

48.

CANTIONES
ALIQUOT NOVAE, QVAS
VVLGO MOTETAS VOCANT,
QVINQUE VOCIBVS SVMMO STUDIO COM-
POSITAE: QVIBVS ADIVNCTA SVNT OFFICIA
duo, de S. Iohanne Euangelistा, & In-
NOCENTIBVS.

A'

IACOBO MEILANDO GERMANO.

QVINTA VOX.

Cum Gratia & Priuilegio Cæsarea Maiestatis.

FRANCOFVRTI AD MOENVM,

M. D. LXXVI.

Москва. Соколиный Гнездо

IACOBVS MEILANDVS, AETATIS SVAE 34.



*C*oncentus Meilandetuos Iacobesonoros
Miror, queis resonant sydera, terra, mare.
Vincere vix posset viuus te Thracius Orpheus,
Qui frondes mouit, saxa ferasq; Chely.
Viue igitur felix vitæ pars altera nostræ,
Atq; pio cantu fac resonare Polos.

Conradus VVeis, Pat. Francofur. Licent. I. & P. Laurcat.

AA 2

AGOBIA MANIAE, AETATIS SVAE 34.



214. 1600-1700. Incolpi di Vincenzo

CLARISSIMO VIRO, SIGISMVN-
DO FEIERABEND, BIBLIOPOLAE IN INCLYTA
FRANCOFVRTENSIVM REPVB. PRIMARIO, DOMI-
NO & Amico suo colendo, S. P. D.



NON paucas hactenus Cantiones, SIGISMVND E clarissime, partim receptis à sacrosancta Ecclesia cæremonijs, partim honestis bonorum Virorum, qui à Musis non sunt alieni, conuiuijs accommodatas in lucem emisi, nullum sanè alium mi-

E P I S T O L A D E D I C A T O R I A.

Hi præfixum habens scopum, quām vt Spartam meam ornarem, & ijs, qui verè sunt homines, hoc est, ab humanitatis studijs non alieni, inferuirem, adeoq; gratificarer. Quos nequaquam in cassum fusos perijſſe labores (vt cum Poëtaloquar) cùm re ipsa deprehendem, posthac etiam ijsdem non tam insudare, quām & me & alios recreare animum induxi. Itaque & hac vice Sacras aliquot Cantiones, quas principaliter in ipsius D E I Optimi Maximi honorem composui, omnibus ijs, qui Musarum fauent honori, & à nostris studijs non abhorrent, communico. Eas autem tuæ potissimum humanitati, SIGISMUND E Ornatissime, dedicare, & sub clarissimi tui nominis patrocinio invulgus ædere visum est. Nam cùm ab eo tempore, quo primùm in ampliss. vestræ Reipub. gremium me commisi, tuam modis plurimis singularem erga me expertus sim beneficentiam : me nihil vel tua virtute, vel boni viri officio alienum futurum putaui, si publico semperq; victuro monumento animi mei erga te gratitudinem testarer. Planeq; mihi persuadeo, hoc quicquid est muneris & officij minimè tibi ingratum fore.

Cùm enim haec tenus vnicè in id incubueris, vt de Repub. literaria benè merereris, eamq; tua opera & industria, quo ad eius fieri potest, prouheres : Viciissim tibi haud dubiè accepta erunt bonorum virorum studia, quibus suæ erga te gratitudinis ad posteros etiam laudissima transmittunt testimonia.

Quapropter ea, quam tibi insitam esse hucusq; cognoui, humanitate hasce Compositio-
nes Musicas tibi & honoris & debitæ gratitudinis ergò dicatas suscipe, & quo cœpisti studio
devniuerso Musarum cœtu bene mereri perge. Id tibi tuisq; in nunquam interituram ce-
det gloriam. Vale, measque Musas tuo dignare patrocinio, Francofurti Calendis Aprilis,
Anno CIC. IC. LXXVI.

Jacobus Meilandus.

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DE S. IOHANNE EVANGELISTA.

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DE INNOCENTIBVS.

XVI.	<i>Responsum.</i>	2. <i>Tenor.</i>	XVII.	<i>Introitus.</i>	2. <i>Tenor.</i>
	<i>Versus.</i>			<i>Versus.</i>	
	<i>Gloria patri.</i>		XVIII.	<i>Alleluia.</i>	2. <i>Tenor.</i>
			XIX.	<i>Prosa.</i>	2. <i>Tenor.</i>
				Quàm	

Jacob.Meilandus.

I.

QVINTA VOX.



Vàm pulchra es, q. ij. & quàm decora charis sima cha. in
de li tijs, sta tu ra tu a af simi lata est palmæ, & v bera tua bo-
tris, dixi, Ascen dam in palmam, ascendam & apprehendam, & ij.
fructus eius, f. ij. fructus, fructus eius, & e runt, & ij. v beratu a sic-
ut botrivi neæ, si ij. & odor oris tu i, sic ut odor si. ij. ma-

Jacob. Meilandus.

