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Mus. Pr.

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Organum

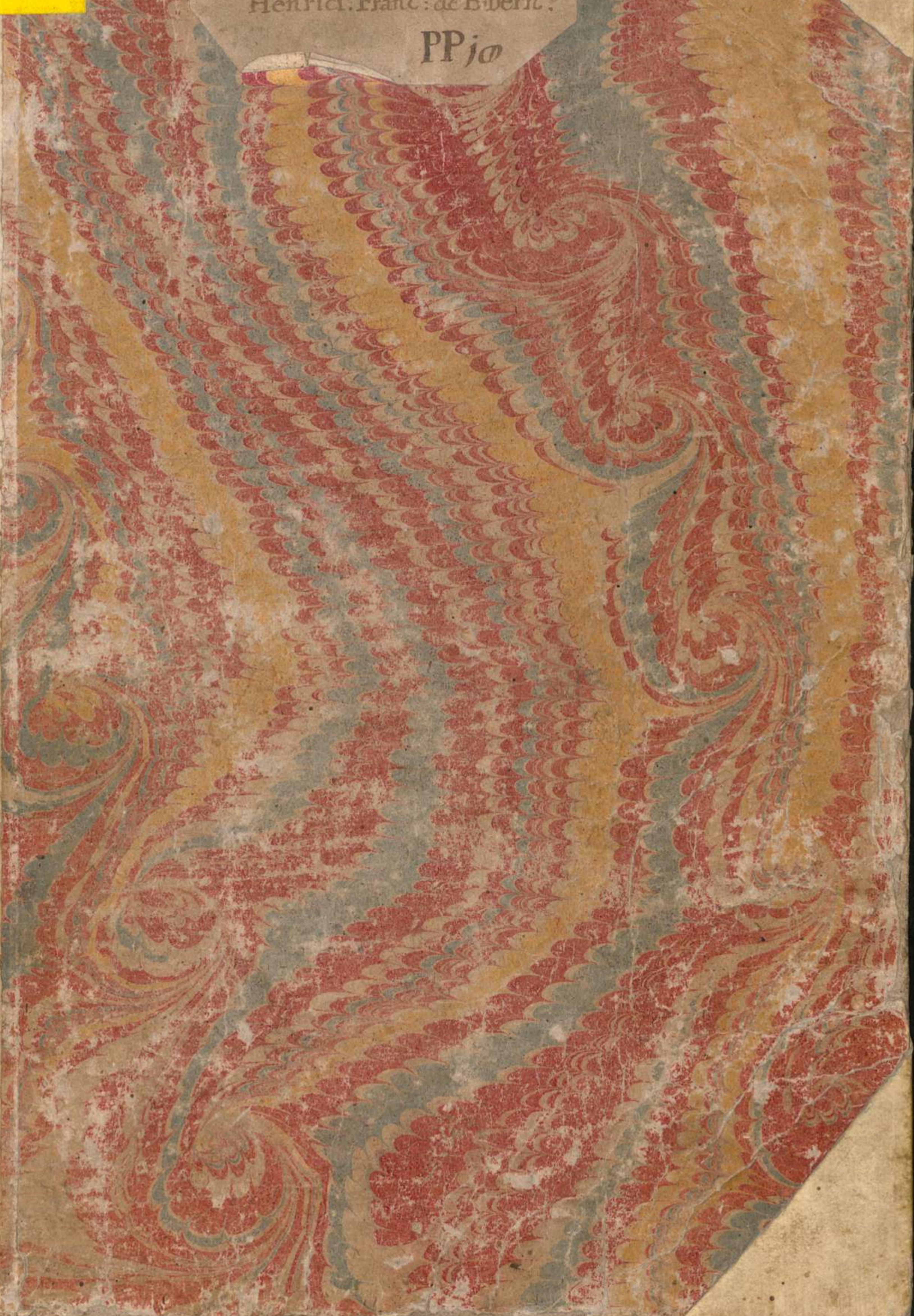
Vesperæ Long: et Breviories.

cum Litani B.V.M.

à 4. Voc: 2 Violin: 2 Vol: 4 Rip:

Henrici. Franc: de Bibern:

PPjø



Mus. Nr. 169

e Choro S. Michaelis

2<sup>o</sup>

Bibernt

# VESPERÆ Longiores ac Breviores

*Unacum*

# LITANIIS LAURETANIS

A IV. Vocibus]      II. Violinis } in Concerto.  
Et II. Violis ]

Additis 4. Vocibus in Capellâ, atq; tribus Trom-  
bonis ex Ripienis desuniendis ad Libitum.

