

Continuatio

CANTIONVM SA-
CRARVM QVATVOR, QVINQVE,
SEX, SEPTEM, OCTO ET PLVRIVM VOCVM,
DE FESTIS PRAECIPVIS ANNI, A PRAE-
stantissimis Italiæ Musicis nuperrimè
concinnatarum.

QVARVM QVAEDAM IN ITALIA SEPARATIM
editæ sunt, quedam verò planè nova, nec usquam typis excusa. At nunc, in usum Scholarum
& Ecclesiarum Germanicarum, in unum corpus redactæ, studio & opera FRIDERICI
LINDNERI, Reipub. Noribergensium à cantionibus.



NORIBERGÆ,
In officina typographica Catharinæ Gerlachiæ.

M. D. LXXXVIII.

ОПЫТНОС

МОСКОВСКАЯ

ОБЩАЯ АКЦИЯ

СОУМЫ 19. 05. 1912

СОСТАВЛЕНА 21. 05. 1912

ILLVSTRISSIMO ET SERE-
NISSIMO PRINCIPI AC DOMINO, DOMI-
NO GEORGIO FRIDERICO MARCHIONI BRAN-
DEBVRGENSI, PRVSSIAE, STETINI, POMERANIAE, CAS-
subiorum, Vandalorum &c. Duci, Burggravio Noribergensi,
Principi Rugiæ &c. Principi ac Domino suo
clementissimo. S. P. D.

LLVSTRISSIME Princeps, Domine clementissime, adferuntur indies ad nos insignium Cantionum libri, à præstantissimis totius Italæ Musicois elaborati, atq; typis in lucem editi: Verum pleraq; istarum Cantionum ejus sunt generis, ut vel in honorem illustrium & magnificarum personarum compositæ, vel ad privatam hominum delectationem destinatæ sint: vix autem minima pars ita sit comparata, ut in Scholis & Templis ad sacros religiosorum cultuum usus, quibus præcipue Musica servire debet, adhiberi possit. Quocirca & precia librorum istorum tanta sunt, ut ab iis redimendis multi honesti homines non sine molestia absterrantur. Huic igitur difficultati ut aliquo modo occurrerem, & Scholis aliisq; qui liberali Musices exercitio delectantur, meo loco has in parte consulerem, collegi ex præcipuis exemplaribus, que quidem ex Italia hoc tempore ad nos pervenerunt, non contemnendum numerum eiusmodi Cantionum, que ad præcipua totius anni festa accommodatae, in templis religiosè usurpari atq; cantari possunt. Eas autem Illustrissime & Clementissime Princeps, in unum quasi corpus redactas, sub Illustrissimo Celsitudinis Vestra nomine typis ideo evulgare volui, ut ostenderem animi grati significationem, quod Illustrissi. Celsit. Vestra me non ita pridem ad decennium, inter Musicos Illustriss. Aulae vestre versantem, liberalissimè sustentarat, & multa non vulgaris erga me clementia documenta ediderit: humilimè quantaq; possum animi subjectione rogans, ut hoc meum factum Illustriss. Celsit. Vest. pro innata sibi clementia, in bonam partem interpretari, meq; porrò benigna affectione clementer complecti velit. D E V S Opt. Max. Illust. Celsit. V. una cum Illustriss. conjuge, ad sui Nominis gloriam, & Ecclesie ac harum regionum salutem & prosperitatem quam diutissimè incolumem ac florentem conservet. Noribergæ, Calondis Ianuarii, anno salutis 1588.

Illustrissima Celsit. Vest.

humilimus servus

Fridericus Lindnerus.

A a 2

S A C R A R V M C A N T I O N V M D E I
P R E C I P V I S F E S T I S A N N I ,
I N D E X .

D E N A T I V I T A T E E T C I R C U M C I -
S I O N E D O M I N I .

I.	<i>Angelus ad pastores ait.</i>	a 12	<i>Ioan. Gabriel.</i>
II.	<i>Quem vidistis pastores.</i>	a 8	<i>Andrea Gabriel.</i>
III.	<i>O magnum mysterium.</i>	a 8	<i>Ioan. Gabriel.</i>
IV.	<i>Verbum caro factum est. cū 2. parte.</i>	a 8	<i>Constantii Portæ.</i>
V.	<i>Queramus cum pastoribus.</i>	a 8	<i>Annibal. Stabilis.</i>
VI.	<i>Hodie Christus natus est.</i>	a 7	<i>Andrea Gabriel.</i>
VII.	<i>Angelus ad pastores.</i>	a 7	<i>Andrea Gabriel.</i>
VIII.	<i>O admirabile commercium.</i>	a 5	<i>Don Ferdinand. de Las Infantæs.</i>

I N E P I P H A N I I S D O M I N I .

IX.	<i>Surge illuminare Ierusalem.</i>	a 6	<i>Vincentii Ruffi.</i>
X.	<i>Tribus miraculis.</i>	a 5	<i>Rinaldi del Mel.</i>

D E R E S V R R E C T I O N E D O M I N I .

XI.	<i>Congratulamini mihi omnes.</i>	a 8	<i>Andrea Gabriel.</i>
XII.	<i>Expurgate vetus fermentum.</i>	a 8	<i>Andrea Gabriel.</i>
XIII.	<i>Tulerunt Dominum meum.</i>	a 8	<i>Nicola. Parma.</i>
XIV.	<i>Maria Magdalena.</i>	a 7	<i>Andrea Gabriel.</i>
XV.	<i>Angelus Domini descendit de cœlo.</i>	a 7	<i>Andrea Gabriel.</i>
XVI.	<i>Maria stabat ad monumentum.</i>	a 6	<i>Andrea Gabriel.</i>
XVII.	<i>Surrexit pastor bonus.</i>	a 6	<i>Julii Cæsaris Gabutii.</i>

I N D E X.

XVIII.	Vespere autem sabbati.	a 6	Vincentii Ruffi.
XIX.	Immolabit hædum multitudo filiorū Israël.	a 5	Constant. Portæ.
XX.	Expurgate vetus fermentum.	a 5	Rinald. del Mel.

D E A S C E N S I O N E D O M I N I.

XXI.	Non turbetur cor vestrum.	a 5	Rinald. del Mel.
XXII.	O rex gloriae qui triumphator hodiè.	a 5	Andrea Gabriel.
XXIII.	Pacem relinquo vobis.	a 5	Annibal Stabilis.

I N F E S T O P E N T E C O S T E S.

XXIII.	Veni sancte Spiritus. cum secunda parte.	a 8	Constant. Portæ.
XXV.	Repleti sunt omnes Spiritu sancto.	a 6	Constant. Portæ.
XXVI.	Si quis diligit me.	a 6	Vincentii Ruffi.
XXVII.	Dum completerentur dies Pentecostes.	a 5	Rinaldi del Mel.
XXVIII.	Sic Deus dilexit mundum.	a 5	Andrea Gabriel.

I N F E S T O S A N C T I S S I M Æ
T R I N I T A T I S.

XXIX.	Sancta Trinitas unus Deus.	a 6	Vincentii Ruffi.
XXX.	O summa vera & sempiterna Trinitas.	a 6	Vincentii Ruffi.
XXXI.	Te gloriosus Apostolorum chorus.	a 6	Constant. Portæ.

I N F E S T O P V R I F I C A T I O N I S
M A R I A E.

XXXII.	Suscipiens Iesum in ulnas suas Simeon.	a 5	Nicola. Parma.
XXXIII.	Hodie beata virgo Maria.	a 4	Luca Marentii.

I N D E X.
IN FESTO ANNUNCIATIONIS
MARIÆ.

<i>XXXIII. Sancta & immaculata.</i>	<i>cum 2. parte.</i>	<i>a 5</i>	<i>Iulii Cesaris Gabutii.</i>
<i>XXXV. Gabriel Angelus locutus est ad Mariam.</i>	<i>a 4</i>		<i>Luca Marentii.</i>

IN FESTO VISITATIONIS MARIÆ.

<i>XXXVI. Eructavit cor meum verbum bonum.</i>		<i>a 6</i>	<i>Andreae Gabriel.</i>
<i>XXXVII. In illo tempore.</i>	<i>cum 2. 3. & 4. parte.</i>	<i>a 5</i>	<i>Iacobi Anton. Cardilli.</i>

DE S A N C T O I O A N N E B A P T I S T A.

<i>XXXVIII. Puer qui natus est nobis.</i>		<i>a 6</i>	<i>Vincentii Ruffi.</i>
<i>XXXIX. Internatos mulierum.</i>		<i>a 5</i>	<i>Iacobi Anton. Cardilli.</i>

IN FESTO PETRI ET PAVL

A P O S T O L O R V M.

<i>XL.</i>	<i>Tu es pastor ovium.</i>	<i>cum 2. parte.</i>	<i>a 6</i>	<i>Vincentii Ruffi.</i>
<i>XLI.</i>	<i>Quem dicunt homines.</i>		<i>a 4</i>	<i>Luca Marentii.</i>

DE A P O S T O L I S E T S A N C T I S

I N C O M M U N I.

<i>XLII.</i>	<i>Exultate justi in Domino.</i>		<i>a 10</i>	<i>Andreae Gabriel.</i>
<i>XLIII.</i>	<i>Laudate Dominum in sanctis eius.</i>		<i>a 10</i>	<i>Andreae Gabriel.</i>
<i>XLIV.</i>	<i>Timete Dominum omnes sancti eius.</i>		<i>a 8</i>	<i>Constantii Portæ.</i>
<i>XLV.</i>	<i>Isti qui amicti sunt.</i>		<i>a 6</i>	<i>Constantii Portæ.</i>
<i>XLVI.</i>	<i>Benedicite Dominum omnes electi eius.</i>		<i>a 5</i>	<i>Iosquini de la Sala.</i>

I N D E X.
T E M P O R E A D V E N T V S D O M I N I.

XLVII.	<i>Exurgat Deus & dissipentur.</i>	a 8	<i>Andree Gabriel.</i>
XLVIII.	<i>Iustè & pie vivamus.</i>	a 6	<i>Annibal. Stabilis.</i>
XLIX.	<i>Ex Sion species decoris eius.</i>	a 5	<i>Iacobi Antonii Cardilli.</i>

A D P L A C I T V M.

L.	<i>Benedicam Dominum in omni tempore.</i>	a 12	<i>Andree Gabriel.</i>
L I.	<i>Deus misereatur nostri.</i>	a 12	<i>Andree Gabriel.</i>
L II.	<i>Nuptia factæ sunt in Cana Galilæe.</i>	a 12	<i>Ioan. Leo. Hasleri.</i>
L III.	<i>Iubilate Deo.</i>	a 8	<i>Andree Gabriel.</i>
L IIII.	<i>Laudate Dominum in sanctis eius.</i>	a 8	<i>Ioan. Leo. Hasleri.</i>
L V.	<i>Ad Dominum cum tribularer clamavi.</i>	a 8	<i>Constantii Portæ.</i>
L VI.	<i>Echo. Iam de somno.</i>	a 8	<i>Felicis Anerii.</i>

F I N I S I N D I C I S.

D E N A T I U T A T E E T C I R-
C V M C I S I O N E D O M I N I .

Tenor primus. 2. chorus. a 12.

I.

Quinta vox.



