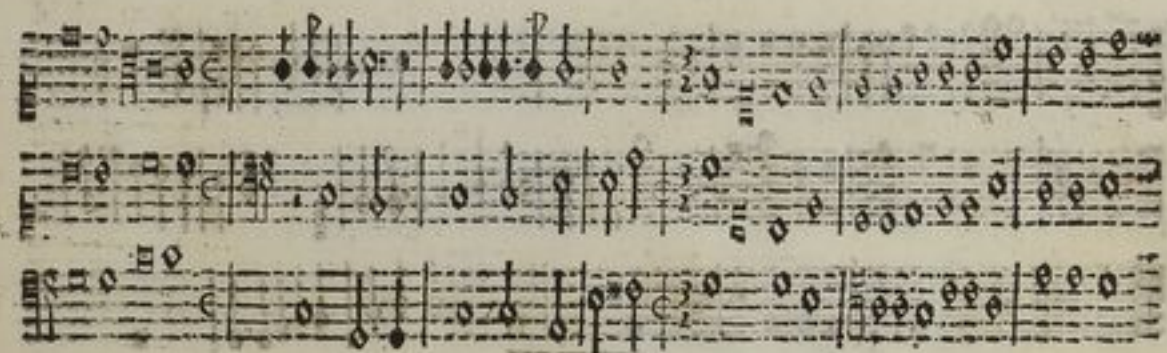
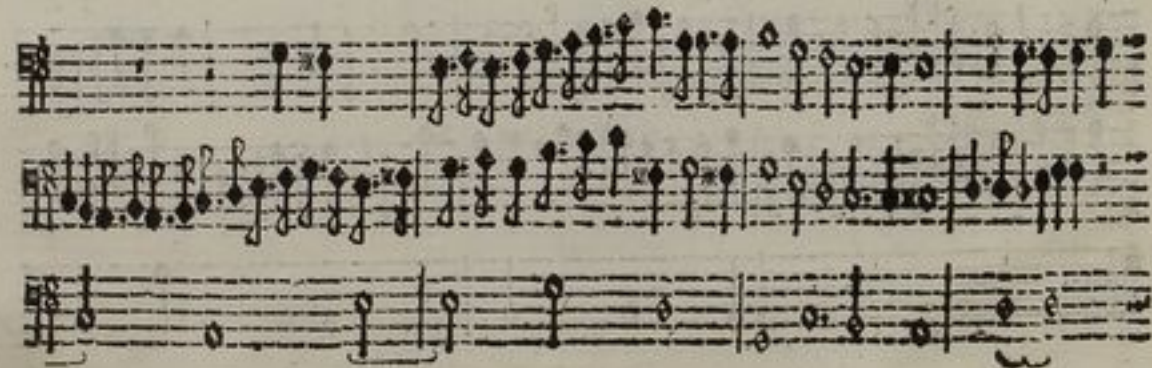
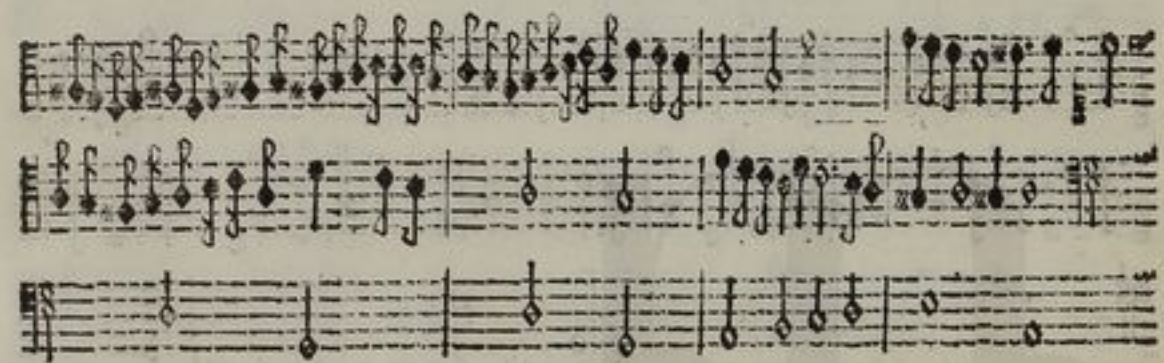
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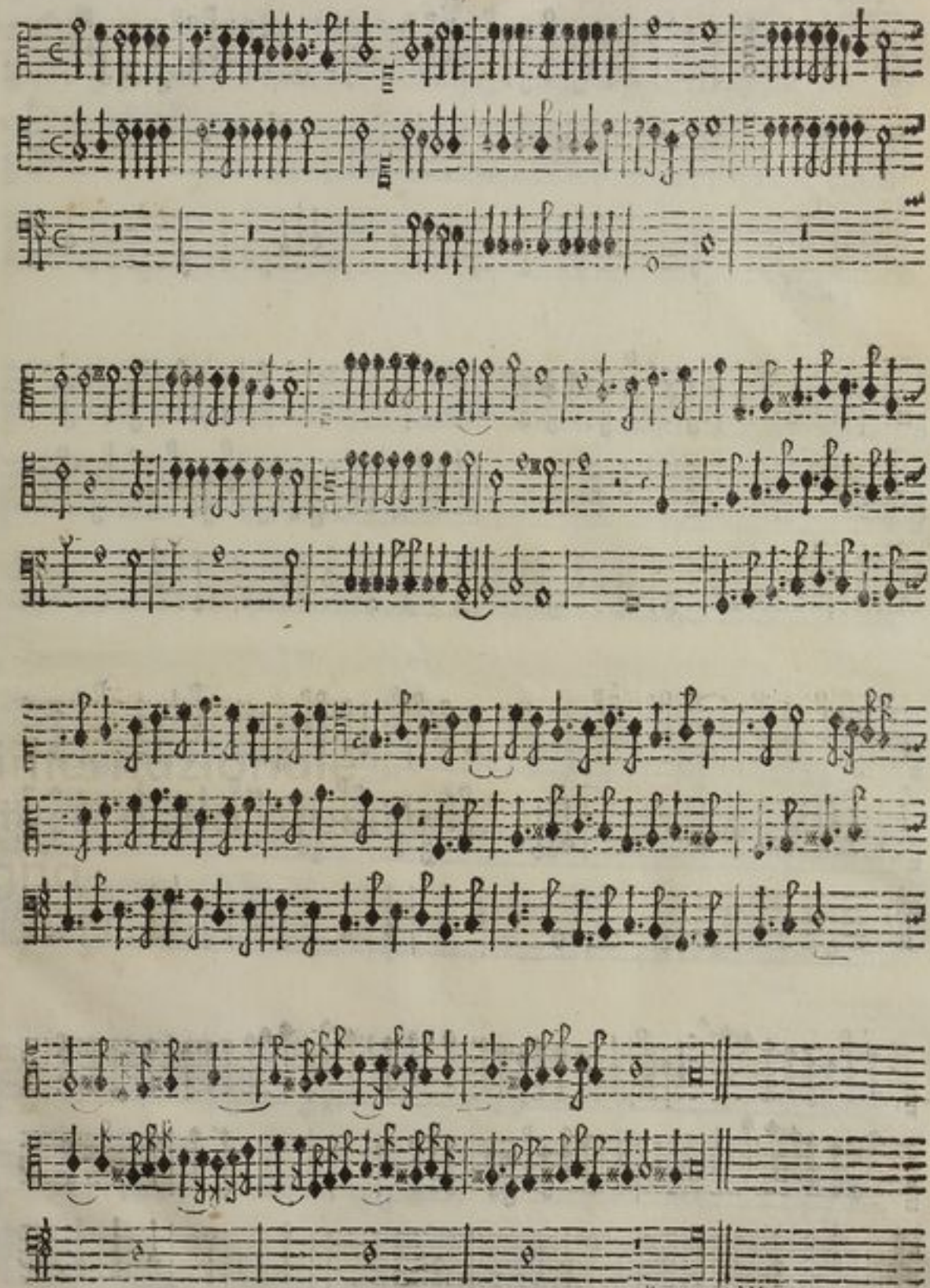
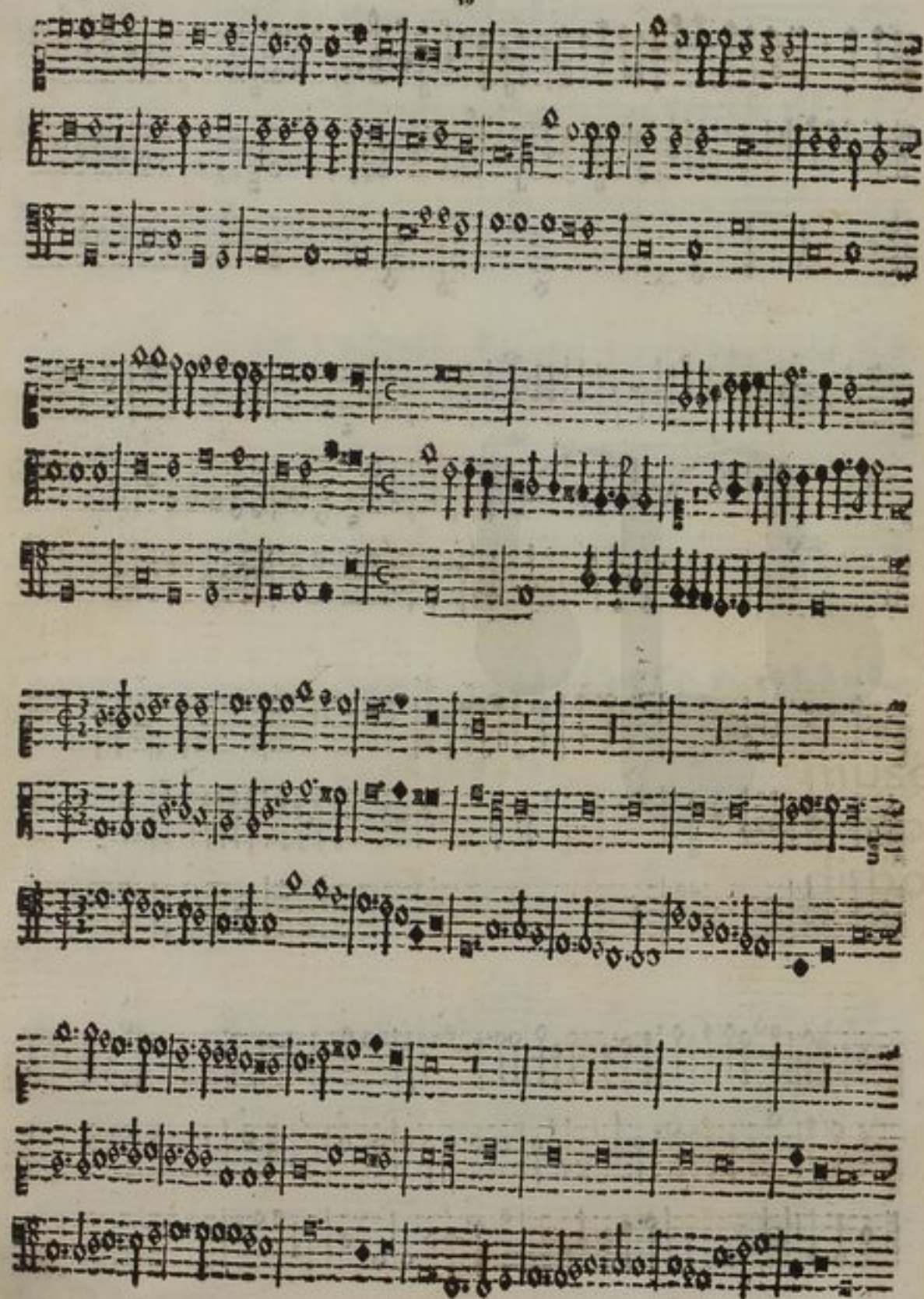
Partitura del Monte verde p. 3



