



**Ein neue art teutscher  
Tabulatur / etlicher außersenen La-  
tinisch: vnd Teutschen Kotteten vnd Geistlichen  
Gesängen / auch schönen lieblichen Fugen / vnd Canzoni  
alla Francese, von den berühmtesten Musicis, vnd Or-  
ganisten Teutsch: vnd Welsch Landen / mit  
4. 5. 6. 7. 8. 10. 12. vnd mehr Stimmen  
componirt:**

**Welche bey Christlichen Versamlun-  
gen / vnd sonst in gemein zu Gottes Lob / erweck:  
vnd auffmunterung Gottseliger gemüter / auff Orgeln /  
Positiv / vnd andern clavirten Musicalischen Instru-  
menten nützlich können gebraucht  
werden:**

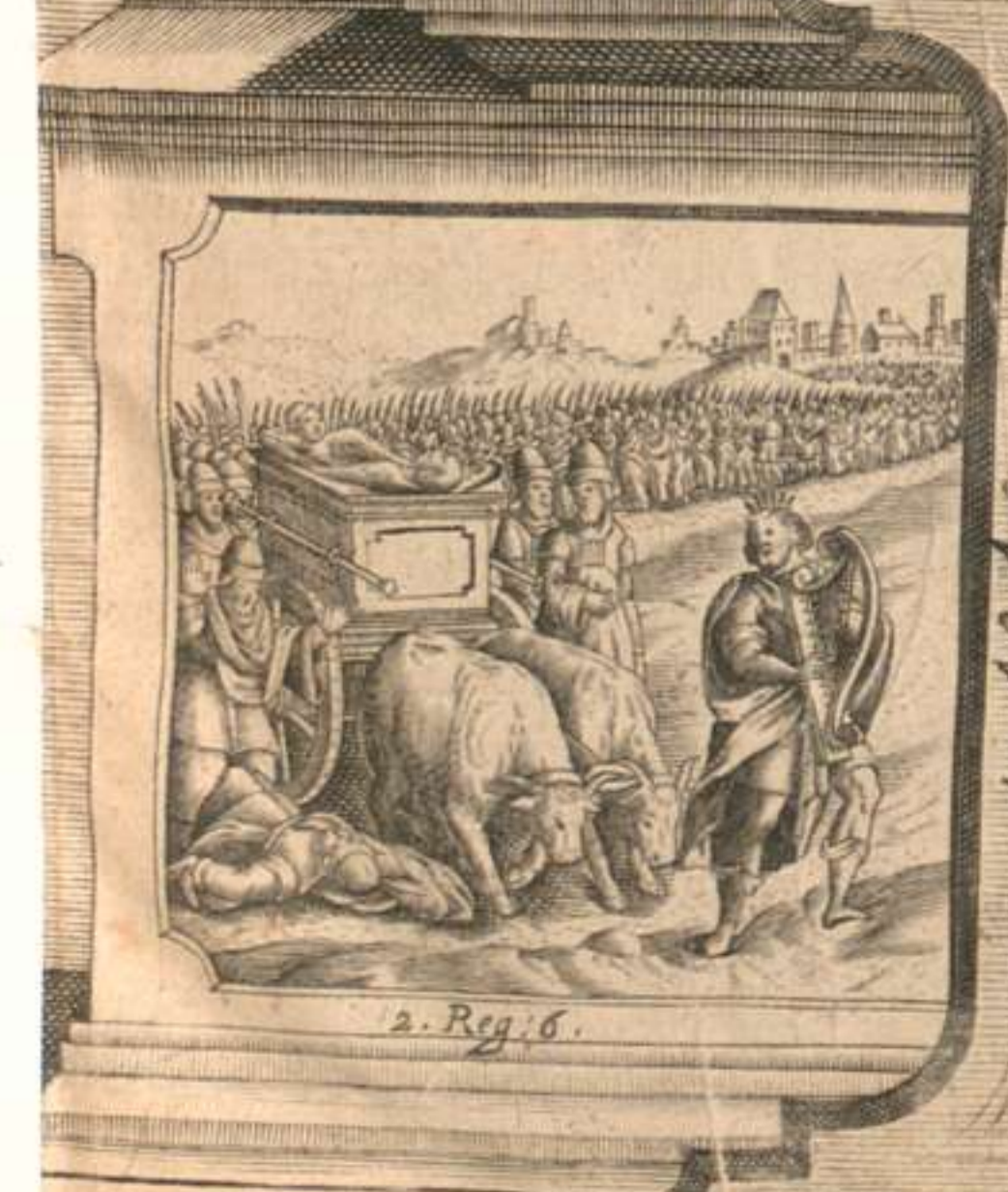
**Also mit den obristen vnd vndristen vollkommenen  
Stimmen zusamen gesetzt / das ein jeder der Kunst  
zimlicher massen erfahrene / mit vndermischung  
der vbrigen Stimmen solche gar leicht  
ergreifen mag:**

Durch  
**Johann Wolzen / Burgern / alten Organisten  
vnd jetziger zeit Pfarverwaltern der loblichen  
Reichsstat Haysbronn.**

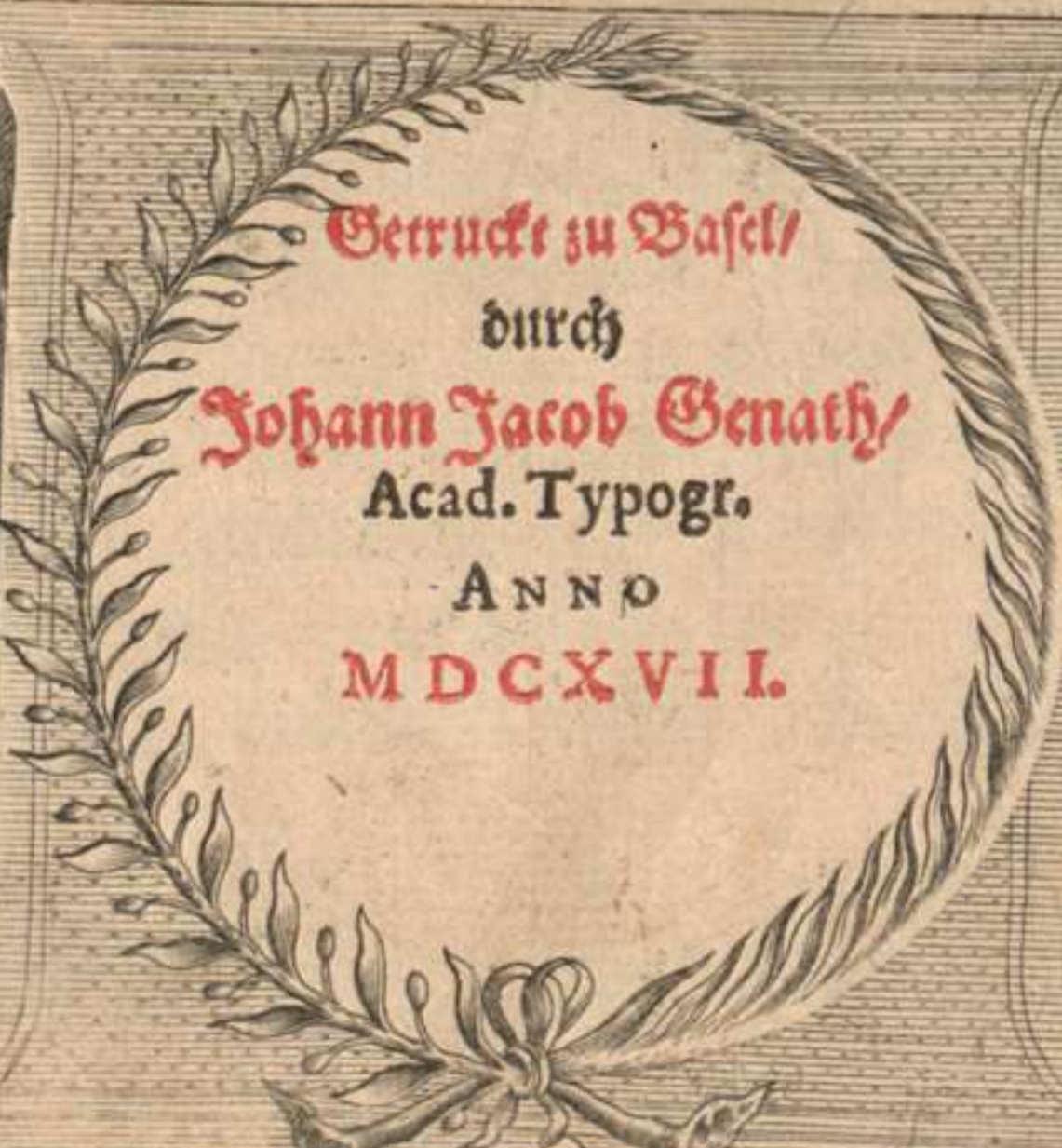
**Mit Römischer Keyf. Maj. freyheit.**



1. Reg. 19.



2. Reg. 6.



4. Reg. 3.

BIBLIOTHECA  
REGIA  
MONACENSIS.



**Den Ehrwesten / Fürsichtigen /  
Ehrsamen / vnd Weisen / Herrn Burgermeistern vnd  
Rath / auch Schulthaisen / vnd Gericht des h. Röm. Reichs  
Stadt Haysbronn / meinen großgünstigen vnd  
gebietenden Herren.**

**G**hrweste / Fürsichtige / Ehrsame vnd Weise /  
Herrn Burgermeister vnd Rath / auch Herr Schulthais  
vnd Richter / großgünstige vnd gebietende Herren: Der  
rechte / vornembste vnd nützlichste gebrauch der lieblichen  
Musie bestehet fürnemlich vñ einig auff dem / daß dadurch  
der Allmächtige Gott / vmb seine Wunder / Wol: vñ Gut-  
thaten von den heiligen Engeln / vnd den Menschen / als zu dem lob Gottes  
vernünftigen erschaffenen Creaturen / gelobt vnd gepriesen werde: Vnd  
gleich wie die himlische Frongeister / vnd heilige Engel sampt der triumphir-  
renden Kirchen / in dem himelischen Leben vnd Wesen / die hohe Göttliche  
Majestät / vnd hochgelobte Dreyfaltigkeit / mit vnaussprechlichem liebli-  
chen Concent ohnauffhörlich loben / ehren vnd preisen / vñ das Sanctus, San-  
ctus, Sanctus, mit vnzahlbaren Stimmen auff das allerholdseligste vñ schönst  
zusammen moduliren: Also soll auch hie in disem Leben vnd Jamerthal die  
noch streitende Gemeind Gottes mit vns neben denselben in Christlichen /  
Geistlichen Gesängen vnd Liedern zustimmen / vnd das Te Deum laudamus,  
hie auff Erden erklingen lassen: bis endtlichen an dem grossen Tag vnser  
Herrn / Erlösers vnd Seligmachers Jesu Christi / durch des Erzengels  
Posaun alle Chör der heiligen Engeln vnd Auserwöhlten Gottes zusam-  
men in den himelischen Saal beruffen werden: da dann vnder dem rech-  
ten himelischen Chorago vnd Capellenmeister dem Sohn Gottes / die  
himelische Musie erst recht angehen / vnd in alle Ewigkeit ohn auffhören  
erschallen wirdt.

Diese Gottselige betrachtung solte ja freylich einen jeden Christen Men-  
schen auffmuntern vnd erwecken / daß er ihme diese so nützliche Kunst der  
Musie lasse lieb vnd angenehm senn / vnd in höhern Ehren halte / als etwan  
von etlichen amufis, Cyclopibus & barbaris beschicht: welche mit ihrem Mel-  
ancholischen Geist lieber im finstern einem Eulen geschrey / als einer liebli-  
chen Musie zuhörē. Wann man sonderlich erwigt / was für ein edel Kleinod  
an der lieben Musie der Allmächtig Gott dem armen menschlichen Ge-  
schlecht nach dem Sündenfall hinderlassen / in dem der Mensch an solcher  
in seinem Elend vnd Trübsal / dem er in diesem irdischen Leben vnderworff-  
en / gleichsam ein Arzney / Laabsal vnd erquickung hat; dadurch er sich et-

licher massen kan auffrichten/ermuntern/erfrischen/ vnd vnder dem Creutz sich mit einem trostreichen geistlichen Gesang gleichsam in den Himmel zu dem himmelischen Chor schwingen: So muß gewiß ein Christlich Herz sich höchlich darüber erfreuen/ vnd solte Gott dem Allmächtigen für diese edle Gabe nicht wissen genugsam danck zu sagen: wie wir dessen ein lebendiges Exempel an dem Königlichen Propheten David haben/ von welchem der weise Mann Syrach am 47. cap. sehr schön redt: Für ein jedes Werck/spricht er/danckete David dem Heiligen dem Höchsten mit einem schönen Lied: er sang von ganzem Herzen/ vnd liebete den/ der ihn gemacht hatte: er stiftet Sängere bey dem Altar/ vnd ließ seine süsse Lieder singen: vnd ordnet die Feyertag herrlich zu halten/ vnd daß man die Jahrsfest durchs ganze Jahr schön begehen solte/ mit loben den Namen des Herrn/ vnd mit singen des morgens im Heiligthumb.

So hat auch diese edle Kunst neben gemeldtem herrlichem gebrauch/ noch diese vortreffliche nutzbarkeit/ daß dardurch der Teuffel verjagt/ alle böse Melancholische gedanken vertrieben/ die Menschen freudig vnd fröhlich gemacht/ vnd man darbey aller vppigkeit/ laster vnd schand vergift: also daß in warheit solcher nach der Theologia vnd dem heiligen Predigamt/ billich vor andern Künsten die nächste stell/ höchster ruhm vnd preis zu geben. Dann ob gleich alle andere gute vnd heilsame Künsten mit dieser Welt ihr endtschafft nehmen werden: so wird doch diese nicht auffhören/ sondern als dann im ewigē Leben erst recht an: vnd im schwang gehen: So ist auch nebe dem heiligen Predigamt in den Christlichen Gemeinden vnd Versammlungen kein schönere Kirchenzierd/ dardurch die Wolthatē vnser Erlösers Jesu Christi mehr mögen gepriesen/ vnd die Herzen der Menschen zu Gottseliger andacht erweckt/ vnd angereizt werden/ Gottes Wort mit lust vnd begird anzuhören/ als einig vnd allein die Music: Daher der heilige Lehrer vnd Bischoff Nazianzenus sehr recht vnd wol gesagt: *Cætera artes tantum muti præcones sunt magnificentiaē DEI: Sola verò Musica cantu & voce tum dicta, tum facta DEI celebrat.*

Gleich wie nun der Allmächtige Gott diese herrliche beylag der Music dem Menschen vmb dieser zweyer vrsachen willen/ nemlichen ihn als seinen Schöpffer vnd Erlöser dardurch zu preisen/ vnd sich in schwermuth auffzumuntern/ nebe andern zierden/ eingepflanzt: Also will er auch solche/ wann sie bey Gottseligen Versammlungen zu seinē Lob/ vnd erweckung Christlicher Gemüter zu Gottseliger andacht gebraucht wird/ ihm jederzeit wol gefallen lassen: wie dann auch solche bey dem Israëlitischē Volck mit die geringste Zierd des Gottesdiensts gewesen: inmassen wir von dem Königliche Prophetē David lesen/ daß er mit allein für sich selbst seine Gottselige gedanken in Vers Reymē vnd Gesang gebracht/ vnd so wol mit lebendiger stim/ als mit Harpffen vnd Musicalischen Instrumentē Gott gepriesen: sondern auch bey dem Gottesdienst auß den Levitē 4000. Lob Sänger des Herrn mit Seytenspiel verordnet: vnder welchen zweyhundert achtzig acht Meister waren/ welche im Haus des Herrn mit Symbeln/ Psalter/ Harpffen/ Posaunen/ morgens vnd abends musicirten: Was solches für eine vberaus trefflich Majestätische herrligkeit gewesen sene/ wann ein so grosse anzahl zumahl mit ihren Musicalischen Instrumenten sich hören lassen/ vnd mit so grossem

grossen lieblichem Convent vñ Schall den Luft bis an Himmel erfüllten/  
darvor einem das Herz im Leib vor freuden hette auffspringen mögen / ist  
leichtlich zuerachten: Solchem Exempel nun solten alle Gottselige Christ-  
liche Obrigkeiten nachfolgen / diese herrliche Kunst in Kirchē vnd Schuelen  
fortzupflanzen vnd zu erhalten sich keinen kosten / mühe noch arbeit betau-  
ren lassen; als deren wir weder hie / noch dort in jenem Leben entperen kön-  
nen / welche auch nechst dem heiligen Predigamt die höchste gaab Gottes  
ist / dafür wir billich ihme von Herzen dancken sollen.

