

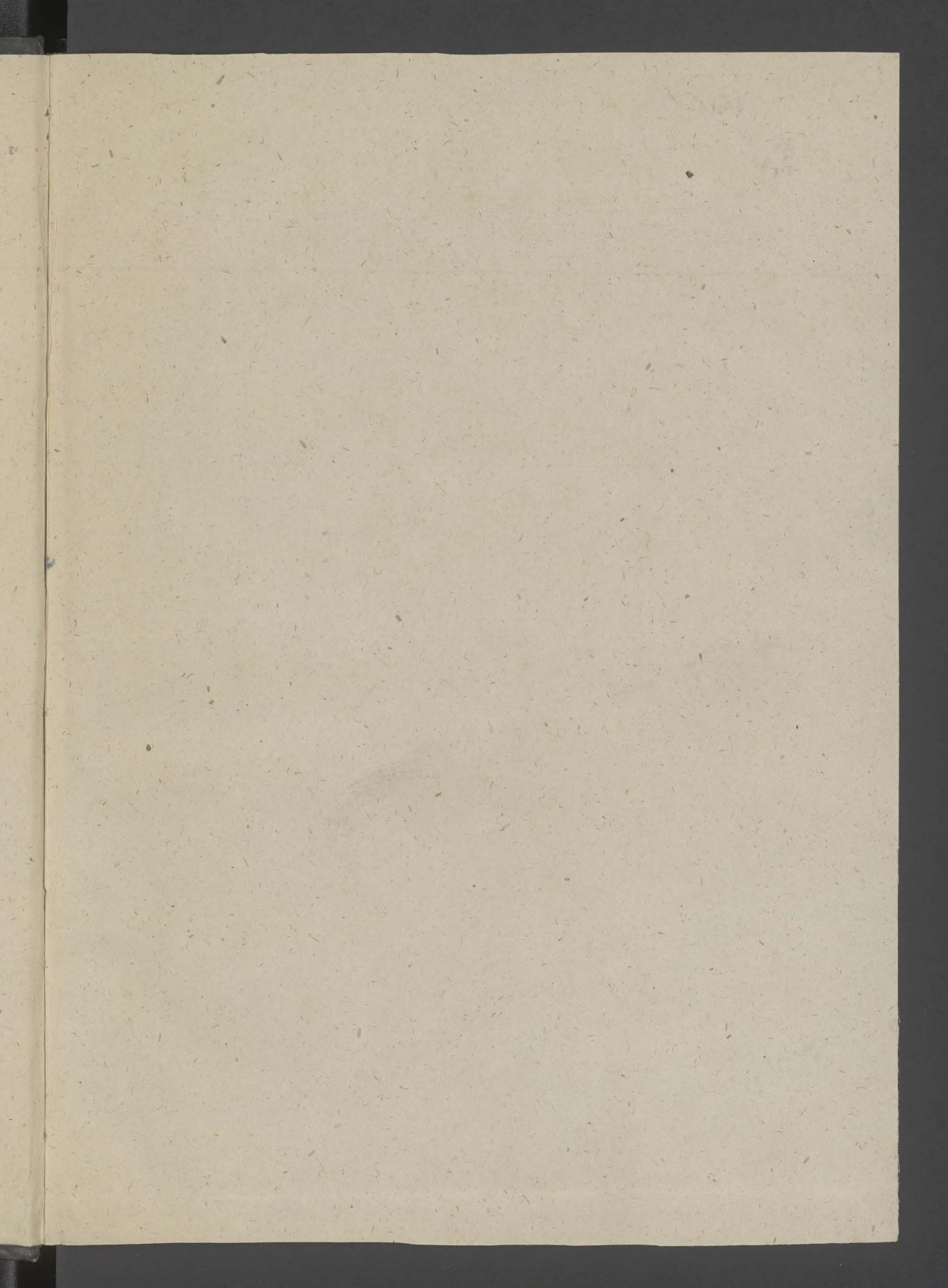
Mus. ant. pract.

