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**Ander Theil Geistlicher Concerten und Harmonien, à 1. 2.
3. 4. 5. 6. 7. &c. voc. cum & sine violinis, & basso ad
organa**

Profe, Ambrosius

Leipzig, 1641

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Ander Theil
Geistlicher
ONCER TEN
und Harmonien,



1. 2. 3. 4. 5. 6. 7. *Voc. cum & sine Violinis, &*
Basso ad Organa:

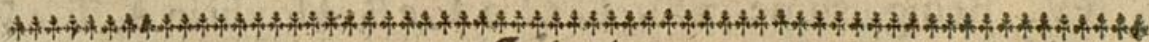
Aus den berühmtesten Italianischen
und andern Autoribus, so theils neben ihren eigen
nen mit noch mehren/theils auch mit andern Texten / doch ohne
der Authoren Abbruch/oder an der Composition Veränderung/beleget /
und zu Lobe Gottes und Fortpflanzung der edlen Music / auff vieler Begehr und
Gefallen colligiret, und zum öffentlichen Druck befördert

durch
AMBROSIUM PROFILUM, Organisten
zu St. Elisabeth in Breslau.

Quinta Vox & Violino I.

Justinus Martyr in quest. Orthod. quest. 107.

Verbum Dei est, inquit, sive mente cogitetur, sive canatur,
sive pulsu edatur, &c.



Leipzig

Gedruckt bey Henning Kölern /

In Verlegung des Auctoris und Collectoris.

Im Jahr M DC XXI.

I N D E X.

A sola Voce.

- I. { *Fretet euchalle* } C. o T. Johan. Rovetta, in C.
 { *Gaudete omnes* }
II. *Ardet cor meum*, C. o T. Fel. Sances, in C.
III. *Lætamini*, C. o T. Ejusdem. in C.
IV. *Vulnerasti cor meum*, C. o T. Giacomo Arigoni, in C.
V. *Benedicta*, con & sine Viol. C. o T. Ejusdem in C.
VI. *O Sponfa*, A. Ejusdem in C.
VII. *Anima mea*. B. con & sine Viol. Ejusdem in C.

A 2 Voc.

- III. *Bone JESU*. 2 C. o T. con 2 Viol. in C. & T.
IX. *DEUS propitius*, C. o T. e A. Gio. Rovetta in C. e A.
X. *Trahe post te*. A, e T. Casp. Casati, in A, e T.
XI. *Peccavi*. 2 C. o T. Joh. Prioli, in C. e T.

A 3 Voc.

- XII. *Missa*. à 2 C. e B. Horatii Tarditi, in C. A. B.
XIII. *Domine in virtute*. T. T. B. Joh. Rovetta, in A, T, B.
XIV. *O dulcis*, C. C. e T. Chinelli, in C. A. T.
XV. *Benignissime JESU*. C. C. o T. e B. Aloysii in A. T. e B.
XVI. *O Nomen JESU*, A. T. B. Galatio Sabbatino, in A, T, B.

A

A 4 Voc.

- XVII. Exaltabo te Domine, C. A. T. B. Joh. Rovetta.
XIX. Quam dilecta. C. A. T. B. Tarquin. Merulae.
XIX. Meine Harffe ist zur Klage, C. A. T. B. Joh. Vierdant.

A 5 Voc.

- XX. Paratum cor meum, C. A. T. T. B. Ignat. Donati,
XXI. Laudate Dominum, C. A. T. T. B. Nicol. Fontei.

A 6.

- XXII. Pascha concelebranda. C. C. A. T. T. B. con 2 Viol,
1 Pars, Claudii Monteverde.
XXIII. { Eja ergo latere } 2 Pars, ubi 2 Textus quolibet
{ Laude anima mea } Tempore decantari potest.

A 7.

- XXIV. { Tentoniam dudum } C. A. T. T. B. e 2 Viol. Henr.
{ Adveniunt Pascha } Sagittarii.
XXV. Ich beschwere euch, C. C. C. C. A. T. B. Heinrich Schütz.

4 V. Sola Voce. Giacomo Arigoni. Violino I.

B *Sinfonia. Benedicita sit.*

5

Alleluja.

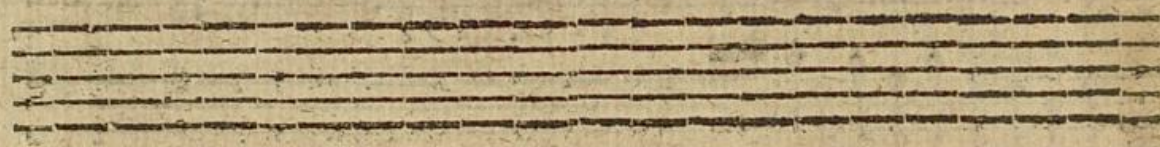
VII. Basso solo con 2 Violini.
Ejusdem.

Sinfonia.

Si replica la Sinfonia.



ut cantet



IIX. A. 2. C. e 2 Violini. Alexandri
Grandi.



Sinfonia.
One Jesu.





XX. A 5. Quinta Vox. Ignatii Donati.

Aratum: Canta bo, ij & psalmum dicam,

ij cantabo & psalmum dicam, confitebor tibi, confitebor



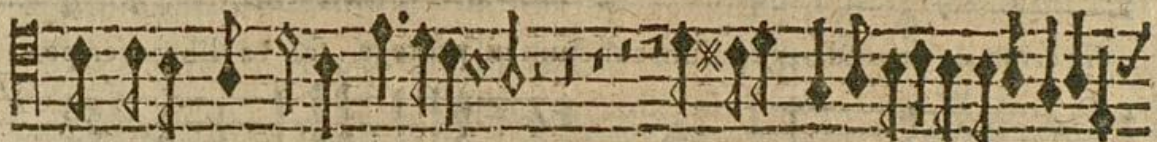
tebor tibi in populis Domine in populis Domine, quia magna est



ij super cœlos, super cœlos, ij misericordia.



tu a exaltare ij super cœlos Deus, &



super omnem terram gloria tua, ut liberentur dilecti dilecti tui,



dilecti tui, ut liberentur dilecti dilecti tui,



ut liberentur dilecti tui,



D Audate Dominum: Vera et ternitas, O ad oranda ij



Trinitas summa tu Charitas per te sumus redempti summa



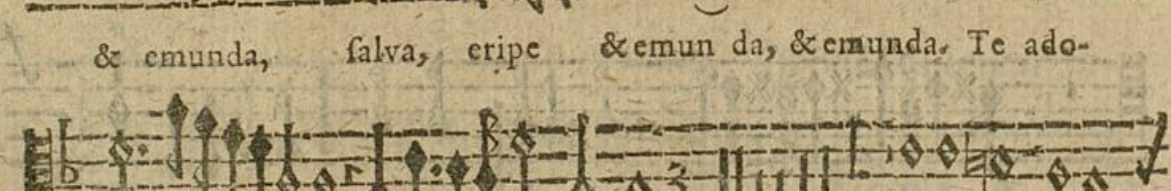
tu Charitas populum cunctum ij tu protege salva libera



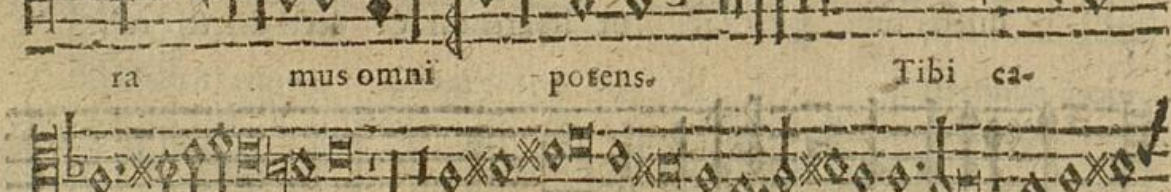
eripe & emunda populum cunctum tu protege salva libera eripe



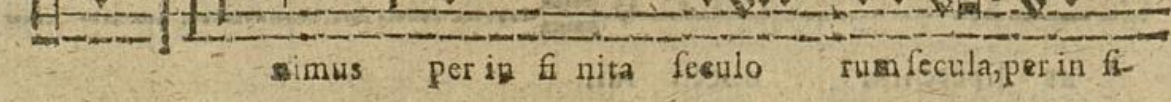
& emunda, salva, eripe & emunda, & emunda. Te ado



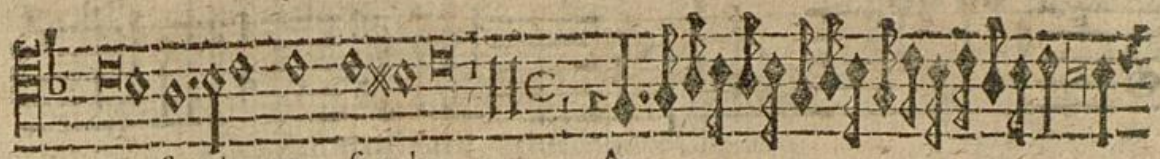
ra mus omni potens. Tibi ca



simus per in finita seculo rum secula, per in fi



nis per in finita seculo rum secula, per in fi



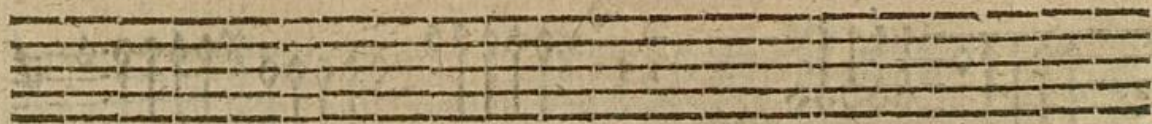
rita seculorum secula, A-



men, A men, A men,



A men, A men.



XXII. Violino 2do A 6. Claudii Monteverde.



Ascha.

XXIII. Tenor 2 A 6, Claudii Monteverde.



Ascha concelebranda Gentes redemptæ Triumphum Christo, ij

b 2

Violino 2.

Handwritten musical score for Violino 2, page 12. The score consists of seven staves of music. The first six staves are in treble clef with a common time signature (C). The seventh staff is in bass clef with a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like '1.', '3.', and '3.' above the staves, possibly indicating fingerings or measures. The paper is aged and shows some staining.

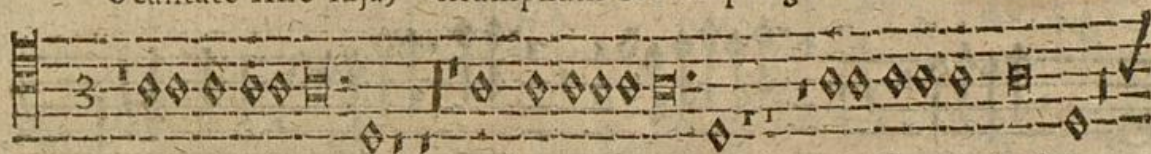
Tenor 2.



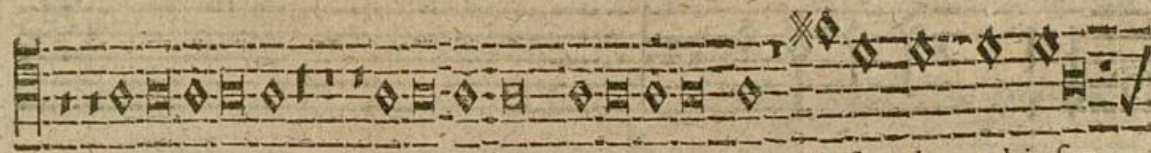
præ gaudio cantate triumphum Christo ij præ gaudi-



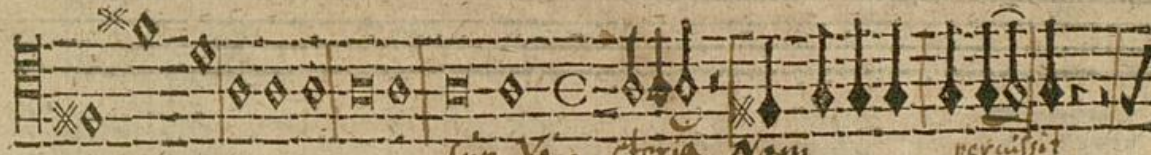
o cantate Alle luja, triumphum Christo præ gaudio canta



Leo de tribu Juda, Christus debellaturus, debellaturus hostes,



ut gigas fortis, ut felix summus Triumphator descendens ad infer-



num quo expugnato redit *lum vs. gloria Nam* infernales *percussit* omnes



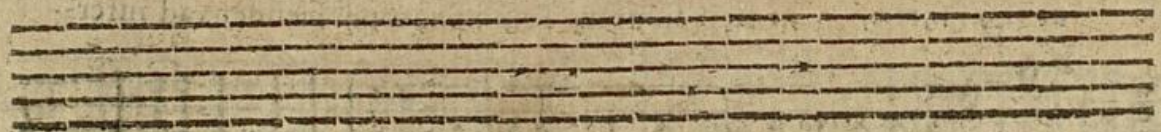
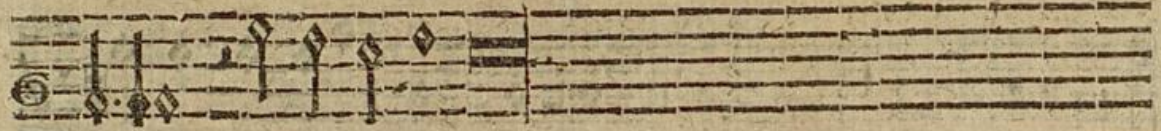
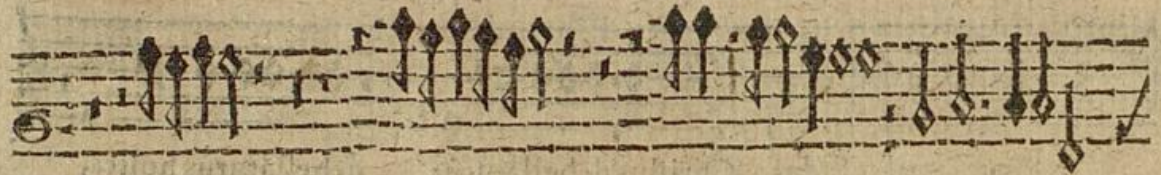
conquosavit / concitavit percussit inimicos, *percussit inimicos Sathanam et mortem* inimicos horridos Mortem & Sathanam



trium phus, Alleluja,

b 3

Violino 2,



XXIII.

Violino 2.



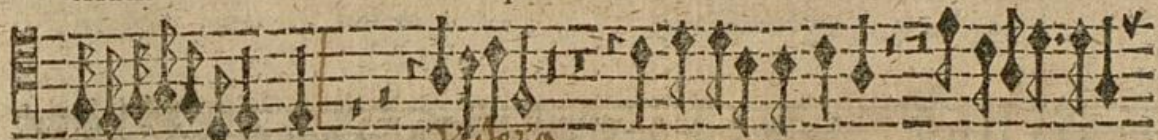
E Rgo
Lauda.



Tenor 2.



trium phus, trium-



phus, *Alla. ma* Leo de tribu Juda fecit victoriam



hinc tibi Christe populus liberatus aperat trophae-



um laudes decantat liberatus quia ij ij



ij tu liberafti & extraxifti Sathanae e fauce captivos.

XXIII.

Tenor 2.

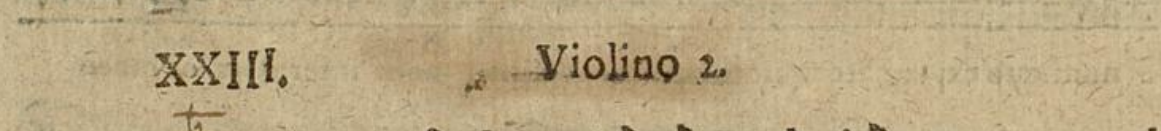
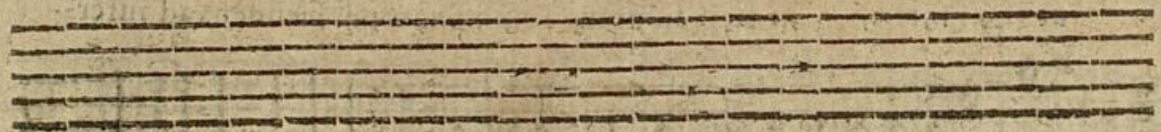
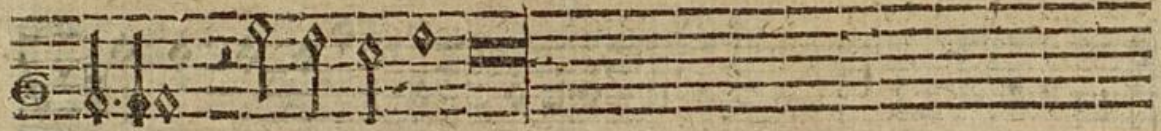
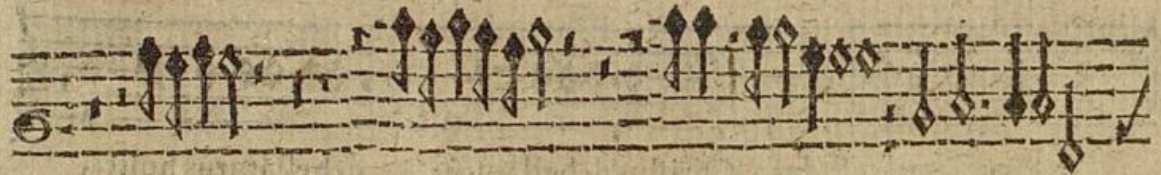


R go gaude lætare Anima tri stis
Lauda Anima mea Anima me a



eja gaude læta re Anima triftis gaude ij ij nunc in Domino
lauda Anima mea anima me a lauda ij ij ij Dominum,

Violino 2,



XXIII.

