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Compendivm mvsicae latino-germanicvm

Gumpelzhaimer, Adam

Augustae, 1618

[Noten]

[urn:nbn:de:bsz:31-108712](https://nbn-resolving.org/urn:nbn:de:bsz:31-108712)

sol re ut. aa la ma re. bb fa mi. cc sol fa. dd la sol. ee la.
 ut re mi fa sol la la sol fa mi re ut

Nemo sine crimine vivit,
 4. voc. A, G,

Semper contrarius esto, 4. voc.

Canon: Contrarium mihi amo, 4. voc. A G.

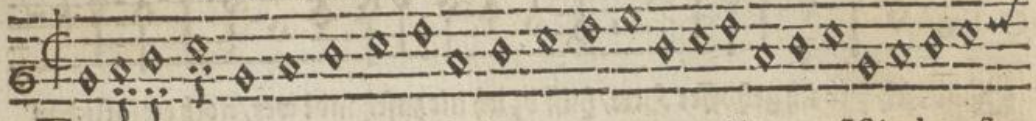
DEUS pacis charitatis q̄; amator & cu- stos da omnibus inimi-

cis nostris pa- cem chari- ratemq̄; veram cūctorumq̄; e- is remis-

sionem peccatorū, nosq̄; ab e- orum in si- di- is potenter e- ripe.

Canon

Canon: contrarium mihi amo. 4. vocum. A. G.



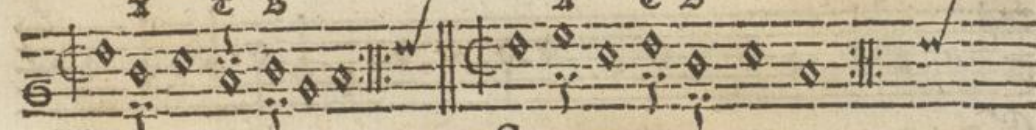
EXurge Domine, salvū me fac Deus meus, qvoniā percussisti ad versan-



tes mihi in maxilla, dentes impi-orum contrivisti.

4. vocum. A. G.

4. vocum. A. G.



VE-ni sancte Spiritus.

SO-la spes mea Christus.

Canon: contrarium mihi amo. 4. voc. A. G.



MI-serere o Domine salvū me fac o Dāc benigniter pro-

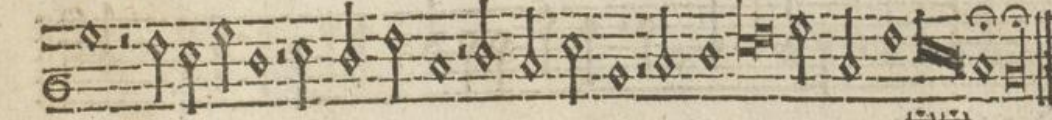


spera-re, ben-c-dictus qui venturus in nomiae Domi-ni, A-men.

Canon: contrarium mihi amo. 4. voc. A. G.

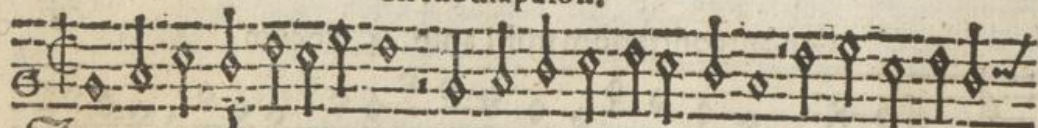


EXaudi Deus o-rati-ōnē meam, cum deprecor, à timore inimi-

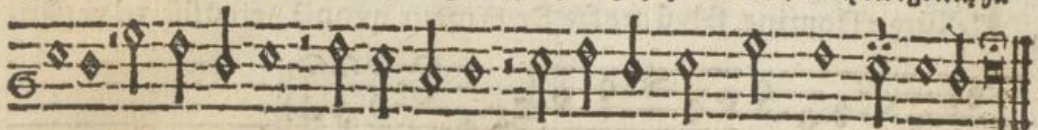


ci eripe me, o Domine absconde me à conventu mali-gnantium. In subdiapa-

In subdiapason.

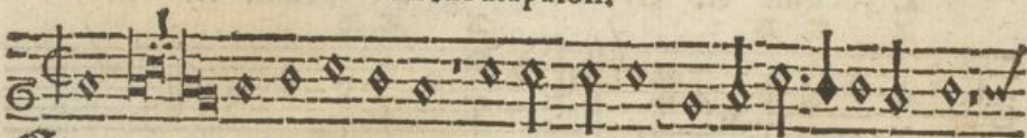


Herr dich hab ich gehoffet Herr/hilff dz ich nie zuschande wer/noch ewiglich zu

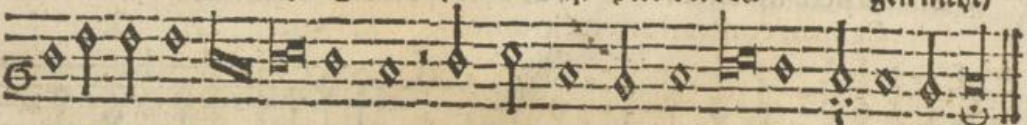


spoete/das bite ich dich/erhalte mich/ in deiner trew mein Gott. ij

In subdiapason.



Christe der du bist tag vñ liecht/vor dir ist Herr verborgen nicht/



du väterliches liechtes glantz/lehr vns den weg der warheit gantz. ij

In unifono.



Eccc nūc benedi-cite Domino omnes serui Dñi qui sta-



tis in domo do. mini p noctes, Ex tollite man' vestras ad sanctū

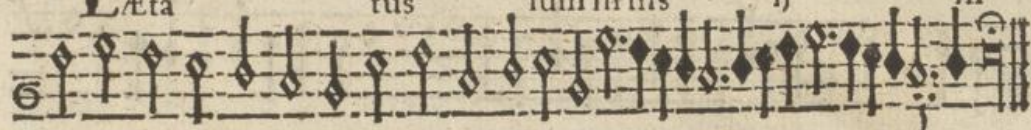


& benedi-cite domino, & benedi-cite Domino.
In unifono.

In unifono. A. G.



Læta tus sum in his ij in

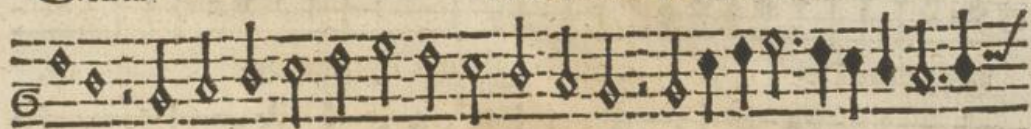


his quæ dicta sunt mihi, in domū Dñi i- bimus

In unifono,



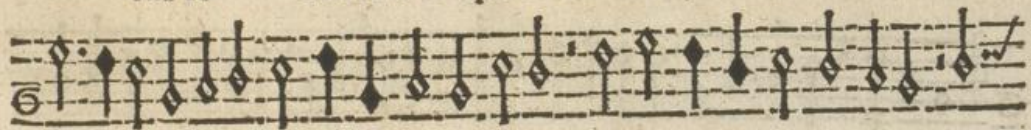
Canta- te Domino canticum novum ij



laus ejus in ec- clesi- a sanctorum. Læte-



tur Is- raël in e- o qui fe- cit eum, ij &



fi- li- æ Sion exultent in Rege suo, exultent in Rege suo, ij



ij exultent in Rege su- o.

G

In Subdia-

In subdiapafon:



COmen- do me, coīnen- do me, ij mea q̄; o-



nia ij in man^o tu-



as ij optime Deus in man^o tu-



as optime De- us in man^o tuas optime De- us,



A. mē, A- men. ij

In subdiapafon.



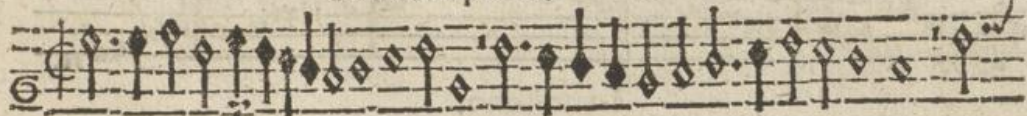
IESV nostra redēptio, amor & defiderium, Deus crea-



tor o m̄nium, homo in fi- ne temporū, ij

In sub-

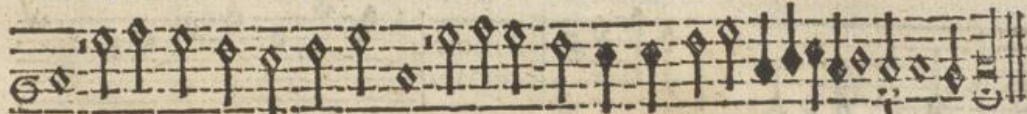
In subdiapason. A G



Domine fili Dei vivi mi- fere- re nostri, qui



tollis pec- cata mundi miserere nostri, ij



qui tollis peccata mundi, dona nobis sempiternā pa- cē, A- men.

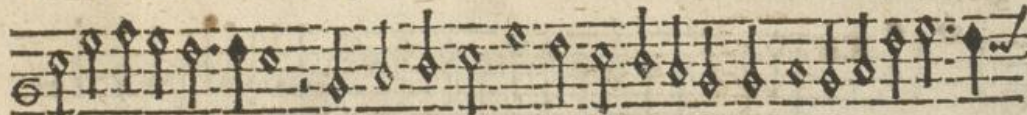
In diapason.



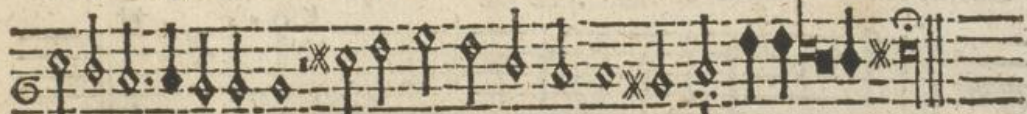
Patrem omnipotentem factorem cœ- li & terræ, visibi- lium omni-



um & in- visi- bilium, & in unum Dominum Iesum Christum fi- lium



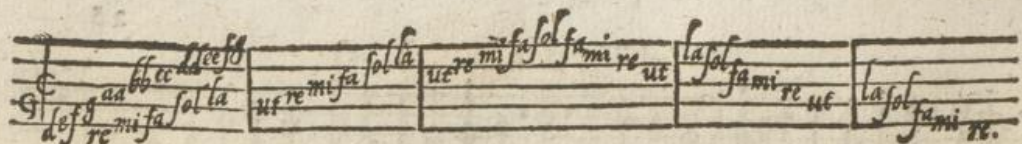
Dei unigenitum & ex Patre natum ante omnia secula, fi- lium



Dei uni- genitum, & ex Patre natum an- te omnia se- cu- la.

G ij

In unisono.



In unísono.



DE terra Christ' ascendit ad cœlos, q̄ prius descenderat de cœlo, q̄ pri.



us descenderat de cœ- lo, de cœlo.

Pro lege & Pro grege.

In diapason.



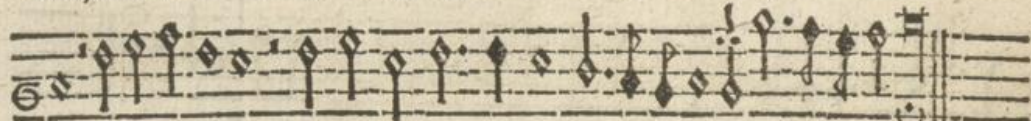
ADjuva nos de- us saluta- ris no- ster & propt̄r



gloriam no- minis tui, Domine li- bera



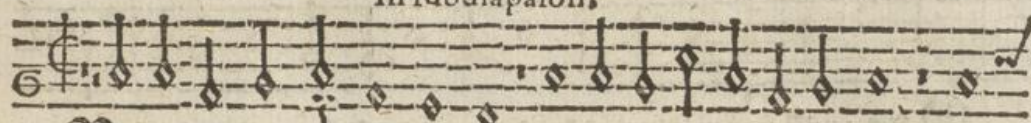
nos, libera nos, attende Do- mine, ij



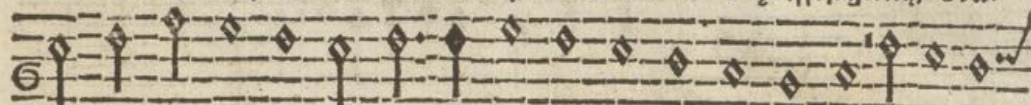
& miserere, q̄via pecca- vimus ti- bi, ti- bi.

In subdi.

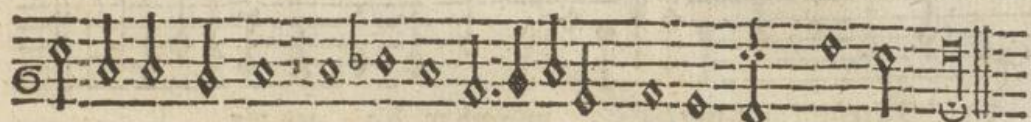
In subdiapason



Vater vnser im Himelreich/der du vnser alle haiffest gleich/Brü-

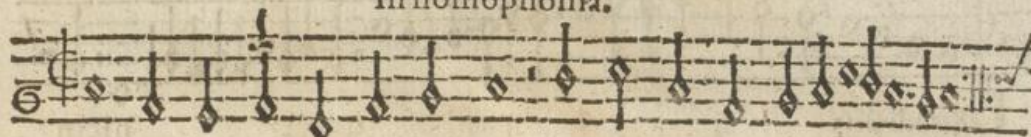


der sein vnd dich ruffen an/vnd wilt das beten von vnser han/gib dz nit



bet allein der mund/hilff das es geh von herzen grund/herzen grund.

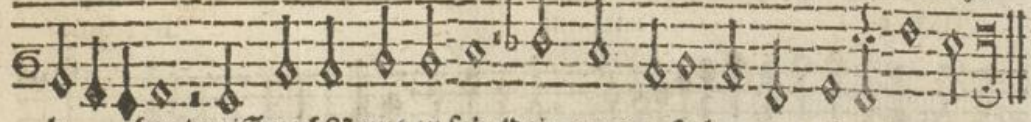
In homophonia.



Ich ruff zu dir Herr IESU Christ/ich bitte erhör mein klagen/
Verleih mir gnad zu dir ser frist/laß mich doch nit verzagen/



den rechten glauben Herr ich mein den wöllest du mir geben/ dir zu



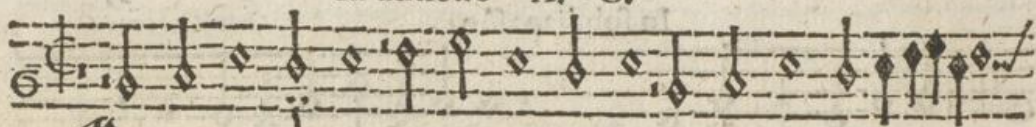
leben/mein nechste nutz zu sein/dein wort zu halten eben/ es ben.

In unisono.

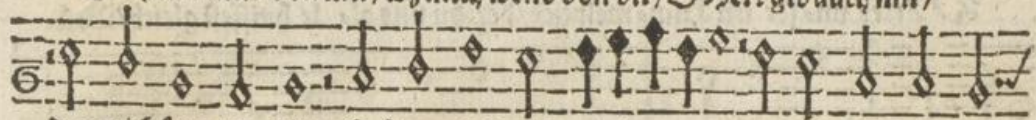


Miserere nostri Domine, secundum misericordiam tuam.
G ij In unisono.