Laudate pueri d. 8. voci solenel Organo.







A due voci

18

First system of musical notation on the left page. It consists of two vocal staves (treble and alto clefs) and a lute/bass staff (treble clef). The music is in common time (C). The vocal parts have a melodic line with some grace notes, while the lute part provides a harmonic accompaniment.

Second system of musical notation on the left page. It continues the vocal and lute parts from the first system. The vocal parts show more complex rhythmic patterns, including sixteenth and thirty-second notes.

Third system of musical notation on the left page. The vocal parts continue with their melodic and rhythmic development, and the lute part provides a steady accompaniment.

Fourth system of musical notation on the left page. This system concludes the piece on the left page with a final cadence in the vocal and lute parts.

First system of musical notation on the right page. It begins with a new system of music, continuing the vocal and lute parts. The notation is consistent with the left page.

Second system of musical notation on the right page. The vocal parts continue their melodic line, and the lute part provides accompaniment.

Third system of musical notation on the right page. The music continues with the same vocal and lute parts.

Fourth system of musical notation on the right page. This system concludes the piece on the right page with a final cadence.

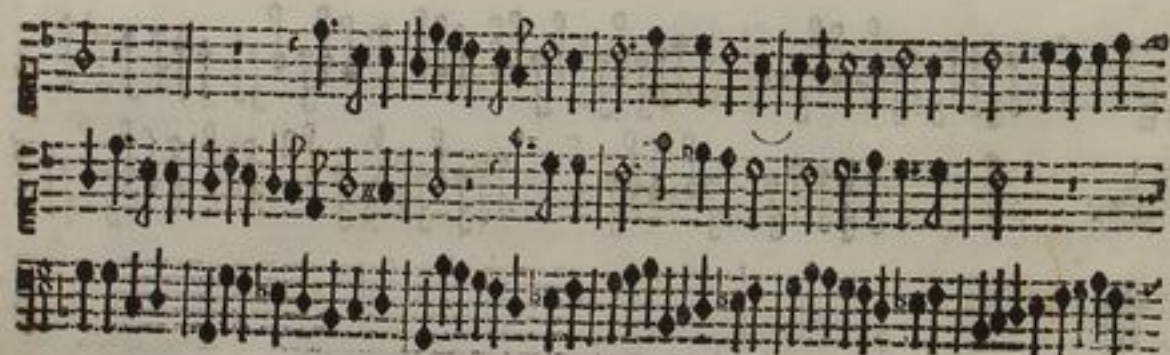
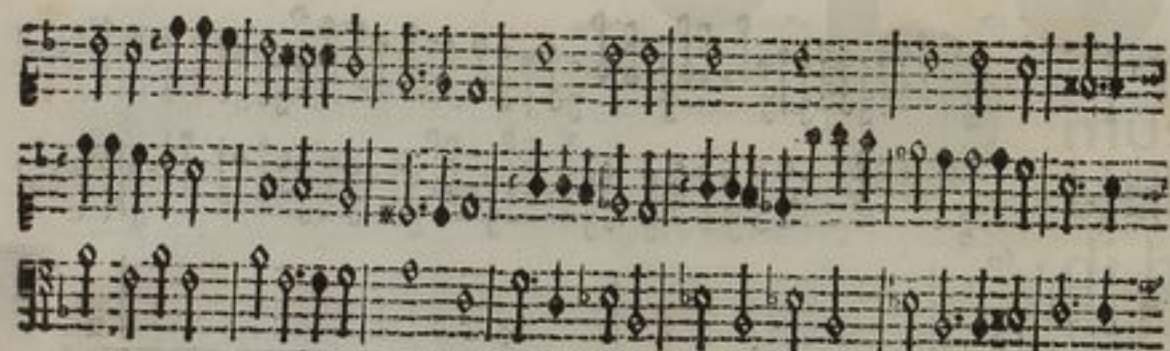
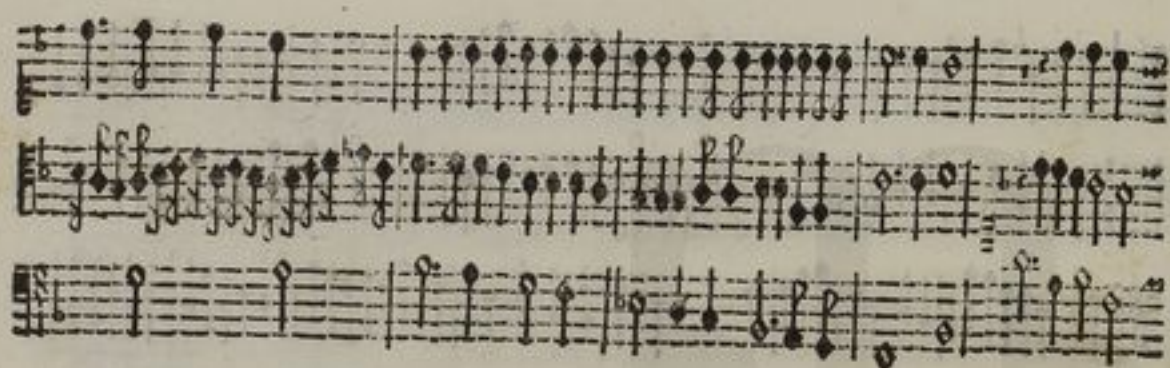


