

CONTINUATIO
THEATRI MUSICI

SEU
SACRARUM CANTIONUM

PARS SECUNDA,

Quas aperuit

SAMUEL CAPRICORNUS

Sereniss. Ducis Wirtemberg. Chori Musici
DIRECTOR.



CANT. PRIMUS.

HERBIPOLI, apud JOANNEM BENCARD, Bibliopol. Acad.
M. DC. LXIX.

M. 990

Drossard.
10 Partes.

n° 106. 2.





Sonata Jesu benigne â cuius i - gne, optoflagrare es te amare, Jesu benigne â cuius i - gne
optoflagrare es te amare: Cur nō flagravimus nō amavi te Jesu Christe, ô frigus triste. *piano.* ¶ cur non flagravimus nō a -
mavi, te Jesu Christe, ô frigus triste, *pian.* ¶ Sonata. Sonata. Sunt causæ mille, cur velit il - le,
semper ama - ri, semper laudari, primū amavit, et viam stravit, ad se amandū ad se laudandū, *pian.* ¶ Dum me crea vit,
prior ama - vit dum me rede - mit poenise exemit, dū me crea - vit prior ama - vit dum me rede - mit poenise exemit;
a. i.

Exemplū Dei, amantis mei, sequar amando, Cordedicando, *piano.* ¶ Exemplum Dei, amantis mei, sequar amando,

Cordedicando, *pian.* ¶ semper semper amabo ama bo.

2.

S infonia. **O**mnis Ca ro foe — — — nume gloria ejus si cut flos, si cut umbra

prætereunt evanescunt: Omnis Ca ro foe — — — nume glori æ ejus si cut flos prætereunt

eva nescunt, e va nescunt e va nescunt e va ne scunt e *pian.* va nescunt:
b.

11 4 16 3 12 4

Nil tam amaveris quod potest perdere, quod mundus tribuit intendit rapere superna

cogita,

Cor sit in æthere: felix qui didicit

mundum contemnere

felix qui didicit mundum contemnere.

Omnis Caro fœ - - - nume gloria ejus sicut

flos, sicut umbra prætereunt evanes cunt,

Omnis Caro fœ - - - nume gloria ejus sicut flos

prætereunt eva nescunt

eva

nescunt

eva

nescunt

e

va

ne

scunt

e

pian.
va

nescunt.

4 19

Sonata. *ô Jesu summa charitas, ô ô Jesu grandis a - mor ô o Jesu summa*

charitas, ô ô Jesu grandis a mor, aura cordium vena la ti ti æ, spes spes dulcis ani mæ,

aura cordium vena la ti ti æ, spes spes dulcis ani mæ, te di li gentibus qua nti so la

minis te requi ventibus, te invo cantibus, te sic amantibus *Sonata Igitur.* *Jesu piissime,*

Jesu sanctissime, exsolve η vincula exsolve η η vincula duenos η quo tendimus: -
cl.

8

A - - - men amen, a - - - men amen, a - - -

men amen a - - - men amen a - - - men

4.

Sonata. **A** solis. *Mulier prima.* Ego es mulier hæc habui abamus in domo una es

peperi apud eam in cubiculo; tertia autem die postquam ego peperi peperit es hæc es eramus simul nullusq

alius nobiscum in domo. Mortuus est autem filius mulieris hujus nocte dormiens quippe oppressit eum et consurgens

e.



 intempestæ noctis silenti o tulit fili um meum de latere meo et collocavi et collo cavit in sinu suo,

 fili um autem suum qui erat mortuus posuit in sinu meo: Non est ita, non est ita ut tu dicis tuus est qui

 caret vita meus autem vi vit, non est ita, ñ ñ ñ ut tu dicis tuus est qui caret

 vita, meus autem vivit, non est ita, ñ ñ ñ ut tu dicis, tuus est ñ

 ñ qui caret vitâ meus autem vivit: *Sinf. Deus.* Non est ita, ñ ut tu dicis tuus est qui

 f.

caret vita meus autem vivit, non est ita *ij* *ij* *ij* ut tu dicis tuus est qui caret

vita, meus autem vivit, non est ita *ij* *ij* *ij* ut tu dicis tuus est *ij*

ij quicaret vita meus autem vivit. *3. 7. 6.* *Sinf. Afferte. Redu.* Heu heu fili mi! commota sunt viscera mea

super te fili mi! date date illi potius infantem vivum & non dividatur. *4. 4.* *Divid. Nec.* Non non non non divi-

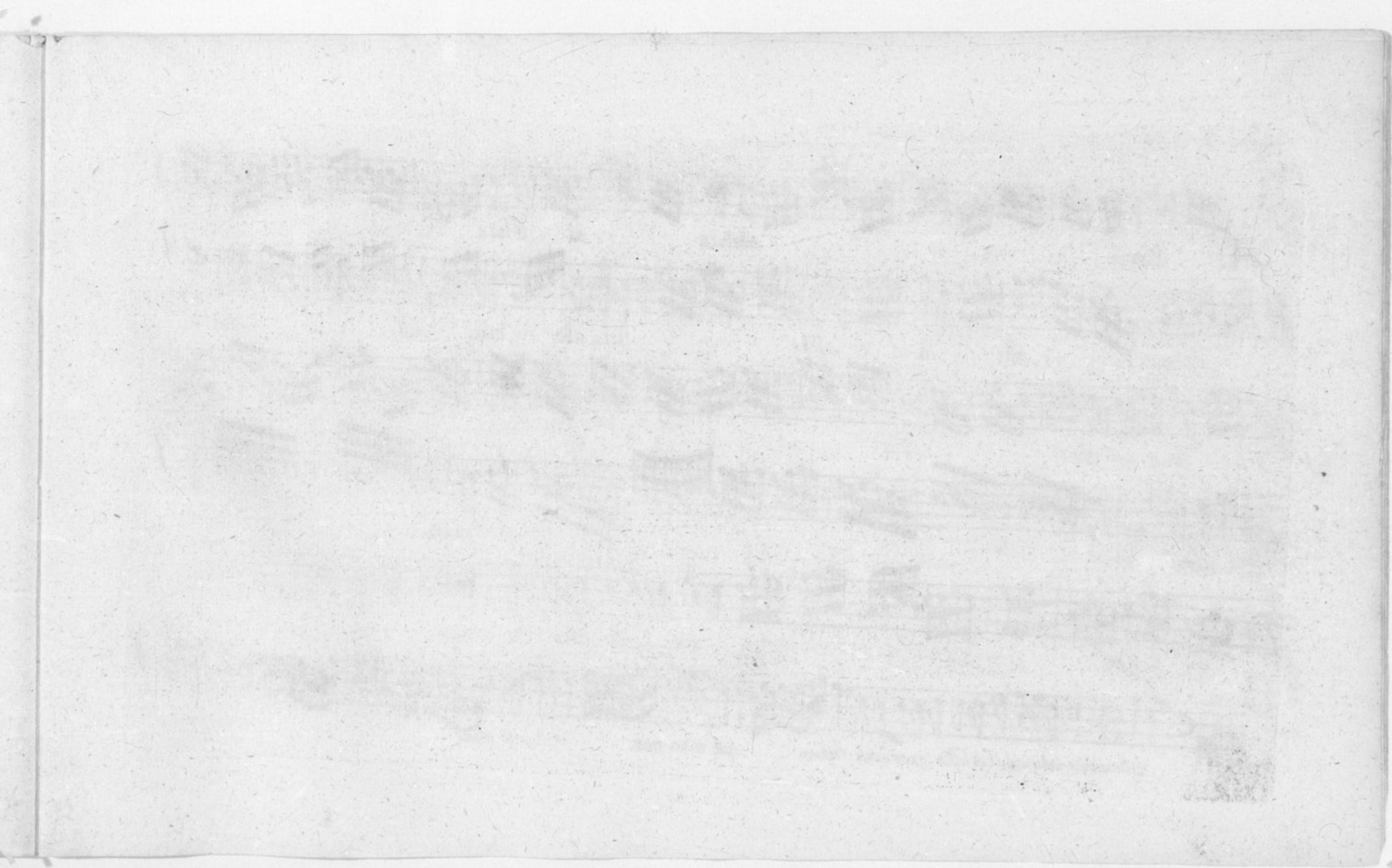
datur date date illi potius infantem vivum & non dividatur. *10.* Congratula — — — mini



mihi omnes, congratula — — mini mihi omnes, ô fe li cem, ¶ ge ne tri cem, en
in fantem, en in fan — — tem ter a man tem, ô fe li cem, ¶ ô fe li cem ge ne.
tri cem! en in fantem en in fantem en in fan — — tem ter a man tem. O mi nate for tu:
nate! ¶ u — — be ra su ge & Re — — ge mado — — ra ô mi nate
for tu nate! ¶ u — — be ra su ge & Re — — ge mado
h

a - do - - - - ra. O ô popu li ve ni te! ô ô gentes adeste! judi ci um Sa -
lo monis ce le bra - te ce le brate ij & Regem sa pi entem collau cla - te collaudate,
ij ô ô populi ve ni te, ô ô gentes adeste judi ci um Sa lo monis ce le bra -
- - - - te ce le brate ij & Regem sa pi entem ij col lau -
da - - - - te collaudate ij plaudite Regi plaudite plaudite Salomonij,
i.

plaudite Regi plaudite Regi ⁊ plaudite Salomo ni, plaudite Regi ⁊ plaudite Salomo ni,
plaudite Regi ⁊ plaudite Sa lomo ni, plaudite Regi plaudite Salomo ni plaudite Regi ⁊
⁊ ⁊ plaudite Salo moni, plaudite Regi plaudite plaudite plaudite Regi plaudite
Salomo ni plaudite ⁊ ⁊ ⁊ plaudite Salo mo ni.
D^o — mine la — — — — — bi a mea ape — — — — — k.



