

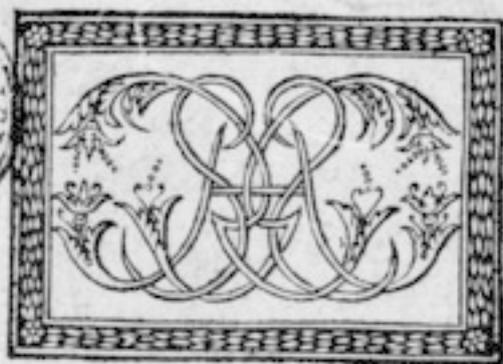
SACRI
CONCENTVS

2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRUMENTORVM.

AUCTORE
R.D. LAMBERTO PIETKIN,
*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonoasco primario.*

OPVS TERTIVM.

DEO NOSTRO IVCVNDATA SIT LAVDATIO. *Psal. 146.*



Brossard.
G. Partes.

LEODICI EBURONUM,
Ex Officinâ Typographicâ GUILIELMI HENRICI STREEL, Suzæ
Serenissimæ Celsitudinis Typographi, 1668.

Vm 163

Vm 1000

Superiorum Permissu.

n° 186.

CONCERNING

A DOCTOR
R.D. LAMBERTO PIETRI
C... ..
L...

OPUS TERTIUM



LEONARDI EURONUM
In...

REVERENDISSIMO,
ILLVSTRISSIMOQUE DOMINO,
D. PAVLO IOANNI
BARONI A GROISBEECK,

PERILLVSTRIS
ECCLESIAE LEODIENSIS,
ET COLLEGIATAE S. DIONYSII
PRÆPOSITO,
VRBIS ARCHIDIACONO,
DOMINO TEMPORALI DE FRANCWARET,
GEMEPPIA SUPRA SABIM, &c.



*Est (ILLVSTRIS-
SIME DOMINE) artis Musices digni-
tas & gloria, ut omnium plane ar-
tium decus & ornamentum sapientes
antiqui esse iudicaverint. Nam apud
Græcos Romanosq; (ut refert de Cice-
rone Polydorus Vergilius) tanta venerationis fuit, ut
qui eam callebant, & Vates & Sapientes esse crede-
rentur, & qui omnibus scientiis instructus erat, si
Musica ignarus esset, inscius habebatur. Vnde The-
misticles omni scientiarum genere clarissimus, quod*

EPISTOLA

hac in arte peregrinus esset, indoctior est habitus. Præterea Veteres Musicam dixere encyclopediam, in quâ sunt omnes comprehensæ disciplinæ, quod asserit Plato lib. 1. de legibus: & Fabius refert Socratem jam senem, institui lyrâ non erubuisse. Sacra etiam Pagina non minus de hac præstantissimâ scientiâ disserunt, in libro Ecclesiastici cap. 42. sic legimus: Laudemus viros gloriosos & parentes nostros in peritiâ suâ requirentes modos muficos. & multa alia. Denique Musica ab origine mundi Deo consecrata fuit: hanc Propheta Regesq; ad Dei gloriam usi sunt, per hanc mirabilia præstiterunt: Spiritum divinum sibi aliisque acquisierunt, & malos spiritus per eam exterminarunt. Placuit semper Deo et Angelis, nec ullis unquam nisi malignis spiritibus displicuit. Hac mihi seriò consideranti, non alius dignior occurrit, cui hoc Opusculum devoverem, quàm Tu, (REVERENDISSIME, ILLUSTRISSIMEq; DOMINE,) qui tot virorum Illustrium vestigiis insistens Musicam tanti facis, ut ad honorem Dei, in diversis templis instituire multoties consueveris. Sic apud Scholares Sacrum Annum ad honorem Deiparæ Musicâ solemnem decantandam censu honorifico, perpetuis temporibus decantandum fundasti: sic etiam in ipsa Cathedrali Æde Missam septimanalem ad honorem sanctæ Annæ in perpetuum Musicè canendam propriis etiam sumptibus restituisi. Denique in

festis

DEDICATORIÂ:

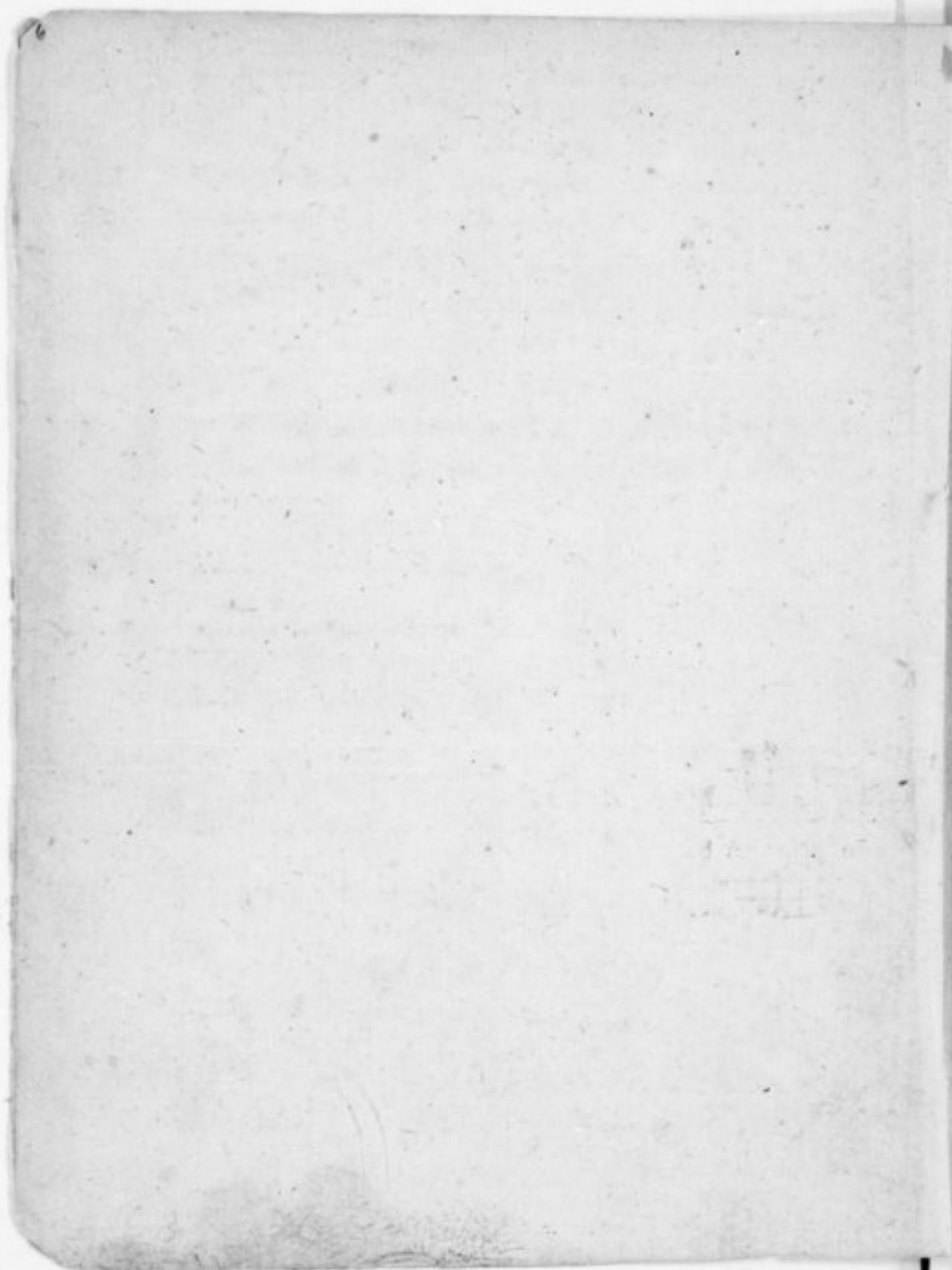
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiam tem-
poribus concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Conventus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cælestibus in aeternum cantemus.*

*hâc 27. April.
1668.*

*ILLVSTRIS. M^Æ, REVEREND M^Æ,
DOMINATIONIS VESTRÆ,*

*Humillimus in Christo
SERVUS*

LAMBERTVS PIETKIN.



A 2. Voc.

2 T. vel 2. C. Tenor Primus.



Benedicam Dominū in omni in



om

ni tempore Benedicam



Dominū in omni in om

ni



tempore in omni tempore Benedicam Domi-



num Benedicā benedicam Dominum in om ni



tempore semper laus e ius semper semper



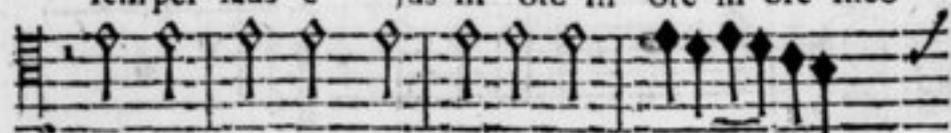
semper laus e ius in ore in ore in ore

P. I.

Δ



semper laus e jus in ore in ore in ore meo



semper semper laus ejus in o-



re me o in Domino laudabitur



anima anima mea anima anima mea



in Domi no lauda bi tur anima anima



mea anima a nima mea a-



nima mea o audiant mansu eti



audiant mansu eti & leten.

tur & læten tur

& læ ten tur audiant mansueti

audiant man su e ti & læ ten-

tur læ ten tur magni fi ca te

Dominum mecum & ex al te mus no men

e jus & ex al te mus nomen e jus no men

e jus in id ip sum magni fi ca te Do mi num

mecum & ex al te mus nomen e jus magni fi cate

Dominum mecum & ex al- temus nomen e jus
 nomen ejus :# & ex al-
 temus nomen ejus nomen ejus ex al-
 temus nomen ejus in idipsum.

2. C. C. Cantus Primus.

Benedic anima mea anima
 mea Dño & omnia & omnia que in
 tra me sunt & omnia que in tra me sunt



nomini sancto nomini sancto nomini nomini.



sancto ejus Benedic anima mea anima



mea Benedic anima mea anima



mea Domino & noli noli noli noli



noli obliuisci retribuiones



ejus qui propitiatur omnibus iniqui-



tati bus tuis qui sanat omnes



infirmitates infirmitates infirmitates

in fir mi ta tes tu as qui co ro
nat te qui co ro nat te in mi se ri
cordi a & mi se ra ti o ni bus & mi le
ra ti o ni bus Be nedic a ni ma mea a ni ma
mea Do mi no qui replet in bo nis de si de ri um
tu um de si de ri um tu um qui replet in
bo nis de si de ri um tu um de si de ri um
tu um re no va bi tur ut a qui lae ju ven

tus tu a ut a qui læ ut a qui læ
 re no va bi tur re no va bi tur ut a qui læ ju ven-
 tus tu a ut a qui læ ut a qui-
 læ ut a qui læ ju ven-
 tus tu a re no va bi tur ut a qui læ ju-
 ventus tua.

A 2. TT. vel 2. CC. Tenor Primus.

VUlnera cor meum vulnere cor meum



dul cif si me dul cif si me dulcissime JESU



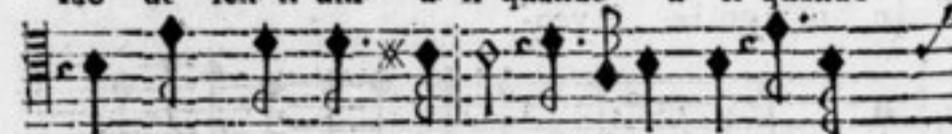
vul ne ra cor meum fa git ta fa git ta



amo ris tu i amo ris tu i &



fac ut sen ti am a li quan do a li quan do



& fac ut sen ti am a li quan do a li-



quan do quam su a ve fit & dul ce



quam su a ve fit & dul ce & dul ce



a ma re te bone JESU a ma re

10

im ma cu la tum ut non confundar non confun-
 dar non non non confun dar non con fun-
 dar non confundar non confundar non confun-
 dar non confun dar ut non confun dar ut
 non con fun dar.

Dialogus inter B. Virginem & devotum Clientem.

Clientis

Tenor Primus.

Elli præbe. Quæ est ista cujus vox
 dulcis vox dulcis cujus vox dulcis fo-



nat in au ri bus me is



Quid a me pe tis dul cis si ma dul cis si ma



Vir go su a vis si ma su a vis si ma Mater



lubens cor in te fi go ti bi MARIA MARIA



ce do ut cor pe ren ne stringas.



tu o MARIA MARIA cin gas de di



meum da tu tu um fac ef se a mo rem a-



morem mu tu um no dus sit ip se

72

JESUS sim JESU amore a mo re læ fus præ-
 sta bo amorem amorem mutuam ser vus tu-
 orum tuo rum nu tu um
 da quæ so Je su il lum quem Mater ul nis
 ge sti tas da sua vi a bor il lum da
 Virgo da Virgo da quid re sti tas
 quæ ro non timeo is tud in cen dium submergi
 volo in hoc a moris a moris o ce ano



de si dero estum non timeo arcum



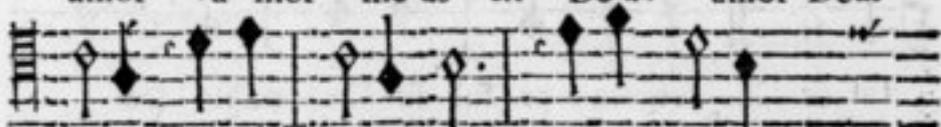
per hoc mare ad coelum ad coelum ad coelum ad



coelum pergitur veneror sceptrum Deus



amor amor meus est Deus amor Deus



amor amor meus est amor meus



amor meus amor meus est Deus amor



amor meus Deus amor amor amor



amor a mor meus est.

A 2. Voc.

Tenor.

Quasi stella ma tu ti na & quasi
 sol refulgens refulgens in ter ne bu las
 sic re ful sit re ful sit in templo re-
 ful sit in templo re ful sit in templo De-
 i Beatus Be a tus Be a tus Be a tus
 Be a ta Be a ta Be a ta Be a ta
 tus Be a tus Lam bertus re ful gent pra-
 ta Be a ta N.
 cla. ra praec la ra meri-

ra Dea

ti Be-
ta Be a

ti Lam ber ti sicut flos rosarum flos ro-
ta

farum in di ebus in di ebus in di ebus ver-
N

nis & sicut li li um in tran-
si tu in tran si tu a que in tran si tu

a que in tran si tu a que & qua si pa ra-

di sus pa ra di sus pa ra di sus pa ra di sus vo lup-

ra tis pa ra di sus pa ra di sus vo lup ta tis

fructi fi ca vit in conspectu conspectu De-

su a vi ta tem lu a vi ta tem o do ris Be-

tus Be a ta Be a tus Be a tus Be-

a tus Lamber tus ô Sancte Lamberte ô vir-

tutis ô vir tu tis vir tu tis spe culum ô

gemma ô gemma pu ri ta tis in ter ce-

de in ter ce de in ter ce de in ter ce de

pro no bis.

A 2. Voc.

2. C. vel 2. T.

Cantus Primus.

Regina Regina cœli Regina
 cœli Regina cordis mei Regina
 cœli Regina cordis mei ô
 ô Mater Dei ô ô Re-
 gi na Regina Re gi na Re gi na
 animæ meæ so net so-
 net vox tua vox tu a dulcis
 C

P. I.

in au ri bus in au ri bus meis sonet vox
 tu a vox tu a dulcis in au ri bus meis
 vox tu a dulcis in auri bus meis vox tu a
 dulcis in au ri bus meis in au ri
 bus me is in auri bus me is dulce
 enim su per mel eloquium eloquium tuum
 Re gi na cae li Re gi na cor dis
 dol me is Re gi na Re gi na Re-

gina Regina ani mæ meæ ô MA-
 RIA MARIA flos Vir gi num ô Ma ter
 ô Ma ter Re gis An ge lo rum ô
 Mater Ma ter Re gis An ge lo rum
 flos vir gi num velut ro fa ve lut
 ro fa vel li li um ô quam felix quam be-
 a ta es quam be a ta es quæ me ru-
 isti por ta re por ta re por ta-



re æ terni Pa tris æ-



terni Pa-



tris fi lium ô Regina Re gi na cœ li Re gi na



cœ li Re gi na cordis me i Re gi na



a ni mæ meæ Re gi na a ni mæ



a ni mæ meæ a ni mæ meæ Re gi na



a ni mæ a ni mæ a ni mæ meæ.

A 2. Voc.

Canto primo.



E nite venite ve ni te ex ul-
 temus ex ul te mus Domino ju bi le mus
 jubilemus De o fa lu ta ri no-
 stro ce le bre mus me ri ta San cti
 San ctæ
 ce le bre mus me ri ta San cti ce le-
 San ctæ
 bre mus me ri ta San cti Sancti N.
 San ctæ San ctæ
 ve ni te ve ni te ve ni te ve-

P. I.

C 3

ni re veni te ex ul te mus ex ul te mus

Do mi no ju bi le mus ju bi

le mus De o fa lu ta ri no stro ce le

bre mus me ri ta San cti San ctae N.

a ma vit a ma vit e um e am Dñus

& or na vit e um e am & or na

vit e um e am a ma

vit a ma vit e um e am Dominus a ma vit e um e am



Handwritten musical score for a vocal line, consisting of five staves. The lyrics are written below the notes. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. There are asterisks (*) on the first staff and a double bar line on the fifth staff. The lyrics are: "li li a in ter li li a li li a pa- ra di si in ter li li a li li a li li a li li a pa ra di si pa ra di si pa ra di si." The final note of the fifth staff is a quarter note G4.

li li a in ter li li a li li a pa-
ra di si in ter li li a li li a
li li a li li a pa ra di si pa
ra di si pa-
ra di si.

A 3. Voc.

Alto.

25

De Sanctissimâ Trinitate.



O su pre me re rum pa-
rens semper ma nens nunquam ha bens
finem :|| nec i ni ti um
ha bes nu me rum ha bes nu me rum sed ca-
res sed cares ha bes nu merum sed cares sed cares
sed ca res una sum ma Tri ni tas tri na
sum ma u ni tas una sum ma Tri ni tas

P.I.

D



te ne brosum ó tu lumen te ne brosum lumen in vi.



fi bi le dum te famur Numen in di ci bi le



sed immensum unum punctū sed immensum unum



nunc perpetuum unum trinum trinum u-



num nō unum nō unum mysterium Quā tu breve &



longum Ver bum Pa tris vox perpe tu-



a quam tu ef fi cax e lo qui um De i



sapientia cui esse est dixisse te cui esse est di-

xif se cui esse est dixif se te &
 tecum omnia terram at que sy de ra
 cui dixif se est fecif se est fecif se
 cui dixif se terram at que sy de ra
 quam suavis o quam amabilis tu di-
 vine Spi ritus quam tu amor li be ra lis li be ra-
 lis Dei fa cer ha li tns o Dei
 fa cer ha li tus & tecum om ni a
 P. I. D 2

cui amasse est do nasse est do nasse te &
 tecum æthera Verbum spira, tu que Pater sacro
 flammam pectore Verbum spira, tu que
 Pater sacro sacro flammã pectore. Ipsum nihil Verbũ
 audit dum tu Deus lo queris cuncta spirant dum tu
 spiras cuncta spirant dum tu spiras sacri
 flammam pectoris sacri flammam pec to ris sacri
 flammam pectoris sacri flammã pec to ris sacri flammã



sacri flammā pectoris sacri flammā sacri flammā pectoris.

A 3. Voc.

Alto.



Au da Si on Sal va to ris



JESU nomen & a mo ris & a mo ris



toto toto cordis ju bi lo to to



cordis to to cordis ju bilo fe cit



cælum & ter ræ mo lem JESU nomen at que



solem & cæ le ste gau dium celeste gau-

P. I.

D 3



dium fe cit cæ le ste cæ le ste gaudium cæleste



gaudium cæleste gau dium gau di-



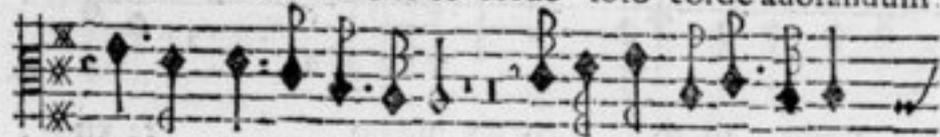
um gau dium nomen ergò hoc amandum amandum a.



a mandū toto corde a do ran dum



toto toto corde toto corde toto corde adorandum.



omni re ve ren ti a aderit præsen ti a



in vo ce tur JESU tantum aderit præsen tia præ-



sen tia & to ti us bo ni ta tis dulcis JESUS dulcis



JESUS aderit & to ti us bo nitatis dulcis Jesus dul cis



JESUS :|| a de rit dulcis JE SUS a de-



rit fugat morbos & li vo res sed & a ni mi languores



languores lan guo res languores JESUS



u bi ve ne rit ve ni JESU nomen



dulce & te cor di nostro pone & te



cor di nostro pone & te cordi & :|| :||



cor di nostro po ne no bile no bi le ng-



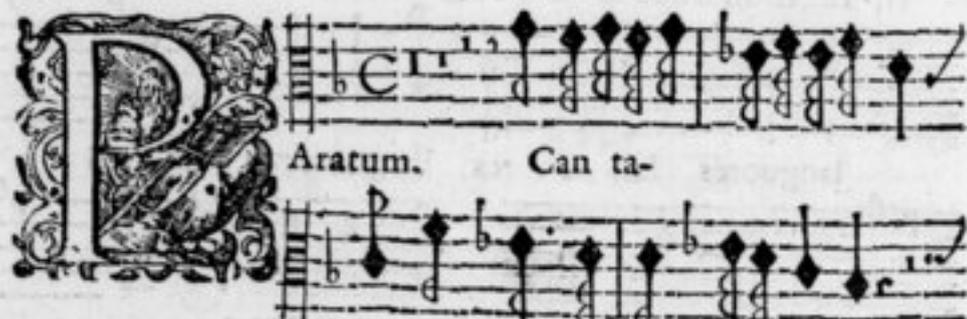
na cu lum fig na cu lum no-



bi le no bi le no bi le fig na cu lum.

A 3. Voc.

Alto.



Aratum. Can ta-

bo in glo ri a me a



in glo ri a in glo ri a in gloria mea



paratum pa ra tum pa ratú cor meum cor meú Deus



Can ta

bo in glo ri a

can ta bo in glo ri a me a

ex ur ge ex ur ge glo ri a glo ri a me-

a exurge exurge glo ri a me a pſal-

te ri um cum cythara cum cythara pſal te ri-

um pſal te ri um cum cythara exurgā exurgā ex-

ur gam di lu cu lo qui a magna est

ſu per cœlos ſu per cœlos mi ſe ri cor di a

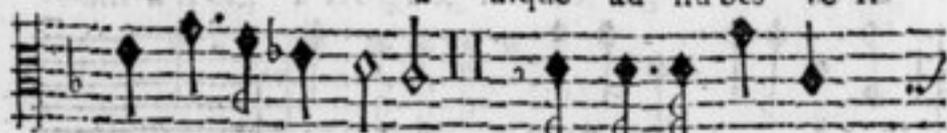
mi ſe ri cor di a ſu per cœlos mi ſe ri-



cor di a tu a & usque ad nubes ve ri-



tas tu a usque ad nubes ve ri-



tas ve ri tas tu a ut li be ren tur



:|| di le, cti tu i di le cti



tui di le cti dilec ti tu i di le cti tui dilec ti



tui dilec ti tui di le cti tu i dilec ti dilec ti



di le cti di le cti tu i di le cti



tu i di le cti tu i di le cti tu i di le cti di-



le cti di le cti di le cti tu i ut



li be ren tur di lec ti tu i.

3. Voc.

Alto.



Antate Domino can ta-



te can ta te can tic um no vum can ta-



te laus e jus in Eccle si-



a Sancto rŭ can ta te can ta te can ta te



can tic um no vum can ta te can ta te can



ta te canticum no vum



lae te tur If ra el If ra el in e o



lae te tur If ra el If ra el in e o



If ra el If ra el in eo in eo qui fe cit e-



um in eo qui fe cit eum & fi li i Sion exultent



ex ul tent ex ul tent in Re ge



su o in tympano & psalte ri o in :



: psal lant psal lant e-



i qui a be ne pla ci tum est Do mi no quia



be ne pla ci tum est be ne pla ci tum est Do mi no



in po pu lo su o in po pu lo su o in po pu



lo su o ex ul ta bunt fan cti in glo ri a



in glo ri a in glo ri a



in glo ri a



in gloria :||



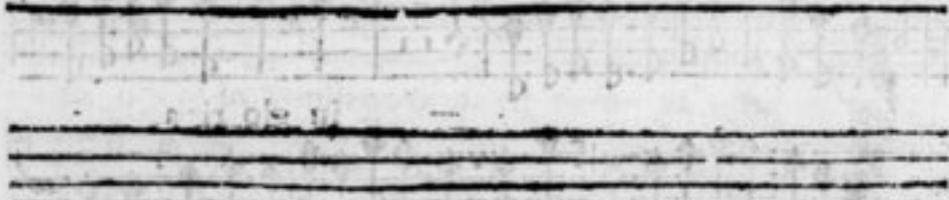
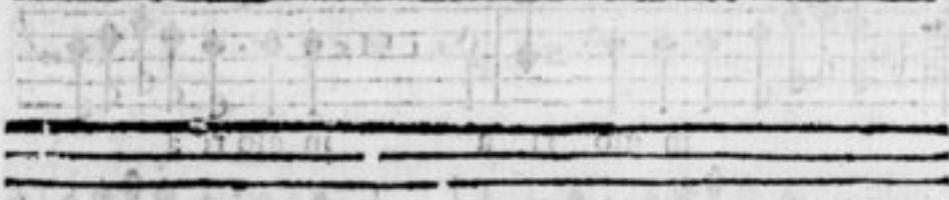
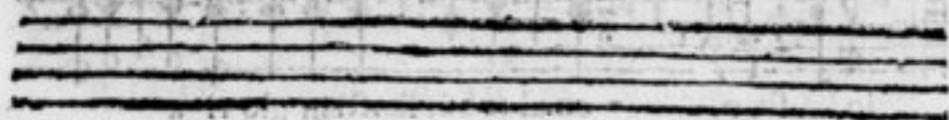
sup *on* læ tā buntur in cu bi li buis fu is



in cu bi li bus fu is in cu bi li bus cu-



bi-li bus fu is.



3. Voc.

Tenor Primus.



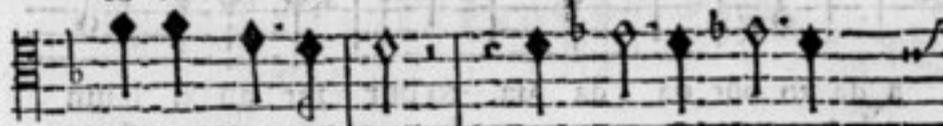
fa lu ta ris ô



fa lu ta ris ho sti a ô ô



fa lu ta ris ô fa lu ta ris fa lu-



ta ris ho sti a quæ cœ li pan dis



o sti um quæ cœ li pan dis o sti um



bel la pre munt ho sti li a

ne munt ex ut. non il ex ut. non il ex ut. non il ex ut.

6



xi- li um da robur da robur fer au xi li um.

3. T. & 2. Viol.

Violinus Primus.



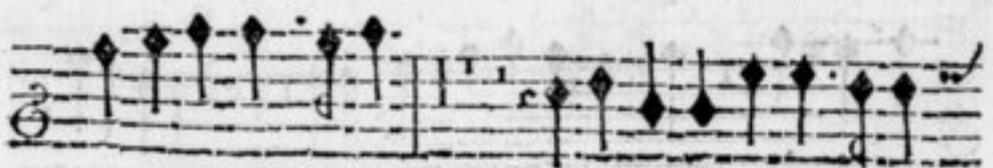
Um fit Mariae mentio'



P. I.

E





F. 4

F. 2

A page of handwritten musical notation on eight staves. The notation is a form of lute tablature, where notes are represented by diamond-shaped symbols on a six-line staff. The symbols are placed on the lines to indicate fret positions. The notation includes various rhythmic values, such as minims and crotchets, and some symbols are accompanied by small letters like 'c' or 'r'. The piece concludes with a double bar line and a final note on the eighth staff.



3. Voc.

Tenor vel Cantus primus



E ni veni ve ni Sancte Spiritus & e-



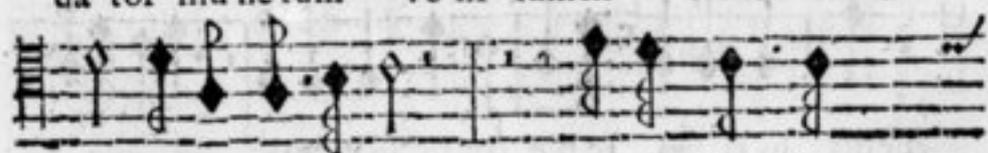
mitte coe li tus lu cis tu æ ra di um



ve ni pa ter pa ter pau perum ve ni dator



da tor mu ne rum ve ni lumen lumen cordi-



um pa ter pau perum ve ni ve ni

P. I.

F 3



pater pauperum veni ve ni dator munerum



ve ni ve ni veni ve ni lu men cor di um



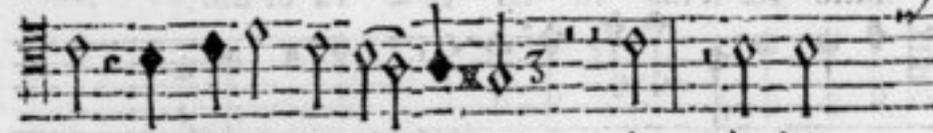
dul cis hospes dulce dulce re fri ge ri um



in la bo re in la bo re in la bo re re qui



es in æ stu in æ stu in æ stu tem pe ri



es in fle tu so la ri um ô ô lux



be a tif si ma be a tif si ma re ple



cordis in ti ma re ple cordis in ti ma re ple

cordis re ple cordis re ple cordis in ti ma

re ple cordis cordis in ti ma tu o rum tu-

orum fi de li um da tu is fi de li bus da

tu is fi de li bus fi de li bus da tu is fi

de li bus in te confi dentibus

sa crum sep te na ri um sep te-

na rium sacrum sep-

te na ri um sacrum sep te.



nari um da vir tu tis vir tu tis me ritum



da perenne da perenne gau



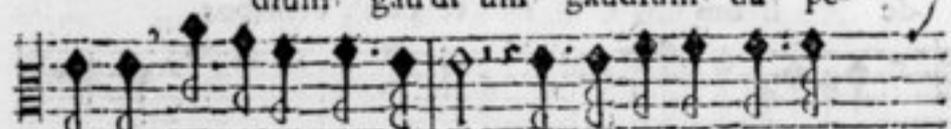
dium da perenne



da pe renne gau-



dium: gaudi um: gaudium: da pe-



renne pe renne gau di um: 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 alle-

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.

3. Voc.
 Cantus primus.

A De te Domine le va vi le va vi
 le va vi animam meam Deus meus
 in te con fi do con fi do non e ru bes cam con
 fi do non e ru bes cam non e ru bes cam

P. I.

G

non erubescam non erubescam ne-
 que irideant me inimici i ni-
 mici i ni mi ci me i i ni mi ci
 i ni mi ci me i et nimium non ver-
 fi qui sustinent te qui sustinent te non confun-
 dentur non confundentur qui sustinent te qui sus-
 tinent te non confundentur qui sustinent te non
 non confundentur

vi as tu as Do mi ne de mon stra
mi hi vi as tu as Do mi ne de mon stra
mi hi de mon stra mi hi & se mi fas tuas e do
ce me e do ce me e do ce me
me memento me i me men to me i me men to
me i pro pter bo ni ta tem pro pter bo ni ta tem
me men to me i pro pter bo ni ta tem
tu ana cu sto di cu sto di a ni mam me am

P. 1. G 2

& e ru e me & e ru e me
 non e ru bes cam non e ru bes cam
 non e ru bes cam quo ni am spe ra vi
 non e ru bes cam quo ni am spe ra vi
 spe ra vi spe ra vi in te spe-
 ra vi in te.

4. Voc.

Tenor 2. Violin. & Fagot.

O ó ó salu ta ris hóf ti-



um . si . da ro bur fer :|| fer

au xi li um fer au xi li um ô fa lu ta ris

:|| ho sti a ô fa lu ta ris ô ô

ô fa lu ta ris ho sti a ô ô fa lu ta ris

fa lu ta ris ô ô fa lu ta

ris ho sti a.

A. 4. 2. Voc. & 2. Viol.

Cantus vel Tenor primus.



Catha rina Deo di le cta
Magda lena N.

ó N. ó N. Deo di le sta
 cla ri or fel la tu us est spon sus
 qui te cre a vit tu us est spon sus tu us est
 spon sus tu us est spon sus qui te re de mit
 tu us est spon sus sal va tor tu us Rex cœ
 li & ter ra rum ter ra rum Do mi nus
 dum ce le bra mus tu os tri um phos
 dum ce le bra mus tu os tri um phos

tuos triumphos ad nos converte con-
verte converte converte clemens oculos
ad nos ad nos converte converte ad
nos ad nos converte converte converte con-
verte converte clemens oculos qui a dilexisti
dilexisti iustitiam repositam
gloriam lauream repositam repositam
gloriam lauream gloriam lauream lauream

ô ô ô Ca thā ri na ô De i spon ſa

ô ô ô Ca thā ri na ô De i spon ſa

ô foelix Ange lo rum Ange lo rum ſo ci a

o ra ora pro no bis qui te co li mus o ra

o ra pro no bis o ra o ra o ra o ra pro

nobis qui te co li mus qui te co li mus qui te

co li mus & in morte fer o pem cæ li tus

& in mor te & in morte & in

morte fer o pem fer o pem :: fer
o pem cœ li tus.

4. Voc.

Cantus primus.