Ngelus ad pastores ait,
annuncio vobis gau-
dium ma- gnum, annuncio vobis
gaudium magnum,
quia natus est vobis ho-
die Salvator mun-
di. Alleluia,
alle- luia. ♫ Glo-
ria in excelsis Deo, glo-
ria

DE NATIVITATE ET CIR-
CVM CISIONE DOMINI.

Tenor secundus 2, chori. a. 12. I.

Quinta vox.



N gelus ad pastores a- it, annuncio vobis
gaudium magnum, annuncio vobis gaudium magnum, quia

tus est vobis hodie Salvator mun- di, Allelu-
na- ia. ñ allelu- ia, Gloria in excelsis Deo, gloria in
B b

Tenor primus. 2 chori, a 12.

Quinta vox.

in excelsis Deo, bonæ voluntatis, & in terra pax, hominibus bonæ, bonæ voluntati-

tis. Alleluia, ñ alleluia, ñ alleluia, ñ allelu-

ia, ñ alleluia, ñ alleluia, ñ allelu-

alle- luia.

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Tenor secundus. 2. chori.

a 12.

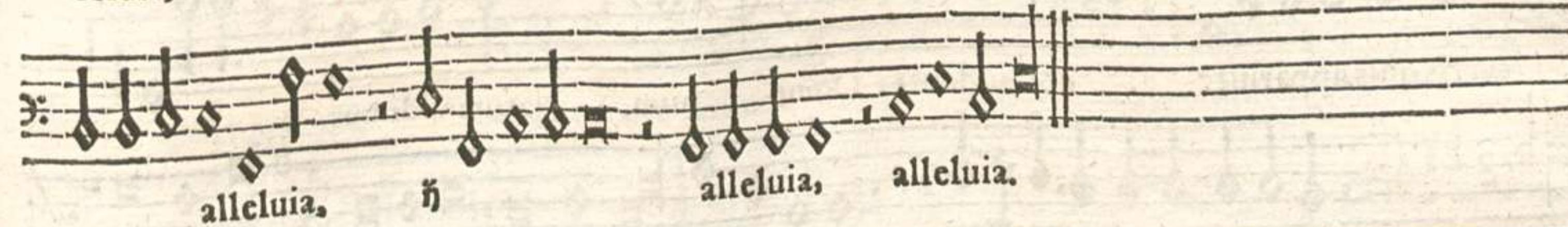
Quinta vox.



excellis Deo, bonæ voluntatis, & in terra pax, hominibus bonæ voluntatis. Al-



alleluia, alleluia, ñ alleluia, ñ alleluia, ñ



alleluia, ñ alleluia, alleluia.



Tenor. 2. chori. a 8.

II.

Quinta vox.



Cantus. 2. chori.

II.

Quinta vox.



Cantus. 2. chori. a 8.

III.

Quinta vox.

Magnum mysterium, o magnum myste- rium, & admi-

rabile Sacramentum, ut animalia viderent Dominum natum, jacentem in præsepio, ja-

centem in præsepio. Beata vir- go, cuius viscera meruerunt portare Dominum

Christū, Dominum Chri- stum. Alleluia, al- leluia, alle- luia,

al- leluia, alle- lu ia, alleluiia, alleluiia.



00071059
Tenor. 2. chori. a 8.

III.

Quinta vox.

Magnum myste- rium, o magnum mysteri- um, & admi-

rabile Sacramen- tum, ut animalia viderent Dominum natum, jacentem in præsepi-

o, jacentem in præsepio. Beata vir- go, cuius viscera meruerunt portare Dominum

Christum, Dominum Christum. Alleluia, ॥ alleluia, ॥ allelu-

ia, ij alleluia, ij alleluia, alleluia,

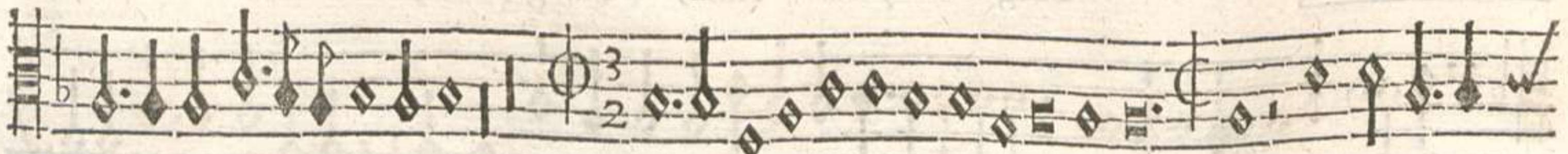
2. Tenor. 2. chori, a 8.

III.

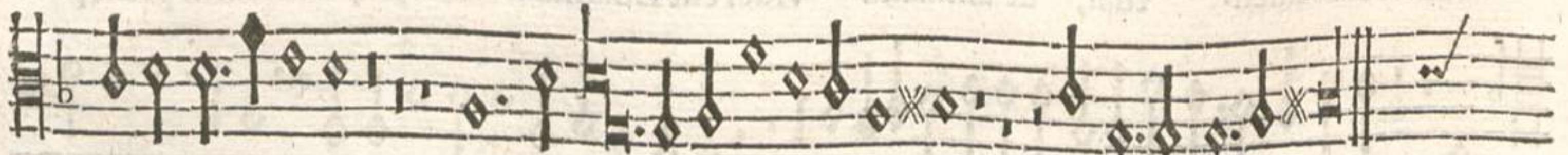
Quinta vox.



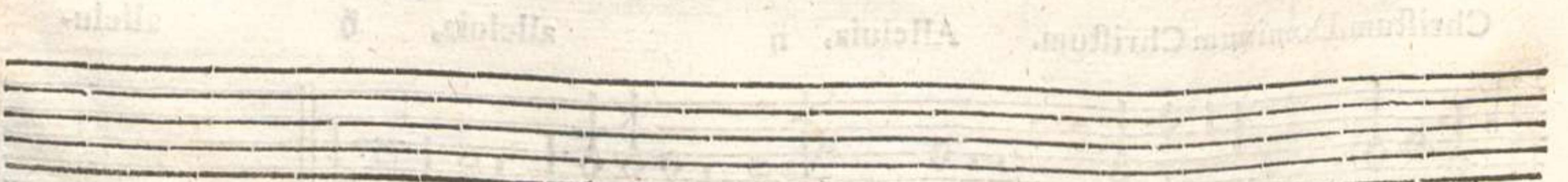
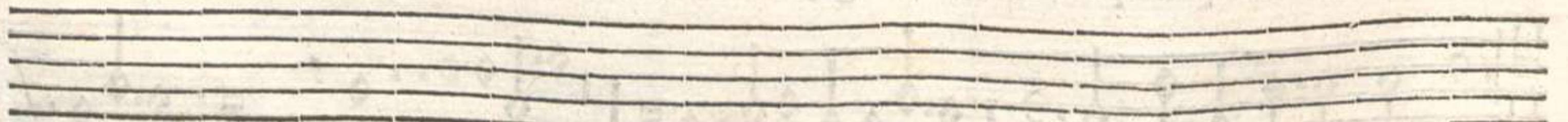
Erbum caro factum est, & ha- bita-



vit in no- bis, gloriam quasi uni- geniti à Pa- tre, plenum grati-



& veritatis, plenum gra- tie & verita- tis, & verita- tis.



2. Cantus. 2. chori.

III.

Quinta vox.



Erbum caro factum est,
habita- vit in nobis, gloriam quasi unigeniti à Pa- tre, plenum grati-
æ & veritatis, plenum gratiæ & ve- rita- tis, & veri- ta- tis.

Cc

Secunda pars. a 8.

2. Tenor.

Quinta vox.



Vem vidistis &c. Natum vi- dimus & cho-
 ros An- gelorum, collau-
 dantes Dominum, collaudantes Dominum, gloriām quasi unigeniti à Pa-
 tre, plenum gratiæ & veritatis, plenum gra- tiæ & verita- tis, &
 verita- tis.

The musical score consists of four staves of Gregorian chant notation. The first staff begins with a large decorative initial 'Q'. The notation uses black neumes on four-line red staves. The key signature is C major (no sharps or flats). The time signature varies between common time and 3/2 time. The lyrics are written below each staff, corresponding to the neumes. The first two staves begin with 'Vem vidistis &c.' and 'Natum vi-'. The third staff begins with 'dimus & cho-'. The fourth staff begins with 'ros An-'. The lyrics continue with 'gelorum, collau-'. The next line starts with 'dantes Dominum, collaudantes Dominum,' followed by 'gloriām quasi unigeniti à Pa-'. The fifth staff begins with 'tre, plenum gratiæ & veritatis,' followed by 'plenum gra-'. The sixth staff begins with 'tiæ & verita-'. The seventh staff begins with 'tis, &'. The eighth staff begins with 'verita-'. The ninth staff begins with 'tis.'.

Secunda pars. a 8.

2. Cantus.

Quinta vox.



Vem vidistis &c.

Natum vidimus,

& choros Angelorum, collaudantes

Dominum, collaudantes Dominum,

gloriam quasi unigeniti à Pa-

tre, plenum gratiæ & veritatis,

plenum gratiæ & ve- ri-

ta- tis, & veri- ta- tis.

C c 2



Cantus. 2. chori. a 8.

V.

Quinta vox.

Veramus cum pastoribus Verbum incarnatum,
cante-
mus, cantemus
cum hominibus Re-
gi seculorum, Noe, ñ
Noe, ñ
Iesum natum ñ de virginie, Quid audis in præsepio,
& pastores dicentes, Noe, ñ Noe, ñ Noe, ñ Noe, ñ



Tenor. 2. chori.

V.

Quinta vox.

Vxeramus cum pasto-
ribus Verbum incarna-

cante-

mus ñ

cum ho-

tum, ñ

minibus

Re-

gi secu- loruin, Noe, ñ Noe, Noe, ñ

Noe, ñ Noe, Iesum natum ñ de virgine, Quid audis in præsepio,

& pastores dicentes,

Noe, ñ ñ

Noe, ñ Noe.

Cc 3

Quinta vox,

Dic si ploras, aut si- ri- des. Te ro- gamus rex Christe, ci-

bus & lac ij de vir-

carmina sunt lachrymæ, ij

Noe, ij Noe, ij

Noe, ij Noe, ij

Noe.

Quinta vox!



Dic si plo- ras, aut si rides. Terogaz- mus rex Christe, ci-



bus & lac ij de vir- gine, de vir- gine, carmina sunt lachrymæ,



Noe, ij Noe, ñ ñ Noe, ñ Noe, ij

ij

2. Cantus. a7.

VI.

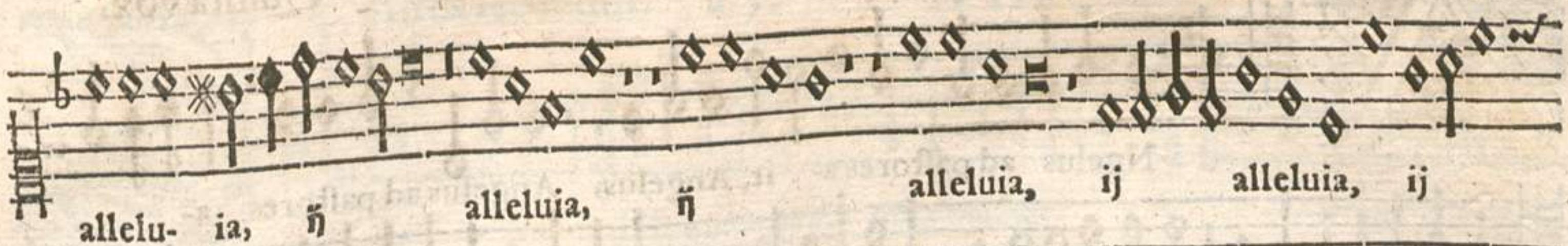
Quinta vox.