Al. leluia *alleluia* *al. leluia*

alleluia *alle: lu ia* *alle: luia alle: luia alle: luia al:*

le luia alle: luia

alleluia alle: lu ia

alle lu ia alle lu ia

7. *deſto a deſto multitudo Coeleſtis exercitus choros= que alternan: tes ducite plau: m. clite plau:*



[illegible]

I N D E X.

- | | |
|--|---|
| 1. Jesu benigne. Cant. Alt. Ten. Bass. 3. Viol. | 5. Dominelabiamea. c. |
| 2. Omnis caro foenum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. 1. Viol. & Basseto. |
| 3. O Jesu summa charitas. C. A. T. B. 2. Viol. | 7. Salvum me fac Deus. B. 4. Viol. 2. Tromb. |
| 4. Judicium Salomonis. 2. Cant. T. B. 2. Viol. | 8. Laudate pueri Basso. 4. Viol. |

F I N I S,



V m
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2.

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Tuler secunda

Sonata. *solis. Ego es. Non est ita, ñ ut tu dicis tuus est qui caret vita meus*

autem vi vit, non est ita ñ ñ ñ non est ita ut tu dicis, tuus est, non est ita ñ

ñ non est ita, ñ ut tu dicis, tuus est qui caret vitâ meus autē vi-vit, tuus est qui caret vitâ me? au-

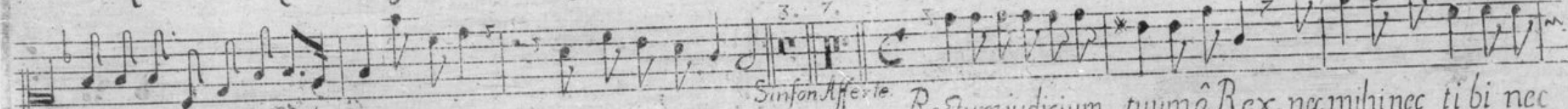
tem vi vit, tuus est, meus autem vivit, Sinf: Deus: Non est ita ñ ut tu dicis tuus est qui caret vitâ meus

autem vi vit non est ita, ñ ñ ñ non est ita ut tu dicis, tuus est non est ita

a. z.



q̃ q̃ non est ita, q̃ ut tu dicis, tuus est qui caret vitâ meus autem vi vit, tuus est qui caret



vita meus autē vi vit, tuus est, meus autem vivit. *Sinfon Afferte.* Rectum iudicium tuum ô Rex, nec mihi nec tibi nec



mihi nec tibi, di vi datur di vi da - - - tur. *Heu: Divid:* Nec mihi nec tibi, q̃ di vi datur



di vi da tur. *Non: Date: Congrat: Sinf: Om: Sinf:* O ô populi ve ni te, ô ô gentes adeste ju =



dicium Sa lo monis ce le bra - - - te celebrate q̃ et Regem sa pi entem collau =

b. z.

da - - - te collaudate et o o populi venite o o gentes adeste, iudici um Sa lo monis

cele bra - - - te ce le brate et ei Regem sa pi entem, et collau

da - - - te collaudate et plaudite Regi et plaudite Salo mo ni plaudite Regi

plaudite Sa lo mo ni plaudite Regi, et plaudite Salo mo ni plaudite Regi et plaudite Salo moni,

plaudite Regi plaudite plaudite Sa lo mo ni, plaudite Regi et plaudite Salo moni, plaudite Regi, et

plaudite Salo mo ni, plaudite Regi ⁊ plaudite Salomoni, plaudite Regi ⁊ plaudite
⁊ plaudite Regi plaudite Salomoni, plaudite ⁊ ⁊ ⁊ plaudite Salo moni.

Finis.

dz

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1. The first part of the book is devoted to a description of the various forms of the word "index" as used in the literature of the subject. It is found in the titles of books, in the headings of chapters, and in the titles of sections. It is also found in the titles of articles in periodicals, and in the titles of papers read at meetings of scientific societies. The word "index" is also used in the titles of books, in the headings of chapters, and in the titles of sections. It is also found in the titles of articles in periodicals, and in the titles of papers read at meetings of scientific societies.



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|---|--|
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3.



Sonata *Jesu benigne a cuius igne, opto flagrare et te amare: Cur non flagravi cur non amavi te Jesu*

Christe o frigus tri ste! Sonata Pelle alogrem et da amorem, te deperibo et non peribo et non peribo,

pelle alogrem et da amorem, te deperibo et non peribo, p. et Ioni bus urar Dei amantius, ne-

persentiscam rogos dammantis, rogos dammantis, Ioni bus urar Dei amantius ne persentiscam rogos dammantis rogos dammantis:

Sonata Sunt causa mille, cur velit ille, semper amari, semper laudari, primus amavit, et viam stravit, ad se amandum, ad se

laudandum, *p.* η Dum nec creavit, prior amavit, dum me redemit, poenis exemit; Exemplū Dei, amantis mei,

sequor amando Cor dedican do, *p.* η semper η a ma bo ama — bo.

Sinfonia *O*mnis Ca, ro foe — — num *g*loria ejus sicut flos sicut umbra prae:

tereunt eva nescunt, *g*loria ejus sicut flos sicut umbra praetereunt evanescent eva =

nescunt η e va nescunt, η *ô* Esca vermium
b. 3.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The lyrics are written in Latin, with some words in italics. The score includes repeat signs (triple and double dots) and a final double bar line. The text is as follows:

o massa pulveris, o ros, o vanitas, cum sis extolleris, ignoras penitus, et ut cum cras vixeris,
fac bonum seculo, et quam diu poteris, quam diu poteris: Omnis
Caro foenum est gloriae eius sicut flos, sicut umbra praeterit et evanescit
via epus sicut flos, sicut umbra praeterit et evanescit et evanescit et evanescit.
Laudate S in nomine Domini benedictum ex hoc nunc et usque in seculum, laudabile nomen Domini lau-

C. 3.

da - - bile *ii* *ii* laudabile nomen nomen Domini Excel - - sus excelsus super omnes
gentes Domini, *et* super caelos, *ii* *et* super caelos gloria eius, qui sicut Dominus, *ii*
Deus noster, qui in altis habitat, *et* de stercore e - - - - - rigens pauperem, ut collocet
eum cum principibus cum principibus populi sui ut collocet eum cum principibus cum principibus populi sui qui habitare
habitare facit sterilem in domo matrem lætan - - - - - tem lætan - - - - - tem matrem filiorum
d. 3.

la tan — — — — — tem latantem; Gloria Pa — tri & Filio & Spiritui sancto; sicut
 erat in principio & nunc & nunc & sēper & nunc & nunc & sēper & in secula seculorum A — men A — men amen.
Sonata. O ō Jesu summa charitas ō ō Jesu grandis amor, aura cordium, vena la:
 ti ti a spes spes dulcis ani mae, quæ vox quæ poterit lingua re texere, quantis gaudiis, ō te
 diligētib; te requirentibus, te in vo cantibus te sic aman tibus. *Sonata.* *Toritur* ō Jesu! nos flentes ad te confugi:
 e. 3.

mus, scelera. linquimus, gaudia poscimus, gaudia gaudia poscimus, viscera pandimus, ⁊ quite di-

ligimus, te invocamus nostris supplicibus ad te precibus. Jesu piissime, Jesu sanctissime, exsolve ⁊ ⁊.

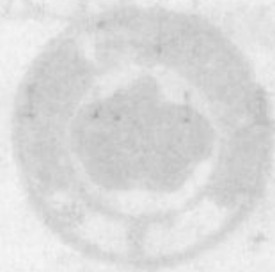
vincula exsolve ⁊ ⁊ vincula duc nos ⁊ quo tendimus *A*

men ⁊ a — — — men amen ⁊ ⁊ *A* men, a

men amen, a — — — men, ⁊ a men ⁊ Amen *f. 3.*

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1. *Journal of the American Medical Association*, Vol. 1, No. 1, 1914.
2. *Journal of the American Medical Association*, Vol. 1, No. 2, 1914.
3. *Journal of the American Medical Association*, Vol. 1, No. 3, 1914.
4. *Journal of the American Medical Association*, Vol. 1, No. 4, 1914.
5. *Journal of the American Medical Association*, Vol. 1, No. 5, 1914.
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7. *Journal of the American Medical Association*, Vol. 1, No. 7, 1914.
8. *Journal of the American Medical Association*, Vol. 1, No. 8, 1914.
9. *Journal of the American Medical Association*, Vol. 1, No. 9, 1914.
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I N D E X.

- | | |
|--|---|
| 1. Jesu benigne. Cant. Alt. Ten. Bass. 3. Viol. | 5. Domine labia mea. C. |
| 2. Omnis caro foenum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. I. Viol. & Basseto. |
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✓ m
47
4.

Sonata.

e su benigne à cuius igne, opto flagrare & te ama - re; Curnō flagravi, cur non amavi,

te Jesu Christe ô frigus triste. *Sonata.* *Pelle alio rem & da amo rem te deperi bo & non peribo & non pe:*

ri bo. Pelle alio rem & da amo rem, te deperi bo, & non peribo, & non peri bo; igni bus igni bus urar

Dei amantis, ne persentiscam rogos damnantis, rogos damnantis: Igni bus igni bus urar Dei amantis ne persentiscam

rogos damnantis, rogos damnantis: *Sonata.* *Sunt causa mille cur velis il le semper ama ri semper lauda ri; primo amavit,*

a. 4.