Wann dan vnder andern Christlichen Obrigkeiten E. E. S. W. vnd G.  
diese edle gaab Gottes ihro sonderlichen lassen also hoch angelegen seyn/  
dass sie nicht allein in dero wolangestellten Schuel dieselbe ernstlich treiben  
lassen: sonder auch in der Kirchen vnd bey versamleter Christlicher Ge-  
meind ein ansehnliche / schöne / liebliche Music / so wol von lebendigen stim-  
men Choraliter vnd Figuraliter; als auch Orgeln / Zincken / Posaunen vnd  
andern Musicalischen Instrumenten angefelt / vnd nicht ohne geringen  
kosten erhalten: Mich vñwürdigen nun vber die 40. Jahr bey solcher herrli-  
chen Music für einen Organisten gebraucht / vnd in meinem hohen Alter  
meinen Sohn zu solchem dienst an meine statt gnädig befördert; als hat  
mir billich obligen wollen / auff mittel vnd weg zu gedencen / wie gegen E.  
E. S. W. vnd G. vmb diese vñ andere in der zeit vnder dero selbigen Obrig-  
keitlichem schutz vñ schirm ich mich burgerlich enthalte / erwiesene vielfaltige  
hohe Gunsten / Gut: vnd Wohlthaten / mich hingegē an etwas in vnderthā-  
niger erkandter schuldigkeit danckbarlich erzeigete: hab solchem nach / dieses  
geringe Werck einer teutsche Tabulatur von allerhand schöne / außerlesene  
Lateinisch vnd Teutschen Motteten vñ Gesängen der berühmtesten Com-  
ponisten vnd Organisten / mit gutachten / rath vnd hülf des Ehrvesten/  
hochgelehrte Herrn Christoph Leibfriden / beider Rechten Doctoris, Fürstl.  
Kurggr: Rad: Raths vnd Landtschreibers zu Rötteln / meines freundt-  
lichen liebe Vettern / (dessen ich nit ohne erhebliche vrsachen hie rhümlich ge-  
denckē soll) E. E. S. W. vñ G. als meine großgünstigē gebietenden vñ hoch-  
ehrendē Herrn / zu anzeig / wie erstgemelt / danckbare gemüts / vnderthānig  
offerirē / vnd vnder dero Patrocinio vnd schutz durch offenen truck ans Liecht  
wöllē kōmen lassen. Zu E. E. S. W. mich vnderthānig getröstend / auch bit-  
tend / die werden vñ wollen diese meine geringe arbeit / von mir dero gering-  
stem Diener / großgünstig auff: vnd annemen / ihro solche nicht misfallen  
lassen: Auch weil nach jetzigem gemeinem Weltlauff / wolmeinende arbeit  
von friedhässigen vnd der Kunst vñwissenden Galumniantē vngetadelt nit  
bleibt / vnd sich allzeit Zoili finden / die mehr wissen zu carpiren / als zu ver-  
bessern / wider dergleichen Lāsterer vnd Spötter beyde das Werck vnd den  
Authorem defendiren vnd schützen: vnd dan mich sampt den meinigen noch  
ferner / wie bisanhero / vnder dero schirm / ihro großgünstig lassen befoh-  
lē seyn. Damit thue E. E. S. W. vñ G. zu glückseliger fridsamer regierung/  
langwrigter Leibes gesundheit vñ aller wolersprieslicher Wolfahrt in den  
schutz des Allerhöchsten ich trewlich befehlen. Datum Haysbron, 1. Maij, 1617.

E. E. S. W. vnd G.

Vnderthāniger / gehorsamer

Johann Boltz / Burger / alter Organist vnd jeko Pfarzverwalter.



Erinnerung des Authoris  
An den günstigen Liebhaber der  
Musik.

**I**ch hab / günstiger vnd gutherziger Liebhaber der Musik / wegen dieses gegenwertigen Werck's etlicher Puncte denselben zu berichten nit vnderlassen wollen. Erstlichen / das solche arbeit vornehmlich zu dem Lob vnd Preis des Allmechtigen Gottes / der Musik zu ehren / denjenigen zu dienst vnd gefallen / welche lust vñ lieb zu dieser Kunst tragen / vnd zu incitament vnd anreizung anderer / dergleichen operas Musicas zu gemeinem nutzen auch ans Liecht zu geben / gar nicht aber / dardurch eigenen ruhm vnd nutzen zu suchen / angesehen. Vnd ob ich mir wol leicht die rechnung zu machen / das bey etlichen / sonderlich denjenigen / welche schlechten lust zu dergleichen Kunst tragen / vnd denen der Hund heulen / Schwein grunzen / vñ Katzen geschrey zu hören angenehmer / als ein liebliche Musik; oder denen sonst nach dem gemeinen lauff der Welt nichts rechts gethan ist / vnd die alles viel mehr zu dateln vnd carpiren wissen / als zu verbessern / vber dieser meiner arbeit allerhandt vrtheil vnd iudicia sich finden werden: Laß ich mich doch solches wenig anfechten / vnd getröste mich / das dannochter andern / die lust vnd lieb zu dieser Kunst tragen / diese meine geringe Arbeit nicht vnangenehm seyn werde / wo sie den nutzen auß solcher vermehren werden.

Fürs ander / so hat der Liebhaber der Musik mit diesem ersten Tomo (dann wo der Allmechtig Gott mir das Leben lenger fristen / bey gesundtheit erhalten / vnd ich anderer Geschäften halber / so viel vbrige zeit gehalten: Auch beneben verspüren wurd / das den Musicis Instrumentalibus damit gedient / ich vorhabens den andern Tomum, vñ in demselben auff alle hohe Fest vnd Sonntag / außerlesene Motteten in gleichförmiger Tabulatur zu publicieren) gleichsam einen Thesaurum schöner / lieblicher / vnd der vornehmsten Motteten vñ Gesäng Teutsch vnd Lateinisch: wie auch liebliche Fugen / Concerten / oder wie es die Italiäner zu nennen pflegen / Canzoni alla Franceise der vortrefflichsten vnd weitberühmtesten Musicorum, Componisten vnd Organisten / Teutsch vñ Welschlanden in dreyen absonderlichen Theilen zusammen verfaßt / Welche man ins gemein / wie erst gemelt / auff Fest vnd Sonntag / auch sonst bey Christlichen Gottseligen Versamlungen / vnd dann ein jeder für sich selbstn privatim kan gebrauchen.

Zum dritten / den Modum dieser Tabulatur betreffend / wurd ein jeder / dem diese art teutscher Tabulatur sonst bekant / solchen leichtlich verstehen. Es ist aber derselbe dahin sonderlich gericht / damit alles desto füglicher vñ besser zum schlagē / in die Hand / vñ in das Gesicht gegeben werde: da man sich sonderlich beflissen / ein jedes Gesang bey den substantial Clauseln / Fugen / Syncopationen vnd dergleichen verbleiben zu lassen / vnd allein die superfluas & in unam clavem coincidentes Voces außzuschliessen / das vbrige in vier oder fünff continuas superiores & inferiores Voces zu contrahieren: Gleichwol sindt etliche Gesäng im Andern / vnd die Canzonen vnd Fugen im dritten Theil / auß seinen darbey vermeldten Ursachen ohngeändert gelassen worden: Sonsten ob wol diß Werck nicht dahin angesehen / darauß die kunst auff Orgeln vnd Instrument zu schlagen / zu erlernen: So werde doch auch die / welche etlicher massen die principia ergriffen / sich leichtlich darin schicken können. Diweil aber ein jeder sein sondere application / Coloraturen vnd Mordanten auff dem Clavier hat; so hab ich diese stuck ohn alle Coloraturen setzen / vnd einem jeden seines beliebens solche damit zu adorniren frey stellen wollen. Welchen aber diese Tabulatur nicht bekant / die können doch auß solcher jedes Gesang gar leicht vnd ohn mühe in die Italianische partituras vnd notas redigiren.

Es ist

## An den günstigen Leser.

Es ist aber / für das vierdte / bey dieser Tabulatur zu observiren vnd in acht zu nehmen / daß die Partituræ, dadurch ich die vier oder fünff zusammen gesetzte Stimmen verstehe / umb mehrer bequelligkeit willen / durch beide folia stracks vnd gerad hindurch gehen; Wie auch der Typographus sonderlich dahin gesehẽ / daß die Linien / mit welchen die Partituræ vndercheiden sindt / fein gerad einander treffen: vnd hat der Buchbinder hiebey wol in acht zunehmen / daß er im einlegen vnd collationieren der Bögen die Linien fleißig auff einander richte. Wie dann auch nicht weniger ein jedes Stück oder Gesang auff beide folia gebracht worden / damit es in umbwendung des Blats am schlagen nit hindernuß bringe.

Was dann etlich wenig Signa, die bey dieser Tabulatur gebraucht worden / anlangt / weil die sonsten wol bekant / were ohn noth derenwegen erinnerung zu thun; jedoch zu mehrerem berichte wurd durch dises signum 03. ein Proportion oder Tripla angedeutet; so zeigt diß 4. wo sich solcher endet. Mit dem Signo // wurd vermerckt / daß ein Gesang von dem orth / wo das anfangs gesezt / biß zu dem andern solle repetirt werden. Auß diesen Signis 4. 5. aber das erste / wo man die repetition enden / das ander / wo man im Gesang fort schlagen solle; welche Signa wegen etlicher schlägen / die zwischen der repetition vnd continuation vnderlauffen / zum gemerck gesezt werden. Wo aber dieses Signum 0 sich findet / wurd damit angedeutet / daß die nachfolgende Stimm / da der gang / halb oder vierthel Tact müssen gebrochen werden / zu den nechst vorgehenden zu ziehen. Wo in den Motteten / die 8. vñ mehr Vocum sind / diese numeri 1.2.3.4.0. hinben gesezt / werden dardurch die Chori vndercheiden / vnd mit dem 0. daß alle Chor zusammen gehen / angedeutet. So ist auch möglichster fleiß angewendet worden / daß jeder Tact von dem andern abgesondert / wie auch die Stimmen ordenlichen vber einander gesezt: vnd steht einem jeden frey die Tactus oder Tempora seines beliebens mit einem strich zu vndercheiden: wie daß in den jenigen Gesängen / da jede Stimm für sich selbst ohngeändert gelassen worden / auch ein jeder / umb besser bequelligkeit willen / die höchste vnd niedrigste Stimm mit einer Rubric vnderstreichen kan / damit sie ihme desto eher ins Gesicht falle.

Endlichen hab ich auch anzumelden nicht vmbgang nehmen können / ob wol der Typographus vnd Corrector allen möglichsten fleiß angewendet / damit entweders gar ohne / oder doch mit weniasten Erraten diese Tabulatur möchte getruckt werden / daß doch / weil denselben dieses Werck ganz neuw / frömbd vnd unbekant gewesen / es nicht können verhütet werden / daß nicht etliche Errata, die doch gering vnd leicht zu corrigiren sind / mit vndergeloffen / wie dieselbe zu end jedes Theils bengetruckt worden. Vnd ein jeder Musicus an seinem ort / ehe dann er ein Motteten zu schlagen vorhabens / wurd wissen zu corrigiren. Damit thue den guthertzigen Liebhaber der Music / ich in den Schutz des Allmächtigen / vnd demselben mich zu gunsten befehlen. Vale.





## ENCOMIUM MUSICÆ.



UOD Musica omnes alias scientias & artes, origine, antiquitate, præstantia, dignitate, jucunditate, utilitate & durabilitate multis parangis longè antecellat & exuperet, quamplurimis utriusq; sacræ pagine testimoniis, argumentis & rationibus, quin & prophanæ historiæ exemplis demonstrari poterit. Si enim ulla est ars, quæ cœlicus demissa, divina gaudeat origine, certè ejus honoris laudè sibi sola vendicabit Musica, quæ, ut Plato loquitur, *ἡ δὴ ἀρχὴ καὶ ἐπιπέτα*, divinitus hominum animis ab Opifice Universitatis insita & cum in finem implantata, ut beneficia DEI ter Optimi Maximi in nos homines collata, & mirabilia ejus opera linguâ, voce, & instrumentis Musicis celebremus: Quemadmodum sanctos Angelos in religioso divini hujus cultus honore dependendo, suo exemplo præeuntes habemus. Nam cum circa Dominum infinitus numerus Angelorum adstaret, [Esa. 6.] quos à splendore & agilitate SERAPHIN, hoc est, flammeos nuncupamus; protinus, ad conspectum æternæ Majestatis, Regis exercituum, angelicas suas facies velant, & quàm infinito infra absolutissimam DEI sanctitatem subsidant intervallo, agnoscunt, quodque gestu innuunt, id etiam incredibili ceremoniam suavisimamq; concentu in apertum proferunt. Ut enim ex utraq; parte tribunal illud excelsum circumdederant: ita alternis omni contentione vocibus clamant & decantant *ἁγίος, ἁγίος, ἁγίος*: SANCTUS, SANCTUS, SANCTUS DOMINUS DEUS ZEBAO TH. Nec dubitandum quin in Vita beata Chorus Angelorum cum Ecclesia Triumphante incessabili & suavissima vocum modulatione DEUM celebrent, laudent, & pro ingentibus beneficiis gratias in infinitum agant: Quibus an omnes & quisq; suo tempore vera cordis fiducia in Christum recumbentes, tandem addemur socii, eorumque in cæterum erimus Synchoreutæ, ubi CHRISTUS JESUS Salvator noster perpetuus noster CHORAGUS futurus est; cui quoq; tam non displicuisse pium concentum Musicum, ipse suo exemplo docuit, ut qui ante sanctam suam Passionem, post peractam Cœnam, cum mox anima ejus pro redemptione generis humani ad mortem usque affligenda esset, in angoris allevamentum, venerabili discipulorum choro accinente, Pœanem canebat. [Matth. 26.] Gustum cœlestis hujus Angelorum Musicæ perceperunt Pastores in Nativitate Salvatoris nostri, ubi in agro Bethleëmitico claritas Domini illos circumlucet. Et Chorus Angelicus, post denunciata nova gratissima de recens nato infanculo *ἁνθρόπῳ*, laudibus DEUM celebrabat, cantando, GLORIA IN EXCELSIS DEO. [Lucæ 2.] Cum igitur Angeli pro salute nostra tanto effusi gaudio DEUM in altissimis celebrant, an non nostrum, qui ad hunc cultum creati, redempti & immensis beneficiis ab omnipotente DEO quotidie cumulamur, partium erit maximè, ut in DEI laudes & nos tum vocem, tum instrumenta Musica, Psalterium, Cytharas, Tympana & reliqua, quibus in festivitatibus sacris utimur, organa jungamus: ad quod studium Spiritus sanctus non tantum multis in locis Sacrarum literarum, imprimis per Prophetam Regium Davidem in suis Psalmis nos adhortatur: [Psal. 149. 150.] verum etiam vivida exempla in Mose, Miriam, Anna, Samuelis matre, Debora, Josua, ipso Davide, ejusq; filio Salomone, Eliseo Propheta, Zacharia, Simeone, Maria Deipara, ob oculos nobis posuit: ex quib. satis elucescit, DEO Opt. Maximo Musicam piam & Christianam maximè placere, eaq; ipsum summè delectari: utpote qui Legem suam de Monte Sinai inter tonitruum fragores, tubarumque clangorem ediderit. Quis unquam ex Regum, Ducum & Dynastarum totius terrarum Orbis numero, aulam suam in tantum dignitatis fastigium diversissimis prælustis ac sacratæ Musicæ exercitiis evexit, in quantum Majestatis culmen hoc ipso tam augusto & admirando Gymnasmate regalem suam curiam Deique domum exulit Rex itemq; vates DAVID? [1. Paral. 23. & 25.] Cujus symphoniaci singuli *ἑσθλὸν ἄνθρωπον* erant Prophetæ & divino afflari conciti Præcones, veluti Nathan, Gad, Afaph, Heman, Ethan, aliiq; quamplurimi in ducentorum & octoginta octo personarum numerum excrescentes, è quibus primos ducebant ordines viginti quatuor Choragi & Archimagistri, quibus singulis distinctis subjungebantur gradibus duodecim accentores, artifices præcellentissimi, qui admiranda arte, & incredibili suavitate in Psalmorum decantatione instrumentis Musicis, Cymbalis, Psalteriis, Cythara, Tympanis & tubis vocem applicabant humanam. Præter hosce omnes stipabat & circumcingebat Davidem selectissima corona quatuor millium cantorum, præcentorum & succentorum, qui & voce & fidibus in DEI celebrandis laudibus & extollendis magnalib. ad accuratissimas elaborabant rationes: ut proculdubio cuicumque tam numerosum & augustum adlectorum Moderatorum, Cantorum & Synchoreutarum agmen conspiciari, saceratosq;



