

ARIA

Augustissimi ac Inuictissimi Imperatoris

FERDINANDI III.

XXXVI modis uariata, ac pro
Cimbalo accommodata.

Eidemqꝝ

SACRAE CÆSAREÆ MAIESTATI

humillimè dedicata.

Wolffgang Elner Eiusdem
Sac: Cæ: M^{ts}: Cameræ Organista
Augustanæ

M.DC.XLVIII.
Pragæ.



Augustissime Cæsar.

Mundum harmonicis compositum esse rationibus uoluit Pythagoras.
Huius ego ex arbitrio, quid aliud opiner esse DEVM, quam Mensem Mundi
Musicam, et concentus Uniuersi pulcherrime concinnati Harmonicum Archi-
fecfum? Ferdinande Augustissime, quod DEVS Mundo, id, quantum
homini fas est, Cæsar debet esse Imperio. Agis igitur ex officio Tuo,
cum et ad Iustitiae harmoniam reuocas Terram et ad Piefatis modos musicos
reuocas Cœlum. Neg h̄c offendipulas in Cæsaris Maiestatem, ut prole qui
probe nosti et Platonem Philosophum, quem refers sapientia, et Epaminondam Du-
cem, quem fortitudine æmularis: et Titum Cæsarem, quem exprimis Maiestate: et
Sanctissimum Dauidem cui Pietae is comes, ab huius artis peritia commendari.

BIBLIOTHECA PALAT.
VINDOBONENSIS.

Quæ quidem quanta in Te sit, quanquam Tu pensi non habes; prædicant tamen alij, et
ego nuper adeò admiratus sum, ut peccare me in Numen Artis huius sim arbitratus,
nisi breuissimos modulos, quos Cæsareus, per ludum, effuderat calamus, ad plures
euulgarem, iuberemq; ex ungue Leonem aestimare. Cœpi igitur elegantissimam illam
Civorum idiomate artis nostræ) Ariam, ueluti Aream aperire, in qua desu-
daret industria mea: uel etiam ceu Aram colere, ad quam Cæsareis Nunfjjs
Tuis Epithalamium concinerem, dum eam nouis mutationibus reddidi auctionem.
Subuerebar, fateor, audaciam consilij: uerum à temeritatis criminе me absoluē-
bat ea cogitatio, quod existimabam à Clementissimo Cæsare abesse non posse eam
uirtutem DEI Optimi qui Nundum, quem condidit absolutissimum, hominum famen in-
genijs permisit exercendum, dum tradidit disputationi eorum. Ego puro dum in
has curas artem dispensarem, iamq; in tricenas senas partes, lepidâ uarietate, melodiā abijs-
se animaduerterem; adoraui Génium, cuius instinctu in hunc numerum eram promotus.

Et quanquam in plures mutationes foecundum erat thema, illicò tamen consti, quoniam eo in numero series inerat annorum meæ Vitæ, quam totam ut tributariam ficerem Maiestati Tuæ, quæ mihi Vitâ meâ multò est carior, testatum esse uolui hâc calami industria mei.

Viue Augustissime Imperator, et uel de nosfris annis Vitæ Tuæ sume in clementia.

Ita ex corde uoueo.

Sac: Cæs: & Maiest: ^{tis} Tuæ.

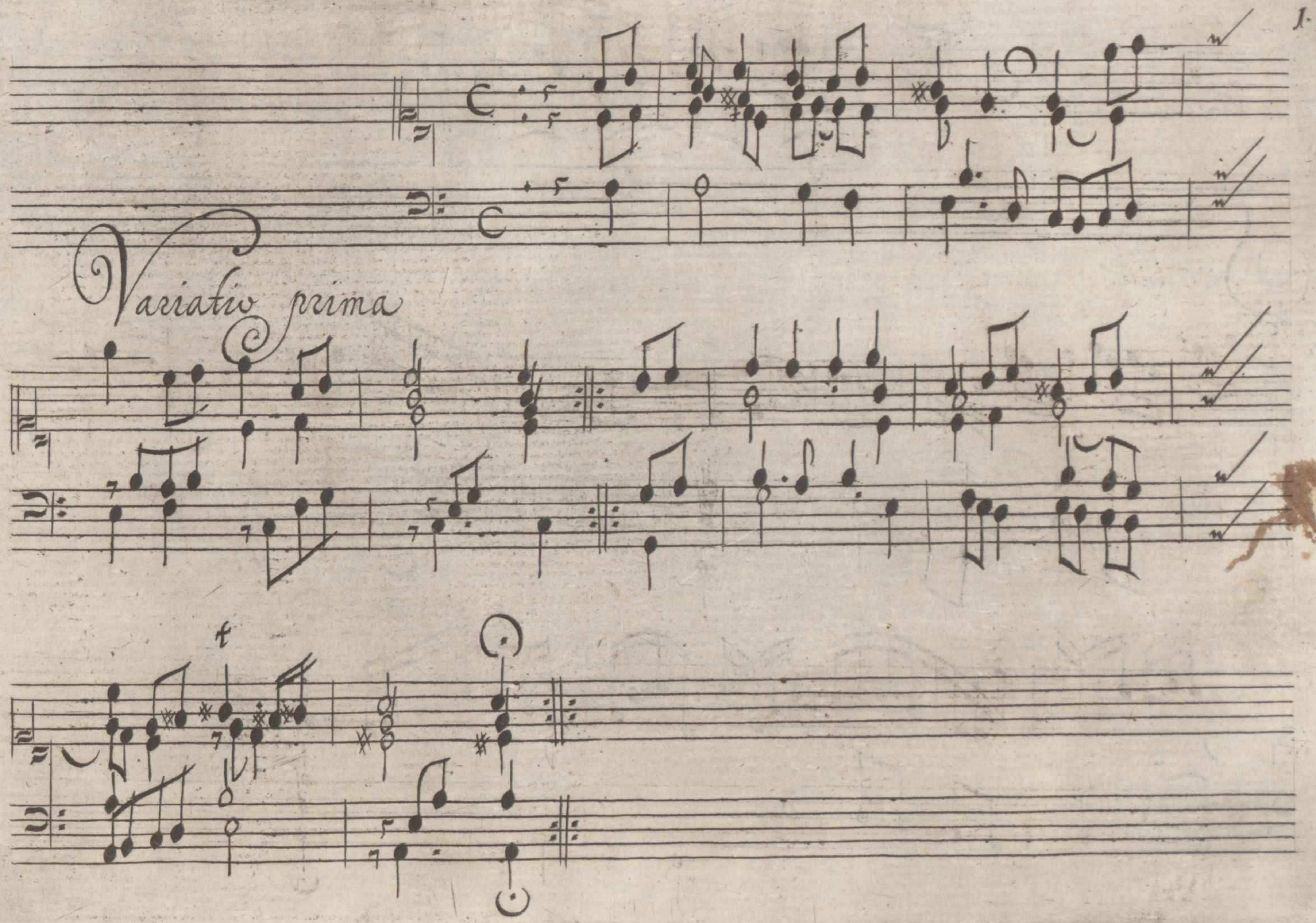
(Infimus seruus

Wolfgangus Ebner
Organista. Augustanus.