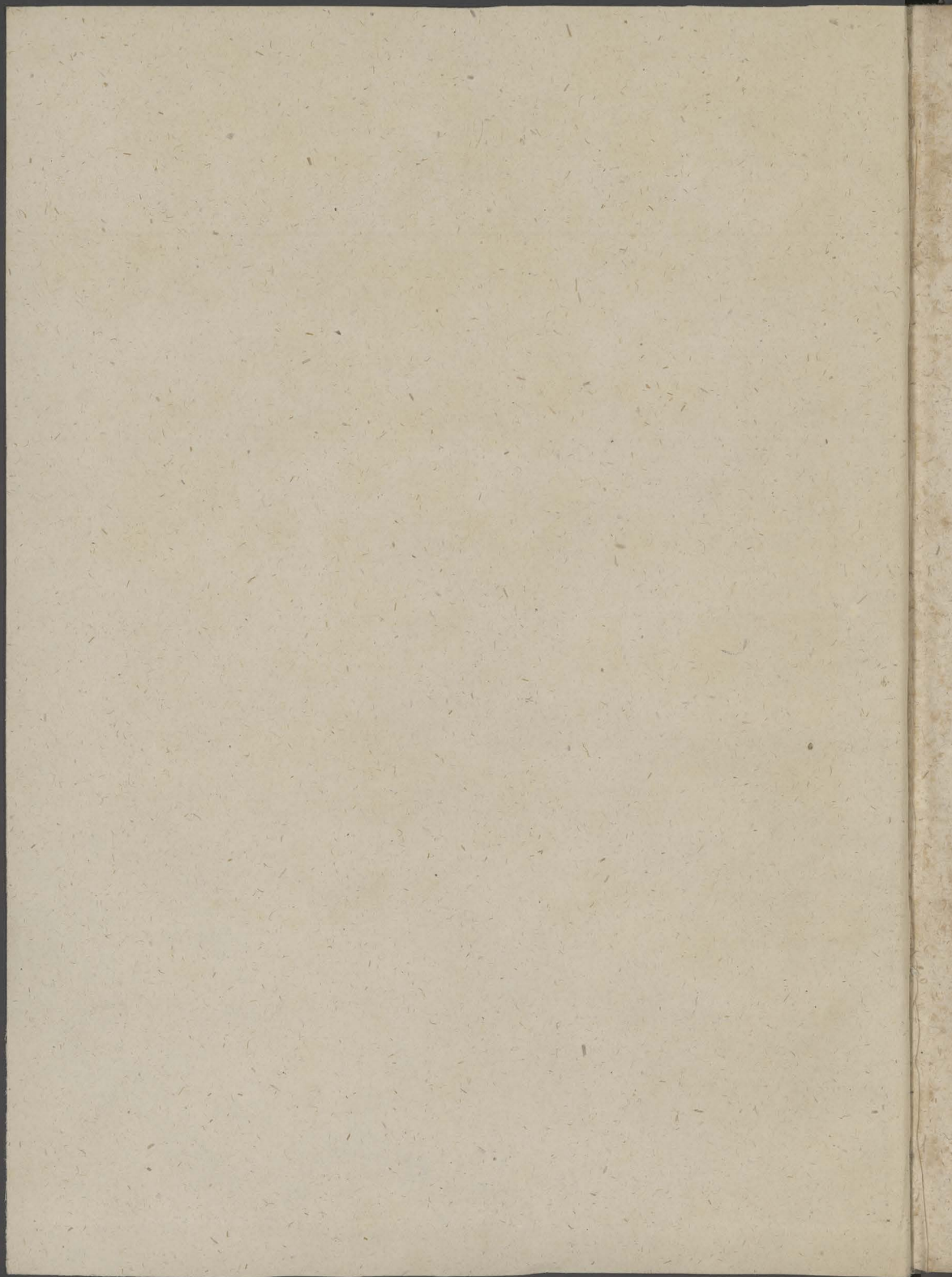
P 760



Musik

Op. 760





PARTITVRA

MOTECTORUM

BINIS, TER-  
NIS, QVATER-  
NIS, QVINIS, SENIS,  
SEPTENIS, OCTONISQVE  
VOCIBVS CONCINEN-  
DORVM.

LIBER TERTIVS.

Cum Basso ad Organum.

HENRICI PFENDNERI, HOLVELDENSIS,  
Reuerendissimi & Illustrissimi Principis ac Domini, D.

PHILIPPI ADOLPHI, Episcopi VVircebur-  
gensis, Francia Orientalis Du-  
cis, &c. Organista.



VVIRCEBURGI.

Typis ac sumptibus IOANNIS VOLMARI.

ANNO M. DC. XXV.

REVERENDISSIMO ET ILLV-  
STRISSIMO PRINCIPI AC DOMINO,

D. PHILIPPO  
ADOLPHO,  
EPISCOPO HERBIPOLENSI,  
FRANCIÆ ORIENTALIS DVCI, &c.

Domino suo Clementissimo.

**M**AGNVS stabilisq; thesaurus est Musica,  
si Theophilo apud Marcum Tullium fi-  
dem accomodamus: eò quod mores insti-  
tuat, componatque velut ad normam, ac  
simul irarum ardores modulato concentu  
suavissimè molliat. Ea propter & Plato cum Remp. pulcer-  
rimis institutis formaret, Musicos in honestissimorum civi-  
um classem dignissimo loco adscripsit: & Aristoteles l. 8. de  
Repub. Musicen ad ipsam vera virtutis Regiam attinere  
disertè exaravit, quod & animos optimè afficiat, & ad vita  
degenda rationem prudentiamque momenti plurimum af-  
ferat. Ea res in causa fuit cur ab ultima seculorum memo-  
ria à sapientissimis principibus symphoniaci concentus non  
in delubris ac odeis duntaxat, placandorum Numinum (v-  
ti Ptolomeus scriptum reliquit) gratia sint adhibiti; sed eti-  
am in atria, porticus, curias, theatra, cœnationes, intima-  
que Regum adyta, & conclavia, honoraria evocatione sint  
accersti-

