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Jakob Meiland

Cantiones Sacræ Qvinqve Et Sex Vocvm, Harmonicis Nvmeris In Gratiam Mvsicorvm Compositæ, & iam denuò auctiores multum´q[ue] quàm antea correctiores in lucem editæ, A Iacobo Meilando.

[Musikdruck, Stimmen], Norimbergae: Gerlachius, 1573

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4. 6.

Musica 38.

~~D. d. 1087. (1.)~~

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ, & iam denuò auctiores multumq; quàm antea correctiores in lucem editæ,

Ex Bibliotheca Academiae Rostochiensis

A IACOBO MEILANDO.

DISCANTVS

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo, S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πυγὴ καλῶν sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilissima inter illas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectissimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcissimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris compræhenderint, sicut hoc multi dulcissimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum consideratione eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus cantus suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barba-

 ros & agre-

ros & agreſtes reddi Muſica manſuetiores, & humaniores: & triſtes & curis occupatos, tranquillos & hilares?

Sic fortiſſimus ille Græcorum Achilles dicitur cantu Cytharæ leniſſe ægritudinem animi, quam acceperat ex conſideratione leuitatis, & ſtoliditatis Agamemnonis eripientis ipſi ſuam Bryſeida. In ſacris literis etiam malus ſpiritus dicitur receſſiſſe à Saule, quotieſcunq; Dauid Cythara luſerit.

Et in uniuerſum Muſica honeſtum quoddam ἀναπαιστικὸν eſt, quo animi ſegnes, triſtes & proſtrati, animentur quaſi, reficiantur, & attollantur, & rurſus exultantes conueniente harmonia reuocentur & retineantur intra ſepta iuſtæ moderationis, aut etiam ad dolorem & commiſerationem quandam flectantur.

Cum igitur tanta ſit præſtantia & utilitas huius artis, digna omnino eſt cuius patrocinium magni principes, & alij uiri ſapientia & uirtute præſtantes ſuſcipiant, & in qua liberalia ingenia ſe occupent & exerceant. Non is ſum, ut de dignitate huius artis mihi iudicium ſumam, tantum hoc fateor, me eam ſemper amaſſe plurimùm, & educatum inter Muſicos Illuſtriſſimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuiſſe, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipſos artifices audirem, & ab eis diſcerem.

Has autem cantiones compoſui, non in hoc ut ederentur, ſed ut & meipſum exercerem hoc ſtudio, quo maxime delector, & amicis quibuſdam gratificarer. Sed plurimi honeſti uiri, quorum iudicia meritò magni facio, omnino cenſuerunt eas pluribus communicandas eſſe: Et, cum Illuſtriß. Celſitudo tua, inter reliquas curas adminiſtrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Muſices complectatur, & iam chorum Muſicum inſtauret, hortatores mihi fuerunt, ut eas ſub tuæ Illuſtriſſimæ Celſitudinis auſpicio ederem, ac T. C. collegio Muſicorum quaſi conſecrarem. Etſi autem meo me pede metiebar, & ſatis intelligebam, me non eſſe eum, qui aliquid dignum tanto Principe componere poſſem, tamen uicit tandem eorum opinio. Tibi igitur Illuſtriſſime Princeps has cantiones dedico, & inſcribo, precorq; uehementer, ut T. I. C. eas pro ſua Clementia, animo placido accipere uelit. Quod ſi fiet, ut ſpero, addet mihi T. I. C. calcar, ut diligentius hæc ſtudia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celſitudo.

Tuæ Illuſtriß. C. addictiß.

Iacobus Meilandus.

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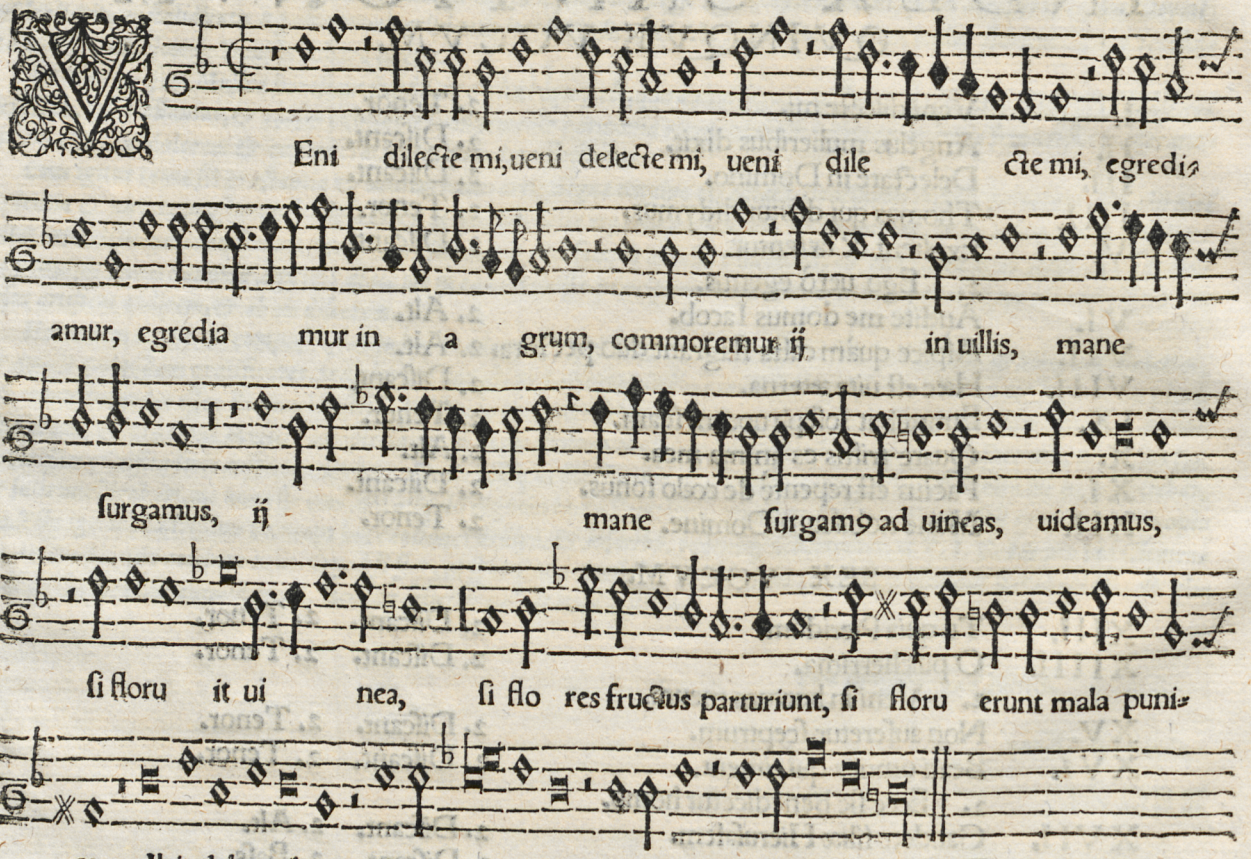
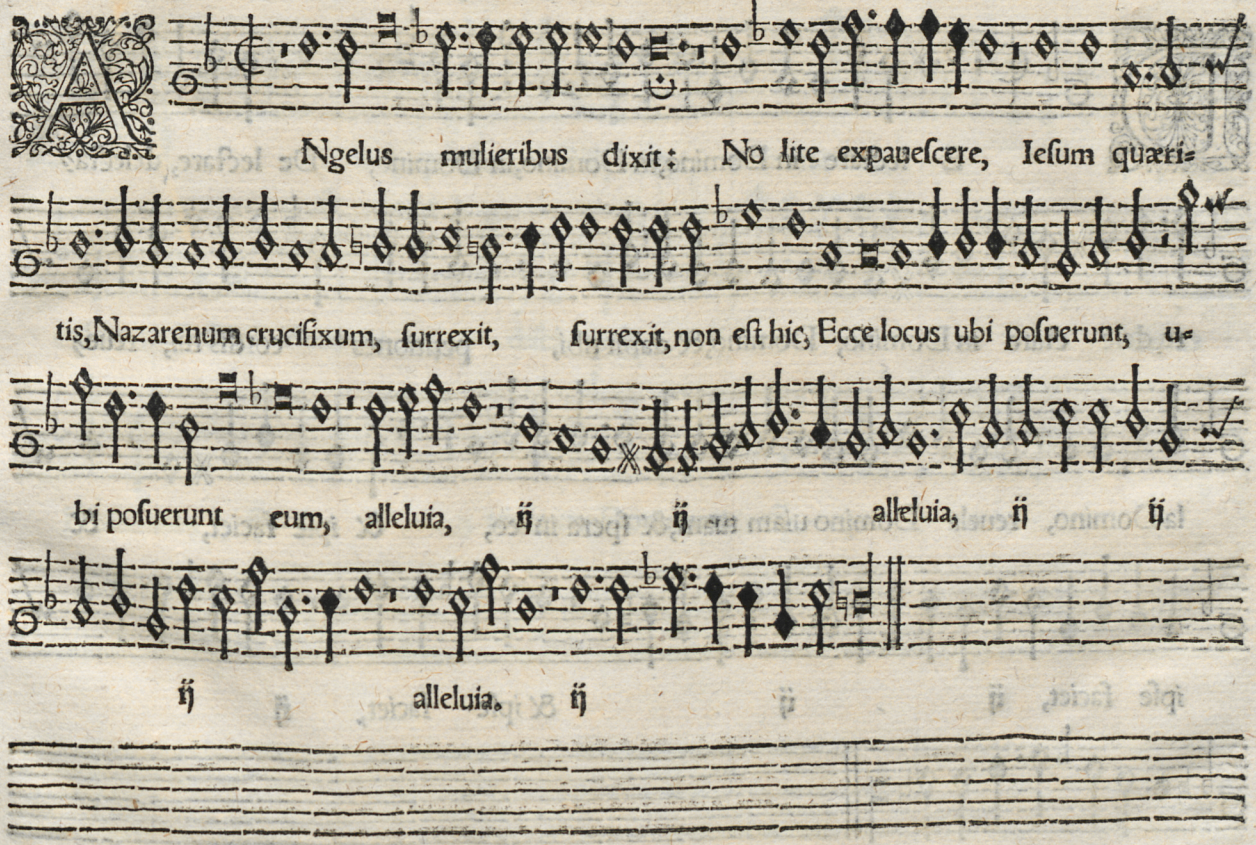
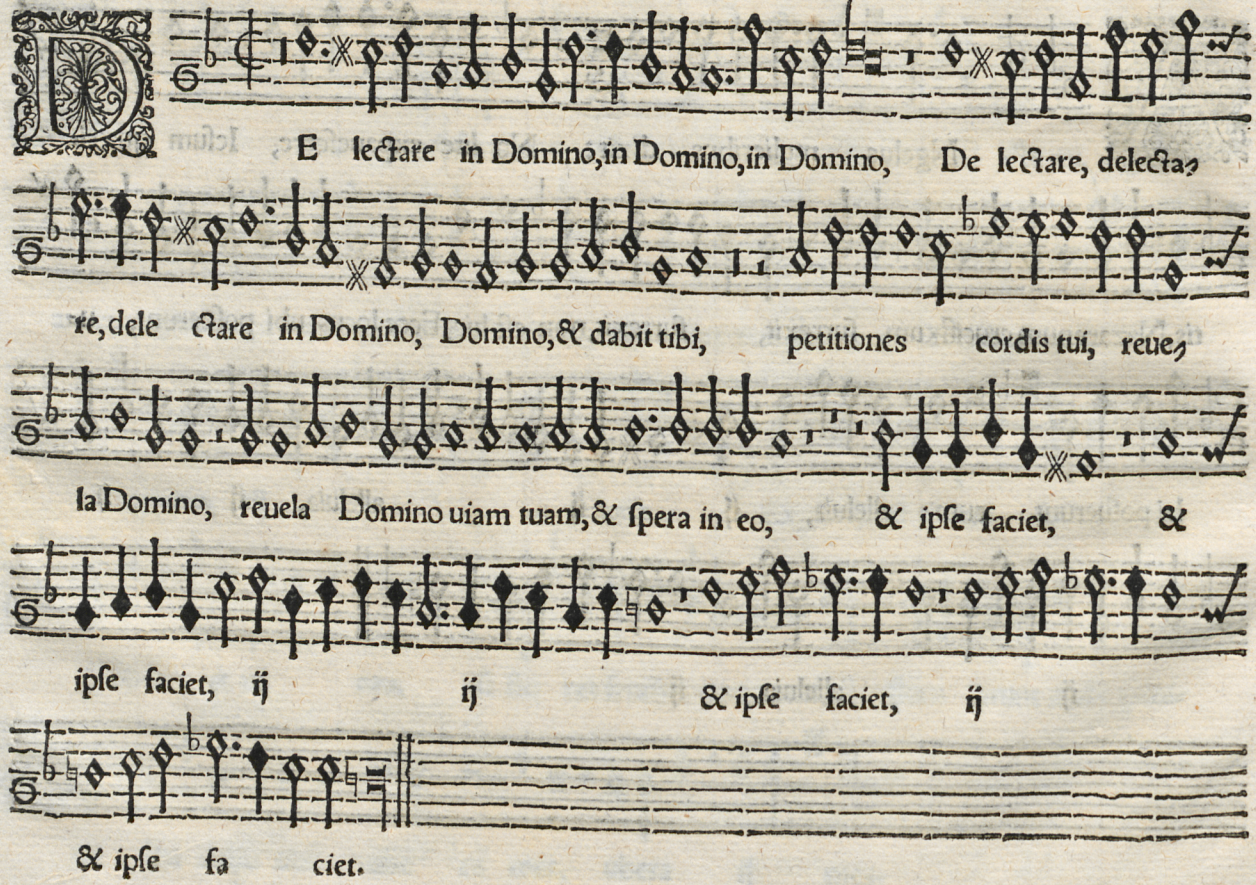

Veni dilecte mi, ueni delecte mi, ueni dilecte mi, egrediamur, egrediamur in agrum, commoremur ij in uillis, mane surgamus, ij mane surgam9 ad uineas, uideamus, si floruit uinea, si flores fructus parturiunt, si floruerunt mala punica, Ibi dabo tibi ubera mea, ubera ij mea.


Angelus mulieribus dixit: No lite expaueſcere, Ieſum quæri-
tis, Nazarenum crucifixum, ſurrexit, ſurrexit, non eſt hic, Ecce locus ubi poſuerunt, u-
bi poſuerunt eum, alleluia, ij ij alleluia, ij ij
ij alleluia. ij



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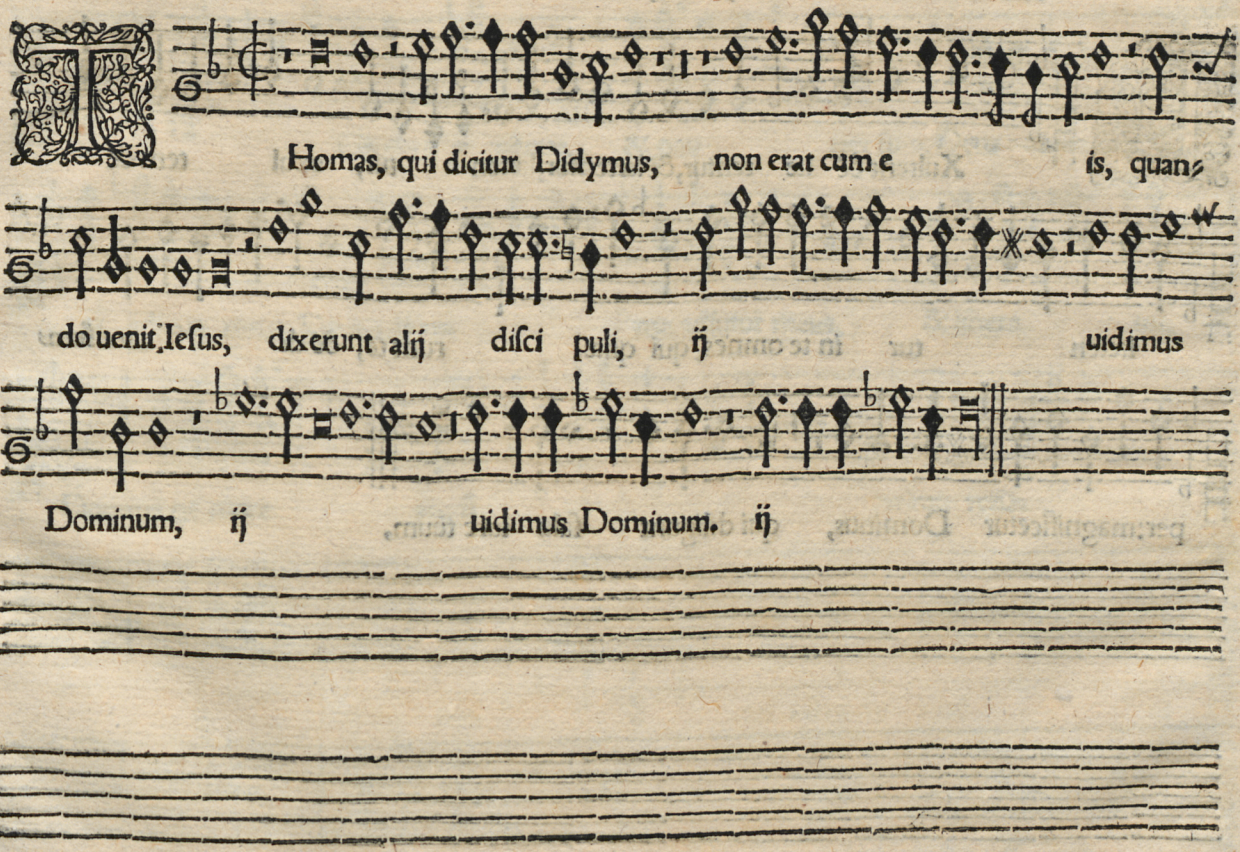
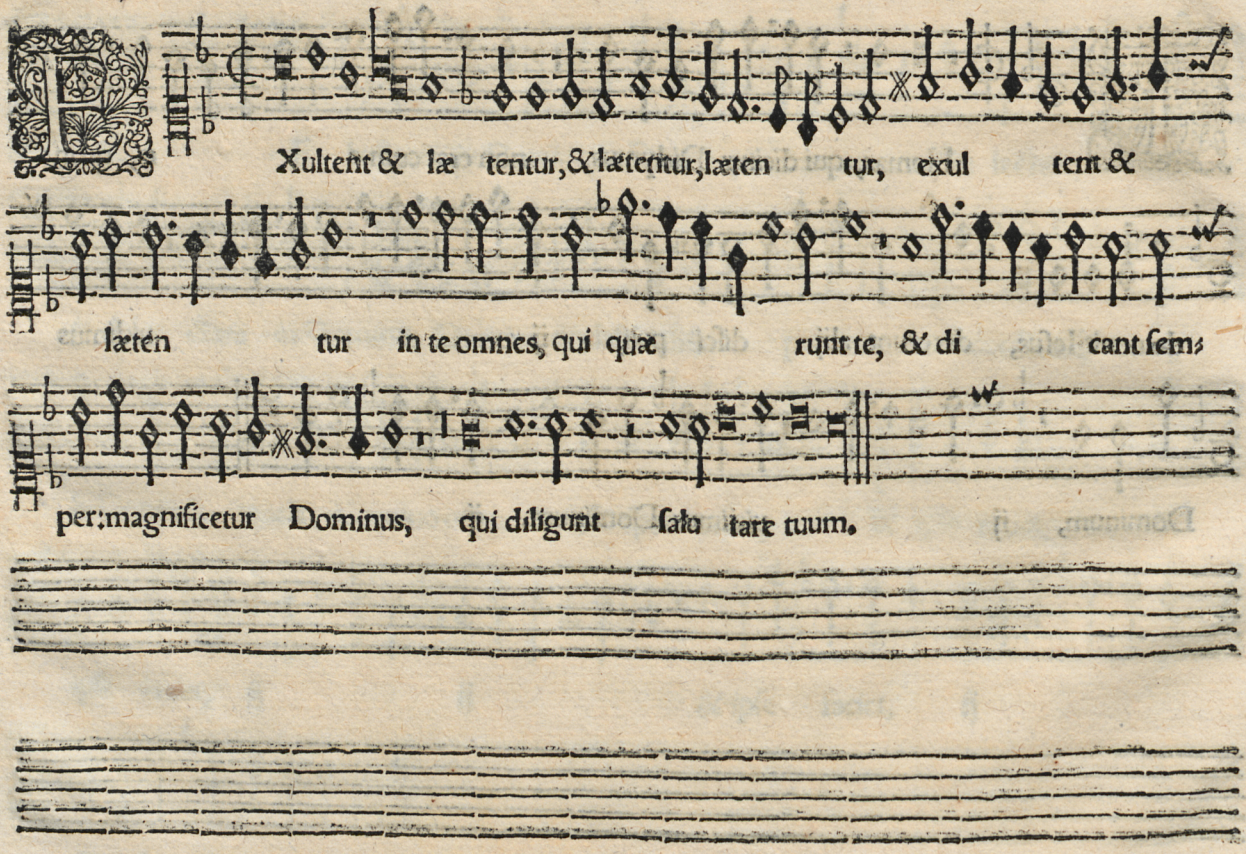
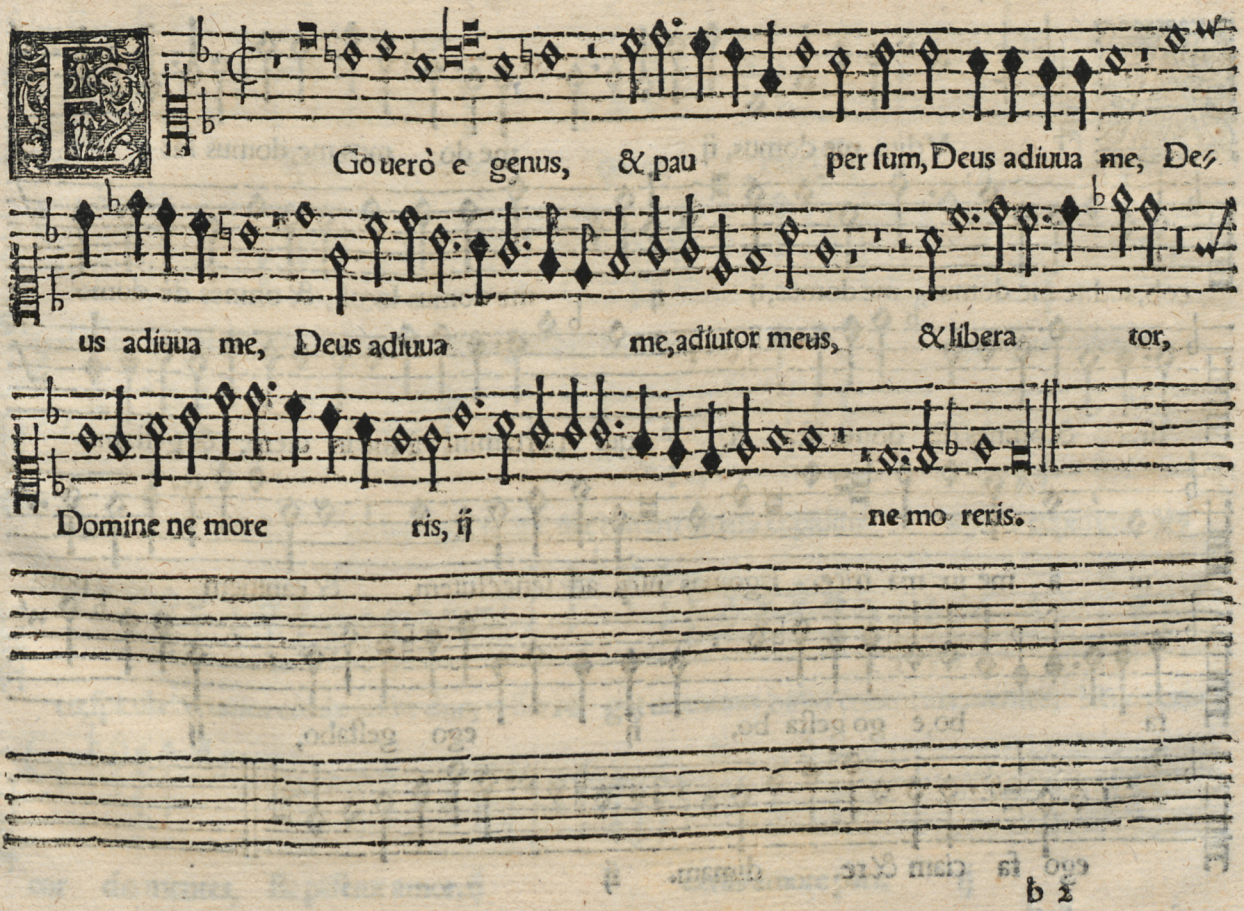
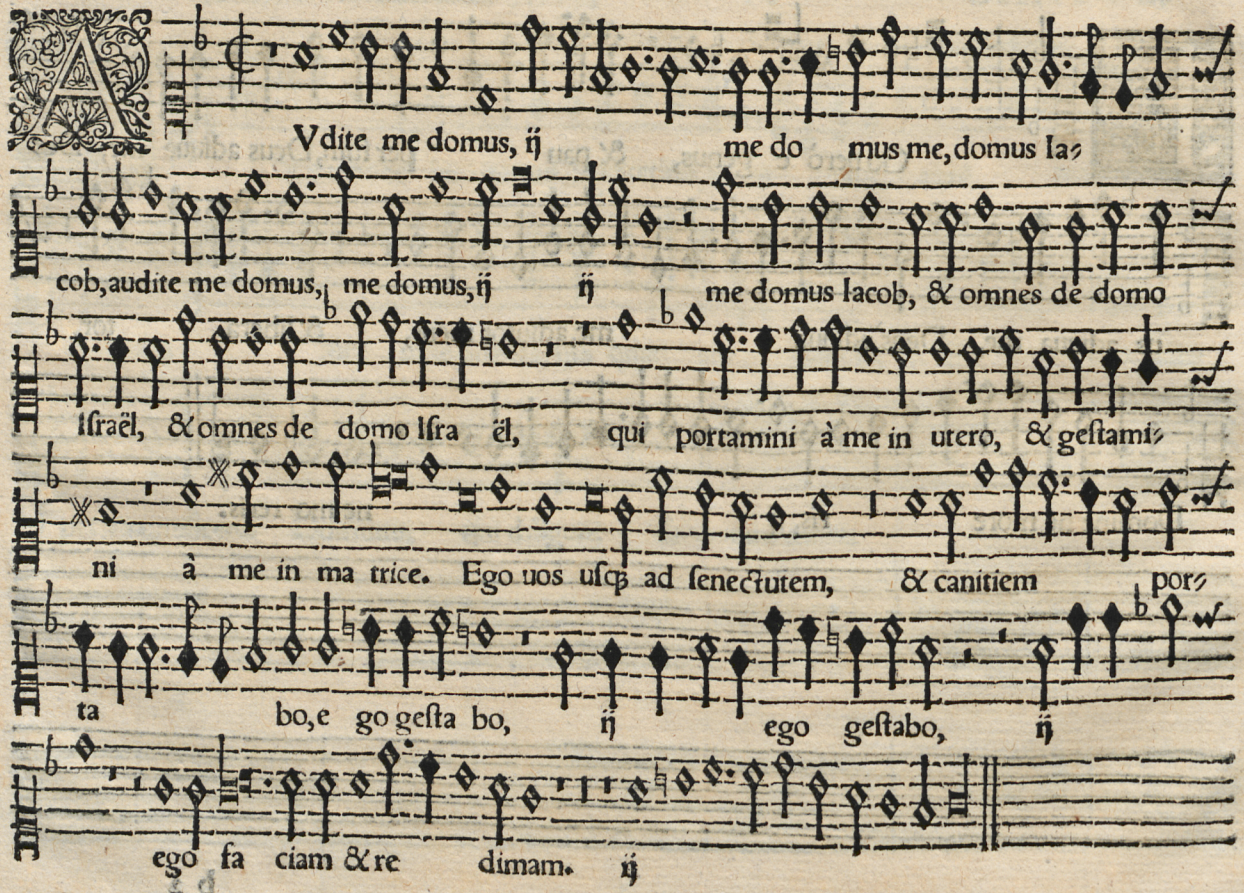

Homas, qui dicitur Didymus, non erat cum e is, quan-
do uenit Ieſus, dixerunt alij diſci puli, ñ uidimus
Dominum, ñ uidimus Dominum. ñ


Xultent & læ tentur, & lætentur, læten tur, exul tent &
læten tur in te omnes, qui quæ runt te, & di cant sem:
per: magnificetur Dominus, qui diligunt ſalu tare tuum.


Go uerò e genus, & pau per ſum, Deus adiuua me, De/
us adiuua me, Deus adiuua me, adiutor meus, & libera tor,
Domine ne more ris, ij ne mo reris.



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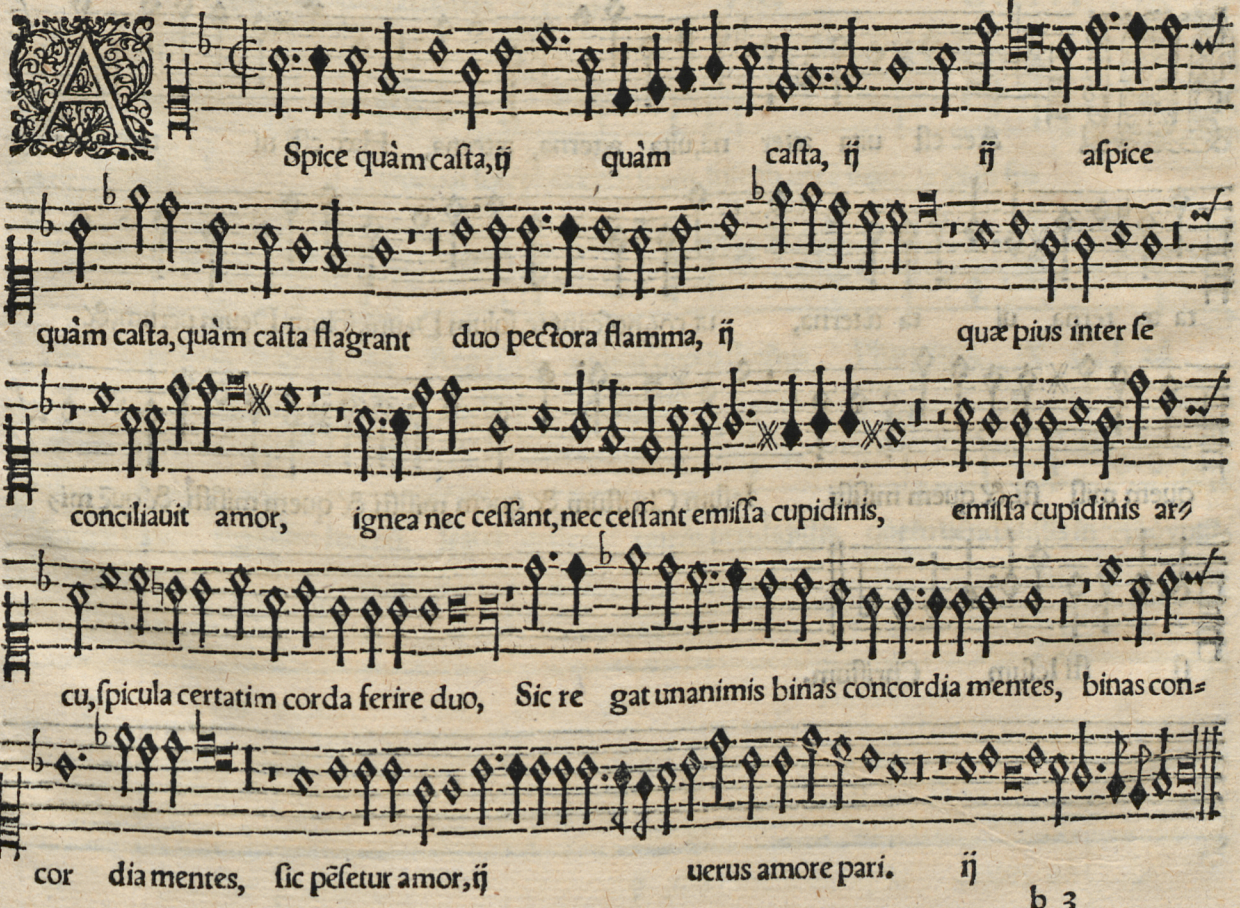

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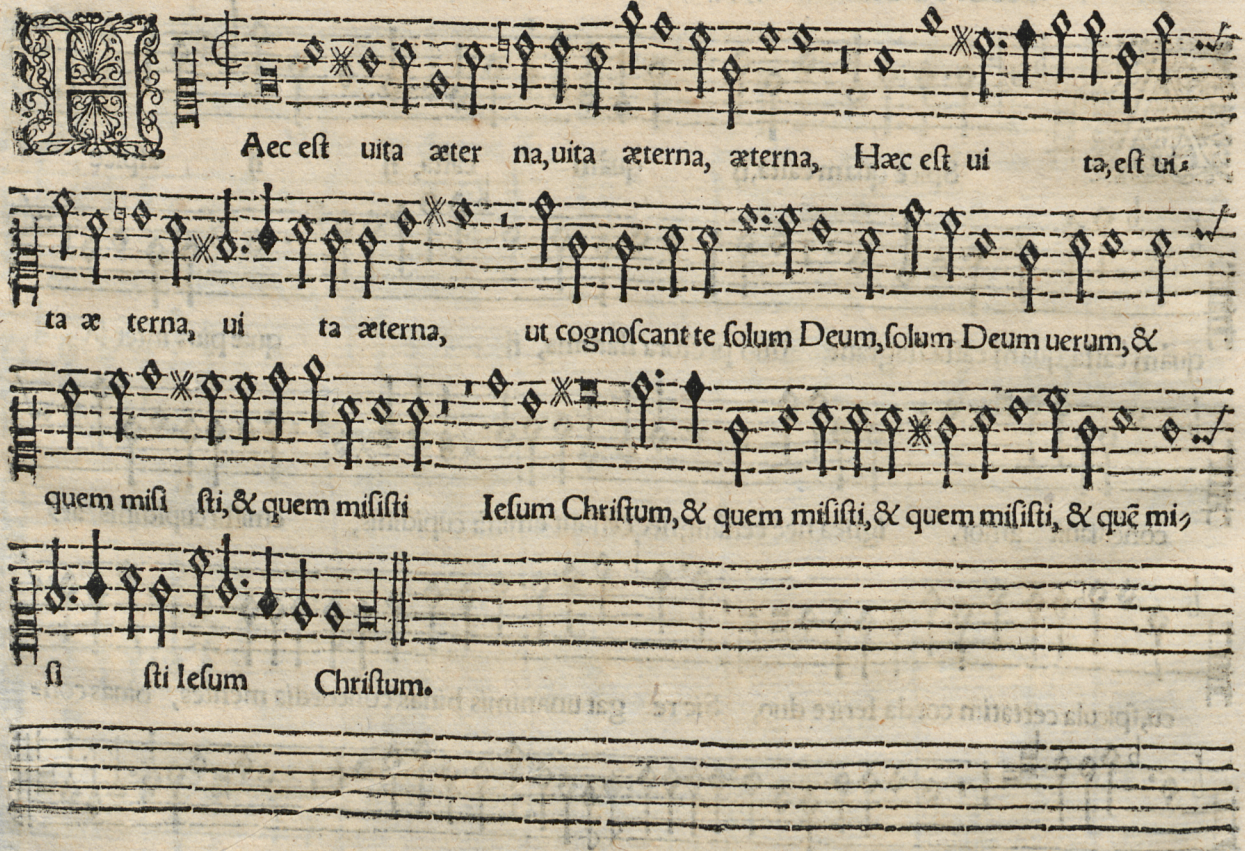
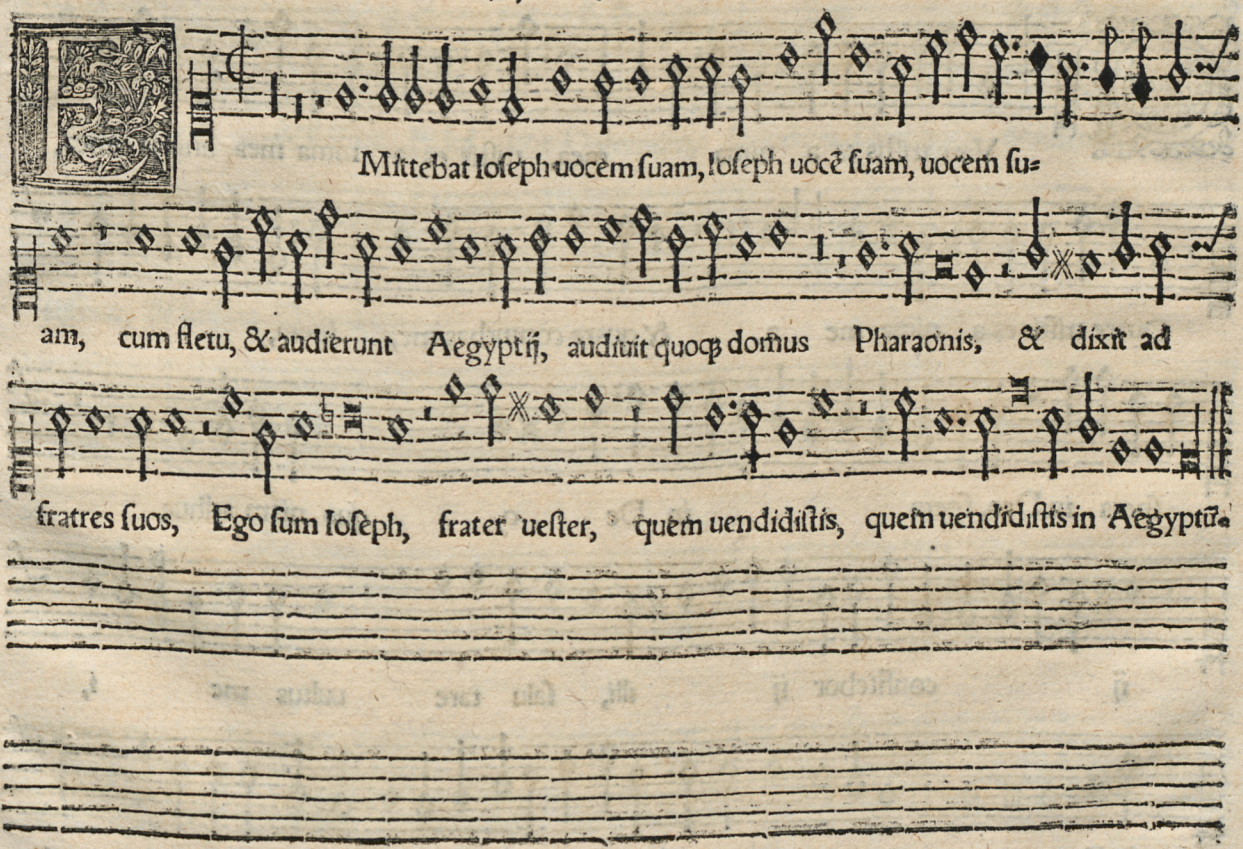
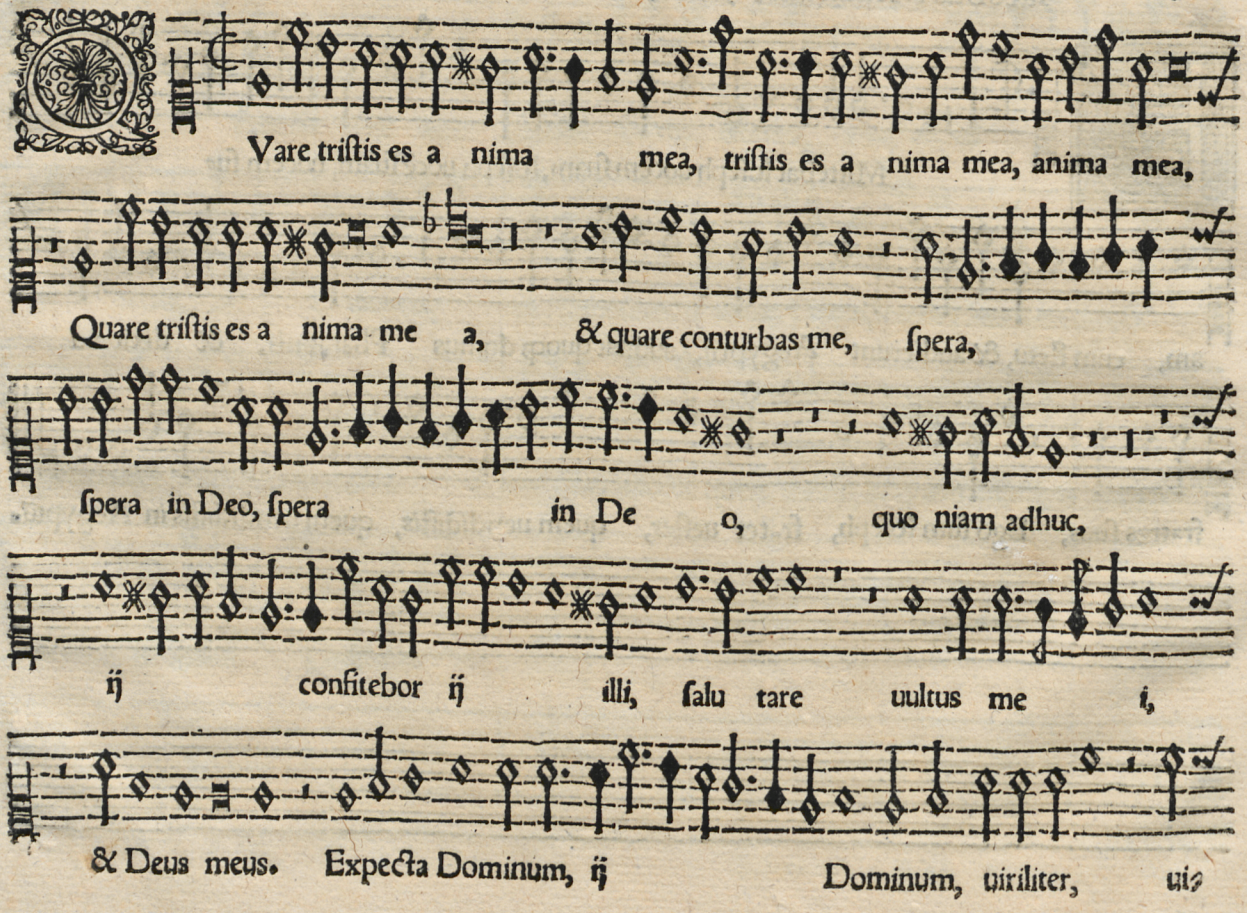

Haec est uita æter na, uita æterna, æterna, Hæc est ui ta, est ui-
ta æ terna, ui ta æterna, ut cognoscant te solum Deum, solum Deum uerum, &
quem misi sti, & quem misisti Iesum Christum, & quem misisti, & quem misisti, & quẽ mi-
si sti Iesum Christum.


Mittebat Ioseph uocem suam, Ioseph uocẽ suam, uocem su-
am, cum fletu, & audierunt Aegyptij, audiuit quoq; domus Pharaonis, & dixit ad
fratres suos, Ego sum Ioseph, frater uester, quem uendidistis, quem uendidistis in Aegyptũ.