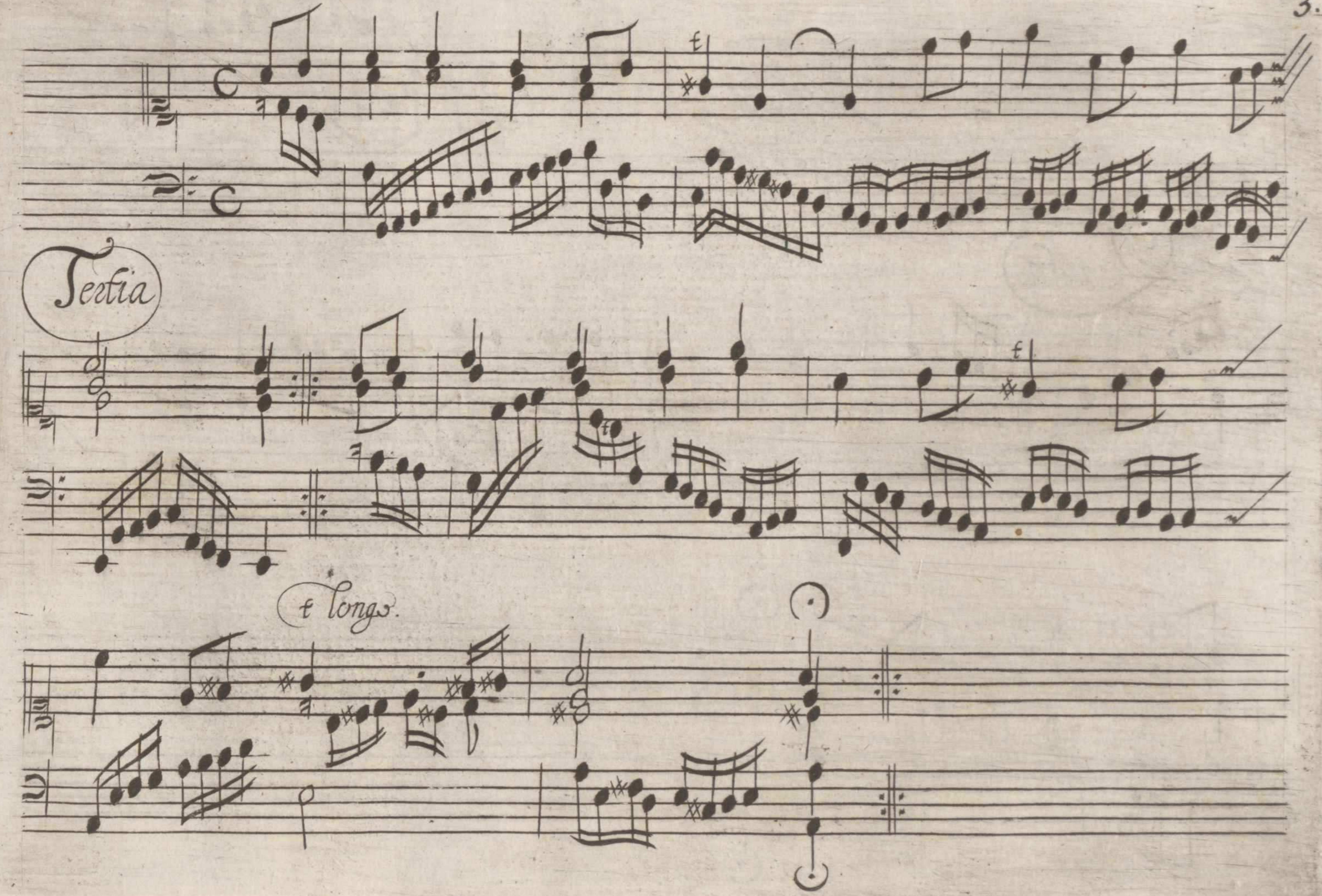
C. Scrota. f. 1648

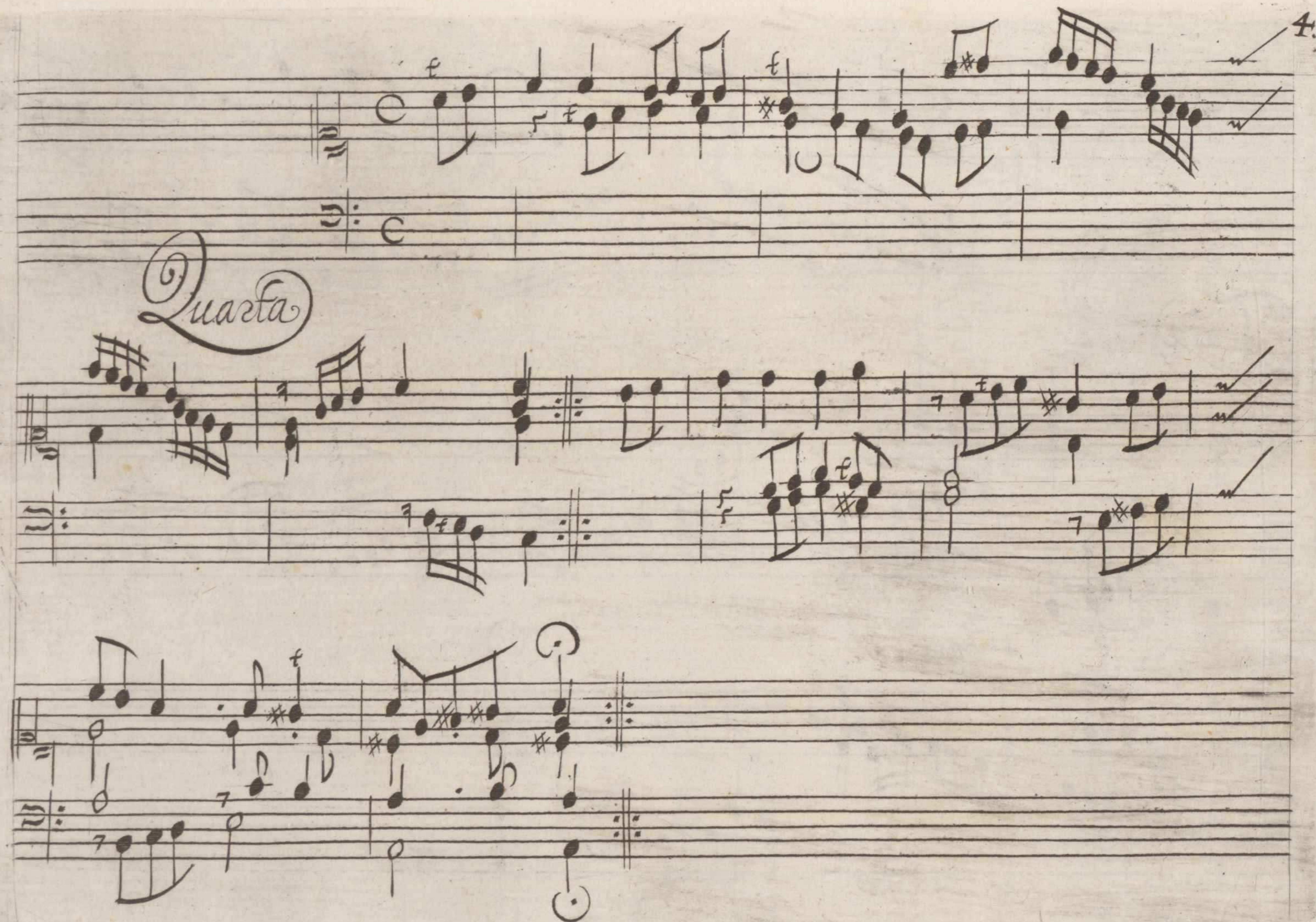
J. Henricus sculpsit.