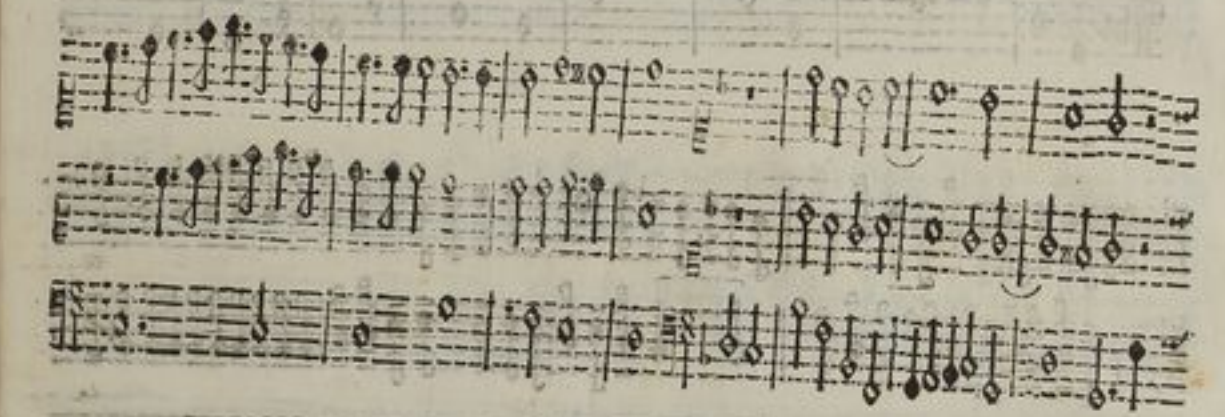
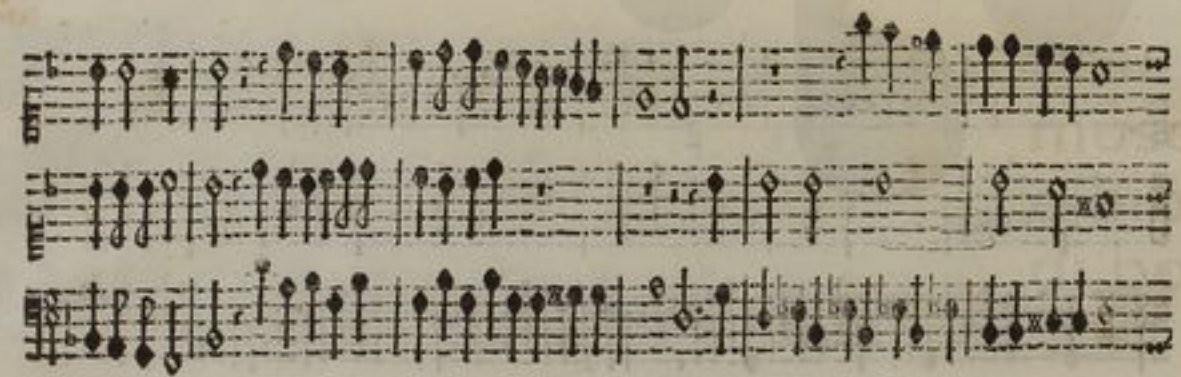
A seivoci.



Laccatus cum







18

Sanctus ple na est omni

na est omni ter

na est omni ter

19

Tres saint, 4 tre voci.

Tres saint qui est in celo

Tres saint qui est in celo

Tres saint qui est in celo

Handwritten musical score on the left page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

Handwritten musical score on the left page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

Handwritten musical score on the left page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

Handwritten musical score on the right page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

Handwritten musical score on the right page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

Handwritten musical score on the right page, featuring four staves. The notation includes various note values and rests, with some lyrics written below the staves.

Lyrics: *Sanctus*

est omnis

via gloria ejus

Nisi Dominus

vel. tutti

Forte Piano

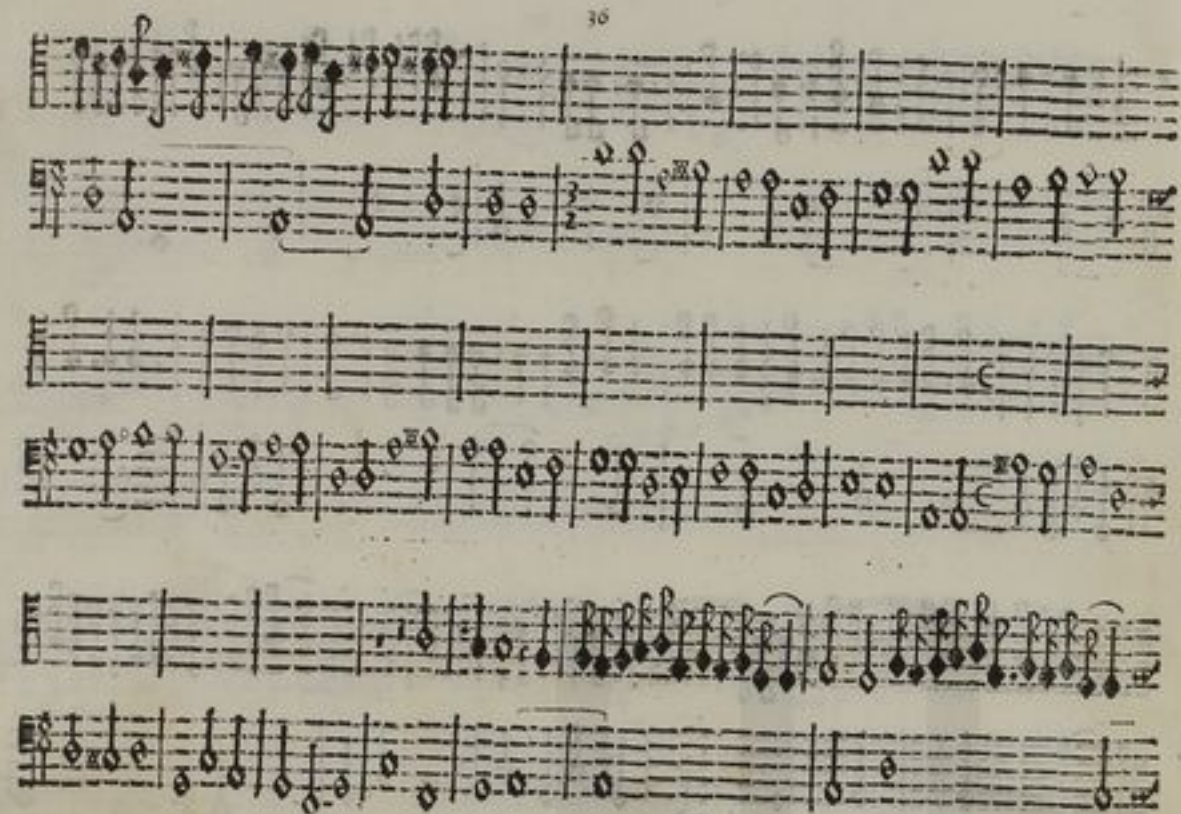
24

Fort

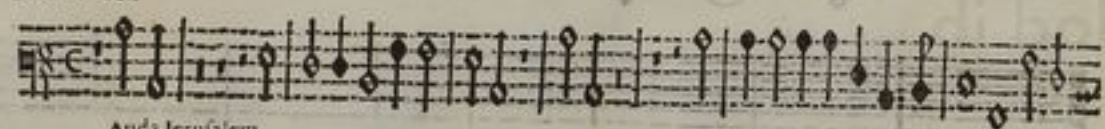
25

Qui entrent les autres ci que partit le contr.