## E N C O M I U M M U S I C Æ.

cratosq; exaudire licuit sonos, ille quasi extra se raptus ipsissimo cœlestium Angelorum cœtui intermixtum sese crediderit. Hujus Regis laudatissimi vestigia secuti sunt pietatis & devotionis nomine celebratissimi Reges & Principes in populo Judaico, Salomon, Josaphat, Hiskias, Josias, & alii multi: Itemq; post solutam captivitatem Babylonicam Nehemias, qui cultus hosce divinos diu sepultos restauravit: Et in primordio novi fœderis Musicam piam non cessasse comprobant sacra sacris inscripta paginis, Zachariæ, Simeonis, Mariæ aliorumque Sanctorum divinitus inspirata cantica. [Luc. 1. & 2.] Quin post Christi Salvatoris ad cœlum ascensionem Musicam Christianam Apostolos, & qui hos secuti pii doctores propagasse historiae testantur Ecclesiasticæ: Et in primitiva Ecclesia illam apud pios floruisse testis est Tertullianus Apol. 3. qui scribit, quod Christianorum fides, altis defixa radicibus exercuerit sese per sacras cantiones, non in fanis & delubris solum, sed etiam in edibus, officinis, agris, pratis, viis & iterationibus foris & domi. Et Hieronymus, qui vixit circiter Annum Christi 390. faterur, ruricolos post stivam incedentes in Davidicorum Psalmorum decantatione fuisse intentos. Statuerant enim Sancti Patres cum sempiterna conjunctam esse ignominia, si hac in parte ab avium vinceremur concentu, ut qui à DEO non solum creati, sed & preciosissimo Filii ipsius cruore ab æternis cruciatibus redempti simus; pro quo divino beneficio honorandus ac celebrandus est DEUS, non voce solum, sed & Organis, omni contentione adnitente cuncto spiritu & universis quæ sunt in homine membris. Cum ad Imperii Romani clavum sederet Diocletianus, maximus ille Christianorum persecutor, legitur Martyres usq; aded in Psalmorum modulationem intēros fuisse, ut inter educendum ad crucem, gladios, ignem, & alia suppliciorum genera cantandi finem non facerent prius, quàm sanctissimam efflarent animam & emitterent spiritum. Patrum testantur monumenta, Christianos opifices in ædibus & officinis certatim inter sese in adinveniendis & canendis sacris hymnis allaborasse, ut in hoc exercitii genere non minimam pietatis partem collocarint. Unde etiam quod populum DEI in sacra Musica impendio informarunt, & ad DEI celebrationem assuefecerunt Basilus, Zeno & alii, summis evehuntur præconiis. Et cum inter reliqua per frequentes fidelium psalmodias indices Christianos ad majorem pietatis profectum aspirare & contendere præsentisceret Apostata Julianus, sub capitis pœna interdixit modulatione, cujus tamen usum inhibere ac cohercere potuit minimè. Ac quemadmodum cantilenæ & melodiæ Christianæ, Arrianæ impietati longè latè que sese plenis catarractis & imbribus effundenti, in urbe Constantinopolitana, aliisque locis, magnam intulere cladem, ejusque retardarunt cursum: sic dici non potest satis, quantum hoc & præterito seculo novâ illucente Evangelii luce iis in locis ubi Musica Christiana in flore mansit & pretio habita fuit ac etiamnum habetur, ad amplificanda latiusq; præferenda pœmeria Ecclesiæ conferat.

Semper igitur & ad nostra usq; tempora in usu fuit Sacra Musica; nec audiendi, qui somniant Psalmos & ejusmodi cantiones ad Veteris Testamenti Ecclesiam solummodò pertinuisse, ut quæ plus in cantionib. & sacrificiis, quàm concionib. intenta fuerit: nunc verò in adultiore Ecclesia conciones personare, cantica & instrumenta Musica obtinuisse debere; Nam omisso hoc tenebricosi spiritus figmento, scimus, Psalmos Veteris Testamenti Vaticinia & descriptiones fuisse novi fœderis, & prædicationis Evangelicæ, id quod luculenter sæpius illud in Psalmis Davidicis iteratum CANTICUM NOVUM demonstrat, Cæcitate Domino Canticum novum &c. Et Psalmus apud D. Apost. Paulum Eph. 5. Coloss. 3. 1. Corinth. 14. nihil aliud est, quàm fidium cantus, vel carmen fidibus decantatum: *ψάλλειν* fidibus ludere significat: Et quando Apostolus Hymnorum & Psalmorum meminit, sacram simul Musicam tam instrumentalem, quàm vocalem nobis commendat, non eam quæ aures solummodò ferire & demulcere, sed quæ mentes & animos nostros in DEI laudes excitare debeat. Exterior enim artificialis Musica, interioris spiritualis & cœlestis esse debet incitamentum in Ecclesia.

Jam si à sacris ad profana descendere velimus, quàm latus sese aperiet campus in Musicæ artis Encomium utroque pede excurrendi; dum scil. cœlestium orbium natura, harmonia quædam motus Planetarum, qua tres superiores & inferiores Solem ceu Regem suum in intermedio loco positum observant: Potentiarum animi humani, & inter se, & cum corpore domicilio ac organo suo bella correspondentia & consonantia: eorundem in substantia mixti *τόδες* concors discordia, atque concordia discors: corpusculi nostri ceu *μικροκόσμος* miram proportionem præ se ferens structura: consensus humanarum partium: humorum contemperatio: concentus avium: omnium creaturarum pleno lumine in hominum animos oculosque sese ingrens harmonia, analogia & proportio: (*πάντα γὰρ εἰς ἐπὶ συντέτανται:*) tota denique mundi machina nihil est aliud, nisi mera Naturæ MUSICA. Sed hæc latius pertractari cum hujus loci non sit, digito solummodò attigisse & aliò remisisse sufficiat.

Porro cum omnes aliæ vitæ hujus corporeæ voluptates, quantumvis sub boni specie nobis blandiantur, puræ & simplices non sint, sed cum malo, suoque contrario semper commixtæ,  
ac juxta

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ac juxta Platonem, indissolubili nexu à vertice cum dolore copulatę: **MUSICA** sola, quę ex sese proprias ac perpetuas voluptates, easque syncerissimas, nullaque ne minima quidem permissione molestię contaminatas gignit, animos nostros insigni suavitate afficit, mirificę ad hilaritatem traducit, atque insatiabili perfundit gaudio, nobisque largissimę præbet, quod per universam Asiam deliciarum feracissimam Xerxi Persarum regi, præmia proponenti iis, qui novum aliquod voluptatis genus excogitassent, totius regni amplitudo afferre non potuit. Musica enim voluptas, cum syncerissimarum mentis superiorumque, sensuum functionum sit perfectio, ipsam singulari suavitate commendans; atque animos sursum in divinarum rerum meditationem attollat, caliginem ejiciat, nebulas dissipet, sensus serenet & purificet: fit ut in ea placidissimę jucundissimęque; conquiescamus, neque unquam fugaces & fallaces persequendo delicias, pro bono malum, pro delectatione dolorem, pro copia inopiam, pro felicitate miseriam amplexemur. Quin etiam, ut patescat, nullum naturę blandimentum magis esse conveniens, quàm est Musica, deprehendimus etiam rationis expertia animalia harmonicis numeris delectari plurimum: Nam popismate demulcetur equus, atque in præliis tarantarę ac tubarum clangore, tympanorumque pulsu arrectus stare loco nescit, micat auribus, & tremitt artus: ardua cervicę: capite arguto altius ingreditur, ac fręna ferox spumantia mandit, atque ad numerum ungulas colligit: fistularum sonum amant cervi. Arionem à Delphine, cantu ejus illecto, dorso exceptum, ac ad litus transvectum, imminens periculum effugisse perhibuit vetustas. Contra mortis amaritiem suavissima modulatione moriturus sese oblectat Cygnus. Quotidiana hoc verę docet experiętia, in retia sæpius decurrere cętu invitatas aviculas, quę ut modulationibus capiuntur, ita etiã iis indulgēt, nobiscum certant, atque etiã artificum vincunt industriam. Vix enim hoc in genere Musica acceptior potest esse ea, cum in aviariis maximę contentione orta, gutturculo suo angusto philomela, vocum discrimina mille, mille sonos refert.

Quemadmodum autem, si originem Musices spectes, ea nihil divinius: si splendorem & pulchritudinem, nihil celebrius: si delectationem, nihil jucundius est: ita si velis utilitatem ponderare & commodum, nihil eã ad omnem Christiani hominis usum fructuosius esse deprehendes. Omnis enim cantus arcana & latens est vis & *ὀψέγεια*, animis hominum longę gratiosior, quàm nuda, quę proloquimur verba, & nostra corda nulla interjecta mora percellit, emollit, mulcet, excitat, & latenter se iis insinuat, ac harmonię gubernaculo in quascunque lubet partes trahit, allicit, impellit, deducit. Ut enim modi jucundi & floridi lætitiã: lamentantes & commiserantes mœrorem: ita etiam modesti, graves, & religiosi, devotionem animi ac spiritus elevationem afferunt, mentesque ad verbi divini in docendo & discendo zelum ac alacritatem majorem exporrigunt, serenant & exacuunt. D. Paulus ad *Ephes. 5.* inquit, Implemini Spiritu Sancto, (quomodo & quo organo) loquentes vobismetipsis per Psalmos & Hymnos, & Cantationes spirituales, canentes & psallentes in corde vestro Domino; an non sacras cantilenas in eum usum traditas & divinitus commendatas esse indigerat, ut sint cœlestia organa, instrumenta, & quasi vasa, quibus Spiritus Sanctus (ratione donorum) in nos effundatur, non quidem cum non intellectis demurmurantur aut stentoria voce decantantur; [si enim tuba incertam vocem dederit, quis apparabitur ad bellum? *1. Corinth. 14.* Et

*Non vox, sed votum; non cordula Musica, sed cor;*

*Non clamans, sed amans, cantat in aure DEI.]*

sed cum pię & rectę perceptę animo, & lingua, corde & ore concinnuntur. Cum igitur Spiritus Sanctus utatur sacra Musica pro organo & vasculo, per quod cum donis suis in nos illabitur; nullus dubito, quin Hymni & Psalmi sint instructissimum Pharmacopolium, ex quo remedia adversus omne genus morborum petere liceat: Nec audiendus Euripides obganniens, nullam adhuc repertam esse Musicam, cujus ope infernales profligentur cruciatus, & cōscientię sanetur morsus. Rectius Augustinus in enarr. Psalm. 37. Omnis animę morbus habet in Psalmis suum medicamentum. Et alibi ait: Quantum flevi in canticis tuis, audiendo hymnos & Psalmos, & quàm internę vocibus dulciter cantatis Ecclesię tuę movebar! Et sicut per sanctam Musicam DEUS, gratię suę arrhabonem sacrosanctum impertitur Spiritum, subministrat vires, inspirat ardorem, infundit vigorem: ita etiam cor à mœrore abducit & fractos & consternatos animos erigit, Melancholiam balneum Diaboli exterminat, Cacodæmonem extrudit, nostrumque innovat & exuscitat spiritum. Cum malus Saulem exagitaret genius, ad sacros Davidis modulos est erectus, & Rex ad animi integritatem & lætitiã reductus. *1. Sam. 16.* Cum Elisæus DEI verbum profari, & coram Regibus Achab & Josophat vaticinari, DEUMQUE admirabilia exorare constituisset, curat adduci fidicinem & cytharædum, ad cujus cantum & modos DEI irrueret in ipsum Spiritus, atque ad preces ac Prophetias ferventiùs edendas inflammaret. *2. Reg. 3.*

In miseris solatium efficacius, in laboribus refocillatio, & adversus quęvis fortunę vulnera remedium fortius nullum est, quàm Musica:

--- Longum

# M U S I C A E.

— Longum soluta laborem  
 Arguto conjunx percurrit pectine telas.  
 Ac alta sub rupe canit frondator ad auras.

Ipsi infantuli in cunis vagantes, & à lachrymis veluti suppliciiis quibusdam vitam inchoantes dulcibus nutricularum & matercularum naniis sopiuntur:

Quin etiam abducta Lymenide fertur Achilles,  
 Aemonia curas attenuisse Lyra.

Musica juxta Budæum veluti ludus est animi, & à curis vexati requies: Quare idem Achilles iram adversus Agamemnonem conceptam Cytharæ sono compescuit: Clinea Pythagoricus quoties se ira inflammatum sensit, ad Lyram tanquam præsentissimam medicinam se contulit: Empedocles hospitem suum ab inimicorum rabie Musicæ artis præsidio curavit. Et si ulla scientia & ars tum præstantior cæteris reputanda, quando quamplurimis suam communicat bonitatem, certe Musica satis erit, utpote quæ omnibus omnium ordinum hominibus est conveniens, & utilis, tam pacis quàm bellitèporibus, tam vitis quàm fœminis, tam senibus quàm juvenibus. Nec ulla est vitæ humanæ pars, ad quam non aliquis Musicæ fructus redundet. Quotoperè etiam occupationum nostrarum molestias diluat, labores relevet & defatigationem solerur Musica, nemo rectiùs quàm Poëta exprimit:

Hoc est cur cantet vincetus quoq; compete fossor;  
 Indocili numero cum grave mollit opus,  
 Cantat & innitens limosa pronus arena,  
 Adverso tardam qui vehit amne ratem,  
 Quiq; refert pariter lentos ad pectora remos,  
 In numerum pulsa brachia versat aqua,  
 Fessus & incubuit baculo saxog; resedit  
 Pastor, arundineo carmine mulcet oves:  
 Cantantis pariter, pariter data pensa trahentis  
 Fallitur ancilla, decipiturq; labor.

Fortissimus etiam Mars, inquit Pindarus, aspera relicta hastarum acie, animum suum oblectat carmine. Et generosi milites ut non inter gemitus, ejulatus & lamenta propinquorum, sed tubarum lituorum ac cornuum clangorem & tympanorum sonitus in acie stantes fortiter mortem oppetunt: ita etiam, quò omnia sint læta, hastis impositi cum tympanis ad sepulcrum efferuntur. Quòd insuper ingenium exacuatur, adque Sapientiæ studium magnarumque rerum contemplationem Musica præparet & erigat, vel ex Pythagoræorum instituto planum est, qui non solum vesperi cubitum ituri cantilenis quietem sibi & somnum conciliarunt, sed & manè è lecto se proripientes, somni stuporem & mentis caliginem iisdem eiecerunt; qui mos etiamnum hodiè in quibusdam Scholis & Gymnasiis observatur, ut quò animi ad bonarum artium studia alacriores reddantur, illa ab aliqua sacra Cantione quotidie manè ordiri, & vesperi eandem finire solent. Veteres quoq; Musicorum modorum astructionem Encyclopædiam vocarunt, quasi scientiarum orbem, quòd Musica propter proportionem Harmonicam omnes complectatur disciplinas, qua de causa Plato in 1. de Legib. Musicam sine universa disciplina tradi non posse statuit; Ars scilicet est cõsummatissima, quæ nullo exhauritur ingenio, sed pro cujusque captu & influxu indies novos suppeditat modulos, ut rectè Anaxilas dixerit, Musicam perinde ac Lybiam semper quotannis novam parere feram. Nec temerè Plato eam in tanto precio habuit, ut & de illa leges ferret pulcherrimas; ut & Aristoteles in Politicis inter ea quæ adolescentibus probè addiscenda, Musicam præcipuè recensuit.