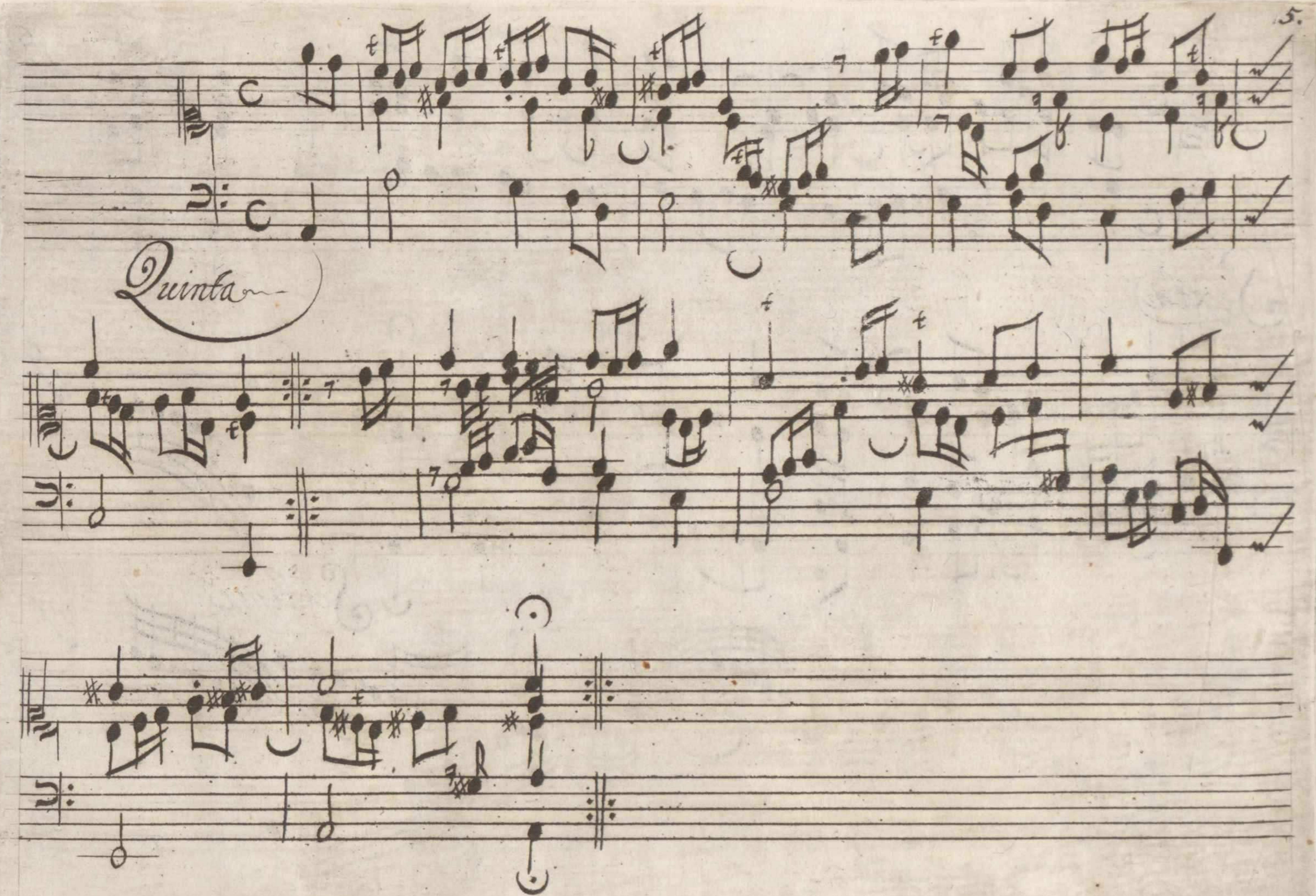




3.

