

Mus. ant. pract.

H 100

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HARMONIAE SACRAE
IN QVA MOTECTÆ
VI. VII. VIII. IX. X. ET XII. CON-
cinnatæ vocibus continentur.

AUCTORE
ANDRAEA HAKENBERGERO, S.P.Q. Gedanensis Archimusicus.

Bassus Generalis pro Organo,

Ad Serenissimum & invictissimum

SIGISMUNDVM III. Poloniæ & Sueciæ Regem.



FRANCOFVRTI,

1617

Serenissimo atque Inuictissimo
SIGISMUNDO III. D.G.
 POLONIAE REGI, MAGNO DVCI
 LITHVANIAE, RVSSIAE, PRVSSIAE, MA-
 souiae, Samogitiæ, Liuoniae, &c. Necnon Suecorum,
 Gotorum, Vandalorumque hæreditario Regi,
 D. D. meo clementissimo.

Votiu mihi emersit occasio, SERENISS. REX, que tibi animi
 mei olim & nunc in cultum tui deuoti, fideique tot nexibus beneficio-
 rum vincitæ, simplex sincerumque apportaret obsequium. Et diu
 quidem animi pependi quid facerem, an debito officio Maiestatem
 laderem Tuam, an religioso potius silentio eandem adorarem: cum
 hinc imparus metuerem famam, inde ingrati nomen formidarem
 cum utring, Maiestatis Tua affulgeret fauor, quib honesta securitate animum firmavit
 meum, ne & diutius deberem quod volui, & Magno, parus redderem are. Nempe
 hic MAGNE REX priscam illam religionum parsimoniam imitare me iubebas,
 quibus micanterdum salis, aut thuris acerra pium officium persoluebatur. Omnia igi-
 tur consecutus sum, & sublimi ferio sydera vertice, cum pusillo quidem hoc labore meo,
 ab animo tamen eminentissima, & semper mihi reuerenda sublimitati Tua deuotissi-
 mo, coli Te à me patere & obseruari. Fateor, delinimenta aurium damus. non tamen
 que virile Tuum pectus emasculent: neq; enim T^u REX Philomuse Misomusurgus ille
 es Epaminondas, nec Polysperches Polyocretam Pythoni aut Charisio phonascis com-
 mendatissimis cum Pyrrho praferes, sed inter Victrices Tuas Laurus, & quas iam Fa-
 ma Templo gloriofissime appendisti, & quis animo deinceps concipis Tuo, Apollina-
 rem etiam hanc appendi patiare. & Lituis Tuis Martialibus mitem & verticordam
 addi Musam. Vale, viue, vince Inuictissime REX, & Magni Regni Tui pondera
 fortissima simul ac felicissima manu diu sustine.

Sereniss. atq; Inuictiss. Maiestatis Tua

Humilimus Seruus

Andreas Hakenberger,

M. 1937. 1242



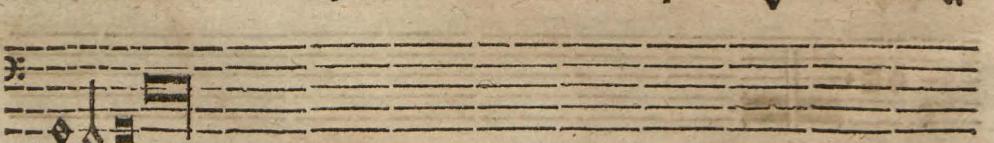
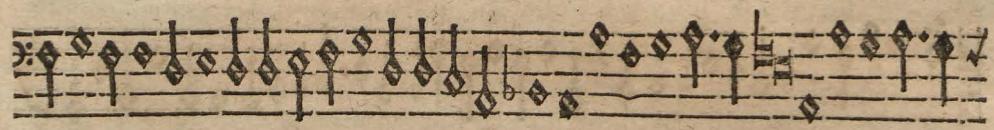


a 6

II.



D te Domine leuauui.



