MUSICALIA DANUBIANA

Uniunea Compozitorilor și Muzicologilor din România
MTA Zenetudományi Intézet

CODEX CAIONI

saeculi XVII
(transcriptiones)

MUSICALIA DANUBIANA

REDIGUNT

FERENCZI ILONA SAS ÁGNES SZENDREI JANKA

HOC VOLUMEN CURAVIT

FERENCZI ILONA

CURIS

MAGYAR TUDOMÁNYOS AKADÉMIA ZENETUDOMÁNYI INTÉZET

DOBSZAY LÁSZLÓ FALVY ZOLTÁN SZ. FARKAS MÁRTA

MUSICALIA DANUBIANA

14/b*

CODEX CAIONI saeculi XVII

EDITED BY

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ELŐSZÓ

Nemes és jogos törekvések eredményeként lát most napvilágot az a 17. századi orgonatabulatúra gyűjtemény, melyet hagyományosan KÁJONI KÓDEX-nek nevezünk. A két kötet (facsimile és átírások) kiadása Románia és Magyarország Művelődési Minisztériumainak megállapodása értelmében, a Romániai Zeneszerzők és Zenetudósok Szövetségének, valamint a Magyar Tudományos Akadémia Zenetudományi Intézetének közös munkájával valósult meg. E kötetek publikálásával örvendetesen kibővül a közép-kelet-európai Duna-menti országok zenei dokumentumainak közzétételét célzó MUSICALIA DANUBIANA sorozat köre, s immár romániai forrást is magába ölel. A közös munka sikerét biztatásnak tekintjük a további együttműködésre, további zenetörténeti források közös kiadására.

A KÁJONI KÓDEX – CODICELE CĂIANU – CODEX CAIONI névvel számontartott gazdag tabulatúra-gyűjtemény a 17. század közepének kedvelt erdélyi repertoárját tartalmazza. Benne vokális és hangszeres, egyházi és világi művek váltakoznak, neves és ismeretlen szerzők művei, sőt a kötet zömét kitevő műzenei alkotások mellett a népzenei gyakorlathoz közelítő darabok is.

A kézirat leírói közül kiemelkedik Kájoni János (Joannes Caioni) személyisége, kiről a kódex nevét kapta. Az általa leírt művek egyszerre tükröznek egy közgyakorlatot és egy zenei egyéniséget: képet adva Kájoni műveltségéről, széleskörű érdeklődéséről, az európai értékek elsajátítását célzó törekvéséről, tudományos megbízhatóságáról és művészi ízléséről. Kájoni János, a román származású ferences szerzetes a kor jellegzetes humanista értelmiségi típusa. Teológiai, zenei, történelmi, irodalmi, botanikai, földrajzi tárgyú műveivel hozzájárult a 17. századi Erdély művelődéséhez, műveltségének nagykorúsodásához. Kájoni oktató és tudományos, vallásos és világi tárgyú könyvei között kiemelkedő jelentőségűek azok, melyek a hangok művészetének értékét, jelentőségét tárták fel a kor olvasója előtt.

Az itt publikált kézirat azonban nemcsak Kájoni zenei világát, stilisztikai és esztétikai horizontját mutatja be, hanem annak a zenekultúrának jellegét is, mely Európának ebben a részében a 17. századra kialakult. A kézirat tanulmányozása során látnunk kell azokat a vonásokat, melyek Erdély sajátságait képviselik, valamint azokat, melyek az akkori Európa zenei fejlődésével, stílusirányzataival való összhangról tanúskodnak. A kézirat vegyes tartalma ugyanis lehetővé tette, hogy az összeállítók a kora-barokk polifónia, a számozott basszus gyakorlat, az egyházi concerto stílussajátságait mutató darabokat belefoglaljanak, de a korabeli hagszeres stílusok, stilizált táncok is helyet kapjanak benne. Ez egyben az egyházi és világi zene stiláris érintkezéseit is dokumentálja. A kézirat értékét nagyban emeli az a tény, hogy Kájoni a korabeli román, magyar, szlovák népi táncokból és dalokból is szép számmal beírt a gyűjteménybe, méghozzá az élő gyakorlathoz hű, megbízható zenei lejegyzéssel.

A kódexnek drámai sorsa volt századunkban. Évtizedekig lappangott, s csak a közelmúltban került elő, méghozzá – csodával határos módon – ép, restaurálható állapotban. Most végre, hogy a román–magyar együttműködés lehetővé teszi kiadását, e dokumentumot újból bevezeti a szellemi javak természetes körforgásába – úgy, ahogy ez illik is egy régiót és egyben egész Európát képviselő és gazdagító gyűjteményhez. Csak most, a kézirat összeállítása után több mint háromszáz évvel lesz igazán lehetőségünk arra, hogy azt a maga teljességében megismerjük, elemezzük, zenetörténeti összefüggésbe helyezzük, s ezáltal mind a kor zenei kultúráját, mind Kájoni János személyiségét teljesebben megismerhessük. Ezért mindaz, amit a kéziratról és anyagáról a közreadók a kísérőtanulmányokban leírnak, egy kutatási korszak kezdetét, s nem összegzését jelenti.

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A SZERKESZTŐ ELŐSZAVA

Magyarország első ízben a 17. század folyamán kapcsolódott be intenzíven az európai többszólamú zene vérkeringésébe. Elsősorban az északi területen, a ma Szlovákia nagy részét alkotó Felvidéken és délkeleten, a ma Romániához tartozó Erdélyben terjedt el a nagy zenekultúrák hatására a többszólamúság. A Felvidéken német zeneszerzők műveit szerezték be, másolták le, de az itáliai mesterek kompozícióival is megismerkedtek, általában a német nyomdák közvetítésével. A külföldi minták alapján a hazai zenészek is gazdagították a repertoárt: az egyházi zene területén többnyire a nemzetközi ízléshez igazodtak, a világi zenében – főleg a táncokban – több lokális színt alkalmaztak. Erdélyben a sokféle zenélési alkalomról különösen Kájoni János zeneszerzői, kiadói és másolói tevékenysége nyomán nyerhetünk képet. A ferences szerzetes Kájoni a mindennapi praxis követelményeit tartotta szem előtt, amikor a rendtársak számát és képességét figyelembevéve átalakította – többnyire egyszerűsítette – az importált művek zenei anyagát, apparátusát. S hogy az éneklésbe a népet is bevonhassa, könnyen megtanulható és előadható misetételeket komponált. De gyűjteményéből nem hiányoztak a világi zenedarabok, a különböző összeállítású együttesekkel megszólaltatható hangszeres művek, sőt a táncok sem.

Most, a 20. század végén lehetőség nyílt arra, hogy ezt a gazdag nemzetközi repertoárt felújítsuk. Az országok közötti jó kapcsolatok kialakulásával a zene ismét bejárhatja megkötöttségek nélküli nemzetközi útját. A Magyar Tudományos Akadémia Zenetudományi Intézetében 1982-ben elindított Musicalia Danubiana forráskiadás-sorozat szerkesztőbizottsága immár harmadszor vállalta fel azt a feladatot, hogy egy zenei forrást két szomszédos ország zenetörténészei adjanak ki. Jómagam, mint társközreadó vettem részt a felvidéki Vietoris tabulatúrás könyv kiadásában (Tabulatura Vietoris, Musicalia Danubiana 5, Bratislava 1986). S örömömre szolgált, hogy a *Kájoni kódex* kiadásakor a román–magyar közreadó-kollégák együttműködését koordinálhattam.

A szerkesztés során különböző kiadói elveket, elgondolásokat kellett közös nevezőre hozni, ami nem bizonyult minden esetben kivitelezhetőnek. Mivel a *Kájoni kódex* többszáz műve között nagyszámú hibás feljegyzés is található, állandó mérlegelést kívánt egy-egy adott hely hibaként vagy elfogadható variánsként történő értelmezése. A kétféle közreadói – a merészebb, gyorsabban javító, valamint a javításokkal óvatosabban bánó – eljárásmód között általában sikerült egy közbülső megoldást találni. Mint szerkesztőnek, nem az én feladatom volt, hogy beleszóljak – egy bizonyos határon túl – a közreadói elgondolásokba, és saját véleményemhez végsőkig ragaszkodjam. E kiadvány keretében nem lehetett teljes mértékben a különböző közreadói elveket egységesíteni. Így például a szisztémák fölött megjeleníthető javasolt módosítójelek használatában szintén a kétféle közreadói hozzáállás mutatkozik meg: a merészség és az óvatosság. Szerkesztőként tiszteletben tartottam a kódex műveinek tételenkénti vagy egységenkénti számozását, ám a felosztással több esetben nem értek egyet. (Ld. pl. a 236-238. szám alatt megjelent táncot.)

A német orgonatabulaturás írásmód átértelmezésével, valamint a hibák javításával a közreadók a művek előadásához szerettek volna segítséget nyújtani. Az ismert zeneszerzők műveiben fellelhető, a főalaktól eltérő variáns meghagyásával pedig arra intenek, hogy egy, az ismert eredeti kompozíció keletkezési helyétől távoleső lejegyzés is érdekes és figyelmet keltő lehet. (Ld. pl. Schütz zsoltárát, No. 272.) Ez a tény is felhívja a figyelmet a zenetörténészek állandó feladatára, hogy egy adott korból származó zeneműnek minden hozzáférhető másolatát, variánsát számba vegyék és tanulmányozzák, hiszen ezáltal kaphatnak teljesebb képet a korabeli zenei élet gazdagságáról, ami a mai zenetörténetírást és előadói praxist is megtermékenyítheti.

PREFAȚĂ

Publicarea culegerii în notație de tabulatură pentru orgă din secolul XVII, cunoscută sub denumirea de CODICELE CĂIANU, este rezultatul unor aspirații nobile și legitime. Cele două volume (facsimil și transcrieri) se realizează prin colaborarea dintre Uniunea Compozitorilor și Muzicologilor din București și Institutul de Muzicologie al Academiei Ungare de Științe din Budapesta, conform înțelegerii dintre Ministerele Culturii din România și Ungaria.

Sfera colecției MUSICALIA DANUBIANA se lărgește în mod îmbucurător, cuprinzând și o lucrare de referință românească, scopul ei fiind publicarea documentelor cu caracter muzical, ce aparțin țărilor dunărene. Succesul acțiunii noastre ne îndeamnă la continuarea colaborării, prin coeditarea și a altor lucrări de referință pentru istoria muzicii.

Culegerea bogată, CODICELE CĂIANU — KÁJONI KÓDEX — CODEX CAIONI cuprinde repertoriul transilvănean în uz de la mijlocul secolului al XVII-lea. Aflăm aici atât piese vocale, cât și instrumentale, religioase și laice, ale unor compozitori cunoscuți sau anonimi, iar pe lânga majoritatea pieselor aparținând creației culte, întâlnim unele care amintesc de creatorii populari.

Dintre redactanții manuscrisului se remarcă personalitatea lui Ioan Căianu (Joannes Caioni), de la care și-a primit Codicele numele. Piesele notate de el reflectă atât o practică intrată în conștiința publicului, cât și o personalitate muzicală marcantă: manuscrisul ne oferă o imagine revelatoare despre cultura lui Căianu, despre diferitele sale preocupări, despre dorința lui de a-și însuși valorile europene, despre rigurozitatea lui științifică și gustul lui muzical. Ioan Căianu, călugarul franciscan de origine română, reprezintă tipul intelectualului umanist al epocii sale. Cu lucrări teologice, muzicalè, istorice, literare, botanice, geografice a contribuit la dezvoltarea și maturizarea, culturii transilvănene a secolului XVII. Dintre cărțile cu caracter educativ și științific, religios și laic, un loc aparte îl ocupă acelea care ilustrează valoarea și importanța artei sunetelor pentru cititorul epocii.

Manuscrisul de față însă reprezintă nu numai preocupările muzicale, stilistice și estetice ale lui Căianu, ci și caracterul culturii muzicale care s-a format în sec. XVII în această parte a Europei. Pe parcursul studierii manuscrisului observăm atât caracteristici specifice Transilvaniei acelei epoci, cât și trăsături care reflectă concordanța cu dezvoltarea vieții muzicale și tendințelor europene ale acelei vremi.

Conținutul manuscrisului este divers: cuprinde atât piese ale căror trăsături amintesc de polifonia barocă timpurie, de practicarea basului cifrat, de concertul religios, cât și de stilul instrumental din acea epocă și de dansurile stilizate. Astfel, documentul atestă întrepătrunderea muzicii religioase cu cea laică. Ceea ce face să crească valoarea manuscrisului este faptul că Ioan Căianu, fidel autenticității în redarea muzicală a cules un număr însemnat de dansuri și cântece populare românești, unguresti și slovace.

Codicele a avut un destin dramatic în secolul nostru. Timp de mai multe decenii a fost ținut ascuns, și numai de curând, printr-un miracol, a fost scos la iveală într-o stare bună, putând fi și restaurat. Acum, când colaborarea româno—ungară face posibilă editarea lui, acest document intră din nou în circuitul natural al bunurilor spirituale, așa cum este și firesc pentru o colecție a epocii renascentiste, târzii care îmbogățește și reprezintă o regiune și în același timp toată Europa. Doar acum, după aproape 300 de ani de la redactarea manuscrisului, avem într-adevăr posibilitatea să-l cunoaștem, să-l studiem în întregime, să-l așezăm la locul lui cuvenit, în istoria muzicii și prin aceasta să cunoaștem mai de aproape atât cultura muzicală a epocii, cât și personalitatea lui Căianu. Prin urmare, tot ceea ce editorii scriu în studiile care-l însoțesc nu reprezintă rezultatul final al unei periode de cercetare, ci începutul ei.

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PREFAȚĂ REDACTORULUI

Ungaria se integrează pentru prima oară cu adevărat circuitului de valori al muzicii polifonice europene de-a lungul secolului XVII. Sub influența marilor culturi muzicale polifonia se răspândește în primul rând în regiunea superioară a Ungariei de Nord — care formează astăzi cea mai mare parte a Slovaciei — și în sud-est în Transilvania, care astăzi aparține României. Muzicienii din regiunea superioară a Ungariei de Nord, își procură și copiază lucrări ale compozitorilor germani, dar și ale maeștrilor italieni, prin intermediul tipografiilor, în deosebi cele germane. Modelați după tipare străine, muzicienii locali îmbogățesc și ei repertoriul prin propriile lor contribuții: în ceea ce privește muzica religioasă ei respectă cerințele și gusturile generale ale vremii, pe când în muzica laică, și în mod special în dansuri, se regăsește mai multă culoare locală. În Transilvania, activitatea de compozitor, editor și copist a lui Ioan Căianu oferă o imagine clară a diferitelor fațete ale vieții muzicale. Călugărul franciscan Ioan Căianu are în vedere cerințele practicii de zi cu zi, numărul și aptitudinile muzicale ale confraților săi călugări, atunci când transformă — în cele mai multe cazuri simplifică — materialul muzical și aparatul interpretativ al unor importante (binecunoscute) lucrări. În scopul de a-i atrage pe enoriași înspre cântarea colectivă, el compune părți de misă ușor de cântat și de învățat. Din culegerea lui nu lipsesc lucrările muzicale laice, piesele instrumentale adaptate la ansambluri variate și nici chiar dansurile.

Acum, la sfârșitul secolului XX, s-a ivit ocazia revalorificării acestui bogat repertoriu. Prin dezvoltarea bunelor relații dintre state muzica își poate relua circuitul ei nestingherit prin lume. Colectivul redacțional al seriei Musicalia Danubiana, colecție inițiată în 1982 de Institutul de Muzicologie al Academiei Ungare de Științe și specializată în publicarea izvoarelor muzicale, este pentru a treia oară în situația de a pregăti pentru publicare un document muzical prin contribuția muzicologilor din două țări învecinate. Personal am participat la editarea culegrii Vietoris din regiunea superioară a Ungariei de Nord în calitate de coautor (Tabulatura Vietoris, Musicalia Danubiana, vol. 5, Bratislava 1986). Tot astfel, am avut plăcerea de a coordona colaborarea colegilor mei români și maghiari, editori ai lucrărilor din Codex Caioni.

În parcursul redactării a fost necesar să aducem la un numitor comun anumite principii și concepții editoriale, situație care s-a dovedit a fi de nerealizat în unele cazuri. Motivul ar fi și acela, că în sutele de lucrări conținute în Codicele Căianu apar numeroase notări eronate. O reevaluare permanentă, o reinterpretare consecventă a fiecărui loc în parte a fost, deci, absolut necesară: astfel de momente fiind considerate fie realmente greșeli fie posibile și acceptabile variante. În aceste cazuri devin relevante două concepții editoriale diferite, una mai îndrăzneață care acceptă mai ușor unele corecturi, iar cealaltă mai prudentă față de modificarea presupuselor greșeli. În general am reușit să găsim o cale de mijloc. Redacțional, nu am ținut să-mi impun propriile convingeri peste un anumit nivel și am căutat să nu intervin în concepția autorilor de transcrieri. Astfel, în această publicație nu s-au putut omogeniza întru-totul principiile editoriale. De exemplu sugerarea folosirii alterațiilor accidentale, plasate deasupra portativelor ilustrează cele două maniere de editare: cea îndrăzneață și cea precuaută. Ca redactor am respectat numerotarea lucrărilor din Codice, prin considerarea fiecărui titlu sau unitate, chiar dacă nu am fost de acord cu subdivizarea în anumite situații, cum ar fi dansul care apare sub nr. 236—238.

Atât prin transcrierea notației în tabulatură germană pentru orgă, cât și prin corectarea inadvertențelor, editorii au dorit să faciliteze interpretarea vocală și instrumentală a pieselor din Codex Caioni. Prin păstrarea nealterată a anumitor variante de lucrări ce aparțin unor compozitori cunoscuți, s-a dorit semnalarea faptului că și o copie poate prezenta interes, chiar aflată geografic departe de locul apariției lucrării. (Vezi Schütz, Psalmul nr. 272.) Mai mult, aceste presupuse variante sunt argumente în favoarea necesității de a se considera și analiza toate copiile-variante ale unei lucrări într-o anumită perioadă, căci ele ilustrează mai clar amplitudinea vieții muzicale a epocii respective și îmbogățesc datele istoriei muzicii și practica interpretativă.

PREFACE

As a result of noble and justified efforts, a collection of 17th-century organ tablatures is being published, which is traditionally called the CODEX CAIONI. The publication of the two volumes (facsimile and transcriptions) was the result of the joint work by the Union of Composers and Musicologists in Romania and the Institute for Musicology of the Hungarian Academy of Sciences, based on the agreement of the two Ministries of Culture of Romania and Hungary. These volumes fortunately extend the sphere of the series MUSICALIA DANUBIANA, aimed at publishing documents of the Central-East European Danube countries, which now also include the Romanian source. The success of the joint work is considered as an encouragement for further co-operation and the joint publication of further music historical sources.

The rich tablature collection recorded as the CODEX CAIONI – KÁJONI KÓDEX – CODICELE CĂIANU contains the popular Transylvanian repertoire of the mid-17th century. It contains alternately vocal and instrumental, church and secular works, compositions by reputed and anonymous authors, moreover, it also contains pieces approaching folk music practice, in addition to the art music compositions, which constitute the majority of the volume.

From among the contributors of the manuscript, the personality of Joannes Caioni excels, who became the eponym of the *Codex*. The works described by him, simultaneously reflect public practice and the musical individual: providing a picture about Caioni's education, broad scale interest, his efforts to incorporate European values, his scientific reliability and artistic taste. Joannes Caioni, a Franciscan monk of Romanian background, was a type of the characteristic humanist intellectual of his period. With his works on theology, music, history, literature, botanics and geography, he contributed to the cultural level of 17th-century Transylvania and to the emancipation of its culture. From among the instructive and scientific, religious and secular works of Caioni, those are of particular significance, which reveal the value and importance of the art of sounds to the period reader.

However, the currently published manuscript does not only introduce Caioni's musical world, stylistical and aesthetic horizon, but also the character of the musical culture, which evolved by the 17th century in this part of Europe. During the studying of the manuscript, we have to see the features, which represent the particularities of Transylvania and those which indicate the harmony with the musical development and trends of style of period Europe. In fact, the mixed content of the manuscript enabled the assemblers to include pieces, which reflect the polyphony of the early baroque and the particularities of style in the thorough bass practice and the ecclesiastic concerto, at the same time, instrumental styles of the period and stylized dances are also included. Similarly, it also documents the encounters in the style of the church and secular music. The value of the manuscript is highly raised by the fact that Caioni also wrote a fair number of period Romanian, Hungarian and Slovak folk dances and tunes into the collection, moreover, with reliable musical notation true to live practice.

The *Codex* had a dramatic fate in our century. For decades, it was hidden and only emerged in the recent past, in fact, in a miraculously intact, restorable condition. Now at last, when Romanian–Hungarian co-operation enables its publication, it again introduces this document into the natural circulation of intellectual assets, in such a way befitting a collection, which represents and enriches a region and at the same time, the whole of Europe. Only now, more than 300 years after the compilation of the manuscript, we have the opportunity to become acquainted with it, in its entirety, to analize it, and place it into its music historical connection, and through this, become more fully acquainted with the musical culture of the period and with the personality of Joannes Caioni. Therefore, everything written about the manuscript and its material, by the assemblers in the supporting studies, constitute the beginning of a research period and not its summarization.

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EDITOR'S PREFACE

Hungary first became intensively involved in the mainstream of European polyphonic music in the course of the 17th century. Under the influence of the great music cultures polyphony spread in the first place to Upper Northern Hungary which forms a great part of present-day Slovakia and to Transylvania in the south-east that now belongs to Romania. In Upper Northern Hungary works by German composers were acquired and copied, yet through the intermediary of mostly German printing houses the compositions of Italian masters were also known. Modelled on foreign patterns the local musicians also enriched the repertory by their own contribution: in the field of church music they mostly adjusted themselves to international taste while in secular music – particularly the dances – they applied more local colour. In Transylvania the composing, publishing and copying work of Caioni offers insight into the wealth and variety of music making occasions. Caioni, a Franciscan monk took into consideration the requirements of every-day practice when he transformed – in most cases simplified – the music and forces of the imported works according to the number and abilities of his fellow members. For the sake of drawing the people into singing he composed Mass items easy to learn and to perform. His collection was not void of secular musical compositions either, of instrumental works to be rendered by ensembles of various scoring, moreover, dances.

At the end of the 20th century possibilities have opened up to restore this rich international repertory. Due to the establishment of good relations among the countries music can go once again its international route without restrictions. The editorial board of the series Musicalia Danubiana launched in 1982 by the Institute for Musicology of the Hungarian Academy of Sciences and specialized in publishing source material has shouldered the task for the third time to prepare for publication a musical source by the contribution of musicologists of two neighbouring countries. I personally participated in the edition of the tablature book Vietoris of Upper Northern Hungary in the capacity of associate editor (Tabulatura Vietoris, Musicalia Danubiana, vol. 5, Bratislava, 1986). And I had the pleasure to coordinate the work of my Romanian and Hungarian colleagues who were the editors of the *Codex Caioni*.

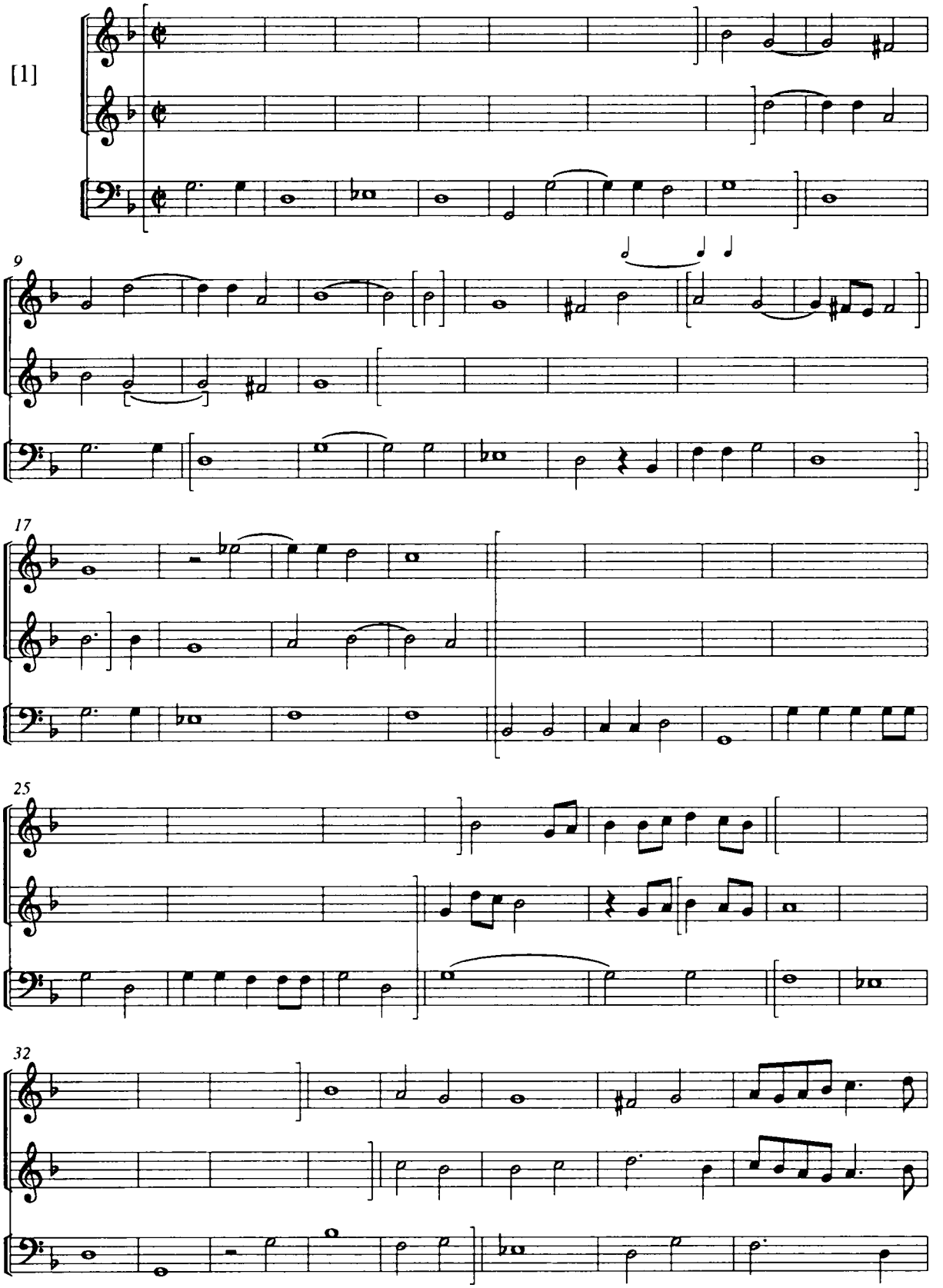
In the course of editing different editorial principles and concepts had to be reconciled which proved unaccomplishable in certain instances. Among the several hundred works of the *Codex Caioni* a great many erroneous entries can also be found and so it had to be steadily weighed whether a given case should be interpreted as an error or an acceptable variant. In general, we succeeded in finding a compromise between the two kinds of editorial procedures – the bolder, faster emending one and the more circumspect one in the matter of emendations. As an editor I had neither the right to interfere with the editorial concepts beyond certain bounds nor could I cling to my own conviction to the very last. The different editorial principles could not be completely unified in the framework of this edition. In the use of the suggested accidentals, for example, which can be placed above the staves two kinds of editorial approaches can be observed: boldness and cautiousness. As an editor I respected the method to number the works of the *Codex* by items or units but did not agree with the division in several instances (see e.g. the dance appearing under Nos. 236-238).

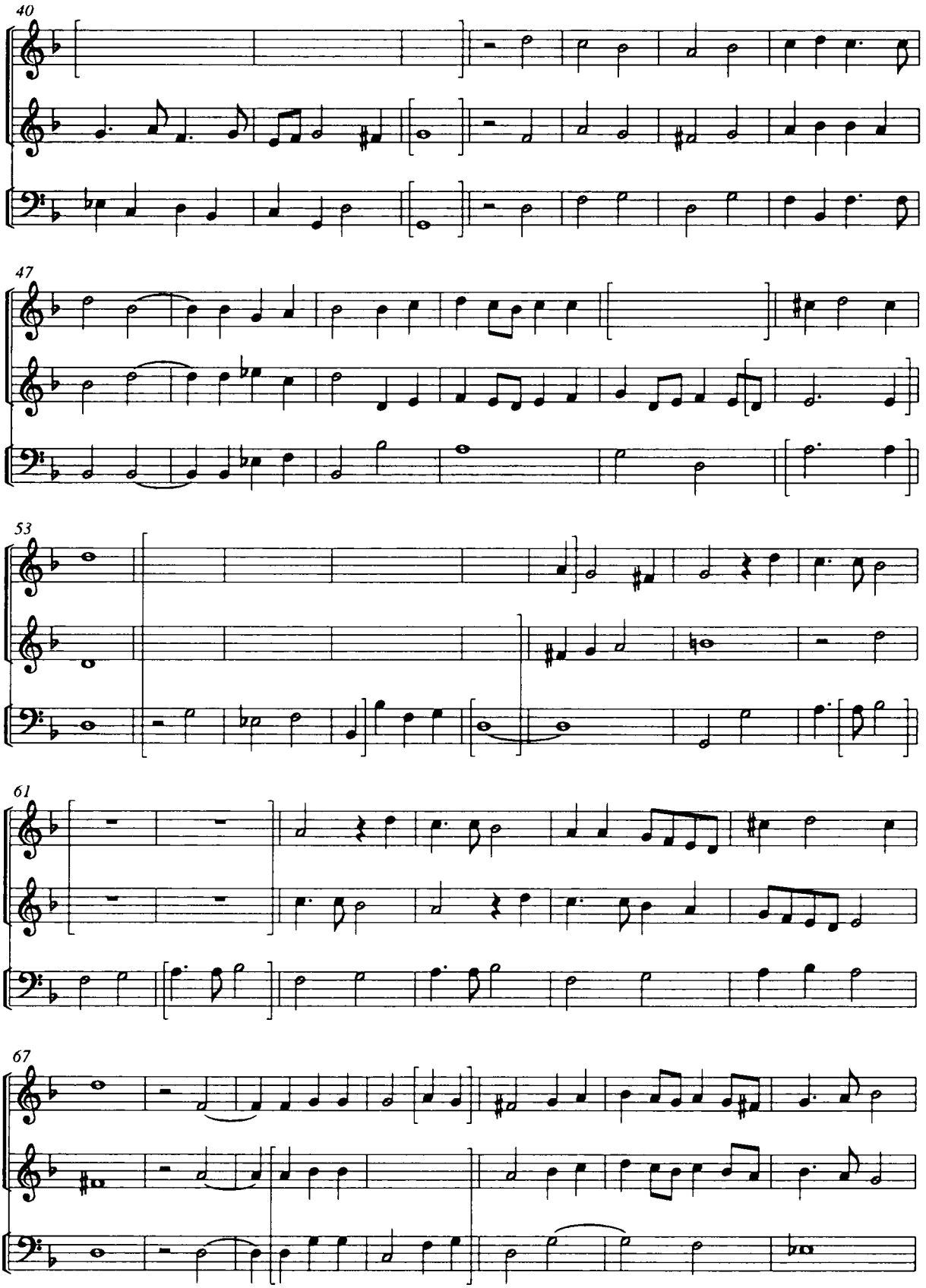
By reinterpreting as well as correcting the mistakes of the German organ tablature the editors wished to provide help for the performance of the works. And when they left some variants in the works of well-known composers unaltered, different from the main form, they remind us of the fact that notations originating in a place far away from the proper location of the composition may also be interesting and deserve attention. (See e.g. the psalm by Schütz, No. 272.) This circumstance throws also light on the incessant task of music historians to take stock of and study all available copies and variants of a work originating in a given era because by doing so they receive a more comprehensive view of the wealth of the period musical life and this can enrich the writing of music history these days and the performing practice alike.

CODEX CAIONI

transcriptiones

Spiritus meus

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47
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61
67

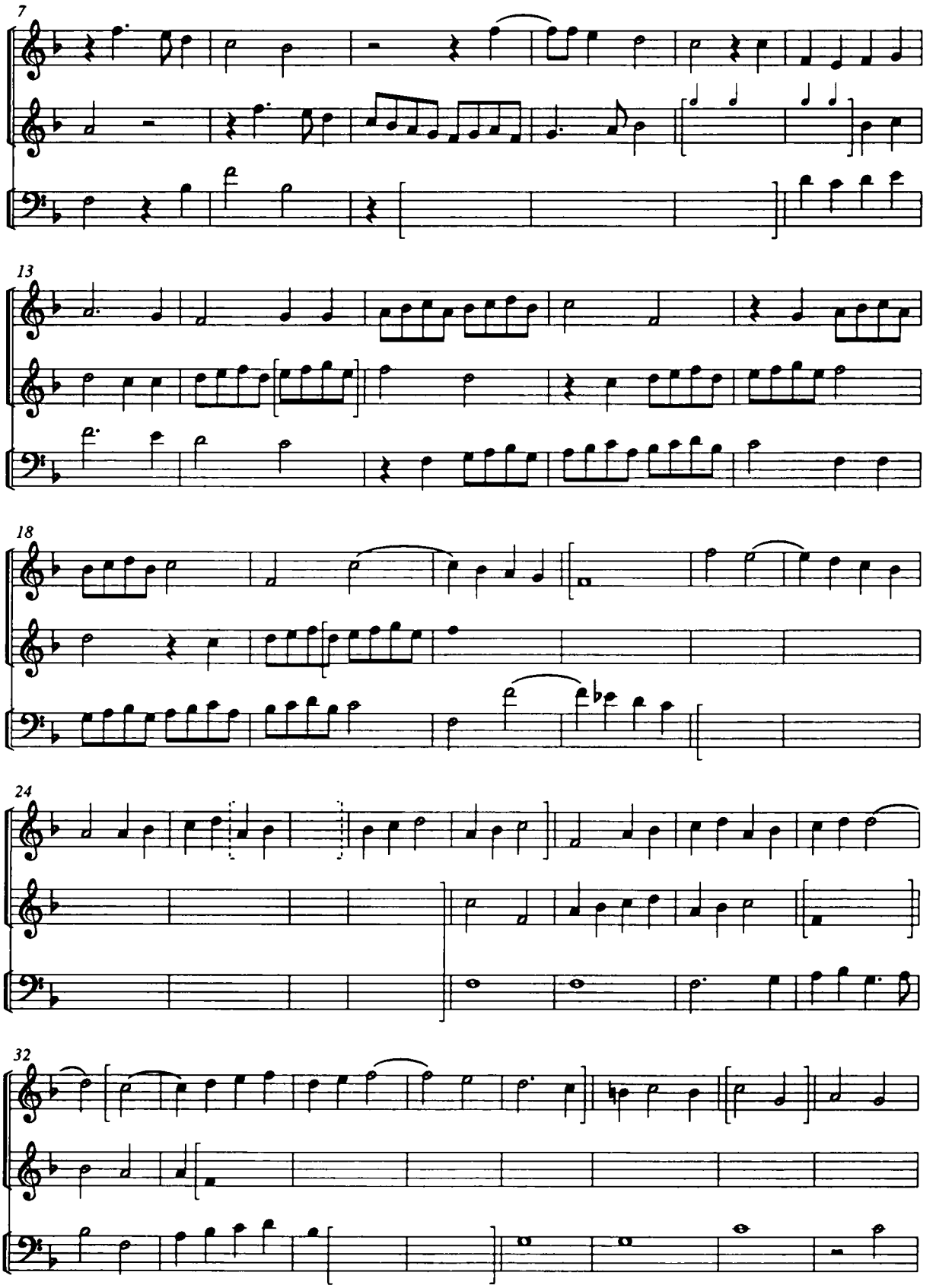
74

80

85

Augusta civitas Dei quam gloriosa f 3

[2]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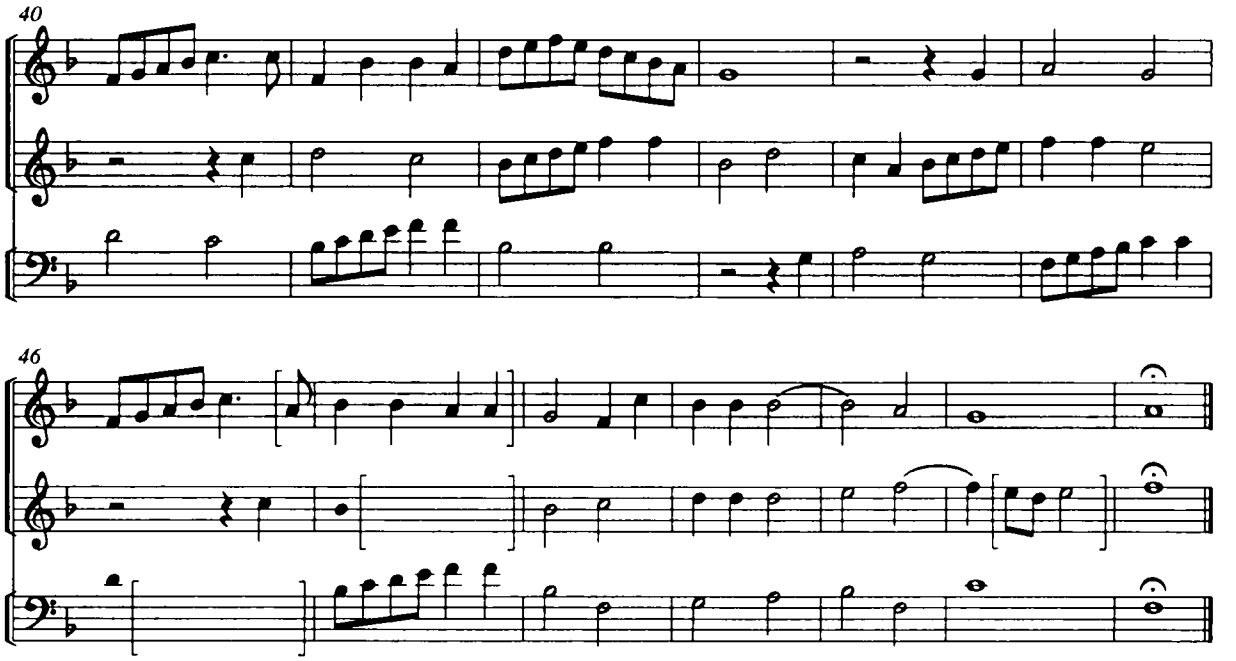
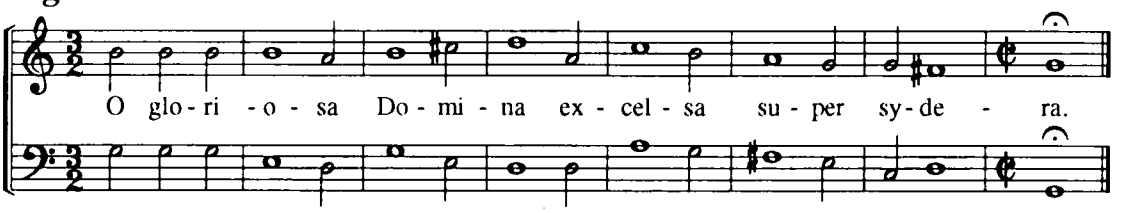
13
18
24
32



O gloriosa Domina

f 3

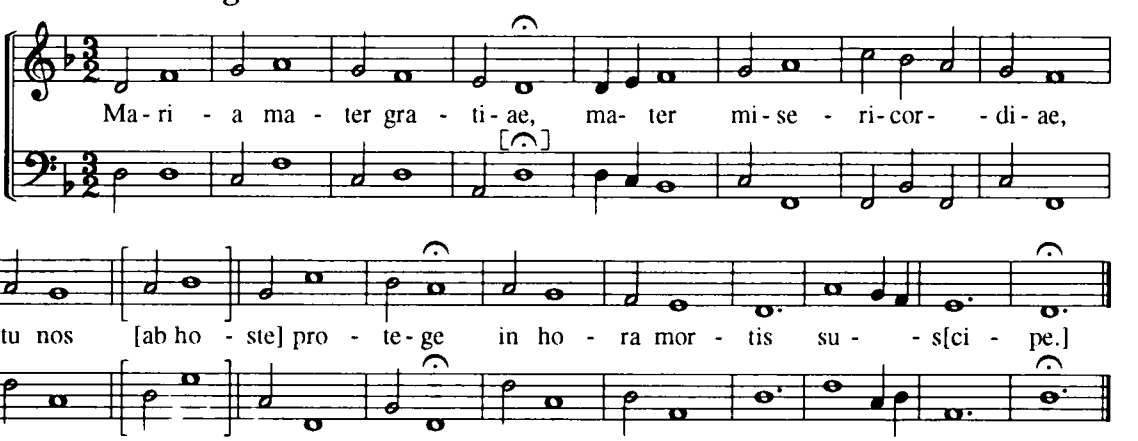
[3]



Maria mater gratiae

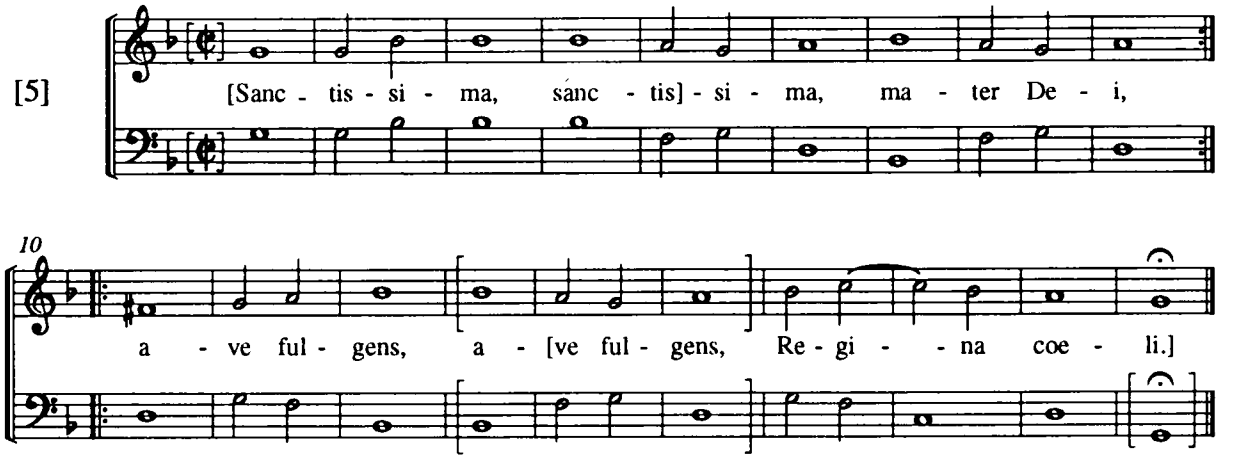
f 3

[4]



f 3

Sanc[tissima], san[ctissima]



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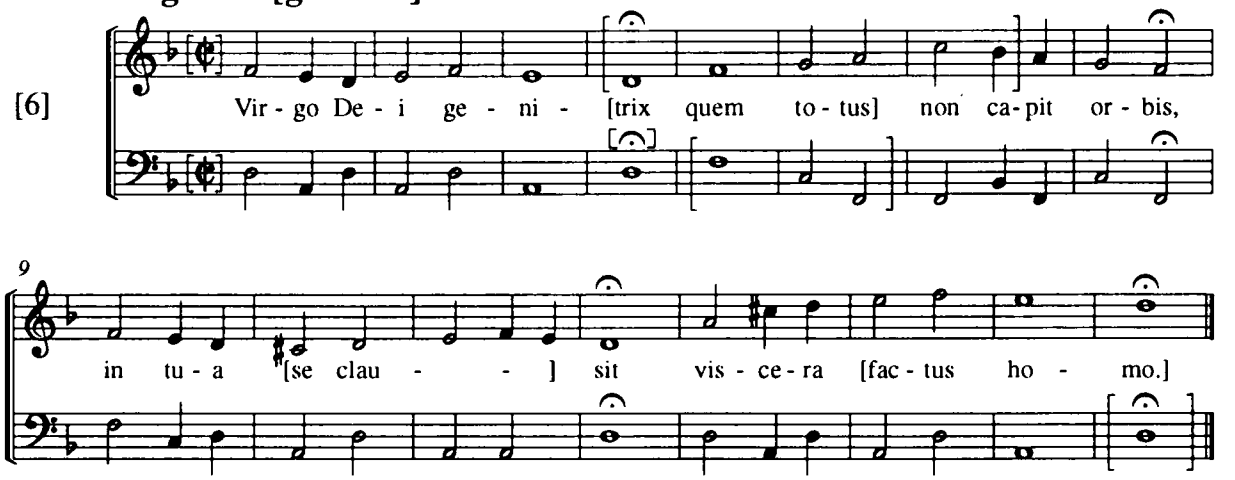
Virgo Dei [genitrix]



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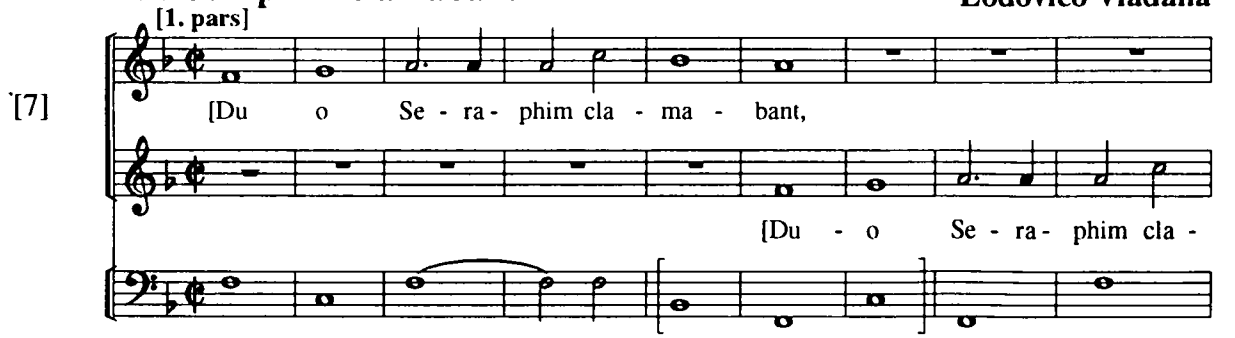
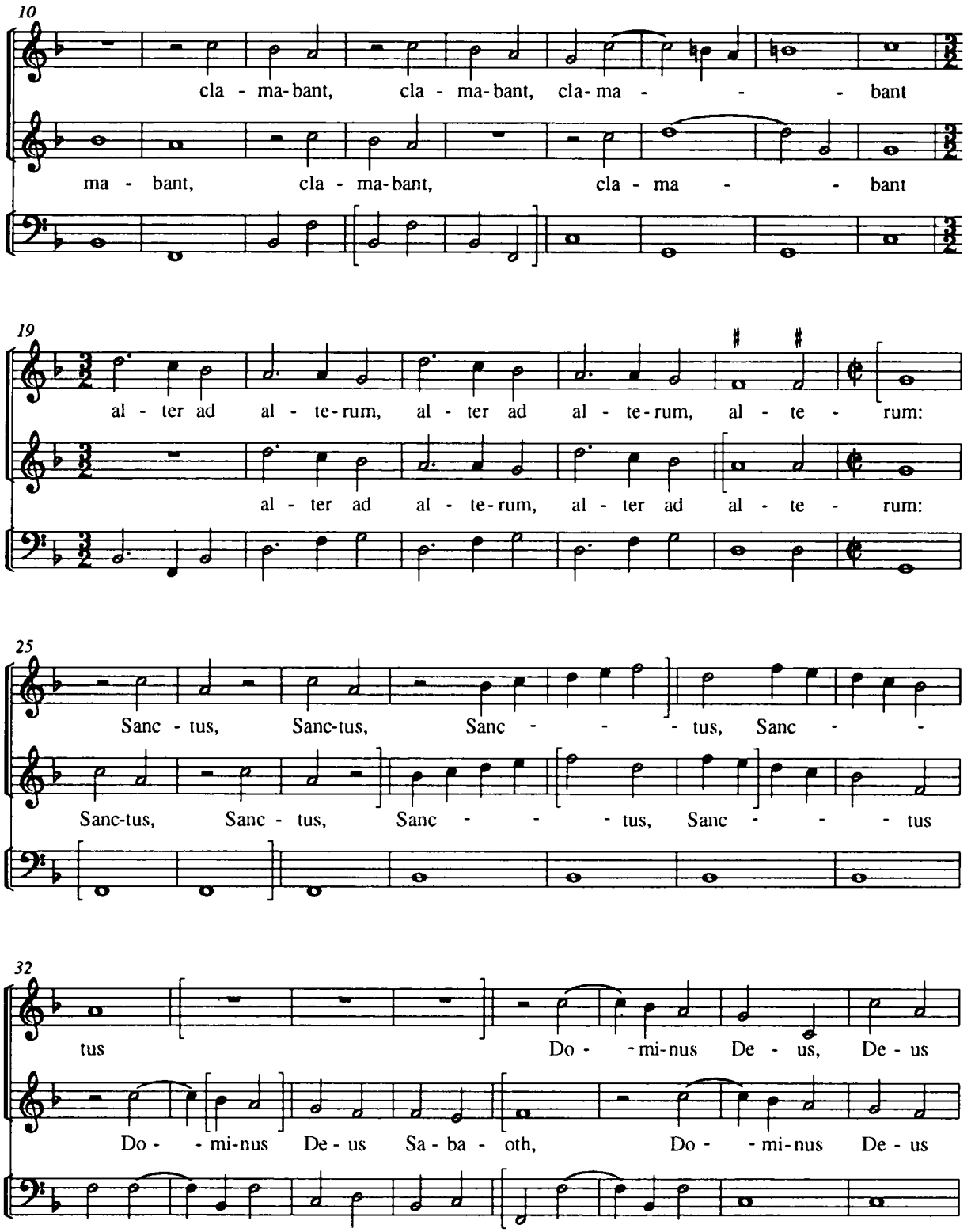
Duo Seraphim clamabant

Lodovico Viadana

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cla - ma-bant, cla - ma-bant, cla-ma - - - bant
ma - bant, cla - ma-bant, cla - ma - - bant
19
al - ter ad al - te-rum, al - ter ad al - te-rum, al - te - rum:
al - ter ad al - te-rum, al - ter ad al - te - rum:
25
Sanc - tus, Sanc-tus, Sanc - - - tus, Sanc - -
Sanc-tus, Sanc - tus, Sanc - - - tus, Sanc - - - tus
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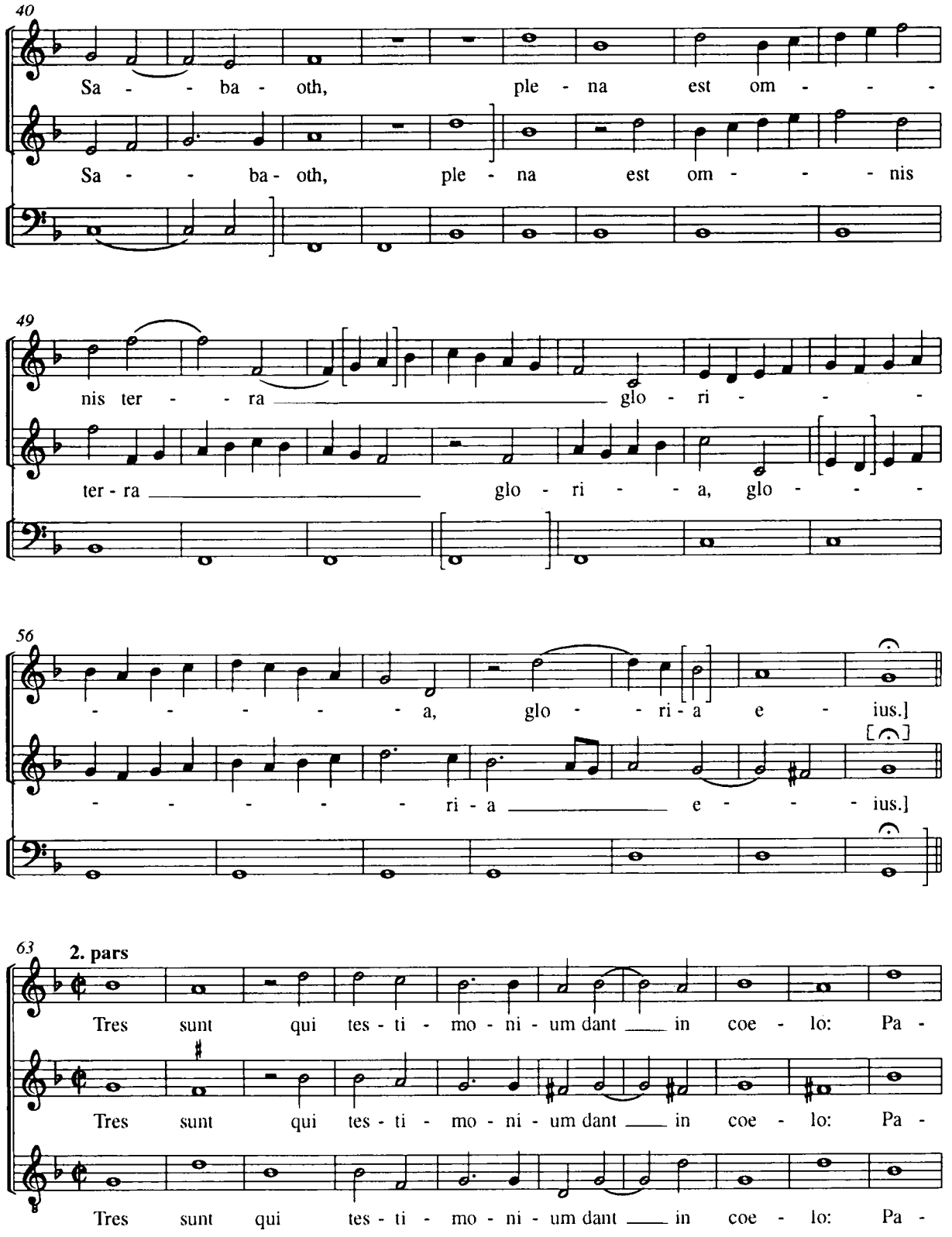
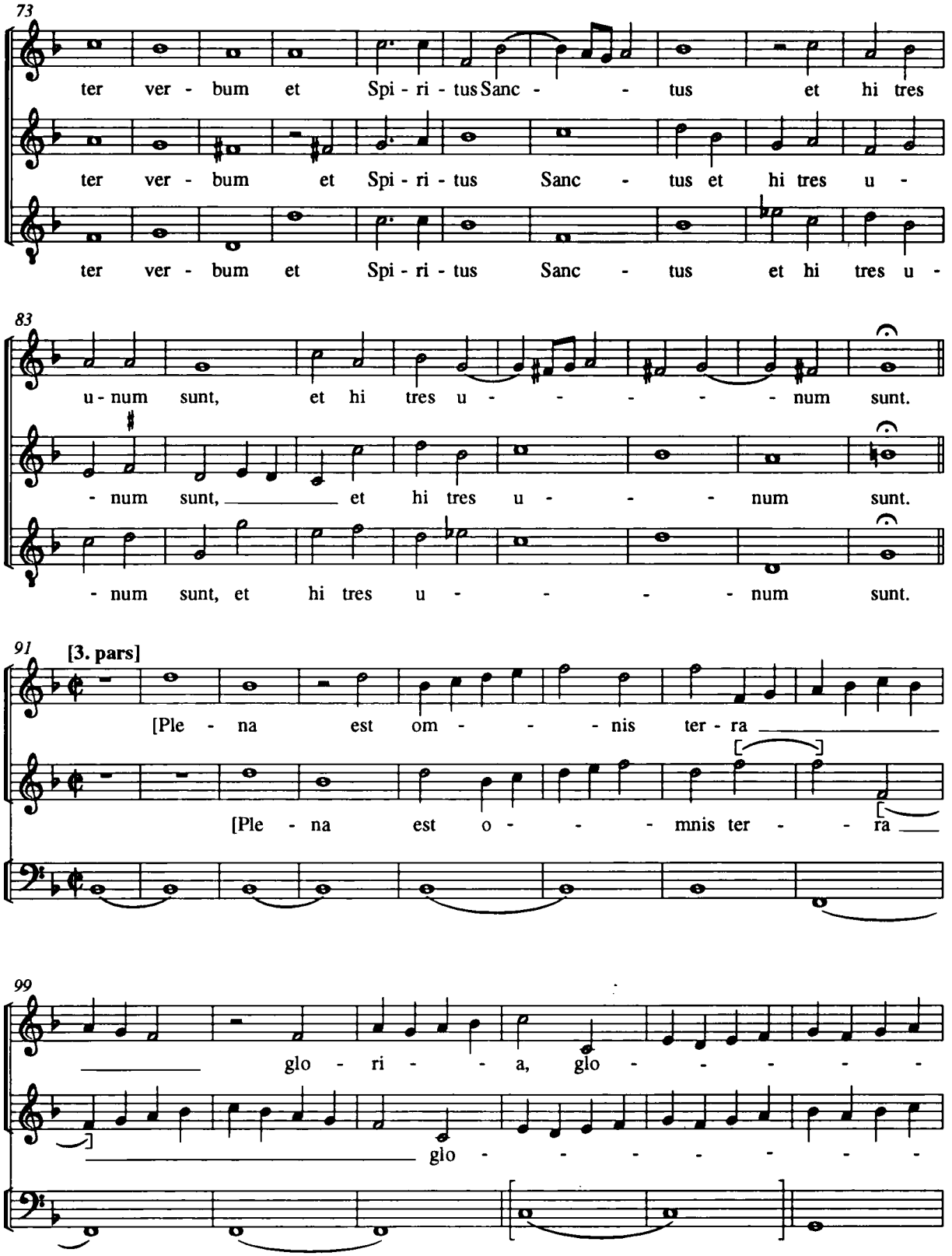
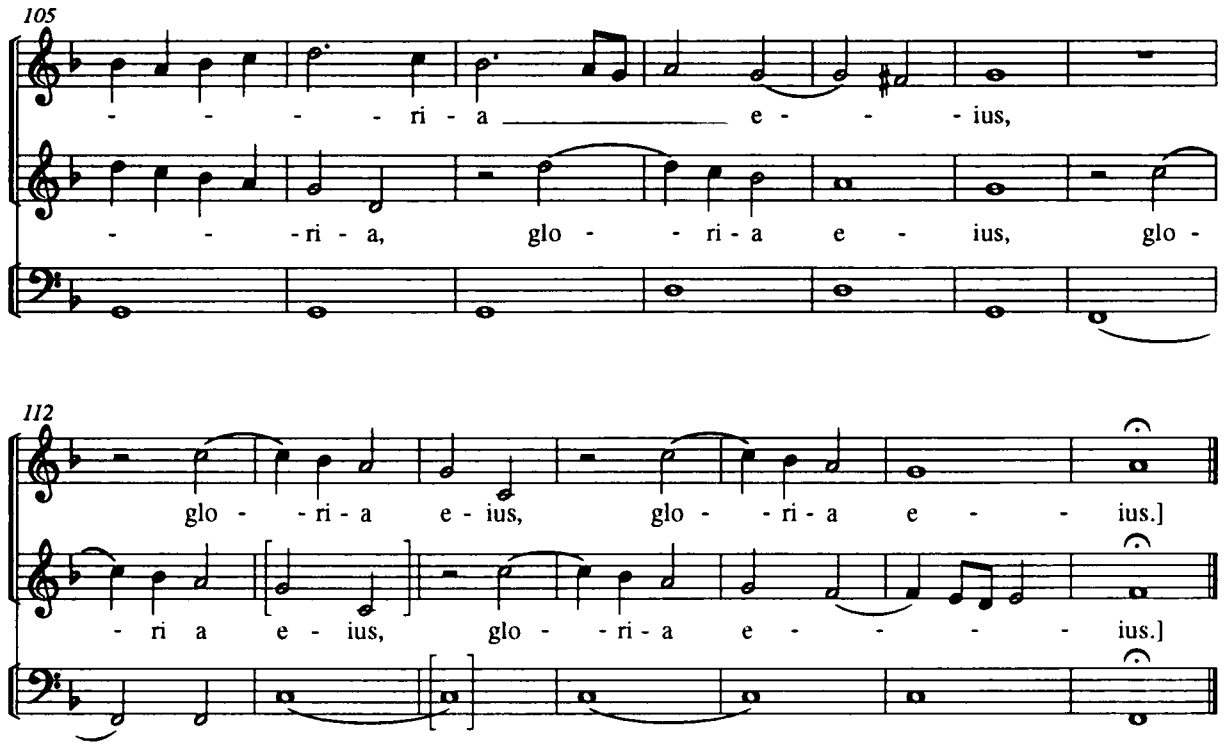
tus Do - - mi-nus De - us, De - us
Do - - mi-nus De - us Sa - ba - oth, Do - - mi-nus De - us

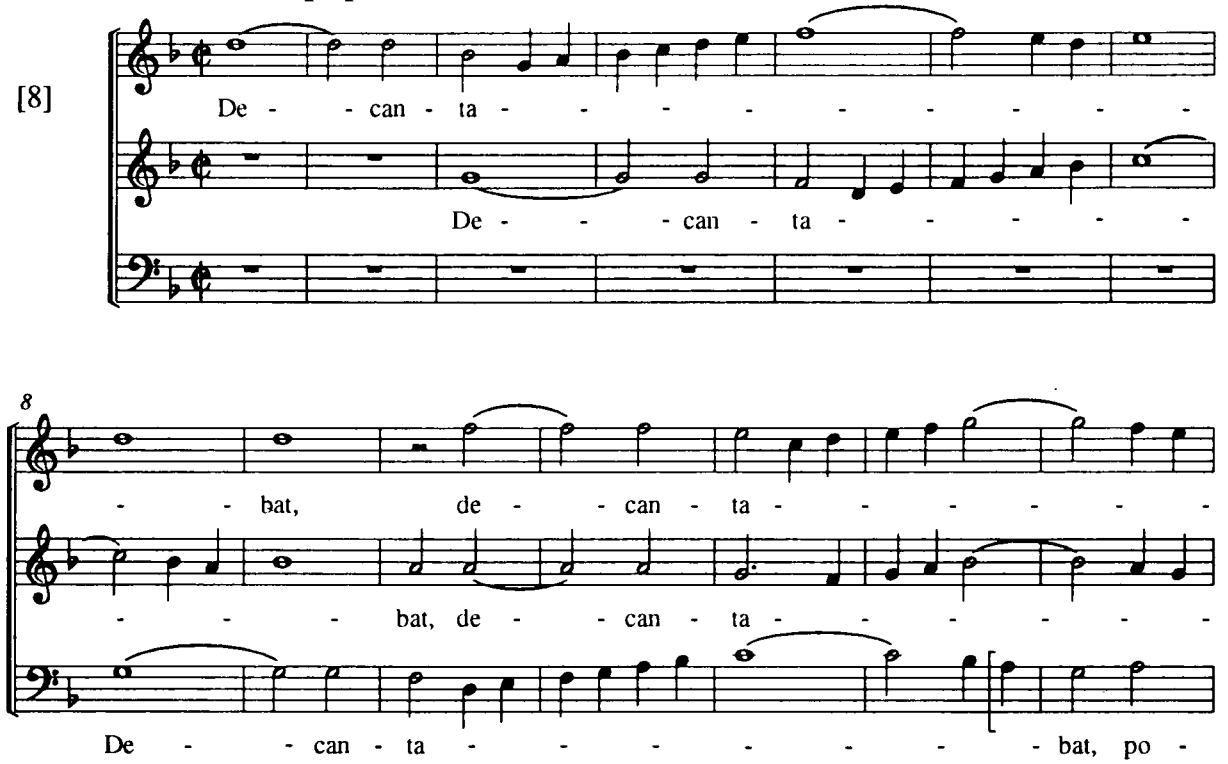

40
Sa - - ba - oth, ple - na est om - - -
Sa - - ba - oth, ple - na est om - - - nis
49
nis ter - - ra glo - ri - - -
ter - ra glo - ri - - a, glo - - -
56
- - - - - - a, glo - - ri - a e - ius.]
- - - - - - ri - a e - - - ius.]
63
2. pars
Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -
Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -
Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -

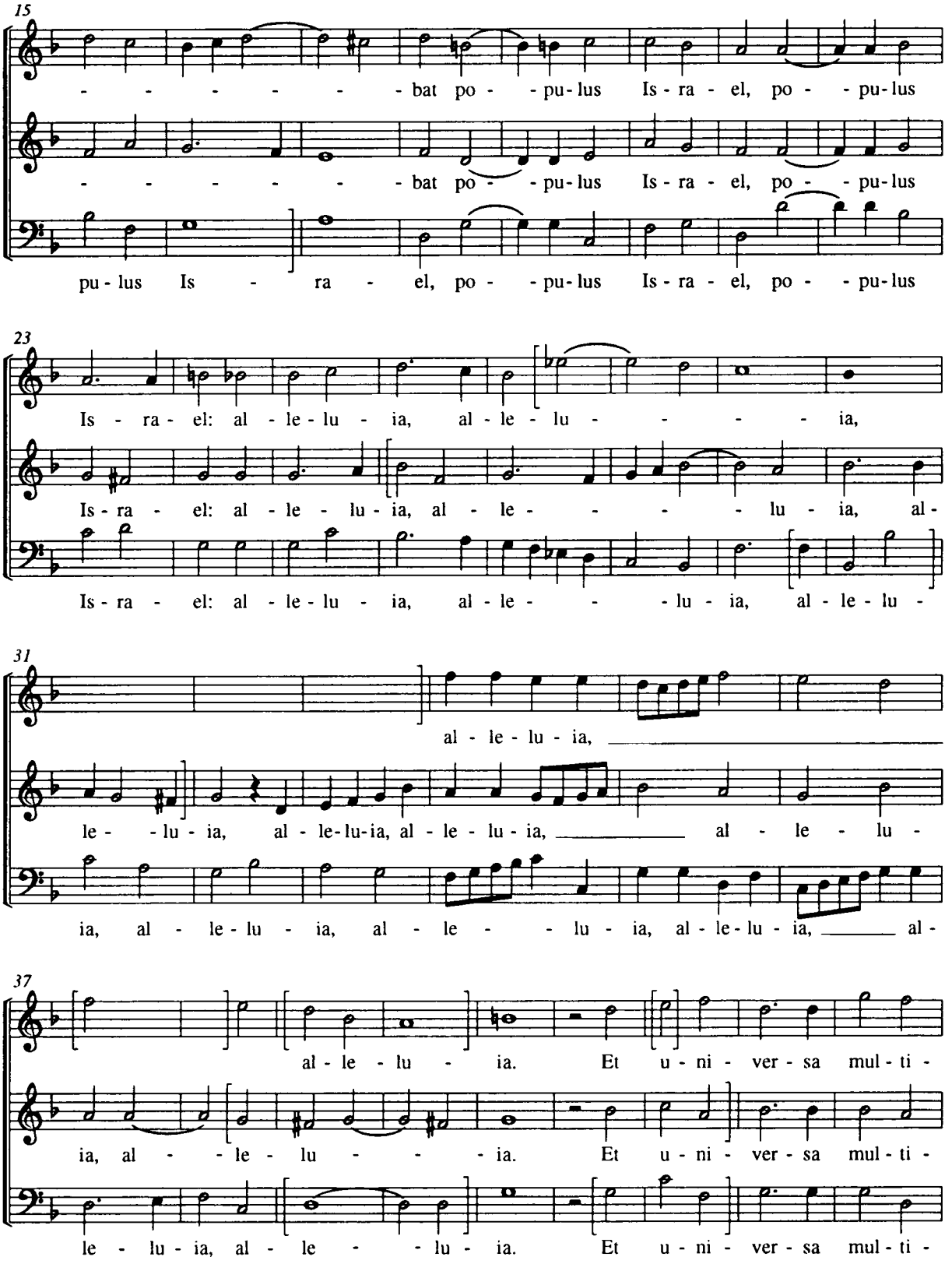

73
ter ver - bum et Spi - ri - tus Sanc - - tus et hi tres
ter ver - bum et Spi - ri - tus Sanc - tus et hi tres u -
ter ver - bum et Spi - ri - tus Sanc - tus et hi tres u -
83
u - num sunt, et hi tres u - - - - - num sunt.
- num sunt, et hi tres u - - - num sunt.
- num sunt, et hi tres u - - - - num sunt.
91
[3. pars]
[Ple - na est om - - - nis ter - ra
[Ple - na est o - - - mnis ter - - ra
99
glo - ri - - a, glo - - - - - -
glo - - - - - - - -



f 5

Decantabat populus Israel

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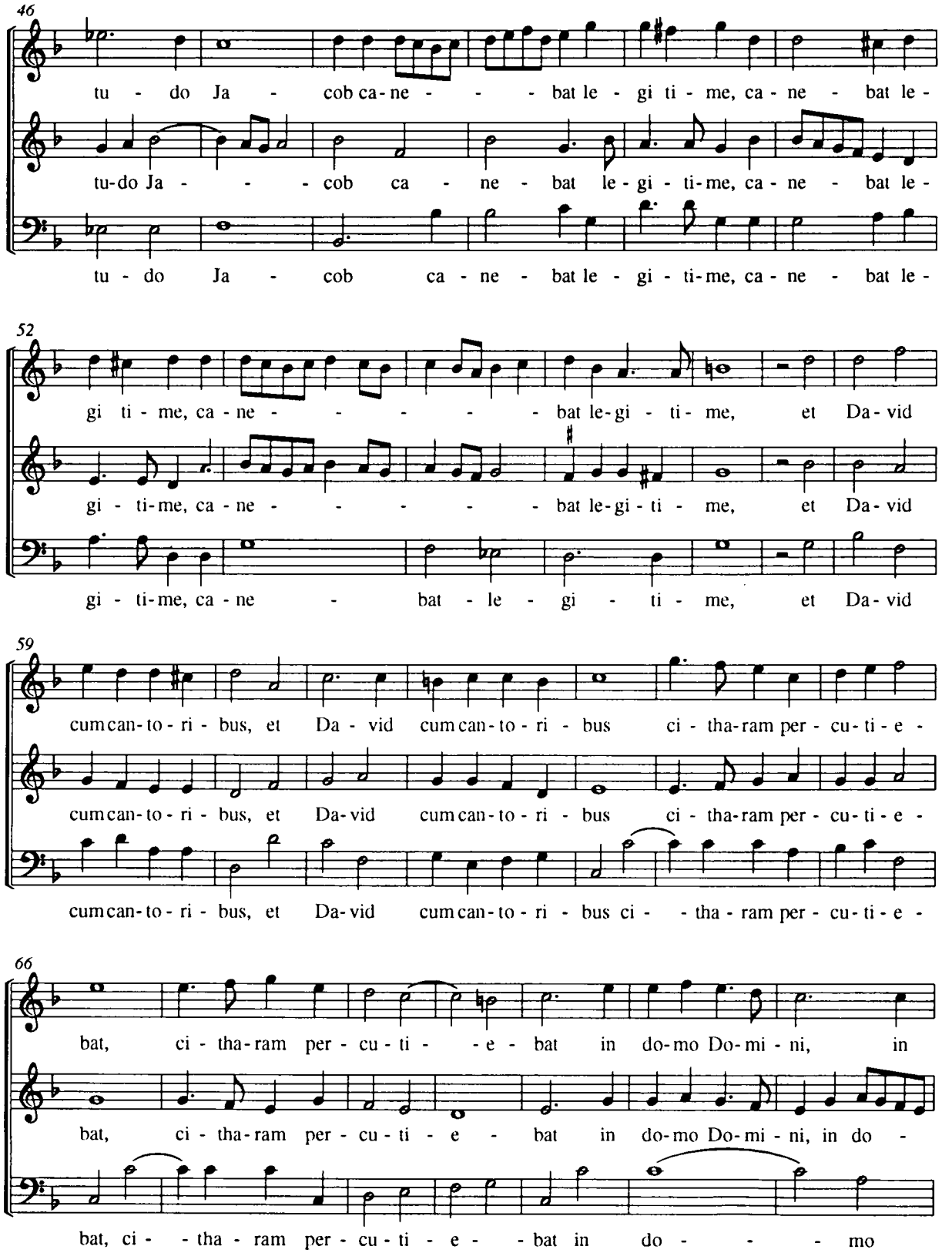
- - - - - - - bat po - - pu-lus Is - ra - el, po - - pu-lus
- - - - - - - bat po - - pu-lus Is - ra - el, po - - pu-lus
pu - lus Is - ra - el, po - - pu-lus Is - ra - el, po - - pu-lus
23
Is - ra - el: al - le - lu - ia, al - le - lu - - - - - ia,
Is - ra - el: al - le - lu - ia, al - le - - - - - lu - ia, al -
Is - ra - el: al - le - lu - ia, al - le - - - lu - ia, al - le - lu -
31
al - le - lu - ia,
le - - lu - ia, al - le-lu-ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - - lu - ia, al - le - lu - ia, al -
37
al - le - lu - ia. Et u - ni - ver - sa mul - ti -
ia, al - - le - lu - - - - ia. Et u - ni - ver - sa mul - ti -
le - lu - ia, al - le - - lu - ia. Et u - ni - ver - sa mul - ti -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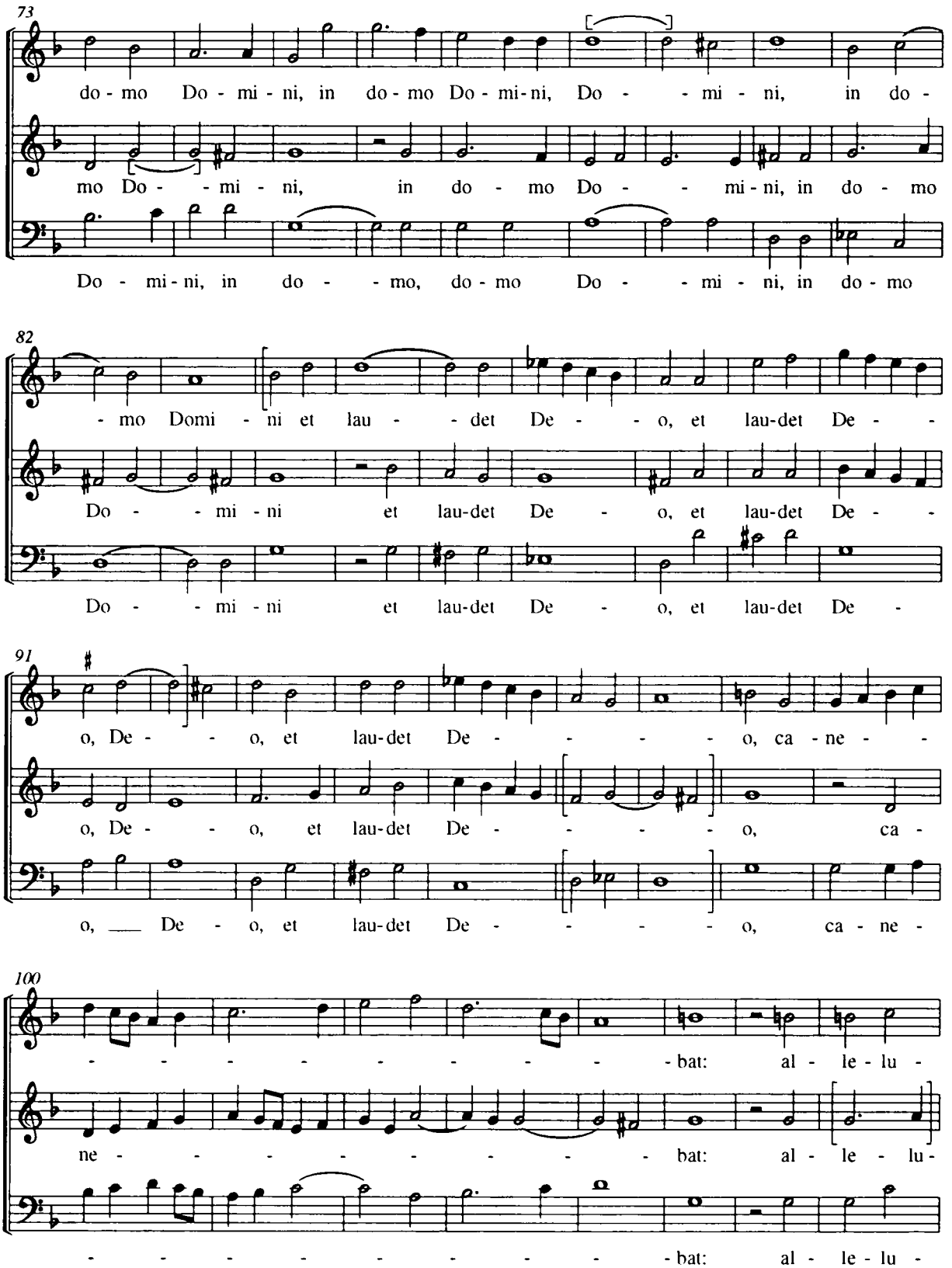
tu - do Ja - cob ca - ne - - - bat le - gi ti - me, ca - ne - bat le -
tu-do Ja - - - - cob ca - ne - bat le - gi - ti - me, ca - ne - bat le -
tu - do Ja - cob ca - ne - bat le - gi - ti - me, ca - ne - bat le -
52
gi ti - me, ca - ne - - - - - - bat le - gi - ti - me, et Da - vid
gi - ti - me, ca - ne - - - - - - bat le - gi - ti - me, et Da - vid
gi - ti - me, ca - ne - bat - le - gi - ti - me, et Da - vid
59
cum can - to - ri - bus, et Da - vid cum can - to - ri - bus ci - tha - ram per - cu - ti - e -
cum can - to - ri - bus, et Da - vid cum can - to - ri - bus ci - tha - ram per - cu - ti - e -
cum can - to - ri - bus, et Da - vid cum can - to - ri - bus ci - - tha - ram per - cu - ti - e -
66
bat, ci - tha - ram per - cu - ti - - e - bat in do - mo Do - mi - ni, in
bat, ci - tha - ram per - cu - ti - e - bat in do - mo Do - mi - ni, in do -
bat, ci - - tha - ram per - cu - ti - e - - bat in do - - - - mo



73

do - mo Do - mi - ni, in do - mo Do - mi - ni, Do - - mi - ni, in do -

mo Do - - mi - ni, in do - mo Do - - mi - ni, in do - mo

Do - mi - ni, in do - - mo, do - mo Do - - mi - ni, in do - mo

82

- mo Domi - ni et lau - - det De - - o, et lau-det De - -

Do - - mi - ni et lau-det De - o, et lau-det De - -

Do - - mi - ni et lau-det De - o, et lau-det De -

91

o, De - - o, et lau-det De - - - - o, ca - ne - -

o, De - - o, et lau-det De - - - - o, ca -

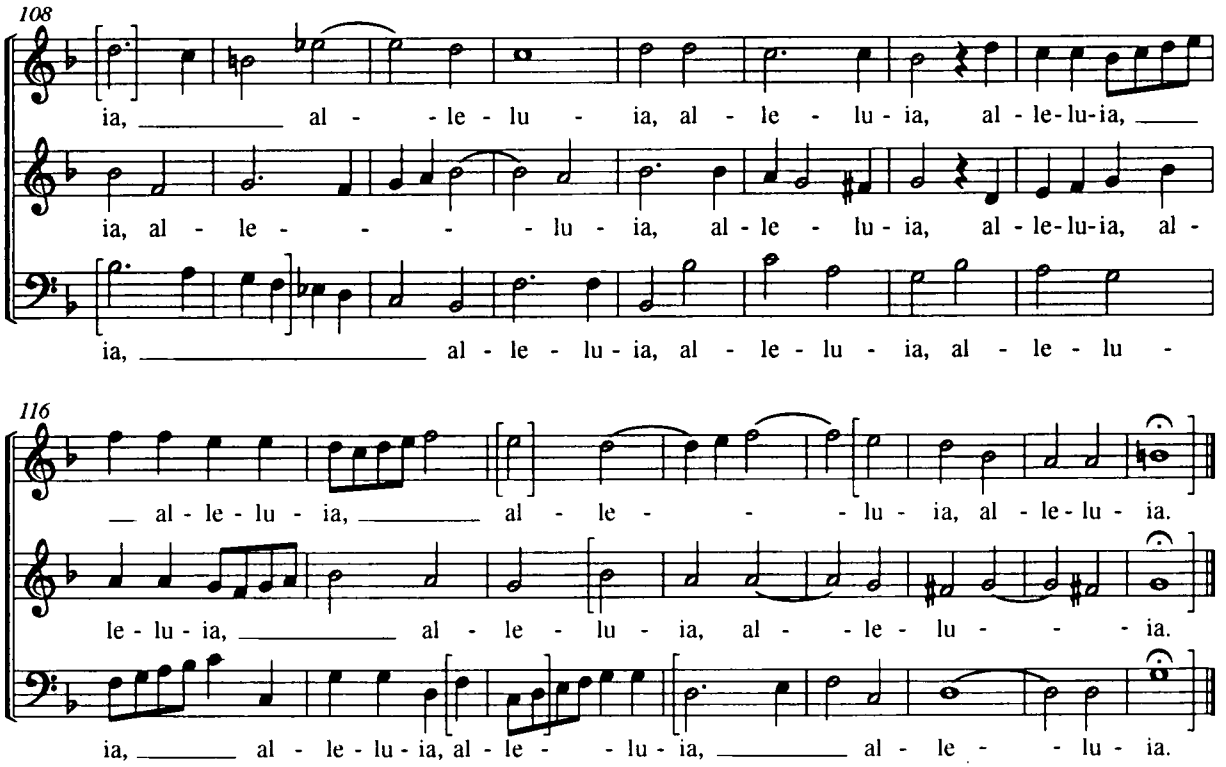
o, ___ De - o, et lau-det De - - - - o, ca - ne -

100

- - - - - - - - - - bat: al - le - lu -

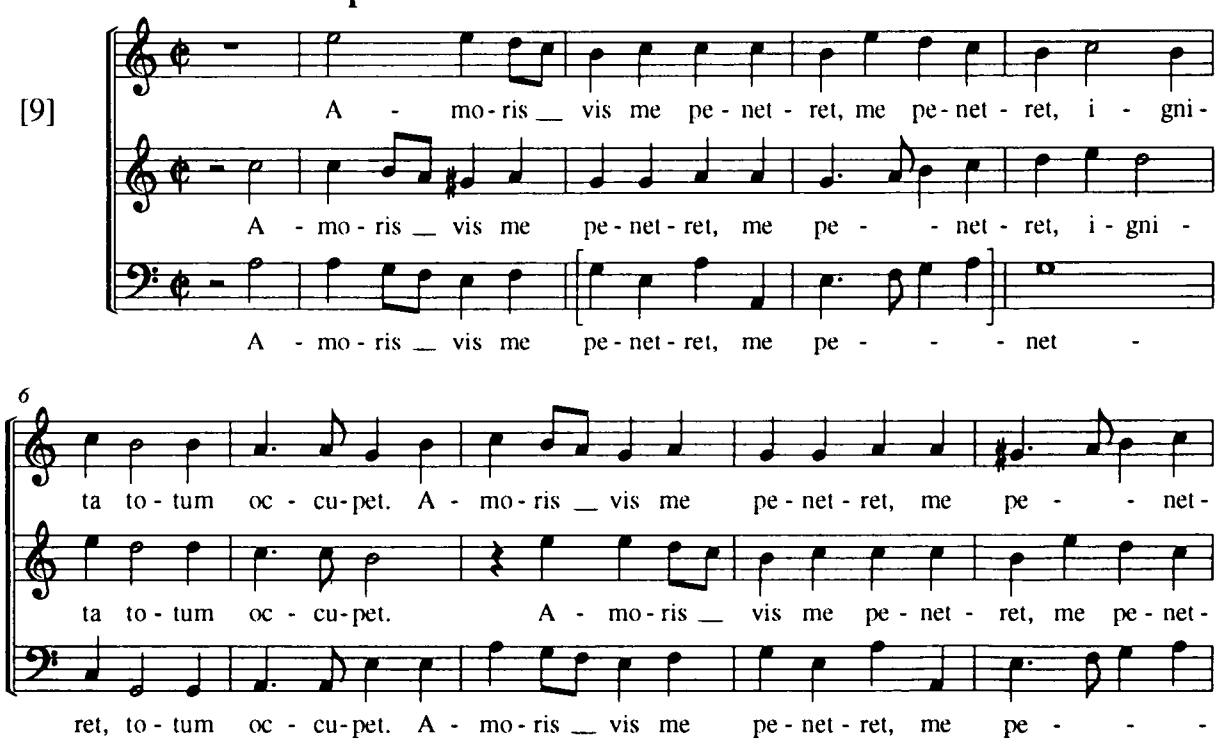
ne - - - - - - - - - bat: al - le - lu -

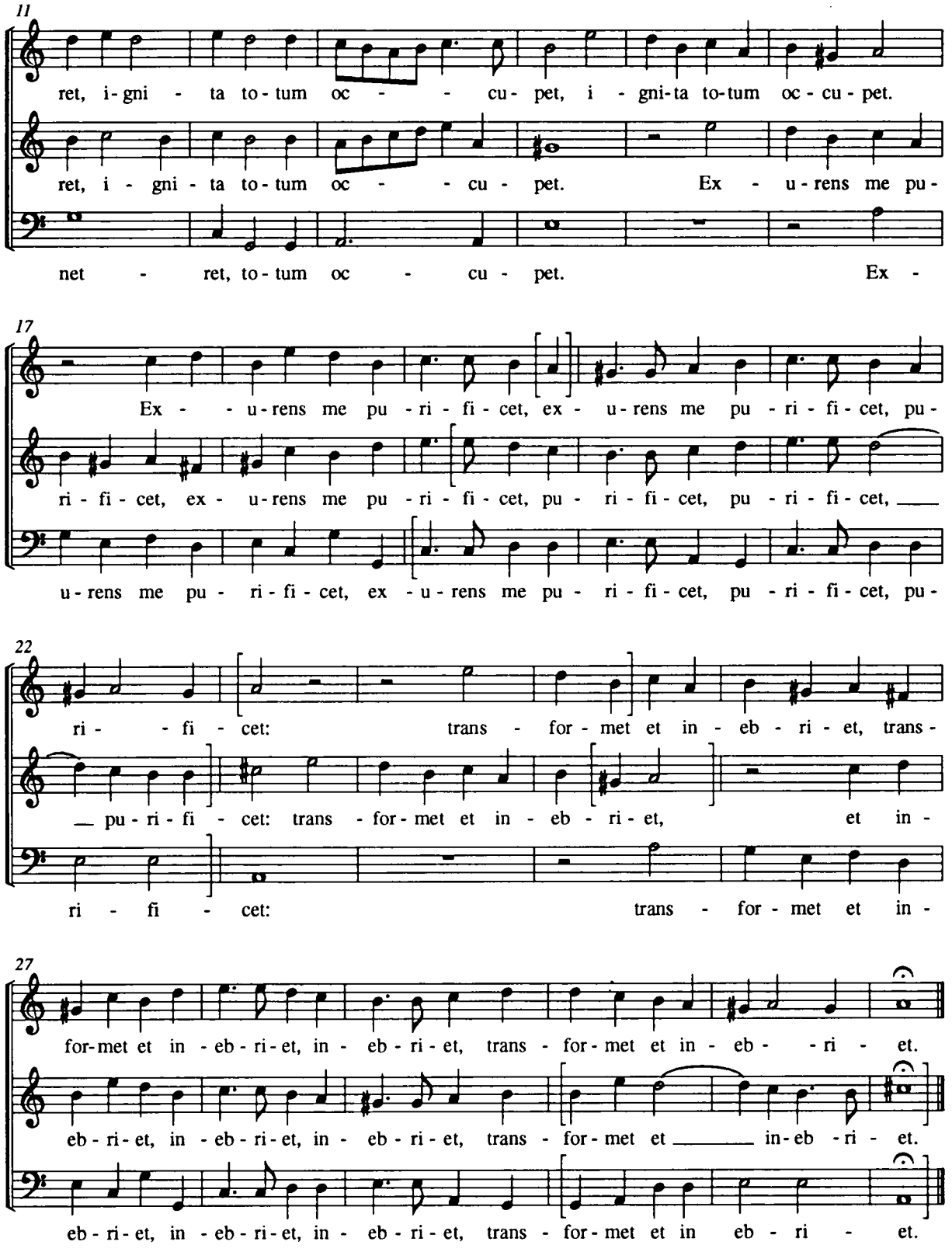
- - - - - - - - - - bat: al - le - lu -



f 6

Amoris vis me penetret

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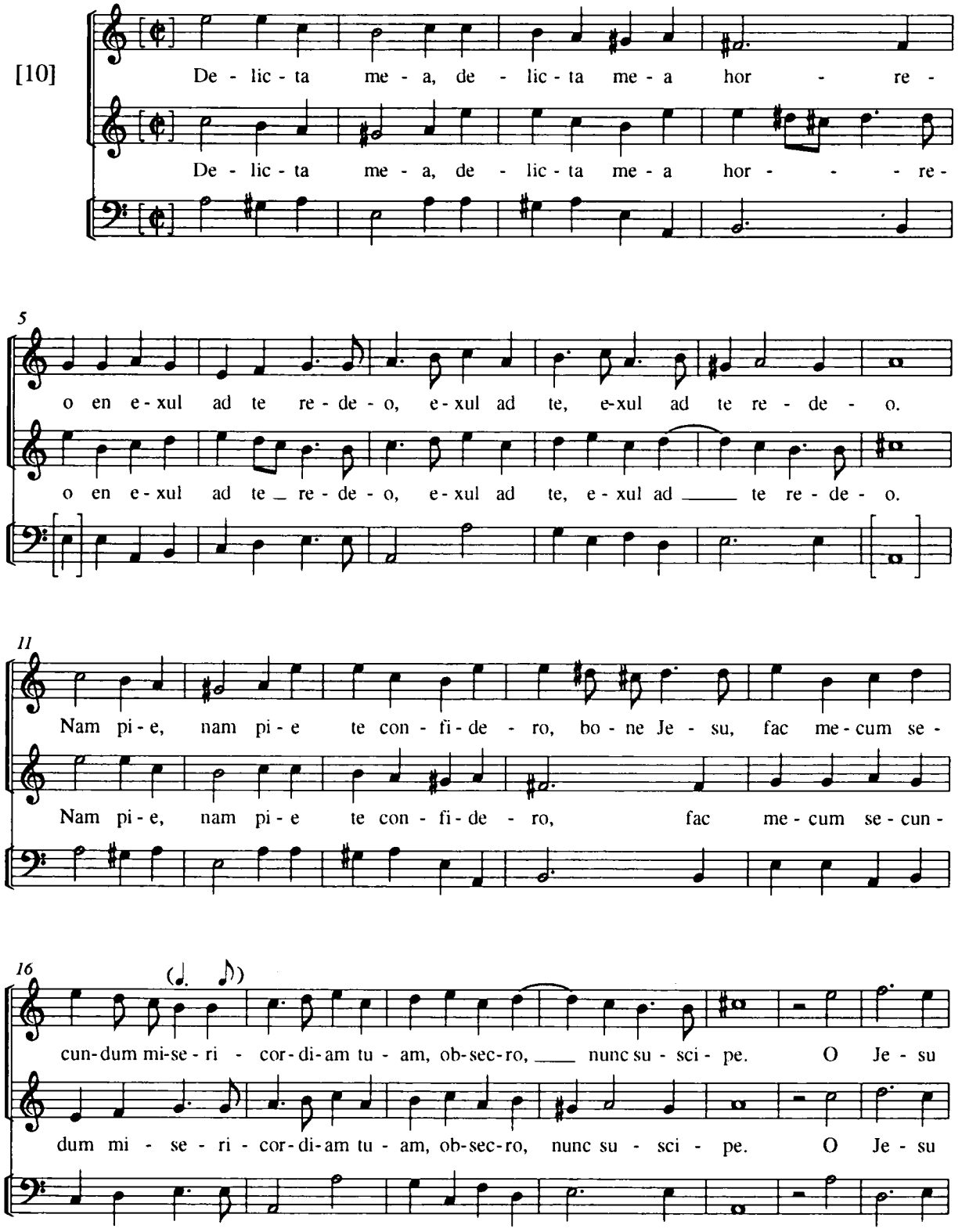
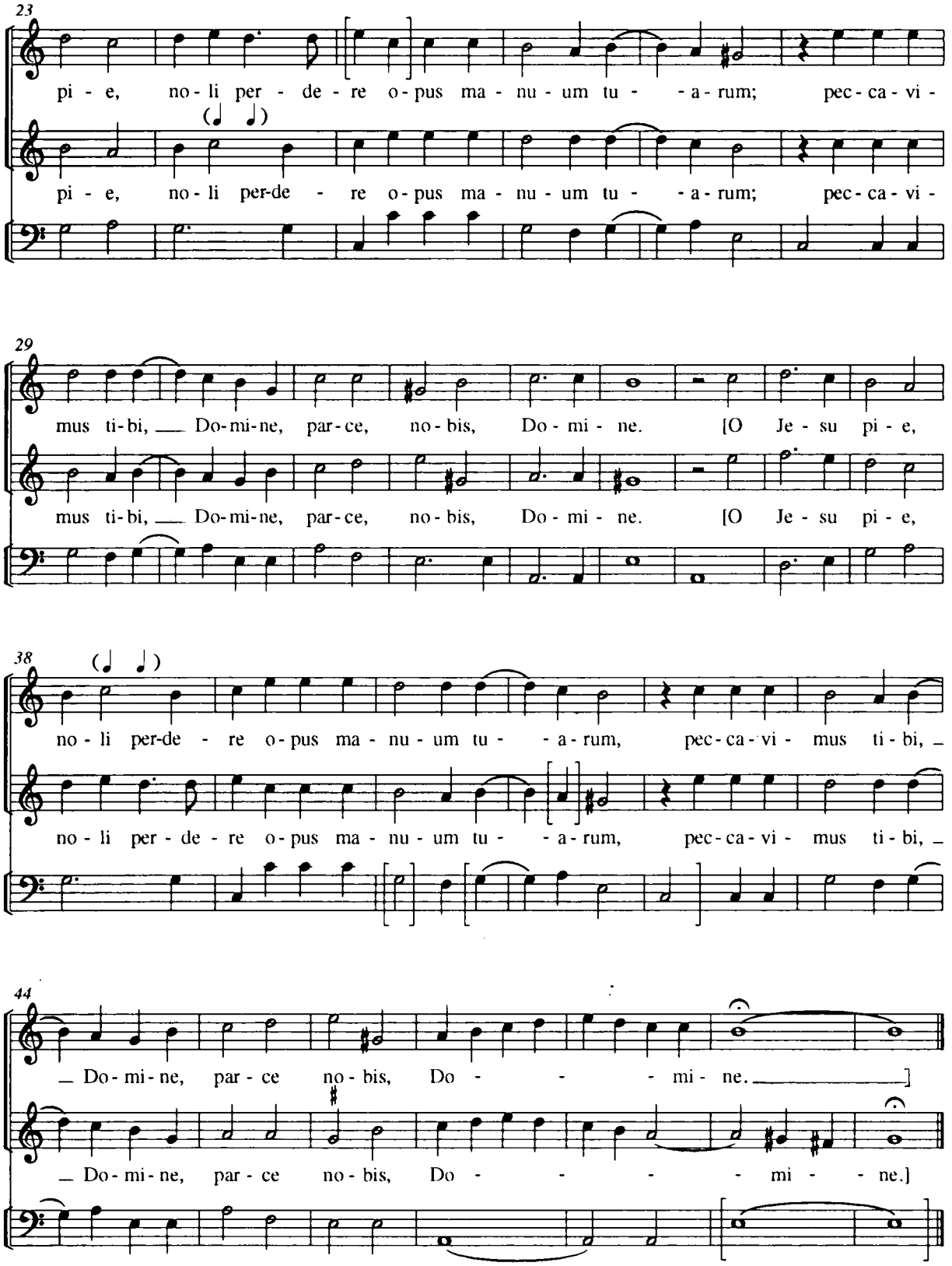
ret, i-gni - ta to-tum oc - - cu-pet, i - gni-ta to-tum oc-cu-pet.
ret, i - gni - ta to-tum oc - - cu - pet. Ex - u-rens me pu-
net - ret, to-tum oc - cu - pet. Ex -
17
Ex - - u-rens me pu - ri - fi - cet, ex - u-rens me pu - ri - fi - cet, pu-
ri - fi - cet, ex - u-rens me pu - ri - fi - cet, pu - ri - fi - cet, pu - ri - fi - cet,
u-rens me pu - ri - fi - cet, ex - u-rens me pu - ri - fi - cet, pu - ri - fi - cet, pu-
22
ri - - fi - cet: trans - for-met et in - eb - ri - et, trans-
pu - ri - fi - cet: trans - for-met et in - eb - ri - et, et in -
ri - fi - cet: trans - for - met et in -
27
for-met et in - eb-ri-et, in - eb - ri - et, trans - for-met et in - eb - - ri - et.
eb - ri-et, in - eb - ri - et, in - eb - ri - et, trans - for-met et in-eb - ri - et.
eb - ri-et, in - eb - ri-et, in - eb - ri - et, trans - for-met et in eb - ri - et.

f 6

Delicta mea horreo

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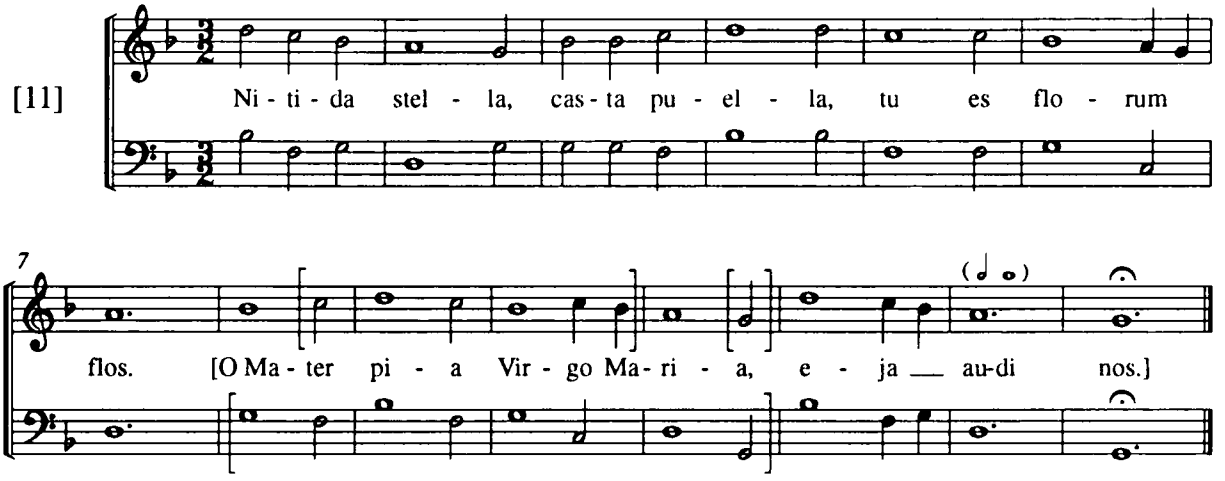
pi - e, no - li per - de - re o - pus ma - nu - um tu - - a - rum; pec - ca - vi -
pi - e, no - li per-de - re o - pus ma - nu - um tu - - a - rum; pec - ca - vi -
29
mus ti - bi, Do - mi - ne, par - ce, no - bis, Do - mi - ne. [O Je - su pi - e,
mus ti - bi, Do - mi - ne, par - ce, no - bis, Do - mi - ne. [O Je - su pi - e,
38
no - li per-de - re o - pus ma - nu - um tu - - a - rum, pec - ca - vi - mus ti - bi,
no - li per - de - re o - pus ma - nu - um tu - - a - rum, pec - ca - vi - mus ti - bi,
44
Do - mi - ne, par - ce no - bis, Do - - - mi - ne.]
Do - mi - ne, par - ce no - bis, Do - - - - - mi - - ne.]

f 6

Nitida stella

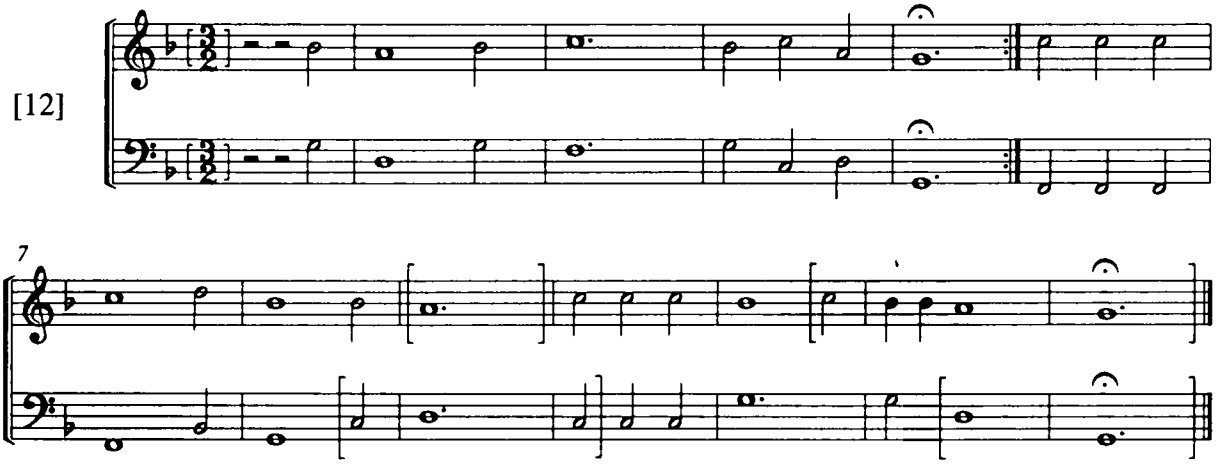
[11]



f 6

Jesu dulcis memor[ia]

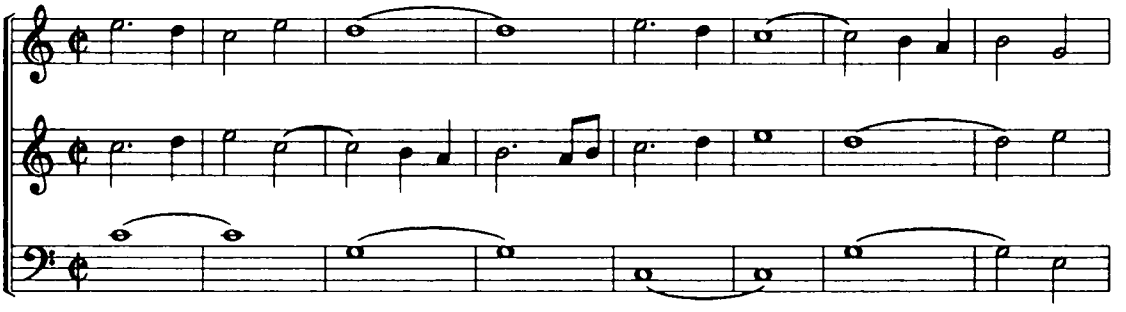
[12]

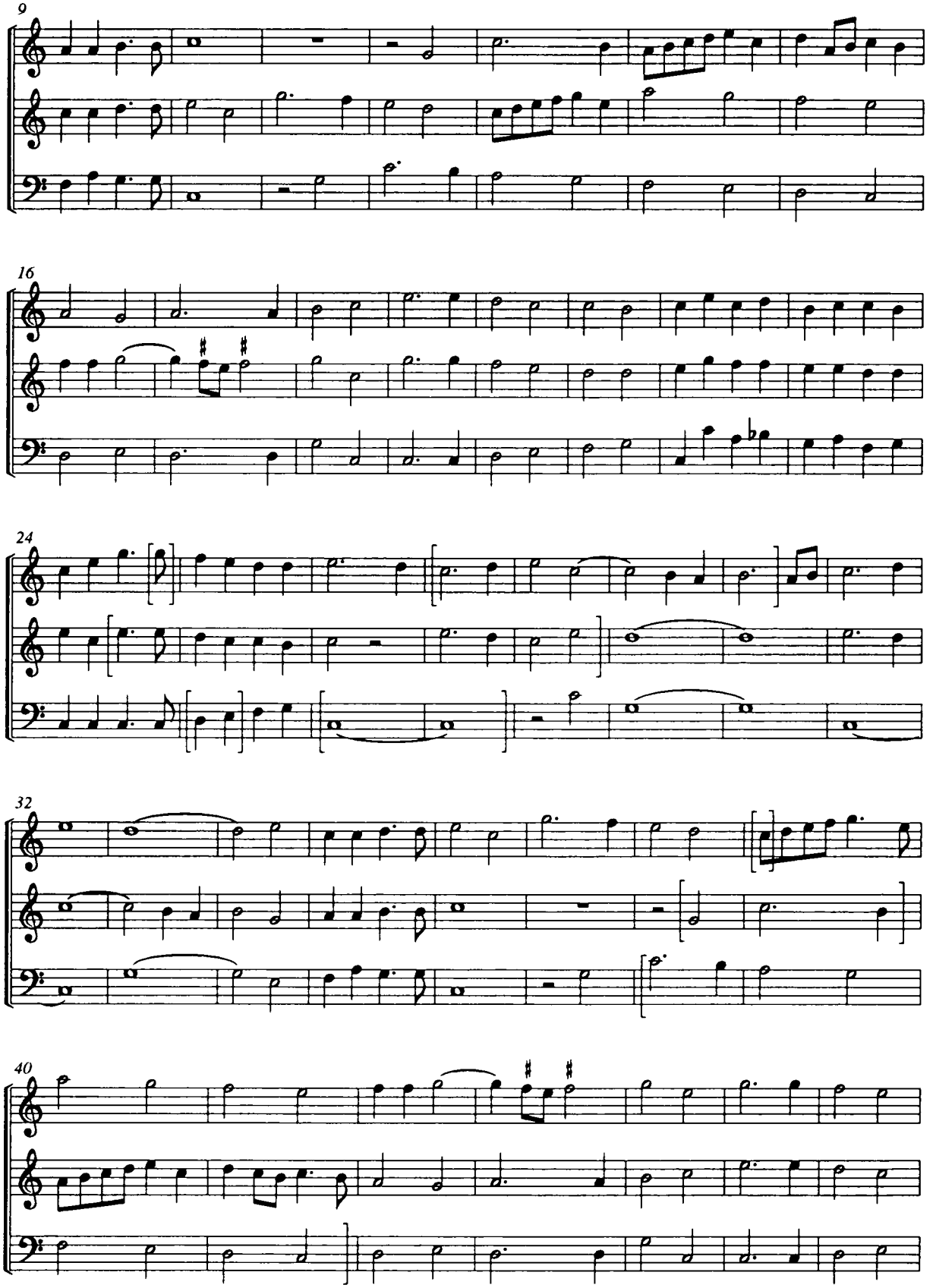


f 7

Jesu te solum sentiam

[13]

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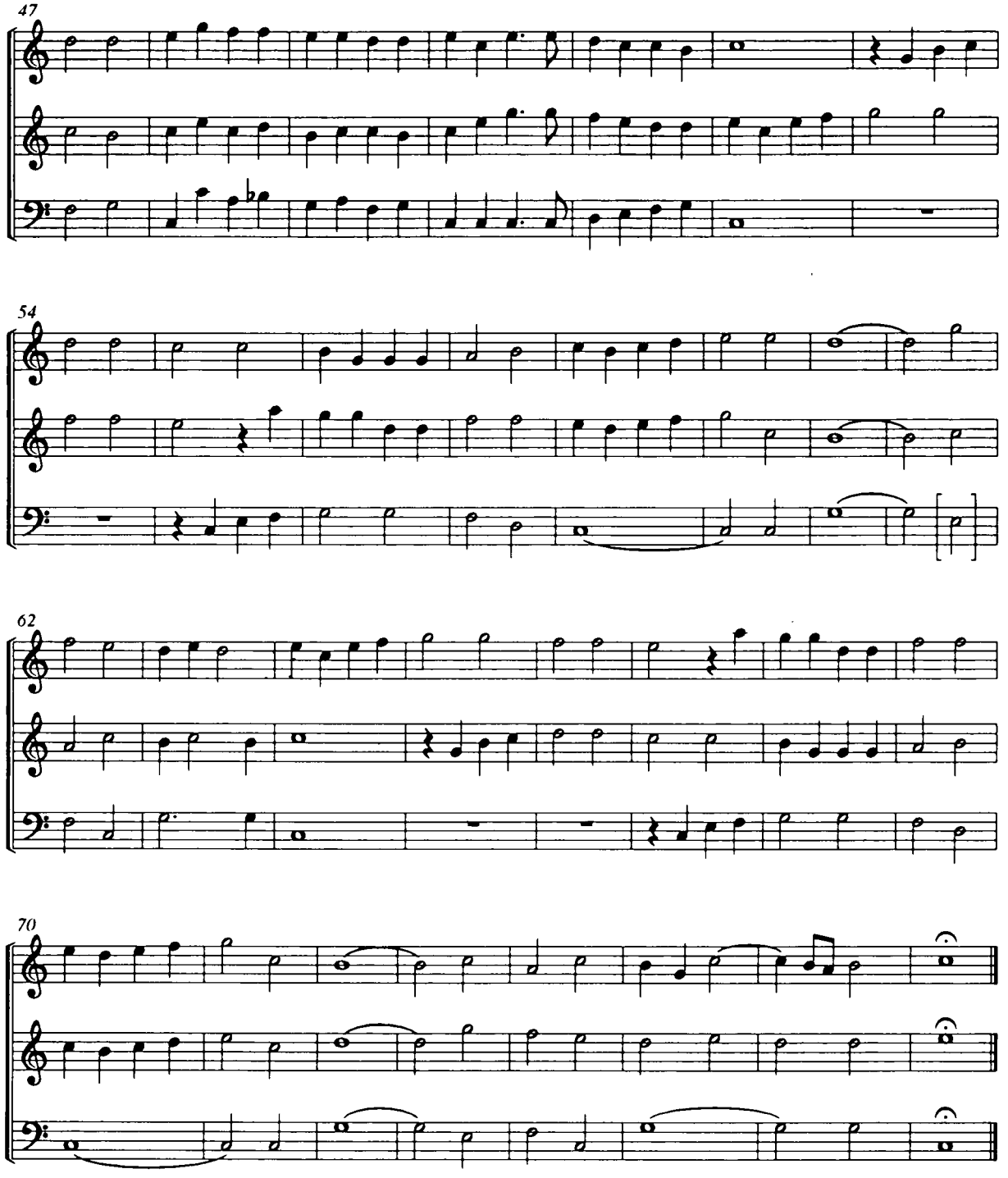
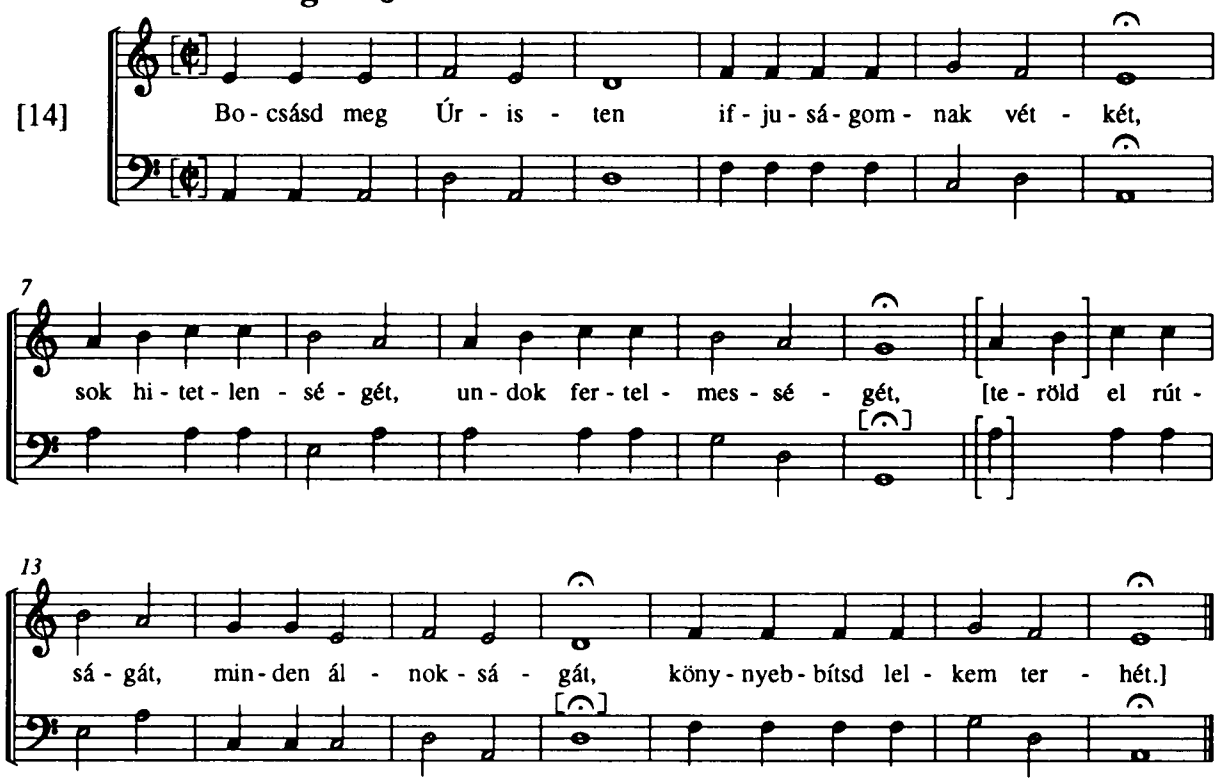
32
40


47
54
62
70

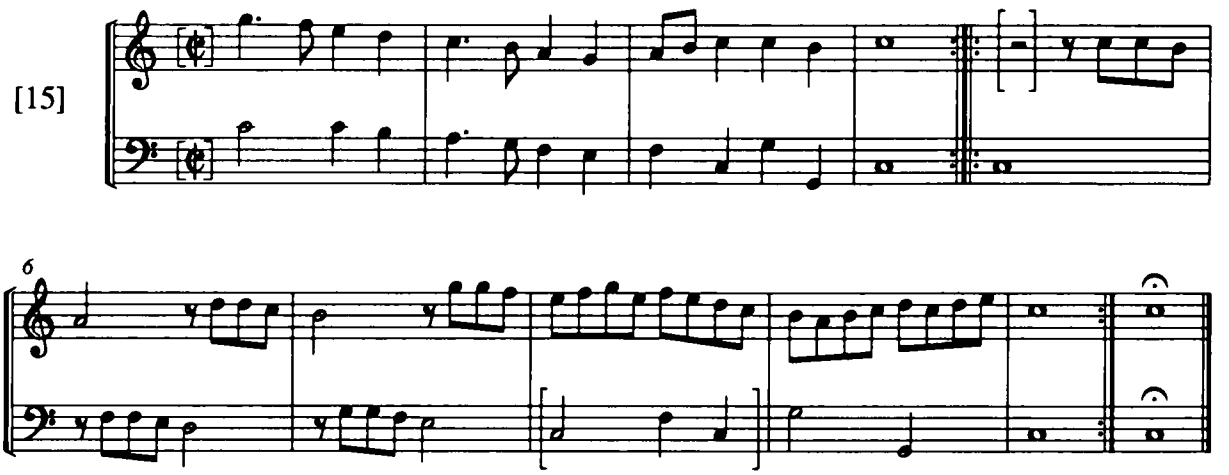
Boczasd meg Ur Jsten

f 7



Balletha

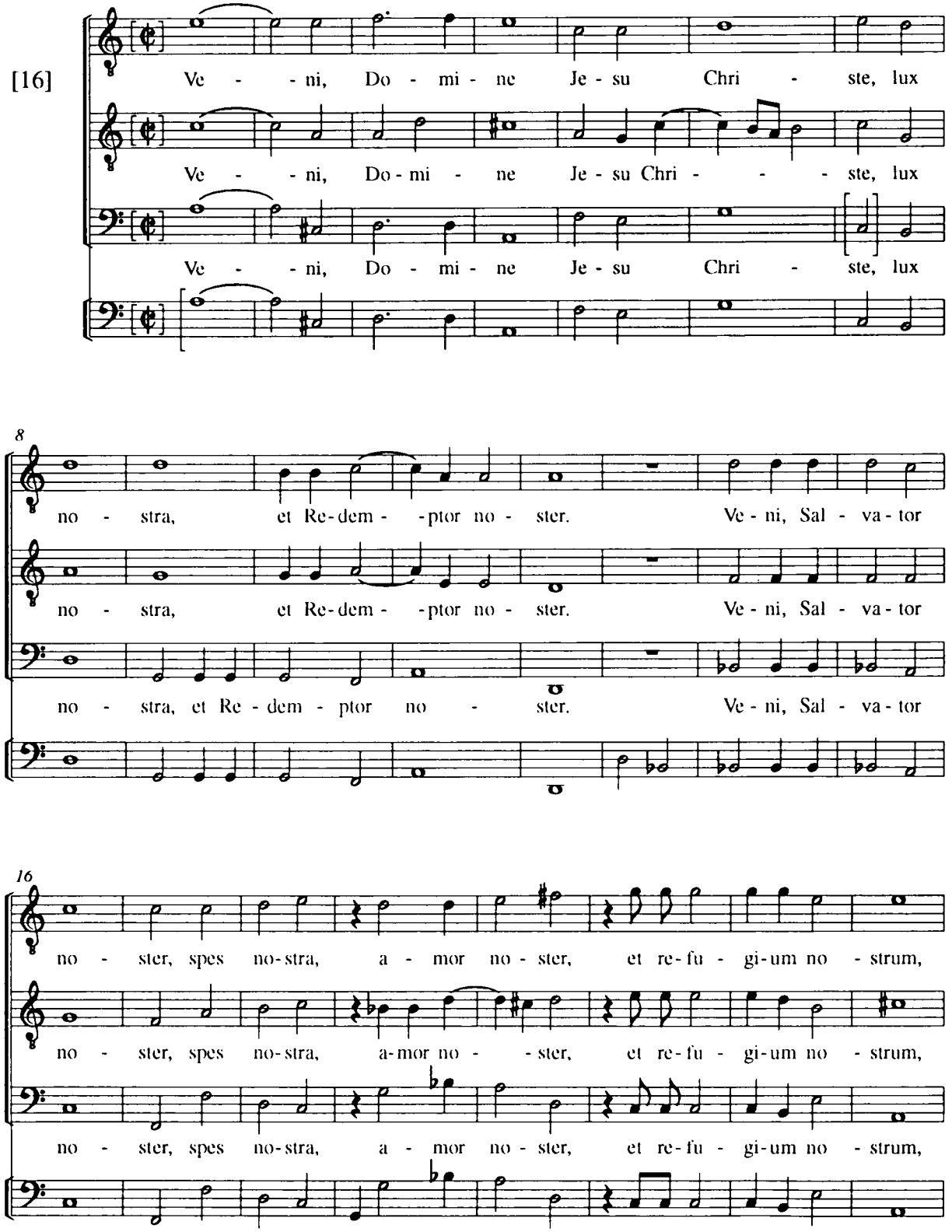
f 7

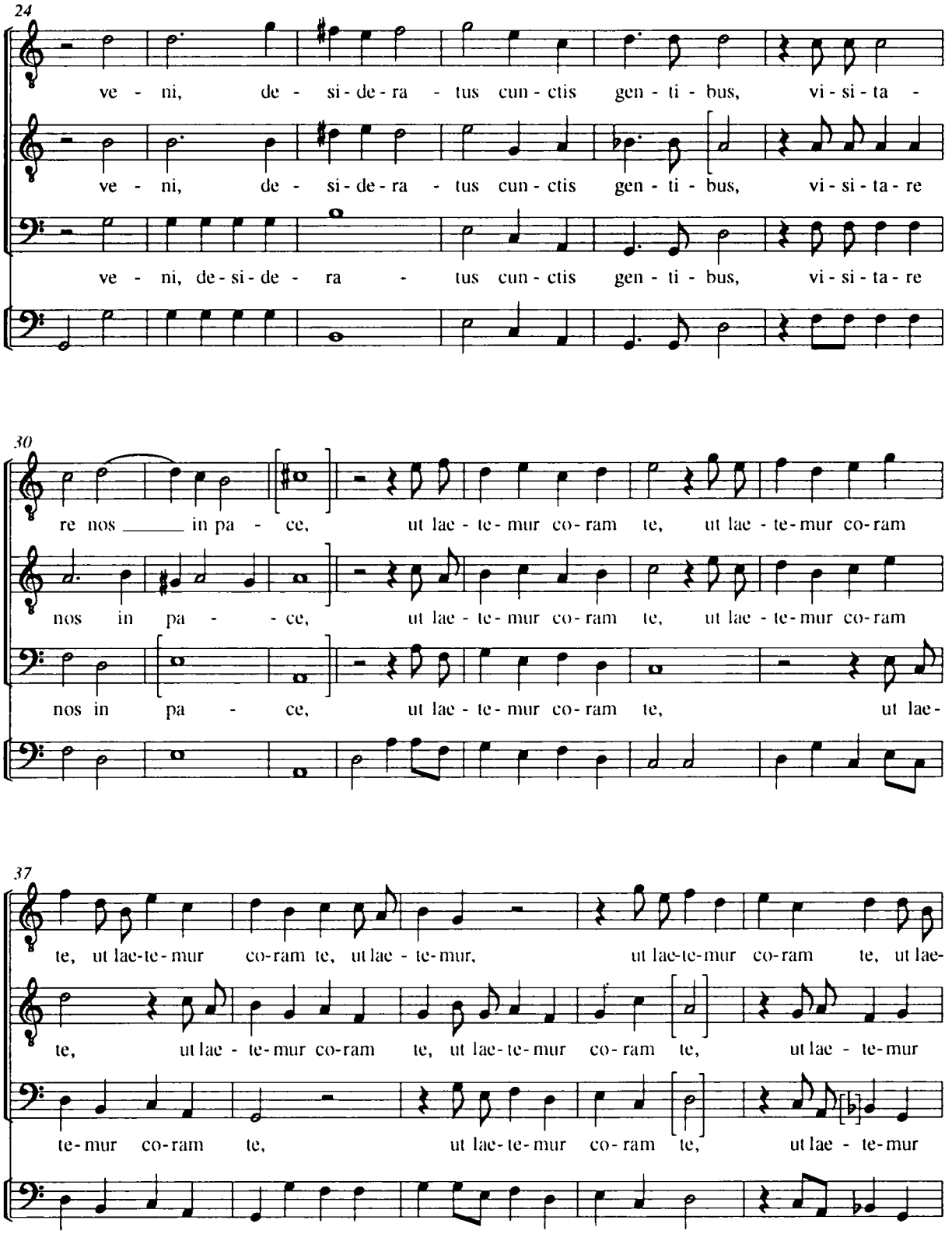


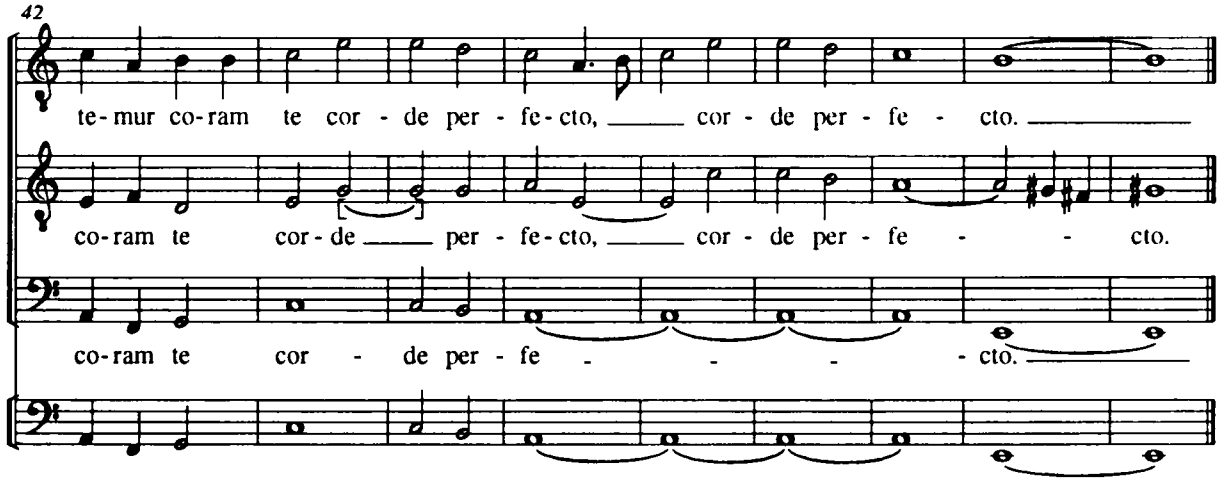
f 8

Veni Domine Jesu Christe

Lodovico Viadana



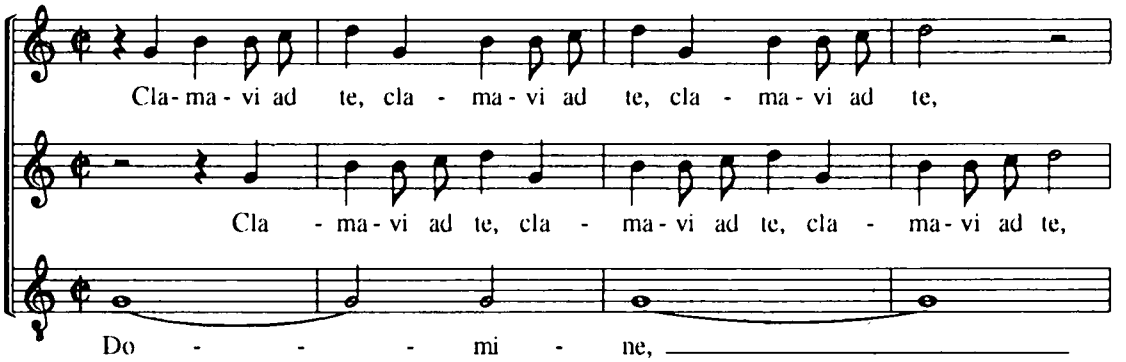

24
ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta -
ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta - re
ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta - re
30
re nos in pa - ce, ut lae - te - mur co - ram te, ut lae - te - mur co - ram
nos in pa - - ce, ut lae - te - mur co - ram te, ut lae - te - mur co - ram
nos in pa - ce, ut lae - te - mur co - ram te, ut lae -
37
te, ut lae-te - mur co-ram te, ut lae - te-mur, ut lae-te-mur co-ram te, ut lae-
te, ut lae - te-mur co-ram te, ut lae-te-mur co - ram te, ut lae - te-mur
te-mur co-ram te, ut lae-te-mur co - ram te, ut lae - te-mur

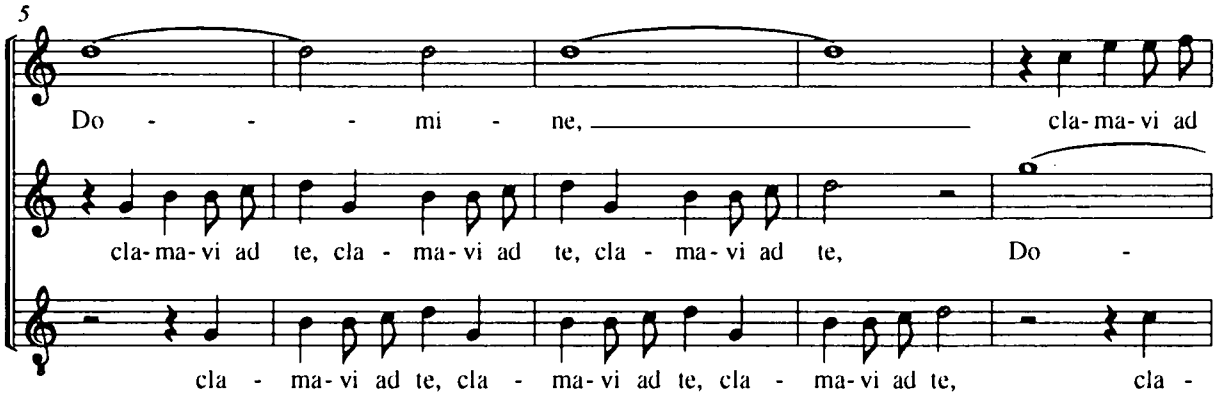


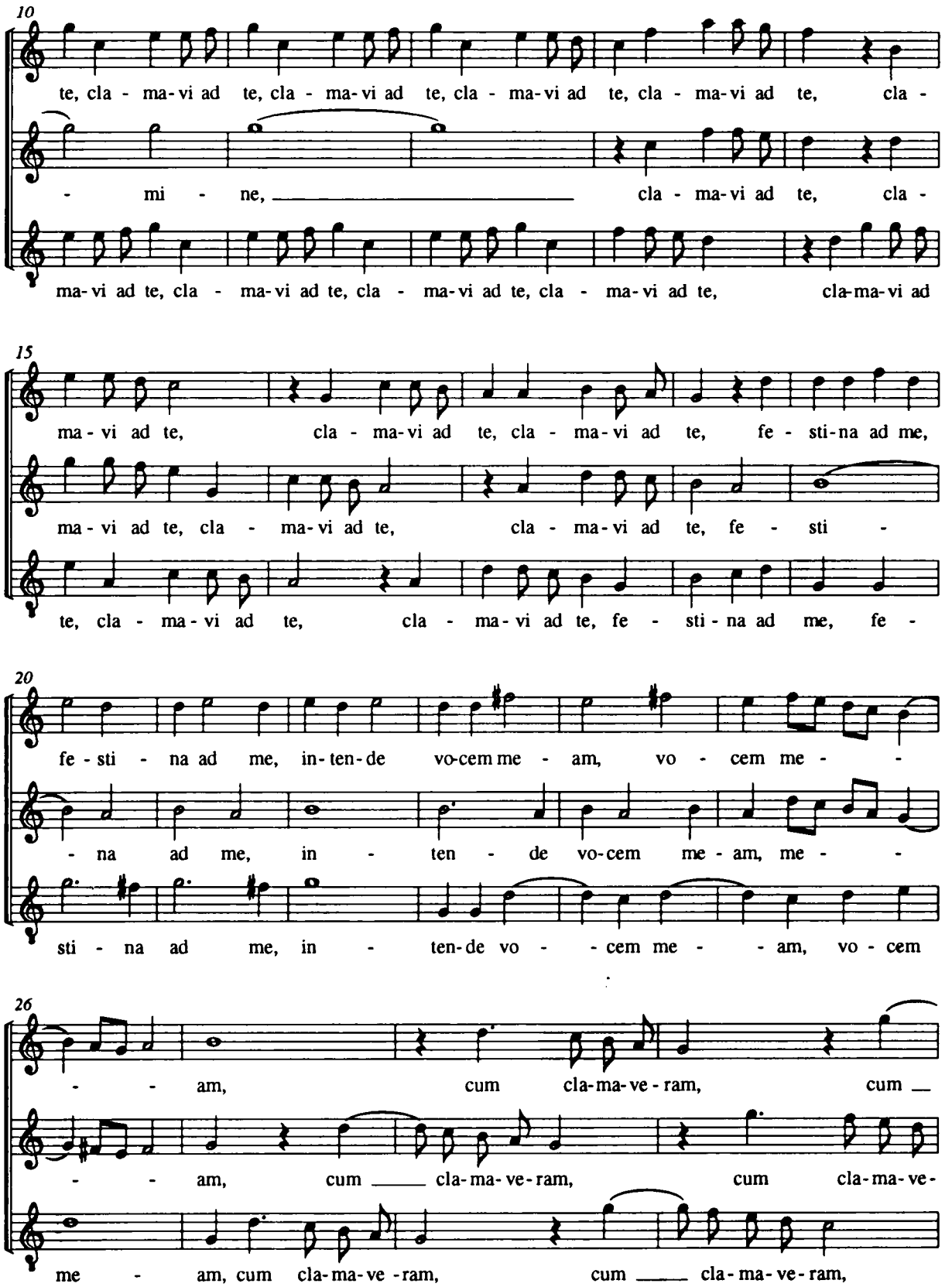
f 8

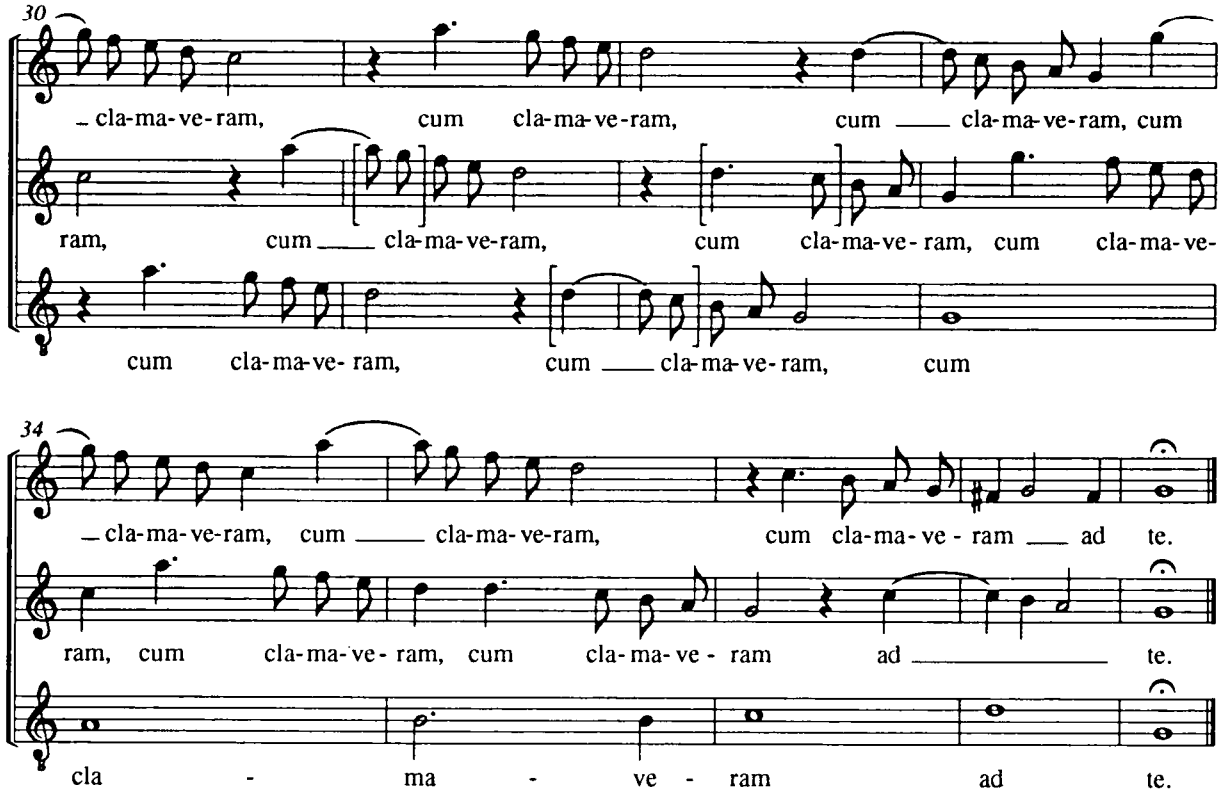
Domine, clamavi ad te

[17]





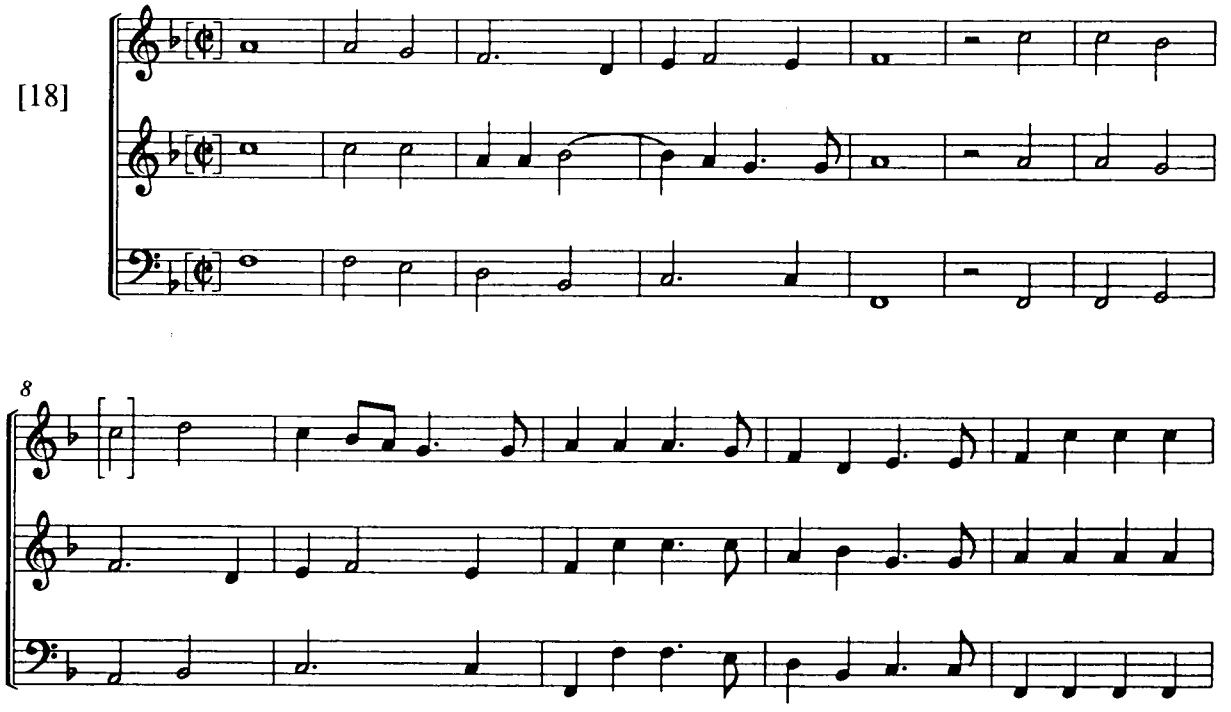

10
te, cla - ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla -
- mi - ne, cla - ma-vi ad te, cla -
ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla-ma-vi ad
15
ma - vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, fe - sti-na ad me,
ma - vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, fe - sti -
te, cla - ma - vi ad te, cla - ma-vi ad te, fe - sti-na ad me, fe -
20
fe - sti - na ad me, in-ten-de vo-cem me - am, vo - cem me - -
- na ad me, in - ten - de vo-cem me - am, me - -
sti - na ad me, in - ten-de vo - - cem me - - am, vo - cem
26
- - am, cum cla-ma-ve - ram, cum _
- - am, cum _ cla-ma-ve-ram, cum cla-ma-ve-
me - am, cum cla-ma-ve -ram, cum _ cla-ma-ve-ram,

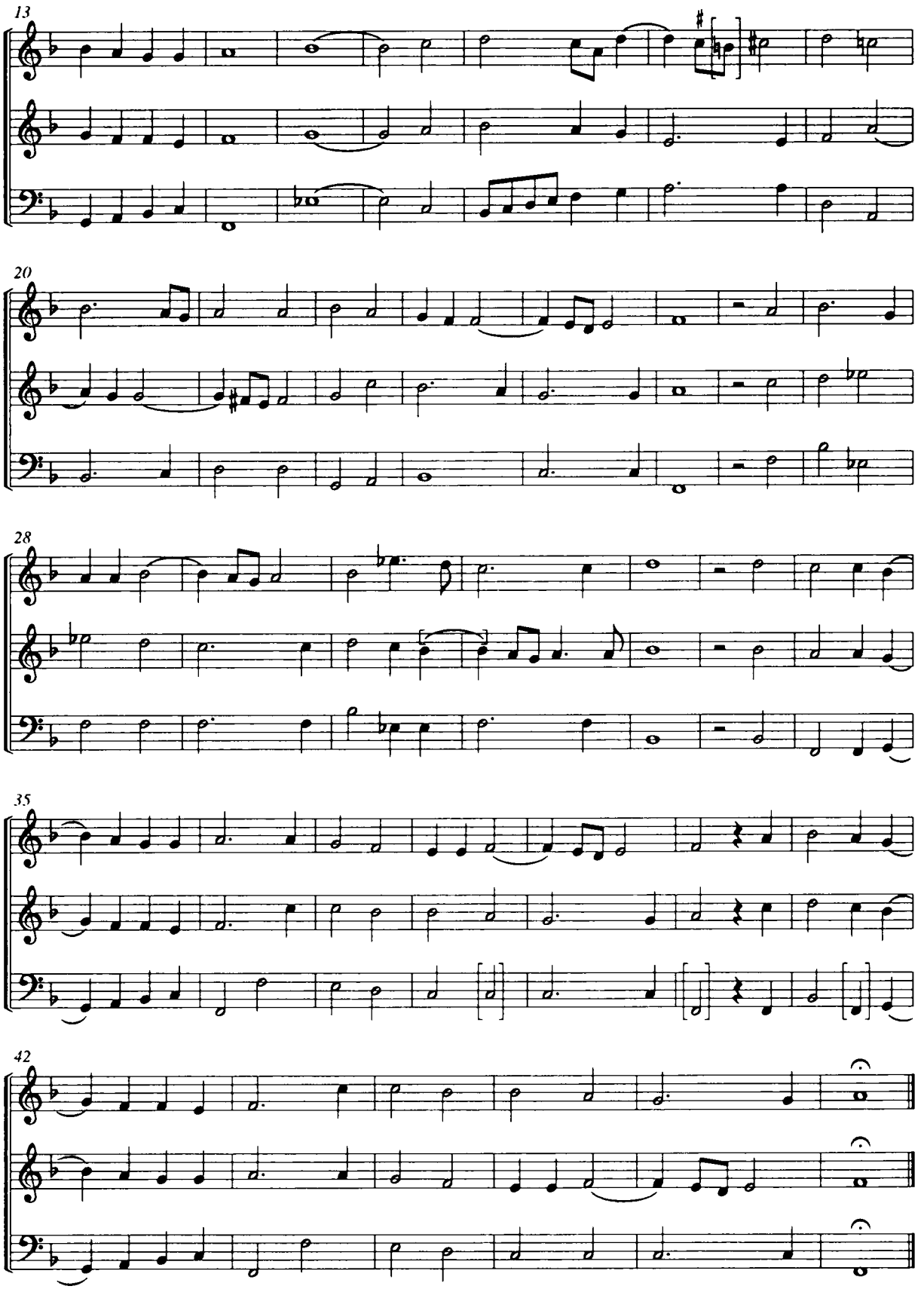


f 9

Jesu quam es laudabilis

[18]

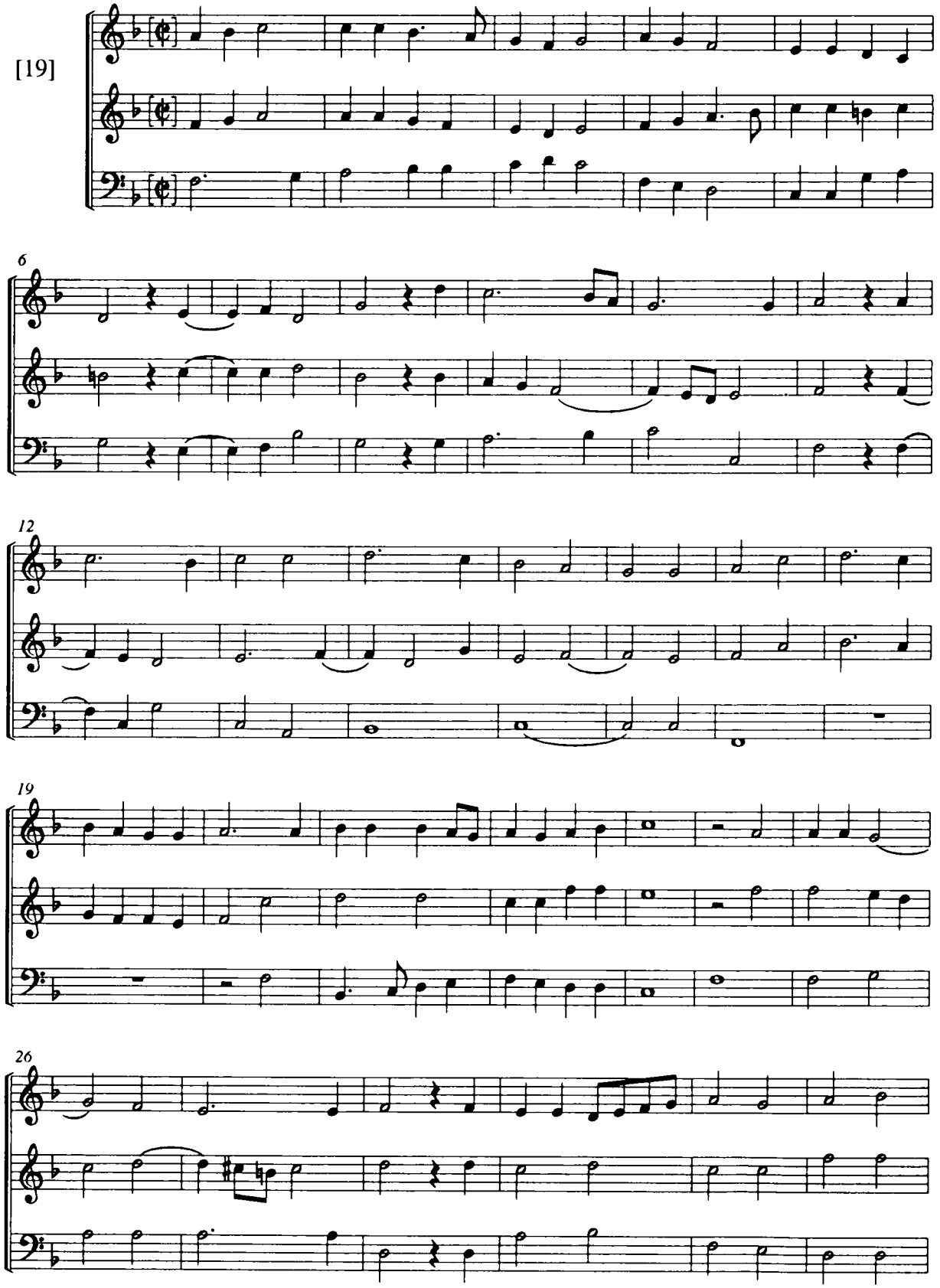


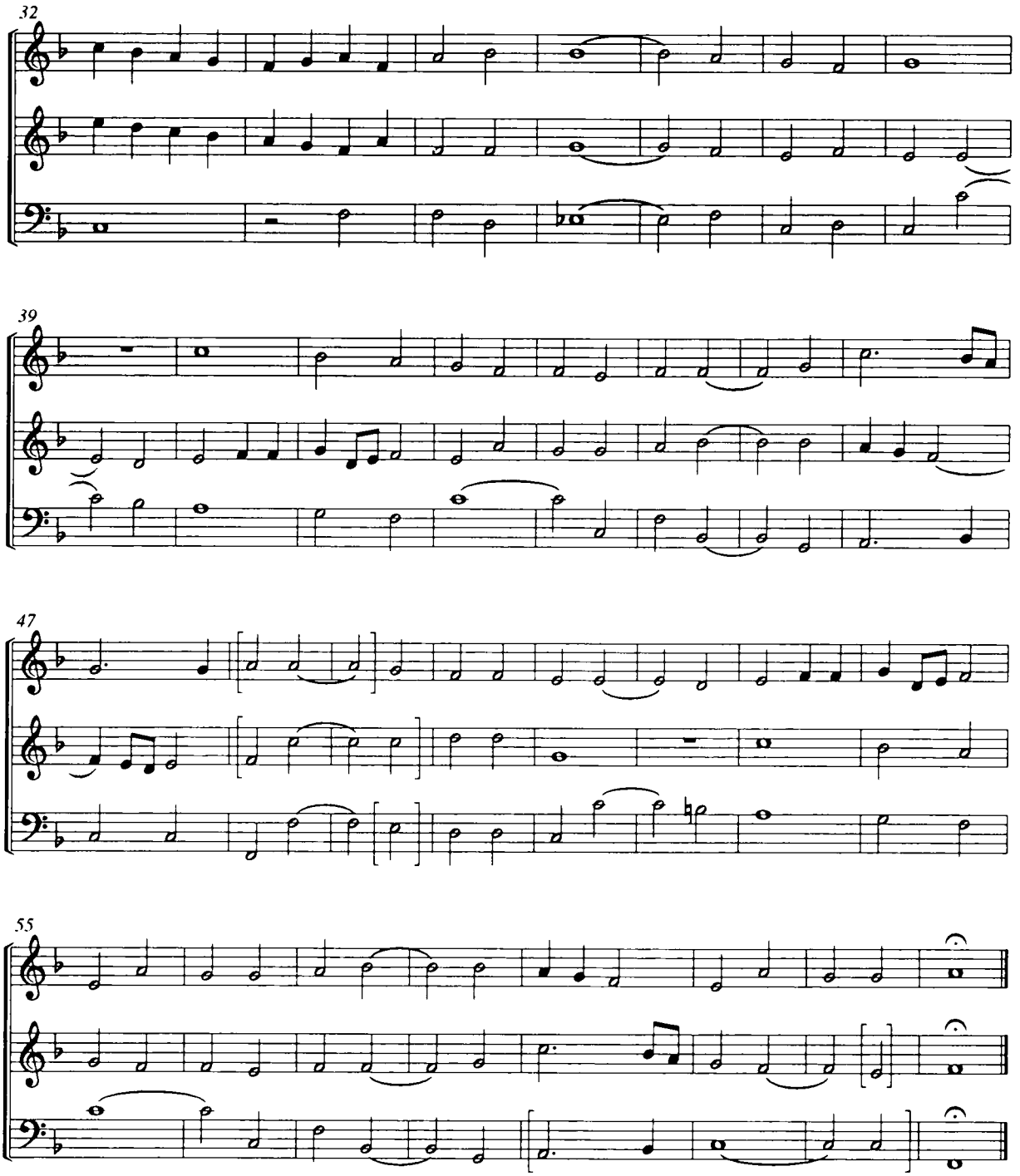

13
20
28
35
42

f 9

Vita salus fiducia

[19]

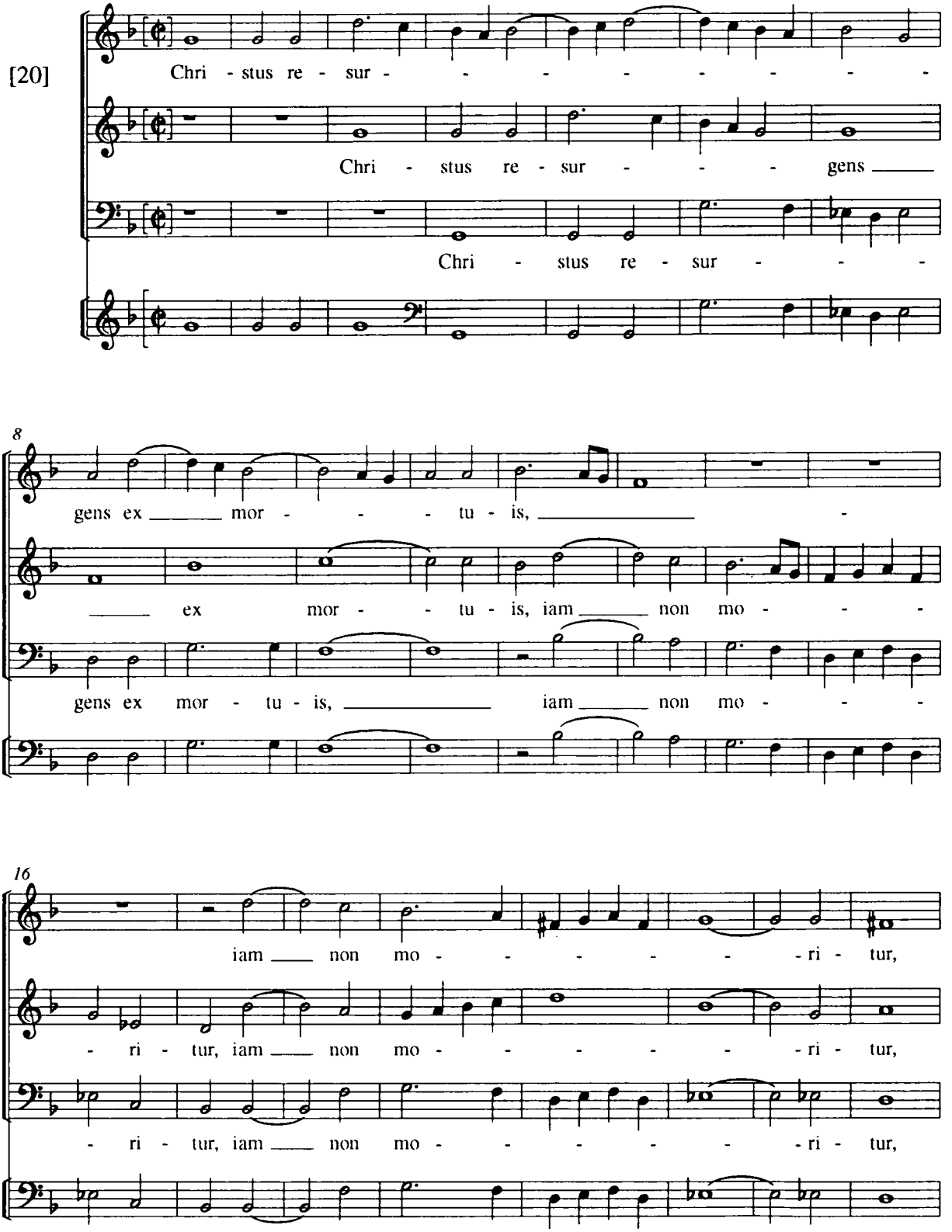


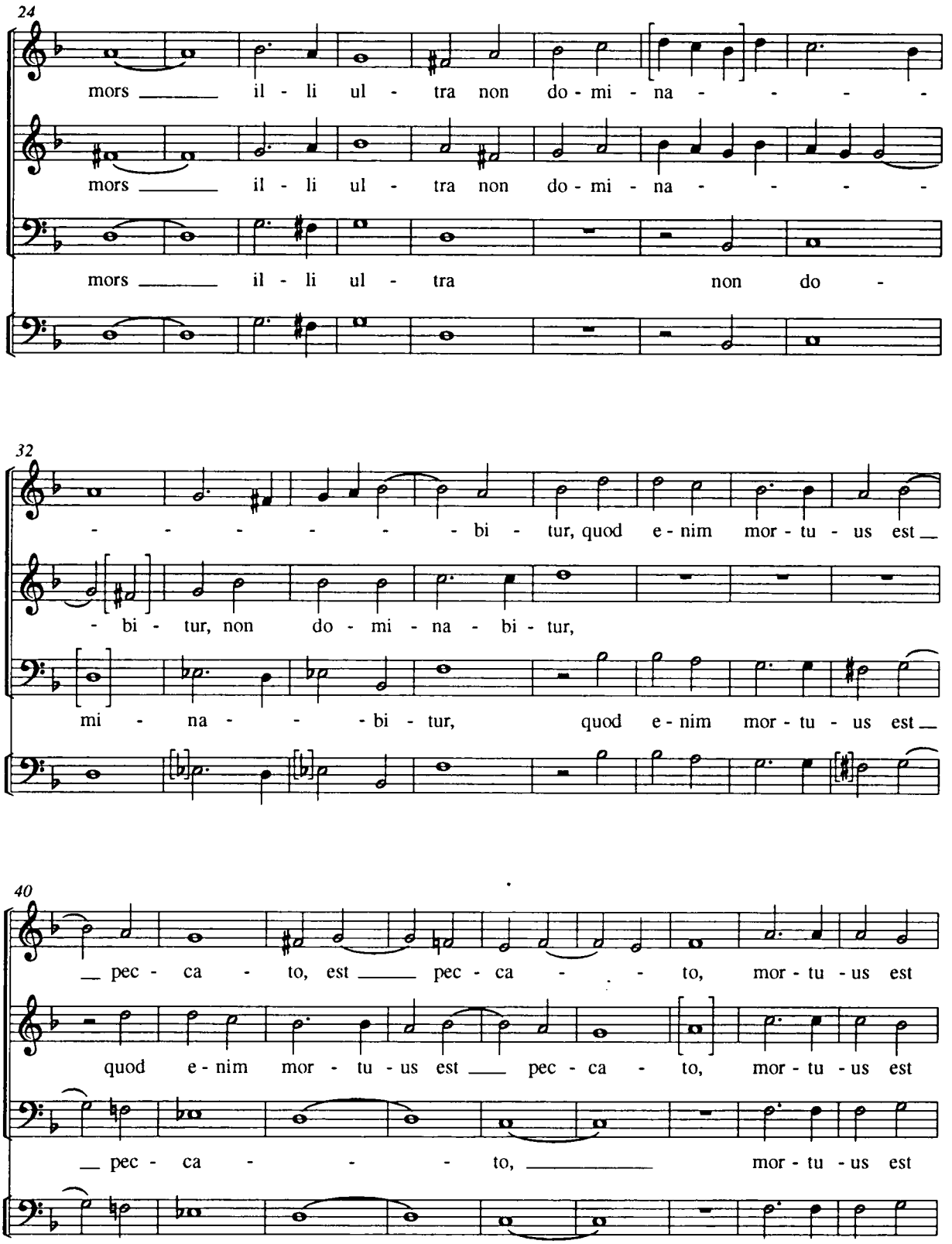

32
39
47
55

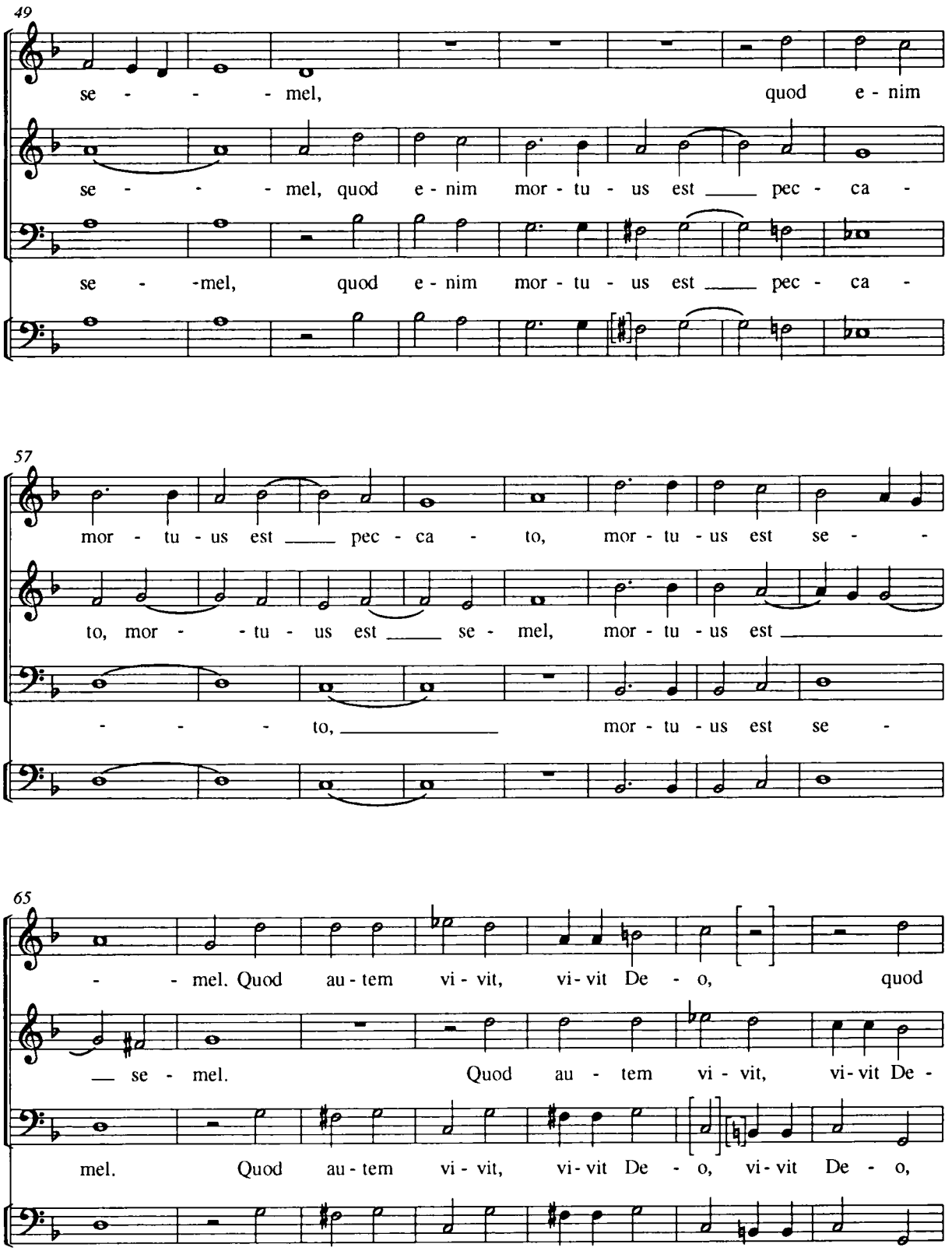
f 10

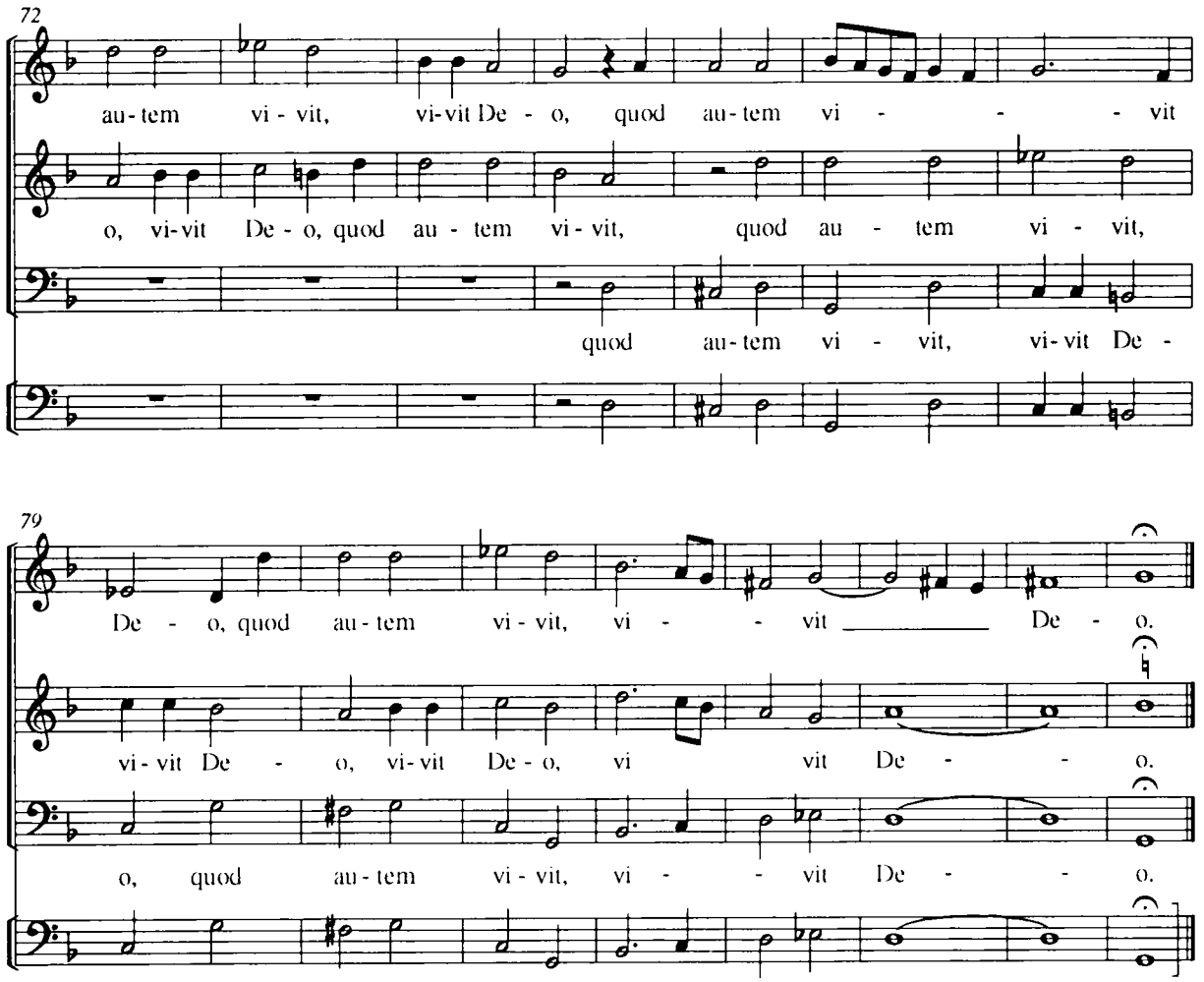
Christus resurgens

[Lodovico Viadana]

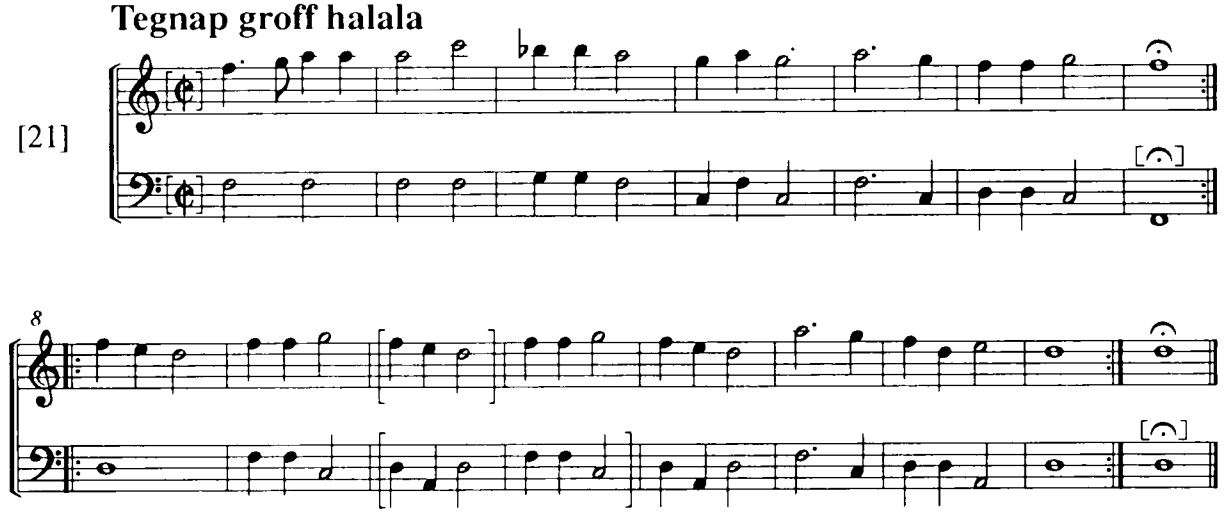



24
mors _____ il - li ul - tra non do - mi - na - - - -
mors _____ il - li ul - tra non do - mi - na - - - -
mors _____ il - li ul - tra non do -
32
- - - - - - - bi - tur, quod e - nim mor - tu - us est _
- bi - tur, non do - mi - na - bi - tur,
mi - na - - - bi - tur, quod e - nim mor - tu - us est _
40
_ pec - ca - to, est _____ pec - ca - - to, mor - tu - us est
quod e - nim mor - tu - us est _____ pec - ca - to, mor - tu - us est
_ pec - ca - - - - to, _____ mor - tu - us est


49
se - - - - mel, quod e - nim
se - - - - mel, quod e - nim mor - tu - us est ____ pec - ca -
se - -mel, quod e - nim mor - tu - us est ____ pec - ca -
57
mor - tu - us est ____ pec - ca - to, mor - tu - us est se - -
to, mor - - tu - us est ____ se - mel, mor - tu - us est ____
- - - - to, ____ mor - tu - us est se -
65
- - mel. Quod au - tem vi - vit, vi - vit De - o, quod
__ se - mel. Quod au - tem vi - vit, vi - vit De -
mel. Quod au - tem vi - vit, vi - vit De - o, vi - vit De - o,

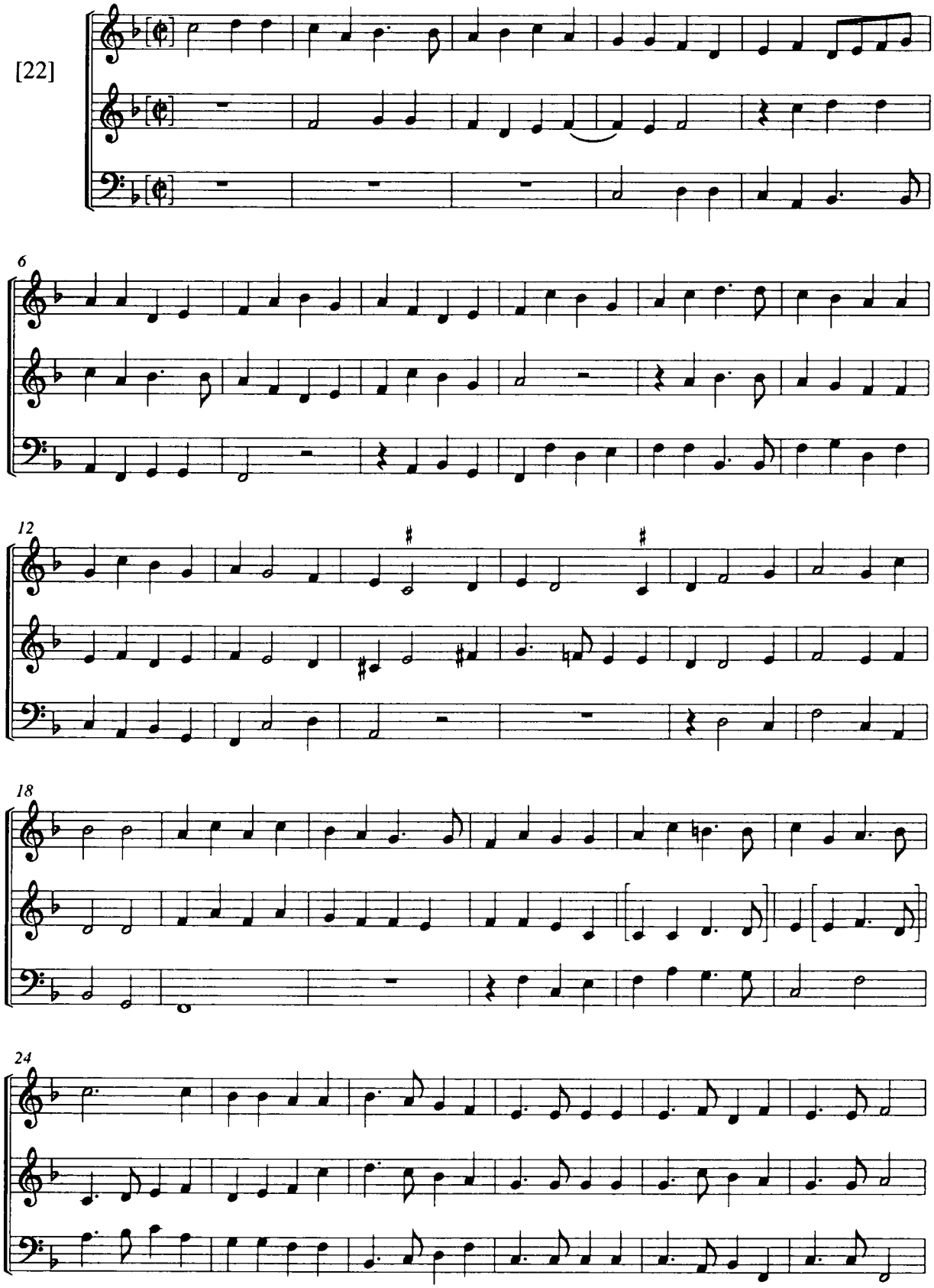


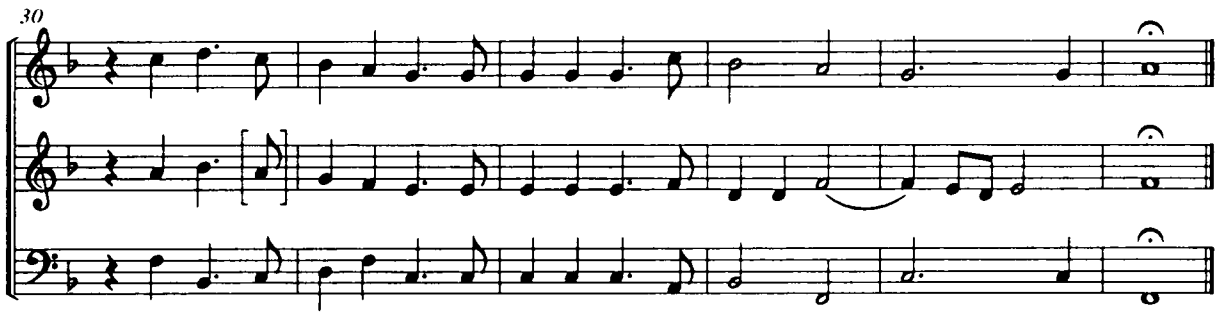
Tegnap groff halala f 10



f 11

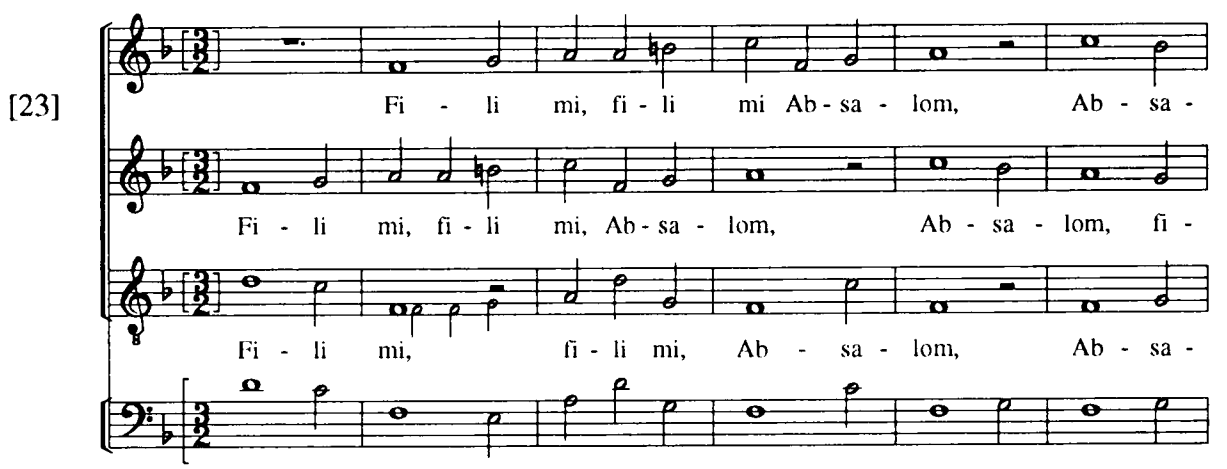
Cuncta fac nos despicere

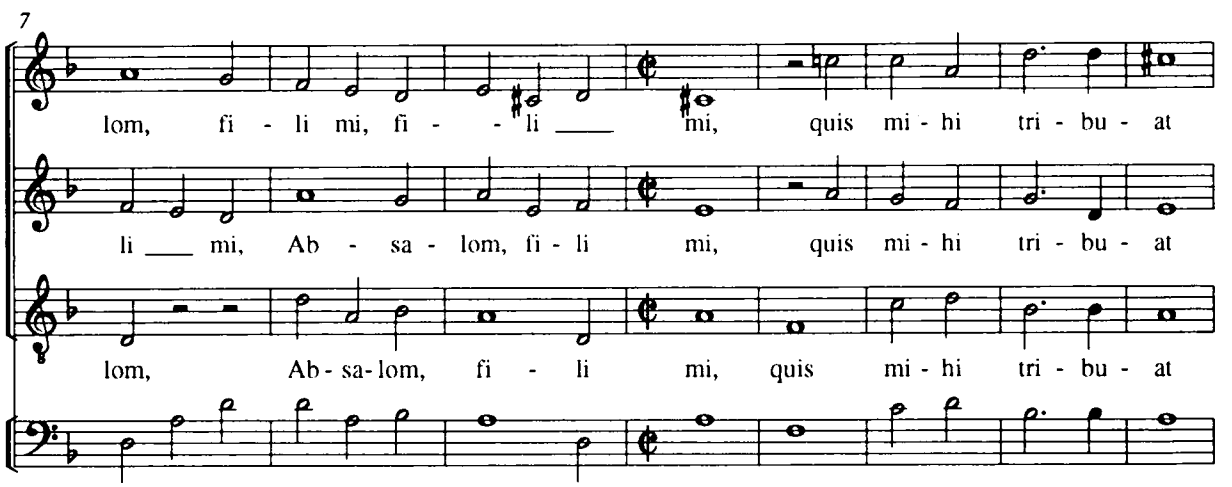


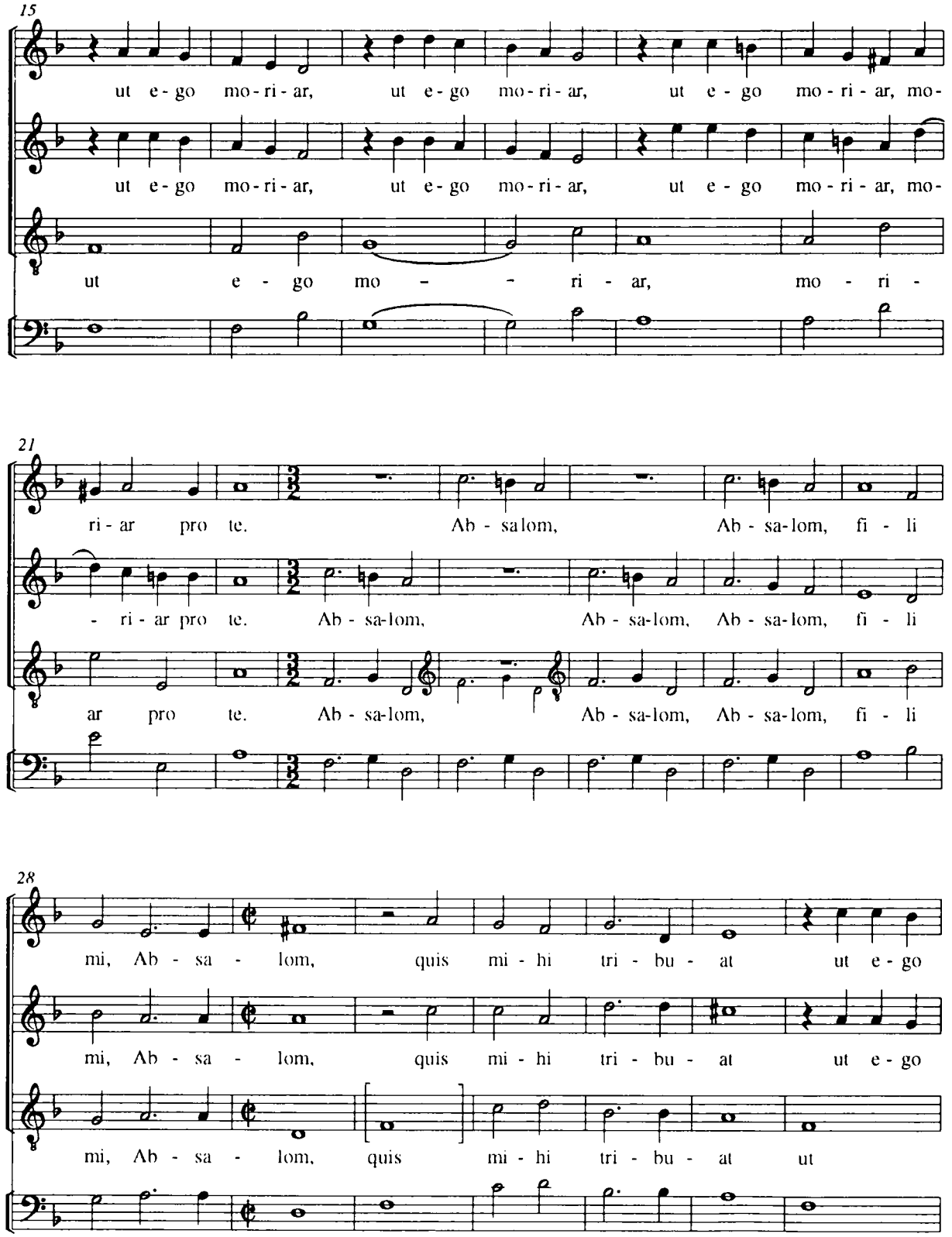


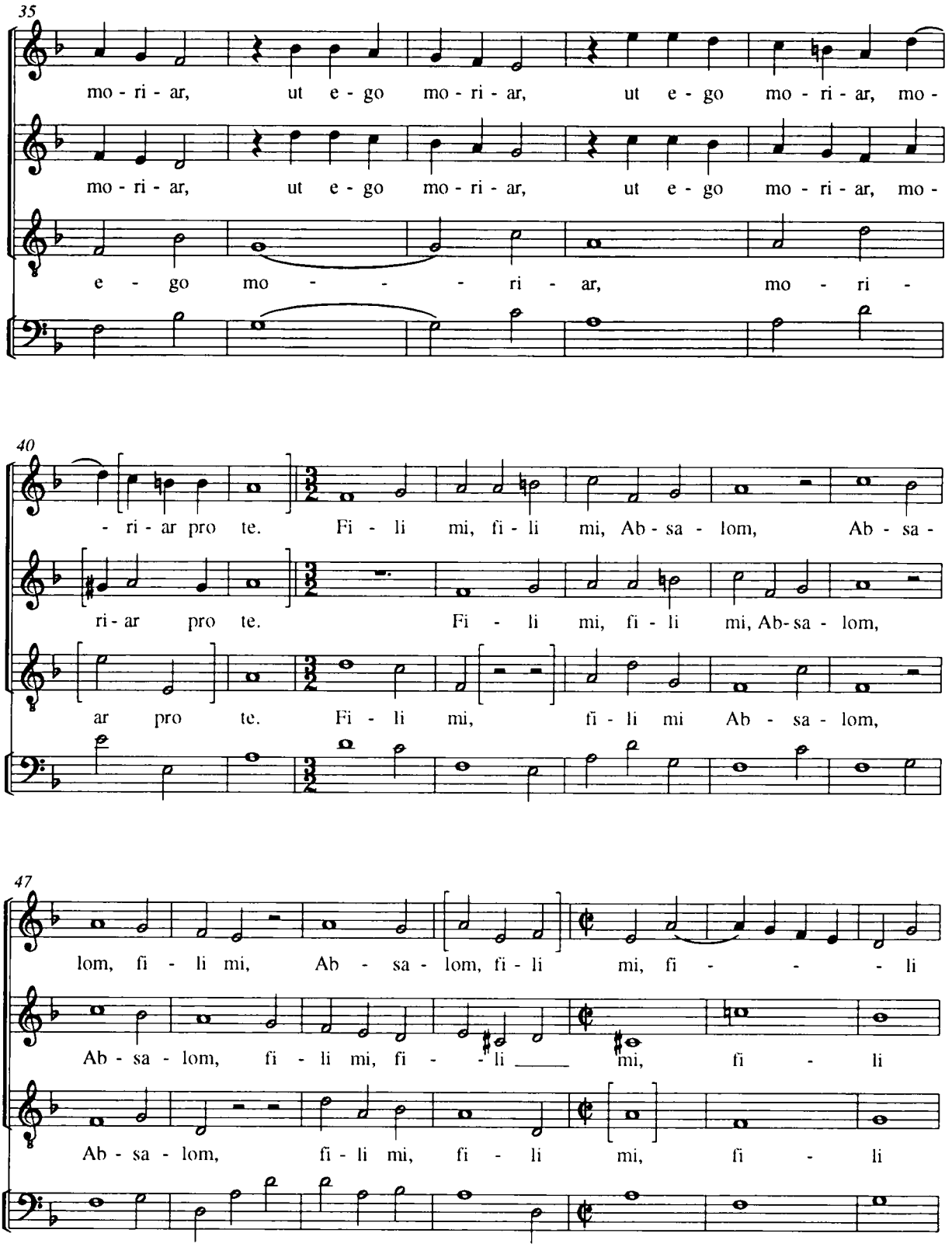
Fili mi Absalom

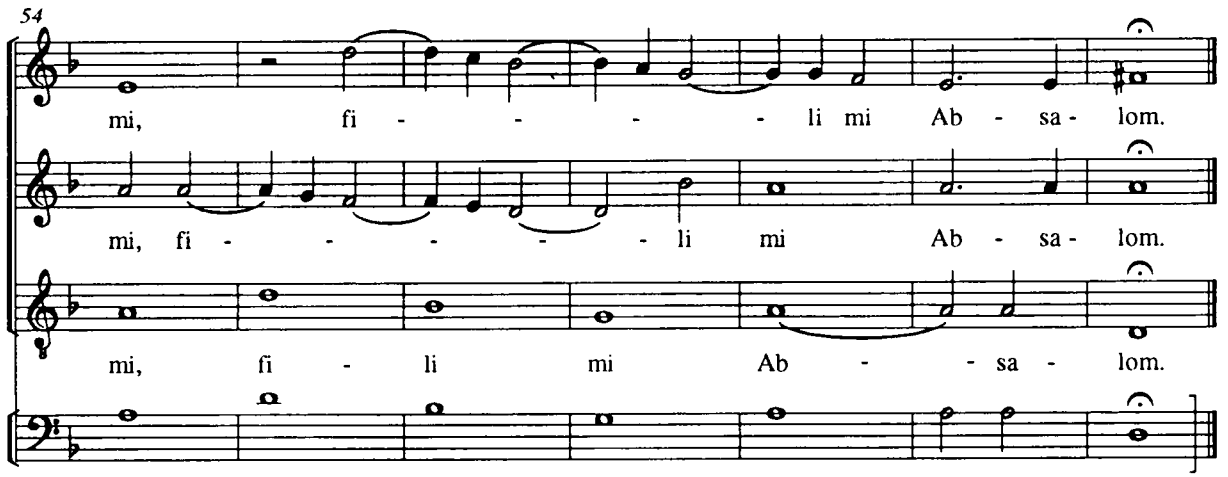
Lodovico Viadana f 11






15
ut e - go mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo-
ut e - go mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo-
ut e - go mo - - ri - ar, mo - ri -
21
ri - ar pro te. Ab - sa-lom, Ab - sa-lom, fi - li
- ri - ar pro te. Ab - sa-lom, Ab - sa-lom, Ab - sa-lom, fi - li
ar pro te. Ab - sa-lom, Ab - sa-lom, Ab - sa-lom, fi - li
28
mi, Ab - sa - lom, quis mi - hi tri - bu - at ut e - go
mi, Ab - sa - lom, quis mi - hi tri - bu - at ut e - go
mi, Ab - sa - lom, quis mi - hi tri - bu - at ut


35
mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -
mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -
e - go mo - - - ri - ar, mo - ri -
40
- ri - ar pro te. Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa -
ri - ar pro te. Fi - li mi, fi - li mi, Ab - sa - lom,
ar pro te. Fi - li mi, fi - li mi Ab - sa - lom,
47
lom, fi - li mi, Ab - sa - lom, fi - li mi, fi - - - li
Ab - sa - lom, fi - li mi, fi - - li mi, fi - li
Ab - sa - lom, fi - li mi, fi - li mi, fi - li

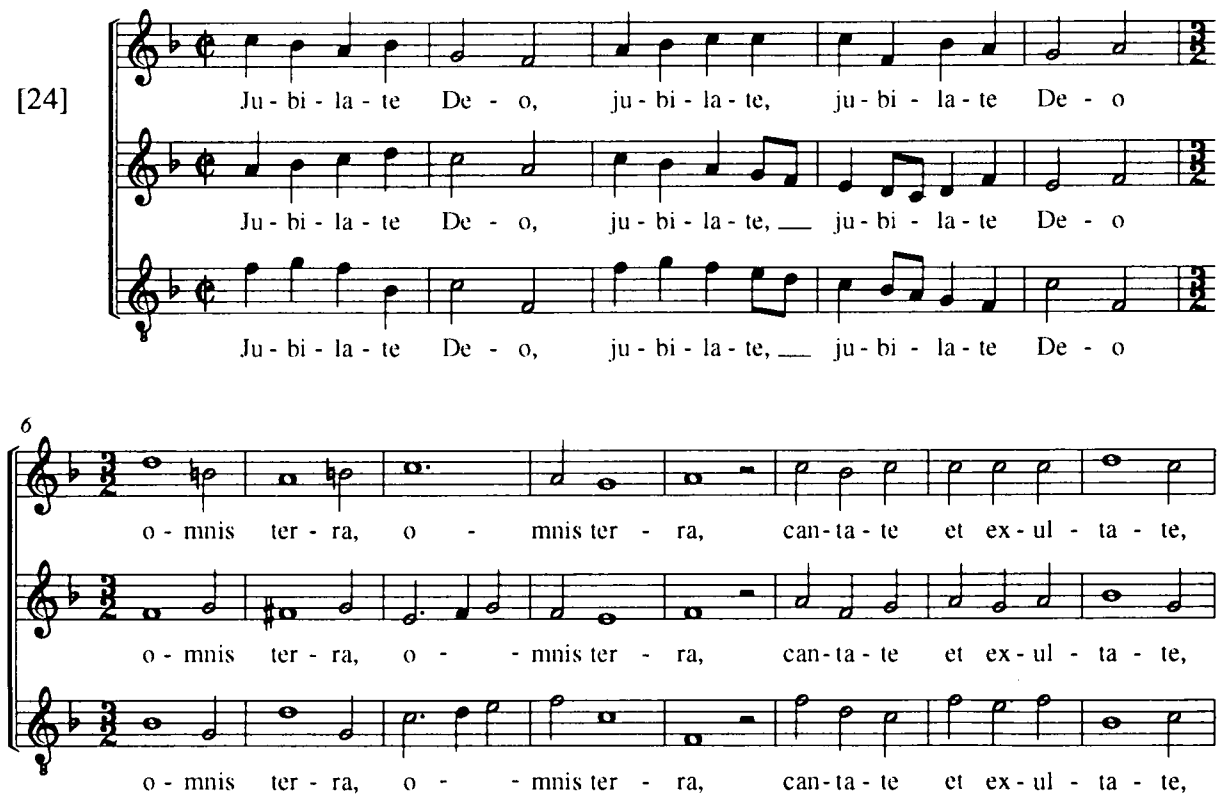


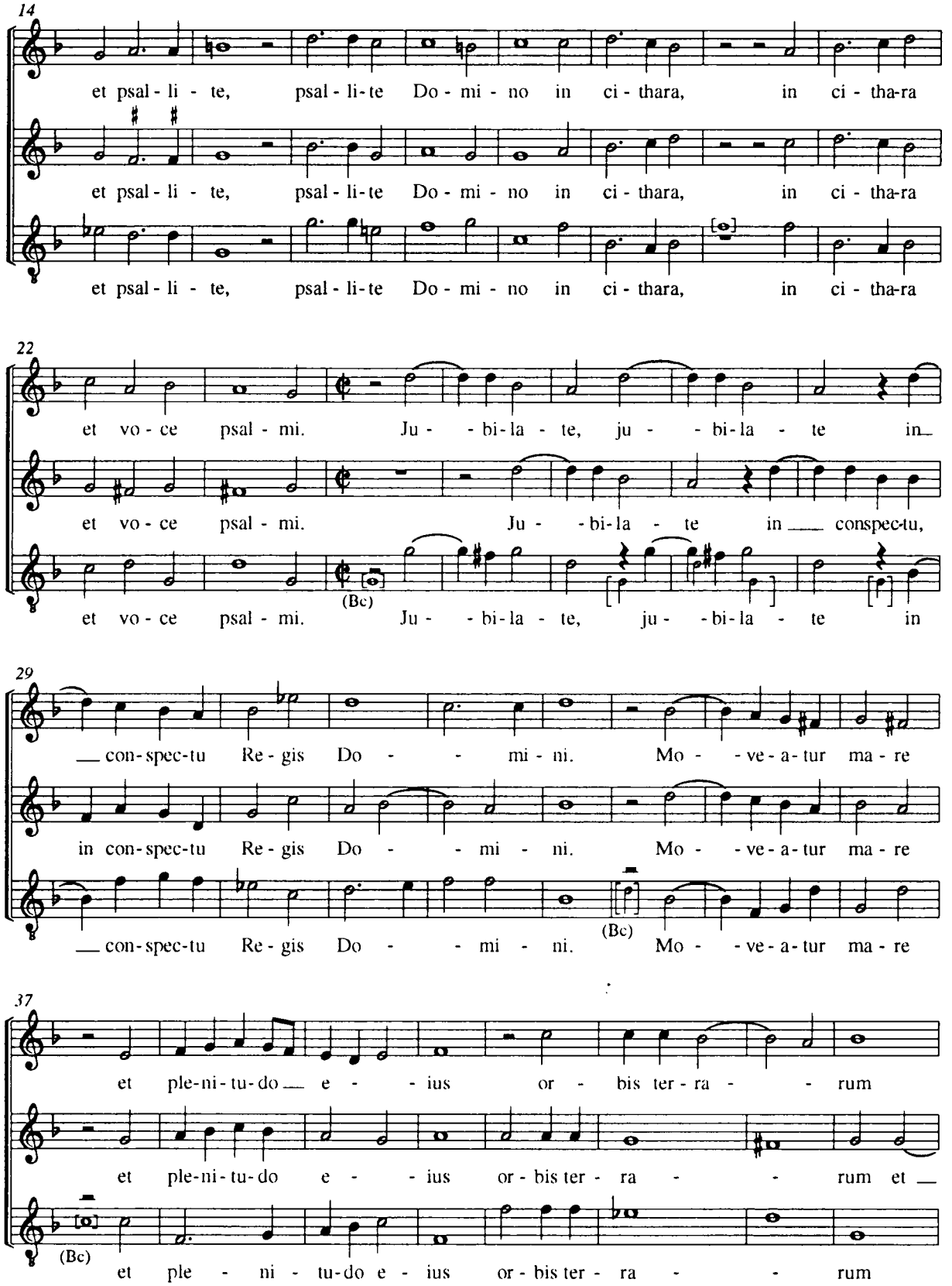
f 12

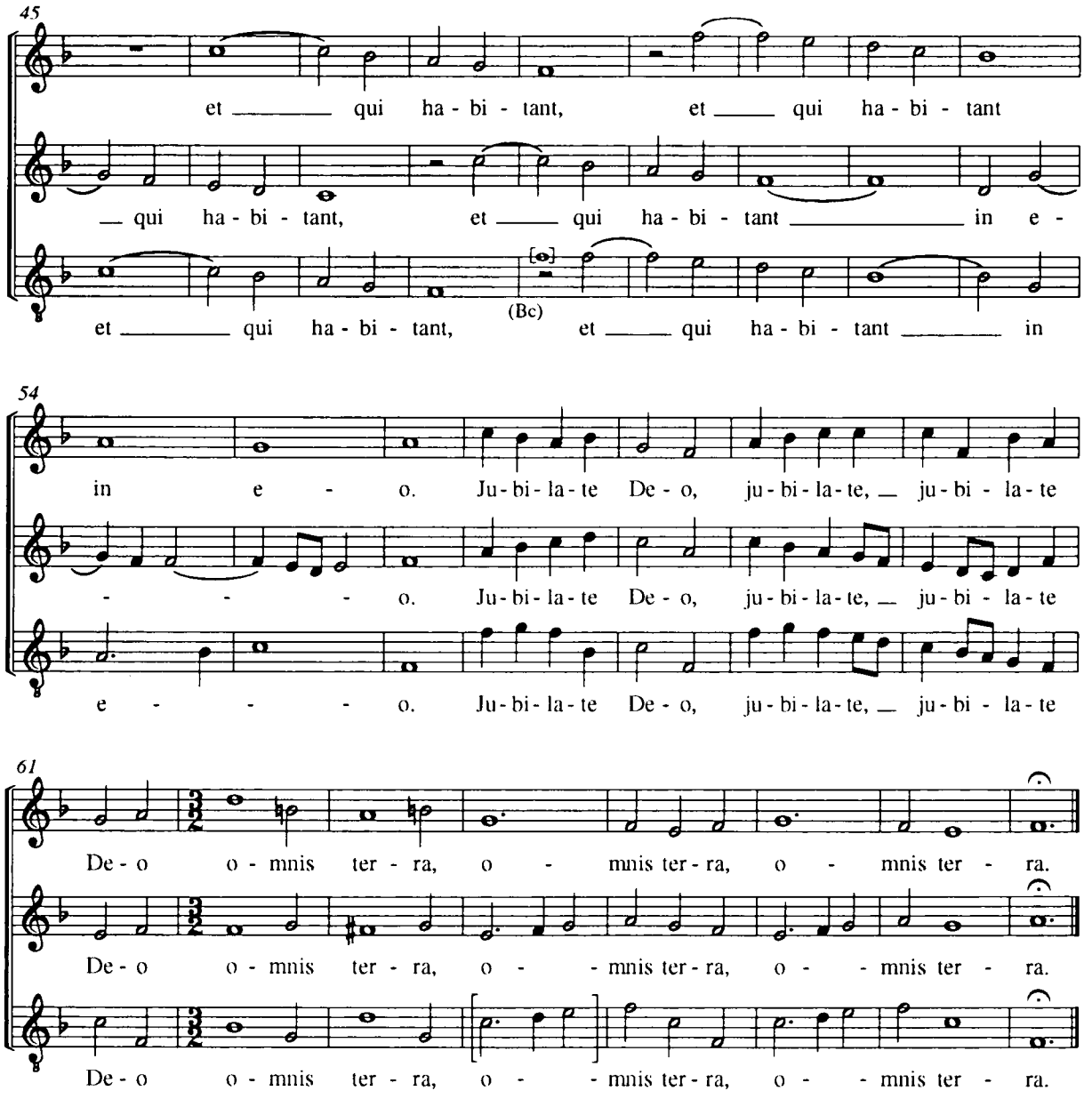
Jubilate Deo omnis terra

Lodovico Viadana

[24]

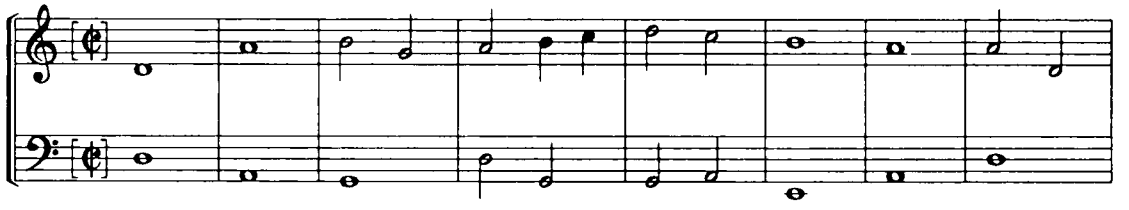


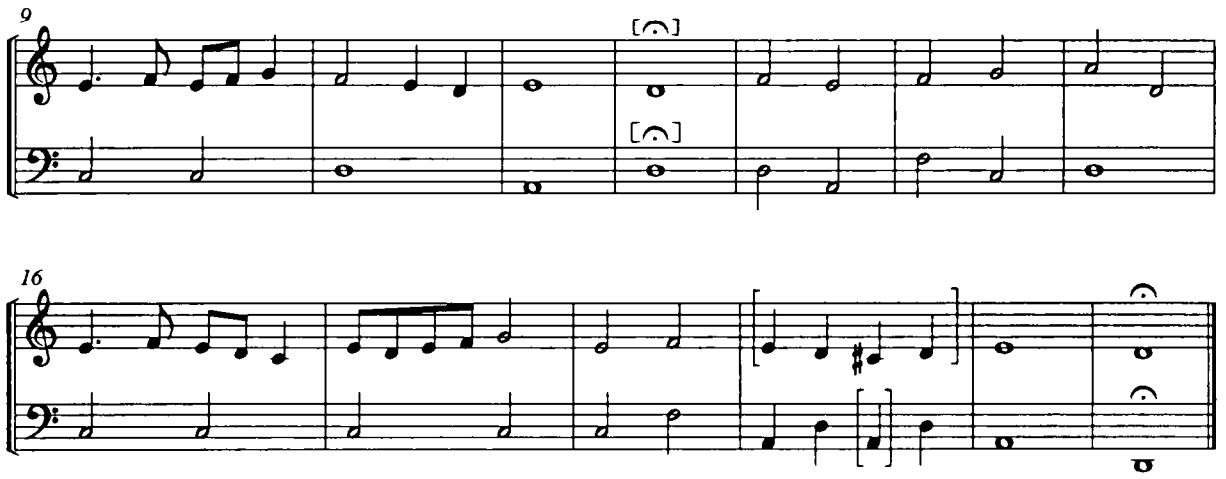

14
et psal - li - te, psal - li - te Do - mi - no in ci - thara, in ci - tha-ra
et psal - li - te, psal - li - te Do - mi - no in ci - thara, in ci - tha-ra
et psal - li - te, psal - li - te Do - mi - no in ci - thara, in ci - tha-ra
22
et vo - ce psal - mi. Ju - - bi - la - te, ju - - bi - la - te in
et vo - ce psal - mi. Ju - - bi - la - te in conspec-tu,
(Bc)
et vo - ce psal - mi. Ju - - bi - la - te, ju - - bi - la - te in
29
con-spec-tu Re - gis Do - - mi - ni. Mo - - ve - a - tur ma - re
in con-spec-tu Re - gis Do - - mi - ni. Mo - - ve - a - tur ma - re
con-spec-tu Re - gis Do - - mi - ni. Mo - - ve - a - tur ma - re
(Bc)
37
et ple-ni-tu-do e - - ius or - bis ter - ra - - rum
et ple-ni-tu-do e - - ius or - bis ter - ra - - rum et
(Bc)
et ple - ni - tu-do e - ius or - bis ter - ra - - rum



f 12 **Ave maris stella**

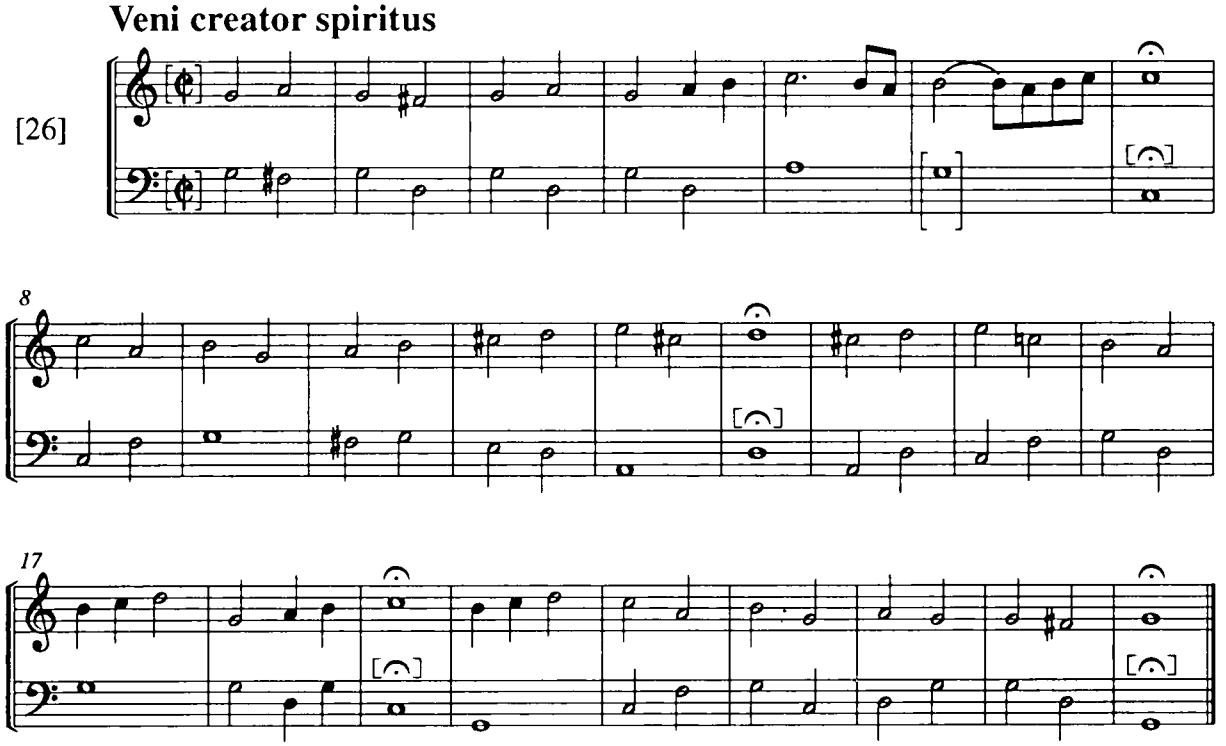
[25]





Veni creator spiritus

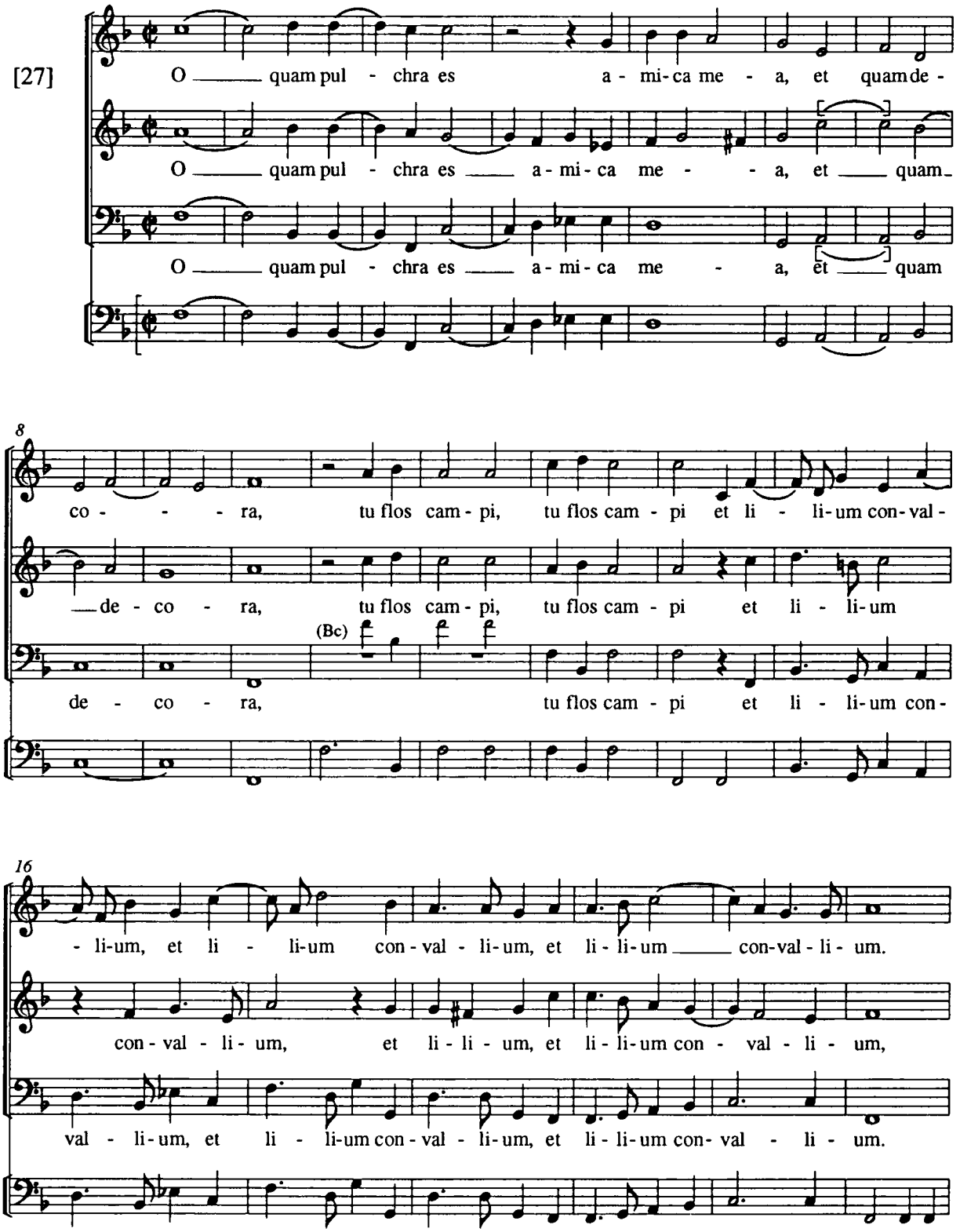
f 12

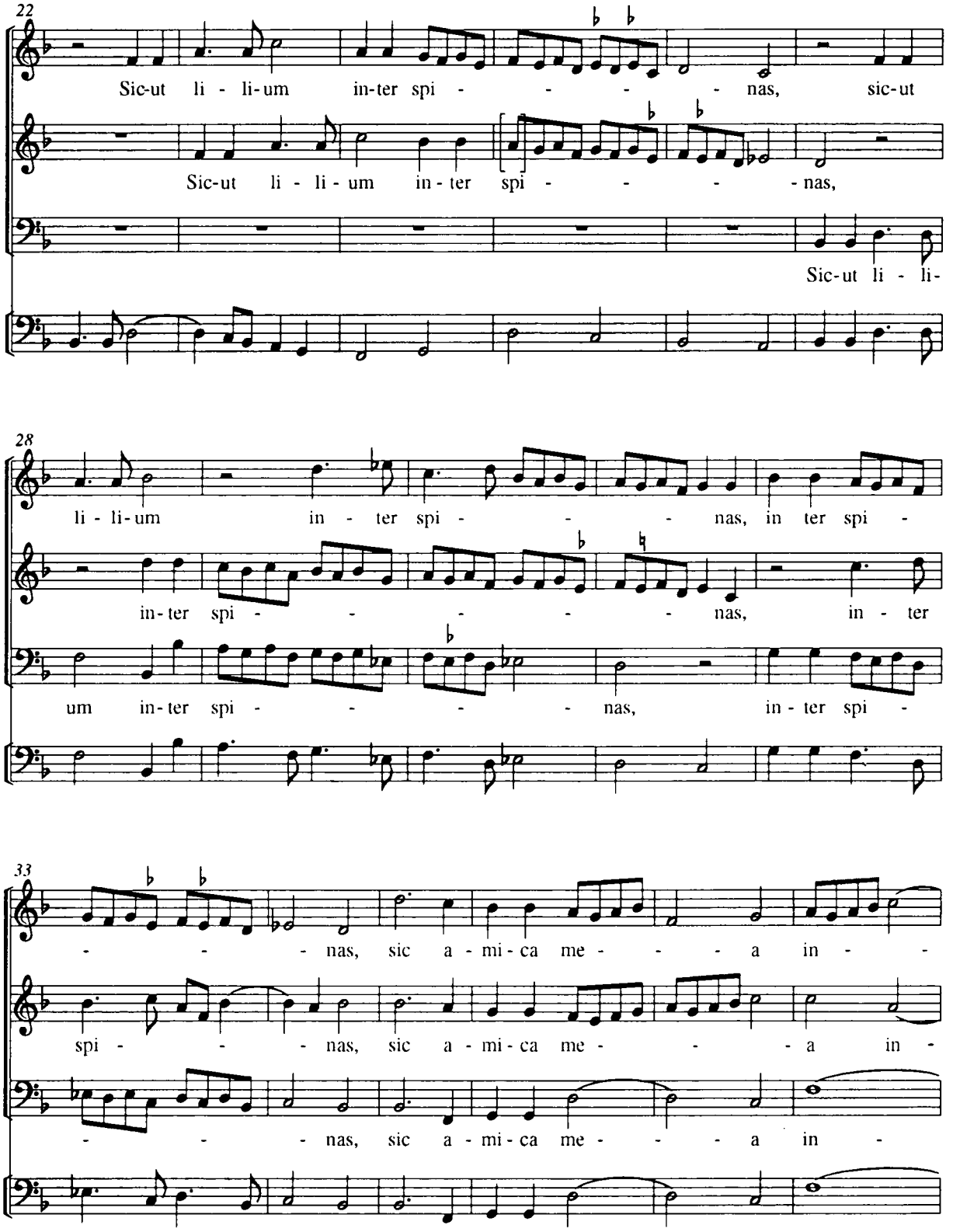


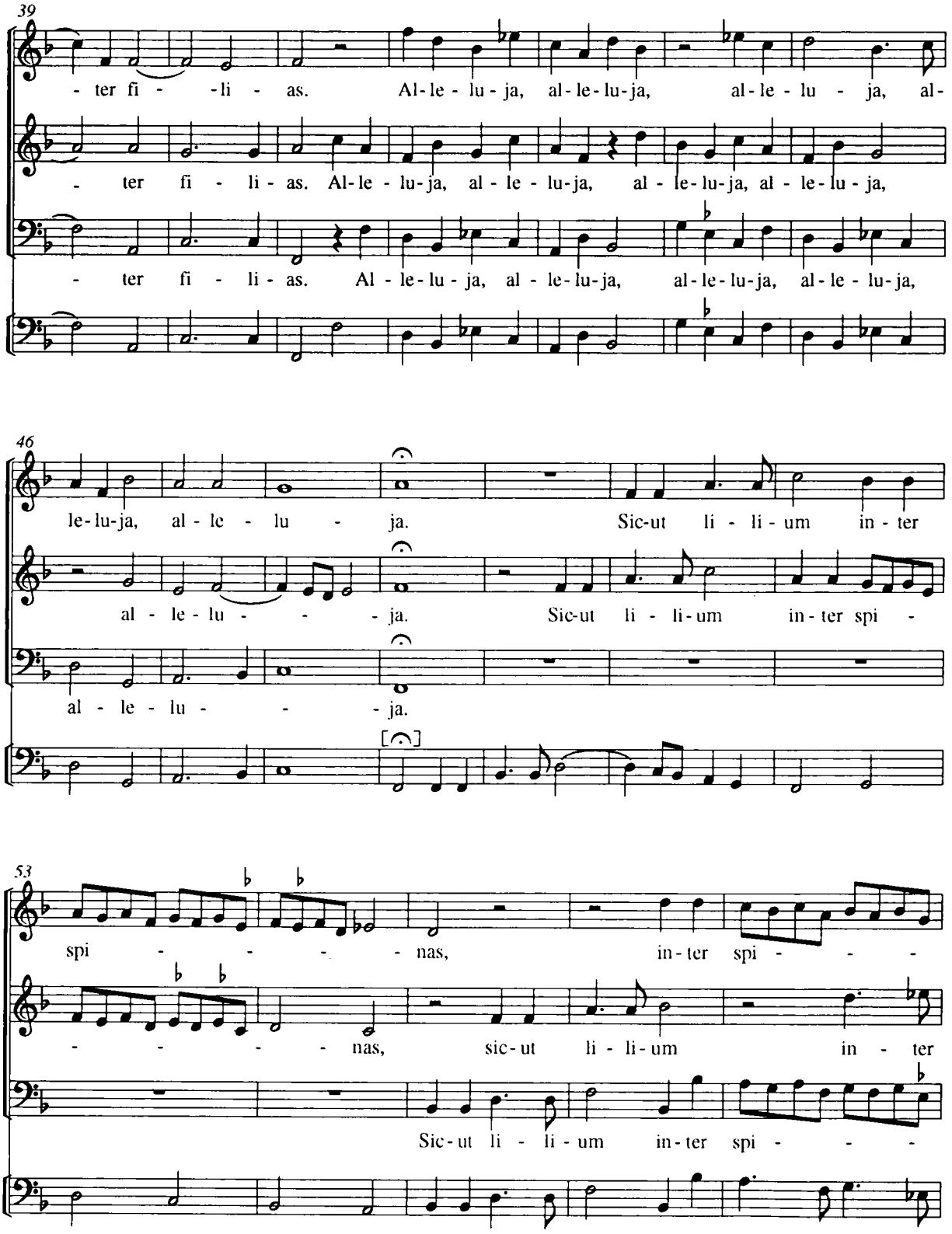
f 13

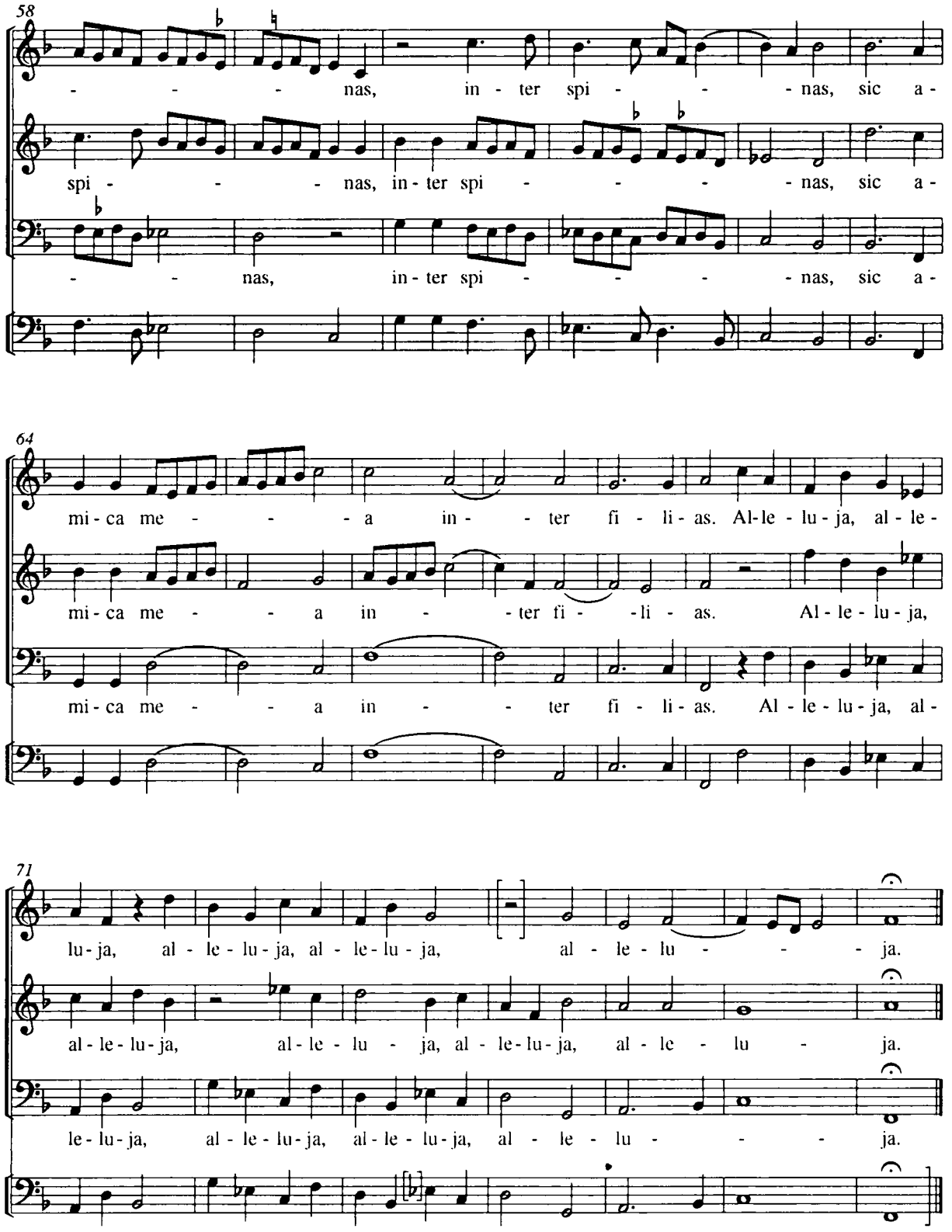
O quam pulchra es

Lodovico Viadana




22
Sic-ut li - li-um in-ter spi - - - - - nas, sic-ut
Sic-ut li - li - um in - ter spi - - - - - nas,
Sic-ut li - li-
28
li - li-um in - ter spi - - - - nas, in ter spi -
in-ter spi - - - - - - nas, in - ter
um in-ter spi - - - - nas, in - ter spi -
33
- - - nas, sic a - mi - ca me - - - a in - -
spi - - - nas, sic a - mi - ca me - - - a in -
- - - nas, sic a - mi - ca me - - - a in -

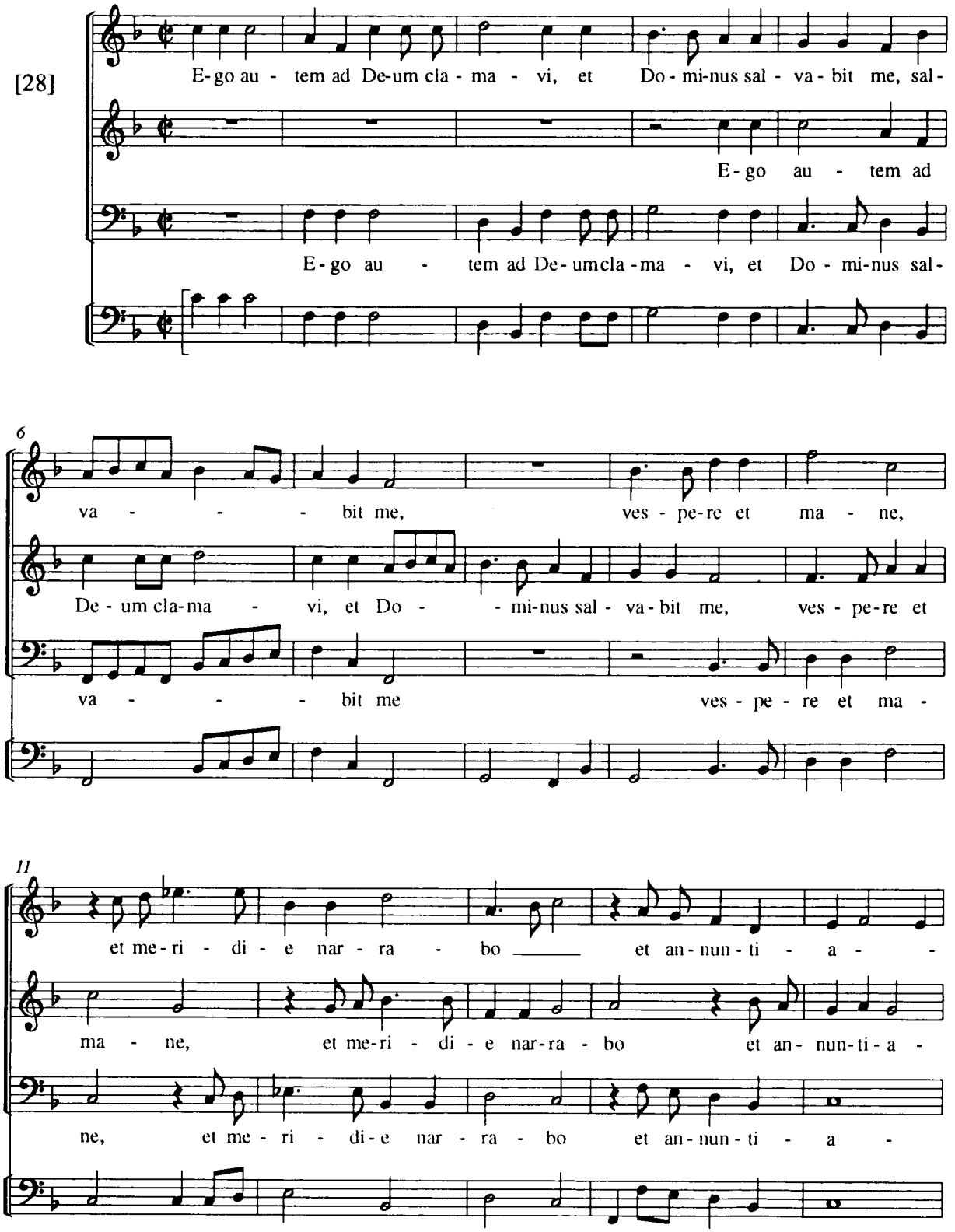

39
- ter fi - -li - as. Al-le - lu - ja, al-le-lu-ja, al-le - lu - ja, al-
- ter fi - li - as. Al-le - lu-ja, al - le - lu-ja, al - le-lu-ja, al - le-lu - ja,
- ter fi - li - as. Al - le-lu - ja, al - le-lu-ja, al-le-lu-ja, al-le - lu-ja,
46
le-lu-ja, al - le - lu - ja. Sic-ut li - li - um in - ter
al - le - lu - - - ja. Sic-ut li - li-um in-ter spi -
al - le - lu - - - ja.
53
spi - - - - - nas, in-ter spi - - -
- - - - - nas, sic-ut li - li-um in - ter
Sic-ut li - li - um in-ter spi - - -

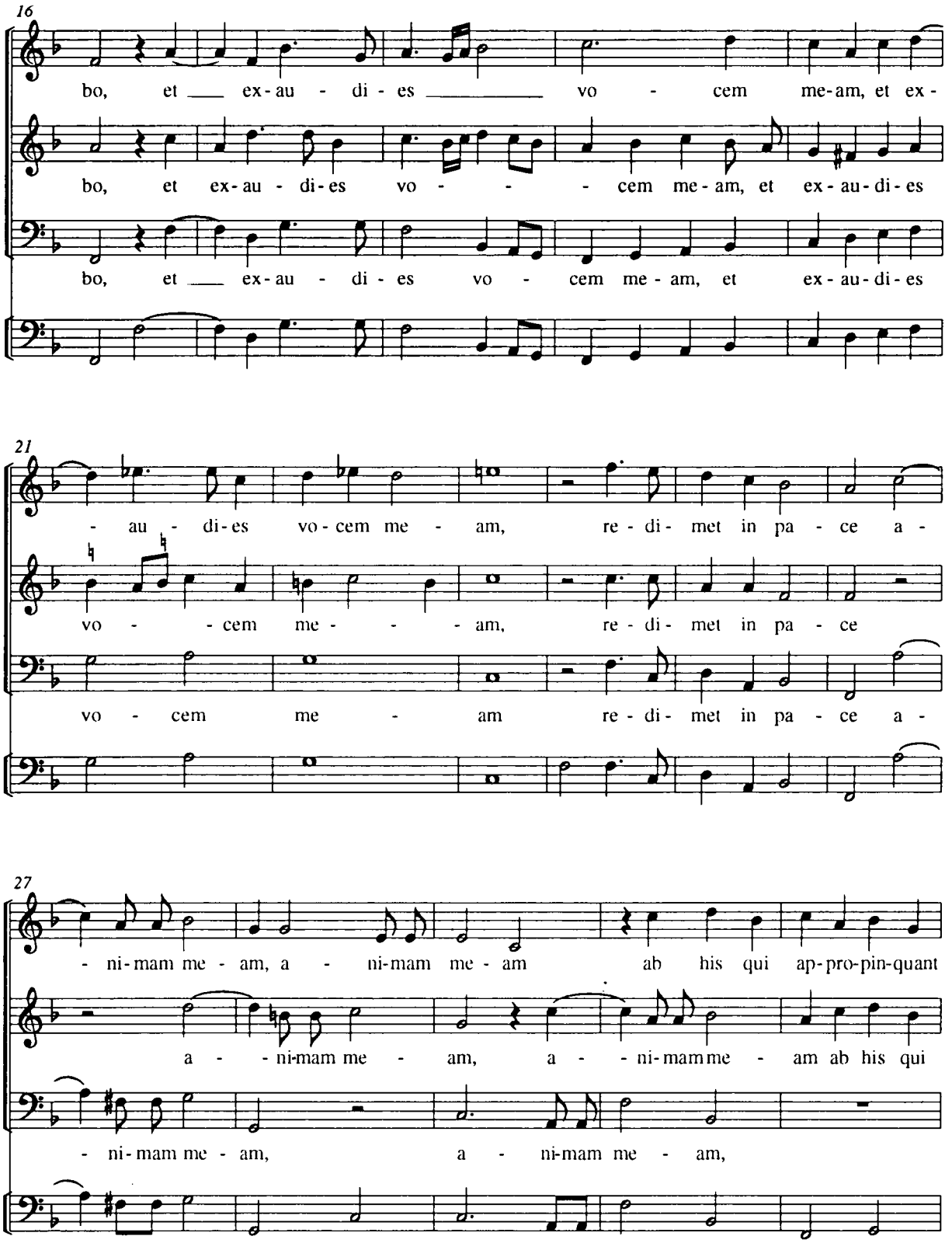

58
- - - - nas, in - ter spi - - - - nas, sic a -
spi - - - - nas, in - ter spi - - - - nas, sic a -
- - - nas, in - ter spi - - - - nas, sic a -
64
mi - ca me - - - - a in - - ter fi - li - as. Al - le - lu - ja, al - le -
mi - ca me - - - a in - - ter fi - - li - as. Al - le - lu - ja,
mi - ca me - - - a in - - ter fi - li - as. Al - le - lu - ja, al -
71
lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - - ja.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.
le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - - ja.

