

Mus. W

71

( 6 )



*secundum tuū p̄ceptiū dū mēmō q̄d fūtū nō  
rēstāt̄ mēr  
lūt̄ vōlūnū iū*

**XXXVII.** *Autem legi  
timo locum patet in inferni  
civitate resuas omnesque ab eo i-  
terceptari simulacione et  
miseriis erupimus*

l'pli inferno dicitur. Oleo non annuntiatur. ad soli or et omnia e. e. et ceteris. exco. i. d. per hinc reuo. l. s. q. d. mille mo. aut. r. n. p. l. e. r. n. a. c. v. i. i. m. a. b. d. o. m. u. t. e. c. u. o. q. d. c. d. m. m. p. f. s. t. e. d. c. d. s. a. l. f. a. c. i. t. e. c. d. i. l. s. c. n. l. f. a. t. i. l. o. . c. p.

**S**o p o p r i o v r ö d a c u  
d u n k e r q u i s s i l  
n i n n o n i e n m o r i  
a t o n s p u n n o  
q o i b . p r o m a  
l o q u i l c a n d a n t  
c e n t o f o r t e c i r e  
n e l m i . a l . c i n p o

*N'è speciale, i qua  
i' d Sma'm stece  
i'registrati qua in  
di castello possa  
nre, q' ille no junt  
quelli q' faccio.*

*Amore quale  
in cui q' soia si-  
tuò.*

4. *Catolaccus*.

•.d'adunio. i. 4 p.  
•.t. i. 1-5 c. en m. o.  
•.m. e. q. n. o. p. t. u. c. l.  
•.l. o. q. p. u. l. a. p. l.  
•.e. q. u. m. t. o. q.  
•.c. t. m. a. r. t. s. f. a.  
•.f. a. c. e. r. t. e. m. p. u.

**tempo.** *i. & x.*  
ut p[ro]p[ter] d[icitu]r  
tempo. *i. secundum*  
naturam ut ostendit  
intelligo se me esse  
in coniunctione.

*Exhibit 1*

# Bassus Continui R 68

B. Exequiis probabilitate  
et paucimuriam fomenterbu-  
lant ac p. multa nescitio mo-  
re multo se p. vnt. dñi. cinc-  
tine c. s. t.

**D.** *S*icut obmolamini con-  
tubum ad omnia enim  
ne non possit. *I*s ait qui p-  
roficiuntur in rebus uito  
mox curieo quod intendat et  
cognitionis ac potius spem  
metumque actionem mi-  
nusat. *U*nus tangere qui dili-  
cipientur. *A*d hanc scicai

et nuptis luci cupiditate; ad  
ut puer; puer qui camina  
nus puer; allegoriam; et si  
in scia insinuat; id quod atque que-  
minas eob ut in camina  
moxemant et curiosum quoniam  
admodum nimis forte debeat et

cunctis uniti placuisse.  
natur. Suntio constitutum  
per minime videlicet caput  
cuius punitate solutio  
cum am. cum qui facit

**E**cce in die misericordie regnum dei  
erit regnum eius in eternum.

monem⁹ in familiā affut⁹  
et manifest⁹ sum⁹.

2. Domini heretorum  
quoniam cuicuri pscro  
nem c'plicatum eo no  
mne q' ac iter uare p'  
complum id uerum per  
se ueretur habuisse etiam

**G. FEDER. AUGUSTUS.**  
Imaginatur et  
dimidiat. ex  
dimidio. Ite recipere et iur  
mox non erat. Et si ipso. sicut  
tanob ambi. sed. et ceterum  
qui erat quod non ante accaret.  
Et ceterum. sed. et ceterum. sed. et ceterum.

MELISMATA SACRA,  
DEO TER OPT. MAX.  
PUBLICOq; BONO, MUSICIS MO-  
dulis, binis, ternis, quaternis & quinis,  
cum BASSO continuo, Organo  
applicato, adaptata,

*Studio*  
**JOHANNIS WERLINI**, Oetin-  
gensis, Schol. Lat. Lindaviensis Præcept.  
Class. & Chor. Music. Directoris.