accerfiri. Vt (quod Athenens omnem pene antiquitatem emiffiis oculis peruagatus adnotauit) olim nec epulum paulo elegantius, nec folenniores Ludi, nec Principum congreffus paulo celebratior fit indictus, cui modi musici tanquam illufre ornamentum, aut opiparum condimentum non admifcerentur. Certè Theodofius Magnus aternis encomiis victurus Imperator, referente Nicephoro, nunquam angufte menfa accubuit, quin eum Symphonafcorum tanquam totidem Mufarum chorus circumfifteret, ac modulatifsimis numeris incineret. Emanuel I. Lufitania Rex, quo ipfo tempore in Procerũ fuorum corona de difficillimis in Africam, Indiamque expeditionibus confilia meditabatur, Muficos fibi latus claudere, modosque harmonicos facere iubebat, ut auctor eft Oforius. Maximilianus I. in toga fagoque exercitatifsimus Cafar, cum Pannonia Sarmatiaque Reges, aliofq; summi nominis Europa Principes Augufalibus lautitijs ex dignitate accipere defideraret, de lectifsimis Muficis toto orbe conquirendis curam fufcepit, perfecitque, ut (fi Cufpinianum audire lubeat) celeberrimos canendi Magiftros incredibili fumptu accerfitos, non in Palatio duntaxat tanquam in Prytaneo aleret; fed etiam afperrimis bellis, terra marique fecum haberet. Quorum ueftigijs cum noftra etiam atate in omnium pene Magnatum Aulis infiftatur, Tu quoque Re<sup>mc</sup>. ac Ill<sup>mc</sup>. Princeps laudabili Celfiffimorum Francia Orientalis Ducum, antecessorum Tuorum, confuetudine incitatus, in Ducali Tua Arce Mariabergensi Muficos omni clementia ac liberalitate, inftar munifici

Mæcena.

Moecenatis foves; ut nec in templo maiestas, nec in aula  
magnificentia, nec in excipiendis Principibus honestissima  
aurium voluptas inter Hospitales Franconiae Tuae mensas  
ludosque, iure à quoquam desideretur. Inter hos vero incly-  
ta tua (ut loqui mos est) Capella Phonaſcos, cum & ego iam  
annos complures Organædum agam, certè hoc cantionum  
ad Harmoniæ regulas à me lucubratarum Volumen, nemi-  
ni potius quam Illustrissimo Tuo Nomini supplex inscribe-  
re debui; partim ut humillimas pro Tuae Celsitudinis in me  
clementia gratias representarem; partim ut animi ad ulti-  
ma seruitia iurati hoc qualecumque specimen anathematis  
loco ad Episcopalem Tuam Aram appenderem. Accipe igitur  
Ill<sup>me</sup>. Princeps hunc ingenij mei partum, obstetricanti-  
bus Musis sub Tuae Cels<sup>nis</sup> felicissimo regimine à me in lu-  
cem editum, solitaque augusta Tuae frontis serenitate, uti  
ceteras liberales artes omnes, ita Musicen in primis blan-  
dissimè exhilara; ut tanti Principis patrocínio contra Hip-  
ponacteos Momi dentes armata, caput altius indies attol-  
lat; donec ad summos perfectionis apices euadat. Ita voue-  
bam. Herbipoli, Kalend. Ianuar. Anno 1625.

Reu<sup>ma</sup> & Ill<sup>ma</sup> Cel<sup>nis</sup> Vestræ

Organista

HENRICVS PIENDNER.



Duo Tenores, In honorem S. Caroli Borromæi. I.

343 343 343 765

**H** 

Ic est Bea tus Carolus.

765 765 6 76 56 56 56 56 343



43 43 43 43



43 43 43 56 765 76



76 43 6 43



56 56 66 765



6 43 43 43 43 4323



PARTITVRA A

Duo Tenores.

II.

Ad dedicationem Ecclesie.



Quam metuendus est locus iste.



A 2.

III.

Altus & Bassus.



Vdite cali.



343

343

343

43 343 43 b 34 43

343

565

Duo Tenores.

IV.

**E**

6 6 6

Ecce quam bonum.

6 6 b 765 6

A 2

43 76 76 43

43 6 343 343

6 765 65565

A 2. De S. Laurentio. V.

**L** 76 6 43 43

Euita Laurentius.

56 565

343 6 343

343

68 765

Duo Tenores.

VI.

43 43 6765

**N**

Atiuitas tua.

6 6 6 6

b 43 343 b

65 343 343 343 343 6

A 3

Duo Tenores.

VII.

**D**

Ulcissime Iesu Christe.

A 3.

VIII.

Sonate come sta.

**D** 

Vm Complerentur.



6 6 6 6 6 b 6 6 6 6 6



765565343 343343 b3 3 3 3 3 556343



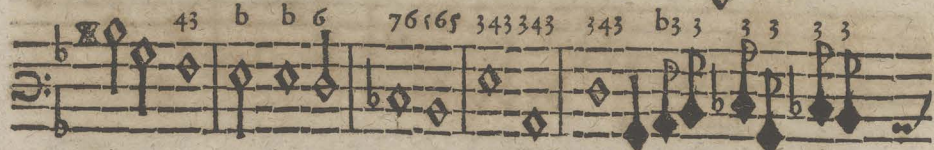
6 6 b



b b 34 43 34 43



b 6 6 6 6 6 343



43 b b 6 76565 343343 343 b3 3 3 3 3



556 363

A 3.

Bassus & 2. Cantus.

IX.

Iesu mi dulcissime.

Te quaerunt pia.

65 6 76 76

343

Secunda pars.

Vocunque loco fuero.

Quam laetus.

6 3 4 3



De Virginibus.