Exultate

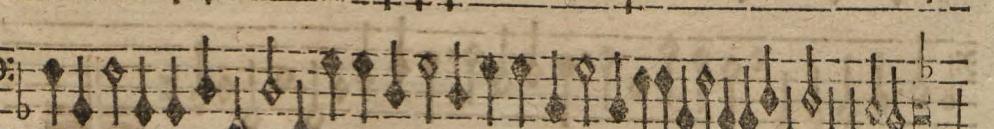
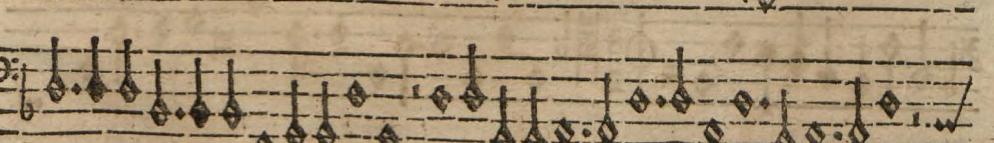
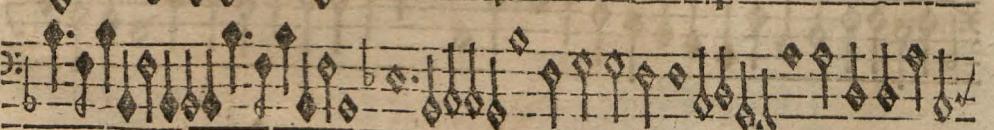


a 6 VI

III.



Xultate iusti.



A. 3

Deus



a 6 IV.

Eus qui beatæ Annæ.

A musical score for section IV, featuring six staves of music. The notation uses black note heads and vertical stems. Measure 6 begins with a common time signature, followed by measures in 3/4, 2/4, and 3/4. The lyrics 'Eus qui beatæ Annæ.' are written below the staff. The score concludes with a final measure ending in a double bar line.

O lacrum



a 7

V.

sacrum conuiuium.

A musical score for section V, featuring six staves of music. The notation uses black note heads and vertical stems. Measures begin with common time, followed by measures in 3/4, 2/4, and 3/4. The lyrics 'sacrum conuiuium.' are written below the staff. The score concludes with a final measure ending in a double bar line.

Fulgebunt

a 12

V.

F

Vlgebunt iusti.

Porta

21 9 2 14

Porta

a 7

VII.

B

Orta Ierusalem

*

B

Domine



a 7

VIII.



O mīc Deus meus.

Ave



a 8

IX.



Ve cōdīdūm.

B 2

B atus



a 8

X.

Eatus Laurentius.



