

**Hochschule für Musik und Tanz Köln -
Hochschulbibliothek**

Compendium musicae Latino-Germanicum

Gumpelzhaimer, Adam

Ingolstadt, 1646

Caput X. De Nominibus et Proprietatibus tonorum.

[urn:nbn:de:hbz:kn38-9910](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-9910)

DE NOMINIBVS ET PROPRIETATIBVS
TONORVM.

Primus	Dorius	hilem	} legitimi
Secundus	Hypodorius	mœstam	
Tertius	Phrygius	austeram	
Quartus	Hypophrygius	blandam	
Quintus	Lydius	asperam	
Sextus	Hypolydius	lenem	
Septimus	Mixolydius	indignantem	
Octavus	Hypomixolydius	placabilem	
Nonus	Æolius	suavem	
Decimus	Hypoæolius	tristem	
Vadecimus	Ionius	jucundum	
Duodecimus	Hypoionius	flebilem	
Tredecimus	Hyperæolius		
Decimus quartus	Hyperphrygius		

ab anti-
quis di-
ctus est

Qui me-
lodiam
habet

Spurij sive rejecti, quod apte
dividi nequeunt,

Authentici, qui de numero impari sunt.

Toni Naturales.

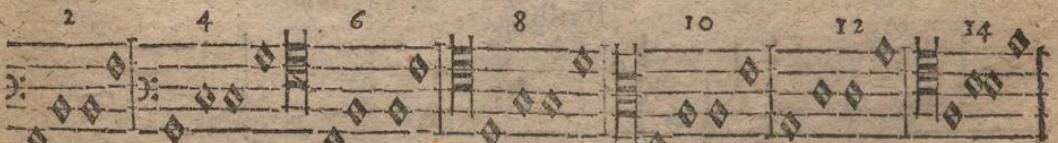


Toni Transpositi.



Plagales qui de Numero pari sunt.

Toni naturales.



Toni Transpositi.



Duodecimi Toni legitimi

E

Spurij seu
rejecti

DE TONIS SEV MODIS.

Dorius, id est, Tonus five Modus primus.

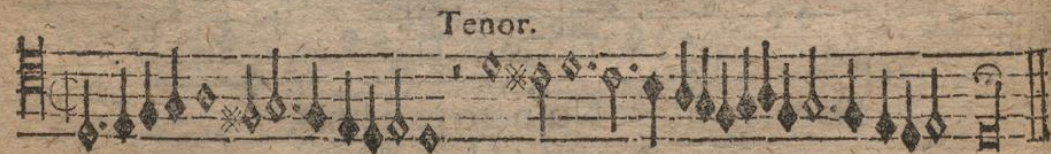
Primus Tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right]$ per octavam.
in cantu
Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{A durum} \\ \text{D mollem} \end{smallmatrix} \right]$ per quintam, Re, La,

Alterum ex $\left[\begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{D durum} \\ \text{G mollem} \end{smallmatrix} \right]$ per quartam Re, Sol.

Finem habet in D duro, & G molli,

Intervalla.



Hypodo.

Hypodorius, id est, Tonus sive Modus secundus.

Secundus Tonus versatur in cantu {duro} inter {A} & {A} per octavam, {molli} {D} & {D}

Intervalla habes duo.

Primum ex {A} in {D durum} per quartam, Re, Sol.
{D} {G mollem}

Alterum ex {D} in {A durum} per quintam Re, La.
{G} {D mollem}

Quiescit in D duro, & G molli, sicut primus.

quart quint.

Tropus

Cantus, Ambitus secundi Toni. Hypodorius. Mœstus.

Alcus.

Tenor.

Bassus.

Transpositus.

E 2

Phry-

Phrygius, id est, Tonus sive Modus tertius.

Tertius Tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ per octavam,
in cancu.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{durum} \\ \text{mollem} \end{smallmatrix} \right]$ per quintam Mi, Mi.

Alterum ex $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{durum} \\ \text{mollem} \end{smallmatrix} \right]$ per quartam Mi, La.

Sæpè repetens sextam Mi, Fa, ex E, in C.

Finem habet in E duro, & A molli.

Intervalla.

quint. quart. octav. Tropus.

Canus. Ambitus tertij Toni, Phrygius, Austerus.

Altus

Tenor.

Bassus.

Rarò Exempla inveniuntur

Hypo

Hypophrygius, id est, Tonus sive Modus quartus.

Quartus Tonus versatur [duro] inter $\left[\begin{smallmatrix} \text{H} \\ \text{E} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{H} \\ \text{E} \end{smallmatrix} \right]$ habens speciem
 in Cantu [molli] diapason.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{H} \\ \text{E} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{E durum,} \\ \text{A mollem} \end{smallmatrix} \right]$ per quartam Mi, La.

Alterum ex $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{H durum,} \\ \text{E mollem} \end{smallmatrix} \right]$ per quintam Mi, Mi.

Finem habens in E, duro & molli.

Intervalla.

quart. quint. Tropus.

Cantus. Ambicus quarti Toni Hypophrygius. Blandus.

A¹rus

Tenor.

Bassus.

Christian: Erbach:

Transpositus,

E 3

Lydius

Lydius, id est, Tonus sive Modus quintus.

Quintus Tonus versatur $\left\{ \begin{array}{l} \text{duro} \\ \text{molli} \end{array} \right\}$ inter $\left\{ \begin{array}{l} \text{F} \\ \text{B} \end{array} \right\}$ & $\left\{ \begin{array}{l} \text{F} \\ \text{B} \end{array} \right\}$ per octavam.

Intervallo habet duo.

Primum ex $\left\{ \begin{array}{l} \text{F} \\ \text{B} \end{array} \right\}$ in $\left\{ \begin{array}{l} \text{C durum} \\ \text{F mollem} \end{array} \right\}$ per quintam Fa, Fa.

Alterum ex $\left\{ \begin{array}{l} \text{C} \\ \text{F} \end{array} \right\}$ in $\left\{ \begin{array}{l} \text{F durum} \\ \text{B mollem} \end{array} \right\}$ per quartam Ut, Fa.

Emittur in F duro, & B molli.

Intervalla.

quart. quint. octav. Tropus.

Cantus. Ambitus quinti Toni. Lydius. Asper.

Altus.

Tenor.

Bassus.

Transpositus varo.

Hypo-

Hypolydius, id est, Tonus, sive Modus sextus:

Sextus Tonus versatur {duro} inter {C} & {C} per octavam.
 in cantu {molli} {F} & {F}

Intervalla habet duo.

Primum ex {C} in {F, durum} per quartam Ut, Fa.
 {F} {B, mollem}

Alterum ex {F} in {C, durum} per quintam Fa, Fa.
 {B} {E, mollem}

Quiescit in F duro, & B molli.

Intervalla.

quart. quint. Tropus levis.

Cantus.

Ambitus sexti Toni.

Hypolydius.

Tropus levis.

Alcus.

Tenor.

Bassus.

Transpositus.

Mixe-

Mixolydius, id est, Tonus five Modus septimus.

Septimus tonus versatur {duro} inter {G} & {G} per octavam,
in Cantu {molli} {C} {C}

Intervalla habet duo.

Primus in {D durum} per quintam, Ut, Sol,
{G mollem}

Alterum ex {D} per quartam Re, Sol,
{G} in {D durum} {C mollem}

Finis in G duro & C molli.

Intervalla

Quint. quart. octav. Tropus

This block contains musical notation for intervals. It features a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various interval symbols (diamonds) and rests, with labels 'Quint. quart. octav.' and 'Tropus' indicating specific intervals and a trope.

Cantus. Ambirus Septimi Toni. Mixolydius. Indignans.

This block shows the vocal line (Cantus) for the Mixolydian mode. It is written on a staff with a treble clef and a key signature of one flat. The notation consists of a series of diamond-shaped notes, some marked with an asterisk, representing the scale.

Alcus.

This block shows the alto part (Alcus) of the Mixolydian mode. It is written on a staff with a treble clef and a key signature of one flat. The notation consists of a series of diamond-shaped notes, some marked with an asterisk.

Tenor.

This block shows the tenor part (Tenor) of the Mixolydian mode. It is written on a staff with a treble clef and a key signature of one flat. The notation consists of a series of diamond-shaped notes, some marked with an asterisk.

Bassus,

This block shows the bass part (Bassus) of the Mixolydian mode. It is written on a staff with a bass clef and a key signature of one flat. The notation consists of a series of diamond-shaped notes, some marked with an asterisk.

Transpositus.

This block shows the transposed version of the Mixolydian mode. It is written on a staff with a bass clef and a key signature of one flat. The notation consists of a series of diamond-shaped notes, some marked with an asterisk.

Hypo.

Hypomixolydius, id est, Tonus sive Modus octavus.

Octavus tonus versatur in Cantu [duro] [molli] iater {D} & {D} [G] [G] per octavam.

Intervalla habet duo.

Primum ex {D} in {G durum} per quartam Re, Sol.
{G} in {C mollem}

Alterum ex {G} in {D durum} per quintam, Ut, Sol.
{C} in {G mollem}

Quiescit in G duro & C molli.

*Schule der Hochschule für Musik
Köln*

Intervalla

quart. quint. Tropus

Cantus. Ambitus octavi Toni. Hypomixolydius. Placabilis.

Alcus.

Tenor.

Bassus.

Transpositus.

F

Æolius

Æolius, id est, Tonus sive Modus nonus.

Nonus Tonus versatur [duro] inter {A} & {A} per octavam.
 incantu [molti] {D} {D}

Intervalla babes duo.

Primum ex {A} in {E durum} per quintam Re, La,
 {D}

Alterum ex {E} in {A durum} per quartam Mi, La,
 {A} {D mollem}

Finem habes in F duro, & B molti.

Intervalla.

quart. quint. octav. Tropus

Cantus. Ambitus noni Toni. Æolius. Suavis.

Alcus.

Tenor.

Bassus.

Transpositus

Hypo-

Hypoæolius, id est, Tonus sive Modus decimus.

Decimus Tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ per octavam.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{A durum} \\ \text{D mollem} \end{smallmatrix} \right]$ per quartam, Mi, La.

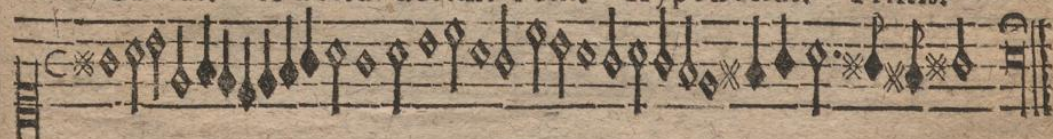
Alicrum ex $\left[\begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{E durum} \\ \text{A mollem} \end{smallmatrix} \right]$ per quintam Re, La.

Quiescit in A duro, & D molli.

Intervalla.



Cantus. Ambitus decimi Toni. Hypoæolius. Tristis.



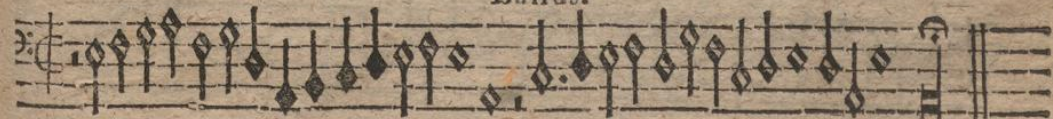
Alcus.



Tenor.



Bassus.



Transpositus.



F 2

Jou-

Jonicus, idest, Tonus five Modus undecimus.

Undecimus Tonus versatur [duro] inter [C] & [F] per octavam.
 in Cantu [molli]

Intervalla habet duo.

Primum ex [F] in [G durum, C mollem] per quintam Ut, Fa.

Alterum ex [G] in [C durum, F mollem] per quartam Ut, Sol.

Finitur in C duro, & F molli.

Intervalla.

quart. quint. octav

Tropus.

Cantus. Ambitus undecimi Toni. Jonicus. Jucundus.

Alcus

Tenor.

Bassus.

Transpositus.

Hypo-

Hypojonicus, id est, Tonus sive Modus duodecimus.

Duodecimus Tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{mollis} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ per octavam,

in cantu

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quintam Ut, Sol.

Alterum ex $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum,} \\ \text{G, mollem,} \end{smallmatrix} \right]$ per quartam Ut, Fa

Finem habes in G duro, & F molli,

Intervalla.

Cantus. Ambitus duodecimi Toni, Hypojonicus. Flebilis.

Altus

Tenor.

Bassus.

Transpositus.

F 3

Nemo

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

ut re ma 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.

D

Eus pacis charitatis- q; amator & custos da omnibus inimi-

cis nostris pacem charitatēque, veram cunctorumque, eis remis-

ionem peccatorum, nosq; ab eorum infidēs potenter eripe.

Canon

Canon. *Contrarium mihi amo.*

4. v. v. v. v. A. G.

