

BASSVS

PIARVM CONSO
LATIONVM EX PSALMI S,
AB ADRIANO PETIT MVSICIS
NVMERIS ORNATARVM.



Norimbergæ. M. D. LII.



ДВРАД

ОГИОО МУЯД

ЭИМАЗ ЖЕ МИОТАД

ЭИМАЗ ЖЕ МИОТАД
МУЯДИ Я ОГИОО



И.Д.М. музейной

Quatuor præstatissimi Musici.

Scargo, Godinflao, Guinguerlo, quoq; Coelico parvus,
Hos mirata fuit Gallica turba viros.

Nam ueluti sylvas Orpheus, Delphinas Arion
Mouit & Amphion carmine molle pecus,
Ipsi sic homines mira dulcedine cantus

Dimulcent, ad se duraq; corda trahunt.

Concentu fuerat nullus præstantior ipsis
Quorum sunt coeli nomina nota plagiis?

Sed reliquis lætho defunctis, Coelico noster
Heu super est, quem nunc Norica rura tenent,
Qui latet, a patriæ defunctus finibus, exul,

Quod Christum uera religione colit.

M. Ioannes Stumelius.

A 2



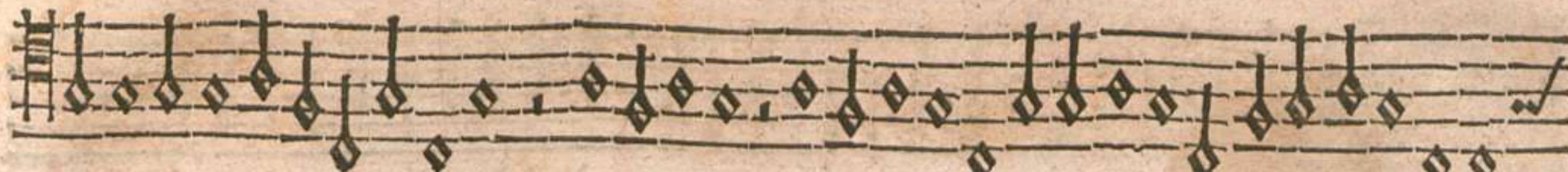
I.

Anta biles ij ij mihi erant ij iu-

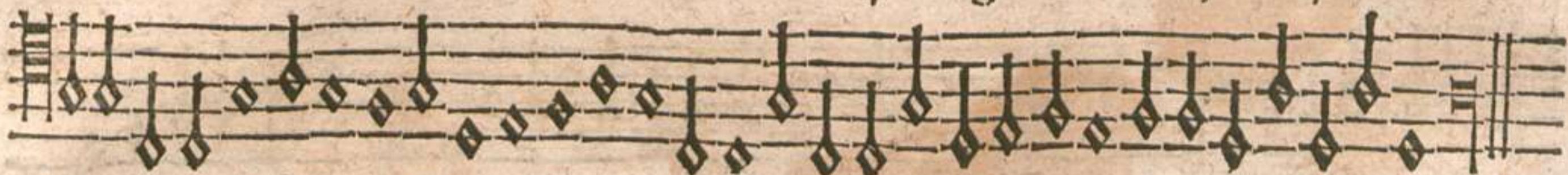
sti fi ca ti o nes tu æ ij ij

in loco in loco ij ij peregrinationis meæ in loco peregrinatio-

nis me æ in loco peregrinationis meæ, reple atur ij ij os meū lau



de re ple atur os meū laude, ut cantem ij gloriam tuam, ij tota



di e magnitudinem tuā, tota die magnitudinem tuam. ij

A 3



Rdenti cordis ij rogo te pater optime uo
 to ij per nati mortē ij ij commeritumq; tui;
 ij Angelica serues ij ij mi;
 serum me ij preside tur ba, miserum me preside tur ba preside tur ba,

The musical score consists of four staves of Gregorian chant notation. Each staff uses a single-line staff with vertical stems and small diamond-shaped note heads. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, aligned with the notes. The first measure starts with a large decorative initial 'A'. The second measure begins with 'Rdenti cordis'. The third measure begins with 'per nati mortē'. The fourth measure begins with 'commeritumq; tui;'. The fifth measure begins with 'Angelica serues'. The sixth measure begins with 'serum me'. The seventh measure begins with 'preside tur ba, miserum'. The eighth measure begins with 'me'. The ninth measure begins with 'preside tur ba'. The tenth measure begins with 'preside tur ba'.



Totius hoc uitæ

ij

ij

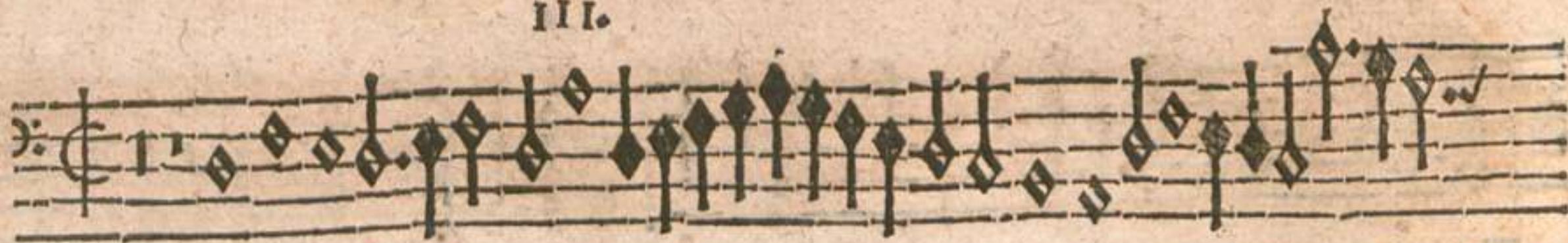
curriculumq; regas curriculumq;

regas

ij

ij

curriculum curriculūq; regas.



Vcerna pedibus meis uer
bum tuum ij



uerbum tuum, & lumen se mitis meis, & lumē se mitis meis. Signatū est super nos



lumen uultus tui Dñe, ij dedisti lætici am in corde me-



o læticiam ij in cor de meo dedisti leticiam in corde meo ij.