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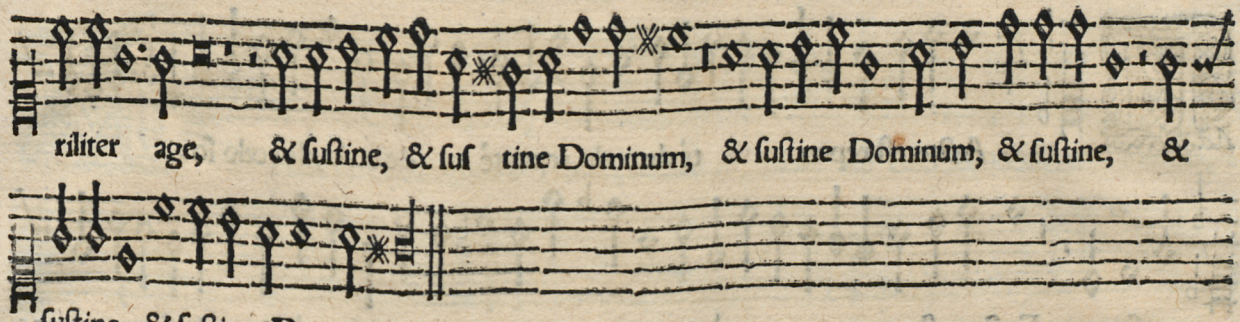
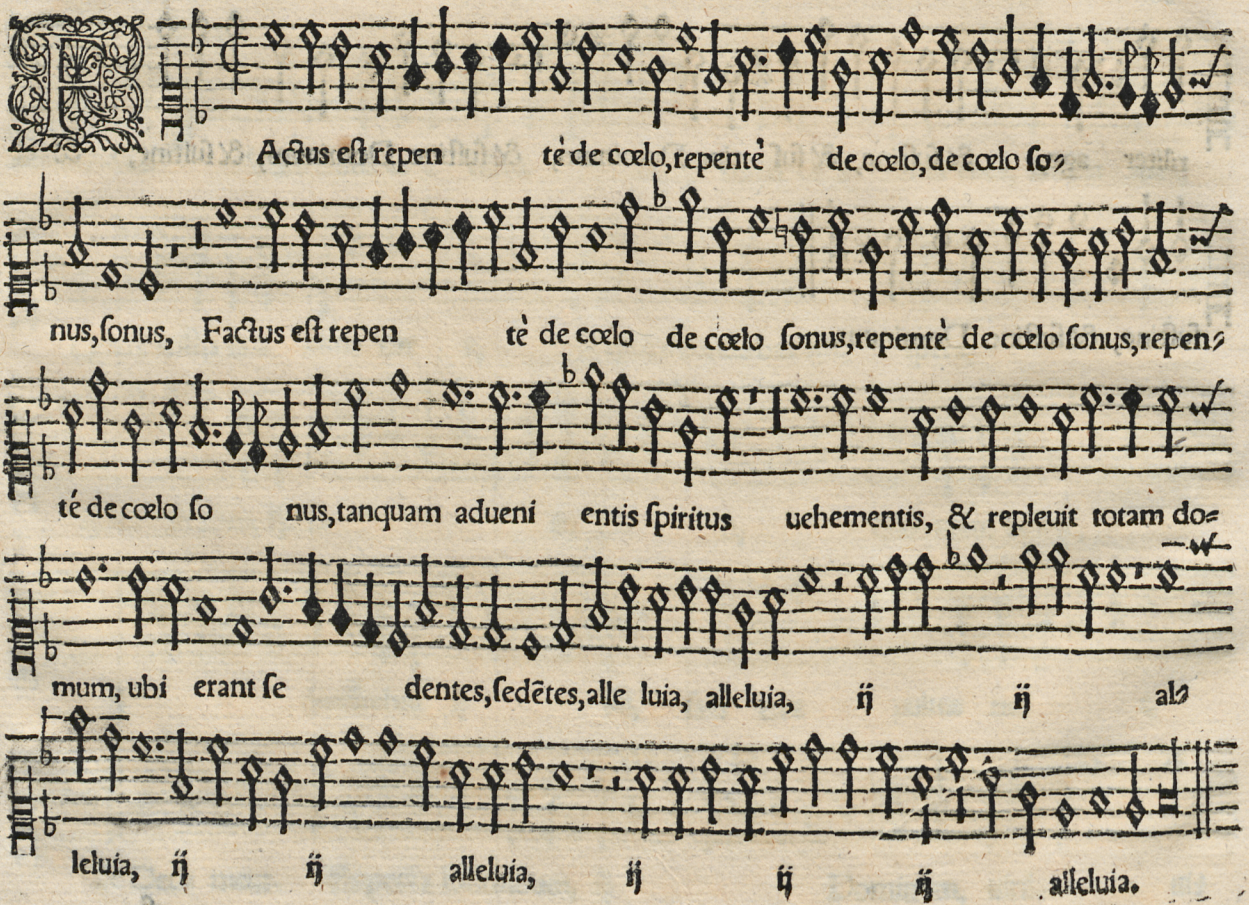
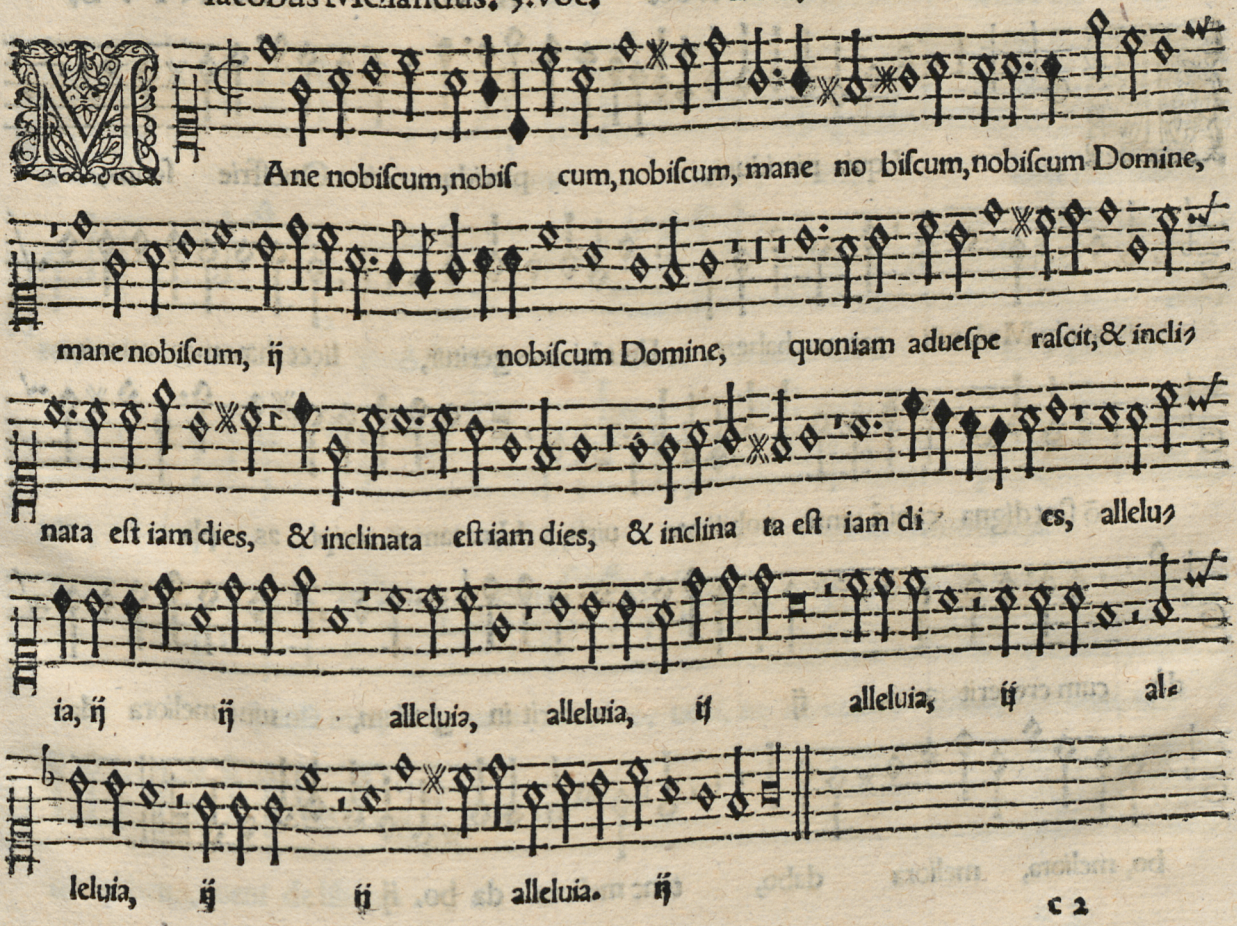
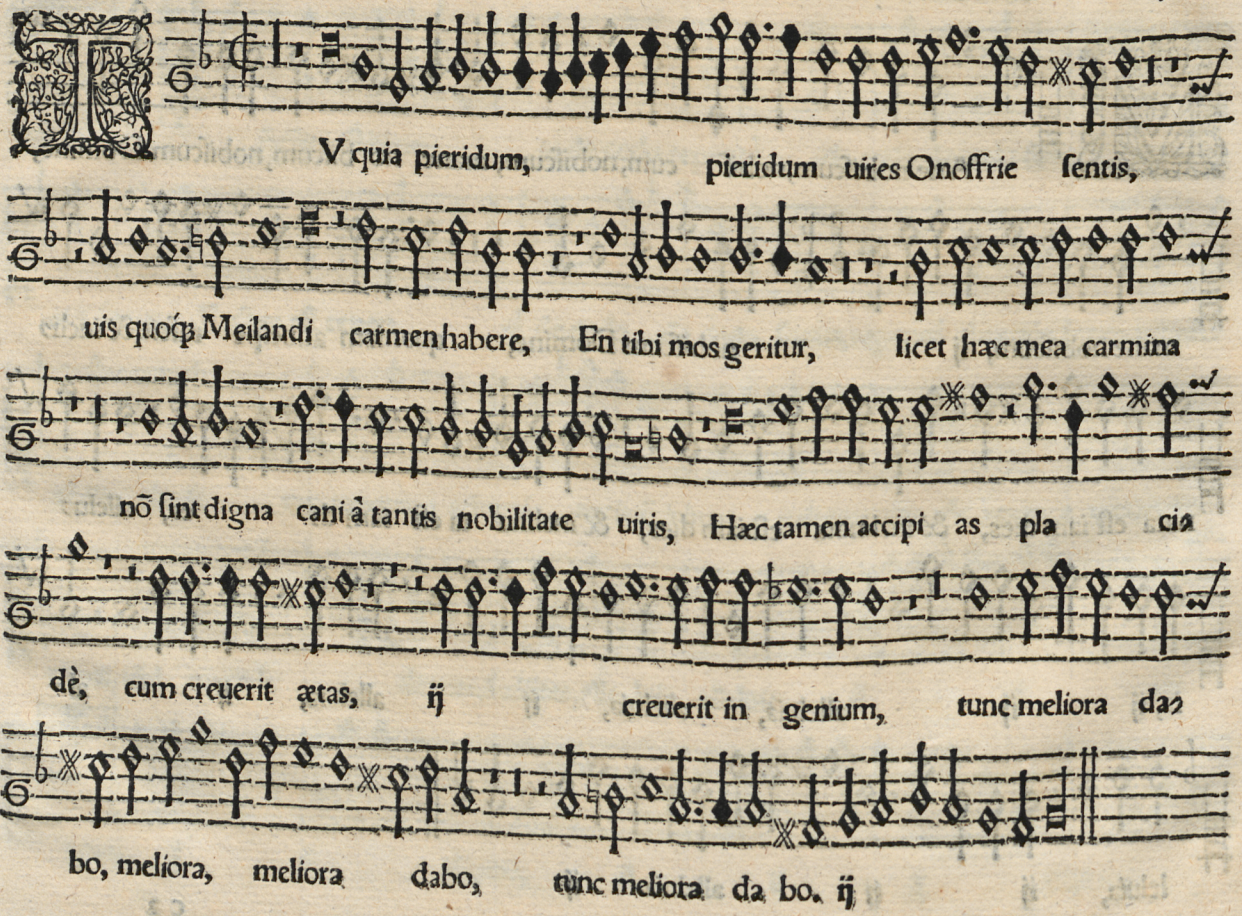
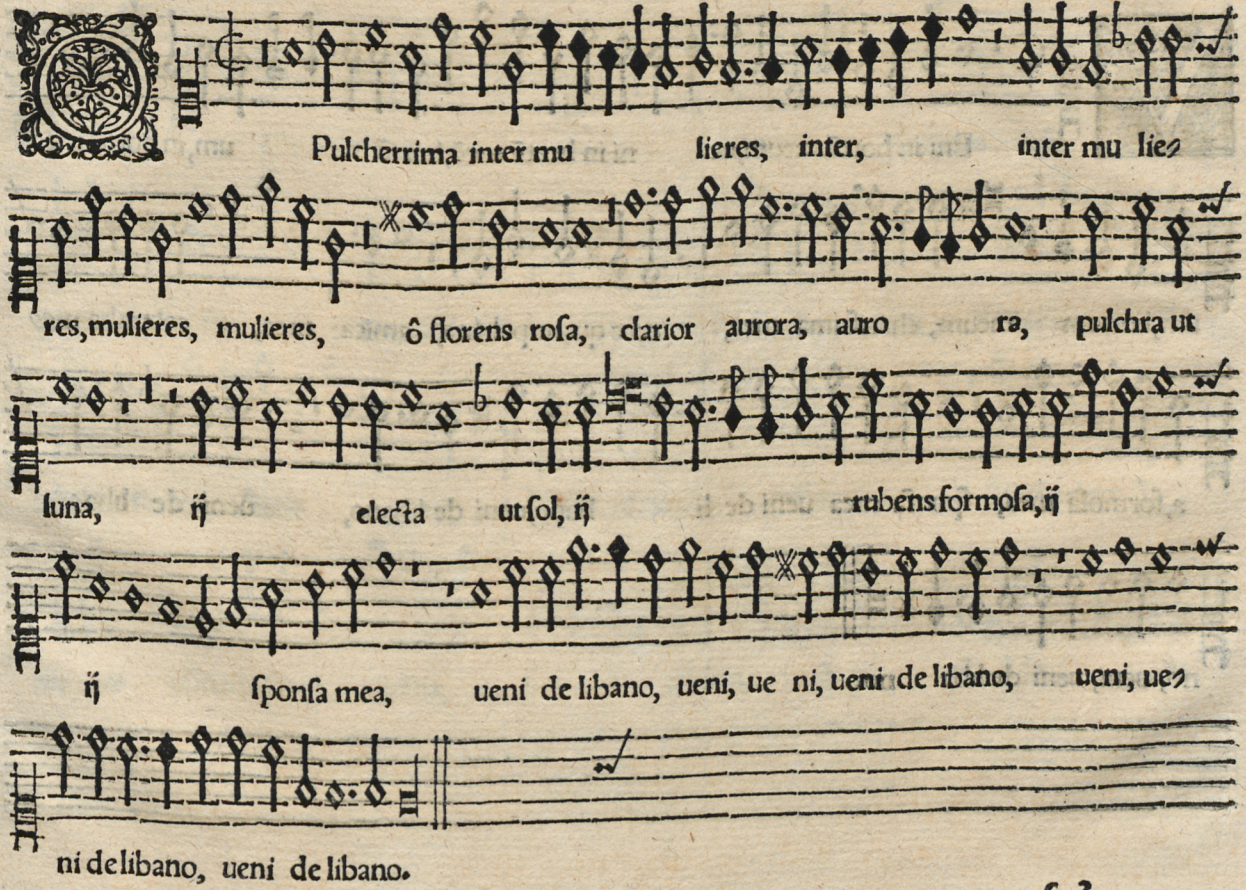

riliter age, & ſuſtine, & ſuſ tine Dominum, & ſuſtine Dominum, & ſuſtine, &
ſuſtine, & ſuſtine Dominum.


Actus est repen tè de cœlo, repentè de cœlo, de cœlo so-
nus, sonus, Factus est repen tè de cœlo de cœlo sonus, repentè de cœlo sonus, repen-
tè de cœlo so nus, tanquam adueni entis spiritus uehementis, & repleuit totam do-
mum, ubi erant se dentes, sedẽtes, alle luia, alleluia, ij ij al-
leluia, ij ij alleluia, ij ij ij alleluia.


Ane nobiſcum, nobiſ cum, nobiſcum, mane no biſcum, nobiſcum Domine,
mane nobiſcum, ij nobiſcum Domine, quoniam aduеſpe raſcit, & incli
nata eſt iam dies, & inclinata eſt iam dies, & inclina ta eſt iam di es, allelu
ia, ij ij alleluia, alleluia, ij alleluia, ij al
leluia, ij ij alleluia. ij


V quia pieridum, pieridum uires Onoffrie ſentis,
uis quoq; Meilandi carmen habere, En tibi mos geritur, licet hæc mea carmina
nõ ſint digna cani à tantis nobilitate uiris, Hæc tamen accipi as pla cia
dè, cum creuerit ætas, ñ creuerit in genium, tunc meliora da
bo, meliora, meliora dabo, tunc meliora da bo. ñ



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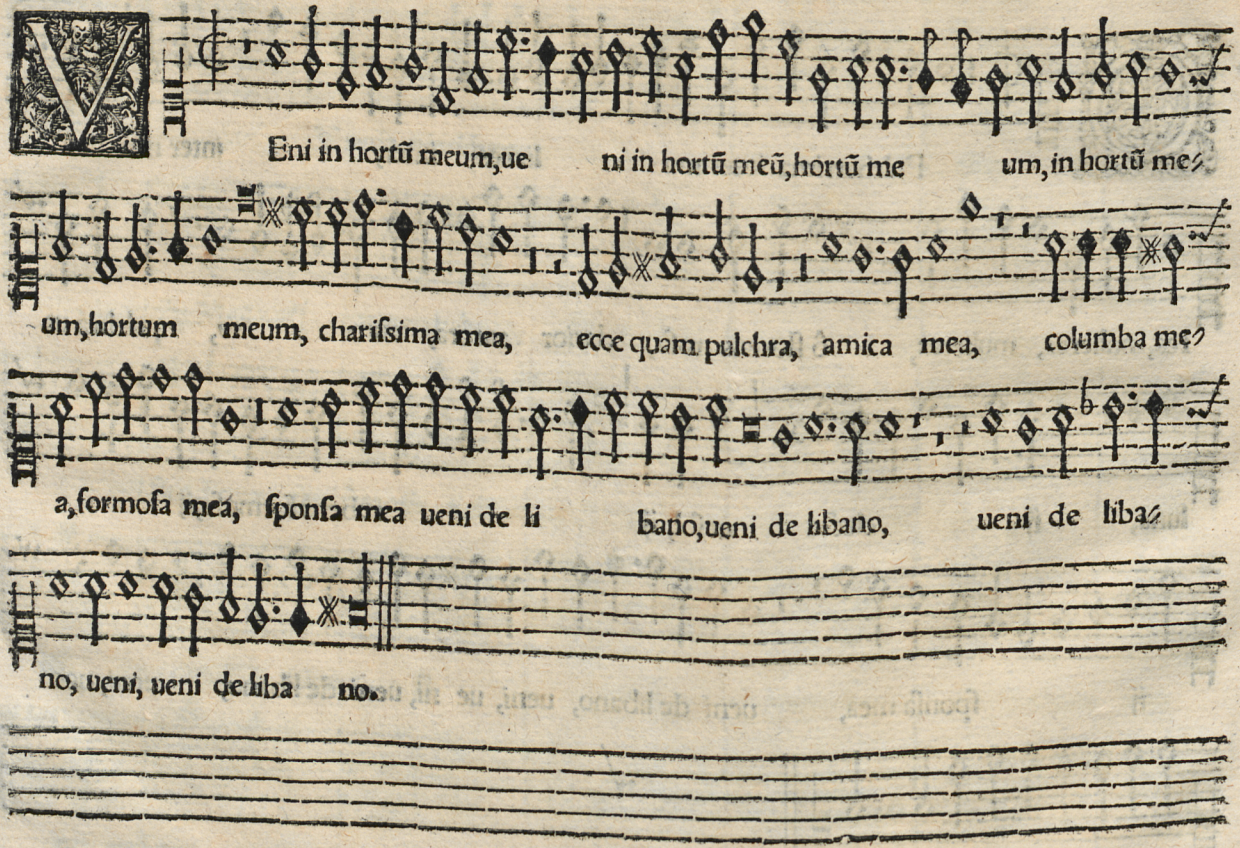
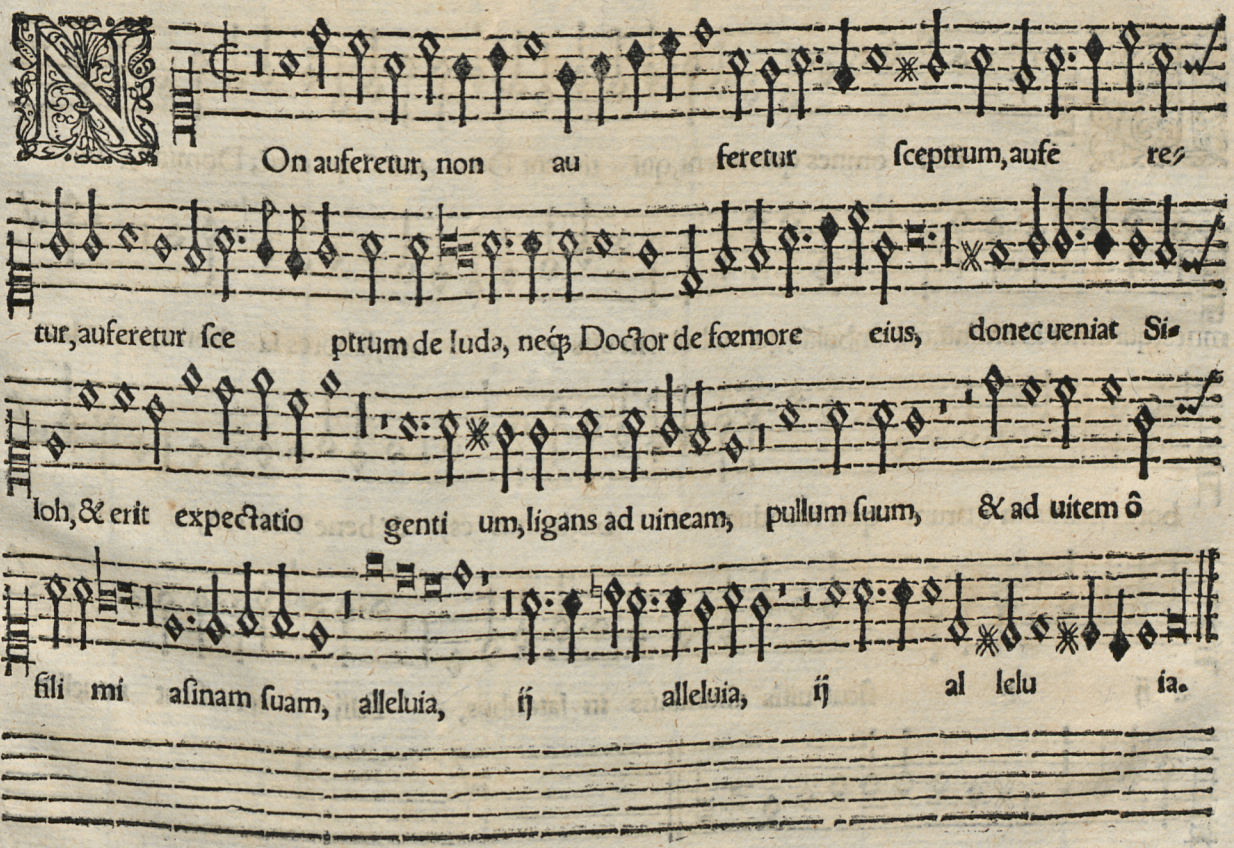
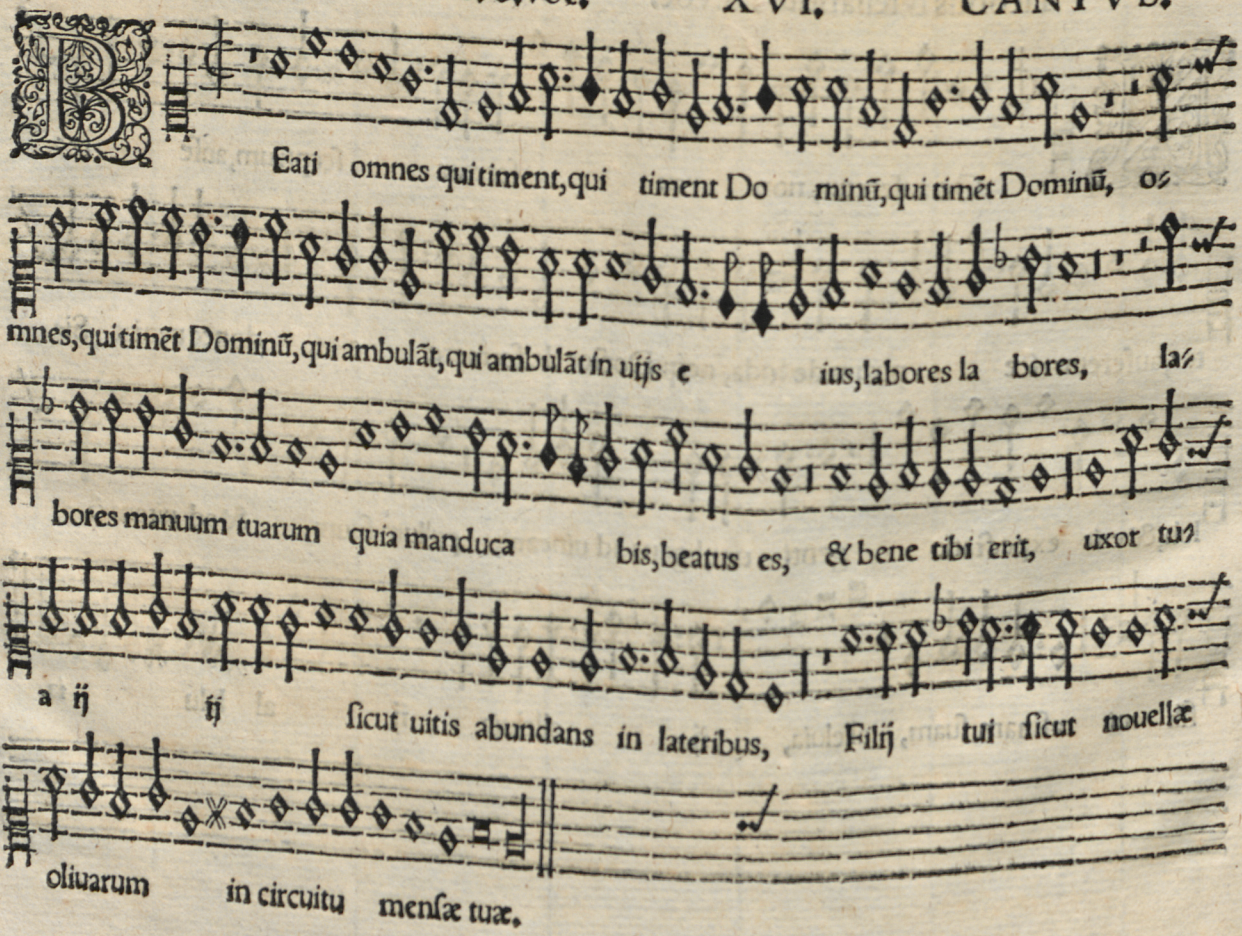
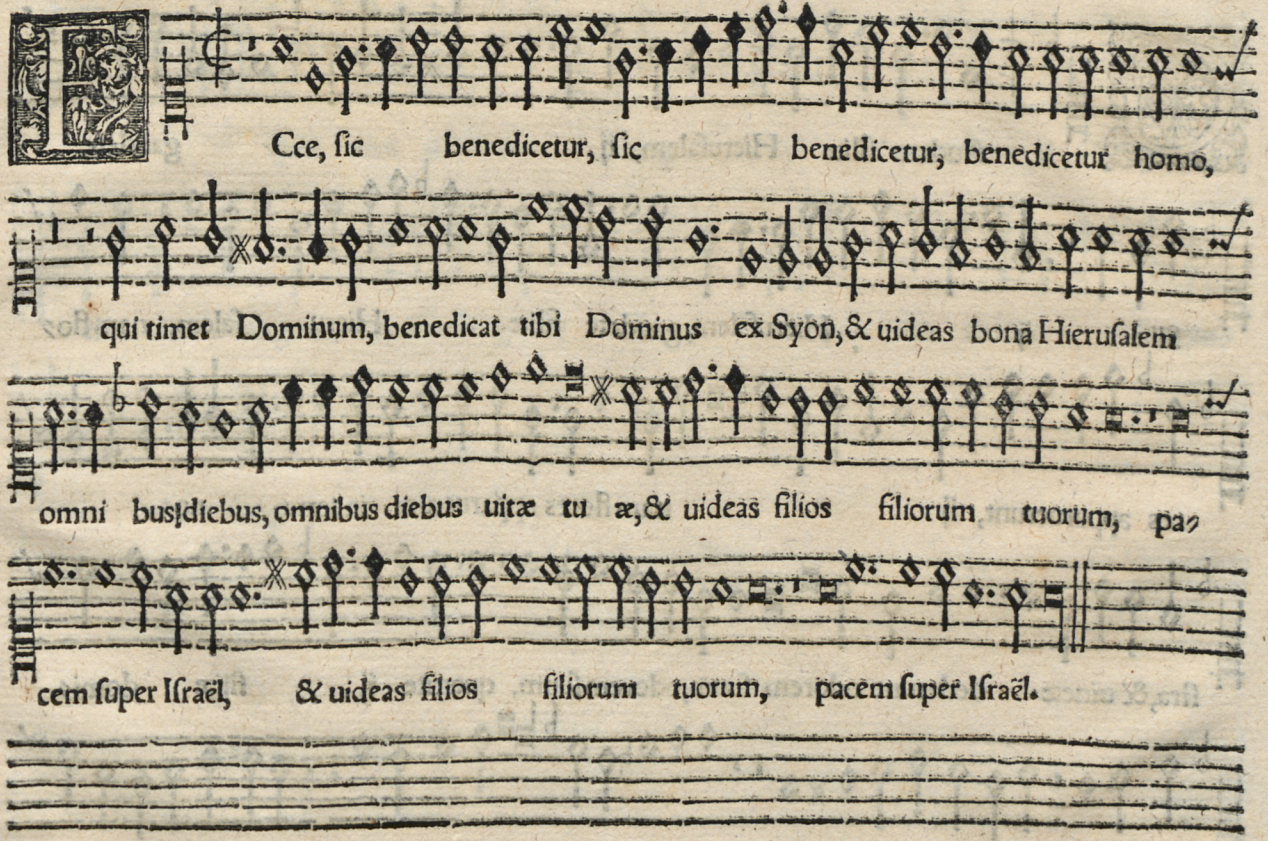



On auferetur, non au feretur sceptrum, aufe re-
tur, auferetur sce ptrum de Iuda, neq; Doctor de fœmore eius, donec ueniat Si-
loh, & erit expectatio genti um, ligans ad uineam, pullum suum, & ad uitem ô
fili mi asinam suam, alleluia, ij alleluia, ij al lelu ia.


Beati omnes qui timent, qui timent Dominũ, qui timẽt Dominũ, om-
nes, qui timẽt Dominũ, qui ambulãt, qui ambulãt in uijs e ius, labores la bores, la-
bores manuum tuarum quia manduca bis, beatus es, & bene tibi erit, uxor tua
a ij ij sicut uitis abundans in lateribus, Filij tui sicut nouellæ
oliuarum in circuitu mensæ tuæ.



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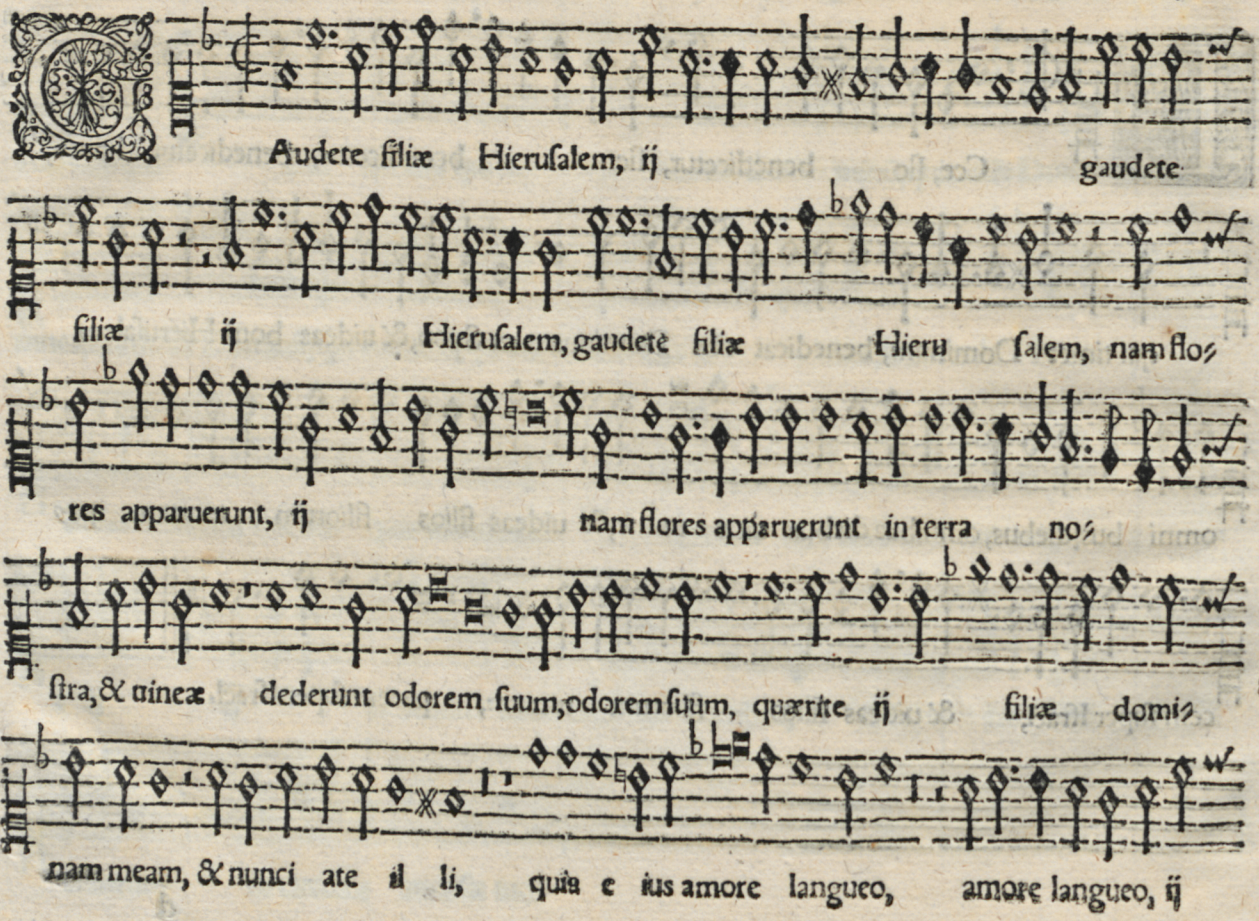
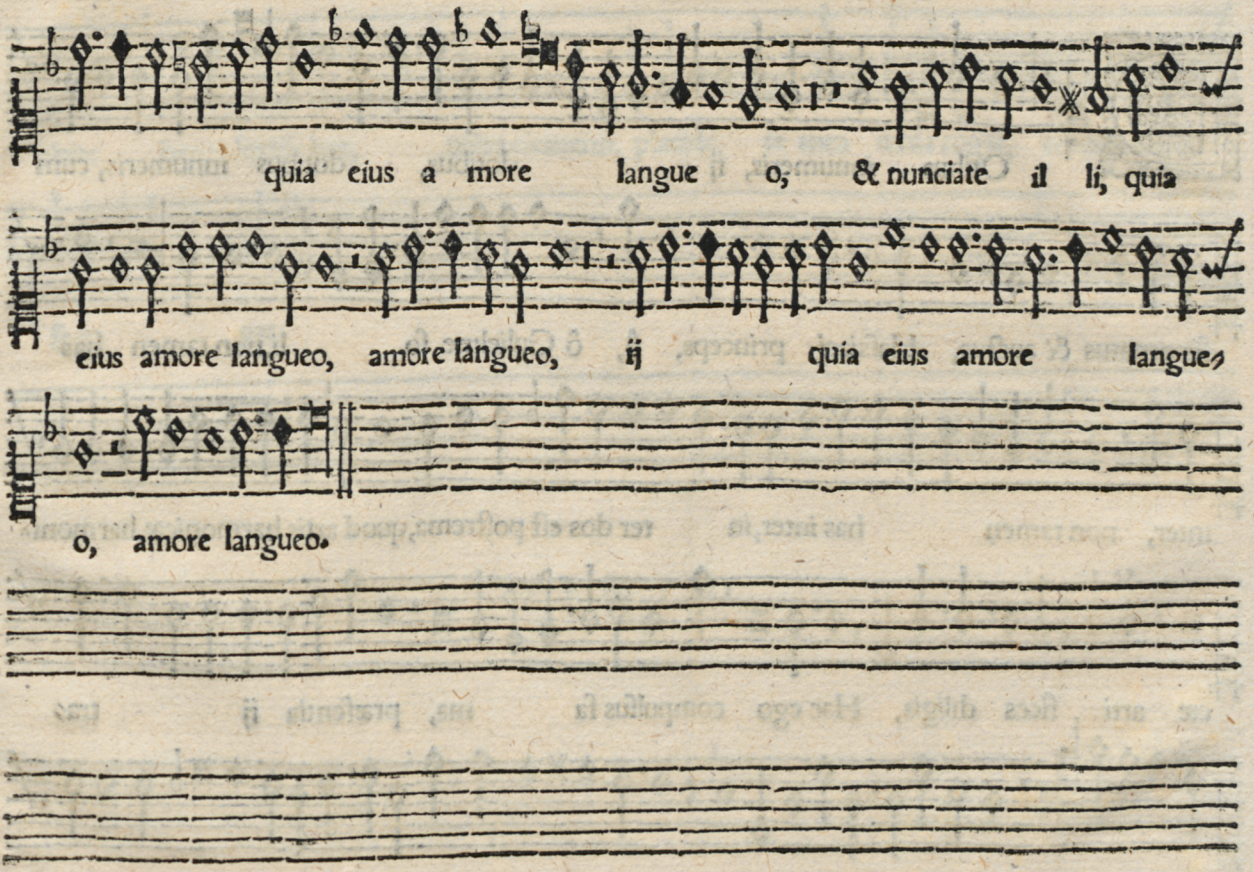

Audete filiæ Hieruſalem, ij gaudete
filiæ ij Hieruſalem, gaudete filiæ Hieru ſalem, nam flo⁄
res apparuerunt, ij nam flores apparuerunt in terra no⁄
ſtra, & vineæ dederunt odorem ſuum, odorem ſuum, quærite ij filiæ domi⁄
nam meam, & nunci ate il li, quia e ius amore langueo, amore langueo, ij



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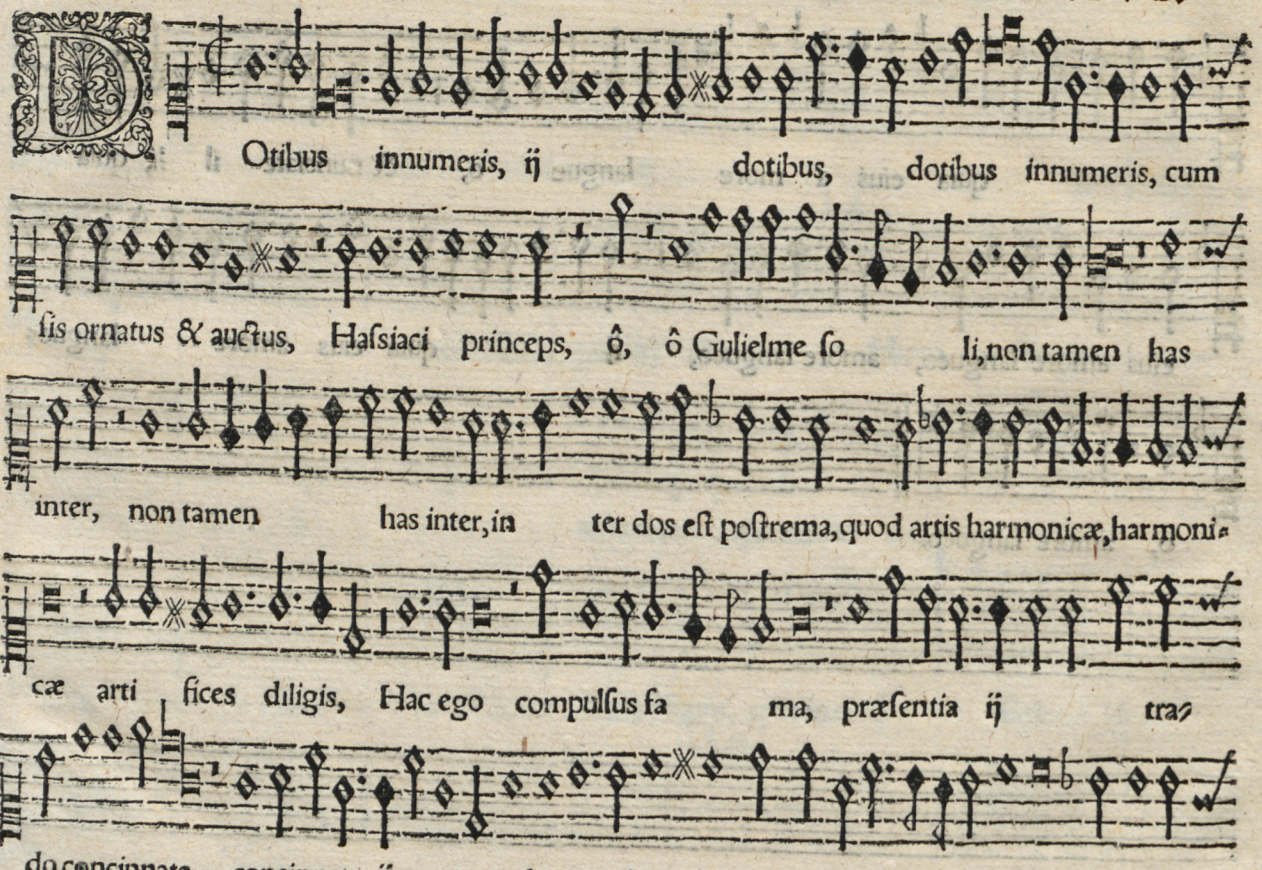
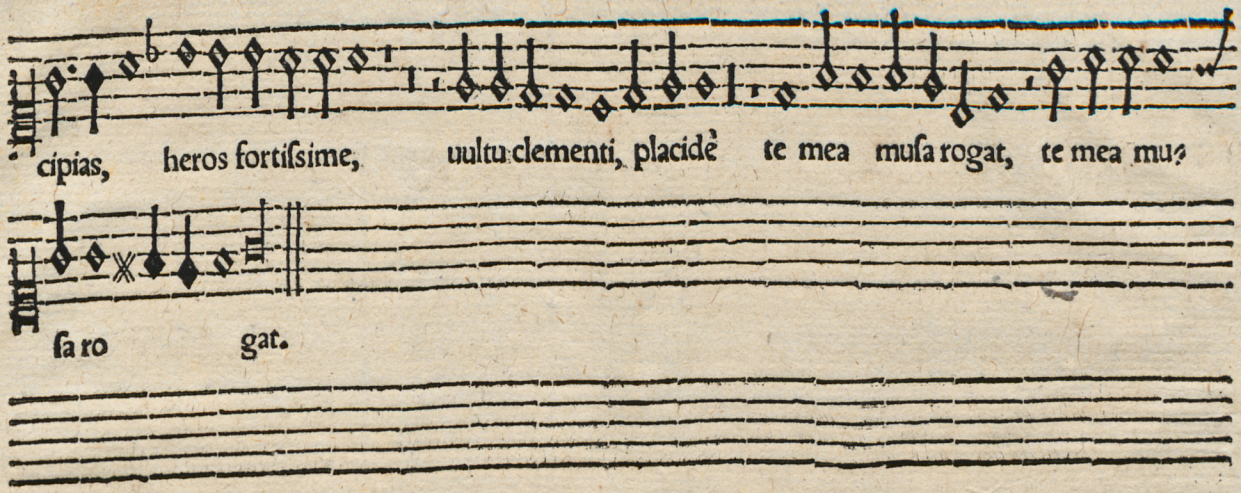

DOtibus innumeris, ij dotibus, dotibus innumeris, cum
ſis ornatus & auctus, Haſsiaci princeps, ô, ô Gulielme ſo li, non tamen has
inter, non tamen has inter, in ter dos eſt poſtrema, quod artis harmonicæ, harmoni-
cæ arti fices diligis, Hac ego compulſus fa ma, præſentia ij tra-
do concinnata, concinnata ij melo carmina pauca, pauca ti bi, Hæcq; ut ſuſ-



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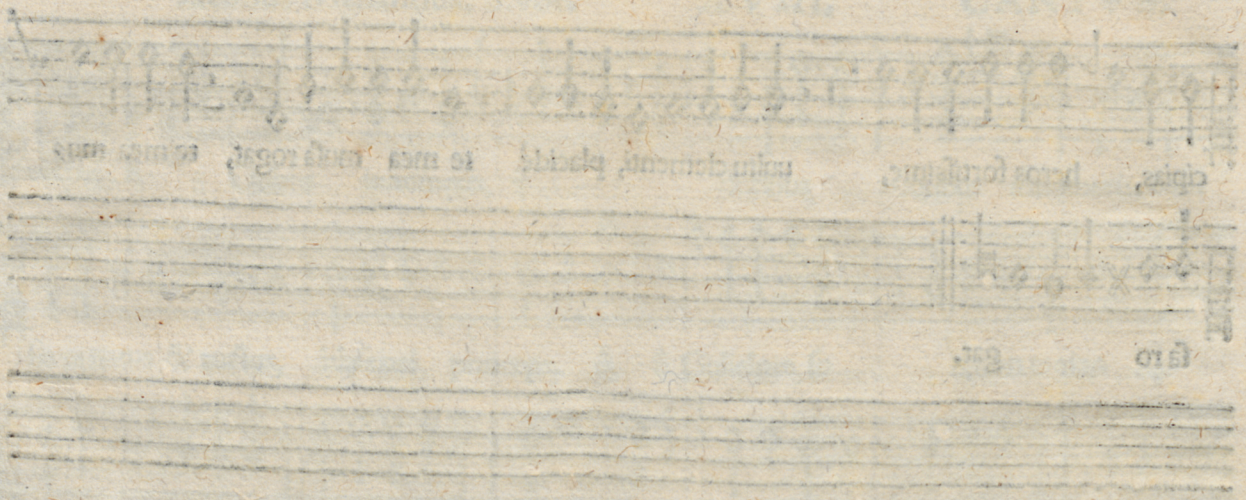

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C 33.

