



SACRORVM HYMNO- RVM LIBER PRIMVS.



Centum & triginta quatuor HYMNO S continens, ex optimis
quibusq; Authoribus musicis collectus, Inter quos primi artifices
in hac æditione sunt, Thomas Stoltzer. Henricus Finck.
Arnoldus de Bruck. Et alij quidam.

T E N O R.

VITEBERGAE APVD GEORGIVM RHAV ANNO M. D. XLII.



ORNATISSIMIS AC PRUDENTISSLIMIS, CONSVLIBVS
AC SENATORII ORDINIS VIRIS IN VALLE DIVI IOACHI,
MI, dominis suis imprimis obseruandis. GEORGIVS RHAV typogra-
phus & ciuis Vuittembergensis. S. P. D.



ACRA SCRIPTVR A IN MVLTIS LOCIS CLARE
testatur, Deo nullum gratius sacrificium á nobis miseris mortalibus pre-
stari posse, quam si illius diuinis oraculis credamus, & pro immensis eius
beneficijs in nos gratuito collatis, per CHRISTVM sedulo gratias aga-
mus, eum laudemus, ac Hymnis celebremus. Hic est cultus noui Testa-
menti Deo gratissimus. Quod nimirum recte intelligentes sancti Pa-
tres, multa conscripserunt Carmina de Deo Patre, & liberatore nostro IESV CHRI-
sto, simul ac de illuminatore cordium ac sensuum nostrorum, eorumq; beneficiorum
quibus Ecclesiam infatigabiliter ornant, in quibus partim posteris Confessionem suæ
fidei testamat relinqueret voluerunt, partim etiam exemplum proponere, & nos per hæc
ad similia studia excitare. Vocarunt autem ea carmina, propterea q; Encomia & lau-
des diuinæ potentiae, virtutis ac benevolentiae eius, erga nos, continerent, hymnos, hoc
est, Dei laudes. Verum postq; Ecclesia intelligeret, eiusmodi Hymnos, tanq; para-
phrases & expositiones Articulorum nostræ Catholicæ fidei esse, præclare iudicauit &
statuit eos in Templis cōseruandos esse, præsertim pueris ac rudi populo proponēdos,
vt in his iuxta rationem temporis exercitarentur. Et cum ferè omnes, præsertim anti-
quiores, Hymni, optimis generibus versuum conscripti sint, & præterea aliquid recon-
ditionis acuminis & spiritus in se habeant, non immerito illis hīchonos habitus est. Ad-
diderunt



EPISTOLA DEDICATORIA.

derunt præterea singulis, singulas melodias, non tam verbis ac temporibus conuenientes, q̄ etiam suaves ac iucundas in Contrapuncto, quas certe multos adhuc admirari comperimus, Similes aut meliores hodie vix audimus. Quæ fuit etiam ratio, q̄ ante hæc secula, & nostris etiam temporibus, Musici, hos numeros, non surda aure præterire dimittentes, & q̄ in alijs Ecclesiasticis cantilenis compositione exornandis, factitae, sunt, suas vires etiam in his componendis experirentur. Quod quidem haud infœliciter conati sunt multi, & perfecerunt quoq; cum magna laude, pæsertim illi præclarissimi Musici, quorum artempotissimum in hunc PRIMVM LIBRVM HYMnorum conferre & colligere nobis visum est. Ut autem hanc prorsus diuinam Musicam, vestræ humanitatî dedicarem, & sub vestro auspicio in lucem emitterem, his rationibus adductus sum, q̄ Venerabilis dominus magister IOANNES MATHSEOS, diuinorum mysteriorum apud vos preco fidelissimus, & dominus mihi semper suspicendus & colendus, huius laboris suscipiendi mihi author & hortator fuit vnicus, Tum etiam, q̄ per quosdam ciues vestros in hoc non leuiter adiutus sum, qui mihi multorum Hymnorum copiam fecerunt. Ad postremum vero, q̄ constet apud vos, & sacra & humana, in summo fœlicitatis gradu, propter quod merito Deo gratias agimus, consistere, & certo sciam, paucorum noticia, vos pietate & honestate, maxime delectari. Cum itaq; præceptum à Paulo sit, vt p̄ij Psalmis & Hymnis & canticis spiritualibus in gratia ac cordibus canentes celebrent Dominum, spero hoc meum studium in imprimendis Hymnis, bonis ac p̄ijs viris prohatum iri, Neq; dubito quin qualecunq; fuerit hoc meæ erga vos benevolentiae exiguum testimonium, gratum & acceptum sit vobis futurum, & vos beneuolo animo suscepturos, Hisq; me vobis commendatum esse peto. Valete, xxv, die Junij. Anno M. D. xliij.

A ij

STIGELIUS.

Numine diuini qui condidit omnia verbi,
Mundanæ quidquid machina molis habet.
Quæ varia etiam meditando effingeret artes,
Humanis lucem mentibus ille dedit.
Inde creatori nata est seruire potenti
Quæ canit harmonicis Musica blanda sonis,
Illiū est proprium, docto modulamine vocum
Noticiam in terris amplificare Dei.
Hoc videre patres, sacras qbus impetus Hymnos
Scribere ad annorum tempora certa fuit,
Hoc videre etiam, cantus qui nuper eosdem
Artifici rursum composuere sono.
Hos age, qua debes resones pietate iuuentus,
Teq; scias grata psallere voce Deo.
Hei mihi, cur tantis hæc tempora motibus ardent?
Cur tuba cœlisonas impedit vlla Lyras?
Parce Deus miscris, nec iustas exige poenas,
Quid lacerat populum bestia Turca tuum?
Da pacem populis genitor tua verba professis,
Vi resonent laudes hic & ybicq; tuas.

GEORGIVS RHAV TYPOGRAPHVS

Lectori.

Absoluimus hisce diebus iam præteritis Opt. lector, in officina nostra typographica, Librum primum sacrorum Hymnorum, in quem collegimus centum & tris ginta quatuor Hymnos, cum de tempore, tum de Sanctis, qui non tantum suavitate ac dulcedine, verum etiam arte ac breuitate, nec non facilitate, insignes sunt. Cum vero supremam iam manum huic operi imponeremus (quod omnibus modis tibi significandum duximus) venit in mentem, quam maligna hoc peruerso nostro seculo, multorum sint iuditia, qui, cum SANCTA ECCLESIA NOSTRA VVIT TEM, BERGENSIS, inuocationes Sanctorum, atq; alios Idolatricos cultus damnet, vbi vide nt Hymnos de qbusdam Sanctis non conuenientes Analogiæ fidei, huic nostro operi insertos, statim fortassis vociferabuntur, nos veteres impietates restaurare aut adprobare velle. Testamur igitur hoc nostro scripto, nos cum omnibus p̄js execrari omnia dogma ta, quæ à Propheticis ac Apostolicis scriptis dissentiant. Si qui igitur in hoc opere sunt Hymni de Sanctis, ab harmonia sacræ scripturæ dissonantes, eos meminerit Lector, sua uis concentus & iuuentutis in cantu (Idolatricos enim, vt vocant, textus, nihil moramur, & pro damnatis habemus) exercendæ causa additos. P̄js & bonis facile erit iudicium, quibus spero hoc meum studium gratum fore, Omnia enim munda mundis, inquit Apo stolus, Conquinatis autem & infidelibus, nihil est mundum, sed inquinatae sunt eos rum & mentes & conscientia. Tu igitur, millector, nostro labore fœliciter fruere, ac Bene vale.

CORRECTVRA Libri Hymnorum.

Vt vero studiosis Musices hic Liber Hymnorum, ab omnibus mendis purgatus exhiberetur, decantans
eis q̄s diligentissime ab initio usq; ad finem singulis Hymnis, pausas quasdam omissas, huic chartæ imprimi
curauimus, vt quilibet suum exemplar corrigere queat.

ERRATA igitur seu PAVSAS omissas, sic corrige.

IN DISCANTO.

In Hymno. XII. Lauacra puri &c. in tertia linea post dictio[n]em Detulit, deest, breuis pauſa.

In Hymno. LXI. O lux &c. in principio quartæ linea, post breuem notam, adde adhuc breue pauſam.

IN TENORE.

In Hymno. XXX. Fit porta &c. in principio, pausato Tria integra tempora.

In Hymno. LXI. O lux &c. post dictio[n]em Trinitas, pone adhuc semibreuem pauſam.

In Hymno. CXVI. Vos secli &c. in medio quintæ, linea dele duo puncta, post duas semibreues notas,
posita.

IN BASSO.

In Hymno. LXVIII. Corporis mysterium, deest pauſa breuis in secunda linea, in principio post lon-
gam notam.

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Thomas Pöpel

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Thomas Stoltzer

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Idem

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Vos secli
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IN ADVENTV DOMINI. THO. STOLTZER.

4



Onditor alme Conditor alme sy de rum æternā

lux cre dentium Christe redemptor om nium Christe

redemptor om nium Exau di preces sup,

pli cum Exaudi pre ces sup plicum,

B

B S B
MÜNCHEN

Thomas Pöpel.

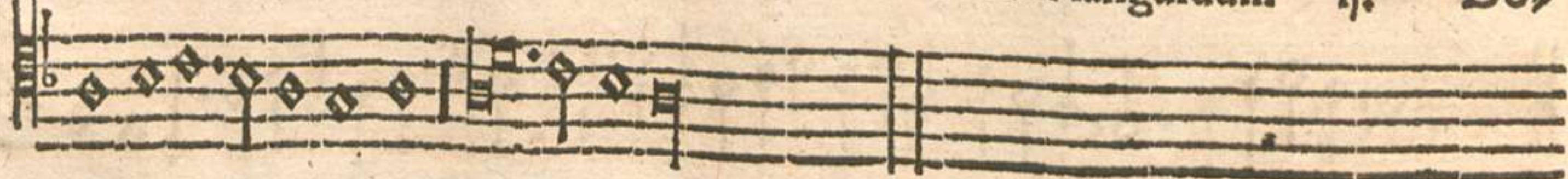
II.



Vicōdolens in te ritu Mortis perire ses



culum se culum Saluasti mundum languidum ij. Dos



trans reis reme dium remedium,

IN VIGILIA NATALIS DOMINI. H. FINCK. III.

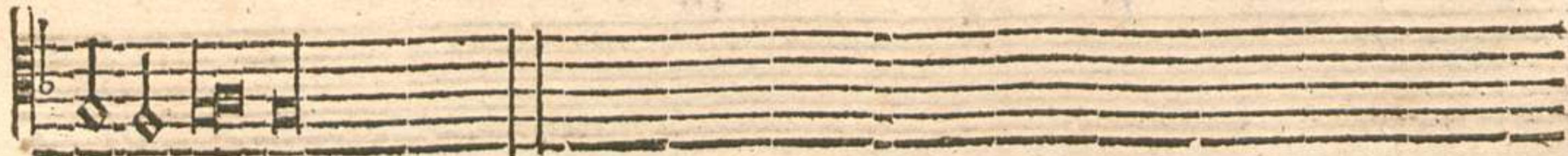


tum virginis, Miretur omne omnes

culum, Talis

de cet par

tus De-



um,

B ij

THO. STOLTZER.

III.



On ex
De o viri
pa li se tri sit glo mi ne
ri a.

Sed mystico spiramine, Verbum Dei factum est ca
Eius q̄ soli Filio, Cūm Spi ri tū Paraclo
ro, Fructus,
to. Et nūnc

q̄ ventris
et in p̄t

flo
pp

ruit.
tū um.

THO. STOLTZER.

Quinqvocum.

V.



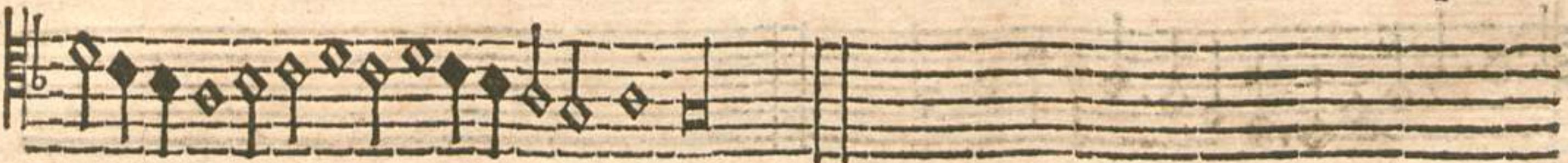
Luus tume

scit virginis, Claustra pudoris per,



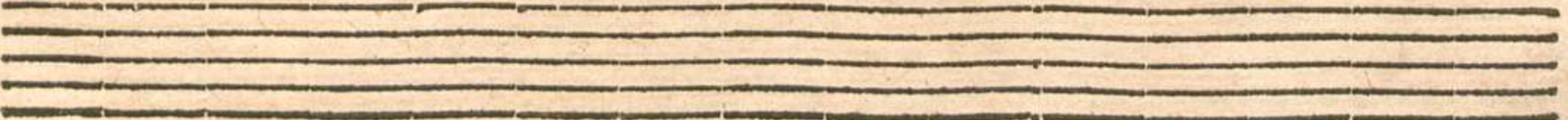
manent, Vexilla virtutum mi

cant, Versatur in tem plo



De

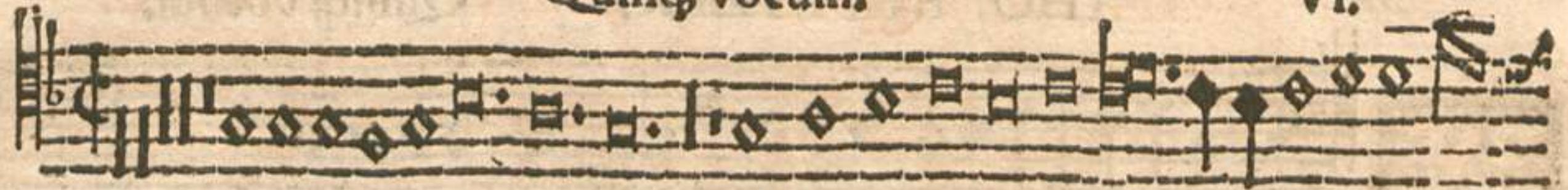
us.