Qualis est Dilecta nostra
can di da can di da & im ma cu la ta
si cut au ro ra con sur gens con sur
gens con sur gens hæc est fi li a De i
Pa tris hæc est tem plum to ti us Trini-

ta tis A ve a ve A ve a ve

Re gi na no stra flos, vir gi num

flos vir gi num con so la ti o no stra

A ve Vir go a ve vi ta & con so

la ti o no stra ipes no stra a ve

Vir go a ve vi ta a ve salus

& con so la ti o no stra ve ni ve ni

in hortum od o ris ve ni ve ni in

69

hortum o do ris om ni a a ro ma ta

su per om ni a om ni a a ro ma ta

su per om ni a a ro ma ta a ro ma ta

su per om ni a a ro ma ta su per om ni-

a a ro ma ta.

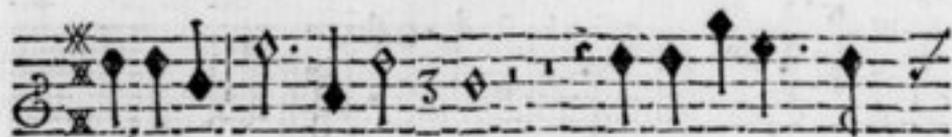
A 4. 2. Voc. & 2. Viol.

Violino secundo.

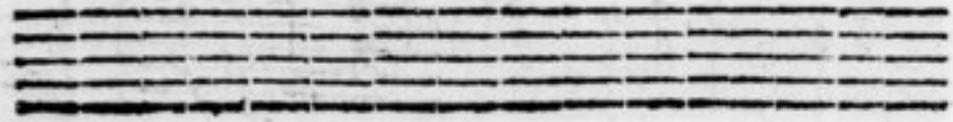
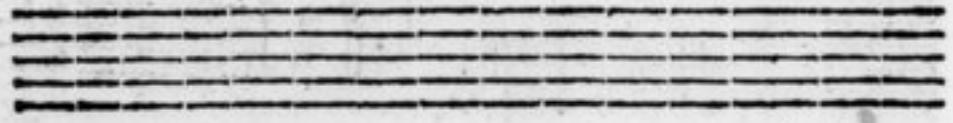
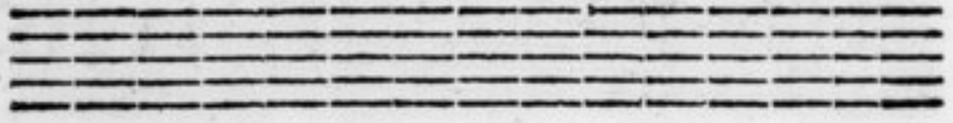
De Angelis.

Aus crumpat.





A page of handwritten musical notation on eight staves. The notation is written in a historical style, likely from the 17th or 18th century. Each staff begins with a treble clef and a common time signature (C). The music consists of a single melodic line on each staff, featuring a variety of note values including minims, crotchets, and quavers. The notation includes many accidentals, such as sharps and naturals, and some notes are marked with an asterisk (*). The staves are connected by vertical bar lines, and the piece concludes with a double bar line and a fermata-like symbol on the final staff.



A 5.

2. Voc. 3. Instrum.

Cantus primus.



Au deamus gaude amus omnes

om nes omnes gau de a mus omnes om-
nes in Domino di em festum di em

fe stum ce le brantes fe stum ce le bran tes ce le-



bran tes fe stum ce le brantes



sub ho no re be a ti N.



sub ho no re be a ti be a ti be a ti be-

P. I.

I

a ti N. de. cuius solem ni ta te
 so lem ni ta te gaudent gau dent
 gaudent gau dent An ge li gaudent Angeli
 gaudent & col laudant gaudent An ge li gaudent & col-
 lau dant gaudent An ge li gau dent & col-
 laudant & collaudant Fi li um De i & col-
 laudant & col lau dant & col lau dant
 & col lau dant & col lau dant gaudent Angeli





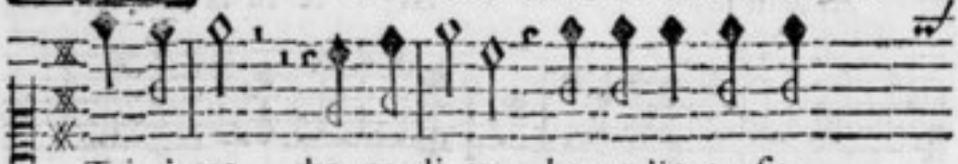
Al le lu ia al le lu ia alleluia.

A 5. 3. Voc. & 2. Viol.

Cantus vel Tenor



E ne dic ta be ne di cta fit san cta



Tri ni tas be ne di cta be ne dic ta fit



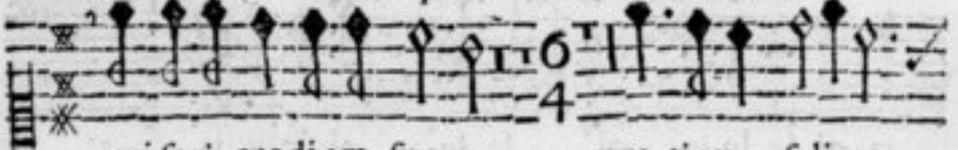
san cta & in di vi sa u ni tas & fi li us



De us tri nus tri nus tri nus & u-



nus & u nus qui a fe cit no bis cum



mi se ri cor di am su am gra ti a fi li us



gra tia gra ti a gra ti a fi li us



Te fi li um u ni ge ni tum te



sanctam & indi vi du am Tri ni ta tem



Tri ni ta tem Tri ni ta tem to to corde to to



corde & ore con fi te mur to to corde to to



corde & o re con fi te mur con fi te mur lau-



da mus & be ne di ci mus lau da mus &



be ne di ci mus ti bi glo ri a glo ri a

glo ri a in sce cu la

A men A men A men

A men A men

Detailed description: This block contains three staves of musical notation. The top staff has a treble clef and a key signature of one flat. The lyrics 'glo ri a in sce cu la' are written below the notes. The middle and bottom staves have similar clefs and contain the lyrics 'A men A men A men' and 'A men A men' respectively. There are asterisks on some notes in the middle and bottom staves.

A 5. 3. Voc. & 2. Viol.

Cantus vel Tenor

Quæ sit in ci-
Supernæ ci vi ta tis mansio

be a tif fi ma, ô be a tif fi ma su per næ ci vi-

ta tis man si o be a tif fi ma ô di es ô di-

es æ ter nitatis æ ter ni ta tis æ ter nitatis cla-

Detailed description: This block contains four staves of musical notation. The first staff begins with a large, ornate initial 'Q' in a square frame. The lyrics 'Quæ sit in ci-' are written above the first few notes, followed by 'Supernæ ci vi ta tis mansio' on the next line. The subsequent staves contain the lyrics 'be a tif fi ma, ô be a tif fi ma su per næ ci vi-', 'ta tis man si o be a tif fi ma ô di es ô di-', and 'es æ ter nitatis æ ter ni ta tis æ ter nitatis cla-'. There are asterisks on some notes in the second, third, and fourth staves.



ris si ma o v ti nam dies illa il lux-

if ser o v ti nam cuncta hae tempo ra li

a fi nem ac ce pi sent quan do li be ra bor

a mi se ra ser vi tu te quan do li be ra bor

quan do li be ra bor a mi se ra ser vi tu te

vi ti o rum a mi se ra ser vi tu te ser vi-

tu te vi ti o rum o Domine Deus quan do

contēplabor glo ri am regni tui o cōcēstis Je-

ru sa lem o cœlestis Je ru sa lem ad te sus pi rat

sus pi rat sus pi rat to tum de si de rium me.

um o pul chra cœli a tri a o pulchra

cœli a tri a o pulchra cœli pulchra cœli a tri-

a o pulchra pulchra cœli pulchra pulchra

cœli a tri a o pa ra di si pa ra-

di si pa tri a o pulchra cœli pulchra

cœli a tri a te no bis monstra te no bis

monstra te no bis monstra ut vi-
 va mus & ju bi le mus in te in æ ter num in æ-
 ternum in æ ter num in æ ter num vt vi-
 va mus & iu bi le mus in te in æ ter num in æ-
 ternum in æ ternum in æ ternum in æ ternum in æ-
 ternum in æ ternum in æ ter num.

A 5. 2. Voc. & 3. Instrum.
 Tenor vel Cantus primus.



Al ve fal ve Re gi na

P. I.

K



sal ve fal ve Re gi na Re gi na



sal ve fal ve mater fal ve Re gi na Re gi na



sal ve fal ve ma ter fal ve Re gi na sal ve Re-



gi na sal ve mater fal ve ma ter mater mi-



se ri cor di æ fal ve vi ta vi ta



sal ve fal ve ó vi ta sal ve dul ce do sal ve Re-



gi na sal ve mater fal ve vi ta vi ta



sal ve sal ve dul ce do & spes & spes no stra



salve salve salve Ad te clamamus exules



ad te clama mus ad te cla ma mus ex u les



ad te cla ma mus ex u les ex u les fi li i Eva



ad te suspi ra mus ge mentes &



flen tes in hac la cry ma rum val le in hac



la cry ma rum la cry ma rum val le E ia er go ad vo-



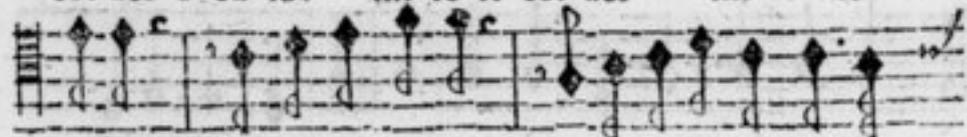
ca ta ad vo ca ta no stra e ia ergo ad vo-



ca ta ad vo ca ta no stra il los tu os mi se ri cor-



cor des o cu los mi se ri cor des mi se ri-



cordes mi se ri cor des mi se ri cordes o cu-



los illos tu os mi se ri cor des o cu-



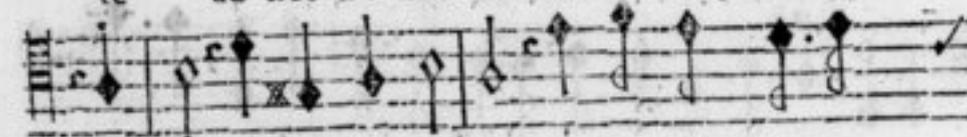
los ad nos conver te ad nos con-



verte ad nos converge ad nos conver-



te ad nos ad nos ad nos converge ad nos



ad nos ad nos conver te & JESUM be ne-



dictum be ne dictum fructum yentris tui be ne-



dic tum fructum ventris be ne dic tum fructum



ventris fructum ventris tu i nobis post hoc ex-



i li um of ten de JESUM of ten de



fructum ventris tu i post hoc e xi li um post



hoc ex i li um of ten de of ten de



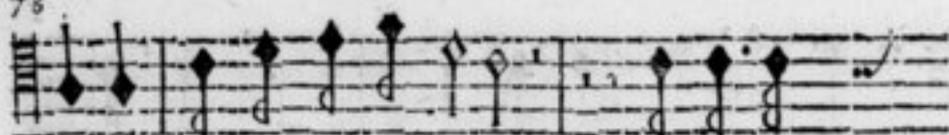
JESUM of tende fructum ventris tu i no bis post



hoc ex i li um of ten de of ten de of ten de



JESUM of ten de be ne dic tum fruc tum be ne dictum



fructum fructum ventris tui of ten de



JESUM of ten de fructum ventris tui ô



clémens ô pi a of ten de JESUM clém̄s & pi a



of ten de fructum ven tris tu i of ten de



fructum ventris tu i fructum bene dictum JESUM



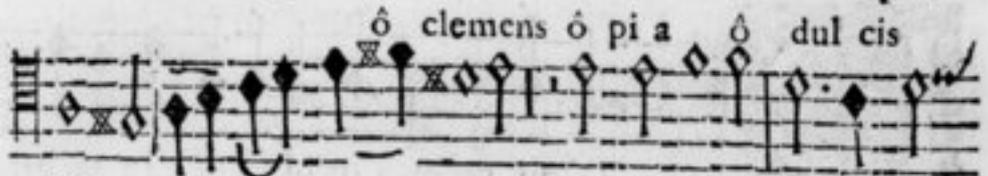
JESUM fructum ventris tui ô cle mens ô



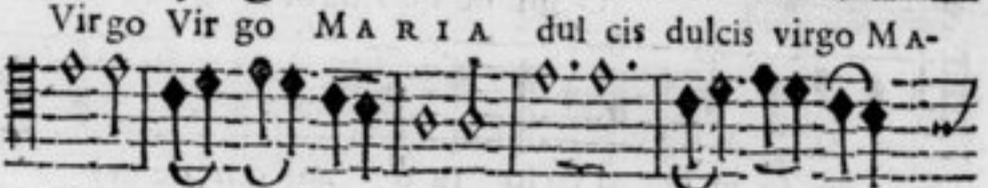
pi a ô cle mens ô pi a ô



ô cle mens ô pi a ô



ô clemens ô pi a ô dul cis



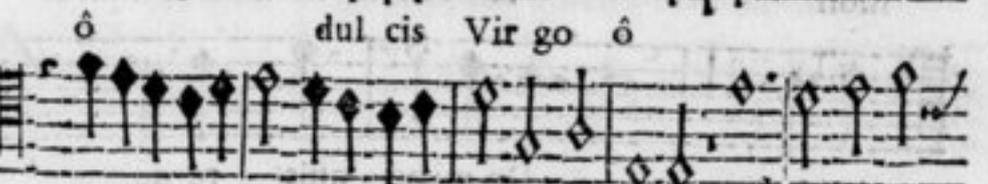
Vir go Vir go MA R I A dul cis dulcis virgo MA-



R I A ô dulcis Virgo ô ô dul cis



Virgo MA R I A ô dul cis ô dul cis Vir go



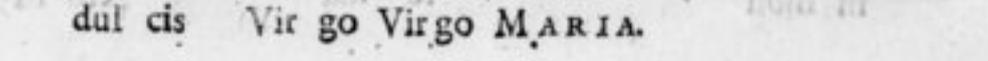
ô dul cis Vir go ô



ô dul cis Virgo MA R I A ô ô dulcis



ô dulcis ô dulcis Virgo MA R I A ô



dul cis Vir go Virgo MA R I A.

A 5.

3. Voc. 2. Viol.
Tenor primus.

Domi ne quis ha bi ta bit in ta ber
 na cu lo ta ber na cu lo tu o aut quis re qui
 es cet re qui es cet in mon te in
 mon. te san cto in mon te san cto
 tu o Do mi ne quis re qui
 es cet quis re qui es cet in mon te
 in mon te san cto tu



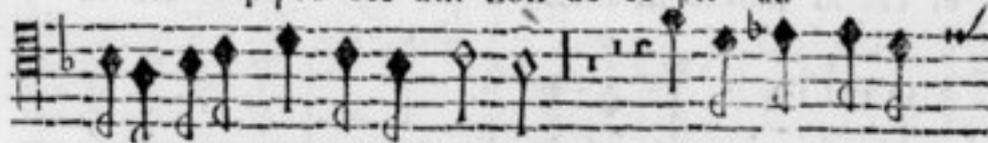
o qui non fecit non fecit proximo



sum malum & opprobrium non accipit



& opprobrium non accipit ad-



versus proximos suos timentes autem



Dominum timentes autem Dominum



glorificat timentes autem Dominum



glorificat glorificat glorifi-



cat timentes autem Dominum glorifi-



cat glo ri fi cat

glo ri fi cat



Do mi ne quis re qui et cet quis re qui-



et cet in monte in mon

te sancto tu-



o & mu ne ra su per in no cen tem



non ac ce pit non ac ce pit non ac ce pit



& mu ne ra su per in no cen tem



non ac ce pit non ac ce pit qui fa cit



hæc non com mo ve bi tur in æ ternū in æ



ter num in æ ter num in æ ter num qui fa-



cit hæc non com mo ve bi tur in æ ter num



in æ ter num non com mo ve bi-



tur in æ ternum non com mo ve bitur qui fa cit



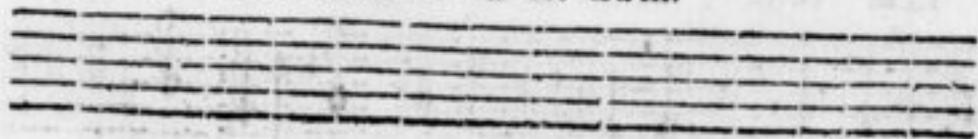
hæc non com mo ve bi tur in æ ter num



in æ ter num in æ ter num in æ ter-



num in æ ter num in æ ter num.



Tenore solo & 4. Instrum.

Veni te venite veni te ve-
 ni te ad me omnes venite venite ve-
 ni te ad me omnes omnes omnes veni te ve-
 ni te veni te veni te ve-
 ni te veni te ad me ad me omnes ve-
 ni te veni te veni te veni te ve-
 nite ad me omnes veni te veni te ve-



ni te ad me omnes qui la bo ra-



tis la bo ra tis & o ne ra ti el tis &



e go & e go re fi ci am re fi ci am vos &



e go & e go re fi ci am re fi ci am vos



Pa nis quem e go da bo quem e go da bo ca ro



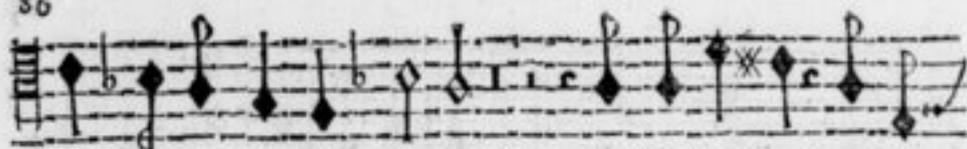
me a est pro mundi pro mundi vi ta



ac ci pi te ac ci pi te &



man du ca te & manducate & manducate hoc



est enim corpus meum hoc est enim hoc est



enim corpus meum quod pro vobis pro vobis tra detur



hoc fa ci te fa ci te in me am com-



memorati o nem in meam commemora ti o nem



qui man du cat meam meam carnem & bibit me-



um san gui nem in me manet & ego & ego in il lo



in me ma net :: in me ma net &



e go in il lo & ego in il lo in me manet &



ego in il lo in il lo & ego & ego in



il lo & ego & ego in il lo in il lo.

A 5.

3. Voc. 2. Viol.

De S. Spiritu.

Canto primo.



Ale munde o immude va le



bul la fra gi lis ro fa bre vis au ra



levis va le flos in sta bilis salve sponse o de-



co re pa tris al me Spi ri tus tu o

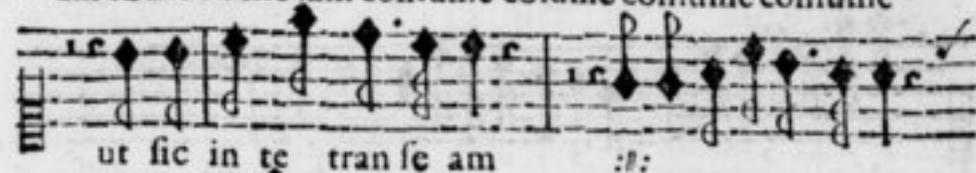


fau ci us a mo re me us languet a ni mus

fons de co ris & a mo ris ô nu men a-
 ma bi le sacrum flamen ô solamen mentis ad mi ra bi-
 le ad mi ra bi le Tri ni tatis al me nexus ti bi
 ne cti cu pi o tu os sacros ad am ple xus ecce a mans
 lan gue o lan gue o
 tu qui Deum patrem cogis fi li um di li ge-
 re & amo re parris iubes fi lium de fi ce re
 tu me u re & ad u re donec in te ar de-



am tu me tu me jam confume cōfume confume confume



ut sic in te tran se am ::



va le bulla fra gi lis va le munde ô im-



emunde va le bulla fra gi lis vale bulla fra gi lis



ro sa brevis vale flos in sta bi lis au ra le vis ro sa brevis



vale vale vale flos in sta bi lis flos in sta bi lis



ro sa brevis vale flos in sta bi lis flos in sta bi lis



vale flos in sta bi lis Alle 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.

Canto vel Alto & 2. Viol. cum pleno Choro ad placitū.

S Al ve Virgo spe ci o fa su per

hy bla li li a sal ve mater glo ri o fa super ex

ti fu per coe li sy de ra in ter

matres so la munda mater tu ex tol le

ris inter virgines foecunda so la Vir go co le



ris tu so la æ ter ni ta tis das vi tæ prin-



ci pi a tu so la im men si ta ti sta tu-



is con si ni a fonti so la fi ti en ti lac tis



das so la ti um so la vi æ fu gi-



genti donas & hos pi ti um gem ma



JESUS & tu ar ca in qua gemma clauditur



verbum Jesus & tu charta in qua verbū scri bitur



flos est Jesus & tu terra in qua flos hic

o ri tur o-

ri tur

sol est Jesus & tu sphaera tu sphe rain qua cir cum

vol vi tur fal ve ro sa fal ve gemma fal ve

vena au re a fal ve lu na fal ve stella fal ve

vi a lac te a fal ve nar de fal ve myrrha

fal ve caeli bal sa mum o a mo mi fal ve

stilla meum falve gau di.

um meum sal ve

gau di um gaudi um gau-

di um meum salve salve gau-

di um meum salve salve salve gau di-

um voce vir go te sonora te can ta bo cantabo can-

ta bo cy tha-

ris vir go che ly te ca no ra te so na bo or ga-

nis te so na bo so na bo or ga-


 Finitur hic
 ad placitū.

nis or ga nis. Chor dæ ly ræ ple ctra


 voces tym pa na & buc ci næ huc ad ef te ad.


 ef te iam ve lo ces & Ma ri am ca ni te ca ni te ca ni


 te & Ma ri am ca ni te. Chorus plenus facit con
 clusionem, n̄ finiatur su
 pra ubi est

Canto.

A 7. 4. Voc. & 3. Instrum.


 D perennis. Præsens ma lum auget


 bo ni per di ti me mo ri am Nam quis promat summa.


 pacis quanta fit læti ti a ubi vivis mar garitis surgūt



æ di fi cia so lis gemmis so lis gemmis preti-



o sis gemmis pre ti o sis hæc structura nectitur



ver a git per pe tu um pig men-



to rum spi rat o dor li quor & a ro ma-



tum pen dent poma flo ri dorum non lapsura non lap-



su ra non sap su ra ne mo rum



il lic sancti post tri um phum co ro na ti



ti ju bi lant in vi sta ilem

vivi fontis hinc hauriunt dul-

ce di nem dul ce di nem dul ce di nem u num

volunt v ni tas est men ti um unū volunt unū nolunt u ni-

tas est men ti um pro pri um sic

fin gu lo rum com mu ne fit om ni um

quo cum An gelis & san ctæ re cre en tur a ni-

mæ re cre en tur re cre en tur a ni mæ re cre-

en tur a ni mæ.

Canto.

A 7. 4. Voc. & 3. Instrum.

Ode Pastoritia.



Uc ó sy de re am cœ li tes

bucci nam pa sto res fi stu lis cœ li tes bucci nis

a moris in cly tas can tent

a moris in cly tas cantent victo rias arcu ag-

gre di tur om ni po ten ti am in a ni-

ma li um con fixum spi culis je cit præ se pi um

cap tivum te ne ra de ti net cap tivum te ne ra

F. I.

N

de ti net fas ci a dat & prin ci pium tibi æ-
 ternitas te co git per pe ti imp af si bi li tas
 ô ô immortali tas pan is cœ li tu um
 cœ li tu um fa me af si gi tur af si gi tur
 nè quæstus re so nent De o per pe riu m
 quod nunquam si lu it tol lit e-
 lo qui um & fun dunt par vu la
 ge nu lis lu mi na dum pi is ge nu las



ex fic cat ba si is triumphos celebrat tandē con-



vi vi o cum pa ne cum



pane coeli co dat hy ems flo ri bus cin gé re



tem po ra huc ó sy de re am coe li tes buc cinam



pa sto res fi stu lis cae li tes buccinis a mo ris



in clytas can tent a mo ris



in clytas a mo ris in clytas can tent



can tent vic

to ri as vic to ri as vic to ri as :||

Canto primo.

A 8. Voc.

Qualis, Talis inter omnes nitet pulchri-
or De i pa ra
procul procul hinc profani sae cu li de li ri
a procul procul hinc in a nis sortis hinc lu di bri a
quia JESUS & MARIA soli valent omnia omni-



a om ni a so li va lent om ni a stel las



su i ut ful go re sol ex ce dit lu mi nis



& cur ad huc ho mo va ne crea tu ras de per is cur nō



Jesum & Mariam cur non Jesum & Mariam & Ma-



ri am se que ris pro cul pro cul hinc pro fan i sæ cu-



li de li ri a pro cul pro cul hinc in an is for tis hinc lu di bri-



a si cut ma gis ru di gle ba auri flam ma ru ti-



lat sic Ma ri a na ta ra Ævâ sic Ma ri am na ta ra

P. 1.

M. 2.

Æ vâ pro lem for ma su pe rat cum tam claris ador-
na re detur u ni o ni bus procul procul hinc pro-
fani sæ cu li de li ri a procul procul hinc in-
a nis for tis hinc lu di bri a procul hinc inanis
fortis. inanis fortis hinc ludi bri a. in a nis fortis ludi bri a.

Canto primo. A 8. 5. Voc. & 3. Instr.

Qui JESU. O par dulce & de co rum
ô par dulce cordis ô blan di ti a:



o par dulce o par dulce cor dis



o blandi ti æ o me o rum me o rum fons



a mo rum o me o rum o me-



o rum mentis o de li ci æ JESU



vox o ter be a ta o ter be a ta o ter be-



a ta ter be a ta if tis



stringar ah be a tis quam li benter ne xi bus e quis

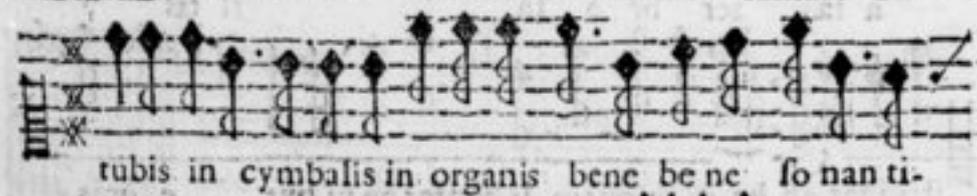


sol ac ce le ra tis fu sis cur re gres si bus e quis



4. Voc. 4. Instrum.

Canto.





ca ni te vi cto ri am vi cto ri am be a to Lamberto
 be a te Ce ci li a



ô ô glo ri o se ô glo ri o se san cte
 ô ô glo ri o sa o glo ri o sa fan cta



ô ô be a tif si me ô be a-
 ô ô be a tif si ma o be a-



tif si me Lamber te tu qui pa ra di sum pa ra-
 tif si ma Ce ci li a tu que



disum pos si des exul ta ju bi la inter cho-



ros An ge lo rum



plau di te gentes ca ni te laudes popu li plau di te

gentes plau di te gentes plaudite gentes glo ri-
 am plaudant syl væ plaudant pra ta plaudant
 fontes plau dant val les fron des flo res & gra mi na
 læta plaudāt omnia plaudant sylvæ plaudāt pra ta ru pes
 montes læta plaudant om ni a om ni a om ni a læ ta
 plaudant om ni a
 ia fideles omnes al ter nan tes col lau da te collau-
 da te alternantes collaudate ca ni te rriumphū tri-



umphū triumphū canite triumphū triumphū canite cani-



te triumphū bea to Lamberto
be a tæ Ce ci li æ

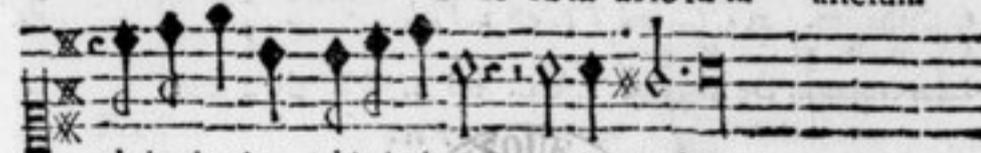
Al le lu-



ia al le lu ia al le lu ia al le lu ia



alleluia alleluia al le lu ia alle lu ia alleluia



al le lu ia alleluia al le lu ia,



**Index Sacrorum Concertuum 2. 3. 4. 5. 7. & 8. tum Vocum,
tum Instrumentorum.**

<i>2. Voc.</i>		
Benedicam Dominum. 2. TT. vel 2. CC.		Fol. 1
Benedic anima mea. 2. CC. vel 2. TT.		4
Vulnera cor meum. 2. TT. vel 2. CC.		7
Fili præbe mihi. 2. TT.		10
Quasi stella. T. & B.		14
O Regina cœli. 2. CC. vel 2. TT.		17
Venite exultemus. 2. CC. vel 2. TT.		21
<i>3. Voc.</i>		
O Supreme. De SS. Trinitate. A. T. & B.		Fol. 5
Lauda Sion. De nomine JESU A. T. & B.		29
Paratum. A. T. & B.		32
Cantate. A. T. & B.		35
O Salutaris. 3. TTT.		39
Dum fit Mariæ mentio. T. & 2. Violini.		41
Veni S. Spiritus. 2. TT. & B.		45
Ad te Domine levavi. 2. CC. & T.		49
<i>4. Voc.</i>		
O Salutaris. T. 2. Viol. & Fagot.		52
O Catharina. 2. CC. vel TT. & 2. Viol.		54
Qualis est. 3. CCC. & T.		58
Laus erumpat. De Angelis. 2. CC. vel 2. TT. & 2. viol.		60
<i>5. Voc.</i>		
Gaudeamus. C. T. 2. viol. & fagot.		Fol. 65
Benedicta sit S. Trinitas. B. T. C. vel T. & 2. viol.		68
O Supernæ Civitatis. C. T. B. & 2. viol.		70
Salve Regina. 2. TT. & 2. viol. cum fagot. ad placitum.		73
Domine quis habitabit. 2. TT. B. & 2. viol.		80
Venite. T. 2. viol. Cornetto & Fagotto.		84
Vale munde. De Spiritu sancto. 2. CC. vel TT. B. & 2. viol.		87
<i>7. Voc.</i>		
Salve Virgo. C. vel A. & 2. viol. cum pleno Choro ad placitum.		Fol. 90
Ad perennis vitæ fontem. C. A. T. B. 2. viol. & fagot.		94
Huc ô sydereum de Nativitate. C. A. T. B. 2. viol. & fagot.		97
<i>8. Voc.</i>		
Qualis inter. 2. CC. A. T. B. 2. viol. & fagot.		Fol. 100
O mi JESU. 2. CC. A. T. B. 2. viol. & fagot.		102
Exultate de Sancto vel sancta. C. A. T. B. 2. viol. cornetto & fagot.		104

FINIS.

SACRI
CONCENTVS

2^a Vox.

et Violinus

I^{us}

P. II

v. no

643

2

2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRVMENTORVM.

AUCTORE
R.D. LAMBERTO PIETKIN,
*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonaſco primario.*

OPVS TERTIVM.

DEO NOSTRO IVCVNDA SIT LAVDATIO. *Pſal. 146.*



LEODICI EBURONUM,

Ex Officinâ Typographicâ GUILIELMI HENRICI STREEL, Suz
Sereniſſimæ Ceſſitudinis Typographi. 1668.

Vm. 168.

Superiorum Permiſſa.

CONSTITUTVS

AD LAMBERTO PETHKIN

OPVS TERTIVM

AD LAMBERTO PETHKIN

OPVS TERTIVM

OPVS TERTIVM

OPVS TERTIVM



LEOPOLDI EPUSKIN

LEOPOLDI EPUSKIN

LEOPOLDI EPUSKIN

REVERENDISSIMO,
 ILLUSTRISSIMOQUE DOMINO,
 D. PAVLO IOANNI
 BARONI A GROISBEECK,
 PERILLVSTRIS
 ECCLESIAE LEODIENSIS,
 ET COLLEGIATAE S. DIONYSII
 PRÆPOSITO,
 VRBIS ARCHIDIACONO,
 DOMINO TEMPORALI DE FRANCWARET,
 GEMEPPIA SUPRA SABIM, &c.



Est (REVERENDISSIME DOMINE) artis Musices dignitas & gloria, ut omnium plane artium decus & ornamentum sapientes antiqui esse judicaverint. Nam apud Græcos Romanosq; (ut refert de Cicerone Polydorus Vergilius) tanta venerationis fuit, ut qui eam callebant, & Vates & Sapientes esse crederentur, & qui omnibus scientiis instructus erat, si Musica ignarus esset, inscius habebatur. Unde Themistocles omni scientiarum genere clarissimus, quod

ã 2

hac

EPISTOLA

hac in arte peregrinus esset, indoctior est habitus. Præterea Veteres Musicam dixere encyclopediam, in quâ sunt omnes comprehensa disciplina, quod asserit Plato lib. 1. de legibus: & Fabius refert Socratem jam senem, institui lyrà non erubuisse. Sacra etiam Pagina non minus de hac præstantissimâ scientiâ disserunt, in libro Ecclesiastici cap. 42. sic legimus: Laudemus viros gloriosos & parentes nostros in peritiâ suâ requirentes modos muficos. & multa alia. Denique Musica ab origine mundi Deo consecrata fuit: hâc Propheta Regesq; ad Dei gloriam usi sunt, per hanc mirabilia præstiterunt: Spiritum divinum sibi aliisq; acquisierunt, & malos spiritus per eam exterminarunt. Placuit semper Deo et Angelis, nec ullis unquam nisi malignis spiritibus displicuit. Hæc mihi serio consideranti, non alius dignior occurrit, cui hoc Opusculum devoverem, quàm Tu, (REVERENDISSIME, ILLUSTRISIMEq; DOMINE,) qui tot virorum Illustrium vestigiis insistens Musicam tanti facis, ut ad honorem Dei, in diversis templis instituere multoties consueveris. Sic apud Scholares Sacrum Annum ad honorem Dei paræ Musicâ solemni decantandam censu honorifico, perpetuis temporibus decantandum fundasti: sic etiam in ipsa Cathedrali Æde Missam septimanalem ad honorem sanctæ Anne in perpetuum Musicè canendam propriis etiam sumptibus restituisi. Denique in festo

DEDICATORIÂ.