QVINTA VOX.

lorum, guttatum sicut vinum op timum, si. dignum dilecto

dignum dilectio

me o, ad potandum, ad ij. ad ru minandū, ad ij. ad rumi-

nandum, ij. ruminandum la bijs & dentibus, & ij. & dentibus, &

ij. il li us.

B B

Iacob. Meilandus.

II.

QVINTA VOX.



Cce ij. pe tit Catharina su i dulcissi masij.

su.

i dulcissi maSponsi ba si a, b. Iohannis, Iu bi la tolle Venus, Iu bi-

la, I. Si stra, Ly

ræ, Psal teria, Tympana, T. Chordæ, Pi-

c ri dum, Pie ridum resonent, P, ij.

tecta peral ta cho ri, Iu bi-

la quisquis ades iactans, dic, dic, d. Fey er aben di, F, ij.

Vi uite Ne stor i-

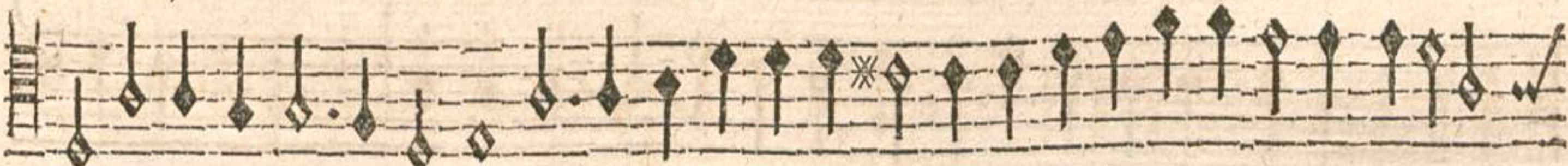
Iacob. Meilandus.

QVINTA Vox.



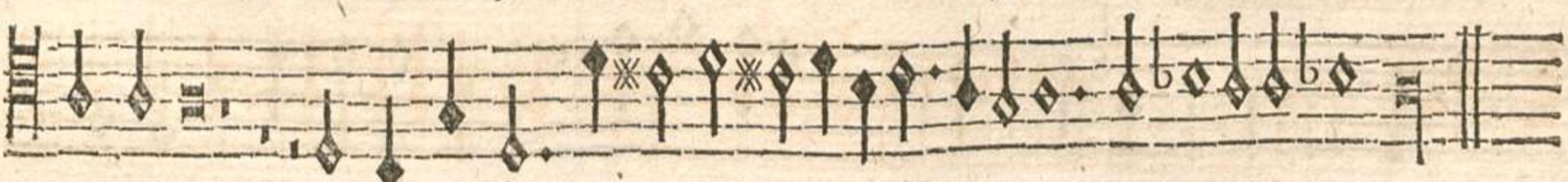
os, Vi. ij.

Vi ui te Nesto ri os, & Ca tha ri nadi es, & C. ij.



& Ca tha ri na di es, Vi ui te Ne stori os V. ij.

Vi uite Ne-



sto ri os, & Catha ri na di es, & ij.

Catharina di es.

Iacob. Meilandus.

III.

QVINTA VOX.



A musical score for five voices, written on five staves. The music uses a system of dots and dashes for pitch and rhythm, typical of early printed music notation. The lyrics are written below each staff in Latin. The first staff begins with a large decorative initial 'G'. The lyrics are as follows:

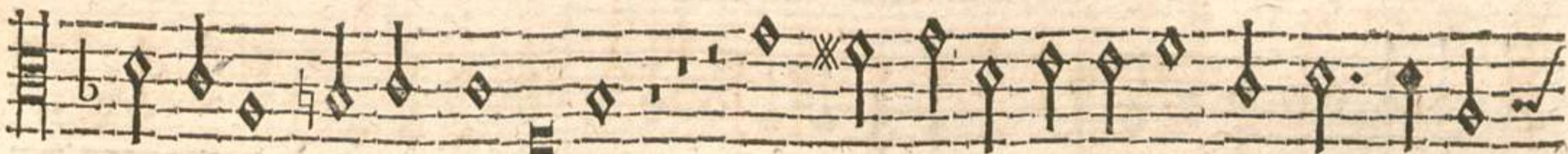
Gosum Ego sum resur re cti o & vi ta, & vi ta, Qui
cre dit in me, Qui credit in me, non mori e tur non mori e tur in a-
ternum, in a ternum, in a ternum. Ego credi di, E go cre di di, qui a-
quia tu es Christus fi li us DEI DEI vi ui, Qui in hūc mūdū veni-
sti, Qui in hunc mundū veni- sti, pecca tores, saluos fa-

Jacob. Meilandus.