Odie Chri- stus natus est, hodie Salva-
 tor apparuit, apparuit, appa- ruit: hodie,
 canunt Angeli: in terra canunt Angeli, lætantur, lætantur, lætantur Archangeli, hodi-
 e exultant justi dicentes, dicentes:
 o, gloria in excelsis De-
 o. Alleluia,

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes on a four-line staff. The first staff begins with a large initial 'H'. The second staff starts with a 'C'. The third staff starts with a 'B'. The fourth staff starts with a 'G'. The music includes several rests and some rhythmic patterns like eighth and sixteenth notes. The lyrics are written below each staff, corresponding to the notes above them.

Quinta vox.



D d



a 7.

VII.

Quinta vox.

Ngelus ad pastores a- it, Angelus, Angelus ad pastores a-

it, annuncio vobis, annuncio vobis, ij

annuncio vobis gaudium ma- gnū, gau-

dium magnum, quia natus est vobis hodie Salvator mundi, Salvator mun- di, ij

parvulus filius hodie,

parvulus filius hodie natus est nobis,

& vocabitur, & vocabitur Deus for- tis, alleluia, alleluia, ij

alleluia, ij alleluia, ij al- leluia,



Altus secundus. a 5.

VIII.

Quinta vox.

Admirabile commerci- um, commer- cium, creator

ge- neris huma- ni animatum corpus, animatum corpus su- mens,

de virginen a sci digna- tus est, digna- tus est: & procedes homo sine semine, sine se-

mine, largitus est nobis suam deita- tem, suam dei- ta-

tem, suam deita- tem, suam deita- tem,

D d 2

IN EPIPHANIIS DOMINI.

a6.

IX.

Quinta vox.



Vr- ge ij ij illu-
 mina- re Ierusa- lem, illumina- re Ierusalem,
 Ierusalem, quia venit lumen tuum, quia venit lu- men tuum, lumen tu-
 um, & gloria Domini super te orta est, super te orta est, o-
 mnes de Saba venient, ij aurum & thus deferen-

The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'S'. The second staff starts with a 'C' and has a 'b' below it. The third staff starts with a 'D' and has a 'b' below it. The fourth staff starts with a 'b' and has a 'b' below it. The fifth staff starts with a 'b' and has a 'b' below it. The lyrics are written below each staff, corresponding to the notes. The music is in common time, indicated by a 'C' at the beginning of the first staff.

Quinta vox.

The image shows three staves of Gregorian chant notation for the Quinta vox. The notation uses square neumes on four-line red staves. The lyrics are written below each staff. The first staff begins with 'Domino annuncian-' followed by a fermata. The second staff begins with 'tes, annuncian-' followed by a fermata. The third staff begins with 'alleluia,' followed by a fermata. The lyrics are in Latin, with some words in bold.

Domino annuncian-
tes, annuncian-
alleluia,

deferentes, & laudem Domino annunciantes, & laudem
tes, Alleluia, Alleluia.



Ribus miraculis ornatum &c. Hodie stella Magos duxit ad præsepium, ḥ

ad præsepium, hodie vinum ex aqua factum est ad nuptias, hodie vinum ex

aqua factum est ad nupti- as, ho- die in Iorda- ne, à Iohan-

ne, à Iohan- ne Christus baptiza- ri voluit, Christus bapti-

zari vo- luit,

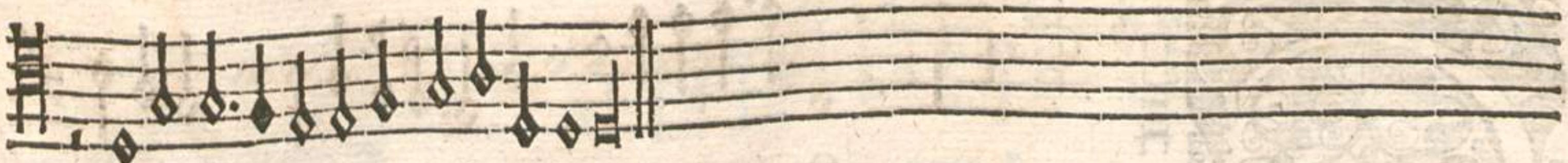
ut salvaret nos, Alle- luya, ut salvaret nos, alleluia, ḥ

Quinta vox.



ut salvaret nos, alleluia,

alleluia, ut salvaret nos, alleluia, ñ



ut salva- ret nos, alte- luia.

*D E R E S V R E C T I O N E
D O M I N I.*

a s.

XI.

Quinta vox.



Ongratulamini mihi omnes, qui dilig-
tis Dominum, qui diligitis Dominum:
Quia quem quærebam n̄ apparuit mihi, Et dum

flerem ad monumentum, & dū flerem ad monumentum, vi di Dominum meum.

Al-

DE RESVRRECTIONE
DOMINI.

a 8.

XI.

Quinta vox.



Ongratulamini mihi omnes, ñ

qui diligitis Dominum, ij

qui diligitis

Dominum: Quia quem quære- bam apparuit mihi, quia quem quærebam. Et dum fle-

rem ñ ad monumen- tum, ad monumentum, vidi Dominum, vidi Dominum meum.
Ec

Quinta vox.

The musical notation is written on two staves, each consisting of five horizontal lines. The notes are represented by vertical stems with small diamond shapes at their ends. The first staff begins with a note on the top line, followed by a series of eighth-note-like strokes. The second staff begins with a note on the bottom line. Below the notation, the lyrics are written in a Gothic script. The lyrics are:

leluia, ñ alle- luya, ñ alleluia, ñ vidi Dominum me-
um, al- leluia, ñ alleluia, ñ alleluia. ñ

Quinta vox.

The musical score consists of two staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with "Alleluia," followed by a breve rest, then "alleluia," another breve rest, and then "alle- luya, vidi Dominum meum," ending with a fermata over the final note. The second staff begins with "alleluia," followed by a breve rest, then "alleluia," another breve rest, and then "alleluia." Below each staff, the corresponding text is written in a Gothic script. There are also some small Roman numerals (ii, ij) placed under certain notes.

Alleluia, ii alleluia, ii alle- luya, vidi Dominum meum,
alleluia, ij alleluia, alleluia. ij

a s.

XII.

Quinta vox.



Xpurgate vetus fermentū, vetus fermentū, ut sitis nova conspersi-



o, sicut estis azy- mi, sicut estis azymi. Etenim Pascha nostrum immolatus est Christus.



Itaque epulemur, ij

non in fermento veteri, neq; in fermento malitiæ & ne-



quitia, neq; in fermento malitiæ & nequitia, & nequitia: sed in azymis sincerita-



tis & veritatis, ij

sed in azymis sincerita- tis & veritatis, ij & veritatis.



a 8.

XII.

Quinta vox.

Xpurga- te ve- tus fermentum, vetus fermentum,
tum, ut sitis no- va conspersio, sicut estis a- zymi, sicut e- stis azy-
mi. Etenim Pascha nostrum immolatus est Christus. Itaque epulemur ij
non in fermento veteri, neque in fermento malitiae & nequitiae, neque in fermento
malitiae, malitiae & nequitiae, sed in azymis sinceritatis &
veritatis, sed in azymis sinceritatis & veritatis, & ve- rita- tis.

Ec 3



Cantus. 2, chori. a 8.

XIII.

Quinta vox.

Venerunt Dominum me- um, alle- luya, allelu- ia, & nescio u-
bi posuerunt eum, alleluia, alleluia, h dicunt ei angeli, mulier,
quid plo- ras? surrexit sicut di- xit, alleluia, alleluia, alleluia, h
præcedet vos, præcedet vos in Galileam, præcedet vos in Galileam, ibi cum videbi-
tis, alleluia, allelu- ia, allelu- ia, al- leluia.

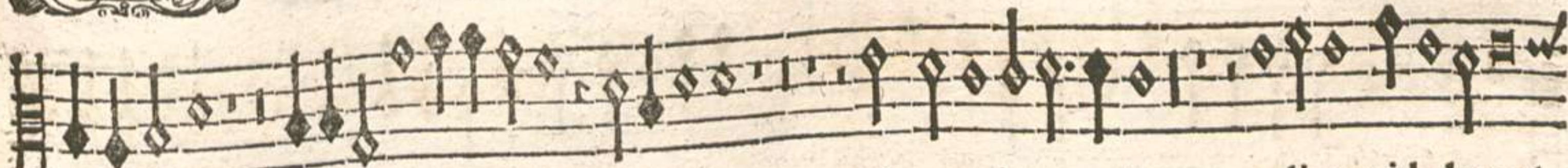
00071009
Tenor. 2. chori, a 8:

XIII.

Quinta vox.



Vlerunt Dominum meum, alleluia, alleluia, & nescio ubi posu-



erunt eum, alleluia, alleluia, alleluia, dicunt ei angeli, mulier quid ploras?



surrexit si- cut di- xit, alleluia, alleluia, alleluia, ia, præcedet vos in Ga-



lile- am, præcedet vos in Galileam, in Galileam, ibi cum vi-



debi- tis, alle- luya, alleluia, al- lcluia.



2. Cantus. a 7.

XIII.

Quintavox.

Aria Magdalena & Salome eme- runt

aromata, ut venientes ungerent Iesum, & dicebant ad invicem: ij

Qui revolvet nobis lapi-

dem ab ostio monumenti: Di- xit illis An- gelus, di- xit illis

Angelus: Nolite expavescere, nolite, nolite expave- scere, Ie-

Quinta vox.

sum queritis Nazarenum crucifixum,

surrexit, non est hic,

surrexit, non est

hic. Alleluia, alleluia, i

allelu ia, i

allelu ia, i

allelu ia. i

F f



2. Cantus. a7.

XV.

Quinta vox.

Angelus Domini descendit de cœ-
lo, Angelus Domini
descendit de cœlo, & ac- cedens revolvit lapidem, & super eum sedit,
& dixit mulieribus: Nolite, nolite time- re, ñ
scio enim quia Crucifixum quæratis, jam surrexit, jam surrexit, ñ
veni-

te, venite, & videte locum, ubi positus erat Dominus, ubi positus erat Dominus. Al-

Quinta vox.

The musical score consists of two staves of Gregorian chant notation. The top staff begins with a soprano C clef and continues with a soprano F clef. The bottom staff begins with an alto C clef and continues with an alto F clef. The notation uses square neumes on four-line red staves. The lyrics "alleluia," are repeated at various points, with some occurrences followed by a breve rest. The lyrics are written in black ink below the staves.

alleluia, alleluia, ♫ alleluia, ♫
alleluia, alleluia, al- alleluia.

Ff 2

a 6.

XVI.

Quinta vox.



Aria stabat ad monumentum foris, Ma- ri- a sta-
 bat ad monumentum fo- ris plorans, dum ergo fleret inclinavit se,
 & prospexit in monumentum, & vidit in albis sedentes, & unum ad
 pe- des, ubi positum fuerat, ubi positum fuerat corpus Iesu. Dicunt
 ei illi, dicunt ei illi: Mulier, quid ploras? Dicit eis: Quia, quia

Quinta vox.

tulerunt Dominum meum,
& nescio, & nescio, ubi posuerunt e- um, ubi
posuerunt cum, & nescio ubi posuerunt eum, ubi posuerunt cum, vbi posu-
erunt e- um.



a. 6.