Bassus continuus.

NORIBERGÆ,  
Typis & sumptibus JEREMIÆ DÜMLERI.  
ANNO  
M. D. C. XLIV.



Wiss. W 71 (6)



PER QUAM ILLUSTRI AC GE-  
NEROSISSIMO DOMINO,

DN. JOACHIMO ERNESTO,  
COMITI OETINGENSI, &c.

*Domino meo Clementissimo.*



Or, & tanta, DEI Ter Optimi

Max. in nos extant beneficia: ut parem, benignissimo gratiam referre, nemo queat. Hinc sancti homines, non devotâ duntaxat mente, ac verbis simplicibus: verum etiam musicè exornatis vocibus, ac organis, Divino Evergetæ cantica modulati sunt. Ex quâ primorum Patrum pietate, & doctrinâ, Musicam, honestiores quoque gentes, acceperunt: &, quamlibet amissâ veri Dei cognitione, retinuerunt.

Orpheus, circa Debóra tempora, Deos, & in his unum (*ἄγνωστον, scilicet Actor. 17.*) supremum Deum, Citharæ suæ hymnis celebrare cepit. Postea, Homerus, Callimachus, Pindarus, alii, Musas suas, Diis *λεγόμενοι*, Cantatrices exhibuerunt.

Nostris etiam Veteres, referente Tacito, Germani, Carnibus antiquis, Patrem suum Tuisconem, tanquam Deum celebrarunt. Quæ Christiana jam pridem, piè facta consuetudo, nechodie defecit, in Germaniæ Templis, Scholis, Ædibus: quæ, Divinam Majestatem, musicâ lau-

de creberimè ferunt: ac in calamitatibus, adjutricem invocant.

In his Musicis, & ego, quamvis omnium minimus, nomen professus, Divinæ gloriæ, ac Ecclesiæ devotioni adornatas, hasce Cantilenas, perquām Illustri Tuæ Clementiæ consecro, & commendo: partim, quia à generosæ memoriæ Patre Tuo, Domino olim meo Clementissimo, secundum Deum, Patriæ, Religionis, & Scholæ beneficia habui: ac Tuæ ipsius erga me Clementiæ, quam præstare possum maximam gratitudinem debedo. Partim, eò, Tuæ Generositati, tenue hoc Scriptum dedico, quò, quam ex se se non habet lucem gratiæ, à Nominis Tui splendore mutetur.

Accipeigitur, Generosissime Domine Comes, ac Clementiæ Tuæ fove, tum has pagellas, tum earum Authorem. Qui, vicissim ex animo precatur: ut Altissimus Tuam Generositatem amare perget: Illam, atque Illius Filiolos, generosi Stemmati frondes florentissimas conservet: ac omnigenæ felicitatis fructibus amplificet. Et tandem, Vos coronatis in Apocalypf. 4. & 5. Seminibus Citharædis adjungat. Dabat Lindavia, 25. Sept. Anno 1644.

## Perquām Illustri Tuæ Clementiæ

Subiectissimus

JOHANNES WERLIN.

## Ad Dn. Johannem Werlinum, Musicum præstantissimum.

I.

 Saides olim resonabat dulce melisma  
Saul cùm horrendo dæmone pressus erat.  
Hinc externatus, sensit mox dulce levamen:  
Plutonem tetricum Mulca dìa fugat.

O quām fert suavem fructum Symphonia sacra,  
Jure igitur cunctis per placet usque Piis,  
Macte ergò pietate tua, velut alter Arion  
Qui vivis modulis anxia corda animas.

Georgius Herrenschmidt, Eccl. Orthodoxus, qua  
Oetinga colligunt, Pastor & Comitatus Superintendens.

II.