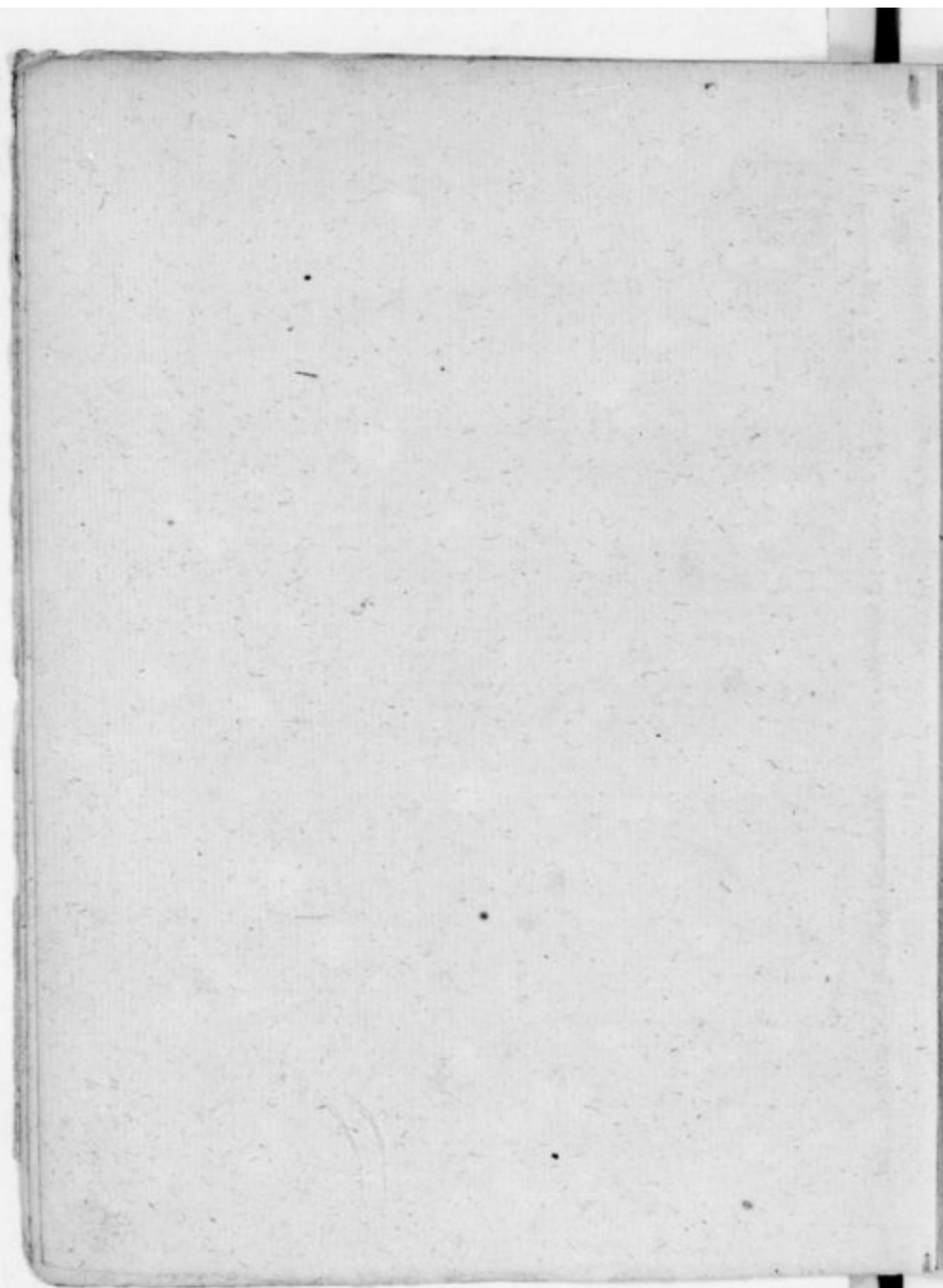
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiam tem-
poribus concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Concentus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cælestibus in æternum cantemus.*

*hâc 27. April.
1668.*

*ILLVSTRIS. M^E, REVEREND. M^E &
DOMINATIONIS VESTRÆ,*

*Humillimus in Christo
SERVUS*

LAMBERTVS PIETKIN.





re me o in Do mi no lau da bi tur



a ni ma a ni ma mea a ni ma a ni ma



me a a ni ma a ni ma mea in Do mi no lau-



da bi tur a ni ma a ni ma mea a ni ma



a ni ma mea a ni ma mea



au diant man su e ti au diant man su e ti



& læ ten

tur



au diant man su e ti au diant man su e ti

3

& læ ten tur & læ-
 ten tur & ex al-
 te mus no men e jus & ex al te mus no men
 e jus no men e jus no men e jus in id' ip sum
 mag ni fi ca te Do mi num me cum & ex al-
 te mus no men e jus mag ni fi ca te Do mi num me cum
 & ex al te mus no men e jus no men e jus
 no men e jus & ex al te mus no men e jus ex al-



to mus nomen e jus in id ip sum.

2. C. C.

Cantus Secundus.



Benedic anima mea anima mea Domi-



no & omnia & omnia quæ intra me sunt



nomini sancto nomini sancto san cto e jus



Benedic anima mea anima mea



Benedic anima mea anima mea anima



mea Do mino & no li no li no li

noli noli obli visci re tri bu ti o-
 nes e jus qui sanat omnes in fir mi-
 ra tes in fir mi ta tes in fir mi ta tes in fir mi-
 ta tes in fir mi ta tes tu as qui re di-
 mit de in te ri tu vi tam tuam qui co ro-
 nat te in mi se ri cor di a & mi se ra ti o ni-
 bus & mi se ra ti o ni bus Be nedic a ni ma
 me a a ni ma me a Do mi no qui

replet in bonis de si de ri um tu um de si de ri um
 tu um qui replet in bo nis de si de ri um tu um
 renun ci a bi tur ut a qui læ ut a qui læ
 ut a qui læ re no va bi tur ut a qui læ ju
 ven tus tu a ut a qui læ ut a qui læ
 ut a qui læ ut a qui læ ju ven
 tus tu a re no va bi tur ut a qui læ ju
 ventus tu a

2. TT. vel 2. CC. Tenor secundus.



Ul nera cor meum dulcis si me



dul cis si me dul cis si me JE SU



vul ne ra cor meum sa git ta sa git-



ta a mo ris tu i a mo ris tui &



fac ut sen ti am a li quando a li quando



a li qua do a li quando quam su a ve fit &



dul ce quam su a ve fit & dul ce



& dul ce & dul ce quam su a ve fit &



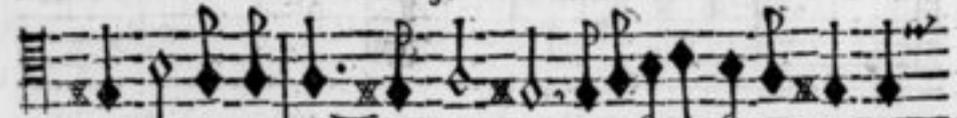
dulce quam su a ve fit & dul ce &



dul ce quam su a ve fit: & dul ce a



mo re te ó bo ne JESU ó



ó bo ne JE SU ó ó bo ne JESU



in flam ma cor me um a mo re a mo



re a mo re a mo re a mo re a



mo re a mo re a mo re tu o fi at:

Do mi ne cor & cor pus me um im-
 ma cu la tum ut non con fun-
 dar non con fun dar non con fun dar non con fun-
 dar non con fun dar non non non con fun-
 dar non confundar non confundar ut non confundar
 ut non con fun dar

Dialogus inter B. Virginem & devotum Clientem.
 Tenor secundus.

B. Virgo.

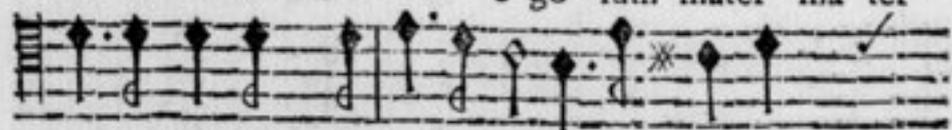
R I li præbe mi hi præ be

P. II.

B.



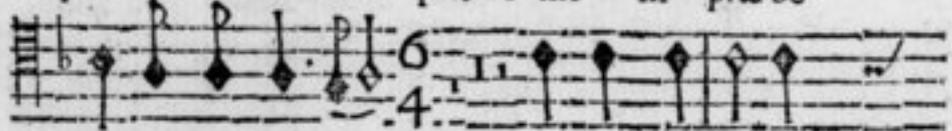
mi hi cor tu um e go sum mater ma ter



ma ter pul chrae di le cti o nis & san ctae



spe i fi li prae be mi hi prae be



mi hi cor tu um ne mo a vel let



cor tu um despon sabo illud & in vin cu lis



cha ri ta tis il lud de vin ci am fi li



su pra cor tu um me os a mo res a mo res



sen ti es e go & di le ctus fi li us



meus quia de di sti cor tu um gra tu la mur



ac cep ta mus & gra tum di ci mus pi um donum



cor de ni que tu um am plec ti mur stringimus



& a ma mus sed quid e rit præ mi i



quid à me po stu las quid da bo



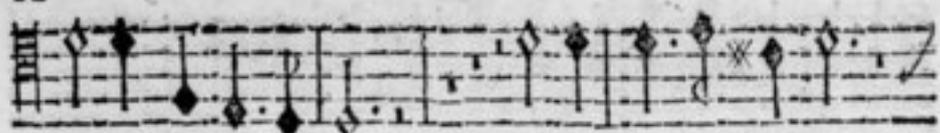
quo tu pro gre de ris mi ser vu le



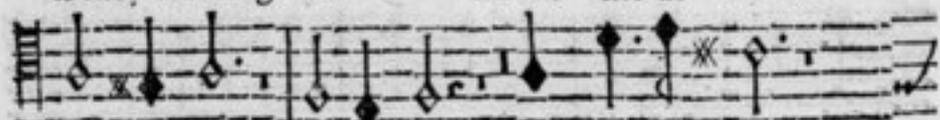
Je su lus meus ignis est non ti mes in cen di um



dilectus meus ma re est nō times non



ti mes naufragi um na tus me us est sol



a mor est ma re est Rex ip se est



De us est De us a mor De us a mor



a mor me us est a mor me us a mor



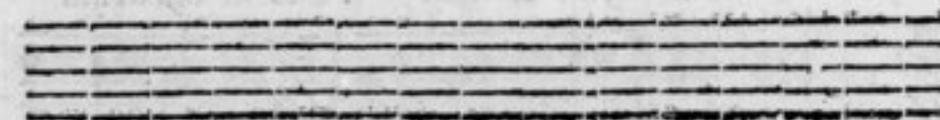
me us a mor a mor me us est De us



a mor a mor meus De us a mor a mor



a mor a mor me us est,



2. Voc.

Flautus.



Uasi stella matutina.

Et qua si sol re-

fulgens inter ne bu las & qua si sol re ful-

gens re ful gens in ter ne bu las sic re-

ful sit re ful sit in templo re ful sit in

templo re ful sit in templo De i

Be a tus
Be a ta

Be a
Be a

tus Be a
ta Be a

tus Lam-
ta N.

bertus sicut scin tillæ in a run di ne to

P. II

B 3



tran si tu aquæ & qua si pa ra di sus



pa ra di sus pa ra di sus pa ra di sus



vo lup ta tis pa ra di sus pa ra di sus



vo lup ta tis fruc ti fi ca vit in con-



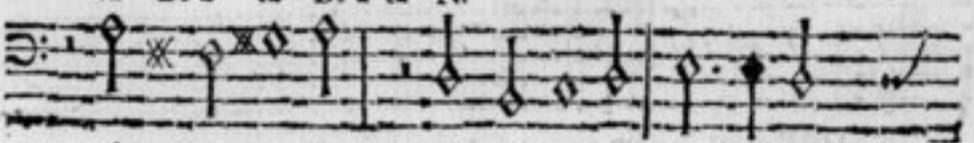
spectu De i su a vi ta tem su a vi ta tem o-



do ris Be a ta Be a ta rus Be a ta Be a ta



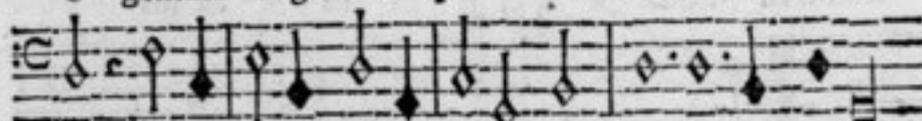
tus Be a tus Be a tus Lam ber tus ô vir tu tis
ta Be a ta Be a ta N.



ô vir tu tis ô vir tu tis spe cu lum



ô gemma ô gemma pu ri ta tis in ter ce-



de in ter ce de in ter ce de pro no bis pro no bis.

2. Voc.

2. C. vel 2. T. Cantus secundus.



Regina Re gi na cœ li Re gi na cordis



mei Re gi na cœ li Re gi na cor dis mei



ô ô mater Dei ô ô Re-



gi na Re gi na Re gi na Re gi na



a ni mæ me æ of ten de mi hi fa ci em



tu am fa ci em tu am se re nis si mam



fo le pulchriorem au ro ra tu ti lan ti o-



rem fo net vox tu a vox tu a dul cis |



in au ri bus in au ri bus me is



fo net vox tu a vox tu a dul cis



in au ri bus meis vox tu a



dul cis in au ri bus me is vox tu a



dul cis in au ri bus me is in au ri bus me-

is in au ri bus me is dul ce e nim su per
 mel e lo qui um tu um ó Re gi na Re-]
 gi na cœ li Re gi na cœ li Re gi na cor dis
 me i Re gi na cœ li Re gi na cor dis
 mi i Re gi na Re gi na Re gi na a ni mæ me-
 æ ó ma ter ó ma ter Re gis An gelorū
 ó MA RIA MA RIA flos vir gi num
 flos vir ginum ve lut ro sa ve lut ro sa



ve lut ro sa ve lut ro sa vel li li um ô quam



felix quam be a ta es ô quam felix quam be-



a ta es que me ru if ti por ta re por ta-



ta re por ta re æ-



ter ni Pa tris æ ter ni æ ter ni Pa-



tris fi li um



ô Re gi na Re gi na cœ li Re gi na



cœ li Re gi na cordis mei Re gi na a ni mæ

me æ Re gi na a ni mæ me æ a ni mæ
 a ni mæ me æ a ni mæ me æ Re gi na
 a ni mæ a ni mæ a ni mæ me æ.

2. Voc.

Canto secundo.

Venite exultemus Domino. Ce le-
 bremus me ri ta San cti San cte N.
 ce le bre mus me ri ta San cti San cte ce le-
 bre mus me ri ta San cti San cte N.

ve ni te ve ni te ve ni te ve ni te ve-

ni te ex ul te mus ex ul te mus Do mi-

no ju bi le mus iu bi le mus De o fa lu-

ta ri no stro ce le bre mus me ri ta

San cti N. & or na vit e um
San ctae e am

& or na vit e um & or na-

vit e um a ma vit a ma-

vit a ma vit e um Dominus a ma vit

e um
e am a ma vit a ma vit e um
e am Do mi.

nus & or na vit e um
e am & or na vit

& in cœ lo glo ri a & ho

no re & in cœ lo in cœ lo

glo ri a & ho no re glo ri a & ho no re

co ro na vit co ro na

vit e um
e am i bi æ ter num

gau det i bi regnat cum De o. i bi

pas ci tur in ter li li a in ter li li a
 li li a pa ra di si
 in ter li li a li li a li li a li li a
 pa ra di si pa ra di si pa
 ra di si pa ra di si pa
 ra di si.

3. *Voc.*

Tenor.

De Sanctissimâ Trinitate,

O Su pre me re rum pa rens
 ô ô ô su pre me su pre me re rum

pa rens fi nis
 & prin ci pi um rerum parens rerum pa-
 rens fi nis fi nis
 fi nis & prin ci pi um, ca res nu me ro
 ca res nu me ro sed ha bes Tri na sum ma v ni tas
 sed ha bes ca res nu me ro sed ha bes
 sed ha bes sed ha bes sed ha bes Tri na
 sum ma v ni tas Tri na sum ma v ni tas v na sum ma



Tri ni tas . ô tu lu men te ne bro sum ô tu lu men



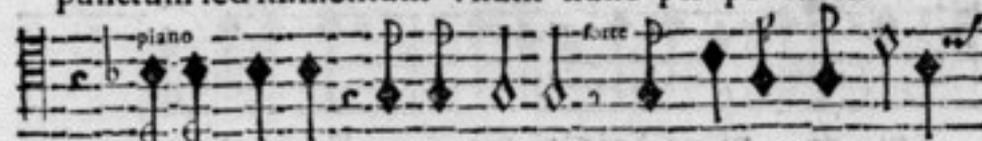
lu men in vi si bi le non te fa mur Numen in di-



ci bi le unum punctum sed immensum unum



punctum sed immensum vnum nunc per pe tuum



unum trinum trinum unum non unum non unum



my ste ri um Ti bi esse est no vis se te &



re cum omnia Ti bi nosse est ge nu is se parem



te cum glori a cui esse est dixit se te cui



esse est dixisse est dixit se te & te cum omni-
 a cui dixit se est fecit se terram atque sy de ra
 cui dixisse est fecit se est fecit se terram
 atque sy de ra quam a ma bilis quam su a vis
 tu di vi ne Spi ri tus li be ra-
 lis De i facer ha li tus Dei facer ha li-
 tus cu i esse est a masse te & tecum omni-
 a cui a masse est do nas se te &



tecum æthera gigne Pa ter i dem



Mater verbū verbo loquere verbum spita tu que



Pa ter sa cro flammam sacro flammam pectore ipsum



nihil verbum audit dum tu Deus lo que ris



cuncta spirant dum tu spiras cuncta spirant dum tu



spiras sacri flammam pectoris sa cri flammam pec to-



ris :f: sacri flammā sacri flammam pecto-



ris sacri flammam pectoris sa cri flammam pec toris.

3. Voc.

Tenor.

De Nomine IESU.

Auda Sion IESU Nomen potestatis & æ-
 ter næ majestatis summi patris brachium
 & cæleste gaudium cæleste
 gau dium fecit cæleste cæ-
 leste gau dium cæleste gau dium
 cæleste gau dium
 a mandum toto corde ado-



ran dum a man dum a man dum a mandum a-



mandū to to to to cor de to to cor de to to



corde a do ran dum om ni re ve ren ti a in ad-



versis nomen sanctū nomen sanctum in vo ce tur



JESU tan tūm a de rit præ sen ti a in vo ce tur



JESU tantūm a de rit præ sen ti a & to ti-



us bo ni ta tis bo ni ta tis dul cis JESUS dul cis



IESUS a de rit & to ti us bō ni ta tis dul cis



JESUS dulcis JESUS a de rit dulcis JESUS aderit fuga^t



morbos & li vores sed & a ni mi languores languores



lan guo res JESUS v bi ve ne rit



ve ni JESU nomea dulce & te cor di no stro



pone & te cordi & :: :: ::



cordi nostro pone nobi le no bi le no bi-



le sig na cu lum no bi le sig-



na cu lum no bi le sig na cu lum.

3. Voc.

Tenor.

P Aratum. Canta bo in glo ri-

a in gloria mea in gloria in glo ri-

a in gloria mea paratum paratum pa-

ratum cor meum cor meum Deus

canta bo in glo ri-

a canta bo in gloria mea

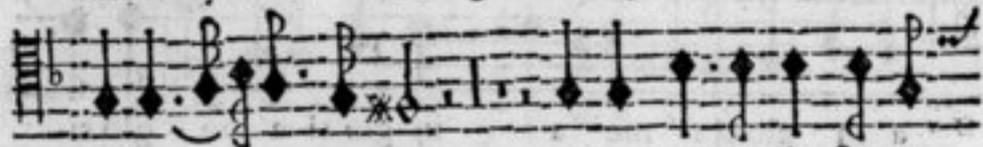
exurge exurge gloria mea



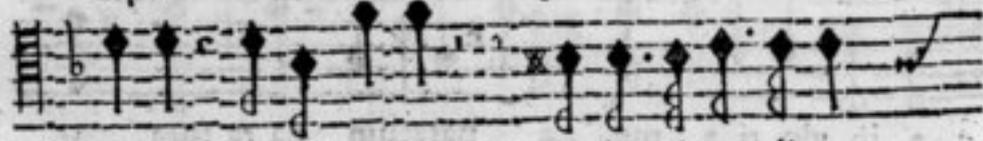
psal te ri um & cy tha ra psal te ri um psal te ri-



um & cythara ex ur gam exurgam ex ur gam



dil lu cu lo qui a magna est su per



cælos su per cælos mi se ri cor di a



mi se ri cor di a su per cælos su per cæ los



mi se ri cor dia tu a & usque ad nubes ve ri-



tas usque ad nubes ve ri tas ve ri tas



tu a ex al ta re su per



cœ los De us



ut li be ren tur :ff: dilec ti tu i dil.



:ff: :ff: di lec ti



tu i di lec ti tui :ff: :ff: dilec ti



di lec ti di lec ti di lec ti tu i di lec ti



tu i di lec ti tui :ff: dilec ti di-



lec ti dilec ti di lec ti tu i ut li be-



ren tur di lec ti tu i.

3. Voc.

Tenor.

Cantate Domino canta-

te canticum novum canta te canticum novum

canta te Domino laus eius in Ec cle si-

a sancto rum canta te canta [te can-

rate cantate canticu no vum canta te can-

ta te canta te canticum no vum

lae te tur Is ra el Is ra el in e o lae-



te tur Is ra el Is ra el in e o Is ra



el in e o in e o qui fe cit e um in e o qui



fe cit e um ex ul tent ex ul tent ex ul tent in



Re ge su o laudent nomen e ius in



choro in tympano in tympano & psalterio in tympano & psal.



te ri o in :||: psal-



lant psal' lant: e i qui a



bene placitum est quia be ne pla ci tum est



87

is in cu bi li bus cu bi li-
bus fu is.

3. Voc.

Tenor Secundus.

O fa lu ta ris ho sti a ô fa lu-
taris ô fa lu ta ris ô fa lu ta ris ho sti a
quæ cæ li pandis of ti um quæ cæ li pandis of ti-
um bella premunt hosti li a ho sti li a
bella bella premunt bella premunt hosti li a

P. II.

E 3



ho sti li a ho sti li a bella bella premunt



ho sti li a bel la bel la pre. munt pre-



munt ho sti li a da ro bur da da ro bur



fer au xi li um au xi li um au xi li-



um auxi li um da ro bur fer au xi li um da



robur fer au xi li um au xi li um au xi li-



um au xi li um da robur da robur fer au-



xi li um.

A 3. T. & 2. Viol. Violinus secundus.



Um fit Maria mentio.



piano

echo

Handwritten musical score on eight staves, featuring dynamic markings such as "echo", "forte", and "piano". The notation includes various note values, rests, and articulation marks.

Staff 1: *echo* *echo* *echo*

Staff 2: *echo* *forte*

Staff 3: *echo* *forte*

Staff 4: *echo* *forte*

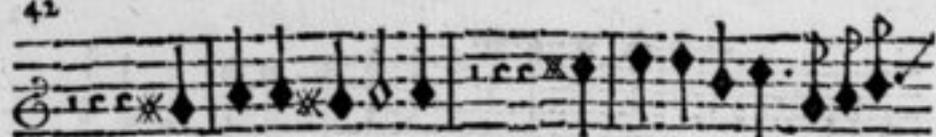
Staff 5: *echo*

Staff 6: *forte* *echo* *piano*

Staff 7: *piano*

Staff 8: *piano*





3. Voc. Tenor vel Cantus secundus.

V E ni ve ni ve ni pa ter pau pe-
 rum ve ni pa ter pa ter pau pe rum
 ve ni da tor da tor mu ne rum ve ni da tor
 lu men cor di um da tor mu ne rum ve ni ve ni
 ve ni ve ni pa ter pau pe rum ve ni
 ve ni pa ter pau pe rum ve ni ve ni ve ni
 ve ni ve ni ve ni lu men cor di um dul cis
P. II. *F 2*

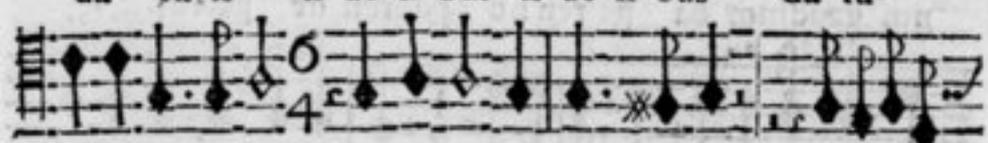
hospes dulcis hospes a ni mæ dulce dulce re fri-
 ge rium in labo re in labo re la bo re requi-
 es in æstu in æstu in æstu temperi es in
 fle tu so la ti um ô ô lux be a-
 tif si ma be a tif si ma re ple cordis
 in ti ma re ple cordis in ti ma re ple cordis
 re ple cordis re ple cordis in ti ma re ple
 cordis in ti ma re ple cordis in ti ma



tu o rum tu o rum fide li um fi de li bus



da tu is fi de li bus fi de li bus da tu-



is fi de li bus in te confi den ti bus fa-



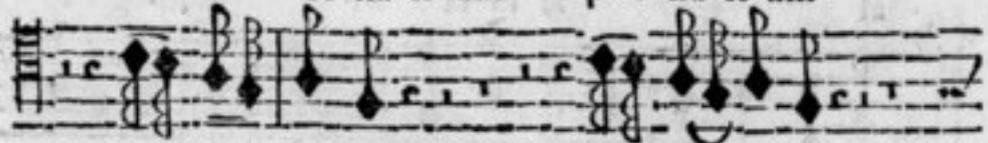
crum septe na ri um septe na ri um sacrum



sep te na rium sacrum sep-



te na ri um sep te na ri um



da pe ren ne da pe ren ne



da pe ren ne da pe ren ne gau-



dium gau di.



um gaudium da pe ren ne pe ren ne gau di.



um Alle 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 le lu ia



al le lu ia al le-



lu ia al le lu ia al le lu-

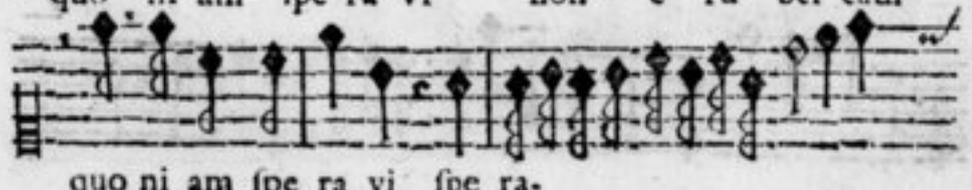
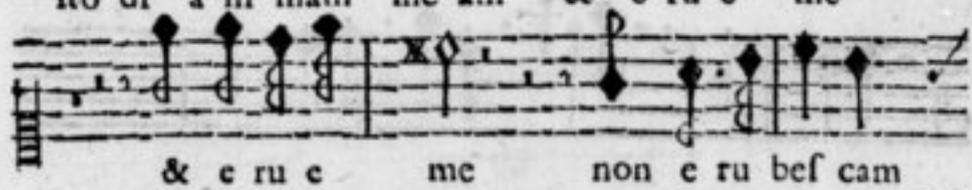
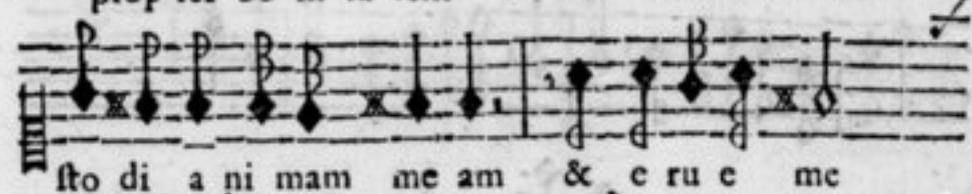


ia al le lu ia.

3. Voc. Canto secundo.

A D te Domine le va vi le va
 vi le vavi a ni mam me am De us me us
 in te con fi do con fi do non e ru bes cam con
 fi do non e ru bes cam non e ru bes cam non e ru
 bes cam non e ru bes cam ne que ir ri de
 ant me i ni mi ci i ni mi ci i ni mi ci
 me i i ni mi ci i ni mi ci me i

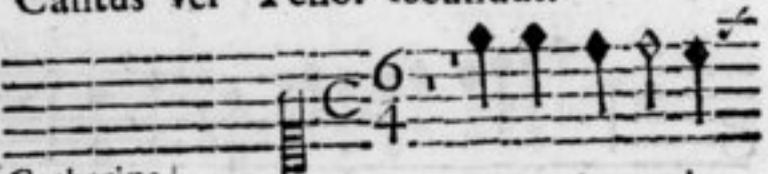
e te nim u ni ver si qui su stinent
 te qui su stinent te non confundentur qui su sti.
 nent te qui su stinent te non confundentur non confun-
 den tur non non non con-
 funden tur vias tuas Do mi-
 ne de mon stra mihi de mon stra mi hi &
 se mi tas tuas e do ce me e do ce me e do.
 ce me me men to me i me men to



A handwritten musical score consisting of eight staves. The notation is in a single system, likely for a single melodic line. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and naturals. Some notes have asterisks above them, possibly indicating specific performance techniques or ornaments. The score concludes with a double bar line and a fermata-like flourish.



A 4. 2. Voc. & 2. Viol.
Cantus vel Tenor secundus.



Catharina
N.

Fulges in caelo



clari or stella o Catharina o Catha-



rina clari or stella clari or stel la



tu us est spon sus qui te cre a vit tu us est



spon sus tu us est spon sus tu us est spon sus



qui te re de mit tu us est spon sus sal va tor



tu us Rex coe li & ter ra rum Do mi nus



dum ce le bra mus tu os tri um phos



dum celebra mus tu os tri um phos tri-



um phos tu os tri um phos ad nos con-



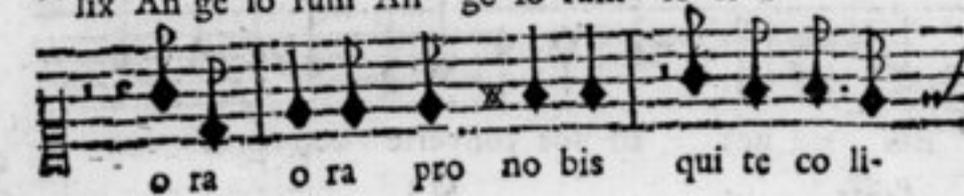
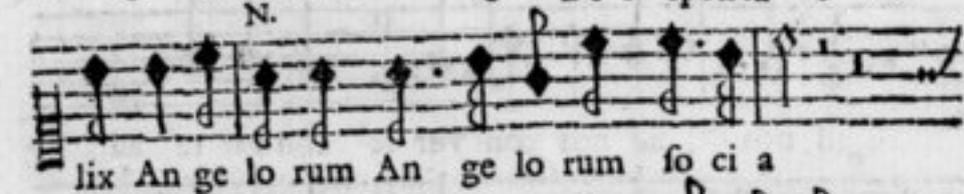
ver te con ver te con ver te clemens o culos



ad nos ad nos con ver te con ver te ad



nos ad nos ad nos con ver te con ver te con-



mus qui te co li mus o ra o ra pro

no bis o ra o ra o ra o ra pro no bis

qui te co li mus :||: qui te co li mus

& in mor te & in mor te fer o pem fer

o pem cæ li tus & in mor te & in mor te

fer o pem :||: fer o pem fer

o pem cœ li tus.

4 Voc. Cantus secundus.

Ualis est. Di le cta no stra
 can di da can di da & im ma cu la ta im
 ma cu la ta si cut au ro ra con sur gens
 con sur gens con sur gens hæc est
 mater De i Fi li i hæc est templum
 to ti us Tri ni ta tis a ve a ve
 a ve a ve Re gi na no stra

flos vir ginum flos vir gi num con so la ti o
no stra a ve ma ter a ve
spes & con so la ti o no stra
spes nos tra a ve vir go a ve
spes & con so la ti o no stra ve ni
ve ni in hor tum o do ris ve ni
ve ni in hor tum o do ris om ni
a a ro ma ta su per om ni a om ni.

a a ro ma ta super om ni a a ro ma ta
 super om ni a a ro ma ta super om ni
 a a ro ma ta.

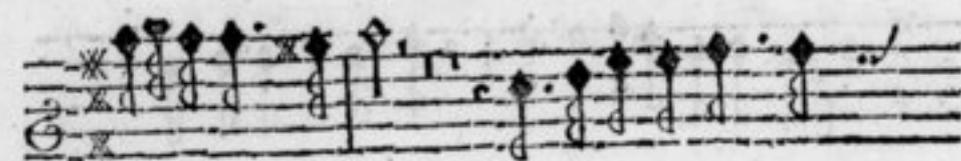
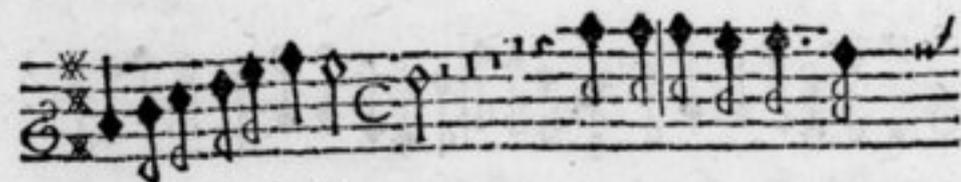
A 4. 2. Voc. & 2. Viol.