4. b.

Musica 38.

D. d. 1087. (2.)

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ, & iam denuò auctiores multumq; quàm antea, correctiores in lucem editæ,

A IACOBO MEILANDO.

Ex Bibliotheca Academiae Rostochiensis

ALTVS.

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo, S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πηγὴ κάλῶν sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilißima inter illas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectißimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcißimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris comprehenderint, sicut hoc multi dulcißimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum considerationi eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus cantus suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barbaros & agre-

ros & agrestes reddi Musica mansuetiores, & humaniores: & tristes & curis occupatos, tranquillos & hilares?

Sic fortißimus ille Græcorum Achilles dicitur cantu Cytharæ lenijsse ægritudinem animi, quam acceperat ex consideratione leuitatis, & stoliditatis Agamemnonis eripientis ipsi suam Bryseida. In sacris literis etiam malus spiritus dicitur receßisse à Saule, quotiescunq; Dauid Cythara luserit.

Et in uniuersum Musica honestum quoddam δελητήριον est, quo animi segnes, tristes & prostrati, animentur quasi, reficiantur, & attollantur, & rursus exultantes conueniente harmonia reuocentur & retineantur intra septa iustæ moderationis, aut etiam ad dolorem & commiserationem quandam flectantur.

Cum igitur tanta sit præstantia & utilitas huius artis, digna omnino est cuius patrocinium magni principes, & alij uiri sapientia & uirtute præstantes suscipiant, & in qua liberalia ingenia se occupent & exerceant. Non is sum, ut de dignitate huius artis mihi iudicium sumam, tantum hoc fateor, me eam semper amasse plurimùm, & educatum inter Musicos Illustrissimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuisse, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipsos artifices audirem, & ab eis discerem.

Has autem cantiones composui, non in hoc ut ederentur, sed ut & meipsum exercerem hoc studio, quo maxime delector, & amicis quibusdam gratificarer. Sed plurimi honesti uiri, quorum iudicia meritò magni facio, omnino censuerunt eas pluribus communicandas esse: Et, cum Illustriß. Celsitudo tua, inter reliquas curas administrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Musices complectatur, & iam chorum Musicum instauret, hortatores mihi fuerunt, ut eas sub tuæ Illustrißimæ Celsitudinis auspicio ederem, ac T. C. collegio Musicorum quasi consecrarem. Etsi autem meo me pede metiebar, & satis intelligebam, me non esse eum, qui aliquid dignum tanto Principe componere possem, tamen uicit tandem eorum opinio. Tibi igitur Illustrißime Princeps has cantiones dedico, & inscribo, precorq; uehementer, ut T. I. C. eas pro sua Clementia, animo placido accipere uelit. Quod si fiet, ut spero, addet mihi T. I. C. calcar, ut diligentius hæc studia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celsitudo.

Tuæ Illustriß. C. addictiß.

Iacobus Meilandus.

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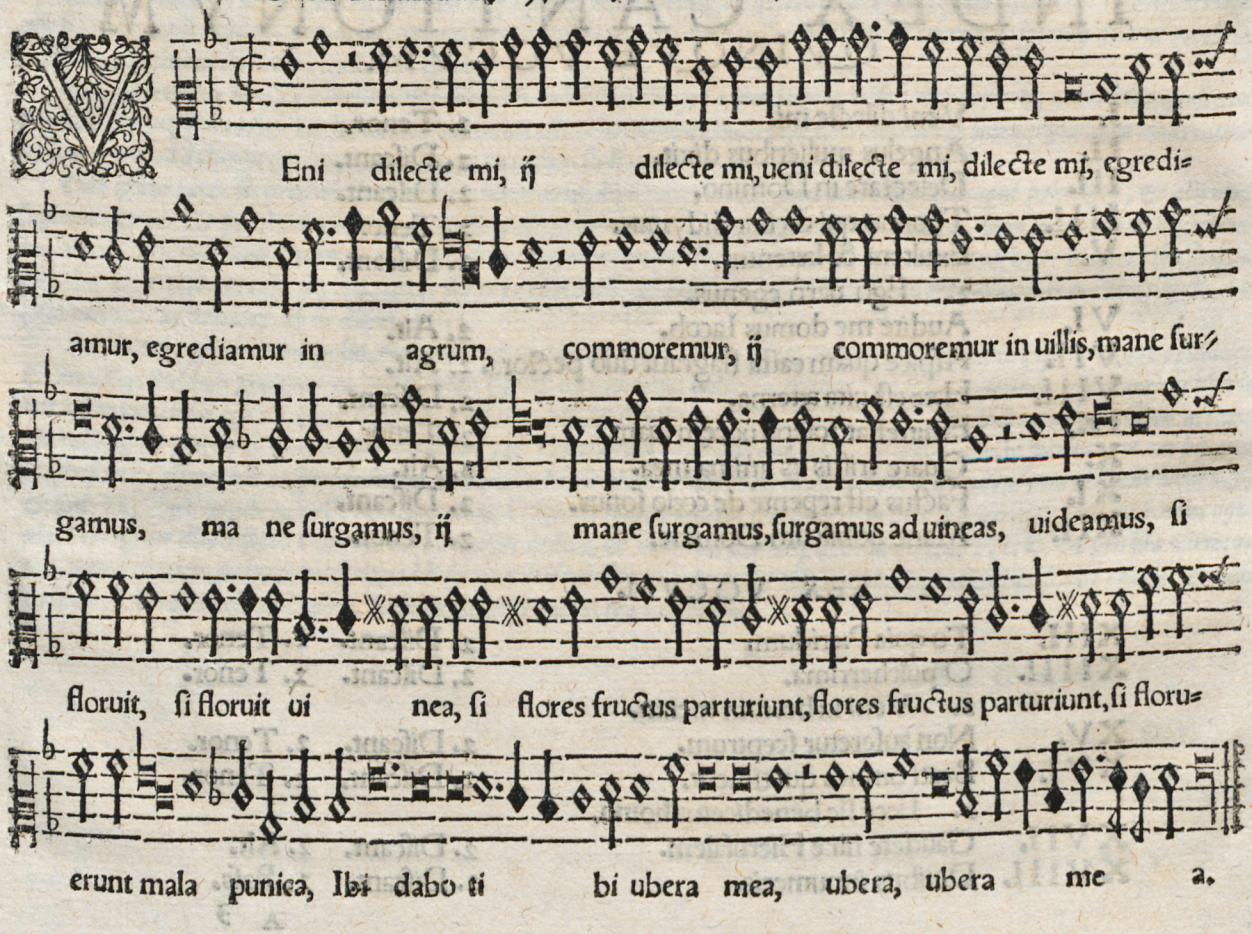
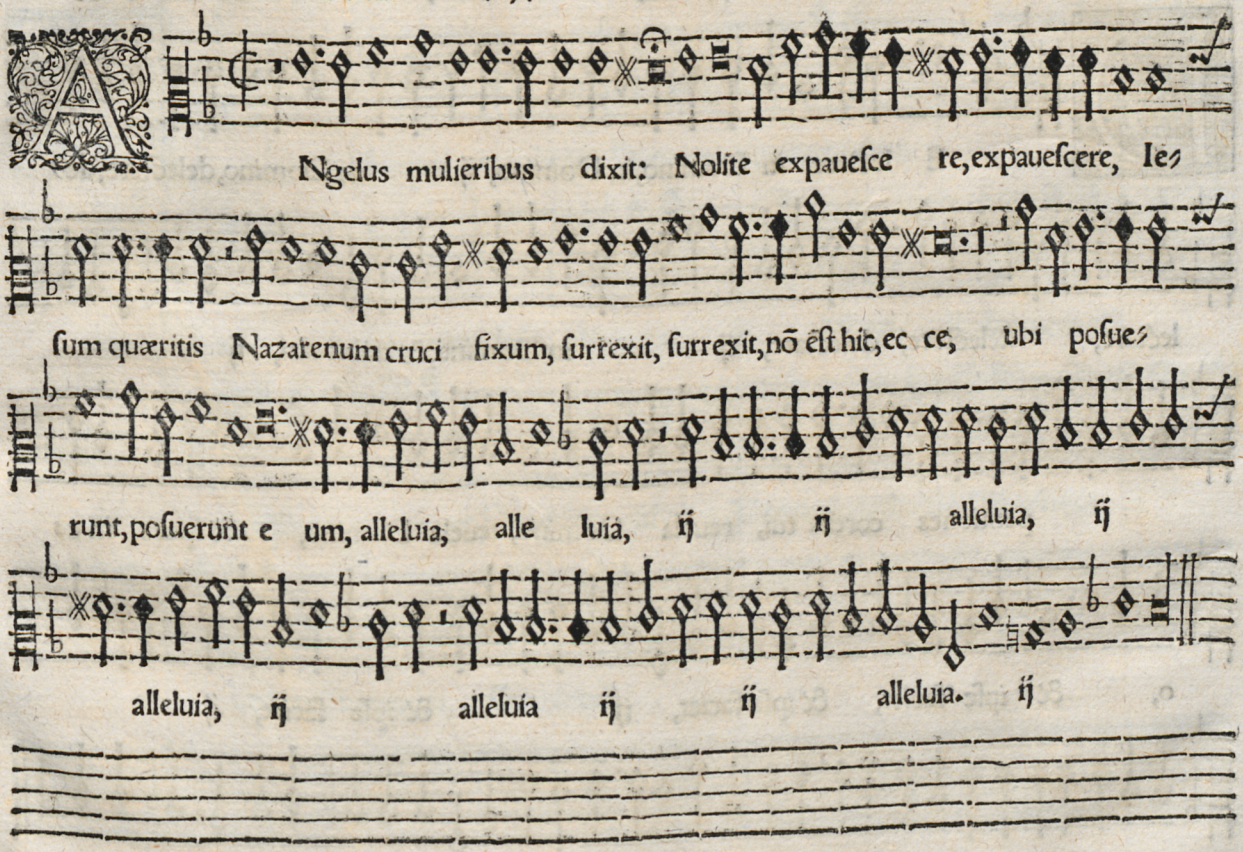
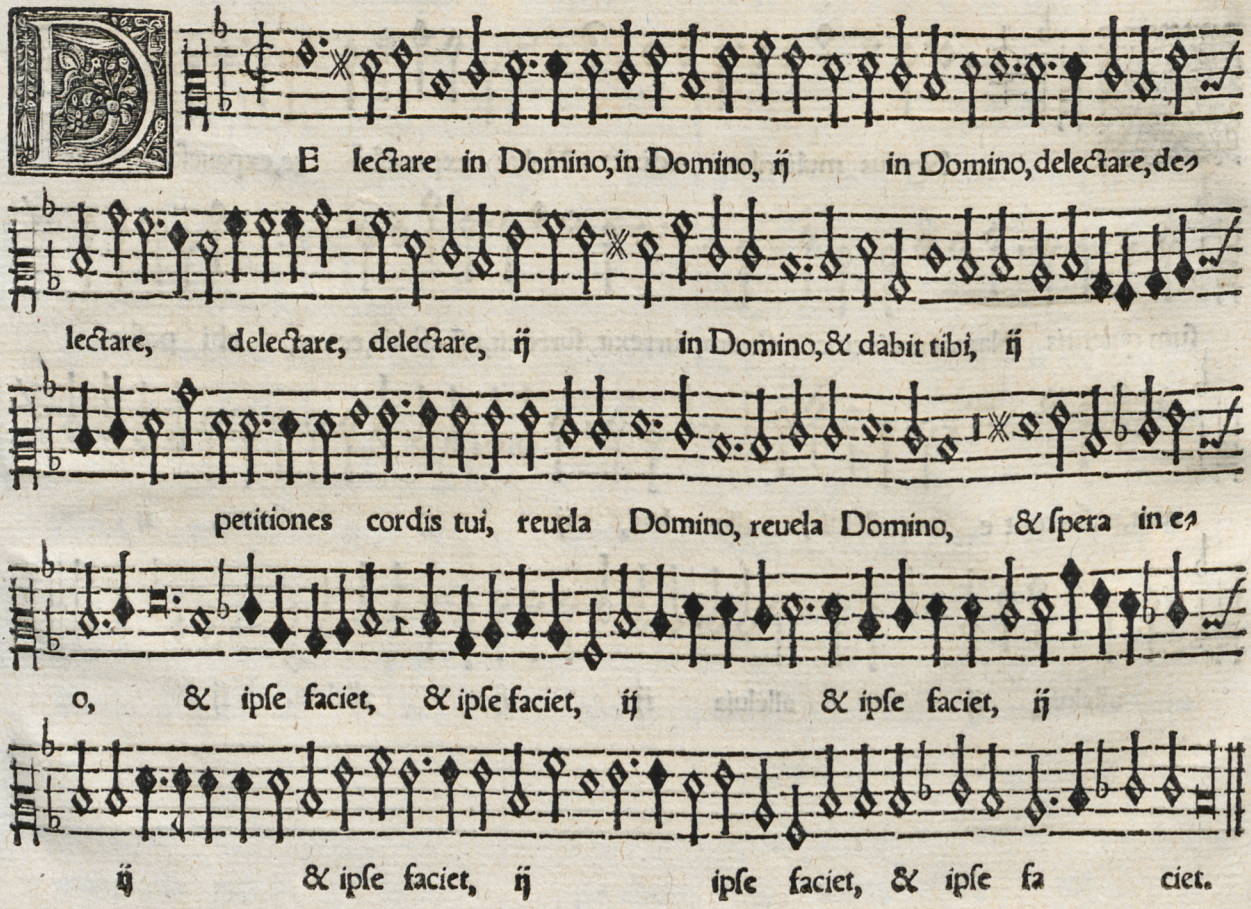
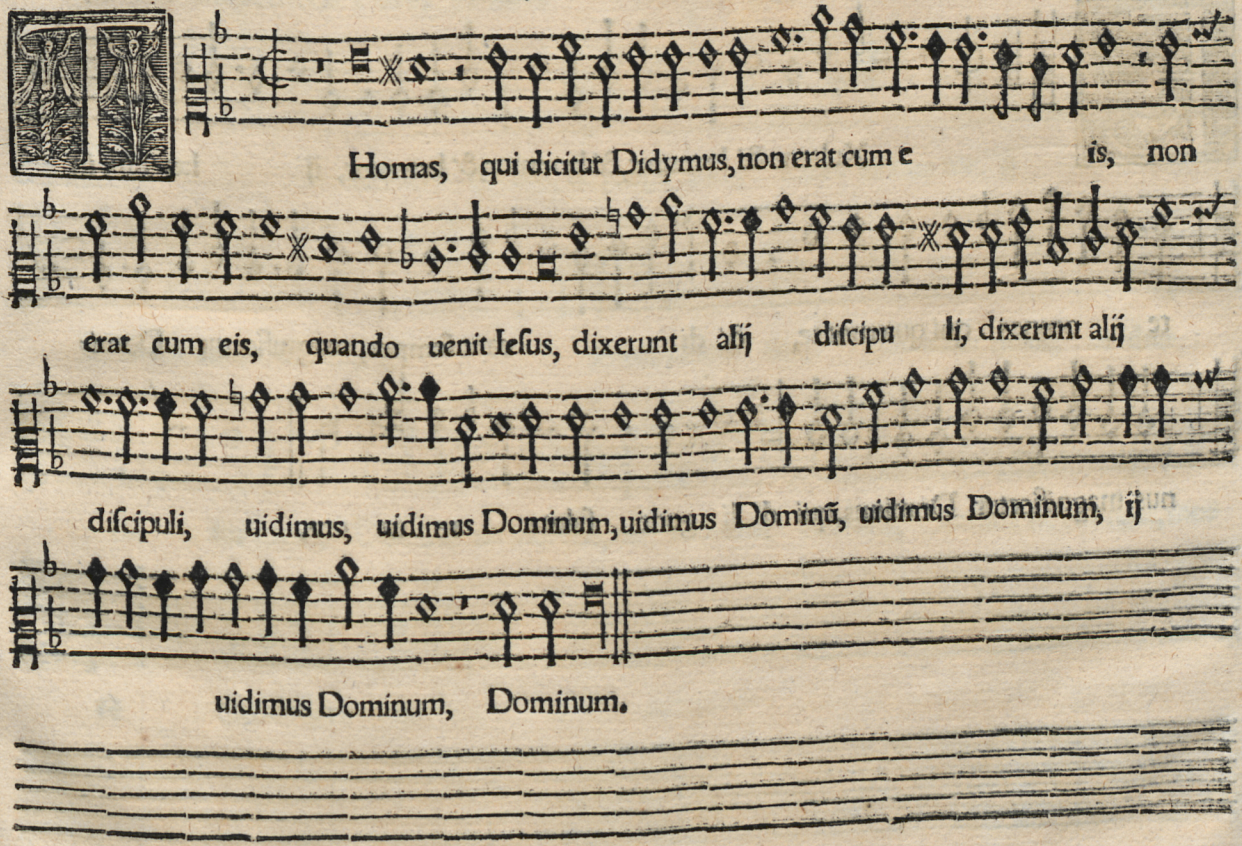

Eni dilecte mi, ij dilecte mi, ueni dilecte mi, dilecte mi, egredi=
amur, egrediamur in agrum, commoremur, ij commoremur in uillis, mane sur=
gamus, ma ne surgamus, ij mane surgamus, surgamus ad uineas, uideamus, si
floruit, si floruit ui nea, si flores fructus parturiunt, flores fructus parturiunt, si floru=
erunt mala punica, Ibi dabo ti bi ubera mea, ubera, ubera me a.


Angelus mulieribus dixit: Nolite expaueſce re, expaueſcere, Ie
ſum quæritis Nazarenum cruci fixum, ſurrexit, ſurrexit, nõ eſt hic, ec ce, ubi poſue
runt, poſuerunt e um, alleluia, alle luia, íj íj alleluia, íj
alleluia, íj alleluia íj íj alleluia. íj


E lectare in Domino, in Domino, ij in Domino, delectare, de
lectare, delectare, delectare, ij in Domino, & dabit tibi, ij
petitiones cordis tui, reuela Domino, reuela Domino, & spera in e
o, & ipse faciet, & ipse faciet, ij & ipse faciet, ij
ij & ipse faciet, ij ipse faciet, & ipse fa ciet.



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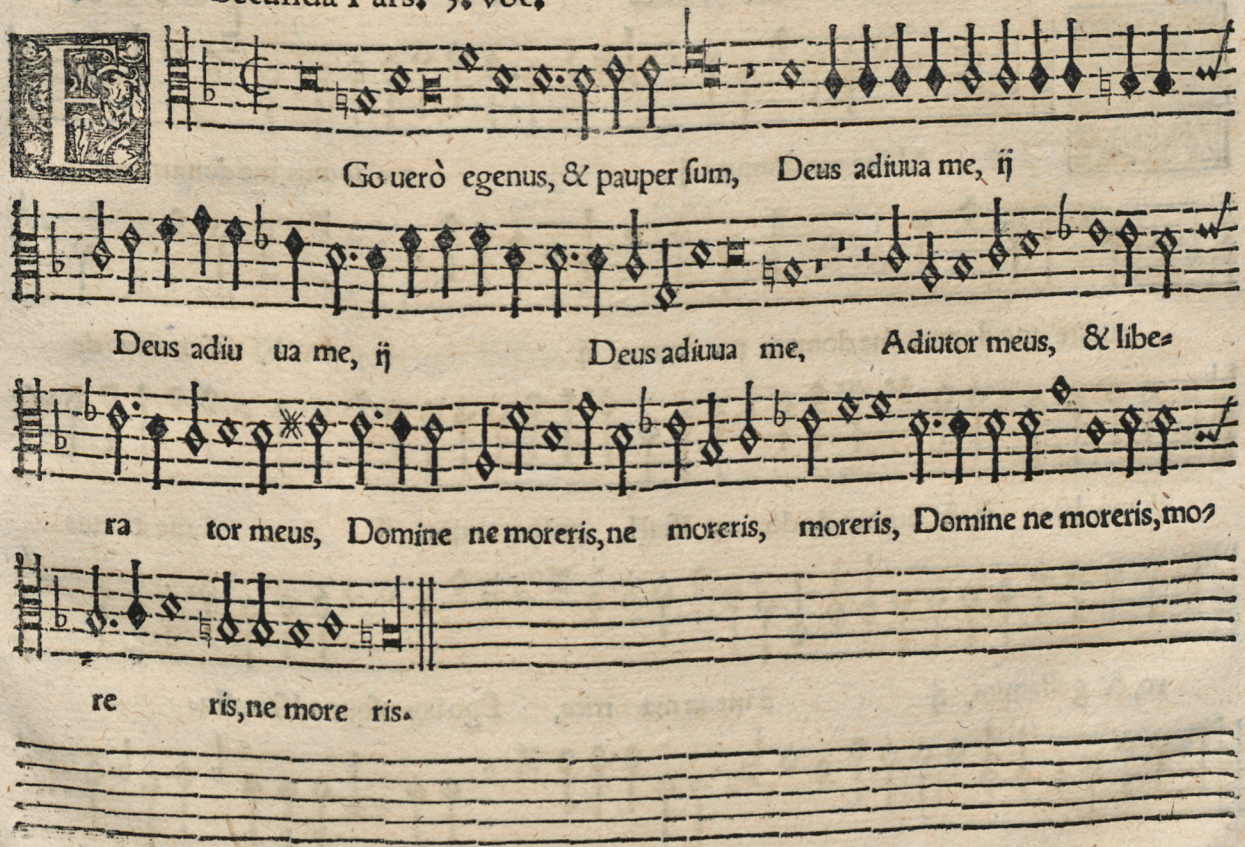
Xultent & lætentur, & lætentur, & lætentur, ij lætentur in

te omnes qui quærunt te, & di cant ſemper, magnificetur Domi=

nus, magnificetur Dominus, qui di li gunt ſaluta re tu um.



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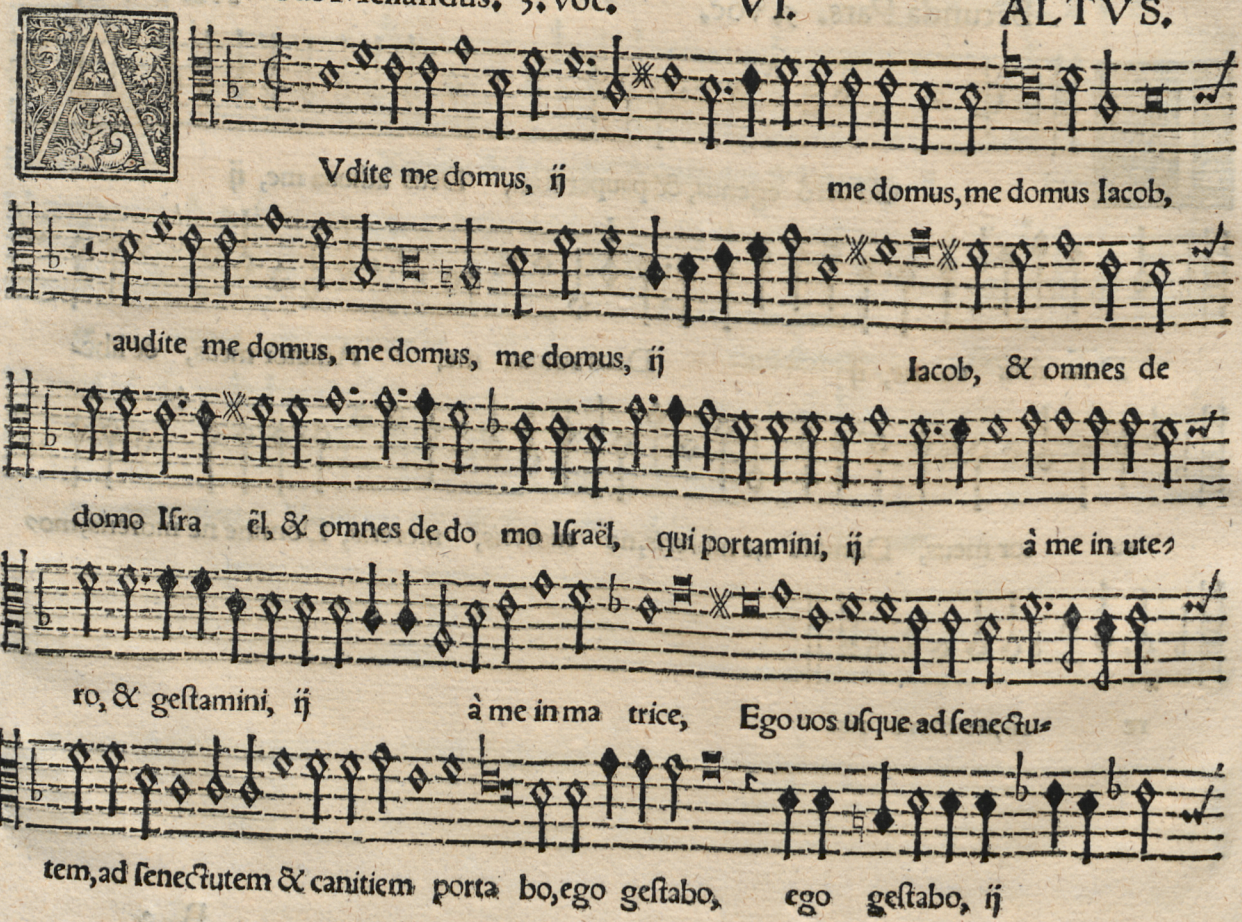
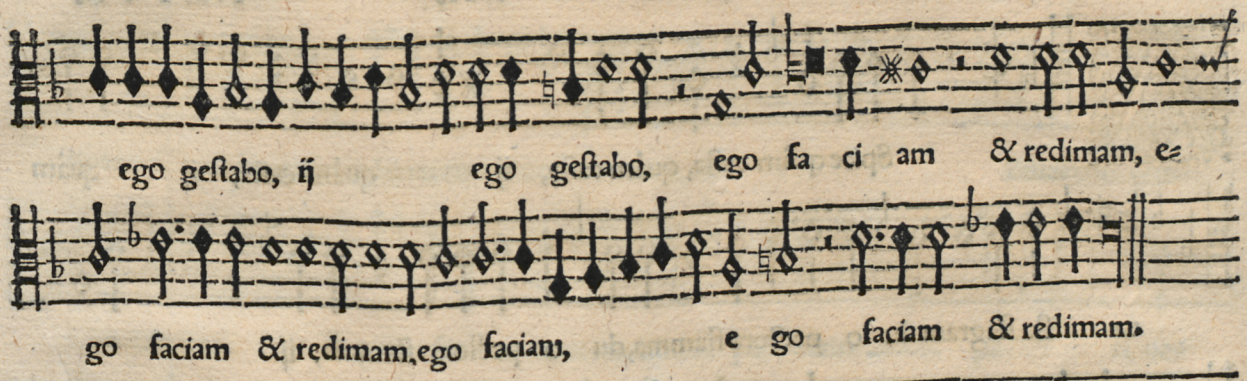
Iacobus Meilandus. 5. voc. VI. ALTVS.





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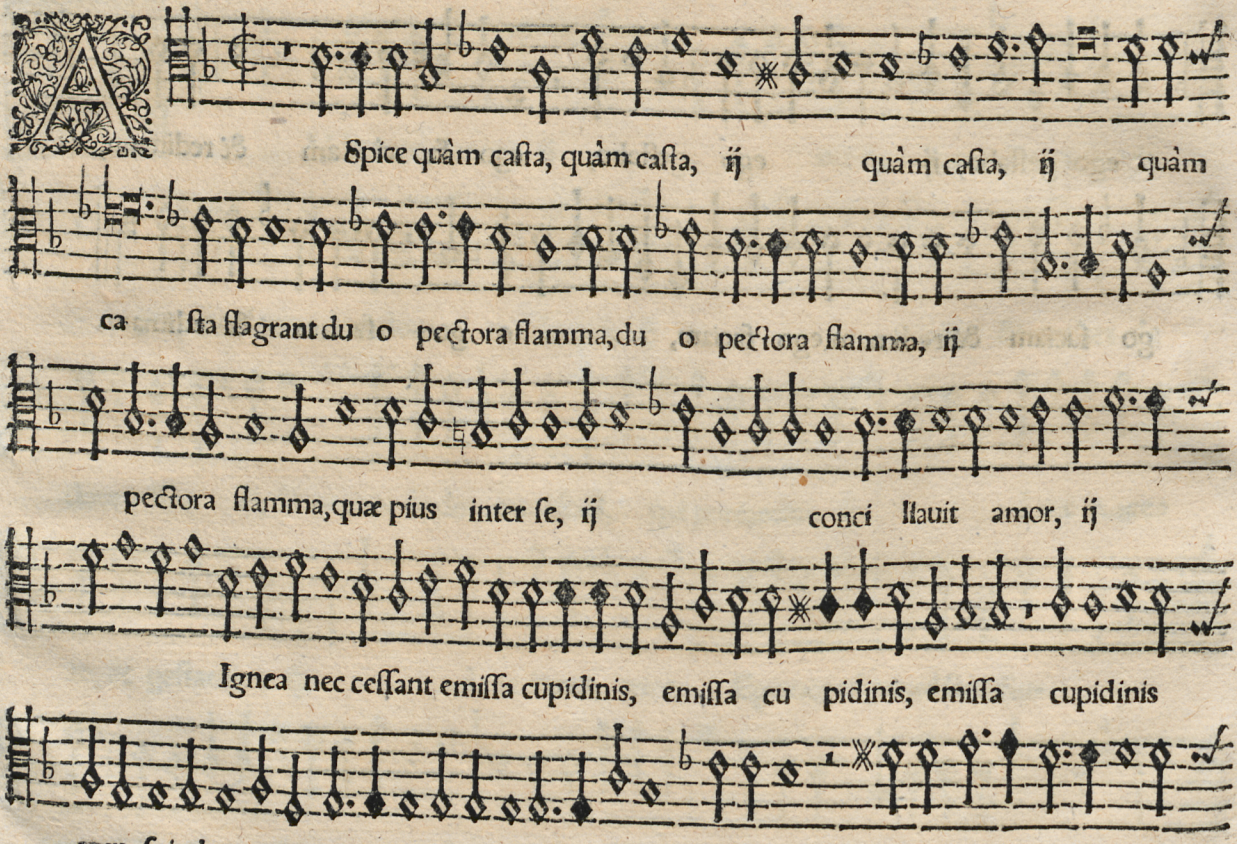
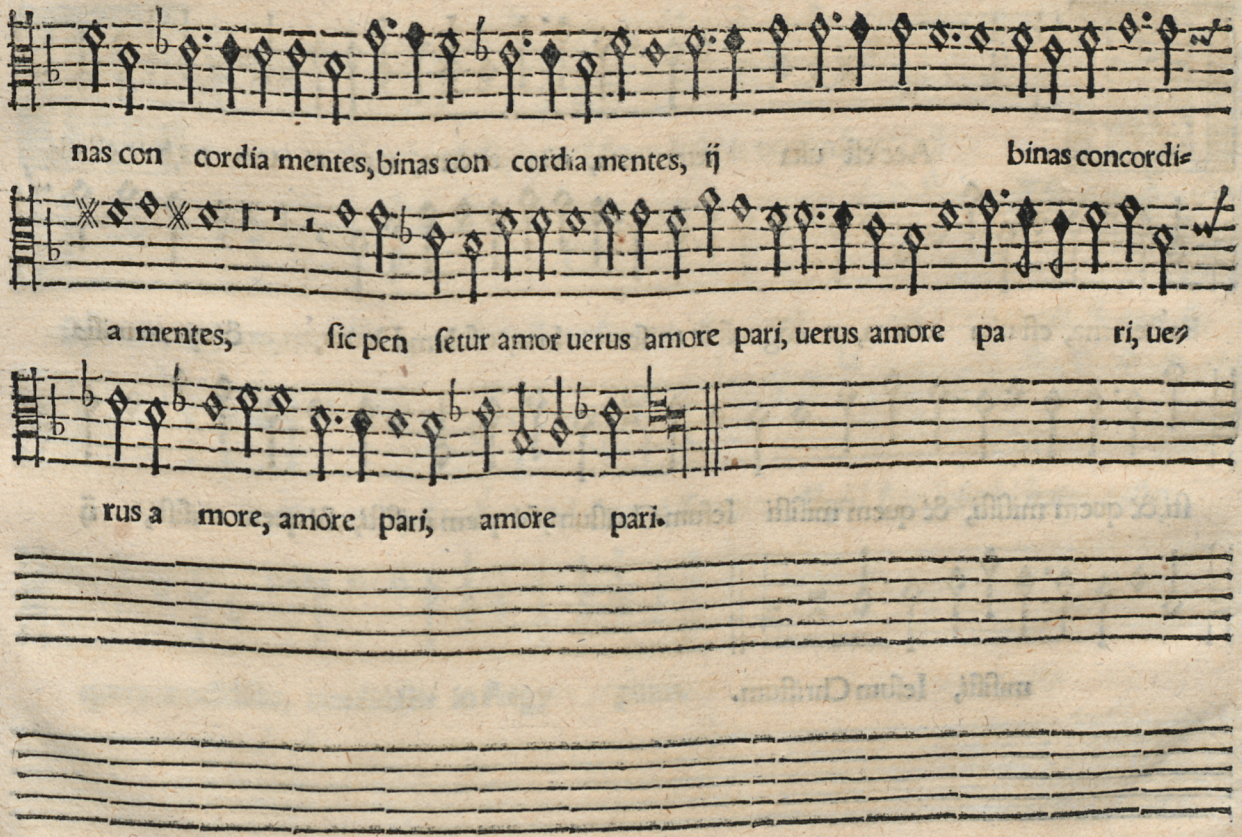

Aspice quàm casta, quàm casta, ij quàm casta, ij quàm
ca sta flagrant du o pectora flamma, du o pectora flamma, ij
pectora flamma, quæ pius inter se, ij conci liauit amor, ij
Ignea nec cessant emissa cupidinis, emissa cu pidinis, emissa cupidinis
arcu, spicula certatim corda ferire duo, feri re duo, Sic regat vnanimis bi



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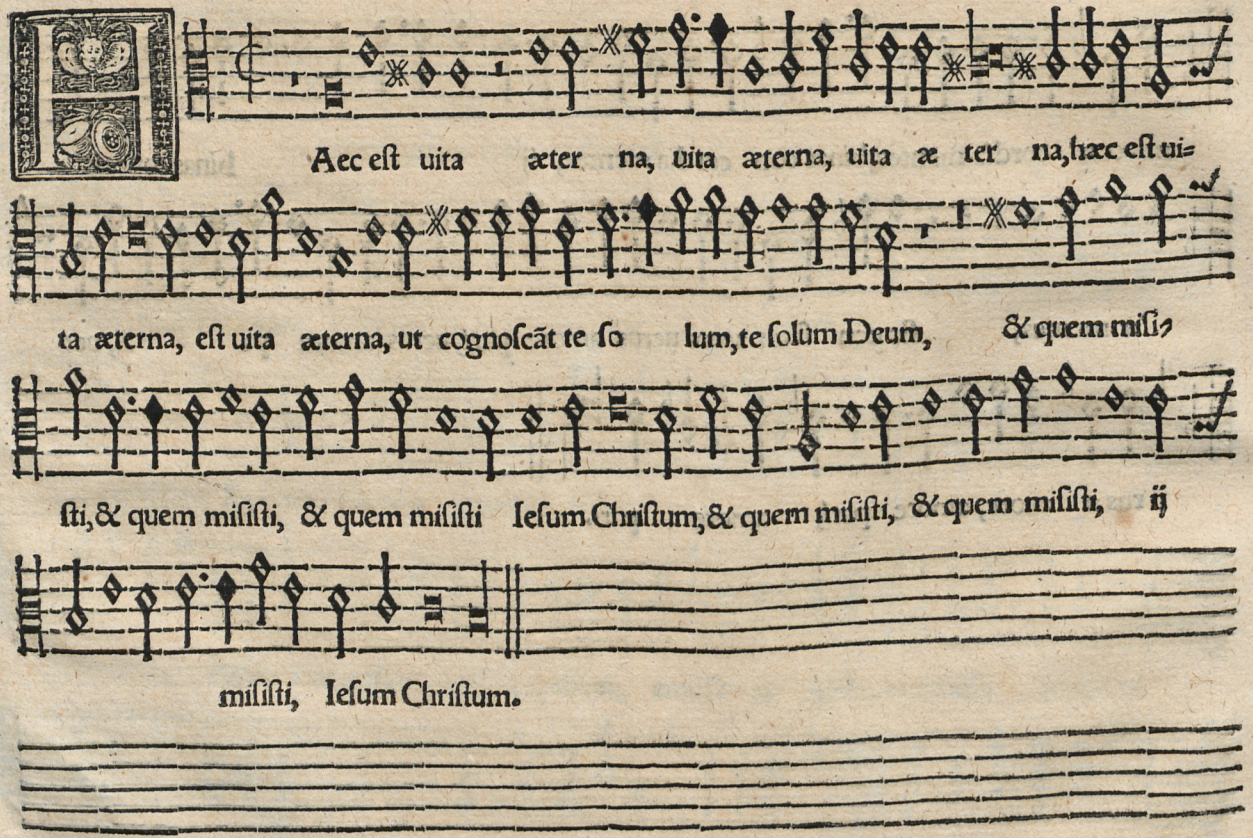
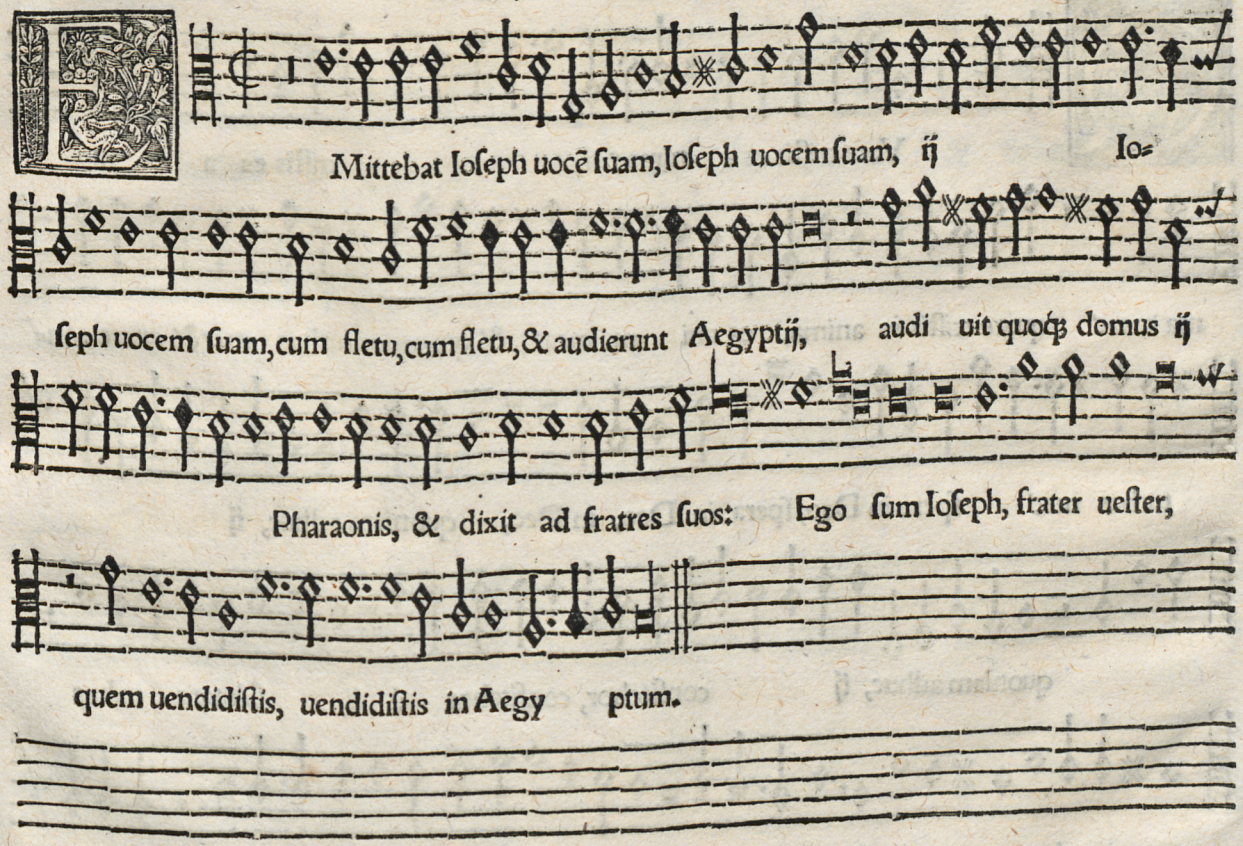

Haec est uita æter na, uita æterna, uita æ ter na, hæc est ui=
ta æterna, est uita æterna, ut cognoscãt te so lum, te solum Deum, & quem misi=
sti, & quem misisti, & quem misisti Iesum Christum, & quem misisti, & quem misisti, ij
misisti, Iesum Christum.