A Onidum splendor, radians virtutis ocelle  
Werlin, pars animæ dimidiata mea.  
Attrahit ut Magnes vicini pondera ferri:  
Sic tua me pietas attrahit atq. melos.  
Impiger in lucem divulgas Cantica sacra;  
Cantica dulcioris ex modulanda tonis.  
Cantica, quæ cecinisse rear Heliconis alumnos,  
Canticagratæ D E O; Cantica gratapiis.  
Perge bonis avibus, quò trahit Enthaus ardor,  
Orpheus sic alter; alter Arion eris.  
Pallentes morbi fugiant, mors astrarecedat:  
Sicq. perennabunt gloria, fama, decus.

f.

Jacobus Eberhardus Hermannus, Ec-  
clesiæ Oeting. Evangel. Diacon

AAA;

III. Europa

### III.

**E**uropa hospitium quondam virtutis & artis  
Sedes, nunc Campus Martius usque eluet.  
Sanguine civili, quo campi urbesque madescunt,  
Decolor atq; Albis, Rhenus & Ister eunt.  
Exiguus toto locus est vix Orbe relictus:  
Musis, & Virtus vix ubi degat, habet.  
Hoc benè perpendens Phœbi devotus alumnus:  
Jan-Werlin rogitat voce gemente D E U M  
Tranquillam ut pacem, quā non videt arduus æther  
Dulciss aut melius, largiter usque daret.  
Artes in bello pacis tractasse, suāve est;  
Suaviss, hinc laudem & præmia ferre sua  
Ergò tibi acclamo! feliciter & benè factum!  
Nunc Tibi pro merito digna corona venit.  
Gratulor ergò Tibi hanclucem, quā sisteris inter  
Tot claros Psaltes clarus & ipse viros.  
Musica docta tua est; ita perge, dabit Tibi Jova  
Præmia digna soli, præmia digna poli.

*Amoris ac honoris gratia f.*

JOHANNES CHRISTOPHORUS ZILGER,  
Ecclesiæ Oetinganae Subdiaconus.

### IV.

**O**rpha qui vincis variis dulcedine cantus  
Werlin, Thespianum corculum amorq; Dices.  
Detraho nill laudum reliqui Cantoribus, omnis  
Quot vel terratulit, quotve deinde feret.  
Hoc tamen adfirmo, potuerunt vincere pauci  
Te, post bac pauci vincere te poterant.  
deproperabat

*Hieronymus Ammon.*

### V.

**C**antate pur cantate  
del Verlino gl' acenti  
Le note incatenate  
rimirat o viventi  
Se la prim' opr' allegra  
ogni Spirt' ogni core  
questa non men diletta  
ciaschun' che sent' amore.

Tu Verlin segu' il stile  
Roman' da' me mostrato  
nè temer ch' un' simile  
di te non fia trouato  
Legrati rend à Dio  
è non à mè mortale  
altro già non desio  
Se non che vivi, vale.

H. G.

### VI.

**D**Ulcisonum Werline melos dum fingis, ad ipsos  
Angelica vocis nos rapis usq; choros:  
Angelicis ergo sociabere plausibus olim  
Atq; tuus fundes carmina leta D E O.

Honoris causa apposuit

*Matthias Röttlin.*

### VII.

**Q**uas Venetiis Musæ laudes tribuisse videntur  
Has tua Lindanis cantica docta parant:  
Utque caput mediis urbs utraq; protulit undis,  
Sic gemino geminam Phœbus honore colit.

*Hac desueta quidem minerva, sed mente  
officissima & paratissima in amicitia  
confirmationem adposui*

*Joh. Michaël Röttlin.*

## A 2. Cant. vel Tenor.

I.

Obsecro te JESU dulciss:

fac

da mihi osculum

& recipe obsequium

43 6 76 43 6 6 43

56 6 6 43

56 56 5 6 6 6 43

56 5 43

6 43 56 6 6 76 6 6 43

6 43 56 6 6 6 5 43

## A 2. Cant. vel Tenor.

II.

Domine Salvator

intret

43 56 6 6 56 6 6 56

56 6 6 56 6 6 56

43 6 6 56 6 6 56

56 6 6 56 6 6 56

audivit

6 5 43 6 5 6 56 6 6

6 43

BBb

## A 2. Cant. vel Tenor.

III.