Violino primo.

De Angelis.

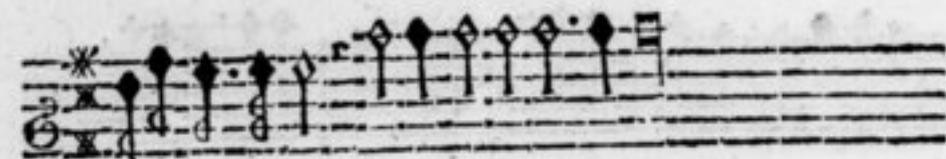
Aus erumpat.







62



A5. 2. Voc. & 3. Instr. Violinus primus.





64

This image shows a page of handwritten musical notation, numbered 64 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense and rhythmic, featuring a variety of note values including minims, crotchets, and quavers. The first staff includes a 'c' time signature. The second staff has an 'x' above the first few notes. The fourth staff begins with a '3' and a '1' above the first note, indicating a triplet. The notation is written in black ink on aged, slightly yellowed paper. The page is part of a bound volume, as evidenced by the edges of other pages on the left.



A 5. 3. Voc. & 2. Viol.

Violino primo.

B *Enedicta sit sancta Trinitas.*

Four staves of musical notation in C-clef, common time. The first staff begins with a large decorated initial 'B' and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The third staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fourth staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6.





A 5. 3. Voc. & 2. Viol. Violinus primus.

O *Supernæ Civitatis.*

The musical score consists of seven staves of music. The first staff begins with a large, ornate initial 'O' in a square frame. The music is written in a treble clef with a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The piece concludes with a double bar line and a repeat sign.

A handwritten musical score consisting of eight staves. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The first staff has a small 'x' mark above the second measure. The second staff has a small 'x' mark above the eighth measure. The third staff has a small 'x' mark above the eighth measure. The fourth staff has a small 'x' mark above the eighth measure. The fifth staff has a small 'x' mark above the eighth measure. The sixth staff has a small 'x' mark above the eighth measure. The seventh staff has a small 'x' mark above the eighth measure. The eighth staff has a small 'x' mark above the eighth measure. The notation is written in black ink on aged, slightly yellowed paper.



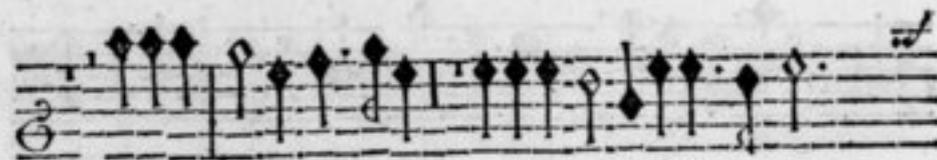
A 5. 2. Voc. & 3. Instr. Violinus primus.



Alve Regina.









A page of handwritten musical notation, numbered 74 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring many notes with stems and beams, often with diamond-shaped accents above them. The music is organized into measures by vertical bar lines. Some staves include specific performance instructions: the sixth staff has "e. ho" written below it, and the seventh staff has "zcho" written below it. The notation includes various note values, rests, and dynamic markings such as accents and slurs. The page shows signs of age, with some staining and wear at the bottom edge.

A handwritten musical score for a piece titled "P. II q" and "K 2". The score consists of eight staves of music, each beginning with a treble clef. The notation is dense, featuring many notes with stems and various ornaments. The first staff includes a key signature change to B-flat and a time signature of 5/8. The second staff has a double bar line with a star symbol. The fourth staff is marked "echo" at the end. The sixth staff is also marked "echo" at the beginning. The eighth staff ends with a double bar line and a checkmark. The handwriting is in black ink on aged paper.



A 5. 3. Voc. & 2. Viol.

Violino primo.

D Omne quis habitabit.

A handwritten musical score consisting of eight staves. The notation is in a single system, likely for a keyboard instrument. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes stems, beams, and various note heads, some of which are diamond-shaped. There are also some asterisks and other symbols interspersed within the notes. The staves are connected by a single horizontal line.

A page of handwritten musical notation, numbered 78 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Some notes are marked with a double asterisk (**). The staves are connected by a vertical line on the left side. The paper shows signs of age, with some staining and wear, particularly near the bottom edge.





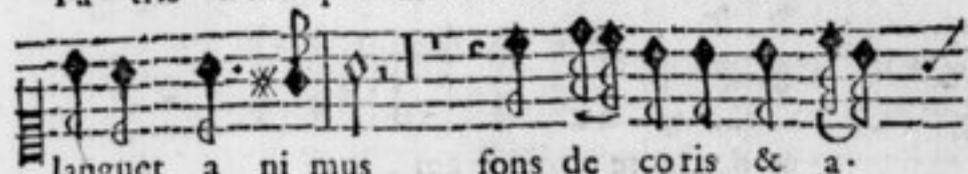
6 staves of musical notation in G major, 3/4 time. The notation consists of six staves, each with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing rests. There are several flats (b) and a sharp (♯) throughout the piece.

A 5. 3. Voc. & 2. Viol. Canto secundo.

V Ale Salve sponse Ô de co re



Pa tris alme Spiritus tuo fau cius a more me us



languet a ni mus fons de coris & a.



moris ô numen a ma bi le sacrum flamen ô so.



la men mentis ad mi ra bi le ad mi ra bi le



tu os sacros ad am plexus ecce a mans amans lan gue.



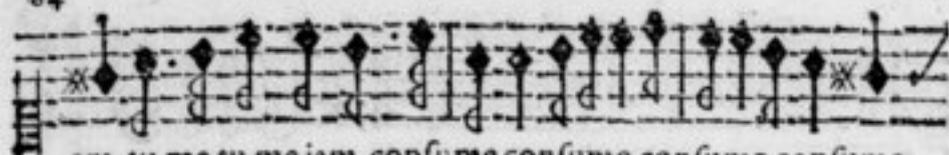
o lan gue o



& a more Pa tris ju bes Fi li um de si ce



re tu me ure & ad u re donec in te ar des



am tu me tu me jam. consume consume consume consume



ut sic in te tran se am :f



va le bul la fra gi.



lis va le munde ô im munde va le



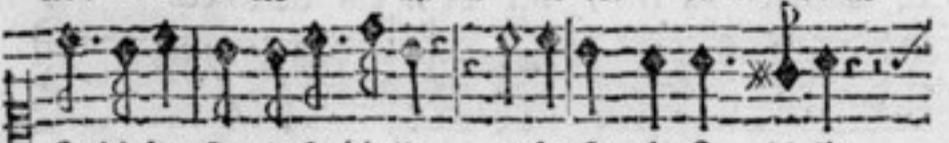
bul la fra gi lis va le bul la fra gi lis



au ra le vis rosa bre vis va le flos in sta bi lis



flos in sta bi lis au ra le vis va le flos in-



sta bi lis flos in sta bi lis va le flos in sta bi lis



al le luia al le lu ia alle lu ia al le-



lu ia al le lu ia al-



le lu ia.

A 3. vel 7. Violino primo.



Alve Virgo speciosa.

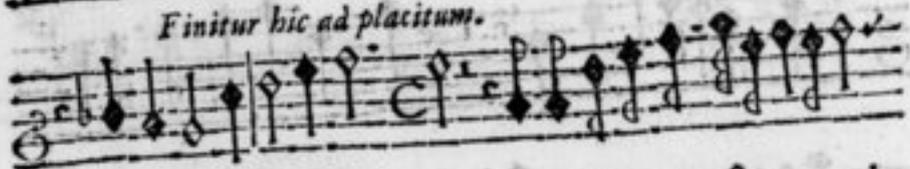








Finitur hic ad placitum.



A 7. 4. Voc. 2. 3. Instrum. Alto.

A Deprennis vitae
 fontem mensuravit ari da gliscit,
 ambit, eluctatur exul frui patria dum pref-
 furis ac ærumnis se gemit se gemit se gemit ob-
 noxi am Nam quis promat summę pacis quanta sit lætiti-
 a ubi vivis margaritis surgunt ædificia
 solis gemmis solis gemmis pretiosis

gemmis pretiosis :f: hæc structura necti-

tur solperpetuus rosarum veragitperpetuum verag-

gitperpetuum solperpetuus rosarum verag-

gitperpetuum candentiliaria rubescitcrocus sudat

sudat balsamum Non alternat luna

vices solvel cur fus sol vel

cur fus si derum illic

sancti post triumphum corona ti jubilant

vi ta lem vi vi fon tis hinc hauriunt dulcedinem dul-
 ce di nem dulce di nem u num
 nolunt unum volunt unum nolunt u ni tas est menti-
 um cha ri tas hæc suum facit quod dum a mat al re-
 rum quo cum an ge lis & sanctæ re cre en tur a ni-
 mæ re cre en tur a ni mæ

A 7. 4. Voc. 3. Instrum. Alto:

Ode Pastoritia.

Huc o Da vi di cam

P. II.

M 2 -

2
pa sto res fi stu lam pas to res fi stu lis

coeli tes bucci nis a mo ris in cly tas

can tent a mo ris in cly tas cātent vic-

to ri as fesso rem Che ru bim in a ni ma li um

con saxum spi cu lis je cit præ se pi um cap ti vum

te nera de ti net cap ti vum te nera de ti net

fasci a mox ponit ter mi num ti bi im men si tas

te cogit per peti im pas si bi li tas



ô immortali tas pa nis cœli tu um



cœli tu um fa me af fli gi tur af fli gi-



tur & ver bum quo Pa ter lo qui tur



om nia ju bet mu tes cere Ma tris ad u be ra



& fundunt parvula ge nu lis lu mi na



dum piis ge nu las ex ficcat ba si is Ag nel lum'



Virgo dat cum pa ne cum pane cœ li co



dat hyems flo ri bus cin ge re tem po ra



Cantus secundus.

Qualis inter. Ta lis in ter om nes nitet

pul chrior De i pa ra procul

procul hinc pro fa ni sæ cu li de li ri a procul

procul hinc in a nis for tis hinc lu di bri a

Qui a Je sus & Ma ri a so li valent om ni-

a om ni a om ni a so li valent om ni a

stel las sui ut fulgore sol ex ce dit lu mi nis

& cur adhuc ho mo va ne creaturas de pe ris cur nō
 Je sum & Ma ri am cur non Je sum cur non Je sum & Ma-
 ri am & Ma ri am se que ris procul procul hinc pro
 fa ni soe cu li deli ri a procul procul hinc in-
 a nis fortis hinc lu di bri a sicut magis ru di
 gleba auri flamma ru ti lat sic Ma ri a natam
 Ævâ sic Ma ri a sic Ma ri a na tam Ævâ prolem
 forma su pe rat Cum tam cla ris ad or-

na re de tur u ni o ni bus procul |
 procul hinc profani sœ cu li de li ri a
 procul hinc in a nis fortis in a nis fortis hinc ludi bria
 in a nis fortis lu di bri a.

Cantus secundus.

O Mi Iesu. O par dulce & de co rum
 & de co rum cor dis ô blandi ti æ
 & de co rum ô par dul ce cor dis

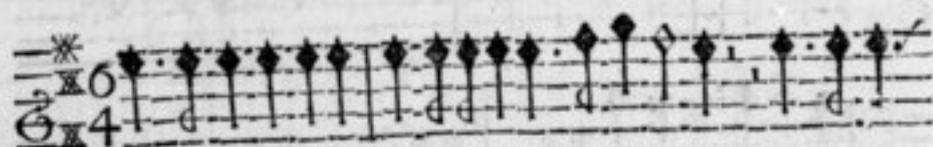
ô blanditiæ ô meo rum meo rum
 fons amorum ô meo rum ô me-
 o rum mentis ô de li ciae cu jus
 omnis lit te ra ex cry soli this con fla ta di ti or est
 In di a istis stringar ah be a tis quam li-
 benter ne xi bus e quis sol ac ce le ra tis fu sis
 curre gresi bus ci tò ut de si de ra tis per fru-
 ar ample xi bus ample xi bus amplexi bus.

Violinus primus.

The musical score for Violin I begins with a large, ornate initial letter 'B' in a decorative frame. To the right of the 'B' is the instruction 'Xultate & letamini.' The score consists of seven staves of music, each starting with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscripts, with various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The staves are connected by a brace on the left side.



A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a lute or similar stringed instrument, given the presence of 'X' marks on the staff lines. The music consists of a series of notes, some with stems and flags, and rests. The notation is dense and fills most of the page. The first staff has a '101' written above it. The notation includes various note values, including minims and crotchets, and rests. The page is numbered 'P. II.' at the bottom left and 'N 3' at the bottom right.





FINIS.



FINIS

Index sacrorum Concentuum.

	<i>2. Voc.</i>	
Benedicam Dominum.	2. TT. vel 2. CC.	Fol. 1
Benedic anima mea.	1. CC. vel 2. TT.	4
Vulnera cor meum.	2. TT. vel 2. CC.	7
Fili præbe mihi.	2. TT.	9
Quasi stella.	J. & B.	13
O Regina cæli.	2. CC. vel 2. TT.	16
Venite exultemus.	2. CC. vel 2. TT.	20
	<i>3. Voc.</i>	
O Supreme. De SS. Trinitate.	A. T. & B.	Fol. 23
Lauda Sior. De nomine JESU	A. T. & B.	28
Paratum.	A. T. & B.	31
Cantate.	A. T. & B.	34
O Salutaris.	3. TTT.	37
Dum fit Mariæ mentio.	T. & 2. Violini.	39
Veni S. Spiritus.	2. TT. & B.	43
Ad te Domine levavi.	2. CC. & T.	47
	<i>4. Voc.</i>	
O Salutaris.	T. 2. Viol. & Fagot.	50
O Catharina.	2. CC. vel TT. & 2. Viol.	52
Qualis est.	3. CCC. & T.	56
Laus erumpat. De Angelis.	2. CC. vel 2. TT. & 2. viol.	58
	<i>5. Voc.</i>	
Gaudeamus.	C. T. 2. viol. & fagot.	Fol. 62
Benedicta sit S. Trinitas.	B. T. C. vel T. & 2. viol.	65
O Supernæ Civitatis.	C. T. B. & 2. viol.	68
Salve Regina.	2. TT. & 2. viol. cum fagot. ad placitum.	71
Domine quis habitabit.	2. TT. B. & 2. viol.	76
Venite.	T. 2. viol. Cornetto & Fagotto.	80
Vale munde. De Spiritu sancto.	2. CC. vel TT. B. & 2. viol.	82
	<i>7. Voc.</i>	
Salve Virgo. C. vel A. & 2. viol. cum pleno Choro ad placitum.		Fol. 85
Ad perennis vitæ fontem.	C. A. T. B. 2. viol. & fagot.	89
Huc ô sydereum de Nativitate.	C. A. T. B. 2. viol. & fagot.	91
	<i>8. Voc.</i>	
Qualis inter.	2. CC. A. T. B. 2. viol. & fagot.	Fol. 95
O mi JESU.	2. CC. A. T. B. 2. viol. & fagot.	97
Exultate de Sancto vel sancta.	C. A. T. B. 2. viol. cornetto & fagot	99

FINIS.

SACRI
CONCENTVS

3^a Vox

P III

v. 710

647

5

2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRVMENTORVM.

AUCTORE
R.D. LAMBERTO PIETKIN,

*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonaſco primario.*

OPVS TERTIVM.

DEO NOSTRO AVCVNDA SIT LAVDATIO. *Pſal. 146.*



LEODICI EBURONUM,

Ex Officinâ Typographicâ GÜLIELMI HENRICI STREEL, Sive
Sereniſſimæ Ceſtitudinis Typographi. 1668.

Superiorum Permiſſu,

Y. 163
3

CONCERNIS

IN

RD. LAMBERTO PIETRI

OPVS

OPVS TERTIVM

DE



PHILOSOPHICORVM

IN

PARISIIS

REVERENDISSIMO,
ILLVSTRISSIMOQUE DOMINO,
D. PAVLO IOANNI
BARONI A GROISBEECK,
PERILLVSTRIS
ECCLESIAE LEODIENSIS,
ET COLLEGIATÆ S. DIONYSII
PRÆPOSITO,
VRBIS ARCHIDIACONO,
DOMINO TEMPORALI DE FRANCWARET,
GEMEPPIA SUPRA SABIM, &c.



*A est (ILLVSTRISSIME
DOMINE) artis Musices digni-
tas & gloria, ut omnium planè ar-
tium decus & ornamentum sapientes
antiqui esse judicaverint. Nam apud
Græcos Romanosq; (ut refert de Cice-
rone Polydorus Vergilius) tanta venerationis fuit, ut
qui eam callebant, & Vates & Sapientes esse crede-
rentur, & qui omnibus scientiis instructus erat, si
Musica ignarus esset, inscius habebatur. Vndè The-
mistocles omni scientiarum genere clarissimus, quod*

EPISTOLA

hac in arte peregrinus esset, indoctior est habitus. Præterea Veteres Musicam dixere encyclopediam, in quâ sunt omnes comprehensæ disciplina, quod asserit Plato lib. 1. de legibus: & Fabius refert Socratem jam senem, institui lyrâ non erubuisse. Sacra etiam Pagina non minus de hac præstantissimâ scientiâ disserunt, in libro Ecclesiastici cap. 42. sic legimus: Laudemus viros gloriosos & parentes nostros in peritiâ suâ requirentes modos musicos. & multa alia. Denique Musica ab origine mundi Deo consecrata fuit: hæc Propheta Regesq; ad Dei gloriam usi sunt, per hanc mirabilia præstiterunt: Spiritum divinum sibi aliisque acquisierunt, & malos spiritus per eam exterminarunt. Placuit semper Deo et Angelis, nec ullis unquam nisi malignis spiritibus displicuit. Hac mihi serio consideranti, non alius dignior occurrit, cui hoc Opusculum devoverem, quàm Tu, (REVERENDISSIME, ILLUSTRISSIMEq; DOMINE,) qui tot virorum Illustrum vestigiis insists Musicam tanti facis, ut ad honorem Dei, in diversis templis instituere multoties consueveris. Sic apud Scholares Sacrum Annum ad honorem Dei paræ Musicâ solemnem decantandam censu honorifico, perpetuis temporibus decantandum fundasti: sic etiam in ipsa Cathedrali Aede Missam septimanalem ad honorem sanctæ Annæ in perpetuum Musicè canendam propriis etiam sumptibus restituiisti. Denique in festo

DEDICATORIÂ.

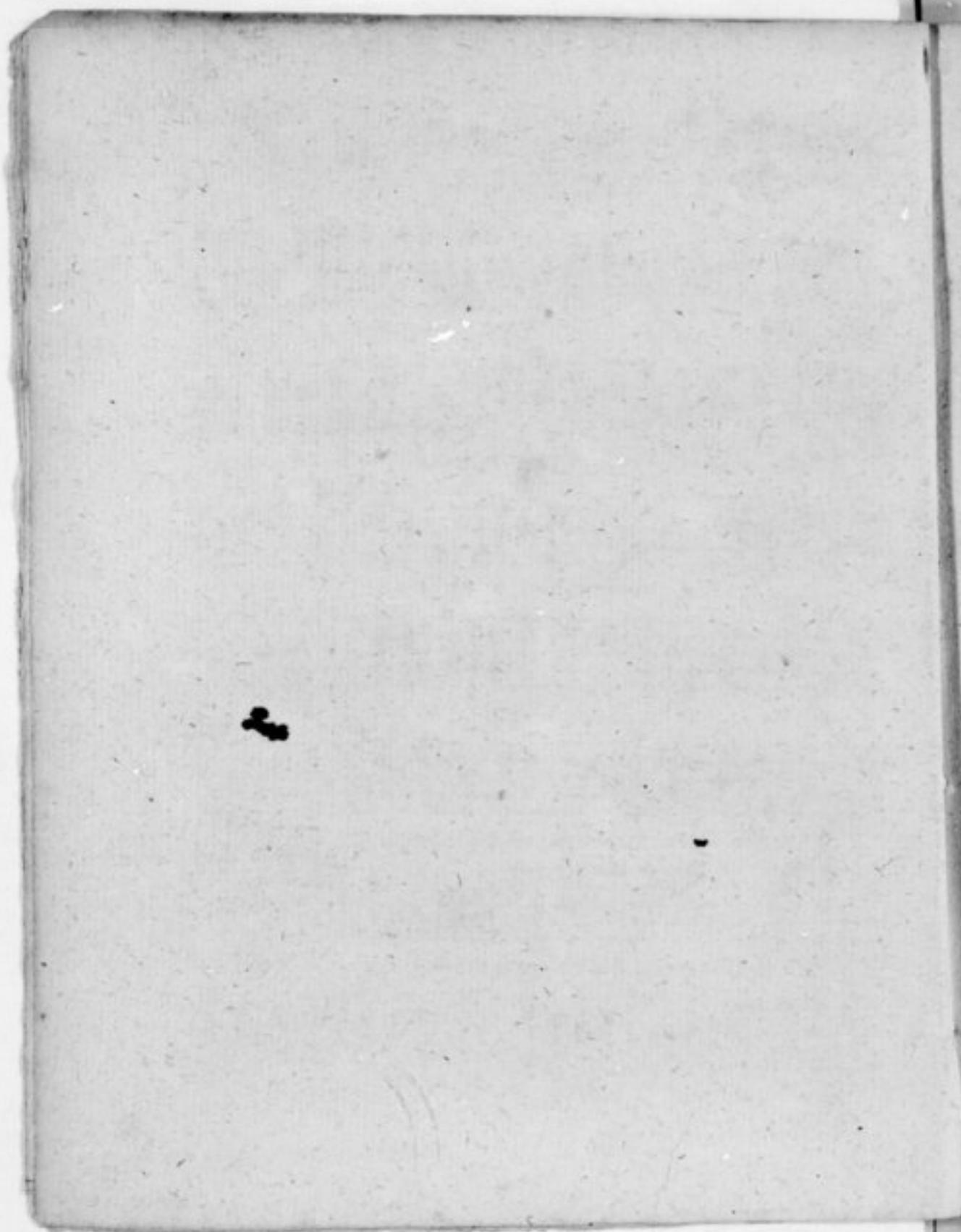
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiâ temporibus
concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Conventus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cælestibus in æternum cantemus.*

hâc 27. April.
1668.

ILLVSTRIS.^{ME}, REVEREND.^{ME}
DOMINATIONIS VESTRÆ,

Humillimus in Christo
SERVUS

LAMBERTVS PIETKIN.





3. Voc.

Basso.

De Sanctissimâ Trinitate.

Supreme. Trina summa unitas una

summa Trinitas ô tu lumen te nebrosum ô tu lumen

te nebrosum lumen in vi si bi le dum te fa mur

non te fa mur Numen in di ci bi le u num

punctum sed im men sum sed im men sum u num

punctum sed immensum unum nunc perpetuum unum trinu

tri num unum non u num mysterium quam tu sa pi



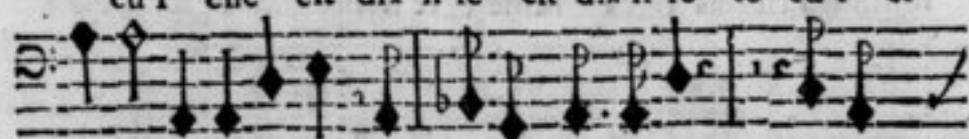
ens es pa rens pa ter u ni ge ni ti si ne



ma tre na tum ha bens con di to rem soe cu li



cu i esse est dix is se est dix is se te cu i ef-



fe est dix is se te & tecum om ni a ter ram



at que si de ra cui dix is se est fe cif se est fe-



cif se cui dix is se est fe cif se ter ram



at que si de ra. Quam a ma bi lis! quam su a vis!



quam su a vis o quam a ma bi lis

cuncta spirant dum tu spiras sacri flammam pectoris cuncta

spirant dum tu spiras sacri flammam pectoris sacri

flammam pectoris sacri flammam flammam pectoris.

3. *Voc.*

Basso.

De Nomine IESU.

Auda Sion. Nomen sanctū nos amare de cet

semper & laudare absque mentis nubilo absque mentis nubi-

lo & caeleste gaudium caeleste gau-

dium caeleste gau-



dium fecit coeleste coeleste gau di-



um coeleste gau-



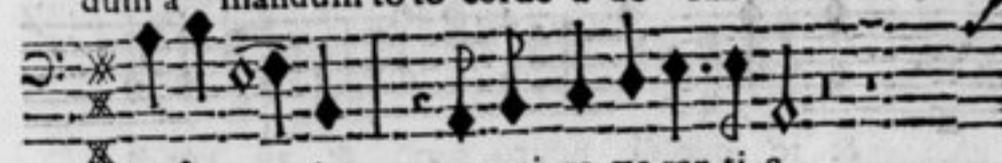
di um a mandum a man-



dum a mandum toto corde a do randum a man-



dum a mandum toto corde a do randum toto corde



a do ran dum om ni re ve ren ti a



in vo ce tur JESU tantum a de rit praesentia



a de rit praesentia praesentia praesenti-

a Dei ta tis & to ti us bo ni ta tis dul cis
 Je sus a de rit dul cis Je sus dul cis Je sus a de
 rit & to ti us & to ti us bo ni ta tis
 dul cis Je sus a de rit ve ni
 Je su no men dulce & te cordi nostro cordi nostro pone
 & te cor di nostro pone & te cordi
 & te cordi & te cordi & te cordi nostro pone
 no bi le no bi le signaculum no:

bile signaculum.

3. *Voc.*

Basso.

A ra tum pa ra tum cor me-

um cor meum De us canta-

bo in glo ri a in glo ri a in gloria mea

can ta bo in glo ri a in glo ri

a canta bo in glo ri a in glo ri

a in gloria glo ri a mea ex ur-



ge exurge gloria mea exurge exurge psalteri-



um & cytha ra & cytha ra & cytha ra ex ur-



gam ex ur gam di lucu lo confitebor tibi in



populis Do mi ne & psallam tibi & psallam ti bi in



na ti o ni bus quia



magna est su per coelos super coelos su per coe los



mi se ri cor di a mi se ri cor di a tu a



& usque ad nu bes ve ri tas usque ad nubes ve ri-



tas ve ri tas tu a &



super omnem terrā super omnem ter ram glo ri a



glo ri a tua glo ri a tu a ut liberentur



ut li berentur di lec ti tu i di lec ti tui di-



lecti tu i dilec ti dilec ti dilec ti tu i ut li be-



rentur :# :# di.



lecti dilec ti di lec ti di lec ti di lec ti tui

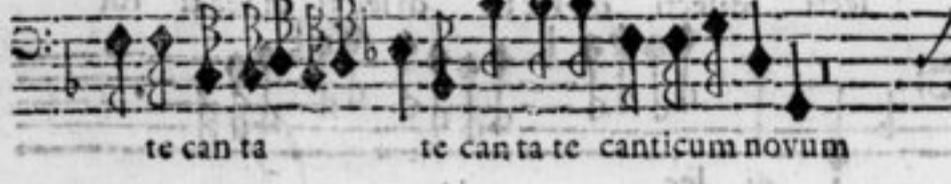


i di lec



3. Voc.

Basso.



læte tur Is ra el Is ra el in e o

læ te tur Is ra el Is ra el in e o in

eo qui fe cit eum in e o qui fe cit qui fecit eum

& fi li i Si on exultent in Re-

ge fu o in

tym pano & psal te ri o in tym pa no & psal-

te ri o psal lant psal lant psal lant e-

i & ex. al ta

bit ex al ta-
 bit man su e tos in fa lu tem ex ul ta bunt fan-
 cti in glo ri a
 in glo ri a ex ul ta bunt sancti
 in glo ri a in glo ri a
 læ ta buntur læ ta buntur in cu bi li bus su is
 læ ta buntur in cu bi li bus su-
 is in cu bi li bus su

is.

3 Voc. Tenor tertius.

Salu taris ho sti a ô salutaris

ô fa lu ta ris ô fa lutaris ho sti a quæ

cœ li pan dis o sti um quæ cœ li pan dis of ti-

um ho stilia bel la bella premunt bel la

pre munt ho sti li a ho sti li a bel la bella

premunt ho sti li a bel la bella premunt

bella premunt ho sti li a da da ro bur
 da ro bur fer an xi li um au xi li um au
 xi li um da robur fer au xi li um au xi li
 um au xi li um da ro bur fer au xi li um da
 robur da robur fer auxi li um au xili um.

A 3. T. & 2. Viol. Tenor.

D Um fit Ma ri æ men ti o Ma ri a a
 mor em sen ti o opi nor hoc vocabulum a mo ris



esse pa bu lum cum quinque dic ta lit te ris



in cor per os de mit te ris & fit Ma ri æ



vo cu la flu unt a mo ris a mo ris a moris a moris



po cu la flu unt a mo ris a mo ris a-



moris po cu la per la bra nectar di di tur



cordique vox al li di tur & redditur ce-



ler ri me ce ler ri me e cho fit hinc pul-



cherrime e cho fit hinc pulberri me

e cho fit hinc pulcherrime e cho
 e cho echo fit hinc pulcherrime pulcherrime
 meum cor est tri an gu lum me um cor
 meum cor est tri an gu lum nullum re linquis
 an gu lum u bi que fit re fle xi o u bi que
 fit di le cti o cor dis me i pars
 ex te ra si ni stra pars & dex te ra
 & summa pars & in fi ma pars i mò cordis



in ti ma cla mant Ma ri am Ma ri am sin gu lae



& sunt a mo ris a mo ris lin gu lae



a man do te se de di cant di can do se



te praedicant si te Maria praedico Maria



si me de dico cor integrum si pra be o



an non a ma ri a ma ri de be o



cum nomen hoc re du pli co re du pli co Ma



ri a a ma ri Maria a ma ri sup pli co ut me



ri bi despondeas in a mare a mare te responde



as ut me tibi desponde as a mare te



mare te a mare te responde as si virgo



mecum vi xe ris si cor meum con fi xe ris



a mo re fa ctus e bri us di cam Ma ri am



ere bri us Ma ri am Ma ri am Ma-



ri am Ma ri am Ma ri am Ma ri am



dicam Ma ri am ere bri us Ma ri am Ma-



ri am

Mariam Ma ri am



dicam Ma ri am crebri us non fran gar



af suè tu di ne ul la vè la ssi tu di ne nam cum



tu i fit menti o Ma ri a a mo rem a mo rem a



morem a mo rem sen ti o Ma ri a a



morem a mo rem a mo rem sen ti o a mo rem



sen ti o.

3. Voc.

Basso.



E ni veni ve ni dator ve ni
veni dator munerum pa ter paupe-
rum veni dator dator munerum ve ni lumen
lumen cordium lumen cor di um ve ni
veni veni pater pauperum veni veni
veni dator munerum veni veni veni veni
ve ni lumen cordium con so la tor op-

ti me dul cis hospes dal ce

dul ce dul ce re fri ge ri um in la bo-

re in la bo re re qui es in æ stu in

æ stu in æ tu tem pe ri es in fle tu in fle tu

so la ti um ó ó lux be a tif fi ma

be a tif fi ma re ple cor dis in ti ma

re ple cordis in ti ma re ple cordis re ple

cor dis re ple cordis in ti ma re ple cordis

in ti ma cordis in ti ma tu o rum tu orum fi de li-
 um fi de li bus da tu is fi de li bus fi-
 de libus da tu is da tu is fi de li bus fi de li bus fi-
 de li bus in te con fi den ti bus sa crū
 sep te nā ri um sep te na ri um
 um sacrum sep te na ri um
 um sacrum sep te na ri um
 na ri um da sa luti sa lu tis ex i cum

da per enne da pe renne gau-

di um da pe ren ne

gaudi um gau di um gau di um da per en ne pe-

renne gau di um 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 a le lu ia al le lu ia al le lu ia al le-

lu ia al le lu ia al le-

qui non e in dei cum ne que in deo

luia al le lu ia al le lu ia al le lu ia
 al le lu ia al le
 lu ia al le lu ia.

3. Voc.

Tenor.

A D te Domine le va vi le.
 va vi le va vi a ni mam me am. Deus me us
 in te con fi do con fi do non e ru bes
 cam non e ru bes cam ne que iri de ant me



i ni mi ci i ni mi ci me i ni ne-



que ir rideant me i ni mi ci me i ni.



mi ci i ni mi ci i ni mi ci me i



te nim su ni ver sus qui su sti nent



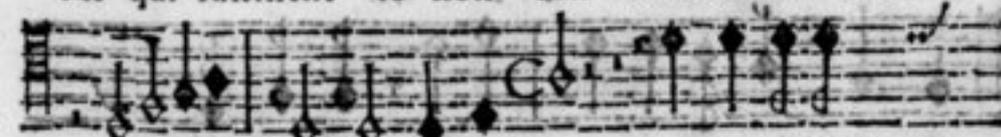
te non con fundentur qui su sti nent te qui su sti



nent te non con fundentur non con fun den



tur qui sustinent te non con fun den tur non



non non con fun den tur & se mi tas



tu as e do ce me e do ce me vi as



tu as Do mi ne vi as tu as Do mi-



ne de monstra mihi & se mi tas tu as e do-



ce me de li eta ju ven tu ris meae ne me mine ris



Do mine se cun dum mi se ri cor di am tu



am me mento me i me mento me i



propter bo ni ta tem propter bo ni ta tem



prop ter bo ni ta tem tu am me men to



me i prop ter bo ni ta tem propter bo ni



ta tem tu am & e ru e me & e ru e



me cu sto di cu sto di a ni mam me am



& e ru e me non e ru bes cam



quo ni am spe ra vi quo ni am spe ra vi



non e ru bes cam non e ru bes cam non e ru



bes cam quoniam spe ra vi quo ni am spe ra vi



spe ra vi in te spe ra vi in te

A 4. T. 3. Instrum. Violino secundo.

Salutaris.