Adhæc ad morum disciplinam quòd multum conducatur Musica, vel inde est evidens, quòd ea nervos animi ad virtutis concentum intendit, flagitiosos corrigit, sceleribus mancipatos in libertatem veram asserit, ac ab affectibus malè sonantibus ad morum concinnitatem & Harmoniam flectit & reducit: Exemplo est Pythagoras, qui adolescentem ebrium & furiosum cantu mitiorem & sui compotem reddidit: Agamemnon ad bellum Trojanum profecturus Doricum domi reliquit Musicum, qui spondæo pede mulierem Clytemnestram in pudicitia probitateque conservaret; quam ob causam non priùs ab Ægypto vitari potuit, quàm is Musicum è medio impiè sustulisset. C. Gracchus populum Romanum dulcissima Musica sæpissimè à vitiis avocavit & ad suam voluntatem flexit, teste Patricio. Socrates, qui in senectute demùm hanc artem didicit, apud Platonem tanti æstimavit Musicam, ut eà mutatâ, Rempublicam mutari ejusque defectionem periculosam inferri statuerit; perinde ac si profiteretur, civium fortunam, bellum, pacem, virtutem, totamq; vitæ rationem à Musica pendere. Apud Cretenses in more positum fuisse traditur, ut leges & decreta publica ad Lyram recitarint, ut eò graviore essent, & firmiùs memoriæ in hæerent. Sic etiam Musica non solum imperus concitiores & commotiones vehementes frangit, emollit, & in rectæ rationis gyrum reducit, ut Sau-

lis &

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lis & Davidis exemplum comprobatur: sed etiam dormientes, oscitantes & torpentes exuscitat, & mirum in modum inflamat; Hinc Timotheus Milesius ( qui decimam & undecimam chor- dam Lyrae addidit, ac ad belli laudem ingenii gloriam adjecit ) Alexandrum Magnum ad arma capeffenda Phrygio provocavit cantu, eundemq; confestim mutata modulatione ad convi- vium reduxit. De Lacedemoniorum duce Tyrtaeo refert Pausanias, quod cum suavissimis mo- dulis ad tibiam sua carmina cecinisset, milites ita inflammavit, ut qui saepius antea victi fuerant, veluti Musarum furore conciti victores evaserint, & Messeniorum exercitum funditus deleve- rint. Ita Lazarus Suuendus praeteriti seculi excellens militaris Heros Musica instrumenta mitiora ad refrenandos & demulcendos generosos impetus intempestive occurrentes, adhibe- re solitus est. Jam si fides est adhibenda Historiis, non tam animi, quam corporis affectibus Musicam mederi exemplis comprobatur. Legimus, Ismeniam Thebanum multos ex Bæotiis à doloris Ischiadici tormentis cantu sanasse: Terpandrum & Arionem Musicis cantionibus cives suos à gravissimis morbis liberasse: Xenocratem modis organicis Lymphaticos curasse: Thalerem Creensem Cytharæ suavitate pestilentiam fugasse: [ *Quintilian. lib. 1. cap. 16. Macrob. lib. 2. c. 3.* ] Asclepiadem Phreneticorum mentes per symphoniam sanitati restituisse: eos, qui à tarantulis vel phalangis animalculis pestiferis lethaliter icti, non nisi modulis Musicis sani- tati restitutos fuisse: [ *Alex. ab Alex lib. 2. c. 17.* ] Plutarchus autor gravissimus, ad tuendam bonam valetudinem & corporis robur, vocis maxime commodare exercitationem atque Musicam ad- ferit, ut quæ thoracem & instrumenta vocalia bene exercent, & naturalem calorem, à quo for- mæ totius corporis *ovestia* dependet, exciter.

Denique sicuti Musica origine est divinissima, ratione honestissima, exemplis splendidis- sima, jucunditate suavissima, fructu uberrima, genere fusissima & amplissima, ad morum con- cinnitatem commodissima efficacissimaque, ad animi & corporis medelam saluberrima: ita etiam duratione est immensa, nullis unquam defutura seculis.

Non enim Musica hujus ævi terminatur spaciis, sed & in alteram usque sempiternam nos comitatur vitam, atque ad omnem se porrigit & explicat æternitatem: Si enim D. Apostolus Paulus *1. Corinth. 13.* idcirco Fidei & Spei anteponebat Charitatem, quod ea in altero seculo neque refrigerat, neque emoritur, sed negotiosa est imprimis & efficax: Fidei autem & Spei exercita- tio iisdem cum vitæ hujus finibus concluditur: an non Musica suo dignitatis gradu anteibat & transcendit reliquas artes & scientias, quod illarum quidem usus illic interciderit? Musica ve- rò Psalmorum modulatio ad consummatam demum sui perfectionem assurgit, & nos cœlestis symphonie participes reddens, sanctissimo Angelorum & Cœlitum choro associabit? Musi- ca ergo, si abjecti sumus & humiles, ad suæ originis nobilitatem nos evehit & attollit: si procul absumus ab Angelorum atque electorum sanctimonia & perfectione, iis quadantenus nos as- similat: si egemus, est cornucopia, omnia subministrans affatim: dat quietem, si sumus fessi: lætitiâ, si tristes: mores, si mali: libertatem animi, si vitiiis mancipati: sapientiam, si ignari: affert medelam, si animo & corpore minus valemus: excirat segnes, otiosos urget, torpentes extimulat, commotos sedat: quæ certè præstare singula excellentis alicujus est artis: omnia si- mul complecti, divinæ & admirabilis est scientiæ; atque hæc de Musices encomio commemo- rasse sufficiant. Porro quod Autorem operis hujus Musici concernit, qui pro sua devota in DEUM pietate, ardente in cultum Divinum zelo, atque indefesso aliis inserviando studio in hoc Volumine tripartito excellentissimorum Musicorum selectiores aliquot sacras Cantiones, aliosque Harmoniæ Musicæ flosculos egregios, singulari artificio, & modo hætenus nus- piam viso facillimo in tam compendiosam Tabulam, quam Itali Partituram nominare solent, redegit, ut cuius haud difficile sit Cantiones eas ad Organum, vel quodvis aliud Instru- mentum, quod clavibus tangitur, Musicum, applicare: haud immerito, nisi turpem ingrati- tudinis notam incurere velint illi, quibus hæc in re gratificatum fuit, gratificatum autem esse modis quam plurimis, res ipsa loquitur, gratâ quoque mente agnoscent Autoris promptissimam de omnibus bene merendi voluntatem: imprimis verò DEO Opr. Max. summæ agendæ sunt gratiæ, qui semper in Ecclesia sua excirat Viros industrios, quibus studium hoc Musicum cordi est, illudque ad publicum commodum propagare satagunt: simulque DEUS TRINUS inde- fesso orâdus studio, ut imposterum pium hoc exercitium Musicum ad Nominis sui celebratio- nem, allevamentum vitæ hujus miseriarum in congregatione piorum & Ecclesia Militante factum testum conservare velit: donec tandem in altera vita Choro Musico cœlesti Angelo- rum & omnium Sanctorum associabimur, ubi CHRISTUS JESUS SALVATOR noster unicus verus Archimusicus & Choragus perpetuus erit, cui cum Patre & Spiritu Sancto sit Honor, Laus, Gloria in sempiterna secula. Amen.

*In gratiam Autoris, Avunculi sui, apposuit*

C. L. D. Franciæ Orientalis Metropolitanus.

V. CL.



V. CL. & CONSULTISSIMO,  
D. CHRISTOPH. LEIBFRIDO  
V. I. D. CONSILIARIO BADENSI ET  
INCLITÆ TOPARCHIÆ ROETELANÆ  
Archigrammatæo dexterrimo, Adfini suo pl.  
colendo, S. P. D.



EMIROR admodum, Vir consultissime, Domine adfinis plurimum observande, qui fiat & unde, aut quâ ratione uspiam fieri possit, ut tanto temporis intervallo, alter ad alterum ne gry quidem perscripserit, cum tamen non tam amici invicem quàm etiam adfinitatis arcto vinculo conglutinati simus, nisi tria & te & me excusationis speciosæ quid habentia purgare possint, locorum nimirum utrimque disitorum intercapedo sic satis importuna ægréque ferenda, nunciorum porrò isthinc huc commeantium nullus aut non ita creber usus, tum utriusq. nostrum indeterminata ferè occupationum moles. Ut tamen sit, haudquaquam putamen nuclei, sed nucleus ipse, meâ quidem opinione, investigandus est ac probè eruendus, hoc est, fastidius & paulo sepositis his quasi parergis ad erga potissimè transendum, hoc quidem pacto, ut eo ipso, dum & amici & adfines invicem sumus, ad extremam vitæ periodum, felice atq. auspicato omine permansuri, alter ab altero se facile non segreget, & quantumlibet corpore quandoq. etiam invitus, in aliquo cedere cogatur, animo tamen non item se divelli patiatur, cum primis, quòd ne utiquàm ignorem, quàm pulchrè & scitè ad meâ vitæ rationem & consuetudinem, præ multis aliis, sis accommodatus. At verò etiam inter absentes & solet & potest quoq. amicitia ritè & perpulchrè excoli scriptioibus mutuis, earundemq. crebris reiterationibus, id quod vel ego ipse met erga plerosq. facere & tentare soleo, opus & institutum, opinor, haudquaquam penitendum: quandoquidem, Herodoto luculenter attestante, amicitia sui maneatq. omnium possessionum preciosissima. De verâ autem, non fictâ aut fucatâ amicitia loquor ac sentio, quam Romanæ Eloquentiæ Princeps apud Lælium in eodem velle eodemq. nolle ponit, in libro secundo de Inventione, aliis quidem verbis, sed non alio aut alieno sensu differens, eamq. definiens, quòd sit voluptas erga aliquem rerum bonarum cum pace ejus voluntate, si ve is fastigio honoris floreat, bonisq. fortunæ abundet, si ve ad imum detrusus clades, infortunia rerumq. vicissitudines sustinere ac deglutire cogatur, modo candor & animi defecati firmitas in ipso non desideretur. Caterum dicitur illa eadem vera amicitia unio duorum in aliquo bono morali, honesto nimirum, jucundo & utili, quæ non occultam, sed apertam manifestamq. animi benevolentiam requirit, unde etiam, secundum Aristotelis Peripateticorum Principis doctrinam, opus est ad benè beatèque vivendum, ita, ut felix benè felix esse aut dici nequeat, si amicis omninò caruerit. Verum de hac peregregiâ virtute fortassis aliàs & alibi, aut ad exemplum Lælii, suiq. colloquutoris, comminus & coràm differere, pro utriusq. lubitu, ad satietatem licebit. Nunc ad alia me conferre censeo. Retulit mihi superioribus diebus Johannes Wolzius, avunculus tuus, adfinis meus, Ecclesiæ nostræ olim Organædus nunc rude donatus atq. emeritus, prælo adornatum & subjectum iri, ex utriusq. vestrum studio, operâ atq. industriâ Opus quoddam Musicum, planè novum, & materiâ sui valdè copiosum: id quod mediis-fidius me vehementer novo atq. insperato affecit gaudio, ita, ut verbis id, pro rei dignitate atq. utilitate, complecti satis nequeam, de quâ arduâ laboriosâq. provinciâ ac molimine uti mihi, ad quod modò innui, ex animo gestio, ita vestrum utriq. de tantâ ingenii felicitate, cantionum ubertate, characterum elegantia, digitorum agilitate, cetero-

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quin mole & industriâ vix imitabili gratulor: utq̄, saltem aliqua ex parte, in commune bonum, pro mei ingenii modulo ac facturâ inseruiam, tum de meo nonnihil etiam addam, mitto en Elegiâ, in prælustre illud ac operosum Opus melicum, quæ Lectori obiter tantum ac saltuatim, quasi per transfennâ adumbrâdo rem depingit, & instituti vestri ratione aperire per me iussa est. Eâ, tanquã ex hoc agro facturâ primitias, ut uterq̄, boni aequiq̄, consulatis, dum earundē decimæ post pleniorib. subsequantur mergitibus, remq̄, jam tam feliciter ac prosperè inchoatâ strenuè ad umbilicū provehatis, enixè & pro nostrâ necessitudine oro. Vale Vir clarissime, & me unâ cum studiis meis tibi, more hæctenus apud te neutiquam desueto, commendatum habere sine, utpote cui magnam apud Magnates & alibi, cum fortuna, tum dignitatis accessionem factam, & ubertim conquistam esse videam. Hailbronna ad Nicri prætereuntis aquas, Cal. April. Anno Epochæ Christianæ MDCXVII.

T. Excell.

observantis. ad finis

SEBASTIANUS HORNOLDUS, V.I.D.

Confil. Wirtemb. P.L.

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C A R M I N A

IN COMMENDATIONEM OPERIS,

ET HONOREM AUTORIS,

AB AMICIS POSITA.

ELEGIA

IN NOVVM AC PRAELVSTRE OPVS MV-

SICVM VIRI AMPLISSIMI D. IOHANNIS WOLTZII,

Organædi Hailbronnenfis emeriti,

AD LECTOREM.

**R**IMA Poëtarū gens est, qua fertur in avo  
Antiquo populos edocuisse loqui.  
Usq̄, adeo ruditas inolevit in omnibus Orbis  
Partibus, ut quasi nil cū ratione quadret.  
Omnis agrestis erat, tum consuetudinis expers,  
Communis sensus rarior usus erat.  
Donec opem ferrent Vates, mansuescere sensim  
Cæperunt homines tunc rationis ope.  
Tempore post parvo defluxit ab ordine vatū  
MUSICÆ, mirandis ingeniosa sonis.  
MUSICÆ de Musis sibi nomen amabile sumens,  
Pregustus vitæ perpetis ante DEUM.  
Nam Musas cecinisse ferunt Heliconis in alto  
Monte, Caballinis dum fruerentur aquis.  
Artis id inventum cum vix dum cæpit oriri,  
Tum scintillantis fomitis instar erat.  
At magis & magis succrevit crescentibus annis,  
Perfectum donec nominiter opus.  
Nec tantum melos harmonicum signare figuris  
Sive notis, quando est linea ducta, solent:  
Quin etiam norunt velut interstinguere voces;  
Quando figurarum lineamenta trabunt.  
Usurpant isti literas, & ad Organon aptant,  
Non secus ac vocum signa canora forent.  
Grande pol artis opus, quod non sine mole laborum  
Perficitur, quoties debet hic actus agi.  
Fecit Amerbachides hac clarus in arte periculum,  
Hic ubi flavescentes volvit Eliæter aquas.  
Huncce sequebantur non pauci, donec acervus  
Cantibus ex variis aggeris instar erat.  
Horum conatus laudi ducendus at olim  
Non ita perspicuis occinuerunt modis.

Ventum ad supremum est: hodie cantatur in Aulis  
Inq̄, tholis aliter, quam nota prisca fuit.  
Luditur hoc aliter sub tempore: mira duarum  
Aggilitas manuum pleetra ciere potest.  
WOLTZIUS Organicen, habitans in Fonte Salutis,  
Hac fieri cernens dat paradigma novum.  
Ille volens commune bonum pro parte juvare;  
Hoc Opus harmonicum curat abire typis.  
Id quod Opus si quis thesaurum dixeris artis  
Organicæ, non erraverit ille reor.  
Elicit is ludiq̄, docet coryphaeus in arte  
Hac, catus Orlandus, quicquid in aure sonat.  
Quid Melior Francus, Gallus, Janusq̄, Maquæus,  
Maschera, quid Guamus, quidq̄, Daserus habet:  
Quidq̄, Bianchardus, Chiozorto, Marentius, Hasler,  
Quicquid habet Merulus, Prætor, & ille Lohet.  
Eruit è fundo, quotquot Gabrielus uterq̄,  
Nobile par fratrum, scripta reliquit humi.  
Quorum utriusq̄, potest industriâ & arte fruisce  
Urbs Venetum, Latii qua dominatur aquis.  
Nil intentatum, nec inausum liquit in arte  
WOLTZIUS hac, usus dummodò creber eat.  
Hoc tibi, Lector, Opus commendo, fruaris eodem,  
Quam potes, & ratio temporis esse finit.  
Instat is modò principio, post plura sequentur  
Commoda, queis potes ex utilitate frui.  
Lusor eo fruitor, cum præcensore, Choragis  
Deniq̄, quotquot habet Musicus Ordo. VALE.

Affinitatis ergo

SEBAST. HORNOLDUS, Tubing.

V.I.D. Confil. Wirtemb. P.L.