EXurge Domine, salvū me fac Deus meus, quoniā persecuti ad versan-
tes mihi in maxilla, dentes impiorum contrivisti:

4. v. v. v. v. A. G.

1. 2. 3.

4. v. v. v. v. A. G.

1. 2. 3.

VENI sancte Spiritus. SOLa spes mea Christus.

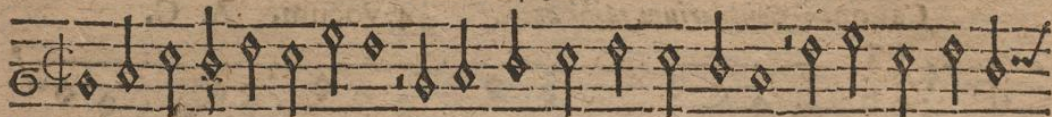
Canon. *Contrarium mihi amo.* 4. v. v. v. v. A. G.

Miserere O Domine salvum me fac O Domine benigniter pro-
sperare benedictus qui venturus in nomine Domini, Amen.

Canon. *Contrarium mihi amo.* 4. v. v. v. v. A. G.

EXaudi Deus orationem meam, cū deprecor, à timore inimi-
ci eripe me, O Domine absconde me à conventu malignantium.

In Subdiapason.

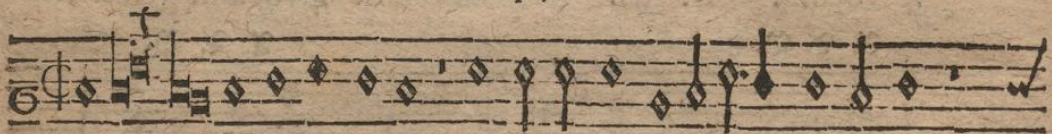


Nun hab ich gehoffet Herz/hilff daß ich nit zu schanden werd/ noch ewiglich zu



spotte/das bitt ich dich/erhalte mich/in deiner Treu mein Gotte/ ij.

In Subdiapason.



Christe der du bist tag vnd Liecht/vor dir ist Herz verborgen nicht/



du vätterliches Liechtes glanz/lehr vns den Weg der Wahrheit ganz/ ij.

In unisono.



ECce nunc benedicite Domino omnes serui Domini, qui sta-



ris in domo Do- mini per noctes extollite manus vestras ad sanctum

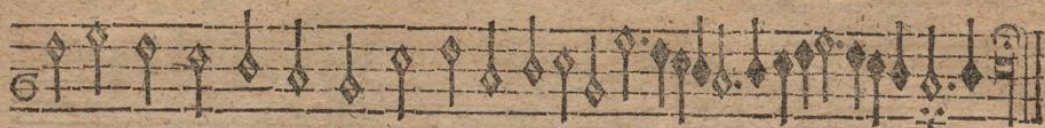


& benedi- cite Domino & benedi- cite Domino.

In

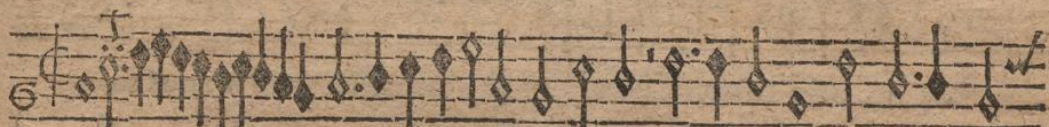


Læta- tus sum in his ij in



his quæ dicta sunt mihi, in domum Domini i- bimus.

In unisono.



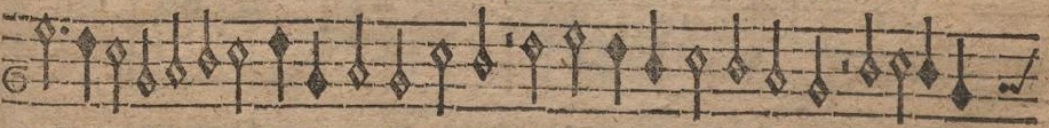
Ca- te Domino canticum novum ij



laus ejus in Ecclesia sanctorum. Læte-



tur Is- raël. in eo, qui fecit eum, ij &



filia Sion exultet in Rege suo exultent in Rege suo, ij



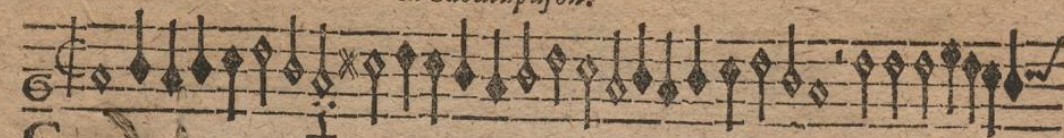
ij) exultent in Rege su-

o.

G

17

In Subdiapason.



Commen- dome, commen- dome, ij meaque o-



mnia ij in manus tu-



as, ij optime Deus, in manus tu-



as, optime De- us in manus tuas, optime De- us,



A- men, A- men, ij.

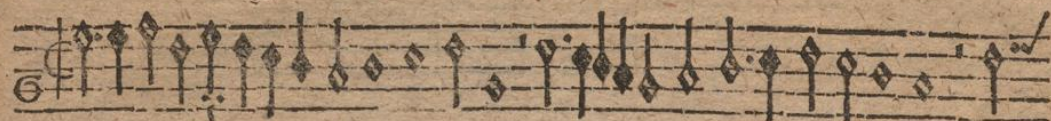
In Subdiapason.



Iesu nostra redemptio, amor & desiderium, Deus crea-



tor o- mnum, homo in fine temporum ij.



Domine Fili Dei vivi, mi- fere- re, qui



tollis pec- cata mundi, miserere nostri, ij



qui tollis peccata mūdi, dona nobis sempiternā pa- cem, Amen.

In Diapason.

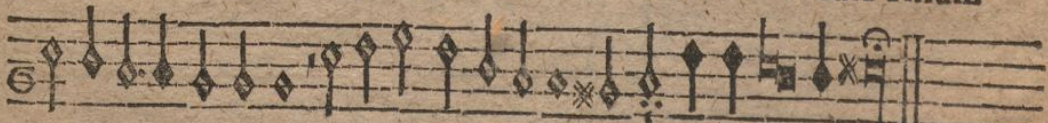
Patrem omnipotentem factorem cœ- li & terræ, visibilium omni-



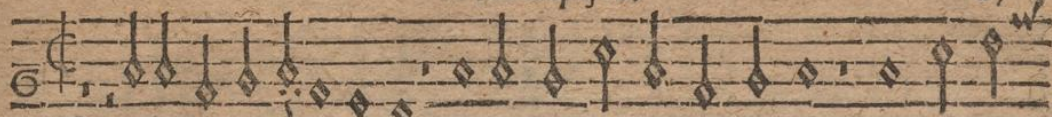
um, & invisibilium, & in unum Dominū Iesum Christum Filium



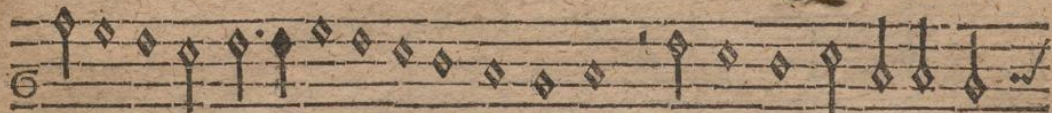
Dei unigenitum, & ex Patre natum ante omnia sæcula Filium



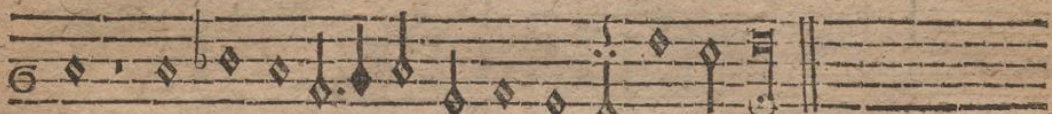
Dei unigenitum, & ex Patre natum ante omnia sæcula,



Vater unser im Himmelreich/der du uns alle heissest gleich/ Väter seyn



und dich ruffen an/vñ wilt das betten von uns han/Sib das nit bett allein der

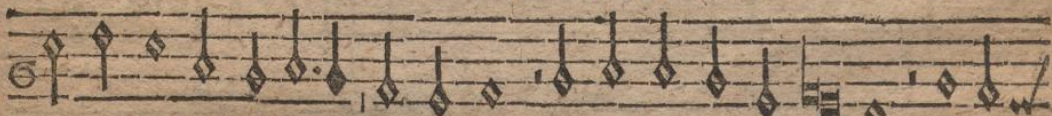


Mund/hilff daß es geh von Herze grund/Herzen grund.

In homophonia.



Ich ruff zu dir Herz Jesu Christ/ich bitte erhör mein klagen/
Verleih mir Gnad zu diser frist/laß mich doch nit verzagen.



den rechten Glaubē Herz ich mein/den wollest du mir geben/ dir zu



le- ben/mein Nächste zu nutz sein/dein Wort zu halten e- ben/e- ben.

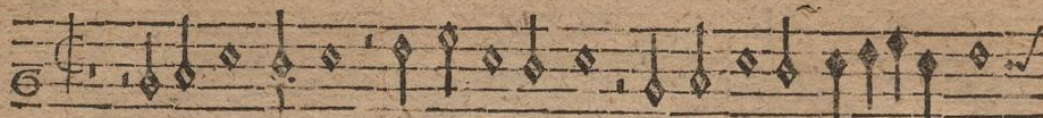
In quodammodo.



Mi- se- re- re- nostri Domine, secundum misericordiam tuam.

G 3

In



W^{ER} nimb von mir/wz mich wend vö dir/ O Herz gib auch mir/



das mich kehret zu dir/ O Herz nimm mich mir/ vnd gib mich eigen



dir/ O Herz nimm mich mir vnd gib mich eigen dir.

In unisono.



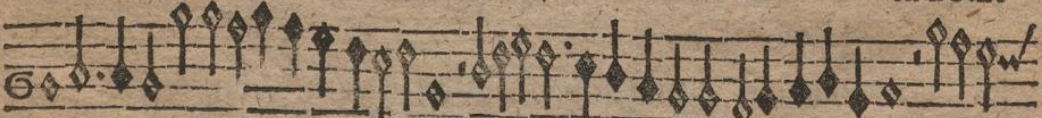
Benedictus, ij ij qui ve- nit in



nomine ij qui ve- nit ij



qui ve- nit ij in nomi-



ne Domini ij in nomi-

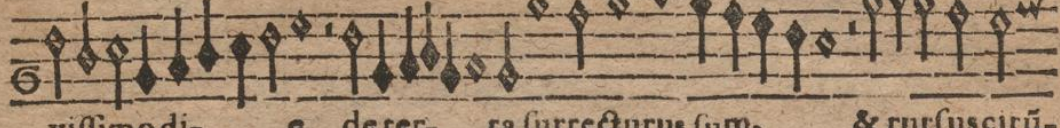


ne ij ij Do- mini, Do- mini.

In



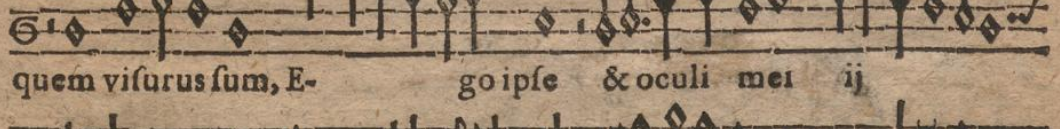
S Ci- oe- nim, quod redemptor meus vivit, & in no-



vissimodi- e deter- ra surrecturus sum, & rursuscirū-



dabor pelle mea, & in car- neme- a videbo De- um,



quem visurus sum, E- go ipse & oculi mei ij



conspicentur sunt, & non a- lius, & non alius



Repo- sita ij est hæc spes mea in sinu



meo, in sinu meo ij in sinu meo ij

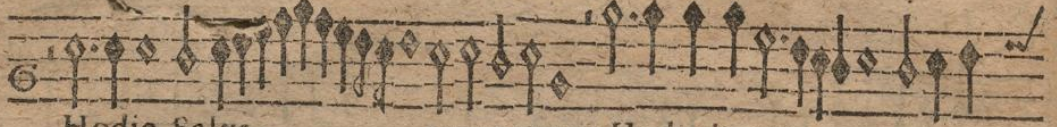
in sinu meo, ij me- o.

In

In ἀνομήνῃ.



Hodie Christus na- tus est, ij



Hodie Salva- tor apparuit, Hodie in ter- ra ca-



nunt Angeli, læ- rantur Archangeli exultant iusti ij



ij, dicentes gloria in excel- sis Deo, gloria



in excel- sis Deo, Alle- luja, Alleluja, Allelu-



ja, Alleluja Alleluja, Alle- luja, Alle- luja, Af-



leluja, Alleluja, ij ij Alleluja.

In ὁμοφωνίᾳ.