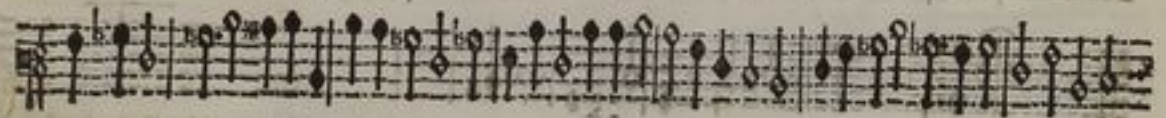
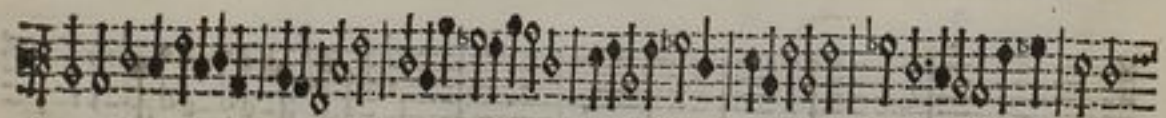
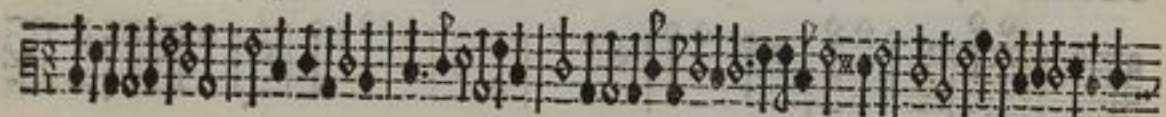
FINES



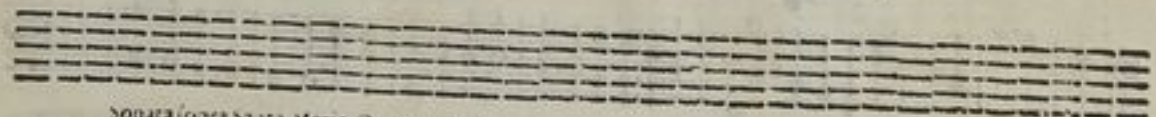
A Sette voci.



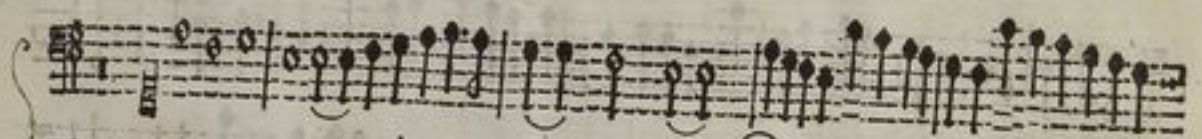
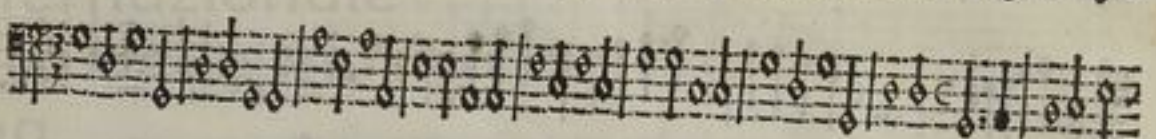
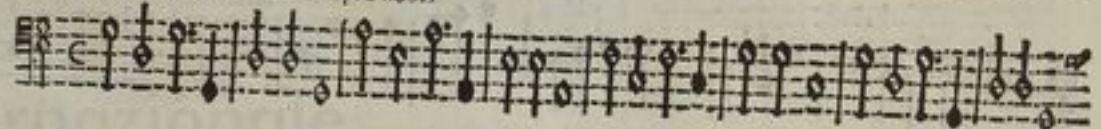
Audē Ierusalem



Gloria



Sonata sopra Santa Maria Ora pro nobis



A handwritten musical score for the song 'The Rose Tree'. The score is written on twelve staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the first staff. The score is written in ink on aged, slightly yellowed paper. The handwriting is clear and legible. The music is arranged in a single system, with the staves connected by a brace on the left. The score ends with a double bar line on the twelfth staff.

59

Harp Ave Maria à 8

Ave Maria Stella

A 4. Summus illud Ave.

Ritornello A 5.

A 4. Solus vincit eis

Ritornello à 5.

Ad una voce Soprano. *Meditare eife*

Ritornello à 5.

Ad una voce Soprano. *Virgo singularis*

Ritornello A 5.

Vitam prælia, Tenore solo

Sit laus à 8. senza ritornello avanti.

Sit laus

Principale solo, & oboe, principale & oboe, & quinta decima. Anima mea percu-

palin solo. Et exultavit.

Principale solo va lo atando perche i doi Tenori cantano di semicroma.

Quia respexit, ad una voce sola & dei strumenti uguali li so- nando con più forza che li più.

Quia respexit, principale oboe

& quinta decima.

principale solo

Principale oboe, & quinta decima

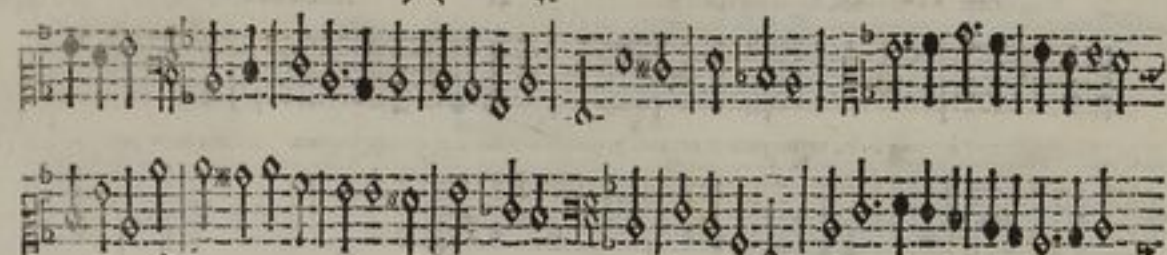
Quia respexit, 3. voci, & dei strumenti.

Quia respexit, principale solo, & li imita ad aggio perche le parti cantano & sonano di Croma & Semicroma.

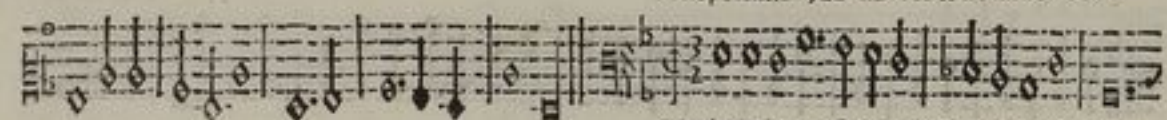
Et misericordia 3. voci solo in D. & G.

Et misericordia a voce pale solo.

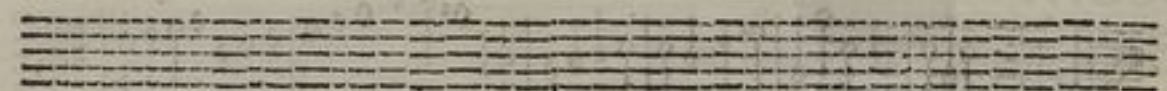
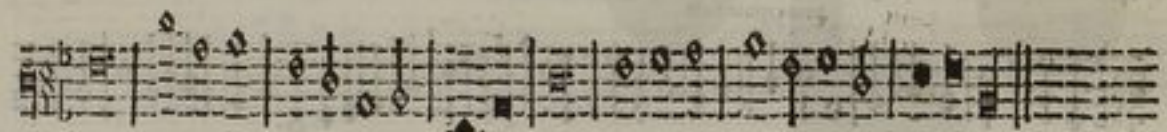
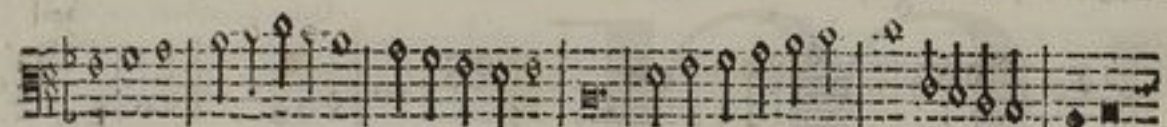
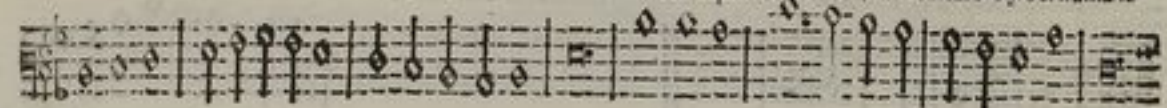
Partitura del Monte verde P



Fecit potentiam, ad una voce & tre instrumenti.