XVII.

Quinta vox.

Vrrexit pastor bo-
nus, Pastor bo-
nus,
surrexit pa-
stor bo-
nus,
qui animam suam
po-
suit, qui animam suam posuit pro ovibus, pro ovibus suis,
& progre-
ge su-
o mori dignatus est, alle-
luia, al-
le-
luia.
Etenim Pa-
scha nostrum, Pascha nostrum immolatus est

Quinta vox.



Christus,

alle-

Iuia,

alleluia,

alleluia,



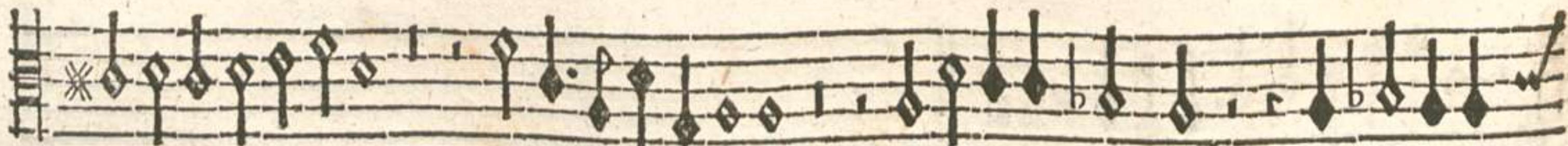
alle-

Iu- ia.





Esperc autem sabbati, vespere autem sabbati, venit



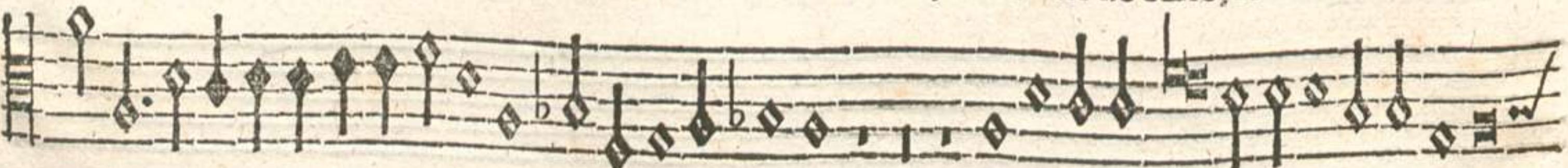
Maria Magdalenæ, & altera Maria, videre sepulchrum, ñ



& ecce terræmotus factus est ma- gnus, ñ angelus autem



Domini ñ descen- dit de cœlo, descendit de cœlo, & dixit mulieri-



bus, & dixit mulieribus, noli- te time- re, nolite time- re, ñ

Quinta vox.

Iesus, quem queritis, surrexit, surrexit, in
præcedet vos in Galileam, præcedet vos in Galileam, præcedet
vos in Galileam. Alleluia, alleluia, alleluia, alleluia.
alleluia.

G g



Mmolabit hœdum multitudo filiorum Israël,
immolabit hœ-
dum multitudo filiorum Israël,
ad ve- speram Paschæ, & c- dent
carnes & azymos panes,
& edent carnes. Christus immolatus est, immo-
latus est, Christus immolatus est, immolatus est, itaque epulemur, itaque
epule- mur in azymis sinceritatis,
& veritatis, in azymis sinceri-

Quinta vox.



tatis, & veritatis, itaque epulemur, itaque epule-
mur in azy-



mis sinceritatis, & veritatis, & verita- tis.



a 5.

XX.

Quinta vox.

Xpurgate vetus fermentum, expurgate vetus fermentum, ut si-tis nova conspersio, ut si-tis nova consper-sio, etenim Pascha no-strum, q̄ etenim Pascha nostrum immola-tus est Christus, immola-tus est Chri-stus Itaque epulemur, epulemur in Domino, epu-lemur in Domi-no, Alle-luia, epulemur, epulemur in Domi-no, alle-luia, alleluia.

DE ASCENSIONE DOMINI.

a 5.

XXI.

Quinta vox.



On turbetur &c. Ego vado ad Patrem, nō turbetur cor vestrū, ego va-

do ad Patrem, & dum assumptus fu- ero a vobis, mit- tam

vo- bis, ῆ

mit- tam vo- bis, alle-

Iulia, Spiritum verita-

tis, & gaudebit cor vestrū, ῆ

& gaudebit cor vestrum, alle-

Iulia, & gaudebit cor vestrū, ῆ

& gaudebit cor vestrum, alle- luia.

Gg 3



a 5.

XXII.

Quinta vox.



Rex gloriæ, Domine virtutum, o rex gloriæ, Domine virtutum, o rex



gloriæ, Domine virtutum, qui triumphator ho- die, qui triumphator ho- di-



e super omnes cœlos ascendisti, super omnes cœlos ascendi- sti, ne derelinquas, ne



de- relinquas, ne derelinquas nos orphanos, ne dere- linquas nos orphanos, sed mitte pro-

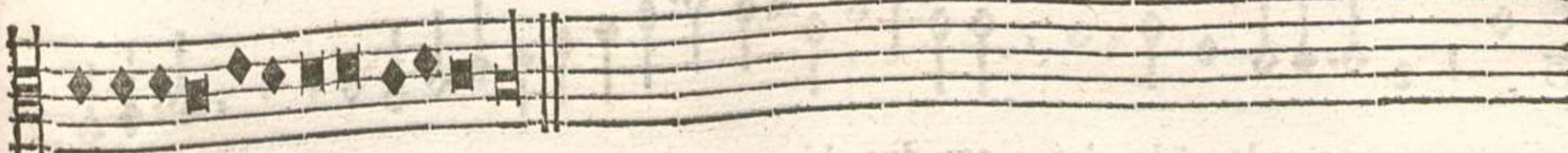


missum Patris in nos, promissum Patris, sed mitte promissum Patris, promissum Patris, pro-

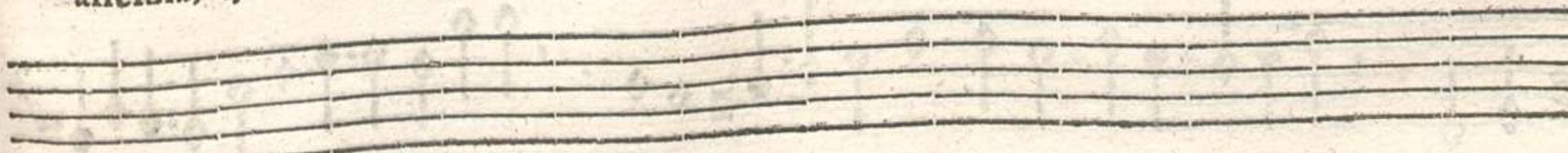
Quinta vox.



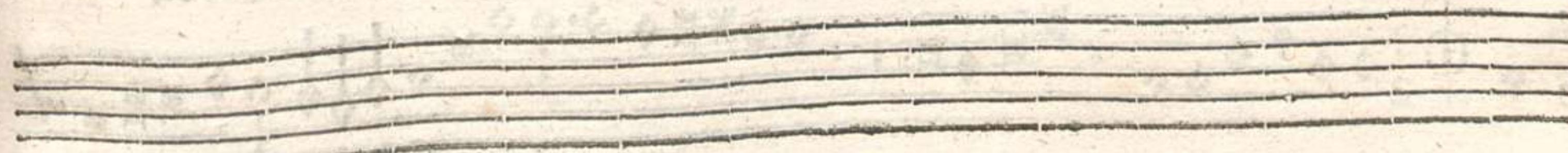
missum Patris in nos, Spiritum veri- ta- tis, Spiritum verita- tis, Spiritum veri-
ta- tis. Alleluia, ॥ alleluia, ॥ alleluia, ॥ alleluia, ॥



alleluia, ॥ alleluia.



zovba, dinov 2010. 2010. 2010. 2010. 2010.



zovba, dinov 2010. 2010. 2010. 2010. 2010.

-bach



a 5.

XXIII.

Quinta vox.

Accem relinquo vobis, pa- cem relin- quo vo-

bis, pacem meam do vo- bis, ñ

non quomodo mūdus dat ego do vobis, ego do vobis, non turbe-

tur cor, non turbetur cor vestrum, neque for- midet, vado & venio ad vos,

si diligernetis me, gauderetis, gaude- retis utique, quia va- do ad Pa-

Quinta vox.

A musical score for the Quinta vox part of a hymn. The music is written on two staves, each consisting of five horizontal lines. The notes are represented by various black shapes: diamonds, squares, and stylized vertical marks. The lyrics are written below the notes. The first staff begins with a diamond note, followed by a square note with a diagonal line, a diamond note with a diagonal line, a square note, and a diamond note with a diagonal line. The second staff begins with a diamond note, followed by a square note with a diagonal line, a diamond note with a diagonal line, a square note, and a diamond note with a diagonal line. The lyrics are: trem, quia vado ad Pa- trem. Al- leluia, ij al- lelu- ia. ij

Hh

IN FESTO PENTECOSTES.

2. chorus. a 8.

XXIII.

Secundus Cantus.



ENI sancte Spiritus &c. Veni Pater pau- perum, ve-

ni da- tor munerum, veni lumen cordium,

in labo- re re- quies, in æstu tempe- ries, in fletu sola- ti- um,

in æstu tempesties, in fletu solati- um.

2. chorus.

a 8.

XXIII.

Secundus Altus.



Eni sancte Spiritus &c. Veni Pater pau- perum, veni dator mu- nerum,
veni lu- men cordi- um, in labore requies, in æ- stu, in æstu tem-
peries, in fletu sola- ti- um, in æstu temperies, in fletu sola- tium.

Hh 2

Secunda pars. 2. chorus. a 8.

Secundus Cantus.



Lux beatif- sima, reple cordis intima tuorum fidelium,
 sine tuo numine, Lava quod est sordidum, sana quod
 est saucium, fove quod est frigidum, da tuis fidelibus, da virtutis
 meritum, da perenne gaudium, A-men, halleluia, hallelu ia.

Secunda pars. 2. chorus. a 8.

Secundus Altus.



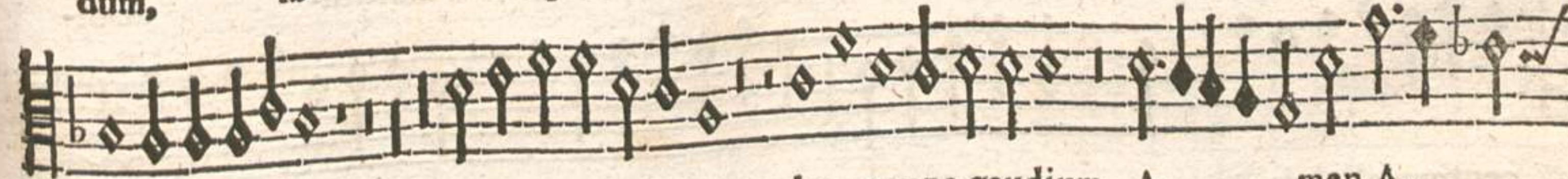
Lux, o lux be- atissima, reple cordis intima tuorum



fidelium, sine tuo numine, sine tuo numine. Lava quod est sordi-



dum, fa- na quod est saucium, fove quod est frigidum, da



tuis fidelibus, da virtutis meritum, da perenne gaudium, A- men, A-



men, hallelu-

ia, hallelu- ia.