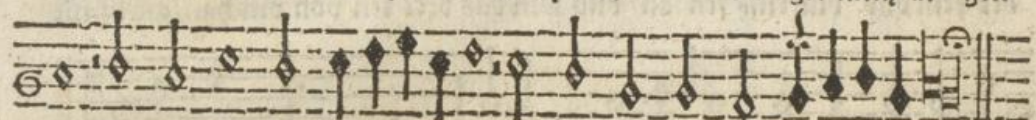
In unifono A. G.



Herz nicht von mir/weg mich wend von dir/ O Herz gib auch mir/

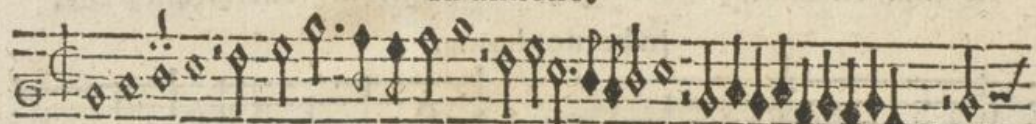


das mich fere zu dir/ O Herz nicht mich mir/ vnd gib mich als gen



dir/O Herz nicht mich mir/ vnd gib mich als gen dir.

In unifono.



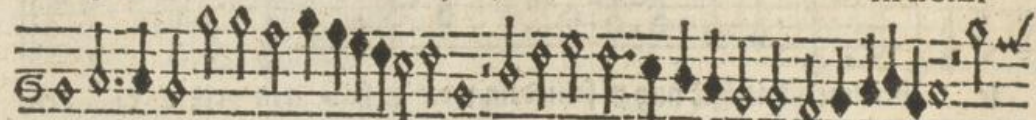
Benedictus ij ij qvive- nit in



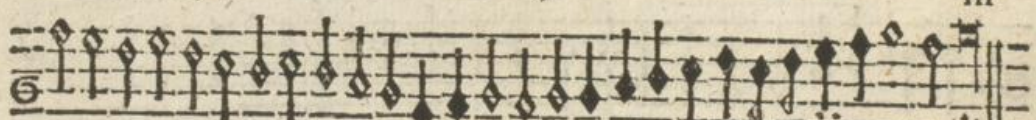
nomine ij qvive- nit, ij



qvive- nit, ij in nomi-

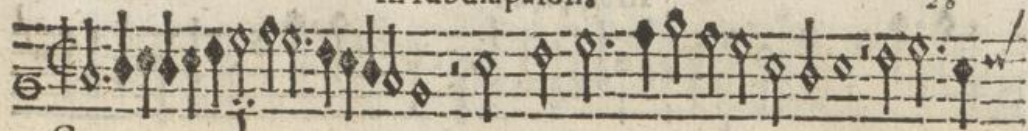


ne Domini, ij ij in



nomine ij ij Do- mini, Do. mini.

In subdi-



Sci- oem quod redemptor me vivit, & in no-



vissimo die de terra surrecturus sum, & rursus



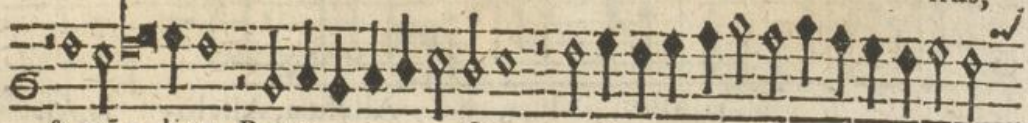
circudabor pelle mea, & in carne meam videbo De-



um, quem visurus sum, Ego enim & oculi mei



in conspectu-ri sunt, & non alius,



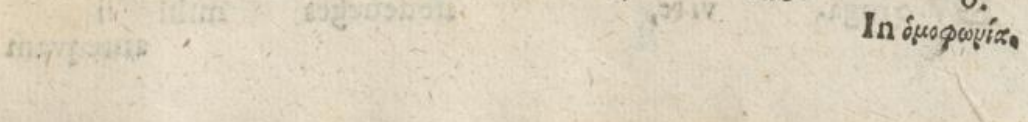
& non alius. Reposita est



hæc spes mea in sinu meo in



in sinu meo in in in me-



In o. In o. In o.

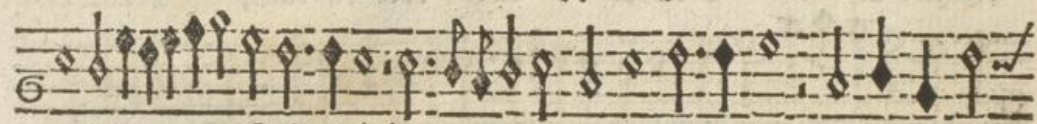
In ὁμοφωνίᾳ.



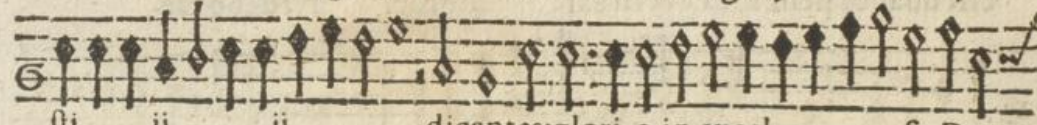
Ho-die Christus na- tus est, ij



Hodi- e salva- tor apparuit, Hodie in ter-



ra ca- nūt Angeli, læ- tantur Archangeli, exultant ju-



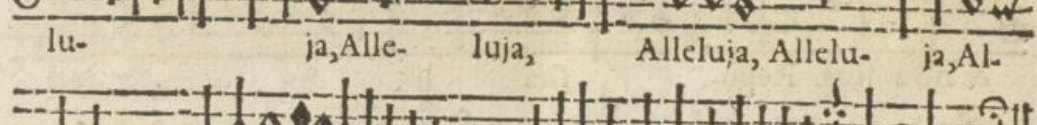
sti ij ij dicentes: glori- a in excel- sis Deo,



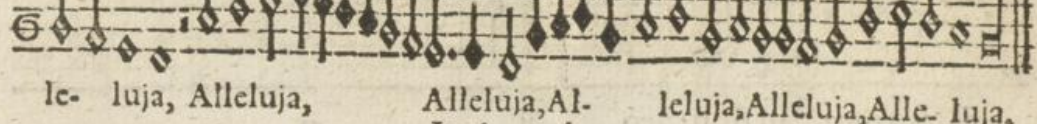
glo- ria in excel- sis Deo, Alle- luja, Alle- luja, Alle-



lu- ja, Alle- luja, Alleluja, Allelu- ja, Al-



le- luja, Alleluja, Alleluja, Al- leluja, Alleluja, Alle- luja,



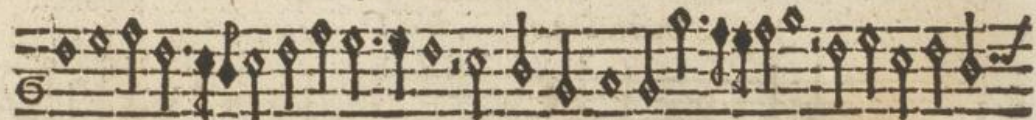
In ὁμοφωνίᾳ.



DV- o roga- vite, ne deneges mihi ij
ansequam



anteqvā mo- riar ij vani-



tatē & ver- ba mēda- cij longē fac ā me, ā me mēdicitatem



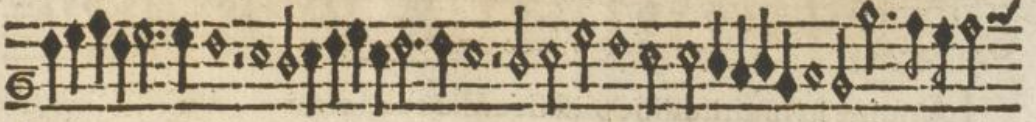
& di- viti- as, ne dederis mihi tribue tātū victui mco ne-



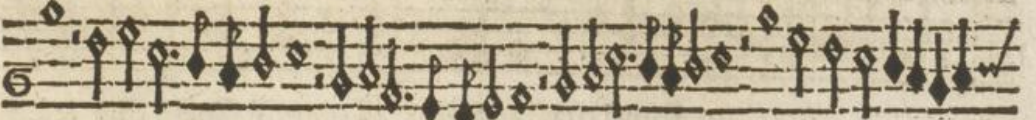
cessa- ria, ne fortē sati- atus il- liciar ad ne-



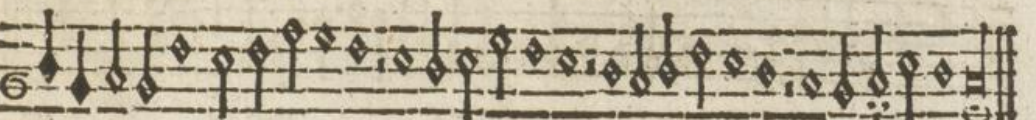
gan- dū, & di- cā: Qvis est Do- minus? qvis est



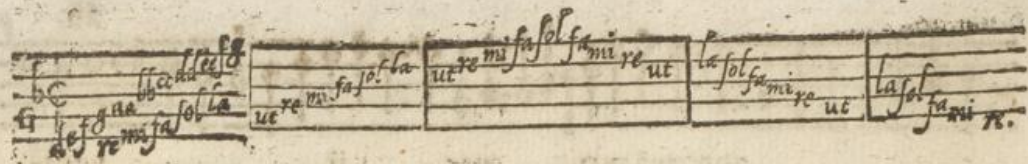
Do- min? ij aut egestate cōpul- sus fu-



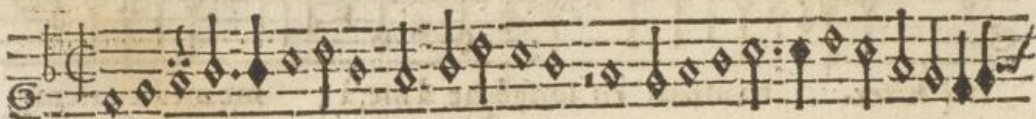
rer & perju- rem ij ij nomē Dei me-



i, nomē Dei mei, ij ij H ij In uni-



In unisono. A. G.



Benedic Dñe nos, & hæc dona tua, quæ de tua lar-gitate sũm̃ sum-



pturi sumpturi p Chri- stũ p Christũ Do- minũ no-

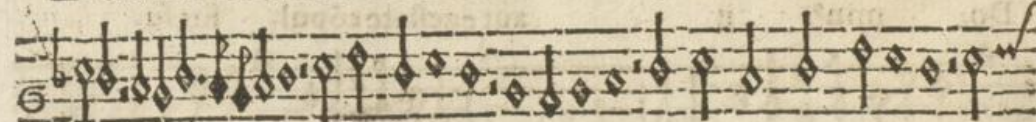


strũ A- mē, p Christũ Do- minũ nostrũ A- men.

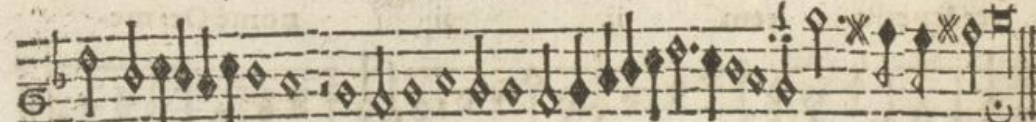
In diapason. A. G.



Domine in multitudine misericordiæ tuæ, introi- bo



ij in domũ tuã, adorabo ad templũ sanctũ tuũ &



confide- bor, nomini tuo, nomini tuo, u- o.

In ho-

In homophonia. A. G.



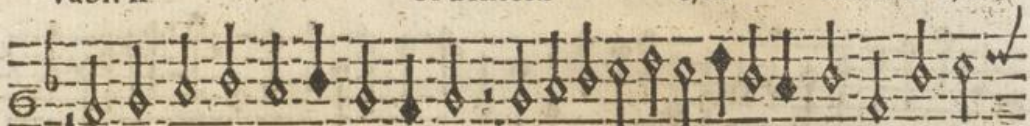
Canta- te Do- mīno cāticū no- vum,



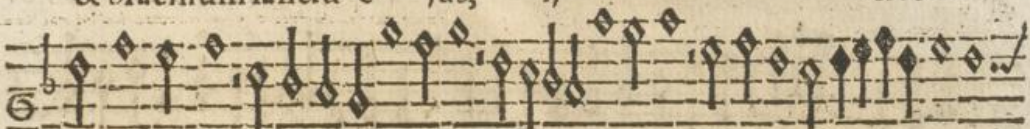
qui- a mirabi- li- a fe- cit ij fal-



vabit si- bi dextera ejus dextera ejus



& brāchium sanctū e- jus, ij notū fe-



cit Dominus ij ij salutare su- um,



ij ij in cōlpe- tu gen-



tium revela- vit justitiam su- am recordat⁹ est



ij misericor- dia suæ su-

H ij

In dno p̄vidē.

In imitazione A. G.

The image displays eight staves of handwritten musical notation. Each staff begins with a G-clef and a 6/8 time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. The music is written in a single melodic line on a five-line staff. The eighth staff concludes with a double bar line and repeat dots.

In unisono.

In unifono. 4. vocum. A. G.

31



Canta-

te Do-

mino cāti-



cū no-

vū can-

ticum novum. ij



Domine, refu-

gium factus es no-

bis à



generati- one in ge- nera-

tionem.



Li- berame Dñe à perseqvētibus

me, qvia

cōfortati



sunt su-

per me. 4. vocum.



Lxi

mit weil/ ij

eil mit weil.



Non timebo millia multa popu- li circumdantis me.

G ij

In unifono:

In subdiapason, A. G.

Herz Gott Dinstlicher Vater/ segne vns vnd diese deine Gaben ist die wir von deiner milde güt zu vns nemen/durch Jesum Christum/Amen/durch Jesum Christum/Amen/Amen.

In subdiapason, A. G.

Wir danken dir Herz Gott Vater/durch Jesum Christum unsern Herren/ ist für alle deine wolthat/ist für alle deine wolthat/der du lebest vnd regierest in ewigkeit/in ewigkeit.

In unisono.

In unisono A. G.

Ich ruff zu dir Herr Jesu Christ/ Herr Je- su Christ/ ich bitte erhör mein
 Klagen/ kla- gen/ Verleih mir gnad zu diser frist/ zu diser frist/ laß mich doch
 nit ver- zagen/ ver- zagen/ den rech- ten glau- ben Herr ich main/
 den wils- test du mir geben/ dir zu leben/ mein nächst- e nutz zu sein/ dein wort zu
 haltē/ dein wort zu haltē eben/ ij e- ben/ e- ben, ij

In diapason. A G

Osūm re- rū con- ditor ejus beni- gnomunere Læ-
 ti, Læ- ti fa- lute corporis hoc cernim⁹ solis ju-
 bar, ij hoc cernim⁹ solis ju- bar.
 In subdi-

In subdiapason. A. G.

Millia qui parvo sa-ti-a- sti corpora passu, Millia qui parvo
 sa-ti-a- sti corpora pa- stu, sic porum be-
 nedic, tu Deus atq; cibum, nō nobis no- ceant læ-
 tæ convi-via men- læ, sit morsus lin- gvæ,
 ij sintq; venena procul, ij
 ij pro- cul.

Fuga à 5. In unisono. A. G.

V Er- bum Dñi ma- net
 in æter- nū, in æter- num.
 Fuga

Fuga à 4. In unisono, A. G.



Manc nobiscum ij ij. Chri-ste quoniam ad
vespe- ra- scit, & di- es inclinatus est.

In unisono, A. G.



