

Francisci Sale Musici Cæfarei,
OFFICIORVM MISSALIVM,
QVIBVS INTROITVS, ALLELVIA ET COM-
MVNIONES DE OMNIBVS OMNIVM SANCTORVM PER
totum anni circulum, diebus festis & solennibus Quinq; & Sex vocū cōtinentur
LIBER SECUNDVS.

T E N O R.

Anagramma παρανεύκον.

FRANCISCVS SALE,
EN: FAC SIS CLARVS.

Laudis amatores sumus omnes: omnia laudis
Exacuunt stimuli: gloria calcar habet.
Et decet hoc. quis enim tanto torpore tenetur;
Nolit ut a gratâ nomina laude vehi?
Nullus opinor erit: velerit si forte; carebit
Vanus is haud sane munere natus homo.
Quem laus non charum, neq; clarum gloria reddit;
Hunc vixisse parum posse iuvare puto.

Vitam longa breuem compensat fama nepotum:
Perpetuum nomen qui bene vixit habet.
Sed bene vivit; amans qui Numinia nomina fame
Muneris & studij parte vel arte dicat.
EN Francisce: canens FAC vt SIS CLARVS ab arte
Quod facis, & charus nomen habere queas.

Ioannes Linck Celichius Silesius
benemolentiae ergo faciebam.

REVERENDISSIMO ET
ILLVSTRISSIMO PRINCIPI AC DOMINO
D. STANISLAO PAVLOVIO DEI ET APOSTOLICAE
Sedis gratia Episcopo Olomucensi, regiae Capellæ Comiti &c. Domino
D. suo obseruandissimo & gratosissimo.

Pythagoras qui primus omnium est appellatus Philosophus,
(Reuerendissime & Illustrissime Princeps) cuius tanta fuit apud veteres opinio, vt
eius etiam sine ratione valeret autoritas; tanta admiratio, vt ex eius domo templū
facerent cumq; pro Deo colerent: Musicæ usq; adeo multum tribuit, vt mundum
ipsum, non citra Musicas rationes concinnatū, compositūq; assereret, & argumentorū subti-
litate probare conaretur. Nimium fortasse cuiquam in huius artis laude proœctus, atq; etiā
ultra veritatis metas videri potest: sed ignoscendum est homini & illa ætate rudis sapientiæ
nato, & nulla Dei veri cognitione illustrato; præsertim in eius Artis lucē oculos intendēti,
quæ facile perspicacissimi cuiusq; aciem perstrinxerit. Tanta enim est Musicæ antiquitas, vt
cum rebus ipsis nata; tanta nobilitas, vt è cœlo delapsa; tanta iucunditas, vt dulcedine sua
cuncta viuentia demulcere videatur; postremo tanta utilitas, vt nulla pars vitæ humanæ ea
vacare possit. Quæ res adduxit Platonem, vt ciuili viro, quem politicum vocat, Musicam
inter disciplinas illustres esse collocatam, quam vna cum literis & gymnastica adolescentes
priscis temporibus discere consueuerint, commemorat. Deniq; sic à veteribus creditum est,
tam turpe esse Musicam ignorare, quam literas; vt mirum videri non debeat Socratē oraculi
iudicio sapientissimum iudicatum, iam senem ac morti vicinū canere didicisse. Hæc enim
est Ars, quæ merentes consolatur, languentes excitat, timidos animat, iratos cōponit, ægros
leuat, pacem lœtificat, bellum exacuit, curas depellit, labores alleuat, dolores mitigat &
sæpe tollit, conuiuia condit, funera cohonestat, sacrificia condecorat, Deum placat; nec vla-
lla omnino est liberalium artium, quæ tam intimè se rebus diuinis inseruerit, quam Musica.
Hinc illæ in diuinis literis tam frequentes ad cantandum in uitationes.

Cantate Domino canticum nouum, cantate Domino omnis terra, Cantate ei canticum nouum, benè psallite ei in vociferatione. Psallite Deo nostro psallite: psallite Regi nostro psallite. Postremo tanta est huius Artis siue dignitas siue iucunditas, ut illa ciuium cælestium inexplicabilia gaudia, non ferè aliter, quām cantu perpetuo in sacris litteris explicentur. Quæ mihi causæ extiterunt, vt hanc artem, quam puer auidè arripui, in hanc usq; ætatem studiosè colam, & pro mea facultate exornem. Atq; cùm ante annos aliquot, officiorum Missarum solenniorum tomum primum in magno folio, mea & Typographi ingenti jactura ediderim, ac Reuerendissimo & Illustrissimo Principi D. D. VVolff: Theodorico Archiepiscopo Salisburgensi dedicauerim; Secundum eorundem diuinorum officiorum tomum minori hac forma excusum, Reuerendissimæ & Illustrissimæ Celsitudini tuæ (quanquam ignotus) humiliter offero. Ea est enim toto orbe Illustrissimæ Celsitudinis tuæ gloria, vt nemo sit, quanquam longe remotus, qui præstantes & heroicas tantoq; Principe dignas virtutes Illustrissimæ Celsitudinis tuæ ignoret; labores & studia pro Ecclesia Dei, pro Rep: Christiana fuscepta non sciat ac prædicet. Quæ res, me hominem alioqui ignotum excitauit, vt has lucubrations ac vigilias meas Celsitudini tuæ Illustrissimæ dedicarem, ac pro felici noui huius anni auspicio consecrarem: Deum Opt: Max: rogans atq; obsecrans, vt Reuerendissimam ac Illustrissimam Celsitudinem tuam his tam perturbatis temporibus saluam & in columem ad Ecclesiæ suæ utilitatem & splendorem quam diutissimè tucatur. **Datum Pragæ pridie Calendas Ianuarias: Anno Domini M. D. XCIII.**

Reuerendissima ac Illustrissima Celsitudinis tua

Humillimus seruus

**Franciscus Sale
Cæf: Mai: Musicae**

Vidi aquam habetur in fine libri.