Q

non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo
 non e in hoc mundo qui se habet in hoc mundo



A 4. 2. Voc. & 2. Viol.

Violinus primus.



Catharina.

The musical score consists of seven staves of music. The first staff begins with a decorative initial 'C' and a time signature of 6/4. The notation is handwritten and includes various note values, rests, and accidentals. The piece concludes with a double bar line and a fermata.



Dicitur no sit candida

et illa est



a ve vi ta & con so la ti o no stra
 spes no stra a ve ma ter a ve vi ta
 & con so la ti o no stra ve ni ve ni
 in hortum o do ris ve ni ve ni
 in hortum o do ris om ni a a ro ma-
 ta om ni a a ro ma ta su per om ni-
 a a ro ma ta su per om ni a a ro ma ta
 su per om ni a a ro ma ta,

A 4. 2. Voc. & 2. Viol. Cantus 1. vel Tenor.

De Angelis.

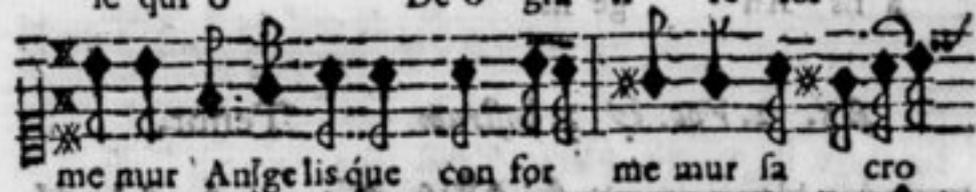
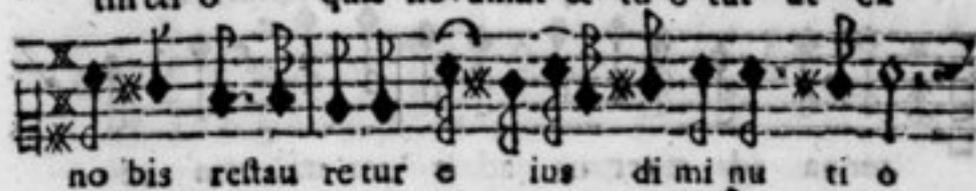
Aus erumpat. Mi chaelem cum eti
 lau dent nec ab hu jus se de-
 fraudent di e i di e i lae ti ti a
 fe lix di es qua fan cto rum re cen
 se tur An glo rum so lem nis so lem-
 nis vic to ri a vic to ri a vic to ri a
 vic to ri a vic to ri a dra co-

P.III.

E 2

36

ve tus ex tur ba tur & dra conis ef fu ga tur & dra
 conis ef fu ga tur i ni mica i ni mica le gi
 o sub tu te la An ge lo rum pax in
 ter ra pax in terra laus
 & ju bi la ti o ju bi la
 ti o é quam
 mi ræ cha ri ta tis su per næ ci vi
 ta tis ter tri na ter tri na ter tri na



cu ra nos dis po nat nos dis po nat ad æ-
 ter na ad æ ter na ad æ ter na cum be-
 a tis An ge lis nos dis po nat nos dis po-
 nat ad æ ter na ad æ ter na ad æ-
 ter na cum be a tis An ge lis cum be-
 a tis An ge lis.

A 5. 2. Voc. & 3. Instrum. Tenor.

Au deamus gaude a mus om nes



gau: si in de a mus gaude a mus om nes



omnes omnes gau de a mus omnes om



nes in Domi no di em fe stum di em



fe stum ce le bran tes fe stum ce le bran tes



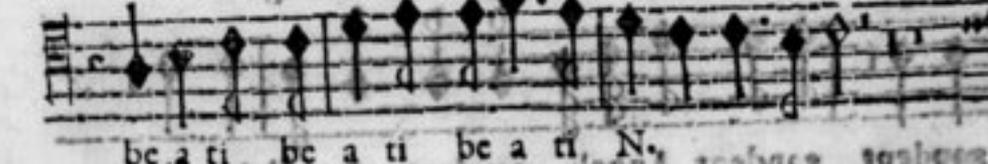
ce le bran tes fe stum fe stum



ce le bran tes sub ho no re be a ti



ti N. sub ho no re be a ti



be a ti be a ti be a ti N.



de cuius so lem ni ta te so lem ni ta te



gaudent gau dent gau dent Ange li



gaudent Ange li gaudent & col lau dant



gaudent An ge li gaudent & col lau dant



gaudent Ange li gaudent & col lau dant & col



landant & collaudant Fi li um Dei & col



lau dant & col lau dant gau dent Ange li



gaudent gaudant Angeli gaudent & col lau dant



& col laudant & col laudant Fi li um



De i & col laudant Fi li um De i



Alle 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 le lu ia



al le lu ia al le lu ia al le lu-

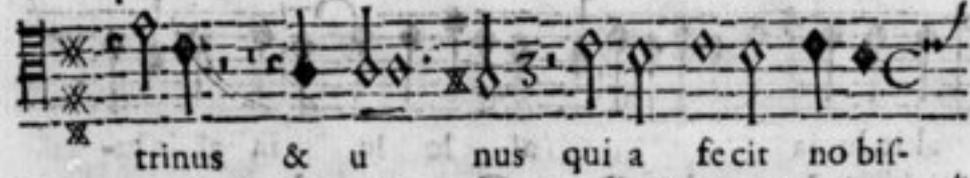


ia alle lu ia al le lu ia al le lu ia



A 5. 3. Voc. & 2. Viol.

Tenor.



suam communicati Spiritus
 sanctus Te Spiritum
 sanctum Paraclitum te sanctam & in di-
 visibilem Trinitatem Trinitatem confite-
 mur toto corde toto corde & ore confite-
 mur toto corde toto corde & ore confite-
 mur toto corde toto corde & ore confite mur
 laudamus & benedicimus laudamus &

bene di ci mus i ti bi glo ri a glo ri a
 glo ri a in sæ cu la
 -ib ni men a men amen a men
 a men.

A 5. 3. Voc. & 2. Viol.

Tenor.

O Supernæ Civitatis. O dies semper
 læ ta semper læ ta semper semper se cu ra
 & nunquam statum mutans in contra ri a



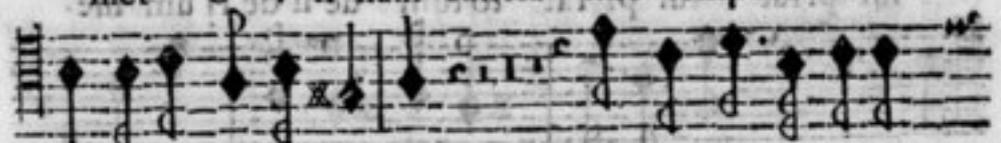
nunquam sta tum mutans in con-



tra ri a o u ri nam di es il la il lux-



isset o v ti nam cun cta hae c tempora li-



a finem ac ce pit sent quan do li be ra bor



a mi se ra ser vi tu te quan do, li, be ra bor



quan do li be ra bor a mi se ra ser vi tu te



vi ti o rum a mi se ra ser vi tu te vi ti o rum



o Do mi ne De us quan do e ris mi hi



omnia in omnibus o celestis Jerusalem



dulcissime Jerusalem ad te suspirat



suspirat suspirat totum desiderium me



um dulcis pulchra caeli atri a pulchra



caeli atri a pulchra pulchra caeli



pulchra pulchra caeli atri a o para



disimpari di s patri a o pulchra caeli pulchra



caeli atri a o te no bis monstra te no bis



monstra te no bis monstra ut vi-



va mus & iu bi le mus in te in æ ternum in æ-



ternum in æ ternum in æ ter num ut vi-



vamus & iu bi le mus in te in æ ter num in æ-



ternum in æ ternum in æ ter num in æ ter num in æ-



ternum in æ ternum in æ ternum in æ ternum



in æ ter num. in æ ter num. in æ ter num. in æ ter num.



in æ ter num. in æ ter num. in æ ter num. in æ ter num.

A 5. 2. Voc. & 3. Instrum Tenor vel Cantus 1.

S Al ve sal ve Re gi na
 Re gi na sal ve sal ve ma ter sal ve Re
 gi na sal ve Re gi na sal ve ma ter sal ve
 ma ter ma ter mi se ri cor di æ sal ve
 vi ta vi ta sal ve sal ve vi ta vi ta sal ve
 sal ve ô vi ta sal ve dul ce do sal ve Re gi na



fal ve mater salve vi ta vi ta falve



falve dulce do falve dulce do falve dulce do



& spes no stra falve fal ve fal ve



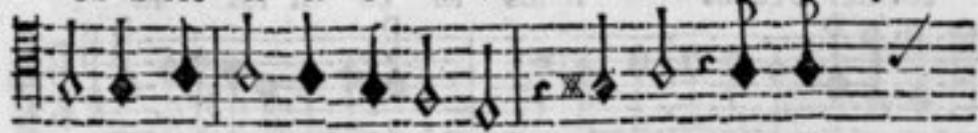
Ad te cla ma mus ex u les ad te cla ma mus



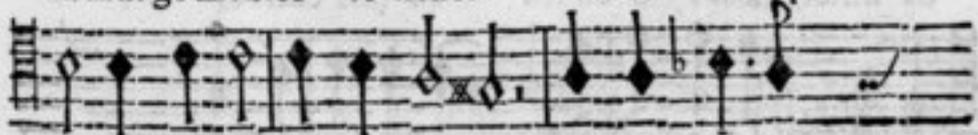
ad te cla ma mus ex u les ad te cla ma mus



ex u les fi li i Evæ Ad te suf pi-



ramus ge mentes & flentes ad te suf pi-



ramus ge mentes & flentes in hac la cry-

marum vale in hac lacrymarum valle E ia
 ergo ad vocata ad vocata nostra ad vo-
 cata nostra E ia ergo ad vocata ad vo-
 cata nostra illos tuos illos tu-
 os illos tuos misericordes mi se ri-
 cordes oculos illos tuos illos tu-
 os misericordes oculos ad nos conver-
 te ad nos converte ad nos converte



ad nos con ver te ad nos ad nos con-



ver te ad nos ad nos converte & Iesum be ne-



dictum be ne dictum fructum ventris tui be ne-



dictum fructum ventris fructum ventris tu i no-



bis post hoc ex i li um osten de Ie sum osten de



fructum ventris tui post hoc ex i li um ostende



ostende Ie sum ostende fructum ven tris tui



osten de Ie sum osten de Ie sum osten de



Je sum ostende be ne di ctum fructum be ne dic tum



fructum fructum ventris tu i no bis post



hoc ex i lium ostende ô clemens ô pi a ostende



Iesum clemens & pi a ostende fructum ventris



tu i ostende fructum ventris tu i fructum ventris



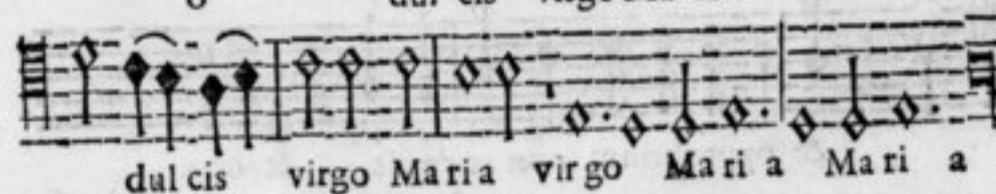
tu i Iesum Ie sum fructum ventris tu i



ô cle mens ô pi a ô clemens ô pi a



ô clemēs ô pi a ô clemens



A 5. 3. Voc. & 2. Viol.

Tenor secundus.



Domine quis habitabit.



Do mi ne quis ha bi ta bit quis ha bi-



ta bit in ta ber na cu lo in ta ber



na cu lo in ta ber na cu lo



qui non fe cit non fe cit proximo su o ma lum



& opprobrium non ac ce pit & op-



pro brium non ac ce pit ad ver sus pro xi-

mos fu os ti mentes autem Domi num ti-

mentes autem Dominum glo ri fi cat glo ri fi-

cat ti men tes au tem Dominum glo ri fi cat

glo ri fi cat ti men tes au tem Dominum

glo ri ficat glo ri fi cat glo ri fi-

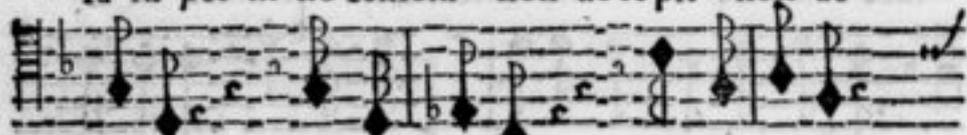
cat Do mi ne quis ha bi ta bit quis ha bi-

ta bit in ta ber na cu lo in ta berna cu lo

in tabernaculo tu o & mu ne-



ra su per in no centem non accepit non ac-



cepit non ac ce pit non ac ce pit



& mu ne ra su per in no cen-



tem non accepit non ac ce pit qui fa cit



hæc non commo ve bi tur in æ ter num in æ-



ternum in æternum in æ ter num qui



facit hæc in æ ter num in æ ter num



non commo ve bi tur in æ ter num

non com mo ve bi tur non com mo ve bi-
 tur non com mo ve bi tur in æ ter num :||
 in æ ter num in æ ternum in æ ter num
 in æ ternum in æ ter num.

A 5.

Violino secundo.

V Enite ad me.

Handwritten musical score on page 38, featuring eight staves of music. The notation is in G major (one sharp) and common time (C). The music consists of a single melodic line with various dynamics and articulations.

- Staff 1: Starts with a treble clef and common time. Dynamics include *p* and *pp*. Includes a fermata over a note.
- Staff 2: Continuation of the melody with various dynamics.
- Staff 3: Continuation of the melody with various dynamics.
- Staff 4: Continuation of the melody with various dynamics and articulations.
- Staff 5: Continuation of the melody with various dynamics.
- Staff 6: Continuation of the melody with various dynamics and articulations.
- Staff 7: Continuation of the melody with various dynamics.
- Staff 8: Continuation of the melody, ending with a double bar line and a 6/4 time signature.

Six staves of musical notation in G major, 3/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *p* and *f*. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom.

A 5. 3. Voc. & 2. Viol.

Basso.



Ale munde.

Ad te spi ro quem spi-

P. I II.

H 2



munde o im munde va le bul la fra gi



lis va le munde o im muude va le bul la fra gi



lis vale bul la fra gi lis ro sa bre vis vale



flos in sta bi lis au ra le vis vale flos in sta bi lis



flos in sta bi lis vale flos va le flos in sta bi lis



flos in sta bi lis vale vale vale flos in sta bi



lis Al le lu ia alle lu ia alle lu ia al le



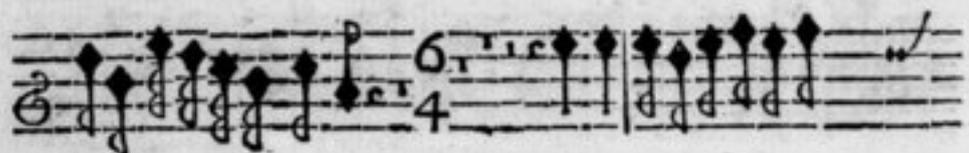
lu ia al le lu ia al le lu ia al le lu ia.

Violino secundo:

S Alve Virgo.

The musical score consists of seven staves of music. The first staff begins with a large, ornate initial 'S' in a decorative font. The music is written in a single system with a treble clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'c' (crescendo). The score concludes with a double bar line and a fermata.





Hic finitur ad placitum.



A 7.

Violino primo.

De Gloriâ Paradisi.



D perennis vitæ fontem



66

This image shows a page of handwritten musical notation, numbered 66 in the top left corner. The page contains eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a single melodic line. The first staff begins with a treble clef, a key signature of one flat, and the number 66. The notes are written in a style characteristic of 18th or 19th-century manuscripts, with stems and beams clearly visible. The music consists of a series of eighth and sixteenth notes, often beamed together. There are several measures with rests, and some notes have accents or slurs. The paper is aged and shows some staining, particularly in the lower half. The right edge of the page is slightly curved, suggesting it is part of a bound volume.



68

Four staves of musical notation. The first staff begins with a treble clef and a common time signature. The notation consists of various note values, including quarter and eighth notes, with some notes beamed together. There are several rests and dynamic markings, including 'p' (piano) and 'x' (likely a performance instruction). The piece concludes with a double bar line and a repeat sign.

A7. 4. Voc. & 3. Instrum. Violinus primus.
Ode Pastoritia.

Three staves of musical notation. The first staff begins with a large, ornate initial 'H' in a decorative box. To the right of the initial is a treble clef and a common time signature. The notation includes various note values and rests. The piece concludes with a double bar line and a repeat sign.

Vc ó sydeream.

A page of handwritten musical notation consisting of eight staves. Each staff begins with a treble clef and a common time signature (C). The notation is a form of lute tablature, where letters (primarily 'd') are placed on the lines of the staff to indicate fret positions. The music is organized into measures by vertical bar lines. Various musical symbols are used throughout, including asterisks (*), a flat sign (b), and a double bar line with repeat dots. The notation is dense and fills most of the page.



forte echo forte

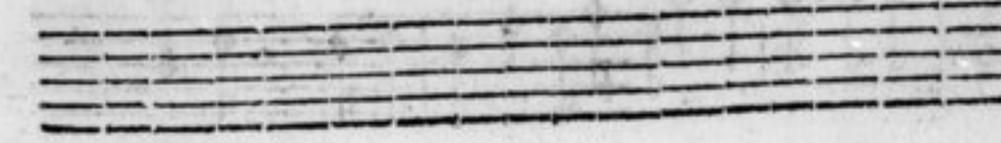


echo forte echo



forte





A 8,

Violino primo.

Ualis inter ligna cedrus.

48. 5. Voc. & 3. Instrum.

Alto.

Q Valis inter ligna cedrus Ta lis in ter vi ros

Je sus formæ lu cet glo ri a & tu

flu xa vecors homo quæris adhuc gau di a

procul procul hinc profani sæ culi de li ri a procul

procul hinc ina nis for tis hinc lu di bri a Quia

Je sus & Ma ri a so li va lent om ni a

om ni a om ni a so li va lent om ni a

A page of handwritten musical notation, numbered 74 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and accidentals. The first staff includes dynamic markings 'p' and 'pp'. The second staff has a 'p' marking. The third staff features a '*' marking. The fourth staff has a 'p' marking. The fifth staff includes a '*' marking. The sixth staff has a 'p' marking. The seventh staff has a '*' marking. The eighth staff has a 'p' marking. The music concludes with a double bar line and a fermata-like symbol on the final note of the eighth staff.



cuncta Iesus sic de co re sui vincit nu minis



& cur adhuc homo va ne cre a tu ras de pe-



ris procul procul hinc profani sæ cu li de li ri-



a procul procul hinc in a nls for tis hinc lu di bri a



ficut ci li cem py ro pus in ni to re præ ter-



it cum tam clavis ad or na re. :||



:|| de tur



A 8.

Violino primo.

O Mi Iesu.



u ni o ni bus pro cul procul hinc profani sæ cu-



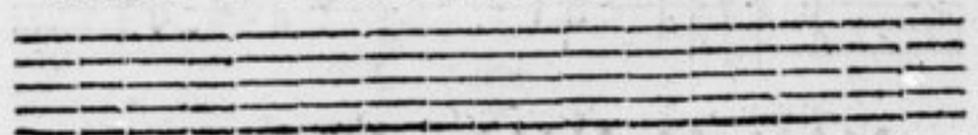
li deli ri a pro cul procul hinc in a nis fortis



hinc lu di bri a procul hinc inanis fortis inanis fortis hinc lu-



di bri a in a nis fortis in a nis fortis hinc ludibri a.

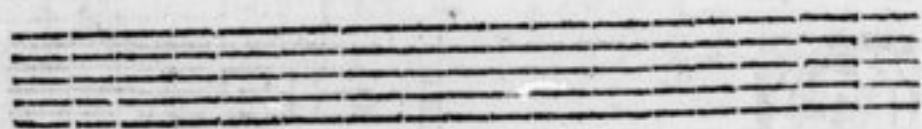


Alto.



Q Mi Jesu.

CH



O quam lætā ō quam vernam habes virgo spe ciem
 pa tris fælix quæ æternam de pe ri fti fa ci
 em ō par dul ce cor dis ō blandi ti.
 æ ō par dulce & de co rum cordis
 ō blandi ti æ a mo rum ō me o rum ō me.
 o rum me o rum fons a mo rum
 mentis ō de li ci æ Je ſu vox ō ter be a ta ō
 ter be a ta ō ter be a ta ter be a ta



lan guescen ti lan guescen ti cur non

da tur fru i ah am ple xi bus

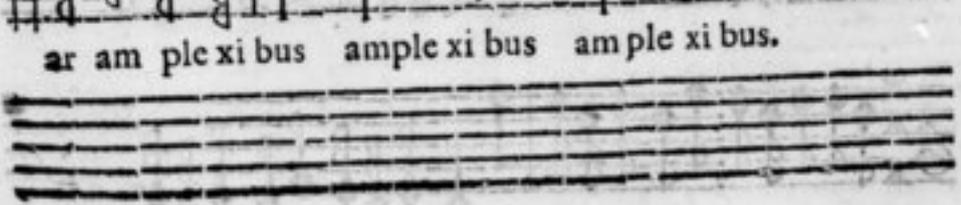
e quis sol ac ce le ra tis fu sis curre gressibus

e quis sol ac ce le ra tis fu sis

cur re fu sis cur-

re gres si bus ci tò ut de fi de ra tis perfru-

ar am ple xi bus ample xi bus ample xi bus.



A 8,

Violino secundo.

B Xultate & letamini.

The musical score consists of seven staves of music. The first staff begins with a large, ornate initial 'B' and the instruction 'Xultate & letamini.' The music is written in a single system with a treble clef and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

A8.

S. Voc. & 3. Instrum.

Alto.



Xultate & letamini.



Can ta te can ta te can ta te in



tu bis in cymbalis in or ga nis be nè



be nè be nè be nè so nanti bus





ca nite victo riam victo riam

Beato Lamberto

Beata Ce ci lia



ô ô glo ri o se ô glo ri o se san cte

ô ô

ô ô glo ri o fa ô glo ri o fa san cta

ô ô



be a tif si me ô be a tif si me Lamberte plaudite

be a tif si ma ô be a tif si ma Ce ci lia



gentes ca nite laudes po pu li ca nite laudes



:||

ca nite laudes po pu li



& su per sy de ra ex tol li te me ri ta san cti



ex tollite me ri ta san cti Lamberti

san ctae Ce ci li æ



tutti

57



læ ra plaudant omni a plaudant sylvæ plaudant



prata, rupes, montes, læta plaudant omni-



a omni a omni a læ ra plaudant omnia



al ter nantes col lau da te col lau da te



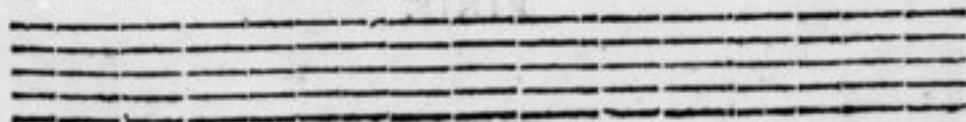
al ter nan tes col lau da te ca ni te vic to riam

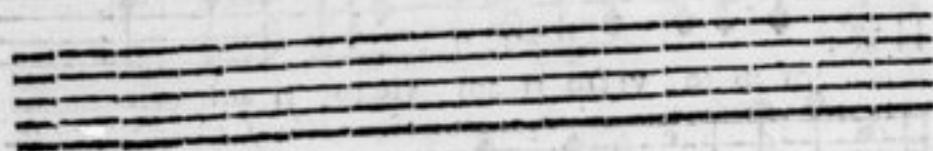
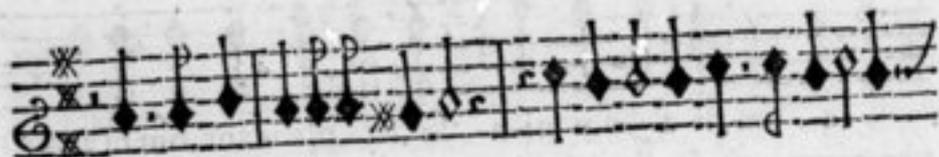


ca ni te vic to ri am vic to ri am vic-



to ri am vic to ri-





FINIS,

roti

89



am ca ni te ca ni te triumphum Bea to N.
Be a tæ Ceciliae



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.

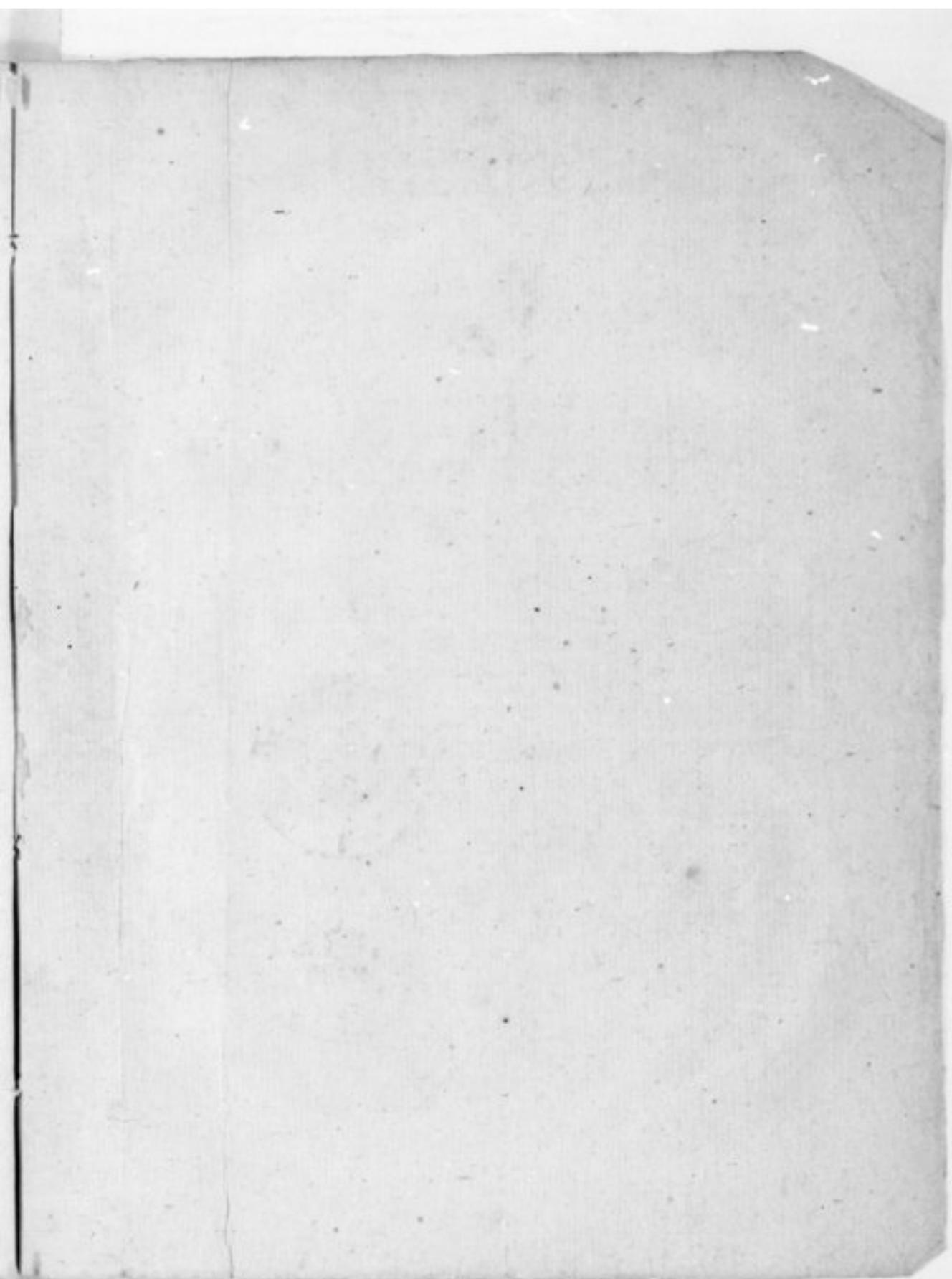


FINIS.

Index sacrorum Conventuum.

<i>3. Voc.</i>		
O Supreme. De SS. Trinitate.	<i>A. T. & B.</i>	Fol. 1
Lauda Sion. De nomine JESU	<i>A. T. & B.</i>	4
Paratum.	<i>A. T. & B.</i>	7
Cantate.	<i>A. T. & B.</i>	11
O Salutaris.	<i>3. TTT.</i>	13
Dum fit Mariæ mentio.	<i>T. & 2. Violini.</i>	14
Veni S. Spiritus.	<i>2. TT. & B.</i>	20
Ad te Domine levavi.	<i>2. C. & T.</i>	24
<i>4. Voc.</i>		
O Salutaris.	<i>T. 2. Viol. & Fagot.</i>	28
O Catharina.	<i>2. CC. vel TT. & 2. Viol.</i>	30
Qualis est.	<i>3. CCC. & T.</i>	33
Laus erumpat. De Angelis.	<i>2. CC. vel 2. TT. & 2. viol.</i>	35
<i>5. Voc.</i>		
Gaudeamus.	<i>C. T. 2. viol. & fagot.</i>	Fol. 38
Benedicta sit S. Trinitas.	<i>B. T. C. vel T. & 2. viol.</i>	42
O Supernæ Civitatis.	<i>C. T. B. & 2. viol.</i>	44
Salve Regina.	<i>2. TT. & 2. viol. cum fagot. ad placitum.</i>	48
Domine quis habitabit.	<i>2. TT. B. & 2. viol.</i>	54
Venite.	<i>T. 2. viol. Cornetto & Fagotto.</i>	57
Vale munde. De Spiritu sancto.	<i>2. CC. vel TT. B. & 2. viol.</i>	59
<i>7. Voc.</i>		
Salve Virgo.	<i>C. vel A. & 2. viol. cum pleno Choro ad placitum.</i>	Fol. 62
Ad perennis vitæ fontem.	<i>C. A. T. B. 2. viol. & fagot.</i>	65
Huc ô sydeream de Nativitate.	<i>C. A. T. B. 2. viol. & fagot.</i>	68
<i>8. Voc.</i>		
Qualis inter.	<i>2. CC. A. T. B. 2. viol. & fagot.</i>	Fol. 73
O mi JESU.	<i>2. CC. A. T. B. 2. viol. & fagot.</i>	76
Exultate de Sancto vel sancta.	<i>C. A. T. B. 2. viol. cornetto & fagot</i>	82





SACRI
CONCENTVS

Violino. 2o.

*et sonent
Tulle
Chantante*

2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRVMENTORVM.

*P.V
V. m
687
4*

AUCTORE
R.D. LAMBERTO PIETKIN,
*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonaſco primario.*

OPVS TERTIVM.

DEO NOSTRO IVCVNDATA SIT LAVDATIO. *Pſal. 146.*



LEODICI EBURONUM,
Ex Officinâ Typographicâ GUILIELMI HENRICI STREEL, Sux
Sereniſſimæ Ceſtitudinis Typographi. 1668.

*Vm. 163
5*

Superiorum Permiſſu.

REVERENDISSIMO,
 ILLUSTRISSIMOQUE DOMINO,
 D. PAVLO IOANNI
 BARONI A GROISBEECK,
 PERILLVSTRIS
 ECCLESIAE LEODIENSIS,
 ET COLLEGIATAE S. DIONYSII
 PRÆPOSITO,
 VRBIS ARCHIDIACONO,
 DOMINO TEMPORALI DE FRANCWARET,
 GEMEPPIA SUPRA SABIM, &c.



*Est (REVERENDISSIME
 DOMINE) artis Musices digni-
 tas & gloria, ut omnium planè ar-
 tium decus & ornamentum sapientes
 antiqui esse iudicaverint. Nam apud
 Græcos Romanosq; (ut refert de Cice-
 rone Polydorus Vergilius) tanta venerationis fuit, ut
 qui eam callebant, & Vates & Sapientes esse crede-
 rentur, & qui omnibus scientiis instructus erat, si
 Musica ignarus esset, inscius habebatur. Vnde The-
 mistocles omni scientiarum genere clarissimus, quod*

hac

ã 2

EPISTOLA

hac in arte peregrinus eset, indoctior est habitus. Præterea Veteres Musicam dixere encyclopediam, in quâ sunt omnes comprehensa disciplina, quod aserit Plato lib. 1. de legibus: Et Fabius refert Socratem jam senem, institui lyrâ non erubuisse. Sacra etiam Pagina non minus de hac præstantissimâ scientiâ disserunt, in libro Ecclesiastici cap. 42. sic legimus: Laudemus viros gloriosos & parentes nostros in peritiâ suâ requirentes modos musicos. Et multa alia. Denique Musica ab origine mundi Deo consecrata fuit: hanc Propheta Regesq; ad Dei gloriam usi sunt, per hanc mirabilia præstiterunt: Spiritum divinum sibi aliisque acquisierunt, Et malos spiritus per eam exterminarunt. Placuit semper Deo et Angelis, nec ullis unquam nisi malignis spiritibus displicuit. Hæc mihi serio consideranti, non alius dignior occurrit, cui hoc Opusculum devoverem, quàm Tu, (REVERENDISSIME, ILLUSTRISSE, DOMINE,) qui tot virorum Illustrium vestigiis insistens Musicam tanti facis, ut ad honorem Dei, in diversis templis instituere multoties consueveris. Sic apud Scholares Sacrum Annum ad honorem Dei paræ Musicâ solemni decantandam censu honorifico, perpetuis temporibus decantandum fundasti: sic etiam in ipsa Cathedrali Aede Missam septimanalem ad honorem sanctæ Annæ in perpetuum Musicæ canendam propriis etiam sumptibus restituiisti. Denique in festo

DEDICATORIA.

