

M O T T E T T I

A Voce sola, in Partitura

Per il SS. Sacramento, & vno per
la Beatissima Vergine,

CONSECRATI AL SERENISSIMO DVGE
DI V E N E T I A

F R A N C E S C O M O R O S I N I

DA GIO: NICOLA BVCCELLENID'ANCONA
O P E R A P R I M A.



Carolus Marattus inuent. et delin.

*R. V. A. Gandauensis Sculptor.
Romae Super. par. m. Anno 1672.*

IN ROMA, Per il Mascardi MDCXCII. Con licenza de Superiori.

TAVOLA

Floret Campus	à Carte 12	per il Santissimo	Canto, ò Tenore.
Eua felix ortu	15	per il Santissimo	Canto, ò Tenore.
Esca Diuina	28	per il Santissimo	Canto, ò Tenore.
Exurge Ierusalem	41	per il Santissimo	Alto.
Iam sedebat	54	per la Beatissima Vergine	Canto.
Ad arma mortales	65	per il Santissimo	Basso.

FINE.



PRESENTO alla Serenità Vostra queste mie poche Compositioni Musicali, fatte per mio diuertimento priuato, non essendo io Professore di questa Scienza, mà bensì Amatore Geniale. Escono da una stanza, non da una Scuola, che però saranno state dettate più dalla Natura, che inclinaz, che dall' Artz, che insegna. Sono primitive, non senza qualche acerbità, che potrà maturarsi dalla dolcezza dello spirito, con cui la Serenità Vostra si degnerà di cortesemente gradirle.

Della SERENITÀ U.

Vm. H. S. Deuotiss. Seruit. Oblig.
Gio: Nicola Buccellenti.

EDITORIAL CRITERIA

KEYS. The key of C for parts of Soprano, Canto, Alto, Tenor and bc, in their respective positions (v. Incipit original places off beat at the beginning of each song) has been replaced by the treble clef for Soprano, singing, and High from the treble clef with 8 for the part of content; parts Low (vocals and bass) kept its key of F transcribed in modern spelling.

STOPS AND temples. The arms are constantly present in the original source. The modern double bar was used to the change of time or section and the one in bold type at the end of the composition or for the choruses.

FIGURES. The transcript of the tracks was conducted keeping the musical values as they looked like in the original prints using modern characters; then it became necessary to introduce the ligation of value where musical figures concern for their durability also the next bar. Absent the ligaturae rare and minor color they have not been reported with special conventional signs.

ALTERATIONS. In the prints of the period alterations, as usual, they are valid for the note which were put forward and, often repeated, for the following notes in the case of immediate repercussion. In this transcript, applying modern criteria, we consider the effect of the alteration for all the same notes within the measure without repeating even if present in the original. Where there may be doubts or errors of the original prints (... and there are many!) Or simply as a suggestion (precaution), the alteration has been placed in square brackets above or below (for bc). the note.

LOW CONTINUOUS. The original print has a rich presence of numerical and alterations and so have always been reported. To leave the performer the freedom to adopt those solutions they think most appropriate based on textual features and music of the song or of individual sections it was decided not to carry out the continuo.

TEXTS. Literary texts were normalized in the spelling as in modern editions of the liturgical books. They have maintained the original punctuation and textual repetitions of ij original have not been reported. At the end of each transcript it was reported in full the Latin text and a proposal for a translation into Italian.