B ij

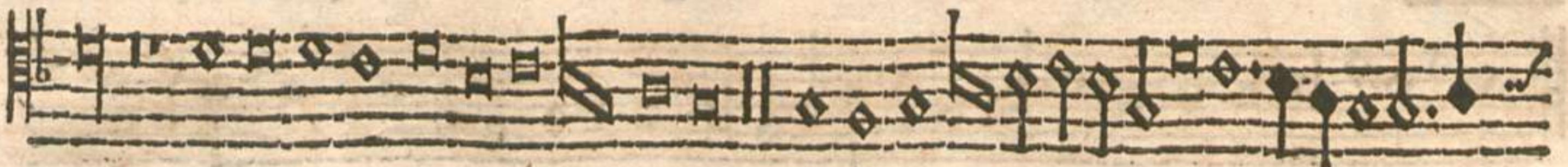
Quinqvocum.

VI.



Gressus eius a Patre, Regressus eius ad Pa

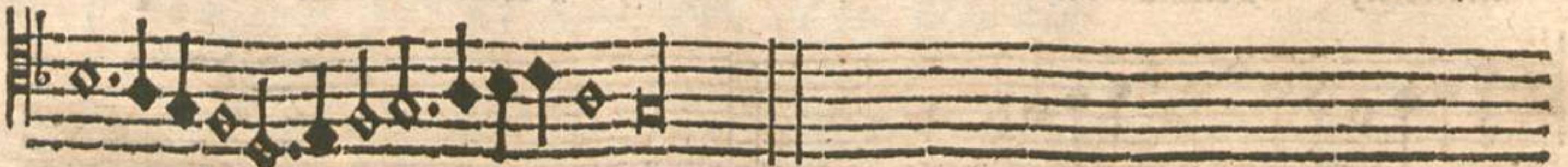
trem ad Pas



trem, Excursus usque ad Infe

ros, Recursus ad se

dem



De



IN DIE NATALIS DOMINI. THO. S. VII.

B

Eatus auctor se

culi, Seruile

corpus in

duit, Vt car ne car nem lis

berans, Negderet quos cōdi

dit.

THO. STHOLTZER.

VIII.



Oeno iacere per tulit, Pres,

sepe non abhorru it, Paruo q; la cte pa stus

est, Per quē neca les efus rit.

Henricus Finck.

IX.



Omus pudici pe

ctoris, Templūre pente

fit De i, Inta

cta nesciens vis

rum, Verbo concepit fili um,

C

Nicolaus Kropstein.

Quinq; vocum.

X.



Eatus auctor

se,

culi, Seruile cor pus cor pus induit, Vt carne

vt car-

ne carnem li

berans li

berans, Nepderet quos cōdi

dit.

IN EPIPHANIA DOMINI.

Vuolff Grefinger.

xi.



Ostis Hero des im pie km pi-



e Christū veni reqd times: Nō eripit morta lia Quī regna



dat cōle

stia.

C ♫

Thomas Pöpel.

XII.



Auacra puri gurgitis Lauacra puri gurgitis, Cœles-
tis ag nus atti git, Peccata
quæ non detu lit Peccata quæ non detulit, ij.
Nosabluen do su stulit.

IN PURIFICATIONE MARIAE. Thomas Stoltzer. XIII.



AEc Deum cœ li dominumq; ter ræ, Virgo concepit



pepe ritq; vir go, Atq; post partum meruit



mane re Inuiola ta.

C ij

Purificationis Mariae.

XIII.



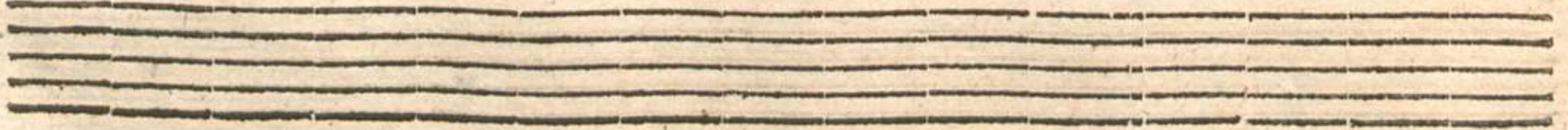
Vem senex fustus Simeon in vi nas In domo sumpsit Dñi ga



uisus Ob quod opta uit propri o vi de ret



Lumine Chri stum.



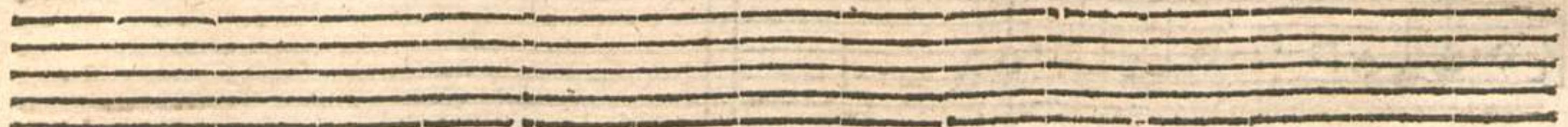
Purificationis Mariæ. Henricus Finck. XV.



Vox chorus vatum venerandus olim Spíritu sancto cecinit



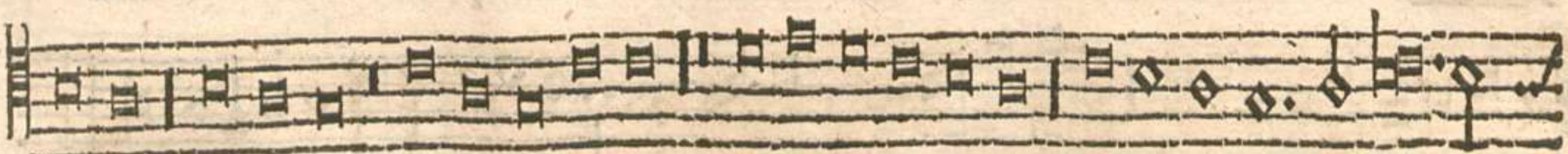
repletus In Dei factū genitri ce constat Esse Ma ria.



67. alioin alioin



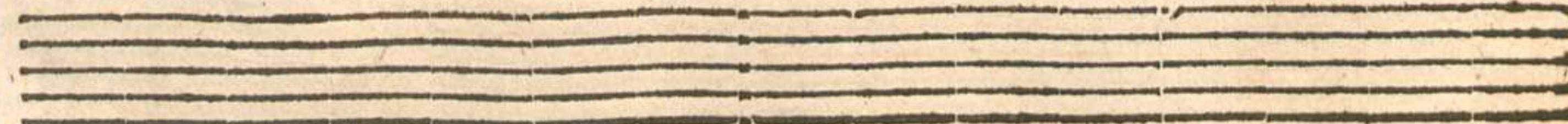
AEc Deum coeli Dominumque terræ, Virgo concepit pes



perit que virgo atque post partum meruit manere Inuiola



ta Inuiola ta.



IN QVADRAGESIMA.

Thomas Stoltzer,

XVII.



Hri ste qui lux es & di es No etis

te nebras de tegis Lucisq lumen

cre de ris Lumen be atum præ dicans.

D



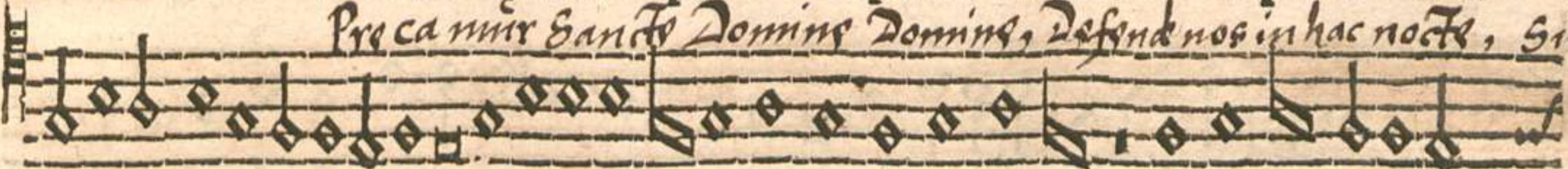
Reca mur sancte Domine Do mine Defens,

de defen de nos in hac no,

cte Sit nobis in te requies Quie tam noctē tri bue,



Efensor noster aspice aspice Insidiantes reprime Gus
Preca mir Sanc*t*o Domin*s* Domin*s*, Defend nos in hac nocte, Sit



berna tuos fa mulos Guberna tuos famulos Quos sanguine merca*s*
nobis in te requies, Sit nobis in te requies, Luminis tam noctem tribui*s* tri*ii*

tus es.

B*n*i*c*.

D ij

In Quadragesima.

XX.



Hriste qui lux es & di
es Christe qui lux es & di

es Noctis tenebras noctis tenebras detegis Lucisq; lumen crederis

Lumen beatum præ dicans præ
dicans præ

dicans,

Quinq^{ue} vocum.

XXI.



Ocu li somnū capiant oculi somnum capiant Cor ad te semper



per vigi let Dex tera tua pro tegat ptegat pro



tegat Famu los qui te dili gunt Famulos quite diligunt.

D in

Arnoldus de Bruck.

XXII.



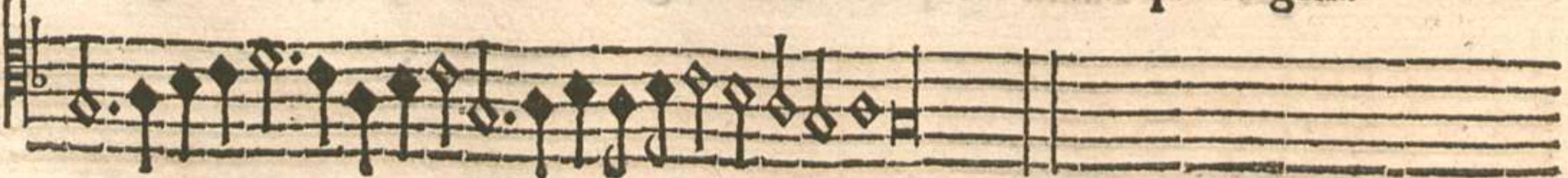
Vdi benigne condi tor Audi



be nigne con ditor Nostras preces cū fletibus In hoc sacro ieiuni,



o ieiunio Fusa quadragena=



rio.



Eſu quadragenariæ

Dicator abstinentiæ



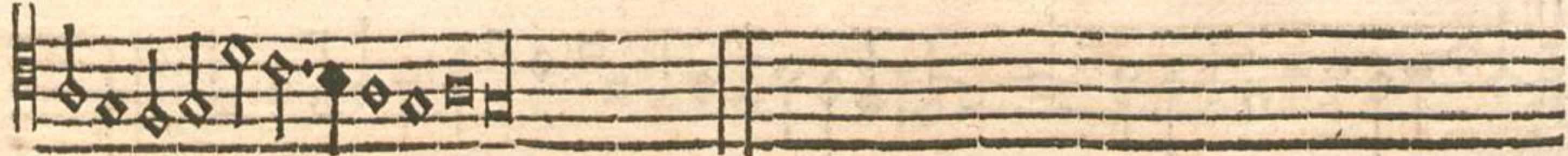
iij.

Qui ob ſalutem mentium



Hoc fanxeras leiu

nium leiu ni-



um;

Arnoldus de Bruck.

XXIII.



Adesto nunc Eccle

six Adesto nunc Eccle,

six Adesto pœnitentia

tia

Ade

sto pœni

ten

tia Quaprofusis exces si,

bus Orat profusis fle

tibus fle tibus.

In Annuntiatione Mariæ. Thomas Stoltzer. XXV.



Ve maris stei la Dei mater al,



ma Atq; semper virgo Fœlix cœ li por;



ta.



It laus Deo pa tri Summo Christo de cus Spi

ri

tui san,

cto Honor tri nus & v

nus.



Enus superni luminis Pro cœs



sit aula vir gi nis vir ginis Sponsus res



demp tor om nium Sponsus redemp tor Suæ gygas Ec



de

fix,

E ij Gloria

Henricus Finck.

XXVIII.



Lo porta a chn jh
mine per Dos

mine Qui tera re na tus es ferta plena pro de virs

ha gine Cū patre & Sancto spiri manet tu clausa ut fuit
transijs rex et permanet et per semper In sempiterna
se cu la.



Enus superni lu mi nis Processit aula vir,



gi nis . Sponsus re demptor omnium Suæ gygas Ec cle siæ.

E iii

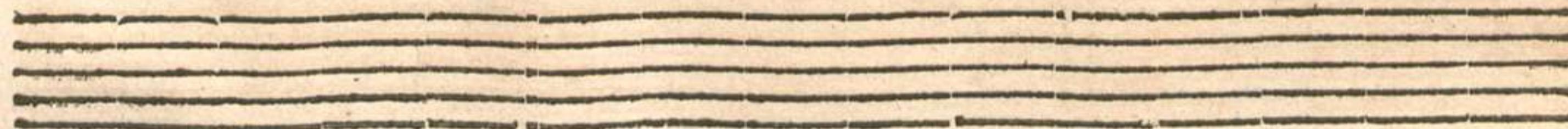


It porta Christi per uia Re ferta plena gratia Tran-



sit q̄ rex & permanet

Clausā ut fuit per se cula.