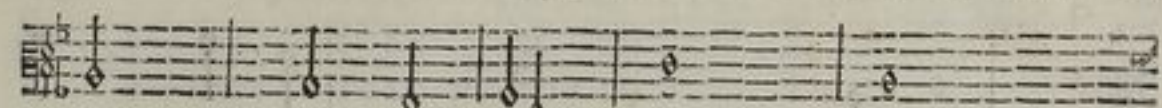
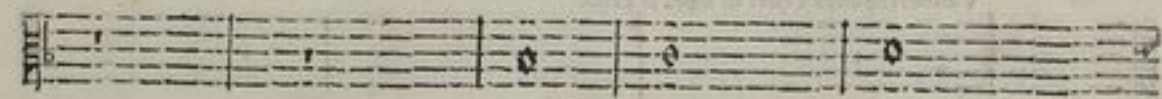
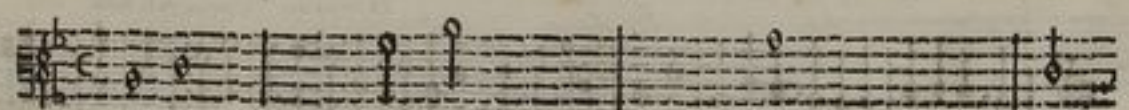
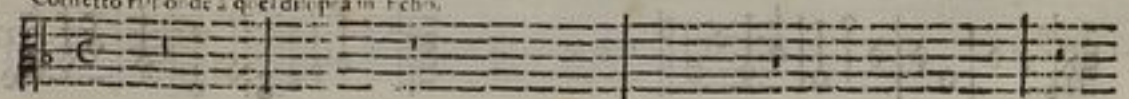
Principale & rest o' d'allezifare o' voci humane



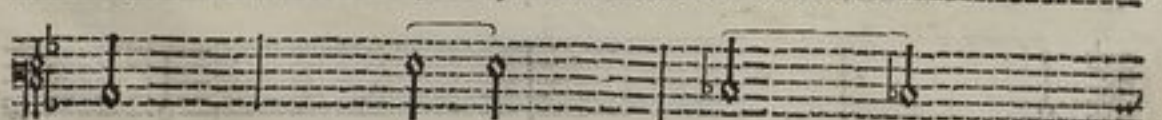
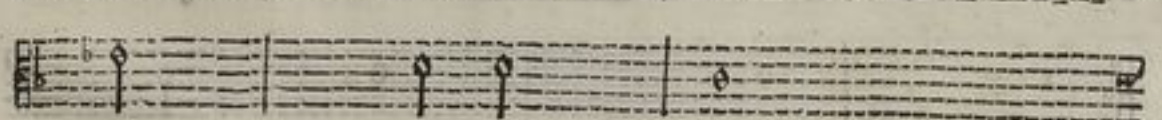
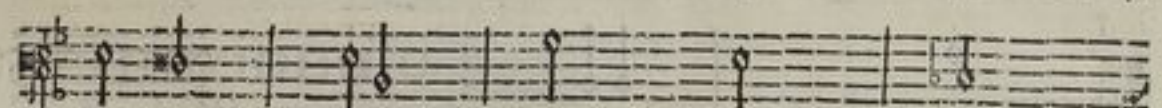
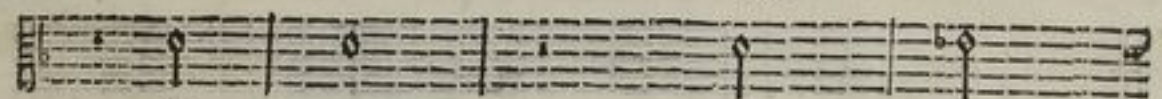
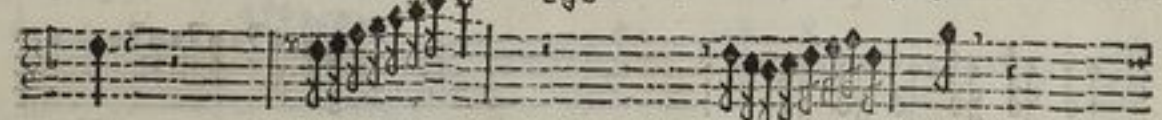
Cornetto



Cornetto risponde a quel di sopra in Fecho.

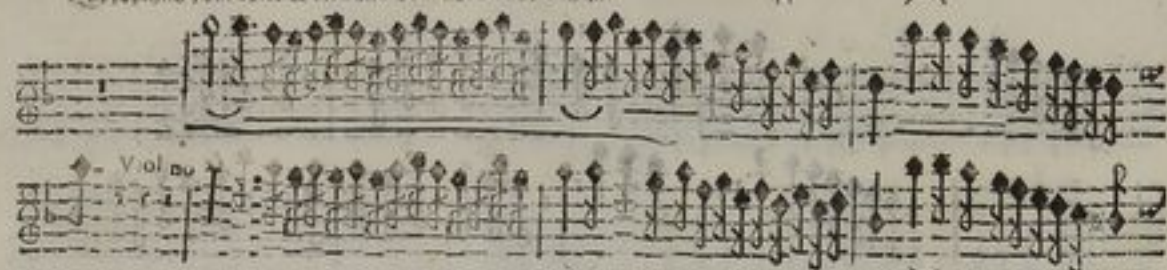


Deponitur, principale solo

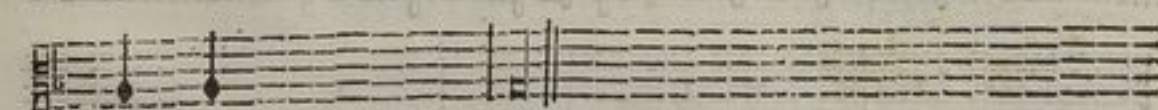
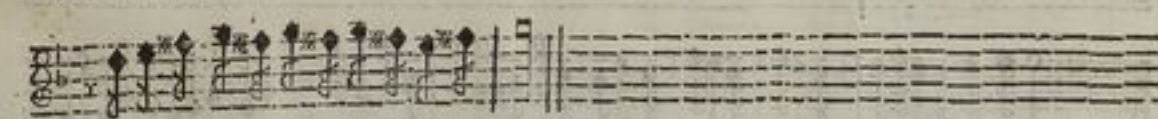
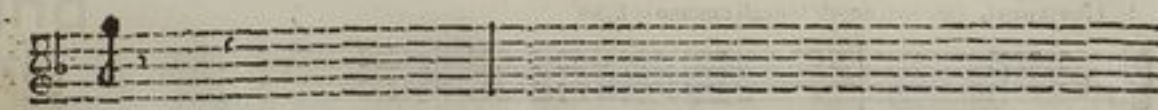
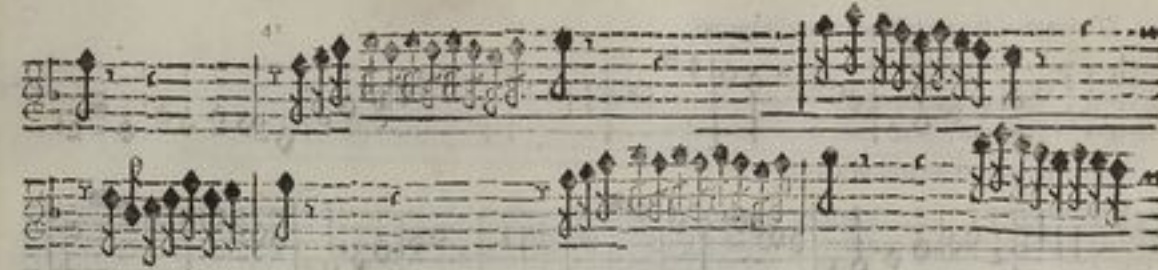
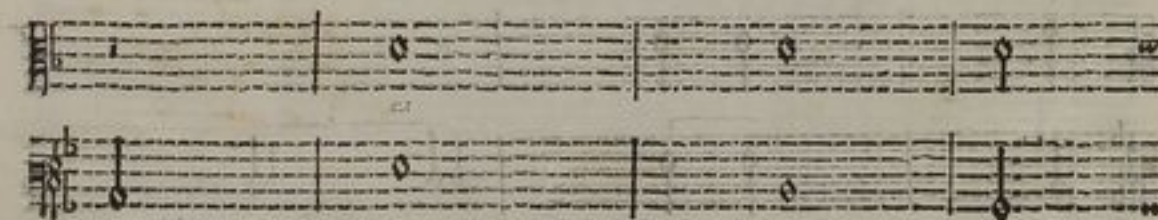
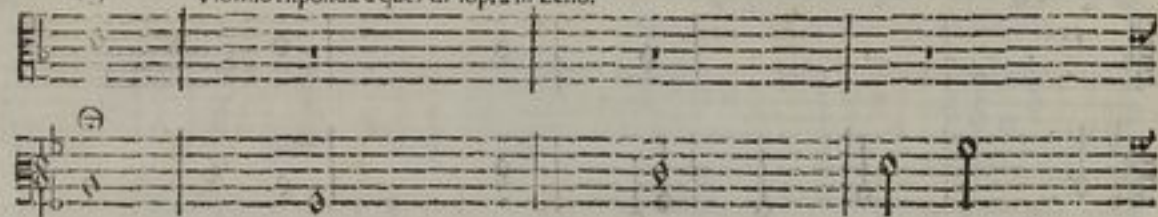