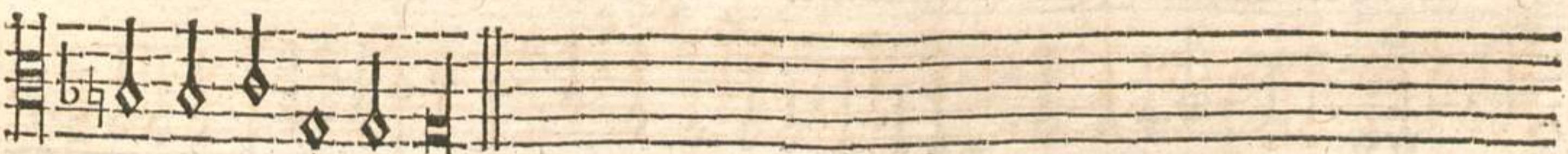
QVINTA VOX.



ce re, sal uosfa ce re, Qui in hunc mundū ve ni sti, Qui in hunc mun-



dum ve ni sti, pec ca to res fal uosfa ce re, sal uosfa ce re, sal uos fa ce-



re, sal uos. ij.

Iacob.Meilandus.

III.

QVINTA VOX.



di te, Edi te,E di te, Edite cla ri sona noua cant-

ca voce Camoenæ,Quæ re ferant,rc.

laudes clare Ficharde, cla. ij.

clare Fichardet u

as.Ovi uas pa triæ, Ovi.ij.

decus & ve nera bile lu men,O

& Pie rij gloria vi ua chori,O

& Pie rij gloria vi ua chori glo ria vi ua chori Sal ue de-

Jacob. Mcilandus.

QVINTA VOX.



li ti & Mu sa rum, M. ij. & splendida fama, & ij. Sal ue & Mei-



landi vi ue Ficharde memor, V. ij & splendi da fa ma



Salue & Meilandi, M. ij. viue Ficharde me mor Fich. ij.



Jacob.Meilandus.

V.

QVINTA Vox.



A musical score for five voices, specifically the Quinta Vox (fifth voice). The music is written on five staves, each with a different clef (B-flat, C, B-flat, B-flat, B-flat) and a common time signature. The lyrics are written below the notes. The first staff begins with a large decorative initial 'P'. The lyrics are as follows:

Ar uu lus na tus est na tus est nobis, & fi li us datus
est no bis,& fa ctus,& ij. est principatus super hume-
rum e ius,& vo cabi tur,ij. voca bi tur,& voca bi-
tur,& ij. nomen e ius admira bilis, DE-
vs,fortis,pa terfutu ri se cu li,p,ij. princeps pa-

Iacob. Meilandus.

QVINTA VOX.

A handwritten musical score for five voices. The music is written on five staves, each with a key signature of one flat (B-flat). The vocal parts are labeled from left to right: Bassus, Tercus, Altus, Tenor, and Quinta Vox (Soprano). The lyrics are written below the notes. The score consists of four systems of music. The first system ends with a double bar line and repeat dots above the staff. The second system begins with a bass note followed by a fermata. The third system ends with a double bar line and repeat dots above the staff. The fourth system ends with a final double bar line and repeat dots above the staff, followed by a large 'C C' at the bottom right.

cis, prin. ij. princeps pacis, Multiplicabitur ij. Multiplicabit ij.

Multiplicabit eius imperium & pacis nō erit finis, non ij, nō erit

fi nis, erit fi nis, Alleluia ij. Alle lu ia ij. Al leluia ij.

Alleluia ij. Alleluia ij. Alleluia ij.

Alleluia ij. Alle lu ia.

C C

Jacob. Meilandus.

VI QVINTA Vox.



Isquirant - a li j Dis. ij.

si bi remque de cusq; per

ar tes, Quas solers va ri as mōstrat At lanti a des, Quas solers vari as monstrat

At lanti a des. Sed tibi Sigismun de, Sig. ij.

placet di ui nus A pol-

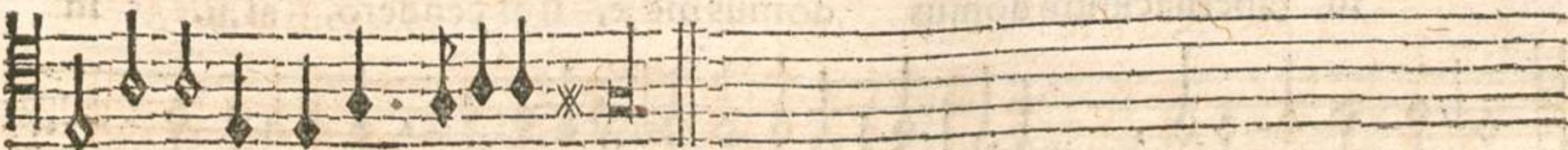
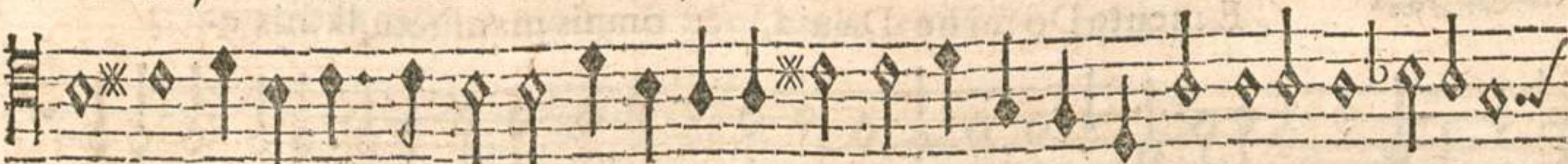
lo, Qui docet Qui ij. haud dubi am haud ij. laudis in i revi am. Hinc

pe prosc qui tur, Hinc ij.

laeto Germania plausu, Et ti bi sancta hi la-

Jacob. Meilandus.