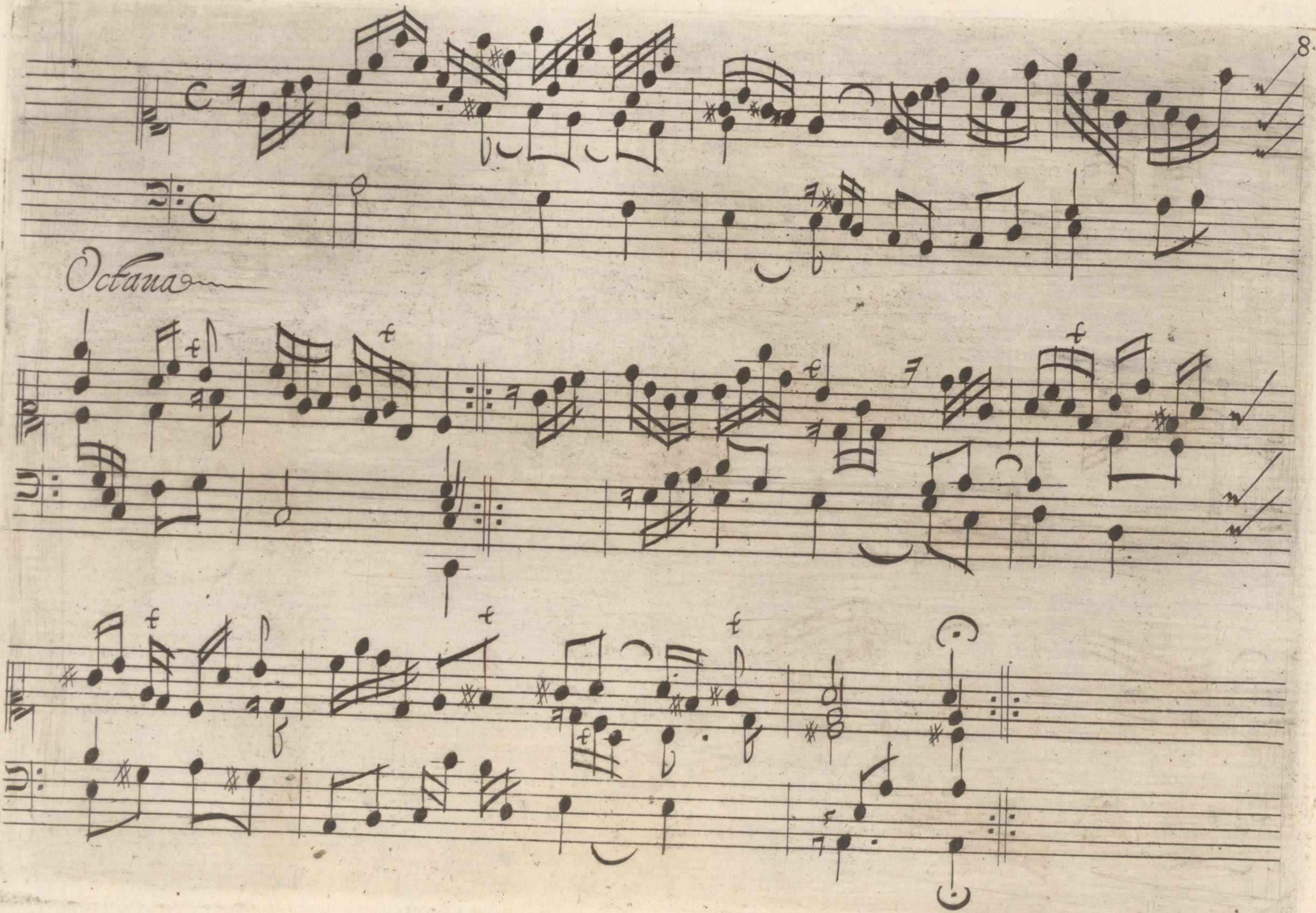






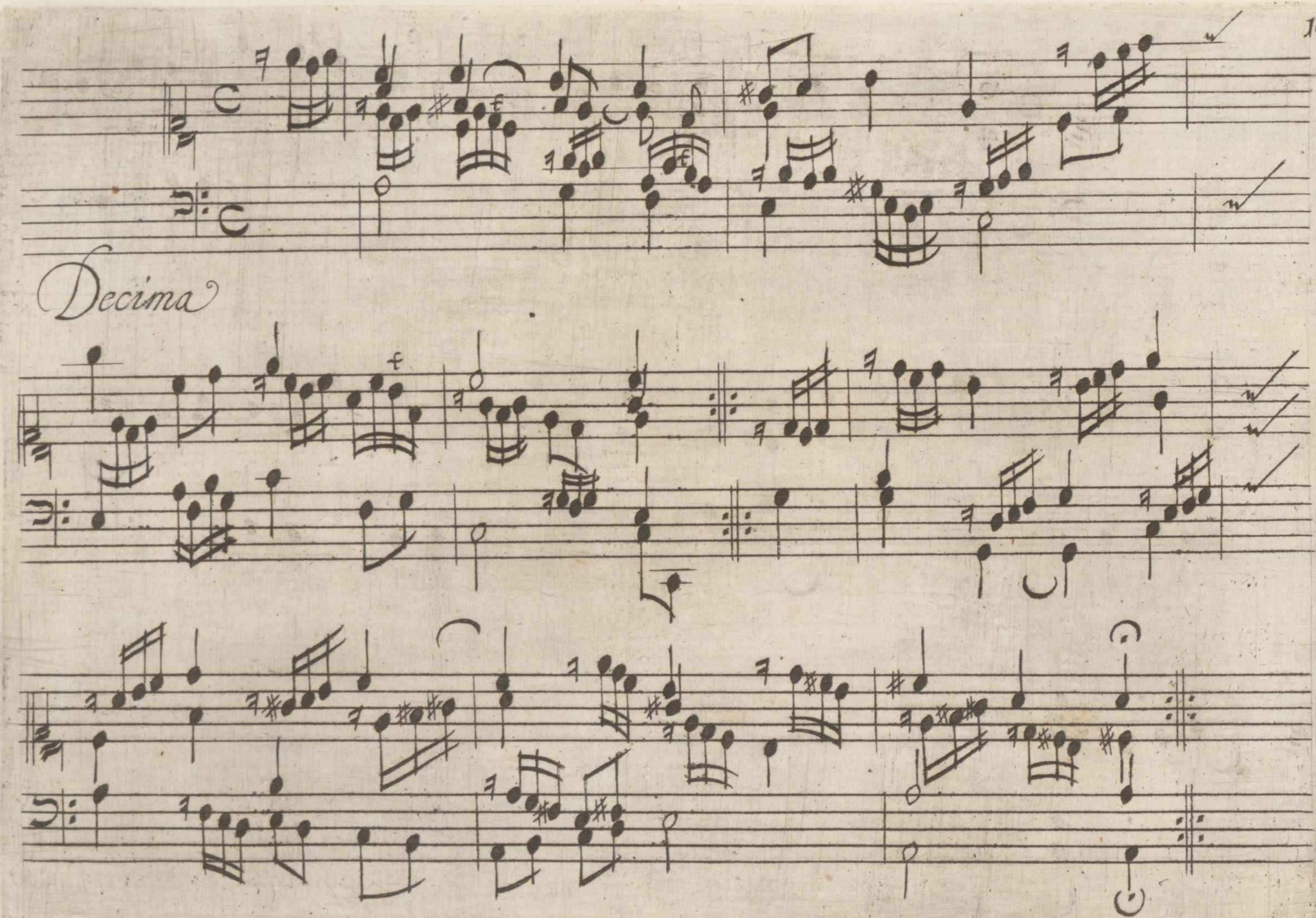


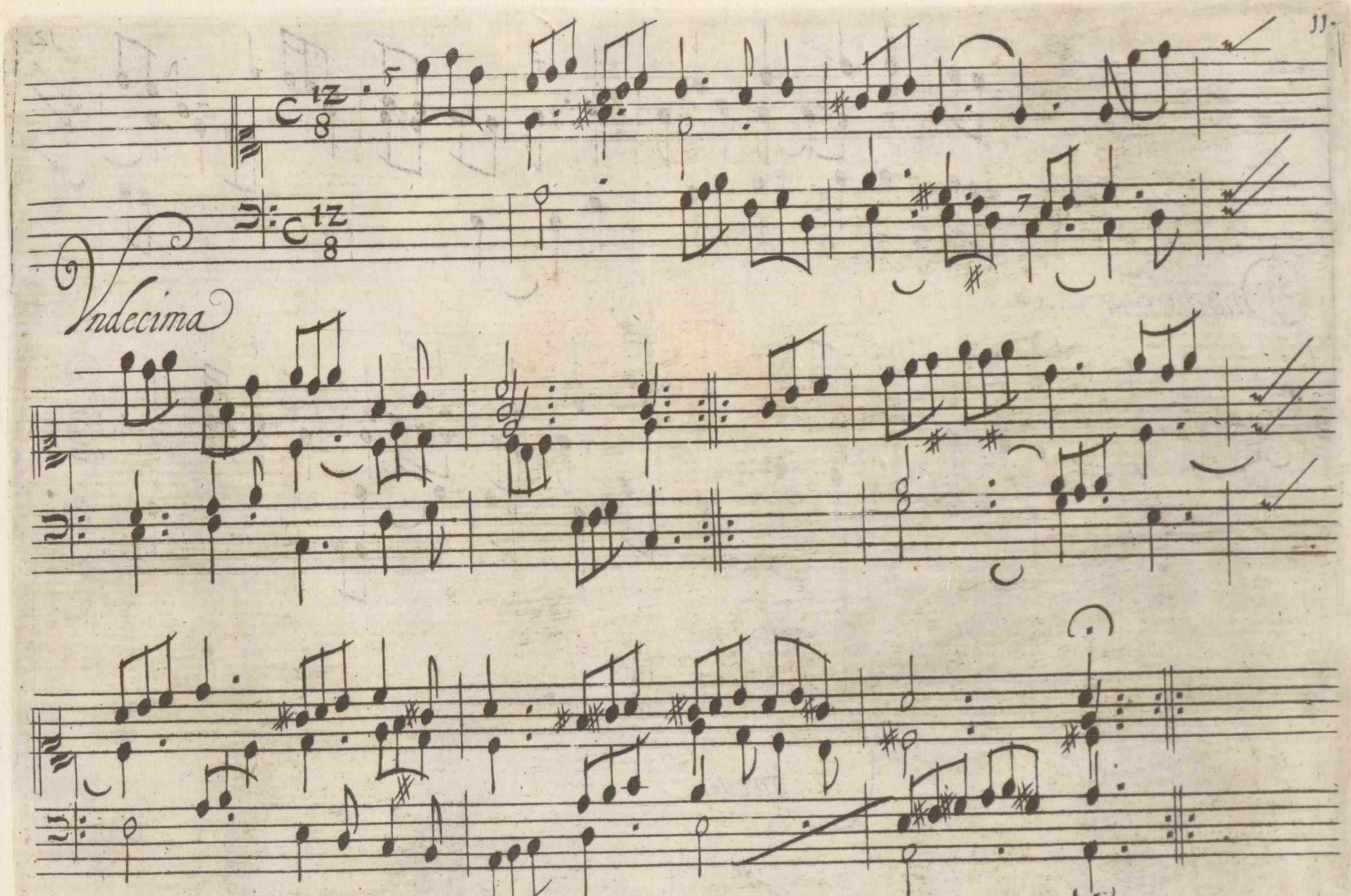


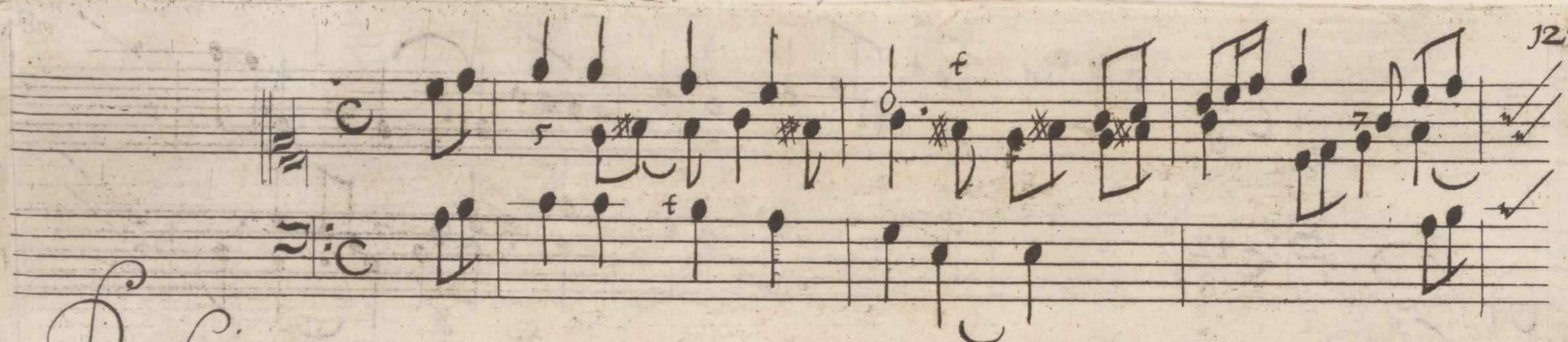


A handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The music is in common time (indicated by 'C'). The Soprano staff (top) starts with a clef of C, a key signature of one sharp (F#), and a tempo marking of 'f'. The Alto staff (middle) starts with a clef of C, a key signature of one sharp (F#), and a tempo marking of 'f'. The Bass staff (bottom) starts with a clef of F, a key signature of one sharp (F#), and a tempo marking of 'f'. The vocal parts are separated by vertical bar lines. The vocal parts are labeled 'Soprano' and 'Alto' above the staves, and 'Bass' below the staves. The score consists of four systems of music. The first system ends with a double bar