III.

Pud Do minum ij gressus ho-

mi nis diri gen tur gressus ho minis diri gen tur, & uis

ame ius uo let ij & ui am

eius uolet.

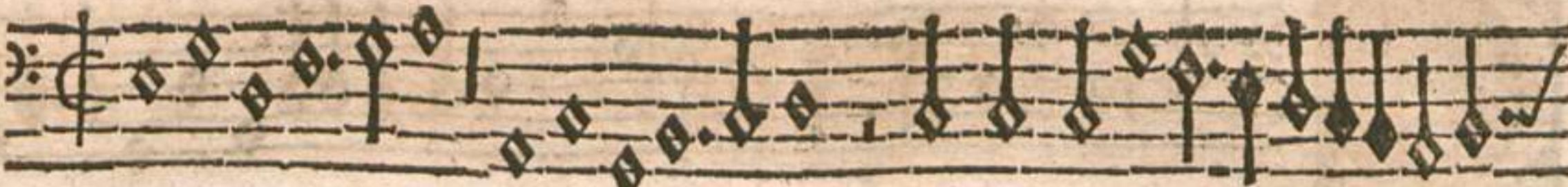
B



Vm ceciderit ij ij ij non collis
detur, ij quo ni am Dñs supponit manū suā manum suam
quoniam Dominus supponit ma num suam quoniam
Dominus supponit manum suam,



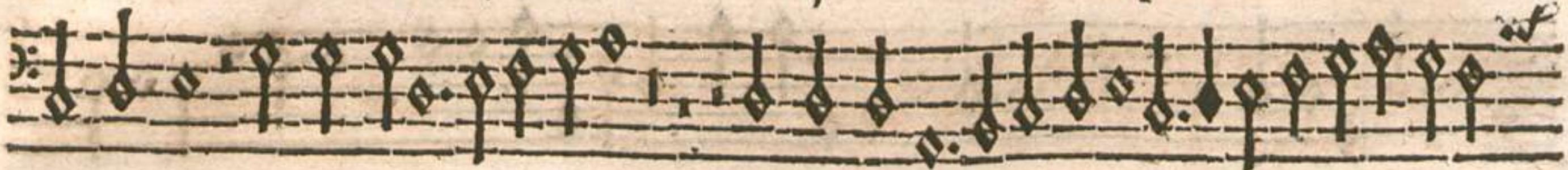
VI.



E proijcias me

ij

in tempore se-



neclutis

ij

in tempo re seneclutis,

ij



ij cum deficiet

ij uirtus mea cum deficiet

ij

uirtus



mea, Deus meus

ij

ne derelinquas me.

ij

ij

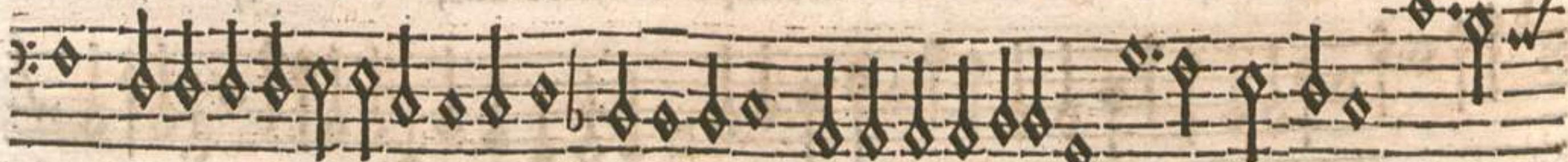
B 2



Orpus quod corrumpitur ij af fili



git animam, ij & terrena in habi ta ti o & terrena ij



in habi ta ti o & terrena ij in habi ta tio deprimit sensum depri



mit sen sum multa cogitantem ij multa cogitantem. ij

VIII.



Duces ij de tribulatio ne a ni mam famu li tu=

i, & in mi se ri cordia tua & in misericordia tua di sperdes om-

nes ij in imicos meos disperdes omnes in imicos me os, quoniam

e go seruus tuus sum quoniam e go seruus tu us sum.

B 3





gi e bam à ge mi tu à ge mitu ñ ñ cordis mei ru



gi e bam à ge mi tu cor dis me i



x.

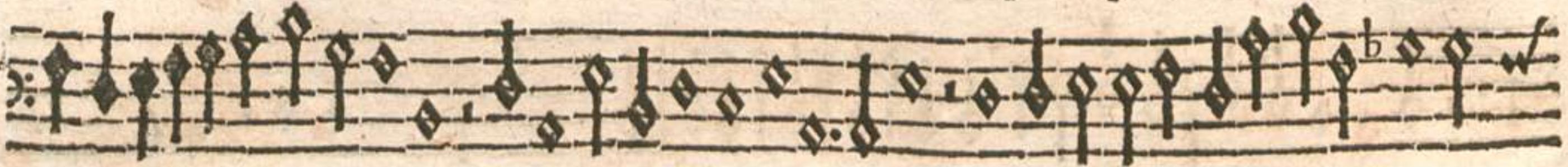
A sti gans casti ga uit me Dominus,
ij & morti ij ij non tradi dit me
ij & morti nō tradidit me ij & mor
ti nō tradidit me. ij ij ij ij



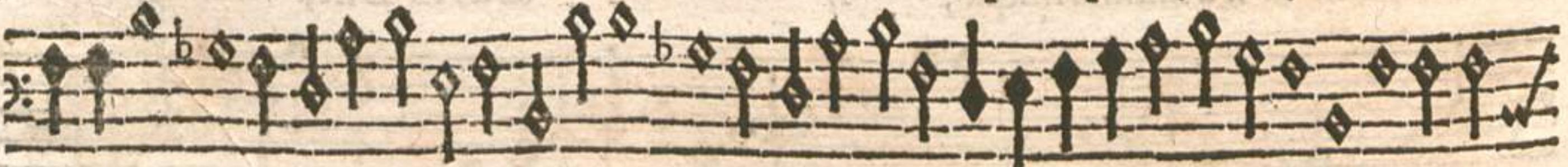
Ibi ui uo tibi q̄
 in uita cō moror, ti bi morior, ij
 tibi ui ta li a lumina linquo, ij tu us sū Dñe, ij
 dū spi ro respi ro, tuus sum ij dū mortē occumbo, ij dū mortē
 occumbo ec cūbo ij ij dū mortē occumbo dū mortē occumbo.
 C