*AUTHORE*  
**HENRICO FRANCISCO**  
de BIBERN,

**Celsissimi ac Reverend.<sup>mi</sup> Principis**  
& Archi-Episcopi Salisburgensis &c. &c. Dapifero  
ac Capellæ Magistro

*In lucem datæ Anno MDC XCIII.*

ORGANO.

*SALISBURGI,*  
Ex Typographeo Joannis Baptistæ Mayr, Typographi  
Aulico-Academici.

CELSISSIMO  
ET  
REVERENDISSIMO  
S. R. J.  
PRINCIPI  
AC  
DOMINO DOMINO  
IOANNI  
ERNESTO  
EX COMIT. DE THUN,

Archi-Episcopo Salisburgensi, S. Se-  
dis Apostolicæ Legato, Germ. Primati &c.

PRINCIPI

AC

*Domino, Domino suo Clementissimo.*

*Ne precor affingas nigri mihi Nominis umbras  
Candida nam semper claraque Castor amat  
Mach mich nit Schwarz ich warne dich  
Dan klar und Redlich liebe ich*



*zur Zeit der großen Pest O. 1713  
erlaubt und genehmigt  
von den Geistlichen*

# In Nobile ac Gentilitium Insigne Nobilis Domini Authoris.



Cce Notas Castor Tibi porrigit, ergo negabis  
Has decantati Nominis esse Notas?  
Sed Res nota sat̄is, quod Castor sumptus ad Astra  
A Jove sit, terris semper ut inde micet,  
Navita nam Ponto jactatus Castoris Ignes  
Suspicit, Astrologus Castoris Astra colit.  
Inde secuturos Soles, Ortusque Serenos,  
Et Tempestatis Signa futura notat.  
Desumitque Polos, ac Tempora cogit in Horas,  
Et reliquis Stellis Hoc duce monstrat iter.  
Sunt etenim tanti, quos Cæli cura tuetur,  
Hosque sibi Radios à Jove Castor habet.  
Si mens ulla jacet curarum fracta Procellis,  
Castoris obtutus turbida quæque fugat.  
Ac velut Amphion redivivus Saxa juvavi  
Excitat, ut saliant in sacra Vota Dii,  
Chordâ corda trahens Horarum tædia frangit,  
Famosaque manu Marmore digna parit,  
Ergo Notas Castor velut undas fundere perge,  
Ad Summas Nubes ut Tua Fama volet.  
Nostra id vota volunt, Tua sic Insignia monstrant.  
Anobis quamvis plus tua Musa petat,  
Nam si Regis Opus fuit olim pangere Psalmos,  
Nonne Opus hocce Tuum digna Corona tegat?  
Digna Corona tegit, meritos sed dicere Plausus  
Quis valet? hinc parcas, si modò Pausa tacet,  
Pausa tacet, Chordisque Tuis sua pectora neclunt  
Obsequii in pignus, sicque tacendo canent.

Amicæ Observantæ ergo congratulantes

Musici Archi- Episcopales  
Salisburgenses.



CELSISSIME  
AC  
REVERENDISSIME  
PRINCEPS,

**V**bi *Chorda* humanæ Voci consonat , ibi Cœli-  
tum corda facilè flectuntur ad Gratias & Fa-  
vores; nèque unquam majori efficaciâ Vocem  
& chordas intendit Psaltes Regius, quàm dum  
Preces suas animavit sonoro Decachordo. A  
Cœlitibus autem ad Clementissimam Tuam Purpuram sen-  
sum deflecto, non ignarus, idem præstare in Terris Principes,  
quod in Cœlis Numinia, hæc enim precibus deliniuntur, &  
Principes veneramur obsequiis. Indulge igitur Princeps  
Celsissime, quòd Psalmos in Notas redegerim Musicas , id  
enim in demissæ Fidelitatis, ac Obsequiorum Notam ausus  
fui, & cùm pro immensis Gratiis humillimæ debitæq; Grati-  
tudinis meæ Thessera deesset, Psalmos à Davide mutuavi,  
quibus Clementissimæ Celsitudini Tuæ Opus consecrarem  
Regium , quia Davidis manu dudùm elaboratum. Psalmi  
tamen *Vespertini* sunt, hinc solùm animi mei demissi Um-  
bram exhibent, dum Vesperæ Umbris vicinæ. Verùm si sa-  
cræ Purpuræ tuæ jubare Opus meum illustres , sine inter-  
missionis *Pausâ* eò usque Clementiæ Tuæ radios decanta-  
bo,