line and repeat dots. The second system begins with a bass clef and a key signature of one sharp (F#). The third system begins with a bass clef and a key signature of one sharp (F#). The fourth system begins with a bass clef and a key signature of one sharp (F#). The score is written on aged paper.

10.

*Decima*

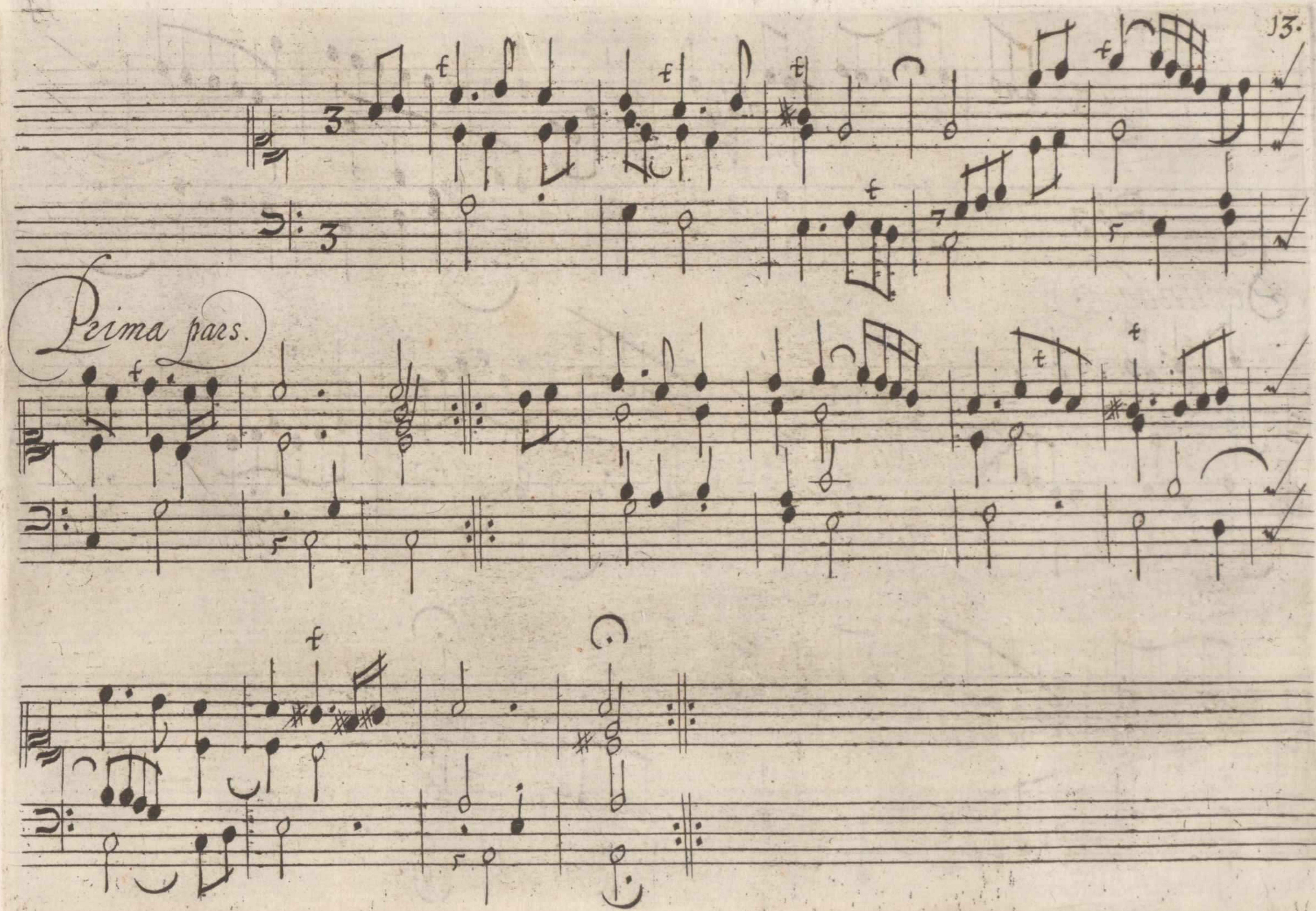




Duodecima



Courante



A page from an old music manuscript featuring three staves of handwritten musical notation on five-line staff paper. The notation uses various note heads, stems, and bar lines. The first two staves begin with a treble clef, while the third staff begins with a bass clef. Measure numbers 3, 7, 14, and 15 are visible above the staves. The word "Secunda" is written in cursive script above the first staff. The paper shows signs of age, including yellowing and foxing.