I.

Tenor.

In die Resurrectionis Domini nostri

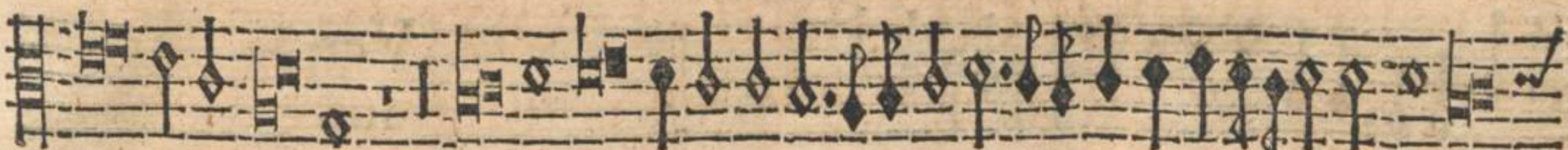
Iesu Christi. vi. Vocab: Introitus.



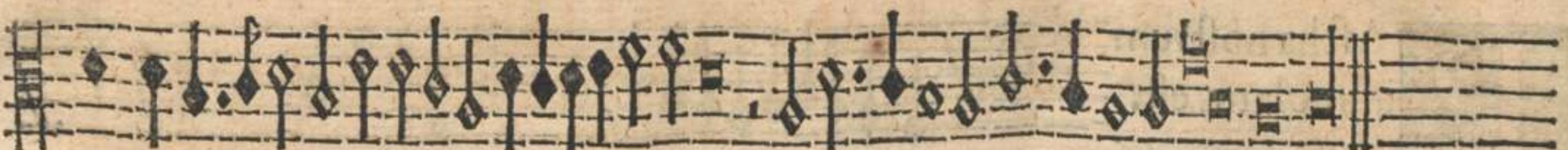
Esur-
rex. ET adhuc, & adhuc tecum sum
Al- le- luia: Posui-
sti super me super me manū tuam super me ij
manum tuā alleluia ij alleluia ij alleluia Mi-
ra- bilis facta est mira- bilis facta est facta est, ij

II.

Tenor.



facta est sci- en- tia tu a Alle-



luia alleluia alle- luia ij alleluia ij

Ver-
fus.



Omine probasti me & cognouisti me,
tu cognouisti sessionem meam:



Et & resurrectio-



nē & ij meam & resurrectionem meam, & ij meam.



AL lelu ia. AL leluia ij alleluia ij ij

A ij

III.

Tenor.

Ver-
sus.

ij al- lelu- ia alleluia.

Professio- nis
Ascha nostrum
immolatus est.

Chri-
stus Chri-
stus Chri-

stus Chri- stus Chri- stus ij

Se-
quēt:

A

Gnus redemit o- ues Christ' innocens Patri

reconciliauit peccatores pecca: ij peccatores.

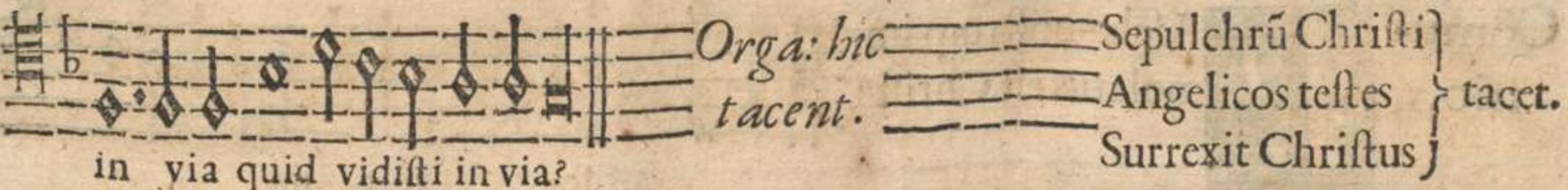
Quatuor vocum.

W

Tenor.



Ic nobis Maria dic nobis Maria quid vidisti



in via quid vidisti in via?

Orga: hic Sepulchrū Christi

tacent. Angelicos testes tacet.

Surrexit Christus

*Quo finito Chorus
subito respondet.*

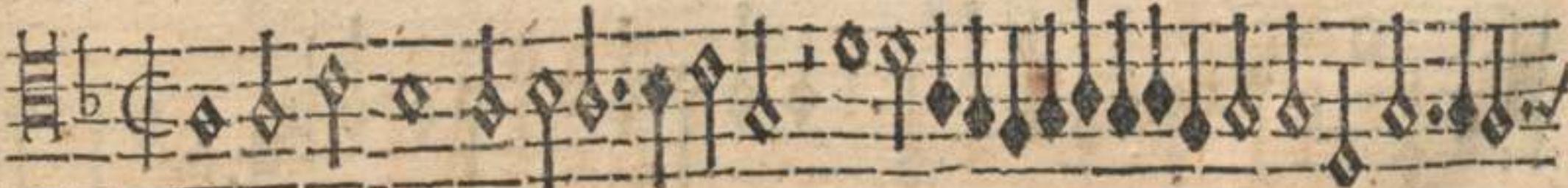


Redendū est magis soli q̄ Iudæ-



orum turbæ fallaci q̄ Iudeorū turbæ fallaci turbæ fallaci.

Omnes cū
Organo.



Cimus Christū surrexis- sc surrexis- sc à mortuis

vere tu nobis victor rex tu ij rex miserere tu nobis ij rex miserere, rex misere re.
 Cōmu- **P** Ascha nostrum im
nio. molatus est Christ⁹.
 A Lle- luia ij
 Itaq; xpulemur itaq; xpule- mur ij
 in azimis sinceritatis in ij & veritatis & ve-
 rita- tis: Alleluia ij allelu- ia ij alleluia.

VII.

Tenor.

FERIA SECVnda POST PASCHA.

