

11912 3.

CHRISTIANI HOLLANDI
MVSICI CELEBERRIMI
TRICINIORVM, QVÆ CVM VI-
uæ voci, tum omnis generis Instrumentis Musicis
commodissimè applicari possunt,
Fasciculus.

Collectus & in lucem æditus studio & opera IOANNIS
PVHLERI Schuuandorffensis.



Monachij excudebat Adamus Berg.

Cum gratia & priuilegio Cæs: Maiestatis.

M. D. LXXIII.

K.

REVERENDO, DOCTIS-
SIMOQUE VIRO, DOMINO ANTHONIO F. A.
BRITIO, &c. Præposito MOSPVRGensi, & ad D. Martinum
LANDISHVTI Decano, Illustriſſimiq; Boiorum Princi-
pis, &c. Consiliario, &c. Domino & Mæcenati
juo perpetua reuerentia co-
lendissimo.



Vim multi hoc nostro corruptissimo sæculo impe-
ritam, & quis vento sua sponte leuorem iuuentutem à sacris Musices
studijs amoueant & dehortentur, eiusq; cognitionem nihil aut parum
habere vtilitatis planè sibi persuadeant: superioribus diebus CHRI-
STIANI HOLLANDI (piæ memoriæ) in hoc studio abso-
lutissimi labores, & quædam sacri argumenti Tricinia, collegi, & Ty-
pographo excudenda tradidi, ea potissimum de causa, vt Musices
alumni intelligent non ad quosuis leuum hominum morsus & rabiem,
sed ad Dei gloriam & publicam vtilitatem optimam hanc artem conferendam esse. Ut enim
omnes artes, quæq; ad humanitatem pertinent disciplinæ singularia sunt dona & beneficia Dei:
ita non

Ita non dubium est vim ingenij excellentem ad fundendum carmen sonorum decus, & dulce
mentibus auribusq; eruditorum opus esse humanæ naturæ cœlitus infusum. Quid enim ad mul-
cendos animorum motus, mitigandas ægritudines, propulsandosq; Dœmoniorum insultus,
Musica excogitari possit efficacius? Sic à Saule spiritus malus psalmographo melos ad Cytha-
ram applicante recessit. Sic Orpheus Euridicen ab inferis liberasse, Amphion, Linus, multiq;
alij feras leniisse, nemoraq; traxisse singuntur. De huius igitur artis studio cogitans, magnum
quiddam & diuinum eam esse: atq; non solum principes nostros (quibus semper propensa & iu-
re quasi hæreditario relicta in Musicam voluntas & liberalitas fuit) sed etiam omnes Musa-
rum Mæcenates & patronos quavis laude admirationeq; dignissimos esse affirmare non dubi-
to. In quorum numero cum Tua Reuer. Dig. non intimum obtineat locum, fasciculum hunc
Triciniorum exiguum eidem Reuer. Dig. que longè præstantiori munere digna erat, dedicare
volui, maiorem in modum orans, vt laborem hunc tenuem hylari fronte suscipere, & animum
potius offerentis quam ipsum munusculum considerare dignetur. Datæ Landishutæ, vltimo
die Mensis Iulij, Anno 1573.

Tuæ Reuer. Dig.

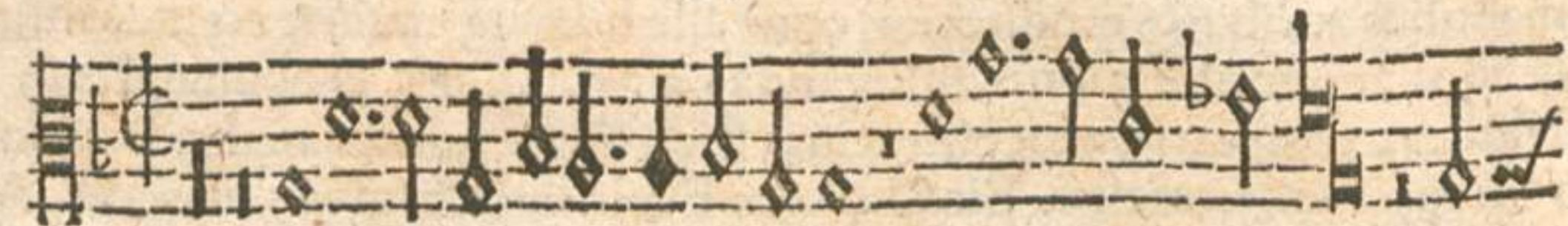
Addictissimus

Ioannes Pühlerus.

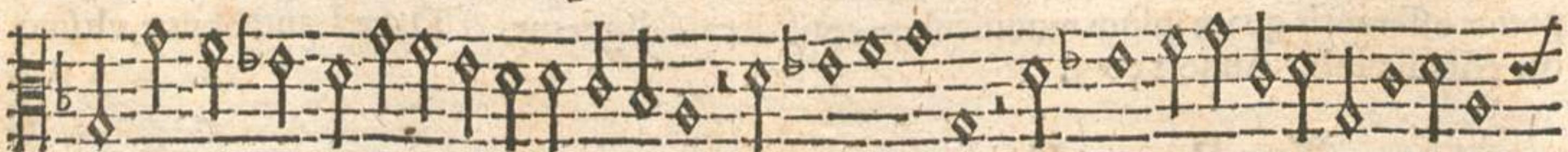
Habent pagin: 18.