DVoroga- vi te, ne deneges mihuj



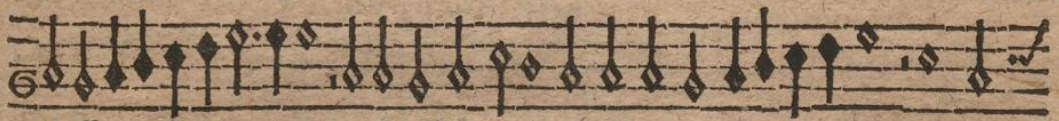
antequã mo- riar ij vani-



tatem & ver- ba mendacii, longè fac à me, à me, mendicitatem



& divitias, ne dederis mihi tribue tantũ victui meo ne-



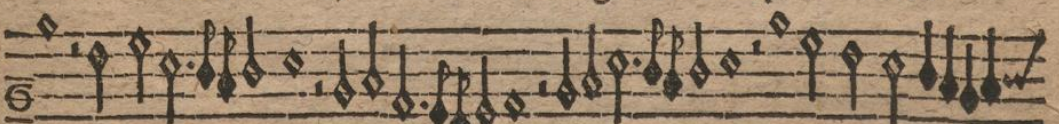
cessa- ria, ne forte satiatus illiciar. ad ne



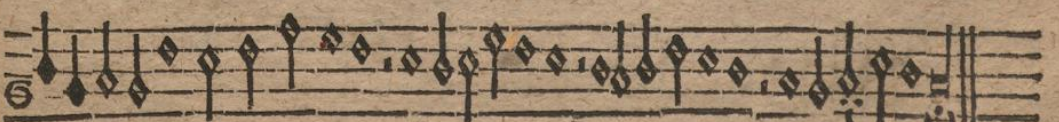
gan- dum, & di- cam; Quis est Do- minus? quis est



Do- minus ij aut egestate compul- sus fu-



rer & perju- rem ij ij nomen Dei me-



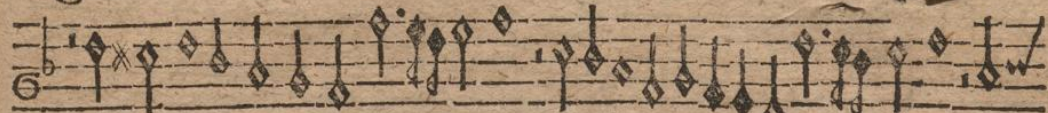
i nomen Dei mei ij ij ij

H

In



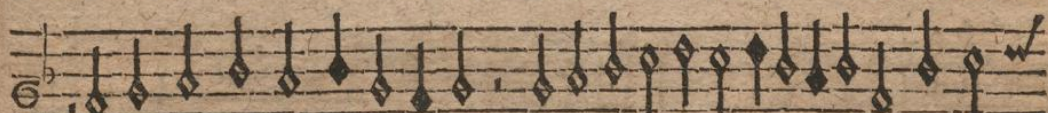
Can- te Do- mino canticū no- vum



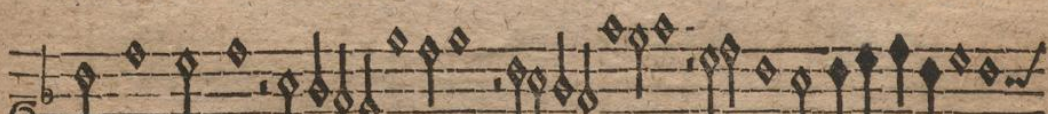
quia mirabilia fe- cit ij fal-



vabit si- bi dextera ejus dextera ejus



& brachium sanctum e- jus, ij norum fe-



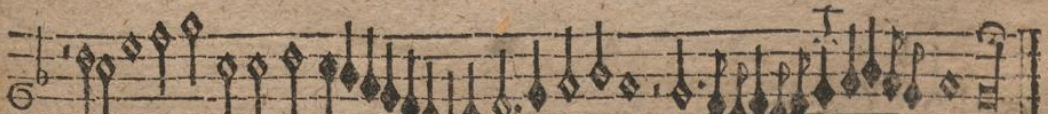
cit Dominus ij ij salutare fu- um



ij ij in conspe- ctu gen-



tium, revela- vit justitiam su- am, recordatus est



ij misericor- dia suæ su- æ.

H 2

In

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, the title "In ὁμοφωνία." is written in a cursive hand, followed by "A. G." to the right. The music is arranged in eight horizontal staves. Each staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are diamond-shaped, a style used in early printed music. The notation includes various rhythmic values, such as minims and crotchets, and rests. The piece concludes with a double bar line at the end of the eighth staff.

In unisono. 4.

voc.

A.

G.

31



C Anta- te Do- mino canti- cum no- vum can- ticum novum ij



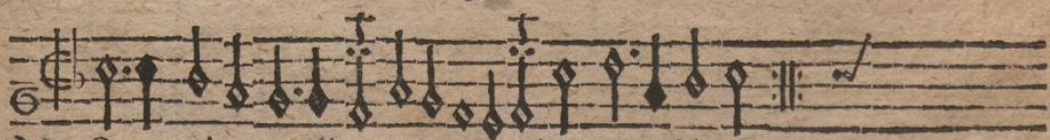
D Omne re fu- gium factus es no- bis a generatione in generatio- nem,



L Ibera me Domine à persequentibus me, quia confortati sunt su- per me.



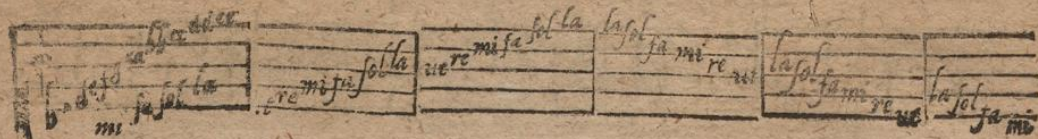
R Si mit weil ij eil mit weil.



N On timebo millia multa populi circumdatis me.

H 3

17



In unisono. A. G.



In unisono. A. G.



Fuga quinque vocum. *In unisono.* A. G.

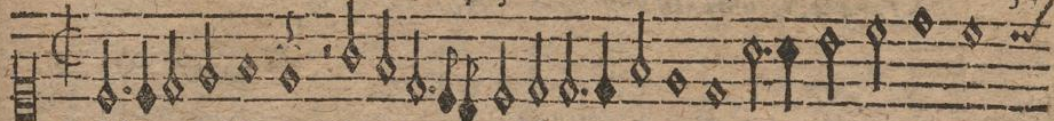


Herr Gott himmlischer Vater/ segne uns und diese deine
Gaben/ die wir von deiner milden Güte zu uns nehmen/ durch Jesum Christum/
Amen/ durch Jesum Christum/ Amen/ Amen.

In Subdiapason. A. G.

Wir danken dir Herr Gott Vater/ durch Jesum Christum
unsern Herren/ für alle deine Wohlthat/ für alle deine Wohlthat/
der du lebest und regierest in ewigkeit/ in ewigkeit.

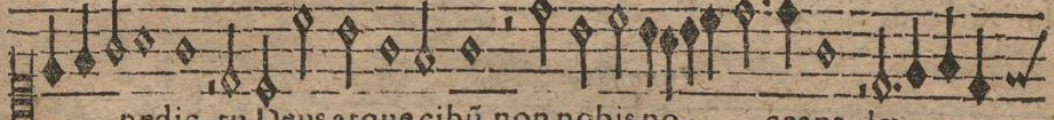
In Subdiapason. A. G.



Millia qui parvo satia- sti corpora pastu, Millia qui parvo



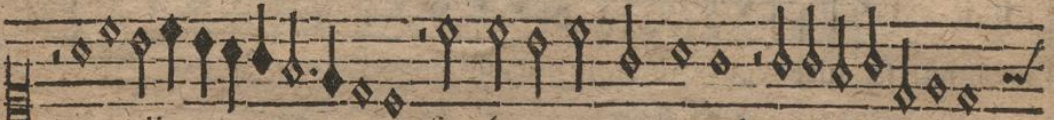
satia- sti corpora pa- stu, sic potum be-



nedic, tu Deus atque cibū, non nobis no- ceant læ-



tæ convivia mensæ, sic morsus lin- guæ,



ij sint que venena procul, ij



ij pro- cul.

Fuga quinque vocum. In unisono. A. G.



VER- bum Domini ma- net



in æ- ternum, in æter- num.

I

Fuga

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

M Ane nobiscum ij Christ- toniam advespe-
rafcit, & di- est inclinatus est.

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a common time signature (C). The music is written in a single line with diamond-shaped notes. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

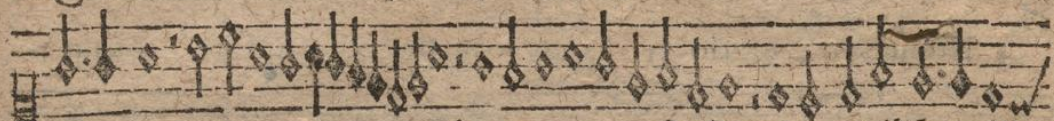
In unisono. A. G.

EC- ce ra- dix Ies- sa a-
scēdit in ca- litem populorū, ipsum audientes deprecabuntur depreca-
buntur gen- tes deprecabuntur. Et erit nomen ij
ejus gloriosum ij Deus à Libano, ij veni-
et san- ctus de monte umbroso ij & condensio ij
& erit nomen ejus glorio- sum.

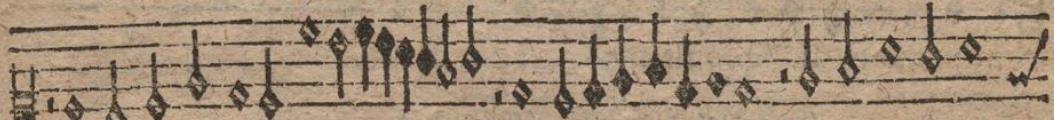
The second system of musical notation consists of seven staves. The top staff begins with a treble clef and a common time signature (C). The music is written in a single line with diamond-shaped notes. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.



CONFIRMA hoc ô Deus quod operatus es, in me, & à resi-



stentibus, ij dextere tuâ custodi me, ut pupillâ oculi



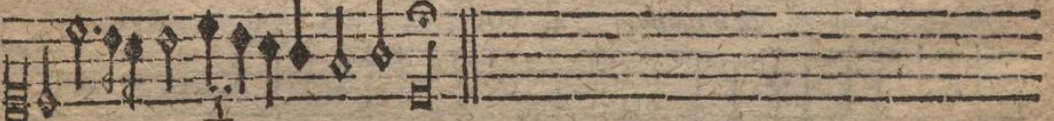
da virtutem tuâ ser vo tu- o, ser vo tu- o, ut perseverem



in bene operan do in bene operando ij



ad gloriâ tuam, tu- am, ij tu am, ij



tu- am, tu- am.

Fugativum vocum.

In unisono.

A. G. T. B.



HÆC EST VIRA æterna, ne cognoscan- te solum Deū ve- rum, & quæ mi-



siisti ij letum Christū & quæ mi- si letum Christum

1. 2.

Fuga

fuga 3. vocum. In unisono. A. G.



I Nteude voci oratio- nis meæ, Rex meus & De- usm e-



us, quoniam, ij quoniam ad te orabo.

Fuga quatuor vocum, In unisono. A. G.



E Mitte lucem tuam & verita- tem, ipsa me deducant, &



Adducât in montem sanctum tuum & in tabernacula tua.

In unisono. 4. voc. A. G.



Fides est anima vi- ta, sicut anima est vita corporis.

In unisono quatuor vocum. G. A.



Agnus De- i, qui tol- lis peccata mun-



di, [miserere no- stri. ij] [donanobis pa- cem, ij]

Confirma hoc o Deus, quod operatus es in me,
ij & a resistentibus, ij
dextera tua & cu dume, ij ut pu-
pillam oculi, ij ij da virtu- tem ij
tuam servaturo. ut perseverem in
bene operando in bene operando, in bene operando ij
ij ad gloriam ij tuam ad gloriam tuam
ij tuam.

In unisono. A. G.

A handwritten musical score consisting of six staves. Each staff begins with a treble clef and a common time signature (C). The notation is a single melodic line for each part, featuring a series of diamond-shaped note heads. The music is written in a style characteristic of 17th or 18th-century manuscripts. The first five staves contain continuous notation, while the sixth staff ends with a double bar line and a repeat sign.

In unisono. A. G.

A handwritten musical score consisting of two staves. Each staff begins with a treble clef and a common time signature (C). The notation is a single melodic line for each part, featuring a series of diamond-shaped note heads. The music is written in a style characteristic of 17th or 18th-century manuscripts. The second staff ends with a double bar line and the word "In" written below it.