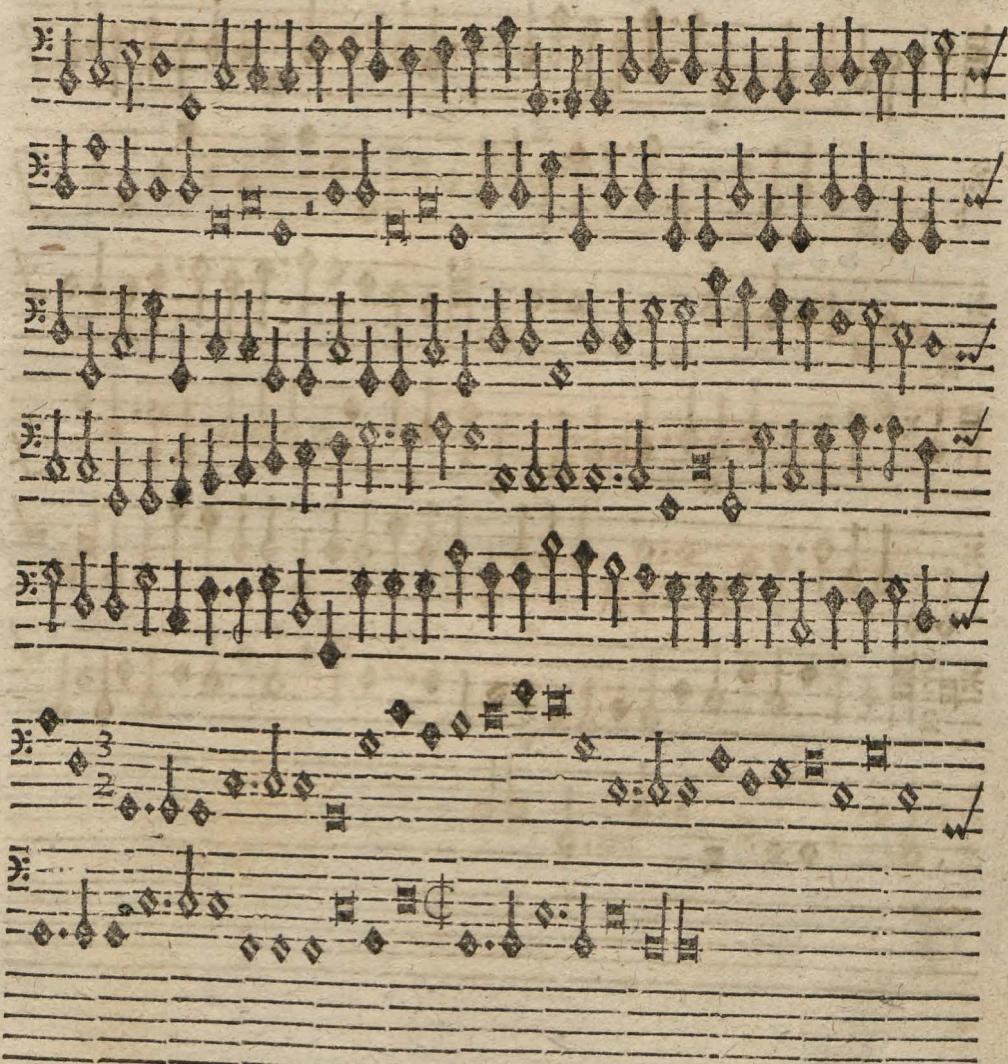
Mulieris



a 8

XI.

Vlieſis bonæ.



B . 3

Hodie

a 8

XII.



Odie Simon Petrus.



Glori-

a 8

XIII.