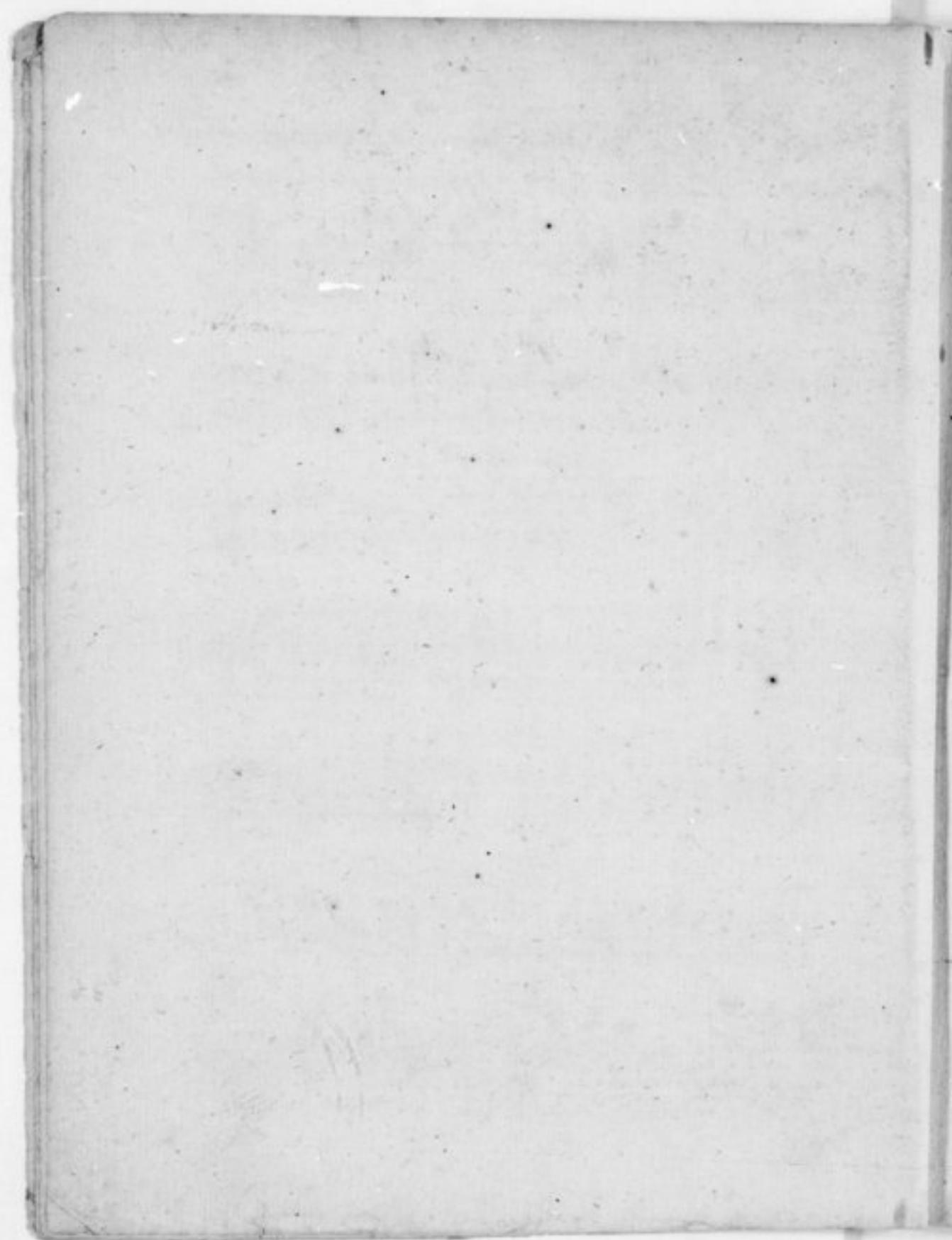
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiam tem-
poribus concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Conventus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cœlestibus in æternum cantemus.*

Ac 27. April.
1668.

ILLVSTRIS.^{ME}, REVEREND.^{ME}
DOMINATIONIS VESTRÆ,

Humillimus in Christo
Servus

LAMBERTVS PIETKIN.



45. 2. Voc. & 3. Instrum. Violinus secundus.

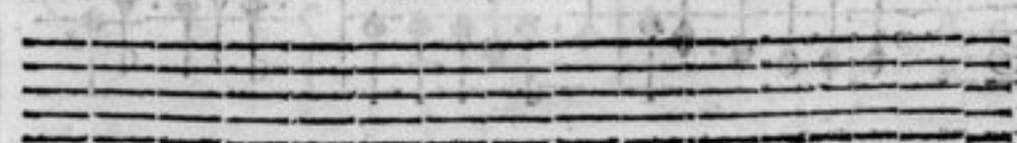


G Audeamus omnes.



2

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a lute or similar fretted instrument, given the frequent use of natural notes and the absence of a key signature. The first staff begins with a treble clef and a common time signature. The music consists of a series of rhythmic patterns, often appearing as pairs of eighth notes or sixteenth notes, with some longer note values. There are several bar lines and repeat signs throughout the piece. The ink is dark, and the paper shows signs of age and wear.



A 5. 3. Voc. & 2. Vol. Violino secundo.



Eneidicta sit sancta Trinitas.



A handwritten musical score consisting of eight staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several asterisks (*) placed above or below notes, possibly indicating specific performance techniques or ornaments. The music concludes with a double bar line and a fermata-like symbol on the final note of each staff.

P.V.

A 3

A 5. 3. Voc. & 2. Instrum. Violinus secundus.

Supernæ Civitatis.

Handwritten musical score on a single page, consisting of eight staves of music. The notation is in a historical style, likely from the 17th or 18th century. Each staff begins with a treble clef and a common time signature (C). The music is written in a single system, with various note values, rests, and accidentals. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are several asterisks (*) and a small '7' at the top right corner. The paper shows signs of age, including some staining and a slightly uneven texture.

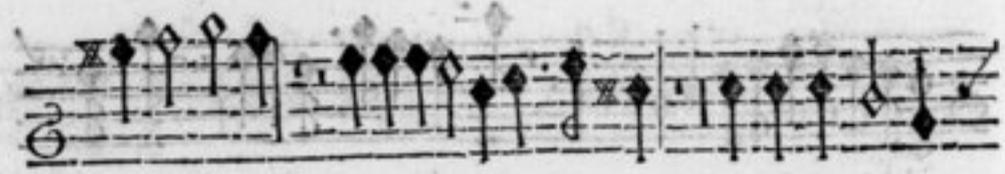
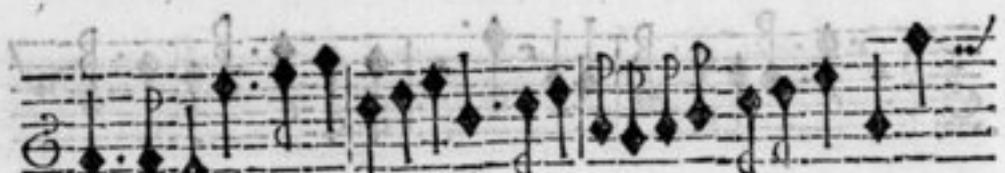
Handwritten musical score on a page with eight staves. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music consists of a single melodic line with various note values, including minims, crotchets, and quavers. The notation includes stems, beams, and flags. A double bar line with repeat dots is present in the first staff. A star symbol (*) is used as a section marker in the second staff. The score concludes with a double bar line and repeat dots in the seventh staff. The eighth staff is empty.

A 5. 2. Voc. & 3. Instrum. Violinus secundus.



S Alve Regina.







1
echo

echo

P. P.

B. 2

A 5. 3. Voc. & 2. Vol. Violino secundo.

D Omne quis habitabit.



16

A page of handwritten musical notation, numbered 16 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The music is organized into measures by vertical bar lines. The eighth staff concludes with a double bar line and a fermata-like symbol. The paper shows signs of age, with some staining and wear, particularly along the left edge.



A 5.

Fagotto.



Enite ad me.



P. F.

C

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a keyboard instrument, and is written in a style characteristic of the 18th or 19th century. The music is in common time (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The staves are numbered 1 through 8 at the beginning of each line. The final measure of the eighth staff contains a time signature change to 6/4. The paper shows signs of age, including some staining and wear at the edges.



Violino secundo.



P. V.

C 2





P.F.

C 3

Conclusio.

Tenor,

Tutti.

The musical score is written on two staves. The top staff is for the Tenor part, starting with a large decorated initial 'S' and a common time signature (C). The bottom staff is for the Tutti part, starting with a 6/4 time signature. The lyrics are written below the staves, with some words appearing on two lines. There are asterisks above certain notes in the Tenor part, likely indicating performance instructions. The score ends with a double bar line and repeat signs.

Salve Virgo. Salve Mater Mater glo ri o sa

Salve fal ve fal ve Mater glo ri o sa super

coe li si de ra su per coeli si de ra si de ra fal ve

virgo fal ve virgo spe ci o sa su per hy blæ li li

a li li a su per hy blæ li li a su per

hy blæ li li a li li a.

Concluso.

Basso

Tutti.

Alve Virgo. Salve mater mater glo ri o fa

falve falve falve ma ter glo ri o fa su per

coe li si de ra su per coeli si de ra sal ve

virgo falve virgo spe ci o fa super hybla li li a super

hybla super hybla li li a.



De Gloria Paradisi.

A 7.

Violino secundo.

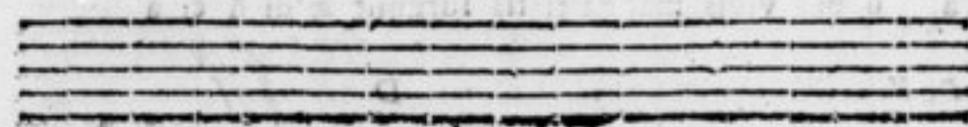
O perennis vitæ fontem.

The image shows a page of a musical score for the second violin part of a Gloria. The page is numbered 14 in the top left corner. The title is "De Gloria Paradisi." and the specific movement is "A 7." The instrument is "Violino secundo." The score consists of seven staves of music. The first staff begins with a large, ornate initial letter "A" and a treble clef. The time signature is common time (C). The music is written in a style characteristic of 17th or 18th-century manuscripts, with various note values, rests, and dynamic markings such as "p" (piano) and "c" (crescendo). The lyrics "O perennis vitæ fontem." are written below the first staff. The notation includes many slurs and articulation marks, indicating a complex and expressive piece of music.

De Gloria Paradisi.

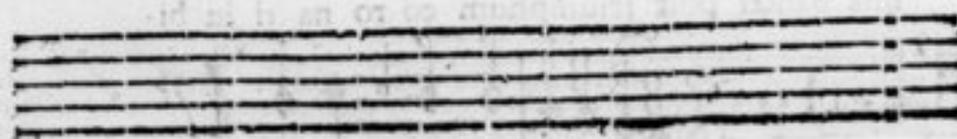
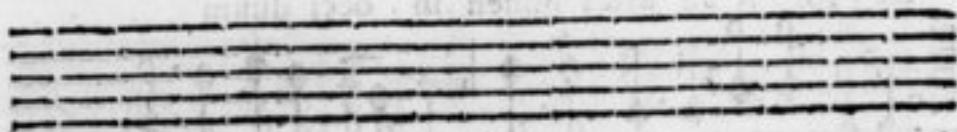
A 7. 4. Voc. & 3. Instrum. Tenor.







piano





hau ri unt dul ce di nem dul ce di nem u num vol unt



u ni tas est men ti um unum vol unt unum



nol unt u ni tas est men ti um li cet



cui que sit di ver sum pro la bo re me ri tum



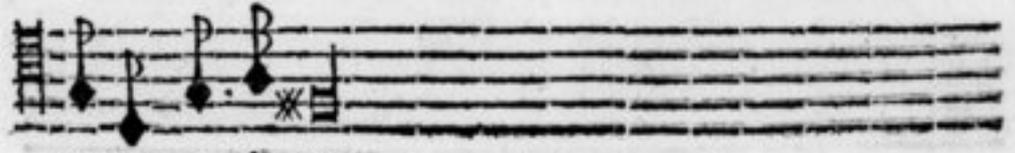
quo cum An gelis & san ctæ re cre en tur a ni



mæ quo cum An gelis & san ctæ re cre en tur a ni mæ



re cre en tur a ni mæ re cre en tur re cre



en tur a ni mæ.

P.F.

D3

Ode Pastoritia.

A 7. 4. Voc. & 3. Instr. Violino secundo.

H Vcò sydeream.

Ode [Pastoritia].

A. 7. 4. Voc. & 3. Instrum. Tenor.



Vc ô sydeream. Pastores si stu lis

coe li tes buccinis a moris in cly tas can-

tent a moris in cly tas can-

tent vic to ri as A mor æthe ream

cor ri pit pha re tram in a ni ma li um con fixum

spi cu lis je cit præ se pium qui vi a lac te a

cinx erat æthera cap ti vum



te ne ra de ti net cap tivum te ne ra



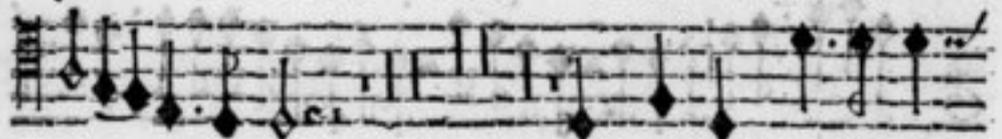
de ti net fas ci a Te docet e mori ô



ô im mor ta li tas



pa nis cœ li tu um cœ li tu um fa me af-



fli gi tur hæc in ter cœ li tum



plo rat plo rat læ ti ti a



Handwritten musical score on page 34, featuring eight staves of music. The notation is in G-clef (treble clef) and includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *cc*. The music is written in a single system across eight staves. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic patterns and melodic lines, with some notes marked with *p* and *cc*. The score concludes with a double bar line and a fermata-like symbol on the final note of the eighth staff.



quas virgo ro se is col li git la bi is



dum pi is ge nu las ex sic cat ba si is Ag nel lum



virgo dat cum pa ne cum pa ne



cæ li co dat hy eans flo ri bus cingere tem po ra



Pa sto res fi stu lis cæ li res buc ci nis



a mo ris in cly tas can tent



a mo ris in cly tas can tent



can tent can tent

P. V.

E 2



A 8.

Violino secundo.



Jalis inter.

Five staves of musical notation for the Violino secundo part. The first staff begins with a common time signature (C) and contains a series of sixteenth notes. The subsequent staves continue the complex rhythmic pattern with many sixteenth notes and some rests. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).



cantent victo ri as victo ri as :||



vic tori as :|| :||

A 8.

Tenor.



Va lis in ter lig na ce drus cel sa



tol lit fo li a & tu fluxa ve cors



homo quaeris adhuc gaudi a procul procul hinc pro-



fani sae cu li de li ri a procul procul hinc in a nis forti^s



hinc ludi bri a me a Je sus & Ma-

P. 7.

E 3





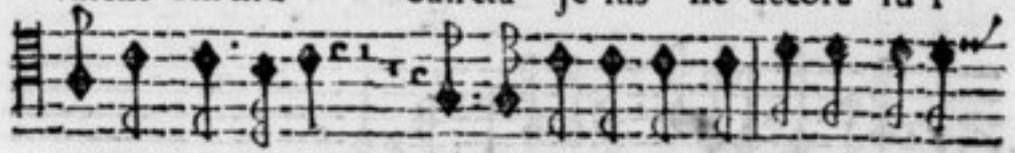
ri a erunt so la gaudia qui a Je sus & Ma-



ri a so li valent om ni a om ni a om ni a so li



valent om ni a cun cta Je sus sic decore su i



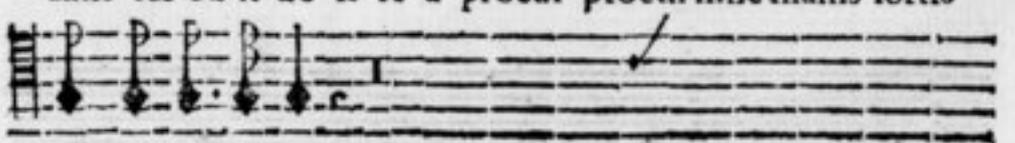
vincit numinis sic Ma ri a res fal la ces su is



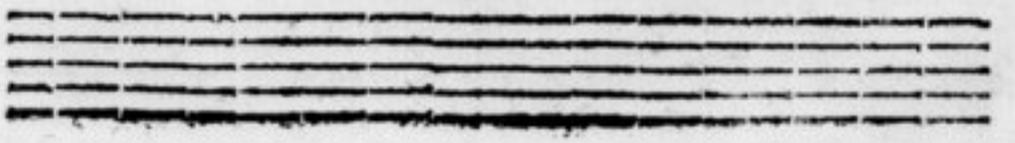
vincit gra ti is pro cul pro cul hinc pro-

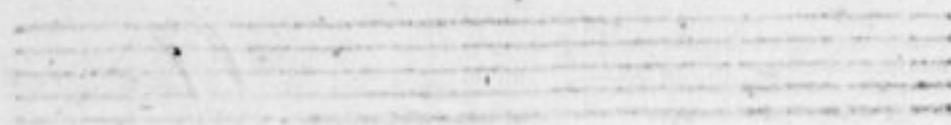
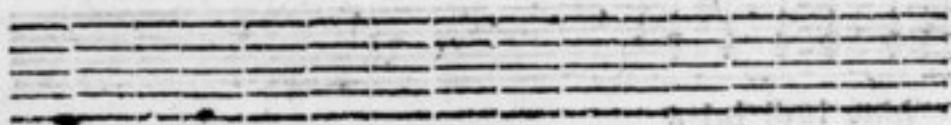
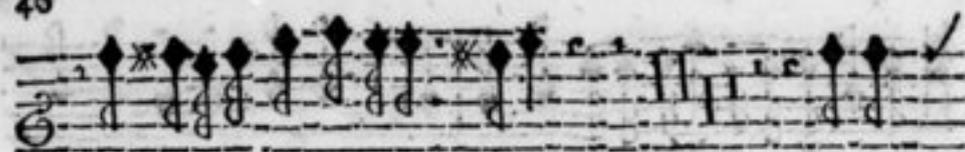


fani soe cu li de li ri a procul procul hinc inanis fortis



hinc lu di bri a







fic à Je su mundus totus in dē co re de fi cit



cum tam claris ad or na re cum tam claris adornare detur



u ni o ni bus cum tam claris ad or na re



procul procul hinc profani sœcu li de li ri a procul



hinc inanis sor tis in a nis sortis hinc ludi bria procul hinc



in a nis sor tis in a nis fortis hinc de li ri a



in a nis for tis de li ri a.

A 8.

Violino secundo.



Mi Jesu.

7.9

A 8. 5. Voc. & 3. Instrum. Tenor.



Mi Je su quàm a-



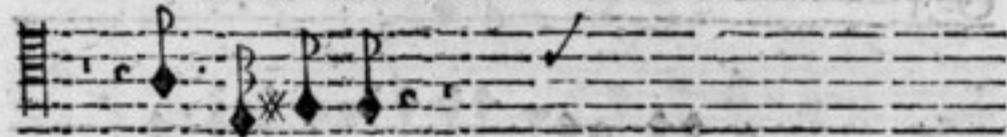
mœnus ô quam es a ma bi lis ô quam



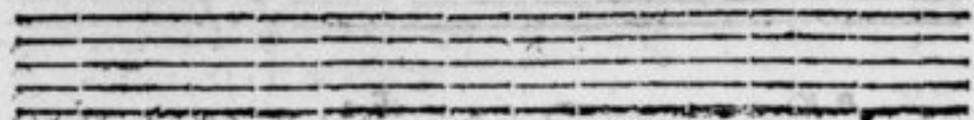
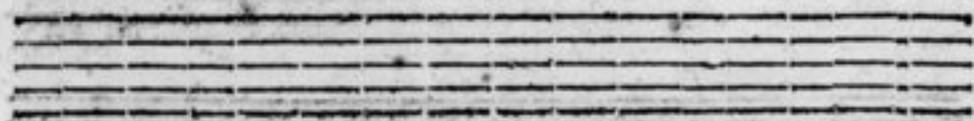
Je su es fe re nus ô quam ad mi ra bi lis



& de co rum cor dis ô blan di ti æ



& de co rum





& decorum cordis ô blandi ti æ



a mo rum ô me o rum ô meorum meo rum



fors a mo rum mentis ô deli ci æ



Je fu vox ô ter be a ta ô ter be a ta



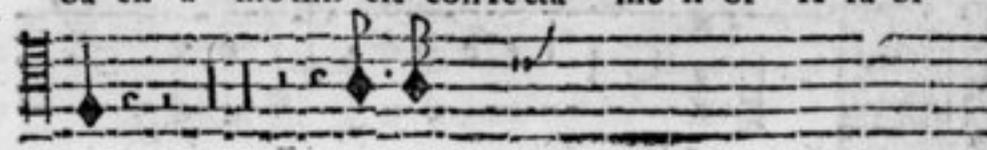
ô ter be a ta ter be a ta



ô Maria vox di lecta cujus omnis fyl la-

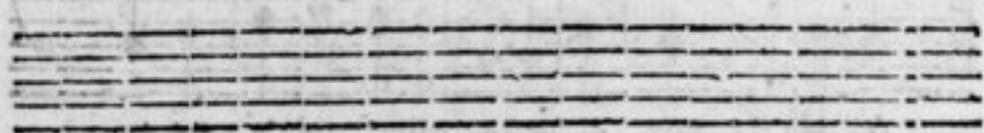


ba ex a momis est confe cta me li or A ra bi-



a e quis

P. F.



A. 8. 4. Voc. & 4. Instr. Cornetto ad ottaviam.



Xultate & lætamini.



sol ac ce le ra tis fu sis cur re gres si bus



equis sol ac ce le ra tis fu sis cur-



re fu sis cur re cur re



cur re gres si bus ci tò ut de si de-



ra tis per fru ar ample xi bus ample xi bus am-



ple xi bus ample xi bus,

A 8.

Tenor.



Xultate & lætamini.

A page of handwritten musical notation, numbered 48 in the top left corner. The page contains eight staves of music, each consisting of a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and bar lines. The ink is dark and the paper shows signs of age, with some staining and wear. The music appears to be a single melodic line, possibly for a violin or flute, given the clef and the range of notes. The staves are arranged vertically, with the first staff at the top and the eighth at the bottom. The notation is consistent throughout, with clear articulation of notes and rests.

Al.

Ex ul ta te ex ul ta te & læ ta.

mi ni fi de les ca ni te vi-

to riam vic to ri am ca ni te tri um phum

ca ni te vic to ri am ca ni te ca ni-

triti

te triumphum Be a to Lam ber to ô ô glo ri o fe
 Be a tæ Ce ci li æ ô ô glo ri o fa

folo

ô glo ri o fe San cte ô ô glo ri o fe San cte
 ô glo ri o fa San cta ô ô glo ri o fa San cta

ô glo ri-
ô glo ri-

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with a 'p' (piano) dynamic marking. There are also some 'x' marks on the staff.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with a 'p' (piano) dynamic marking.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with a 'p' (piano) dynamic marking.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with a 'p' (piano) dynamic marking.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

o
o



o fe ó glo ri o se glo ri o se San cte ó ó
o fa ó g'lo ri o fa glo ri o fa Sancta o ó



Be a til fi me ó Be a til fi me Lam.
Be a til fi ma ó Be a til fi ma Ce-



ber te tu qui pa ra di sum pa ra di sum pos si-
ci li æ tu que



des ex ul ta ji bi la inter cho-



ros An ge lo rum



plau di te gen tes plau di te gen tes ca ni te



laudes po pu li plaudite gen tes plaudite



gen tes plaudite gen tes glo ri am & lu per



Genius...
...
...
...
...



sy de ra ex tol li te me ri ta san cti ex tol li te
san cte



me ri ta san cti me ri ta san cti Lam ber ti
san cte san cte Ce ci li æ



læ ta plaudant om ni a plaudant syl ve plaudat pra ta rupes



mon tes læ ta plaudant om ni a om ni a om ni a læ ta



plaudant om ni a e ia e ia fi



de les om nes alternan tes col lau date col lau da te alter



nantes col lau da te ca ni te vi cto ri am vi cto ri am



canite triumphū triumphū: || ca ni te triumphū tri

P. V.

G 3



FINIS.





Index sacrorum Concentuum.

et sed mal. os ad multa me ut oratio mundum

in illo 10 di 2 30

5. Voc.

Gaudeamus. C. T. 2. viol. & fagot.	Fol. 1
Benedicta sit S. Trinitas. B. T. C. vel T. & 2. viol.	4
O Supernæ Civitatis. C. T. B. & 2. viol.	6
Salve Regina. 2. TT. & 2. viol. cum fagot. ad placitum.	9
Domine quis habitabit. 2. TT. B. & 2. viol.	14
Venite. T. 2. viol. Cornetto & Fagotto.	17
Vale munde. De Spiritu sancto. 2. CC. vel TT. B. & 2. viol.	19

7. Voc.

Salve Virgo. C. vel A. & 2. viol. cum pleno Choro ad placitum.	Fol. 21
Ad perennis vitæ fontem. C. A. T. B. 2. viol. & fagot.	24
Huc ô sydereum de Nativitate. C. A. T. B. 2. viol. & fagot.	30

8. Voc.

Qualis inter. 2. CC. A. T. B. 2. viol. & fagot.	Fol. 36
O mi JESU. 2. CC. A. T. B. 2. viol. & fagot.	42
Exultate de Sancto vel sancta. C. A. T. B. 2. viol. cornetto & fagot	46

SACRI
CONCENTVS

fagotto

cl. P. V.

*Basse chan-
tante.*

2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRUMENTORVM.

V. m

6/7

f

AUCTORE
R. D. LAMBERTO PIETKIN,

*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonaſco primario.*

OPVS TERTIVM.

DEO NOSTRO IVCVNDA SIT LAVDATIO. *Pſal. 146.*



LEODICI EBURONUM,

Ex Officinâ Typographicâ GUILIELMI HENRICI STREEL, Suer
Sereniſſimæ Ceſſitudinis Typographi. 1668.

Superiorum Permiſſu.

*Vm 163
4*

CONCERNING

THE INSTRUMENTS

R.D. LAMBERTO PIETKIN

Author of the Treatise on the Instruments of Music

OPUS TERTIUM

THE INSTRUMENTS OF MUSIC



LEODICI BRUNNUS

1875. The original of this work is in the possession of the Library of the University of Leodis.

REVERENDISSIMO,
ILLVSTRISSIMOQUE DOMINO,
D. PAVLO IOANNI
BARONI A GROISBEECK,
PERILLVSTRIS
ECCLESIAE LEODIENSIS,
ET COLLEGIATAE S. DIONYSII
PRÆPOSITO,
VRBIS ARCHIDIACONO,
DOMINO TEMPORALI DE FRANCWARET,
GEMEPPIA SUPRA SABIM, &c.



*Est (REVERENDISSIME
DOMINE) artis Musicae digni-
tas & gloria, ut omnium plane ar-
tium decus & ornamentum sapientes
antiqui esse iudicaverint. Nam apud
Græcos Romanosq; (ut refert de Cice-
rone Polydorus Vergilius) tanta venerationis fuit, ut
qui eam callebant, & Vates & Sapientes esse crede-
rentur, & qui omnibus scientiis instructus erat, si
Musica ignarus esset, inscius habebatur. Vnde The-
mistocles omni scientiarum genere clarissimus, quod*
à 2 *hac*

EPISTOLA

hac in arte peregrinus esset, indoctior est habitus. Pretere-
rea Veteres Musicam dixere encyclopediam, in qua sunt
omnes comprehensa disciplina, quod asserit Plato lib. 1. de
legibus: Et Fabius refert Socratem jam senem, institui
lyra non erubuisse. Sacra etiam Pagina non minus de
hac prestantissima scientia disserunt, in libro Ecclesiastici
cap. 42. sic legimus: Laudemus viros gloriosos & paren-
tes nostros in peritiâ suâ requirentes modos musicos.
Et multa alia. Denique Musica ab origine mundi
Deo consecrata fuit: hâc Propheta Regesq; ad Dei glo-
riam usi sunt, per hanc mirabilia presterunt: Spiritum
divinum sibi aliisque acquisierunt, Et malos spiritus per
eam exterminarunt. Placuit semper Deo et Angelis, nec
ullis unquam nisi malignis spiritibus displicuit. Hec mihi
serio consideranti, non alius dignior occurrit, cui hoc
Opusculum de voverem, quam Tu, (REVERENDISIME,
ILLUSTRISSE, DOMINE,) qui tot virorum Illustrium
vestigiiis insists Musicam tanti facis, ut ad honorem
Dei, in diversis templis instituire multoties consueve-
ris. Sic apud Scholares Sacrum Annum ad honorem
Dei parâ Musicâ solemnî decantandam censu honori-
fico, perpetuis temporibus decantandum fundasti: sic
etiam in ipsa Cathedrali Ede Missam septimanalem
ad honorem sanctæ Annæ in perpetuum Musicè canen-
dâ propriis etiam sumptibus restitisti. Denique in
festo

DEDICATORIÂ.

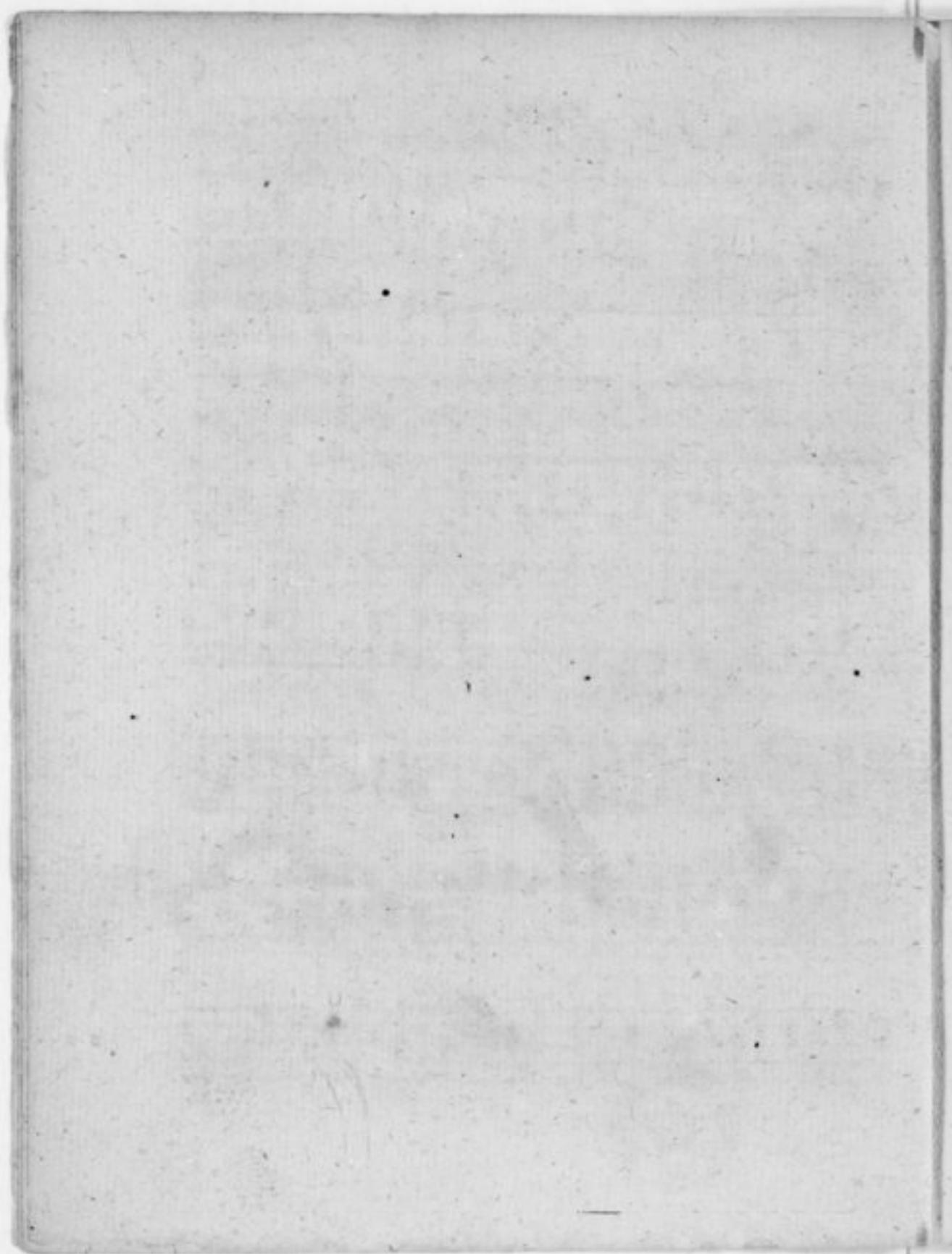
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiam tem-
poribus concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Conventus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cælestibus in æternum cantemus.*

*hâc 27. April.
1668.*

*ILLVSTRIS. M^æ, REVEREND. M^æq;
DOMINATIONIS VESTRÆ,*

*Humillimus in Christo
Servus*

LAMBERTVS PIETKIN.



4. Voc. T. 2. Viol. & Fagott.

Fagotto.

The musical score is written for Bassoon (Fagotto) and consists of seven staves. The first staff begins with a large, ornate initial 'S' in a decorative frame. The music is in common time (C) and features a variety of note values, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The key signature is one flat (B-flat major or D minor). The score concludes with a double bar line and a fermata.

Salutaris.



2

4. Voc. 2. Voc. & 2. Viol. Violino secundo.

Catharina.



A page of handwritten musical notation consisting of eight staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 18th-century manuscripts, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'cc' or 'c' and a small '3' above the first staff. The notation includes many slurs and accents, and the paper shows signs of age with some staining.





A 4.