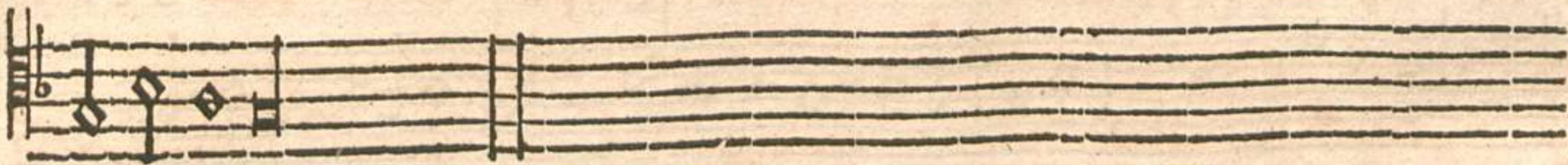
In passione Domini Simon Cellarius XXXI



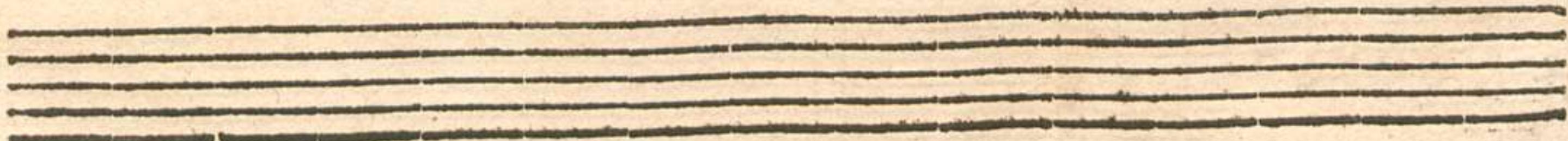
Exil la Regis pro deunt Fulget Crucis myster



rium Quo carne carnis con ditor Suspensus est pa ti

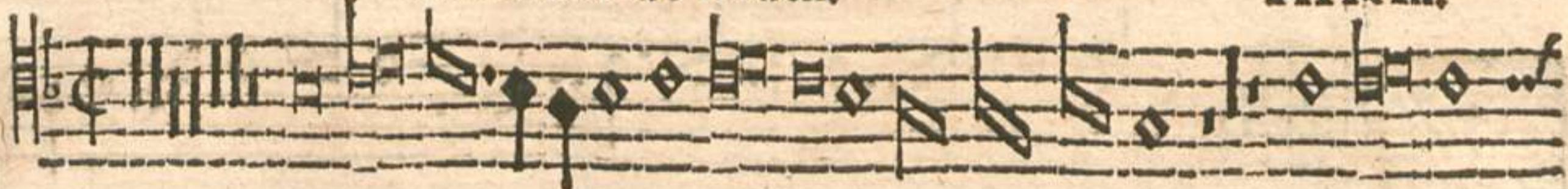


bulo



Arnoldus de Bruck,

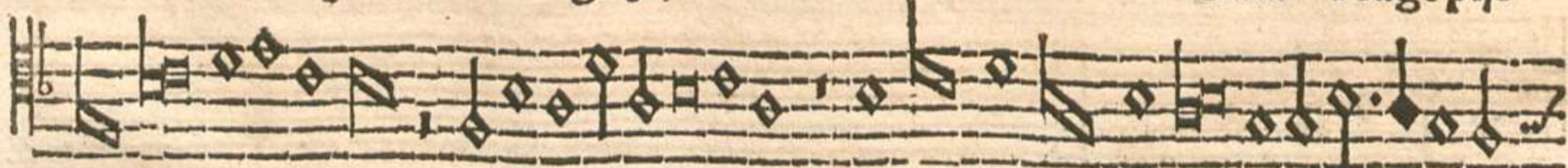
XXXII.



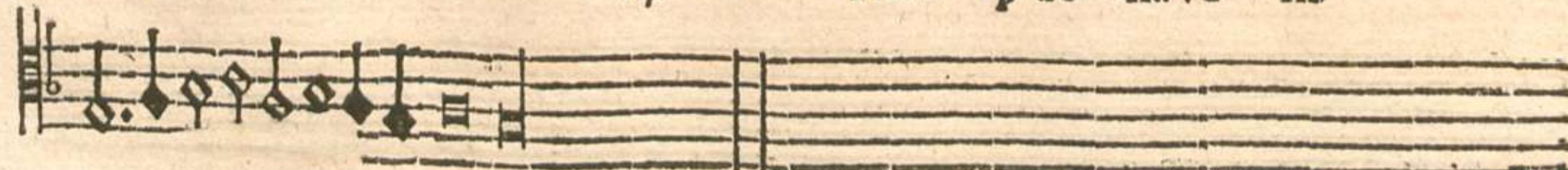
Crux a ue spes v nica .ij. Hoc passi-



onis tem pore Auge pijs iusti ciam Auge pijs



iusti ciam .ij. Reis q̄ do nave ni-



am.

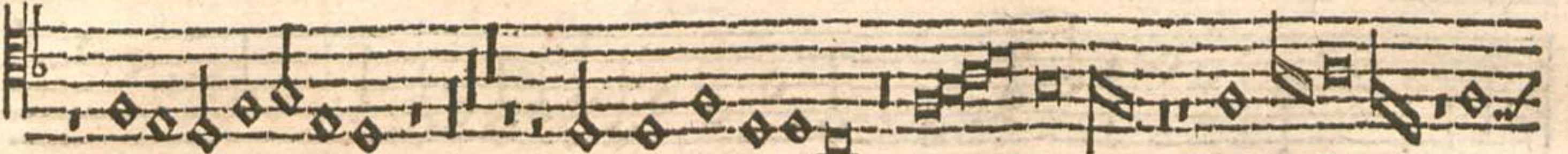
Guilhelmus Breitengrafer.

Quinq^uvocum'

XXXIII



Exil la Re gis pro deunt Fulget Crucis



myste rium Quo carne carnis con ditor Suspensus est pa-



ti bulo.

F

R

Ex Christe factor om
om nium Rex Christe factor
nium Redēptor & creden
revotis supplicum Te laudibus colen tium.

XXXV.



Rux fide lis fide lis interom-

nes in teromnes arborvna nobilis Nulla sylua

ij. talem profert

fronde flore ger mine germine Dulce lignū dulces

clas uos dulce pondus sustinet sustinet su stinet.

F ij

Primum. L. S.

XXXVI.



Atris sapien tia fa pien pien tia veritas

diui na, Christus homo cap tus est hora ma,

tu ti na A su is discipulis

ci to dereli tus derelictus ludæ is est

traditus venditus & affli ctus & affli ctus.

Secundum:

XXXVII.



Atris sapien tia veritas diui na Christushō



captus est hora matuti na Asuis disci pus



lis cito derelictus dereli ctus Iudæis est traditus q.



venditus & af flictus & affli ctus.

F ij

In Vigilia Pascae.

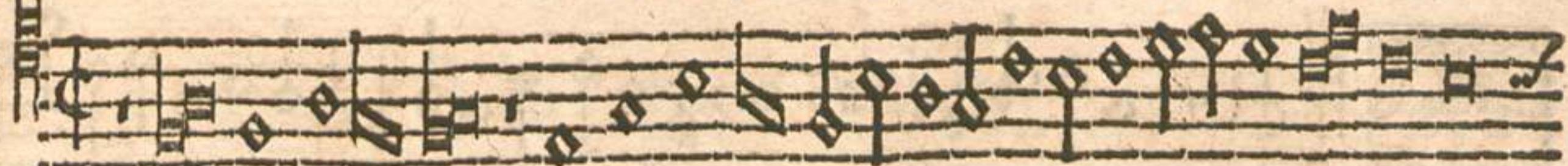
XXXVIII.



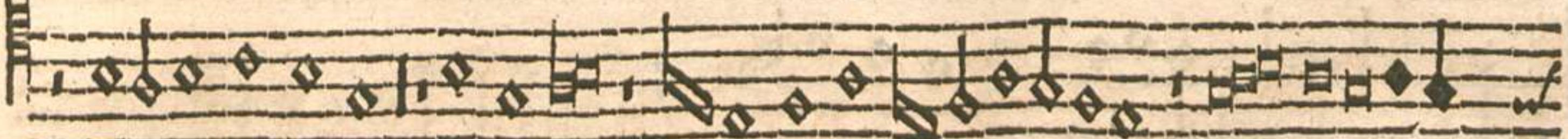
Nuentor Inuen tor In uentor
In uentor ij. In uentor rutili dux bonæ ru,
tili dux bonæ lu minis Merso sole chaos Merso sole chaos in,
gruit horridum Lumē redde redde tu,
is eius Christe fide libus.

In Feste S. Paschæ;

XXXIX.



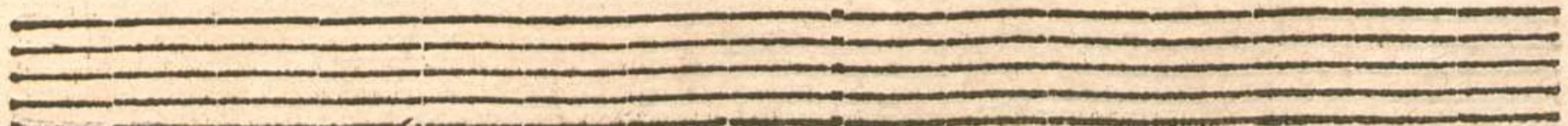
Ita sanctorum decus Angelo rum Vi ta cunctorum



pariter piorum Christe q mortis moriens ministrum Ex uperas



sti.



XL.



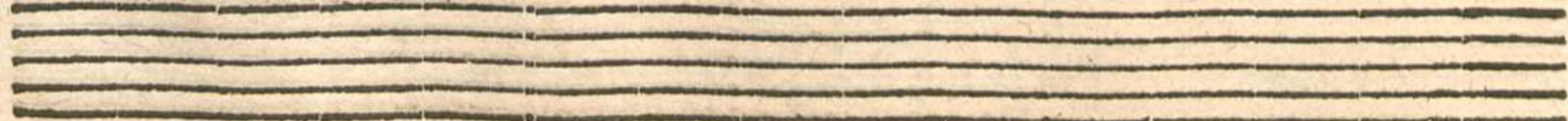
V tuo l̄etos famulos tro pheo Nūc in his ser-



ua placidis die bus In qui bus sanctum .ñ.



celebratur omnem Pascha per or bem.



XLI.



Aſca quo vi ctor rediens ab imo Atq; cum

mul tis a lijs refur gens Ipſe ſuſcep tam

ſuper alta car nem A ſtra leua ſti.

G

N

Vnc in excel sis Do minus reful gens
E supra cœ los Et su pra cœs
los Deus eleua tus ij. Inde ven
turus Inde ventu rus ho mo iudi catus des
nuo denu o lu dex,



Ri umphat illesplen dide Et dignus amplis

tudine Soli poliq patriam pa tri am

pa triam Vnam facit rem publi cam.

G ii

Thomas S.

XLIII.



A musical score for four voices, likely a setting of the Magnificat. The music is written on four staves, each with a different vocal range. The lyrics are written below the staves, corresponding to the notes. The score includes a large decorative initial 'Q' at the beginning.

Vo Christus inui
ctus Le o Dracone

sur gens obru to Dum vo ee viua

personat Amorte functos excis

tat.

XLV.



Vam deuo rarat improbus prædam



prædam refu dit tartarus captiuitate



li bera victo rem sequuntur ag mina,

G ij

Virgilius Haugk.

XLVI.



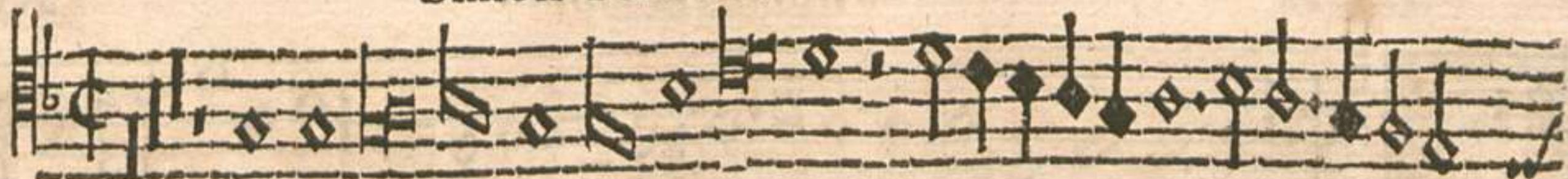
D cænam agni pro uidi Et sto,

lis al bis can didi Post transitum maris ru bri

Christo canamus prin cipi.

Simon Cellarius:

XLVII



O vere digna ho stia per quam fracta



sunt car ta ra redēpta plebs captiu ta redit ad vi



et præmia.

In Ascensione Domini.

XLVIII.

The page contains four-line musical staves in black ink on aged paper. A large, ornate initial 'E' is positioned at the top left. The lyrics are written in a Gothic script below the staves, corresponding to the musical notes. The text reads:

Estum nunc celebre magnaꝝ gaudia magnaꝝ gaudia
Compel lunt a nimos carmina prome-
re pro mere Cum Chri stus fo lium scan-
dit adar duum Cœlorum pius ar-
biter,

Thomas S.