& viam servavit, ad se amandum, ad se laudandum *p* *q* dum me creavit, prior a ma vit dum me rede mit, poenis ex-
 mit; Exemplū Dei, amantis mei, sequar amanda, Cor deducendo *p* *q* semper semper amabo a ma — bo.
S **O** mnis Ca ro fae num & gloria ejus si cut flos si cut umbra praeterveunt.
 evanescent, & glo ria ejus si cut umbra praeterveunt evanescent e va nescunt e va nescunt *pian.*
 va nescunt; Quam breve festum est hac mundi glori a, & umbra transiens, sunt ejus gaudia, quae semper subtrahunt ce-

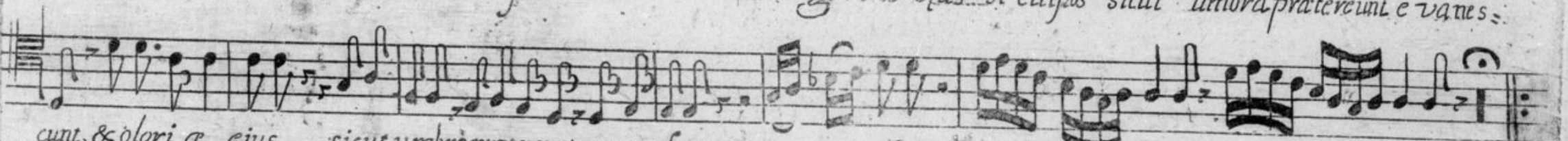
b. 4.



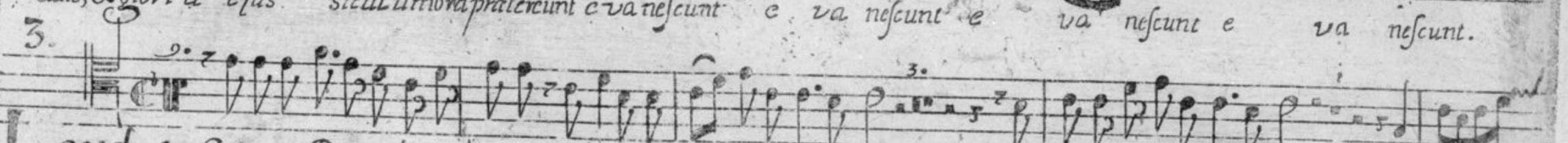
terna praemia & ducunt miseros, ad dura de - - via, & ducunt miseros ad dura devia.



Omnis Ca ro fœ - - num & glori æ ejus si cut flos sicut umbra praterunt e va nes.



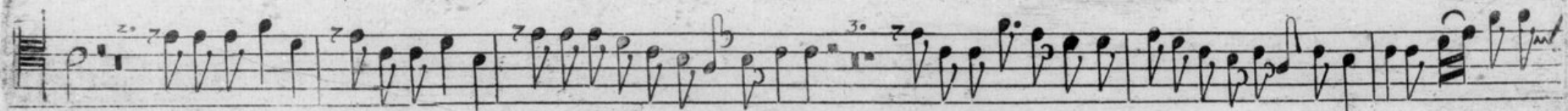
cunt, & glori æ ejus sicut umbra praterunt e va nescunt e va nescunt e va nescunt e va nescunt.



Laudate. Sit nomen Domini benedictum ex hoc nunc & usq in seculum, laudabi le nomen Domini, lauda-



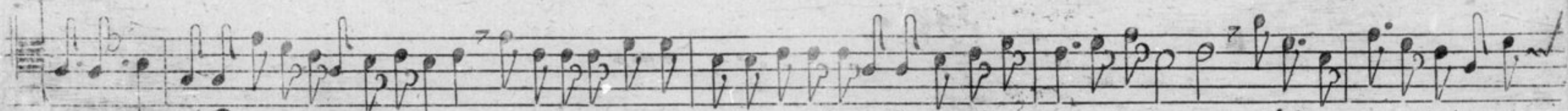
bile . ij . ij . laudabile nomen nomen Domi ni, Excel - - sus excelsus super omnes gentes Domi :



mus, & super coelos *ij* & super coelos gloria ejus, quissicut Dominus *ij* Deus noster qui in altis



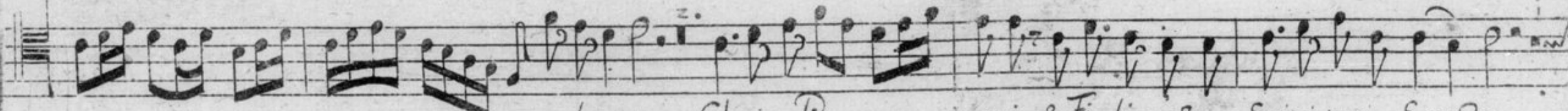
habitat, & de stercore e — — — — — rigens pauperem, ut collo cet eum cum Prin-



cipibus cum Principibus populi sui ut collocet eum cum Principibus cū Principibus populi sui qui habi tare habi ta-



vescit sterilem in domo matrem, la tan — — tem la tantem la tan — tem matrem filiorum la tan-



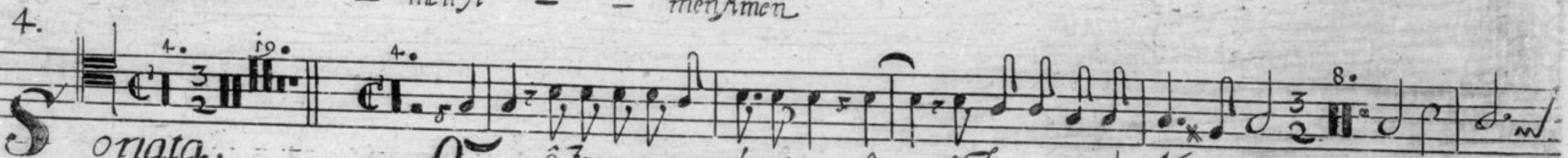
tem latantem, Gloria Pa — — tri & Fi li o & Spi ri tu i San cto,
d. 4.



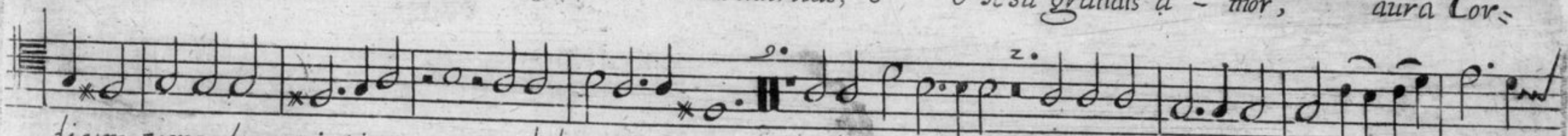
sicut erat in principi o & nunc & nunc & semper & nunc & nunc & semper & in se cu la se cu,



lorum. A - - men A - - men Amen



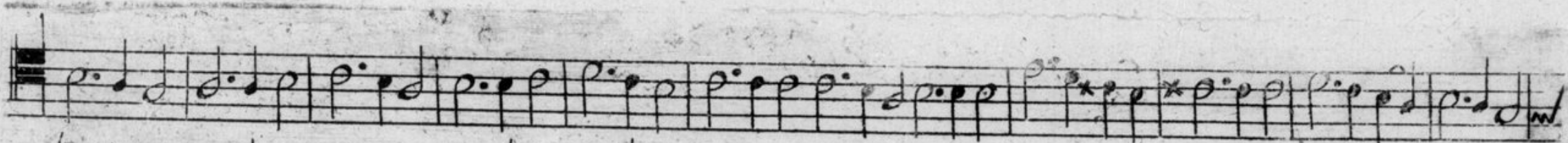
Sonata. O ô Jesu summa charitas, ô ô Jesu grandis a - mor, aura Cor-



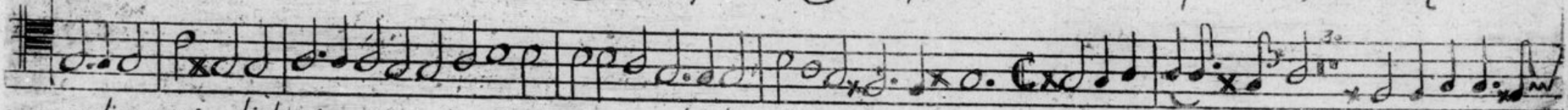
dium vena læ ti ti a, spes spes dulcis ani mæ, te di li genti bus, te re qui ren ti bus, quanti læ va mi:



nis te invo cantibus, te sic aman ti bus: Sonata. For tur ô Jesu nos flentes ad te con fugi mus; sce le ra
e. 4.



linqui mus, gaudia posci mus, gaudia gaudia posci mus gaudia poscimus visce ra pandimus, ¶



pandimus qui te di li gi mus, te in vo ca mus, no stris sup pli ci bus a de sto præ ci bus: Je su pi is si me! Je su san ctis si



me! ex solve ¶ vin cu la ex sol ve vin cu la ex sol ve ¶ ex solve vin cu la, ex solve ¶ ¶ vin cu



la duc nos ¶ quo ten di mus: & A - - - men a men a - - - men ¶ a - - - men ¶



a - - - men ¶ a - - - men ¶ ¶ a - - - men ¶ ¶ a - - - men ¶ a men a - - - men

5. 2. 34. Prologus.