Introitus.



N trodu xit nos Domi- nus. IN ter- ram flu-

en- tem lac & mel Al- le lu ia & vt lex Domini sem- per

Ver-
sus.
sit in o- re ve- stro alle- lu ia, al le- lu ia,

Onfitemini Domino & inuocate nomen eius: A Nnunciate in-

ter gentes o- pera cius. B



VIII.

Contra punto doppio. Tenor.

A

L- le lu ia.

Alle lu ia

Ver fus.

al le lu ia.

N

ge lus Domi ni descen-

dit de cœlo, & acce- dens-

Euol- uit la- pidem, & sedc-

bat su- per e- um.

IX.

Replica del contra punto doppio. Tenor.



Alleluia.

Alleluia

ij



alleluia

alleluia ij

alleluia,

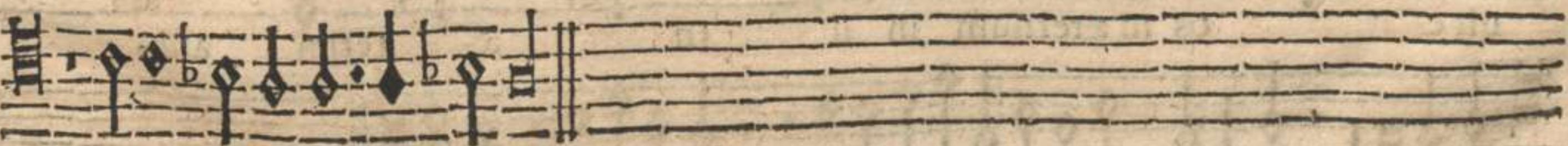


ruit Petro

alleluia alleluia

ij

ij alleluia



alleluia ij

B ij

X.

Tenor.



FERIA TERTIA. Introitus.

Qua sa- pien- ti a.
Alle lu ia firma-
bitur in illis firma-
bitur in illis, & non flecte-
tur alleluia ij E et exalta-
uit e os in æternum in ij in a- ternū alle-
luia ij alleluia ij ij

Versus.

XI.

Tenor.



On fi temini Domino & inuocate nomen eius.

A Nnūci-

a- te inter gentes ij opera eius ij

L le lu ia, A Lleluia ij alle luia

al- lcluia ij

B ij

Versus.

XII.

Tenor.

The image shows three staves of Gregorian chant notation for the Tenor part of Versus XII. The notation is in black ink on aged paper. The first staff begins with a large initial 'S'. The lyrics are: 'Vr re xit do minus de se pul chro qui pro no'. The second staff begins with 'bis.'. The lyrics are: 'PE pendit in ligno in li gnopc.'. The third staff continues the lyrics: 'pen dit in li gno in li gno pepen dit in li gno in ij pependit in ligno.'

Comunio.

XIII.

Tenor.



consur- rexistis cū Christo.

Q Ve sursū sunt quārite

ij quā sursum ij

alle- lulia in

dextera Dei sedens in ij

in ij Dei sedens quā sursum sunt

sapite quā ij quā ij sa-

pite alle- lulia

alle-

lulia.

XIII.

Tenor.

In die Philippi & Iacobi.

Introitus.



Lama ue rūt ad te Do mine. INtem- pore

afflictio- nis afflictionis, afflictionis suæ ij affli-

ctionis su- x & tu de cœ- lo de cœ- lo, & ij exaudisti exaudisti

cos ij alle- lulia ij

ij ij alleluia ij ij

Music score: The page contains four staves of Gregorian chant notation. The first staff begins with a large initial 'C'. The lyrics 'Lama ue rūt ad te Do mine.' are written below the first two staves. The second staff continues the lyrics 'afflictio- nis afflictionis, afflictionis suæ ij affli-'. The third staff continues 'ctionis su- x & tu de cœ- lo de cœ- lo, & ij exaudisti exaudisti'. The fourth staff concludes with 'cos ij alle- lulia ij'. The notation uses square neumes on four-line red staves.

Versus.

XV.

Tenor.



Music for the 'Versus' section, featuring two staves of musical notation. The first staff begins with a large initial 'L'. The lyrics 'X ul-tate iusti in Domino:' are written below the notes. The second staff continues the musical line. The lyrics 'Rectos decet collaudatio collaudatio ij collaudatio.' are written below the notes.

Music for the 'Alleluia' section, featuring three staves of musical notation. The first staff begins with a large initial 'A'. The lyrics 'Alle lu ia:' are written below the notes. The second staff continues the musical line. The lyrics 'Alleluia ij alleluia.' are written below the notes. The third staff concludes the section.

C

Verfus.

XVI.

Tenor.



Anto tempore

vobiscum sum & non cognouistis me:

PHilippe

qui videt me

videt & Patrem meum ij

videt & Patrem meum videt & Patrē meū.

Communio. TANTO TEMPORE, habetur in secundo libro
mearum Sacrarum cantionum quinq_z & sex Vocum.

In die Ascensionis Christi,

Introitus.



Iri Ga. li- le- i. Quid admiramini aspici-
 entes, quid ij aspicientes in cœ- lum ij allelu-
 ia ij ascendētē in cœlū, ascendētē in cœ-
 lum ascendētē in cœlū Ita veniet alle- luia ij alleluia ij
 ij allelu- ia ij alleluia ij alleluia
 C ij

The musical score consists of five staves of Gregorian chant notation. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The lyrics are written below each staff, corresponding to the notes. The first staff begins with a large initial 'V'. The second staff starts with 'aspicientes'. The third staff starts with 'ascendētē'. The fourth staff starts with 'Ita veniet'. The fifth staff starts with 'C'.

Versus.

XVIII.

Tenor.



Vmq; intuerentur in cœlū cunctem illum:

Ec ce

Duo viri astiterunt iuxta illos in vestibus albis qui
& dixerunt qui & dixerunt.