Ec- ce ra- dix Ies- sæ
a- scēdit, in salu- tē populorū, ipsum audi- entes de precabun-
tur deprecabūtur gen- tes de p̄cabū- tur. Et erit nomen
ij eius glo- ri- osum ij Deus à
Libano ij veniet San- ctus de monte umbroso ij
& cōdēso, ij & erit nomē ejus glorio- sum.
In ho-

In homophonia. A. G.

CONFIRMA hoc ó Deus, qvò o- pe- ratus es, in me, &
 à resistentibus ij dexteræ tuæ custodi me,
 ut pupillâ o- culi, da virtutē tuam servo tu- o, servo tu- o,
 ut perseverē in benè operan- do, in benè operando, ij
 ad gloriam tuam, tu- am, ij
 ij tu- am, tuam.

Fuga 3. vocum. In unisono. A. G.

HÆc ē vita æterna, ut cognoscāt te solū Deū ve- rū, & qvē mi-
 isti ij Iesū Christū, & qvē misi- si Iesū Christum.
 I ij Fuga

Fuga 3. vocum. In unisono. A. G.

In tēde voci o-ratio- nis meæ, Rex me⁹ & De- us me-
us, qvoniā qvoniā ij ad te orabo.

Fuga 4. vocum. In unisono. A. G.

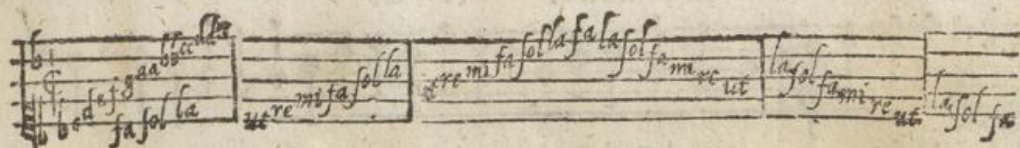
E Mitte lucem tuam & verita- tem, i- p̄sa me deducant, &
adducant in mōtem sanctum tuum & in tabernacula tua,

In unisono. 4. vocum. A. G.

Fides est a-nima vi- tā, sicut anima est vita corporis.

In unisono. 4. vocum. A. G.

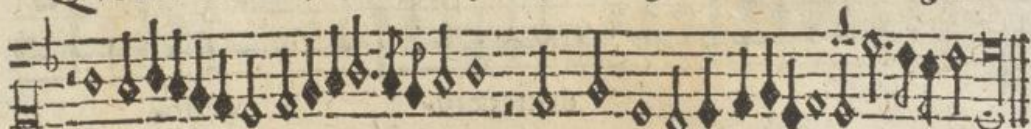
A Gn' De- i qvi tol- lis peccata mū-
di (miserere no- ftri. ij In unisono,
dona nobis pa- ecna,')



In unifono. A. G.



gim⁹



mē, A-men.

In subdiapason.



len dingen/so wirt die



gen/daß dem menschen nichts bessers ist/ ij



zu al-



I ij

In unifono.

In unifono, A G.

CONFIR- ma hoc o De^s, quod opera- tus es in
me, ij & a resisten- tibus
ij dexteræ tu- æ custo-
di me ij ut pupillâ c- culi, ij
ij da virru- tem ij
tuam seruo tu- o, ut perseverem in benè operâdo, in
benè operâdo, in benè operando, ij ij
ad gloriã ij tuam, ad gloriã tuam, ij tuam.
In unise.

In unisono. A. G.

The first system of music consists of six staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with many beamed notes, suggesting a fast tempo. The notation includes various note values, rests, and dynamic markings. The system concludes with a double bar line and repeat dots.

In unisono. A. G.

The second system of music consists of two staves. It continues the musical style of the first system, with a treble clef and a key signature of one flat. The notation is dense with beamed notes. The system ends with a double bar line and repeat dots.

In unisono,



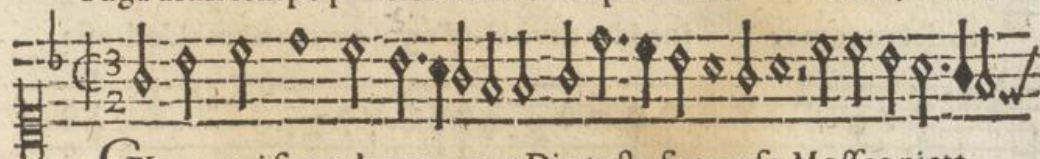
In unisono, A. G.



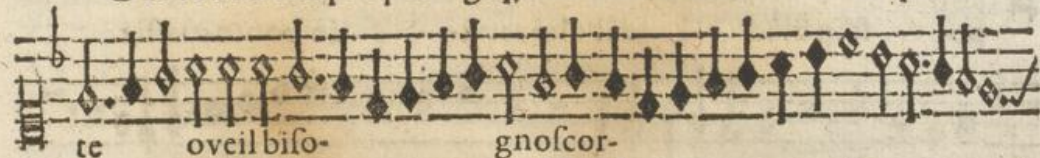
Fuga



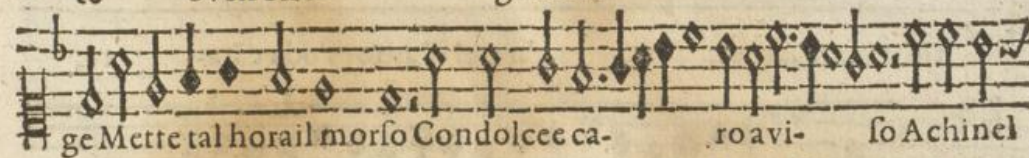
Fuga di un tempo perfetto una ottava piu Basso. Matth; Afola.



Giova mai semp're por- ge p Dio tosto foccor so Mossoa pieta-



te oveil bifo- gno scer-



ge Mette tal horail morso Condolcee ca- ro avi- fo Achinel



vitio fisco Correa dianzia la morte Giũto già de l' in fernó in sule por-



te Giunto già del' inferno in su- le porte, in sule por- te.

In unifono. 4. Vocum. A. G.



Clamavi ad te Dñe in tribulatione mea, & exaudisti me, & exaudisti me.

K

Fugæ

Fuga di un tempo, una ottava piu Basso. Matteo A sola.

E Terno fo- co vi- vo Desta cōle- tue fiā me Vn'al-

to del tuo amor incēdio divo Ond'ogni cors in fiā me L'odiosa

po- st'in blādo, Nō vadāl' alme errā- do contortiaffet-

tie'n mare E'nter. ra e'n ciel d'amor s'oda cāta- re,

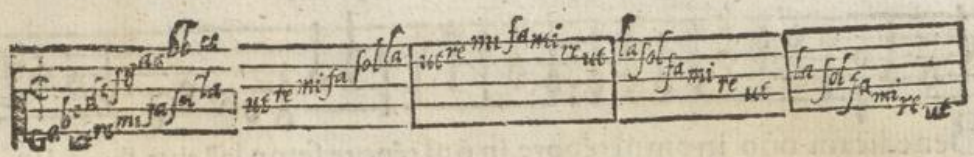
d'amor s'oda canta- res'oda cāta- re,

Fuga In unisono. A. G.

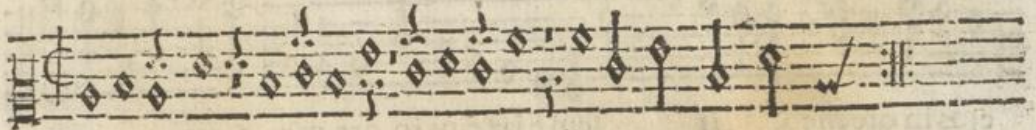
CLamavi ad te in tribula-

tio- ne mea & exaudi- sti me miserum.

In unisono.



In unisono, 8. vocum. A. G.



DELICIA quis intelligit? ab occultis meis munda me.

In unisono, 7. vocum. Mauro P. M.



LAudate nomen Dñi super omnes gentes.

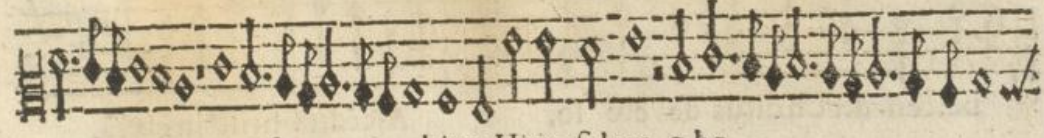
In unisono. A. G.



Benedictus Dominus ij ex Sion, Benedictus Domi-



nus ex Si- on, qui ha- bitat, ij



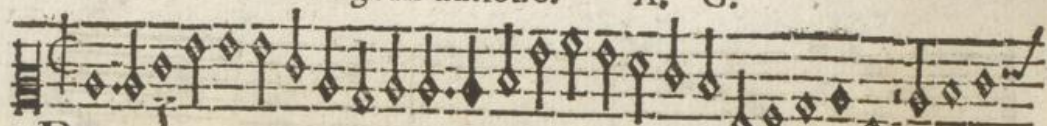
qui ha- bitat Hierusalem, q ha-



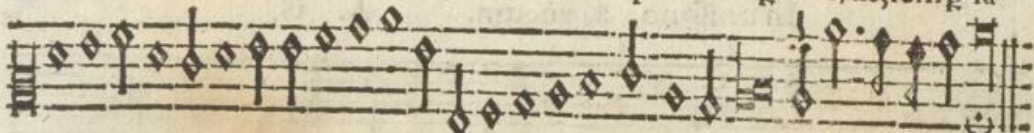
bitat, q ha- bitat Hierusalem, Hierusalem.

K ij Fuga

Fuga In unisono. A. G:



Benedicam dño in omni tēpore, in ōni tēpore semp la⁹ ejus, semp la⁹



ejus in ore meo, ij semp la⁹ ejus in ore me- o, me-

Secunda pars. In unisono.



IN domino ij laudabitur anima mea, au- diāt māfve-



ti & læ- tētur & læ- tētur, ij



& læ- tētur, & læten- tur, ij
4. voc. C B T 4. voc. A T B



Descen- dit Christus de cœ- lo, Ascēdit Christ' in cœlū.

4. voc. C B T



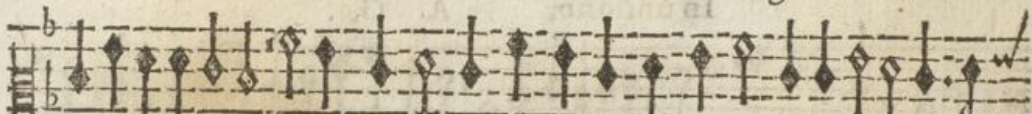
Tem- pus est,

In unisono.

Fuga di un tempo, una quinta piu Basso comincia, Matteo Asola.



MA qvelc' ha curade tutte leco- se La natura miglio-



te el vero Dio Tutti qveicorpi al suo luogo dispose Secôdo il pro



prio lor primo de si o D'intorno il cœlo e nel suo cœtro pofo ij



Later- ra indi dal marla di- parti- o



E'l passo aperr' ond' esalaf- se il foco Se ne volo nel piu su-



bli- melo- co se ne volo ij nel piu sublime lo- co nel



piu subli- meloco ij [4. Voc.] ij



EXau- di Domine ora- ti- o- nē meam.
In unifono.

mi fa sol la ut re mi fa sol la re mi fa sol la fa sol fa mi re ut la sol fa mi re ut la sol fa mi

In unisono A. G.

Fuga 4. Vocum. A. G.

PE-ti-te & da-bitur vobis, quærite & ia-ve-nie-tis, pulsa-

te pulsa-te & ape-rietur vobis, Do-minus ptector meus,

In Epidiapason. A. G.

VI. astuas Domine de-mō-stra mihi &

femitas tu-as, & semitas tu-as, edo-ceme

ij edo-ceme, ij In diates.

etico Alola
il pro
ij
0
piu fa
co nel
meam.
n unisono

In diateffarón. A G.

Musical staff with notes and clef.

VE. ni sancte Spi- ritus, reple tu- orum ij

Musical staff with notes and clef.

ij corda fidelium ij & tu-

Musical staff with notes and clef.

iamoris in eis ignē accen- de, qui

Musical staff with notes and clef.

per diverfitatē lingvarū cun- cta- rū gentes gen-

Musical staff with notes and clef.

tes ij in uni- tate fi- dei cōgrega- sti,

Musical staff with notes and clef.

ij Alleluja, Alleluja, Alleluja, Alleluja,
Fuga 4. voc. Don: Ferd: Las Infant,

Musical staff with notes and clef.

TVes Petrus & super hāc Petrā ædificabo Ecclesiā me- am,

Musical staff with notes and clef.

Ecclesi- am meā. Adjuva nos de- us.

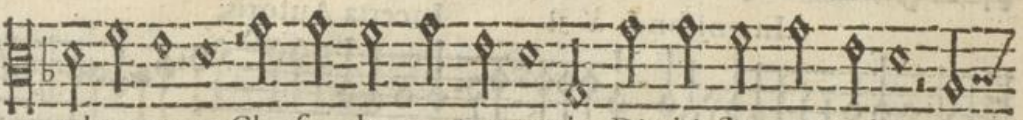
In unisono.



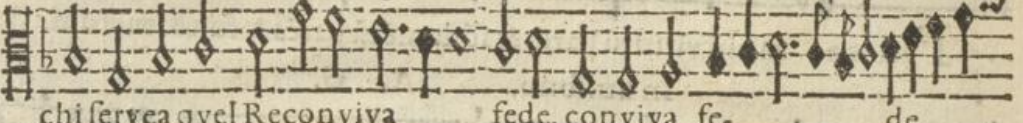
gia. dre Ch'in alzan ffluom'albel Regno su- perno Tan-



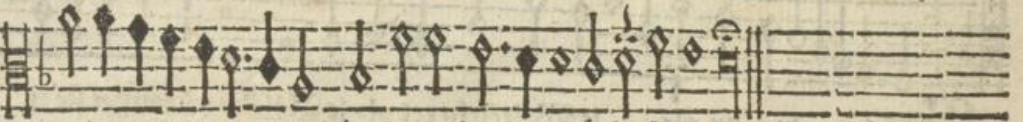
todilet t' al pa- tre cele- ste che lordona, Qvel im mor-



tal co-rona Che fia degna mer- cede Di chi ser veaqvel Re Di-



chi servea qvel Reconviva fede, conviva fe- de,



fe- de, conviva fede, fe- de.

In unifono. 4. vocum. A. G.



QVicquid peti- e- ritis Pa- trē in noie meo dabit vobis.

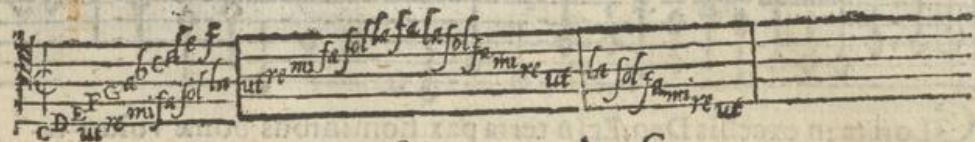
4. Voc.



DOMinum Deū adora- [4. Vocum,] bis, & illi so- li servies.



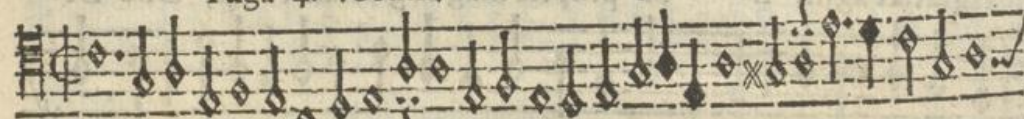
Q. ra ij & labora. ij In uni-



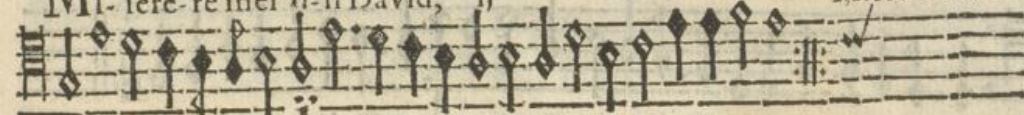
In unisono. A. G.