II. IN

II.  
IN DIVINAM MUSICAM  
ELEGIDIVM ENCOMIA-  
STICUM.

**M**USICÆ divinâ ceu gaudet origine; quippe  
Qua delata Polo, non aliunde, venit:  
Sic Patri in laudes divinas gestit adire,  
Atq; est in cultus ingeniosa sacros.  
Grata refert grates, Christi & meditatur honores:  
Quòd nos è stygiis morte revexit aquis.  
Hinc sacer aethera, quos imbuat halitus aura.  
Harmonicâ Domino carmina voce canunt.  
Christus, cum sociis, crucis emoriturus in ara,  
Hymnos heu mæsto concinit ore DEO.  
Et chorus aligerum, sustollens júbila voce  
Angelicâ, Psalmos accinit ante DEUM.  
Concitus afflatu sancto, Jesseus Heros,  
Cantat ad argutam cœlica verba chelyn.  
Rege sub hoc tollit, cum Majestate verenda,  
Musica sacra caput, nobile nacta decus.  
Cum voce humana mirâ dulcedine certant  
Organa, multiplices docta referre sonos.  
Inclita presserunt hujus vestigia plures,  
Regale ambivit, quæis diadema caput.  
Mille sonos hic cernere erat, discrimina mille;  
Turrisferum plausu concutiente caput.  
Voce canunt alii numerosâ: cymbala pulsant:  
Juncta tuba est cythara: tibia junctâ tubæ.  
Barbita, Canna, Chelys, Psalteria, Nabla, Lyraq;  
Pandura & Cornu: Tympana pulsa sonant.  
Angelicosq; choros jurates voce lacesti:  
Musica in aethereis vix mage grata plagis.  
Sic hodie a DEUM concentu Ecclesia laudat:  
Surgit & in modulos officiosa sacros:  
In cœlis possit dum perpete pace fruisi,  
Ipsius & mensis accubuisse DEI.  
Vox concors cum corde DEI magnalia cantat:  
Et sacra tunc vires exerit Aura suas.  
Musica sancta quid est, solvens libamina mentis,  
Juncta nisi Harmonicis Biblica verba sonis?  
Quippe sub hoc verbo virtus latet enthea Flatus,  
Calfaciens diâ frigida corda face.  
Musica vas sacra est, per quod delabitur in nos  
Spiritus aetherei dulcis Amoris amor.  
Musica sancta docet, monet, instruit, arguit, urget,  
Languenti ex vivo fonte ministrat aquam.  
Dat vires animis, dat nescia pectora frangi;  
Cum nostra non est una figura crucis:  
Exonerat curas, solatia vivida monstrat:  
Erigit, in media vivere morte facit.  
Cum Saulem Sathanas furis agitaret iniquis,  
Harmonicâ ad stygias arte fugatur aquas.  
Commoda si spectes, uberrima Musica fructu est:  
Passim divitias explicat illa suas.  
Ufus si varii numerum comprehendere coner,  
Icaria numerum dicere coner aque.  
Harmonicus numerus ciet, allicit, excitat, angit,  
Recreat in partes, quas lubet, arte trahit.

Rex Mycenarū conceptam leniit iram, Agamem-  
Sensit ut arguta pleetra canora Lyra. non.  
Acer Amyntiades ad pugna exarsit & arma, Alex.M.  
Imbibit ut Phrygios aure micante sonos.  
Dux Lacedæmonius victus victoribus instat, Tyræus.  
Et Phrygio excitus carmine victor ovat.  
Romani populi Gracchus modulamine lingua,  
Flexanimisq; regit ferrea corda sonis.  
Nōne graves animi, motusq; inducit honestos  
Spondeo gaudens Dorica Musa pede?  
Clytemnestra prius non fregit adultera fœdus,  
Quam cecidit custos Doricus ante fores.  
Musa voluptates turpes expectorat: istas  
Syrenes cantu nobiliore fugat.  
Effera corda facit mitescere, vimq; furoris  
Enervat: mores nec finit esse malos.  
Vincens Pythagoras hac arte libidinis æstum,  
Inserit in juvenum corda pudicitiam:  
Dum cum spondeo Cythara modulamina mutat,  
Et canit Heroa cum gravitate melos.  
Empedocles juveni, cui mentis adempta potestas,  
Sanius ingenium reddidit artis ope.  
Cur non officeret mentem pia Musica nostram?  
Qui sumus Harmonicis membra ligata modis.  
Grandiloqui referens Timæus scripta Platonis,  
Concentum mentem credidit esse suam.  
Nam cum concentu menti cognatio magna est:  
Et vis est anima consona queq; sua.  
Quin si delicias atq; oblectamina spectas:  
Quid modulo Harmonico dulcius esse potest?  
Vere prius flores, æstu numerabis aristæ,  
Quam rot latitias dinumerare queas.  
In patulo non est syncerior orbe voluptas,  
Quam vox harmonicis concomitata modis.  
Dissipat hac nebulas noctis, somniq; stuporem  
Ejicit: inflammat lumine corda novo.  
Exacuit mentem, vegetat, sensusq; serenat:  
Hinc animus vires, ingenioq; vigor.  
Afficiunt, Mulcent, Fleclunt: Bene, Ritè, Decenter:  
Astra, Fretum, Ferras: Organa, Sistra, Fides.  
Semianimes reparat, languentes firmat, onustos  
Allevat, Harmonicis blanda Camæna sonis  
Pallentem recreat, moribundum exuscitat, agrum  
Sanat, & è stygiis voce reducit aquis.  
Fleclit, Agit, Placat: Numero, Modulamine, Voce:  
Pluti, Hominum, Superum: Tartara, Corda, DEOS.  
Vita juventutis: nutricula blanda Senecta:  
Infantum requies, oda soporifera.  
Pax hominum, volucrum plausus, Divumq; voluptas,  
Ardor cœlituum, delitiæq; DEI.  
Ac blandimentum natura haud aptius ullum est,  
Quam canor, & dulci Musica blanda sono.  
Arrectus clangore tubæ poppysmate gaudet,  
Stare loco nescit, frenaq; mandit equus.

Delphini insidens canit, & mare sulcat Arion,  
 In patriam ac noctes arte reportat opes.  
 Dans biforem cautum demulcet fistula cervum:  
 Et delusa sonis castibus heret avis.  
 Gutturis inter aves docti certamina servent:  
 Et salit ad certos turba citata sonos.  
 Saxa lyra cantu, Thebas agitata per artem,  
 Sponte sua in muri membra coisse ferunt.  
 Saxa, fera, silva, quin concita flumina cantu  
 Sapius ad suaves obstupere modos.  
 Quippe catenato recinit sub compete fossor,  
 Mersus & in mediis navita cantat aquis.  
 Musa laboris onus cantu solatur amico:  
 Membra levat duris fessa ministeriis.  
 Cantando extrahimus, quantum DEUS annuit avi:  
 Harmonicâ miseros fallimus arte dies.  
 Machina quid mundi? quid fabrica totius orbis?  
 Nil nisi natura Musica, crede mihi, est.  
 Natura se offert passim discordia concors:  
 Hoc elementorum nexus & ordo docet,  
 Pythagora hinc socii lepidâ dulcedine cœli  
 Orbibus Harmonicos attribuere sonos.  
 Addo sub extremum, quod multos Musica morbos  
 Discutit, & medicam vincit in arte manum.  
 Tibicen Ismenias febriles depulit æstus,  
 Ischiaciq; fuit certa medela viris.  
 Sic Asclepiades phrenesin, per viscera pestem,  
 Serpentem Thales sustulit arte pari.

Arsq; hac ad plures est ceu Panacea dolores:  
 Corpora lassâ levat: morbida membra juvat.  
 Corporis extendit thoracem voce, calorem  
 Excitat: est animi, spirituumq; ferax.  
 AD QUEM collimant verum meâ carmina finem?  
 Atq; tuum quorsum, MUSICA, stringo decus?  
 Scilicet Harmonies cum sit præstantia tanta,  
 Exerat ut nostro celsius orbe caput:  
 Jure tuum extollo, WOLTZI, vir clare, laborem,  
 Mens atq; artifices quem peperere manus.  
 Nam tibi se totam pandit Polyhymnia: cunctas  
 Hæc tibi de sacro fonte recludit opes.  
 Quas jam communem largus depromis in usum:  
 Atq; domos ornas, oppida, templa, scholas.  
 Non sic sub rutilo clausus carbunculus ære,  
 Ex medio splendens, explicat, orbe jubat:  
 Non fulgore suo, qui sidera cætera vincit,  
 Sic splendet niveis, Hesperus, ortus equis:  
 Ut tua fama nitet, sacro & Musica textu,  
 Quæ Domini laudes amplificare studet.  
 Hic labor in VERBI sancti incrementa redundet:  
 Et ferat Autori mollia sacra suo.

quidam cœnæ

apposuit

M. DANIEL SCHUMAIER,  
 Ecclesiæ Iringensis in Marchio-  
 natu Hochbergeni Pastor.

III.

EPIGRAMMA,  
 IN OPVS HOC MUSICVM.

Μουσική αἴσθησις φέροντ' ἐν ἑδῶ, ὅθεν ἐστὶ γυμνάσιον  
 Αὐτῆς, κληΐδης τῶν μαθητῶν σπουδὰ θεῶν.  
 Ἡ αὐτὴ δ' ἐξ ἑ βρότοις δεδωκέναι ἀνδρες,  
 Φαίδιμα γ' ἠρώων μέλπεται ἔργα κλυτῶν.  
 Εὐτυχίαν κοσμεῖ, πῶν δυστυχίαν τε λυαίνῃ,  
 Εὐφροσύνην αὖξῃ, καὶ φυχὰς δὲ λύπει.  
 Σοὶ δὲ διδάξαμεν ἐπιζητῆσθαι μάλα τίς τι  
 Τῶν τέχνων μέσσοις ὡς πολὺ φίλτατ' ἀνερ,  
 Κύριε ὑψιμέδων ἀγαθῶν ἐπιζητῆσθαι ἀμοιβῶν  
 Χ' ἠρώων δῶσθαι ἀγλαὰ ἀεθλα γυμνασίου.  
 Καὶ πρὸς τοῦτο λεγῶσιν ἔπος καλὸν ἐμὸν αἶνεον  
 Εὐφρονες, ἀτυχῆες, δυστυχῆες, συγχοί.

Versio Latina.

Musica stelliferis in sedibus orta, celebrat  
 Laudibus æternis facta stupenda DEI.  
 In terris eadem Doctorum excolta labore  
 Assiduo, Heroum fortia facta canit.  
 Mitigat adversas res, exornatq; secundas:  
 Auget letitiam, tristitiamq; fugat.  
 Ergo quod hanc artem præclaram, Musice clare,  
 Excolis, & mirâ dexteritate doces:  
 Larga retribuet Numen venerabile dextrâ,  
 Certatim heroës præmia digna dabunt.  
 Atq; tuas semper laudes pleno ore sonabunt,  
 Quos vel lata fovet fors, vel amara premit.

M. CHRISTIAN. MATTHIAS, Illustr. Gymnas.  
 Durlac. Rector, & SS. Theol. Profefs.

IV.

BREVE SCHEDIASMA IN LAUDEM  
 AVTORIS ORGANICI.

MIRERTS forsan, quid libri? qua nova forma  
 Organa ludendi, quid velit iste modus?  
 Desine mirari, non res est mira, sed apta est  
 Cordibus ex hominum pellere tristitiam.

Sic Saulem tristem mirandâ laude Davidis  
 Musa sub organico pectine mota, levat.  
 Autorem similem tibi confert arte peritum  
 Hic liber, hic multum dexteritate valet.

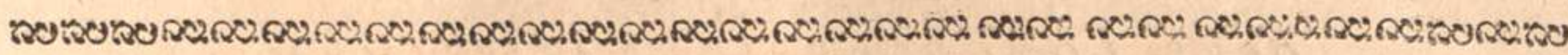
Nobi-



Nobilis hic liber est, Theſaurum dans precioſum,  
 Qualem vix felix aurifer Hermus habet.  
 Nobilis hic liber est, Germanos quando canendo  
 Italicoſq; hymnos, ritè poliza, canit.  
 Hac modulantur aves, mentes ſine corpore, cœli  
 Hæc ſancti pſallunt, hæc DEUS ipſe probat.  
 Si cupis ergo DEO modulari cantica cœli,  
 Diſce priùs terra ludere, lude chelyn.  
 Lude chelyn digitis, hæc pectine carmina lude,  
 Sic paries laudem ( magna Trophæa ) tibi.

Hæc tibi ſint cordi, Gens ô ſtudioſa virorum  
 Hæc diſce, hæc toto pectore quare, ſtude.  
 Auſtoriꝝ novâ hæc qui cymbola præcinit artè  
 Des laudem merito, Lector Amice, Vale.

Ludebat  
 M. MARTINUS MAURITIUS,  
 Paſtor Candoracenſium.



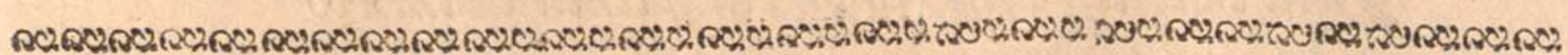
V.  
 AD LECTOREM  
 Φ Ι Α Ο Μ Ο Υ Σ Ο Ν.

**M**uſica divina mentis ſyncera voluptas,  
 Cordatis ſemper grata & amata viris:  
 Nubila triſtitie pellit, mentemq; jacentem  
 Erigit, inſervit laudibus illa DEI.  
 Hanc artem excolluit præſens ſœliciter Author  
 Muſarum Doctõr, Fautor & eximius.  
 Uſibus Organicis dextre qui cantica lecta  
 Applicat arte novâ, ſed methodo facili.  
 Forma quidem brevis, at non Syncopa, nec Fuga deſit,  
 Sed conſtat numeris cantus ubiq; ſuis.  
 Huc ades & fruitor præſtanti munere gratus,  
 Incluta quem ſtudiis Muſica ſollicitat.

Huc ades, Authori fido gratare ſaveq;  
 Cunctaq; pro merito ſauſta precare. Vale.  
 Aliud in Librum.

**I**talicos cantus, Germanos atq; canoros,  
 Arte novâ poſitos, continet iſte liber.  
 Hac ſuperant aurum, faciles longeq; relinquunt  
 Omnes delicias Bacche petulce tuas.  
 I, liber Authori laudemq; decusq; paratum,  
 Et fruitor Genio ( Mome quieſce ) bono.

M. MICHAEL WEININGER, Paſtor  
 Eccleſiæ Wittlicenſ. Rötelano-  
 Marchicus.



VI.  
 ELEGIA  
 IN ELABORATISSIMUM HOCCE  
 OPVS NOVÆ MUSICES  
 Organicæ.

**M**uſica noſter amor; Hominumq; Deumq; levamẽ  
 Muſica nos ſuperis inſeruiſſe poteſt.  
 Sapè premens aliquis magnos in corde dolores,  
 Ex hoc præſentem carmine ſentit opem.  
 Socratem Amatozem Sophia, cogente Tyranno,  
 Ebibit ut mortem, præmonuit Genius:  
 Ut priùs ad ſtygias quàm tranet ſtebilis undas,  
 Argutâ caneret carmina docta cheiy.  
 Qualia jam letho propior modulamina cygnus  
 Concinit; aut quales dat Philomela ſonos.  
 Antequam & in dulcem declinat lumina ſomnum  
 Pythagoras; cythara pollice movit ebur.  
 Sic Aſclepiades turbatis mente valebat  
 Auxilio ſenſus reſtituiſſe lyra.  
 Miraq; cantabat mediis in fluctibus Orpheus:  
 Aequorea primùm cum patuere via.  
 Ecce, quod eſt mirum! Nam roborâ dura canentem,  
 Et lenes numeros ſylva ſecuta fuit,

Et rapida Tygres, rapidos urſoſq; leaq;  
 ( Hi fuerant homines ) prima tenebat humus.  
 Acut Vere novo per apricas ſedula valles,  
 Quæ de laude ſuâ nomen, Alauda, gerit,  
 Cantat, & ad cœlos pennis cum voce levatis,  
 Suaviſono mitem provocat ore DEUM:  
 Mox ſe demittens homines docet arva colentes,  
 Addictos dominis uſui addeſſe ſuis.  
 Haud aliter WOLTZI, reſonat dulciſſima Muſa,  
 Hinc magnum Haiſbronna dicitur eſſe decus:  
 Cùm Dias laudes, & Regis fortia facta  
 Jeſſei, celebrat pollice ritè ſuo:  
 Chriſtigenam aut dulci populum modulamine ſlectit,  
 Præconi attentos & monet eſſe ſuo.

ΑΥΤΟΧΕΙΡΩΣ ΕΦΦΑΣΑ Α  
 DANIELE BRUNNIO, Tulin-  
 giorum Paſtore, & P. L.