Sonata. A solis or - tu et ab occasu properate populi, properate gentes
 et sapi entiam magni Regi et ju dicium Sa lomonis audi te, et sapi entiam magni Regis et ju dicium Sa:
 lomonis audite: Ante Regē duā steterunt in fe li ces ge ni trices eju lantes ejulantes et clama tes sic dixe runt, an
 te Regē duā steterunt, in fe li ces ge ni trices eju lantes ejulantes ejulantes et clamantes sic
 dixe runt, ejulantes et clamantes sic dixerrunt.

23. 21. 3. 9. 21. 3. 7. 6. 8. 4. 4. 6. 10. 15. 2. 16. 3.

Ego et mul. Non est. Sinf. Deus. Non est. Sinf. Afferte. Redi. Hou. Div. Nec. Non. Date. Congra. Sinf. omi. Sinf.

Tutti C
ô ô populi venite, ô ô gentes adeste celebrate ñ collaudate ñ ô ô populi veni te,
ô ô gentes adeste celebrate ñ collaudate ñ plaudite Regi plaudite Salomoni, plaudite Regi,
ñ ñ plaudite Regi plaudite Salomoni plaudite Regi ñ plaudite Salomoni plaudite Regi ñ
ñ plaudite Salomoni plaudite Regi ñ ñ plaudite ñ ñ ñ Regi, plaudite Salo mo:
mi plaudite ñ ñ ñ ñ Salo mo ni: h. 4

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in fornia saluum saluum fac Deus, quo
niam intrave - - runt intra ve - - runt intraverunt a
quæ usq; ad animã meam, in - fi - xus sum in fi xus sum in limo pro
fun di in limo profundi; et non est - - - sub stan
tia non est substan ti ve ni veni ve ni veni in alti tudinem ma - - ris
a. s.

ma - - ris ma vis & tempe stas tempe - - -

stas tempestas clemet - - - sit de mer sit me clemet sit me, la - bo - ravi ñ

ñ ñ cla - - - - - manslabo ravi labo,

ravi cla mans, rauca facta sunt fauces mea, rauca rauca ñ ñ facta sunt

fauces mea; dum spero ñ in Deum spero spero in Deum ñ Deum meum
b.s.

Handwritten musical score on six staves, featuring a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves.

Lyrics:

non me de mer - - - gai tempestas tempestas tempestas a

quæ, tempestas a - - - quæ tempestas

tempestas a - quæ tempestas a - - - quæ tempestas tem-

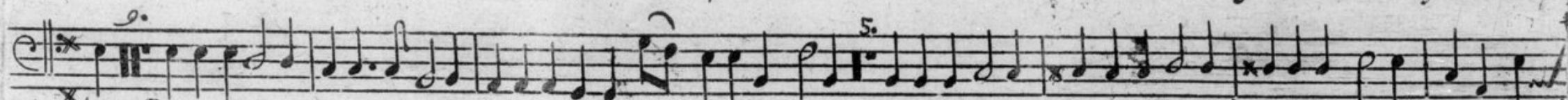
pestas a - - - quæ a quæ, neg neg ab sorbeat neg

neg ab sorbeat, me profundū absorbeat me profundū A - - - men

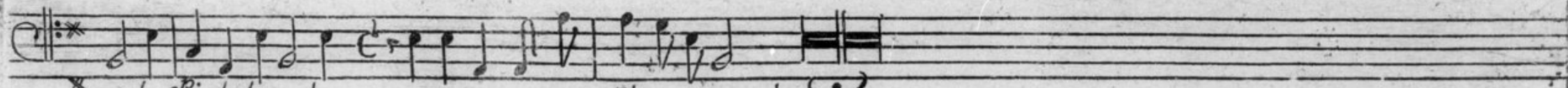
C. 5.



Sunt causæ mille, cur vel it ille, semper amari semper laudari, primus amavit, & viâ stravit, ad se amandum, ad se laudandum, ad se laudan-



dum; Dū me creavit, prior amavit, dum meredemūt, poe nis exemit, Exemplū Dei, amantis mei, sequar amando Cor de di-



*cando Cor dedicando, semper semper ama bo ama bo.

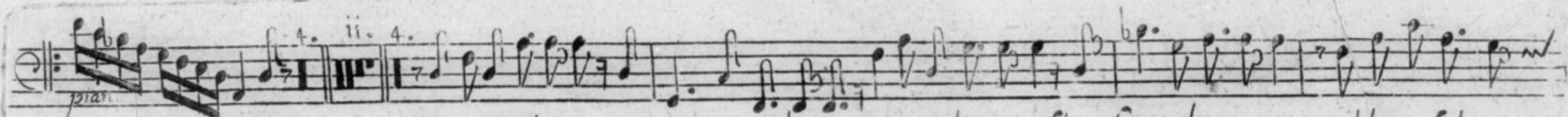


Sinfonia. **O**mnis Caro foe - - - num & gloria ejus si cūt flos sicut umbra prætereunt eva:

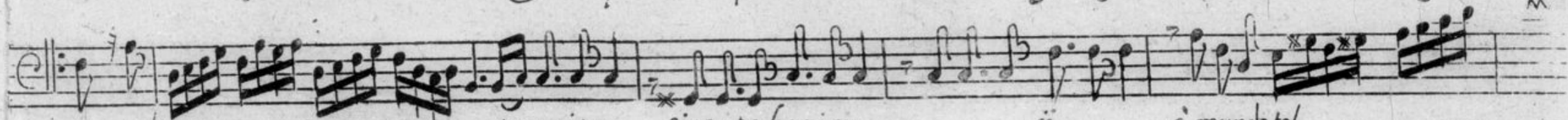


nesunt, & gloria ejus sicut umbra prætereunt eva nescunt e va nescunt ij e - va - nescunt

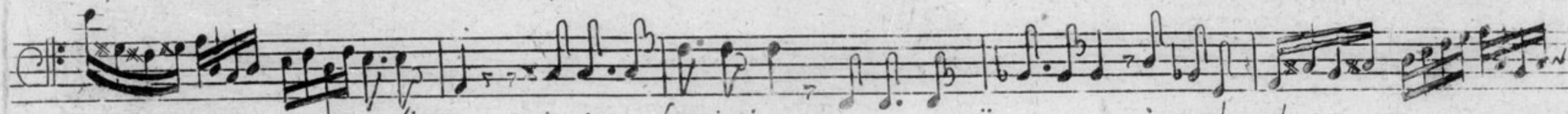
e. s.



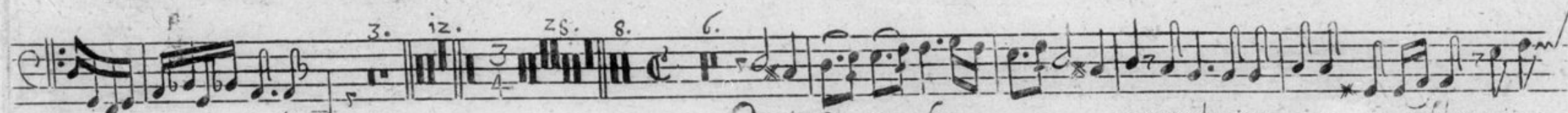
piu
e - va - nescunt: Haec carnis gloria, quæ tanti penditur sacris in literis flos foeni dici tur, vel leve foli:



um, quod ven - to rapitur, sic vita hominis, ¶ è mundo tol -



li tur, sic vita hominis ¶ è mundo tol.



li tur Omnis Ca ro foe - - nume gloriae ejus sicut flos, sicut



umbra praetercunt evanescent e - va nescunt ¶ e - va nescunt

f. s.



3.
 L audate pueri laudate laudate pueri Dominum, laudate nomen Domini, à solis or tu usq ad
 occa — sum lauda bile nomen Domini, laudabile ñ ñ
 laudabile nomen Do: mini, & super coe — los ñ ñ gloria eius quis sicut Dominus? ñ
 ñ Deus noster, & humili a respicit in coelo & in ter — ra suscitans à terra à terra ñ ñ à
 5.
 terra in o pem, ut collo cet eum cum Principibus cum Principibus populi sui, ut collocet eum cum Principibus cum Principibus

populi su - i, matrē filiorum læ tan - - - tem læ tan tem, læ tan

tem læ tan tem ⁊ læ tan - - - tem; Glori a patri & Fi li o & Spiri tu i san cto, si cut

erat in princi pi o & nunc & nunc & se per, & nūc & nūc & sem per & in se cu la, & in se cu la se cu lo rum ⁊ Amen.

Sonata. O ô Je su su ma Charitas ô ô Je su gran dis amor! aura cordium, vena

læ titiæ, spes spes dulcis ani mæ, te di ligen tibus te re qui rentibus, te in vo can tibus, quan tæ dul cæ di nis te sic

amanibus Sonata. *Foi tur ô Jesu nos fletus ad te confugimus; scelera linguimus gaudia poscimus, viscera pandimus*
quite di ligamus, te invo camus, nostris supplicibus adesto precibus: Jesu pijsi me, Jesu sanctissime. exsolve exsolve
vincula exsolve ñ ñ vincula exsolve ñ ñ vincula duc nos duc nos quiescimus A
men ñ ñ a - - - men a - - - - - men ñ a - - - - - men a
men, a - - - men ñ a - - - men ñ a men a - - - men ñ a - - - men a - - - men a

6. 7. 34. 24. 23. 21. 3.