A
L ic lu ia:
Alleluia alleluia alleluia.
Alleluia alleluia alleluia.

Verfus.

XIX.

Tenor.



O- minus in Syna in san- eto ascen- dens in al- tum,

Captiuā du- xit ij captiui-

tatem ij ij captiuitatē captiuitatem.

Communio. *PSALLITE DOMINO* habetur in secundo libro

meorum sacrum cantionum quinq^u & sex vocum.

C iii

In festo Pentecostes. vi. Vocab.

Introitus.

Spiritus Domini.
R Eplie-
uit
orbē terrarum alle- lulia ij alle- luia & hoc quod continet ij
& hoc & hoc quod cōtinet om- nia alleluia ij
alleluia alle- luia, al-
leluia ij alleluia. ij

Versus.

XXI.

Tenor.

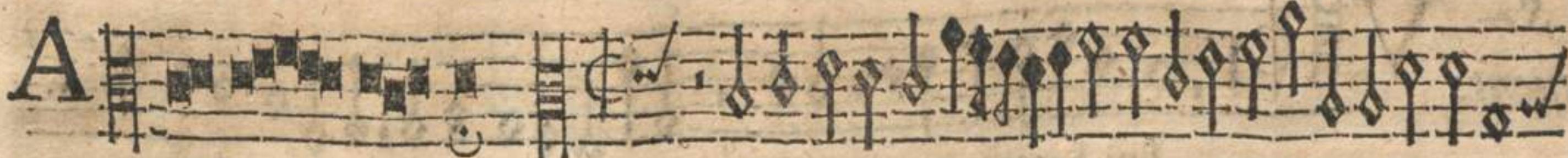


Xurgat Deus & dissipentur inimi- cius.

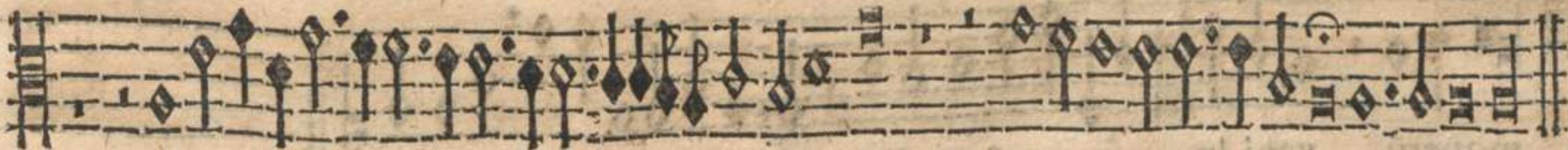
ET fugiāt &



ij qui oderunt eum à faci e eius à facie eius.



Lle- luia, A Lleluia ij alleluia ij



allelu ia alleluia ij allcluia,



E ni sancte Spi ritus replē tuorum corda



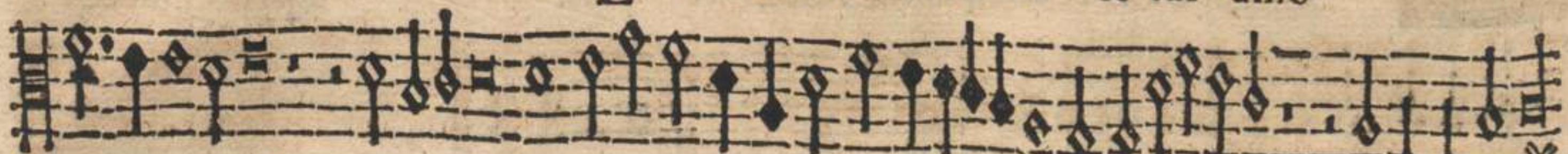
XXII.

Tenor.



fide- lium,

ET tui amo- ris in eis & tui amo-



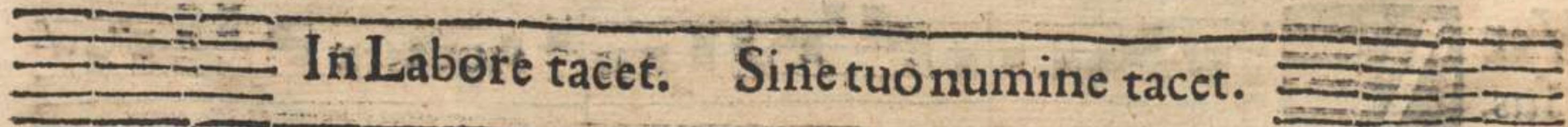
ris in e- is ignē accende ignē accen- de ij ignē accende.*



Eni Pater pau- perū veni veni dator muncrū veni dator



muncrū veni lu- mē cordiū veni ij veni lumē cordiū,



In labore tacet. Sine tuo numine tacet.

Quatuor vocum.

XXIII.
~~xx~~

Tenor.



Musical notation for the Tenor part of the first hymn. The music is written on four-line red staves. The lyrics are:

Leoste qd est ri-
gidū, foue qd est fri-
gidum rege qd est rege
rege quod est deuiū rege ij
rege qd est deuium deuium.



Musical notation for the Tenor part of the second hymn. The music is written on four-line red staves. The lyrics are:

A virtu-
tis me-
ritū da salutis exitum da salutis
exitum da perenne da perenne gaudium
perenne gaudiū.

*Comunio. DVM COMPLEVENTVR habetur in primo libro
meatam SAcTARUM caNTIONUM quinq; & sex Vocum.*

D

SIVI - 115 LI

XXIII.

Tenor.

FERIA SECUNDA POST PENTECOSTEN.

Introitus.

Ibauit
cos.

Ex adipe frumenti cx ij allelu-

ia alle- lulia & de petra mel- le & ij

satura- uit e- os satura- uit cos allelu-

ia alleluia jj alleluia allelu-

ia alle- lulia.