Oli te ij con si dere in principib⁹ in si lijs homi⁹



nū in quibus nō est salus, noli te no li te confi dere in principibus, in si lijs homi⁹



nū in quibus nō est salus.

ij

ij

Ex i bit



spirit tus eius & reuertetur interram suam, in il la die peribunt oms



C 2



Ominus dissipat, cōsi
 li a genti um, reprobat au=
 tē co gita ti o nes po pulorum & reprobat
 consili a principū, nā Dñs scit
 cogita tio nes hominū, quoniā
 ua næ sūt, quoniā uanæ
 sunt. ij



On sal uatur rex p multā uirtutē, & gigas nō saluabitur in multitu dine



uirtutis suæ

ij

uirtutis suæ. Fallax equus ad salutem,

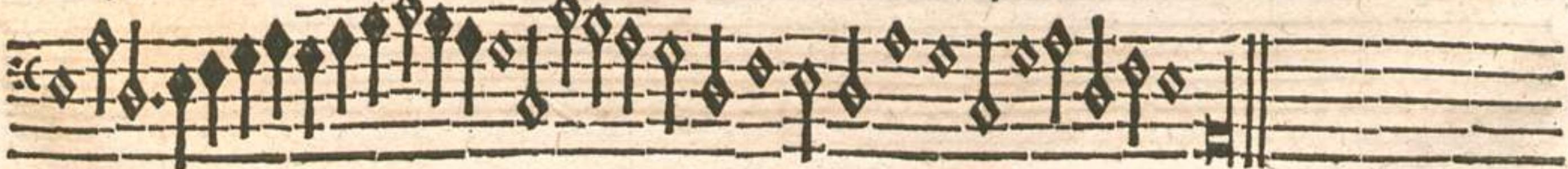


ij

fallax e qu ad salutē in abundātia

ij

autem uirtutis



suæ, non

saluabif nō saluabitur

ij

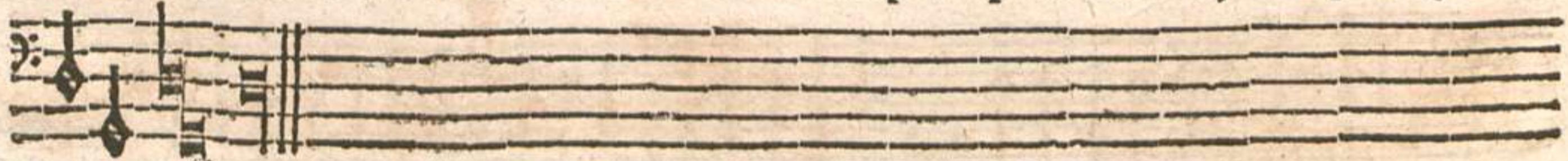
C 3



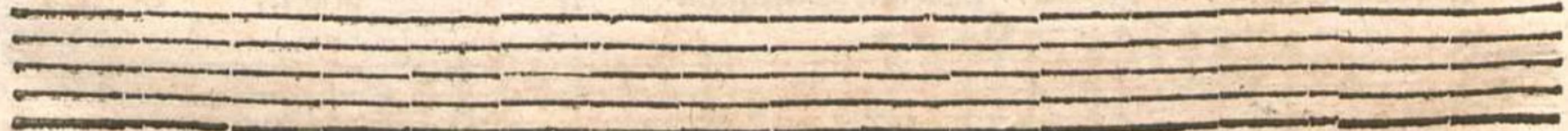
Go dixi dij estis, & filij excelsi omnes, ij



sed sicut homines morie minū, & sicut unus de principib⁹ ca detis, de principi-



bus ca de tis.





Ominus dabit uerbū ij euangelizantibus uirtute multa,

ij Os meū annunciat annunciat iusticiam tu am

ij tota die salutare tu um, ij tota di-

esalutare tuum tota die salutare tu
um, salutare tuum.



On te re ij Do mine fortí tu dinem
 ij ij i nimicorum ecclesiæ tu æ, & disper-
 ge illos in uirtu te tua, ij ut cognoscant, quia non est
 ali us, q pugnet p nobis, ij ni si Deus noster. ij

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of various sizes on a four-line staff system. The first staff begins with a large 'C' note. The second staff starts with a small note. The third staff starts with a large note. The fourth staff starts with a small note. The lyrics are written below the staves, aligned with the notes. The text is in Latin, featuring several instances of the letter 'ij' (iota). The music is likely a setting for the 'Te Deum' or a similar hymn.

quia nō est a li us qui pugnet pro nobis,
ni si tu Deus noster q pugnet p nobis, ni
si tu Deus noster, nisi tu Deus noster.

D

XVIII.



Emento me i Deus, quia uentus est ui ta mea, ij
 nec aspi ci at me ij uifus hominis ij uifus
 hominis. ij En ecce omnes morimur, & tanç aquæ ij
 di labimur in terram ij ij dilabimur in

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes (neumes) on four-line red staves. The first staff begins with a large initial 'M'. The second staff starts with a 'C' (Clef). The third staff starts with a 'G' (G Clef). The fourth staff starts with a 'F' (F Clef). The music is divided into measures by vertical bar lines. The lyrics are placed below the staves, aligned with the notes. There are several 'ij' (Ite Ite) markings indicating where the choir should repeat a section.

ter ram, quæ nō reuertūt ultra, ij uerū tamē uniuersa

uanitas omnis homo uiuēs, u tibi enim so li derelictus est pauper

ij orphano, ij tu eris adiutor adiu-

tor, ij tu eris adiutor.