bo, donec in ultima exspirantis vitæ *Suspiria* resolvar, id unicum optando, ut duro nunquam *Cantu Benigni Cœlicolæ JOANNI ERNESTO* longa canant èaque quietissima sœcula, liberaliꝝ semper *Mensurâ Patri Patriæ omnia in Triplo* refundant, quæ pervigili suâ curâ tum in Me, tum in totam Juvaviensium Patriam ha tenus erogâsti, *Dura* isthæc Tempora suavissimâ Providentiâ temperans. Supereft ergo, ut tenue hoc Folium in devotæ mentis meæ Testimonium admittas, illùdque Gratiostissimo Acceptionis *Tactu* digne-  
ris, dum ego interea Benignissimum Numen indefessus pre-  
cabor, ut Faustissimo semper Regiminis *Tenore* Celsitudini  
Tuæ arrideat, donec *Altus* Thunianæ Gloriæ Plausus ob  
Materiæ Copiam imperet silentium, & *Soprano* seu tacitè  
sub Tumulo *Cantum* producam, quo JOANNI ERNESTO ex-  
optem Felices Annorum Myriades, e sque immortales.

## Reverendissimæ Celsitudinis Tuæ

*Servus humillimus*

HENRICUS F. de BIBERN.

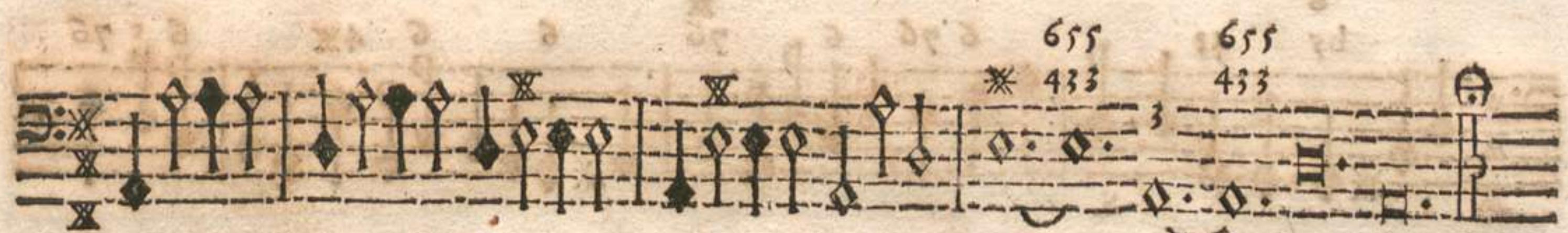
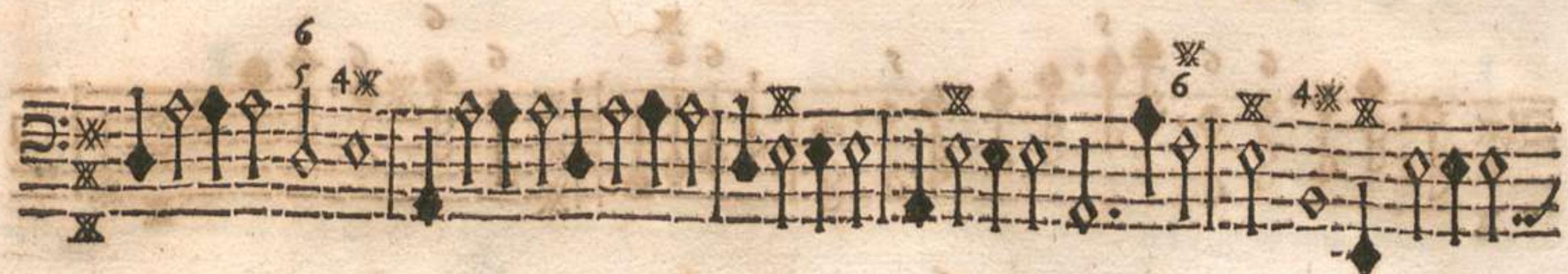
## Organo.



Ixit Dominus.