XLIX.



2. O ramus Domini noster conditor in clype, deus.
1. Ascendit iubilans Iocetus ad aethera sanctus.
3. Praesta hoc gemitus optimus manus, et tu
2. nos famulos respice pro te ergo, ne nos habitor
1. eorum populus prædicat in clitem con ci.
3. na te Dei D., et domini spiritus ritus, ut regnans perpetuo
e dux habitor e dux Demonis operari at deus noster gat in in
nut. ha ri cor Angelicus chorus victoris boni glo
tunc regnans perpetuo filius dei Trinitas per cuncta pie sa
fp res.
riam.
ca la.

Tho. Stoltzer.

L.



Ramus Domine conditor inclys



ce Deuo tos famulos respice pro tege



Ne nos liuore dax AL N.A. 107 Damonis



obruat demergat velin In feros;

Mattias Eckel.

Li.



Resta hoc ge

nitor optime maxime ij.

hoc

tu na

te Dei & bone spi

ritus Reg nans perpe tuo ij.

fulgi

da tri

ni,

tas Per cuncta pie se cula.

H ij.

In die Pentecostes. Henricus F. LII.



A musical score for three voices, written on five-line staves. The top staff begins with a large 'V'. The lyrics are as follows:

Eni Creator spi
ritus Mentes tuorum vi
si ta Imple superna gra
tia Quatu
crea sti pectora pectora pe
ctora.

The music consists of black note heads and stems on the staves, with some rests and a few sharp signs indicating key signature.

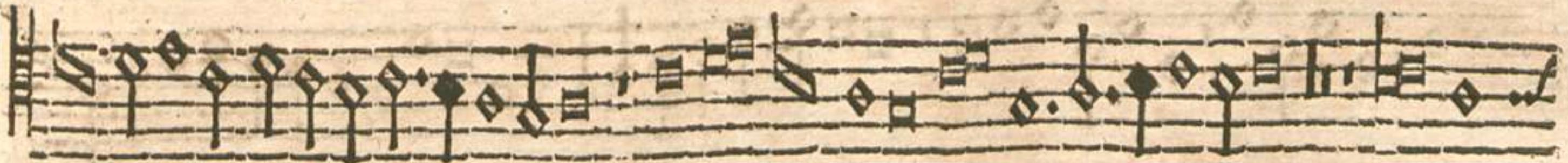
T. Stoltzer.

LIII.



Vi Parade

tus diceris donū Dei



altis

simi Fons viius ignis chari tas & spis



ri

talís

vn

Crio.

Hij

Virgilius Haugk.

LXXXI.



The musical score consists of three staves of music. The top staff begins with a large decorative initial 'A'. The lyrics are written below the notes. The middle staff continues the melody. The bottom staff concludes the piece. The music is written in black ink on aged, yellowish-tan paper.

Ccende lumē sensi
bus Infun de amo,
rem cordibus i.
Infir ma nostri corporis
cor poris Vir tu te firmans per,
pe tim,

113
Henricus F.

Quinq*vocum*.

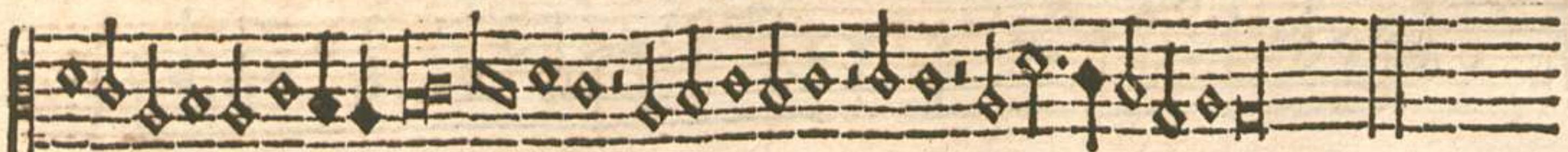
LV.



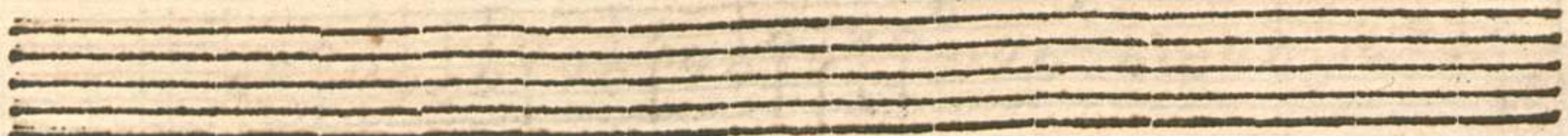
Eni Creator spi ritus Mentes tuorum visita Im-



ple ij. super na su per



na gra glia Quæ tu creasti pe c^ora.



sq. libri. 11. 11. 11. 11.

Sex vocum:

LVI.



Eni

Creator Ve

ni Cres



a

tor spiritus Men

tes tuo-

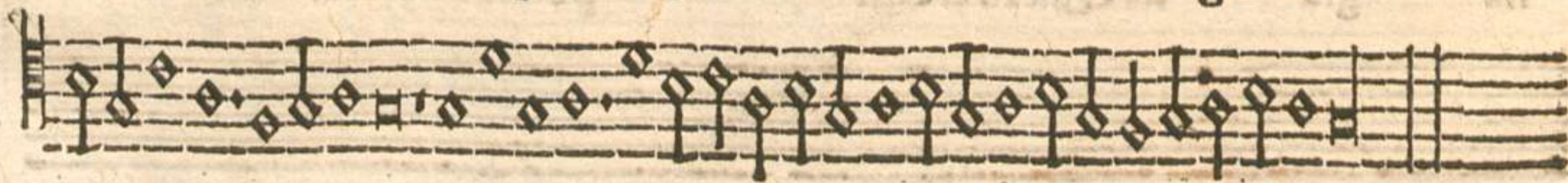


rum visita

Im

ple super

na gratia



Quæ

tu creasti pe

ciora.

Adam Reneri.

Sex vocum.

LVII.



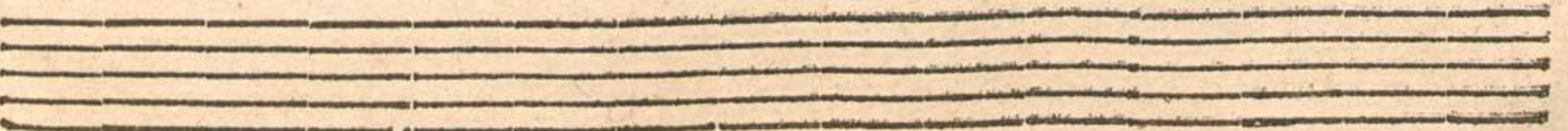
Vi Paracletus di ceris donum Dei altis si



mi Fons viuus ig nis chari tas & spi



ri talis vn ctio vn ctio.



I

De Sancta Trinitate.

LVIII.



T prin ci palis v nitas Iam sol re cedit igneus



Infunde lumen cor dibus



Tho. Stoltzer.

LIX.



E ma ne laudū carmine Te deprecemur vespe



re Ten ostra supplex gloria Per cuncta laudet se cula,



I ii

LX.



Eo Patrisit gloria eius q̄ soli Filio Cum spiritu



Paracletus In sempiterna secula.



Fuga 7 quinqz vocum.

Andreas Capellus,

LXI.



O lux beata tri nitas & prin ci
palis vnitas Iam sol recedit igneus Infunde lumē cordibus.

De Corpore Christi.

Iosquin.

LXII.



Angelingua glo
 ria si Cor poris myste
 rium mysteriū mysteriū Sangui
 nisq̄ preci o
 si preci osi quem in mūdi pre
 tium Fructus
 vētris ven tris ge ne
 rosi ij.
 Rex effus dit gen tium,



Obis natus nobis datus Ex intacta vir-



gine Ec in mundo conuersa tus Sparso verbi semine



Sui mo ras inco latus Miro clausit ordi-



nc.

Tho. Stoltzer.

LXIII.

I

N suprema nocte coræ nocte cœ næ recum-
bens cū fratribus obseruata lege ple ne ei-
bis in legalibus le ga/
libus cibū turbæ duodenæ Se dat suis mani bus.

LXV.



Antum ergo Sacramen

tum veneremur

ccr

nui Et antiquū documētū nouo cedat

ri

tui

Prestet si

des supplementum sensuum

defe

ctus.

K

VXJ
Lu. Senffel.

LXVI.



Pangelingua glorio si Corporis mysteri
um Sanguinisq; precio si quem in mundi premium
Fructus vētris generosi Rex effudit genti um Rex effudit gentium!
gentium.

Henricus Finck:

LXVII.



Enitori ge nitoꝝ laus & iubilatio

Salus honor virtus quoꝝ Sit & benedictio pcedenti ab vtro-

ꝝ ab vtro Φ

Compar sit lau-

da

tio,

K ij

L. Senffel. Quinque vocum.

LXVIII.



A four-line musical staff using square neumes (square neumes) to represent musical pitch and rhythm. The staff is divided into measures by vertical bar lines.

Ange lingua glorio

si Corporis myste-

ri um ij.

Sanguinisque precio,

si quem in mundi precium Fructus vetris generosi generosi

Rex effudit

Rex effudit gentium.

Thomas S.

Quinque vocum

LXIX.



Obis natus nobis da

tus Exinta cta

vir gine Et in mundo cōuersatus Sparso verbi semine

Sui moras incolatus Miro clausit ordi

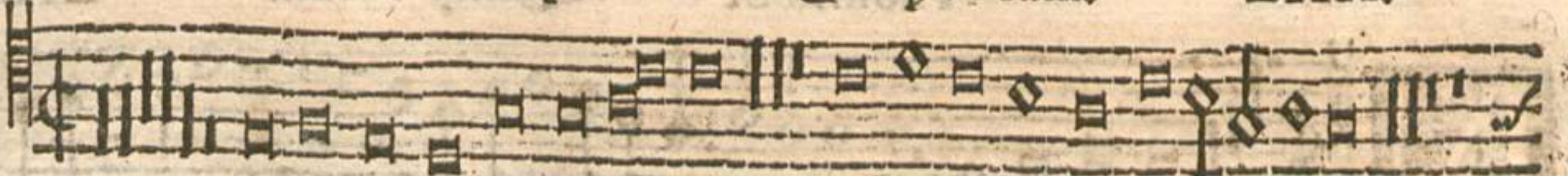
ne.

K iii

Andreas Capel.

Quinqvocum.

LXX.



Obis natus nobis datus Ex intacta virgine.



Et in mundo cōuersatus Sparsa verbi semine Sui moras incolatus



Miro clausit ordine.

liberat cōfusum autem in

LXXI

Thomas S.

LXXI.

Three staves of musical notation in black ink on aged, yellowed paper. The notation uses a system of dots and dashes to represent pitch and rhythm, typical of early printed music. The first staff begins with a large initial 'L'. The lyrics are written below the notes, corresponding to the musical phrases.

Jesus Christus nostra sa lus Quod reclamat omnis ma
lus Nobis sui me moriam

Dedit in panis ho

stiam.

Henricus Finck.

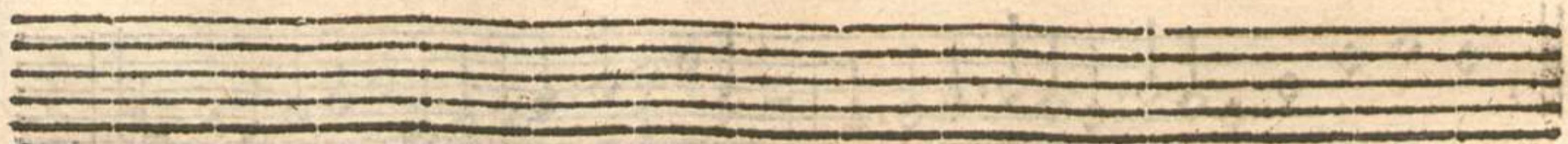
LXXII.



O $\ddot{\text{e}}$ sanctus panis i ste Tu solus es Iesu Christe

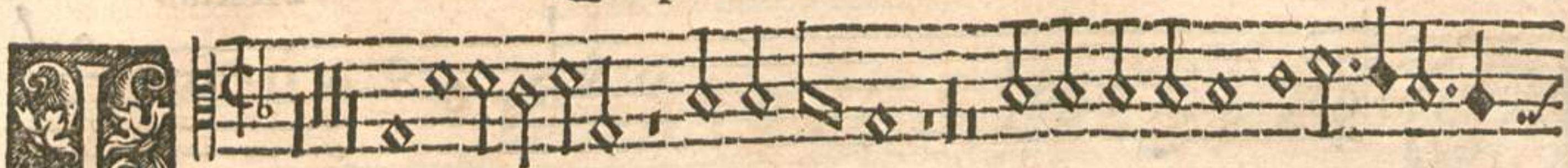


Caro cibus Sacramentum Quo nun $\ddot{\text{c}}$ maius inuentum.



Quinque vocum.

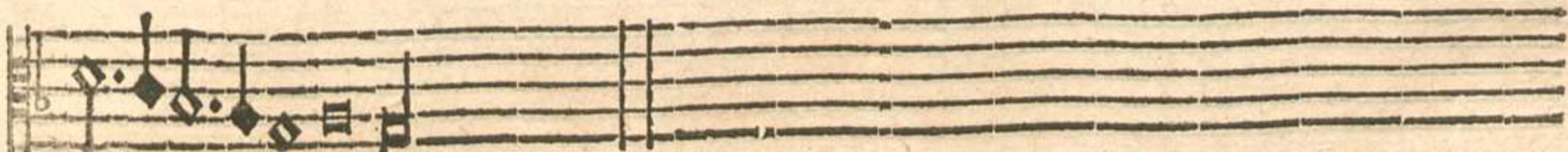
LXXIII.