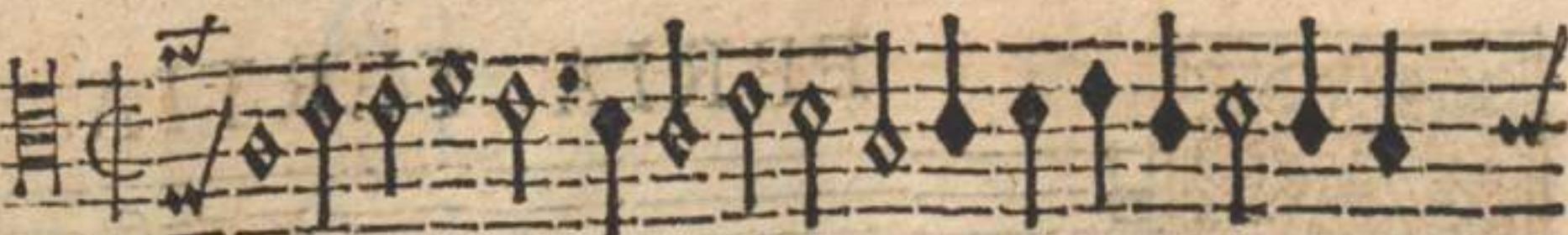
Versus.

XXV.

Tenor.



Xultate Deo adiu-
tori nostro:



I Vbilate De- o la- cob



iubilate Deo Iacob Deo Iacob.

Cómu-
nio.



Pi- ri tus sanctus:

D Ocebit vos alle lu ia



quæcunq; dixerò vobis al- leluia alle lu ia



D ij

FERIA TERTIA. Introitus.



C ci- pite io- cun di- ta- tem.
 Glo- riæ ve-
 stræ ve- stræ al- leluia allelu- ia Grati-
 as agentes Deo alleluia alleluia ij alle- lulia qui vos qui
 vos ad cœlestia regna voca- uit al- le- lu-
 ia ij alleluia ij alleluia ij

The musical notation consists of four staves of Gregorian chant in black square neumes on four-line red staves. The first staff begins with a large initial 'A'. The lyrics are written below each staff, corresponding to the neumes. The text includes Latin words like 'ci-pite', 'io-cundatatem', 'Gloriae', 'vestrae', 'alleluia', 'as agentes Deo', 'alleluia alleluia', 'ij', 'alle-lulia qui vos qui', 'vos ad cœlestia regna voca-uit al-le-lu-', and 'ia ij alleluia ij alleluia ij'.

Versus.

XXVII.

Tenor.



Ten- dite popule meus legem meam:

Incli- nate aurem

vestram in verba oris me-

i, in verba o- ris mei in ij

Alleluia Veni S. Spiritus, ut in die Pentecostes.

Com-
munio.



Piri- tus qui a Patre procedit:

A lle- luia ille

me clarificabit alle luia al le lu ia.

D iiij

In festo Sanctissimæ Trinitatis.

Introitus.



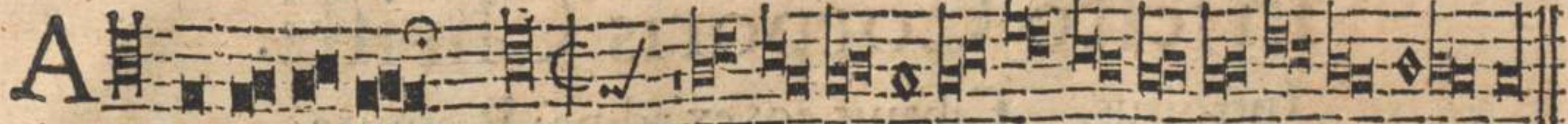
E-ne di-cta sit:
at-q; in di- ui- fa v- ni tas Confite- bi- mur
c-i quia fecit no bi scum mi- se ri cor- diam su-
am.

Ver.
sus



E nedi camus Patrem & filium:

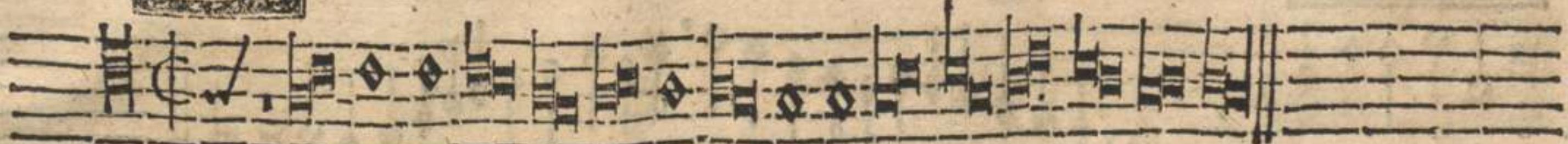
CVm sancto spiritu,



L le lu ia: AL le lu ia.



Ver- fus. B Ene dictus es Domine Dc us Patrū nostrorum:



ET laudabi lis in secu la.



*Communio. BENEDICIMVS DEVM, habetur in primo
libro meorum sacrarum cantionum quinq; & sex Vocum.*

In festo Corporis Christi.

Introitus. Cibauit eos ex adipe: Require
Feria Secunda post Pentecosten.



Lle- luia. A Lleluia ij

alleluia. allelu-

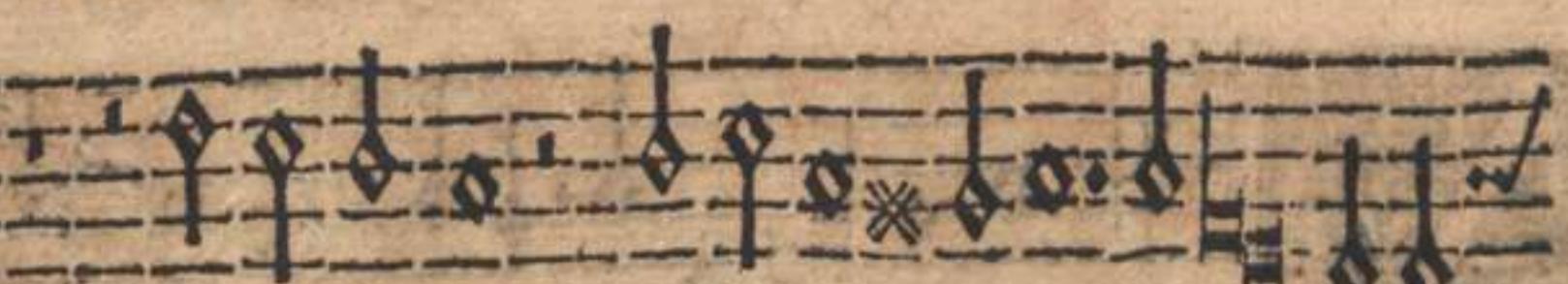
ia ij al. lc: luia.