A page from a historical manuscript containing musical notation. The notation is organized into four measures across four-line staves. Measure 1 starts with an 'x' followed by a '6'. Measures 2 and 3 begin with a 'P' symbol, with the second measure having a '6' above it and the third measure having a '76' above it. The text 'Solo. 6' is positioned above the third measure. Measure 4 concludes with a '76' symbol. The music includes diamond-shaped note heads and various other markings like 'x' and asterisks.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation consists of black diamond-shaped note heads with vertical stems. Above the staves, various numerals (6, 5, 7) and other symbols (X, P) are placed, possibly indicating pitch or rhythm. The manuscript is written in a Gothic script.



Amen.



Agnificat.







ଶ୍ରୀକୃତିବାନ୍ଦୁମହାପାତ୍ର ଶ୍ରୀକୃତିବାନ୍ଦୁମହାପାତ୍ର  
ଶ୍ରୀକୃତିବାନ୍ଦୁମହାପାତ୍ର ଶ୍ରୀକୃତିବାନ୍ଦୁମହାପାତ୍ର

# Psalmi de B. M. Virgine.



**Ixit Dominus,**





D



L

Audate Pueri.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.



R. Gloria.

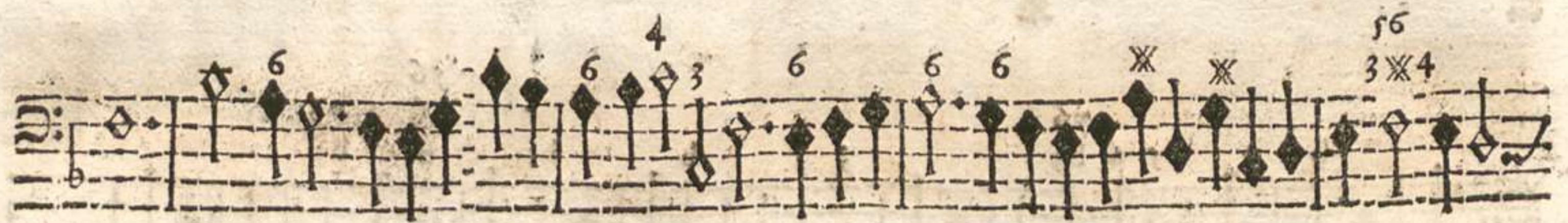


Amen.



A Etatus sum.







In Dominus.

Solo.

F





Auda Jerusalem.



A page from a 16th-century music manuscript containing six staves of musical notation. The notation is characterized by vertical stems with small dots or crosses indicating pitch or rhythm. Numerical and symbolic markings are placed above the staves, including 'x', '6', 'b6', '43', 'R.', and 'Gloria.'. The manuscript shows signs of age, including staining and discoloration.

Handwritten markings above the staves:

- Staff 1: x, b6, 6, 5, 6, 3
- Staff 2: x, 6, 6, 4x, x, 6, b3, 6, 3, 6, b, x, b, 6, x, 6, 4\*
- Staff 3: 6, 6, 6, 6, 6, 5, 443, s, 6, p, 6, 6, 6, 6, 6, 5, 6, 56, 6
- Staff 4: b6, b3, 4x, 3, b5, 4, x, p, 6, 6, 5, 43, 6, 6
- Staff 5: b, 6, 43, b5, x3, 6, 5, x, 6, 6, 6, 6, 43
- Staff 6: 6, 5, b5, b3, 6, b, b5, x, x, 6, 6, 6, b6, 6, b, 6

Text below the final staff:

Gloria.



Amen.



R.



## Agnificat.



三

Handwritten musical score on five-line staves. The notation is unique, using diamond shapes and various symbols like 'x', 'b', '3', '4', and numbers (e.g., 6, 7, 4, 3) to indicate pitch and rhythm. The score is divided into sections by labels: 'pian.' (piano), 'Solo.' (solo), 'R.' (right hand), 'S.' (left hand), 's.' (solo), 'R.', '765', '3443', 'R.', 'Solo.', and '44x'. The music spans eight staves.