Fuga 4. vocum. In unisono. A. G.

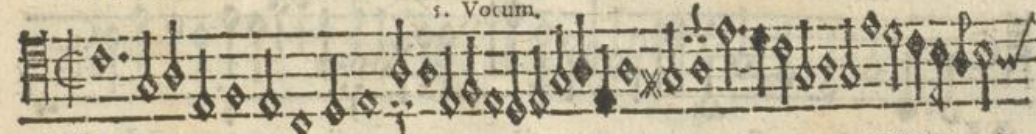


Mi- fere- re mei fi- li David, ij Miserere me-



i Fili Da- vid, Miserere mei Fi- li David, Fili David,

s. Vocum,

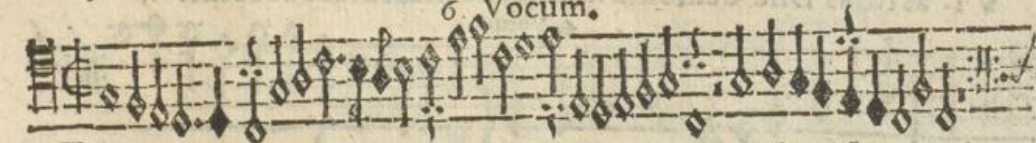


Mi- fere- re mei Fili David, ij miserere mei Fili Da-



vid, miserere mei, Fili David, ij miserere mei Fili David, Da- vid,

6. Vocum,



Benedic Dñe nos & hæc tua dona q̄ de tua largitate sum⁹ sumpturi.

L ij

In unisono.

In unisono, A. G.



GLori-ja: n excelsis Deo; Et in terra pax hominibus; bonæ volun- ta-



tis, Lauda- m⁹ te, Adoram⁹ te, glori- ficamus te, grati-



as gratias agim⁹ ti- bi propter magnā gloriam tuam, Dñe De-



us Rex celestis, De- us pater omni- potens, u- nigeni- te IESV Chriſte



Domine, agnus Dei Fi- lius patris, pa- tris, Fi- lius patris, patris.



V Ni- versa tranſeunt, ij ij ij trāſeunt, f. Vocum.



VI- aſtu aſ Dñe demōſtra mihi, & ſemitas tu- aſ edoce me. ij f. Vocum.



NVC- quā tuta fides. ij ij ij
Ad- iuva nos Deus. ij ij In unj.

...filla uere mifericordie uis laudat

In unisono, A. G.

Fuga 4. vocum, Ioan. Leo Hasler.

Ein vertramet stet in Christu allein/ M.V. S. I.

C. A. M. V. S. I. C. A. Fuga 4. vocum, In unisono, Don: Ferd: Las Infantas,

Ave Mari- a gratia ple- na gra- tia ple-

na Dominuste- cum, 4. vocum, Fileno Cornazzano,

Impia sub dul- ei melle vene- na ja- cēt, venena jacēt. L iij Fuga

Fuga 5. vocum. In unisono. A. G.

Musical staff with notes and clef.

Fides est anima vitiosa sicut anima
est vitiosa corporis.

4. Vocum. A. G.

Ave Maria gratiosa, gratiosa
omnis Dominus tecum.

In Epidiapason. A. G.

Deus qui superbis resistis, humilibus autem das gratiam, au-
ge in nobis vere humilitatis virtutem, huius formam in se credentibus unigeni-

ti tuis exhibuit, ut nunquam indignationem tuam pro voce mea elati.

pro voce mea elati.
In unisono.

In unisono. A. G.

Fuga In unisono. A. G.

In uniso-

sicut anima

la grati-

cum,

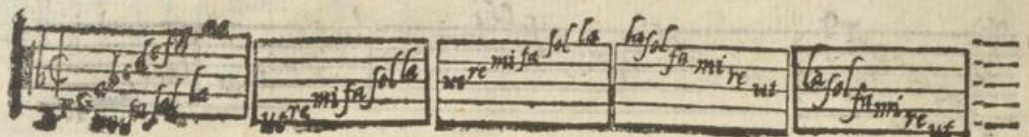
tratiā, au-

nige-

us? el-

elati.

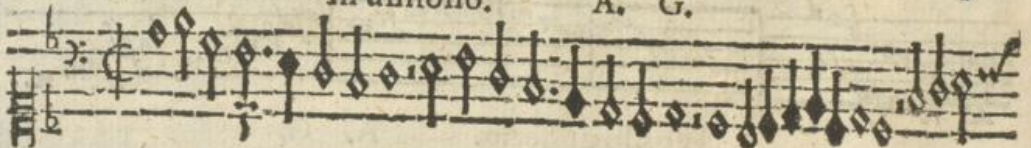
unisono.



In unisono. A. G.



In unisono. A. G.



In unisono.

Two staves of musical notation in C major, 4/4 time. The lyrics are: *ut re mi fa sol la ut re mi fa mi re ut la sol fa mi re ut la sol fa mi re ut*. The first staff has a treble clef and the second has a bass clef.

In unisono. A. G.

Two staves of musical notation for keyboard instruments. The notes are decorated with diamond-shaped ornaments. The first staff has a treble clef and the second has a bass clef.

Two staves of musical notation in C major, 4/4 time. The lyrics are: *ut re mi fa sol la ut re mi fa mi re ut la sol fa mi re ut la sol fa mi re ut*. The first staff has a treble clef and the second has a bass clef.

In unisono. A. G.

Two staves of musical notation for keyboard instruments. The notes are decorated with diamond-shaped ornaments. The first staff has a treble clef and the second has a bass clef.

4. v. vocum. Paulo Petrino.

Two staves of musical notation in C major, 4/4 time. The lyrics are: *In nomine Iesu o[mn]i genu flectatur.* The first staff has a treble clef and the second has a bass clef.

In unisono.

ut re mi fa sol la fa sol fa mi re ut la sol fa mi re ut

In unisono 3. vocum. A. G.

Mi-fer-re nostri Dñe viventiu & morien- tium.
4. voc. Don; Ferdinandi de Las Infantas.

Veni creator Spiritus, Mentis tuorū vi- sita imple superna gra-

tia, qvz tu crea- sti ij pe- ctora.
2. voc. Ioan; Leo Hasler.

V A- nitas va- nitatū & omnia vanitas, ij

va- nitas vani- ta- tū & o-

omnia vanitas, & omnia va- nitas, Excm.

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EXEMPLVM MUTATIONIS VOCVM,
per omnes Claves, ascendendo & descendendo per b
molle, & per h quadratum.

The image displays seven staves of musical notation, each representing a different instrument or voice part. The notation is written on five-line staves with various clefs (soprano, alto, tenor, bass, and lute clefs). The notes are diamond-shaped and arranged in a series of ascending and descending lines. The notes are labeled with the syllables 're' and 'la'. The first staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The second staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The third staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The fourth staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The fifth staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The sixth staff shows an ascending line of 're' notes followed by a descending line of 'la' notes. The seventh staff shows an ascending line of 're' notes followed by a descending line of 'la' notes.

SEQVNTVR BICINIA SACRA,
IN VSVM IVENTVTIS

Scholasticæ collectæ,

M. ij

Orlandi

Oculus nō vi- dit, nec au- ris audi- vit, nec
in cor hominis a- scen- dit, quæ præ- pa-
ravit Deus his qui di- ligunt il- lum, qui di- li-
gunt il- lum.
Iustus cor su- um tra- det ad vigilandū di- lu-
culo ad Do- minū, ad Do- mi-
nū q̄ fecit illū & in cōspe- ctū Al- tissi- simi de pre-
ca- bitur, de preca- bitur, de preca- bitur.
Vox infe-

Vox inferior.



Oculus nō vi- dit, nec au- ris au- di-



vit, nec in cor hominis a- scen- dit, quæ præ



pa- ravit De- us his q di- ligunt il-



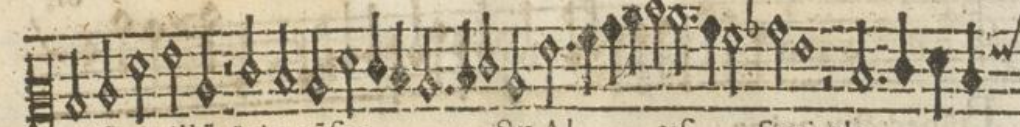
lum, qui di- ligunt il- lum,



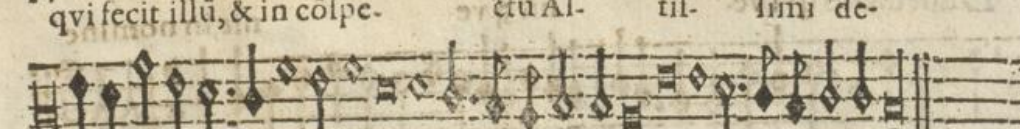
Iustus cor su- um trá- det ad vigiladū di-



lu- culo ad Do- minū, ad Do- minū,



qui fecit illū, & in cōspe- ctu Al- tis- simi de-



preca- bitur, de preca- bitur. ij

M iij

Orlandi

Orlandi di Lassus. Vox superior.

Dirigenos, ij Do- mine, in veri- tate, in verita-

te tu- a, & doce nos, & do- cenos q tu es Deus fa-

la- tis nostra, Dñe ne memineris iniquatū no- strarū antiqva-

rum, citò an- ti- cipent nos mi- sericordi-

a tua,

Expandi manus me- as ad te, a- nimame- a, anima

me- a sicut terra sine a- qua ti- bi,

Benedictus qvi ve- nit q ve- nit, in nomine

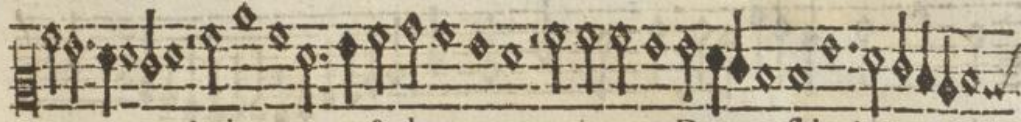
in nomine ij Do- mini, Do- mini.

Vox infe-

Vox inferior



Dirige nos ij Do- mine in veritate, ij



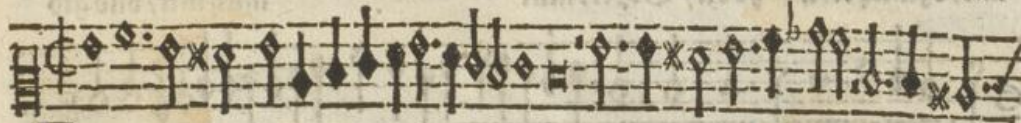
tua & doce nos, & doce nos, quia tu es De- us salutis no-



stræ, Dñe ne memineris iniquitatū nostrarū an- ti- qva- rū ci-



tō anticipet nos mi- feri- cordiæ tu- a.



EXpandi manus me- as ad te, a- ni- ma me- a, a- ni- ma



me- a, sicut terra si- ne a- qva tibi, sine aqva ti- bi.



Benedict⁹ qui ve- nit, q ve- nit in nomine, in



nomine ij Do- mini, Do- mini.

Vox super

Vox superior. A. G.

Herz nimm von mir/wz mich wend vñ dir/ O Herz nimm von

mir/wz mich wend von dir/was mich wend vñ dir/ O

Herz gib auch mir/das mich lert zu dir/ O Herz gib auch

mir/dz mich lert/ zu dir/ O Herz nimm mich mir/vnd gib

mich ai- gen dir/vnd gib mich ai- gen dir.

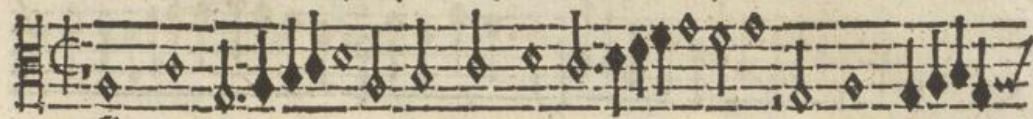
Crucifix^o etiam p no- bis sub Pötio, sub Pötio, ij

ij ij sub Pötio Pila- to passus & sepul-

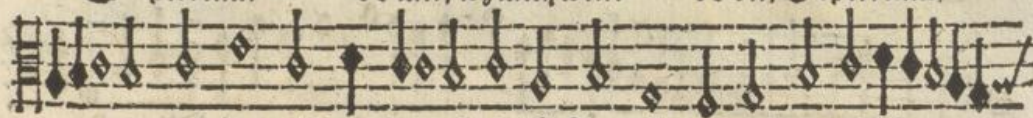
tus est, ij passus & sepul- t^o est, sepul- t^o est ij

Vox infe-

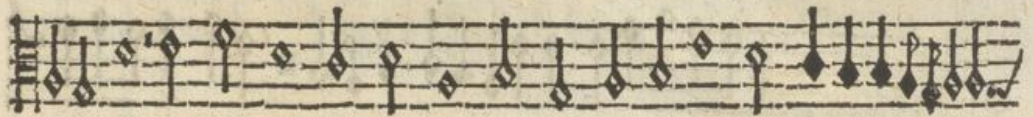
A. G. T. B. Vox inferior,



Herr nicht vñ mir/wz mich wend vñ dir/O Herr nicht



von mir/wz mich wend vñ dir/O Herr gib auch mir/dz mich lere



zu dir/O Herr gib auch mir/das mich lere zu dir/das mich lere zu



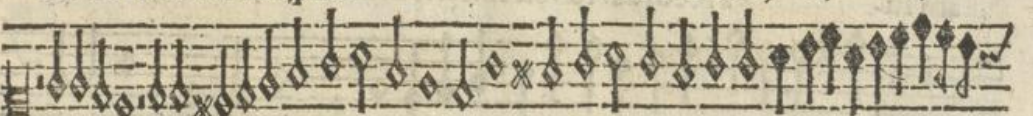
dir/O Herr nicht mich mir/vnd gib mich ais gen dir/



vnd gib mich ais A. G. T. B. gen dir.



CRucifix⁹ etiam pno- his, sub Pötio, ij ij



ij ij sub Pötio Pilato passus & sepult⁹ est sepul-



tus est, passus & sepul- t⁹ est. ij

N

Ex Orlandio

30
Ex Orlandi di Laffus, 5. voc, in duas redactum, Prima pars, A. G.



Canta- te Do- mi-



no canticū no- vū, quia mirabili- a fe-



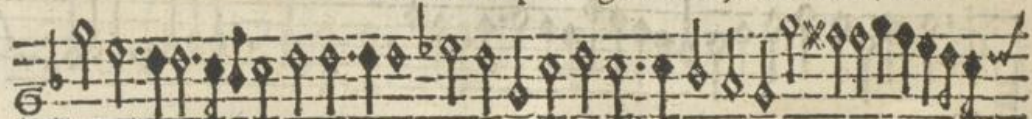
cit, salvavit sibi dextera e- jus & brachiū fan-



ctū e- jus, notū fe- cit Dñs salu- tare su-



um in conspectu gentium, reve- lavit justi- ti-



am su- ā recorda- tus est misericordi- æ suæ, & verita-



tis & verita- tis su- æ domui ij



ff

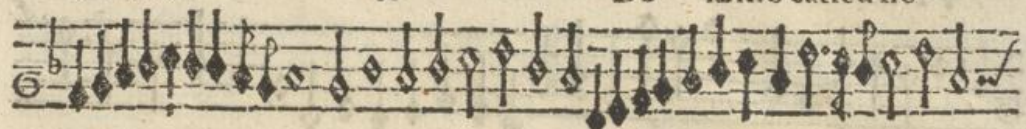
Vox inferior,

Vox inferior.