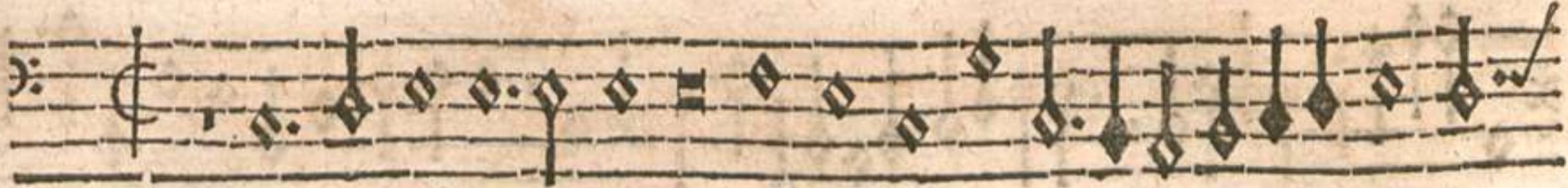
D



Vr mundus militat ij ij
 sub uana gloria ij cur mundus militat sub uana gloria? cuius prosperi-
 tas ij est transitoria, cuius prosperitas est transitoria. tam cito
 ij labitur eius potentia tam cito labitur eius potentia tam cito labitur

eius iū potentiā quā uasa fi guli, quæ sunt
fragilia quā uasa figuli quæ sunt fragilia fragilia quæ sūt
fragilia quā ua sa fi guli quæ sunt fragilia quæ sunt fragilia.

D 3



Vo modo mi se retur pater pa ter fi li o-



rum pa ter fi li o rū, quo modo mise re tur pater fi li o rum, misertus



est ij Do mi nus timētibus se timentibus se, ij quo-

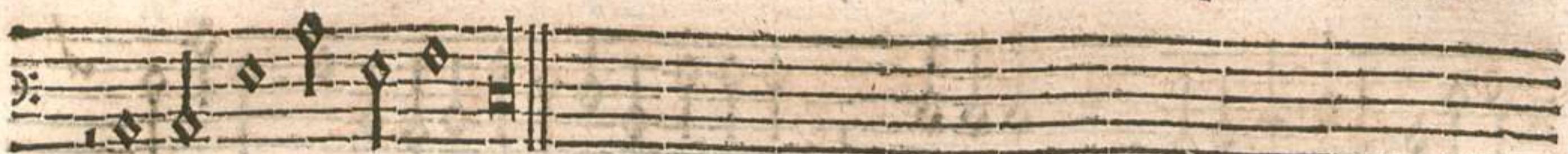


niam ip se cognouit sigmētū nostrū, ij recordatus est, quoniam puluis

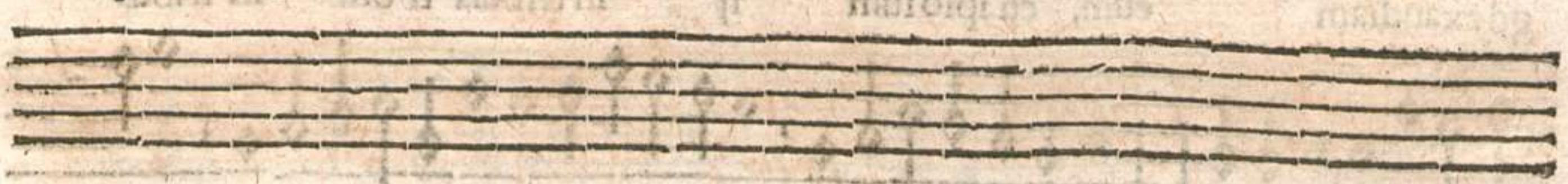


sumus,

pul uis su mus



quoni am pul uis su mus.



old 28 odds in Italy 28



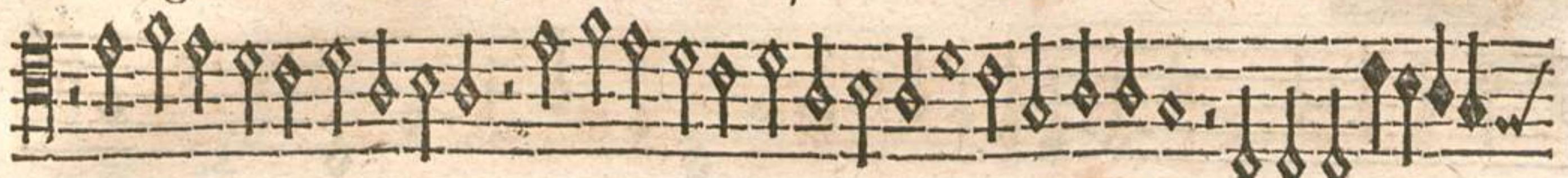
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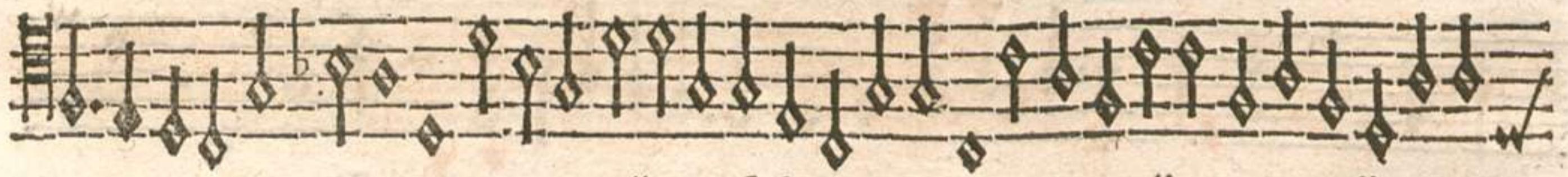
Lamauit ad me, ij ij & e
 go exaudiam eum, cū ipso sum ij in tribula ti one in tribu
 la ti one, eripi am eum, ij ij & glori fi ca bo & glo
 ri fi ca bo eum, ij longitudine dierum ij