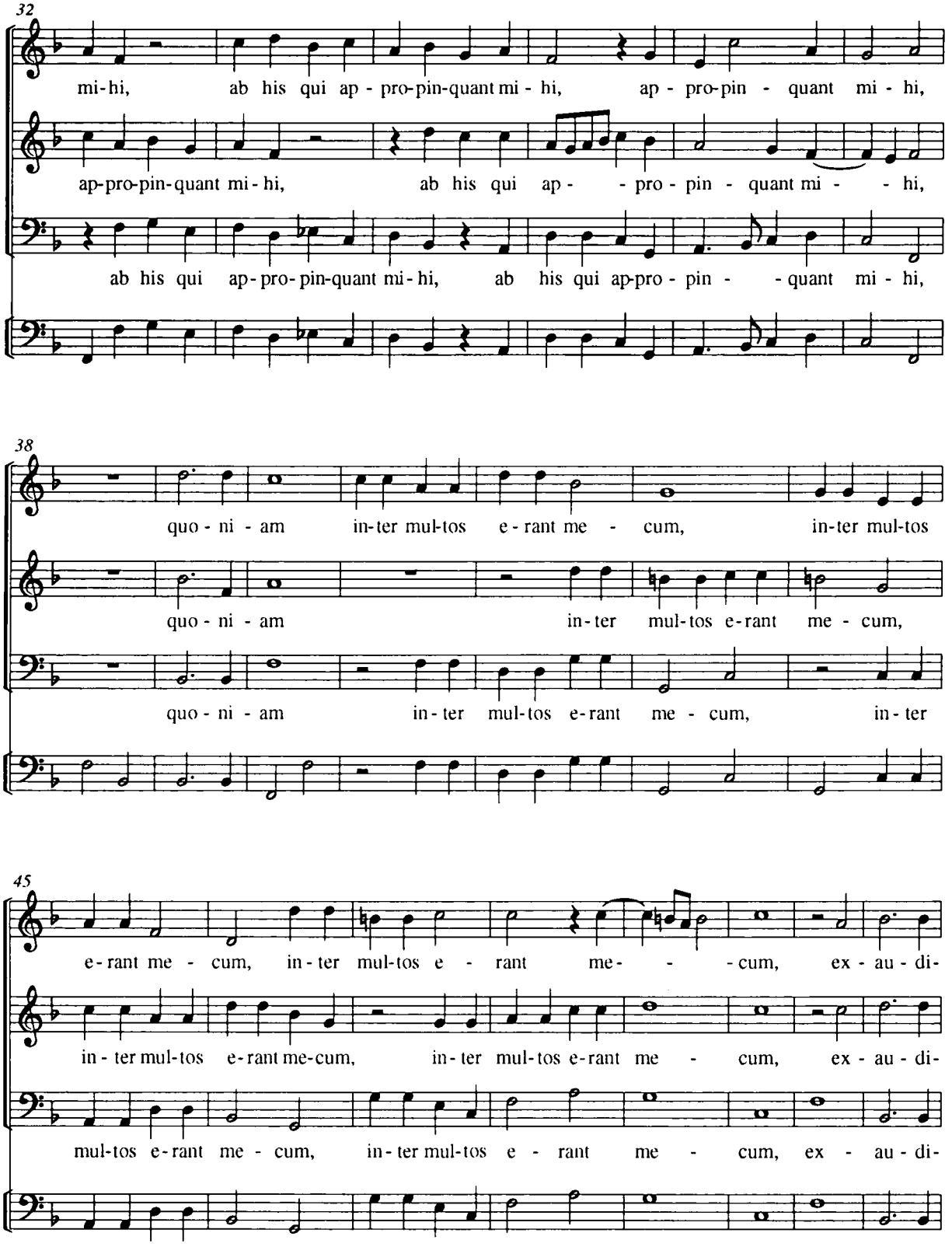
f 14

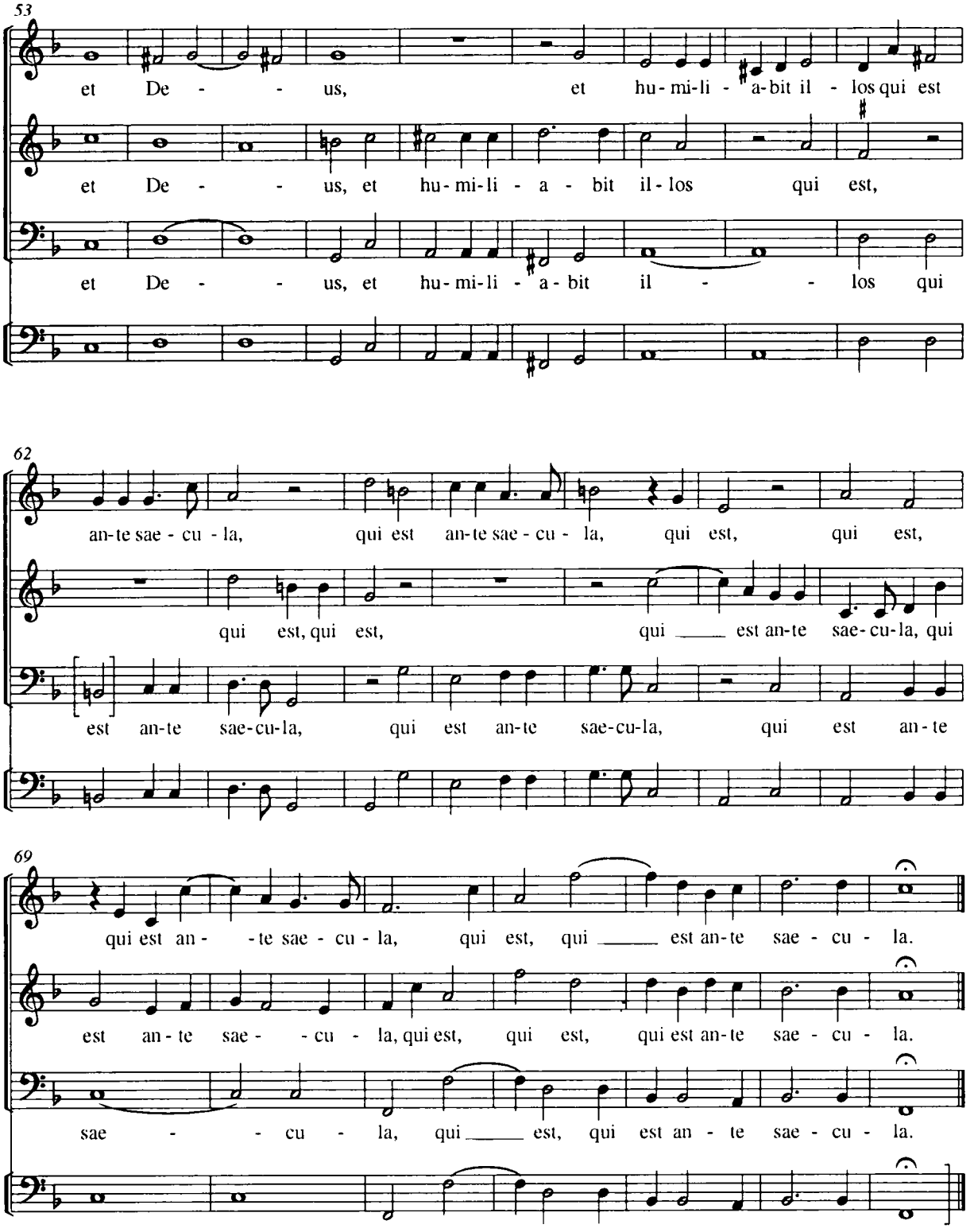
Ego autem ad Deum clamavi

[Lodovico Viadana]




16
bo, et ex-au - di - es vo - cem me-am, et ex-
bo, et ex-au - di-es vo - - - cem me-am, et ex-au-di-es
bo, et ex-au - di - es vo - cem me - am, et ex-au-di-es
21
- au - di-es vo-cem me - am, re - di - met in pa - ce a -
vo - - cem me - - - am, re - di - met in pa - ce
vo - cem me - am re - di - met in pa - ce a -
27
- ni-mam me - am, a - ni-mam me - am ab his qui ap-pro-pin-quant
a - - ni-mam me - am, a - - ni-mam me - am ab his qui
- ni-mam me - am, a - ni-mam me - am,

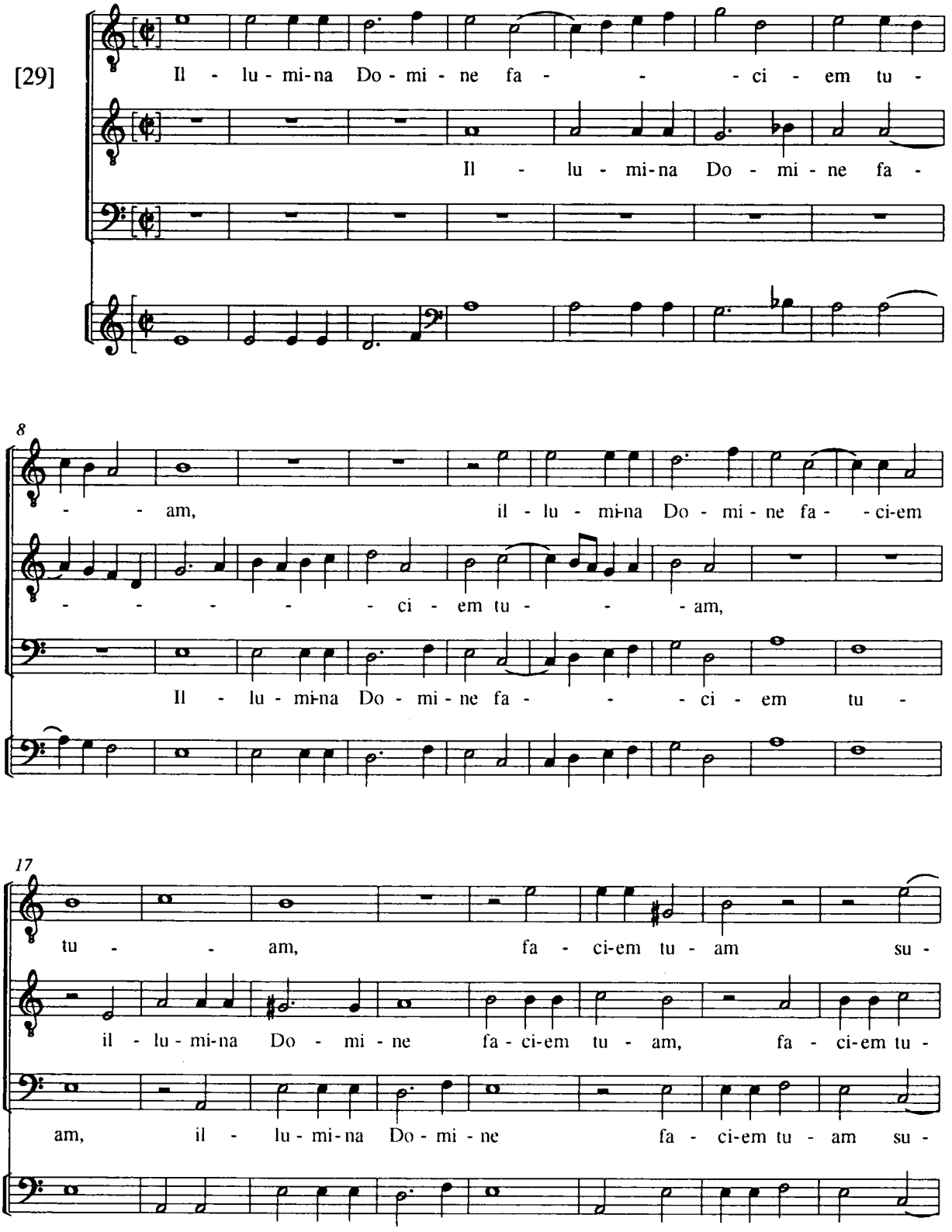

32
mi-hi, ab his qui ap - pro-pin-quant mi - hi, ap - pro-pin - quant mi - hi,
ap-pro-pin-quant mi - hi, ab his qui ap - - pro - pin - quant mi - - hi,
ab his qui ap-pro-pin-quant mi-hi, ab his qui ap-pro - pin - - quant mi - hi,
38
quo - ni - am in-ter mul-tos e - rant me - cum, in-ter mul-tos
quo - ni - am in - ter mul-tos e-rant me - cum,
quo - ni - am in - ter mul-tos e-rant me - cum, in - ter
45
e-rant me - cum, in - ter mul-tos e - rant me- - - cum, ex - au - di-
in - ter mul-tos e-rant me-cum, in - ter mul-tos e-rant me - cum, ex - au - di-
mul-tos e-rant me - cum, in - ter mul-tos e - rant me - cum, ex - au - di-

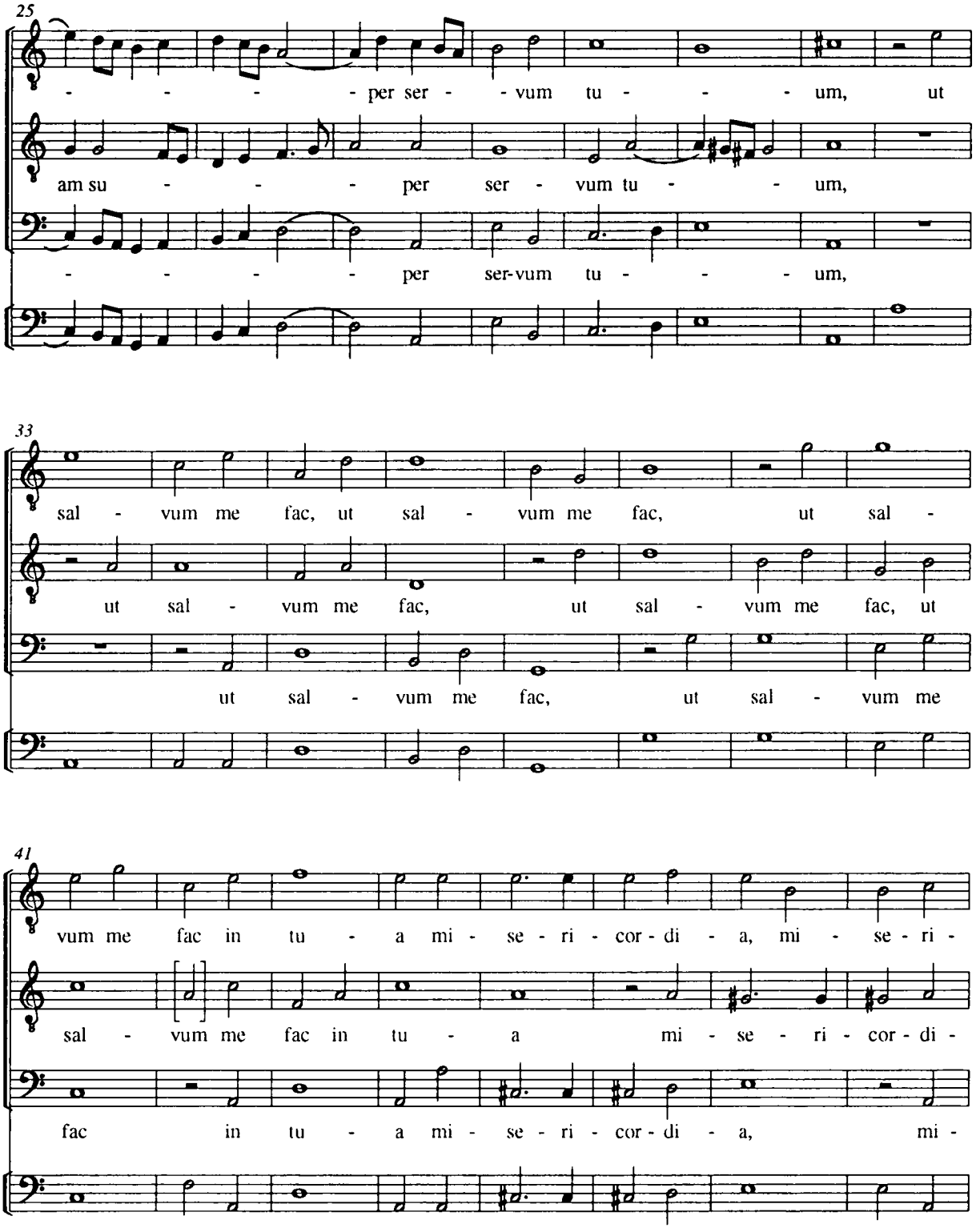

53
et De - - us, et hu-mi-li - a-bit il - los qui est
et De - - us, et hu-mi-li - a - bit il-los qui est,
et De - - us, et hu-mi-li - a - bit il - - los qui
62
an-te sae - cu - la, qui est an-te sae - cu - la, qui est, qui est,
qui est, qui est, qui ___ est an-te sae-cu-la, qui
est an-te sae-cu-la, qui est an-te sae-cu-la, qui est an-te
69
qui est an - - te sae - cu - la, qui est, qui ___ est an-te sae - cu - la.
est an - te sae - - cu - la, qui est, qui est, qui est an-te sae - cu - la.
sae - - cu - la, qui ___ est, qui est an - te sae - cu - la.

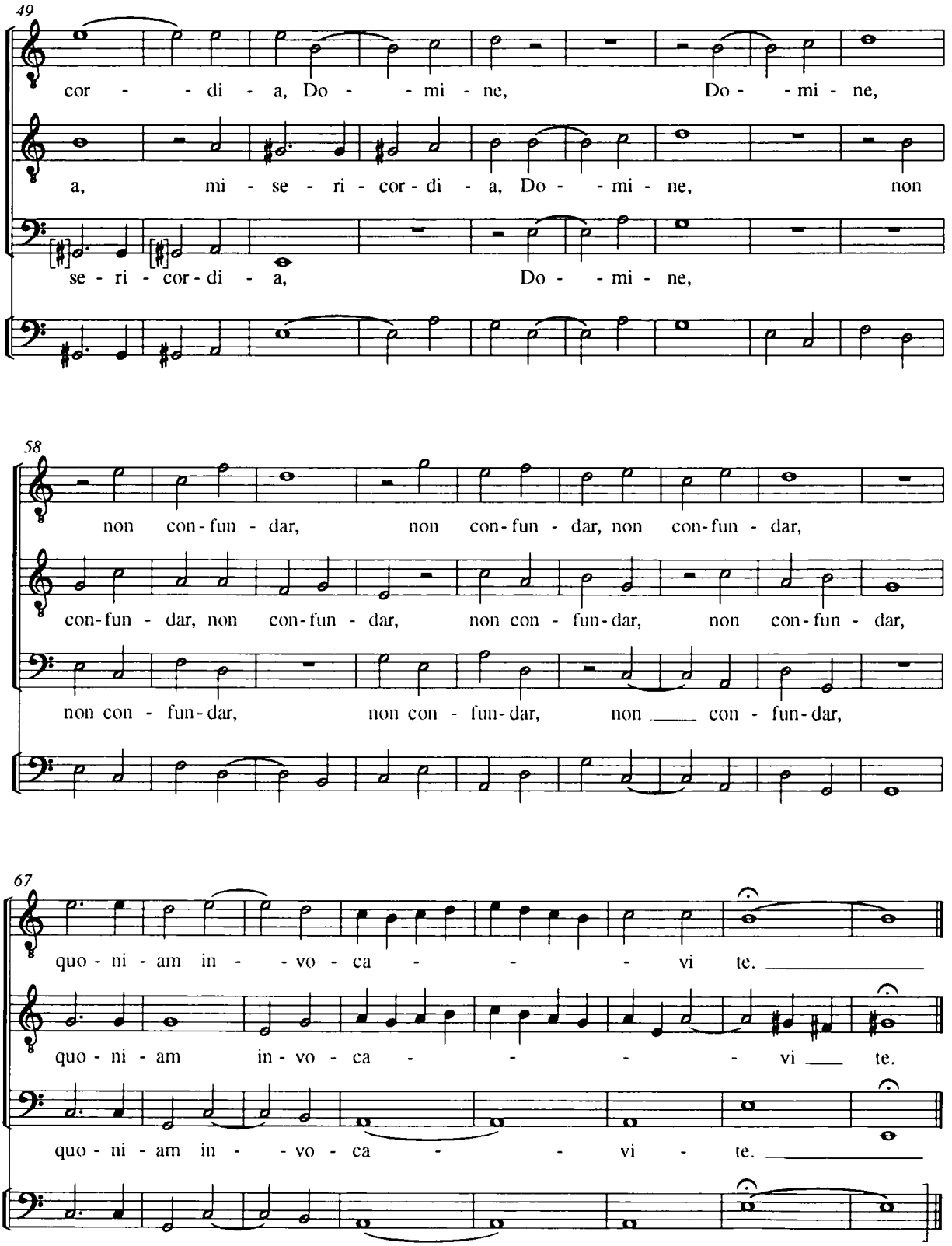
f 15

Illumina Domine faciem tuam

[Lodovico Viadana]



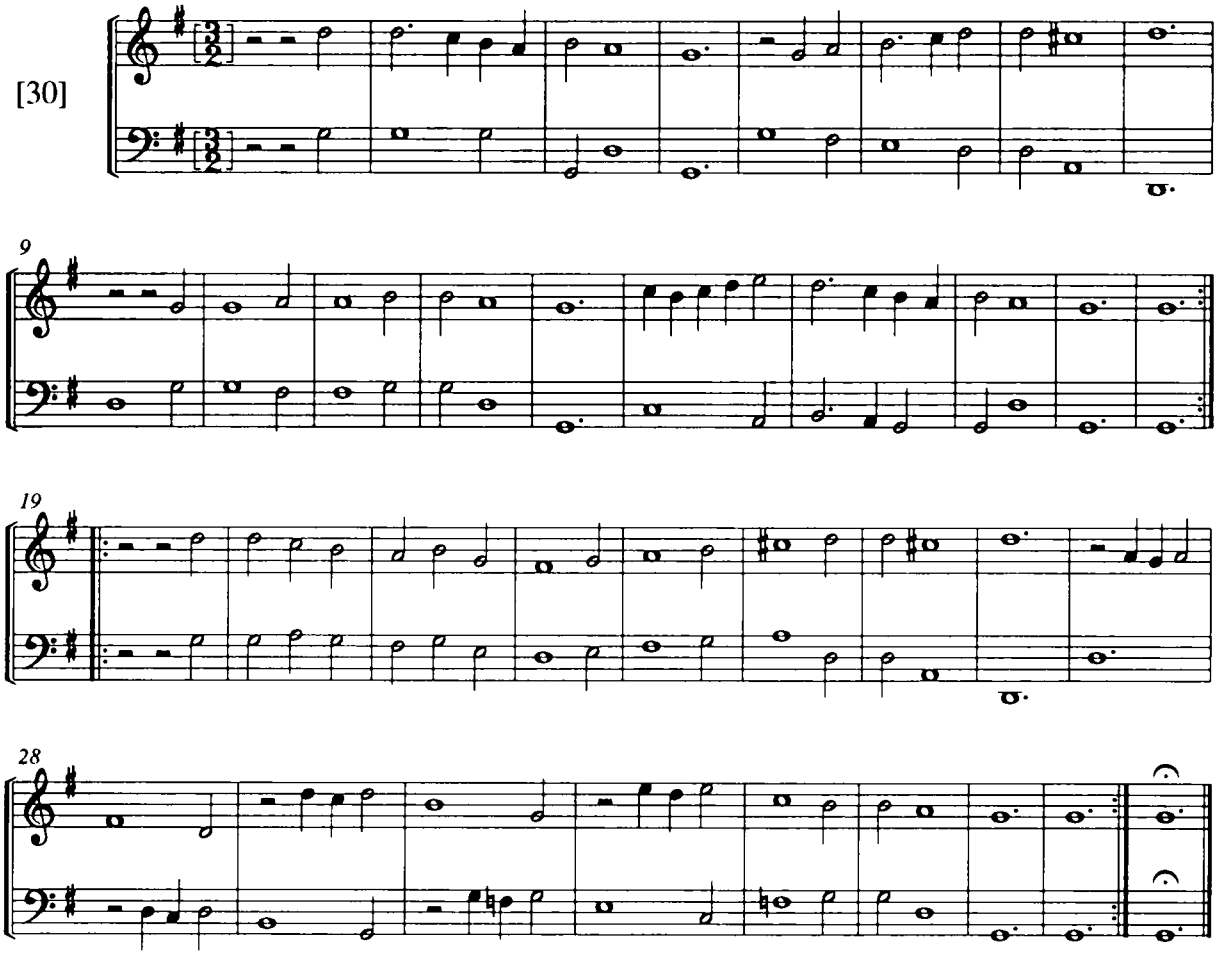

25
- - - - per ser - - vum tu - - - um, ut
am su - - - per ser - vum tu - - um,
- - - - per ser-vum tu - - - um,
33
sal - vum me fac, ut sal - vum me fac, ut sal -
ut sal - vum me fac, ut sal - vum me fac, ut
ut sal - vum me fac, ut sal - vum me
41
vum me fac in tu - a mi - se - ri - cor - di - a, mi - se - ri -
sal - vum me fac in tu - a mi - se - ri - cor - di -
fac in tu - a mi - se - ri - cor - di - a, mi -


49
cor - - di - a, Do - - mi - ne, Do - - mi - ne,
a, mi - se - ri - cor - di - a, Do - - mi - ne, non
se - ri - cor - di - a, Do - - mi - ne,
58
non con - fun - dar, non con - fun - dar, non con - fun - dar,
con - fun - dar, non con - fun - dar, non con - fun - dar, non con - fun - dar,
non con - fun - dar, non con - fun - dar, non ___ con - fun - dar,
67
quo - ni - am in - - vo - ca - - - vi te.
quo - ni - am in - vo - ca - - - - vi ___ te.
quo - ni - am in - - vo - ca - - vi - te.

Curanta

f 15

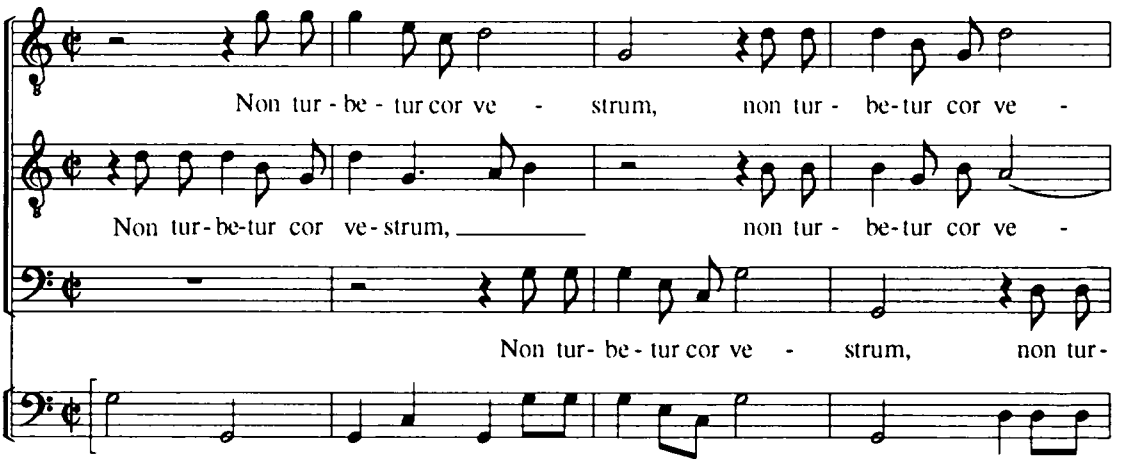
[30]

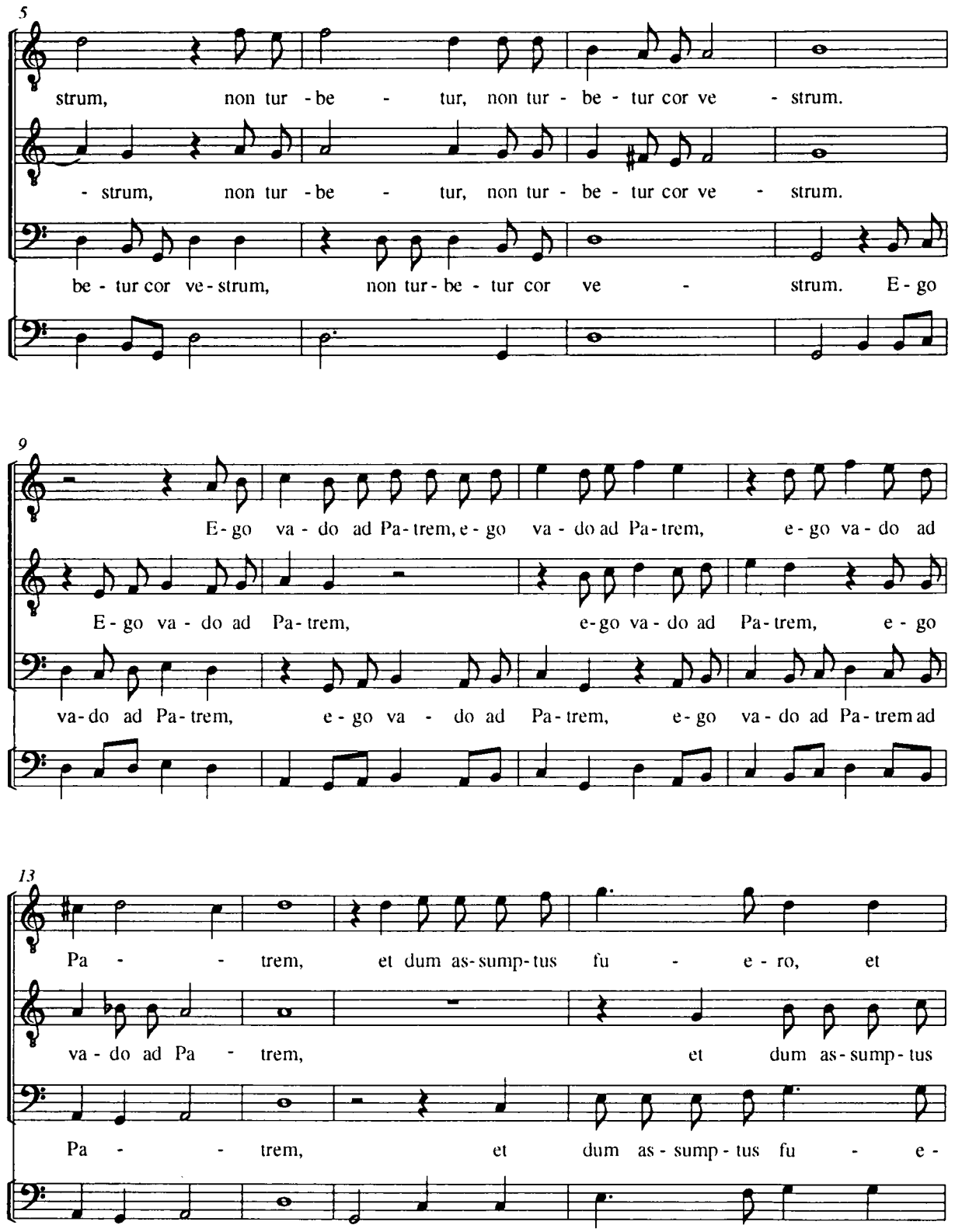


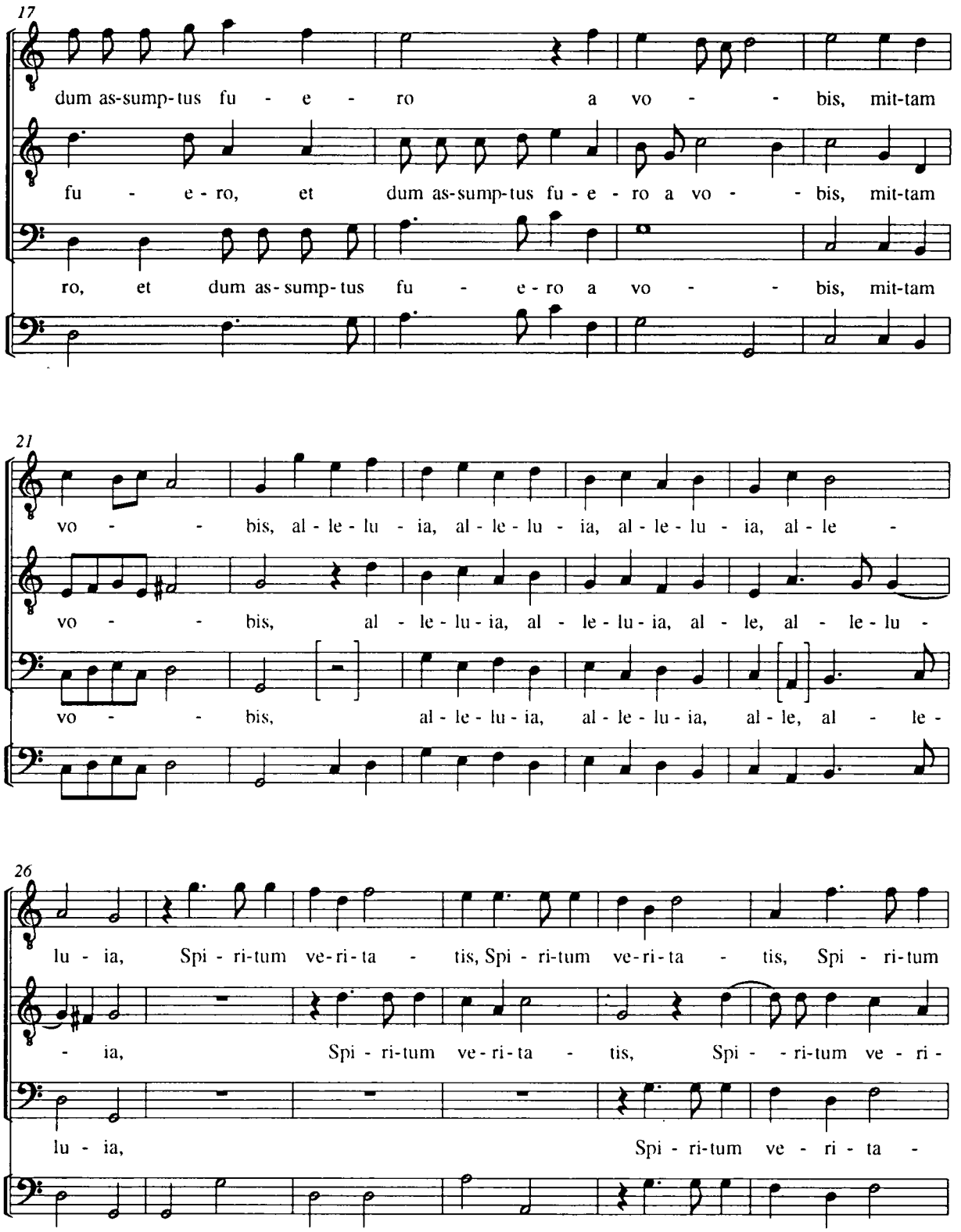
Non turbetur cor vestrum

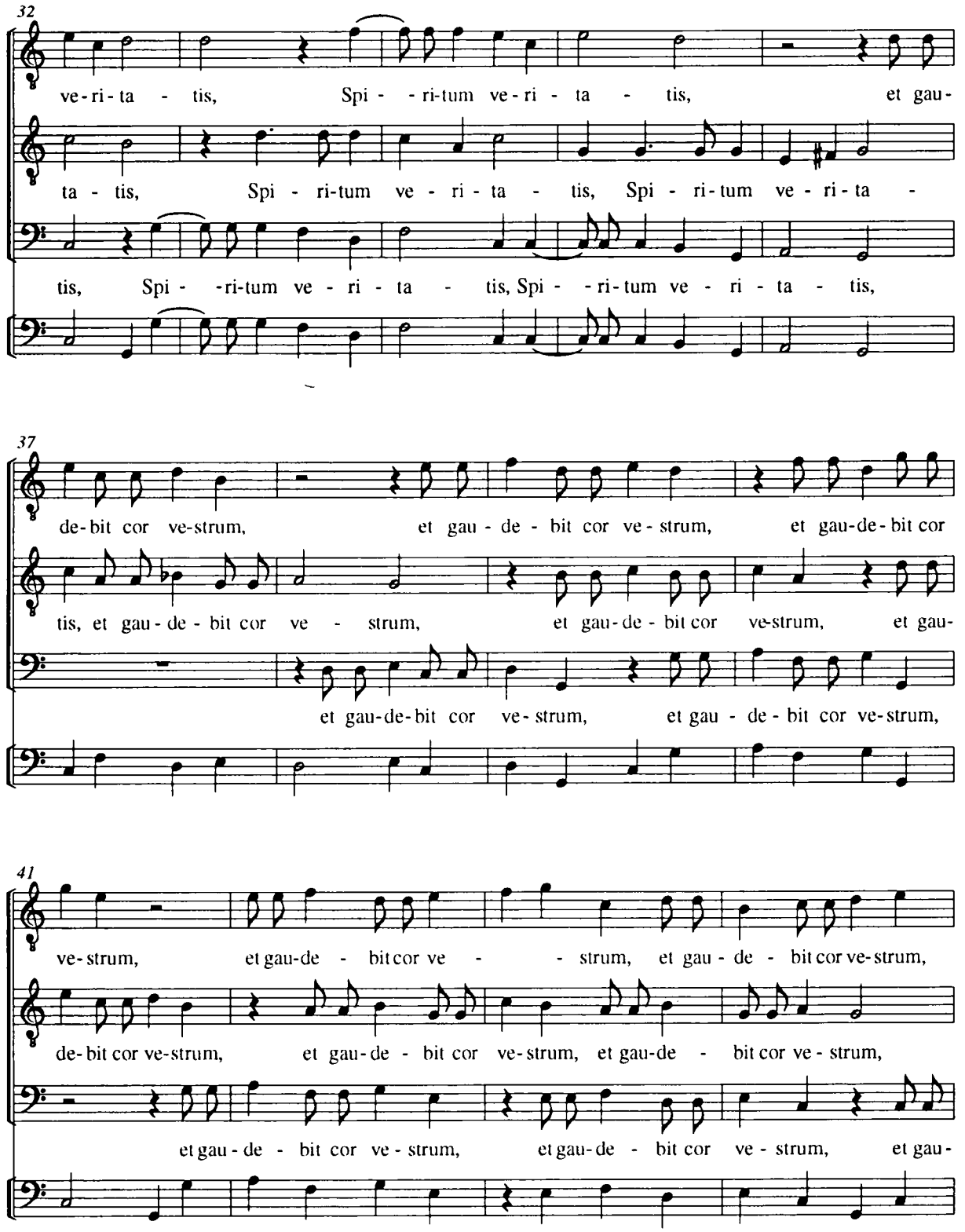
Lodovico Viadana f 16

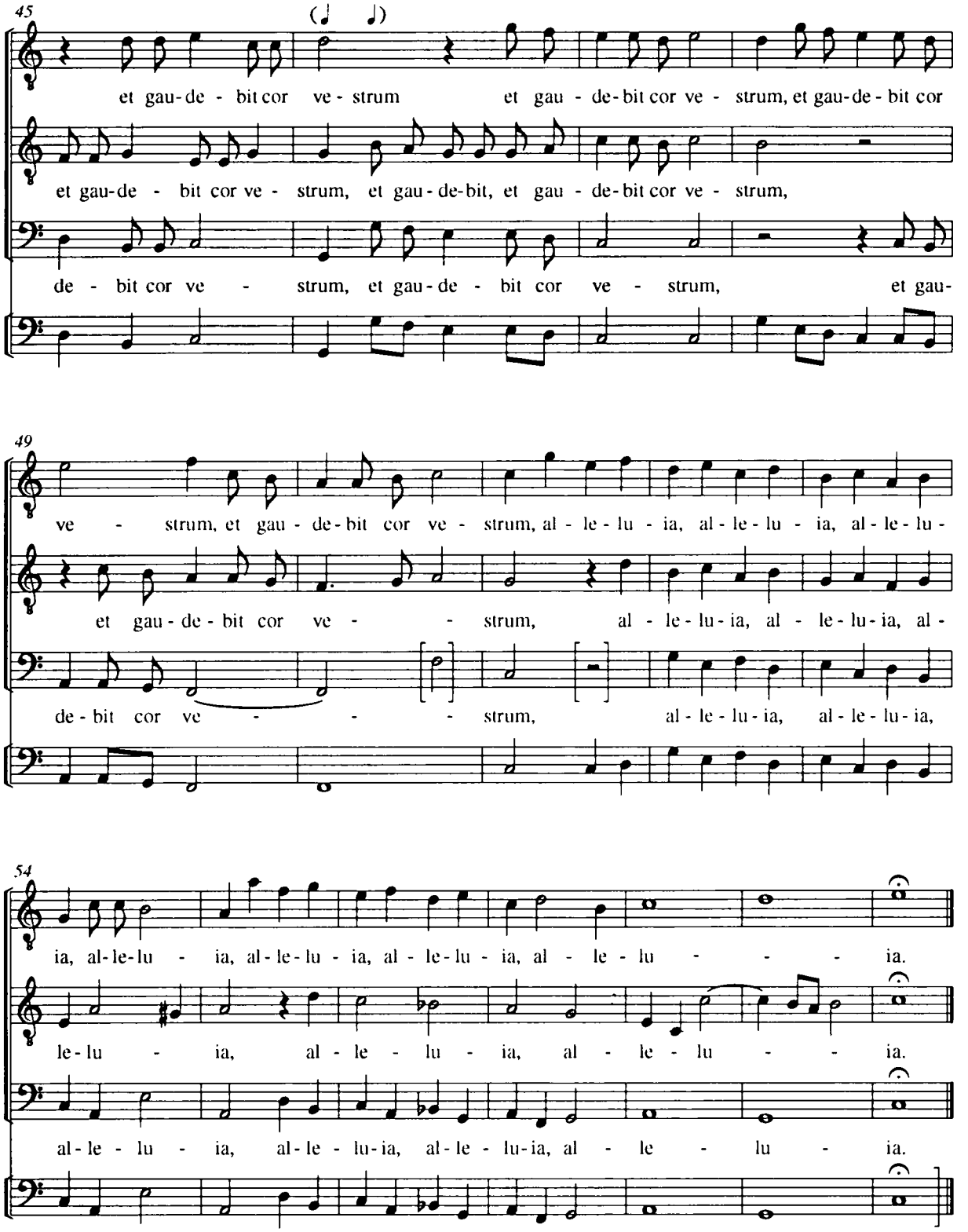
[31]



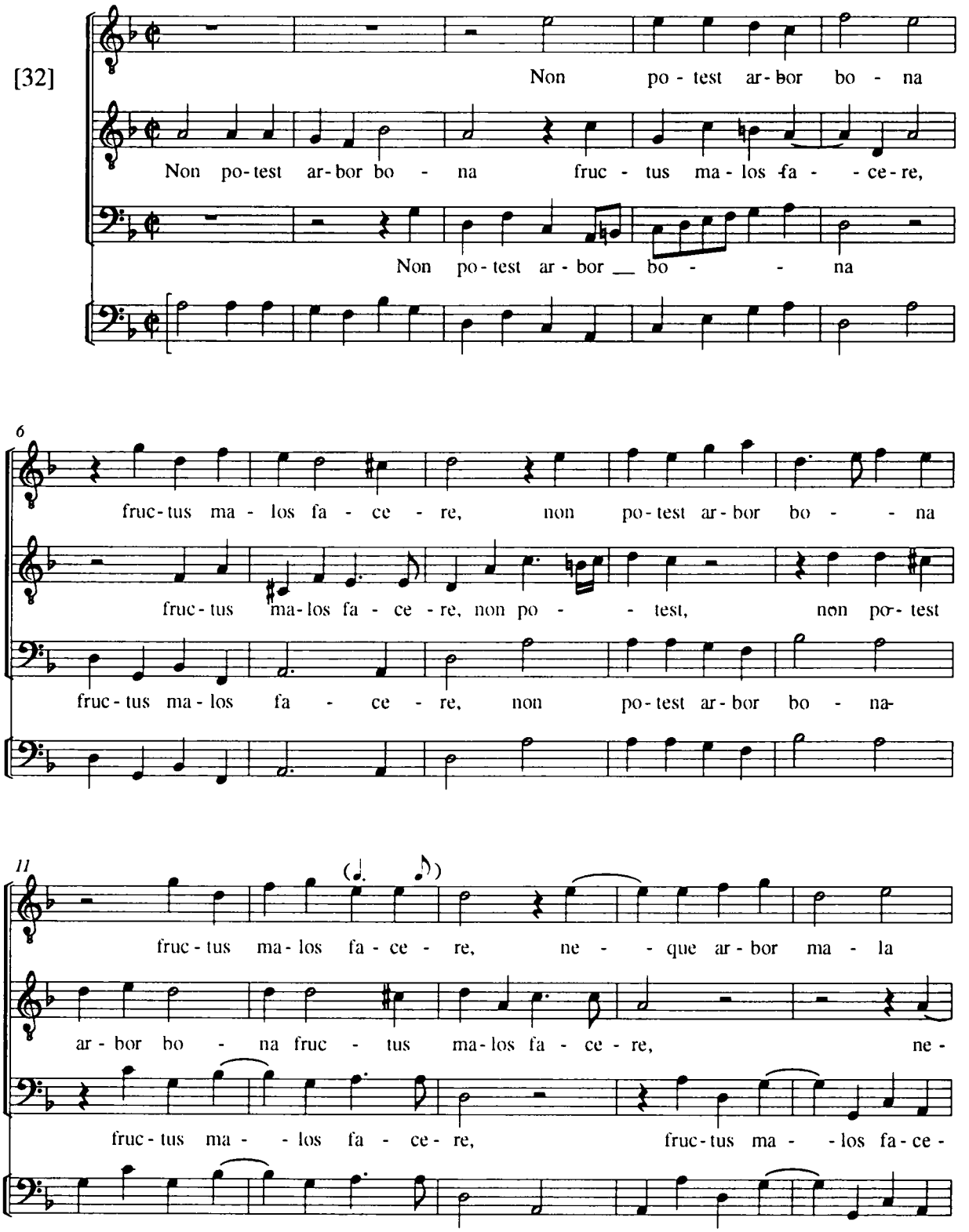

5
strum, non tur - be - tur, non tur - be - tur cor ve - strum.
- strum, non tur - be - tur, non tur - be - tur cor ve - strum.
be - tur cor ve - strum, non tur - be - tur cor ve - strum. E - go
9
E - go va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go va - do ad
E - go va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go
va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go va - do ad Pa - trem ad
13
Pa - - trem, et dum as - sump - tus fu - e - ro, et
va - do ad Pa - trem, et dum as - sump - tus
Pa - - trem, et dum as - sump - tus fu - e -

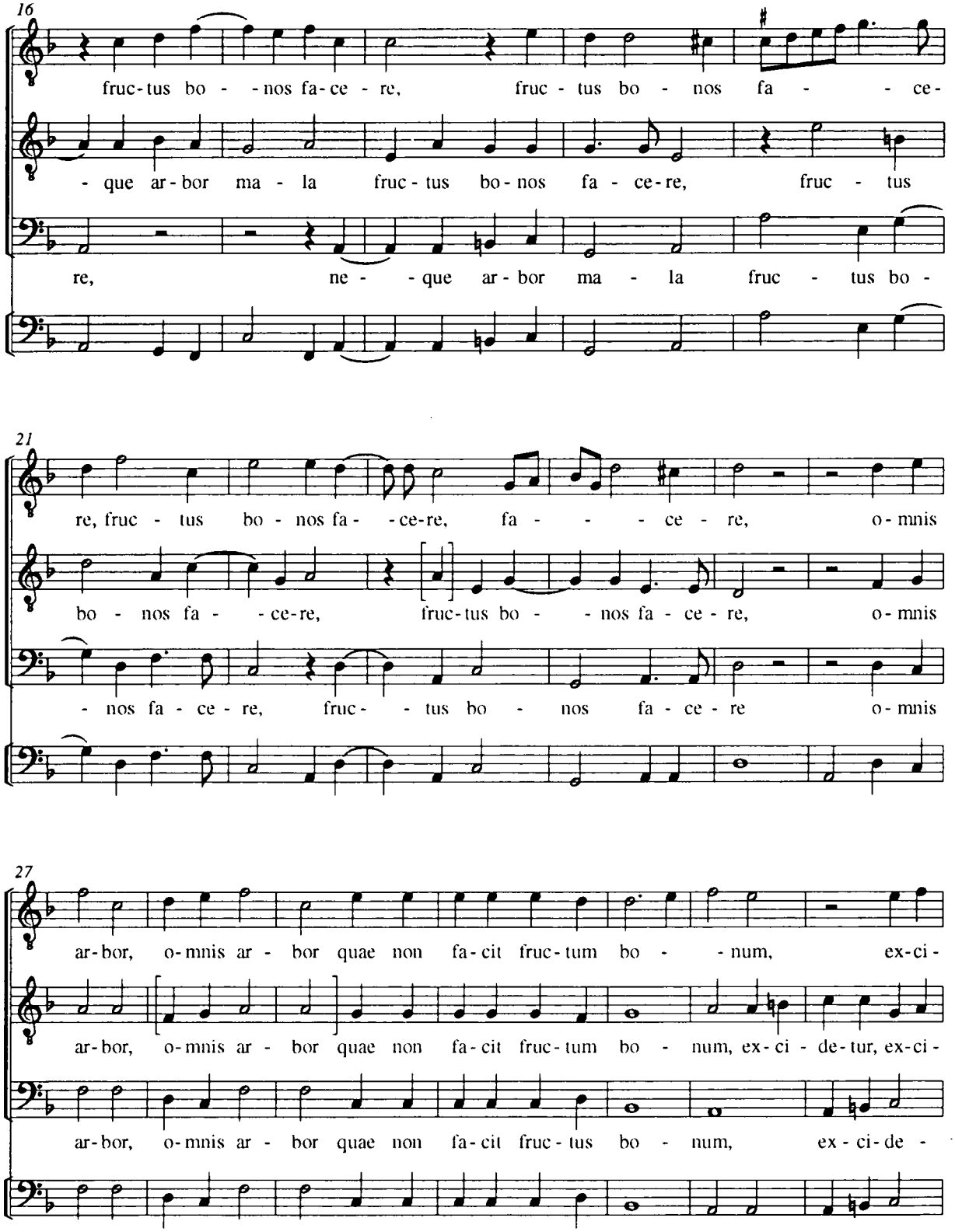

17
dum as-sump-tus fu - e - ro a vo - - bis, mit-tam
fu - e - ro, et dum as-sump-tus fu - e - ro a vo - - bis, mit-tam
ro, et dum as-sump-tus fu - e - ro a vo - - bis, mit-tam
21
vo - - bis, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
vo - - bis, al - le - lu - ia, al - le - lu - ia, al - le, al - le - lu -
vo - - bis, al - le - lu - ia, al - le - lu - ia, al - le, al - le -
26
lu - ia, Spi - ri-tum ve-ri-ta - tis, Spi - ri-tum ve-ri-ta - tis, Spi - ri-tum
- ia, Spi - ri-tum ve-ri-ta - tis, Spi - - ri-tum ve - ri -
lu - ia, Spi - ri-tum ve - ri - ta -

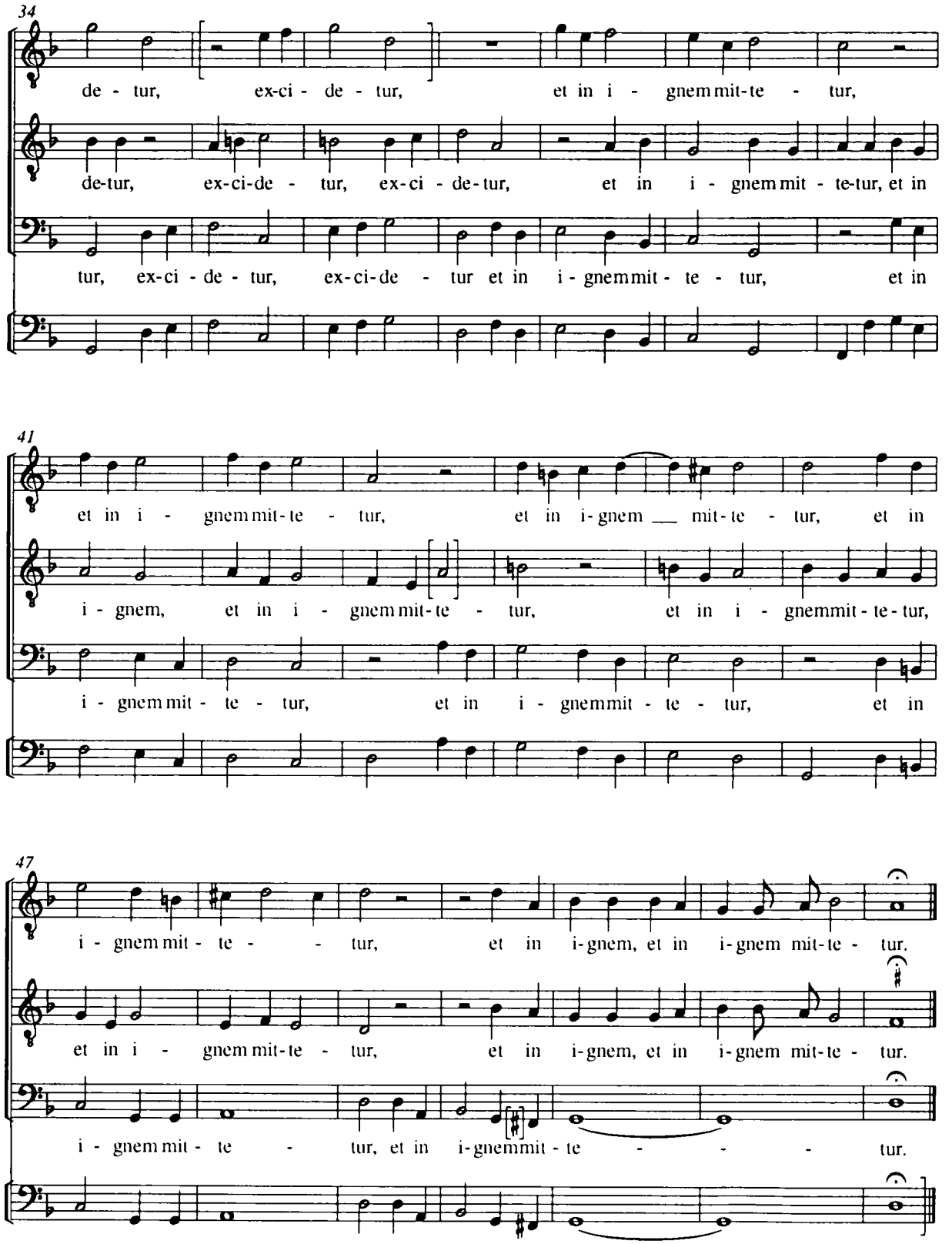

32
ve-ri-ta - tis, Spi - - ri-tum ve-ri - ta - tis, et gau-
ta - tis, Spi - ri-tum ve - ri - ta - tis, Spi - ri-tum ve - ri-ta -
tis, Spi - -ri-tum ve - ri - ta - tis, Spi - - ri-tum ve - ri - ta - tis,
37
de-bit cor ve-strum, et gau - de - bit cor ve - strum, et gau-de-bit cor
tis, et gau - de - bit cor ve - strum, et gau-de - bit cor ve-strum, et gau-
et gau-de-bit cor ve-strum, et gau - de - bit cor ve-strum,
41
ve-strum, et gau-de - bit cor ve - - strum, et gau - de - bit cor ve-strum,
de-bit cor ve-strum, et gau-de - bit cor ve-strum, et gau-de - bit cor ve - strum,
et gau - de - bit cor ve - strum, et gau-de - bit cor ve - strum, et gau-


45
et gau-de - bit cor ve - strum et gau - de-bit cor ve - strum, et gau-de - bit cor
et gau-de - bit cor ve - strum, et gau - de-bit, et gau - de-bit cor ve - strum,
de - bit cor ve - strum, et gau-de - bit cor ve - strum, et gau-
49
ve - strum, et gau - de-bit cor ve - strum, al - le - lu - ia, al - le - lu - ia, al - le - lu -
et gau - de - bit cor ve - strum, al - le - lu - ia, al - le - lu - ia, al -
de - bit cor ve - strum, al - le - lu - ia, al - le - lu - ia,
54
ia, al-le-lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
le - lu - ia, al - le - lu - ia, al - le - lu - ia.
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

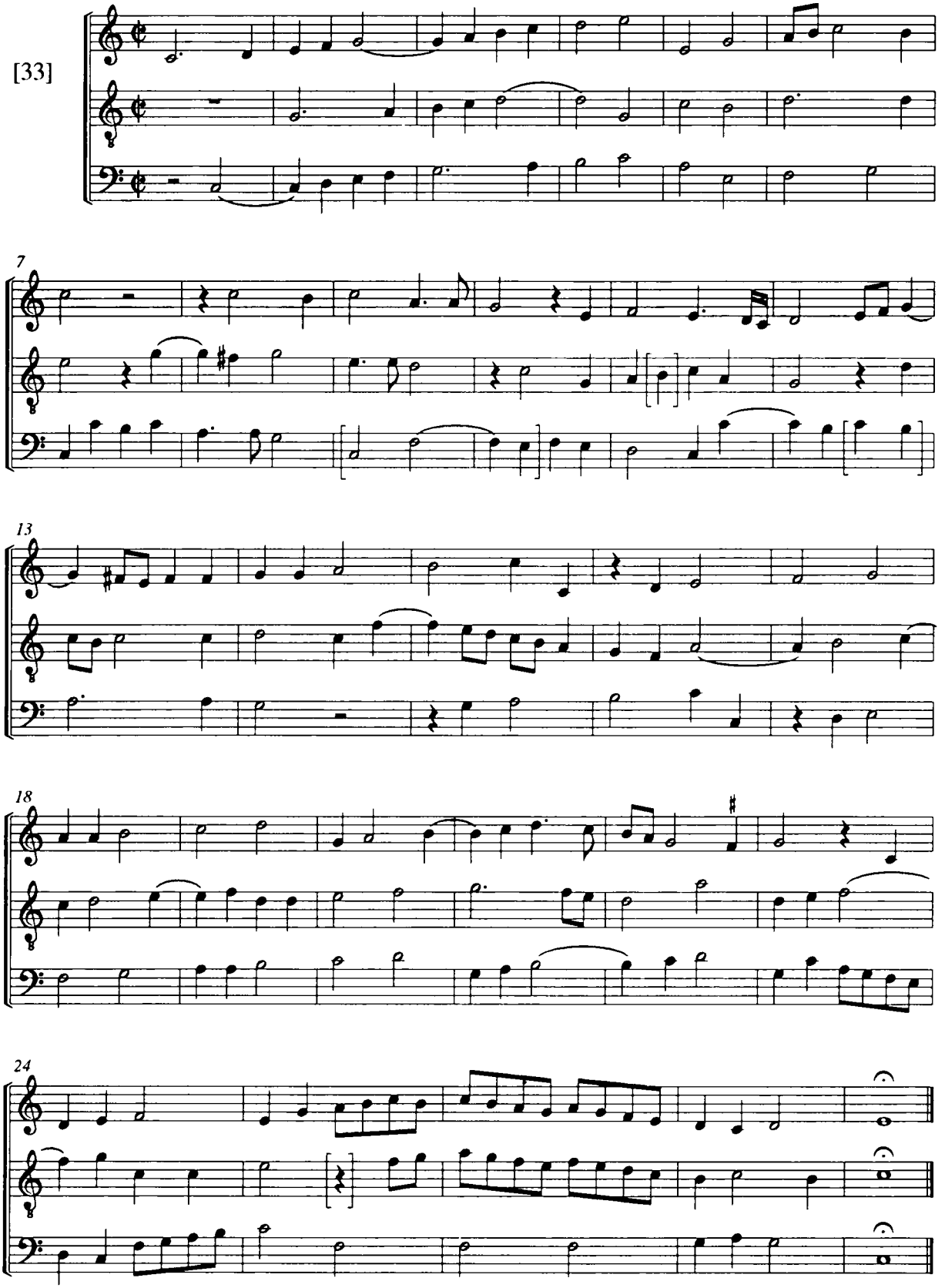
f 17 **Non potest ar[bor] bona** **Lodovico Viadana**




16
fruc-tus bo - - nos fa-ce - re, fruc - tus bo - nos fa - - ce-
- que ar-bor ma - la fruc - tus bo-nos fa - ce-re, fruc - tus
re, ne - - que ar-bor ma - la fruc - tus bo -
21
re, fruc - tus bo - nos fa- - ce-re, fa - - - ce - re, o-mnis
bo - nos fa - - ce-re, fruc-tus bo - - nos fa - ce - re, o-mnis
- nos fa - ce - re, fruc- - tus bo - nos fa - ce - re o-mnis
27
ar-bor, o-mnis ar - bor quae non fa-cit fruc-tum bo - - num, ex-ci-
ar-bor, o-mnis ar - bor quae non fa-cit fruc-tum bo - num, ex-ci - de-tur, ex-ci-
ar-bor, o-mnis ar - bor quae non fa-cit fruc-tus bo - num, ex - ci-de -


34
de - tur, ex-ci - de - tur, et in i - gnem mit-te - tur,
de-tur, ex-ci-de - tur, ex-ci - de-tur, et in i - gnem mit - te-tur, et in
tur, ex-ci - de - tur, ex-ci-de - tur et in i - gnem mit - te - tur, et in
41
et in i - gnem mit-te - tur, et in i-gnem mit-te - tur, et in
i - gnem, et in i - gnem mit-te - tur, et in i - gnem mit-te-tur,
i - gnem mit - te - tur, et in i - gnem mit - te - tur, et in
47
i - gnem mit - te - tur, et in i-gnem, et in i-gnem mit-te - tur.
et in i - gnem mit-te - tur, et in i-gnem, et in i-gnem mit-te - tur.
i - gnem mit - te - tur, et in i-gnem mit - te - tur.

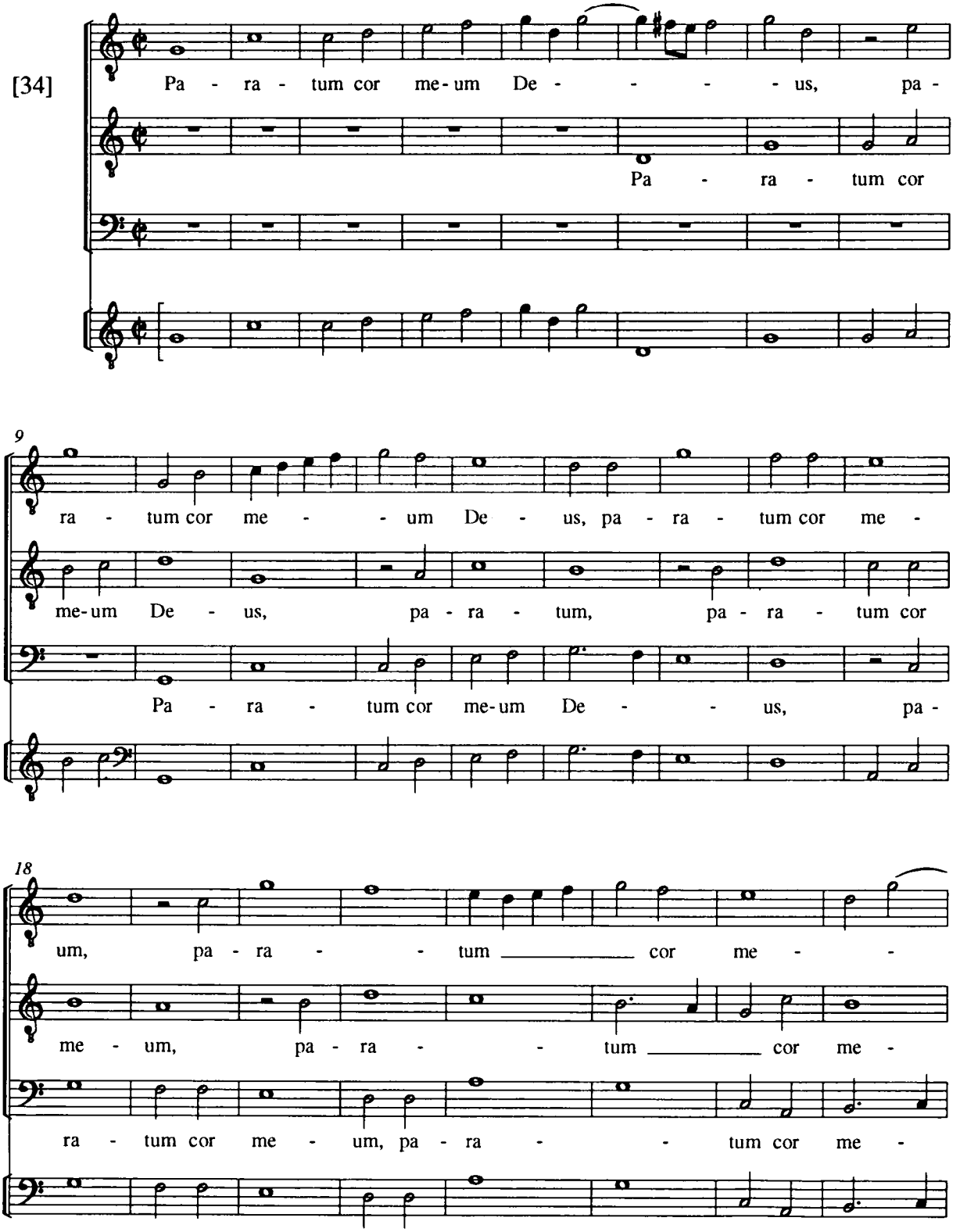
Benedicam Dominum in omni tempore

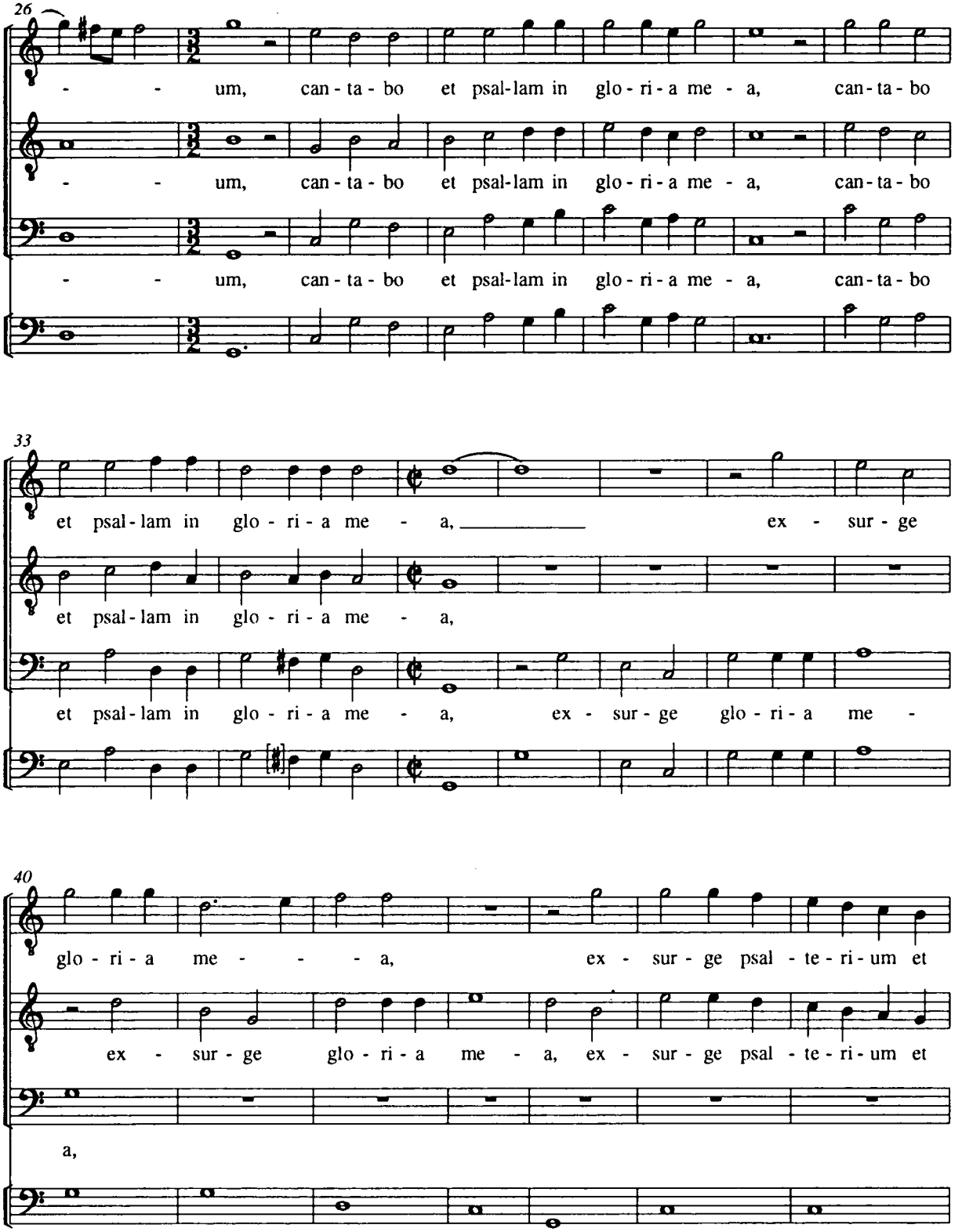


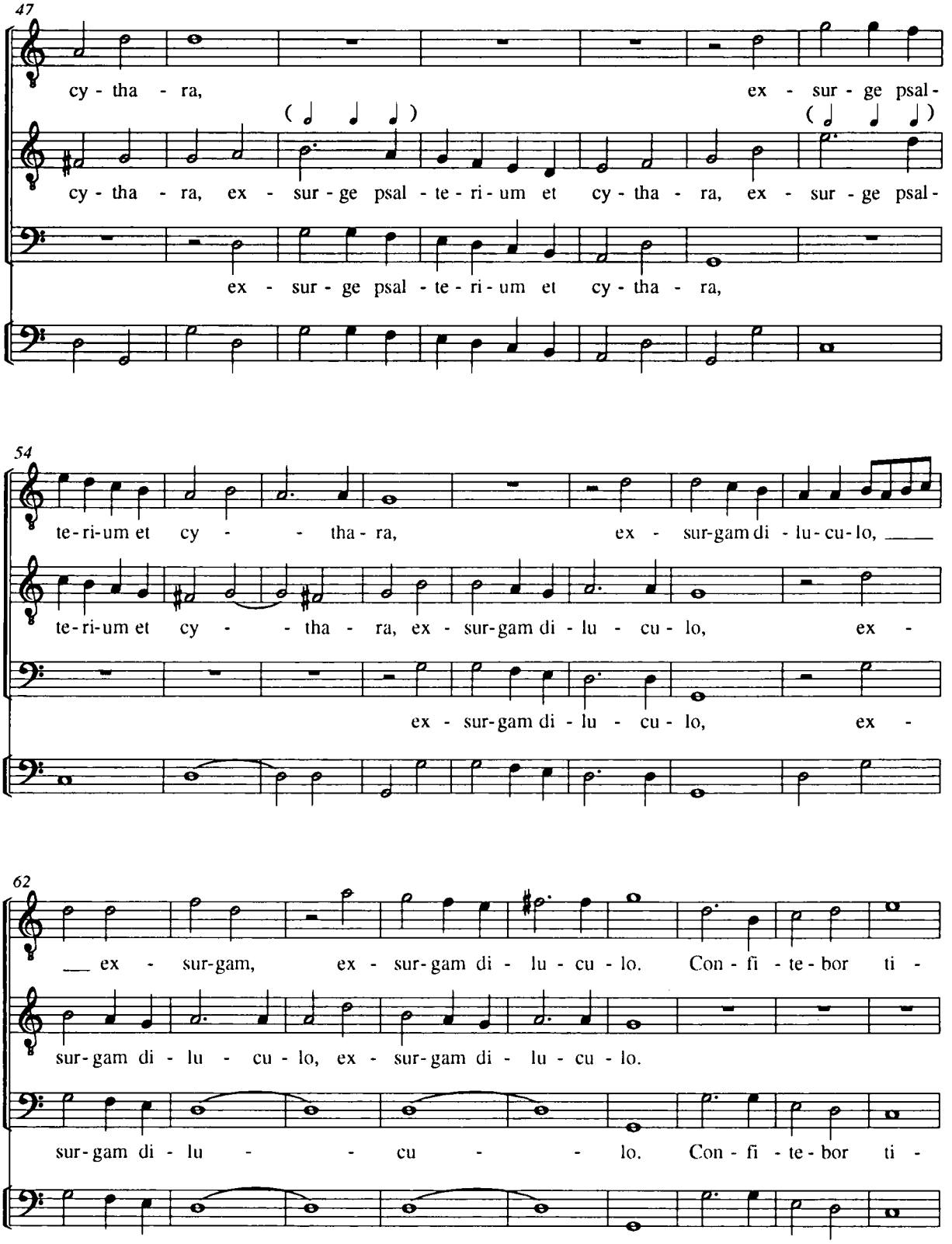
f 18

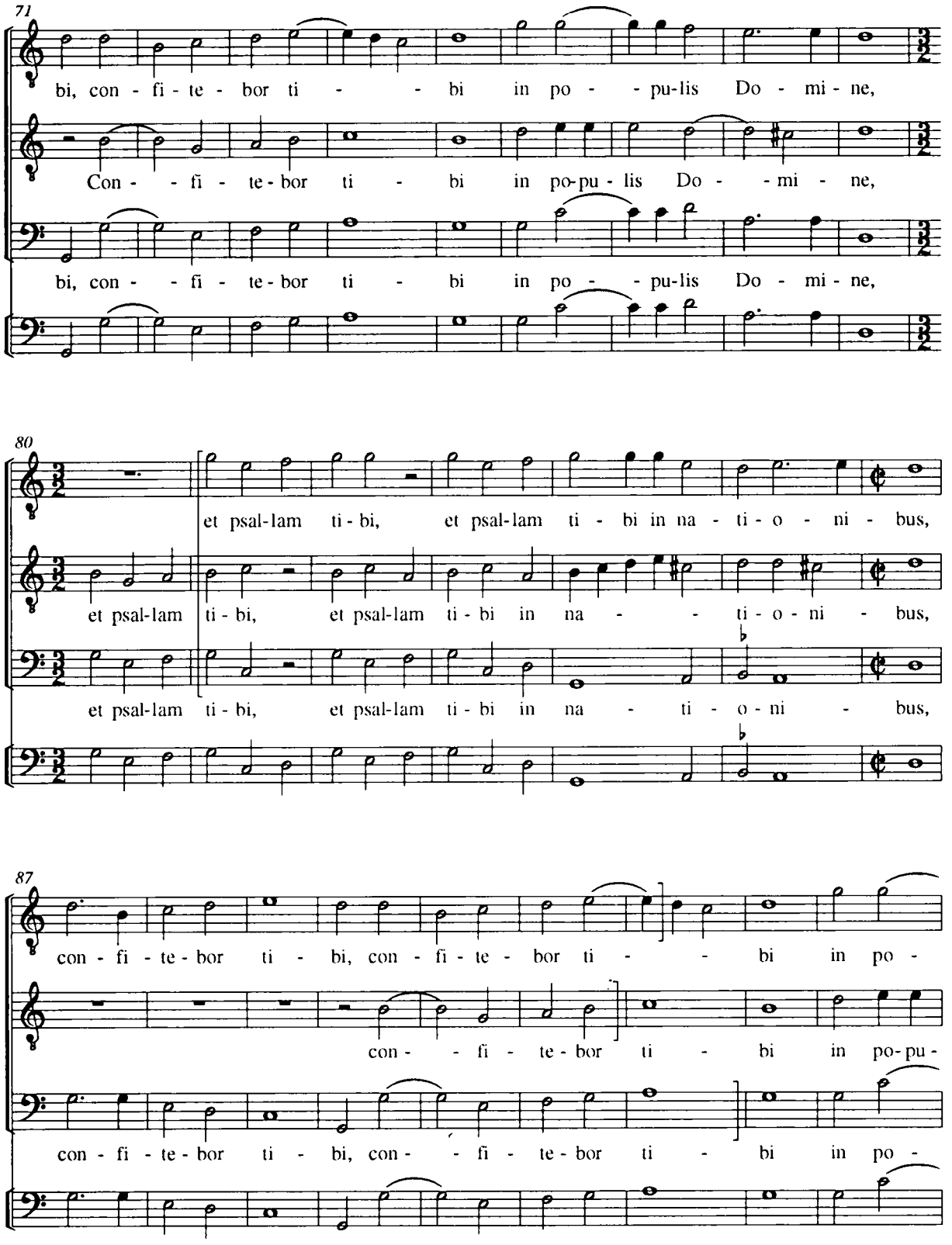
Paratum cor meum

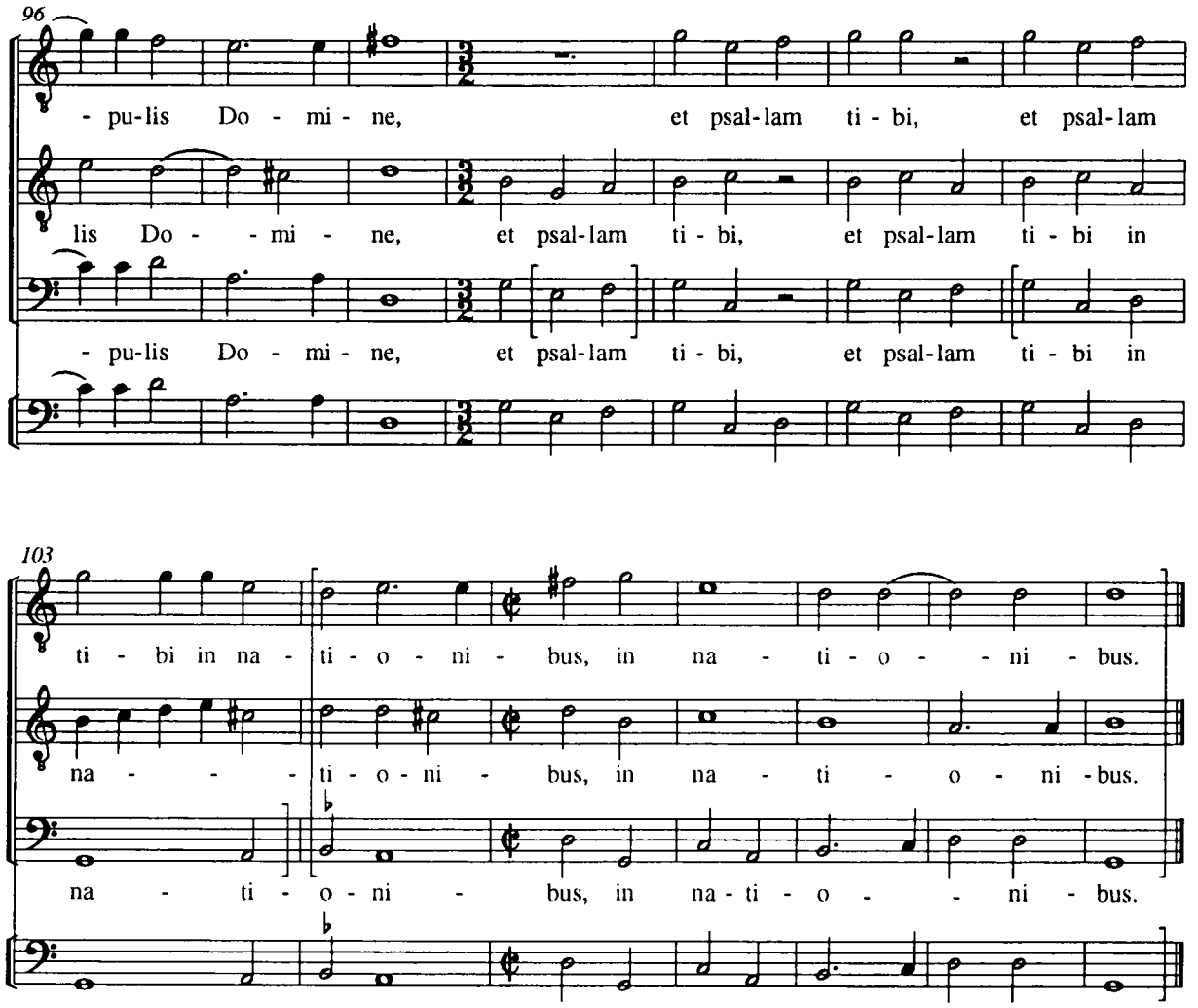
Lodovico Viadana




26
- - um, can - ta - bo et psal - lam in glo - ri - a me - a, can - ta - bo
- - um, can - ta - bo et psal - lam in glo - ri - a me - a, can - ta - bo
- - um, can - ta - bo et psal - lam in glo - ri - a me - a, can - ta - bo
33
et psal - lam in glo - ri - a me - a, ex - sur - ge
et psal - lam in glo - ri - a me - a,
et psal - lam in glo - ri - a me - a, ex - sur - ge glo - ri - a me -
40
glo - ri - a me - - - a, ex - sur - ge psal - te - ri - um et
ex - sur - ge glo - ri - a me - a, ex - sur - ge psal - te - ri - um et
a,


47
cy - tha - ra, ex - sur - ge psal -
cy - tha - ra, ex - sur - ge psal - te - ri - um et cy - tha - ra, ex - sur - ge psal -
ex - sur - ge psal - te - ri - um et cy - tha - ra,
54
te - ri - um et cy - - tha - ra, ex - sur - gam di - lu - cu - lo,
te - ri - um et cy - - tha - ra, ex - sur - gam di - lu - cu - lo, ex -
ex - sur - gam di - lu - cu - lo, ex -
62
ex - sur - gam, ex - sur - gam di - lu - cu - lo. Con - fi - te - bor ti -
sur - gam di - lu - cu - lo, ex - sur - gam di - lu - cu - lo.
sur - gam di - lu - - cu - - lo. Con - fi - te - bor ti -

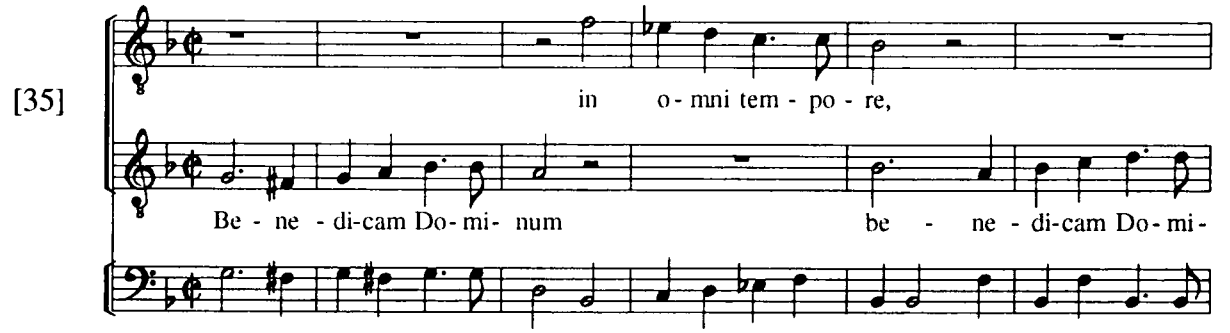

71
bi, con - fi - te - bor ti - - bi in po - - pu-lis Do - mi - ne,
Con - - fi - te - bor ti - bi in po-pu - lis Do - - mi - ne,
bi, con - - fi - te - bor ti - bi in po - - pu-lis Do - mi - ne,
80
et psal-lam ti - bi, et psal-lam ti - bi in na - ti - o - ni - bus,
et psal-lam ti - bi, et psal-lam ti - bi in na - - ti - o - ni - bus,
et psal-lam ti - bi, et psal-lam ti - bi in na - ti - o - ni - bus,
87
con - fi - te - bor ti - bi, con - fi - te - bor ti - - bi in po -
con - - fi - te - bor ti - bi in po-pu -
con - fi - te - bor ti - bi, con - - fi - te - bor ti - bi in po -

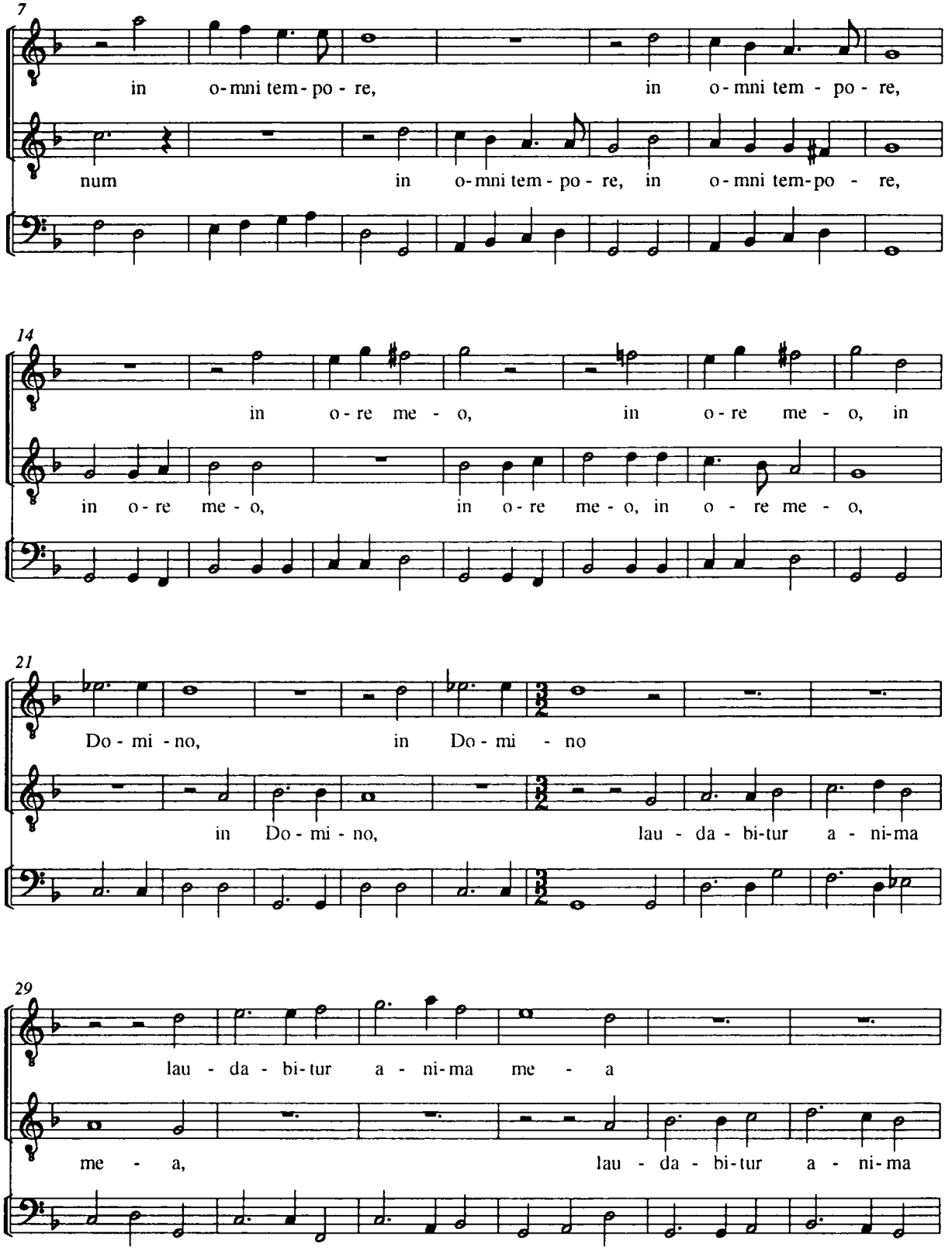


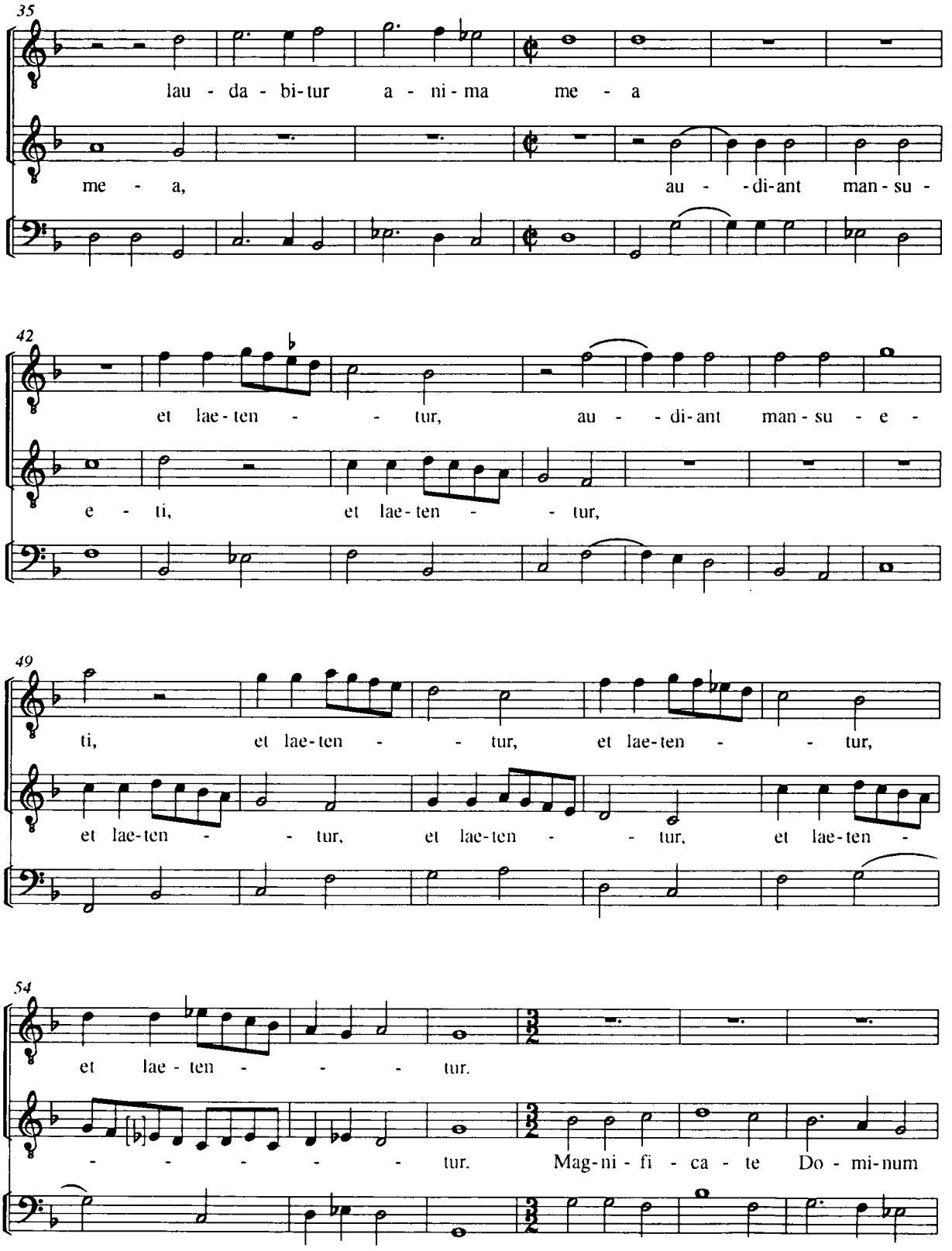
f 19

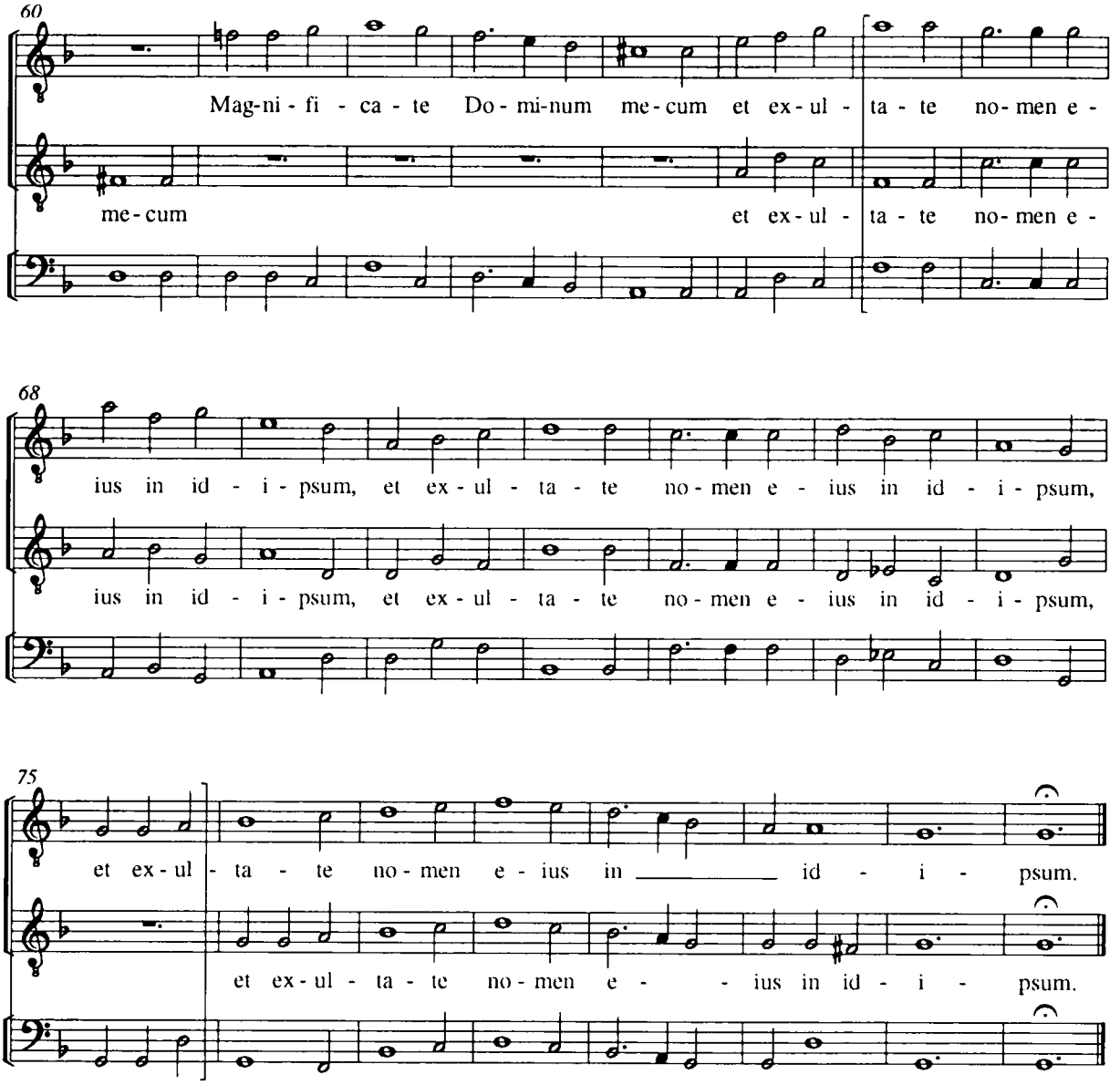
Benedicam Dominum in omni tempore

Lodovico Viadana




7
in o-mni tem-po-re, in o-mni tem-po-re,
num in o-mni tem-po-re, in o-mni tem-po-re,
14
in o-re me-o, in o-re me-o, in
in o-re me-o, in o-re me-o, in o-re me-o,
21
Do-mi-no, in Do-mi-no
in Do-mi-no, lau-da-bi-tur a-ni-ma
29
lau-da-bi-tur a-ni-ma me-a
me-a, lau-da-bi-tur a-ni-ma

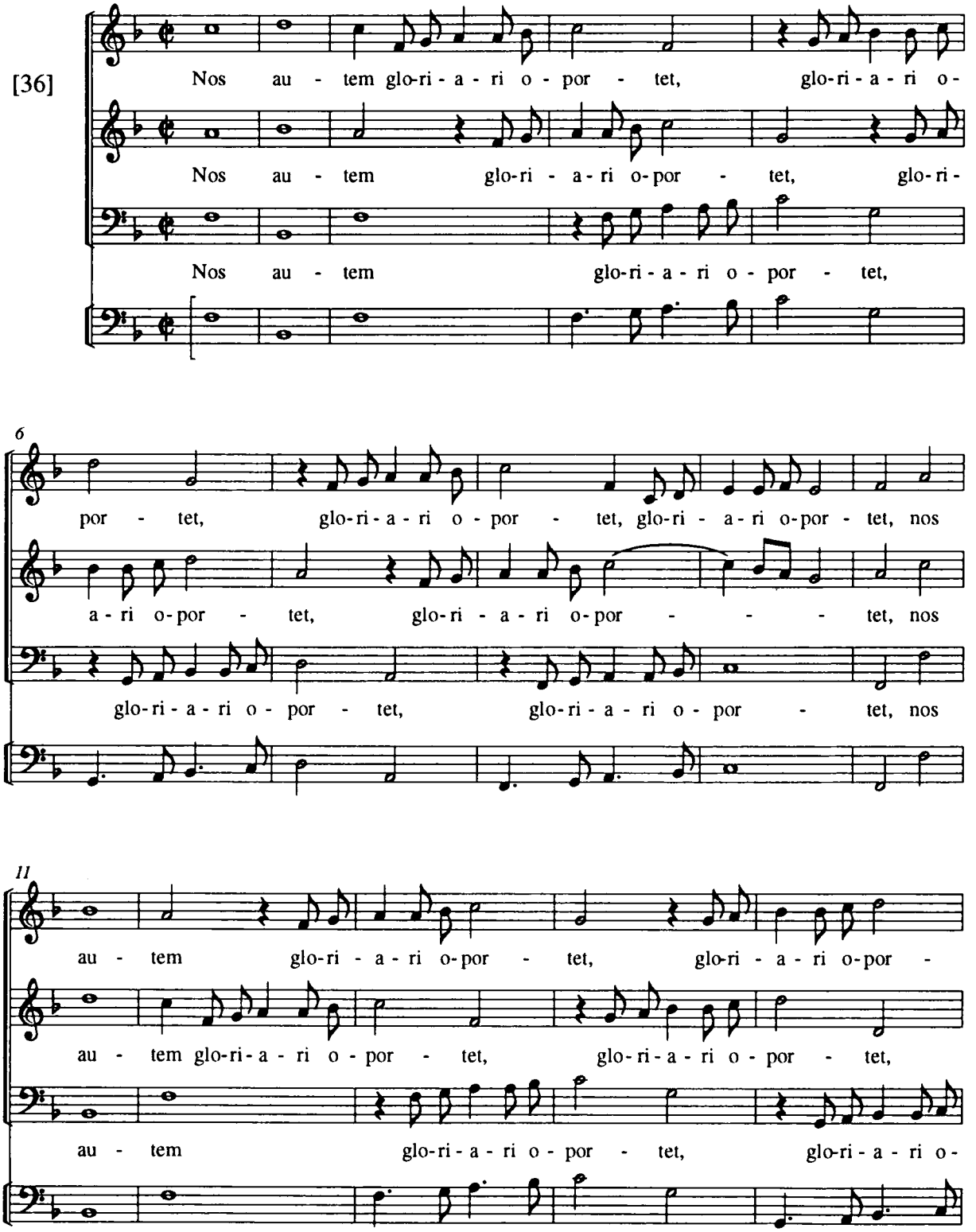

35
lau - da - bi-tur a - ni - ma me - a
me - a, au - - di-ant man - su -
42
et lae - ten - - - tur, au - - di-ant man - su - e -
e - ti, et lae - ten - - tur,
49
ti, et lae-ten - - tur, et lae-ten - - tur,
et lae-ten - - tur, et lae-ten - - tur, et lae-ten -
54
et lae - ten - - - - tur.
- - - - - - - tur. Mag-ni - fi - ca - te Do - mi-num

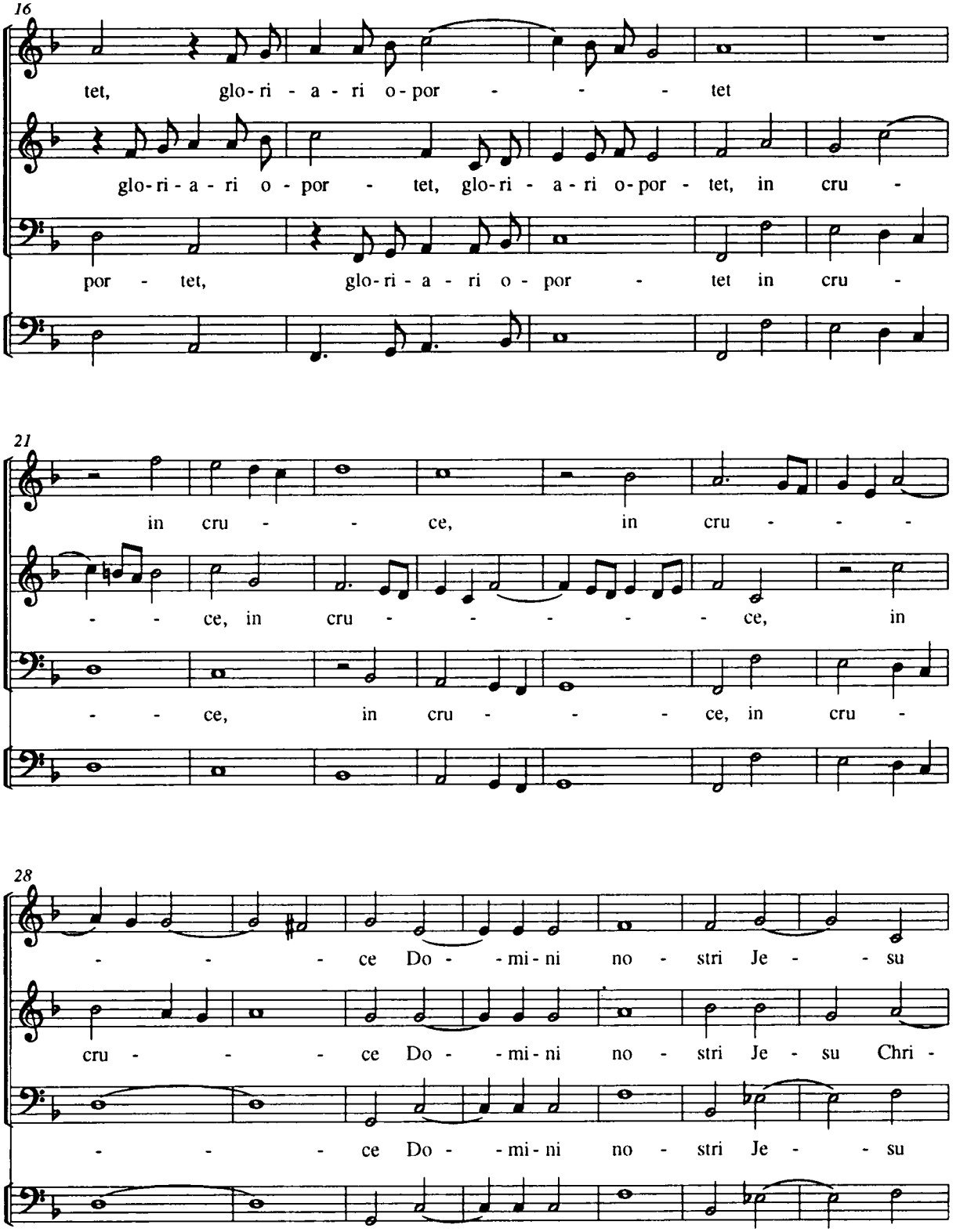

60
Mag-ni - fi - ca - te Do - mi-num me - cum et ex - ul - ta - te no - men e -
me - cum
et ex - ul - ta - te no - men e -
68
ius in id - i - psum, et ex - ul - ta - te no - men e - ius in id - i - psum,
ius in id - i - psum, et ex - ul - ta - te no - men e - ius in id - i - psum,
75
et ex - ul - ta - te no - men e - ius in id - i - psum.
et ex - ul - ta - te no - men e - ius in id - i - psum.

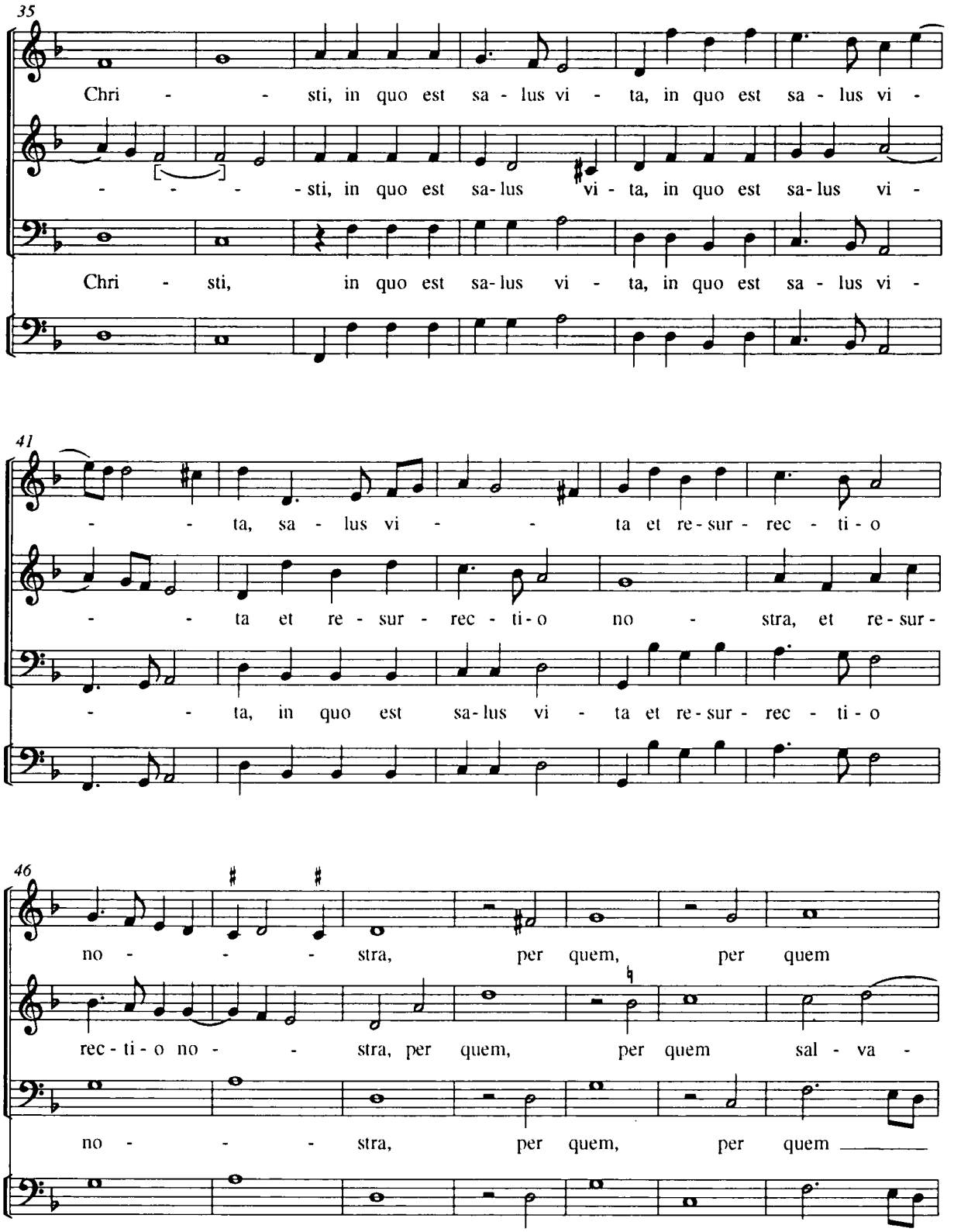
f 20

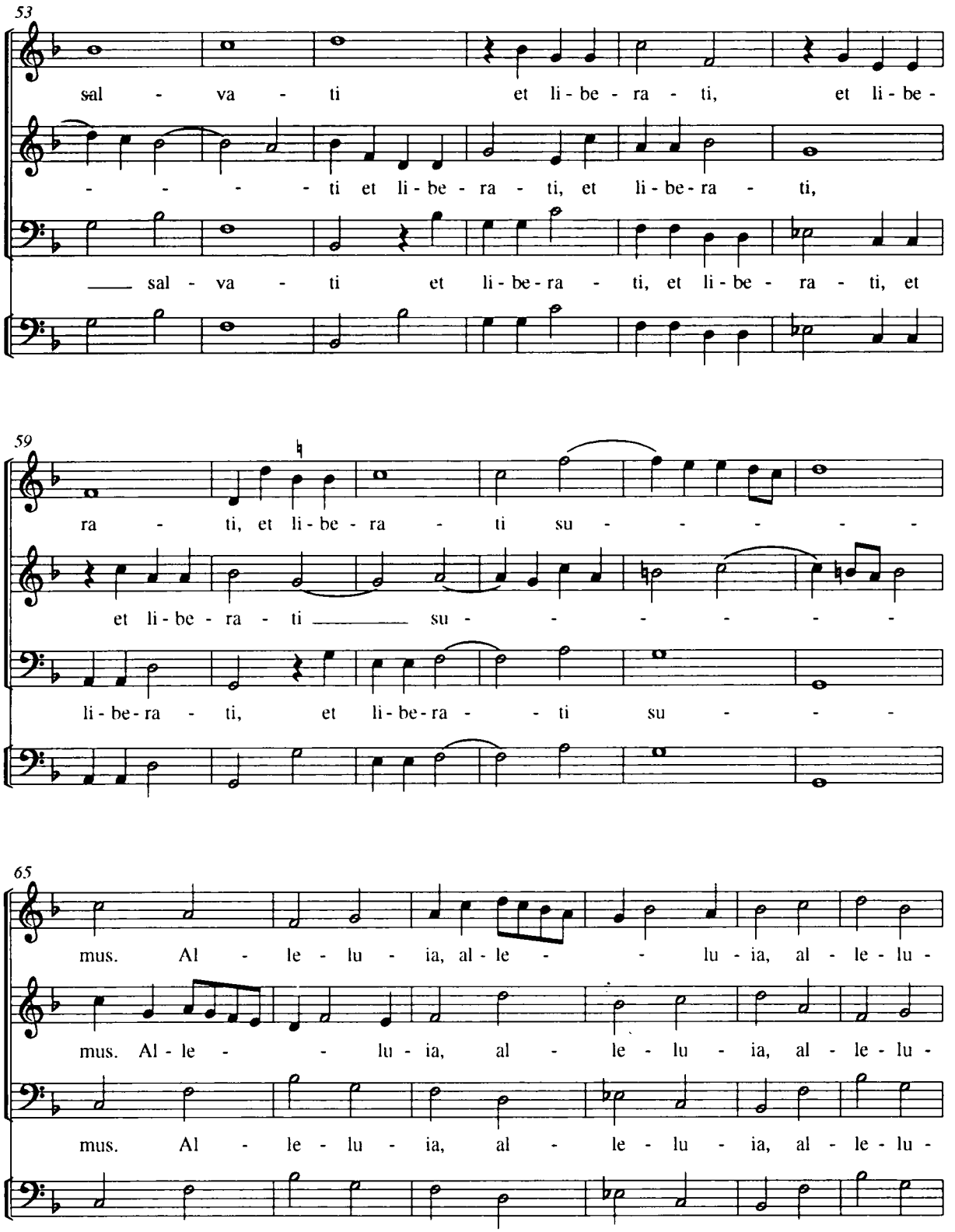
Nos autem gloriari oportet

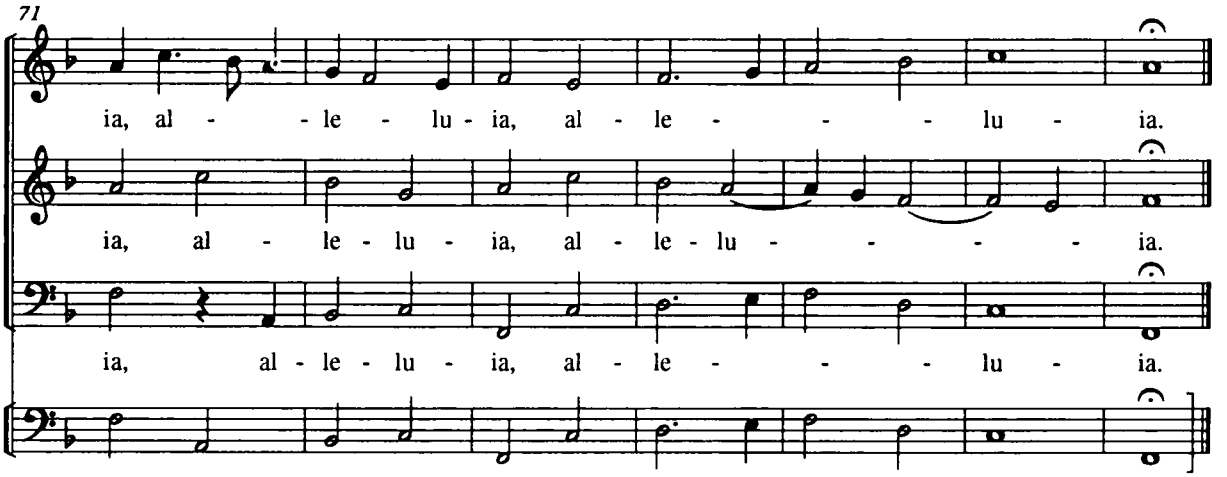
[Antonio Mortaro]




16
tet, glo-ri - a - ri o-por - - - tet
glo-ri - a - ri o - por - tet, glo-ri - a - ri o-por - tet, in cru -
por - tet, glo-ri - a - ri o - por - tet in cru -
21
in cru - - ce, in cru - - -
- - ce, in cru - - - - - ce, in
- - ce, in cru - - - ce, in cru -
28
- - - ce Do - - mi - ni no - stri Je - - su
cru - - - ce Do - - mi - ni no - stri Je - su Chri -
- - - ce Do - - mi - ni no - stri Je - - su


35
Chri - - sti, in quo est sa - lus vi - ta, in quo est sa - lus vi -
- - - - sti, in quo est sa-lus vi - ta, in quo est sa-lus vi -
Chri - sti, in quo est sa-lus vi - ta, in quo est sa - lus vi -
41
- - ta, sa - lus vi - - ta et re-sur - rec - ti - o
- - ta et re - sur - rec - ti - o no - stra, et re-sur -
- - ta, in quo est sa-lus vi - ta et re-sur - rec - ti - o
46
no - - - - stra, per quem, per quem
rec - ti - o no - - stra, per quem, per quem sal - va -
no - - - - stra, per quem, per quem

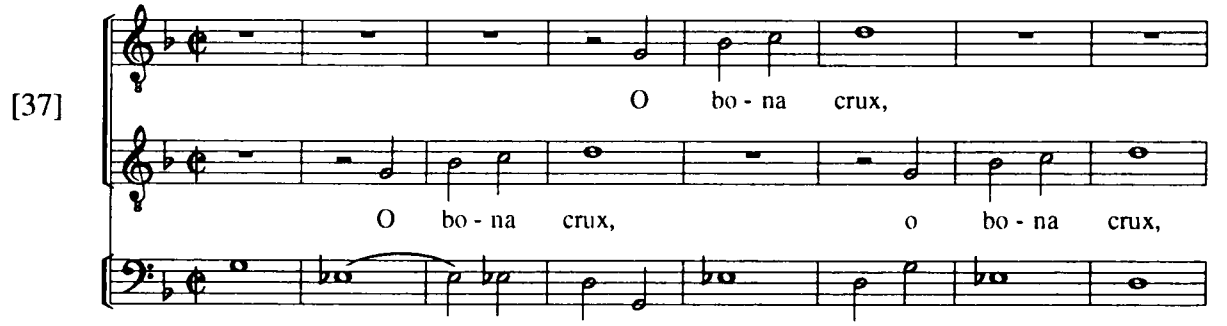

53
sal - va - ti et li - be - ra - ti, et li - be -
- - - - ti et li - be - ra - ti, et li - be - ra - ti,
sal - va - ti et li - be - ra - ti, et li - be - ra - ti, et
59
ra - ti, et li - be - ra - ti su - - - - - -
et li - be - ra - ti su - - - - - -
li - be - ra - ti, et li - be - ra - ti su - - -
65
mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -
mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -
mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

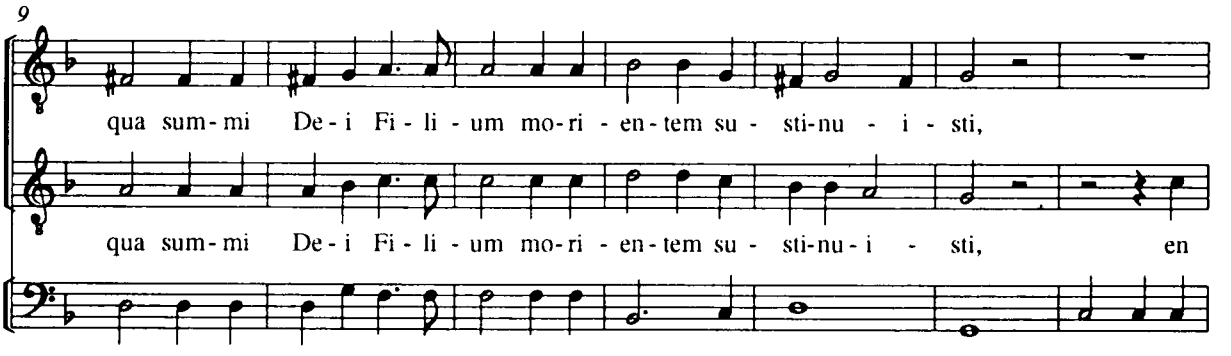


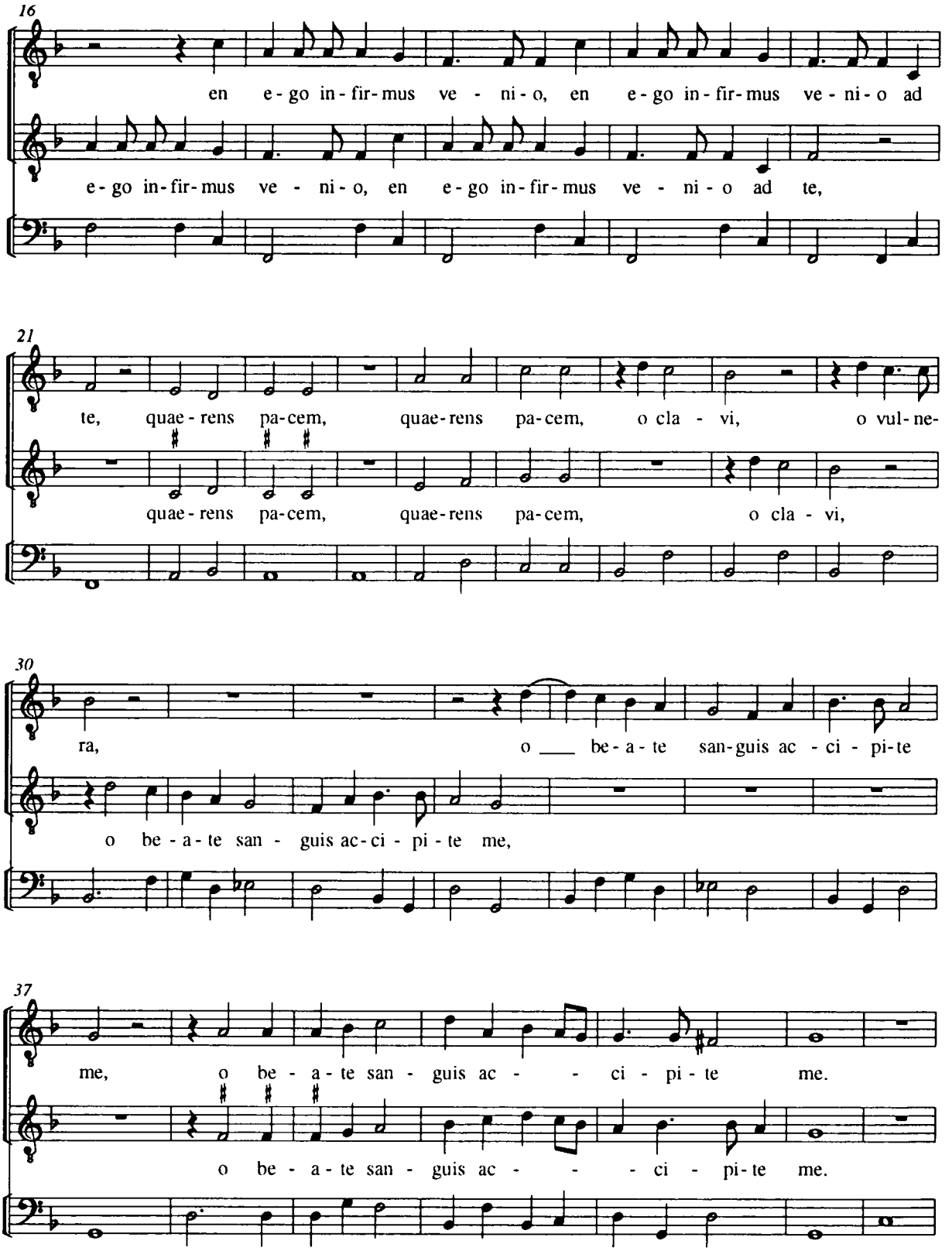
f 21

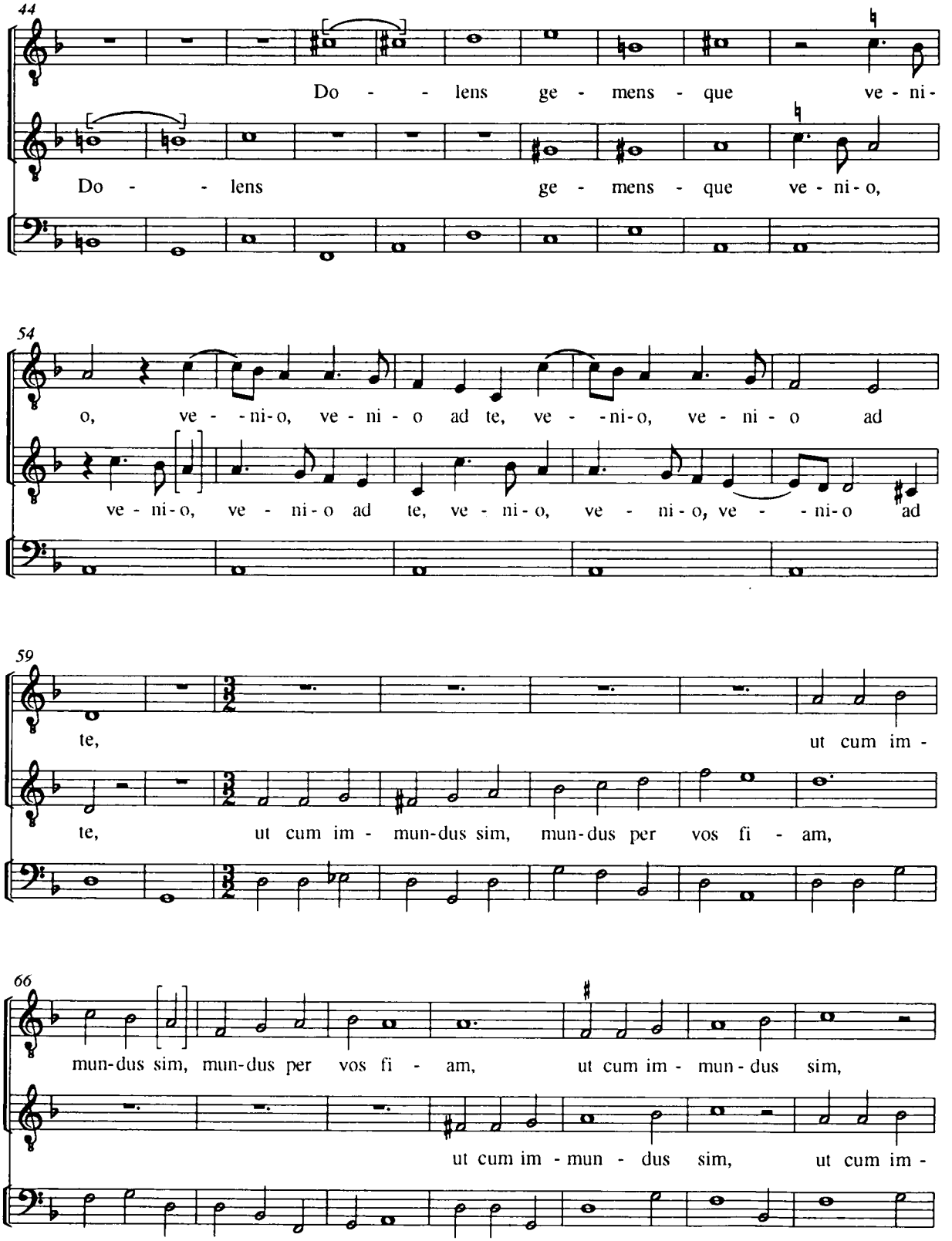
O bona crux

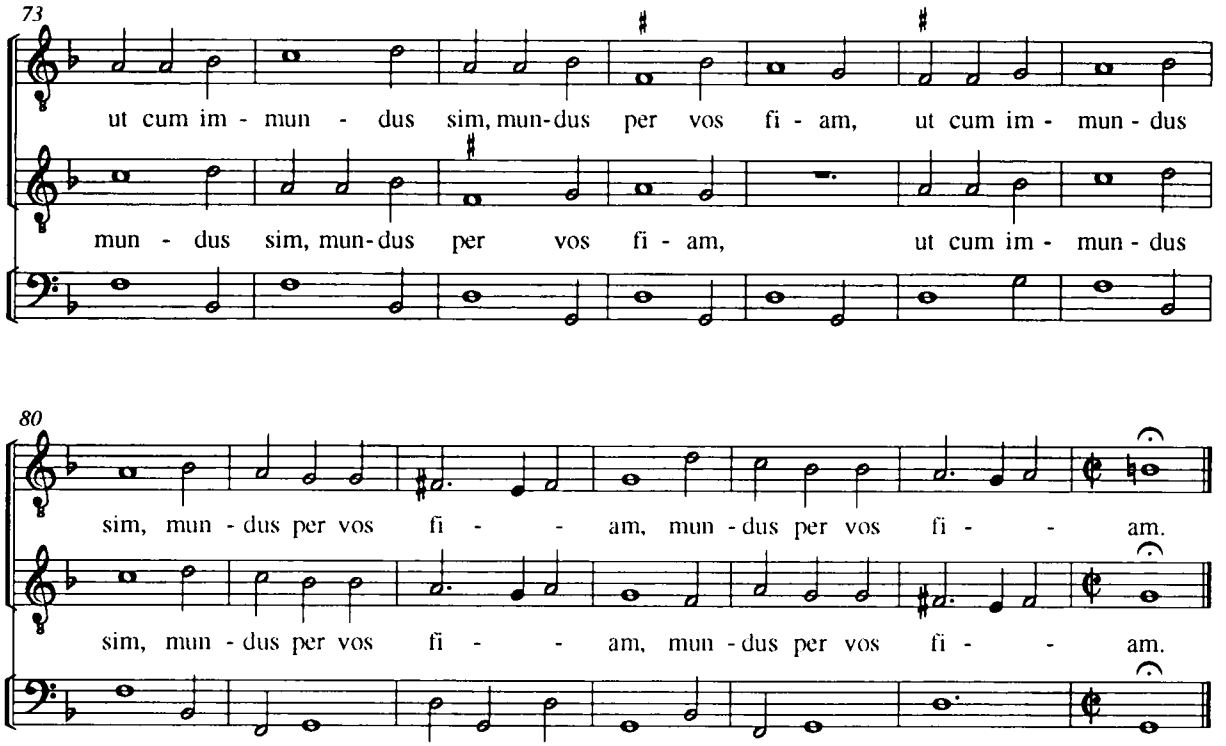
Lodovico Viadana





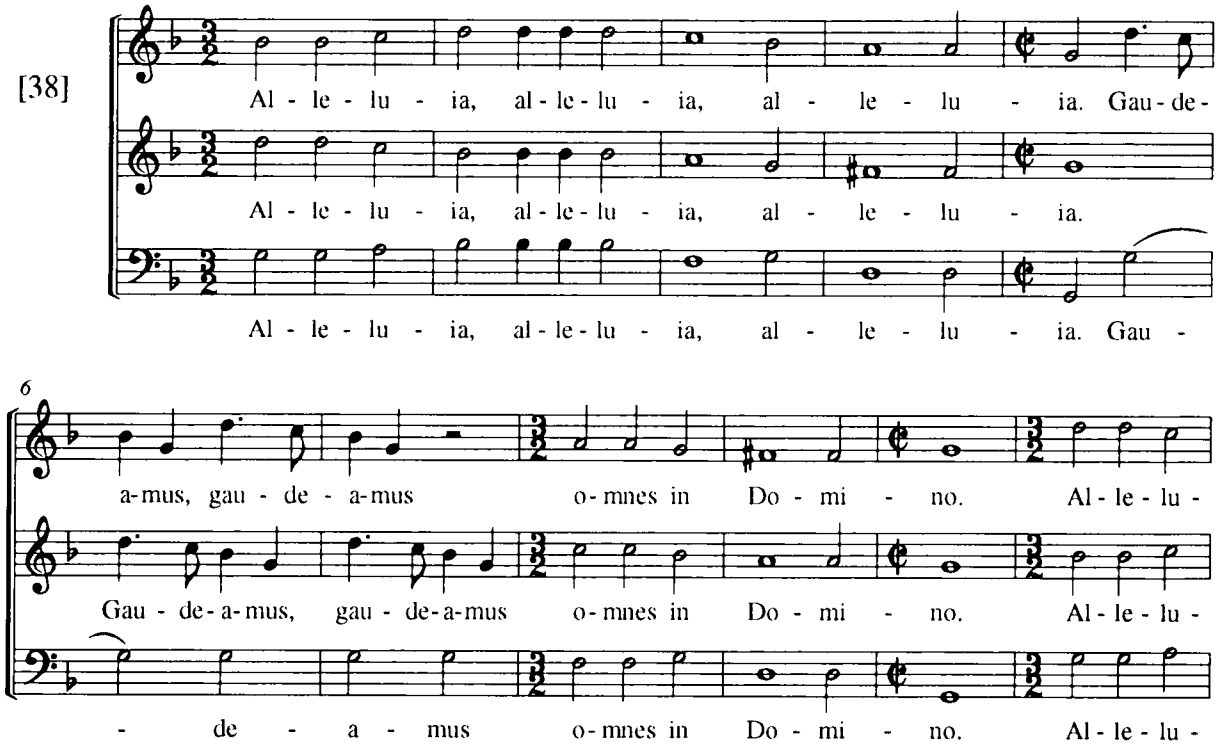

16
en e-go in-fir-mus ve - ni-o, en e-go in-fir-mus ve-ni-o ad
e-go in-fir-mus ve - ni-o, en e-go in-fir-mus ve - ni-o ad te,
21
te, quae-rens pa-cem, quae-rens pa-cem, o cla - vi, o vul-ne-
quae-rens pa-cem, quae-rens pa-cem, o cla - vi,
30
ra, o ___ be-a-te san-guis ac - ci - pi-te
o be-a-te san - guis ac-ci - pi-te me,
37
me, o be - a-te san - guis ac - - ci - pi-te me.
o be - a-te san - guis ac - - - ci - pi-te me.

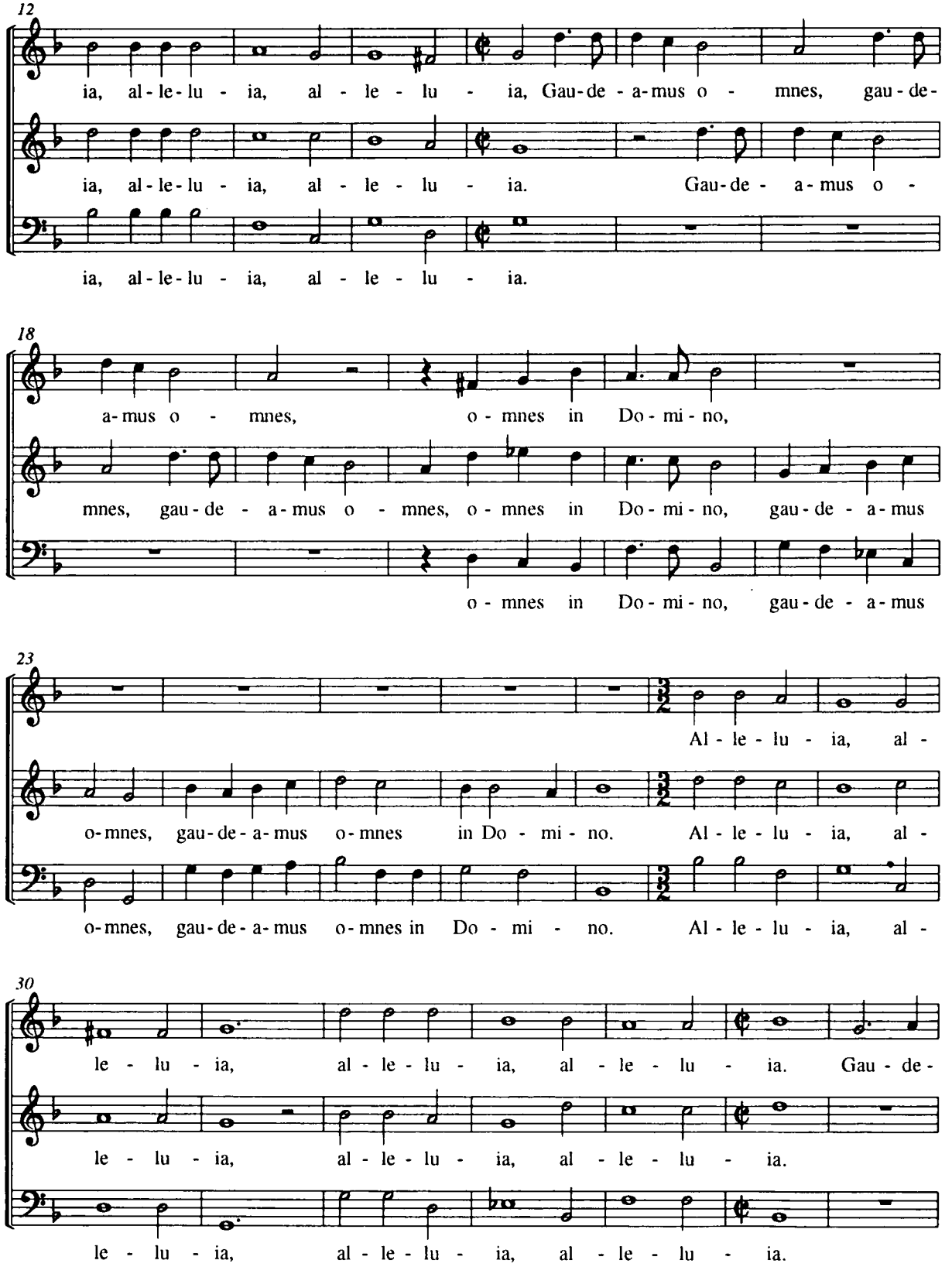

44
Do - - lens ge - mens - que ve - ni-
Do - - lens ge - mens - que ve - ni - o,
54
o, ve - - ni-o, ve - ni - o ad te, ve - - ni-o, ve - ni - o ad
ve - ni-o, ve - ni-o ad te, ve - ni-o, ve - ni-o, ve - - ni-o ad
59
te, ut cum im -
te, ut cum im - mun-dus sim, mun-dus per vos fi - am,
66
mun-dus sim, mun-dus per vos fi - am, ut cum im - mun-dus sim,
ut cum im - mun - dus sim, ut cum im -

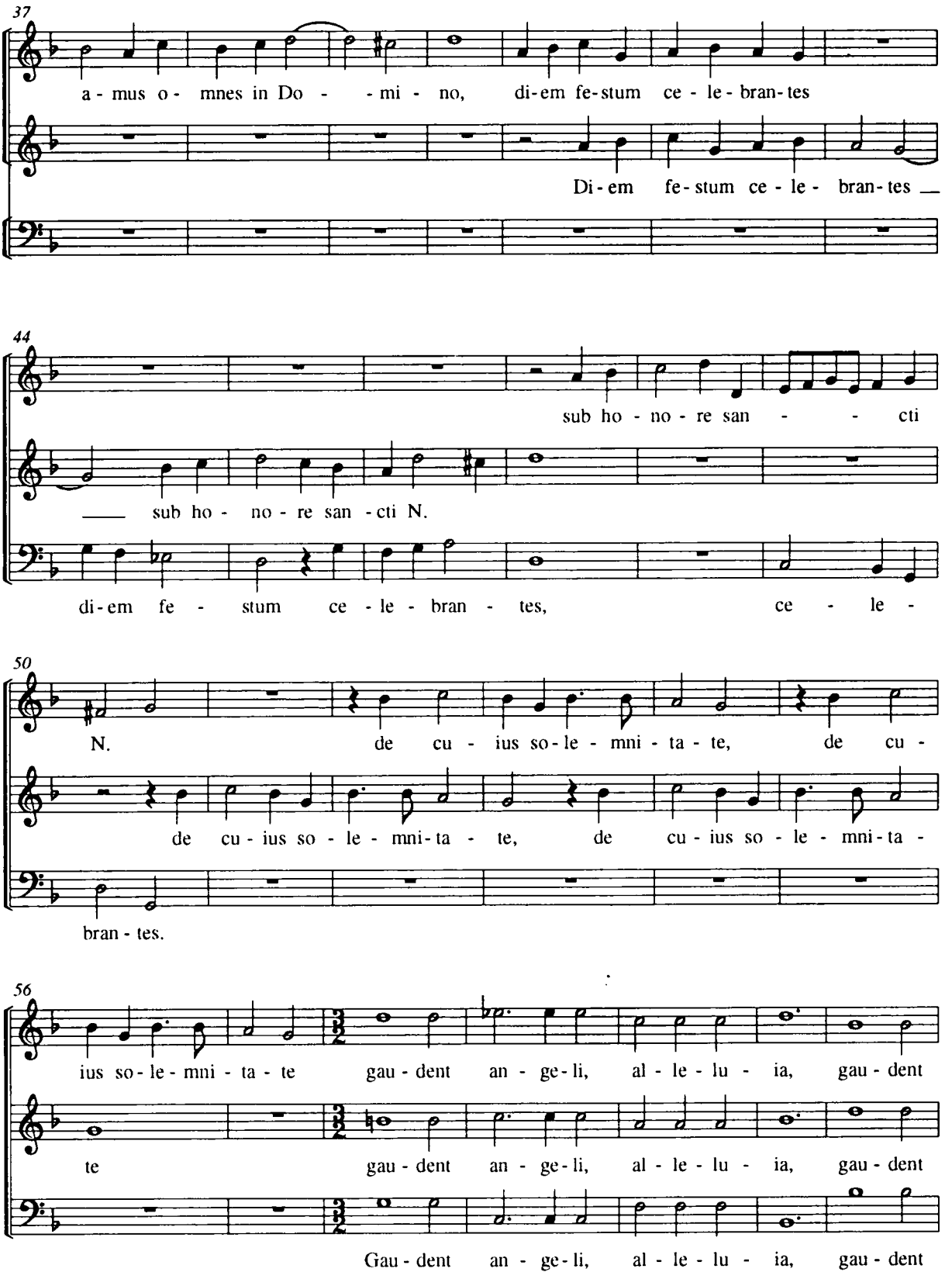


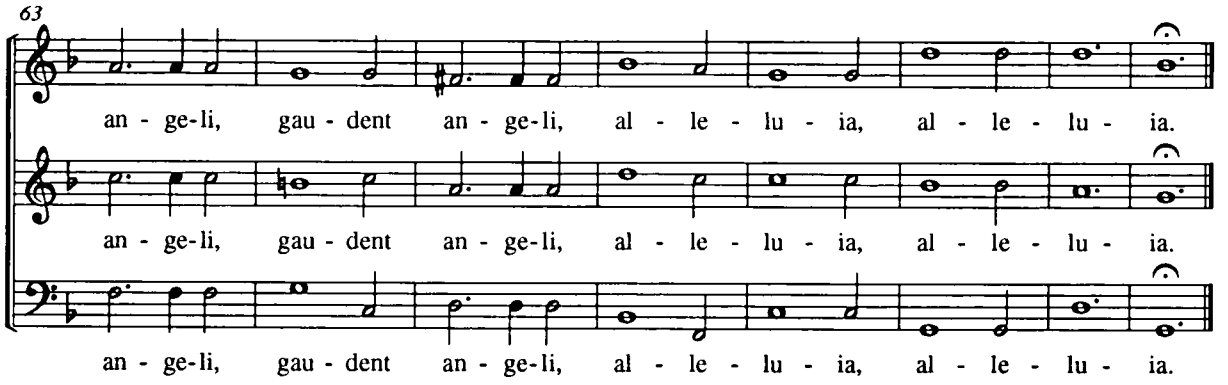
Alleluia. Gaudeamus omnes

[Giacomo Moro da Viadana] f 22



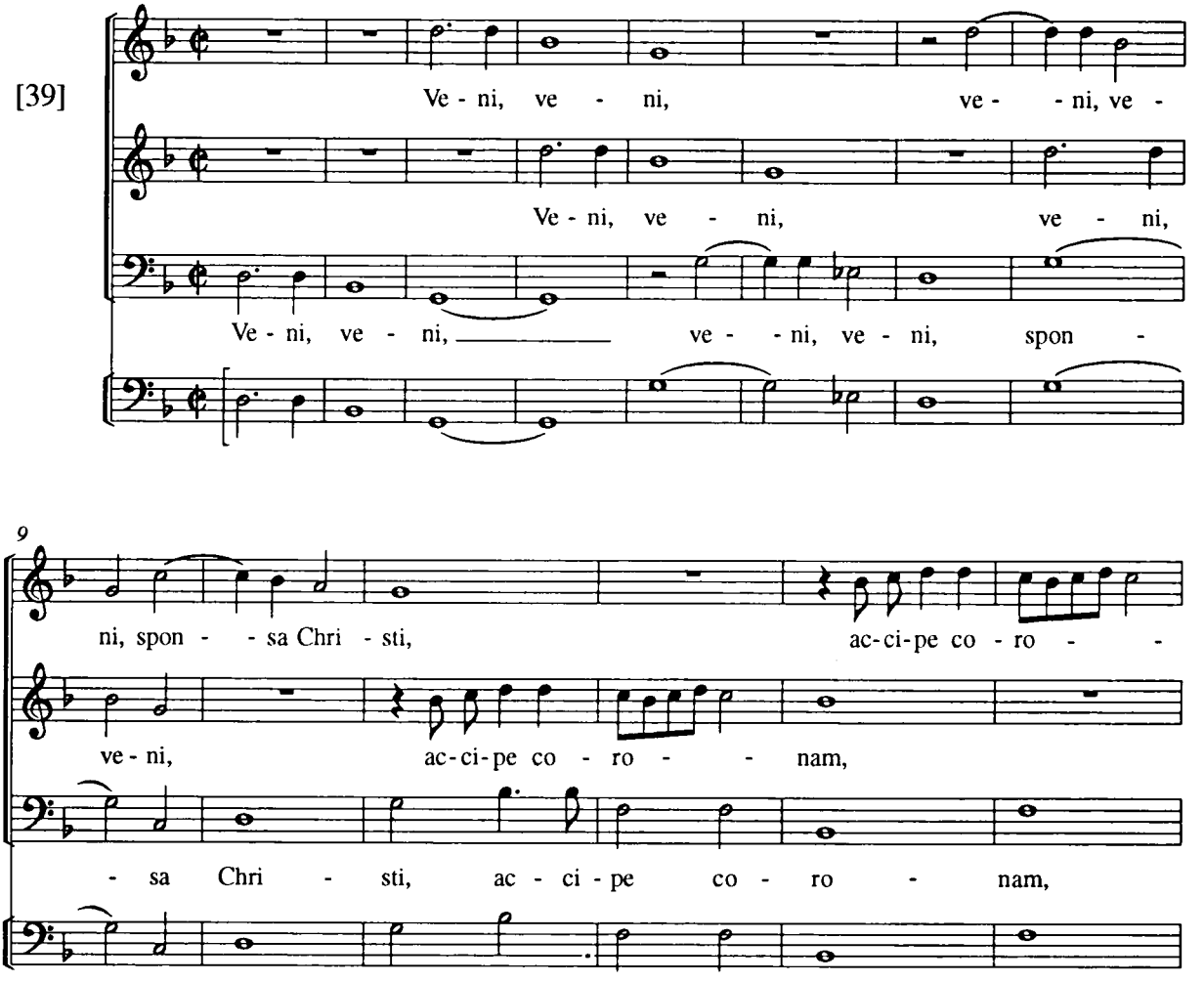

12
ia, al - le - lu - ia, al - le - lu - ia, Gau-de - a-mus o - mnes, gau-de-
ia, al - le - lu - ia, al - le - lu - ia. Gau-de - a-mus o -
ia, al - le - lu - ia, al - le - lu - ia.
18
a-mus o - mnes, o - mnes in Do - mi - no,
mnes, gau-de - a-mus o - mnes, o - mnes in Do - mi - no, gau - de - a - mus
o - mnes in Do - mi - no, gau - de - a - mus
23
Al - le - lu - ia, al -
o-mnes, gau-de-a-mus o-mnes in Do - mi - no. Al - le - lu - ia, al -
o-mnes, gau-de-a-mus o-mnes in Do - mi - no. Al - le - lu - ia, al -
30
le - lu - ia, al - le - lu - ia, al - le - lu - ia. Gau - de -
le - lu - ia, al - le - lu - ia, al - le - lu - ia.
le - lu - ia, al - le - lu - ia, al - le - lu - ia.

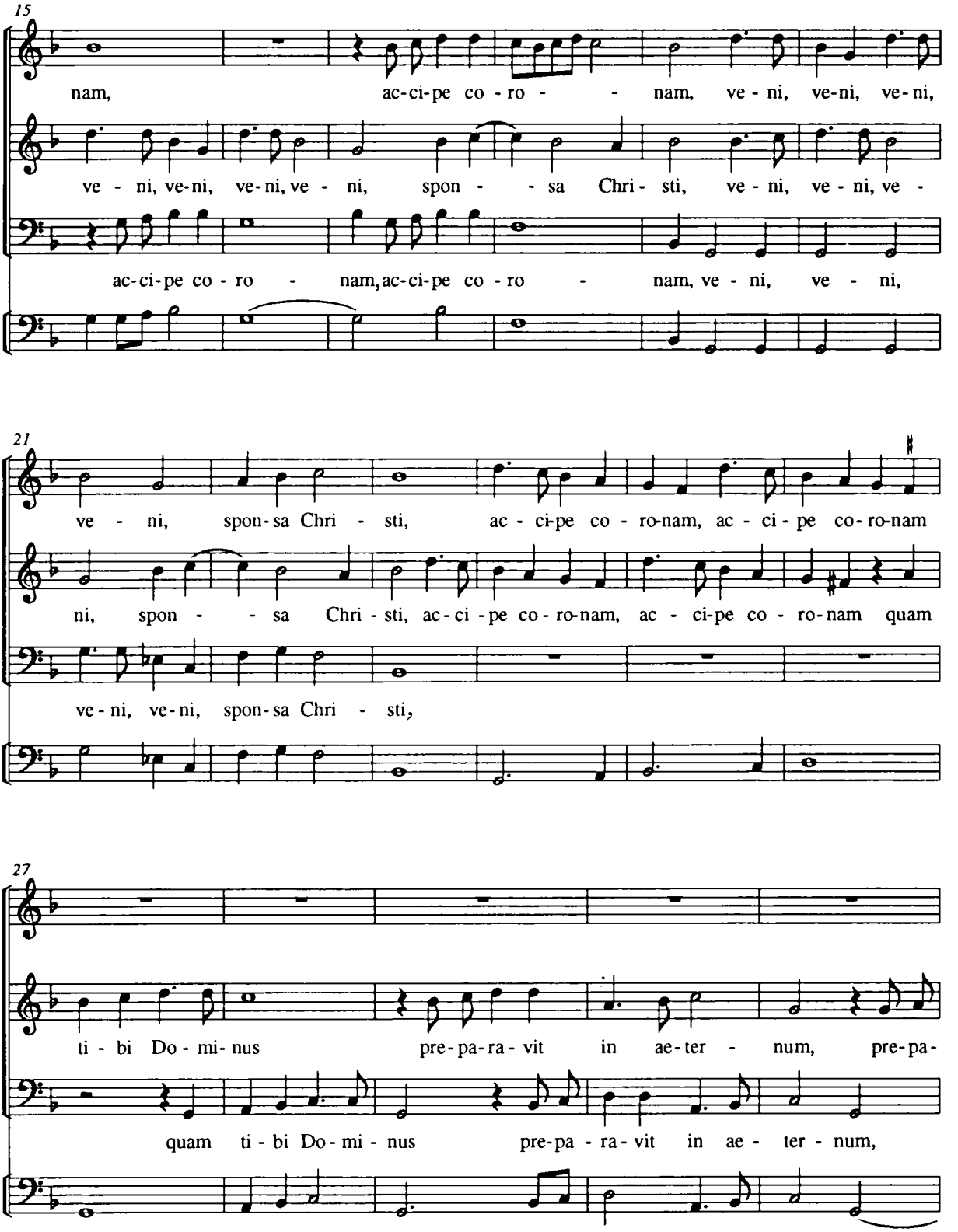

37
a - mus o - mnes in Do - - mi - no, di-em fe-stum ce - le - bran-tes
Di - em fe - stum ce - le - bran - tes
44
sub ho - no - re san - - cti
sub ho - no - re san - cti N.
di - em fe - stum ce - le - bran - tes, ce - le -
50
N. de cu - ius so - le - mni - ta - te, de cu -
de cu - ius so - le - mni - ta - te, de cu - ius so - le - mni - ta -
bran - tes.
56
ius so - le - mni - ta - te gau - dent an - ge - li, al - le - lu - ia, gau - dent
te gau - dent an - ge - li, al - le - lu - ia, gau - dent
Gau - dent an - ge - li, al - le - lu - ia, gau - dent

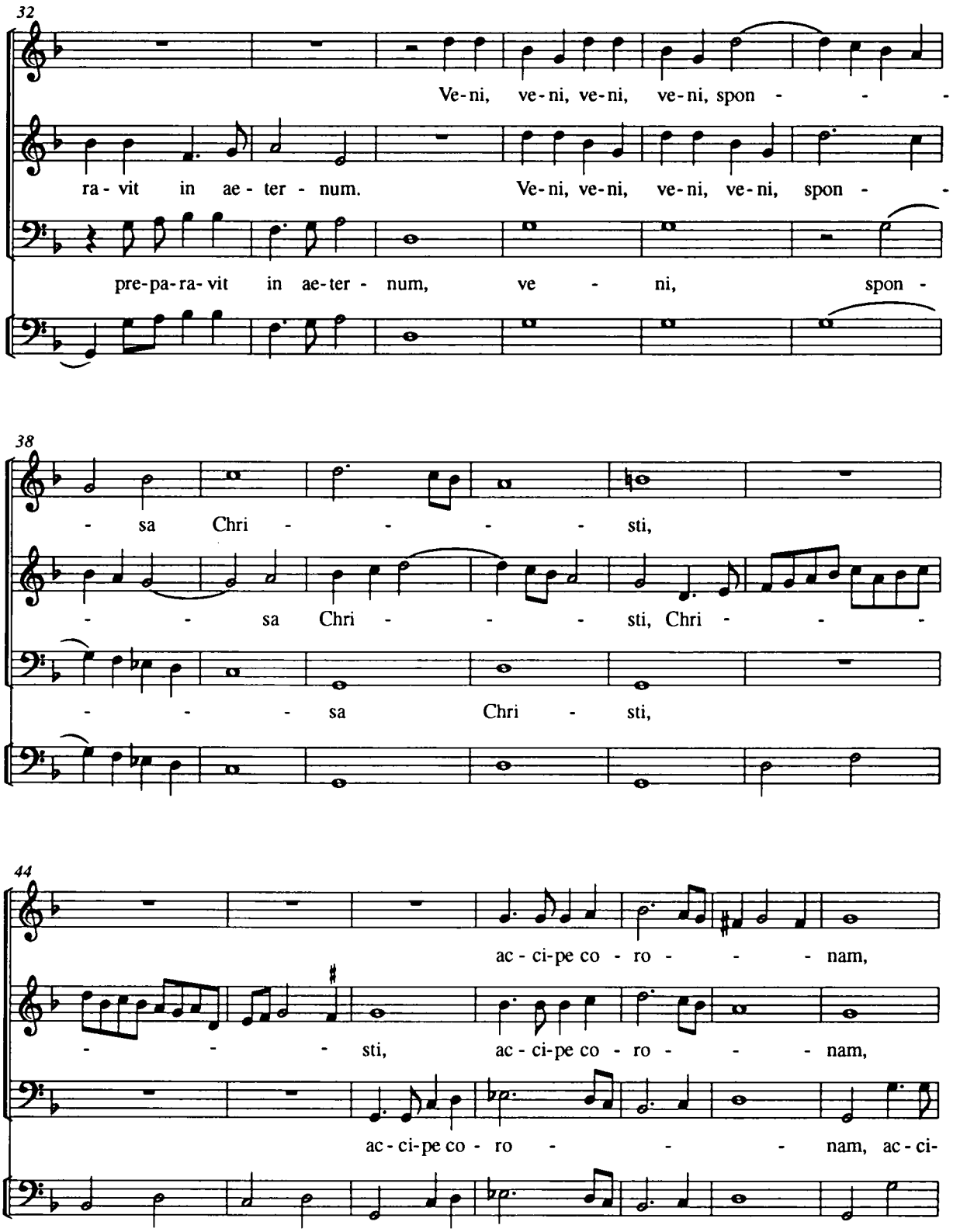


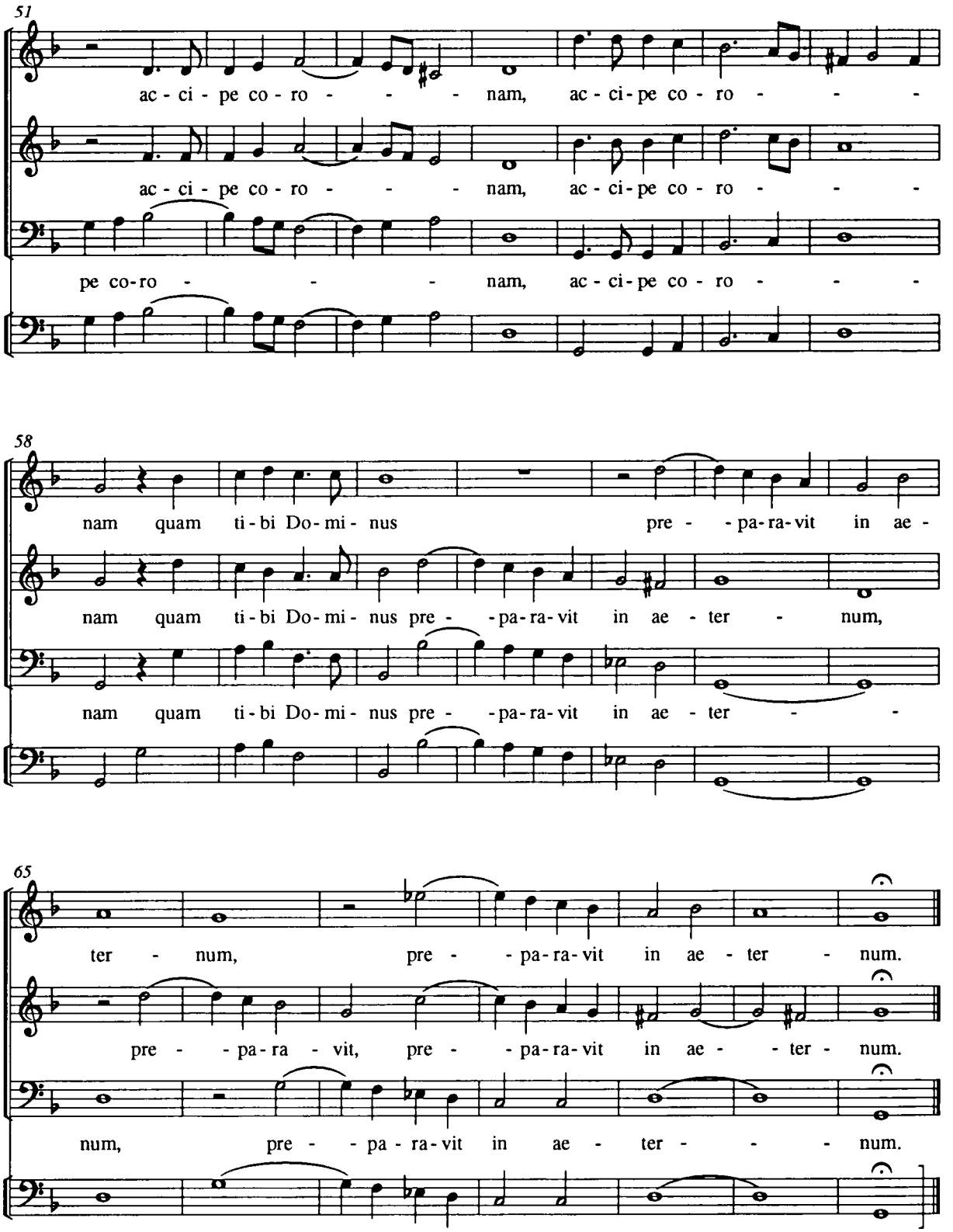
f 23

Veni sponsa Christi




15
nam, ac-ci-pe co - ro - - nam, ve - ni, ve-ni, ve-ni,
ve - ni, ve-ni, ve-ni, ve - ni, spon - - sa Chri - sti, ve - ni, ve - ni, ve -
ac-ci-pe co - ro - nam, ac-ci-pe co - ro - nam, ve - ni, ve - ni,
21
ve - ni, spon-sa Chri - sti, ac - ci-pe co - ro-nam, ac - ci - pe co-ro-nam
ni, spon - - sa Chri - sti, ac-ci - pe co - ro-nam, ac - ci-pe co - ro-nam quam
ve - ni, ve-ni, spon-sa Chri - sti,
27
ti - bi Do - mi- nus pre-pa-ra - vit in ae-ter - num, pre-pa-
quam ti - bi Do - mi - nus pre-pa - ra - vit in ae - ter - num,

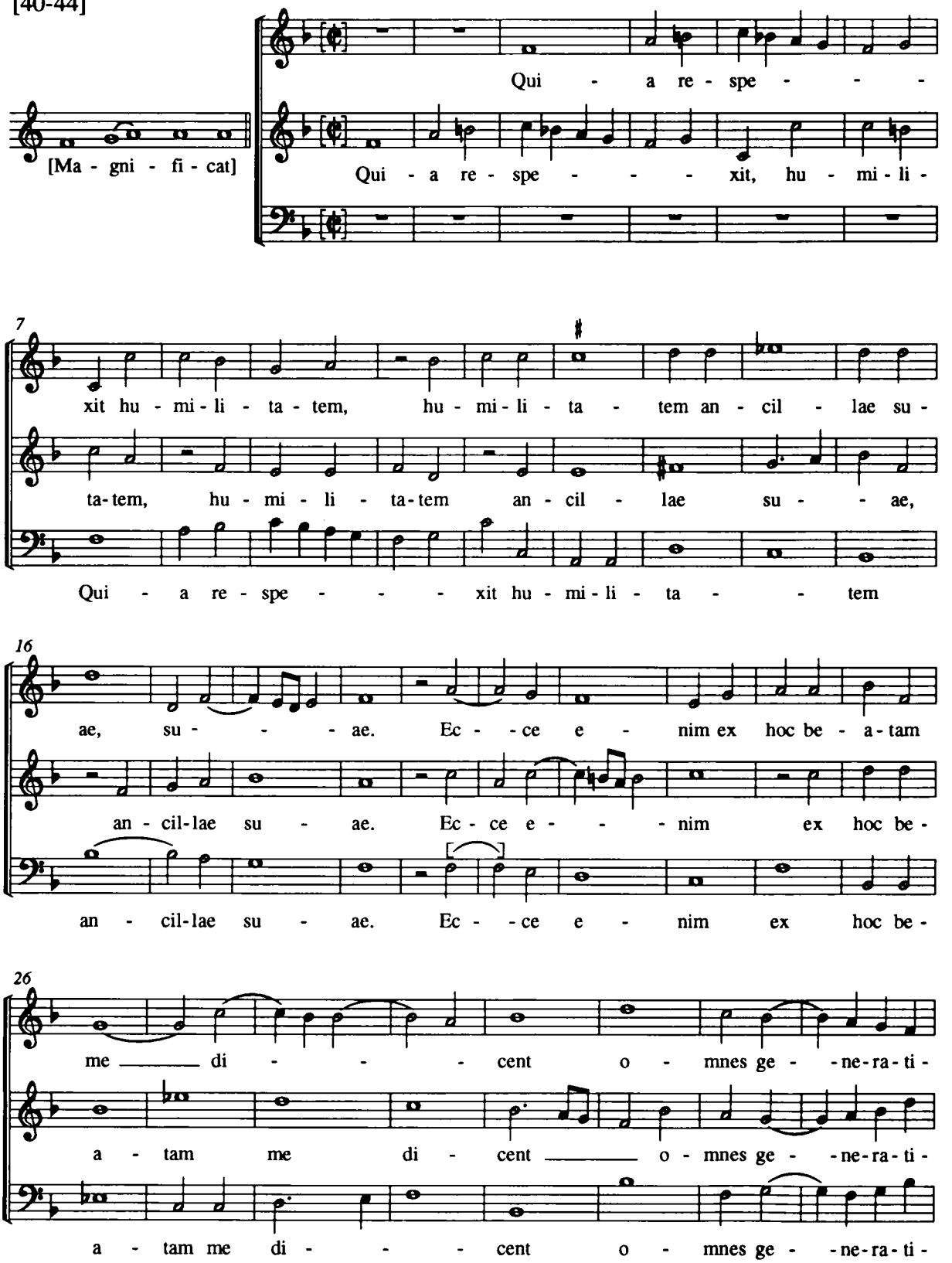

32
Ve-ni, ve-ni, ve-ni, ve-ni, spon - - -
ra - vit in ae - ter - num. Ve-ni, ve-ni, ve-ni, ve-ni, spon - -
pre-pa-ra-vit in ae-ter - num, ve - ni, spon -
38
- sa Chri - - - - - sti,
- - sa Chri - - - - sti, Chri - - -
- - - - sa Chri - sti,
44
ac - ci-pe co - ro - - - - nam,
- - - - sti, ac - ci-pe co - ro - - - nam,
ac - ci-pe co - ro - - - - nam, ac - ci-

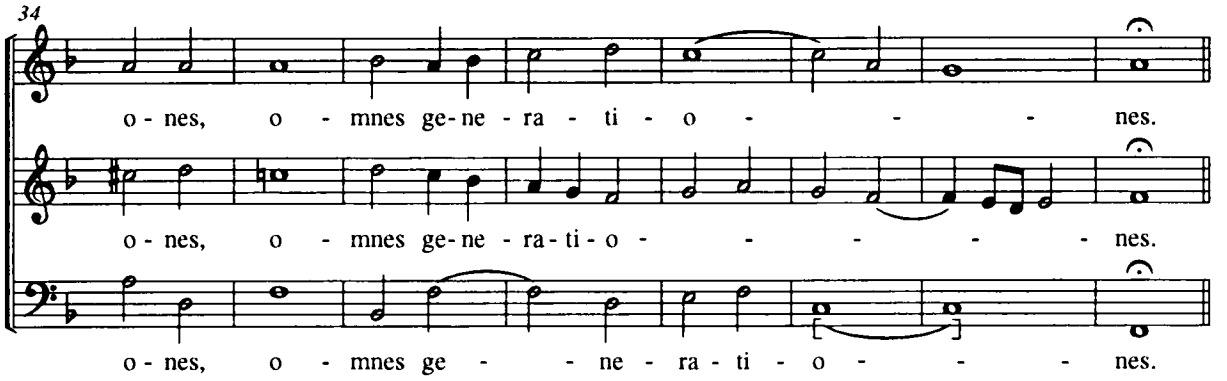

51
ac - ci - pe co - ro - - - - nam, ac - ci - pe co - ro - - -
ac - ci - pe co - ro - - - - nam, ac - ci - pe co - ro - - -
pe co-ro - - - - nam, ac - ci - pe co - ro - - -
58
nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae -
nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae - ter - num,
nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae - ter - -
65
ter - num, pre - - pa - ra - vit in ae - ter - num.
pre - - pa - ra - vit, pre - - pa - ra - vit in ae - - ter - num.
num, pre - - pa - ra - vit in ae - ter - - - num.

Magnificat

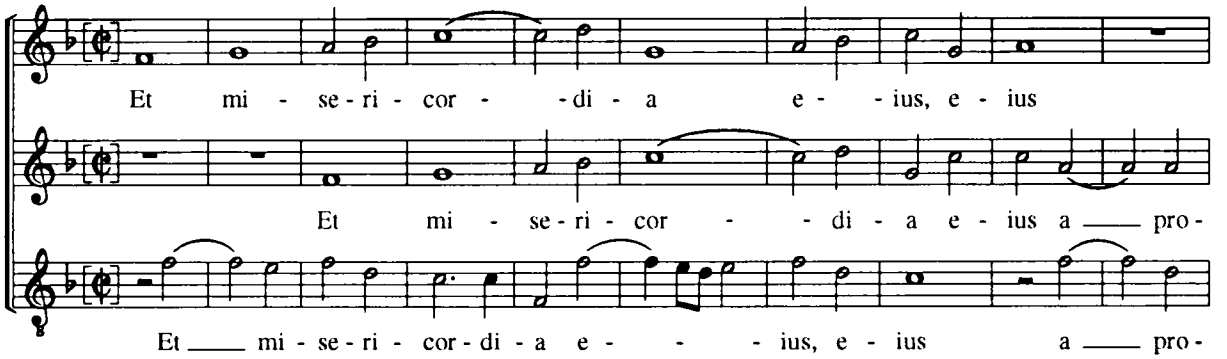
[Lodovico Viadana]

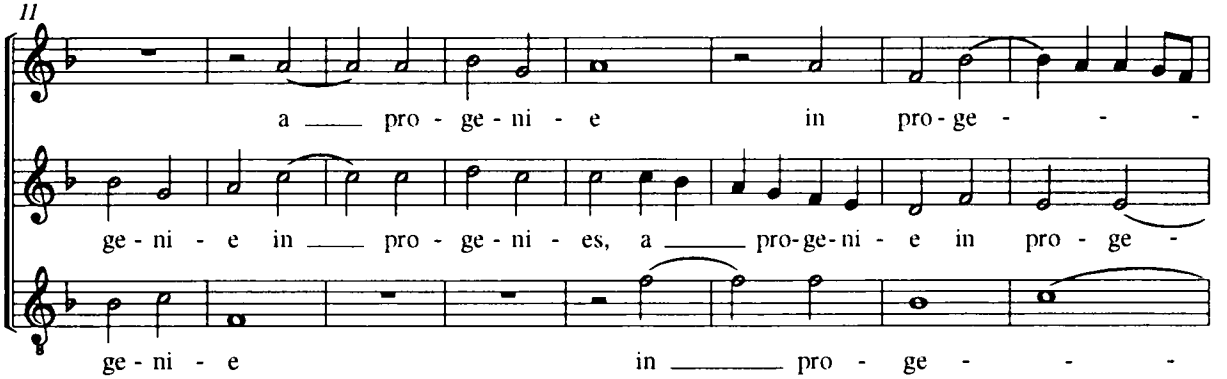
[40-44]

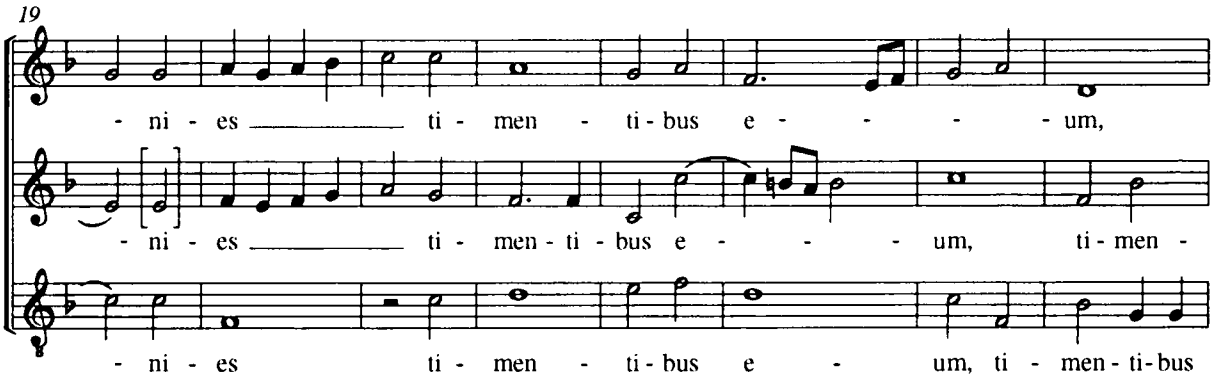


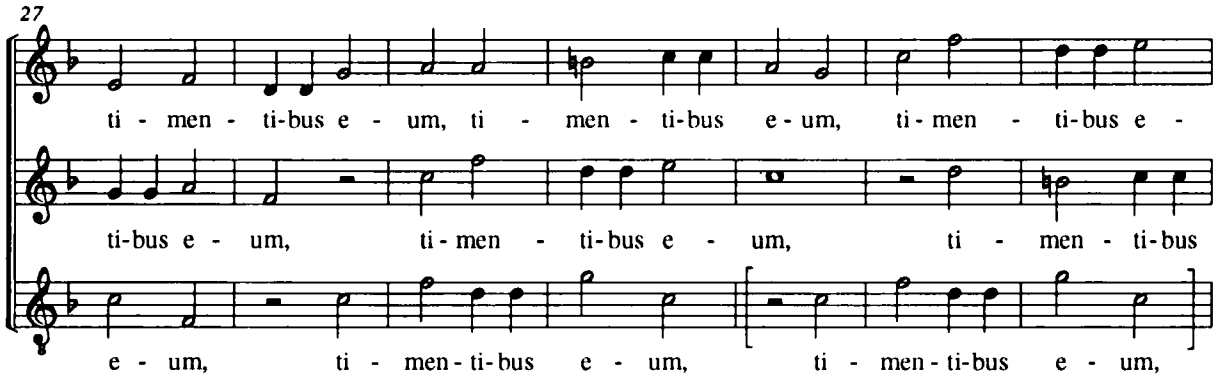


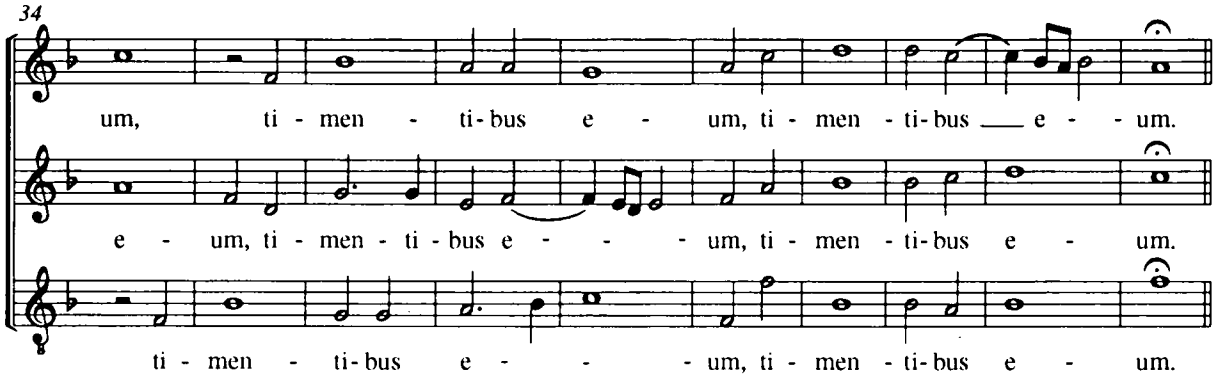
Et misericordia eius



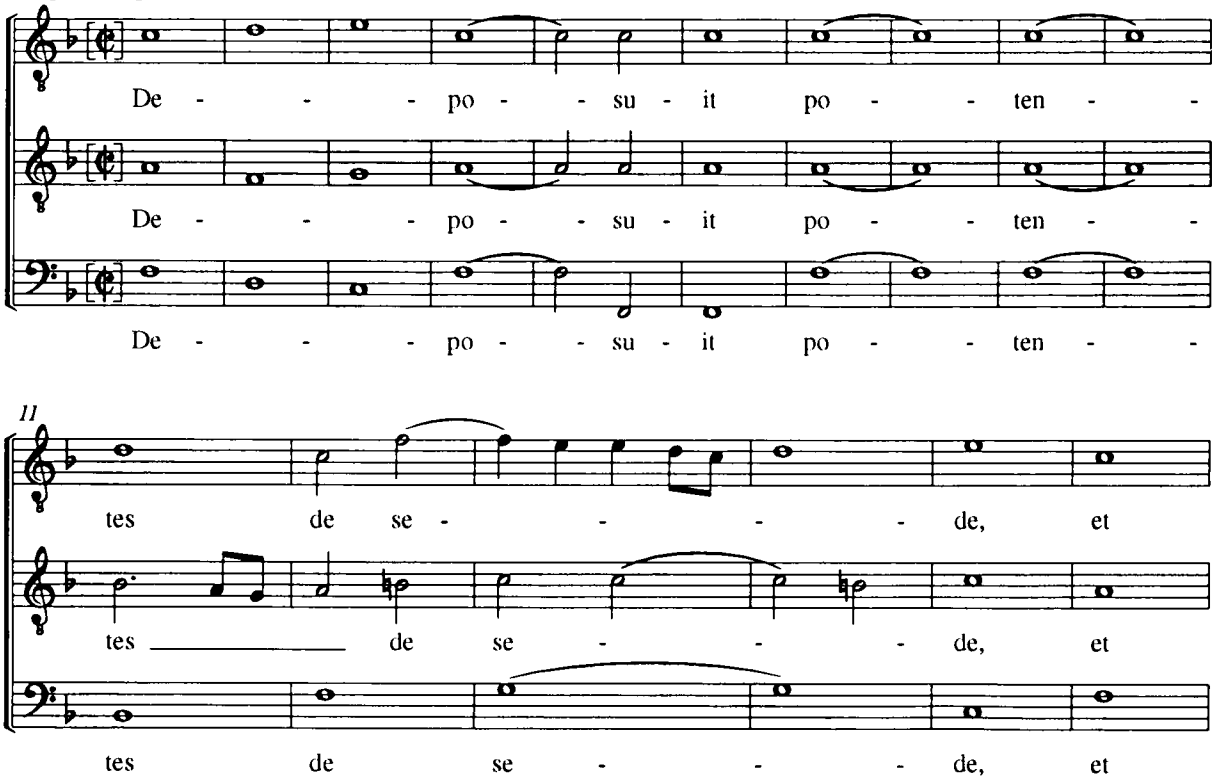


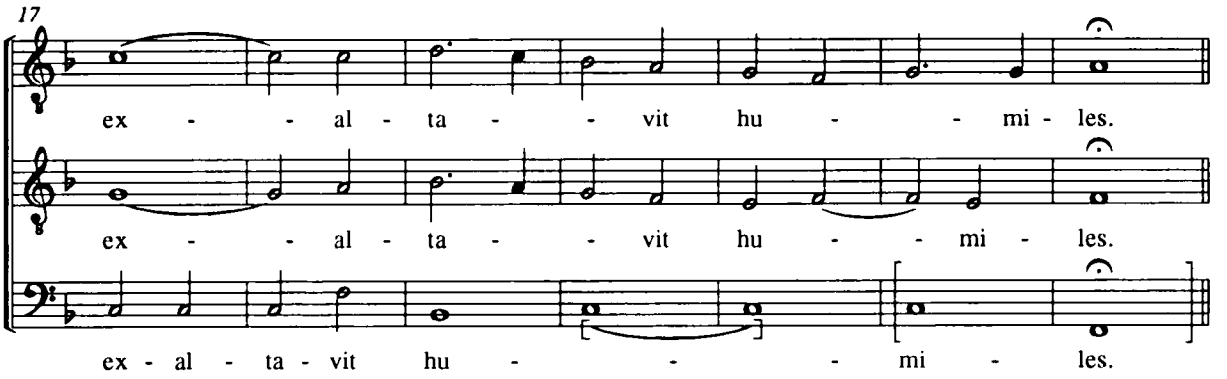




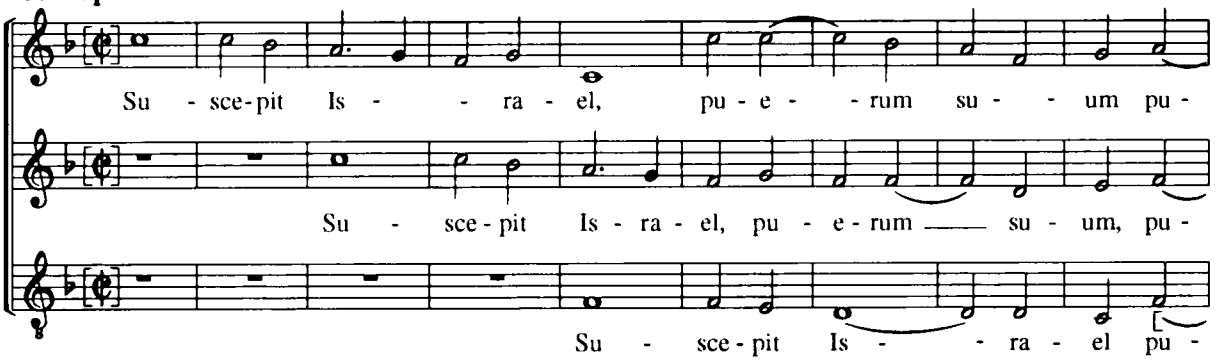


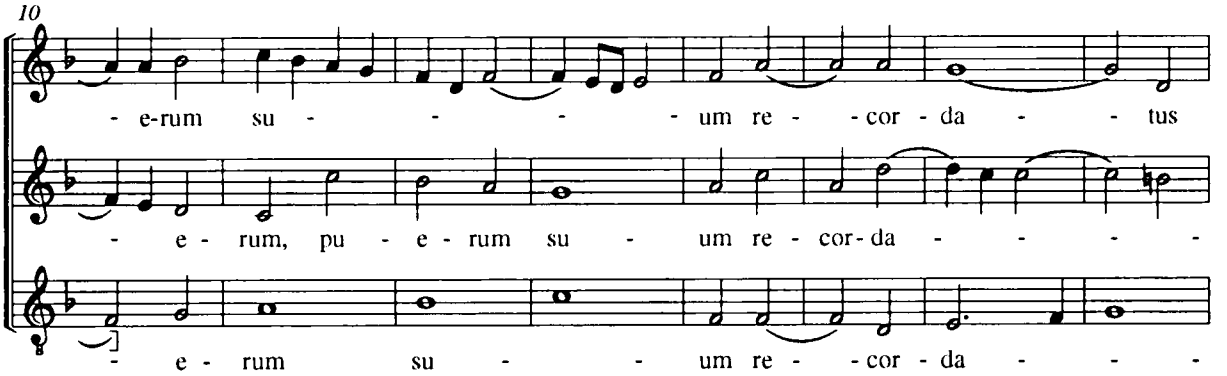
Deposuit potentes

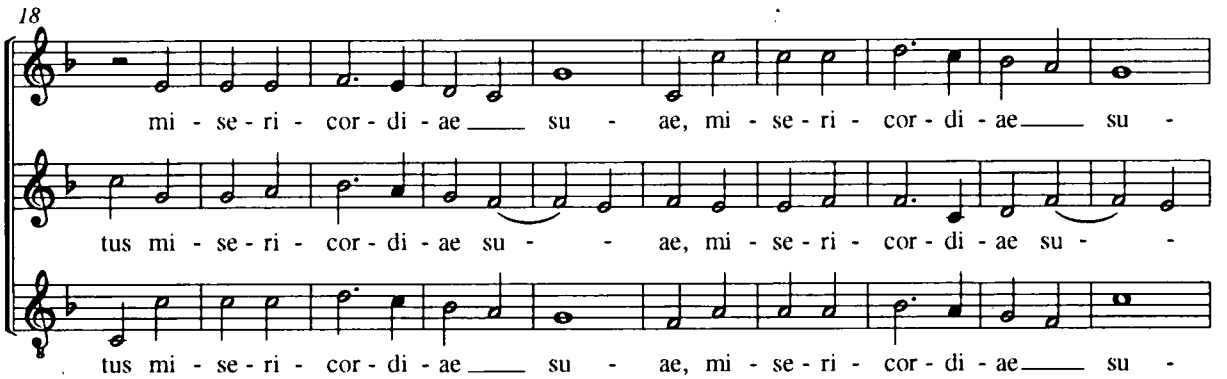


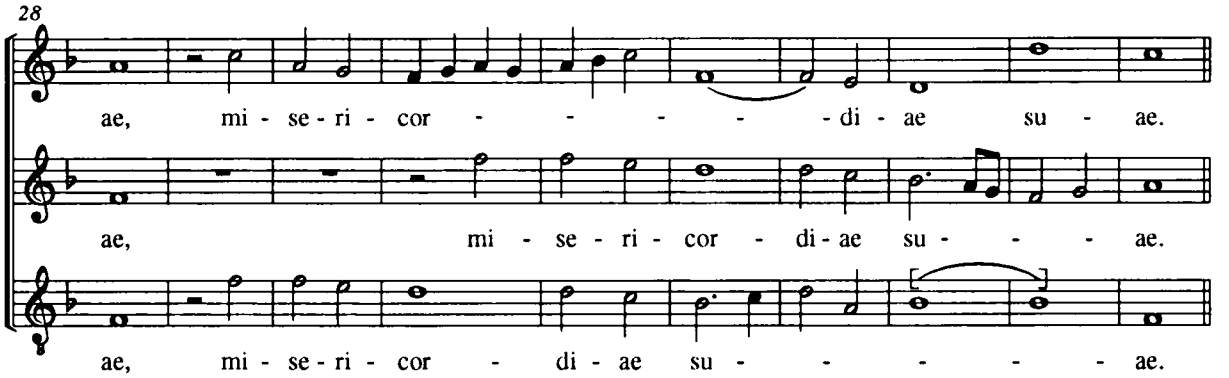


Suscepit Israel

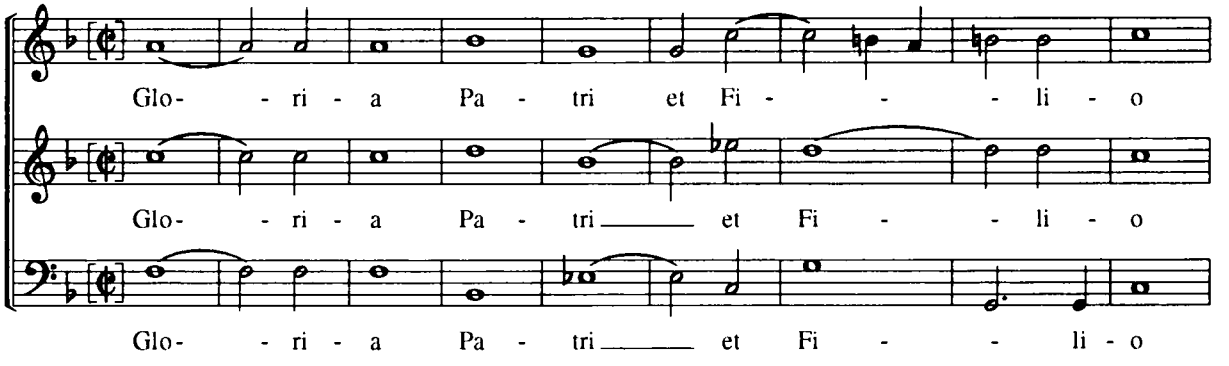


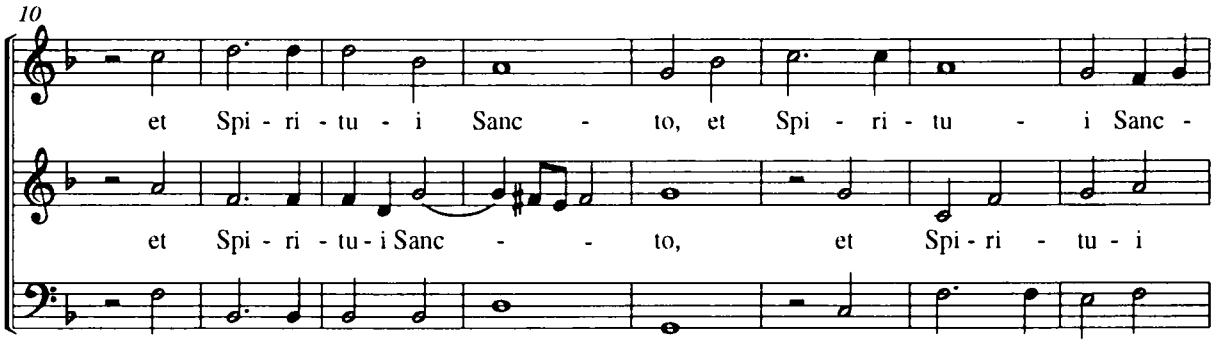


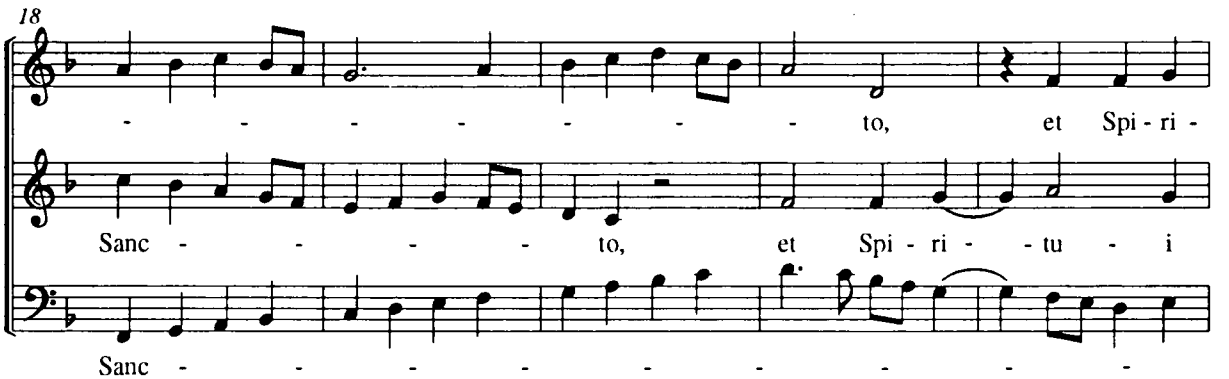


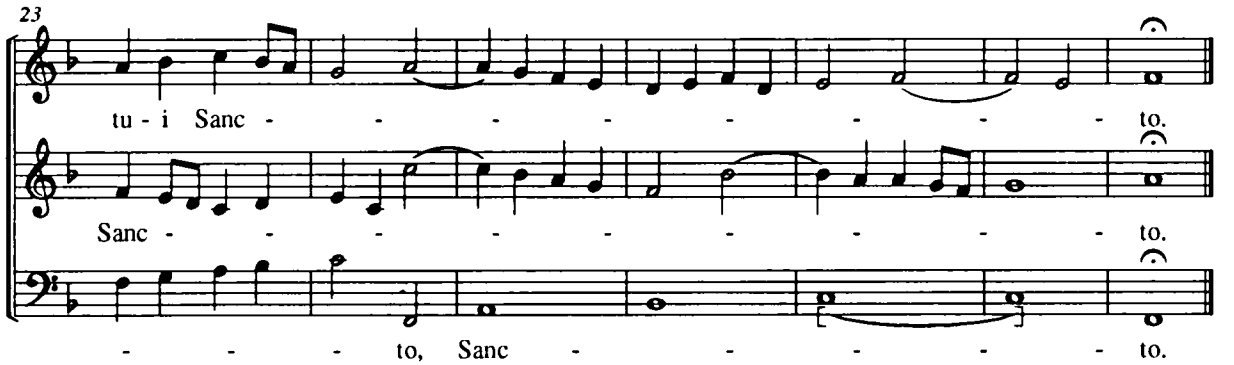


Gloria Patri et Filio

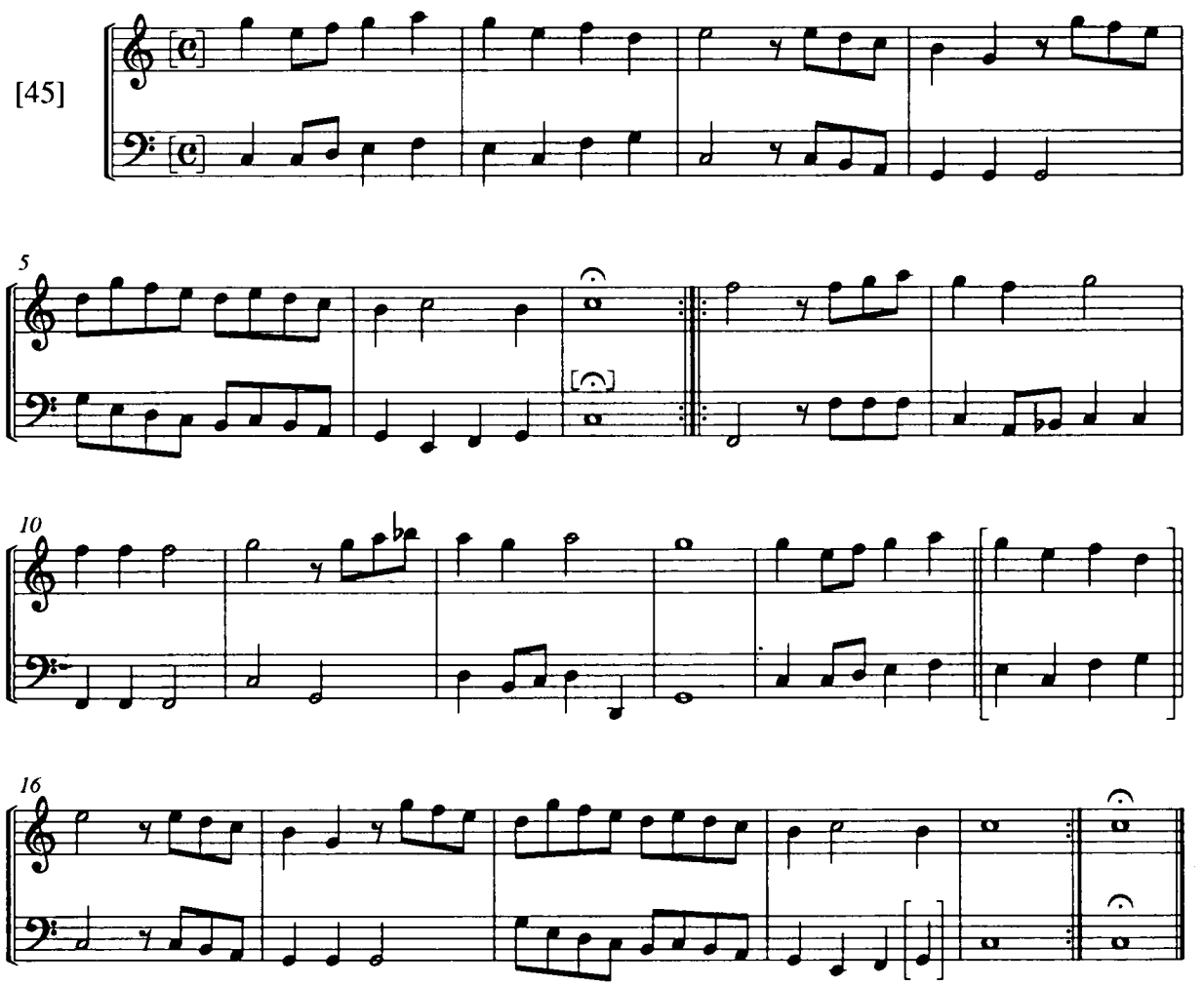






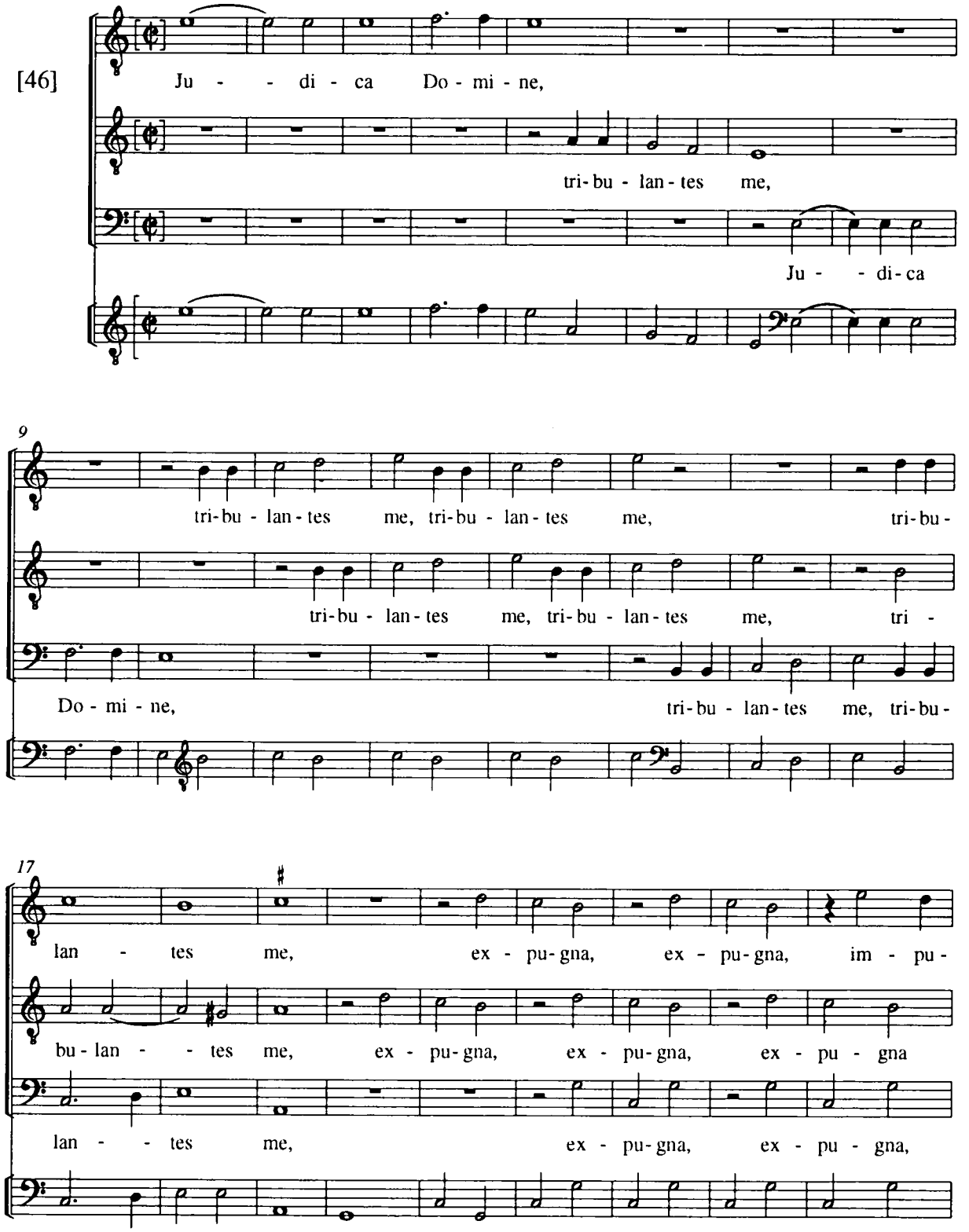


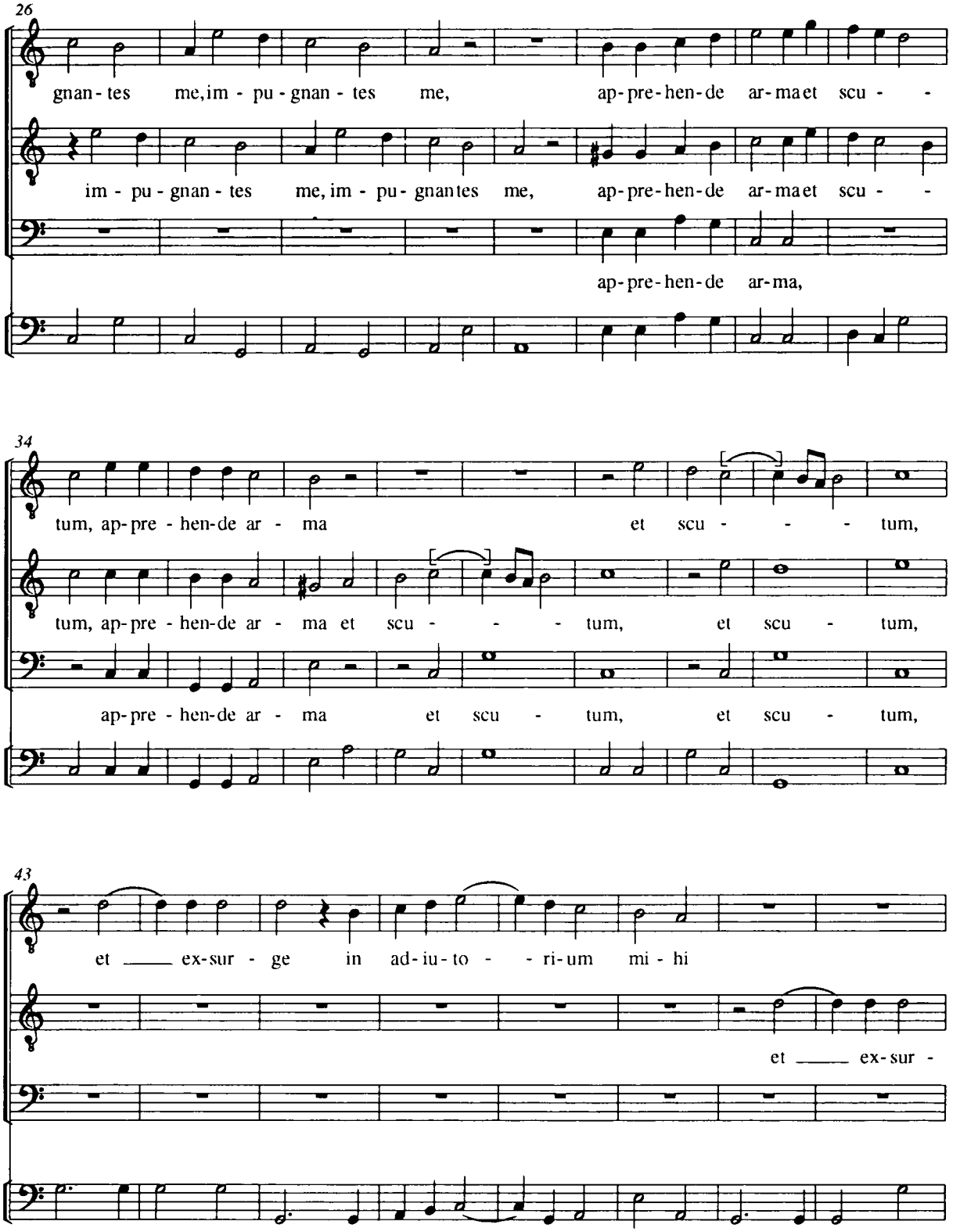
Balletha f 25

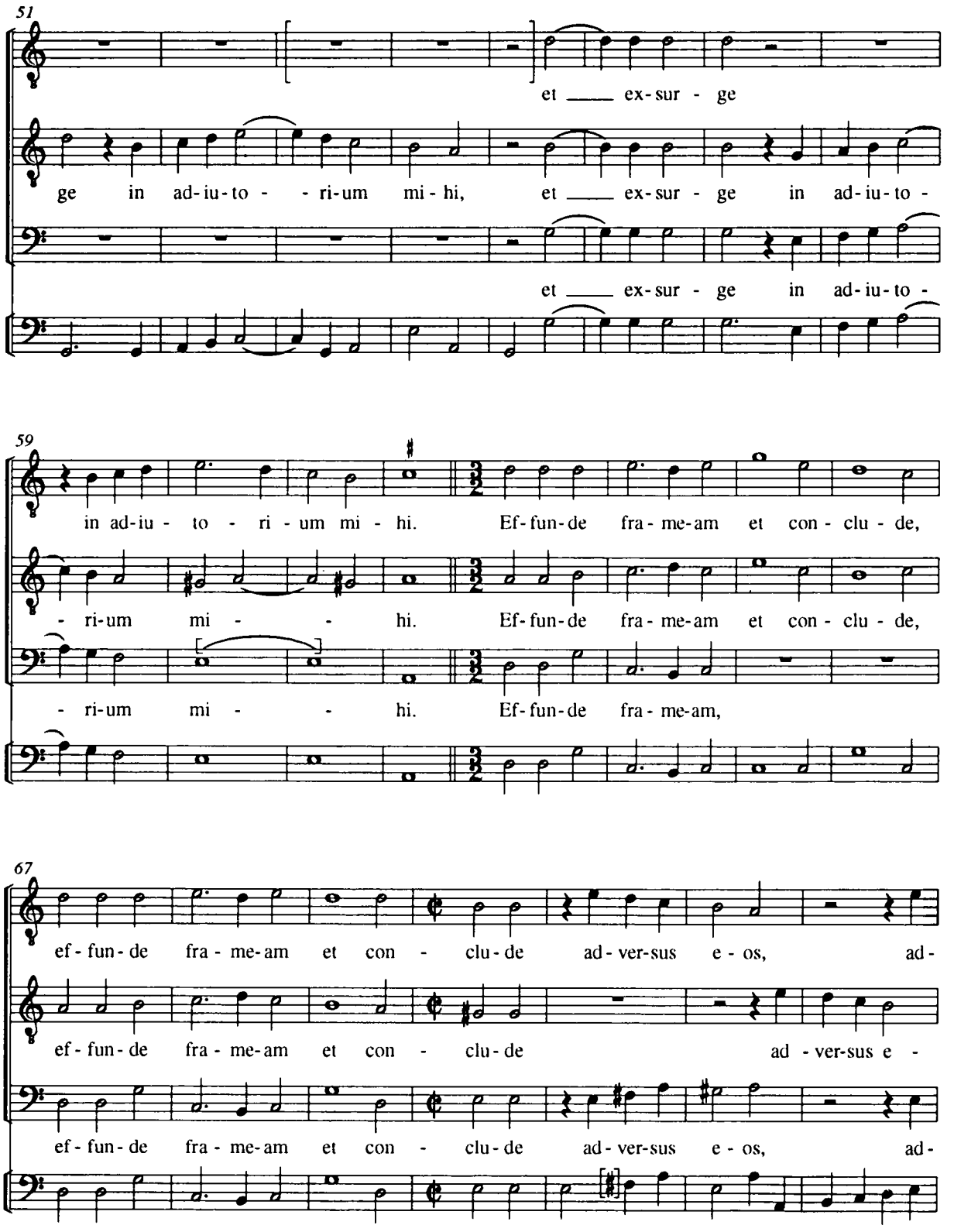


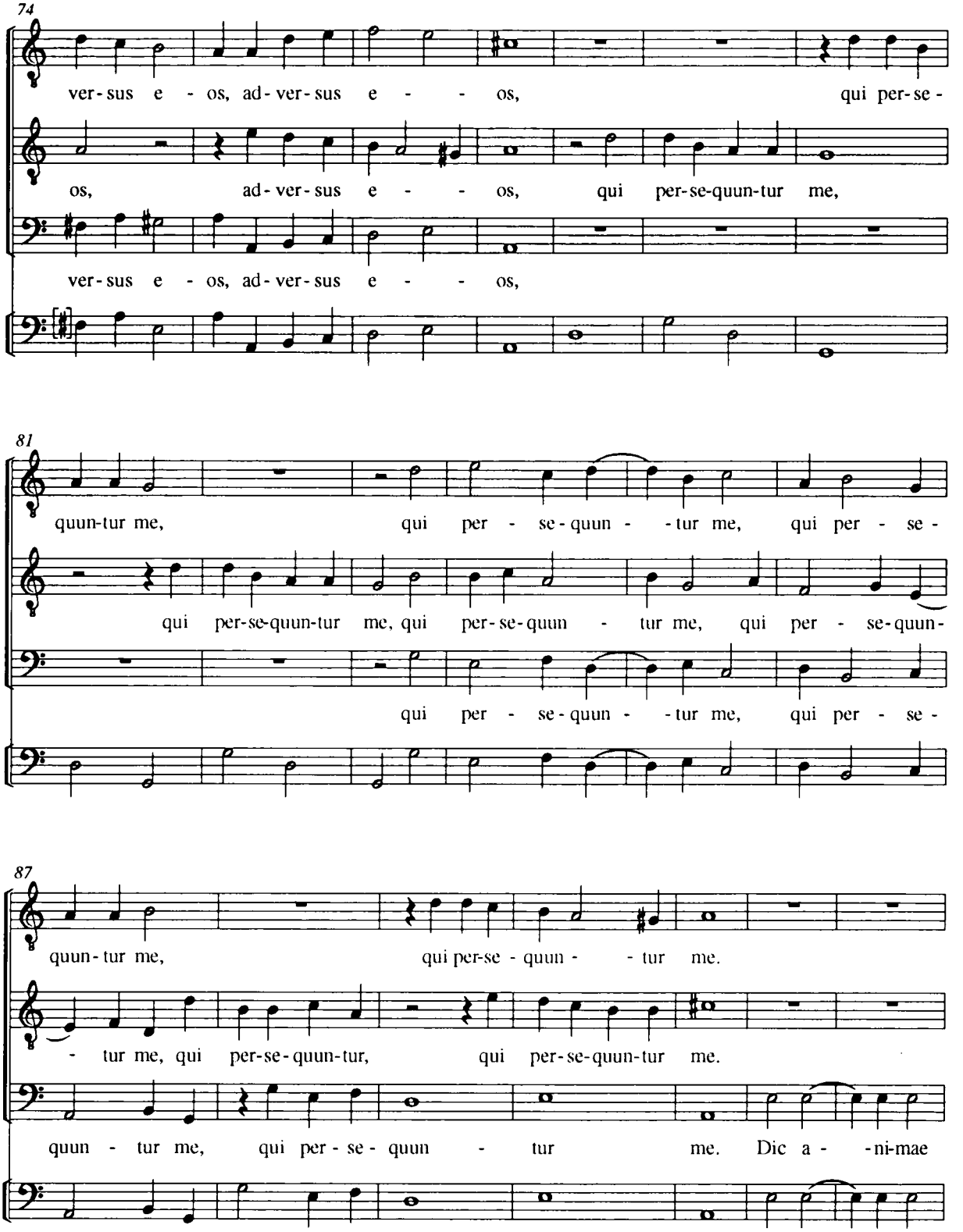
Judica Domine

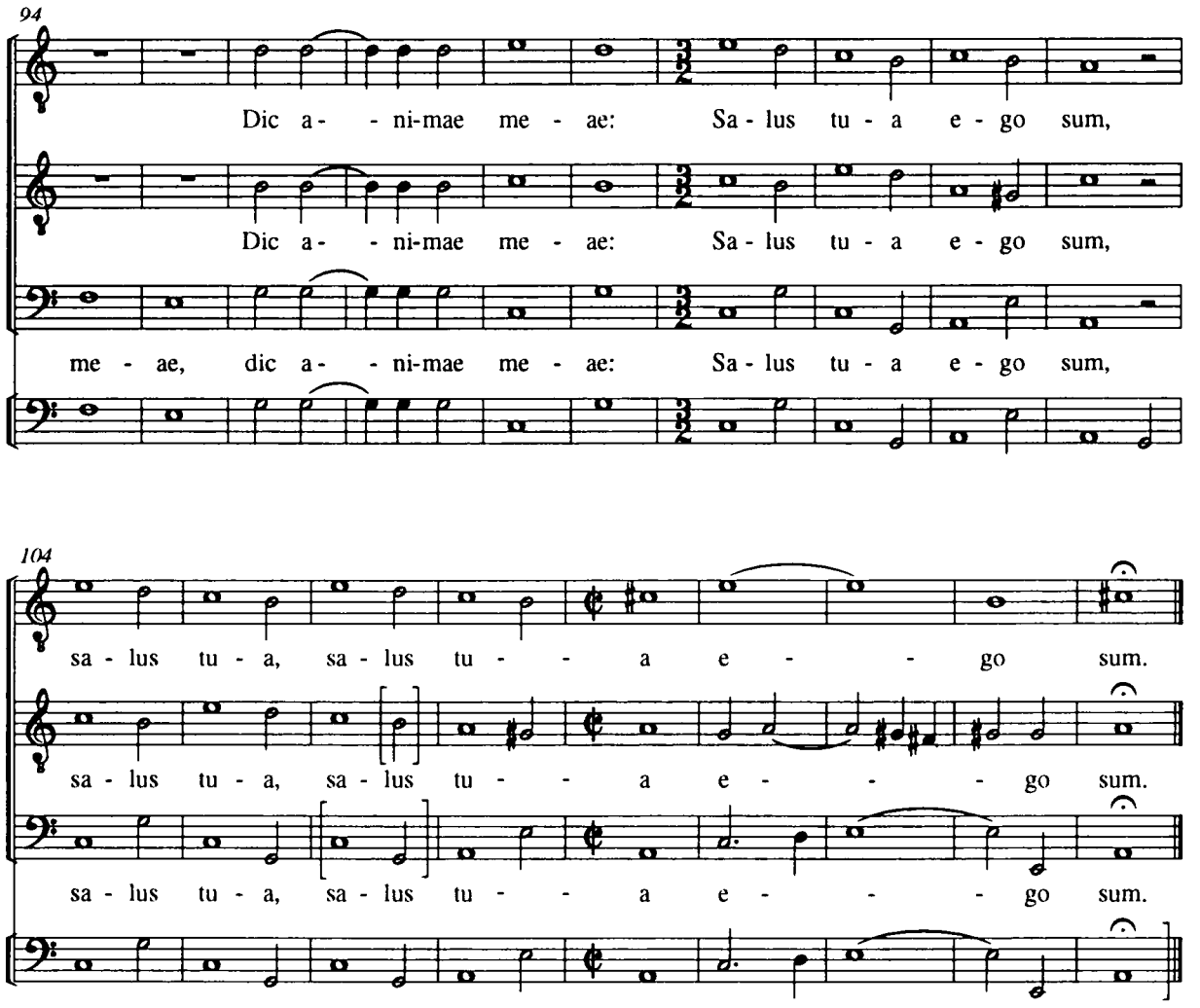
Lodovico Viadana




26
gnan - tes me, im - pu - gnan - tes me, ap - pre - hen - de ar - ma et scu - -
im - pu - gnan - tes me, im - pu - gnantes me, ap - pre - hen - de ar - ma et scu - -
ap - pre - hen - de ar - ma,
34
tum, ap - pre - hen - de ar - ma et scu - - - tum,
tum, ap - pre - hen - de ar - ma et scu - - - tum, et scu - tum,
ap - pre - hen - de ar - ma et scu - tum, et scu - tum,
43
et ___ ex - sur - ge in ad - iu - to - - ri - um mi - hi
et ___ ex - sur -


51
et ex-sur - ge
ge in ad-iu-to - - ri-um mi - hi, et ex-sur - ge in ad-iu-to -
et ex-sur - ge in ad-iu-to -
59
in ad-iu - to - ri - um mi - hi. Ef-fun-de fra - me-am et con - clu - de,
- ri-um mi - - hi. Ef-fun-de fra - me-am et con - clu - de,
- ri-um mi - - hi. Ef-fun-de fra - me-am,
67
ef - fun - de fra - me-am et con - clu - de ad - ver-sus e - os, ad -
ef - fun - de fra - me-am et con - clu - de ad - ver-sus e -
ef - fun - de fra - me-am et con - clu - de ad - ver-sus e - os, ad -

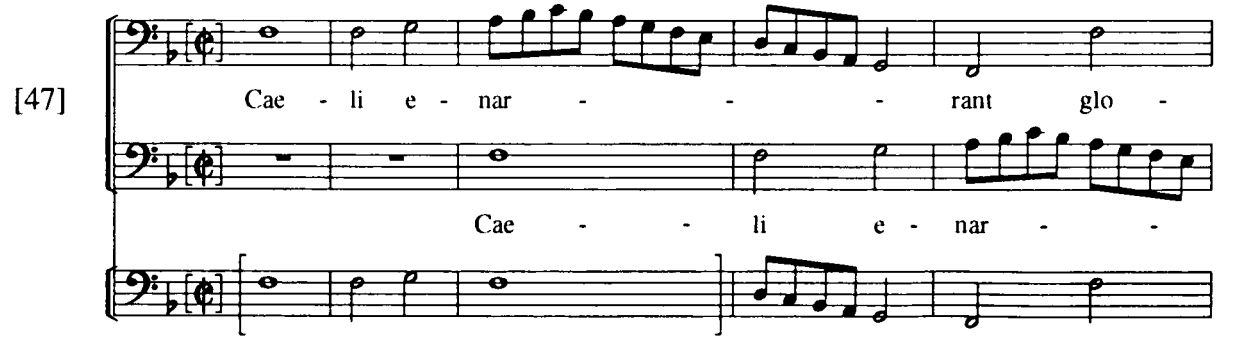

74
ver-sus e - os, ad-ver-sus e - - os, qui per-se-
os, ad-ver-sus e - - os, qui per-se-quun-tur me,
ver-sus e - os, ad-ver-sus e - - os,
81
quun-tur me, qui per - se-quun - - tur me, qui per - se -
qui per-se-quun-tur me, qui per-se-quun - tur me, qui per - se-quun-
qui per - se-quun - - tur me, qui per - se -
87
quun-tur me, qui per-se - quun - - tur me.
- tur me, qui per-se-quun-tur, qui per-se-quun-tur me.
quun - tur me, qui per - se - quun - tur me. Dic a - - ni-mae

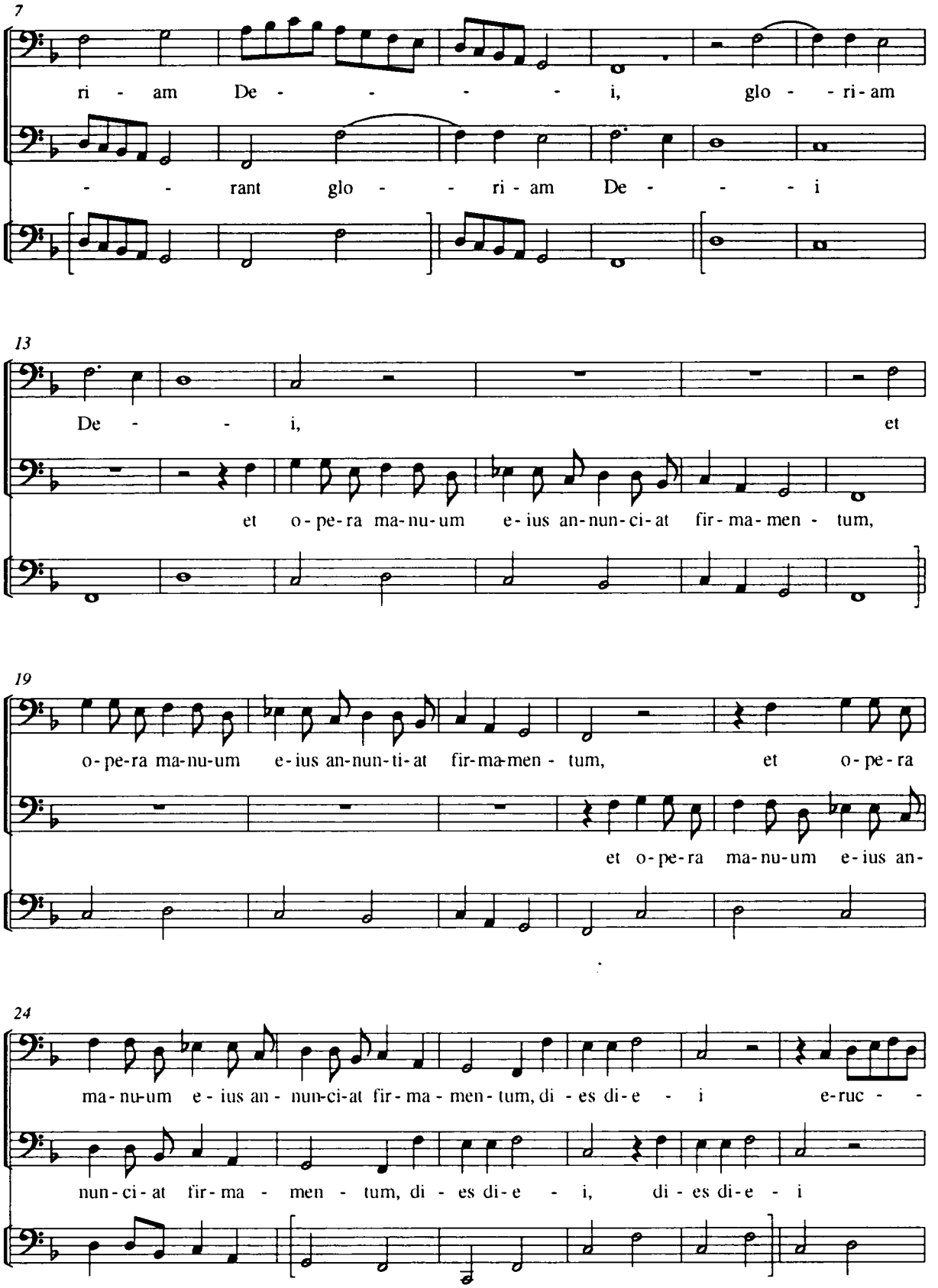


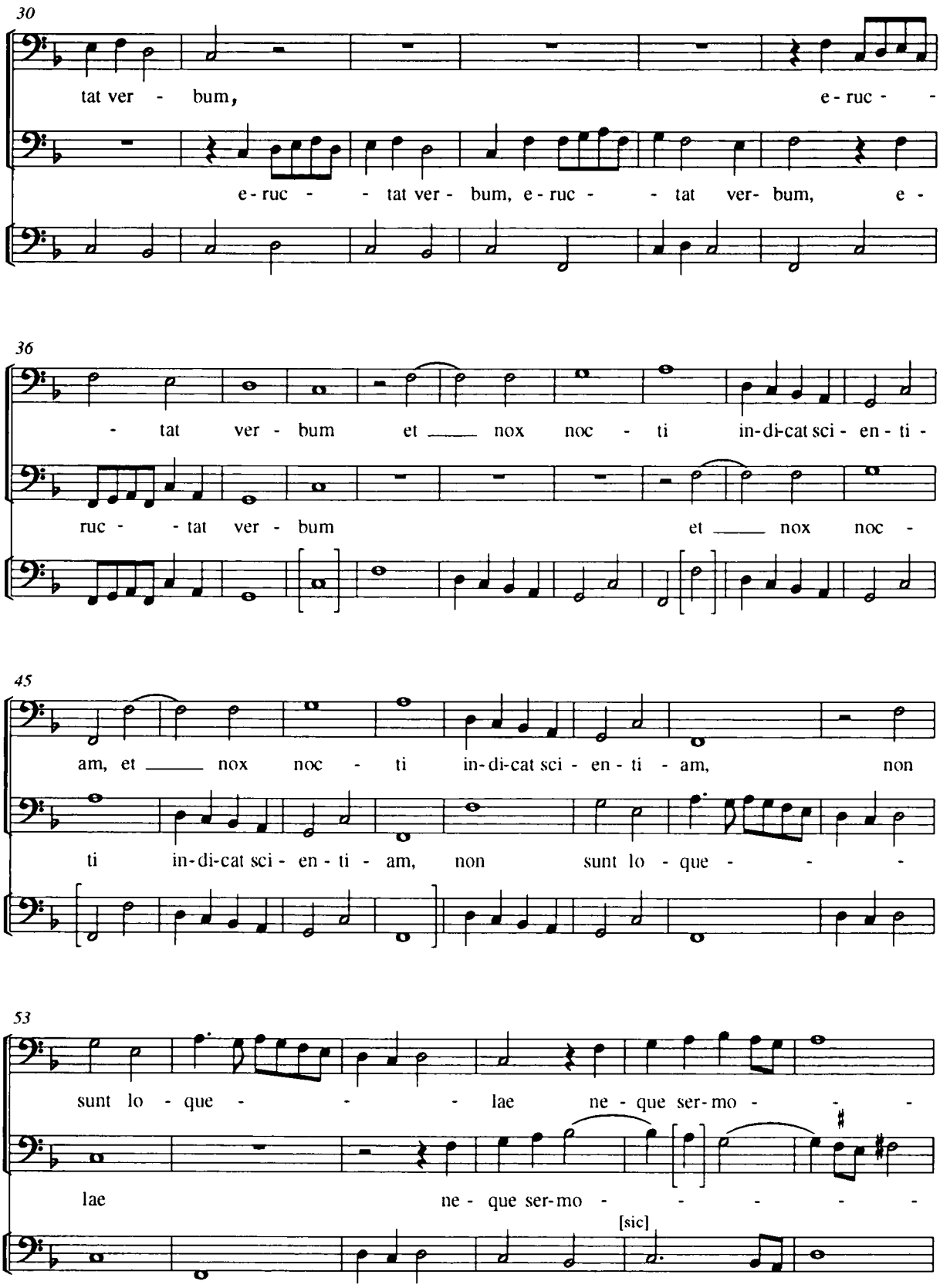
f 27

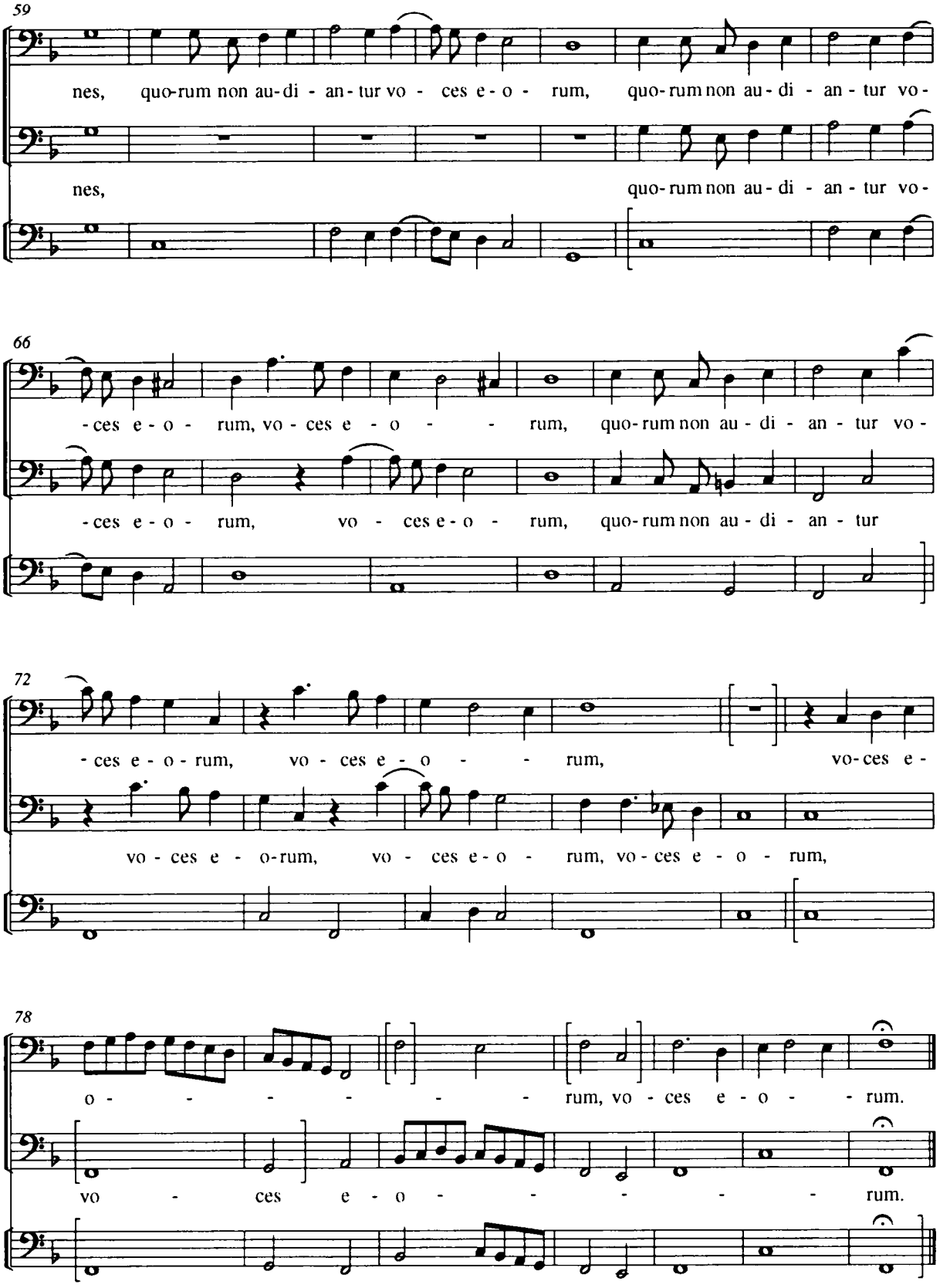
Caeli enarrant

[Giacomo Finetti]

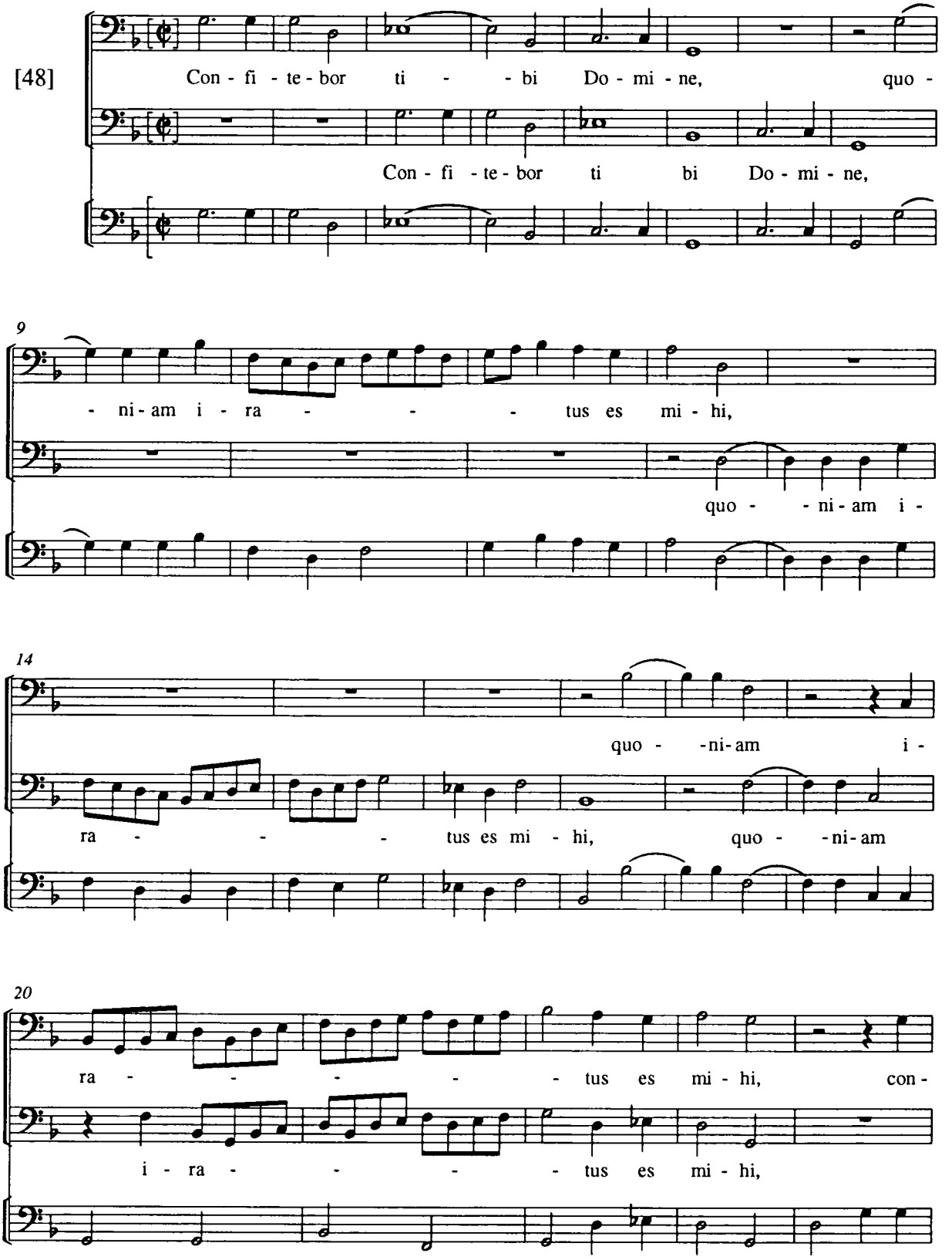


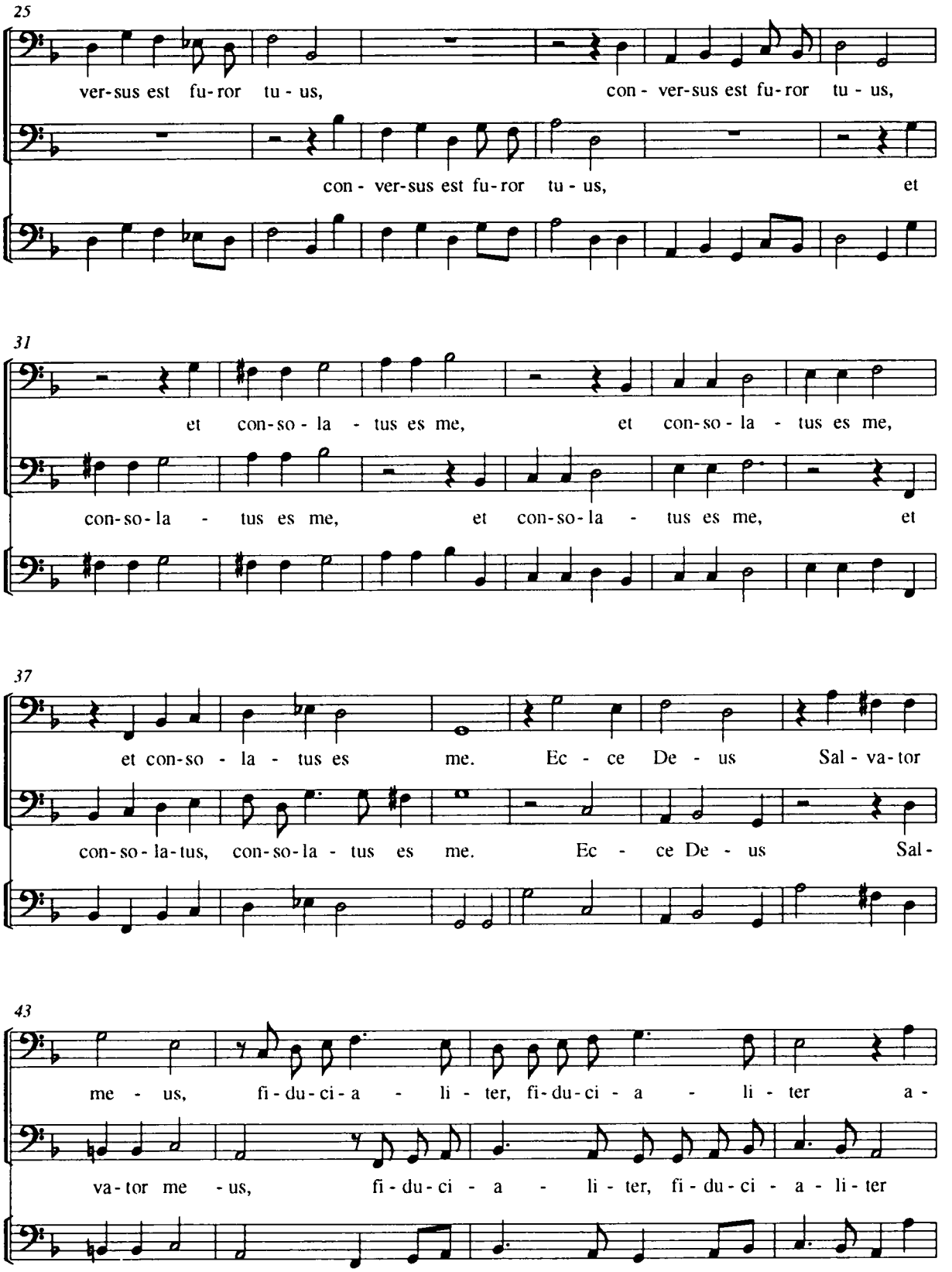

7
ri - am De - - - - - i, glo - - ri - am
- - rant glo - - ri - am De - - - i
13
De - - i, et
et o - pe - ra ma - nu - um e - ius an - nun - ci - at fir - ma - men - tum,
19
o - pe - ra ma - nu - um e - ius an - nun - ti - at fir - ma - men - tum, et o - pe - ra
et o - pe - ra ma - nu - um e - ius an -
24
ma - nu - um e - ius an - nun - ci - at fir - ma - men - tum, di - es di - e - i e - ruc - -
nun - ci - at fir - ma - men - tum, di - es di - e - i, di - es di - e - i

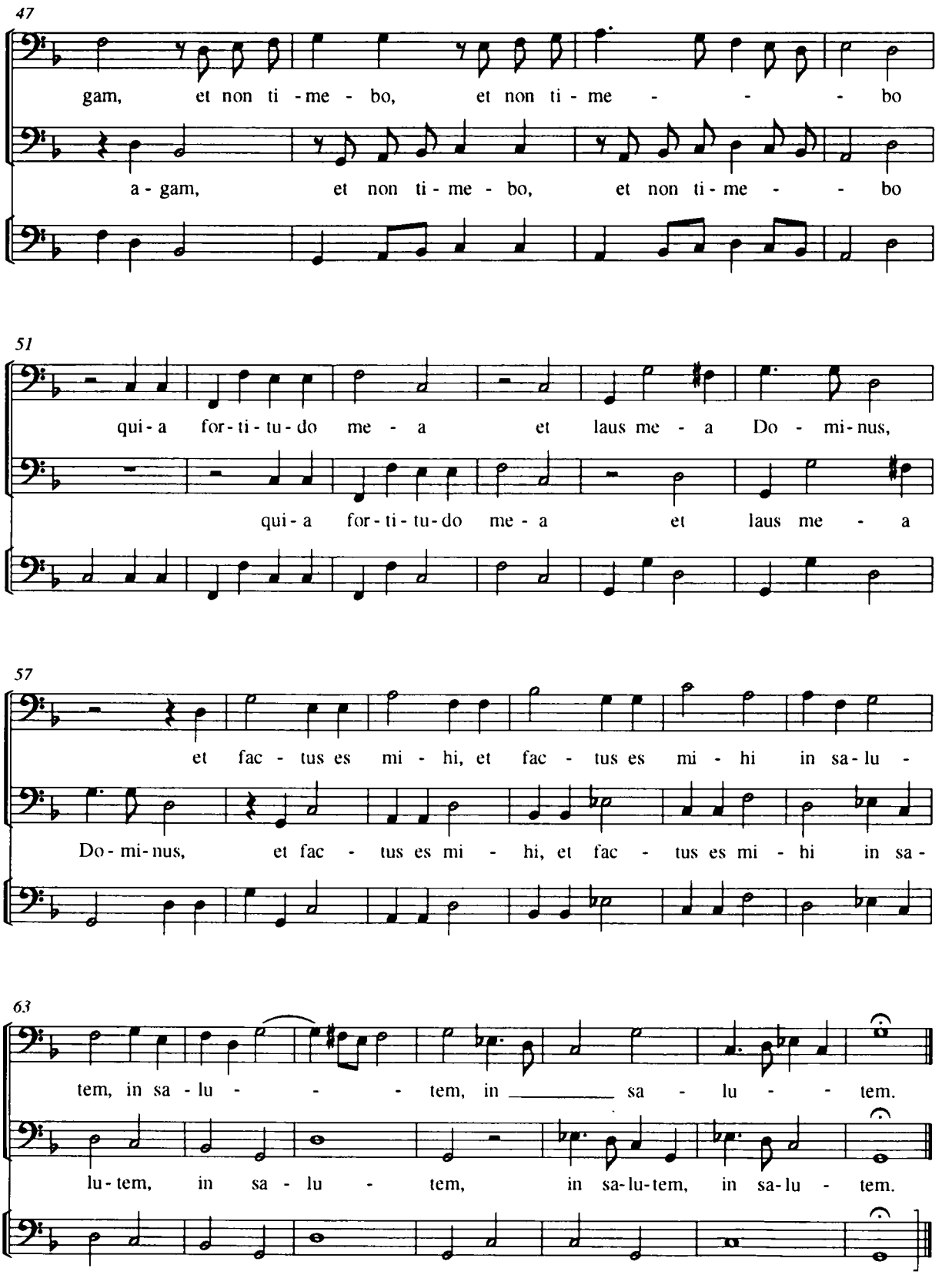

30
tat ver - bum,
e - ruc -
e - ruc - - tat ver - bum, e - ruc - - tat ver- bum, e -
36
- tat ver - bum et ___ nox noc - ti in-di-cat sci - en - ti -
ruc - - tat ver - bum et ___ nox noc -
45
am, et ___ nox noc - ti in-di-cat sci - en - ti - am, non
ti in-di-cat sci - en - ti - am, non sunt lo - que - - -
53
sunt lo - que - - - lae ne - que ser-mo - - -
lae ne - que ser-mo - - - - -
[sic]


59
nes, quo-rum non au-di - an-tur vo - ces e-o - rum, quo-rum non au-di - an-tur vo-
nes, quo-rum non au-di - an-tur vo-
66
-ces e-o - rum, vo-ces e - o - - rum, quo-rum non au-di - an-tur vo-
-ces e-o - rum, vo - ces e-o - rum, quo-rum non au-di - an-tur
72
-ces e-o-rum, vo - ces e - o - - rum, vo-ces e-
vo - ces e - o-rum, vo - ces e-o - rum, vo-ces e - o - rum,
78
o - - - - - - - rum, vo - ces e - o - - rum.
vo - ces e - o - - - - - rum.

f 28 **Confitebor [tibi, Domine]** **Lodovico Viadana**



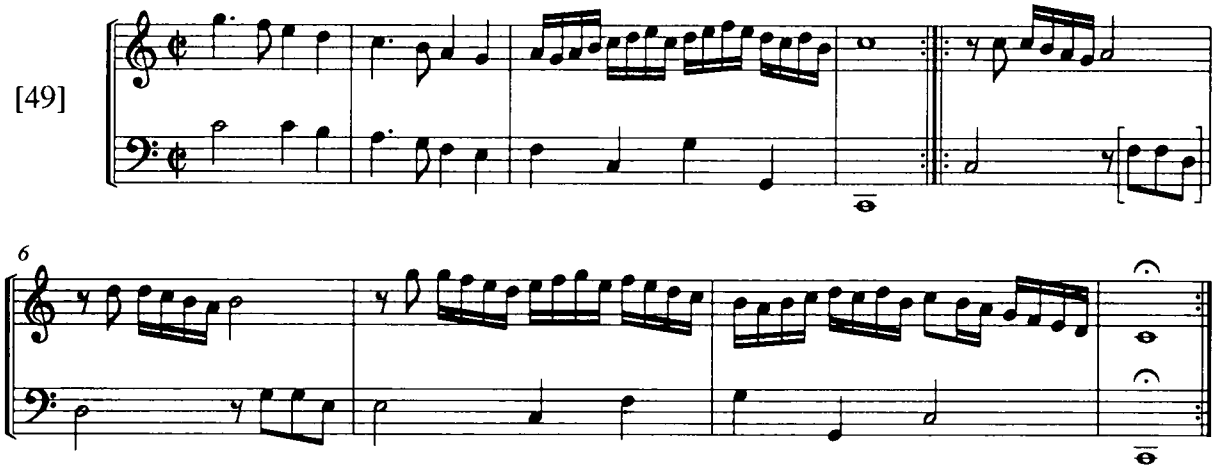

25
ver-sus est fu-ror tu - us,
con - ver-sus est fu-ror tu - us,
con - ver-sus est fu-ror tu - us,
et
31
et con-so - la - tus es me,
et con-so - la - tus es me,
con-so-la - tus es me,
et con-so-la - tus es me,
et
37
et con-so - la - tus es me.
Ec - ce De - us Sal - va-tor
con-so-la-tus, con-so-la - tus es me.
Ec - ce De - us Sal-
43
me - us,
fi-du-ci-a - li - ter, fi-du-ci - a - li - ter a -
va-tor me - us,
fi-du-ci - a - li - ter, fi-du-ci - a - li - ter


47
gam, et non ti - me - bo, et non ti - me - - - bo
a - gam, et non ti - me - bo, et non ti - me - - bo
51
qui - a for - ti - tu - do me - a et laus me - a Do - mi - nus,
qui - a for - ti - tu - do me - a et laus me - a
57
et fac - tus es mi - hi, et fac - tus es mi - hi in sa - lu -
Do - mi - nus, et fac - tus es mi - hi, et fac - tus es mi - hi in sa -
63
tem, in sa - lu - - - tem, in _____ sa - lu - - tem.
lu - tem, in sa - lu - tem, in sa - lu - tem, in sa - lu - tem.

