

ANDREAS
HAMMERSCHMIDT
(1611/12 - 1675)

ERGO SIT NULLA
RATIO SALUTIS


FOR CANTUS AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

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ERGO SIT NULLA RATIO SALUTIS

ANDREAS HAMMERSCHMIDT

CANTUS

Er-go sit nul-la ra-ti-o sa-lu-tis, sit nulla ra-ti-o sa-lu-tis in-tertot

CONTINUO

4

C.

nimbos in-fe-ro-rum nul-la rupes nullum a-sylum in-tertot nimbos in

CONT.

6 6 5 4 # # 6 6 b # 6 6

8

C.

fe-ro-rum. Er-go sit nul-la ra-ti-o sa-lu-tis,

CONT.

11

C.

sit nul-la ra-ti-o sa-lu-tis, sit nul-la ra-ti-o sa-lu-tis in-tertot nim-bos in-fe-

CONT.

14

C.

ro-rum, nulla rupes nullum a-sylum in-tertot nimbos in fe-ro-rum.

CONT.

18

C.

Sua-vis-sime Je-su, Sua-vis-sime Je-su, Tua vulne-ra ru-pes & semper a-sylum,

CONT.

23

C.  Tu-a vulne-ra rupes, Tua vulne-ra rupes & semper a-sy-lum, Suavis-sime Je-su, Tua vulne-ra


CONT. 

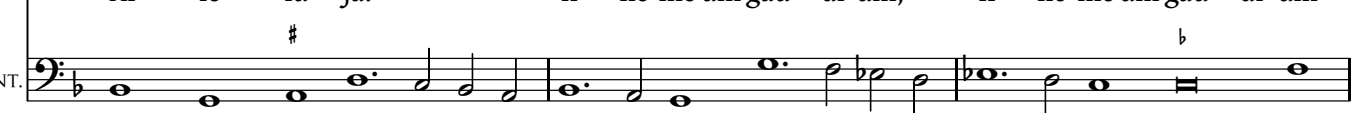
27

C.  rupes, Tua vulne-ra rupes & semper a-sy-lum. Il-lic me-um gau-di-um

CONT. 

31

C.  Al-le-lu-ja. Il-lic me-um gau-di-um, Il-lic me-um gau-di-um

CONT. 

34

C.  Al-le-lu-ja. Il-lic me-um gau-di-um de-li-ci-æ me-æ &


CONT. 


37

C.  tu-ra me-æ sta-ti-o sa-lu-tis. Il-lic me-um

CONT. 

40

C.  gau-di-um de-li-ci-æ me-æ & tu-ra me-æ

CONT. 

43

C. sta - ti - o sa - lu - tis Al - le - lu - ja, Al - le - lu -

CONT. 6

46

C. ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

CONT.

49

C. ja, Al - le - lu - ja, Al - le - lu - ja,

CONT.

52

C. *tr* Al - le - lu - ja, Al - le - lu - ja,

CONT. 6 # 6

55

C. Al-le-lu - ja, Al-le-lu-ja, Al - le-lu-ja, Al-le - lu - - ja, Allelu-ja,

CONT. # 6 # 6 # 6 # 6 # 6 # 6

58

C. Al-le-lu-ja, Al - le, Al - le - lu - ja. *tr*

CONT. # 6 # 6 # 6 4 #

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Continuo

ANDREAS HAMMERSCHMIDT

The image displays a musical score for a Continuo instrument, likely a lute or theorbo, in a common time signature. The score is written in a bass clef and includes figured bass notation with fingerings and accidentals. The music is organized into measures, with measure numbers 7, 14, 20, 26, 32, 35, 38, 41, 44, 47, 50, 53, and 57 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5, and accidentals (sharps and flats) are placed above or below the notes. The score concludes with a double bar line and a fermata over the final note.