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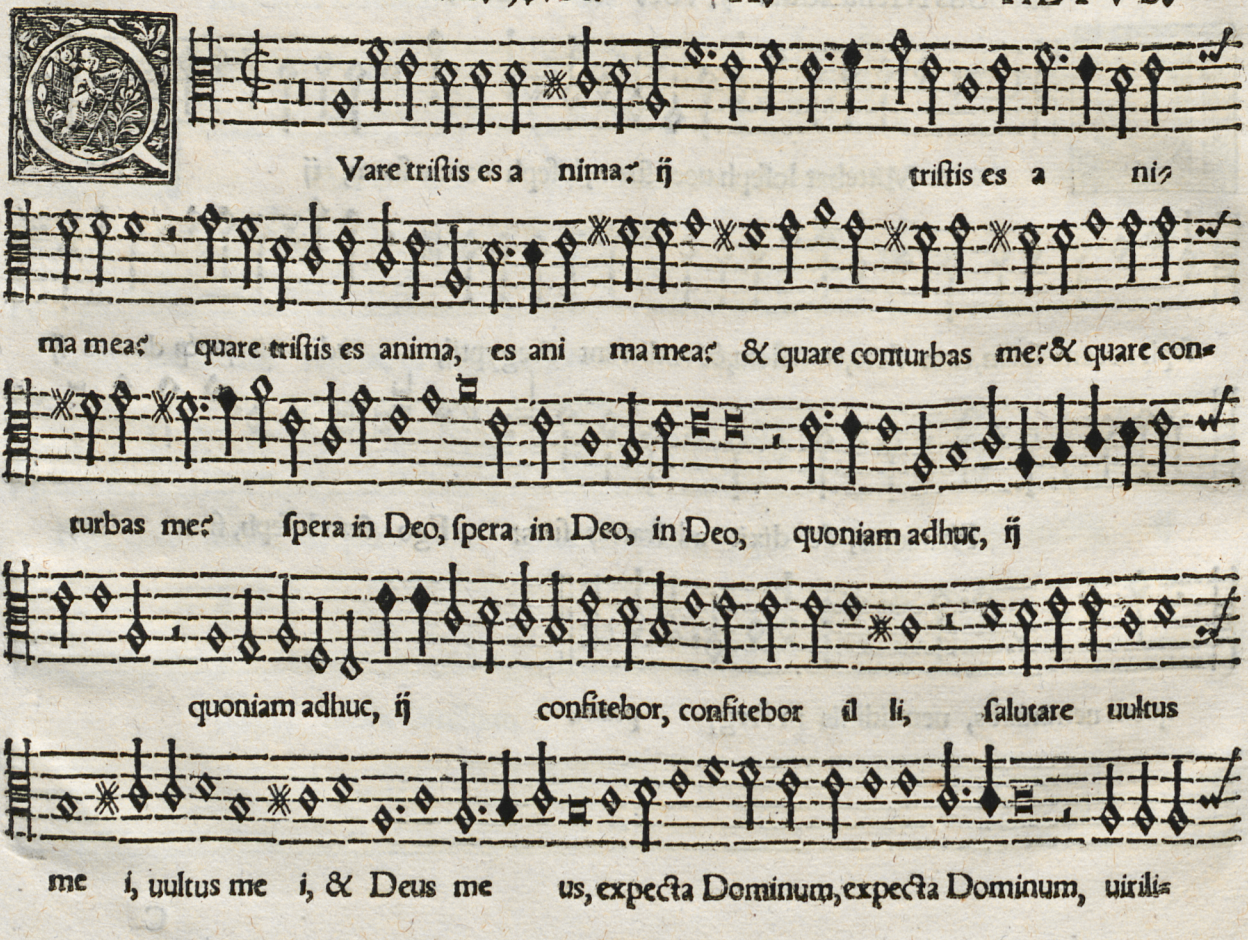
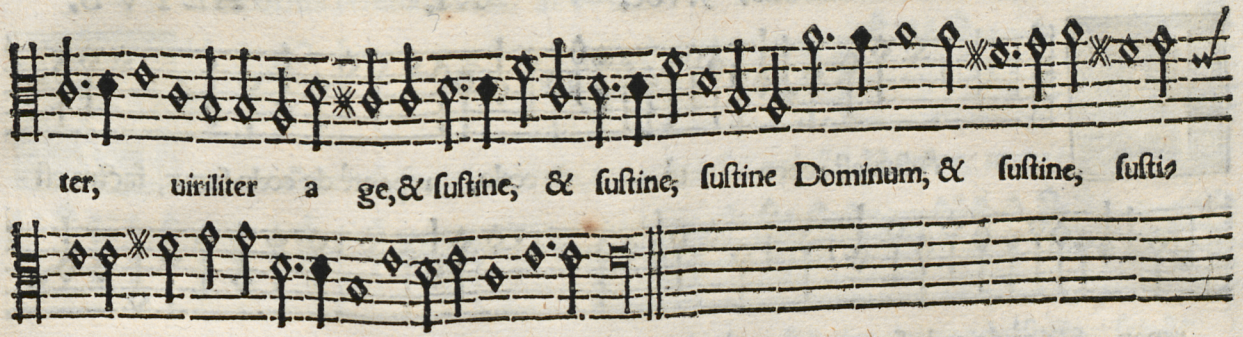
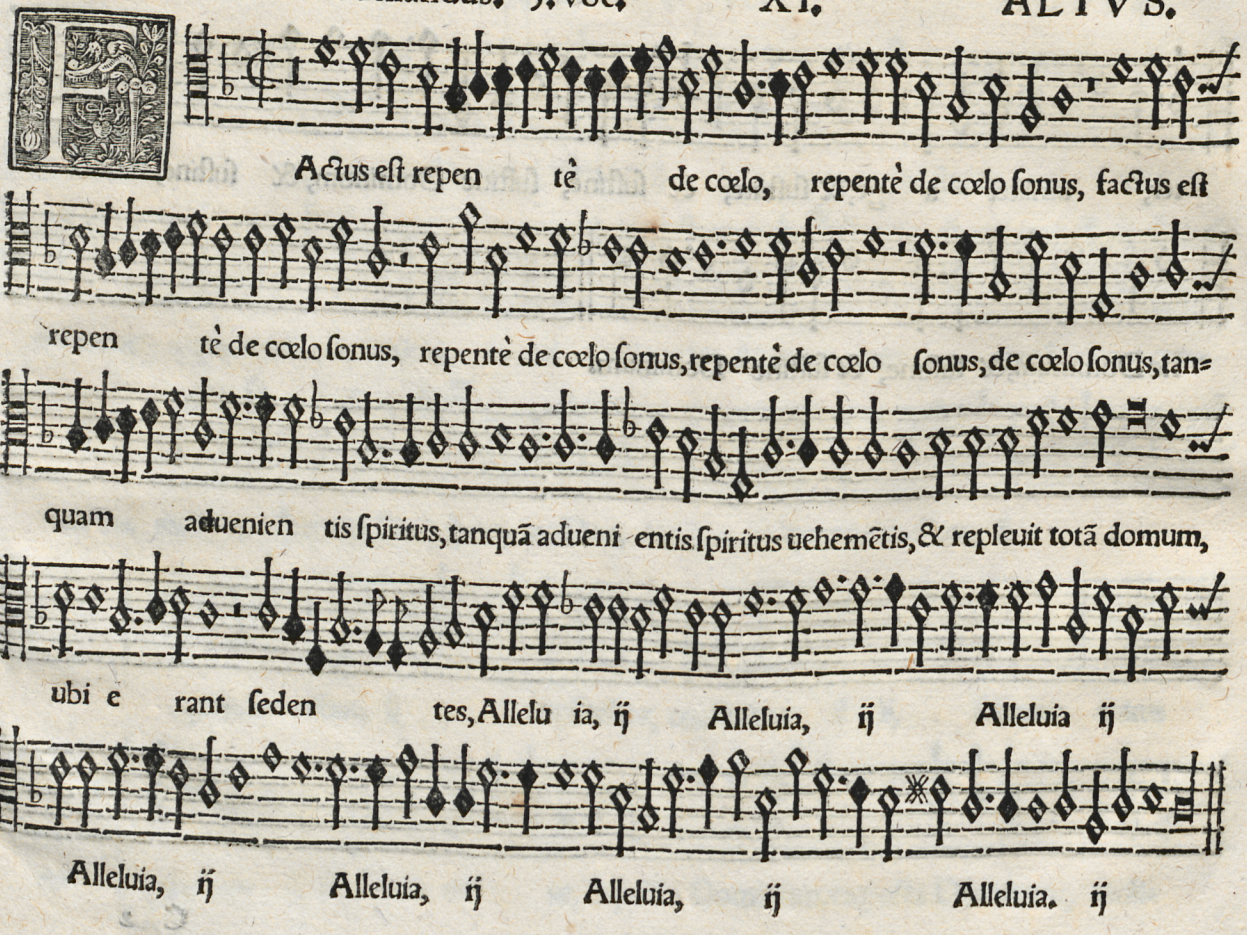

Vare triſtis es a nima: ꝙ triſtis es a ni
ma mea: quare triſtis es anima, es ani ma mea: & quare conturbas me: & quare con
turbas me: ſpera in Deo, ſpera in Deo, in Deo, quoniam adhuc, ꝙ
quoniam adhuc, ꝙ confitebor, confitebor il li, ſalutare uultus
me i, uultus me i, & Deus me us, expecta Dominum, expecta Dominum, uirili


ter, uiriliter a ge,& ſuſtine, & ſuſtine; ſuſtine Dominum, & ſuſtine, ſuſtine Dominum,& ſuſtine, & ſuſtine Dominum.



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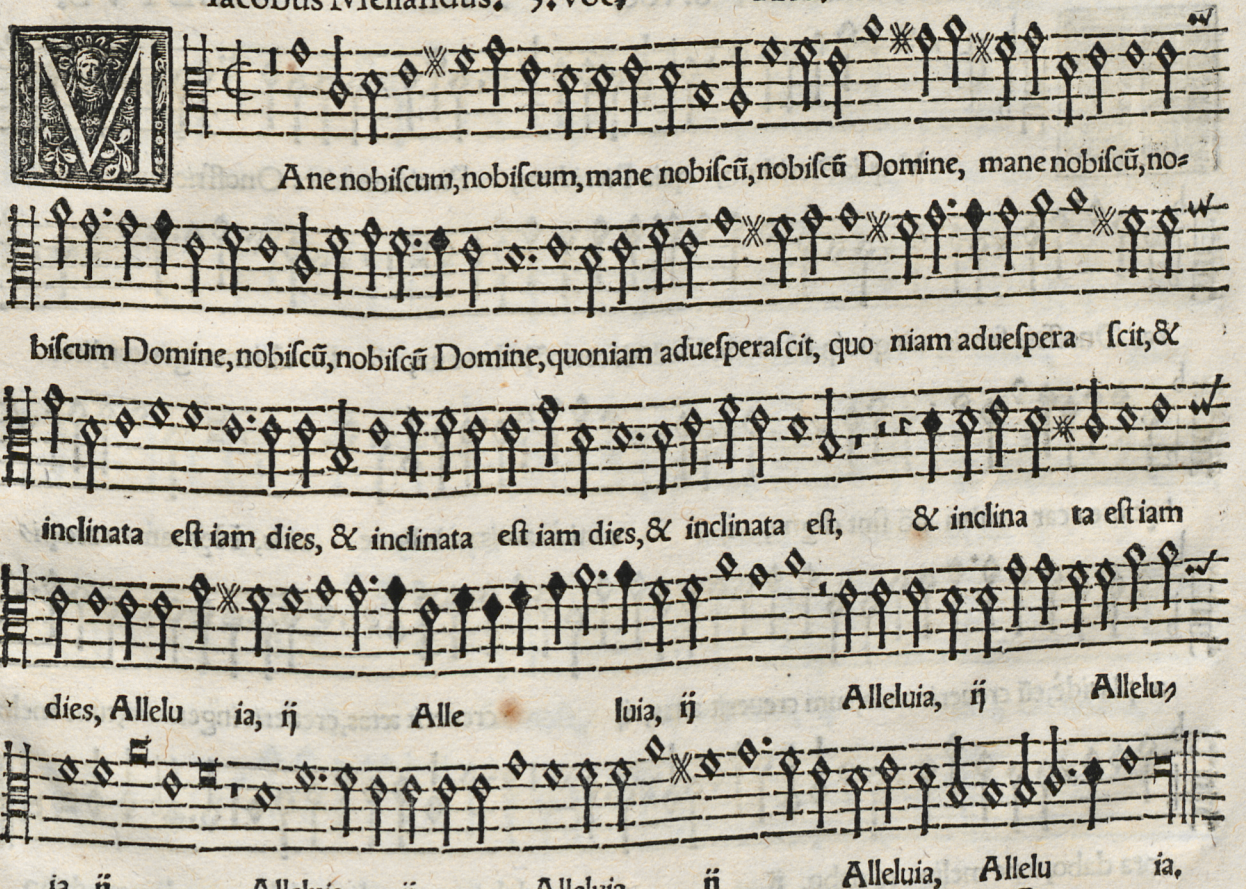

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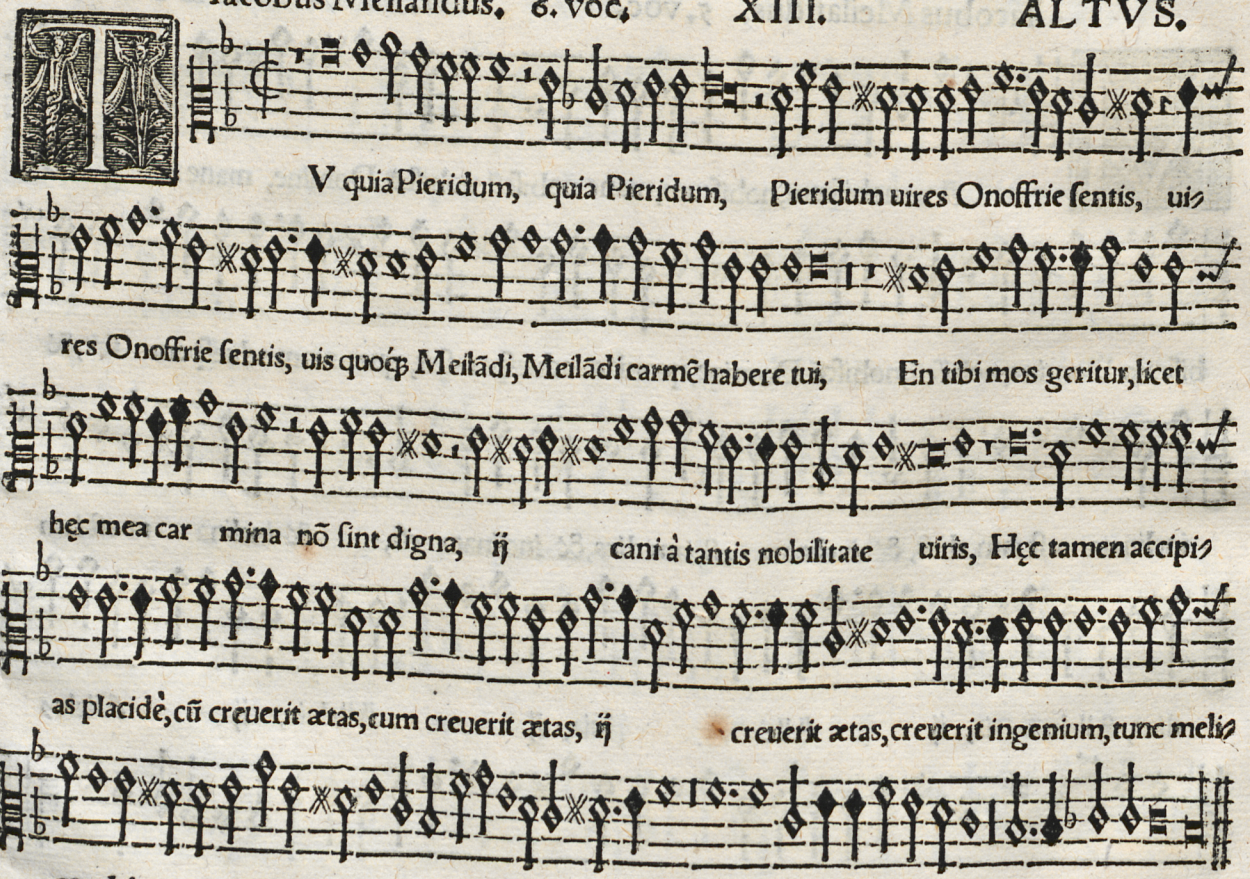

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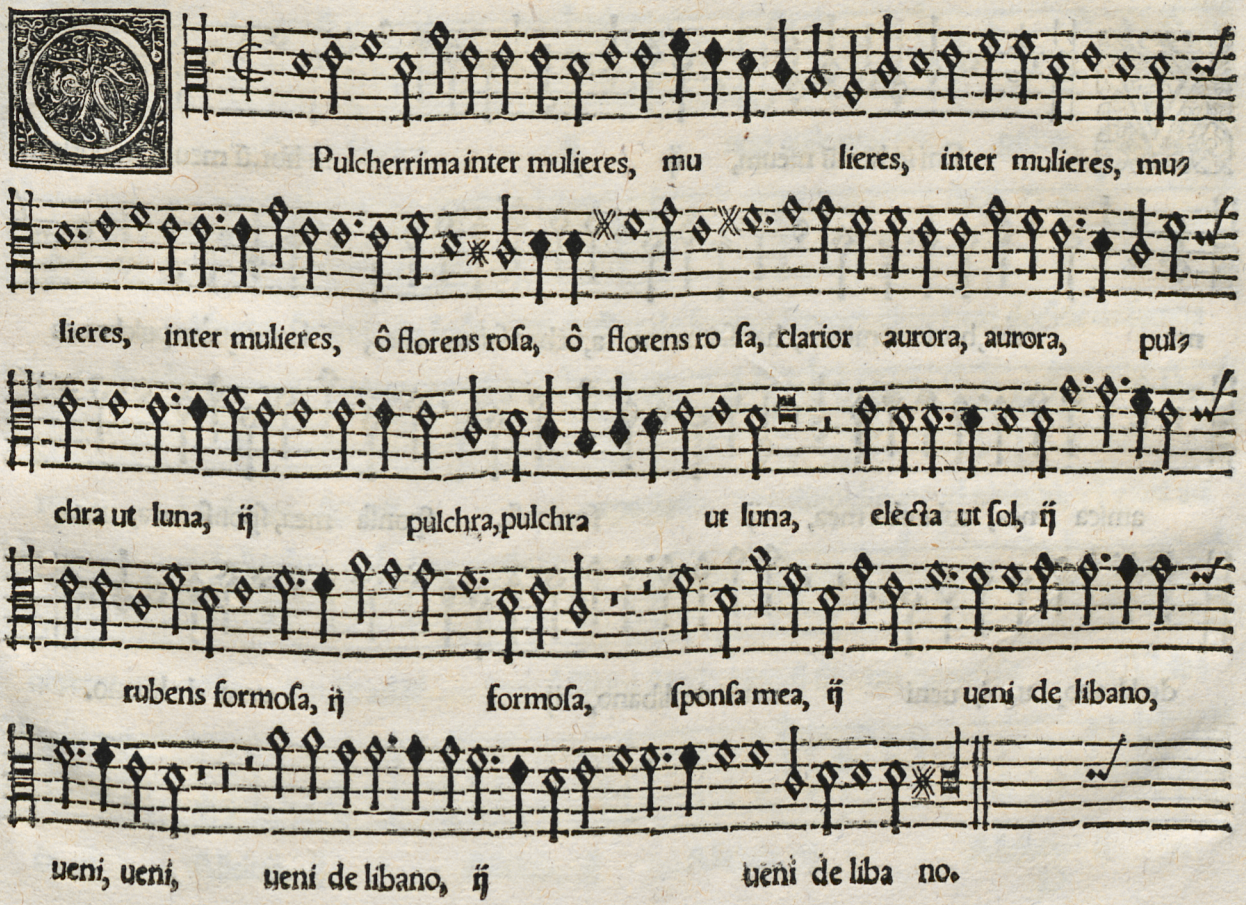

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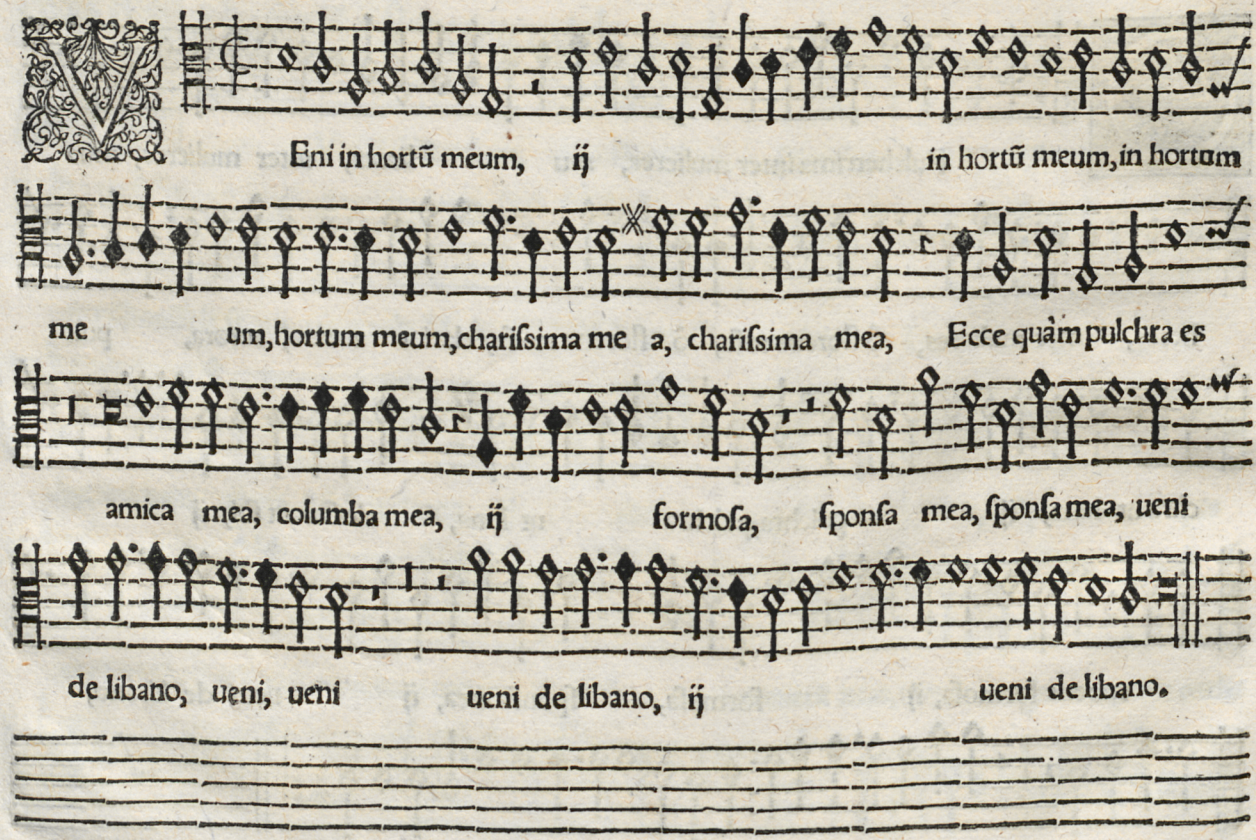
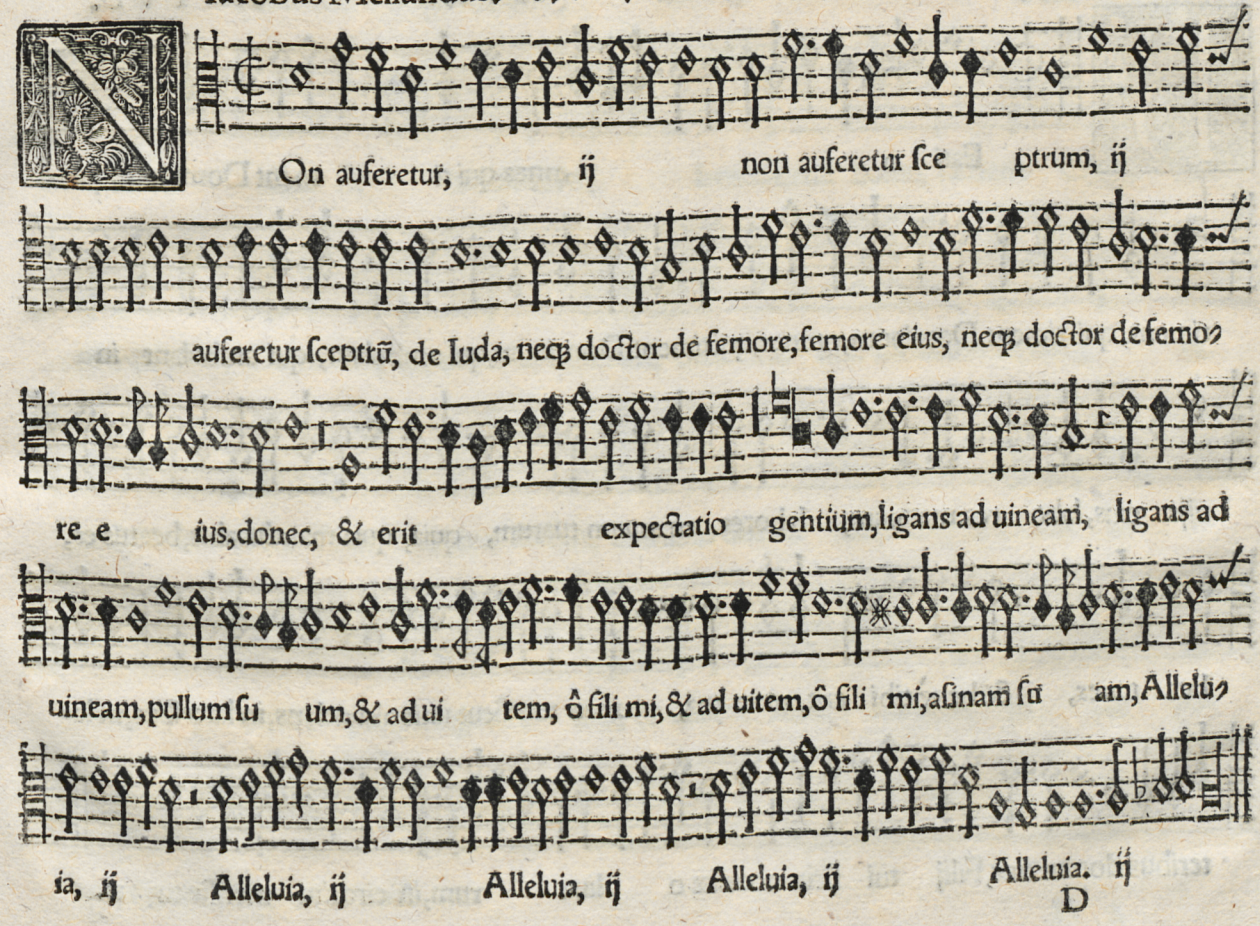

Eni in hortũ meum, íj in hortũ meum, in hortum
me um, hortum meum, chariſsima me a, chariſsima mea, Ecce quàm pulchra es
amica mea, columba mea, íj formoſa, ſponſa mea, ſponſa mea, ueni
de libano, ueni, ueni ueni de libano, íj ueni de libano.



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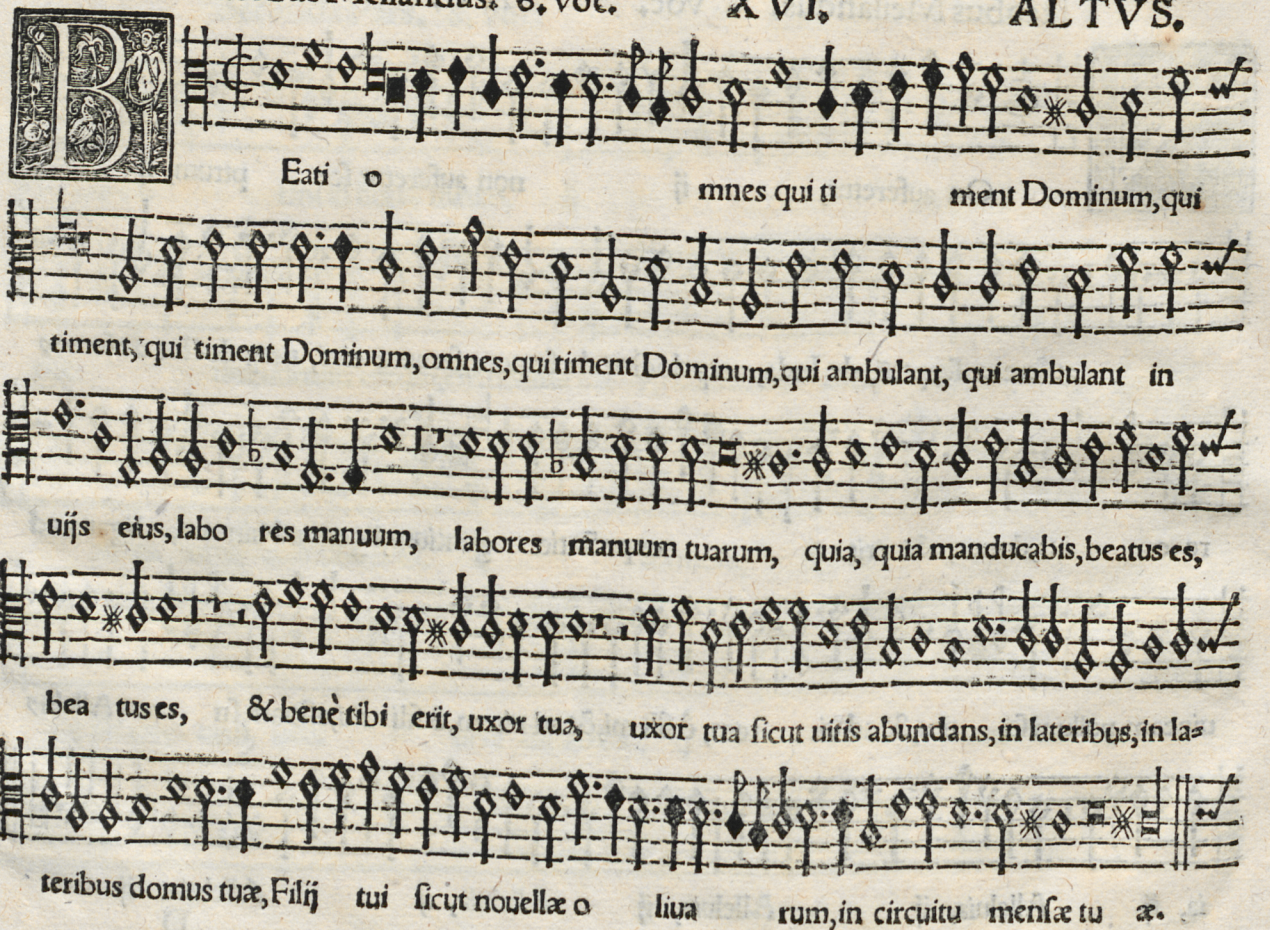

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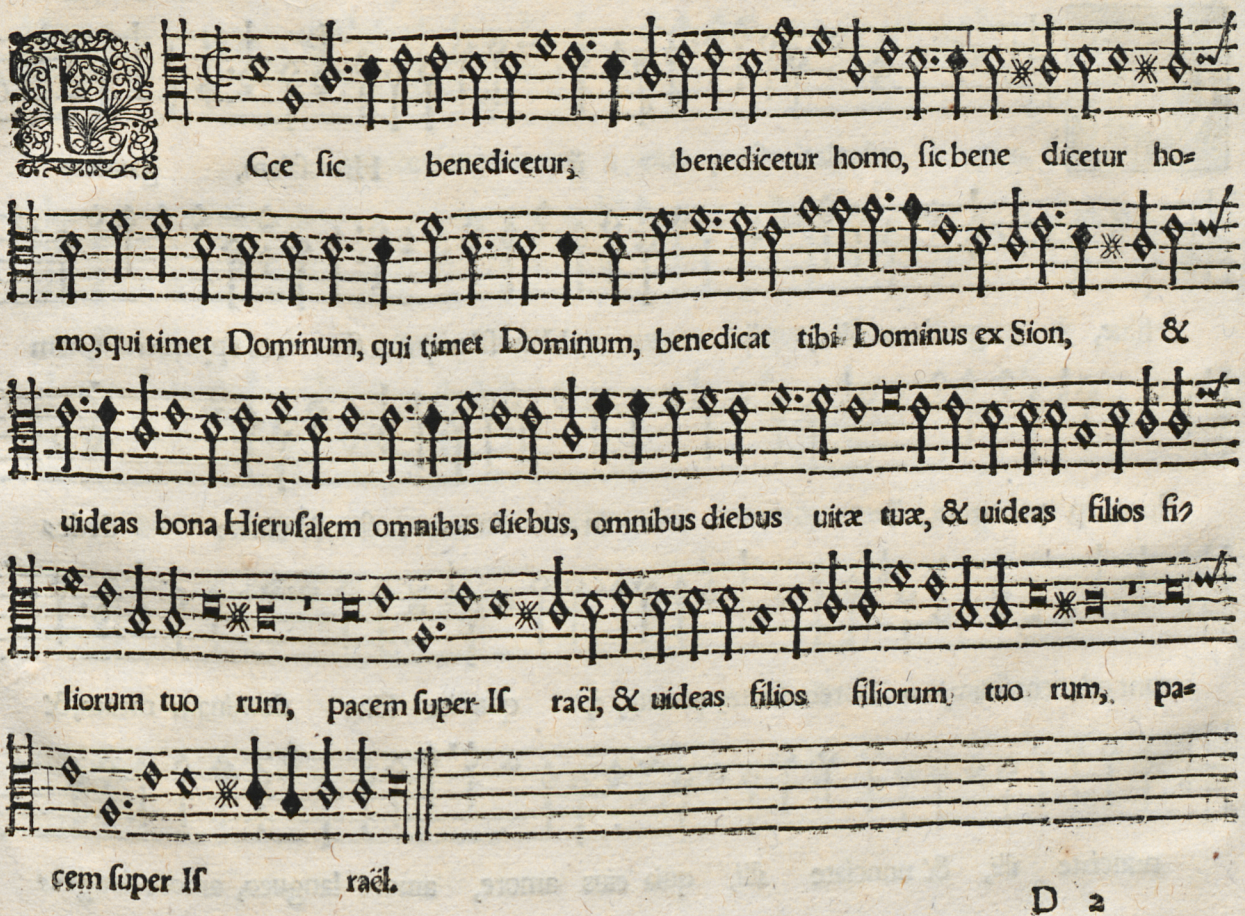

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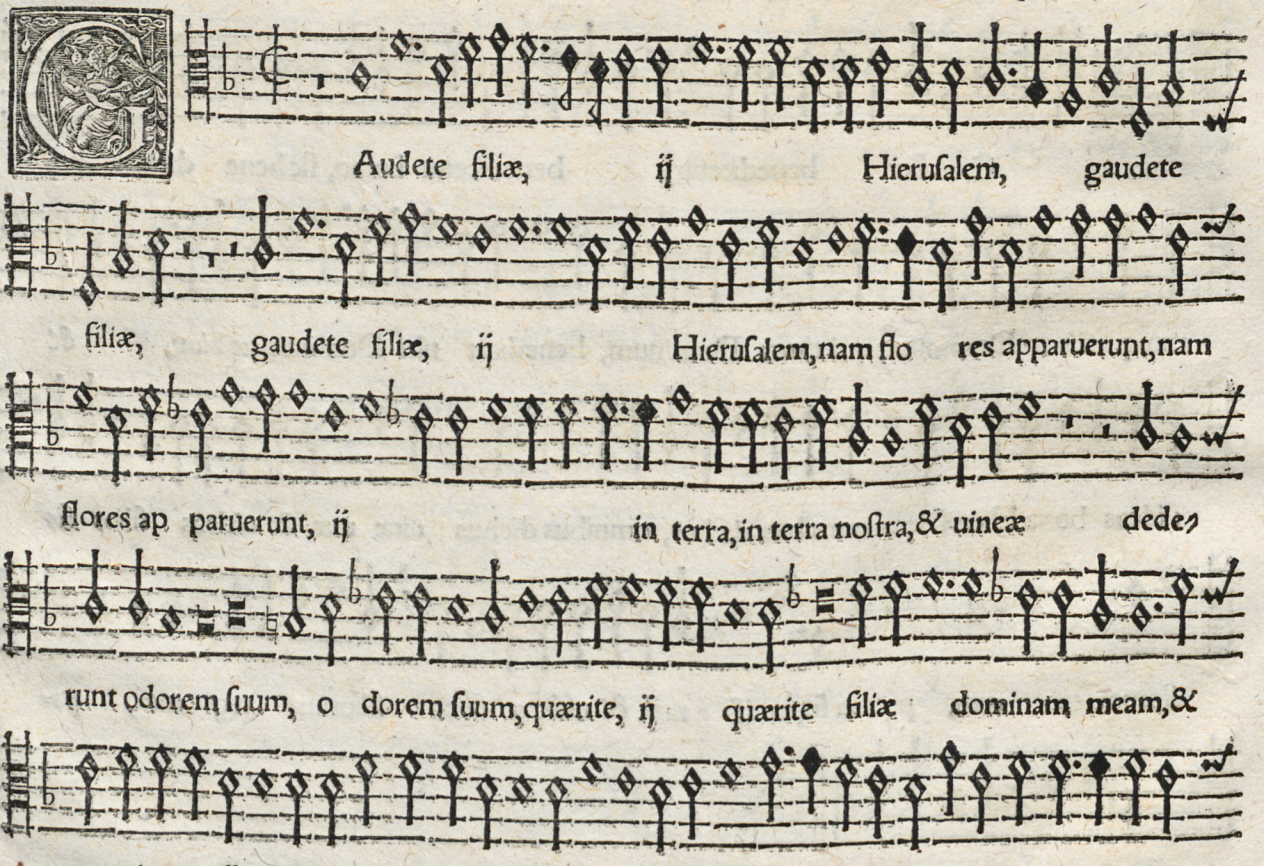

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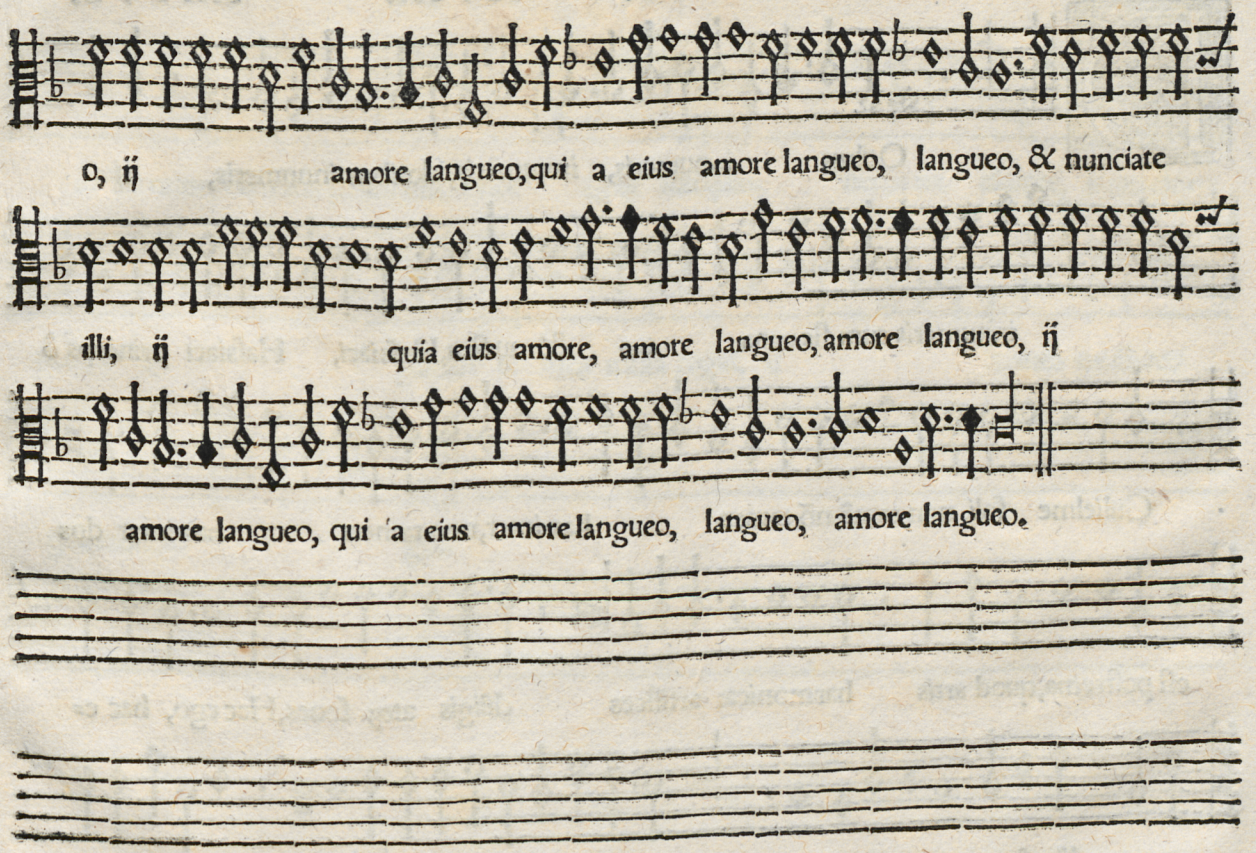

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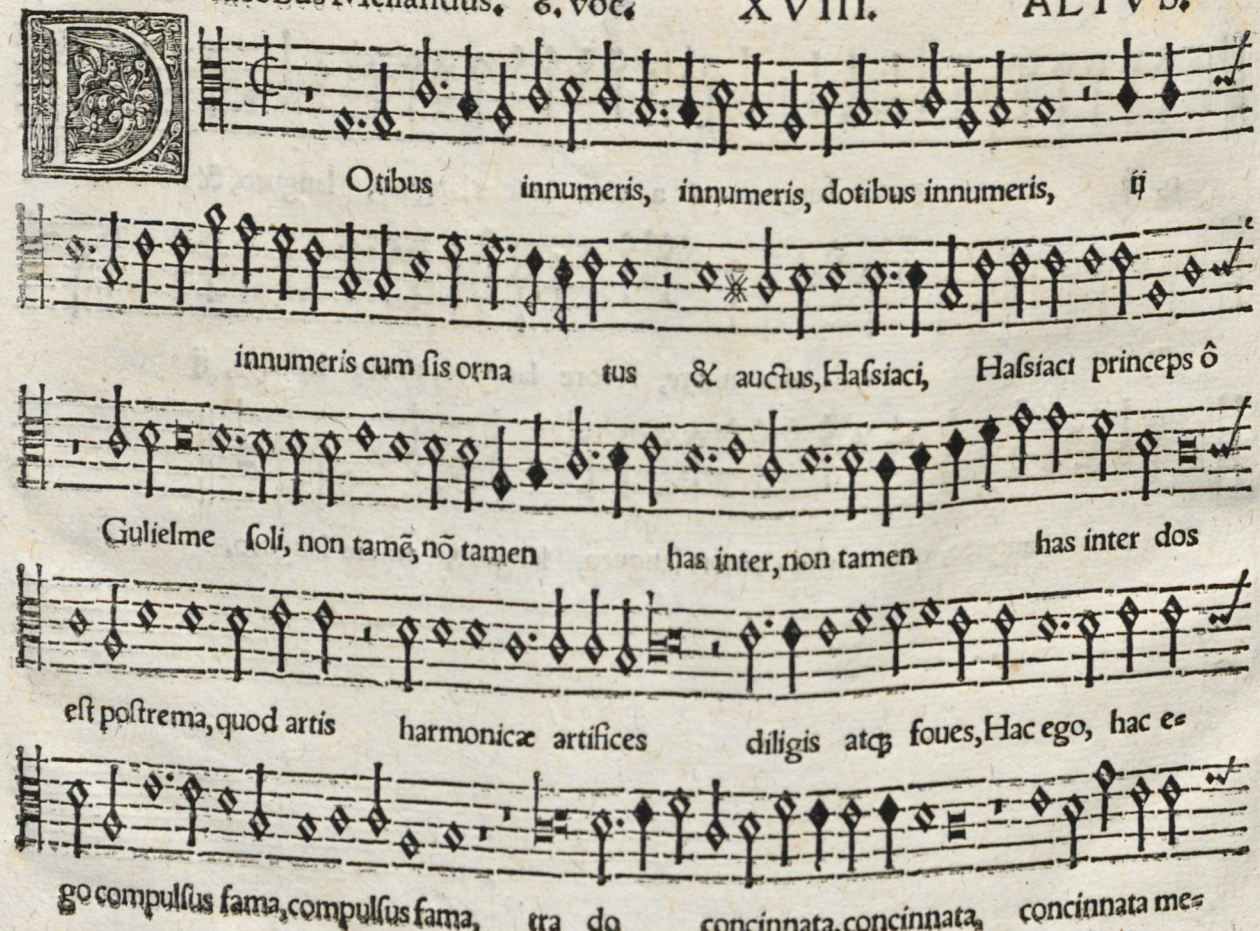
Iacobus Meilandus. 6. voc. XVIII. ALTVS.