**A2. Cant. vel Tenor.**

IV.

6 65 6 5 43 6 56 56

O! pie Christe.

6-65 6 343 56 565 343

ego aperio

56 56 6 6 34 43 6

ego detego

6 7 43 6 7 5 43

in menihilest.

## A 2. Cant. vel Tenor.

V.

A musical score for the Cantus or Tenor part, section V. The score consists of ten staves of music. The vocal line includes lyrics such as "O! lumen veridicum", "va cœcis oculis", "beati", "quondam", "munda me", "da ut in lumine", and "gratias tibi ago". The music features various note heads, including diamonds and crosses, and rests. Measure numbers are indicated above the staves. The key signature changes throughout the piece.

## A 2. Cantus vel Tenor.

VI.

A musical score for the Cantus or Tenor part, section VI. The score consists of ten staves of music. The vocal line includes lyrics such as "Ad te declinat mens mea.", "da ut cognoscam", and "Alleluia". The music features various note heads, including diamonds and crosses, and rests. Measure numbers are indicated above the staves. The key signature changes throughout the piece. The tempo is marked "allegro".

BBb 3

## A 2. Cant. vel Tenor.

## VII.

Musical score for section VII, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of measures with various note heads, some marked with numbers (e.g., 6, 5, 43) and symbols (e.g., asterisks, diamonds). Measure 1 starts with a 6. Measures 2-4 start with 5. Measures 5-7 start with 43. Measures 8-10 start with 6. Measures 11-13 start with 5. Measures 14-16 start with 43. Measures 17-19 start with 6. Measures 20-22 start with 5. Measures 23-25 start with 43. Measures 26-28 start with 6. Measures 29-31 start with 5. Measures 32-34 start with 43. Measures 35-37 start with 6. Measures 38-40 start with 5. Measures 41-43 start with 43. Measures 44-46 start with 6. Measures 47-49 start with 5. Measures 50-52 start with 43. Measures 53-55 start with 6. Measures 56-58 start with 5. Measures 59-61 start with 43. Measures 62-64 start with 6. Measures 65-67 start with 5. Measures 68-70 start with 65. Measures 71-73 start with 7. Measures 74-76 start with 5. Measures 77-79 start with 6. Measures 80-82 start with 5. Measures 83-85 start with 65. Measures 86-88 start with 6. Measures 89-91 start with 5. Measures 92-94 start with 6. Measures 95-97 start with 5. Measures 98-100 start with 43.

Ecce in te est totum,

*allegro*  
lætifica animam

quoniam

Domine

## A 2. Cantus vel Tenor.

## VIII.

Musical score for section VIII, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of measures with various note heads, some marked with numbers (e.g., 6, 5, 43) and symbols (e.g., asterisks, diamonds). Measure 1 starts with 43. Measures 2-4 start with 6. Measures 5-7 start with 2. Measures 8-10 start with 5. Measures 11-13 start with 43. Measures 14-16 start with 6. Measures 17-19 start with 5. Measures 20-22 start with 43. Measures 23-25 start with 6. Measures 26-28 start with 5. Measures 29-31 start with 43. Measures 32-34 start with 6. Measures 35-37 start with 5. Measures 38-40 start with 43. Measures 41-43 start with 6. Measures 44-46 start with 5. Measures 47-49 start with 43. Measures 50-52 start with 6. Measures 53-55 start with 7. Measures 56-58 start with 3. Measures 59-61 start with 43. Measures 62-64 start with 6. Measures 65-67 start with 5. Measures 68-70 start with 43. Measures 71-73 start with 6. Measures 74-76 start with 5. Measures 77-79 start with 65. Measures 80-82 start with 6. Measures 83-85 start with 5. Measures 86-88 start with 6. Measures 89-91 start with 5. Measures 92-94 start with 65. Measures 95-97 start with 6. Measures 98-100 start with 5.

O ! anima mea esto grata Deo tuo.

qui te creavit

qui te redemit

qui

tibi per fidem

6 7  
3 5  
43

6  
6 43

6  
6 43

6  
6 43

6  
6 43

A 2. Cant. vel Tenor.