Key markings and labels:

- Top staff:  $\text{5}^6 \text{ b}_3 \text{ 6}$ ,  $6 \text{ x}$ ,  $\text{6 } 6$ ,  $\text{b } 4 \text{x}$ ,  $\text{b}$ ,  $\text{6 } 6 \text{ b } 4 \text{x } \text{x}$ ,  $\text{x } 6 \text{ b}$
- Middle staff:  $6 \text{ b } \text{x}$ ,  $\text{i}$ ,  $\text{x}$ ,  $\text{s}$ ,  $\text{x}$ ,  $6 \text{ b}_3$ ,  $\text{b } 4 \text{x } \text{x}$ ,  $6$
- Third staff:  $6$ ,  $\text{b } \text{x}$ ,  $\text{i}$ ,  $\text{s } 6 \text{ b } 5 \text{ b }$ ,  $6$ ,  $\text{b } \text{s } 6$ ,  $\text{x } 4$
- Fourth staff:  $4 \text{x } \text{x}$ ,  $6 \text{ b } 6$ ,  $6$ ,  $6$ ,  $6$ ,  $765$ ,  $3443$ ,  $3$ ,  $4$ ,  $\text{x } \text{b } 6$
- Fifth staff:  $\text{b } 6 \text{ x}$ ,  $1 \text{ 3 } 5 \text{ 6}$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $\text{b } 3 \text{ 6}$
- Sixth staff:  $\text{b}_3 \text{ 6}$ ,  $6$ ,  $6 \text{ x}$ ,  $\text{b } 3 \text{ 6}$
- Seventh staff:  $\text{5}^6 \text{ 6 } \text{b}_3$ ,  $6$ ,  $6$ ,  $4 \text{x } \text{x}$ ,  $\text{b } 6$ ,  $6$ ,  $6$ ,  $4 \text{ 3 }$
- Eighth staff:  $\text{5}^6 \text{ 6 } \text{b } 6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $76$ ,  $\text{x } \text{b } \text{x } \text{b } \text{x } \text{b } \text{x } \text{4}$
- Ninth staff:  $44\text{x}$ ,  $6$ ,  $6$ ,  $76$ ,  $\text{x }$ ,  $6$ ,  $6$ ,  $6$ ,  $\text{b } 6 \text{ 6 } \text{b } 6$



R. Gloria.



Amen.