Balletha

f 28

[49]

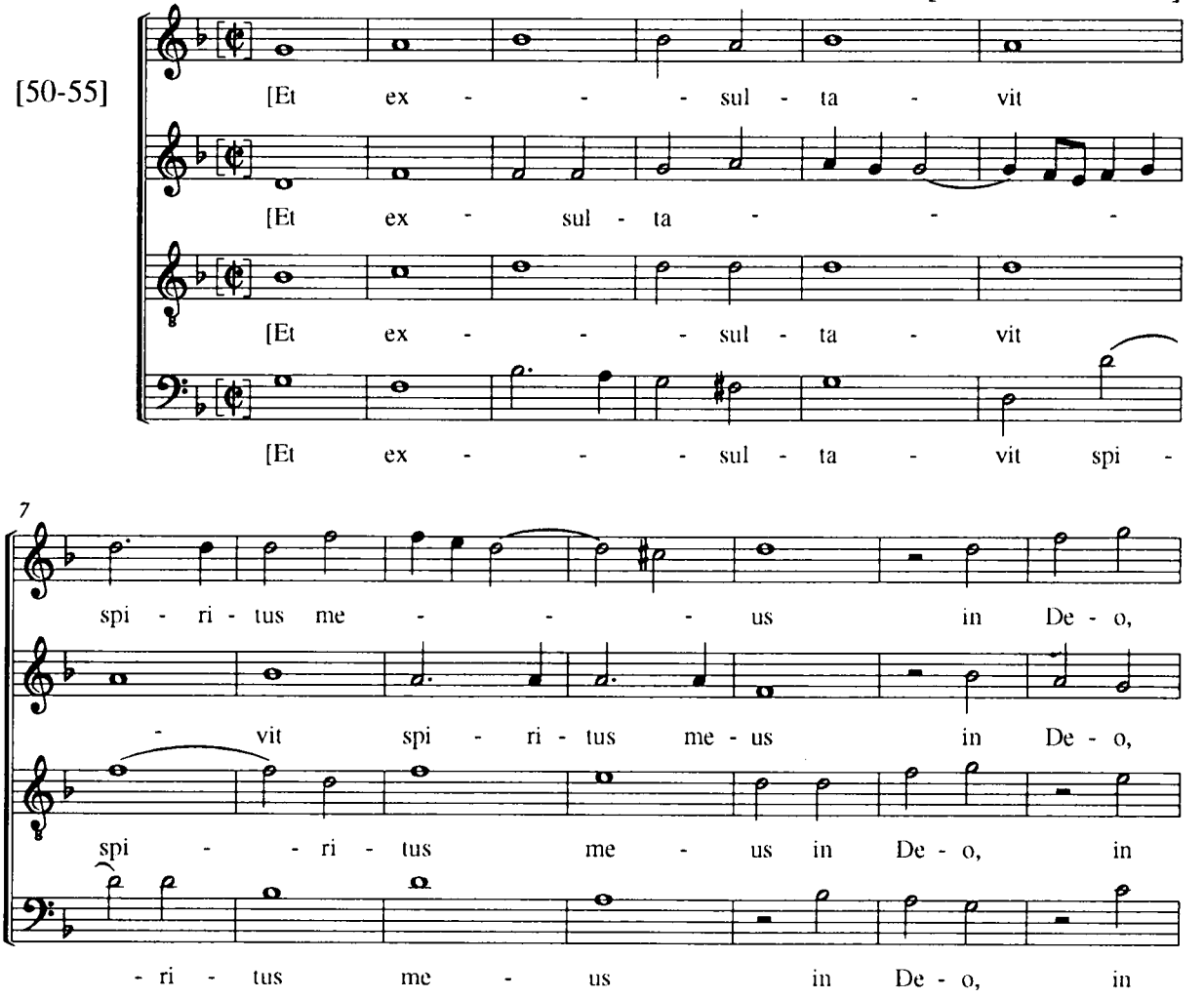


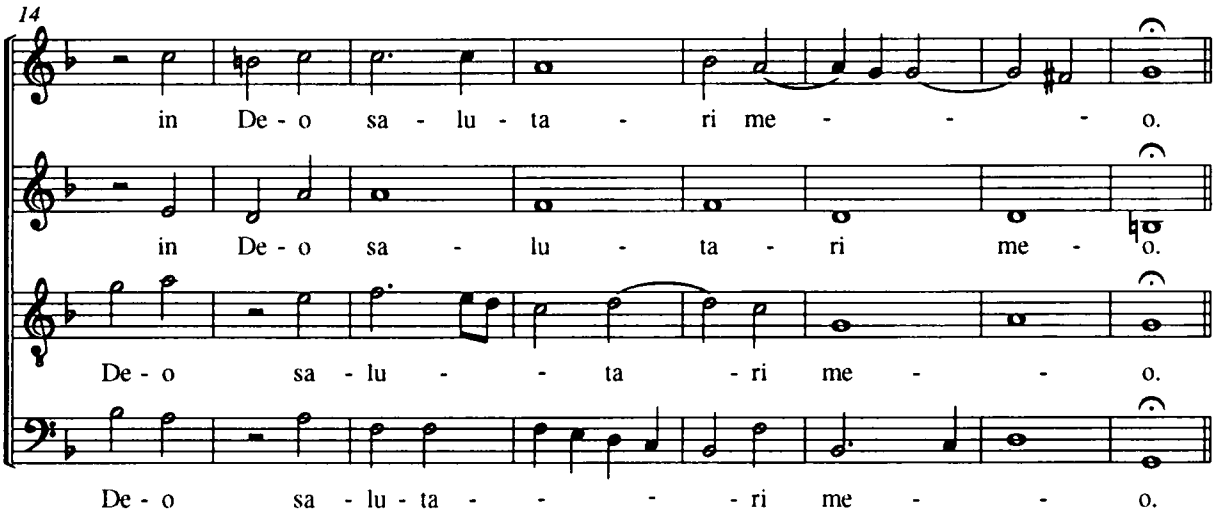
Magnificat I. toni

f 29

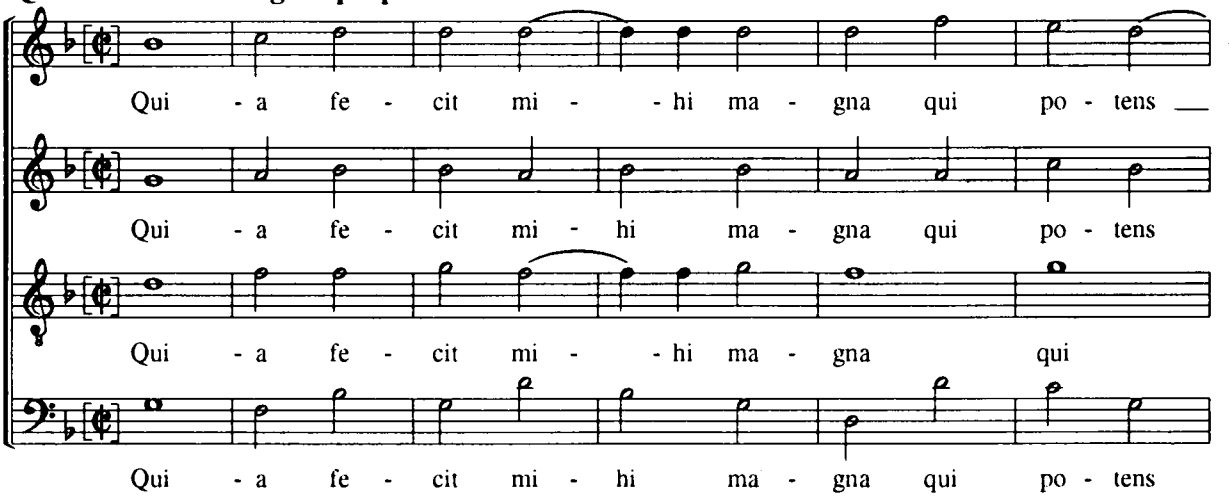
[Orlando di Lasso]

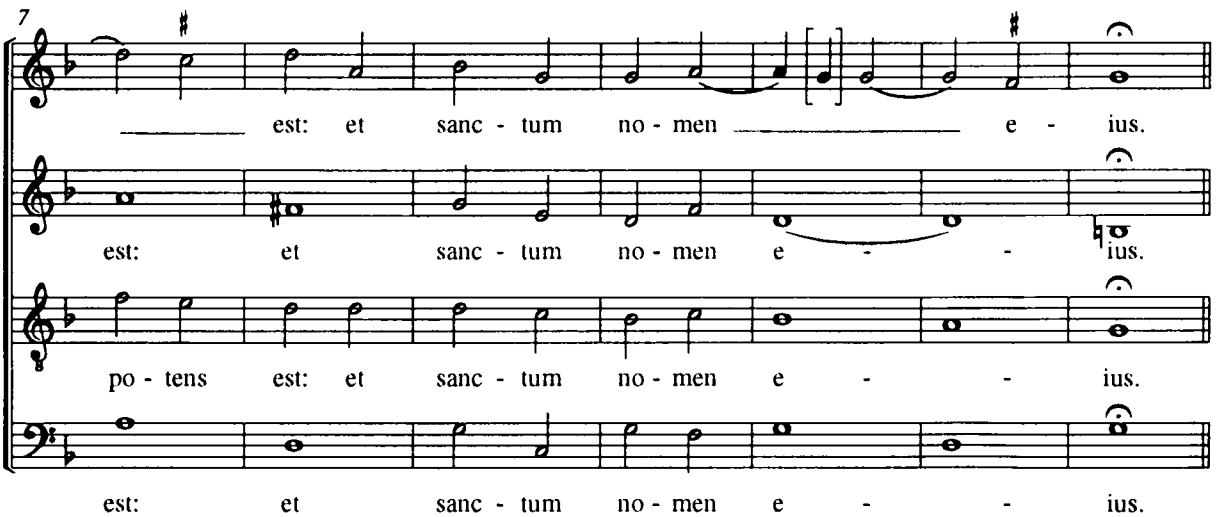
[50-55]



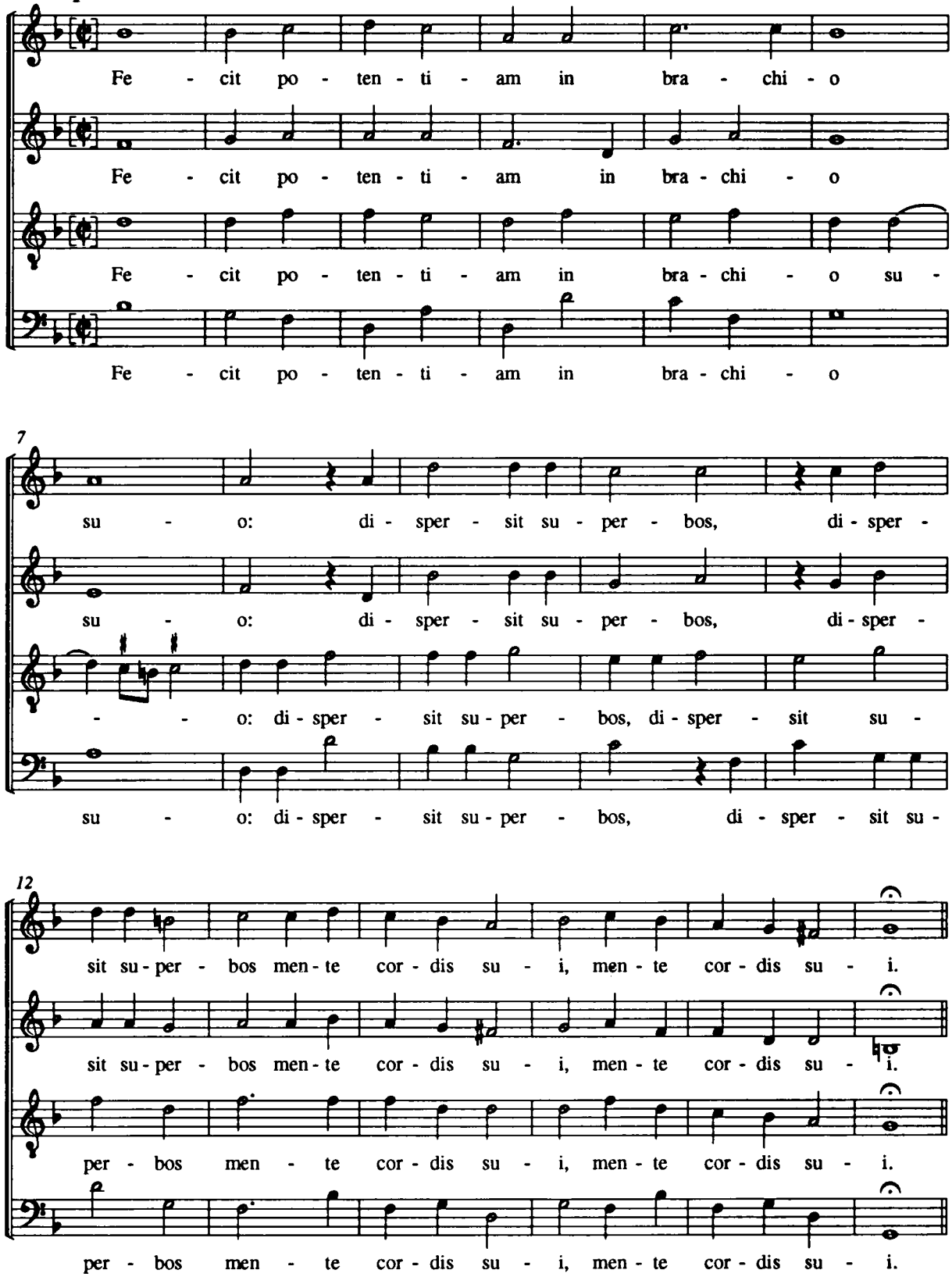


Quia fecit mihi magna qui potens est

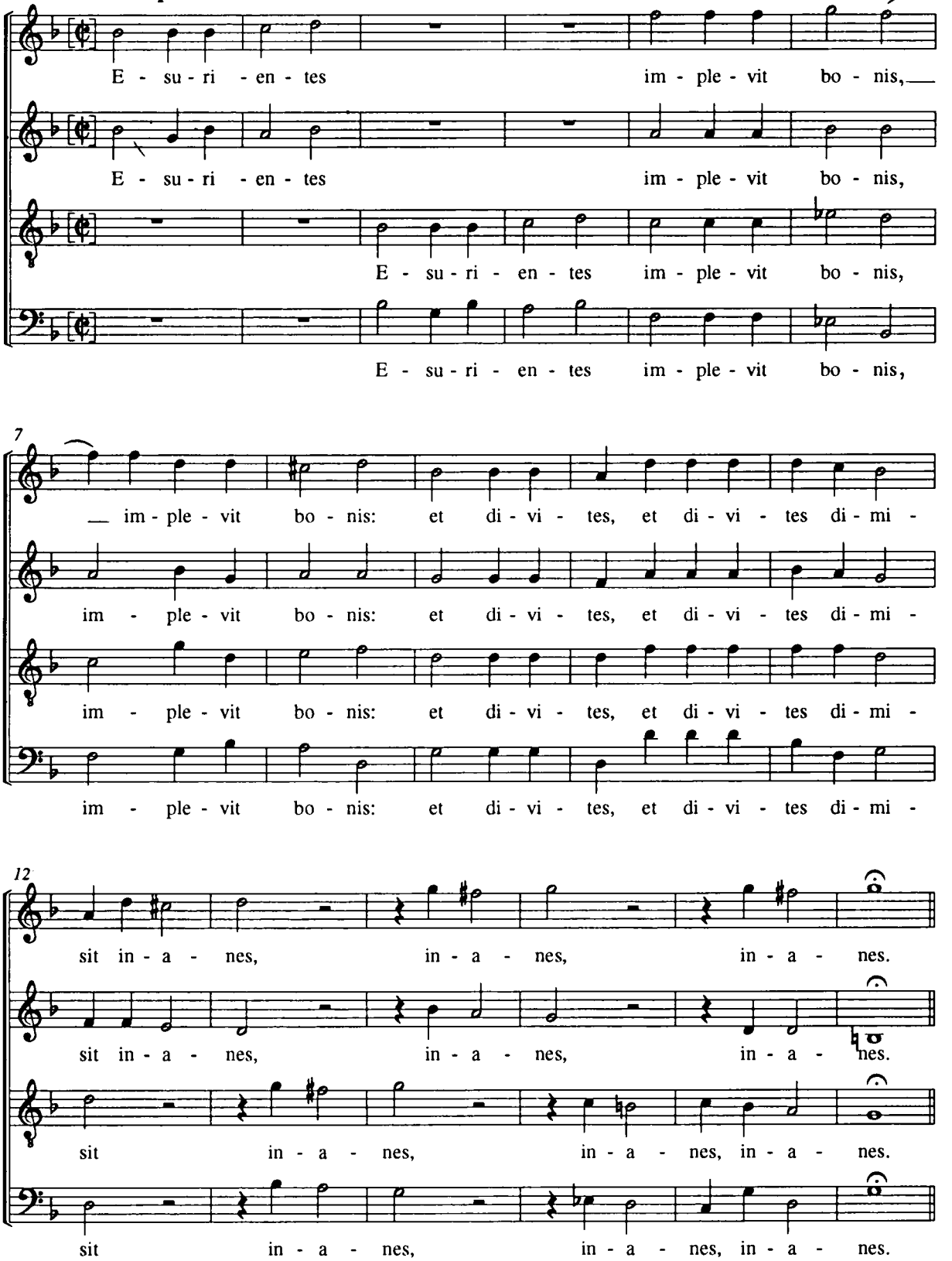




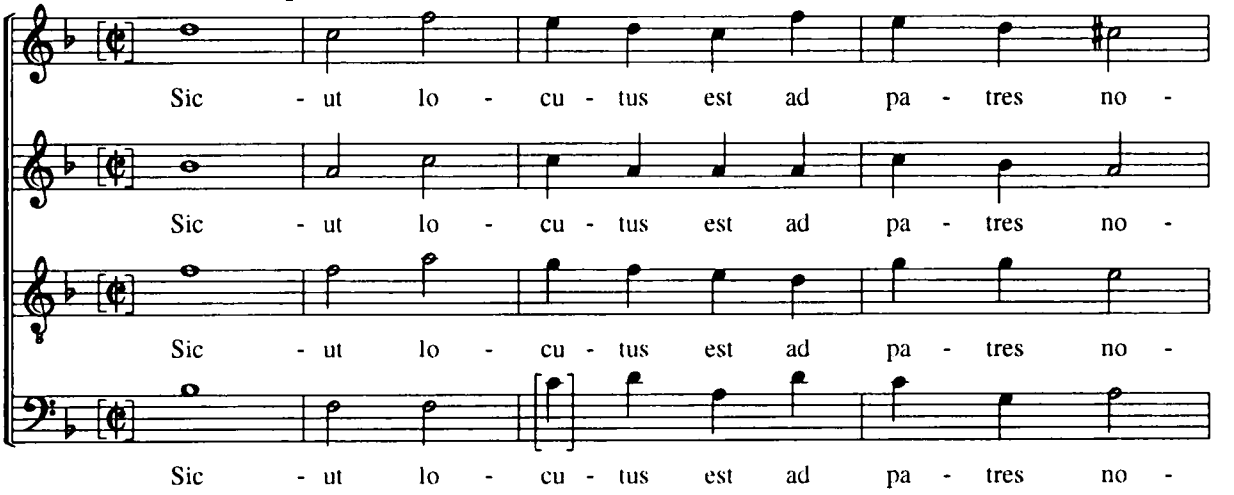
Fecit potentiam

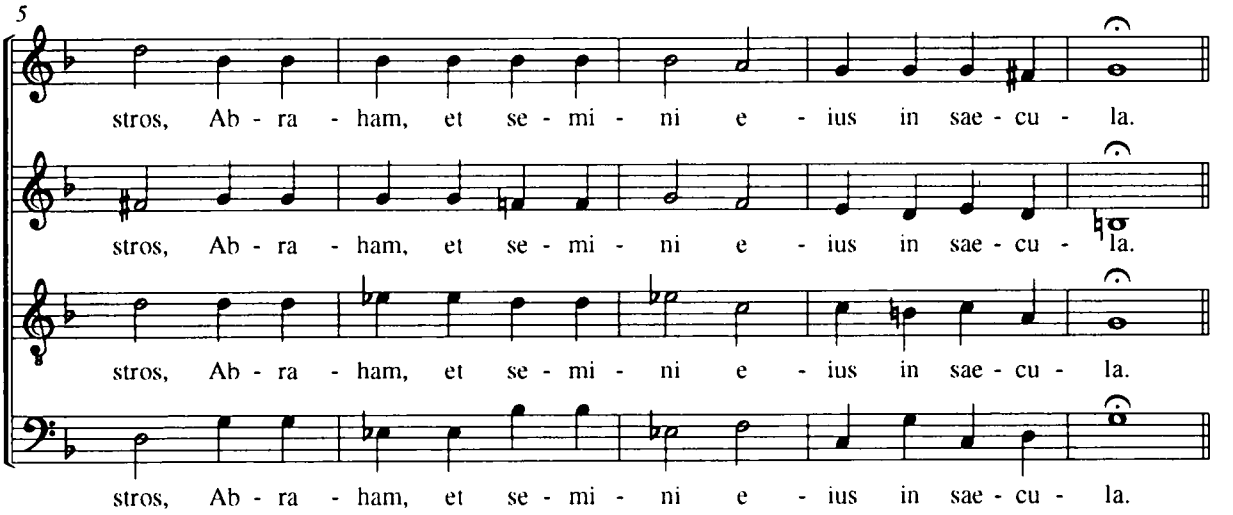


Esurientes implevit bonis

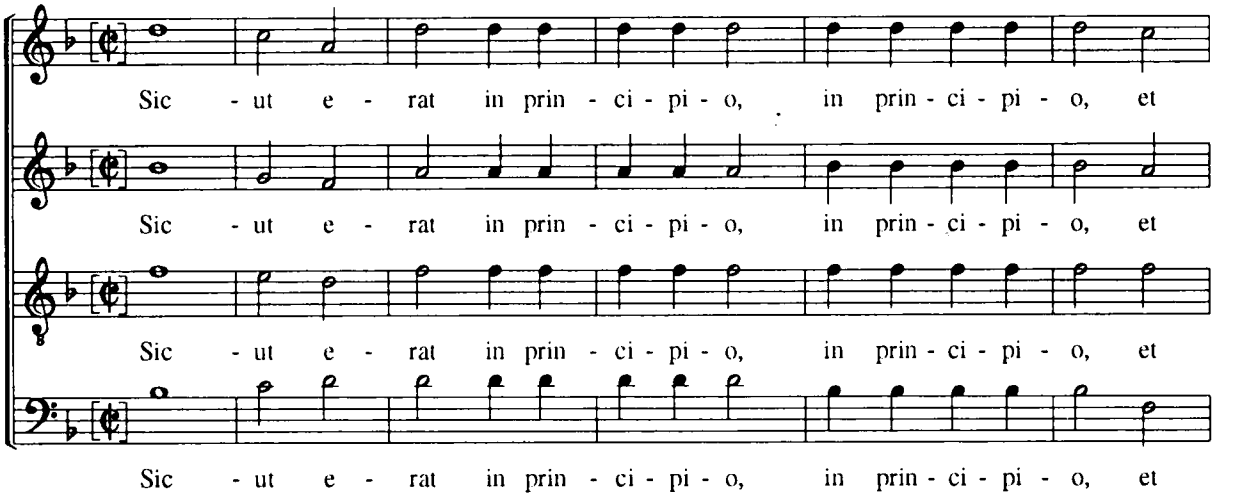


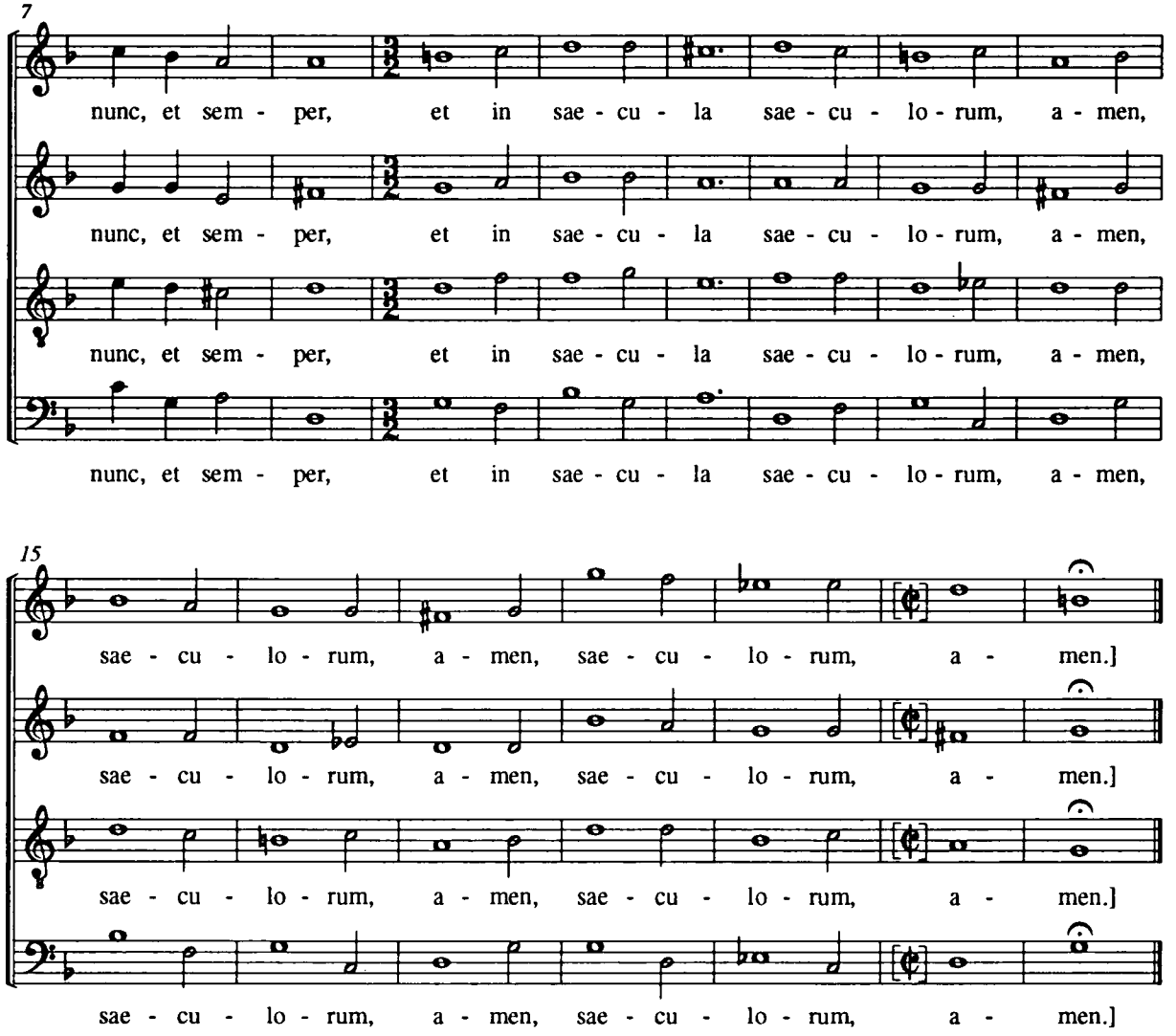
Sicut locutus est ad patres nostros





Sicut erat in principio



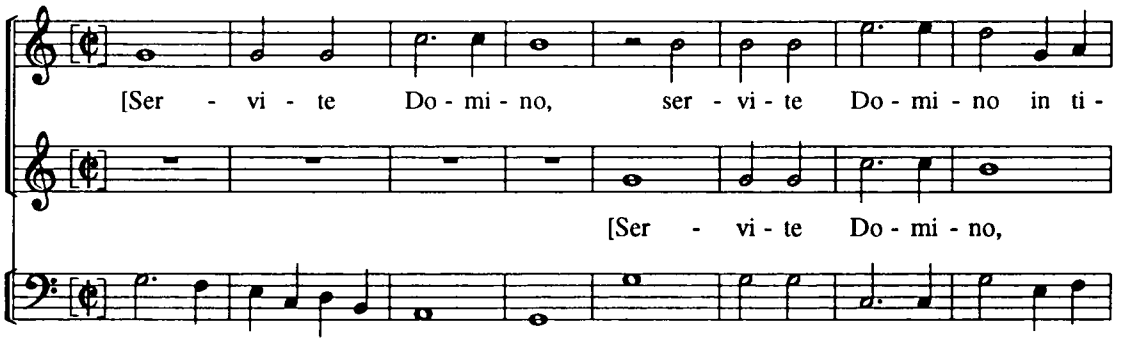


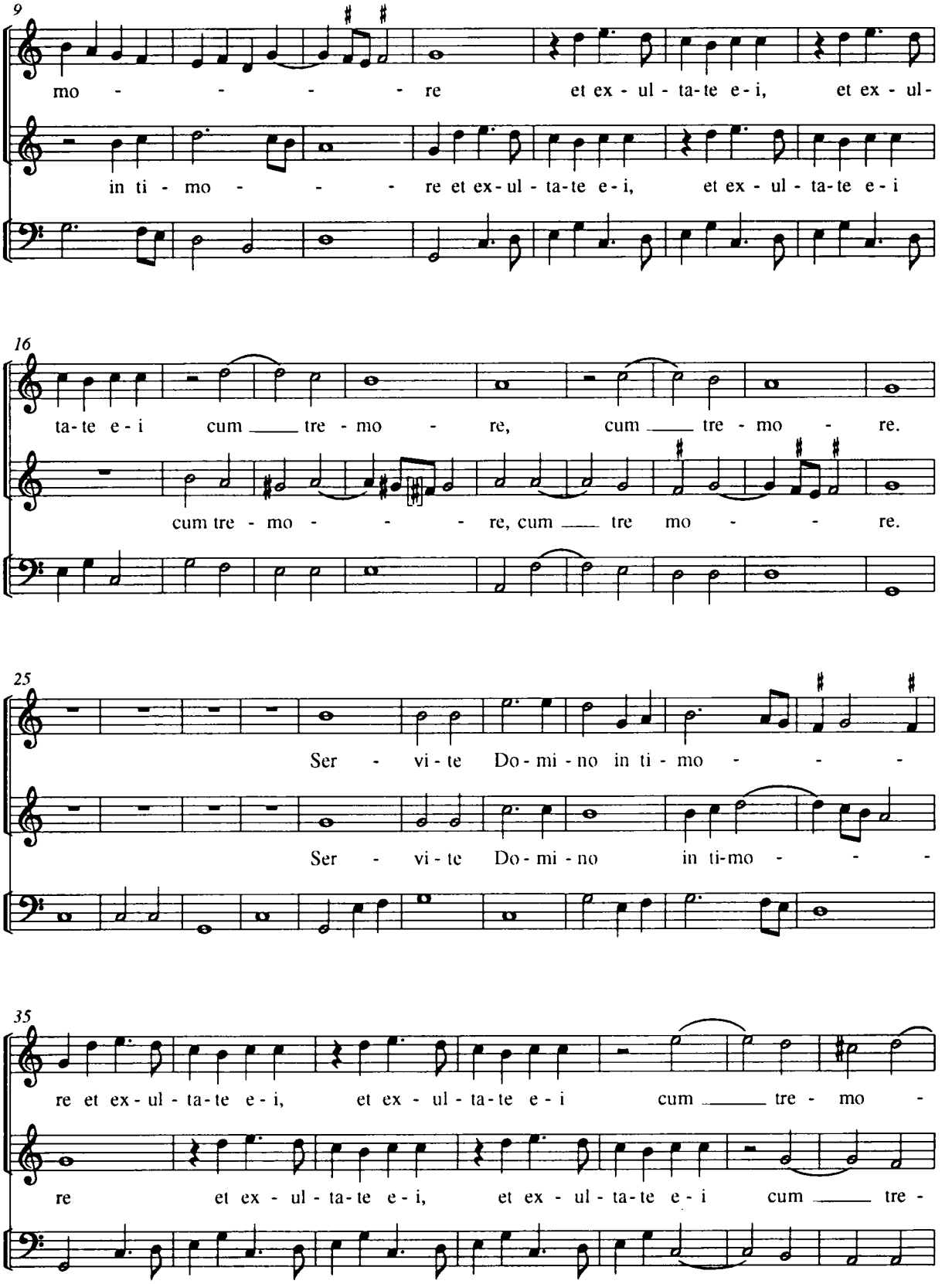
f 30

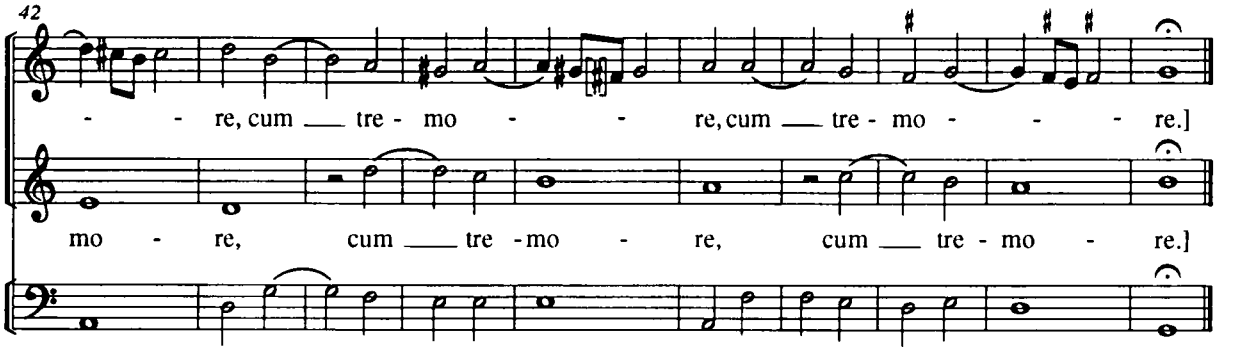
Servite Domino in timore

[Giacomo Finetti]

[56]




9
mo - - - - - re et ex - ul - ta-te e - i, et ex - ul-
in ti - mo - - - re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i
16
ta-te e - i cum tre - mo - re, cum tre - mo - re.
cum tre - mo - - - re, cum tre mo - - re.
25
Ser - vi - te Do - mi - no in ti - mo - - -
Ser - vi - te Do - mi - no in ti-mo - - -
35
re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i cum tre - mo -
re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i cum tre -

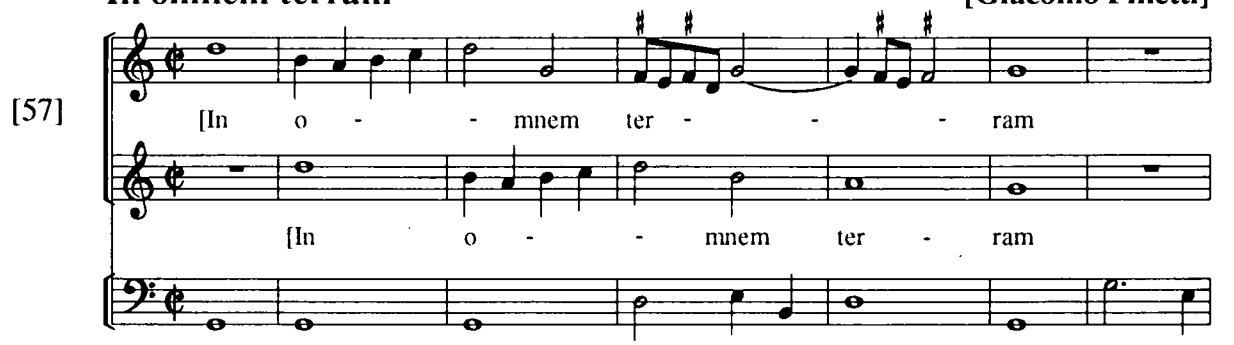


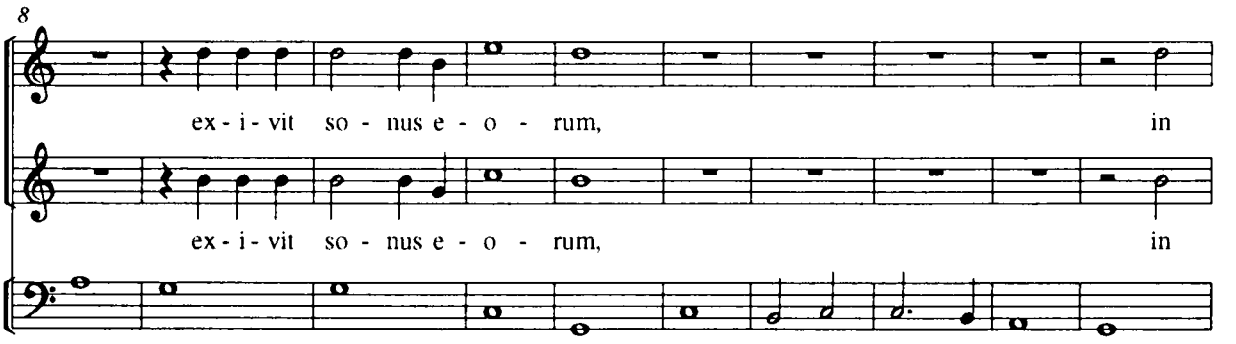
f 31

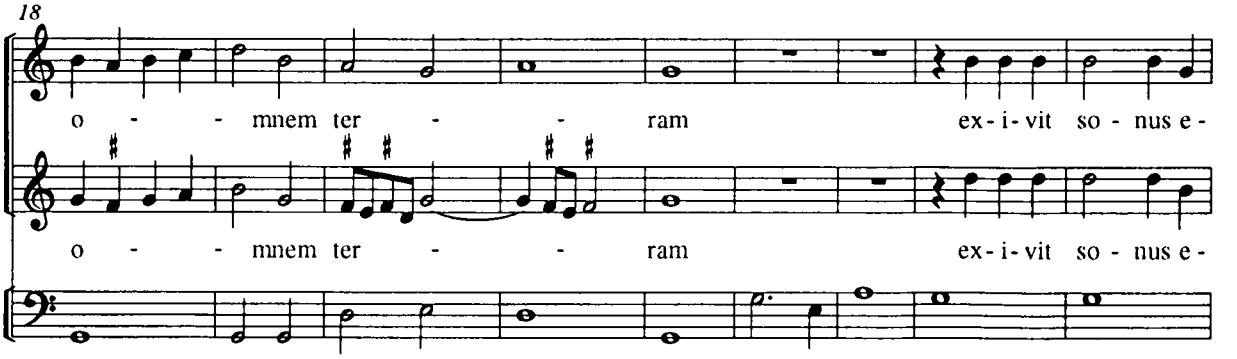
In omnem terram

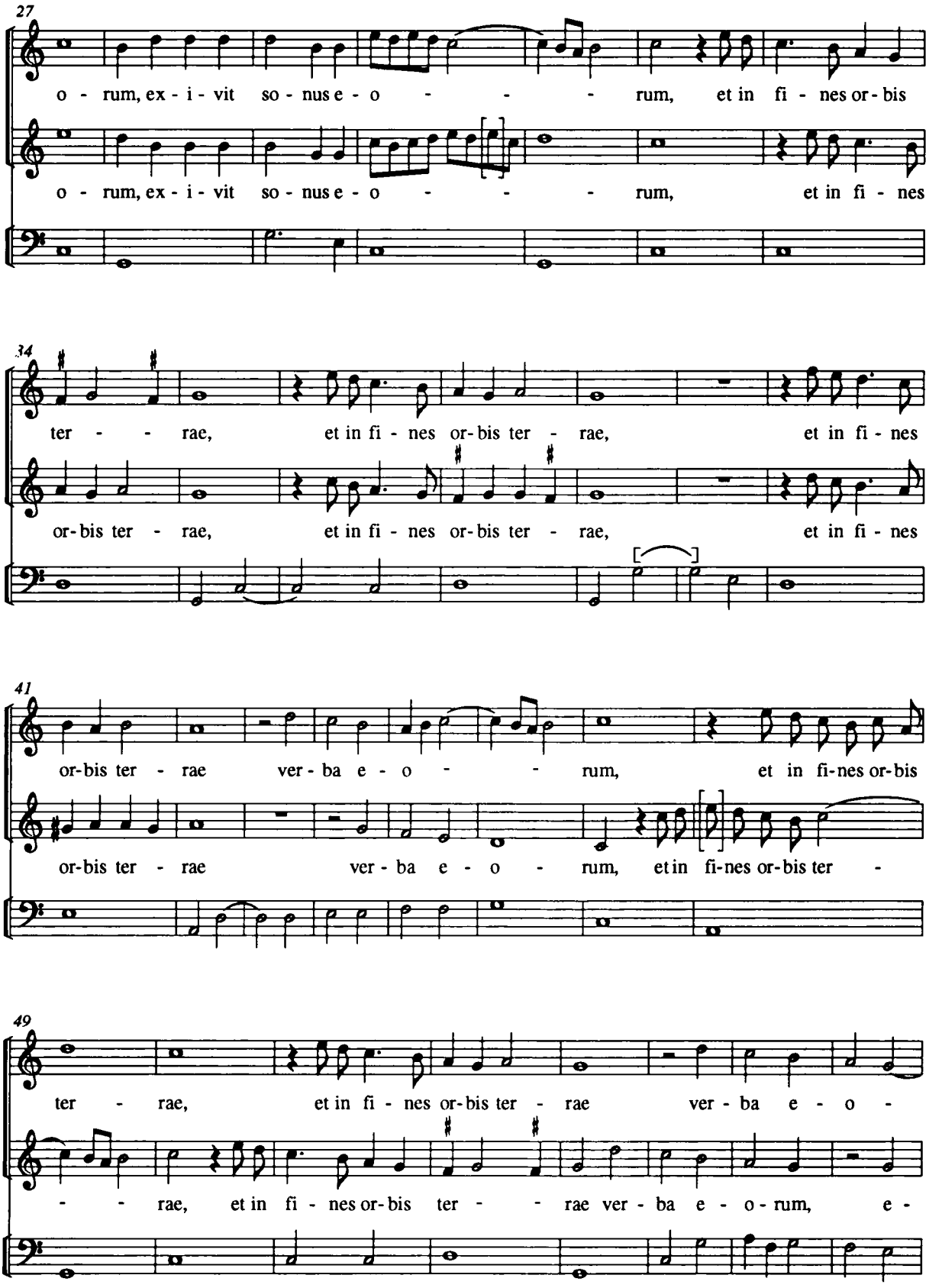
[Giacomo Finetti]

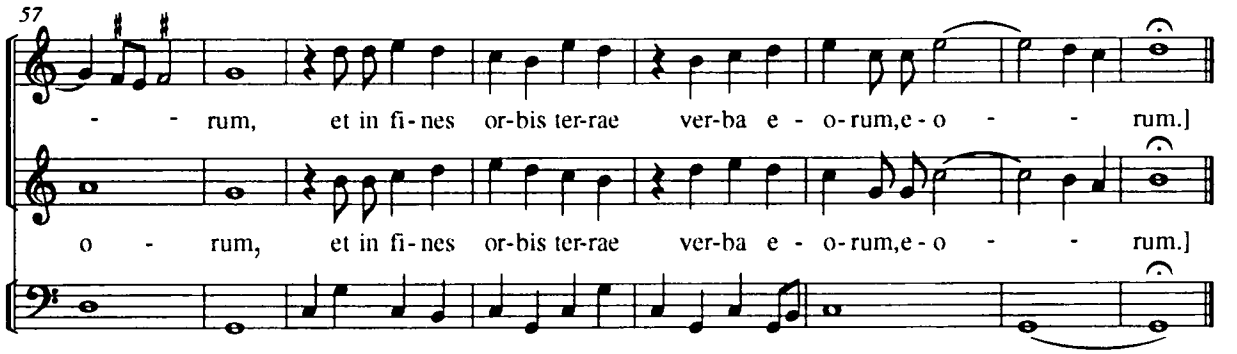
[57]







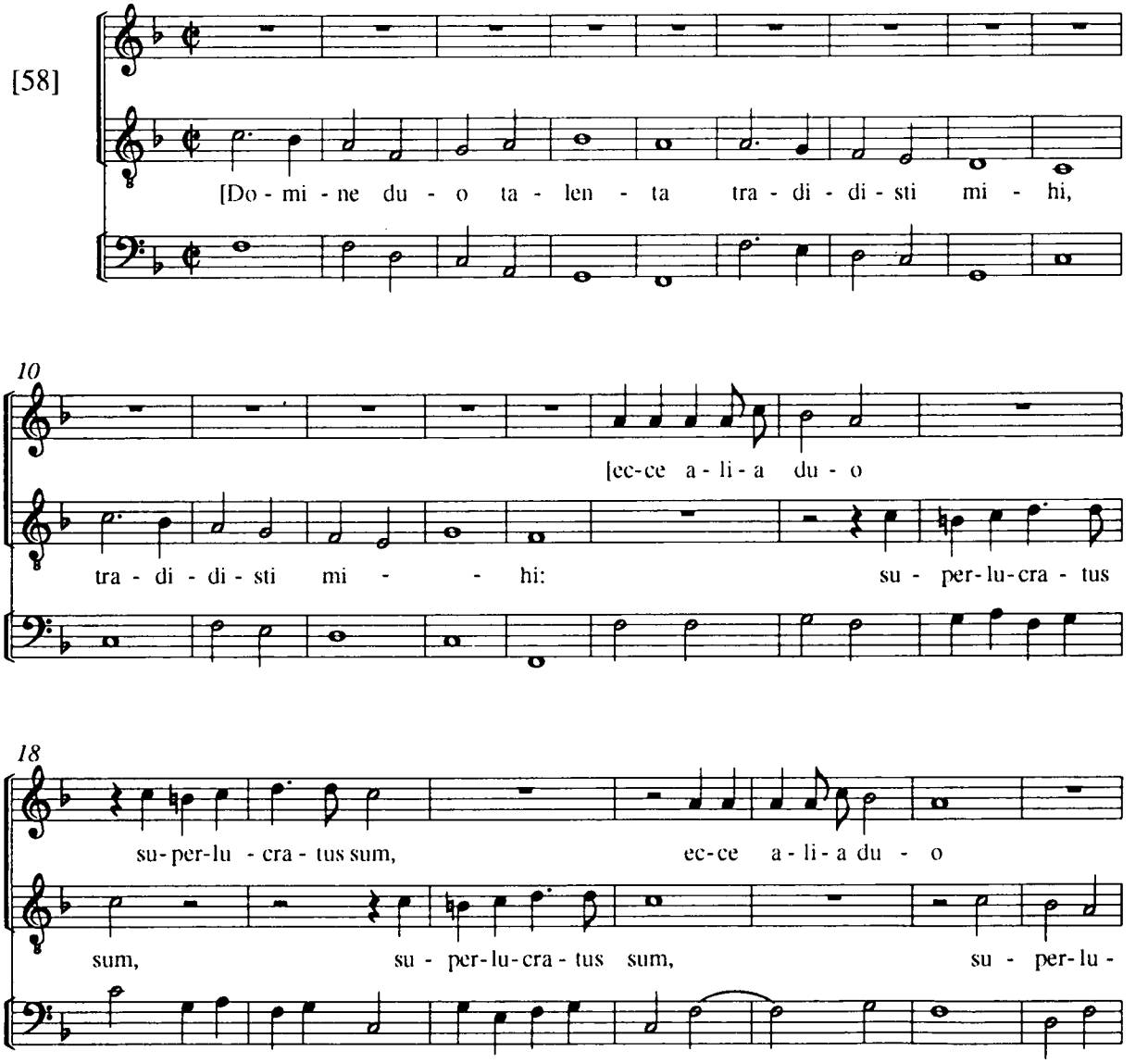

27
o - rum, ex - i - vit so - nus e - o - - - rum, et in fi - nes or - bis
o - rum, ex - i - vit so - nus e - o - - - rum, et in fi - nes
34
ter - - rae, et in fi - nes or - bis ter - rae, et in fi - nes
or - bis ter - rae, et in fi - nes or - bis ter - rae, et in fi - nes
41
or - bis ter - rae ver - ba e - o - - rum, et in fi - nes or - bis
or - bis ter - rae ver - ba e - o - rum, et in fi - nes or - bis ter -
49
ter - rae, et in fi - nes or - bis ter - rae ver - ba e - o -
- - rae, et in fi - nes or - bis ter - - rae ver - ba e - o - rum, e -

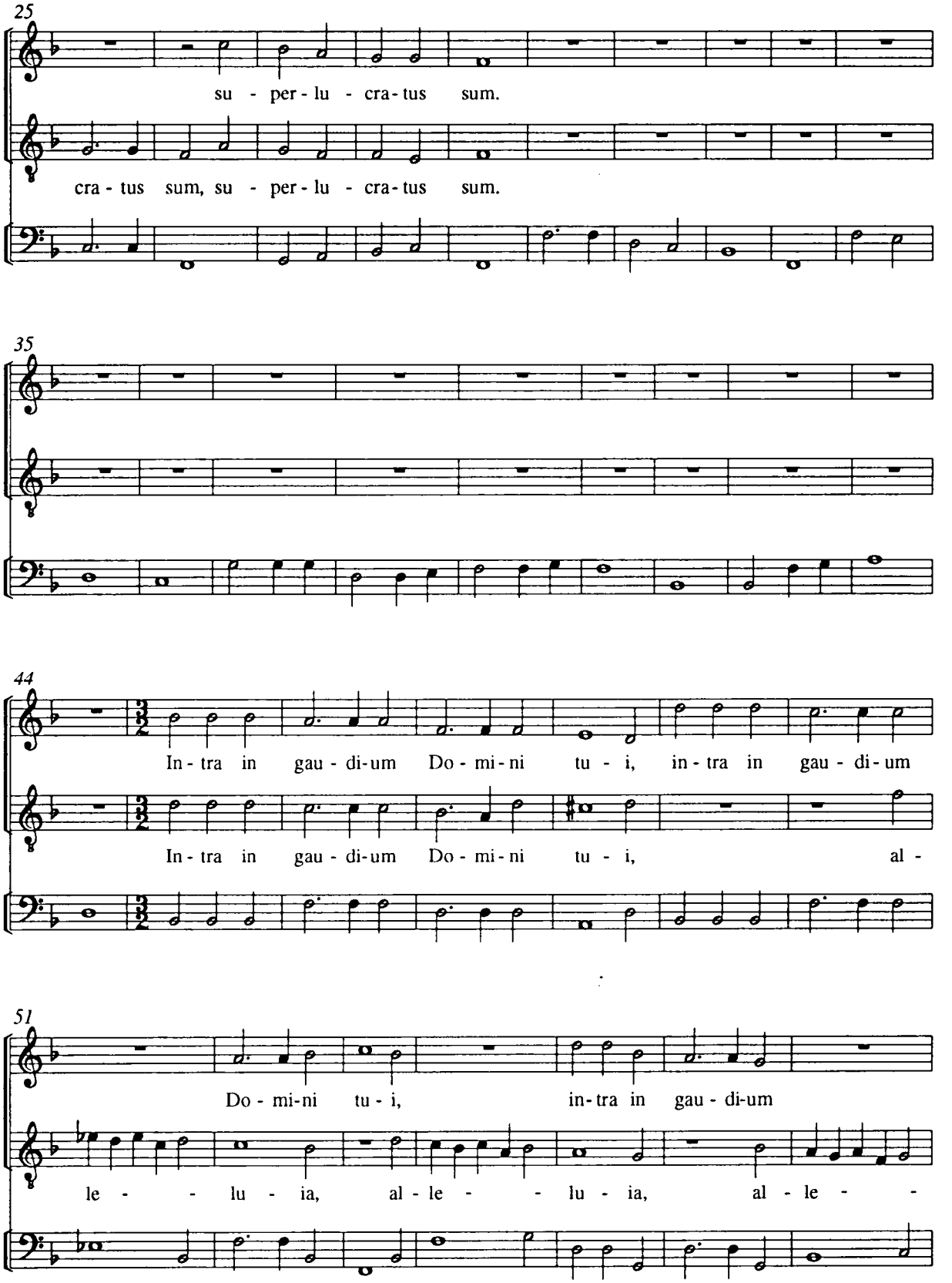


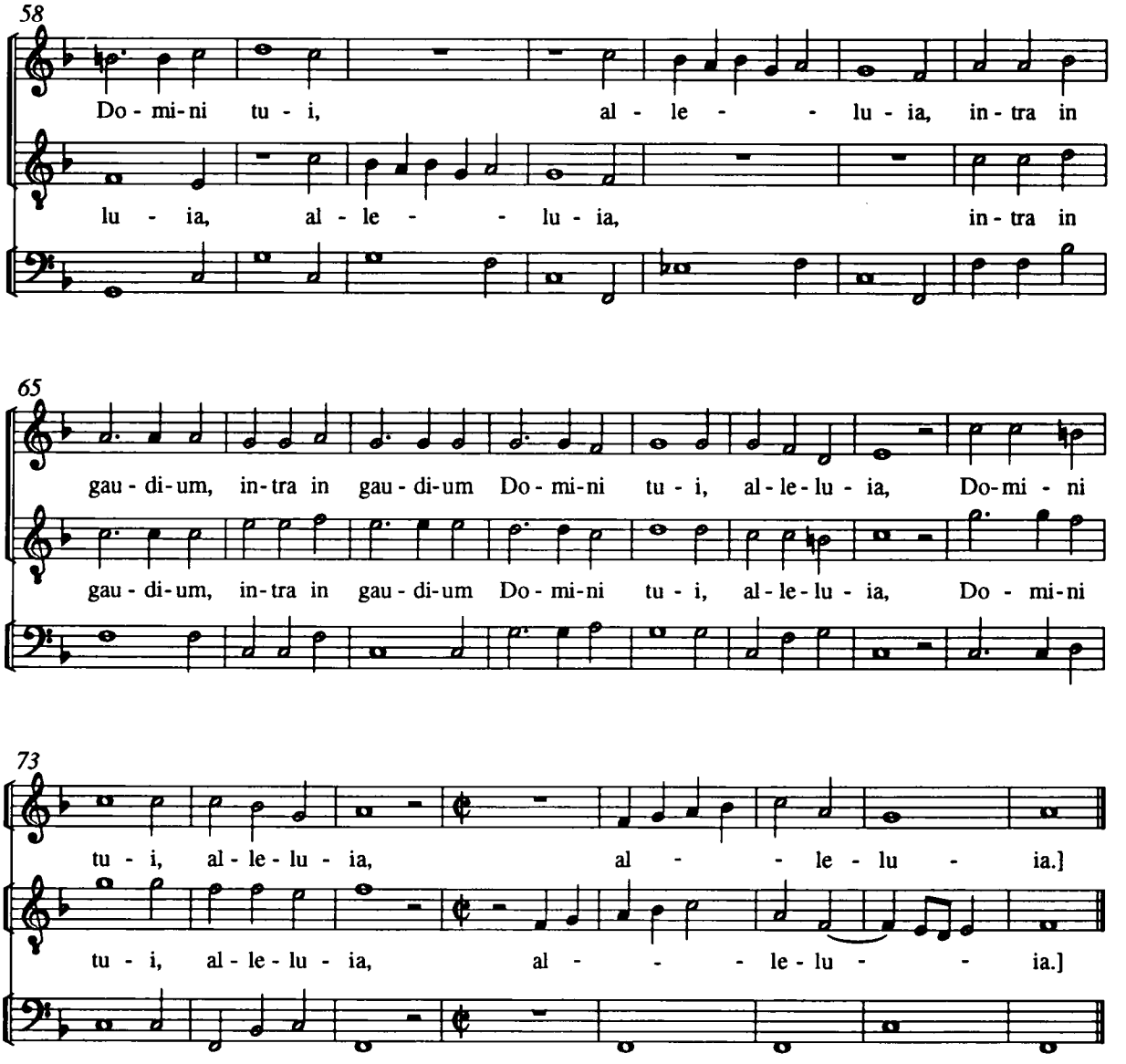
f 32

Domine duo talenta tradidisti mihi

[Giacomo Finetti]




25
su - per - lu - cra - tus sum.
cra - tus sum, su - per - lu - cra - tus sum.
35
44
In - tra in gau - di - um Do - mi - ni tu - i, in - tra in gau - di - um
In - tra in gau - di - um Do - mi - ni tu - i, al -
51
Do - mi - ni tu - i, in - tra in gau - di - um
le - - - lu - ia, al - le - - - lu - ia, al - le - -

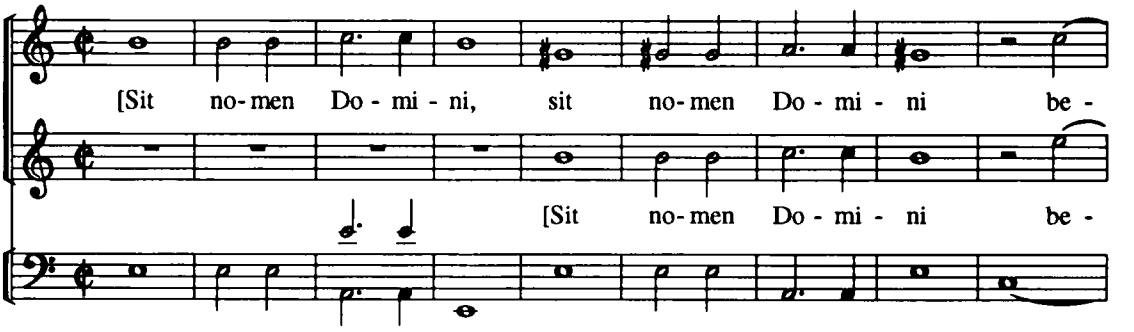


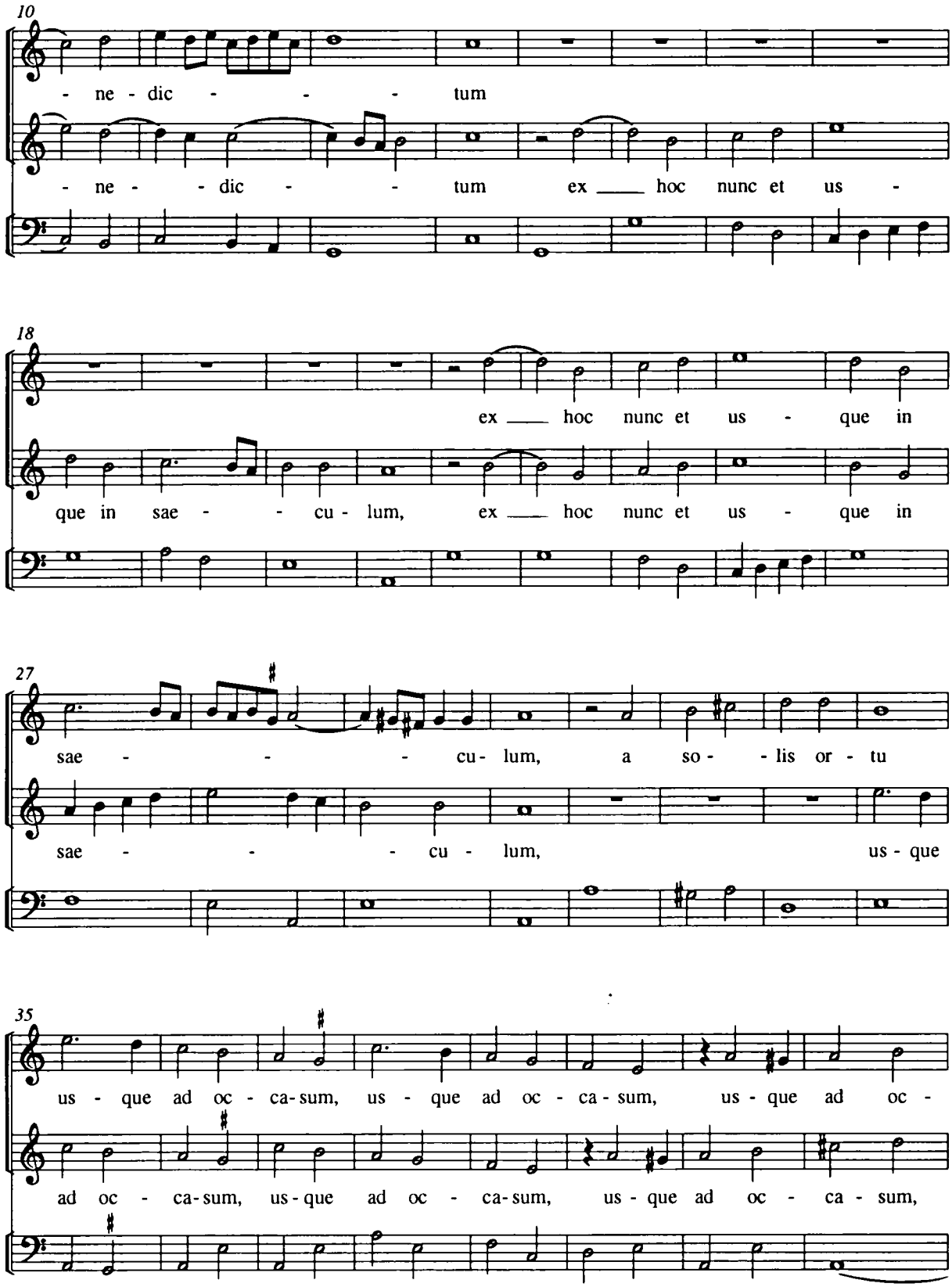
f 33

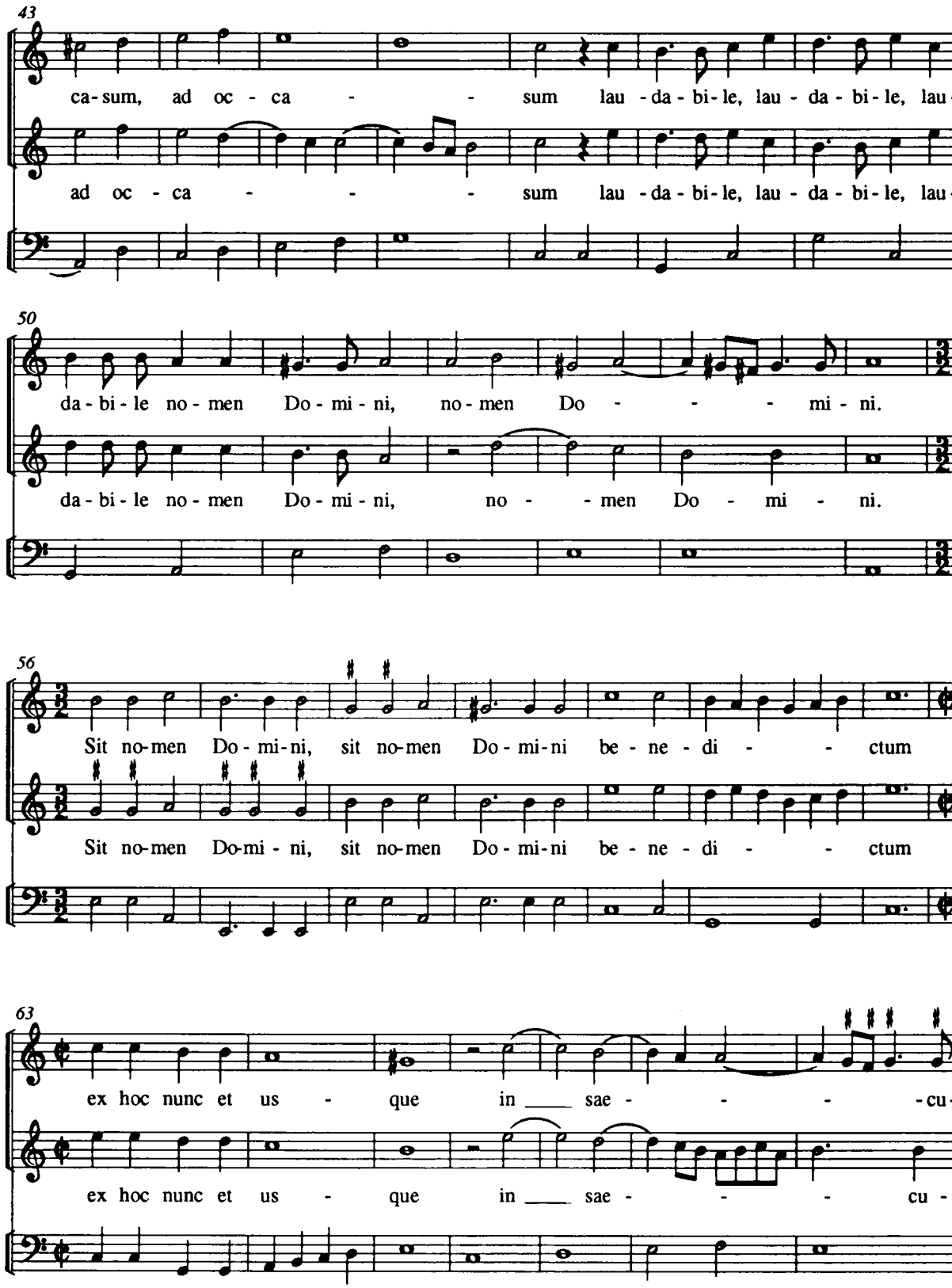
Sit nomen Domini

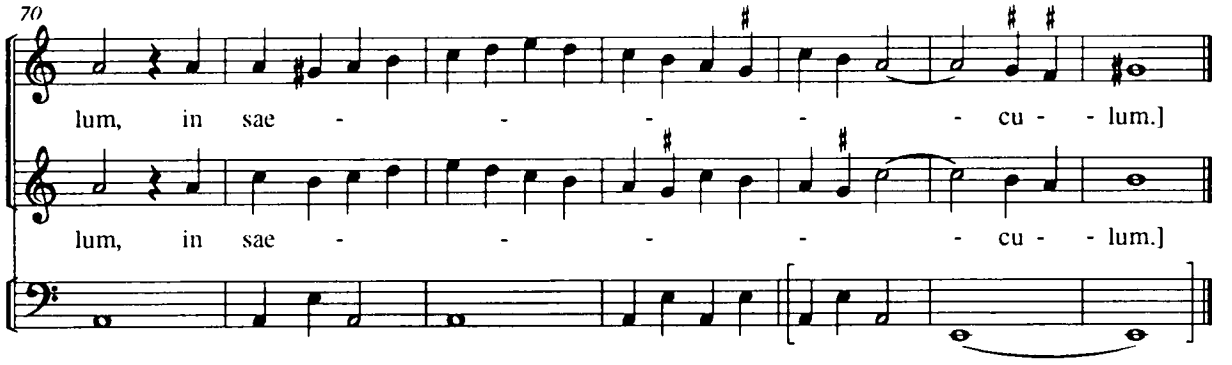
[Giacomo Finetti]

[59]



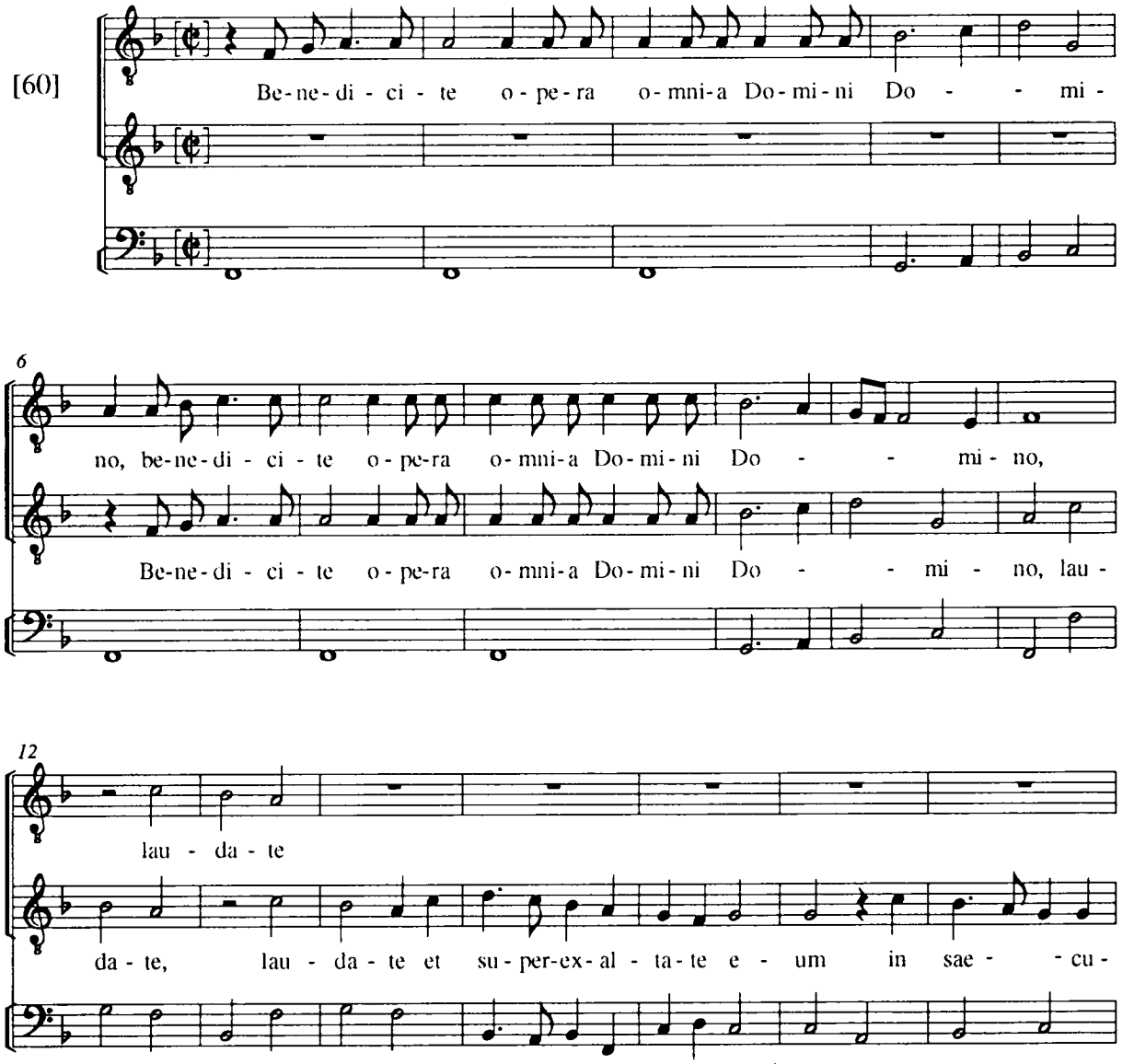

10
- ne - dic - - - tum
- ne - - dic - - tum ex ___ hoc nunc et us -
18
ex ___ hoc nunc et us - que in
que in sae - - cu - lum, ex ___ hoc nunc et us - que in
27
sae - - - cu - lum, a so - - lis or - tu
sae - - - cu - lum, us - que
35
us - que ad oc - ca - sum, us - que ad oc - ca - sum, us - que ad oc -
ad oc - ca - sum, us - que ad oc - ca - sum, us - que ad oc - ca - sum,

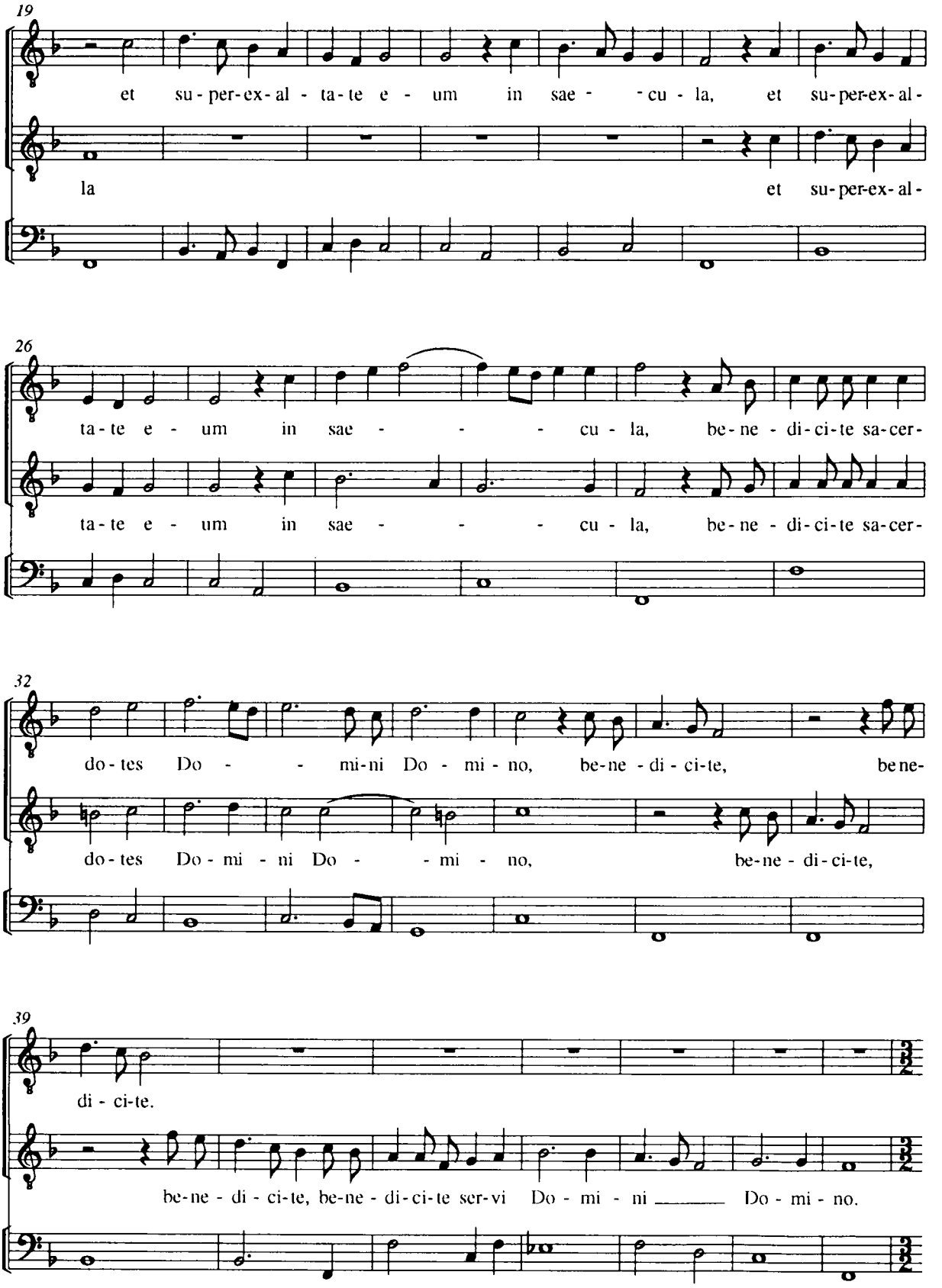

43
ca-sum, ad oc - ca - - sum lau - da - bi - le, lau - da - bi - le, lau -
ad oc - ca - - - sum lau - da - bi - le, lau - da - bi - le, lau -
50
da - bi - le no - men Do - mi - ni, no - men Do - - - mi - ni.
da - bi - le no - men Do - mi - ni, no - - men Do - mi - ni.
56
Sit no-men Do - mi - ni, sit no-men Do - mi - ni be - ne - di - - ctum
Sit no-men Do-mi - ni, sit no-men Do - mi - ni be - ne - di - - ctum
63
ex hoc nunc et us - que in ___ sae - - - -cu -
ex hoc nunc et us - que in ___ sae - - - cu -

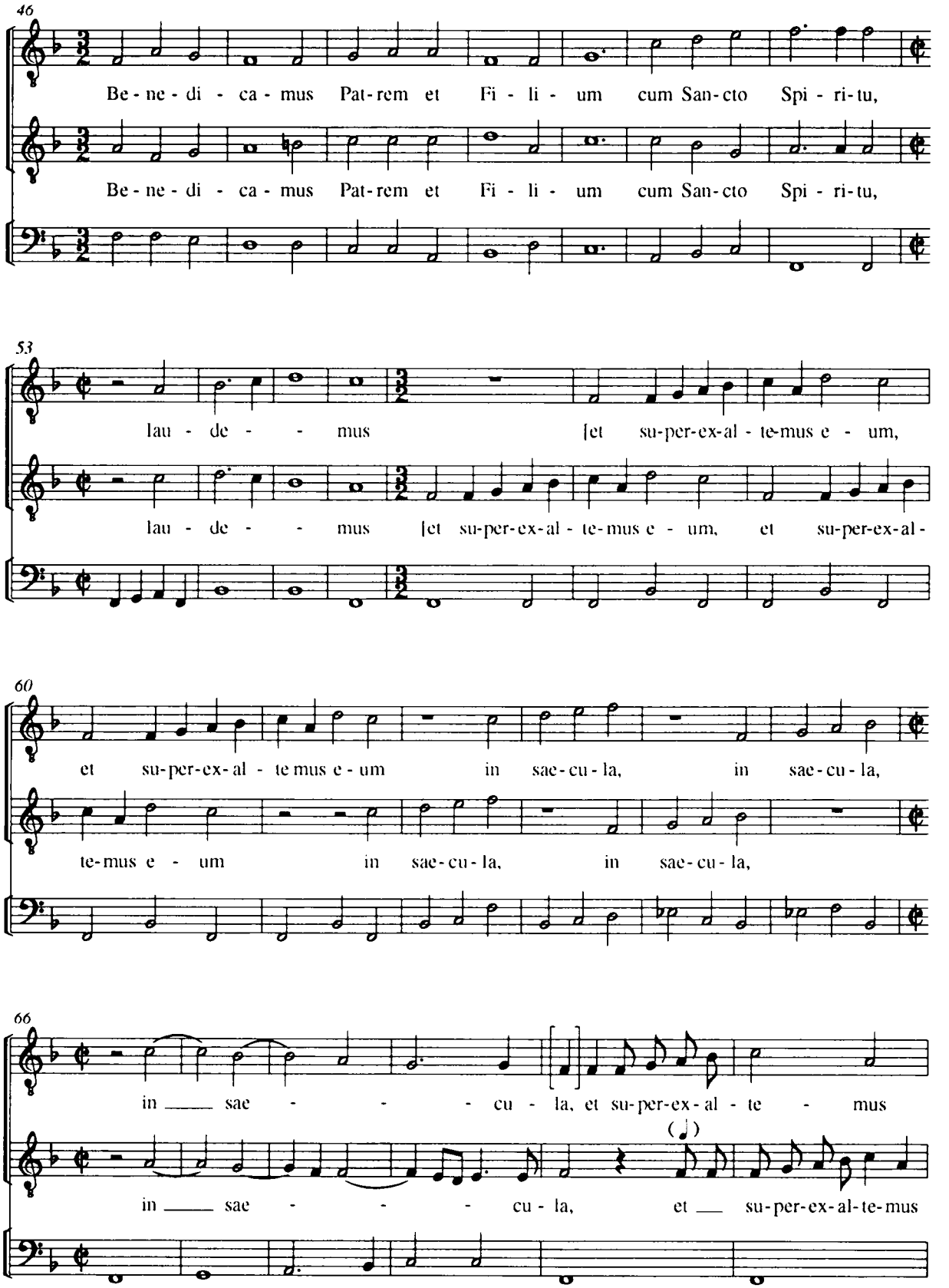


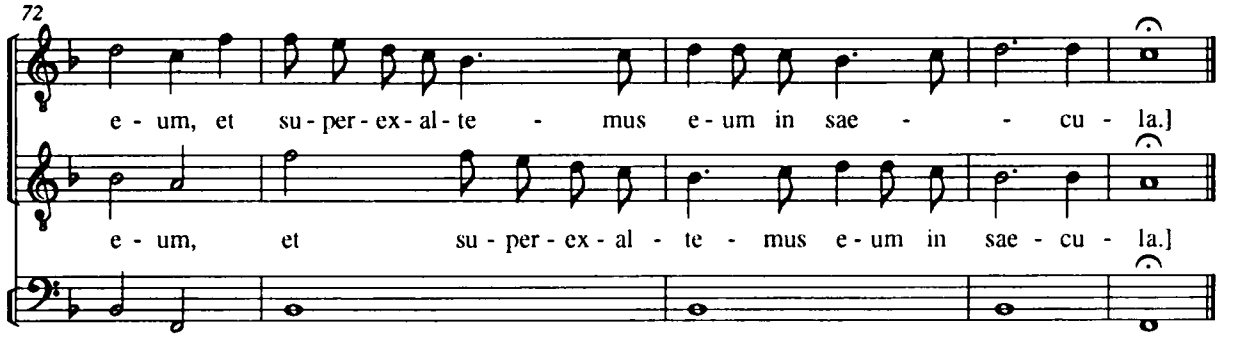
Benedicite omnia opera Domini

[Giacomo Finetti] f 34




19
et su-per-ex-al-ta-te e-um in sae-cu-la, et su-per-ex-al-
la et su-per-ex-al-
26
ta-te e-um in sae-cu-la, be-ne-di-ci-te sa-cer-
ta-te e-um in sae-cu-la, be-ne-di-ci-te sa-cer-
32
do-tes Do-mi-ni Do-mi-no, be-ne-di-ci-te, bene-
do-tes Do-mi-ni Do-mi-no, be-ne-di-ci-te,
39
di-ci-te.
be-ne-di-ci-te, be-ne-di-ci-te ser-vi Do-mi-ni Do-mi-no.

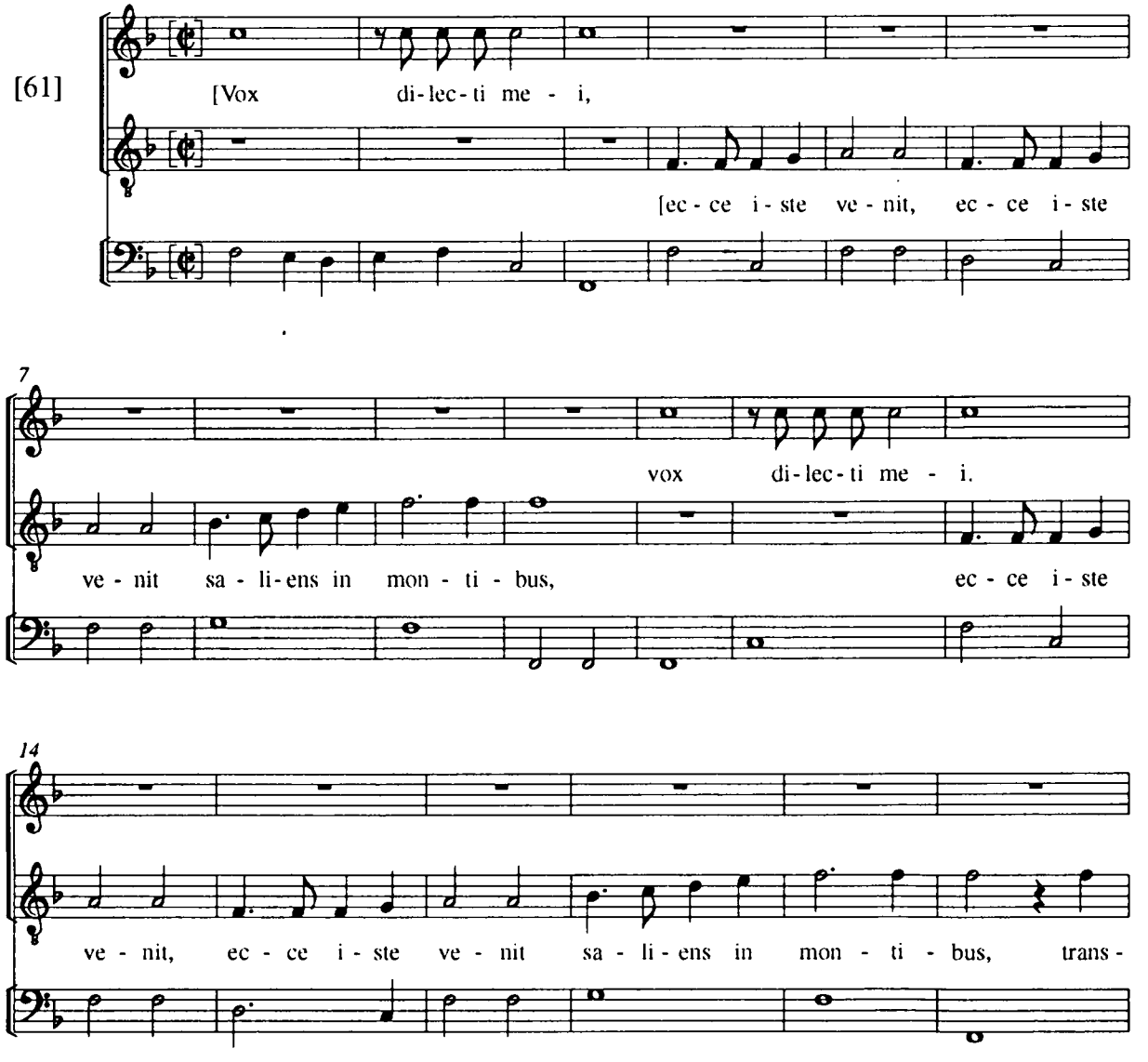

46
Be - ne - di - ca - mus Pat-rem et Fi - li - um cum San-cto Spi - ri-tu,
Be - ne - di - ca - mus Pat-rem et Fi - li - um cum San-cto Spi - ri-tu,
53
lau - de - - mus [et su-per-ex-al - te-mus e - um,
lau - de - - mus [et su-per-ex-al - te-mus e - um, et su-per-ex-al-
60
et su-per-ex-al - te mus e - um in sae-cu - la, in sae-cu - la,
te-mus e - um in sae-cu - la, in sae-cu - la,
66
in ___ sae - - - - cu - la, et su-per-ex-al - te - mus
in ___ sae - - - - cu - la, et ___ su-per-ex-al-te-mus

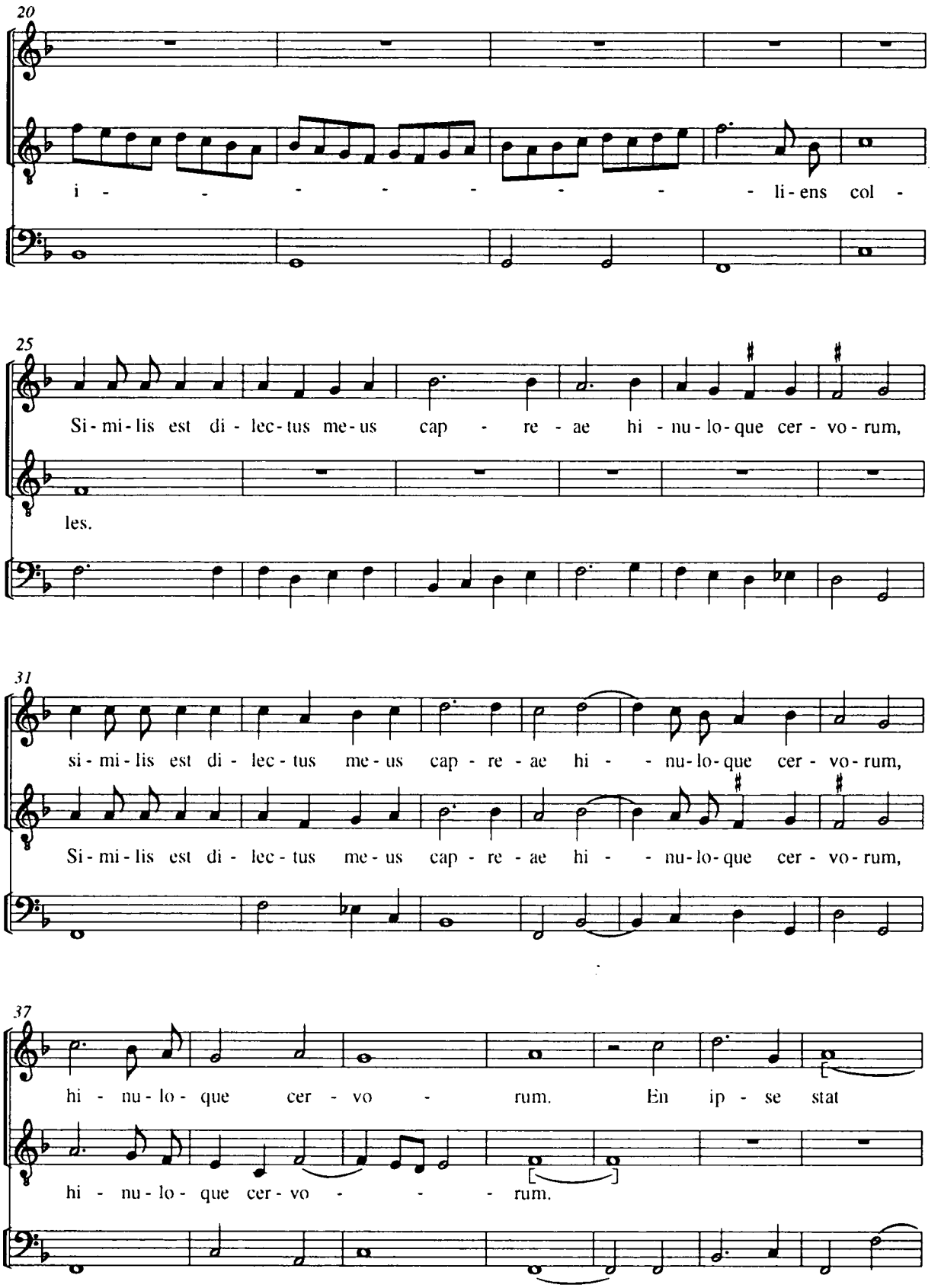


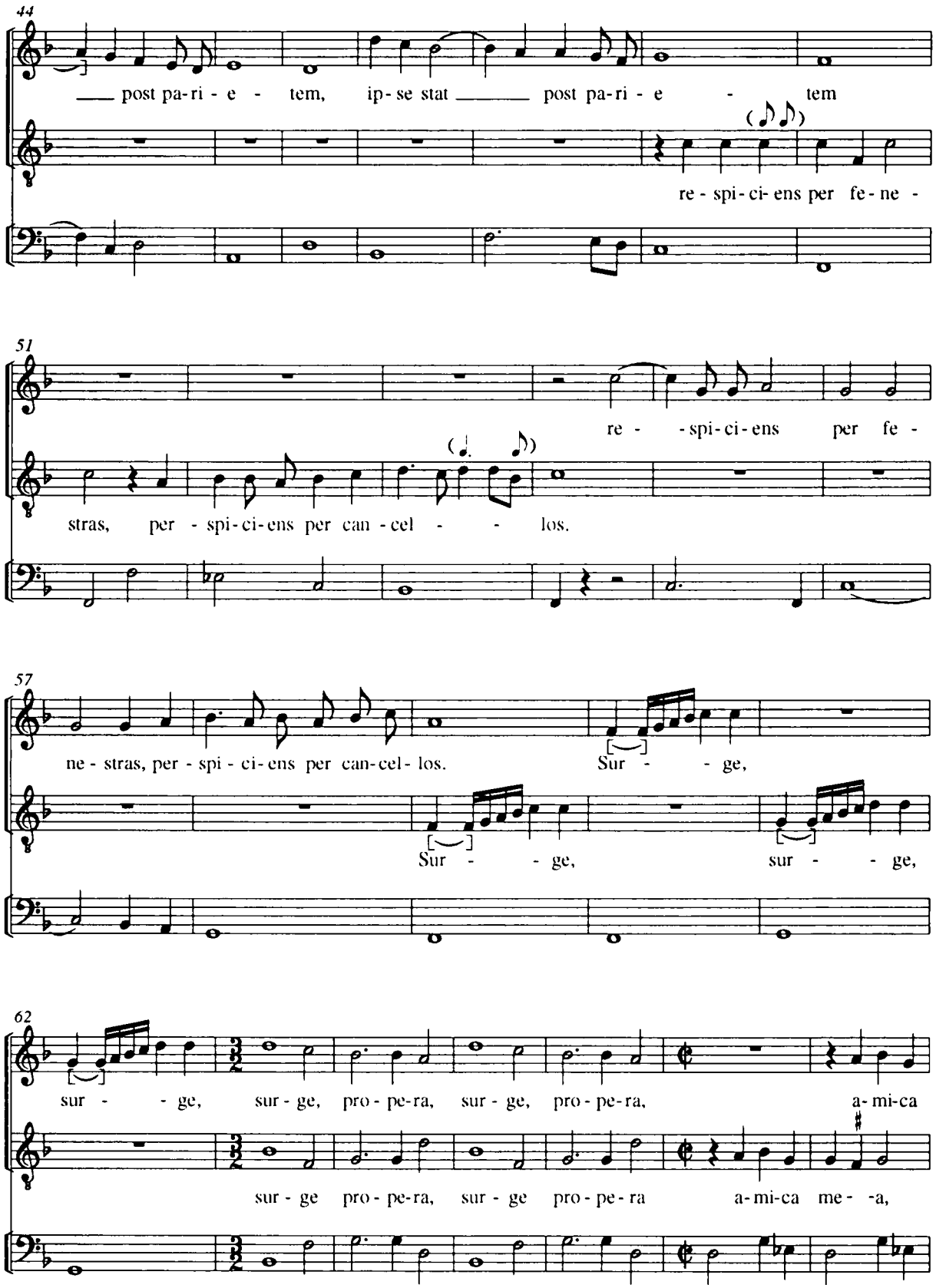
f 35

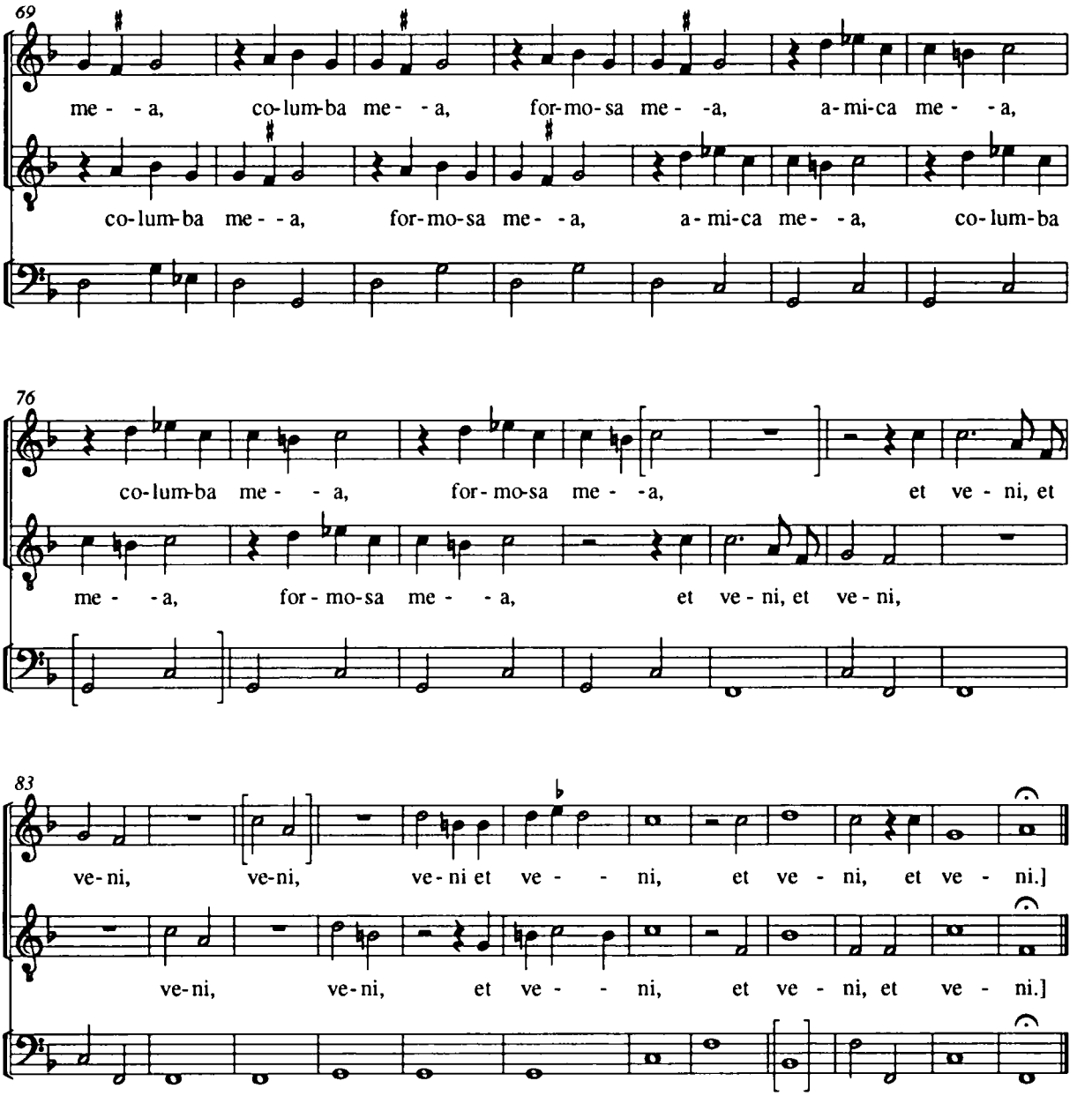
Vox dilecti mei

[Giacomo Finetti]




20
i - - - - - - - - - li-ens col -
25
Si-mi-lis est di-lec-tus me-us cap - re - ae hi - nu-lo-que cer - vo-rum,
les.
31
si-mi-lis est di-lec-tus me-us cap - re - ae hi - - nu-lo-que cer - vo-rum,
Si-mi-lis est di-lec-tus me-us cap - re - ae hi - - nu-lo-que cer - vo-rum,
37
hi - nu-lo- que cer - vo - rum. En ip - se stat
hi - nu-lo- que cer-vo - - - rum.

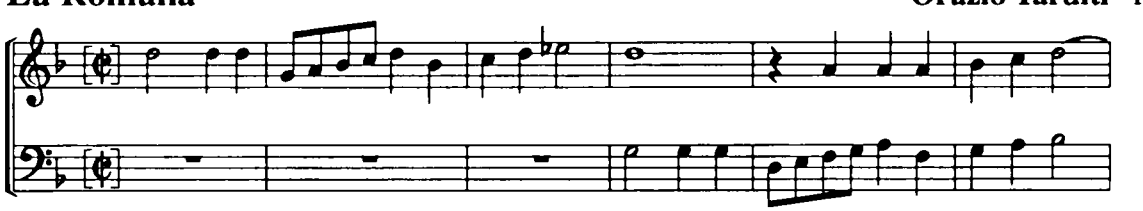

44
post pa-ri - e - tem, ip-se stat post pa-ri - e - tem
re - spi-ci-ens per fe-ne -
51
re - - spi-ci-ens per fe -
stras, per - spi-ci-ens per can-cel - - los.
57
ne - stras, per - spi - ci-ens per can-cel-los.
Sur - - ge,
Sur - - ge, sur - - ge,
62
sur - - ge, sur-ge, pro-pe-ra, sur-ge, pro-pe-ra, a-mi-ca
sur-ge pro-pe-ra, sur-ge pro-pe-ra a-mi-ca me- -a,

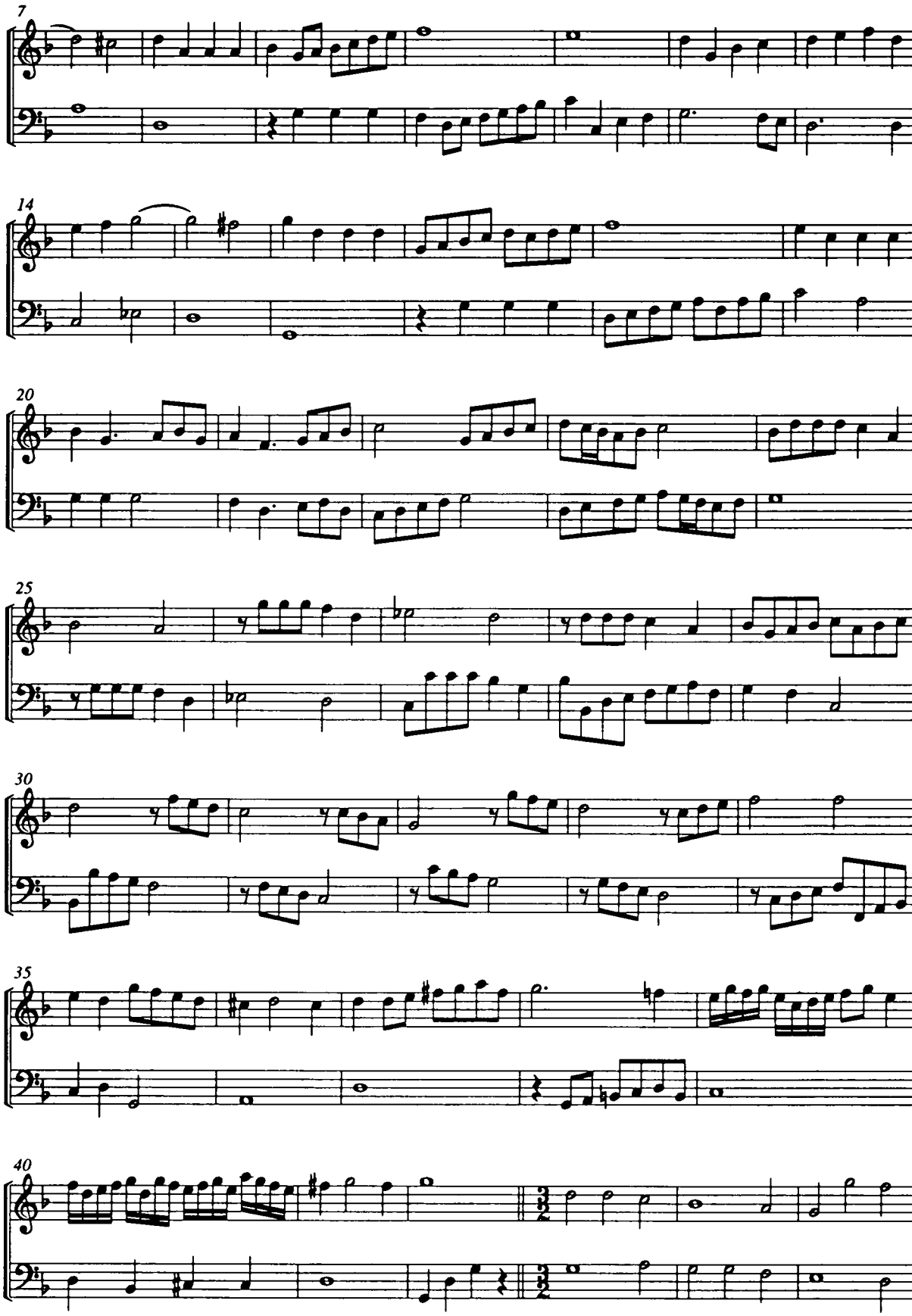


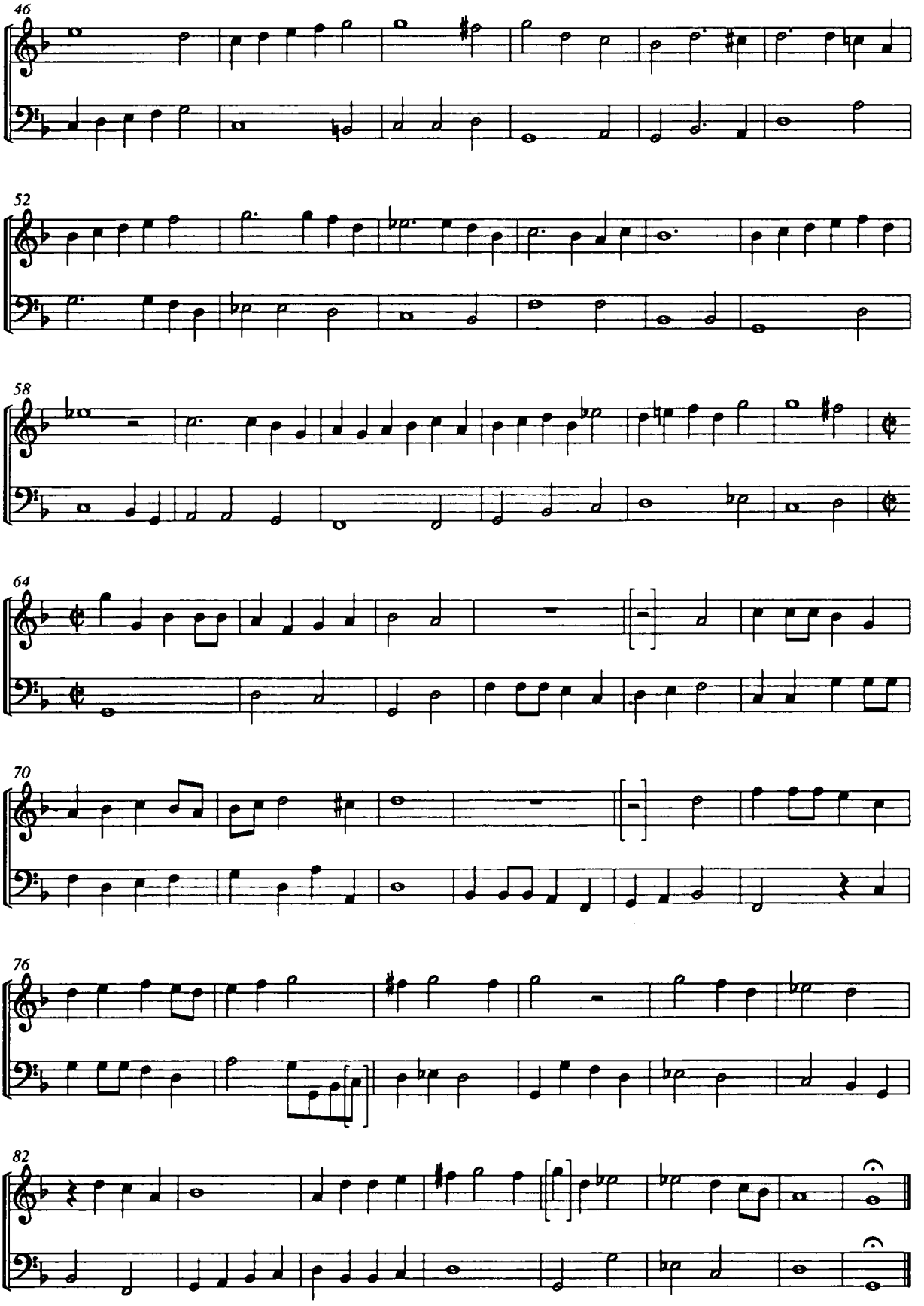
La Romana

Orazio Tarditi f 36

[62]

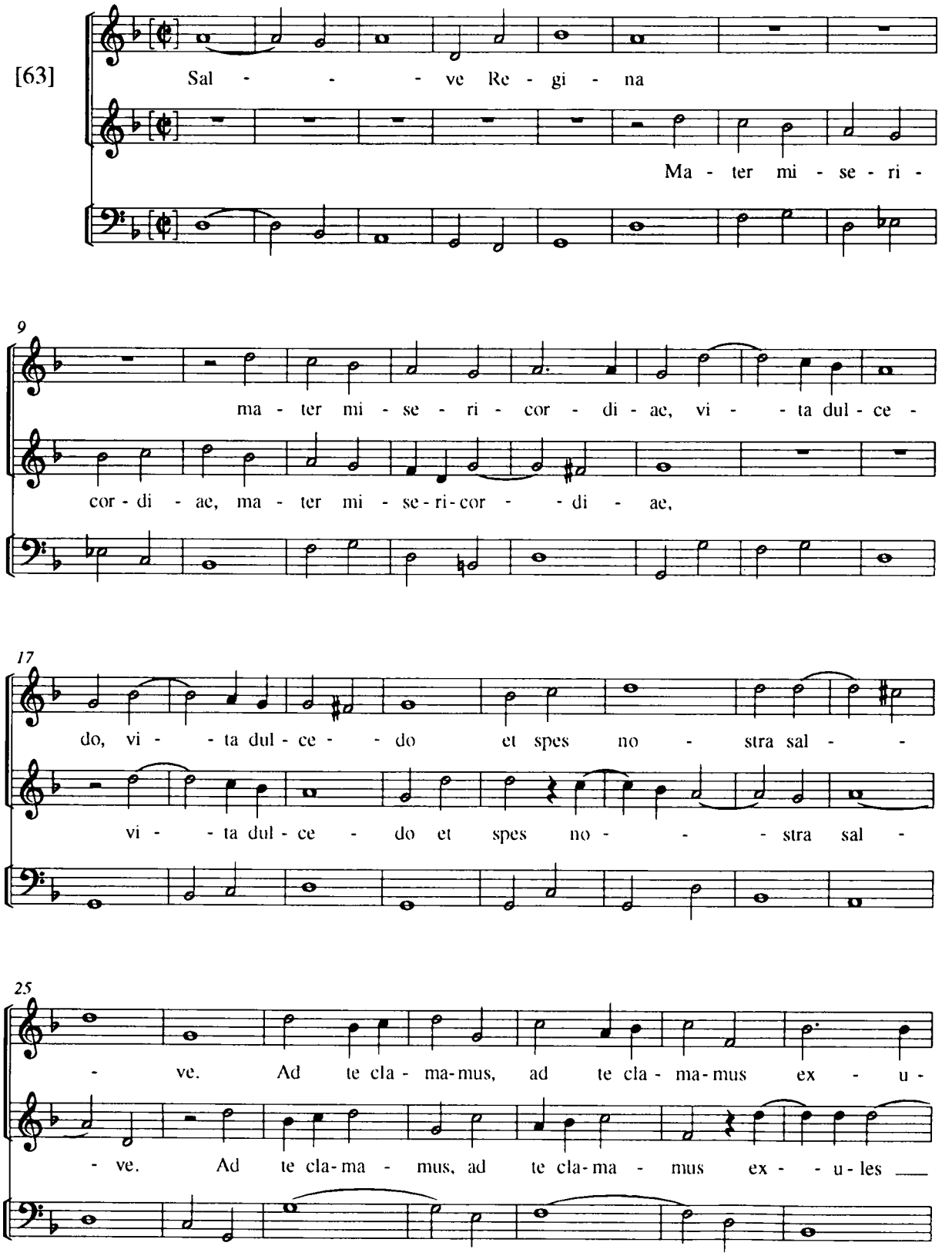


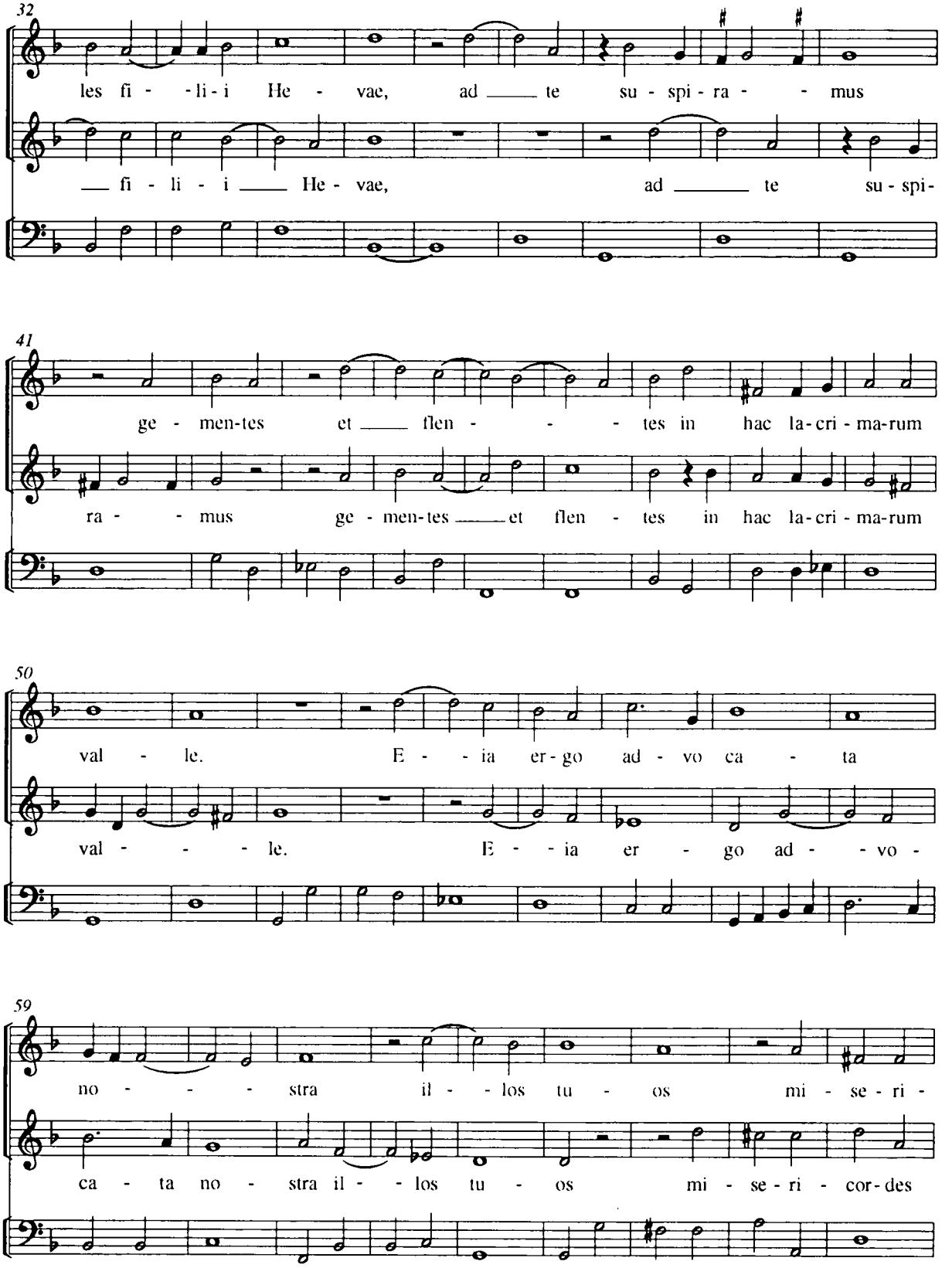

7
14
20
25
30
35
40

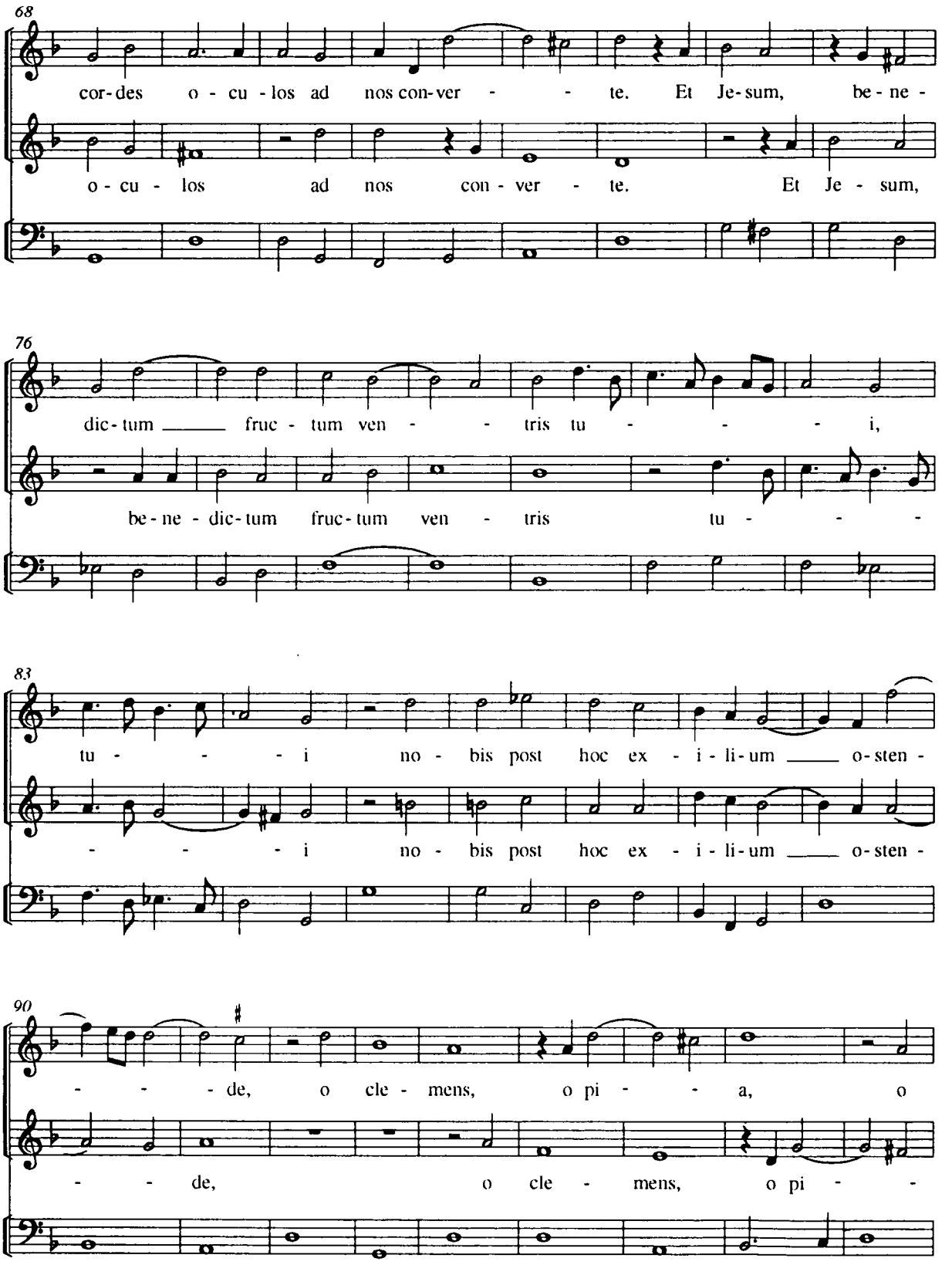

46
52
58
64
70
76
82

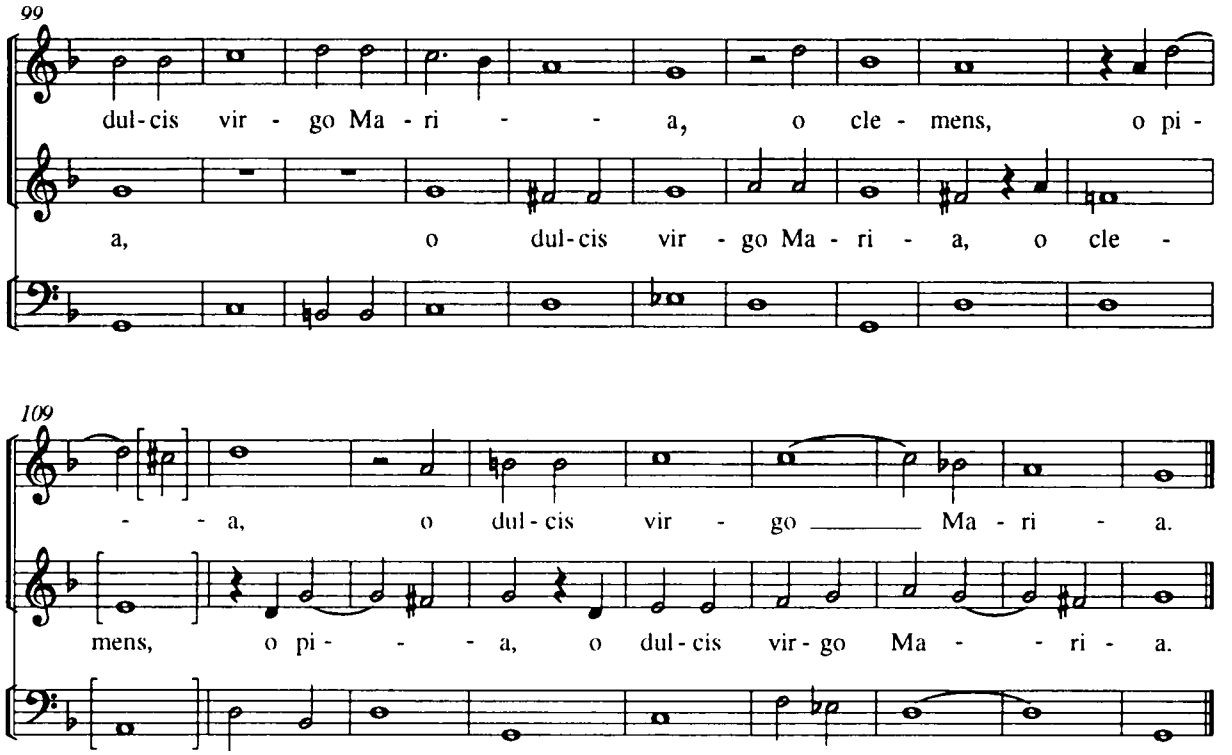
f 37

Salve Regina



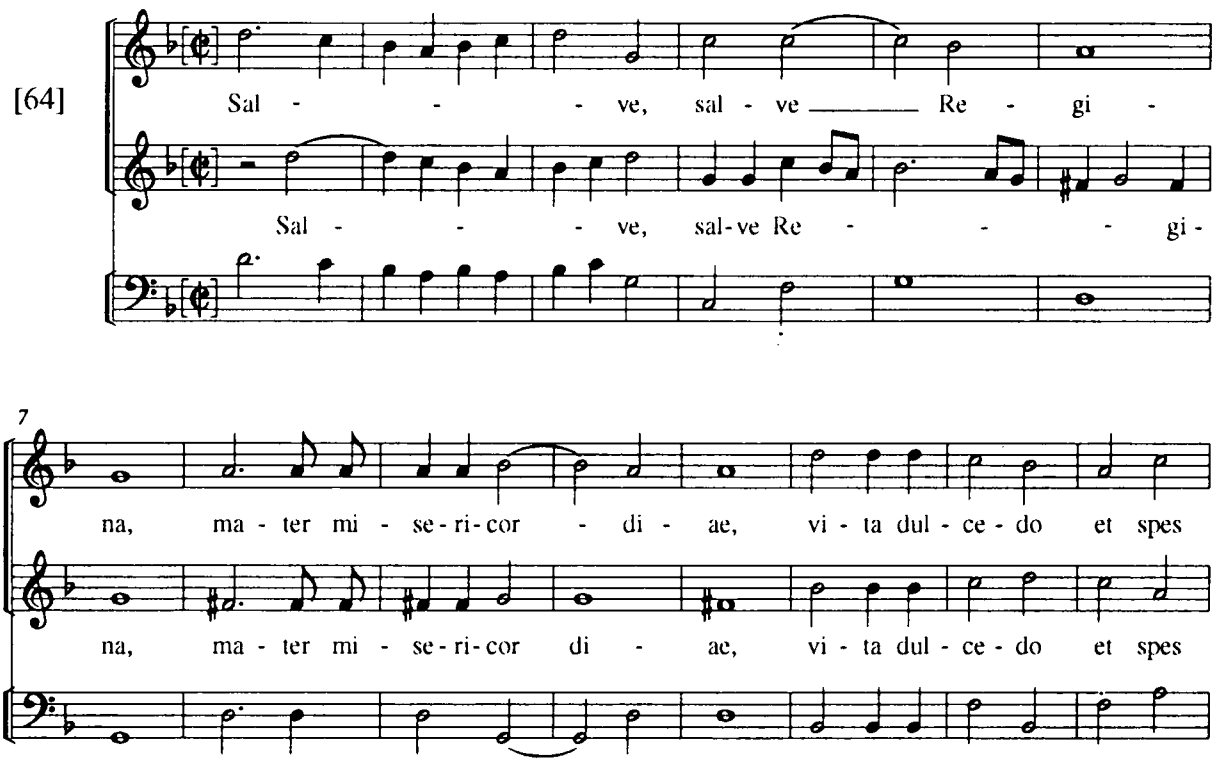

32
les fi - - li - i He - vae, ad _____ te su - spi - ra - - mus
_____ fi - li - i _____ He - vae, ad _____ te su - spi -
41
ge - men-tes et _____ flen - - - - tes in hac la-cri - ma-rum
ra - - mus ge - men-tes _____ et flen - tes in hac la-cri - ma-rum
50
val - le. E - - ia er - go ad - vo ca - ta
val - - - - le. E - - ia er - go ad - - vo -
59
no - - - - stra il - - los tu - os mi - se - ri -
ca - ta no - stra il - - los tu - os mi - se - ri - cor-des

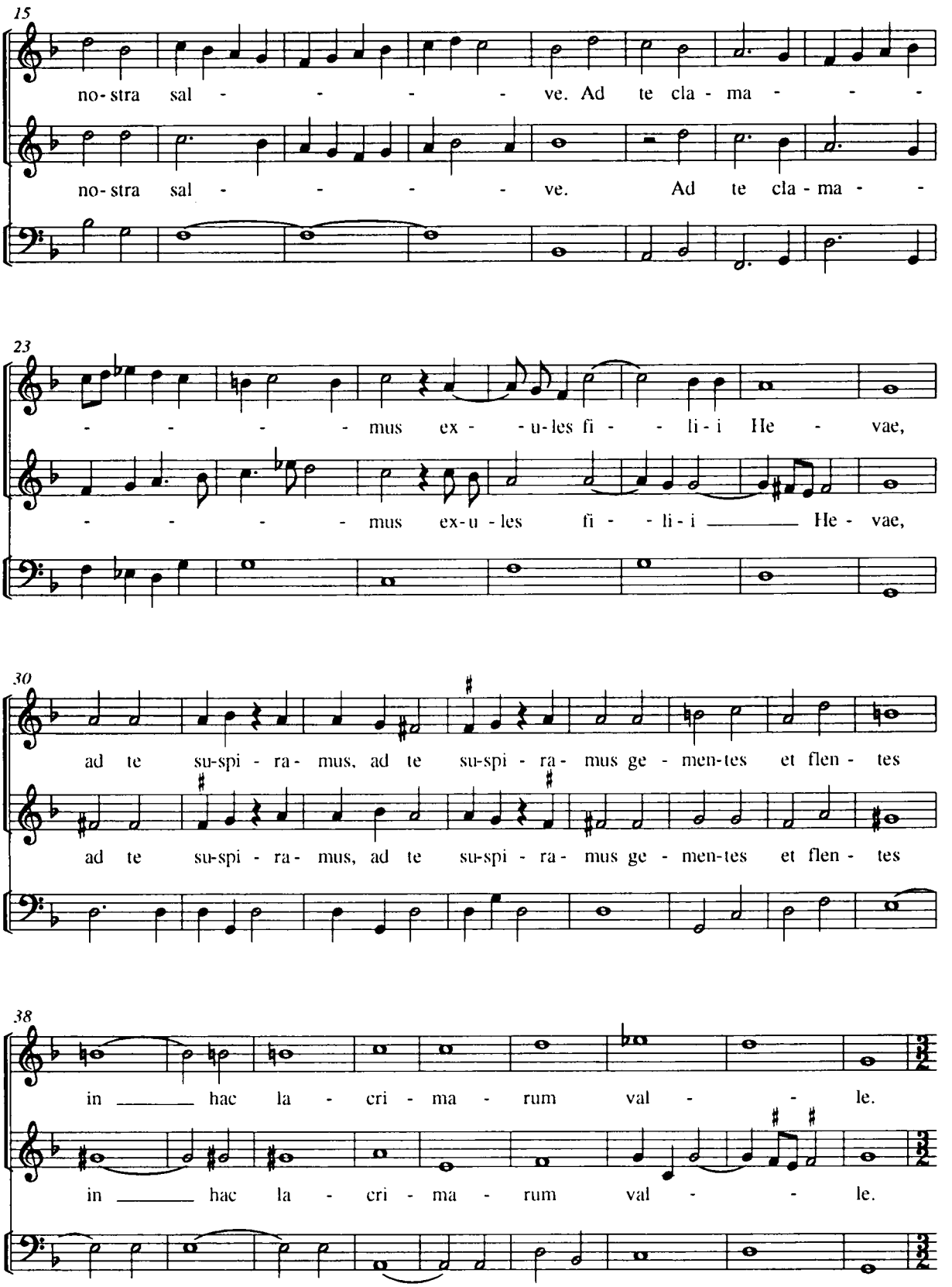

68
cor-des o - cu - los ad nos con-ver - - te. Et Je-sum, be-ne -
o - cu - los ad nos con - ver - te. Et Je - sum,
76
dic-tum fruc - tum ven - - tris tu - - - i,
be-ne - dic-tum fruc-tum ven - tris tu - - -
83
tu - - - i no - bis post hoc ex - i - li-um o-sten -
- - - i no - bis post hoc ex - i - li-um o-sten -
90
- - - de, o cle - mens, o pi - - a, o
- - de, o cle - mens, o pi - -

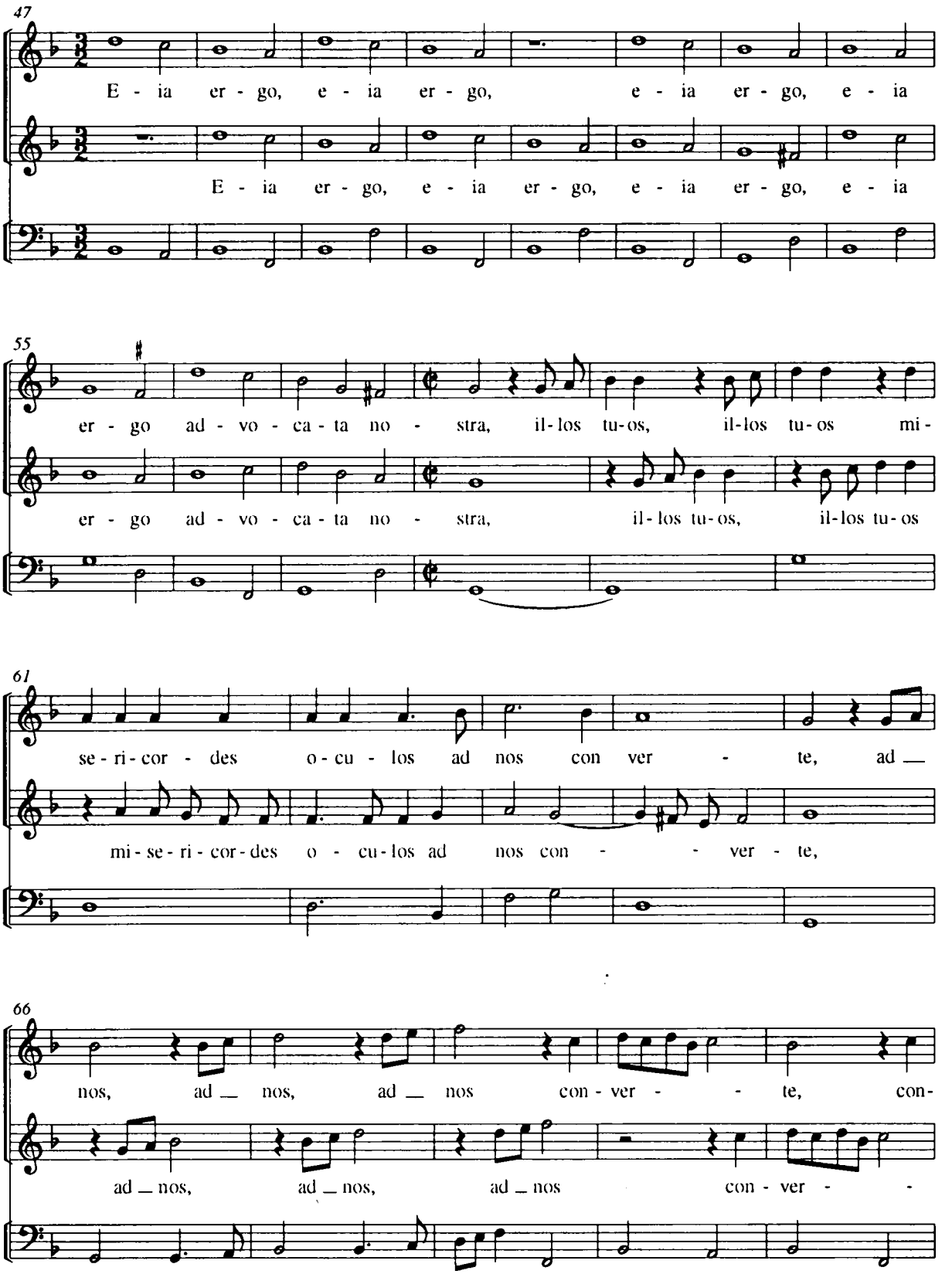


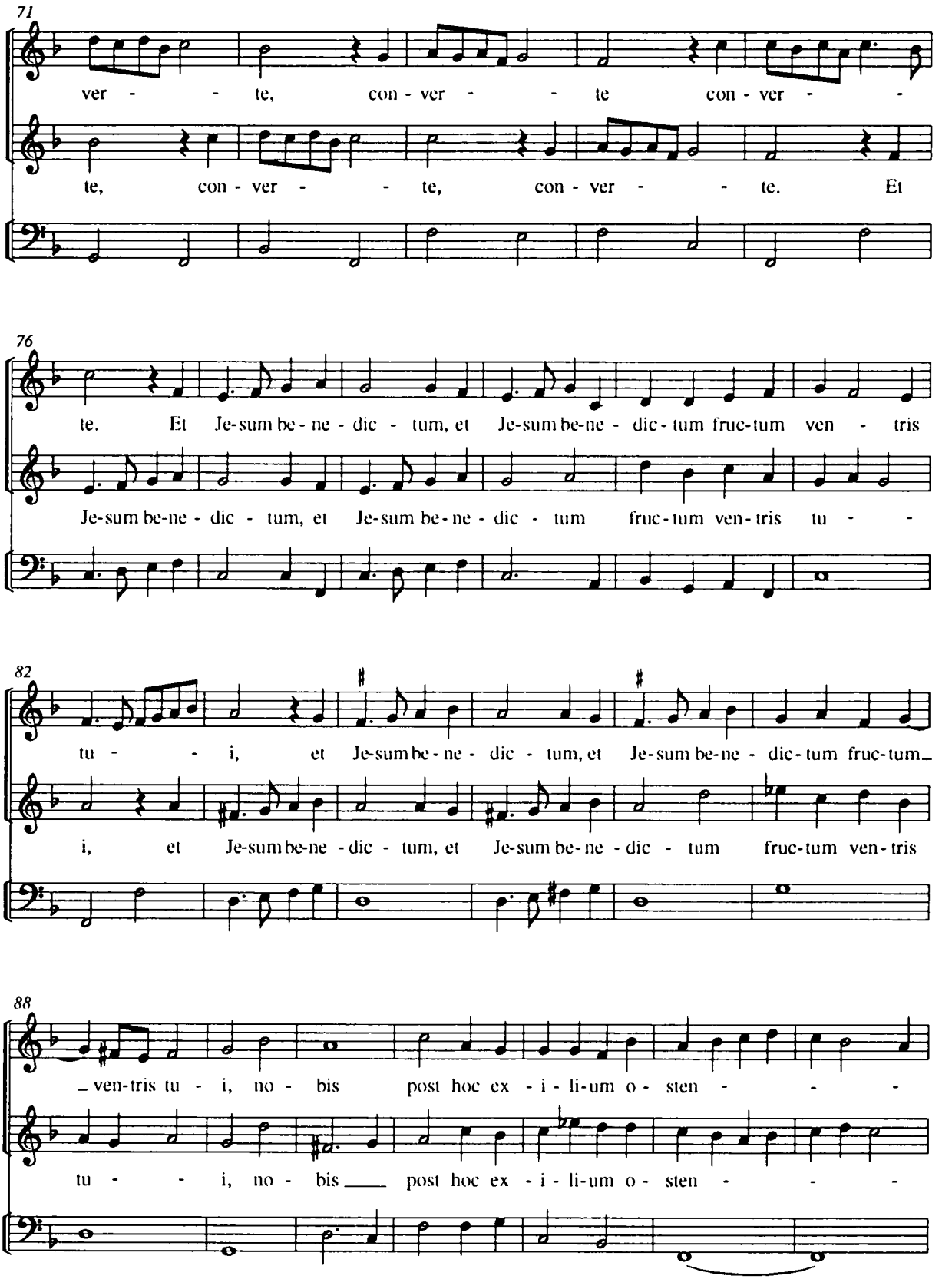
Salve Regina

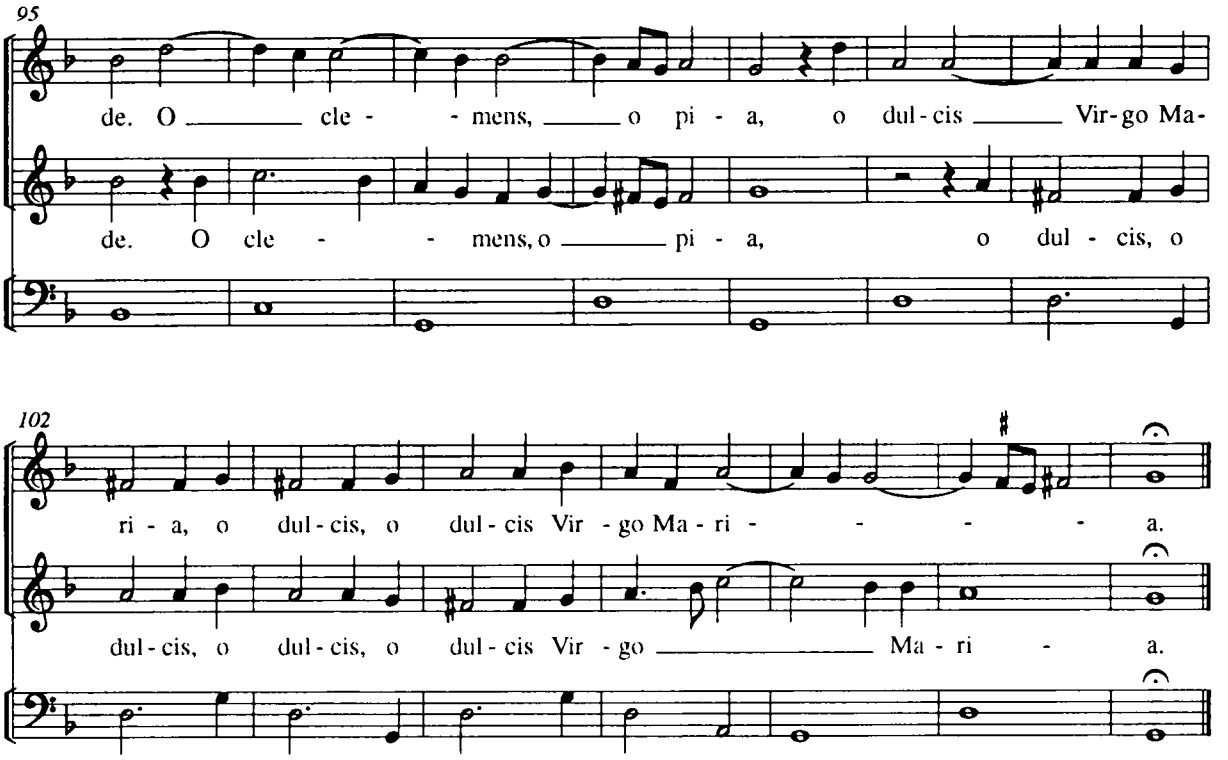
f 38




15
no- stra sal - - - - - ve. Ad te cla - ma - - -
no- stra sal - - - - - ve. Ad te cla - ma - -
23
- - - - - mus ex - - u- les fi - - li - i He - vae,
- - - - - mus ex- u - les fi - - li - i ___ He - vae,
30
ad te su-spi - ra - mus, ad te su-spi - ra - mus ge - men-tes et flen - tes
ad te su-spi - ra - mus, ad te su-spi - ra - mus ge - men-tes et flen - tes
38
in ___ hac la - cri - ma - rum val - - - le.
in ___ hac la - cri - ma - rum val - - - le.

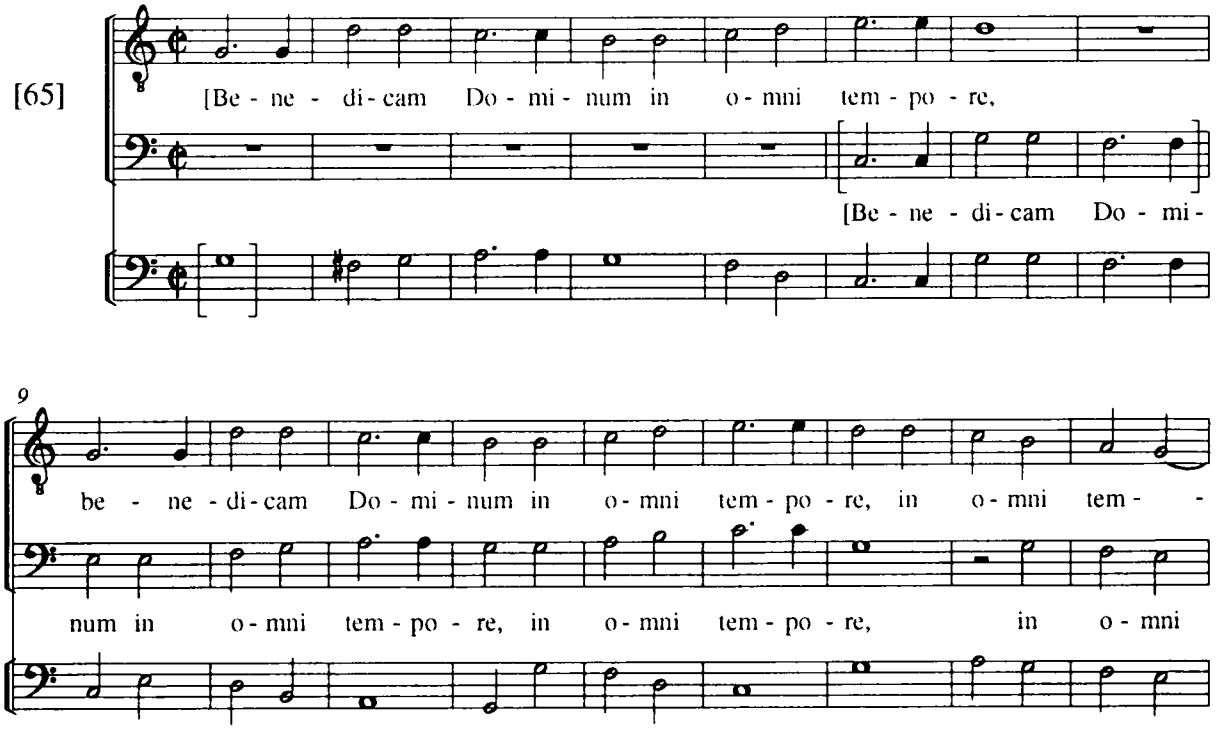

47
E - ia er - go, e - ia er - go, e - ia er - go, e - ia
E - ia er - go, e - ia er - go, e - ia er - go, e - ia
55
er - go ad - vo - ca - ta no - stra, il - los tu - os, il - los tu - os mi -
er - go ad - vo - ca - ta no - stra, il - los tu - os, il - los tu - os
61
se - ri - cor - des o - cu - los ad nos con ver - te, ad _
mi - se - ri - cor - des o - cu - los ad nos con - - ver - te,
66
nos, ad _ nos, ad _ nos con - ver - - te, con -
ad _ nos, ad _ nos, ad _ nos con - ver - -

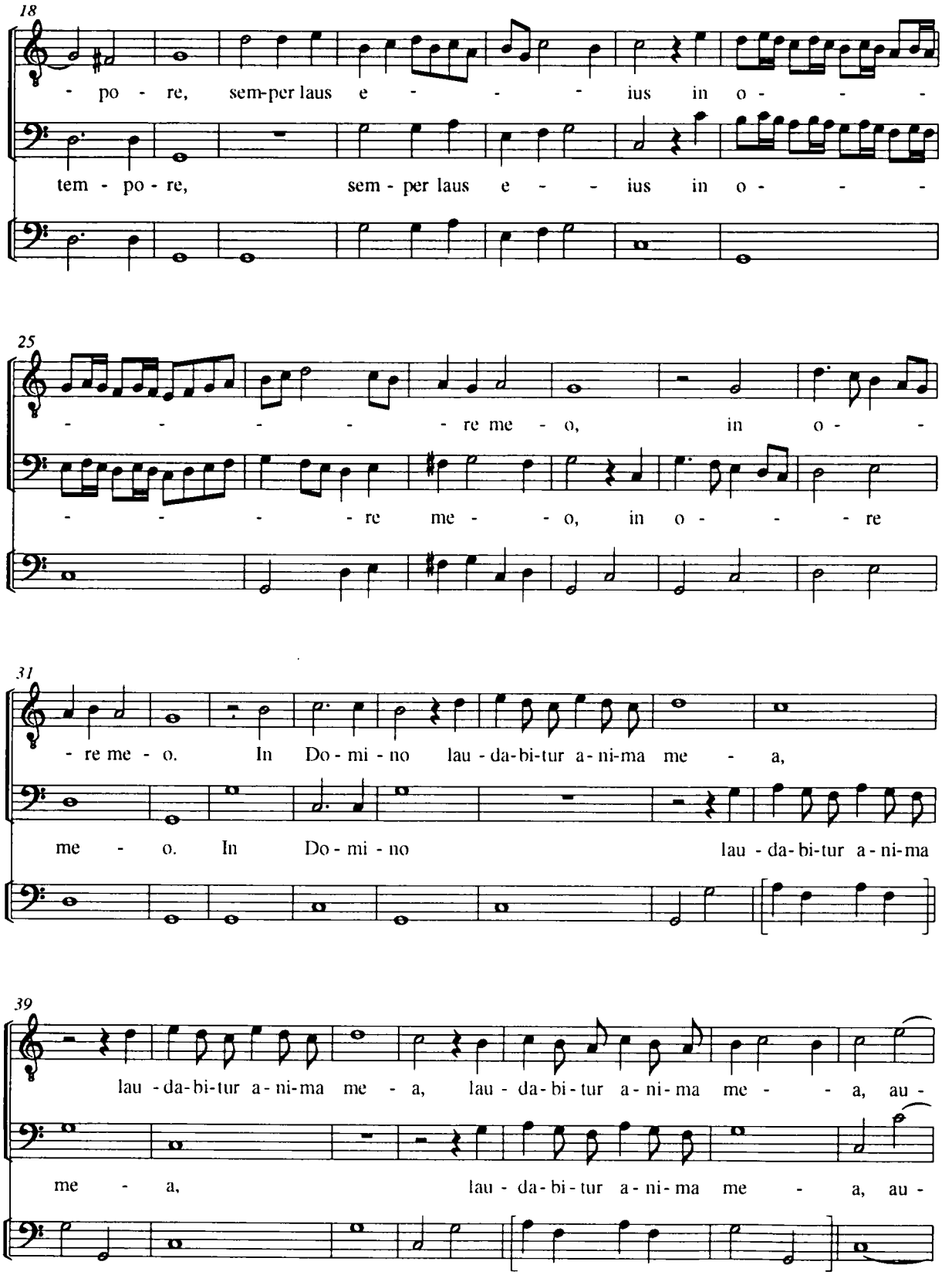

71
ver - - te, con - ver - - te con - ver - -
te, con - ver - - te, con - ver - - te. Et
76
te. Et Je-sum be - ne - dic - tum, et Je-sum be-ne - dic - tum fruc-tum ven - tris
Je-sum be-ne - dic - tum, et Je-sum be - ne - dic - tum fruc-tum ven-tris tu - -
82
tu - - i, et Je-sum be - ne - dic - tum, et Je-sum be-ne - dic-tum fruc-tum_
i, et Je-sum be-ne - dic - tum, et Je-sum be-ne - dic - tum fruc-tum ven-tris
88
_ven-tris tu - i, no - bis post hoc ex - i - li-um o - sten - - -
tu - - i, no - bis____ post hoc ex - i - li-um o - sten - - -

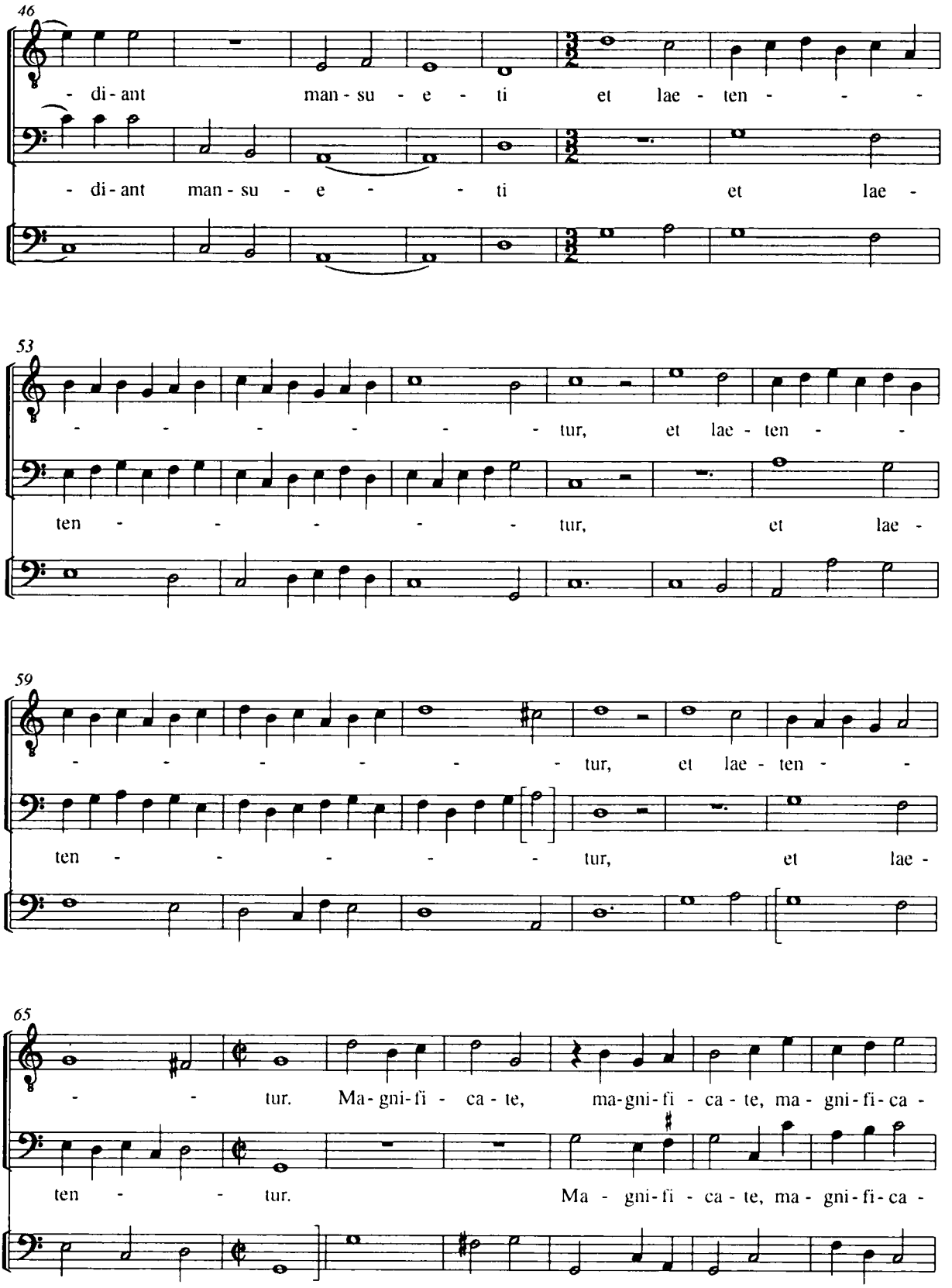


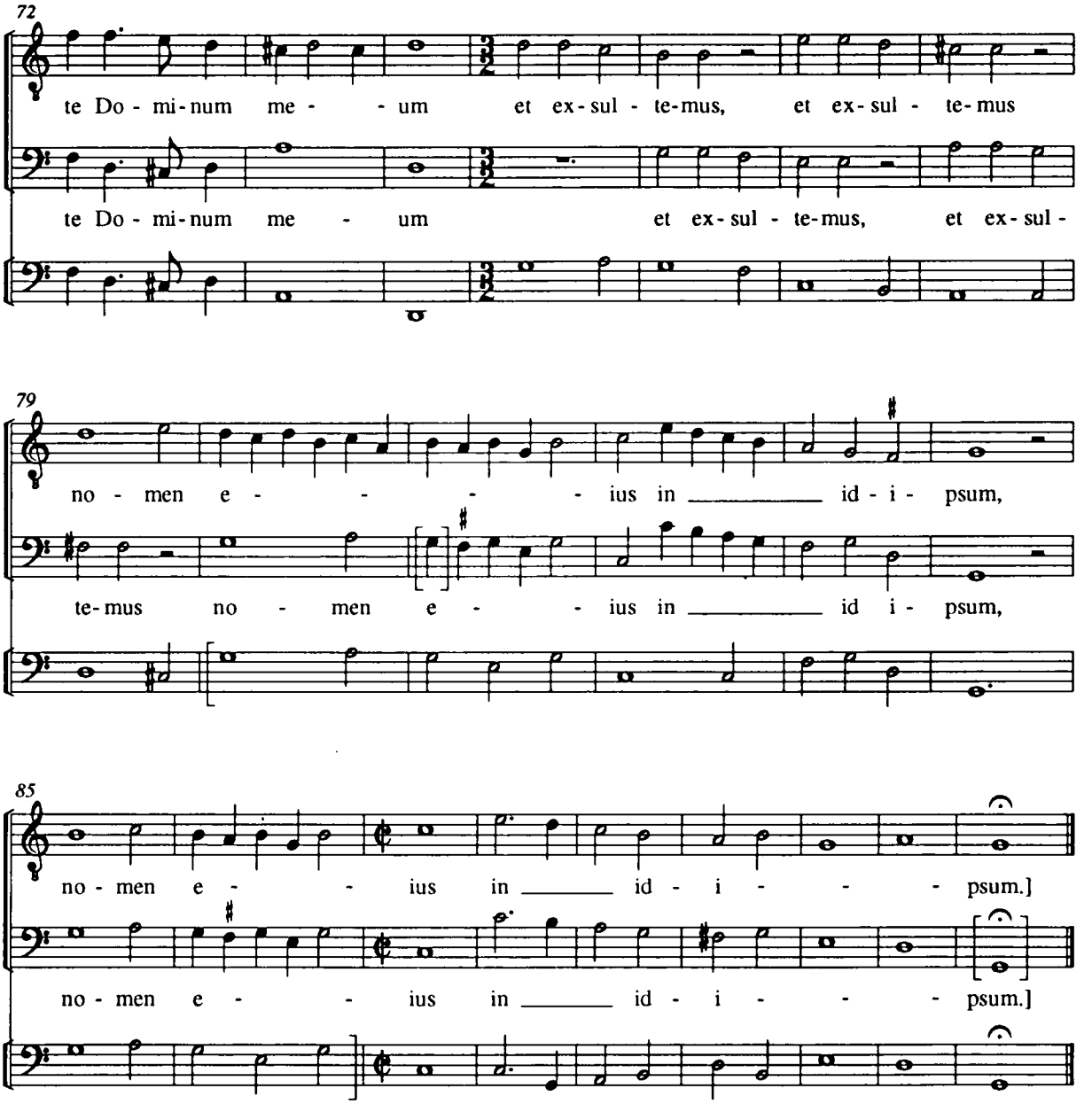
Benedicam Dominum in omni tempore

Giacomo Finetti f 39



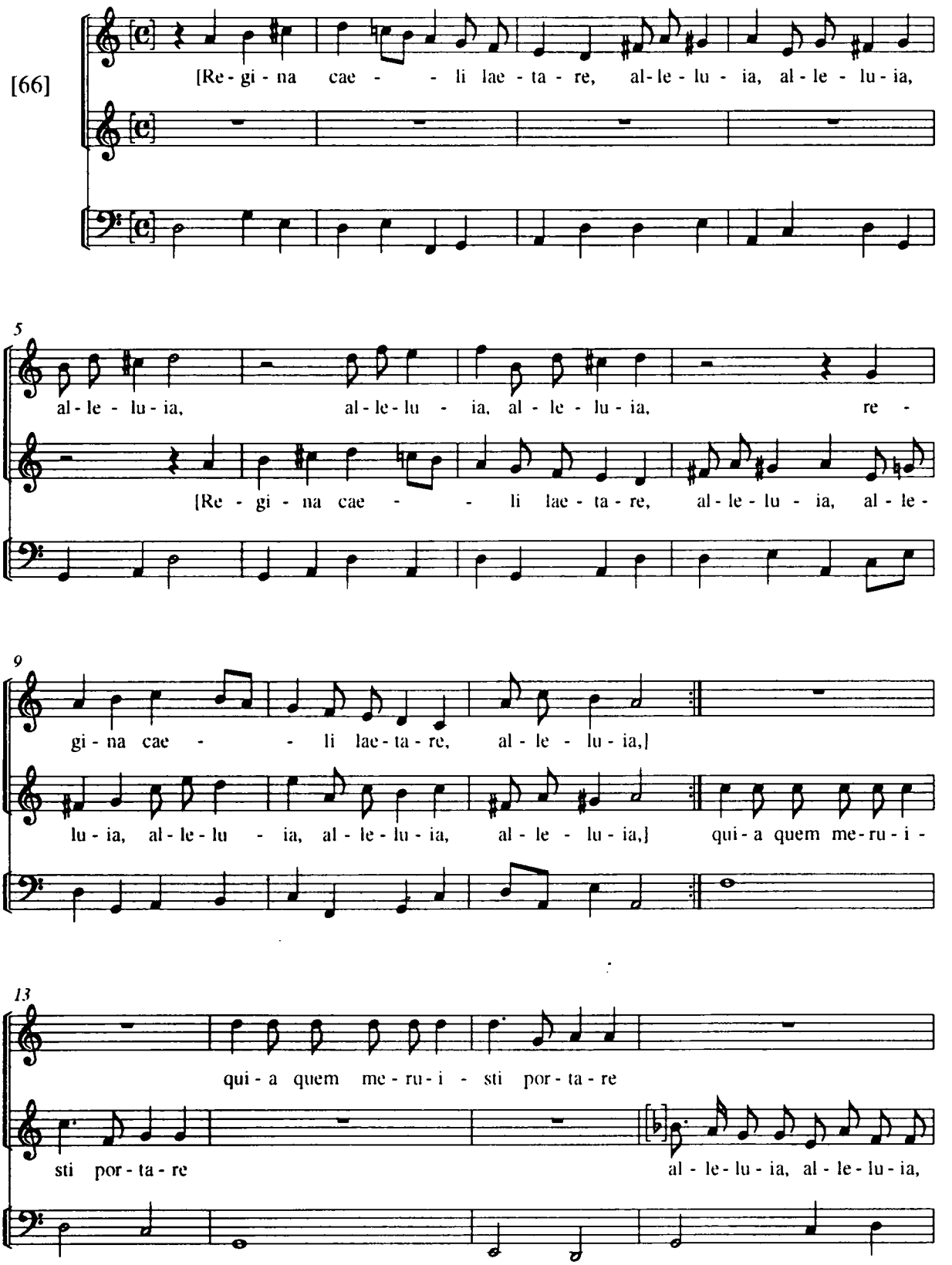

18
- po - re, sem-per laus e - - - ius in o - - -
tem - po - re, sem - per laus e - - ius in o - - -
25
- - - - - - re me - o, in o - -
- - - - re me - - o, in o - - - re
31
- re me - o. In Do - mi - no lau - da-bi-tur a - ni-ma me - a,
me - o. In Do - mi - no lau - da-bi-tur a - ni-ma
39
lau - da-bi-tur a - ni-ma me - a, lau - da-bi - tur a - ni - ma me - - a, au -
me - a, lau - da - bi - tur a - ni - ma me - a, au -

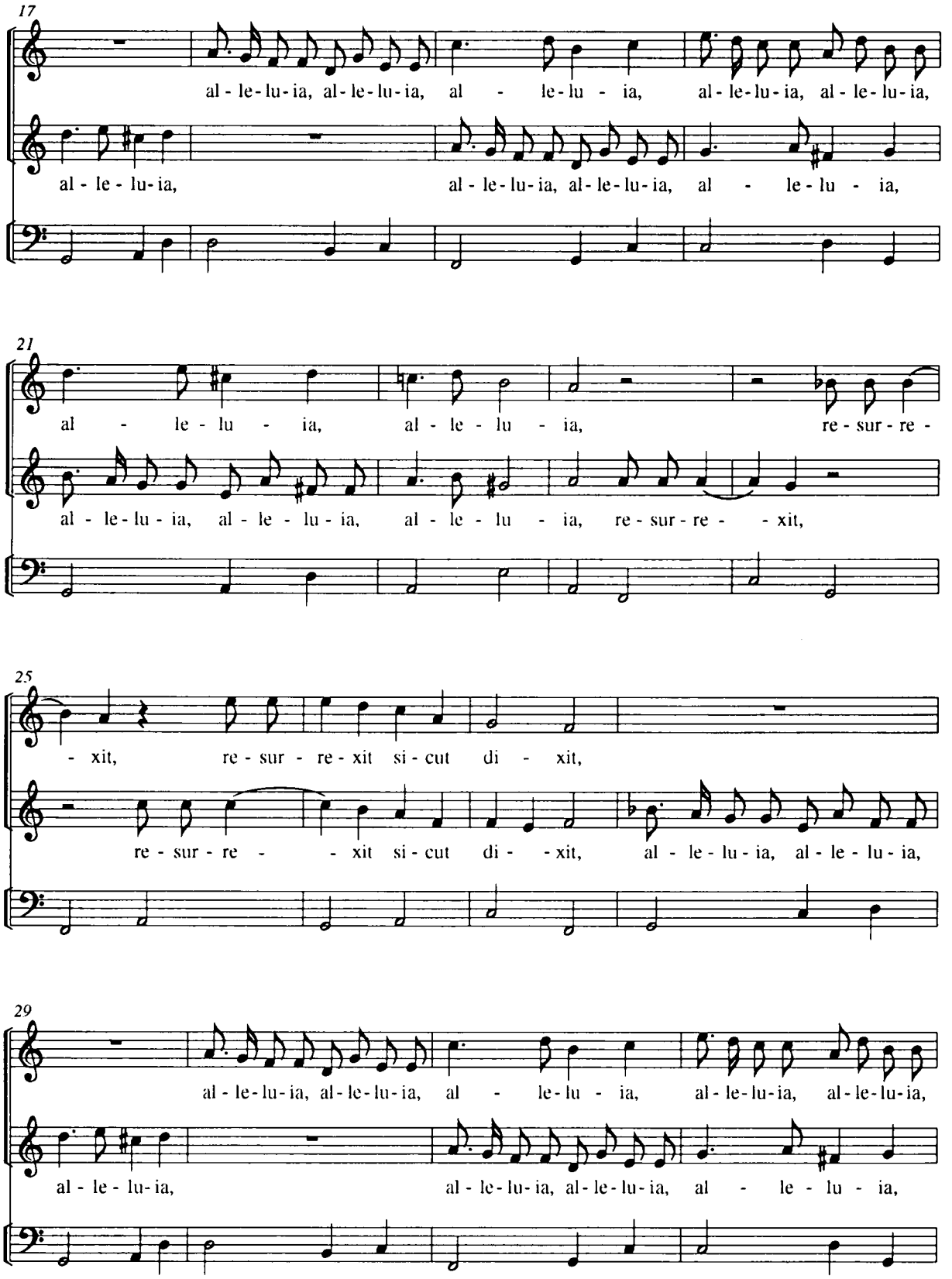

46
- di - ant man - su - e - ti et lae - ten - - -
- di - ant man - su - e - - ti et lae -
53
- - - - - - - - tur, et lae - ten - -
ten - - - - - - tur, et lae -
59
- - - - - - - tur, et lae - ten - -
ten - - - - - - tur, et lae -
65
- - tur. Ma - gni - fi - ca - te, ma - gni - fi - ca - te, ma - gni - fi - ca -
ten - - tur. Ma - gni - fi - ca - te, ma - gni - fi - ca -

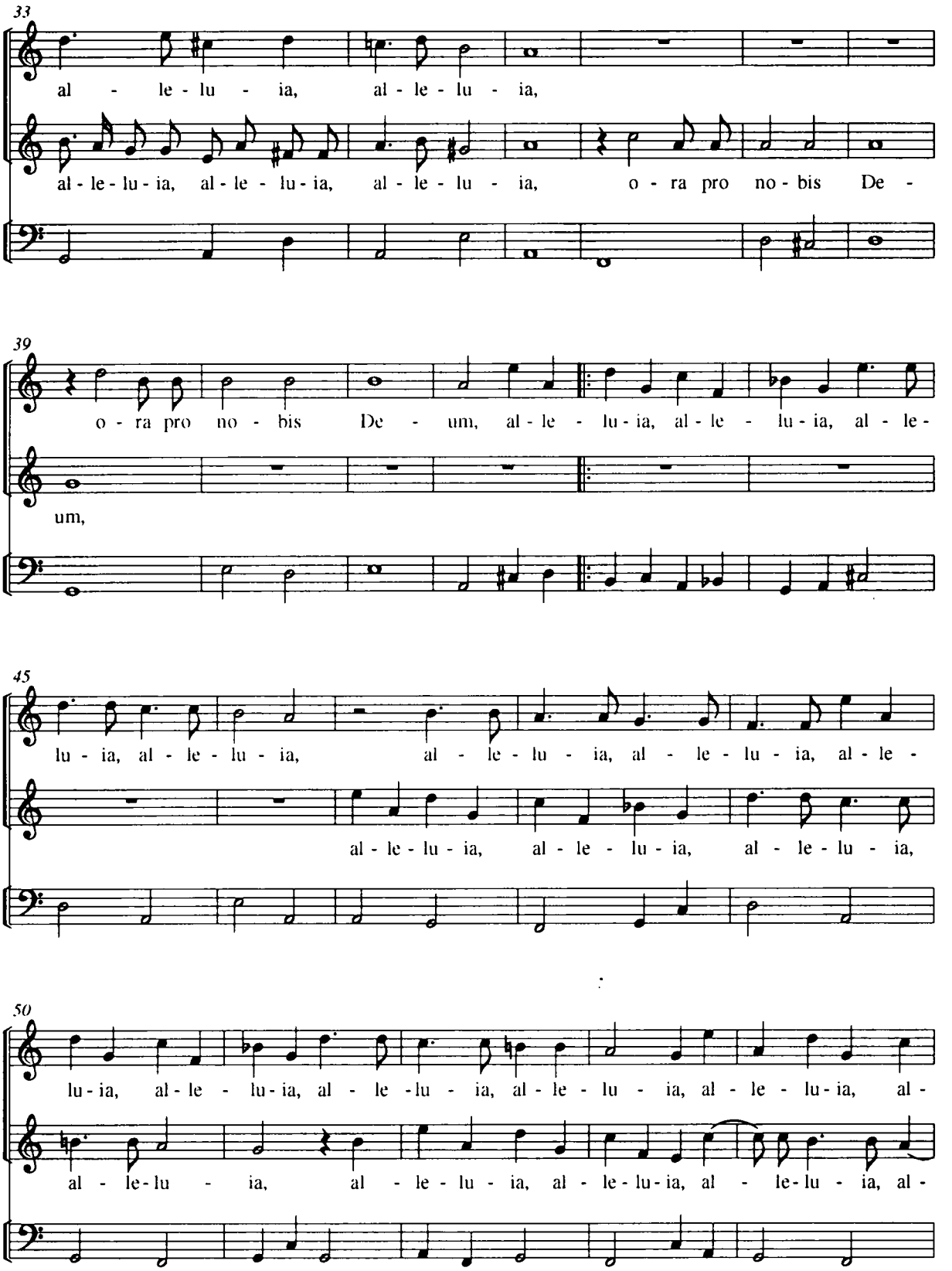

72
te Do - mi - num me - - um et ex - sul - te - mus, et ex - sul - te - mus
te Do - mi - num me - um et ex - sul - te - mus, et ex - sul -
79
no - men e - - - - ius in _____ id - i - psum,
te - mus no - men e - - ius in _____ id i - psum,
85
no - men e - - ius in _____ id - i - - - psum.]
no - men e - - ius in _____ id - i - - - psum.]

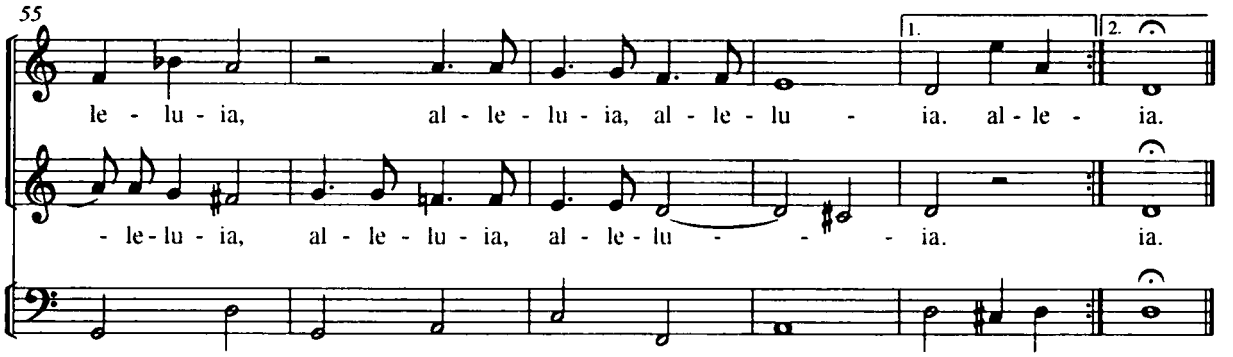
Regina caeli laetare, alleluia

Giovanni Valentini f 40




17
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
21
al - le - lu - ia, al - le - lu - ia, re - sur - re -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, re - sur - re - xit,
25
- xit, re - sur - re - xit si - cut di - xit,
re - sur - re - xit si - cut di - xit, al - le - lu - ia, al - le - lu - ia,
29
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

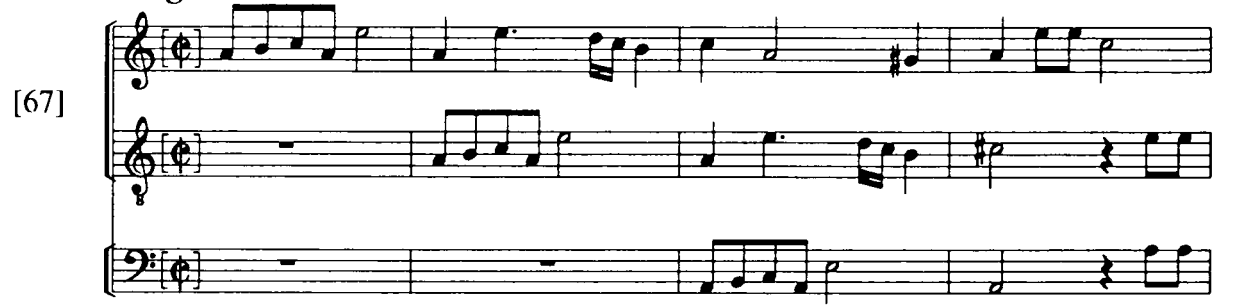

33
al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, o - ra pro no - bis De -
39
o - ra pro no - bis De - um, al - le - lu - ia, al - le - lu - ia, al - le -
um,
45
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
50
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

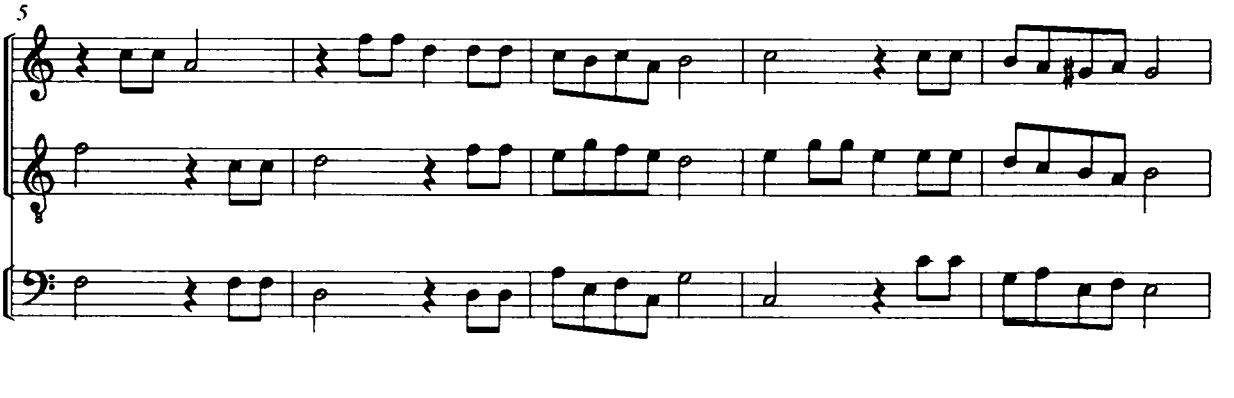

55
1.
2.
le - lu - ia, al - le - lu - ia, al - le - lu - ia. al - le - ia.
- le - lu - ia, al - le - lu - ia, al - le - lu - ia. ia.