Sonata. A solis. Ego es: Non: Sinf: Deus Deus iudicium

tuum Regi da ut pos — sit discernere, ut pos — sit discer — nere

inter bo — num et malum: Non est: Sinf: Affer te affer te gladium et divide te infantem vivum in duas

partes et date dimidiam partem uni, et dimidiam partem alteri. Rectum: Heu. Divide te et

infantem, divide te et infan — tem vivum. Nec Non: Date huic infantem vivum, et

15. 2 16. 3.
 Congrat. Sinf. O mi. Sinf.
 haec est enim mater e — — ius date huic infantē vivū, haec est enim mater ejus
 ô ô populi veni te ô ô gentes adeste, celebra te et collaudate et ô ô populi veni te
 ô ô gentes adeste, celebra te et collaudate et plaudite Regi plaudite et Salomoni, plaudite Regi plaudite
 Salomoni, plaudite Regi plaudite et Salomoni plaudite Regi plaudite et Salomoni plaudite Regi et plaudite et
 Salomoni, plaudite Regi plaudite et Salomoni plaudite Regi plaudite et Salomoni plaudite Regi plaudite et et
 et Regi plaudite Salomoni, plaudite et et et plaudite Salomoni.

Finis.

L.S.

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| 3. O Jesu summa charitas. C. A. T. B. 2. Viol. | 7. Salvum me fac Deus. B. 4. Viol. 2. Tromb. |
| 4. Judicium Salomonis. 2. Cant. T. B. 2. Viol. | 8. Laudate pueri Basso. 4. Viol. j |

FINIS,



CONTINUATIO
THEATRI MUSICI

SEU

SACRARUM CANTIONUM

PARS SECUNDA,

Quas aperuit

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Sereniss. Ducis Wirtemberg. Chori Musici

DIRECTOR.



VIOL. PRIMA.

HERBIPOLI, apud JOANNEM BENCARD, Bibliopol. Acad.
M. DC. LXIX.

V 9m
47
6.

1. *Sinfonia. Saluum me fac. p.*

nauca. p.

Viol. 1^a. a. 6.

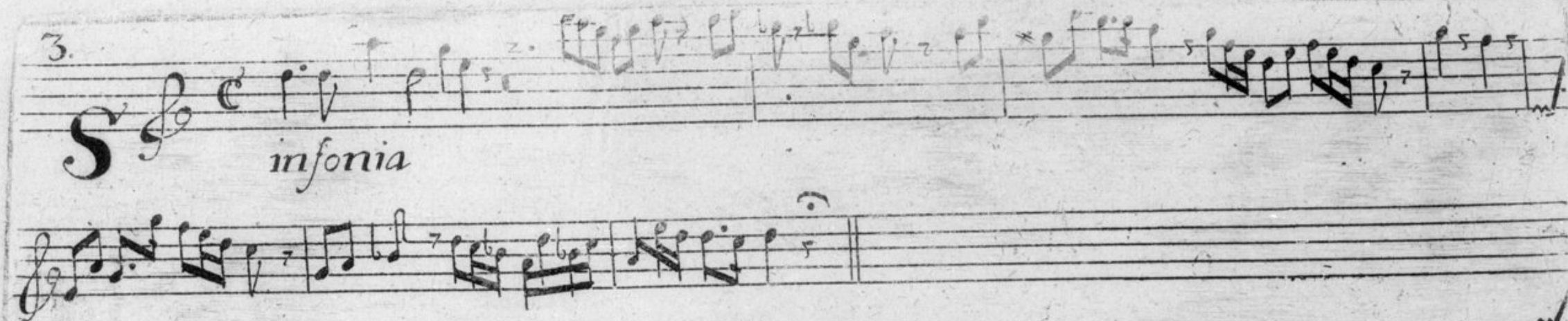
Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (2/4, 3/4, 4/4), and dynamic markings (pian., forte, pp.).

Key markings and text within the score include:

- Eccho.* (written above the third staff)
- Amen.* (written above the third staff)
- Tutti.* (written below the third staff)
- Sonata* (written below the fourth staff)
- pian.* (written below the fourth staff)
- pp.* (written below the fifth staff)
- forte* (written above the sixth staff)
- is.* (written above the sixth staff)
- 4.* (written below the sixth staff)
- 5.* (written below the sixth staff)
- 4.* (written below the seventh staff)
- 5.* (written below the seventh staff)
- pian.* (written below the eighth staff)

The score concludes with a double bar line and repeat signs on the eighth staff.

3.

S*infonia***O***mnis caro foenum.**Viol. p. c. 6.*



aiutate pueri. p.

Viol. I. d. 6.

5.

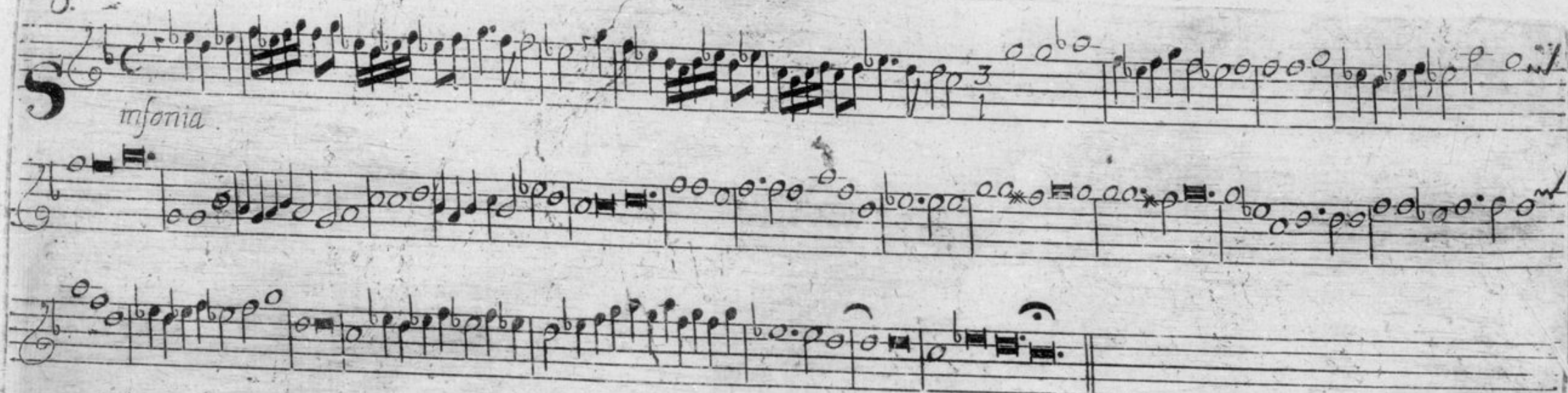
Sonata.

esu summa charitas.

Sonata.

Viol. i. e. 6.

6.

S*infonia.*

24.

23.

21.

9.

21.

7

6.

8.

4.4.

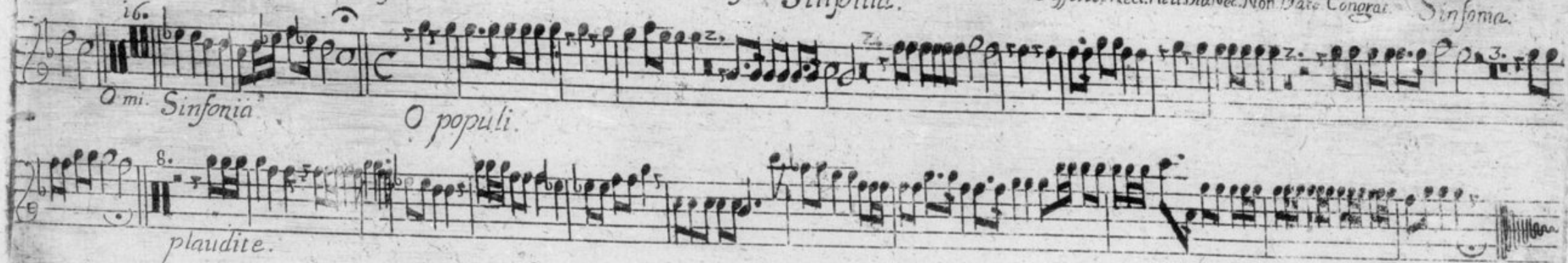
6.

ic.

is.

*A Solis. Ego & Non est. Sinfonia.**Deus. Non est. Sinfonia.**Affetto. Red. Heu Diu Nec. Non Dato Congrat. Sinfonia.*

16.

*O mi. Sinfonia**O populi.**plaudite.**Viol. i. f. 6.*

2

Adesto.*Finis.**Viol. 2. 6.*

I N D E X.

- | | |
|--|---|
| 1. Jesu benigne. Cant. Alt. Ten. Bass. 3. Viol. | 5. Dominelabiam ea. C. |
| 2. Omnis caro fœnum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. 1. Viol. & Basseto. |
| 3. O Jesu summa charitas. C. A. T. B. 2. Viol. | 7. Salvum me fac Deus. B. 4. Viol. 2. Tromb. |
| 4. Judicium Salomonis. 2. Cant. T. B. 2. Viol. | 8. Laudate pueri Basso 4. Viol. |

F I N I S,



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Sereniss. Ducis Wirtemberg. Chori Musici

DIRECTOR,

VIOL. SECUNDA.

HERBIPOLI, apud JOANNEM BENCARD, Bibliopol. Acad.
M. DC. LXIX.

V m
47
7.

Sinfonia. Saluum me fac. p.

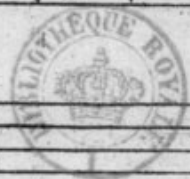
8.