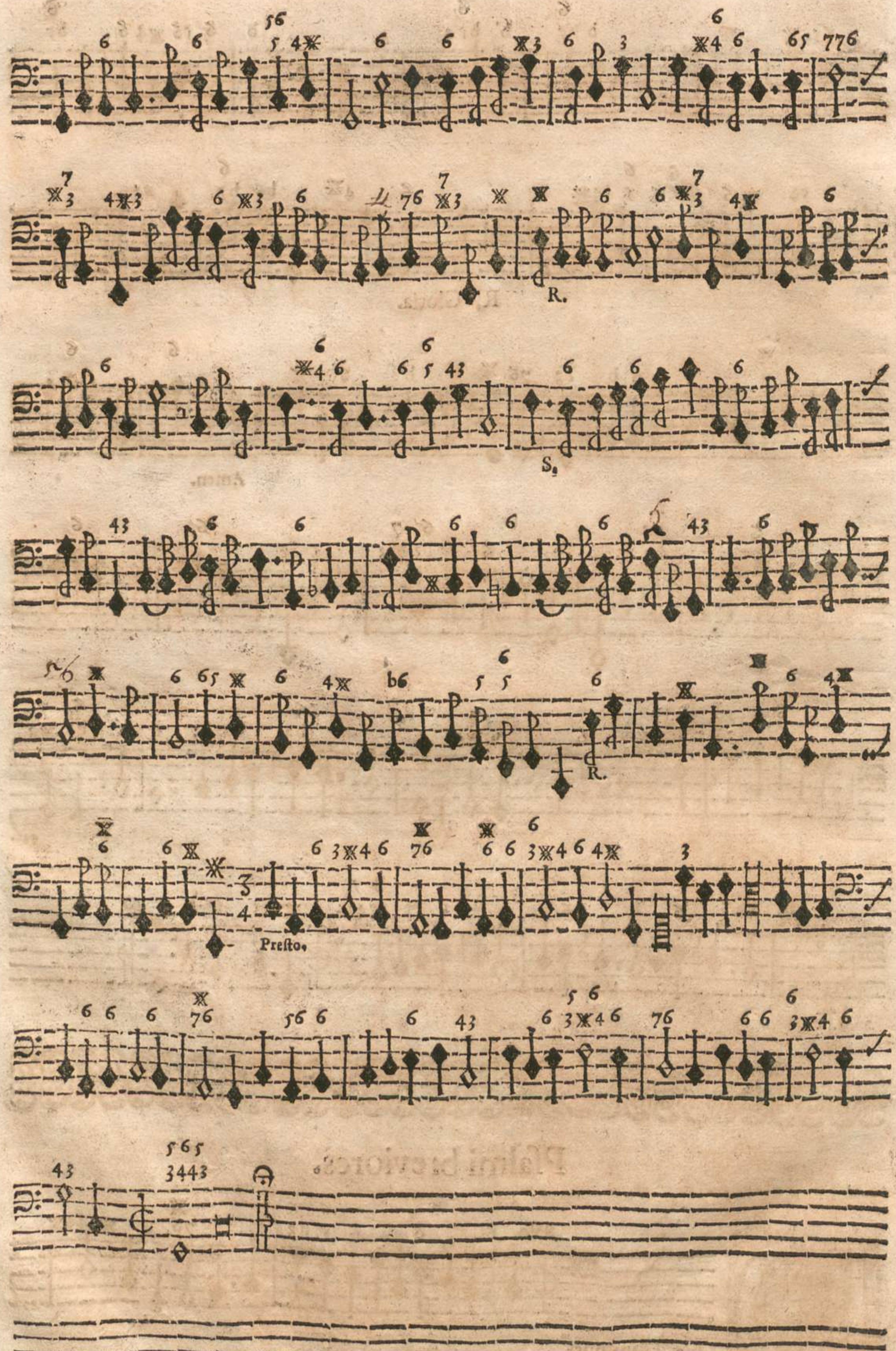


Psalmi breviores.



Ixit Dominus.







C

Onsitebor.

R.  
Amen.

G



B

S.

Eatus Vir.

X

X

R.

X

s.

X

X

R.

s.  
Gloria.

X

Amen.

S.

X

R.

S.

R.

e.





## Audate Pueri. Solo.

**Solo.**

A page from a historical manuscript featuring musical notation on four-line staves. The notation is a mix of rhythmic values represented by vertical strokes and diamond-shaped note heads, and pitch markers like asterisks (\*), 'x' marks, and circled numbers (6, 76, 6, 6, b3). The manuscript is written in black ink on aged, yellowish paper.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation consists of black diamond-shaped neumes. Above the staves, there are various symbols: 'x' and '6' appear multiple times, and '3' appears once. The word 'R.' is written at the bottom center of the page.

R.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation consists of black diamond-shaped note heads and various black markings above the staff, including 'x', '6', '5', '4', and asterisks. The text 'Gloria' is written at the bottom right.

S.

## Gloria.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation is represented by black diamond-shaped note heads with vertical stems. Numerical values like '6', '4', '3', and '2' are placed above or below certain notes. Asterisks (\*) and a small 'P' symbol are also present.