X.



Eui sponfa Christi.



De Natiuit. Domini.

XI.

Do sop. & Baffo



Aftores ad pastores.

PARTITVRA B

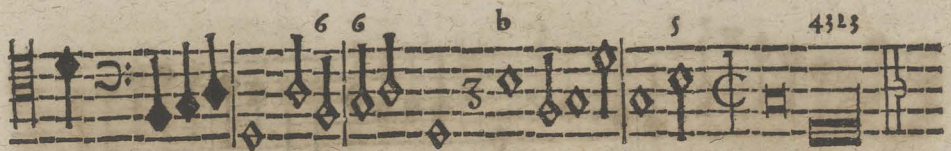
A 3.

XII.

Viola & Doi Violini.

Onata.

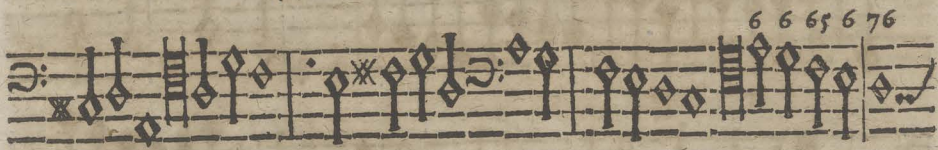
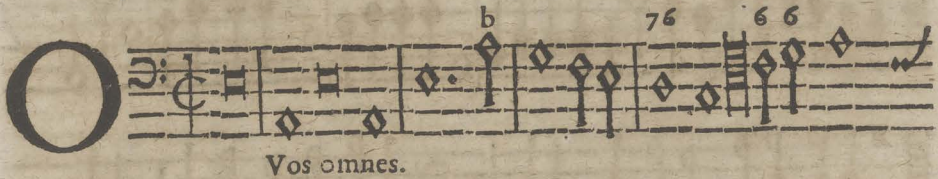




A 4.

XIII.

Cantus, 2. Ten. & Bass.



**S** 

Acerdos & Pontifex.









**A** 

Sumptra est Maria in caelum.



Handwritten musical score for a piece titled "De S. Antonio". It consists of five staves of music. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals. The piece is marked with "76" at the beginning of the first and second staves, and "643" at the beginning of the second staff. There are also markings like "b", "6", and "4 3" throughout the score.

A 4.

XVI.

De S. Antonio.

Handwritten musical score for a piece titled "Ox de calo.". It consists of three staves of music. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals. The piece is marked with "43" at the beginning of the first and second staves, and "6" at the beginning of the second staff. There are also markings like "b" and "6" throughout the score.

6 43 6 b 3 4 43

6 43 6 6 43 6 6 43

6 43 6 b


3 4 43 6 5

3 4 3







43 43 6 43

5 6 6 6 6 6 6 3 4 3 43

5 6 b 6 6 6 6 43 6

**O** 

Quam gloriosum.





3 343 3 343 343 343

N re domine speravi.

6 3 343 343 343

43 43 b

56 43 b Inclina

556 6 56 6 6 6 765

b b D 6 6 6 b

3 4 3 5 6 3 4 43

56 5

Tcn.

Efus in cruce pendens.

43 b 43

solo. postea à s.

65 43 43

Tcn. solo. postea à s.

76 43

Alto solo.

43

76 43 56

6 65 6 76

Alto

6 76 56

Tcn.

6 6 6 6 6 6

Ten. solo.

43

56 43

A s.

XX.

**R**

Egina cæli.

5 56 4323 43 5 566 76

565656 76

43

C 2

A 5.

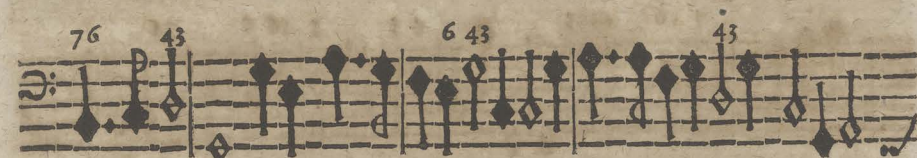
XXI.

**A**   
Lma redemptoris Mater.











A 6.

XXII.

**I**   
Efu dulcis memoria.



Iesus Dei filius.

A 6.

XXIII.



Enebra facta sunt.



C 3

A 6. XXIV. a. Ten. da cantare del Cifra & 4.strom. personare del Pfc.

V est pastor ouium.

A 7.

XXV.

Odie Christus natus est.



A 8.

XXVI.



D Dominum contribularer.





A 8.

XXVII.

Oratio D. Gregorij Papæ.

One Iesu verbum patris.

PARTITVRA

D

56 76 342 33 7656

7656 6 6 765 7656

43333 76

76675 343 b

b 765 43 765 b

43 43

6 765

6 5 76 6 5

43 3 343 45

65 343

76 7 6

43

Amen.

A 8. In concerto. XXVIII.

s b s

**L** Audate Dominum de cælis.

6 6 43 6 6 itai

2. sop.

343

b 343556343

D 1

b b 3 4 3 6 b 7 6 4 3

s b

b 6 5 7 6 4 3

b s

6 5 6 7 6

s

4 3 6 7 6 5

A 3

6 6 7 s

43 65 343

343

A 8.

XXIX.