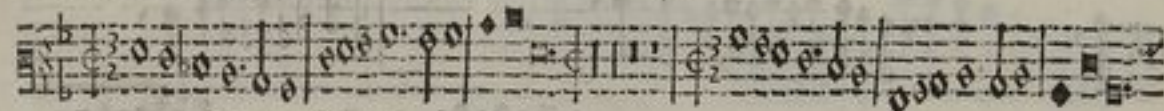
Qui ragionano i cornetti & entrano a suonare doi Violini

44

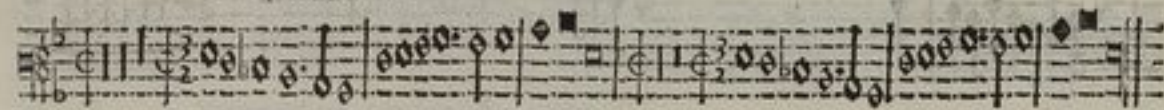


Violino risponde a quel di sopra in Echo.

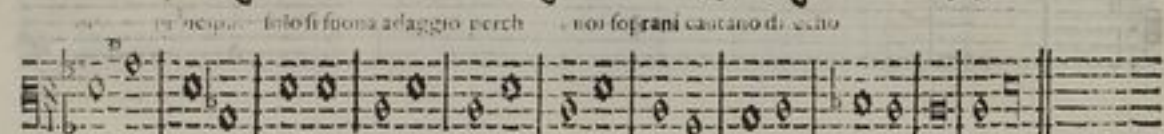




Principale & ottava



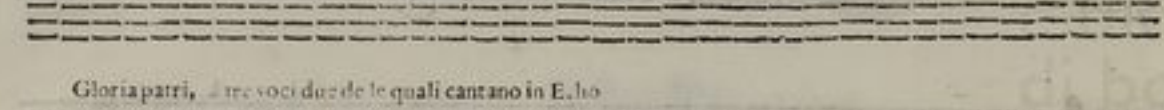
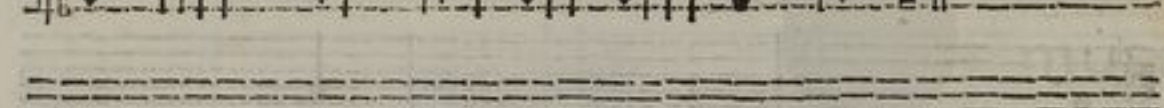
Suscepit Israel a tre voci.



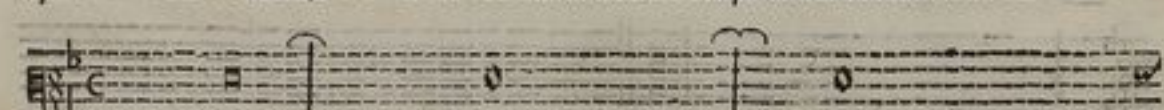
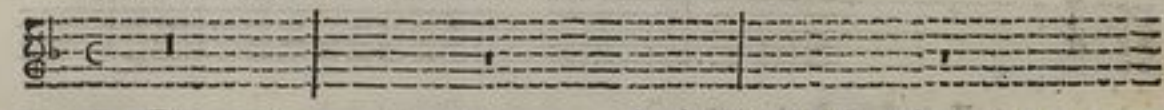
Soprano, primo solo si suona adagio perche non soprani cantano di echo



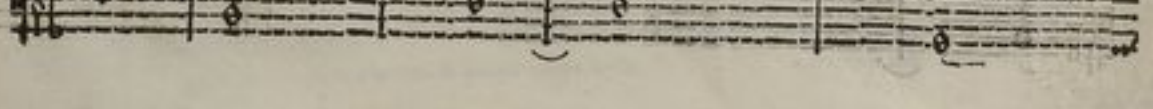
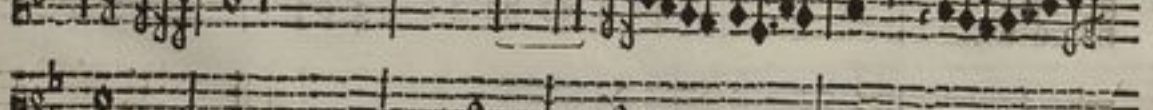
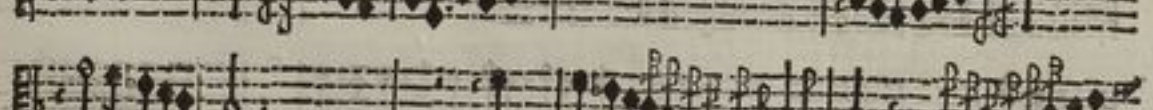
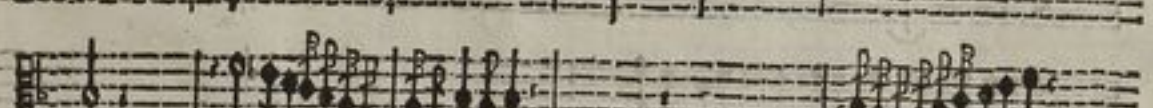
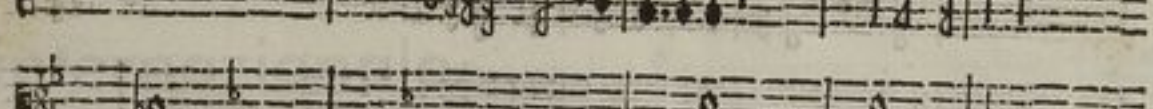
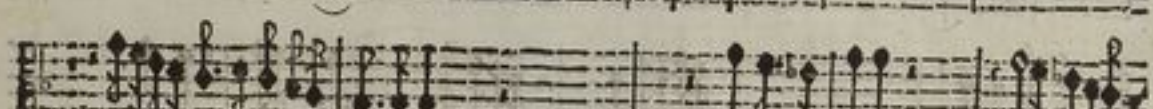
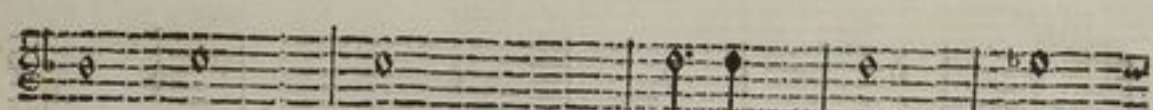
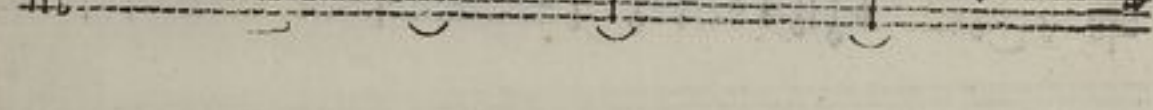
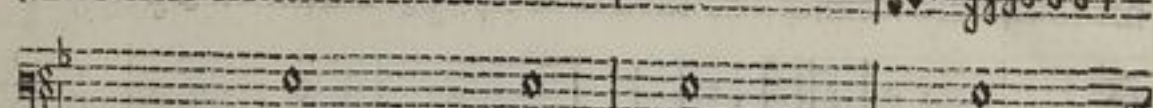
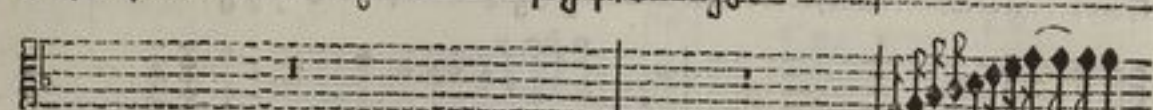
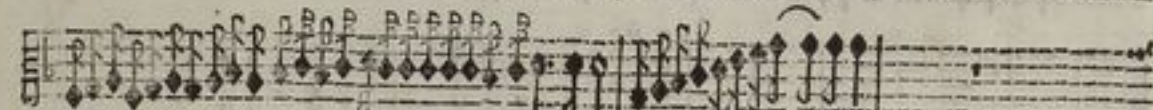
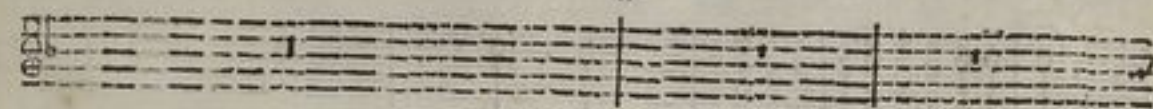
Principale solo