Ver- fus. C

Aro mea vere est cibus, & Sanguis meus vere est potus,
qui manducat meam carnem & babit meum sanguinem.

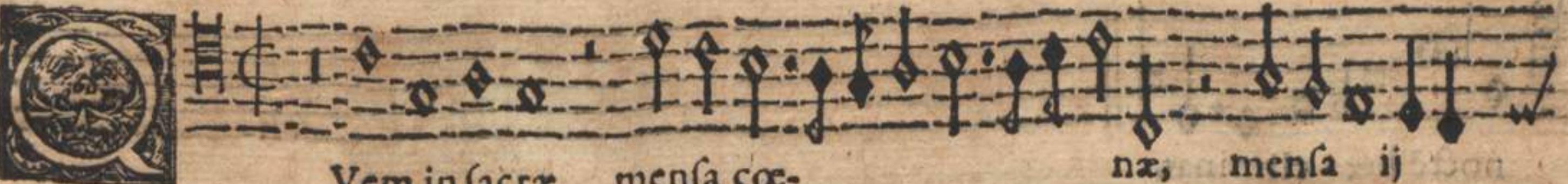
IN me. ma- net ii & ego in co

& e go inc. o ij & ij ij & ego in co ij

Se-
quiet!

Vantū potes tantū gaude quia maior omni laude qui-

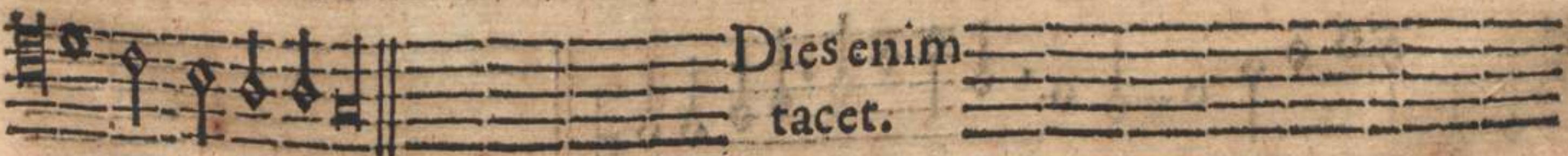
a maior omni laude iij nec laudare sufficit nec ij



Vem in sacra mensa cœ- næ, mensa ij



turbae fratrum iij tonisq turbæ fratrum duodenæ datum da-

Dies enim
tacet.

tum nō ambigitur.

Quatuor vocum.

XXXII.

Tenor.



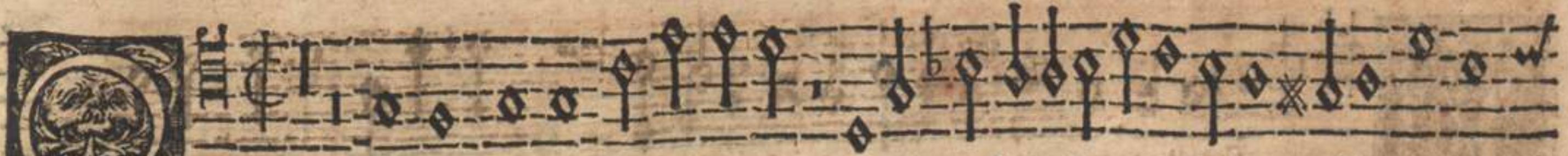
A musical score for four voices. The top line is the Tenor part, starting with a large initial 'V'. The lyrics are: 'Eructatem no- uitas umbrā su- gat veritas umbram fugat'. The second line continues the lyrics: 've- ritas noctem lux noctem lux eliminat noctem lux eliminat'. The third line concludes with 'noctē lux eliminat.' The music is written in a traditional Gregorian chant style with square neumes on four-line red staves.



A continuation of the musical score for four voices. The lyrics begin with 'Odi sa: Panem vinū panē vinum panem vinū in salutis conse-' followed by 'cramus cōsecram⁹ hostiam cōsecramus hostiam.'. The music consists of two lines of Gregorian chant notation with square neumes on four-line red staves.

XXXIII.

Tenor.



videt Vod nō capis qd nō vides animosa ij firmat fides præter



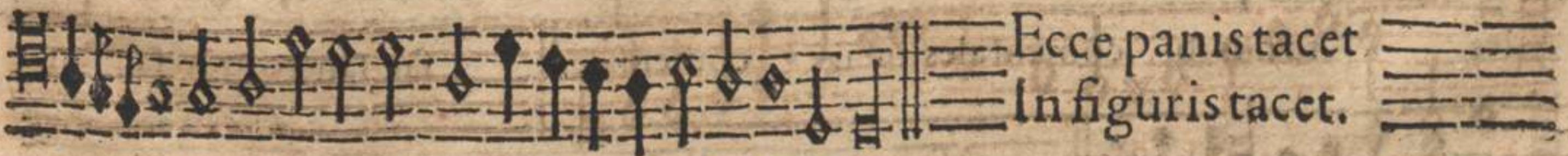
rerū ordinē præter rerū præ: ij ordinem ij præter ij



Caro cib' tacet **E** Racto demū Sacramento ne vacilles sed memēto.



sed memēto tantum es se sub fragmēto quaniū toto tegitur quantū to.