De Sacrofan. Trinitate.

**D** Vo Seraphin.

6 6 436 2 3 3 433

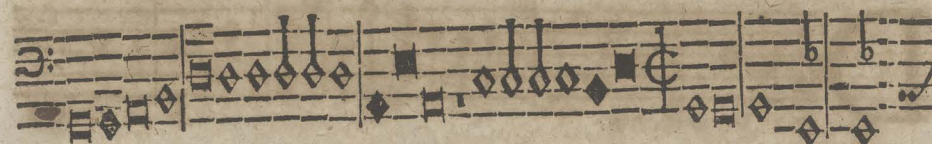
665565 6 76

43 b b765 b b 765

A 8.

6 5 4323 76 6

A 8. D 3



A 8.

XXX.



*Ongregati sunt*

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of diamond-shaped notes. A measure number '43' is written above the staff. A double bar line with repeat dots is present. A sharp sign (♯) is written below a note.

Musical staff 2: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Measure numbers '30' and '76' are written above the staff. A circled '3' over a '2' is written below the staff.

Musical staff 3: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Measure numbers '41' and '6' are written above the staff. A double bar line with repeat dots is present.

Musical staff 4: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Measure numbers '6' and '6' are written above the staff. A double bar line with repeat dots is present.

Musical staff 5: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Measure numbers '43' and '43' are written above the staff. A double bar line with repeat dots is present.

Musical staff 6: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Flat signs (b) are written below several notes. A sharp sign (♯) is written below a note. A double bar line with repeat dots is present.

Musical staff 7: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. A double bar line with repeat dots is present.

Musical staff 8: Treble clef, key signature of one flat. The staff contains diamond-shaped notes. Measure numbers '56' and '43' are written above the staff. A double bar line with repeat dots is present.

**B**

Ene dicite.

43

6

6

6

6

43

6 6

6 7 6

3 4 3

2. Ten.

2. sop.

2. Alt.

2. sop.

6 6

2. Ten. & Bas.

2. Alt.

2. sop.

b b b 43

6 3 4 3

7 6

43

Ten. solo.

6

43



A 8.

XXXII.

In diebus Rogationum.

Erte & accipietis.

PARTITVRA

E

43

43

76 76 6 4 3 6 4 3 6 4 3 6 4 3

6 43 5 43 43 3 2 6

4323

A 3.

XXXIII.

In concerto.

2. sop. b b b 343 676 343 b

**A**

Lma redemptoris.

2. Ten.



A 8.

XXXIV.



Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/3 time signature. The staff contains a sequence of notes and rests, ending with a double bar line and a repeat sign.

Musical staff 2: Treble clef, key signature of one flat. Includes a measure with a 6/76 time signature and a measure with a 76 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Musical staff 3: Treble clef, key signature of one flat. Includes a measure with a 6 time signature and a measure with a 43 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Musical staff 4: Treble clef, key signature of one flat. Includes a measure with a 43 time signature and a measure with a 3/2 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Musical staff 5: Treble clef, key signature of one flat. Includes a measure with a 6 time signature, a measure with a 66 time signature, a measure with a 6/76 time signature, and a measure with a 6 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Musical staff 6: Treble clef, key signature of one flat. Includes a measure with a 6 time signature, a measure with a 6 time signature, and a measure with a 43 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Musical staff 7: Treble clef, key signature of one flat. Includes a measure with a 6 time signature and a measure with a 43 time signature. The staff contains notes and rests, ending with a double bar line and a repeat sign.

Empty musical staffs at the bottom of the page.

M 

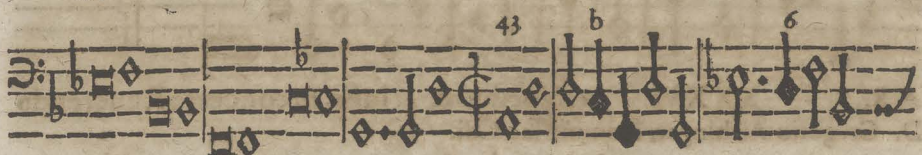
Artinus Abrahæ.















b  
 6  
 6  
 43 b 43

A 8. XXXVI. 4. Vocibus & 4. Instr. in concerto Reuerendo  
 D. Gregorio Aichinger, Domino suo Col.

**F**

6 43 b 6  
 6 6

Vndamenta Symphonia.

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. A sharp sign is placed above the final note of the staff.

Musical staff 2: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the numbers 43, 6, and 343 are written.

Musical staff 3: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the letters 'bb' and the number 43 are written.

Musical staff 4: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the word 'Tutti.' and the numbers 6, 6, b, 6, 6, b, b, and b 343 are written.

Musical staff 5: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the numbers 32, 6, 43, 6, and 343 are written. Below the staff, the words 'fop. fol.', 'à 4.', and 'Infr.' are written.

Musical staff 6: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the numbers 343, 6, 643, b, and 6 are written.

Musical staff 7: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the numbers 5, 6, b, 6, 6, 6, 6, 6, 6, and 6 are written.

Musical staff 8: Bass clef, 2/4 time signature. The staff contains a sequence of notes with diamond-shaped ornaments. Above the staff, the number #6 is written.

Musical staff 1: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: \* 56b 66\* 6 343 56

Musical staff 2: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: 36\*56 43. Below: Tutti. A 2. A 2.