Gloria patri, a tre voci due de le quali cantano in Echo



Principale solo



48

Four systems of musical staves, each containing multiple lines of notation. The notation includes various note values, rests, and clefs, typical of a 17th-century manuscript.

Sicut erat, tutti li instrumenti & voci, & va cantato & sonato forte. 49

A Organopiano

Amen

Magnificat A 6. voci

Animata, a 2. voci.

principale solo

principale ottava & quindicima

principale solo,

Exultate, a 3. voci

principale solo

Quia respexit a vno. e iola

principale ottava & quindicima.

principale solo

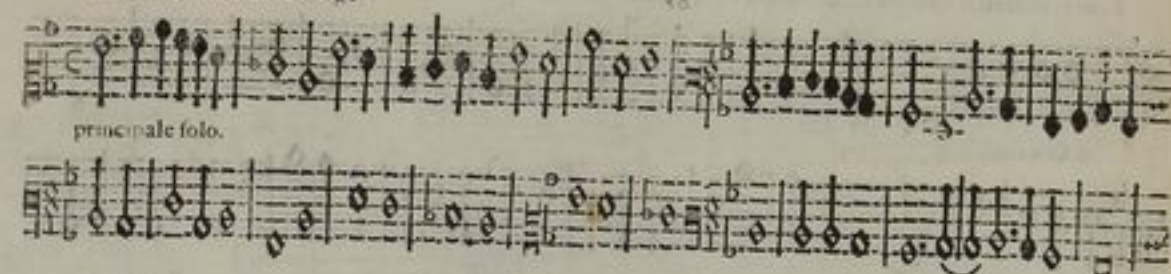
principale & tremolare

principale ottava & quindicima & la voce canta lo te.

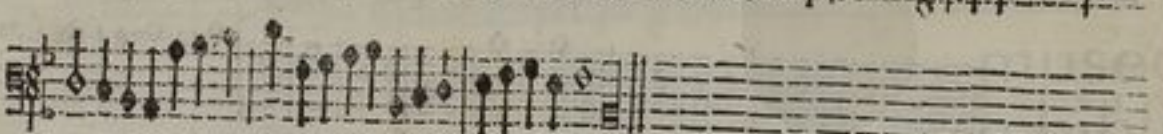
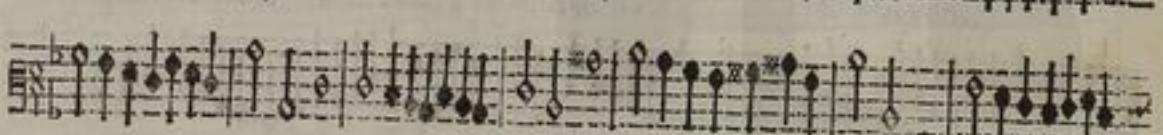
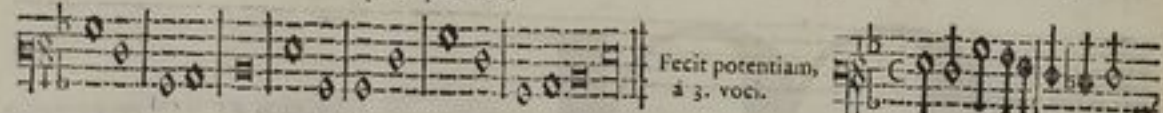
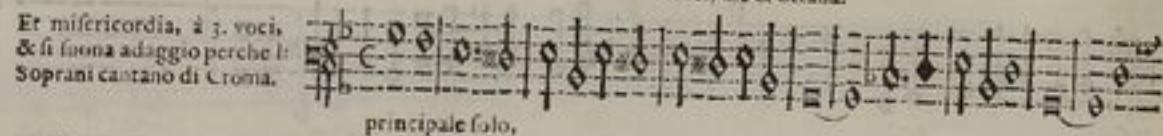
l'artista del monte verde G

The page contains several distinct musical sections. It begins with a performance instruction, followed by a section for organ and voices. The 'Magnificat' section is for six voices, with parts for solo, octave, and fifteenth. This is followed by an 'Exultate' section for three voices and a 'Quia respexit' section. The page concludes with a section for the artist of Monte Verde, marked with a 'G'.

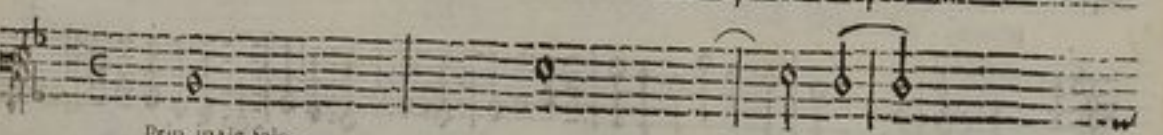
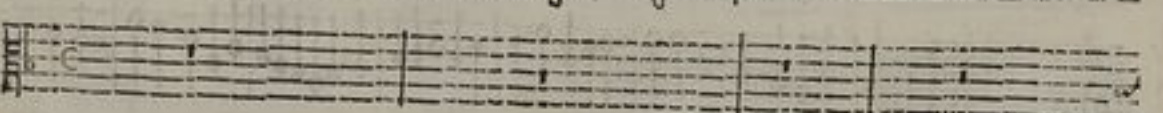
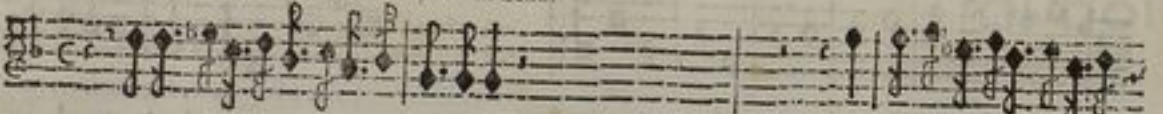
Quia fecit, a 6. in Dialogo.



Et misericordia, a 3. voci,
& si suona adagio perche li
Soprani cantano di Roma.