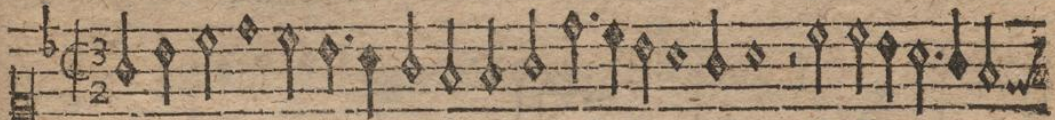
In unisono. A. G.



Fuga

Stamm
Köln

Fugani un tempo perfitto una ottava piu Basso. Matth. Asola.



G Iova mi semp̄ e porge per Dio tosto soccorso, Mossoa pietate
ove il bisogno scor- ge Merce tal ho-

rail morso, Con dolce cara- viso Achinel vicio fi-

sco, Correa dianzia la morte, Giunto già del inferno in sulle porte

Giunto già del infrno in sulle porte, in sulle porte.

In unisono quatuor vocum. G. A. T. B.



CLamavi ad te Dñe in tribulatione mea, & exaudisti me, & exaudisti me,

K

Fuga

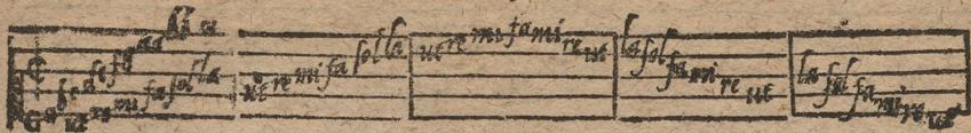
Fuga di un tempo, una ottava in Basso. Matteo Afola.

E Tuo fo- so vivo, Desto conle- tue fiam me, vn'al-
ro del tuo amo intendio divo, Ond'ogni cors in fia me L'odiosa
pot st' in blado, No vadá l'alme erran- do contorti affec-
sic'n mare, E'n ter- ra, e'n ciel d'amors oda canta- re,
d'amors'oda cantare, s'oda canta- re.

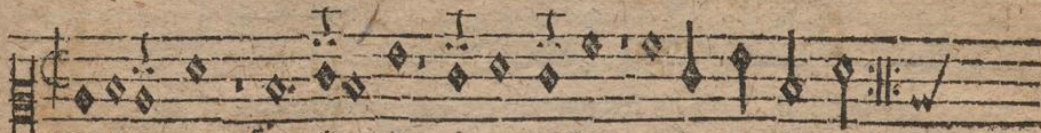
Fuga In unisono.

A. G.

C Lamavi ad te in tribula-
tione mea, & exaudisti me miserum.



In unisono. 8. voc. A. G.



Delecta quis intelligit ab oculis meis mundame.

In unisono septem vocum. Mauro. P. M.



Laudate nomen Domini super omnes gentes.

In unisono. A. G.



Benedictus Dominus ij ex Sion, Benedictus Dominus



ex Sion, qui habitat, ij qui



habitat in Hierusalem, qui ha-



bitat qui



bitat in Hierusalem, Hierusalem.

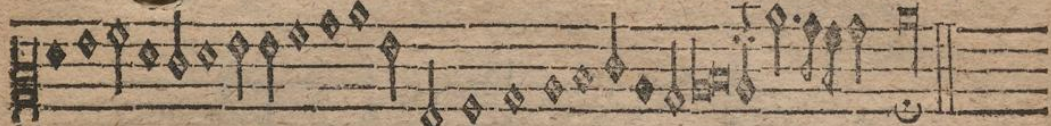
K 2

Fuga

Fuga In unisono. A. G. T. B.

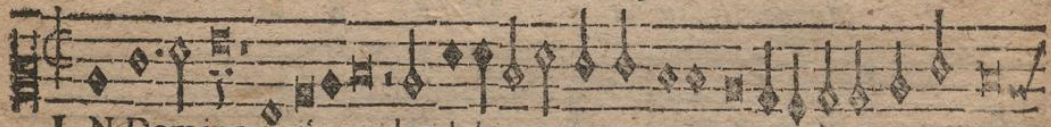


Benedicā Domino in omni tempore, in omni tempore, semp laus eius, semper laus



eius in ore meo, ij semper laus eius in ore meo me. o.

Secunda pars. In unisono.



I N Domino, ij laudabitur anima mea, au- diant manue-



ri & læ- tentur, & læ- tentur, ij



& læ- tentur, & læten- tur ij.

4. vocum. C. B. E. 4. voc. A. E. B.



Descendit Christus de coelo. Ascendit Christus ad coelum.

Mein Hoffnung ist/Herz Jesus Christ. Nach Gottes wil/richt ich mein zil.

4. vocum. C. E. B.



Tem- pus est, Erant/ schaw wem e

Fuga di un tempo, un quinta piu Basso comincia, Mattheo Afola.



Maquel ha curade tutte leco- se La natura miglio- re el' vero



Dio Tutti queicorpi al suo luogo dispose Secondo il pro- prio pri-



mode suo D'intorno il coelo e nel suo centro poso ij



Later- ra indi dal mar la di- parti- o E'l passo aperto ond'



esfa la- feil foco, Se ne volo nel piu subli- me loco



sene volo ij nel piu sublime loco nel piu subli- me loco



ij

ij.

Fuga 4 vocum. Ioan Jacob Cilano.



E Xaudi Domine ora- ti- o- nem meam



In unisono. A. G. T. B.



Fuga 4. vocum. A. G.



In Epidiapason. A. G.





Veni sancte Spi- ritus, reple tuorum, ij



ij. corda fidelium ij & tu i amoris in



eis ignem accea- de, qui per diversitatem lingua-



rum cun- cta- rum gentes gentes ij



in unitate fi- dei congrega- sti, ij Alleluja



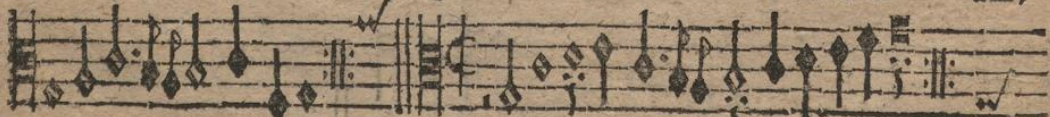
Alleluja ij Alleluja.

Fuga quatuor vocum.

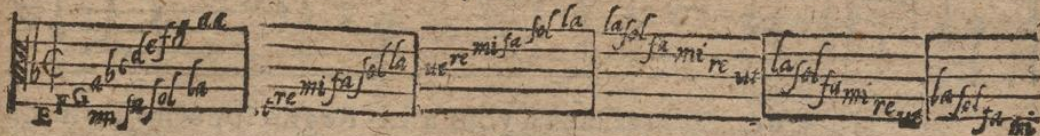
Don Ferdinand Laß. Infant.



Tu es Petrus & super hanc petrá ædificabo Ecclesiam me- am,



Ecclesi- am meam, Adjuva nos De- us,



In unisono. A. G.



In unisono. A 3. Incerti Autoris.

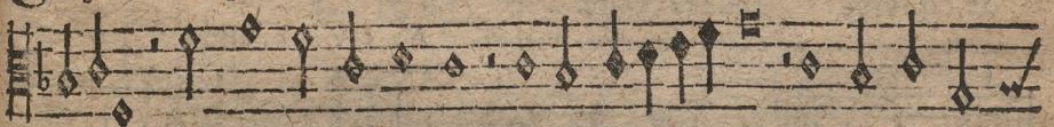


P ietas omniū virtutū parens & fūdamentum, parens & fūdamen- tum.

In unisono. A. G.



G ehe hin in alle Welt/lehret alle Völcker/vnd tauffet sie/ in



im Namen des Vatters/vnd des Sohns/ vnd des heiligen



Geistes/ in Geistes.

Fuga di un tempo all' unisono. Mattheo Asola.



Q uest' e compa- gneterno Al' alc' opre leg-
L gia



gia- dre, Ch'in alzan l'fi vom'albel Regno superno Tantodi-



lett' al pa- dre celeste che l'ordona, Quel immortal' coro-



na, Che fia degna mercede Dichifer vealquel Re Dichifer



vealquel Re cōviva fede, conviva fe- de fe-



de, conviva fede fe- de.

In unisono quatuor vocum. A. G. T. B.



Quicquid petieritis Pa- trem in nomine meo dabit vobis.

A. G. 4. Vocum.



Dominum Deū adora- bis, & illi soli servies.

A. G. 4. Vocum.



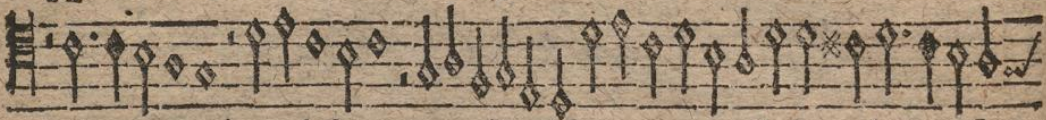
O. ra, ij & labora, ij In

A. G. Fuga 2. vocib.

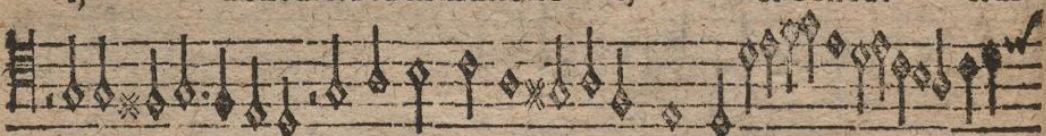
In Subdiapente.



A ve Mari- a, gratia ple- na, Dominus tecum



ij benedicta tu in mulierib' ij & benedi- ctus



& benedi- ctus fructus ventris tui Iesus Christus, ij Ie-



sus Christus, quia servatorem peperisti, ij



animarū nostrarū, ij ij ij nostrarū.

A. G. 5. vocum.



Universa transeūt ij ij transeunt.

A. G. 5. vocum.



Vias tuas Dñe, demonstra mihi, & semitas tuas edoce me. ij

A. G. 4. vocum.



Nusquam tuta fides. ij ij ij. In
Ad. iuvenos Deus ij ij ij.



Fides est a- nima vi- ra, sicut anima est



vi- ta cor- poris.

4. vocum. A. G.

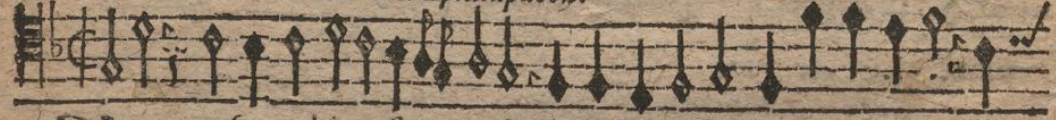


A ve Mari- a, gratio- sa, gratio-

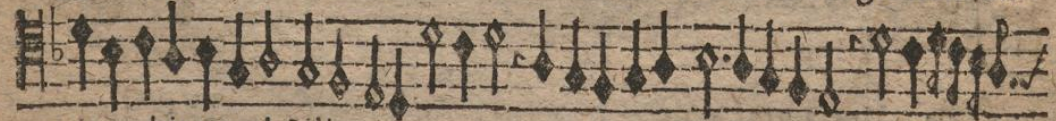


sa Dominus te- cum.

In Epidiapason.



DEus, qui superbis refi- stis, humilibus autem das gratiam, au-



ge in nobis vere hūilitaris virtute, hujus formā in se credentib: unige-



nitus tuus exhibuit, ut nunquā indignatione tua provoce- mus ela-



ti, provoce- mus ela- ti, ij c.ati,

Handwritten musical notation for Soprano (S) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Handwritten musical notation for Alto (A) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Handwritten musical notation for Tenor (T) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

In unisono. A. G. T. B.

Handwritten musical notation for Bass (B) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Handwritten musical notation for Soprano (S) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Handwritten musical notation for Alto (A) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Handwritten musical notation for Tenor (T) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Fuga in unisono. A. G. T. B.

Handwritten musical notation for Bass (B) with lyrics: *re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.*

Andte

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

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

In unisono. A. G.

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

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

In unisono. A. G.

Städtische Hochschule für Musik
Köln

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

In unisono. A. G. T. B.

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

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

In unisono. 4. voc. A. G.

4. vocum. Paulo Pettrino.

I N nomine Iesu omne genu flectatur.

M

175

EXEMPLVM MUTATIONIS VOCVM PER OMNES
Claves ascendendo & descendendo per b molle, & per quadratam.

re. la. la

re re la la la

re la la

re la la

re la la

re la la

re la la

re la

SEQVUNTVR BICINIA SACRA,
in usum juventutis scholasticæ collecta.

M. z

Orland

Orlandi di Lasso. Vox superior.