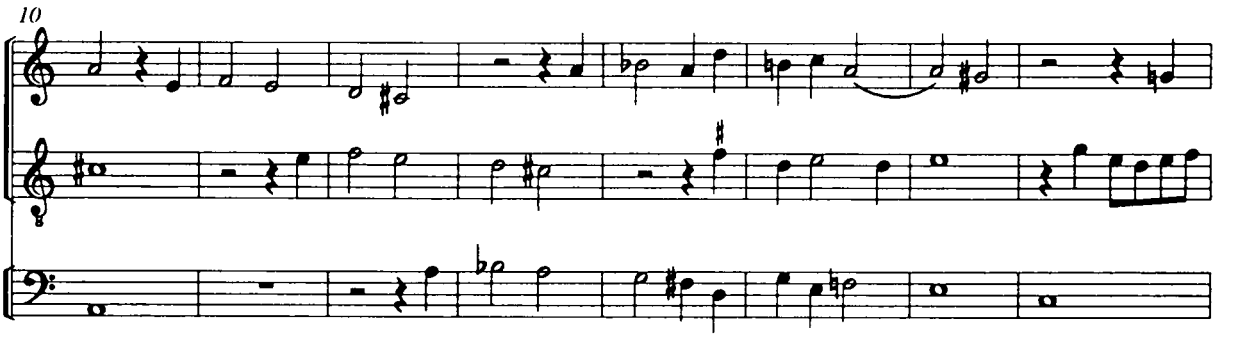
f 41

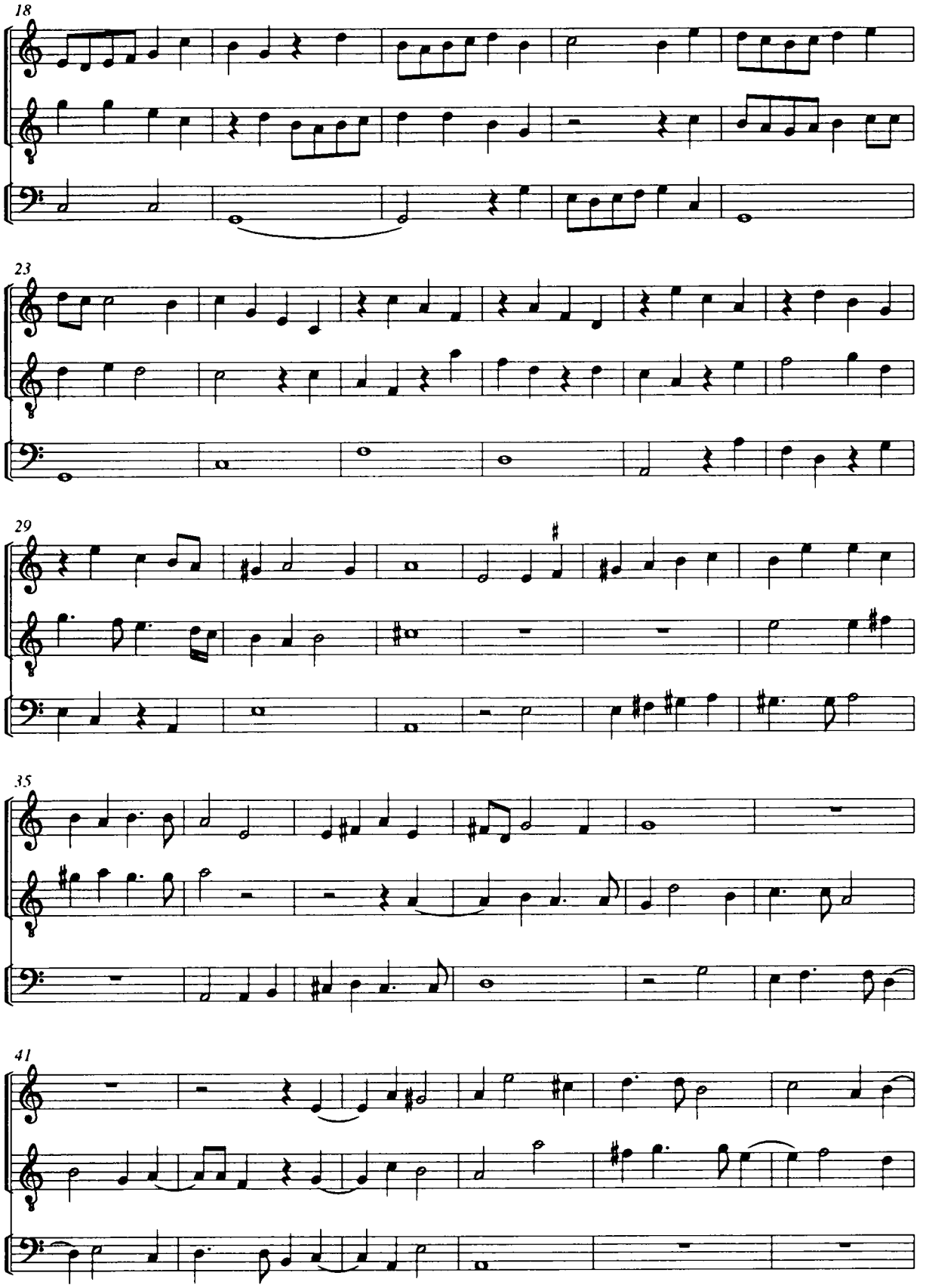
Surge

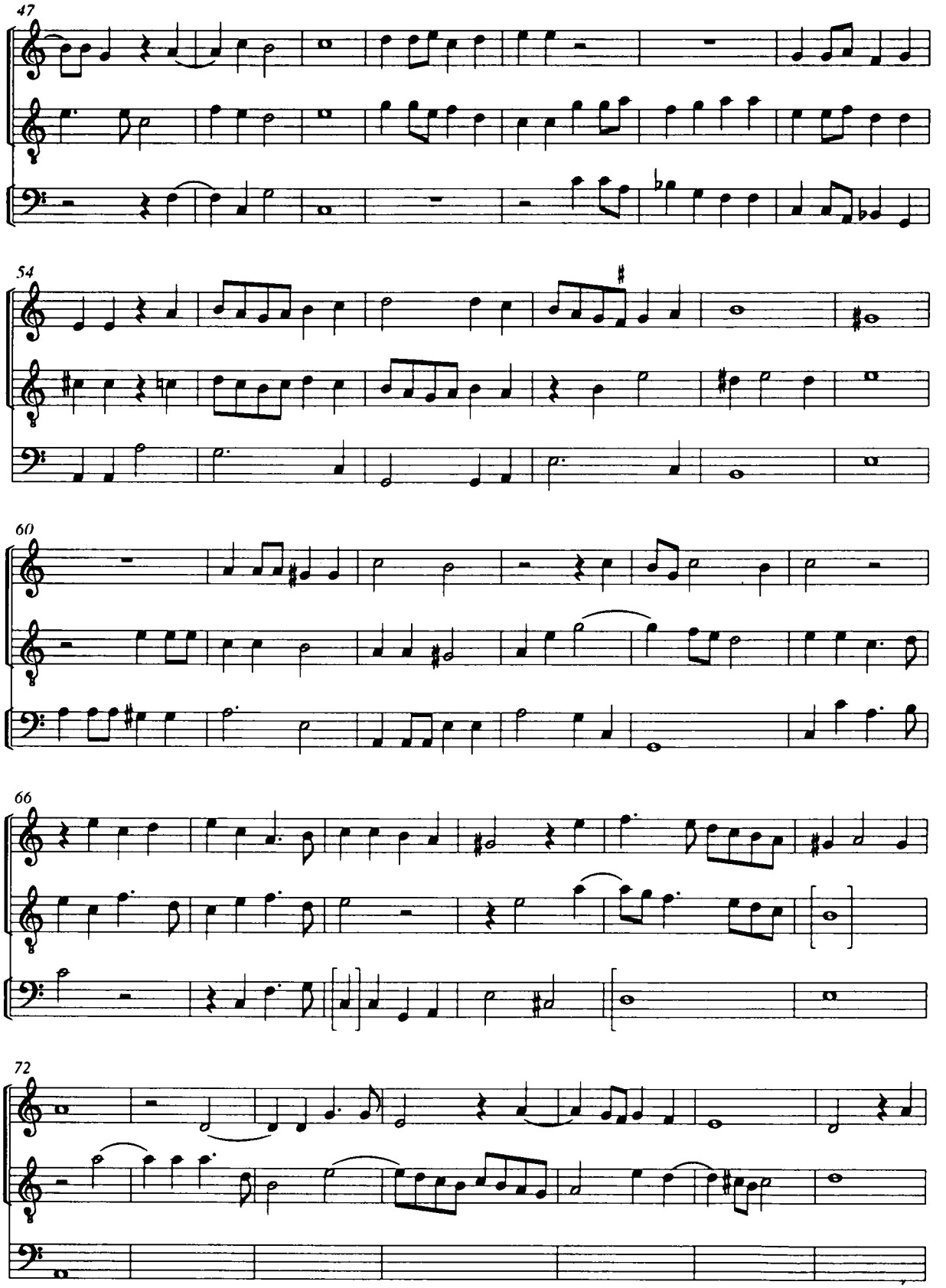
[67]




5


10


18
23
29
35
41


47
54
60
66
72

79

85

90

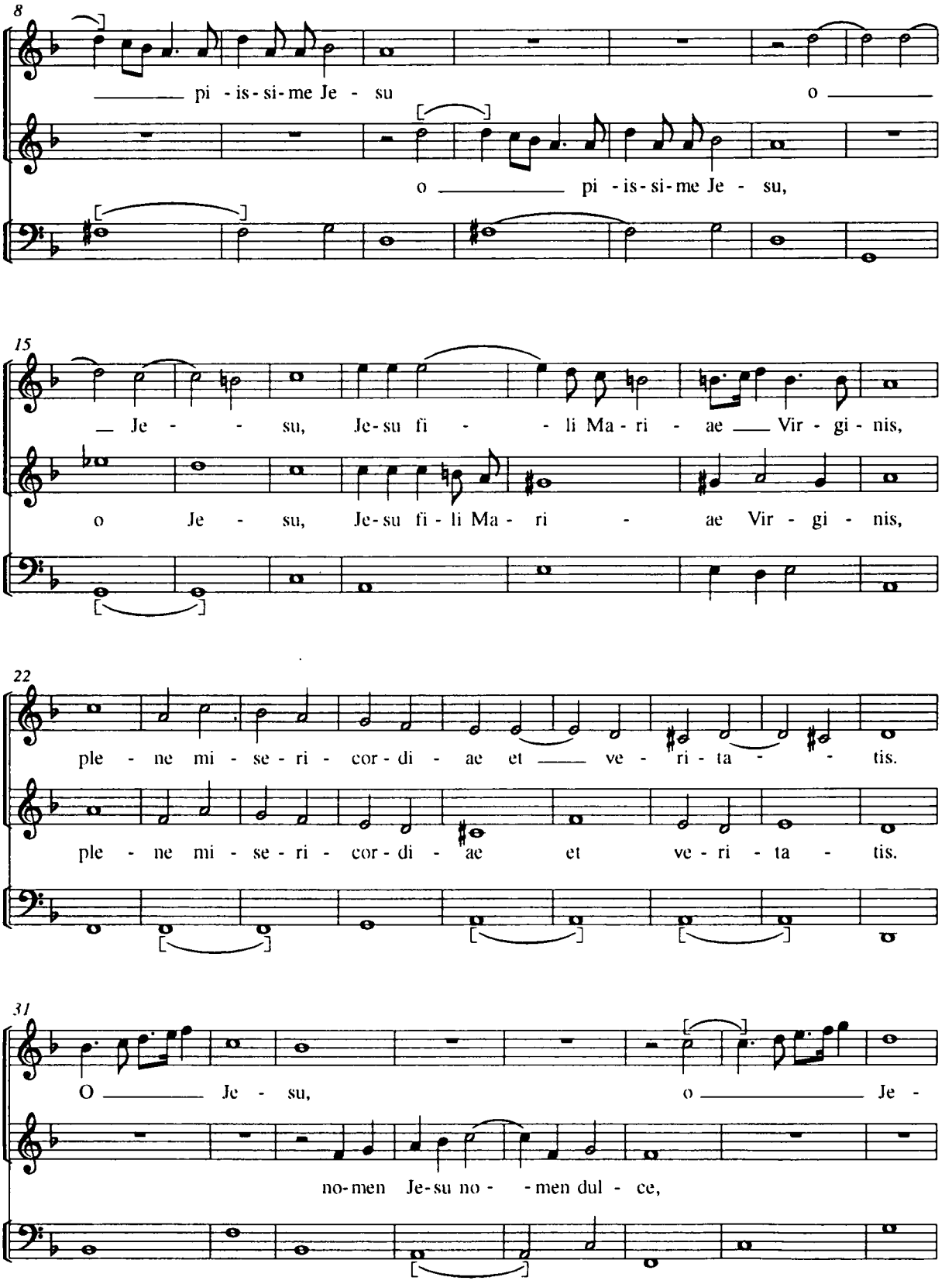
O bone Jesu

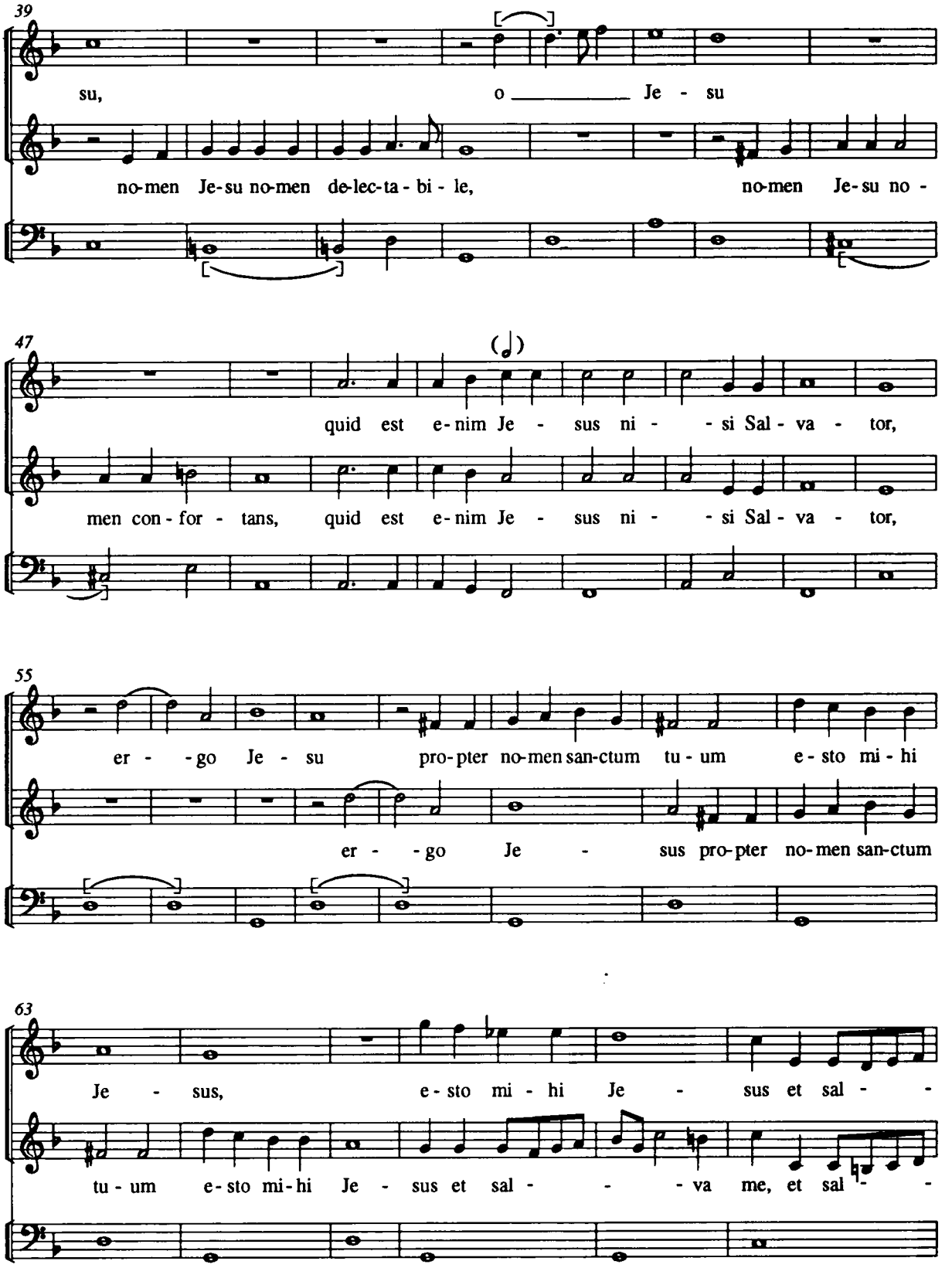
[Claudio Monteverdi] f 42

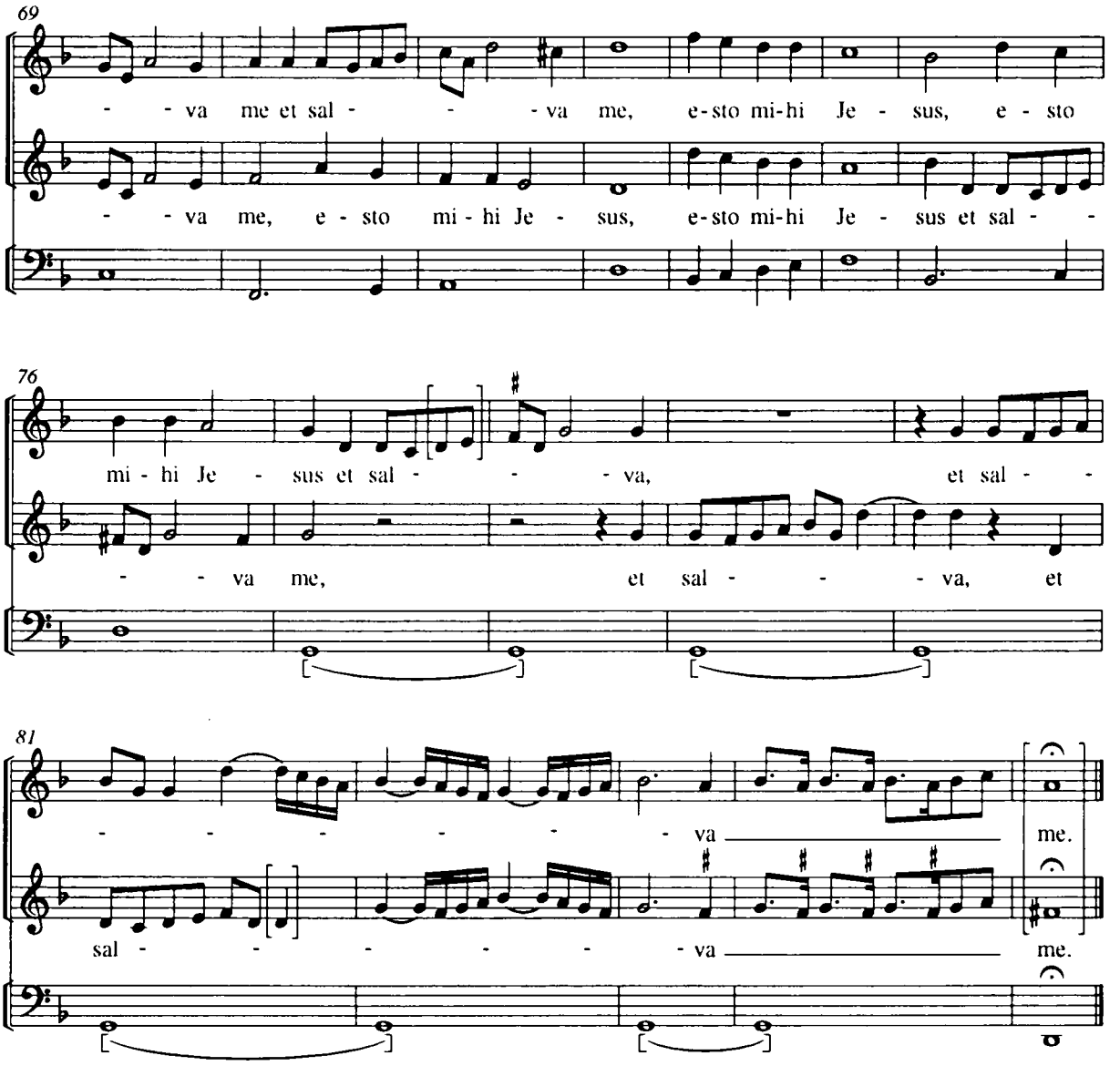
[68]

O ____ bo-ne Je - su, o ____

O ____ bo-ne Je - su,


8
pi - is - si - me Je - su o
o pi - is - si - me Je - su,
15
Je - su, Je - su fi - li Ma - ri - ae Vir - gi - nis,
o Je - su, Je - su fi - li Ma - ri - ae Vir - gi - nis,
22
ple - ne mi - se - ri - cor - di - ae et ve - ri - ta - tis.
ple - ne mi - se - ri - cor - di - ae et ve - ri - ta - tis.
31
O Je - su, o Je -
no - men Je - su no - men dul - ce,

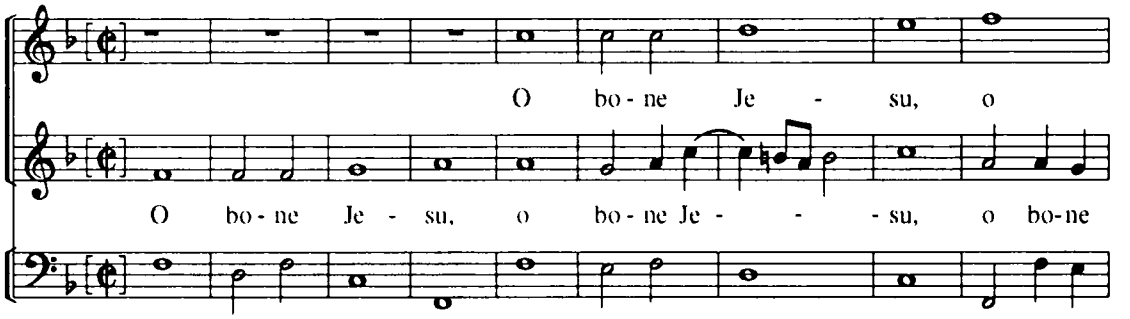

39
su,
o Je - su
no-men Je-su no-men de-lec-ta-bi-le,
no-men Je-su no-
47
quid est e-nim Je - sus ni - si Sal-va - tor,
men con-for-tans, quid est e-nim Je - sus ni - si Sal-va - tor,
55
er - go Je - su pro-pter no-men san-ctum tu-um e-sto mi-hi
er - go Je - sus pro-pter no-men san-ctum
63
Je - sus, e-sto mi-hi Je - sus et sal -
tu-um e-sto mi-hi Je - sus et sal - va me, et sal -

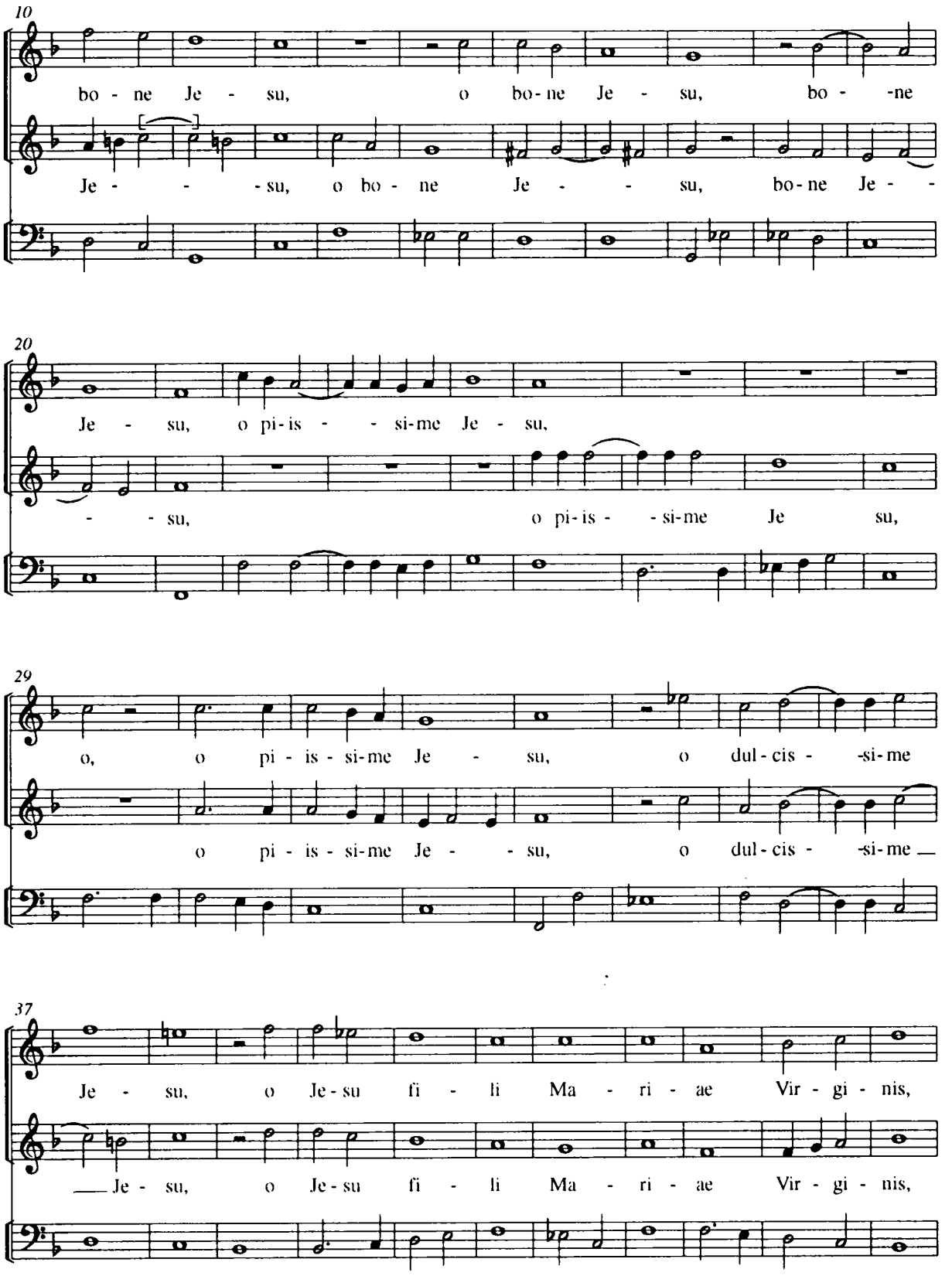


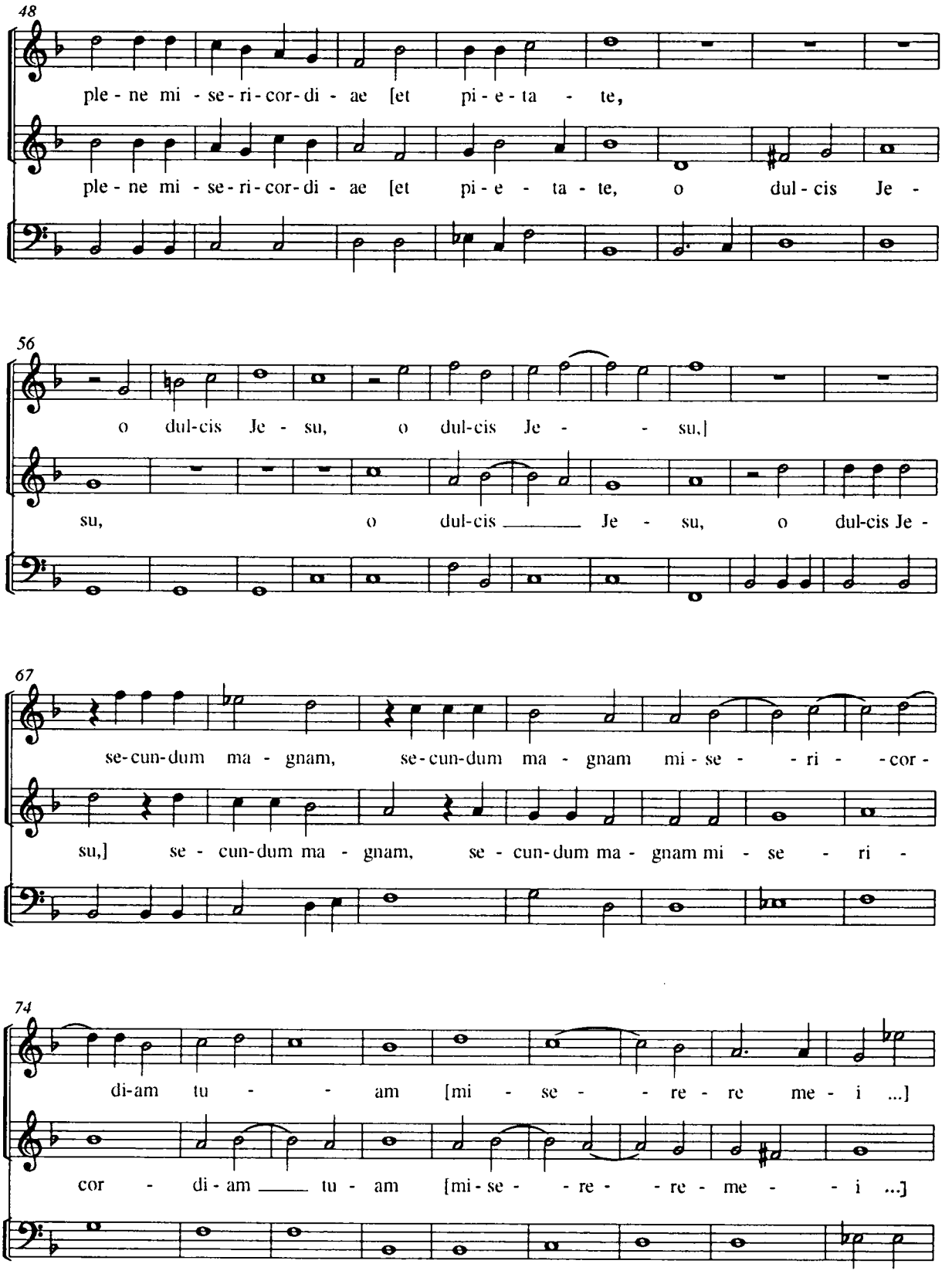
f 43

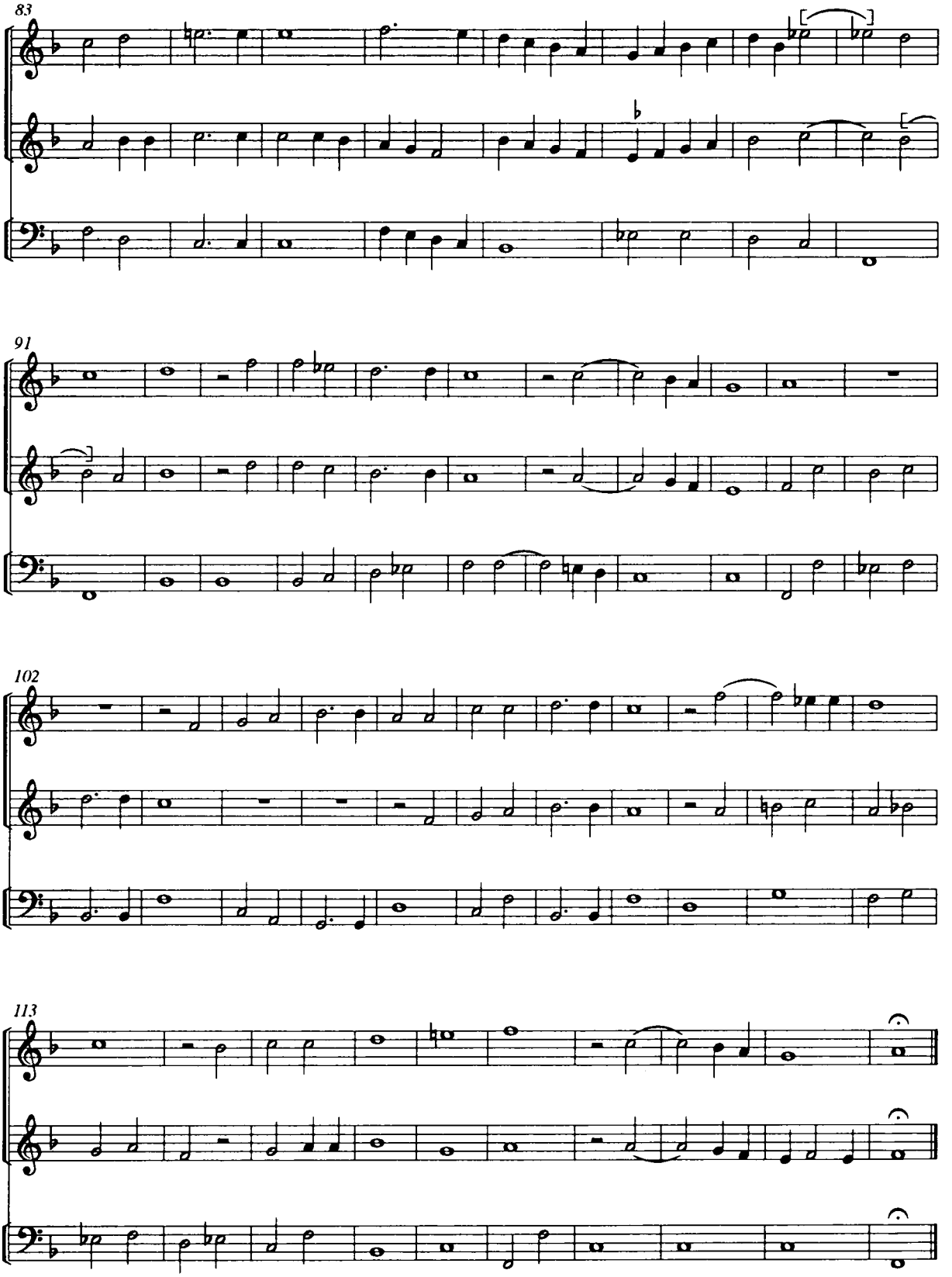
O bone Jesu

[69]




10
bo - ne Je - su, o bo - ne Je - su, bo - -ne
Je - - - - su, o bo - ne Je - - su, bo - ne Je - -
20
Je - su, o pi - is - - - si - me Je - su,
- - su, o pi - is - - si - me Je su,
29
o, o pi - is - si - me Je - su, o dul - cis - -si - me
o pi - is - si - me Je - - su, o dul - cis - -si - me
37
Je - su, o Je - su fi - li Ma - ri - ae Vir - gi - nis,
Je - su, o Je - su fi - li Ma - ri - ae Vir - gi - nis,

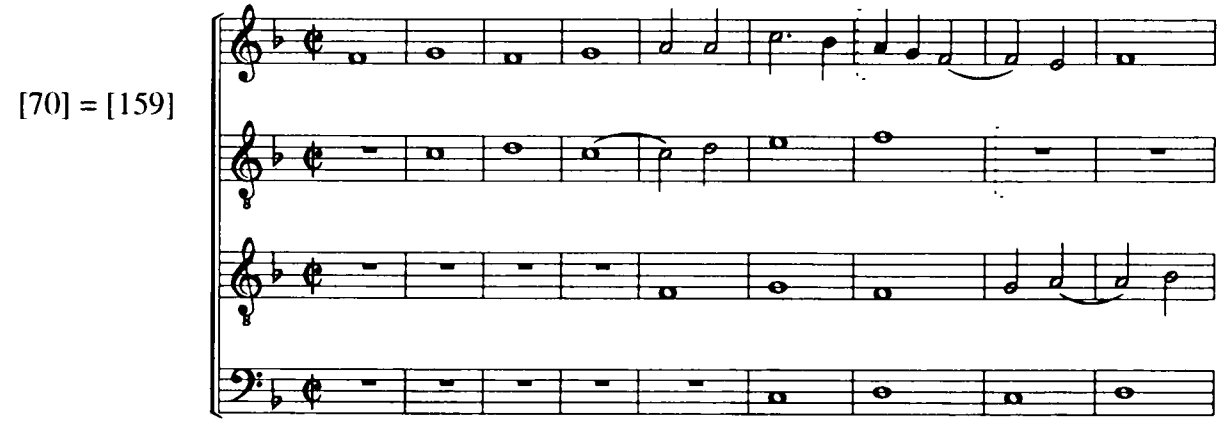

48
ple - ne mi - se - ri - cor - di - ae [et pi - e - ta - te,
ple - ne mi - se - ri - cor - di - ae [et pi - e - ta - te, o dul - cis Je -
56
o dul-cis Je - su, o dul-cis Je - - su,]
su, o dul-cis Je - su, o dul-cis Je -
67
se-cun-dum ma - gnam, se-cun-dum ma - gnam mi - se - - ri - - cor -
su,] se - cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - ri -
74
di-am tu - - am [mi - se - - re - re me - i ...]
cor - di - am tu - am [mi - se - - re - - re - me - - i ...]

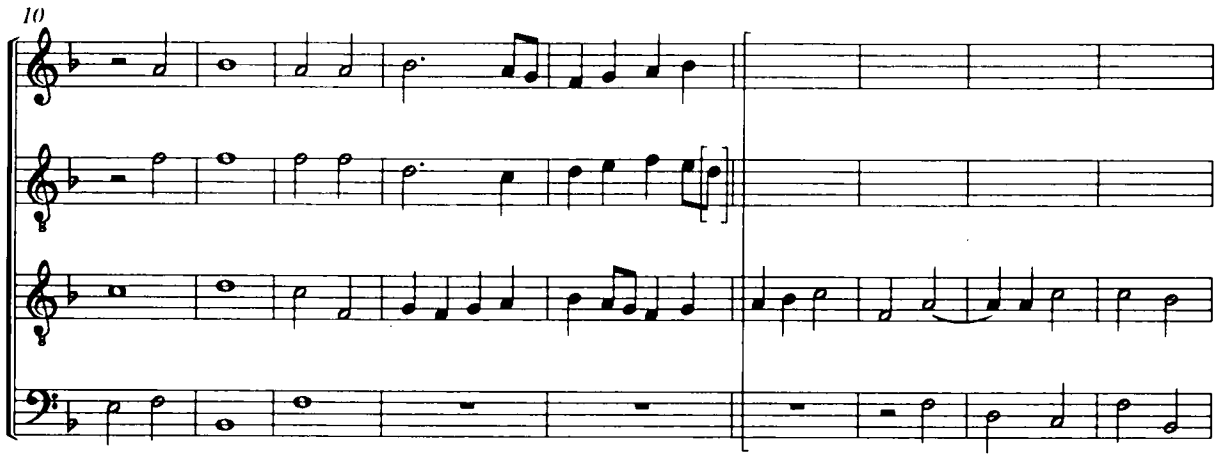

83
91
102
113

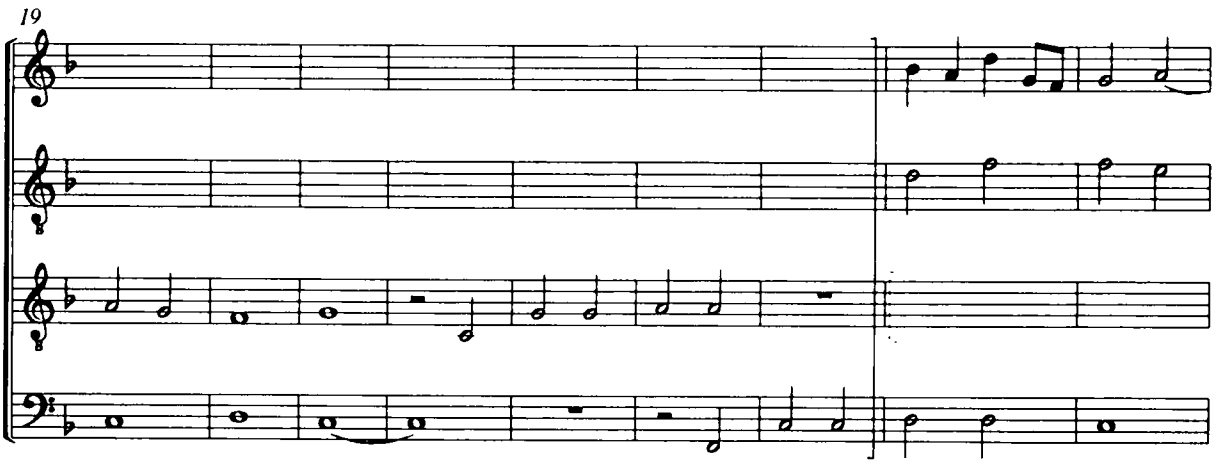
Regina coeli laetare

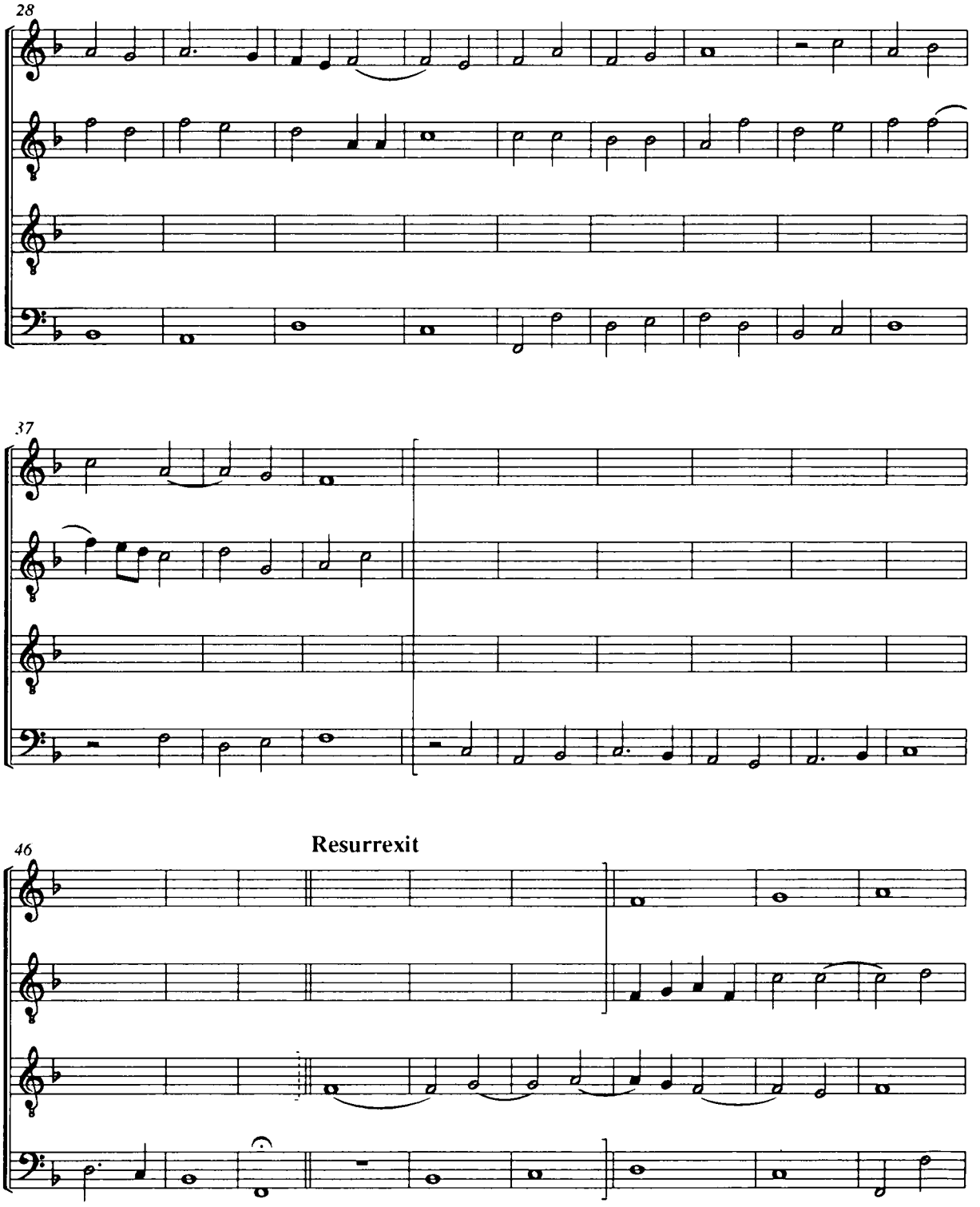
Joannes Deschamps

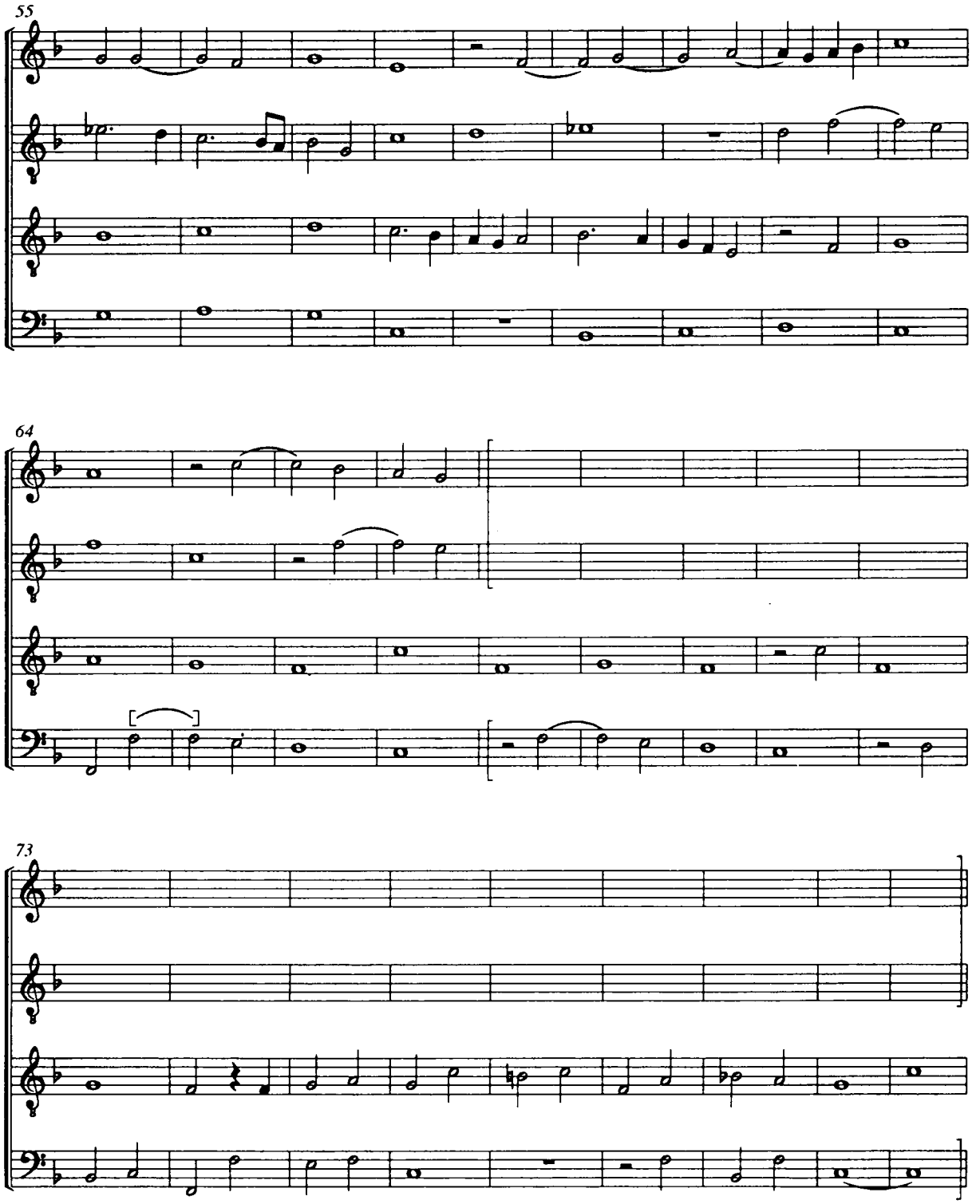
[70] = [159]

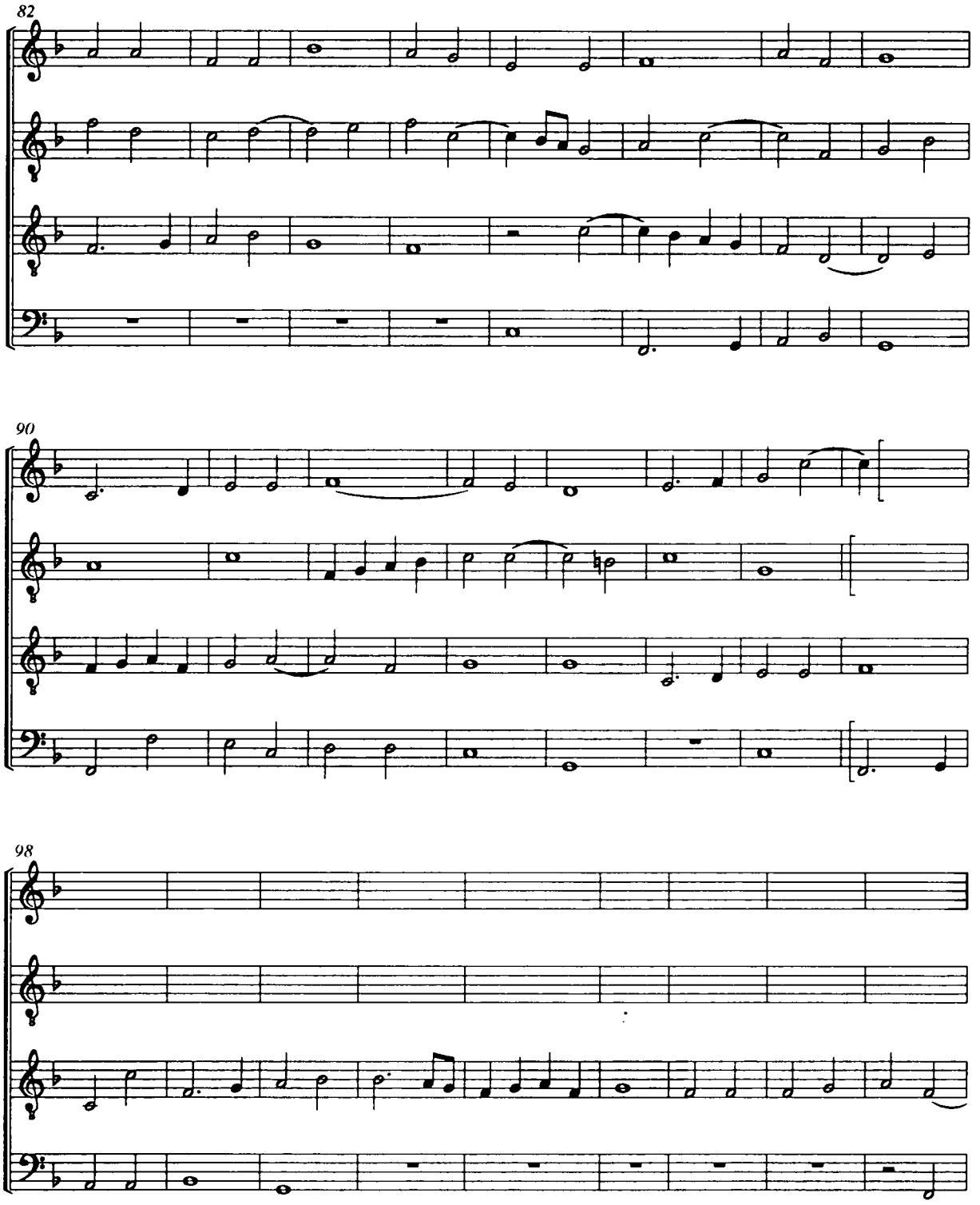


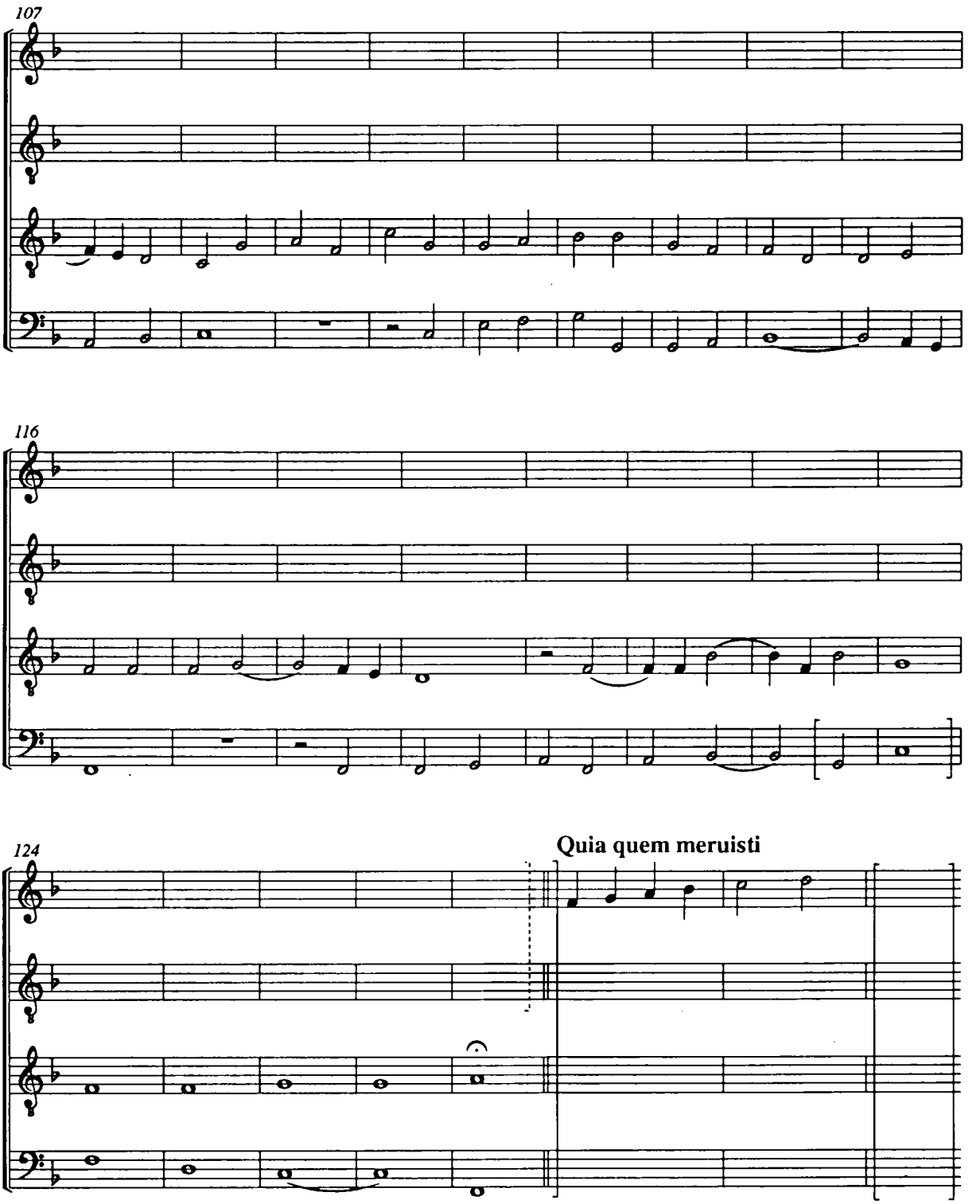




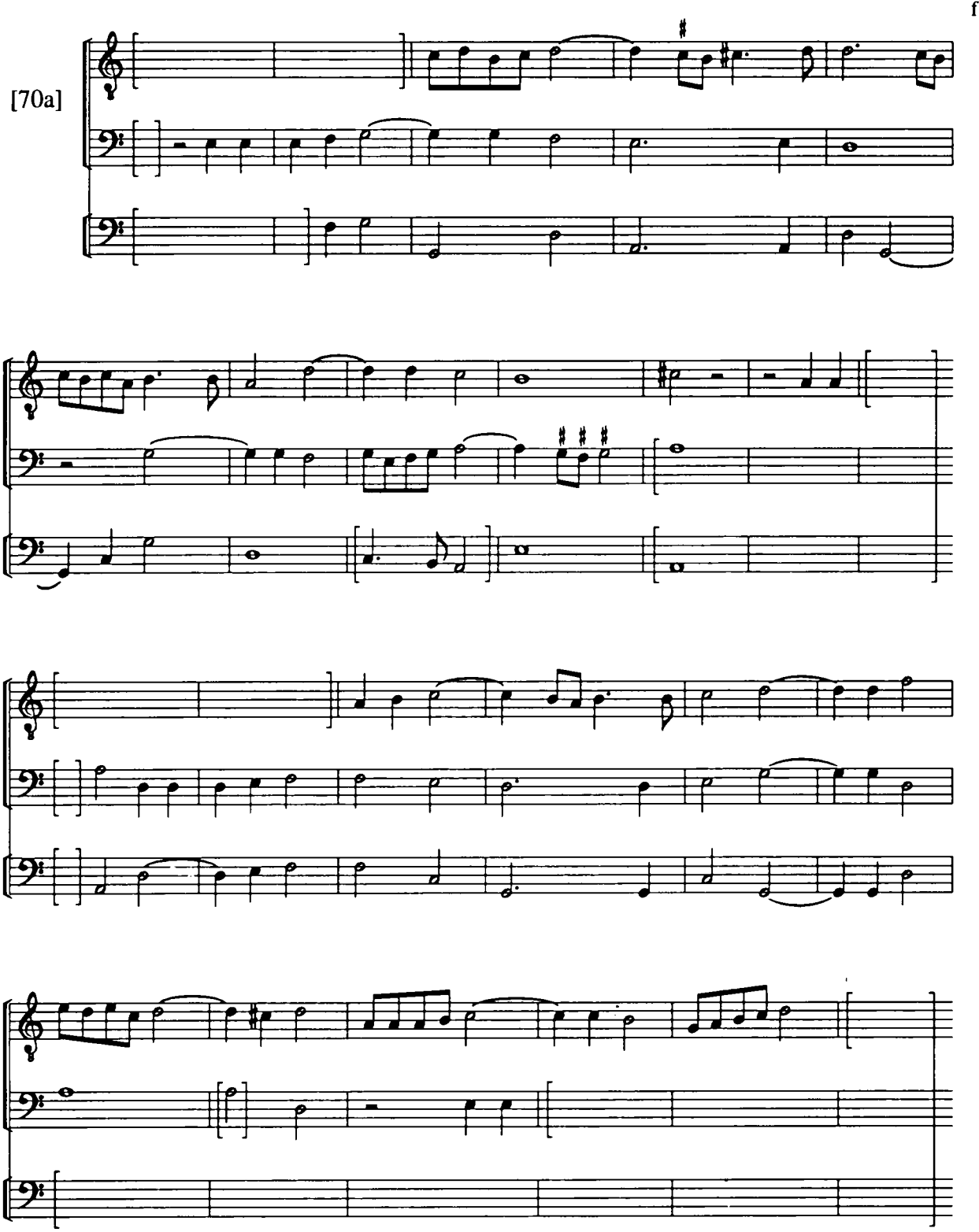

28
37
46
Resurrexit


55
64
73


82
90
98

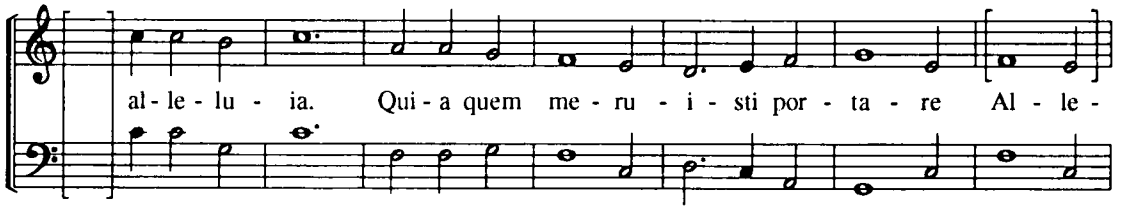

107
116
124
Quia quem meruisti

[70a]



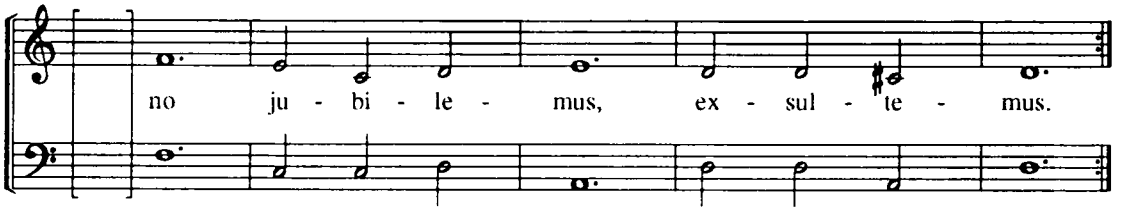
f 45 **[Regina caeli]**

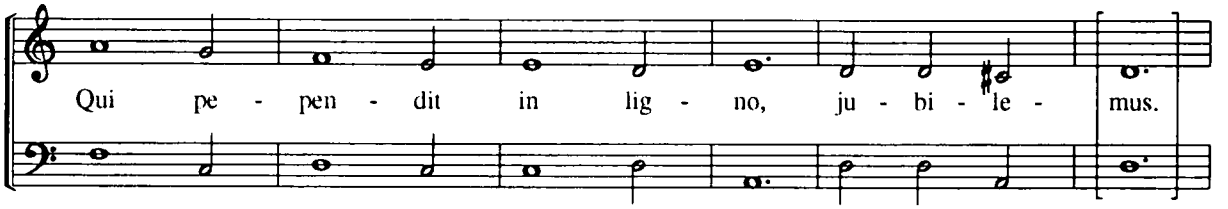
[71]



f 45 **[Resurgente Domino]**

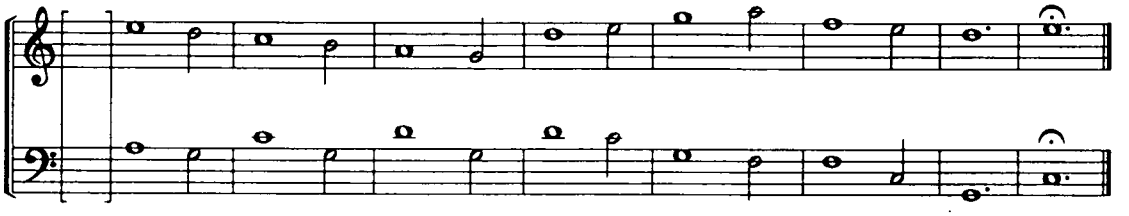
[72a]





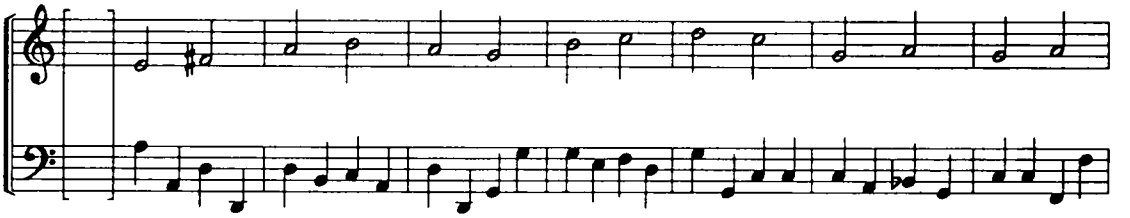
f 45

[72b]

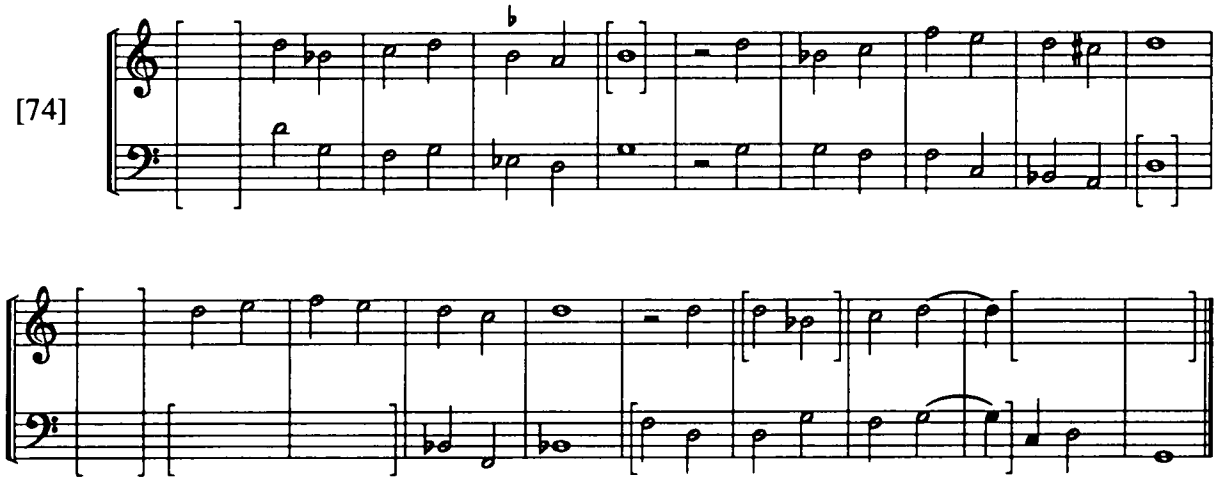


f 45

[73]



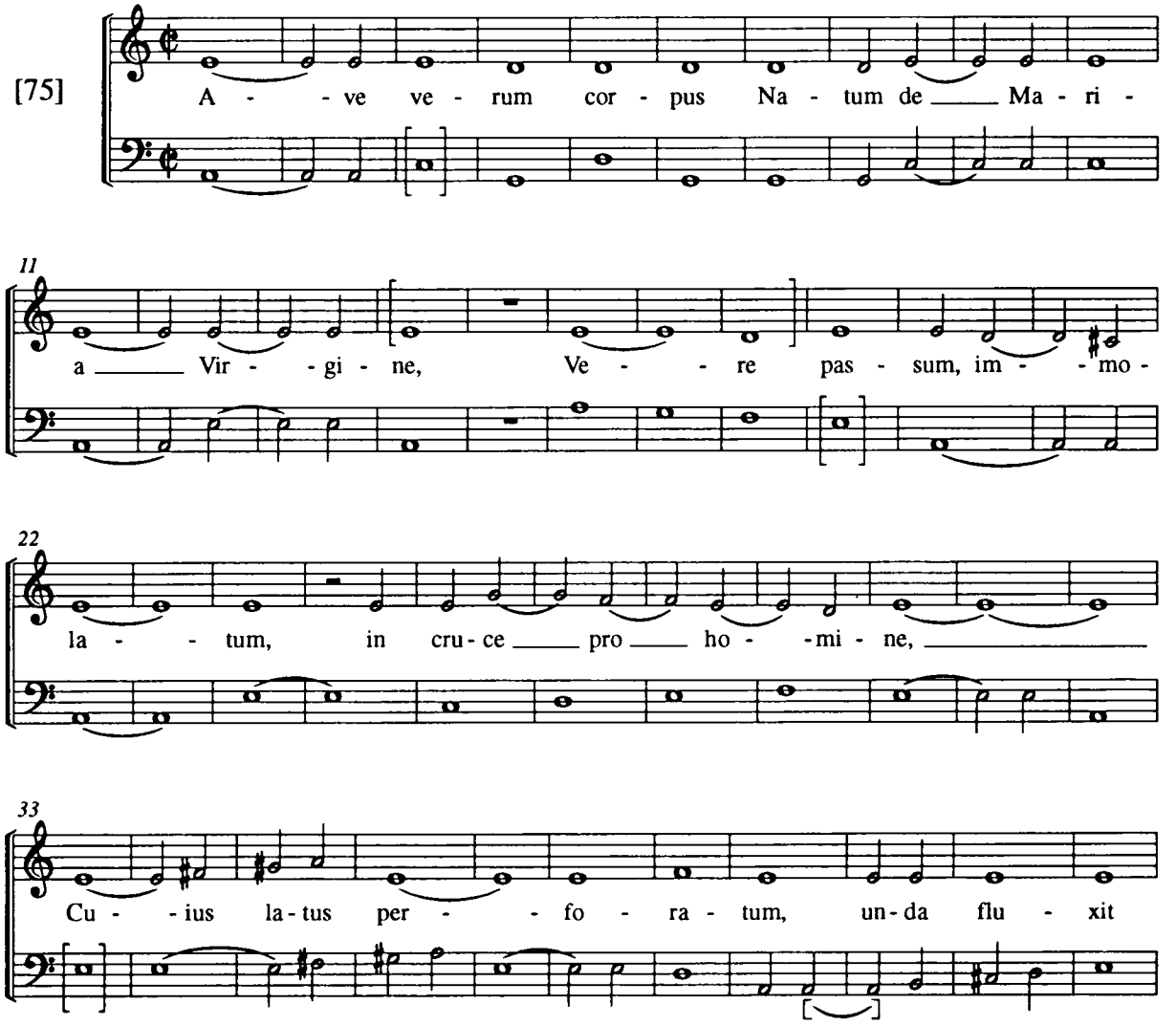
[74]

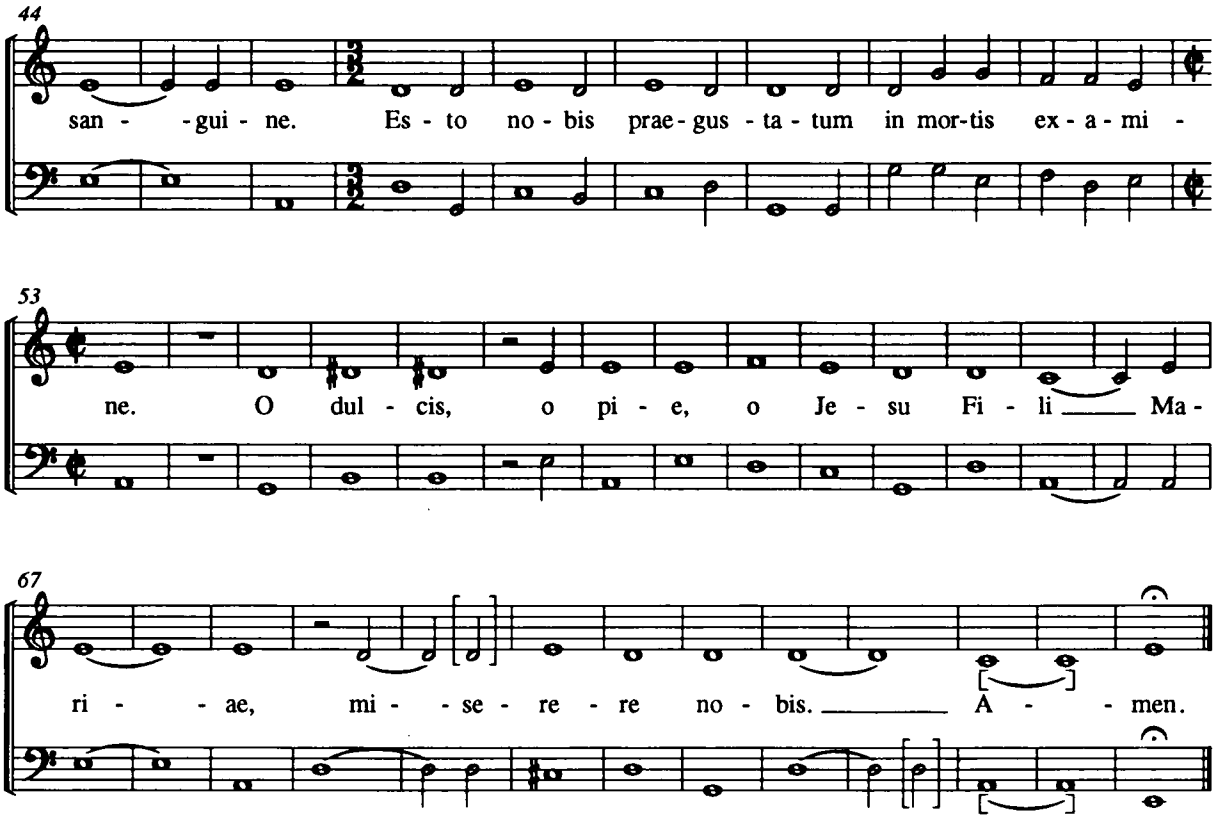


Ave verum

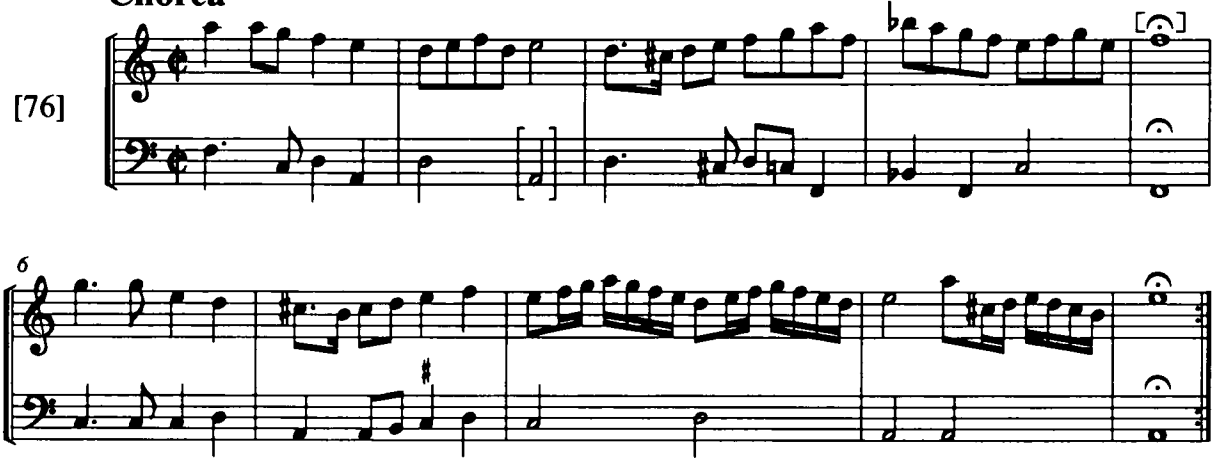
[Lodovico Viadana] f 46

[75]





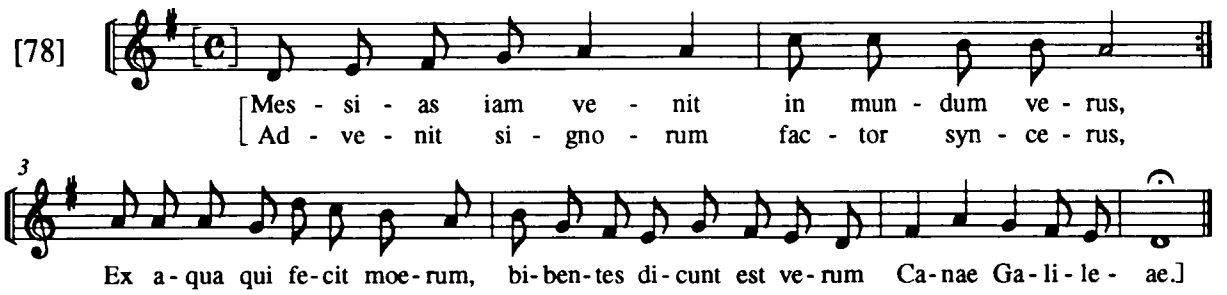
f 46 **Chorea**



f 47 [77]=[80] **Isti sunt triumphatores**

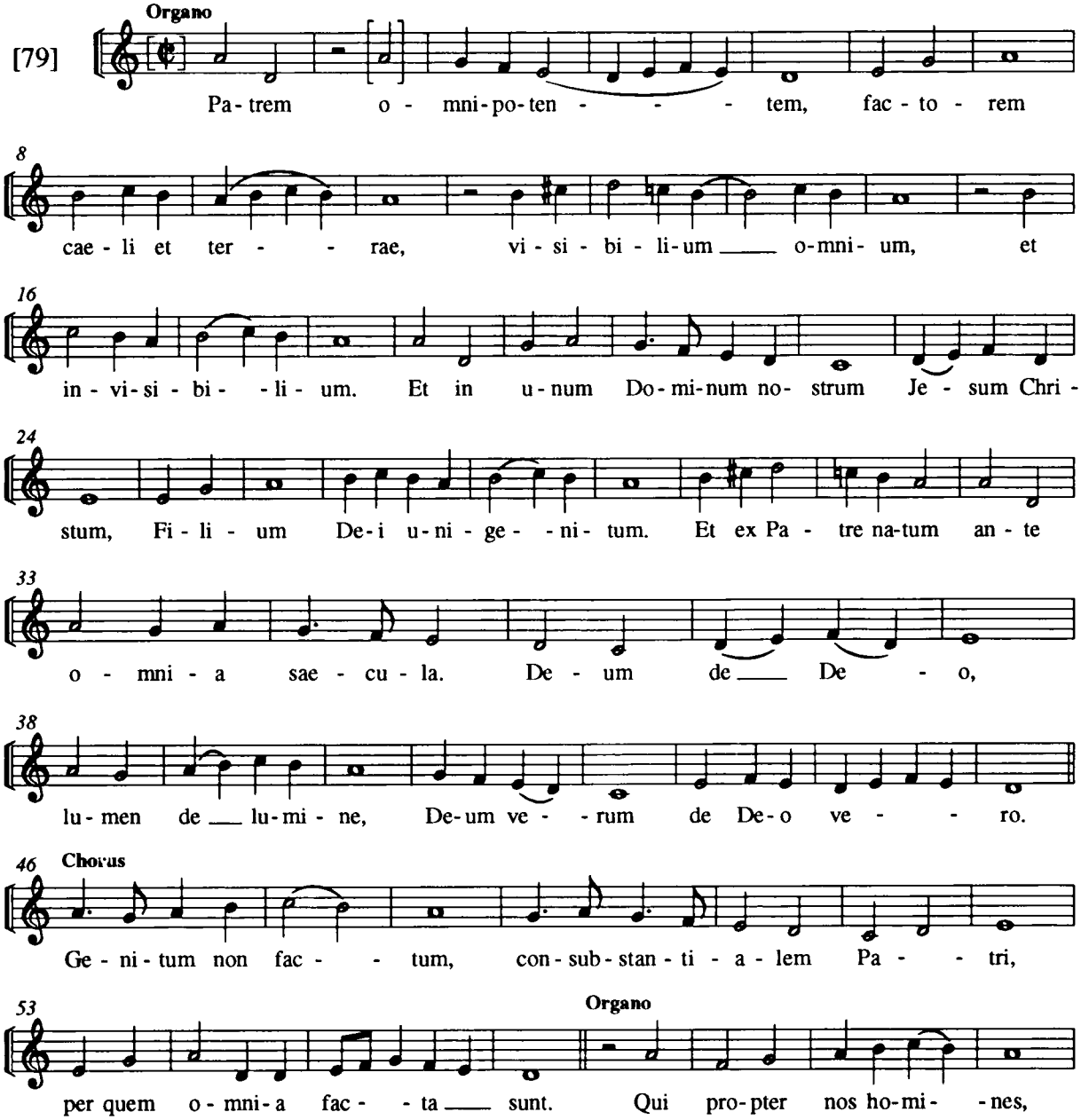
Messias [iam] venit

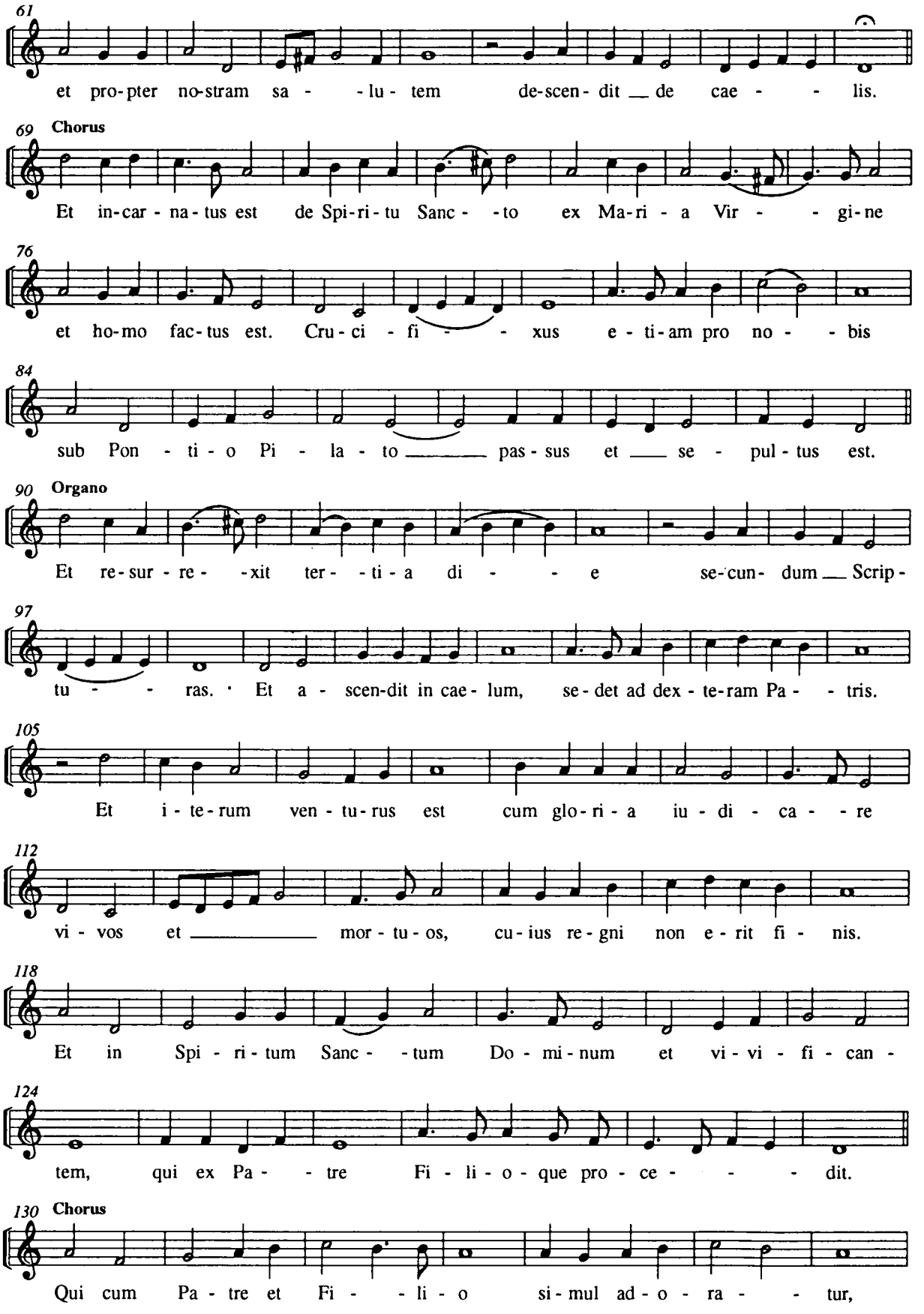
f 47

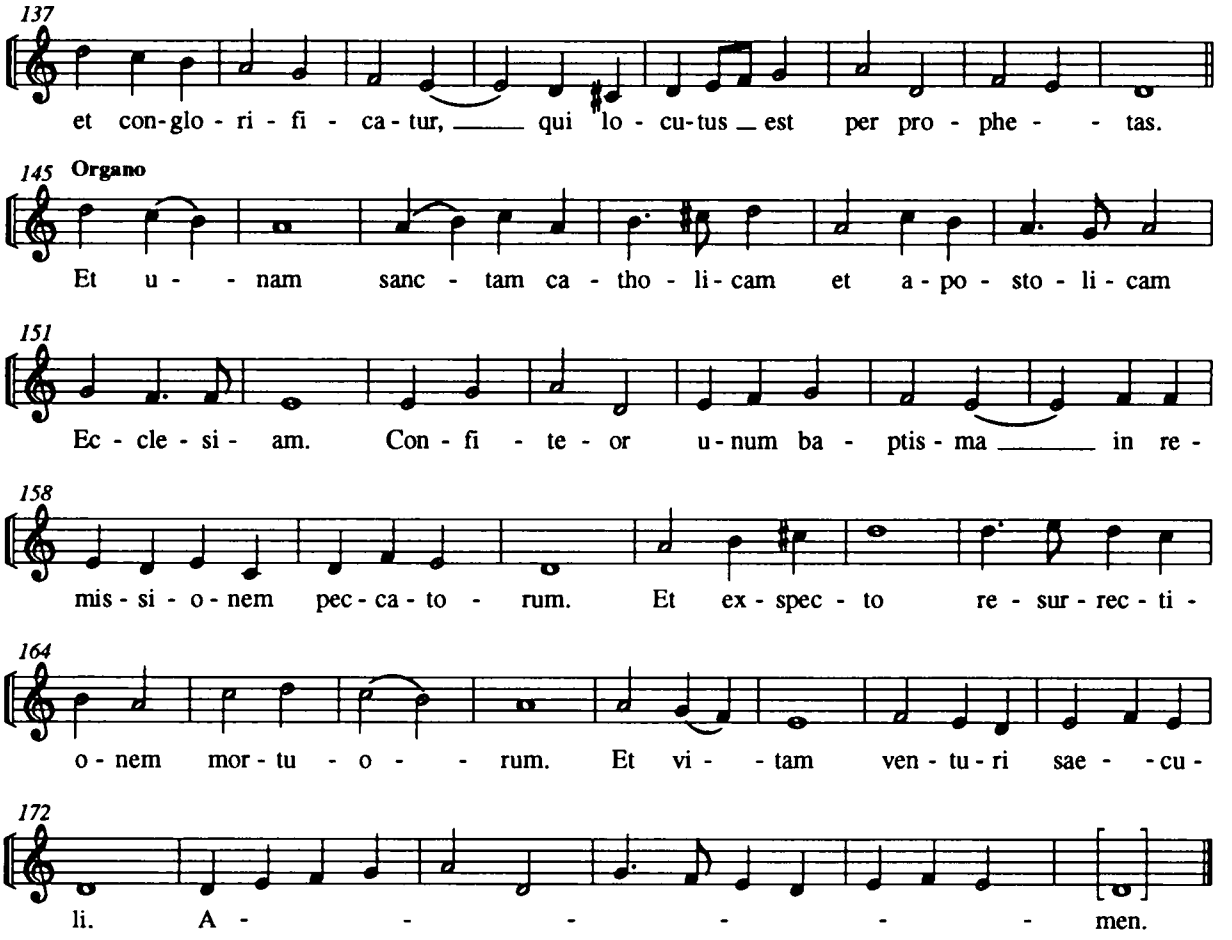


Patrem maius

f 48

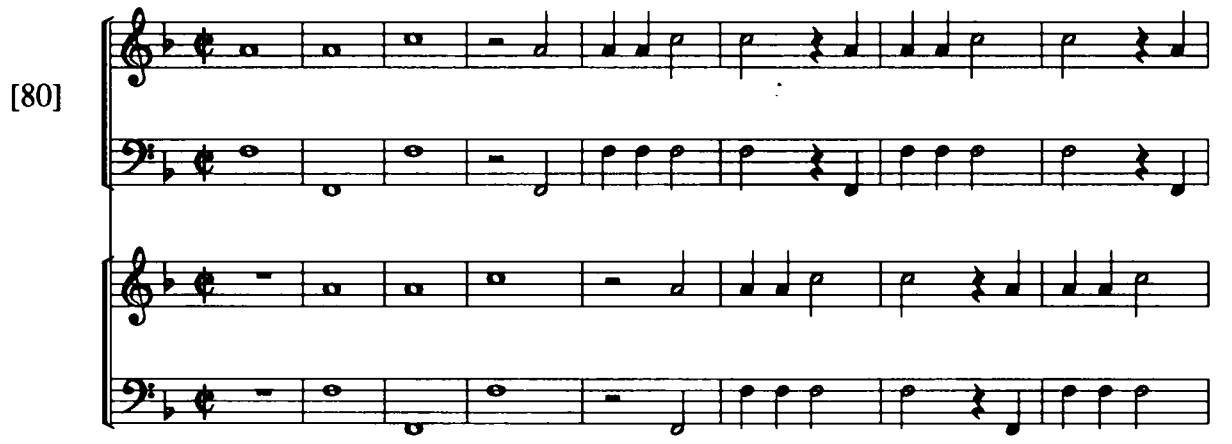


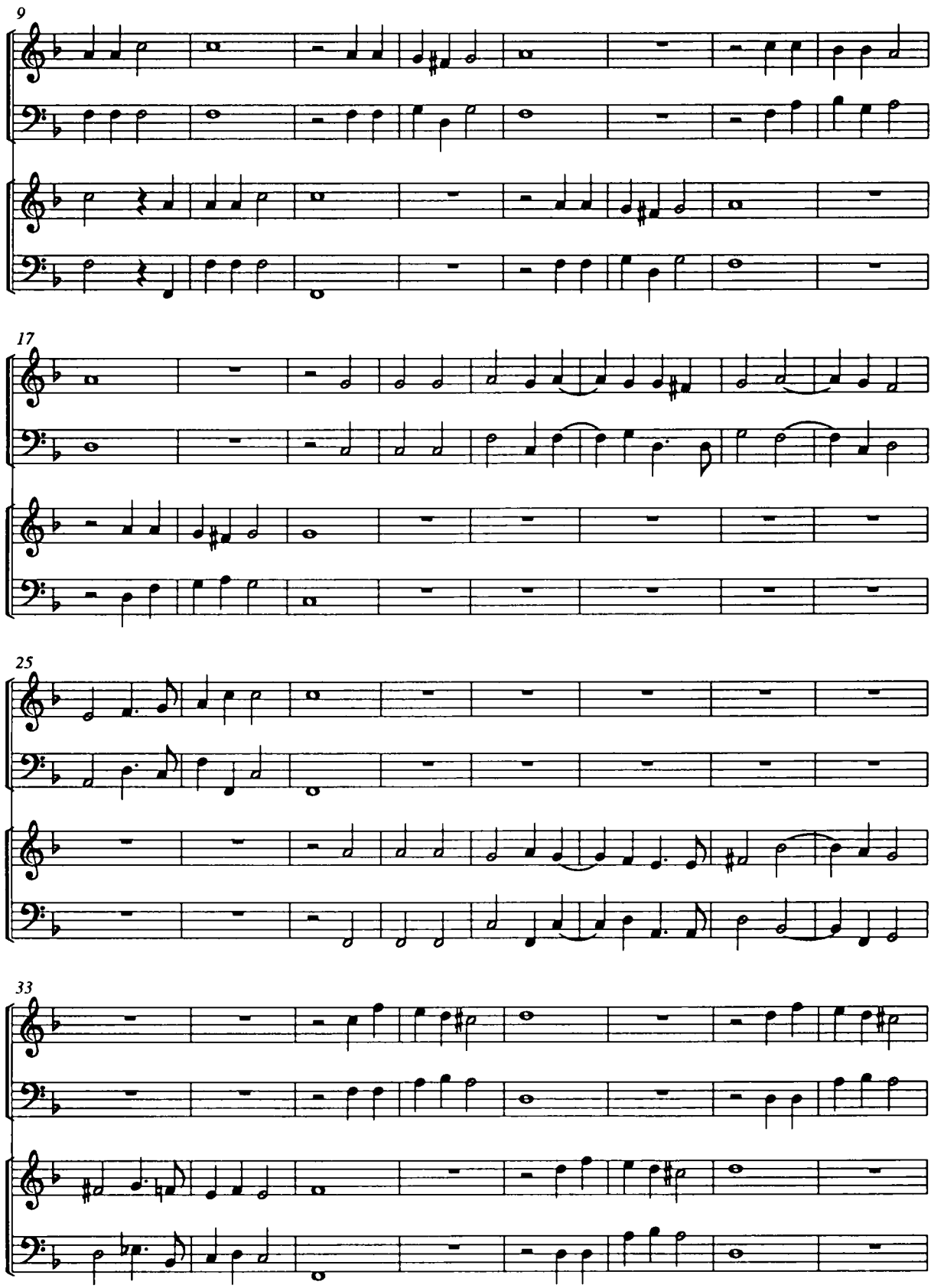

61
et pro-pter no-stram sa - - lu - tem de-scen-dit __ de cae - - lis.
69 Chorus
Et in-car - na - tus est de Spi-ri - tu Sanc - - to ex Ma-ri - a Vir - - gi-ne
76
et ho-mo fac-tus est. Cru - ci - fi - - xus e - ti-am pro no - - bis
84
sub Pon - ti - o Pi - la - to _____ pas - sus et ___ se - pul - tus est.
90 Organo
Et re-sur - re - - xit ter - - ti - a di - - e se-cun- dum __ Scrip -
97
tu - - ras. · Et a - scen-dit in cae - lum, se - det ad dex - te-ram Pa - - tris.
105
Et i - te - rum ven - tu - rus est cum glo-ri - a iu - di - ca - - re
112
vi - vos et _____ mor - tu - os, cu - ius re - gni non e - rit fi - nis.
118
Et in Spi - ri - tum Sanc - - tum Do - mi - num et vi - vi - fi - can -
124
tem, qui ex Pa - - tre Fi - li - o - que pro - ce - - - - dit.
130 Chorus
Qui cum Pa - tre et Fi - - li - o si - mul ad - o - ra - - tur,

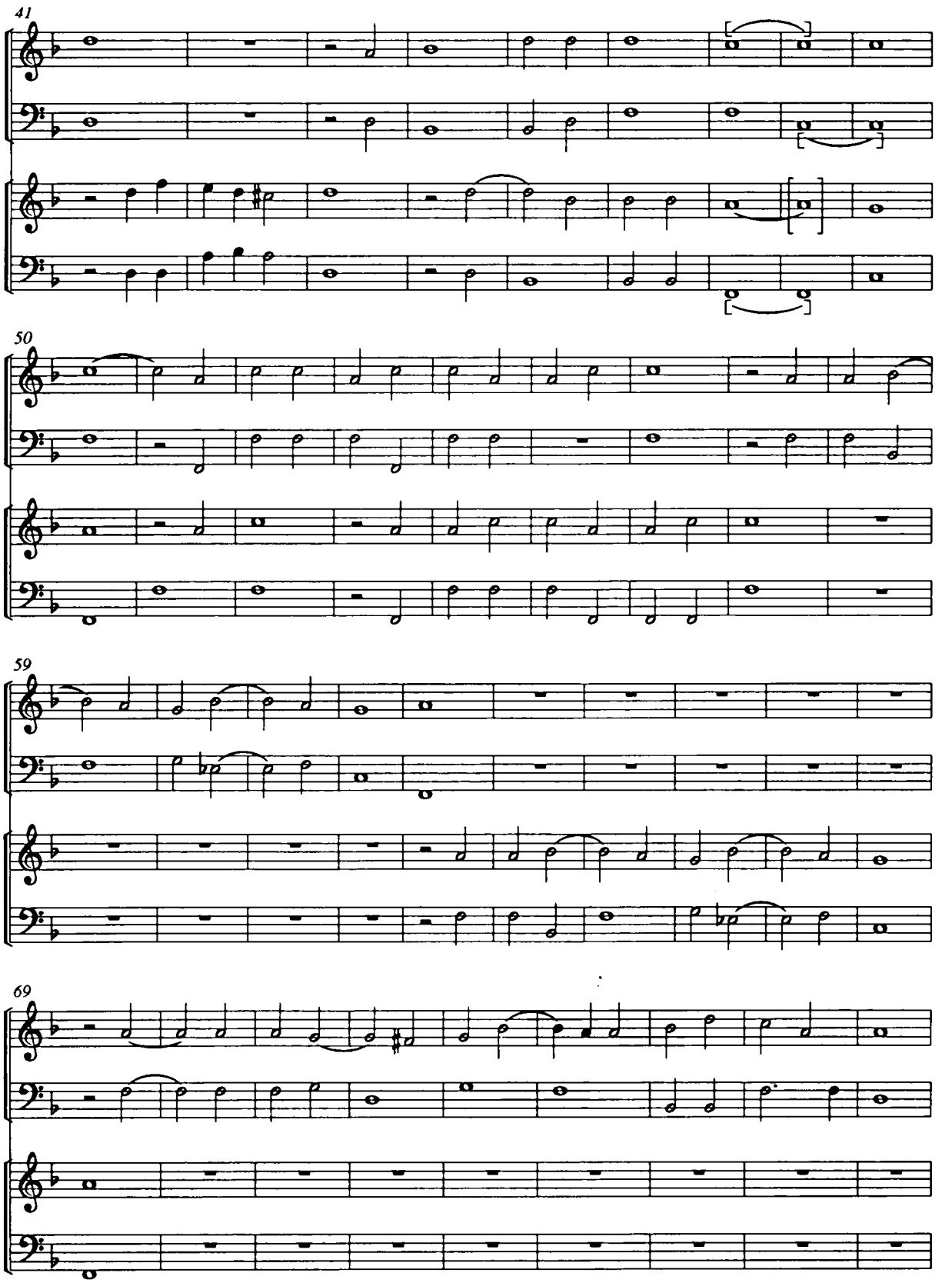


Isti sunt triumphatores

[Jacobus Gallus (Handl)] f 49




9
17
25
33


41
50
59
69

78

88

96

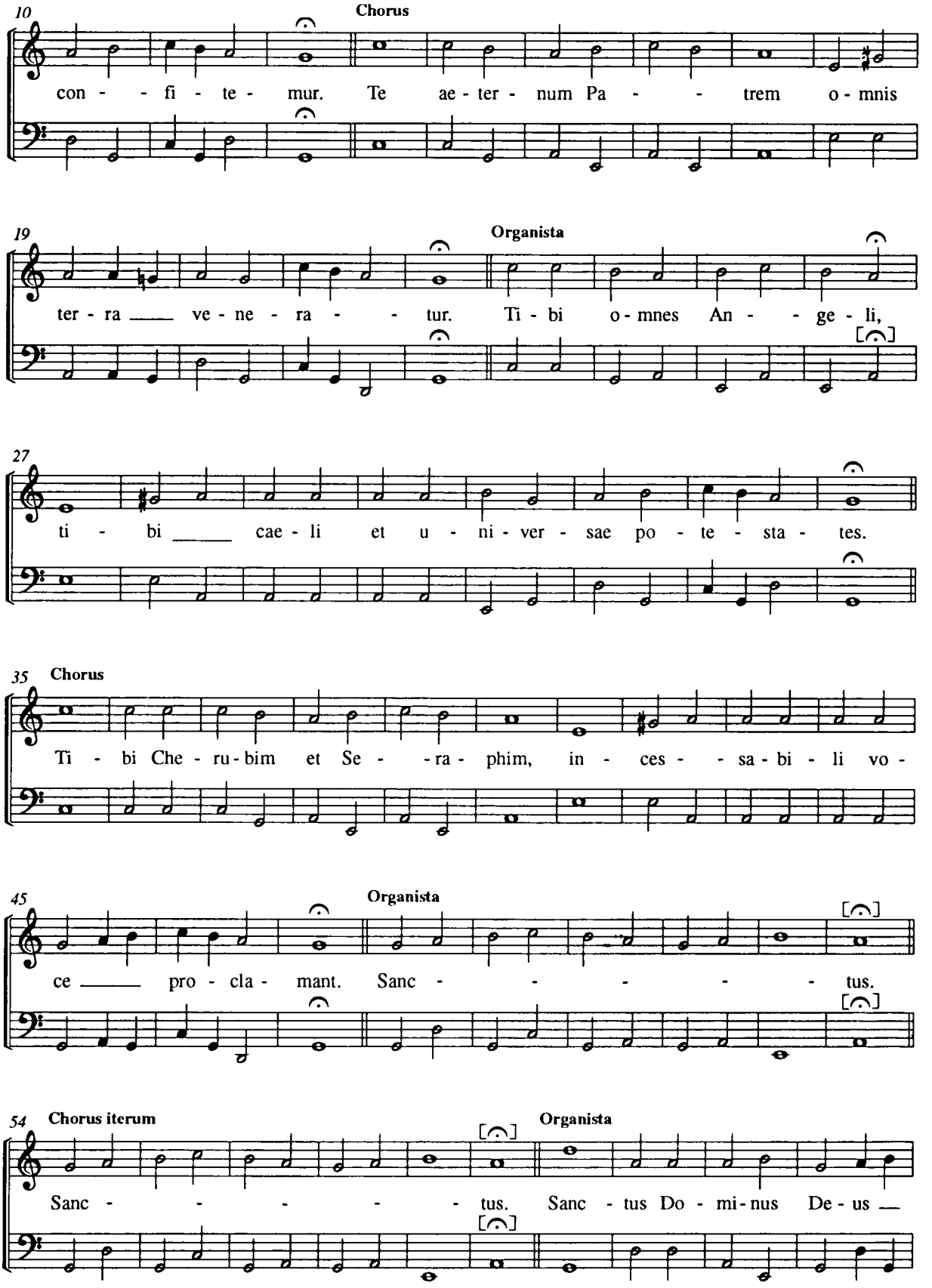
f 50

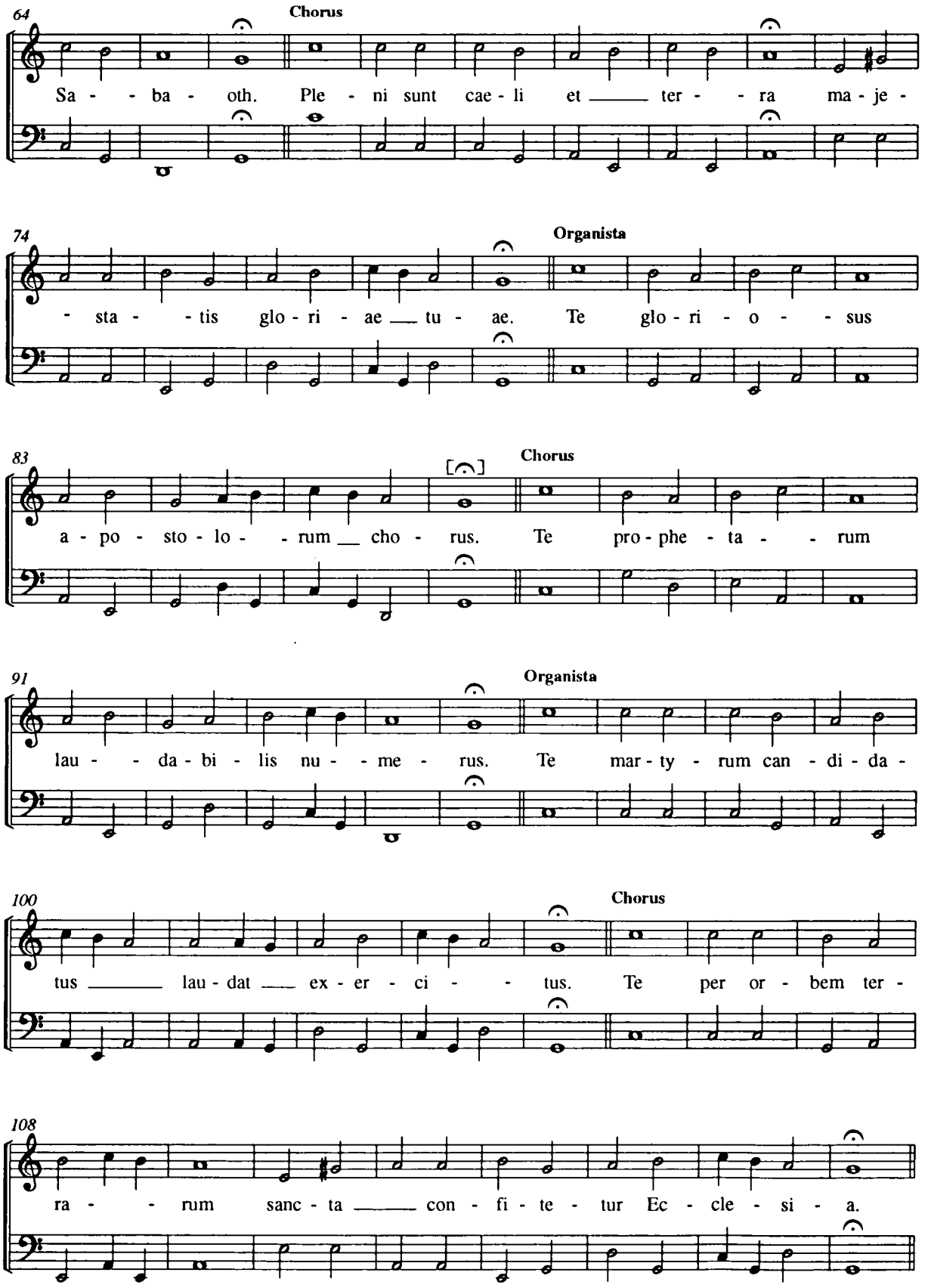
Te Deum

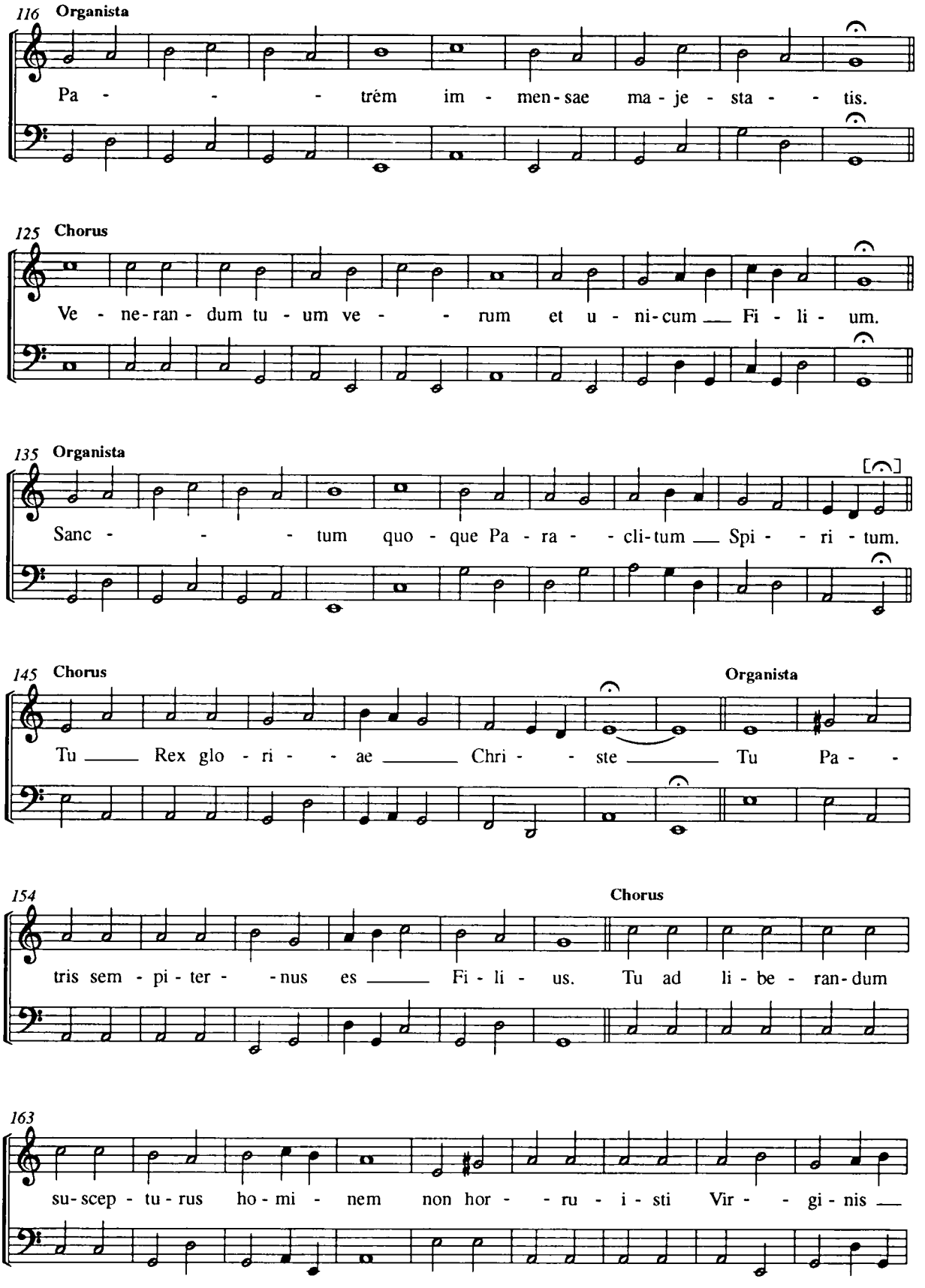
Organista

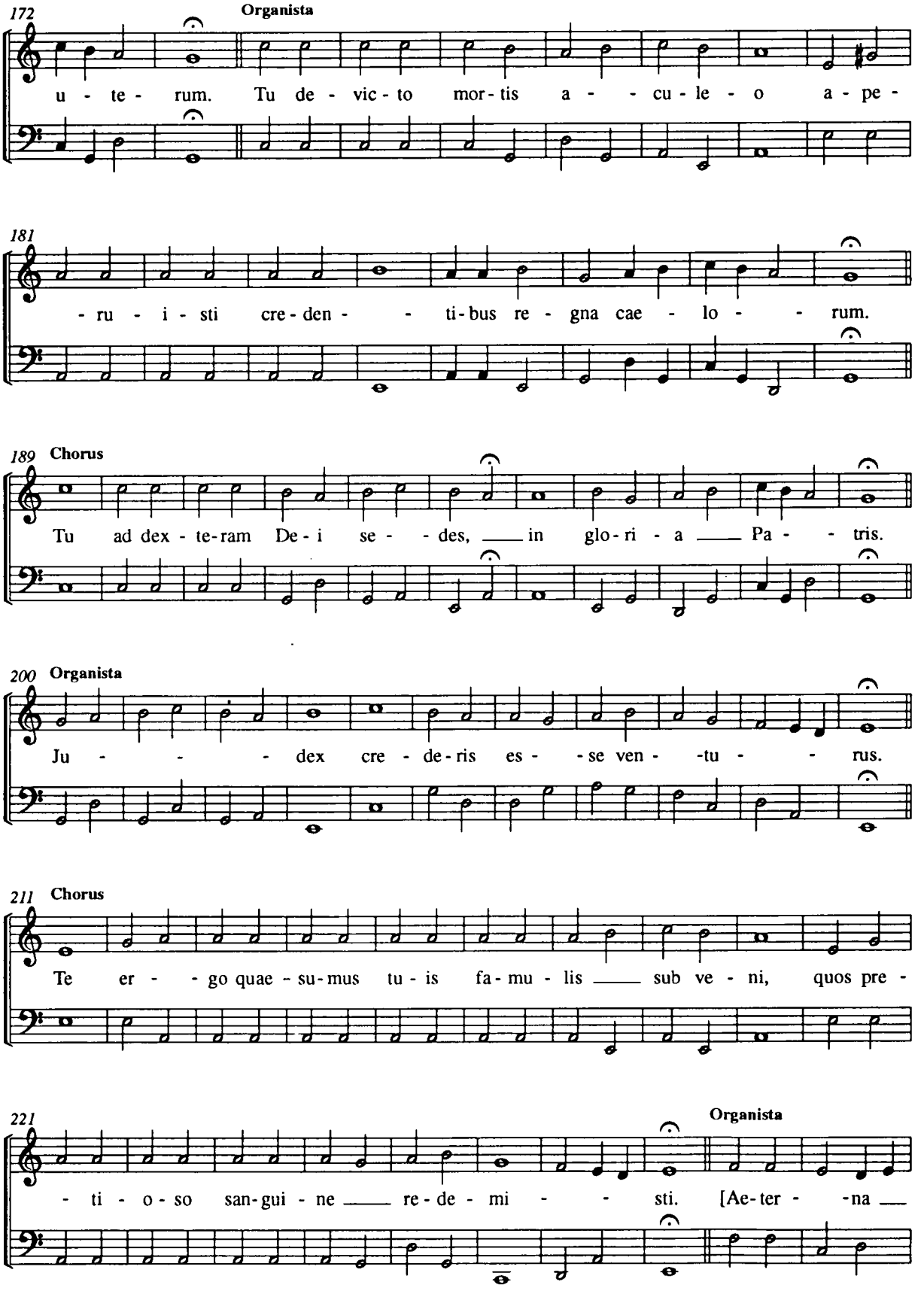
[81]

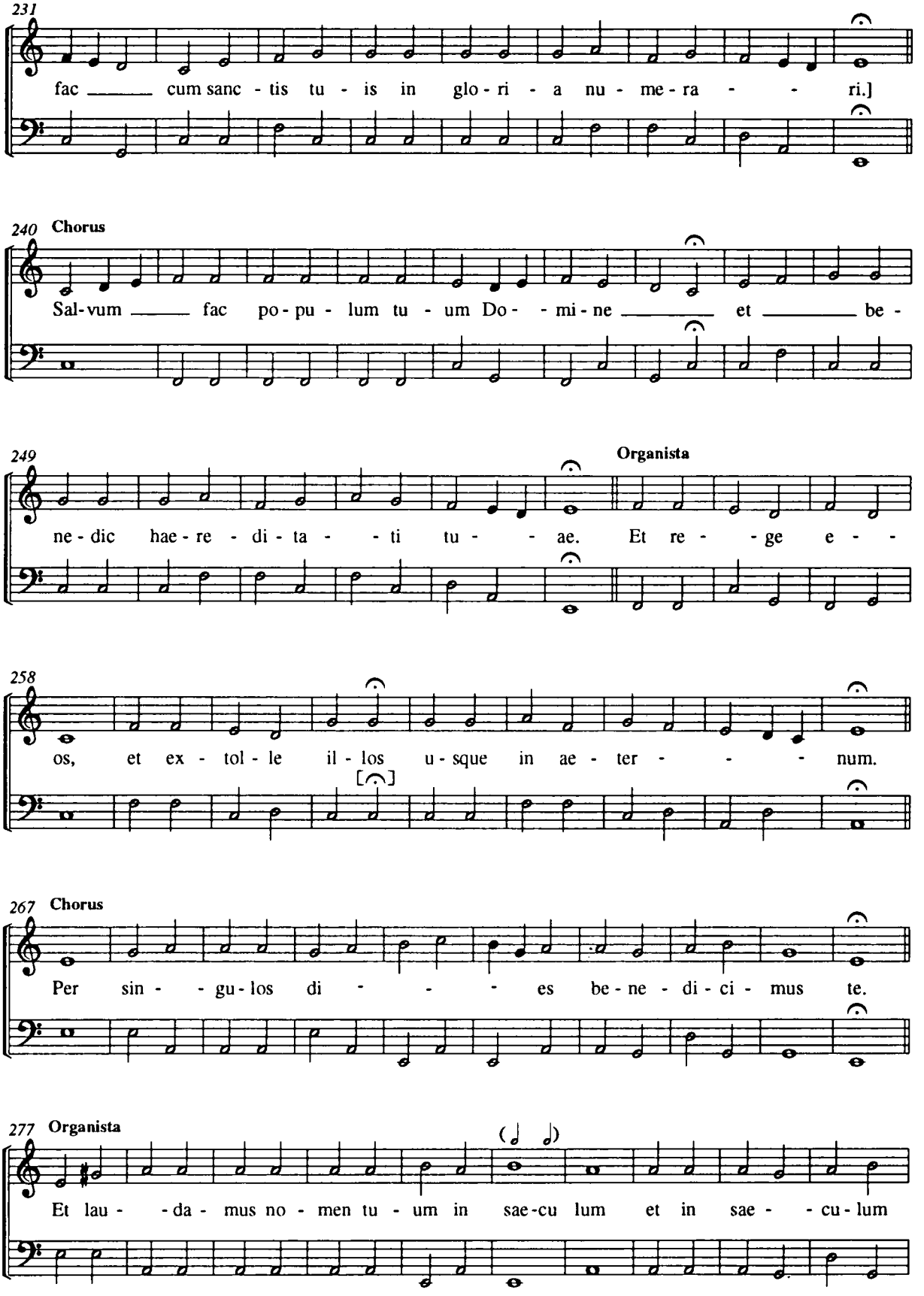
Te De - - um lau - - da - mus, Te Do - - mi - num

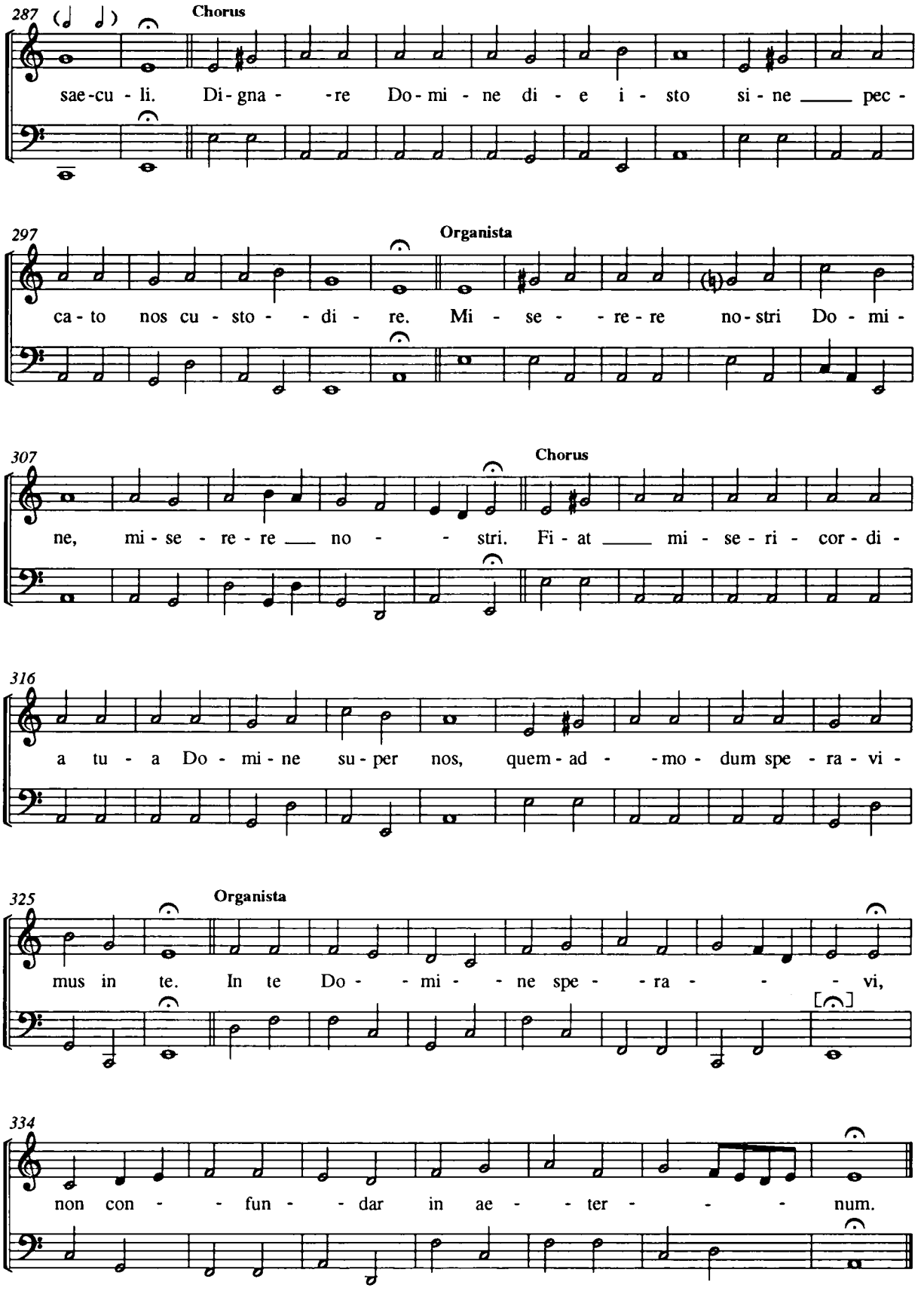

10
Chorus
con - - fi - te - mur. Te ae - ter - num Pa - - trem o - mnis
19
Organista
ter - ra ve - ne - ra - - tur. Ti - bi o - mnes An - - ge - li,
27
ti - bi cae - li et u - ni - ver - sae po - te - sta - tes.
35
Chorus
Ti - bi Che - ru - bim et Se - - ra - phim, in - ces - - sa - bi - li vo -
45
Organista
ce pro - cla - mant. Sanc - - - - - tus.
54
Chorus iterum
Sanc - - - - - tus.
Organista
Sanc - tus Do - mi - nus De - us


64
Chorus
Sa - - ba - oth. Ple - ni sunt cae - li et ___ ter - - ra ma - je -
74
Organista
- sta - - tis glo - ri - ae __ tu - ae. Te glo - ri - o - - sus
83
Chorus
a - po - sto - lo - - rum __ cho - rus. Te pro - phe - ta - - rum
91
Organista
lau - - da - bi - lis nu - - me - rus. Te mar - ty - rum can - di - da -
100
Chorus
tus ___ lau - dat ___ ex - er - ci - - tus. Te per or - bem ter -
108
ra - - rum sanc - ta ___ con - fi - te - tur Ec - cle - si - a.


116 Organista
Pa - - - trém im - men-sae ma-je-sta - - tis.
125 Chorus
Ve - ne-ran-dum tu - um ve - - rum et u - ni-cum Fi - li - um.
135 Organista
Sanc - - - tum quo - que Pa - ra - - cli-tum Spi - - ri - tum.
145 Chorus
Tu Rex glo - ri - - ae Chri - - ste Tu Pa - -
Organista
154
tris sem - pi - ter - - nus es Fi - li - us. Tu ad li - be - ran-dum
Chorus
163
su-scep - tu - rus ho - mi - nem non hor - - ru - i - sti Vir - - gi - nis


172
Organista
u - te - rum. Tu de - vic - to mor - tis a - - cu - le - o a - pe -
181
- ru - i - sti cre - den - - ti - bus re - gna cae - lo - - rum.
189
Chorus
Tu ad dex - te - ram De - i se - - des, ___ in glo - ri - a ___ Pa - - tris.
200
Organista
Ju - - - dex cre - de - ris es - - se ven - -tu - - rus.
211
Chorus
Te er - - go quae - su - mus tu - is fa - mu - lis ___ sub ve - ni, quos pre -
221
Organista
- ti - o - so san - gui - ne ___ re - de - mi - - sti. [Ae - ter - -na ___

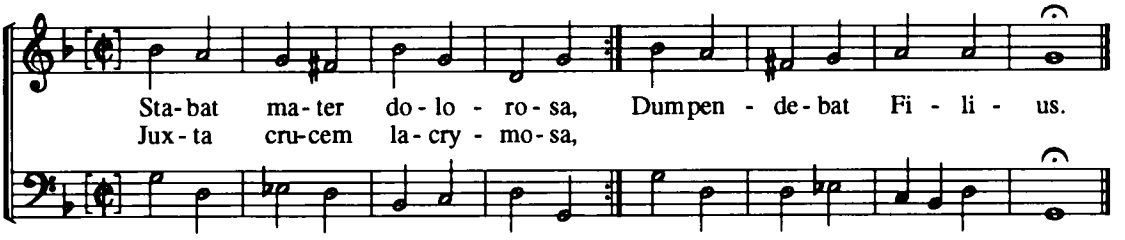

231
fac ___ cum sanc - tis tu - is in glo - ri - a nu - me - ra - - ri.]
240 Chorus
Sal-vum ___ fac po - pu - lum tu - um Do - - mi - ne ___ et ___ be -
249
Organista
ne - dic hae - re - di - ta - - ti tu - - ae. Et re - - ge e - -
258
os, et ex - tol - le il - los u - sque in ae - ter - - - - num.
267 Chorus
Per sin - - gu - los di - - - - es be - ne - di - ci - mus te.
277 Organista
Et lau - - da - mus no - men tu - um in sae - cu lum et in sae - - cu - lum


287
Chorus
sae-cu - li. Di-gna - -re Do-mi - ne di - e i - sto si - ne ___ pec -
297
Organista
ca - to nos cu - sto - - di - re. Mi - se - - re - re no-stri Do - mi -
307
Chorus
ne, mi - se - re - re ___ no - - stri. Fi - at ___ mi - se - ri - cor - di -
316
a tu - a Do - mi - ne su - per nos, quem - ad - - mo - dum spe - ra - vi -
325
Organista
mus in te. In te Do - - mi - - ne spe - - ra - - - vi,
334
non con - - fun - - dar in ae - - ter - - - num.

Stabat Mater Dolorosa

f 54

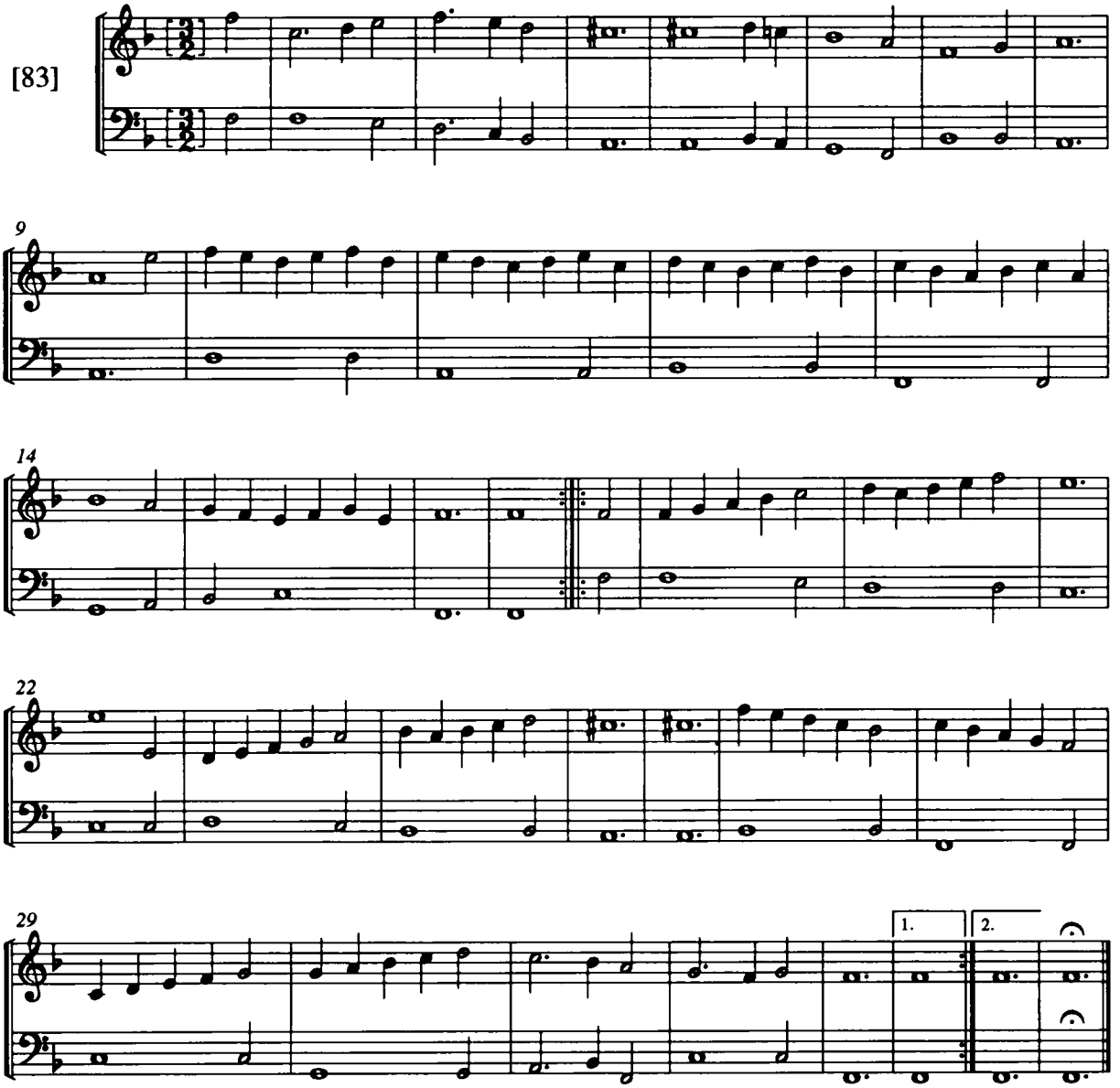
[82]



Currenta

C. Thurson f 55

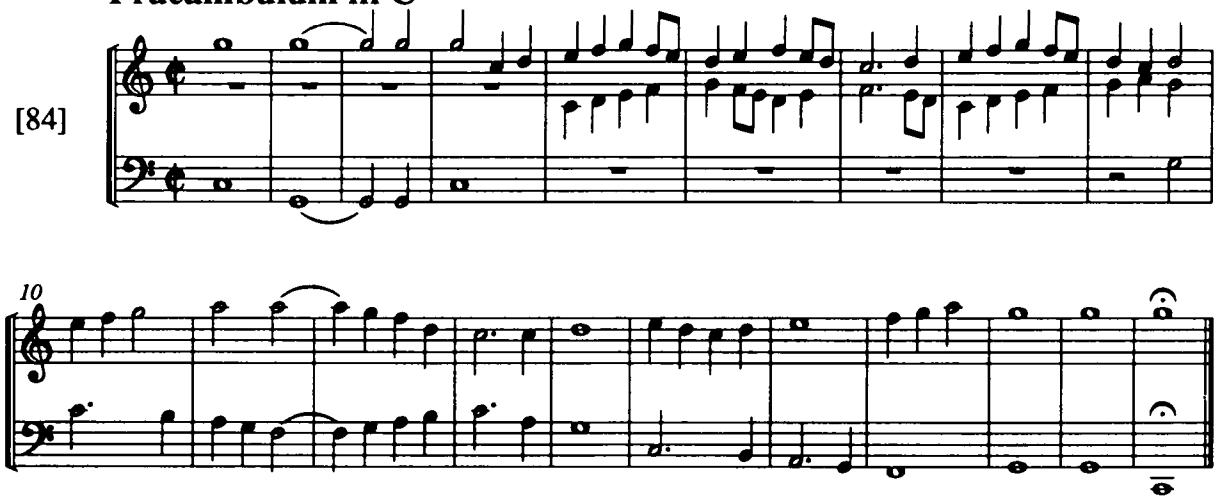
[83]



f 55

Praeambulum in C

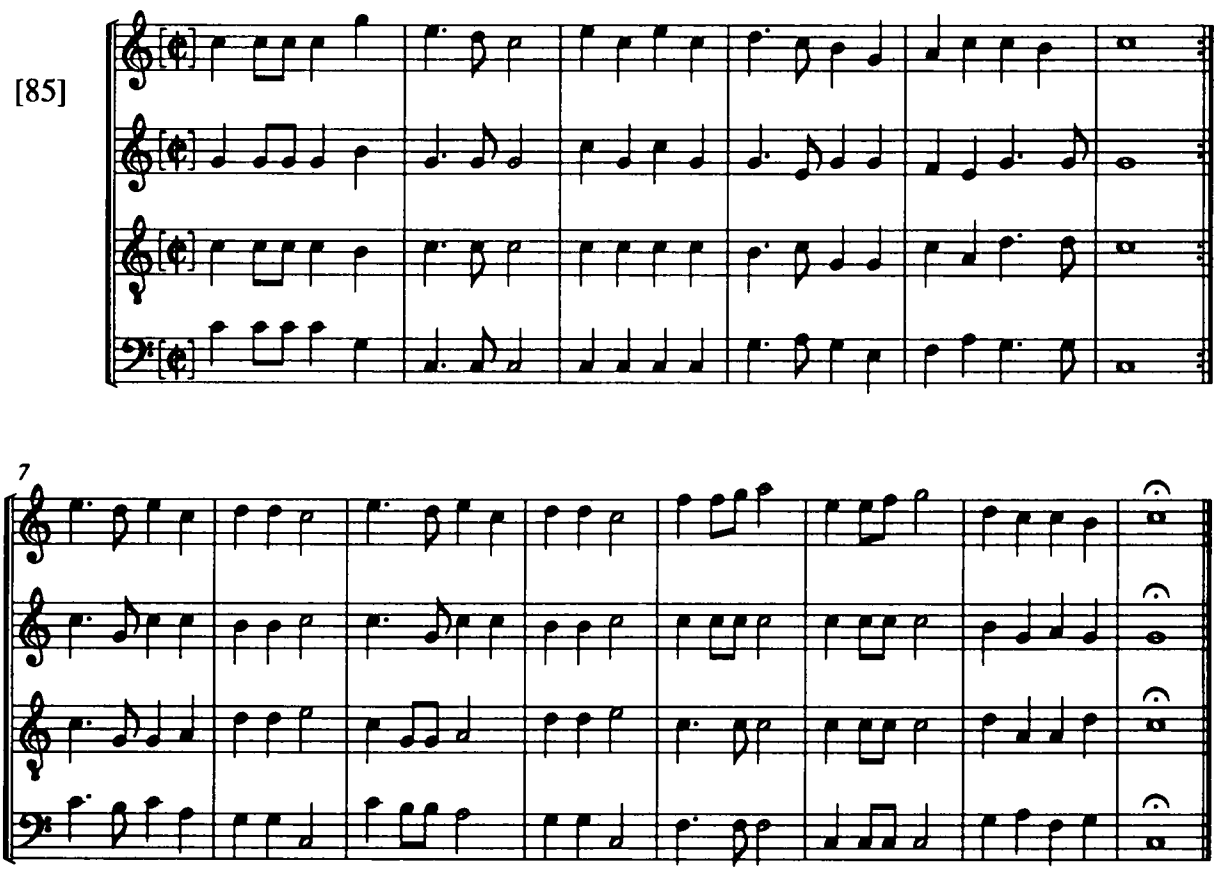
[84]



f 55

Ein Adeliches Baddelein

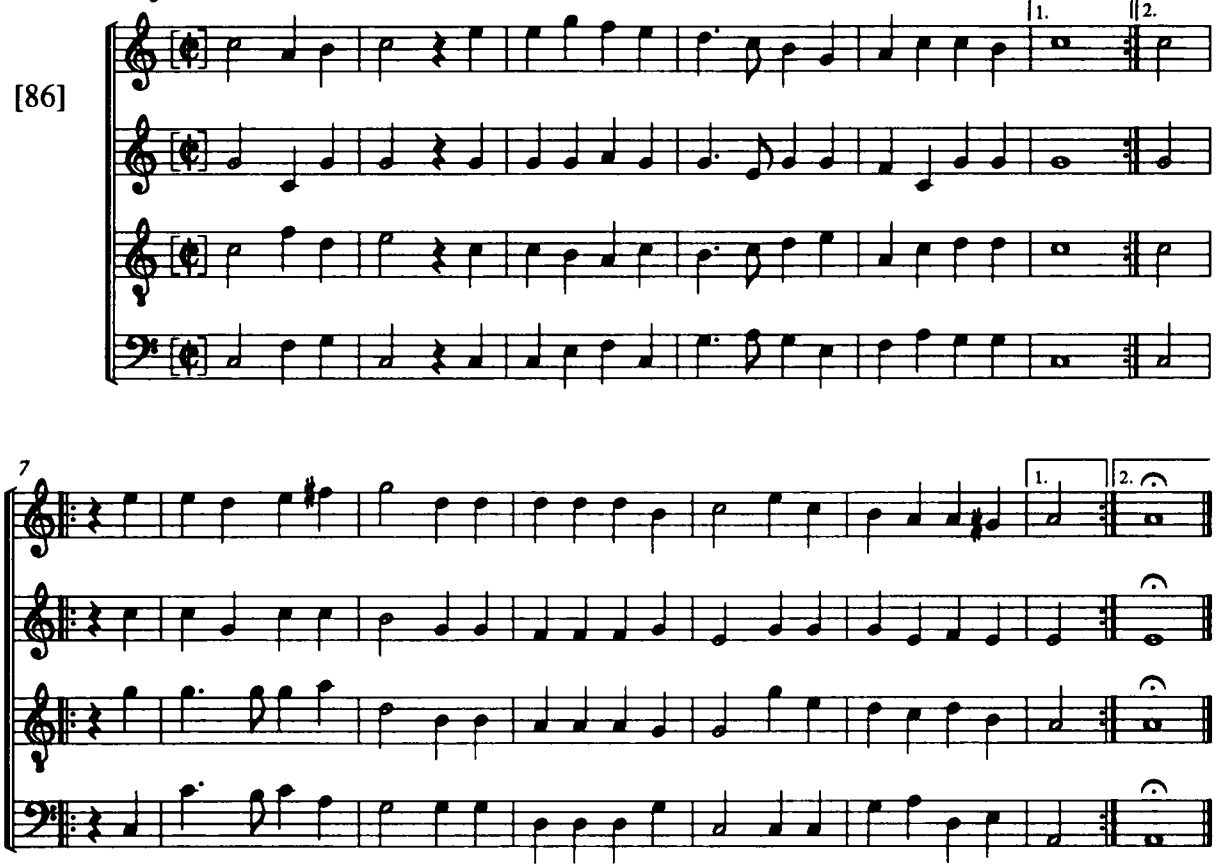
[85]



Beÿ mir armen Hertz

f 56

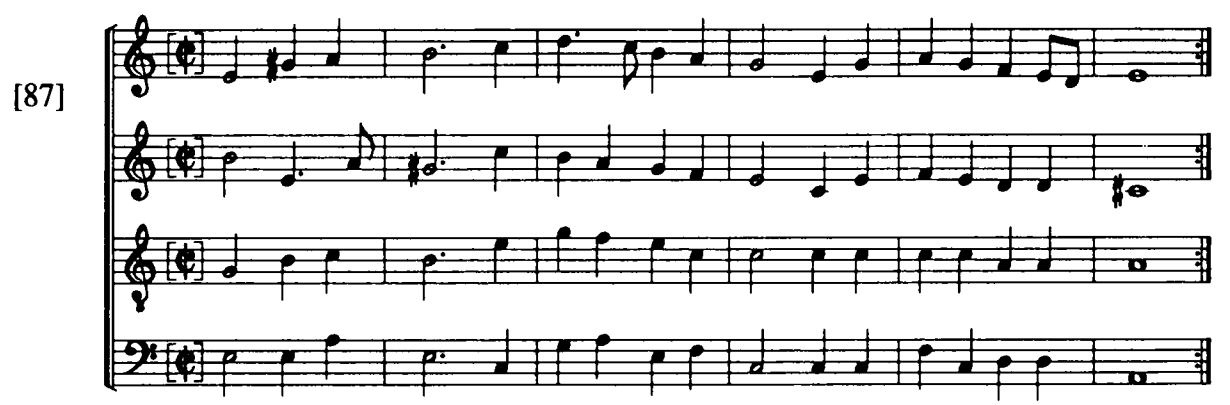
[86]

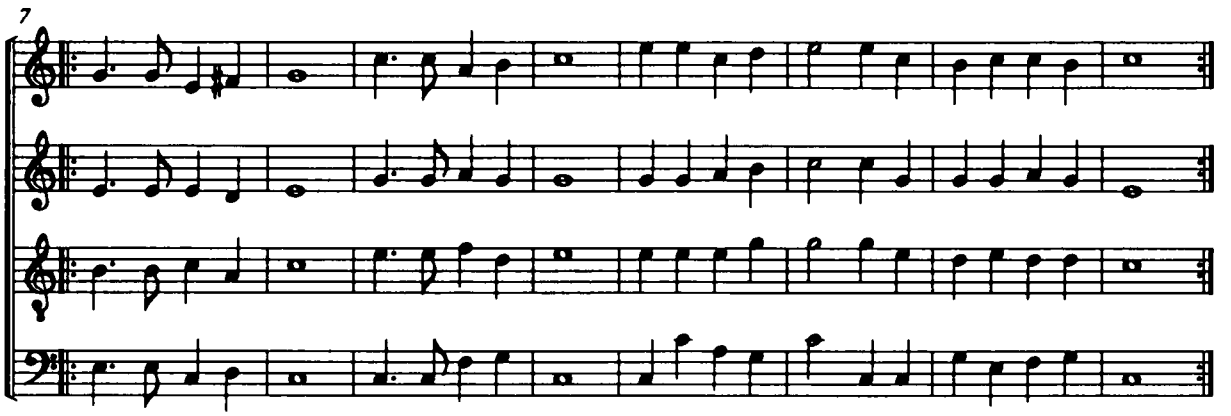


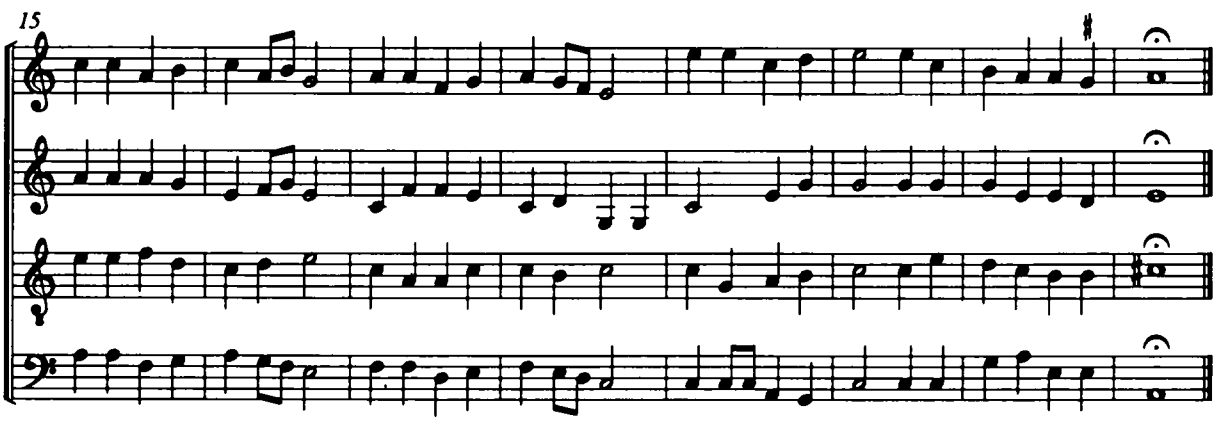
Meines Hertzen Trost

f 56

[87]



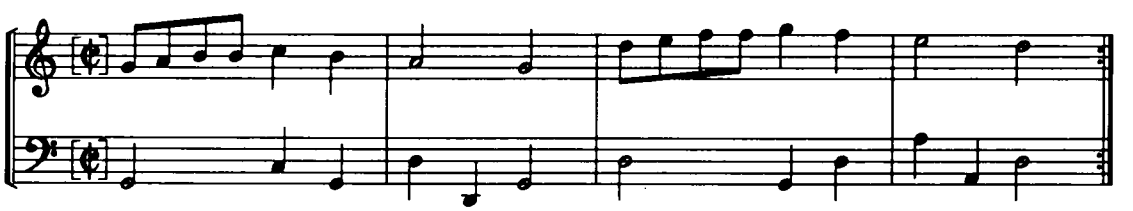


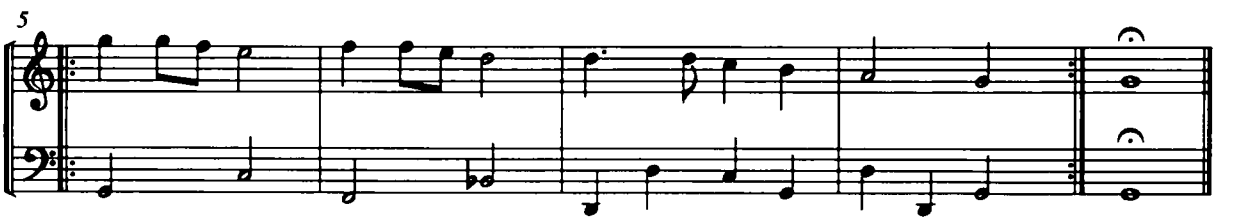


f 56

Exordium

[88]

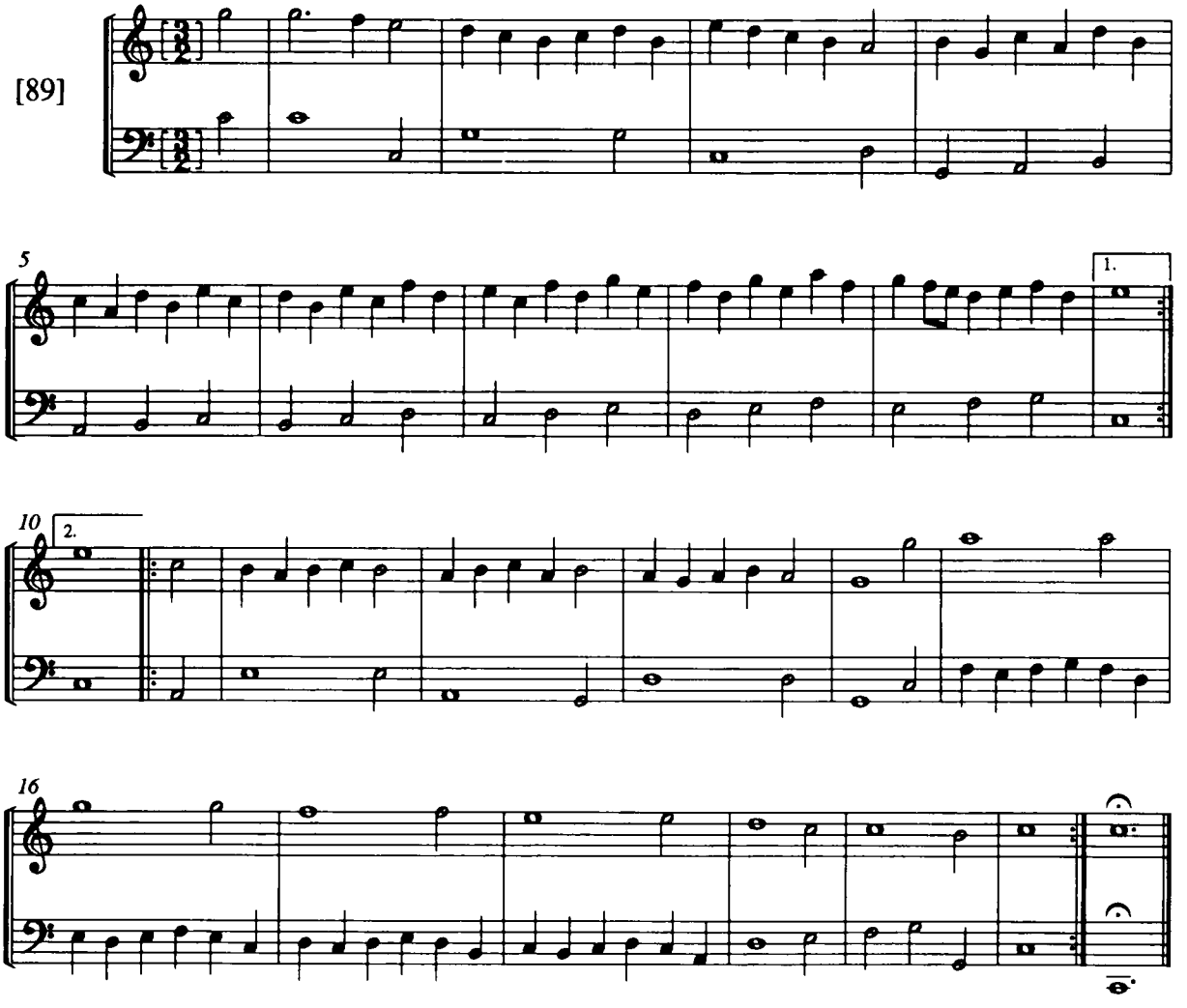




Currenta

Ambro. Gu[ ]oth Org. f 57

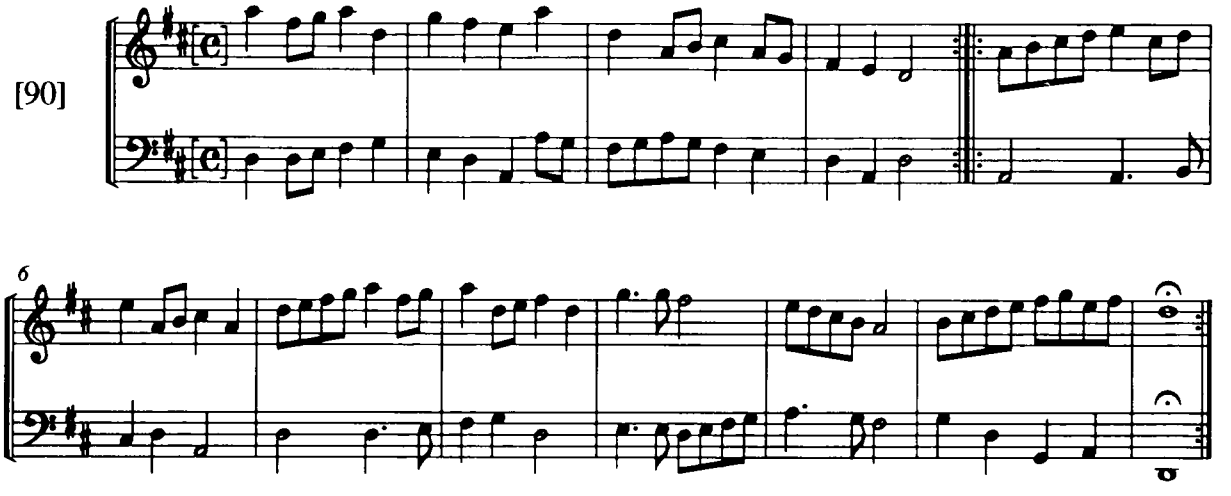
[89]



Ballet English

f 57

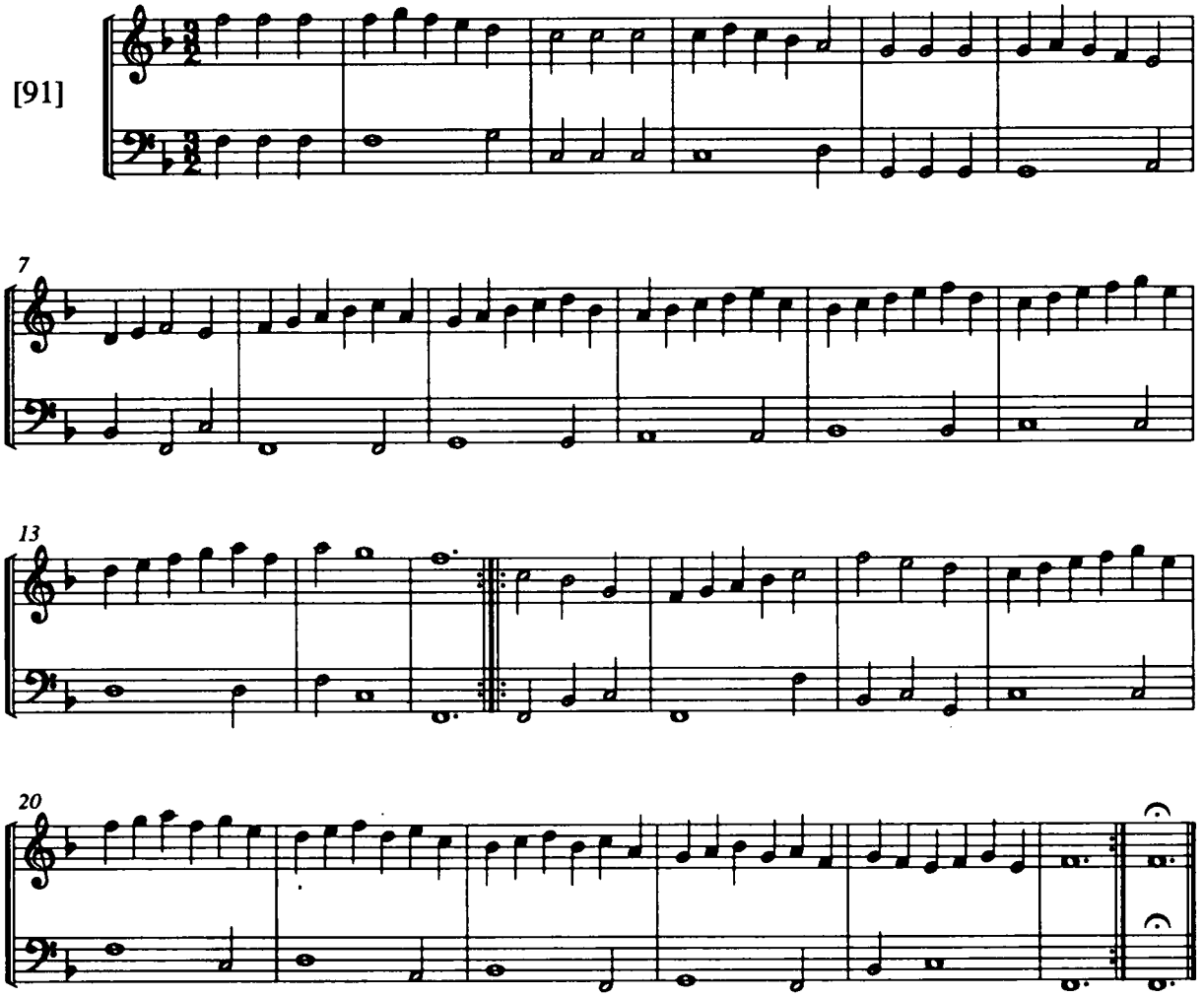
[90]



f 57

Gagliarda A. G. V.

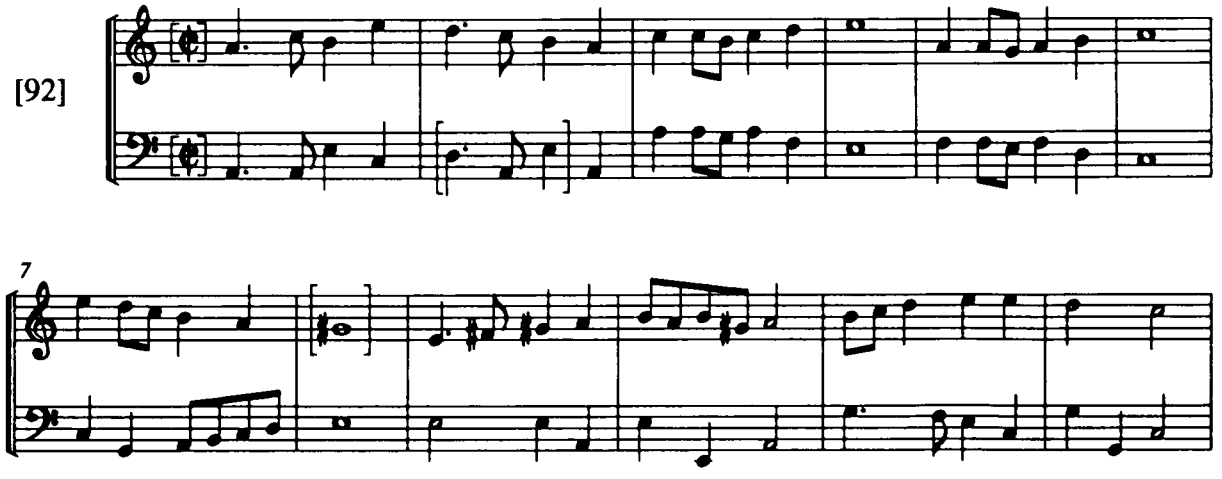
[91]

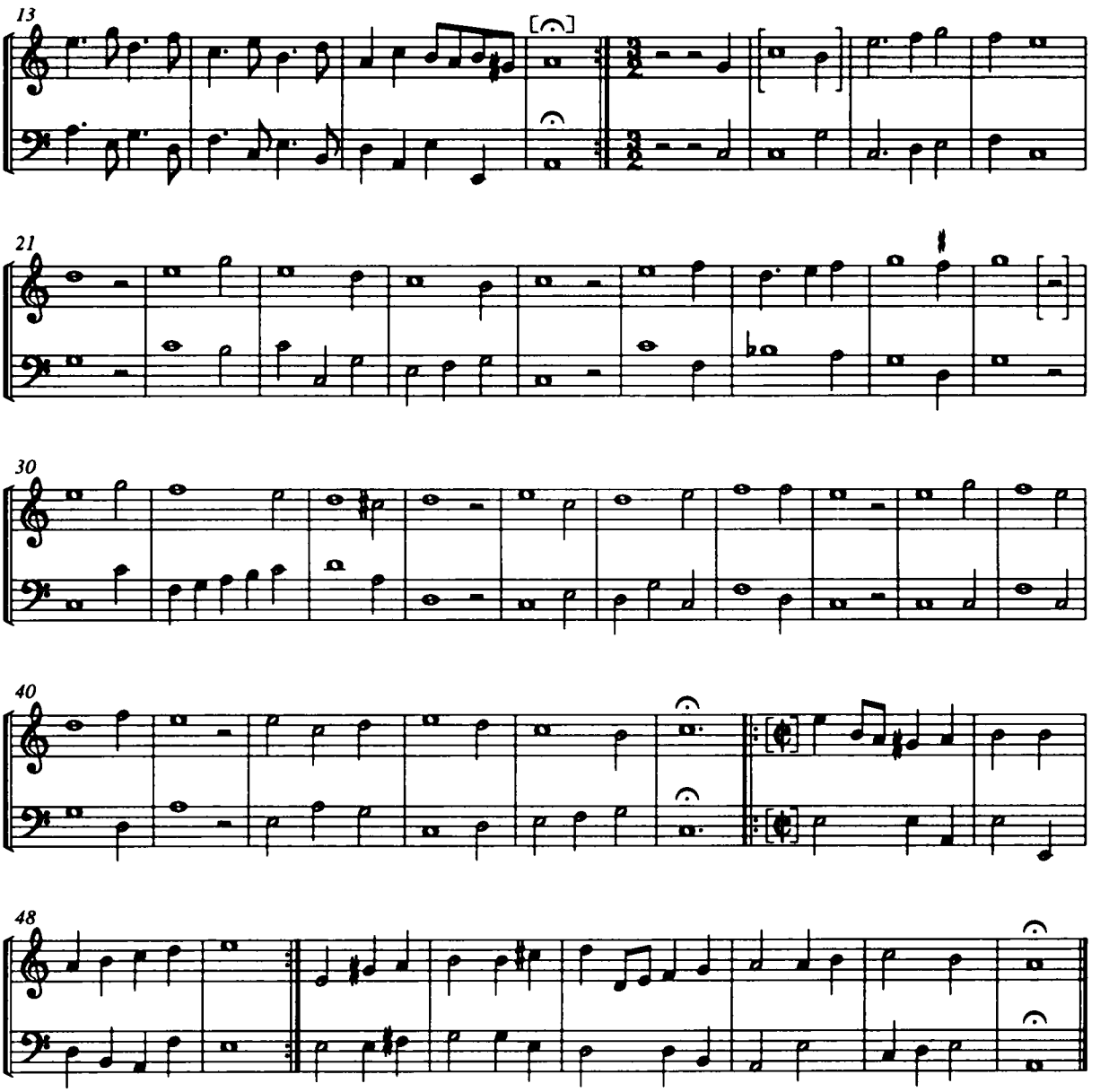


f 57

Lauf

[92]

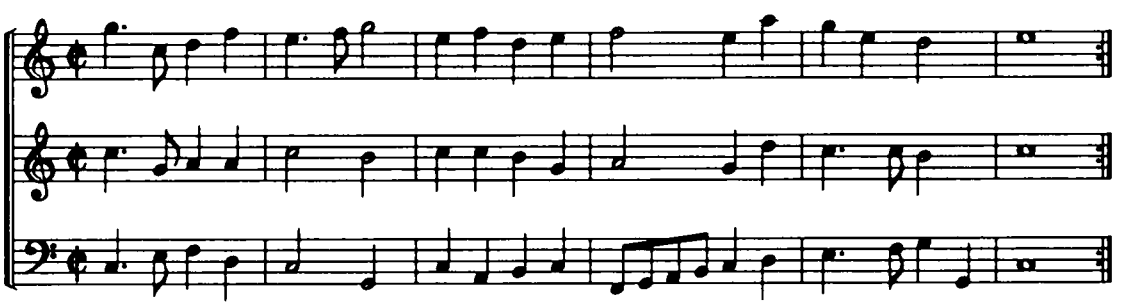


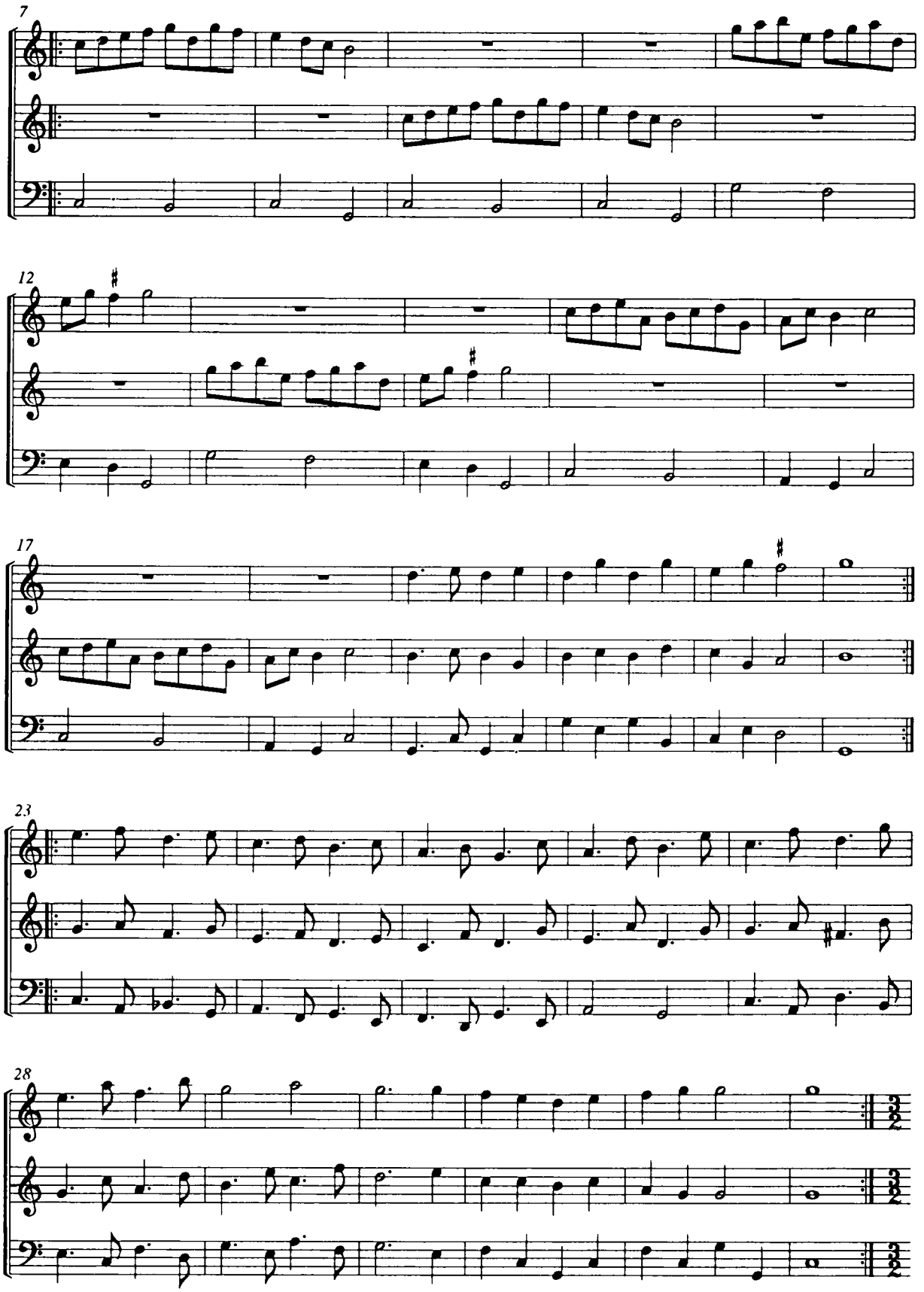


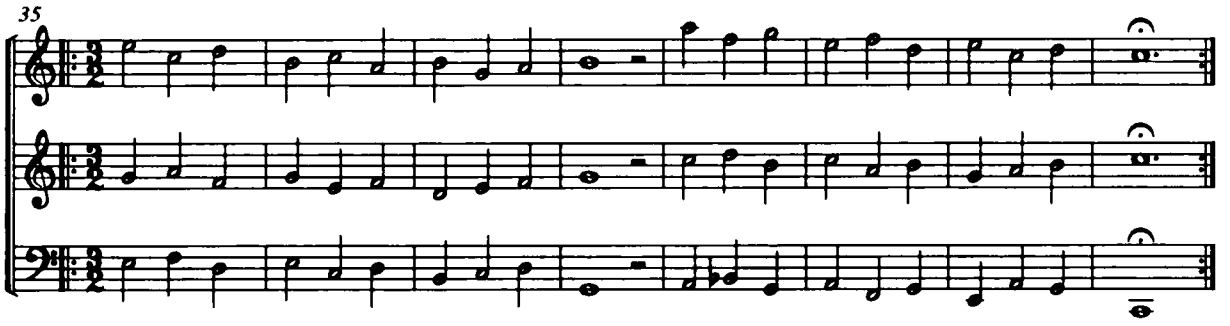
Intrada

Melchior Franck f 58

[93]



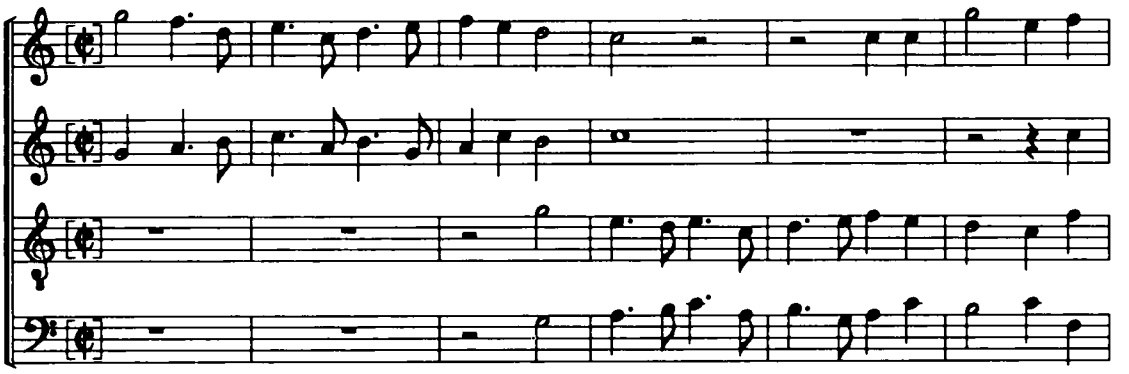

7
12
17
23
28

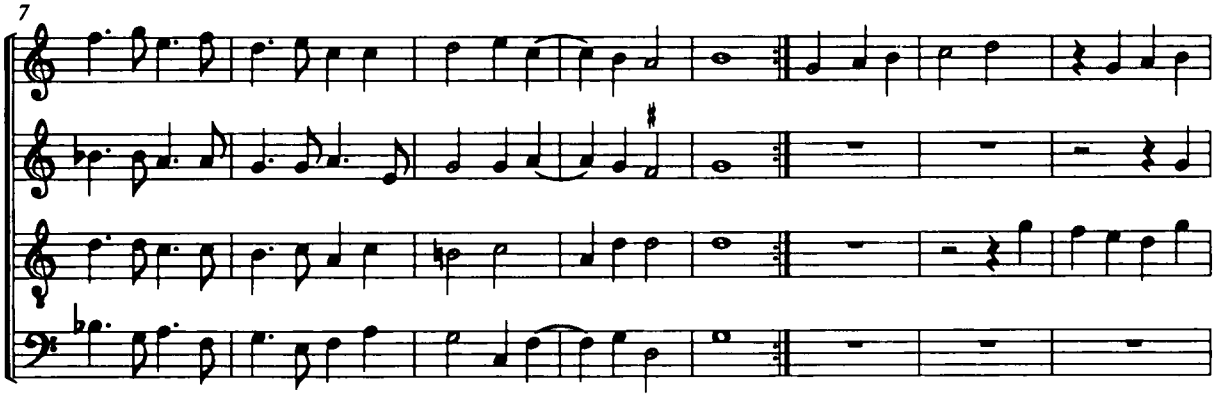


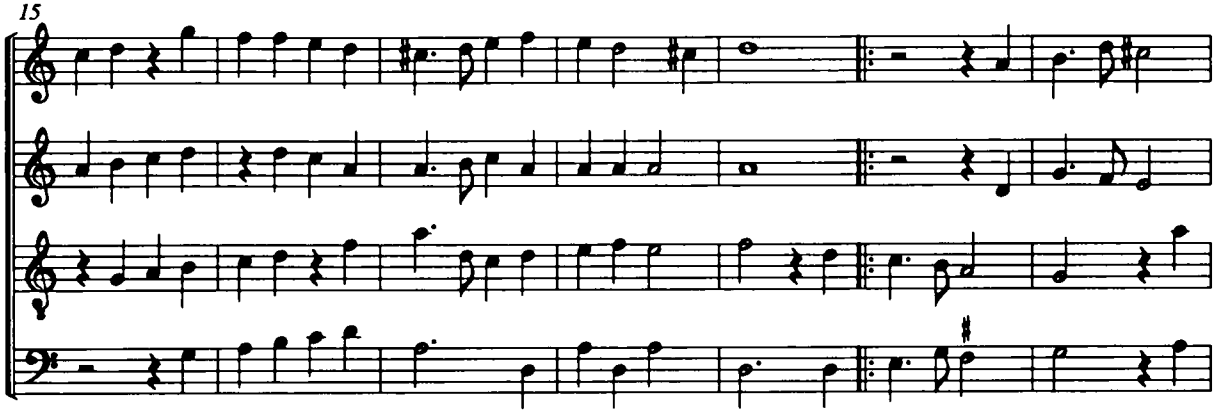
Aliud

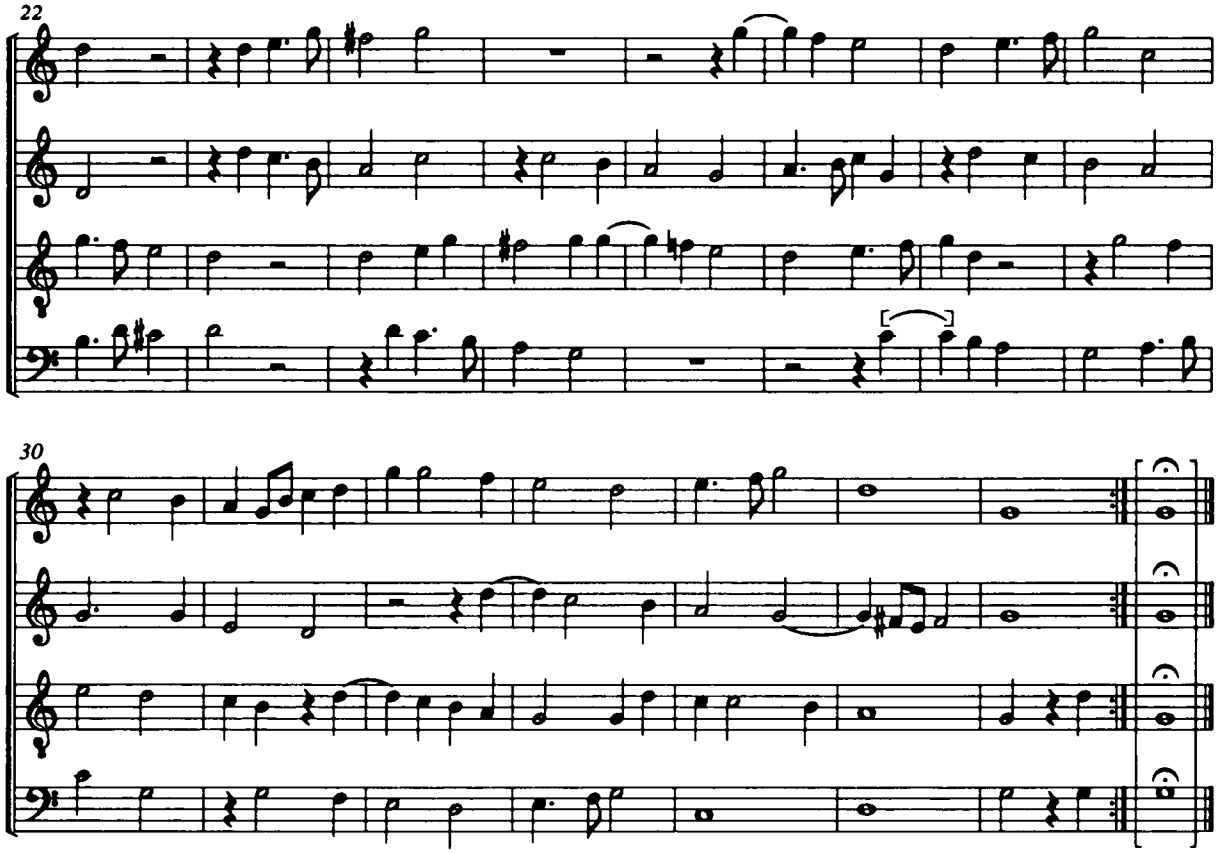
Hoster/Hofer f 59

[94]





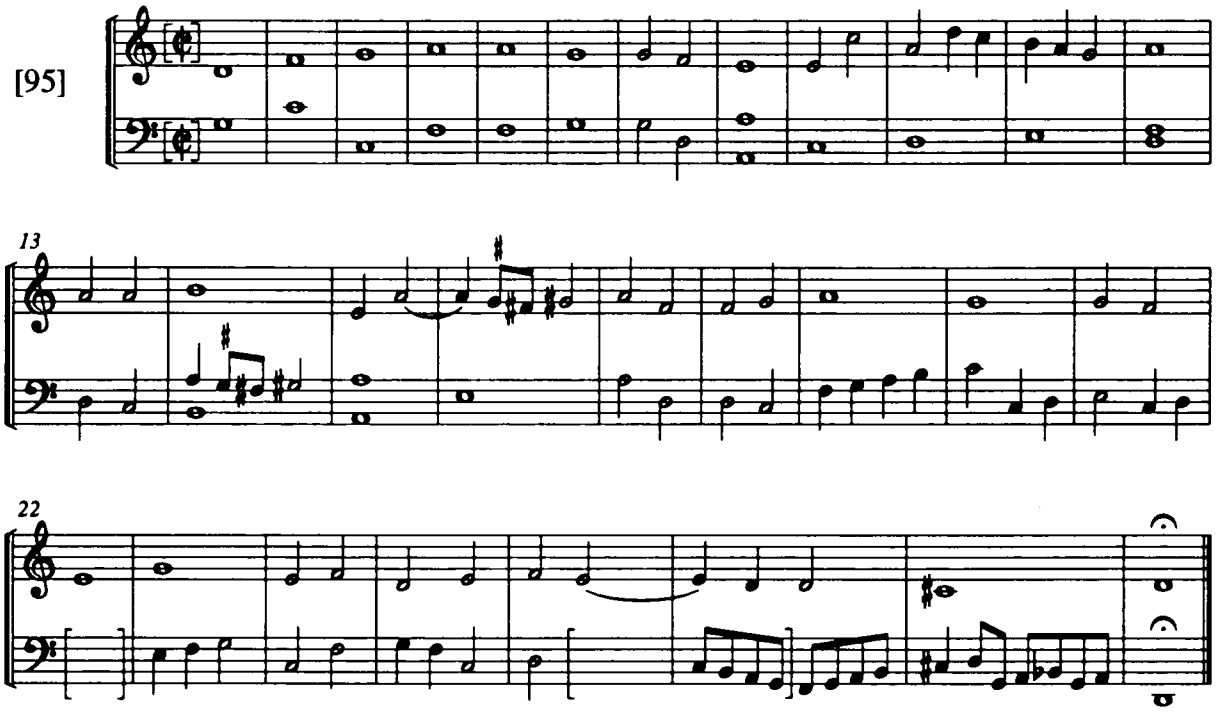




f 59

Hymnus

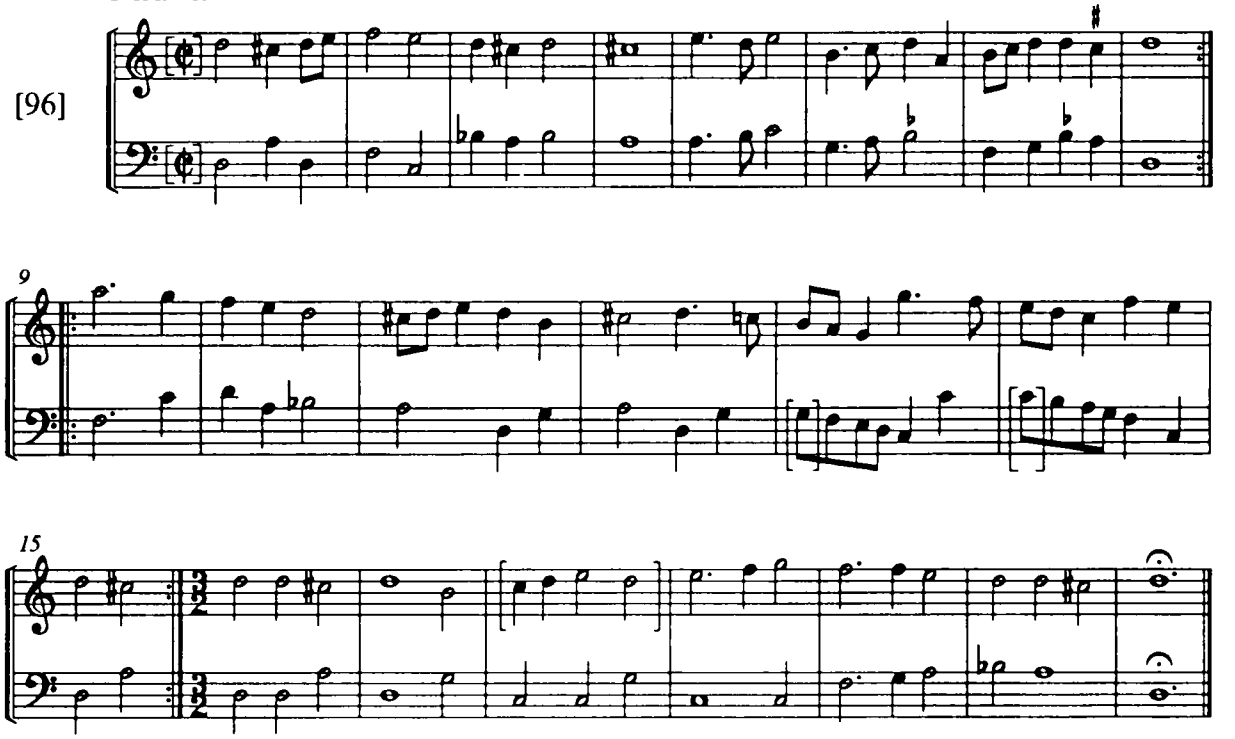
[95]



Padvan

f 60

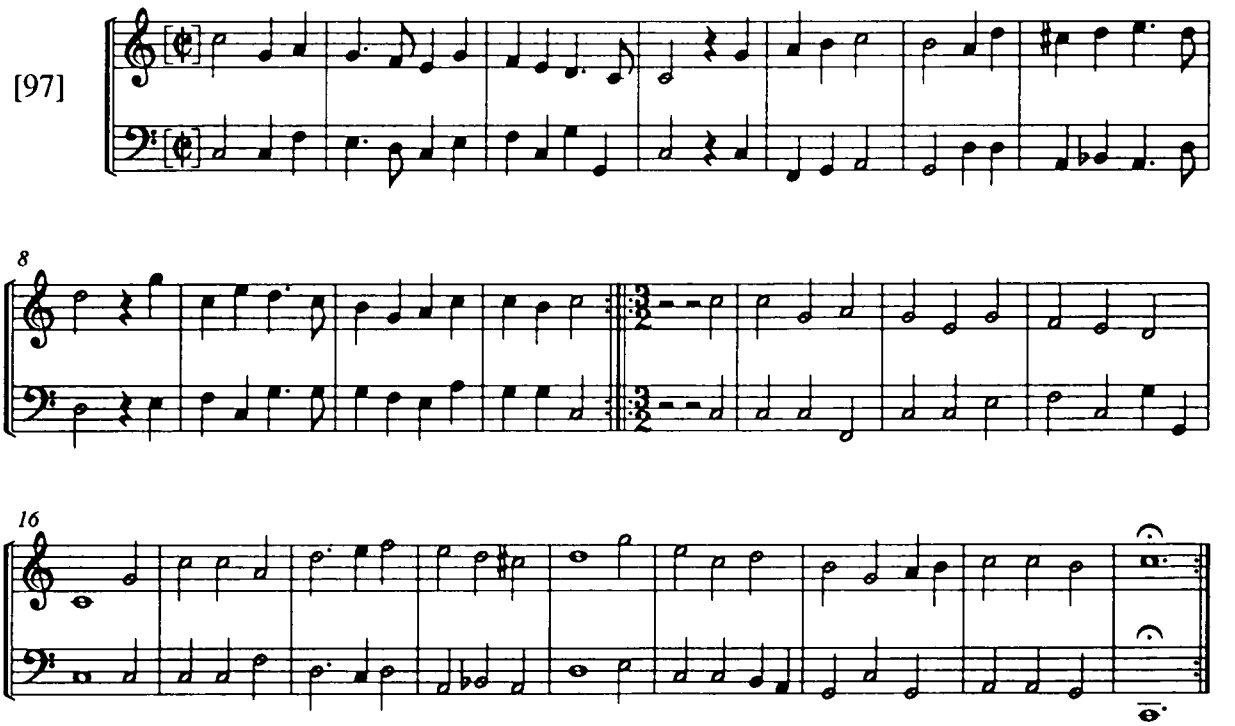
[96]



Ey fayr fax

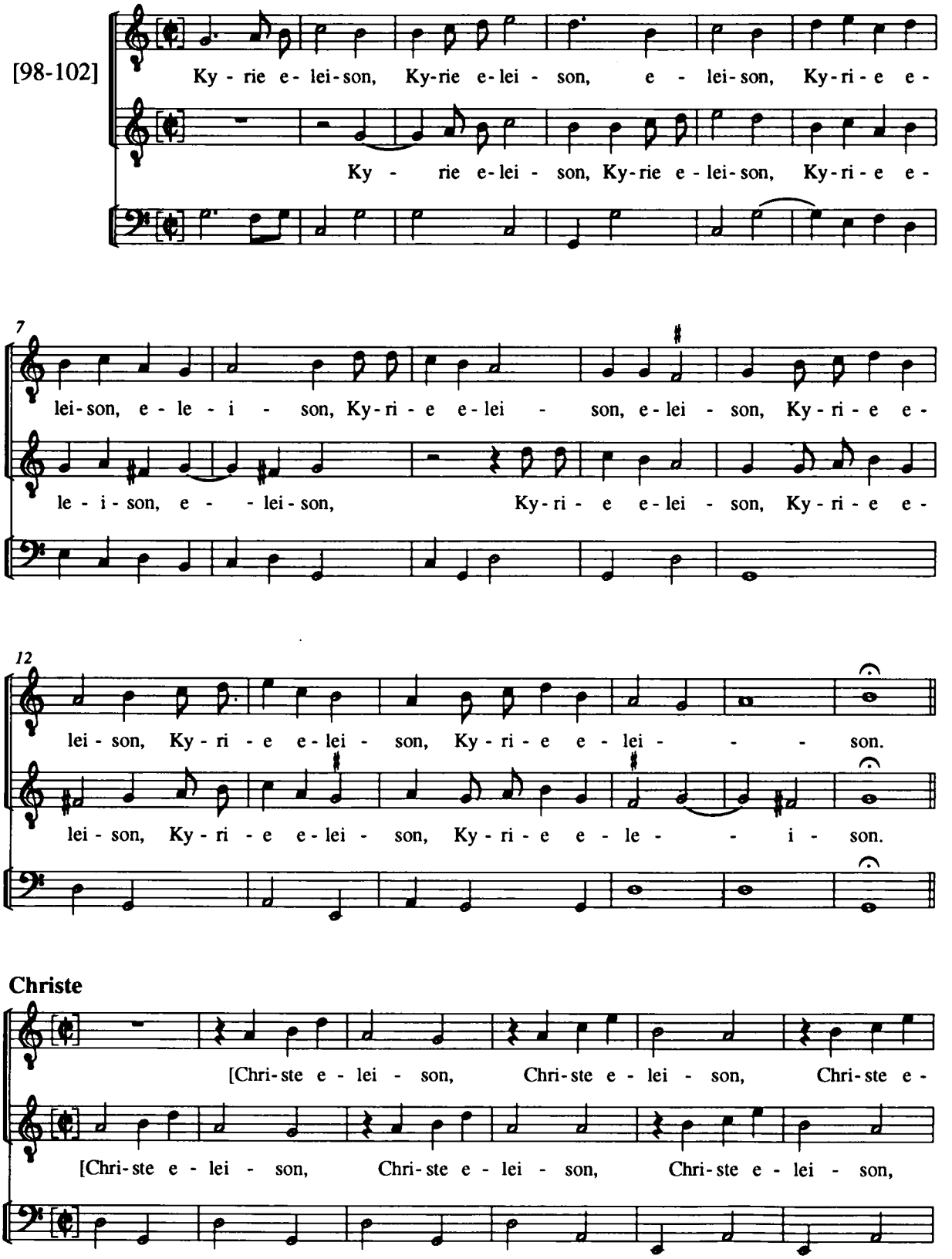
f 60

[97]

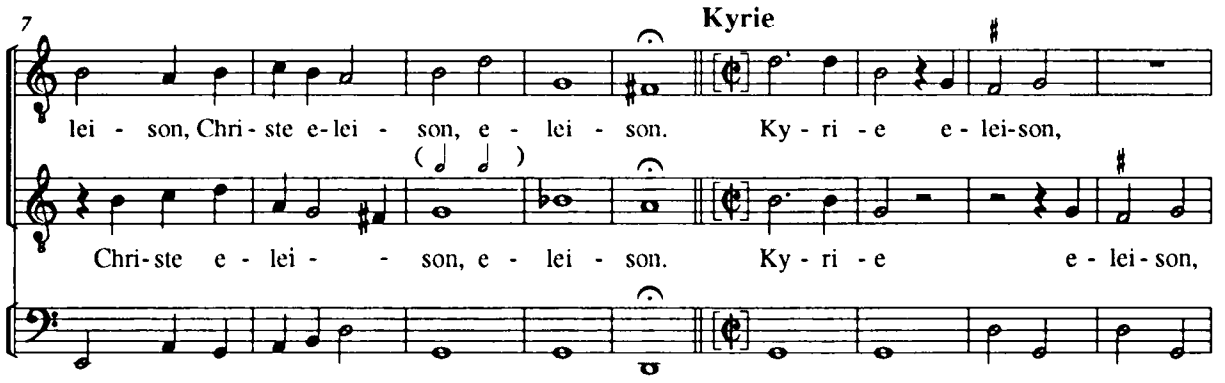


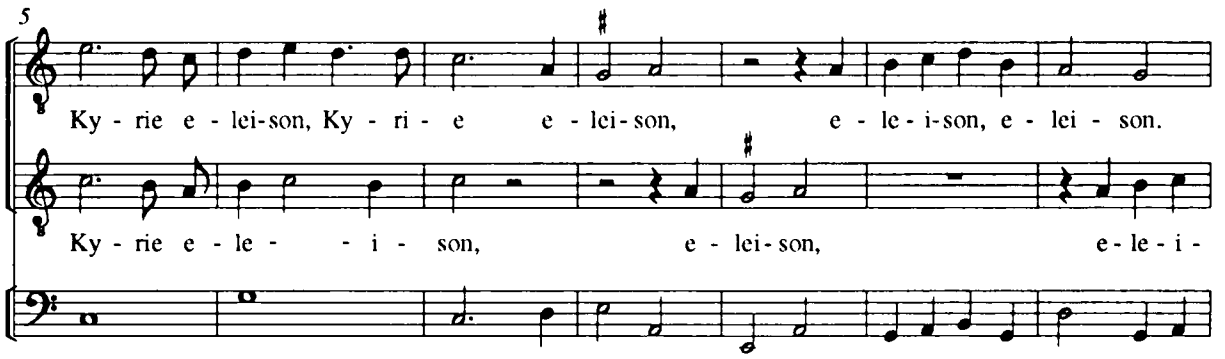
Missa

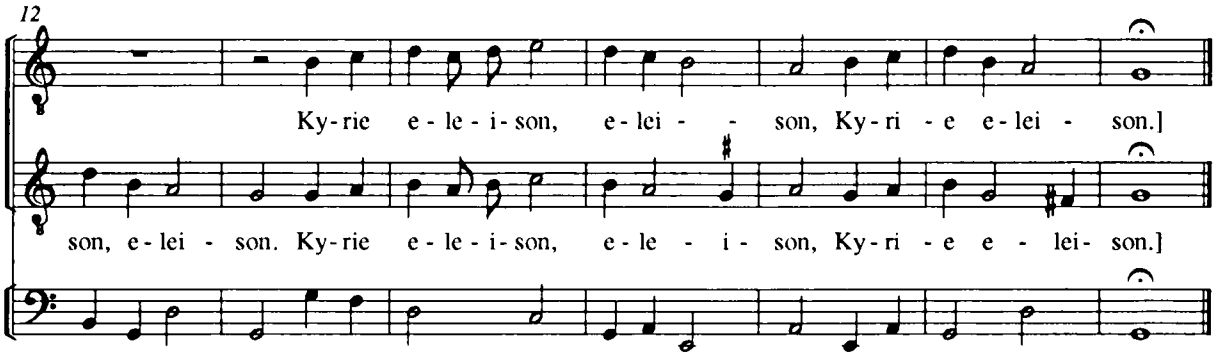
Kyrie



Christe

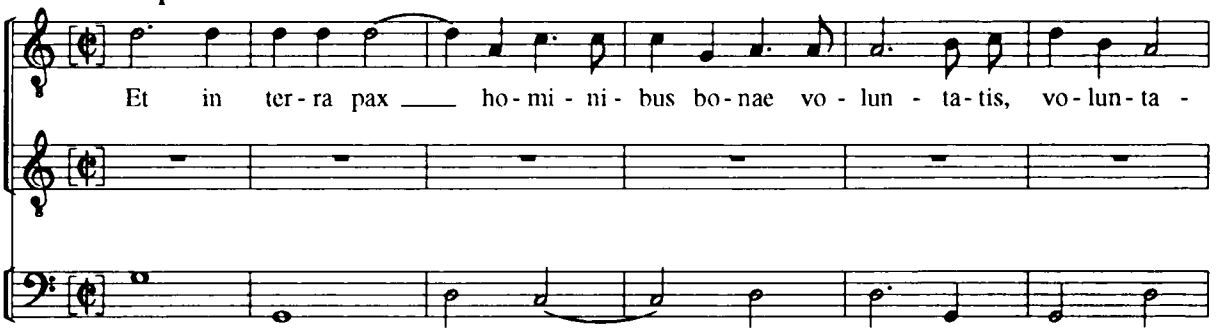


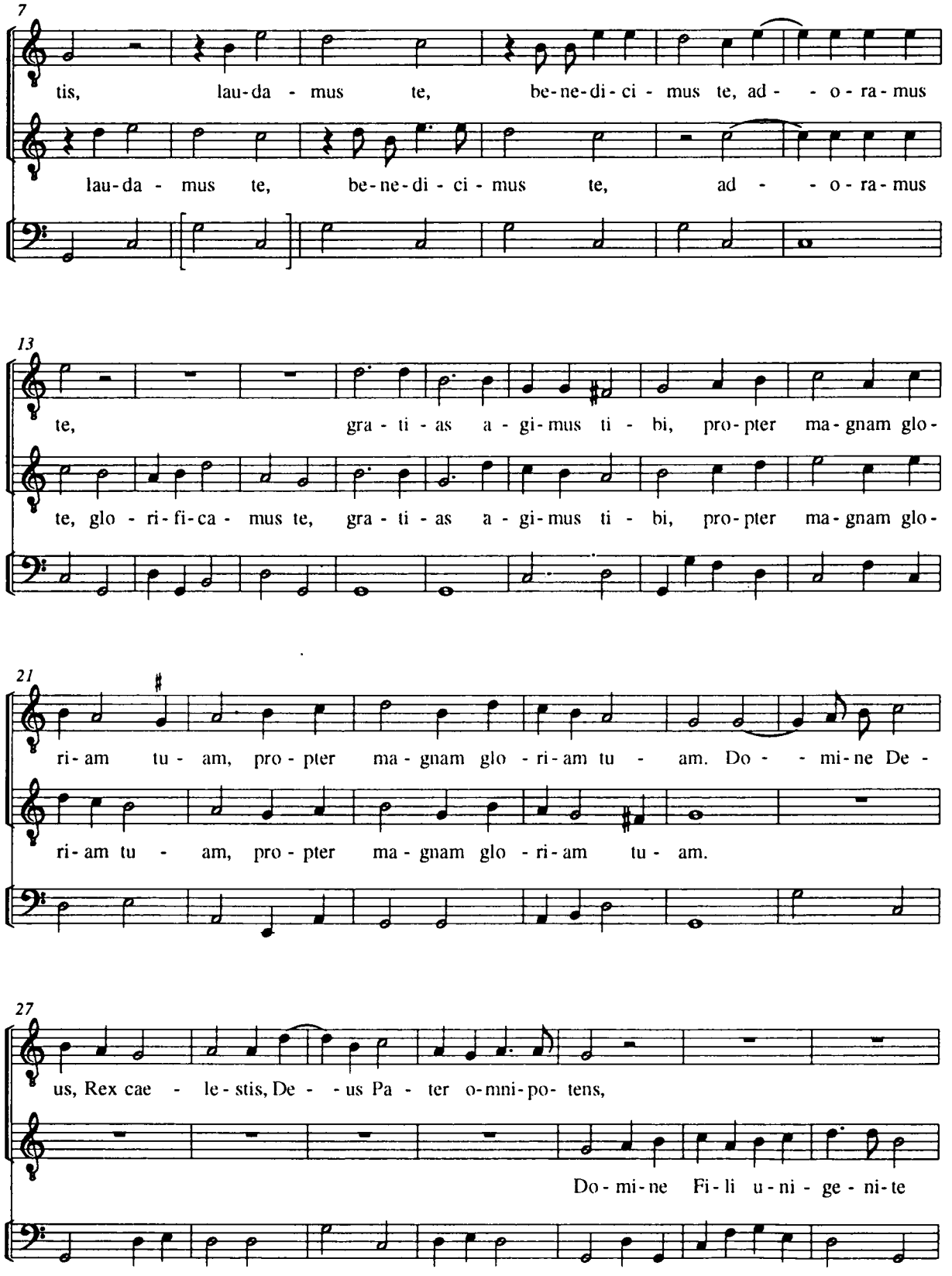


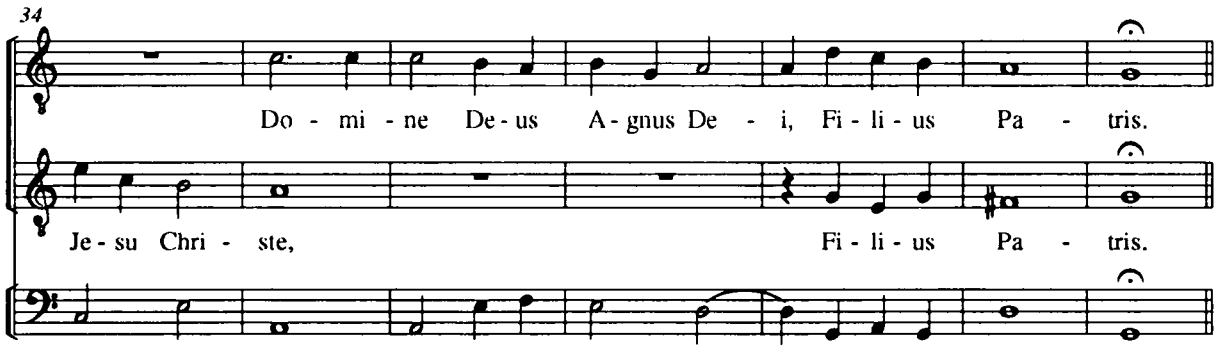


Gloria

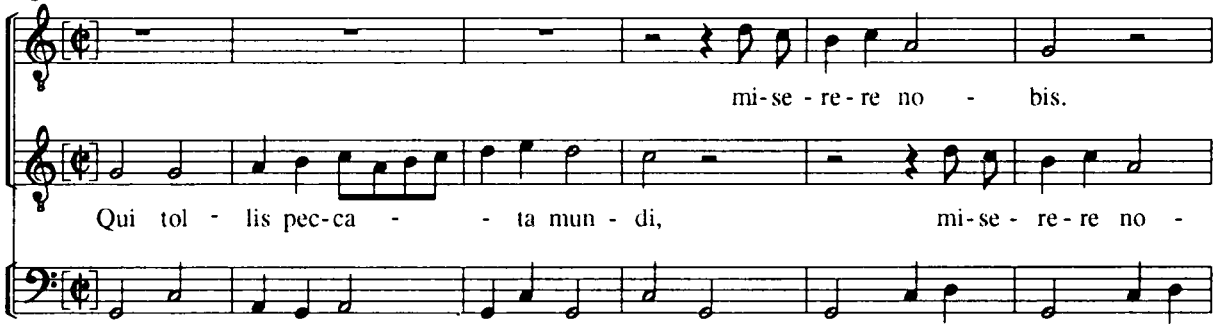
Et in terra pax

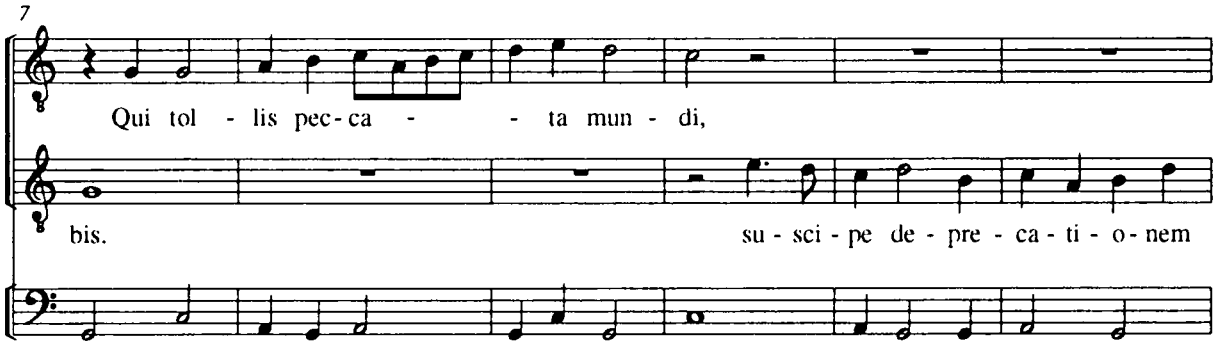


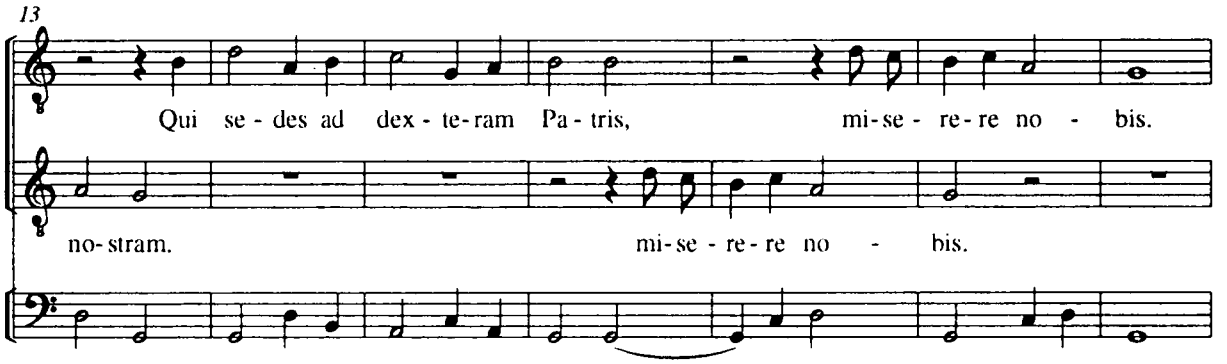

7
tis, lau-da - mus te, be-ne-di-ci - mus te, ad - - o - ra - mus
lau-da - mus te, be-ne-di-ci - mus te, ad - - o - ra - mus
13
te, gra - ti - as a - gi - mus ti - bi, pro - pter ma - gnam glo -
te, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus ti - bi, pro - pter ma - gnam glo -
21
ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am. Do - - mi - ne De -
ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am.
27
us, Rex cae - le - stis, De - - us Pa - ter o - mni - po - tens,
Do - mi - ne Fi - li u - ni - ge - ni - te

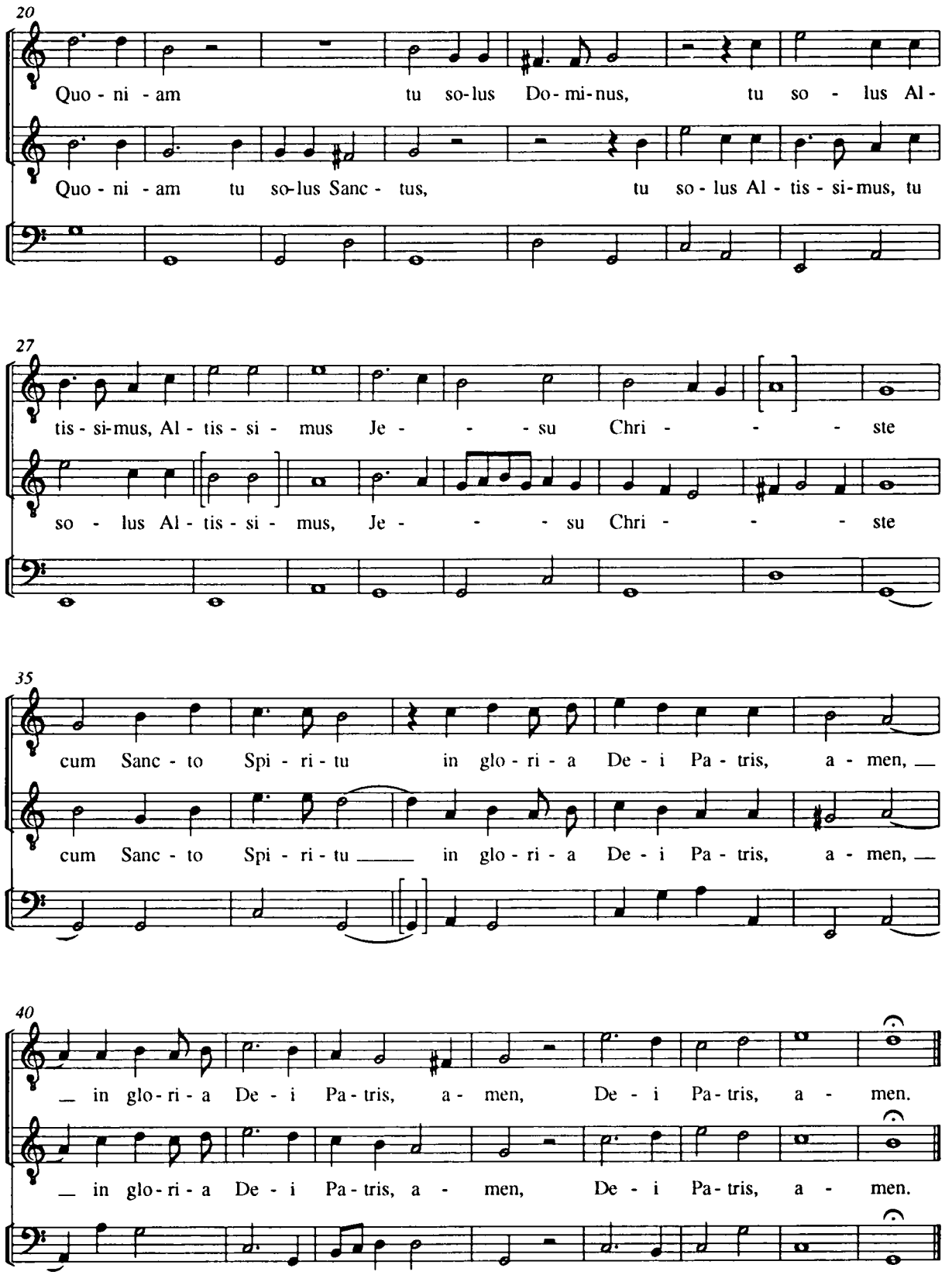

34
Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa - tris.
Je - su Chri - ste, Fi - li - us Pa - tris.

Qui tollis


mi - se - re - re no - bis.
Qui tol - lis pec - ca - - ta mun - di, mi - se - re - re no -


7
Qui tol - lis pec - ca - - ta mun - di,
bis. su - sci - pe de - pre - ca - ti - o - nem

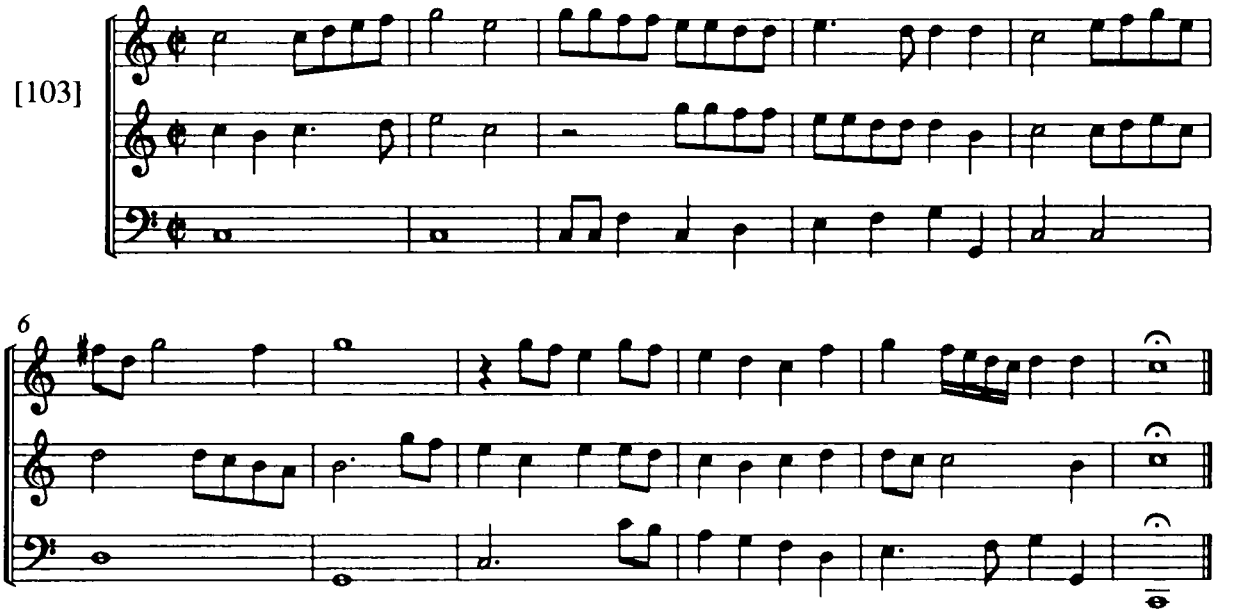

13
Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.
no - stram. mi - se - re - re no - bis.


20
Quo - ni - am tu so-lus Do-mi-nus, tu so - lus Al-
Quo - ni - am tu so-lus Sanc - tus, tu so - lus Al - tis - si-mus, tu
27
tis - si-mus, Al - tis - si - mus Je - - - su Chri - - - ste
so - lus Al - tis - si - mus, Je - - - su Chri - - - ste
35
cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men,
cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men,
40
in glo - ri - a De - i Pa - tris, a - men, De - i Pa - tris, a - men.
in glo - ri - a De - i Pa - tris, a - men, De - i Pa - tris, a - men.

Symphonia

f 63

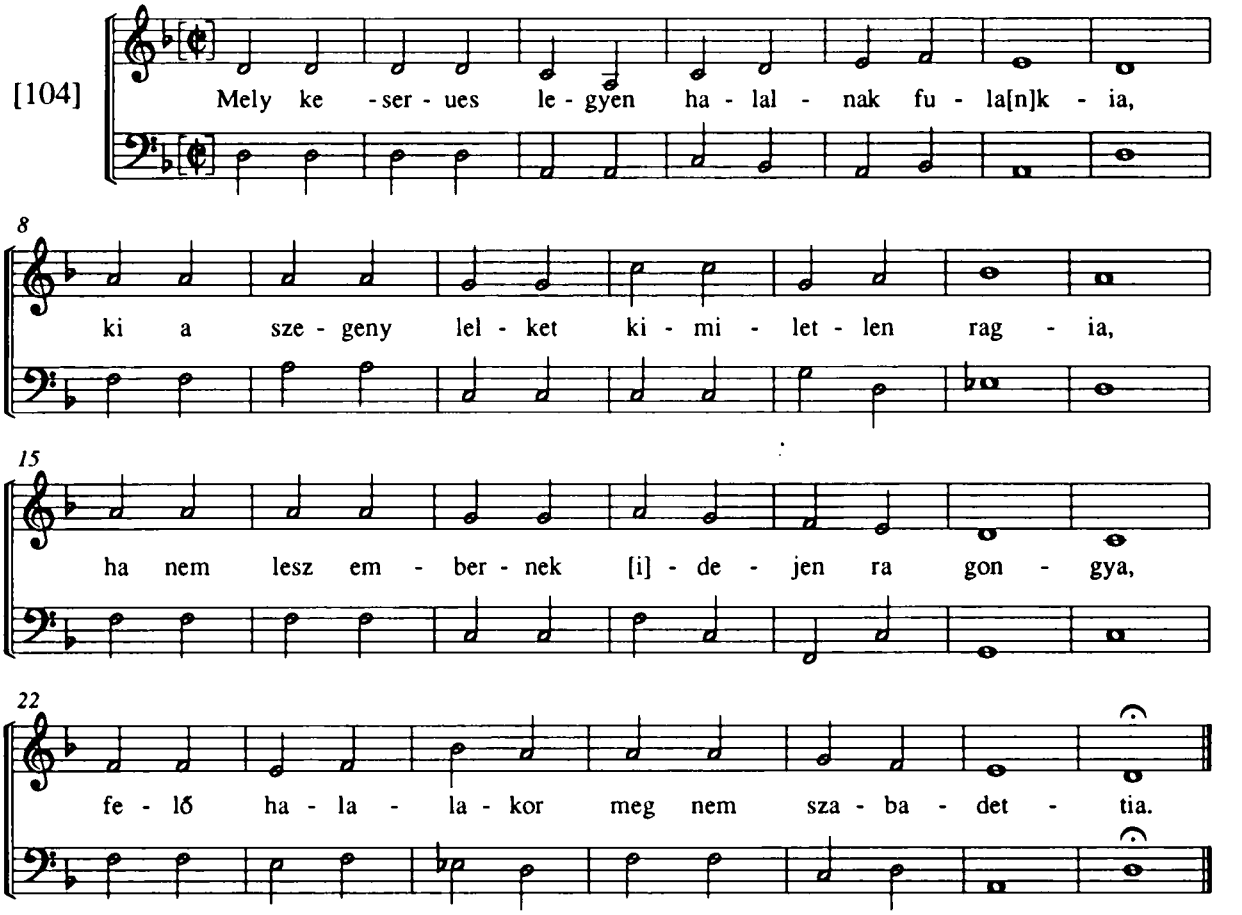
[103]



Az gazdag siralma Sz. Bernard latasabol

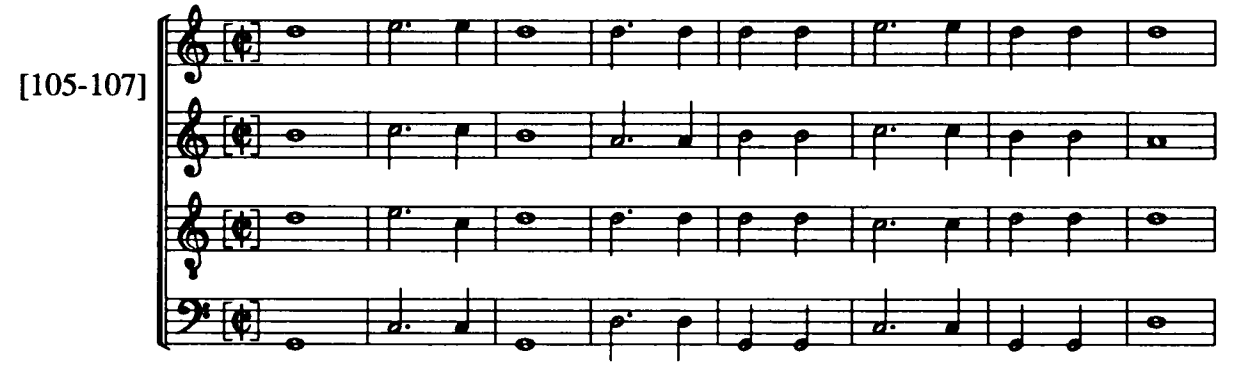
f 63

[104]

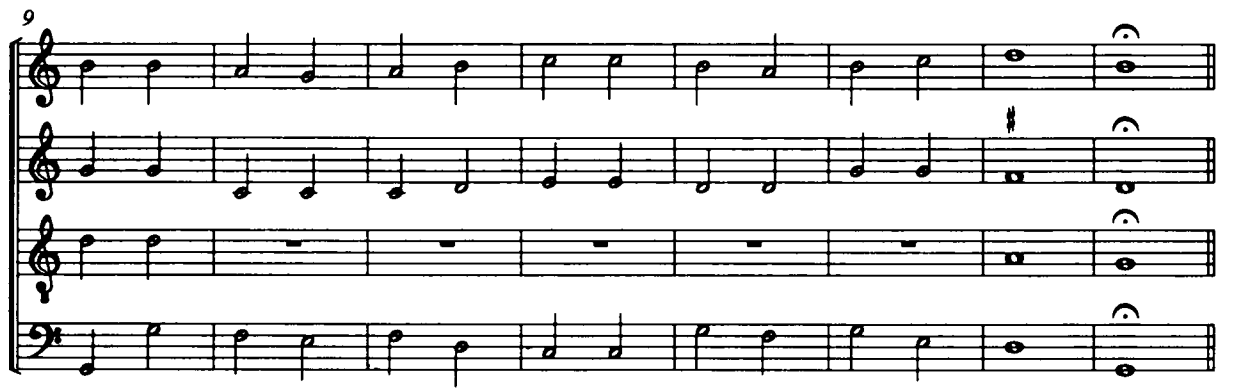


Kyrie

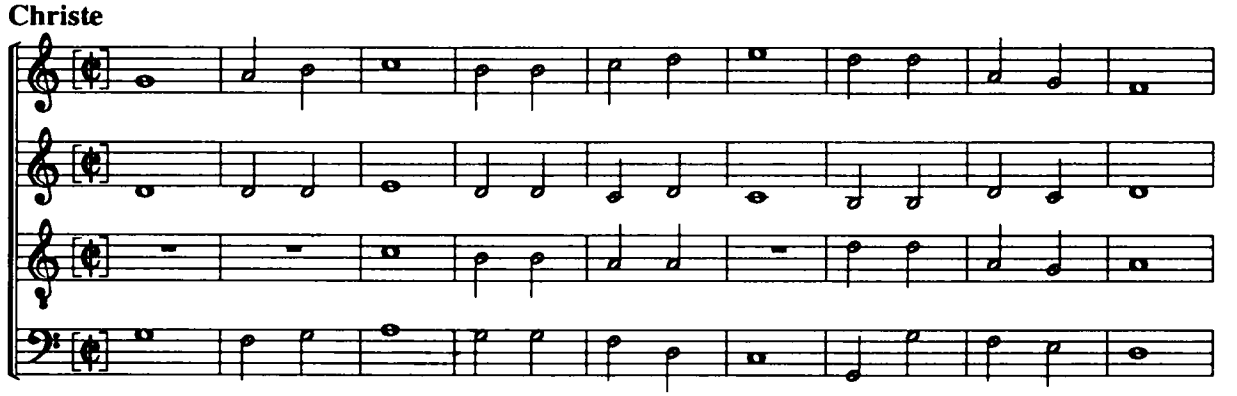
[105-107]



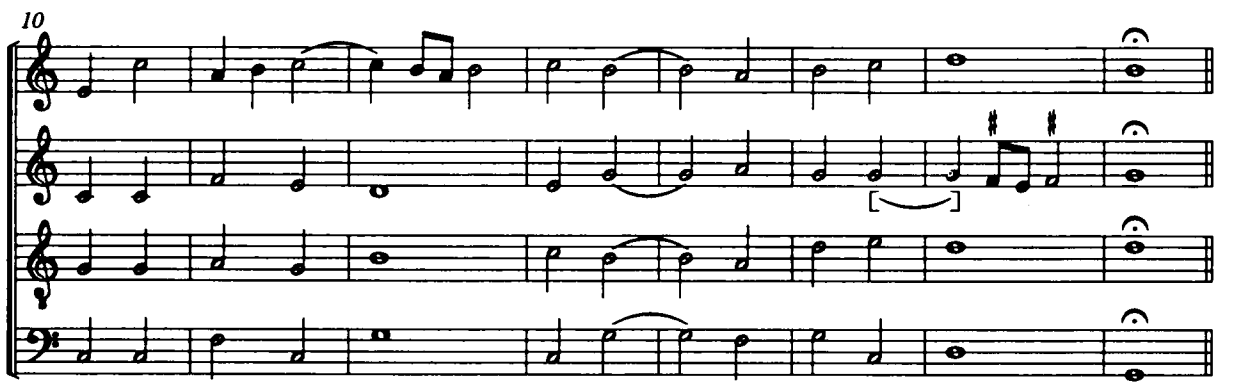
9



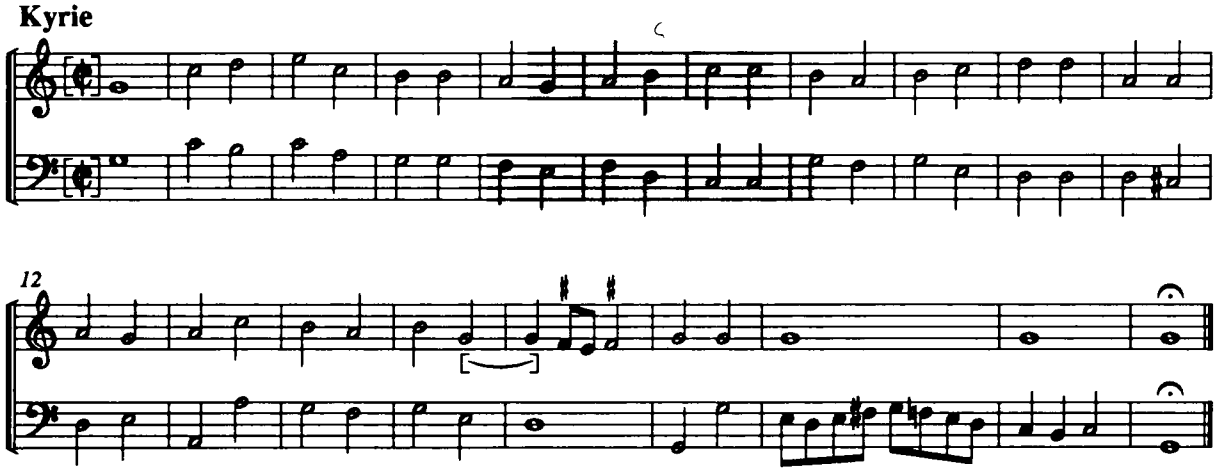
Christe



10



Kyrie

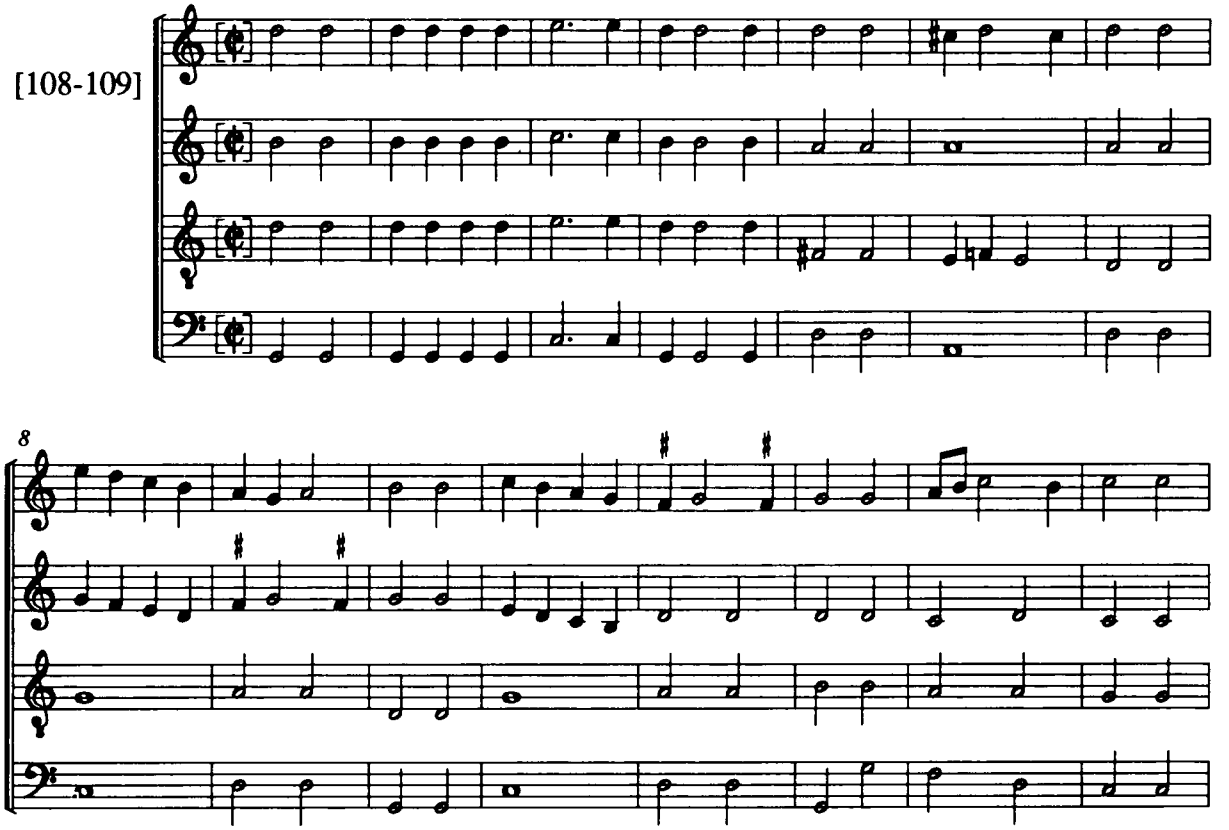


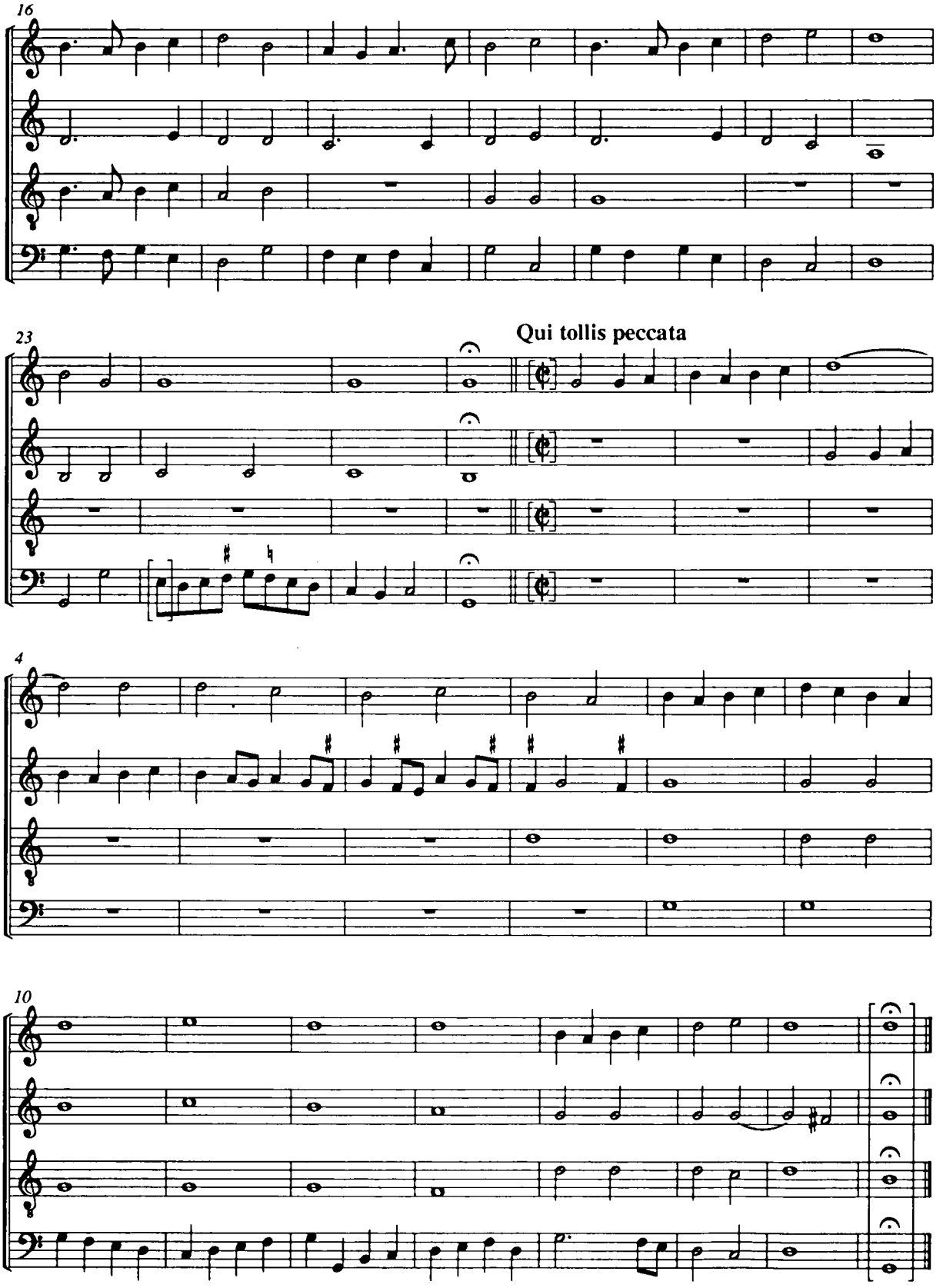
Gloria

f 64

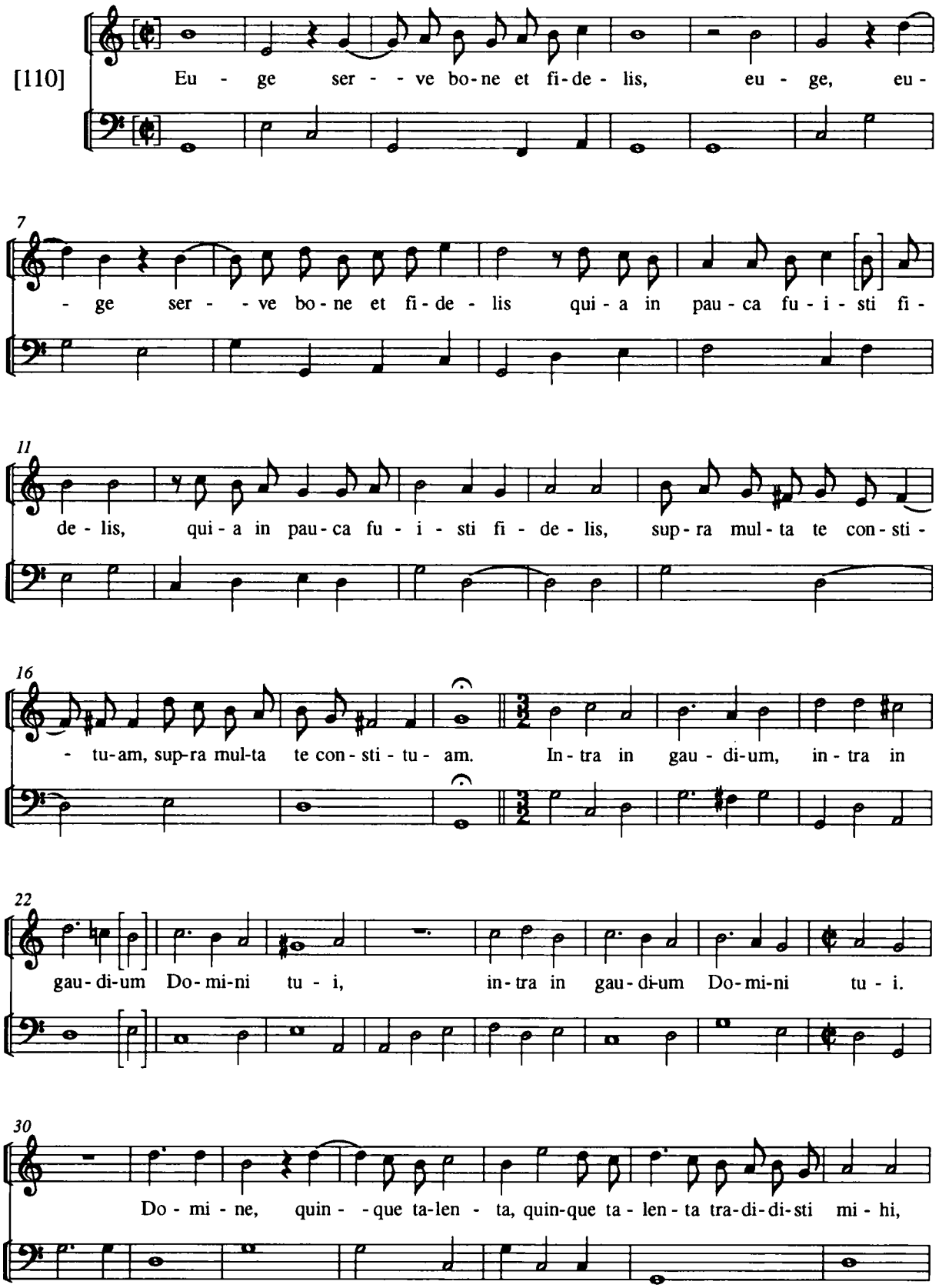
Et in terra pax

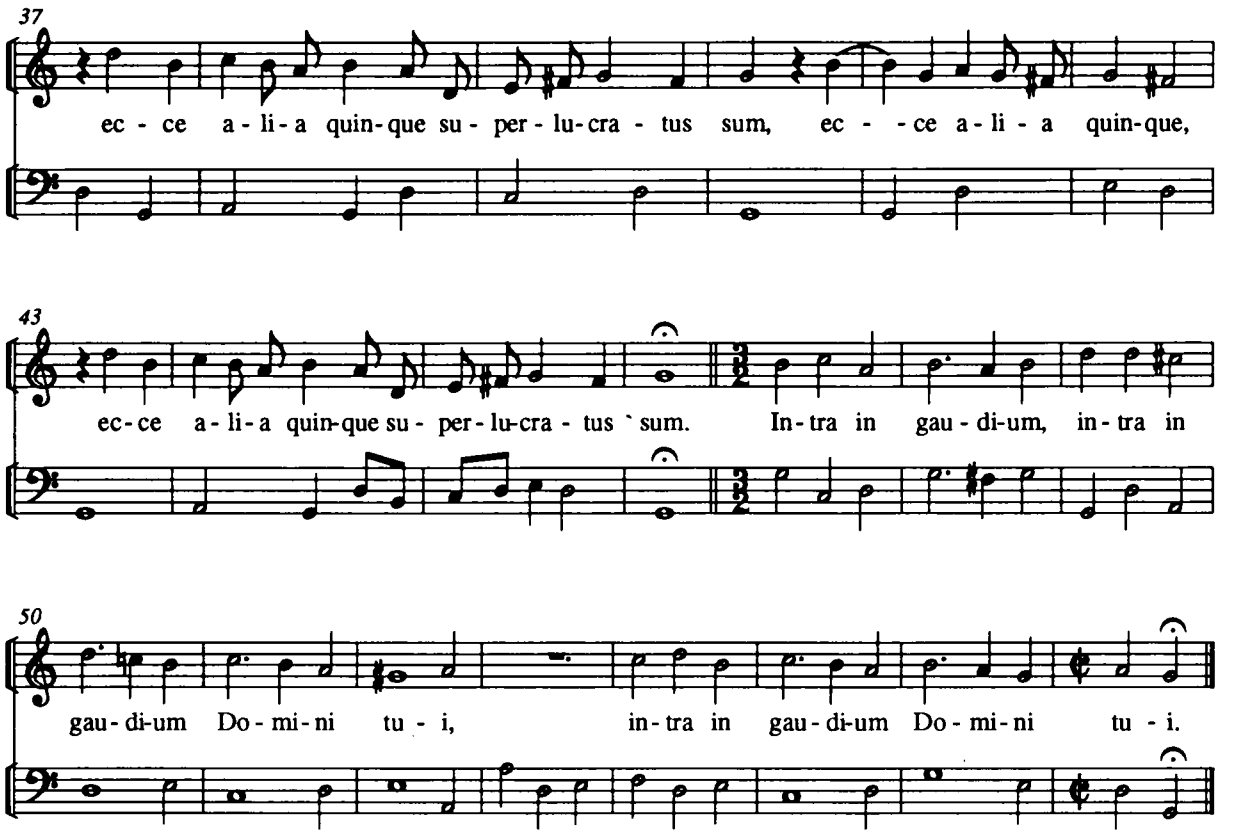
[108-109]




16
23
Qui tollis peccata
4
10

Euge serve bone

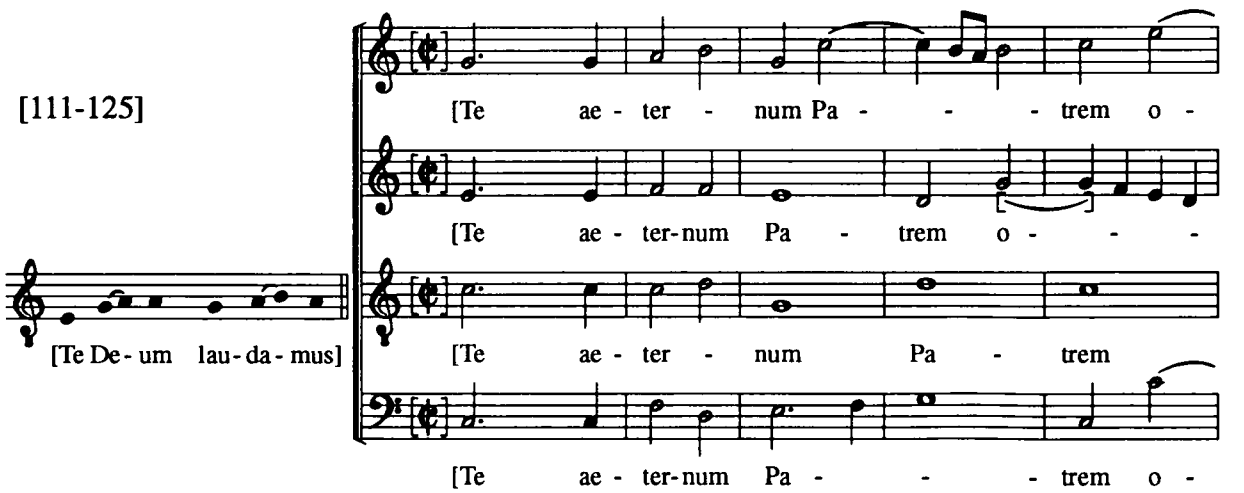


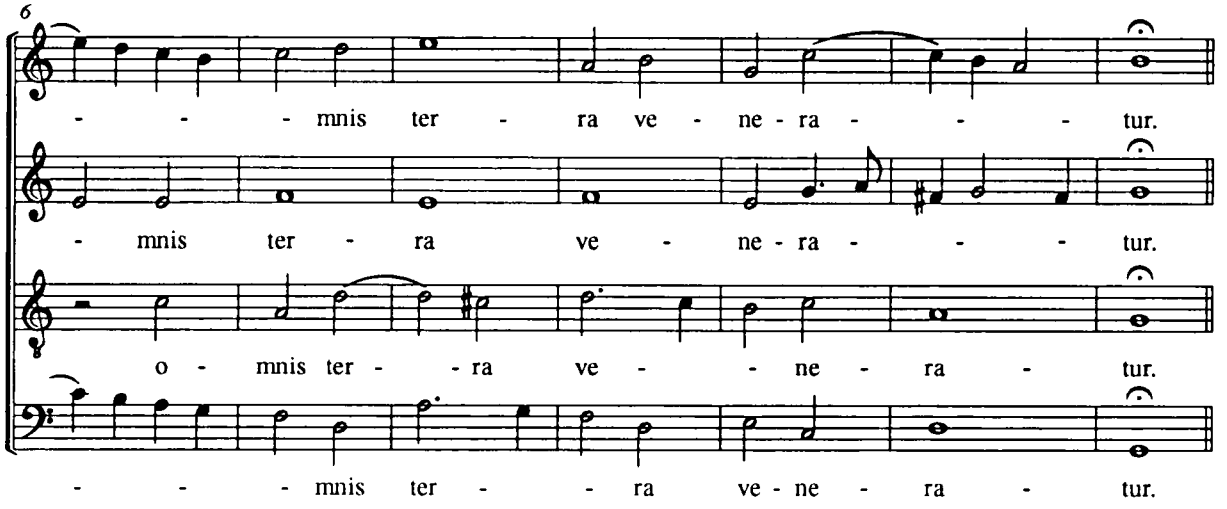


f 66

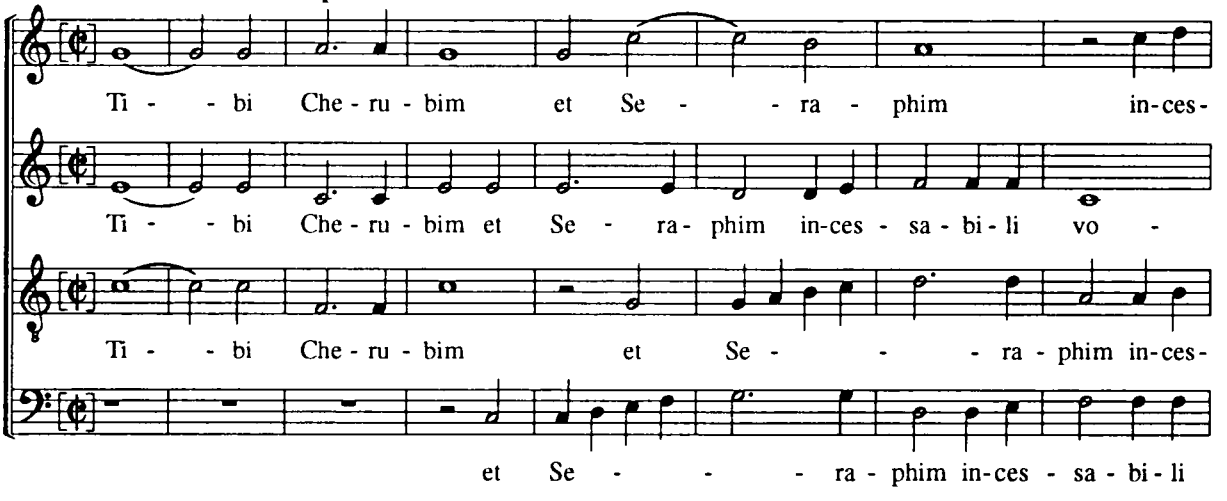
Te Deum laudamus

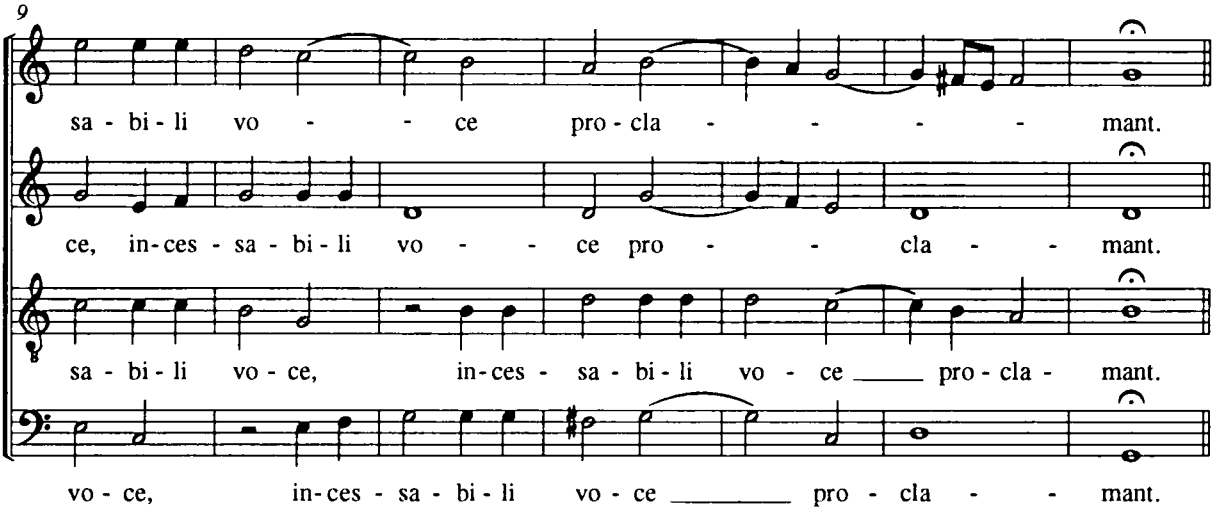
[111-125]

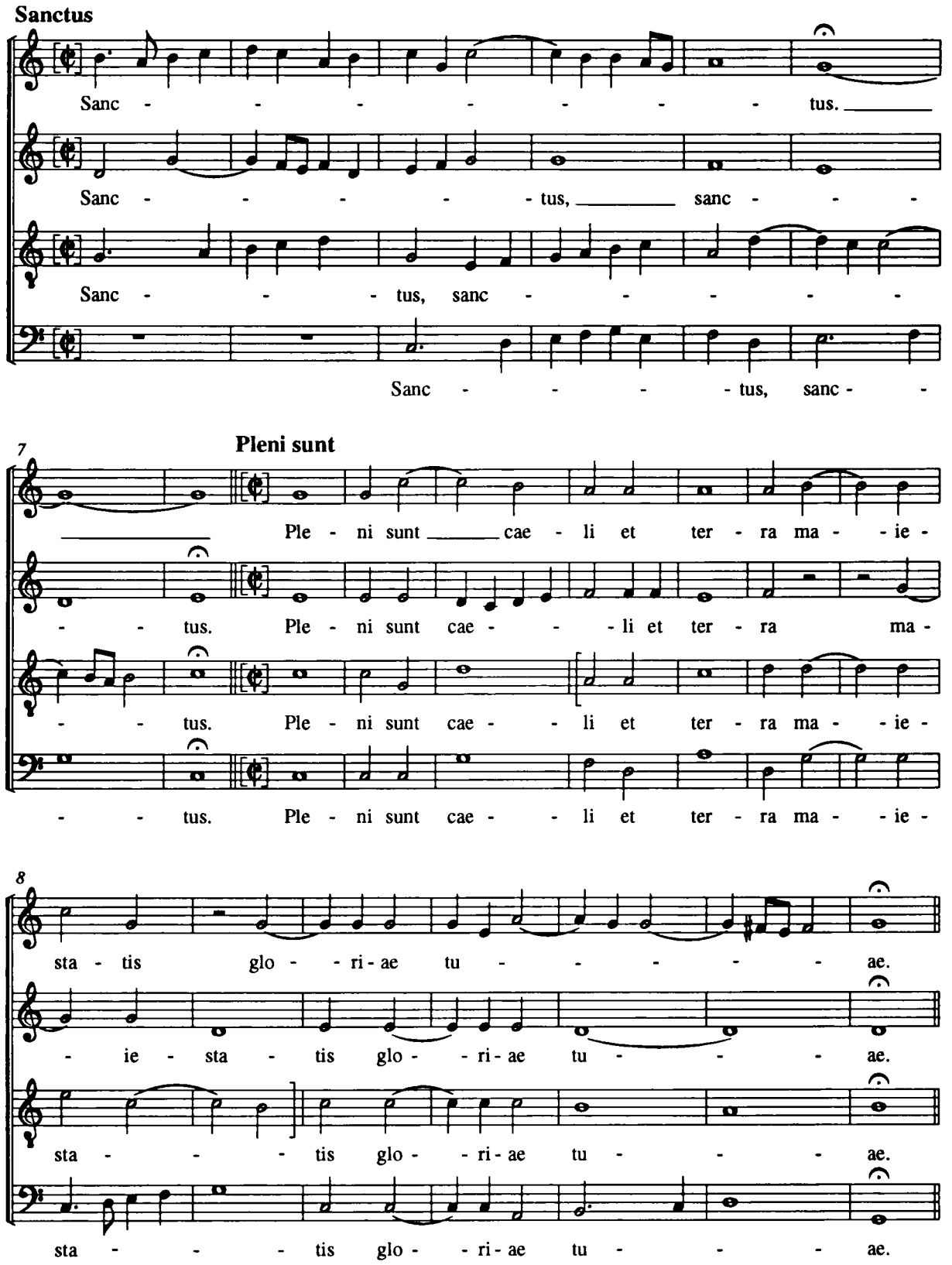


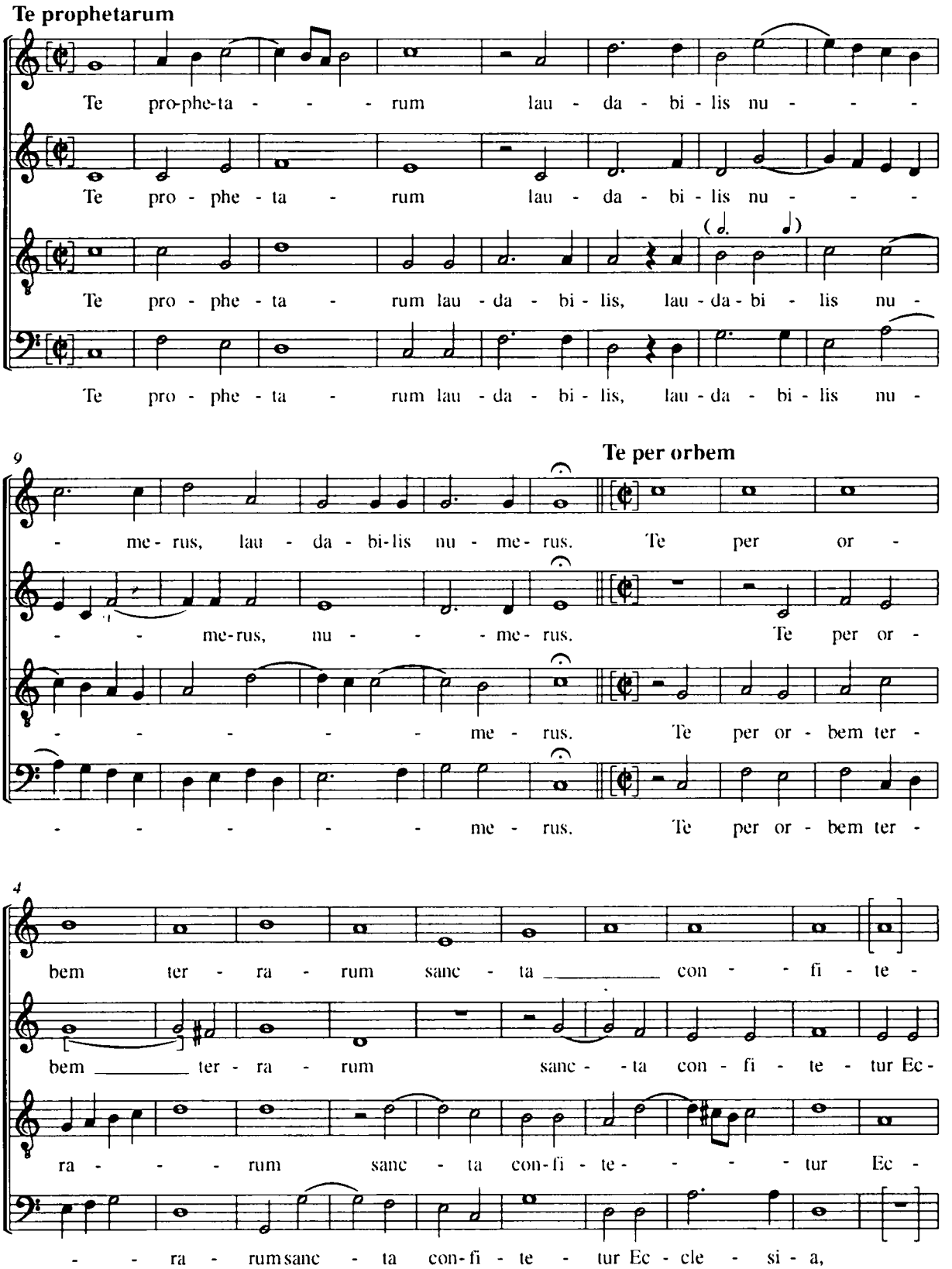


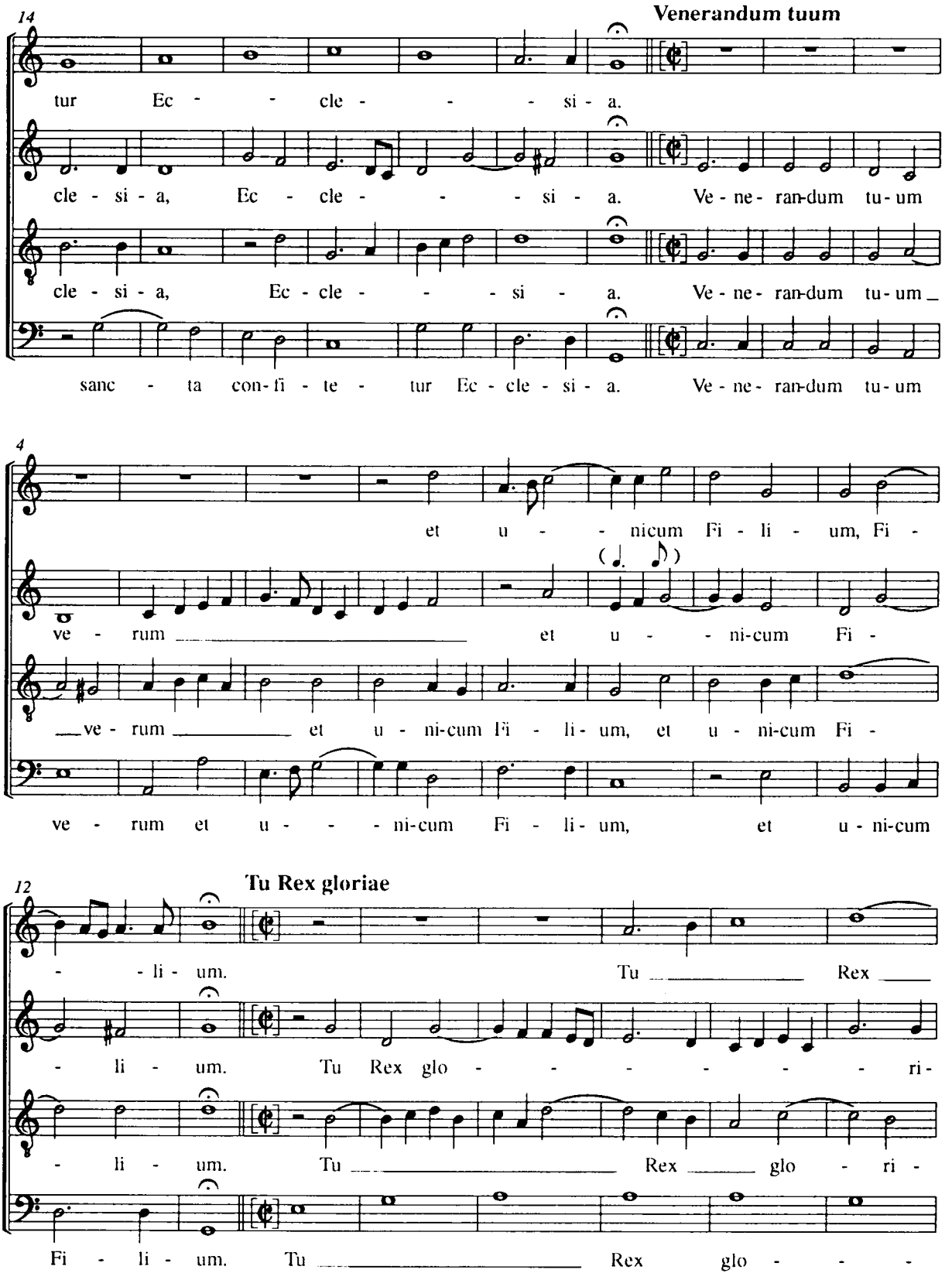
Tibi Cherubim et Seraphim

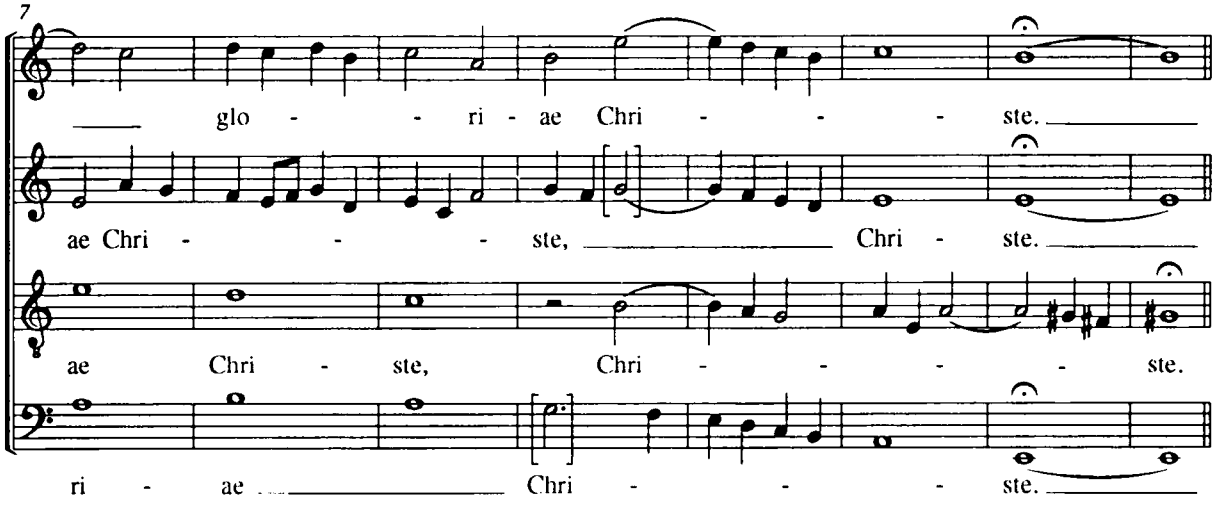




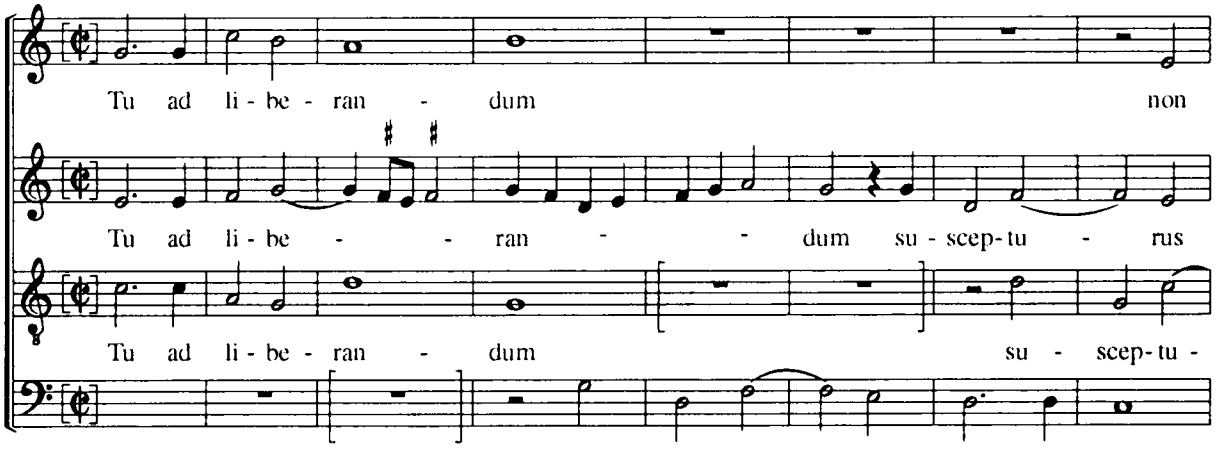

Sanctus
Sanc - - - - - - - tus.
Sanc - - - - - tus, sanc - - -
Sanc - - - tus, sanc - - - - -
Sanc - - - - tus, sanc -
7
Pleni sunt
Ple - ni sunt cae - li et ter - ra ma - - ie -
- - tus. Ple - ni sunt cae - - - li et ter - ra ma -
- - tus. Ple - ni sunt cae - - li et ter - ra ma - - ie -
- - tus. Ple - ni sunt cae - - li et ter - ra ma - - ie -
8
sta - tis glo - - ri - ae tu - - - - - ae.
- ie - sta - tis glo - - ri - ae tu - - - ae.
sta - - - tis glo - - ri - ae tu - - - ae.
sta - - - tis glo - - ri - ae tu - - - ae.