Violino 2.



E Rgo
Lauda.

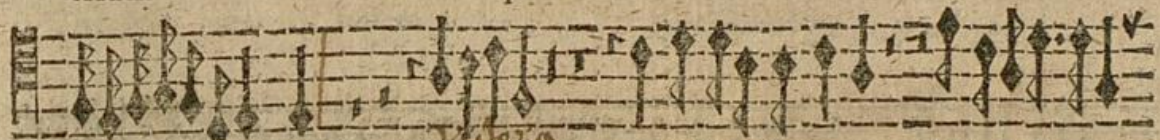


Tenor 2.

15



trium phus, trium-



phus, *Alla. ma* Leo de tribu Juda fecit victoriam



hinc tibi Christe populus liberatus aperit trophae-



um laudes decantat liberatus quia ij ij



ij tu liberaſti & extraxiſti Sathanae e fauce captivos.

XXIII.

Tenor 2.



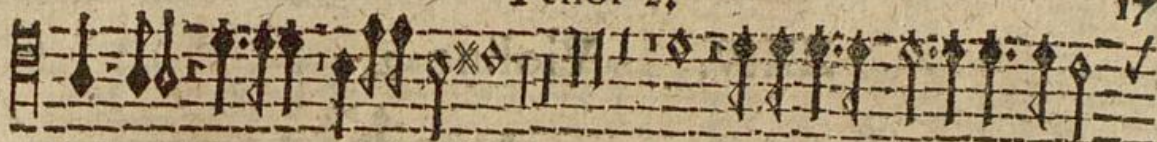
R go gaude lætare Anima tri ſtis
Lauda Anima mea Anima me a



eja gaude læta re Anima triſtis gaude ij ij nunc in Domino
lauda Anima mea anima mea lauda ij ij ij Dominum,



Tenor 2,



Anima ij anima tristis Nunc ubi est O mors victoria
Anima ij anima mea Hic, hic est Deus meus Dominus



& stimulus tuus? resurrexit Christo, qui mortuus erat, huic cante mus
qui bona retri buit mihi, spes mea, & salu mea est, huic canta bo



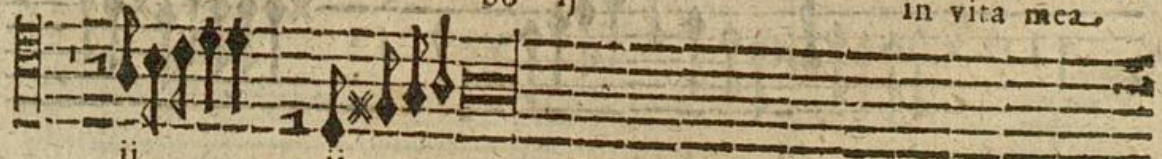
huic cante mus ij laudes peren nes huic can-
huic canta bo ij in vita me a huic can-



te mus huic cante-
ta bo huic canta-



mus ij laudes perennes
bo ij in vita mea.



ij
ij

Handwritten musical notation at the top of the page, including a treble clef and various notes.

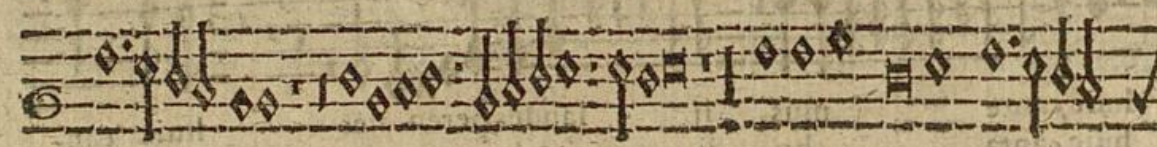
XXIV. Violino 2.

25



T Eutoniam.
Adveniunt.

14



forte pian



f. p. f. p.



Handwritten musical notation at the bottom of the page, including a treble clef and various notes.

Handwritten musical notation at the top of the page, including a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

24

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

Four empty five-line musical staves.

6 2

XXV. Cantus 4. Dial. 2 7. Heinrich Schütz.





tausenden. Meine Seele gieng heraus nach seinem



Wort/ ich such te Jhn/ a ber er antwor-



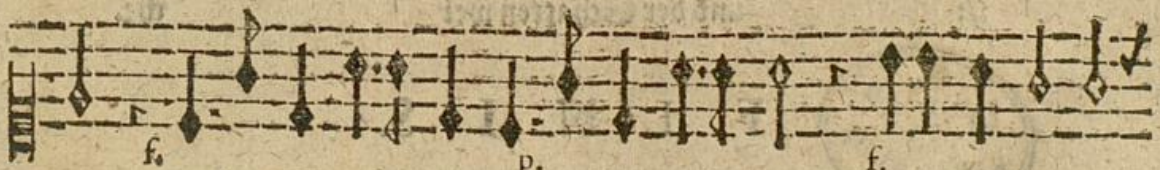
tet mir nicht/ ich rieß/ aber Er antwortet mir



nicht. Mein Freund ist hinab gegangen/ P :::



in sei nen Garten/ P: :::



zu den Wirtzgartelein P: :::
f. daß Er sich weide
c 3 unte

Final
tag Rosen brye.

p. :/: f. unter den Gärten/ :/: p. und Ro sen breche f.

p. :/: f. :/: p. :/:

:/: last uns gehen/ und Jhn suchen/ und Jhn su-

ehen/ :/: f. bis der Tag kühle werde/ :/: p.

f. :/: und der Schatten wei che.



F I N I S.

C



Ander Theil
Geistlicher
CONCERTEN
und Harmonien,



à
1. 2. 3. 4. 5. 6. 7. *Voc. cum & sine Violinis,*
Basso ad Organa:

Aus den berühmtesten Italiänischen
und andern Autoribus, so theils neben ihren eigen
nen mit noch mehren/theils auch mit andern Texten / doch ohne
der Authoren Abbruch/oder an der Composition Veränderung/beleget /
und zu Lobe Gottes und Fortpflanzung der edlen Music / auff vieler Begehr und
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durch
AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslau.
BASSUS.

Justinus Martyr in quest. Orthod. quest. 107.
Verbum Dei est, inquit, sive mente cogitetur, sive canatur,
sive pulsuedatur, &c.



Leipzig
Gedruckt bey Henning Kölern /
In Verlegung des Auctoris und Collectoris.
Im Jahr M DC XLI,

I N D E X.

A sola Voce.

- I. { *Sirewet euchalle* } C. o T. Johan. Rovetta, in C.
 { *Gaudete omnes* }
- II. *Ardet cor meum*, C. o T. Fel Sances, in C.
III. *Lætamini*, C. o T. Ejusdem. in C.
IV. *Vulnerasti cor meum*, C. o T. Giacomo Arigoni, in C.
V. *Benedicta*, con & sine Viol. C. o T. Ejusdem in C.
VI. *O Sponfa*, A. Ejusdem in C.
VII. *Ani mamea*. B. con & sine Viol. Ejusdem in C.

A 2 Voc.

- IIIX. *Bone JESU*. 2 C. o T, con 2 Viol. in C. & T.
IX. *DEUS propitiuS*, C. o T. e A. Gio. Rovetta in C. e A.
X. *Trahe post te*. A. e T. Casp. Casati, in A. e T.
XI. *Peccavi*. 2 C. o T. Joh. Prioli, in C. e T.

A 3 Voc.

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XIII. *Domine in virtute*. T. T. B. Joh. Rovetta, in A. T. B.
XIV. *O dulcis*, C. C. e T. Chinelli, in C. A. T.
XV. *Benignissime JESU*. C. C. o T. e B. Aloysii in A. T. e B.
XVI. *O Nomen JESU*, A. T. B. Galatio Sabbatino, in A. T. B.

A

A 4 Voc.

- XVII. Exaltabo te Domine. C. A. T. B. Joh. Rovetta.
XIII. Quam dilecta. C. A. T. B. Tarquin. Merulae.
XIX. Meine Harffe ist zur Klage. C. A. T. B. Joh. Vierdancf.

A 5 Voc.

- XX. Paratum cor meum. C. A. T. T. B. Ignat. Donati.
XXI. Laudate Dominum. C. A. T. T. B. Nicol. Fontei.

A 6.

- XXII. Pascha concelebranda. C. C. A. T. T. B. con 2 Viol.
1 Pars, Claudii Monteverde.
XXIII. { Eja ergo letare } 2 Pars, ubi 2 Textus quolibet
{ Laude anima mea } Tempore decantari potest.

A 7.

- XXIV. { Teutonium dudum } C. A. T. T. B. e 2 Viol. Henr.
{ Adveniunt Pascha } Sagittarii.
XXV. Ich beschwere euch. C. C. C. C. A. T. B. Heinrich Schütz.

XII, Missa à 3, 2. C. o T. e B. Horatii Tarditi,

Y rie, ij Kyrie le i son,

ij ij ij Christe

eleison, Christe eleison, Christe e le ison,

Christe eleison, Christe eleison, ij e le ison,

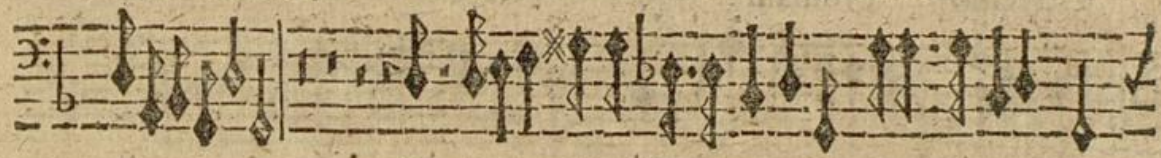
Kyrie eleison, ij Kyrie le ison,

ij ij eleison, Kyrie e le i son, e=

le i son.



Et in terra pax ho mi nibus bonæ voluntatis, bonæ voluntatis,



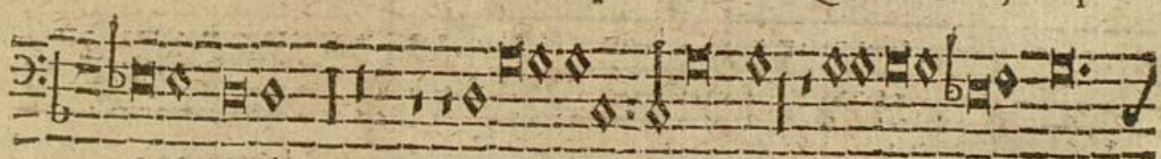
ij ad oramus te, glori ficamus te, glori ficamus te,



gratias agimus tibi propter magnam gloriam tuam Domine Deus,



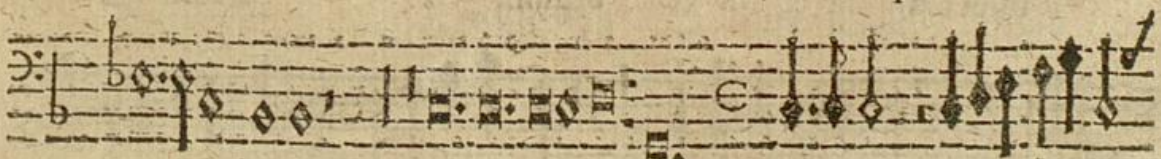
Deus Rex cœlestis Deus Pater omnipotens. Qui tollis ij pec-



cata mundi, qui tollis peccata mundi deprecationem no-

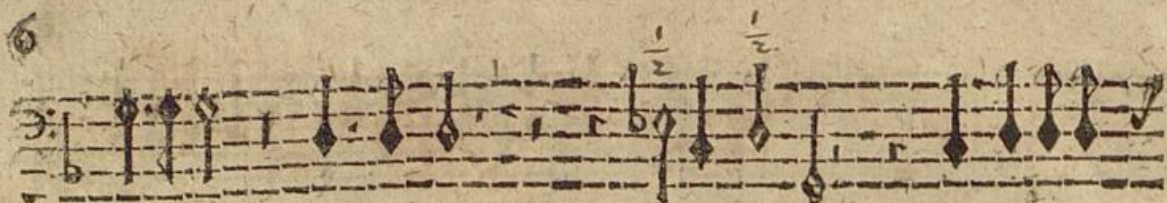


stram, deprecationem ij nostram, qui se des ad



dexteram Patris, mi se rere nobis. Quoniam tu solus sanctus,

Al 3 qvo-



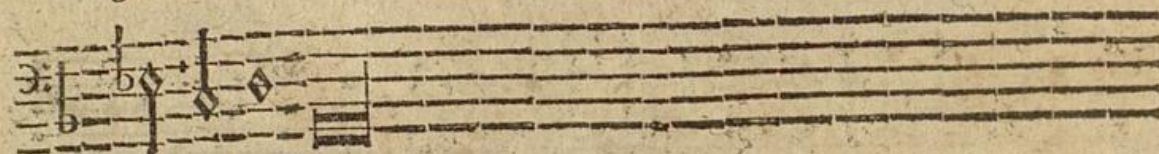
quoniam, quoniam Iesu Christe, in gloria



Dei Patris Dei Patris Amen, cum sancto Spiritu, in



gloria Dei Patris Amen, Amen, Dei



Patris Amen.



Patrem omnipotentem, factorem caeli & terrae, visibilium



omnium & invisibilium, Deum de-



Deo lumen de lumine, Deum verum genitum non factum, consubstantialena



Patri, per quem omnia per quem omnia ij facta sunt,



& propter nostrā salutem descendit descendit de caelis, & incarnatus



est de Spiritu sancto ex Maria virgine, & Homo factus est,



& resurrexit tertia die, & resurrexit tertia di e secundum scriptu-



ras, & iterum vēturus est cum gloria, cum gloria, ju di care



vivos & mortuos, & in Spiritum sanctum Dominum, & vivifi-



cantem, qui ex Patre Filioq; procedit, qui cū Patre & Filio simul adoratur,



ado ratur & conglorificatur, qui locutus est per Prophetas,



& unam sanctam Catholicam & Apostolicam Ecclesiam con-



fiteor, & exspecto resurrectionem mortuorum mortuorum,



A men, & vitam ij venturi



seculi, A men, A-



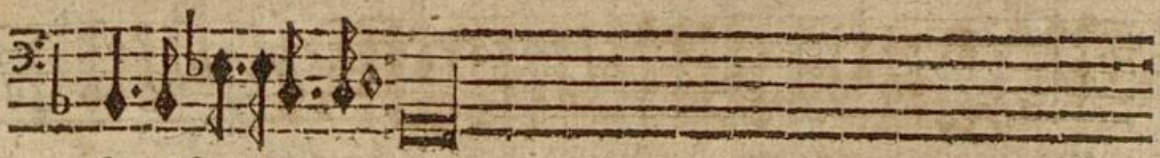
men, A men, Amen.



San ctus, pleni sunt coeli & terra



gloria tua Osanna in excelsis, gloria tua Osanna in excel-



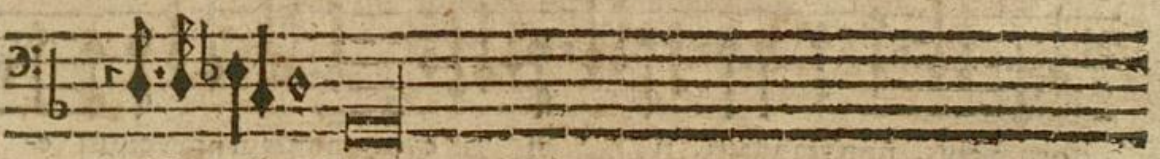
sis, Osanna in excelsis.



Agnus Dei, qui tollis peccata mundi, ij



qui tollis peccata mundi, miserere ij



miserere nobis.