Musical staff 3: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: 3 3 3 6 6 8. Below: A 2. A 2. Tutti. Instr.

Musical staff 4: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: b b 343 \* 6. Below: Instr. Tutti.

Musical staff 5: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: 43 8 6 3 3 6 3 8 6 3 3. Below: 3 2.

Musical staff 6: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: 6 3 8 6 presto 76 6 6 b 6 6. Below: C.

Musical staff 7: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: b 6. Below: Tutti. Instr.

Musical staff 8: Treble clef, bass line. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above: b 6.

1



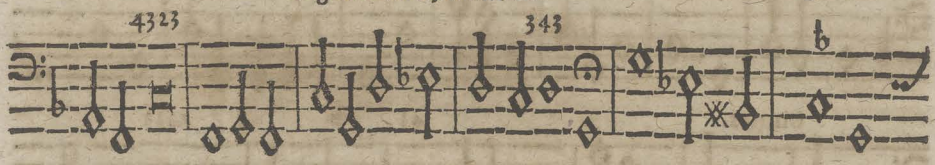
A 8. XXXVII.  
Dialogus. In festo Anuntiationis Beatæ Mariæ Virginis.

**M**   
Iffus est Angelus Gabriel.





56 43 Alt. fol. 6 43  
  
Angelus cantat, Ave Maria.

4323 343 



43 56 6  
  
Angelus cantat Ne timeas Maria.

76656 6 43 b 4 3 6  

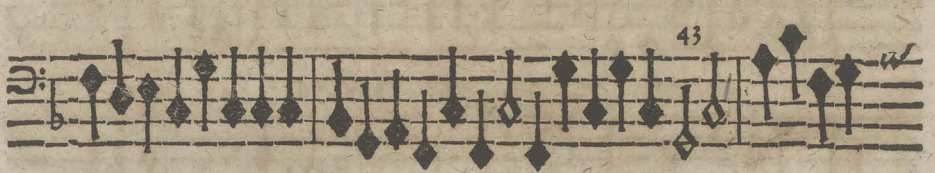
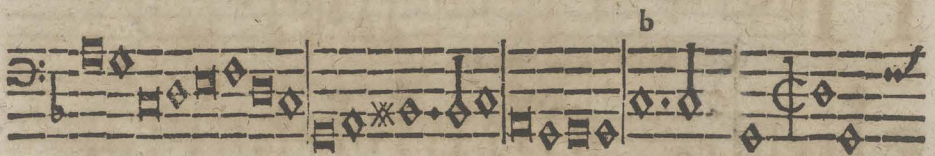
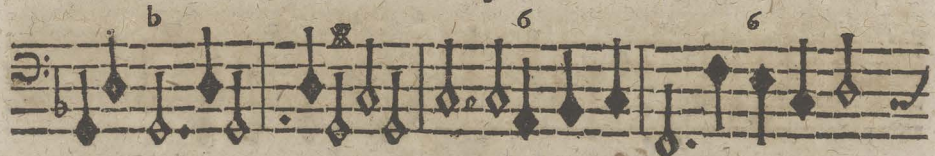

fol. 66

A 8.

XXXVIII.

**P**

Ercuffit faul.



F 2



A 8. XXXIX. In Festo Purif. B. Mariæ Virginis.



Odie Beata Virgo Maria.



A 8.

XXXX.

In Natiuit. Iesu Christi.

**Q**

Vælux vileftabulum

6 b<sub>5</sub> 56

43 7 43

b 43 b

A 8.

XXXXI.

**R**

Egina cæli.

A 8.

XXXIII.

**A**

Ve Regina calorum.



A 8.

XXXXIII.



Vb tuum praesidium.

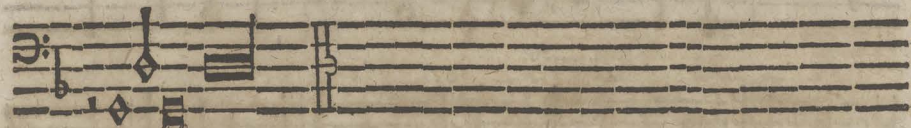




**C**

haritate vulneratus.

The musical score consists of eight staves. The first staff begins with a large initial 'C' and a treble clef. The music is written in a style characteristic of early printed music, featuring various ornaments and accidentals. The text 'haritate vulneratus.' is written below the first staff. The page is numbered 'A 8.' and 'XXXIV.' at the top, and 'De S. Bernardo.' at the top right. The music is written in a style typical of early printed music, with a large initial 'C' and various ornaments and accidentals throughout.



▲ 8.

XXXXV.

De Confessore Pontifice.



A 8.

XXXXVI.

In Dedicat. Ecclesiz.

**O**

Quam metuendus.

76 76 43

A 8.

XXXXVII.

6 76 6 6 6 6 7

Vos omnes.

43

6 6 6 5 6 76 43 2 6 76 6 5 5 6 43

43

76 6 6 6 6 5 6 76

43 2 6 7 6 6 5 5 6 43 65 65 43 2 3

A 8.

XXXXVIII.

De S. Ioan. Baptr.

65

**P**

Ver quinause est.

6

3 4 4 3 6 4 3

6

4 3 6 6

5 5 6 6

G 3

A 8.