Prima pars.



Canta- te Do- mino canticū no-



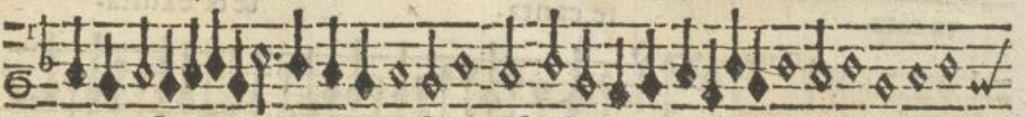
vum, quia mirabili- a fe- cit. sal-



vavit sibi dex- tera e- jus, & brachiū san- ctū e-



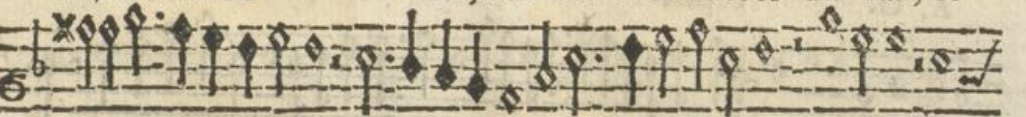
jus notū fe- cit Do- min' salura-



re su- ū, in cōspectu gen- tiū, revela-



vit justitiam su- am, recordat' est misericor- diae suae, &



verita- tis su- ae Domui Israel, Domui ij



lc

rael.

N ij

Secunda pars,

ars, A, G,

mi.

li- a fe-

tiū san-

care lu-

it justit-

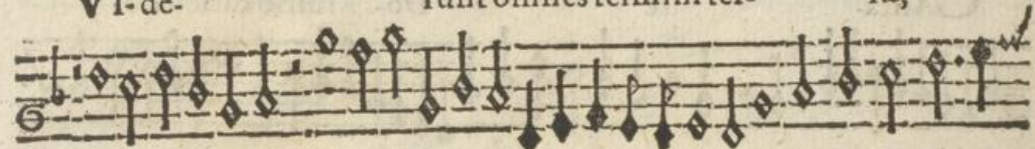
rita-

ij

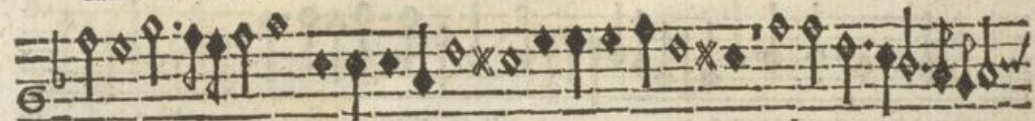
Vox inferior



VI-de- runt omnes termini ter- ræ,



salu- tare Dei ij no- stri, salu- tare De-



i no- stri; Iubila- te Deo, ij ois ter-



ra cāta- te, canta- te & exulta-



te & psal- lite,



A. G. & psal- lite, & psal- lite,



BEnc- dictus q ve- nit, q ve- nit in nomine in



nomine ij Do- mini.

Secunda pars.



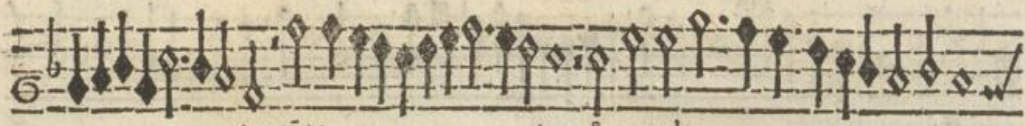
Vide- rūt oēs termini ter- ræ, saluta- re Dei



salu- tare Dei no- stri, salu- tare De- i nostri;



lu- bilate Deo, ij oīs ter- ra, cāta-



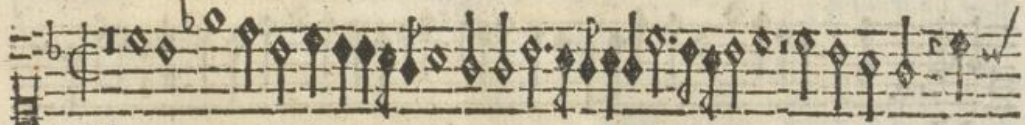
te, cāta- te & exulta-



te & p̄fal- lite, & p̄alli- te, & p̄fal-



A. G. lite.



Bene- dictus q ve- nit, q ve- nit, in nomine in



nomine ij Do- mini.

N iij

Orlandi



Scribatur hæc in generati- one altera, in generatione altera,



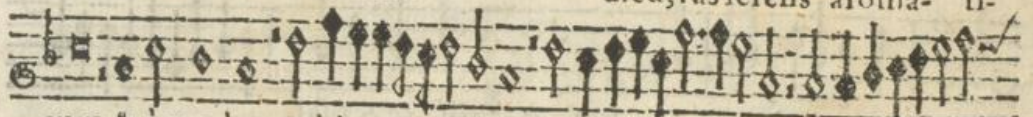
& popul⁹ q crea- bitur laudabit Do- minū, laudabit Do- minū,



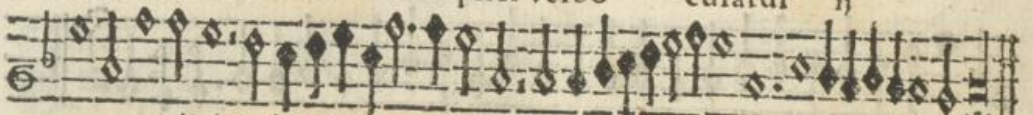
ij laudabit Do- minū.



Agra eur- rit ad me- dicū, vas ferens aroma- ti-



cum, & a morbo multi- plici verbo curatur ij



medici verbo curatur verbo curatur me- dici.



Non aver- tas faciem tuam a me, in



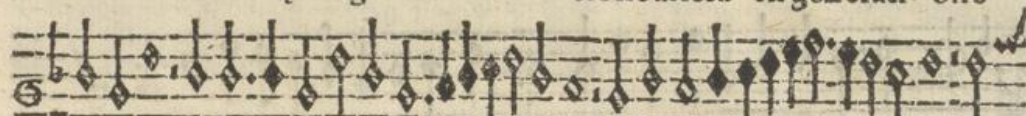
quacunq; di- estibu- lor, in quacunq; di- e tribulor, inclina ad me

Vox inferior.

Vox inferiora



Scribantur hec in genera- tione altera in generati- one



altera, & popul⁹ q crea- bitur laudabit Do- minū lau-



dabit Do- minū, ij lauda- bit Do- minum.



ÆGra cur- rit ad me- dicū, vas ferēs aroma- ticum,



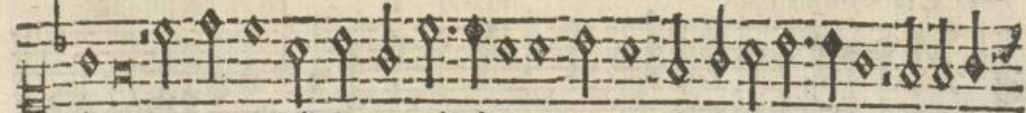
& a morbo multi- plici verbo curatur ij me-



dici, verbo curatur ij me- dici,

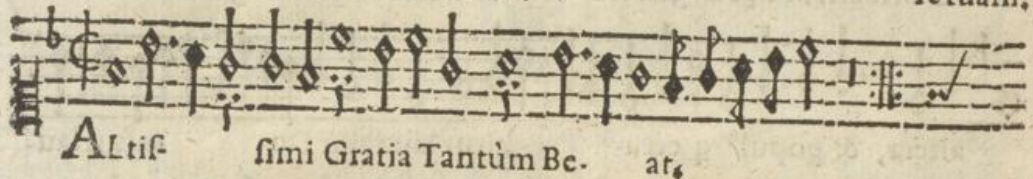
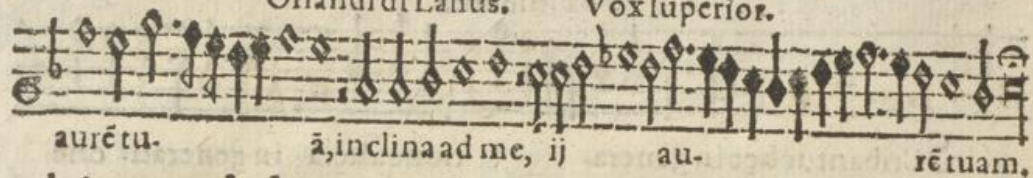


Non aver- tas fa- ciem tu- am



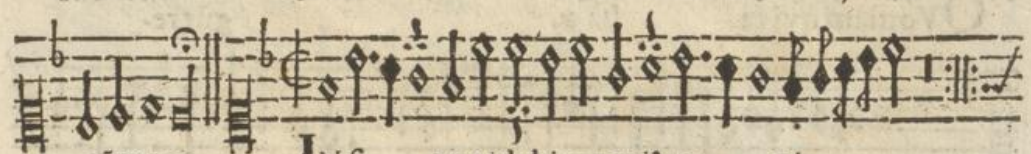
a me, in qvacunq; di- e tribulor, in qvacunq; die tribulor, inclina

Orlandj





ad me au- rē tu- ā inclina ad me ij au-



rē tuam. **I**N fi- ne videbitur cui' to- ni.



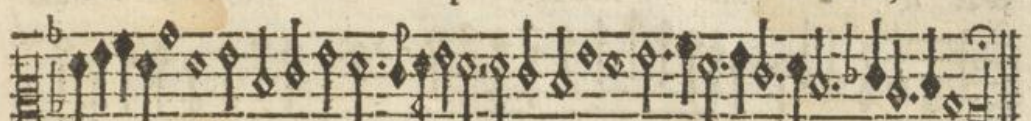
EXpectatio iusto- rū, lati- tia spes



au- tem impio- rū per-



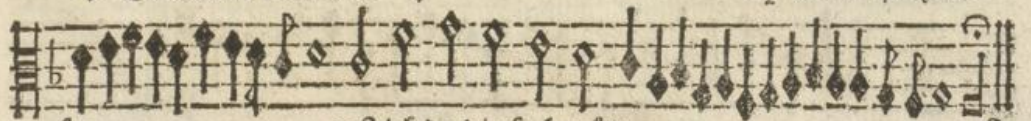
ibit fortitudo sim- plicis vi- as Dñi, &



pa- vor his q operan- tur q operatur ma- lum.



Verdamme niemand is eh du die sacht er-



kenst
kenst/eh du die sacht erkens
kenst.
Orlandi.



QVoniam qui ta- lia a- gūt re-



gnū Dei re- gnū, re- gnū De- i nō cōseqvē- tur, non



cōseqven- tur, ij



ALtis- simi Gra- tia Tan- tū Be-



at ij - Tan- tū Be- at,



LAeta- mini in Do- mino, &



exultate iusti & exulta- te iusti, & gloriamini o- mnes,



o- mnes re- & i cor- de.

Vox inferior,

Vox inferior.



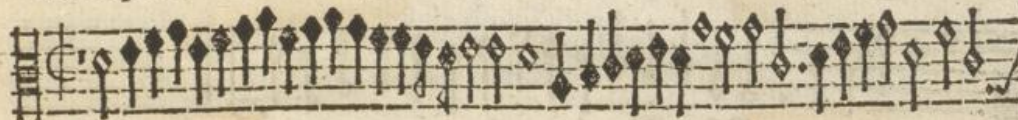
QVo-niam q ta- lia a- gūt, re-



gnū De- i, re- gnū Dei nō conseqven- tur, nō



conseqven- tur, ij



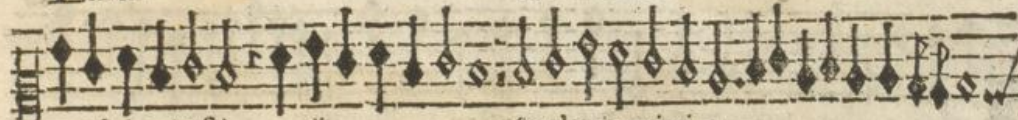
ALtis- simi Gra- tia Tan- tū Beat,



Tan- tū Beat, ij



LÆta- mini in Do- mino &



exultate iusti, ij & gloriamini o-



mnes, re- cti cor- de, O ij Adamus

Adamus Gumpelzhaimer.

Vox superior.

Ascēdi- sti, in al- tū, cepi- sti, cepi-
 sti, captivita- rem, accepi- sti dona in homi- ni-
 b², etiam rebellibus, etiam rebel- libus, ut inhabitet
 in ierusalem. Dñs De- us no- ster.
 DA pacem Do- mine in diebus no- stris,
 quia nō est a- lius, q pu- gnet p nobis, p
 no- bis, ni- si tu Deus noster. ij

Vox infe-

Vox inferior.



Ascendi- sti in al- tū, cepi- sti, ce-



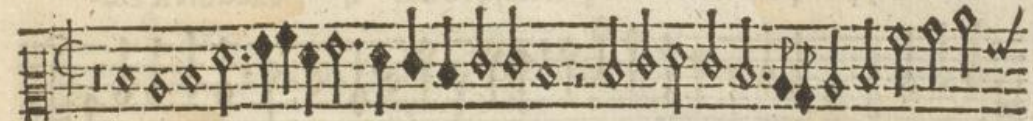
pi- sti captivita- tē, accepi- sti dona in homi-



nibus, etiam rebellib⁹, etiam rebel- lib⁹, ut in habitat, ut in.



habitet, Domin⁹ De- us no- ster.



Da pacē Do- mine in diebus no- stris, q̄a non



est a- lius, q̄ pu-



gnet p̄ no- bis, nisi tu Deus no- ster, nisi tu De- us



no- ster, ij

O iij

Adamus

Adamus Gumpelzhaimer. Vox superior.



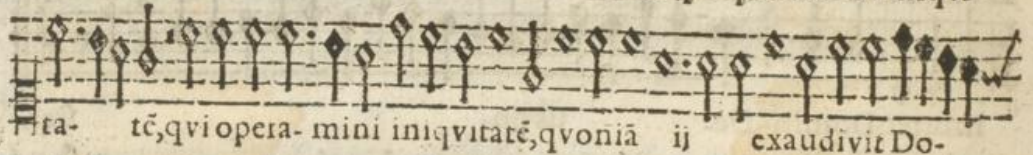
REcordare promissio- nis tu- æ, & a- ge no-



bis- cū, secundū bo- ni- ta- tem.



DISce. dite à me o- mnes q o- perami- ni iniqui-



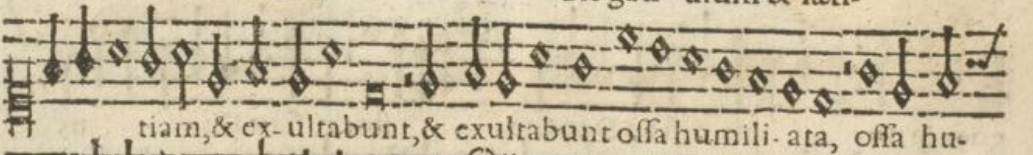
ta- tē, qui opera- mini iniquitatē, qvoniā ij exaudivit Do-



min⁹ vo- cem flet⁹ mei, vocem fletus mei,



AVdi tu- imeo da- bis gau- dium & lati-



tiam, & ex- ultabunt, & exultabunt ossa humili- ata, ossa hu-



mi- li- a- ta,

Vox infe-

Vox inferior.