Tenor



Ua lis est di le cta nos tra cha-



rif si mi di ci te di ci te qua lis qualis est



mater qualis est mater mater Domini nostri



Di ci te qualis di ci te quanta sit



que Regina cœli & ter ræ fi e ri dig na



est

Ave a ve a ve Re gi na

Re gi na no stra a ve Re gi na a ve flos
 a ve flos a ve spes no stra a ve
 ma ter a ve spes & con so la ti o
 no stra a ve a ve ma ter
 a ve spes & con so la ti o no stra
 ve ni veni in hor tum meum ve ni
 in hor tum o do ris su per om ni
 a om ni a a ro ma ta om ni a a ro ma



ta su per om ni a a ro ma.



ra su per om ni a a ro ma ta.

A 4. 2. *voc.* & 2. *viol.* Cantus primus.

De Angelis.



Aus erumpat ex af fectu psal lat



chorus in conspectu su per norum ci vi um



cun cti lau dent nec ab hu jus se de



fraudent di e i læ ti ti æ fœ lix



di es qua san cto rum recen se tur An ge

lorum solemnis solemnis victoria vic-
to ria vic to ria vic to ria vic-
to ria vic to ria vic to ria
draco vetus exturba tur & draconis ef fu-
ga tur i ni mi ca i ni mi ca le gi o
sub tu te la Ange lo rum pax cœ lo rum
pax cœ lo rum laus



& iu bi la ti o & ju bi la-



ti o ô quā miræ chari-



ta tis est su per næ ci vi ta tis ter tri-



na ter tri na ter trina distin cti o quæ nos



a mat & tu e tur ut ex no bis restau-



retur e jus di minu ti o e jus di mi nu ti-



o ut ab ip sis ad ju ve mur hos de-

vo tè ve ne re mur de vo tè de vo tè

hos de vo tè ve ne re mur in stantes ob -

fe qui o De o gra ti re for -

me mur Ange lis que con for me mur An ge -

lis que con for te mur sa cro mi ni ste ri o

ut su per na su per na nos tri cu ra

nos dis ponat nos dis ponat ad æ ter na



ad æ ter na ad æ ter na ad æ ter na



cum be a tis An ge lis nos dif-



ponat nos disponat ad æ ter na ad æ ter na



ad æ ter na cum be a tis An ge lis



cum be a tis An ge lis.

A 5.

1. Voc. & 3. Instr. Fagotto..



Audeamus omnes.

P. IV.

B 2

A page of handwritten musical notation, numbered 12 in the top left corner. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff contains a complex sequence of notes and rests, followed by a repeat sign. The second staff continues the piece with similar rhythmic patterns. The third staff shows a change in the melodic line, with more prominent eighth notes. The fourth staff features a mix of eighth and sixteenth notes. The fifth staff has a more melodic feel with some dotted rhythms. The sixth staff continues with a similar rhythmic pattern. The seventh staff shows a change in the melodic line, with some dotted rhythms. The eighth staff concludes the piece with a final cadence.





A 5. 3. Voc. & 2. Viol. Bassus



E ne dicta sit san cta Tri ni-



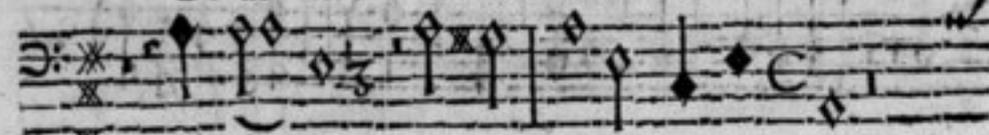
tas be ne di cta be ne di cta sic



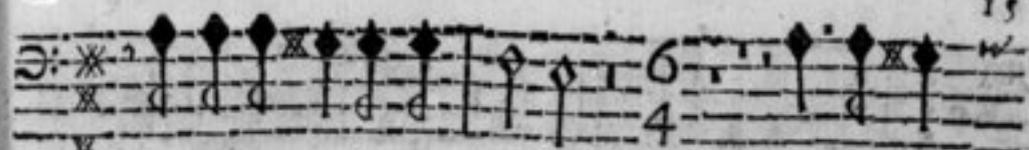
san cta & in di vi sa ni tas Pa ter



De us tri nus De us tri nus De us tri nus



& u nus qui a fe cit na bis cnm



mi fe ri cor di am su am cha ri tas



cha ri tas cha ri tas pa ter est



te De um Pa trem in ge ni tum te



san ctam & in di vi du am in di vi du am



san ctam in di vi du am Tri ni ta tem!



to te corde to to corde & o re confite-



mur to to corde ro to corde & o re con-



fi te mur lau de mus & be ne di ci mus

laudamus & be ne di ci mus. A.

men A men.

A 5. 3. Voc. & 2. Viol. Bassus.

Supernæ civitatis O u ti nam di es

il la il lu xif set ô u ti nam cuncta hæc

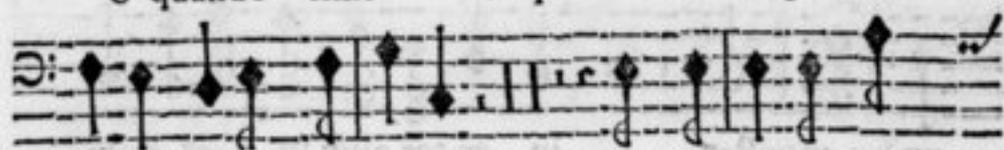
tem po ra li a. finem ac ce pissent: ô quando

fi nis ho rum malorum ô quando fi nis ho-

rum ma lo rum horum malorum ô quando fi nis



ô quando finis ô quando finis quando



finis horum malo rum ô cœle stis Je-



ru fa lem ô cœle stis Je ru fa lem ad te suf-



pirat sus pi rat to tum de si de ri um me um



ô ô Pa ra di si pa ra di si pa tri a



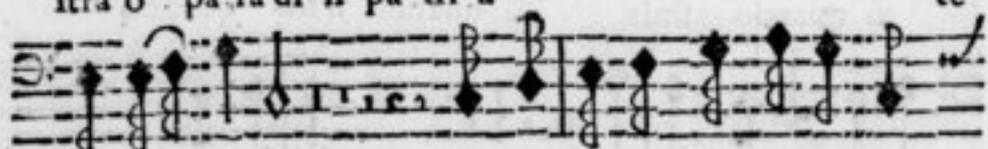
ô pulchra cœli pulchra cœli a tria ô san cta



domus nostra ô san cta domus no-



stra o pa ra di si pa tri a te



no bis mon strr in æ ter num in æ ter num



in æ ter num ut vi va mus & ju bi le mus in



te in æ ter num in æ ternum in æ ter num



in æ ter num in æ ternum in æ ter num in æ-



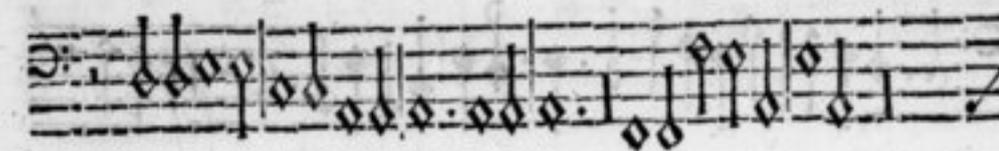
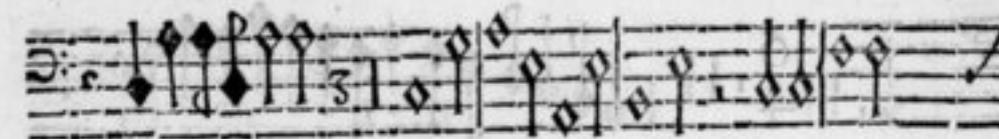
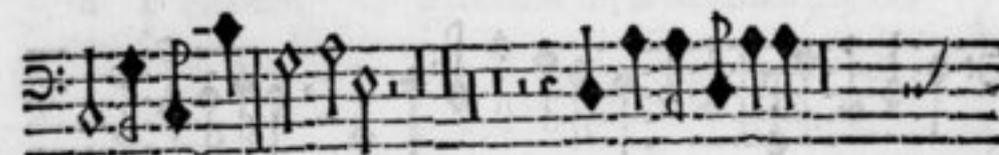
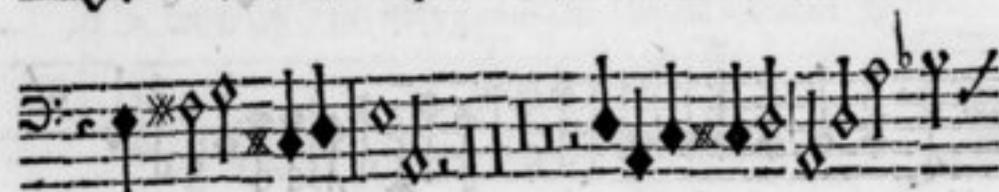
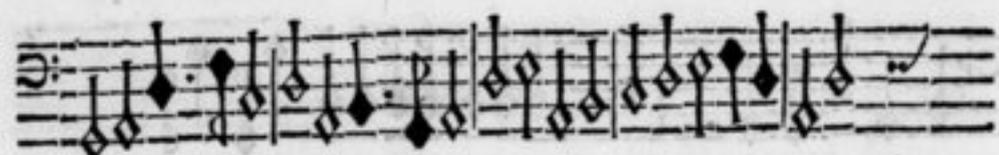
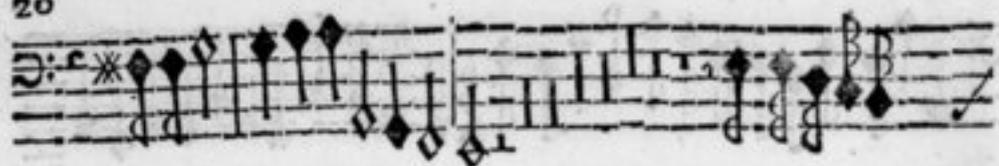
ter num in æ ter num,

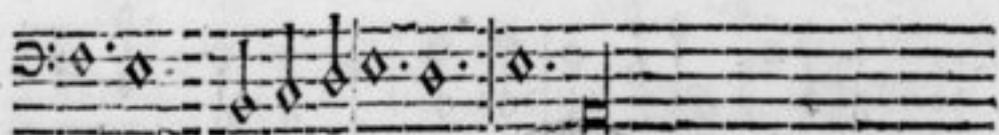
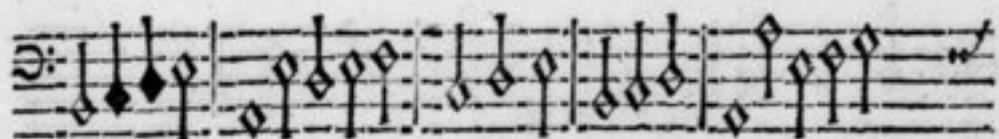
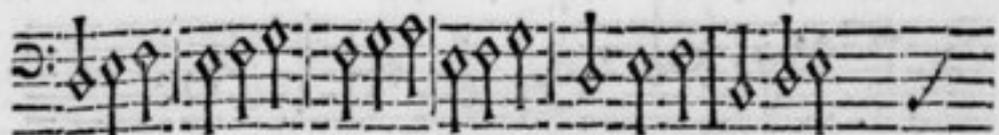
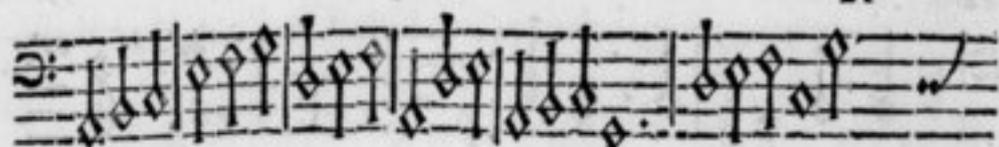
A 5. 2. Voc. & 3. Instrum. Fagott. ad placitum.



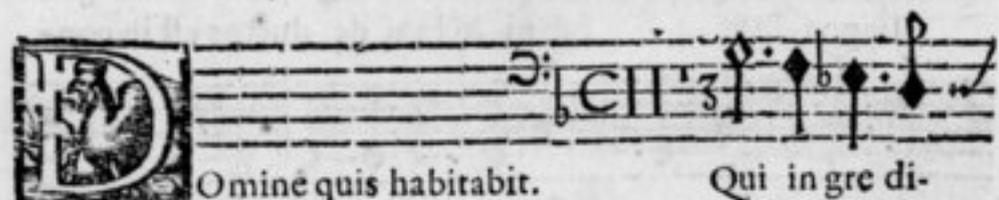
Alve Regina.

A handwritten musical score consisting of eight staves. The notation is in a single system, likely for a single melodic line. The staves are arranged vertically. The first staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscripts, featuring various note values, rests, and dynamic markings such as 'p' (piano). The notation includes many beamed notes and some slurs. The eighth staff concludes with a double bar line and a fermata-like symbol.





A 5. 3. Voc. & 2. Viol. Basso.



tur sine macula & o pe ra tur. & o pe ra-

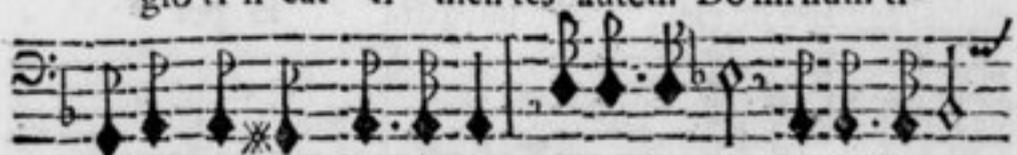


tur & o pe ra tur o pe ra tur ju sti ti-

am o peratur iu sti ti am qui lo qui.
 tur ve ri ta tem in cor de su o.
 qui non e git do lum in lin gua su a
 in lin gua su a in lin gua in lin gua in
 lin gua su a ad ni hilum de ductus est in con
 spectu ejus in con spectu e jus ma lignus ti
 mentes autem Dominum ti men tes autem
 Do mi num ti men tes au tem Do mi num



glo ri fi cat ti men tes autem Do mi num ti-



mentes autem Do mi num glo ri fi cat glo ri fi cat



glo ri fi cat glo ri fi cat



qui jurat pro xi mo suo & non de ci-



pit qui pe cu ni am suam non de dit non



dedit non de dit ad u su ram non de dit



ad u su ram & mu ne ra su per in no cen-



teu super in no centem non accep



& mu ne ra & mu ne ra fu per



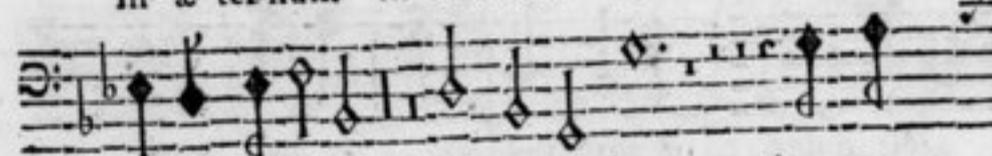
in no centem non ac ce pit non ac ce pit



non ac ce pit non com mo ve bi tur in æ ternum



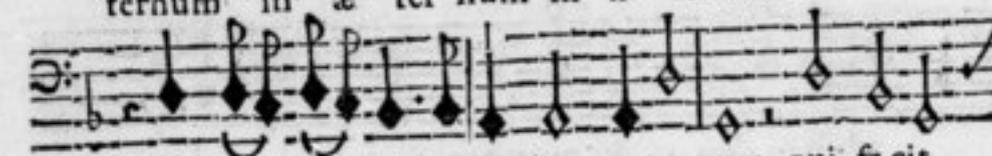
in æ ter num in æ ternum :|| in æ-



ternum æ ternum qui fa cit hæc in æ-



ternum in æ ter num in æ ternum



non com mo ve bi tur in æ ternum qui fa cit



hæc non com mo ve bi tur in æ-

ternum in æ ternum in æ ternum in æternum

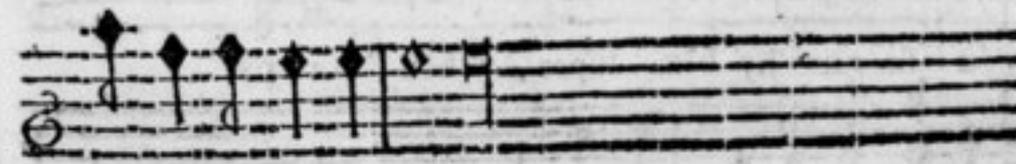
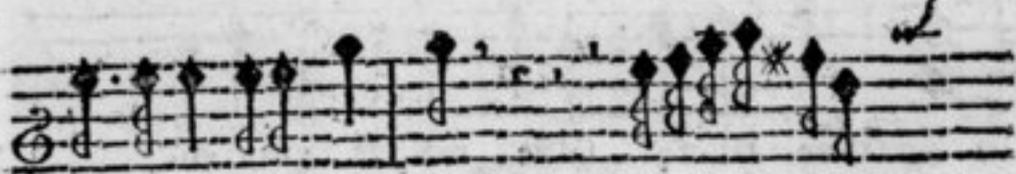
A 5.

Cornetto ad ottavam.

Enite ad me.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a keyboard instrument. The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes many slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The fourth staff contains a measure with a '6' above it and a '4' below it, possibly indicating a measure rest or a specific rhythmic value. The eighth staff ends with a double bar line and a repeat sign. The paper shows signs of age, with some staining and wear.





Conclusio.

Tutti.

Alto.



Alve virgo. Salve mater ma ter glo ri o fa



fal ve fal ve falve ma ter glo ri o.



fa su per caeli sy de ra su per caeli sy de-



re fal ve virgo fal ve vir go speci o fa speci-



o fa su per hy blaë li li a li li.



a su per hy blaë super hy blaë su per



hy blaë li li a li li a.

Canto.

Tutti.

The musical score is written on seven staves. The first staff begins with a large, ornate initial 'S' in a decorative frame. The music is in common time (C) and features a vocal line with lyrics and a lute accompaniment. The lyrics are: 'Alve virgo Salve mater mater glo ri o fa', 'fal ve fal ve falve mater glo ri o fa', 'su per coeli sy de ra sy de ra sal ve virgo', 'sal ve virgo spe ci o sa su per hy blæ li li a', 'su per hy blæ li li a su per hy blæ li li.', and 'a li li a.'. The score includes various musical notations such as clefs, time signatures, and accidentals. There are some handwritten annotations, including a 'u' with a slash at the top right and asterisks on the sixth and seventh staves.

Alve virgo Salve mater mater glo ri o fa

fal ve fal ve falve mater glo ri o fa

su per coeli sy de ra sy de ra sal ve virgo

sal ve virgo spe ci o sa su per hy blæ li li a

su per hy blæ li li a su per hy blæ li li.

a li li a.

A 7. 4. Voc. & 3. Instrum.

Ragotto.

De gloriâ Paradisi.

A D perennis.

A 7.

Basso.

De gloriâ Paradisi.



Two empty musical staves with a treble clef and a common time signature (C).

D perennis vitæ fontem.

Musical staff with notes and rests corresponding to the text 'D perennis vitæ fontem.'.

Quam a mi fit cum de li quit contemplator glo ri

Musical staff with notes and rests corresponding to the text 'Quam a mi fit cum de li quit contemplator glo ri'.

am Nam quis promat summæ pacis qua ta

Musical staff with notes and rests corresponding to the text 'am Nam quis promat summæ pacis qua ta'.

fit læ ti ti a u bi vi vis mar ga ri tis. surgunt

Musical staff with notes and rests corresponding to the text 'fit læ ti ti a u bi vi vis mar ga ri tis. surgunt'.

æ di fi ci a

Two empty musical staves at the bottom of the page.

34

This page of handwritten musical notation, numbered 34, consists of eight staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the piece, with some notes marked with 'c' (crescendo) and 'f'. The fourth staff features a more complex rhythmic structure with many beamed notes. The fifth staff has a key signature change to two flats (B-flat and E-flat) and includes a 'p' marking. The sixth staff continues with a mix of rhythmic values and dynamics. The seventh staff shows a key signature change to one flat (B-flat) and includes a 'p' marking. The eighth staff concludes the piece with a final cadence and a fermata-like symbol.



auro mundo ceu christalo vrbis vlia ster-



ni tur ver agit perpe tu um



candent li li a ru bes cit crocus su dat bal sa-



mum flos perpetuus ro sa rum ver agit per pe tu um



illic sancti post triumphum post triumphum



& pro stra ti pro stra ti pug nis hostis jam se cu ri se-



cu ri nu merant u num no lunt u num



volunt unum nolunt u ni tas est men ti um

A 7. 4. Voc. & 3. Instrum.

Fagotto..

Ode Pastoritia.

ubi corpus illic jure congregantur aquilæ
 quo cum angelis & sanctæ recreentur ani-
 mæ recreentur a-
 ni mæ.

A 7.

4. Voc. & 3. Instr.

Bassus

Ode Pastoritia.

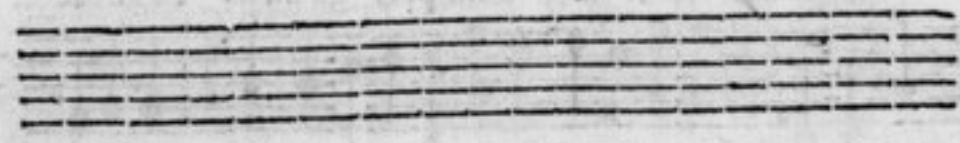
M Vc ôsydeream. Tum Dei surripit
 fulmen è dextera & sceptrum corripit
 quo regit omnia captivum

P. IV. E 2



... in no sig or sup
... do re sic om ni s ...





collama est hanc no estm angm con eta



Huc ô fy de re am cœlites buccinam huc ô Da-



vi di cam pastores fi stu lam pastores fi stu lam



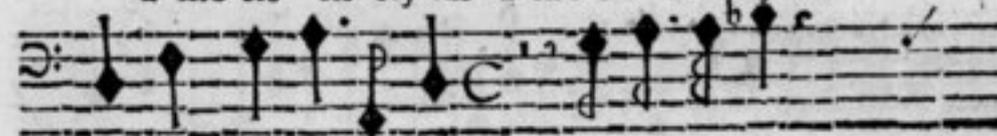
a mo ris in cly tas can tent



a mo ris in cly tas can tent



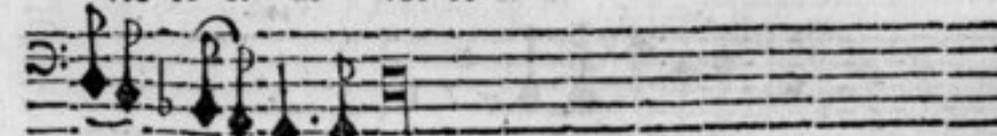
a mo ris in cly tas a mo ris in cly tas



cantent vic to ri as vic to ri as



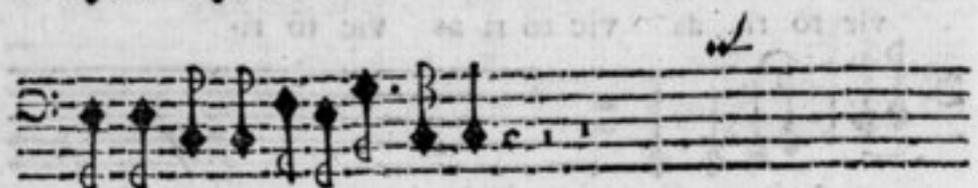
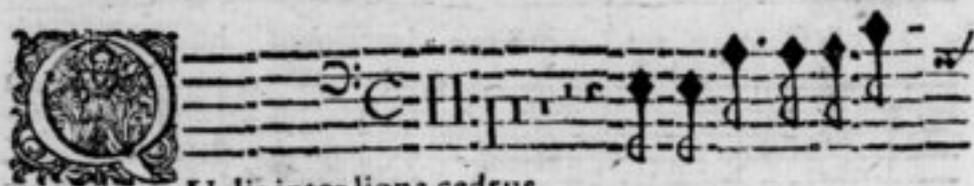
vic to ri as vic to ri as vic to ri-



as vic to ri as.

A 8.

Fagotto.



A 8,

Basso.

Valis inter. Qualis inter flores ri det dulci-
 ro sa pur pu ra pro que myrrha & a mo mo stulte
 carpis lo li a procul procul hinc profani sce cu li de li ri-
 a procul procul hinc in a nis fortis hinc lu di bri a
 quia Jesus & Ma ri a so li va lent om ni-
 a om ni a om ni a so li va lent om ni a
 ut mi no res noctis faces luna cedunt ra di is





cur non Iesum & Mariam & Mariam Mariam seque ris



procul procul hinc profani scelerum deliri-



a procul procul hinc inanis fortis hinc ludibria



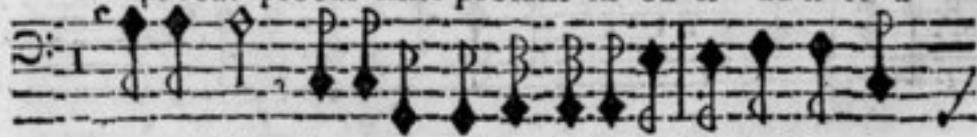
& tu homo o infane delictaris fordi-



bus cum tam claris adornare cum tam claris adornare



procul procul hinc profani scelerum deliria



procul hinc inanis fortis inanis fortis hinc lu-



di bria inanis fortis inanis fortis hinc ludibria.

A 8.

Fagotto.

O Mi Jefu.

A 8.

Basso.



Mi Jesu.



Cor dis ô blandi ti æ ô par dul ce



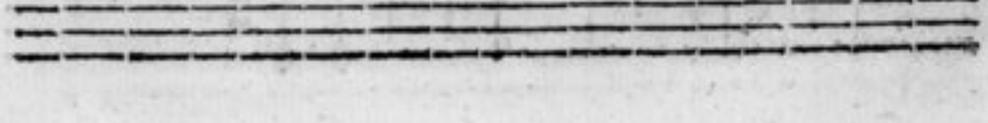
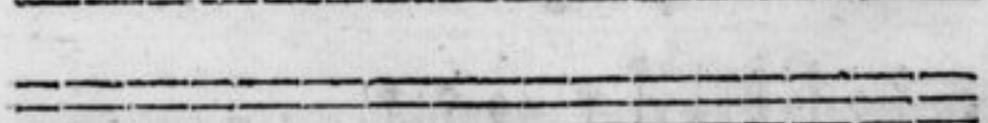
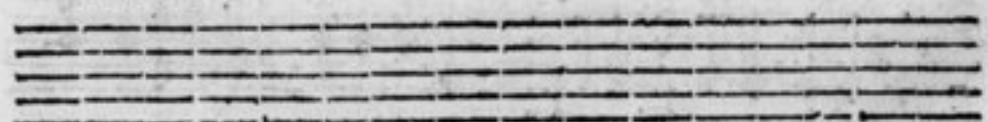
& de co rum cordis ô blandi ti æ



a mo rum ô me o rum ô me o rum



men tis ô de li ci.







æ Jēsu vox ô ter be a ta



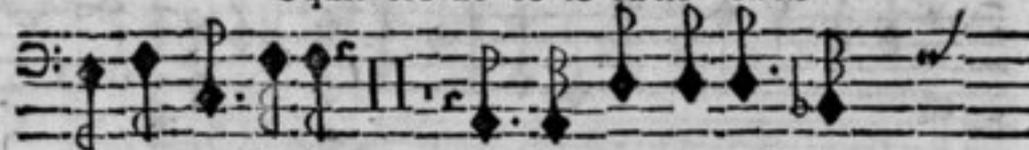
ter be a ta cujus omnis lit te-



ra ex cry to ly this con fla ta di ti or est In di a



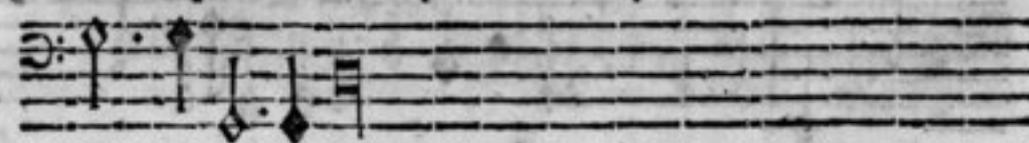
equis sol ac ce le ratis fu sis



curre gres si bus ci tò ut de si de-



ra tis per fru ar amplexibus ample xi-



bus amplexi bus.

A 8. 4. Voc. & 4. Instrum.

Fagotto.



F Xultate.

The first staff begins with a large, ornate initial 'F' in a decorative box. To its right is a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, some beamed together, and rests.



The second staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.



The third staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.



The fourth staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.



The fifth staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.



The sixth staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.

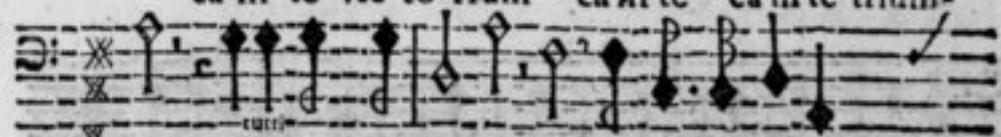


The seventh staff continues the musical notation with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, some with stems pointing up and some down.

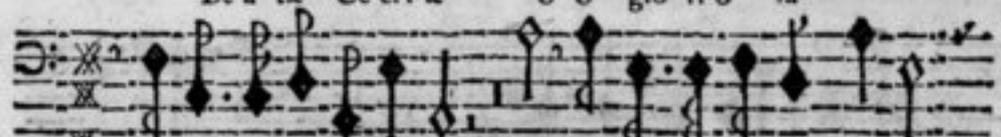




ca ni te vic to riam ca ni te ca ni te trium-



phum Be a to Lam ber to ò ò glo ri o se
Be a tæ Ce cil iæ ò ò glo ri o fa



o glo ri o se san cte ò ò glo ri o te san cte
ò glo ri o fa san cta ò ò glo ri o fa san cta



ò glo ri o se ò glo ri o se san cte ò ò
ò glo ri o fa ò glo ri o fa san cta ò ò



Be a tif si me ò be a tif si me Lam ber te
B- a tif si ma ò be a tif si ma Ce ci li a



plau di te gen tes ca ni te laudes po pu li



ca ni te laudes :|| ca ni te



laudes po pu li plaudant rupes plaudant





montes læta plaudant omnia plaudant rupes plaudant



montes læta plaudāt omnia plaudāt sylvę plaudāt prata rupes



montes læ ta plaudant om ni a om ni a om ni-



a læ ta plaudant om ni a alternantes collau-



da te collau da te collauda te al ternantes collaudate



cani te vic to ri am vic to ri am vic to ri am



ca ni te vic to ri am ca ni te vic to ri am ca ni-



te ca ni te triumphum triumphū triumphū beato Lāberto
beatæ Cecilïæ

Handwritten musical score on page 56. The score consists of five staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'P' (piano forte). The first four staves contain dense musical notation, while the fifth staff contains fewer notes. Below the fifth staff is a final empty staff.

FINIS,



Al le lu ia al le lu ia al le lu.



ia al le lu ia al le lu ia al le lu.



al le lu ia al le lu ia al le lu ia al le lu ia.



Index sacrorum Conventuum.

4. Voc.

O Salutaris. T. 2. Viol. & Fagot.	Fol. 1
O Catharina. 2. CC. vel TT. & 2. Viol.	2
Qualis est. 3. CCC. & T.	5
Latus erumpat. De Angelis. 1. CC. vel 2. TT. & 2. viol.	7

5. Voc.

Gaudeamus. C. T. 2. viol. & fagot.	Fol. 11
Benedicta sit S. Trinitas. B. T. C. vel T. & 2. viol.	14
O Supernæ Civitatis. C. T. B. & 2. viol.	16
Salve Regina. 2. TT. & 2. viol. cum fagot. ad placitum.	18
Domine quis habitabit. 2. TT. B. & 2. viol.	21
Venite. T. 2. viol. Cornetto & Fagotto.	25
Vale munde. De Spiritu sancto. 2. CC. vel TT. B. & 2. viol.	27

7. Voc.

Salve Virgo. C. vel A. & 2. viol. cum pleno Choro ad placitum.	Fol. 30
Ad perennis vitæ fontem. C. A. T. B. 2. viol. & fagot.	33
Huc ô sydeream de Nativitate. C. A. T. B. 2. viol. & fagot.	36

8. Voc.

Qualis inter. 2. CC. A. T. B. 2. viol. & fagot.	Fol. 43
O mi JESU. 2. CC. A. T. B. 2. viol. & fagot.	47
Exultate de Sancto vel sancta. C. A. T. B. 2. viol. cornetto & fagot	51

SACRI
CONCENTVS

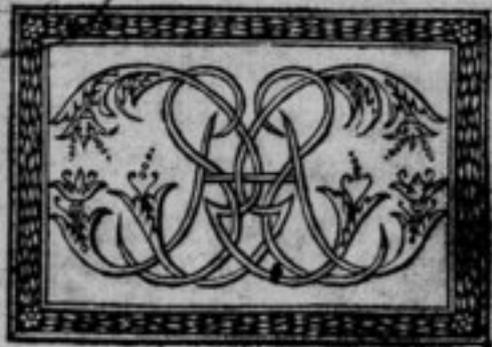
2. 3. 4. 5. 7. & 8. TVM VOCVM,
TVM INSTRUMENTORVM.

AUCTORE
R.D. LAMBERTO PIETKIN,

*Collegii S. Materni, in Perillustri Ecclesiâ
Leodiensi Canonico, et Phonaſco primario.*

OPVS TERTIVM.

DEO NOSTRO IVCVNDA SIT LAVDATIO. *Pſal. 146.*



LEODICI EBURONUM,

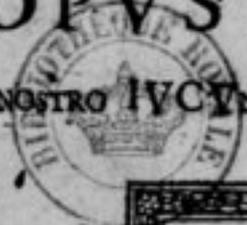
Ex Officinâ Typographicâ GUILIELMI HENRICI STREEL, Sux
Sereniſſimæ Celfitudinis Typographii. 1668.