XIII. A 3. 2 Tenori o Canti & Basso.
Giovan Rovetta.



Domine in virtute: T super salutare tuum ij exul-

ta:



ta:



bit vehementer, & super salu-



tare ijtuum, exultabit, ij



vehementer, & voluntate labiorum eius non fraudasti, ij



eum, desiderium cordis eius tribuisti ei, & voluntate labi-



oram eius, non fraudasti, ij ijtuum, quoniam pravenisti e-



um in benedictionibus dulcedinis posuisti in capite eius,



ij in capite eius coronam de la-



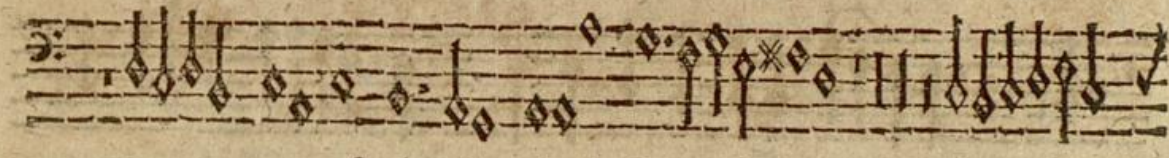
lapide de lapide pre ti oſo & tribuiſti ei lon gitudinem di-



erum in ſe cula in ſeculum & in ſeculum ſecu li,



ma gna eſt gloria ejus in ſa lutari tuo,



ma gna eſt glo ria ejus in ſa lutari tuo glo-



am & magnum decorem impo nes ij ſuper e-



na impo nes ij ſuper eum.

XIV, A 3. O dulcis. Tacet.

B 2

XV

XV. A 3. 2. T. e B. Aloyfii.



Enigniffime Jefu, tu fpes, tu lux, tu fpes, tu falus



mea, tu lux, ij tu fpes, tu falus mea, tu lux, tu fpes, tu falus mea,



in te vivam mortalis fim immortalis & expers & expers diræ mor-



tis, in te vi vam fim immor ta lis, fim immortalis & expers &



expers diræ mortis, in te vi vam benigniffi me Jefu,



fim immortalis & expers & expers diræ mortis, Tu es Sal vator



meus, Deus me us, Lux mea, falus mea, vita mea, fpes me a,



XVI.

A 3. A. T. B.

Galeatii Sabbatini.



B 3 ne



XVII. A 4. C. A. T. B. Johan Rovetta.





fufcepifti me, nec deleftafti inimicos meos fu per me



Do mine Deus meus clamavi ad te, & fanafti me, clamavi ad



te, & fanafti me, falvafli me à descendantibus à defcédentibus in lacū,



falvafli me à descendantibus, à defcédētibus, ij in lacum,



pfalli te De mi no fancti e jus, & con fi-



te mi ni memo ri æ fan eti ta tis e jus,

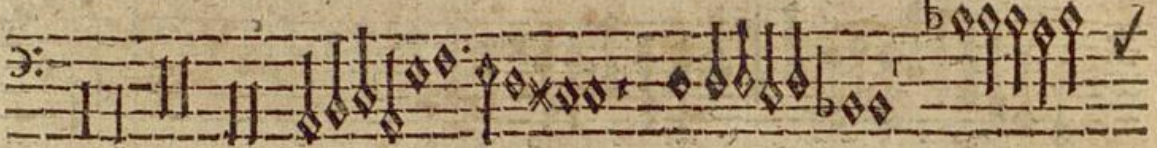


& con fitem ni memo ria fancti tatis e jus.

Qve



Qvo niam ira in indignatio ne e jus,



qvo niam in indignatione ij



e jus, & vita in voluntate ij ejus.

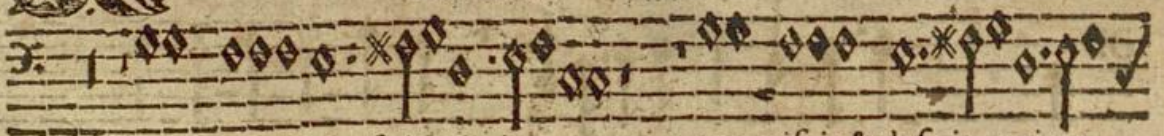
XIIX.

A 4.

Tarquinii Merulae.



Qvàm dilecta tabernacula tua Domine virtutum

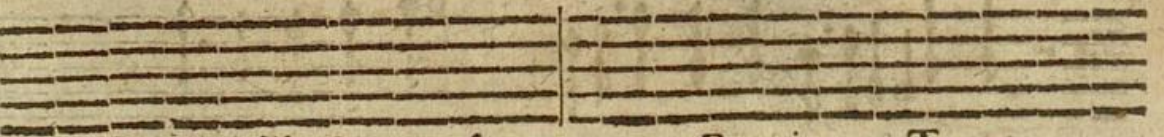


concupiscit & deficit anima mea, concupiscit & deficit anima



mea anima mea in atrio Domini, in atrio Domini.

Cor meum. Tacer.

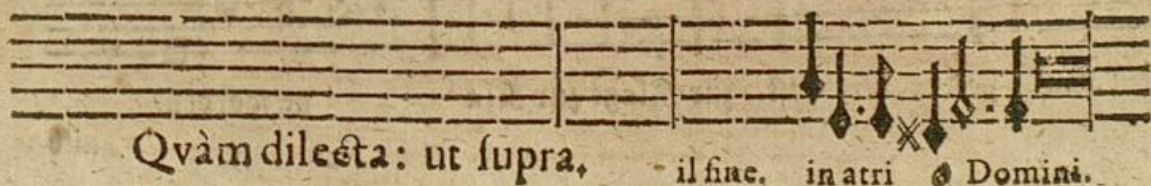


Qvàm dilecta; ut supra,

Etenim, Tacer,

Qvàm

Quàm dilecta; ut supra, Beati. Tacet. Quam dil, ut supra,



¶

XIX. A. 4. C. A. T. B. Joh. Bierdancf.



Ei ne Harffe ist zur Kla — — — ge wor-



den/ und meine Pfeif — — — fe ein



Wei nen/ mei ne Harffe ist zur Kla — — — ge wor-



den/ ist zur Klage worden/ und mei ne Pfeif — — — fe



ein Wei — — — nen/ mei ne Harffe meine Harffe ist zur



Kla — ge wor den/ ist zur Klage zur Kla ge worden/ und

und meine Pfeif fe ein Wei - - - nen/meine

Harffe ist zur Kla - ge zur Kla - ge worden/ meine Harffe ist zur

Klage worden/ meine Harffe :: ist zur Klage meine Harffe

:: :: :: ist zur Klage ist zur Klage ::

worden/ und meine Pfeif fe ein

Wei nen/ :: :: ein Wei-

nen.

XX. Bassus à 5. C. A. T. T. B. Ignatii Donati.

D Aratum cor: Canta bo, canta bo & psalmū dicam,
 ij ij confi tebor tibi, in
 populis Domine, confi tebor tibi in populis Domine, quia magna
 est ij super cœlos, ij miseri cordia tua,
 exal tare ij super cœlos Deus, & super omnē terrā gloria
 tua, ut liberentur dilecti dilecti tui, ut liberentur di-
 lecti dilecti tui, ut liberentur dilecti dilecti tui.

XXI.

Bassus à 5.

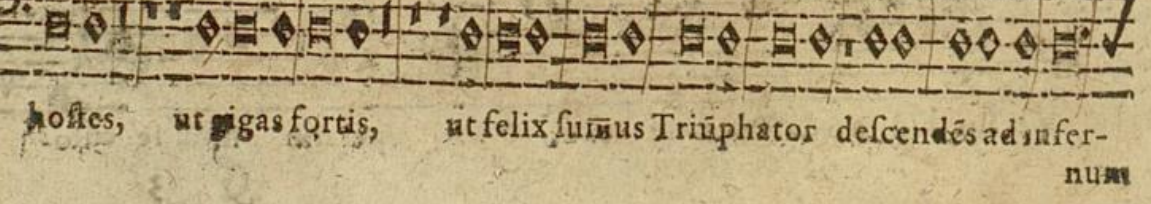
Nicol. Fontei.

Audate: O ad o randa Trini tas,
 summa tu Charitas, per te sumus crea ti, redem-
 ti, summa summa tu Charitas, populum cunctum, ij
 ij tu protege, salva, libera, eripe & emunda, populum cunctum,
 salva, eripe, salva, libera, & emunda, ij Te ado ra-
 mus omni potens, 4 tibi laus & gloria, 15
 per in fi nita seculorum se cula, per infi nita se culo-

Q 3



XXII. Bassus à 6. con 2 Viol. Claud. Monteverde.



cum quo expugnato redit triumphum, cum gloria victor, Nam In fernalibus

percussus sit, percussit inimicos horridos mortem at-

que Sathianam triumphum

Victoria triumphum

Victoria Alleluja, Tibi Christe cani-

mus, Leo de tribu Juda fecit victoriam, fecit victoriam,

hinc tibi Christe laudes perennes, populus liberatus decantat, aptat



aptat trophae

um quod libera-



sti & eri puiisti nos captivos liberatus

populus liberatus captat tro-



phae

um quod libera

& ex traxisti Sathanae



Captivos. fauce captivos.

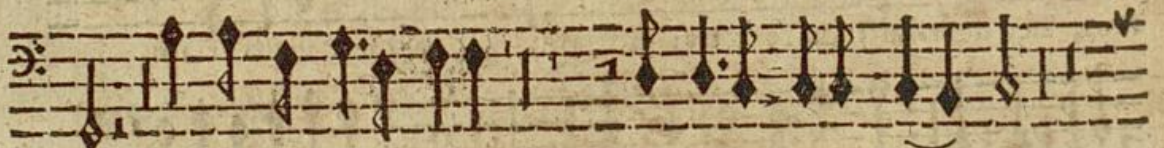
XXIII.

Bassus.

Ejusdem.



Rgo gaudelata-
Lauda anima me-



re cum hoc Triumphatore
a Domium tuum lauda

e ja gaude læ ta re
quam diu vivus e ro

eja



e ja gaude latare in Domino, eja gaude latare in Domino, Anima
lauda ij ij ij Dominum, lauda ij ij ij Dominum, Anima



ij ij tristis. Nunc ubi est o mors victoria, & sti mulus
ij ij me a. Hic, hic est Deus meus Dominus qui bona re-



tu us? resurrexit Christus, oppressit hostes, huic cante-
tri buit mihi, spes mea, & salus mea, huic canta-



mus, huic cantemus, huic cante-
bo, huic cantabo, huic canta-



mus. Nunc
bo. Hic



ubi est o mors victo ria, & stimulus tu us? resurrexit Christus,
hic est Deus me us Dominus, qui bona retri buit mihi spes mea,

D



hu ic can te mus, hu ic can te mus,
hu ic can ta bo. hu ic can ta bo,



ij ij



ij ij



ij
in vita me

XXIV. Bassus à 7. Heinrich Sagittarii.



Eutoniam: Omnibus o bona pax, ij
Adveniunt: Inclutus hic dies est, ij



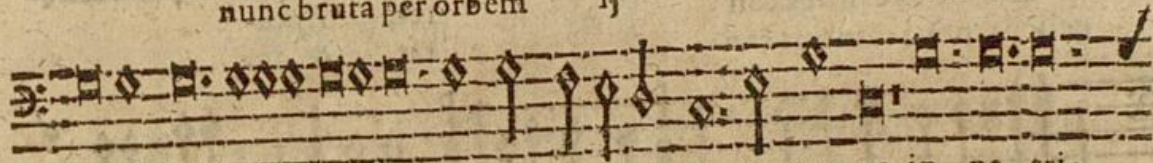
gaudia mille mille mille mille ij ferat, gaudia mille ij
gaudia mille mille mille mille ij ferens, gaudia mille ij



ij ij ij ferat, læten tur ci ves patulo ij
ij ij ij ferens, nunc totus gaudet populus ij



gens omnis in or be ij in pa tri-
nunc bruta per orbem ij in nu me-



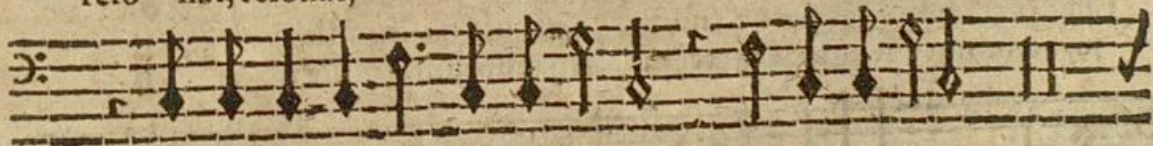
a dulci ij dulci prosperi ta te no va in pa tri-
rum ludunt ij ludunt luxuri o fa novum in nu me-



forte.
a dul ci dul ci prospe ri ta te no va. To ta Sle sis
rum ludunt ludunt lu xu ri o fa no vum. Omne solum



pian. f. p.
reso nat resonat, to ta Sle sis re so nat, re so nat,
reso nat, resonat, omne solum re so nat, re so nat,



f. p.
re so nat jam to ta Budor gis, to ta Budorgis,
re so nat jam to tus Olym pus, totus Olympus,



gaudia mille mille ij ij ij ferat, turba novem
gaudia mille mille ij ij ij ferens, & chorus An-



Si lium nova cantica can tet, Apol-
gelicus nova cantica can tat, & an-



lo au re o lo resonum pe ctine pul fet ebur, aure olo
te ae ra non folito carmine mul cet ovans, ae ra non



resonum pe cti ne pul fet ebur, exclamant passim
folito car mine mul cet ovans respondet passim



Cha ri tes hominesqve ve nusti gaudia mille mille ij ij ij
ju venumqve fenumq; ca terva gaudia mille mille ij ij ij



fe rat gaudia mille mille ij ij ij ferat, gaudia mille mille
ferens gaudia mille mille ij ij ij ferens, gaudia mille mille



fe rat, ij
ferens, ij

ij
ij

ij
ij



ij mille mille ij ij ferat.
ij mille mille ij ij ferens.

XXV. Bassus, Dialogus à 7. Heinrich Schütz.



49

Ich beschwere euch. Was ist dein Freund vor andern Freun-



den/ O du schöneste :/: :/:



:/: unter den Weibern/ O du schöneste unter den

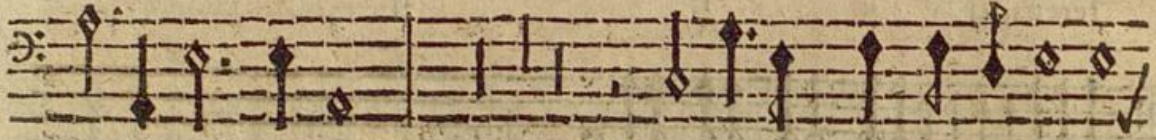


Weibern/ was ist dein Freund vor andern Freunden/ dass du uns so be-

D 3



schworen hast/ was ist dein Freund vor andern Freun den/ daß du uns



so beschworen hast/ Wo ist dein Freund hingegangen/



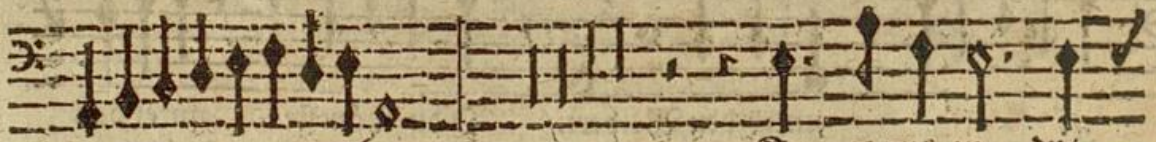
O du schöneste :/: :/ un ter den



Wei bern/ Wo hat sich dein Freund hingewand/ so wollen wir Ihn



mit dir suchen/ so wollen wir Ihn mit dir su



chen. Sa ge uns an du/



den deine Seele liebet/ wo Er weidet/ wo Er ruhet im Mitta



ge / wo Er weidet / wo Er ruhet im Mitta ge /



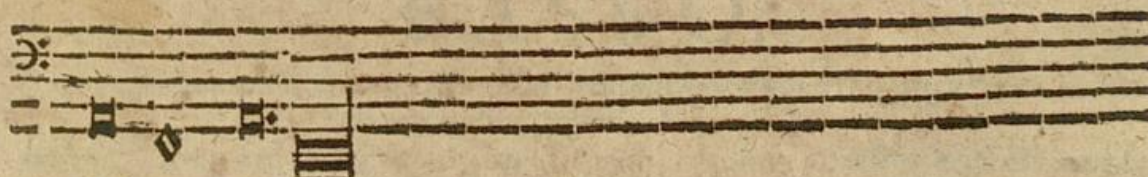
last uns gehen / und Jhn suchen / und Jhn suchen / last uns gehen /



und Jhn suchen / last uns gehen / und Jhn suchen / bis der Tag fühle



werde / *pian.* bis der Tag fühle *fert.* werde / :/: und der



Schatten weiche.

F I N I S.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes with stems.

Ein Weibchen hat er sich im Winter

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes with stems.

hat er sich im Winter und im Sommer

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes with stems.

und im Sommer hat er sich im Winter

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes with stems.

und im Sommer hat er sich im Winter

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes with stems.

Ein Weibchen hat er sich im Winter

F I N I S



Ander Theil
Geistlicher
ONCER TEN
und Harmonien,

à

1. 2. 3. 4. 5. 6. 7. *Voc. cum & sine Violinis, &
Basso ad Organa.*

Aus den berühmtesten Italianischen
und andern Autoribus, so theils neben ihren eige-
nen mit noch mehren/theils auch mit andern Texten / doch ohne
der Authoren Abbruch / oder an der Composition Veränderung / belegen /
und zu Lobe Gottes und Fortpflanzung der edlen Music / auff vieler Begehr und
Gefallen colligiret, und zum öffentlichen Druck befördert

durch
AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslau.