IX.

Amator hominum benignissime;

43 56 6 43 43 6

pusillus

7 43 6 43 43

6 43 6 6

allegro appare mihi

6 36 56 56 56 34 5 43 6 5 6

6 56 56 56 56 6 65 56 43

A 2. Alt & Tenor.

X.

Quid faciet servus tuus.

b 43 \* 2 65 34 43 b 2 \* \* 6 43

anxius.

6 \* \* \* 34 \* 34 \* 43 6 b

en anhelat.

43 b 5 43 \* b b 34 3 65 b 34 43 6 34 3

34 43 \* 6 5 \* 6 6 6 5

allegro ostende ergo illi faciem

6 5 6 5 5 b 6 5 \* b 6 5

\* \* b 56 \* 7 5 43

CCc.

A<sub>3</sub> Cant.

## XL.

Mitissime Jesu,  
separa & fac  
mitissime Jesu  
exue & indue  
exue & indue

343      56 56 56      56 5 43 X      34 43

6 5 43 X      X b      6 76 X 56 X      6 X 6 43

6 6 43      56 X 56 7 43      34      56 34

6 6 43      56 X 56 5 43      X 34      X 4 X

65      343      56 X 56 5 43      6 43

65      343      56 X 56 5 43      6 43

A<sub>3</sub>. duo Cant. & Tenor.

## XII.

O! Deus meus,

\* 56 \*      \* 76 \*      56 6 43 b

A<sub>3</sub>. duo Cant. & Tenor.

6 b      X      X 6 43 56 X 5 6 43      6 b

6 3 5 43      3 2      56 6 6 6 6      6 6 5

tu doces

65 b 5 43      6      6 56      tu protegis      tu ducis

65      6      56 X 6 5      & facis b

6 5 X b b      X 5 43

CCc 2

## A3. Duo Cant. &amp; Bass.

## XIII.

Væ animæ.

Christum

ego

commendo

per quem sum

in te

## A3. Duo Cant. &amp; Bass.

allegro

per quem resurgam

in te confido

allegro

per quem resurgam

CCC 3

## A 3. Cant. Alt. &amp; Tenor.

## XIV.

Domine non sum dignus.

Ium etenim

fed ex tota corde

*allegro*

Alleluja

6 43

## A 3. Alt. Tenor &amp; Bass.

## XV.

O! ignis qui semper lutes.

accende me

dulcis Christe

vas tuum

imple & plenum

in te repausem.

6 43

## A 3. Alt. Tenor &amp; Bass.

## XVI.

Quid amas caro mea.

allegro  
ama unum bonum.

bonum

allegro  
ama unum bonum.

& sufficit.

## A 3 Tenor.

## XVII.

Erige oculos sursum, ô homo!

tibus

in eis invenies

echo

echo

DDD

### A 3 Tenor.

XVIII.

A 4 Cant.

XIX.

\* 76 \* - 6 55 43 76 6 6  
  
 Misericors Deus  
 43 6 6 6 43 6 6 6 65 6  
  
 à quo  
 43 43 \* \* 6 43 6 56  
  
 rogamuste  
 \* 6 65 6 34 343 B 45 \*  
  
 rogmauste  
 6 \* 43 6 36 \* 6 65 34 343

DDd 2

## A 4. Cant. Alt. Tenor. Bass.

XX

O anima mea, accipe pennas auroræ.

& absconde

in vulneribus

allegro  
& invenies

43

## A 4. Cant. Alt. Tenor. Bass.

XI.

Piissime Domine

quām dulcis

quanto magis

rāntō mihi

quoniam

fac ut ibi

& ero felix

DDd 3

## A 4. Cant. Alt. Tenor. Bass.

XXII.

Domaine Jesu.

obsecro

\* 6 43 b 61 343 5 6 b 43

quam dimittas instat

6 6 47 16 75 76 76 43 6

56 56 \* 6 \* 6 \* 6 b b 56

dimitte me

6 6 34 43 5

ut tecum.