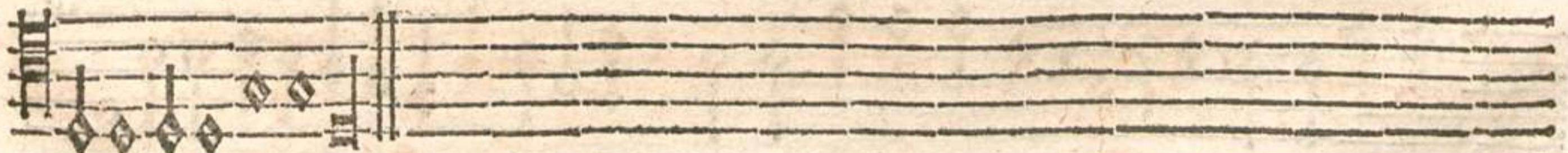
longitudine di e rum replebo eum, ij & o stendam il li



fa lu tare me um, ij & ostendam illi fa lu tare



me um, ij fa lu tare meum ij ij



fa lu tare meum.

E



V sta te & uide

te, quo ni am sua uis est Dñs.

ñ Be a tus uir, qui spe rat in e o, ti me te Do'

mi num om nes san cti e ius omnes san cti e ius, quo-

ni am non est in o pi a ñ timen ti bus eum,



quoniam non est in o pi a timentibus in eum timentibus in



eum.

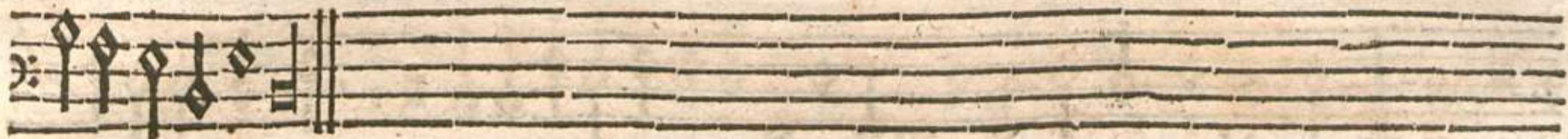


Minia sunt hominum ij ij omni-
 a sunt hominū ij tenui pendentia si lo ij tenu-
 i pendentia si lo, & su bito casu ij ij quæ ua-
 luere ruunt ij ij ij

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by vertical stems with small diamond shapes at their tops. The text below the music is in Latin, with some words in red ink. The first word 'Minia' is in a larger, bolder font. The lyrics describe the fragility and transience of human life, comparing it to the thin threads of fate that can snap at any moment. The music is likely a setting for this text, possibly a hymn or a part of a Mass sequence.



quæ ua lu e re ruunt, & subito ca su quæ ualuerent.



E 3

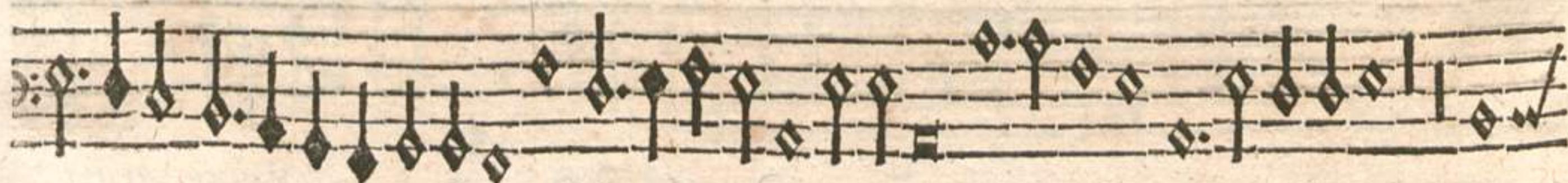
XXIII.



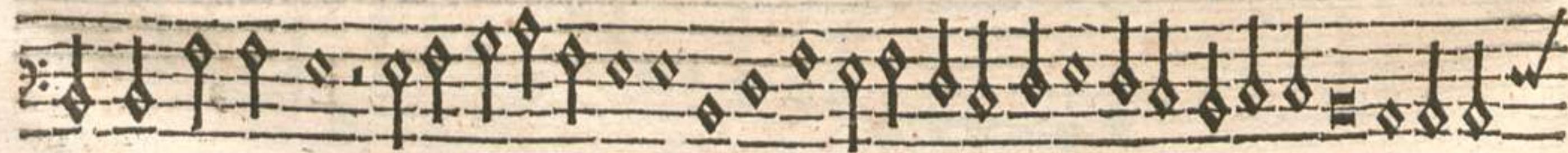
Vr mea uiscera despōdens animū, quia lapsō nullus amicus ad-



est: An nescis mortis do mi torē ui ue re Christū, ut tibi subueniat. Te quā uis mise-



rum conetur per dere mūdus, haud poterit stygius. Confidenter opem petito, au-

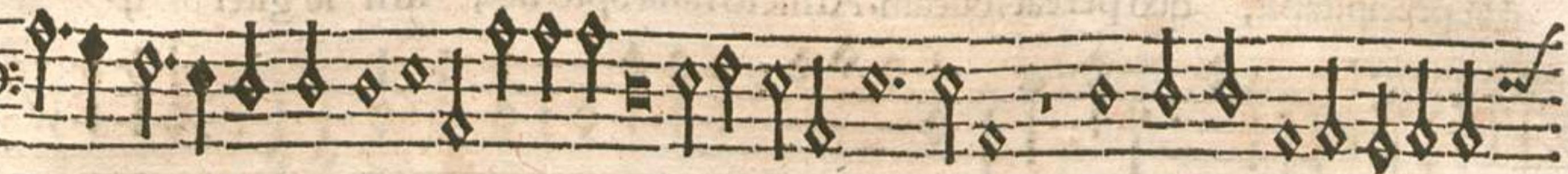


xī li um uerbo mundū qui cōdidit uno, et tibi pollicitus. ij Il laba-



tur sic an te po lus quā destitu a re,

si modo credis ope. Cernit ut



in te le ti fe rum stringens inimicus colla petebat gladium, qui se cit lumen uidet, ut