AL T U S.

Justinus Martyr in quest. Orthod. quest. 107.
Verbum Dei est, inquit, sive mente cogitetur, sive canatur,
sive pulsu edatur, &c.



Leipzig

Gedruckt bey Henning Kölern /
In Verlegung des Auctoris und Collectoris.

Im Jahr M DC XLI,

I N D E X.

A sola Voce.

- I. { *Grewet euch alle* } C. o T. Johan. Rovettæ, in C.
 { *Gaudete omnes* }
- II. *Ardet cor meum*, C. o T. Fel. Sances, in C.
- III. *Lætamini*, C. o T. Ejusdem. in C.
- IV. *Vulnerasti cor meum*, C. o T. Giacomo Arigoni, in C.
- V. *Benedicta*, con & sine Viol. C. o T. Ejusdem in C.
- VI. *O Sponsa*, A. Ejusdem in C.
- VII. *An. mamea*. B. con & sine Viol. Ejusdem in C.

A 2 Voc.

- IIIX. *Bone JESU*. 2 C. o T. con 2 Viol. in C. & T.
- IX. *DEUS propitius*, C. o T. e A. Gio. Rovettæ in C. e A.
- X. *Trahe post te*. A. e T. Casp. Casati, in A. e T.
- XI. *Peccavi*. 2 C. o T. Joh. Prioli, in C. e T.

A 3 Voc.

- XII. *Missa*. à 2 C. e B. Horatii Tarditi. in C. A. B.
- XIII. *Domine in virtute*. T. T. B. Joh. Rovettæ, in A. T. B.
- XIV. *O dulcis*, C. C. e T. Chinelli, in C. A. T.
- XV. *Benignissime JESU*. C. C. o T. e B. Aloyfii in A. T. e B.
- XVI. *O Nomen JESU*, A. T. B. Galatio Sabbatino, in A. T. B.

A

A 4 Voc.

- XVII. Exaltabo te Domine, C. A. T. B. Joh. Rovetta.
XIX. Quam dilecta, C. A. T. B. Tarquin. Merulae.
XIX. Meine Harffe ist zur Klage, C. A. T. B. Joh. Vierdant.

A 5 Voc.

- XX. Paratum cor meum, C. A. T. T. B. Ignat. Donati,
XXI. Laudate Dominum, C. A. T. T. B. Nicol. Fontei,

A 6.

- XXII. Pascha concelebranda, C. C. A. T. T. B. con 2 Viol.
1 Pars, Claudii Monteverde.
XXIII. { Eja ergo lætare } 2 Pars, ubi 2 Textus quolibet
{ Laude anima mea } Tempore decantari potest,

A 7.

- XXIV. { Teutoniam dudum } C. A. T. T. B. e 2 Viol. Henr.
{ Adveniunt Pascha } Sagittarii.
XXV. Ich beschwere euch, C. C. C. C. A. T. B. Heinrich Schütz.

A 8

IX A. z. C. o T. e A. Johan Rovetta.

D Solo: 17
Eus propitius esto. Amantissime Iesu per effusionem Sacrosancti

langvinis tui obsecro te, fac ut universo mundo cum omnibus pec-

catis, vitiis & concupiscentiis moriar, & per incendium

amoris tui à meipso deficiam tibi què soli ac in te

solo semper vivam. Amantissime Domine Iesu Christe,

obsecro te per amorem illum perfectissimum, quo salutem

nostram zelando ubique tam fide liter quam ferventer



quæ ris, da mihi rectam, puram, simplicem ac Dei-



formem in singulis rebus intentionem, ut quibuscunque agendis



& vivens, non aliud quæram, non aliud intendam, quam purè



gloriam, & beneplacitum tuum non aliud quæram, non aliud intendam



quam purè gloriam, & beneplacitum tuum, quam tuum honorem &



gloriam. ij

X. A 2. C. o T. e A. Caspari Casati.



Dialogo.



Rahe trahe post te cor meum, trahe trahe post te cor



meum, ut curram in odorem unguentorum tuorum suavissimi bonitas,



O vox latitiae, o vox salutis, o vox exultationis. Ecce



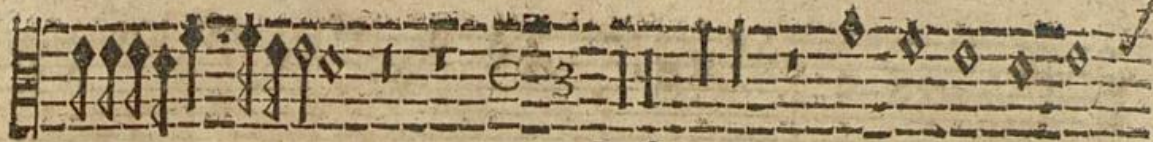
ecce te sequar, indica mihi viam, edoce me quid faciam, ut



tibi soli placeam, jam, jam mi Domine mihi vilescunt omnia terra



mundus caro sensus tui amore tenor sui deside sio



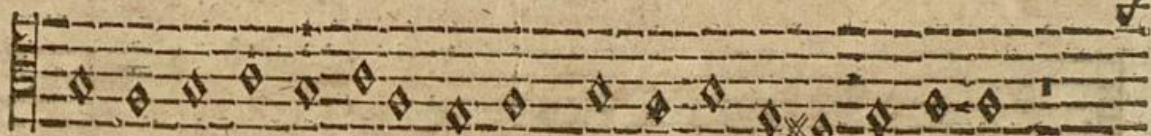
Presto.

tui deside rio flagro

in ater num re-



gnabo regna bo, & can ta bo can ta bo Al le lu ja, in æ-



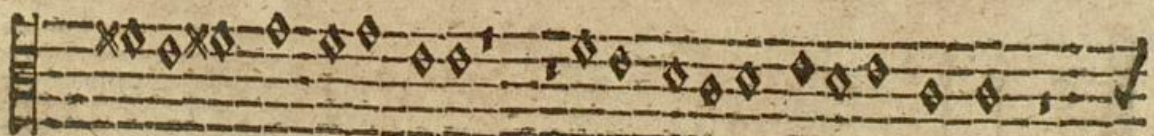
ternum regnabo regna bo, & can ta bo can tabo



in æ ternum regnabo regna bo, & can tabo can ta bo



can tabo Alle luja, can tabo Alleluja, in æ-



ternum regnabo cantabo in æternum regnabo cantabo,

Alle-

can tabe Alleluja, Alle luja, Alleluja, Alle-
 luja Al le lu ja, Allelu ja, Alleluja,
 Al le lu ja, Al le lu ja,
 Al le lu ja, Alle luja, Alleluja, Alle luja,
 Al le lu ja, Al-
 leluja.

XI. Peccavi àz C. o T. Tacet.
 XII. Missa

XII. Missa à 3. 2 Canti e B, Horatii Tarditi.

Yri e leison, Kyrie e leison, Kyrie

leison, ij ij ij

ij ij Chriſte e le i ſon, ij

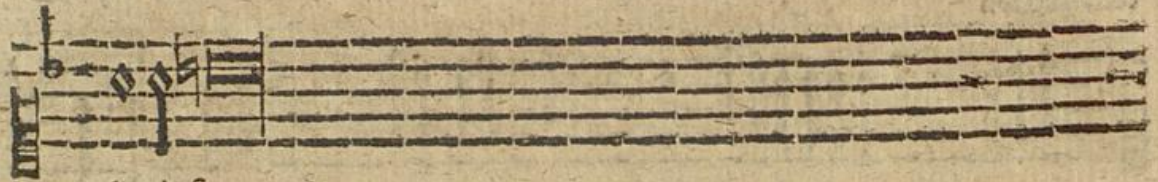
ij Chriſte eleiſon, ij ij ij

ij ij ele i ſon, Kyrieleison,

ij ij e le i ſon, Kyri e le i ſon,
B



ij ij eleison, Kyrie, ij ij eleison, c-



le i son.



Et in terra pax hominibus bonæ voluntatis, bonæ volun-



ta tis, laudamus te, benedicimus, benedicimus te, adora mus



glorificamus te, gratias agimus tibi propter magnam gloriam tuam,



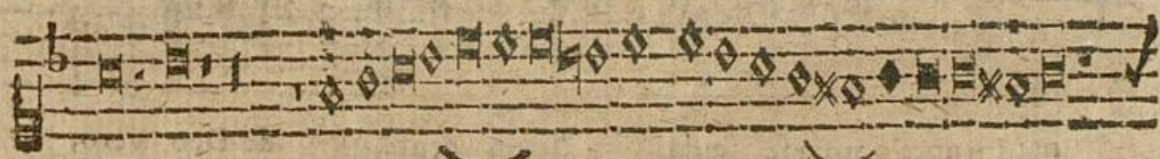
Domine Deus, Deus agnus Dei Filius Pa tris, qui tollis ij



peccata mundi, misere re no bis, peccata mundi, suscipe



suscipe ij ij ij ij deprecationem



nostram, miserere no bis, misere re no bis,



quoniam ij ij tu solus altissimus Iesu Chri ste cum



sancto Spiritu in gloria Dei Patris Amen, cum sancto Spiritu, ij



in gloria De i Pa tris Amen.



Patrem omni potentem factorem cœ li & ter-



ra visibili um omnium & invi sibi li um, & ex Patre



natum ante omnia se cula, Deum verum, de Deo vero,



ij per quem omnia facta sunt, omnia facta sunt,



ij qui propter nos homines ij



& propter nostram salutem, & Homo factus ij est,



& resurrexit terti a die, & resurrexit secundum scri-



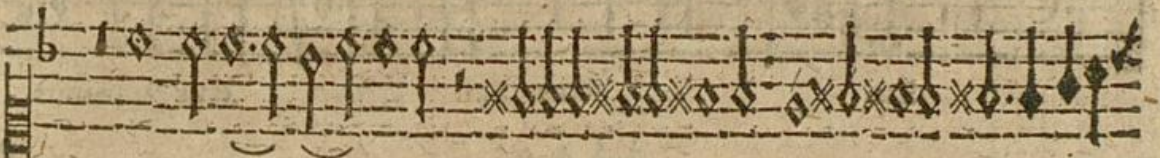
ptu ras, & adscendit in cœlum, sedet ad dexteram Pa tris, & iterum



vēnturus est cum gloria, nōn erit fi nis,



& vivificantem, qui ex Patrē Filio quē proce dit,



simul ad o ratur, adora tur, & conglori fi catur, qui locutus



est, ij per Prophe tas, unum Bapti-



smā in remissionem peccato rum, & expecto resurrecti onem,



mortuorum, & vitam ij venturi seculi, & vitam, ij ven-

B 3



turi se culi, A men, A men,



A men, Amen, A men.



San ctus, San ctus Dominus



Deus Sa baoth gloria tua Ofanna in excel



fisi, glori a tua Ofanna in excelsis, glori a tua Ofanna in ex-



celsis. ij

Agnus



Agnus Dei. Qui tollis pecca ta mundi, mise re re



mise rere no bis, qui tollis pec ca ta mundi,



mi se re re nobis, miserere mi se re re no-



bis, mi se rere, ij ij



mise re re no bis.

D O mine in vir tu te tua lae tabi-

tur lae tabitur Rex, Domi ne in virtu te

tua lae tabitur lae tabitur Rex, & super salu-

tare tuum exulta bit, exul ta bit,

vehementer, & vo luntate la biorum ejus non fraudati, ij

e um desiderium cordis ejus tribu isti e-

i tri bui sti, ei, & volunta te labio rum ejus non frau-
dasti



dasti, non fraudasti eum, posuisti in capite ejus coronam de lapide



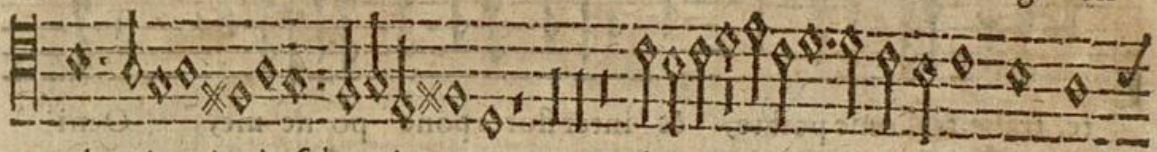
pretioso, posuisti in capite ejus, in capite ejus, coronam de



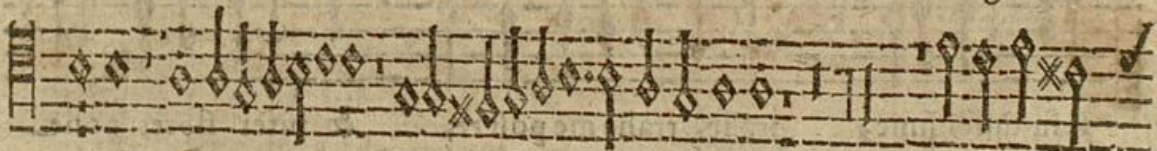
lapide pretioso, vitam petiit à te, & tribuisti ei longitudinem di-



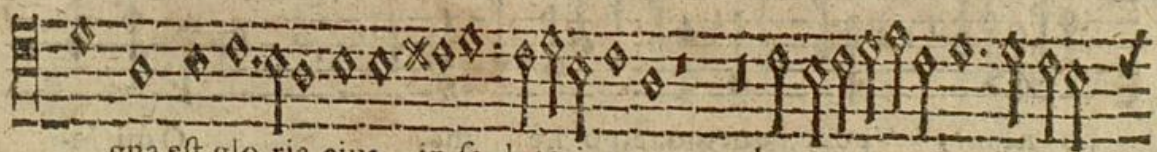
erum in seculum, ij & in seculum seculi. Magna est



gloriae jus in salutari tuo gloriam & magnum de-



orem impones, impones super eum, ma-



gna est gloria ejus in salutari tuo glo riam & ma-

C

ma-



magnum decorem impo nes, impo nes super eum,



impo nes, impo nes super eum.

XIV. A 3. 2 Cantie Tenore. Giovan Bap. Chinelli.



Dulcis, O dulcis amor Jesu, ij



Je su, dulce, ij bo num, trahe, ij me post



te, trahe, trahe me post te, & inter flores pone po ne me, O mi



Iesu dulcissime, trahe, trahe me post te, & inter flores pone



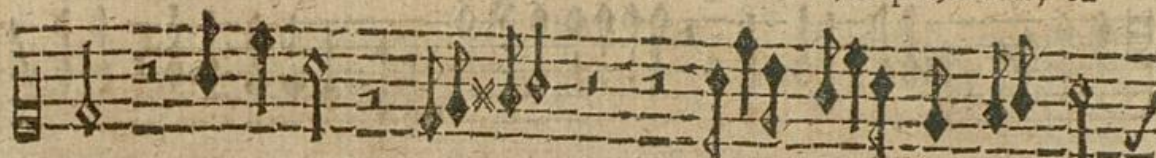
po ne me, pone, pone, pone, po ne me, O mi Ie-



su, tu lux, tu sol, tu fons, tu spes, tu vi ta, tu vita, tu bonitas infini-



ta, tu vita, ij tubonitas infinita, tu fons, tu spes, tu lux, tu



sol, tu vita, tubonitas, tu vita, ij tuboni tas,



ij in fi nita..

XV. A 3. 2. T. e B. Aloysii,



Eni gnissime Iesu, tu spes animæ me æ, tu

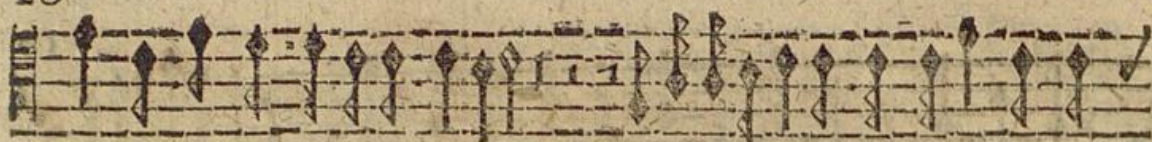


spes, tu salus mea, tu lux, tu spes, tu salus mea, tu lux, tu spes, tu salus

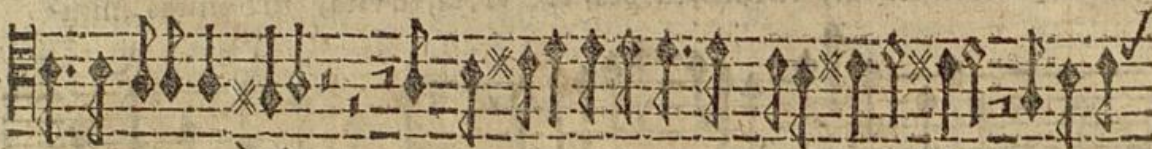


me æ, Benignissime Iesu, da mihi ut vivam, da mihi ut vivam & sim

C 2



expers sim expers diræ mor tis, da mihi ut vivam & sim expers sim



expers diræ mor tis, sim immortalis & expers diræ mor tis, sim immor-



talis & expers diræ mor tis. Benignissime Jesu, vita mea, spes mea, sine



te vivo do lens, tu es Salvator meus, Deus meus, salus mea, spes mea,



Deus meus, lux mea, salus mea, spes mea. Tu ergò il-



lumina, munda & sana me, Tu ergò refuscita, salva, & rege me, Tu



ergò defende, con firma & salva me, Tu ergò vivifica me, O



bone Jezu, Benignissi me Jezu, tu lux, tu spes, tu falus mea, tu



spes, tu falus mea, tu spes, tu falus me a.