H h 3



a 6.

XXV.

Quinta vox.

Epleti sunt o-
mnes, repleti sunt, repleti sunt o-
mnes Spiritu sancto, Spiritu san-
cto, pro ut Spiritus san-
ctus dabat eloqui il-
lis, & conve-
nit multitu-
dodii
centium, alleluia,
convenit multitudo dicentium, alleluia,
alleluia, ॥
allelu- ia. ॥



I quis diligit &c. Sermonem meum servabit, ñ
 monē meum ser- vabit, & Pater meus diligit eum, & Pater meus diligit eum. Pacem relin-
 quo vobis, pacem meam do vobis, non turbetur cor vestrum, non turbetur cor ve-
 strum, ij quia vado ad Patrem, ñ
 si diligeretis me, ij gauderetis utique, ij gauderetis ñ
 uti- que, alle- luya, ñ alleluia, alle- lu- ia,

The musical score consists of five staves of Gregorian chant notation. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The music is set in common time, with a key signature of one sharp (F#). The text is written below the staves, corresponding to the musical phrases. The first staff begins with a large initial 'S'. The second staff starts with 'monē meum ser-'. The third staff starts with 'quo vobis,'. The fourth staff starts with 'strum, ij'. The fifth staff starts with 'si diligeretis me, ij'.



Vm complecentur dies Pentecostes, dum complecentur dies Pente-
 co-
 stes, &
 erant omnes pariter in eodem loco, erant omnes pariter in eodem lo-
 co, alle-
 lu-
 ia, & subito factus est sonus de cœ-
 lo, sonus de cœlo, allelu-
 ia, alleluia, alle-
 luia,

Quinta vox.

tanquam spiritus vehementis, & re- plevit totam do- mum, alleluia, alleluia, i*n*

& reple- vit totam domum, alle- lu- ia.



a 5.

XXVIII.

Quinta vox.

Ic Deus dilexit mun-dum, sic Deus dilexit mundum, ut Filium suum unigenitum da-ret, ut Filium suum unigenitum da-ret, ut Filium suum unigenitum da-ret, ut omnis qui credit in ipsum, non pereat, non pereat, sed habeat vitam æ-

Quinta vox.

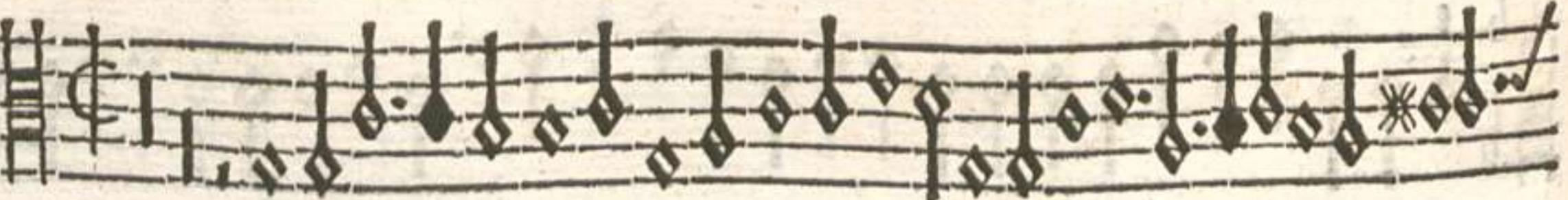
ter-
nam, sed habeat vitam æternam, vitam æternam, alleluia, a-
leluia, ij alleluia, ñ alleluia, ñ alleluia, ñ al-
leluia, ñ alleluia.

*IN FESTO SANCTISSIMÆ
TRINITATIS.*

a 6.

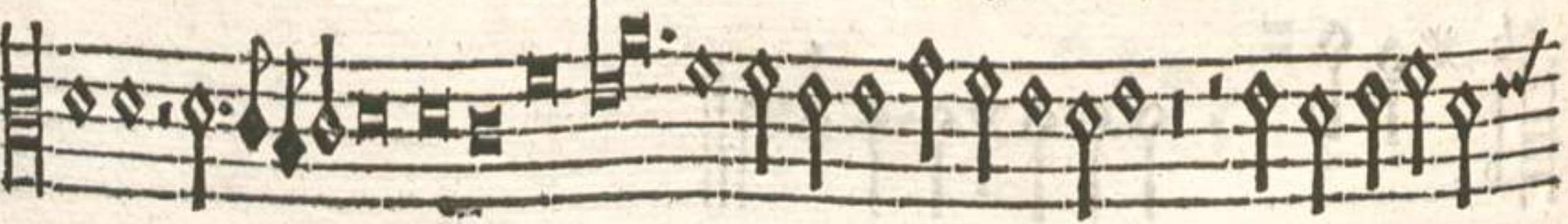
XXIX.

Quinta vox.



Ancta Trinitas, unus Deus, unus Deus, miserere no-

bis, mis-



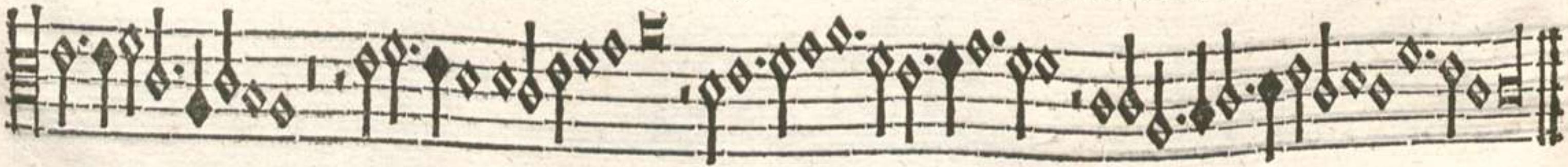
rere no- bis, o beata Trinitas, te invoca- mus, ॥



te adora- mus, ॥

॥

& benedicimus ti- bi, ॥



alle-

luiā, ॥

alleluia, ॥

॥

alleluia.



a 6.

XXX.

Quinta vox.

Summa, ve- ra & sempiterna Trinitas, n̄

cui nec obli- vio tol- lit, nec memoria red- dit, nec præterita

trans- cunt, nec futura succedunt, suc- ce- dunt, cuineco- rigo

initium, nec tempora incrementum, nec casus fi- nem præsta- bunt, si-

nem præstabunt, miserere nobis, alle- lu- ia,

allelu- ia.

alleluia, n̄



E gloriosus Apostolo- rum chorus, Apostolorum cho-
 rus, te gloriosus Apostolorum chorus, Apostolo- rum chorus,
 te Prophetarum laudabilis, te Prophetarum laudabilis nu- merus, te Marty-
 rum candidatus lau- dat exercitus, te omnes sancti & electi vo-
 ce confitentur unanimes, unanimes, beata Trinitas, unus De-

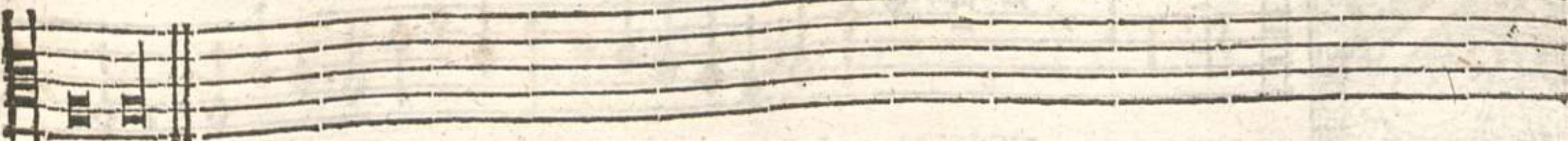
The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'Q'. The second staff starts with a 'C' in a smaller square. The third staff starts with a 'G' in a smaller square. The fourth staff starts with a 'G' in a smaller square. The fifth staff starts with a 'G' in a smaller square. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the notes.

Quinta vox.



us, beata Trinitas, unus De-

us, beata Trinitas, unus De-



us.

IN FESTO PURIFICATIO-
NIS MARIAE.

a 5.

XXXI.

Quinta vox.



Uscipiens Ie-
ci- piens Ie- sum in ul-
di- xit, exclamavit & dixit: Tu es ve-
men, ad illuminationem, ad illuminationem gen- tium, ad il-

sum, sus-
nas suas Simeon exclama-
vit, &
re lu-

Quinta vox.

A musical score for the Quinta vox part, consisting of two staves of music. The music is written in a Gothic script and uses a unique system of note heads, some of which resemble diamonds or stylized shapes. The lyrics are written in Latin and are distributed across the notes. The first staff begins with the lyrics "luminationem," followed by a series of notes. The second staff begins with "ad illumi-", followed by another series of notes. The lyrics continue with "nationem gentium, & gloriam plebis tuæ Is-", followed by a repeat sign and a section of notes. The lyrics conclude with "raël, & gloriam plebis tu-", followed by another section of notes. The music is set against a background of faint, illegible markings and text from other parts of the score.

luminationem,
ad illumi- nationem gentium, & gloriam plebis tuæ Is-

raël, & gloriam plebis tu-

æ Israël, & gloriam plebis tuæ Israël.

Kk

IN FESTO ANNUNCIATIONIS MARIAE.

a 5.

XXXIII.

Quinta vox.



Secunda pars.

Quinta vox.



Enedicta tu in mulieribus, in mulieribus, benedicta in muli-
 eribus, & benedictus fructus ventris tu- i, & benedictus fru- etus
 ventris tui, ventris tui, quia quem cœli capere non po- terant, tuo gremio contu-
 li- sti, tuo gremio contulisti, tu ogre- mio, tuo gremio con-
 tulisti, tuo gremio con- tuli- sti, contuli- sti.

I N F E S T O V I S I T A T I O-
N I S M A R I A E.

a 6.

XXXVI.

Quinta vox.



Ructavit cor me-
um
verbum bo-
num: dico ego opera
mea Regi. Lingua mea calamus scri-
bæ, lingua mea calamus scri-
bæ,lin-
gua mea ca-
lamus scribæ, velociter scribentis, ve-
lociter scriben-
tis. Speci-

Quinta vox.

osus forma præ filiis ho-

minum, diffu-

sa est gratia, diffu-

sa est gratia in labiis tuis, in la-

biis tuis, propterea ñ

benedixit te Deus in æternum, propterea

ñ

benedixit te Deus

in æternum, in æter-

num.



N illo tem- pore, in illo tem- pore, exur-
 gens Maria abiit in Monta- na, abiit in Montana, ī
 natio- one, cum festinatione, in civitatem Iu- da, & intra- vit ī in
 do- mum, in domum Zachari- xe, & saluta- vit Elisabeth, & saluta- vit ī
 Elisabeth, & salutavit Eli- sabeth,

The musical score consists of five staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first staff begins with a large 'C' (Crescere) and includes a square-shaped initial 'E'. The second staff begins with a small 'D'. The third staff begins with a small 'b'. The fourth staff begins with a small 'b'. The fifth staff begins with a small 'D'.

Secunda pars.