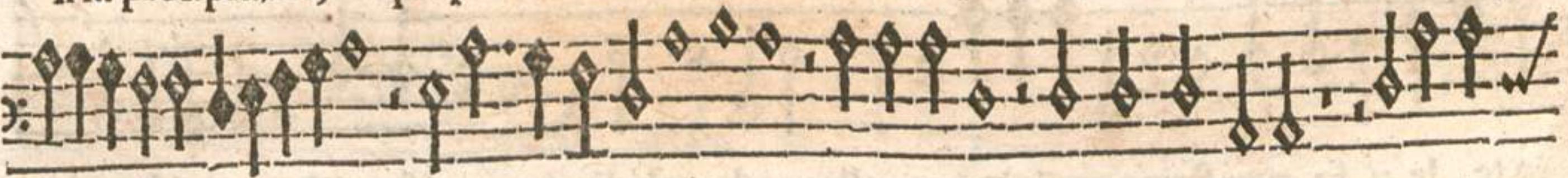
te uellet in ima, precipi ta re stygis. Sed Deus hostē quo tua colla petebat eo-



dem per fo diet gla di o, & ti bi quam defodit ij in



illā precipitabit, quo pereat foueam. Afflīcto nihil opto tibi, nisi iugiter ī



alto

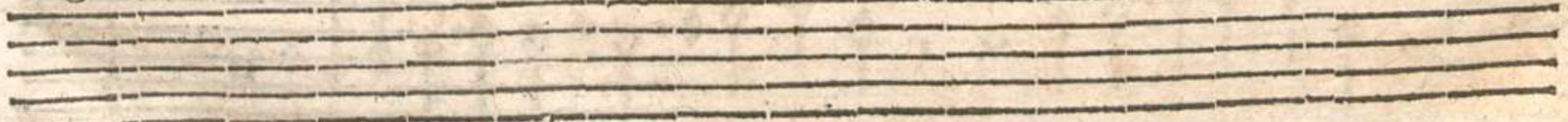
credere posse Deo. Vna salus Christus uiuens est, ut mala



cogat credere cuncta pijs

īj

ut mala cogat credere cuncta pijs.





Ic Deus ij dilex it mun-
 dū, ut fi li um suum ij ut filium suum u nigenitū daret, u nigenitum
 ij daret, ut omnis qui cre dit in ip-
 sum, non pereat, ij ij ij F

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of varying sizes on a four-line staff. The first staff begins with a large note. The second staff begins with a small note. The third staff begins with a medium note. The fourth staff begins with a small note. The text is written below the staves, corresponding to the notes. The letter 'F' at the end indicates a final cadence.



ij

sed ha beat ij

uitam



æ ternam,

ij

alleluia.

ij



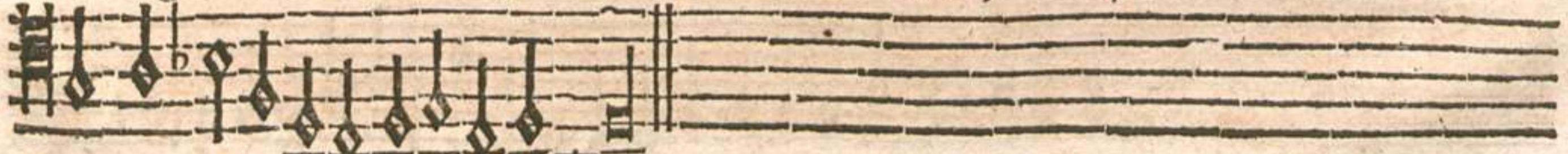
Emper erit multis ecclesia pressa periclis pressa periclis fals



ua tamē Christo uindice semp̄ erit semp̄ e rit, Protege Christe tuos quos Thurca nephari



us urget ut te seruat tempus in omne canāt, ij ut te ser-



ua ti tempus in omne ca nant.



Vnt q̄ diuitijs nimis nitantur, & audēt cre
 dere perpetuas,
 quas uenerantur opes, cū tamē hinc auro fratrē nō liberet ullus, ij nec
 precij quisq̄ placet honore Deū. Nec mireris opes, ij nec mire=
 ris opes, si quē cumulasse uidebis, cui uelut ex pleno gloria fonte

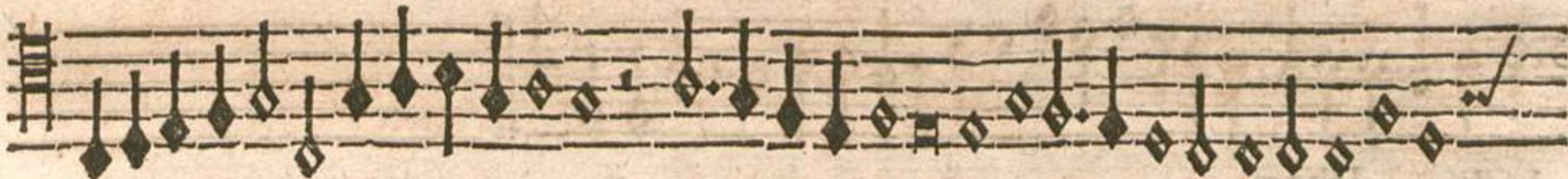


fluat glori a fonte fluat. Nam secum mo

riens nil au fe=



ret, nil auferet a ē recas sum glori a tantarū, tantarum gloria glori a tanta=



rum tanta rum, nul la sequetur opum, glori a tanta=



rum, nulla sequēt opum.

ij

F 3

XXVIII.



On gau deat ij congau deat turba
 fi de lium tur ba fide lium, uirgo mater peperit filium in
 beth lehem. ij ij

The musical notation consists of three staves of Gregorian chant. The first staff begins with a large 'C' note. The second staff starts with a 'b' note. The third staff starts with a 'b' note. The music uses black neumes on four-line red staves. The lyrics are written below the staves, corresponding to the notes. There are two 'ij' (double i) symbols in the middle of the first line and at the end of the second line.