5.

2.

rauca. p.

3 3 4.



Viol. 2^{do} a. 7.

Handwritten musical score on two staves. The notation includes various note values, rests, and accidentals. The word "Amen." is written below the second staff, followed by "tutti." and "Eccho.".

Handwritten musical notation on a single staff, featuring a series of notes and a double bar line.

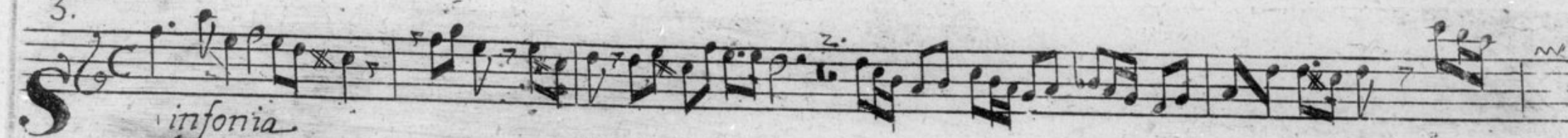
Handwritten musical score on a single staff, marked with a large "2." at the beginning. The notation includes notes, rests, and dynamic markings such as "pian." and "f.".

Handwritten musical score on a single staff, marked with a large "S" and the word "onata." below it. The notation includes notes, rests, and dynamic markings such as "pp." and "p.".

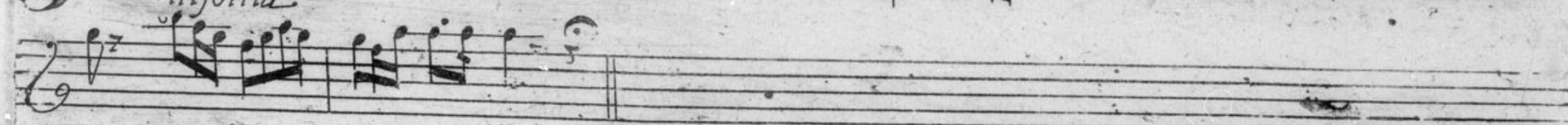
Handwritten musical score on a single staff, marked with a large "4." at the beginning. The notation includes notes, rests, and dynamic markings such as "pp." and "p.".

Viol. 2. 6. 7.

3.



infonia



mmis Caro foemum.



Viol. 2do C. 7.

4.

audate pueri. p.

Viol. zdo d. 7.

5.

S

onata.

4.

8.

esu summa Charitas. p.

Sonata.

4.

23.

Amen.

Viol. 2^{do} e. 7.

6.
Sinfonia.

24. 23. 21.
A Solis. Ego &. Non est. Sinfonia.

2. 21.
Deus. Non est. Sonata.

7. 6. 8. 4. 4. 6. 10. 15.
Afferte. Re & Heu. Dia. Noc. Non Data. Corporat. Sinfonia.

16.
C mi. Sinfonia.

2. 2. 2. 3.

O populi.

plaudite.

Viol. 2^{da} f 7.

Handwritten musical score for Bassoon and Viola. The score consists of seven staves. The first staff is labeled "7. Bassono." and the second staff is labeled "A desto." Both staves begin with a treble clef and a common time signature (C). The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. There are several asterisks (*) and the number 43 written above the staves. The word "Finis" is written at the end of the sixth staff. A circular library stamp is visible on the bottom right of the page.



Viol. 2. 2. 7.

I N D E X.

- | | |
|--|---|
| 1. Jesu benigne. Cant. Alt. Ten. Bass. 3. Viol. | 5. Domine labia mea. C. |
| 2. Omnis caro foenum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. 1. Viol. & Bassetto. |
| 3. O Jesu summa charitas. C. A. T. B. 2. Viol. | 7. Salvum me fac Deus. B. 4. Viol. 2. Tromb. |
| 4. Judicium Salomonis. 2. Cant. T. B. 2. Viol. | 8. Laudate pueri Basso. 4. Viol. |



V 911
47
8

CONTINUATIO
THEATRI MUSICI

SEU
SACRARUM CANTIONUM

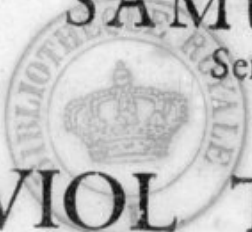
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Sereniss. Ducis Wirtemberg. Chori Musici

DIRECTOR.

VIOL TERTIA ET QUARTA.

HERBIPOLI, apud JOANNEM BENCARD, Bibliopol. Acad.
M. DC. LXIX.

Sinfonia.

S aluum me fac: p

rauca. f.

tutti.

14.

12.

4.

15.

3

4.

12.

8.

1

Viol. 3^{te} a. 8.

Handwritten musical score for Violin 4, Op. 8. The score is written on eight staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes several measures marked with numbers (1, 10, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

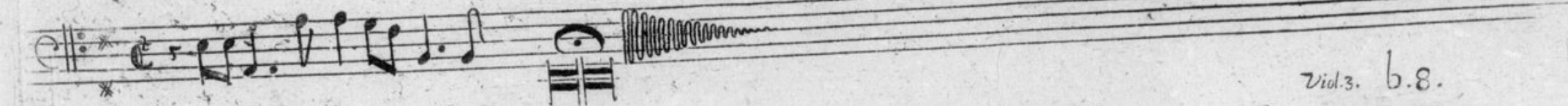
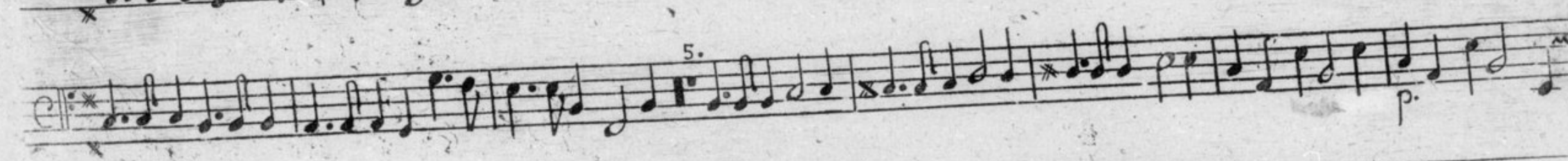
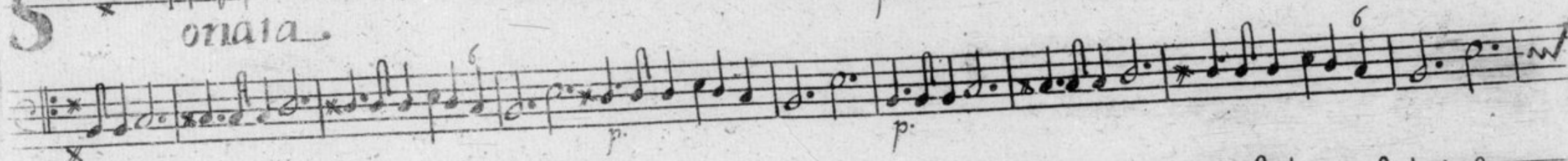
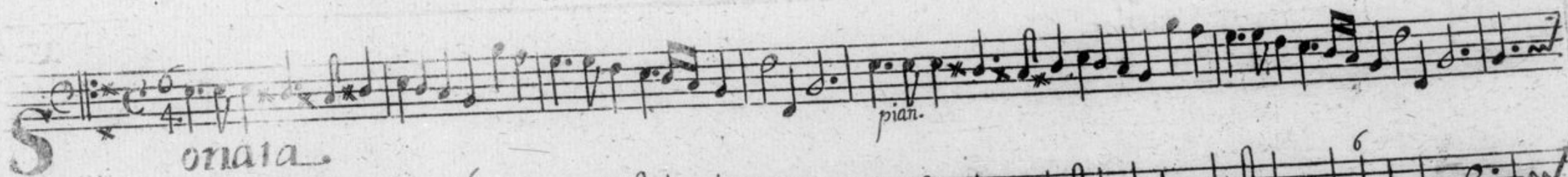
infonia

alvum me p.