VII.  
ELEGIDIVM  
IOAN. IACOBI GRASSERI,  
SACRIPAL. COM. EQ. ET  
CIVIS ROM.  
in  
DIVINVM HOC

*Omniū Ordinum & Facultatum elegantioribus Ingeniis*

OPVS LONGE DESIDERATISSIMVM.

*Psalm. 147.*

Laudate Jehovam, quoniam bonum est canere DEO nostro, quoniam dulce, & decora est laus.

**E**Nthea cū totum variis symphonia Mundum  
Snaviter exhilaret, sustineatq; modis;  
Hinc volucrum cantare choros, hinc equore pisces  
Natate ad melicos cernimus usq; sonos.  
Illi ipsi fontes ad musica murmura Nymphas  
Illiciunt, mira motibus Harmonia.  
Dulce etiam Zephyro Nabathæus succinit Auster,  
Vibrat & ad modulos germina cuncta suos.  
Quid cælestæ genus Jovæ cui splendida imago  
Impressa, æternam negliget Harmoniam?  
Decidit in nostros artus pars maior Olympo,  
Et venit à magno nostra propago DEO.  
Ergo chelyn dulcesq; lyras, & musica plectra  
Porrigite, Angelicæ delitias animæ.  
Dulce hilares carmen nostro modulemur Iovæ,  
Et canat æternum buccina nostra DEUM.  
Vincamus veteres Musas, Heliconia spectra,  
Nunc alia en aliud Melpomene urget opus.  
Cui Themis & pietas totusq; novensilis ordo  
Cinxerunt raris tempora laureolis,  
Nobis præsentis docto explicat ore papiros,  
Difficilesq; regit perfacili arte manus.  
Sobrius unde licet popularem negligat auram,  
Suppressum æterno nomen honore cluit,  
„ Fama fugit cupidos, sequitur cupida illa modestos:  
„ Rapta perit, meritis Laurea parta viret.