Ecce panis tacet
In figuris tacet.



to tegitur, quantū to.

to tegitur,

E ij

120

121

XXXIII.

Tenor.



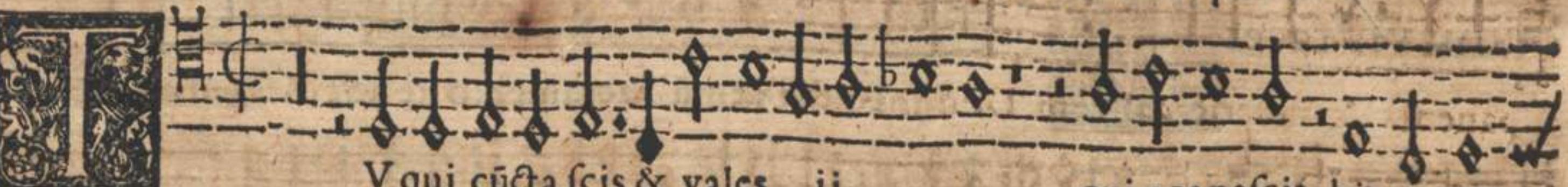
Actus cibus viato.
Cum Isa- ac immola-

rum vere pa-
tur Agnus pas-
nis fili-
chæ depu-

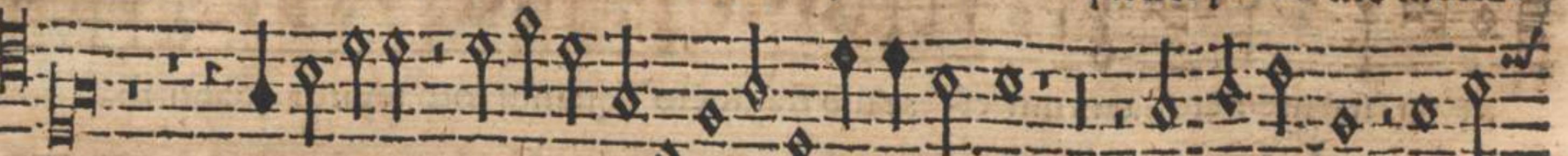


O.
ta-
rū nō mittēdus canibus ij
tur datur māna patribus ij

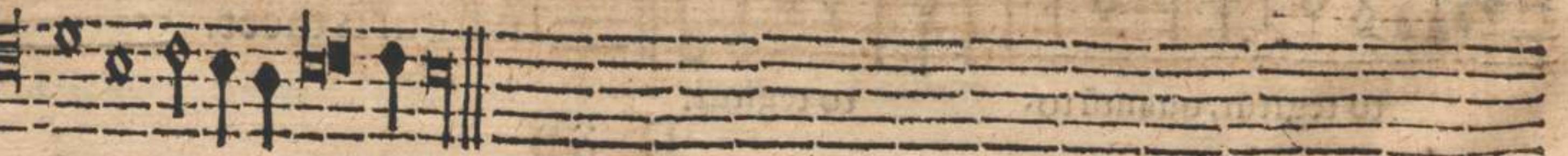
non mittēdus canibus,
datur manna patribus.



V qui cūcta scis & vales ij
qui nos pascis hic morta-



Ics tu nos ibi cōmensales tu ij cōmensales fac sanctorum fac san-



ctorū ci- uium.

Comunio.

XXXV.

Tenor.



Voties
cunq;

M Anduca: Et calicem bibetis mortē Domini annunc-

abitis donec veniat itaq; qui- cunq; itaq; quicunq; māduauerit

pāncm & biberit calicem Domini indigne reus erit corporis & sāguinis domi-

ni al- le. lulia ij al-

Ielulia.

E ij

In festo Sancti Ioannis Baptiste

Introitus.

E Ventre ma-
tris meæ.

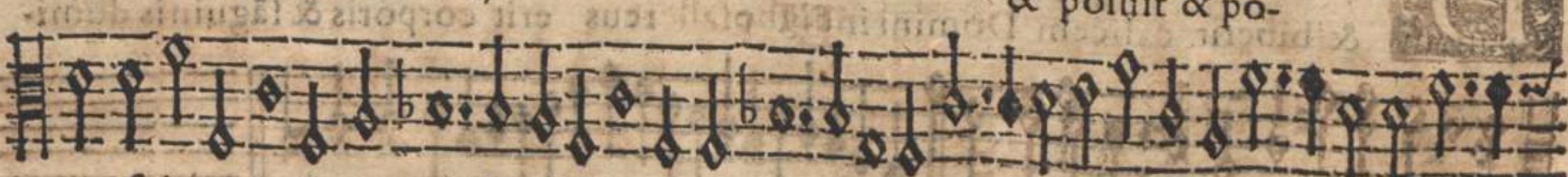
Voca-

uit me Domin⁹ nōmīnē me-



nōmīnē meo ij

& posuit & po-



fuit os meū vt gladium acutū vt ij

vt gladium acutū vt ij vt gladi-



um acutū sub tegumento manus suæ ij

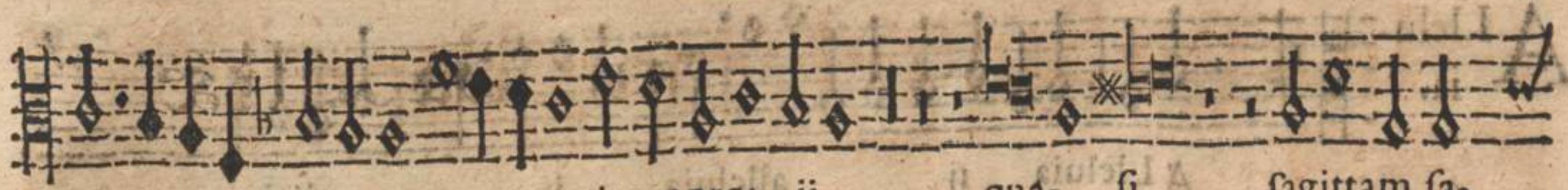
ij sub tegumento manus

ij 3

forte

XXXVII.