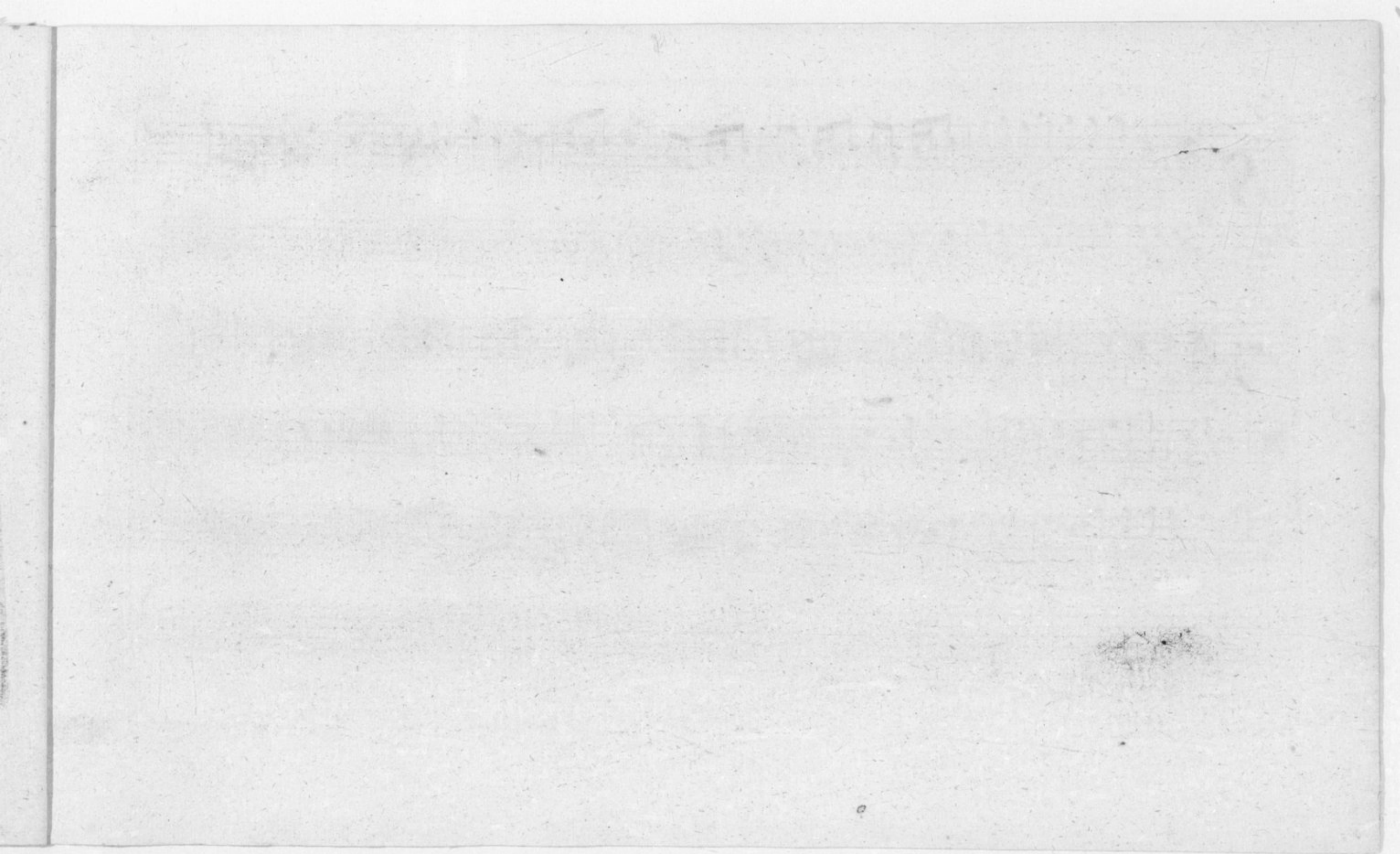
raucæ.

Amen.

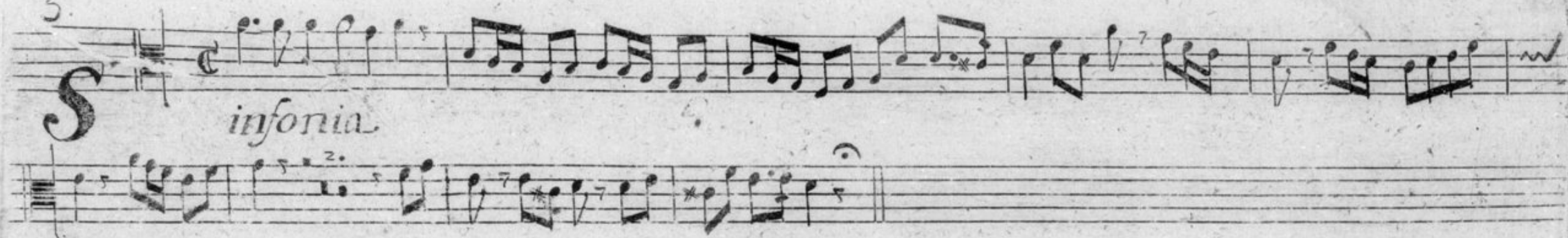
Viol 4. a. 8.



Viol. 3. b. 8.



3.

S*infonia.*Viol. 3^o C. 8.

3.

S*infonia.***O***mnis caro faenum**pian.**p.**pian.*Viol. 3^a

Handwritten musical score for six staves. The first staff begins with the instruction *audate pueri.* The notation is in a single system, featuring various rhythmic values and accidentals. The score concludes with a double bar line and a wavy line indicating the end of the piece.

Viol. 3^{to}. d. 8.

4.
Laudate pueri. p.



Viol. 4^o d. 8.

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| 1. Jesu benigne. Cant. Alt. Ten. Bass. 3. Viol. | 5. Domine labia mea. C. |
| 2. Omnis caro foenum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. 1. Viol. & Balletto. |
| 3. O Jesu summa charitas. C. A. T. B. 2. Viol. | 7. Salvum me fac Deus. B. 4. Viol. 2. Tromb. |
| 4. Judicium Salomonis. 2. Cant. T. B. 2. Viol. | 8. Laudate pueri Basso 4. Viol. |



V^m
47
9.

CONTINUATIO
THEATRI MUSICI

SEU
SACRARUM CANTIONUM
PARS SECUNDA,

Quas aperuit

SAMUEL CAPRICORNUS

Sereniss. Ducis Wirtemberg. Chori Musici

DIRECTOR.



TROMBONO.

HERBIPOLI, apud JOANNEM BENCARD, Bibliopol. Acad.
M. DC. LXIX.

Tromboni Grossi.

infonia.

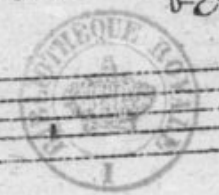
Salvum me. p.

rauca. p.

Amen.

Tutti

Finis



Trombone 3^{ra}

infonia

Salvum me

12.

14.

15.

12.

8.

7.

Finis

49

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| 2. Omnis caro fœnum. C. A. T. B. 4. Viol. | 6. Adesto multitudo. C. 1. Viol. & Basseto. |
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FINIS,



CONTINUATIO
THEATRI MUSICI

SEU
SACRARUM CANTIONUM

PARS SECUNDA,

Quas aperuit

SAMUEL CAPRICORNUS

Sereniss. Ducis Wirtemberg. Chori Musici

DIRECTOR,



ORGANUM.

HERBIPOLI, apud JOANNEM BENICARD, Bibliopol. Acad,
M. DC. LXIX,

V m

47.

10 ..

1.

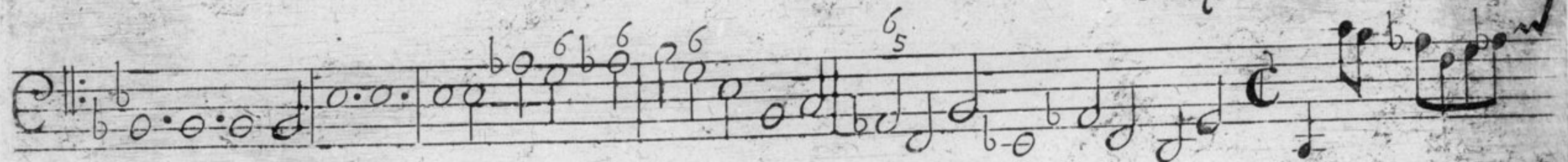
S

infonia.

Saluum me fac Deus.



Org: a.



Handwritten musical score for organ, featuring five staves of music. The notation includes various notes, rests, and fingerings. The piece concludes with the word "Amen" and the instruction "p. Org. C."

Handwritten musical score for organ, featuring five staves of music in C major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (p. for piano, f. for forte). Fingerings (e.g., 6, 76, 76, 76) and articulations (e.g., 43, b) are indicated above the notes. The text "esu benigne. p." is written below the first staff. The text "Pelle algorem" is written below the third staff. The text "Sunt causæ mille." is written below the fourth staff. The text "Org: e." is written below the fifth staff. The score is divided into sections by repeat signs and includes a section labeled "Sonata ut supra" on the second and fourth staves.

esu benigne. p.

p. *f.* *p.*

Sonata ut supra

Pelle algorem

p. *f.* *f.*

Sonata ut supra

Sunt causæ mille.

Org: e.

Handwritten musical score for organ, featuring six staves of music in C major (one sharp). The score includes various musical notations, including notes, rests, and dynamic markings.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The text "Dum me creavit." is written below the staff.

The second staff continues the melody, featuring a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

The third staff includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

The score concludes with the text "Org. f" at the bottom right.

3. *infonia.*

Handwritten musical score for "Innis Caro foenum" by J. S. Bach. The score is written on five staves in C major, 3/4 time. It includes a large initial "O" and various performance markings such as "piano", "Tenore Solo", "Basso Solo", and "Instr.". The notation features many accidentals and fingerings, with some notes marked with asterisks. A circular library stamp is visible in the bottom left corner.

Handwritten musical score for "The Rose Tree" in C major, featuring a vocal line and a guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, and the guitar part is written on a single staff. The piece is marked "Solo" and "Instr.".

Repetatur: Omnis Caro.

Oro. h.

4.

L

audate pueri. p.

S

onata.

O *Jesu summa charitas. p.*

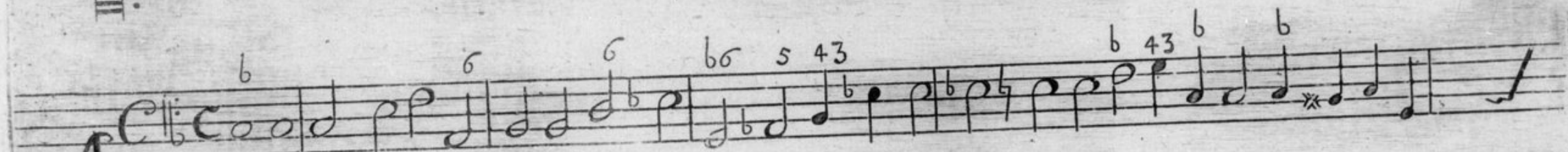
Oro. i

Handwritten musical score for a piece titled "Sonata" and "Fugit o Jesu p.". The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive figured bass notation (numbers and symbols like * and b) indicating the harmonic structure. The piece is divided into sections, with the title "Sonata" appearing above the second staff and "Fugit o Jesu p." above the third staff. The final section is labeled "Amen" at the bottom right.