A 2

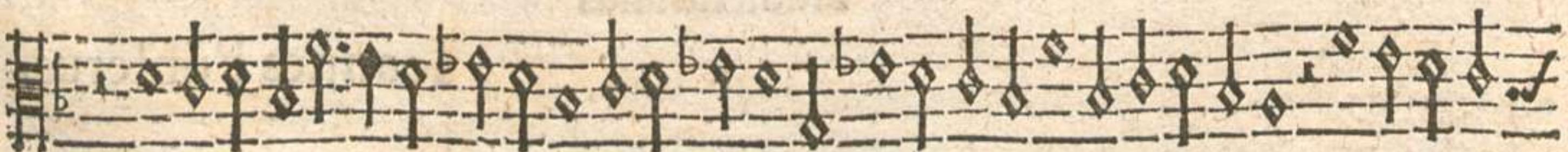
I.



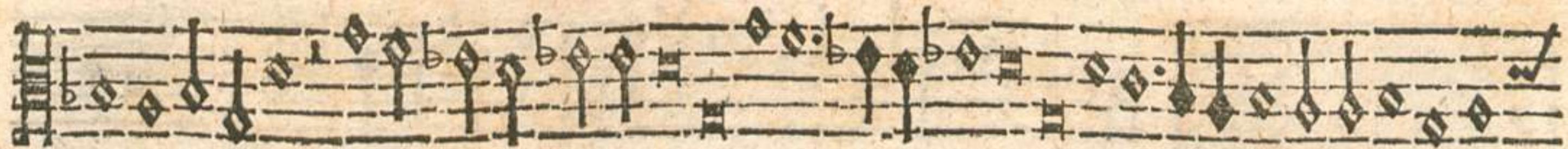
N nomine Iesu in nomine in nomine Iesu om-
ne genu fle catur, cœlestium terrestriū terrestri-



um cœlestium, terrestrium terrestrium, & infernum & infernum & infernum,



& omnis lingua confiteatur confiteatur, quia dominus quia dominus quia domi-



nus noster quia quia dominus noster Iesuſ Chri-

ſtus Iesuſ Chri-

ſtus ī



in gloria eſt De-

i patris

ī

in glo-

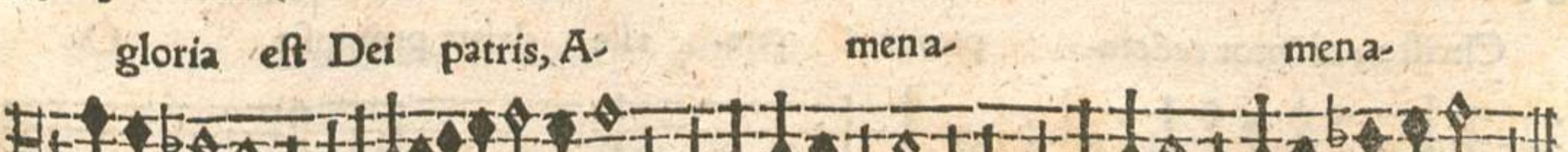
ria in



gloria eſt Dei patris, A-

men a-

men a-



men a-

men a-

men a-

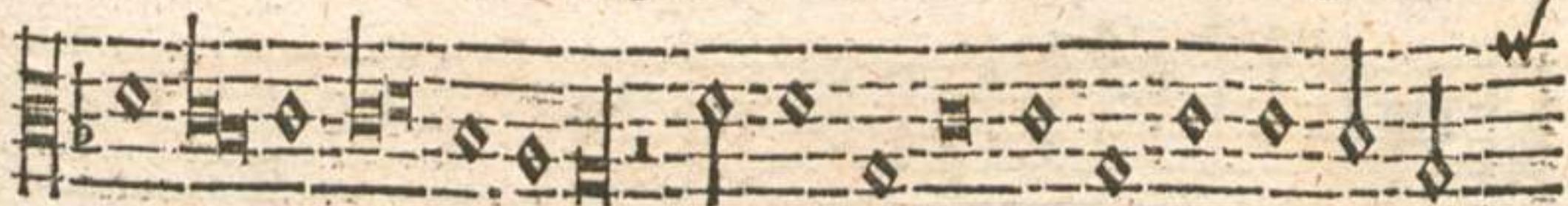
men a-

men,

A 3



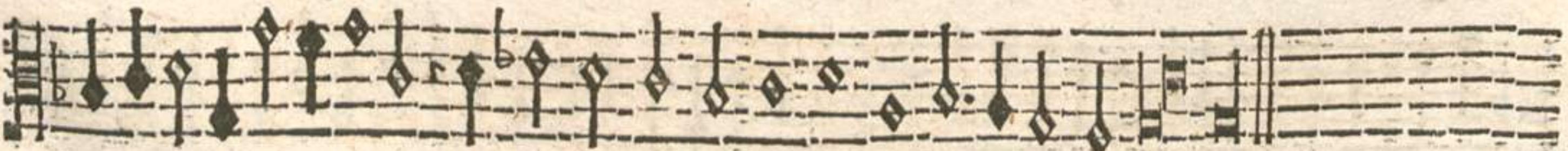
Loria, laus, glo- ria laus & honor gloria



laus & honor tibi sit rex Christe rex Christe redēptor rex



Christe redēptor redem- ptor, cui pue- rile decus prompsit O-



san- na pi- um prompsit Osanna piūm prompsit Osanna piūm,

Secunda Pars.