E le &ta re in Domino delectare in



Domino & dabit bi pe titiones cor dis tui, & dabit tibi peti-



ti o nes cor dis tu i & dabit ti bi peti tio nes cordis tu i peti



ti o nes cor dis tu i, reuela ij Domino



uitam tuā & spera in e o,& ip se fa ci et ī



& ip se fa ci et.



C ceo culi Domini, super timētes eum, super timentes
 um, & in eis, qui sperant ī su per mi se ricordia e ius, su
 per misericordia eius, ut e ruat ut e ruat à morte, ut eruat à morte,
 animas e orum, & alat e os in fame ī & alat eos in fame.
 G



I gila te ij & o ra te, quia nescitis ij

ij di em neç ho ram, qua si li us hominis

fi li us homi nis ue ni et, qui a ne sci tis ij

qui a ne sci tis di em ne ç ho ram, qua si li us hominis



fi li us hominis ueniet, qui a nescitis diem ne cō horam, qua si li us ho-



mi nis ue niet.

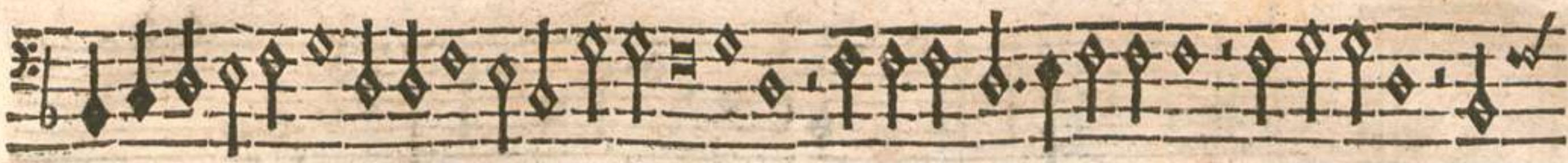
G 2

Nte Domine sperau, nō cōfundar in cter-

num, in tua iustici a li bera me, inclina ad me aurem tuam acceler a ut

eruas me. Esto mihi ij ij in Deū ptectorem, et

in domū refugij, ut saluum me facias. ij Quoniam ij fortis

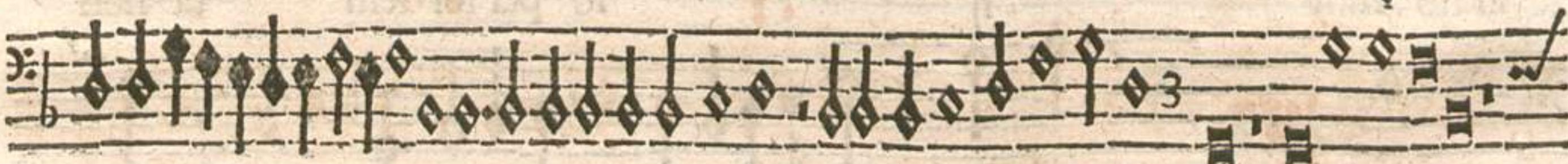


tudo mea & refugium meū es tu, & propter nomen tuum educes me &



& nutries me & enutries

me, educes me delaquo quē absco



derūt mi hi, quoniā tu es ptector, tues protector me us. In manus tuas



ij cōmendo spiritū meū, redemisti nos Dñe Deus ueritatis.

ij G 3

xxxiii.