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



in cor hominis ascen- dit, quæ præ- pa-

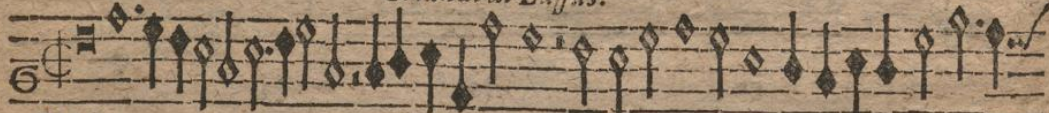


ravit Deus, his, qui di- ligunt il- lum qui di- ligunt



il- lum.

Orlandi di Lasso.



Iustus cor su- um, tra- det ad vigilandū di- lu-



culo, ad Do- minum, ad Do- mi-



num qui fecit illum, & in conspe- ctu Al- tis- simi depre-



ca- bitur, depreca- bitur, depreca- bitur,

Vox

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

dit, nec in cor hominis ascen- dit, quæ præ-

pa- ravit De- us, his, qui di- ligunt il-

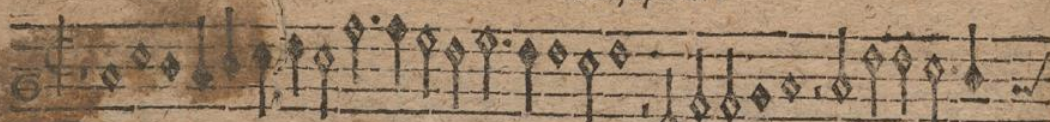
lum, qui di- ligunt il- lum,

Ustus cor su- um, tra- der ad vigilandum di-

lu- culo, ad Do- minum, ad Do- minū, qui

fecit illum, in conspe- ctu Al- tis- simi de-

preca- bitur, depreca- bitur. ij



Dirige nos, Do- mine, in veritate, in verita-



te tua, & doce nos, & doce nos, quia tu es Deus sa-



lu- tis nostra, Dñe ne mēineris iniquitatū no- strarū antiqua-



rum, citò anticipent nos misericor- diae tuae.

Orlandi di Lase.



E Xpandi manus me- as ad te, anima me- a anima



me- a sicut terra sine a- quati- bi.

A. G. T. B.



Benedictus qui ve- nit, qui ve- nit in nomine



in nomine ij Do- mini De- mini.

Vox



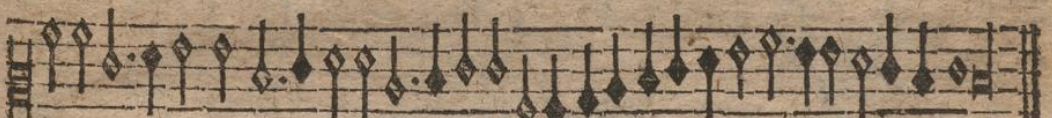
Dirigenos, ij Do- mine, in veritate ij



rua, & docenos, ij quia tu es De- us salu- tis no-



stræ, Dñe ne memineris iniquitatū nostrarū an- ti- qua- rum ci-



tō anti- cipent nos misericor- dia tu-



EXpandi manus me- as ad te, anima me- a anima



me- a, sicut terra si- ne aqua tibi, sine aqua ti- bi-



Benedictus, qui ve- nit, qui ve- nit, in nomine, in

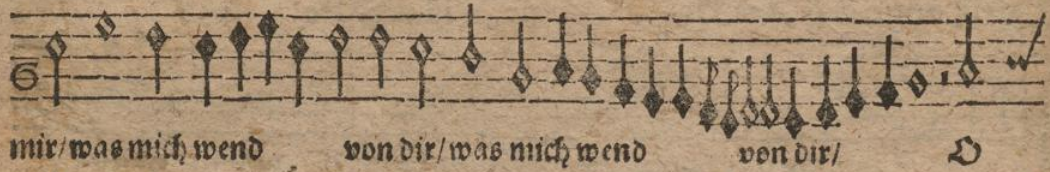


nomine ij, Do- mini, Do- mini,

Vox superior. A. G. T. B.



Herr nimb von mir/was mich wend von dir/ O Herr nimb von



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



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



mir/das mich lehret zu dir/ O Herr nimb mich mir/di gib mich



ei gen dir/ und gib mich ei gen dir.

A. G. B. T.



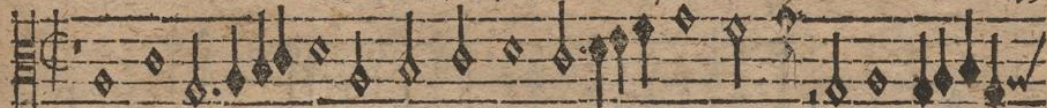
Crucifixus etiam pro nobis, sub Pontio, ij ij



ij ij sub Pontio Pilato, passus & sepul-



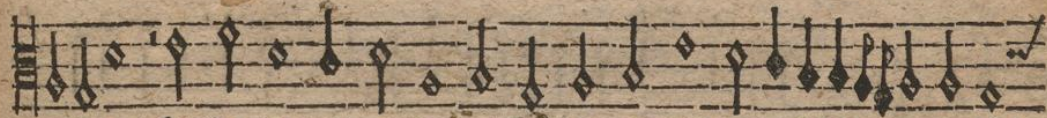
tus est, ij passus & sepul- tus est, & sepul- tus est, ij.
Vox



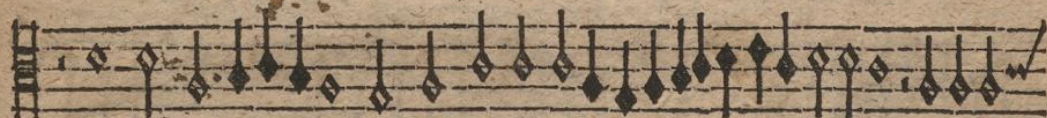
O Herz nimb von mir/was mich wend von dir/ O Herz nimb



von mir/was mich wend von dir/ O Herz gib auch mir/das mich lehre



zu dir/ O Her gib auch mir/das mich lehre zu dir/das mich lehre zu dir



O Herz nimb mich mir/vnd gib mich eis gen dir/vñ gib mich

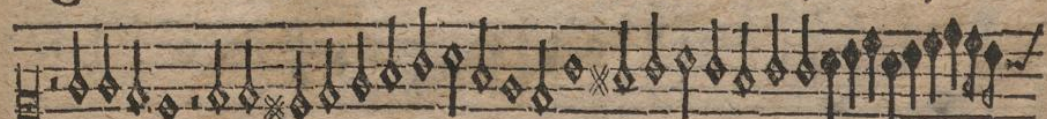


eis gen dir.

A. G. T. B.



Crucifixus etiam pro nobis, sub Pontio, ij ij



ij ij sub Pontio Pilato, Passus, & sepultus est, sepul-



tus est, Passus & sepul- tus est, ij

Ex

Köln



C Anta- ce Do- mi-



nosstricum no- vum, quia mirabilia fe-



cit, salvavit sibi dextera e- jus, & brachium san-



ctum e- jus, notum fe- cit Dominus, salutare su-



um, in conspectu gentium, revelavit justiti-



am su- am recordatus est misericordiae suae, & verita-



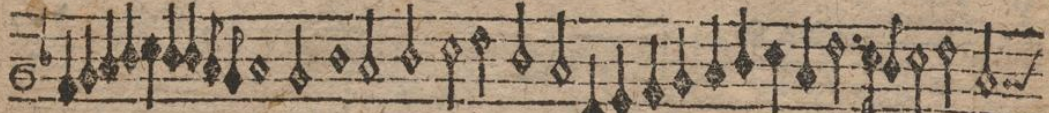
tis, & verita- tis su- ae domui domui



rael.



C Anta- re De- mino eanticū no-



vum, quia mirabilia fe- cit, sal-



vavit sibi dextrera o- jus, & brachiū fan- ctum e-



jus, notum fe- cit Do- minus salutare



fu- um, in conspectu gen- tium, revela-



vit justiciam su- am recordatus est misericordiae suae &



verita- tis, su- a domui Israel domui, domu-

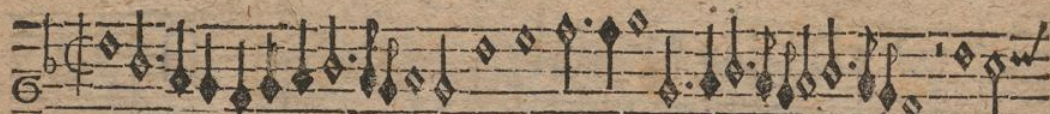


116

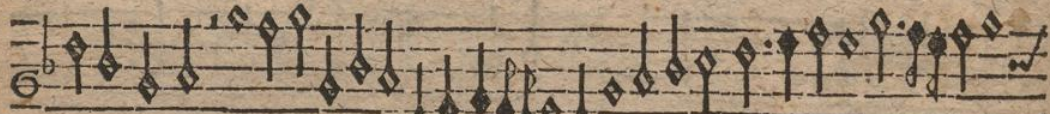
rael.

Secum-

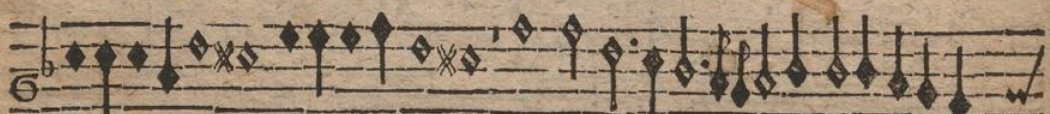
Secundapars, Vox superior.



V Ide- runt omnes termini ter- ræ, salu-



rare Dei ij no- stri, salutare De- i no- stri;



Iubilate Deo, ij omnis ter- ra, canta-



te, canta- te & exultra-



te, & psal- lite, & psal- lite, & psal-



lite, & psal- lite.

A. G. T. B.



B Eendictus, qui ve- nit, qui ve- nit in nomin, in



nomine ij Do- mini.

Secun-



V Ide- runt omnes termini ter- ra, salutare Dei



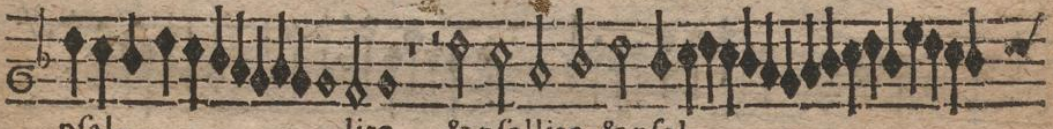
salutare Dei no- stri, salutare De- i nostri,



Jubilate Deo, ij omnister- ra, canta-



te, canta- te, & exulta- te &



psal- lite, & psallite, & psal-



lite, & psal- lite.

A. G. T. B.



Benedictus qui ve- nit, qui ve- nit, in nomine, in



nomine ij Do- mino.

Orlandi di Laffus. Vox superior.



S Cribantur hæc in generatione altera, in generatione altera,



& populus qui creabitur laudabit Dominum, laudabit Dominum.

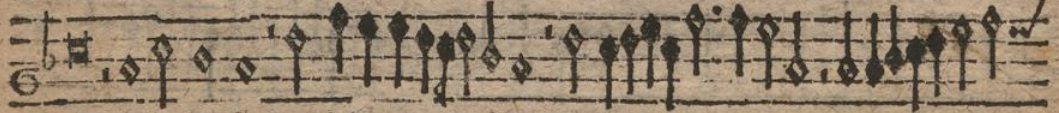


ij laudabit Dominum.

Orlandi di Laffus.



Æ Graculæ rit ad medicum, vas ferens aromaticum,



& à morbo multiplici verbo curatur ij



medici, verbo curatur verbo curatur medici.

Orlandi di Laffus.



N On a veritas faciem tuam à me in

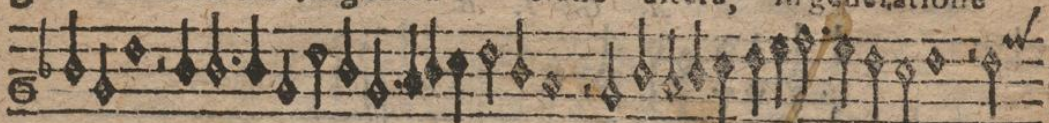


quacunque die tribulor, in quacunque die tribulor inclina ad me

Ten



S Cribantur hæc, in genera- tione altera, in generatione



a terræ, & populus qui crea- bitur laudabit Do- minum, lau-



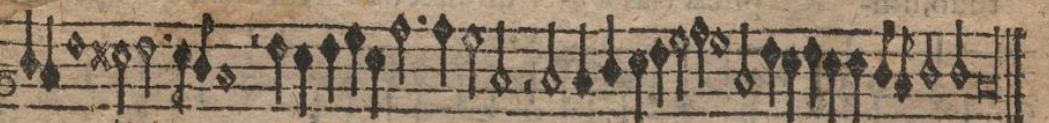
dabit Do- minum ij laudabit Do- minum.



Æ Gra cur- rit ad me- dicum, vas ferēs aroma- ticum,



& à morbo multi- plici verbo curatur, ij me-



dici verbo curatur ij me- dici.