Tenor.



Onum est confi-
teri Domino:

ET psallere

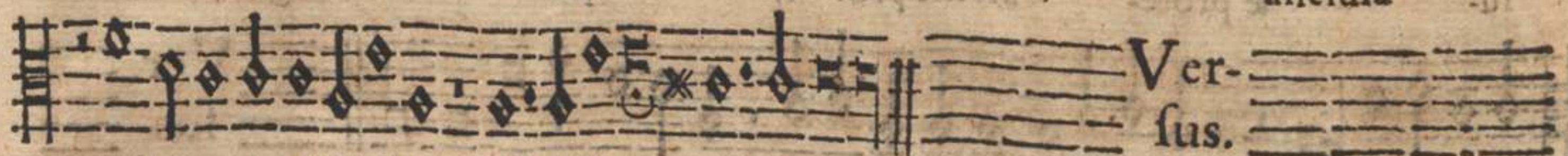
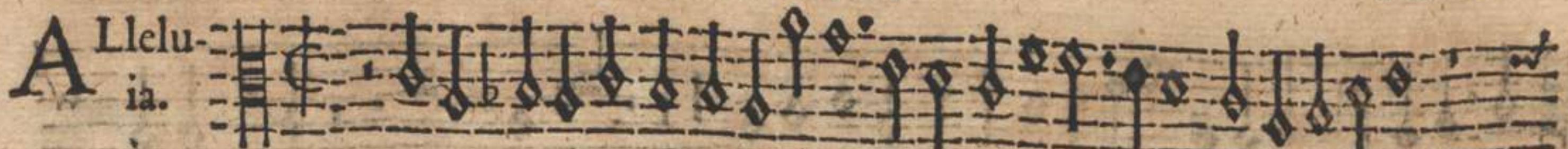
nomini



Sex vocum.

XXXVIII.

Tenor.



Cōmunio.

XXXIX.

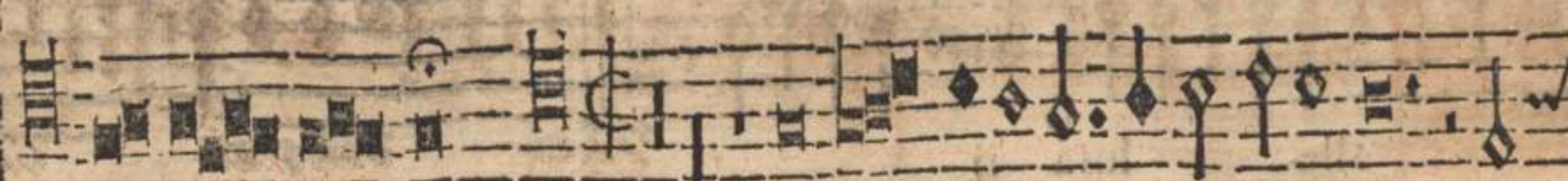
Tenor.



V pu- er propheta altissimi vo- ca- be- ris:

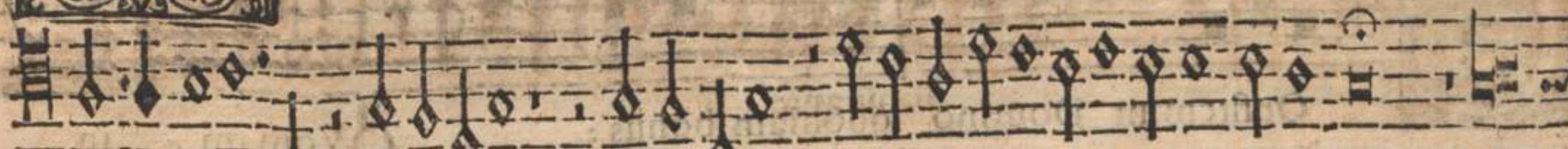


PRæi- bis enim ante fa- ciem Domini vi- as e- ius.



ldi aquam:

EGre- dientem de templo à



latere dextro alleluia

alleluja

ij

allelua

ij

ET

F

omnes ad quos peruenit aqua ista sal- ui facti sunt ij sal- ui facti sunt & dicent al- le- luia Ver. fus- alle- luia ij



Onfitemini Domino quoniam bonus : Q^Voniam in

seculum misericordia eius misericor- dia cius.



Loria patri & filio & Spirī- tui sancto: Sicut erat
 in principio & nunc & semper & in secula seculorum amen ij
 seculo- rum A- mē, seculo- rū Amen.

F I N I S.

FRANCISCI SALE,
Index officiorum Missalium quinq;
& sex vocum in hoc secundo libro continentium.

Resurrectionis D.N. Iesu Chri:
Feriæ secundæ } post Resu:
Feriæ tertiae }
S. Philippi & Iacobi
Ascensionis Christi
Pentecostes
Feriæ secundæ } post Pente:
Fetiæ tertiae }
Sanctissimæ Trinitatis
Corporis Christi
S. Ioannis Baptista

Resurrexi.	folio 1.
Introduxit vos Dominus	vii.
Aqua sapientie.	x.
Clamauerunt ad te.	xiii.
Viri Galilei.	xvii.
Spiritus Domini.	xx.
Cibauit eos.	xxiii.
Accipite iocunditatē.	xxvi.
Benedic̄ta sit S. Trini:	xxviii.
Cibauit eos.	xxx.
De ventre matris.	xxxvi.
Vidi aquam.	xxxix.

Cum Gratia & Priuilegio Cæs: Mai: cū expensis Authoris ad decem annos.
PRAGAE, Excudebat Georgius Nigrinus. M. D. XCIII.