QVINTA Vox.



CC 2

Jacob.Meilandus.

VII.

QVINTA VOX.



E mento Do mine Da uid, & omnis mansuetudi nis e-

ius. Si cut iurauit Do mino, votum vouit DEO Ia cob. Si in troi e ro, Sij.

in tabernaculum domus domus me æ, si ascendero, as.ij. in

le etum strati me i. Si de dero, Si ij. Side de ro, dede ro somnum

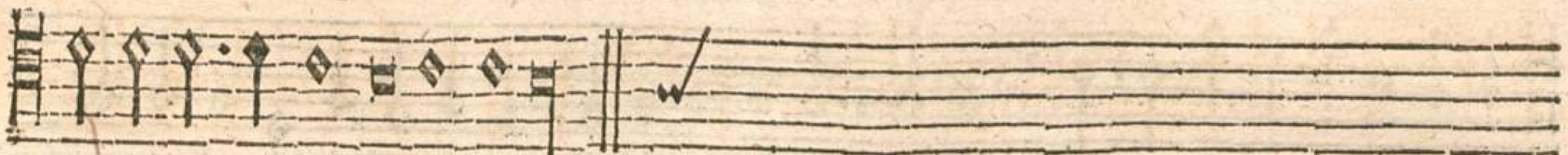
o culis me is, & pal pebris & ij. me is dor mitati onem. Et requiem

Jacob. Meilandus.

QVINTA vox.



temporibus meis, do nec in ueni am lo cum Do mino, lo. ij.



ta ber na cu lum DEO Jacob.

Secundapars.

Quatuor.

QVINTA VOX.



Cce au di uimuse am in Ephrata, in uenimuse am,in ij.

in ue ni muse am incampis sylua. Intro i bi musin ta ber-

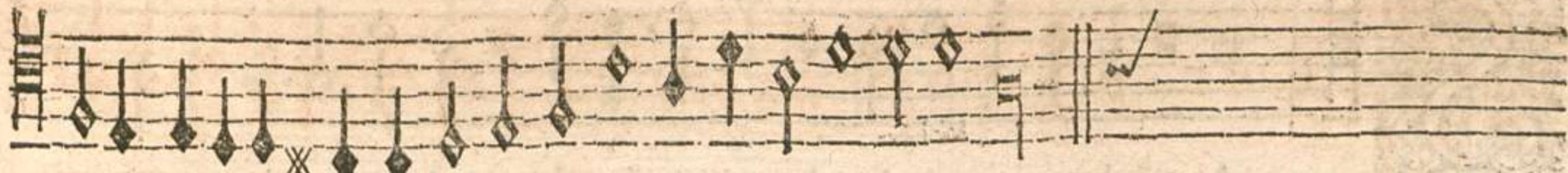
na cu lume ius, ado ra bimus in lo co, vbi, vbi ste terunt pe des

e ius. Sur ge Do mi ne in re quiem tu am,tu

& ar ca ar ca sancti fi cati o nis tu x, sancti fi ca ti-

Jacob. Meilandus.

QvINTA Vox.



onis, sanctifi cati o nis, san.ij.

tu x.

Tertia pars.

QVINTA VOX.



A cerdotes tu i in du an tur in du an tur in du an tur,in-
 du an tur in du an tur iu sti ti a, & san ctii ex ul tent,ex-
 ul tent, ex ul tent. Propter Dauid pu e rūm tu um,
 non a uertas fa ci em Chri sti tu i, non a uertas fa ci em Christi tu-
 i. Iu rauit Dominus Dauid ve ri ta tem, & non frustrabi-

 The musical score consists of five staves of music. The first staff begins with a large decorative initial 'S'. The notes are represented by black diamond shapes of various sizes on a four-line staff system. The second staff starts with a 'C' and continues the musical line. The third staff starts with a 'B' and the fourth with a 'D'. The fifth staff ends with a 'G'. Measures are separated by vertical bar lines, and some notes have stems pointing up or down. There are also rests indicated by short horizontal dashes.

Iacob.Meilandus.

QVINTA Vox.



tur e um, Defructuij. ventris tui ponam super sedem tu-



am, super sedem tu am, su per sedem tu am.

DD

Jacob, Meilandus.

VIII.

QVINTA VOX.