Esus Christus nostra salus Quod reclamat om̄is ma-



sum Nobis sui memoriam Dedit in panis Dedit in panis



ho stiam.

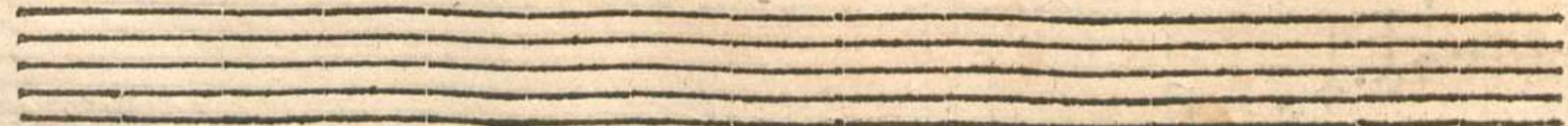
L

Alia Melodia:

LXXIII.



O salu taris hostia Quæ cœli pandis hostium Bella pre-
mūt hostilia Da robur fer auxi lium auxilium,



De S. Ioanne Baptista.

LXXXV.



T queant laxis Resona re fi
bris Mira gesto,

rum Famuli tuo rum Sol ue pollu ti Labij rea,

tum Sancte loan nes.

Lij

De Sancto Ioanne Baptista.

LXXVI.



Vnctius cel

so veniens olym,

po Te patri magnum fore nasci turum

Nomen ij. & vi tax se riem ge rendæ Or

dine pro mis pro mis,

De S. Ioanne sub alia melodia.

LXXVII.



T queant laxis Resonare fi
bris Mira ges



storum Famuli tuo rum Solue pollu ti

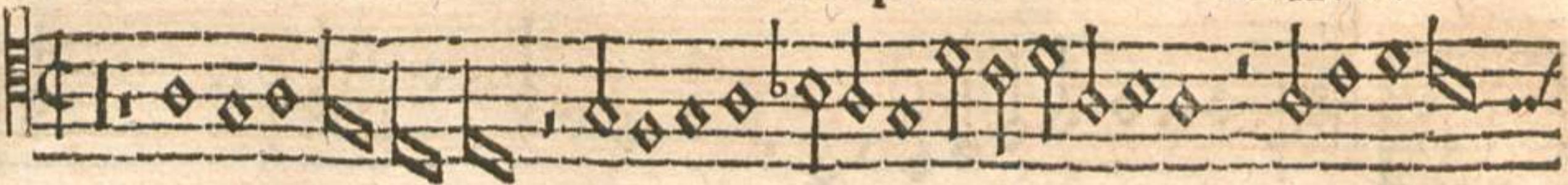


Labij rea tum Sancte lo annes.

L iiij

Alia melodia de S. Ioanne Baptista

Lxxviii



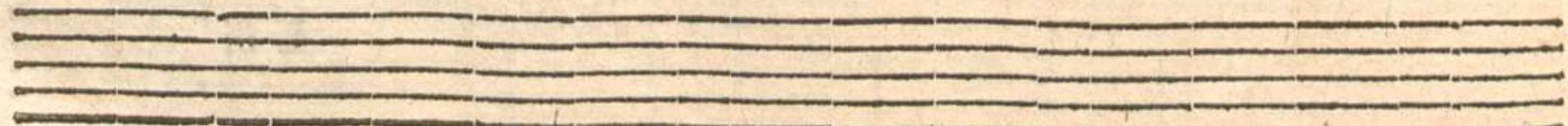
Vnctius celso veniens olym po Tepatri mag,



num fore nascitu rum Nomen & vi tæ seriem



gerendæ Ordine pro mit.



De S. Petro & Paulo?

Lxxix.



Vrea lu ce & decoro ro seo

Lux lucis omne perfudisti se culum Decorans

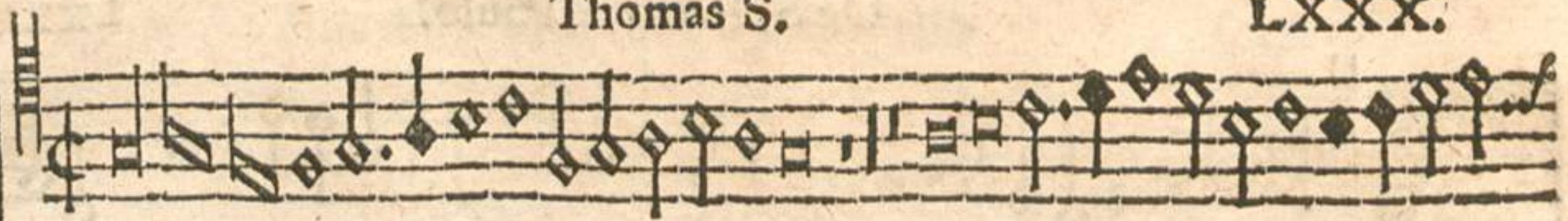
cœlos in dyto martyrio Hac sacra die quæ dat reis

ve

niam.

Thomas S.

LXXX.



Anitor Cœ

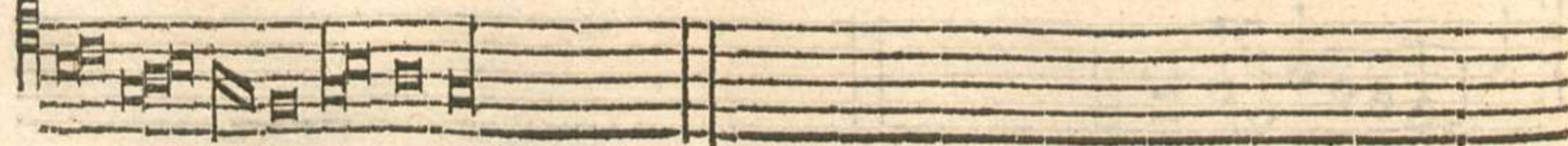
li Doctor orbis pari



ter Iudices sædi vera mundi lu mina Per Crucēal-



ter alter ense triumphans Vitæ se na tum laure,



a ti possident,

Visitationis Mariæ.

Tho. S.

LXXXI.



Lamat a nus cum iu bi lo Plena san=

cto Paracletō ij. Bea tatu in fi

lio Quæ credidisti Domi no.

M



On fe stim montes adjt Eli sabet salu ta,

uit Obuijs etiam sus cipit Vl,

nis stringit & cir cu,

it.

Andreas Capel.

Quinqvocum.

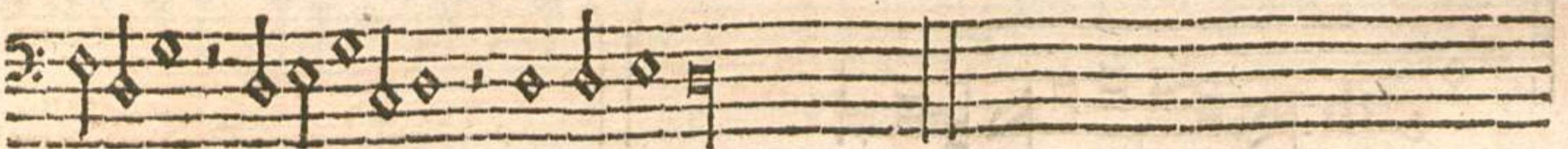
LXXXIII.



Vius sacra vif cera Dei inui-



sit gra tia gra ui da Tori ij. vi



ribus nescia nescia,

M ij

De S. Maria Magdalena. H. F. LXXXIII.



Esu Christe auctor vitæ Qui in tuo sang uine
Peccatum laui sti Adæ Mariæ Magda lenæ tribui sti Salutaz
rem fructum pœnitentiaz.

LXXXV.



Reci o sam margari tam stellamq; cla ris;

simam

eam locasti

in ar

ce Vranicæ

Cu

riæ Vt esset le uidens tuæ ex emplum clemen-

tiaæ

M iij

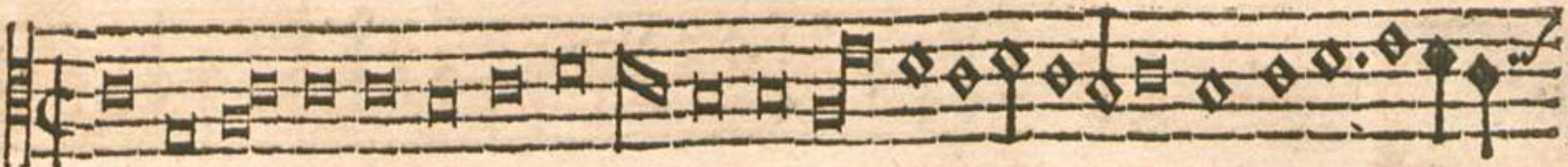
De S. Anna. T. S.

LXXXVI.



A three-line musical staff using square neumes (square neumes) to represent musical pitch and rhythm. The staff begins with a clef, followed by a key signature of one sharp (F#), and a common time signature. The lyrics are written below the staff, corresponding to the notes.

Nna Regum proge nies Et Sacerdotum se ries
Stirpē illustrem patri bus Suis ornauit actis
bus,



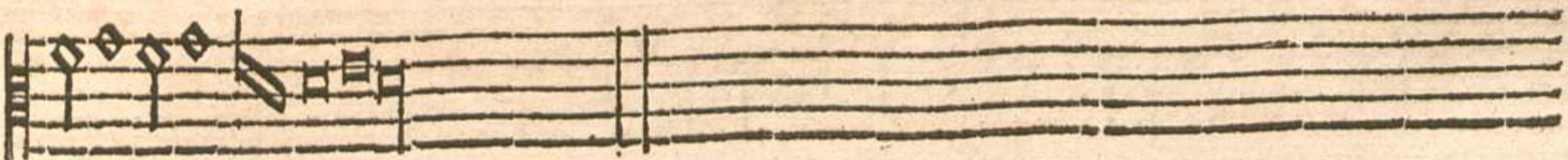
Ontifex Síxtus monuit ministrum Fixus in ligno Crucis, ex-



queris Me cito poenā paciendo magnā

Ibis

ad



a

stra.

De S. Laurentio.

LXXXVIII.



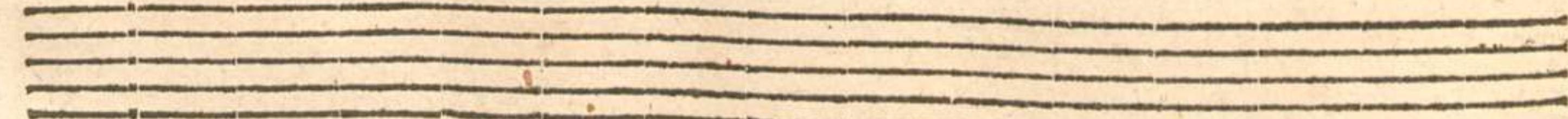
Ritur post quam ij. la tus omne



Rogo Verte, præfe cto ij. loquitur iocunde Corpus,

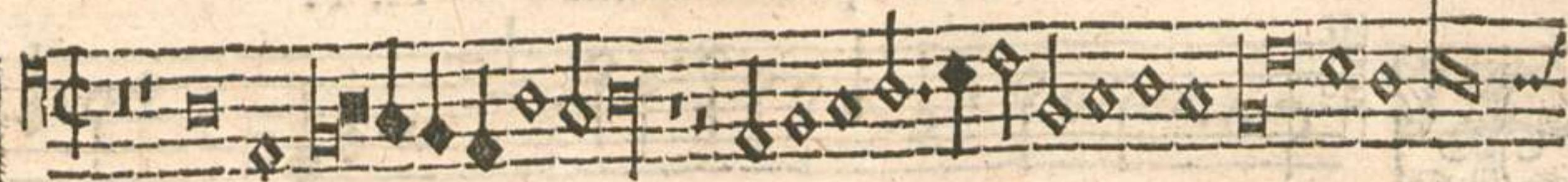


ris partem laniando coctam Dentibus a cris.



Thomas Stoltzer:

Lxxxix.



Preuit hic mundi peritura do na Ferto-



pem nu dis alimenta claudis Diuidit num mos mise ris cater,



uis Corde flagran

ti,

N

Assumptionis Mariæ

H. F.

xc.



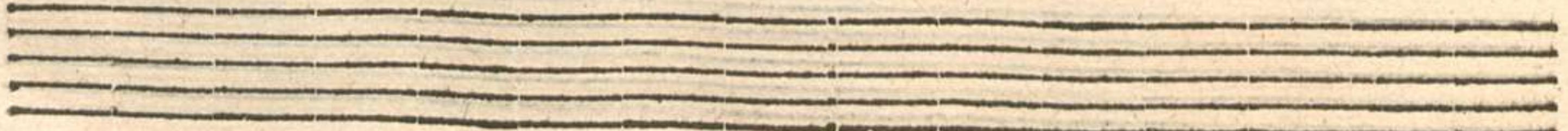
V Tu cum vir gi neo mater



hono re Cœlorum Domino pectoris au lam



Sacrī visceribus caſta paraſti Hinc natus De us eſt corpore Christus.