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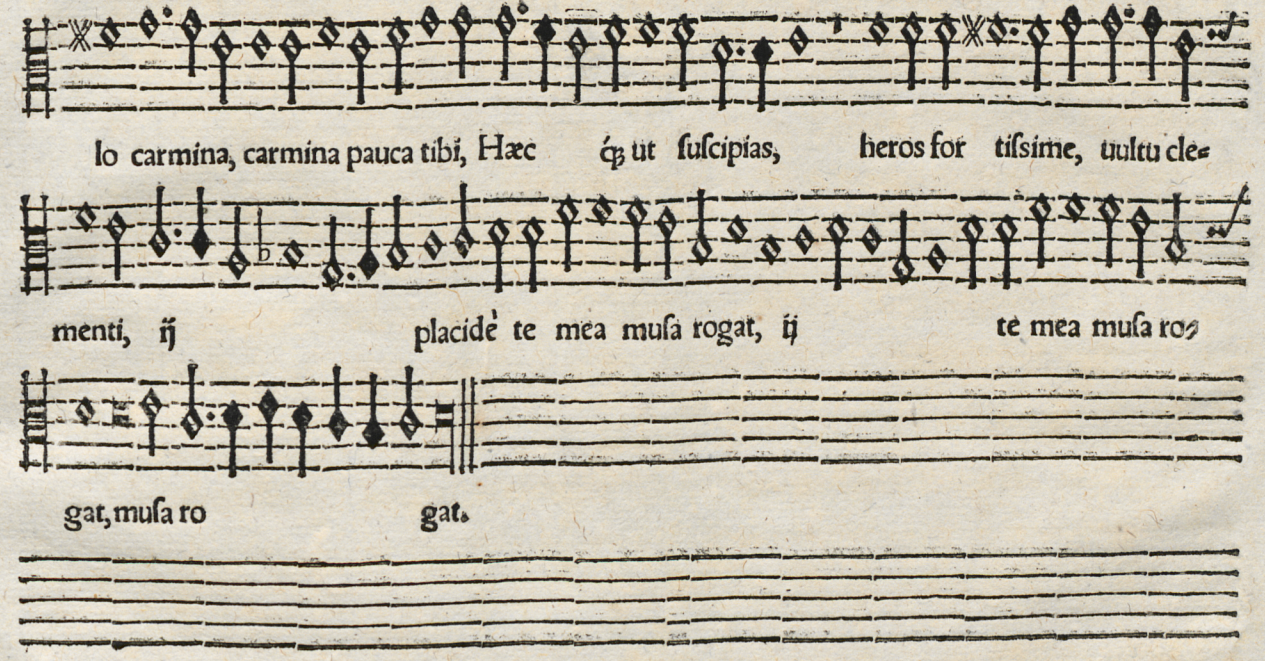

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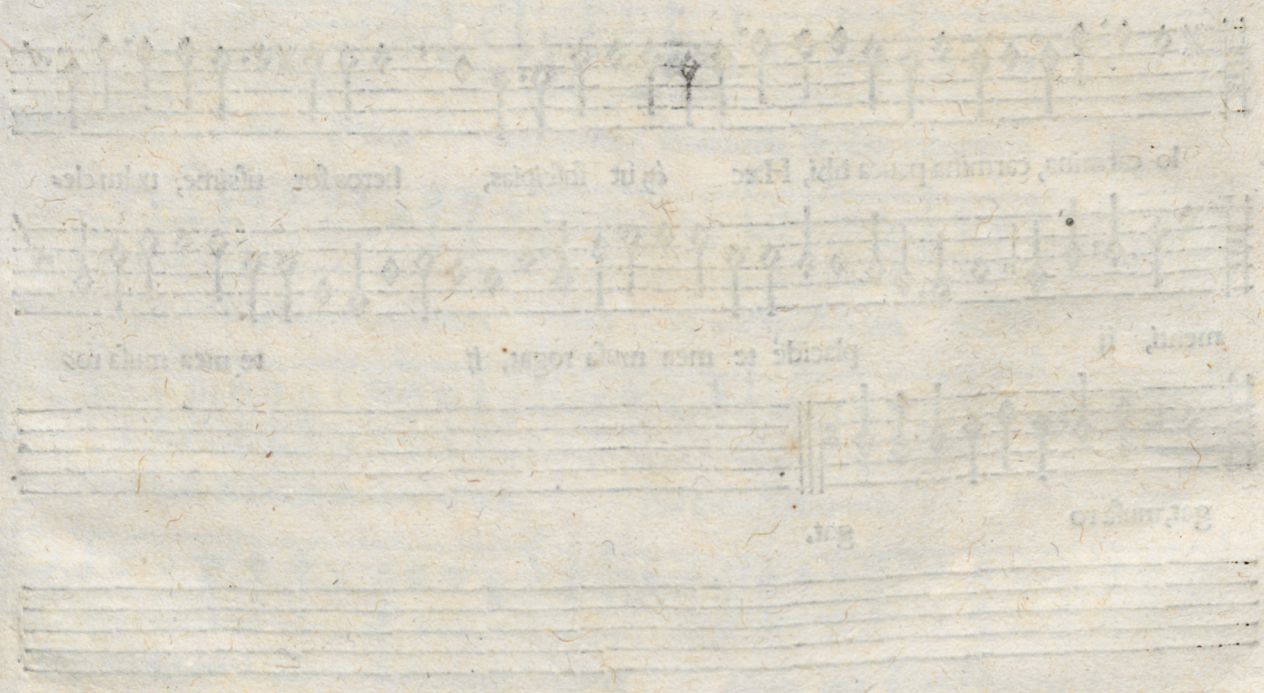

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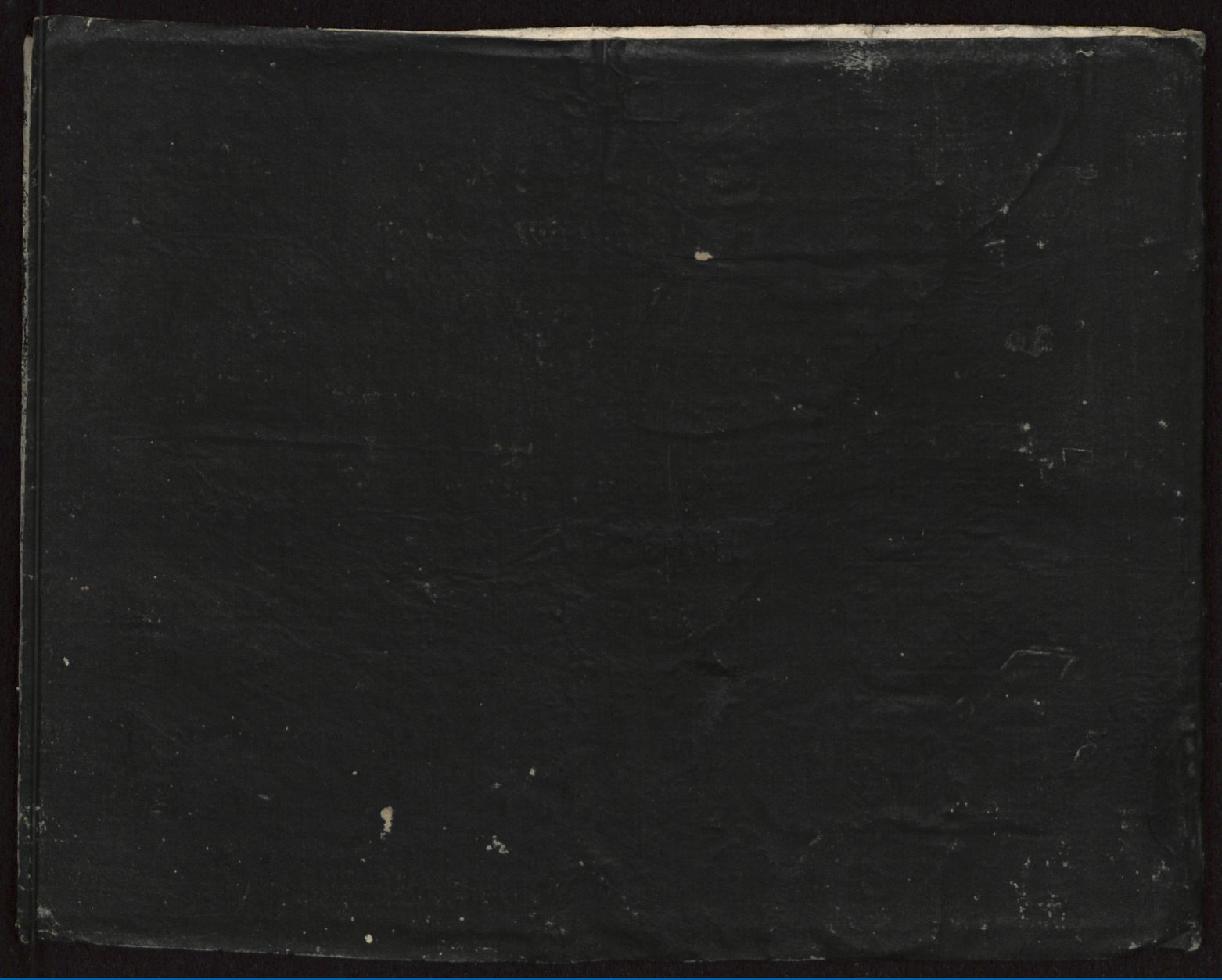
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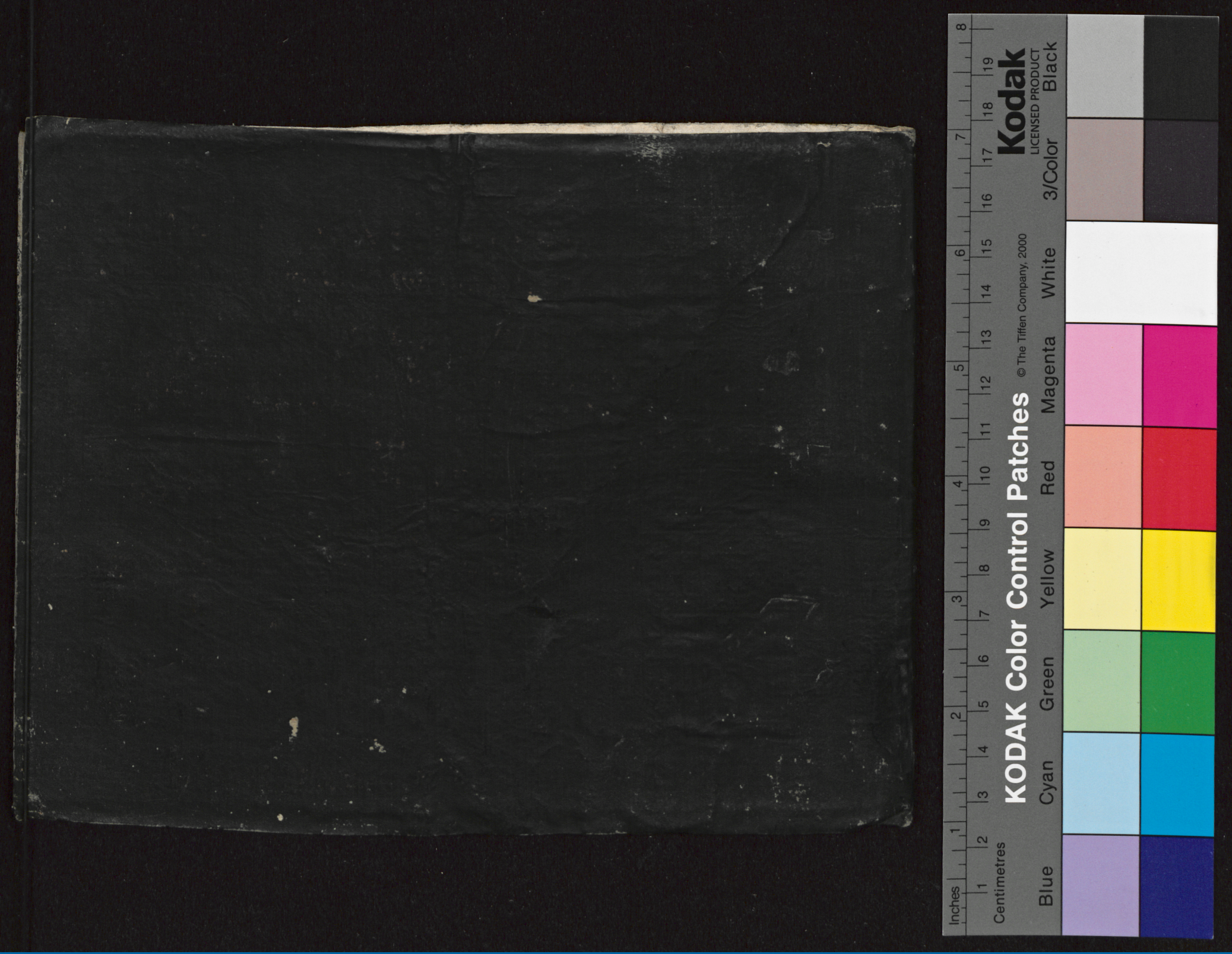

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C 30

4. 6.

Musica 38.

~~D. d. 1087.~~

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ, & iam denuò auctiores multumq; quàm antea correctiores in lucem editæ,

A IACOBO MEILANDO.

Ex Bibliotheca Academiae Rostochiensis

TENOR.

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo, S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πηγὴ κάλλων sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilißima inter illas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectißimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcißimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris compræhenderint, sicut hoc multi dulcißimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum considerationi eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus cantus suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barbaros & agre-

ros & agreſtes reddi Muſica manſuetiores, & humaniores: & triſtes & curis occupatos, tranquillos & hilares?

Sic fortiſſimus ille Græcorum Achilles dicitur cantu Cytharæ leniſſe ægritudinem animi, quam acceperat ex conſideratione leuitatis, & ſtoliditatis Agamemnonis eripientis ipſi ſuam Bryſeida. In ſacris literis etiam malus ſpiritus dicitur receſſiſſe à Saule, quotieſcunq; Dauid Cythara luſerit.

Et in uniuerſum Muſica honeſtum quoddam ἀναλητήριον eſt, quo animi ſegnes, triſtes & proſtrati, animentur quaſi, reficiantur, & attollantur, & rurſus exultantes conueniente harmonia reuocentur & retineantur intra ſepta iuſtæ moderationis, aut etiam ad dolorem & commiſerationem quandam flectantur.

Cum igitur tanta ſit præſtantia & utilitas huius artis, digna omnino eſt cuius patrocinium magni principes, & alij uiri ſapientia & uirtute præſtantes ſuſcipiant, & in qua liberalia ingenia ſe occupent & exerceant. Non is ſum, ut de dignitate huius artis mihi iudicium ſumam, tantum hoc fateor, me eam ſemper amaſſe plurimùm, & educatum inter Muſicos Illuſtriſſimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuiſſe, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipſos artifices audirem, & ab eis diſcerem.

Has autem cantiones compoſui, non in hoc ut ederentur, ſed ut & meipſum exercerem hoc ſtudio, quo maxime delector, & amicis quibuſdam gratificarer. Sed plurimi honeſti uiri, quorum iudicia meritò magni facio, omnino cenſuerunt eas pluribus communicandas eſſe: Et, cum Illuſtriſs. Celſitudo tua, inter reliquas curas adminiſtrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Muſices complectatur, & iam chorum Muſicum inſtauret, hortatores mihi fuerunt, ut eas ſub tuæ Illuſtriſſimæ Celſitudinis auſpicio ederem, ac T. C. collegio Muſicorum quaſi conſecrarem. Etſi autem meo me pede metiebar, & ſatis intelligebam, me non eſſe eum, qui aliquid dignum tanto Principe componere poſſem, tamen uicit tandem eorum opinio. Tibi igitur Illuſtriſſime Princeps has cantiones dedico, & inſcribo, precorq; uehementer, ut T. I. C. eas pro ſua Clementia, animo placido accipere uelit. Quod ſi fiet, ut ſpero, addet mihi T. I. C. calcar, ut diligentius hæc ſtudia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celſitudo.

Tuæ Illuſtriſs. C. addictiſs.

Iacobus Meilandus.

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IIII.	Thomas qui dicitur didymus.	2. Tenor.
V.	Exultent & lætentur.	2. Discant.
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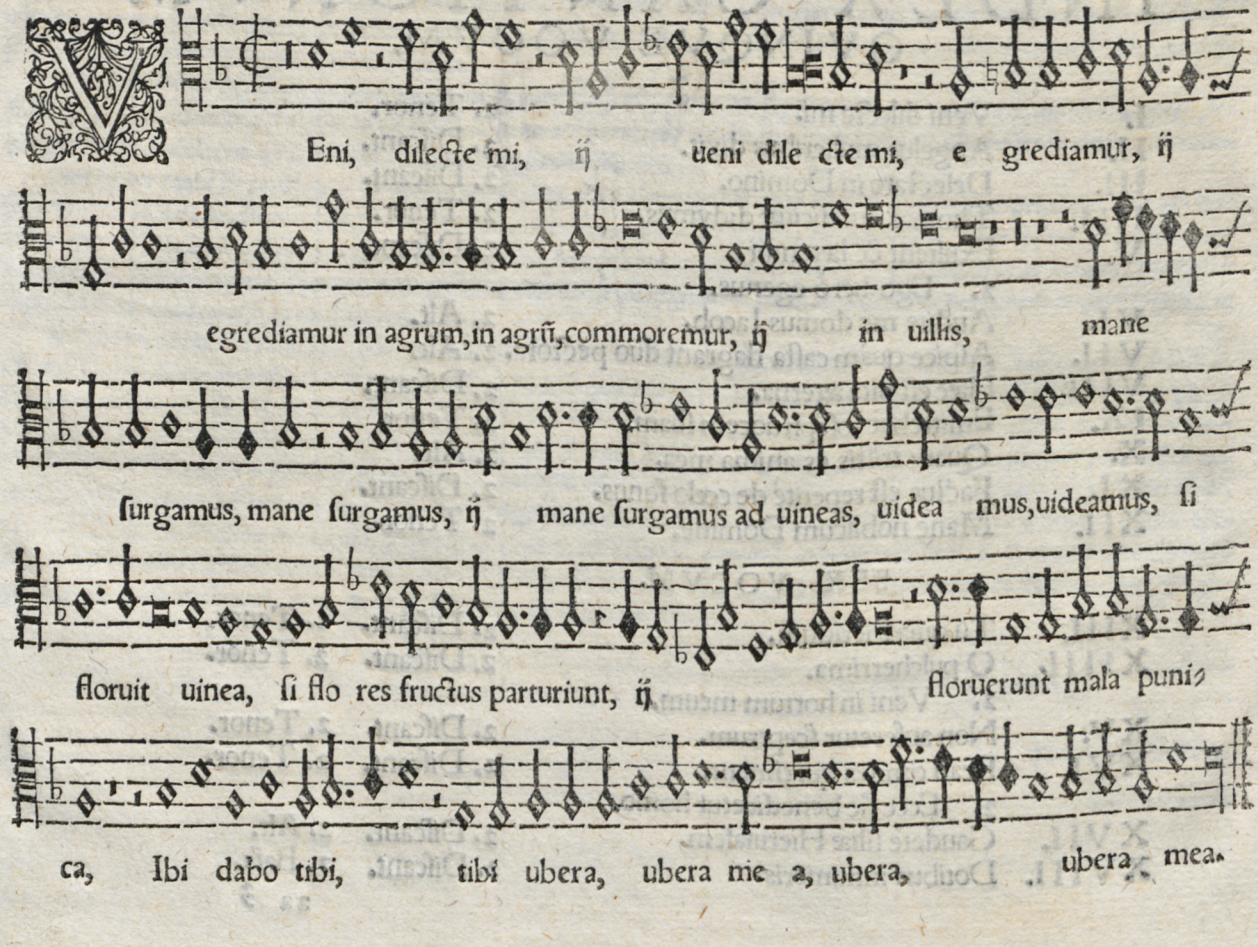

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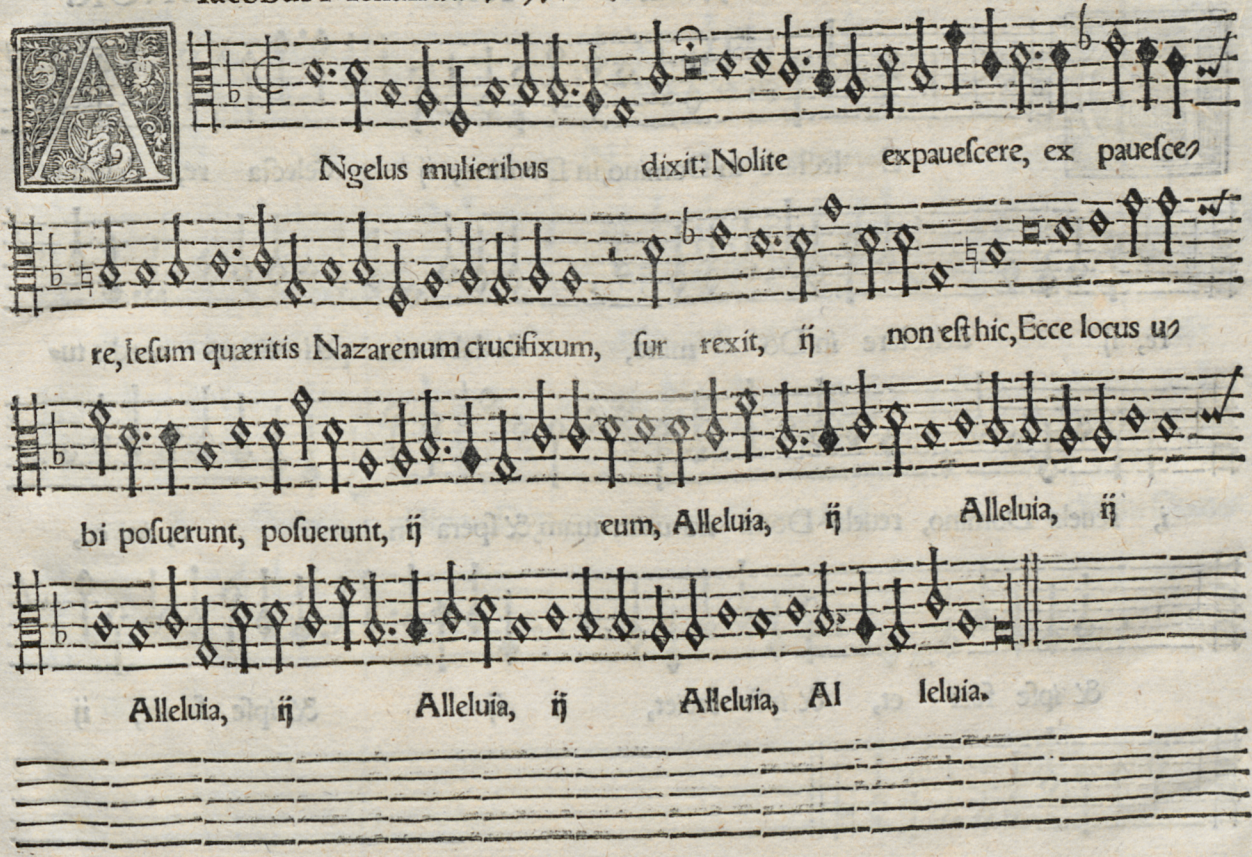
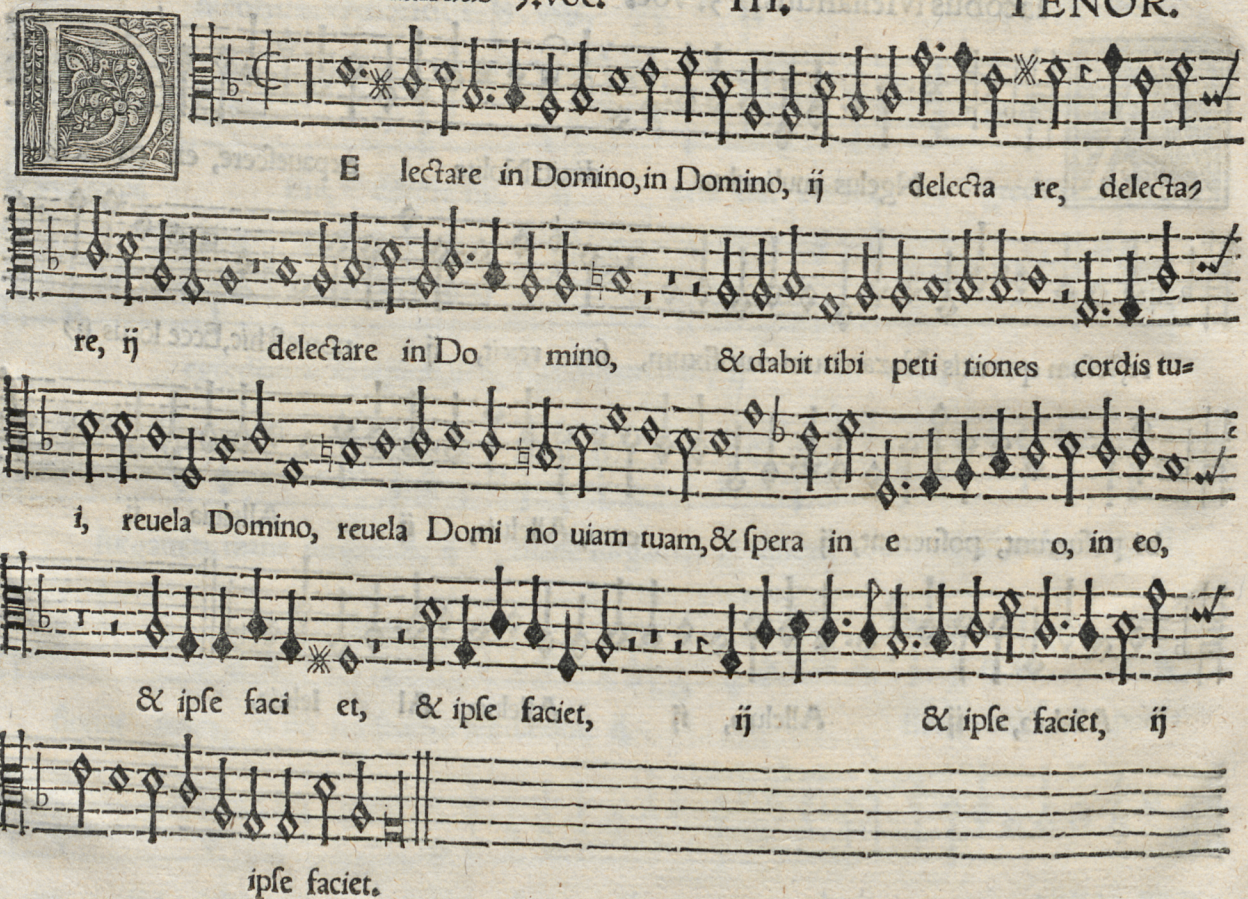
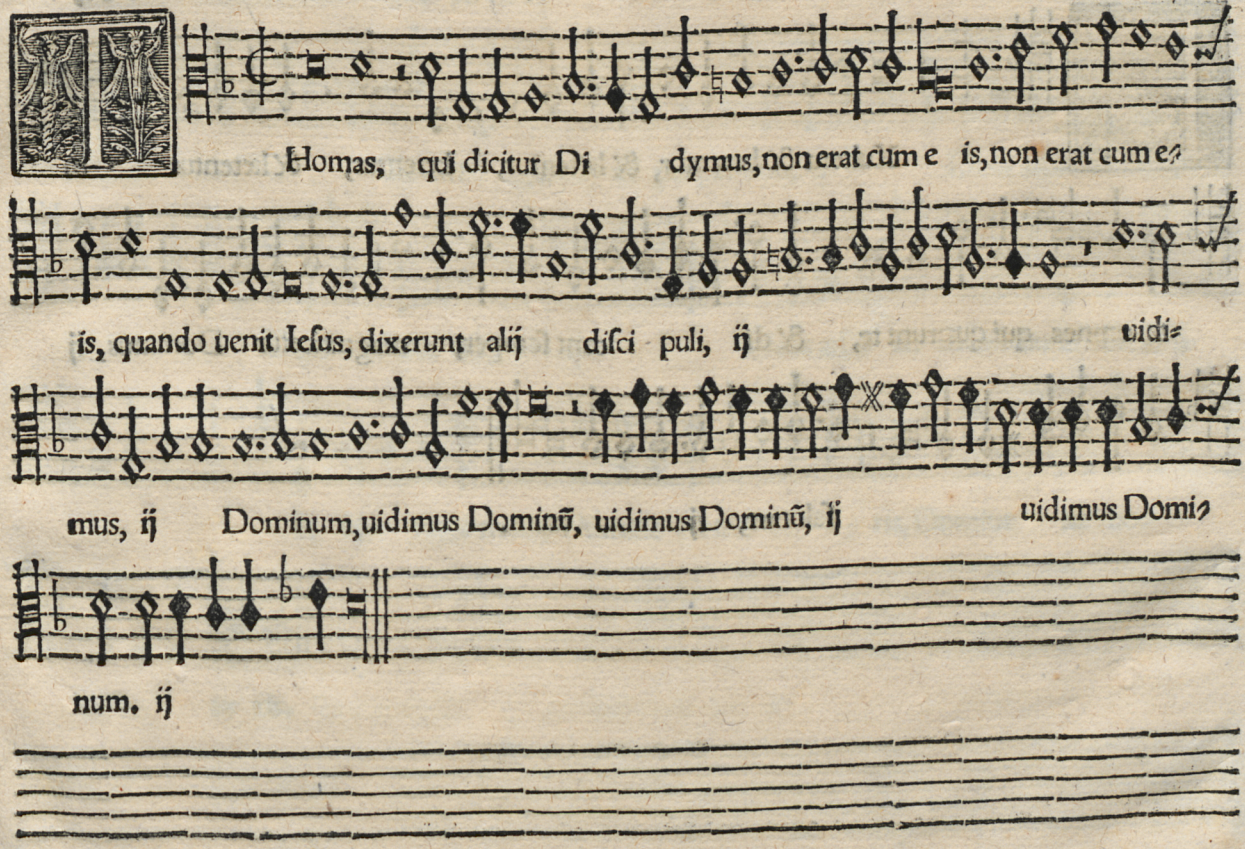
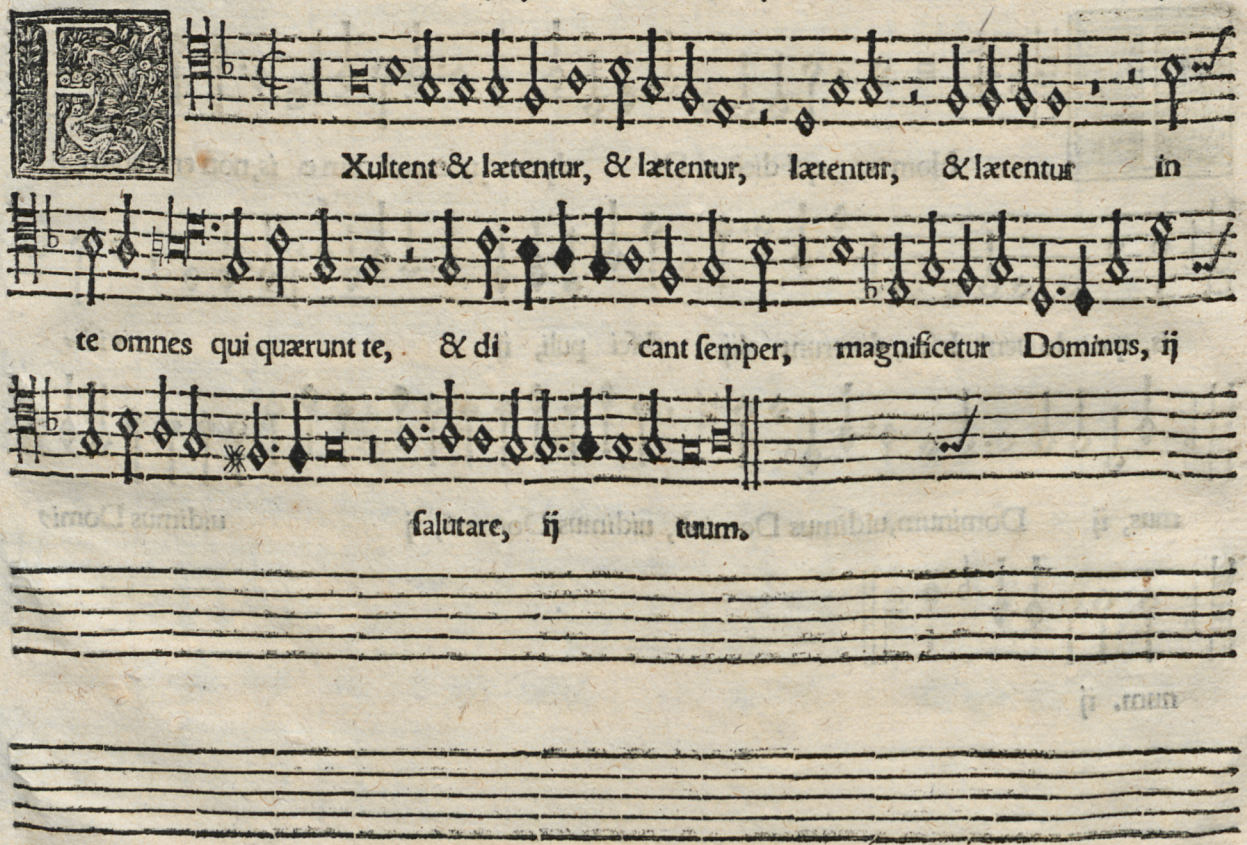
Iacobus Meilandus. 5. voc. II. TENOR.

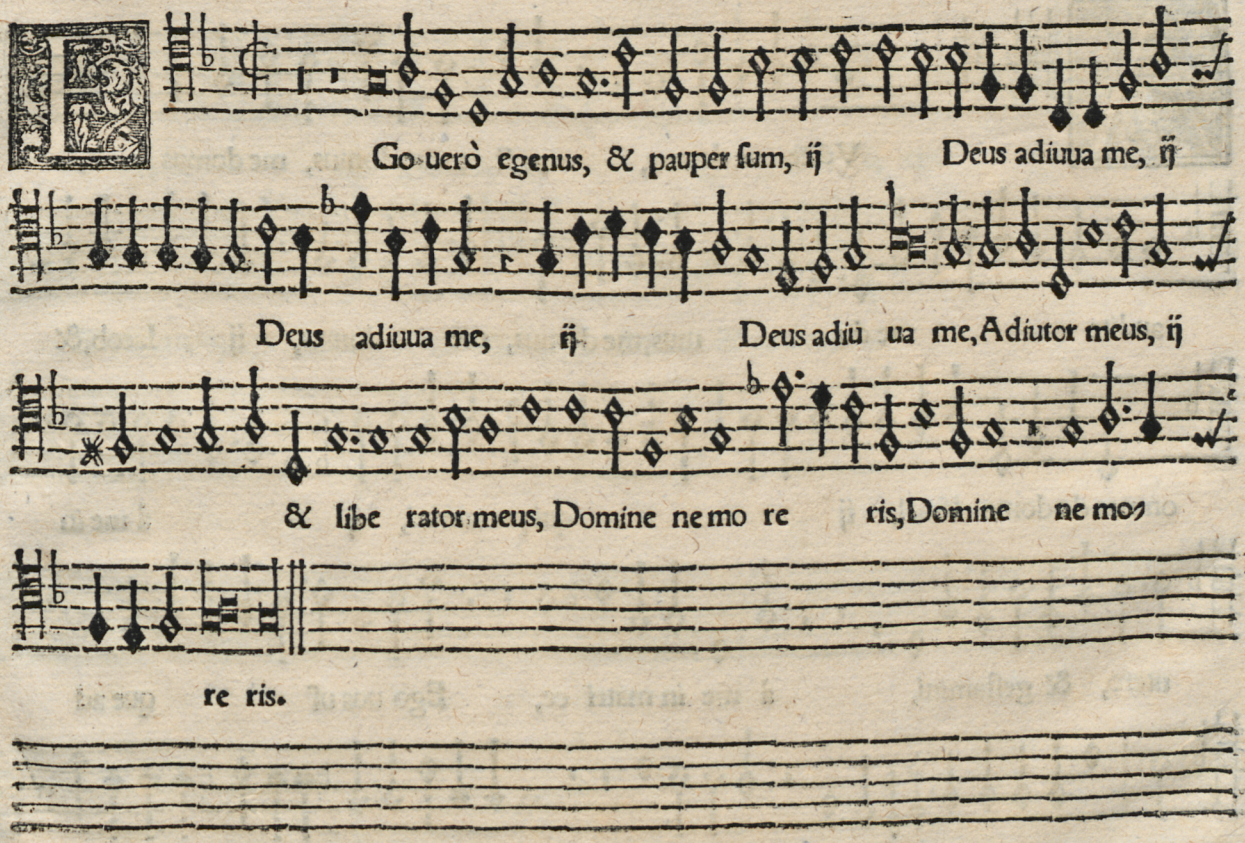



E lectare in Domino, in Domino, íj delecta re, delecta
re, íj delectare in Do mino, & dabit tibi peti tiones cordis tu=
i, reuela Domino, reuela Domi no uiam tuam, & ſpera in e o, in eo,
& ipſe faci et, & ipſe faciet, íj & ipſe faciet, íj
ipſe faciet.

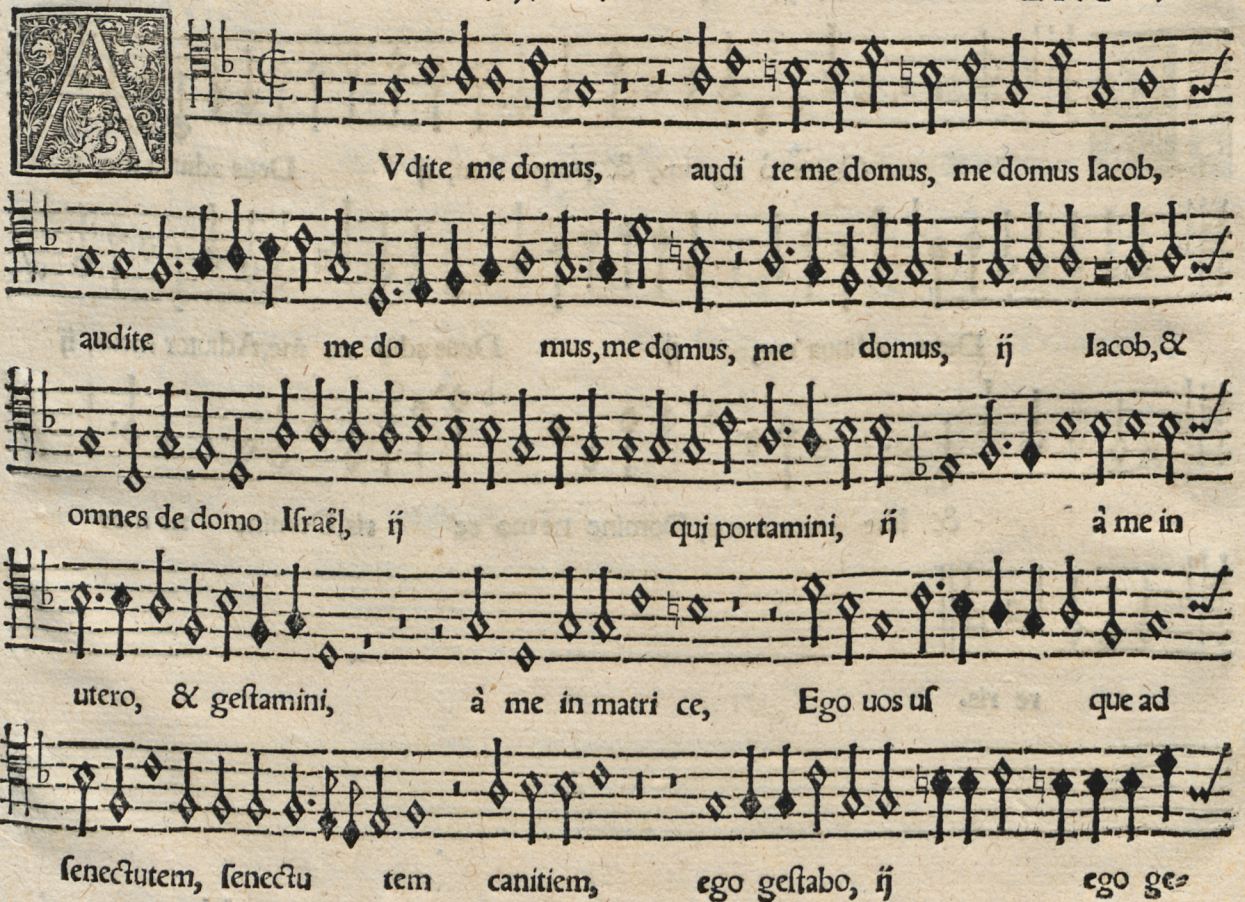

Homas, qui dicitur Di dymus, non erat cum e is, non erat cum e
is, quando uenit Ieſus, dixerunt alij diſci puli, ij uidi
mus, ij Dominum, uidimus Dominũ, uidimus Dominũ, ij uidimus Domi
num. ij

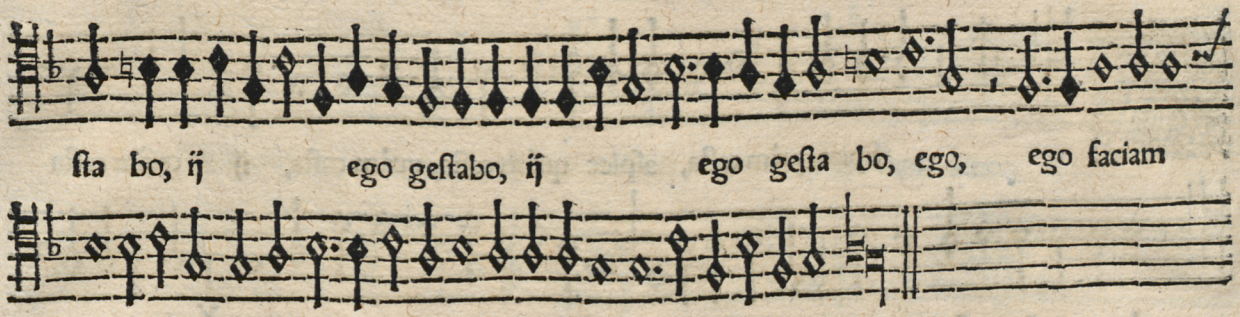

Xultent & lætentur, & lætentur, lætentur, & lætentur in
te omnes qui quærunt te, & di cant ſemper, magnificetur Dominus, ij
ſalutare, ij tuum.

Secunda Pars, 5. voc. TENOR.

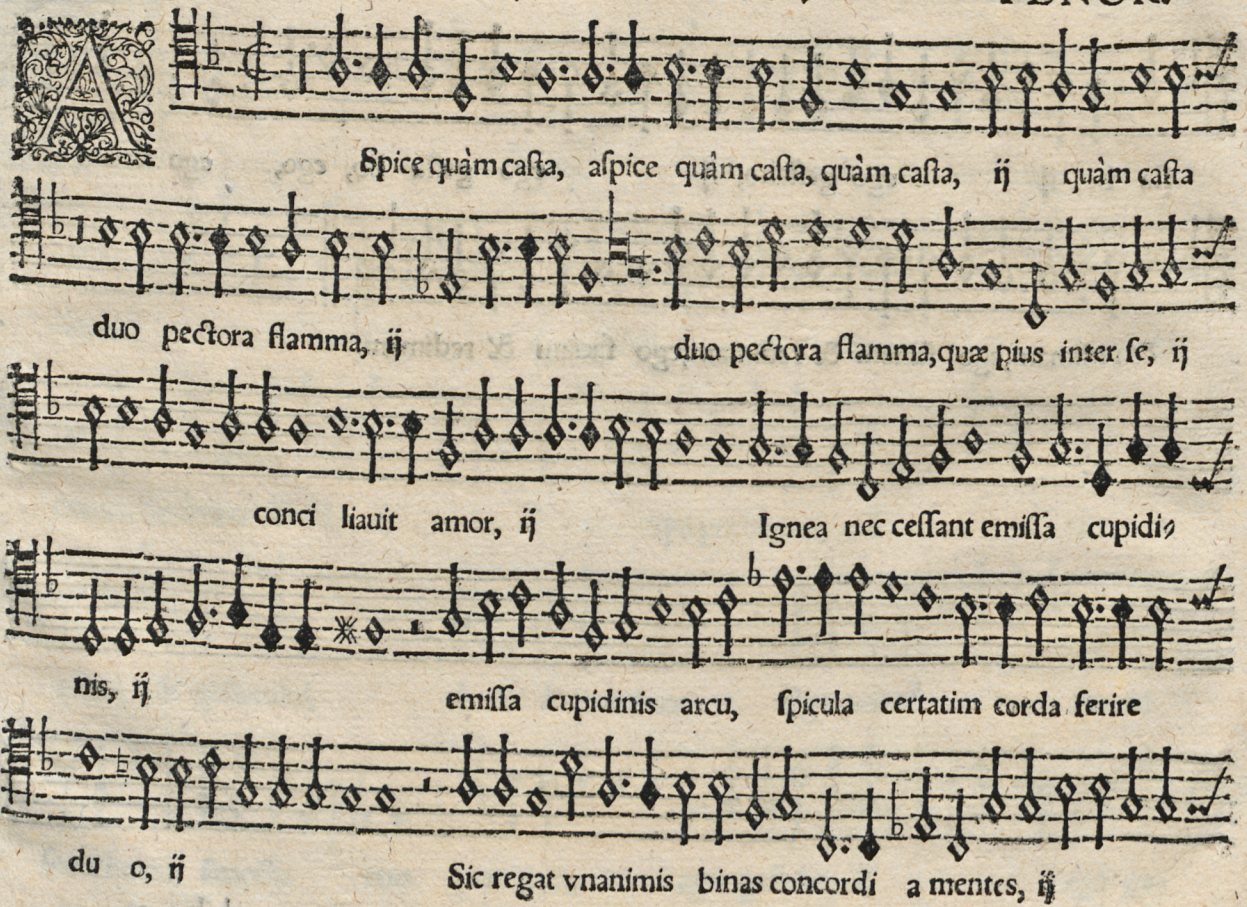


Iacobus Meilandus, 5. voc. VI. TENOR.