REcordare promissionis tuæ & a-

ge-

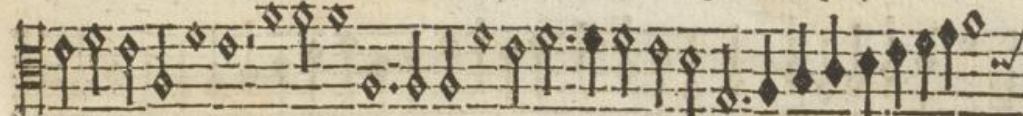


nobis- cum, secū dū boni- ta-

tem,



DISce-dite à me oēs q̄ ope-ra-mini iniquitatē, q̄ ope-rami-



ni iniquitatē, Quoniā ij̄ exaudivit Dñs vo-



cem fletus me-i, vocem fletus me-

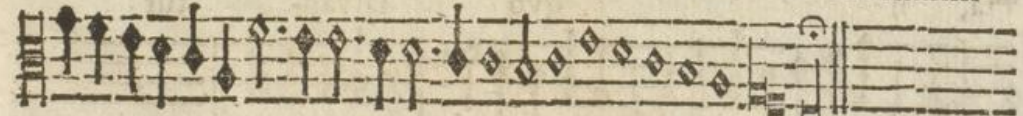
i.



AVdi-tui meo da- bis gau- diū &



læti- tiam, & exul- tabūt ossa humili-



ta, ossa humili- ta.

Vox supe-

Vox superior.

BE-ata, bea-ta cu- jus brachijs secli pependit, secli pepedit
 precium, statera facti corporis, ij
 pradamq; tulit, ij tartari pradamq;
 tu- lit tartari, pradamq; tulit tar- tari.
 Per illud ave prolatum, prolatu, & tuu re- spofum da-
 tum ex te verbu in carnatum, incarnatum, quo salvatur o- mni-
 a, ij quo falvan- tur mnia,

Vox inferior.

Vox inferior



BE- ata, be- ata cujus bra- chijs secli pepēdit pre-



cium, secli pepēdit pre- cium, statera fa- cta corpo-



ris, statera facta cor- poris pradamq; tulit, ij tartari



pradamq; tulit tartari. ij



PER illud ave pro- la- tum, & tuū re-



sponsū da- tū, ex te verbū incarna- tū, quo sal- vantur,



salvantur omnia, quo sal- vantur omnia, sal-



van- tur o- mnia. Orlandi

P

Orlandi di Lasso: Vox superior.



IN-telecūm ti-bi da-bo, & instruā te, ij



in via hac q̄va gradieris, ij firmabo ij super te



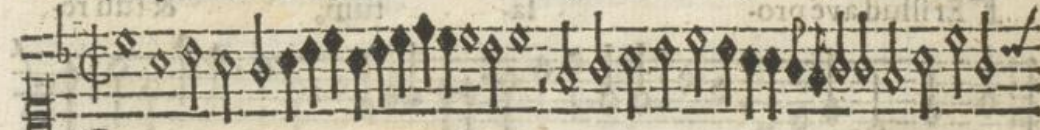
oculos meos, ij oculos me- os.



SPiritus sancti gra- tia, Apostolo- rū pecto-



ra, Reple- vit su- a gra- tia, Donans lingvarū ge- nera.



OLux bea- ta Tri- nitas, & principalis u- nitas, jā sol re-



ce- diti- gneus, Infūde lumē cor- dibus.

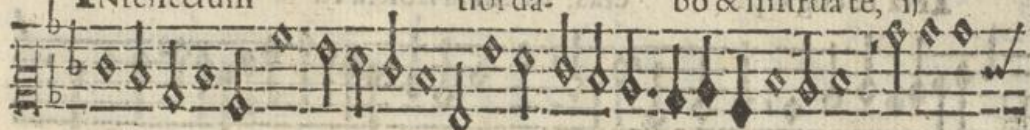


DOMIN⁹ DE- git me, & nihil mihi dec- rit-
Vox infer,

Vox inferior.



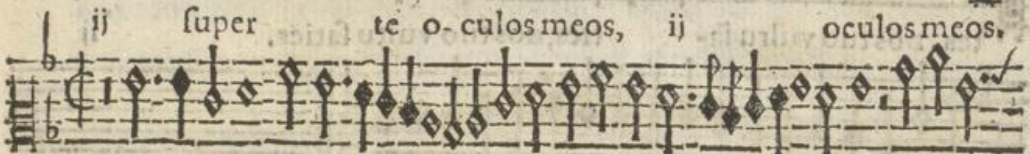
Intellectum tibi da- bo & instrua te, ij



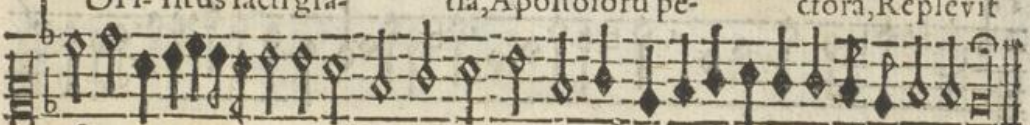
in via hac qua gradieris, ij firmabo



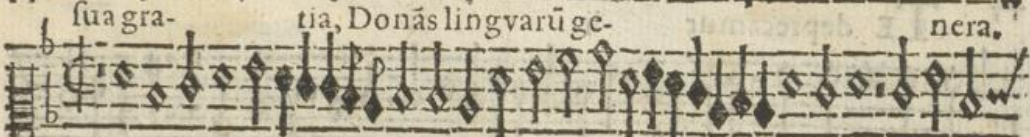
ij super te o- culos meos, ij oculos meos.



SPI- ritus facti gra- tia, Apostoloru pe- ctora, Replevit



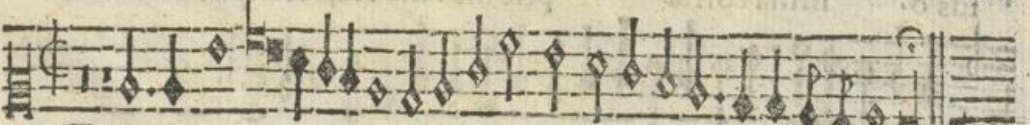
sua gra- tia, Donas lingvaru ge- nera.



OLux beata Tri- nitas, & principalis u- nitas, ja sol re-

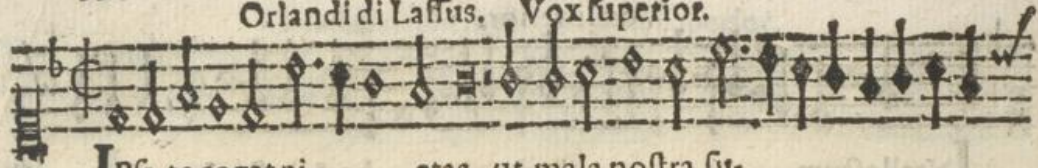


ce- dit i- gneus, Infude lumē cor- dibus.

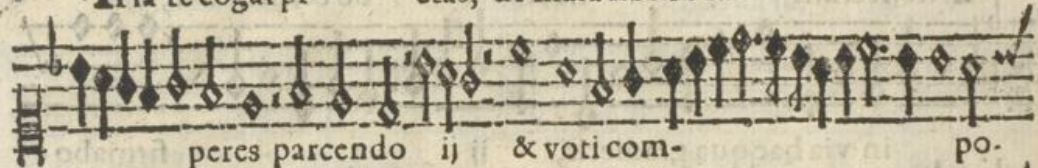


Dominus re- git me, & nihil mihi dee- rit, P ij Orlandi

Orlandi di Lasso. Vox superior.



Ipsa te cogat pi-



etas, ut mala nostra su-



peres parcendo ij & voti com-



po-tes nos tuo vultu sa-



ties, nos tuo vultu faties. ij



Te deprecamur ij ij



largius, nostris adau-



ge sensibus nescire pror-



sus o-mnia corra-



ptionis vulnera, corruptio-

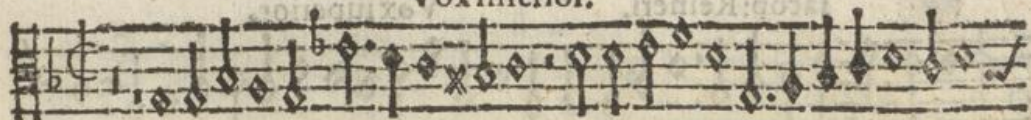


nis vul-

nra.

Vox infe-

Vox inferior.



Ipsa te cogat pi- etas, ut mala nostra su- peres,



parcendo ij & vo- ti com- potes,



nostuo vultu fa- ti- es, faties, nostuo vultu fa- ties, nos tuo vul-



tu fa- ties.



T E deprecamur largius, ij



nostris adau- ge fen- si-



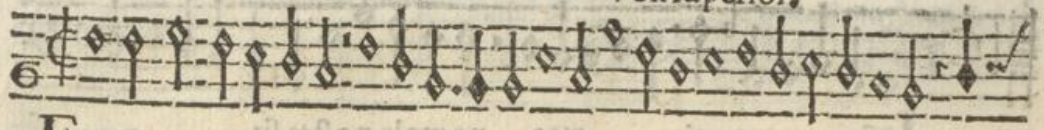
bus nescire pror- sus o- mnia corru- ptionis vulnera



corruptio- nis vul- nera, iacob

P ij

Jacob: Reineri. Vox superior.



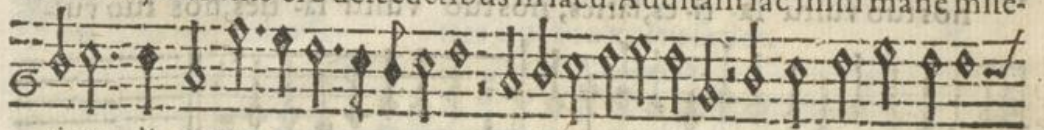
EXpandi man⁹ meas ad te, anima mea sicut terra sine aqua tibi, ve-



lociter exaudi me Domine, defecit spirit⁹ meus. Non avertas faciem tu-



am a me, & similis ero descēdētibus in lacū. Audita fac mihi mane mise-



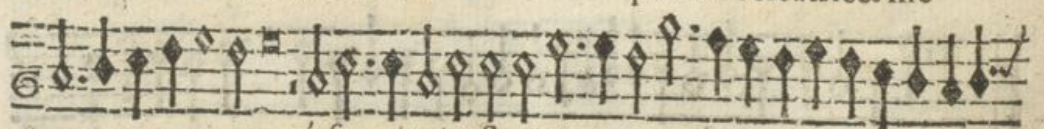
ricor- di- am tu- am, quia in te speravi, notam fac mihi vi-



am in qua ambulē, quia ad te leva- vi animam meam, animam meam.



Pv tuerunt & corru- ptæ sunt cicatrices me-



æ a fa- cie in si- pien- tiæ me-

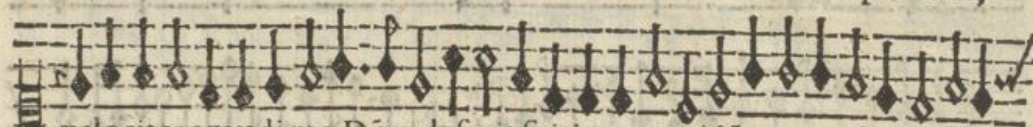


Vox infer.

Vox inferior.



EX pandi man⁹ meas ad te, anima mea sicut terra si. ne aqua tibi,



velociter exaudi me Dñe, defecit spiritus me⁹. Nō avertas faciem tuam



à me, & similis ero descēdentibus in lacum. Audita^m fac mihi mane mi-



seri- cordiam tuam, quia in te speravi, nota^m fac mihi viam in qua



ambulem, quia ad te levavi animā meam, ii me- am.



Pv- truerunt & corru- ptæ sunt cicatri-



ces me- æ, à faci- e insi- pientiæ me-



æ, insipien- tiæ me-

æ.

Ricreasì

Ricercari, five Fantasia 6. elegantes diversorum Autorum.

Canto.

Vox superior.

The image shows a page from a musical manuscript book, page 61. It contains eight staves of music. Each staff begins with a treble clef and a common time signature (C). The notation is a form of mensural notation, likely lute tablature, where the notes are represented by diamond-shaped symbols on a five-line staff. The music is written in a single melodic line. There are several 'x' marks interspersed among the notes, which typically indicate natural harmonics or specific fret positions on a lute. The piece concludes with a double bar line and a final note.

Ricercari

Pomponio

Pomponio Nenna.

Tēnoro

61

Seven staves of musical notation for a tenor part. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The music is written on a five-line staff with a treble clef and a common time signature (C). The notation is dense and characteristic of 17th-century manuscript notation.

Fuga 5. vocum. A. G. T. B.

Musical notation for the vocal entry of the fugue. The notation is on a five-line staff with a treble clef and a common time signature (C). The lyrics are written below the notes: "Si nō pa- visti occi- disti." The music features a mix of rhythmic values and accidentals.

Si nō pa- visti occi- disti.
Canto.

Canto. Gio. Pietro Gallo.

The musical score consists of seven staves of music. The notation is a form of mensural notation with a treble clef and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several asterisks (*) placed below the notes on various staves, likely indicating specific performance instructions or ornaments. The piece concludes with a double bar line and a repeat sign.

Fuga 5. voc. A. G. T. B.

The musical score for the fugue begins with a treble clef and a common time signature. The lyrics are written below the notes. The first staff shows the beginning of the piece with a double bar line and a repeat sign.

Do.

min^o p tector me^o, p tector me-

us.

Tenor.

Tenore.



Fuga 6, voc. A. G. T. B.



Do.

min^o protector meus, protector me-

us.

Q ij

Canto.

Canto. Giovanni de Antiquis.

The Canto section consists of six staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including minims, crotchets, and quavers. The notation includes stems, beams, and diamond-shaped note heads. The piece concludes with a double bar line and a repeat sign.

Fuga 4. voc. A. G. T. B.

The Fuga section consists of two staves of musical notation. The first staff continues the melodic line from the Canto section. The second staff begins with a treble clef and a common time signature (C), and features a more complex rhythmic pattern with frequent sixteenth notes. The piece concludes with a double bar line and a repeat sign.

INte Do- mi-

ne spera-

vi non confundar in se-

ternum.

Tenore.

Tenore,

Seven staves of musical notation for the Tenor part. The music is in G major (one sharp) and 4/4 time. It features a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Fuga 4. voc. A. G. T. B.

Two staves of musical notation for the beginning of the fugue. The first staff continues the tenor line, and the second staff shows a new voice part. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

In te Do-

Two staves of musical notation for the vocal line corresponding to the lyrics. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

minespera- vi no cofun- dar in æternum.

Q iij Canto.

Canto. Stefano Felis,

Six staves of musical notation for the Canto section. The notation is dense, featuring many sixteenth notes and rests, with some asterisks marking specific notes. The staves are arranged vertically, with the first staff starting with a treble clef and a common time signature.

Fuga 6. vocum, coniun-

Two staves of musical notation for the Fuga section. The notation is less dense than the Canto section, with more prominent notes and rests. The lyrics "INte Do-mine spera-vi ij" are written below the notes. The first staff starts with a treble clef and a common time signature.

nō confundar in æternū, nō cōfundar in æternū, in æternum,

Tenore.

Tenore.