Orig. k.



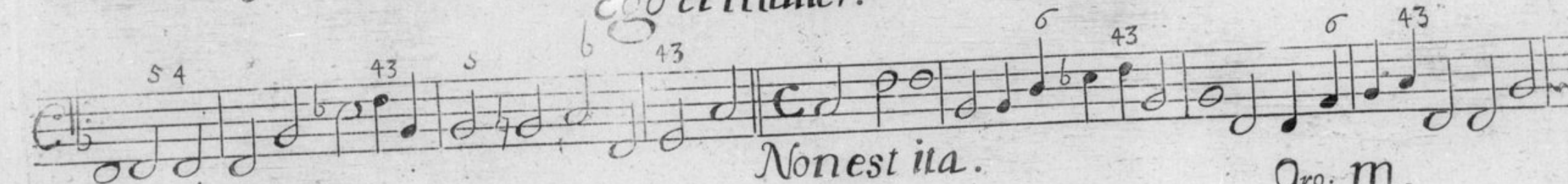
Org. l.



A Solis ortu.



Ego et mulier.



Non est ita.

Org. m.

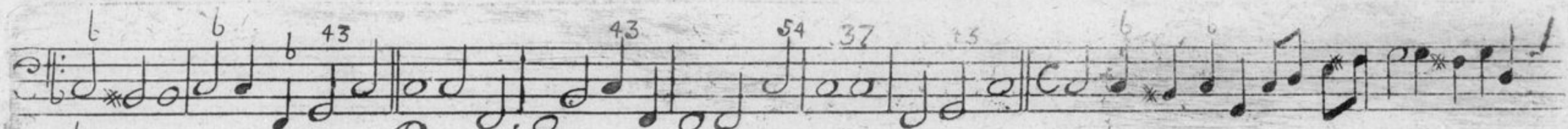
Handwritten musical score for "Deus iudicium" by J. Haydn. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The lyrics are written below the staves, and the piece is marked with various musical notations, including notes, rests, and dynamic markings.

The lyrics are:

Sinfonia *Deus iudicium* *Non est ita*

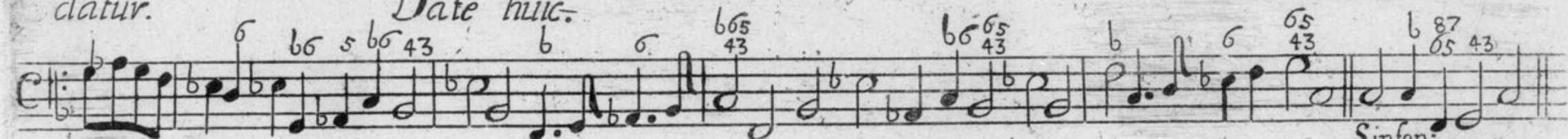
Sinfonia *Afferite gladium* *Rectum*

Heu fili mi *Dividite* *Nec mihi* *Org. n.* *Non divi*

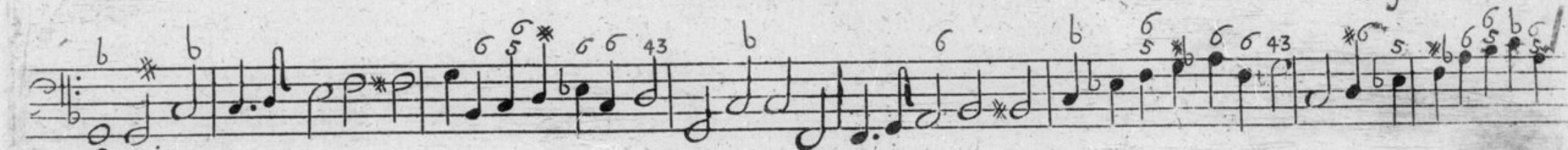


datur.

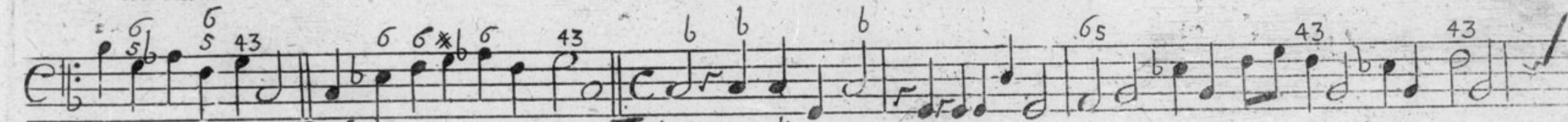
Date huic.



Sinfon.

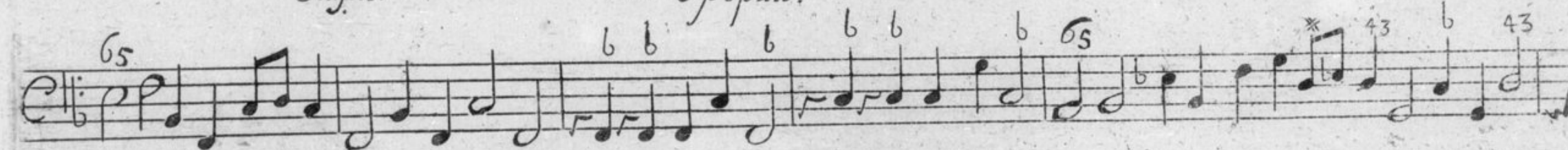


O minate.



Sinfon:

Tutti. O populi.



Org. O.

Handwritten musical score for three staves in G major (one sharp). The notation includes various musical symbols such as notes, rests, and fingerings. The word "plaudite." is written in the middle of the first staff. The score is written in a cursive, handwritten style.

Staff 1: *plaudite.*

Staff 2:

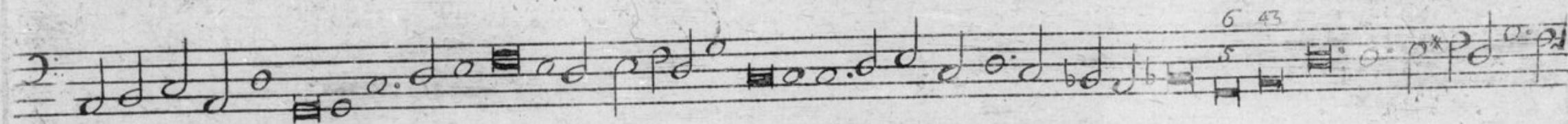
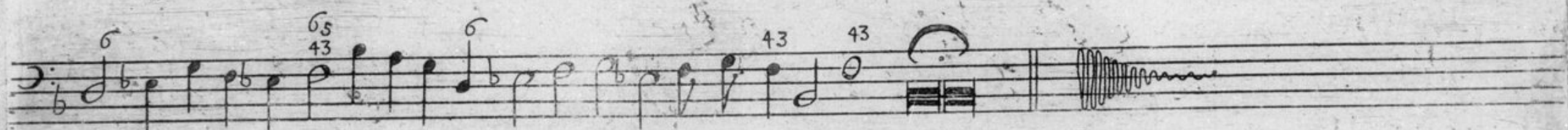
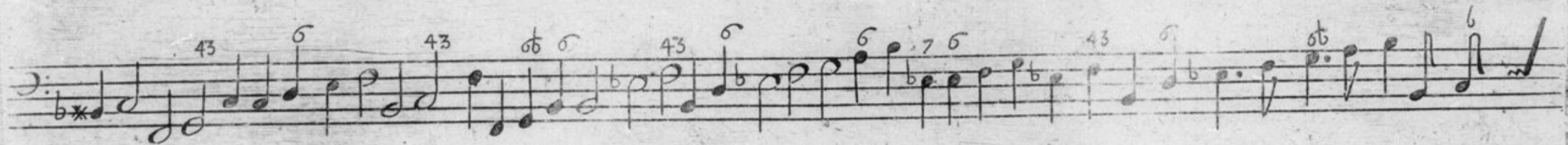
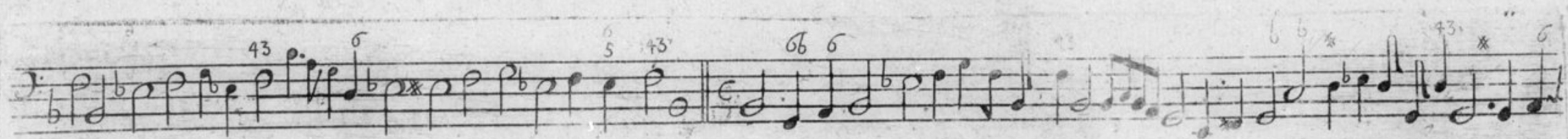
Staff 3:

plaudite.

Domine labia mea.

Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 6, 5, 43, 6, 7, 6, 6). There are also sharp and flat symbols (♯, ♭) and a double bar line. The handwriting is in ink on aged paper.

Arg. p.



Org. 9.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The number 43 is written above several measures, indicating a specific measure number or a section marker. The score concludes with a double bar line and a wavy line.



Finis.

Org. r.

I N D E X.

- | | |
|---|--|
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F I N I S,