Srael es tu rex ii Istra el
est tu rex Dauidis & inclyta pro-
les Daui- dis Dauidis & inclyta ples pro- les, nomine qui in do mi-
ni rex benedicte rex benedicte venis rex benedicte rex benedi- cte ve nis ve nis.

Tertia pars.



Oe-
cel-
om-
mo cuncta creata simul si-

tus in excel-
sis te laudat cœlitus
nis om-
mul,Cui
nis, & mortalis ho-
cui pue- rile decus prom-

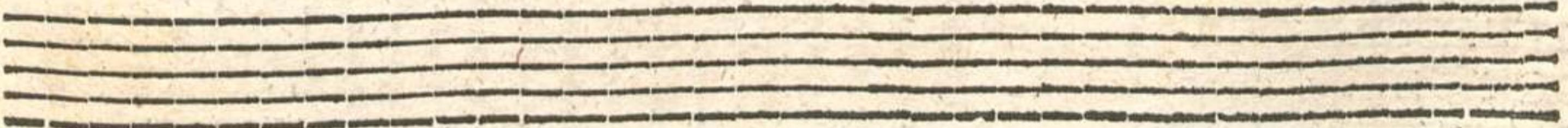
Three staves of Gregorian chant notation in black ink on four-line red staves. The notation uses square neumes. The text is in Latin, divided into three parts corresponding to the staves. The first staff begins with 'Oe-' and ends with 'cel-'. The second staff begins with 'om-' and ends with 'nis, &'. The third staff begins with 'mul,Cui' and ends with 'cui pue-'. The music is set against a background of horizontal lines and vertical bar lines indicating measure boundaries.



psit Osan- na pi- um prompsit prompsit Osanna pium prom-



psit Osanna pium. ij

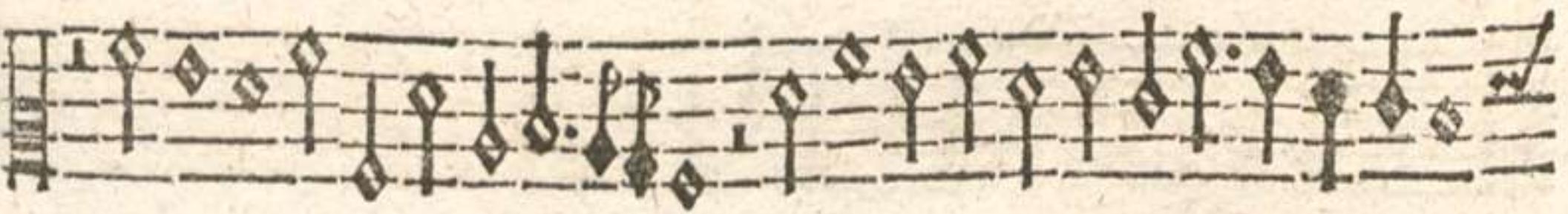


B

3.



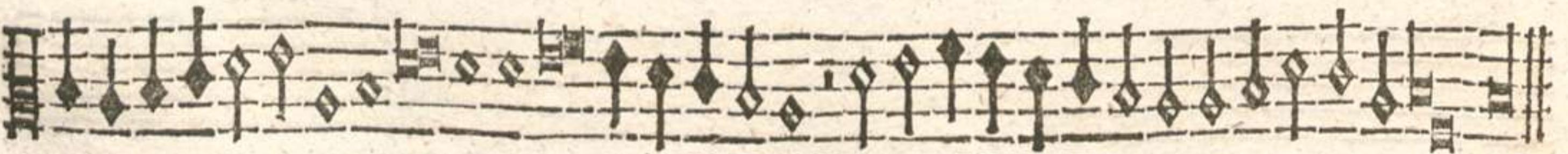
Veri Hebræorū Hebræ- o rum tollētes ramos



oliuarum oliuarum, obuiauerunt domino

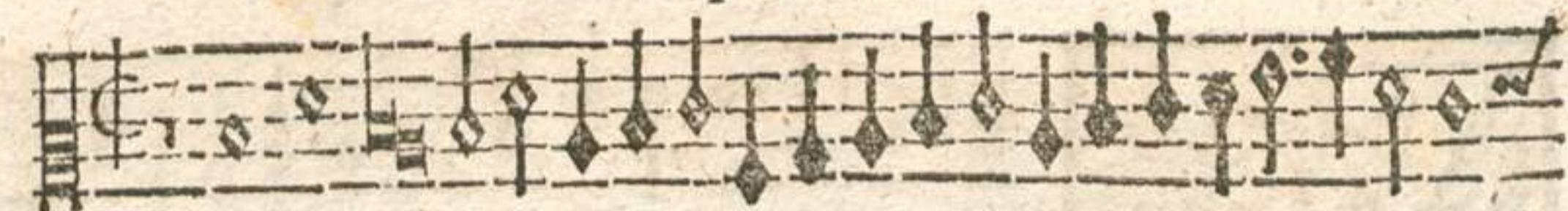


obuiuae runt domino, claman tes ij clamātes & dicētes & dicētes & di-



cen tes & dicentes; Osan na Osan na Osanna in excelsis.