XVI. A 3. A. T. B. Galeatii Sabbatini.



Nomen Jezu, ij nomen dul ce, O nomen Jezu,



nomen delectabile, O nomen Jezu, no men confortans, O nomen Jezu,



no men confor tans, ne perdat ij



me, ne perdat me iniquitas me a, quem fecit omnipotens



bonitas tua, quem fecit omnipotens bonitas tu a, O benignissime Jezu,

C



in hora mortis meae suscipe me humi li ter veniam petentem



& hoc Nomen sanctum ij invocantem O Iesu, O Iesu,



O nomen Ie su, ij ij nomen confortans, miserere



mei, conforta me O pie Iesu, miserere mei salva me, conforta



me O pi e Iesu miserere mei, O pie Iesu salva me



O pi e Iesu, ij pie Iesu salva me.



XVII. A 4. C. A. T. B. Johan Rovetta.

Dixitabo te Domine, quoniam suscepisti suscepisti
me, quoniam quoniam suscepisti me, nec delectasti inimicos me-
os inimicos meos super me, Domine Deus meus clamavi ad te
& sanasti me, clamavi ad te, & sanasti me, salvasti me à descen-
denti bus in la cum salvasti me à descen-
dentibus salvasti me à descendentibus in la cum, psallite Domino Sancti
ejus, & confitemini memoriae sanctitatis eius,



& confitemini memoriae sanctitatis eius,

14



Quoniam ira in indignatione eius, in indignatione,



in indignatione eius, & vita, in voluntate,

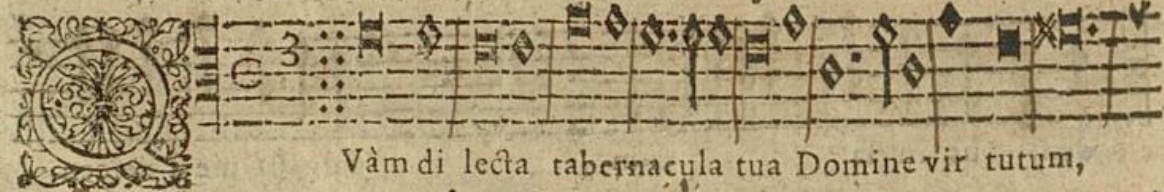


in voluntate eius.

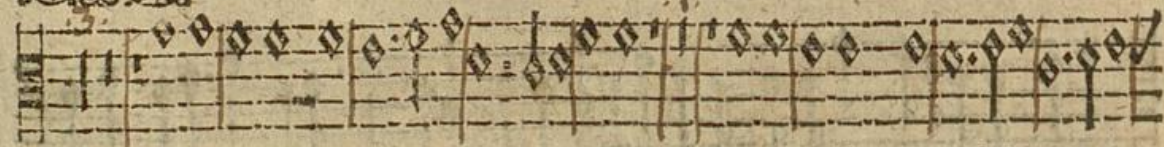
XIIX.

A 4.

Tarquini Merula.



Vandilecta tabernacula tua Domine virtutum,

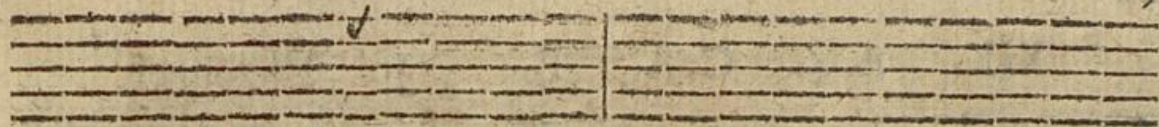


Concupiscit & deficit anima mea, Concupiscit & deficit anima



mea in atrio Domini, in atrio Domini. Cer meum tacet.

Quam



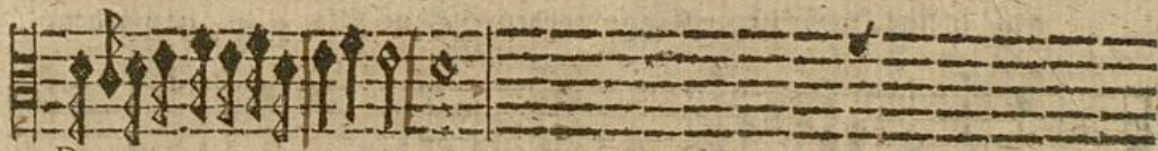
Quàm dilecta : ut supra.



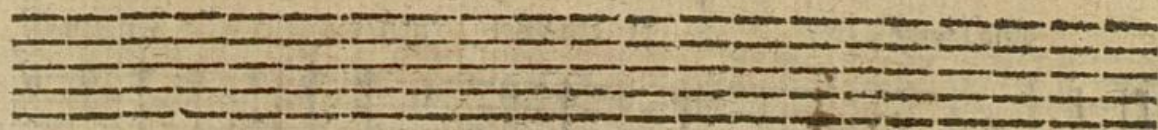
Etenim passer invenit sibi domū, & turtur nidū suū, ubi ponat pullos



suos, Altaria tua Domine virtutum Rex meus & Deus meus, &



Deus meus. Quàm dilecta : ut supra.

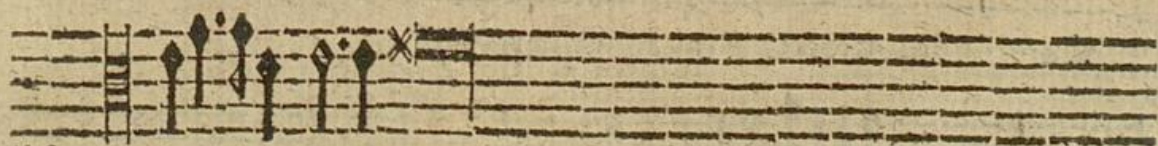


Beati: tacet.

Quàm dilecta : ut supra.

Beatus vir: tacet.

Quàm dilecta : ut supra.



il fine. in atrio Domini.

D

XIX. A. 4. C. A. T. B. Joh. Vierdant.

M Ei ne Harffe ist zur Kla
 gen wor-
 den/ und meine Pfeif fe ein Wei-
 nen/ meine Harffe ist zur Klage worden/ ist zur Kla ge worden/
 und meine Pfeif fe ein Wei nen/ ein Wei nen/ ein
 Wei nen/ mei ne Harffe meine Harffe ist zur
 Kla ge worden/ ist zur Klage worden/ :/:
 und meine Pfeif fe ein Wei nen/ ein



Wei nen/ meine Harffe ist zur Kla ge zur Kla ge



worden/meine Harffe ist zur Kla ge worden/meine Harffe ist zur Klage



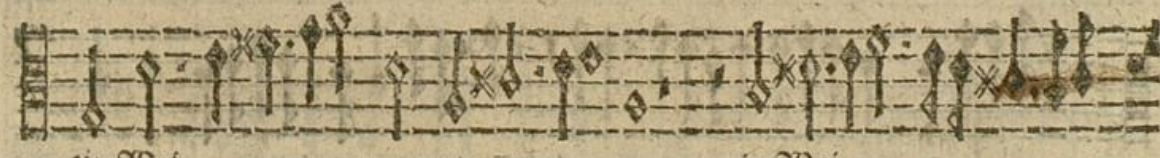
worden/ meine Harffe :/: :/: ist zur Klage



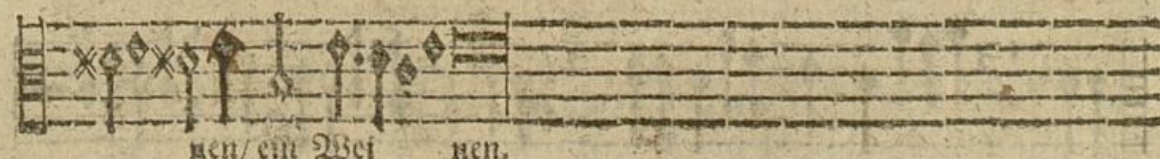
meine Harffe ist zur Klage ist zur Klage zur Kla - gewor den/



und meine Pseif - fe ein Wei nen/



ein Wei - nen/ :/: ein Wei.



nen/ ein Wei nen.

XX.

Altus à 5.

Ignatii Donati.

Aratum cor meū, De us, paratū ij cor me um,

exsurge ij psalterium, psalterium & cithara, confi tebor

tibi in populis Domine, confi tebor tibi in nationibus Domine,

& psallam tibi, ij in nationibus, quia magna est, &

usq; ad nubes ij veritas tua, exaltare ij super cœlos De9,

ut liberentur dilecti dilecti tu i, ut liberentur dilecti di lecti

tui, ut liberentur dilecti tui, ut liberentur dilecti di lecti tu i.

XXI. Al-

XXI.

Altus à 5.

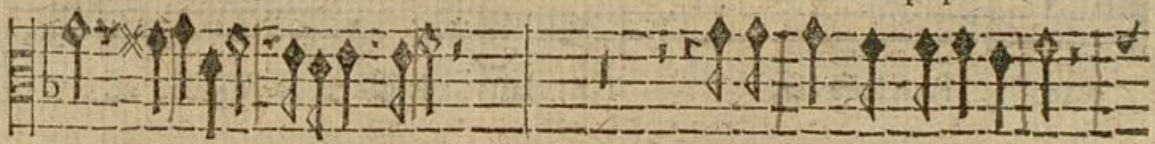
Nicol. Fontei.



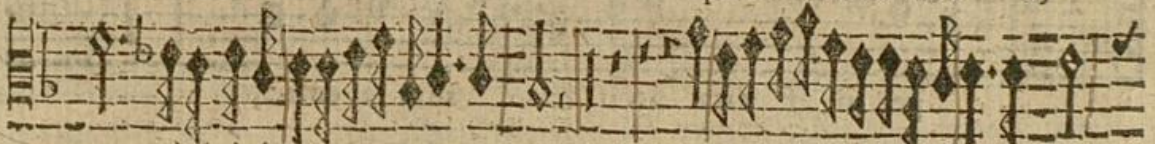
Au date lauda te laudate Domi-



num omnes gen tes laudate e um o mnes popu li, &



di cite & di cite, per te sumus crea ti,



O ve ne randa Trinitas, vera æ ter ni tas,



per te sumus redempti, summa tu Cha ritas, populum cunctū



ij tu protege, salva, li bera, eripe, & e munda



populum cunctum tu pro tege, li bera, & e mun da, libera

D 3

& omnia da & emun da, Te ade ra mus o-

mni potens per infinita ij secu-

lo rum secu la, Tibi laus & glori a & glori a

per in fi nita secu lo rum se cula,

A men,

A men, A men,

A men, A men,


XXII. Alto à 6. con 2 Viol. Claud. Monteverde.

R  *Ascha concelebranda gētes redemtæ Triumphū Christo ij*

 *præ gaudio cantate triumphū Christo præ gaudio cātate Christo*

 *Alleluja, triūphū Christo ij præ gaudio cantate, Leo de tribu*

 *Ju da, Christus debellaturus, debellaturus hostes,*

 *ut gigas fortis, ut fortis ^{lmo} felix Triumphator descendens ad infer-*

 *num, quo expugna to redit cum vi ctori a infer na les*

 *percus-sit, *quos sicut in altis* percussit ini mi eos*



Sathan & mortem, victoria, Leo de tribu Juda fe-



cit victoriam, ij Hinc tibi Chri-



ste populus liberatus optat tropha-



um liberatus, quia ij tu liberaſti & extraxiſti



Satha na captivos. *e' fauce captivos*

XXIII. Alto à 6. con 2 Viol. Claud. Monteverde,



Rgo: cum hoc Triumphatore
Lauda: Domini num tuum lauda

li be ra ti sumus,
psallam Deo meo,

Al-



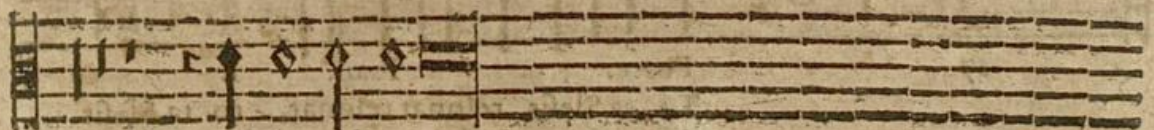
Al le luja cantemus. Anima ij anima tristis
quam diu vivus e ro. Anima ij anima mea.



Nunc ubi est omors victo ria & stimulus tu us? resurrexit Christus,
Hic, hic est Deus me us Dominus qui bona retri buit mihi, spes mea,



huic cantemus, ij huic cante mus
huic cantabo ij huic canta bo



laudes perennes,
in vi ta mea.

XXIV. Alto à 7. Henrici Sagittarii.



Euto niam dudum bel-
Adve niunt Pascha ple-

E li



libel
no ple

li a tra pericla ij
no concelebranda ij

molestant omnibus o
triumpho inclytus hic



bona pax ij
dies est ij

gaudia mille mille ij ij ij ferat,
gaudia mille mille ij ij ij ferens



gaudia mille mille ij ij ij ferat mille ij ij ferat
gaudia mille mille ij ij ij ferens mille ij ij ferens



17

Forte. Pian. f.
To ta Slesis resonat resonat, to ta Slesis
Omne solum resonat resonat omne solum



p. f. p.
resonat, resonat; resonat jam tota Budorgis, tota Budorgis,
resonat, resonat, resonat jam totus Olympus, totus Olympus,



f.
omnibus o bona pax, omnibus o bona pax gaudia mille mille
inclytus hic dies est, inclytus hic dies est gaudia mille mille





ij ij ij fe rat, gaudia mille mille ij ij ij ferat,
ij ij ij ferens, gaudia mille mille ij ij ij ferens,



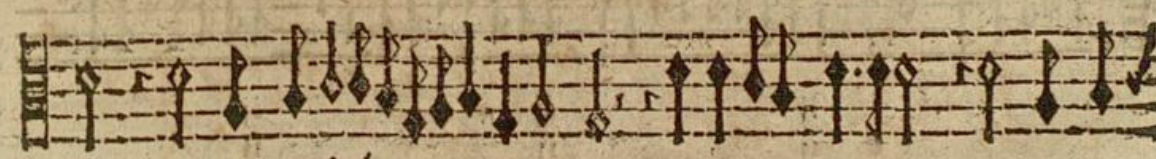
ij mille ferat, turba novem Silium nova can tica
ij mille ferens, & chorus Angelicus nova canti ca



can tat, tur ba novem Si li
can tat, & cho rus An ge li



na nova cantica can tat, A pol lo aure o lo reso
eus nova cantica can tat, & an te acra non foli



num, pe cti ne pul set ebur aure olo resonum pe cti ne
ro carmi ne mul cet ovans a e ra non solito car mine



pul set ebur, exclamant passim Charites hominesque ve
mul set ovans, responder passim juyenumq; senum que ca
E 2 nusti

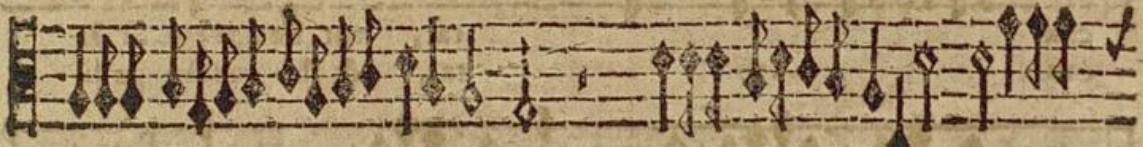


nufti omnibus o bonapax ij
terva inclytus hic dies est ij

gau dia mille mille
gau dia mille mille



ij ij ij ferat gaudia mille mille ij ij ij ferat.
ij ij ij ferens gaudia mille mille ij ij ij ferens.



ij
ij

ij
ij

ij
ij



ij
ij

ij
ij

ij
ij



ij
ij

ij
ij

XXV. Al-

XXV. Alto. Dialogus à 7 Heinrich Schük.



49
 Ich beschwere euch.

Was ist dein Freund vor andern Freun-



den/ O du schöneste :/: :/: :/:



unter den Weibern/ O du schöneste :/: unter den Wei-



bern/ was ist dein Freund vor andern Freunden/ daß du ihn so beschworen



hast/ was ist dein Freund vor andern Freunden/ daß du ihn so be-



schworen hast/ Wo ist dein Freund hinge gangen/ O du schöneste

E 5 un/





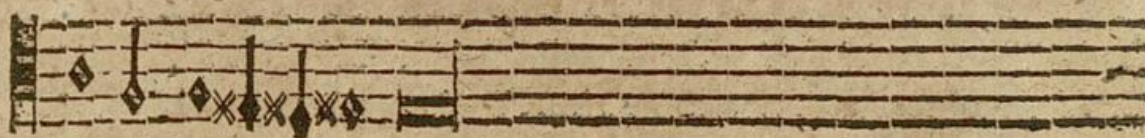
und Jhn su chen/ und Jhn suchen/ :: ::



und Jhn su chen/ bis der Tag kühl le werde/ bis *pian.*

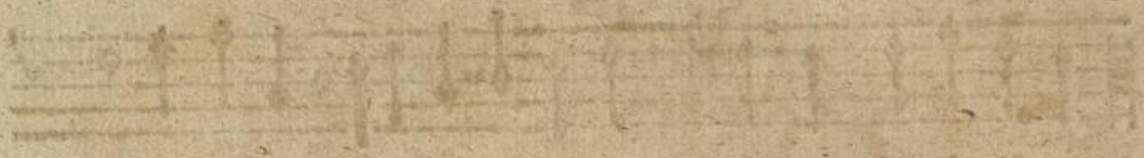


der Tag kühle werde/ *fort.* :: und der Schatten und der

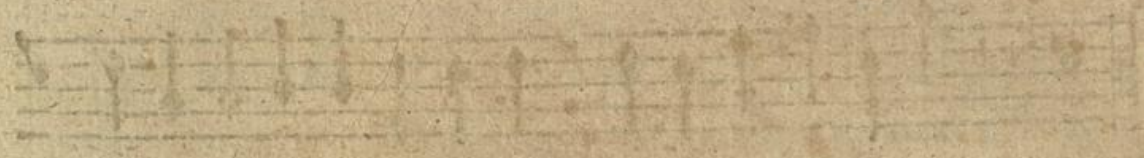


Schatten wei che.