Lori



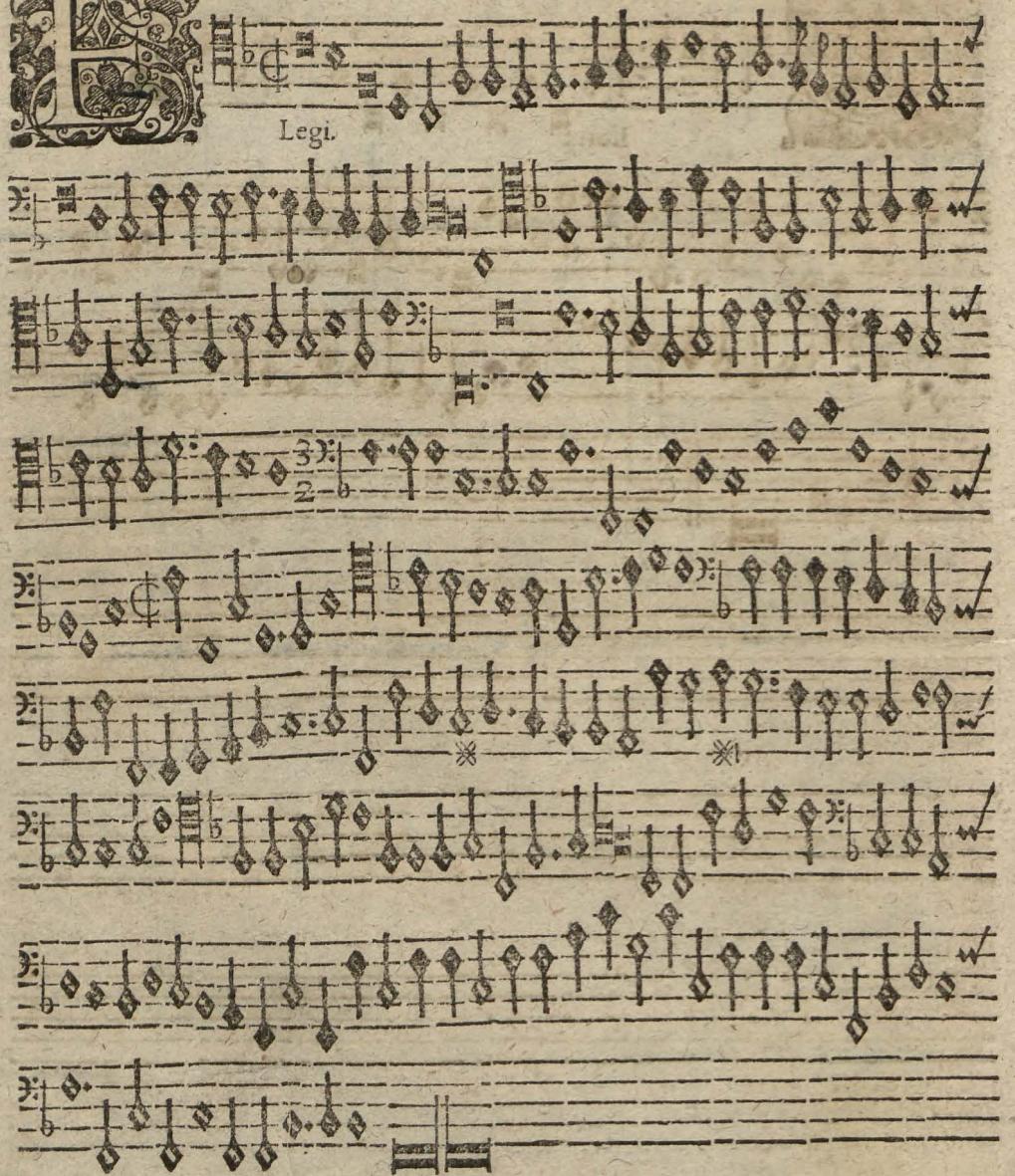
Elegi



a 8

XIV.

Legi.



Salve



a

f

8

XV.

alve



C

Cantabo



a 8

XVI.

A musical score for six voices, written on six staves. The music consists of vertical stems with small dots or dashes indicating pitch and rhythm. The first staff begins with a large initial 'C'. The lyrics 'Antabo.' are written below the second staff.

Ad te



a 9

XVII.

D televavi.

A musical score for six voices, written on six staves. The music consists of vertical stems with small dots or dashes indicating pitch and rhythm. The lyrics 'D televavi.' are written below the first staff.

C 2

Memento



a 9

XVIII.

emento.

A handwritten musical score for three staves. The top staff begins with a large decorative initial 'M'. The music consists of six measures. Measure 1: The first two measures show eighth-note patterns. Measure 2: The first measure shows eighth-note patterns, and the second measure begins with a bass note followed by eighth-note patterns. Measures 3-6: Consist of eighth-note patterns. The notation uses vertical stems and horizontal beams. Measures 5 and 6 include a tempo marking '300' above the staff.

Ego



a 9

XIX.

go flos.

A handwritten musical score for three staves. The top staff begins with a large decorative initial 'F'. The music consists of eight measures. Measures 1-4: Show eighth-note patterns. Measures 5-8: Show eighth-note patterns. The notation uses vertical stems and horizontal beams. Measures 7 and 8 include a tempo marking '300' above the staff.

C 3

Oscu-

a 8

XX.



Sculetur.

Domine

a 9

XXI.



Omiue in virtute.

Deus



a 9

XXII.

Eus noster.

Surgens



a 9

XXIII.

Vrgens Iesus.

Beatus



a 9

XXIV.

Eatus qui intelligit.