A tenor vocal line consisting of ten staves of musical notation. The notation includes a treble clef, a common time signature (C), and various rhythmic values such as minims, crotchets, and quavers. The melody is written on a five-line staff with a key signature of one flat (B-flat).

Sim canant. A. G. T. B.

A single staff of musical notation in common time, starting with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign, followed by the first few notes of the vocal line.

IN te Do-mine spe-ra-vi nō con-

A single staff of musical notation in common time, continuing the vocal line from the previous staff. It includes a double bar line and a repeat sign at the end.

fundar in æternū, In te Dñe speravi non cōfundar in æternum.

Tenore.

Tenore. Cola Vincenzo Fanelli.

Six staves of musical notation for the Tenor part. The notation is dense, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written on a single five-line staff.

Fuga 4. voc. A. G. T. B.

A single staff of musical notation for the beginning of the fugue. It starts with a treble clef and a common time signature (C). The notation shows the initial melodic line of the fugue.

CLamavi ad te Domine IESV Christe & ex-

A single staff of musical notation for the vocal line, corresponding to the Latin text below. The notation is written on a five-line staff with a treble clef.

audi vi- sti me, in tribu- la- ti- one, in tribula- tione me- a.

Basso.

Basso.

Seven staves of musical notation for the Bass part. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including natural signs and a double sharp (x) on the first staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music concludes with a double bar line and a fermata on the final note of the seventh staff.

Fuga 6. vocum. A. G. T. B.

A single staff of musical notation for the vocal part. It shows a melodic line with various note values, including minims, crotchets, and quavers, interspersed with rests. The notation is in a single system and ends with a double bar line and a fermata.

IN te Do-mine spera-vi non confundar in æternum.

R

Tenore

Tenore. D' Incerto.

Tenor vocal line consisting of eight staves of musical notation. The key signature is one flat (F major), and the time signature is 4/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and repeat dots.

Fuga 6. voc. A. G. T. B.

A single staff of musical notation for a fugue. The key signature is one flat (F major), and the time signature is 4/4. The notation features a series of rhythmic patterns and accidentals, typical of a fugue's melodic development.

IN te Domine speravi nō confundar in æternū, in æternum.

Basso.

Basso.

D^o Incerto.

66

Seven staves of musical notation for a basso part. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The staves are arranged vertically, with the first staff at the top and the seventh at the bottom. The notation includes many slurs and dynamic markings.

Fuga 4. voc. A, G, T, B.

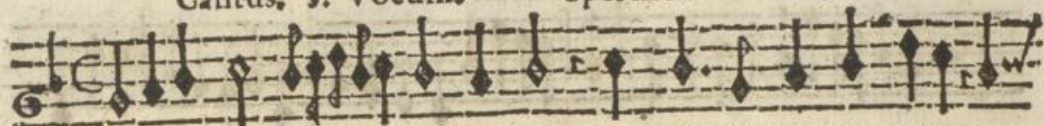
A single staff of musical notation for a vocal part. It shows a melodic line with various note values and accidentals, including a double bar line and repeat signs.

Do.

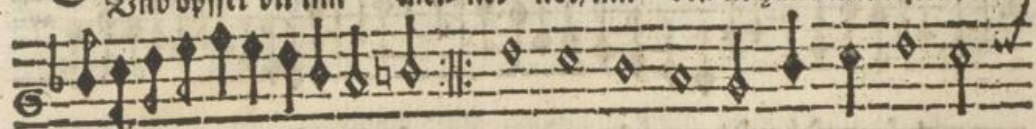
mine miserere mi-fer-rimo.

R ij

Cantus.



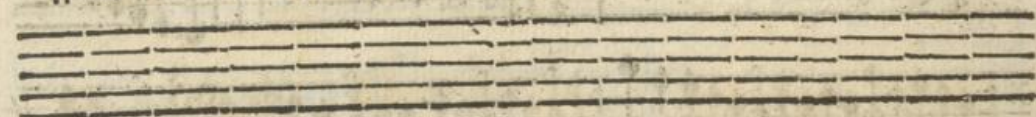
G I E S U Christ mein Herz vnd Gott/mein Geist ich dir be-
fleh/ ij Vnd opffer dir inn mei- ner not/inn dei- ne hand mein seele/



Dein heiligs lei- den angst vnd



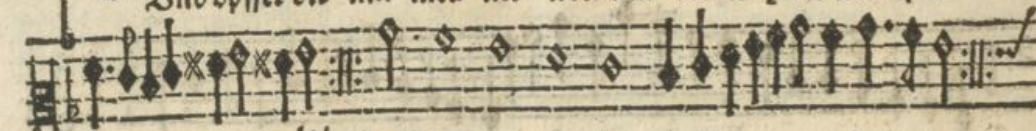
spott/ Allein zum heil/ Allein zum heil ich wela- le.



Tenor.



G I E S U Christ mein Herz vnd Gott/mein Geist ich dir be-
fleh/ ij Vnd opffer dir inn mei- ner not/inn dei- ne hand mein seele/



le/ Dein heiligs lei- den angst vnd spott/



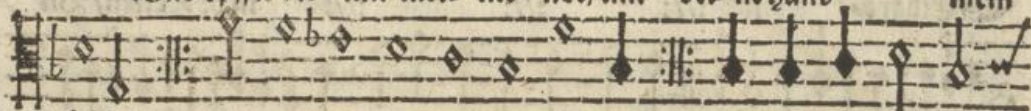
Allein zum heil ich wela- le.

Bassus.

Bassus. A. G. T.



Jesus Christ mein Herz vnd Gott/mein Geist ich dir bes
Vnd offer dir inn mei- ner not/inn dei- ne hand mein



Dein heis- ligs lei- den angst vnd spott/ Al- lein zum heil/Al-



lein zum heil ich wels- te.

Cantus. 4. Vocum.



BE nedixim^o vo- bis in no- mine Do- mini.

Altus.



BE- nediximus vo- bis in nomi- ne Do- mini.

Tenor.



BEene- di- ximus vobis in nomi- ne Do- mi- ni.

Bassus.



BE- ne- di- xim^o vobis in nomine Do- mini.

R iij

Cantus.

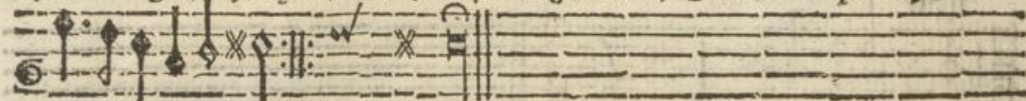
Cantus 3. Vocom. A. G. T. B.



S Eid frö- lich ://: ://: ://: iä de Herren/ Bñ



sin- get im zu ehren/ Der Gott- se- li- gen alten/ Gewon- heit laß



behalten. Bassus.



S Eid frö- lich ://: ://: ://: Inn dem Herren/ Bnd



sin- get im zu eh- ren/ Der Gott- se- ligen alten/ Gewon-



heit laß behalten.

Cantus.



DE fructu ven- tris tu- i, de fructu ventris tu-



i po- nā super se- dē tu- am,

Tenor

Tenor.



Sid frö- lich ://: ://: inn dem Herren/ Und



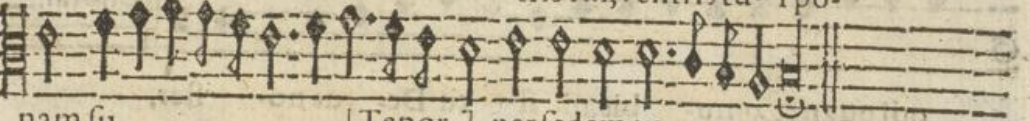
sin- get im zu ehren/ Der Gottes- lis gen als ten/ Gewon-



heit laß behalt [Altus.] ten.



DE fru-ctu ven- tris tui, ventris tu- i po-



nam su- [Tenor.] per sedem tu- am.



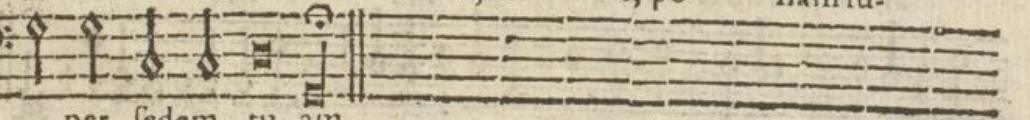
Choral.

DE fru-ctu ven- tris tu- i ponam su- per sedem tuam.

Bassus,



DE fru-ctu ven- tris tui, tu- i, po- nam su-



per sedem tu- am,

Fuga

Fuga 4. vocum. Canon: Semper contrarius esto.



Parturiunt montes, parturiunt, parturiunt mon-



tes, nascetur ridi- culus mus.

Cantus. Sequitur 4. Vocum.



DA pacem Domine in diebus nostris, quia non est alius



qui pugnet p nobis, nisi tu Deus noster,

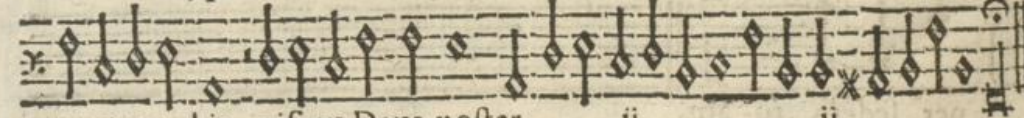
Bassus.



DA pacem Domine in diebus nostris, quia non est



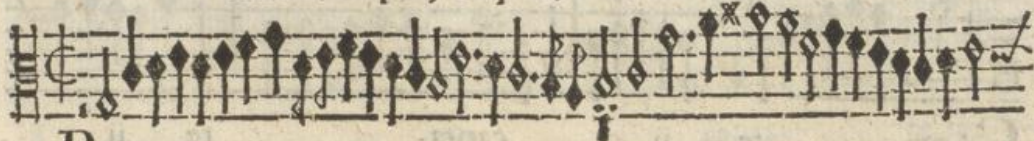
alium, quia non est alium qui pugnet, qui pugnet, qui pu-



gnet p nobis, nisi tu Deus noster, ij ij

Cantus.

Canon, I. prax, Seqvar, A. G. T. B.



Partu- ri- unt mō- tes, partu-

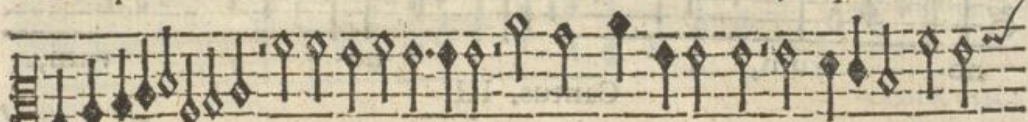


riunt mōtes nascetur ridiculus mus, nascetur ridicu- l^o mus,

Altus,



DA pacem Domine in die- bus no- stris, qui- a non



est alius, quia nō est alius, qui pugnet p nobis, qui pu- gnet p



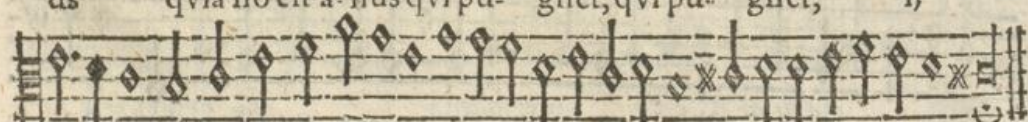
nobis, nisi tu De- us no- ster. ij [Tenor.] ij



DA pacem Do- mine in di- eb^o nostris, qui- a nō est a- li-



us quia nō est a- lius qui pu- gnet, qui pu- gnet, ij



pro nobis, ni- si tu Deus noster. ij

S

Cantus.

Cantus, I. 4. Vocum. A, G. T. B.

Canta- te ij canta- te ij
cantate ij canta- te ij
Domino canticū no- vum ij canticum
no- vum, ij no- vum,

Cantus, III.

Canta- te ij canta- te ij
canta- te canta- te
te Domino canticū no- vū, canticū no- vū, canticum no-
vum. ¶ ¶ can- ticum novum, quia
Cantus.

Cantus II. 4. Vocum



Canta- te ij canta- te ij



canta- te ij can-



ta- te Do- mino canticū no- vum, canticum



no- vum, ij canticum

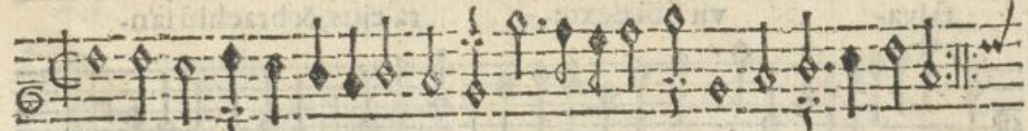


no- vum,
Bassus.



CAn- tate Do- mi- no can- ti- cum novam,

5. Vocum,



IN DEO vi- vimus mo- vemur & fa- mus,
S ij Cantus,

Cantus. I.

quia mirabi- li- a fe- cit ij quia mi- rabilia fe-
 cit salvavit si- bi dextera e- jus salva vit sal-
 vavit sibi, salva- vit, salvavit sibi dextera e- jus
 & brachiū san- ctū & brachiū san- ctū e- jus.

Cantus. III.

mirabi- li- a fecit, ij
 salvavit sibi dextera e- jus, salva- vit ij
 salva- vit sibi dexte- ra ejus, & brachiū san-
 ctū e- jus & brachiū san- ctū e- jus.

Cantus.

Cantus. I I.



quia mira-bi- lia fecit, ij



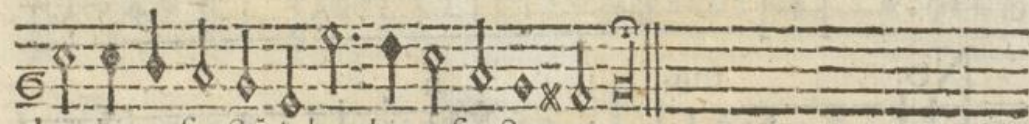
salvavit si- bi dexterae-



jus salva- vit, ij salvavit sibi dexte-

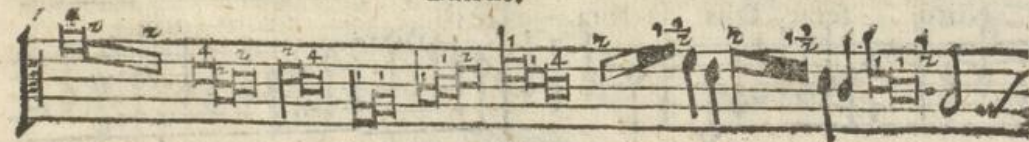


ra e- jus dextera ejus, & brachiū san- ctūe- jus &

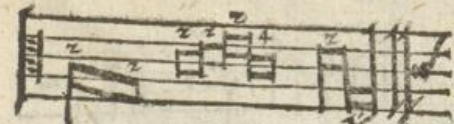


brachium sanctū, & brachium sanctum ejus.

Bassus,



qui- a mi- ra- bi- lis est



Do- mi- nus,

3 ij

Cantus.

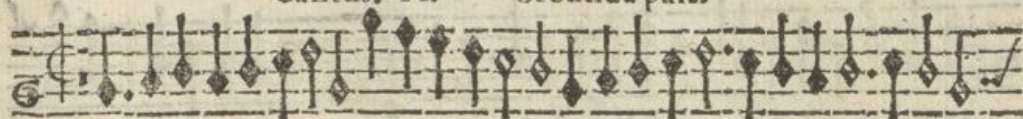
Cantus. I. Secunda pars.