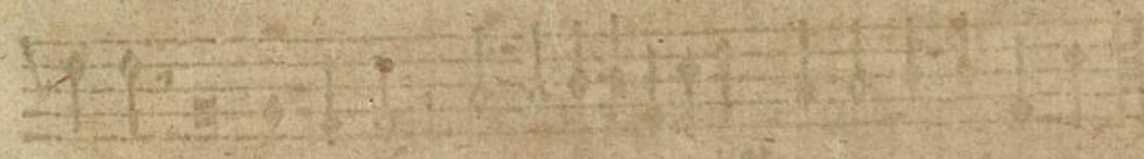
F I N I S.



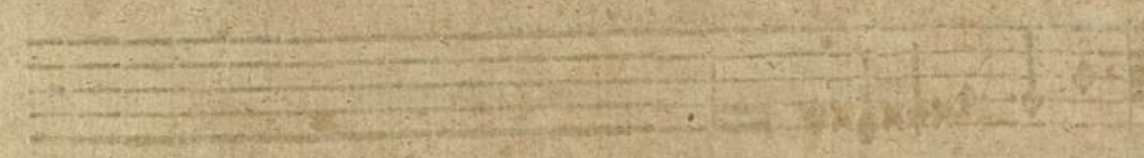
Faint, illegible text centered below the first staff.



Faint, illegible text centered below the second staff.



Faint, illegible text centered below the third staff.



Faint, illegible text centered below the fourth staff.

Faint, illegible text centered in the lower middle of the page.



Allder Theil
Geistlicher
ONCERTEN
und Harmonien,

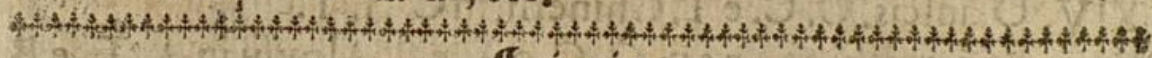


à
8. 2. 3. 4. 5. 6. 7. *Voc. cum & sine Violinis, cum
Basso ad Organa:*

Alus den berühmtesten Italiänischen
und andern Autoribus, so theils neben ihren eigen
nen mit noch mehrern/theils auch mit andern Texten / doch ohne
der Authoren Abbruch/oder an der Composition Veränderung/beleget /
und zu Lobe Gottes und Fortpflanzung der edlen Music / auff vieler Begehr und
Gefallen colligiret, und zum öffentlichen Druck befördert

durch
AMBROSIUM PROFIUM, Organisten
zu St. Elisabeth in Breslaw.
BASSUS PRO ORGANO.

Justinus Martyr in quest. Orthod. quest. 107.
Verbum Dei est, inquit, sive mente cogitetur, sive canatur,
sive pulsu edatur, &c.



Leipzig
Gedruckt bey Henning Kölern /
In Verlegung des Auctoris und Collectoris.
Im Jahr M DC XLI,

I N D E X.

A sola Voce.

- I. { *Sprewetenchalle* } C. o T. Johan. Rovetta, in C.
 { *Gaudete omnes* }
- II. *Ardeat cor meum*, C. o T. Fel. Sances, in C.
- III. *Extamini*, C. o T. Ejusdem, in C.
- IV. *Vulnerasti cor meum*, C. o T. Giacomo Arigoni, in C.
- V. *Benedicta*, con & sine Viol. C. o T. Ejusdem in C.
- VI. *O Sponsa*, A. Ejusdem in C.
- VII. *Anima mea*, B. con & sine Viol. Ejusdem in C.

A 2 Voc.

- VIII. *Bone JE SU*, 2 C. o T. con 2 Viol. in C. & T.
- IX. *DE us propitius*, C. o T. e A. Gio. Rovetta in C. e A.
- X. *Trahe post te*, A. e T. Casp. Casati, in A. e T.
- XI. *Peccavi*, 2 C. o T. Joh. Prioli, in C. e T.

A 3 Voc.

- XII. *Missa*, à 2 C. e B. Horatii Tarditi, in C. A. B.
- XIII. *Domine in virtute*, F. T. B. Joh. Rovetta, in A. T. B.
- XIV. *O dulcis*, C. C. e T. Chinelli, in C. A. T.
- XV. *Benignissime JE SU*, C. C. o T. e B. Aloysii in A. T. e B.
- XVI. *O Nomen JE SU*, A. T. B. Galatio Sabbatino, in A. T. B.

A 4 Voc.

- XVII. Exaltabo te Domine. C. A. T. B. Joh. Rovetta,
XIIII. Quam dilecta. C. A. T. B. Tarquin. Merulae,
XIX. Meine Harffe ist zur Klage. C. A. T. B. Joh. Vierdancf.

A 5 Voc.

- XX. Paratum cor meum. C. A. T. T. B. Ignat. Donati,
XXI. Laudate Dominum. C. A. T. T. B. Nicol. Fontei.

A 6.

- XXII. Pascha concelebranda. C. C. A. T. T. B. con 2 Viol.
1 Pars, Claudii Monteverde.
XXIII. { Eja ergo latere } 2 Pars, ubi 2 Textus quolibet
{ Laude anima mea } Tempore decantari potest.

A 7.

- XXIV. { Teutoniam dudum } C. A. T. T. B. e 2 Viol. Henr.
{ Adveniunt Pascha } Sagittarii.
XXV. Ich beschwere euch. C. C. C. C. A. T. B. Heinrich Schütz.

a z



Deu et euch alle/ :/: freut euch des
 Gau de te omnes, ij & exul-



HErren/ O ihe Gerech te in Do mi-
 tate & ex ul ta te in Do mi-



men sollen den HErren schön prei sen/dancket dem HErren mit Harf-
 no, iterum dico gau de te, quia Do minus de coelo



raiste Filium fen/ und lobsin get
 fu um, ad salvan dum



Ihm mit Psal-
gorus hu-



tern/
ma num, Al le lu-



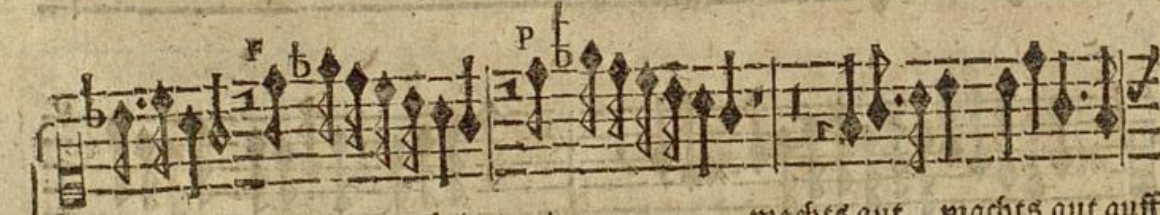
3 ja



ja, Alle luja, ij singet dem HErrn ein neues Lied/
Alle luja,



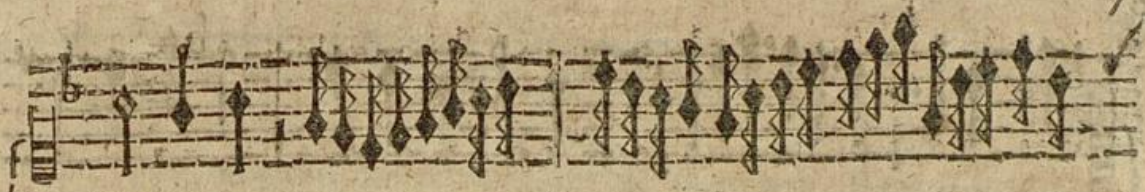
ein neues Lied/ein neues Lied/ ://
Al le lu ja, Alle luja, ij



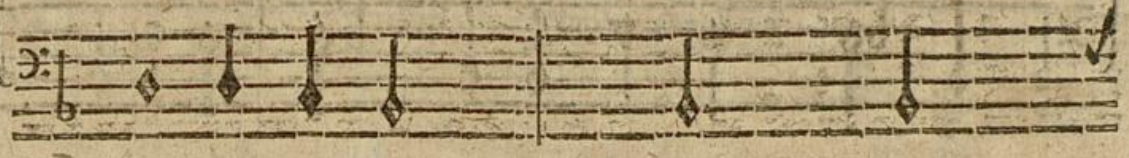
Alle luja/ :// machts gut machts gut auff
ij ij santa re ei can-



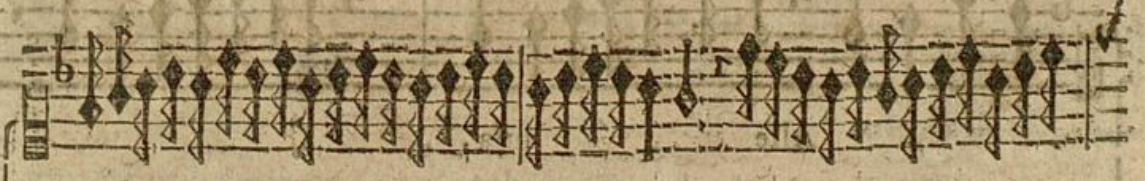
Sete



Seitenspiel mit
ta te, Al le lu ja,



Schal le/ mit Schal le/Alle luja/
Alleluja, Alle luja, Alle luja, Al leluja, Al-



le luja, Al le lu-



ja,

ja, Alle luja, Alle luja,

Al le lu ja, ij ij

Alle luja, ij

data

Dancket dem Hæren mit Harffen / singet dem Hæren alle Welt /
 Tibi cantemus cum An ge lis, O Je su, Alle lu ja,

Al lelu ja, Alle luja, Al le luja,

ij Alle-

lu ja, Al leluja, Alle lu ja.

b

II. Canto o Tenore Solo Felicis Sances.

Ardet cor meum, & anima mea langvet in te, & anima me-

a langvet in te, ardet cor meum, & anima mea langvet in te,

Tu succurre illi, succurre, succurre, succurre illi dulcissime Je-

su,

su, succurre, succurre, ij illi dulcis sime Jesu esto mihi

Jesu sem per Jesus, & sana salva serva me, esto mihi Jesu semper Je-

sus, & sana salva serva me, & sana salva ser va me,

b 2 in-

intende ij mihi, intende, ij mihi, & exaudi me,

intende ij mihi, & ex-

audi me, exaudi ij oratio nem me-

am.

am, exaudi ij ora ti o-

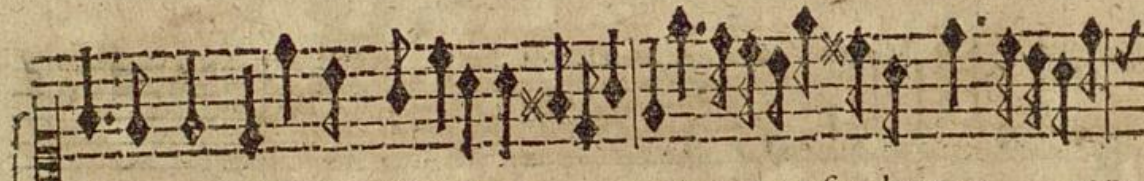
nem meam, Tibi Jesu dulcissi me, tibi laus & glo ri-

a ti bi Jesu dulcissime, Tibi laus & gloria, respice in me

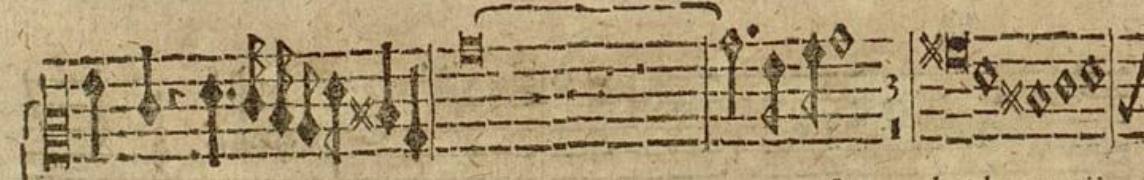
b 3 &



ij & miserere miserere mei, & misere re misere re ij



mei & non confundar ij non confundar, non con-



fundar, non confundar, & non con fun dar, latere ij



tere



cor meum, letare, ij cor meum, & gau-



de la tare ij cor meum, letare ij



cor meum, & gau-



de & gau de latere in cor meum, & gau-

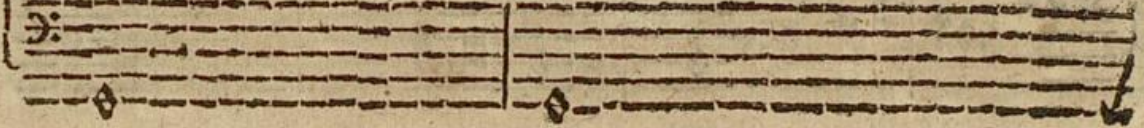
de & gau de quia spes tua in ipso

est, quia spes tua spes tua in ipso est spes

tua



tra



ia ipso est, Allelu-



ja, Alle lu ja ij ij Alle luja



c Alle-

ij Alleluja Al le luja, ij

Al lelu ja, ij ij Alle lu-

ja, Al lelu ja,

II. Can-

II. Canto o Tenore solo. Felicis Sances.

Bæta mi ni ij latamini in

Domino lætami ni ij in Domi no qui diligitis eum exul-

tate in e o omnes re cti corde ij

c 2 su-

sumite psalmum & date timpanum psal te ni umjucundū cum eitha-

ra jubila te, jubila te ij, ij & exul-

rate, psallite illi ij, ij psalli te, psallite

il li, psallite illi iſ il li psal li-

te, quoniam su a vis est Do mi nus,

miseri cors miserator misericors miserator &

c 3 ju-

ju stus mi feri cors mise ra tor

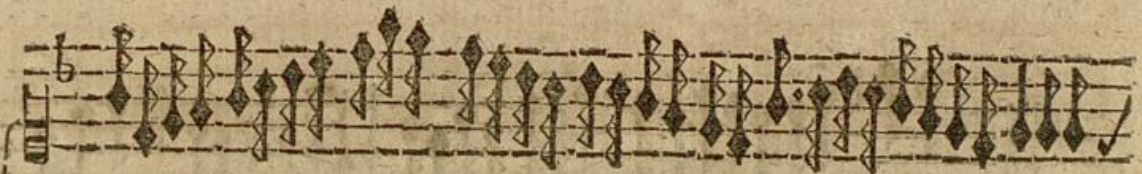
& ju stus, tu

Domine sal vum me fac, & ab inimicis meis e-

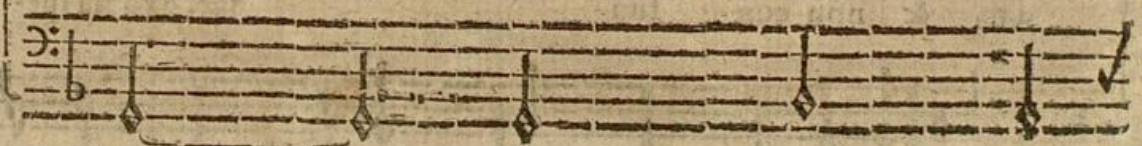
ripe



ripe me, & ab inimicis meis



ripe



me, & non con fundar, &



non

non con fun dar, & non con fun-

dar, & non con fun dar, quonia spe-

sa vi in te, quoniam spe ra-

vi in te, læ tamini ij

in Domino læ tamini ij in Domino, qui diligitis e-

um exultate in e omnes re cti corde, omnes re cti cor-
d de

de, Alleluja, ij ij ij ij ij

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains five measures of music with lyrics underneath: "de, Alleluja, ij ij ij ij ij". The lower staff is a lute line with a G-clef and a key signature of one flat, containing five measures of music.