3
7
14
15

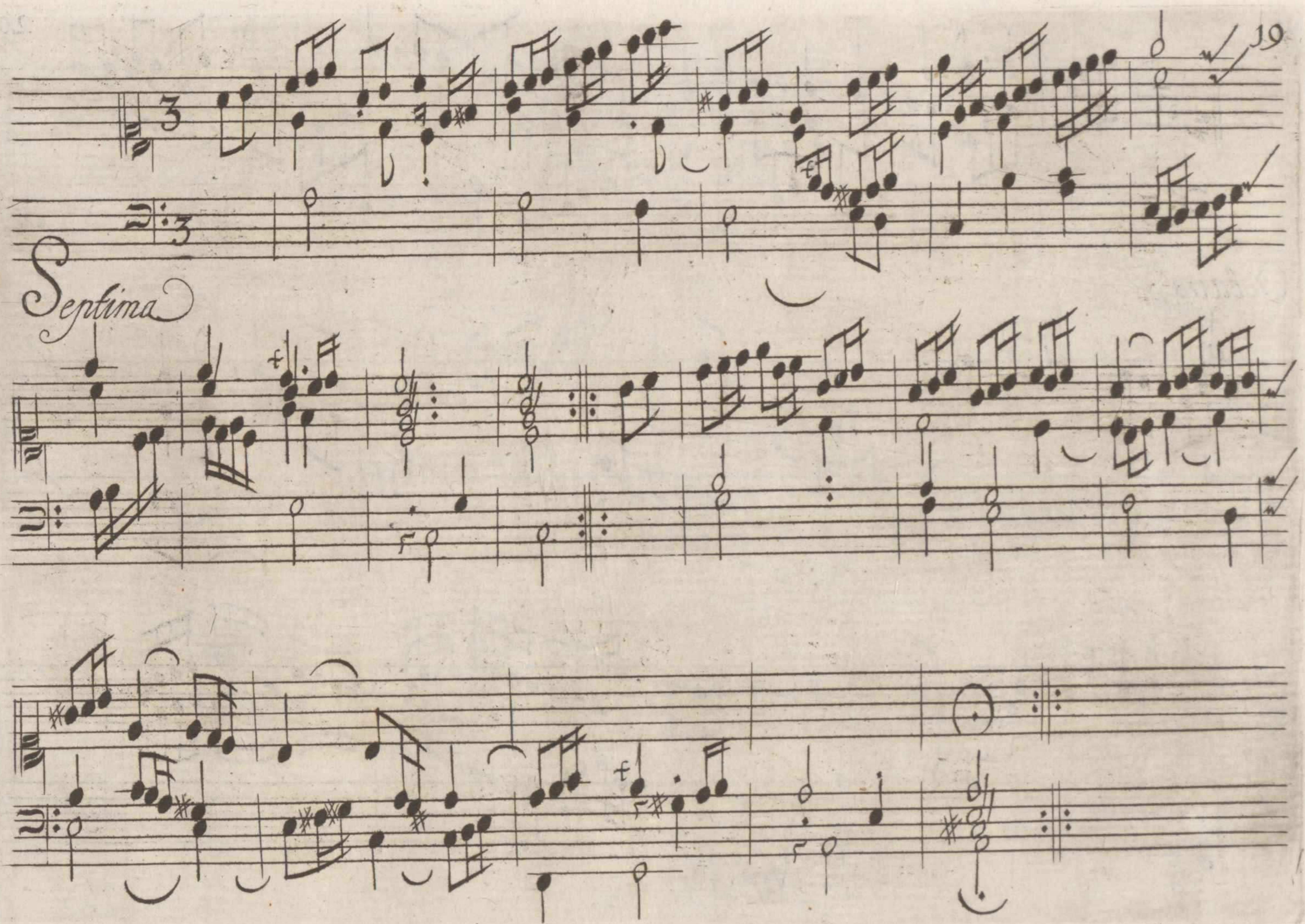
Secunda

A page from a handwritten music manuscript featuring three staves of musical notation. The notation is written in black ink on light-colored paper. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, ending with a half note. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures, ending with a half note. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures, ending with a half note. The music includes various note heads, stems, and bar lines. The page number '15.' is located in the top right corner.

A page from an old music manuscript featuring three staves of handwritten musical notation. The notation is written in black ink on light-colored, slightly aged paper. The first staff begins with a clef symbol resembling a 'C' with a vertical line through it, followed by a '3' indicating a triplet. The second staff begins with a 'U' and a '3'. The third staff begins with a 'U'. The music consists of various note heads, stems, and beams, typical of early printed music notation. The manuscript shows signs of age, including yellowing and foxing. A handwritten label 'Quarta' is positioned above the first staff. The page number '16' is located in the top right corner of the manuscript area.









Octava

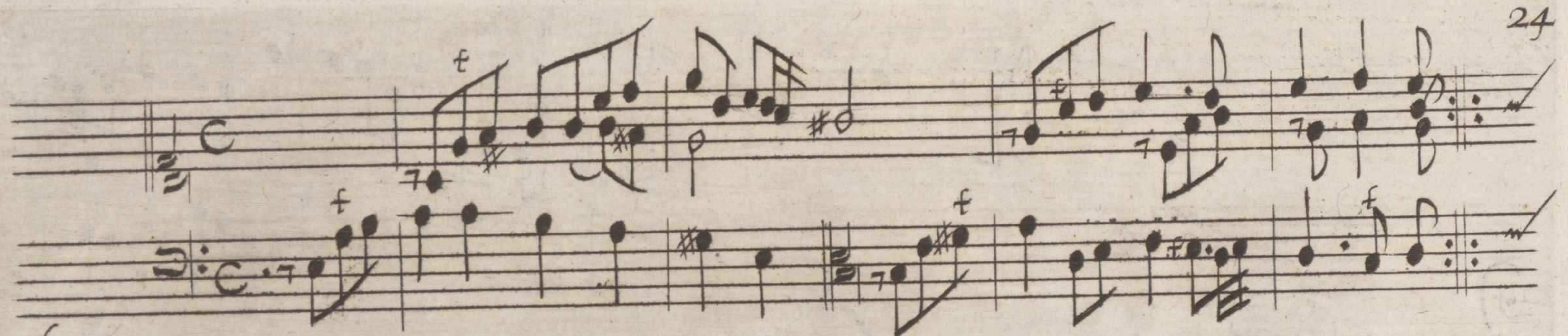


Nona



A page from a handwritten musical manuscript featuring three staves of music. The top staff begins with a treble clef, a '3' indicating a triplet, and a common time signature. It consists of six measures of complex rhythmic patterns, ending with a double bar line and the number '22.'. The middle staff starts with a bass clef, a '3' indicating a triplet, and a common time signature. It contains five measures of music, with the word 'Decima' written above it. The bottom staff begins with a bass clef, a '3' indicating a triplet, and a common time signature. It has four measures of music. The notation uses vertical stems, horizontal strokes, and small dots to represent pitch and rhythm. The paper is aged and shows some discoloration.

A handwritten musical score for 'Undecima Gigue'. The score consists of three staves, each with a different key signature and time signature. The top staff starts with a key of C major (two sharps) and a common time (indicated by a 'C'). The middle staff starts with a key of C major (two sharps) and a 2/4 time signature. The bottom staff starts with a key of C major (two sharps) and a 3/4 time signature. The music is written in a cursive style with various note heads and stems. The score is numbered '23.' in the top right corner. The title 'Undecima Gigue' is written in cursive script above the first staff.



Duodecima



Ad Placitum

Dexter si ludit Bassum, et Sonat altera Cantum
Insolitos tactus Cantis uersa dabit

Sarabanda

25.