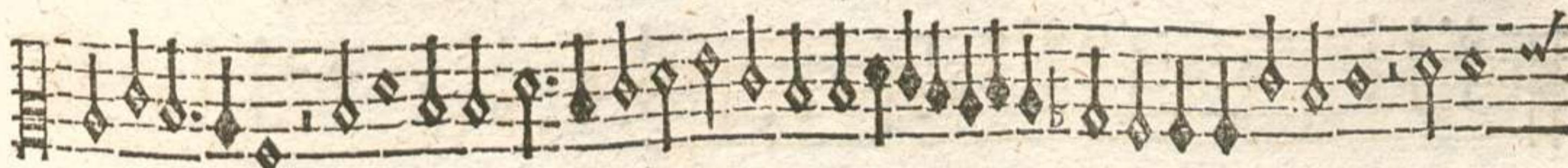
Secunda pars.



Veri Hebreo- rum

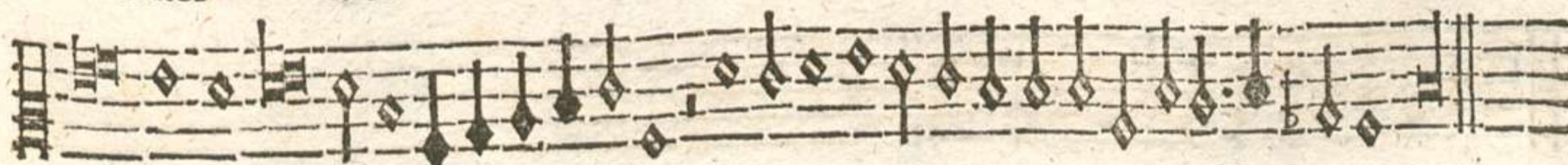


vestimēta prosternebāt in via in vi- a, & clamabāt



dicentes dicentes: Osanna filio Dauid Osan-

na filio Dauid, bene-

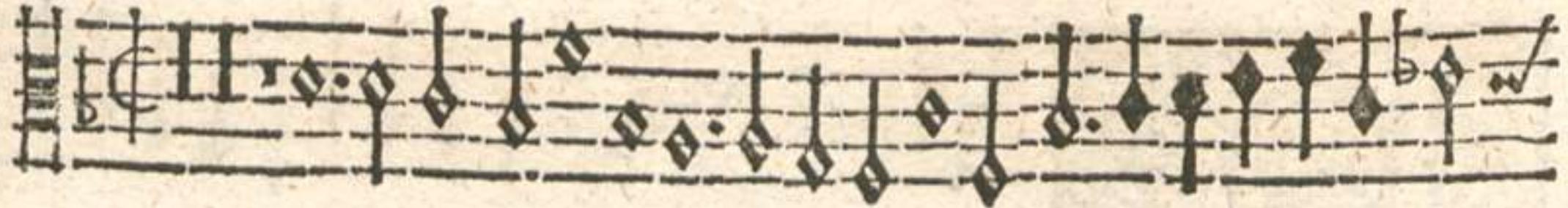


dictus qui venit qui ve- nit in nomine domini in nomine do-

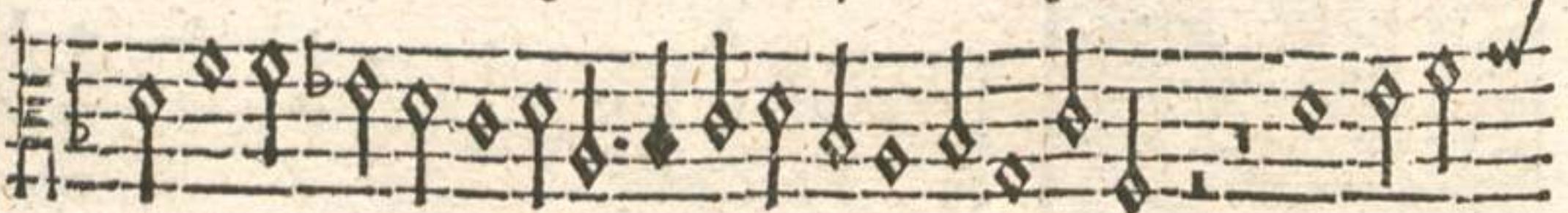
mini.

B 2

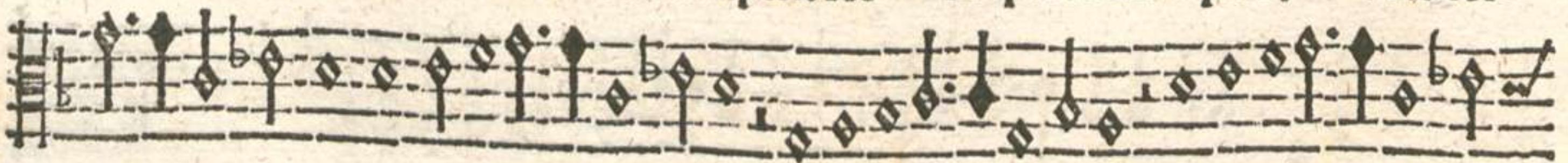
4.