N On aver- tas fa- ciem tu- am.

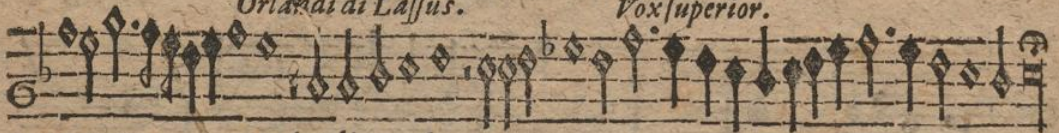


à me, in quacunque die tribulor, ij inclina

Orlas

Orlandi di Lassus.

Vox superior.



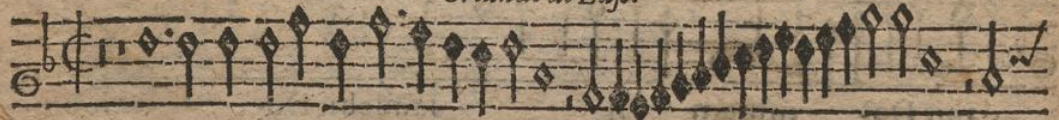
aurem tu- am, inclina ad me, ij au- rem tuam.

A. G. T. B.



Al-tis-simi Gratia tantum Be- ar,

Orlandi di Lassus.



EX-pectatio justo- rum, laci- tia, spes



au- tem impio- rum per- i- bit, forti-



tudo, sim- plicis vias Do- mini, & pa- vor his qui operan-



tur, qui operatur ma- lum.

A. G. T. B.



Ber-damm nie- mand/ ij eh du die sach er-



ken- nest/ eh du die sach erken- nest. ad me

Städt. u. Landbibliothek
Köln

ad me au- rem tu- am inclina ad me, ij au-

rem tuam In fi- ne videbitur cujus to- ni.

E Xpectatio justo- rum læti- tia spes au-

rem impio- rum per ibit forti-

tudo sim- plis vi- as Domini, & pa- voris qui

operan- tur, qui operatur ma- lum,

Verdammte niemand/ ij eh du die sache erkens- nest/ eh du die sache erkens-

Orlando



Quoniam, quia a- lia a- gunt, re- gnum



Dei, re- gnum, re- gnum De- i, non consequen- tur no-



consequen- tur, ij

A. G. T. B.



Altif- simi Gra- tia Tan- tum Be-



at, ij Tan- tum Be- at,

A. G. T. B.



Læta- mini, in Do- mino, &



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



o- mnes re- cti cor- de.

Vox



Q Voniam quita- lia a- gunt, re- gnum



De- i re- gnum Dei nonconsequen- tur, non



consequen- tur. ij



A Ltif. simi Gra- tia Tan- tum Be-



Tan- tum Beat. ij



L Æta- mini in Do- mino, &



exultate iusti, ij & gloriamini o-



mnes re- tior- de,

Adan

Ascendi- sti in al- tum, cepi- sti, cepi-

sti captivita- tem, accepi- sti dona homi- ni-

bus, etiam rebellibus, etiam rebel- libus, ut in habitet

ij Dominus De- us no- ster.

A. G. T. B.

DA pacem Do- mine in diebus no-

stris, quia non est a- lius, qui pu- 3net pro

nobis, pro no- bis, nisi tu Deus noster, ij

nisi tu Deus no- ster.

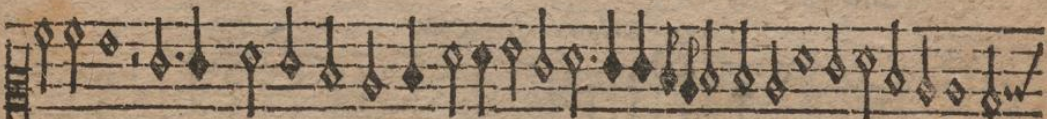
Vox



A Scendi- sti in al- tum, cepi. sti, ce-



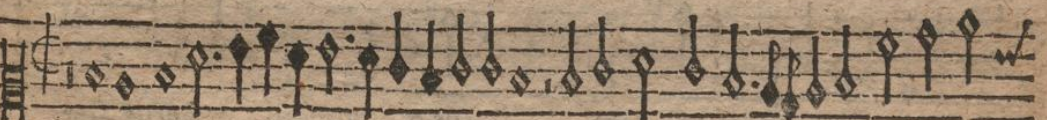
pi- sti captivita- tem, accepi- sti dona in homi-



nibus etiam rebellibus, etiam rebel- libus, ut in habiter, ut in-



habiter Dominus De- us no- ster.



DA pacem Do- mine, in diebus no- stris, quia non



est a- lius, qui pu-



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



no- ster, ij.

Adamu

R Ecordare promissio- nis co- a, & a- ge nobis-

cum secundū bonita- tem.

Orlandi di Lassus.

D ilcedite à me o- mnes, qu operamini iniqui-

ta- tem, qui operamini iniquitatem, quoniam, ij exaudivit Do-

minus vo- cem fletus mei, vocem fletus mei.

Orlandi di Lassus.

A Vditui meoda- bis gau- dium & lati-

tiam, & exultabunt, & exultabunt ossa humiliata ossa

humi- li- ata.



R Ecordate promissionis tuae & a- ge



nobis- cum, secundum bonita- tem.



D Descende a me omnes, qui operamini iniquitatem, qui operami-



ni iniquitatem, quoniam, ij exaudivit Dominus vo-



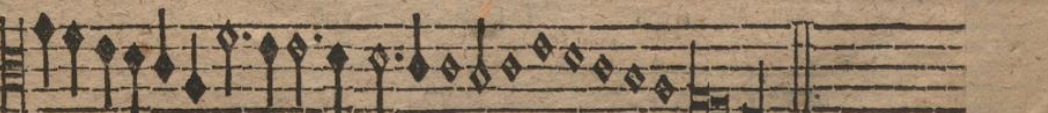
cem fletus mei, vocē fletus me- i.



A Vditui meo da- bis gau- dium &



laci- tiam & exultabunt, ossa humili-



a- ta, ossa humili- ta.

BEata, beata cu- jus brachijs secli pependit, secli pependit
 precium statera facti corporis ij
 prædamq; tulit ij tartari prædamq; tulit
 tartari, prædamq; tulit tar- tari.

Isquin de Preß.

Et illud ave prolatum, prolatum, & tuū re- sponsum da-
 um ex te verbū incarnatum, incarnaū, quo salvātur o- mnia ij
 quo salvan- tur o-
 mnia.

I Ntellectum tibi dabo, & instruam te, & instruam te in
 via hac qua gredieris, ij firmabo, ij super te oculos meos
 ij oculos me- os.

A. G. T. B.

Spiritus sancti gra- tia, Apostolo- rum pesto-
 ra, Replevit sua gra- tia, Donans linguarū ge- nera.

A. G. T. B.

○ Lux beata Tri- nitas, & principalis u- nitas, jam sol re-
 ce- dit i- gneus, infunde lumen cor- dibus.

A. G. T. B.

Dominus re- git me, & nihil mihi dee- rit.

Intellectum tibi da be, & instrua te, ij

in via hac qua gradieris, ij firmabo ij

super te, oculos meos, ij oculos meos.

S Spiritus sancti gratia, Apostolorum pe. et ora, replevit

sua gratia, Donans linguarum genera.

O Lux beata Trinitas, & principalis unitas, jam sol re-

cedit igneus, Intude lumen cordibus.

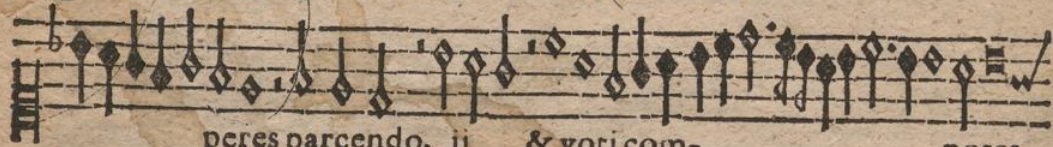
Dominus regit me, & nihil mihi deerit.

Orlandi di Lassus.

Vox superior.



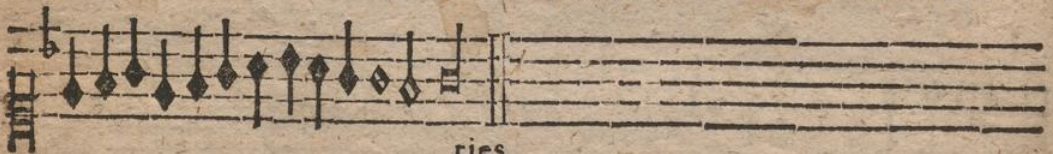
I Psa te cogat pi- etas, ut mala nostra su-



peres parcendo, ij & voti com- potes

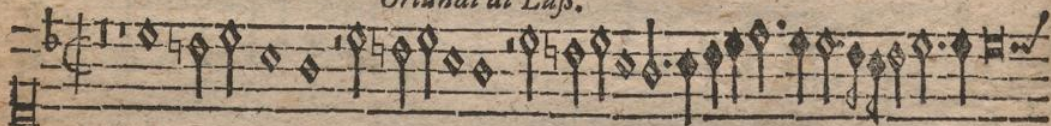


nos tuo vultu sa- ties, nos tuo vultu saties, nos tuo vultu sa-



ties,

Orlandi di Laß.



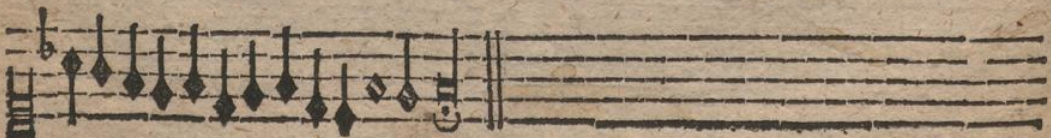
T E deprecamur, ij ij largius,



nostris ad au- ge sensibus nescire pror- sus o- mnia

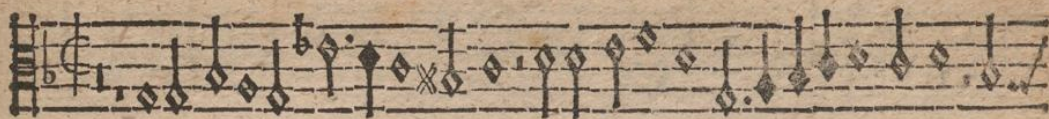


corru- ptionis vulnera, corruptio- nis vul-



nera,

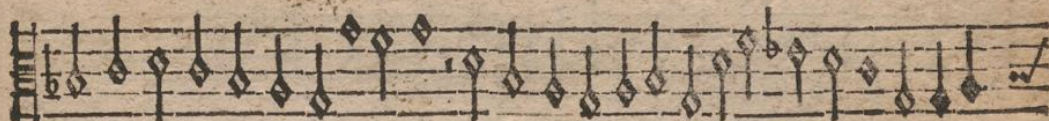
Vox



I Psa te cogat pi- etas, ut mala nostra su- peres par-



cendo, parcendo & vo- ti com- potes, nos



tuo vultu saties, saties, nos tuo vultu saties, nos tuo vultu sa-



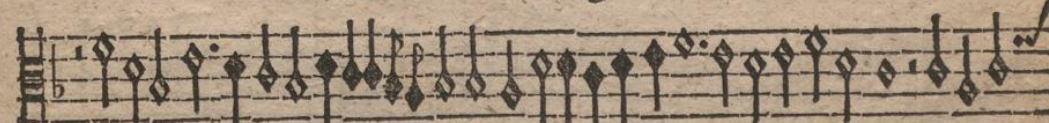
ti-5.



TE deprecamur largius ij



nostris ad au- ge- sen- sibus,



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

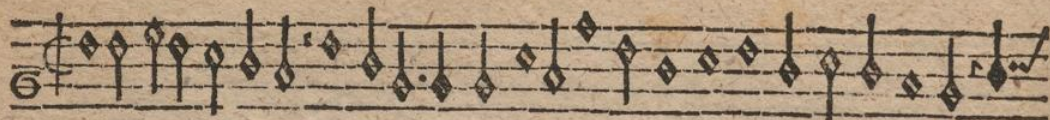


o- nis vul-

nera.

P 3

Jacob:



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



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



am a me, & similis ero descendentib⁹ in lacu. Audita fac mihi mane mise-



ricordiam tu- a quia in te speravi, notam fac mihi vi-



am, in qua ambulé, quia ad te levavi animam meam, animam meam.

Orlandi Lassus.