ſta bo, ij ego geſtabo, ij ego geſta bo, ego, ego faciam
& redimam, ego faciam & redimam, ego faciam & redimam.

Iacobus Meilandus 5. voc. VII. TENOR.



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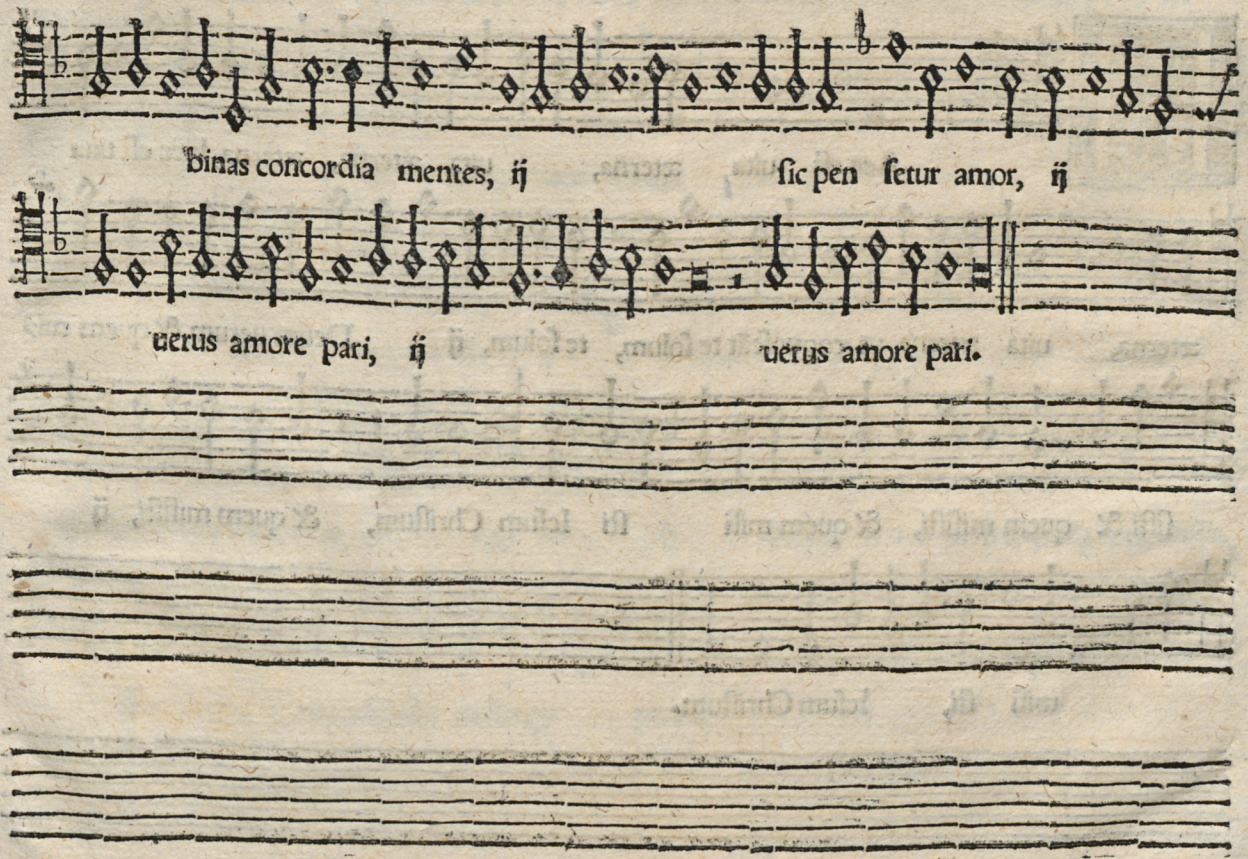
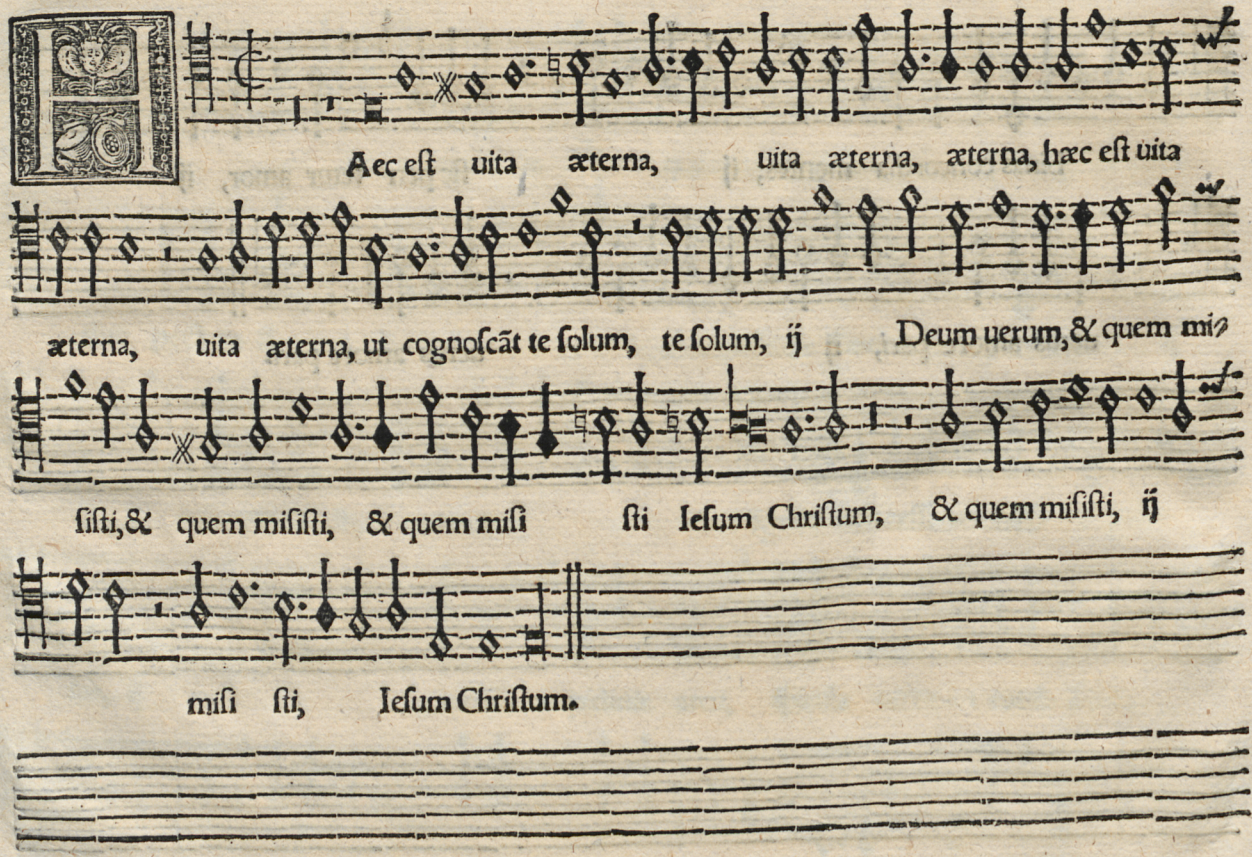

binas concordia mentes, ij
sic pen setur amor, ij
uerus amore pari, ij
uerus amore pari.



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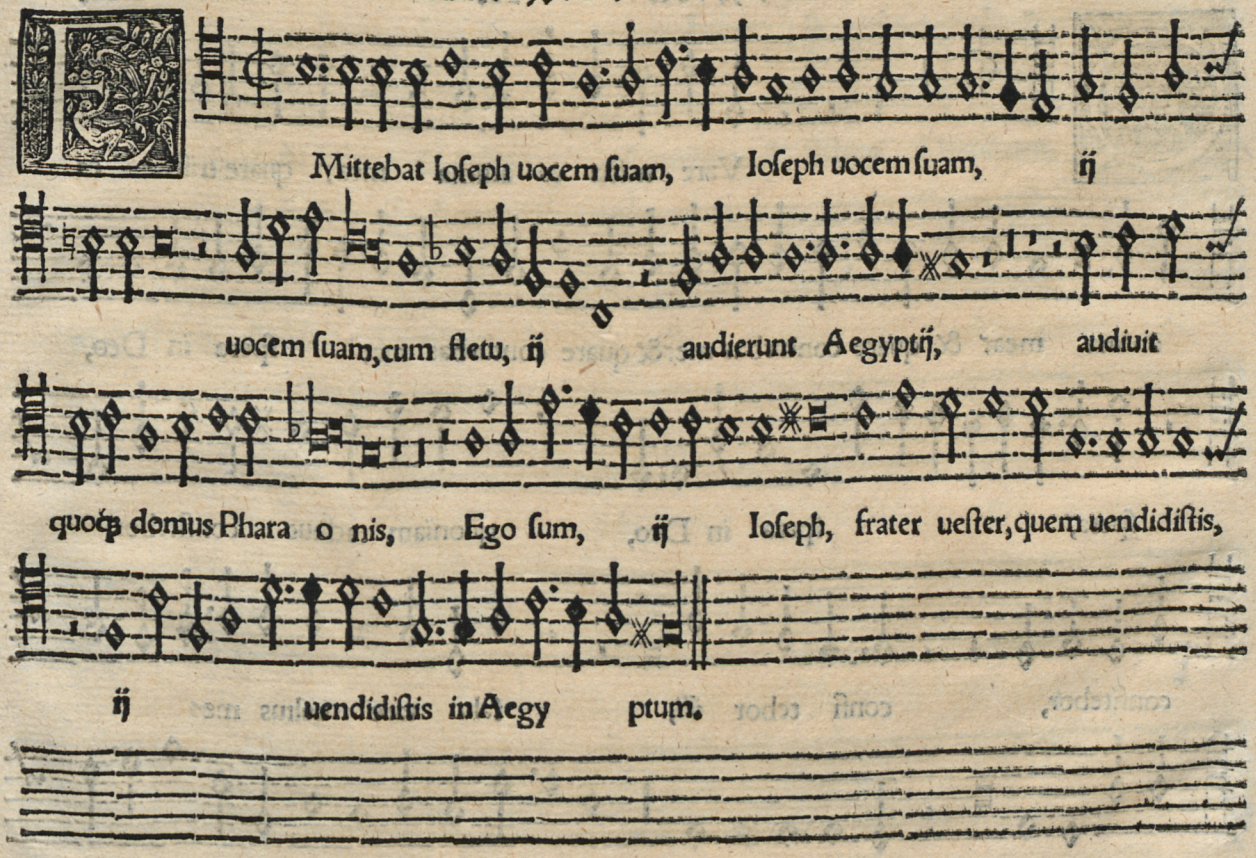

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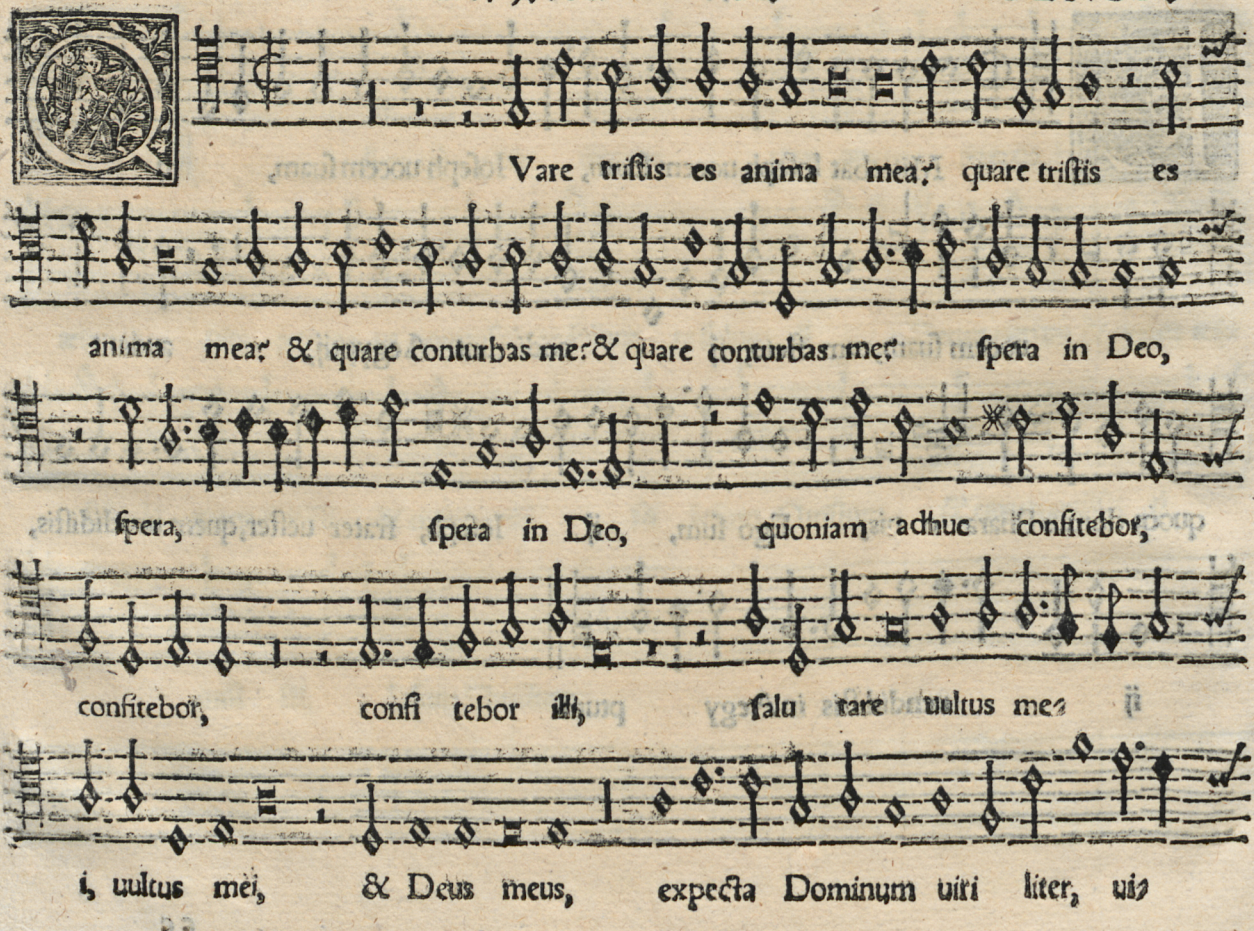

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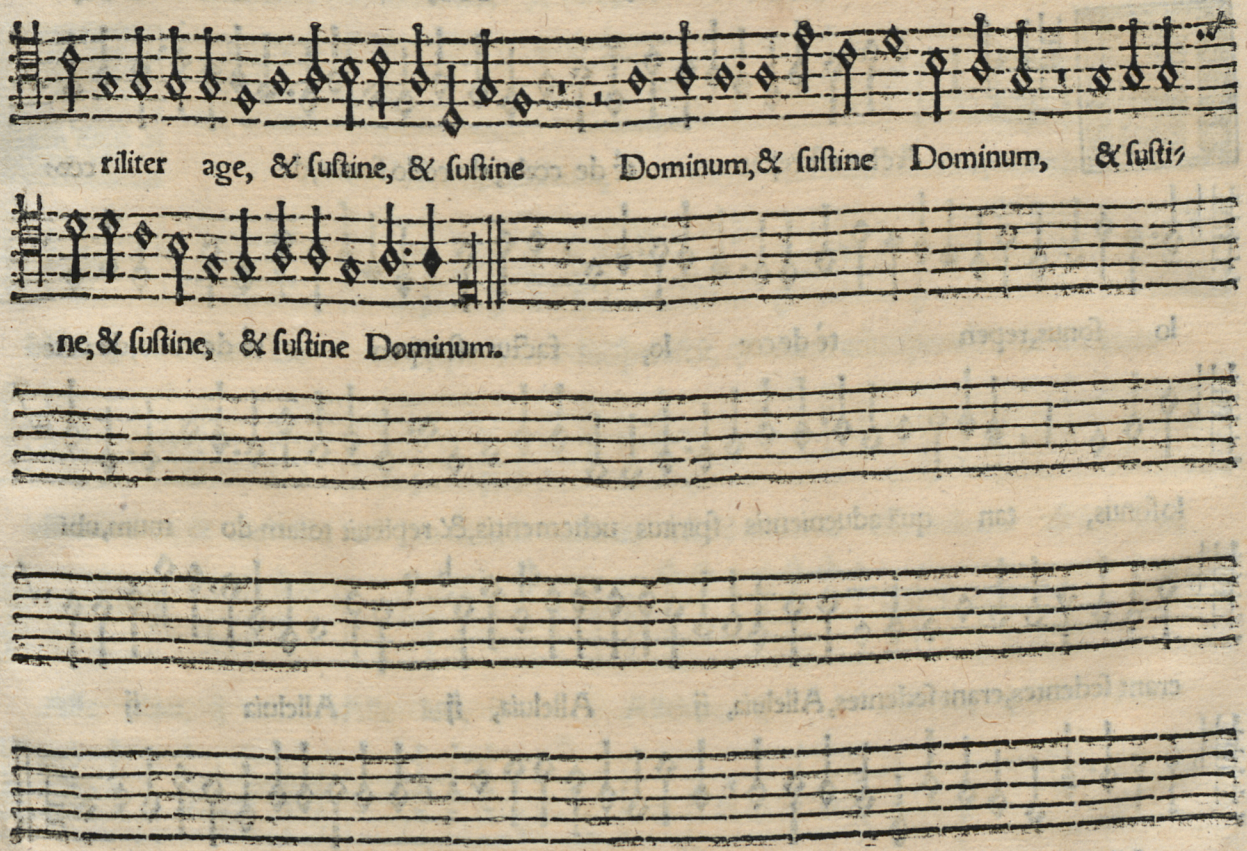
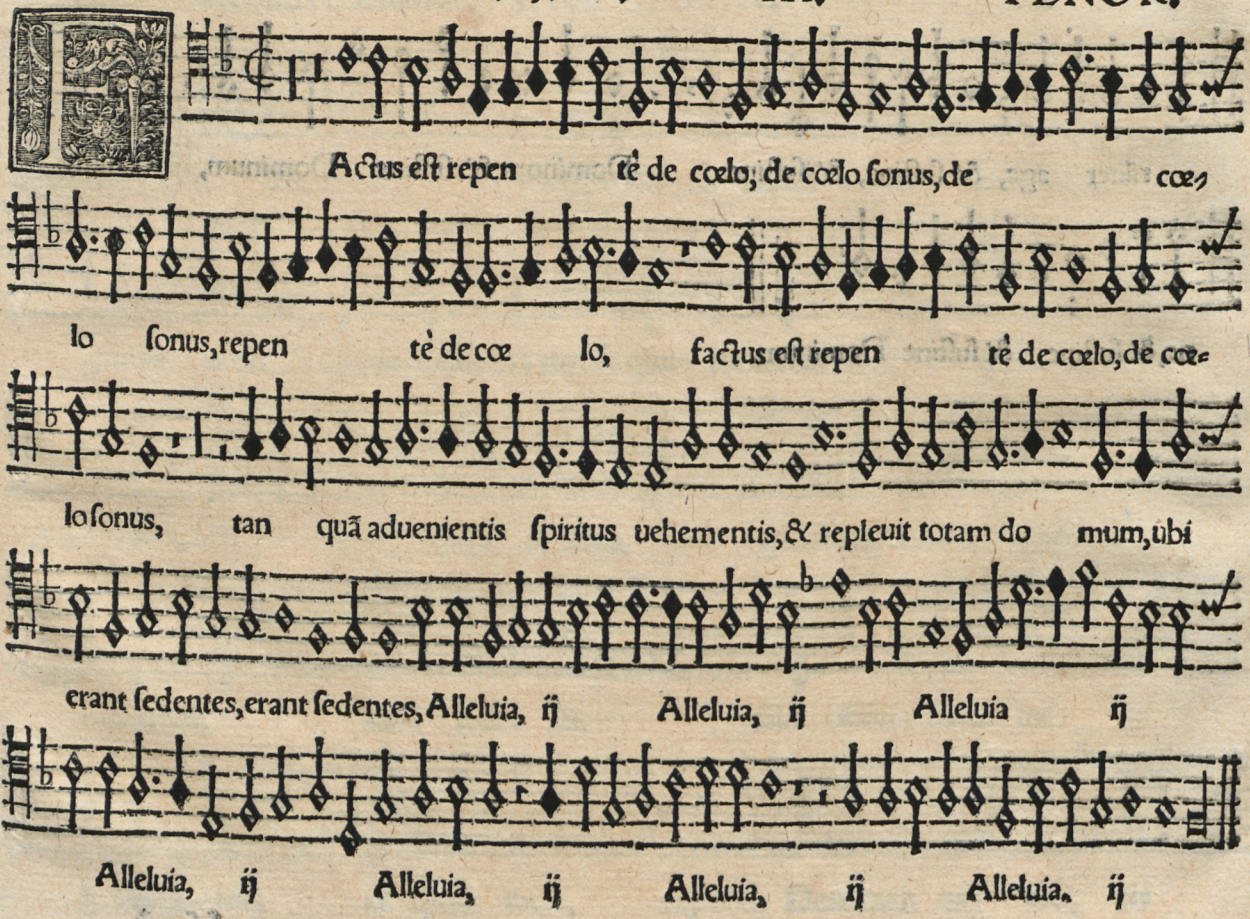
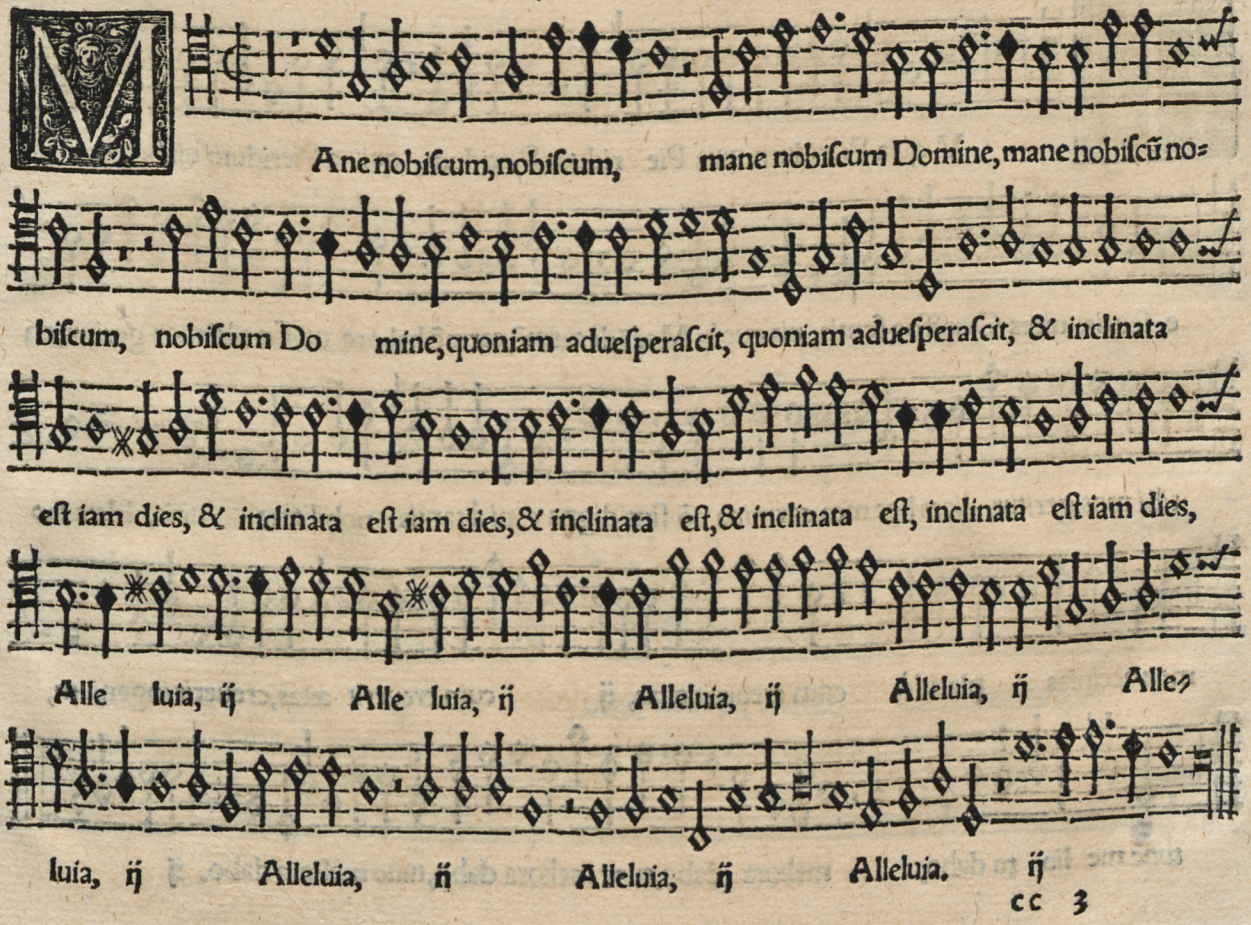

riliter age, & ſuſtine, & ſuſtine Dominum, & ſuſtine Dominum, & ſuſti-
ne, & ſuſtine, & ſuſtine Dominum.


Actus est repen tè de cœlo, de cœlo sonus, de cœ-
lo sonus, repen tè de cœ lo, factus est repen tè de cœlo, de cœ-
lo sonus, tan quã aduenientis spiritus uehementis, & repleuit totam do mum, ubi
erant sedentes, erant sedentes, Alleluia, ij Alleluia, ij Alleluia ij
Alleluia, ij Alleluia, ij Alleluia, ij Alleluia. ij



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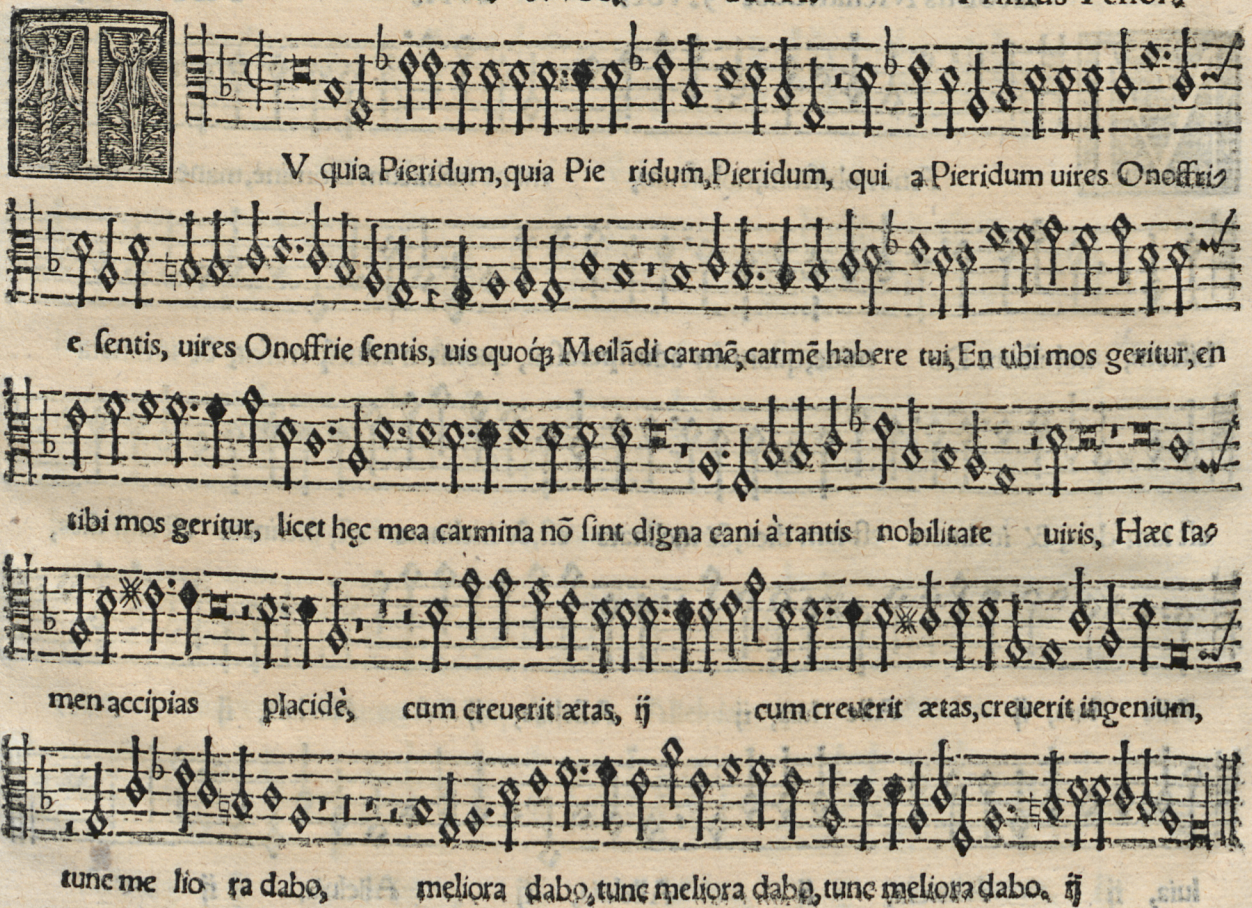

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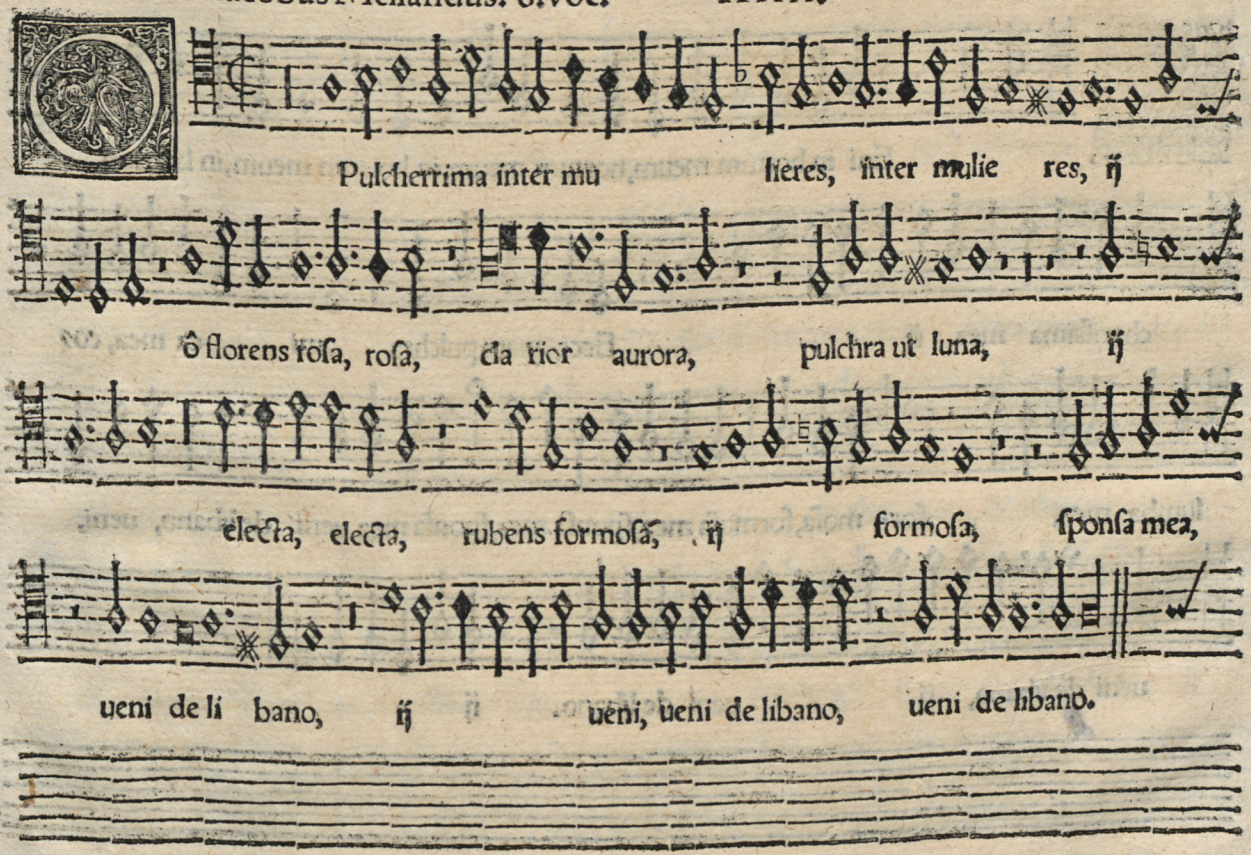
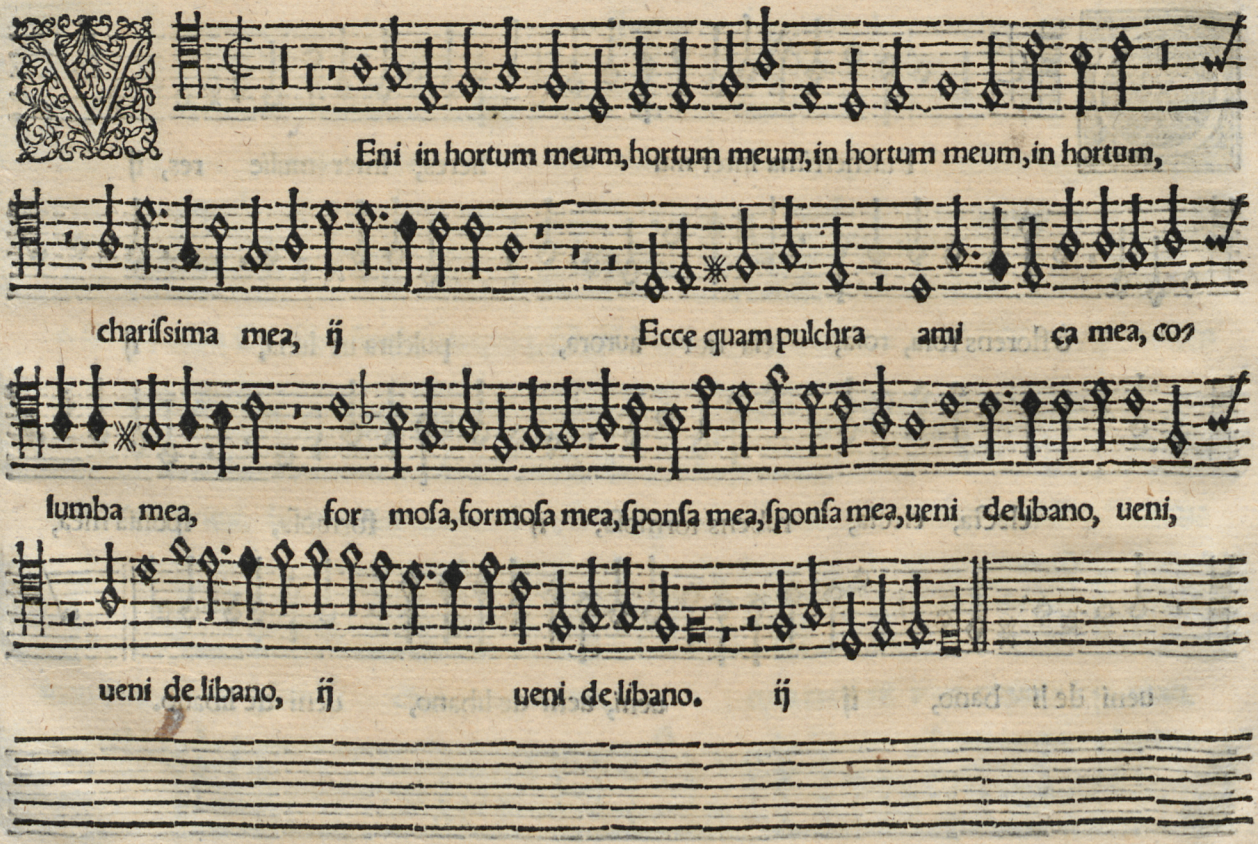
Iacobus Meilandus. 6. voc. XIIII. Primus Tenor.



Secunda Pars. 6. voc. TENOR.



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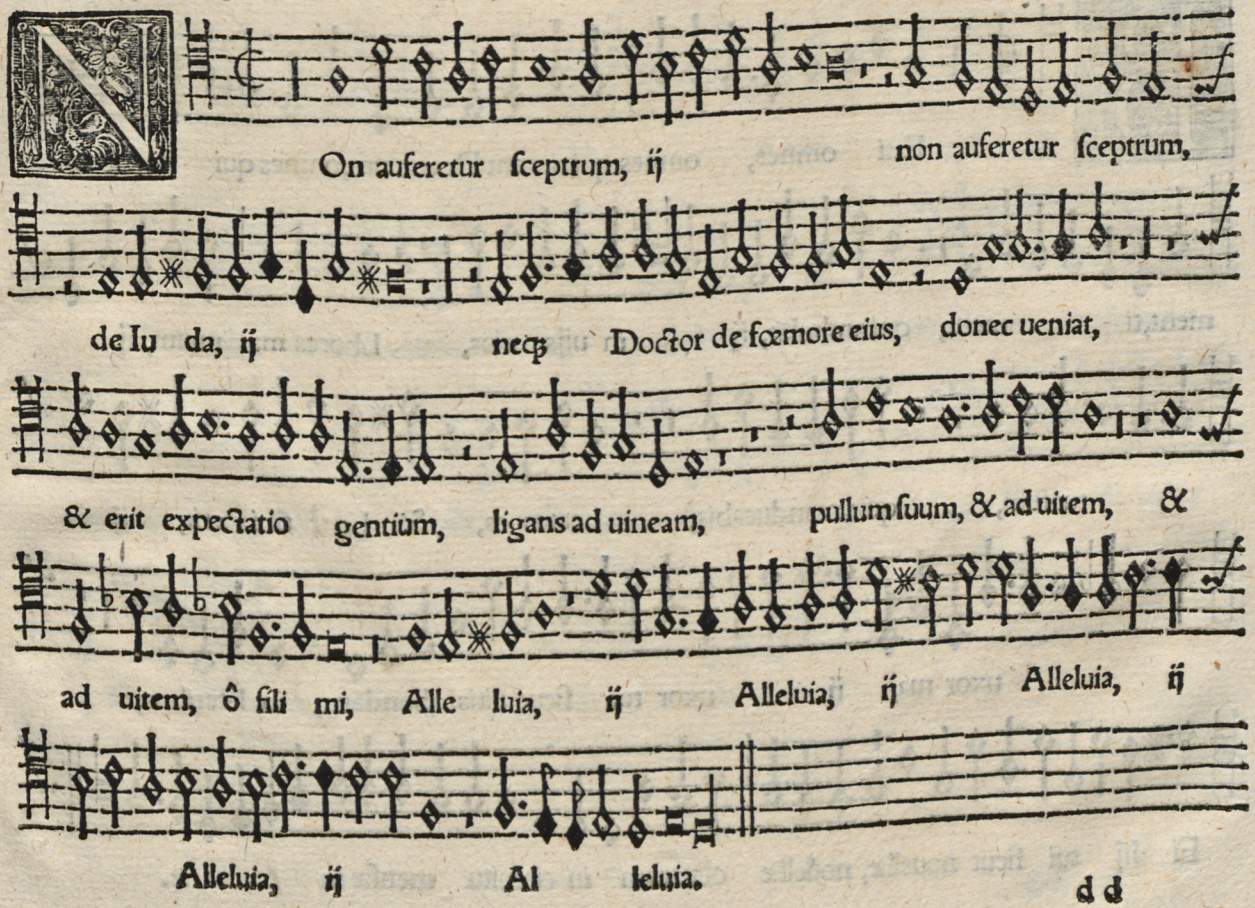

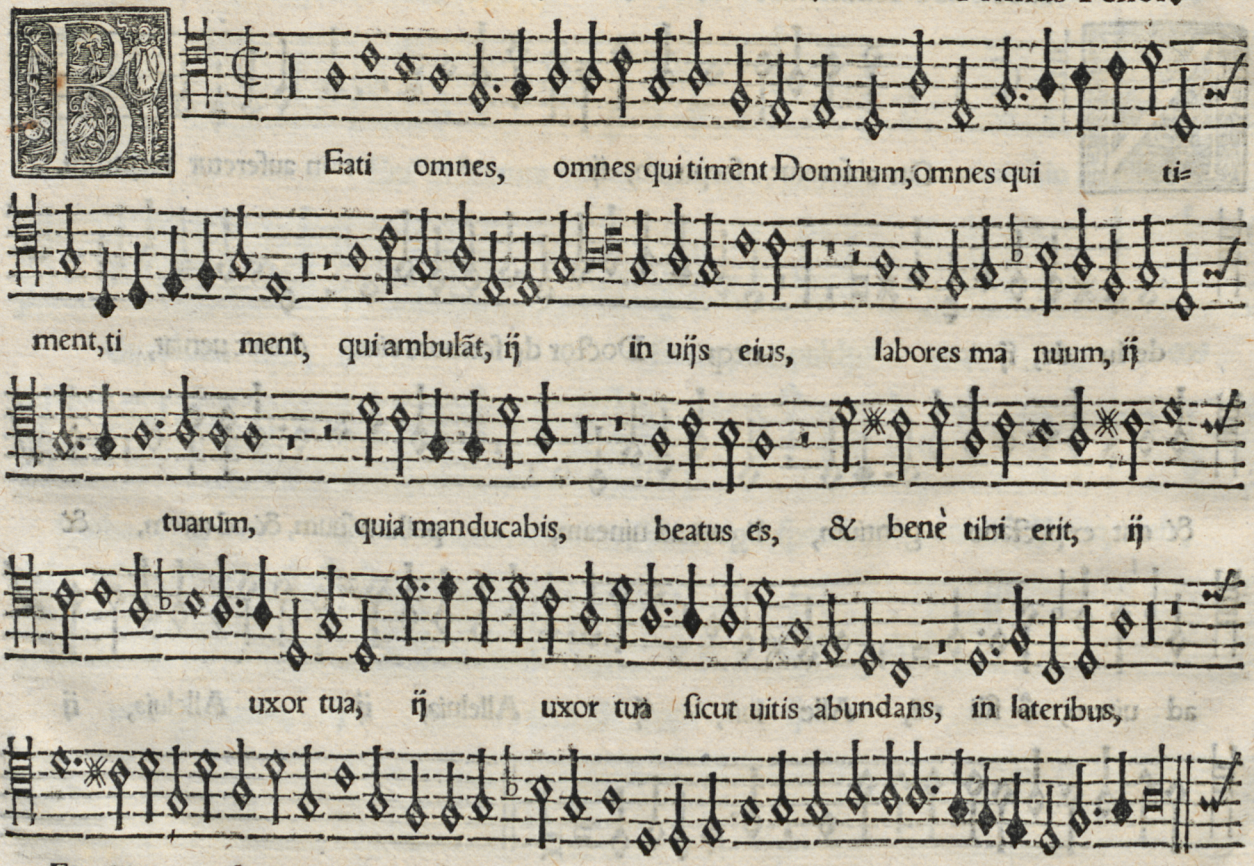

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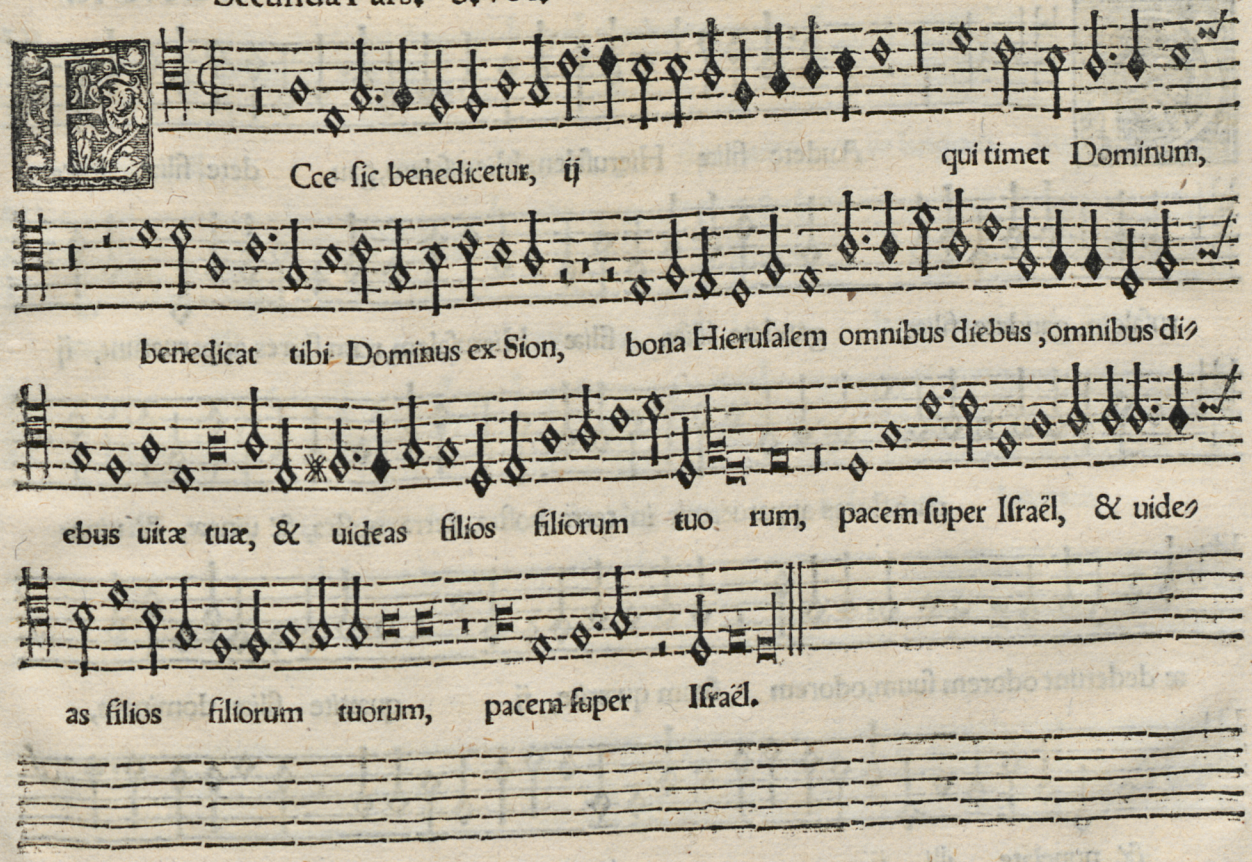
Secunda Pars. 6. voc.