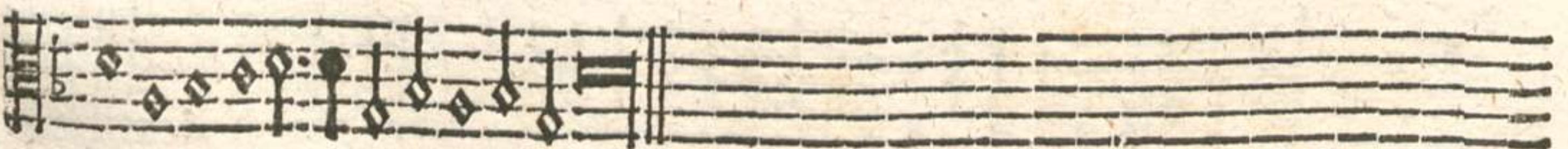
Ino forma perit ij pe-



rit vino forma perit for- ma perit forma perit, vino cor-



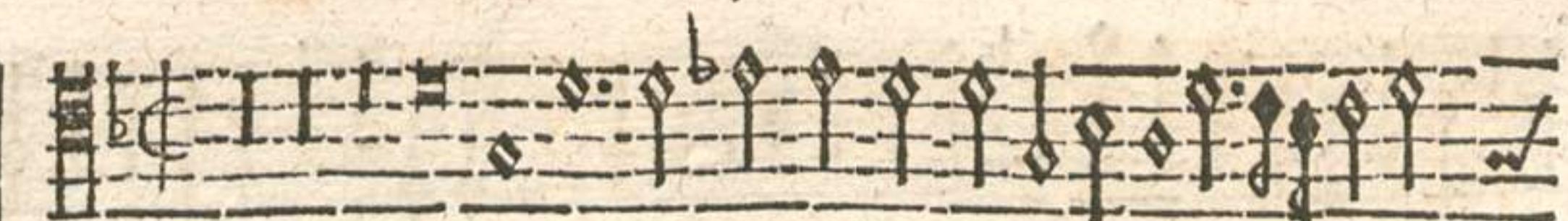
rumpitur ætas vino corrumpitur ætas ij vino corrumpitur æ-



tas ij æ tas.



5.



I bona suscepimus suscepimus si bo-



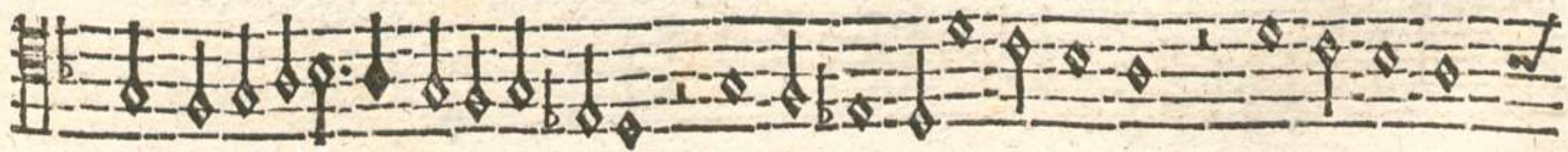
na si bona suscepimus de manu domini de



manu domini

ij

de manu domini do- mini de



manu domini de manu domini,

mala autem mala autem

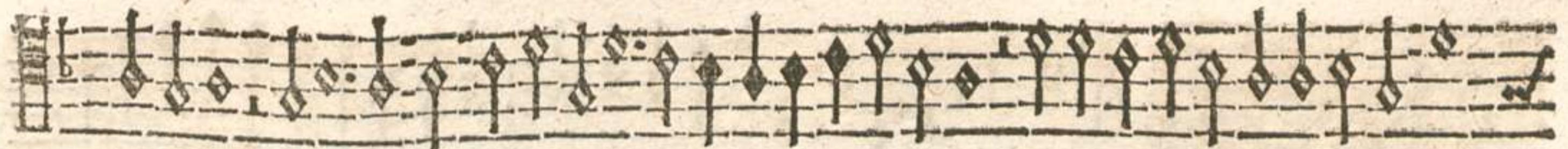
mala autem

B 3

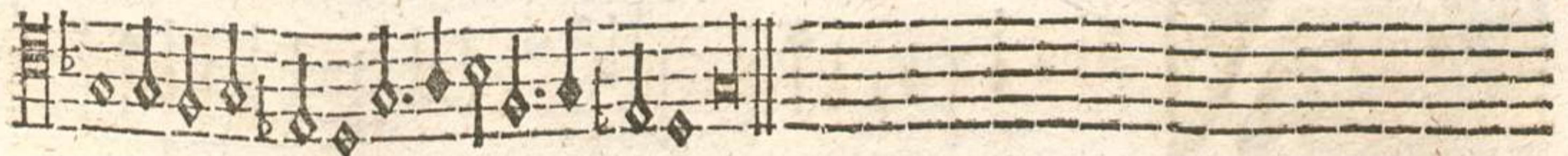
Verte

1977

ma-
la mala autem ij quare non sustineamus qua-
re non sustinea-
mus: dominus dedit de- dit, domin⁹ abstulit
dominus ab- stulit, sicut domino placuit ita factum est ita factum est i-
ta factum est ita factū est, sit nōmē domini be- nedictum sit nōmen domini be-



nedicum sit nomen domini sit nomē do- mini ij benedictum



sit nomen domini be- ne- dictum.

6.