No- tum ij no- tum ij
 ij fecit Dñs fa- luta- re su- um,
 salutare su- um in cōspectu gen- ti-
 um, gen- tium revela- vit, révela- vit,

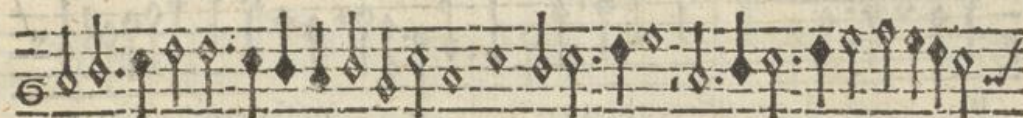
Cantus III.

No- tum ij ij ij
 Notū fecit Dñs fa- luta- re su- um, su- um,
 salutare su- um, in cōspectu gen-
 tiam, revela- vit, revela- vit, re- vela- Cantus,

Cantus, II. Secunda pars.



No- rum ij ij



um, ij ij fecit Dominus sa- luta- re su-



um, su- um, sa- luta- re su- um, in con- spe- cu-



gen- ti um, re-

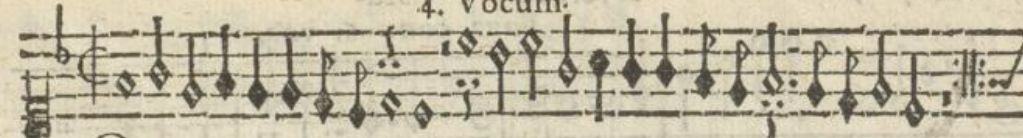


vela- vit revela- vit ju-



No tum fe- cit Do- mi-

4. Vocum.



O Fi- li Da- vid miserere no-

stri.
Cantus

Cantus. I.

justi- tiam suam, ij justi- tiam, iustitiam suam, justitiam
 su- a, recordatus est, recordatus est, ij misericordiae suae, ij
 & verita- tis suae, & veri- ta- tis su-

æ do- mui, domui Is- raël.

Miserere nostri Dñe.

Cantus. III.

vit, justitiam suam, justitiam suam, ij ij
 su- am, recor- datus est, ij ij misere- cordi- æ
 suae, ij & veri- ta- tis su-

æ domui ij Is

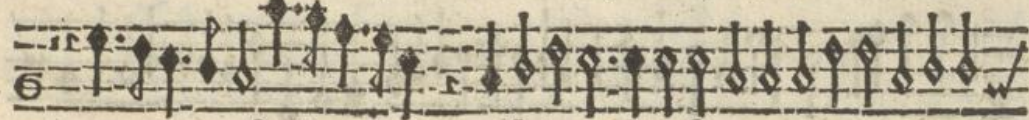
raël, MI- se- rere mei Domine.

Cantus.

Cantus, I I,



sti-tiam suam justi- tiam suam, ij justitiam suam



recordatus est, ij misericor- di a suz, ij



& verita- tis, & verita- tis su- a do-



mui Is- raël, Is- raël.



nus sa- lu- ta- re su- um

s. Vocum. A. G.



IN te Do- mine spera- vi nō cōfundar in a-



ternū, in a- ter- num

T Cantus,

Cantus. I. s. Vocum. A. G. T. B.



Canta- te ij Domino can- ti-

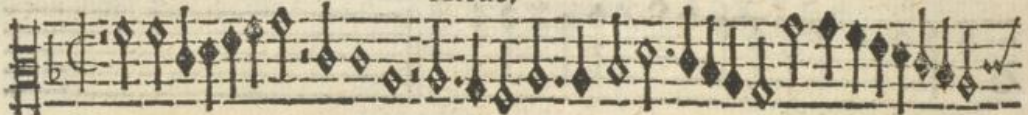


cū no- vū laus ejus in ecclesi- a fan- ctorum,



læ- tetur Israēl in e- o q̄ fecit eum, q̄ fecit e-

Altus,



Cantate ij Domino canticū no- vū laus e-

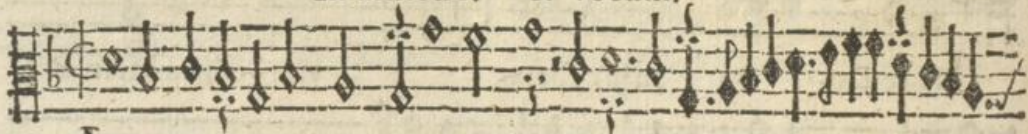


jus in eccle- si- a fan- ctō- rū læte-

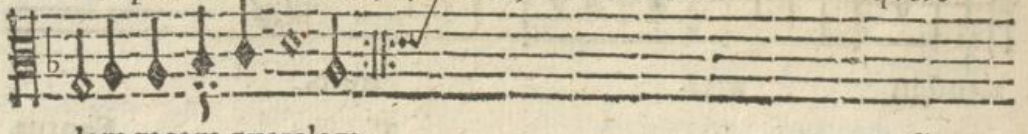


tur Is- rael in e- o in eo qui fecit eum

In unisono. s. vocum.



Imploro Iesu Christe, te, Christe, te. Audi meam quere-



lam meam quere lam.

Cantus,



Canta- te j̄ Dño can- ticum



no- vū laus ejus in eccle- sia sanctorū



læ- tetur If- raël in e- o q̄ fecit eum fi-

Tenor.



Canta- te Dño can- ticū no- vum



laus ejus in eccle- sia sanctorum læ- tetur Israël in



e- o e- o, q̄ fe- cit eum, q̄vi fecit

Bassus.



Can- ta- te Do- T ij Cantus.



um, fi- lia Si- on ex- ul- tent in



re- ge suo lau- dent ij no-



me ejus in choro, in tympano & psalterio psal-

Altus.



fi- lia Si- on exul- tent in re- ge



in re- ge suo laudēt no- men e-



jus in cho- ro, in tym-

Fuga Contraria, s. voc.



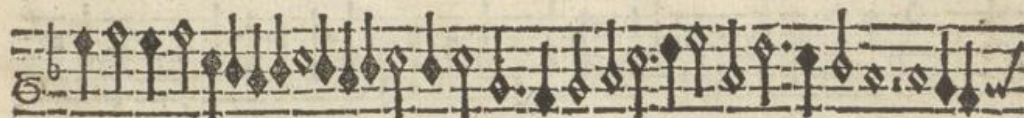
Non timebo multa millia popu- li, circūdātis me. ij

Cantus.

Cantus, I I.



lia Si- on ex- ul- tent in re-



ge suo, in re- ge suo lau- dēt, lau- dēt, nomē ejus in



cho- ro in tym- pano & psalteri- o,

Tenor,



cum filia sion exul- tent in rege su-



o, in rege su- o, lau- dēt nomen ejus in choro,



in cho- ro in tym- pano & psalte- rio

Bassus.



mi- no can- ticum no- vum qui-

T ij

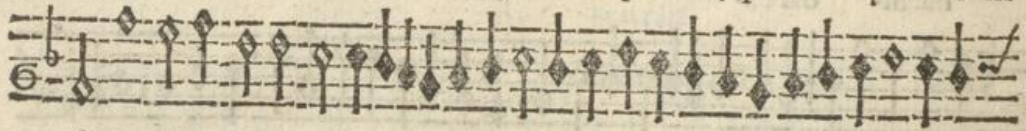
Cantus,

Cantus primus.



lant e-

i, qvia beneplacitū, qvia benepla- citum



est Domino in populo

fu-



o, &

ex- al-

ta-

Altus.



riopfal-

lant e-

i, qvi- a be-



neplacitum

est in po- pulo fu-

o, fu-



o, &

exal- ta-

bit, & exal-

ta- bit

6. voc, In unisono.



Ascendo ad Patrem meum & Patrem

vestrum.

Cantus,

Cantus II.



psal- lante- i, qui- abene-

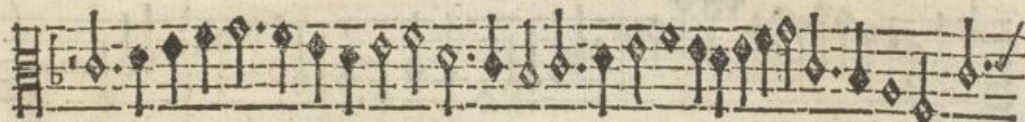


pla- citum est Domino in po- pu- lo su-



o, & exalta- bit & exal-

Tenor,



psal- lante- i, qui- abene- placitū est Do-



mino in popu- lo su- o, su- o &



cx- altabit, & ex- al- ta- bit, &

Bassus,



a mi- ra-

Cantus,

Cantus. I.

bit, & exal- ta- bit affli- ctos, affli- ctos

eum salu- te, & exalta- bit

flictos cum sa- lu- te. *s. voc.* Pi- etas o- mni-

um vir- tutū pa- rens & fun- da- mentum.

Altus.

& exal- ta- bit affli- ctos cum

salu- te & exalta- bit, & exalta- bit

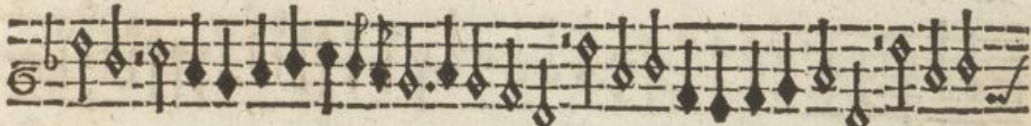
affli- ctos cum sa- lu- te.

Cantus,

Cantus, I I.



ta- bit affli-



ctos cū fa- lute, & exalta- bit ij



affli- ctos cū fa- lute.

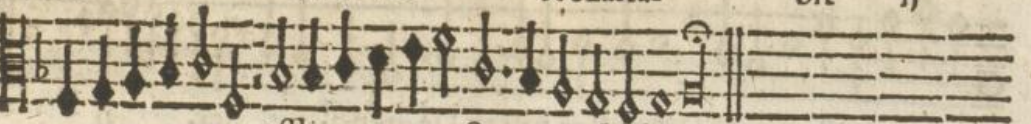
Tenor.



exal- ta- vit af- fli- ctos



cum falu- te & exalta- bit ij



affli- ctos cū salute.

Bassus,



bi- lis est.

V

Cantus,

Cantus I. 5. Vocum. Pro pace Ecclesiæ.



DA pa- cem Dñe in diebus nostris, qvia nō est a-

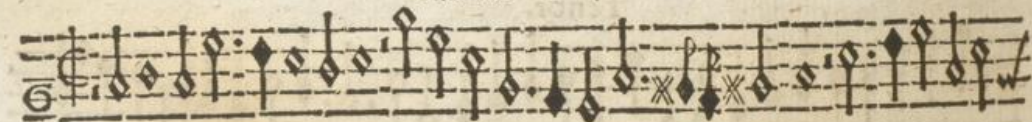


lius, a- lius nō est alius, q pu- gnet, q pu- gnet,



qvi pugnet p no- bis nisi tu De- us noster. ij

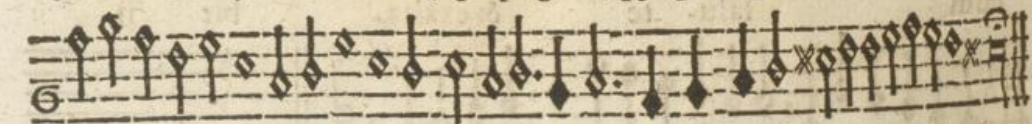
Cantus I I.



DA pacē Do- mine in diebus' no- stris, qvi- a nō



est alius, nō est alius, qvi pugnet, q pugnet p nobis, q pu-



gnet p no- bis, nisi tu De^o noster, nisi tu De- us no- ster. ij

Tenor.



DA pa- cem Domi- ne in die- bus nostris, qvia non est a- li- us, qvi

A. G. T. B. Tenor.

78

us, qui pugnet pro nobis nisi tu Deus noster.

Altus.

DA pacē Dñe in diebus, diebus nostris quia nō est

alius, quia nō est alius, qui pugnet qui pugnet pro

nobis, nisi tu Deus noster, nisi tu Deus noster, nisi tu Deus noster.

Bassus.

DA pacem Domine in diebus nostris quia nō est

alius, quia nō est alius, qui pugnet, qui pugnet qui pugnet ij

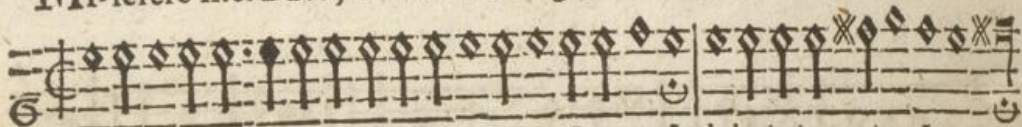
pro nobis nisi tu Deus noster.

ij ij
V ij

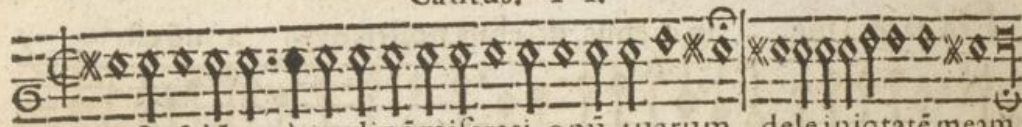
Psalms,



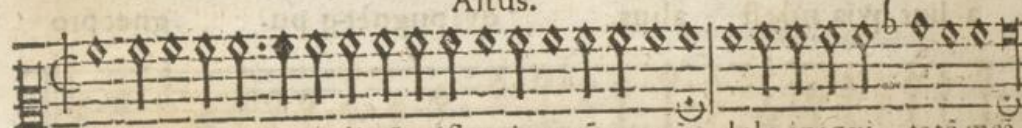
MI-ferere mei DEVS, secundum magnam mi-se-ri-cordi-am tu am,



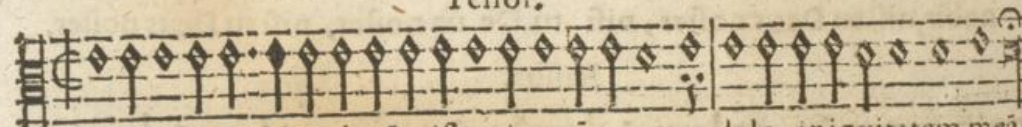
Et secūdū multitudinē misera-tionū tu-arū, dele ini- qvitatē meam,
Cantus. I I.



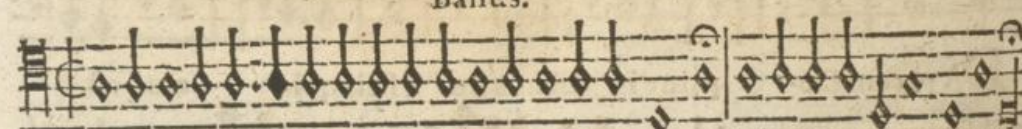
Et secūdū multitudinē misera-ti-onū tuarum, dele iniqtatē meam,
Altus.



Et secūdū multirudinē misera-ti-onū tuarū, dele iniqvi- tatē meā,
Tenor.



Et secūdū mulditudinē misera-ti-onū tuarum, dele iniqvitatē meā,
Bassus.



Et secūdū multitudinē misera-tionū tuarum, dele iniqvitatē meā,

- 3 Amplius lava me ab iniquitate mea | & à peccato meo munda me,
- 4 Quoniam iniquitatem meam ego cognosco | & peccatum meum co-
ram me est semper.
- 5 Tibi, tibi soli peccavi | & malum coram te feci.
- 6 Ut iustificeris in sermonibus tuis | & vincas cum iudicaris.
- 7 Ecce enim in iniquitatibus conceptus sum | & in peccatis concepit
me mater mea,

Fugz