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat, containing five measures of music. The lower staff is a lute line with a G-clef and a key signature of one flat, containing five measures of music.

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat, containing five measures of music. The lower staff is a lute line with a G-clef and a key signature of one flat, containing five measures of music.

The first system of music consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is in a historical style with diamond-shaped note heads.

The second system consists of two staves. The upper staff has a treble clef and shows a complex rhythmic pattern with many notes in a single measure. The lower staff has a bass clef and contains fewer, more widely spaced notes. Some notes in both staves are marked with an asterisk (*).

The third system consists of two staves. The upper staff has a treble clef and features a dense sequence of notes, possibly representing a melodic line. The lower staff has a bass clef and contains fewer notes, likely serving as a harmonic accompaniment. Some notes are marked with an asterisk (*).

d a IV, Cant.

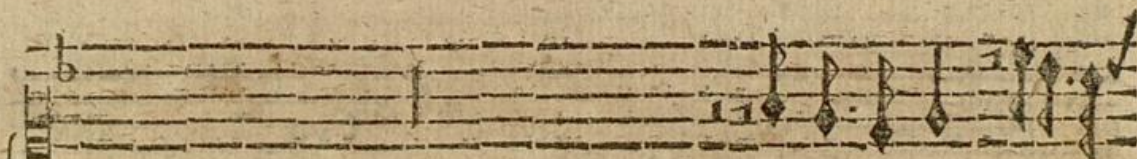
28 IV. Canto o Tenore Solo. Jacomo Arigonii.

Vulnerasti cor meum ij foror
mea spon sa, vulnerasti cor meum foror mea ij
spon sa, vulnerasti cor meum, ij in uno oculorum tuorum

&



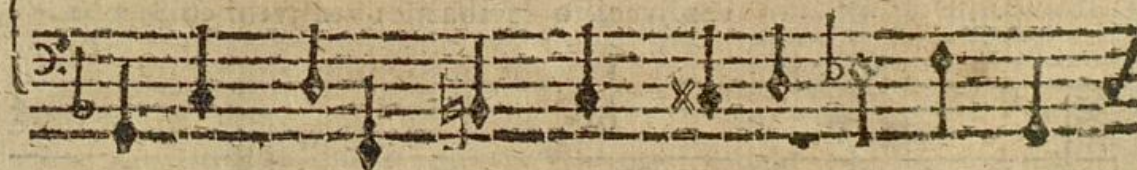
& in uno crine colli tui, & in uno crine col litu i,



quam pulchra es, ij



& quam decora, quam suavis, quā formosa, quā decora, O quam dul-



d 3 cis

cis, veni de Libano spon sa mea, veni de Libano spon sa mea, ve-

ni, ij & coronaberis, veni de Libano spon sa mea, ij

veni, veni co lumba mea, veni, veni co lumba
mea

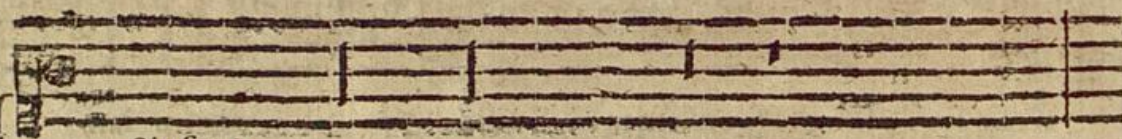
mea, veni de Libano sponsa mea, quia ij amore lan-

gveo, quia ij amore langveo,

ij langveo, amore langveo,

V. Can-

V. Canto o Tenore solo con Sinfonia
di 2 Viol. Ejusdem.



Sinfonia.



Bene dicta, ij sit nunc & semper O sanctissima Trinitas, coæ-



Bea.



qualis Majestas, & veritas, & gloria Deus Trinus unus, Al-



le-

leluja, Allelu ja, Alleluja, Alle lu-

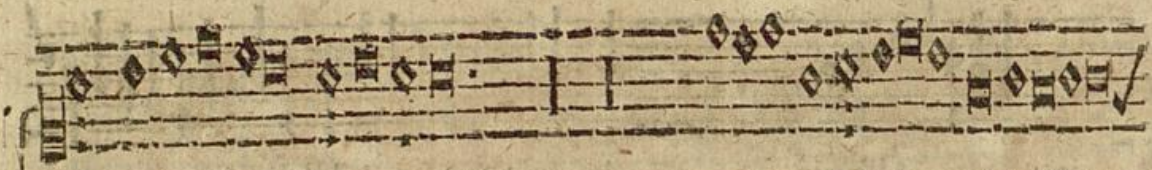
ja, Alleluja Alleluja Allelu ja,

ij Alle luja, O

e bea-



beata Tri nitas, beata beata Trinitas, & Sancta Deitas, O ado-



landa O veneranda Unitas, O adoranda O veneranda Deitas,



O adoranda O veneranda O adoranda O veneranda



Tri

per-

Trinitas

O O be ata O beata O be-

a ta Trinitas Te decet laus Te decet gloria, Te decet laus Te decet grati-

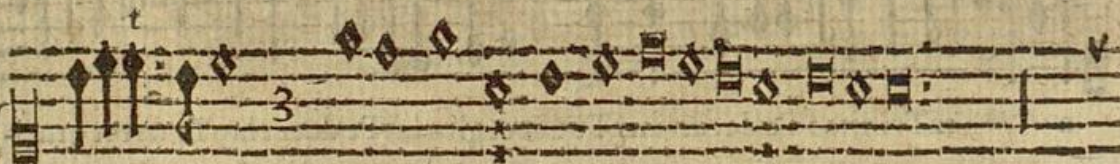
e 2 arum



a rum a cti o O beata Trinitas O beata Dei tas be-



a-



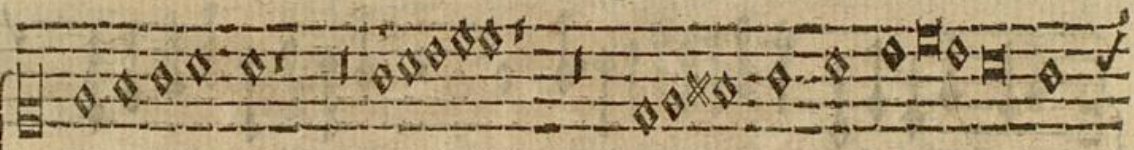
ta Trinitas, Te decet laus, honor, gratiarum actio,



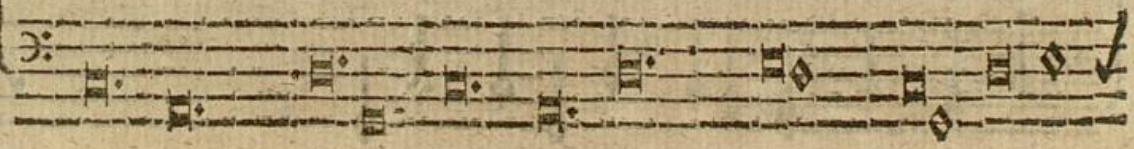
te



Te decet Laus, Honor, gratiarum actio,



Te decet honor. ij ij laus, honor, gratiarum



actio, Alle luja, ij ij Al le-



IA. IV

e 3

luja, Al le luja, Al le-

luja, ij ij Al-

le luja.

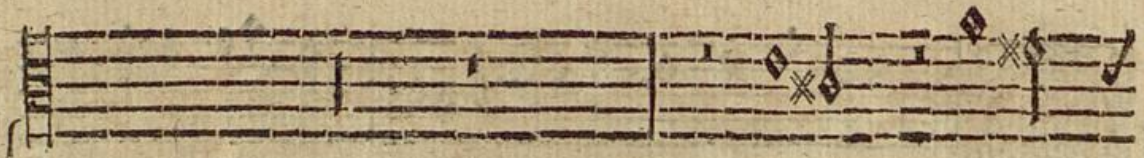
VI. Al-

Sponfa Christi lætare lætare O sponfa Christi læ-

ta re, lætare, lætare, Alleluja, lætare, Alle luja, O sponfa Christi læ-

tare, ij ij ij Allelu ja, Alle luja,

trce



Ecce, ij



qui in sepulchro ja cebat, ij

sur rexit, Alleluja, Alle-



luja, qui in sepulchro ja cebat, ij

Alle-



luja



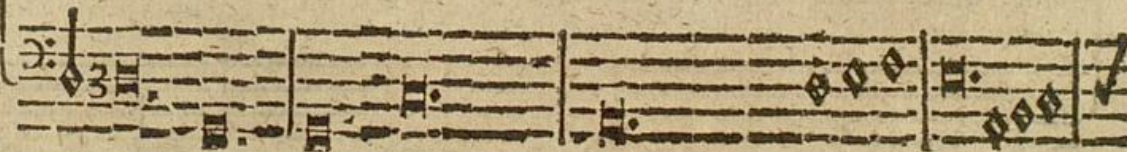
lu ja, qui in sepulchro jace bat, Alle lu ja,



irrexit sicut dixit, Alleluja, Al le lu-



ja, resurrexit, qui in sepulchro ja cebat, resurrexit, Al le luja,



f qui

qui in sepulchro ja cebat, Alleluja, Alleluja, ij ij

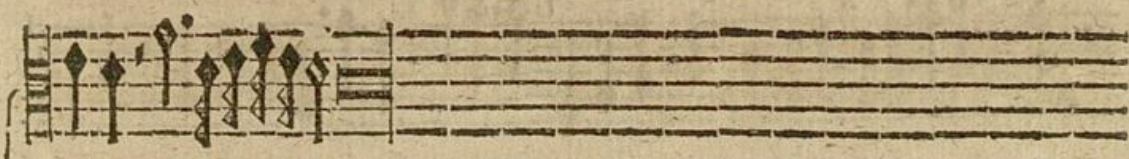
Eja, eja laudemus Deum cantemus

ei omnes can ticum novum, Allelu ja,

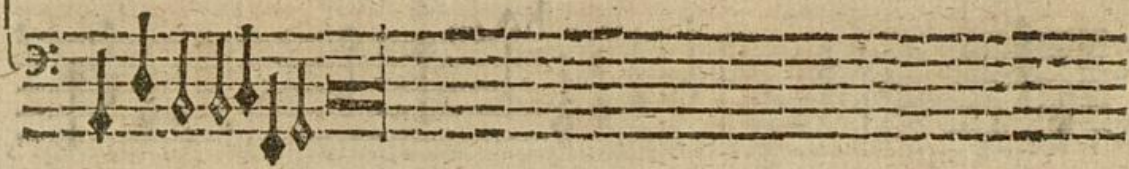


Alleluja, Al

lo



luja, Alle luja.



VII. Basso solo con Sinfonia di due Violini. Ejusdem.



Anima mea anima



Sinfonia.

f 2 mea



mea desi derat te, Anima mea desi derat te O bone Jesu, O bone Je-



su cla mat ad te ad te Domine, respice in



me, ij & mise rere me i, & mise rere mei ij



lava

lava ij me à delictis, lava ij me à delictis, & de al ba

me su per nivem dealba me lava ij me dealba

me dealba me super nivem, dealba me, ij me *Sinfonia ut supra.*
super nivem.

f *O*



Sinfonia ut supra.

O O Jesu, O Jesu emitte



Sinfonia ut supra.



manum tuam de alto, & deduc me in mon-



tem sanctum,



ut

ut cantem tibi in gloria, ut cantem tibi in gloria, ut cantem

tibi in glo
ria, ut cantem

tibi in gloria, ij ut cantem tibi in
glo-



glo

ri a, quia



factus es mihi in salu tem, in salu tem,

quia



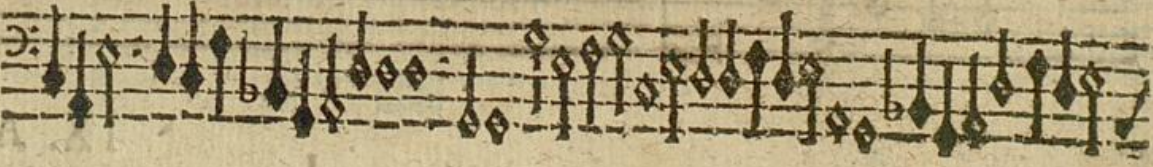
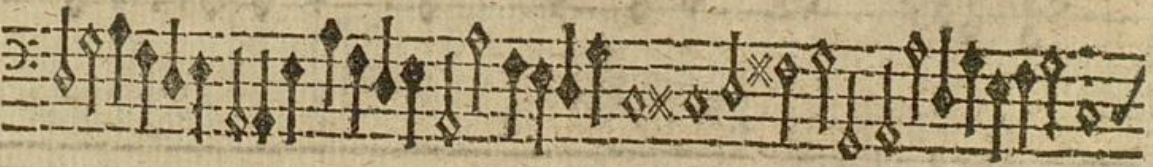
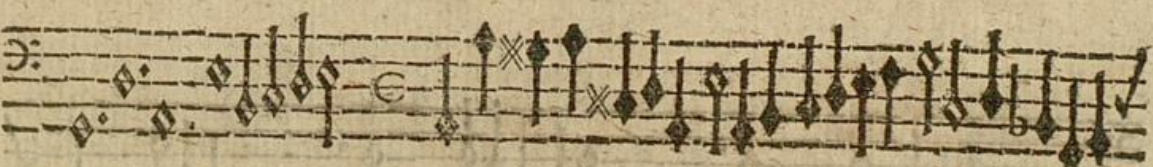
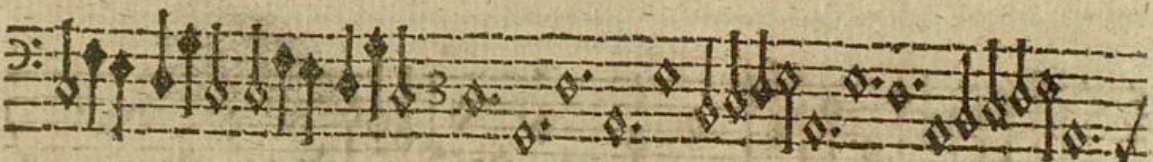
factus es mihi in salutem, in salu tem.



IIX.

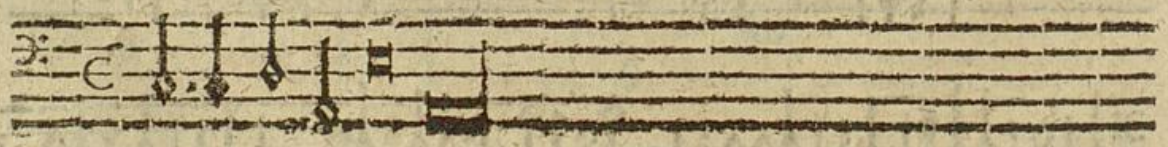
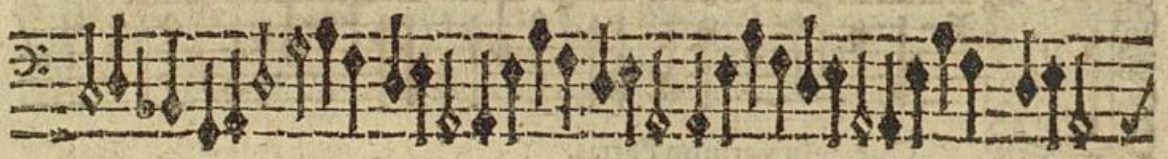
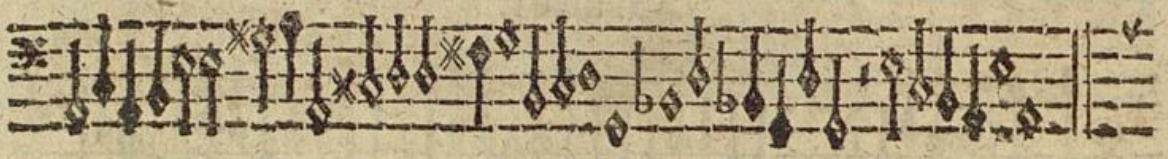
II X. A. 2. C. o T. con 2 Violini. Alexandri
Grandi.

49



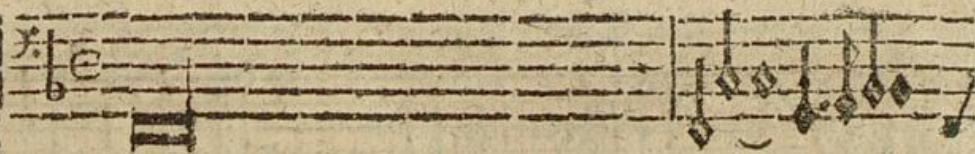
8

$\frac{1}{2}$ $\frac{1}{2}$



IX. A

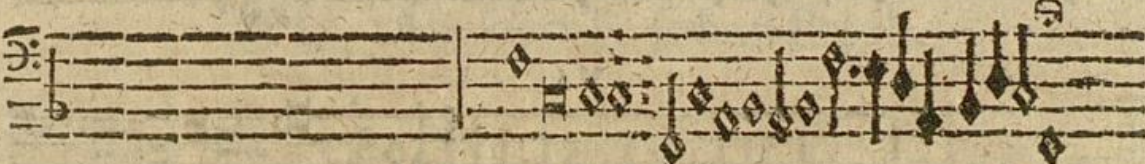
IX. A. l. C. o T. e Alto. Johan Rovetta.