D te leuaui leuaui ad te leua-
 ui ad te ad te ad te leuaui animam meam Deus ani-
 mam meam Deus in
 te confido, in non erubescam non erubescam in non erube

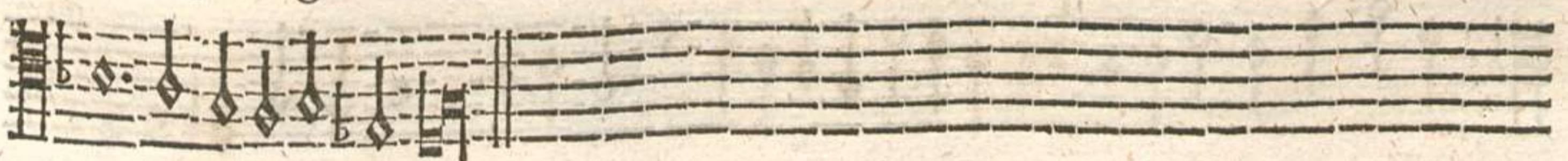
The musical score consists of four staves of Gregorian chant notation. Each staff uses a single-line staff with vertical stems and small diamond-shaped note heads. The music is in common time, indicated by a 'C' at the beginning of the first staff. The key signature is A major, indicated by a single sharp sign ('F#') at the start of the first staff. The notation is continuous across the four staves, with the lyrics placed below each staff.



scam, quoniam non cōfundētur ij qui diligunt no-



men qui diligunt nomen tuum, & spem collocant in te ij



& spem collocant in te.

C



7.

Verte domine faciem tuam faciem tuam a-

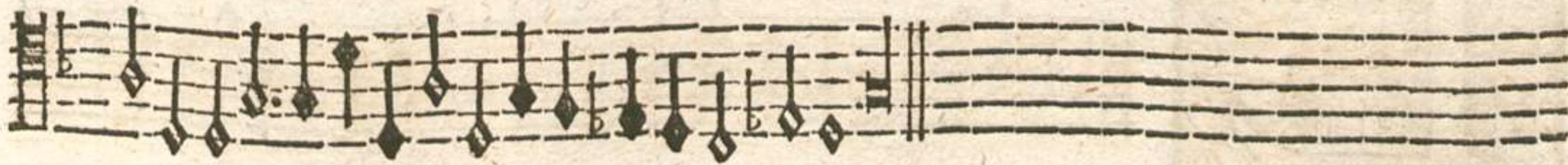
uertere domine faciem tuam faciem tuam à pec-

catis me- is à pec- ca- tis meis, ij

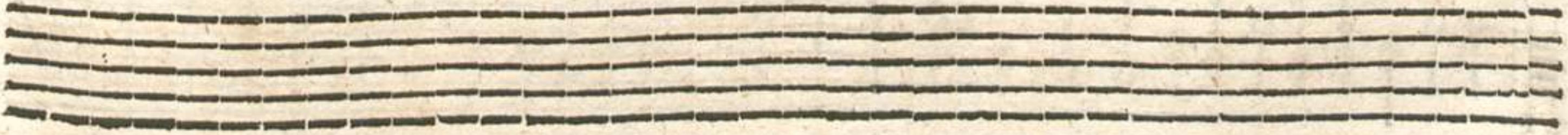
& om- nes & omnes ini-
quitates meas dele ini-
quitates meas



de- le & om- nes & omnes iniquitates meas



dele iniquitates meas de- le.



C 3

8.

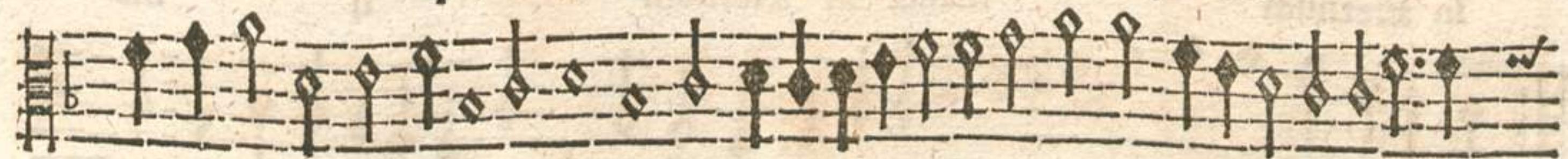


Audate dominum omnes gentes ij
 laudate dominum omnes gen-
 tes, laudate eum omnes populi laudate eum omnes po- puli ij
 omnes populi laudate eum omnes populi, quoniam confirmata

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by vertical stems with small diamond shapes at their tops. The first three staves begin with a single note, while the fourth staff begins with a double note. The lyrics are written in a Gothic script below each staff.