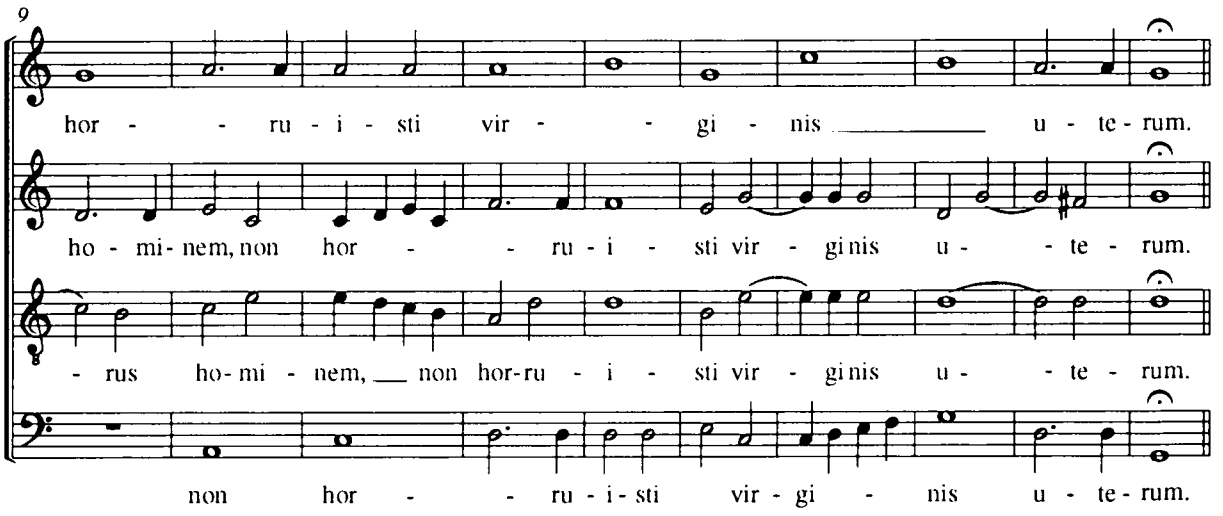

Te prophetarum
Te pro-phe-ta - - - - rum lau - da - bi - lis nu - - - -
Te pro - phe - ta - rum lau - da - bi - lis nu - - - -
Te pro - phe - ta - rum lau - da - bi - lis, lau - da - bi - lis nu -
Te pro - phe - ta - rum lau - da - bi - lis, lau - da - bi - lis nu -
9
- me - rus, lau - da - bi - lis nu - me - rus.
- - me - rus, nu - - - me - rus.
- - - - - - me - rus.
- - - - - - me - rus.
Te per orbem
Te per or -
Te per or -
Te per or - bem ter -
Te per or - bem ter -
4
bem ter - ra - rum sanc - ta con - - fi - te -
bem ter - ra - rum sanc - - ta con - fi - te - tur Ec -
ra - - - - rum sanc - ta con - fi - te - - - - tur Ec -
- - ra - rum sanc - ta con - fi - te - tur Ec - cle - si - a,


14
Venerandum tuum
tur Ec - - cle - - - - si - a.
cle - si - a, Ec - cle - - - si - a. Ve - ne - ran-dum tu - um
cle - si - a, Ec - cle - - - si - a. Ve - ne - ran-dum tu - um
sanc - ta con-fi - te - tur Ec - cle - si - a. Ve - ne - ran-dum tu - um
4
et u - - nicum Fi - li - um, Fi -
ve - rum et u - ni-cum Fi -
ve - rum et u - ni-cum Fi - li - um, et u - ni-cum Fi -
ve - rum et u - - - ni-cum Fi - li - um, et u - ni-cum
12
Tu Rex gloriae
- - li - um. Tu Rex
- li - um. Tu Rex glo - - - - - - - ri -
- li - um. Tu Rex glo - ri -
Fi - li - um. Tu Rex glo - - -

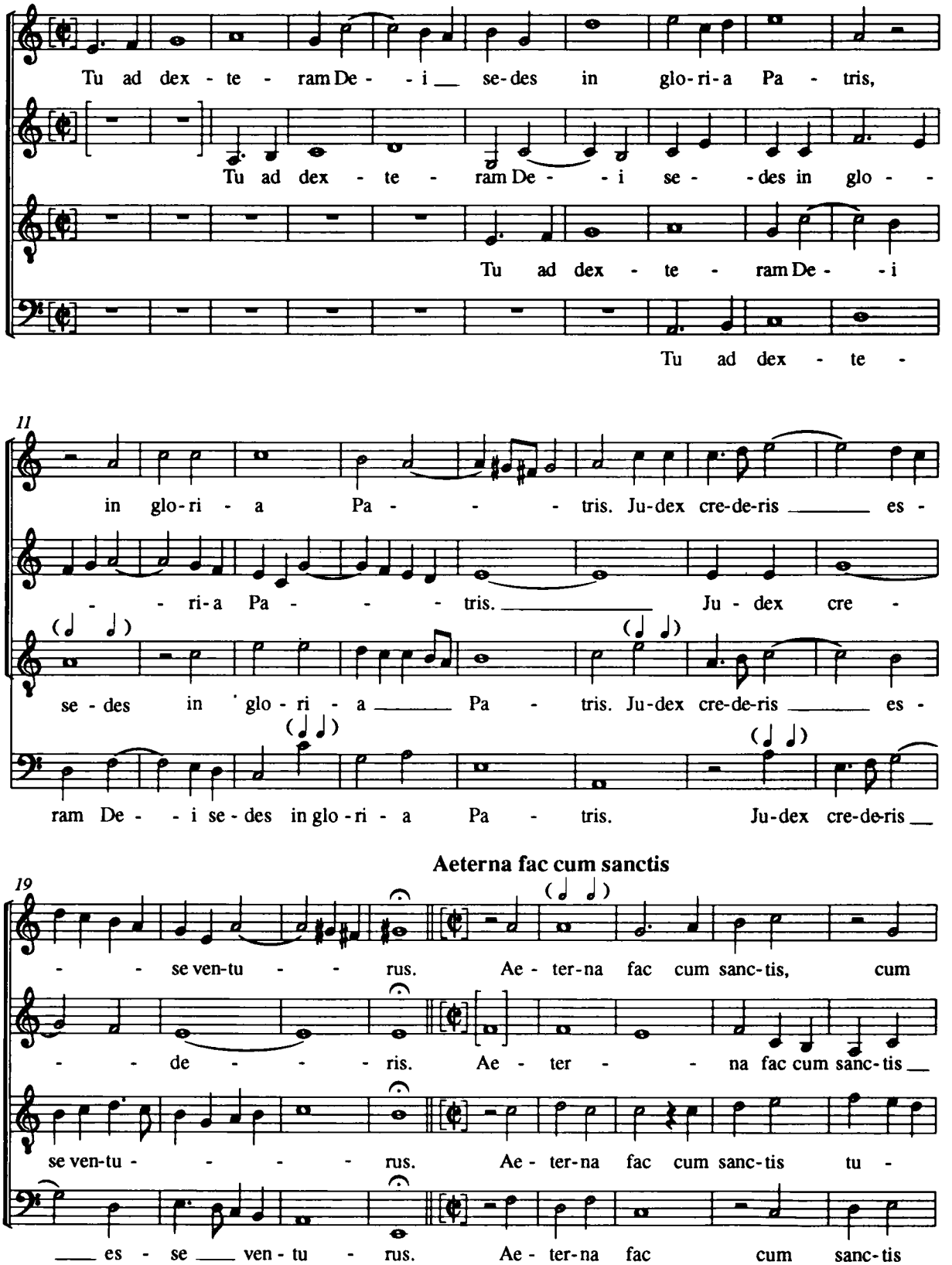


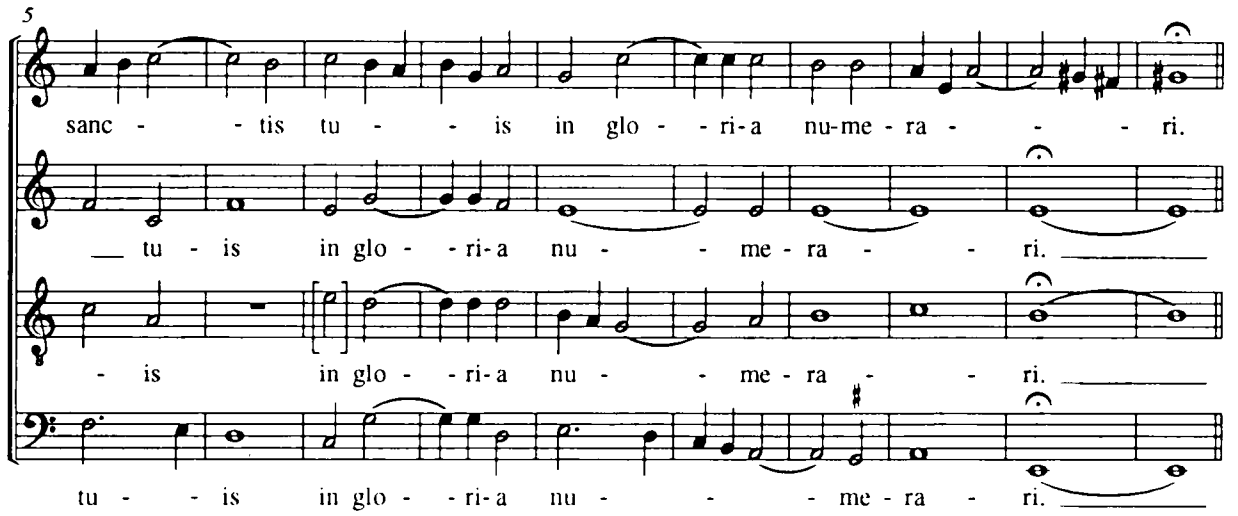
Tu ad liberandum



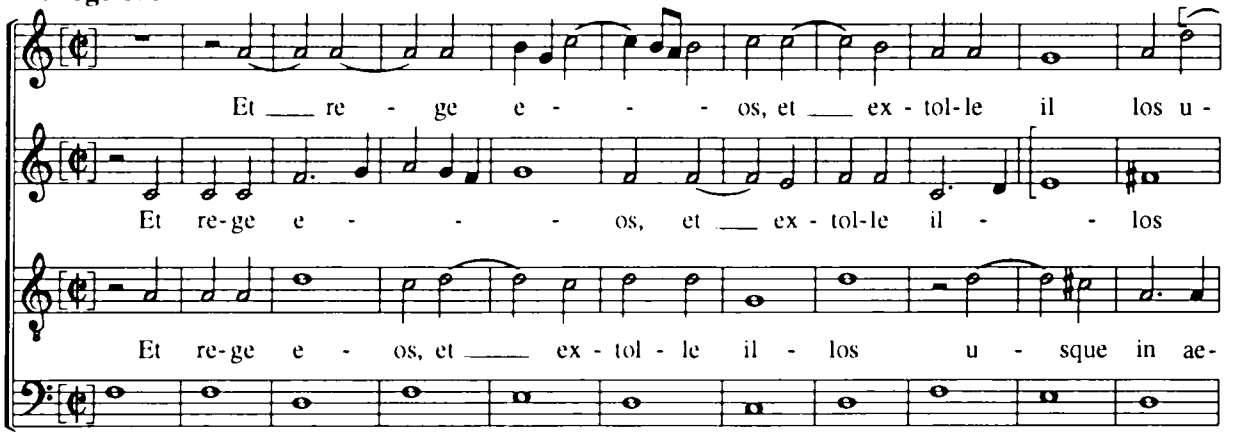


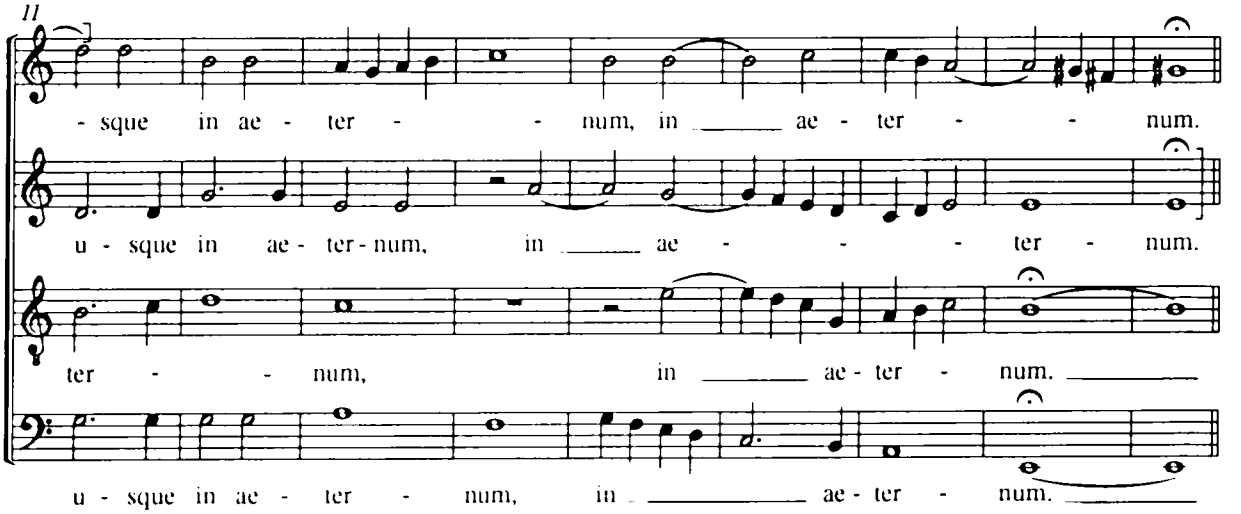
[Tu ad dexteram]



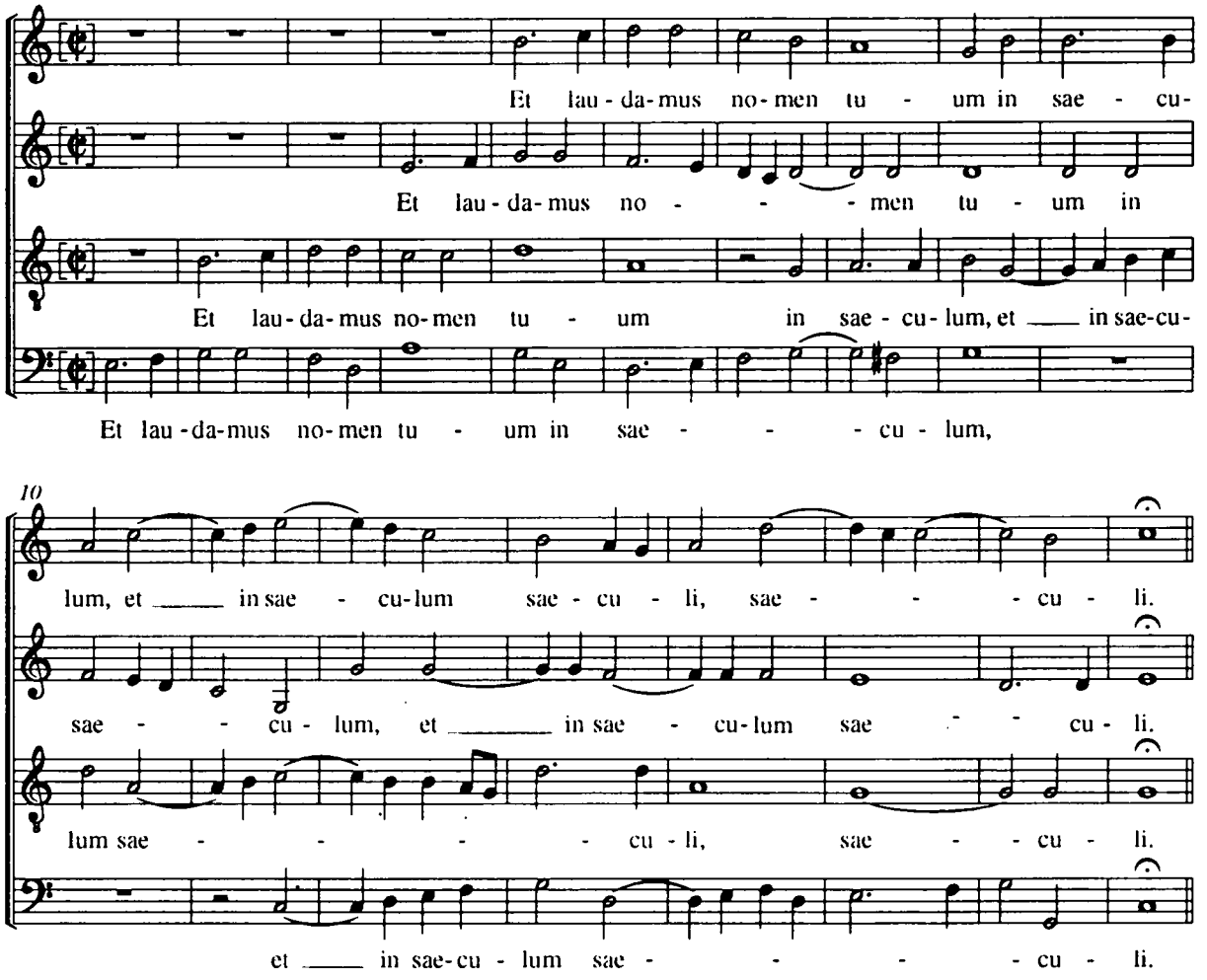

5
sanc - - tis tu - - is in glo - - ri-a nu-me - ra - - - ri.
__ tu - is in glo - - ri-a nu - - me - ra - - ri. ___
- is in glo - - ri-a nu - - me - ra - - ri. ___
tu - - is in glo - - ri-a nu - - - me - ra - ri. ___

Et rege eos

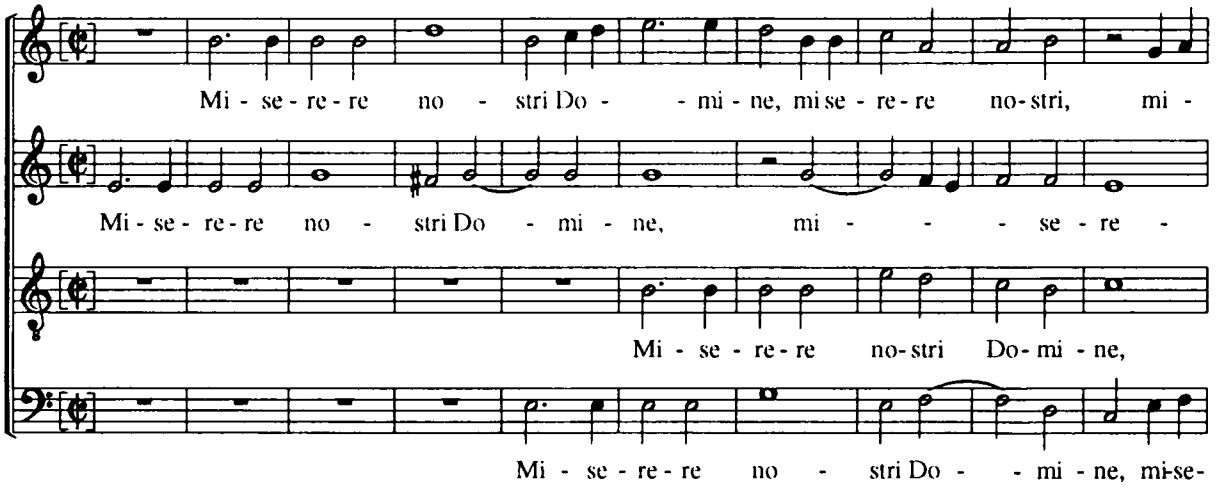

Et ___ re - ge e - - - os, et ___ ex - tol-le il los u -
Et re-ge e - - - os, et ___ ex - tol-le il - - los
Et re-ge e - os, et ___ ex - tol - le il - los u - sque in ae-
Et re - ge e - os, et ex - tol - le il - los

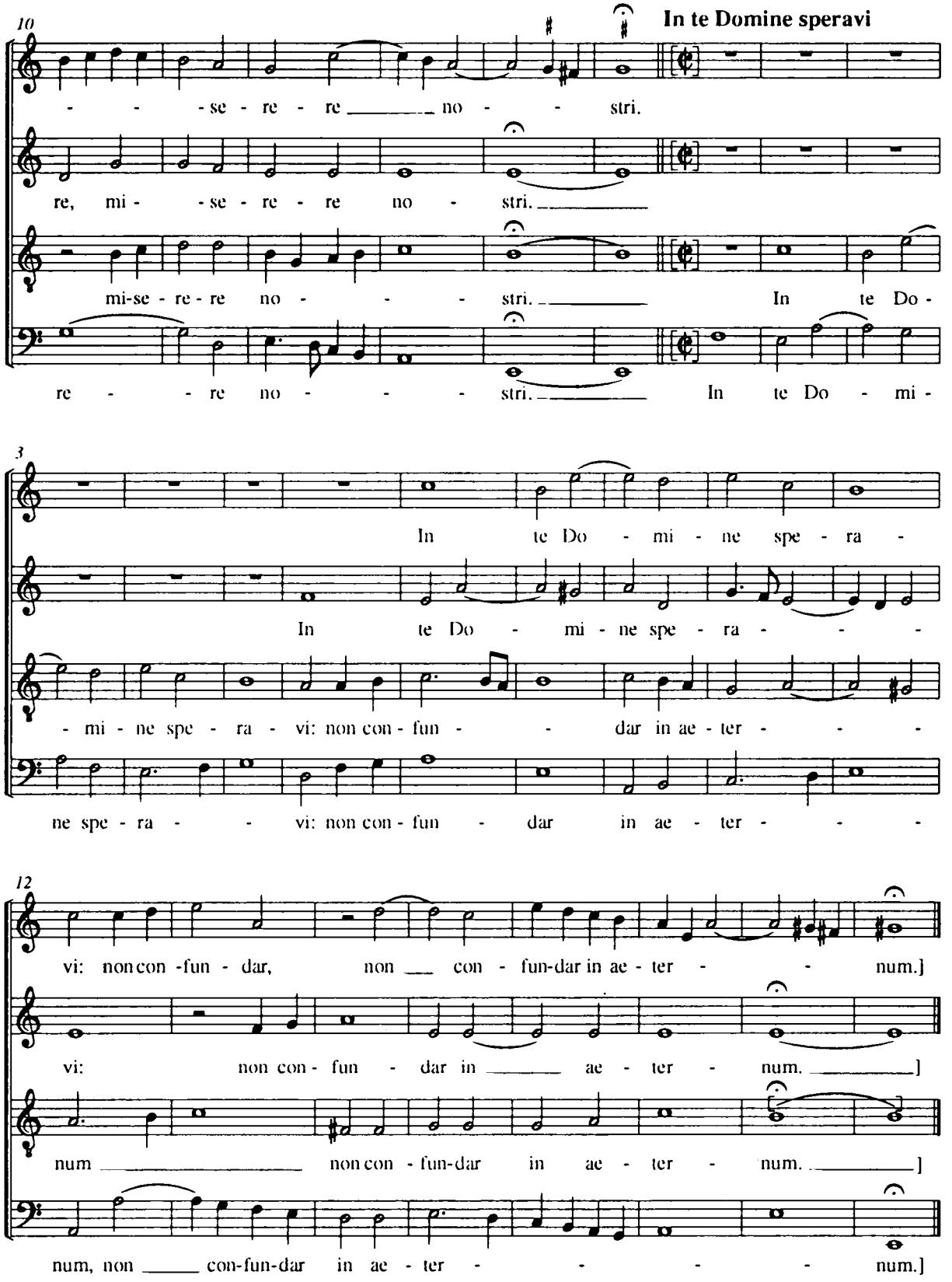

11
- sque in ae - ter - - num, in ___ ae - ter - - num.
u - sque in ae - ter - num, in ___ ae - - - ter - num.
ter - - num, in ___ ae - ter - num. ___
u - sque in ae - ter - num, in ___ ae - ter - num. ___

Et laudamus nomen tuum



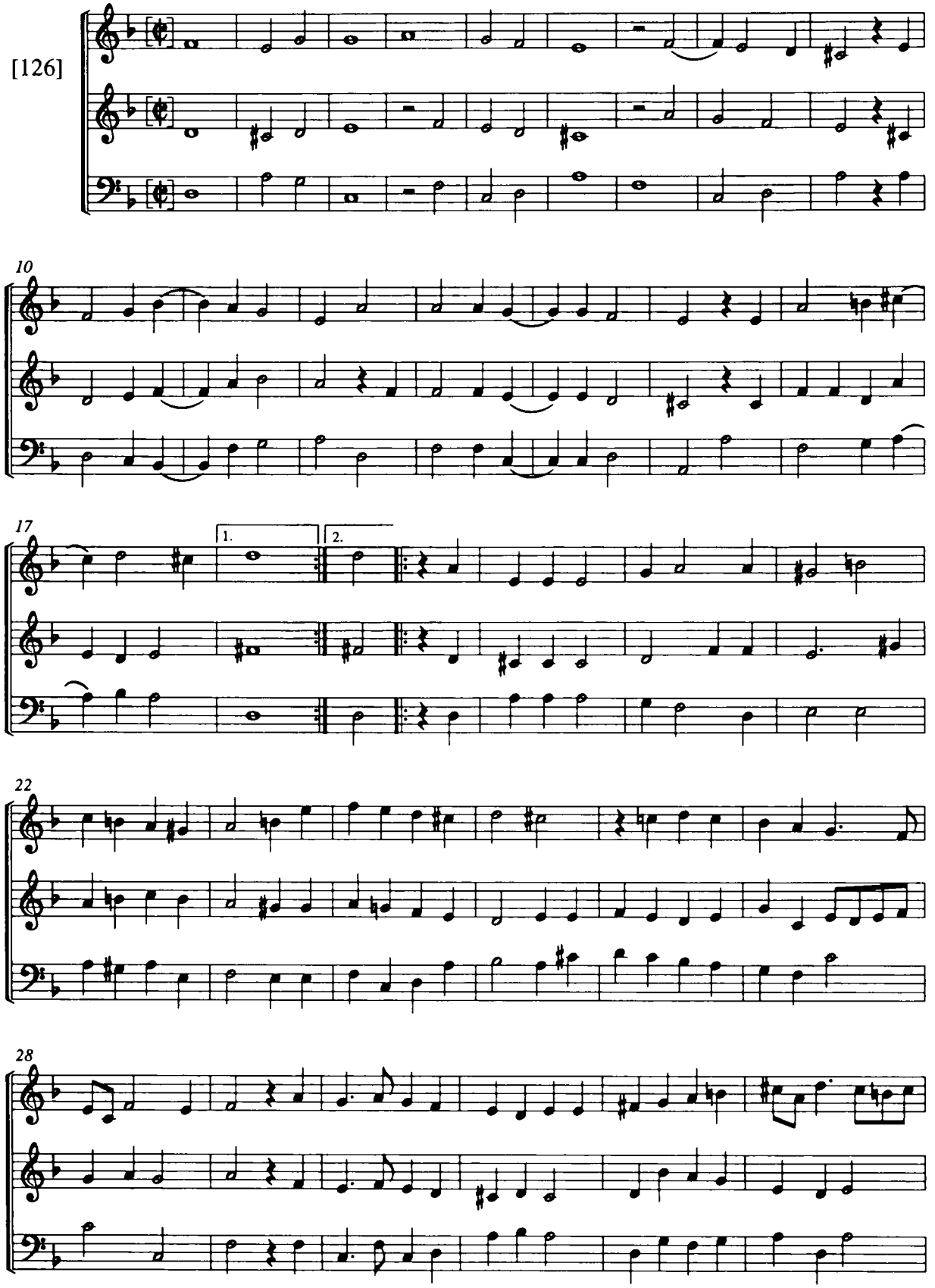
Miserere nostri Domine

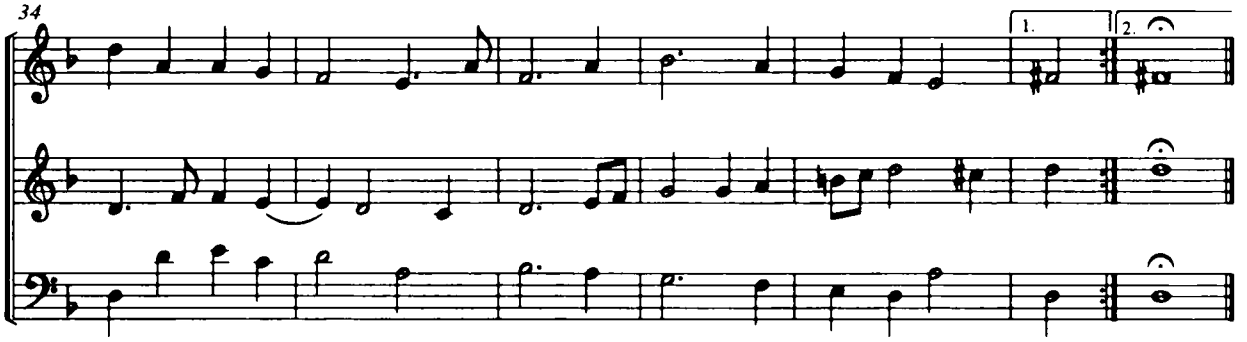



10
In te Domine speravi
- - - se - re - re _____ no - - stri.
re, mi - - se - re - re no - stri. _____
mi-se - re - re no - - - - stri. _____ In te Do -
re - - re no - - - - stri. _____ In te Do - mi -
3
In te Do - mi - ne spe - ra -
In te Do - mi - ne spe - ra - - -
- mi - ne spe - ra - vi: non con - fun - - dar in ae - ter - - - -
ne spe - ra - - vi: non con - fun - dar in ae - ter - - - -
12
vi: non con -fun - dar, non ___ con - fun-dar in ae - ter - - num.]
vi: non con - fun - dar in _____ ae - ter - num. _____]
num _____ non con - fun-dar in ae - ter - num. _____]
num, non _____ con-fun-dar in ae - ter - - - - num.]

f 68

Wen gleich dein Sindt o Menschen Kindt

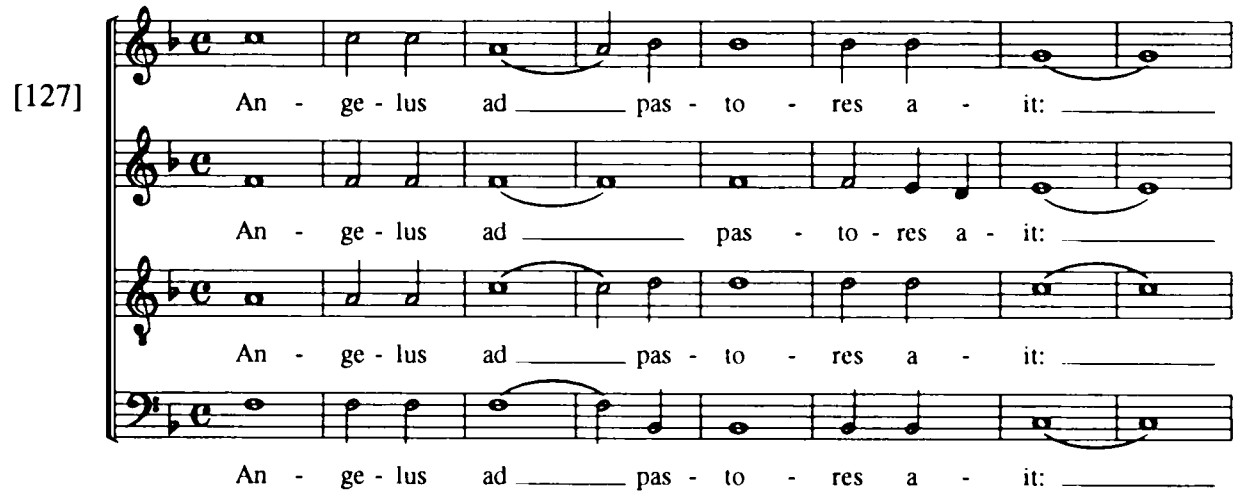


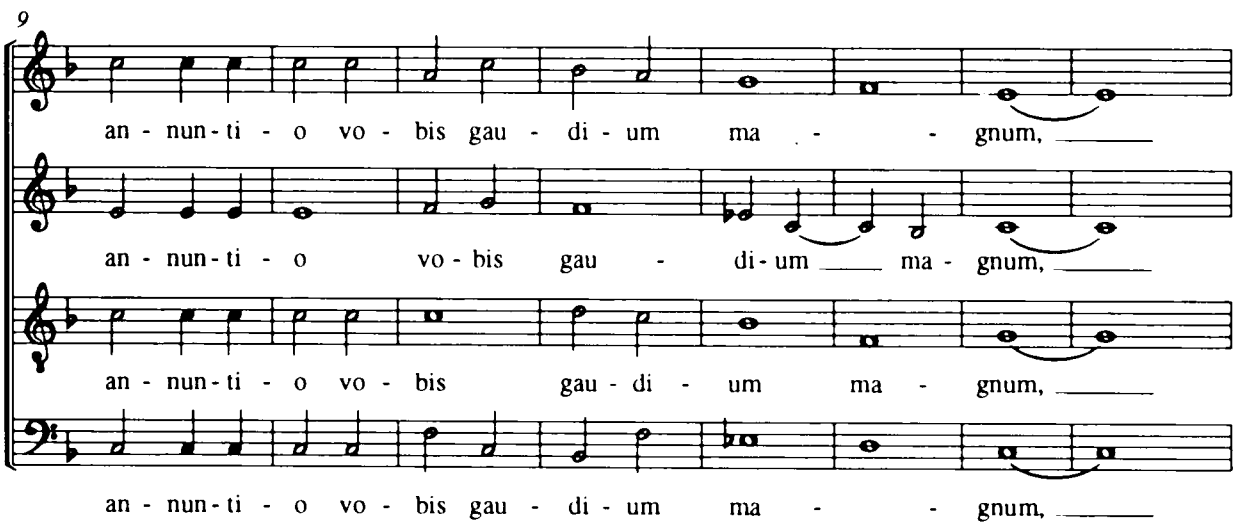


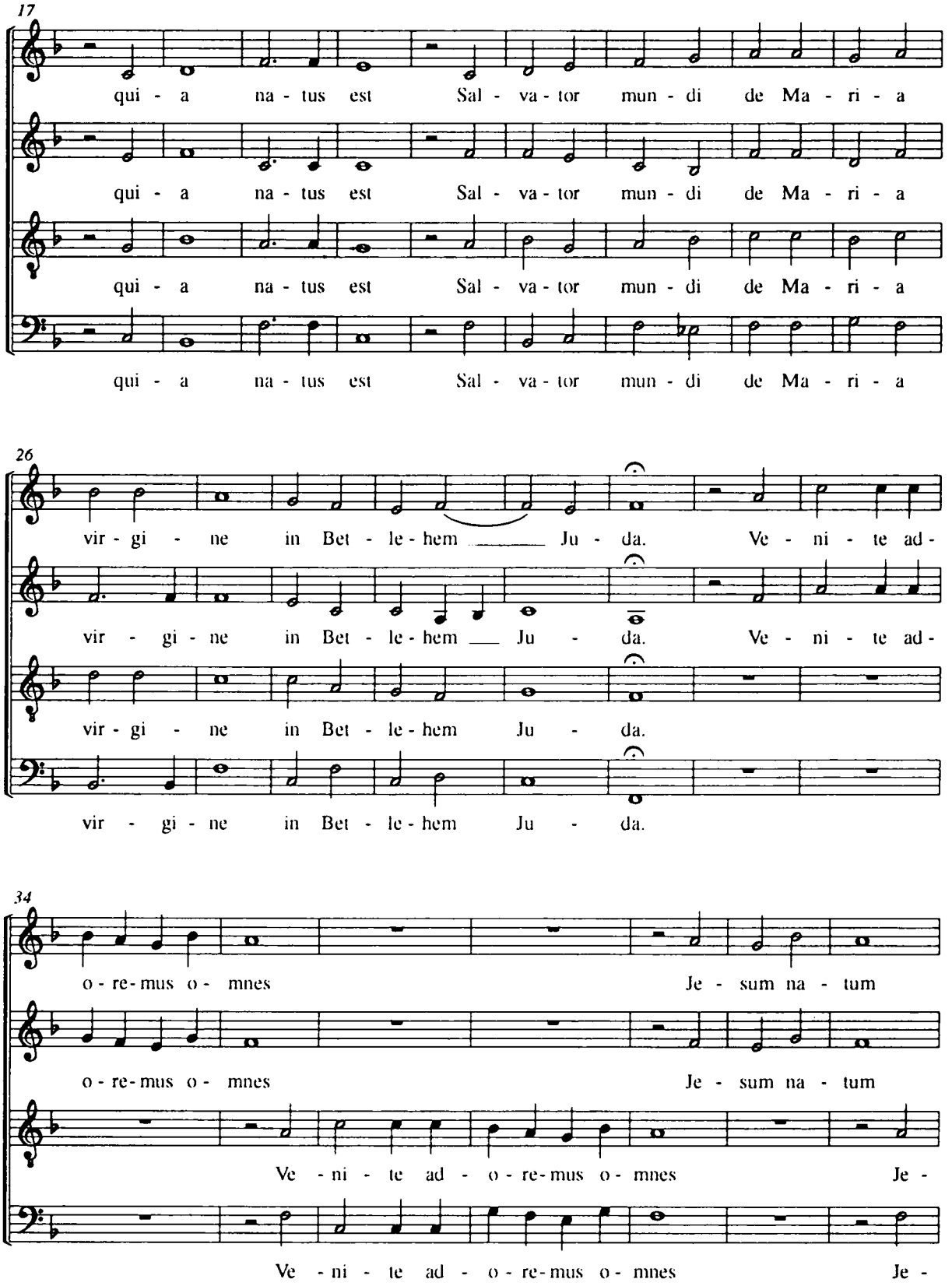
Angelus ad pastores ait

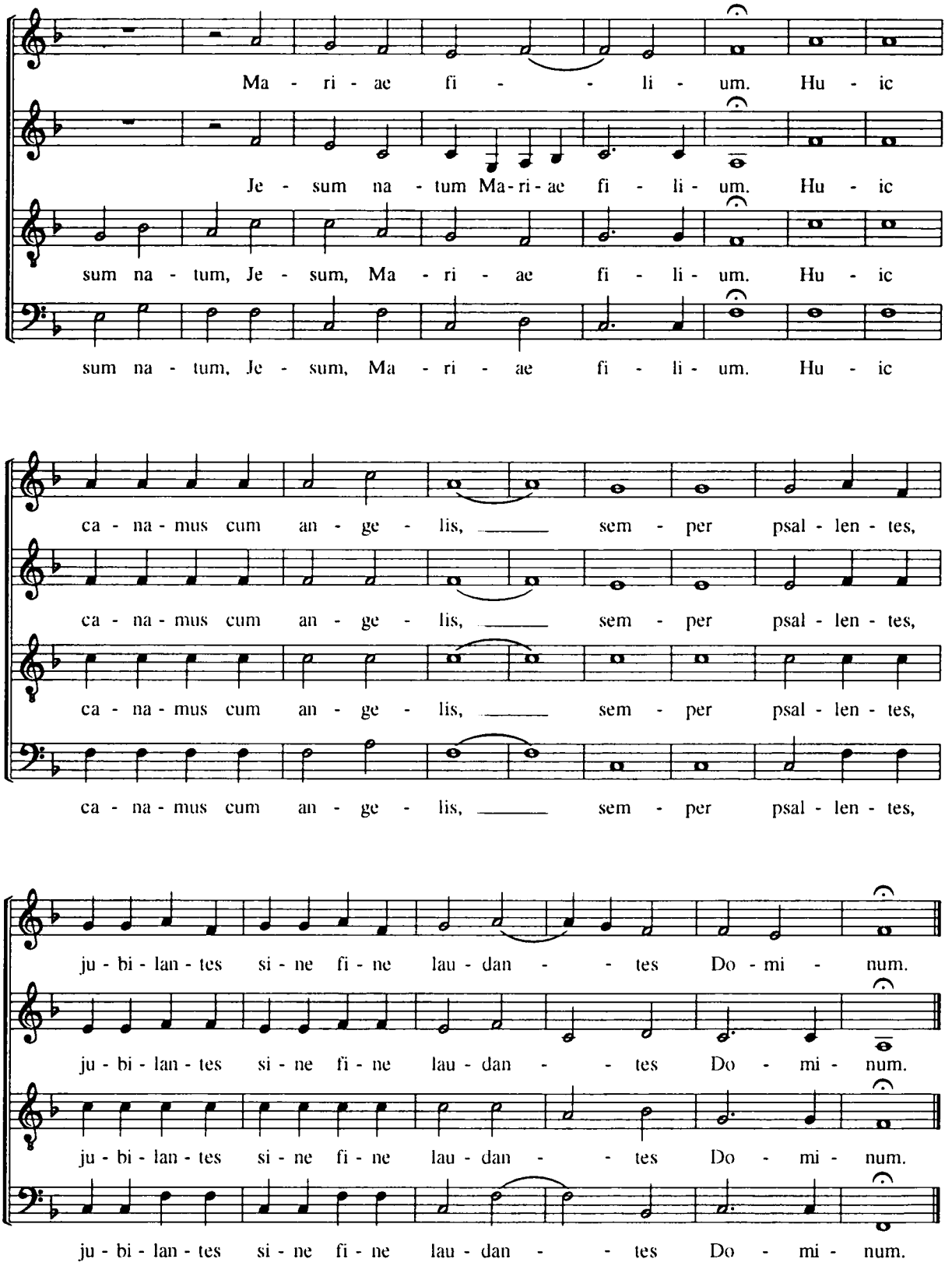
f 69

[127]





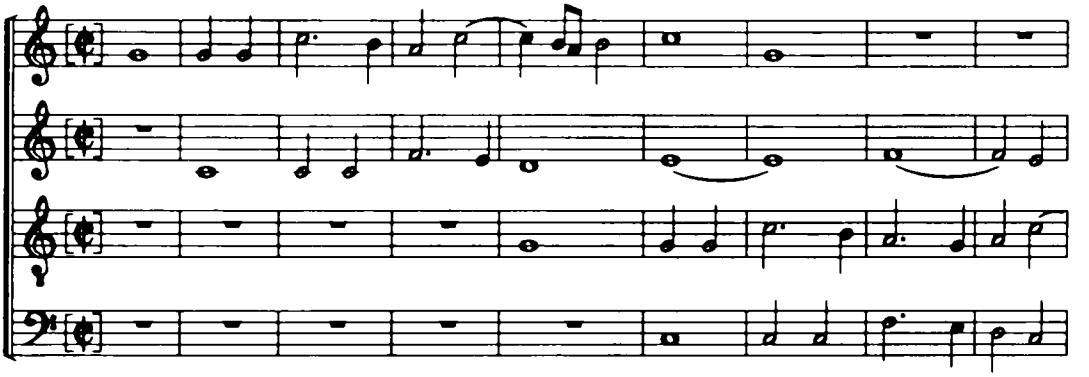

17
qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a
qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a
qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a
qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a
26
vir - gi - ne in Bet - le - hem Ju - da. Ve - ni - te ad -
vir - gi - ne in Bet - le - hem Ju - da. Ve - ni - te ad -
vir - gi - ne in Bet - le - hem Ju - da.
vir - gi - ne in Bet - le - hem Ju - da.
34
o - re - mus o - mnes Je - sum na - tum
o - re - mus o - mnes Je - sum na - tum
Ve - ni - te ad - o - re - mus o - mnes Je -
Ve - ni - te ad - o - re - mus o - mnes Je -

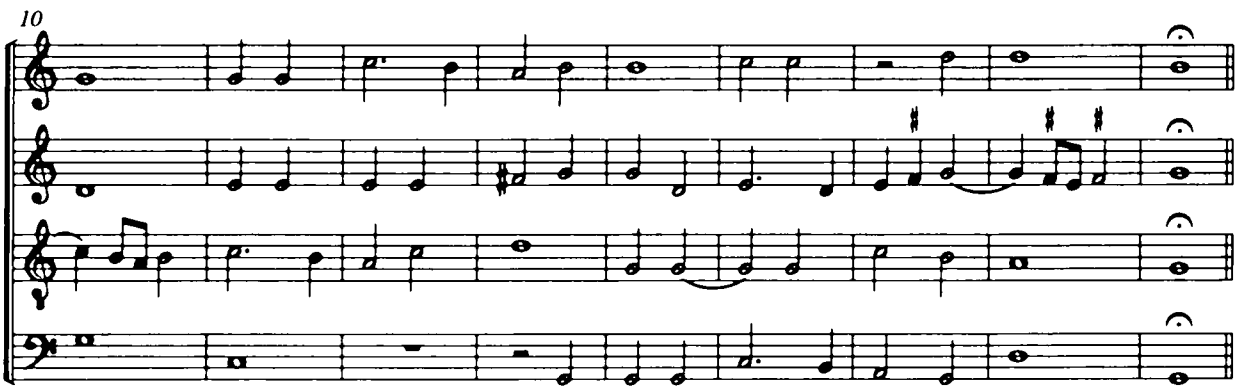

Ma - ri - ae fi - - li - um. Hu - ic
Je - sum na - tum Ma-ri-ae fi - li - um. Hu - ic
sum na - tum, Je - sum, Ma - ri - ae fi - li - um. Hu - ic
sum na - tum, Je - sum, Ma - ri - ae fi - li - um. Hu - ic
ca - na - mus cum an - ge - lis, sem - per psal - len - tes,
ca - na - mus cum an - ge - lis, sem - per psal - len - tes,
ca - na - mus cum an - ge - lis, sem - per psal - len - tes,
ca - na - mus cum an - ge - lis, sem - per psal - len - tes,
ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.
ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.
ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.
ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.

f 69

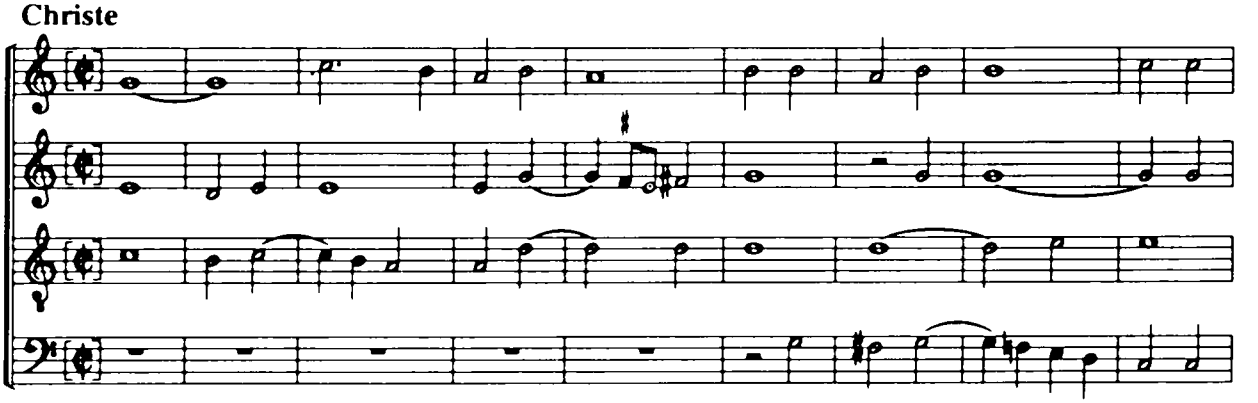
Kyrie **Lodovico Viadana**

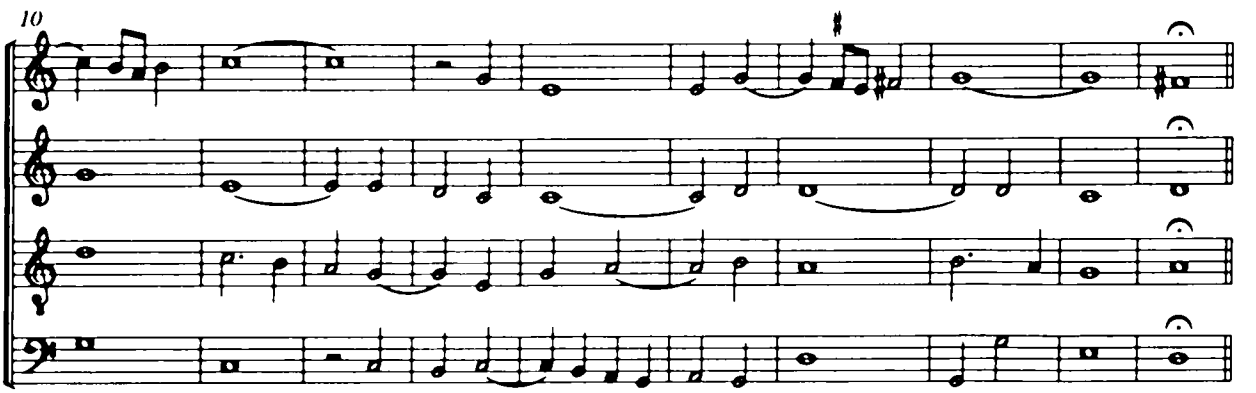
[128-130]





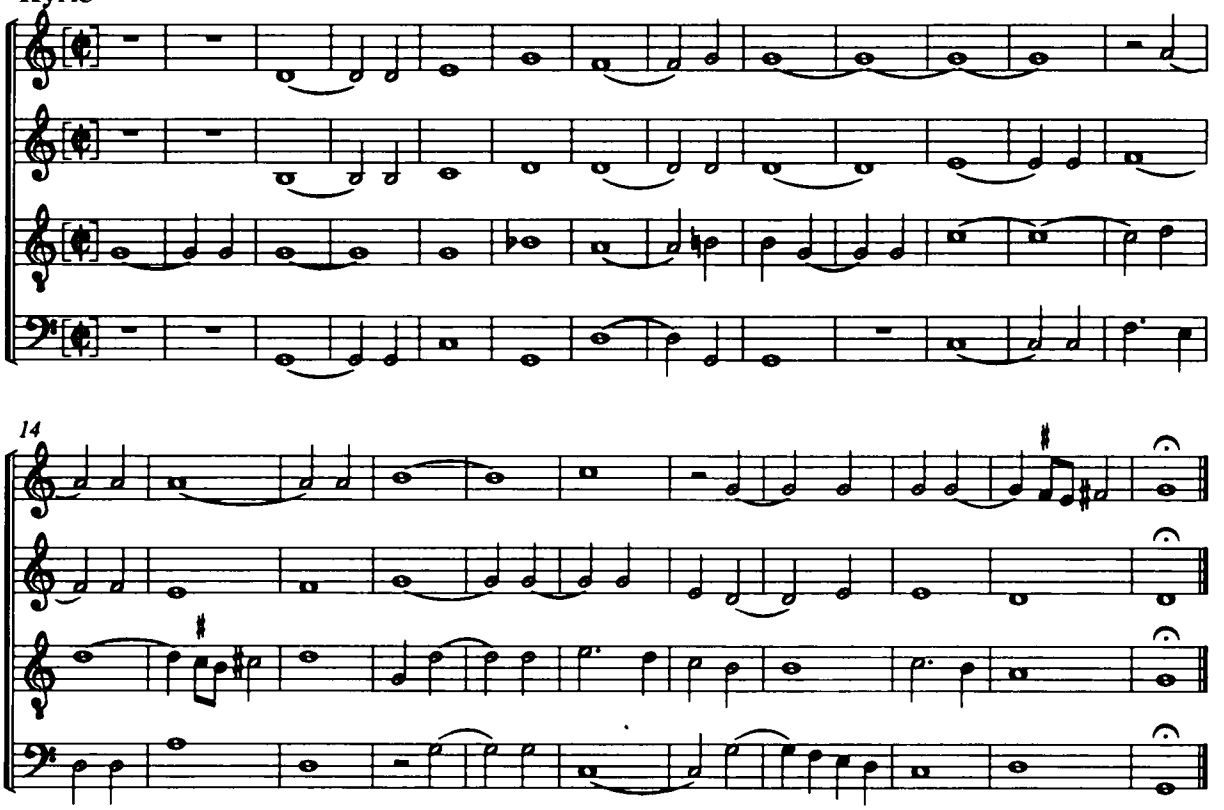
Christe





Kyrie

14



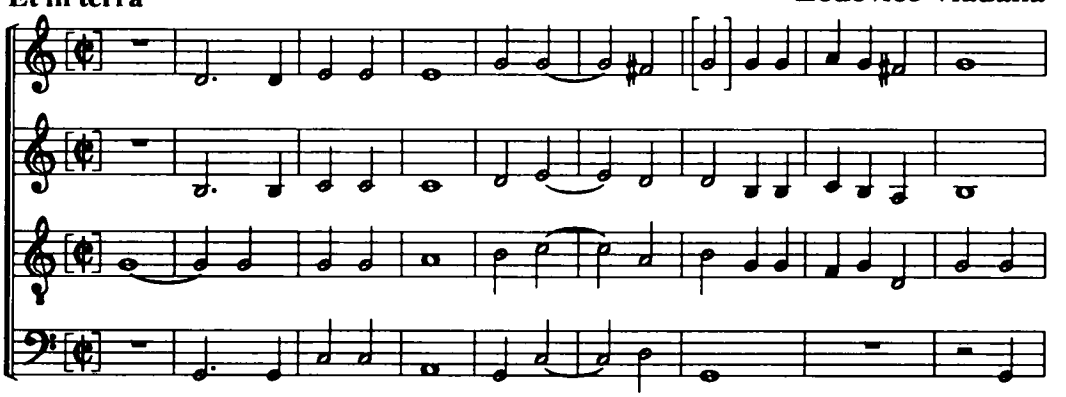
Gloria

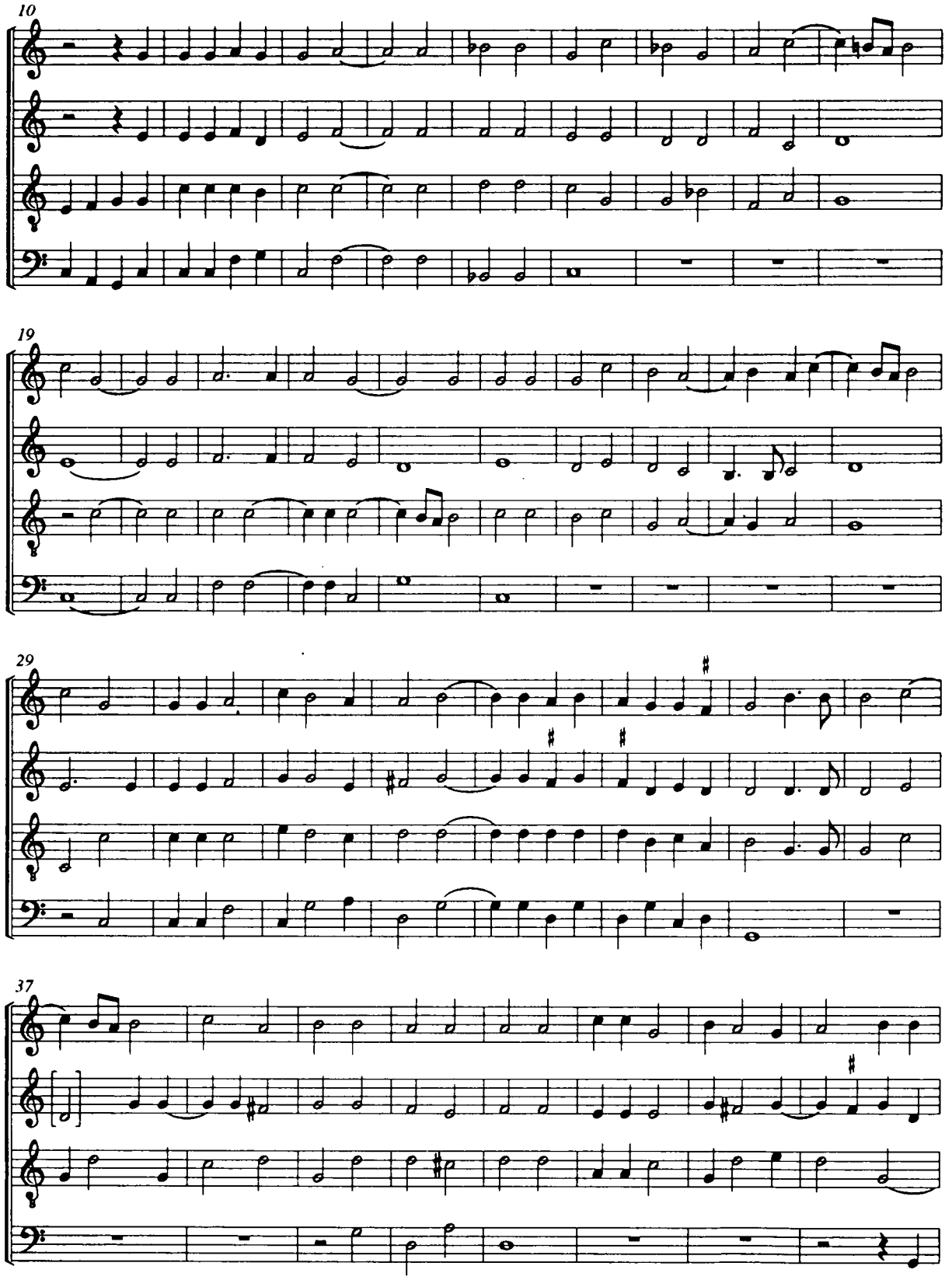
Et in terra

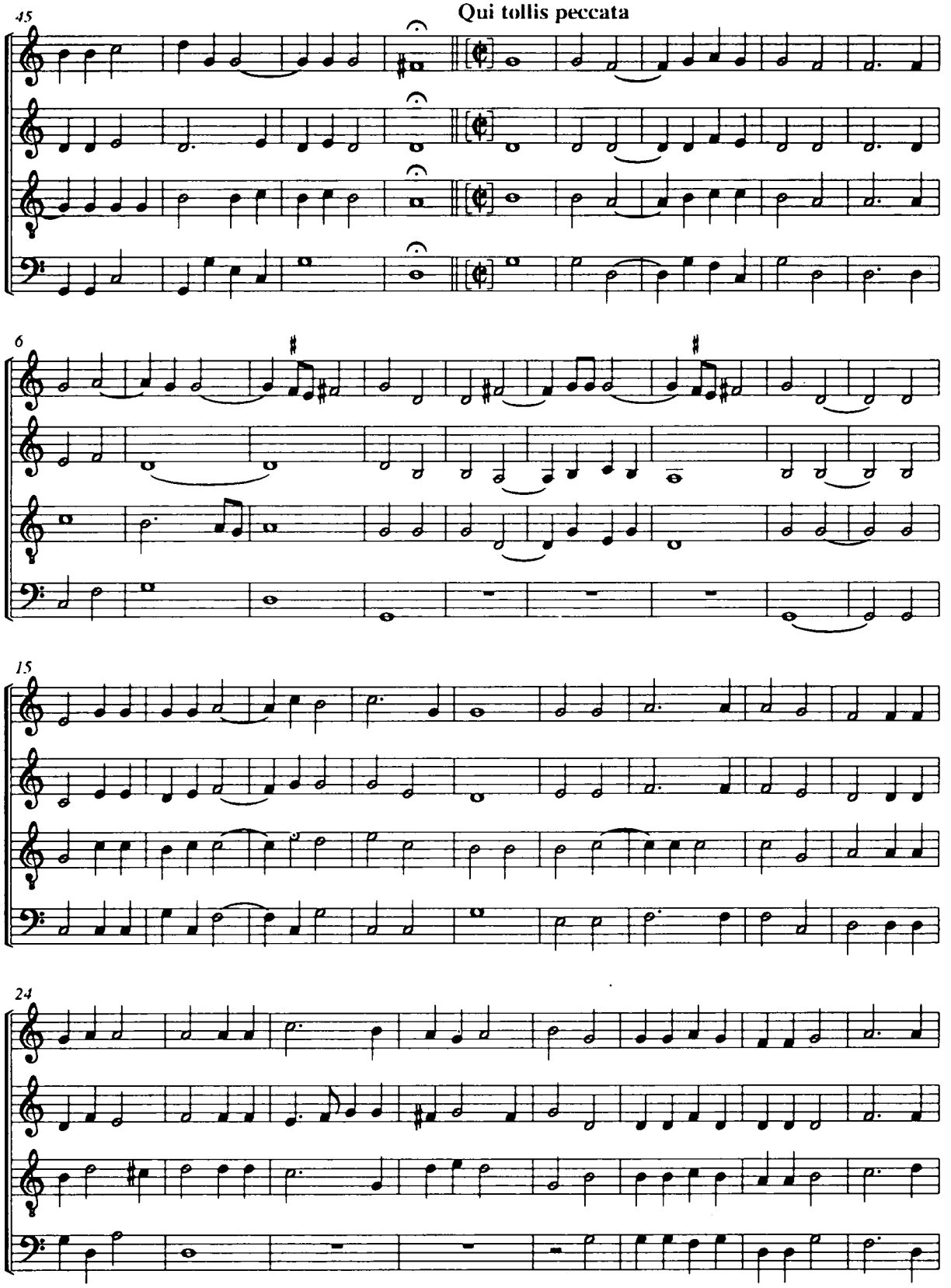
Lodovico Viadana

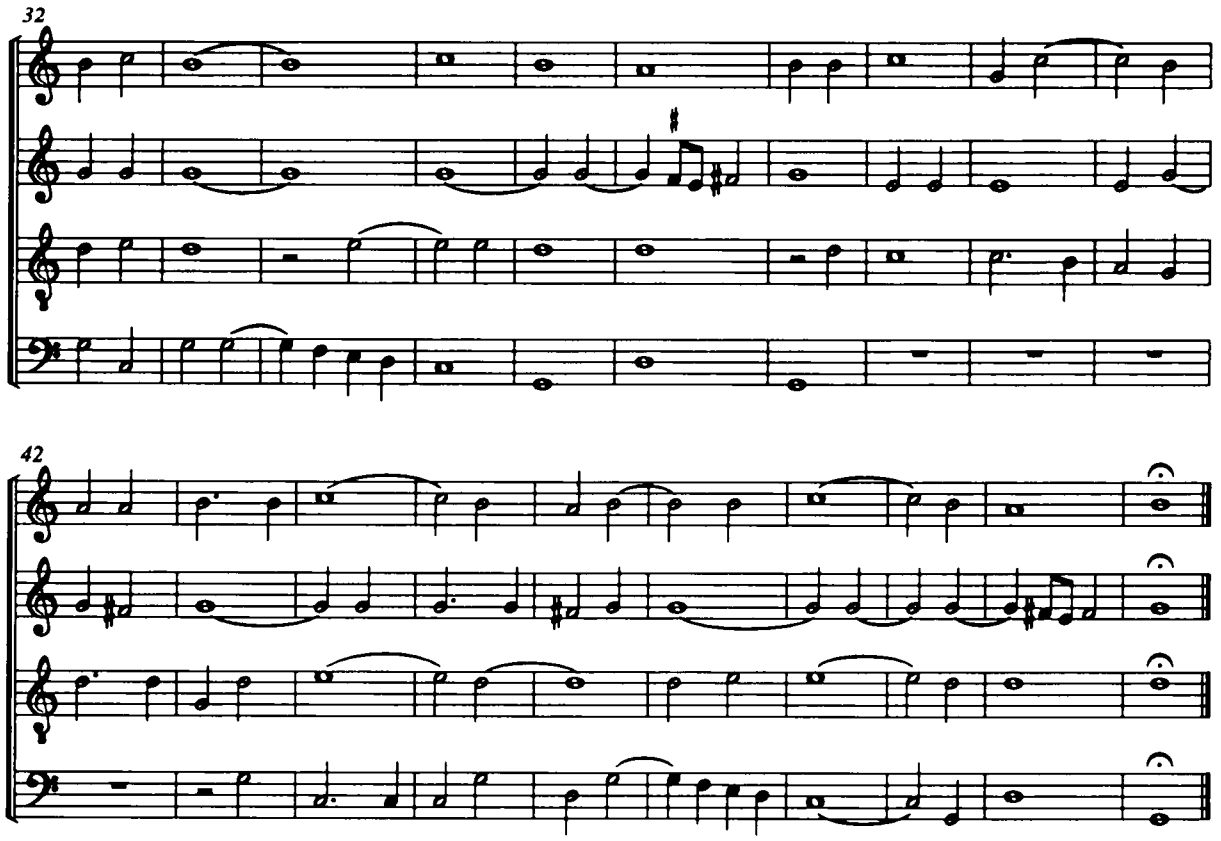
f 70

[131-132]




10
19
29
37


Qui tollis peccata
45
6
15
24

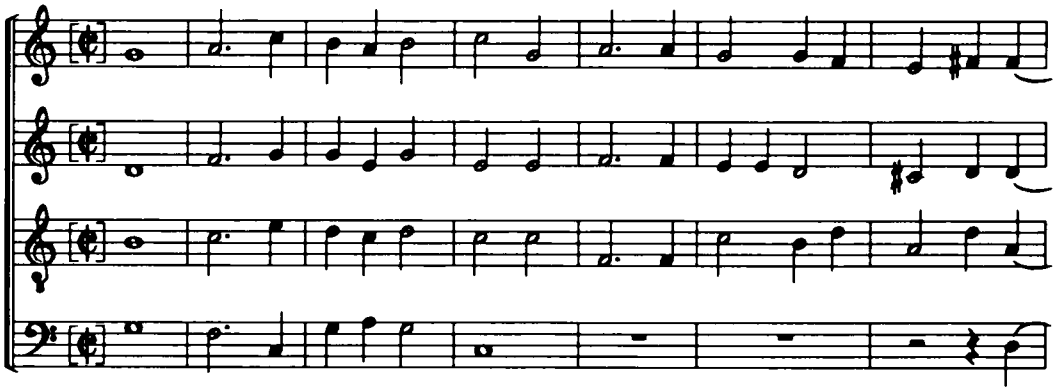


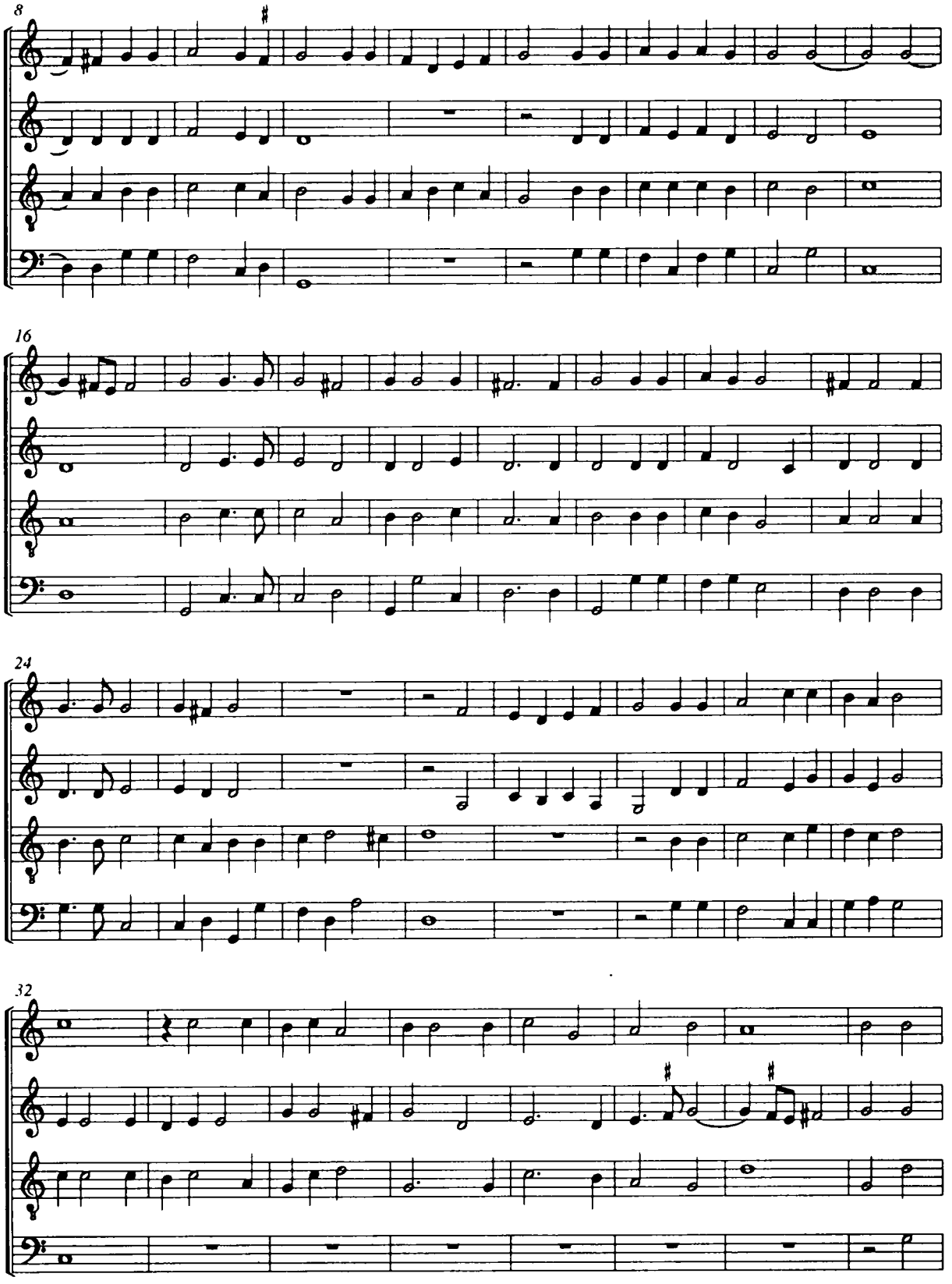
f 71

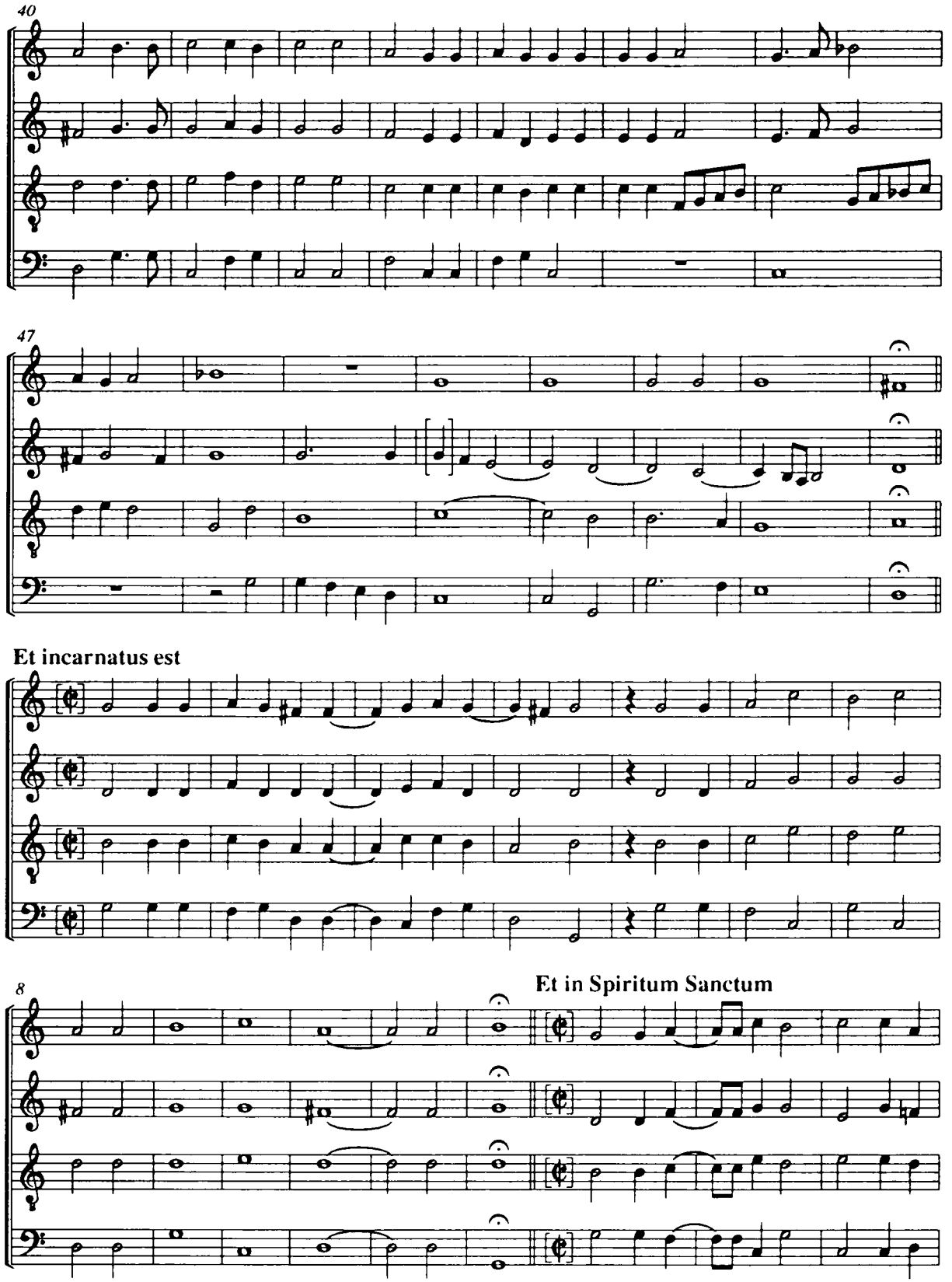
Credo

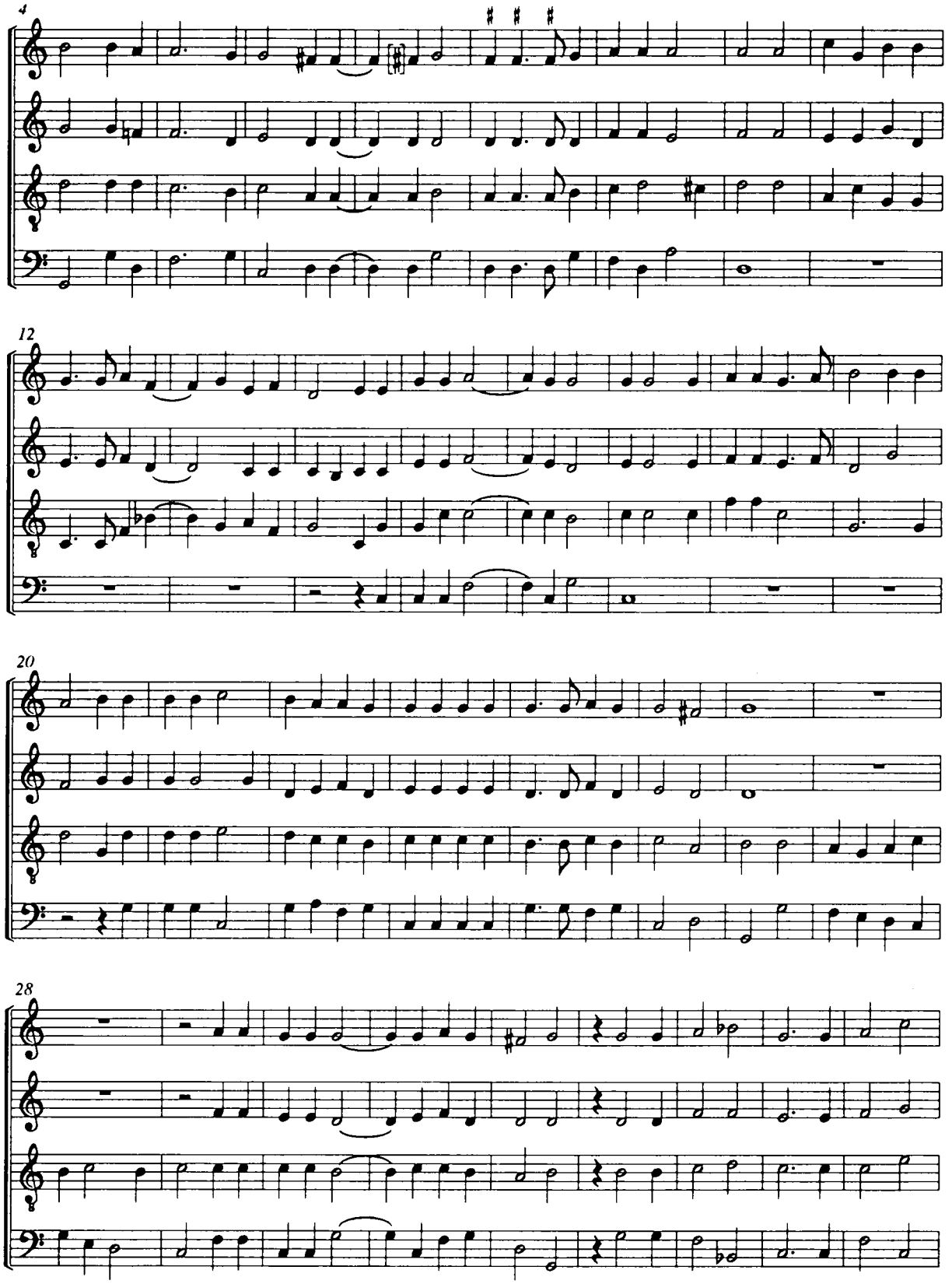
Patrem omnipotentem — **Lodovico Viadana**

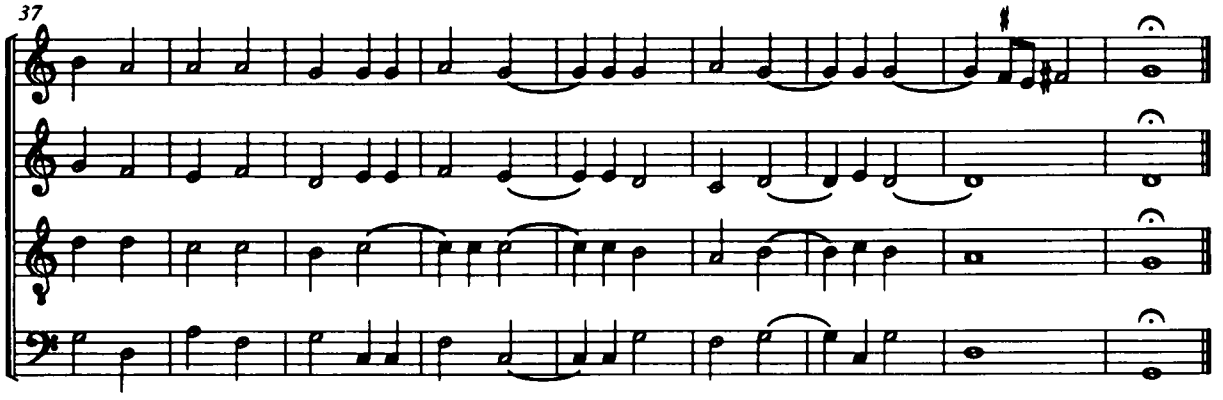
[133-135]




8
16
24
32


40
47
Et incarnatus est
8
Et in Spiritum Sanctum


4
12
20
28

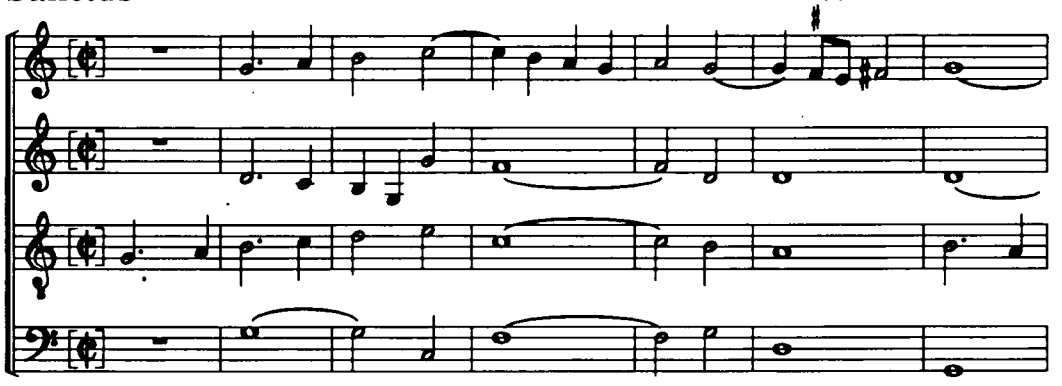


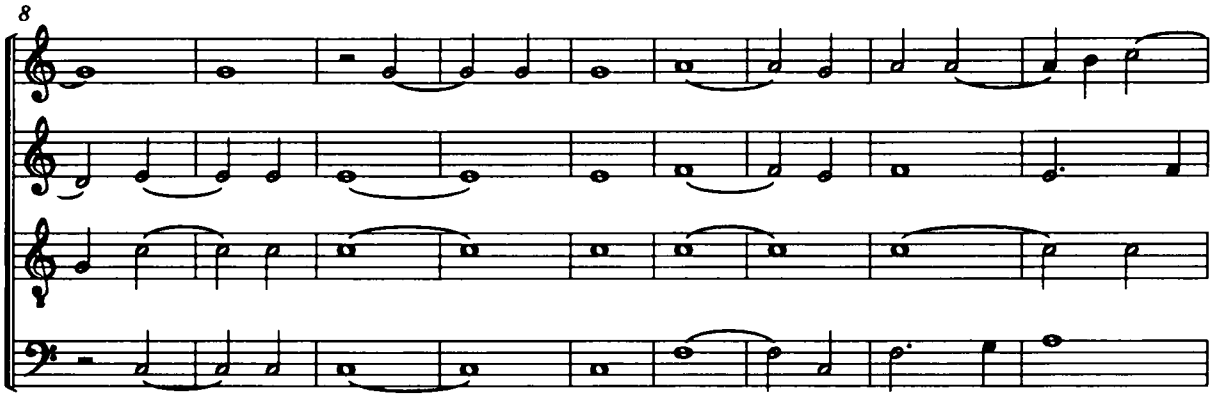
f 72

Sanctus

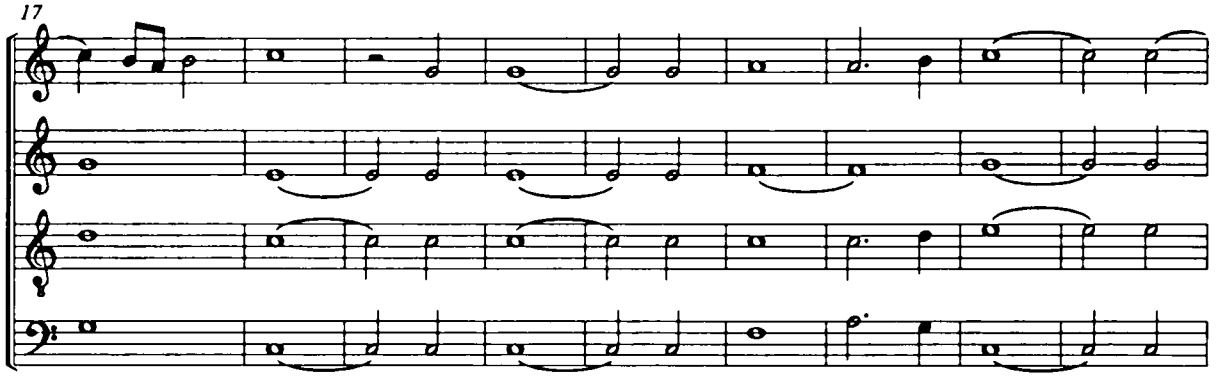
Lodovico Viadana

[136-137]

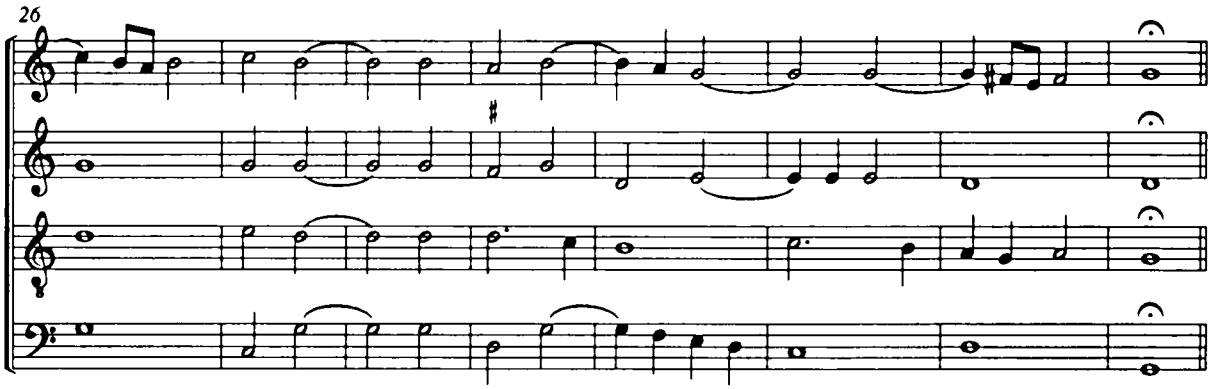




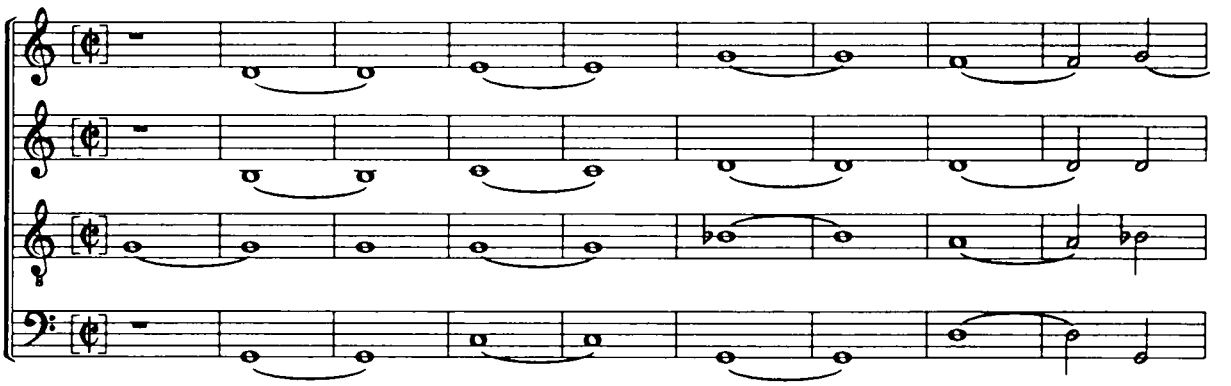
17



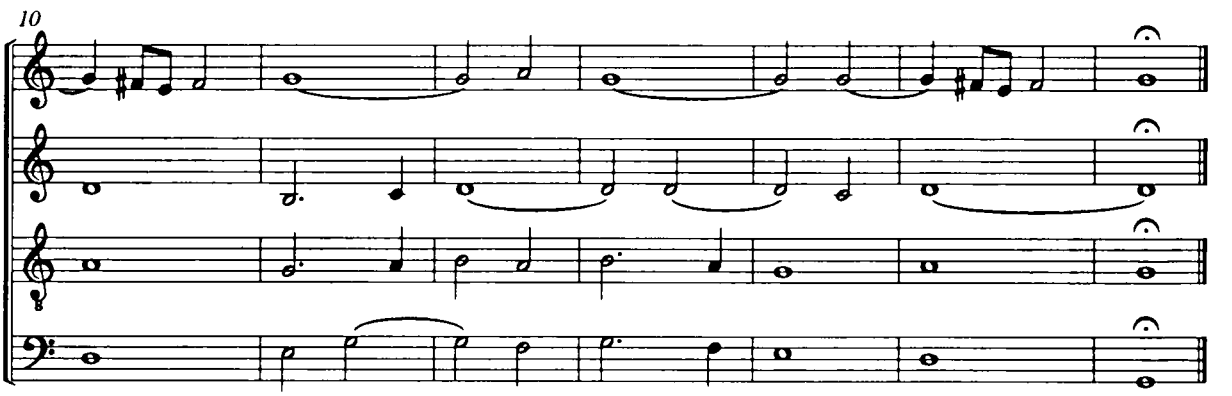
26



Osanna in excelsis



10

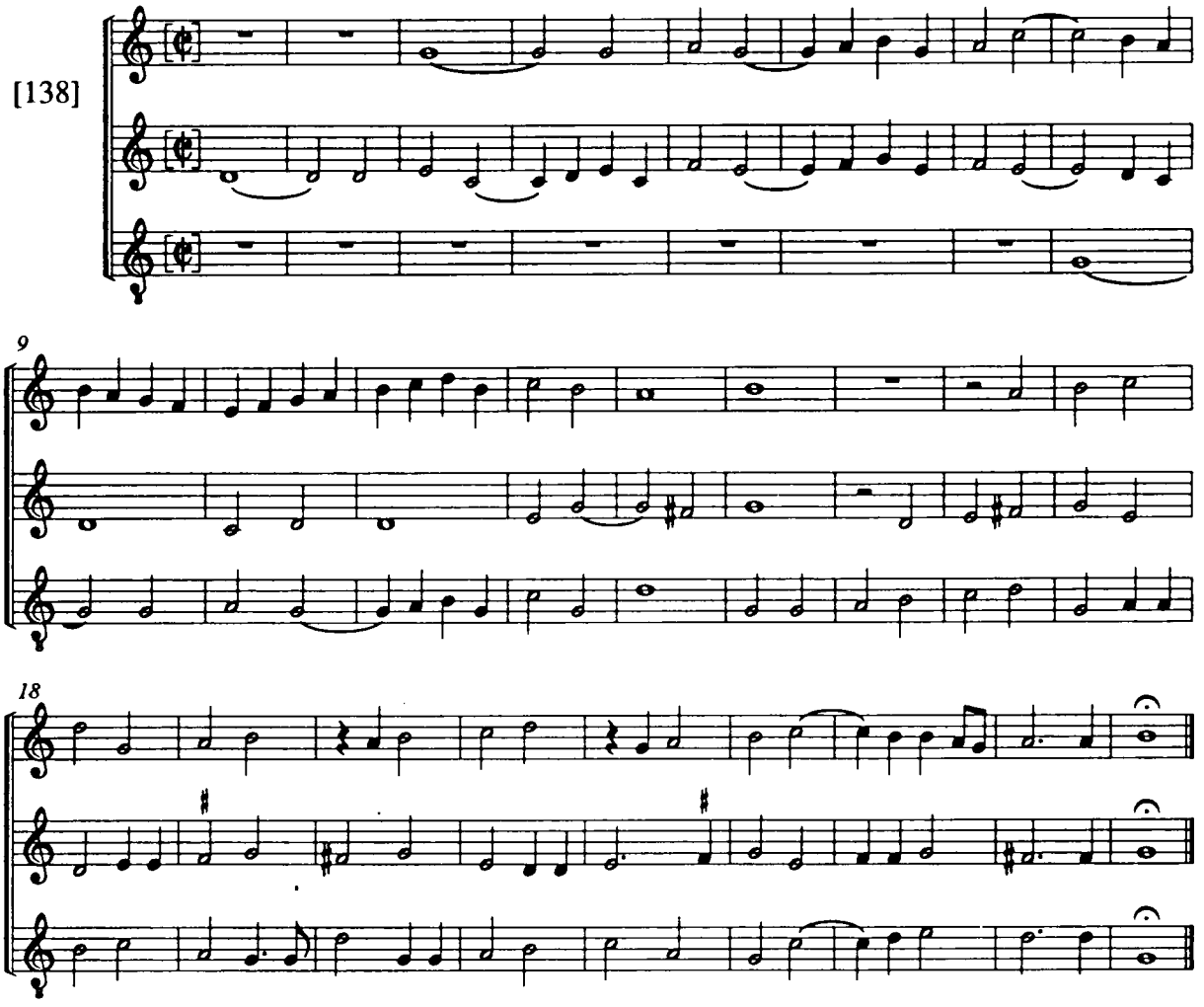


f 73

Benedictus

Lodovico Viadana

[138]

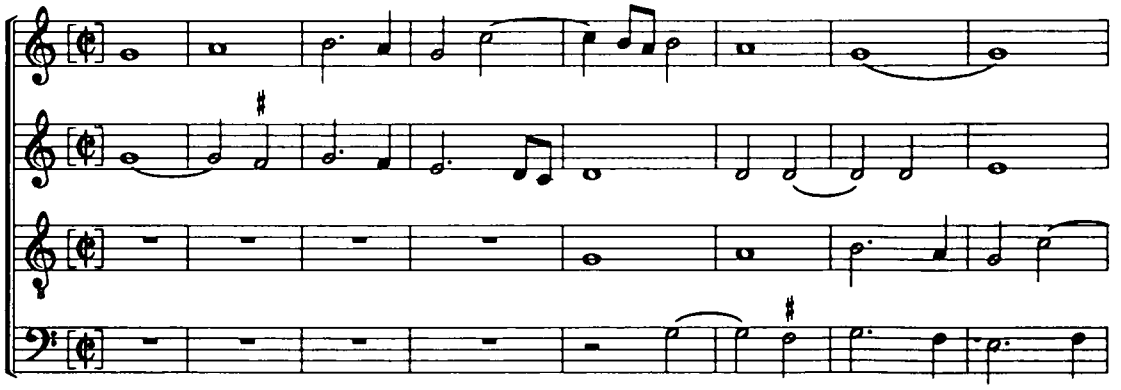


f 73

Agnus Dei

Lodovico Viadana

[139]



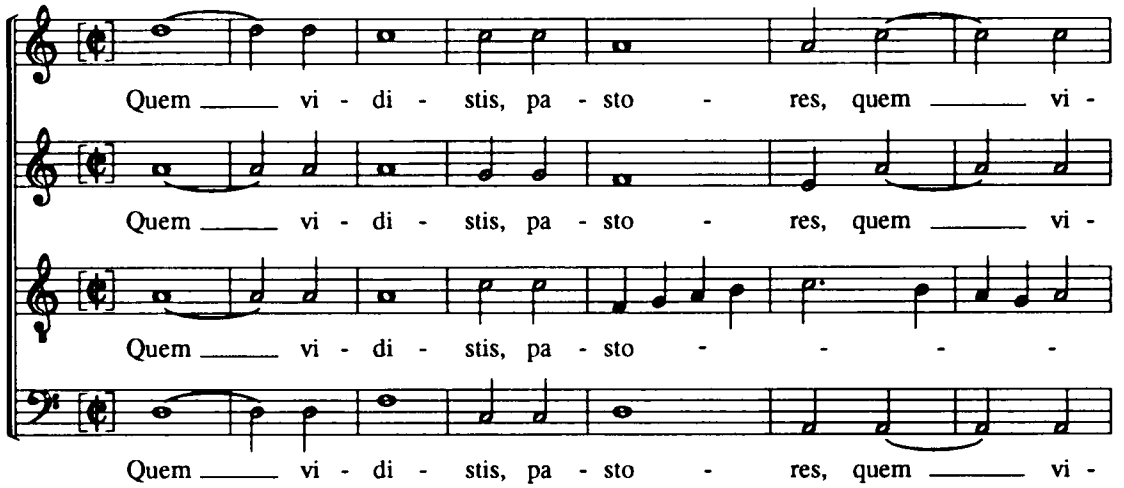
9

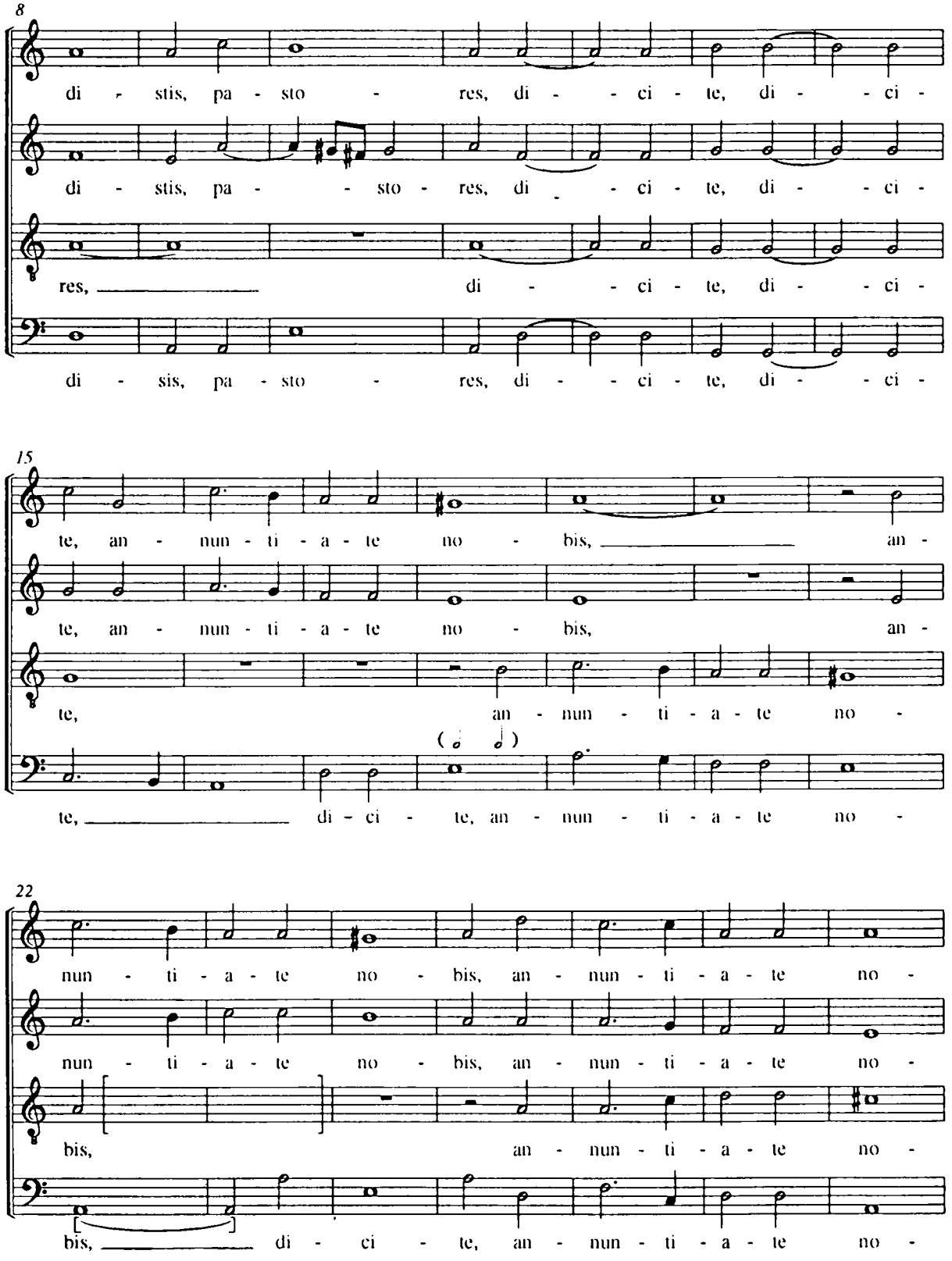
19

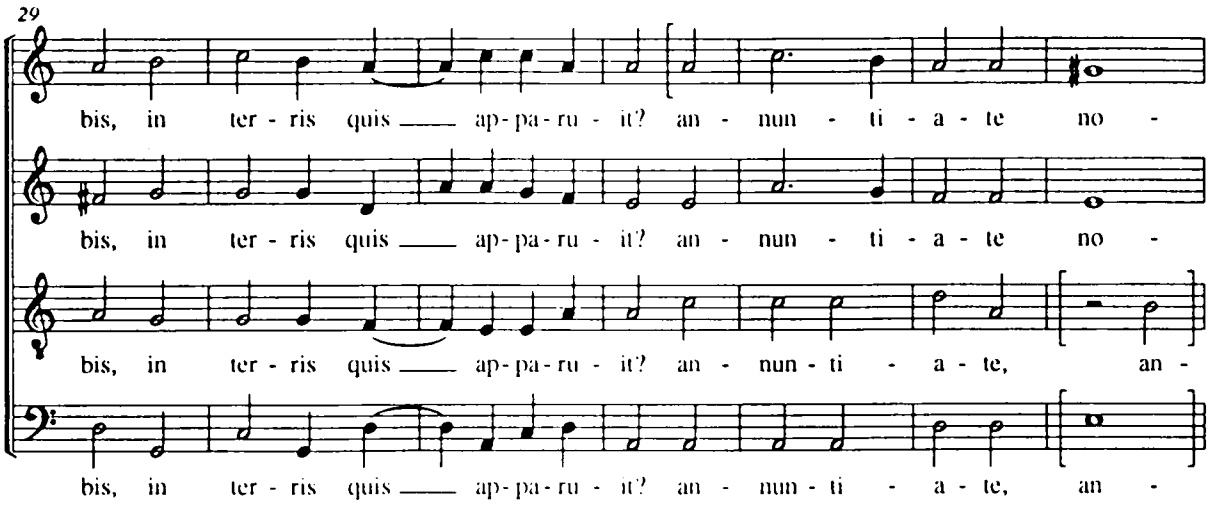
Quem vidistis pastores

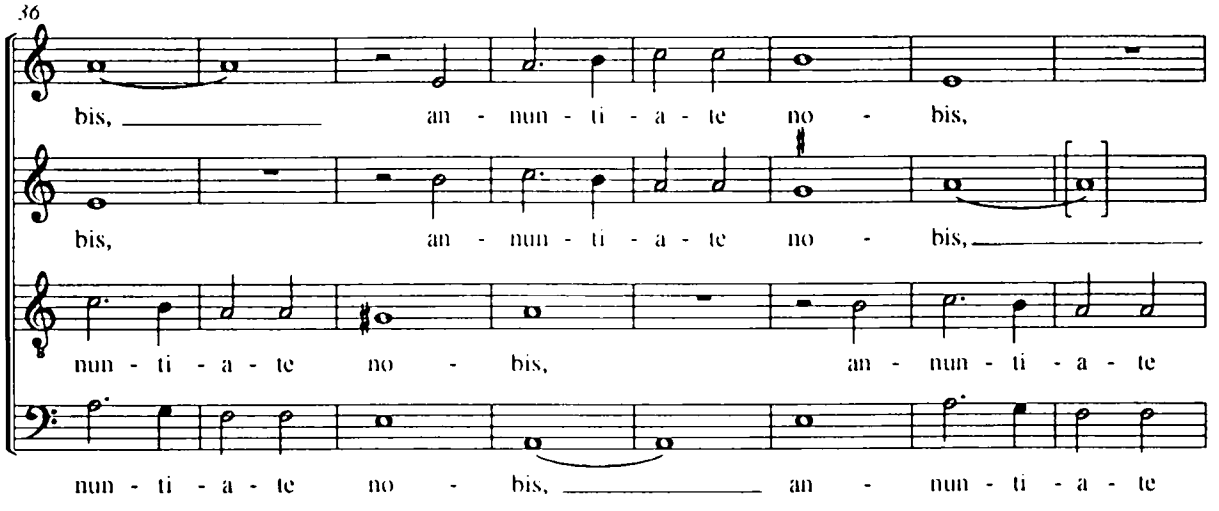
f 74

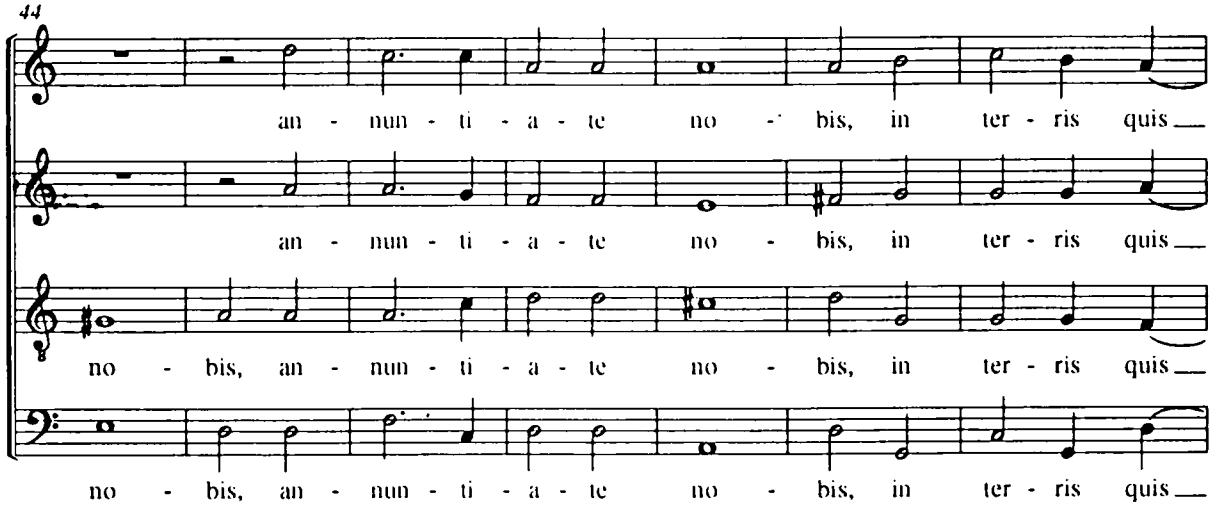
[140]

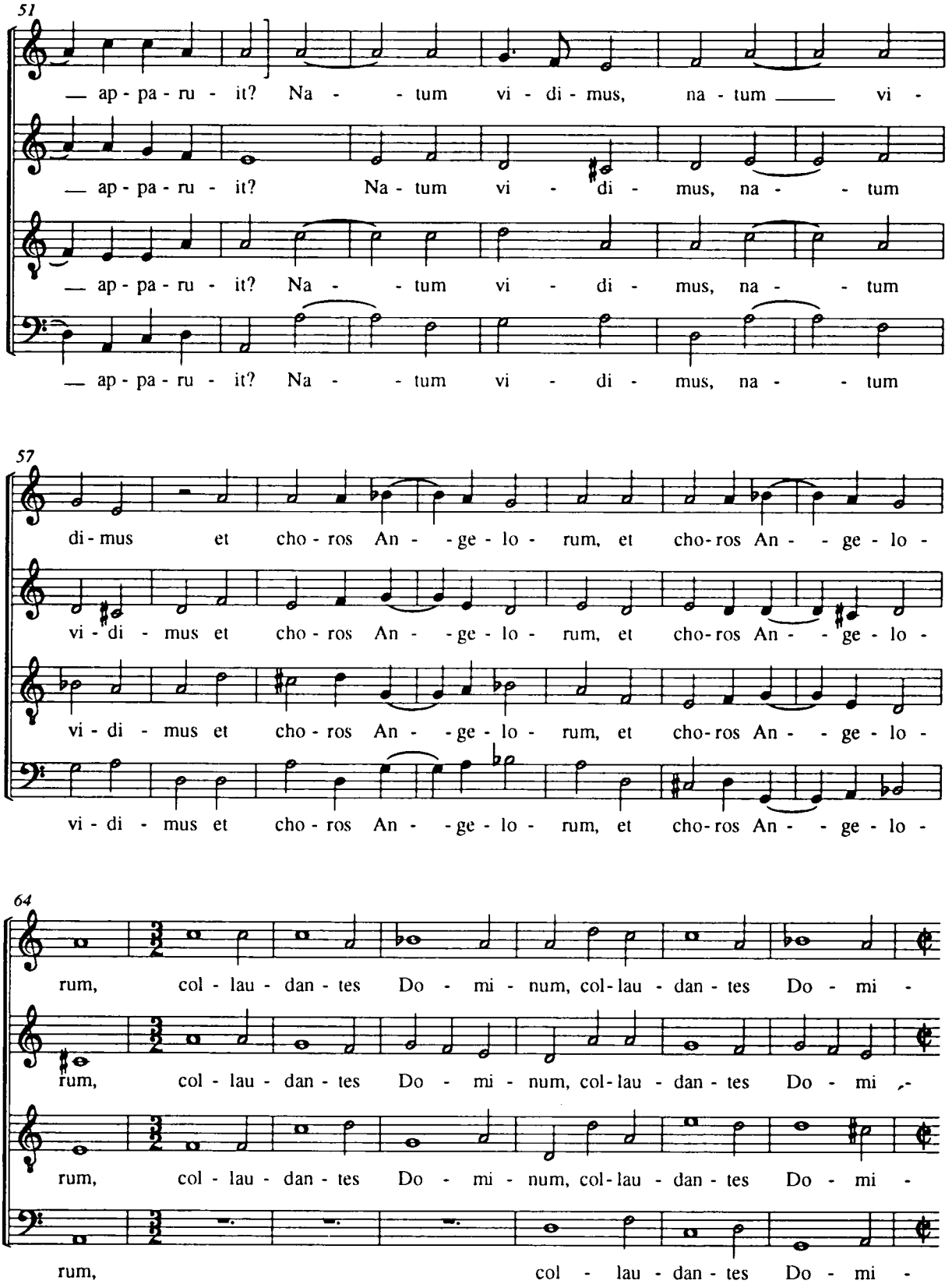


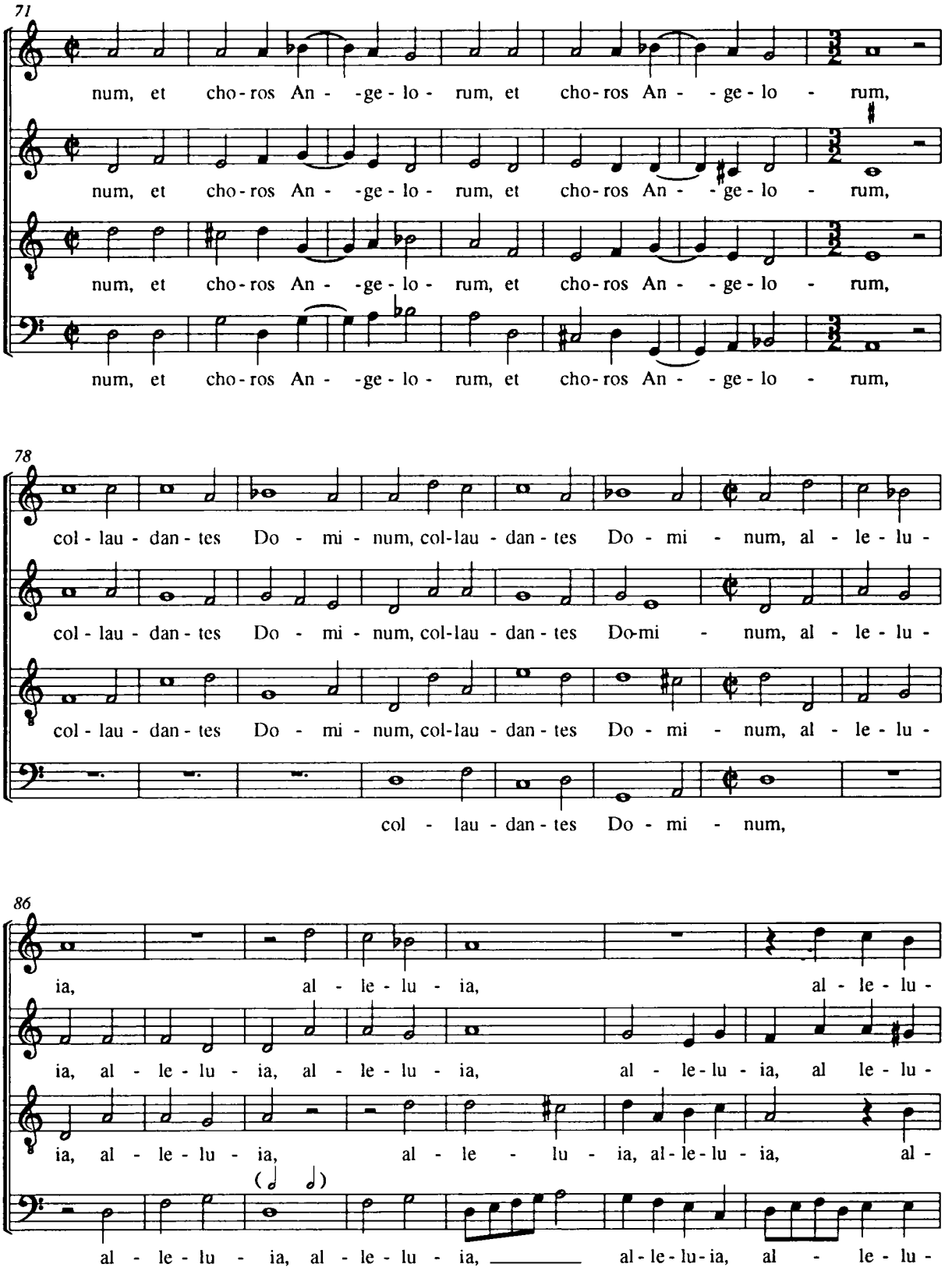

8
di - stis, pa - sto - res, di - - ci - te, di - - ci -
di - stis, pa - - sto - res, di - - ci - te, di - - ci -
res, di - - ci - te, di - - ci -
di - sis, pa - sto - res, di - - ci - te, di - - ci -
15
te, an - nun - ti - a - te no - bis, an -
te, an - nun - ti - a - te no - bis, an -
te, an - nun - ti - a - te no -
te, di - ci - te, an - nun - ti - a - te no -
22
nun - ti - a - te no - bis, an - nun - ti - a - te no -
nun - ti - a - te no - bis, an - nun - ti - a - te no -
bis, an - nun - ti - a - te no -
bis, di - ci - te, an - nun - ti - a - te no -

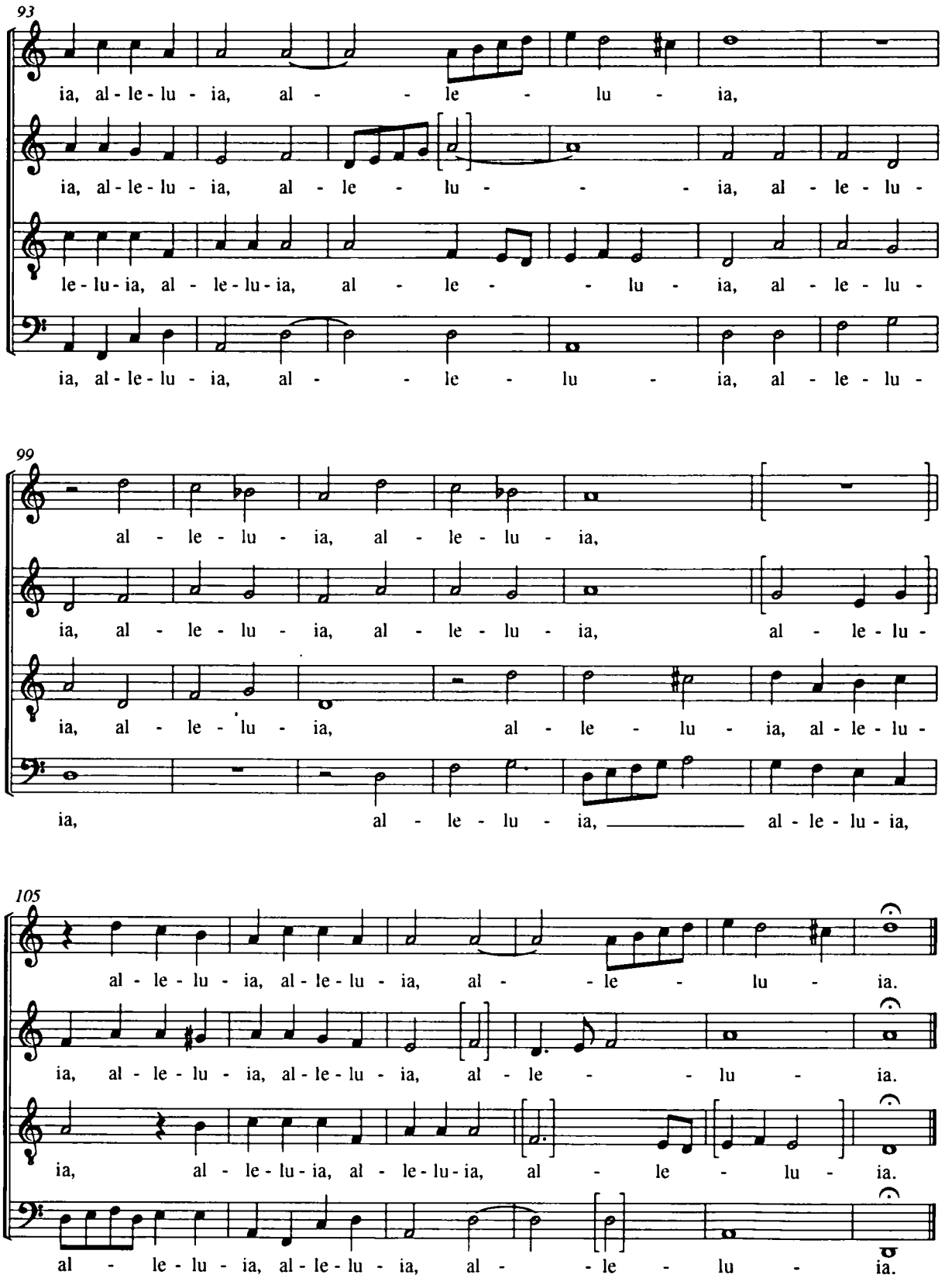

29
bis, in ter - ris quis ap-pa-ru - it? an - nun - ti - a - te no -
bis, in ter - ris quis ap-pa-ru - it? an - nun - ti - a - te no -
bis, in ter - ris quis ap-pa-ru - it? an - nun - ti - a - te, an -
bis, in ter - ris quis ap-pa-ru - it? an - nun - ti - a - te, an -


36
bis, an - nun - ti - a - te no - bis,
bis, an - nun - ti - a - te no - bis,
nun - ti - a - te no - bis, an - nun - ti - a - te
nun - ti - a - te no - bis, an - nun - ti - a - te


44
an - nun - ti - a - te no - bis, in ter - ris quis
an - nun - ti - a - te no - bis, in ter - ris quis
no - bis, an - nun - ti - a - te no - bis, in ter - ris quis
no - bis, an - nun - ti - a - te no - bis, in ter - ris quis


51
— ap - pa - ru - it? Na - - tum vi - di - mus, na - tum — vi -
— ap - pa - ru - it? Na - tum vi - di - mus, na - - tum
— ap - pa - ru - it? Na - - tum vi - di - mus, na - - tum
— ap - pa - ru - it? Na - - tum vi - di - mus, na - - tum
57
di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -
vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -
vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -
vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -
64
rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -
rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -
rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -
rum, col - lau - dan - tes Do - mi -

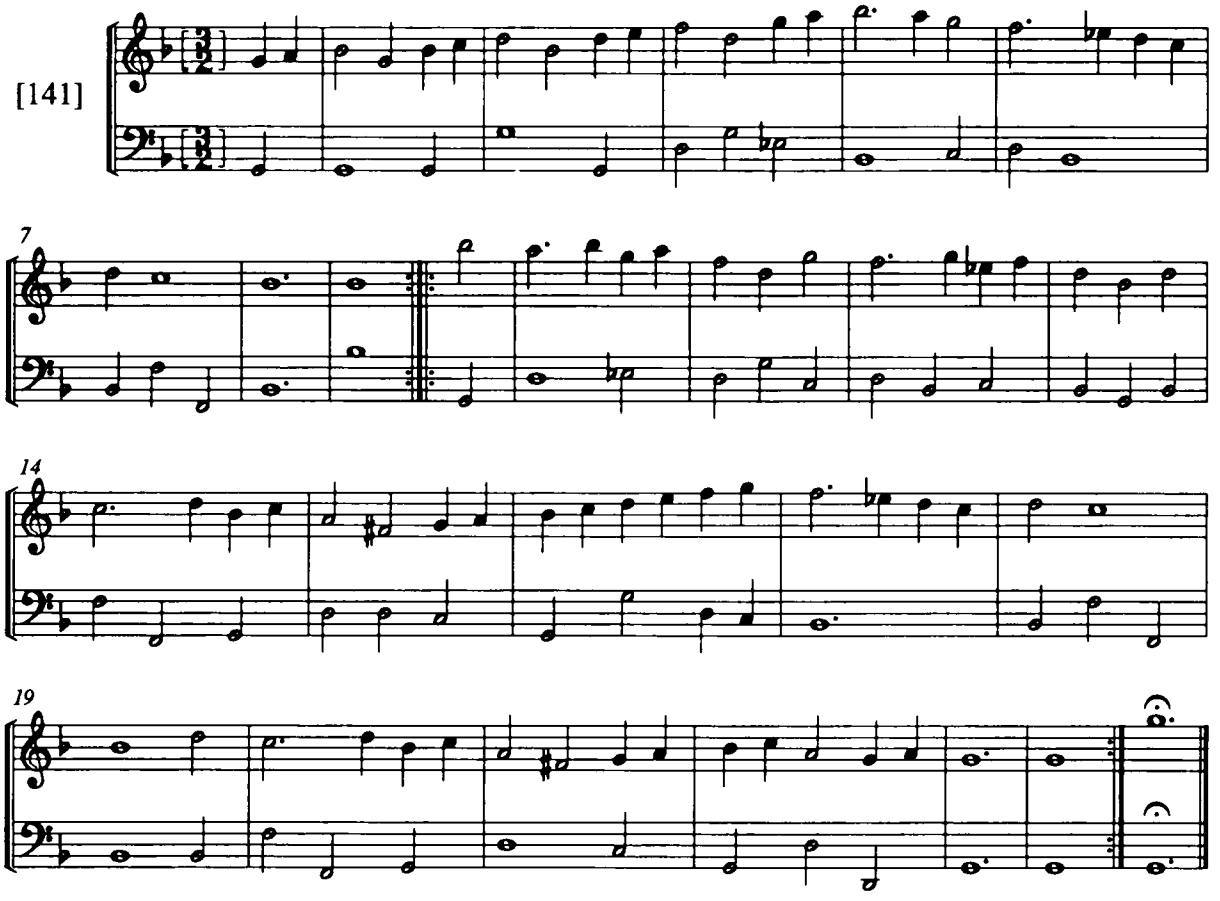

71
num, et cho-ros An- -ge-lo- rum, et cho-ros An- -ge-lo- rum,
num, et cho-ros An- -ge-lo- rum, et cho-ros An- -ge-lo- rum,
num, et cho-ros An- -ge-lo- rum, et cho-ros An- -ge-lo- rum,
num, et cho-ros An- -ge-lo- rum, et cho-ros An- -ge-lo- rum,
78
col-lau-dan-tes Do- mi- num, col-lau-dan-tes Do- mi- num, al- le- lu-
col-lau-dan-tes Do- mi- num, col-lau-dan-tes Do-mi- num, al- le- lu-
col-lau-dan-tes Do- mi- num, col-lau-dan-tes Do- mi- num, al- le- lu-
col- lau-dan-tes Do- mi- num,
86
ia, al- le- lu- ia, al- le- lu-
ia, al- le- lu- ia, al- le- lu- ia, al- le-lu- ia, al le- lu-
ia, al- le- lu- ia, al- le- lu- ia, al-le-lu- ia, al-
al- le- lu- ia, al- le- lu- ia, al-le-lu-ia, al- le- lu-


93
ia, al - le - lu - ia, al - - le - lu - ia,
ia, al - le - lu - ia, al - le - lu - - - ia, al - le - lu -
le - lu - ia, al - le - lu - ia, al - le - - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu -
99
al - le - lu - ia, al - le - lu - ia,
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
ia, al - le - lu - ia, _____ al - le - lu - ia,
105
al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia.
ia, al - le - lu - ia, al - le - lu - ia, al - le - - lu - ia.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia.

Curranta

f 75

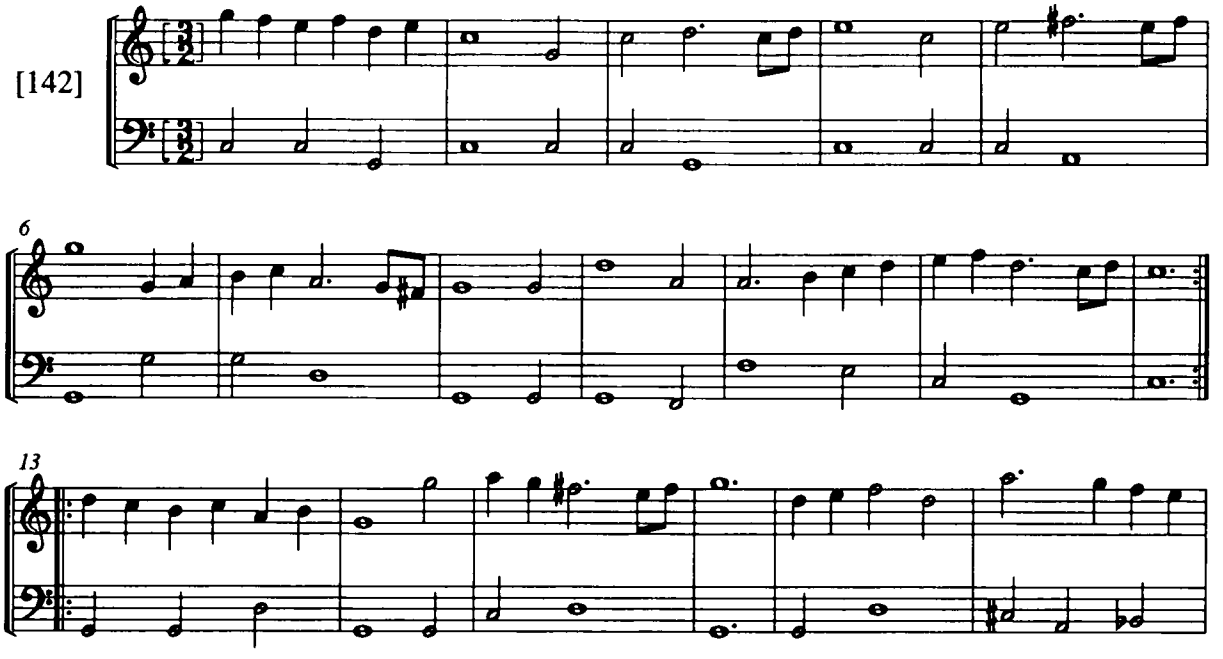
[141]

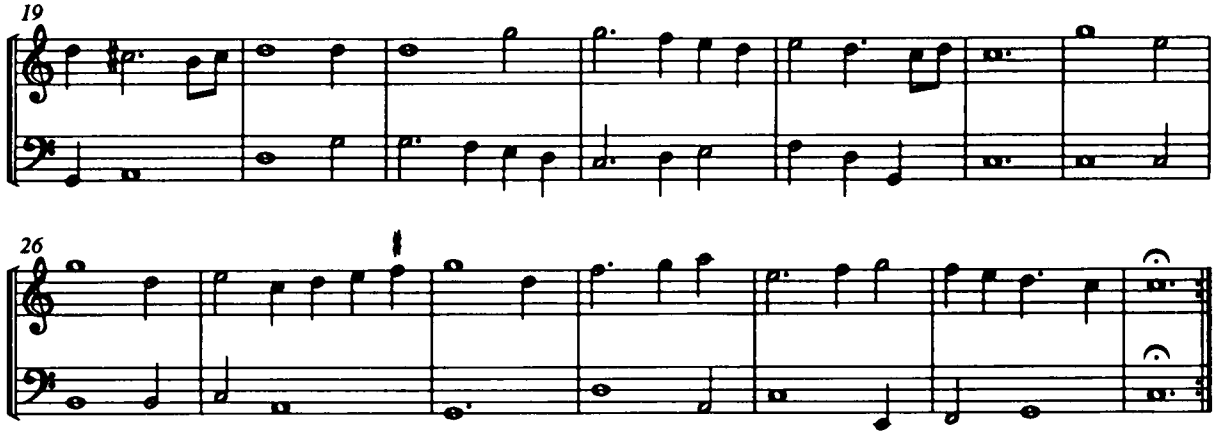


Aliud Exemplar

f 75

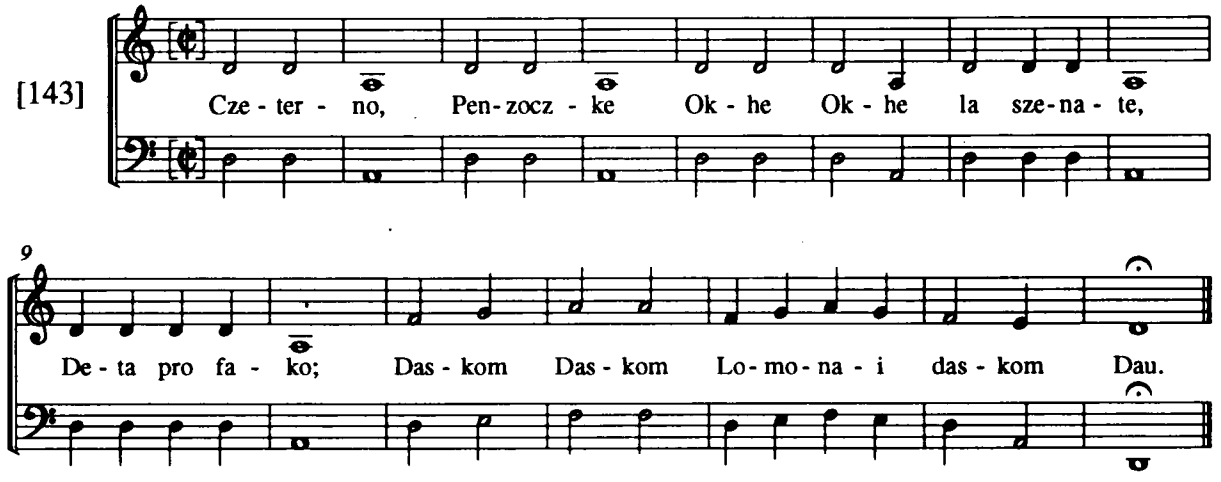
[142]



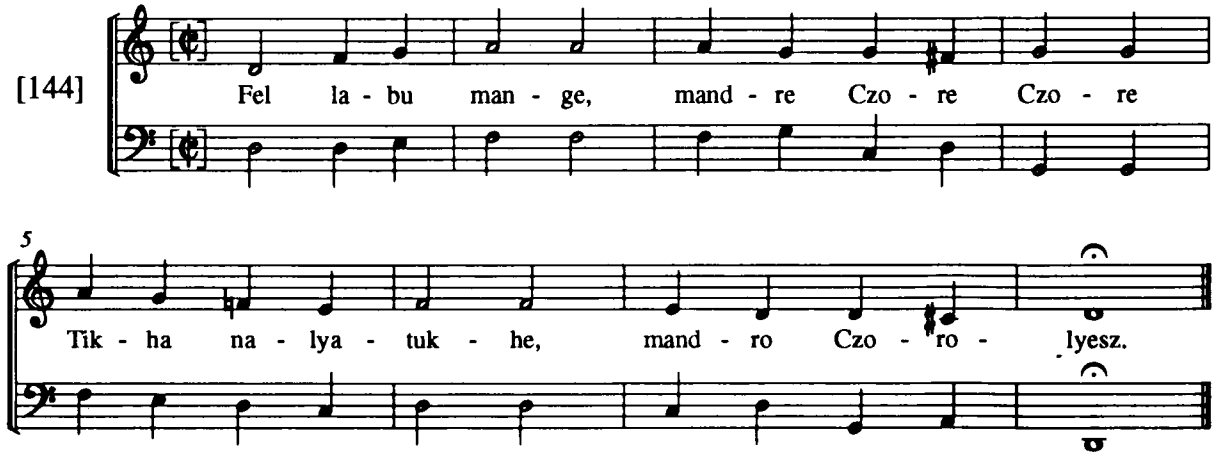


Dádé Zingaricum

f 75 **1. Ex oraculo Palfico Madrigal Zigarica**

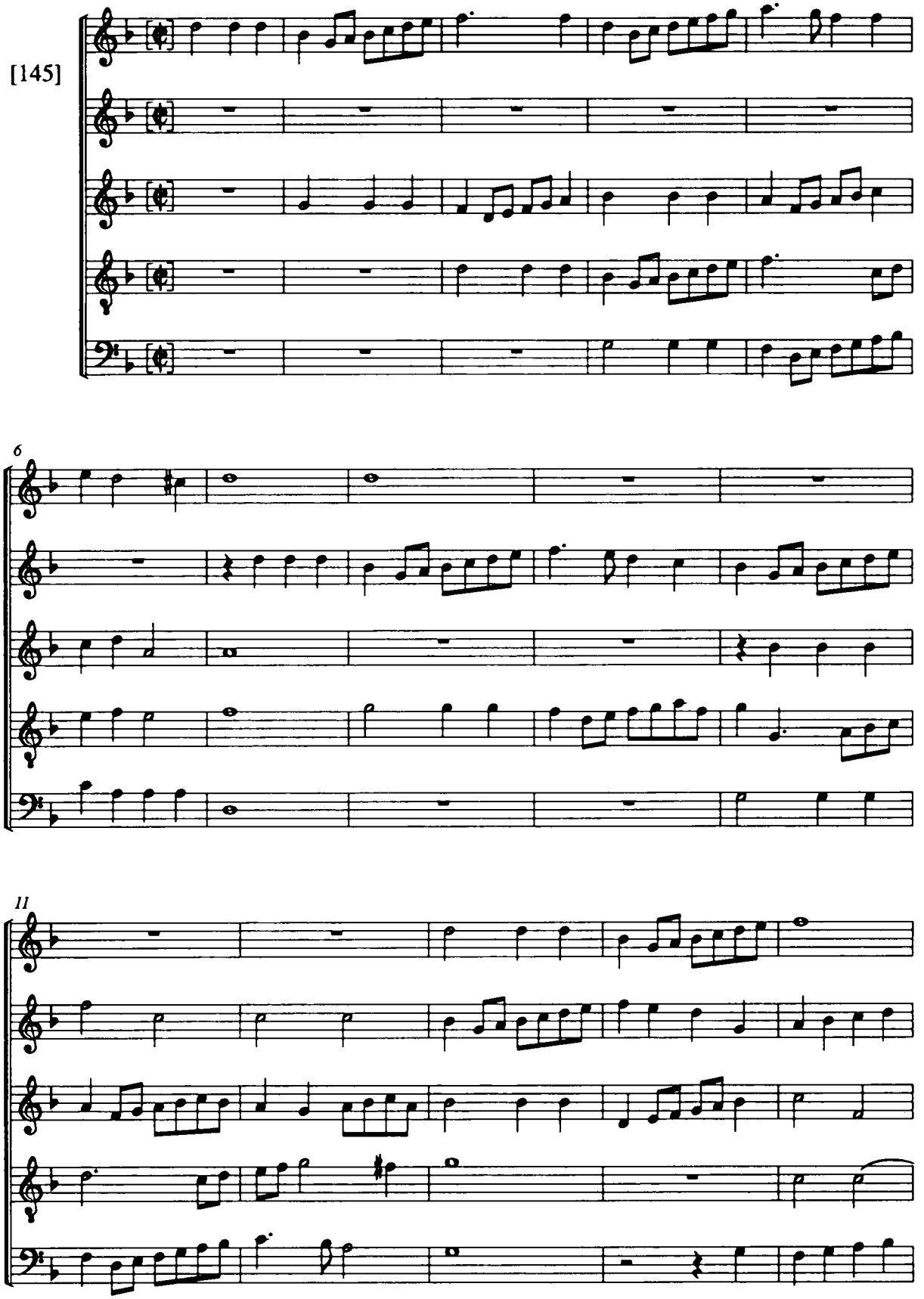


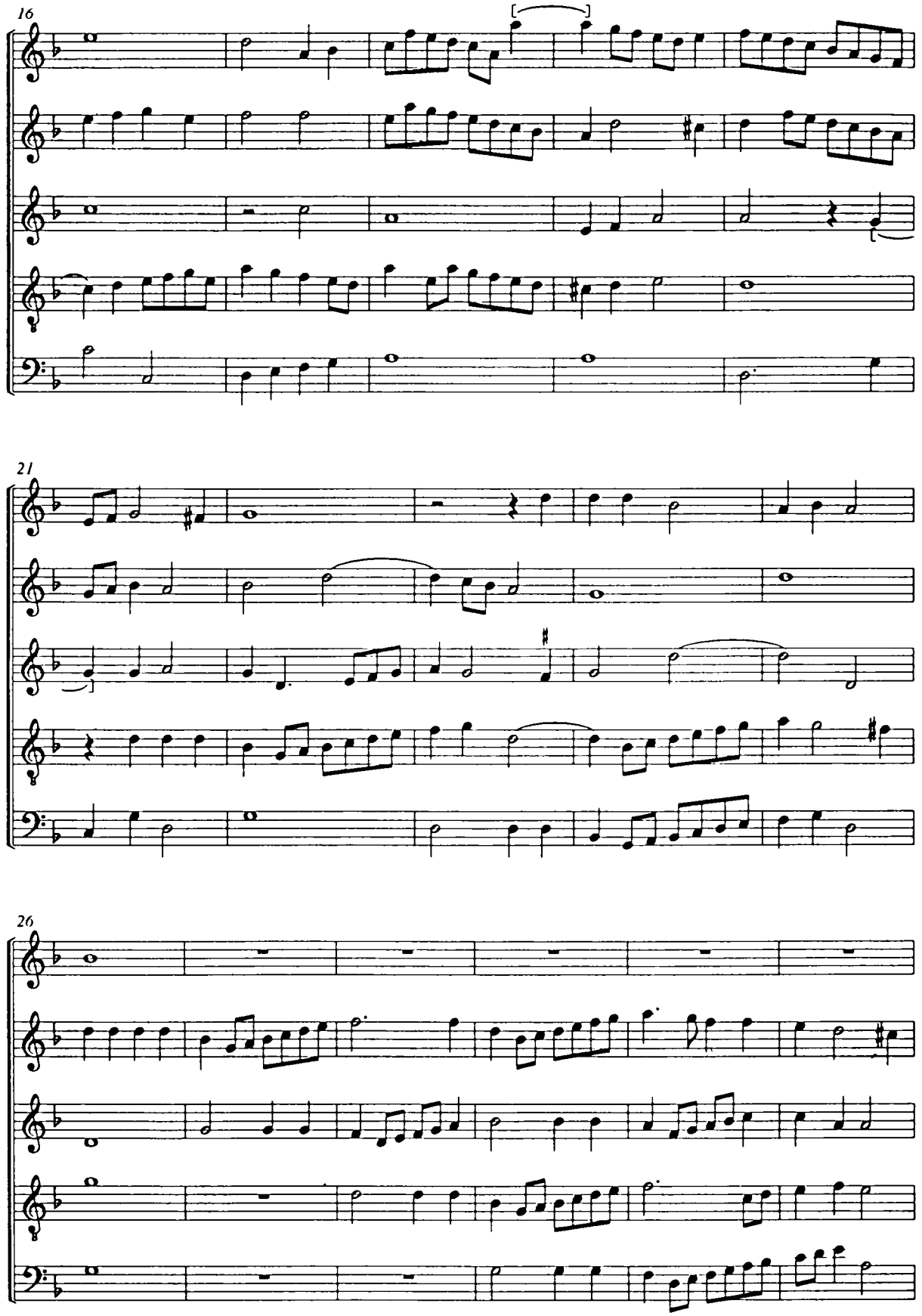
f 75 **2. Tikha vgordonaczka**



Canzon â 5

[145]

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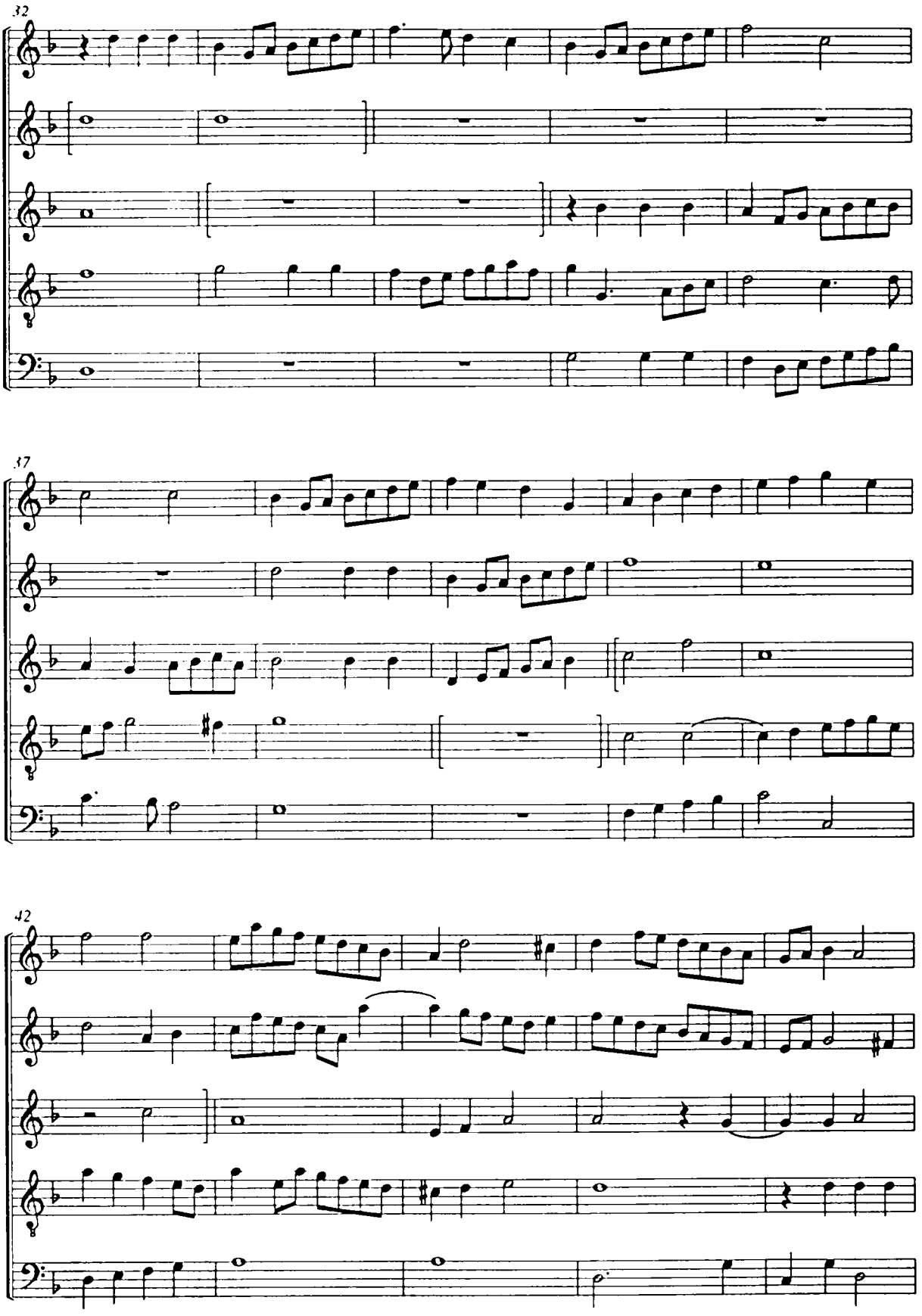
21
26


32
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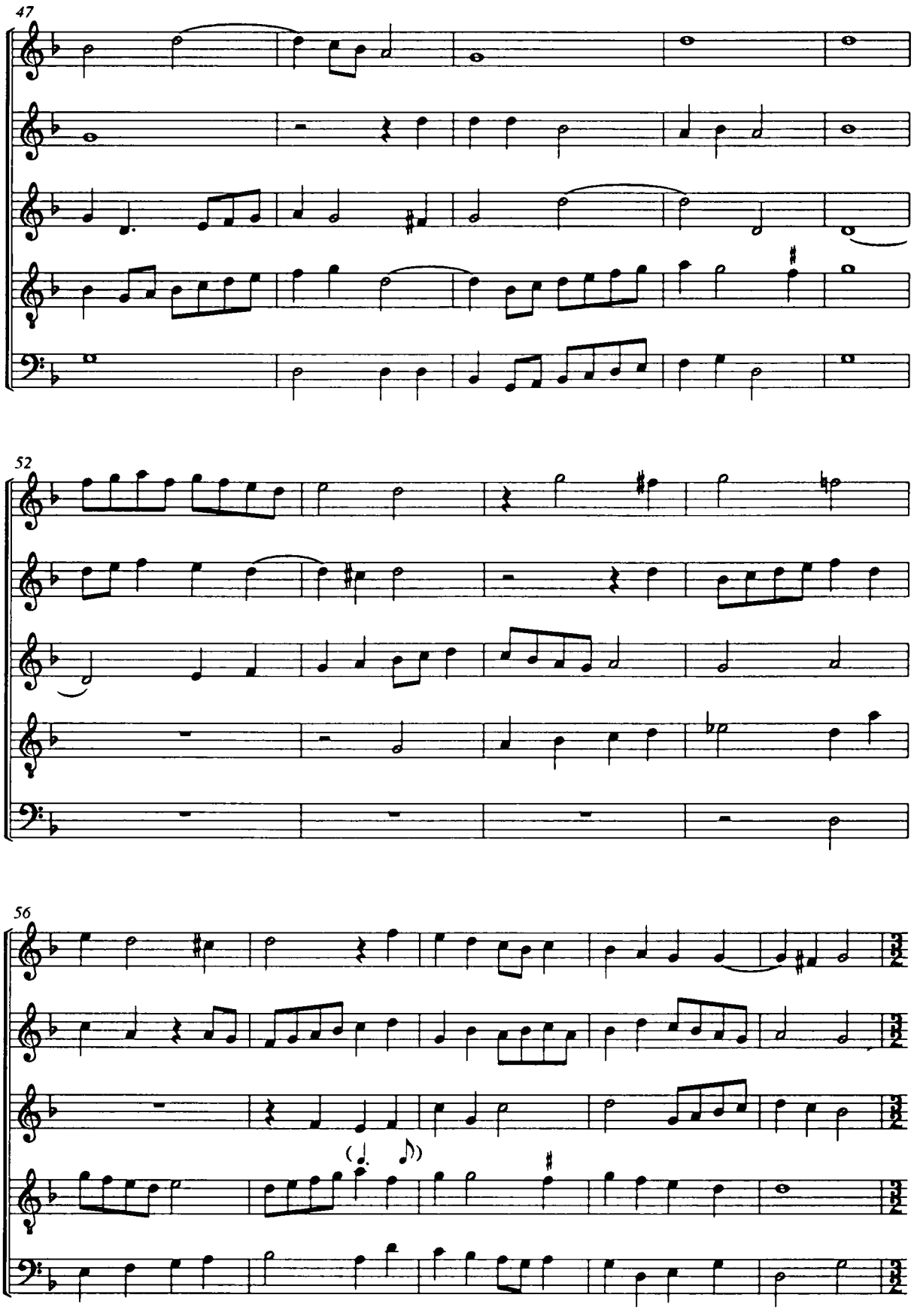
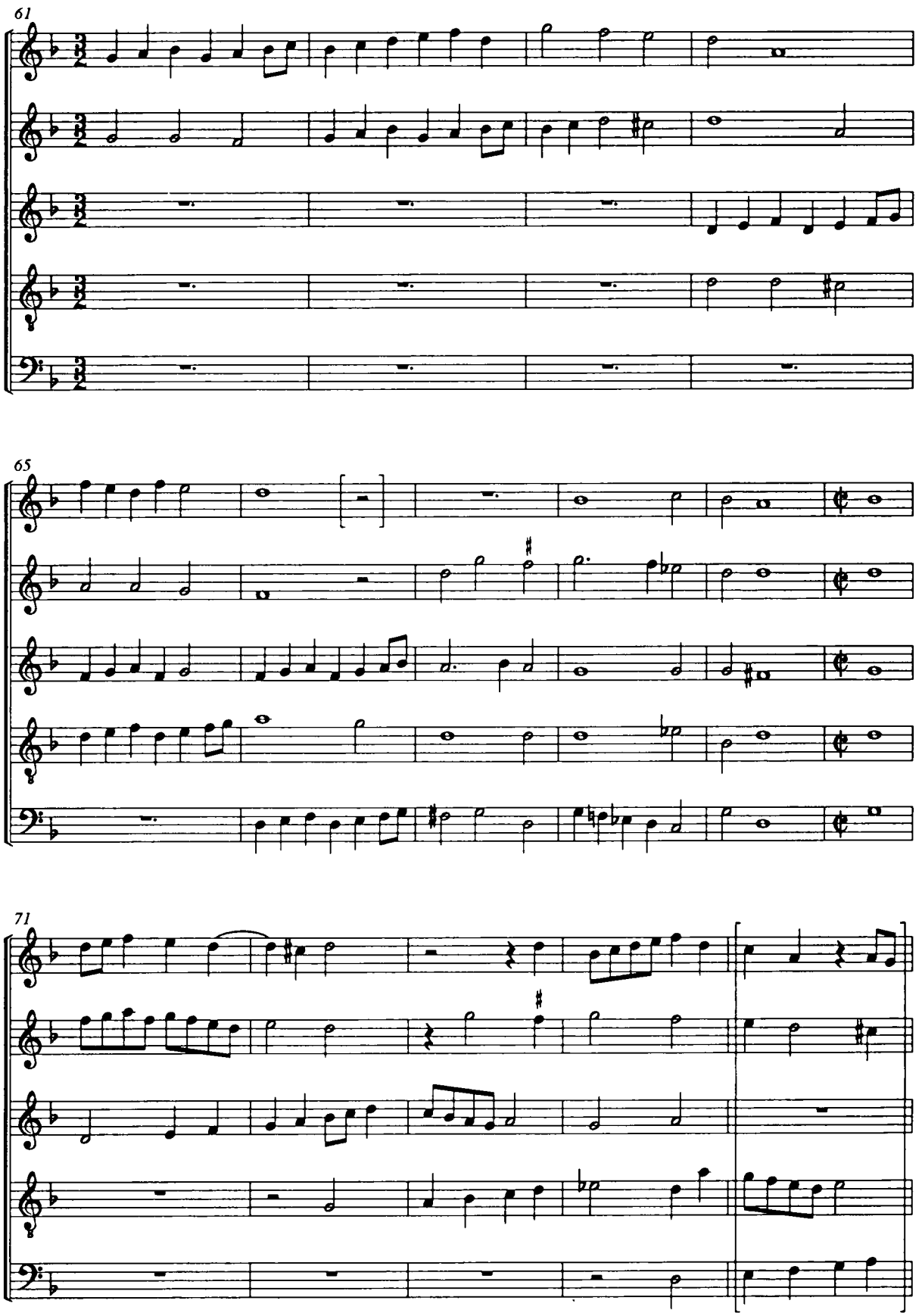
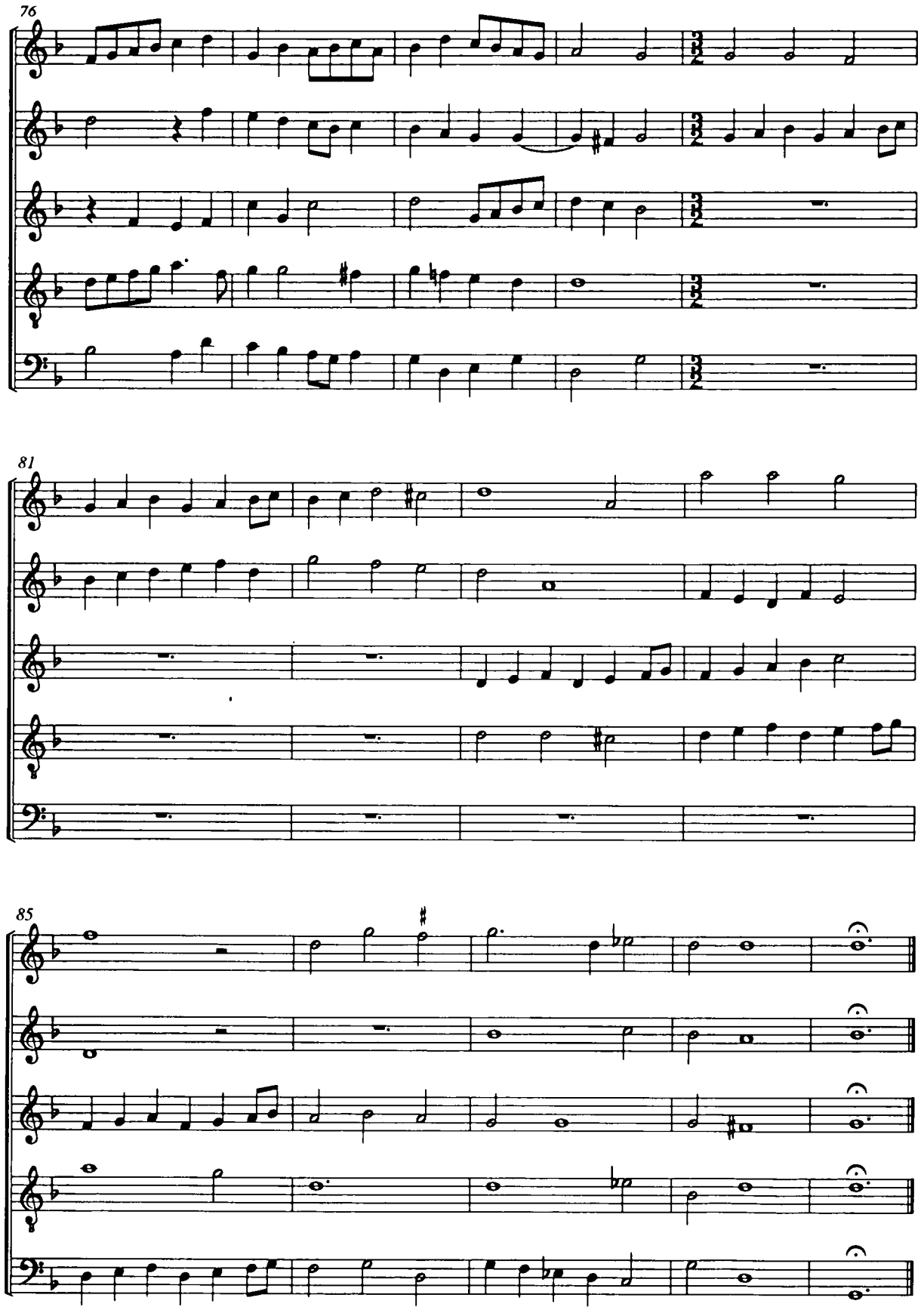
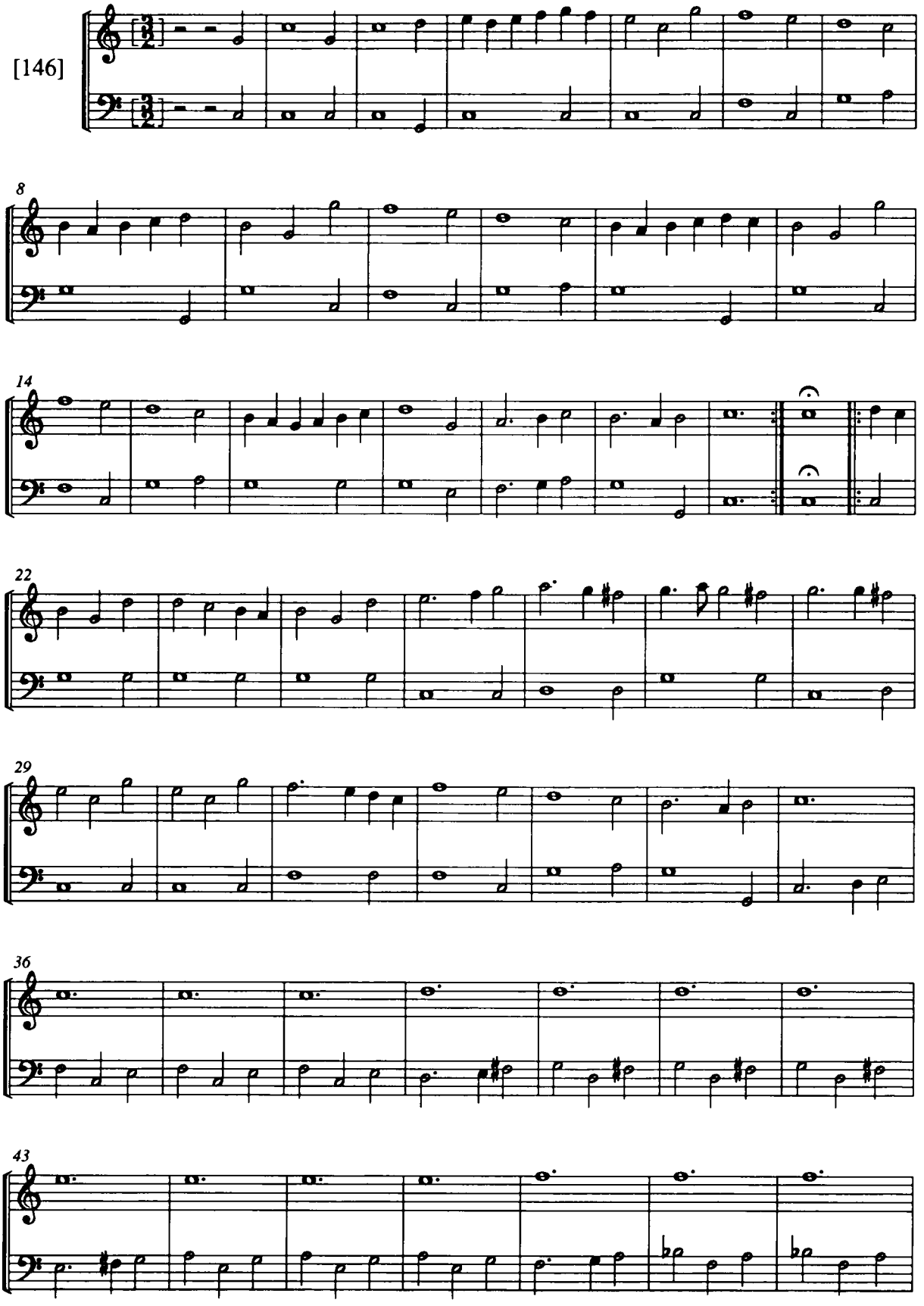
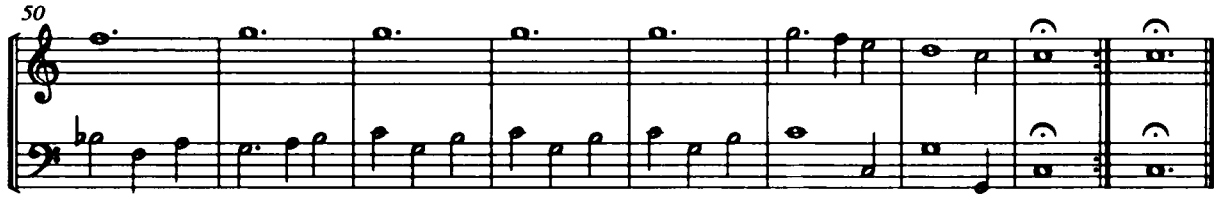
42


47
52
56


61
65
71


76
81
85

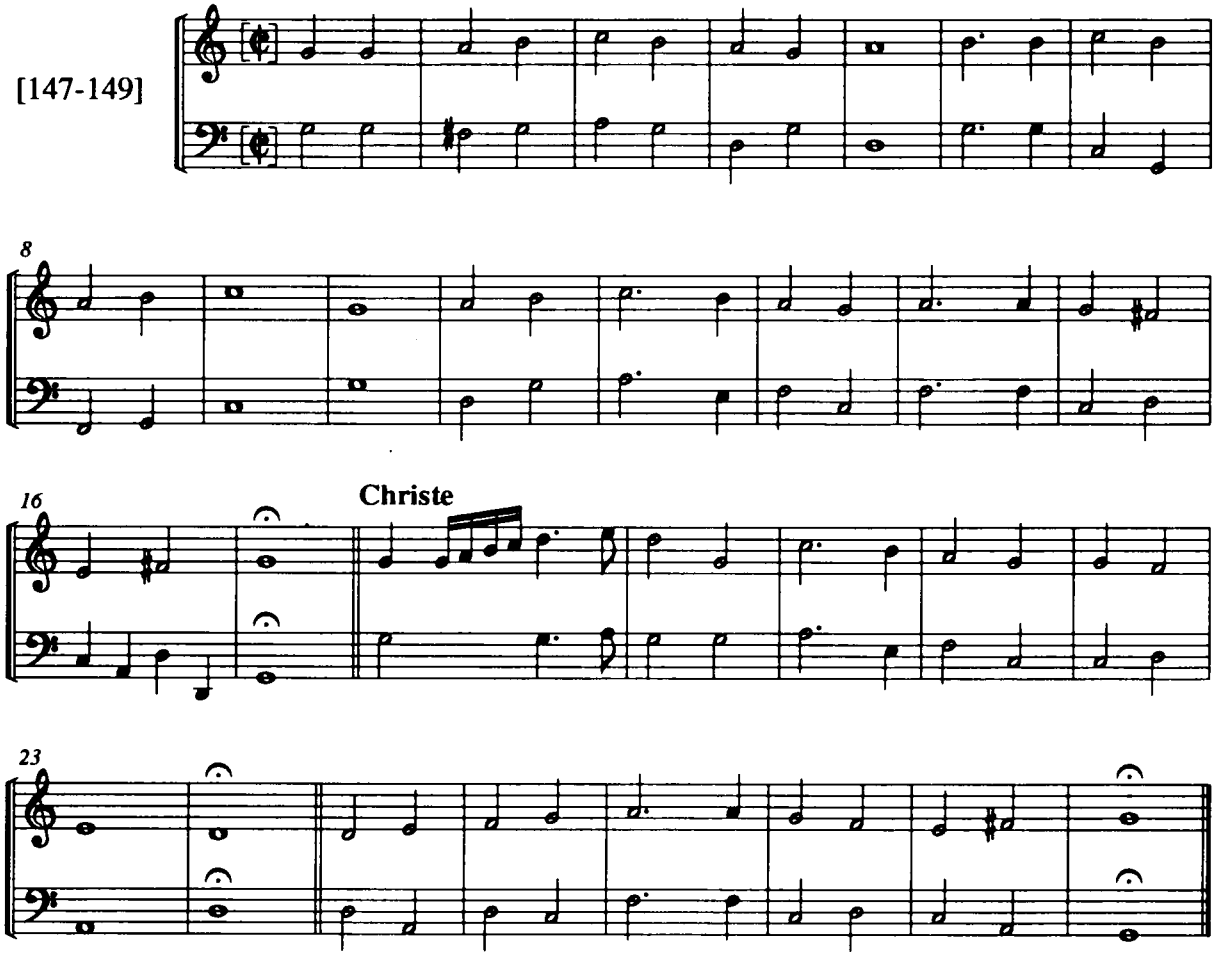

[146]
8
14
22
29
36
43



f 77

Kyrie. Magne Deus

[147-149]

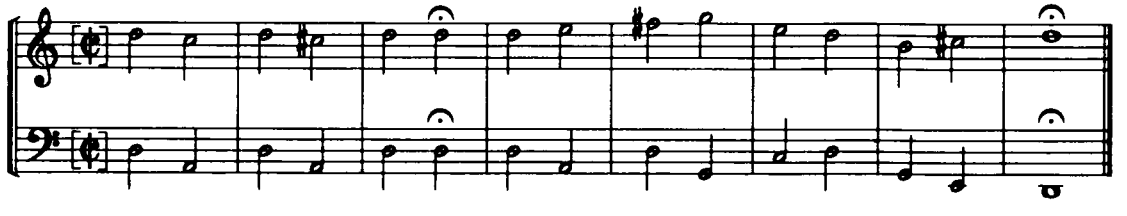


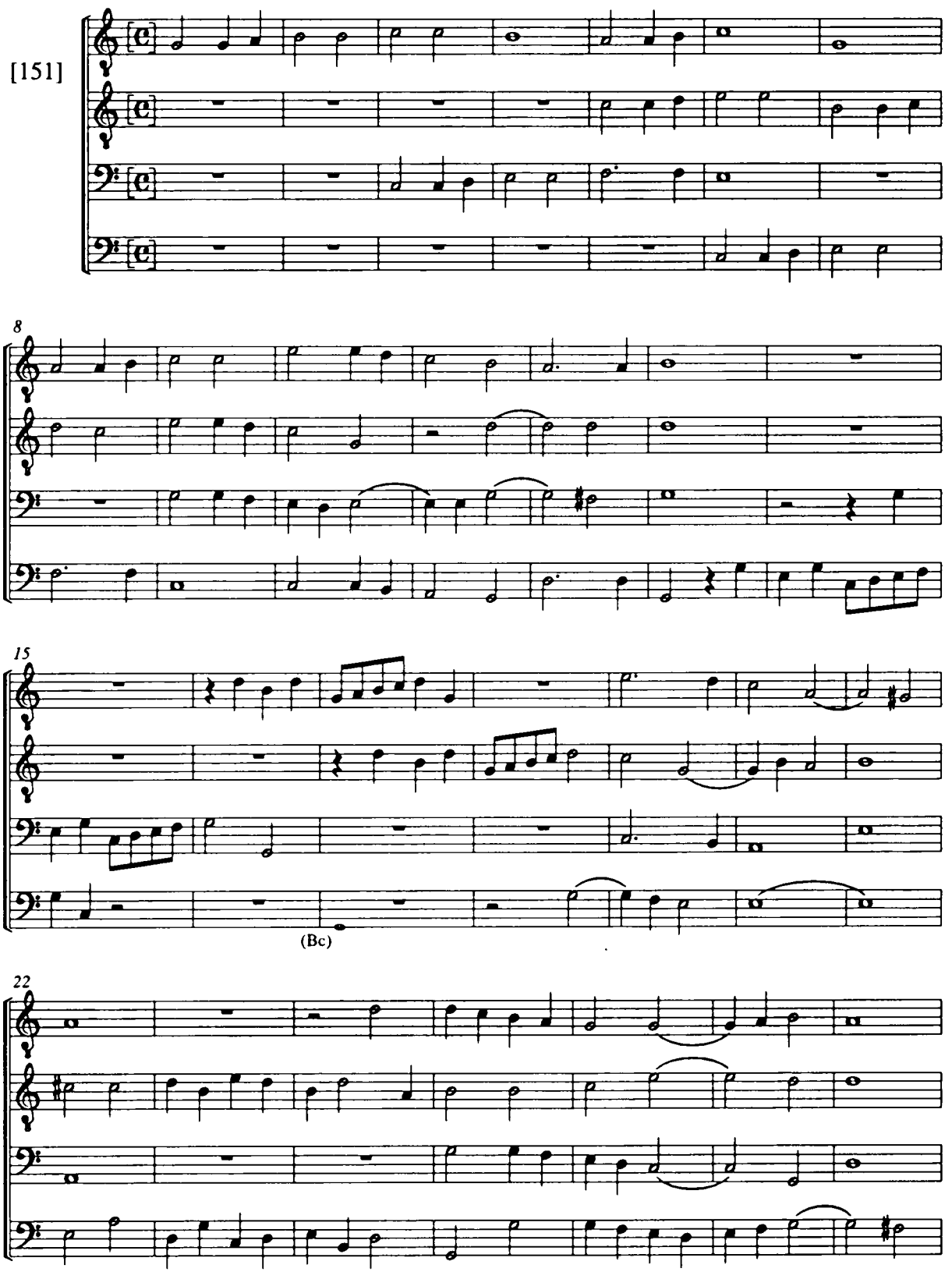
Kirie cuius natus, sicut primum dicitur

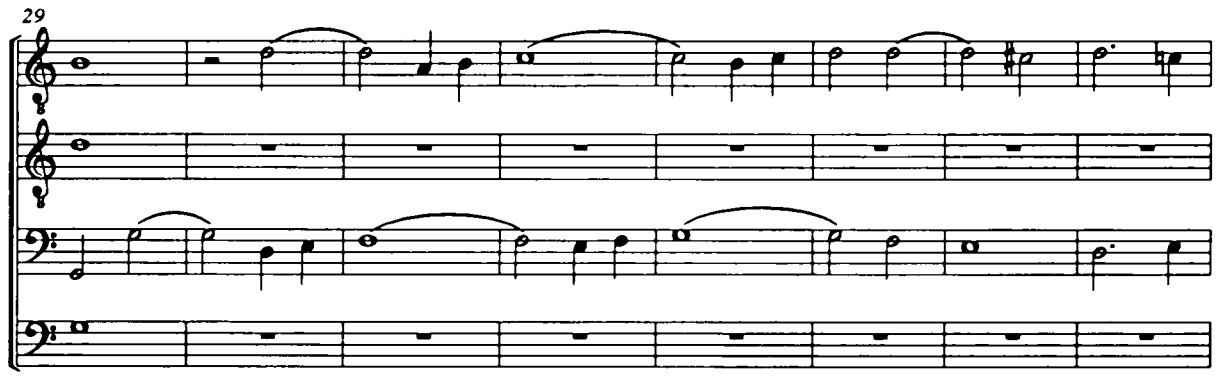
f 77

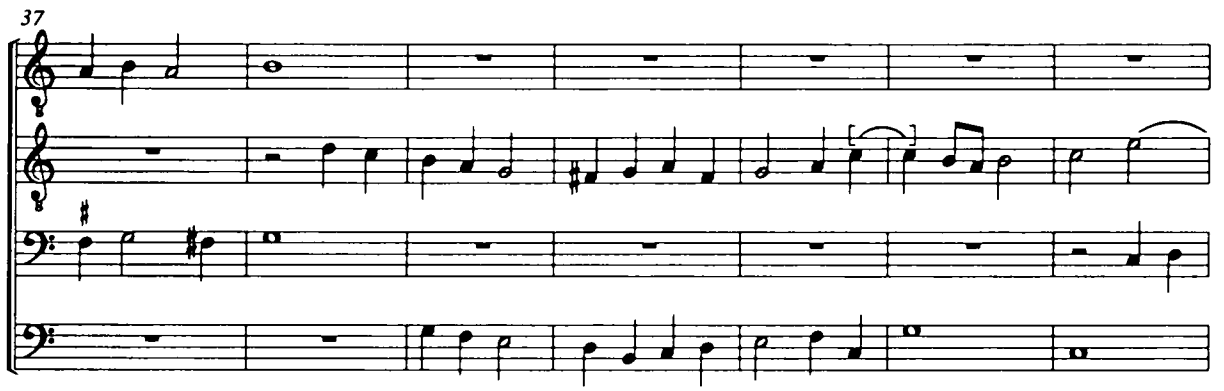
Gloria

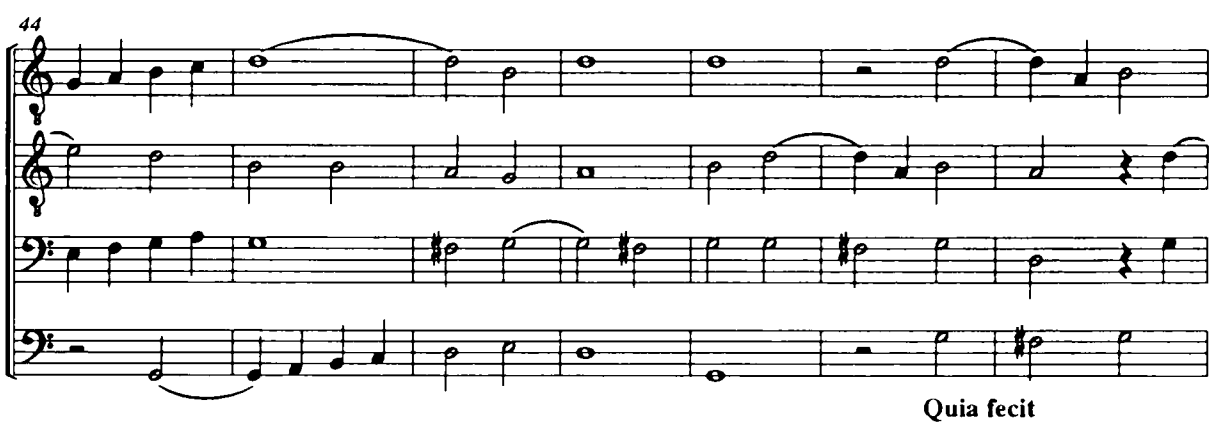
[150]

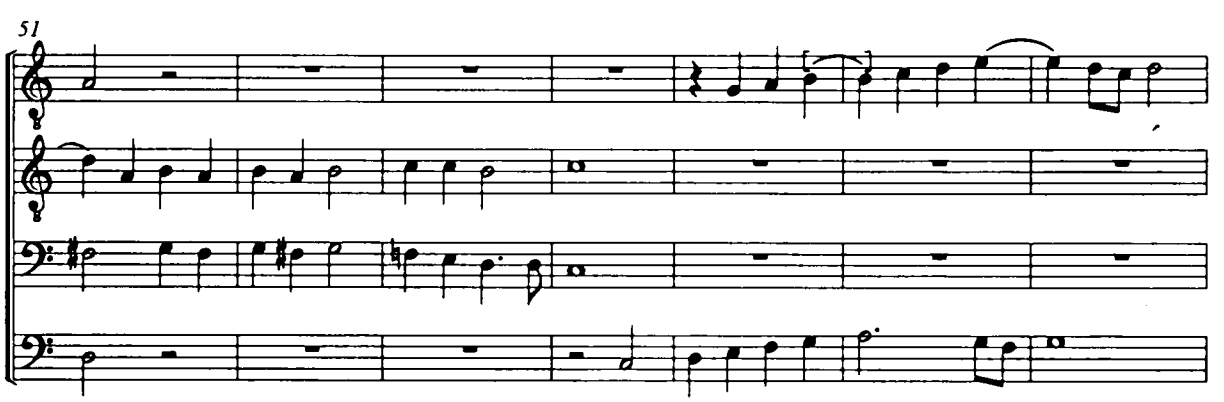


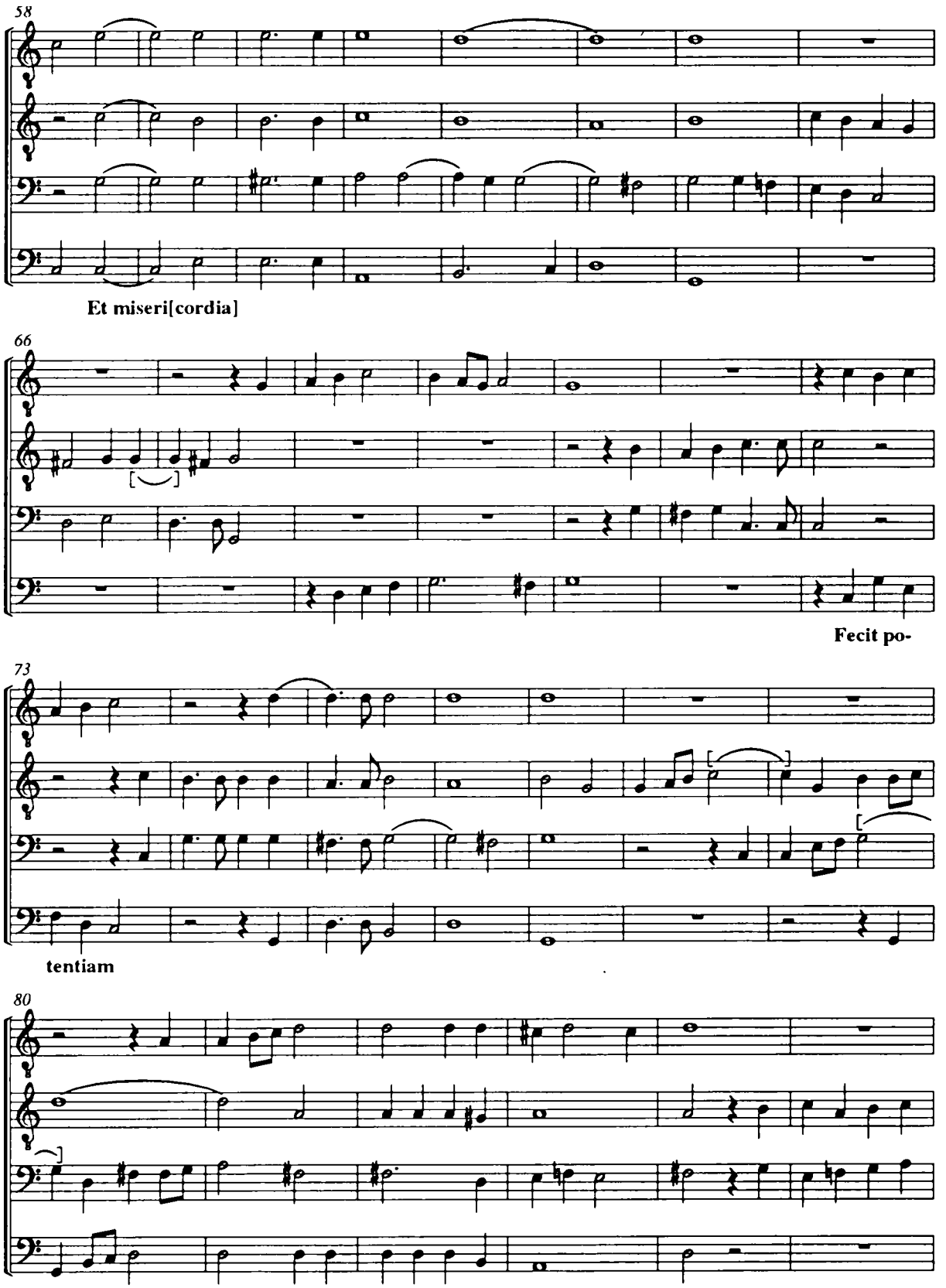

[151]
8
15
(Bc)
22

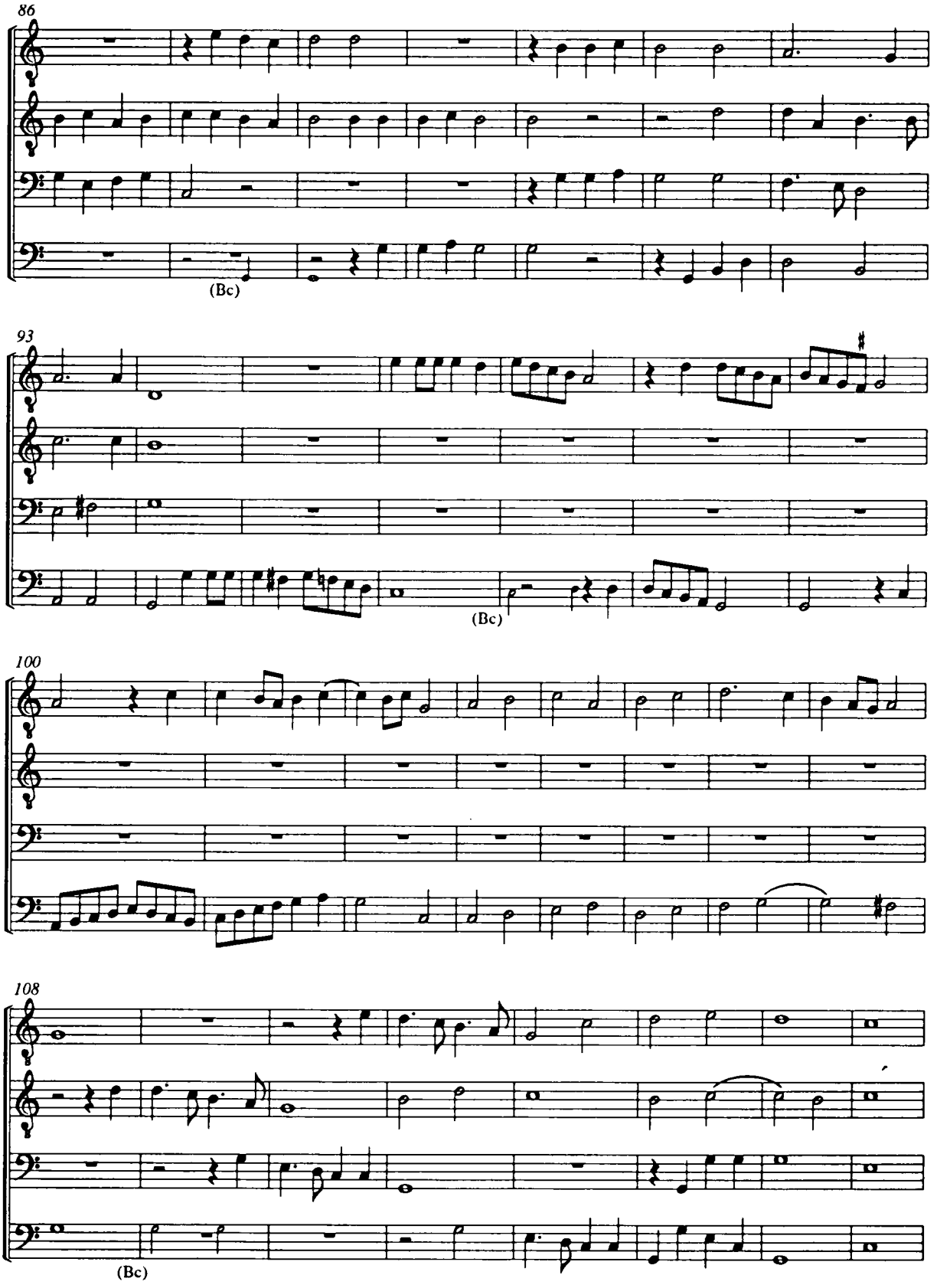

29
Quia respexit

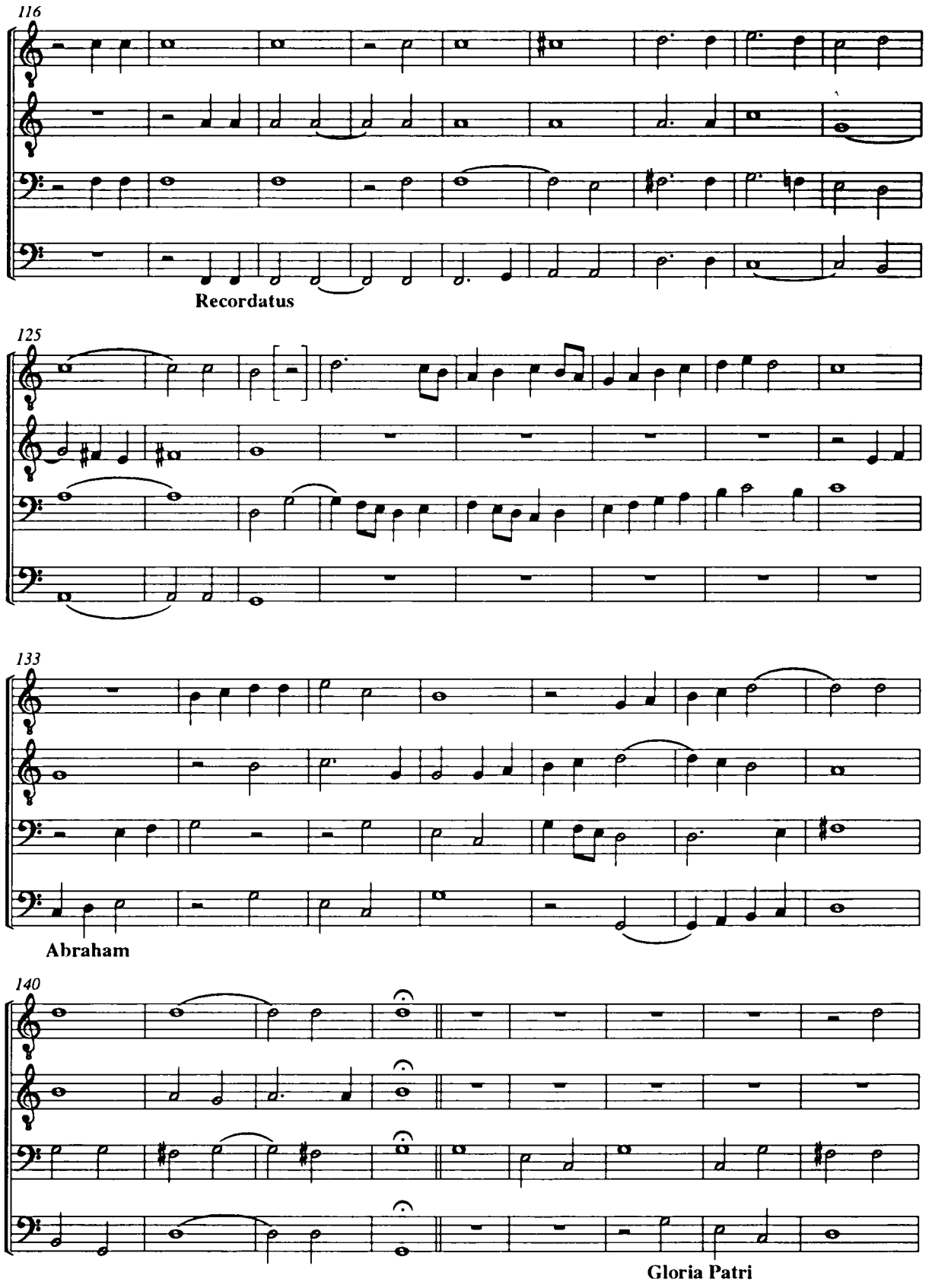

37
Ecce enim ex hoc beatam me


44
Quia fecit


51
Et sanctum nomen eius


58
Et miseri[cordia]
66
Fecit po-
73
tentiam
80


86
(Bc)
93
(Bc)
100
108
(Bc)


116
Recordatus
125
133
Abraham
140
Gloria Patri

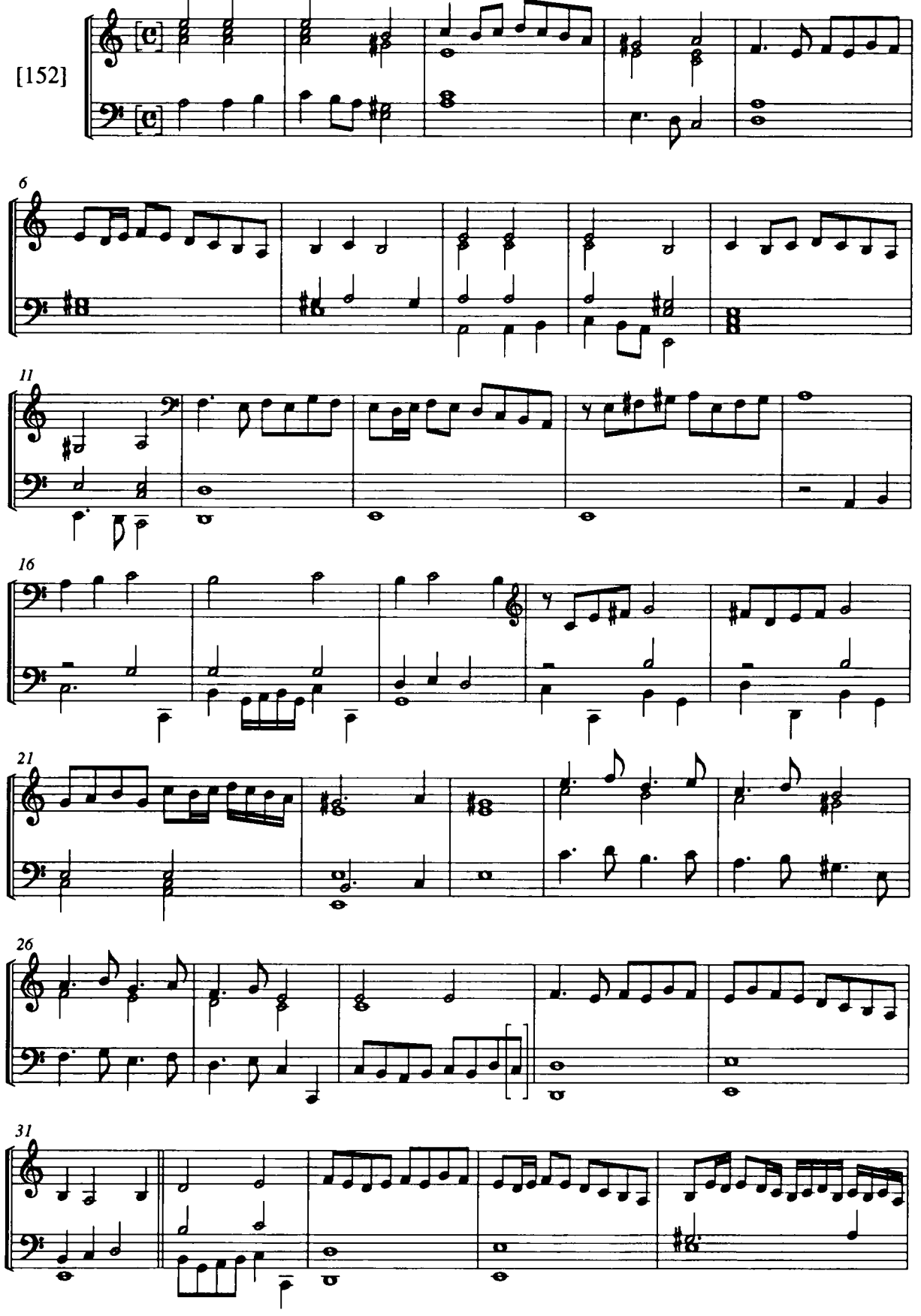
149

et Filio

157

165

173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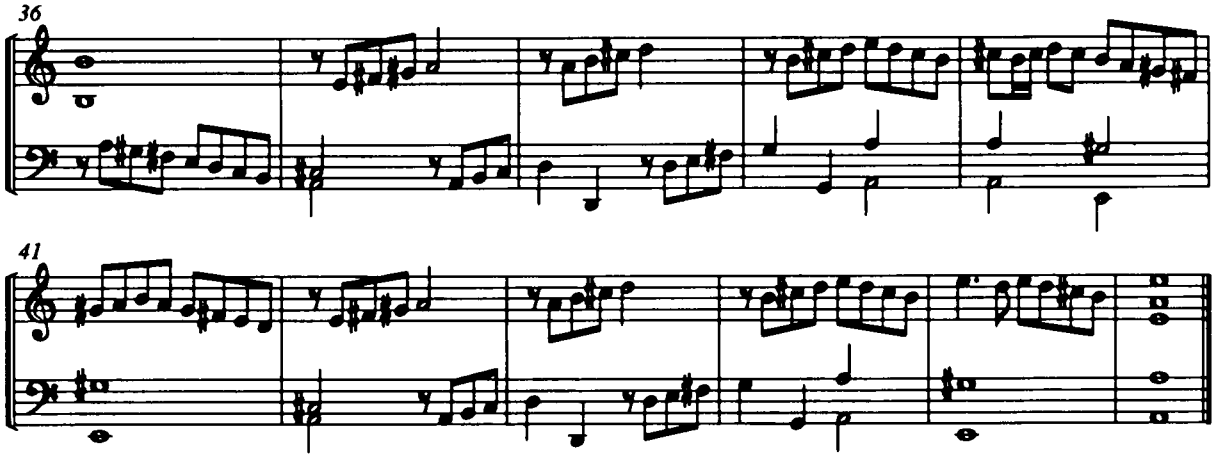
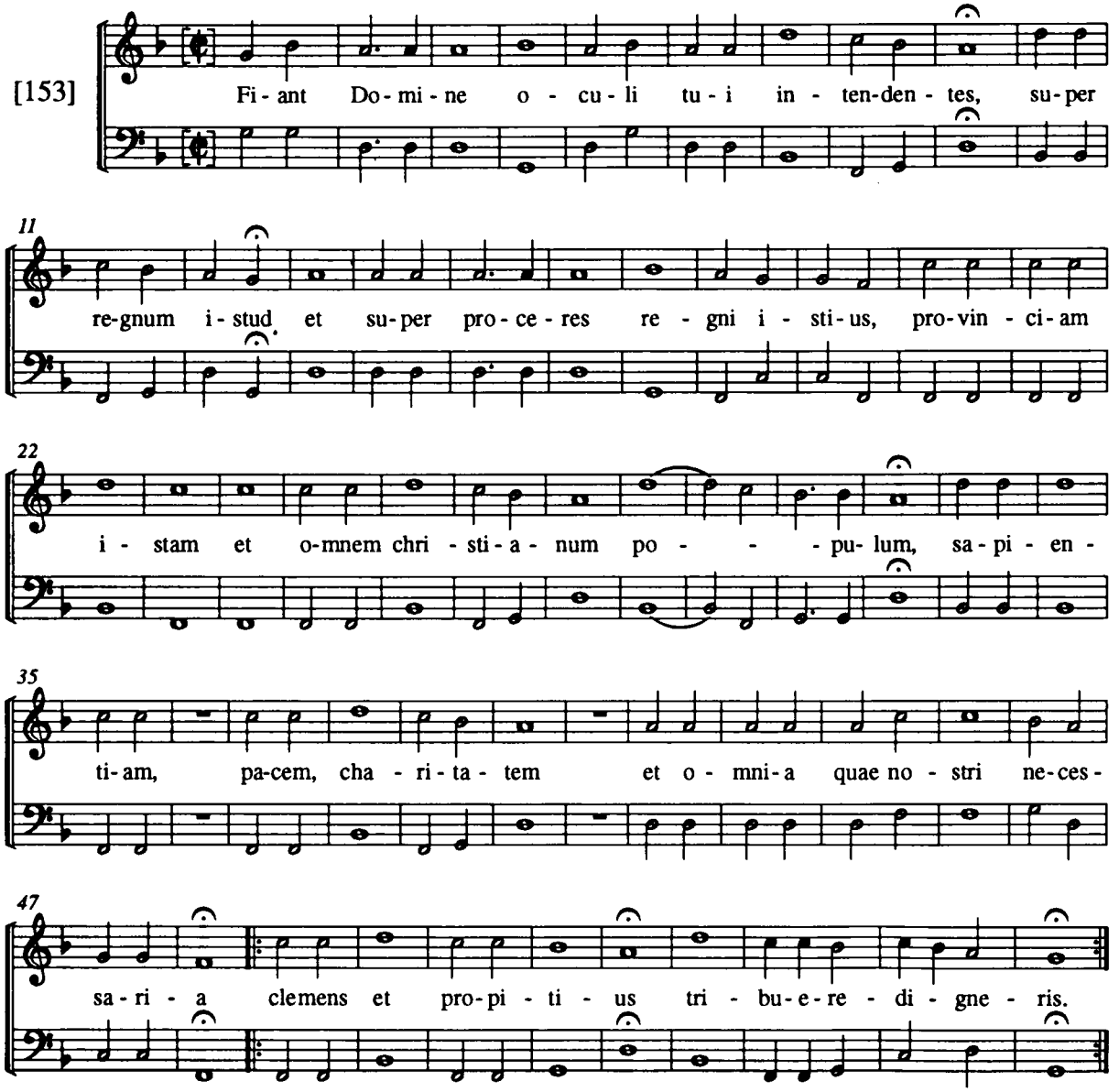
6
11
16
21
26
31



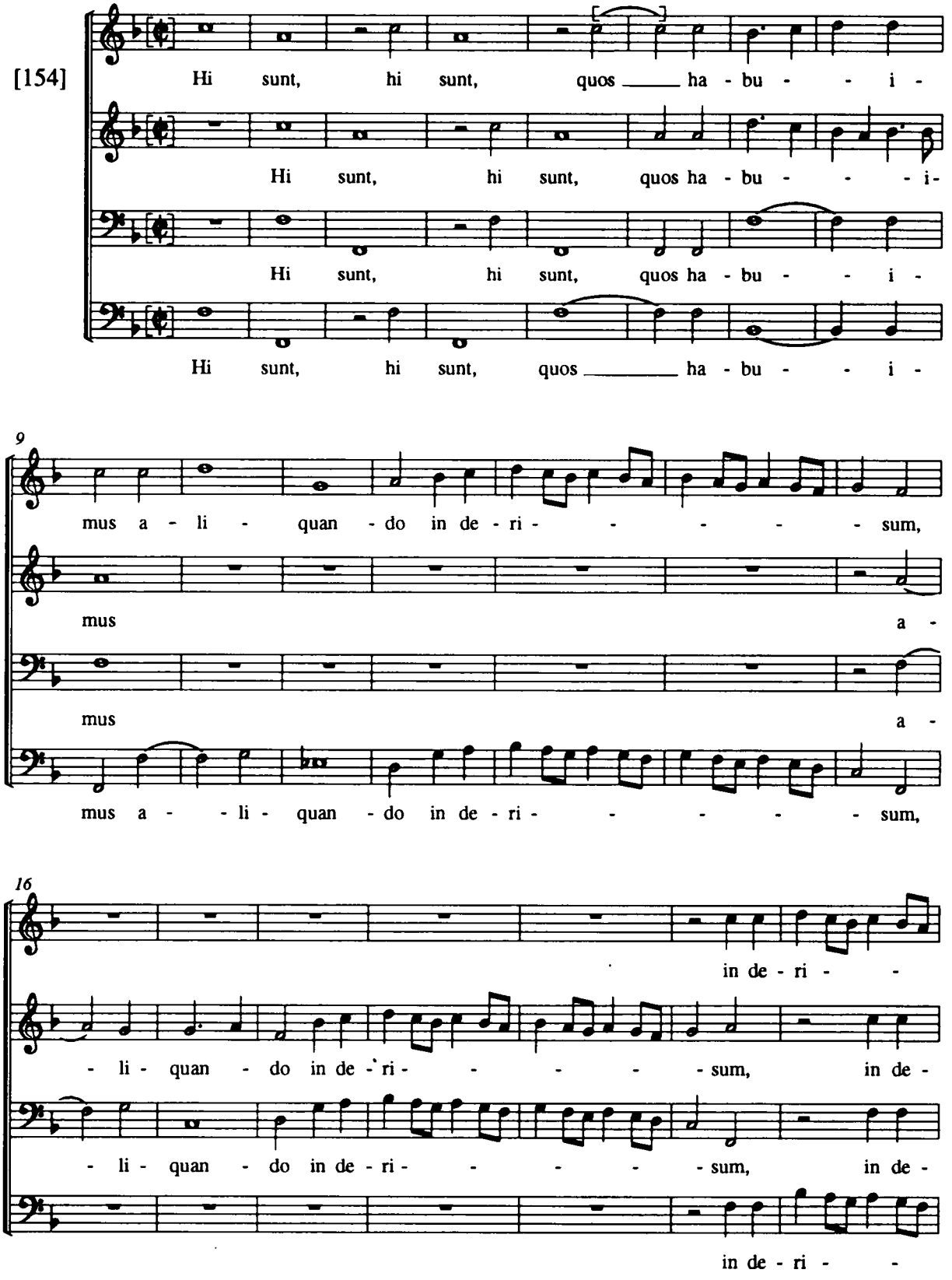
f 81

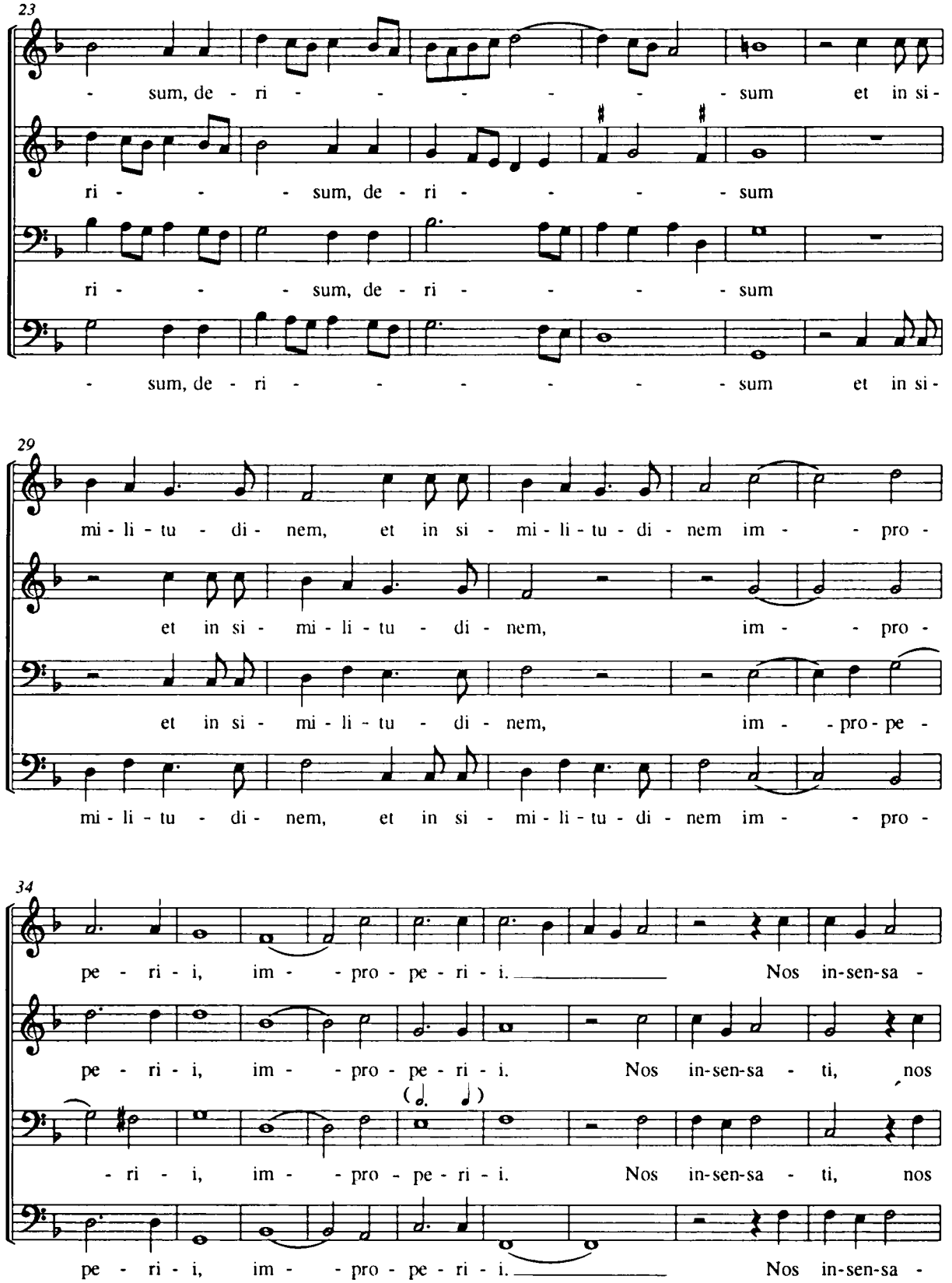
Fiant Domine oculi tui

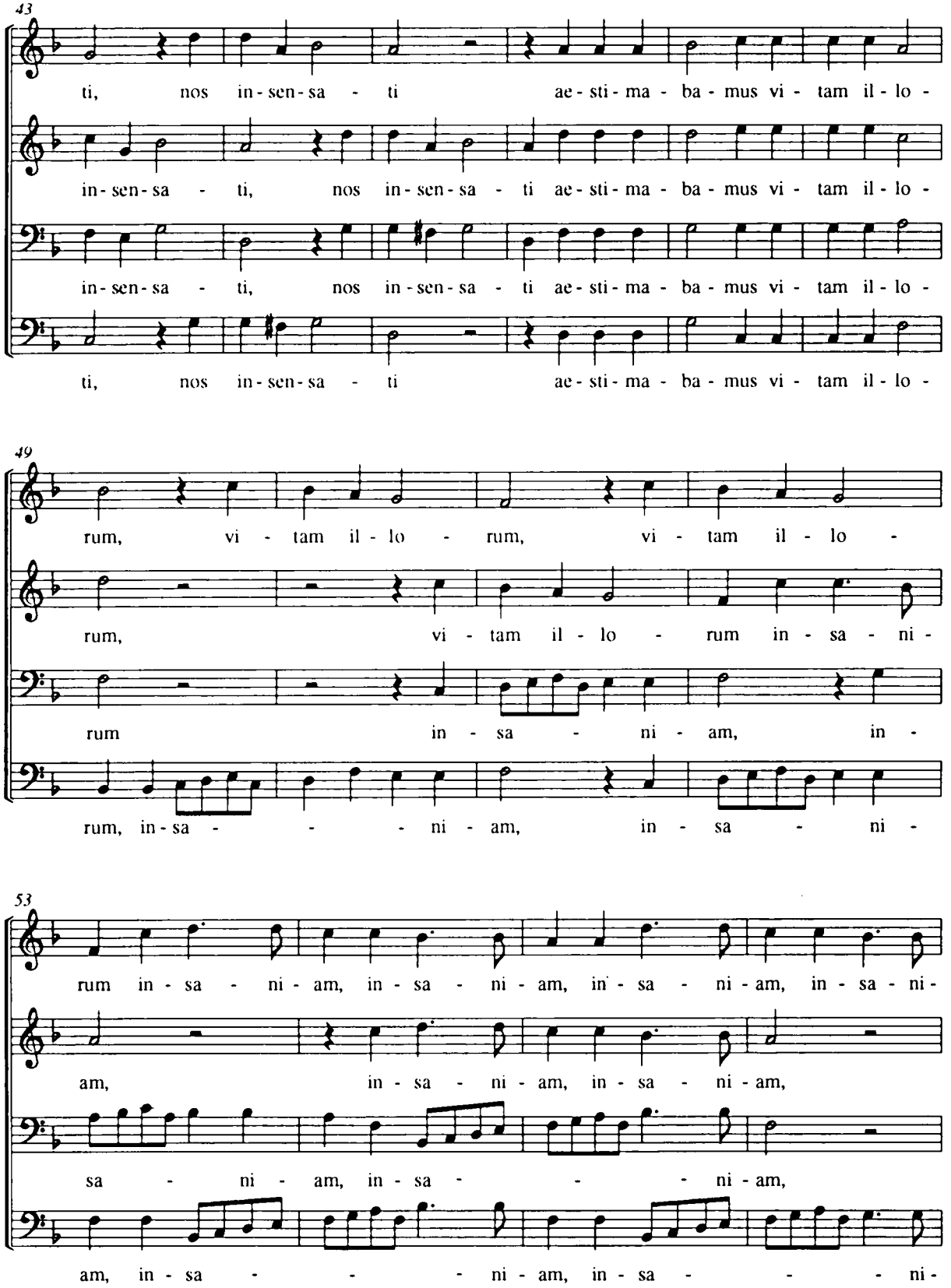


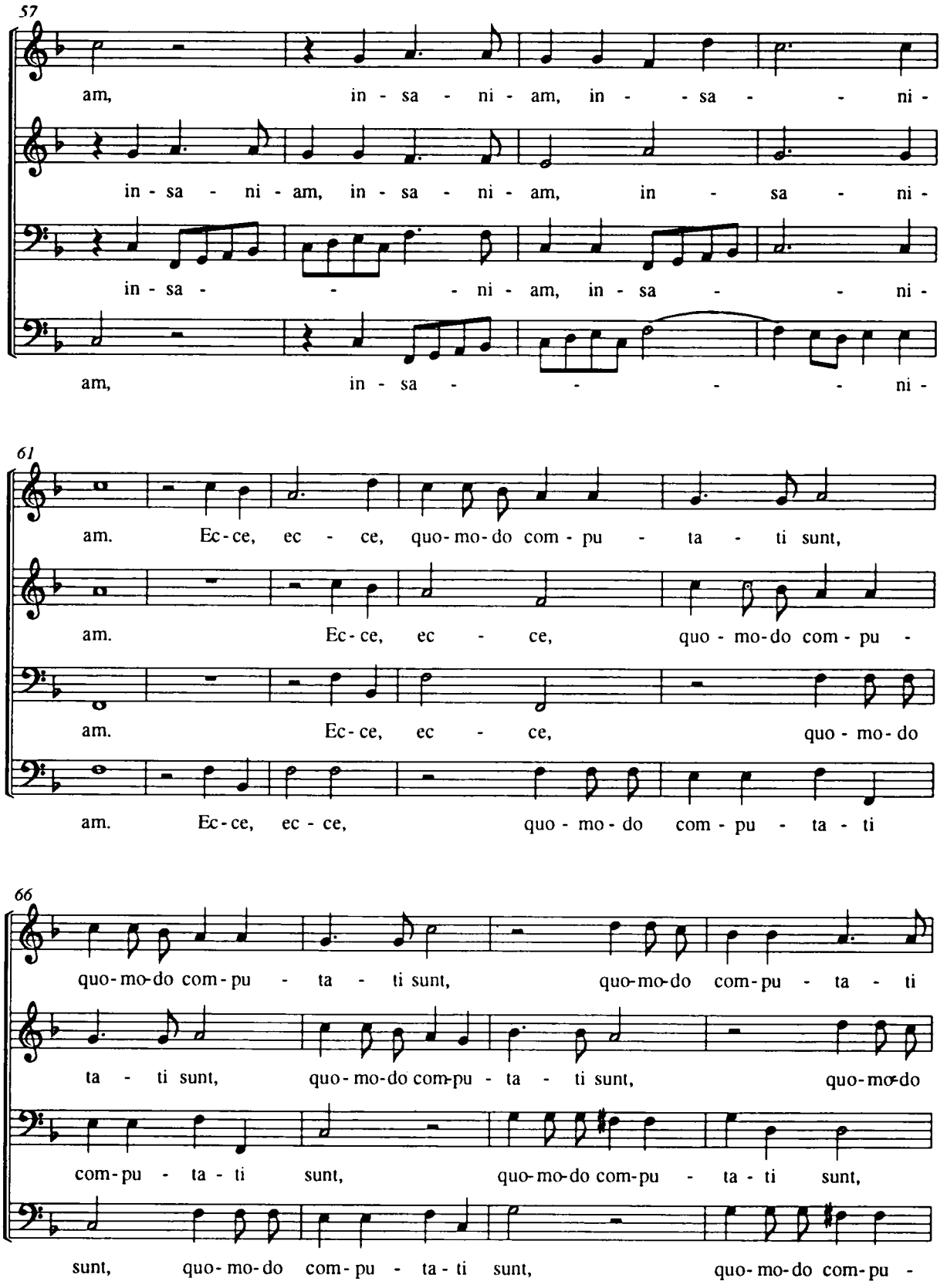
Hy sunt quos habuimus

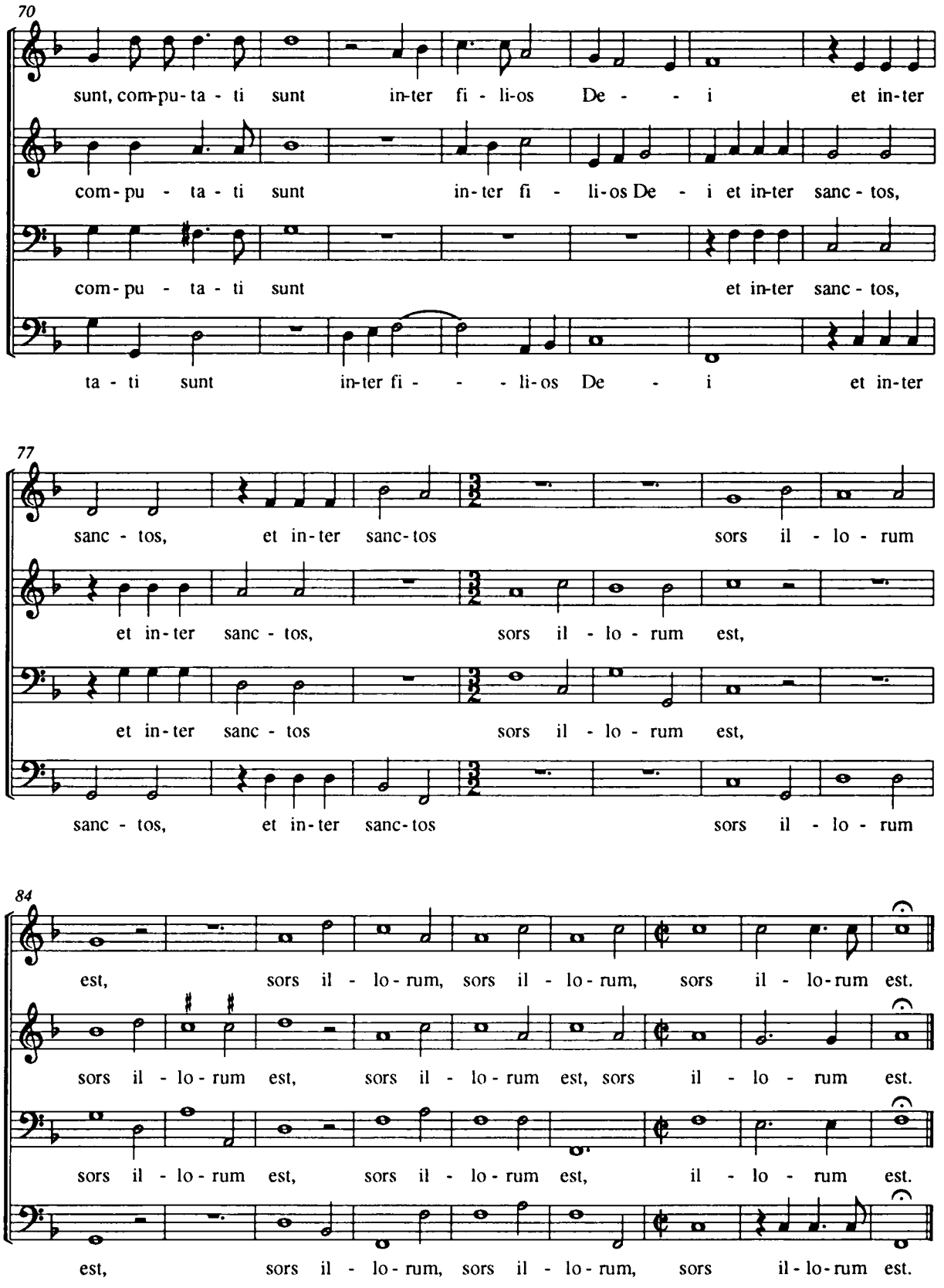
f 82




23
- sum, de - ri - - - - - - - sum et in si -
ri - - - - sum, de - ri - - - - - sum
ri - - - - sum, de - ri - - - - - sum
- sum, de - ri - - - - - - - sum et in si -
29
mi - li - tu - di - nem, et in si - mi - li - tu - di - nem im - - pro -
et in si - mi - li - tu - di - nem, im - - pro -
et in si - mi - li - tu - di - nem, im - - pro - pe -
mi - li - tu - di - nem, et in si - mi - li - tu - di - nem im - - pro -
34
pe - ri - i, im - - pro - pe - ri - i. Nos in-sen-sa -
pe - ri - i, im - - pro - pe - ri - i. Nos in-sen-sa - ti, nos
- ri - i, im - - pro - pe - ri - i. Nos in-sen-sa - ti, nos
pe - ri - i, im - - pro - pe - ri - i. Nos in-sen-sa -

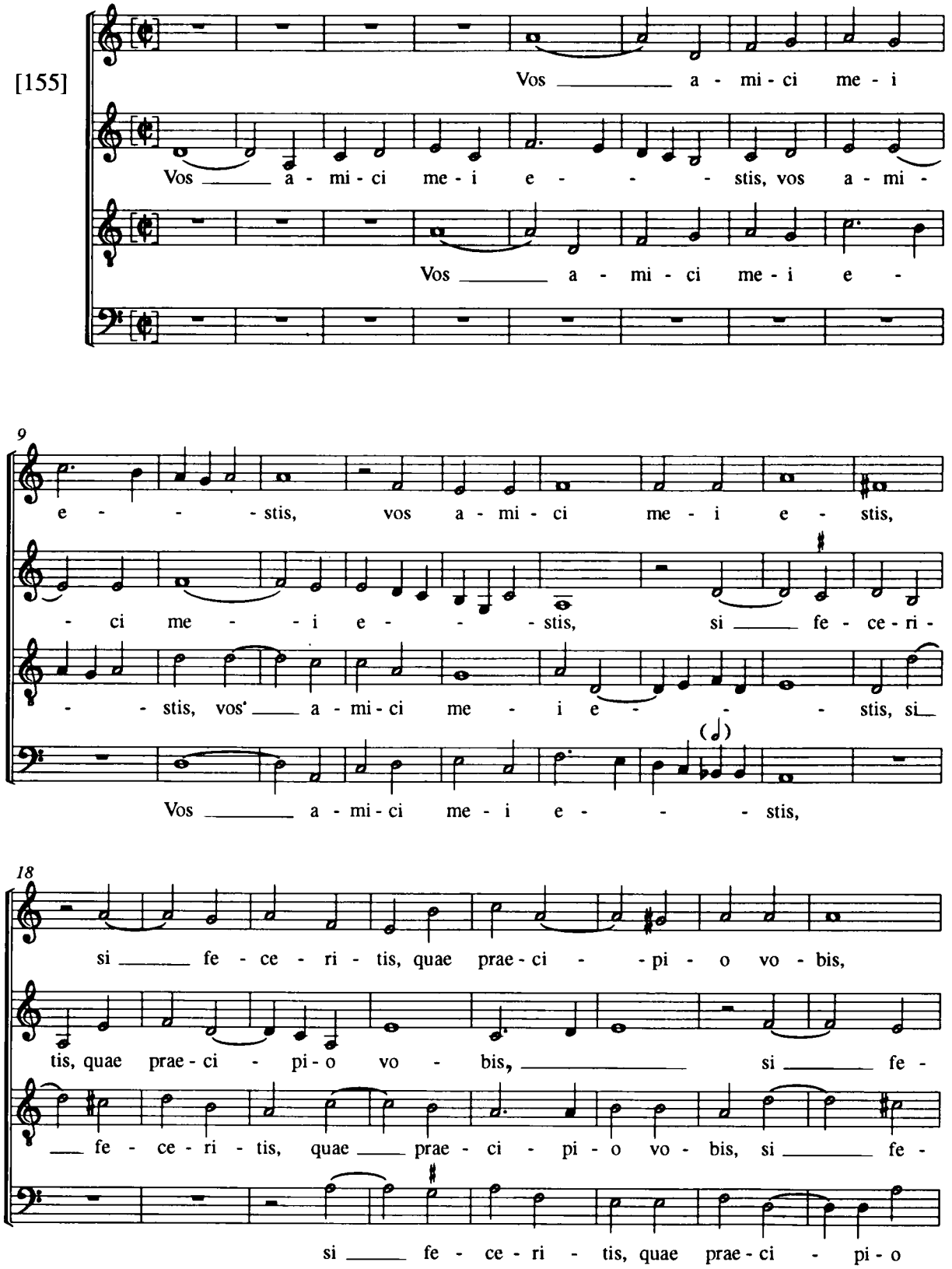

43
ti, nos in-sen-sa - ti ae-sti-ma-ba-mus vi-tam il-lo-
in-sen-sa - ti, nos in-sen-sa - ti ae-sti-ma-ba-mus vi-tam il-lo-
in-sen-sa - ti, nos in-sen-sa - ti ae-sti-ma-ba-mus vi-tam il-lo-
ti, nos in-sen-sa - ti ae-sti-ma-ba-mus vi-tam il-lo-
49
rum, vi-tam il-lo - rum, vi-tam il-lo -
rum, vi-tam il-lo - rum in-sa-ni-
rum in-sa-ni-am, in-
rum, in-sa - - - ni-am, in-sa - ni-
53
rum in-sa-ni-am, in-sa-ni-am, in-sa-ni-am, in-sa-ni-
am, in-sa-ni-am, in-sa-ni-am,
sa - ni-am, in-sa - - - ni-am,
am, in-sa - - - ni-am, in-sa - - - ni-

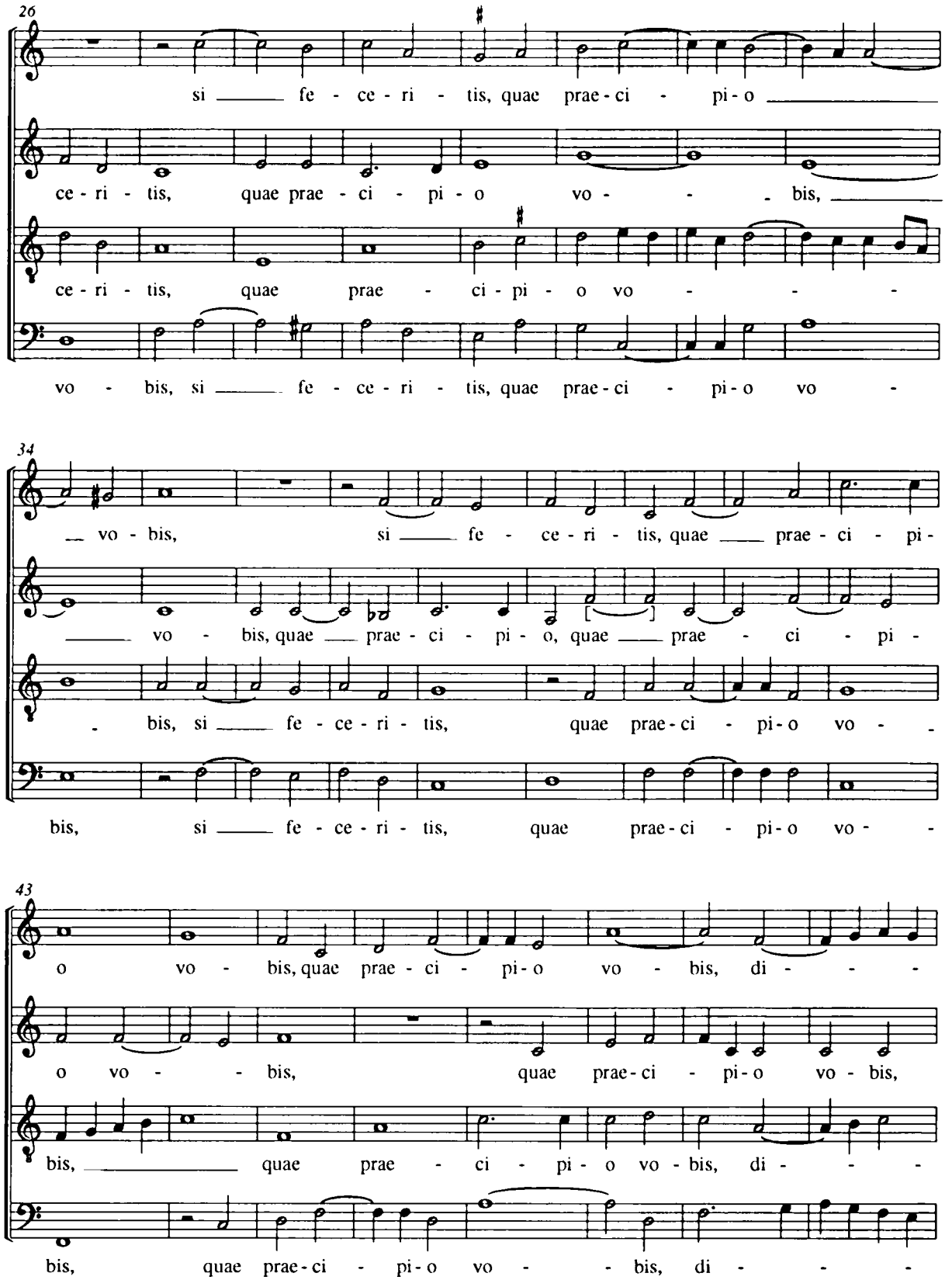

57
am, in - sa - ni - am, in - - sa - - ni -
in - sa - ni - am, in - sa - ni - am, in - sa - ni -
in - sa - - - ni - am, in - sa - - ni -
am, in - sa - - - - - ni -
61
am. Ec - ce, ec - ce, quo - mo - do com - pu - ta - ti sunt,
am. Ec - ce, ec - ce, quo - mo - do com - pu -
am. Ec - ce, ec - ce, quo - mo - do
am. Ec - ce, ec - ce, quo - mo - do com - pu - ta - ti
66
quo - mo - do com - pu - ta - ti sunt, quo - mo - do com - pu - ta - ti
ta - ti sunt, quo - mo - do com - pu - ta - ti sunt, quo - mo - do
com - pu - ta - ti sunt, quo - mo - do com - pu - ta - ti sunt,
sunt, quo - mo - do com - pu - ta - ti sunt, quo - mo - do com - pu -

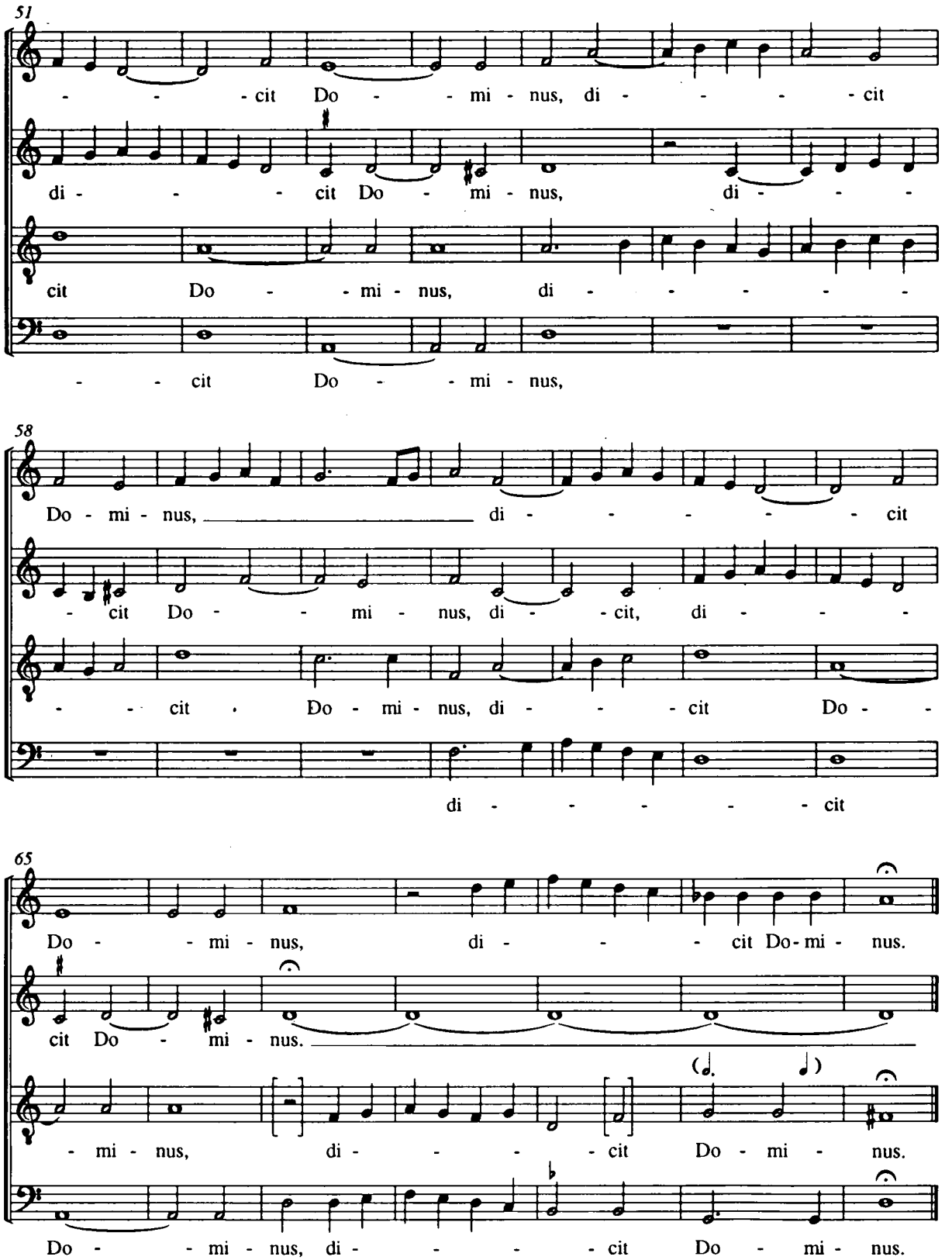

70
sunt, com-pu-ta - ti sunt in-ter fi - li-os De - - i et in-ter
com - pu - ta - ti sunt in - ter fi - li-os De - i et in-ter sanc - tos,
com - pu - ta - ti sunt et in-ter sanc - tos,
ta - ti sunt in-ter fi - - - li-os De - i et in-ter
77
sanc - tos, et in - ter sanc-tos sors il - lo - rum
et in - ter sanc - tos, sors il - lo - rum est,
et in - ter sanc - tos sors il - lo - rum est,
sanc - tos, et in - ter sanc-tos sors il - lo - rum
84
est, sors il - lo - rum, sors il - lo - rum, sors il - lo-rum est.
sors il - lo - rum est, sors il - lo - rum est, sors il - lo - rum est.
sors il - lo - rum est, sors il - lo - rum est, il - lo - rum est.
est, sors il - lo - rum, sors il - lo - rum, sors il-lo-rum est.