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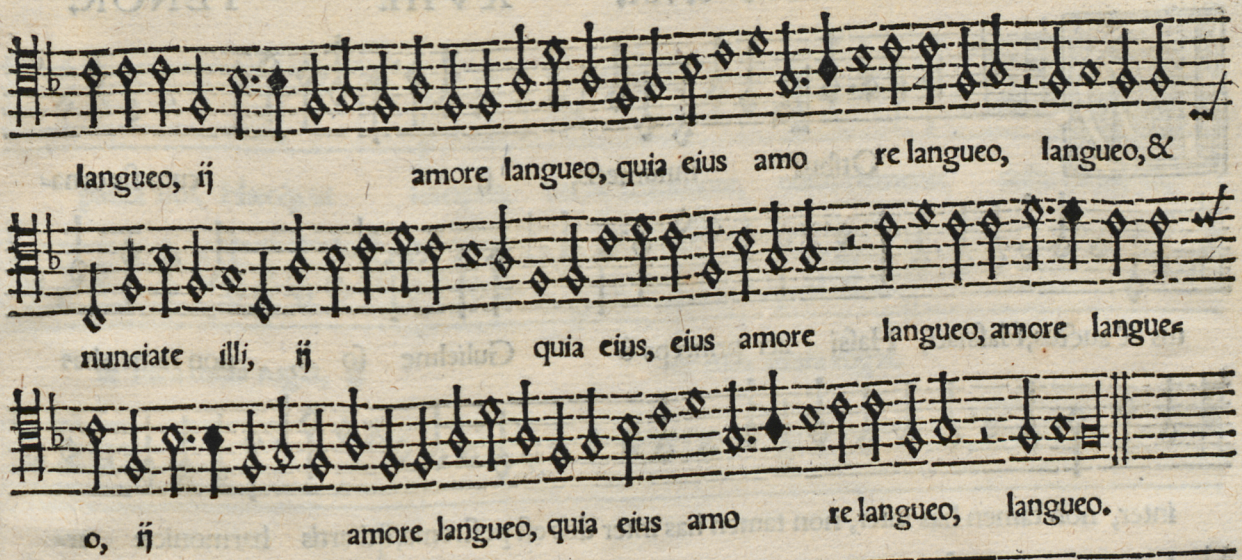
Audete filiæ Hieruſalem, Hieruſalem, gau dete filiæ Hie-

ruſalem, gaudete filiæ, gaudete filiæ, filiæ Hieruſalem, nam flores apparuerunt, ij

nam flores apparuerunt in terra noſtra, terra noſtra, & uineæ, & uine-

æ dederunt odorem ſuum, odorem ſuum quærite, ij quærite filiæ dominam,

& nunciate illi, ij quia eius, eius amore langueo, amore



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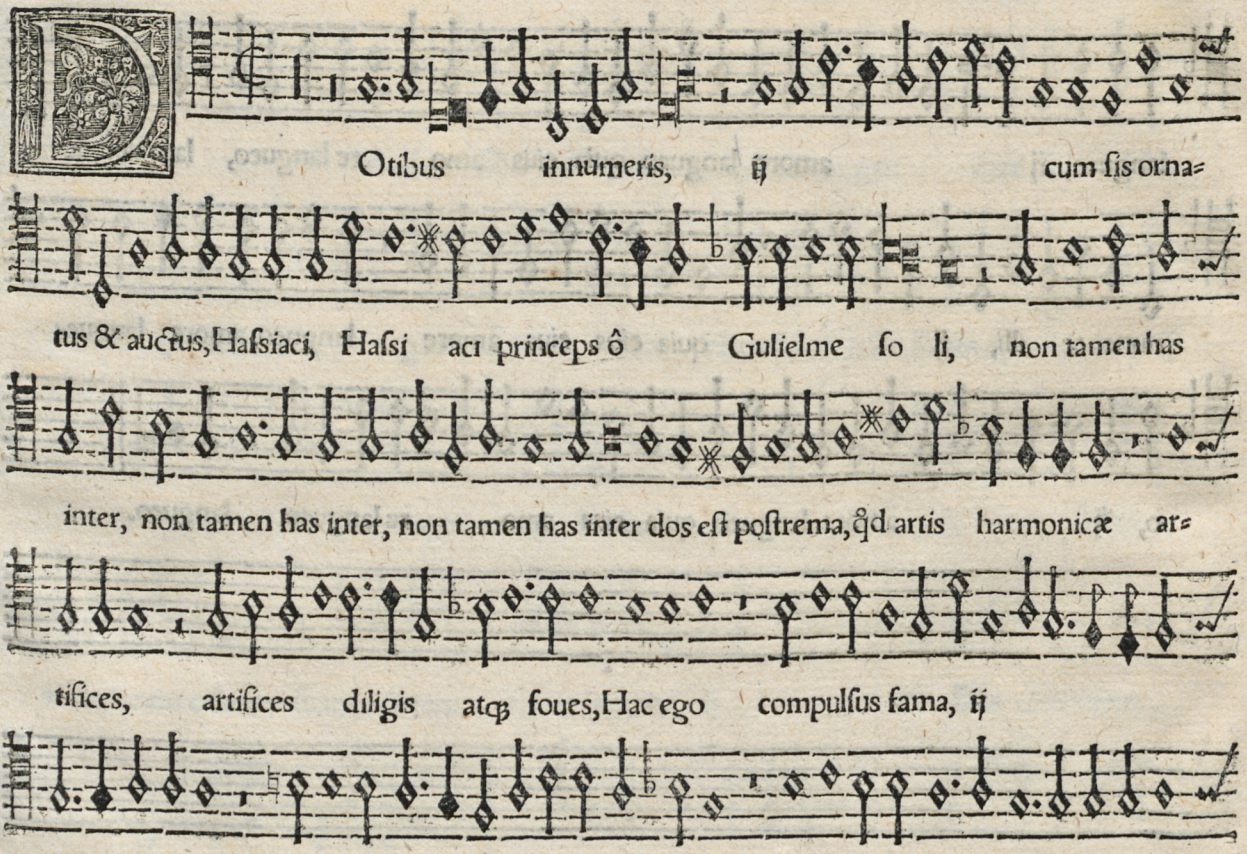

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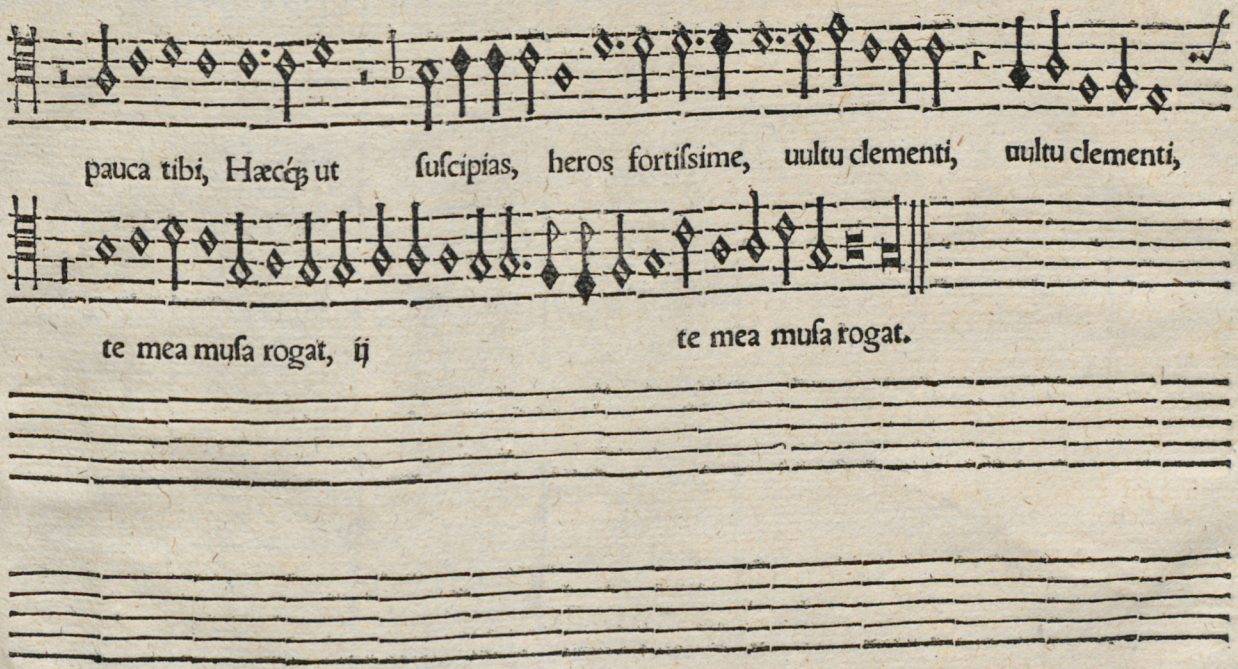

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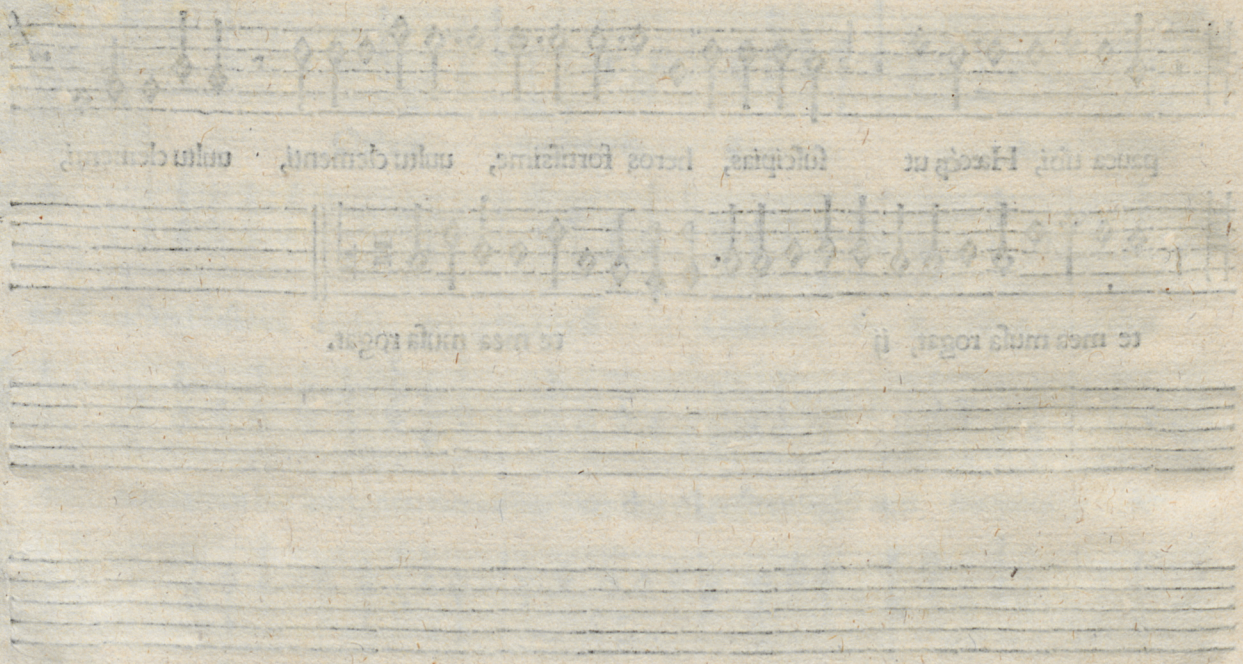

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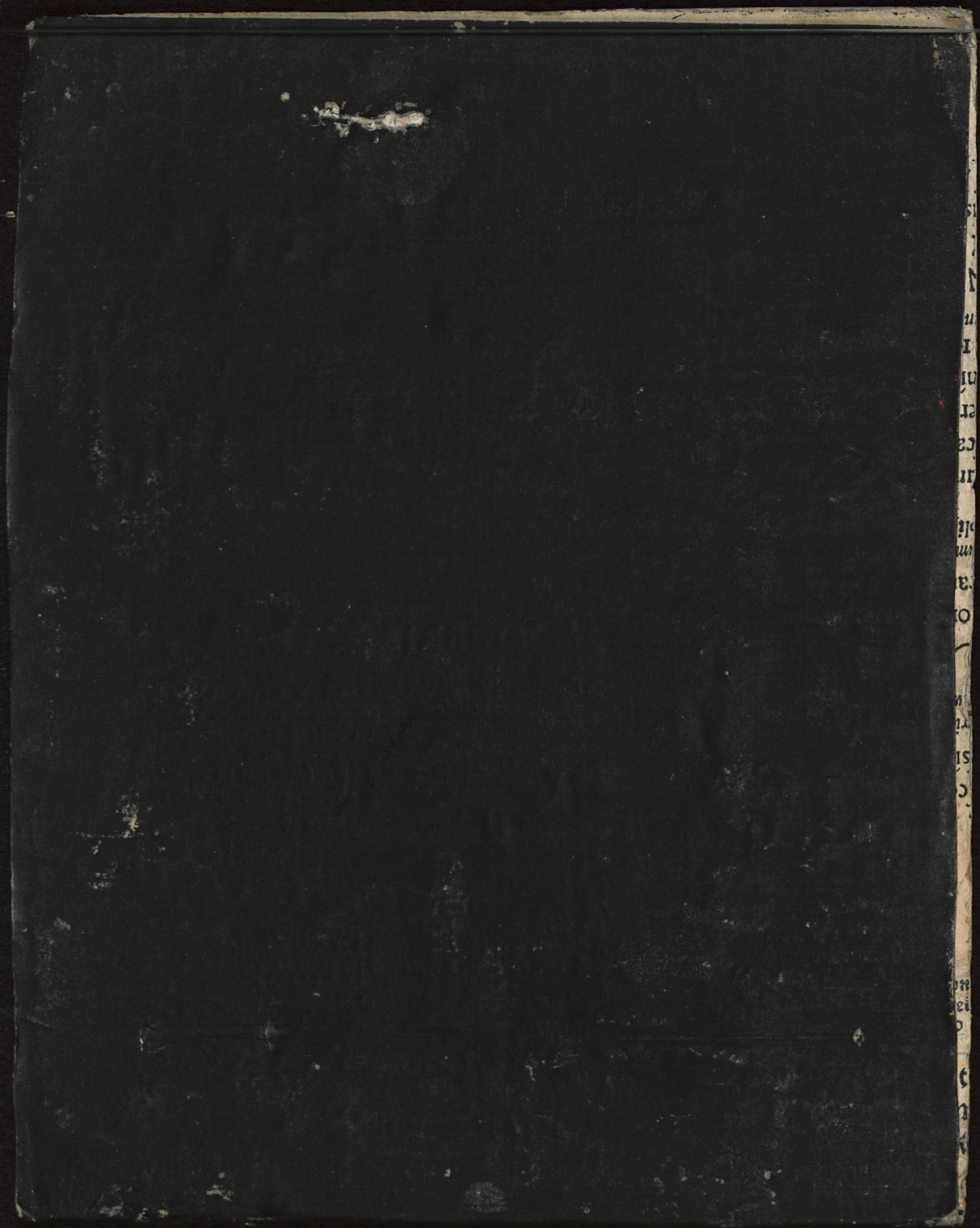

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Centimetres 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
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C 32

4. 6.

Musica 38.

~~D. d. 1087.~~ (4.)

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ, & iam denuò auctiores multumq; quàm antea correctiores in lucem editæ,

A IACOBO MEILANDO.

Ex Bibliotheca Academiae Rostochiensis

BASSVS.

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo. S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πηγὴ κάλλων sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilißima inter illas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectißimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcißimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris comprehenderint, sicut hoc multi dulcißimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum consideratione eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus cantus suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barba-

ros & agreſtes reddi Muſica manſuetiores, & humaniores: & triſtes & curis occupatos, tranquillos & hilares?

Sic fortiſſimus ille Græcorum Achilles dicitur cantu Cytharæ leniſſe ægritudinem animi, quam acceperat ex conſideratione leuitatis, & ſtoliditatis Agamemnonis eripientis ipſi ſuam Bryſeida. In ſacris literis etiam malus ſpiritus dicitur receſſiſſe à Saule, quotieſcunq; Dauid Cythara luſerit.

Et in uniuerſum Muſica honeſtum quoddam ἀναλγητόν eſt, quo animi ſegnes, triſtes & proſtrati, animentur quaſi, reficiantur, & attollantur, & rurſus exultantes conueniente harmonia reuocentur & retineantur intra ſeptá iuſtæ moderationis, aut etiam ad dolorem & commiſerationem quandam flectantur.

Cum igitur tanta ſit præſtantia & utilitas huius artis, digna omnino eſt cuius patrocinium magni principes, & alij uiri ſapientia & uirtute præſtantes ſuſcipiant, & in qua liberalia ingenia ſe occupent & exerceant. Non is ſum, ut de dignitate huius artis mihi iudicium ſumam, tantum hoc fateor, me eam ſemper amaſſe plurimùm, & educatum inter Muſicos Illuſtriſſimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuiſſe, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipſos artifices audirem, & ab eis diſcerem.

Has autem cantiones compoſui, non in hoc ut ederentur, ſed ut & meipſum exercerem hoc ſtudio, quo maxime delector, & amicis quibuſdam gratificarer. Sed plurimi honeſti uiri, quorum iudicia meritò magni facio, omnino cenſuerunt eas pluribus communicandas eſſe: Et, cum Illuſtriſs. Celſitudo tua, inter reliquas curas adminiſtrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Muſices complectatur, & iam chorum Muſicum inſtauret, hortatores mihi fuerunt, ut eas ſub tuæ Illuſtriſſimæ Celſitudinis auſpicio ederem, ac T. C. collegio Muſicorum quaſi conſecrarem. Etſi autem meo me pede metiebar, & ſatis intelligebam, me non eſſe eum, qui aliquid dignum tanto Principe componere poſſem, tamen uicit tandem eorum opinio. Tibi igitur Illuſtriſſime Princeps has cantiones dedico, & inſcribo, precorq; uehementer, ut T. I. C. eas pro ſua Clementia, animo placido accipere uelit. Quod ſi fiet, ut ſpero, addet mihi T. I. C. calcar, ut diligentius hæc ſtudia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celſitudo.

Tuæ Illuſtriſs. C. addictiſs.

Iacobus Meilandus.

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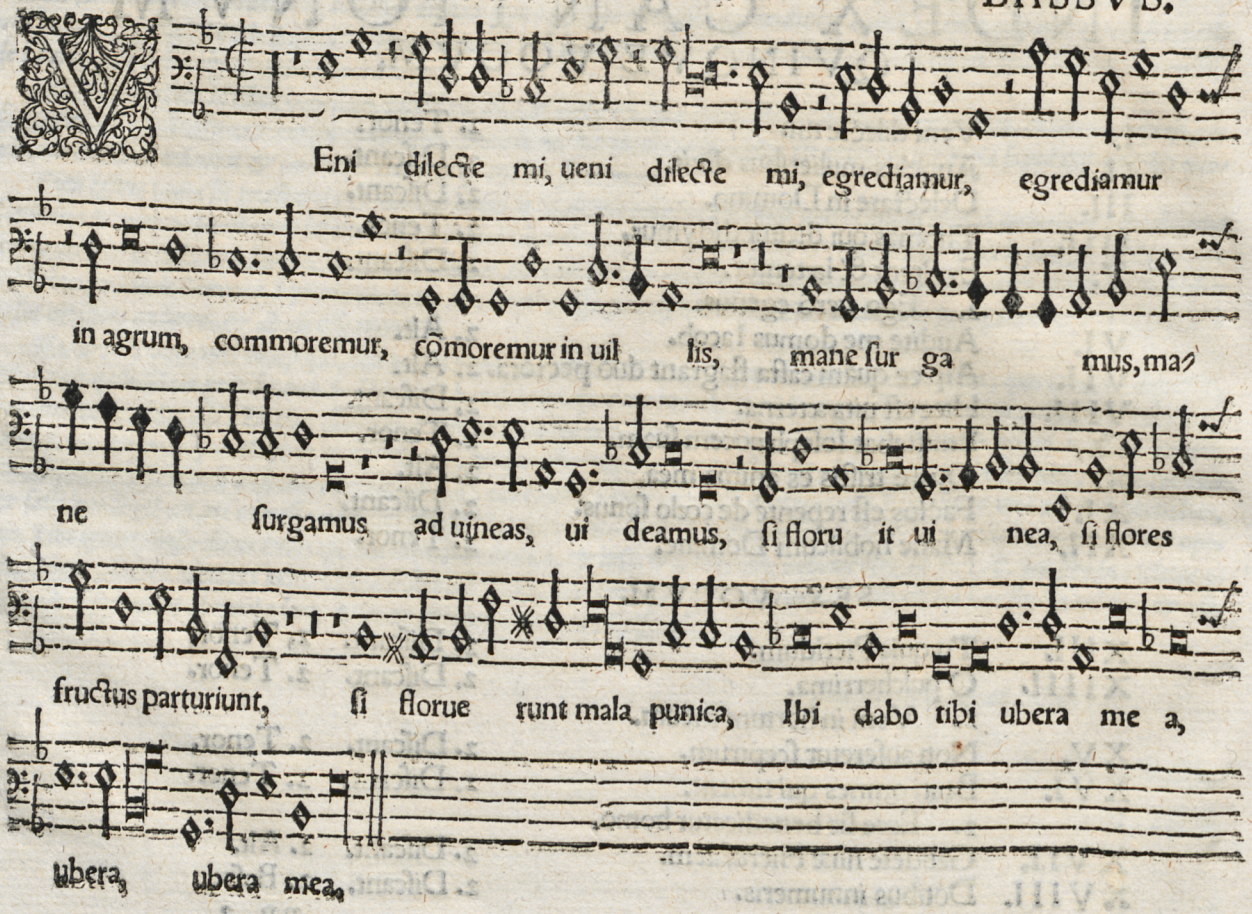

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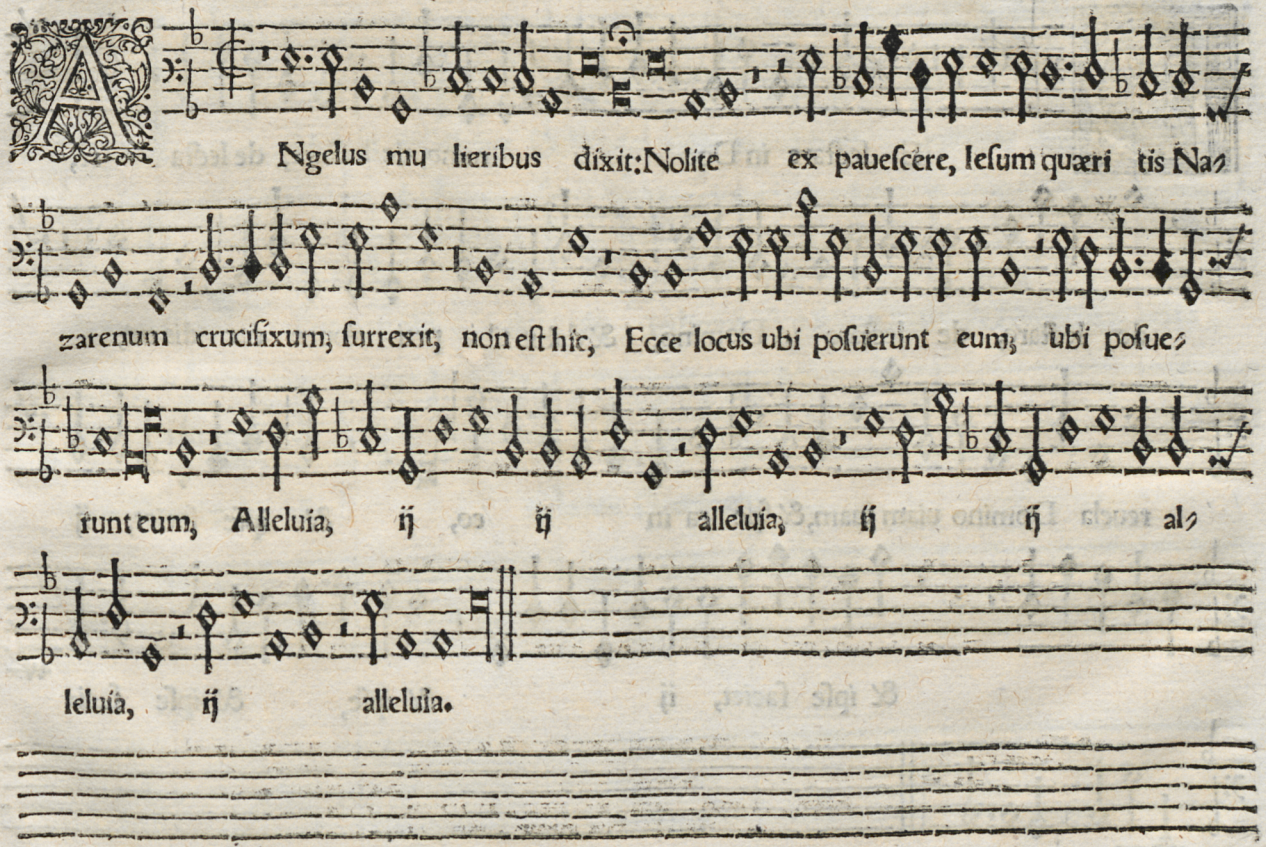
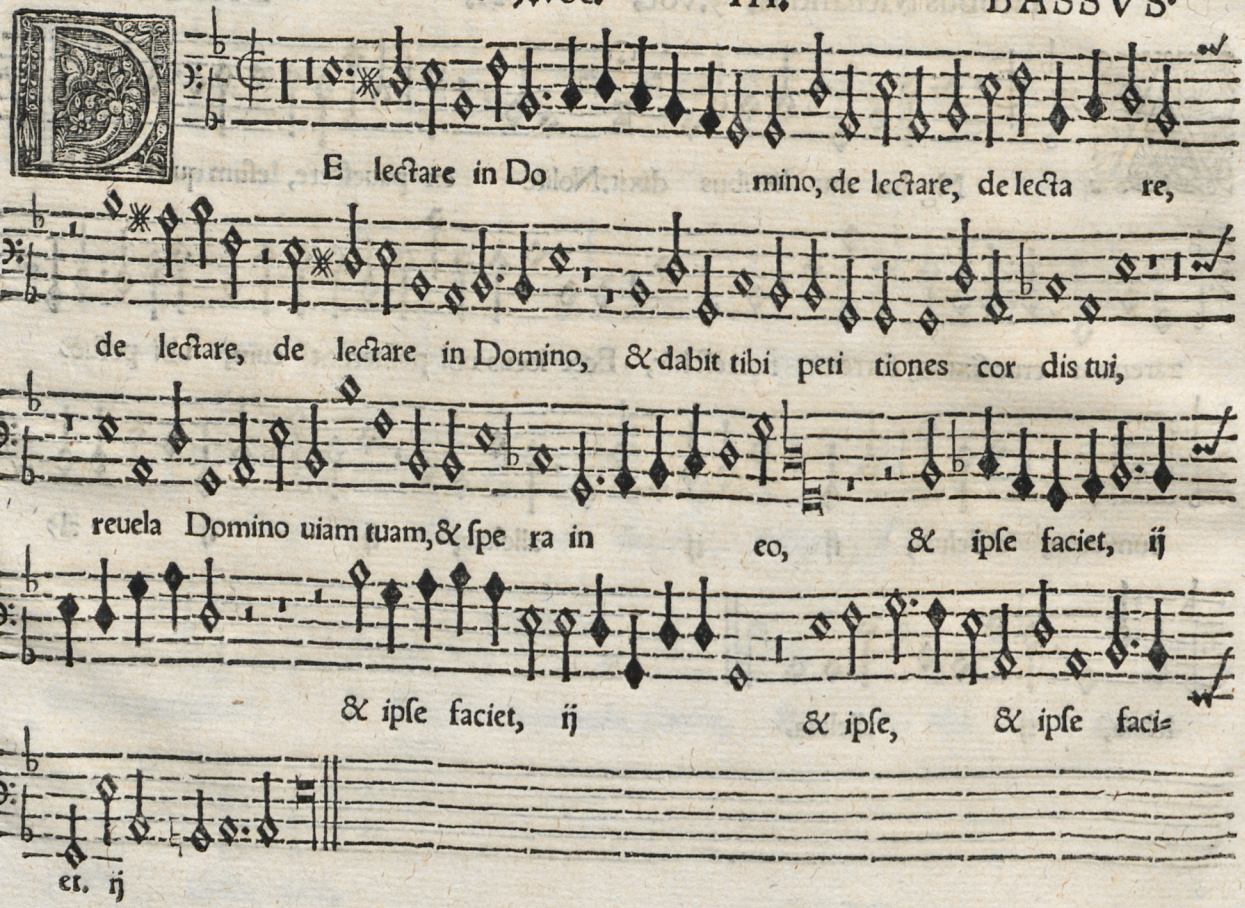

Ngelus mu lieribus dixit: Nolite ex paueſcere, leſum quæri tis Na-
zarenum crucifixum, ſurrexit, non eſt hic, Ecce locus ubi poſuerunt eum, ubi poſue-
runt eum, Alleluia, ij ij alleluia, ij ij al-
leluia, ij alleluia.



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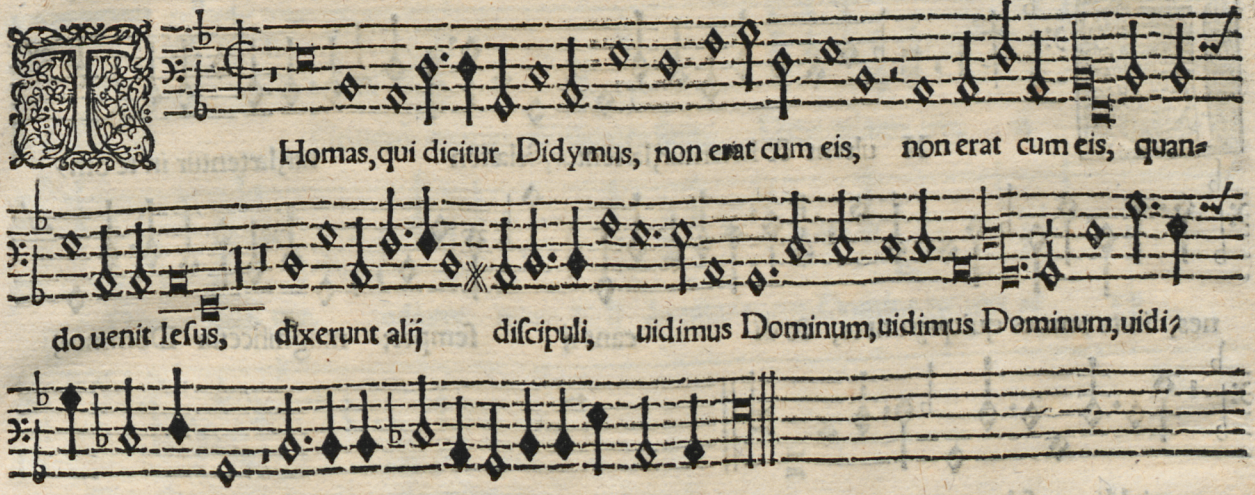

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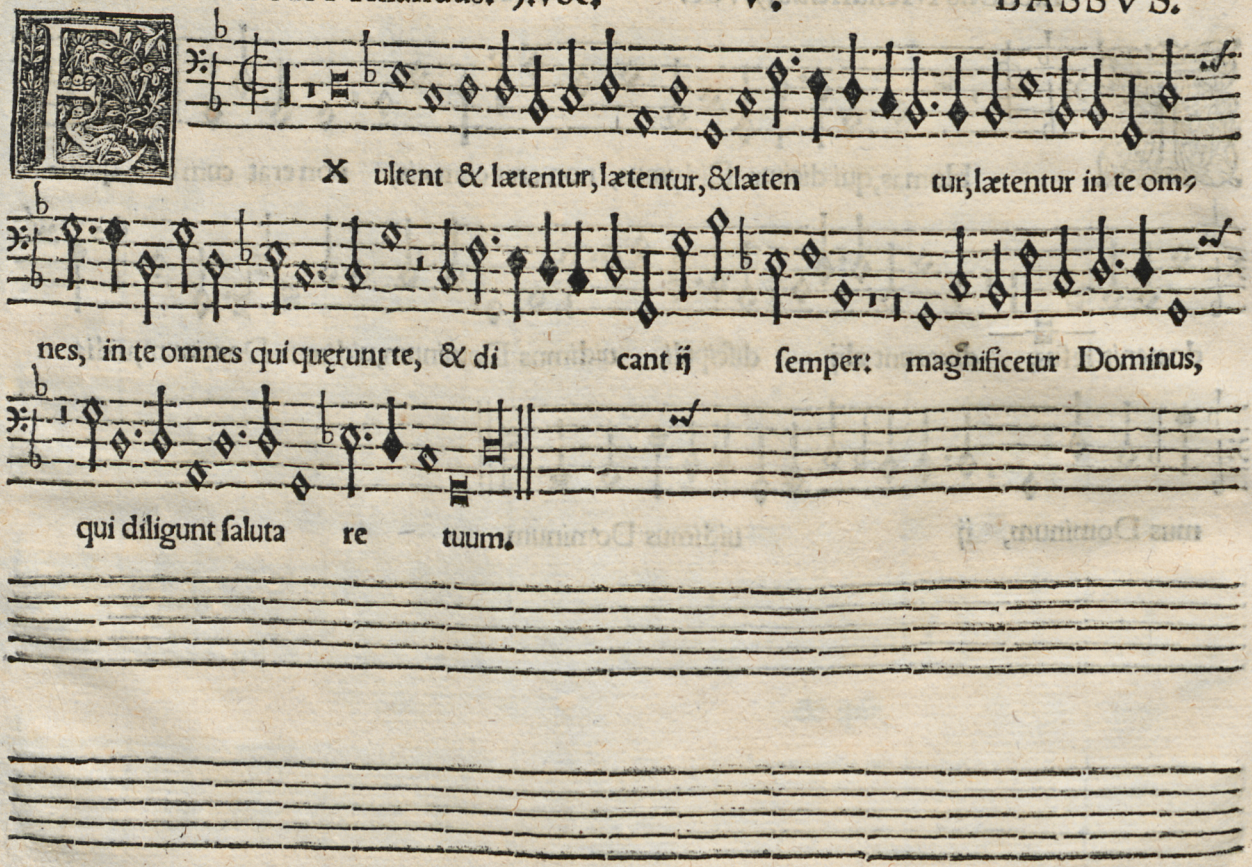
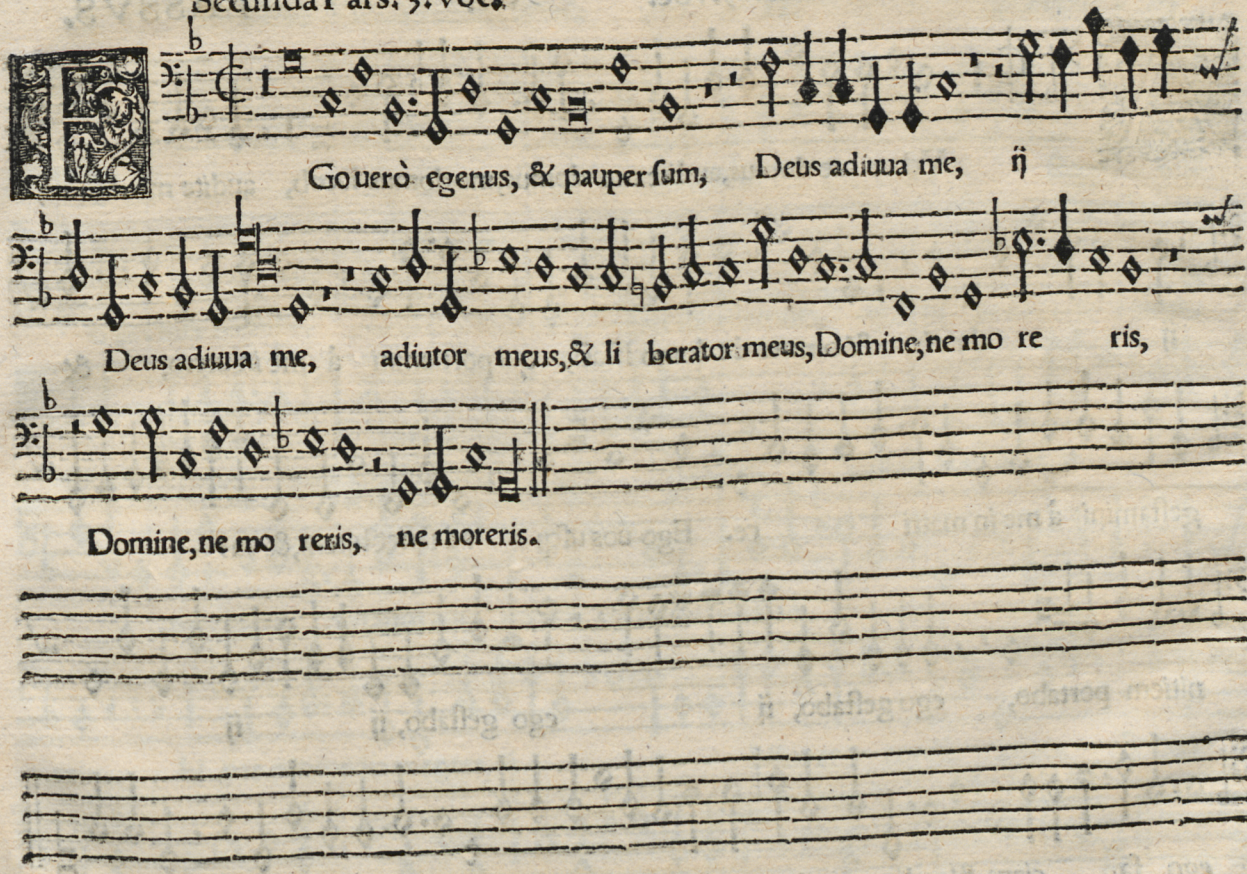

Xultent & lætentur, lætentur, & læten tur, lætentur in te om-
nes, in te omnes qui quęrunt te, & di cant ñ ſemper: magnificetur Dominus,
qui diligunt ſaluta re tuum.



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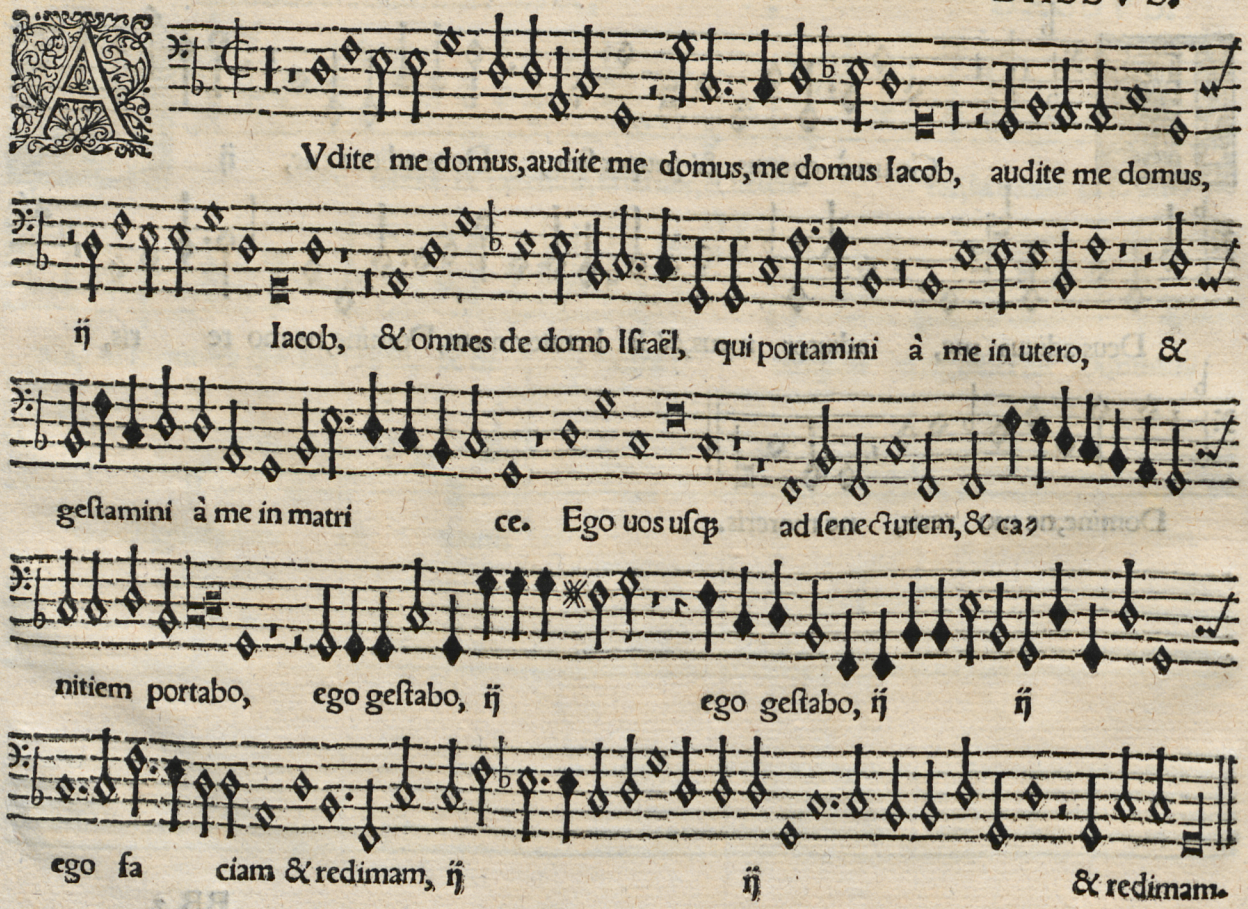
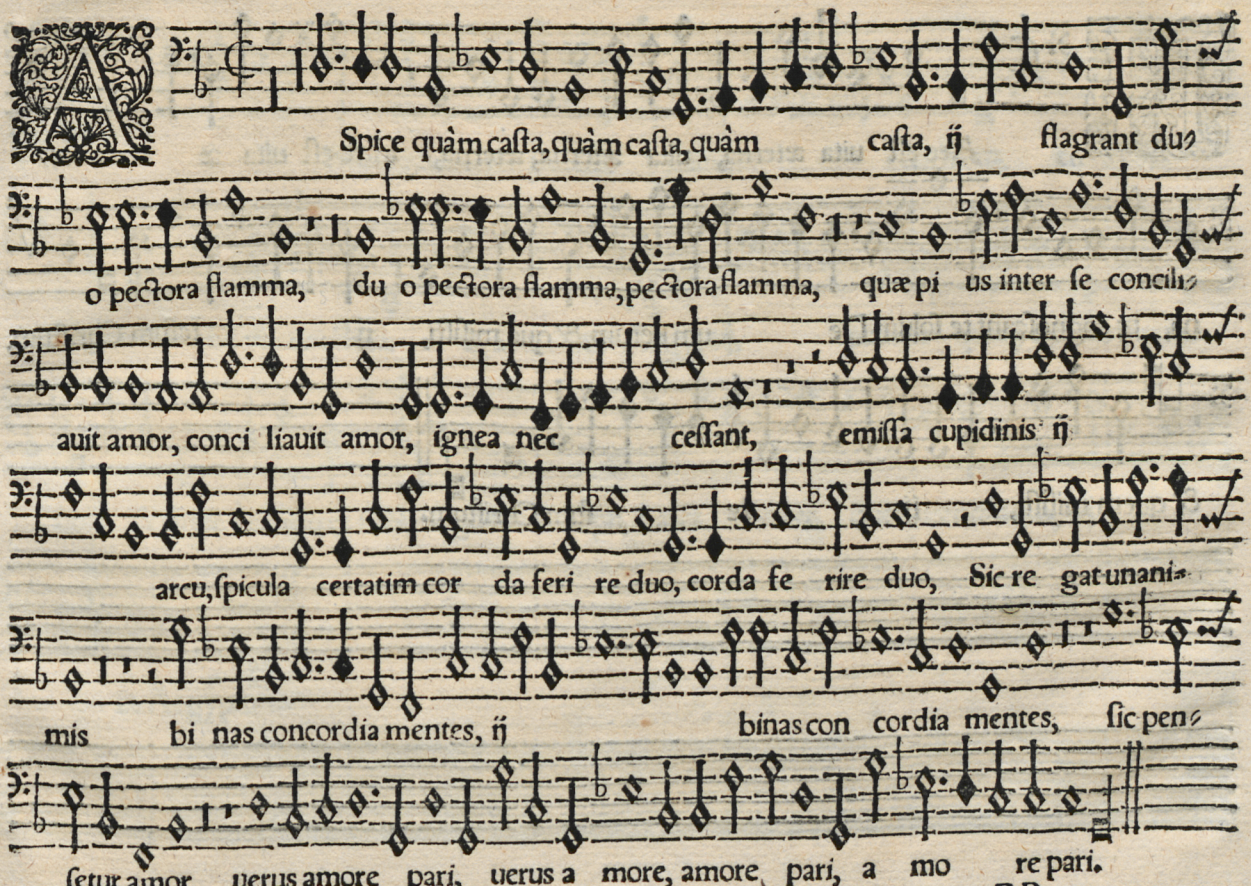

Audite me domus, audite me domus, me domus Iacob, audite me domus,
ñ Iacob, & omnes de domo Iſraël, qui portamini à me in utero, &
geſtamini à me in matri ce. Ego uos uſq; ad ſenectutem, & ca?
nitiem portabo, ego geſtabo, ñ ego geſtabo, ñ ñ
ego fa ciam & redimam, ñ ñ & redimam.