XXXIX.

De Assump. B. Mar. Virg.

**V**

Irgo prudentissima.

A 8.

XXXXXX.

Ornatissimo Viro, D. Christiano Erbacher, Amico suo Honorando.

Agnificat.

44

43

43 6 765  
Omnes.

76 65 43 b 765

43  
Ten. e sop.

76 76 6 43 6 5 6 765

76 76 2 5 65 6

767676 2 76 767676 343 43

3/2



76 43 6

2. sop. è Basso.

43 76

A. 3.

76 43

FINIS  
MOTECTORVM LIBRI TERTII



PARTITVRA

H

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V.	Leuita Laurentius.	Bassus & Altus.
VI.	Natiuitas tua.	Duo Tenores.
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XIII.	O Vos omnes.	Cantus, Duo Tenores & Bassus.
XIV.	Sacerdos & Pontifex.	Ordinariz voces.
XV.	Assumpta est Maria in cælum.	
XVI.	Vox de cælo.	
XVII.	O quam gloriosum.	Duo Bassus, 2. sop.
XVIII.	In te Domine speravi.	

## QVINQVE VOCVM.

XIX.	Iesus in cruce pendens.
XX.	Regina cæli.
XXI.	Alma Redemptoris.

## SEX VOCVM.

XXII.	Iesu dulcis memoria:	
XXIII.	Tenebræ factæ sunt.	
XXIV.	Tu es pastor ouium.	Voces 2. Inst. 4.

SEPTEM VOCVM.

XXV. Hodie Christus natus est.

OCTO VOCVM.

- XXVI. Ad Dominum cum tribularer.  
XXVII. Bone Iesu.  
XXVIII. Laudate Dominum de caelis.  
XXIX. Duo seraphin,  
XXX. Congregati sunt.  
XXXI. Benedicite.  
XXXII. Petite & accipietis.  
XXXIII. Alma redemptoris.  
XXXIV. O Iesu mi dulcissime.  
XXXV. Martinus Abrahæ.  
XXXVI. Fundamenta.  
XXXVII. Missus est Angelus.  
XXXVIII. Percussit Saul mille.  
XXXIX. Hodie Beata Virgo.  
XL. Quæ lux.  
XLI. Regina cæli.  
XLII. Ave Regina.  
XLIII. Sub tuum præsidium.  
XLIV. Charitate vulneratus.  
XLV. O quam admirabile.  
XLVI. O quam metuendus.  
XLVII. O vos omnes.  
XLVIII. Puer qui natus est.  
XLIX. Virgo prudentissima.  
L. Magnificat.