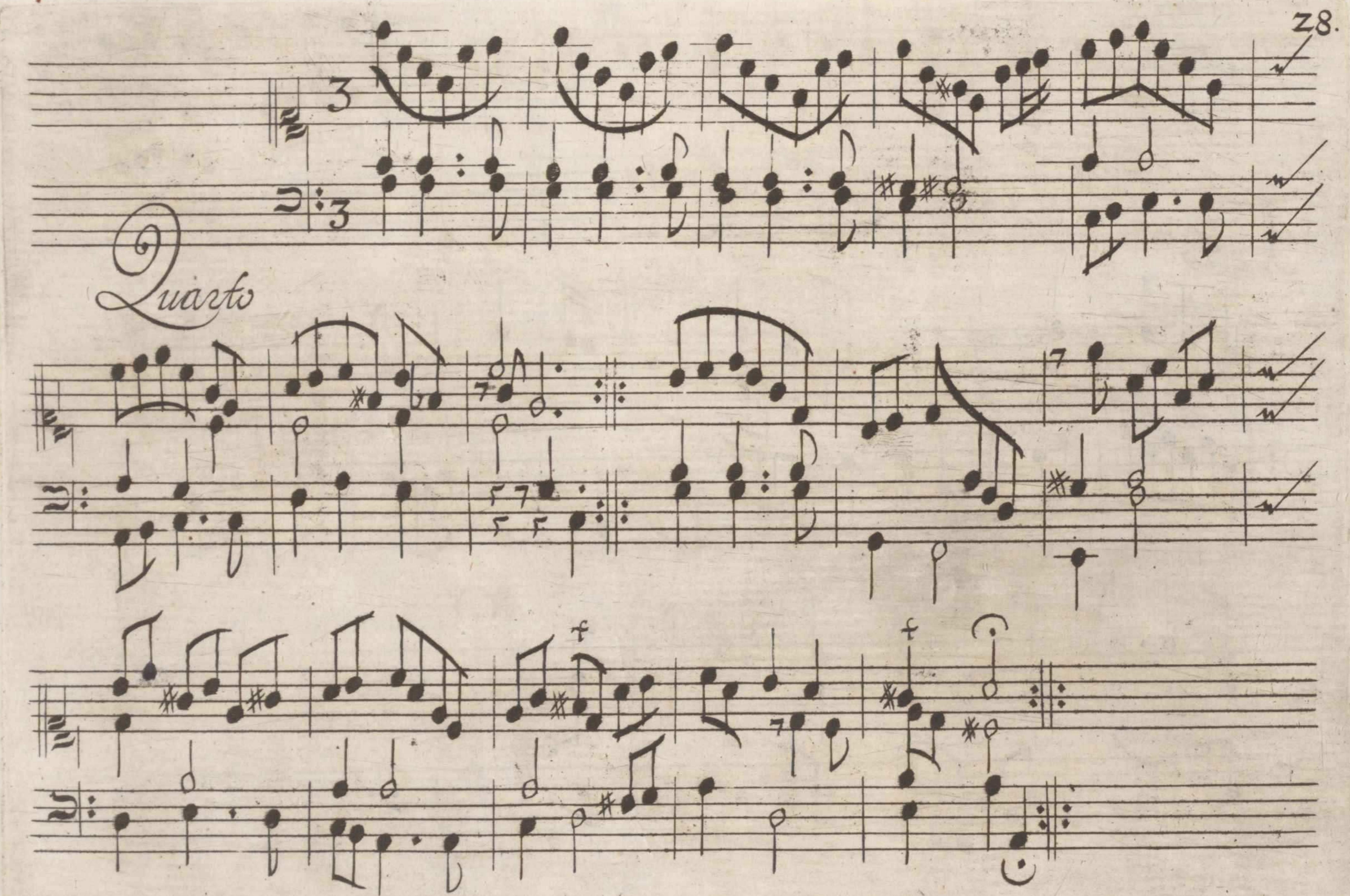
*Primo modo*

z6.

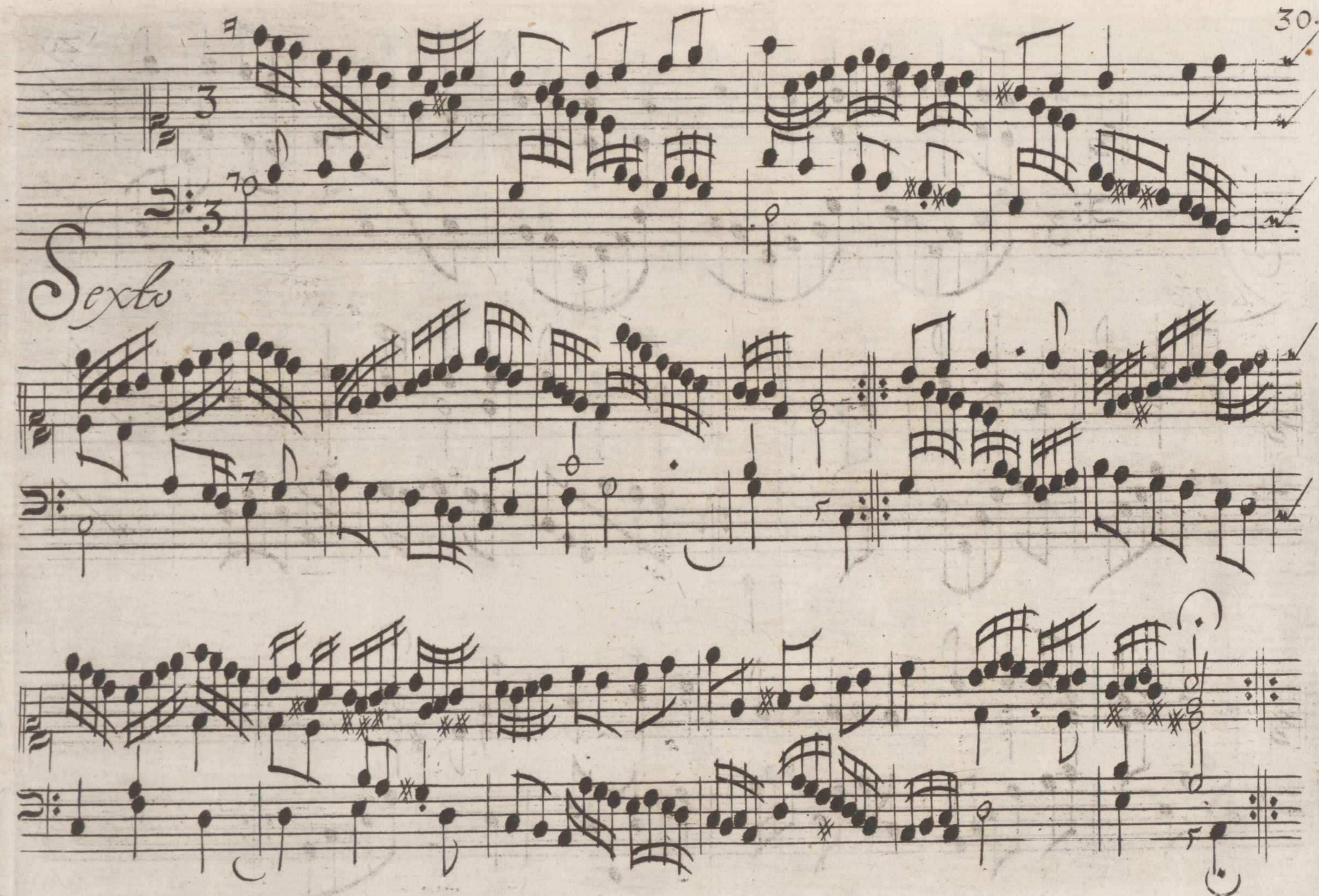
Secundo

The image shows three staves of handwritten musical notation on aged paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. Measure numbers '3' and '2:3' are written above the first two staves respectively. The third staff begins with a measure number 'f'. The music includes various dynamics like 'f' (forte) and 'p' (piano), and some notes have small crosses or asterisks. The manuscript is in common time, indicated by a 'C' at the beginning of each staff. The paper has a yellowish tint and some minor staining.