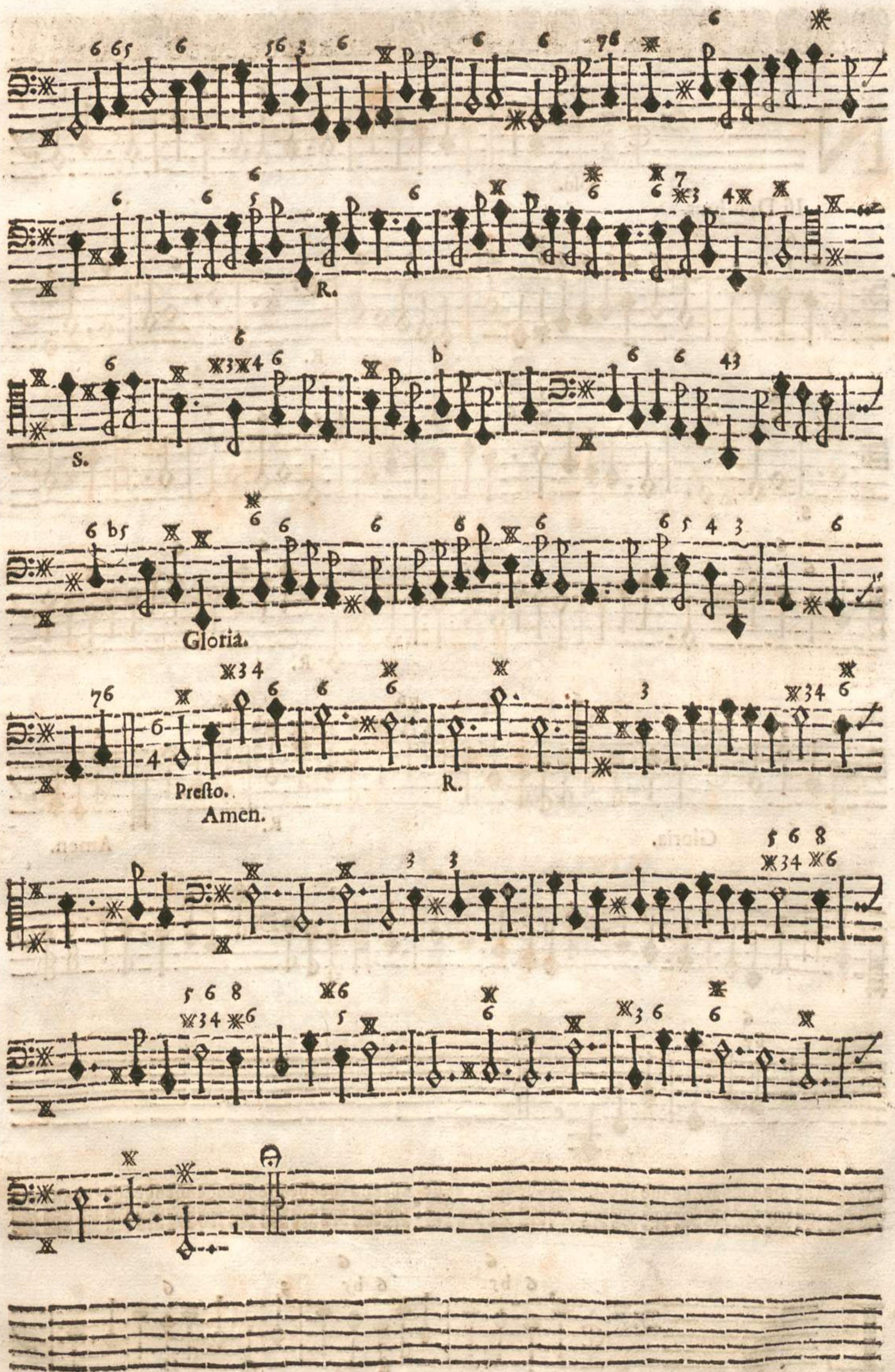
R. Amen.

A page from a historical manuscript containing musical notation. The notation is organized into four horizontal staves, each consisting of four horizontal lines. The symbols used for notes and rests are highly stylized and vary in shape and orientation. Numerical markings such as '6' and 'X' are placed above certain notes. The manuscript is written in black ink on a light-colored, aged, and slightly yellowed paper.



### *Ætatus sum.*

**Solo.**



H



N

$\text{D: C} \frac{3}{2}$

Solo.

Ifi Dominus.

R.

This section shows a continuation of the musical line, likely a response, using the same notation style with vertical stems and diamond-shaped note heads.

S.

This section shows another continuation of the musical line, likely a solo section, using the same notation style.

R.

This section shows a continuation of the musical line, likely a response, using the same notation style.

Gloria.

Amen.

This section includes two parts: 'Gloria.' and 'Amen.', both using the same musical notation style.



L

$\text{D: C} \frac{6}{5}$

Auda Jerusalem.

R.

S.



Gloria.



Amen.



S.



A page from a historical musical manuscript, likely for organ or harpsichord. The music is organized into six staves, each consisting of a series of vertical columns of dots and crosses on a grid-like staff. The notation is non-standard, using these symbols to represent pitch and rhythm. Numerous performance instructions and labels are interspersed throughout the music:

- The first staff begins with a 'X' above the first column, followed by '6 X 6' and '5 4 X'.
- The second staff starts with 'b' above the first column, followed by '3443' and '765' above the next two columns.
- The third staff begins with '6' above the first column, followed by '6' and '6' above the next two columns.
- The fourth staff begins with 'b' above the first column, followed by '5b6 2 6 4 X' and 'X' above the next two columns.
- The fifth staff begins with '6 b5' above the first column, followed by '6 4 X X' and 'b X 344 X' above the next two columns.
- The sixth staff begins with '76 6' above the first column, followed by '43 6 76' and '32' above the next two columns.
- Labels 'R.' appear under the second and fifth staves.
- The word 'Gloria.' appears under the fifth staff.
- The word 'Presto.' appears under the sixth staff.
- The word 'Amen.' appears under the sixth staff.

Psalmi per annum necessarii.

R. I

Redidi. Presto.

S.

R.

I



Gloria.