## A 4. Cant. Alt. Tenor. Bass.

XXIII.

\* \* 6 56 43

O! anima, respice mundum,

fi quid

43 \* 6 6 6

allegro diligere ergo

65 16 \* \* \* 6 6 43

à quo

68 56 6 6 43 65 6 43 b 56

7 5 43

A 4. Canto. 2 Tenor. Bass. XXIV.

A handwritten musical score for guitar, featuring six staves of tablature. The score includes lyrics in Spanish: "En, ad te suspiro", "en, ad te clamo", "en, ad te re...", and "spicio". Various numbers and symbols are written above the staves, likely indicating specific chords or performance techniques. The score is organized into four measures per staff.

A 4. 2 Tenor & 2 Bass.

XXV.

Rorate cœli desuper  
 & nubes rorate & nubes  
 aperiatur

EEe.

A 4. 2 Tenor. & 2 Bass.

XXVI.

Germinavit radix Jesse,  
orta est  
orta est

Virgo

*allegro*

Te laudamus

b b7      85

34 5 43

A 5. 2 C. A. T. B.

XXVII.

à 2 C. A. T. B.

Illuminare Jerusalem  
à 5. illuminare

à 4.

à 3.

cujus hodie

& ambulabunt

à 3.

à 4.

Alleluja.

E Ec. 2.

A5. C.A.2 T.B.

XXVIII.

Music for two voices (C. A. 2 T. B.) in common time. The notation uses black dots and crosses on a four-line staff. The vocal parts are:

- Top Voice (Canto):** Quò progrediar? amantissime JESU. à5.
- Bottom Voice (Alto):** quò me vertam? à5. ô mitissime JESU Solatium!
- Bottom Voice (Bass):** à5. ne dereliaquas netis despicias sed parce
- Bottom Voice (Bass):** & languenti à5.
- Bottom Voice (Bass):** ostende. à5.
- Bottom Voice (Bass):** & gratiâ à5.

Accompaniment figures are provided for the bass line.

A5. 2 C. A. T. B.

XXIX.

Music for two voices (2 C. A. T. B.) in common time. The notation uses black dots and crosses on a four-line staff. The vocal parts are:

- Top Voice (Canto):** Leva cor sursum. à5.
- Bottom Voice (Alto):** aspice cœlum à5.
- Bottom Voice (Bass):** expande. à5.
- Bottom Voice (Bass):** ut mittat à5.
- Bottom Voice (Bass):** ó anima à5.
- Bottom Voice (Bass):** quite ac. à5.
- Bottom Voice (Bass):** cendat à5.
- Bottom Voice (Bass):** & dirigat à5.

Accompaniment figures are provided for the bass line.

E Ee 3

A 5.2 Cant. Alt. T.B.

XXX.

Vita nostra, vita fragilis.  
Vita nostra,  
Vita quanto magis.  
á 4. tanto magis.  
Vita fallax plena  
à 3.

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*A 3 Voc.*

Mitissime Jēsu	3
O Deus meus	2
Væ anima	2
Domine non sum dignus	Cant. Alt. & Tenor.
O ignis qui semper	Alt. Tenor. & Bass.
Quid amas caro	Alt. Tenor. & Bass.
Erigere oculos sursum	3 Tenor.
Nos miseri	3 Tenor.

*A 4 Voc.*

Misericors D̄us	4
O anima mea accipe	Cant. Alt. Tenor. & Bass.
Piissime Domine	Cant. Alt. Tenor. & Bass.
Domine Jēsu	Cant. Alt. Tenor. & Bass.
O anima respice	Cant. Alt. Tenor. & Bass.
En ad te suspiro	Cant. 2 Tenor. & Bass.
Rorate cœli	2 Tenor. & 2 Bass.
Germinavit radix	2 Tenor. & 2 Bass.

*A 5 Voc.*

Illuminare Jerusalēm	27
Quō progrediar	28
Leva cor sursum	29
Vita nostra fragilis	30

*FINIS.*