P V. truerunt & corru- ptae sunt cicatrices me-



ae, a facie indigentiae me-



Polphus Henricus Pauli portus

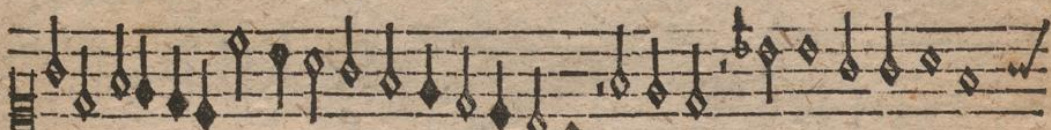
Vox



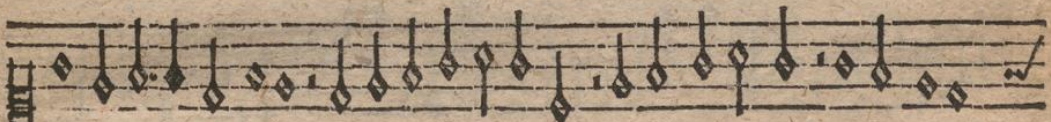
EXpandi manus meas ad te, anima mea sicut terra sine aqua tibi,



velociter exaudi me Dñe, defecit spiritus meus. Nō avertas faciē tuam



à me, & similis ero descendētib⁹ in lacū. Audita[m] fac mihi mane mi-



sericordiam tuam quia in te speravi, nota[m] fac mihi viam in qua



ambulē, quia ad te levavi animam meam, ij me- am.



pv- truerunt, & corru- ptæ sunt cicatri-



ces me- x, à facie insipientiæ me- x,



insipientiæ me- x,

Ricercari

Ricercari, sive Fantasia 6. elegantes diversorum Autorum.

Canto.

Vox superior.

Pomponio

Pomponio Nenn. a

Tenore.

A series of eight musical staves for a Tenor voice part. The notation is dense, featuring a complex melodic line with many accidentals (sharps, flats, and naturals) and various note values. The piece concludes with a double bar line and repeat dots.

Fuga cinque vocum.

A. G. T. B.

A single musical staff for the beginning of a five-voice fugue. It shows the initial melodic entry with a treble clef and a key signature of one flat.

S I non pa- visti, occi- disti,

Q

Staatliche Hochschule für Musik
Köln Canro

Canto.

Gio. Pietro Gallo.

Seven staves of musical notation for a vocal line. The notation is written on a five-line staff with a treble clef and a common time signature (C). The notes are diamond-shaped and connected by stems. There are several asterisks (*) placed below the notes, likely indicating specific performance instructions or ornaments. The music concludes with a double bar line and repeat dots.

Enga quinque vocum.

A. G. T. B.

Musical notation for the vocal line with lyrics. The notes are diamond-shaped and connected by stems. There are several 'T' marks above the notes, likely indicating tenor clefs. The music concludes with a double bar line and repeat dots.

D O- minus protector meus, protector me- us.

Tenor

Tenore.



Fuga 6. vocum.

A. G. T. B.



D O- minus protector meus, protector me- us,

Q:

Canto

Canto.

Giovanni de Antiquis.

Seven staves of musical notation for the Canto section. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is written on a single staff with a treble clef.

Fuga quatuor vocum.

A. G. T. B,

First staff of musical notation for the Fuga quatuor vocum section. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is written on a single staff with a treble clef.

I Nte Do-

mine spera-

vi, non confundar in

Second staff of musical notation for the Fuga quatuor vocum section. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is written on a single staff with a treble clef.

se-

ternum,

Tenore

Tenore.

69

Handwritten musical notation for the Tenor part, consisting of six staves. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The first staff begins with a common time signature (C) and a key signature of one flat (B-flat). The subsequent staves continue the melodic line with similar rhythmic complexity.

Fuga 4. vocum. A. G. T. B.

Handwritten musical notation for the first staff of the four-voice fugue. It begins with a common time signature (C) and a key signature of one flat (B-flat). The notation shows a melodic line with various note values and accidentals.

I N te Do- mine spera- vi, non

Handwritten musical notation for the second staff of the four-voice fugue. It continues the melodic line from the first staff, ending with a double bar line and repeat dots.

confun- dar in æternum.

Q3

Canto

Canto. Stefano Fel.

Contrarium mihi amo.

Fuga 4. vocum.

Conjun-

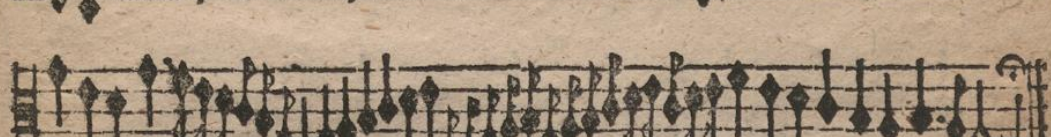
Ne Domine speravi,

ij

non confundar

in aeternū, non cōfundar in aeternū, in aeternū.

Tenore,



Sim canant. A. G. T. B. Contrarium mihi amo.



I N te Domine speravi, non confundar in aeternum, in te Domi-



ne speravi, non confundar in aeternum,

Tenore

Tenore,

Cola Vincenzo Fanelli.

Six staves of musical notation for Tenor voice. The notation is complex, featuring many accidentals and a common time signature. The music is written on a single staff with a treble clef.

Fuga 4. vocum.

A. G. T. B.

Musical notation for the first voice part of the fugue, starting with a common time signature and a treble clef.

C Lamavi ad te Domine Iesu Christe, & exaudi- sti me, in

Musical notation for the second voice part of the fugue, starting with a common time signature and a treble clef.

tribulatione in tribulatione me- a.

Basso

Basso.

63



Fuga 6. vocum.

A. G. T. B.



I Nte Domine speravi, non confundar in eternum.

R

Tenore

Tenore.

D'incerto.

Seven staves of musical notation for Tenor voice. The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals, and some notes are marked with an 'x'.

Fuga 6. vocum.

A. G. T. B.

A single staff of musical notation for Bass voice. The notation is written on a five-line staff with a bass clef and a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals, and some notes are marked with a 'T'.

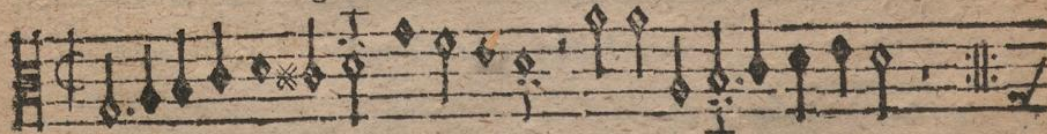
I Nte Domine speravi, nō cōfundar in aeternum, in aeternum.

Basso



Fuga 4 vocum.

A. G. T. B.



D O

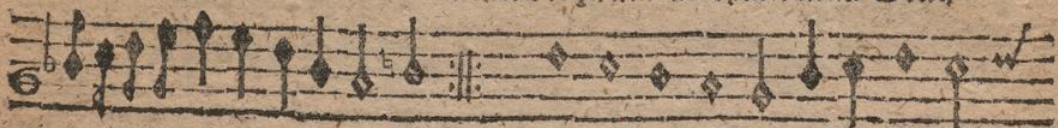
miue miserere miserrimo

R ♯

Cantus



G Jesu Christ mein Herr und Gott/ mein Geist ich dir befehle/
 Und opffer dir in meiner Noth/ in deine Hand mein Seele/ **le**

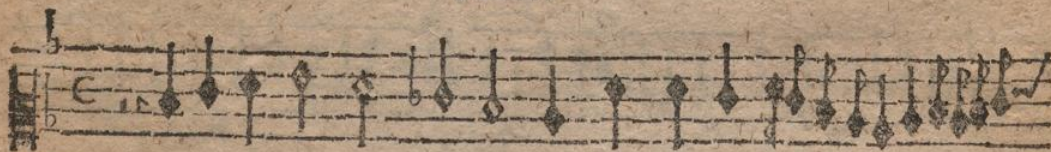


dein heiligs Leyden Angst und

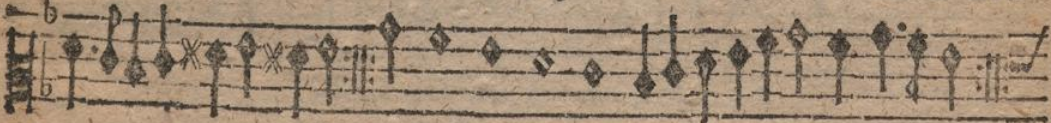


Spott/ Allein zum Heyl/ allein zum Heyl ich wöh- **le**.

Tenor.



G Jesu Christ mein Herr und Gott/ mein Geist ich dir befehle/
 Und opffer dir in meiner Noth/ in deine Hand mein Seele



le/ Dein heiligs Leyden/ Angst und Spott/



Allein zum Heyl ich wöh- **le**

Bassus



D Jesu Christ mein Herr und Gott/mein Geist ich dir be-
und offer dir in meiner Noth/ in deine Hand mein




fehle/
Seele/ Dein heiligs Leyden/ Angst und Spott/ Allein zum Heyl/ Mo



lein zum Heyl ich wöhle.

Cantus 4. vocum. A. G. T. B.



B E- nediximus vo- bis in no- mine Do- mini.

Altus.



B E nediximus vo- bis in nomi- ne Domini.

Tenore.



B E nediximus vobis in nomine Domini.

Bassus.



B E- ne di- ximus vobis in nomine Do- mini.

R 3

Cantus

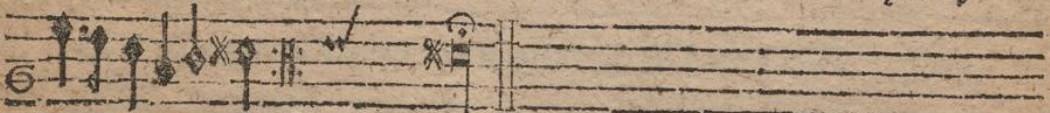
Cantus. 3. Vocum. A. G. T. B.



Seyd frolich ij ij in dem Herre, vnd



singet ihm zu Ehren/ Der Gottseligen alten Gewonheit laß

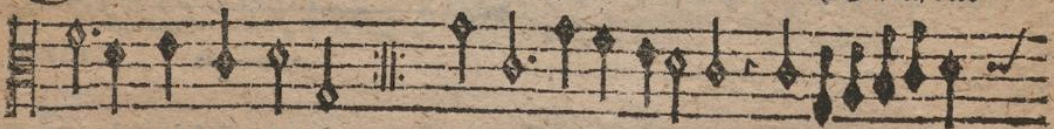


behalten.

Bassus.



Seyd frolich ij ij in dem Herren/ vnd



singet ihm zu Ehren Der Gottseligen alten Gewon-



heit laß behalten.

Cantus. A. G. T. B.



De fructu ven- tris tu- 1. de fructu veneris tu-



pa- nam super se- dem tu- am,

Isnor

Erd fro- lich ij ij in dem Herren/ und

fin- get ihm zu Ehren/ Der Gottseligen als sein Gewon-

heit las- behal- ten.

Altus.

D E fructu ven- tris tui, ventris tui po-

nam su- per sedem tu- am.

Tenor.

Choral.

D E fructu veneris tu- i ponam su- per sedé tuam.

Bassus.

D E fructu ven- tris tui, tu- i, po- nam su-

per sedem tuam.

Fuga 4. vocum. Canon. Semper contrarius esto.



Parturiant montes, partu- riant, partu- riant mou-



tes nascetur ridi- culus mus.

Cantus. Sequitur 4. vocum.



Da pacem Domine, in diebus nostris, quia non est ali- us

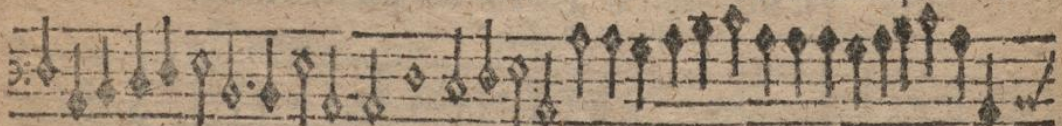


qui pugnet pro no- bis, nisi tu Deus noster.

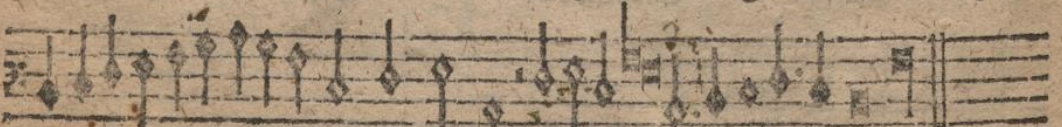
Bassus.



Da pacem Do- mine in di- e- bus nostris qui- a



non est alius, quia non est alius, qui pu- gnet, ij qui



pu- gnet pro nobis, nisi tu Deus no- ster.

Canon



P Arcu- ri- unt mon- tes partu-



riunt montes nascetur ridiculus mus, nascetur ridicu- lus mus.

Altus.



D A, da pacem Domine in diebus no- stris, qui- a non



est alius, quia non est alius, q pugnec pro nobis, q pu- gnet pro



no- bis nisi tu De- us noster, nisi tu De- us no- ster.