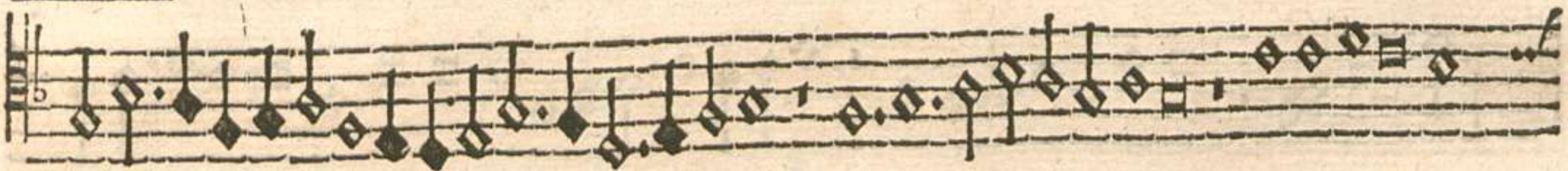


T. Stoltzer. Quinqvocum.

xct.



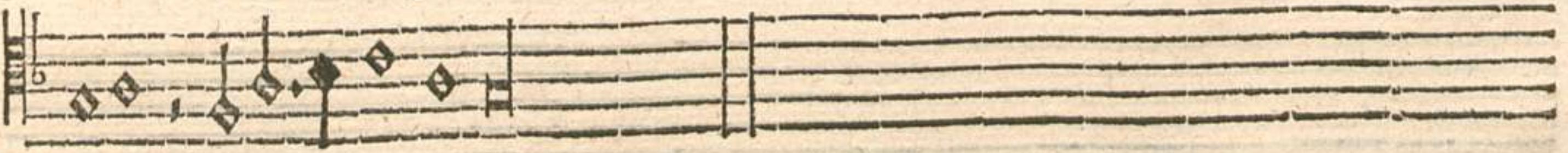
V cum virgineo mater hono,



re Cœ lorum Domino pecto risaulam Sacris visceri-



bus casta para sti Hinc natus Deus est cor pos



re Chri stus.

N

Assumptionis Mariæ.

T. S.

XCI.



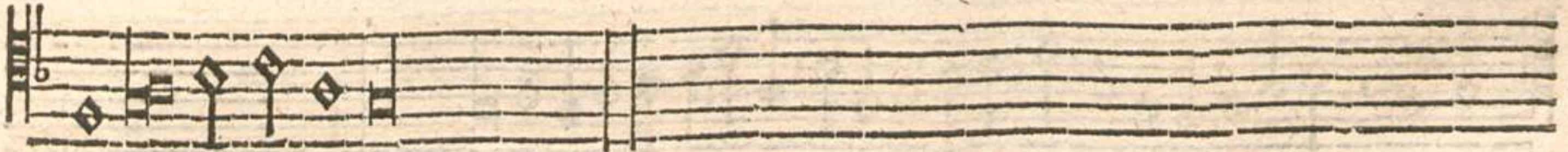
Vem ter ra pontus æthera æ
 ther a Colunt ado rant præ dicant Trinā regentem ma,
 chinam Cœli fenestra facta es.



Vi luna sol & omnia Deseruiunt per tempo,



ra Perfusa cœli grati a Gestant puellæ vis



ce ra.

N ij

Virgilius Haugk.

xciii.



O glori osa do mina Excelsa super sy-



de ra Qui te creauit proui de Lactasti



sacro v bere v

bere.



The musical score consists of three staves of music. The top staff begins with a large decorative initial 'Q'. The lyrics for this staff are: 'Vod E ua tri-'. The middle staff begins with a treble clef and a 'C' time signature. The lyrics for this staff are: 'stis abstu lit Tu reddis almo ger mine'. The bottom staff begins with a bass clef and a 'C' time signature. The lyrics for this staff are: 'Intrent vt astra fle biles Cœli fenestra facta es fa,' followed by a repeat sign and 'cta es.'

Natiuitatis Mariæ.

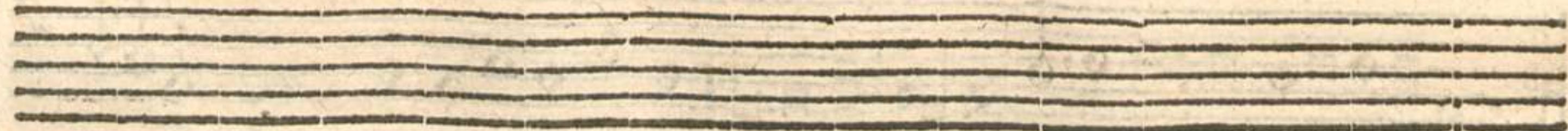
XCVI.



Aude visce ribus mater in intimis Felix Eccle sia



quæ sacra replicas Sancte festa Mariæ Plaudat astra, solum , ma re.



solid

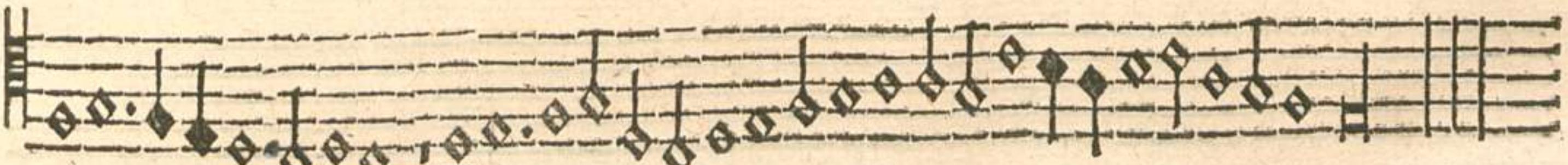
solid



Vævirgo pepe rit virgoq; perma,



net lactauit proprijs vbe ribus De um portas



temq; ge rebat vlnis pronatremen tibus.



Quinque vocum.

Henricus Finck.

XCVIII.



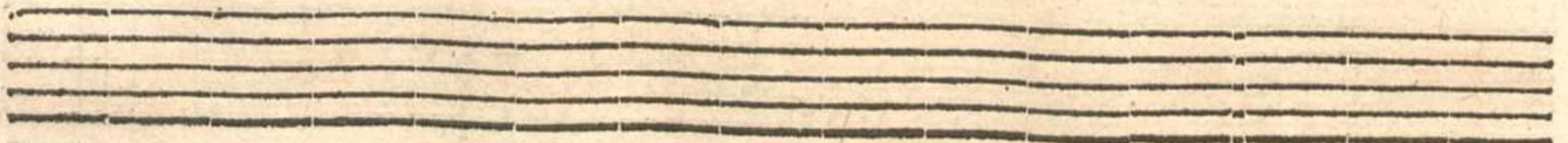
Vius magnifi ca est genera

tio Cuiusvis



ta sacris claru it acti bus

Summū sine tenet fi ne.





E ado ran dam Te Crucem viuifi

cam Inte redempti dulce decus secu li Sem per laudamus

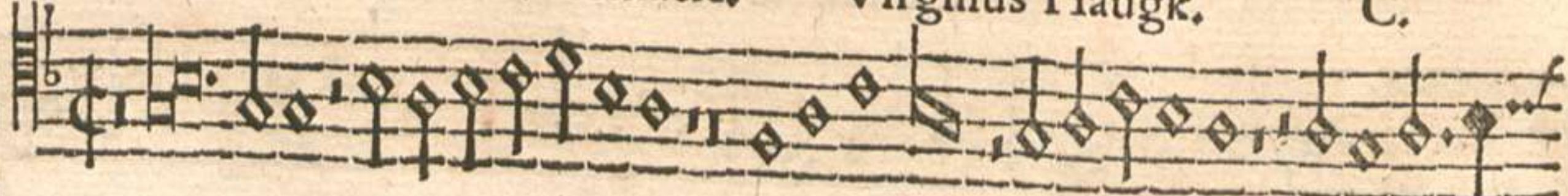
Semper tibi canimus Per te lig num li beri.

O ii

De S. Michaele.

Virgilius Haugk.

C.



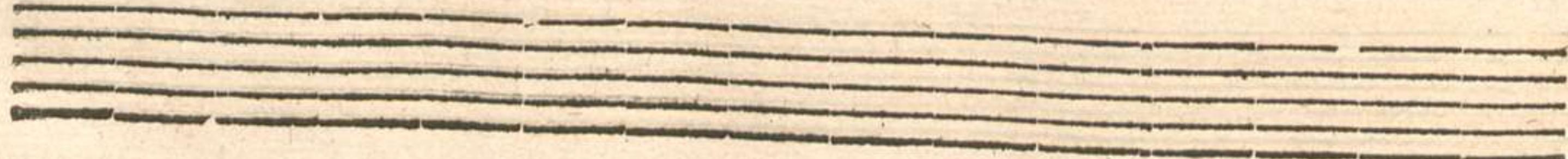
Ngelum pa cis Michael adistam



Cœlitus mitte rogitamus aulam Nobis vt crebro veniente



cres cant Pro spera cun cta.



Omnium Sanctorum.

Henricus F.

CL.



Christe redemptor om

nium Con

ser ua tu

os fa

mulos

Beatæ semper vir

ginis Pla

catus ij.

sanc

Etis præ

cibus.

O ij

De omnibus Sanctis.

T.S.

CII.



E
ata quoque agmina Cœles
stium spi ri tuum Præteri ta præsen
ti a Futu ra ma la pel
lité,

Quinqvocum.

Thomas Stoltzer.

CIII.



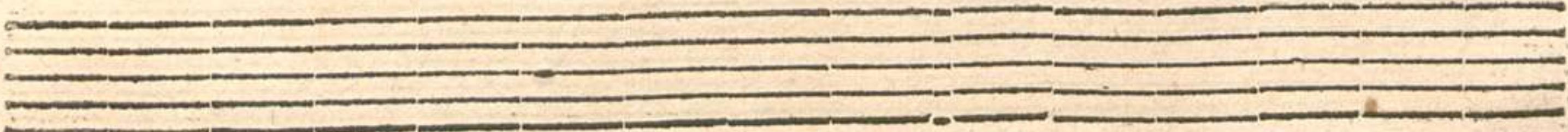
Eata quoq ag mina agmina Cœle sti,



um spiri tuum Præte rita ï. præsen-



tia 'Futura mala pelli te.



Alia melodia.

Thomas S.

CIII.



Rínum virtutes igne

æ

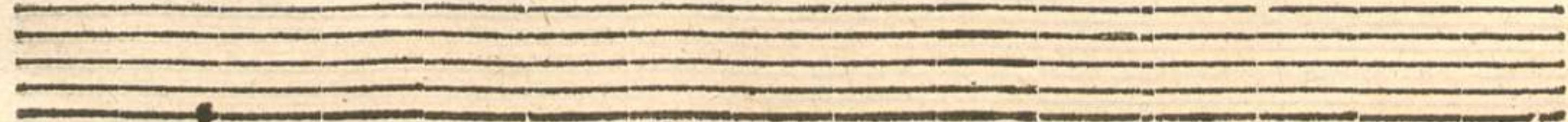


mox repletæ scientiæ ex in iuuate nos pre ce Sessio nes



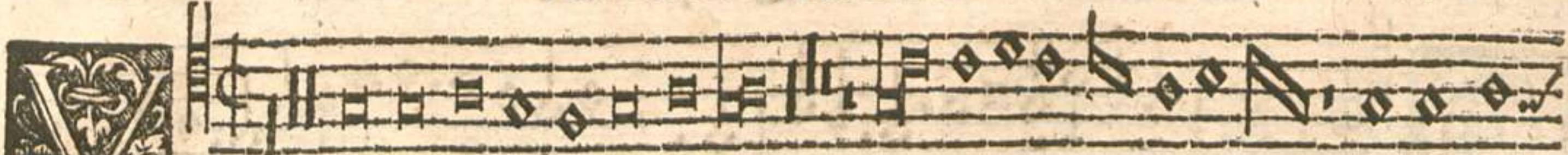
Domi

nicae.



De Sancto Martino.

CV.



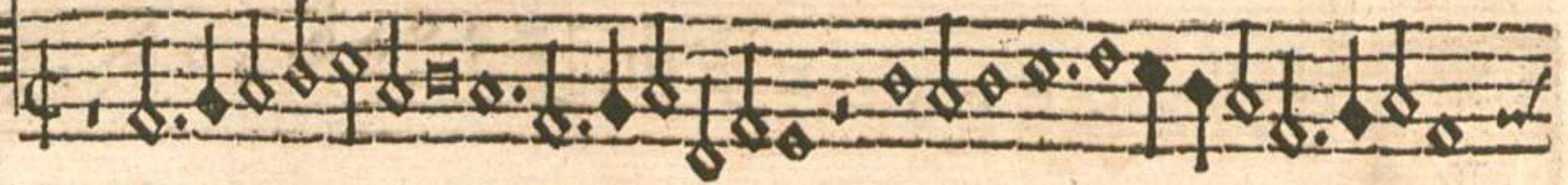
T charitatis spiri tu Sic affluamus inuicem Quo corde



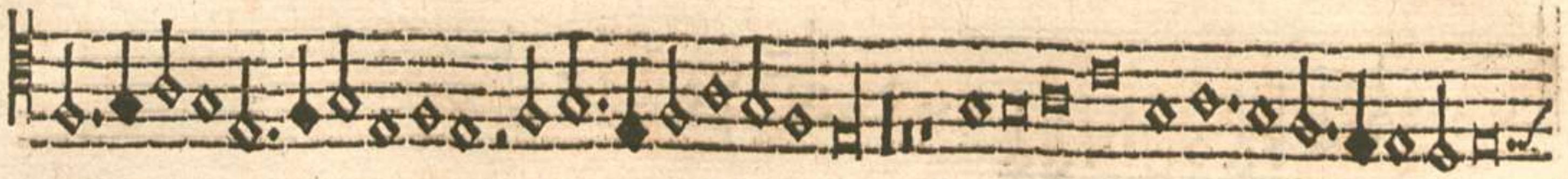
cum suspi rijs Christū sequamur in timis.