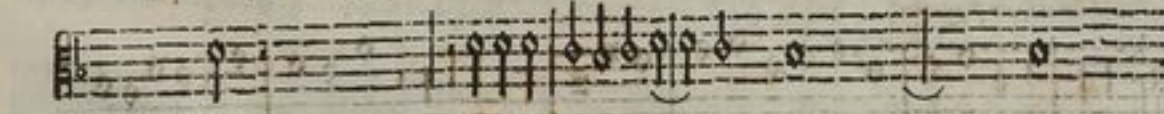
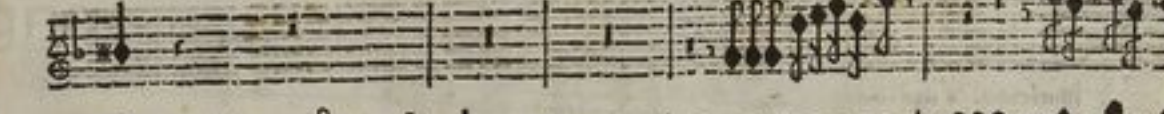
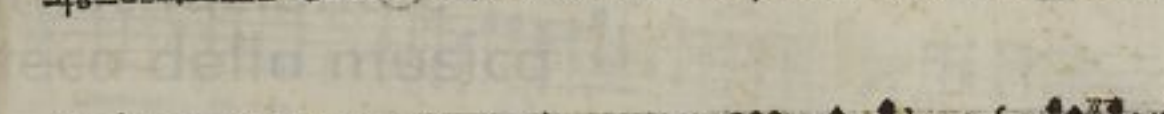
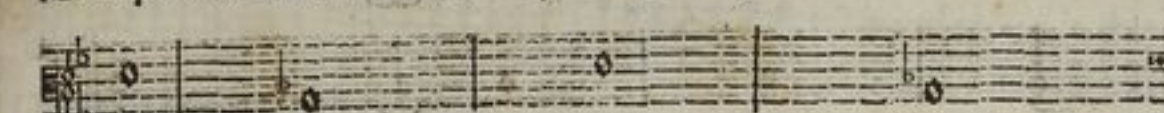
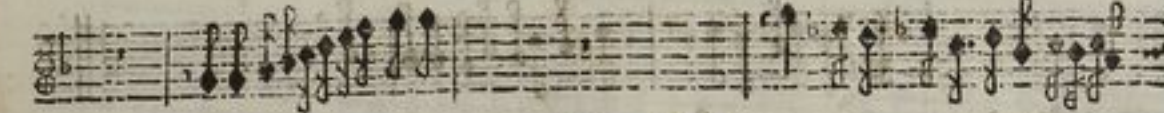
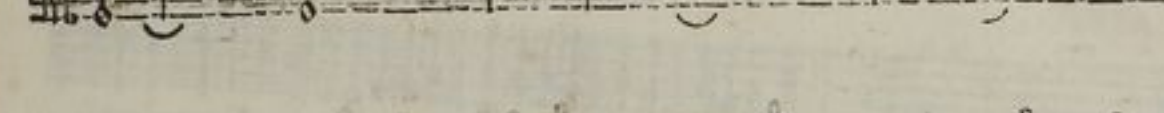
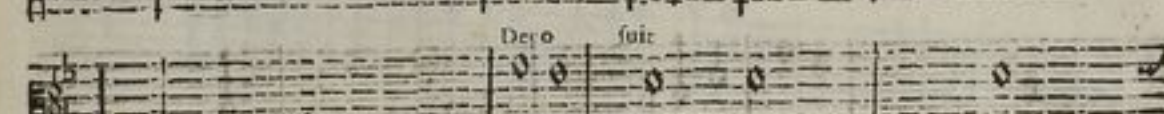
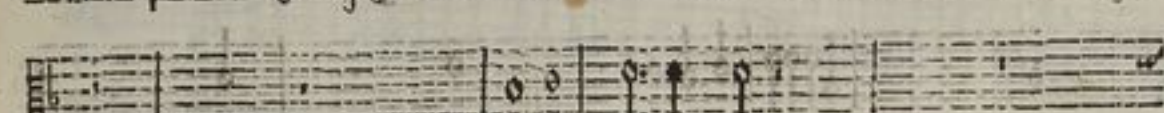
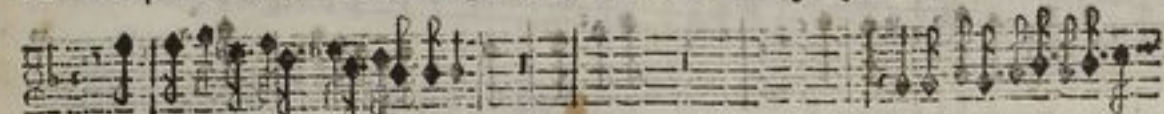


Deposuit, a 3. voci, & cantano deli Soprani in Echo.



Principale solo.

51



Partitura del Monte verde G 2

12

Esurientes. a due voci.

principale & ottava.

Suscipite, a due voci

principale solo

Ecce locutus est, a 1. o in Dialogo.

principale solo

Gloria patri, a 6. voci.

principale & ottava.

principale solo

principale & ottava

principale solo

Principale & ottava.

principale ottava & quintadecima

Sicut erat. A 6. voci

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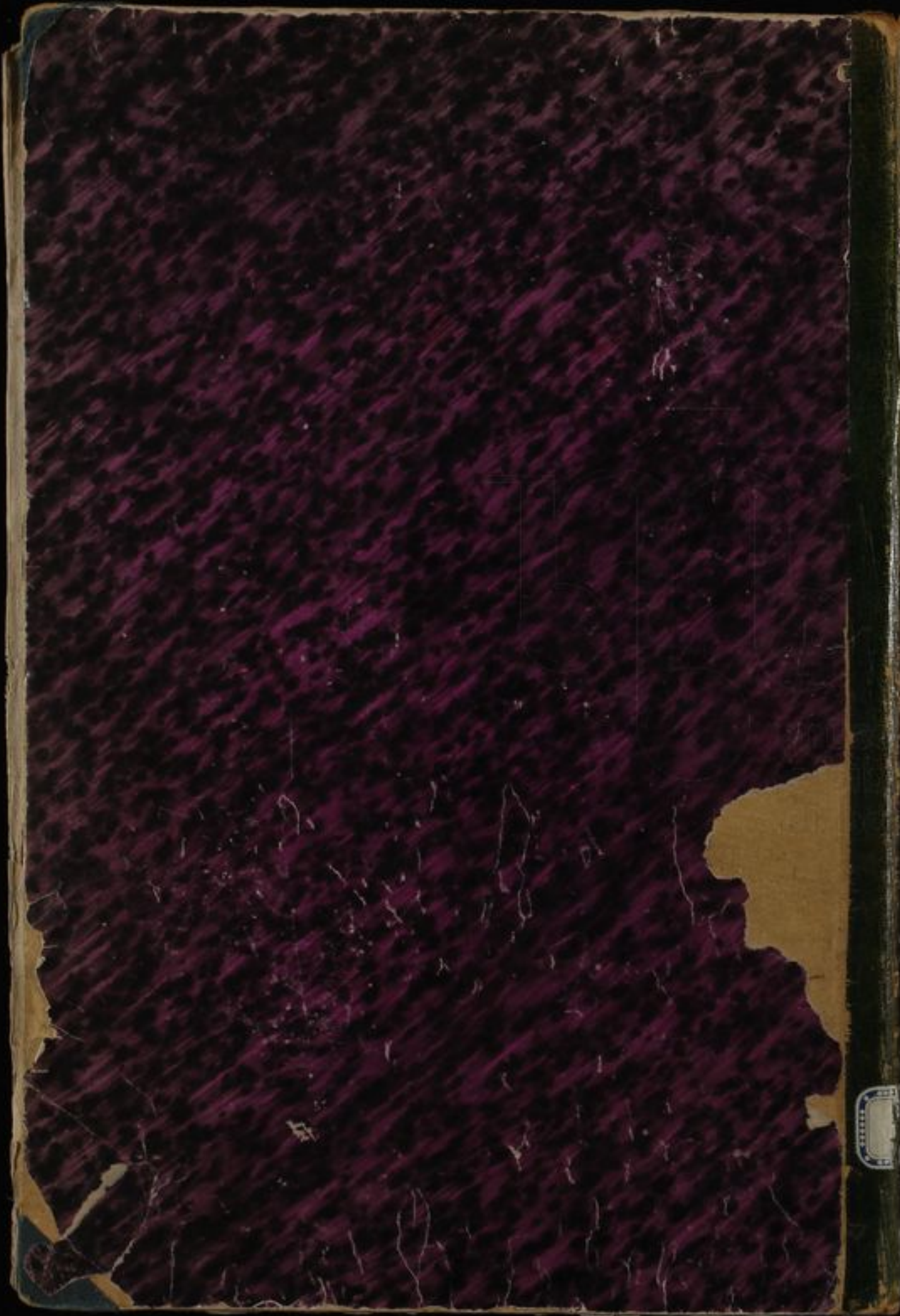
Missa in illo tempore	36	1
Domine ad adiuuandum	46	9
Dixit Dominus	16	10
Nigra sum voce sola		11
Laudate pueri Dominum	28	12
Pulchra es	22	18
Letatus sum	26	20
Duo Seraphim	23	26
Nisi Dominus	10	32
Audi cælum	6	33
Lauda Ierusalem	7	36
Sonata sopra Santa Maria	8	37
Ave maris stella	8	39
Magnificat	6	41
Magnificat	7	49



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