Vos amici mei estis

Jacobus Gallus (Handl)

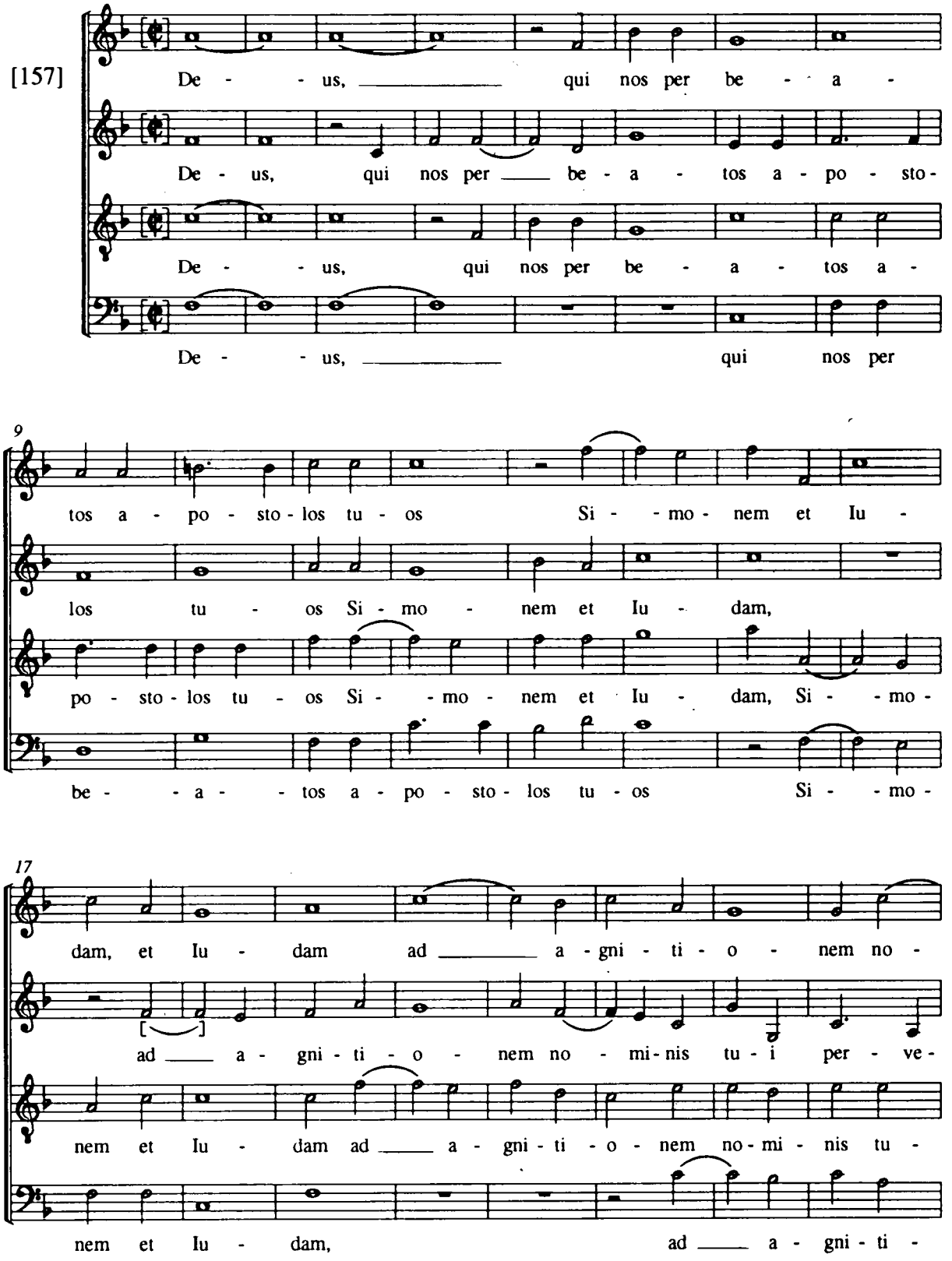


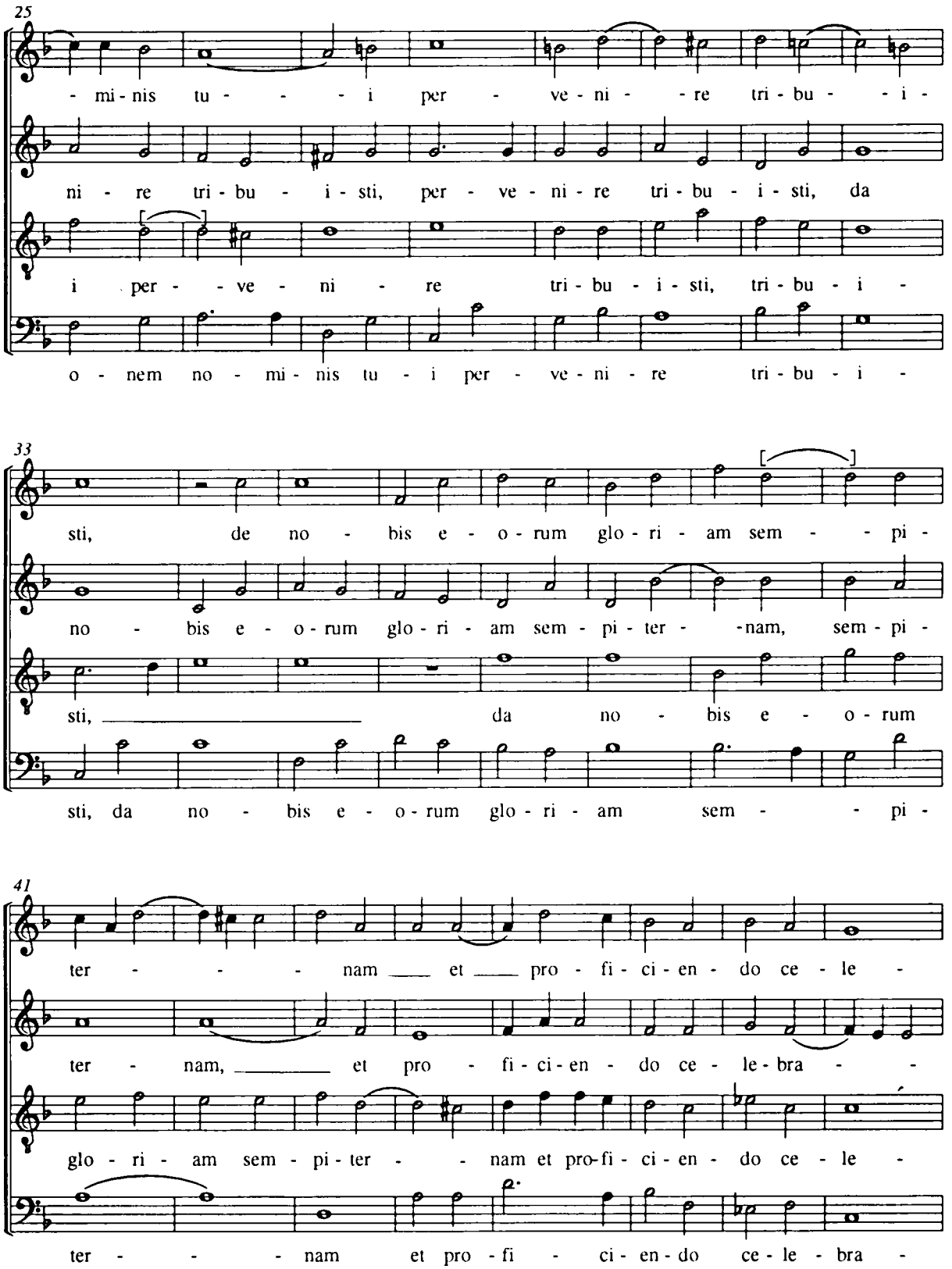

26
si fe - ce - ri - tis, quae prae - ci - pi - o
ce - ri - tis, quae prae - ci - pi - o vo - bis,
ce - ri - tis, quae prae - ci - pi - o vo -
vo - bis, si fe - ce - ri - tis, quae prae - ci - pi - o vo -
34
vo - bis, si fe - ce - ri - tis, quae prae - ci - pi -
vo - bis, quae prae - ci - pi - o, quae prae - ci - pi -
bis, si fe - ce - ri - tis, quae prae - ci - pi - o vo -
bis, si fe - ce - ri - tis, quae prae - ci - pi - o vo -
43
o vo - bis, quae prae - ci - pi - o vo - bis, di -
o vo - bis, quae prae - ci - pi - o vo - bis,
bis, quae prae - ci - pi - o vo - bis, di -
bis, quae prae - ci - pi - o vo - bis, di -

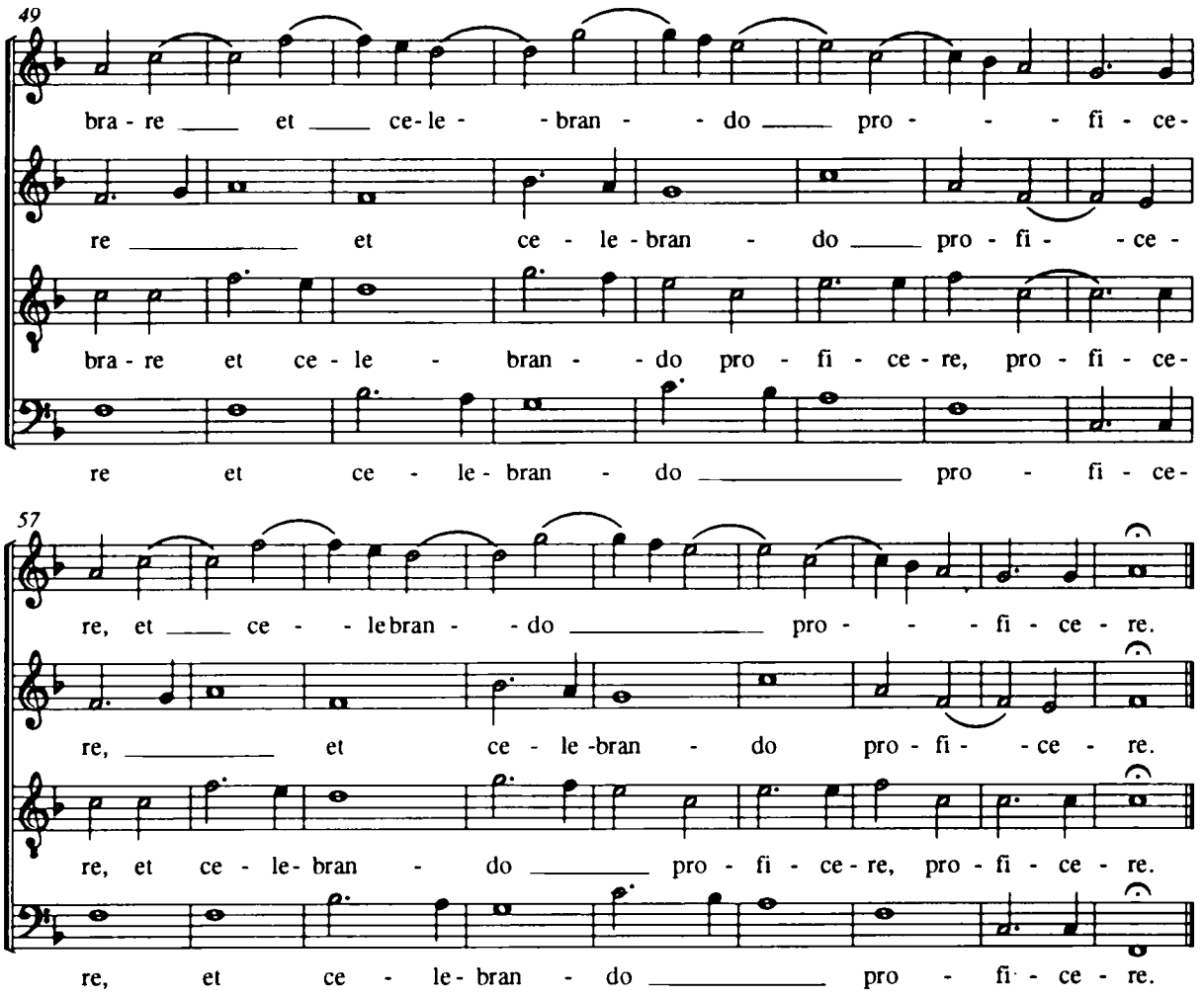


f 84 [156]=[158] **Tollite iugum meum**

Deus qui nos per beatos apostolos [Jacobus Gallus (Handl)] f 85

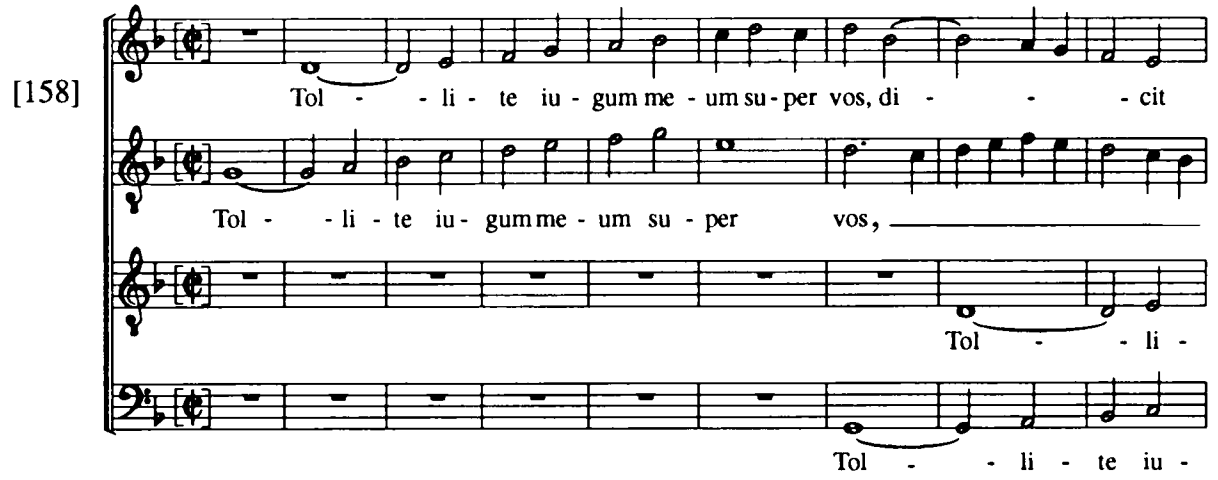


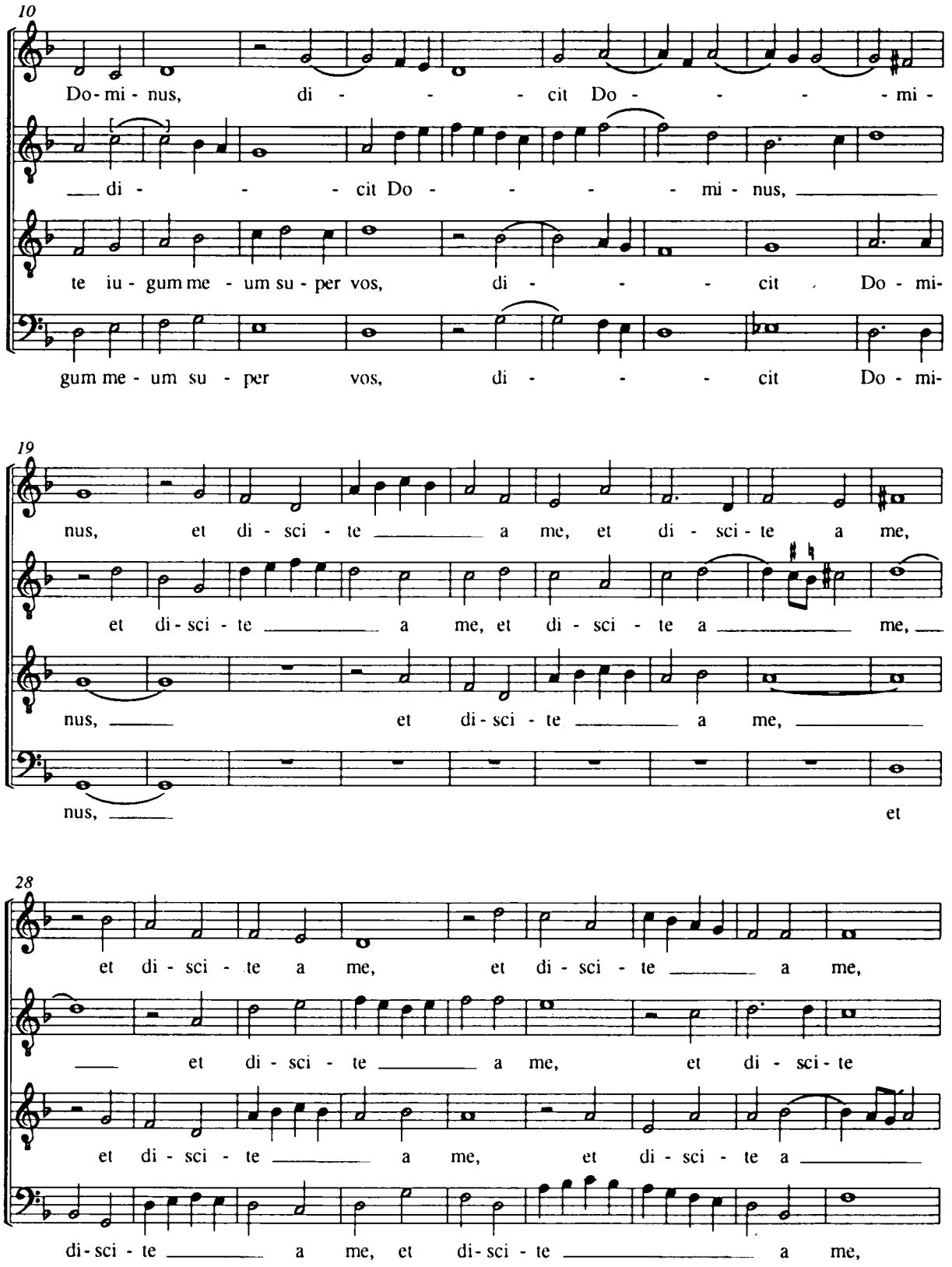

25
- mi - nis tu - - - - i per - ve - ni - - re tri - bu - - i -
ni - re tri - bu - i - sti, per - ve - ni - re tri - bu - i - sti, da
i per - - ve - ni - re tri - bu - i - sti, tri - bu - i -
o - nem no - mi - nis tu - i per - ve - ni - re tri - bu - i -
33
sti, de no - bis e - o - rum glo - ri - am sem - - pi -
no - bis e - o - rum glo - ri - am sem - pi - ter - -nam, sem - pi -
sti, da no - bis e - o - rum
sti, da no - bis e - o - rum glo - ri - am sem - - pi -
41
ter - - - - nam et pro - fi - ci - en - do ce - le -
ter - nam, et pro - fi - ci - en - do ce - le - bra - -
glo - ri - am sem - pi - ter - - nam et pro-fi - ci - en - do ce - le -
ter - - - - nam et pro - fi - ci - en - do ce - le - bra -

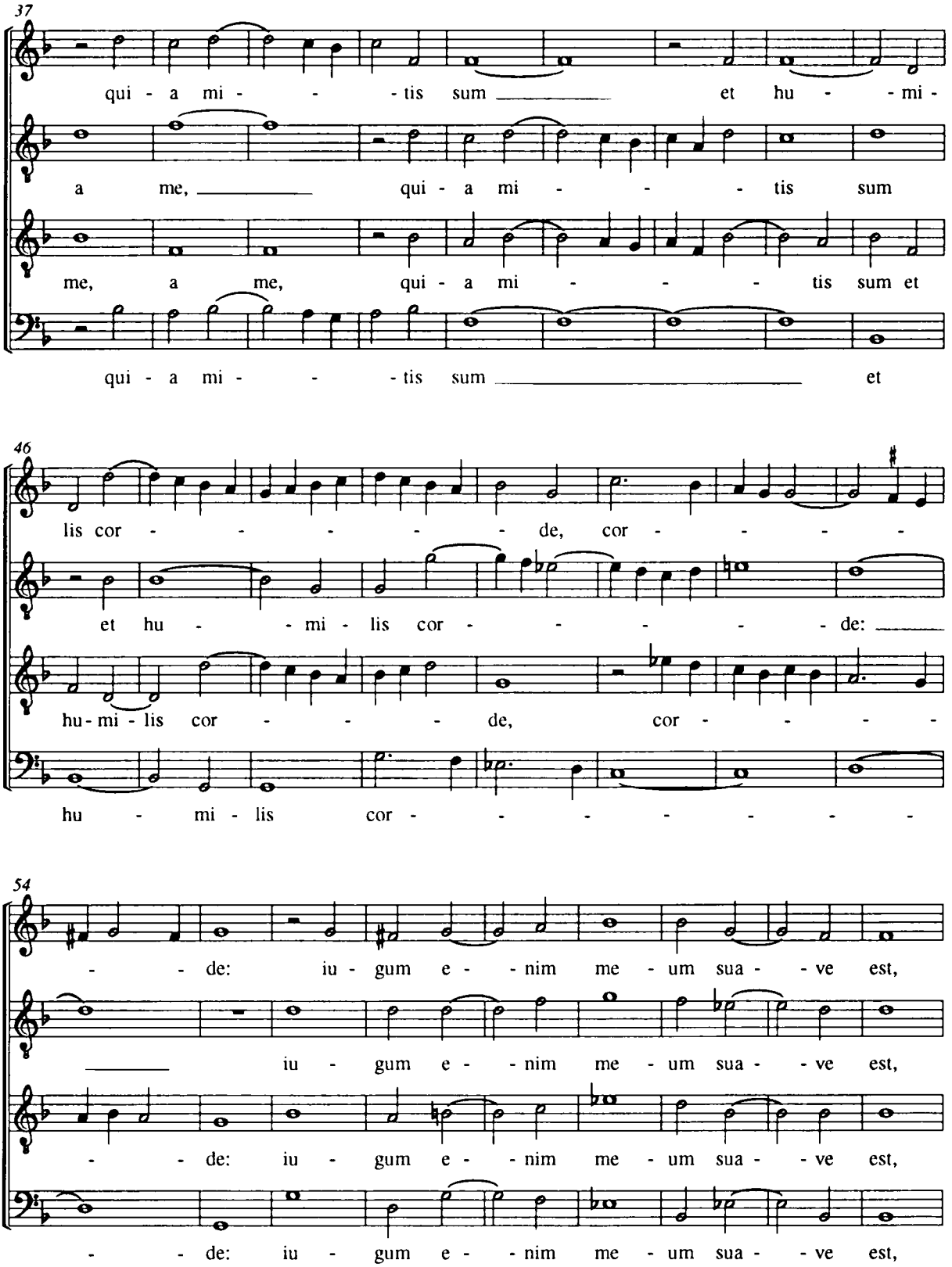


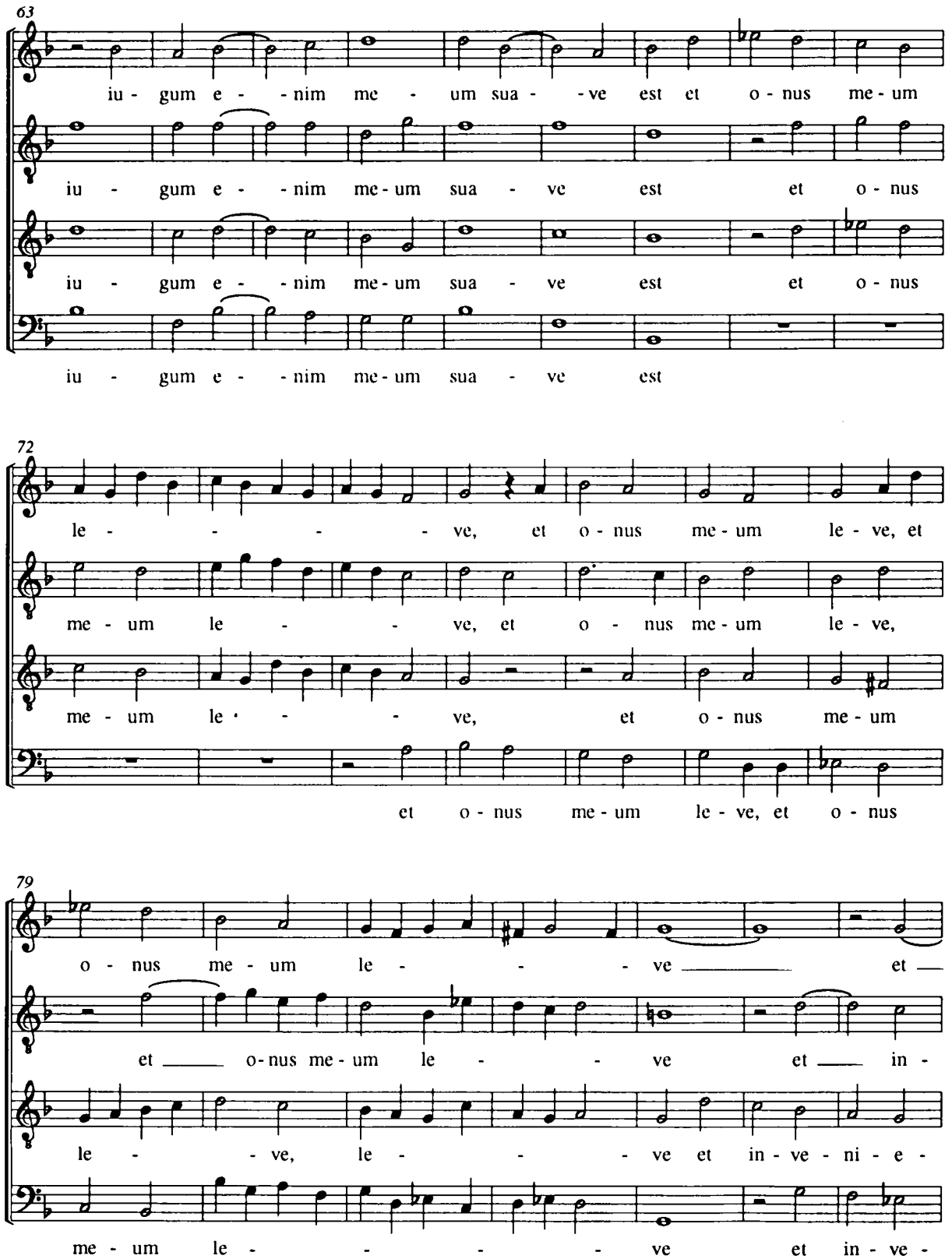
Tollite iugum meum

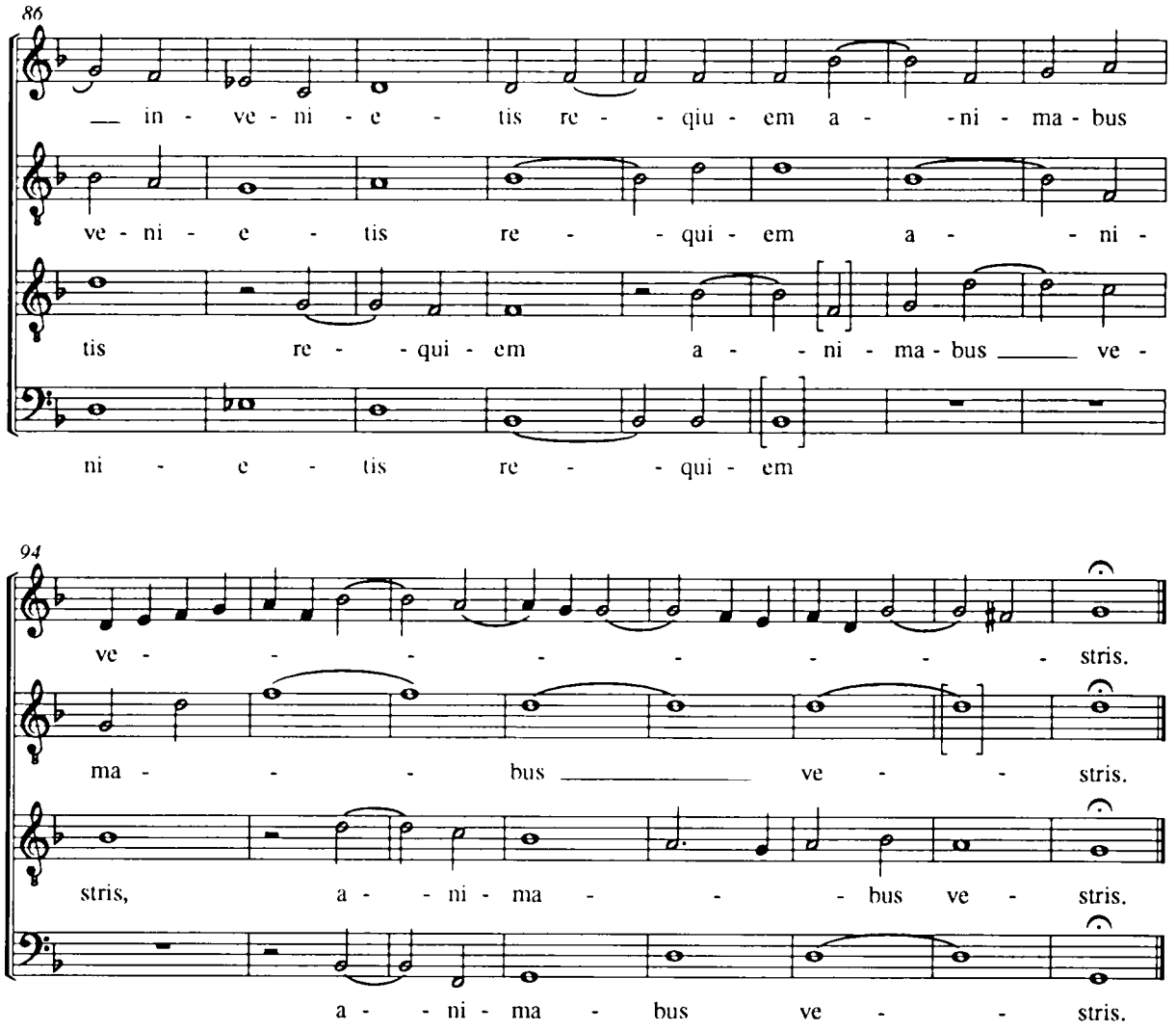
Jacobus Gallus (Handl) f 86




10
Do - mi - nus, di - - - - cit Do - - - - - mi -
di - - - - cit Do - - - - - mi - nus,
te iu - gum me - um su - per vos, di - - - - cit Do - mi-
gum me - um su - per vos, di - - - - cit Do - mi-
19
nus, et di - sci - te a me, et di - sci - te a me,
et di - sci - te a me, et di - sci - te a me,
nus, et di - sci - te a me,
nus, et
28
et di - sci - te a me, et di - sci - te a me,
et di - sci - te a me, et di - sci - te
et di - sci - te a me, et di - sci - te a
di - sci - te a me, et di - sci - te a me,


37
qui - a mi - - - tis sum et hu - - mi -
a me, qui - a mi - - - tis sum
me, a me, qui - a mi - - - tis sum et
qui - a mi - - - tis sum et
46
lis cor - - - - - - de, cor - - - - -
et hu - - mi - lis cor - - - - - - de:
hu - mi - lis cor - - - - de, cor - - - - -
hu - mi - lis cor - - - - - - - -
54
- - de: iu - gum e - - nim me - um sua - - ve est,
iu - gum e - - nim me - um sua - - ve est,
- - de: iu - gum e - - nim me - um sua - - ve est,
- - de: iu - gum e - - nim me - um sua - - ve est,


63
iu - gum e - - nim me - um sua - - ve est et o - nus me - um
iu - gum e - - nim me - um sua - ve est et o - nus
iu - gum e - - nim me - um sua - ve est et o - nus
iu - gum e - - nim me - um sua - ve est
72
le - - - - - ve, et o - nus me - um le - ve, et
me - um le - - - ve, et o - nus me - um le - ve,
me - um le - - - ve, et o - nus me - um
et o - nus me - um le - ve, et o - nus
79
o - nus me - um le - - - - ve et
et o - nus me - um le - - - ve et in -
le - - ve, le - - - ve et in - ve - ni - e -
me - um le - - - - - ve et in - ve -

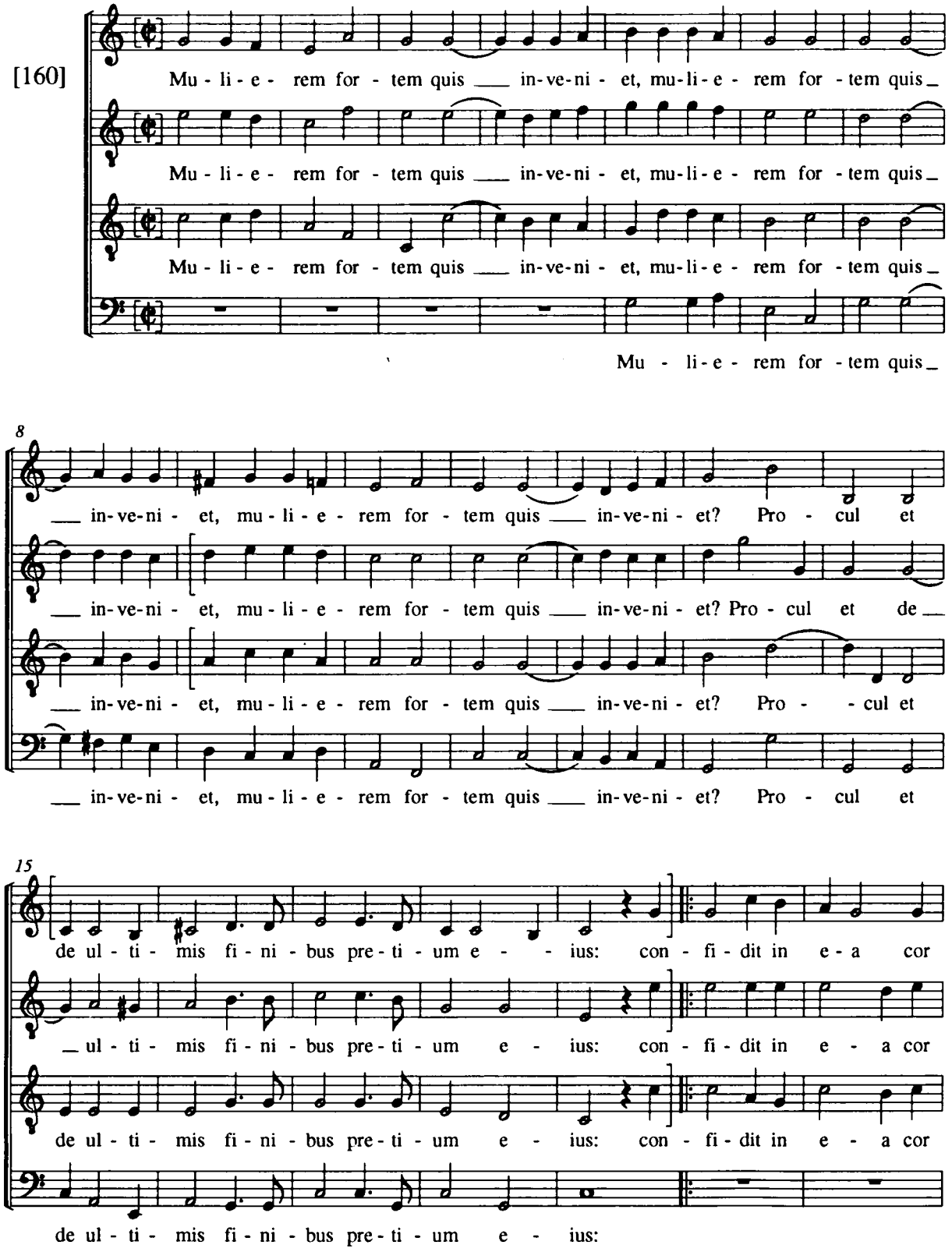


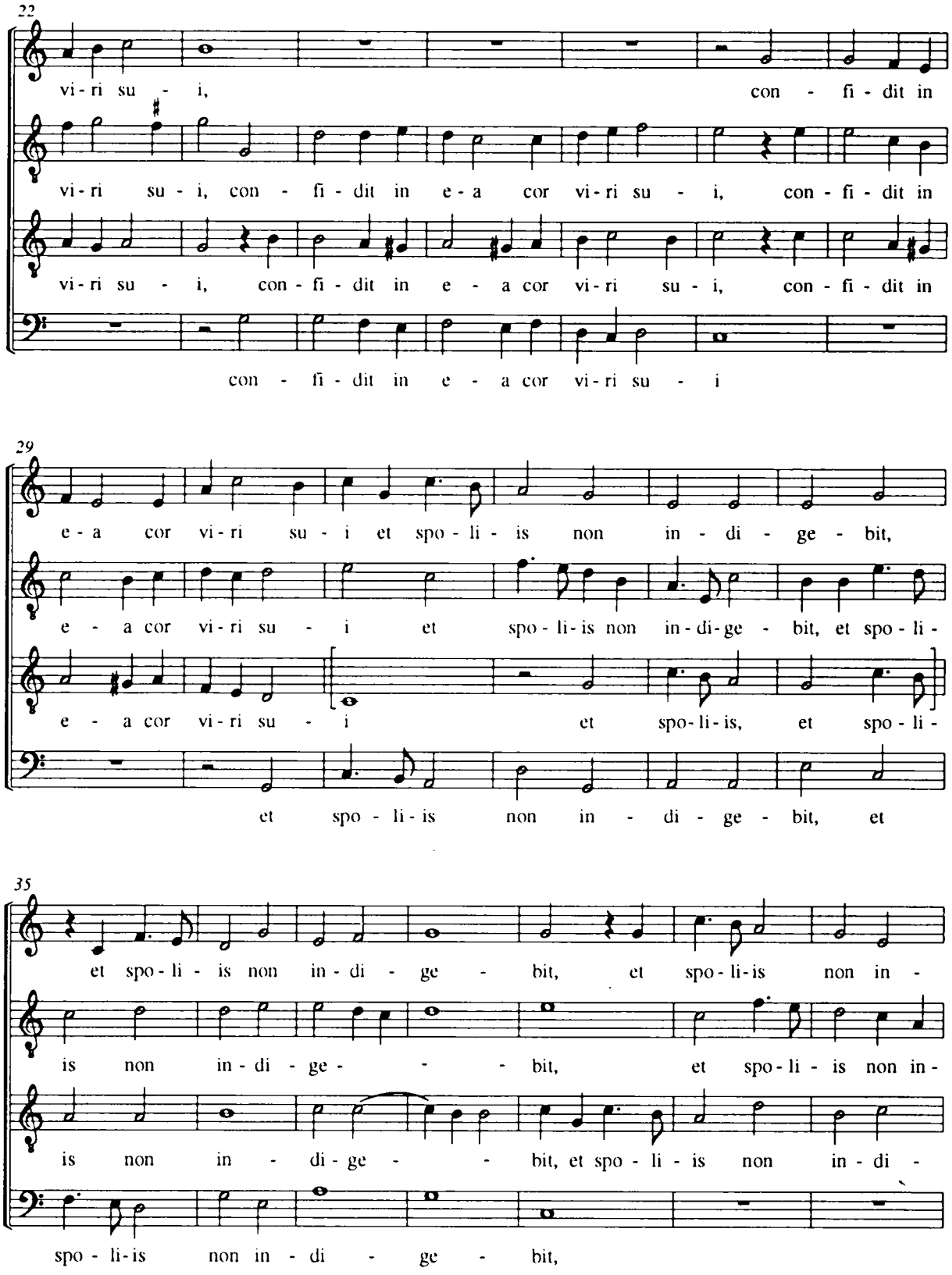
[159]=[70] **Regina coeli laetare** f 87

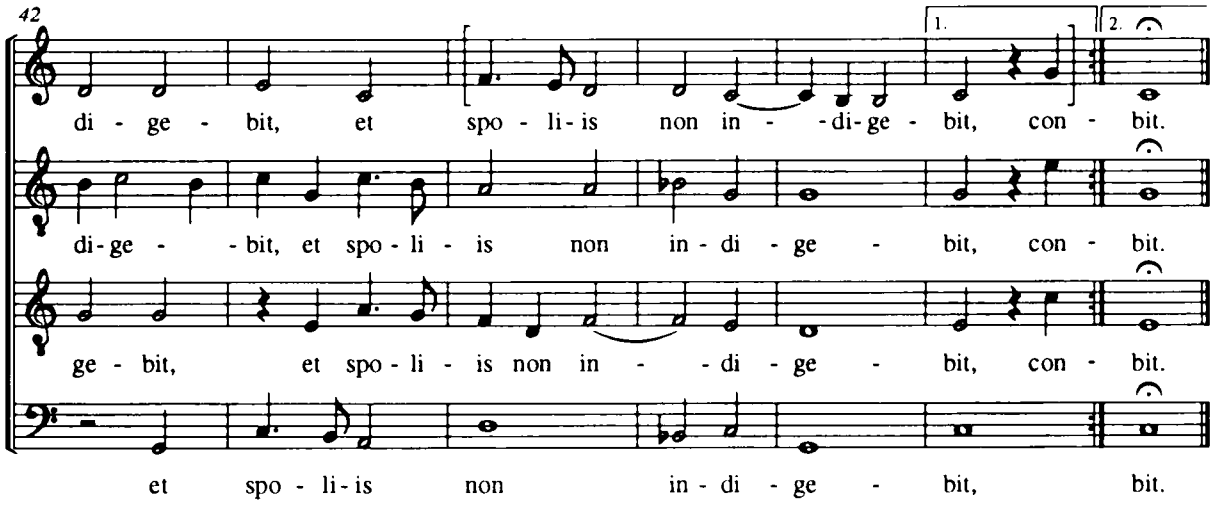
f 88

Mulierem fortem quis inveniet

Jacobus Gallus (Handl)



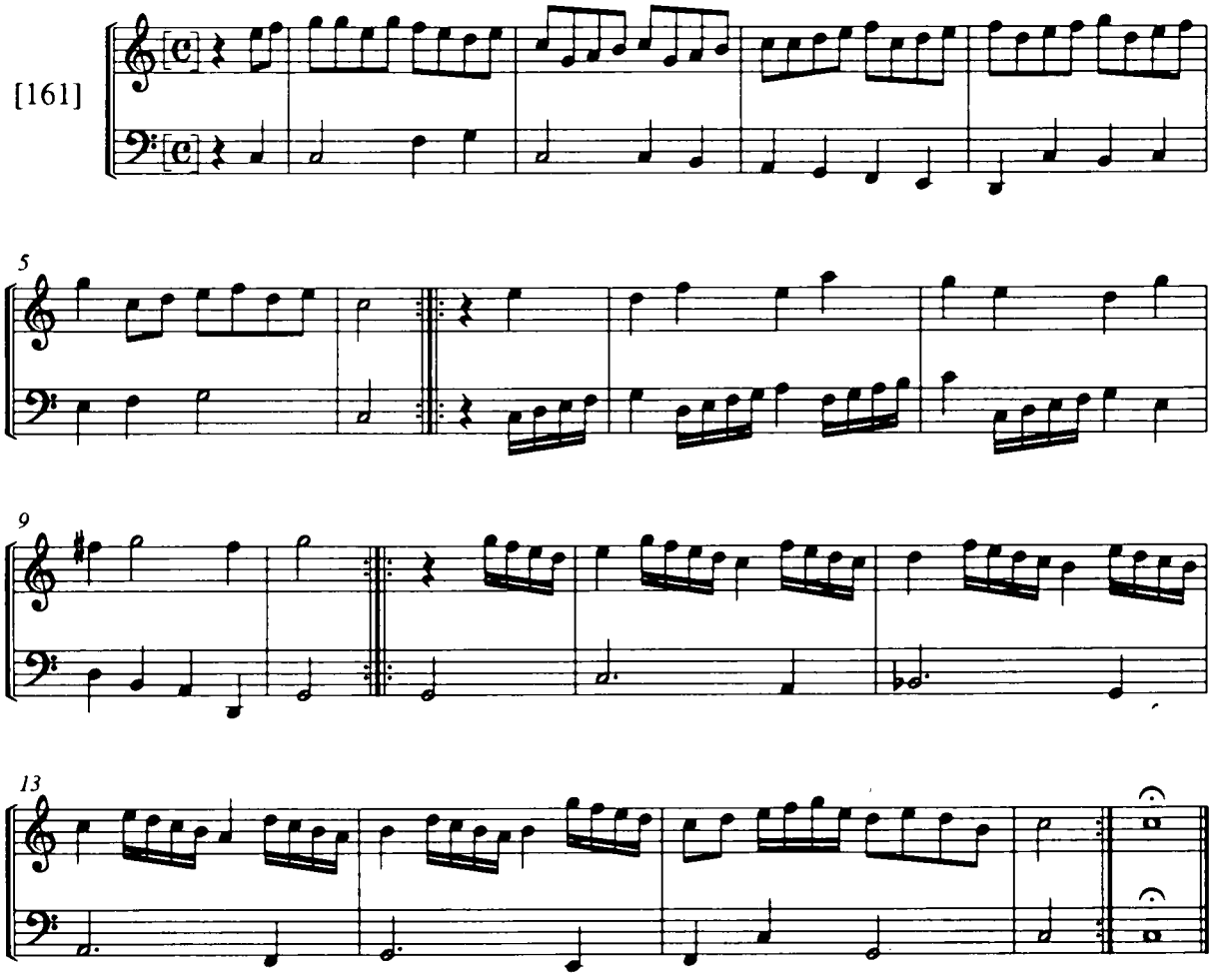

22
vi - ri su - i, con - fi - dit in
vi - ri su - i, con - fi - dit in e - a cor vi - ri su - i, con - fi - dit in
vi - ri su - i, con - fi - dit in e - a cor vi - ri su - i, con - fi - dit in
con - fi - dit in e - a cor vi - ri su - i
29
e - a cor vi - ri su - i et spo - li - is non in - di - ge - bit,
e - a cor vi - ri su - i et spo - li - is non in - di - ge - bit, et spo - li -
e - a cor vi - ri su - i et spo - li - is, et spo - li -
et spo - li - is non in - di - ge - bit, et
35
et spo - li - is non in - di - ge - bit, et spo - li - is non in -
is non in - di - ge - bit, et spo - li - is non in -
is non in - di - ge - bit, et spo - li - is non in - di -
spo - li - is non in - di - ge - bit,



f 88

Balletha

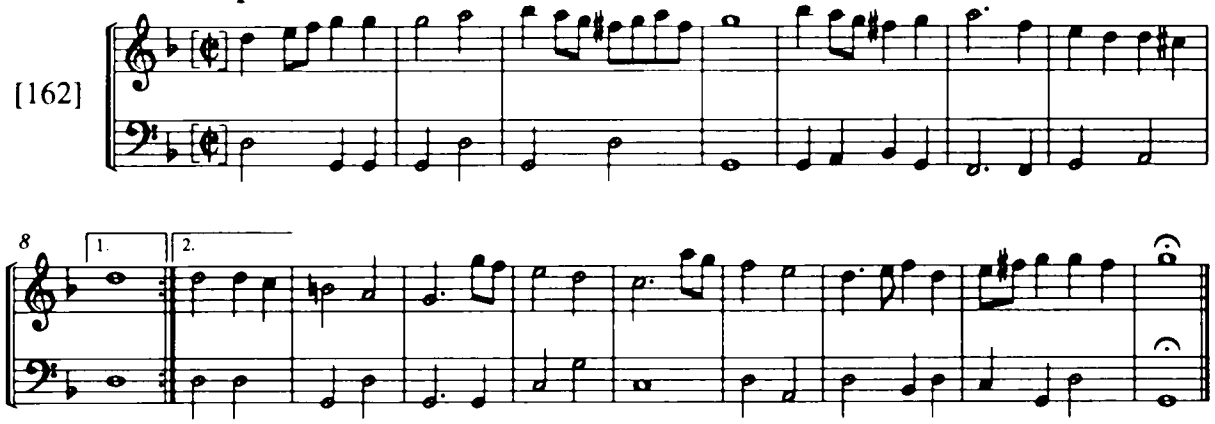
[161]



Chorea polonica

f 88

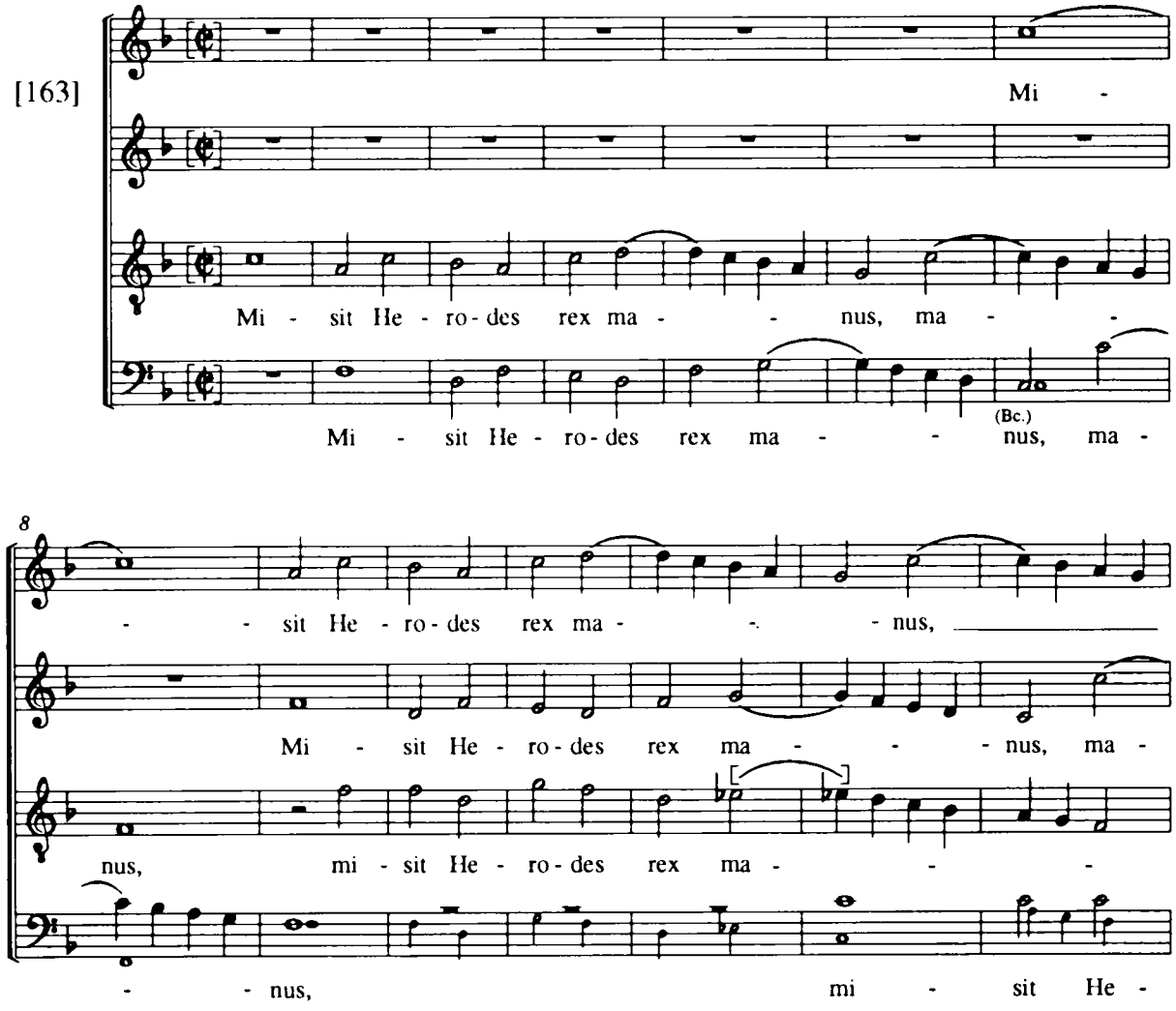
[162]

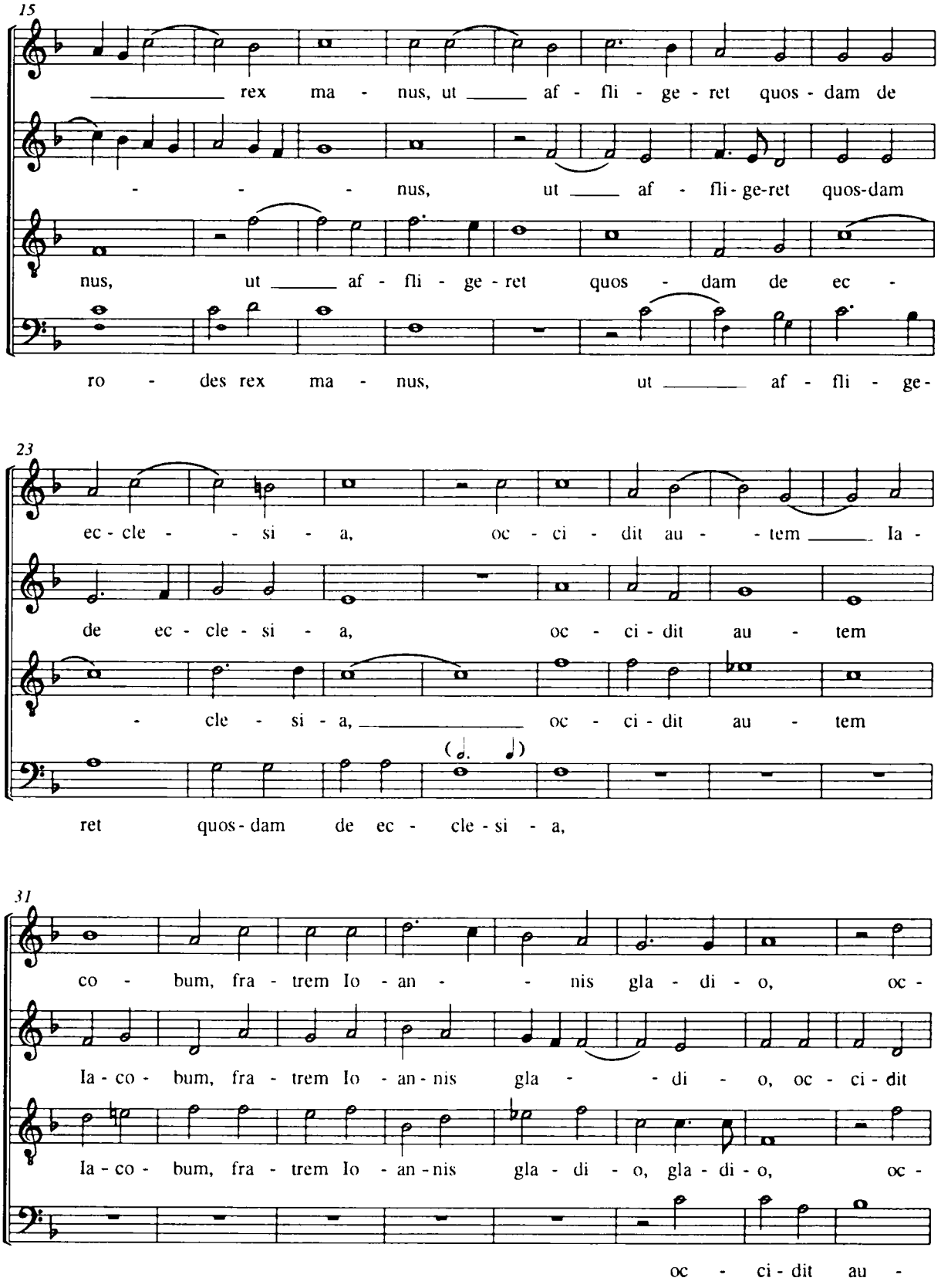


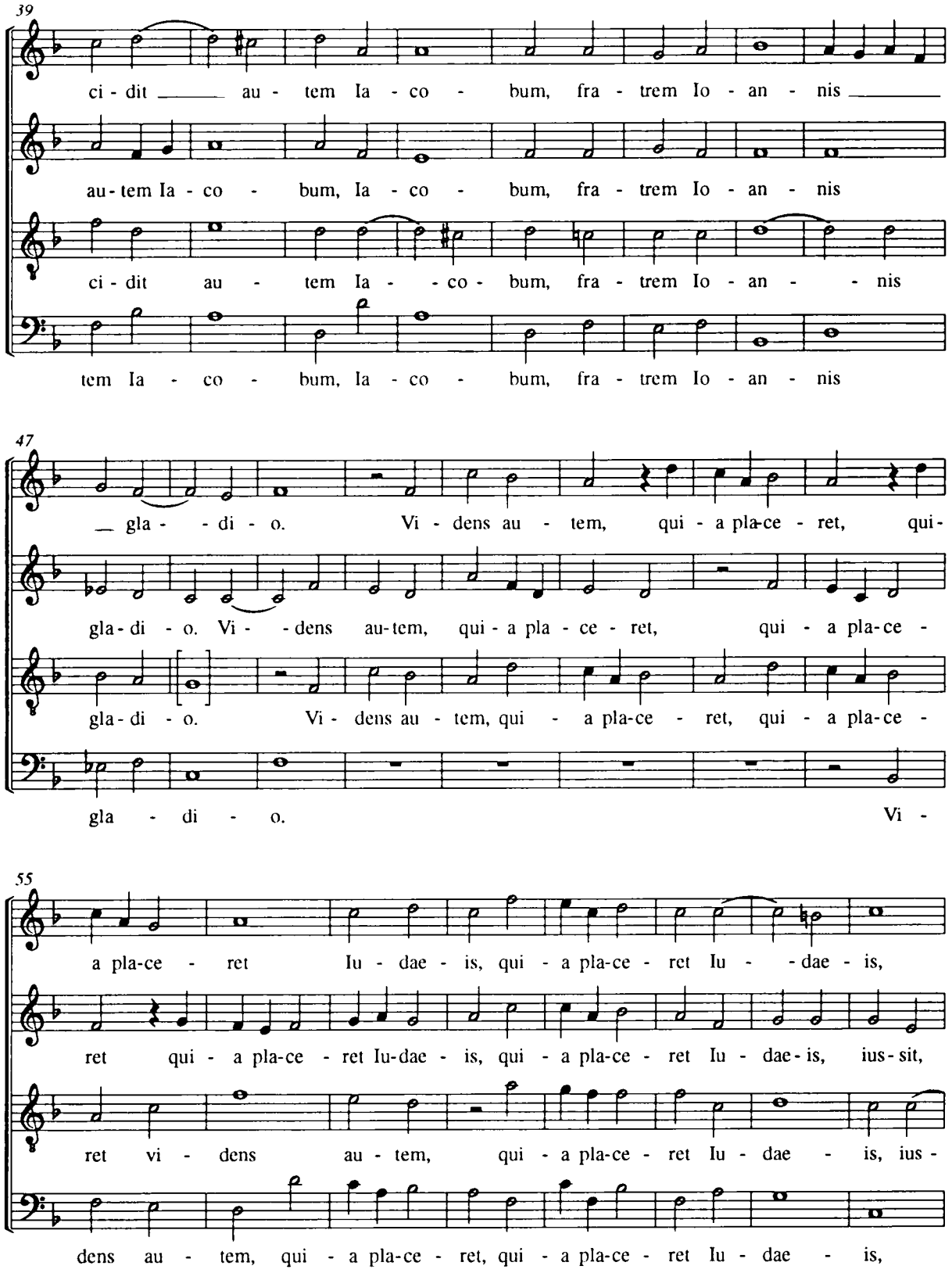
Misit Herodes rex manus

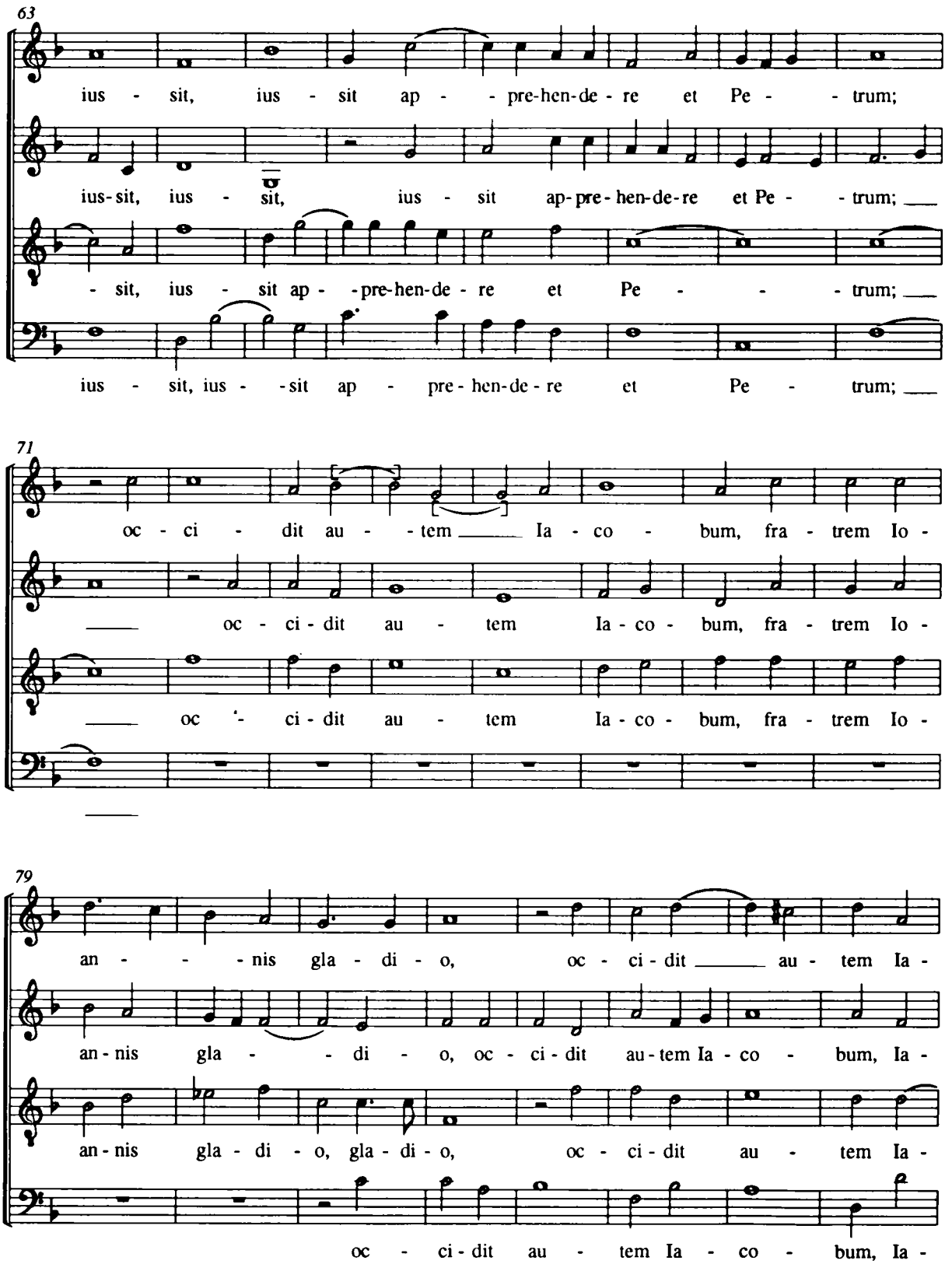
Jacobus Gallus (Handl) f 89

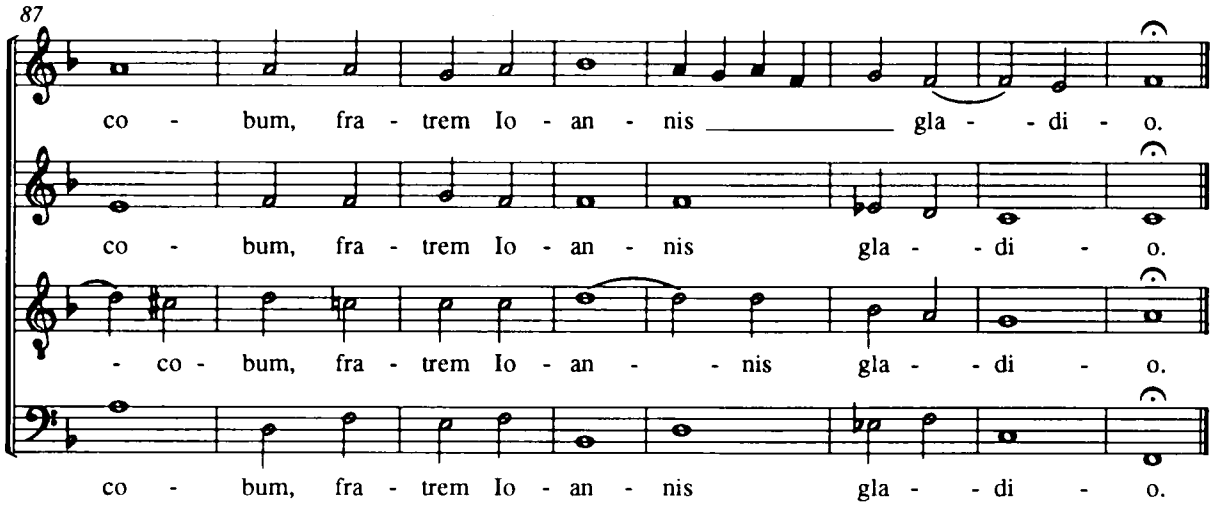
[163]




15
rex ma - nus, ut af - fli - ge - ret quos - dam de
- - - nus, ut af - fli - ge-ret quos-dam
nus, ut af - fli - ge - ret quos - dam de ec -
ro - des rex ma - nus, ut af - fli - ge -
23
ec - cle - - si - a, oc - ci - dit au - - tem la -
de ec - cle - si - a, oc - ci - dit au - tem
- cle - si - a, oc - ci - dit au - tem
ret quos - dam de ec - cle - si - a,
31
co - bum, fra - trem Io - an - - nis gla - di - o, oc -
Ia - co - bum, fra - trem Io - an - nis gla - - di - o, oc - ci - dit
Ia - co - bum, fra - trem Io - an - nis gla - di - o, gla - di - o, oc -
oc - ci - dit au -

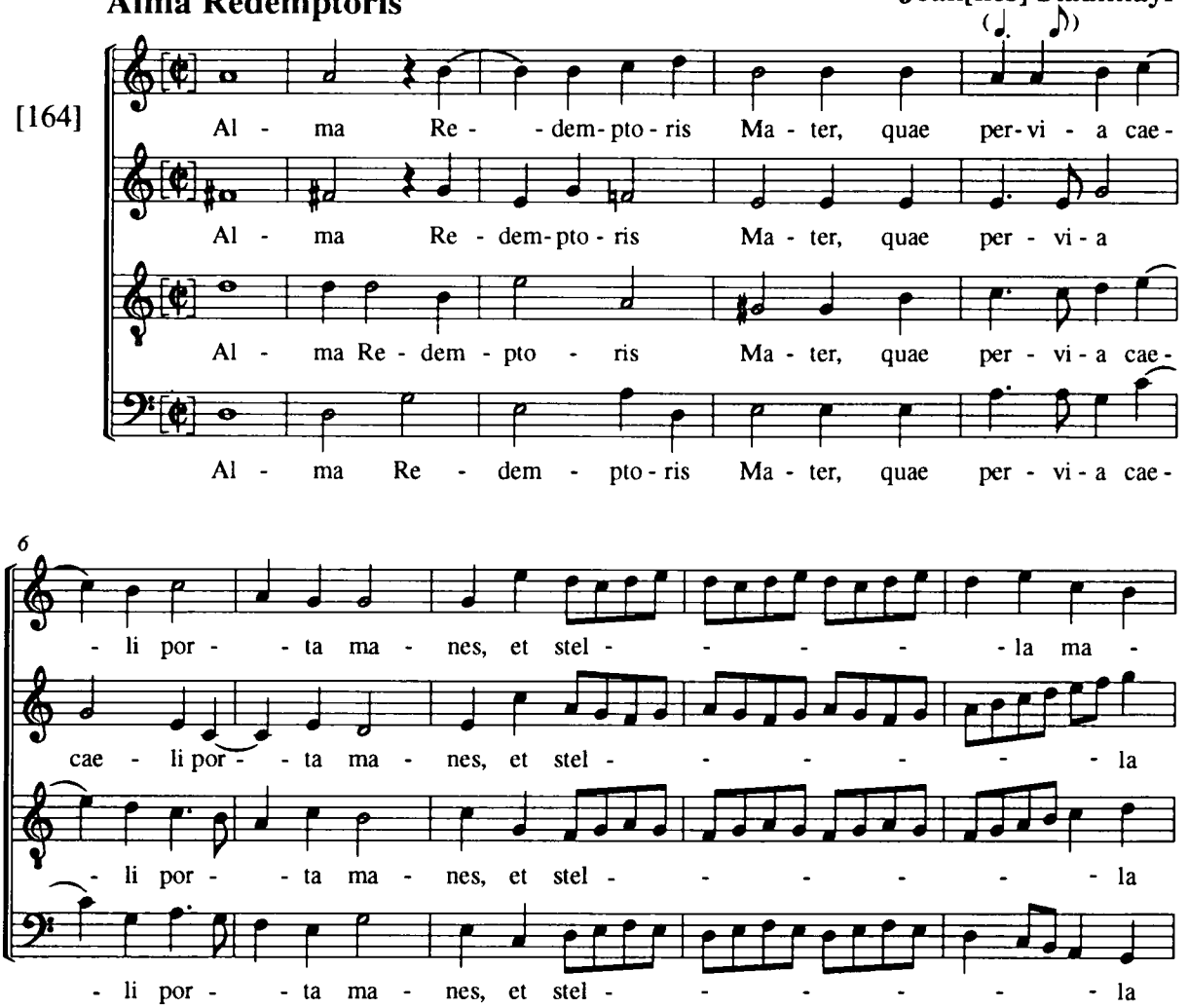

39
ci - dit au - tem Ia - co - bum, fra - trem Io - an - nis
au - tem Ia - co - bum, Ia - co - bum, fra - trem Io - an - nis
ci - dit au - tem Ia - co - bum, fra - trem Io - an - nis
tem Ia - co - bum, Ia - co - bum, fra - trem Io - an - nis
47
gla - di - o. Vi - dens au - tem, qui - a pla-ce - ret, qui -
gla - di - o. Vi - dens au - tem, qui - a pla - ce - ret, qui - a pla-ce -
gla - di - o. Vi - dens au - tem, qui - a pla-ce - ret, qui - a pla-ce -
gla - di - o. Vi -
55
a pla-ce - ret Iu - dae - is, qui - a pla-ce - ret Iu - dae - is,
ret qui - a pla-ce - ret Iu-dae - is, qui - a pla-ce - ret Iu - dae - is, ius - sit,
ret vi - dens au - tem, qui - a pla-ce - ret Iu - dae - is, ius -
dens au - tem, qui - a pla-ce - ret, qui - a pla-ce - ret Iu - dae - is,

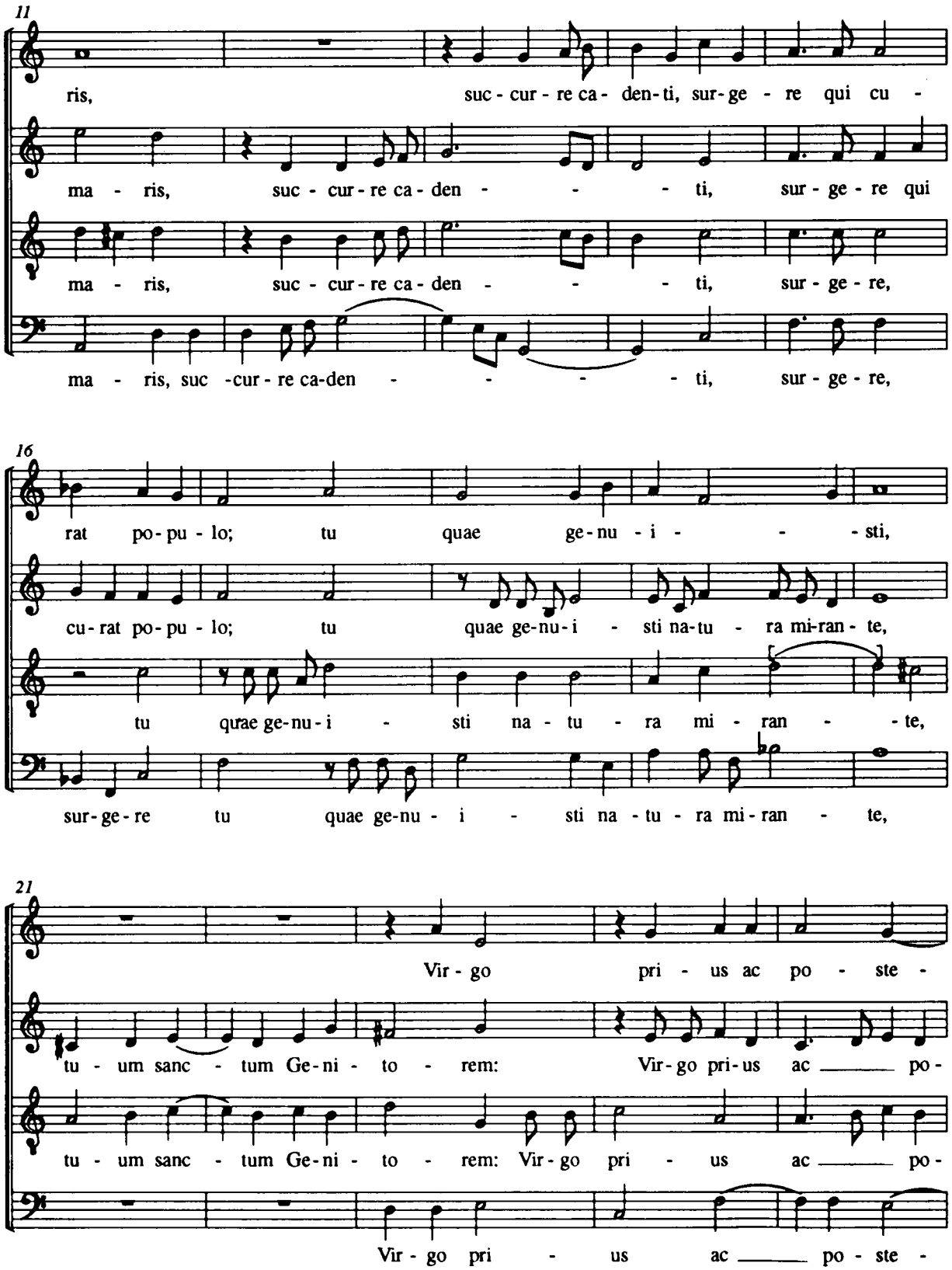

63
ius - sit, ius - sit ap - - pre-hen-de - re et Pe - - trum;
ius-sit, ius - sit, ius - sit ap-pre-hen-de-re et Pe - - trum;
- sit, ius - sit ap - -pre-hen-de - re et Pe - - - trum;
ius - sit, ius - -sit ap - pre - hen-de - re et Pe - trum;
71
oc - ci - dit au - - tem Ia - co - bum, fra - trem Io -
oc - ci - dit au - tem Ia - co - bum, fra - trem Io -
oc - ci - dit au - tem Ia - co - bum, fra - trem Io -
79
an - - - nis gla - di - o, oc - ci - dit au - tem Ia -
an - nis gla - - di - o, oc - ci - dit au - tem Ia - co - bum, Ia -
an - nis gla - di - o, gla - di - o, oc - ci - dit au - tem Ia -
oc - ci - dit au - tem Ia - co - bum, Ia -

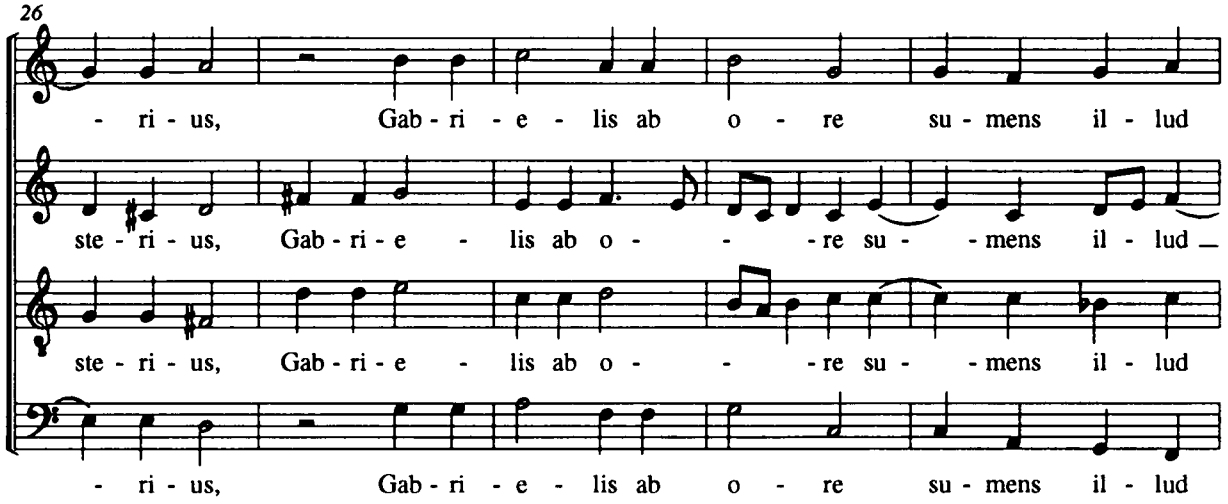


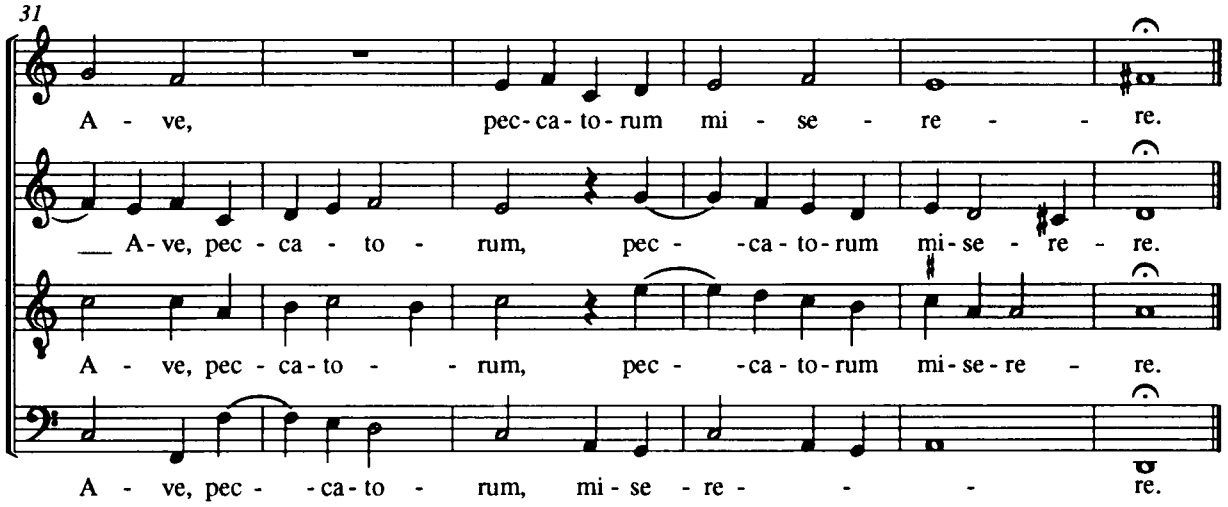
Alma Redemptoris

Joan[nes] Stadlmayr f 90

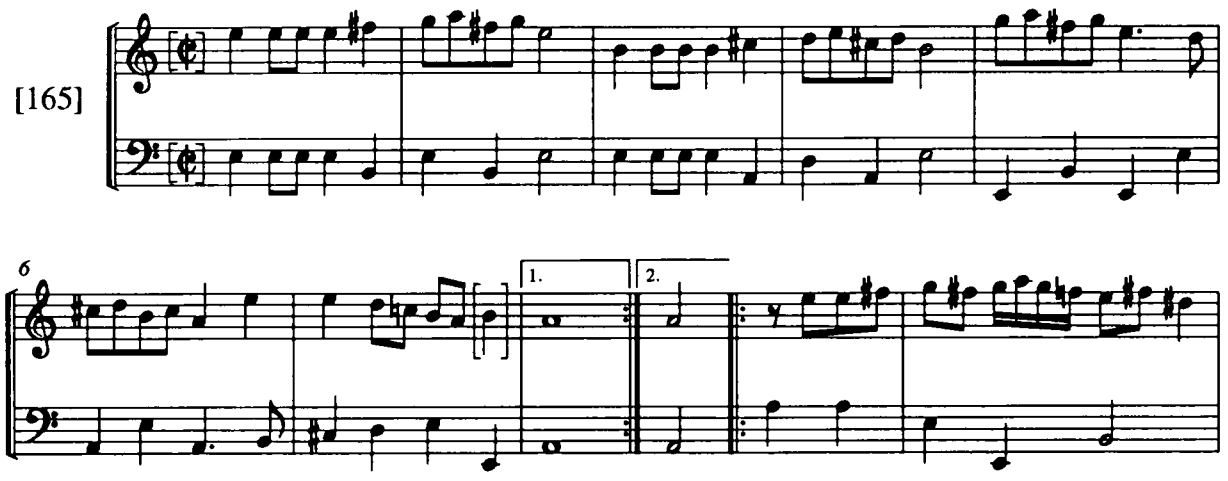


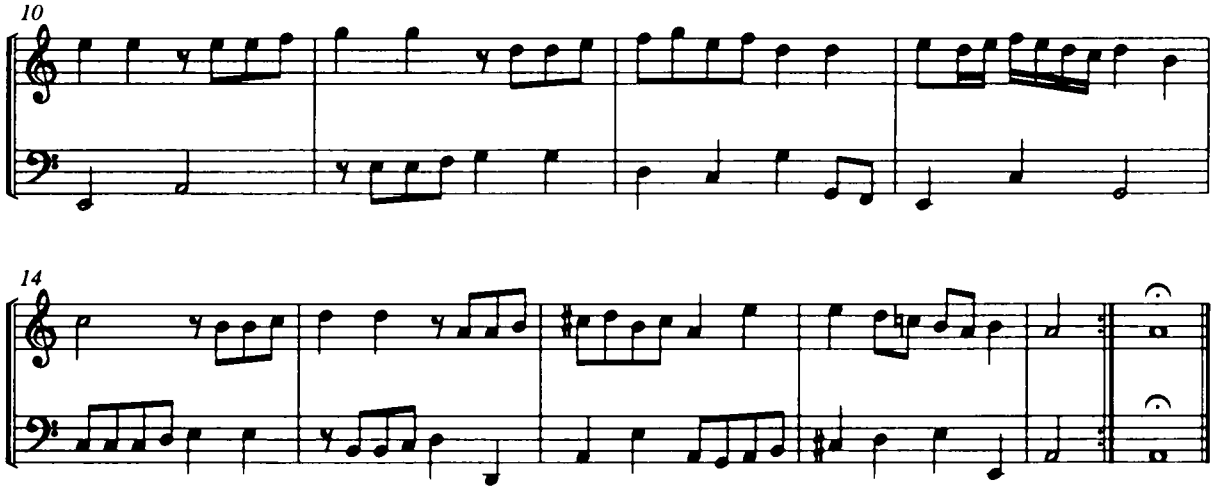

11
ris, suc - cur - re ca - den - ti, sur - ge - re qui cu -
ma - ris, suc - cur - re ca - den - - - ti, sur - ge - re qui
ma - ris, suc - cur - re ca - den - - - ti, sur - ge - re,
ma - ris, suc - cur - re ca-den - - - - ti, sur - ge - re,
16
rat po - pu - lo; tu quae ge - nu - i - - - sti,
cu - rat po - pu - lo; tu quae ge-nu-i - sti na-tu - ra mi-ran - te,
tu qurae ge-nu-i - sti na - tu - ra mi - ran - - te,
sur - ge - re tu quae ge-nu - i - sti na - tu - ra mi - ran - te,
21
Vir - go pri - us ac po - ste -
tu - um sanc - tum Ge - ni - to - rem: Vir - go pri - us ac ___ po -
tu - um sanc - tum Ge - ni - to - rem: Vir - go pri - us ac ___ po -
Vir - go pri - us ac ___ po - ste -



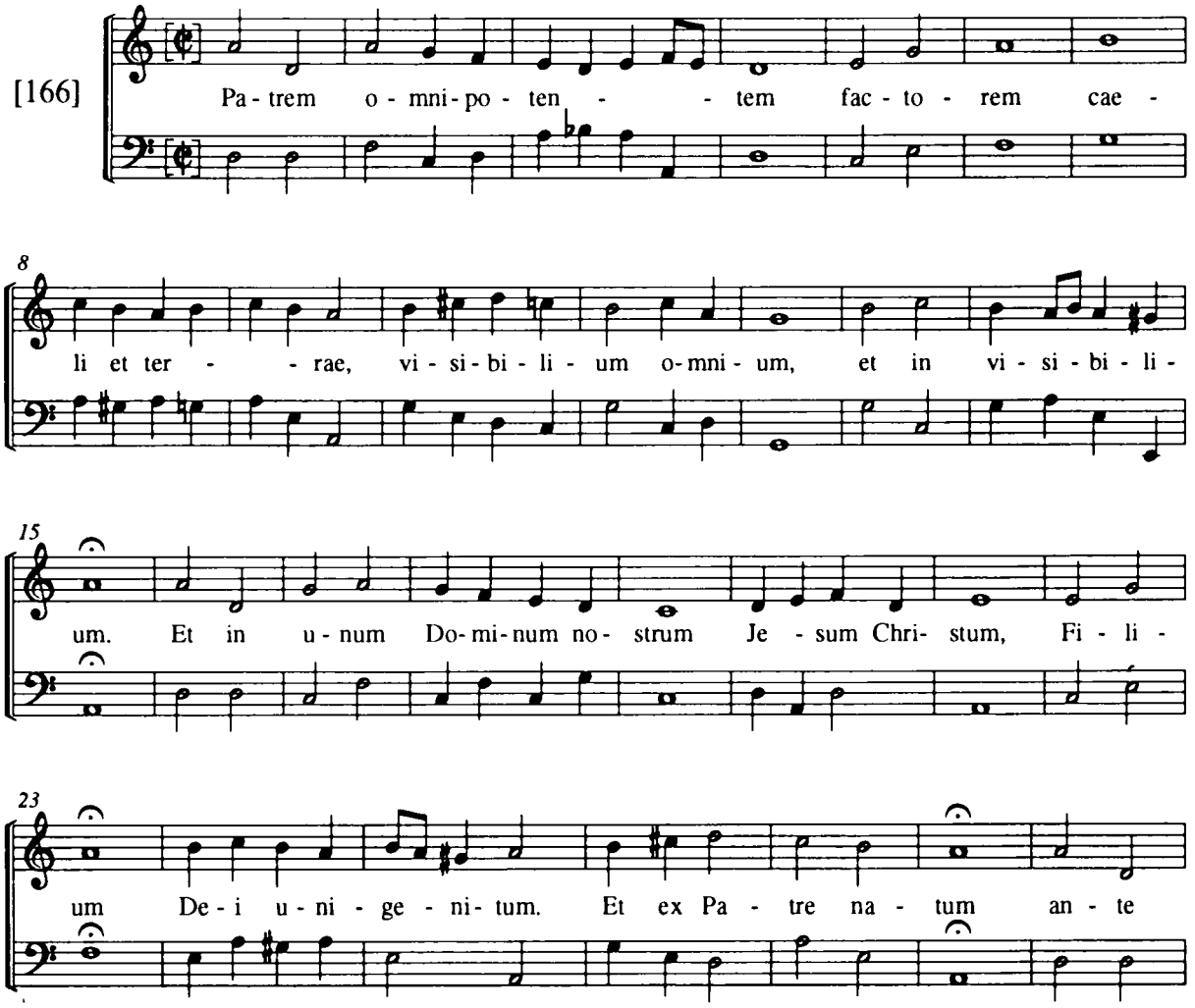


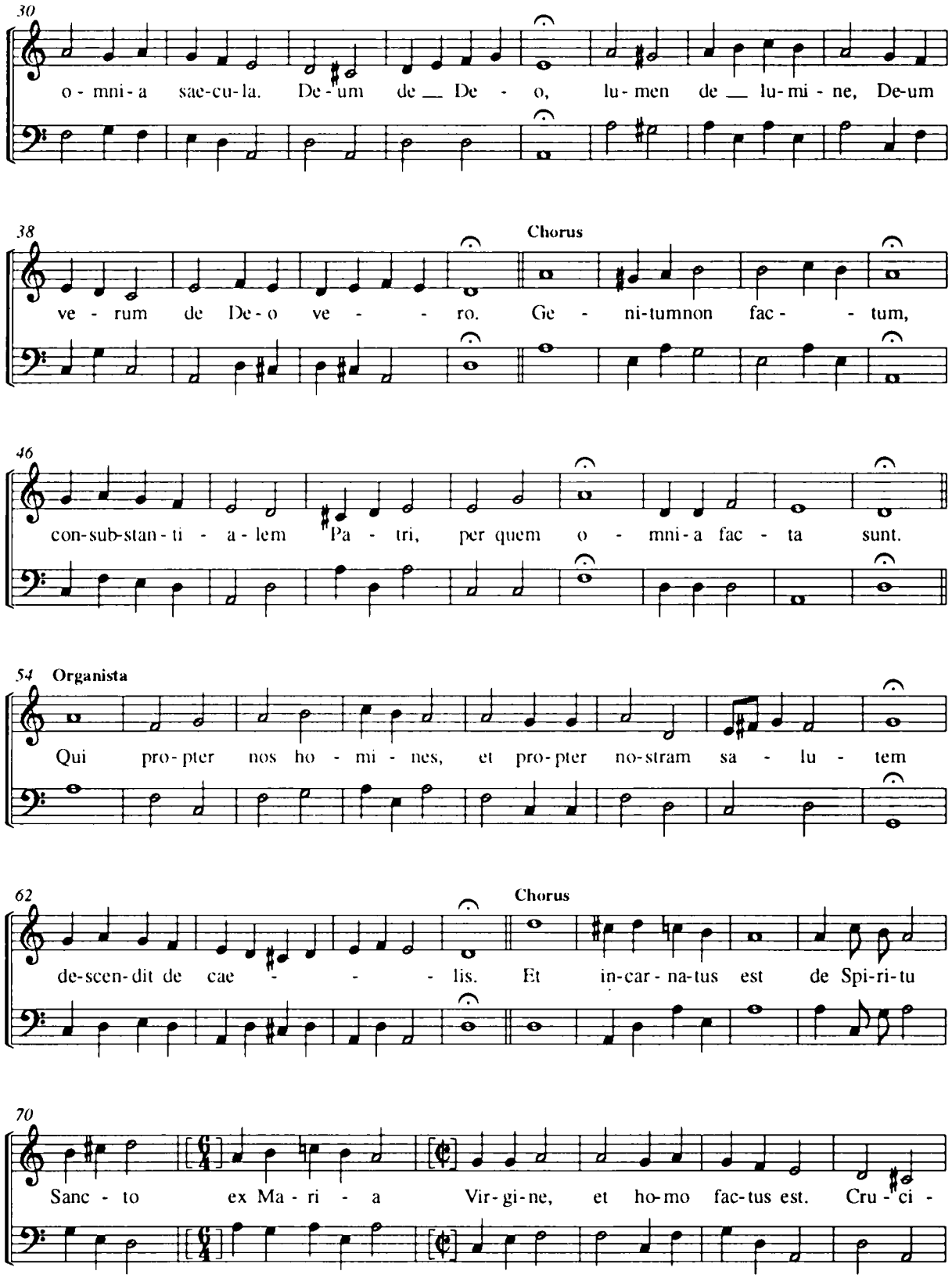
Balletha f 90

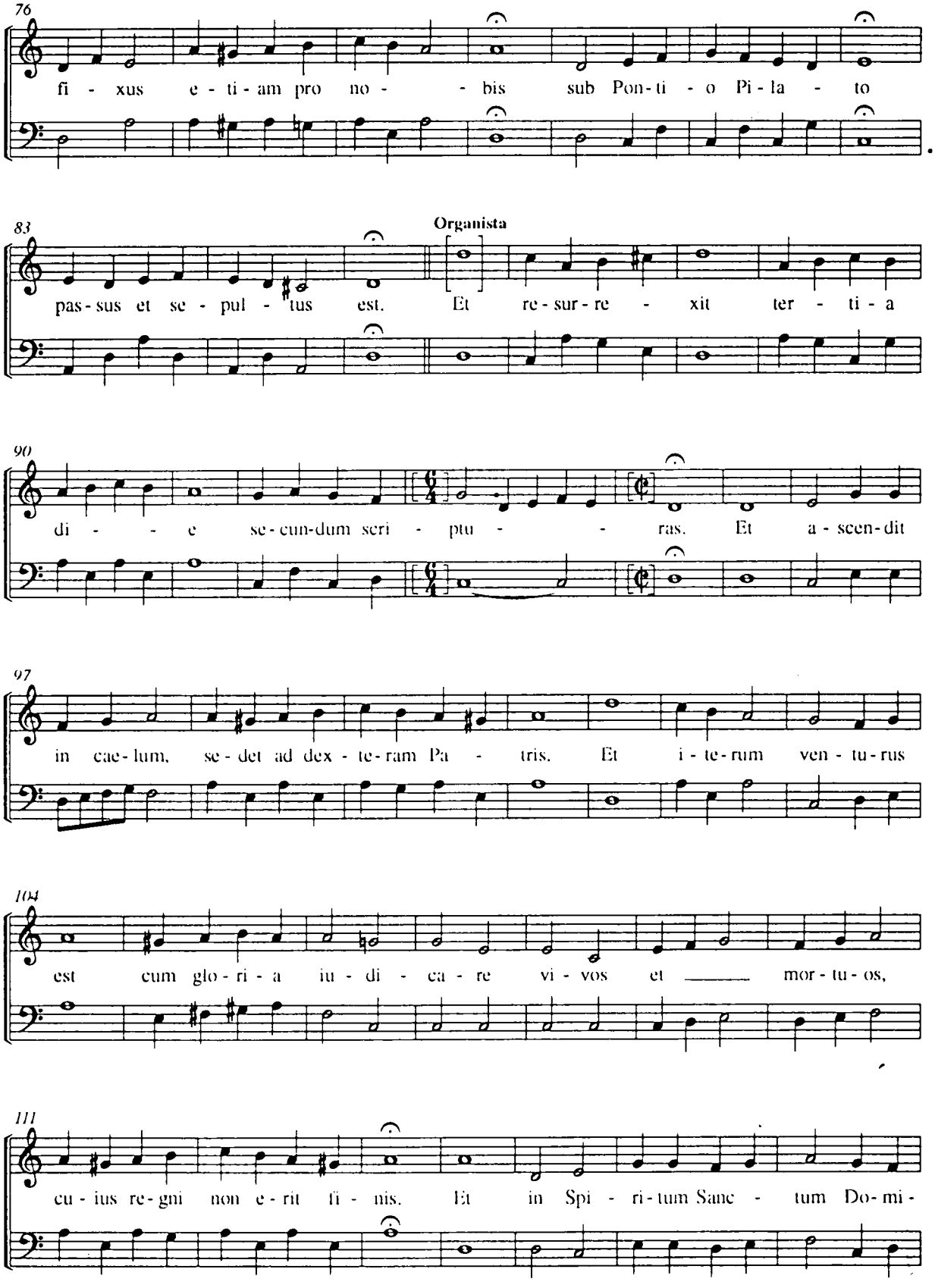


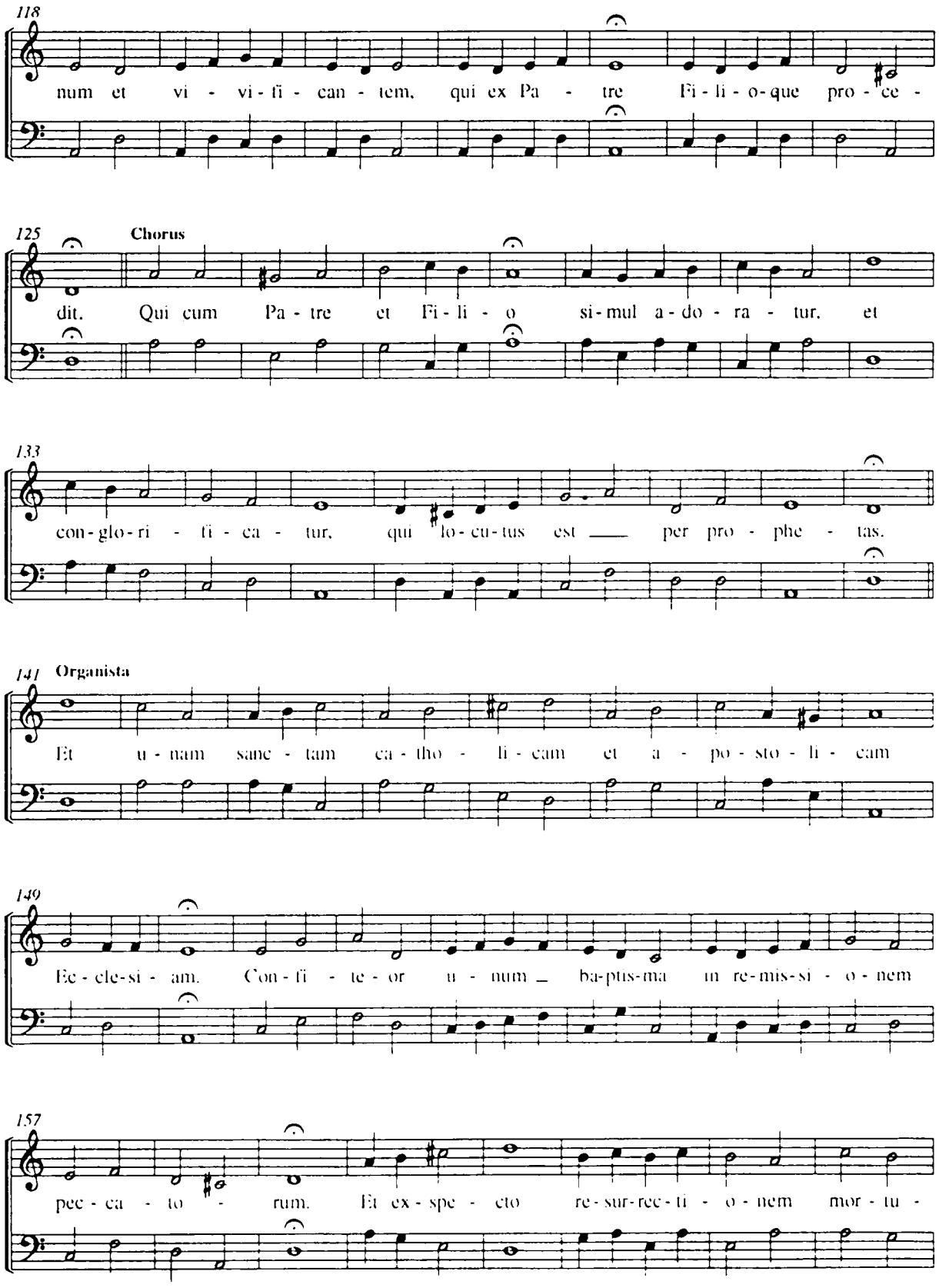


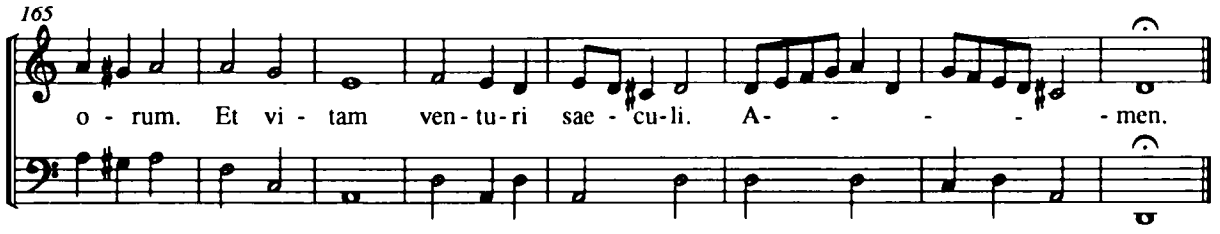
f 91 **Patrem**


[166]
Pa - trem o - mni - po - ten - - - tem fac - to - rem cae -
li et ter - - rae, vi - si - bi - li - um o - mni - um, et in vi - si - bi - li -
um. Et in u - num Do - mi - num no - strum Je - sum Chri - stum, Fi - li -
um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te


30
o - mni - a sae-cu-la. De - um de __ De - o, lu - men de __ lu - mi - ne, De-um
38
Chorus
ve - rum de De - o ve - - - ro. Ge - ni-tumnon fac - - tum,
46
con-sub-stan - ti - a - lem Pa - tri, per quem o - mni - a fac - ta sunt.
54
Organista
Qui pro - pter nos ho - mi - nes, et pro - pter no-stram sa - lu - tem
62
Chorus
de-scen-dit de cae - - - lis. Et in-car - na-tus est de Spi-ri-tu
70
Sanc - to ex Ma - ri - a Vir-gi-ne, et ho-mo fac-tus est. Cru - ci -

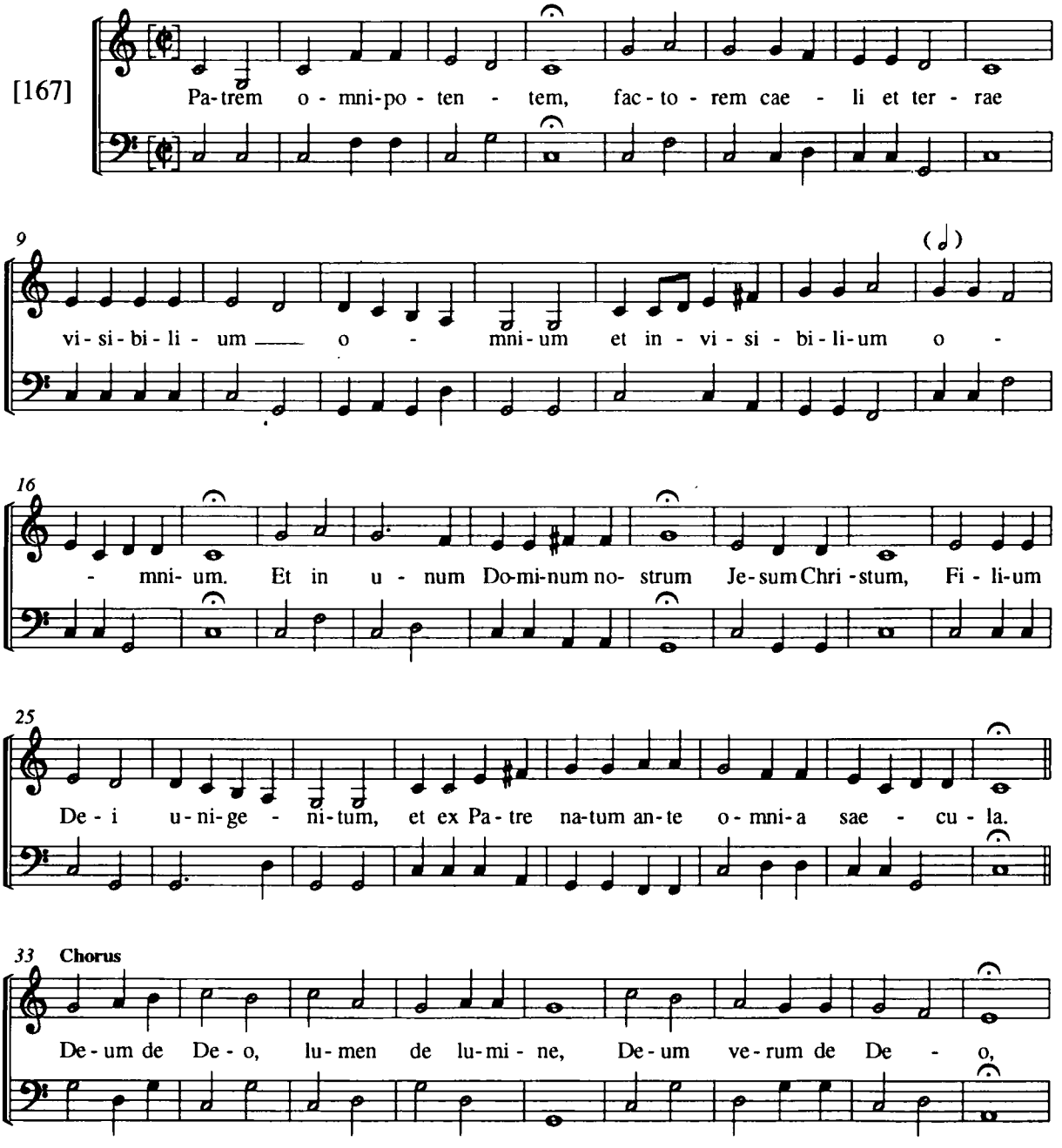

76
fi - xus e - ti - am pro no - - bis sub Pon - ti - o Pi - la - to
83
Organista
pas - sus et se - pul - tus est. Et re - sur - re - xit ter - ti - a
90
di - - - e se - cun - dum scri - ptu - - ras. Et a - scen - dit
97
in cae - lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus
104
est cum glo - ri - a iu - di - ca - re vi - vos et _____ mor - tu - os,
111
cu - ius re - gni non e - rit fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi -

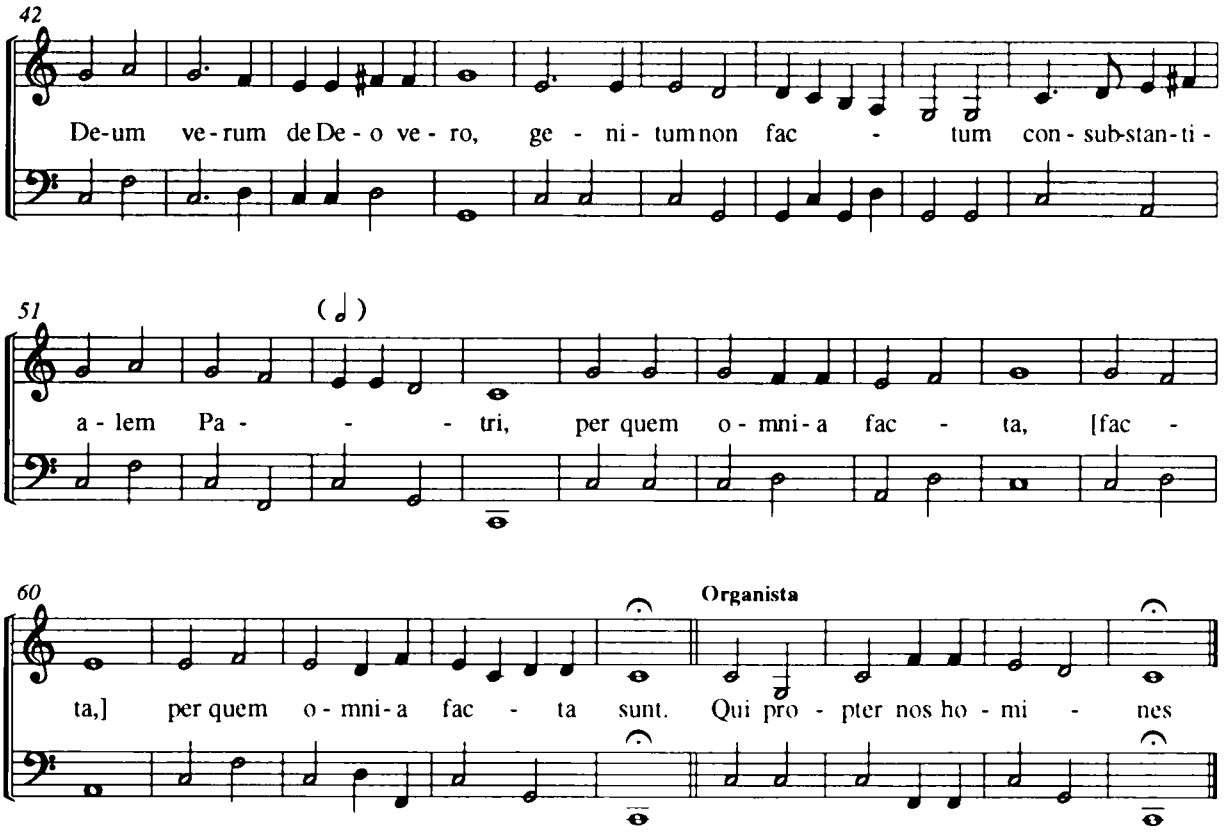

118
num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce -
125
Chorus
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et
133
con - glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.
141
Organista
Et u - nam sanc - tam ca - tho - li - cam et a - po - sto - li - cam
149
Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem
157
pec - ca - to - rum. Et ex - spe - cto re - sur - rec - ti - o - nem mor - tu -



f 92

Patrem cunctipotens



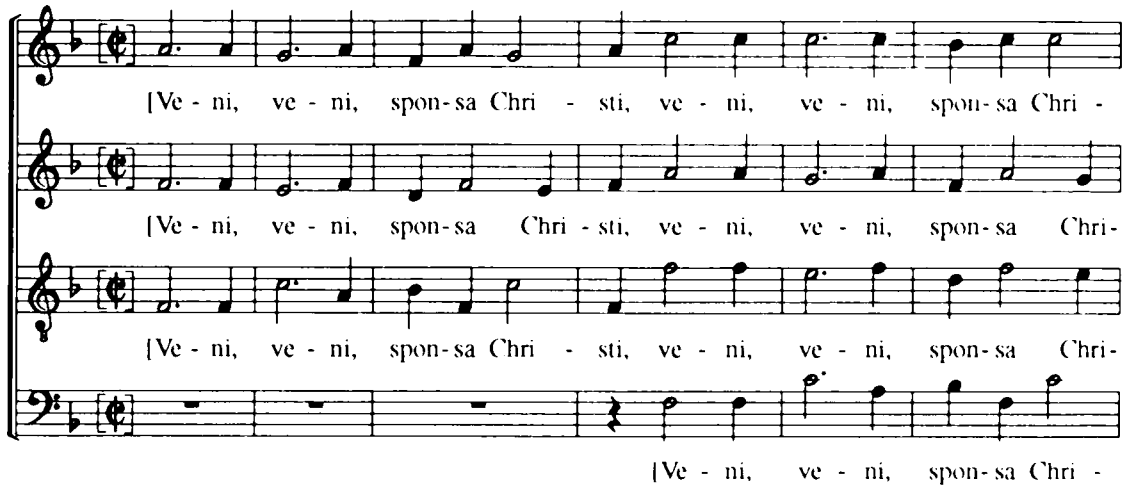


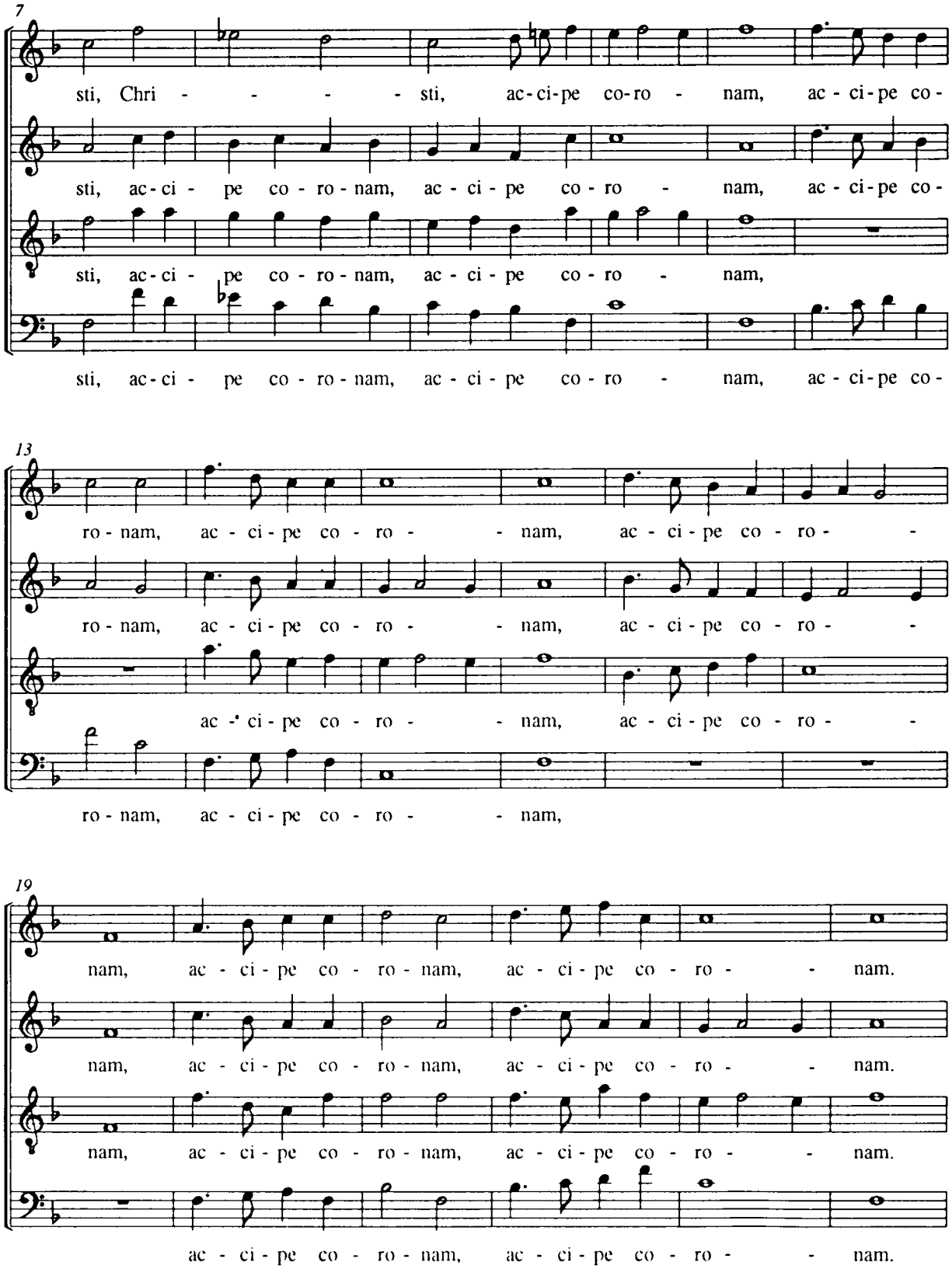
[et propter nostram salutem...] ut supra

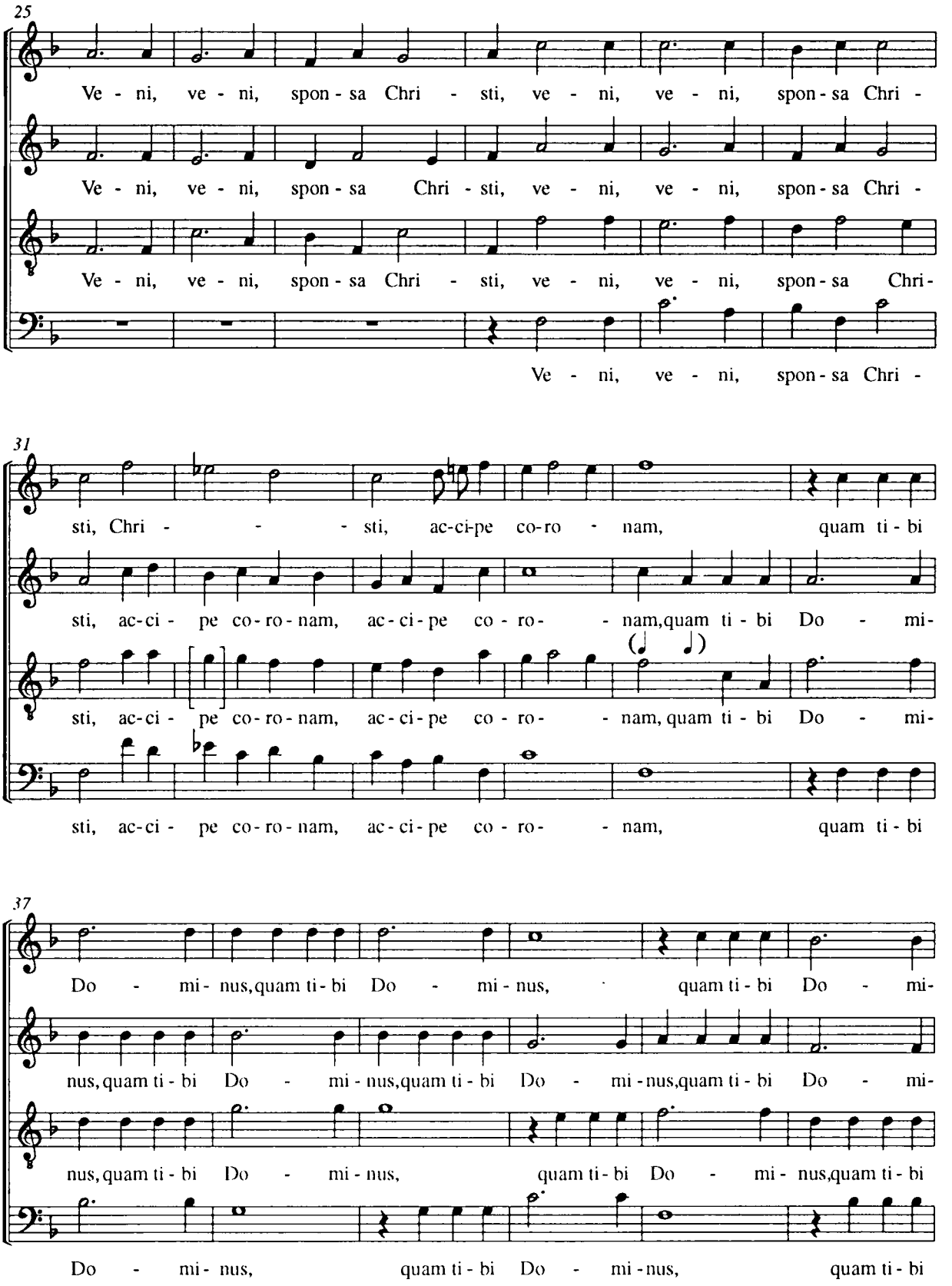
Veni sponsa Christi

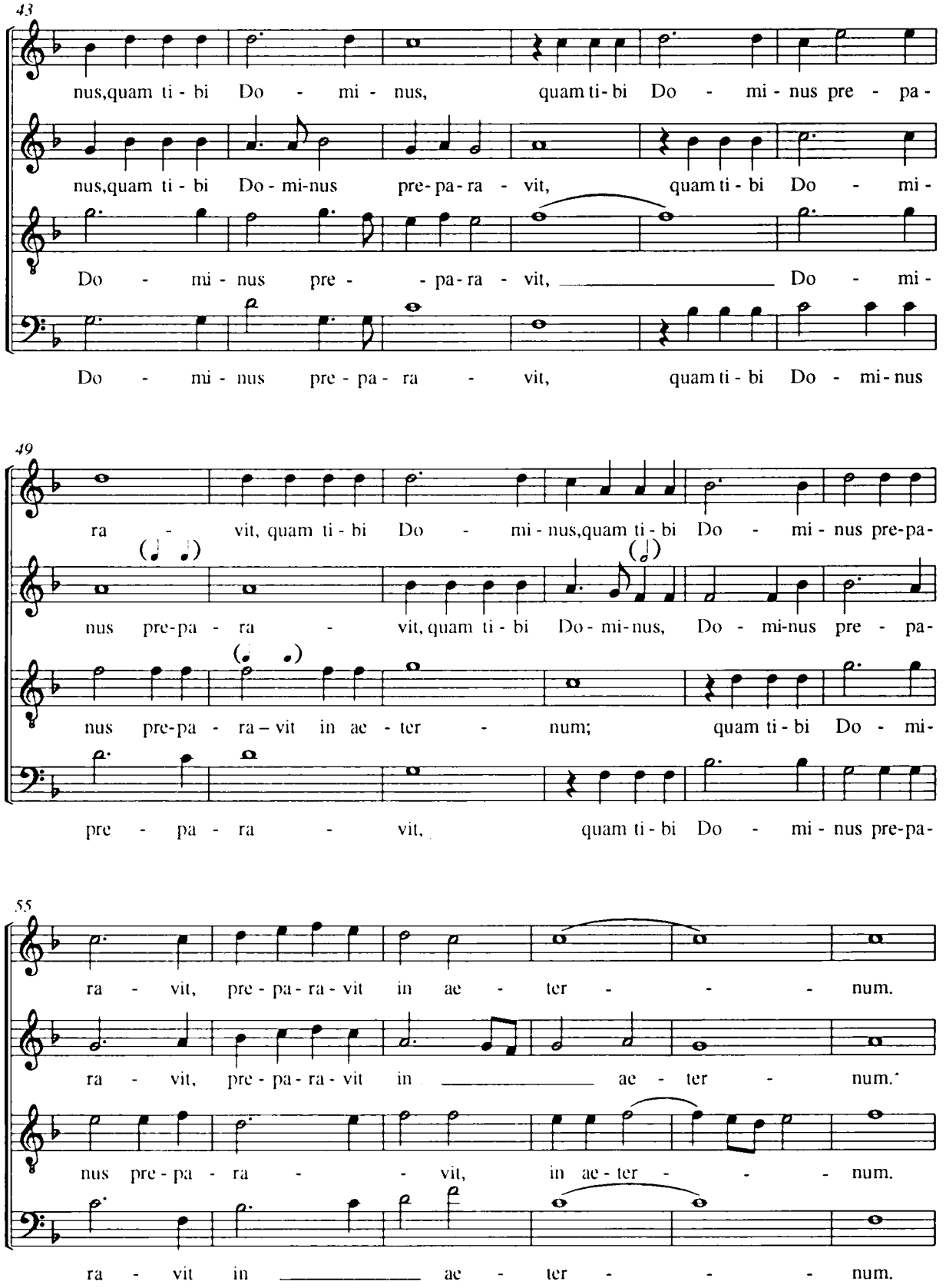
f 93

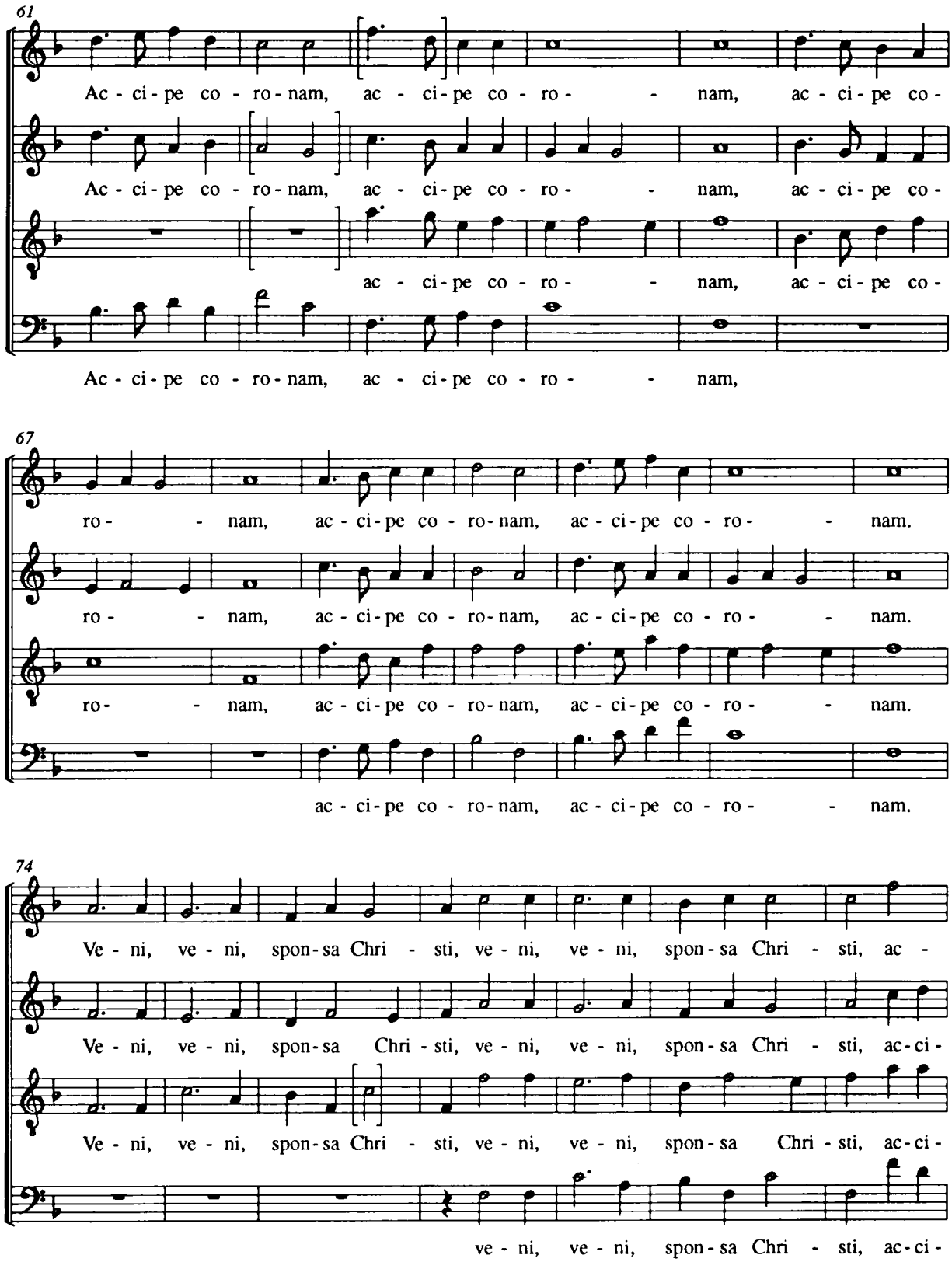
[168]

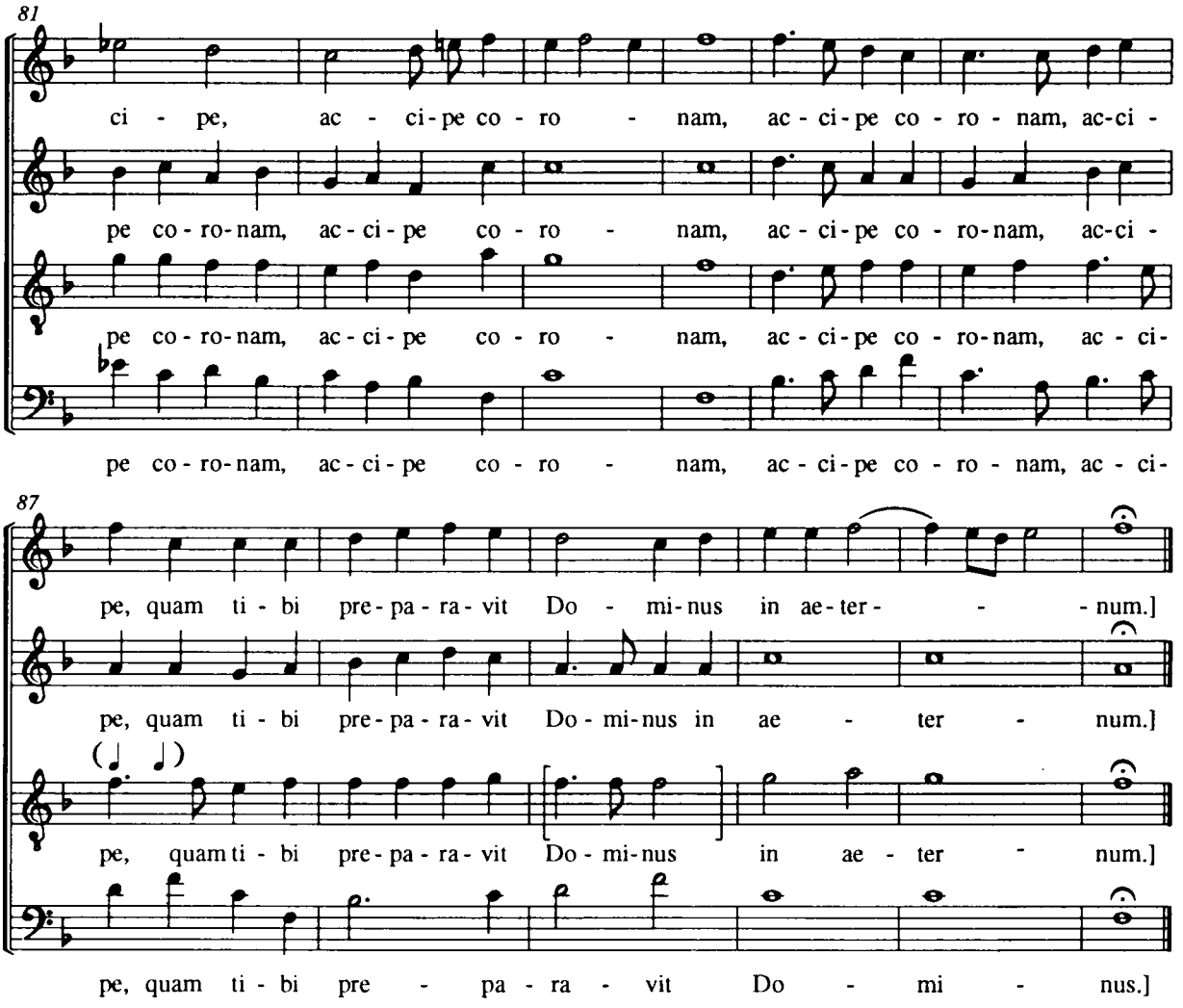



7
sti, Chri - - - - sti, ac-ci-pe co-ro - nam, ac - ci-pe co-
sti, ac-ci - pe co - ro - nam, ac - ci - pe co - ro - nam, ac - ci-pe co-
sti, ac-ci - pe co - ro - nam, ac - ci - pe co - ro - nam,
sti, ac-ci - pe co - ro - nam, ac - ci - pe co - ro - nam, ac - ci-pe co-
13
ro - nam, ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -
ro - nam, ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -
ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -
ro - nam, ac - ci - pe co - ro - - nam,
19
nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.


25
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -
Ve - ni, ve - ni, spon - sa Chri -
31
sti, Chri - - - sti, ac-ci-pe co-ro - nam, quam ti - bi
sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam,quam ti - bi Do - mi -
sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam, quam ti - bi Do - mi -
sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam, quam ti - bi
37
Do - mi - nus,quam ti - bi Do - mi - nus, quam ti - bi Do - mi -
nus, quam ti - bi Do - mi - nus,quam ti - bi Do - mi - nus,quam ti - bi Do - mi -
nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus,quam ti - bi
Do - mi - nus, quam ti - bi Do - mi - nus, quam ti - bi


43
nus,quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus pre - pa -
nus,quam ti - bi Do - mi-nus pre - pa - ra - vit, quam ti - bi Do - mi -
Do - mi - nus pre - - pa - ra - vit, Do - mi -
Do - mi - nus pre - pa - ra - vit, quam ti - bi Do - mi - nus
49
ra - vit, quam ti - bi Do - mi - nus,quam ti - bi Do - mi - nus pre-pa -
nus pre-pa - ra - vit, quam ti - bi Do - mi - nus, Do - mi-nus pre - pa -
nus pre-pa - ra – vit in ae - ter - num; quam ti - bi Do - mi -
pre - pa - ra - vit, quam ti - bi Do - mi - nus pre-pa -
55
ra - vit, pre - pa - ra - vit in ae - ter - - - num.
ra - vit, pre - pa - ra - vit in ae - ter - num.
nus pre - pa - ra - - vit, in ae - ter - - - num.
ra - vit in ae - ter - - - num.

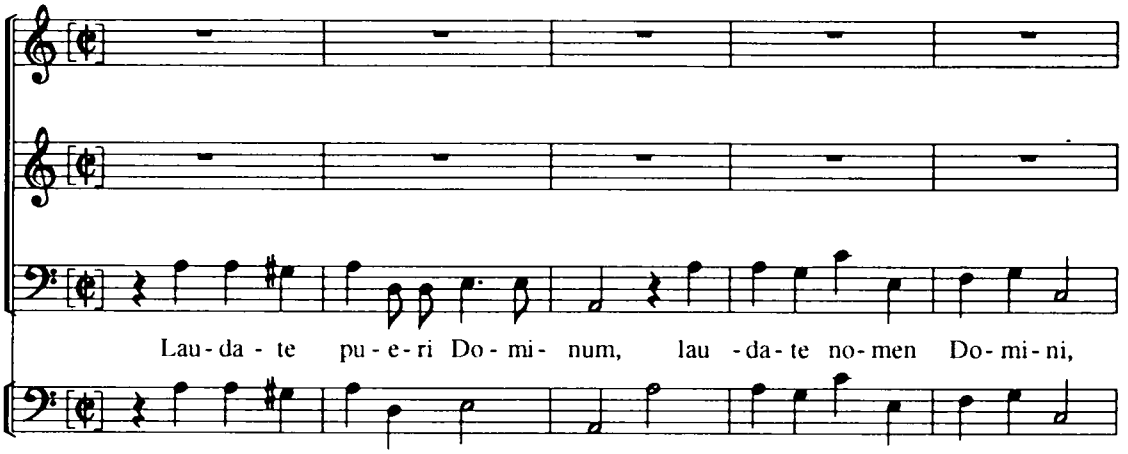

61
Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam, ac - ci - pe co -
Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam, ac - ci - pe co -
ac - ci - pe co - ro - - nam, ac - ci - pe co -
Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam,
67
ro - - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
ro - - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
ro - - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
ac - ci - pe co - ro - nam, ac - ci - pe co - ro - - nam.
74
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac -
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -
Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -
ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -

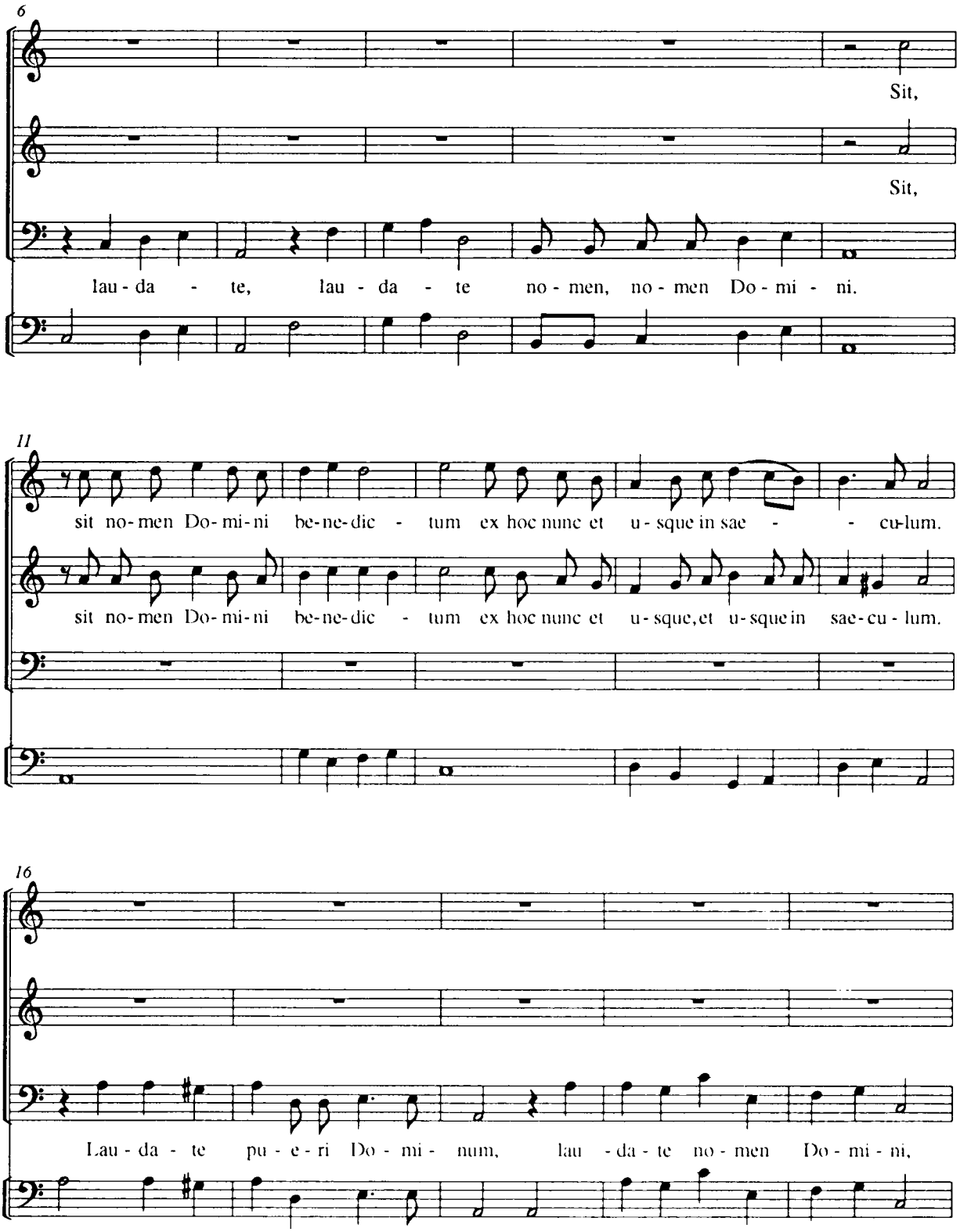


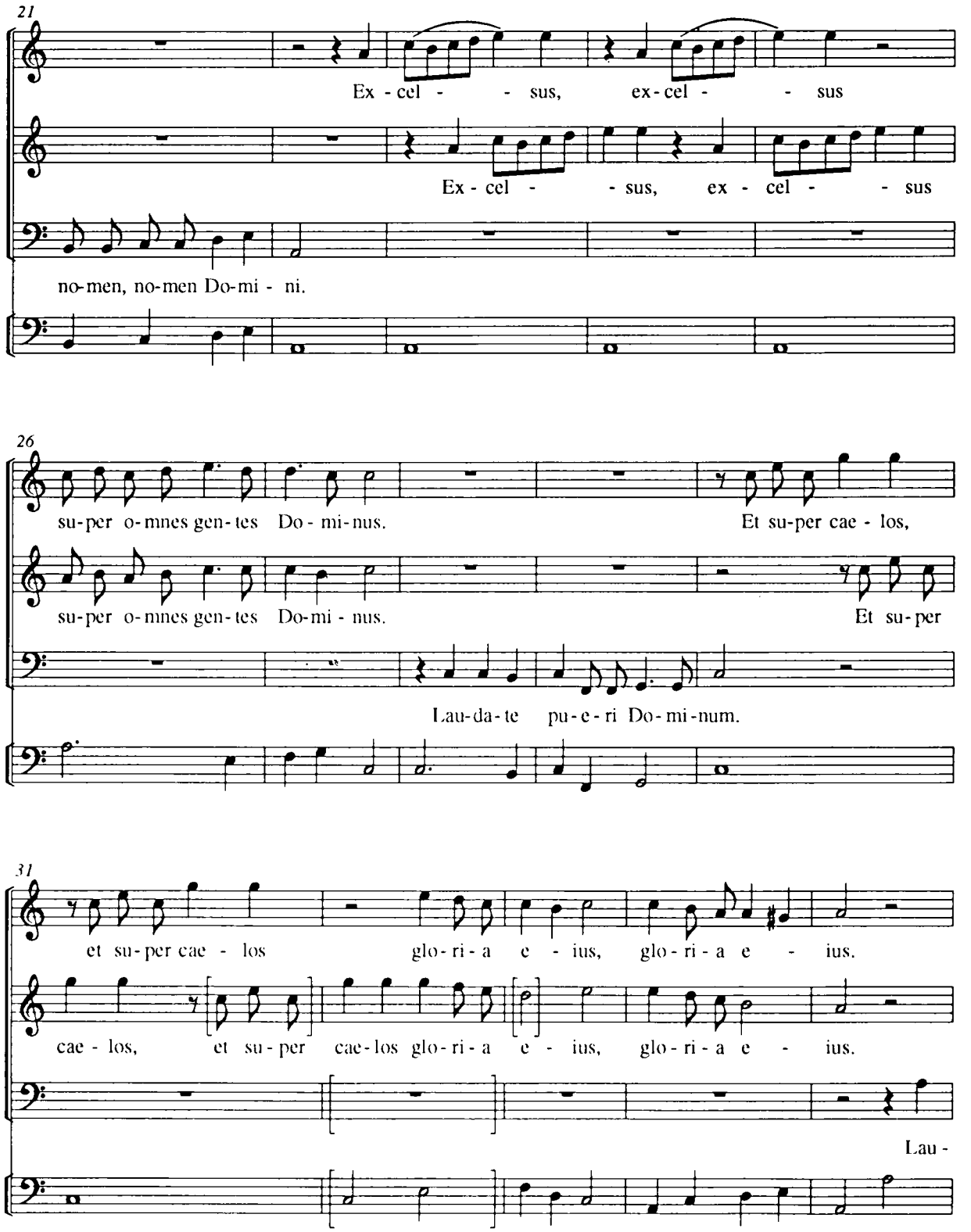
f 94

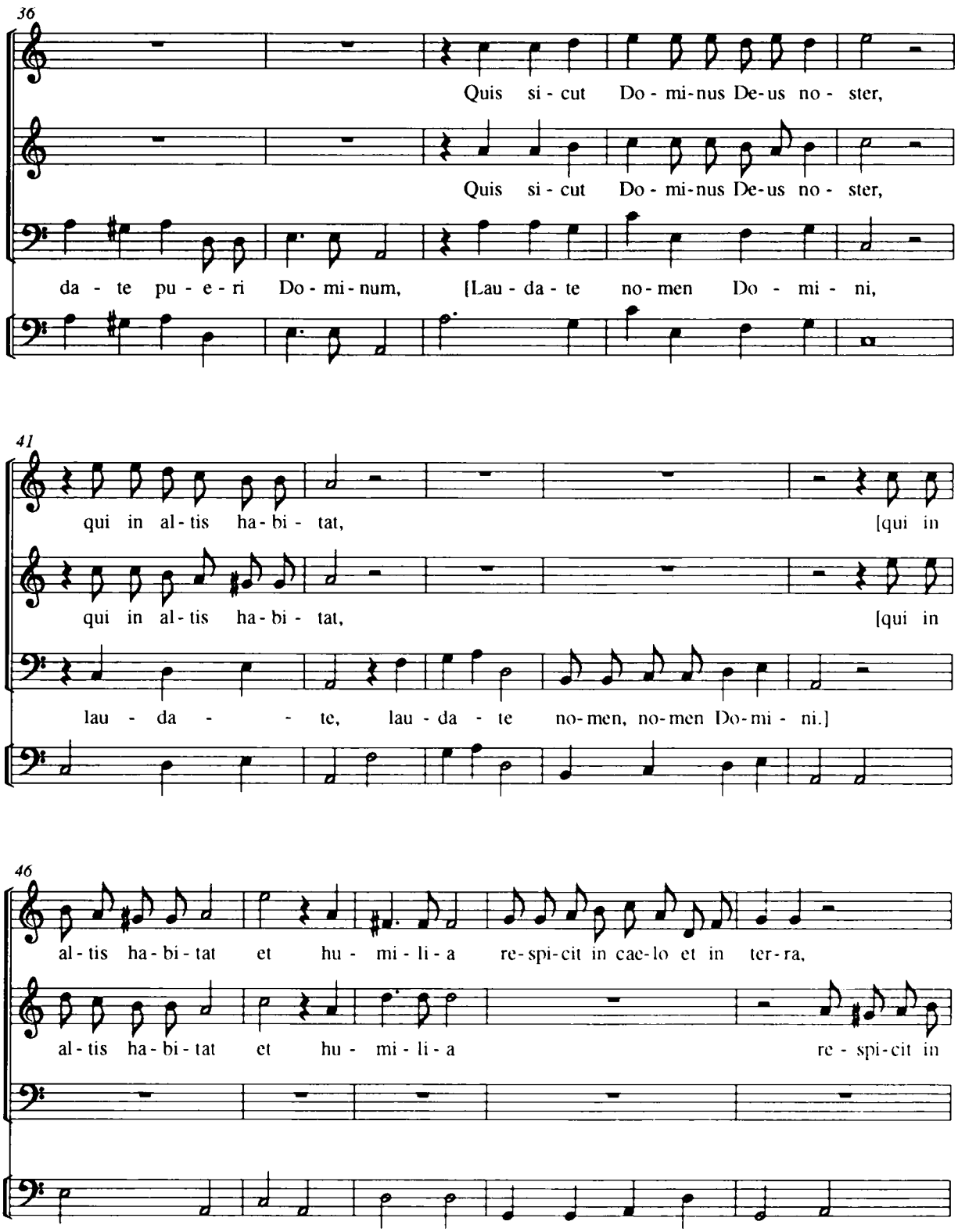
Laudate pueri Dominum

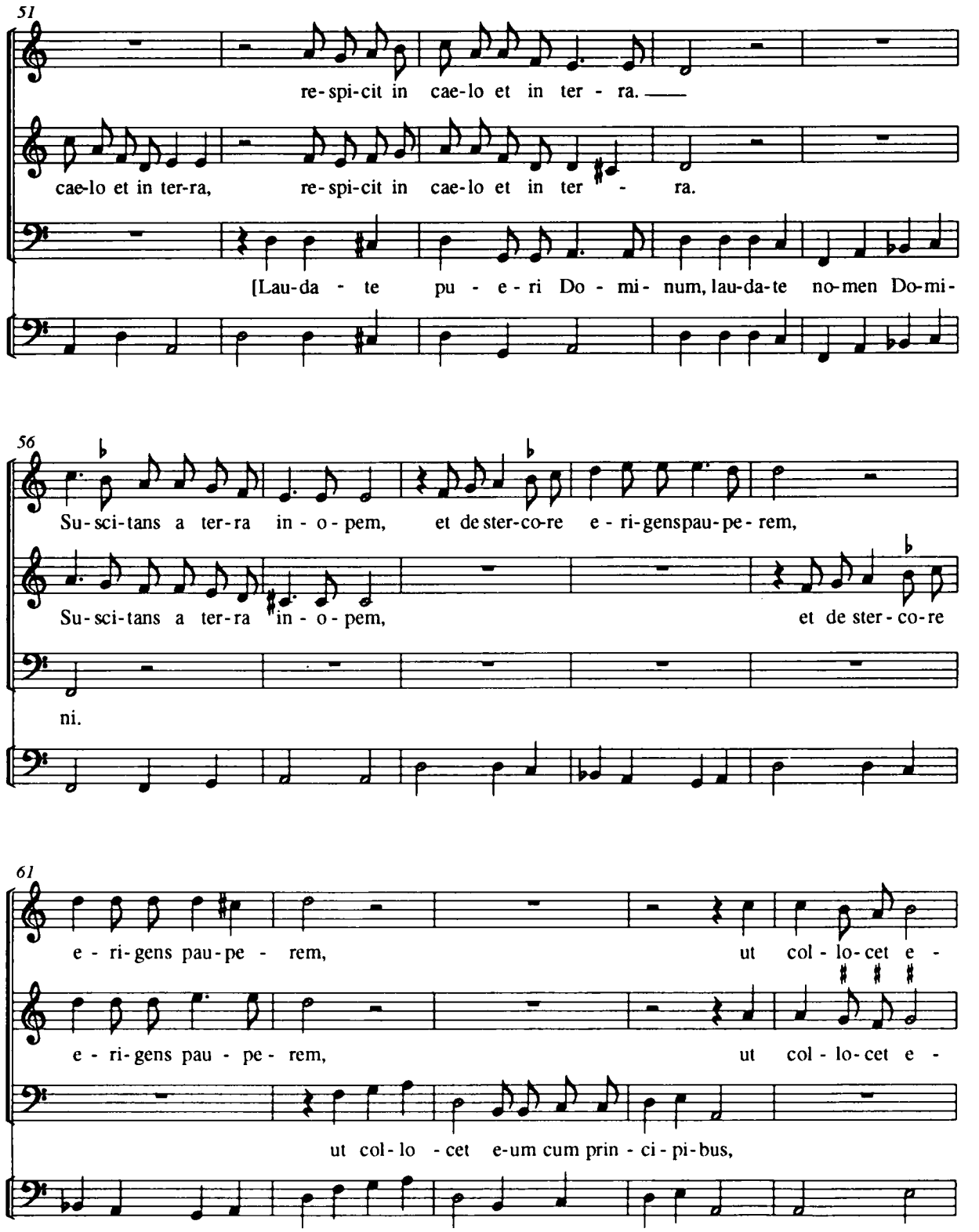
[169]

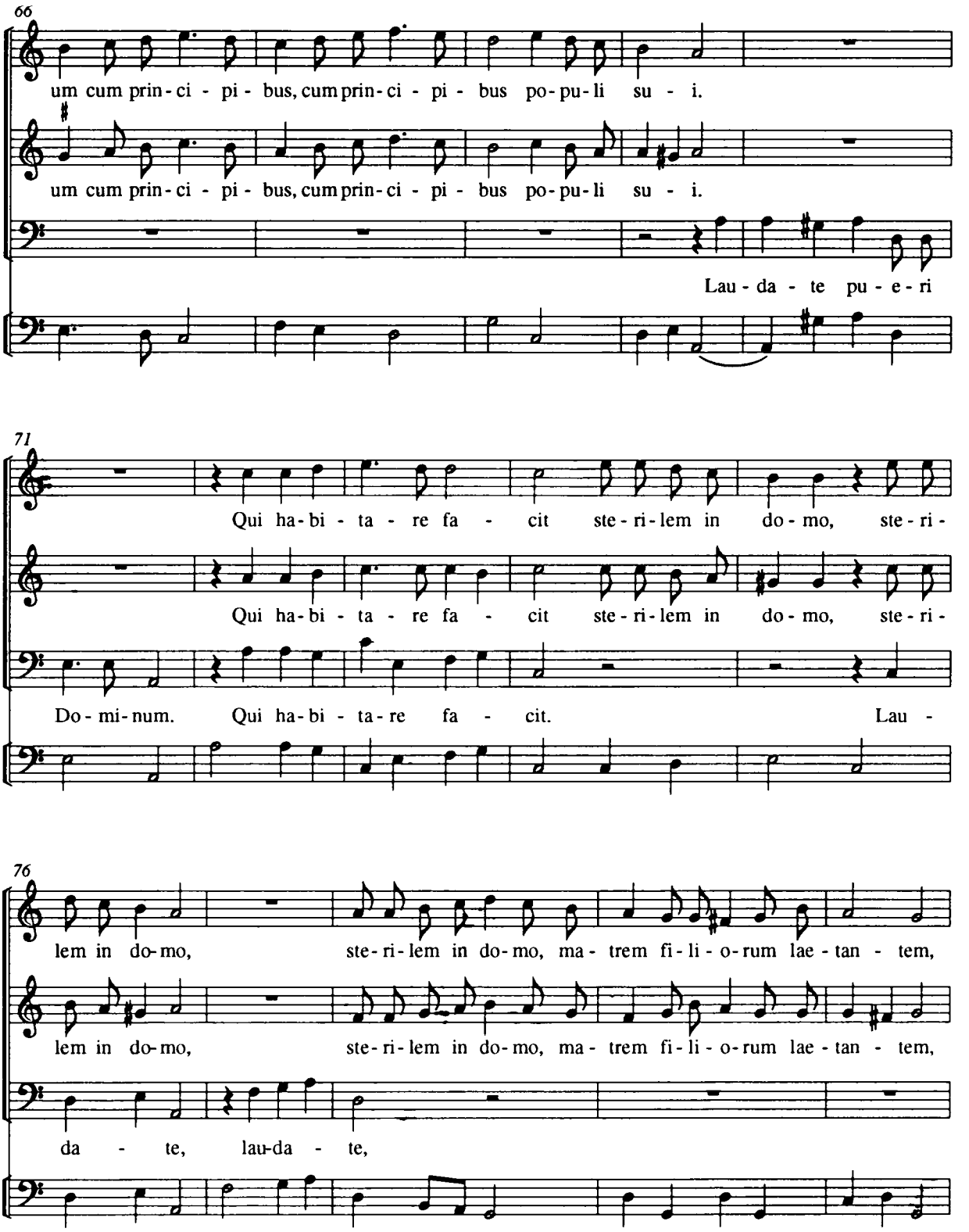


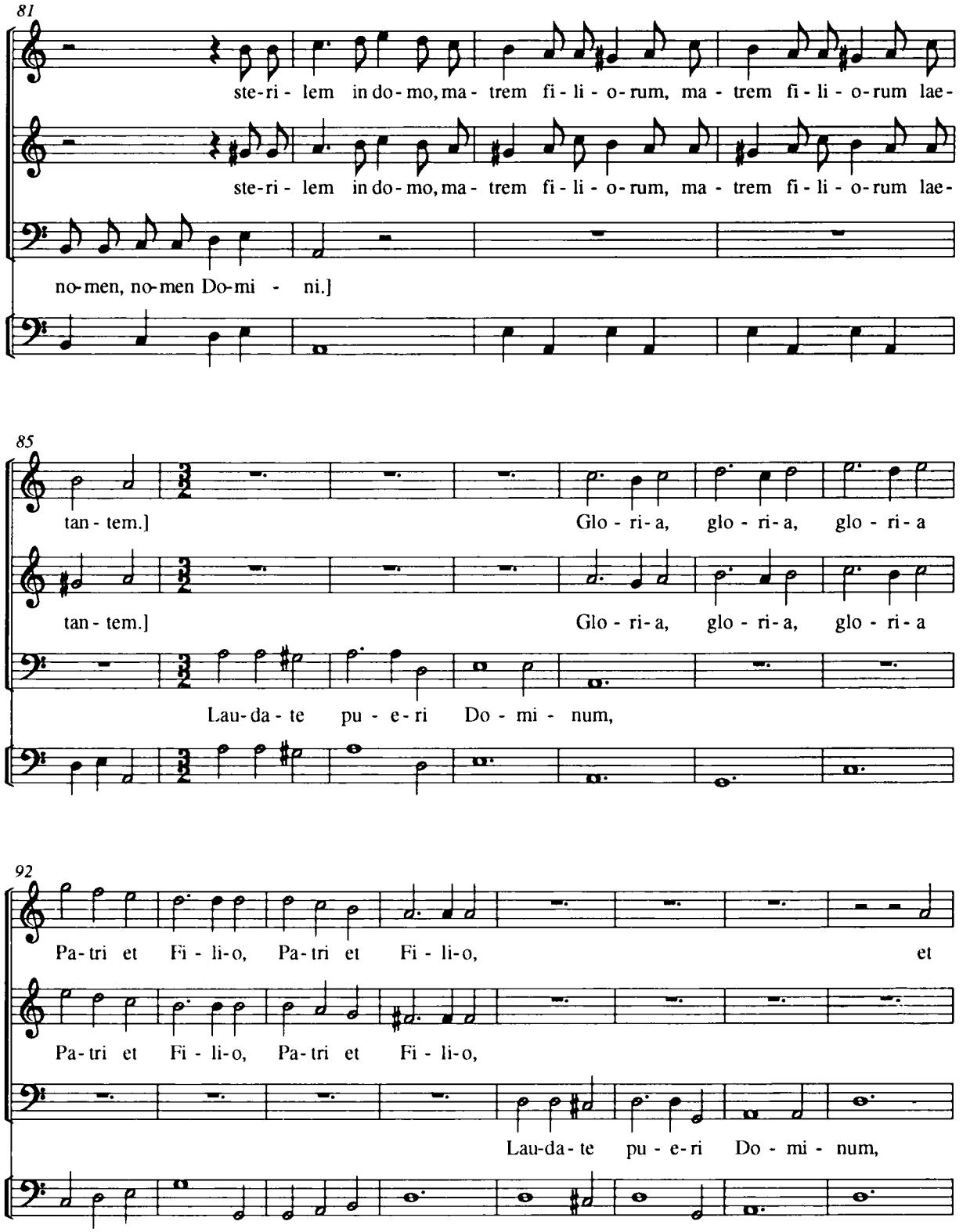

6
Sit,
Sit,
lau - da - te, lau - da - te no - men, no - men Do - mi - ni.
11
sit no - men Do - mi - ni be - ne - dic - tum ex hoc nunc et u - sque in sae - - cu - lum.
sit no - men Do - mi - ni be - ne - dic - tum ex hoc nunc et u - sque, et u - sque in sae - cu - lum.
16
Lau - da - te pu - e - ri Do - mi - num, lau - da - te no - men Do - mi - ni,

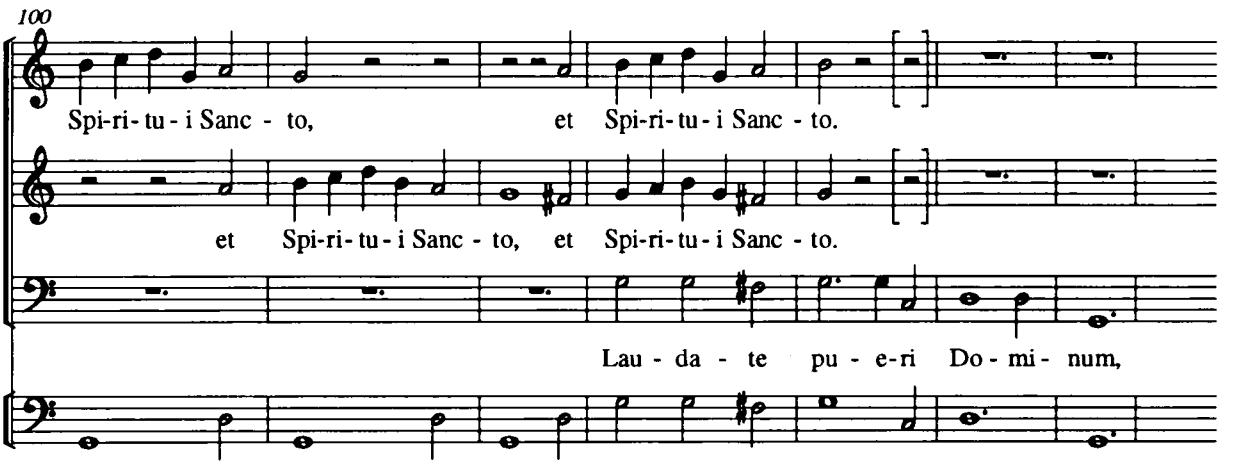

21
Ex - cel - - sus, ex - cel - - sus
Ex - cel - - sus, ex - cel - - sus
no-men, no-men Do-mi - ni.
26
su-per o-mnes gen-tes Do - mi-nus.
Et su-per cae - los,
su-per o-mnes gen-tes Do-mi - nus.
Et su-per
Lau-da-te pu-e-ri Do-mi-num.
31
et su-per cae - los glo-ri-a e - ius, glo-ri-a e - ius.
cae - los, et su - per cae-los glo-ri-a e - ius, glo-ri-a e - ius.
Lau -


36
Quis si - cut Do - mi-nus De-us no - ster,
Quis si - cut Do - mi-nus De-us no - ster,
da - te pu - e - ri Do - mi - num, [Lau - da - te no - men Do - mi - ni,
41
qui in al - tis ha - bi - tat, [qui in
qui in al - tis ha - bi - tat, [qui in
lau - da - - te, lau - da - te no - men, no - men Do - mi - ni.]
46
al - tis ha - bi - tat et hu - mi - li - a re - spi - cit in cae - lo et in ter - ra,
al - tis ha - bi - tat et hu - mi - li - a re - spi - cit in


51
re-spi-cit in cae-lo et in ter - ra.
cae-lo et in ter-ra, re-spi-cit in cae-lo et in ter - ra.
[Lau-da - te pu - e - ri Do - mi- num, lau-da-te no-men Do-mi-
56
Su-sci-tans a ter-ra in - o - pem, et de ster-co-re e - ri-gens pau-pe - rem,
Su-sci-tans a ter-ra in - o - pem, et de ster - co-re
ni.
61
e - ri-gens pau-pe - rem, ut col - lo-cet e -
e - ri-gens pau - pe - rem, ut col - lo-cet e -
ut col-lo - cet e-um cum prin - ci - pi-bus,

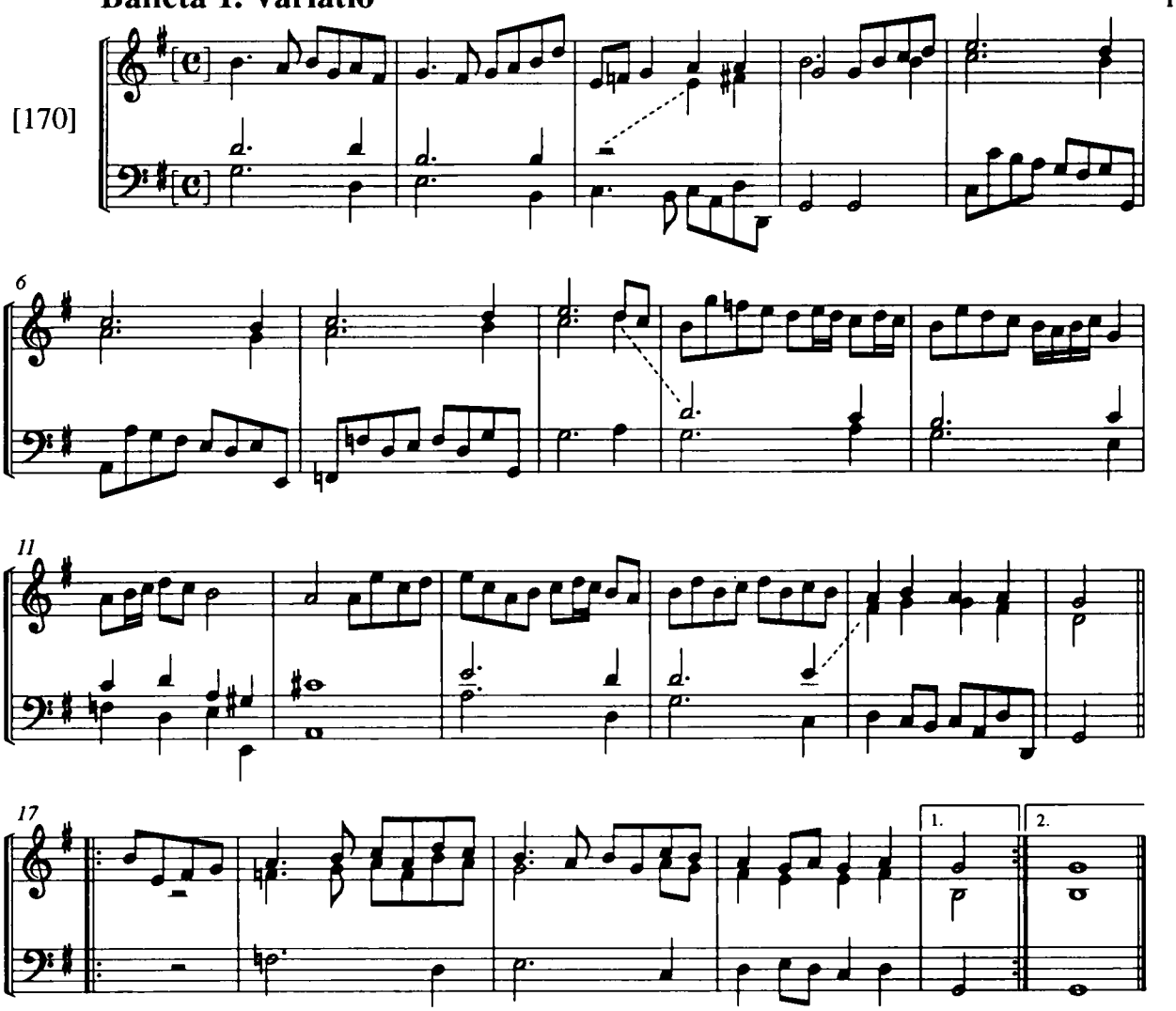

66
um cum prin-ci - pi - bus, cum prin-ci - pi - bus po-pu-li su - i.
um cum prin-ci - pi - bus, cum prin-ci - pi - bus po-pu-li su - i.
Lau - da - te pu - e - ri
71
Qui ha-bi - ta - re fa - cit ste - ri-lem in do - mo, ste - ri -
Qui ha-bi - ta - re fa - cit ste - ri-lem in do - mo, ste - ri -
Do - mi-num. Qui ha-bi - ta-re fa - cit. Lau -
76
lem in do-mo, ste-ri-lem in do-mo, ma - trem fi-li - o-rum lae - tan - tem,
lem in do-mo, ste-ri-lem in do-mo, ma - trem fi-li - o-rum lae - tan - tem,
da - te, lau-da - te,


81
ste-ri- lem in do-mo, ma- trem fi- li- o-rum, ma- trem fi- li- o-rum lae-
ste-ri- lem in do-mo, ma- trem fi- li- o-rum, ma- trem fi- li- o-rum lae-
no-men, no-men Do-mi - ni.]
85
tan- tem.] Glo- ri- a, glo- ri- a, glo- ri- a
tan- tem.] Glo- ri- a, glo- ri- a, glo- ri- a
Lau-da- te pu- e- ri Do- mi- num,
92
Pa- tri et Fi- li- o, Pa- tri et Fi- li- o, et
Pa- tri et Fi- li- o, Pa- tri et Fi- li- o,
Lau-da- te pu- e- ri Do- mi- num,



Balleta 1. Variatio

f 97

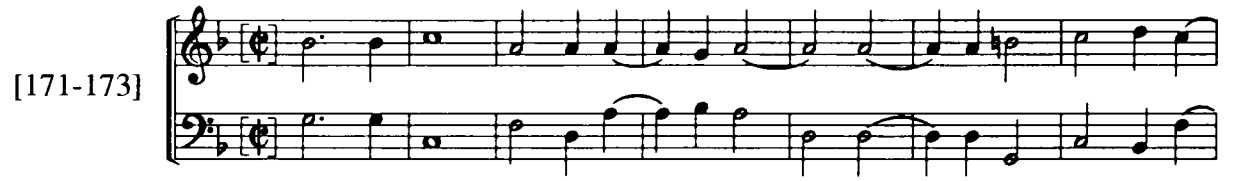


f 97

Kyrie super Casta novenarum

Kyrie

[171-173]



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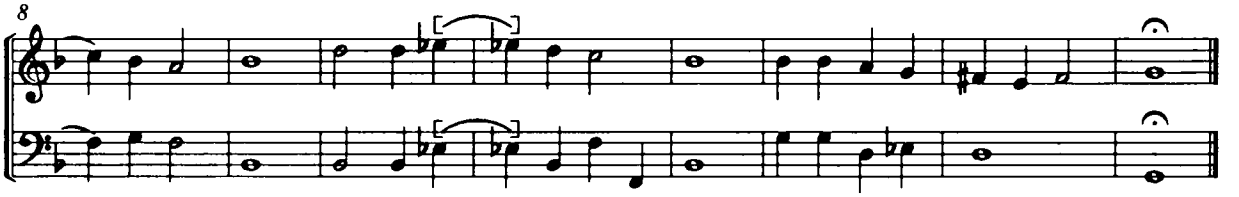
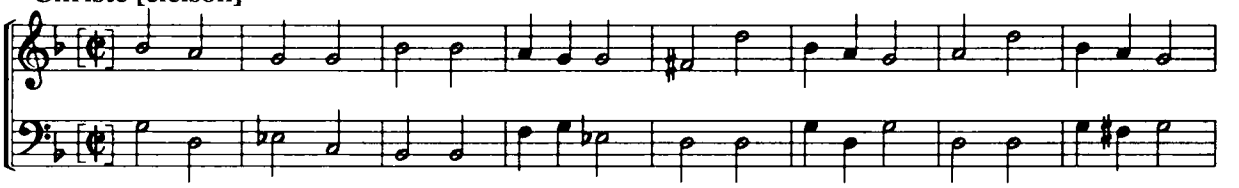


Christe [eleison]



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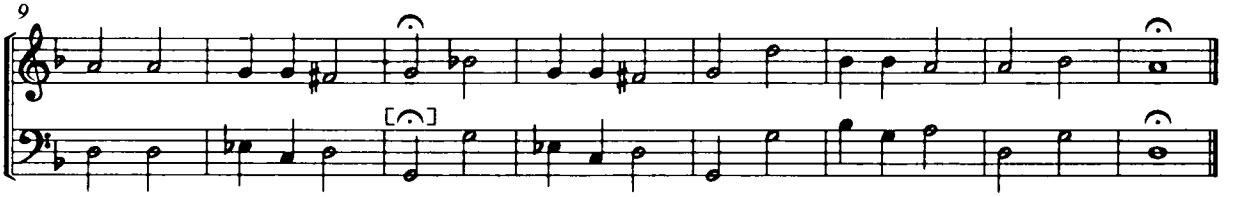
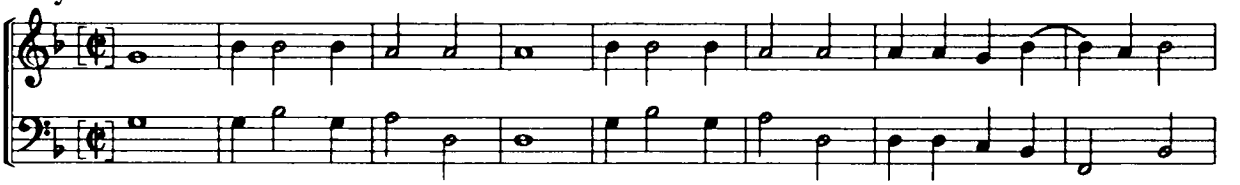


Kyrie eleison



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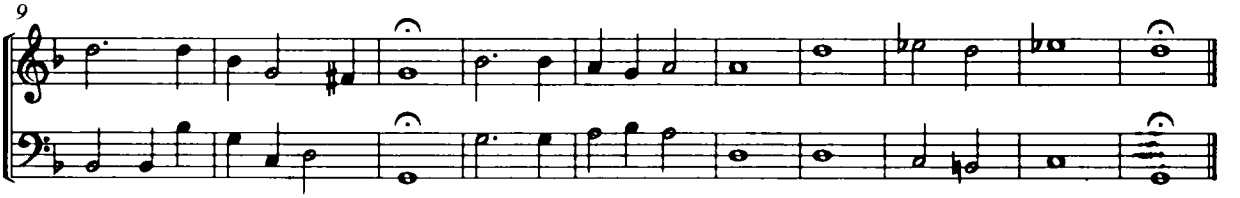
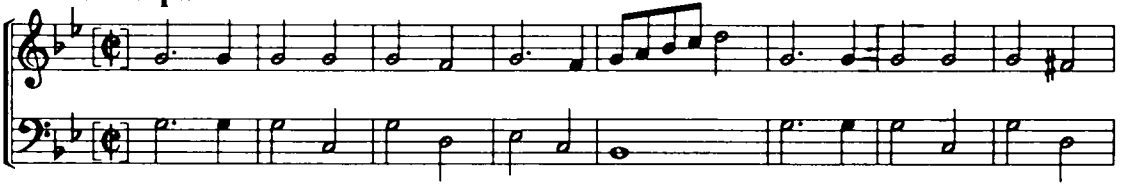


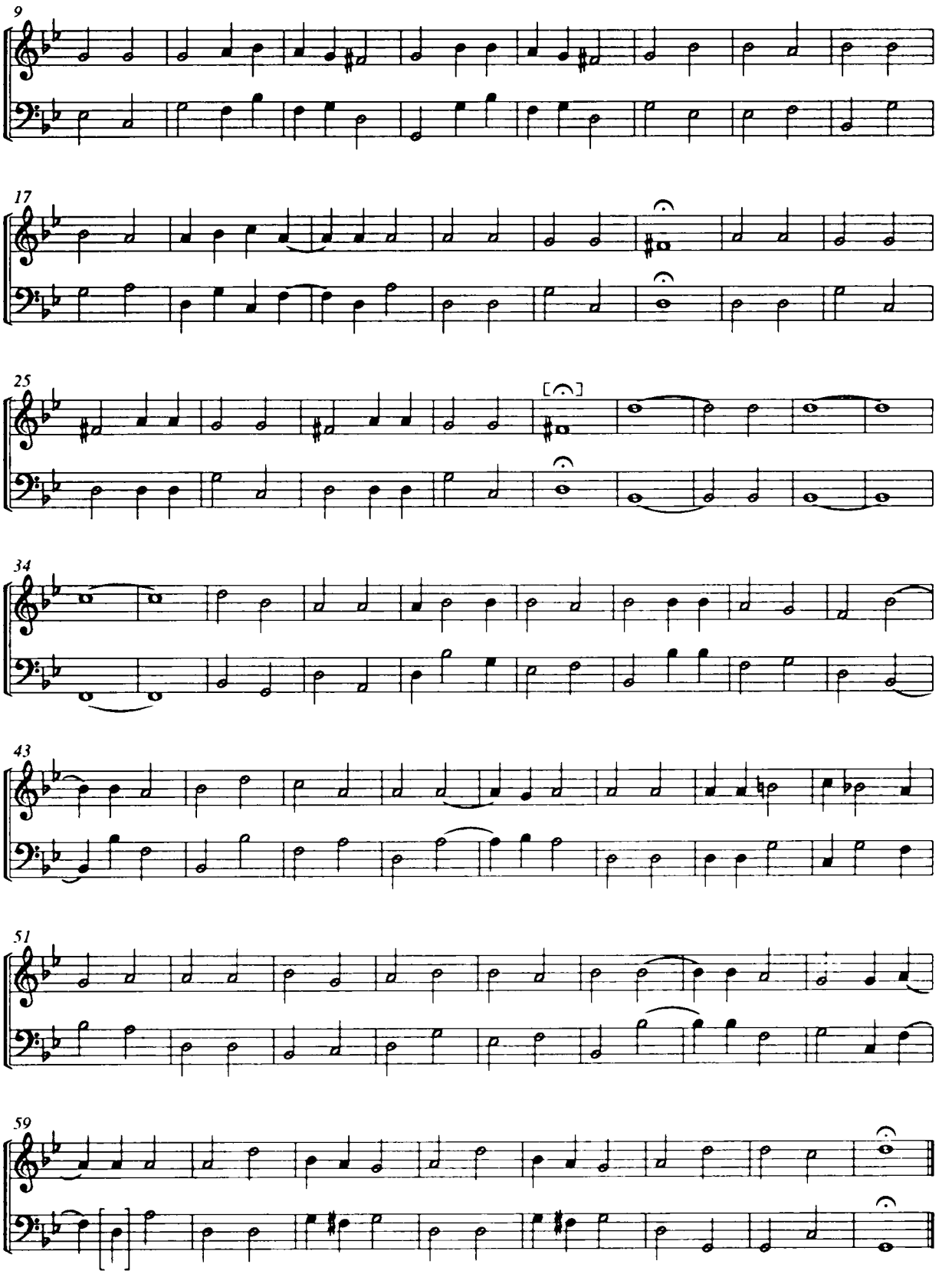
f 97

Gloria

Et in terra pax

[174]

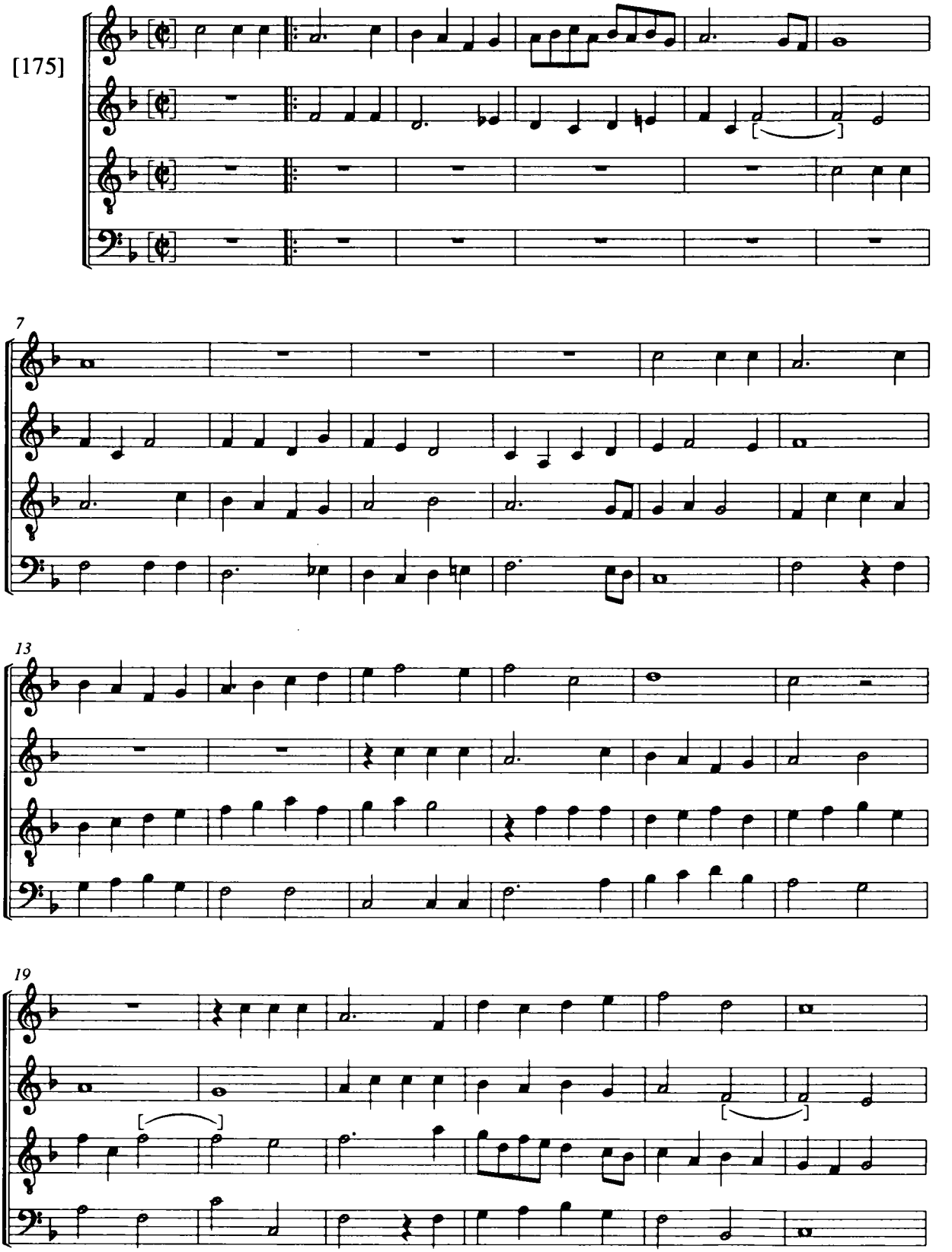


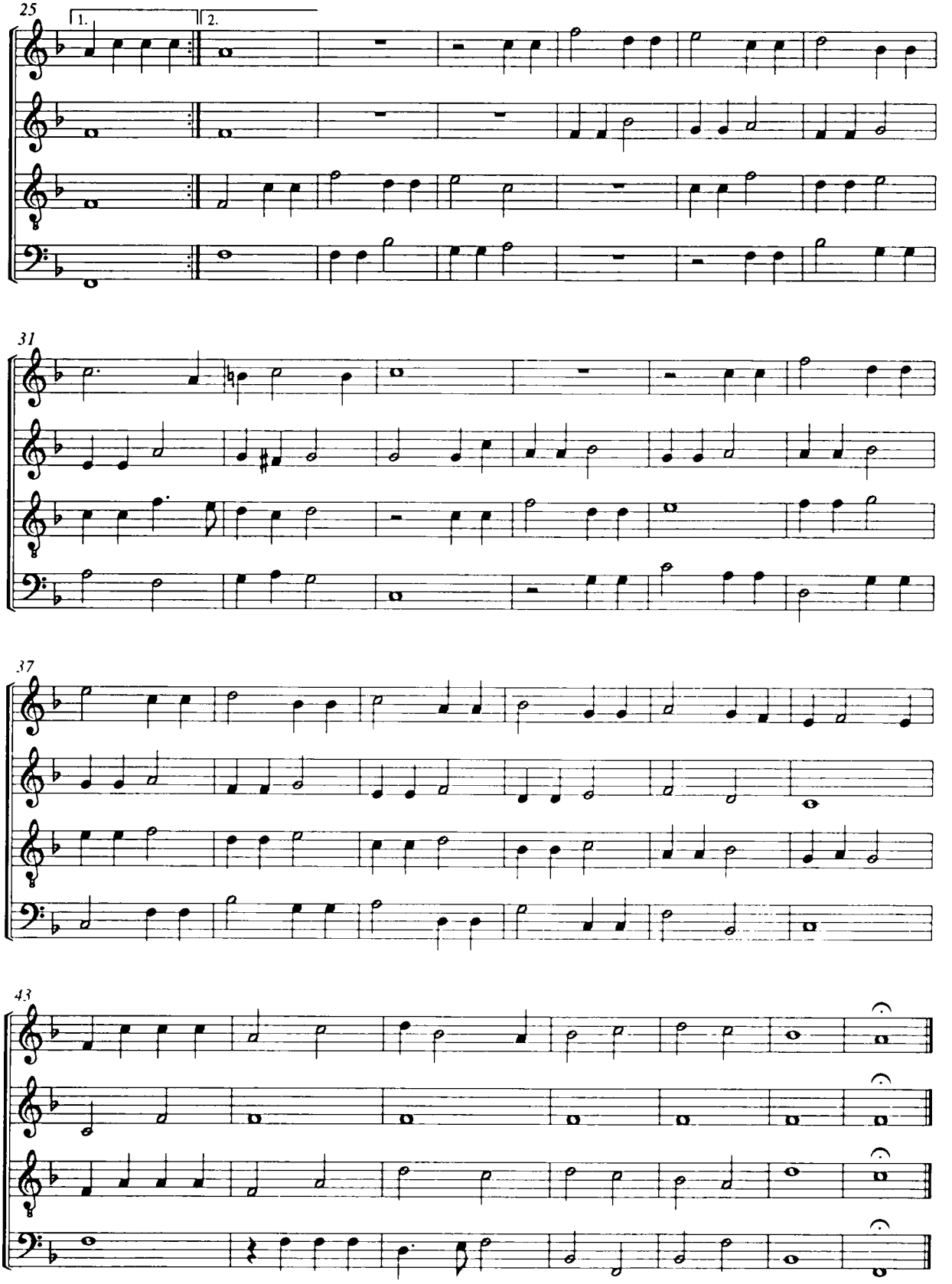

9
17
25
34
43
51
59

Phantasia

Wolfgang Getzmann

[175]

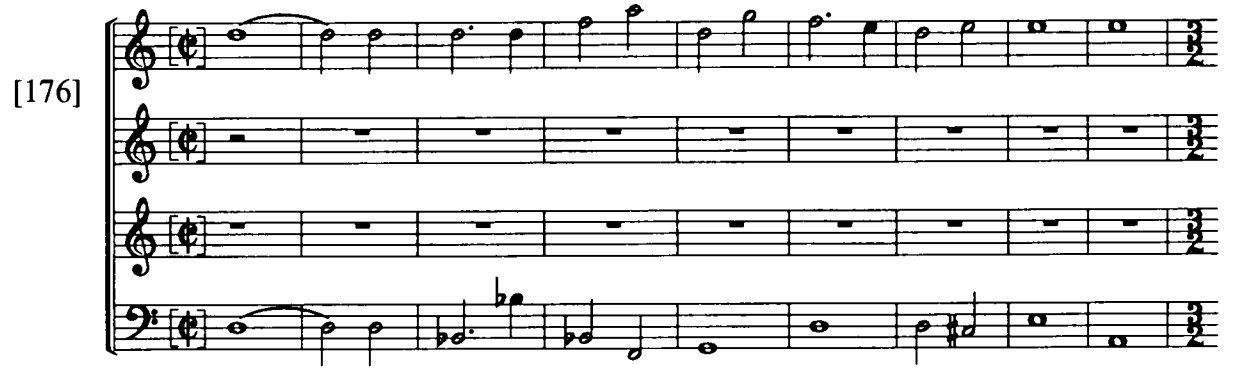



25
1.
2.
31
37
43

Sinfonia

Alessandro Grandi

[176]



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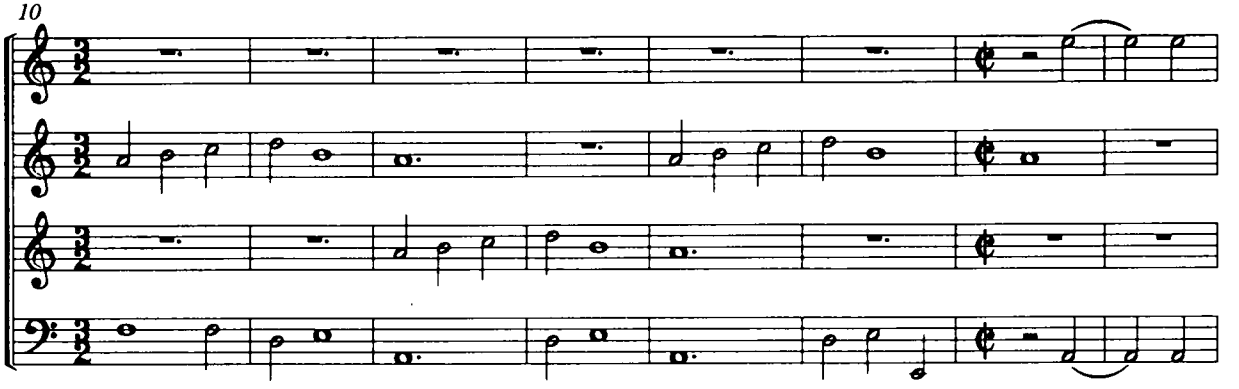
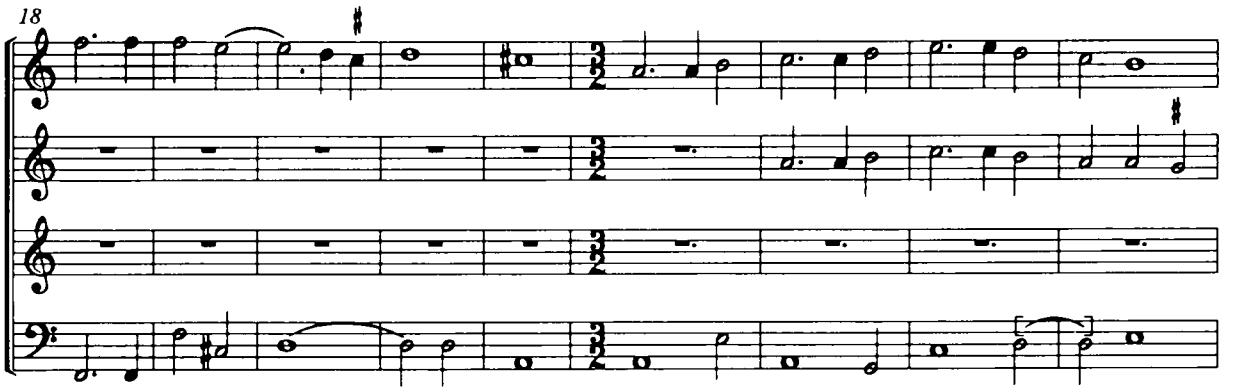


18



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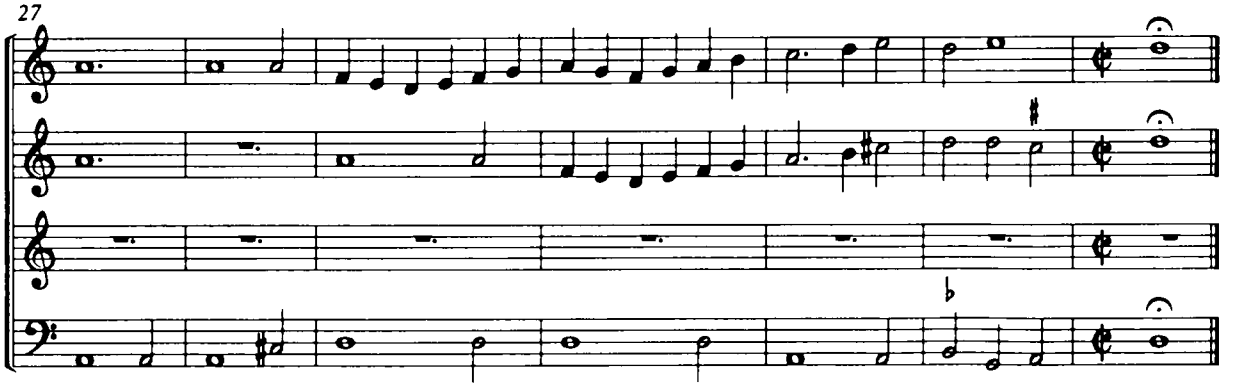