C A N T I O

IN GRATIAM ILLVSTRISS. PRINCIPIS AC DO-
*mini, Domini Gulielmi Landgrauij Hassiae, Comitis in Cazenehogen/Dieß/
Siegenhain & Nidda/rc. composita.*



N clyta magnanimi, mag. so boles Gv LIELME Gv.



PHILIPPI, PHI. O & præsi dium dulce de cufq; me um. Tu



re gis Tu re gis im peri o populos, tu dogmata Christi Chri-



sti, tu dogmata, ij. dog. Christi Af scris at q; ar-

Jacob. Meilandus.

QVINTA VOX.



tes li te ru las q; foues. lit. ij.

Tu Solis cursus & luci da syde-



ra cœli, Fixisti ingenio non abi tura nō ab. abi tu ranō ab. tu o.



Sal ue ô ô HASSI A CAE HAS.

fax IL LVSTRISSIMA ter rx,



Ae ter numq;

æ uo, Ae ter.

Aeternumq; æuo sospes v-



troq; va

le sospes vtroq; vale,sospes v-

tro q; va le.
DD 2

Jacob.Meilandus.

IX.

QVINTA Vox.



Alue Musa rum cultor Suicarde Suicarde Iohānes, Suicarde Iohan-

nes, A Cronbergi a cis nobile stemma trahens. Qui Latio re diens sacras non

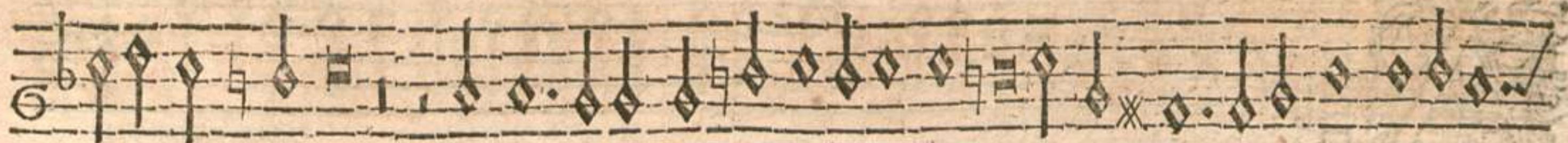
desfinis artes. Qui La ti o re diens sacras non de si nis ar tes Mi ra-

ri, ve ras nobi li tatis opes, nobilitatis o pes, no. ij. Vi-

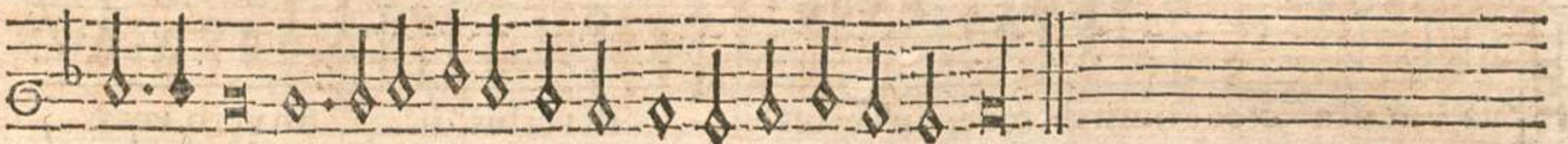
ue diu felix, fronte serena Meilandi harmoni cis car mi na carmi-

Iacob. Meilandus.

QVINTA VOX.



na texta modis, acsus cipe fronte serena Meilandi har monicis harmonicis



car mi na car mina texta modis, carmina texta modis.

DD 3

Jacobus Meilandus.

X.

QVINTA Vox.



A single-line musical staff with square neumes. The lyrics are written below the staff in two columns. The first column contains 'Vlam ij. Aulā q se queris qui ij.' and 'a om nia crede omnia crede, in verbis ij.'. The second column contains 'q se queris nō omnib. omni-' and 'in verbis ij. in verbis ij. in verb. verax'. The third column contains 'c sto, ta cenda ij.' and 'ta cenda ij. si le. In verbis ij. In verbis ij.'. The fourth column contains 'in verbis ve raxe sto ta cen da, ta cenda,' and 'ta cenda ij. si le'.

Jacob. Meilandus.

XI.

QVINTA Vox.



A single-line musical staff with square neumes. The lyrics are written below the staff in three columns. The first column contains 'Euge li o ij.' and 'tus gratāte Minerua, Ioannes ij.'. The second column contains 'Heugelio ij.' and 'si milis ij.'. The third column contains 'ge nitore fa-' and 'si mi lis ni ti tur essepa-'.

Jacob.Meilandus.

QVINTA VOX

tri.Nā colit colit in ge nu as velu ti pa ter an tē Camōenas
velu ti pa ter an tē Camōenas, Principibus q; placet si cut & il le viris.
Gaude Gaude Gaude Gaude ij ij. Gaude Gaudei gitur
ve ne rande se nex,ti bi fa mati bi fa ma pa-
ra ta est, pa ra ta est pa ra ta est Ne sci a per na tum perna-
tū pernatū p na tum natū viuaq; scripta vi ij. mori, viuaq; scripta mo ri,

Jacob.Meilandus.