Verbum

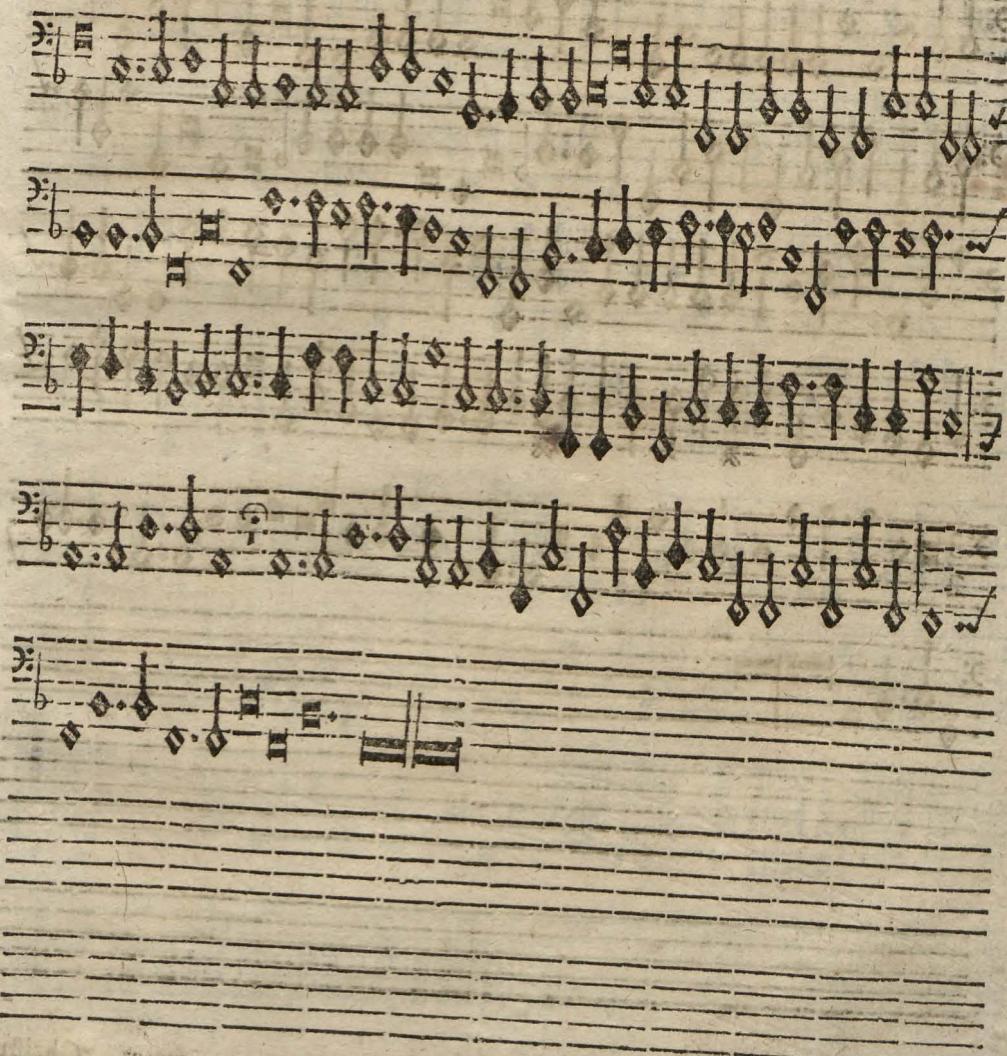


a 10

IVXX

XXV.

Erbum caro factum est.



D 2 Obone



a 10 VXY XXVI.

Bone Iesu.

A musical score for two voices or instruments. It consists of six staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The music features various note heads, some with vertical stems and others with horizontal stems, and includes several rests. The lyrics 'Bone Iesu.' are written below the first staff. The bottom staff begins with a bass clef and continues the musical line. The score is set against a background of horizontal lines.

Christus



a 10 LVXX XXVII.

Hr stus resurgens.

A musical score for two voices or instruments. It consists of eight staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The music features various note heads and rests. The lyrics 'Hr stus resurgens.' are written below the first staff. The bottom staff begins with a bass clef and continues the musical line. The score is set against a background of horizontal lines.

D 3

Veni



a 10

XXVIII.