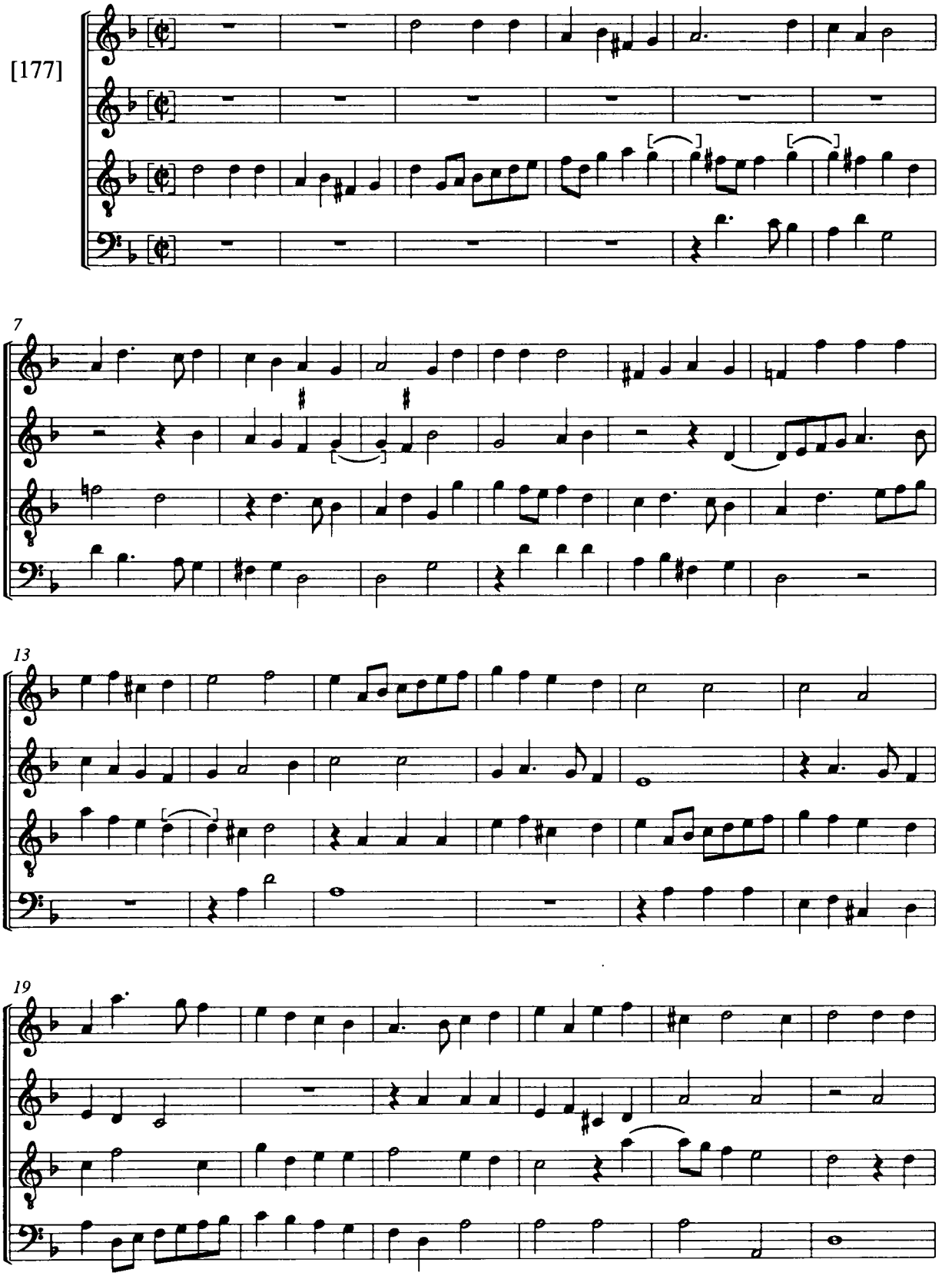
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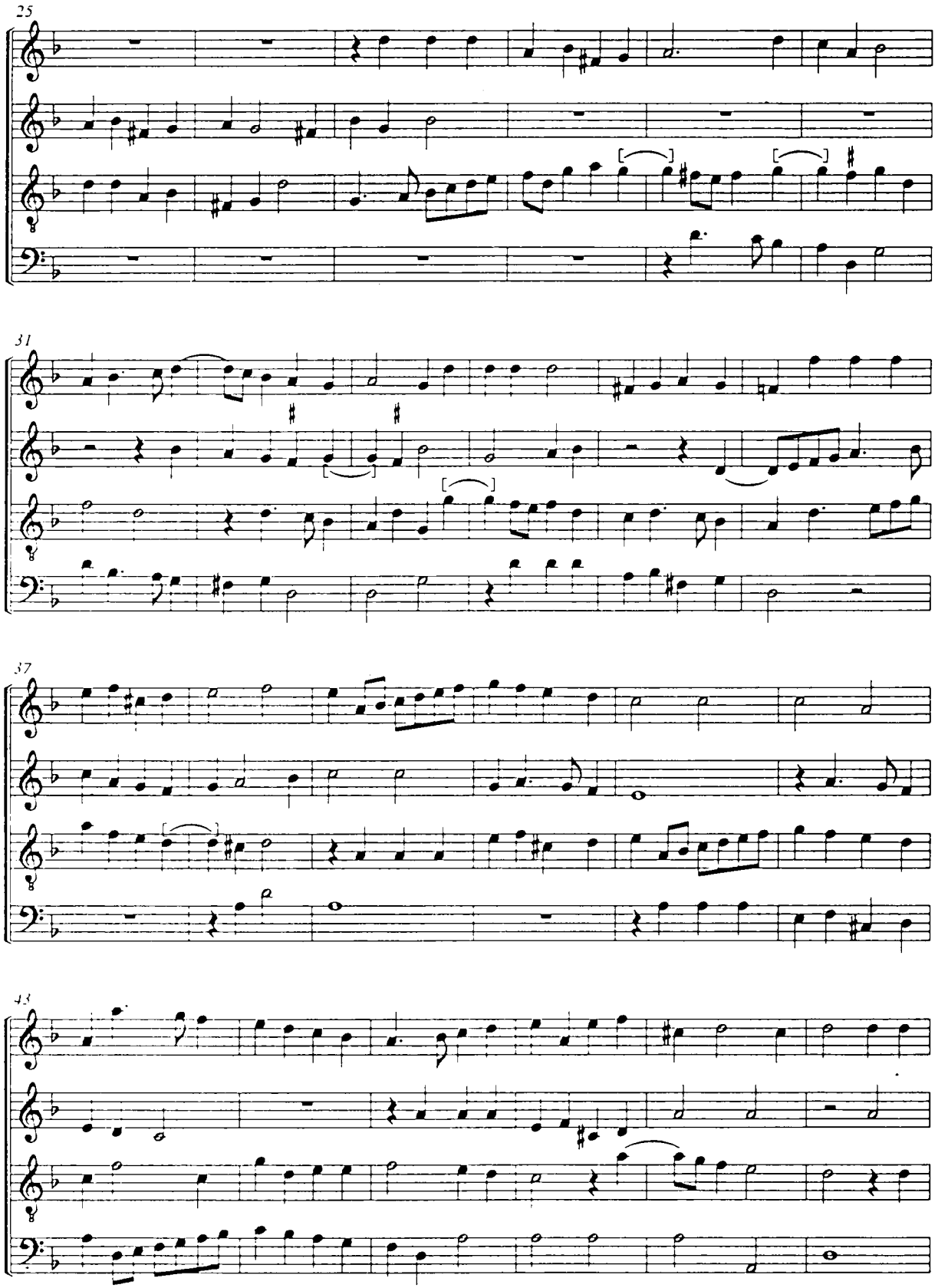
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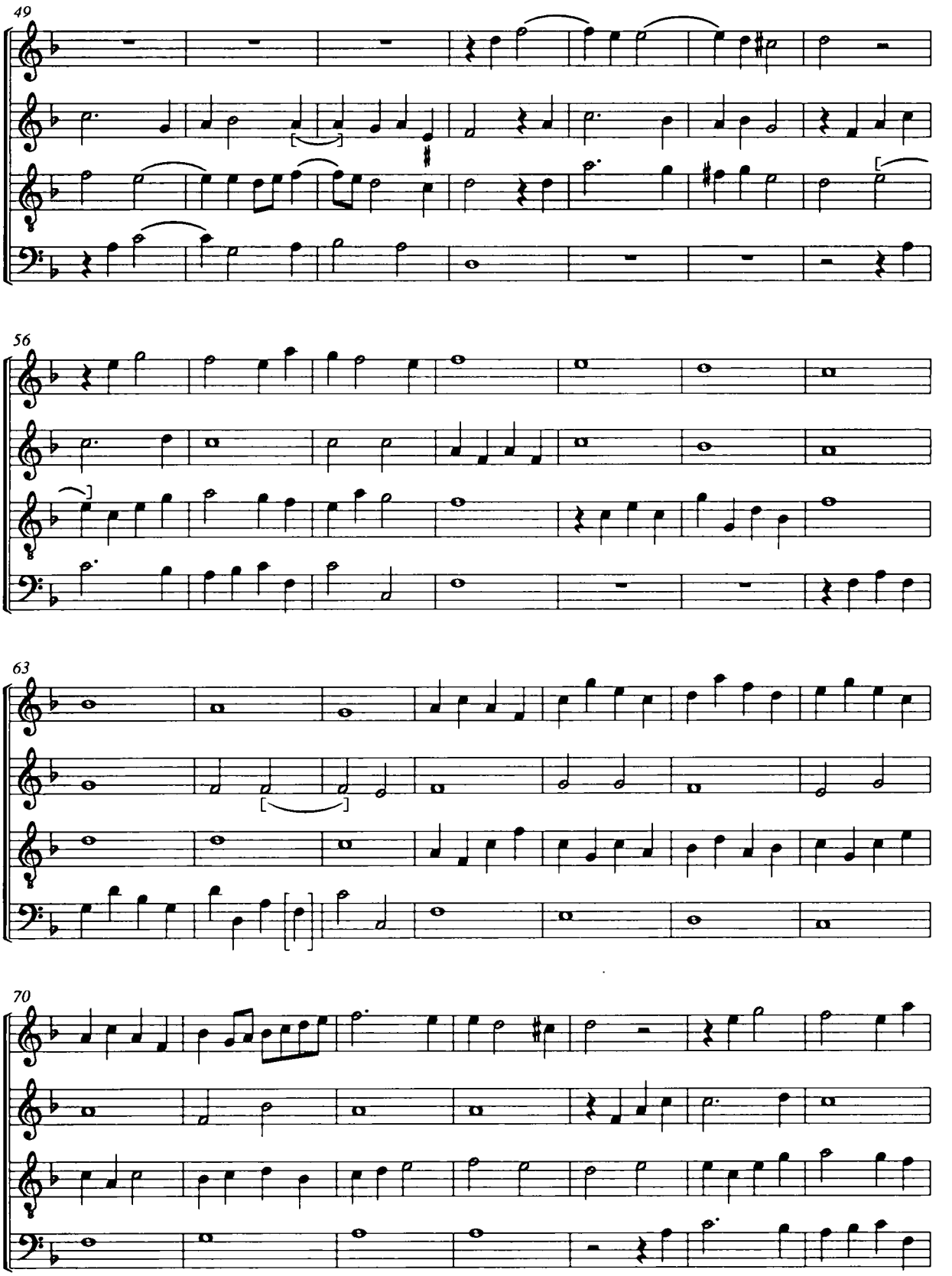
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56
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77

85

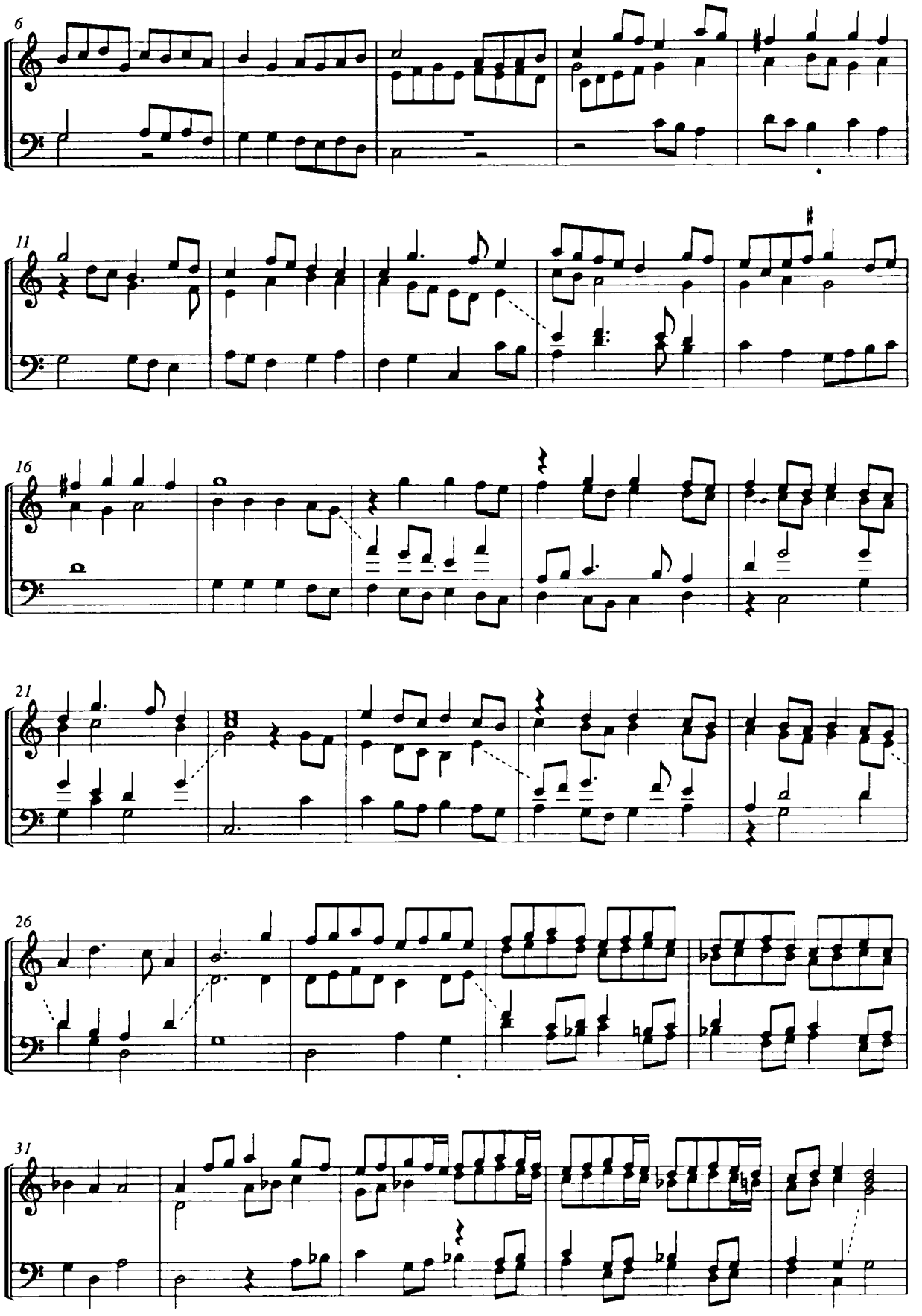
91

f 100

Fantasia

Alessandro Grandi

[178]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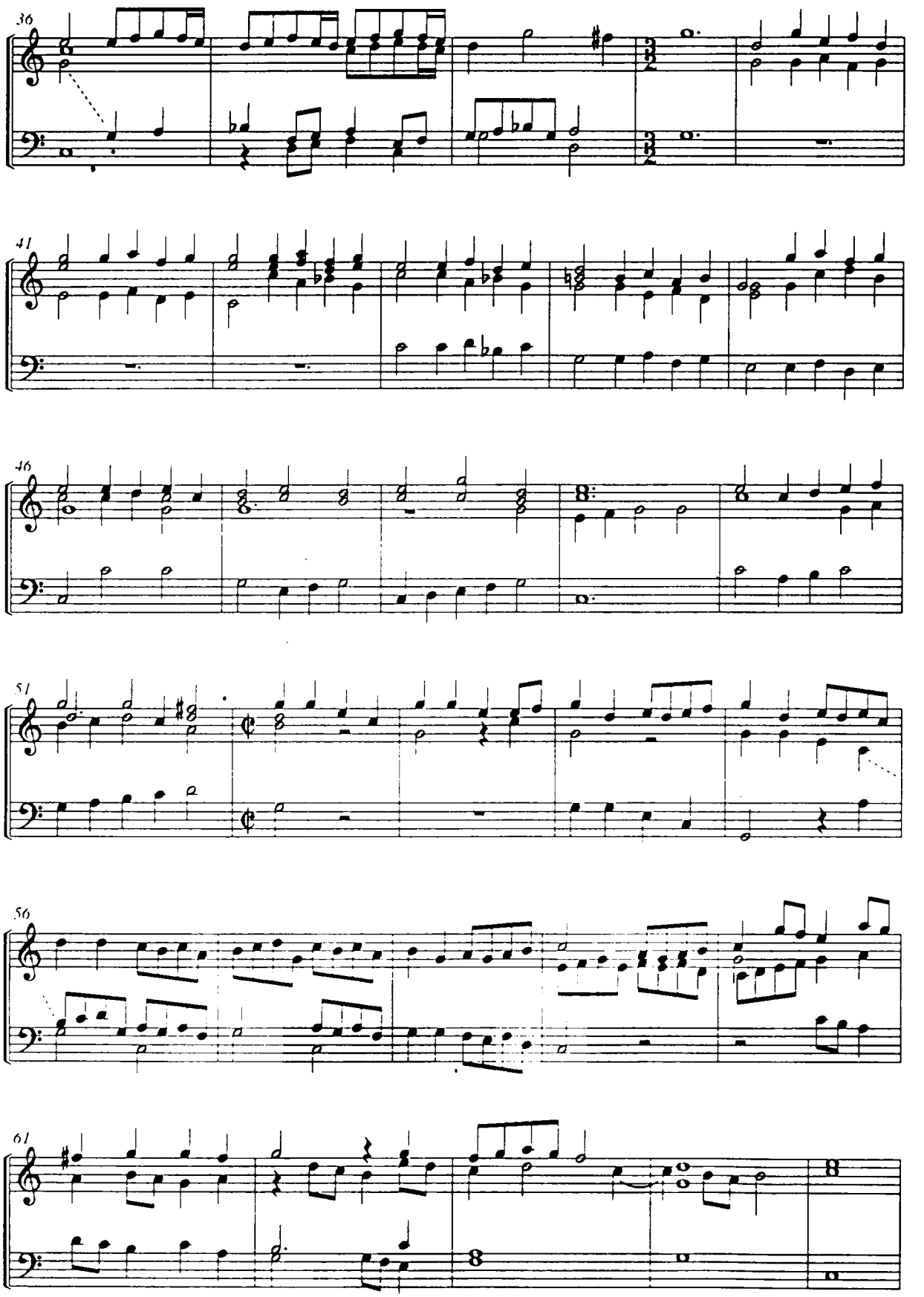
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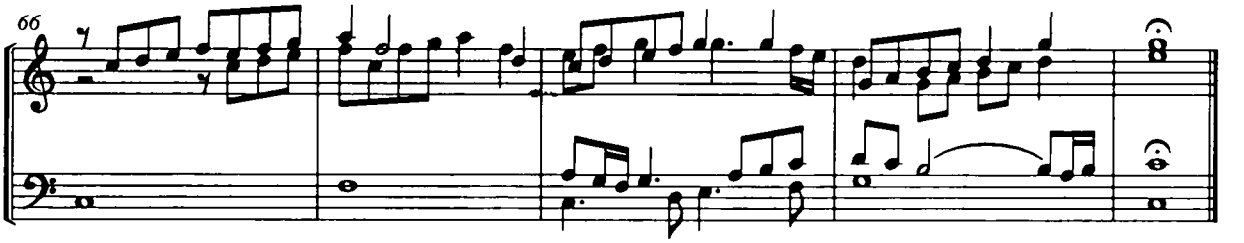
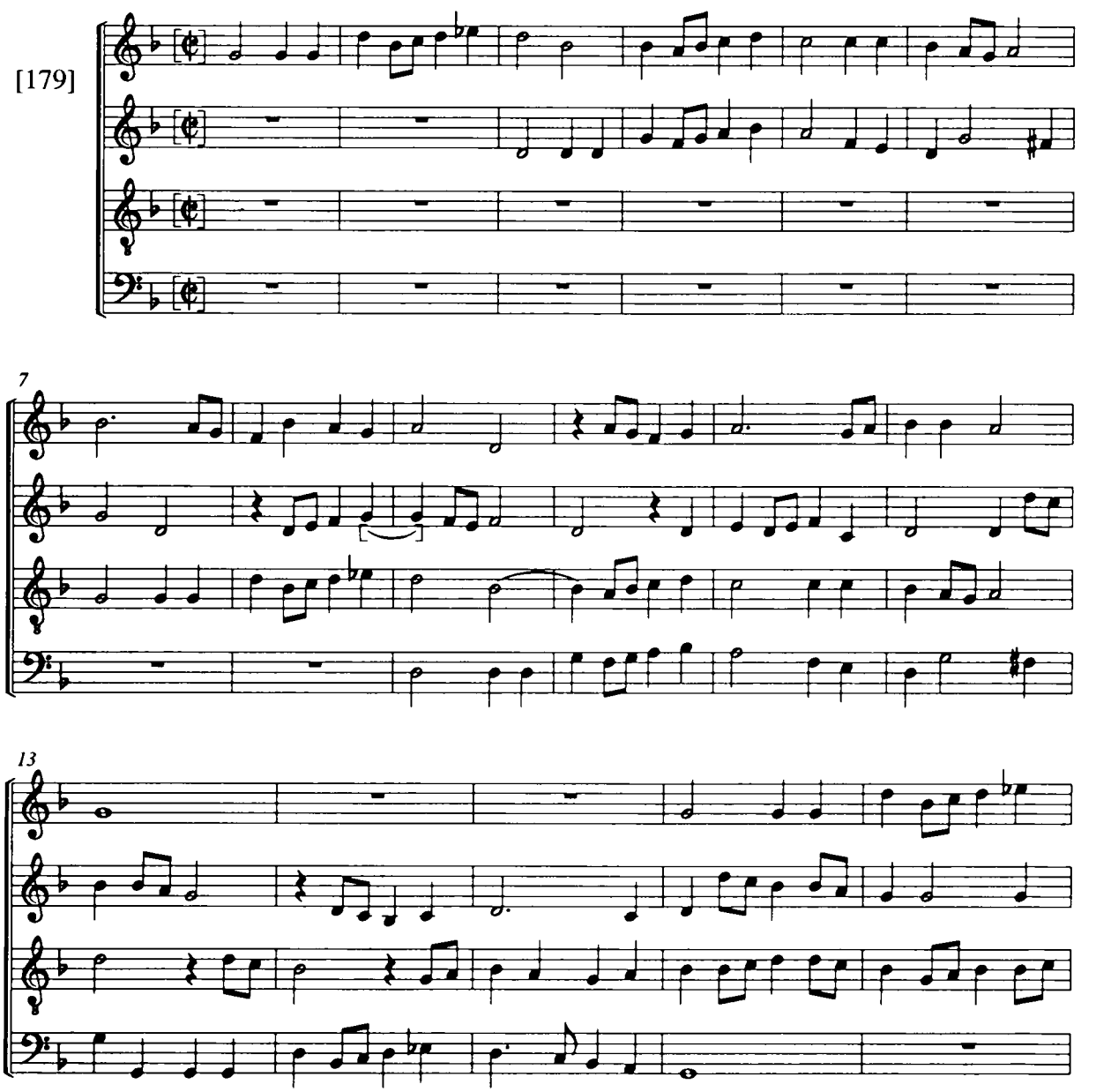
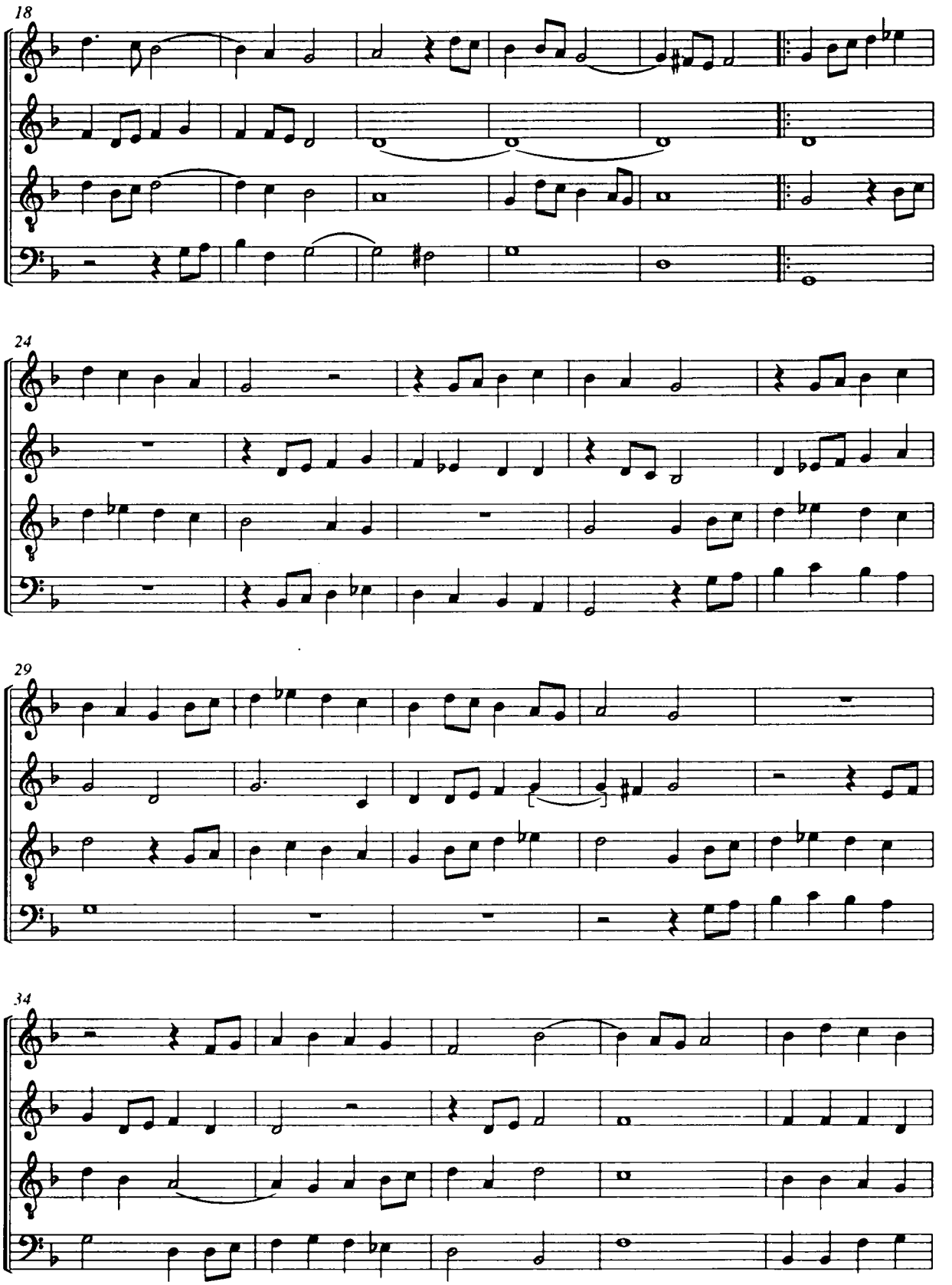


Fantasia

Adriano Banchieri f 101

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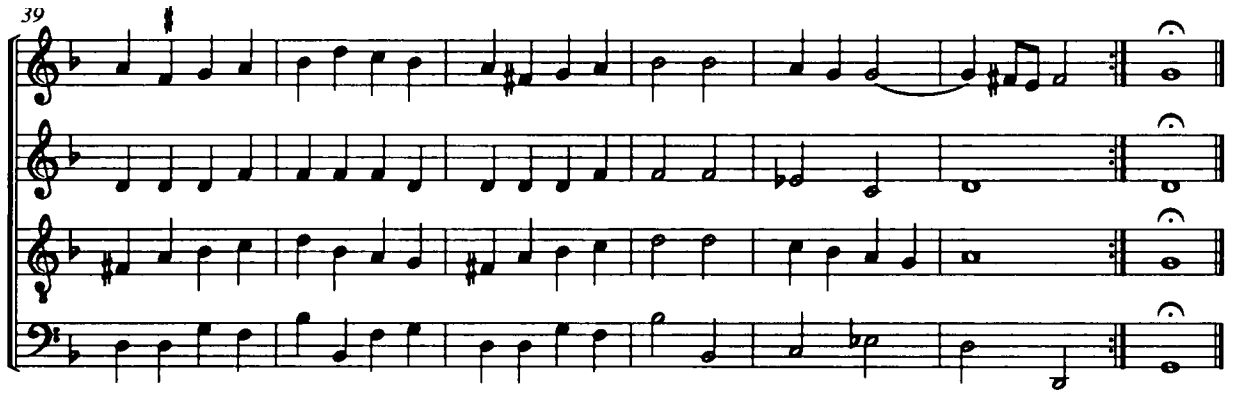
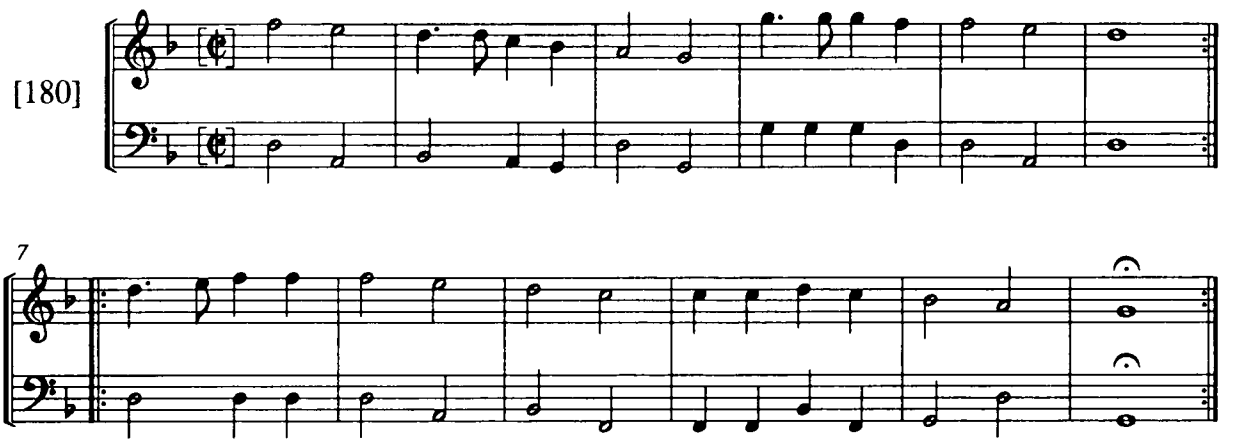


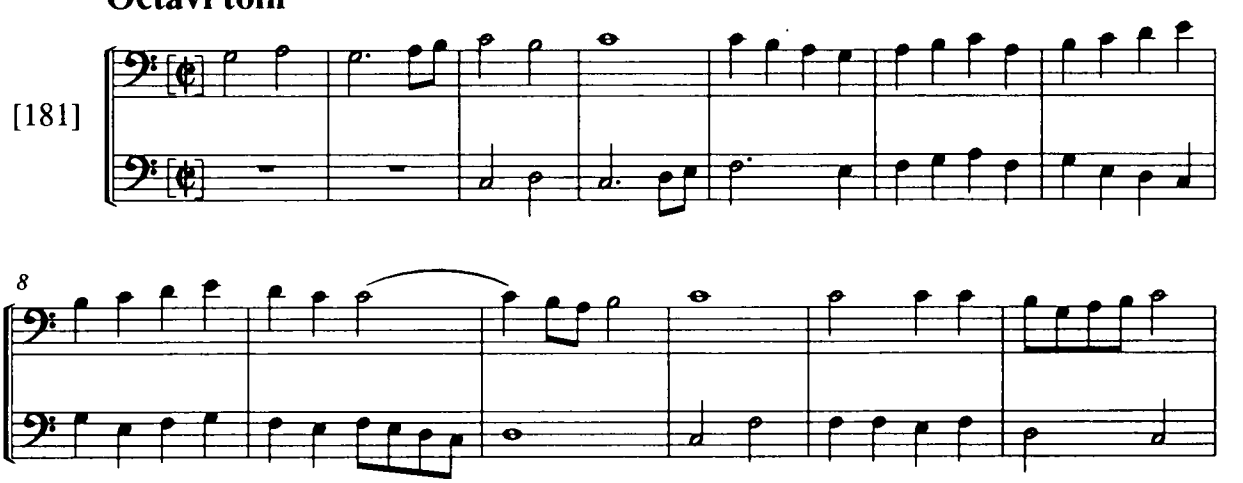
Chorea

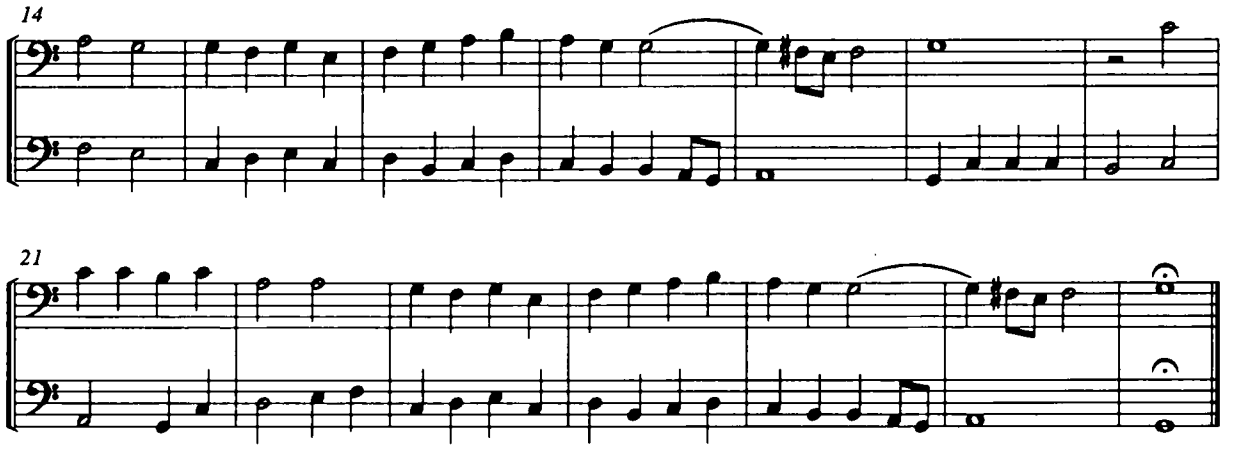
f 101



Octavi toni

f 102

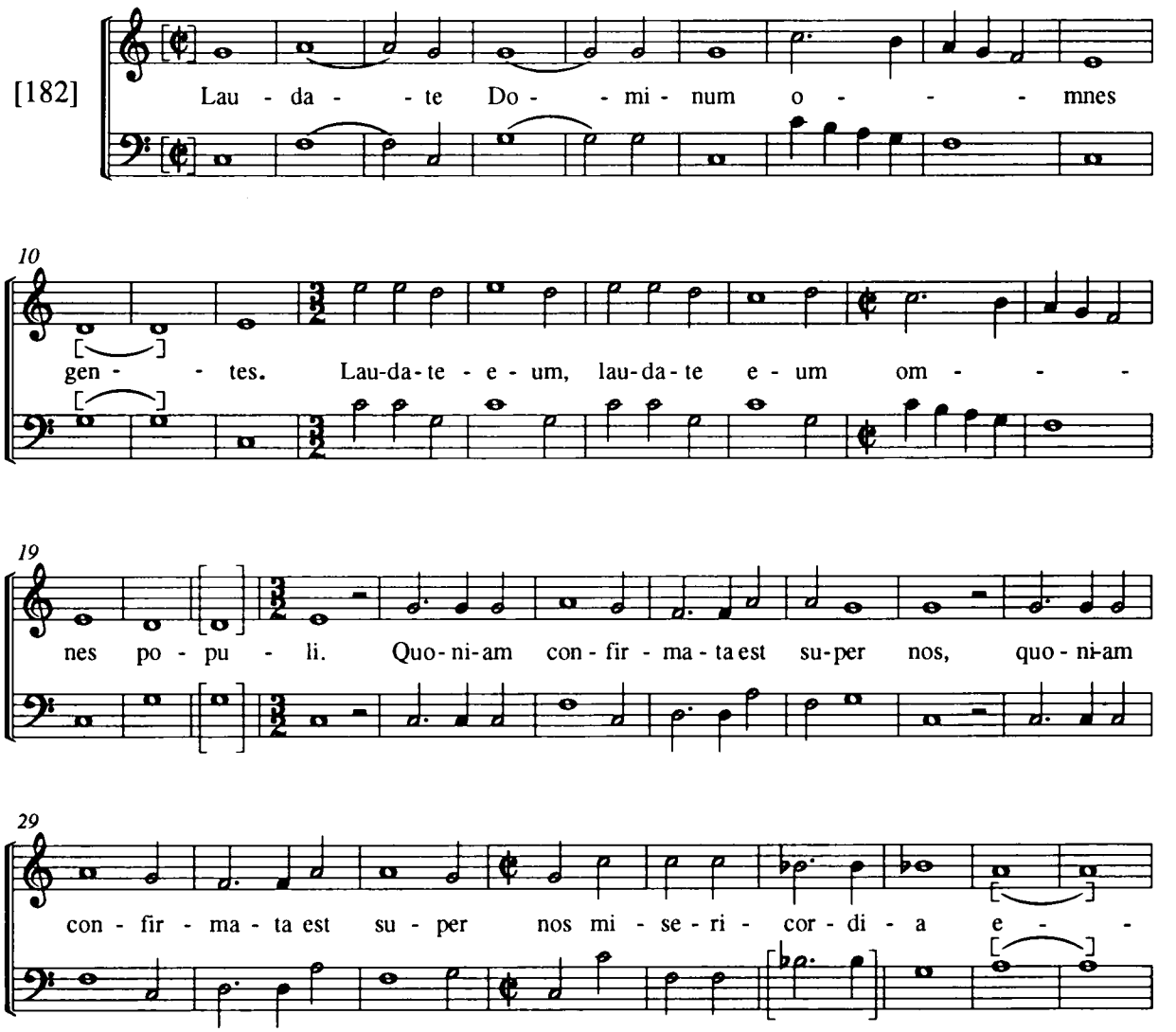


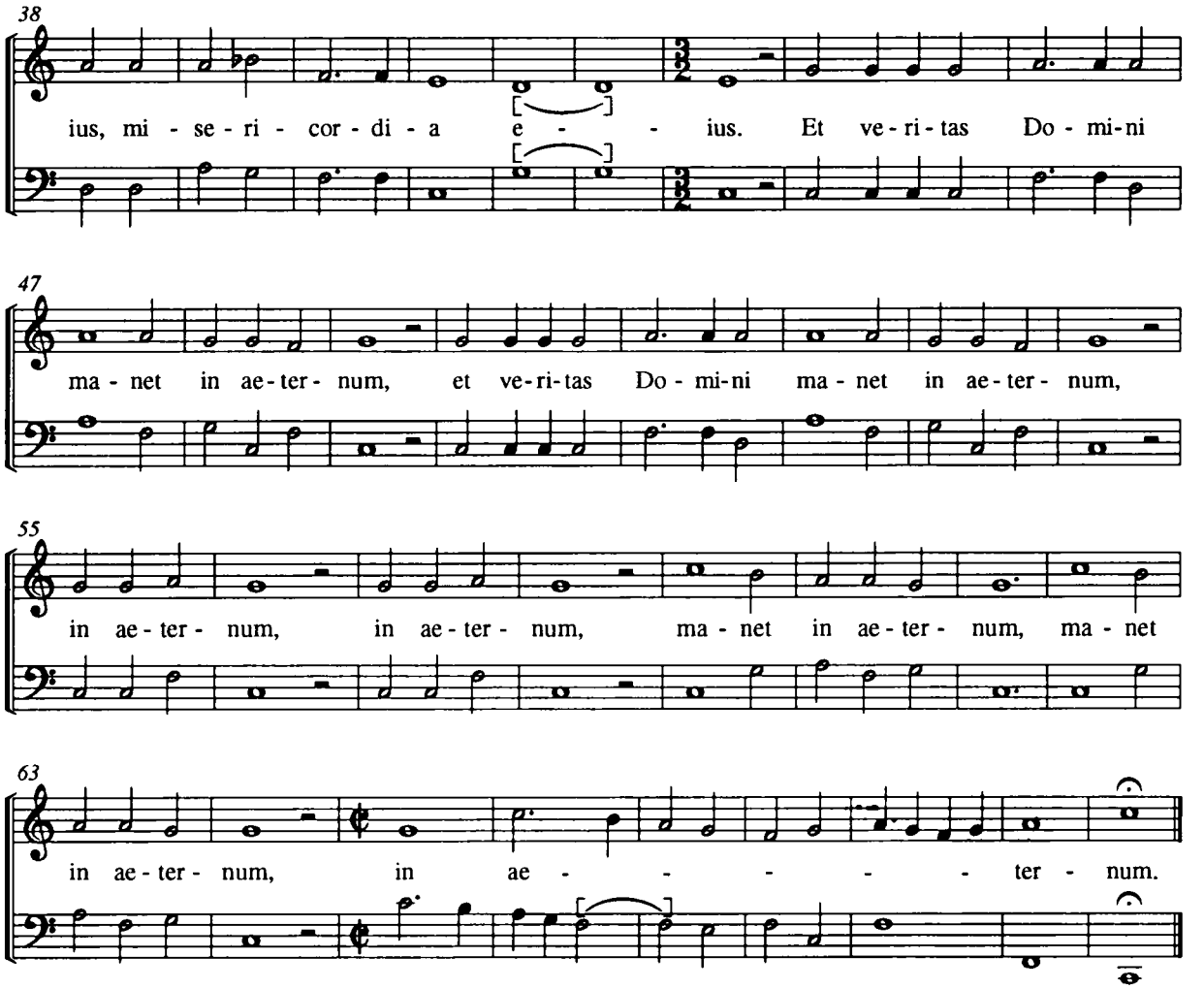


f 102

Laudate Dominum omnes gentes

[182]

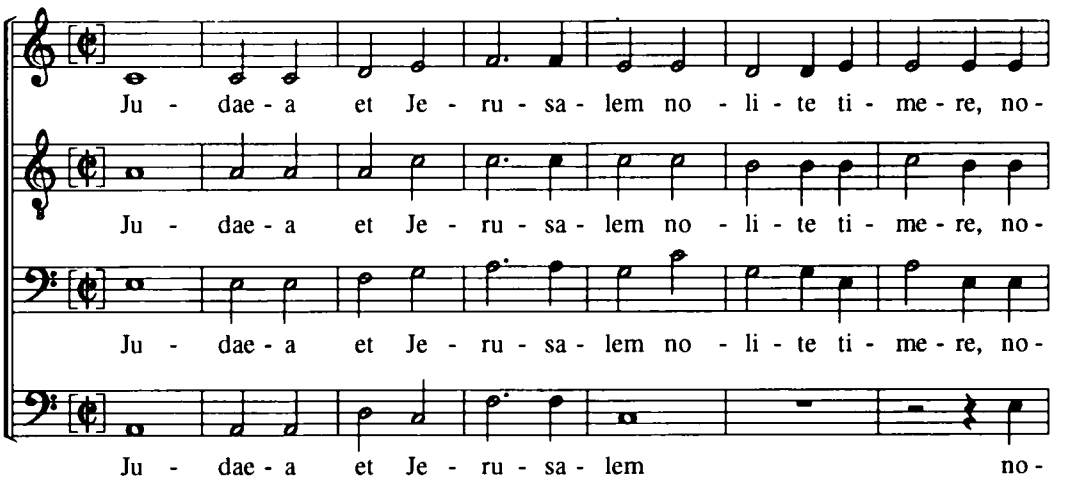


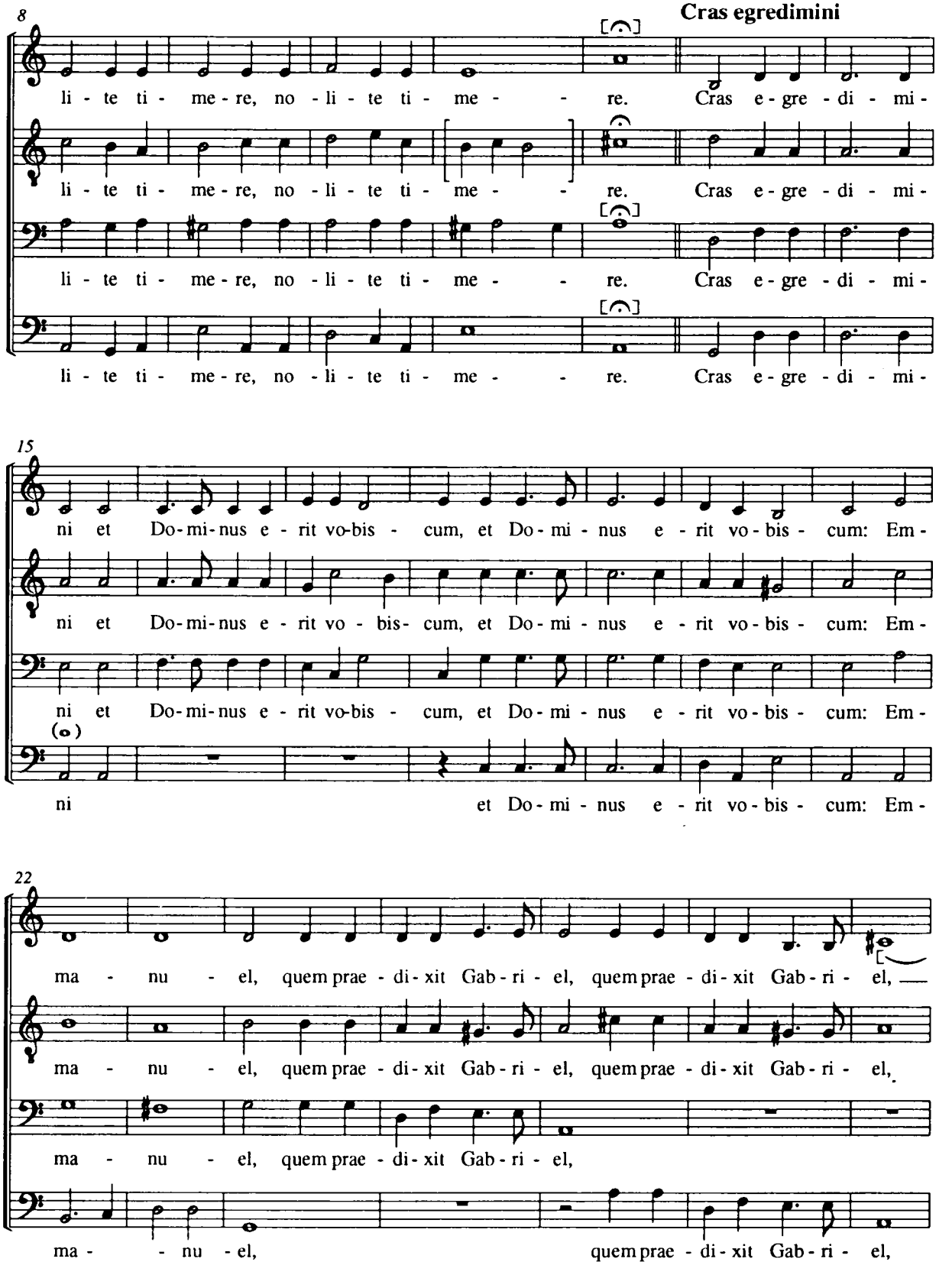


Judaea et Jerusalem

f 102

[183-185]




Cras egredimini
8
li - te ti - me - re, no - li - te ti - me - re. Cras e - gre - di - mi -
li - te ti - me - re, no - li - te ti - me - re. Cras e - gre - di - mi -
li - te ti - me - re, no - li - te ti - me - re. Cras e - gre - di - mi -
li - te ti - me - re, no - li - te ti - me - re. Cras e - gre - di - mi -
15
ni et Do - mi - nus e - rit vo - bis - cum, et Do - mi - nus e - rit vo - bis - cum: Em -
ni et Do - mi - nus e - rit vo - bis - cum, et Do - mi - nus e - rit vo - bis - cum: Em -
ni et Do - mi - nus e - rit vo - bis - cum, et Do - mi - nus e - rit vo - bis - cum: Em -
ni et Do - mi - nus e - rit vo - bis - cum: Em -
22
ma - nu - el, quem prae - di - xit Gab - ri - el, quem prae - di - xit Gab - ri - el,
ma - nu - el, quem prae - di - xit Gab - ri - el, quem prae - di - xit Gab - ri - el,
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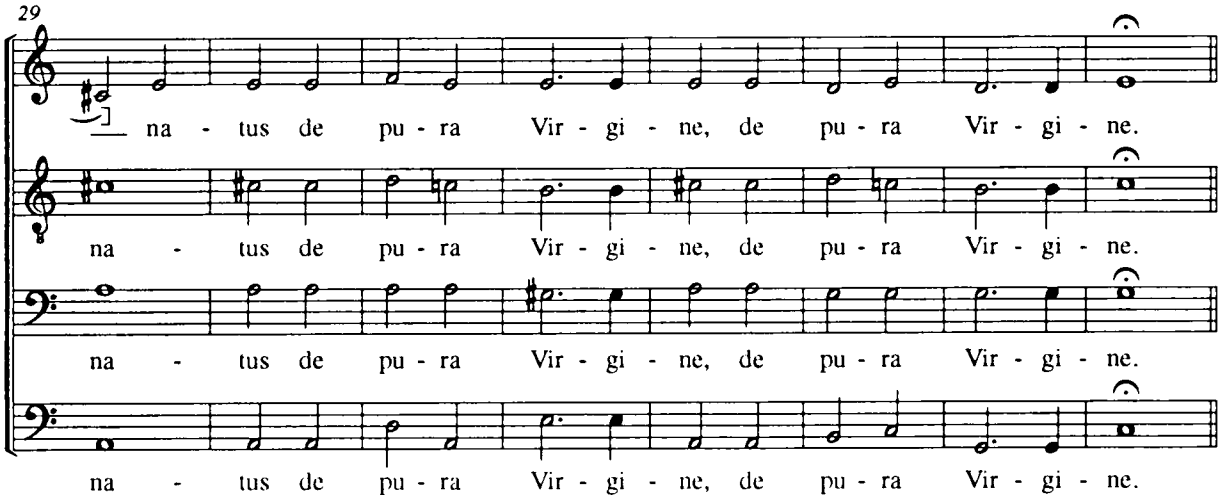
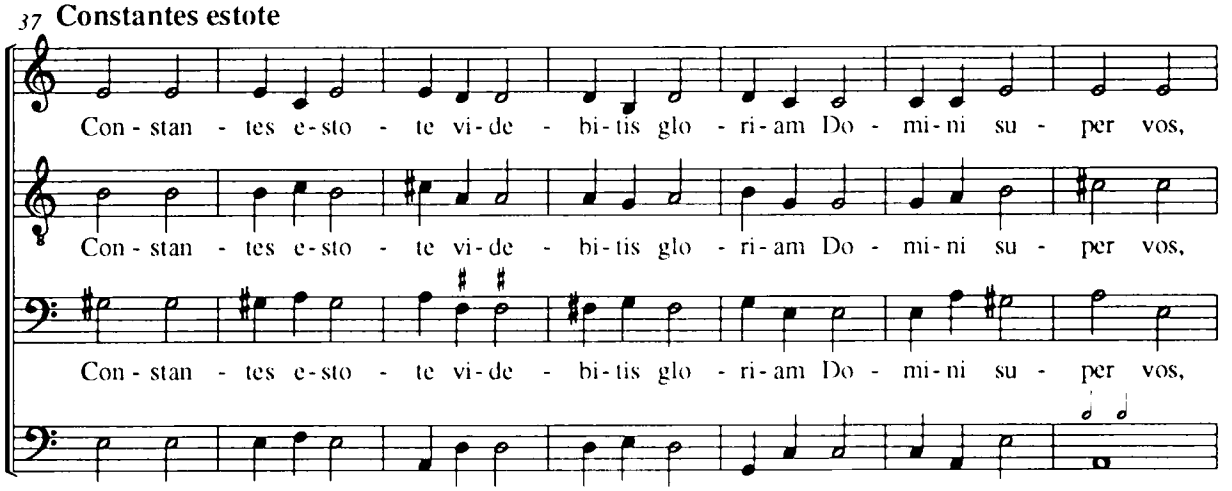

29
na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.
na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.
na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.
na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.


37 Constantes estote
Con - stan - tes e - sto - te vi - de - bi - tis glo - ri - am Do - mi - ni su - per vos,
Con - stan - tes e - sto - te vi - de - bi - tis glo - ri - am Do - mi - ni su - per vos,
Con - stan - tes e - sto - te vi - de - bi - tis glo - ri - am Do - mi - ni su - per vos,
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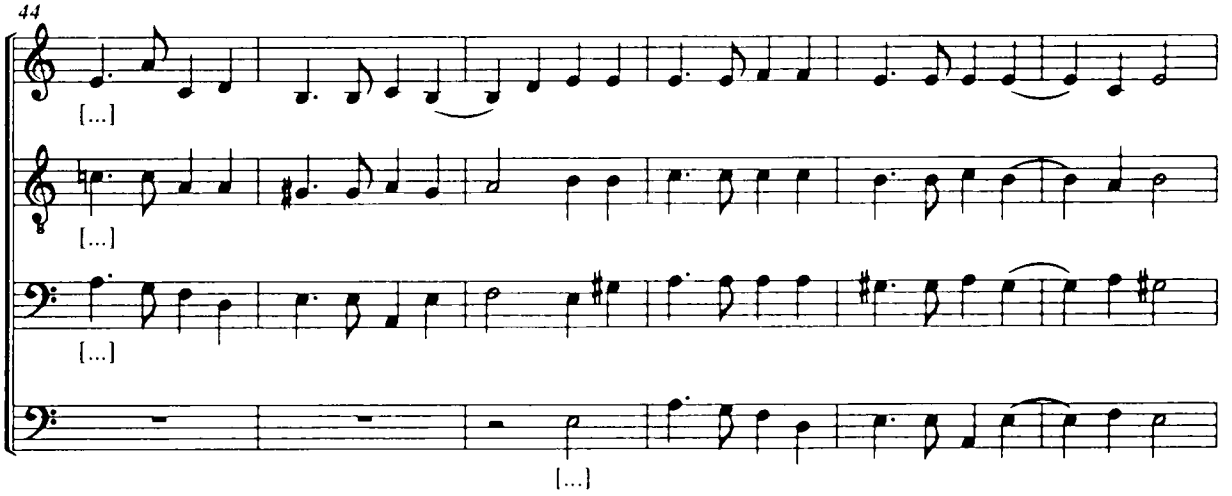
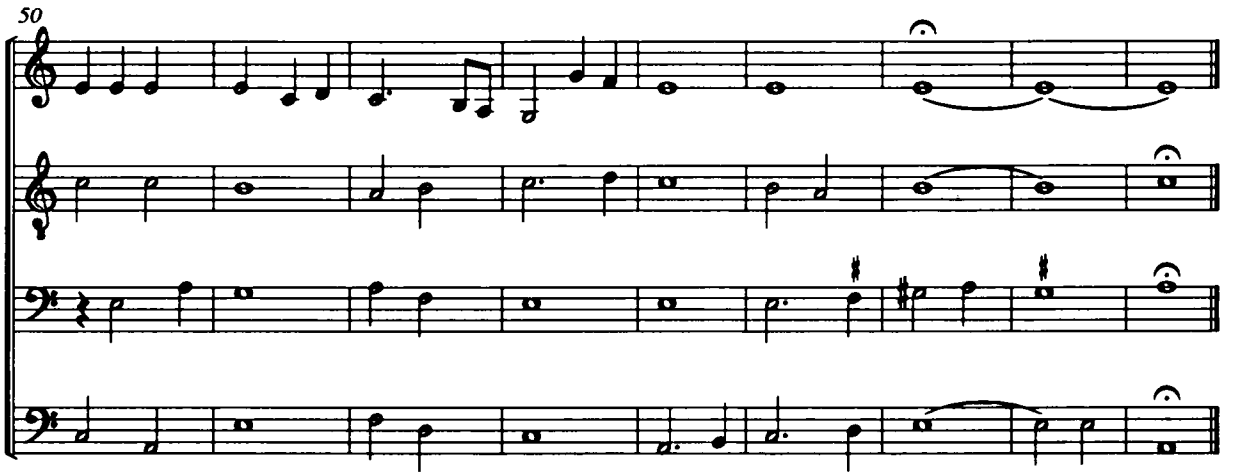
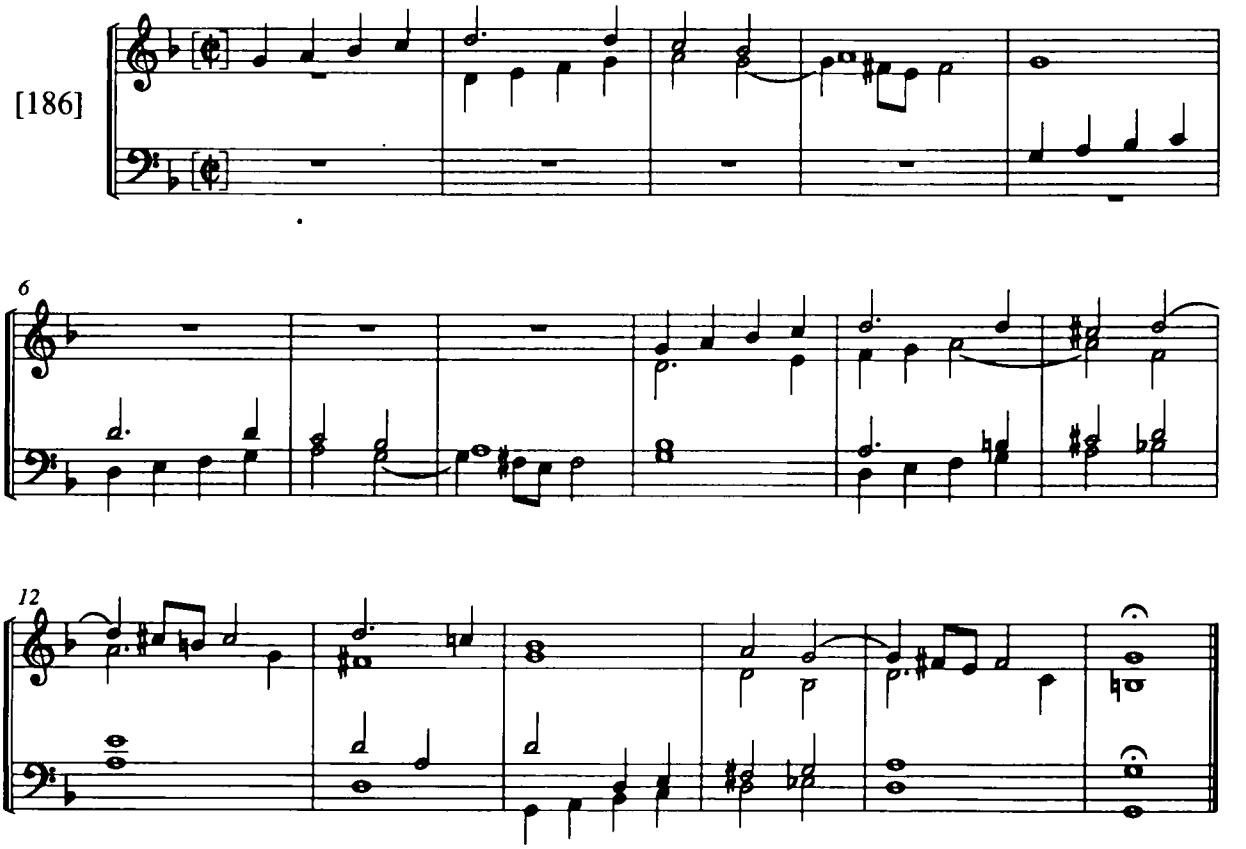

44
[...]
[...]
[...]
[...]



f 102

Fuga II. toni

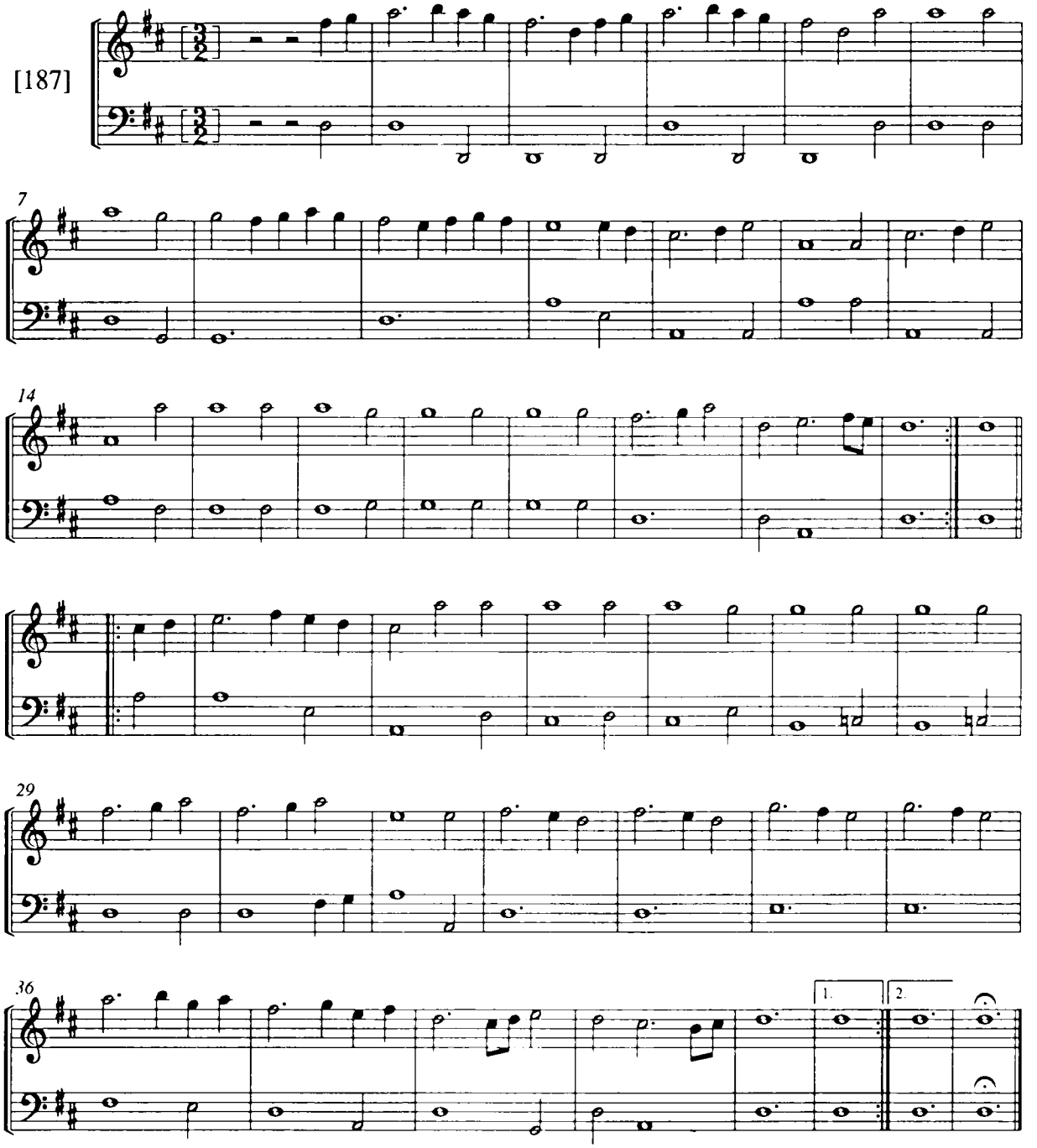
[186]



Curranta

f 103

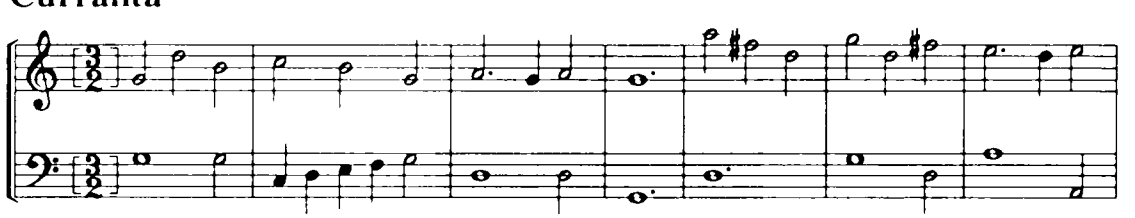
[187]

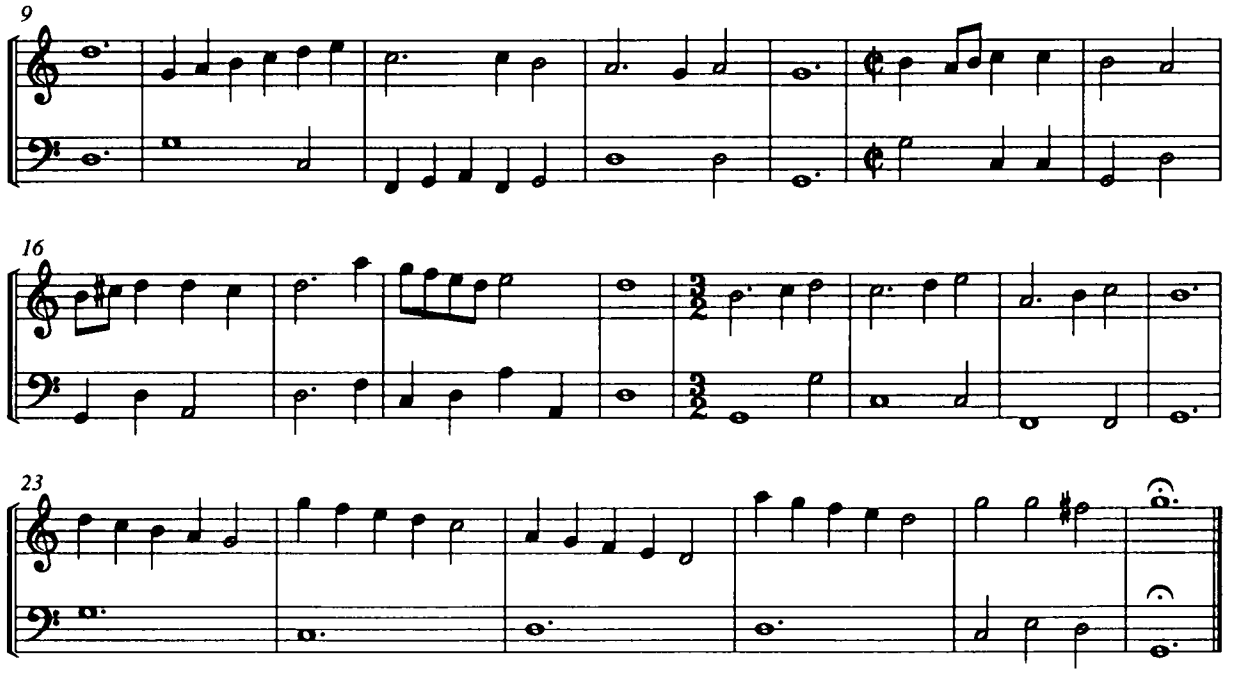


Curranta

f 103

[188]

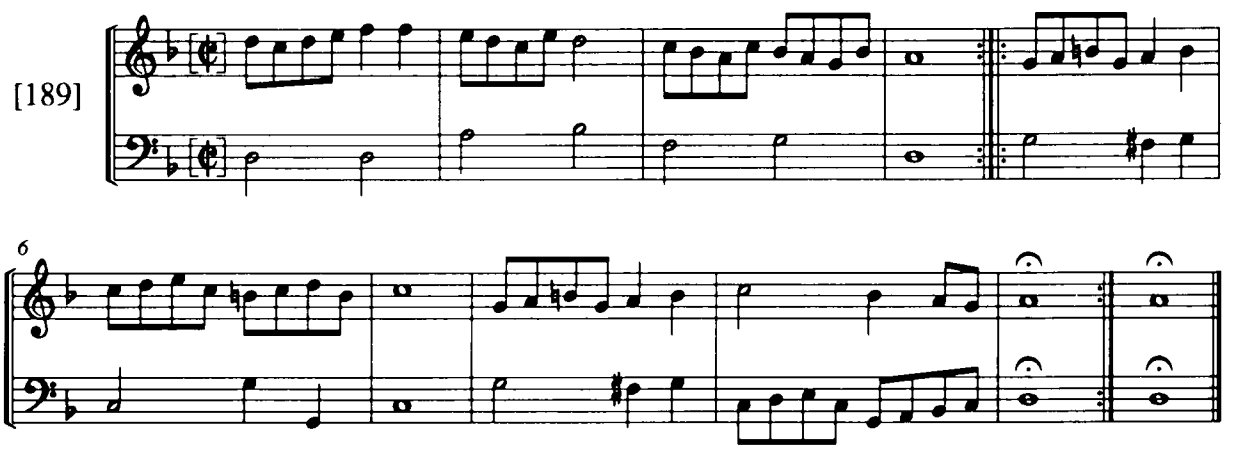




f 103

Chorea

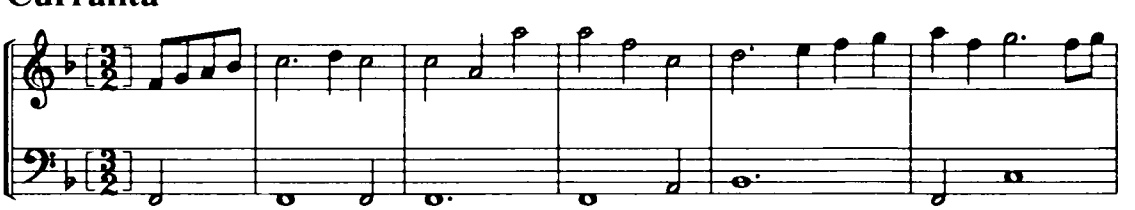
[189]

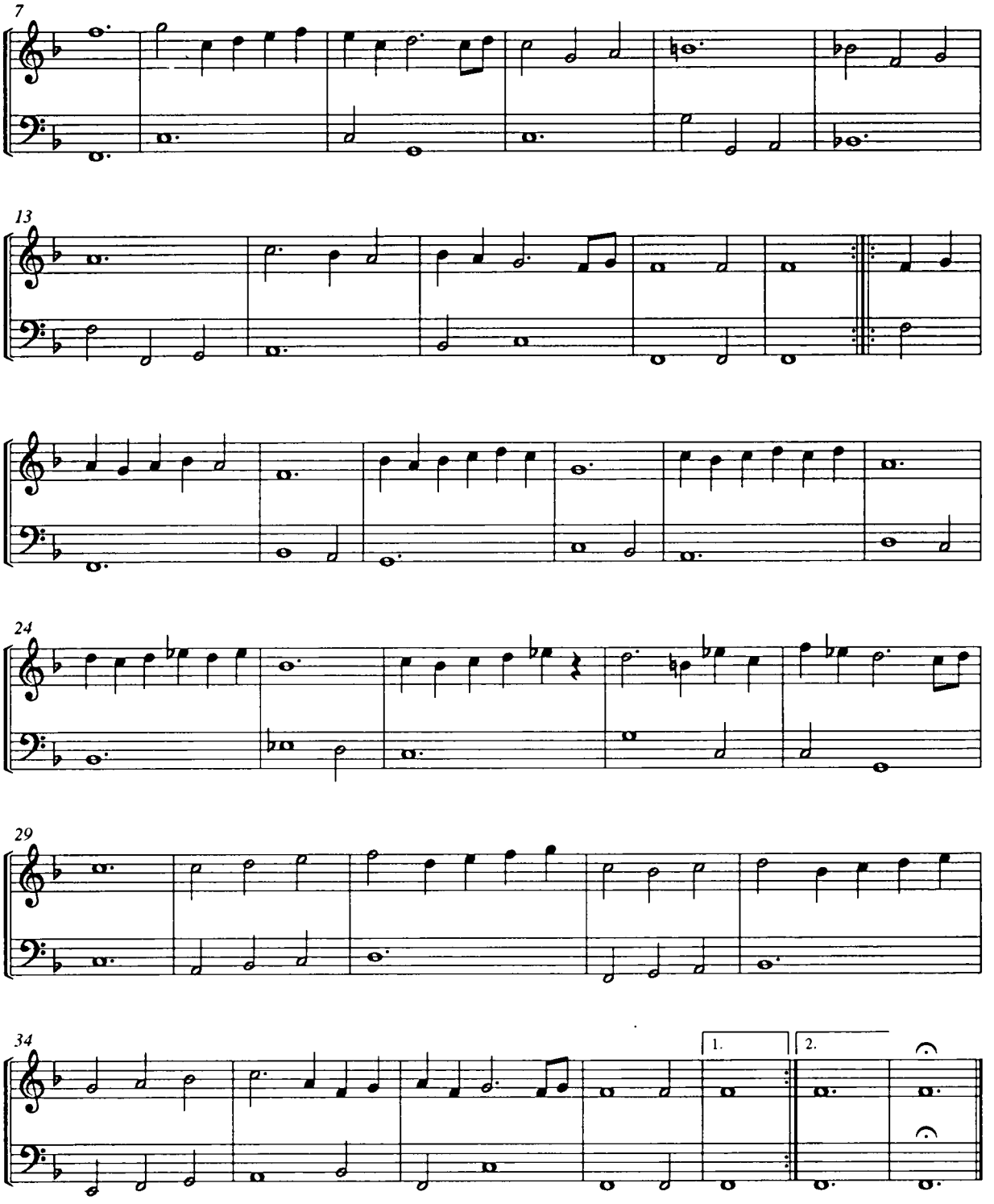


f 104

Curranta

[190]




7
13
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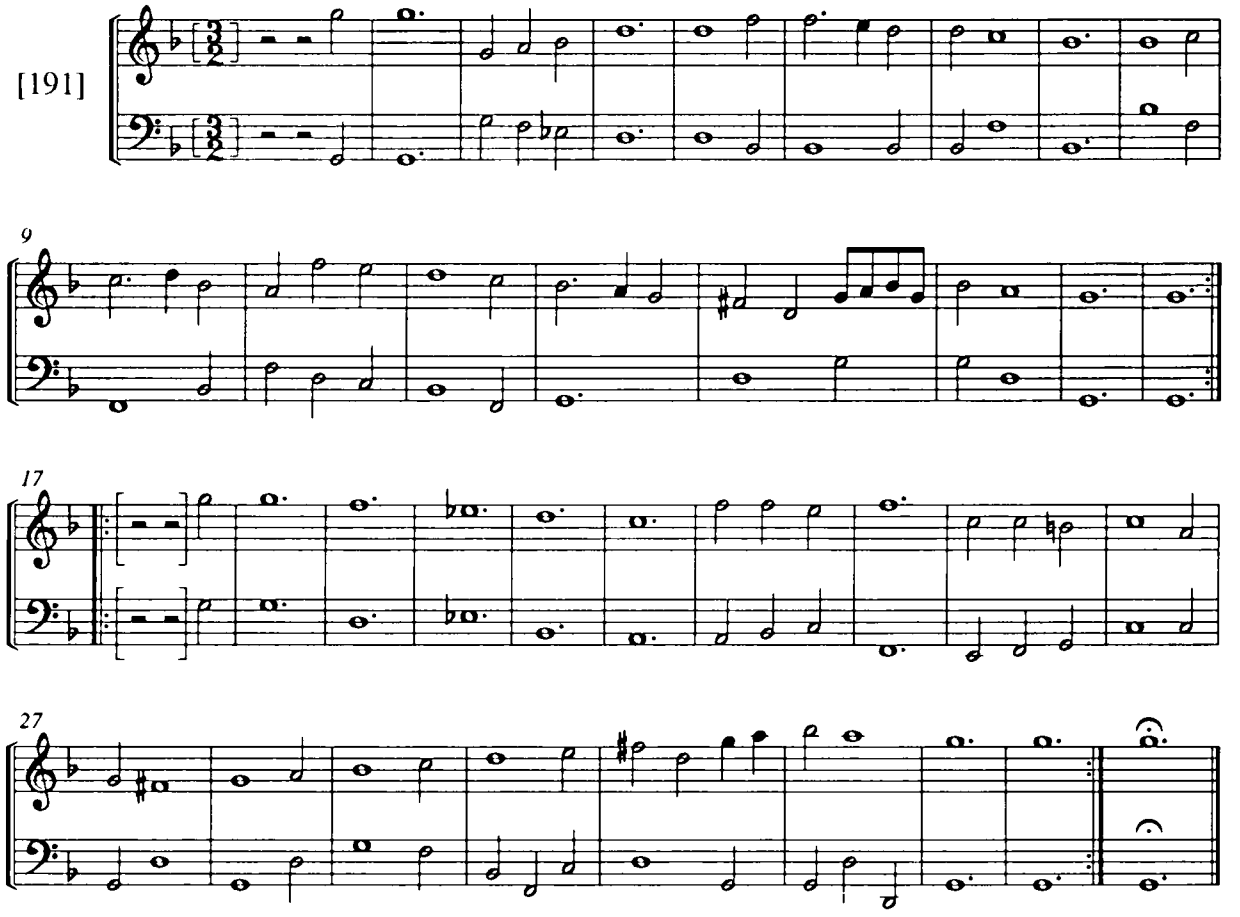
34
1.
2.

f 104

Curranta

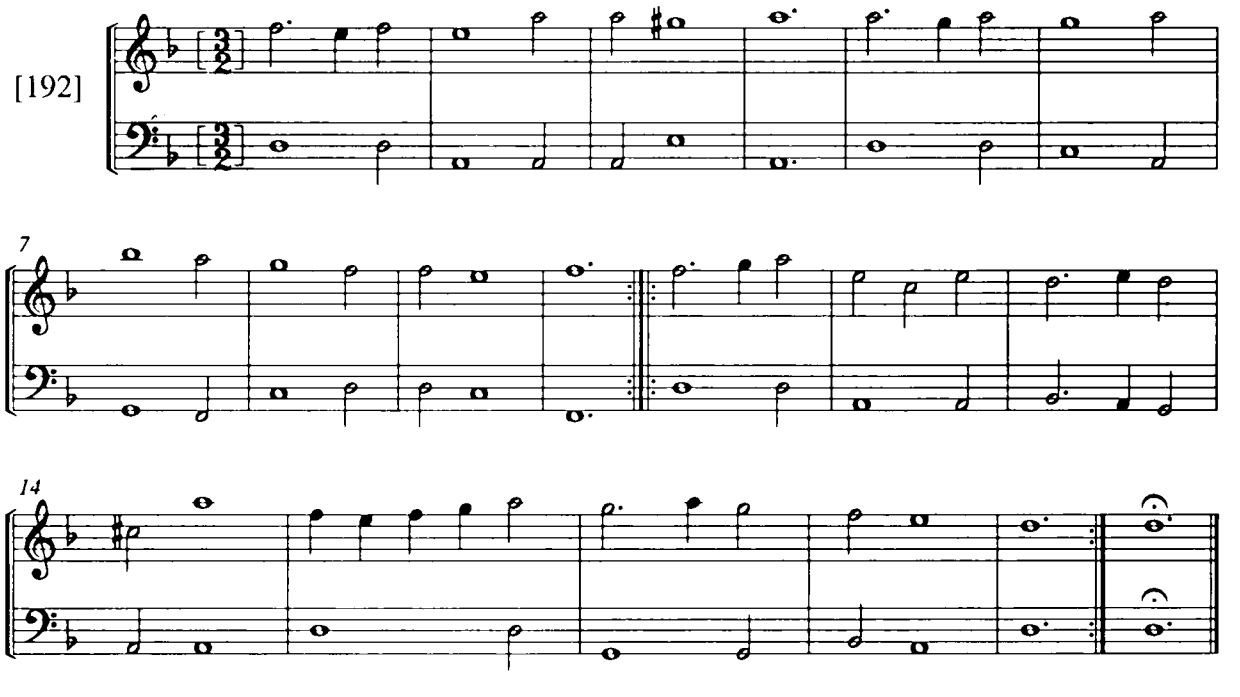
[191]



f 104

Curranta

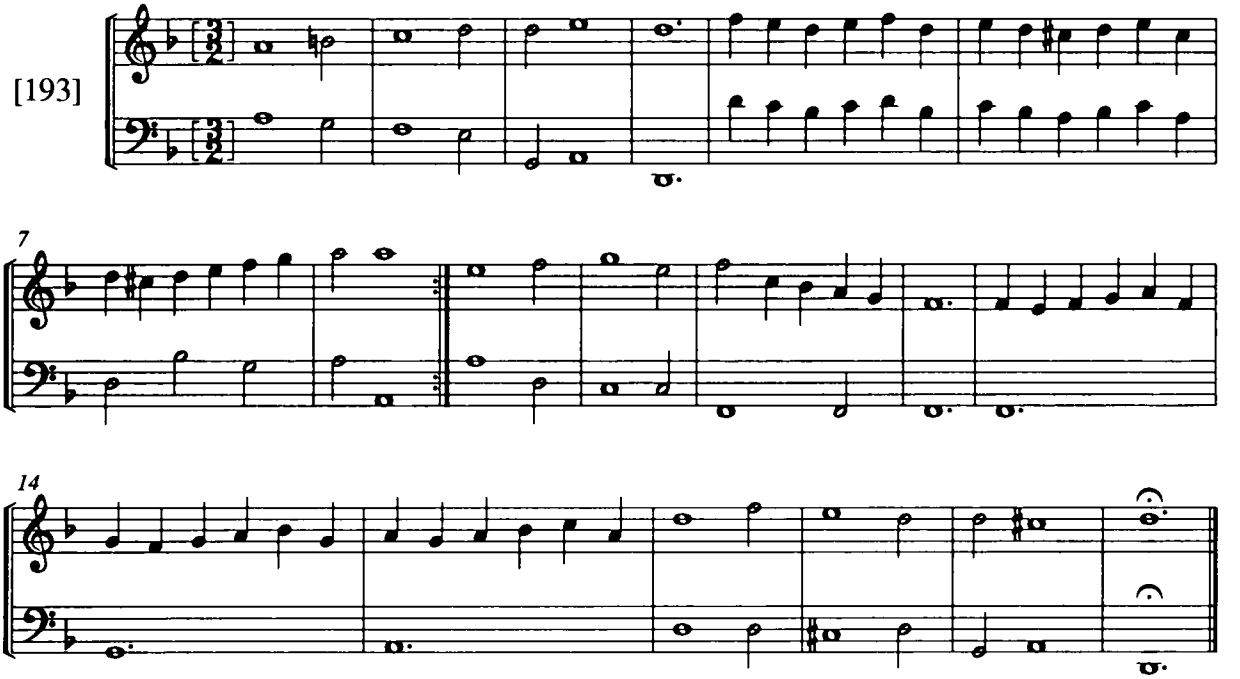
[192]



Curranta

f 104

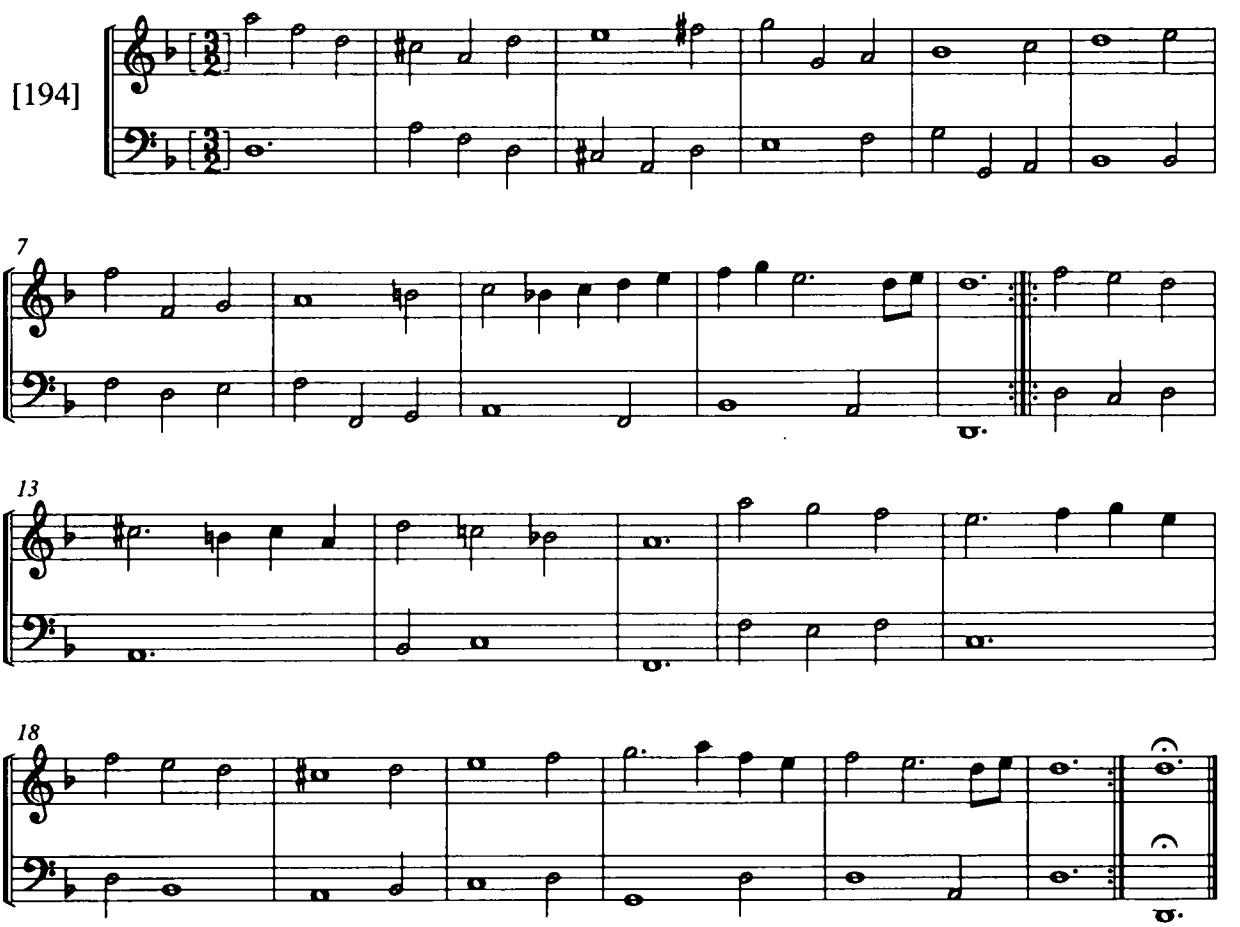
[193]



Curranta

f 104

[194]



f 105

Curranta Polonica

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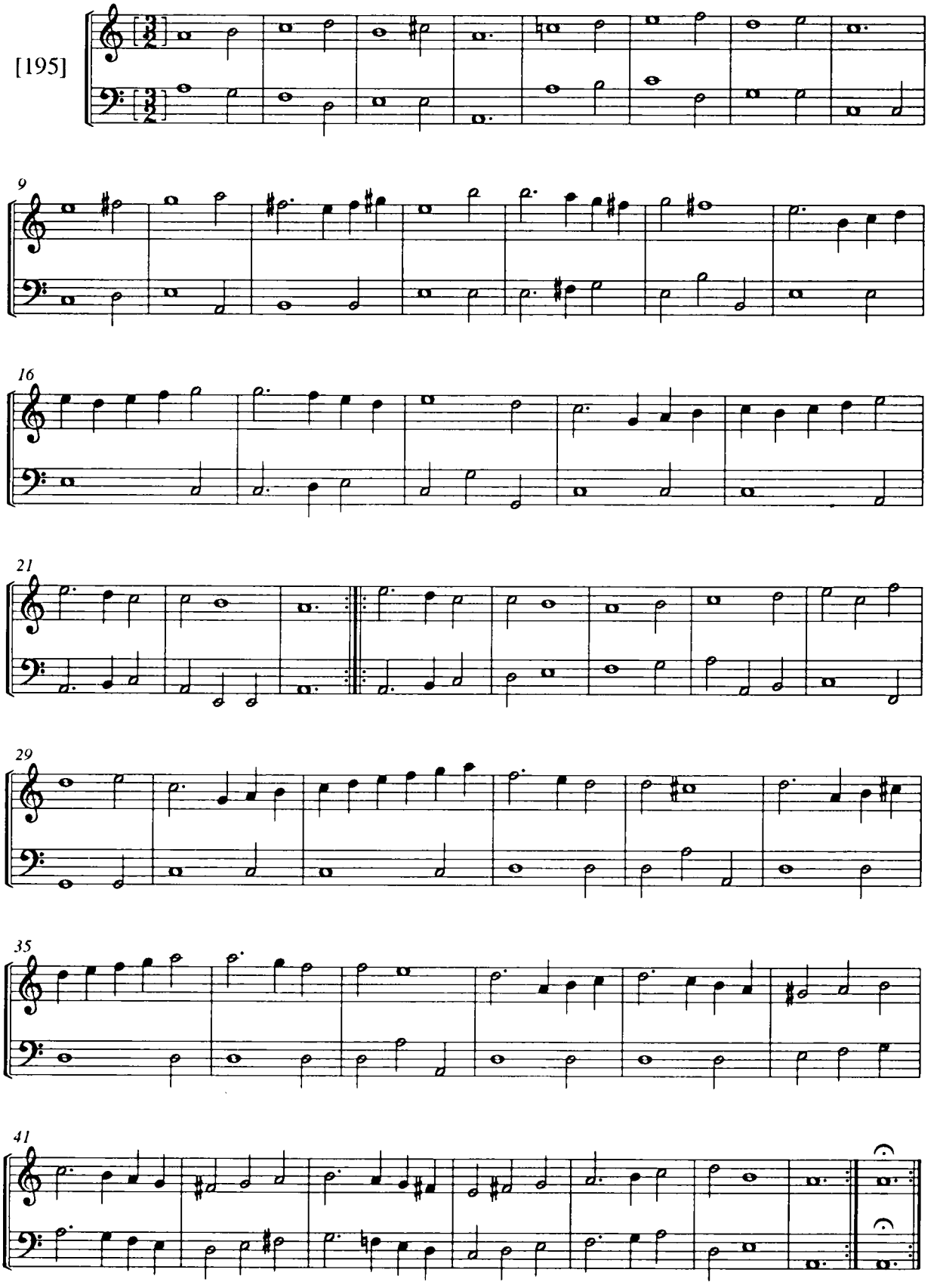
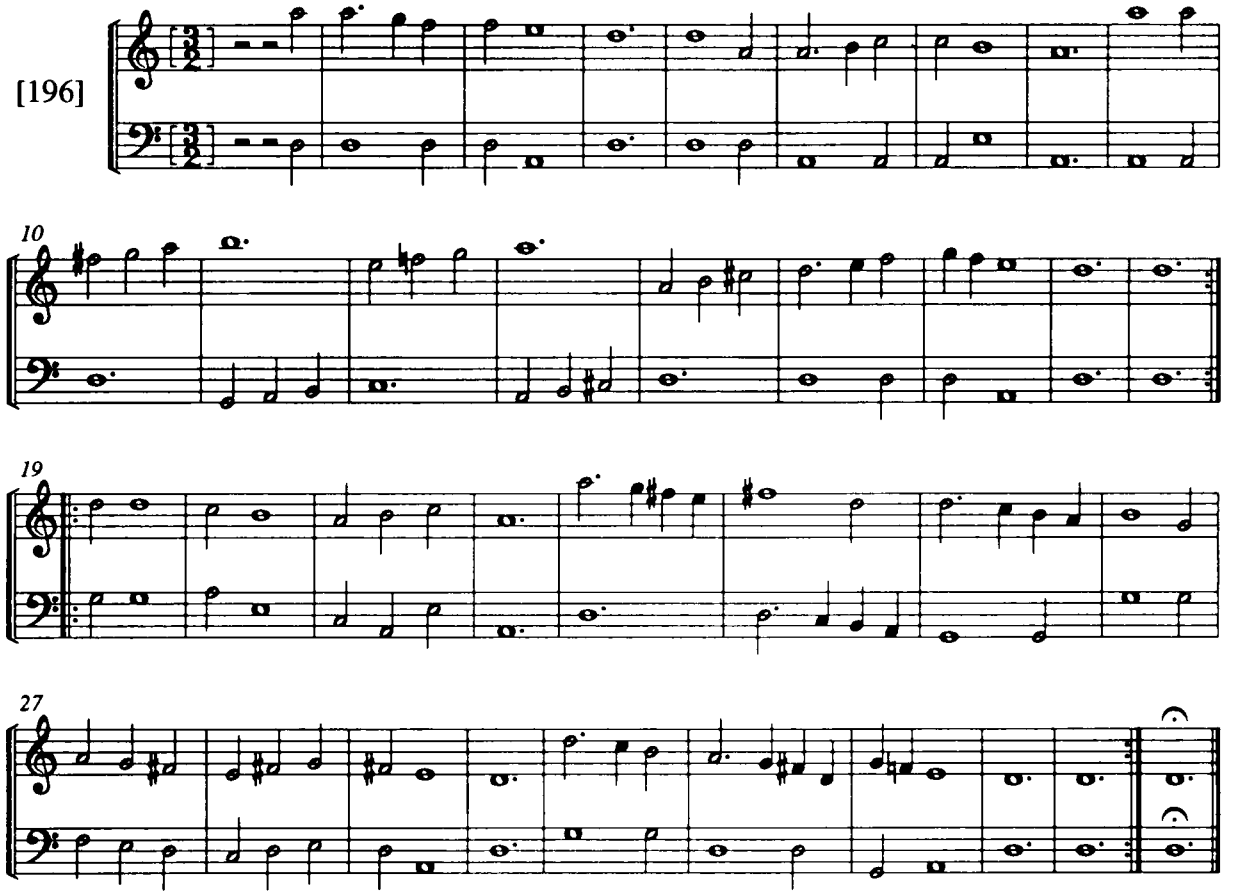


Curranta

f 105

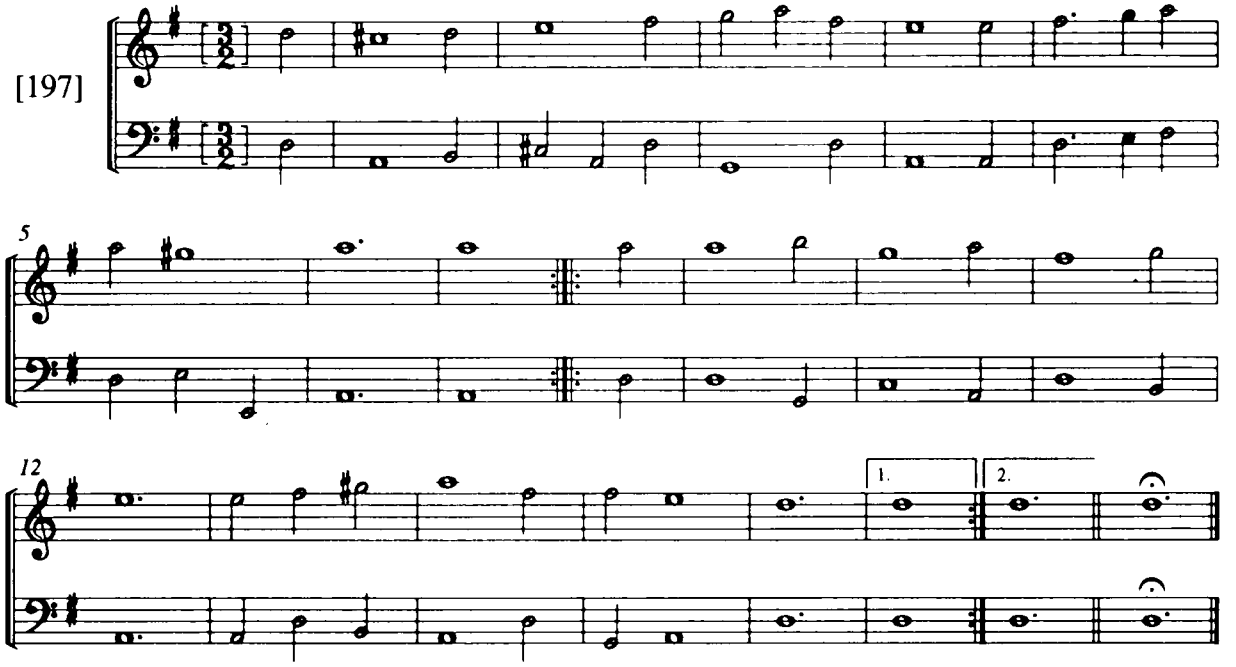
[196]



Curranta

f 105

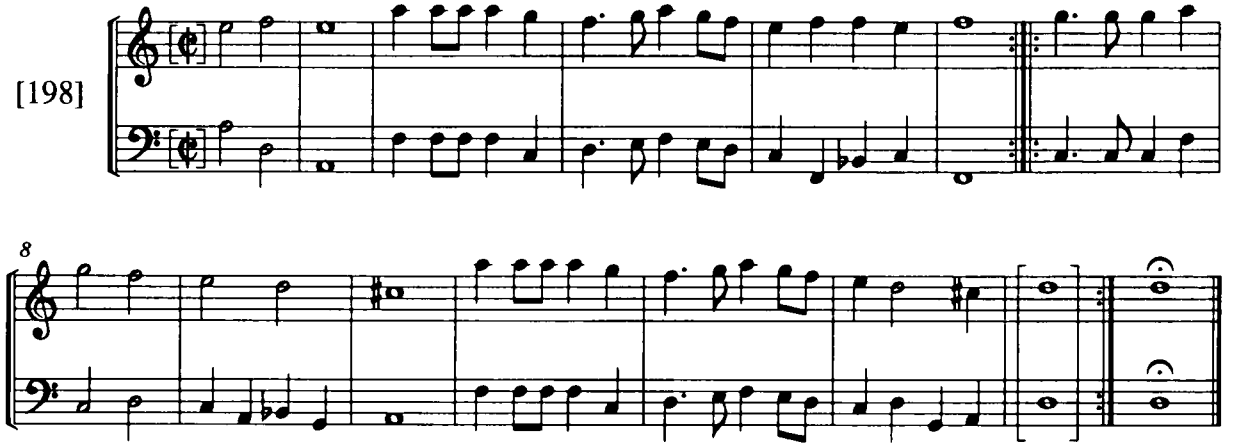
[197]



f 105

Chorea Tancz

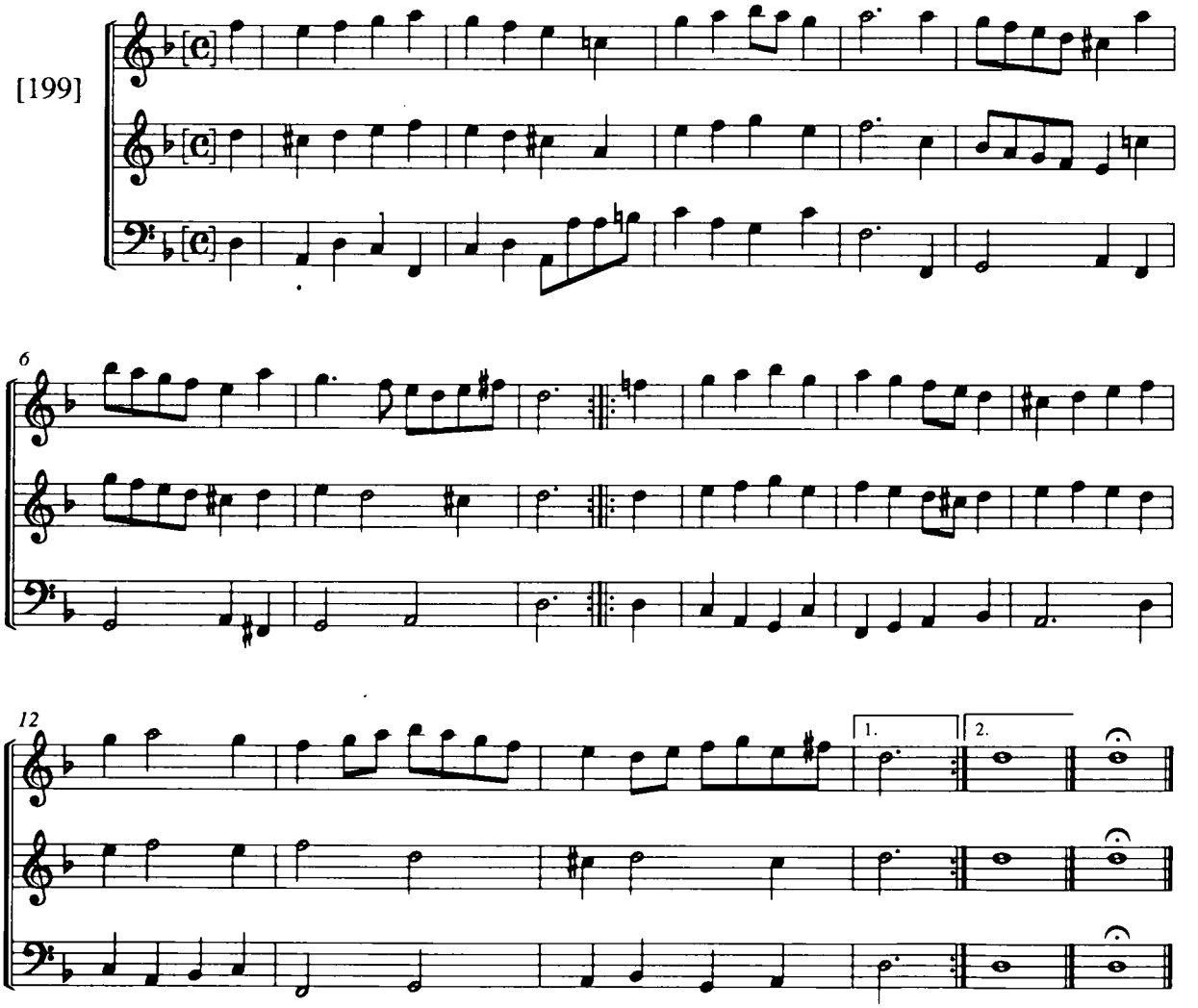
[198]



f 105

Balletha

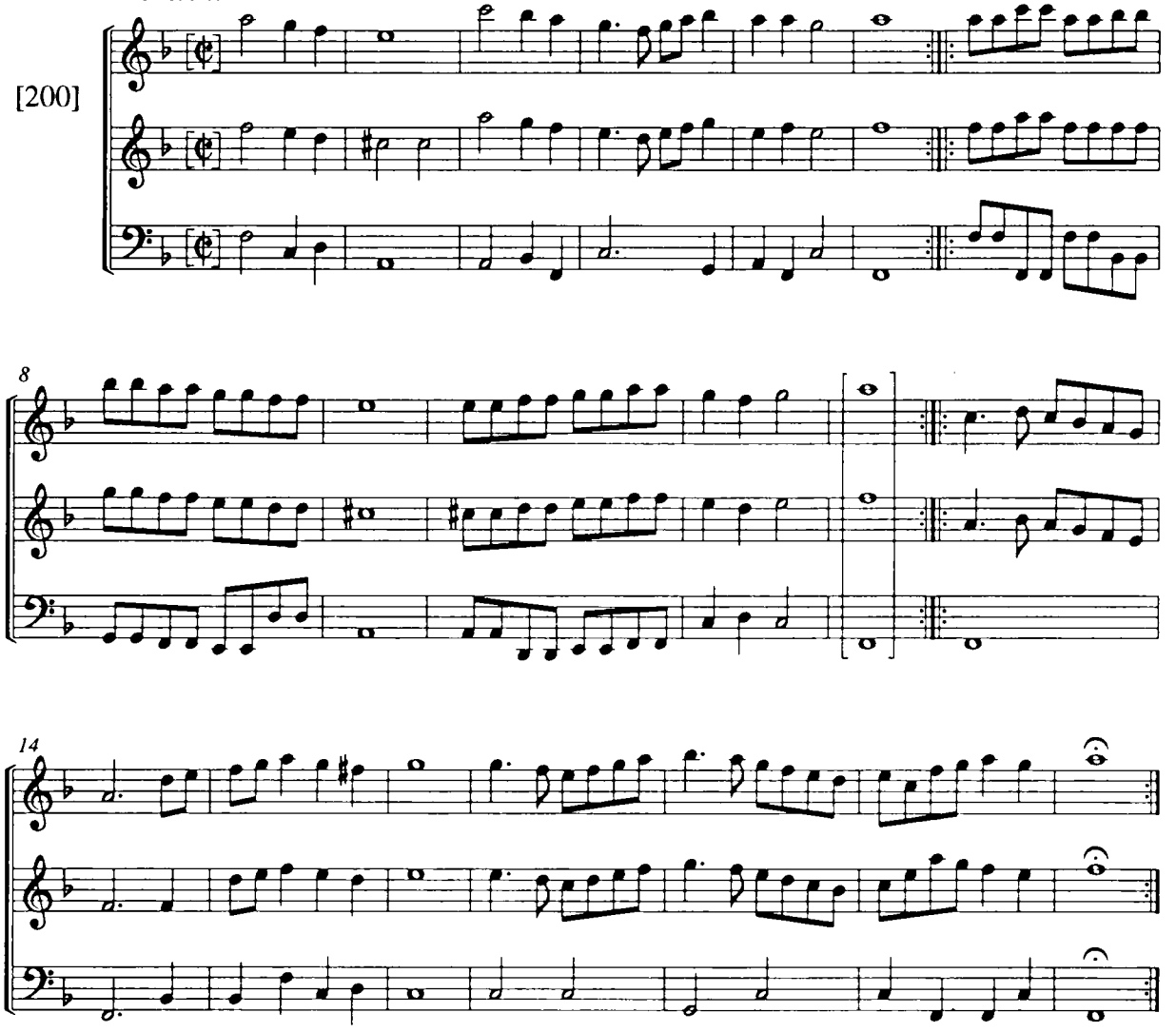
[199]



Intrada

f 106

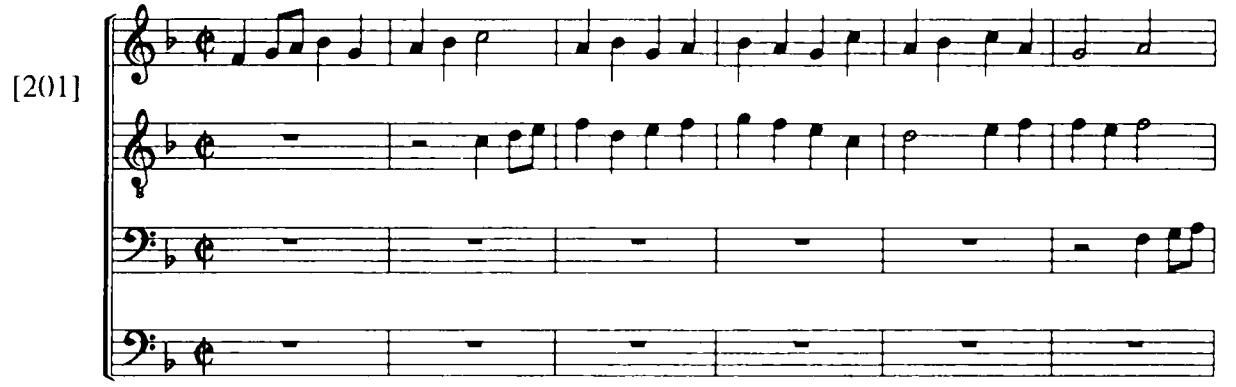
[200]

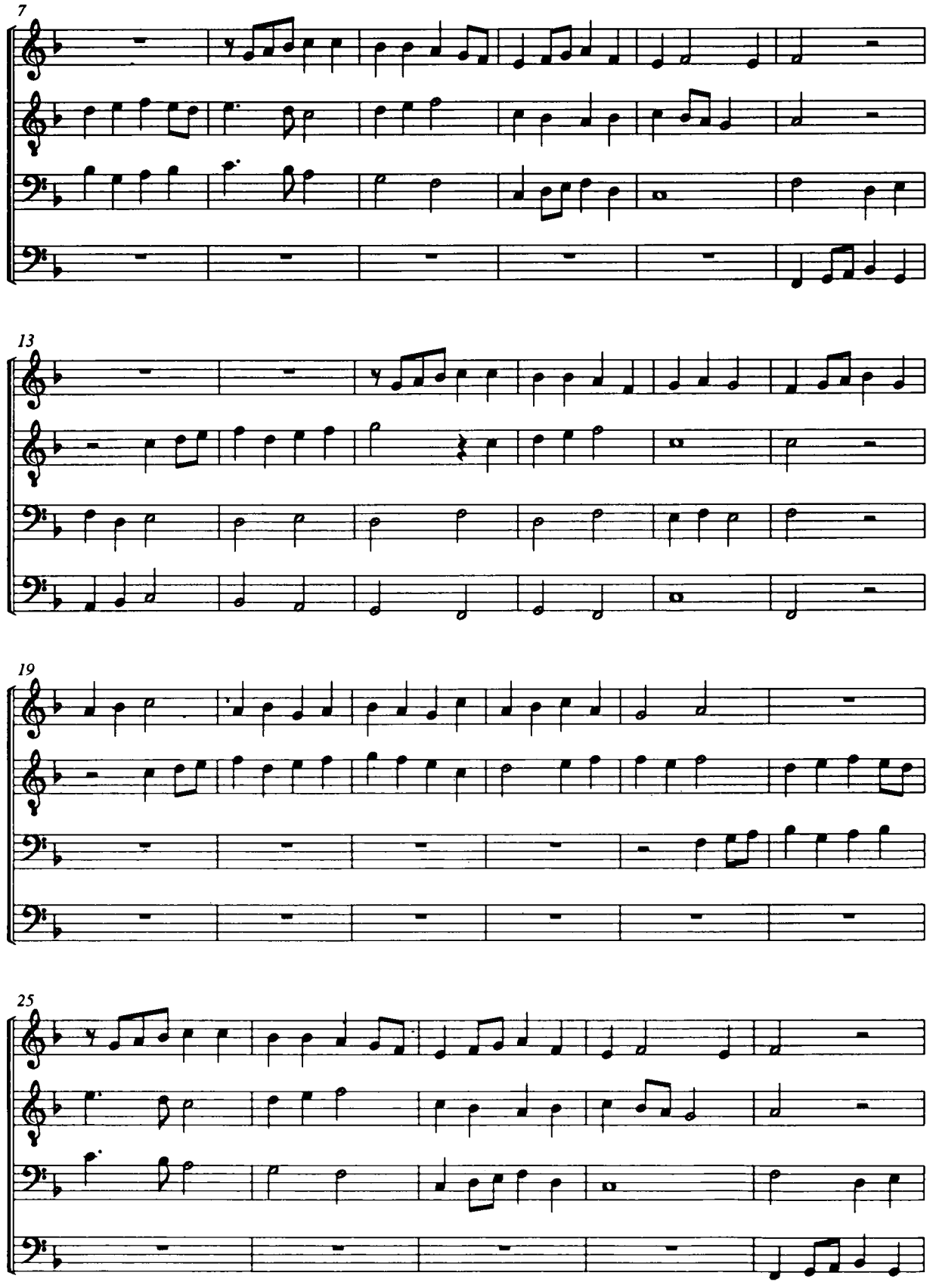


Fantasia Unimona

f 106

[201]

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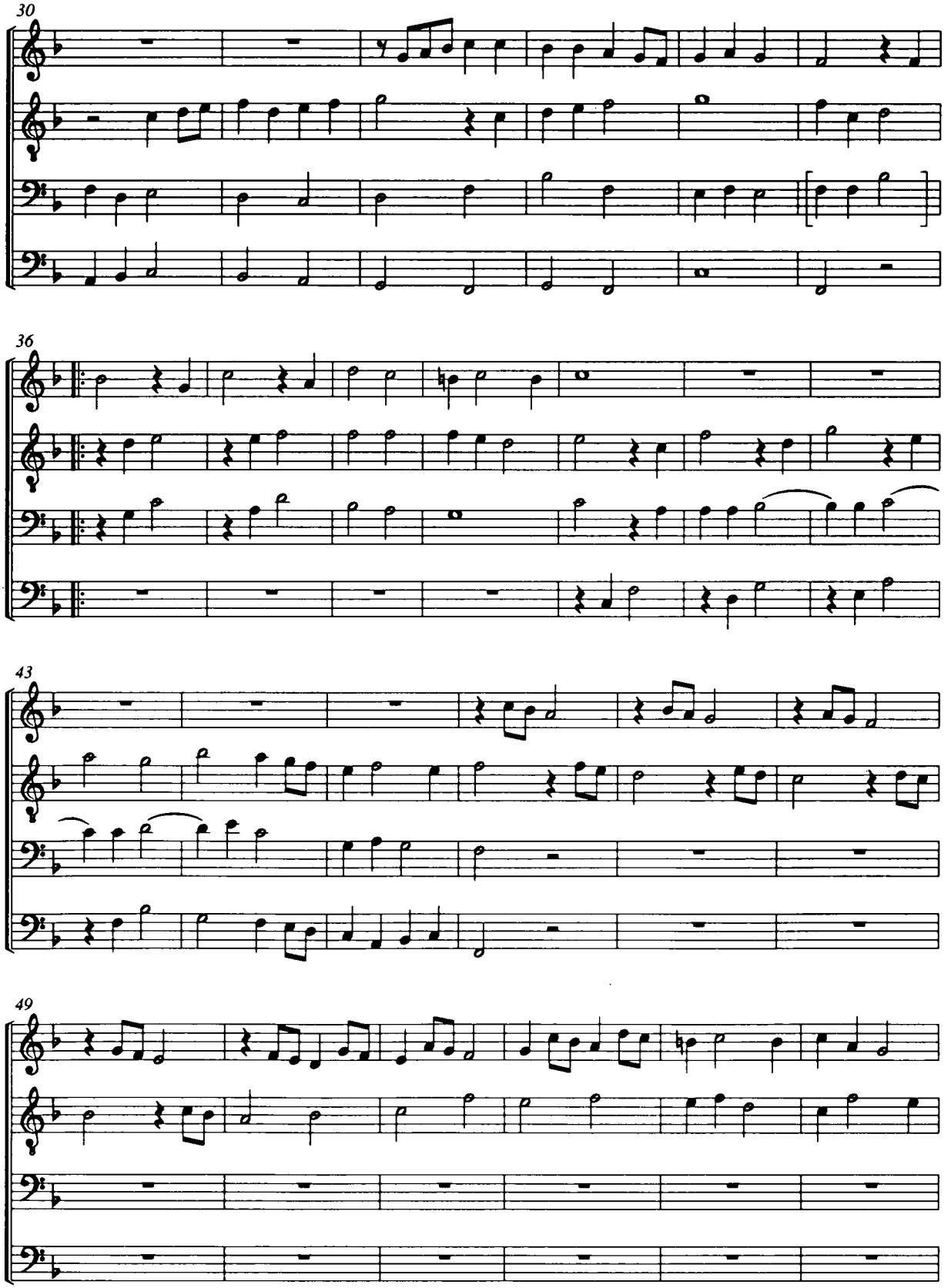
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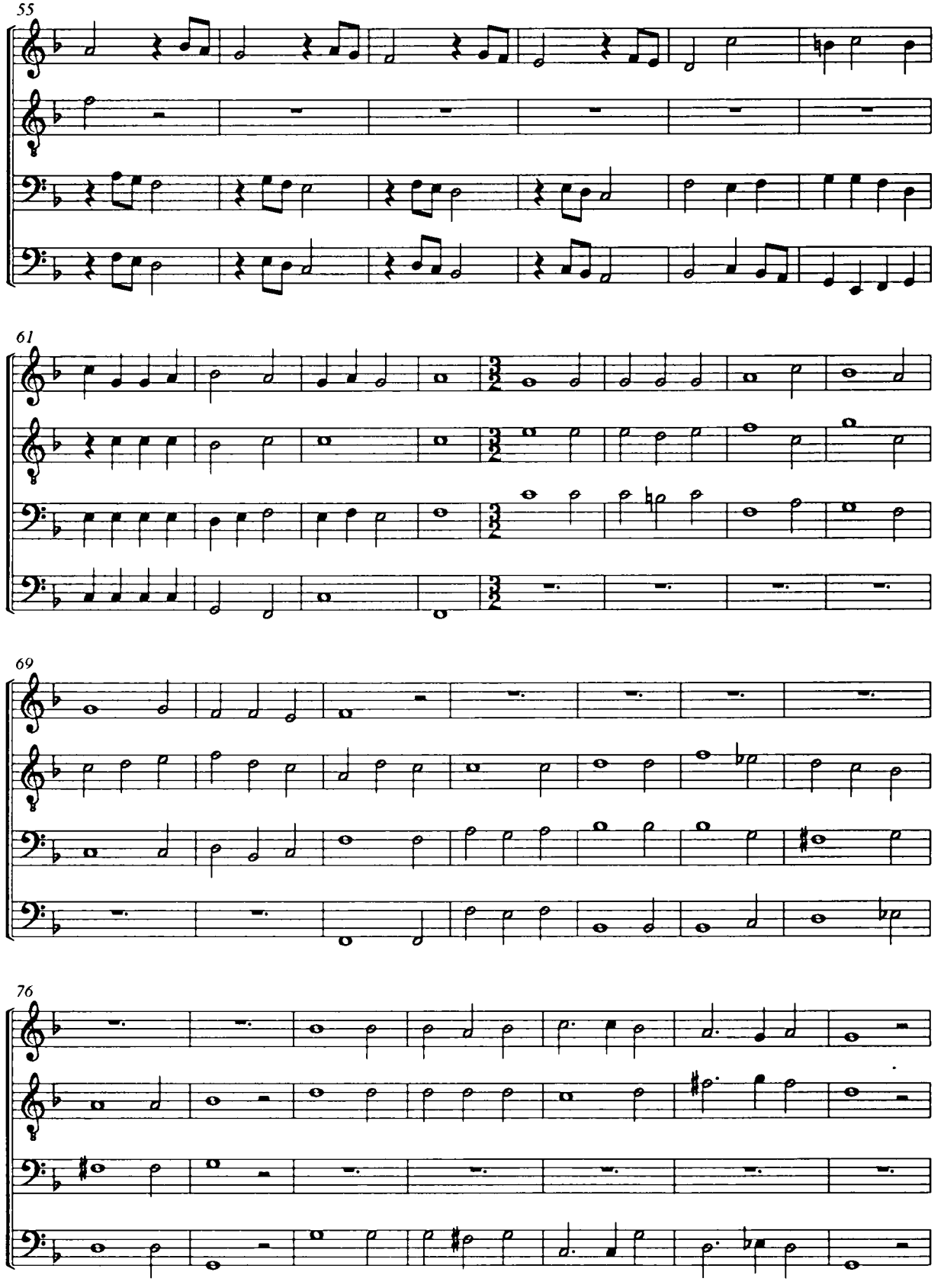
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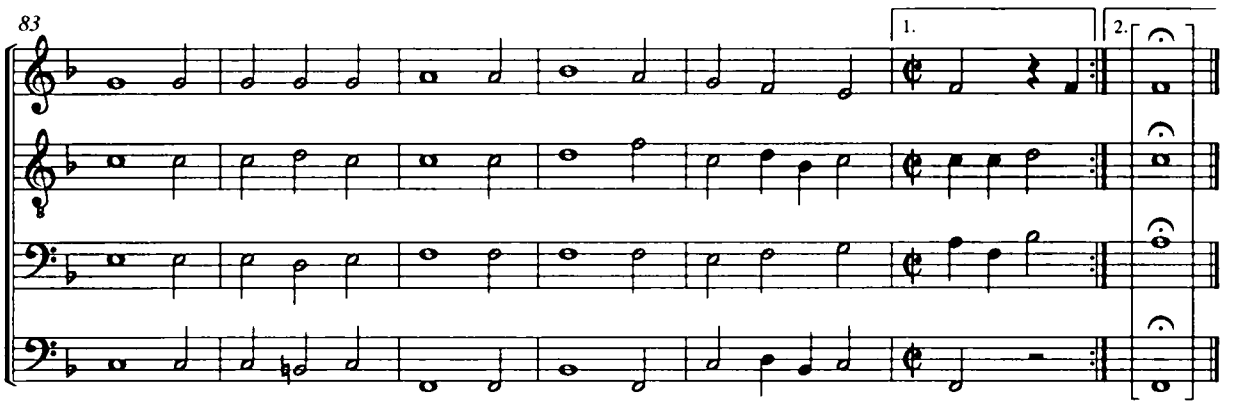
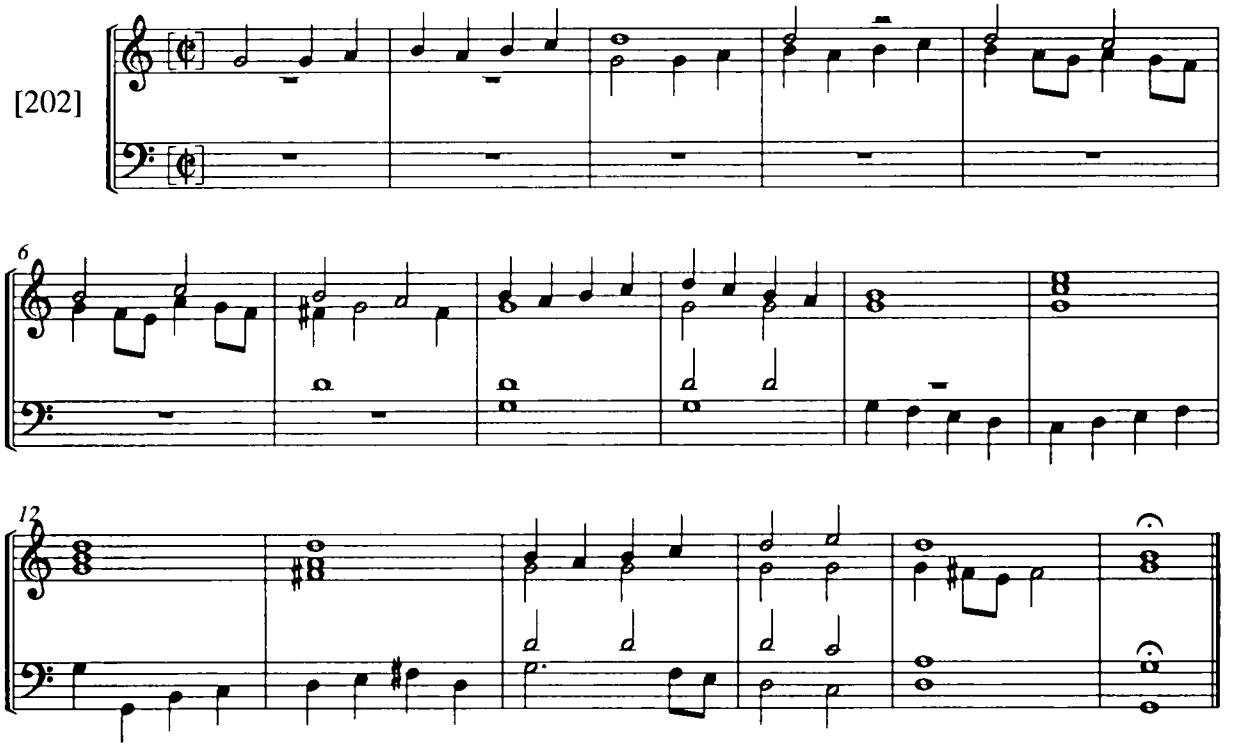


Praeambulum VIII. toni

f 107

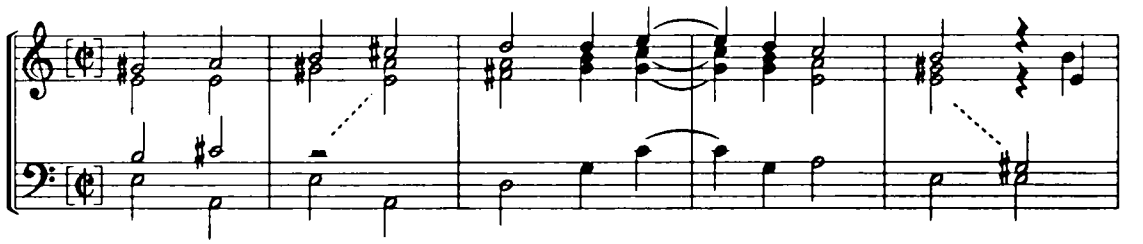
[202]

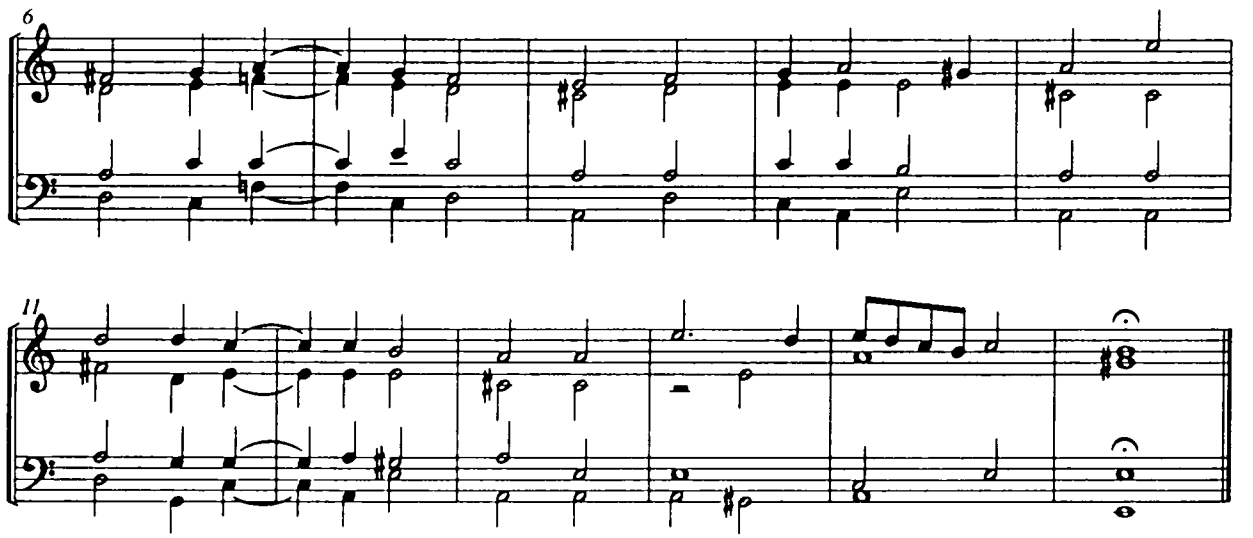


Clausula

f 107

[203]

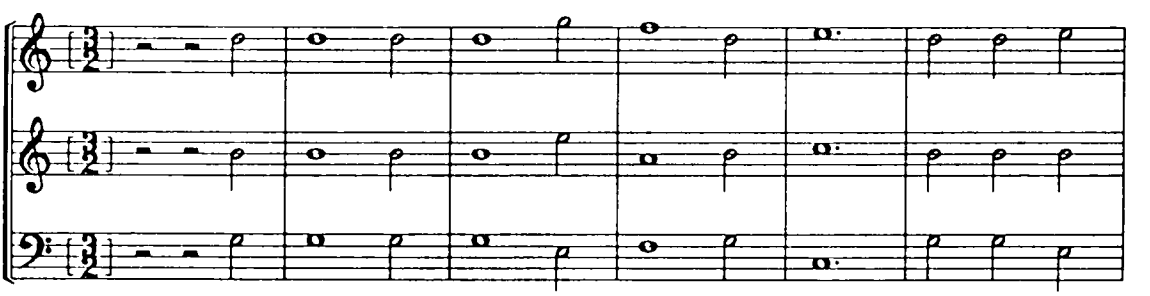


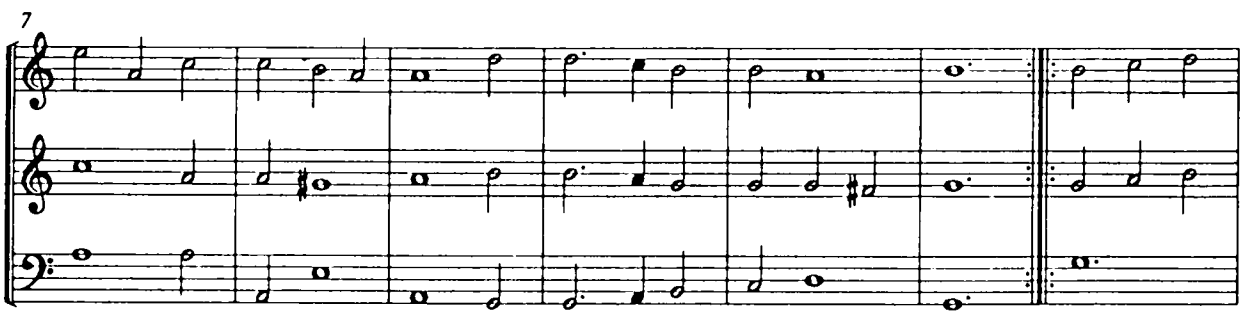


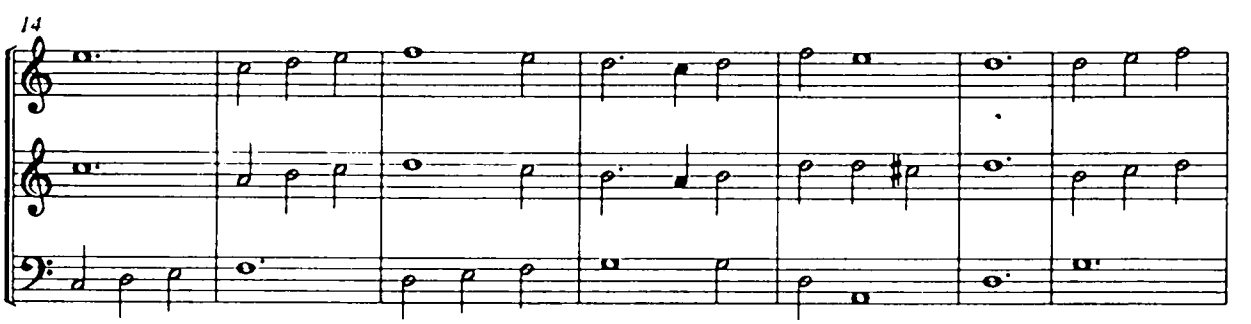
f 108

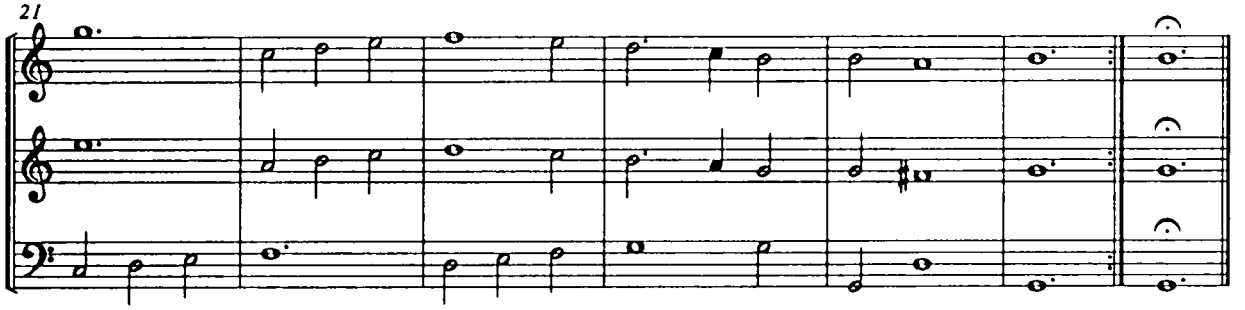
Curranta

[204]



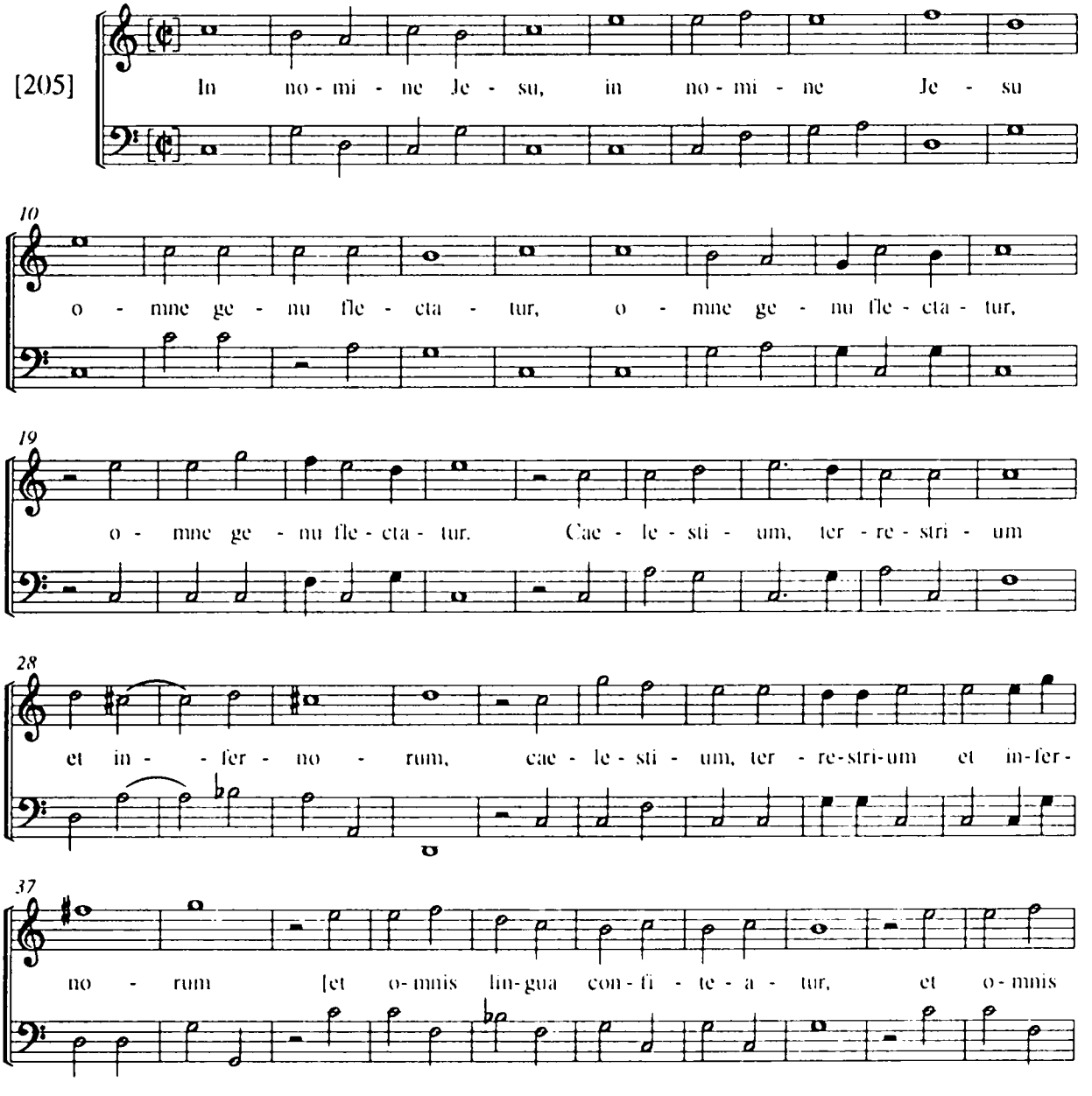


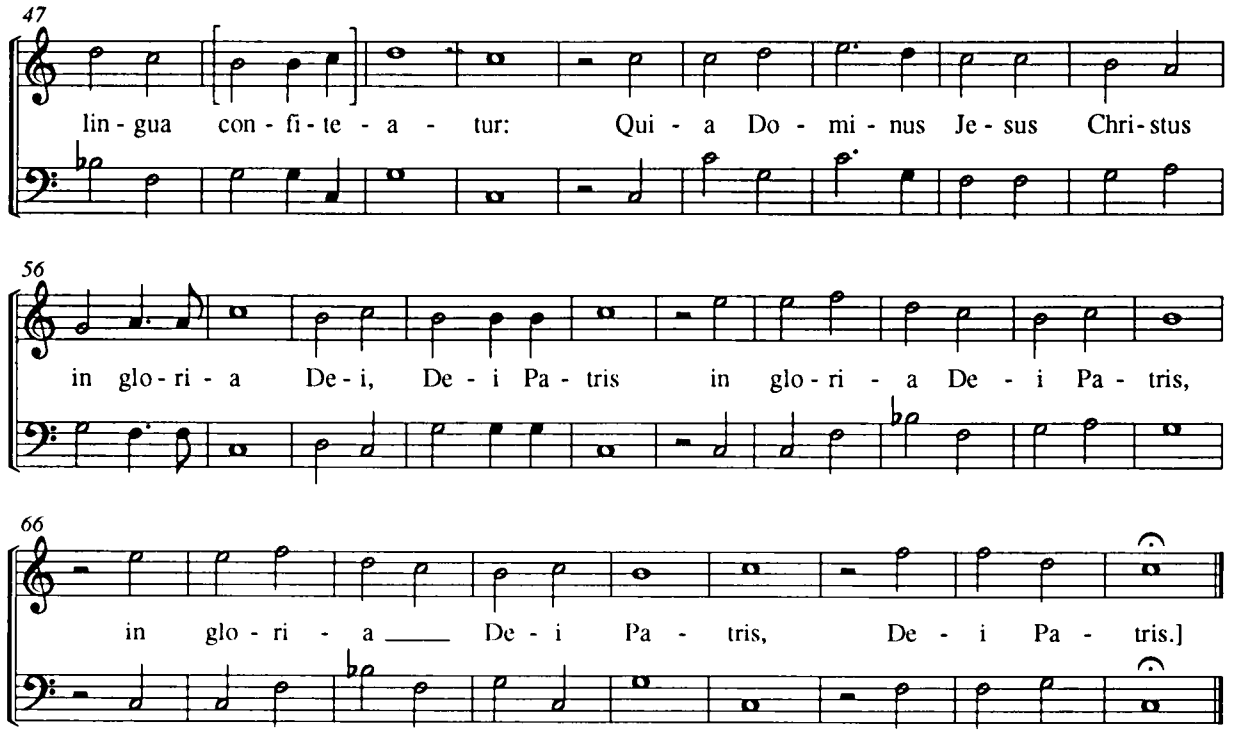




In nomine Jesu

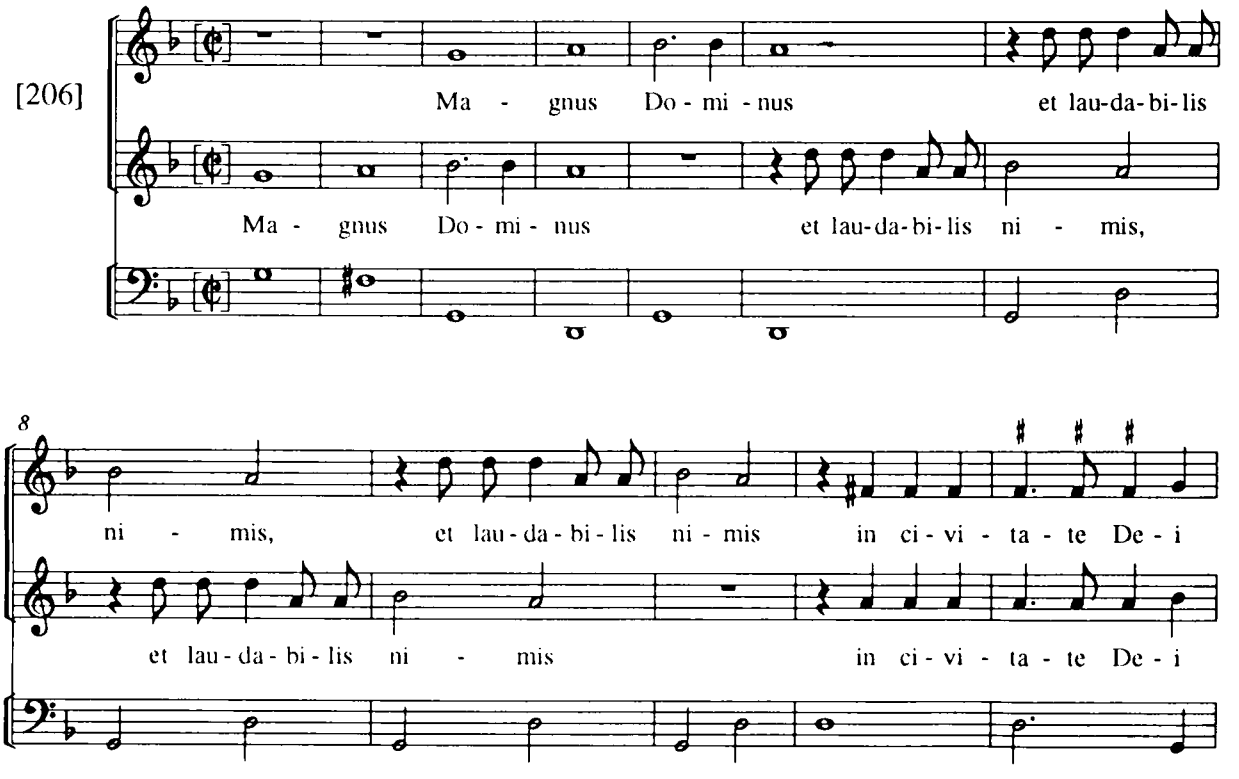
f 108

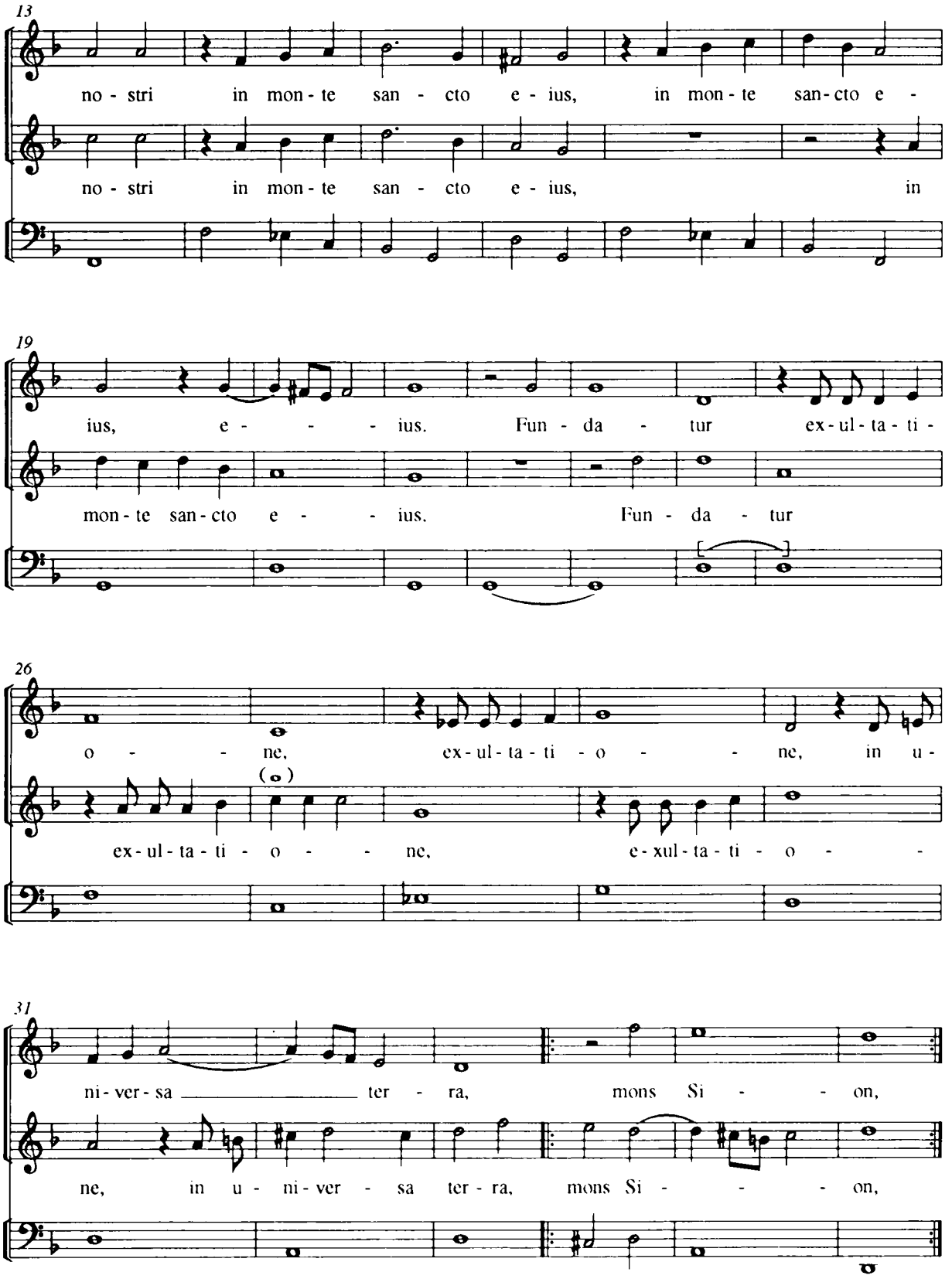


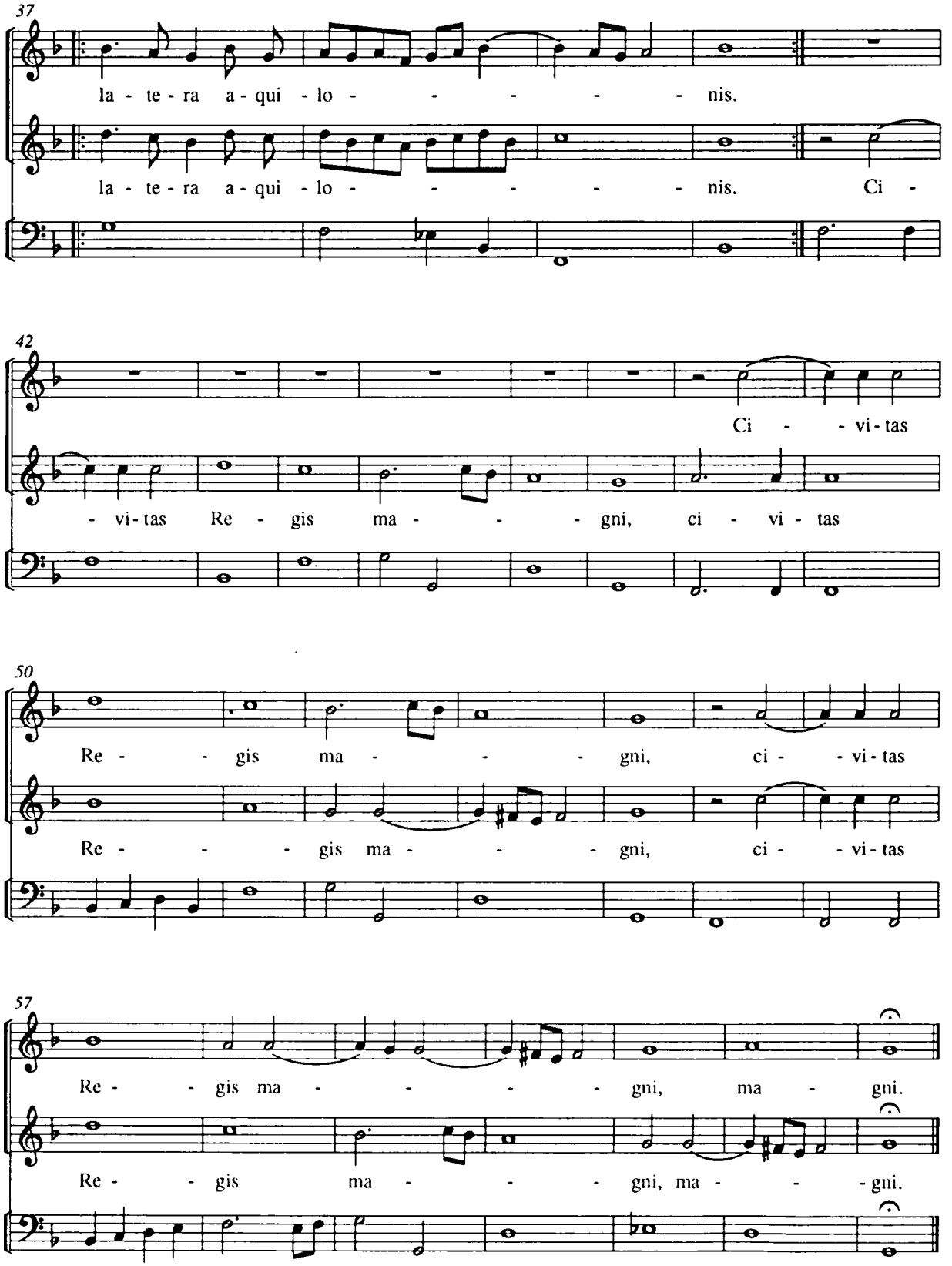


f 108

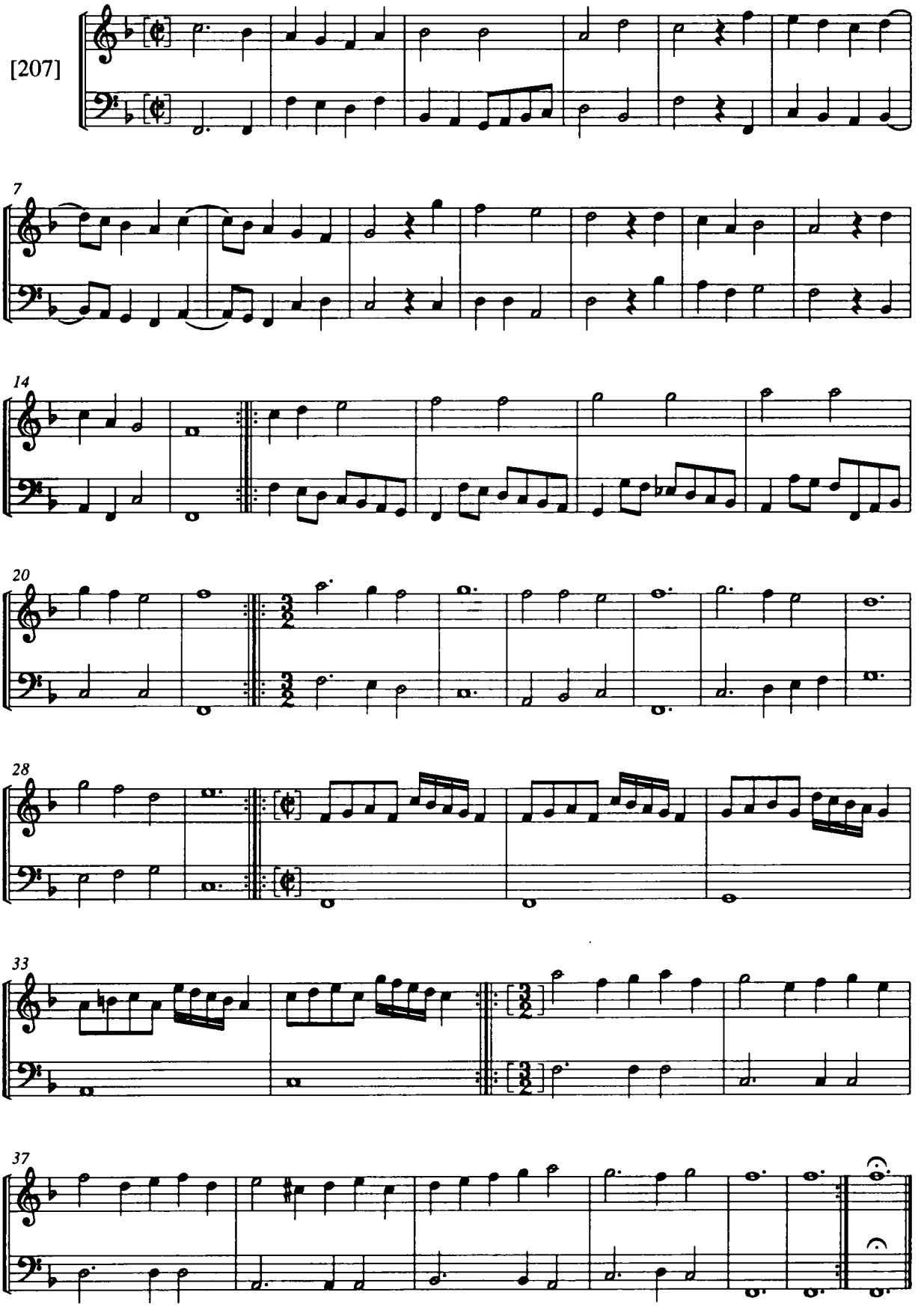
Magnus Dominus




13
no - stri in mon - te san - cto e - ius, in mon - te san - cto e -
no - stri in mon - te san - cto e - ius, in
19
ius, e - - - - ius. Fun - da - tur ex - ul - ta - ti -
mon - te san - cto e - - - ius. Fun - da - tur
26
o - - - ne, ex - ul - ta - ti - o - - - ne, in u -
(o)
ex - ul - ta - ti - o - - - ne, e - xul - ta - ti - o - -
31
ni - ver - sa ter - ra, mons Si - - - on,
ne, in u - ni - ver - sa ter - ra, mons Si - - - on,

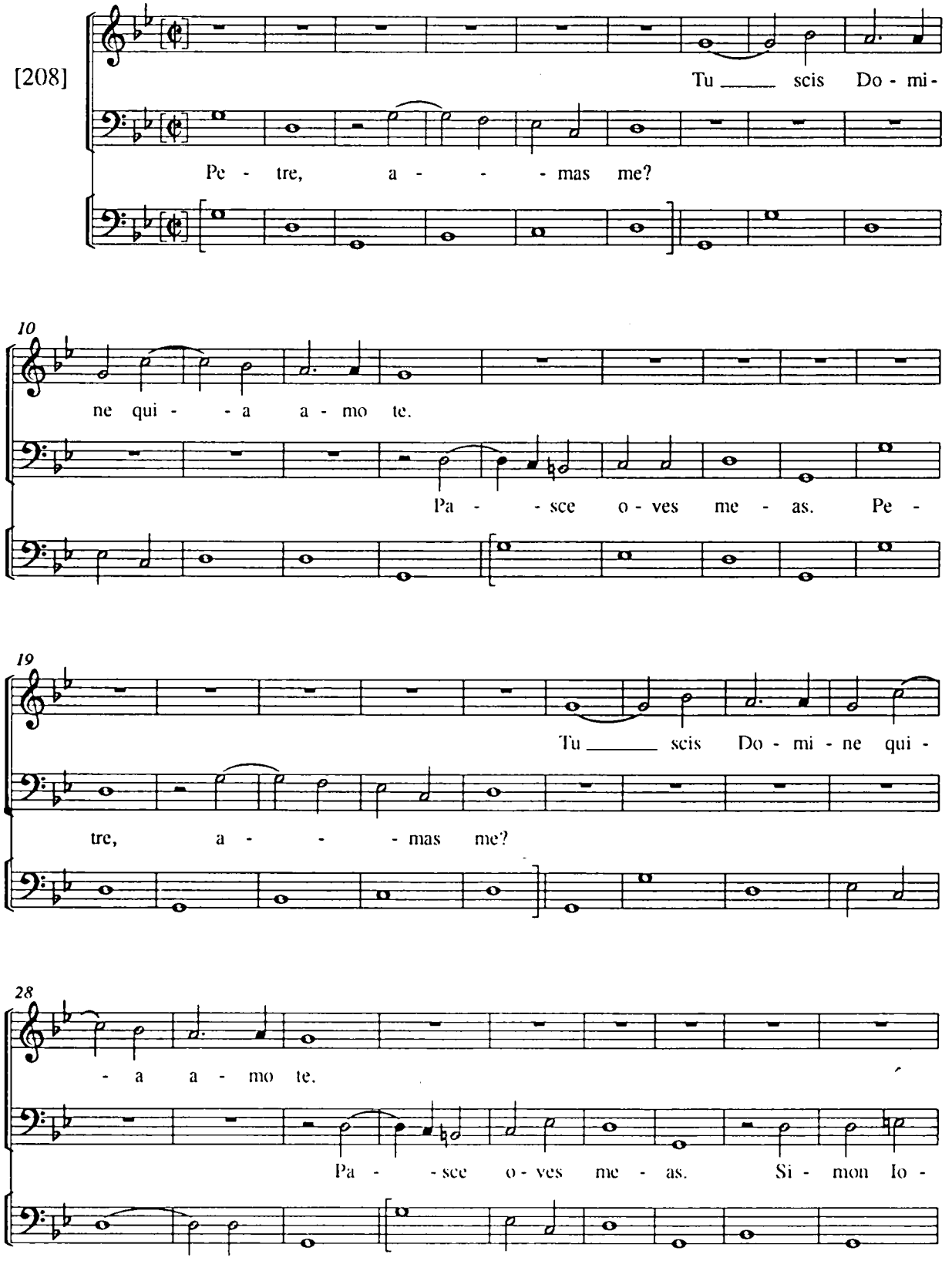

37
la - te - ra a - qui - lo - - - - - - nis.
la - te - ra a - qui - lo - - - - - - nis. Ci -
42
Ci - - vi - tas
- vi - tas Re - gis ma - - - gni, ci - vi - tas
50
Re - - gis ma - - - gni, ci - - vi - tas
Re - - - gis ma - - - gni, ci - - vi - tas
57
Re - - gis ma - - - - gni, ma - gni.
Re - - gis ma - - - gni, ma - - - gni.

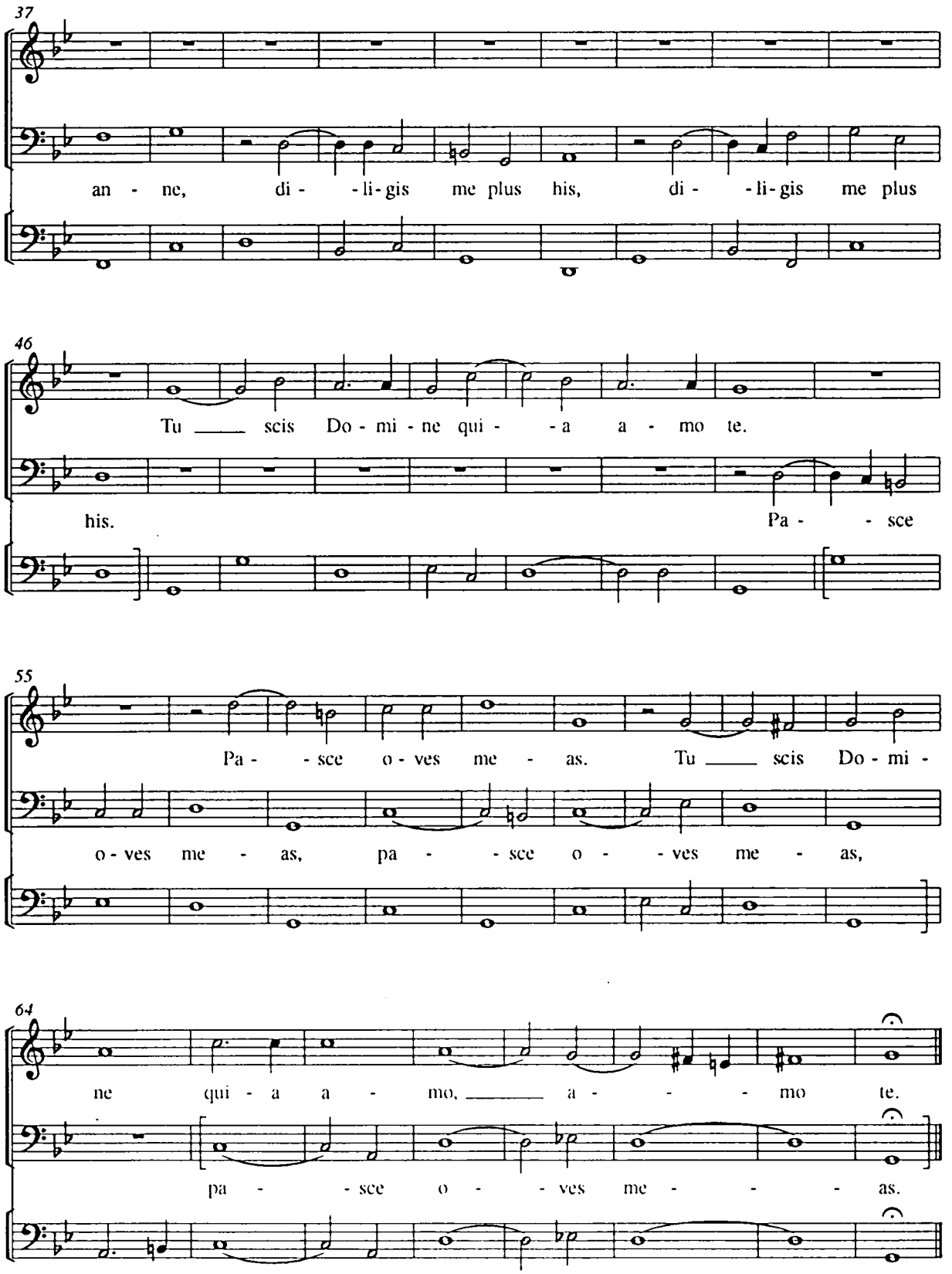
Paduan July mangonis



f 110

Petre, amas me?

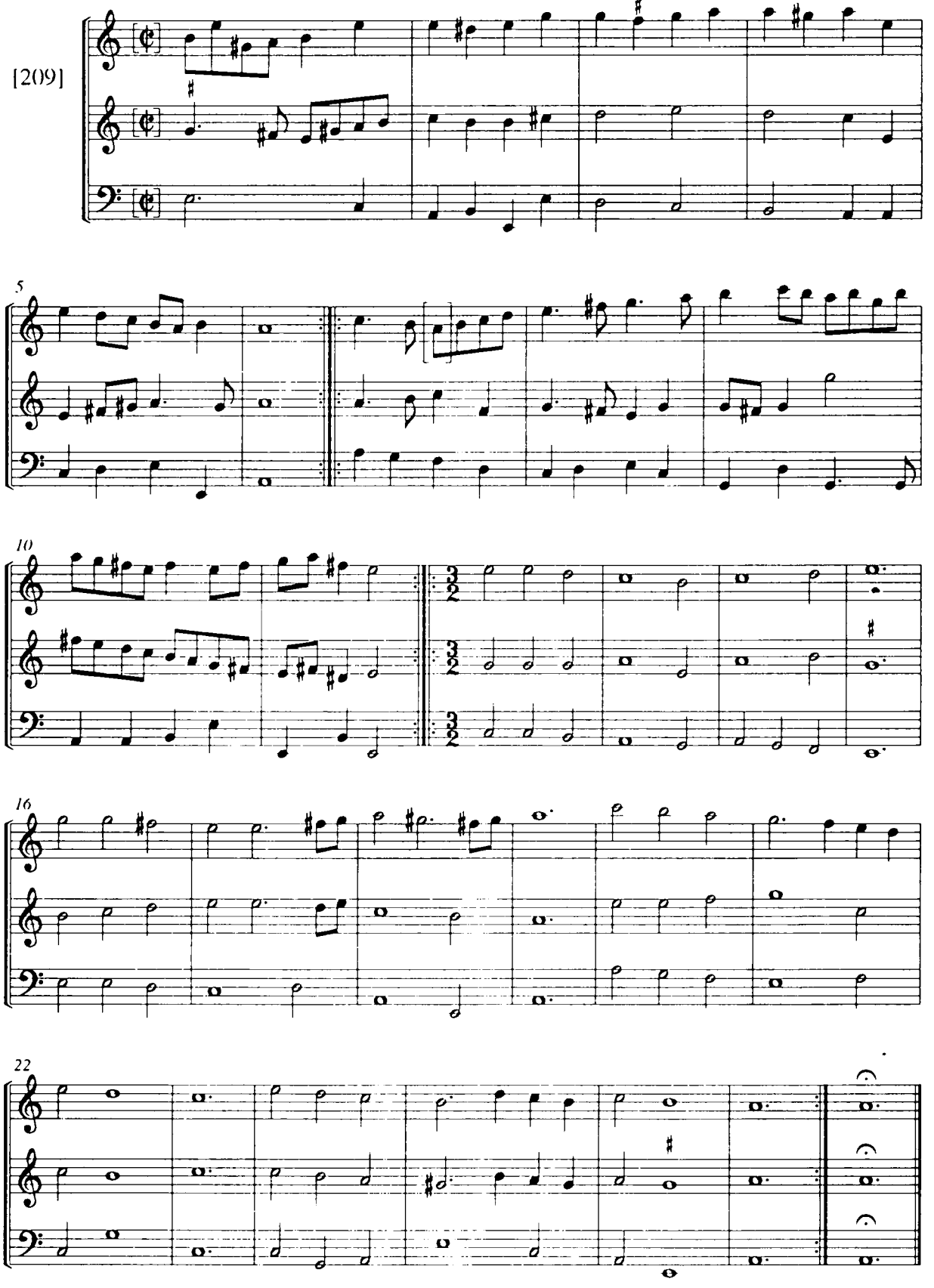


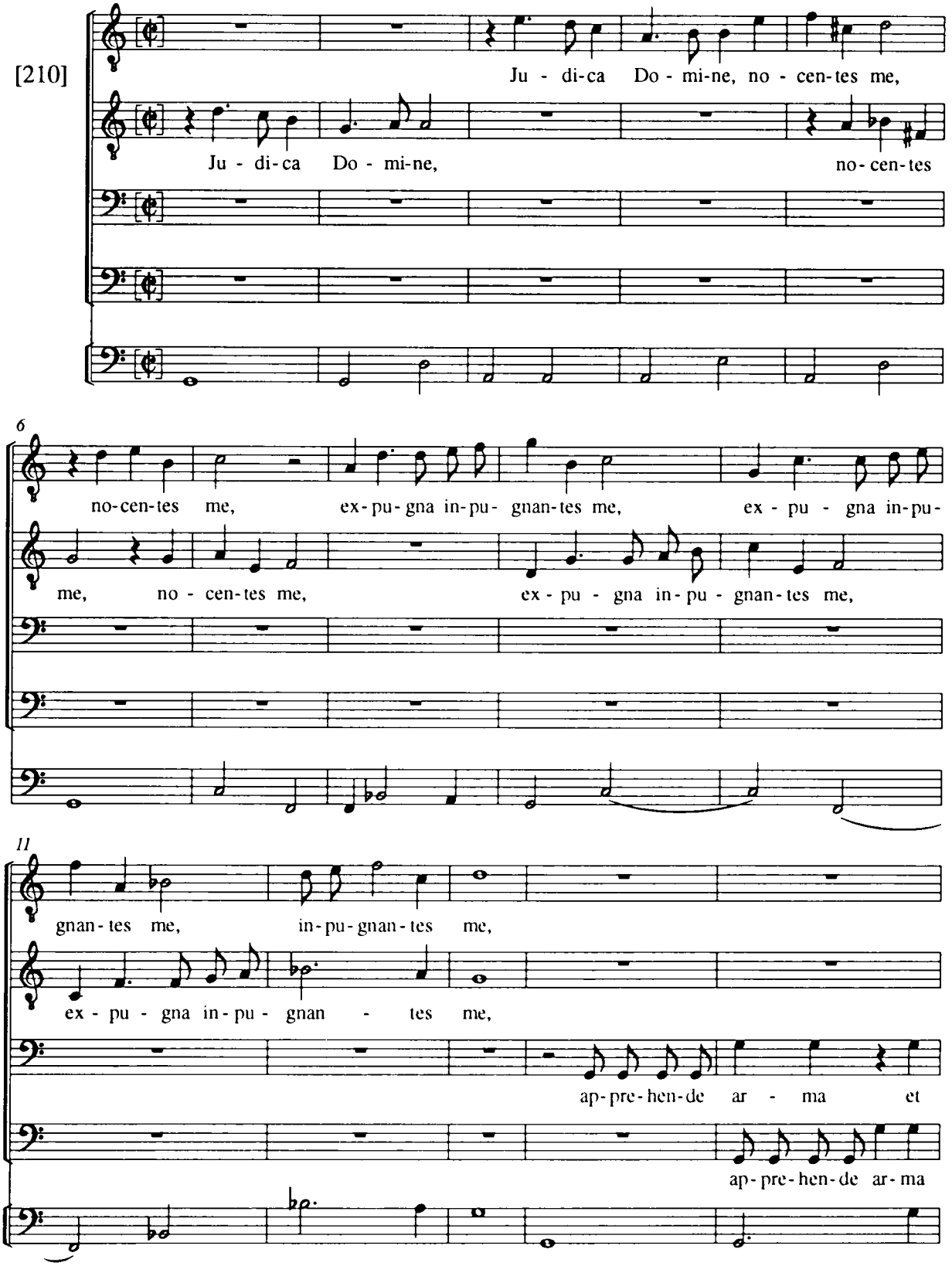

37
an - ne, di - - li - gis me plus his, di - - li - gis me plus
46
Tu ___ scis Do - mi - ne qui - - a a - mo te.
his. Pa - - sce
55
Pa - - sce o - ves me - as. Tu ___ scis Do - mi -
o - ves me - as, pa - - sce o - - ves me - as,
64
ne qui - a a - mo, ___ a - - - - mo te.
pa - - sce o - - ves me - - - - as.

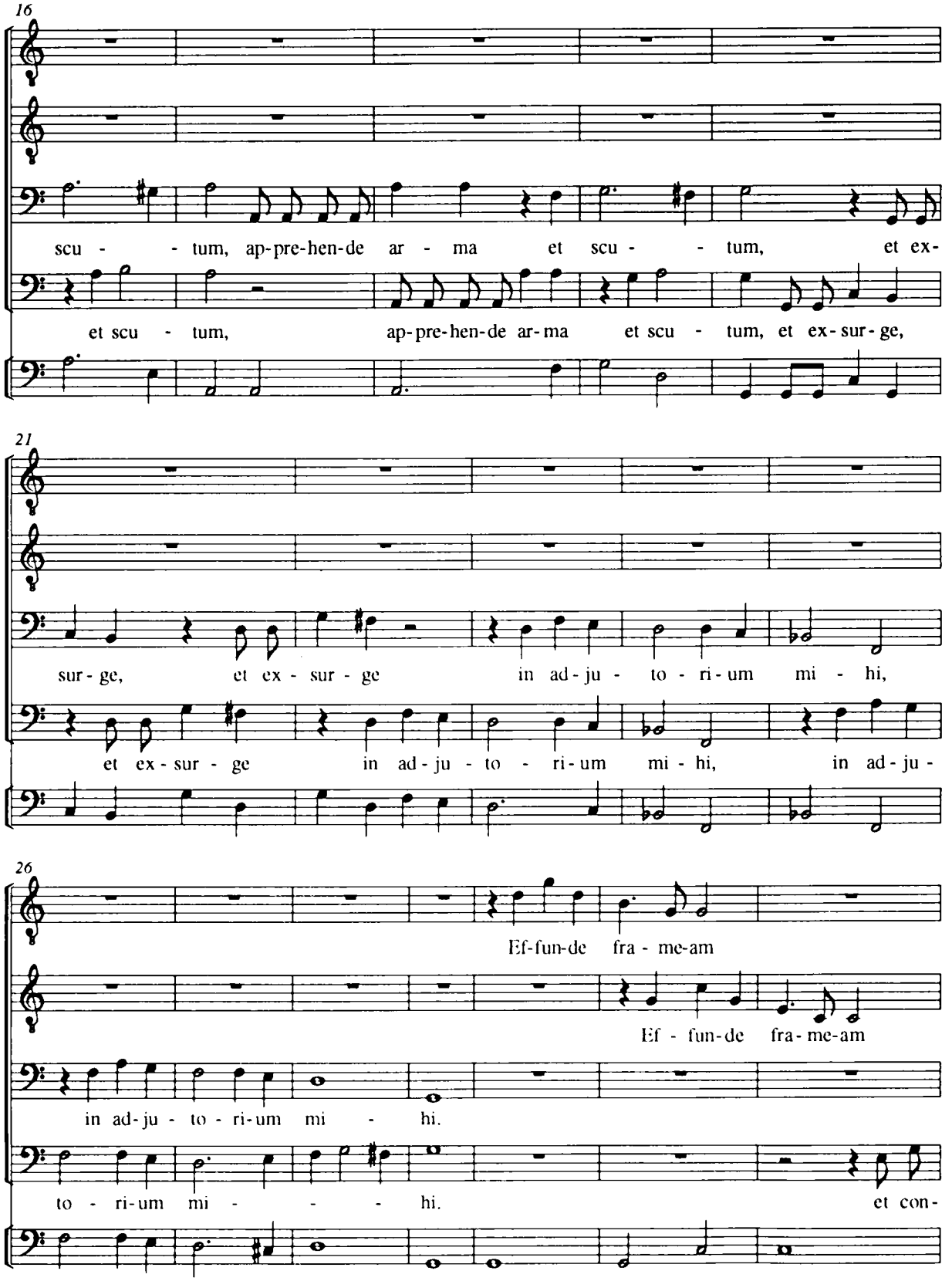
Balletha

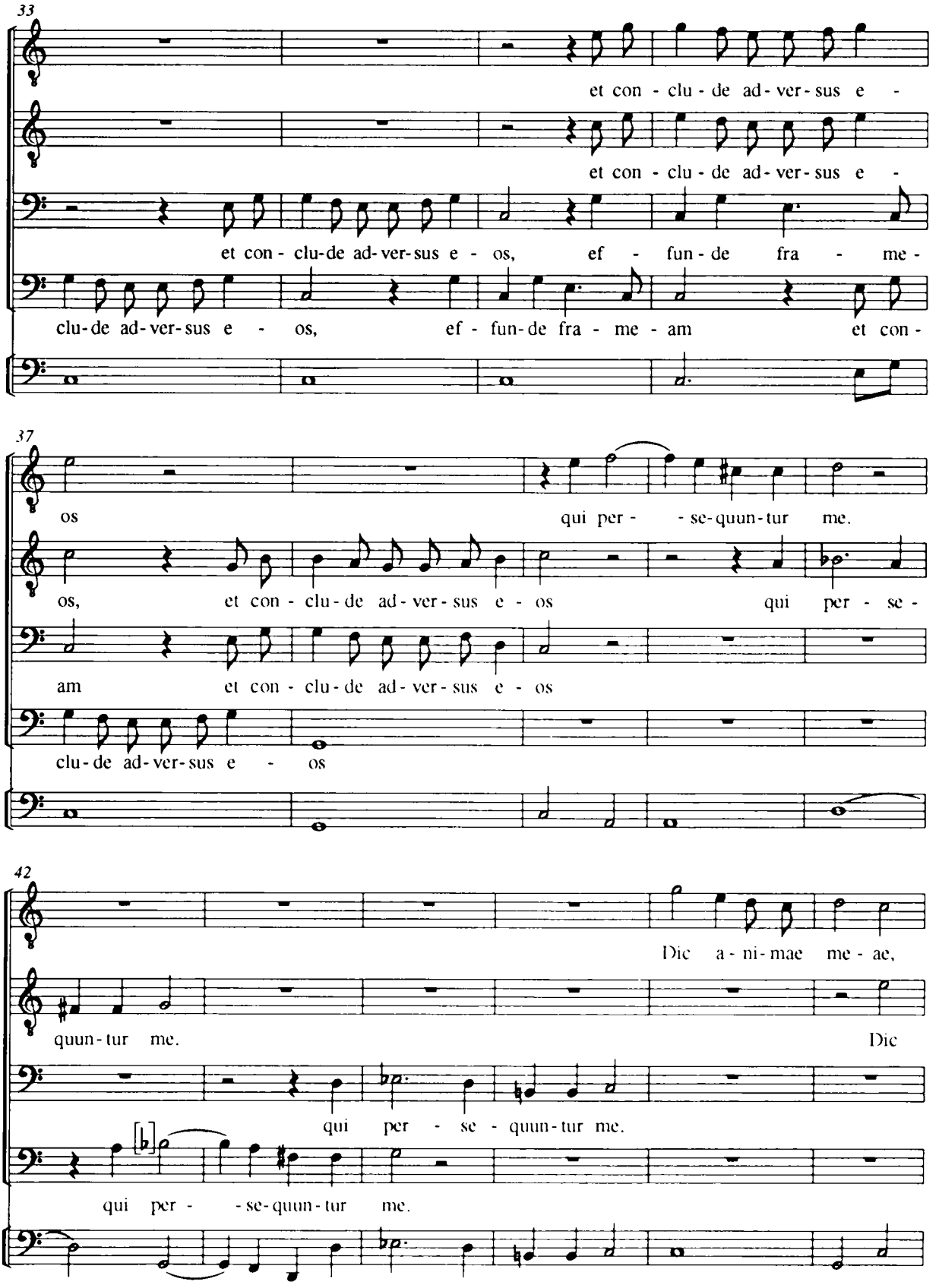
[Andreas Hammerschmidt]

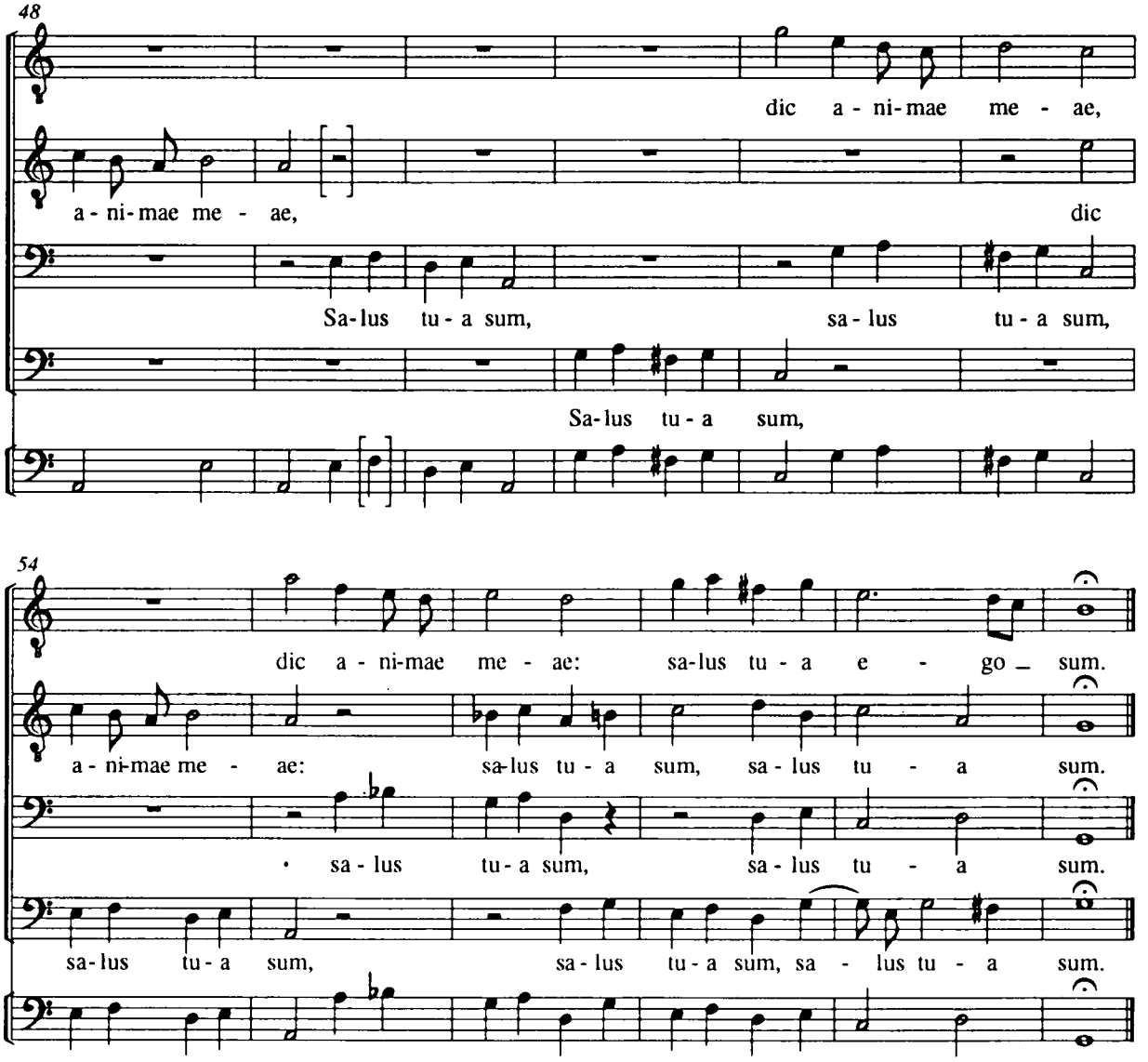
[209]




[210]
Ju - di-ca Do - mi-ne, no - cen-tes me,
Ju - di-ca Do - mi-ne, no-cen-tes
6
no-cen-tes me, ex-pu-gna in-pu- gnan-tes me, ex - pu - gna in-pu-
me, no - cen-tes me, ex - pu - gna in - pu - gnan-tes me,
11
gnan-tes me, in-pu-gnan-tes me,
ex - pu - gna in - pu - gnan - tes me,
ap-pre-hen-de ar - ma et
ap-pre-hen-de ar-ma


16
scu - - tum, ap-pre-hen-de ar - ma et scu - - tum, et ex-
et scu - tum, ap-pre-hen-de ar-ma et scu - tum, et ex-sur-ge,
21
sur-ge, et ex - sur - ge in ad-ju - to - ri-um mi - hi,
et ex-sur - ge in ad-ju - to - ri-um mi - hi, in ad-ju -
26
Ef-fun-de fra - me-am
Ef - fun-de fra-me-am
in ad-ju - to - ri-um mi - hi.
to - ri-um mi - - - hi. et con-

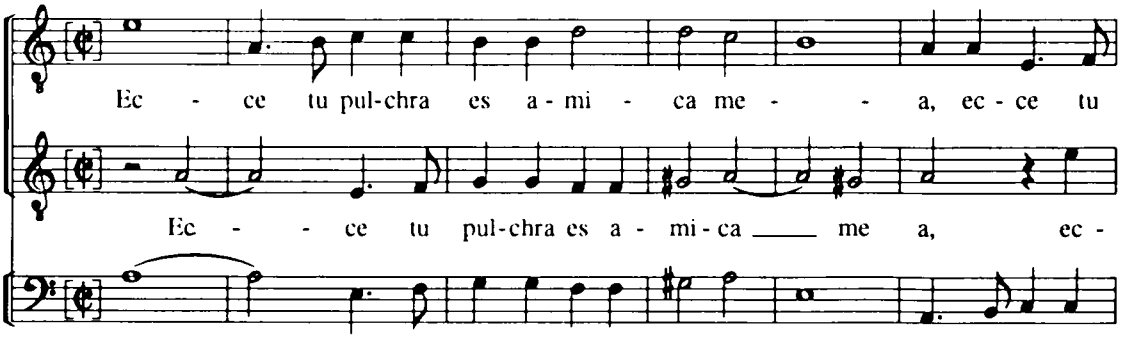

33
et con - clu - de ad - ver - sus e -
et con - clu - de ad - ver - sus e -
et con - clu-de ad-ver-sus e - os, ef - fun - de fra - me -
clu-de ad-ver-sus e - os, ef - fun-de fra - me - am et con -
37
os qui per - - se-quun-tur me.
os, et con - clu - de ad - ver - sus e - os qui per - se -
am et con - clu - de ad - ver - sus e - os
clu-de ad-ver-sus e - os
42
Dic a - ni - mae me - ae,
quun - tur me. Dic
qui per - se - quun - tur me.
qui per - - se-quun - tur me.

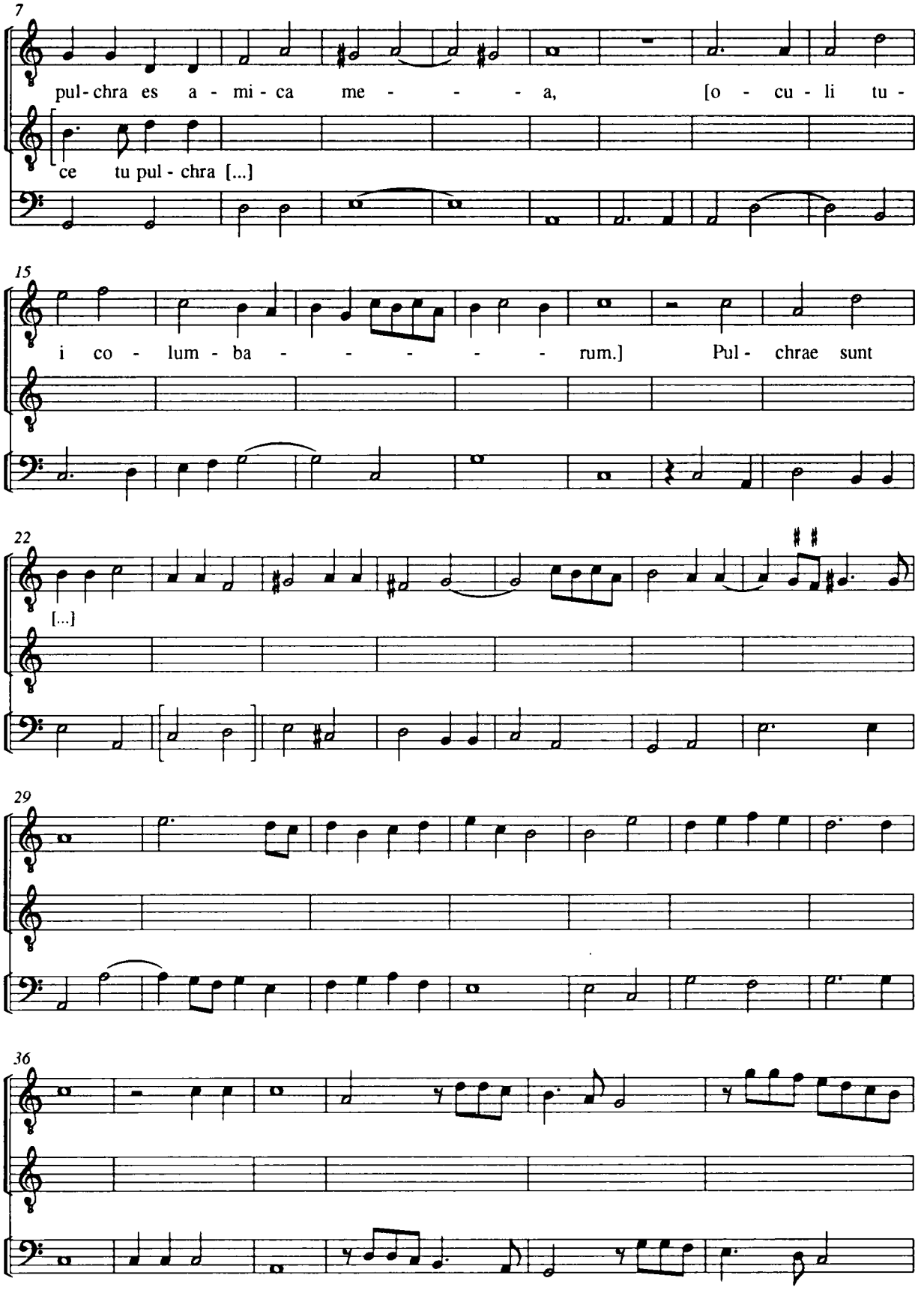


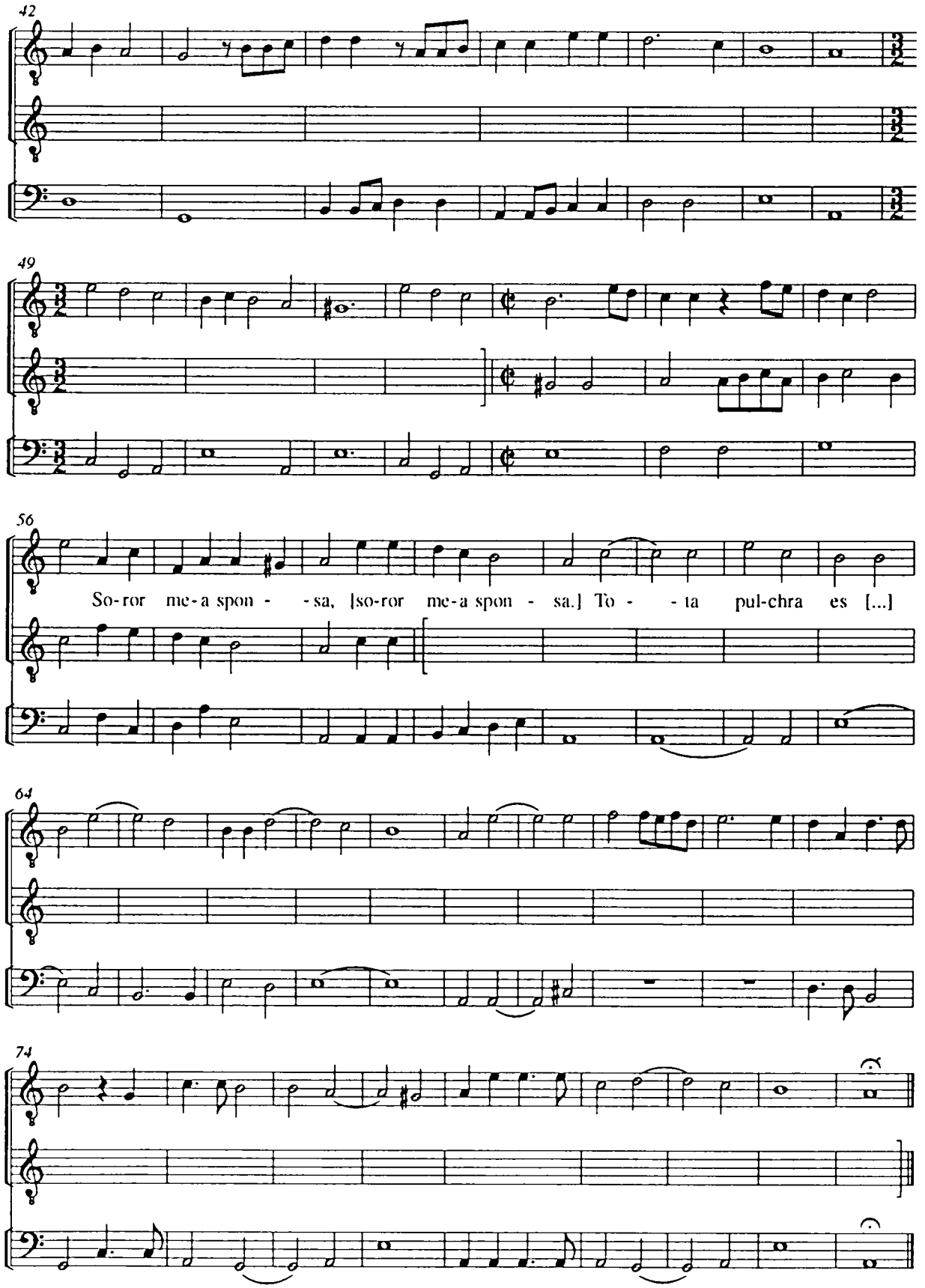
f 112

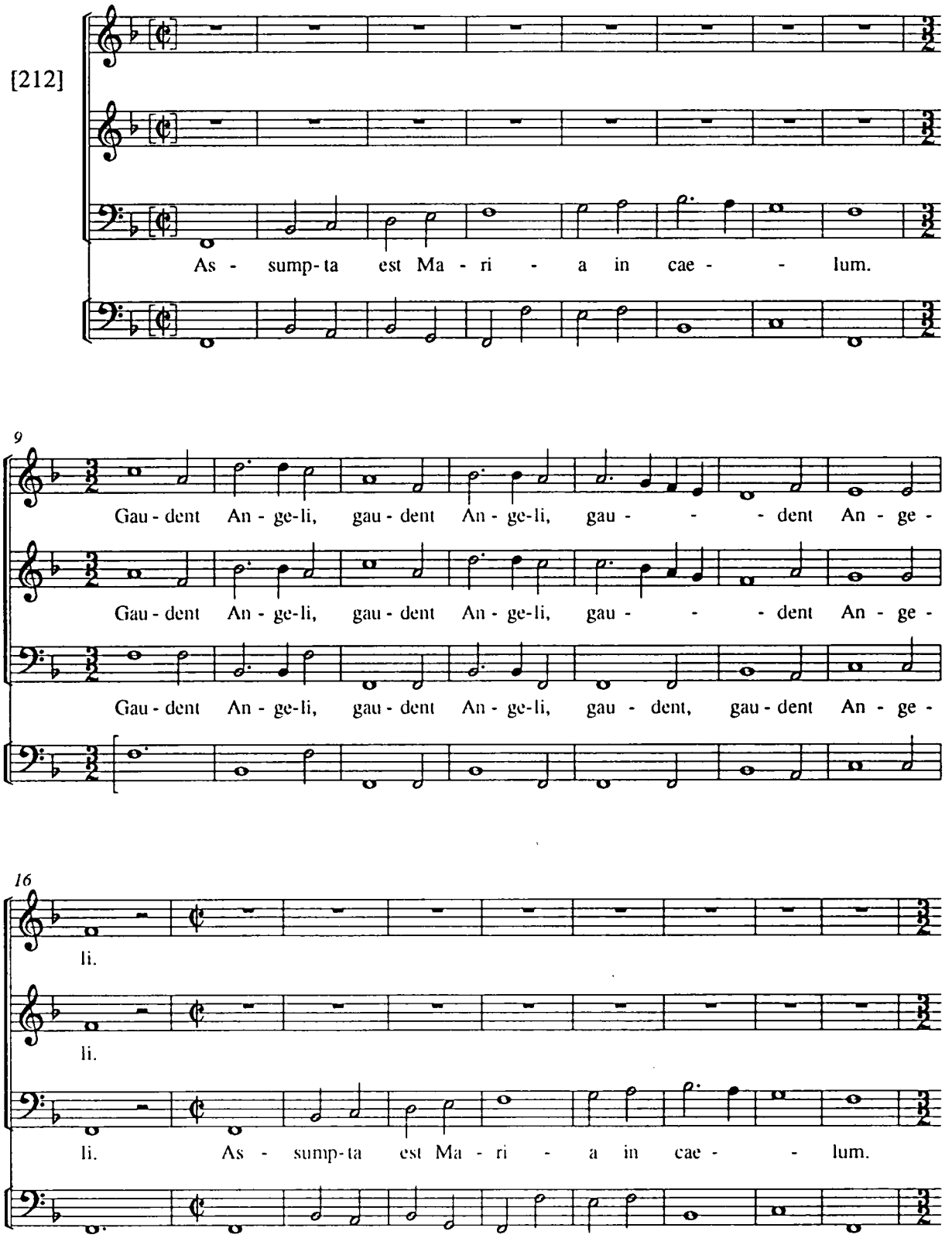
Ecce tu pulchra es

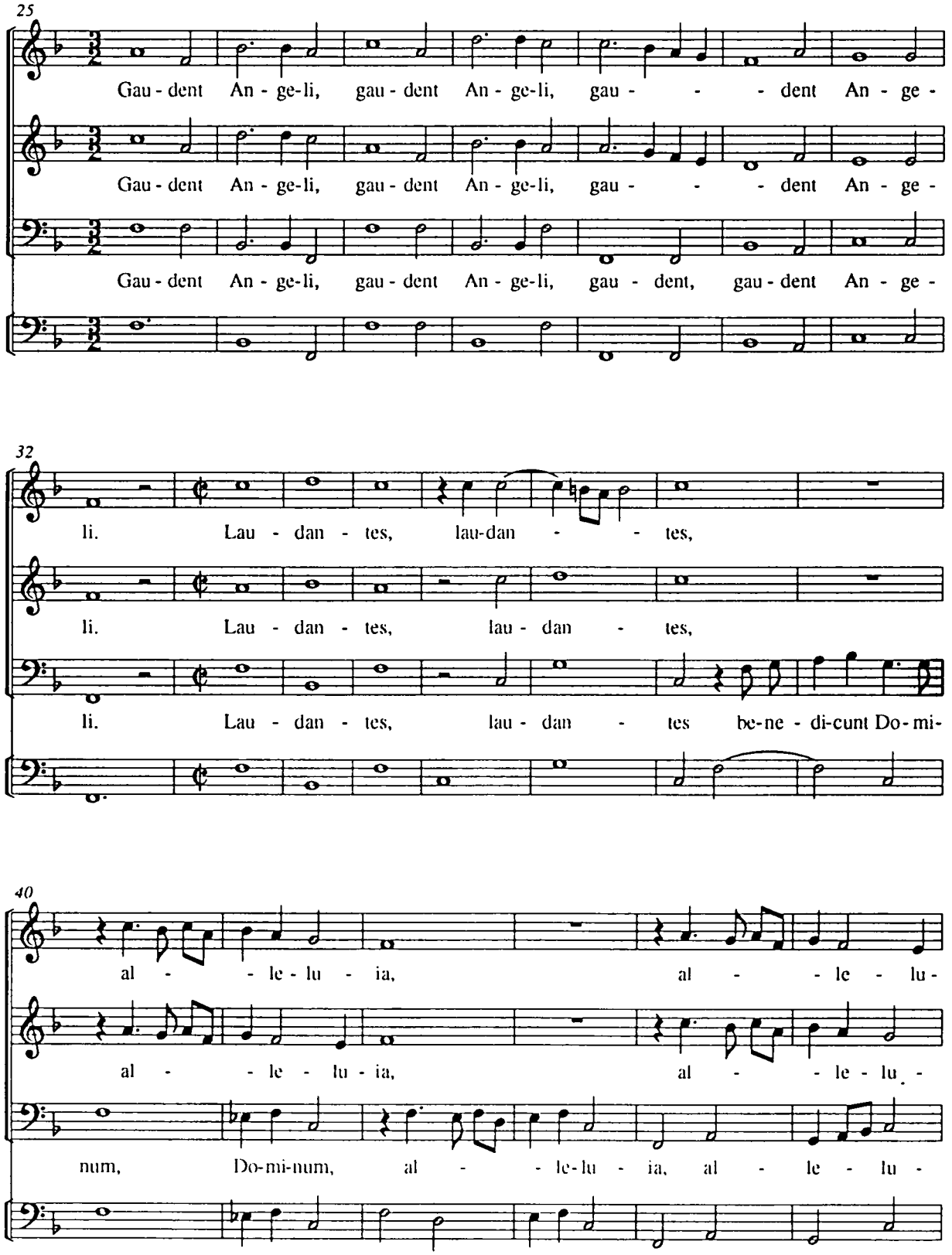
[211]

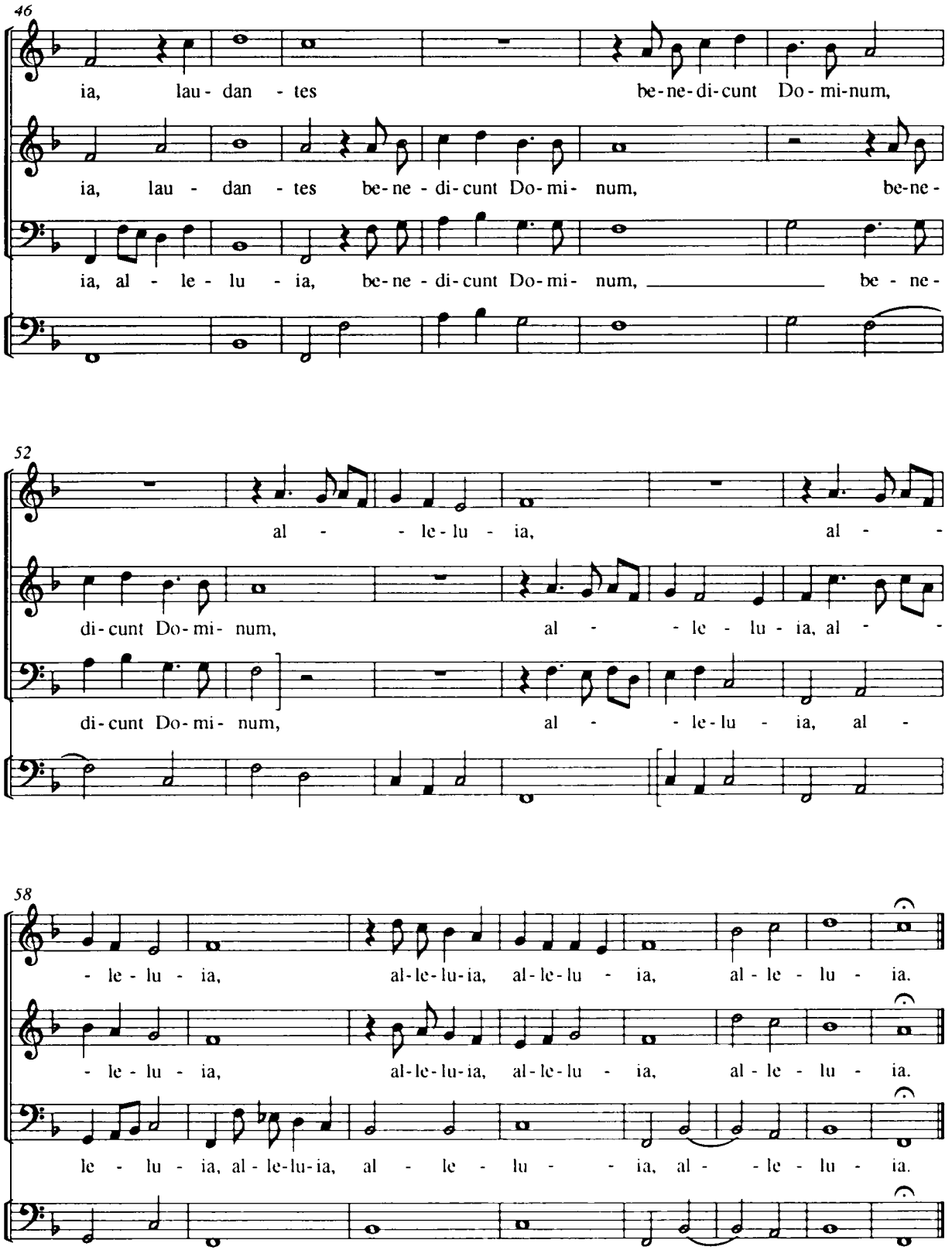



7
pul-chra es a-mi-ca me-a, [o-cu-li tu-
ce tu pul-chra [...]
15
i co-lum-ba-rum.] Pul-chrae sunt
22
[...]
29
36


42
49
56
So-ror me-a spon - - sa, [so-ror me-a spon - sa.] To - - ta pul-chra es [...]
64
74


[212]
As - sump-ta est Ma - ri - a in cae - - lum.
9
Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -
Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -
Gau - dent An - ge-li, gau - dent An - ge-li, gau - dent, gau - dent An - ge -
16
li.
li.
li. As - sump-ta est Ma - ri - a in cae - - lum.

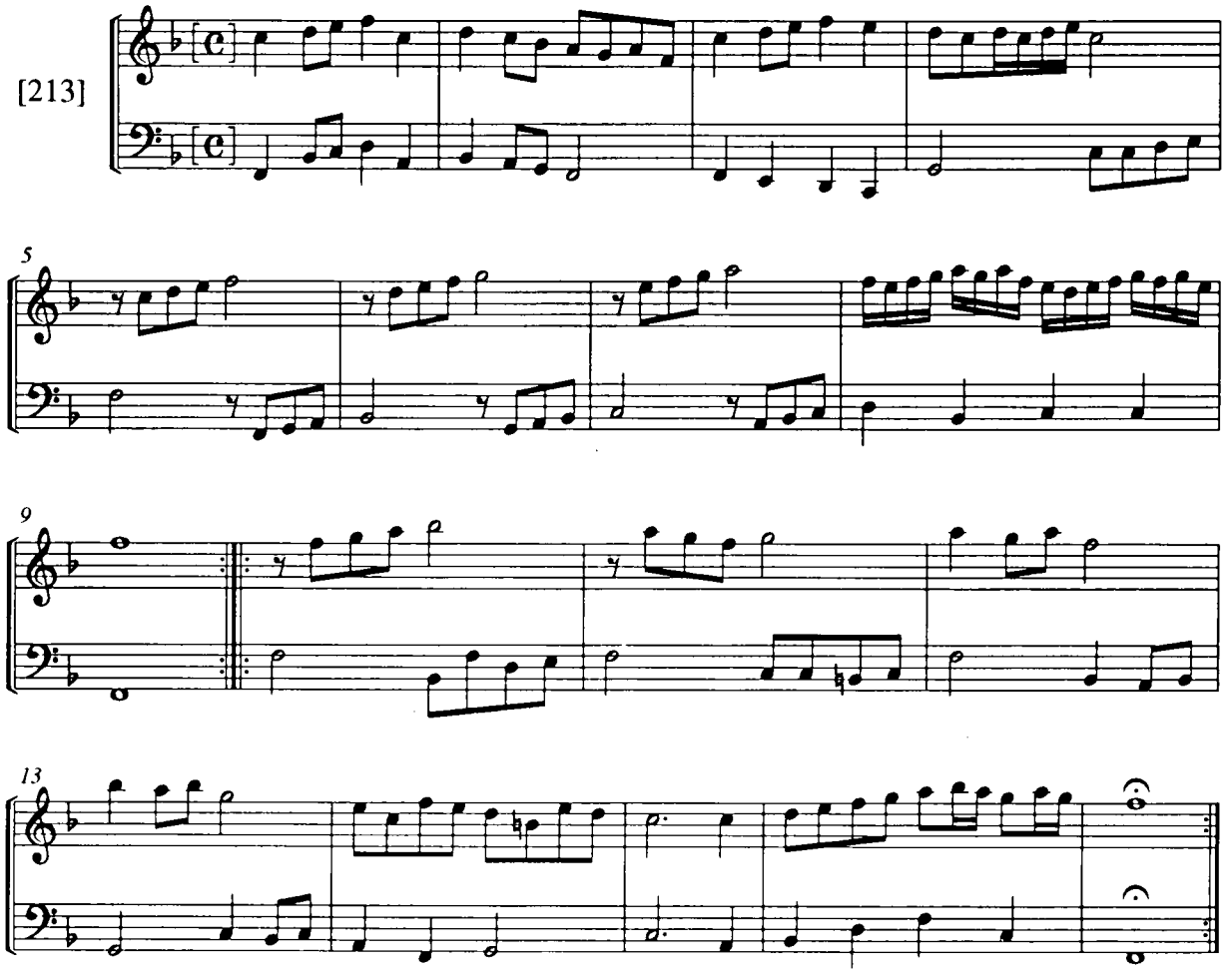

25
Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -
Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -
Gau - dent An - ge-li, gau - dent An - ge-li, gau - dent, gau - dent An - ge -
32
li. Lau - dan - tes, lau-dan - - tes,
li. Lau - dan - tes, lau - dan - tes,
li. Lau - dan - tes, lau - dan - tes be-ne - di-cunt Do - mi-
40
al - - le - lu - ia, al - - le - lu -
al - - le - lu - ia, al - - le - lu -
num, Do-mi-num, al - - le-lu - ia, al - le - lu -


46
ia, lau - dan - tes be-ne-di-cunt Do-mi-num,
ia, lau - dan - tes be-ne - di-cunt Do-mi- num, be-ne-
ia, al - le - lu - ia, be-ne - di-cunt Do-mi- num, be - ne-
52
al - - le-lu - ia, al - -
di-cunt Do-mi- num, al - - le - lu - ia, al - -
di-cunt Do-mi- num, al - - le-lu - ia, al -
58
- le - lu - ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia.
- le - lu - ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia.
le - lu - ia, al - le-lu-ia, al - le - lu - - ia, al - - le - lu - ia.

f 113

Balletha

[213]

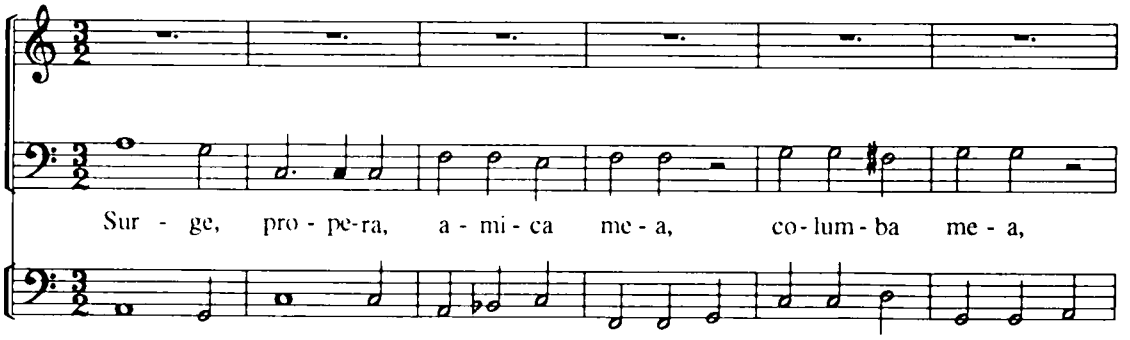


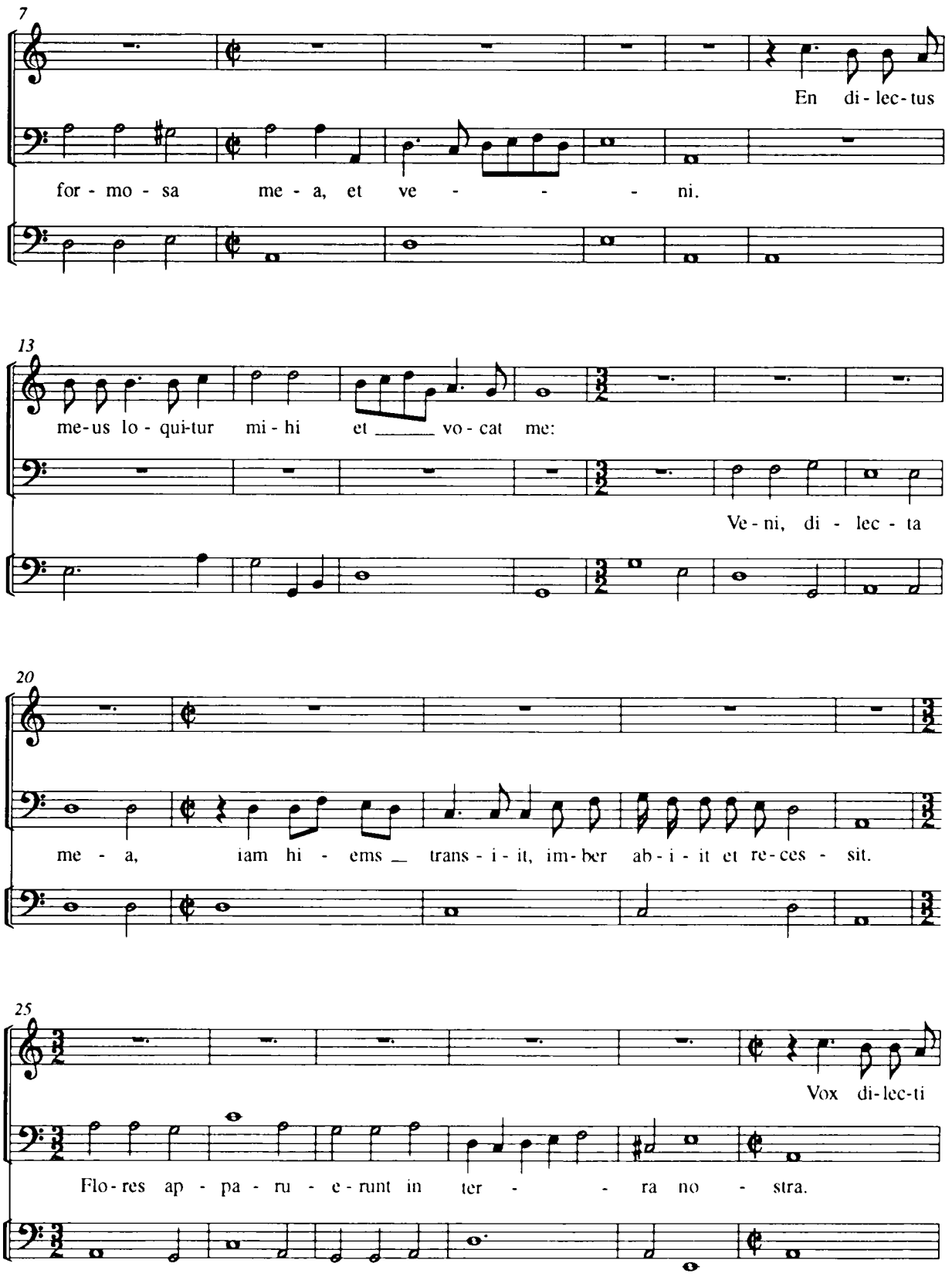
f 114

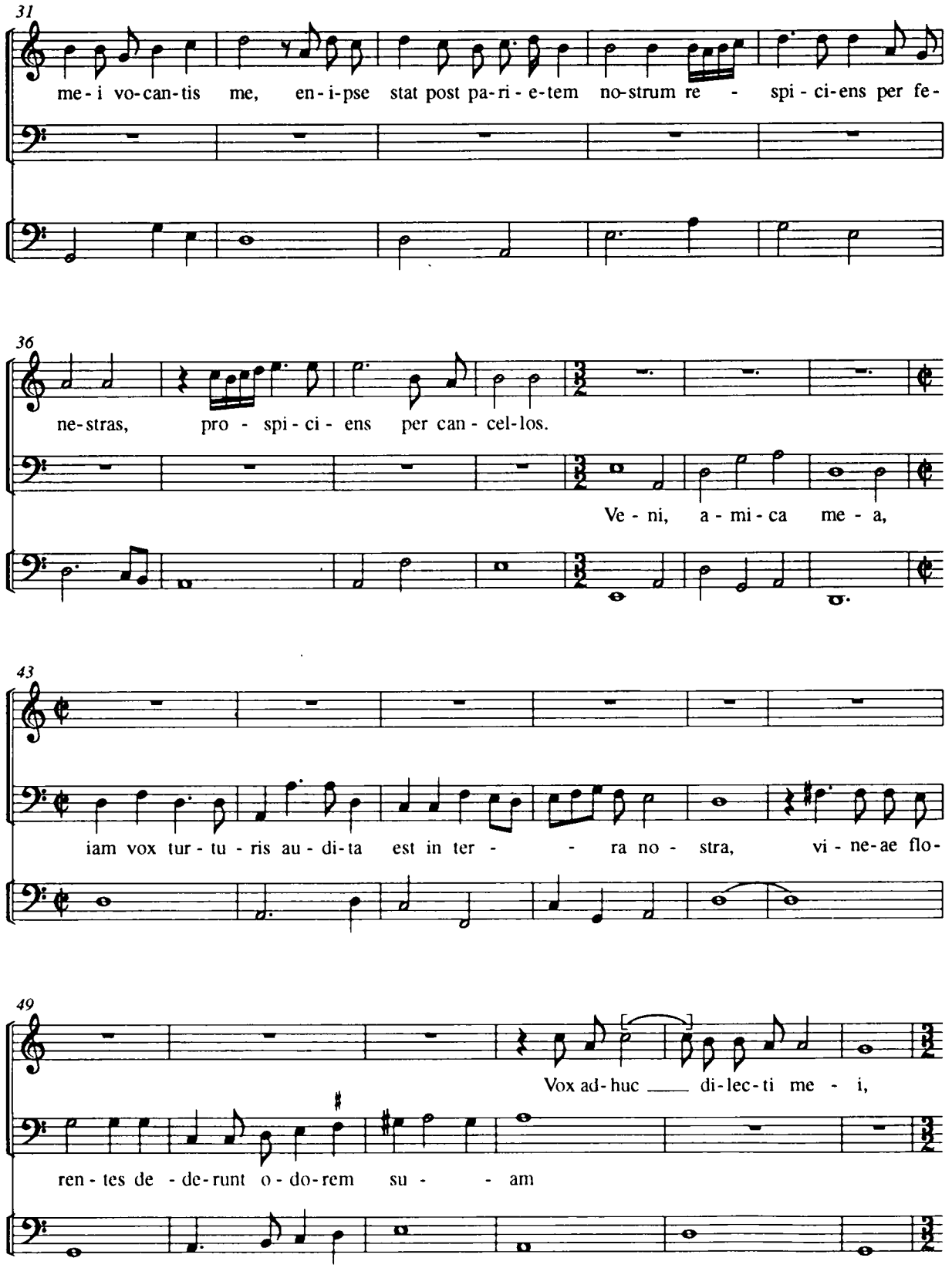
Surge, propera amica mea

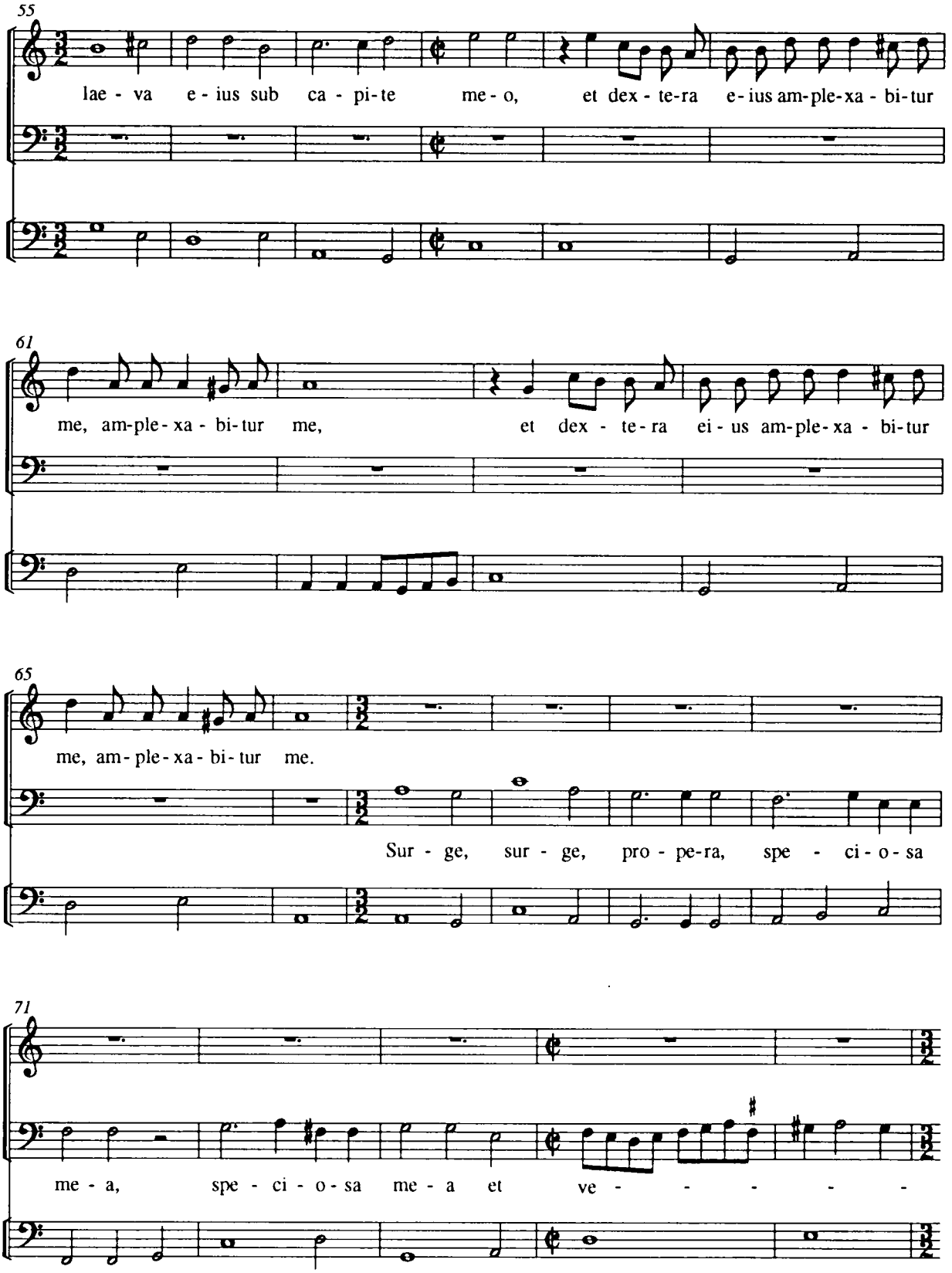
Alessandro Grandi

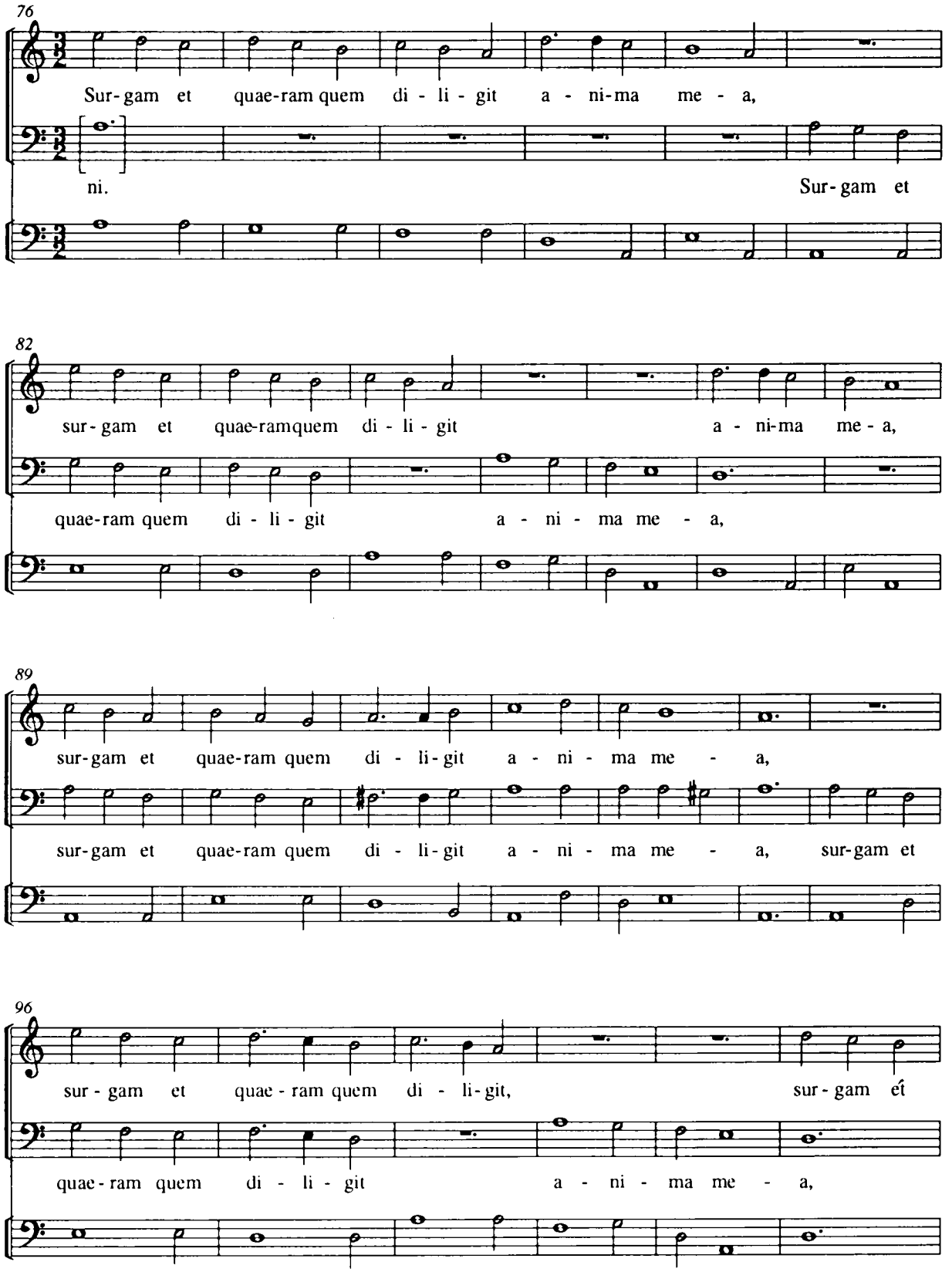
[214]

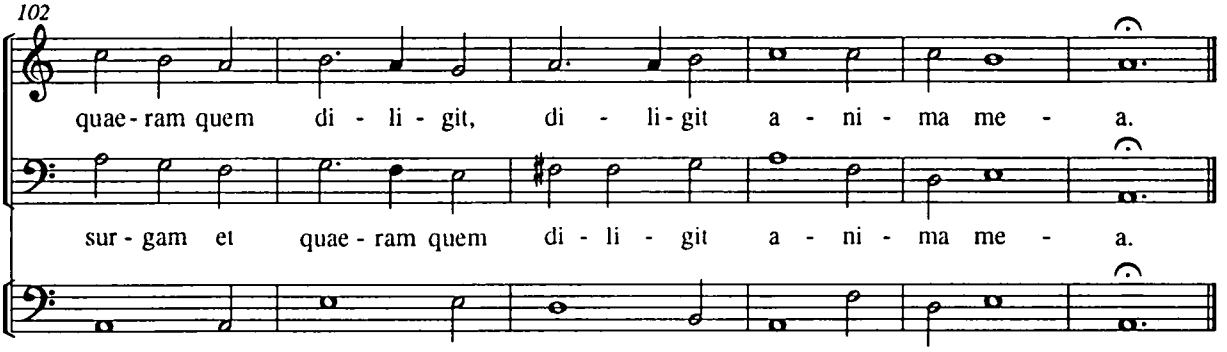



7
En di - lec - tus
for - mo - sa me - a, et ve - - - - ni.
13
me - us lo - qui - tur mi - hi et _____ vo - cat me:
Ve - ni, di - lec - ta
20
me - a, iam hi - ems _ trans - i - it, im - ber ab - i - it et re - ces - sit.
25
Vox di - lec - ti
Flo - res ap - pa - ru - e - runt in ter - - - ra no - stra.