XII. QVINTA Vox.

De S. Io-
han. Eu-
angelista



RESPONSORIUM.

Ox to ni tru i, Voxij. tui tonitru-

i, to.ij. vox to ni tru i tu i Deus tu i Deus in ro-

ta ij. Io han nes Io hannes est E uangeli sta est ij.

Evangeli sta mudi per ambitum per ij. per ij. prædicans lumē præ.ij.

præ.ij. coelicum, qui triūphās, q ij. qui ij. triūph. Romæ ij.

Jacob. Mçilandus.

QVINTA VOX.



V Icto ij. Senatu cū Cæsare ij. cū Cæsare virgi ne o corpore



corpore tripudiat tripu di at in igne in igne.



G Lo ri a Pa tri Patri & Fili o, & Fi. & Fi li o, & Spir-



tu i sancto, & Spiritu i Spi ri tu i sancto, si cut e rat sic. in prin ci pi o



in principio.

EE

Jacob. Meilandus.

XIII.

QVINTA VOX.

De S. Io-
han. Eu-
angelista
INTROITVS.



peru it os e ius, os cius, & impleuit im-

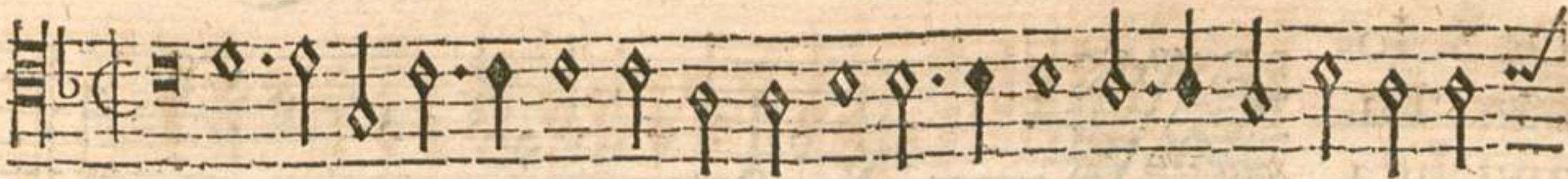
pleuit, & impleuit, & imple uit impleuit e um cum Do minus spiri tu

spiri tu fa pien ti & sa pi en ti &, & intellectus, & intel-

lect. intellect, & intellect, stola glo ri & induit in duit cum, in duit cum.

Iacob. Meilandus.

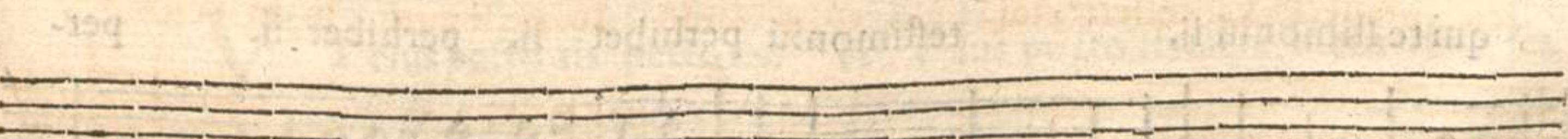
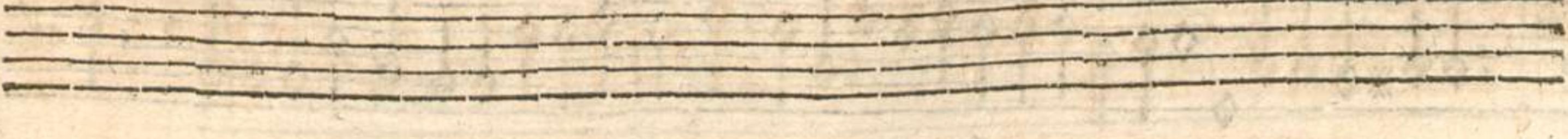
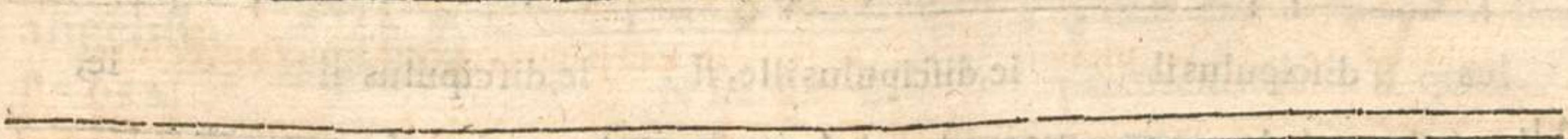
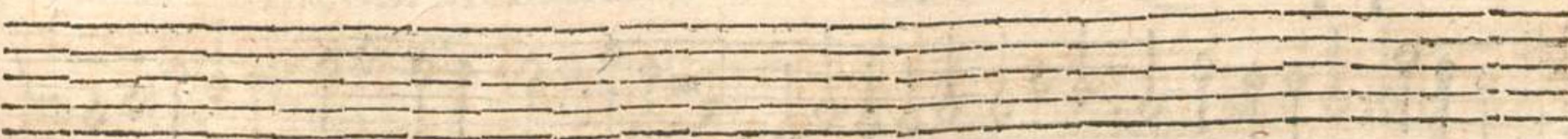
QVINTA VOX.