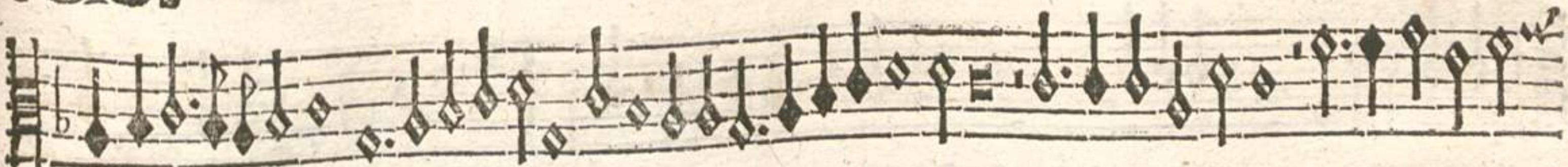
Quinta vox;



T fa-

etum est, & fa-

etum est, ut audi-



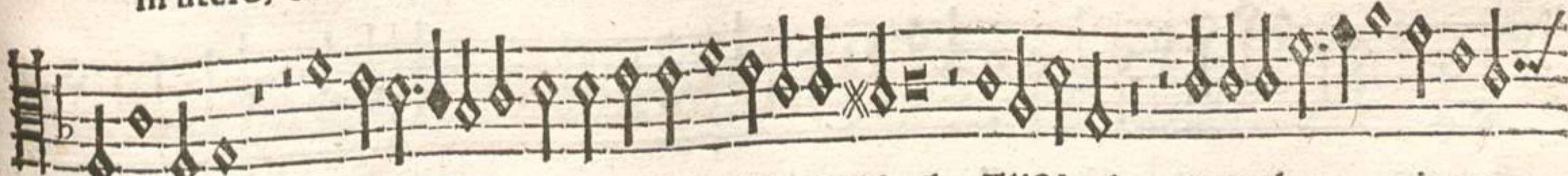
vit salutationem Mariæ Eli-

sabeth, exultavit infans ī



in utero, in utero eius, in utero eius, & repleta est Spiritu san-

cto, &



repleta est, & reple- ta est Spiritu sancto Elisabeth, Elisabeth, & exclama-

vit voce



ma-

gna,

vo-

ce ma-

gna, & di-

xit, ī

& di-

xit,

Tertia Pars.

Quinta vox.



Enedicta tu inter mulieres, inter mulieres, benedicta tu in-
 ter mulieres, & benedictus fructus ventris tui, & unde hoc mihi, ut veniat mater
 Domini mei ad me, ecce enim ut facta est, ut facta est vox, ut facta est vox salutationis
 tuæ in auribus me- is, me- is, exultavit in gaudio in-
 fans, in gaudio infans in utero, in utero meo.

Quarta pars.

Quinta vox.



T bea- ta, & beata, quæ credidi-
 sti, ñ quæ
 credidisti, quoniam perficientur ea, perficienture-
 a, quæ dicta sunt ti-
 bi, ti- bi, tibi à Domino. Et ait Maria, Maria, & ait Maria: Magnifi-
 cat ñ anima mea Dominum. Et exultavit spi- ritus, spiritus me- us, spi-
 ritus me- us, in Deo saluta- ri meo, in De- o salutari meo.
 L 1

*DE S A N C T O J O A N N E
B A P T I S T A.*

a 6.

XXXVIII.

Quinta vox.



Ver, qui natus est nobis, qui natus est nobis,
plus quam propheta est, ñ
hic est c- nim, de quo Salvator a-
it: ñ Inter natos mulierum non surre- xit

Quinta vox.

The musical score consists of three staves of music for the Quinta vox. The notation uses a soprano C-clef, common time, and a key signature of one sharp. The lyrics are written below the notes. The first staff begins with "ma-jor," followed by a fermata. The second staff begins with "non surrexit ma-jor," followed by a fermata. The third staff begins with "Ioanne Bapti-sta," followed by a fermata. The music concludes with a final fermata at the end of the third staff.

ma-jor,

non surrexit ma-jor

Ioanne Bapti-sta,

Ioanne Ba- pti- sta, Ioan-

ne Baptista.

a 5.

XXXIX.

Quinta vox.



Nter na-
 tos mulierum, non surre-
 xit major
 ñ Iohanne Baptista, Iohan-
 ne Bapti- sta, qui viam Domino
 præparavit, præparavit in he- remo, ñ
 præparavit in
 heremo, ñ
 præparavit in heremo.

The musical score consists of four staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first three staves are grouped together under the heading 'Quinta vox.' (Fifth voice). The fourth staff is separate and labeled 'a 5.' (Antiphona 5). The lyrics are written below each staff, corresponding to the musical lines.

IN FESTO PETRI ET PAULI
APOSTOLORVM.

a 6.

XL.

Quinta vox.



Vespa- storium, ñ princeps
apo- stolorum, ñ apostolorum, ti-
bi traditæ sunt claves regni cœlo- rum, erit ligatum & in cœ-
lis, ñ & quodcunq; solveris su- per terram, erit solutum & in cœ- lis.
L1 3

Secunda pars.

Quinta vox.



Etre, diligis me: ñ
 Qui re-
 spondit: ñ
 tu scis, Domine, quia amo te, & animam
 meam pono
 prote, & ego dico tibi,
 quia tu es Pe-
 trus, ñ
 quia tu es Petrus, ij
 & super
 hanc pe-
 tram x-
 difica-
 bo ñ

The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'P'. The text is in Latin, with some words in French (like 'Etre') and some in Latin with French diacritics (like 'me: ñ', 'tu scis', 'te, & animam', 'prote', 'tibi', 'quia tu es Petrus', 'hanc pe-'). The music is divided into measures by vertical bar lines. The first measure ends with a fermata over the note 'me:'. The second measure ends with a fermata over the note 'tu'. The third measure ends with a fermata over the note 'prote'. The fourth measure ends with a fermata over the note 'tibi'. The fifth measure ends with a fermata over the note 'Petrus'. The sixth measure ends with a fermata over the note 'bo'.

Quinta vox.



Eccle- siam meam,

Ecclesiam me-

am, Ecclesi-

am meam.

*DE APOSTOLIS ET SANCTIS
IN COMMUNI.*

a 10. 1, chorus.

XLII.

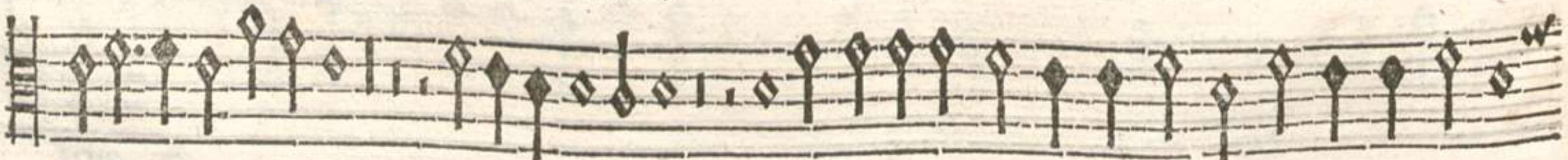
Quinta vox.



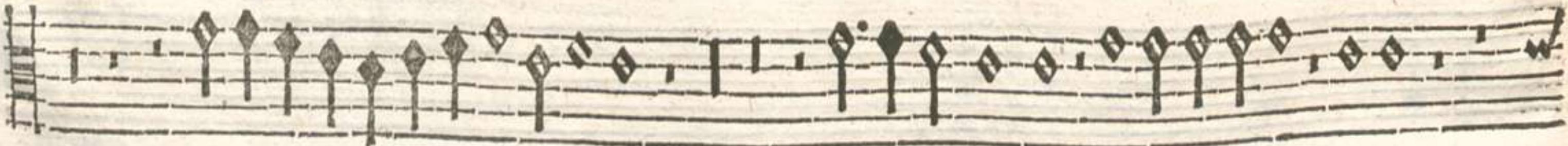
Xultate justi in Do- mino, exultate justi in



Do- mino, rectos decet collauda- tio, con-



fitemini Domino in ci- thara, in psalterio decem chordarū decem chordarum,



canta-

te ei

canticum novum, bene psallite ei

DE APOSTOLIS ET SANCTIS
IN COMMUNI.

a 10.

1. chorus.

XLII.

Quinta vox.



Xultate justi in Do-

mino, exultate justi in Do-

mi- no, rectos de- cet collauda- tio, con-

fitemini Domino

in cithara, in psalterio decem chordarū, decem chordarum, can-

ta-

te ei

canticum no-

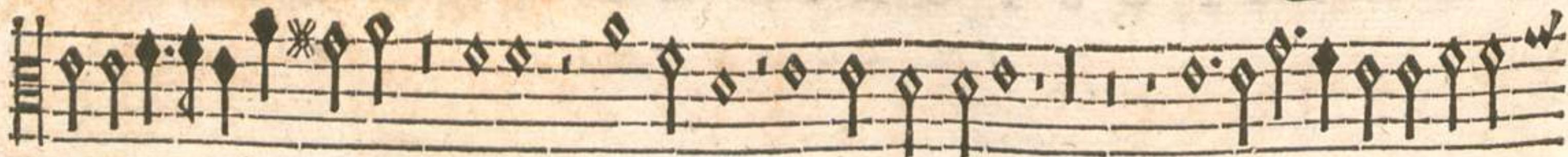
vum, bene psallite

e-
M m

i

a 10. i. chorus,

Quinta vox.



in vociferati- one, quia rectum est verbum Domini.

Diligit miseri-



cordiam & ju- di- cium, diligit

misericordiam, & ju- di- cium, miseri-



cordia Domini plena est terra, ñ

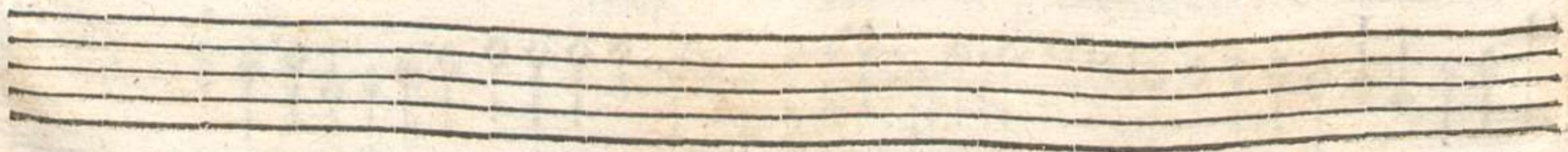
plena est terra,

miseri- cordia Domi-



ni plena est terra, plena est terra, ñ

plena est ter- ra.



a 10,

1. chorus.

Quinta vox.



in vociferatione, quia rectum est verbum Domini. Diligit misericor-



diam & judicium, diligit misericor- diam & judicium, misericordia



Domini plena est terra, plena est terra, misericordia Domini plena est ter-



ra, ñ plena est terra.

M m 2



2. chorus. a 10.

XLIII.

Quinta vox.

Audate Dom: &c. Laudate eum in virtutibus e-
ius, laudate eum se-
cundum multitudinem magnitudinis e-
ius. Laudate eum in tympano, in tympa-
no & choro, laudate eum in chordis & orga-
no, Laudate eum, laudate eum in cymbalis, in
cymbalis benesonantibus, laudate eum in cyinbalis, in cymbalis jubilatio-
nis:
Omnis spiritus, omnis spiritus laudet Do- minum, omnis spiritus ḥ laudet Do- minum.

2. chorus. a 10.

XLIII.

Quinta vox.



Audate Dominum &c. Laudate e- um in virtutibus eius, laudate eum, laudate

e- um secundum multitudinem, secundū multitudinem magnitudinis e- ius.

Laudate eum in tympano, in tympano & cho- ro, in chordis & orga- no. Laudate eum,

laudate e- um in cymbalis, in cymbalis benesonanti- bus, laudate eum in cymbalis

jubila- tio- nis: Omnis spiritus laudet Dominum, omnis spiritus laudet Dominum.