Eni sancte Spiritus.

O lux



a 10

XXX XXIX.

Lux beatissima.

ibonea

Te Deum



a io

XXX.

E Deum Patrem.



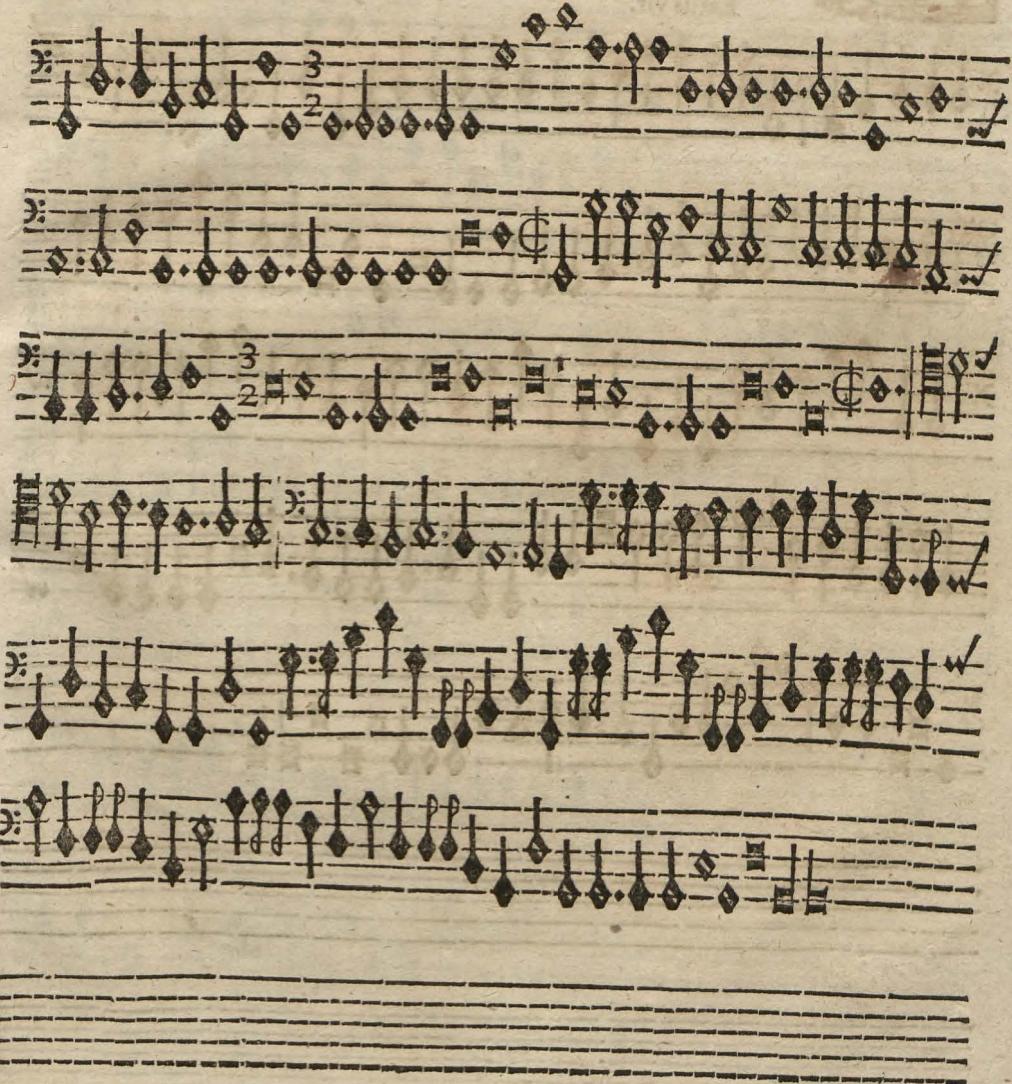
Benedi.



a io

XXXI.

Enedictie Dominum.



E

Beatus



2 12.

XXXII.

Eatus vir.

Hodin



2 12

XXXIII.

Odie Christus nctus est.