E T psal le re psal le re & psalle re no mi ni no mi ni tu o al-



tissime altissime.



EE 3

Jacob. Meilandus.

XIII.

QVINTA VOX.

De S. Io-
han. Eu-
angelista
ALLELVIA.



L le lulia ij. Alleluia ij.

H Ic est disci pulus disci, est discipulus discipulus discipu-

lus discipulus il le, discipulus ille, il le, discipulus il le,

qui te stimoniū ij. testimoniu perhibet ij. perhibet ij. per-

hibet perhibet

de his, de his & scim⁹ & scim⁹ scim⁹, & scim⁹, quia qui a

Iacob. Meilandus.

QVINTA Vox.

Verum quia verum verum est te sti moni um testi monium e iuste
sti monium te stimo ni um cius, te sti monium e ius.

Iacob. Meilandus.

XV.

QVINTA Vox.

De S. Io-
han. Eu-
angelista
PROSA.



N na ui ij. parentem liquisti li quisti.

V T eius pecto ris pectoris, vt e ius pe cto ris sacra meru if ses
fluen ta ij. fluen ta pota re o poota re.

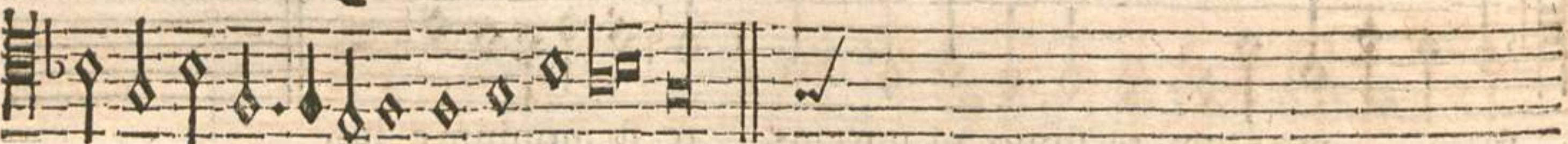
Iacob. Meilandus.

QVINTA Vox.

Quatuor.



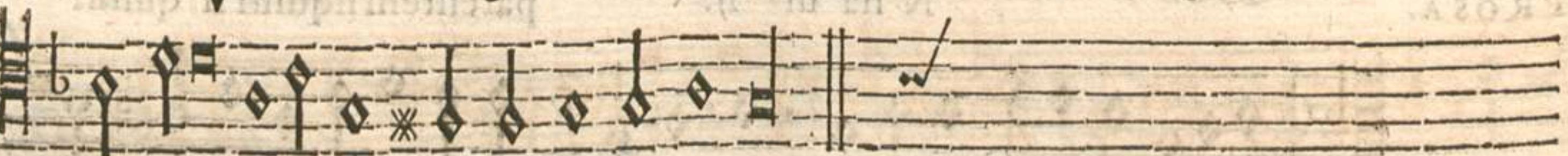
Q Væſolum sanctis in vi ta credi tur contuen da ij.



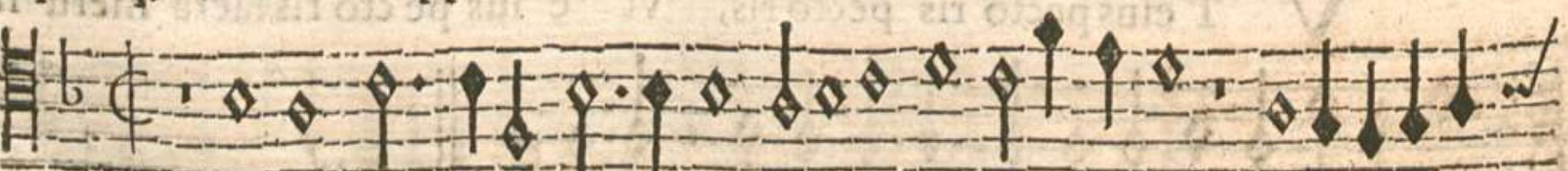
contuenda es ſe peren ni.