Vm. 163
6

Superiorum Permiſſa.

organo
P.VI.

v. 300
847
8



SACRI
CONCENIUS

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

AUCTORE
R. D. LAMBERTO PIETKIN

Collegii S. Mariani, in Parvillulsi Ecclesia
Lecturis Canonice, et Theologicis primario.

OPUS TERTIVM

Eno. 1788. H. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



LEDDICI FERONUM

Ex Officina Typographica Guarnierii et Frenschmanni, in
Societate Collegii S. Mariani Typographi: 1788.

Typographus Frenschmann

REVERENDISSIMO,
ILLVSTRISSIMOQUE DOMINO,
D. PAVLO IOANNI
BARONI A GROISBEECK,

PERILLVSTRIS
ECCLESIAE LEODIENSIS,
ET COLLEGIATAE S. DIONYSII
PRÆPOSITO,
VRBIS ARCHIDIACONO,
DOMINO TEMPORALI DE FRANCWARET,
GEMEPPIA SUPRA SABIM, &c.



*Est (ILLVSTRIS-
SIME DOMINE) artis Musices digni-
tas & gloria, ut omnium planè ar-
tium decus & ornamentum sapientes
antiqui esse iudicaverint. Nam apud
Græcos Romanosq; (ut refert de Cice-
rone Polydorus Vergilius) tanta venerationis fuit, ut
qui eam callebant, & Vates & Sapientes esse crede-
rentur, & qui omnibus scientiis instructus erat, si
Musica ignarus esset, inscius habebatur. Vnde The-
mistocles omni scientiarum genere clarissimus, quod*

EPISTOLA

hac in arte peregrinus esset, indoctior est habitus. Præterea Veteres Musicam dixere encyclopediam, in quâ sunt omnes comprehensæ disciplinæ, quod asserit Plato lib. 1. de legibus: & Fabius refert Socratem jam senem, institui lyrâ non erubuisse. Sacra etiam Pagina non minus de hac præstantissimâ scientiâ disserunt, in libro Ecclesiastici cap. 42. sic legimus: Laudemus viros gloriosos & parentes nostros in peritiâ suâ requirentes modos musicos. & multa alia. Denique Musica ab origine mundi Deo consecrata fuit: hæc Propheta Regesq; ad Dei gloriam usi sunt, per hanc mirabilia præbiterunt: Spiritum divinum sibi aliisque acquisierunt, & malos spiritus per eam exterminarunt. Placuit semper Deo et Angelis, nec ullis unquam nisi malignis spiritibus displicuit. Hæc mihi seriò consideranti, non alius dignior occurrit, cui hoc Opusculum devoverem, quàm Tu, (REVERENDISSIME, ILLUSTRISSIME, DOMINE,) qui tot virorum Illustrium vestigiis insistens Musicam tanti facis, ut ad honorem Dei, in diversis templis instituire multoties consueveris. Sic apud Scholares Sacrum Annum ad honorem Dei paræ Musicâ solemni decantandam censu honorifico, perpetuis temporibus decantandum fundasti: sic etiam in ipsa Cathedrali Aede Missam septimanalem ad honorem sanctæ Annæ in perpetuum Musicæ canendam propriis etiam sumptibus restituisi. Denique in festo

DEDICATORIA.

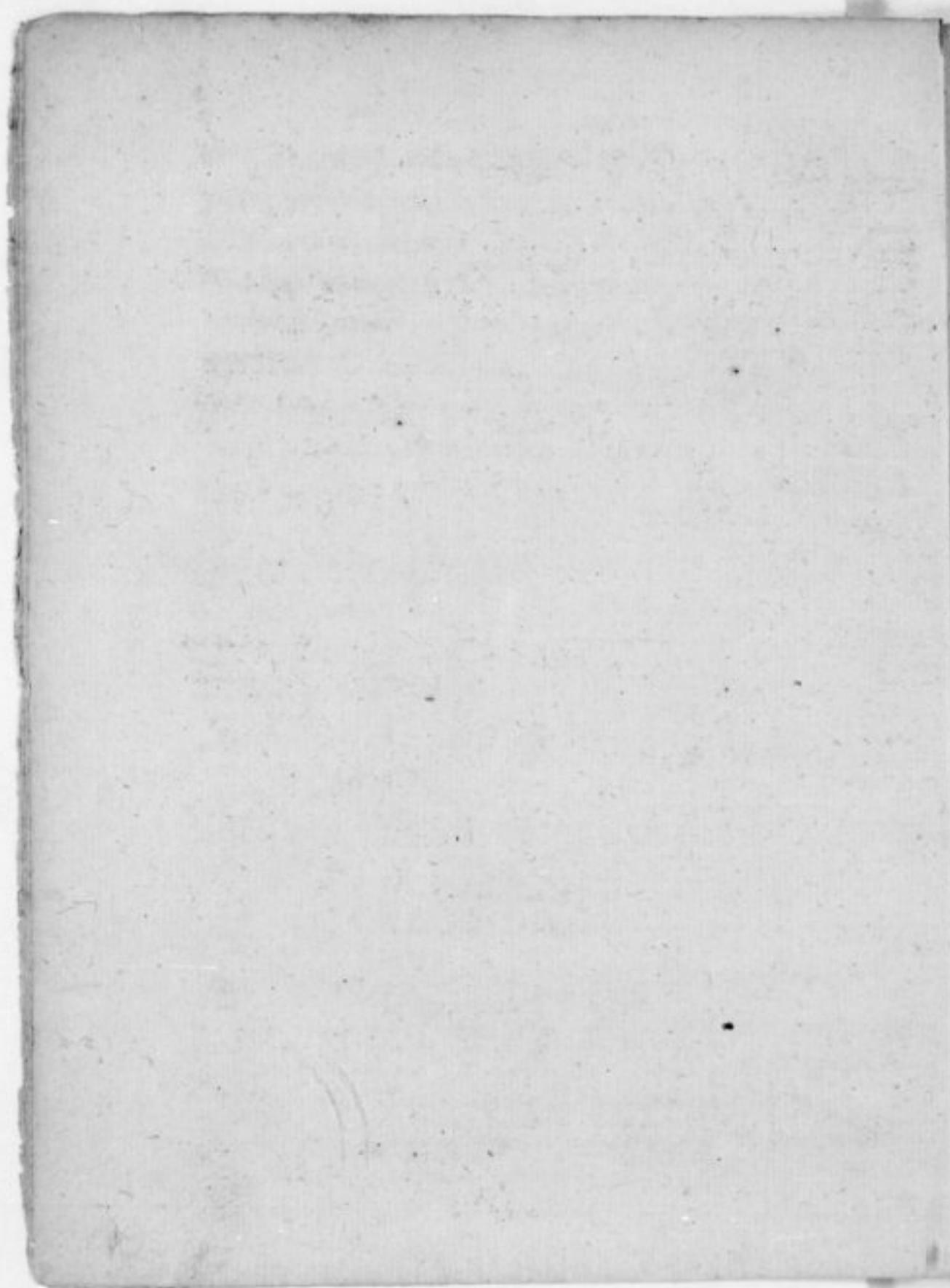
*festo Conversionis S. Pauli Patroni tui, & Canticum
Magnificat, & Missam præstantissimâ Musicâ (prout
à 40. circiter annis inceptum est) perpetuis etiam tem-
poribus concinendam ordinasti. Et cum Sua Illustris-
sima Dominatio jam dudum hos Conventus Sacros in
lucem prodire voluit, emitto illos, ut juxta tuum vo-
tum, animiq; mei censum, his ubique honorificetur
Deus, ut tandem in cælo misericordias Domini cum
Cantoribus Cælestibus in æternum cantemus.*

hâc 27. April.
1668.

ILLVSTRIS.^{ME}, REVEREND.^{ME}
DOMINATIONIS VESTRÆ,

Humillimus in Christo
SERVUS

LAMBERTVS PIETKIN.



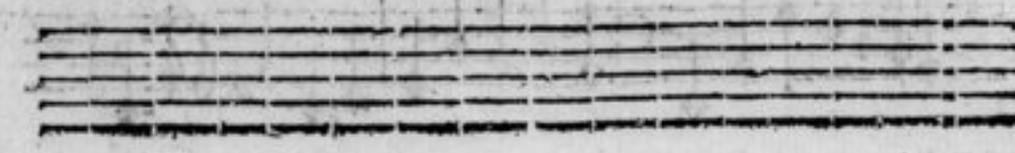
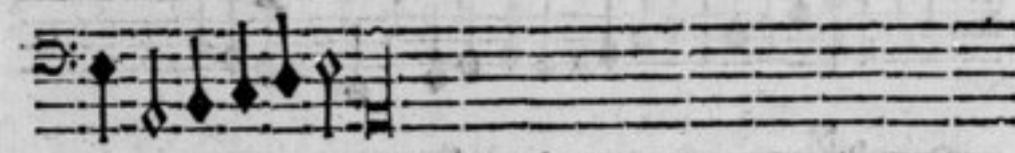
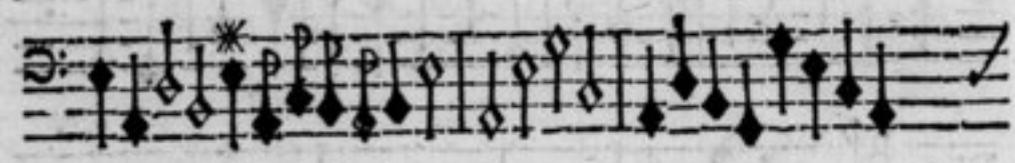
12. Voc.

2. T. vel 2. C. Bassus continuus.

B

Benedicam Dñum. LAMBERT. PIETKIN.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using diamond-shaped notes on a five-line staff. The notes are placed on the lines and spaces to represent fret positions. The score includes various rhythmic values, such as quarter and eighth notes, and rests. Dynamic markings like 'p' (piano) and 'pp' (pianissimo) are used throughout. The piece concludes with a double bar line and a final cadence symbol.



A 2. Voc.

C. C.



Benedic anima mea Dño.

P. VII

A 2

A 2. Voc. 2. TT. vel 2. CC.

Ulnera cor meum.

Handwritten musical score for a single melodic line on a grand staff. The score consists of eight staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (marked with asterisks). Fingerings are indicated by numbers 6, 7, and 8 above notes. Bar numbers 6, 7, 15, 26, 43, 65, and 76 are placed above the staves. The music concludes with a double bar line and a fermata on the final note of the eighth staff.



Dialogus inter B. Virginem & devotum Clientem.

A 2. Voc.

2. T.





6

nemo avellet

This staff contains musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with several measures marked with a '6' above the staff. The text 'nemo avellet' is written below the staff.



6

This staff continues the musical notation with similar note values and a '6' marking above the staff.



6

ut cor

This staff continues the musical notation with a '6' marking above the staff and the text 'ut cor' written below.



6 5 6

This staff continues the musical notation with a '6' marking above the staff.



6

Fili nodus

This staff continues the musical notation with a '6' marking above the staff and the text 'Fili nodus' written below.



6

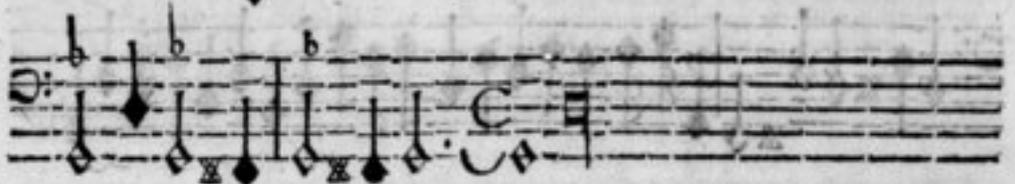
This staff continues the musical notation with a '6' marking above the staff.



76

ego & dilectus

This staff continues the musical notation with a '76' marking above the staff and the text 'ego & dilectus' written below.

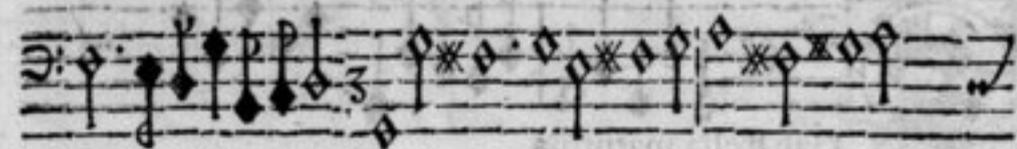


A 2. Voc. T. B.



P. VI.

B



A 2. Voc. 2. C. vel 2. T.



Regina caeli.

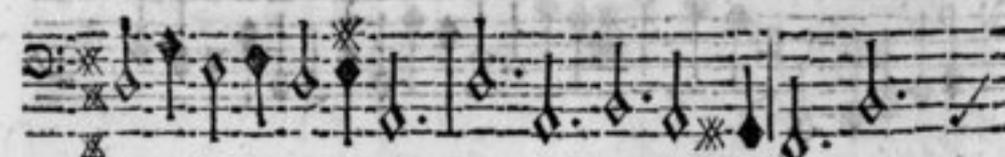


A 2. Voc. 2. CC. vel 2. T T.



Enite exultemus pro quolibet Sancto vel Sancta.







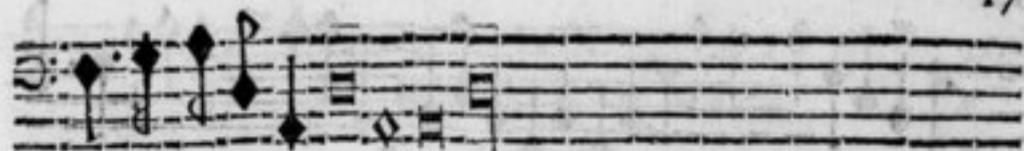
De Sanctissimâ Trinitate.

A 3. Voc. B. T. & A.

Supreme rerum parens.







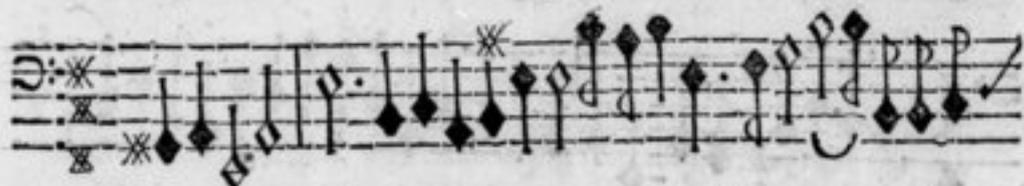
De Nomine IESU.

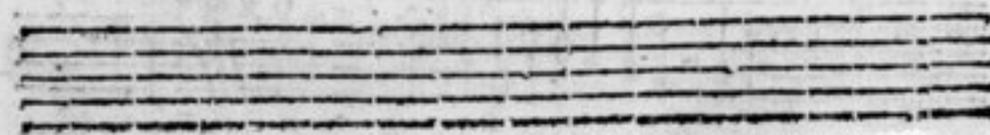
A 3. Voc.

A. T. & B.



Auda Sion.





A 3. Voc. B. T. & A.



Aratum cor meum.

Musical score for three voices (A 3. Voc., B. T., & A.) in C major, 3/4 time. The score consists of seven staves of music. The first staff begins with a large decorative initial 'P' and the text 'Aratum cor meum.' The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). There are several performance markings, including '6' above the first staff, '6 33' above the second staff, and 'n' above the fifth staff. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on eight staves. The notation includes notes, rests, and various ornaments. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score contains several measures with notes and rests, some marked with a double asterisk (*b) and a single flat (b). The second staff continues the melody with notes and rests, including a measure with a double asterisk (*b) and a single flat (b). The third staff features notes and rests, with a measure marked with a double asterisk (*b) and a single flat (b). The fourth staff includes notes and rests, with measures marked with a double asterisk (*b) and a single flat (b). The fifth staff contains notes and rests, with measures marked with a double asterisk (*b) and a single flat (b). The sixth staff features notes and rests, with measures marked with a double asterisk (*b) and a single flat (b). The seventh staff includes notes and rests, with measures marked with a double asterisk (*b) and a single flat (b). The eighth staff concludes the piece with notes and rests, including a measure marked with a double asterisk (*b) and a single flat (b).

A₃. Voc. B. T. A.

C Antate Domino.

P. VI.

C 3



The first six staves of music are in G major (one sharp). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Performance markings include accents, slurs, and asterisks. Fingerings are indicated by numbers 1-5 above notes. A '3' indicates a triplet. A '6' appears below two staves. A '76' is written above a note in the fifth staff. The music concludes with a fermata and a repeat sign.

A 3. *Voc.* 3. T. T. T.

The final staff begins with a large, ornate initial 'S' in a decorative frame. The music is in G major and features a sequence of notes with fingerings 3, 2, 6, 7, 6, 5, 3, 4, 3 written above. The staff concludes with a fermata and a repeat sign.

Salutaris hostia.

65

7

76 43 b 43

6 *

* 987

76 56 65 6 *

* 43 98 65 43 65 43

b *

A3. voc. T. & 2. viol.

D Vm fit Mariæ mentio.



6

piano

forte piano forte piano forte piano

43

echo

echo forte

echo forte echo

6 76

6

echo

6

43

6

6

6

26



Handwritten musical score for P. Fl. and D. The score consists of eight staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The music is characterized by frequent sixteenth-note patterns and rests. Several measures are marked with a '6' below the staff, indicating fingerings. Asterisks (*) are placed above certain notes, likely indicating ornaments or specific performance techniques. The score concludes with a double bar line and a repeat sign.

P. Fl.

D.

28 43

6 6 43 765

A 3. Voc. 2. T. & B.

76

V Eni Sancte Spiritus.

56





A 3. Voc. 2. CC. & T.



D te levavi animam meam.



6

A 4. Voc. Tenor. 2. viol. & Fagot.

6 6 * b * 87

Salutaris

7 7 7 7 58

Handwritten musical score for P. Flute, consisting of eight staves of music. The notation includes various notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Some notes are marked with an asterisk (*). The score is organized into measures, with measure numbers 6, 16, 34, 5, 65, 65, 6, 45, 2, 87, and 5 appearing above the staves. The music concludes with a double bar line and a fermata.

P. Fl.

E



A 4. Voc. 2. Voc. & 2. viol.



*Catharina.
O Magdalena N.*



Handwritten musical score consisting of eight staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a common time signature (C). A star symbol (*) is placed above the first measure. A finger number '6' is written above the sixth measure. The second staff contains a bar line. The third staff contains a bar line. The fourth staff contains a bar line. The fifth staff contains a bar line. The sixth staff contains three finger numbers '6' written below the first, second, and third measures. The seventh staff contains a bar line. The eighth staff contains a bar line. The score concludes with a double bar line and a fermata-like symbol.

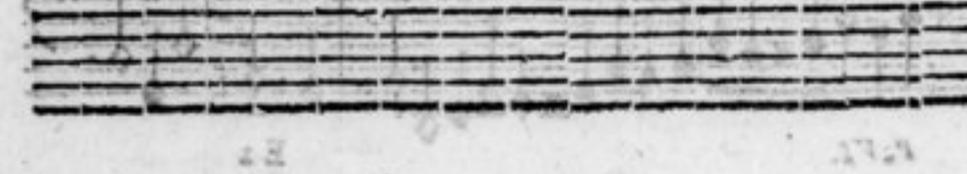
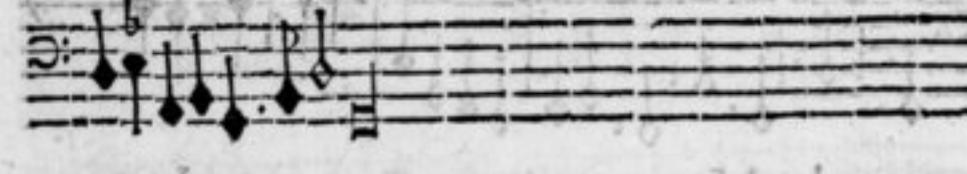
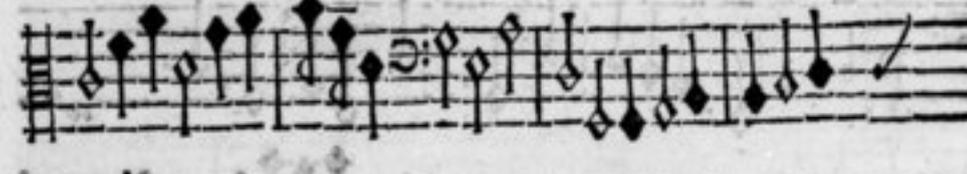
P. VI.

Ez

36



64



Handwritten musical score on page 38, featuring eight staves of music in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The page number '38' is written in the top left corner. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The page number '38' is written in the top left corner. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The page number '38' is written in the top left corner.

A 4. *Vec.* 3. *Voc.* & 2. *Viol.*

De Angelis.

A musical staff featuring a large, ornate initial 'H' in a decorative box. The staff begins with a treble clef and a sharp sign (F#) indicating the key signature. The notation includes a common time signature 'C' and various rhythmic values such as quarter and eighth notes.

Aus erumpat.

A musical staff with a treble clef and a sharp sign. The notation consists of quarter and eighth notes, with some notes marked with a 'p' for piano.

A musical staff with a treble clef and a sharp sign. The notation features a series of quarter notes, some marked with a 'p'.

A musical staff with a treble clef and a sharp sign. The notation includes quarter notes and some notes marked with a '5' above them, indicating a fifth finger fingering.

A musical staff with a treble clef and a sharp sign. The notation consists of quarter notes, some marked with a 'p'.

A musical staff with a treble clef and a sharp sign. The notation features quarter notes, some marked with a 'p'.

A musical staff with a treble clef and a sharp sign. The notation includes quarter notes, some marked with a '6' above them, indicating a sixth finger fingering. There are also notes marked with a 'p' and a '*' symbol.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a lute or similar stringed instrument, given the presence of a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early modern manuscripts, with a focus on rhythmic patterns and melodic lines. The notation includes various note values (minims, crotchets, quavers), rests, and dynamic markings such as 'p' (piano) and 'P' (forte). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature 'C'. A '6/4' time signature appears later in the first staff. The notation is dense, with many notes beamed together. The page is numbered '40' in the top left corner.

7 65

98

65 98

98

Detailed description: This block contains seven staves of musical notation. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. There are also asterisks and other symbols. Measure numbers are placed above the staves: '7 65' above the first staff, '98' above the second and fourth staves, and '65 98' above the fifth staff. The notation is arranged in a vertical sequence.

A 5.

2. Voc. & 3. Instrum.

76 76

G Audeamus omnes.

Detailed description: This block features a single musical staff. It begins with a large, ornate initial letter 'G' in a decorative frame. The text 'Audeamus omnes.' is written below the staff. Above the staff, the number '76' appears twice. The musical notation consists of a series of notes and rests.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a keyboard instrument, and is written in a style characteristic of the 18th or 19th century. The music is in a common time signature (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The staves are numbered 43 at the top left. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. There are also some asterisks (*) and 'x' marks placed above certain notes. The paper shows signs of age, with some discoloration and wear at the edges.





A 5.

3. voc. & 2. viol.



Benedicta sit sancta Trinitas.



43

76

6

b

43

6

5

43

6

76

43

5



A 5. Voc. 3. Voc. & 2. Viol.





43

6



67



76

76

76

76



43

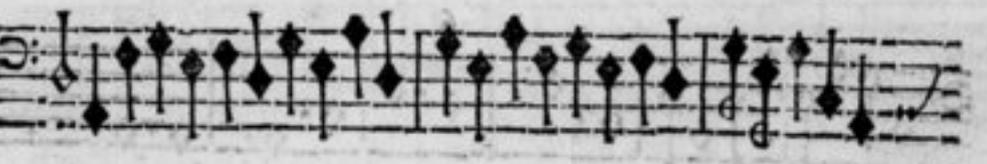
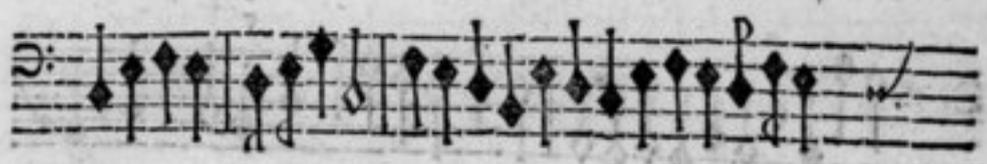


A 4. ant 5. 2. voc. 2. viol. Fagot. ad placitum.



Handwritten musical score on a single page, consisting of eight staves of music. The notation is in a historical style, likely from the 17th or 18th century, and appears to be for a keyboard instrument. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a 6/4 time signature. The fourth staff has a 6/8 time signature. The fifth staff continues the melody. The sixth staff has a 5/6 time signature. The seventh staff includes a double bar line and a repeat sign, with a 5/6 time signature. The eighth staff concludes the piece with a double bar line and a repeat sign, with a 6/8 time signature. The page number '449' is visible in the bottom right corner.

449



P. VI.

G: *Handwritten text*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes. The following table summarizes the key features of each staff:

| Staff | Measure Numbers | Dynamic Markings | Other Features |
|-------|-------------------|------------------|--------------------|
| 1 | 7, 7 ² | | Trill-like figures |
| 2 | 5 | | Trill-like figures |
| 3 | | echo | Trill-like figures |
| 4 | 43 | | Trill-like figures |
| 5 | 3 | | Trill-like figures |
| 6 | 6 | | Trill-like figures |
| 7 | 5 | echo | Trill-like figures |
| 8 | | echo forte echo | Trill-like figures |

Three staves of musical notation for strings. The first staff begins with a treble clef and a common time signature. The music consists of rhythmic patterns of sixteenth and thirty-second notes. The second staff has a measure number '65' above it. The third staff also has a measure number '65' above it.

A 5.

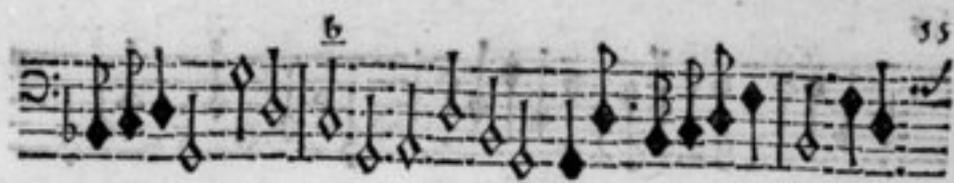
3. Voc. & 2. Viol.

Musical score for voice and two violins. It begins with a large, ornate initial 'D' containing a figure. The text 'Omne quis habitabit.' is written below the first staff. The score includes measure numbers 76 and 56. The second staff has a double bar line with a cross symbol. The third staff has measure numbers 5, 6, 7, 6, and 76. The fourth staff has a measure number 6 above it.

P. VI.

G 3

A page of handwritten musical notation on eight staves. The page is numbered '54' in the top left corner. The notation is written in a historical style, likely from the 18th or 19th century. Each staff begins with a treble clef and a common time signature (C). The music consists of a single melodic line on each staff, primarily using eighth and sixteenth notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout. A double bar line is present on the second staff, and a repeat sign is visible at the end of the eighth staff. A small asterisk-like symbol is present on the second staff. The paper shows signs of age, with some staining and wear along the edges.



56



65



4 5. Tenor & 4. Instrum.



Enite ad me.



Handwritten musical score for P. VI, H, page 57. The score consists of seven staves of music in bass clef. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and performance markings such as asterisks and slurs. Fingerings are indicated by numbers 1-5 above notes. The music is written in a single system across seven staves.



A 5. 3. Voc. & 2. Viol. De S. Spiritu.





A 3.

Canto & 2. Viol. cum Rip.

62

65

6 5

56

65

65

6

76 76

5

5656*

7 7 7 7

76 6

43



Finitur hic ad placitum.



Salve Mater gloriosa.



Deficiente pleno Choro finitur supra in signo ✠

A 7. 4. Voc. 2. Viol. & Fagot.
De gloriâ Paradisi.

A D perennis vitæ fontem.



66

Musical staff 1: Treble clef, C major, eighth notes with a star symbol.

Musical staff 2: Treble clef, C major, eighth notes with a star symbol.

Musical staff 3: Treble clef, C major, eighth notes with a flat sign and measure number 65.

Musical staff 4: Treble clef, C major, eighth notes with a flat sign.

Musical staff 5: Treble clef, C major, eighth notes with a flat sign and a star symbol.

Musical staff 6: Treble clef, C major, eighth notes with a star symbol and measure number 70.

Musical staff 7: Treble clef, C major, eighth notes with a flat sign.

Musical staff 8: Treble clef, C major, eighth notes with a flat sign and measure number 65.

A 7. 4. Voc. & 3. Instrum.

Ode Pastoritia.

Uc ô sydeream.



A 7. 5. Voc. & 3. Instrum.

Vasi inter ligna Cedrus.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with 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 sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The score contains several measures of music, with some measures marked with a double bar line and a repeat sign. The notation includes various rhythmic values, accidentals, and performance markings such as '6', '43', '76', '6', '4', '2', 'P', and '6'. The manuscript is written in black ink on aged paper.



P. VL

K

Three staves of musical notation. The top staff is in treble clef with a common time signature. The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes with various accidentals and dynamics.

A 8. 4. Voc. & 3. Instrum.

Musical notation for the second system, starting with a large decorated initial **O** in a circle. The staff has a treble clef and a common time signature. The text **MI JESU.** is written below the staff.

Three staves of musical notation. The top staff is in treble clef with a common time signature. The middle and bottom staves are in bass clef. The music includes asterisks and the number **6** above certain notes.

Handwritten musical score for P. VI. K 2, page 75. The score consists of eight staves of music. The first seven staves are in C major, and the eighth staff is in C minor. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps, flats, and naturals) and dynamic markings (p, f). The score is written in a historical style with a treble clef and a common time signature.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a keyboard instrument. The staves are numbered 1 through 8 from top to bottom. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some notes are marked with a 'P' for piano. The key signature is mostly one flat (B-flat), with some staves showing a change to C major. The time signature is not explicitly written but appears to be common time (C). The notation is dense and characteristic of 18th or 19th-century manuscript notation. There are some markings above the second staff: a flat, '65', '65', and 'c5'. There are also asterisks above the third staff. The page is numbered '76' in the top left corner.

A 8. 4. Voc. & 2. Viol. Cornetto & Fagot.



Xultate & letamini.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a lute or similar stringed instrument, given the presence of a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also asterisks (*) and a circled '5' above the fourth staff. The page number '78' is written in the top left corner. The manuscript shows signs of age, with some ink bleed-through and staining.



FINIS

Index sacrorum Conventuum

2. 3. 4. 5. 7. & 8. tum vocum, tum instrumentorum.

| | | |
|---|--|---------|
| <i>2. Voc.</i> | | |
| Benedicam Dominum. 2. <i>TT. vel 2. CC.</i> | | Fol. 1 |
| Benedic anima mea. 2. <i>CC. vel 2. TT.</i> | | 3 |
| Vulnera cor meum. 2. <i>TT. vel 2. CC.</i> | | 4 |
| Fili præbe. 2. <i>TT.</i> | | 6 |
| Quali stella. <i>T & B.</i> | | 9 |
| O Regina cœli. 2. <i>CC. vel 2. TT.</i> | | 11 |
| Venite exultemus. 2. <i>CC. vel 2. TT.</i> | | 12 |
| <i>3. Voc.</i> | | |
| O Supreme. De SS. Trinitate. <i>A. T. & B.</i> | | 14 |
| Laudation. De nomine JESU <i>A. T. & B.</i> | | 17 |
| Paratum. <i>A. T. & B.</i> | | 19 |
| Cantate. <i>A. T. & B.</i> | | 21 |
| O Salutaris. 3. <i>TT.</i> | | 23 |
| Dum fit Mariæ mentio. <i>T. & 2. Violini.</i> | | 24 |
| Veni S. Spiritus. 2. <i>TT. & B.</i> | | 28 |
| Ad te Domine levavi. 2. <i>CC. & T.</i> | | 31 |
| <i>4. Voc.</i> | | |
| O Salutaris. <i>T. 2. Viol. & Fagot.</i> | | Fol. 32 |
| O Catharina. 2. <i>CC. vel TT. & 2. Viol.</i> | | 34 |
| Qualis est. 3. <i>CCC. & T.</i> | | 37 |
| Laus erumpat. De Angelis. 2. <i>CC. vel 2. TT. & 2. Viol.</i> | | 39 |
| <i>5. Voc.</i> | | |
| Gaudeamus. <i>C. T. 2. viol. & fagot.</i> | | Fol. 41 |
| Benedicta sit S. Trinitas. <i>B. T. C. vel T. & 2. viol.</i> | | 44 |
| O Supernæ Civitatis. <i>C. T. B. & 2. viol.</i> | | 46 |
| Salve Regina. 2. <i>TT. & 2. viol. cum fagot. ad placitum.</i> | | 49 |
| Domine quis habitabit. 2. <i>TT. B. & 2. viol.</i> | | 53 |
| Venite. <i>T. 2. viol. Cornetto & Fagot.</i> | | 56 |
| Vale munde. De Spiritu sancto. 2. <i>CC. vel TT. B. & 2. viol.</i> | | 59 |
| <i>7. Voc.</i> | | |
| Salve Virgo. <i>C. vel A. & 2. viol. cum pleno Choro ad placitum.</i> | | Fol. 61 |
| Ad perennis vitæ fontem. <i>C. A. T. B. 2. viol. & fagot.</i> | | 64 |
| Huc ô lydeream de Nativitate. <i>C. A. T. B. 2. viol. & fagot.</i> | | 67 |
| <i>8. Voc.</i> | | |
| Qualis amor. 2. <i>CC. A. T. B. 2. viol. & fagot.</i> | | Fol. 71 |
| O mi JESU. 2. <i>CC. A. T. B. 2. viol. & fagot.</i> | | 74 |
| Exultate de Sancto vel sancta. <i>C. A. T. B. 2. viol. & fagot.</i> | | 77 |

FINIS.