P

De S. Martino. Quinquvocum: T. S. CVI.



Vi pace Chri sti affluens In



v ni tate spiri tus Diuisa membra Eccle siæ



Paci reformas v nicæ.

The music is written on three-line staves using Gothic neumes. The first staff begins with a large initial 'Q'. The lyrics 'Vi pace Chri sti affluens In' are aligned with the notes. The second staff continues the melody. The third staff concludes the phrase with 'Paci reformas v nicæ.'

De Sancta Elizabet.

Hen. Finek.

CVII.



Ouum sy dus Nouum sy dus emi-

cu it Errorve tus conti-

cuit No uo splen dore ii.

ruti lans. Pelbs nouas laudesiu obilat.

P ii

T. S.

De Sancta Elizabet.

Quinque vocum.

CVIII.



N cuius

nunc præco-

nia Linguā sol

uat Eccle

si-

a No.

uępræ

solque ou

conis glo

riam

Promat

sperando

ve

niam.

De Sancta Catharina.

CIX.



Osti Regis na
ta
Christo Deo gra
ta
Vera sponsa Chri
sti Christum
in du
isti.

P iii

De S. Catharina.

CX.

The musical setting consists of two staves of music. The first staff begins with a large, ornate initial 'V' on the first line. The lyrics for this staff are: 'Ictrix sapien tum Dum subi tormentum Cæsa lacte'. The second staff continues the melody, with lyrics: 'fluis Syna sepeli ris.'. The music is written in a traditional staff system with square note heads and vertical stems.

III. ub. m.

De S. Nicolao! T.S.

CXI.



Vi vagitus infan tie deuorauit mirific



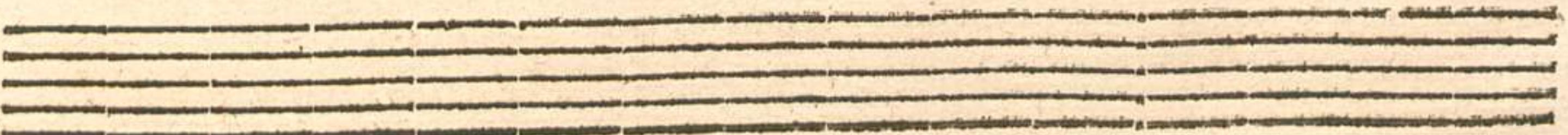
ce

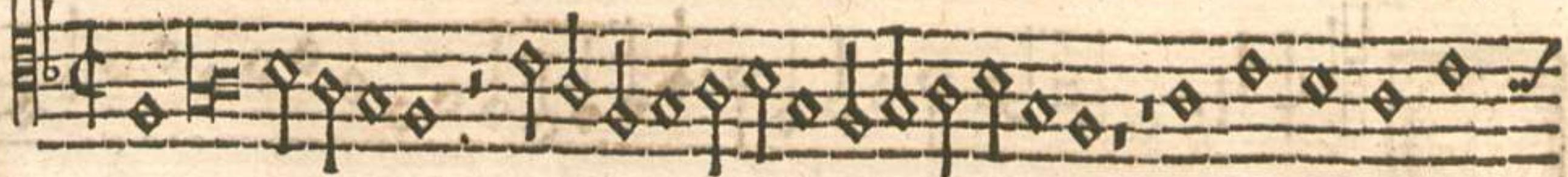
i.

Dans y tutum primordia



Inter ortos tripu dia.





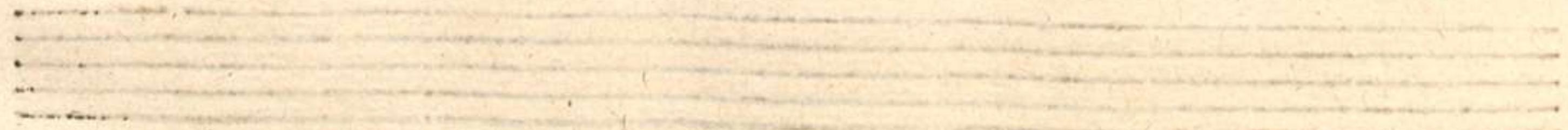
Varta & sextafe ria semel sugebat



vbe ra Sic in ætate tene ra

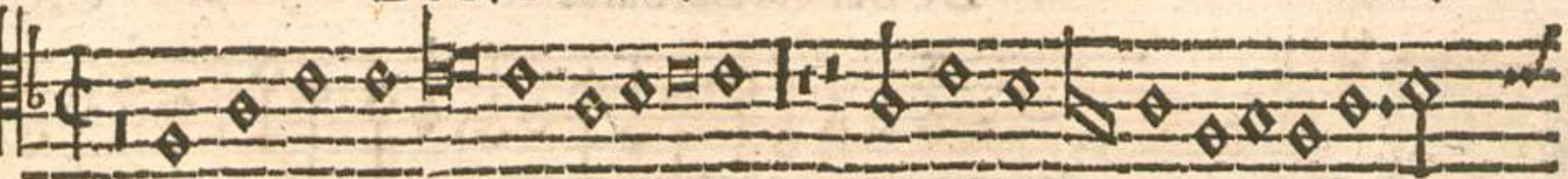


hac vſus abstinen tia,



De S. Barbara.

CXIII.



A Ec vaga mundi gaudia Et blandimenta noxia Pa-



trem linquens & prædia Lucra metit cœle stia.

Q

De Sancta Barbara.

CXIII.



AEc nitet sicut
um Dei testa tur fi lium Deos sper
nit genti lium Anhelat ad marty
rium,

Seguitur Commune
Sanctorum.

De Apostolis.

T.S.

CXV.



Os secli iusti iu dices Etve ramun

di lu

mīna

Votis preca

mur cordium Audite preces supplicum.

Q ij

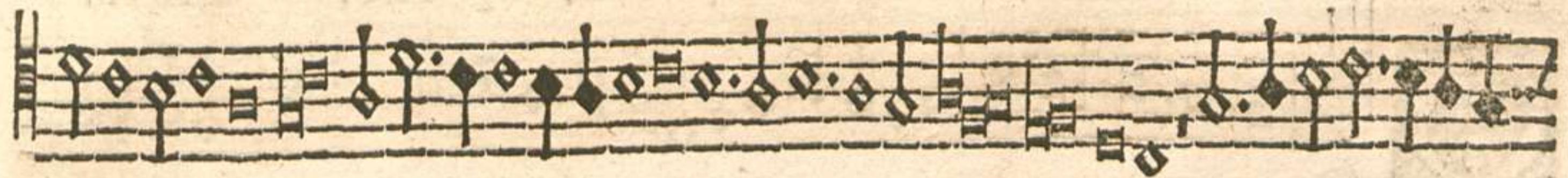
De Apostolis:

CXVI.



2 T

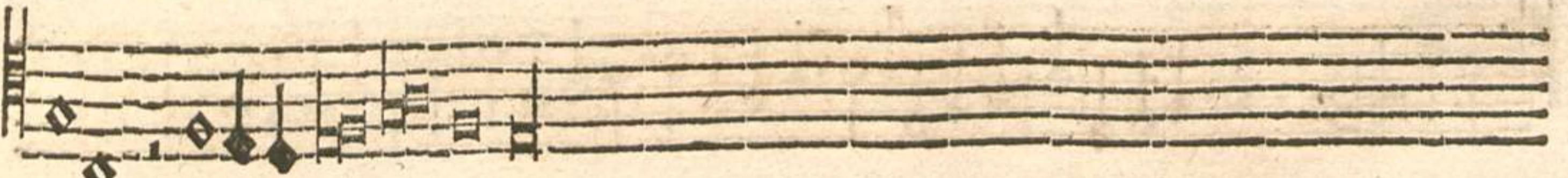
Os se cli iusti iudi ces ius
dices Et ve ra si.
mun di mun di lus
minalu min Votis precas



mur cor di um cors



dium Audi te pre ces sup,



plicum sup plicum.

Q ij

Alia melodía de Apostolis.

H.F.

CXVII.



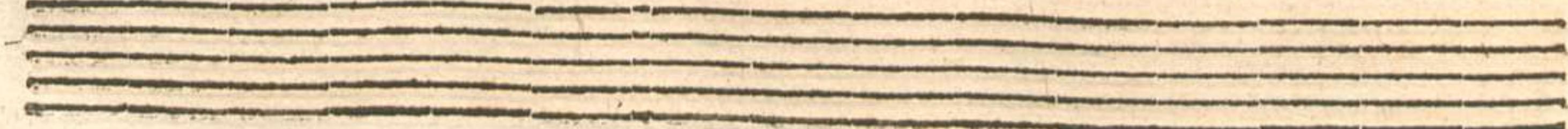
Vorum precepto sub ditur salus & languor om ni-



um Sanate & gerosmo,



ribus Nos reddent tes vir tu tibus.



De Apostolis.

Quinquvocum.

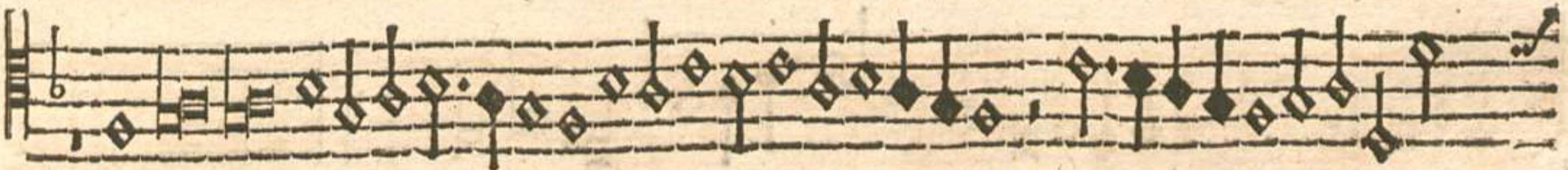
CXVIII.



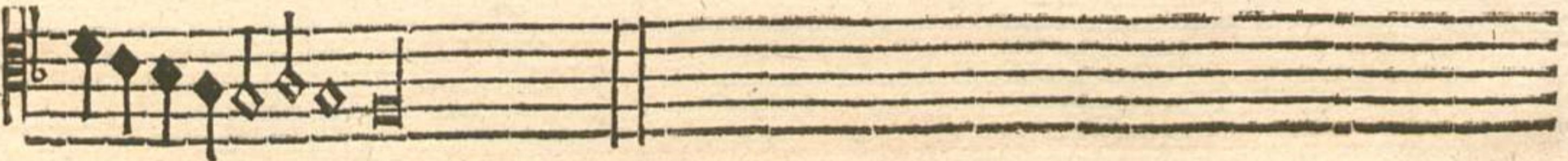
T cum Iudex adue
nerit Christus in



fine se culi Nos a pecca tis om nibus



faci at es se com po tes com=



potes.

De Martyribus.

Henricus Finck;

CXIX.



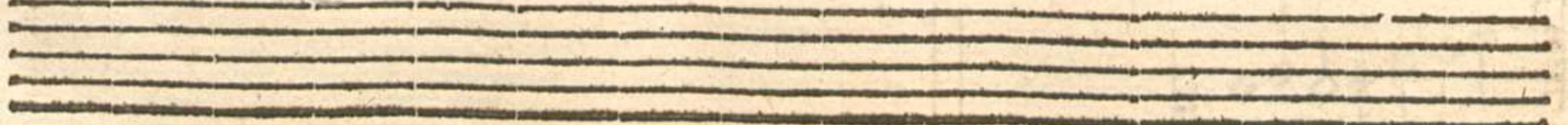
Anctorū meri tis inclyta gau dia gau,



dia Pāgamus so cij gestaq̄ fortī a Nā gliscit animus p̄mere



cantibus Victorum genus op timum.



Three staves of musical notation in black and white, featuring square neumes on four-line staffs. The notation is in common time, with a key signature of one sharp (F#). The music consists of three voices, each with a different melodic line. The lyrics are written below the notes, corresponding to the music.

Eduntur gladijs more biden
tium Nō mur
mur re sonat non murmur reso nat non que
rimonia .ij. .ij. Sed cordeta
cito mens bene con scia Conseruat pacien tiam.

R

Alia Melodia de Martyribus.

Baltassar Hartzler.

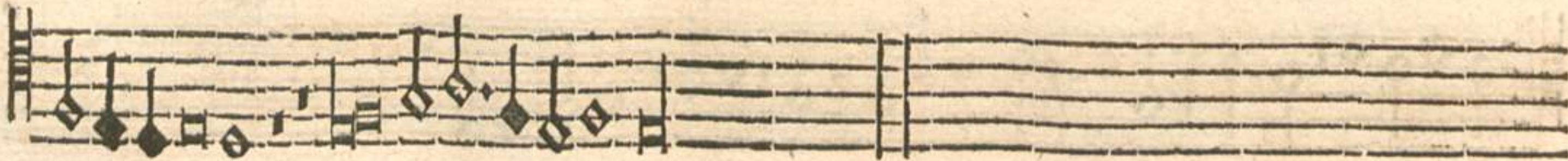
CXXI.



Eus tuorum mili tum Sors & crro na



præ mium Laudes canentes martyris Absol ue ne-



xu cri minis. Devno Martyre, H. F. CXXII.