est quoniam confirmata est confirmata est super nos



super nos super nos super nos ij super nos miseri-



cordia eius ij eius, & veritas domini ij



& veritas domini ij manet in æternum manet

C 3 Verte

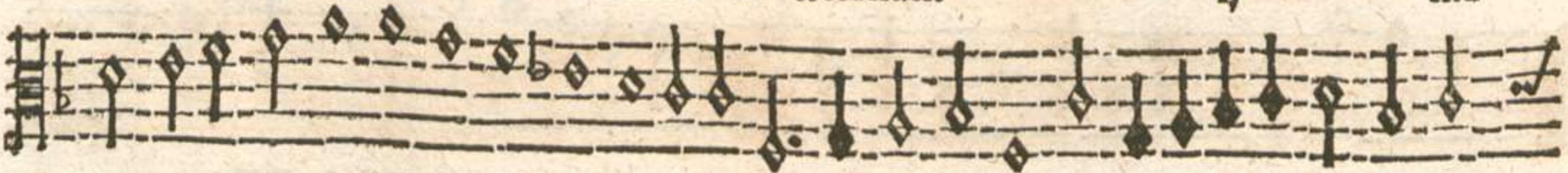


in æternum

manet in æternum

ij

ma-



net in æternum

ij

manet

in æternum

manet



manet in æternum in

æternum. Gloria Patri & Fili-



o & Spiritui sancto, Sicut erat sicut erat in principio in principi-



o & nunc & semper, & in se

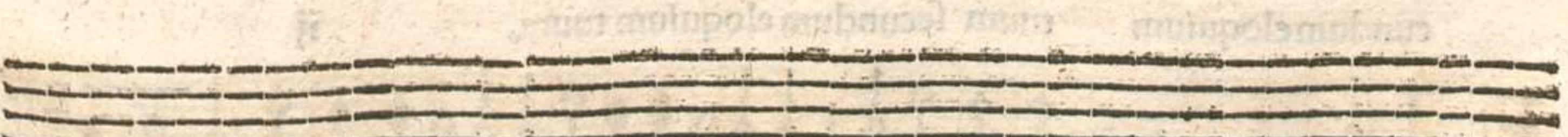
cula seculorum amen seculo-



rum amen seculorum amen seculorum a-

meni.

ij

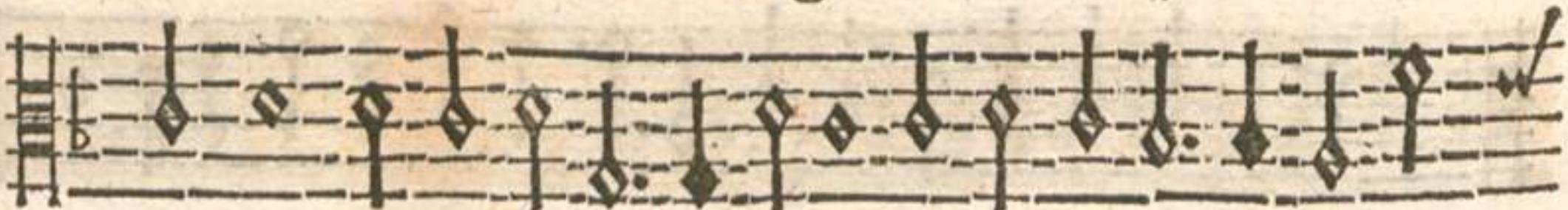


9.



Ressus meos dirige

ij



gressus meos dirige

ij

se



cundum eloquium

tuum secundum eloquium tuum,

ij



vt non dominetur mei vt non dominetur vt non dominetur mei



omnis iniustitia iniustitia omnis iniustitia ij iniu



stitia omnis iniustitia.



D

10.



Vam pulchra es ñ a.
 amica mea quam pulchra es quam pulchra
 es amica mea ami- ca mea, for-
 mosa mea formosa mea ñ formosa mea, ñ

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small crossbars at the top, and the music is divided by vertical bar lines. The lyrics are written below each staff, corresponding to the notes. The first two staves begin with a large initial 'Q' containing a decorative illustration. The third and fourth staves continue the musical line. The lyrics are in Latin, referring to the 'pulchra' (beautiful) nature of the subject, her 'amica' (friend), and her 'formosa' (beautiful) appearance.

000-1977

& macula non est in te ij & macu-
la non est in te & macula non est in te ij
ij & macula non est in te &
macula non est in te non est in te, fagus distillans labia tua

D 2 Verte

labia tua fauus distillans labia tua a fa-

uus distillans labia tua, soror mea sponsa soror

mea sponsa soror mea sponsa, & facies tua de-

co- ra & facies tua deco-



ra ï & facies tua deco



ra & facies tua decora.

D 3



Nter natos mulierum inter natos mulie-
 rum nō surrexit nō surrexit maior nō surrexit maior Ioan-
 ne Baptista maior Ioanne Bapti- sta Ioanne Ba- ptista Ioan- ne Bapti-
 sta, qui viam domino qui viam domino ii domino qui viam domino pre-

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by vertical stems with small diamond shapes at their tops. The first two staves begin with a soprano C-clef, while the third and fourth staves begin with an alto F-clef. The music is written in common time, indicated by a 'C' at the beginning of each staff. The lyrics are integrated directly into the musical lines, with the first two staves containing three lines of Latin text each, and the last two staves containing two lines of Latin text each. A red ink arrow points from the end of the third staff to the beginning of the fourth staff.



parauit préparauit in e- re- mo præparauit in eremo préparauit préparauit



præparauit préparauit in eremo, alle- lu- ia alle- lu-



ia alle- luya alle- luya ij al-



lelulia alle-

lulia.

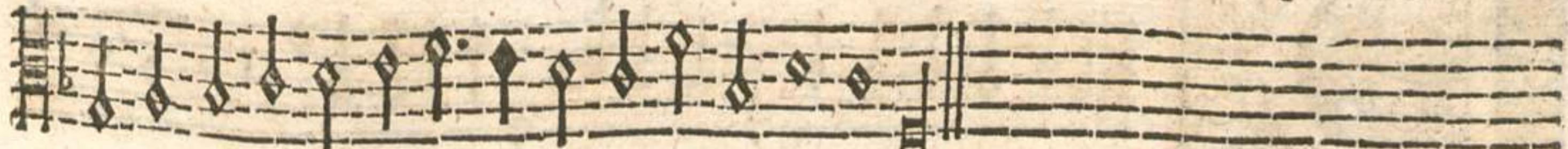


Absumet ignis sydera ij
 absumet ignis sydera, tellus peri- bit tellus pe-
 ri- bit tellus peri- bit ij peribit, at Dei mirabi-
 lis clementia ij ad Dei mirabilis clemen-

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small dots or dashes indicating pitch and duration. The first two staves begin with a large 'A' initial. The third staff begins with 'bit tellus peri-' and ends with 'peribit, at Dei mirabi-'. The fourth staff begins with 'lis clementia' and ends with 'ad Dei mirabilis clemen-'. The text is written below the music, with 'ij' indicating a breve rest between the first and second staves.



tia & veritas & veritas & veritas semper manent &



veritas & veritas semper semper manent.



salve salve salve



E



13.