M m 3



2. chorus, a s.

XLIII.

Cantus secundus.

Imete Dominum, timete Dominum omnes sancti eius, inquirentes
autem Dominum non deficient, non deficient omni bono. Fulgebunt justi, & tan-
quam scintil- læ in arundinetō discurrent, Iudicabunt nati- ones, & dominabuntur
populis, & regnabit Dominus illorum, & regnabit Dominus illo- rum
in perpetuum, & regnabit Dominus illorum in perpetuum.

2. chorus.

a 8.

XLIII.

Altus secundus.



Imete Dominum omnes sancti eius,
inquirentes autem



Dominum non deficient, non deficient omni bo-
no. Fulgebunt justi, & tan-



quam scintil-iae in arundinetu discurrent. Iudicabunt nationes, & dominabuntur



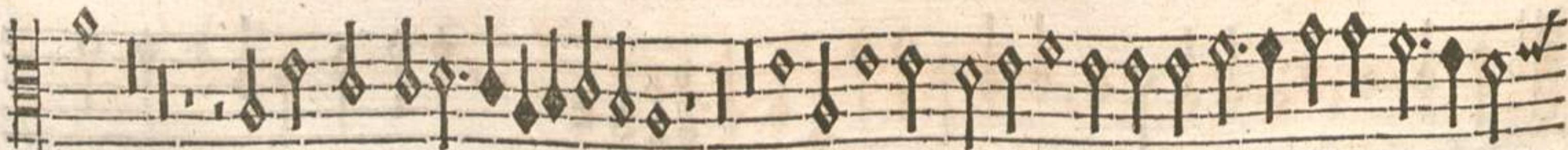
populis, & regnabit Dominus illorum in perpetuum, & regnabit Dominus illo-



rum, & regnabit Dominus illorum in perpetuum, in perpe-
tuum,



Sti, qui amicti sunt stolis albis, qui sunt & vnde vene-



runt: Hi sunt qui vene- runt, & laverunt stolas suas, & dealbaverunt e-



as insanguine A- gni, ideo sunt ante Thronum De- i, ante Thronum Dei,



in tem- plo e- ius, & qui se- det in Throno, & qui



sedet in Thro- no, habitat super illos, habitat su- per illos.



Enedicite Dominum o-
 mnes electi e-
 ius, o-
 mnes ele- &ti eius.
 Agite dies lætitiae, &
 & confi-
 te-
 mini illi, & confite-
 mini illi, hy-
 mnus omnibus sanctis eius, fili-
 is Is- rael, populo appropinquanti sibi. Gloria hæc est
 omnibus sanctis eius, gloria
 hæc est omnibus sanctis e-
 ius, omnibus san-
 ctis eius. &

N n

TEMPORE ADVENTVS

DOMINI.

Cantus 2. chori. a 8.

XLVII.

Quinta vox.



Xurgat Deus, & dissipentur inimici eius,
fu-giant, n qui oderunt eum, a facie e-
ius. Sicut deficit fumus, deficiant, sicut fluit ce-ra a facie ignis, a
facie ignis, sic pereant, sic per-eant peccatores a facie Dei, & justi-
epulen-tur, & exultent n in conspectu Dei, n



Xurgat Deus, & dissipentur inimici eius,
 & fugiant, & fugiant, qui oderunt eum, a facie eius, sicut deficit
 fumus, deficiant, sicut fluit cera a facie ignis, sic pereant,
 sic pereant peccatores a facie Dei, & iusti erupantur,
 & exultent, & exultent in conspectu Dei, in conspectu Dei,

Cantus. 2. chori. a 8.

Quinta vox.



& delectentur, . ñ & delecten- tur in læti- tia, in lætitia, &

delectentur, & delectentur in læti- tia, & delectentur in lætitia, in lætitia.

Altus. 2. chori. a 8.

Quinta vox.



& delectentur, & delectentur, & delecten- tur in læti- tia, &



delectentur,

¶

& delectentur in lætitia.

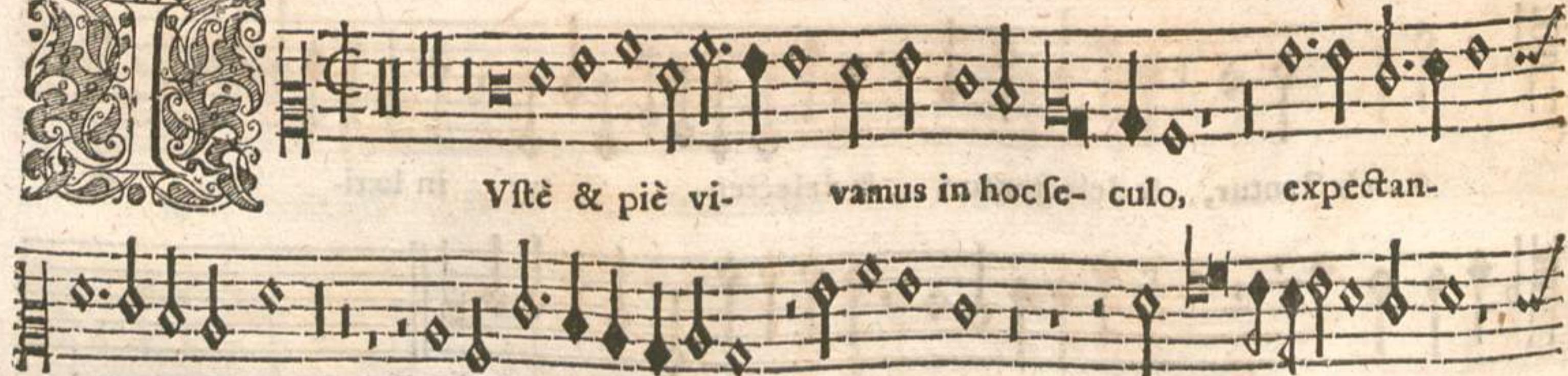
Nn 3



Resolutio. a. 6.

XLVIII.

Quinta vox.



Vstè & piè vi- vamus in hoc se- culo, expectan-

tes beatam spem, expectan- tes beatam spem, bea- tam spem,



& adventum gloriæ magni Dei,

& adventum gloriæ magni Dei.



a 5.

XLIX.

Quinta vox.

on spe- cies decoris eius, Deus manifestè, Deus manifestè veniet, congregate
illi san- eos eius, congregate illi san- eos eius, qui ordinave-
runt, qui ordinave- runt ē testamen- tum eius, super
sacrificia, super sacrificia.

The music consists of five staves of Gregorian chant notation. The notation is in square neumes on four-line red staves. The first staff begins with a large initial 'B'. The text below the music includes 'X Sion &c.', 'Decoris e-', 'ius, decoris e-', 'ius, ex Si-', 'on spe- cies decoris eius, Deus manifestè, Deus manifestè veniet, congregate illi san- eos eius, congregate illi san- eos eius, qui ordinave- illi san- eos eius, congregate illi san- eos eius, qui ordinave- runt, qui ordinave- runt ē testamen- tum eius, super sacrificia, super sacrificia.'

AD PLACITVM.

Cantus 3. chori.

a 12.

L.

Quinta vox.



Enedicam Do- minum in omni tempore:
In Do- mino laudabitur, laudabi- tur anima me-
a, audiant mansueti, & lætentur. ñ Magnificate Domi-
num mecum, & exalte mus nomen eius in idipsum, & exaudi- vit me,
& ex omnibus tribulationibus meis. Accedite ad eum, & illuminamini,



Altus 3. chori. a 12.

L.

Quinta vox.

E nedicam Dominum in omni tempore. In Domi-

no laudabitur, laudabitur anima mea, audiant mansueti, & la-

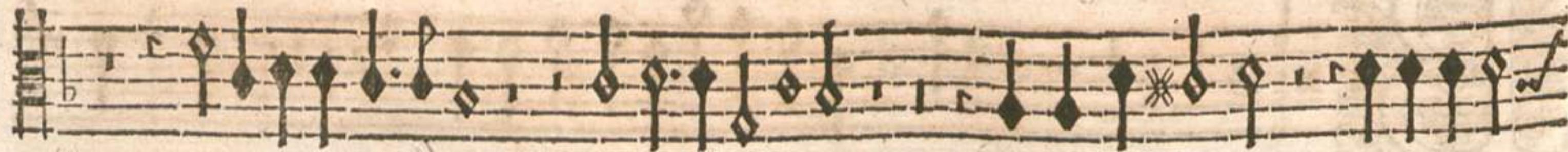
centur. Magnificate Dominum tecum, & exalte-

mus nomen eius in ipsum. & exau- divit me, & ex o- mnibus tribu-

lationi- bus me- is. Accedite ad eum, & illuminamini, Oo

Cantus 3. chori. a 12.

Quinta vox.



Altus 3. chori. a 12.

Quinta vox.

The image shows three staves of musical notation. The top staff is for the Altus 3. chori, indicated by a bass clef (F) and a key signature of one sharp (G major). The middle staff is for the Quinta vox, indicated by a soprano clef (C) and a key signature of one sharp (G major). The bottom staff is also for the Quinta vox, indicated by a soprano clef (C) and a key signature of one sharp (G major). The music consists of vertical stems with small diamond shapes at the top, representing a rhythmic value. The lyrics are written below the notes:

non confundentur, non confundentur,
& illuminamini, & facies vestræ non confundentur, non confundentur,
non confundentur, non confundentur,
& facies vestræ non confundentur, non confundentur,
non confundentur.

Oo 2



3. chorus. a 12.

LI.

Cantus tertius.

Eus misereatur no- stri, & benedic nobis, in omnibus
gentibus $\ddot{\eta}$ salutare tuum. Confiteantur tibi: Lx-

tentur, & exultent gen- tes, confiteantur tibi populi o- mnes. Benedic nos

De- us, Deus noster, & metuant e- um omnes fines terræ, omnes fines terræ,
& metuant e- um omnes fines terræ, $\ddot{\eta}$ omnes fines ter- ræ.

Altus tertius.

3. chorus. a 12.

L.I.



Oo 3

Cantus 3. choi. a 12. LII.

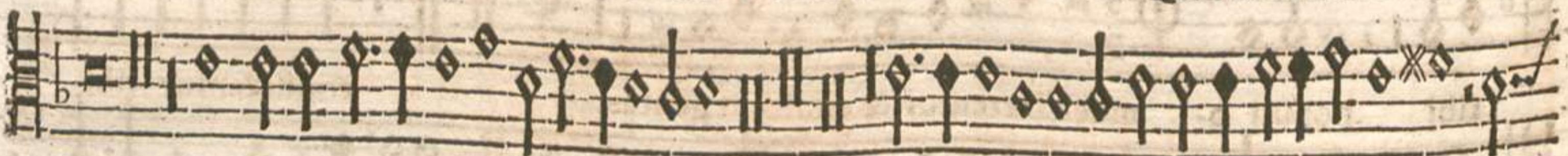
Quinta vox.