Icnem pe mudi gau dis

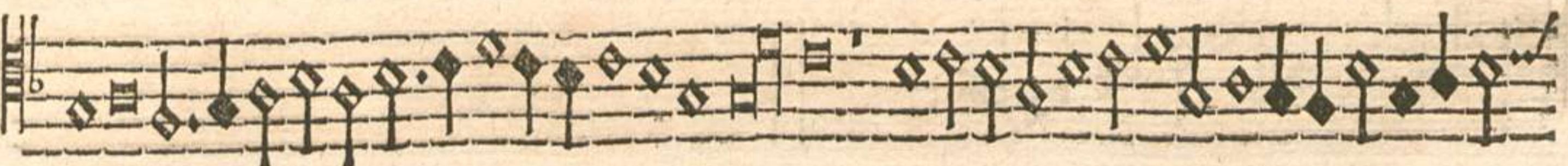
CXXII.



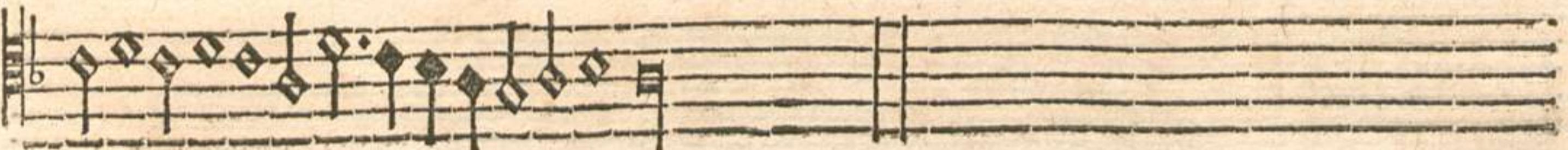
a Et blan dimenta noxia no:



xia no xia Caduca ri te de putans



de putans Peruenit ad cœles



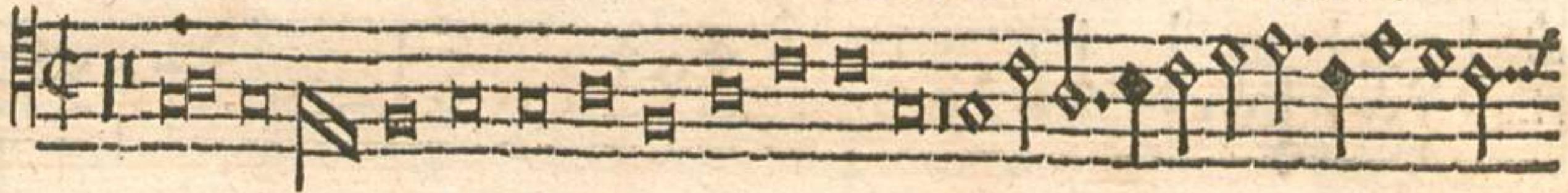
stia.

R ij

De Confessoribus.

Henricus F.

CXXIII.



Ste Confessor Dominis acratus Festa plebs

cus

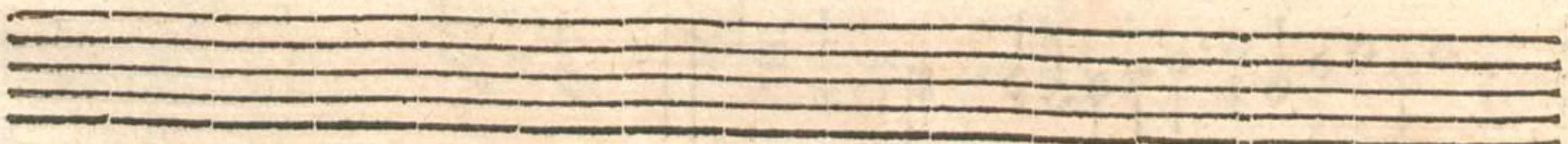


ius celebrat per orbem Hodi e le tus meruit secreta



Scan dere

coeli.



De Confessoribus.

Thomas Stoltzer.

CXXIII.



Vípius, prudens, **h**umilis, **p**udi **c**us,



Sobrius, castus fuit & quietus Vis-



ta dū p̄esens vege tauit Corporis artus.

R ijj

De Virginibus.

Henricus Finck.

CXXV.



A musical score for three voices, written on three staves. The top staff begins with a large initial 'E'. The lyrics are:

Esu corona virgi
nū Quē mater il la

The middle staff continues the lyrics:

concepit Quæ sola virgo parturit Hæc vota clemens ac-

The bottom staff begins with a large initial 'ci' followed by 'pe.'

The music consists of black note heads on white stems, with vertical bar lines dividing measures. The notation is in common time, with a key signature of one sharp (F#) indicated by a small 'F' with a sharp sign.

De Virginibus.

And. Cap.

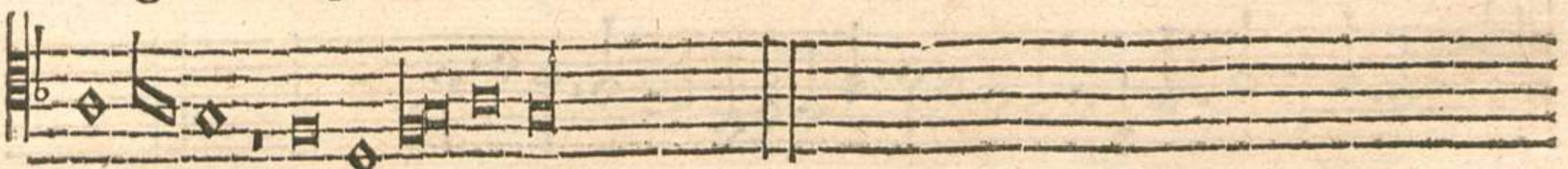
CXXVI.



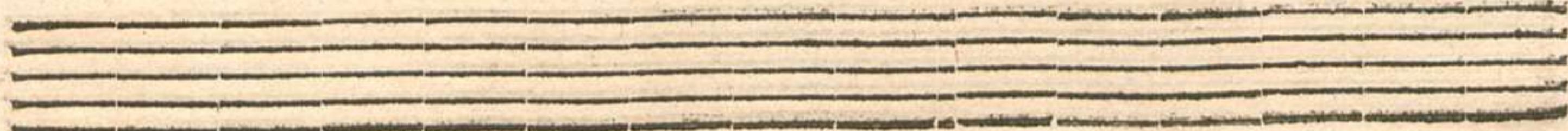
Vipascis inter li li a Septuschores vī-



ginum Sponsus deco trans glo ria Spons-



susq; reddēs prēmia.



De Virginibus.

T. S.

CXXVII.



Vocunq; per gis vir
gines sequun=

tur atq; lau dibus poste canen tes cursi tant

Hymnosq; dulces per sonant.



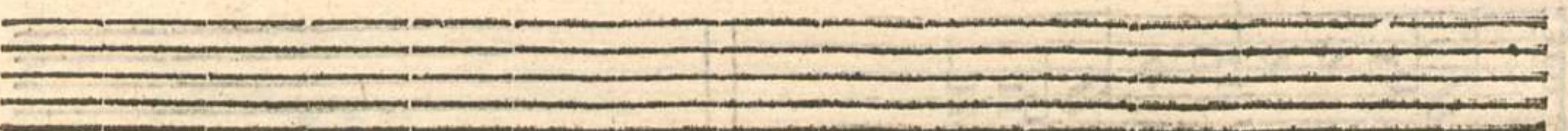
Esu corona virginum Quē mater illa



il la concepit Quæ sola vírgo parturit Hæc vota cle-



mens accipe.

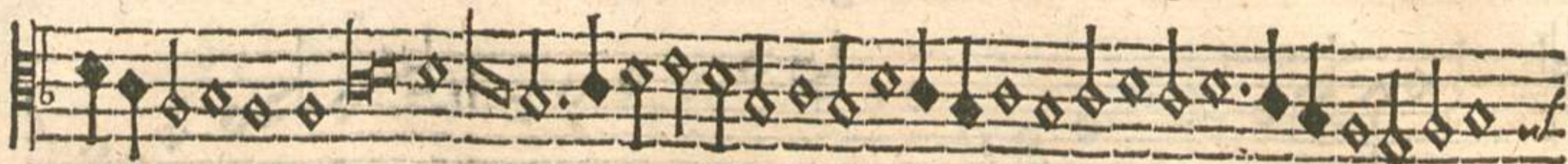


S

De Dedicatione vel Ecclesia. Bal. H; CXXIX.



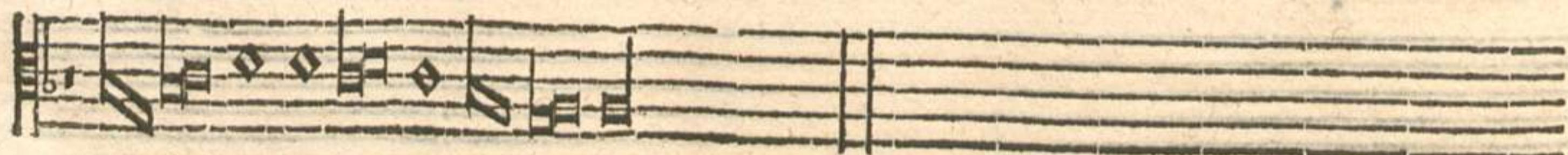
Rbs be ata Ieru salem dicta pacis vi-



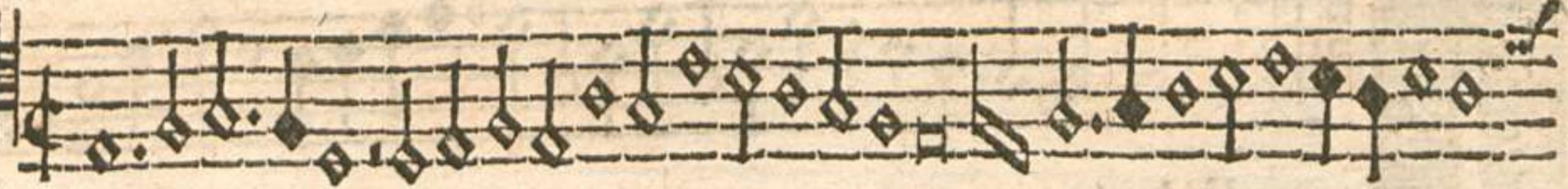
sio Quæ construitur in coæ,



lis vi uis ex lapi dibus Et Ange lis coro nata



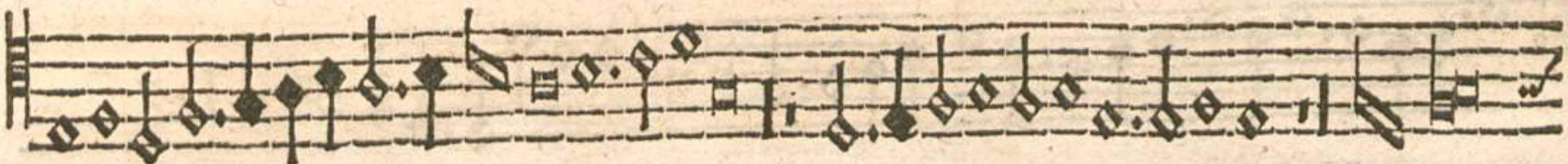
ut sponsata comite,



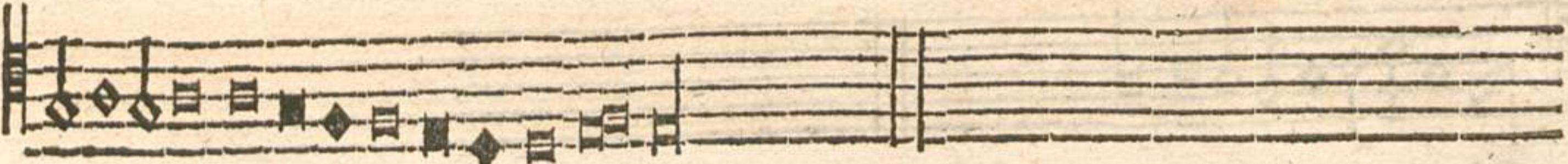
Oc in templo summe De us exora tus



ad ueni adueni Et cle menti bonita-



te precum vo ta suscipe Largam benedictionem Hic in-



funde iu giter. S ij

Dominicis diebus.

CXXXI.



E lucis

ante



ter mi num Rerū crea tor posci,



mus Vt solita

clemen

tia Sis pre



sul ad custo diam.

magis ut abrui

Dominicis diebus.

CXXXII.



Ro cul recedant som nia Et nocti um fantasmas

ta Hostēque nostrum comprime Ne polluantur cor pora.

S ij

CXXXIII.



Am lucis orto sy

dere Deum pre-

cemur prece

mur sup pli ces

Vt in diur nis acti bus Nos seruet a no-

cen

tibus.

T. S.

CXXXIII.



A three-line musical staff using square neumes (square neumes) to represent musical notes. The first line starts with a large initial 'T'. The lyrics below the staff are: Ri nitas san cta vni tasq fir ma Deitas.

vera bonitas im mensa Lux Angelo rum

A three-line musical staff using square neumes. The lyrics below the staff are: salus orphanorum Spesq cuncto rum.

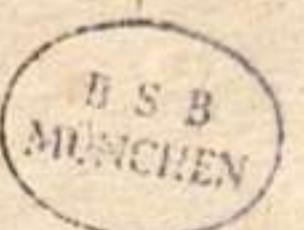
Gloria in excelsis Deo.

IMPRESSVM VITEBERGAE

apud Georgium Rhau,

Anno Domini

M.D.XLII.





MICHAELEM VITALE
ab Cecilio Riba
anno Domini
M.D.XIII.