Tenor.



D A pacem Do- mine in diebus nostris, qui- a nō est ali-



us quia non est alius, qui pu- gnet, qui pu- gnet ij



pro nobis, nisi tu Deus no- ster, nisi tu Deus no-

ster.

S

Pfal.



C Anta- te, ij canta- te, ij



cantate ij canta- te ij



Domino canticum no- vum, ij canticum



no- vum, ij no- vum,

Cantus III.



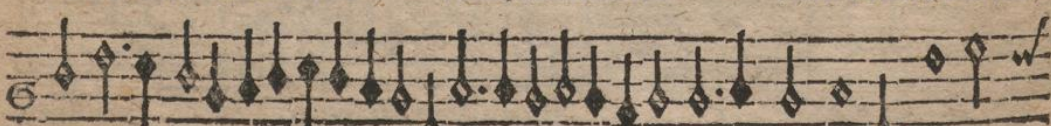
C Anta- te ij canta- te, canta-



te, canta- te, canta-



te Domino canticū no- vum, canticū no- vum canticum no-



vum ij ij canticum novum, quia



C An- te ij can- te, ij



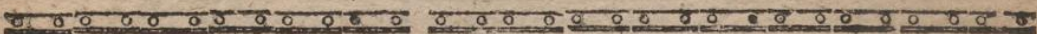
can- te ij can- te



Domino, canticum no- vum, canticum no- vum ij



canticum no- vum



Bassus.



C An- tate Do- mi- no can- ti- cum novum,

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



I N Deo vi- vimus, mo- vemur & su- mus.

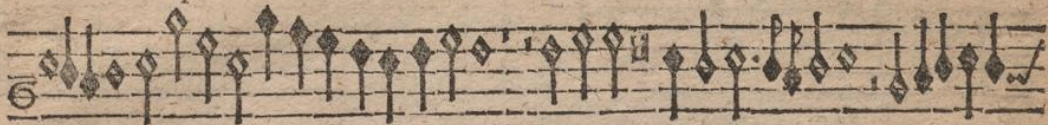
Cantus I.

quia mirabilia fe- cit ij quia mirabilia fe-
cit, salvavit si- bidextera e- jus salva- vit, sal-
vavit sibi salva- vit, salvavit sibi dextera e- jus, &
brachium san- ctum & brachiū san- ctum e- jus,
mirabilia fecit ij quia mirabilia fe- cit, fecit
salvavit sibi dextera e- jus, salva- vit, ij
salva- vit sibi dexte- ra ejus, & brachiū san-
ctum e- jus, & brachium san- ctum e- jus,

Cantus



quia mirabilia fecit, ij



salvabit si- bi, dextera e- jus, salva-



vic ij salvavit sibi dextera ejus, dextera ejus, & brachiū



san- ctum e- jus, & brachium sanctū, & brachiū sanctum ejus.



Bassus.



qui- a mi- ra- bi- lis est



Do- mi- nus,

Cantus I.

Secunda Pars.

N O- tum, no- tum ij ij
 fecit Dominus, saluta- re su um, saluta-
 re su- um in conspectu gen- ti-
 um, gentiū re- vela- vit, re- vela- vit, revola- vic

Cantus III.

N O- tum ij ij Notum
 fecit Dominus saluta- re su- um lu- um
 salutare su- um, in conspectu gentium, gen-
 tium, revela- vit, ij revela-

Cantus



N O- tum, no- tum ij notum fe-



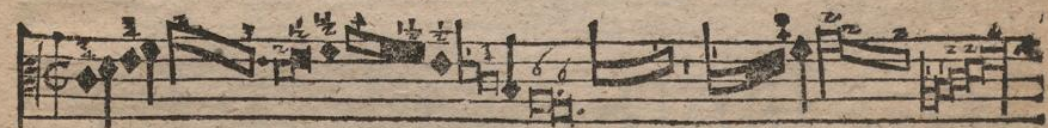
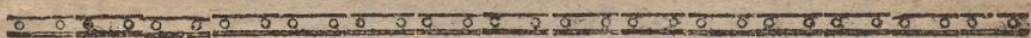
sit Dominus, sa- lu- tare su- um, su- um,



salutare su- um, in conspectu gen-



tium, reve- la- vit, revela- vit ju-



N Oe tum fe- cit De- mi-

Fuga 4. Voc. A. G. T. B. Staatliche Hochschule für Musik
Köln



O Fili Da- vid, miserere no- bis.

Cantus

Cantus I.



justiciam suam, ij justiciam, justiciam suam, justiciam



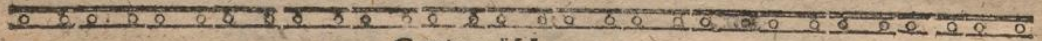
suam, recordat⁹ est, recordat⁹ est ij misericordiae suae wise-



ricordiae suae & veritatis suae do- miui If- rael, ij



Miserere nostri Domine.



Cantus III.



vit, justiciam suam, justiciam suam ij ij su-



a m, recordatus est, ij ij misericordiae cu- ae, suae,



& verita tis su- ae domui ij If- rael



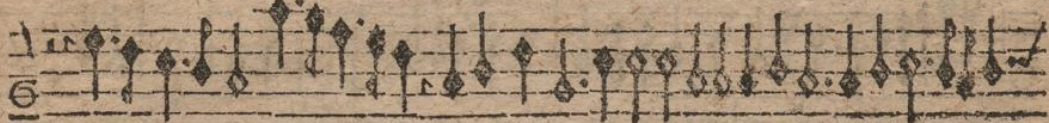
Miserere mei Domine.

Cantus

Cantus II.



sticiam su- am, iusticiam suam, ij iusticiam suam,



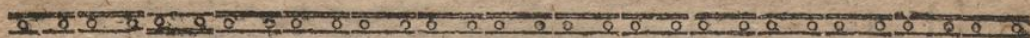
recordatus est, ij misericordiae suae, ij



suae, & verita- tis su- ae, domui



Israël Is- rael.



Bassus.



nis fa- lu- ta- re su- um,

f. vocum. A. G.



In te Do- mine spera- vi, non confundar in æ-



ternum, in æter- num.

T

Cantus

C Anta- te, canta- te canta- te Domino can- ti-
cum no- vum laus ejus in ecclesia san- ctorum,
laete- tur Israel in e- o, qui fecit eum qui fecit e-

Alto.

C Anta- te ij Domino canticum novum laus e-
jus in eccle- sia san- ctorum laete-
tur Israel in e- o in eo qui fecit eum

A. G.

In unisono 8. vocum.

I Mploro Iesu Christe te, Christe te, Audi me am- que-
lam, meam quere lam,

Cantus



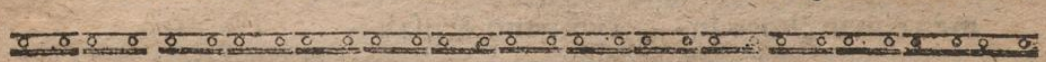
C Anta- te, canta- te Domino can- ticum



no- vū laus e- jus in eccle- sia sanctorum, læ-



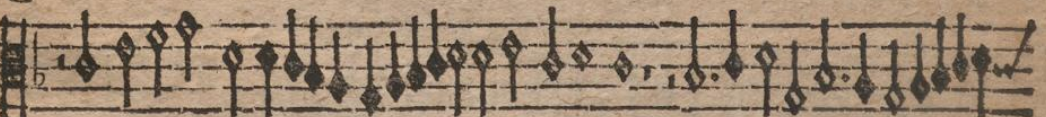
te tur Israel in e- o, in e- o, in eo, qui fecit eum &



Tenor.



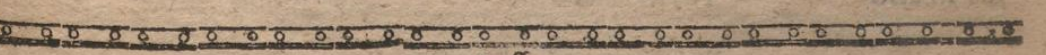
C Anta- te Do- mino can- ticum no- vum,



laus ejus in eccle- sia sanctorum, læ- tetur Israel in



e- o, e- o, qui fecit eum, qui fecit



Bassus.

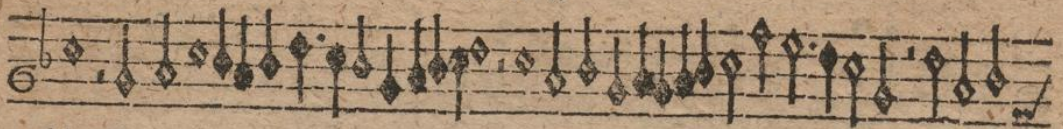


C An- ta- te Do-

T 3

CANTUM

Cantus 1.



bit, & exal- ra- bit affl'ctos, affli- ctos cū salute, & exal-



ra- bit, ij af- flictos cum sa- lu- re.



P letas o- mnium vir- tutum pa-



rens, & fun- da- mentum.



Altus.



& exal- ra- bit affli- ctos cum sa-



lu- re, & exalta- bit, & exalta- bit, affli-



ctos cum sa- lu- re.

Cantus

Cantus II.

ra- bit affli- ctos

cum sa- lute, & exalta- bit, ij

affli- ctos cum sa- lute.

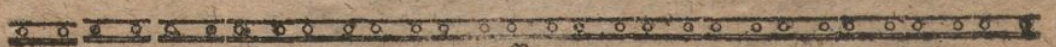


Tenor.

exal- ta- bit af- fi- ctos

cum sa- lute & exalta- bit ij

affli- ctos cū salute.



Bassus.

bi- lis est

V

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CANTUS

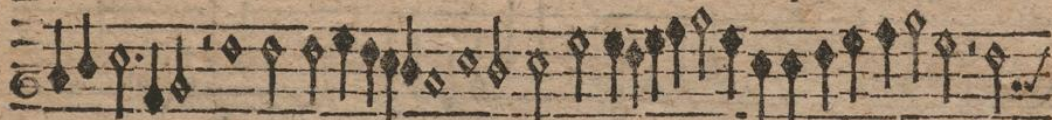
Cantus I.

5. VOCHT.

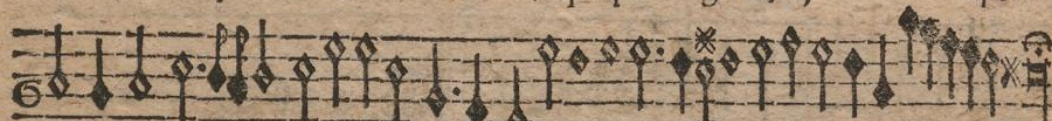
Pro Pace Ecclesiz.



D A pa- cem Domine, in diebus nostris, quia non est a-



lius, quia non est alius, qui pu- gnet, ij qui



pugnet pro no- bis, nisi tu De- us noster, ni- si tu Deus no- ster.

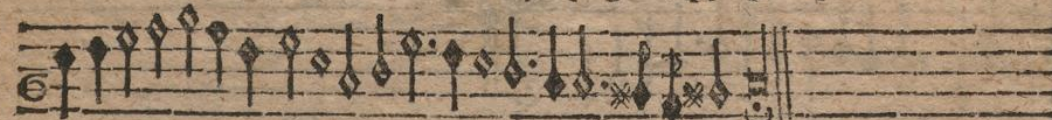
Cantus II.



D Apa- cem Do- mine, in diebus no- stris, quia non



est alius, non est alius, qui pugnet, q pugnet pro nobis ij



nisi tu Deus no- ster.

Tenor.



D A pacem Domine, in diebus nostris, quia non est alius

qui

qui pugnet pro nobis, nisi tu Deus noster.

Altes.

D A pacem Do- mine in diebus, diebus nostris, qui- a non

est a- lius, quia non est alius, qui pugnet, qui pu-

gnet pro nobis, nisi tu Deus noster, nisi tu Deus, ij no- ite^r.

Bassus.

D A pacem Do- mine in die- bus nostris, qui- a

non est alius, quia non est alius, qui pu- gnet, ij qui

pu- gnet pro nobis, nisi tu Deus no- ster, nisi tu Deus noster,

V 2 Choral



Miserere mei Deus, secundum magnā misericordiam tuam

Cantus I.



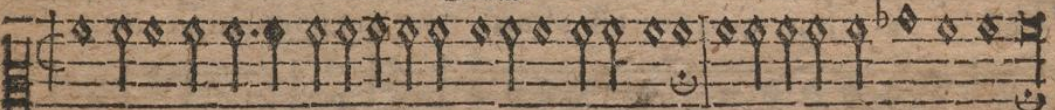
Et secundū multitudinē miserationū tuarū, dele iniquitatem meam.

Cantus II.



Et secundū multitudinē miserationū tuarum, dele iniquitatem meā.

Altus.



Et secundum multitudinē miserationū tuarum, dele iniquitatem n. eā.

Tenor.



Et secundū multitudinē miserationū tuarum, dele iniquitatem meam.

Bassus.



Et secundū multitudinē miserationum tuarū, dele iniquitatem meam

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