Acche bibat doctus ii bi

bat doctus bacche bibat do- ctus tua munera tua

munera tua munera tua munera ii rusticus rusticus rusticus

cus rusticus vndam, discat & è quer- na discat & è quer- na



ij

pellere pellere ij ij pellere glande fa-

mem pellere pellere ij pellere glande famem.

ij

E 2



Ratres siue manducatis fratres fra-
 tres siue manducatis siue bibitis siue bibli-
 tis, ñ vel aliud quid agitis vel aliud quid agi-
 tis, ñ omnia in gloriam omnia in

The musical notation consists of four staves of Gregorian chant. Each staff uses a soprano C-clef and a common time signature. The notes are represented by black diamond shapes of varying sizes on five-line staves. The first two staves begin with a large note, while the third and fourth staves begin with smaller notes. The lyrics are written below each staff, corresponding to the notes.



E 3

Verte

Secunda Pars.



Stote sobrij charissimi fratres esto-



te sobrij charissimi fratres, & vigilate & vigilare & vi-



gilate, ij quia nesci- tis quia nescitis



nescitis diem nec horam diem diem nec horam quando dominus quando



dominus n̄ Iesus Christus n̄ ad iudicandum ven- turus sit ad iudi-



can- dum vēturus sit ad iu- dicandum venturus sit.



15.



Aupertas acuit sen-

sus paupertas acu it sensus, ij

animi excitat æ stum

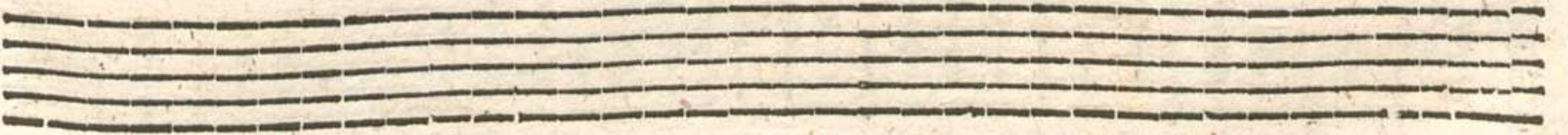
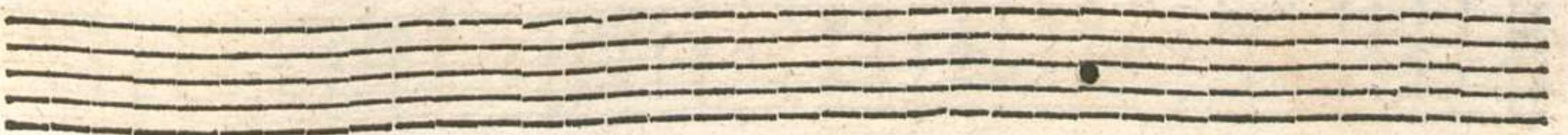
animi exci tat æ stum, ij



omnia paupertas omnia paupertas omnia paupertas ij omnia



paupertas omnia paupertas ingeniosa docet ingenio- fa do- cet.



F

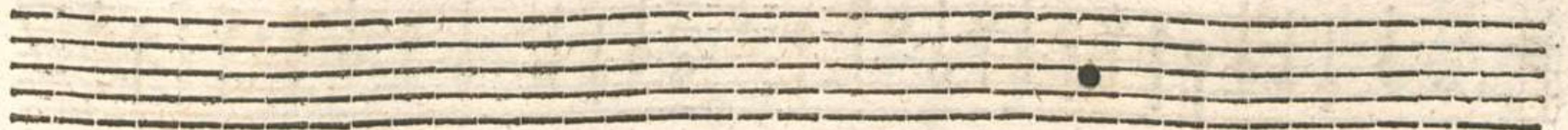




lationis in die tribulatio- nis, eruam te eruam te ij eru-



am te, & honorificabis me & honorificabis me.





17.



Alua nos domine vigilantes vigilantes vigilantes sal-



ua nos domine vigilantes,

ij



custodi nos

ij

custodi nos

ij

custodi nos

ij



dormientes dormientes, vt vigilemus vt vigilemus cum Christo cum Christo,

00071.77

4

& requiescamus in pace ii & requiescamus

in pace & requiescamus in pace, ii A.

men ii amen a- men a- men amen

amen a men.

F 3

INDEX CANTIONVM.

1. In nomine Iesu.
2. Gloria, laus, & honor, Cum z. & 3. parte.
3. Pueri Hebræorum. Cum z. parte.
4. Vino forma perit.
5. Si bona suscepimus.
6. Ad te leuaui animam meam.
7. Auerte Domine.
8. Laudate Dominum.
9. Gressus meos dirige.
10. Quam pulchra es.
11. Inter natos mulierum.
12. Absumet ignis sydera.
13. Bacche bibat doctus.
14. Fratres siue manducatis. Cum z. parte.
15. Paupertas acuit sensus.
16. Immola Deo sacrificium.
17. Salua nos Domine.