On derelinquet¹ ij Dñs uirgā peccatorū super sortem



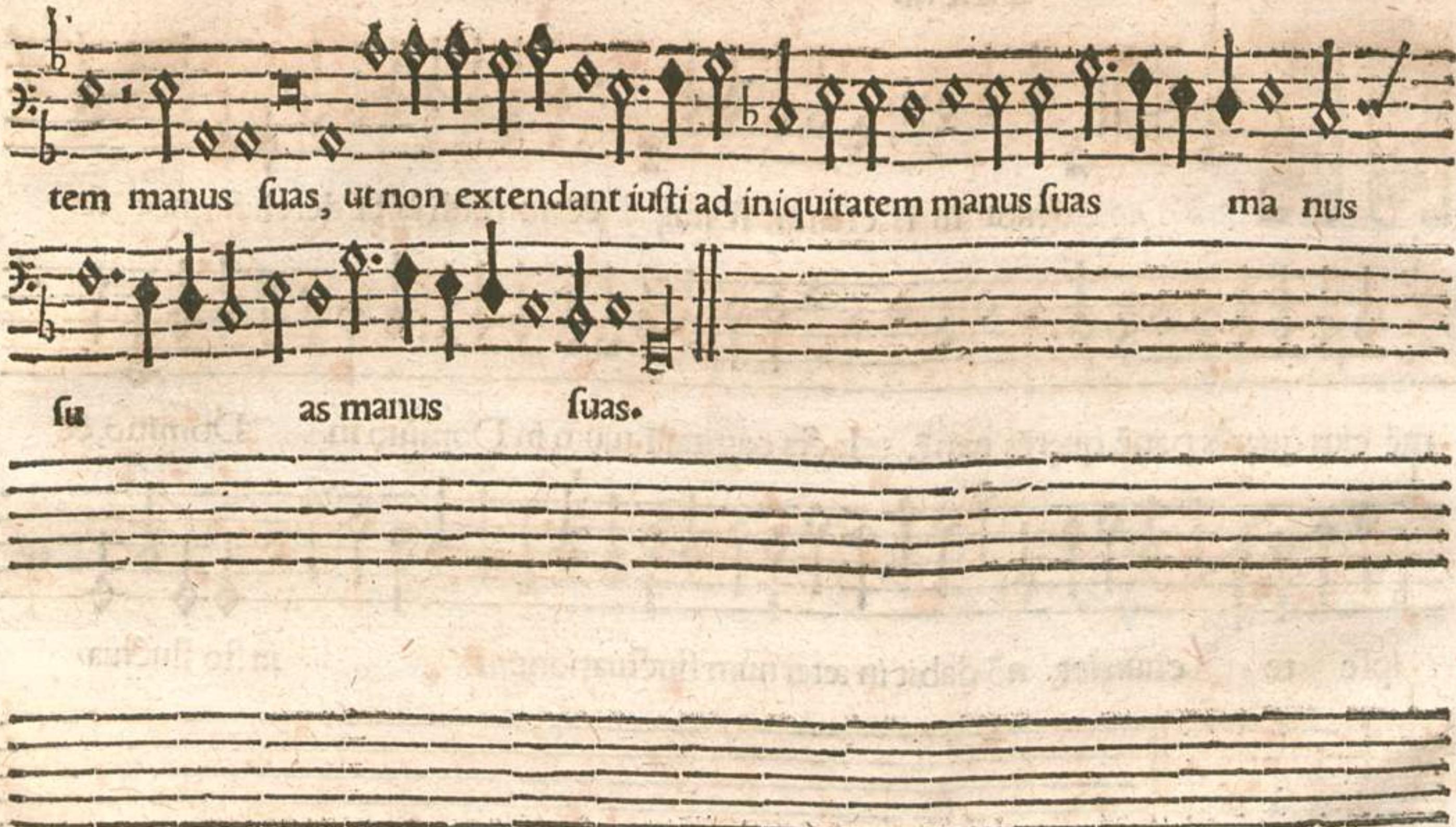
iu sto rum ij su per for tem ut non



ex ten dant iu sti ad in iquita tem ma-



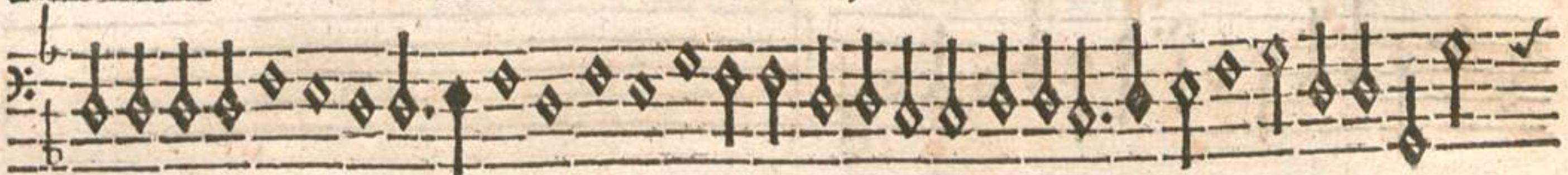
nus fu as ij ad in i qui ta-



xxxiii.



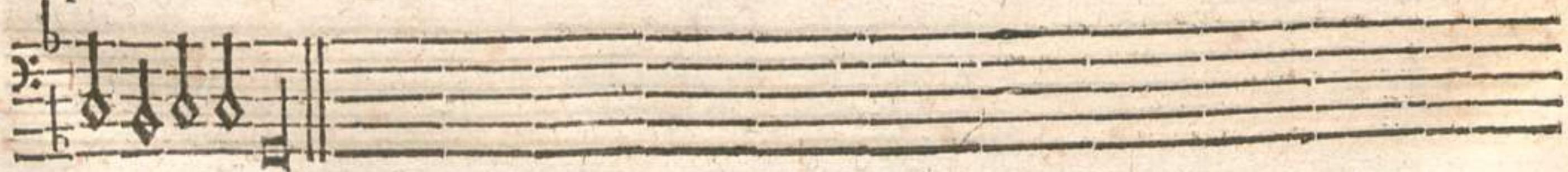
Vnior fu i etenim se nui, & non uidi iustū derelictū, nec ses



mē eius querēs panē, querēs panē, Iacta cogitatū tuum in Domino in Domino, &



ipse te enutriet, nō dabit in æternum fluctuationem iusto fluctua



tionem iusto.



Vxta est ij Dominus his qui tribulato sunt cor-



de, his qui tribulato sūt corde, & humiles spiritu saluabit ij



& humi les spiritu sal uabit ij saluabit.



Lamauerunt ij iusti, & Dominus ij exau-
diuit eos & Dominus exaudiuit eos, & ex omnibus ij tri bulatio nibus e-
orum liberauit eos. ij ij



I in curribus & hi in equis, nos autē in

nomine ij Domini inuocabimus. Ipsi obligati sunt, & ce-

cecederūt. Ip sī obli gati sunt, & ceciderūt nos autem sur-

reximus, nos autē surreximus & erecti sumus.

H 2



Ribula ti o & angustia
 ij ij
 inuenerunt me, ij & non est qui adiuuet ij nisi
 tu ij Deus meus ij ij nisi tu Deus meus.
 ij

The musical notation consists of four staves of Gregorian chant. The first three staves are in common time (indicated by a 'C') and the fourth is in 6/8 time (indicated by a '6'). The music uses black note heads and vertical stems. The lyrics are written below the notes, aligned with the vocal parts. The first line starts with a large initial 'I'. The second line begins with 'inuenerunt me,'. The third line begins with '& non est qui adiuuet'. The fourth line begins with 'tu Deus meus'. The lyrics 'ij' appear at several points, likely indicating a melodic leap or a specific performance technique. The music is set against a background of faint, illegible markings and text fragments from the reverse side of the page.

XXXIX.



On auferetur ij sceptrum de Iuda, & dux de femo=
 reius, ij donec ueniat ij donec ueniat qui mit=
 tendus est, ij & ipse ij e rit
 ex pectatio gentium ij ex pectatio gētiū,
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li eius uino & dentes eius lac̄te
candidiores lacte cādidiōres.

xxxxxi.

V Idi impium super exaltatum super exaltatum, &
elevatum quasi cedros libani & transiui. Ecce non e,



ij & transiui & transiui & ecce non e. Quesui ij &



non est inuētus lo cus eius, que si ui & non est inuētus locus e.

F I N I S.