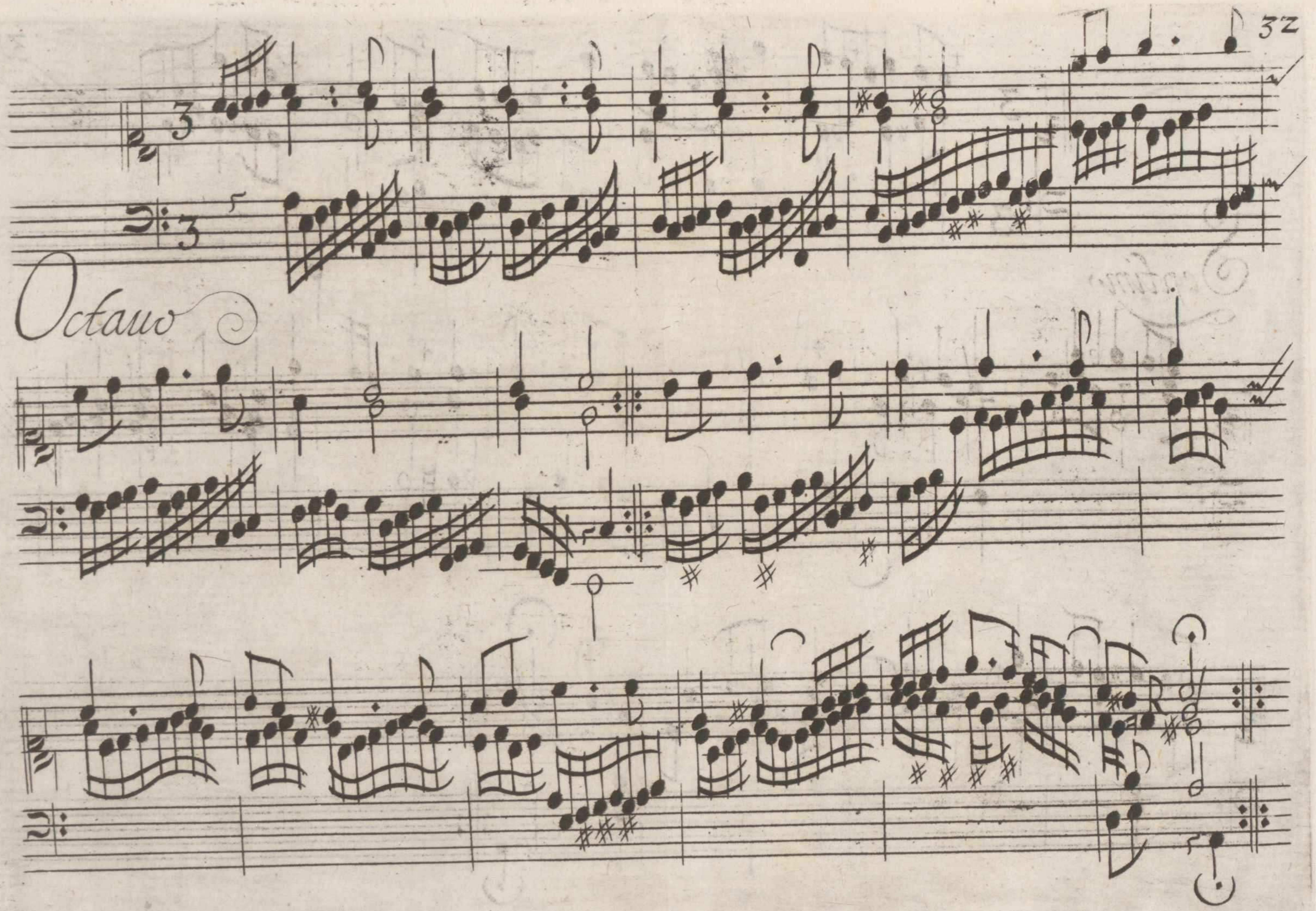






Sexto

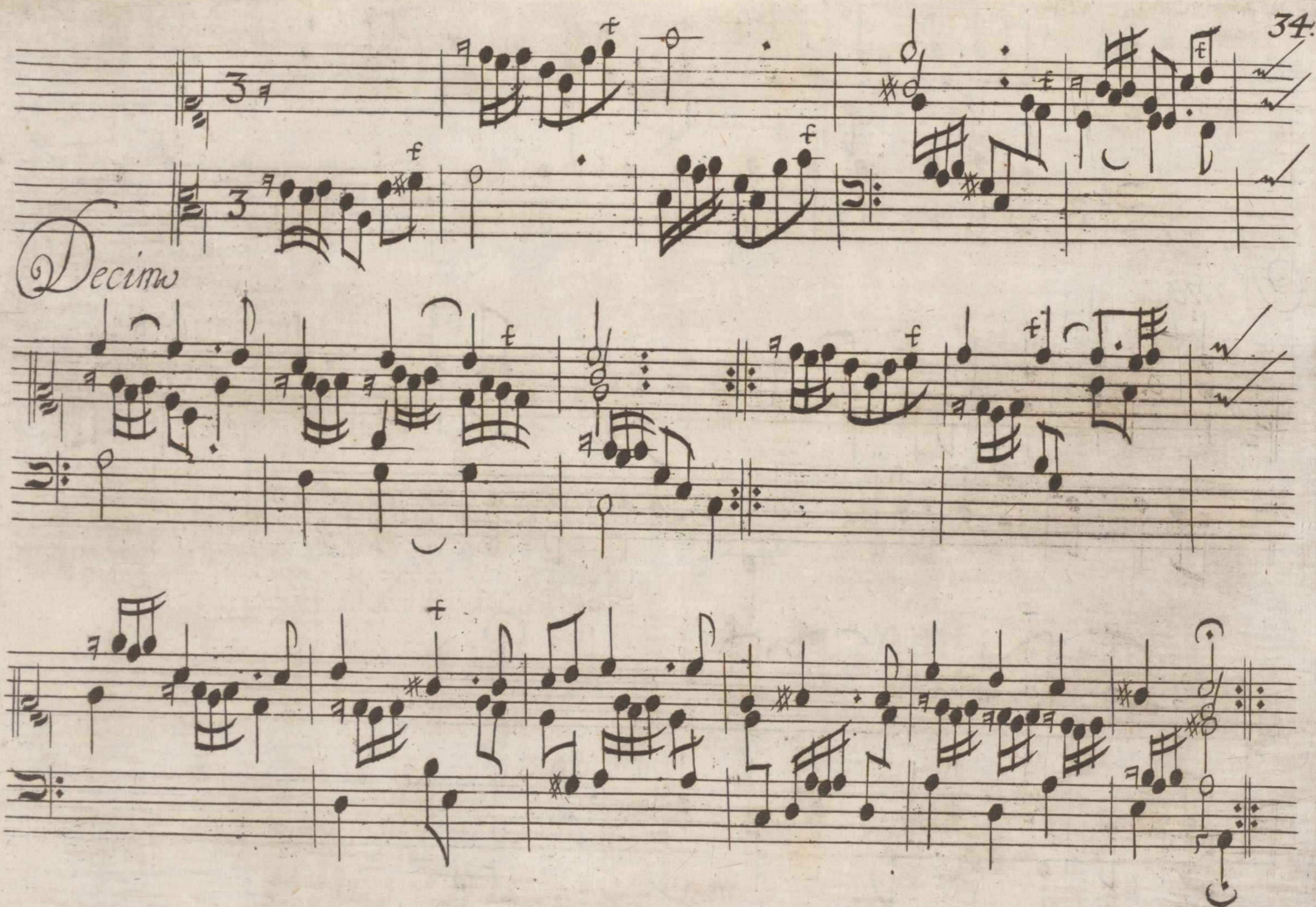
A page from a handwritten musical manuscript featuring three staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It contains six measures of music with various note heads, stems, and a fermata mark above the third measure. The middle staff starts with a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. It has four measures of music. The bottom staff also starts with a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. It has four measures of music. The word "Septimo" is written in cursive script above the first staff. The number "31." is in the top right corner of the page.



A handwritten musical score for three staves, page 33. The score consists of three staves, each with a key signature of one sharp (F#) and a time signature of 3/4. The music is written in black ink on aged paper.

The first staff begins with a treble clef, a sharp sign, and a 3/4 time signature. It features a melodic line with various note values and dynamics, including a forte dynamic (f). The second staff begins with a bass clef, a sharp sign, and a 3/4 time signature. It also contains a melodic line with note values and dynamics. The third staff begins with a bass clef, a sharp sign, and a 3/4 time signature. It follows a similar pattern of note values and dynamics. The score concludes with a final measure on the third staff.

Text "Now" is written in cursive script on the left side of the page, between the first and second staves.





36.

*Duodecimo*