INDEX,



I N D E X,

Oder

Register/aller Motteten vnd Gesäng/ so in diesem Tabulatur Buch verfaßt/darben auch zu erkennung des Modi oder Toni der Clavis finalis eines jeden Gesangs verzeichnet.

~~~~~

Erster Theil.

Quinq Vocum.

1. Laudate Dominum.	} Franc. Bianchardus.	G.b.moll.
2. Venite Filii, audite me.		G.b.m.
3. Cantate Domino.	Johan. Leo Hasler.	C.
4. Paratum cor meum.	Ascan. Trömbetti.	G.b.dur.
5. Ah flebilem vitam.	Fabric. Dentici.	D.b.d.
6. Peccata mea.	Orland. di Laß.	G.b.m.
7. Quem in coelo & in terra.	} Johan. Leo Hasler.	D.b.m.
8. Secunda Pars.		G.b.m.

Sex Vocum.

9. Salve Rex Regum.	} Orland. di Laß.	D.b.m.
10. Benedictio & claritas.		A.
11. Laudate Dominum.	} Claud. da Corregio.	G.b.d.
12. Ad te levavi Domine.		A.
13. Jubilate DEO.	} Andr. Gabriel.	G.b.m.
14. O' Fili Dei.		G.b.m.
15. O' Gloriose Domine.	} Johan. Gabriel.	G.b.d.
16. Cantate Domino.		G.b.m.
17. Exaudi Domine.	} Gregorius Eichinger.	A.
18. O' JESU CHRISTE.		F.b.m.
19. Suscepimus DEUS.	} Johan. Leo Hasler.	A.
20. Si bona suscepimus.		E.
21. DEUS, DEUS meus.	} Ludovicus Daser.	G.b.m.
22. Dominus regit me.		G.b.d.
23. In convertendo.	Leonh. Lechner.	G.b.d.
24. Quem in coelo & in terra.	Melchior Franck.	G.b.d.

Septem Vocum.

25. Domine DEUS meus.	Andreas Gabriel.	F.b.m.
26. Exaudi DEUS orationem.	} Johan. Gabriel.	F.b.m.
27. O' quàm suavis est Dominus.		G.b.m.
28. O' Fili DEI, succurre miseris.	} Christian Erbach.	F.b.m.
29. Dominus illuminatio mea.		F.b.m.
30. Cantate Domino canticum.	Claudius Meruli.	G.b.m.

Octo Vocum.

31. Exurgat DEUS.	} Andreas Gabriel.	G.b.m.
32. Benedictus Dominus.		G.b.m.

33.	Jubilate D E O.	<i>Andr. Gabriel.</i>	G.b.d.
34.	O' Domine J E S U Christe.	}	G.b.d.
35.	Misericordias Domini.		E.
36.	Exultate justi in Domino.		D.b.d.
37.	Attendite Popule meus.	}	C.
38.	Jubilate D E O omnis terra.		<i>Johan. Gabriel.</i>
39.	Domine Dominus noster.	}	G.b.m.
40.	Beati immaculati.		A.
41.	Beati omnes qui timent.	}	G.b.m.
42.	Veni in hortum.		G.b.m.
43.	Laudate Dominum.	}	G.b.d.
44.	Benedicti qui pugnant		<i>Giov. Croce Chiozotto.</i>
45.	Anima mea liquefacta	}	E.
46.	D E U S misereatur nostri.		A.
47.	Confiteantur tibi.	}	D.b.d.
48.	In tribulatione mea.		<i>Claud. Meruli.</i>
49.	D E U S noster refugium.	}	G.b.m.
50.	Laudate Dominum.		D.b.d.
51.	Exurgat D E U S.	}	C.
52.	Jubilate D E O.		<i>Luca Marentii.</i>
53.	Secunda Pars.	}	G.b.d.
54.	Laudate Dominum.		F.b.m.
55.	Laudate Dominum.	}	G.b.d.
56.	Alleluja: Cantate Domino.		<i>Johan. Leo Hasler.</i>
57.	Confitebor tibi.	}	D.b.m.
58.	Beati omnes qui timent.		G.b.m.
59.	Veni in hortum.	<i>Joseph. Gallus.</i>	G.b.m.
60.	Domine Dominus noster.	<i>Jacobus Hasler.</i>	G.b.m.
61.	In te Domine speravi.	<i>Carl von der Höven.</i>	F.b.m.
62.	Hi sunt qui venerunt.	}	D.b.m.
63.	Dignus es: Secunda pars.		<i>Hannibal Stablis.</i>
64.	Cantate Domino Canticum.	<i>Philip. de Monte.</i>	G.b.d.
65.	Laudem dicite D E O nostro.	<i>Ascen. Trombetti.</i>	D.b.m.
66.	Laudate Dominum omnes.	<i>Noë Fagnient.</i>	G.b.m.
67.	Benedicam Dominum.	<i>Melchior Franck.</i>	C.
68.	Duo Seraphin.	<i>Gregorius Eichinger.</i>	D.b.d.

*Decem Vocum.*

69.	Laudate Dominū in Sanctis.	}	D.b.d.
70.	Exultate justi in Domino.		<i>Andr. Gabriel.</i>
71.	Benedicam Dominum.	}	C.
72.	Domine exaudi orationem.		<i>Johan. Gabriel.</i>
73.	D E U S D E U S meus.	}	A.
74.	Ecce quā bonum.		<i>Horat. Vecchi.</i>

*Duodecim Vocum.*

75.	D E U S misereatur nostri.	}	F.b.m.
76.	Benedicam Dominum.		<i>Andr. Gabriel.</i>
77.	Plaudite.	}	G.b.d.
78.	Exaudi D E U S orationem.		<i>Johan. Gabriel.</i>
79.	Duo Seraphin.	}	D.b.m.
80.	Jubilate D E O omnis terra.		<i>Johan. Leo Hasler.</i>
81.	Benedicam Dominum.	}	F.b.m.

*Trede-*

*Tredecim Vocum.*

82. Confitebor tibi Domine. *Johan. Gabriel.* G.b.m.

*Sedecim Vocum.*

83. Exultate justi in Domino. *Johan. Leo Hasler.* G.b.m.

84. Omnes gentes plaudite. *Johan. Gabriel.* D.b.d.

*Novendecim Vocum.*

85. Buccinate in neomenia tuba. *Johan. Gabriel.* F.b.m.

*Ander Theil.*

*Quatuor Vocum.*

- |     |                                                            |                               |        |
|-----|------------------------------------------------------------|-------------------------------|--------|
| 1.  | Vatter vnser im Himmelreich/ mit acht theilen.             | <i>Joh. Leo Hasler.</i>       |        |
|     | auff dem clave                                             |                               | D.b.d. |
| 9.  | In dich hab ich gehoffet Herz.                             |                               | D.b.d. |
| 10. | Auff tieffer noht.                                         |                               | D.b.m. |
| 11. | Ejusdem Psalmi alia compositio,<br>mit vier theilen.       |                               | E.     |
| 15. | Herz wie lang wilt vergessen.                              |                               | E.     |
| 16. | Wer in dem schus des Höchsten ist.                         |                               | C.     |
| 17. | Idem Psalmus transpositus in                               | <i>Johan. Leo<br/>Hasler.</i> | F.b.m. |
| 18. | Ejusdem Psalmi compositio Tho-<br>mæ Christoph. Walliseri. |                               | C.     |
| 19. | Wo der Herz nicht gibt sein gunst.                         |                               | C.     |
| 20. | Wo Gott der Herz nit bey vns helt.                         |                               | A.     |
| 21. | Durch Adams fahl.                                          |                               | A.     |
| 22. | Allein zu dir/ Herz Jesu Christ.                           |                               | D.b.m. |
| 23. | Wan mein stündlein vorhanden ist.                          |                               | G.     |
| 24. | Erbarm dich mein.                                          | <i>Simon Lohet.</i>           | E.     |
| 25. | Nun welche hie ihr hoffnung.                               |                               | A.     |

*Quinq Vocum.*

- |     |                                     |                                 |        |
|-----|-------------------------------------|---------------------------------|--------|
| 26. | Herz Gott/ der du erforschest mich. | <i>Th. Christoph. Walliser.</i> | A.     |
| 27. | Hilff Herze Gott.                   |                                 | A.     |
| 28. | An Wasserflüssen Babylon.           |                                 | G.b.d. |
| 29. | Gelobet sey der Herz.               |                                 | G.b.d. |
| 30. | Es sollen wol Berg weichen.         | <i>Melch. Franck.</i>           | D.b.d. |
| 31. | Würff dein anligen auff den Herrn.  |                                 | G.b.m. |
| 32. | Kompt her zu mir.                   |                                 | G.b.m. |

*Sex Vocum.*

- |     |                                      |                       |        |
|-----|--------------------------------------|-----------------------|--------|
| 33. | Verlaß mich nicht Gott im alter.     | <i>Melch. Franck.</i> | C.     |
| 34. | Ach bleib bey vns.                   |                       | F.b.m. |
| 35. | Förchte dich nicht.                  |                       | G.b.m. |
| 36. | Herz/ wie lang wiltu mein vergessen. | <i>Ludov. Daser.</i>  | A.     |
| 37. | Ander theil: Schawe doch.            |                       | D.b.d. |

Octo Vocum.

38. Lobet den Herren. 7. Vocum.	}	<i>Melch. Franck.</i>	F.b.m.		
39. Lobet ihr Himmel den Herrn.			G.b.m.		
40. Ich will den Herren loben.			G.b.d.		
41. Gehe deinen Weg.			G.b.m.		
42. Was mein Gott will.			A.		
43. Eron spricht.			A.		
44. Zu dir von Herzen grunde.			G.b.m.		
45. Nun lob mein Seel den Herrn. mit vier theil.			}	<i>Michaël Praetorius.</i>	C.
50. Allein Gott in der Höhe sey Ehr.					G.b.d.
51. Lobet den Herrn.					D.b.m.
52. Herrlich lieb hab ich dich / ô Herr.		<i>Joh. Leo Hasler.</i>	C.		
53. Lobet den Herrn.		<i>Jacob. Gallus.</i>	G.b.d.		

Dritter Theil.

CANZONI alla Francese di  
Floren. Maschera.

1. La Capriola	D.b.d.
2. La Maschera	D.b.d.
3. Al S. Pompejo Coradello	G.b.d.
4. La Rosa	G.b.d.
5. La Murtinenga	G.b.m.
6. La Duranda	G.b.m.
7. La Maggia	F.b.m.
8. La Averolda	F.b.m.
9. La Villachiara	A.
10. Canzoni	A.

Di Giovan Macque.

11. Canzoni prima	G.b.m.
12. Secunda	G.b.d.
13. Tertia	F. b.d.
14. Quarta	F. b.m.

Di Claudio Meruli da  
Corregio.

15. Canzoni	G.b.d.
16. Dita la Benvenuta	G.b.d.
17. Dita l' Albergata	G.b.m.
18. Dita la Gratiola	G.b.m.
19. Petit Jaquet	G.b.m.
20. Dita la Rolanda	G.b.m.
21. Dita la Cortese	F.b.m.
22. Canzoni	C.
23. Dita la Leonora	C.
24. Dita la Zambeccara	A.

Di Constanzo Antegnati.

25. La Pellegrina	G.b.m.
26. La Morata	G.b.m.
27. La Bottana	G.b.d.
28. La Solda	G.b.d.
29. La Savalla	D. b.d.
30. La Regonasca	D. b.d.
31. La Borga	E.
32. La Longena	E.
33. La Foresta	A.
34. La Capitania	F.b.m.
35. La Secca	F.b.m.
36. La Poncarala	F.b.m.
37. L' Antegnata	C.
38. La Spina	C.
39. La Martinenga	C.

Di Flaminio Tresti.

40. La Comaschina	E.
41. La Bignamina	D.b.m.

Di Hadrian. Banchier.

42. L' Alcenagina	D.b.d.
43. La Feliciana	D.b.d.
44. La Pomponazza	G.b.d.
45. La Guamina di Gioseff. Guami	A.
46. Canz. di Gioseff. Guami	G.b.m.
47. Canz. di Giovan Gabriel.	G.b.m.
48. Canzoni di Phil. de Monte	A.
49. Ariosa di Andr. Gabriel	F.
50. La Castelleta	F.

Fuge

*Fuga D. Simonis Lohet, Organædi quondam Ducalis  
Aulæ Württembergicæ.*

51. Fuga prima:	52. Secunda	D.b.d.
35. Tertia:	54. Quarta:	G.b.m.
56. Sexta:	57. Septima:	G.b.d.
58. Octava:	59. Nona	C.
60. Decima:	61. Undecima:	F.b.m.
62. Duodecima:	63. 13.	E.
64. Decima quarta:	65. 15. 66. 16.	E.
67. Decima septima:	68. 18. 69. 19. 70. 20.	G.b.m.
71. Canzoni ejusdem		D.b.d.
72. Media vita, compositio ejusdem		G.b.m.
73. De tuot mon cœur: ejusdem		D.b.d.
74. Fuga colorata		G.b.m.
75. Alia Fuga colorata Adami Steiglederi		C.
76. Fuga di Carol Luiffon		G.b.d.
77. Toccata primi Toni, Adami Steiglederi		D.

FINIS HVIVS INDICIS.



**ERRATA, quæ in præsentibus præter opinionem incuſerunt,  
ſequenti corrigantur modo.**

Fol. ) ( 4 facie ſecunda: linea 22. pro an, ponatur, nos. Lin. 23. pro cæterum, æternum. Lin. 33. pro no-  
ſtrum, noſtratum. Fol. ) ( 5. fac. 1. lin. 8. pro pii, pios. Lin. 34. pro pœmeria, pomœria. Fol. ) ( 5. fac. 2.  
lin. 38. pro intellectis, intellectæ. Lin. 42. pro concinnantur, concinuntur. Lin. 54. pro erectus, ejectus.  
Fol. ) ( 6. fac. 1. lin. 1. pro ſoluta, ſolata. Lin. 6. pro Lymerede, Lymefide. Lin. 7. pro attenuiſſe, attenuaſſe.  
Lin. 18. pro compete, compede. Lin. 38. pro eandem, eadem. Fol. ) ( 6. fac. 2. lin. 47. poſt verbum velint,  
ponatur colon. pro hac in re gratificatum, hac in re gratificatus ſc. è μωσπύς. Lin. 48. poſt verba: tes ipſa  
loquitur, deleantur verba, grata quoq; & hæc ſupponantur, laudabunt operam, grataq; Fol. ) ( ) ( fac.  
2. in Elegiæ verſu penult. pro præcenſore, præcentore. Fol. ) ( ) ( 2. fac. 1. col. 2. lin. 40. pro  
Ferræ, Terræ. Fac. 2. col. 1. lin. 2. pro naſtas, natas. & lin. 11. pro  
compete, compede.



*PSALM. 150.*

**D**EUM suis in atriis facerrimis,  
Potentiaque cœlica:  
Ob ejus acta gloriosa laudibus  
Ad astra celsa tollite.  
Tubis eum sonate, cumque nabliis,  
Et accinente barbito.  
Eum sonate tympanis & Organis,  
Tenerimisque cordulis.  
Choroque tinnientibusque Cymbalis  
Melidriisque musicis  
DEUM sonet quod undecunque vividum  
Vivet per orbis orbitam.

*SEBAST. HORNOLD Tübing. V. I. D.  
Consiliar. Wirtemb. P. L.*





Erster Theil  
Dieses Tabulatur Buchs.

In welchem  
Außerlesene Lateinische Motteten / vnd geistliche  
Gesäng der berühmtesten Componisten vnd Organisten von  
5. 6. 7. 8. 10. 12. vnd mehr Stimmen auff eine besondere  
gantz neue vnd leichte art zu schlagen / auß  
den Noten abgesetzt / verfaßt vnd  
begriffen.



*Paul. ad Coloss. cap. 3.*

Verbum CHRISTI habitet in vobis abundanter, in  
omni sapientia : docentes & commonentes vos met-  
ipfos in Psalmis & Hymnis, & Canticis spiritualibus,  
in gratia cantantes in cordibus vestris

DOMINO.



Getruckt zu Basel/  
Durch Johann Jacob Genath / Lößlicher Vniversitet  
daselbsten verordneten Typographum.

Anno

M D C X V I I.

21



Audate DOMINUM,  
quia benignus est:

5. Vocum.

1. Franciscus Bianchardus.

Handwritten musical notation for the first system, consisting of several staves with notes and rests.

Handwritten musical notation for the second system, consisting of several staves with notes and rests.

Handwritten musical notation for the third system, consisting of several staves with notes and rests.

Handwritten musical notation for the fourth system, consisting of several staves with notes and rests.

Handwritten musical notation for the fifth system, consisting of several staves with notes and rests.

Handwritten musical notation for the sixth system, consisting of several staves with notes and rests.

Handwritten musical notation for the seventh system, consisting of several staves with notes and rests.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letter-based notes.

Ex Psalm. 34.

Venite Filii, audite me.

5. Vocum.

2. Franciscus Bianchardus.

Handwritten musical notation for the first system, consisting of five staves with various rhythmic and melodic symbols.

Handwritten musical notation for the second system, consisting of five staves with various rhythmic and melodic symbols.

Handwritten musical notation for the third system, consisting of five staves with various rhythmic and melodic symbols.

Handwritten musical notation for the fourth system, consisting of five staves with various rhythmic and melodic symbols.

Handwritten musical notation for the fifth system, consisting of five staves with various rhythmic and melodic symbols.

HHH gfgg	HHH gfgg	HHH gfgg	TT TT gg gg	FFJ ggg	J TT a ab	FF J rr r	JJ ggg	• g
HHH gfgg	HHH gfgg	HHH gfgg	TT TT gg gg	FFJ ggg	J TT a ab	FF J rr r	JJ ggg	J J
HHH gfgg	HHH gfgg	HHH gfgg	J TT gg gg	FFJ ggg	J TT a ab	FF J rr r	JJ ggg	J J
HHH gfgg	HHH gfgg	HHH gfgg	J TT gg gg	FFJ ggg	J TT a ab	FF J rr r	JJ ggg	J J
HHH gfgg	HHH gfgg	HHH gfgg	J TT gg gg	FFJ ggg	J TT a ab	FF J rr r	JJ ggg	J J

HHH gfgg	HHH gfgg	FF gg	HH J gg g	JTT ggg	FFJ ggg	JTT aab	JFF rrr	HHH ggg
HHH gfgg	HHH gfgg	HHH ggg	HH J gg g	JTT ggg	FFJ ggg	JTT aab	JFF rrr	HHH ggg
HHH gfgg	HHH gfgg	FF gg	HH J gg g	JTT ggg	FFJ ggg	JTT aab	JFF rrr	HHH ggg
HHH gfgg	HHH gfgg	FF gg	HH J gg g	JTT ggg	FFJ ggg	JTT aab	JFF rrr	HHH ggg
HHH gfgg	HHH gfgg	FF gg	HH J gg g	JTT ggg	FFJ ggg	JTT aab	JFF rrr	HHH ggg

HH ag	FF rr	TT gg	HH ag	HHH agfg	HH ag	J g	TT gg	J g	J g
HH ag	FF rr	TT gg	HH ag	HHH agfg	HH ag	J g	TT gg	J g	J g
HH ag	FF rr	TT gg	HH ag	HHH agfg	HH ag	J g	TT gg	J g	J g
HH ag	FF rr	TT gg	HH ag	HHH agfg	HH ag	J g	TT gg	J g	J g
HH ag	FF rr	TT gg	HH ag	HHH agfg	HH ag	J g	TT gg	J g	J g

HHH gfgg	HHH gfgg	HHH gfgg	J g	HHH gfgg	J g	TT gg	J g	J g
HHH gfgg	HHH gfgg	HHH gfgg	J g	HHH gfgg	J g	TT gg	J g	J g
HHH gfgg	HHH gfgg	HHH gfgg	J g	HHH gfgg	J g	TT gg	J g	J g
HHH gfgg	HHH gfgg	HHH gfgg	J g	HHH gfgg	J g	TT gg	J g	J g
HHH gfgg	HHH gfgg	HHH gfgg	J g	HHH gfgg	J g	TT gg	J g	J g

J J  
g g  
J J  
a a  
J J  
g g  
J J  
g g

Cantate DOMINO Can-  
ticum novum.

5. Vocum.

3. Ioh. Leo Hasler.

Handwritten musical notation at the top right of the page, consisting of several lines of rhythmic symbols and notes.

First system of musical notation, featuring five staves with rhythmic symbols and notes.

Second system of musical notation, including a large 'O3.' marking on the left and five staves of notation.

Third system of musical notation, consisting of five staves with rhythmic symbols and notes.

Fourth system of musical notation, featuring five staves with rhythmic symbols and notes.

Fifth system of musical notation, consisting of five staves with rhythmic symbols and notes.



Paratum Cor meum.

5. Vocum.

4. *Ascan. Trombetti.*

. J TT TT FFF J J J J  
 g k ga u ag gk k g u g a p  
 . J TT TT J J J J J J J J  
 g d d r a r r r r r r r r r  
 . J TT TT J J J J J J J J  
 g d d r a r r r r r r r r r  
 . J TT TT J J J J J J J J  
 g d d r a r r r r r r r r r

FFF TT FFF TT TT J J J J J J J J  
 g r g a g r g a g r g r g r g r g r g r g r  
 TT FFF TT J J J J J J J J J J J J  
 g r g a g r g a g r g r g r g r g r g r g r  
 TT FFF TT J J J J J J J J J J J J  
 g r g a g r g a g r g r g r g r g r g r g r  
 TT FFF TT J J J J J J J J J J J J  
 g r g a g r g a g r g r g r g r g r g r g r  
 TT FFF TT J J J J J J J J J J J J  
 g r g a g r g a g r g r g r g r g r g r g r

J J J J J J J J J J J J J J J J  
 a g a g a g a g a g a g a g a g a g a g a  
 TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r

Ah flebilem Vitam, ô miserandam vitam,  
 in qua nos penè opprimunt tot mala:  
 Sed tu DEUS Domine dulce levamen,  
 dulcis solator, & protector noster, cum  
 varii nos malè rotant casus.

5. Vocum.

5. *Fabricius Denticus.*

J J TT J J . J TT J J J J J J  
 a u ag a g r g r g r g r g r g r g r g r  
 J J J J J J J J J J J J J J J J  
 a g a g a g a g a g a g a g a g a g a g a  
 J J J J J J J J J J J J J J J J  
 a g a g a g a g a g a g a g a g a g a g a  
 J J J J J J J J J J J J J J J J  
 a g a g a g a g a g a g a g a g a g a g a  
 J J J J J J J J J J J J J J J J  
 a g a g a g a g a g a g a g a g a g a g a

TT J TT TT TT TT J TT TT TT TT TT TT TT  
 a g a g a g a g a g a g a g a g a g a g a g a  
 J J J TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r g r  
 J TT TT TT TT J J TT J TT TT TT TT TT TT  
 a r g r a g r g r g r g r g r g r g r g r g r  
 J TT TT TT TT TT TT TT TT TT TT TT TT TT  
 a a g r a g r a g r a g r a g r a g r a g r a g r  
 J TT TT TT TT TT TT TT TT TT TT TT TT TT  
 a a g r a g r a g r a g r a g r a g r a g r a g r

FFF J J J J J J J J J J J J J J J J  
 g r g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r g r  
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT  
 g r g r g r g r g r g r g r g r g r g r g r g r





Peccata mea, D O M I N E, sicut sagittae  
infixa sunt in me.

5. Vocum.

♩

6. Orlandus di Lasso.

Handwritten musical notation in mensural style, consisting of five systems of staves. Each system contains several lines of notation with various rhythmic values and letter-based notes.

System 1:  
Line 1: | | TT TT | TT J | | TT TT | J TT | TT TT | J J | TT TT | TT TT | TT TT  
Line 2: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 3: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 4: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 5: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT

System 2:  
Line 1: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 2: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 3: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 4: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 5: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT

System 3:  
Line 1: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 2: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 3: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 4: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 5: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT

System 4:  
Line 1: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 2: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 3: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 4: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 5: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT

System 5:  
Line 1: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 2: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 3: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 4: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT  
Line 5: | | TT TT | TT TT | | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT | TT TT