E 2 Spiritu



a 12

XXXIV.

Piritus Domini.



Hodie



a 12

XXXV.

Odie complerunt.



E 3

Benedic-



a 12

XXXVI.

Enedicamus.

psalm

cum laude sp.

n f

Vuln-

A musical score for two voices or instruments. It consists of eight staves of square neumes on four-line staff lines. The music is in common time, indicated by a 'C'. The key signature is A major, indicated by a single sharp sign. The lyrics 'Enedicamus.' and 'Vuln-' are written below the staves. There are several handwritten markings: 'psalm' above the first staff, 'cum laude sp.' above the second staff, and 'n f' above the fifth staff.



a 12

XXXVII.

Vlnerasti cor meum.

A musical score for two voices or instruments. It consists of eight staves of square neumes on four-line staff lines. The music is in common time, indicated by a 'C'. The key signature is A major, indicated by a single sharp sign. The lyrics 'Vlnerasti cor meum.' and 'Deus' are written below the staves.

Deus



a 12

XXXVIII.

Eus canticum novum.

Musical notation for page XXXVIII, featuring ten staves of Gregorian chant in square neumes on four-line red staves. The notation is in common time (indicated by 'a') and consists of ten staves of Gregorian chant in square neumes on four-line red staves.

Beati



a 12

XXXIX.

Bationes quidam Dominum.

Musical notation for page XXXIX, featuring nine staves of Gregorian chant in square neumes on four-line red staves. The notation is in common time (indicated by 'a') and consists of nine staves of Gregorian chant in square neumes on four-line red staves.

F

Nigra



a 12

XL.

A musical score for two voices, written on ten staves of five-line music notation. The notation uses black dots for note heads. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics 'gra sum sed formosa.' are written below the first staff. The music consists of continuous eighth-note patterns.

V



a 12

XLI.

A musical score for two voices, written on ten staves of five-line music notation. The notation uses black dots for note heads. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics 'Idi speciosam.' are written below the first staff. The music consists of continuous eighth-note patterns.

F 2

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- 1 Voce mea ad Dominum.
- 2 Ad te Domine leuaui.
- 3 Exultate iusti in Domino.
- 4 Deus qui beatæ Annæ.

SEPTEM VOCVM.

- 5 O sacrum conuiuium.
- 6 Fulgebunt iusti.
- 7 Portæ Hierusalem.
- 8 Domine Deus meus.

OCTO VOCVM.

- 9 Aue candidum lilium.
- 10 Beatus Laurentius.
- 11 Mulieris bonæ beatus vir.
- 12 Hodie clauicularius regni.
- 13 Gloriatibi Domine.
- 14 Elegi abiectus esse.
- 15 Salve Regina.
- 16 Cantabo Domino in vita mea.

NOVEM VOCVM.

- 17 Ad te leuaui oculos meos.
- 18 Meménto Domine Dauid.
- 19 Ego flos campi.
- 20 Osculetur me osculo oris sui.

- 21 Domine in virtute tua.
- 22 Deus noster refugium & virtus.
- 23 Surgens Iesus Dominus noster.
- 24 Beatus qui intelligit.

DECIM VOCVM.

- 25 Verbum caro factum est.
- 26 O bone Iesu exaudi me.
- 27 Christus resurgens ex mortuis.
- 28 Veni Sancte Spiritus,
- 29 Olux beatissima. 2. Pars.
- 30 Te Deum patrem ingenitum.
- 31 Benedicite Dominum omnes electi.
- 32 Beatus vir qui suffert tentationem.

DODECIM VOCVM.

- 33 Hodie Christus natus est.
- 34 Spiritus Domini repleuit.
- 35 Hodie cōpleti sunt dies Pentecostes.
- 36 Benedicamus Patrem & Filium.
- 37 Vulnerasti cor meum.
- 38 Deus canticum nouam.
- 39 Beati omnes qui timent Dominum.
- 40 Nigra sum sed formosa.
- 41 Vidi speciosam sicut columbam.

F I N I S.

Nan R
April 1938