31
me - i vo - can - tis me, en - i - pse stat post pa - ri - e - tem no - strum re - spi - ci - ens per fe -
36
ne - stras, pro - spi - ci - ens per can - cel - los.
Ve - ni, a - mi - ca me - a,
43
iam vox tur - tu - ris au - di - ta est in ter - ra no - stra, vi - ne - ae flo -
49
Vox ad - huc di - lec - ti me - i,
ren - tes de - de - runt o - do - rem su - am

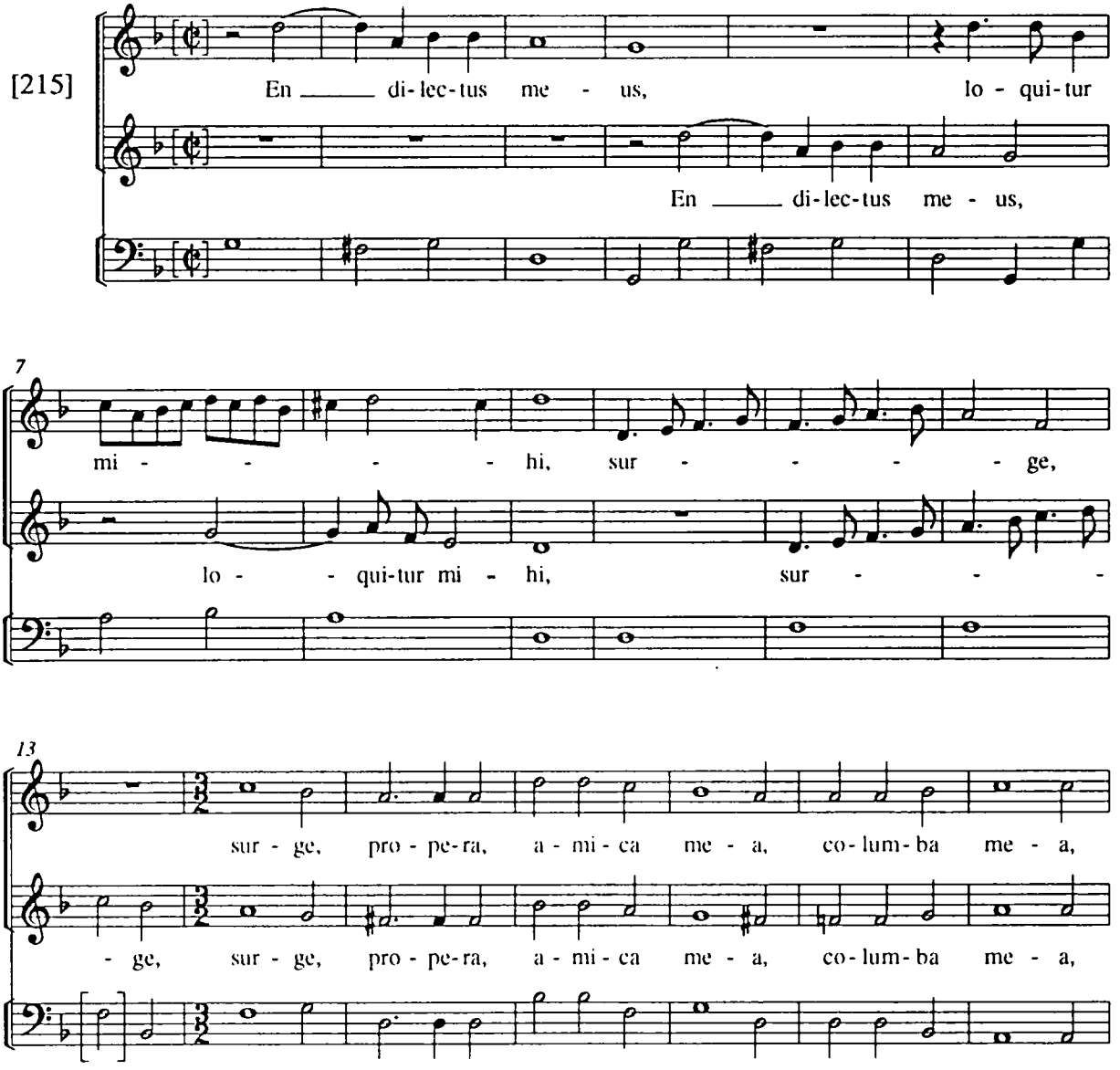

55
lae - va e - ius sub ca - pi-te me - o, et dex - te-ra e-ius am-ple-xa - bi-tur
61
me, am-ple - xa - bi-tur me, et dex - te - ra ei - us am-ple-xa - bi-tur
65
me, am - ple - xa - bi - tur me.
Sur - ge, sur - ge, pro - pe-ra, spe - ci - o - sa
71
me - a, spe - ci - o - sa me - a et ve - - - - - -

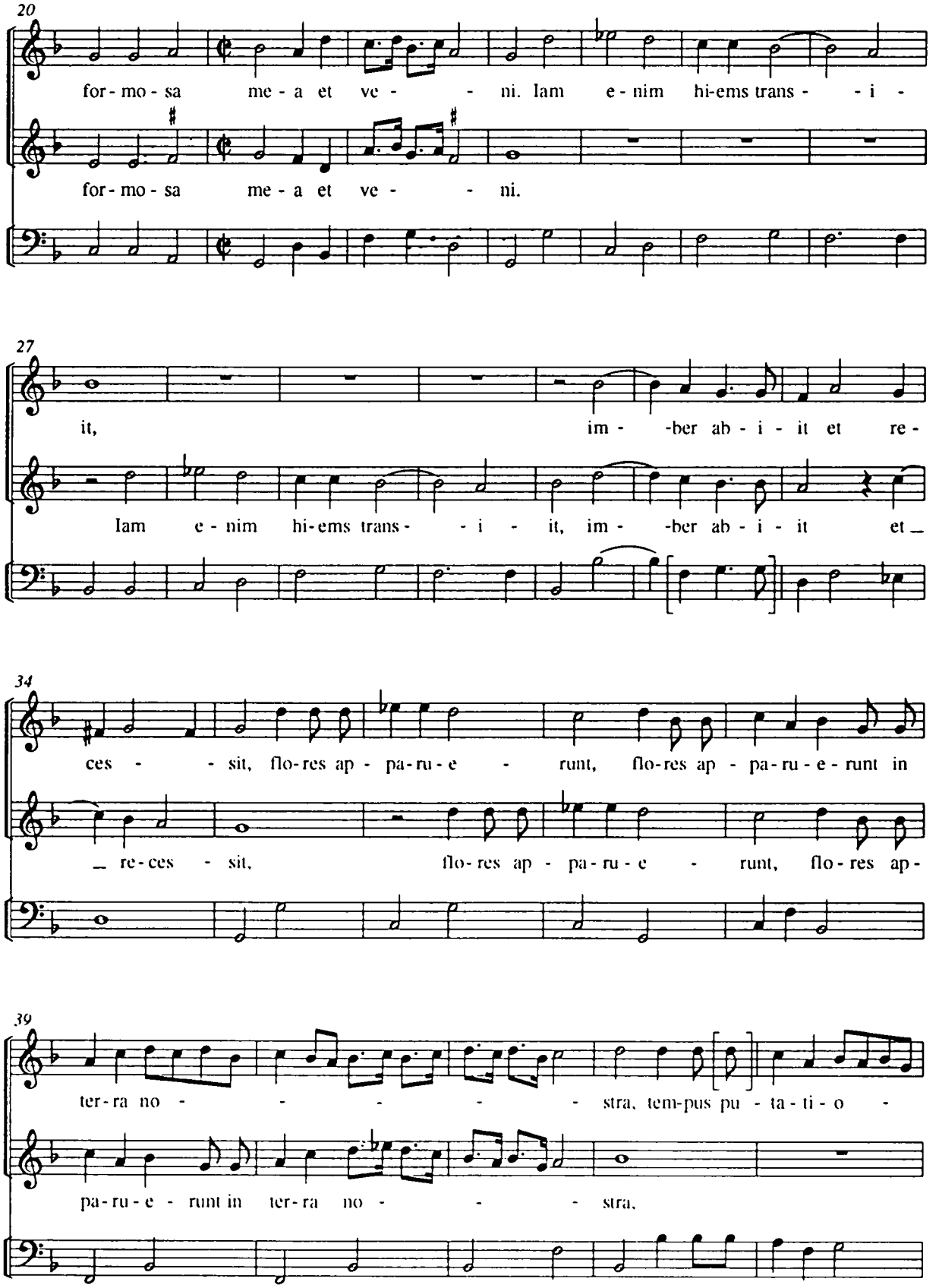

76
Sur-gam et quae-ram quem di - li - git a - ni-ma me - a,
ni.
Sur-gam et
82
sur-gam et quae-ramquem di - li - git a - ni-ma me - a,
quae-ram quem di - li - git a - ni - ma me - a,
89
sur-gam et quae-ram quem di - li-git a - ni - ma me - a,
sur-gam et quae-ram quem di - li-git a - ni - ma me - a, sur-gam et
96
sur - gam et quae - ram quem di - li-git, sur - gam et
quae - ram quem di - li - git a - ni - ma me - a,

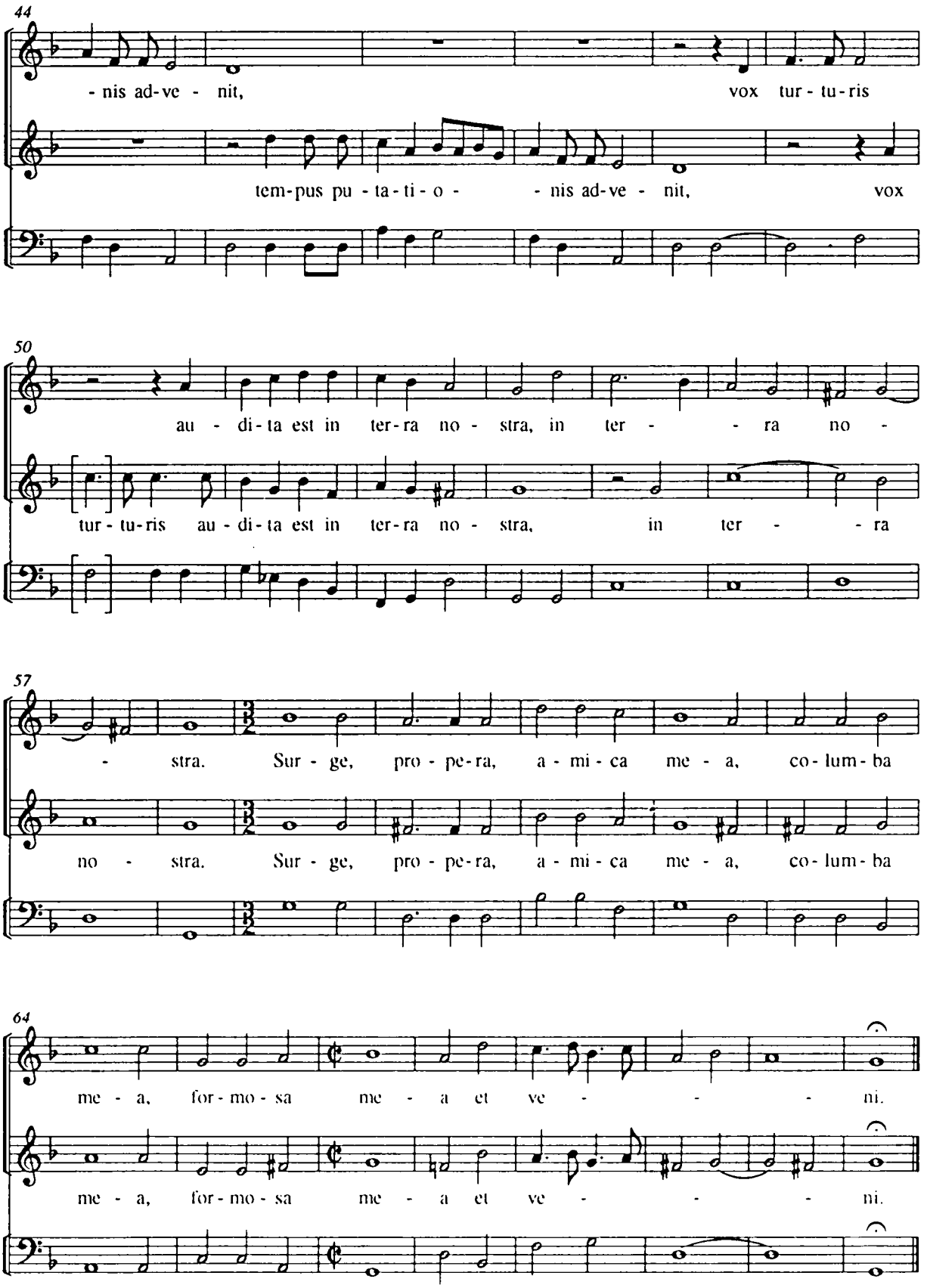


En dilectus meus, loquitur mihi, surge

f 115




20
for - mo - sa me - a et ve - - ni. Iam e - nim hi-ems trans - - i -
for - mo - sa me - a et ve - - ni.
27
it, im - -ber ab - i - it et re -
Iam e - nim hi-ems trans - - i - it, im - -ber ab - i - it et _
34
ces - - sit, flo-res ap - pa-ru - e - runt, flo-res ap - pa-ru - e - runt in
_ re-ces - sit, flo-res ap - pa-ru - e - runt, flo-res ap -
39
ter-ra no - - - - - - stra, tem-pus pu - ta - ti - o -
pa-ru - e - runt in ter-ra no - - - stra,


44
- nis ad-ve - nit,
vox tur - tu - ris
tem-pus pu - ta - ti - o -
- nis ad-ve - nit,
vox
50
au - di - ta est in ter - ra no - stra, in ter -
- ra no -
tur - tu - ris au - di - ta est in ter - ra no - stra,
in ter -
- ra
57
- stra.
Sur - ge, pro - pe - ra, a - mi - ca me - a, co - lum - ba
no - stra.
Sur - ge, pro - pe - ra, a - mi - ca me - a, co - lum - ba
64
me - a, for - mo - sa me - a et ve -
- ni.
me - a, for - mo - sa me - a et ve -
- ni.

[Misericordias Domini]

Sinfonia. Duo vioneli

[216]

7

15

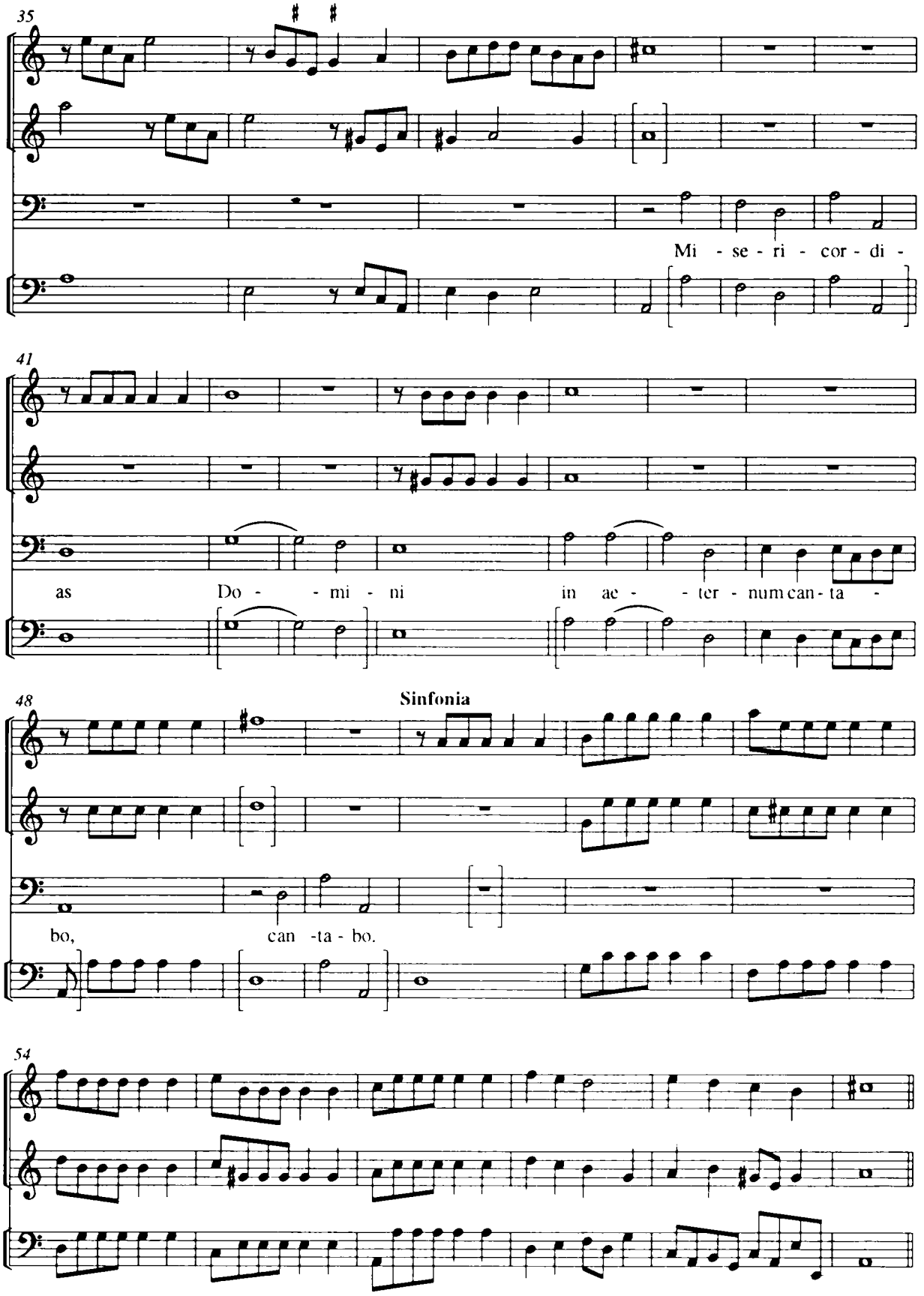
Bassus solus

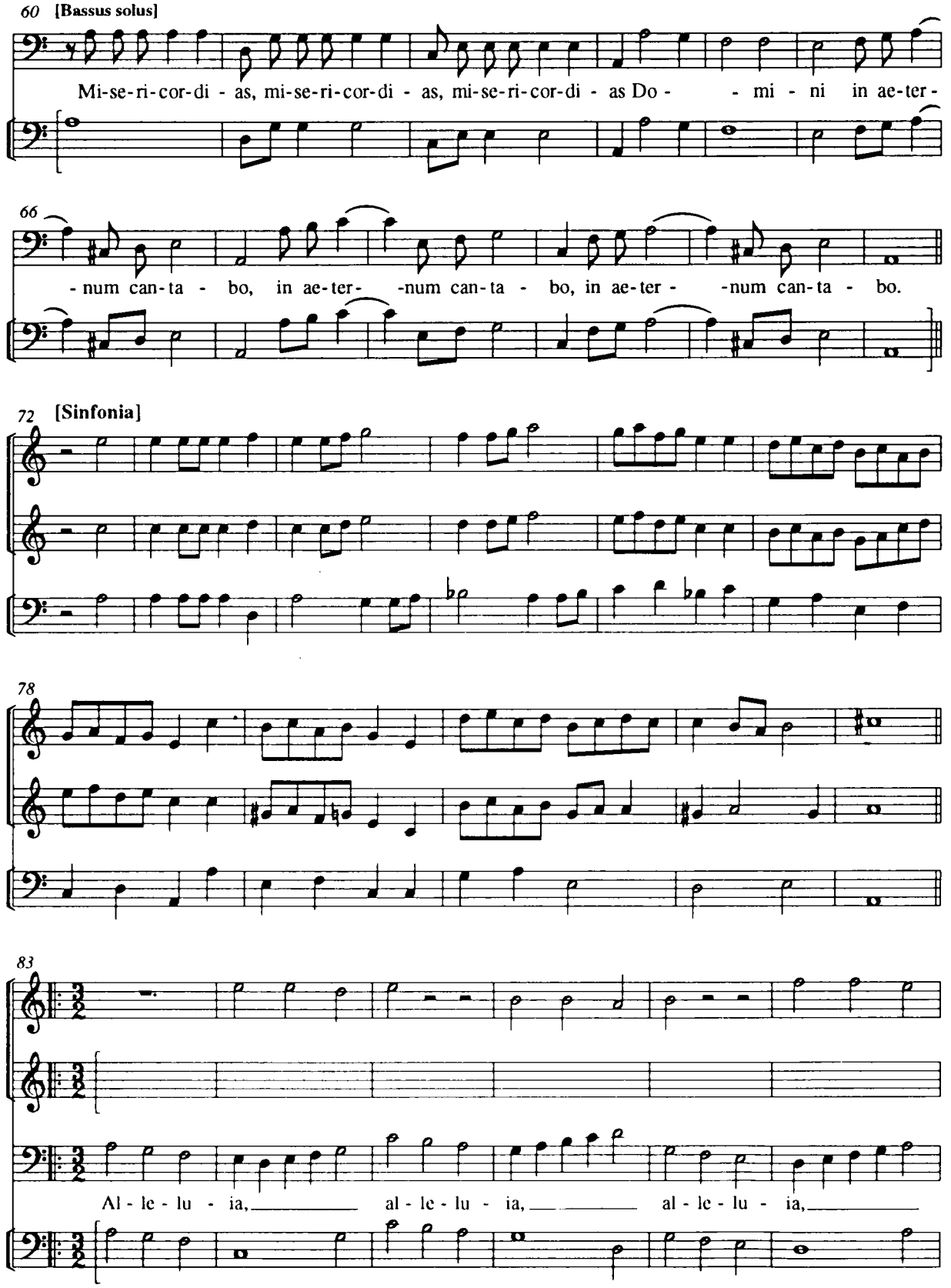
Mi - - se - ri - cor - di - as Do - - mi - ni in ae -

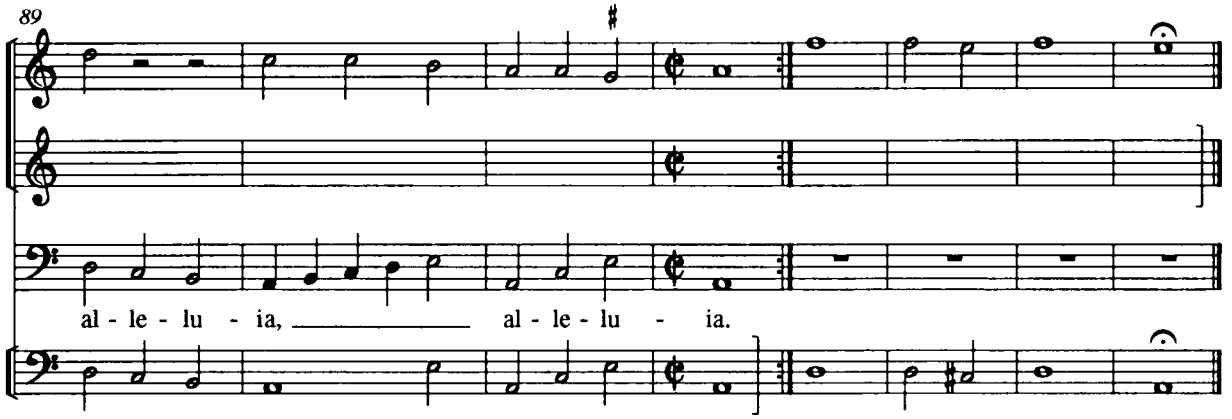
22

ter - num can - ta - bo, in ae - ter - num can - ta - - - - - bo.

29 **Sinfonia**

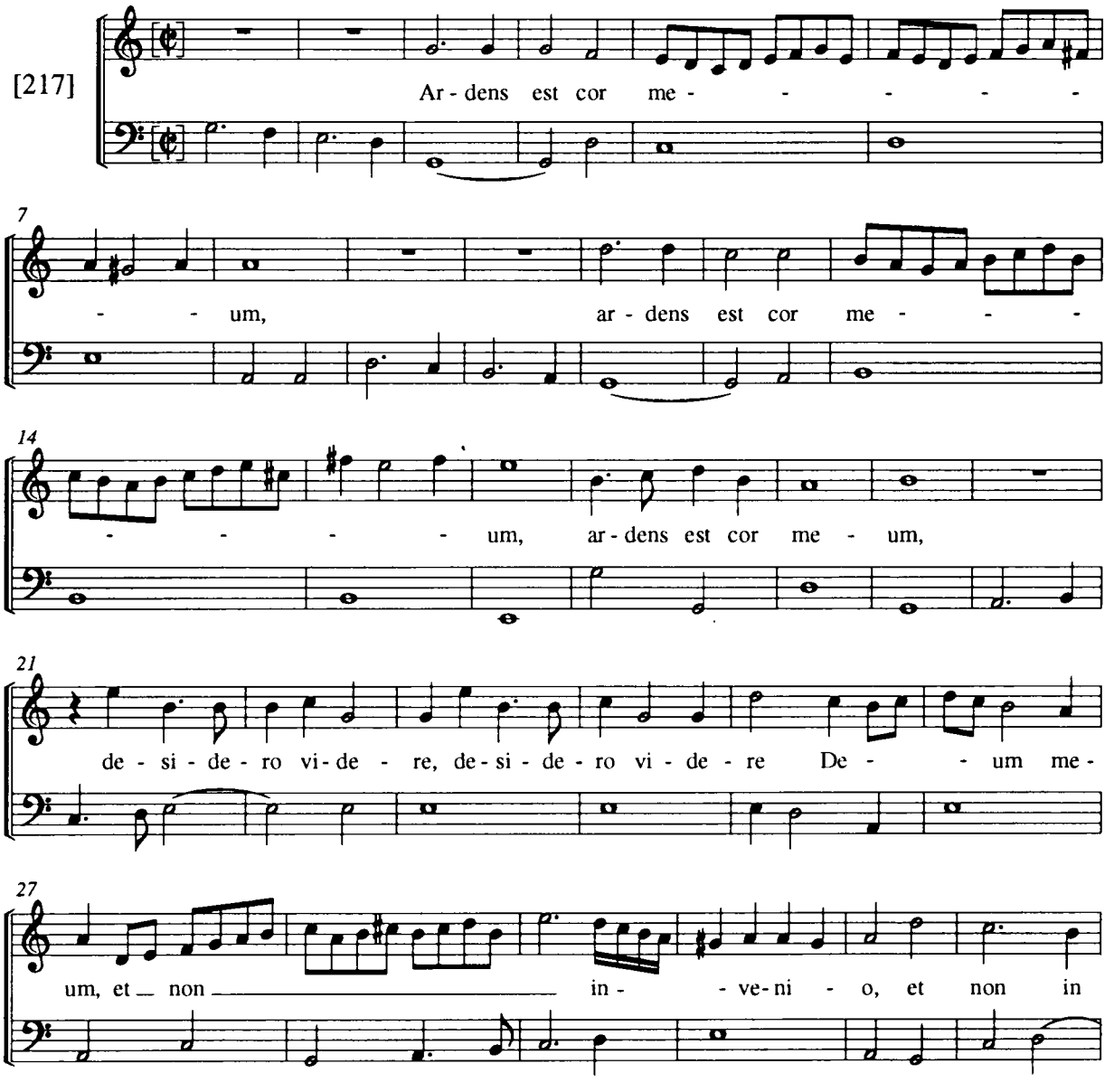

35
Mi - se - ri - cor - di -
41
as Do - - mi - ni in ae - - ter - num can - ta -
48
Sinfonia
bo, can - ta - bo.
54

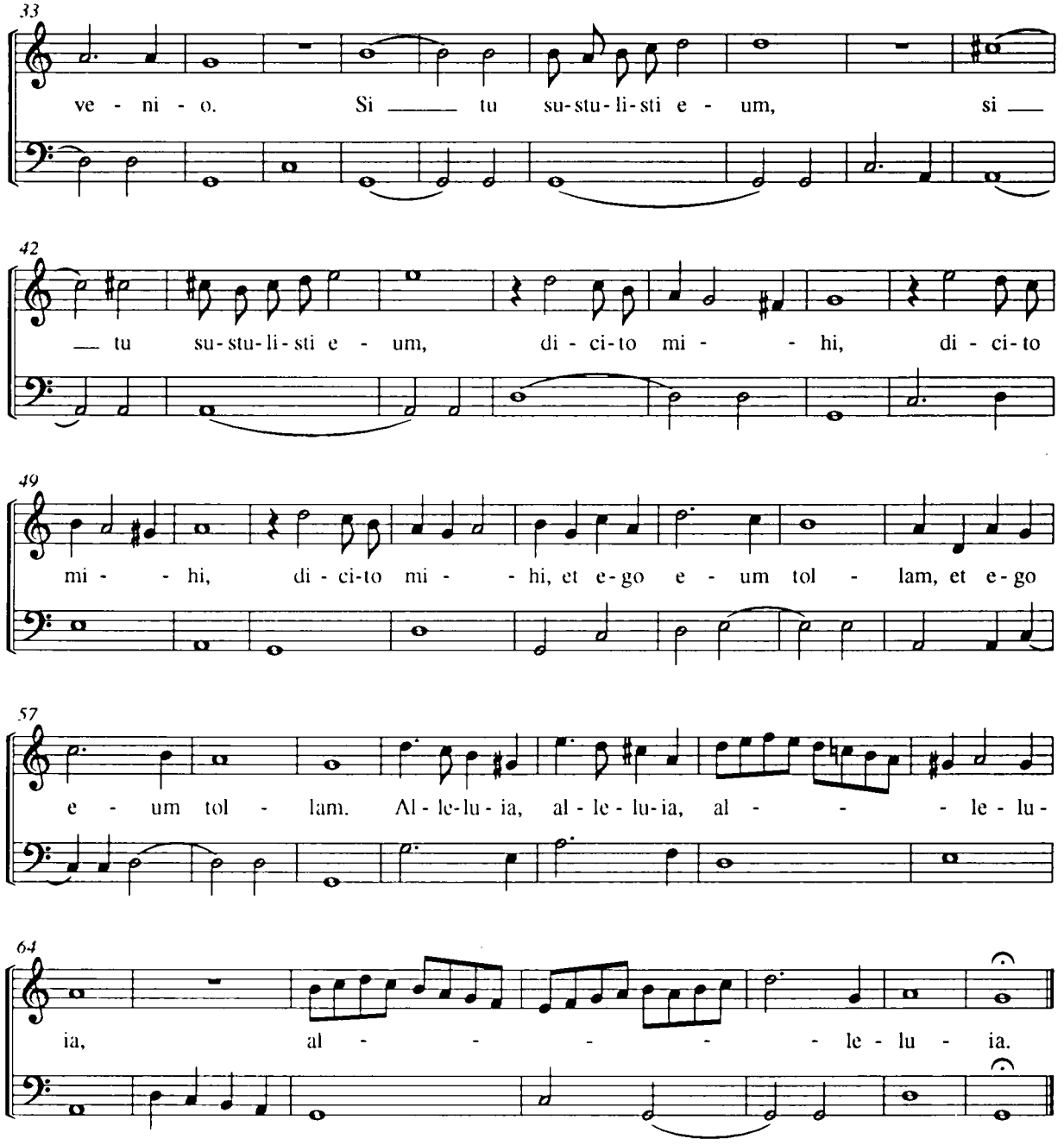

60 [Bassus solus]
Mi-se-ri-cor-di - as, mi-se-ri-cor-di - as, mi-se-ri-cor-di - as Do - - mi - ni in ae-ter-
66
- num can-ta - bo, in ae-ter- -num can-ta - bo, in ae-ter - -num can-ta - bo.
72 [Sinfonia]
78
83
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,



Ardens est cor meum

f 117

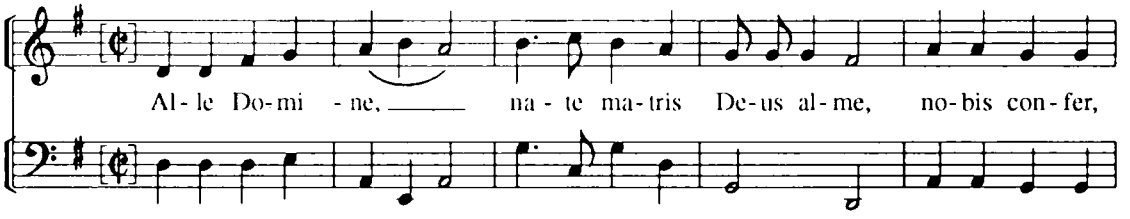


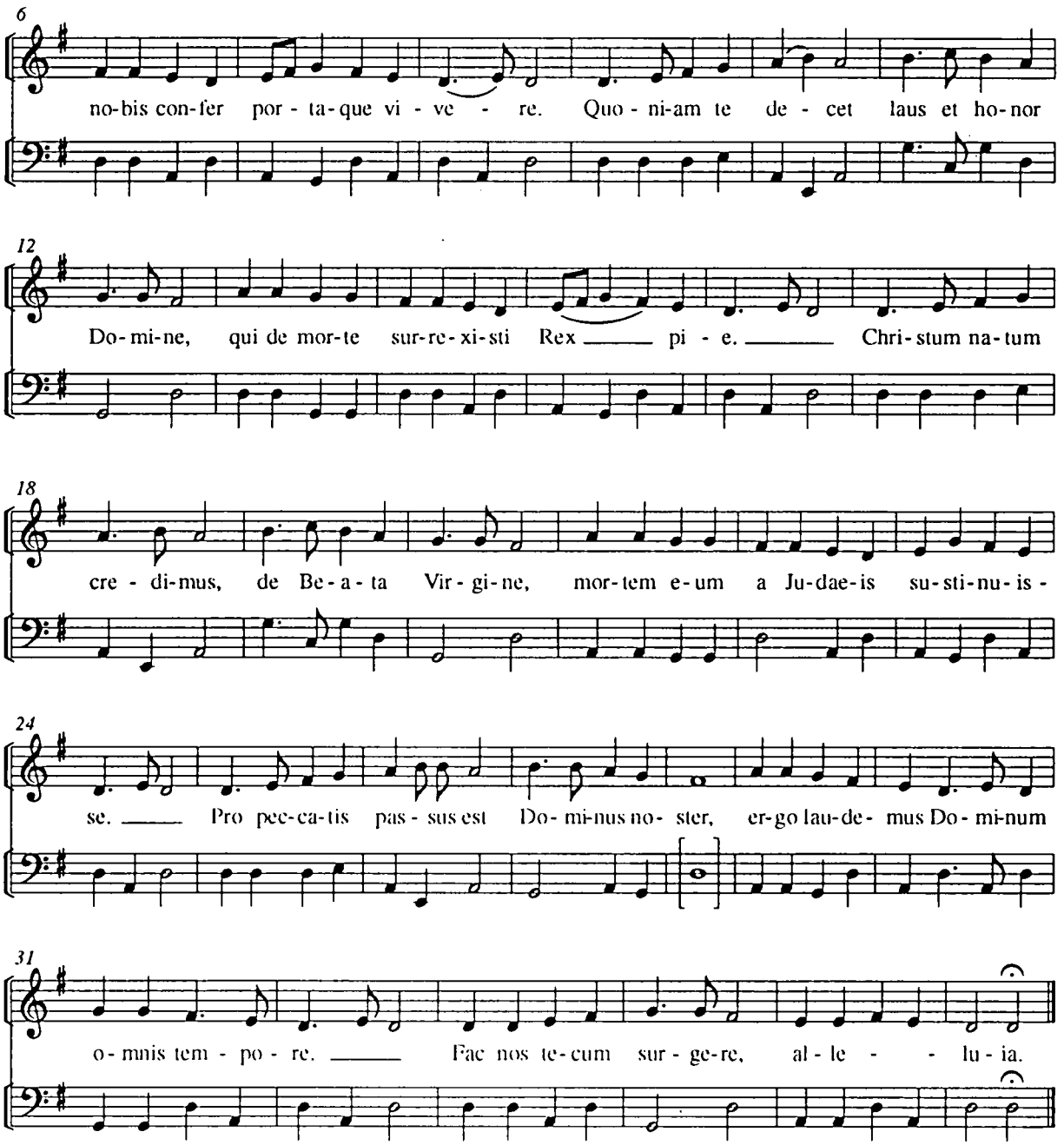


f 117

Alle Domine

[218]

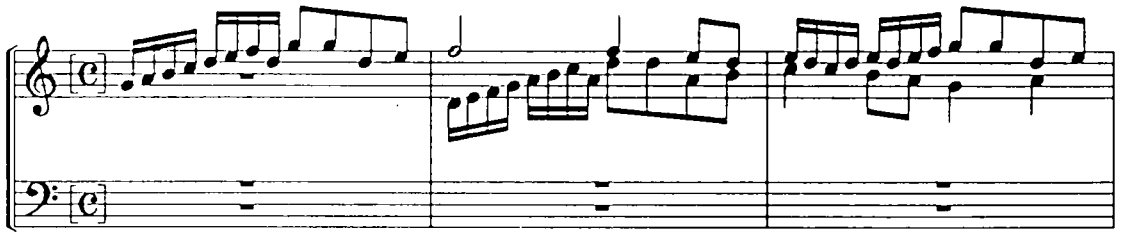


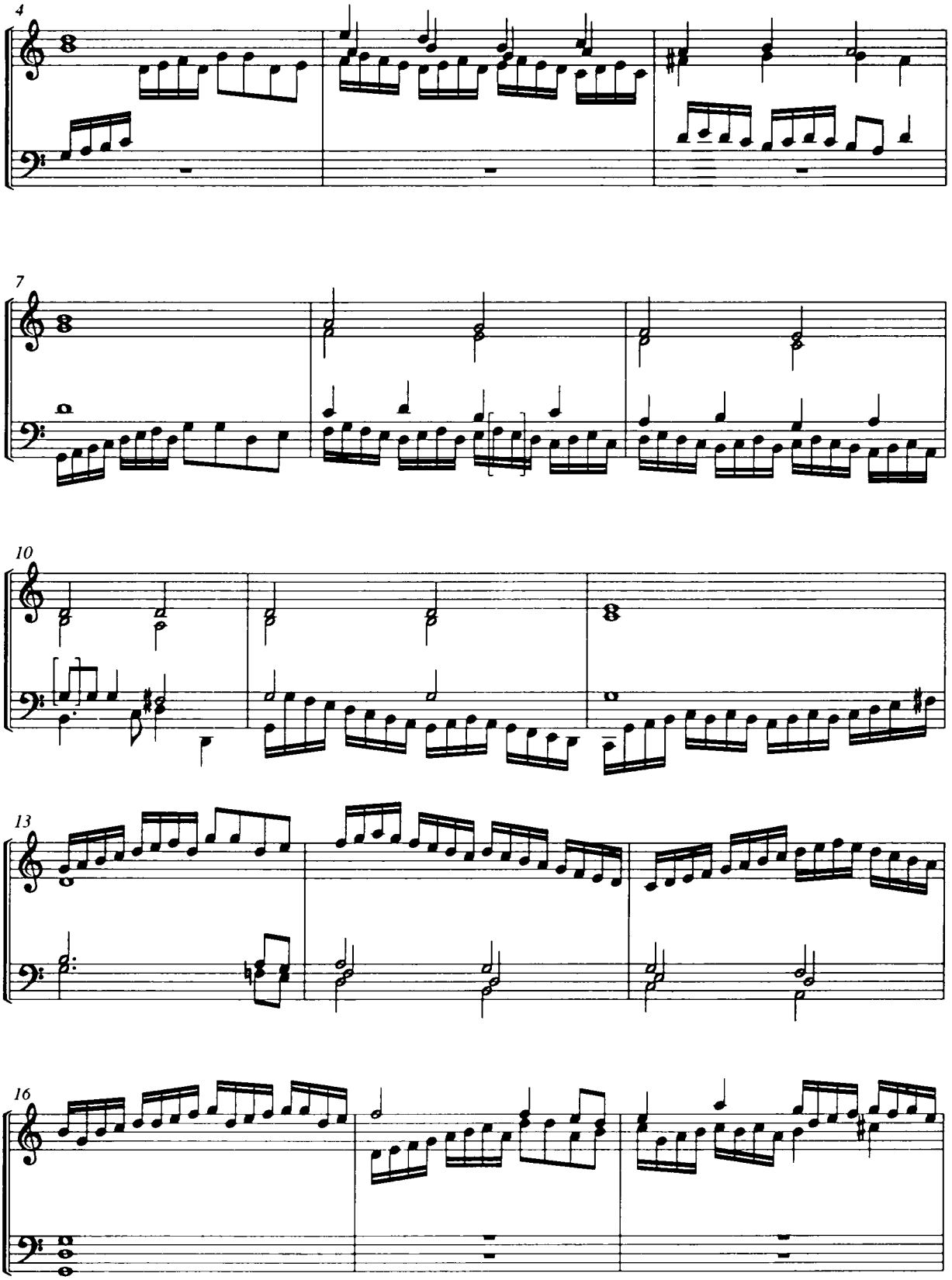


Canzon VIII. toni

f 118

[219]

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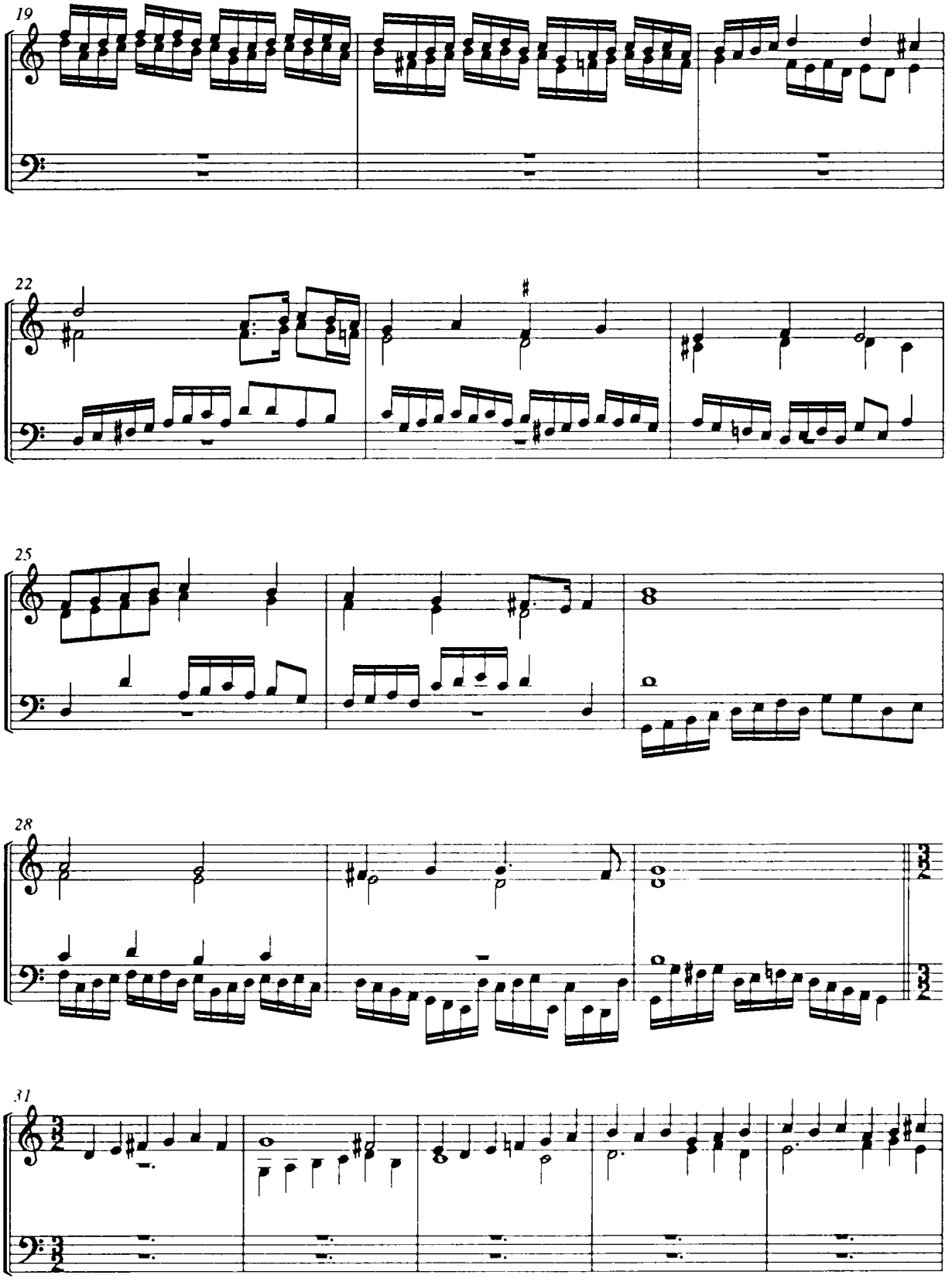
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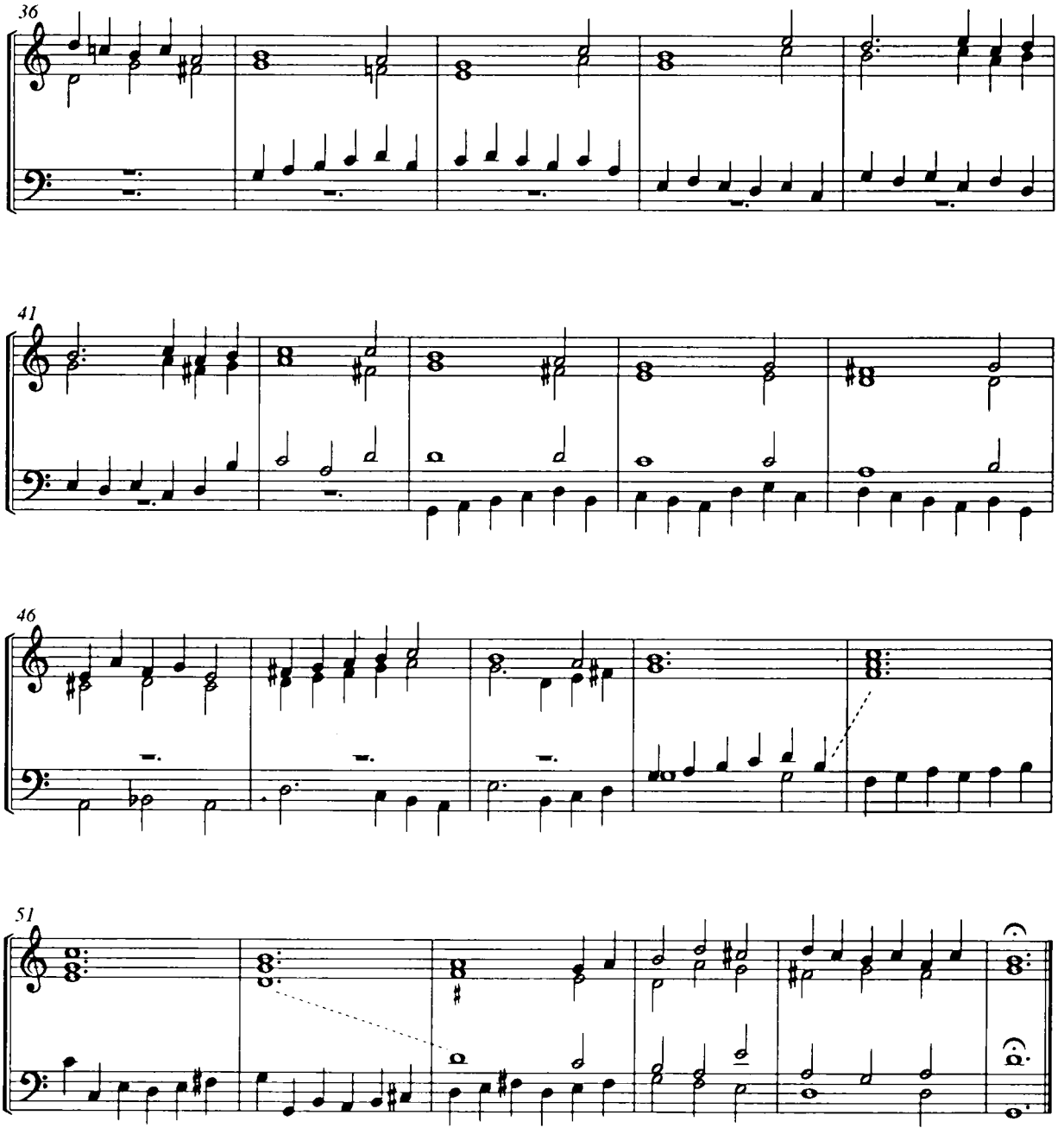
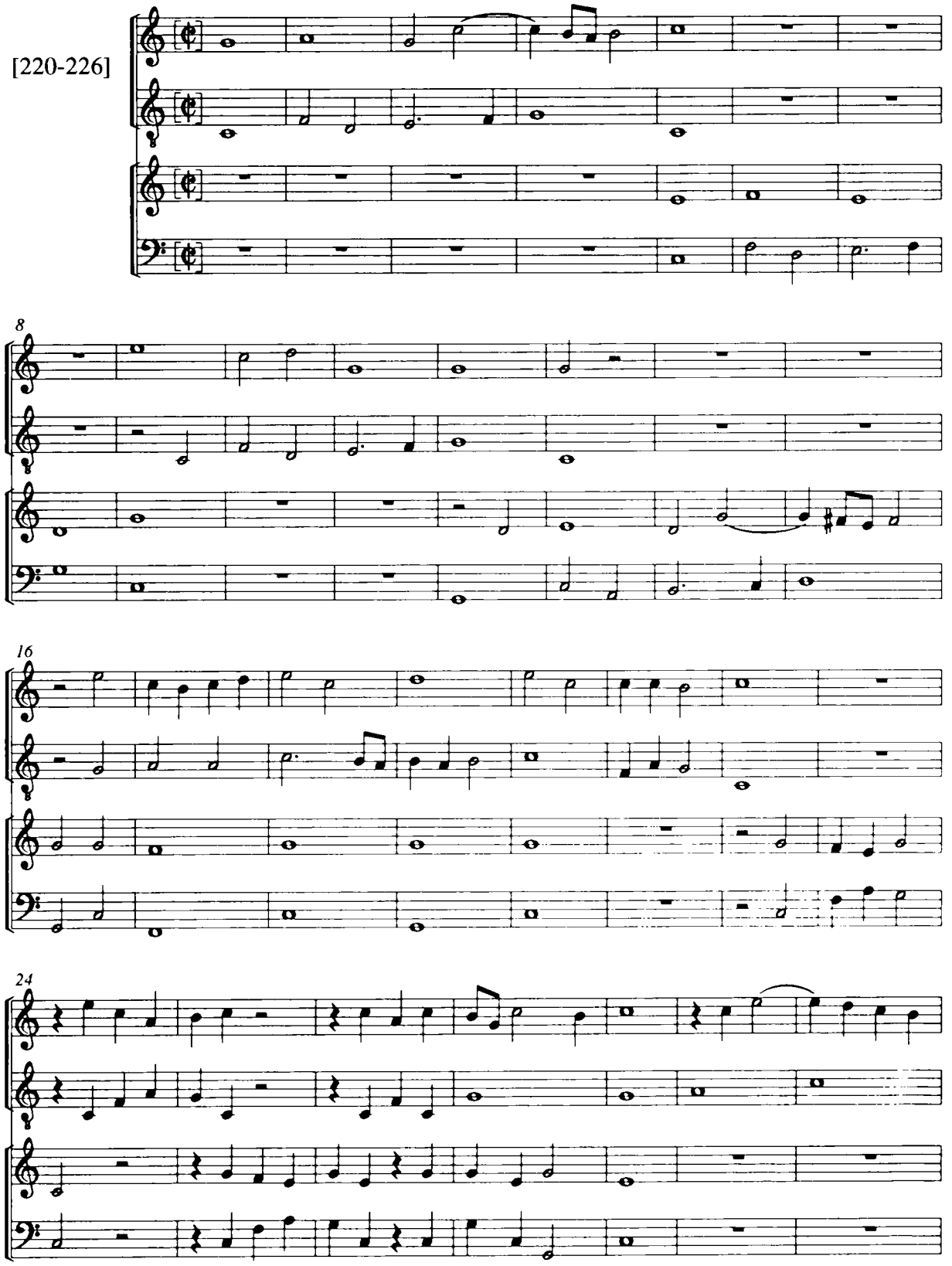
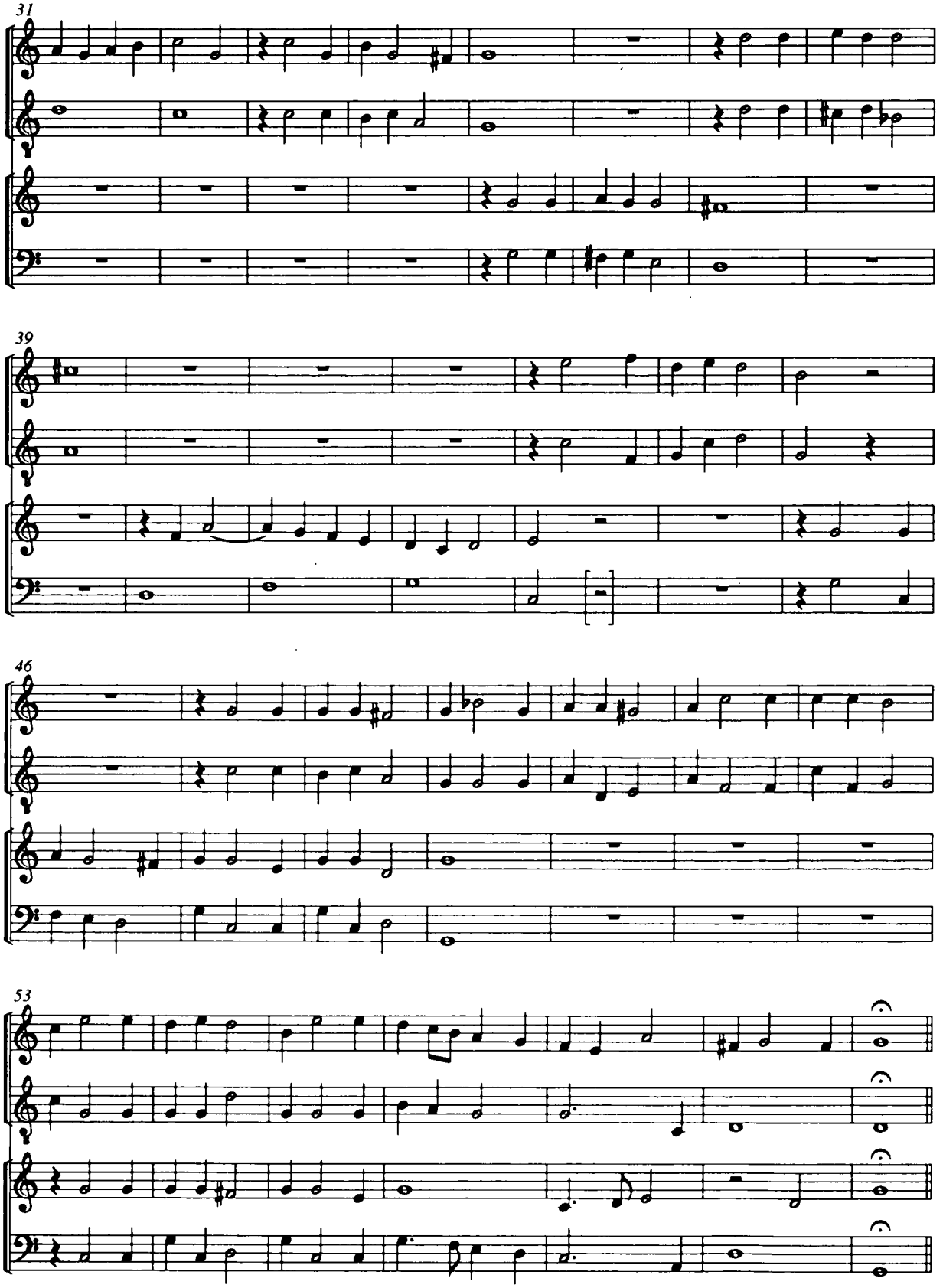

36
41
46
51

Magnificat VIII. toni

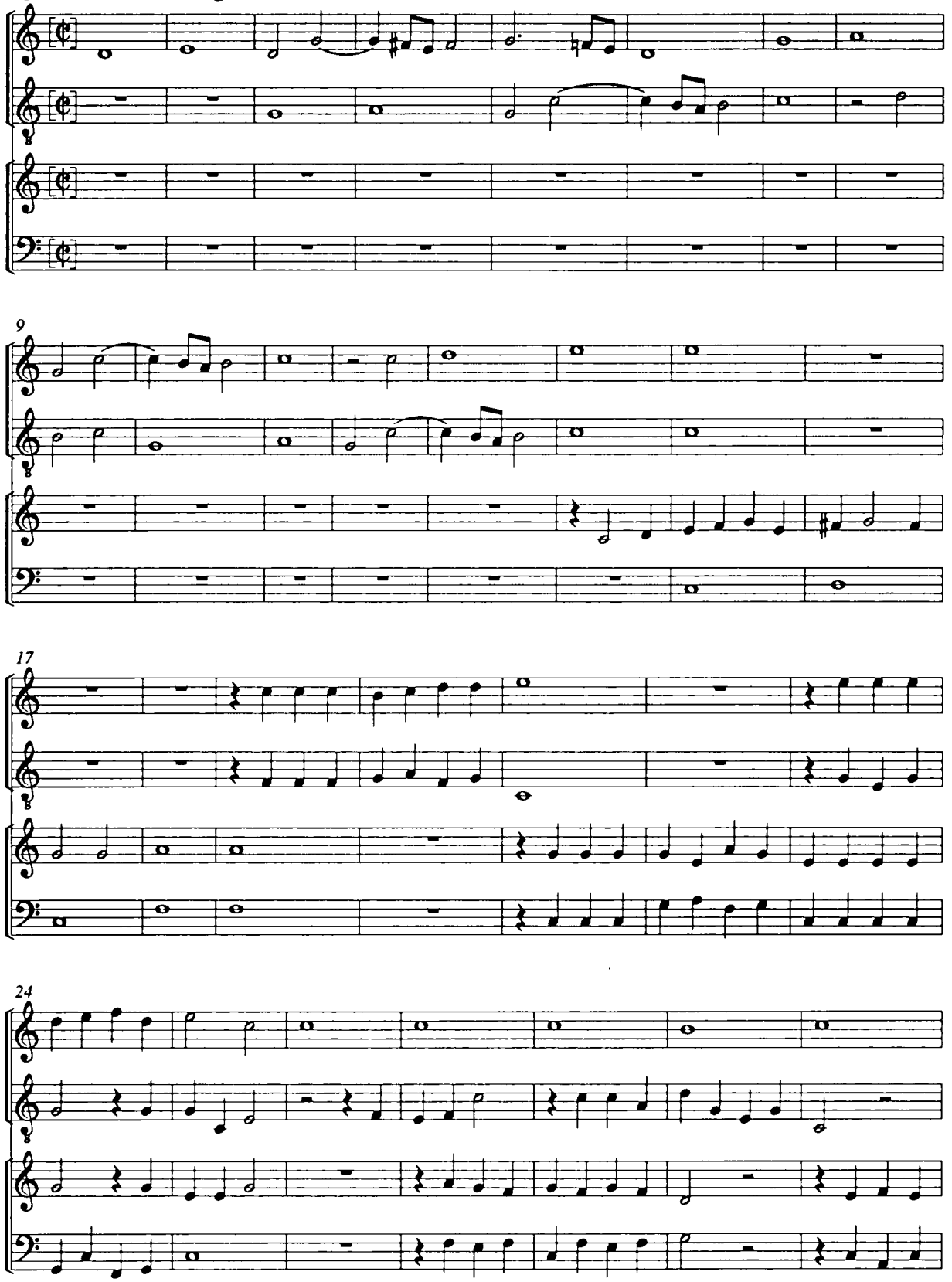
Et exultavit **Hyeronimus Praetorius**

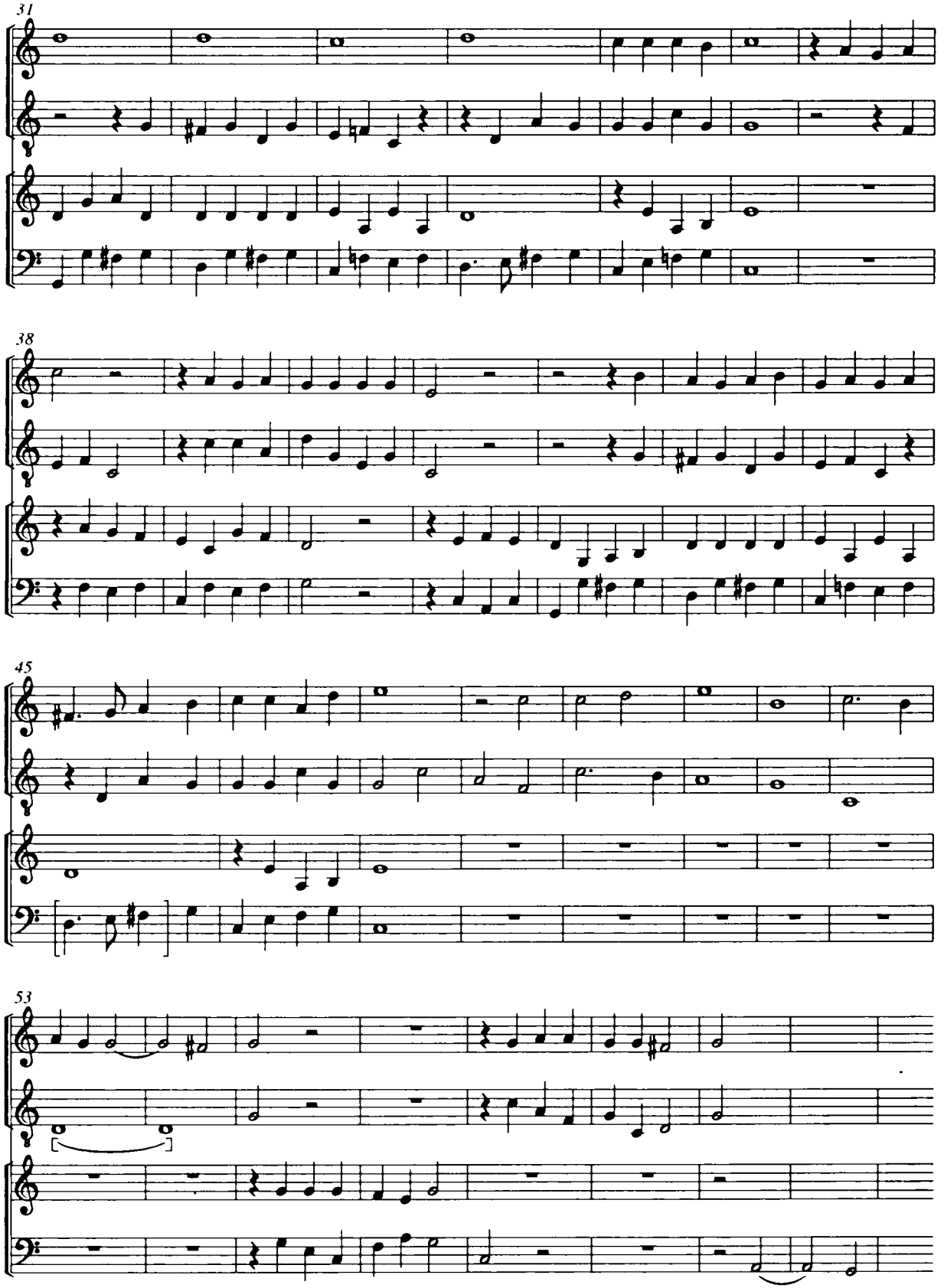
[220-226]



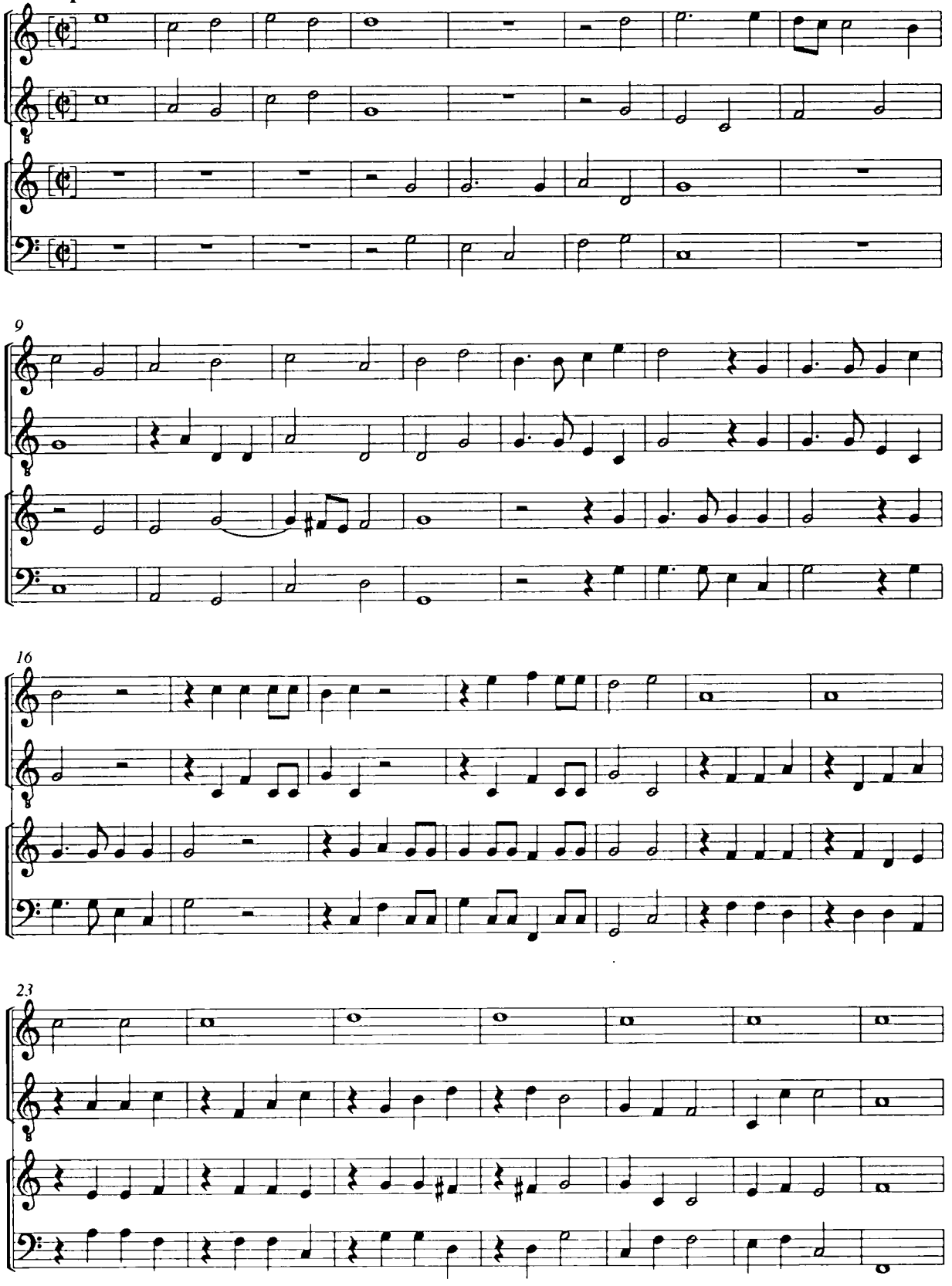

31
39
46
53

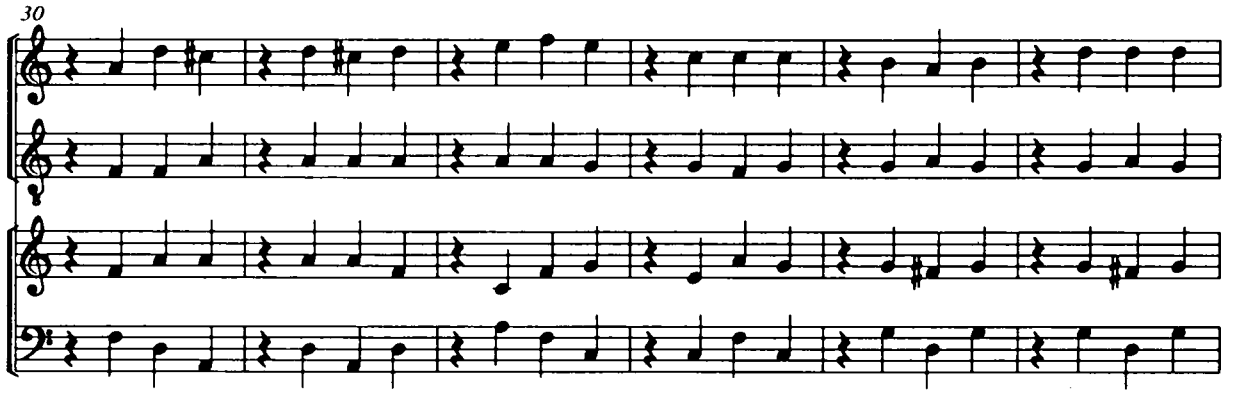
Quia fecit mihi magna

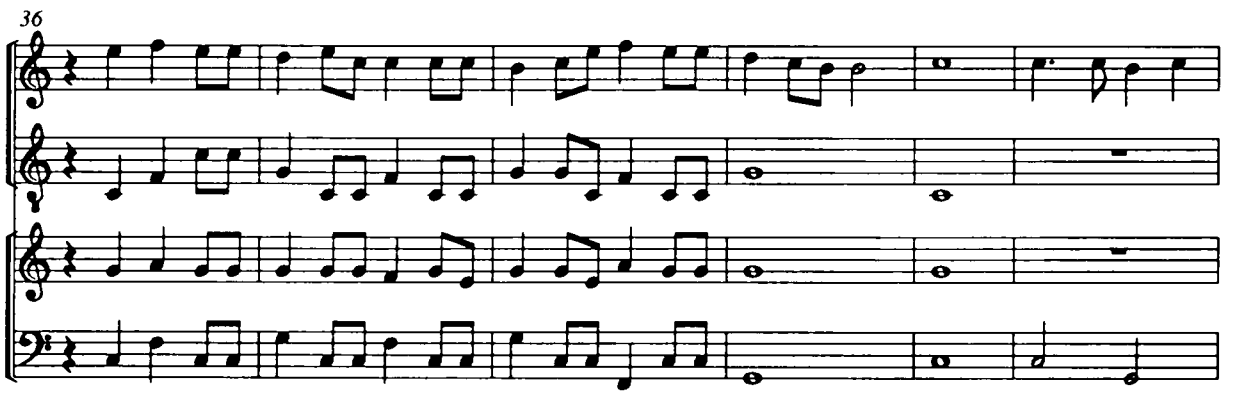


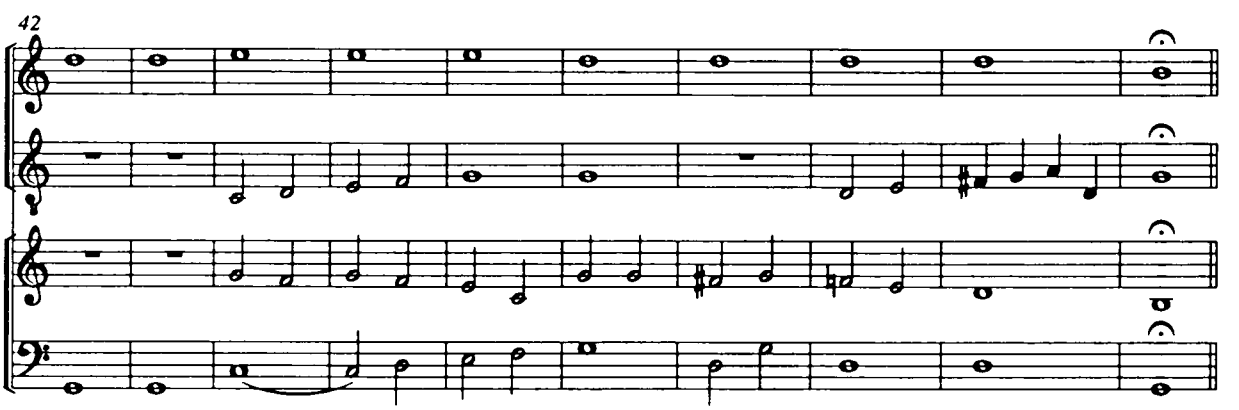

31
38
45
53

Fecit potentiam in brachio suo

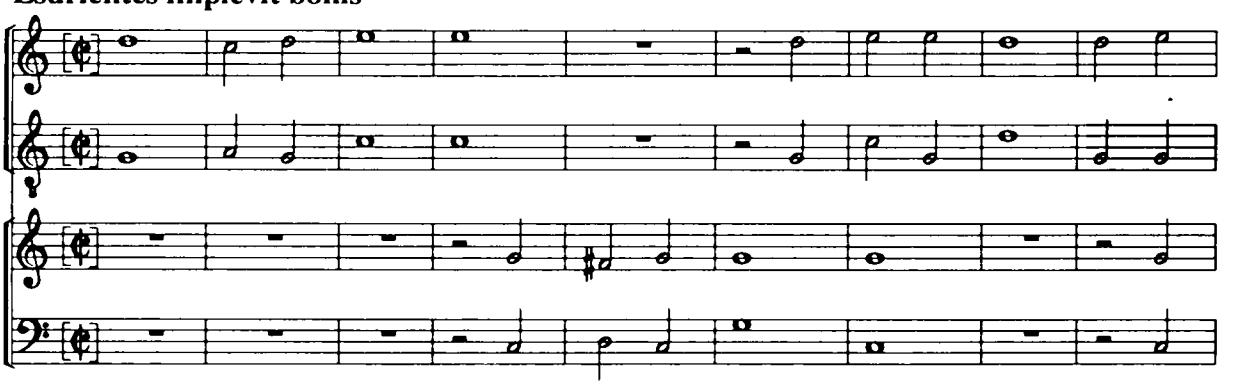


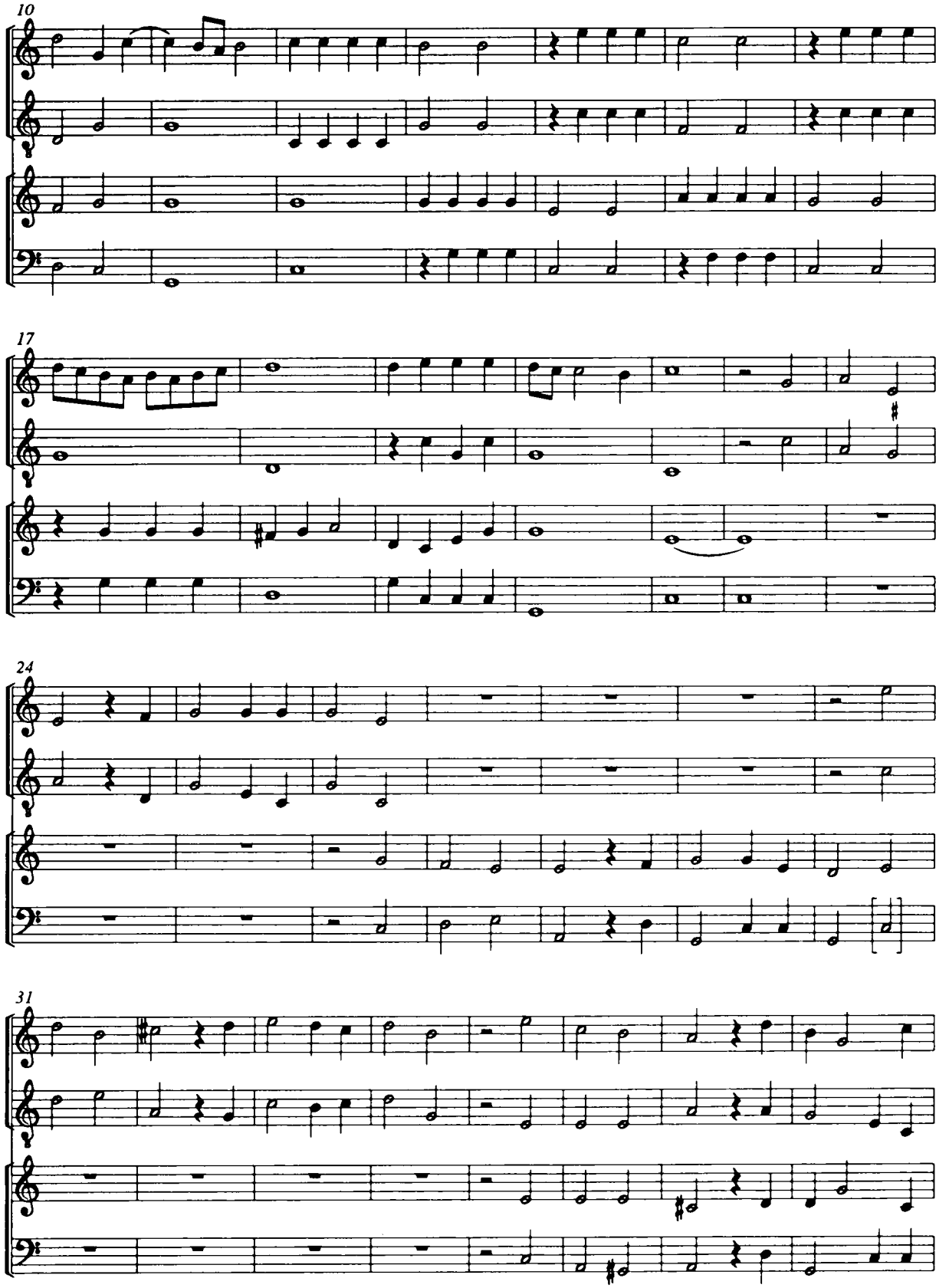






Esurientes implevit bonis

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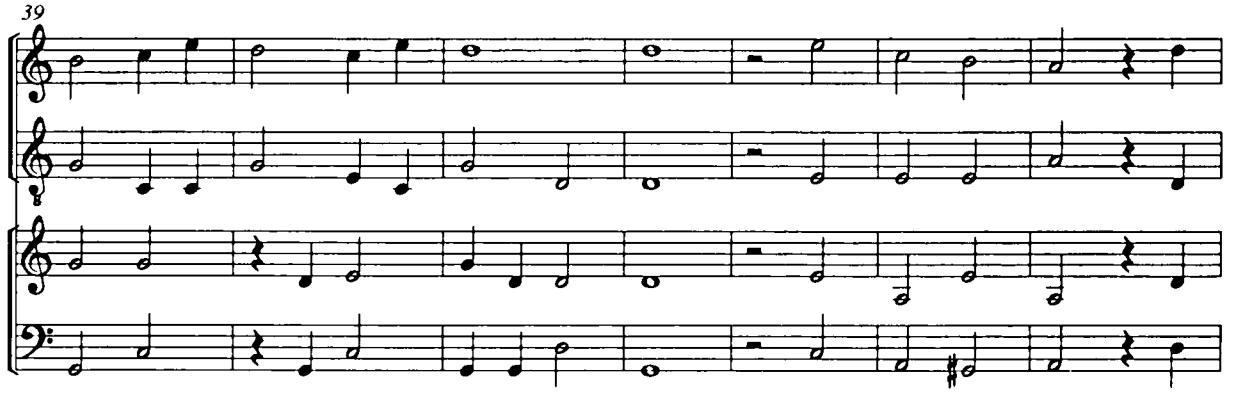
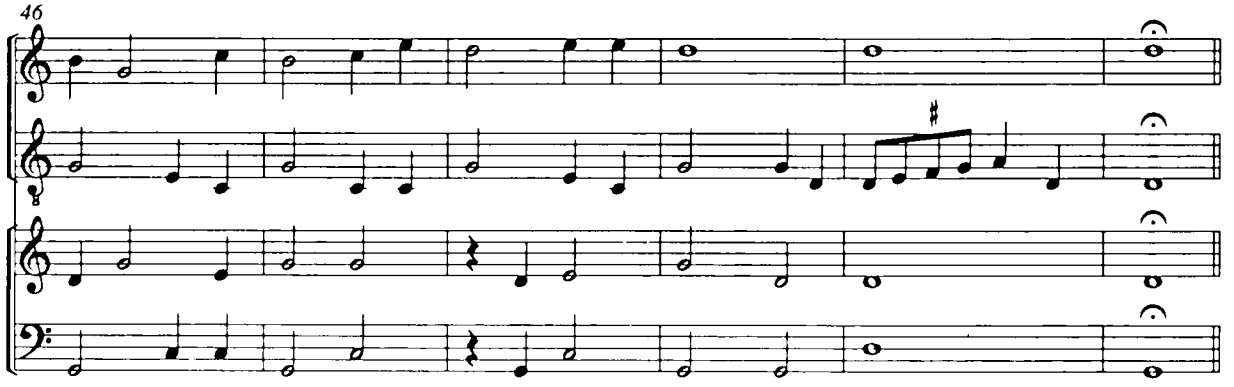
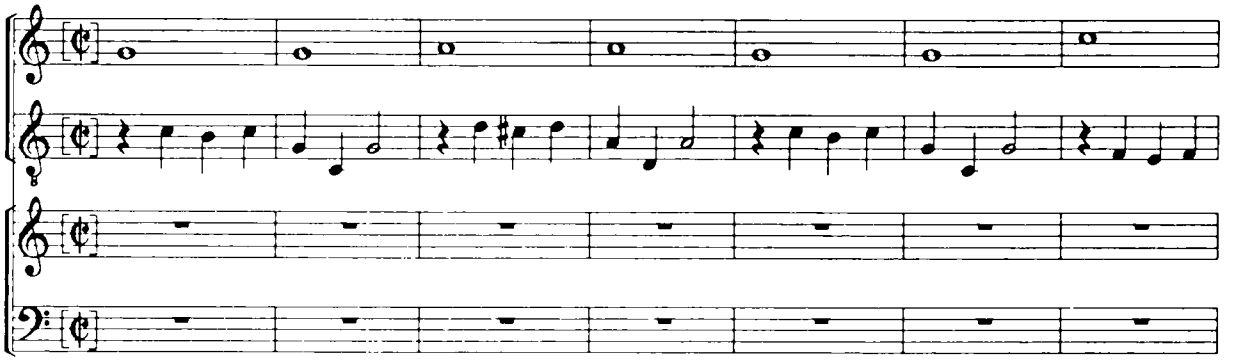
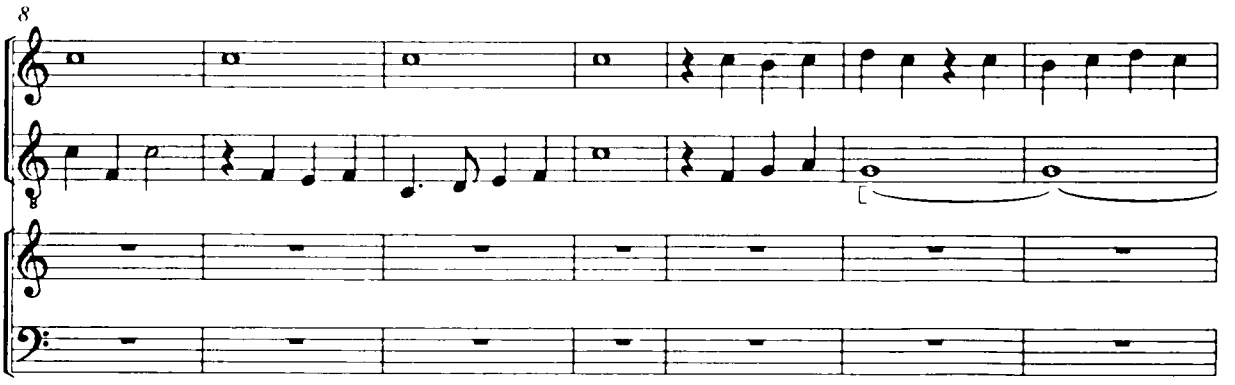
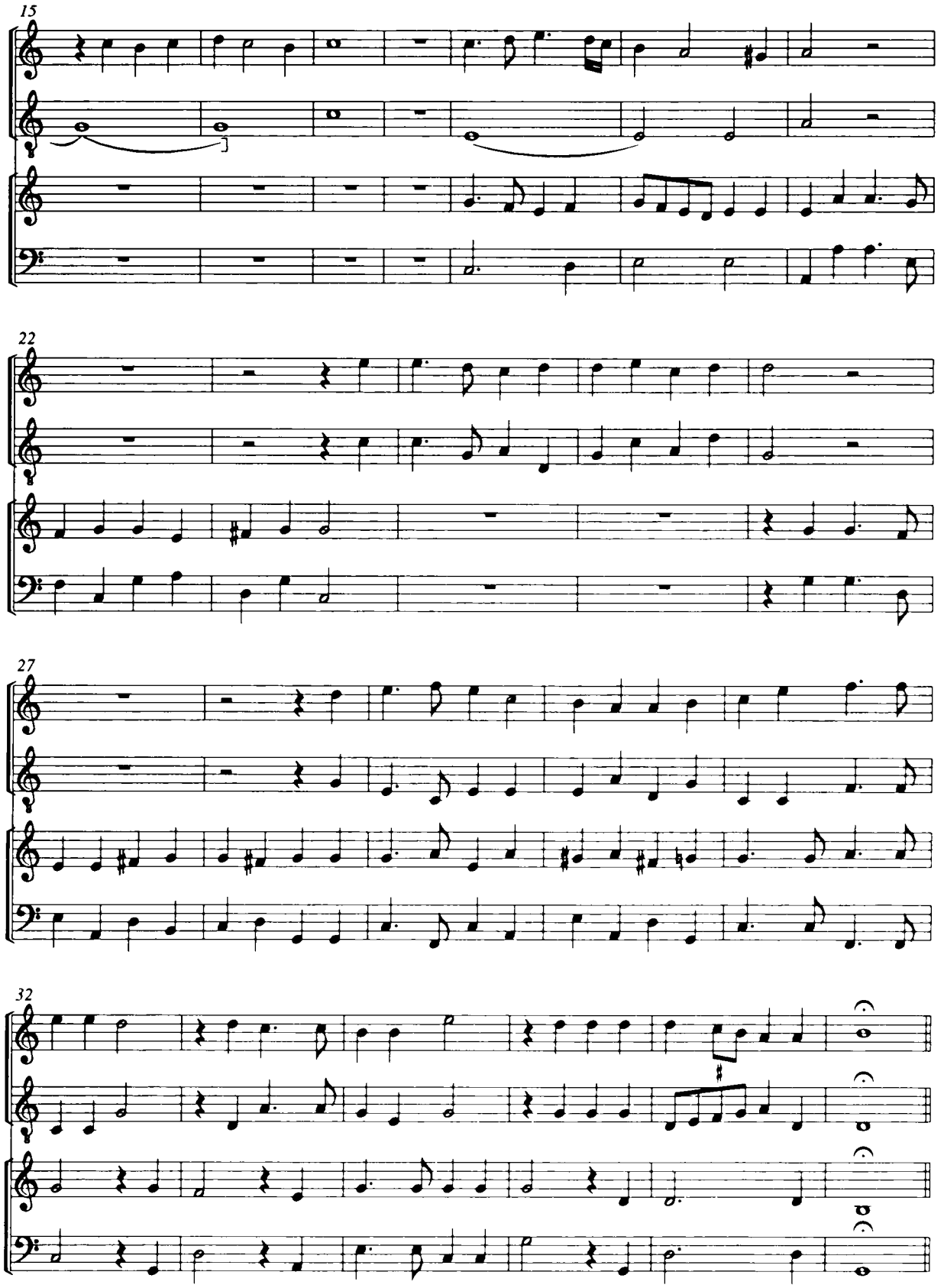




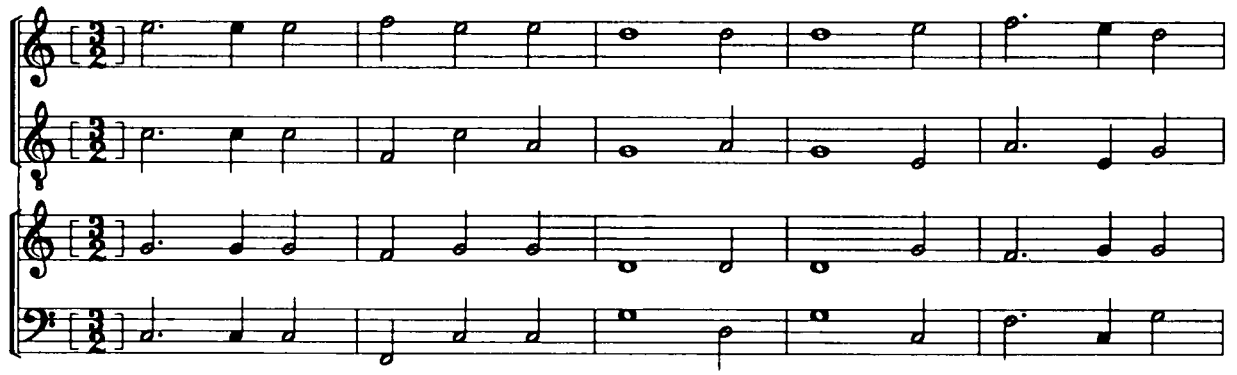
Sicut locutus est ad Patres nostros

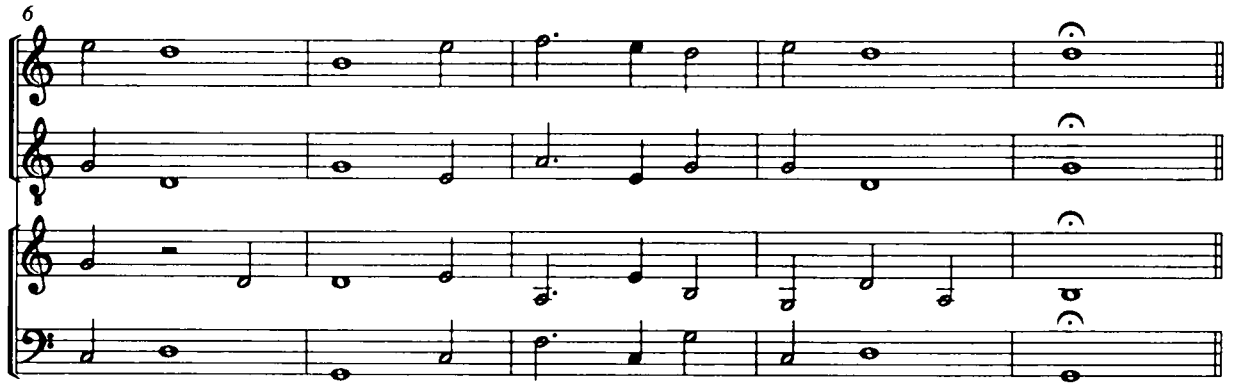




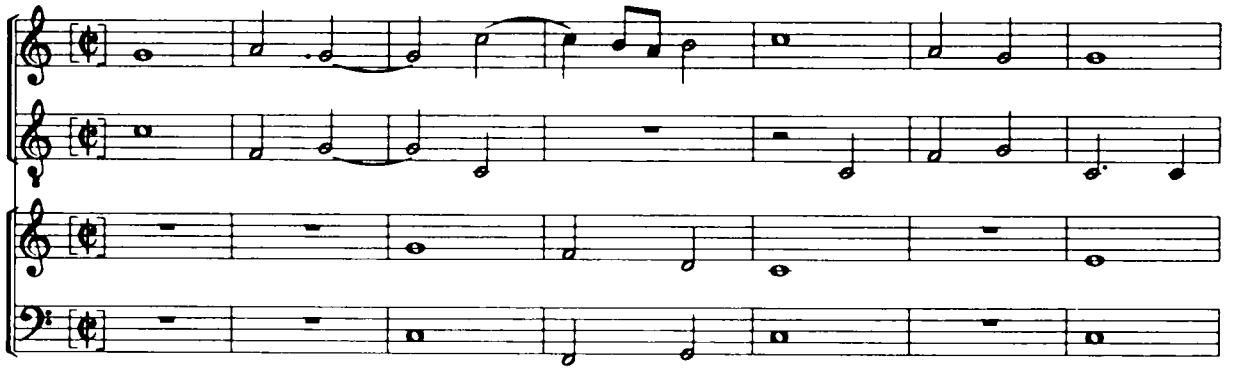

15
22
27
32

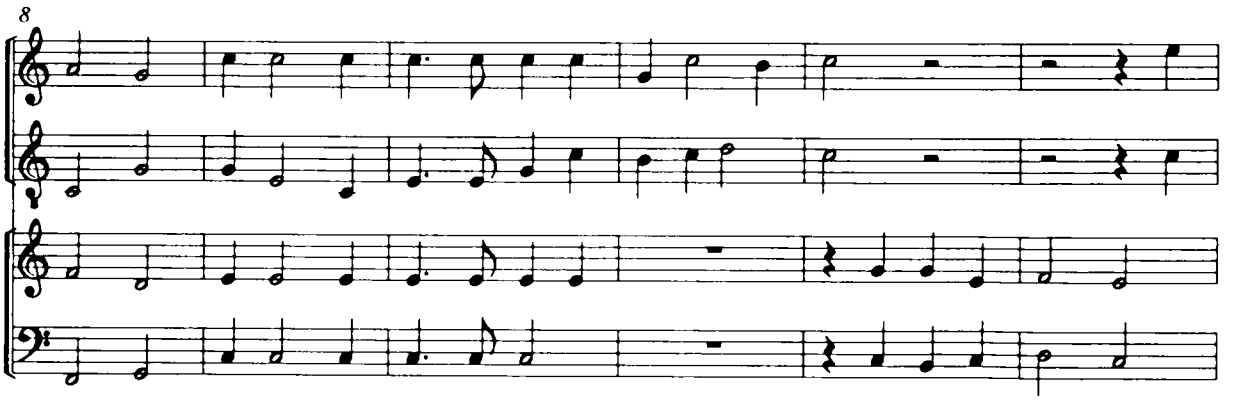
Gloria Patri et Filio

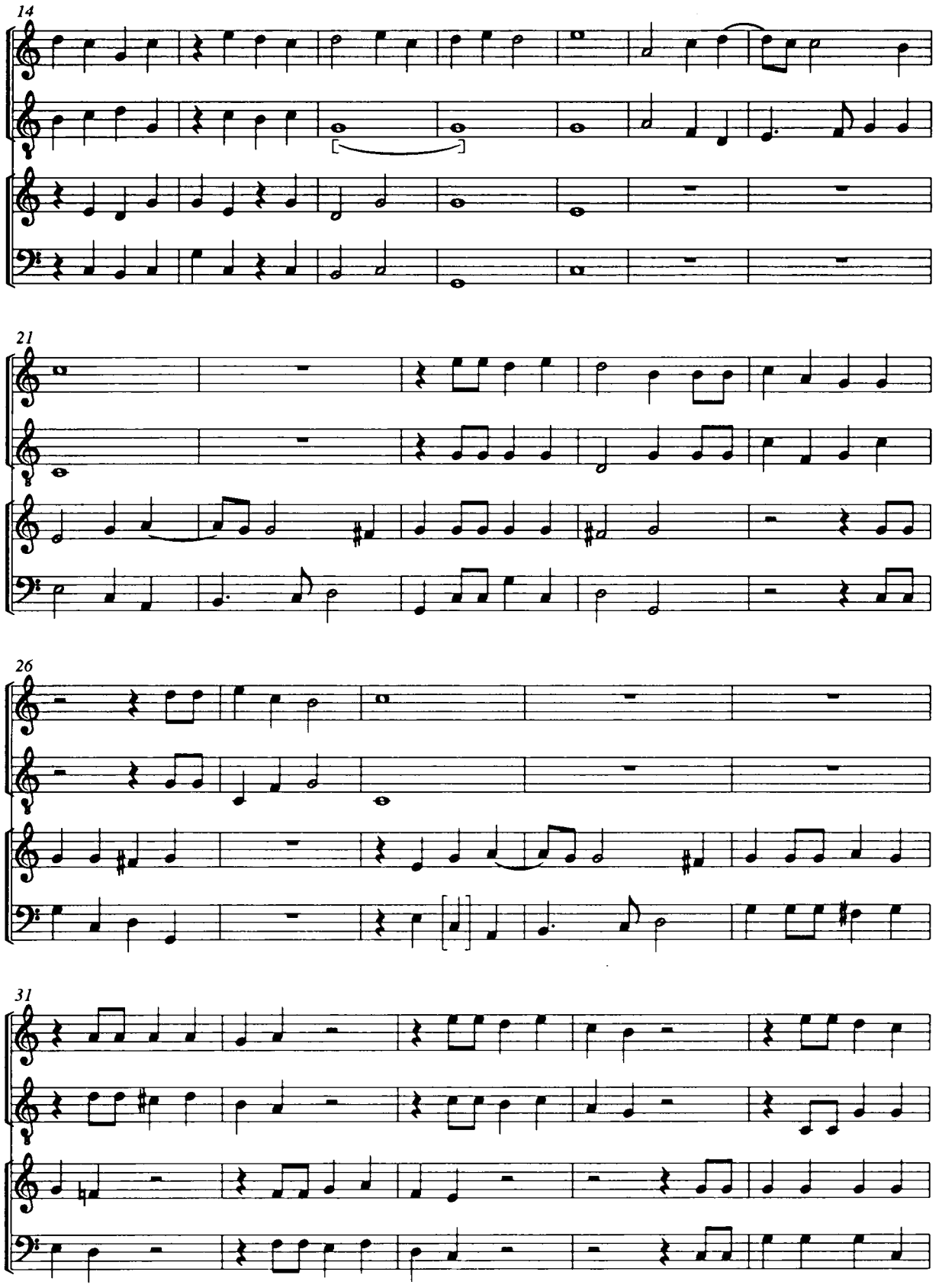




Sicut erat in principio






14
21
26
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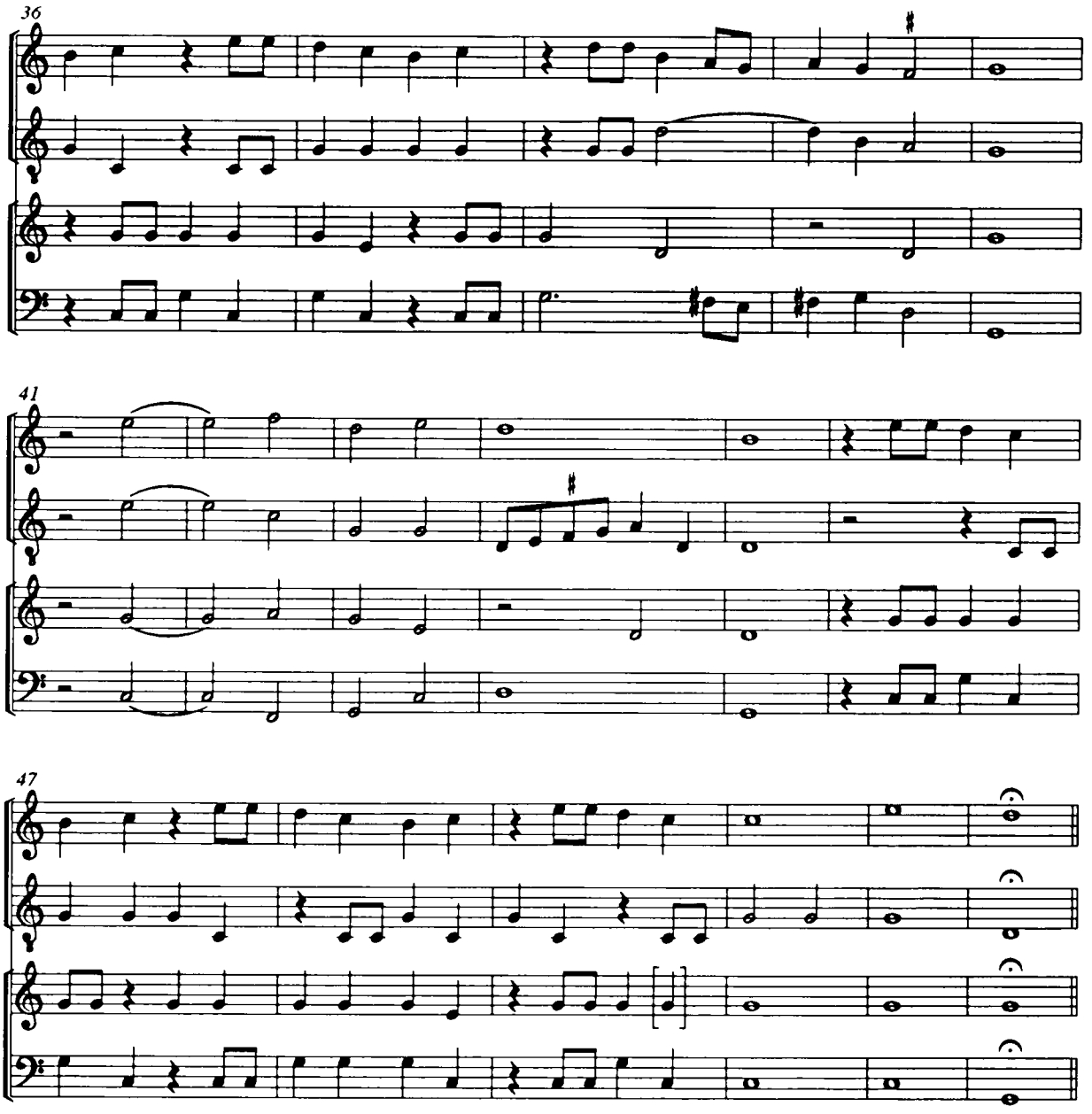
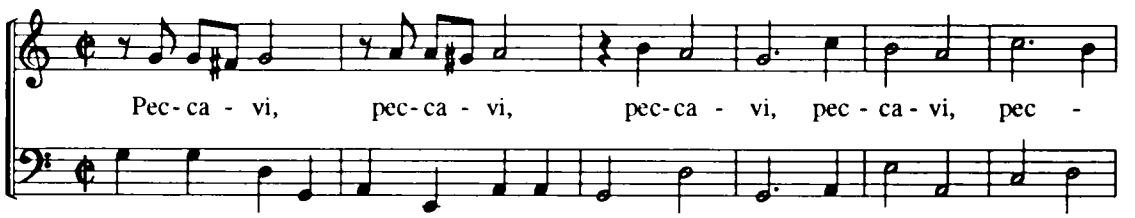
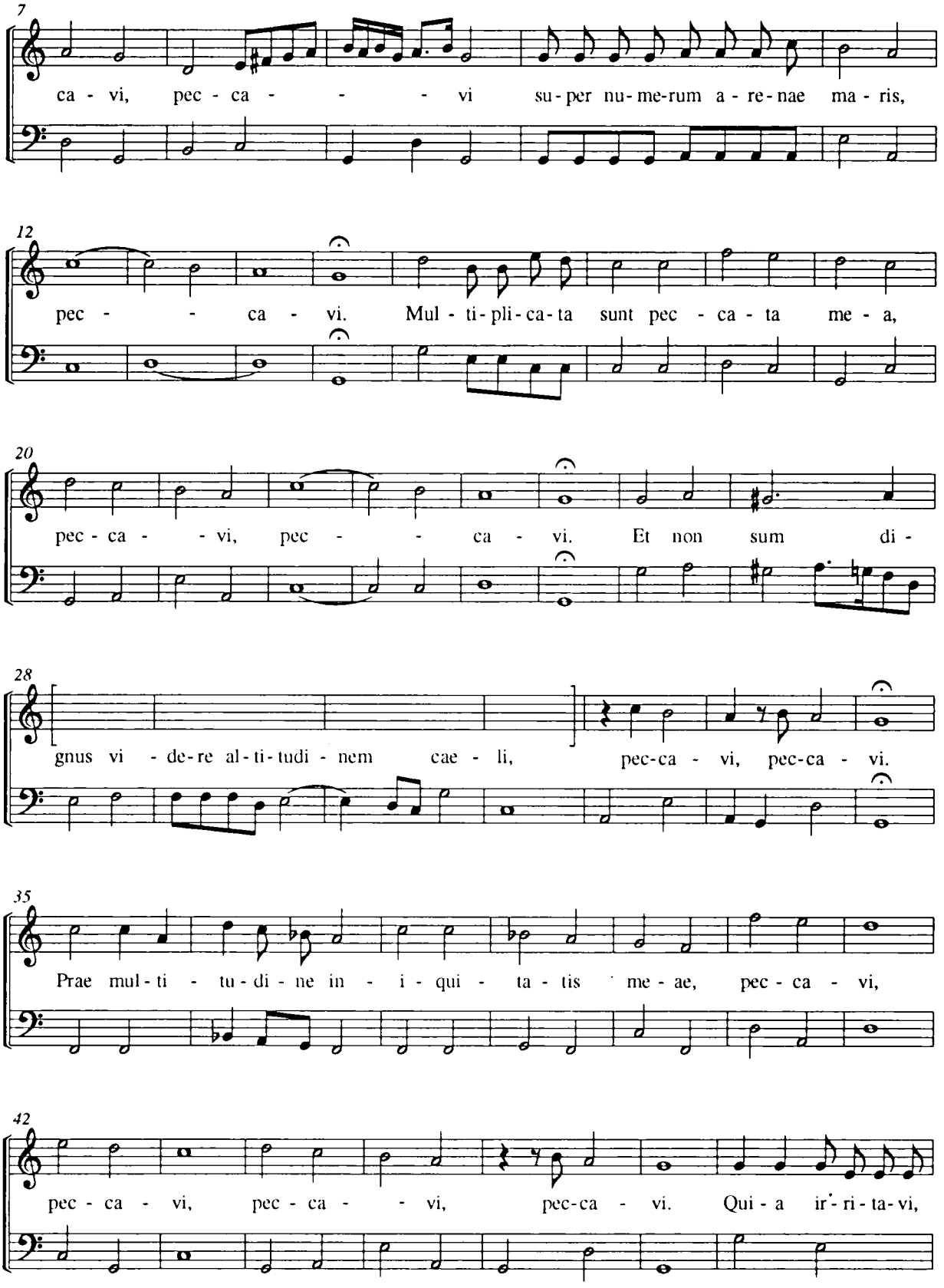


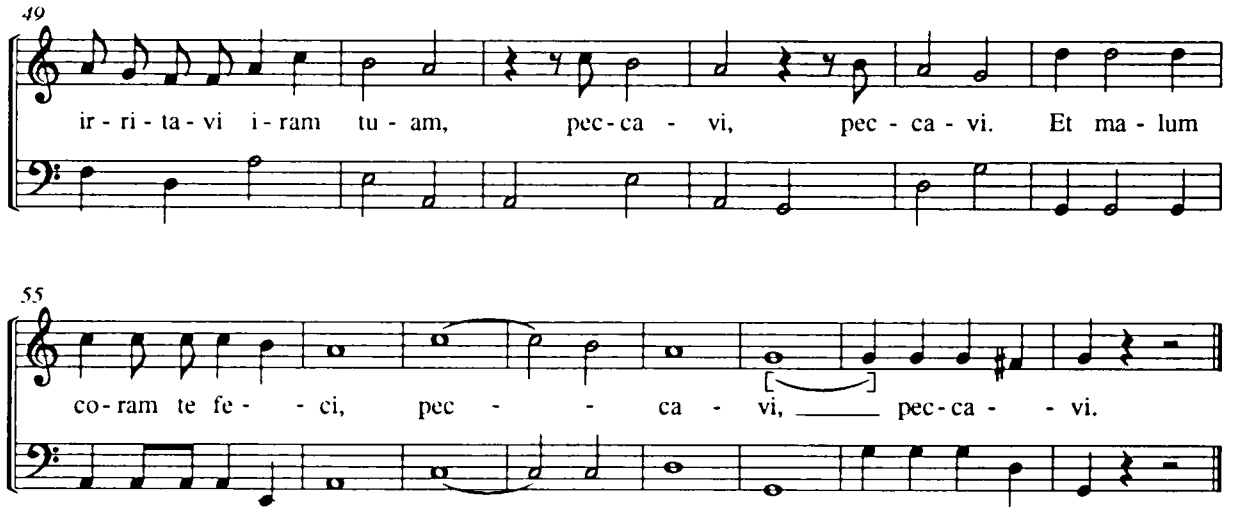
f 123

Peccavi super numerum

[227]



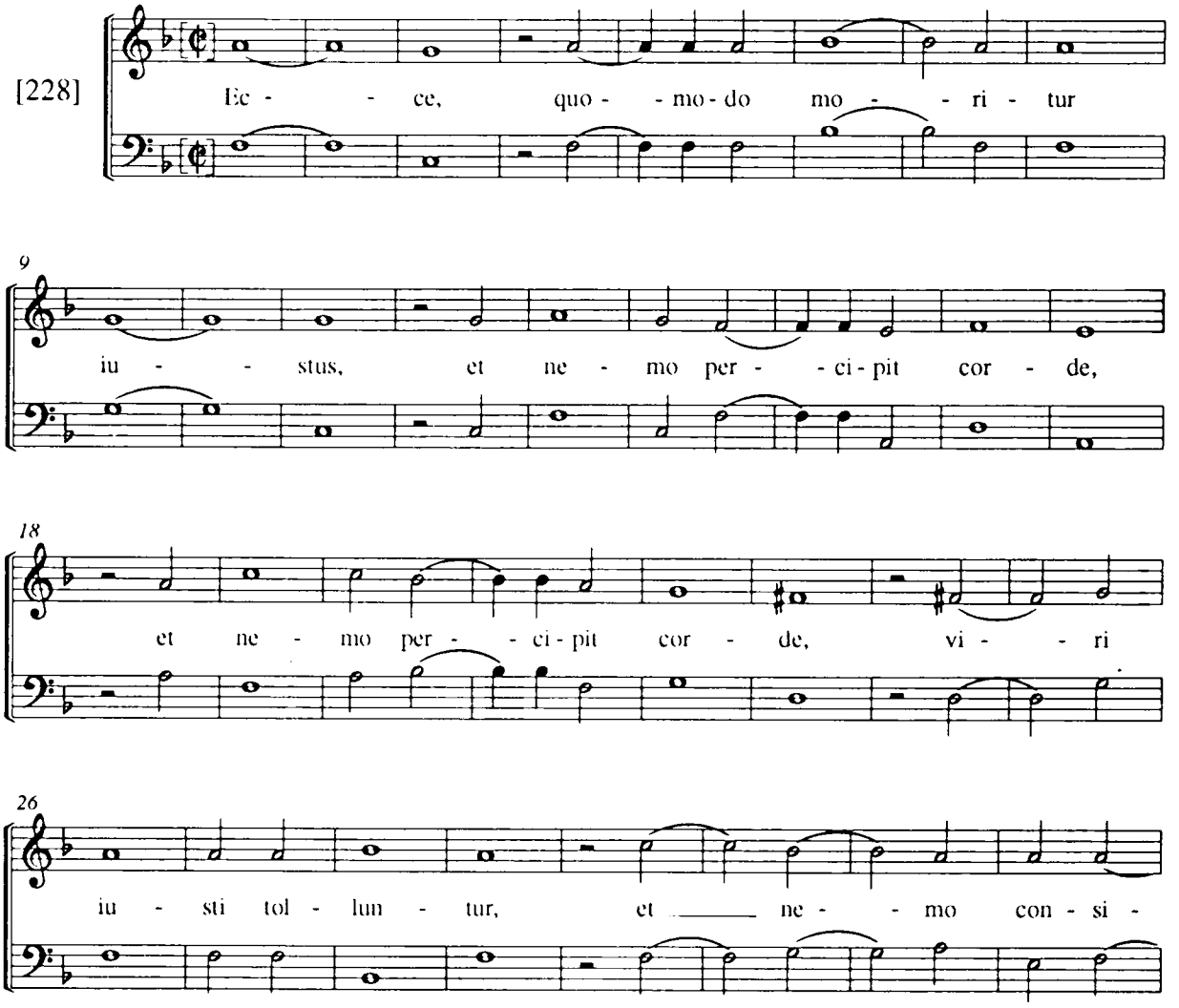

7
ca - vi, pec - ca - - - vi su - per nu - me - rum a - re - nae ma - ris,
12
pec - - ca - vi. Mul - ti - pli - ca - ta sunt pec - ca - ta me - a,
20
pec - ca - - vi, pec - - ca - vi. Et non sum di -
28
gnus vi - de - re al - ti - tudi - nem cae - li, pec - ca - vi, pec - ca - vi.
35
Prae mul - ti - tu - di - ne in - i - qui - ta - tis me - ae, pec - ca - vi,
42
pec - ca - vi, pec - ca - - vi, pec - ca - vi. Qui - a ir - ri - ta - vi,

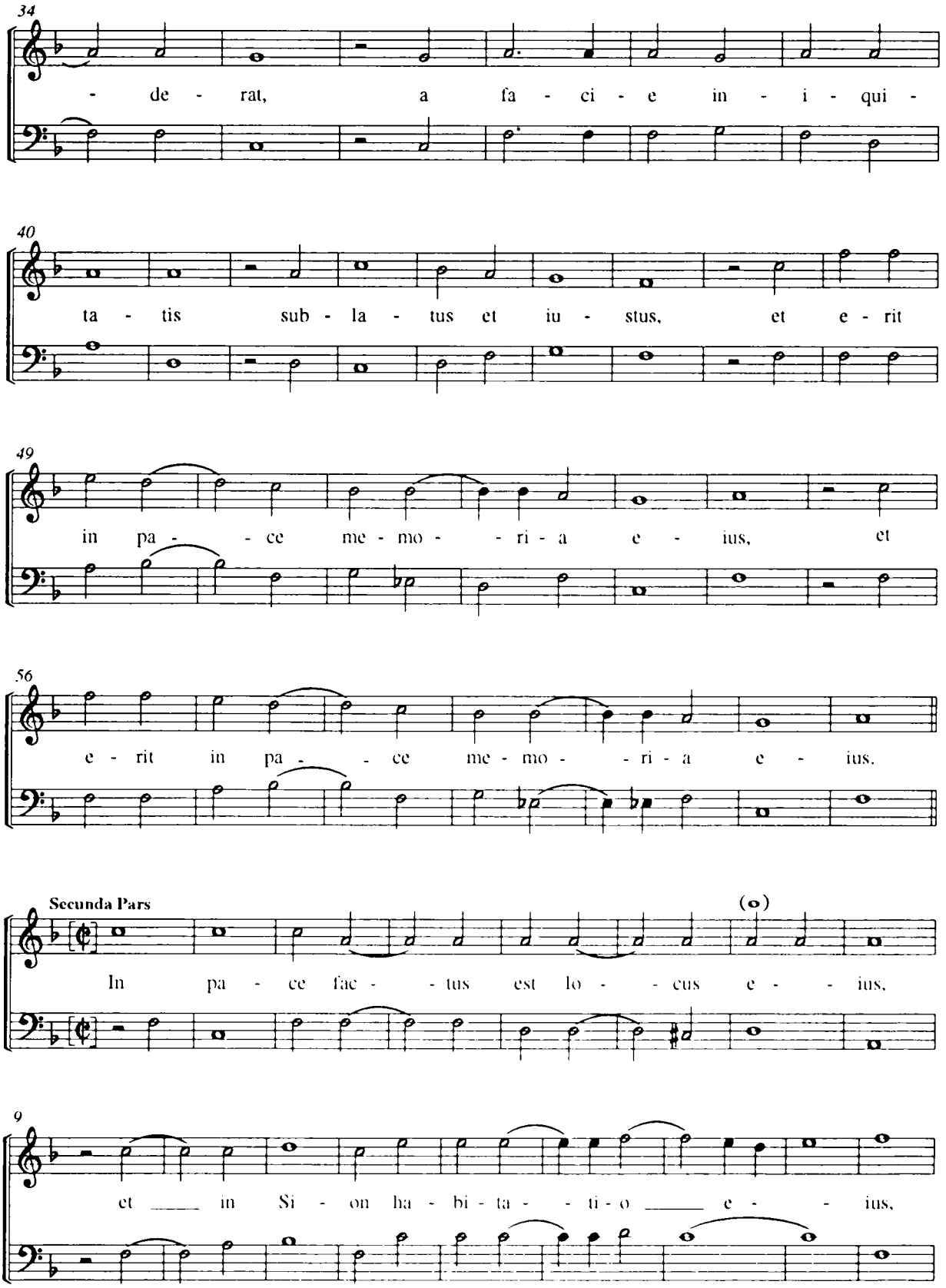


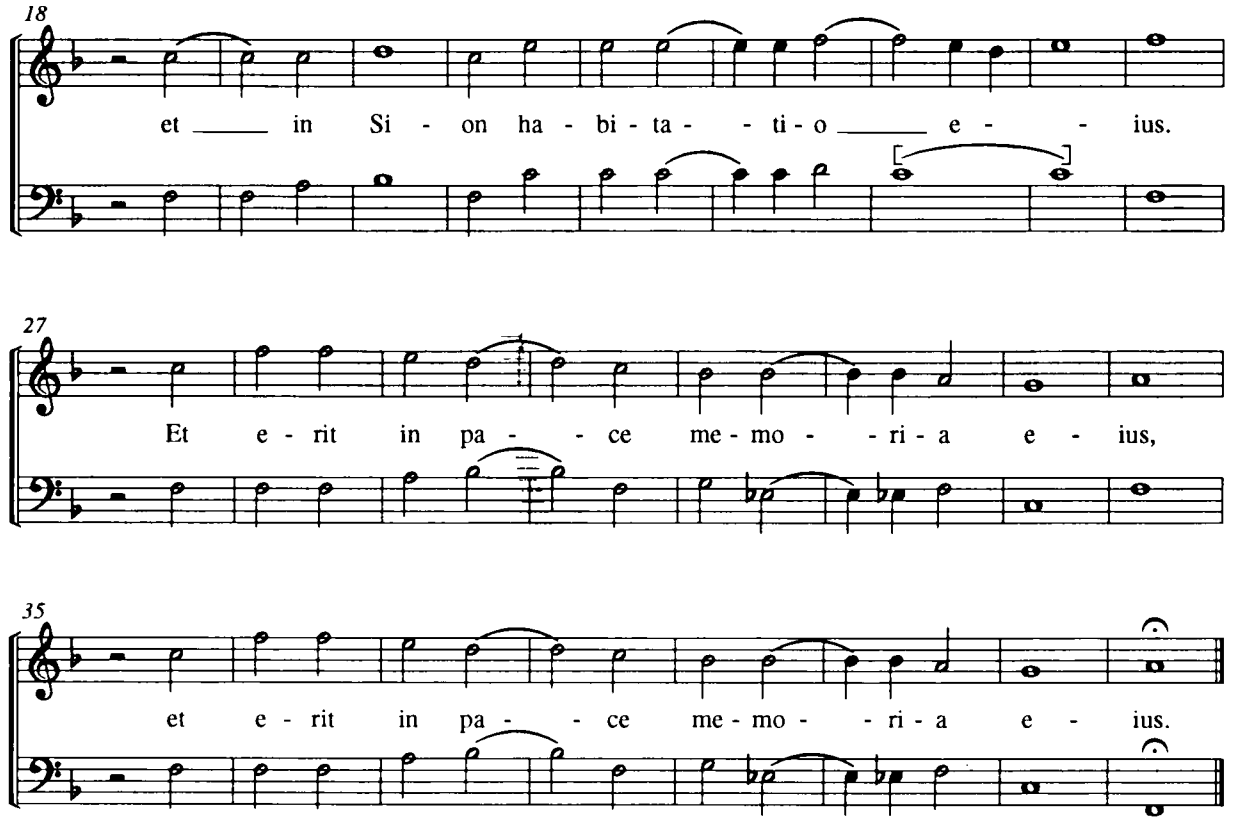
f 123

Ecce quomodo moritur iustus

[Jacobus Gallus]

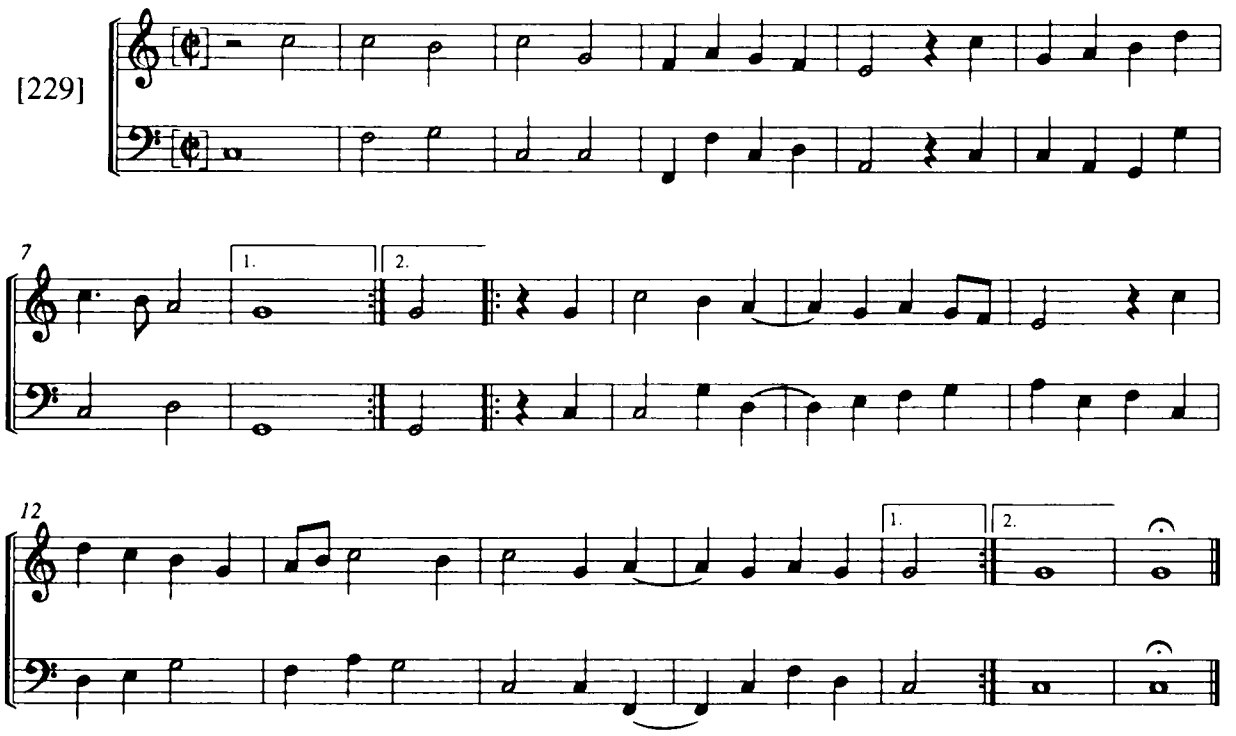


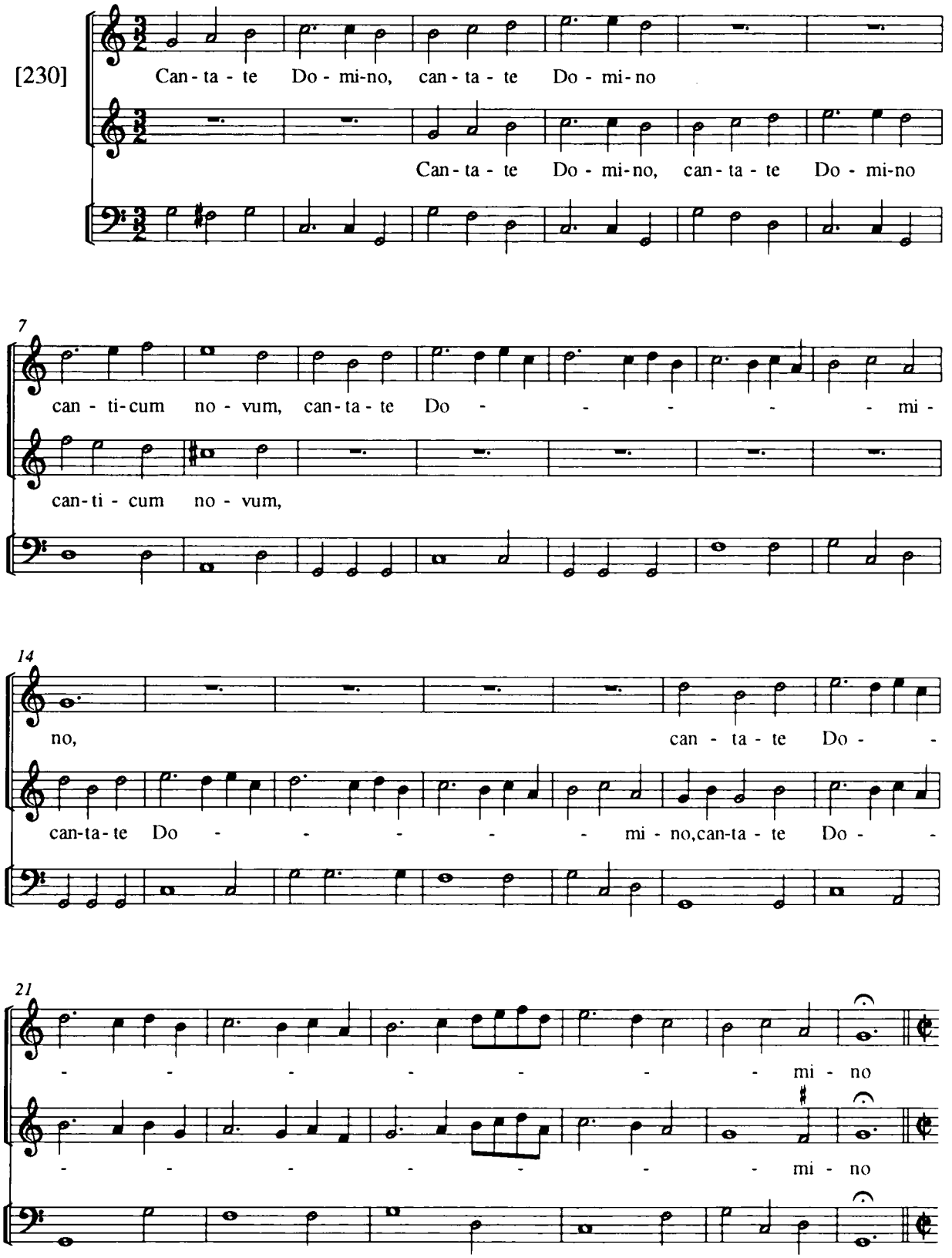

34
- de - rat, a fa - ci - e in - i - qui -
40
ta - tis sub - la - tus et iu - stus, et e - rit
49
in pa - - ce me - mo - - ri - a e - ius, et
56
e - rit in pa - - ce me - mo - - ri - a e - ius.
Secunda Pars
(o)
In pa - ce fac - - tus est lo - - cus e - - ius,
9
et ___ in Si - on ha - bi - ta - - ti - o ___ e - - ius,

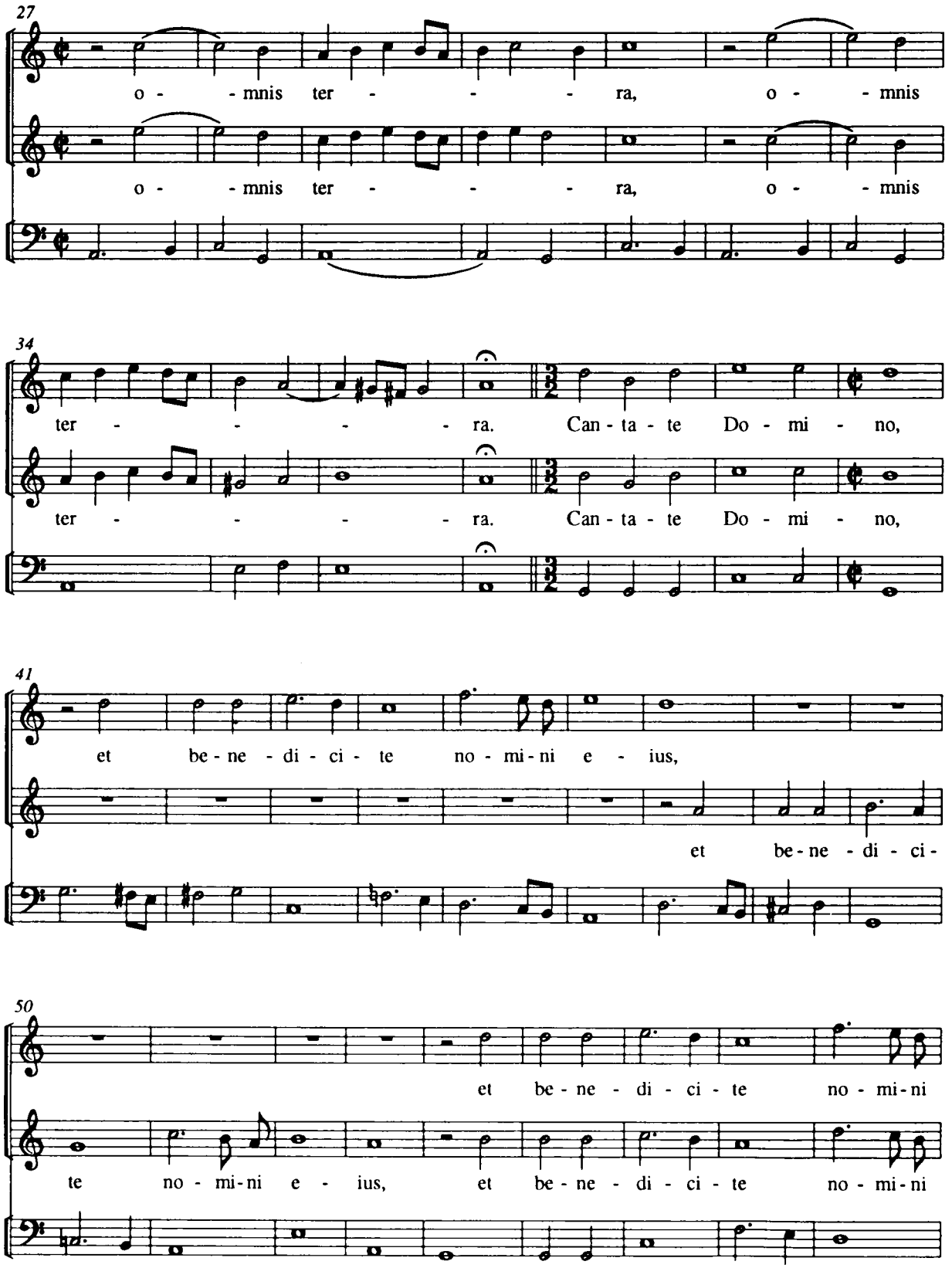

18
et in Si - on ha - bi - ta - ti - o e - ius.
27
Et e - rit in pa - ce me - mo - ri - a e - ius,
35
et e - rit in pa - ce me - mo - ri - a e - ius.

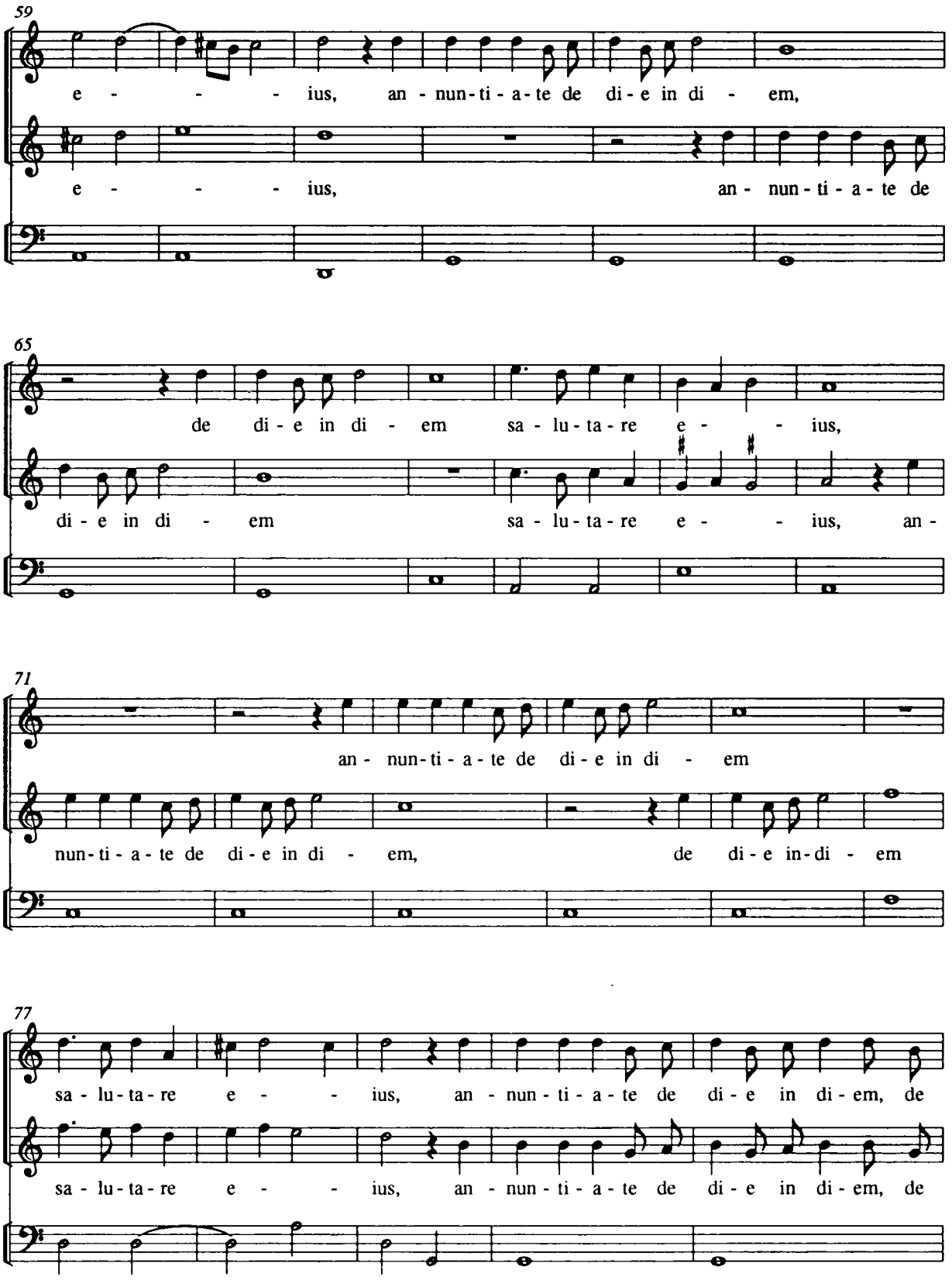
f 124

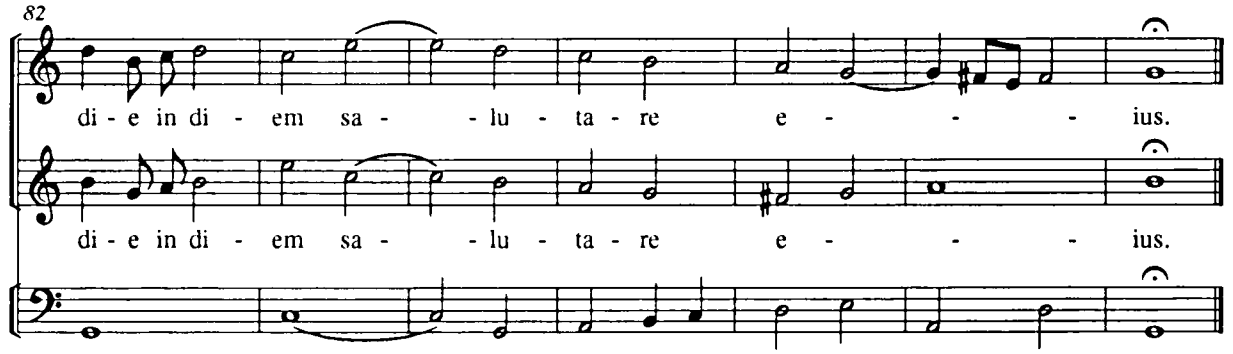
Aliud K[ ]


[229]
7
1.
2.
12
1.
2.


[230]
Can - ta - te Do - mi-no, can - ta - te Do - mi-no
Can - ta - te Do - mi-no, can - ta - te Do - mi-no
7
can - ti-cum no - vum, can-ta - te Do - - - - - mi -
can-ti - cum no - vum,
14
no, can - ta - te Do - -
can-ta-te Do - - - - - mi - no,can-ta - te Do - -
21
- - - - - - mi - no
- - - - - - mi - no

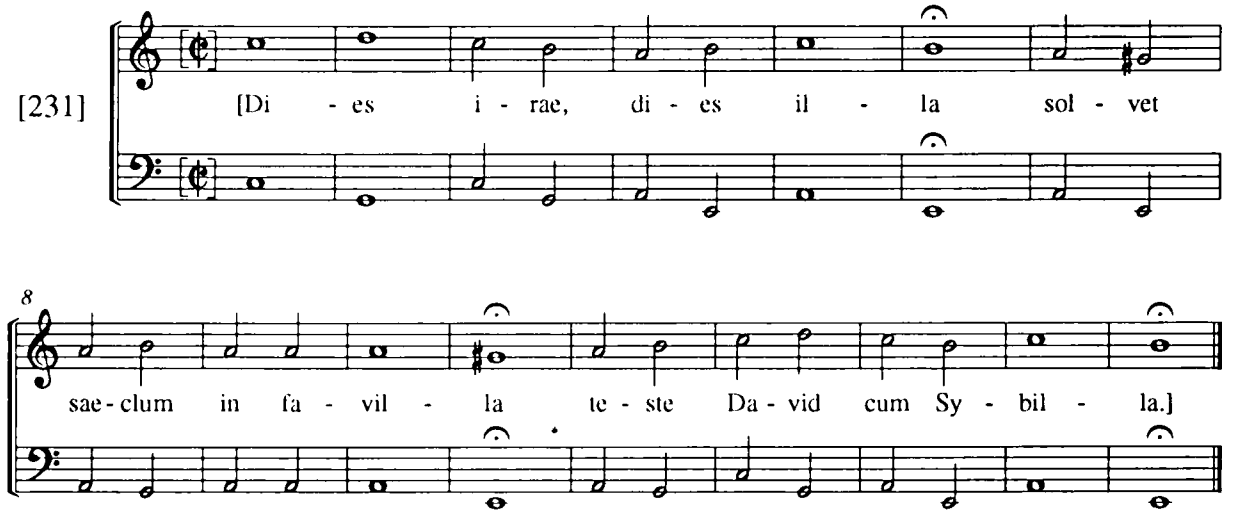

27
o - - mnis ter - - - - ra, o - - mnis
o - - mnis ter - - - - ra, o - - mnis
34
ter - - - - - ra. Can - ta - te Do - mi - no,
ter - - - - - ra. Can - ta - te Do - mi - no,
41
et be - ne - di - ci - te no - mi - ni e - ius,
et be - ne - di - ci -
50
et be - ne - di - ci - te no - mi - ni
te no - mi - ni e - ius, et be - ne - di - ci - te no - mi - ni


59
e - - - - ius, an - nun - ti - a - te de di - e in di - em,
e - - - - ius, an - nun - ti - a - te de
65
de di - e in di - em sa - lu - ta - re e - - ius,
di - e in di - em sa - lu - ta - re e - - ius, an -
71
an - nun - ti - a - te de di - e in di - em
nun - ti - a - te de di - e in di - em, de di - e in - di - em
77
sa - lu - ta - re e - - ius, an - nun - ti - a - te de di - e in di - em, de
sa - lu - ta - re e - - ius, an - nun - ti - a - te de di - e in di - em, de



f 126

Dies irae

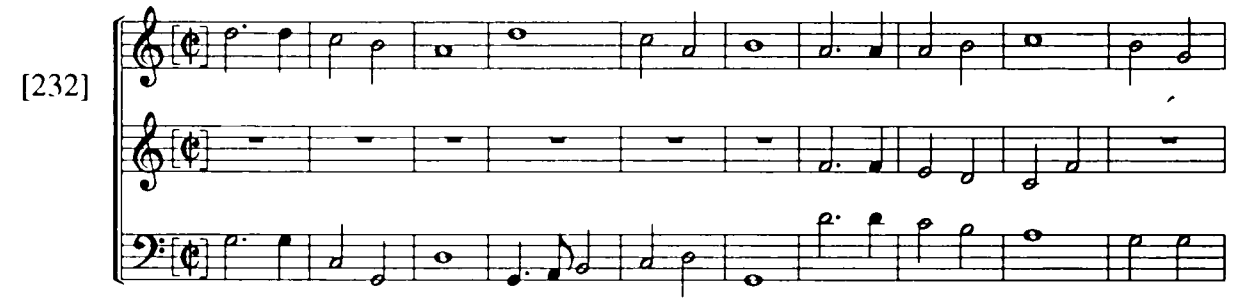


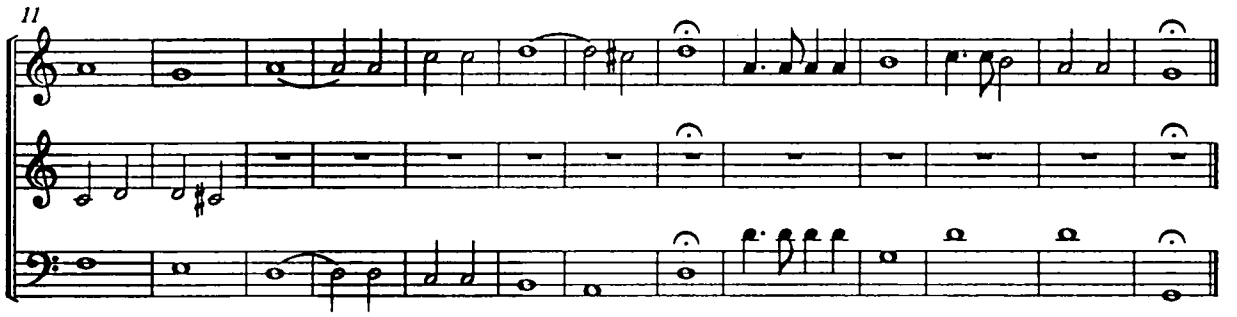
Poteris etiam ludere ex G. in cantu duro cum ♮

f 126

Gloria

Et in terra pax

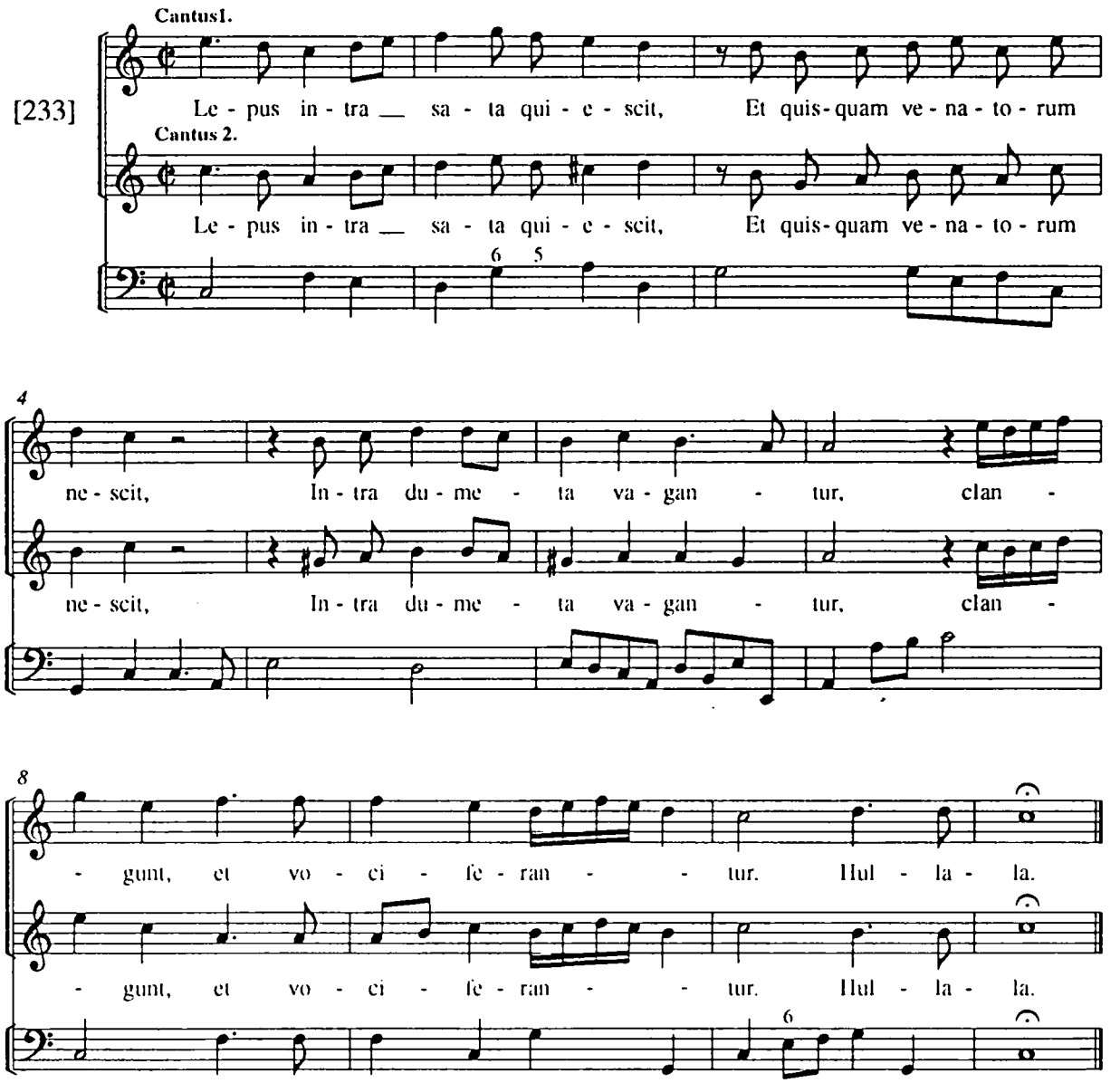




[Lepus intra sata quiescit]

f 126

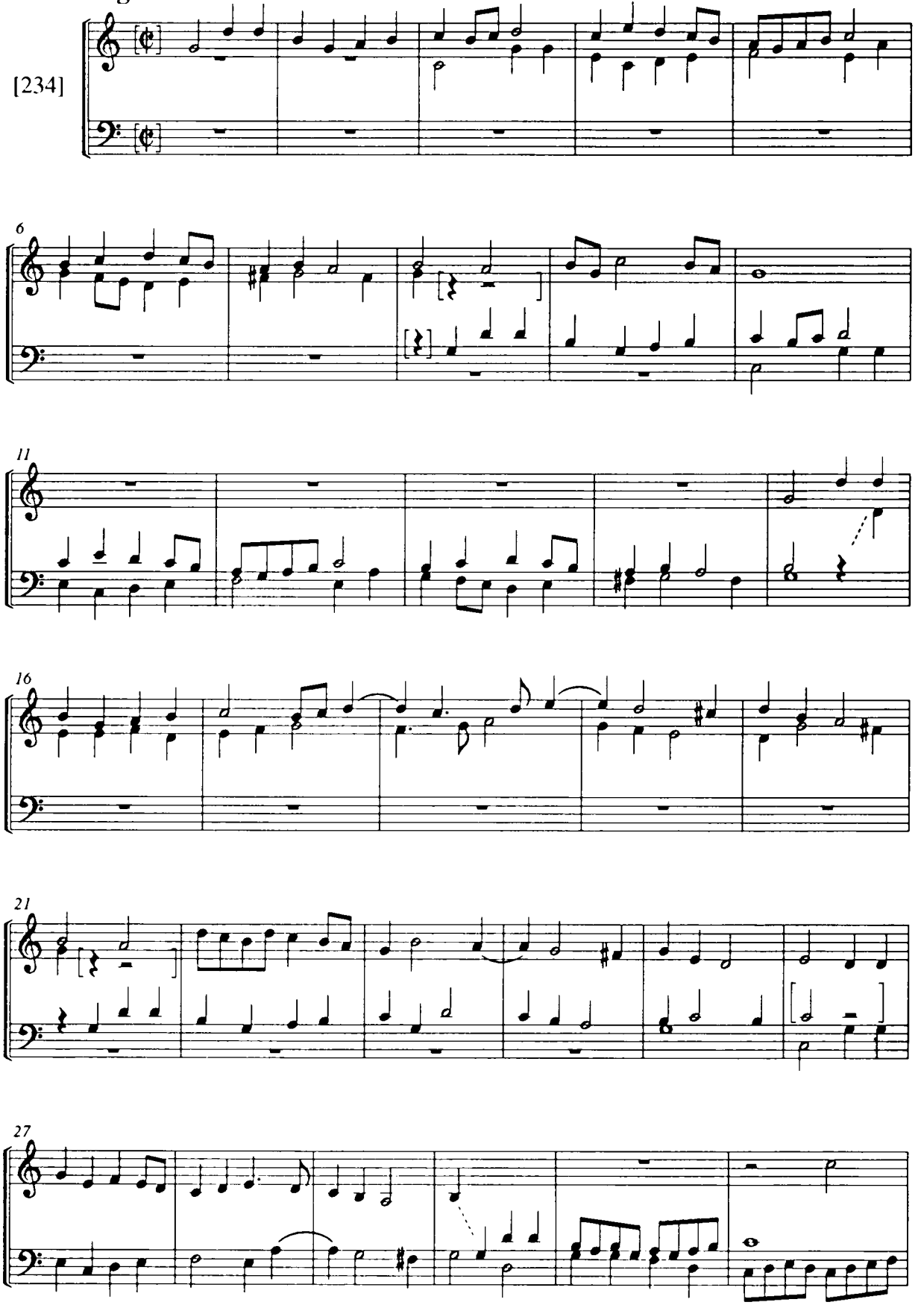
[233]

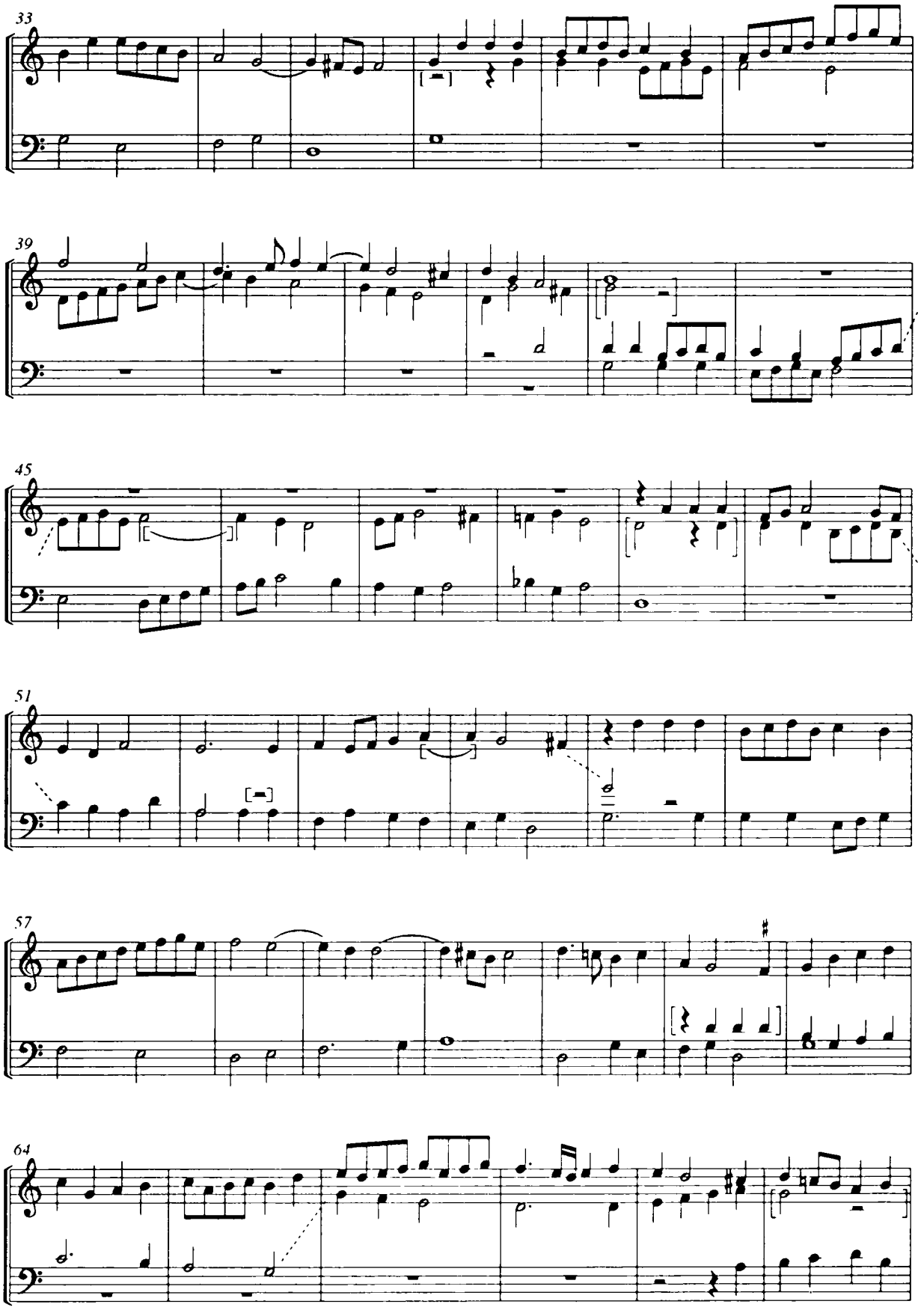


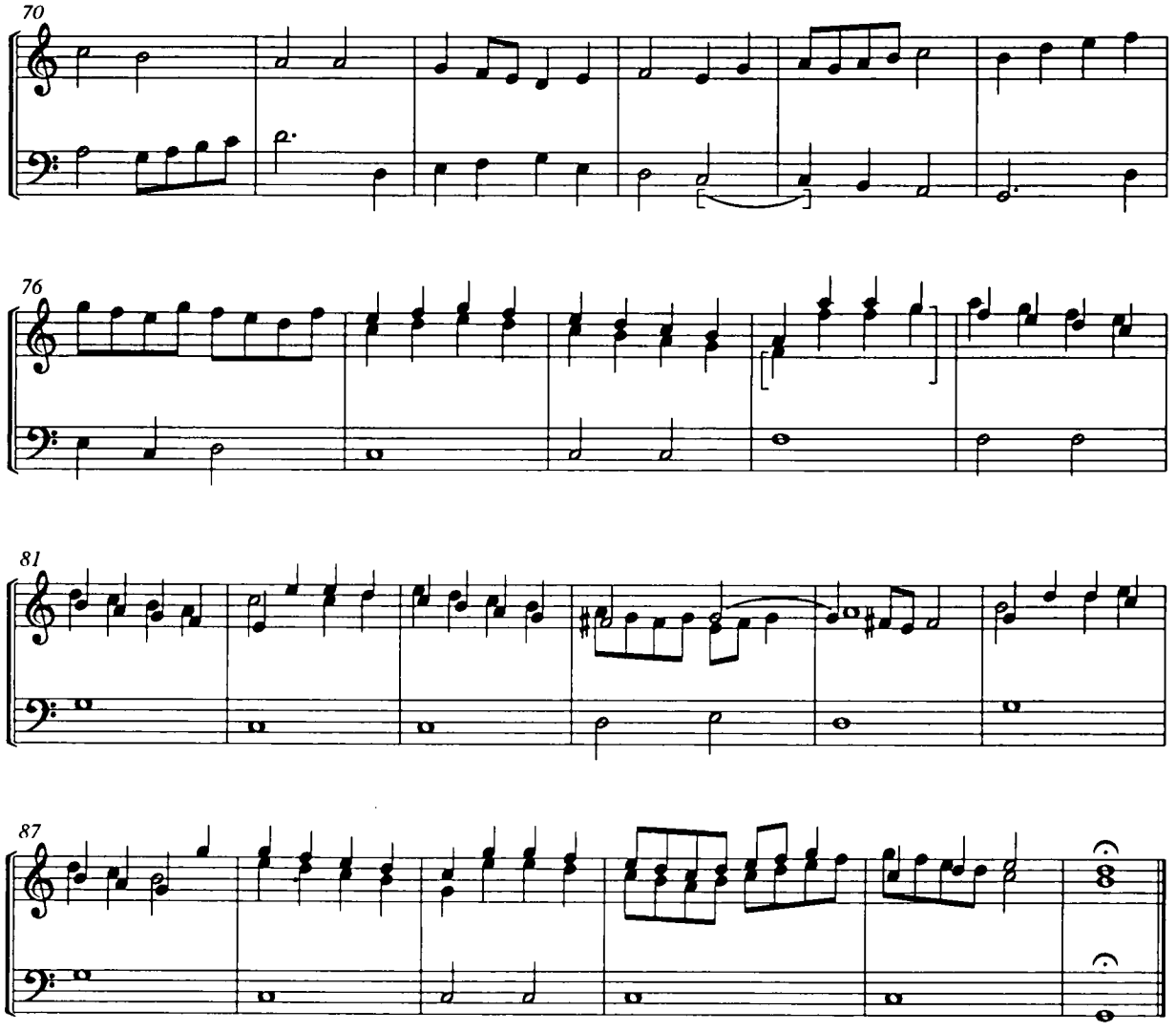
f 128

Fuga

[234]




33
39
45
51
57
64

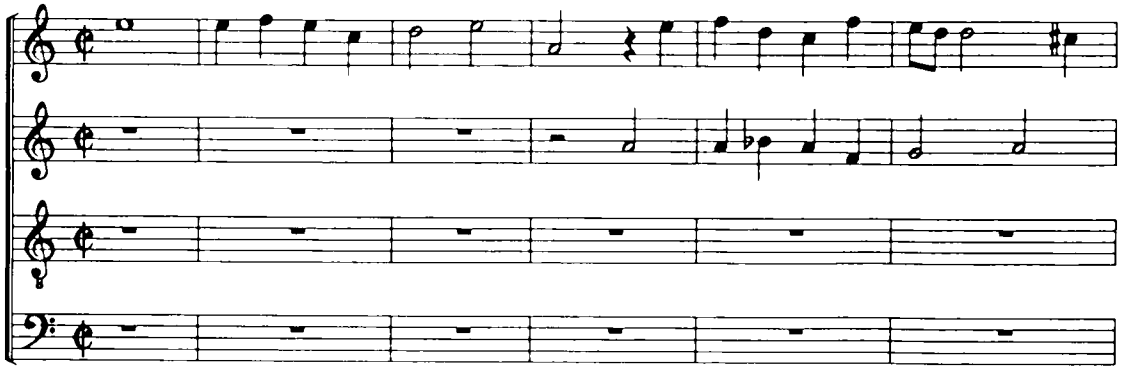


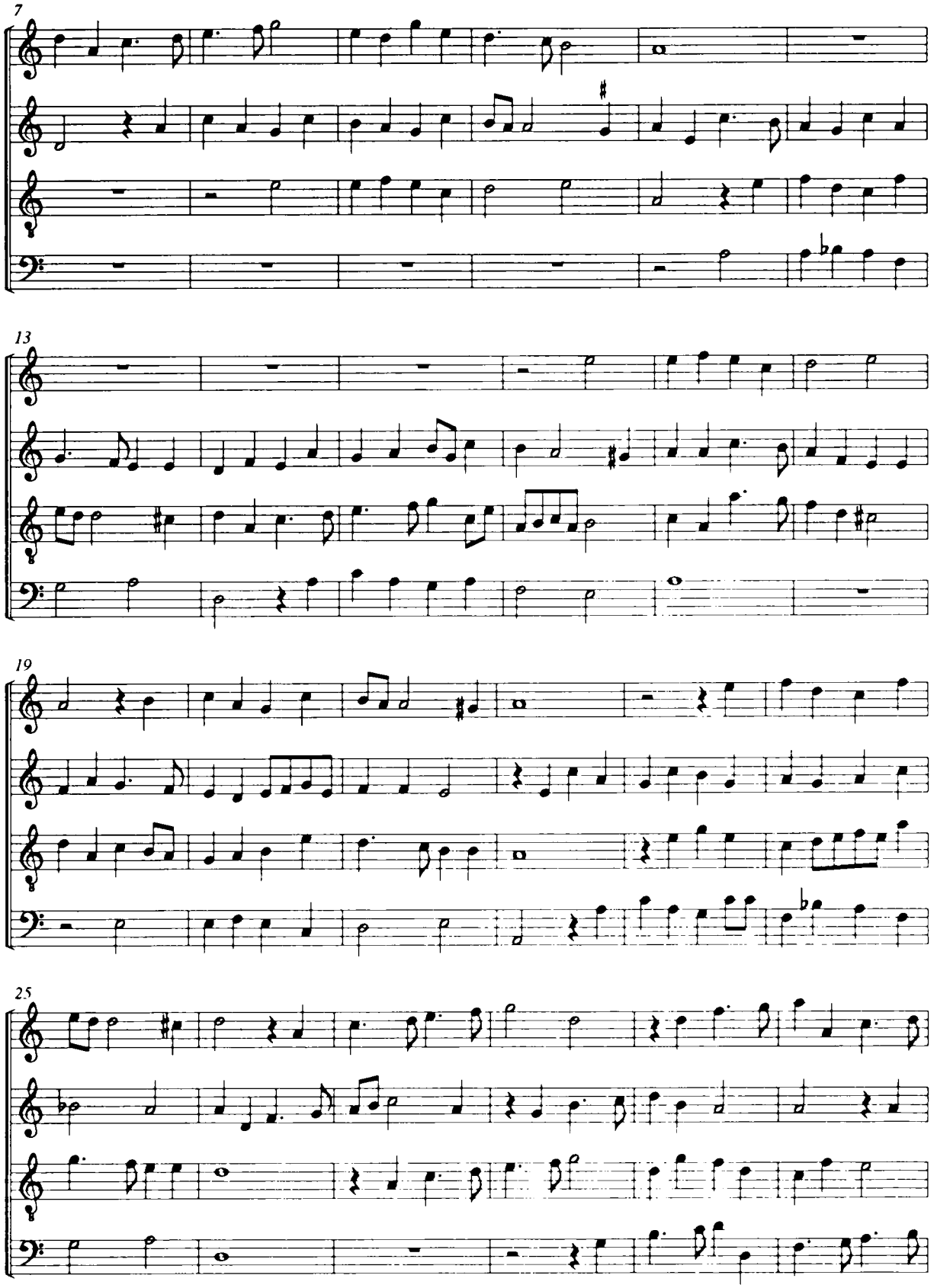
f 129

Mir traumt in einer nacht

Hans Leo Hassler

[235]

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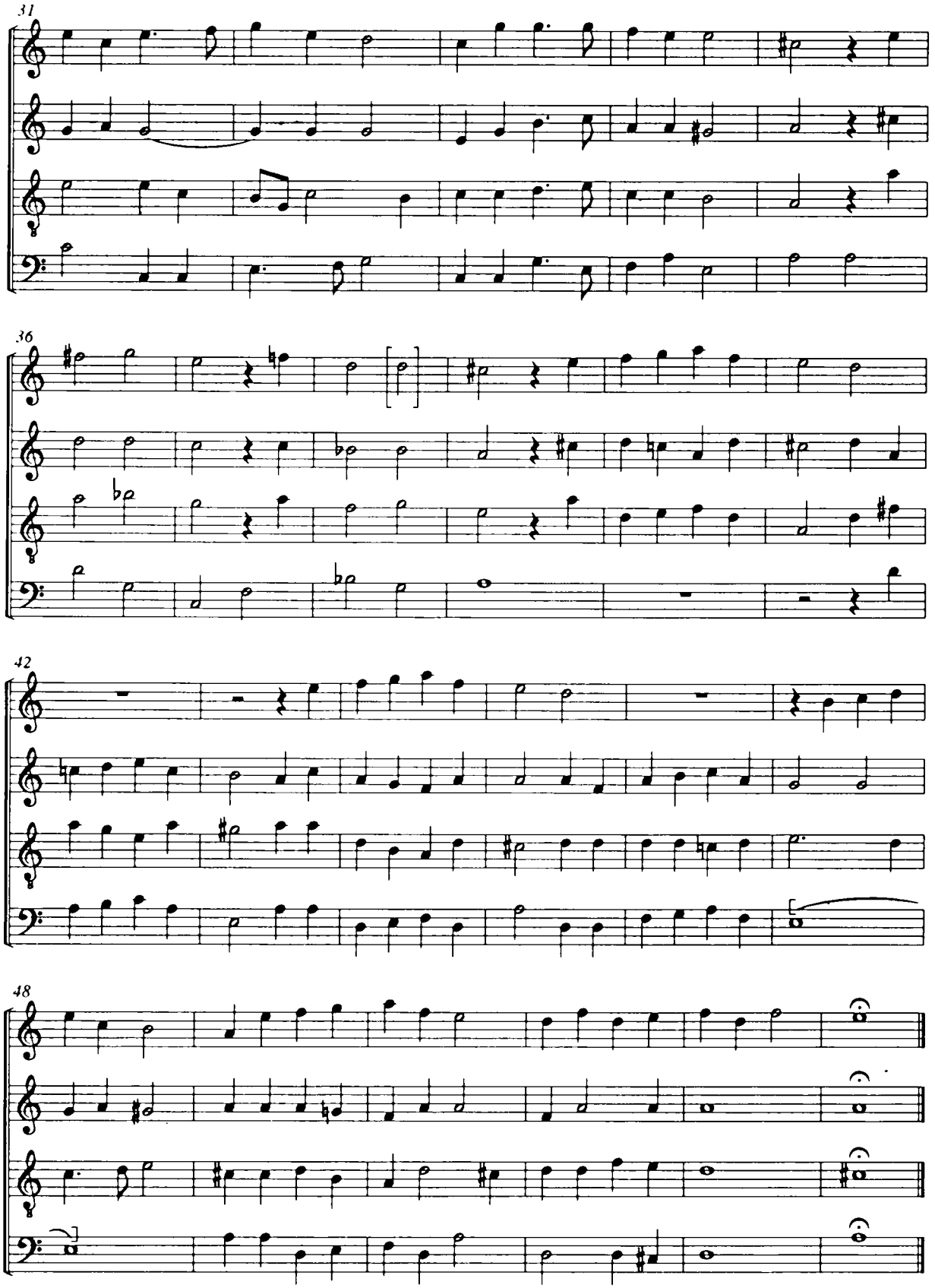
31
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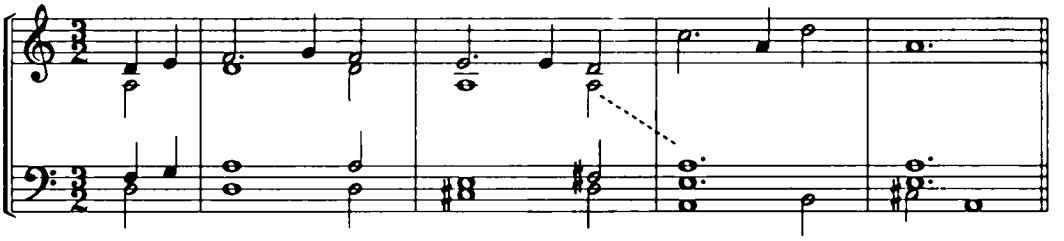
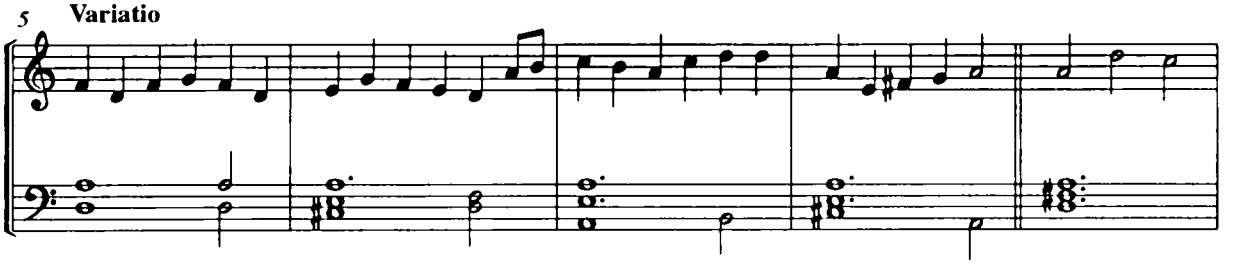
48

Bon iour de almor

[236-238]



5 **Variatio**



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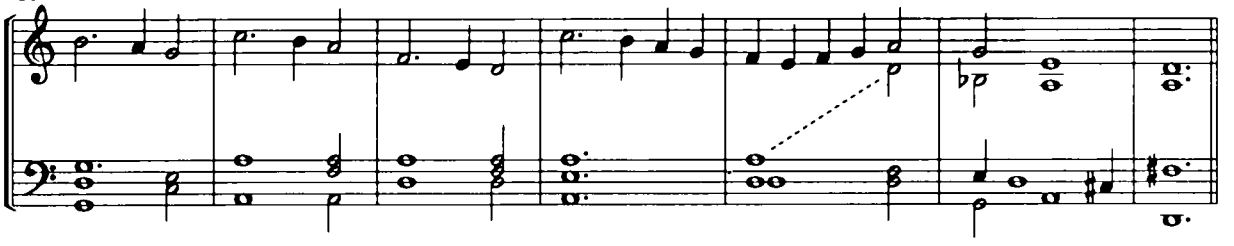
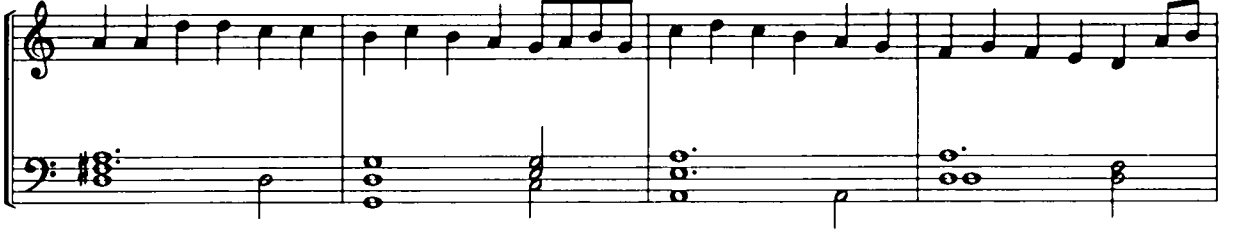


17 **Variatio ad primam Variationem**



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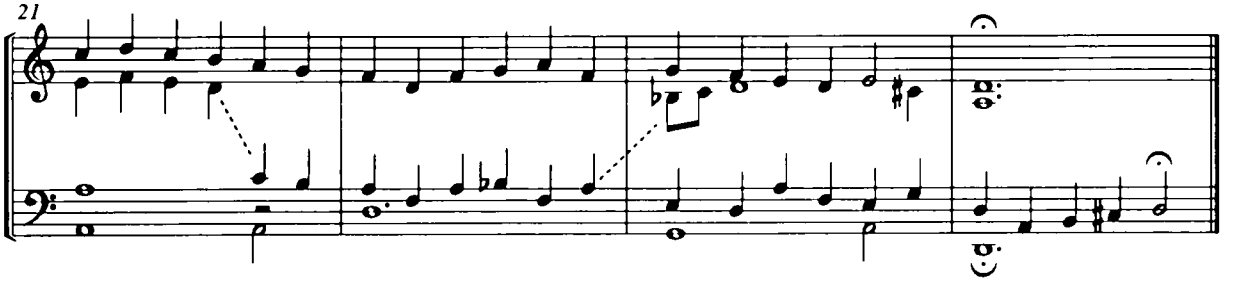
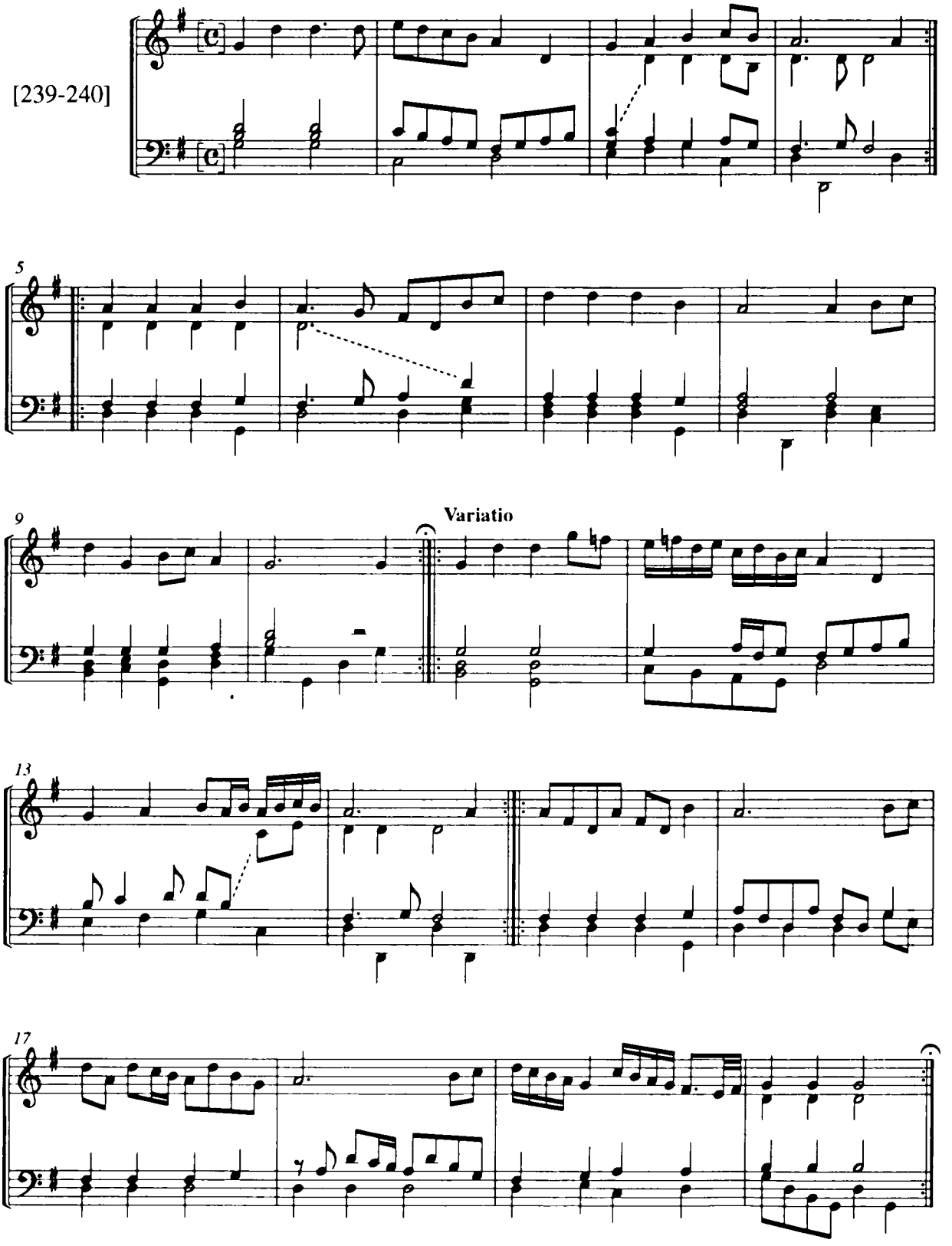


f 130

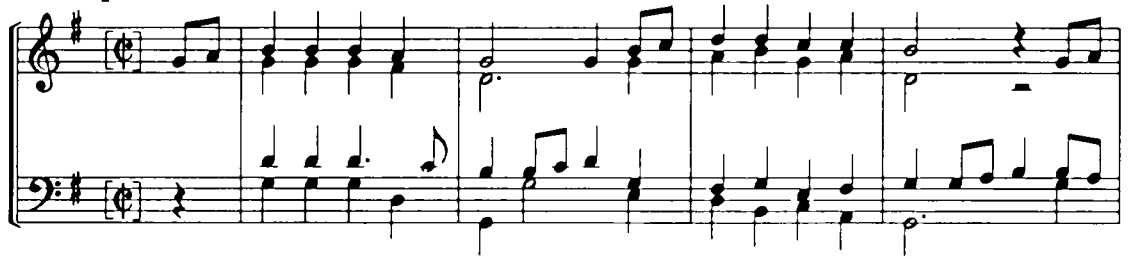
Alia Ballet

[239-240]

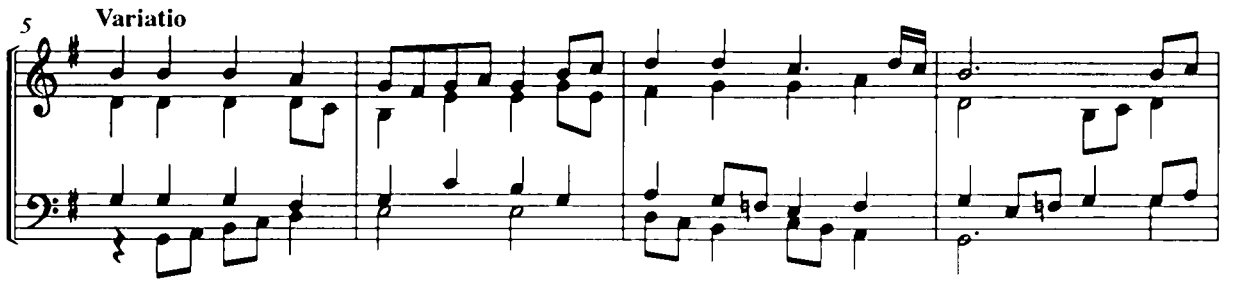


Puis que tuesi Belle

[241]



5 **Variatio**



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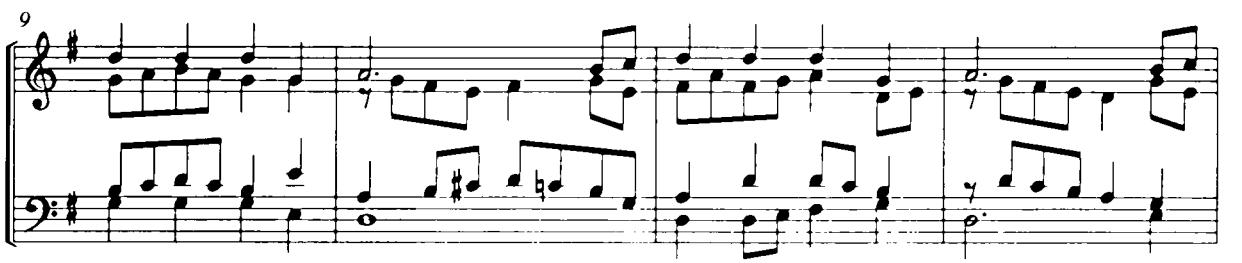

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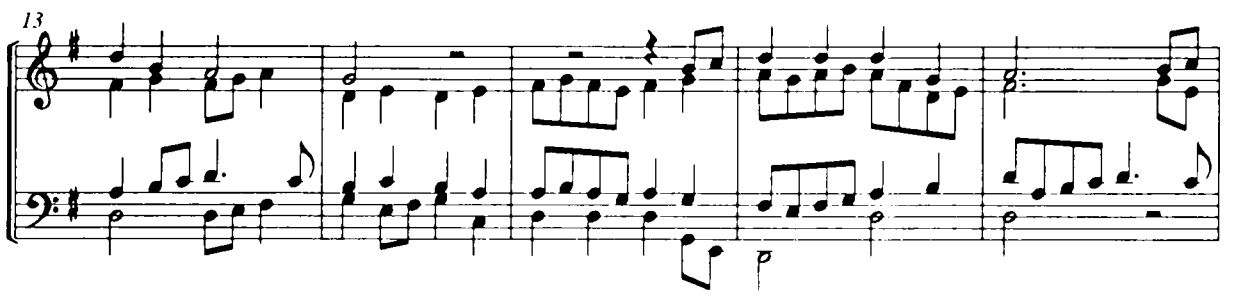

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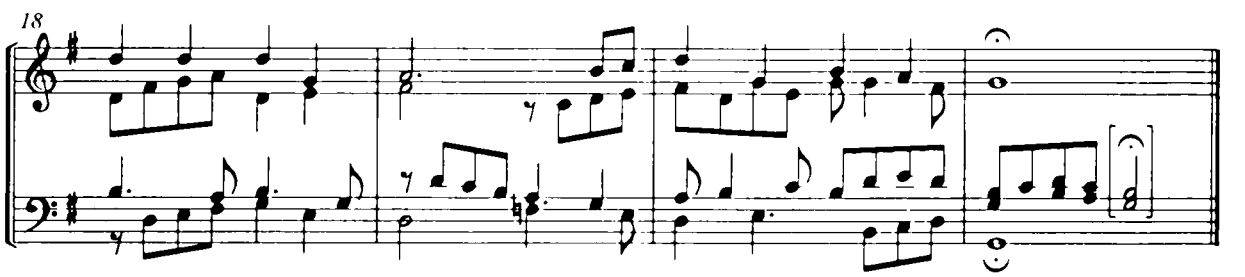
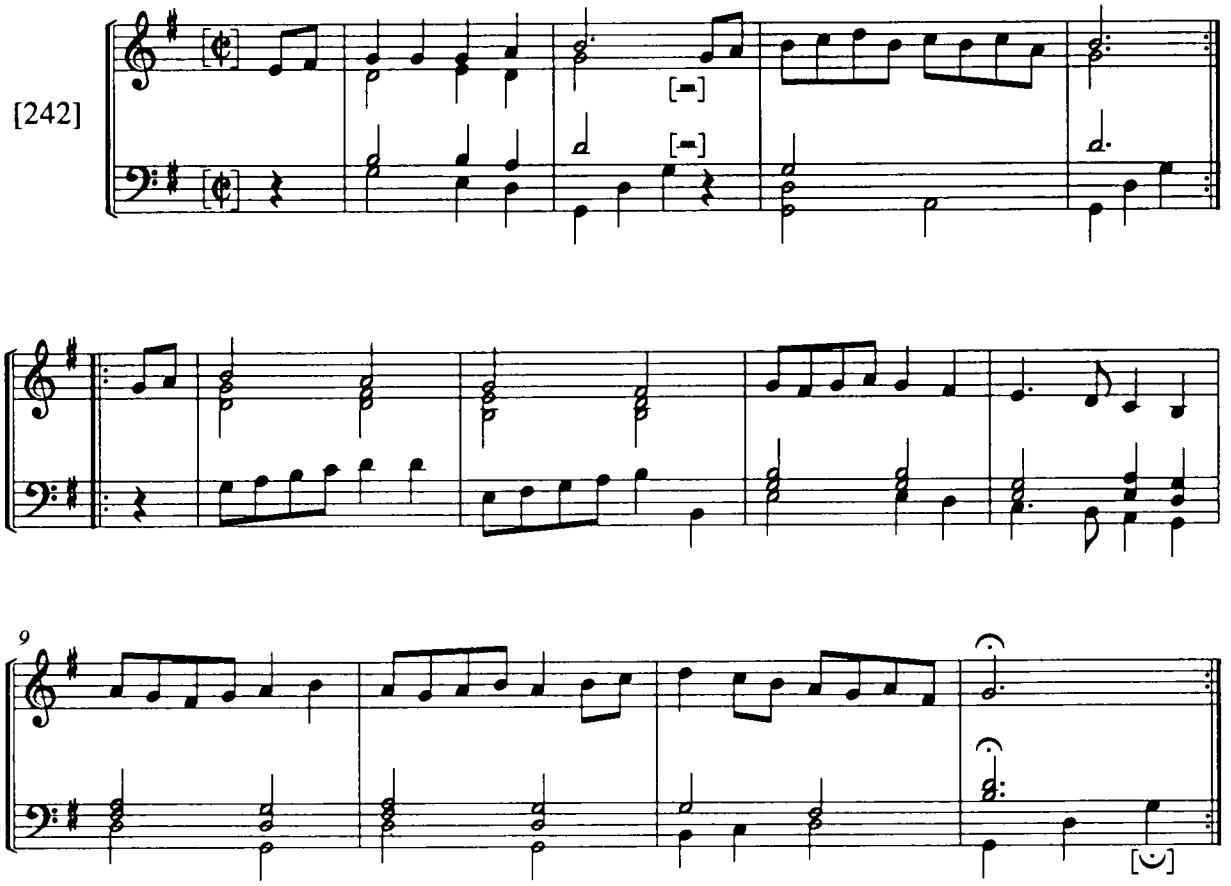


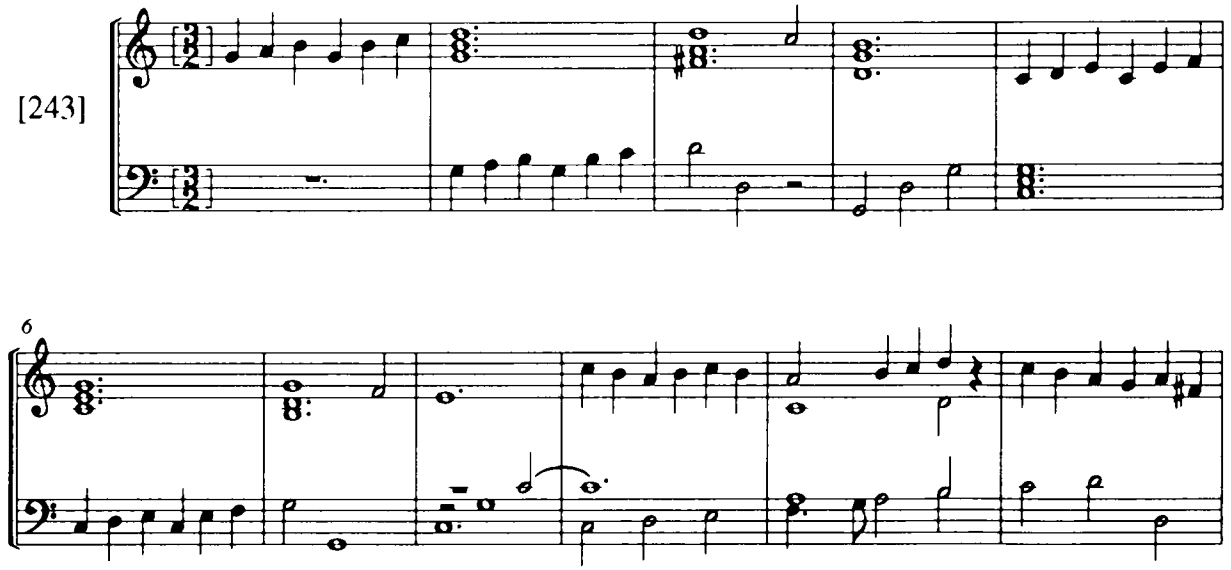
f 131 **Lumen re[ ]nt. De Saint Nicolas**

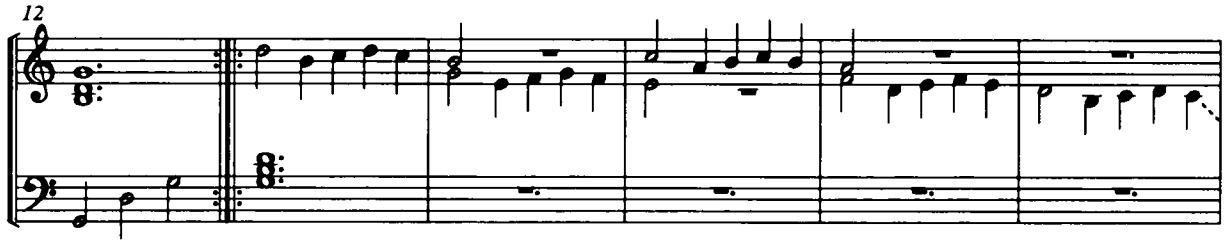
[242]

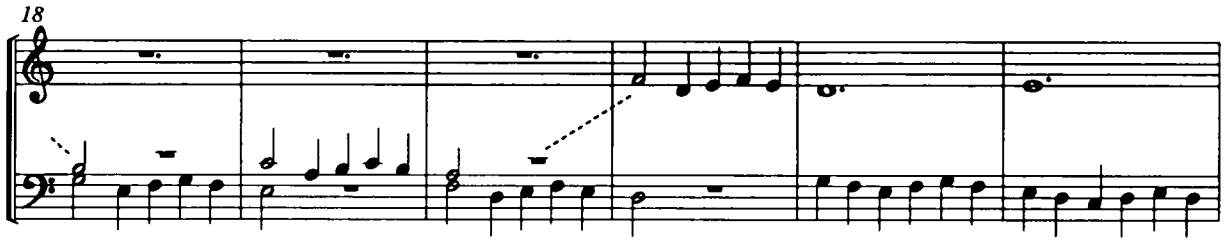


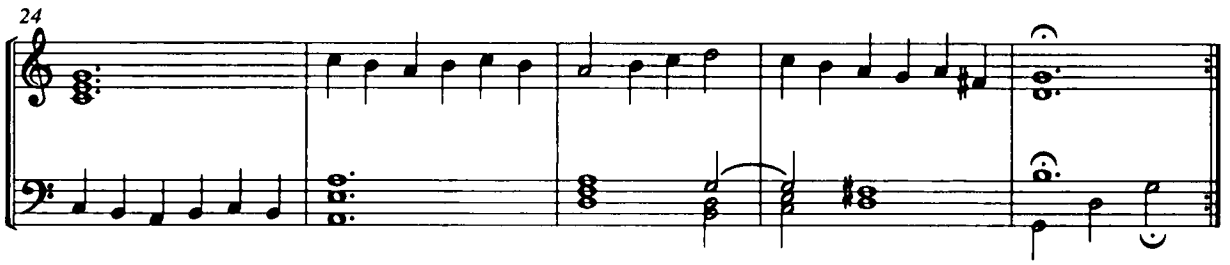
f 132 **Alia Volte**

[243]



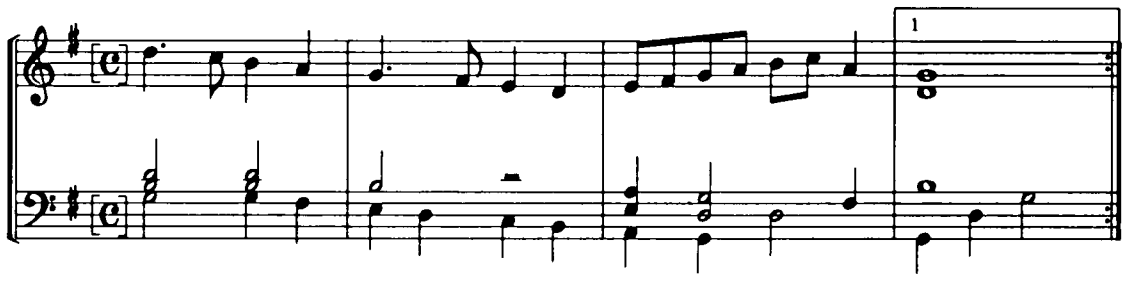


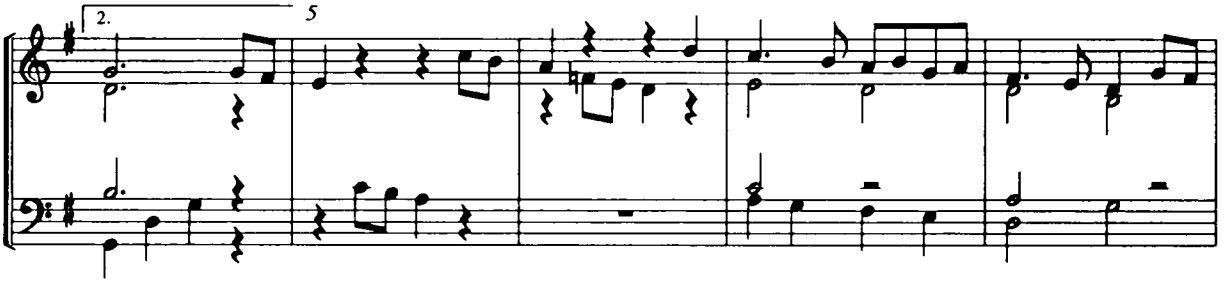


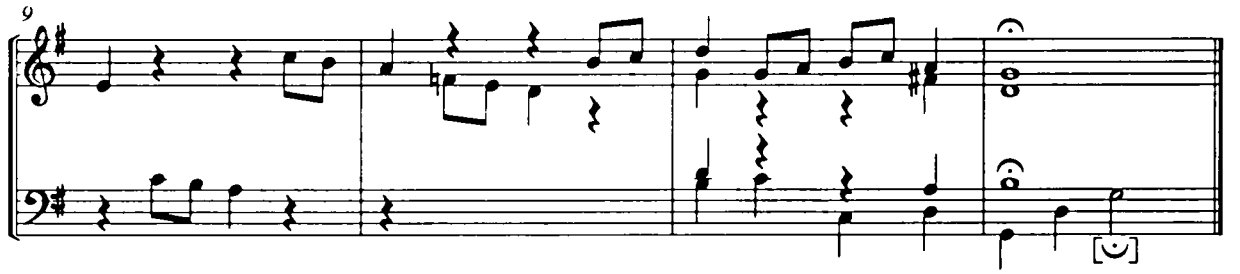


Ballet des Allemands ad imitationem Gallicam f 132

[244]



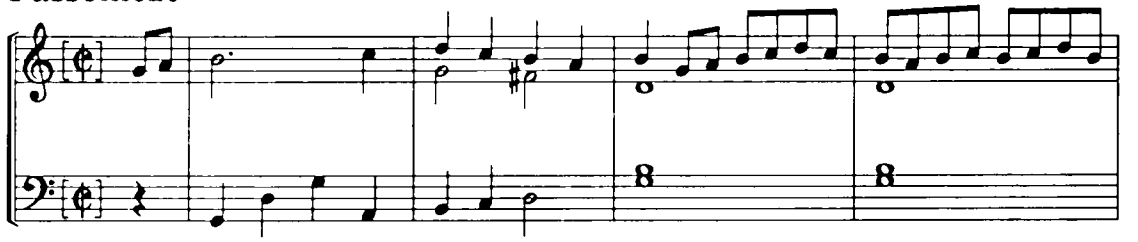


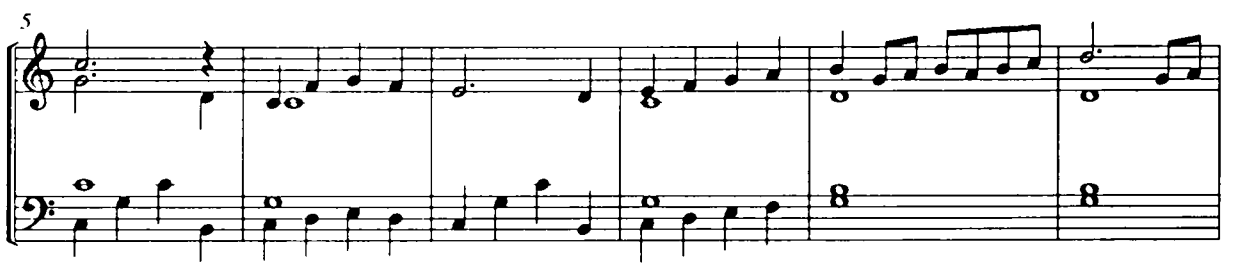


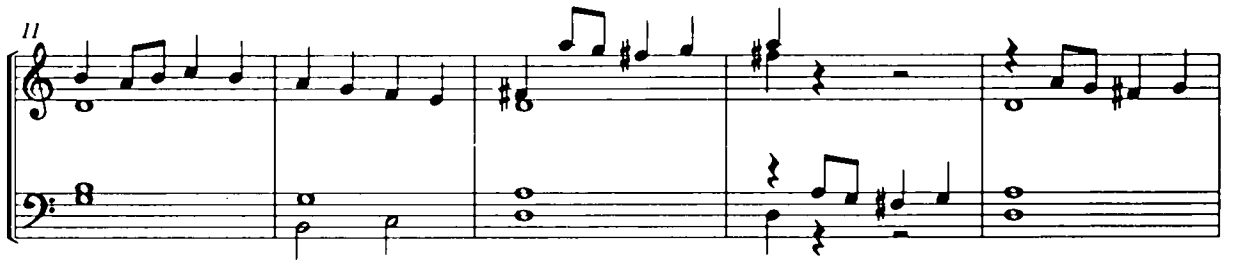
f 133

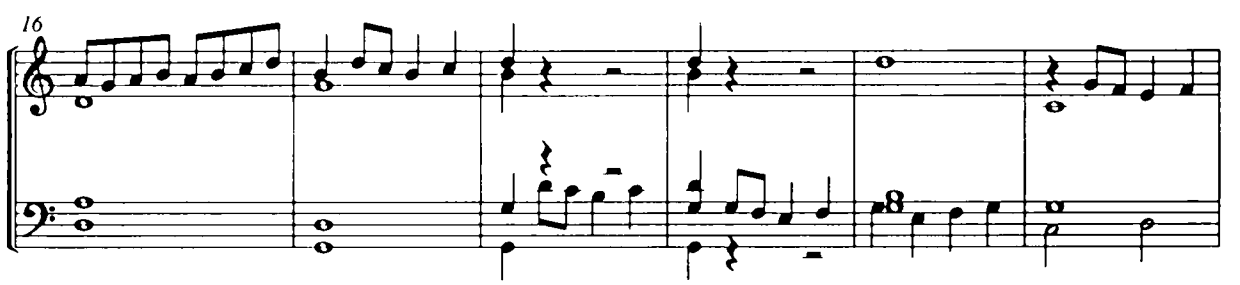
Passomeze

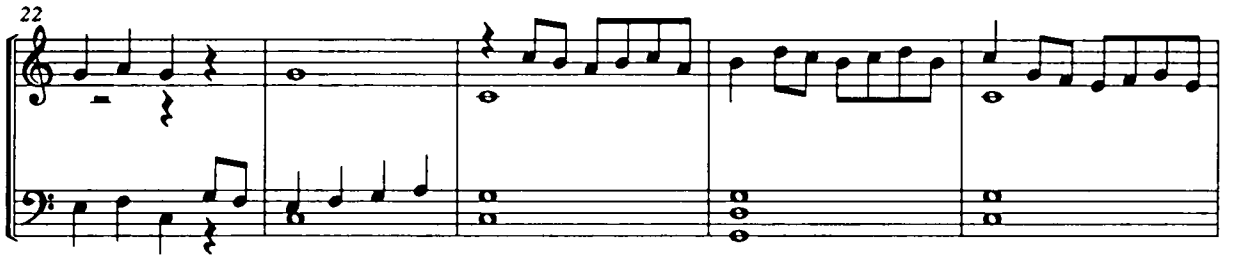
[245]

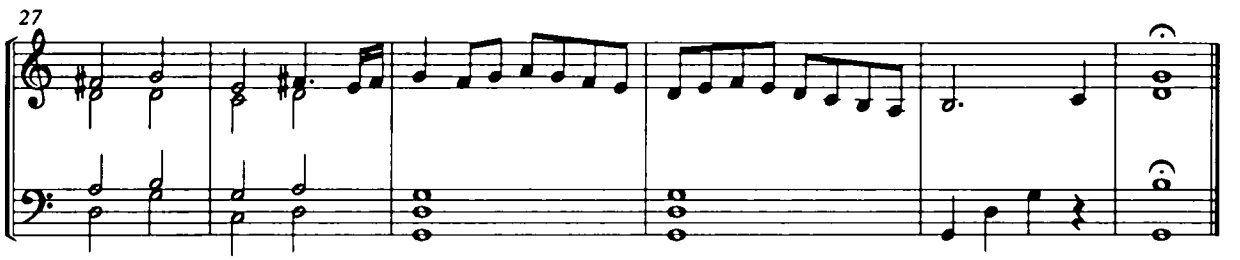








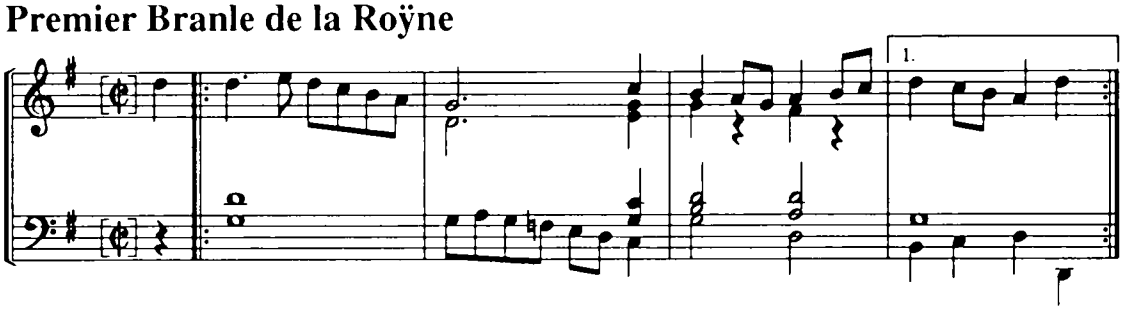


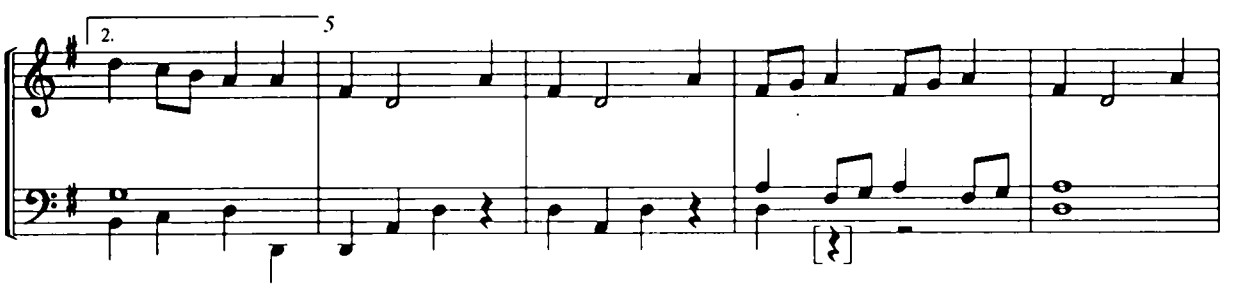


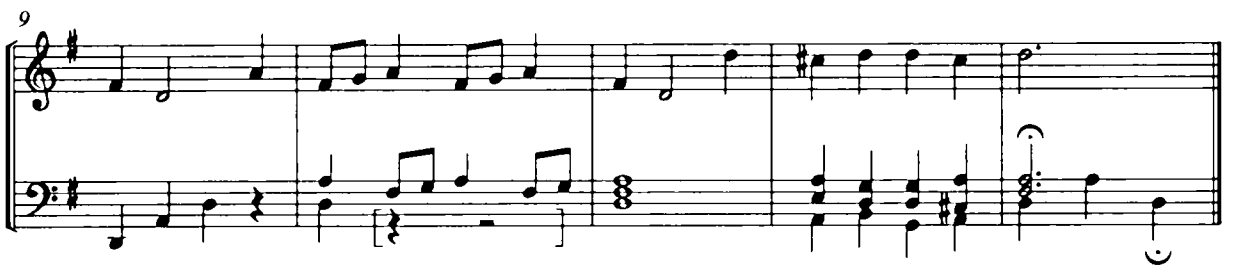
Premier Branle de la Roÿne

f 133

[246]

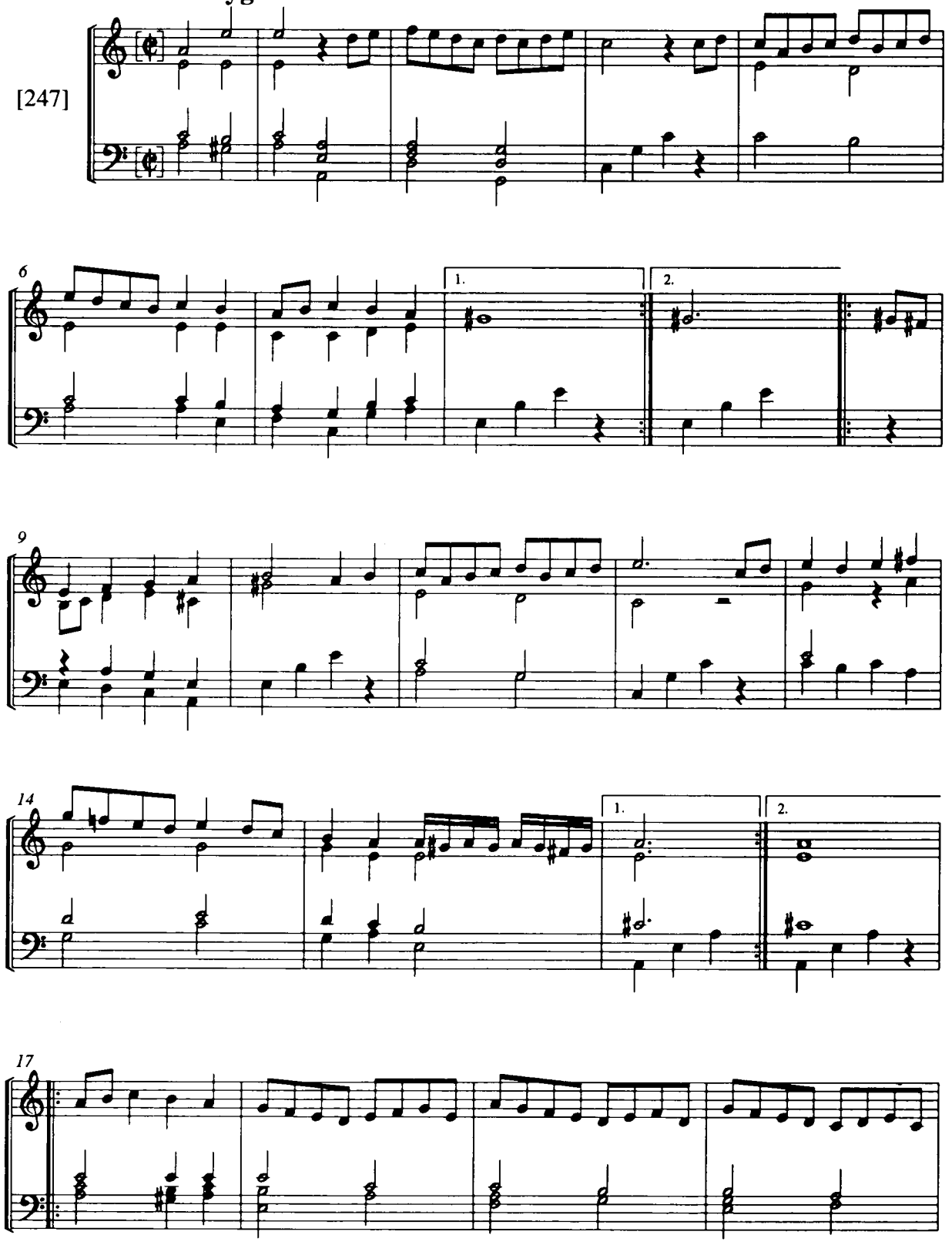


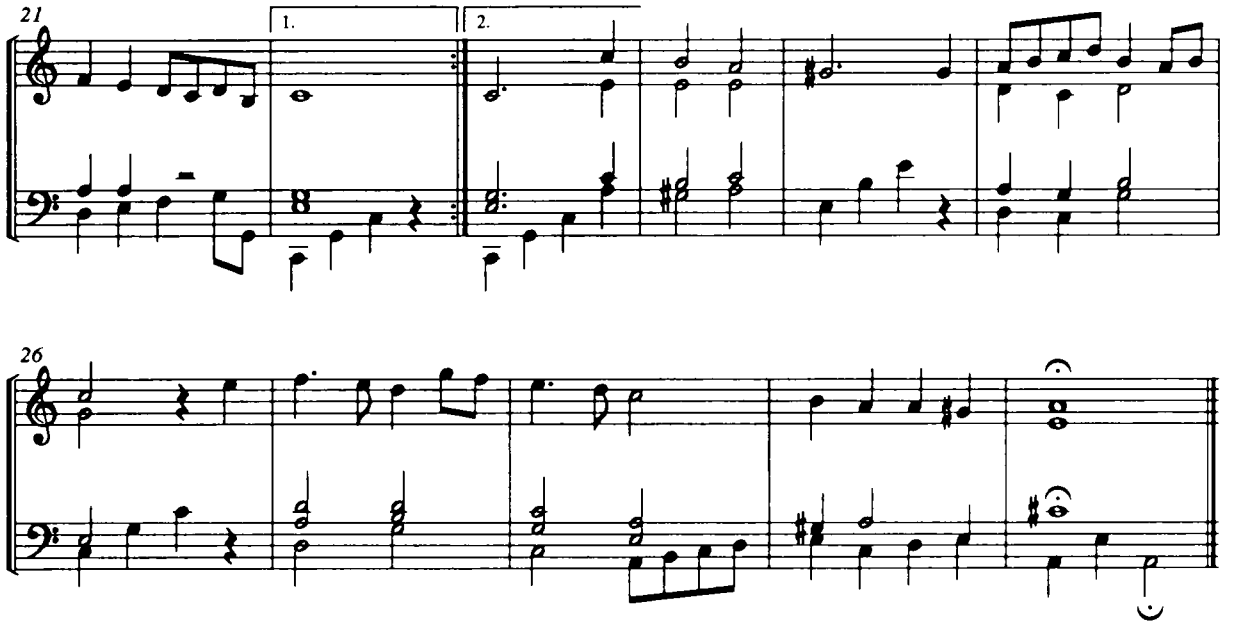




Ballet de Bÿgot

[247]

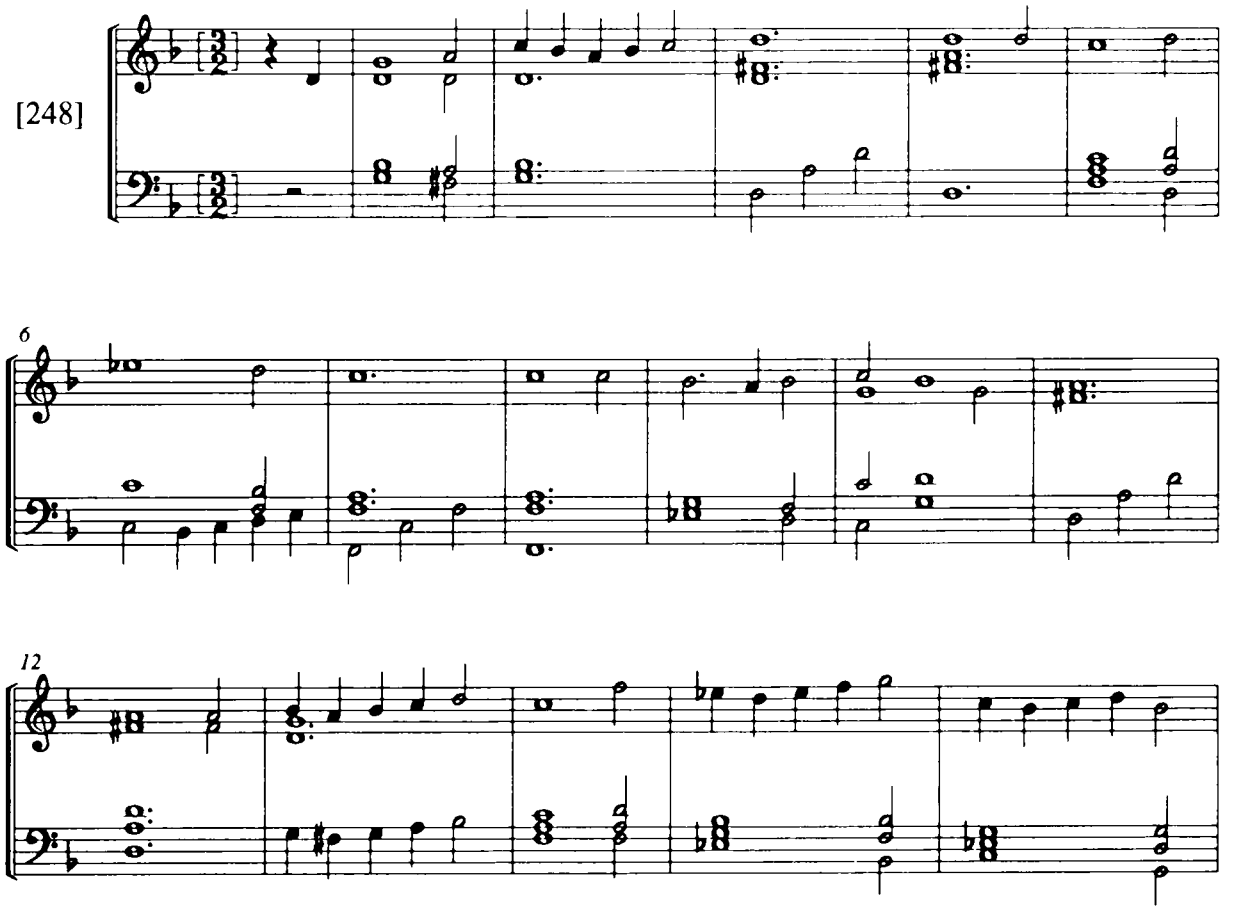


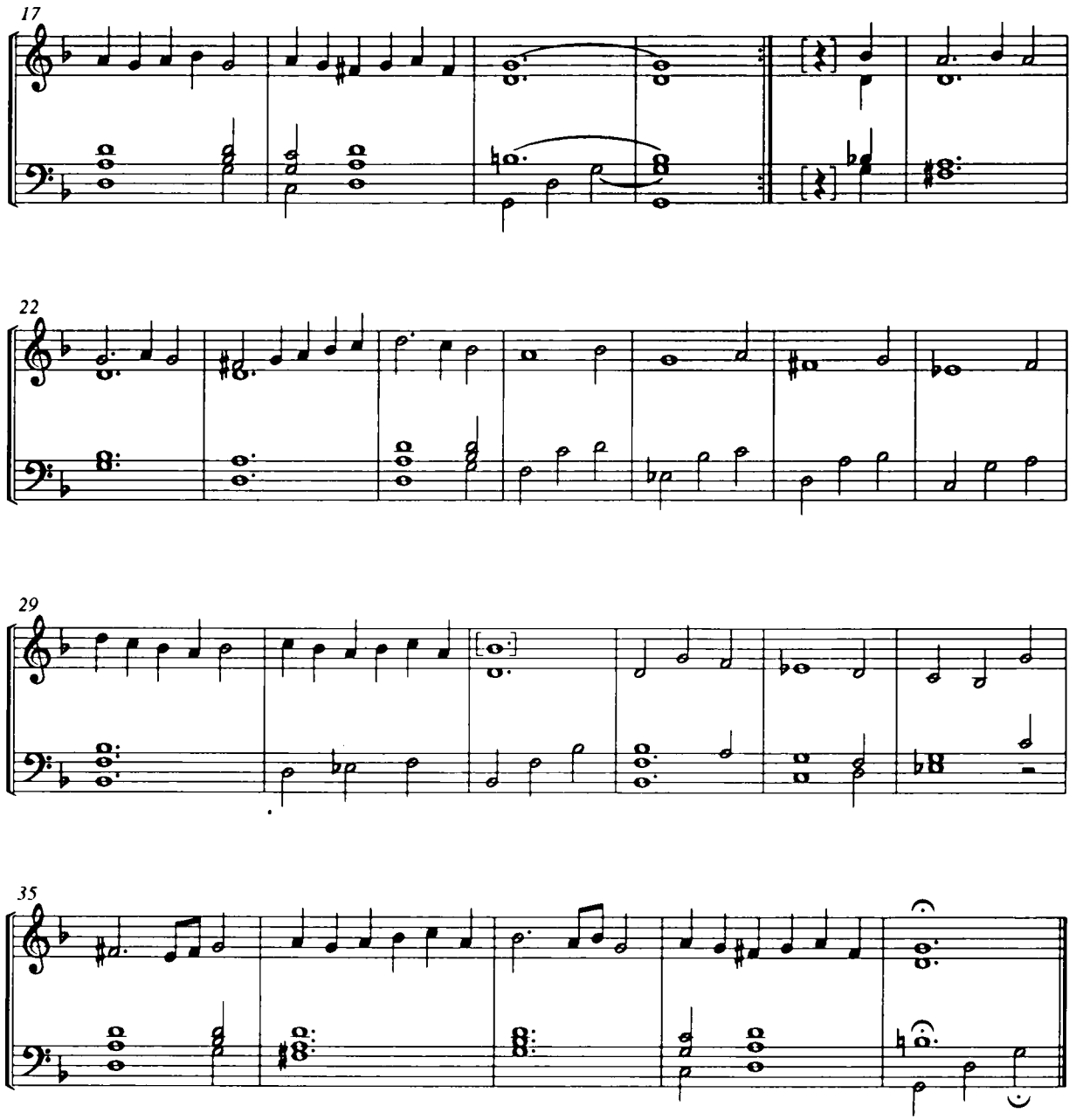


Courante du Testament de Perichon

f 134

[248]

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1 Missale Notatum Strigoniense ante 1341 in Posonio
2 Andreas Rauch: Musicalisches Stammbüchlein (1627)
3 Benedek Istvánffy (1733—1778): Church Music Works I
4 Georg Druschetzky (1745—1819): Partitas for Winds
5 Tabulatura Vietoris saeculi XVII
6 Joseph Bengraf (1745—1791): Six Quartets
7 Hungarian Dances 1784—1810
8 Zacharias Zarewutius (1605?—1667): Magnificats and Motets
9 Graduale Ecclesiae Hungaricae Epperiensis (1635)
10 Pál Esterházy: Harmonia caelestis (1711)
11 Valentin Deppisch (1746?—1782): Te Deum, Magnificat, Vesperae de Confessore
12 Graduale Strigoniense (S. XV/XVI)
14 Codex Caioni saeculi XVII

Other volumes in preparation:
Benedek Istvánffy: Church Music Works II
Anton Zimmermann (1741—1781): 12 Quintets