Musical score for 'Presto' featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 6, b, x, b, b, 6, 4x, 1, 1, 6, 5, 6, x, and 34 are indicated above the top staff. The word 'R.' appears below the bottom staff.

Amen.

Musical score for 'Amen' featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 5, 6, x4, 6, 5, 6, x, 4x, 6, 5, 6, x, 4x, x34, 4x, and 6 are indicated above the top staff.

Musical score for 'Amen' continuation featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 5, 6, x4, 6, 5, b3, 6, 6, 5, b3, 2, 6, b, x, b, 6, 5, 76, x34, 4x, and 6 are indicated above the top staff.

Musical score for 'N Convertendo' featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 5, 6, x4, 6, 5, b3, 6, 6, 5, b3, 2, 6, b, x, b, 6, 5, 76, x34, 4x, and 6 are indicated above the top staff.

Musical score for 'N Convertendo' continuation featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 5, 6, x4, 6, 5, b3, 6, 6, 5, b3, 2, 6, b, x, b, 6, 5, 76, x34, 4x, and 6 are indicated above the top staff.

N Convertendo. R.

Musical score for 'N Convertendo' final section featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 6, 76, x, 6, 6, 5, 4, 3, 6, 5, x, 6, and 6 are indicated above the top staff.

Musical score for 'N Convertendo' final section continuation featuring two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of sixteenth-note patterns with various rests and accidentals. Measure numbers 44x, x, 6, 6, 5, 4, 3, 6, 5, x, 6, and 43 are indicated above the top staff.



Omine probasti me.

— 6 —





E profundis.





Gloria.



Emento.

R.

S.



Handwritten musical manuscript for a six-string instrument (likely guitar or lute) in tablature. The manuscript consists of ten staves, each representing a string. The notation includes note heads, stems, and specific symbols above the strings. The staves are numbered 1 through 10 from top to bottom. The notation includes note heads, stems, and specific symbols above the strings. The manuscript shows signs of age and wear, including yellowing and a large brown stain on the right side.

Staves 1-10:

- Staff 1: b 6 6 5 4 X 6 7 6
- Staff 2: 6 b<sub>3</sub> 4 3 6 X P 4 X \* 3 6 6 5 4 \*
- Staff 3: 5 b 6 4 3 6 b 6 6 b s.
- Staff 4: b 3 4 4 3 X 6 b 6 b 4 X 6 X 6 X 6 X 6 X 4 X
- Staff 5: 6 6 6 5 X 5 6 6 6 4 X X 6 4 3 6 5 5 6 4 X X 3 4 S.
- Staff 6: X 3 6 6 5 7 6 6 6 b 4 X b X b
- Staff 7: 6 X 7 6 6 7 6 6 6 5 4 X 6 X 6 X 6
- Staff 8: b 6 b s 6 b s 6 5 X X 4 6 6 X R.
- Staff 9: X 6 5 X 6 b s 5 6 6 b s 5 6 5 X X 6 b s 5 6 6 b s 5 6 5 X X 6 X 8 7 6 5 X 3 4 4 X

B

65  
b<sub>3</sub>

6  
s 43

b

6 65  
s 43

b

Eati omnes.  
Solo.

b 65 b65 6

x3

6  
s 43

76  
b<sub>3</sub> 6 65

R.

6  
s

b

s 43 b

4x3

S.

43 b 65

76  
b<sub>3</sub> 6

43 b

6 65  
s 43

65 56  
b<sub>3</sub> x b 56 56 s b 6 56 43

76  
b<sub>3</sub> 6 56 5

6  
s 3 b

R.

S.

36

x3 56 56 56 56 56 3 56

b

56  
b<sub>3</sub> 56 b 56

56 5 56 3 56 b<sub>3</sub> 56 56

R.

56  
s 6 b<sub>3</sub> 56 56 56 5 56 3

56 b<sub>3</sub> 56 b 56

56 5 56 3 56 b<sub>3</sub> 56 56

S.

56 5 56 3

R.



R. I

N exitu Israel.

A

R.

L

The image displays a page from an antique music manuscript. It consists of six staves of musical notation, likely for organ or harpsichord. The notation is in a unique system using black diamond-shaped note heads and various rests. Numerical and symbolic markings are placed above the notes, including '6', '5', 'x', 'b', '3', '43', '76', and 'R. Amen.'. The manuscript is written on aged, yellowed paper.

## Litaniæ Lauretanæ.



Yrie Eleyson.

Yrie Eleyson.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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