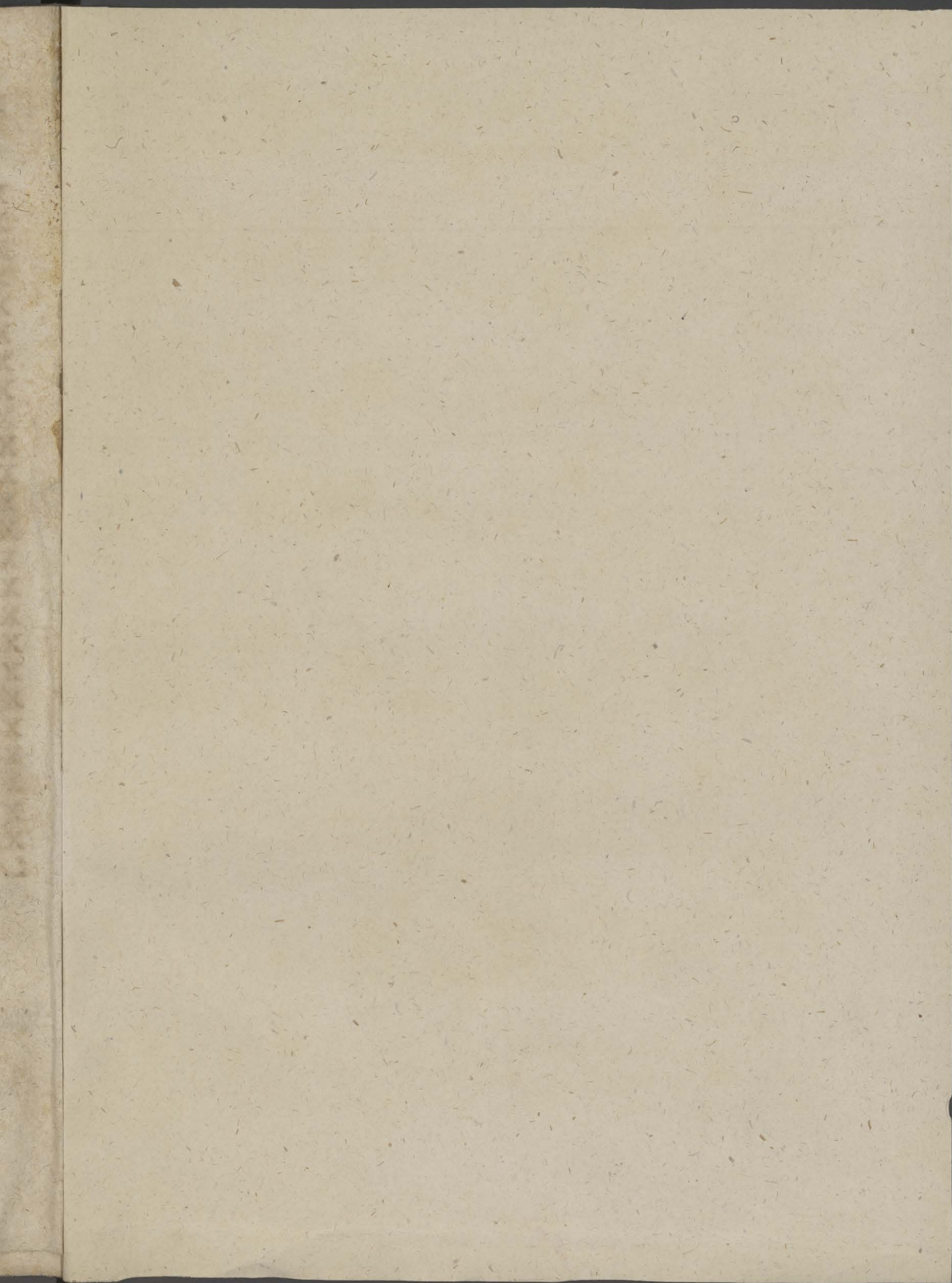


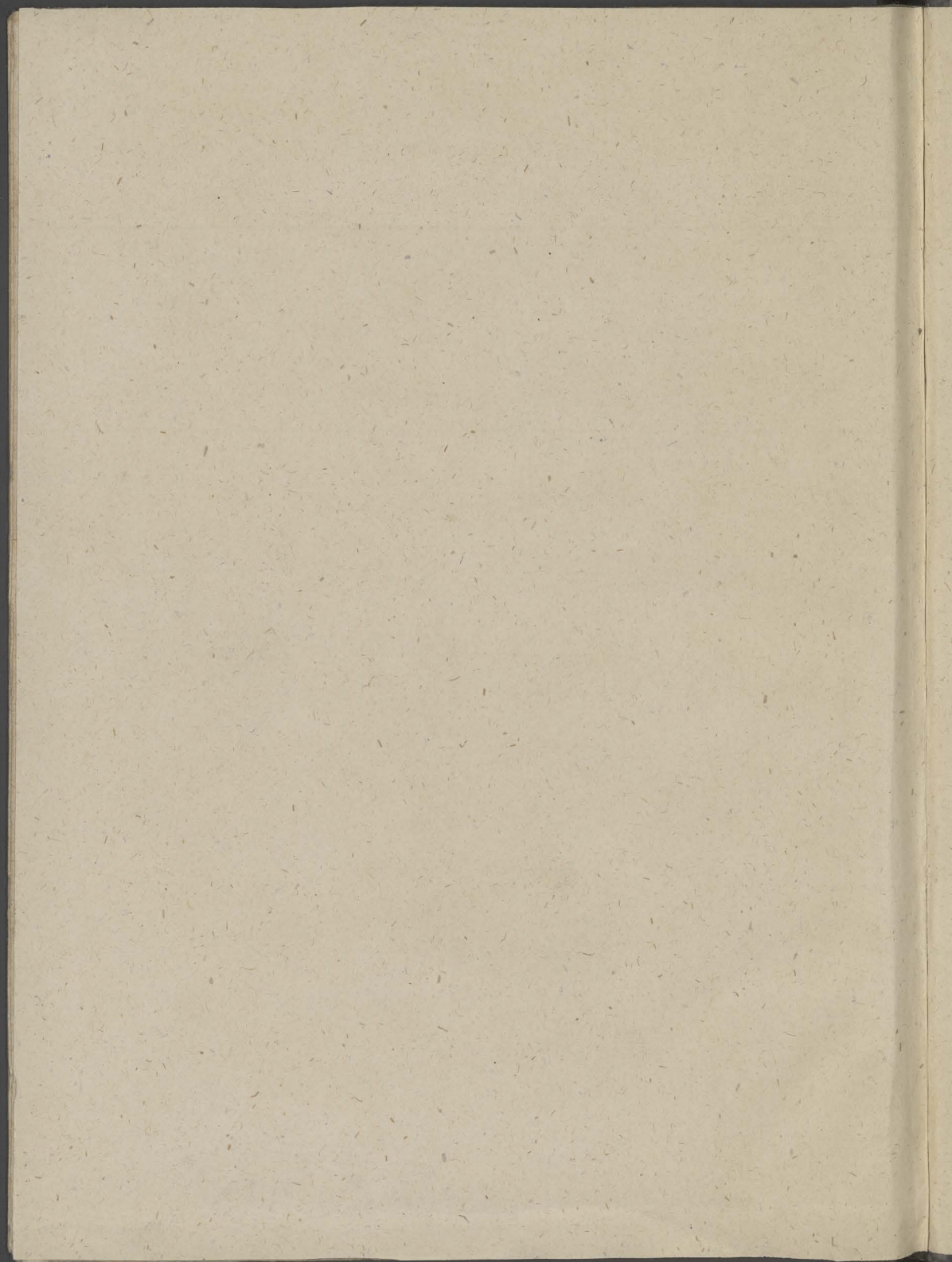
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THE END





Mus. pract. ant.