Vptiæ factæ sunt in Ca- na Galilææ, &



ubi defecisset vinum, dixit mater Iesu ad eum, dicit ei Iesus: Quid mihi tecum est mul-



er: Quodcunq; dixerit vobis fa- cite. Dicit eis Iesus: Implete hydrias aquæ &



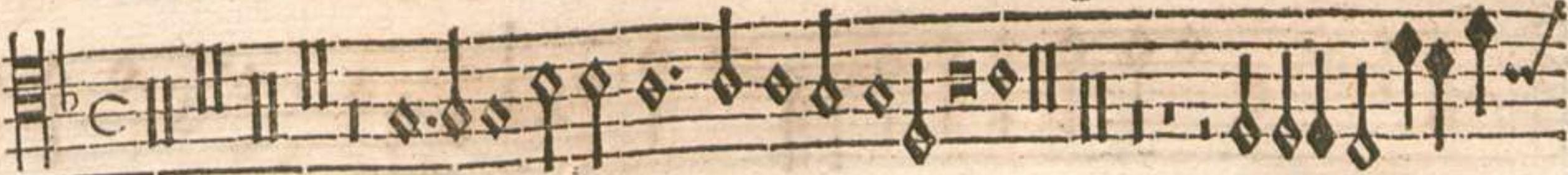
implete- runt eas usque ad summū, ad summum, & dicit eis: infundite nunc,



& tu- lerunt. Postquā autē gustasset Architrichinus aquā in vinum versam, neq; sciret unde esset.

Tenor 3. chori. a 12. LII.

Quinta vox.



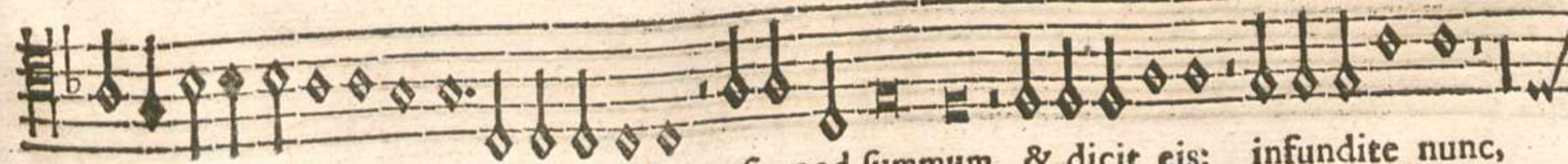
Vptiæ factæ sunt in Cana Galilææ,
& ubi defecisset



vinum, dixit mater Ie-
su ad eum, dicit ei Iesus, quid mihi tecum est mul-



er: Quodcunq; dixerit vo-
bis fa- ci- te, dicit eis Iesus: Im-



plete hydrias aqua, & impleverunt eas usque ad summum, & dicit eis: infundite nunc,



& tulerunt. Postquā autem gustasset Architriclinus aquā in vinum versam, neq; sciret unde esset,

Cantus 3. chori. a 12.



Omnis homo primum bo- num vinum po- nit, omnis homo primum bo-



num vinum po- nit, & cum inebriati fuerint, tu servasti bonum vinum



usque ad hoc tempus, usque ad hoc tempus.

1007.1809
Tenor 3. chori. a 12.

Quinta vox.

The musical score consists of three staves of music for the Tenor 3. chori part. The notation is in common time (indicated by 'a 12.') and uses a soprano C-clef. The music is written in black ink on five-line staff paper. The lyrics are in Latin and are placed below the notes. The first two staves begin with a sharp sign (F#) at the beginning of the staff, while the third staff begins with a natural sign (F). The lyrics are as follows:

Omnis homo primum bonum vinum po-
nit, omnis homo primum
bonum vinum po-
nit, & cuminebriati fuerint, Tu, tu servasti
bonum vinum usque ad hoc tem-
pus, usque ad hoc tem- pus.

P p

Cantus 2. chori. a 8.

LIII.

Quinta vox.



Vbilate Deo omnis terra, servite Domino in læ-



titia. ii

Scitote quoniam ipse est Deus, ipse fecit nos, & non ipsi



nos, & non ipsi nos, populus eius, & oves, introite portas eius. Laudate



nomen eius, laudate nomen eius, quoniam suavis est Dominus, in æternum, in æternum



misericordia eius,

& usque in generatione, & usque in generatione,

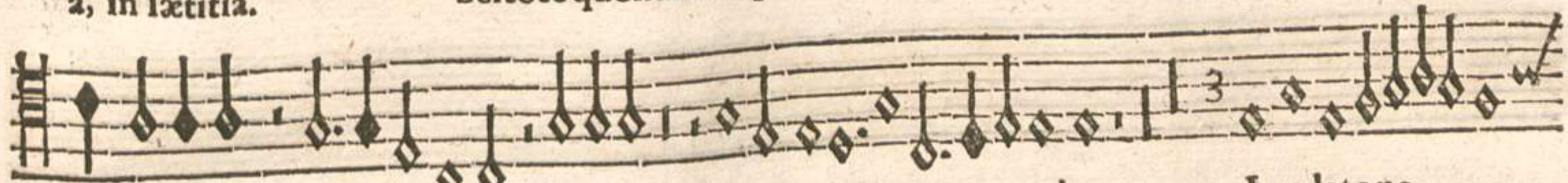
Altus 2. chori. a s. LIII. Quinta vox.



Vbilate Deo omnis terra, servite Domino in lætiti-



a, in lætitia. Scitote quoniam ipse est Deus, ipse fecit nos, & non ipsi nos, &



non ipsi nos. Populus eius, & oves, introite portas eius. Laudate no-



men eius, laudate no- mene ius, quoniam suavis est Dominus, in æter-



num misericordia eius, & usque in generatione, in generatione

Cantus 2. chori. 1 a 8.

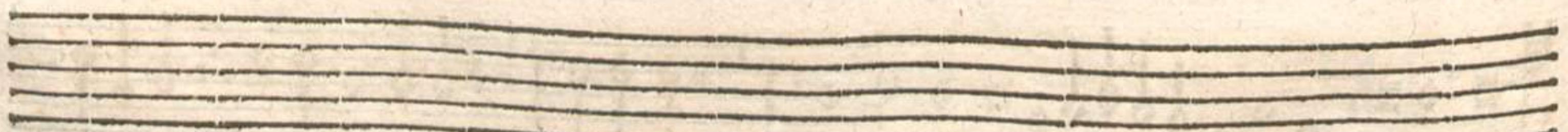
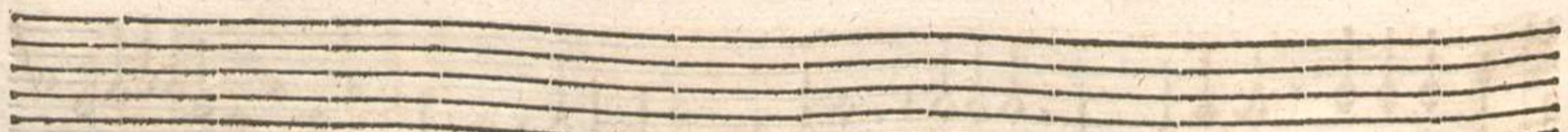
Quinta vox.



& generationem veritas c- ius, & usque in generatione, & usque in gene-



ratione & generationem veritas c- ius.



Altus 2. choi. a 8.

Quinta vox.



& generationem, & generationem veritas eius, & usque in generatio-
ne, in generatione & generationem, & generationem veritas eius.



Altus 2. chori. a 8. LIII.

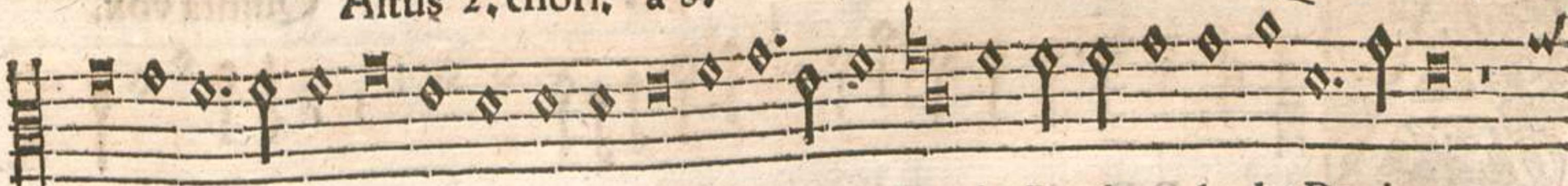
Quinta vox.

Audate Dominum &c. Laudate eum in firmamento virtutis eius, vir-
tutis eius, laudate eum in sono tu- bæ, lauda- te c-
um in psalterio & cithara, in psalterio & ci- thara, laudate
cum in chordis & organo, laudate eum in cymbalis jubila- tionis.

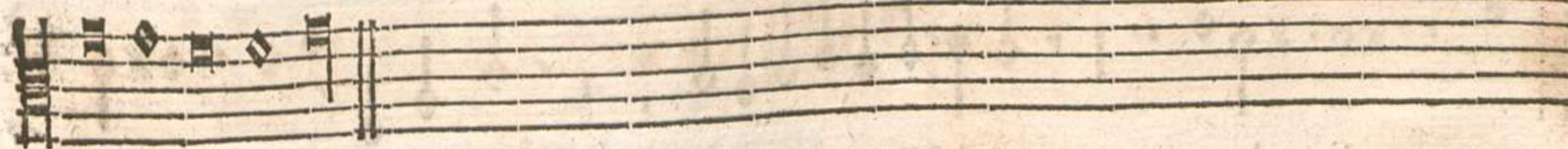
Omnis spiritus laudet Dominum, omnis spiritus laudet Dominum, laudet Dominum,

Altus 2, chori, a 8.

Quinta vox.



omnis spiritus laudet Dominum, omnis spiritus laudet Dominum, laudet Dominum,



laudet Dominum.



1. chorus. a s.

LV.

Quinta vox.

D Dominum cum tribula- rer cla- mavi. Et exaudivit

me, li- hera a labiis ini- quis, quid detur tibi, aut quid

ap- ponatur ti- bi ad lin- guam do- lo- same Sagittæ potentis

acu- tæ cum carbonibus desola- toriis. Hei mi-

hi, habitavi cum habitantibus Cedar, multum incola fuit

1. chorus. a 8.

Quinta vox.

anima mea, cum his, cum loquebar il- lis, impugnabant me
gratis, impugnabant, impugnabant me gratis.

Qq

Cantus secundus. a 8. LVI.

Quinta vox.



Am de somno &c. Vigi- la, surge, plora, clama, fundat,
 purget, heu, urge, ama, ora, mitte, novabis, in-
 tende mihi Deus, intende, ñ tende, audi me, plorans, cur-
 ro,
 a- mans, oro ad te, meum dulce solamen, ad te, meum dulce so-
 lamen, ñ solamen.

The music is written on five staves using a system of square neumes on four-line staffs. The first two staves are soprano (Cantus secundus), and the last three are basso (Quinta vox). The notation includes various neume patterns, some with asterisks (*), and rests. The lyrics are integrated with the musical lines, with some words appearing above or below the staff.

Tenor secundus. a s. LVI.

Quinta vox.



Am de somno &c.

Vigila, surge, plora, clama, fundat,

purget, urge, amta, ora, mitte, nouabis, tende, audi me, plorans,

cur- ro, amans, oro ad te, meum dulce solamen, ad te

meum dulce solamen, meum dulce solamen, solamen.

F I N I S.



lumen amato molq - ergo eligit
et omnes tamen

lumen amato molq - ergo eligit
et omnes tamen

lumen amato molq - ergo eligit
et omnes tamen

lumen amato molq - ergo eligit
et omnes tamen

lumen amato molq - ergo eligit
et omnes tamen

lumen amato molq - ergo eligit
et omnes tamen

VIA