Eus propitius esto mihi peccatori. aufer à me



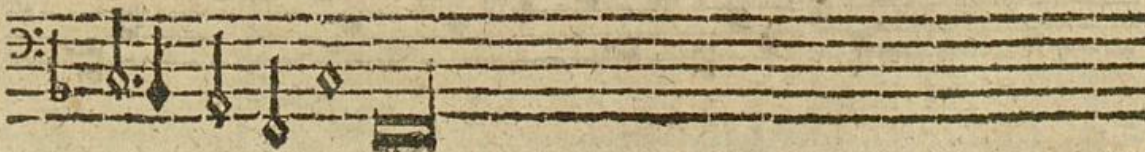
Amantissime Jesu per effusionem



Sacramenti sanguinis tui obsecro



Amantissime Domine Jesu Chrifte



Rahe post te. b

6

*6

3

presto



XI. A 2. G. o T. Johan Prioli.

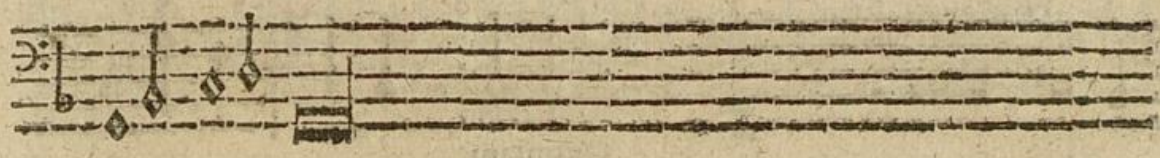
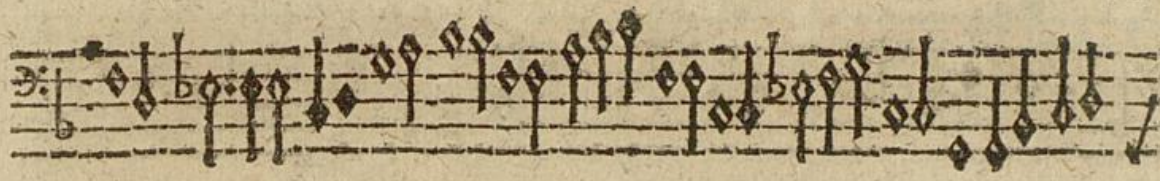


g 3



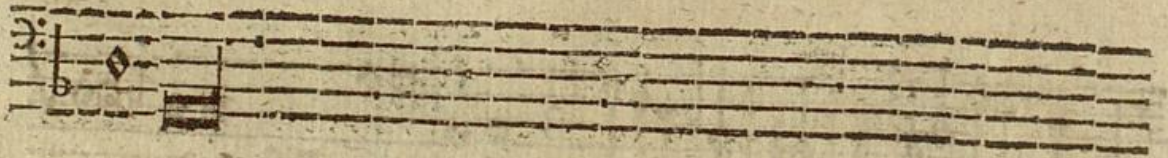
XII. Missa à 3. CC. B. Horatii Tarditi.





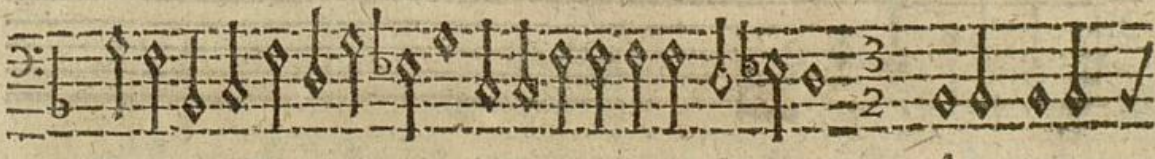
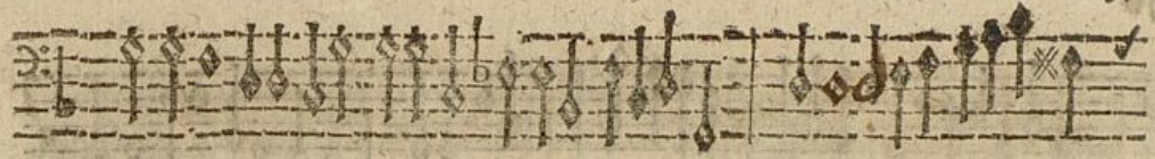


Quoniam



Atrem

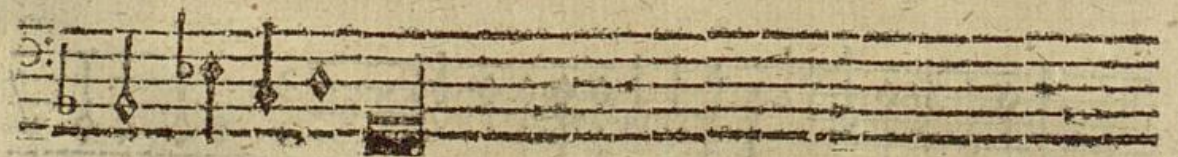




h



Auctus.



A Gnus Dei

XIII. A 3. 2 Tenori o Cantí & Basso
Jovan Rovetta.

D Omne in virtute tua.

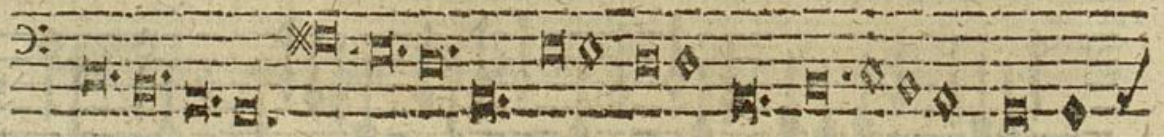
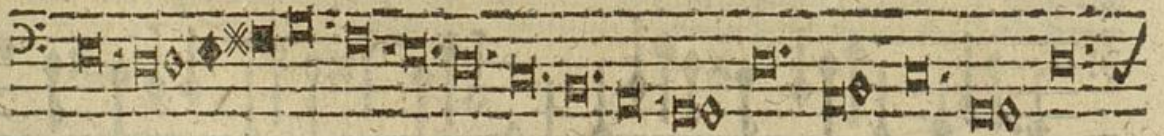
h z



Quoniam

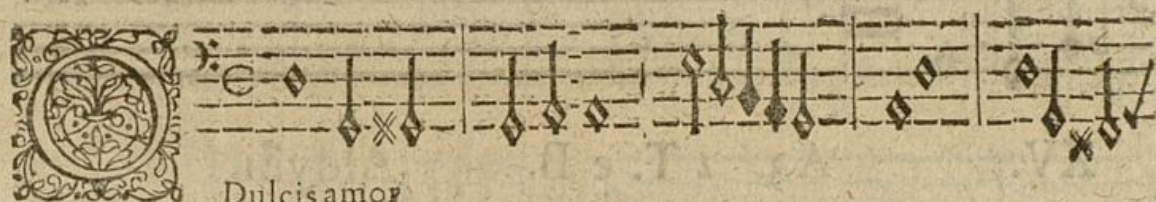


Magna est





XIV. A 3. 2 Cantie Tenore Giovan Bap. Chinelli.



h 3



XV. A 3. 2 T. e B. Aloysii.





XVI. A 3. A. T. B. Galeatio Sabbatino.





O benignus.



T. B.

O Nomen dulce.



conforta



XVII. A 4. C. A. T. B. Johan Rovetta.



Xaltabo te Domine

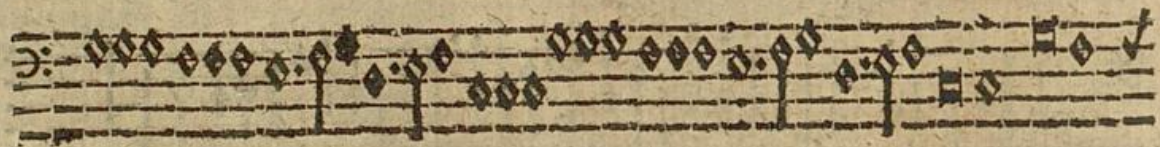
A handwritten musical score on seven staves. The notation includes various note values, stems, and accidentals. The first staff has two flats (b b) above it. The second staff has a flat (b) above it. The fourth staff has the number '76b' above it. The sixth staff has a flat (b) and a '3' above it. The seventh staff has a flat (b) above it. The music is written in a style characteristic of 17th or 18th-century manuscripts.



XIIX. A 4. C. A. T. B. Tarquini Merulae.



Vam dilecta



T.
Cor meum.



76

A. Quam dilecta

Etenim.

Beati. C. Quam dilecta.

Beatus. B

Quam dilecta.

Il fine.

i 2

XIX. A 4. C. A. T. B. Johannis Vierdant.

The image shows a handwritten musical score for a piece titled "Johannis Vierdant". The score is written on seven staves, each with a treble clef and a common time signature (C). The music is primarily composed of chords, with a guitar tablature system overlaid on the notes. The tablature uses numbers 1-6 to indicate fret positions and 'x' to indicate muted strings. The lyrics are written in a cursive hand below the staves. The piece begins with a large, ornate initial 'M'.

Lyrics (transcribed from the image):

Eine Harpffe. Minne lufft iß Jurdla - ge wand
 ala - rad minne lufft - für sol freitun ein, ein
 eli - was minne lufft iß Jurdla - gewad, iß lufft und Alge
 - Minne lufft - - für ein was - was minne lufft yß
 Alge gewad, iß für lufft für lufft - was minne lufft
 - für ein eli - was minne lufft iß für Alge ge Jurdla - ge
 was minne lufft iß für Alge was minne lufft iß für lufft minne lufft iß

Handwritten musical score with three staves. The notation includes various rhythmic values and accidentals. Above the first staff, there is a 'b' and a '6'. Above the second staff, there is a '6' and a '56'. Above the third staff, there is a '6'. The lyrics are written in cursive below the staves.

6 *56* *6*

6 *56* *6*

6

XX. A 5. C. A. T. T. B. Ignatii Donati.

Decorative initial 'P' followed by a musical staff. The staff contains notes with various accidentals and a '6' above it.

** * * b ** *6 **

Aratum cor meum.

Handwritten musical score with three staves. The notation includes various rhythmic values and accidentals.

**** *6 6* *b **

b b



XXI. A 5. C.A.T.T.B. Nic. Fontei.



6 7 6 7 6 98 6 X

Trinitas

98 6 7 6 6

tutti X X 6 6 6 6

Populum

6 6 6 6 6 6 b X 6 6

X 56 6 presto.

Te adoramus. Tibi canimus.

Two staves of musical notation in bass clef with a key signature of one flat (B-flat). The first staff begins with a common time signature (C) and contains a series of notes and rests. The second staff continues the melody, featuring a sixteenth-note run and ending with a fermata. The word "Amen." is written below the first staff.

XXII. A. 2. C. A. T. T. B. con 2 Violini.
 Claud. Monteverde.

A single staff of musical notation in bass clef with a common time signature (C). It begins with a large, ornate initial letter 'D' that spans across the first few notes. The notation consists of a series of notes with stems, some marked with 'x' above them. The text "A fcha concelebranda." is written below the staff, and "I. PARS." is written below that.

Four staves of musical notation in bass clef with a common time signature (C). The notation is highly rhythmic, featuring many notes with stems and some marked with 'x' above them. The first staff has 'x' marks above several notes. The second staff has 'x' marks above groups of notes. The third and fourth staves continue the rhythmic pattern with 'x' marks above notes.

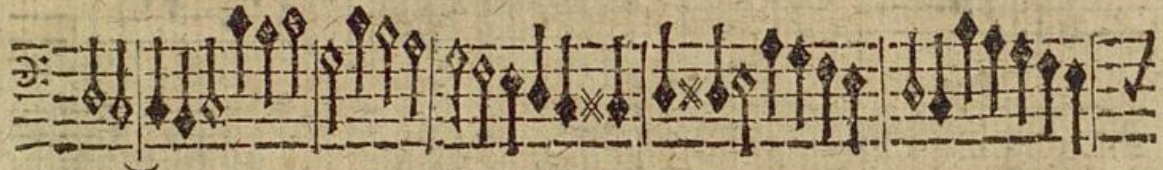
The image shows a page of handwritten musical notation on eight staves. The notation is dense, featuring many notes with stems and various accidentals, including 'x' marks above notes. The staves are arranged vertically, and the music appears to be a single melodic line. The paper is aged and shows some staining.

Secunda Pars. k



II PARS cum
duplici textu.

Rgo gaude.
Lauda anima mea.

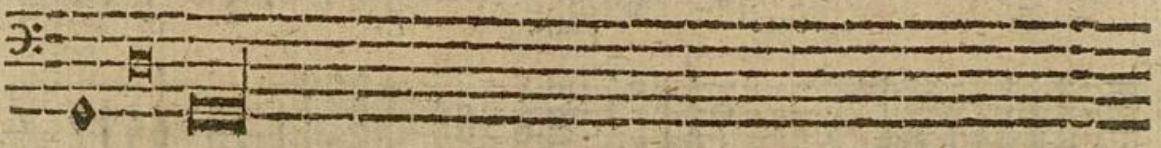


Solo.



Tutti.

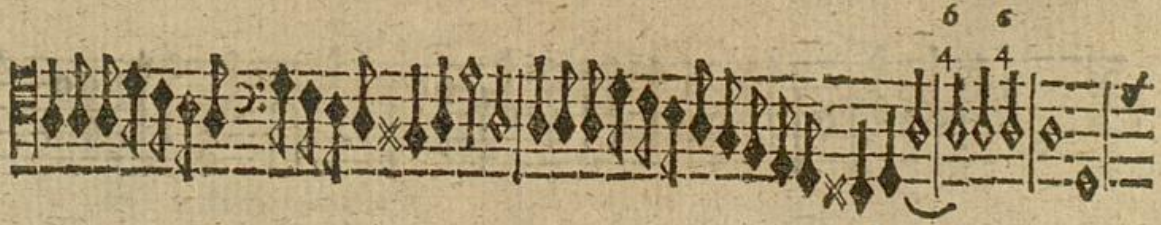




XXIV. A 7. C. A. T. T. B, con 2 Viol. Heinrich Schütz.



Eutoniam dudum,
Adveniunt Pascha.



k z

Handwritten musical score on page 76, featuring multiple staves with notes, rests, and dynamic markings such as 'forte', 'pian.', 'f.', and 'p.'. The score includes various musical notations such as clefs, time signatures, and fingerings (e.g., '6', '4', '6').

Five staves of musical notation for a keyboard instrument. The notation includes various rhythmic values, accidentals, and articulation marks such as asterisks and slurs. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the piece with similar notation, including some sixteenth-note passages and rests.

XXV. Dialogus à 7 Voc. Heinrich Schütz.

76 * b 76 76 * b 76 * b 76 * *

E Ch beschwere euch.

The first staff of the section begins with a large, ornate initial 'E' in a decorative script. The text 'Ch beschwere euch.' is written below the staff. Above the staff, there are two sets of rhythmic markings: '76 * b 76' and '76 * b 76 * b 76 * *'. The notation consists of a single staff with a treble clef and a common time signature.

A single staff of musical notation for the 'Dialogus à 7 Voc.' section. It features a treble clef and a common time signature. The notation includes various rhythmic values, accidentals, and articulation marks such as asterisks, slurs, and a 'k' marking. The piece concludes with a double bar line and a final note.

65 66 66

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings 65, 66, and 66. There are three 'X' marks above the staff, one above each of the 66 fingerings.

66 6 6 56

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings 66, 6, 6, and 56.

Was ist dein Freund.

56 565656 56 6

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings 56, 565656, 56, and 6.

6 X

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings 6 and X.

Mein Freund.

X X X 6 6 565656

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings X X X, 6 6 565656, and three 'X' marks above the staff.

65 Xb

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with fingerings 65 and Xb.

Meine Seele.

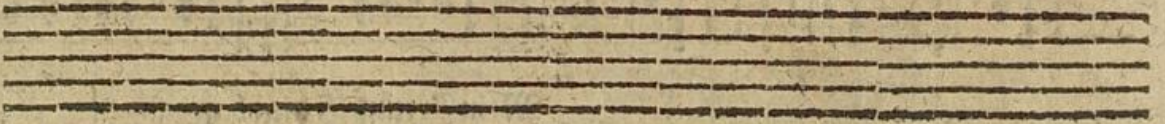
Sage uns an

Mein Freund ist hinab gegangen

p. f. p. f. p.

f. p. f.

Lass uns gehen.



F I N I S.