V t virgo virginem serua res virgi nem fer ua-



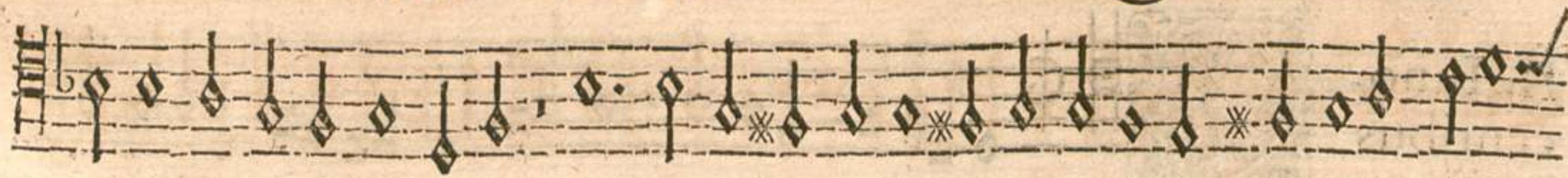
res atq; at q; cu ram ſuppe di ta res.



I Dem mortu os mortu os fuscitas fuscitas atq;

Jacob. Meilandus.

QVINTA VOX.



Ie su nomi ne Ie su Ie su no mi ne no mine ve nenum venenum forte



forte vincis vincis vincis.



T V nos Christe ij. nos Christe preci bus preci bus



a pud patrem patrem apud patrem patrem semper cōmenda commēda



commen da. on a mā in q. s i in q. and in in q.

Iacob. Meilandus.

XVI.

QVINTA VOX.

DeInno-
centibus
RESPONSO-
RIVM.



En tum ij. ij. centum ij. quadraginta qua-



draginta

quag.

quadragintaqua tu or ij.



ij. quag. mil li a

milli a milli a.



H I emptisunt ij. hi em bpti sunt ij.

ex



ho mi ni bus pri mi ti x pri mi ti x De o De o & Ag no & in

Iacobus Meilandus.

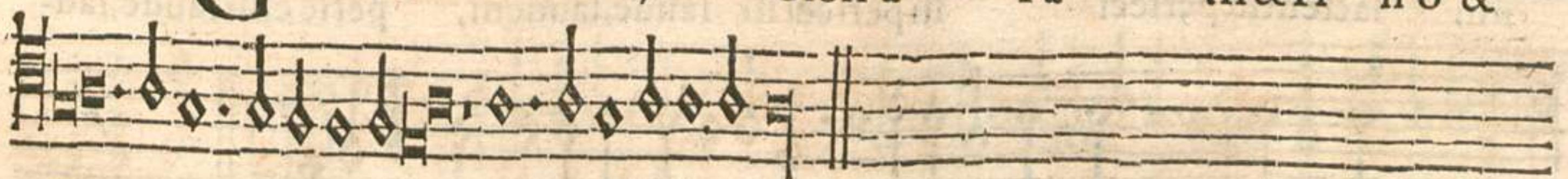
QVINTA vox.



ore in ore ipsorum nō est inuentū inuentum mēdaciū ij. mendacium.



Glo ri a ij. Glori a Pa tri & Fi li o &



Fi li o, & Spiritu i & Spiritu i sancto.

Jacob. Meilandus.

XVII.

QVINTA VOX.

De Inno-
centibus
INTROITVS.



N fan tium ij. Deus & lacten ti

um lactentis perfeci sti perfeci sti laudē, laudem, perfe cisti laudē, lau-

dē, propter in i mi cos propter in imi cos in imicos in i mi cos tuos.

Q Vām admirabile est nomen tuum in v niuersa terra, in

v niuersa ter ra.

Jacob. Meilandus.

XVIII.

QVINTA VOX.

De Inno-
centibus.
ALLELVIA.



L le lu ia, Alle lu ia ij. Alleluia

ij.

Al le lu ia.

T Emartyrū marty rū, Te martyrū, Temar-

tyrū Temar. Temar. marty rū, cā didat' cā didatus candidatus ij.

laudat cā didat' laudat lau, exer citus exer cītus exercitus ij. Do-

mine, Domine, Do

mine Domine

Do. Do

mine ij.

ij.

FF 2

Jacob.Meilandus.

XIX.

QVINTA vox.

De Inno-
centibus.
PROSA.



A mula tu ij. famula tu ij. cuius om-



nis competit sexus & ætas, ij. & ætas, & ætas.



L Icet necdū potuerunt ij. necdū potuerūt linguula, cf-



fu si o ne cf. ta mē te Christe su i su i sanguini s preconati sunt.

Iacob. Meilandus.

QVINTA VOX.



V Da pusilli vda pu sil li v da pu sil li quem gena mi se-

ret ij.

& in no centis in nocentis.

QVANTAM VAGIENS TACET.



E T con fesso rum con fesso rum ij. in signes gemmulæ in



sig nes gem mu læ sanctorum sanctorum.

Jacob. Meilandus.

QVINTA Vox.

C Ha ri fi li o li ij. chari fi li o li dulces pu-
si o li pu si o li in Deo in Deo quiesci te.

P Ro se se matu ra ij. pro se se matura ij.

tamplaci dus ij. ex au di ens ij. ex au di ens.

F I N I S.

VOL
W
ulco
CAT
pt

IMPRESSVM FRANCO FVRTI
AD MOENVM, APVD GEORGIVM
CORVINVM ET SIGISMUNDVM
Feyerabend.



M. D. LXXVI.