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, some with small circles or dots. The notes are arranged in a sequence across the staff, with some notes appearing in pairs or groups.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous section. The notation is similar, using vertical stems and horizontal lines to represent notes.

Handwritten musical notation on a five-line staff. This section includes some notes with small circles above them, possibly indicating specific rhythmic values or articulation.

Handwritten musical notation on a five-line staff, the final section of notation on this page. The notation continues the pattern of vertical stems and horizontal lines.



J g	J g	J TT g g	J J g g	J J g g	J J g g	J TT g g	J TT g g	J TT g g	J TT g g	J TT g g
ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff
fgaf	bgb	ba ba	gfgg	ad r	prprrg	aa ba	aa ba	aa ba	aa ba	aa ba
J	J	rr	gfg	gfg	gfg	gfg	gfg	gfg	gfg	gfg
g	g	g	g	g	g	g	g	g	g	g

J J	J J	J J	J J	J J	J J	J J	J J	J J	J J	J J
ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff
fgaf	bgb	ba ba	gfgg	ad r	prprrg	aa ba	aa ba	aa ba	aa ba	aa ba
J	J	rr	gfg	gfg	gfg	gfg	gfg	gfg	gfg	gfg
g	g	g	g	g	g	g	g	g	g	g

J J	J J	J J	J J	J J	J J	J J	J J	J J	J J	J J
ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff
fgaf	bgb	ba ba	gfgg	ad r	prprrg	aa ba	aa ba	aa ba	aa ba	aa ba
J	J	rr	gfg	gfg	gfg	gfg	gfg	gfg	gfg	gfg
g	g	g	g	g	g	g	g	g	g	g

J J	J J	J J	J J	J J	J J	J J	J J	J J	J J	J J
ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff	ffff
fgaf	bgb	ba ba	gfgg	ad r	prprrg	aa ba	aa ba	aa ba	aa ba	aa ba
J	J	rr	gfg	gfg	gfg	gfg	gfg	gfg	gfg	gfg
g	g	g	g	g	g	g	g	g	g	g

Secunda pars.

Ecce enim qui à te deficiunt pereunt, &  
tu perdis omnes &c.

8.

J . J	J TT	TT TT	JF TT
a g	f r a	ag r a	bb ar
J . J	J J	J J	J J
T	g	r	B
T	T	T	T
T	T	T	T

JF TT	FF J	TT	J	TT	FF JJ	.	J . F J	JF JJ	JF JJ
de de	gg	ffa	u	ag	r	ab	baag	a	r r r
TT TT	J J	J	J	TT	J TT	TT J	FF JJ	FF JJ	JF JJ
ba bg	g f	g	r	fg	r gg	gr g	arr	ggg	JF JJ
TT TT	J J	J	J	FF TT	J JJ	JF TT	J . F J	JF JJ	JF JJ
ba bg	g f	g	agf	rg	r fd	rt df	a r r	JF JJ	JF JJ
J J	J	J	J	J J	J J	J J	JF JJ	J J	JF JJ
r B	u	B	a u	G	r u B B	u g	f u u	r	JF JJ

JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa

03.

JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa
JF	JF	JF	JF	JF	JF	JF	JF	JF	JF	JF
aa	gg	aa	gg	aa	gg	aa	gg	aa	gg	aa







J	TT	JJ	JTT	TT	TT	JJ	TTJ	JJ	FFF	F	J	J
α	αα	βα	ρεε	δρ	ρθ	θρ	ρθα	αθ	ρδδδ	δρεεε	δ	δ
J	TT	JJ	JTT	TT	TT	JJ	TTJ	JJ	J	J	J	J
α	αα	βα	ρεε	δρ	ρθ	θρ	ρθα	αθ	ρδδδ	δρεεε	δ	δ
J	TT	JJ	JTT	TT	TT	JJ	TTJ	JJ	J	J	J	J
α	αα	βα	ρεε	δρ	ρθ	θρ	ρθα	αθ	ρδδδ	δρεεε	δ	δ

TT	TT	TT	TT	FFF	FFF	TT	TT	FFF	J	TT	J	J
ρρ	ρρ	ρρ	ρρ	ρεεε	ρεεε	δα	δδ	ρρρρ	δ	αα	ρ	ρ
TT	TT	TT	TT	J	J	TT	TT	FFF	FFF	TT	TT	TT
ρρ	ρρ	ρρ	ρρ	α	α	αδ	δδδ	ρρρ	ααα	αα	αα	αα
TT	TT	TT	TT	J	J	J	J	J	J	J	J	J
αα	αα	αα	αα	α	α	α	α	α	α	α	α	α
TT	TT	TT	TT	J	J	J	J	J	J	J	J	J
ρδ	αρ	θδ	δδ	α	α	α	α	α	α	α	α	α

J	J	FFF	J	J	J	TT	TT	J	J	J	TT	TT	TT
α	α	ααα	α	α	α	αα	αα	α	α	α	αα	αα	αα
J	J	FFF	J	J	J	TT	TT	J	J	J	TT	TT	TT
α	α	ααα	α	α	α	αα	αα	α	α	α	αα	αα	αα
TT	TT	JTT	FFF	J	J	TT	TT	J	J	J	TT	TT	TT
αα	αα	ααα	ααα	α	α	αα	αα	α	α	α	αα	αα	αα
J	J	FFF	J	J	J	TT	TT	J	J	J	TT	TT	TT
α	α	ααα	α	α	α	αα	αα	α	α	α	αα	αα	αα

TT	FFF	J	J	TT	J	TT	TT	α	α	α	α	α	α
ρρ	ρρρ	α	α	αα	α	αα	αα	α	α	α	α	α	α
J	J	TT	FFF	TT	TT	J	J	J	J	J	J	J	J
α	α	αα	ααα	αα	αα	α	α	α	α	α	α	α	α
TT	J	TT	FFF	TT	TT	J	J	J	J	J	J	J	J
αα	α	αα	ααα	αα	αα	α	α	α	α	α	α	α	α
J	J	TT	FFF	TT	TT	J	J	J	J	J	J	J	J
α	α	αα	ααα	αα	αα	α	α	α	α	α	α	α	α





Laudate DOMINUM in Sanctis eius.

6. Vocum.

11.

Orlandus di Lasso.

Handwritten musical notation for six voices, consisting of 11 systems of staves. Each system contains six staves of notation, with various rhythmic values and clefs. The notation is dense and characteristic of the early 16th-century style.

The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped together. Clefs are used throughout, and there are several instances of repeat signs and other musical symbols. The overall structure is that of a complex polyphonic setting.

Handwritten musical notation in a single system, featuring various symbols and characters such as 'T', 'F', 'G', 'S', 'P', 'R', 'U', 'A', and 'B' arranged in a structured grid.

Handwritten musical notation in a single system, including a prominent '03.' in the center. The notation uses a variety of symbols and characters similar to the first system.

Handwritten musical notation in a single system, continuing the sequence of symbols and characters from the previous systems.

Handwritten musical notation in a single system, showing a dense arrangement of symbols and characters.

Handwritten musical notation in a single system, featuring a mix of symbols and characters, including some that resemble 'O' and 'G'.



Handwritten musical notation on a staff, consisting of various symbols and letters arranged in a grid-like pattern. The symbols include vertical lines, horizontal lines, and letters such as 'a', 'g', 'p', 'r', 'f', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. Some letters are written in a stylized, cursive-like font, while others are in a more standard, blocky font. The notation is organized into several columns and rows, with some symbols appearing to be grouped or repeated.

Handwritten musical notation on a staff, continuing the grid-like pattern of symbols and letters. The symbols are similar to those in the first section, including vertical and horizontal lines and letters. The arrangement is consistent, with symbols grouped into columns and rows. The letters used are primarily 'a', 'g', 'p', 'r', 'f', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', often appearing in combinations that suggest a specific sequence or pattern.

Handwritten musical notation on a staff, continuing the grid-like pattern of symbols and letters. The symbols are similar to those in the previous sections, including vertical and horizontal lines and letters. The arrangement is consistent, with symbols grouped into columns and rows. The letters used are primarily 'a', 'g', 'p', 'r', 'f', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', often appearing in combinations that suggest a specific sequence or pattern.











O Glorioso DOMINE ex-  
celsa super sidera.

6. Vocum.

15. *Andr. Gabriel.*

Handwritten musical notation for the first system, including a clef and various rhythmic symbols.

Handwritten musical notation for the second system, consisting of multiple staves with rhythmic symbols.

Handwritten musical notation for the third system, continuing the piece with rhythmic symbols.

Handwritten musical notation for the fourth system, featuring rhythmic symbols and some letter-based notation.

Handwritten musical notation for the fifth system, including rhythmic symbols and letter-based notation.

Handwritten musical notation for the sixth system, including rhythmic symbols and letter-based notation.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters such as 'J', 'F', 'T', 'U', 'G', 'R', 'a', 'g', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Handwritten musical notation on a single staff, continuing the sequence of rhythmic symbols and letters from the previous section.

Handwritten musical notation on a single staff, including a large 'U' symbol and various rhythmic patterns.

Handwritten musical notation on a single staff, featuring a large '03.' marker and several rhythmic symbols.

Handwritten musical notation on a single staff, concluding the page with various rhythmic symbols and letters.

Cantate D O M I N O Can-  
ticum novum.

6. Vocum.

16.

Iohan. Gabriel.

Handwritten musical notation for the first system, including rhythmic symbols and a clef.

Handwritten musical notation for the second system, featuring six staves with rhythmic and vocal symbols.

Handwritten musical notation for the third system, continuing the six-staff format with rhythmic and vocal symbols.

Handwritten musical notation for the fourth system, including rhythmic symbols and a clef.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, g, r) placed below the lines. The first line contains a sequence of notes: a, g, a, a. The second line has notes: a, b, r, g. The third line has notes: g, a, b, r, b, a. The fourth line has notes: g, g. The fifth line has notes: g, g. The notation is organized into several groups, with some groups starting with a vertical line and a dot above it.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, g, r) placed below the lines. The first line contains notes: a, b, r, g. The second line has notes: a, b, r, g. The third line has notes: a, b, r, g. The fourth line has notes: a, b, r, g. The fifth line has notes: a, b, r, g. The notation is organized into several groups, with some groups starting with a vertical line and a dot above it.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, g, r) placed below the lines. The first line contains notes: a, b, r, g. The second line has notes: a, b, r, g. The third line has notes: a, b, r, g. The fourth line has notes: a, b, r, g. The fifth line has notes: a, b, r, g. The notation is organized into several groups, with some groups starting with a vertical line and a dot above it.

Exaudi DOMINE.

6. Vocum.

17. Iohan. Gabriel.

Handwritten musical notation for six voices, consisting of rhythmic symbols and letters (a, g, b, d, e, f) arranged in six horizontal staves. The notation is organized into six systems, each containing two staves. The first system includes a clef and a key signature. The notation is dense and characteristic of early printed music.





O IESU Christe Archiëpiscopo.

6. Vocum.

18.

Iohan. Gabriel.

J J    [FFJ] TTJ J  
 a r    u r b a b a r r r u  
 J [FF] [F] J J TT [FF]  
 f a g f # g a g a r r f r d  
 ♪ [FF] [F] J J [FF] [FF]  
 I f r d    s f s f a a f r b a  
 J

[FF]	[FF]	[FFFF]	J	[FF]	[F]	J	[FF]	[FF]
r a	f g a	a g f r a	re	g g g f	r a a	g	r a	a f g a u
[F]	[F]	[F]	[FF]	[F]	[F]	[FF]	[F]	J [FF]
f r	g r b	r g r	g g g a	g	g g	r b a g f	r b a g	a r f r g
[FF]	[FF]	[FFFF]	[FF]	[F]	[F]	[FF]	[FF]	[FF]
a a f	d r f	f r d r r	k f f f	g	g g	g a f	u f g s	f a f f d r f
[F]	[F]	[F]	[FF]	[F]	[F]	J	J	[F]
f f	d s g u	u	d d d r	g	g g	r	u r	s f d s g

J	J	[FFFF]	[FF]	[F]	TT	[FF]	[FF]	J	TT	[FF]
r	g	r r r r	a b g	g	f a u	a r r	a a	g	r e d	d a f e u
[FF]	[FF]	[FF]	[FFFF]	[FF]	TT	[FF]	[FF]	[FF]	TT	[FF]
g r e r e	g g g f	r f g	r a r b g	a f	a f	r a a a a d	u	d r e r e	d f	f g g
J	[FF]	[FF]	[FF]	[F]	J	[F]	[FF]	J	J	[FF]
a	d g f d	r r g	r r f	r	f	a r e d d		s	a	f g a u
J	J	[FFFF]	[FF]	[F]	J	[F]	[FF]	J	J	[F]
u	g	r r b g	u s r	s	s	u u s s	e	d	d	d d

[F]	[F]	[FFFF]	[F]	[F]	J	J	[FF]	[F]	[F]	[F]
a g	a r	g r b a g	a	a	g	f	[F]	a a	g	g
[F]	[F]	[F]	[FF]	[F]	TT	TT	[F]	[F]	[F]	[F]
g g	g e	g r	r r	f u	f r	f r	r r g g	r r	r e	g
[F]	[F]	♯ [F]	[FFFF]	[FF]	[FF]	J	TT	[F]	[FFFF]	[FF]
k e b	g k e	g r	r b a g a f	a f	g r r	a u	a g a g	r r g	r e g g g r	g g
[F]	[F]	[F]	[F]	[F]	J	TT	TT	J	[F]	[FF]
d b	r d	g u	u	s	r	s f	f r k e g	r	[F]	g g

J	[F]	[F]	[F]	[F]	[FF]	[F]	[FF]	[F]	[F]	[F]
a	a b r r	g g r	f g g	r r k e	g r a	a d f r e	d a g b	a g g	r r d	r d g
[F]	[F]	♯ [FF]	[FF]	[FF]	[FF]	[F]	[FF]	[F]	[FF]	[F]
f a	b g r g	a a g	r a d	g g r	g g r	a	d g g b	k e	g d	g e
J	[F]	[FF]	[F]	[F]	[FF]	[F]	[FF]	[F]	[FF]	[FF]
s	[F]	f d g	r f d	g r a	d	[F]	f d b g	d	g g	k r g

J	J	J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g

J	J	J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g

J	J	J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g

J	J	J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g

J	J	J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g
g	g	g	g	g	g	g	g	g	g

NOTA.  
 Post repetitionē ad signum ♯  
 adijunge secundam Triplam, &  
 huic finale à nota ♯

J  
 g  
 g  
 g  
 g  
 g  
 g

g  
 g  
 g  
 g  
 g  
 g  
 g



Handwritten musical notation on a five-line staff, consisting of several measures of music with various rhythmic values and note heads.

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic values and note heads.

Handwritten musical notation on a five-line staff, including a measure with the number '03.' written above it.

Handwritten musical notation on a five-line staff, concluding the piece with various rhythmic values and note heads.









Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines. The notation is organized into several columns and rows.

Handwritten musical notation in a shorthand system, including a circled number '03' in the middle of the section.

Handwritten musical notation in a shorthand system, continuing the sequence of notes and rests.

Handwritten musical notation in a shorthand system, concluding the main body of the page.

DOMINUS regit me, & mihi  
nihil deerit.

6. Vocum.

22. Ludovicus Daser.

Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines, arranged in a grid-like pattern.

Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines, arranged in a grid-like pattern.

Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines, arranged in a grid-like pattern. Includes the number '03.' in the middle.

Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines, arranged in a grid-like pattern.

Handwritten musical notation in a shorthand system, consisting of vertical stems and horizontal lines, arranged in a grid-like pattern.





Handwritten musical notation in a shorthand system, consisting of vertical strokes and horizontal lines. The notation is organized into a grid of approximately 5 rows and 10 columns. Some symbols include small circles or dots, and there are occasional larger, more complex symbols interspersed among the basic strokes.

Handwritten musical notation in a shorthand system, consisting of vertical strokes and horizontal lines. The notation is organized into a grid of approximately 5 rows and 10 columns. Some symbols include small circles or dots, and there are occasional larger, more complex symbols interspersed among the basic strokes.

Handwritten musical notation in a shorthand system, consisting of vertical strokes and horizontal lines. The notation is organized into a grid of approximately 5 rows and 10 columns. Some symbols include small circles or dots, and there are occasional larger, more complex symbols interspersed among the basic strokes.

Handwritten musical notation in a shorthand system, consisting of vertical strokes and horizontal lines. The notation is organized into a grid of approximately 5 rows and 10 columns. Some symbols include small circles or dots, and there are occasional larger, more complex symbols interspersed among the basic strokes.

Handwritten musical notation in a shorthand system, consisting of vertical strokes and horizontal lines. The notation is organized into a grid of approximately 5 rows and 4 columns. Some symbols include small circles or dots, and there are occasional larger, more complex symbols interspersed among the basic strokes.



Handwritten musical notation on a single staff, consisting of vertical stems and horizontal lines. The notation is organized into several groups, with some characters resembling 'F', 'g', 'a', and 'r' interspersed among the stems.

Handwritten musical notation on a single staff, similar to the first block. It features vertical stems and horizontal lines, with some characters like 'J', 'r', 'p', and 'a' appearing below the stems.

Handwritten musical notation on a single staff, continuing the sequence. It includes vertical stems and horizontal lines, with characters such as 'J', 'r', 'p', and 'a' interspersed.

Handwritten musical notation on a single staff, showing vertical stems and horizontal lines. Some characters like 'J', 'r', 'p', and 'a' are visible below the stems.

Handwritten musical notation on a single staff, featuring vertical stems and horizontal lines. It includes characters like 'J', 'r', 'p', and 'a' interspersed with the notation.

Domine DEUS meus  
in te speravi.

7. Vocum.

25. *Andr. Gabriel.*

Handwritten musical notation for the piece "Domine DEUS meus in te speravi." by Andr. Gabriel. The notation is organized into several systems, each containing multiple staves. The notation uses a system of vertical lines and various symbols (including letters like 'a', 'g', 'r', 'f', 's', 'b', 'p', 'u', 'c', 'd', 'e', 'i', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'x', 'y', 'z') to represent musical notes and rests. Some staves begin with a clef-like symbol. The notation is dense and fills most of the page.



Handwritten musical notation on a page with five systems. Each system contains multiple staves of notes and rests, written in a historical style. The notation includes various rhythmic values and clefs. The page is divided into five horizontal sections by lines. The first section has four staves, the second has four, the third has four, the fourth has four, and the fifth has four. The notation is dense and fills most of the page area.

Exaudi DEUS orationem meam.

7. Vocum.

Ad æquales Bassus: potest etiam in octava  
suprà sumi.

26. Iohan. Gabriel.

.	J	TT	J	J	JTT
r	r	rr	r	u	rrr
.	[H]	TT	HHH	J	JJ
p	p d	g r	r b a g	b	ba
q	J. r	J	r	r	JTT
.	r	r	r	r	rrr
.	.	.	J	J	JTT
S	E	S	B	BSS	BSS

r	r	J	HHJ	r	TT	r	r	J	TT	TT	TT	.	[JJ]	TTJ	TTJ
p	r	d	y p r	b	ag	p	r	d	g r	r a	r d	u	g g g	a g r	a g r
HH	J	r	r	J	r	TT	HH	TT	TT	TT	TT	[J]	[JJ]	TTJ	[J]
d	r	r	r	r	r	d	r	r	r	a	d	b	g	k	g
r	r	J	FF	TT	FF	r	r	J	FF	TT	J	TT	TT	[JJ]	TTJ
u	u	u	r	d	r	u	u	u	r	u	d	d	d	a	d
r	r	J	J	TT	TT	r	r	TT	TT	FF	TT	TT	J	[JJ]	TTJ
S	E	u	E	u	S	E	S	E	u	S	E	u	u	u	u

TT	TT	TT	TT	HHH	HH	TT	J	J	TT						
d	d	b	a	g	g	g	p	g	r	r	r	r	r	r	r
TT	TT	[HH]	TT	[r]	[r]	TT	TT	TT	TT	J	.	J	.	J	.
d	a	g	k	e	g	d	r	r	r	r	r	r	r	r	r
TT	[HH]	TT	TT	HHH	[r]	[r]	TT	J	J	.	TT	J	TT	J	TT
u	k	d	k	g	d	u	u	u	r	r	r	r	r	r	r
TT	TT	TT	FF	[r]	[r]	J	J	J	.	TT	J	TT	J	TT	TT
d	d	u	u	E	d	E	E	u	u	u	u	u	u	u	u

J	TT	TT	TT	[r]	[r]	[r]	FF	J	[r]	[FF]	[FF]	[FF]	HHH	HH	HH
a	g	g	r	a	b	a	b	a	p	g	a	d	r	u	g
[J]	[r]	TT	TT	[r]	[r]	[r]	J	J	[FF]	[FF]	[FF]	[FF]	HHH	FF	HH
a	p	r	p	d	f	g	a	g	p	a	g	r	r	r	r
J	TT	TT	FF	[r]	HH	J	J	u	[FF]	[FF]	[FF]	HHH	HH	HH	
p	r	r	u	u	d	r	u	d	r	u	u	u	u	u	
J	TT	TT	TT	.	J	J	[FF]	[FF]	[FF]	HHH	HH	HH	HH	HH	
S	E	S	S	d	d	u	[r]	d	g	r	u	u	u	u	

TT	[J]	[r]	J	J	HHH	HH	J	[r]	[r]	[r]	[r]	TT	J	u
rr	r	r	a	r	u	g	r	r	g	a	a	b	r	u
TT	FF	TT	FF	TT	u	[r]	[r]	HHH	TT	[r]	HH	TT	J	u
p	r	r	a	g	p	p	p	g	a	r	u	b	a	r
J	[r]	[r]	J	J	[r]	J	[r]	[r]	[r]	[r]	[r]	[r]	[r]	[r]
g	p	r	u	d	r	r	r	r	p	p	d	p	r	d
J	[r]	[r]	J	J	J	J	J	[r]	[r]	[r]	[r]	J	J	J
E	S	S	S	d	u	E	S	S	B	r	d	u	B	B











Pfal. 27.

DOMINUS illuminatio mea.

7. Vocum.

29. Christian. Erpach.

Bassus im Pedal.

Handwritten musical score for a chorale, featuring a vocal line and a bass line (Bassus im Pedal). The score is written in a historical notation style with various rhythmic values and accidentals. The text 'DOMINUS illuminatio mea.' is written above the vocal line. The piece is identified as '29. Christian. Erpach.' and is based on Psalm 27. The notation includes a variety of note heads, stems, and beams, along with a system of figured bass (numbers 1-7) for the pedal part. The score is organized into several systems, with a double bar line indicating the end of a section. The paper shows signs of age, including some staining and wear.





Cantate DOMINO Can-  
ticum novum.

7. Vocum.

30. Claud. Meruli.

Handwritten musical notation for a seven-voice setting of a canticle. The notation is organized into several systems, each containing multiple staves. The notation includes various rhythmic symbols (vertical lines, stems, flags) and letter-based notes (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z). Some notes are decorated with flourishes. The systems are separated by horizontal lines. The first system at the top right includes a clef-like symbol (a 'C' with a vertical line) and a '4' below it. The notation is dense and fills most of the page.