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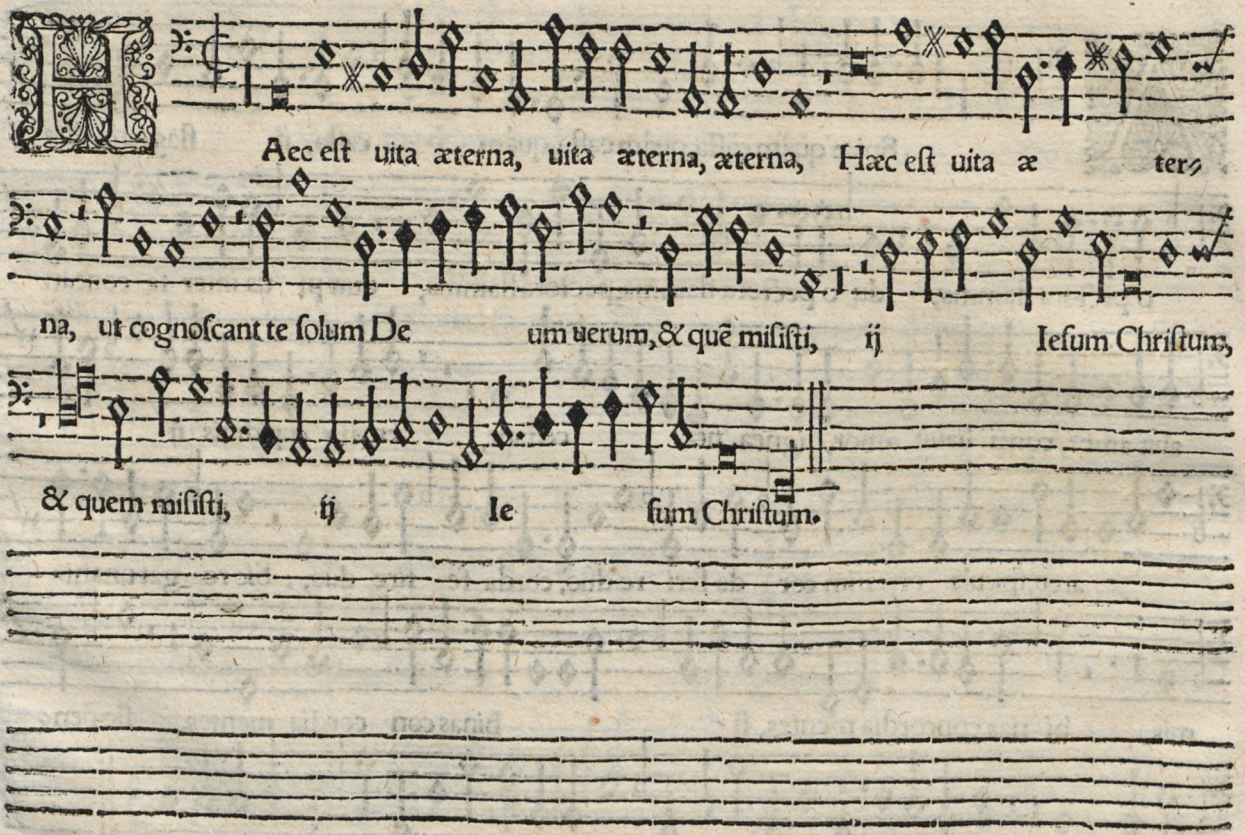
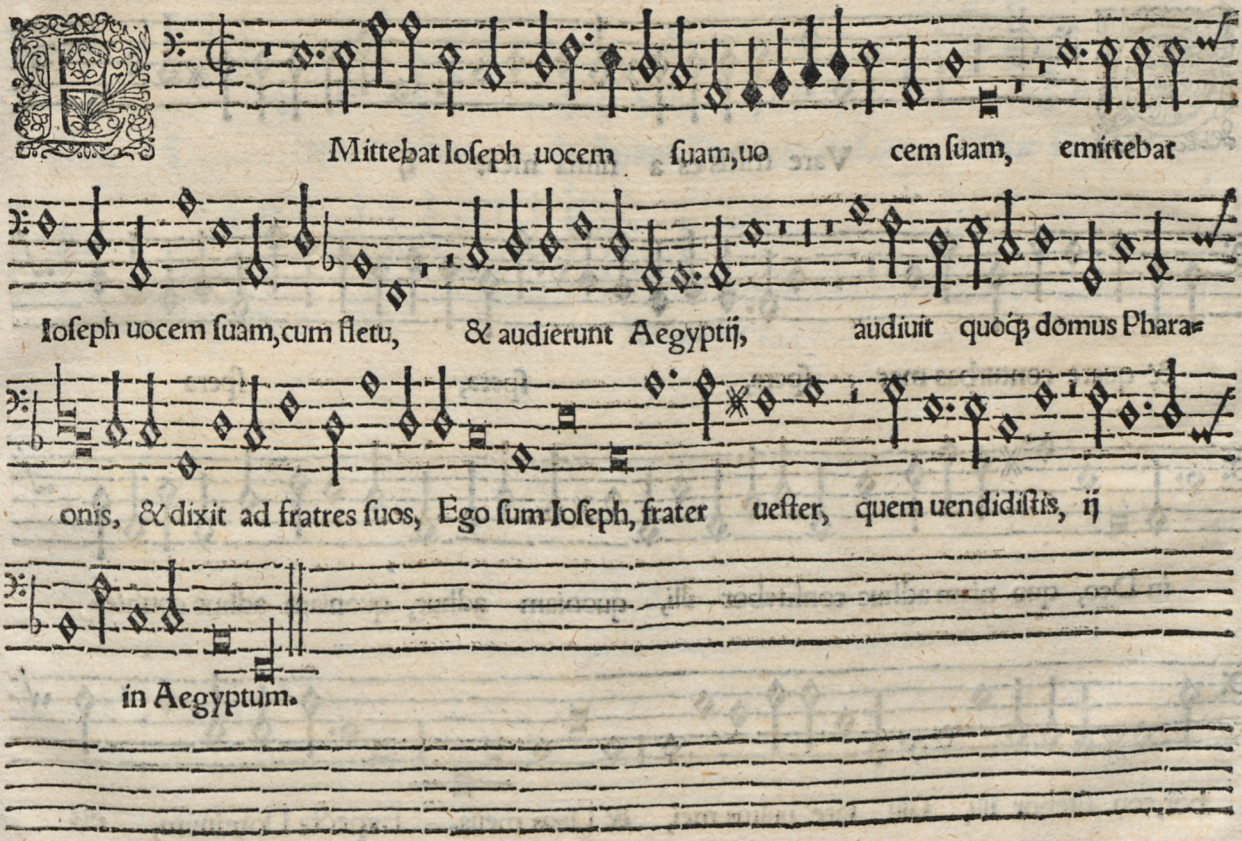
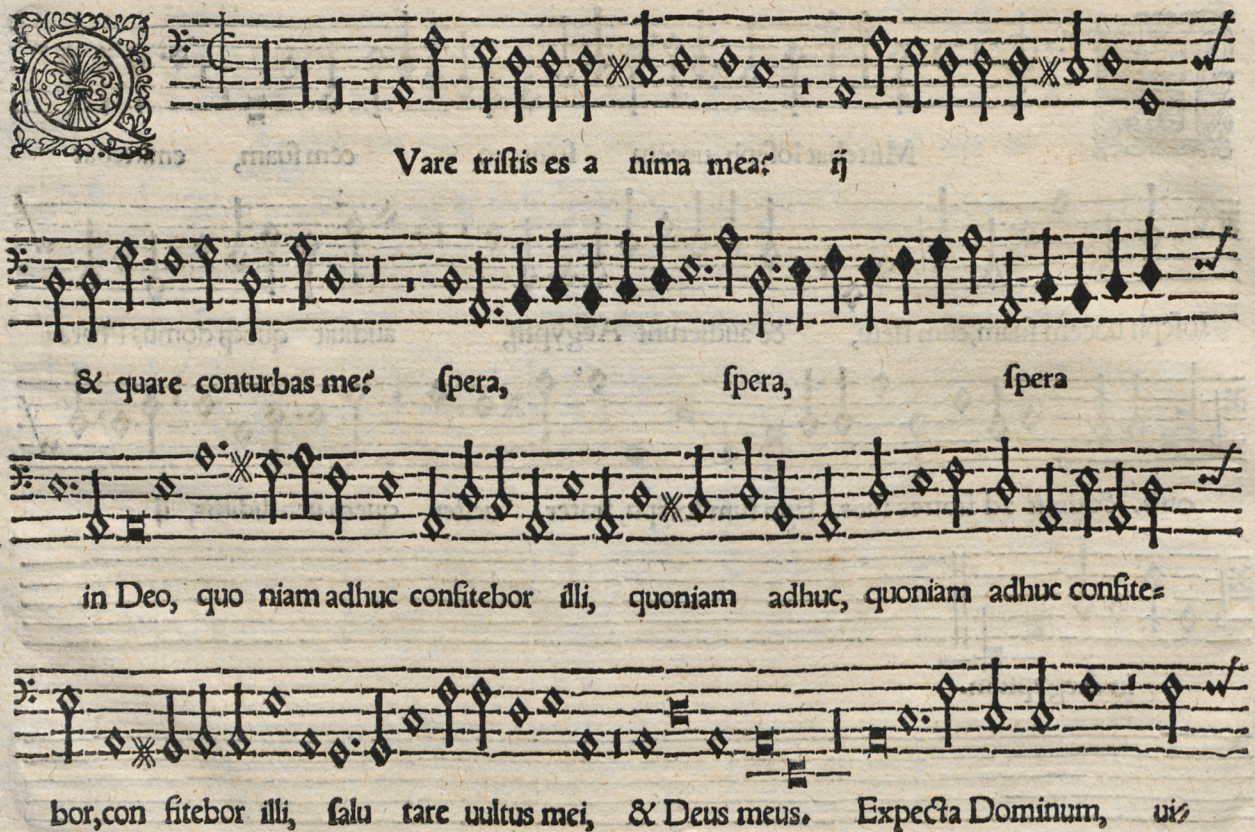
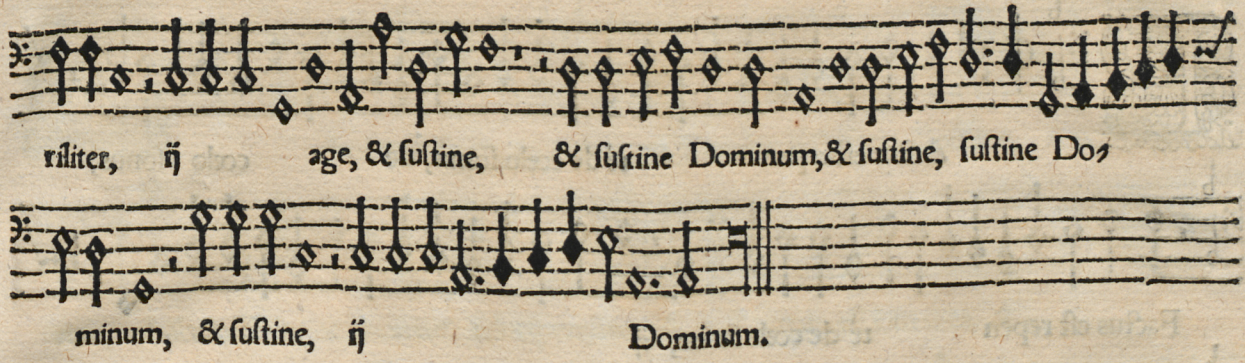

Aec eſt uita æterna, uita æterna, æterna, Hæc eſt uita æ ter-
na, ut cognoſcant te ſolum De um uerum, & quẽ miſiſti, ij Ieſum Chriſtum,
& quem miſiſti, ij Ie ſum Chriſtum.


Mittebat Ioseph uocem ſuam, uo cem ſuam, emittebat
Ioseph uocem ſuam, cum fletu, & audierunt Aegyptij, audiuit quoq; domus Phara-
onis, & dixit ad fratres ſuos, Ego ſum Ioseph, frater ueſter, quem uendidiſtis, ij
in Aegyptum.


Vare triſtis es a nima mea? ñ
& quare conturbas me? ſpera, ſpera, ſpera
in Deo, quo niam adhuc confitebor illi, quoniam adhuc, quoniam adhuc confite-
bor,con fitebor illi, ſalu tare uultus mei, & Deus meus. Expecta Dominum, ui?



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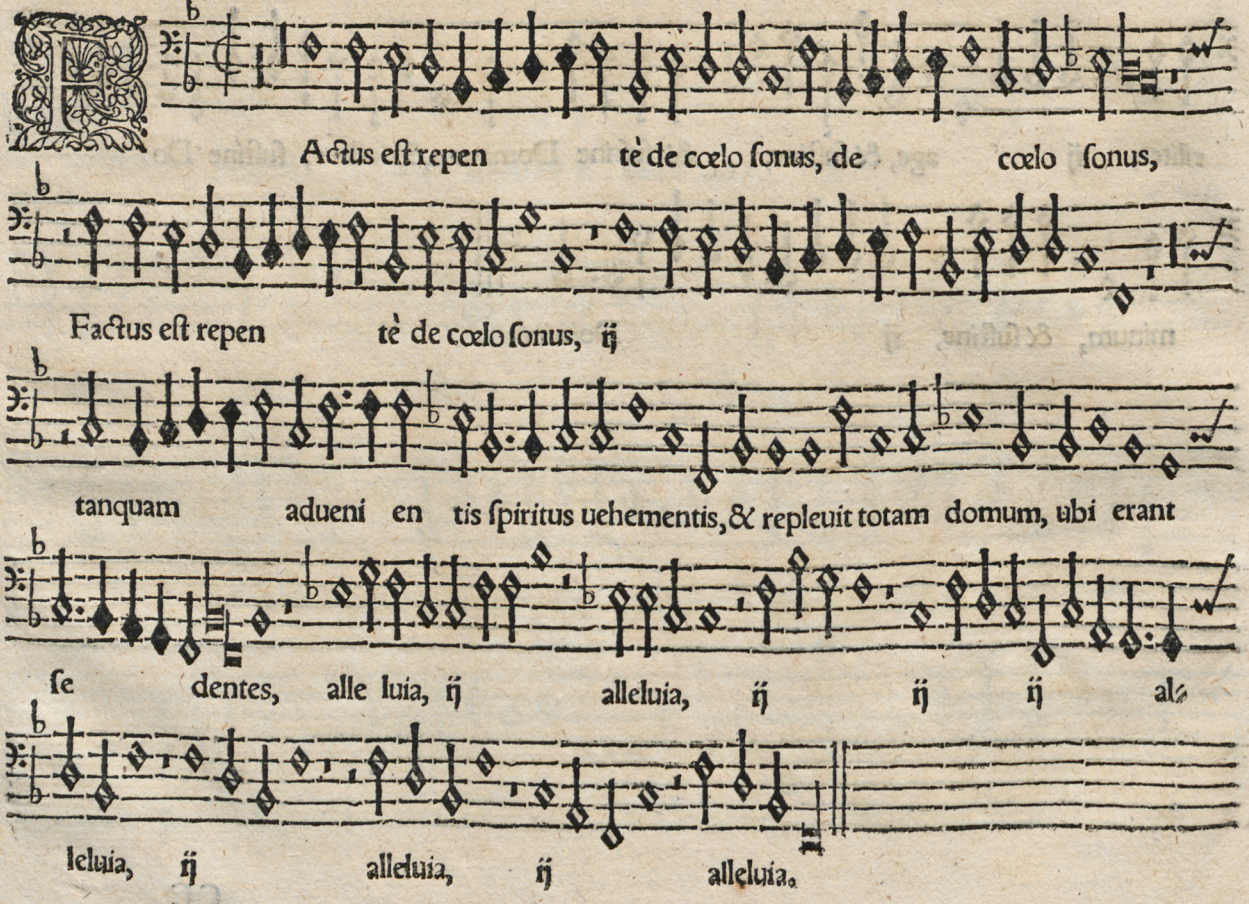

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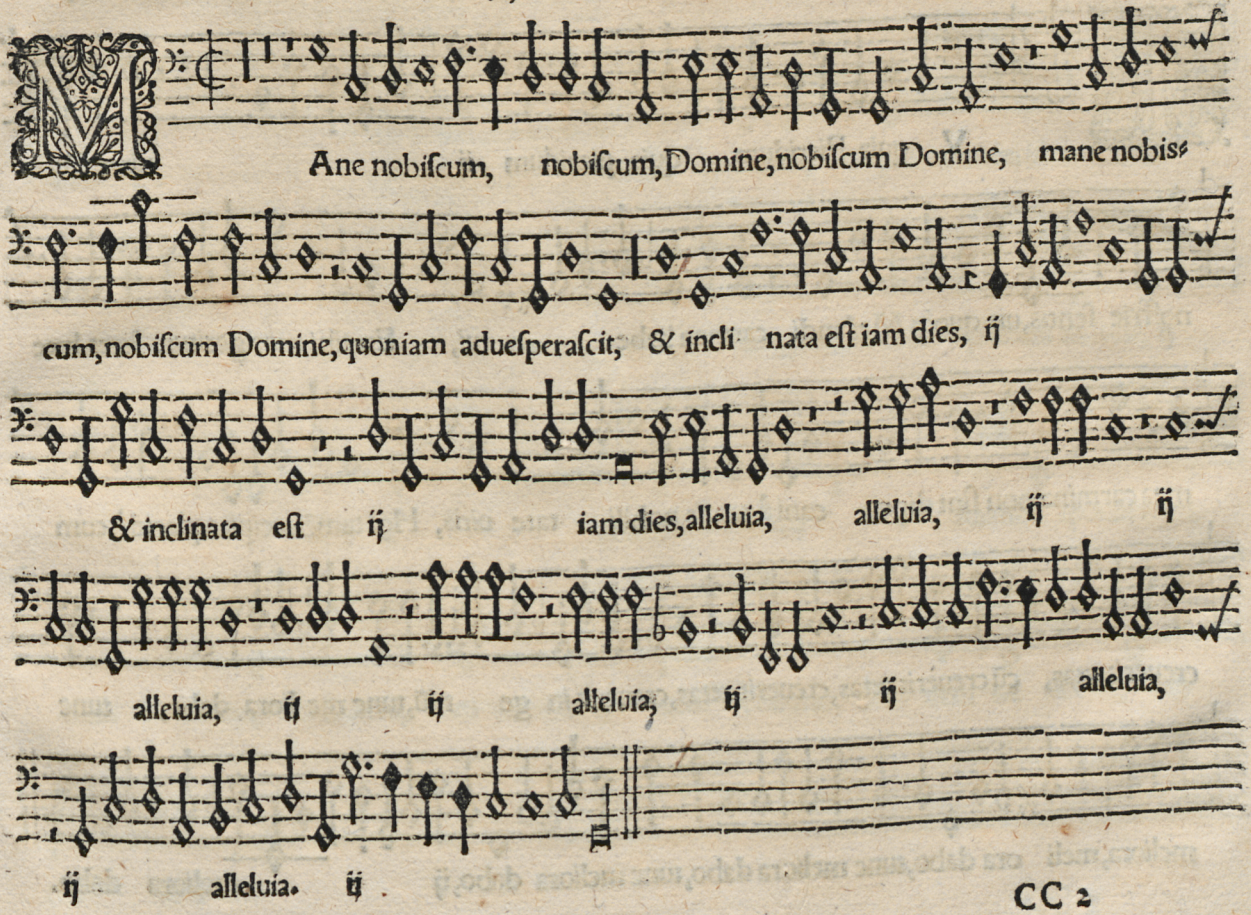

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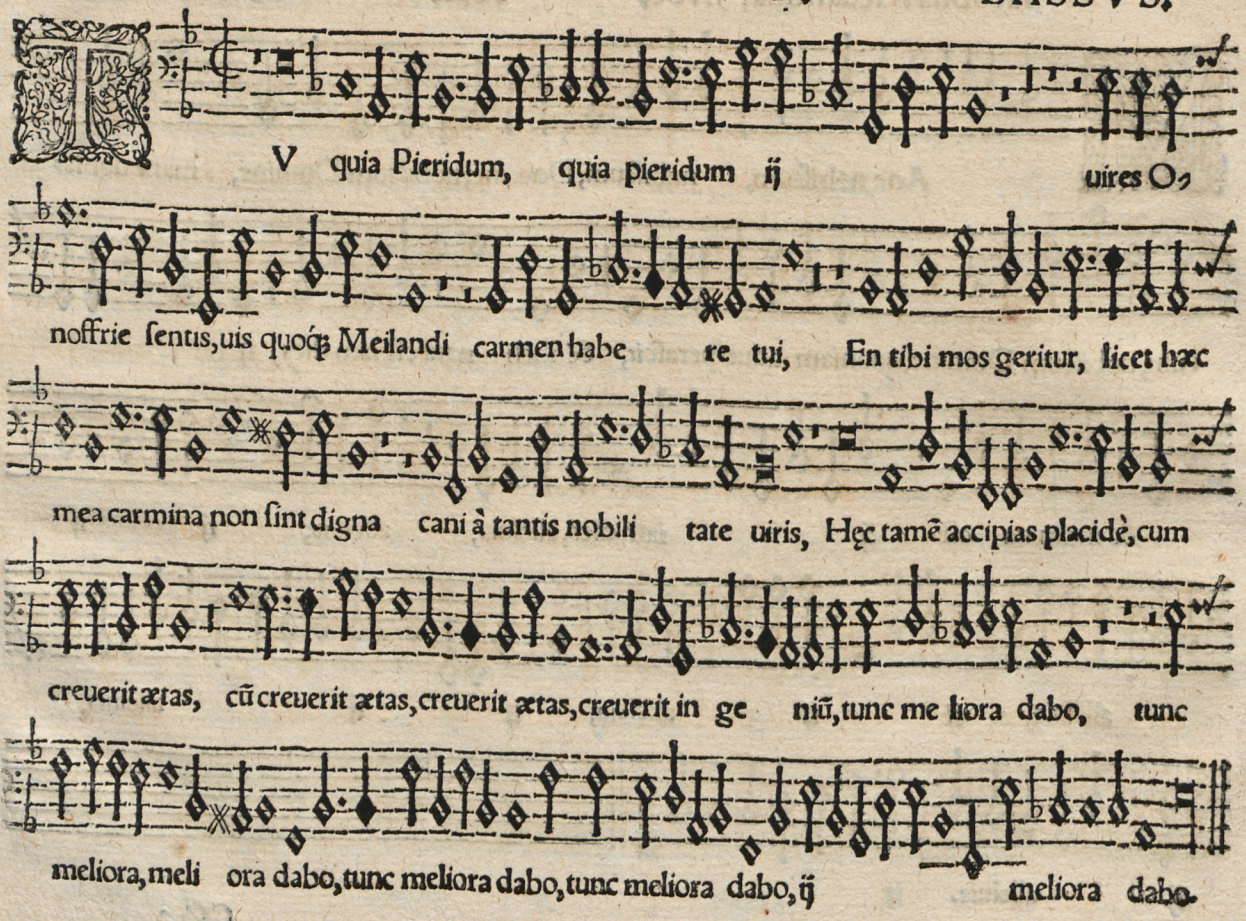

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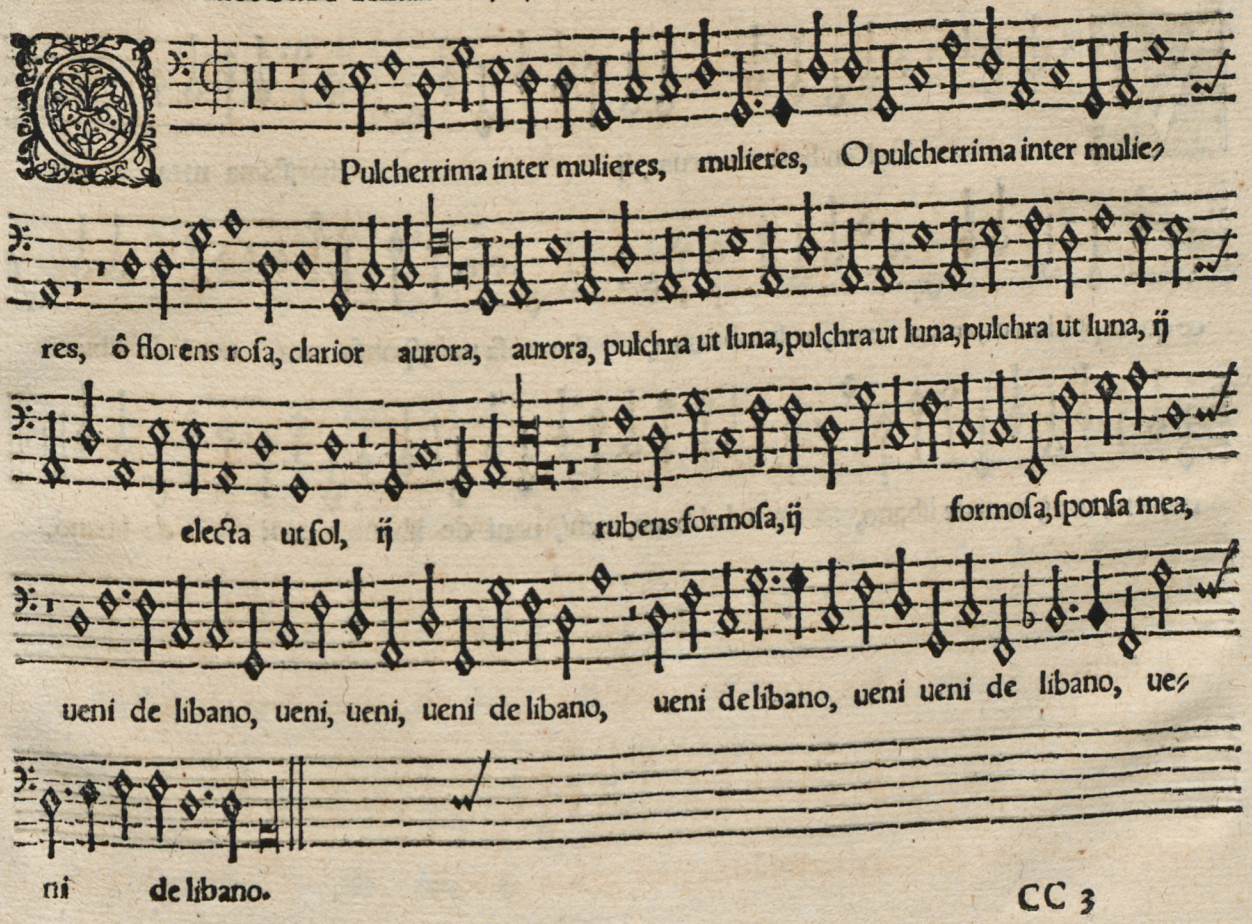

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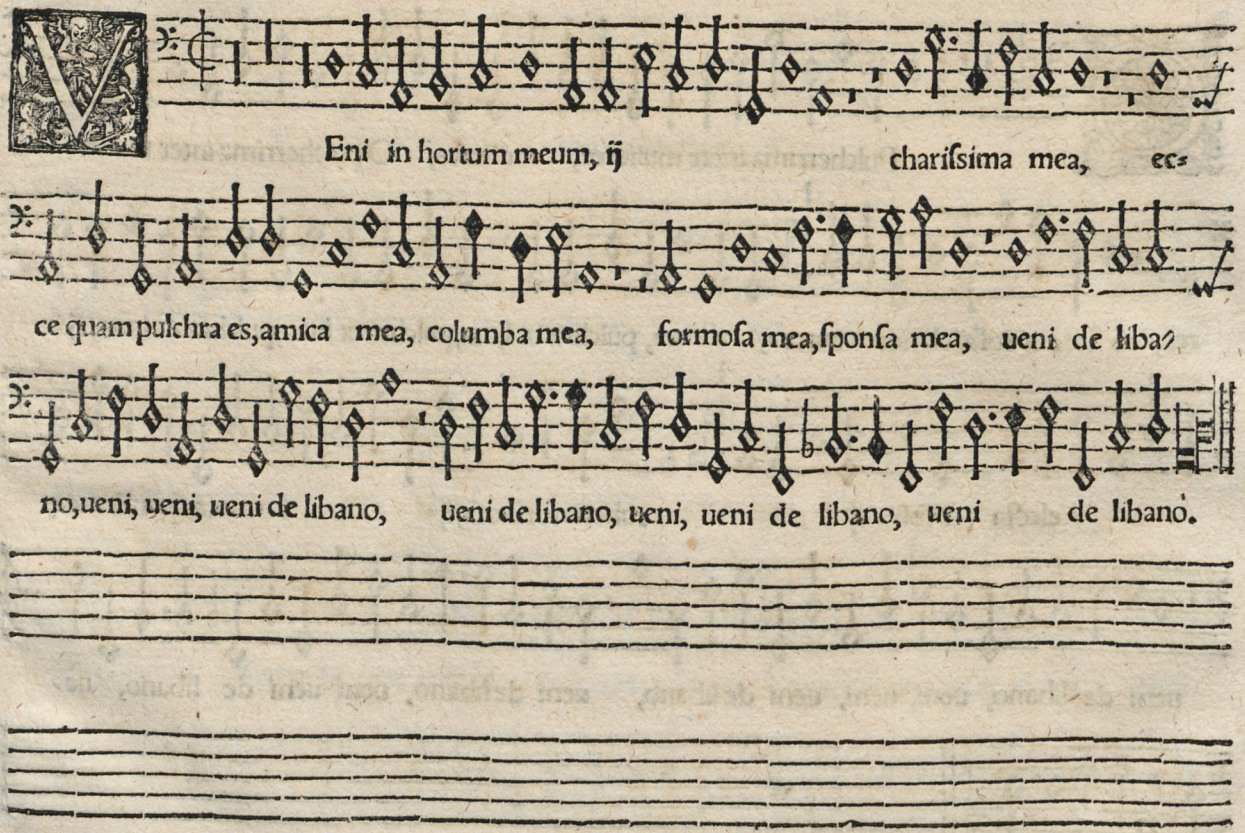
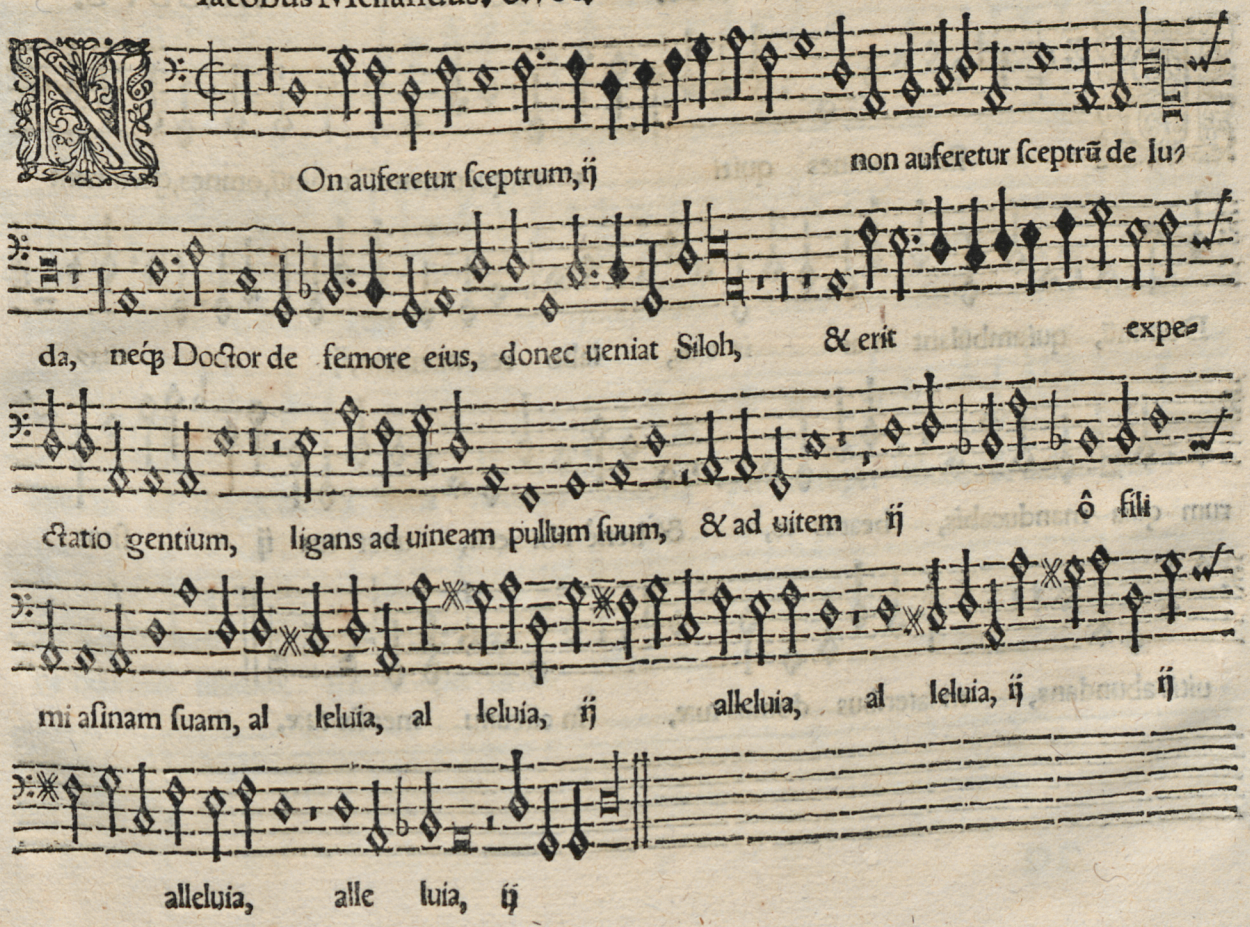
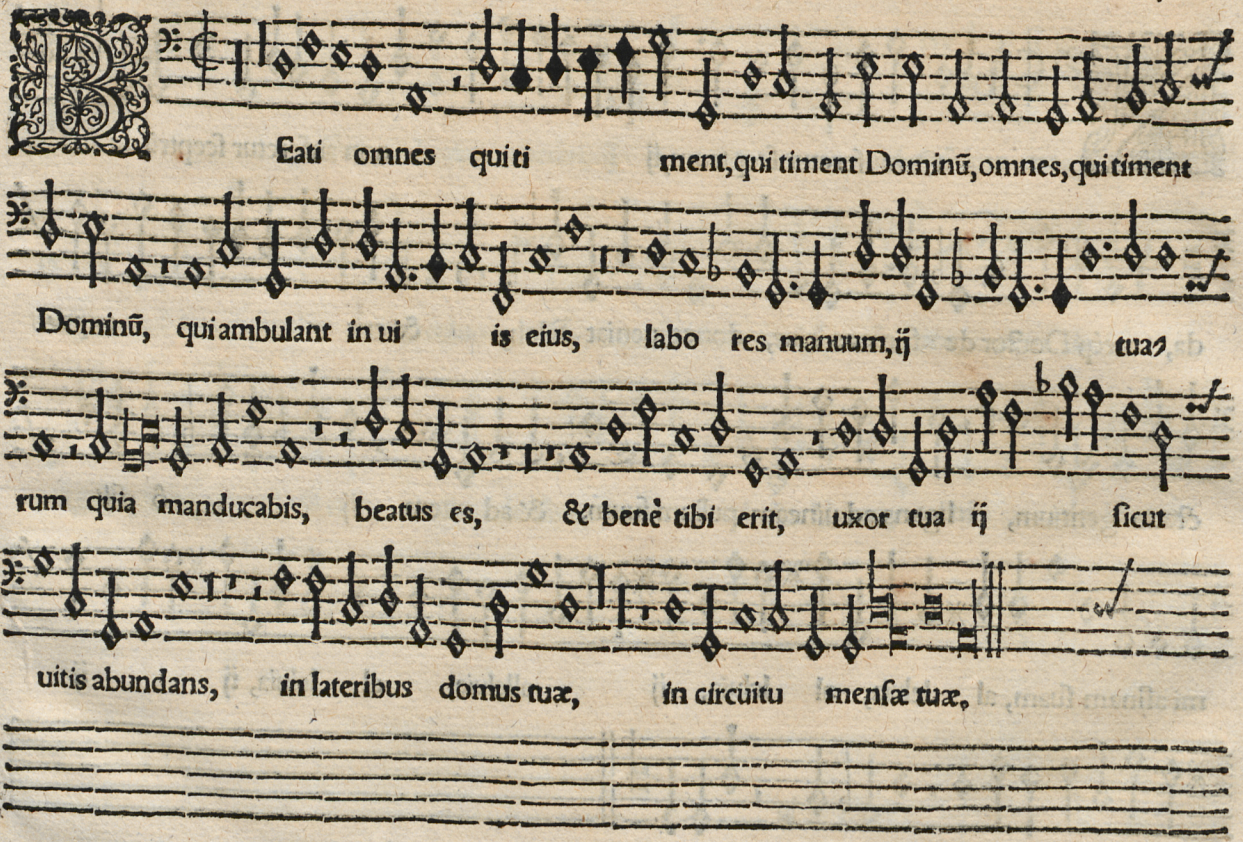
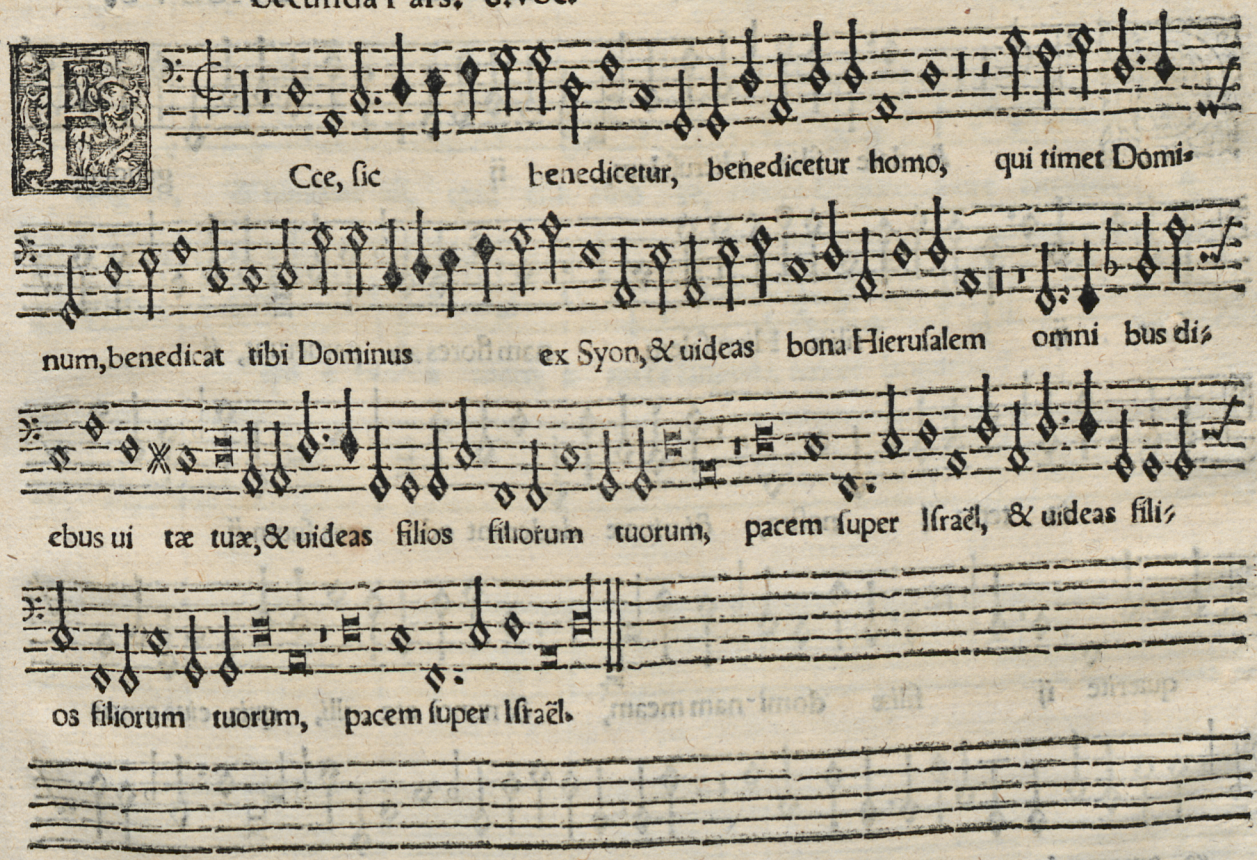

Veni in hortum meum, ſi charisſima mea, ec-
ce quam pulchra es, amica mea, columba mea, formoſa mea, ſponſa mea, ueni de liba-
no, ueni, ueni, ueni de libano, ueni de libano, ueni, ueni de libano, ueni de libano.


On auferetur ſceptrum, ij non auferetur ſceptrū de Iu-
da, neq; Doctor de femore eius, donec ueniat Siloh, & erit expe-
ctatio gentium, ligans ad uineam pullum ſuum, & ad uitem ij ô fili
mi aſinam ſuam, al leluia, al leluia, ij alleluia, al leluia, ij ij
alleluia, alle luia, ij


Beati omnes qui ti ment, qui timent Dominũ, omnes, qui timent
Dominũ, qui ambulant in ui is eius, labo res manuum, ꝯ tuas
rum quia manducabis, beatus es, & benè tibi erit, uxor tua ꝯ sicut
uitis abundans, in lateribus domus tuæ, in circuitu mensæ tuæ,



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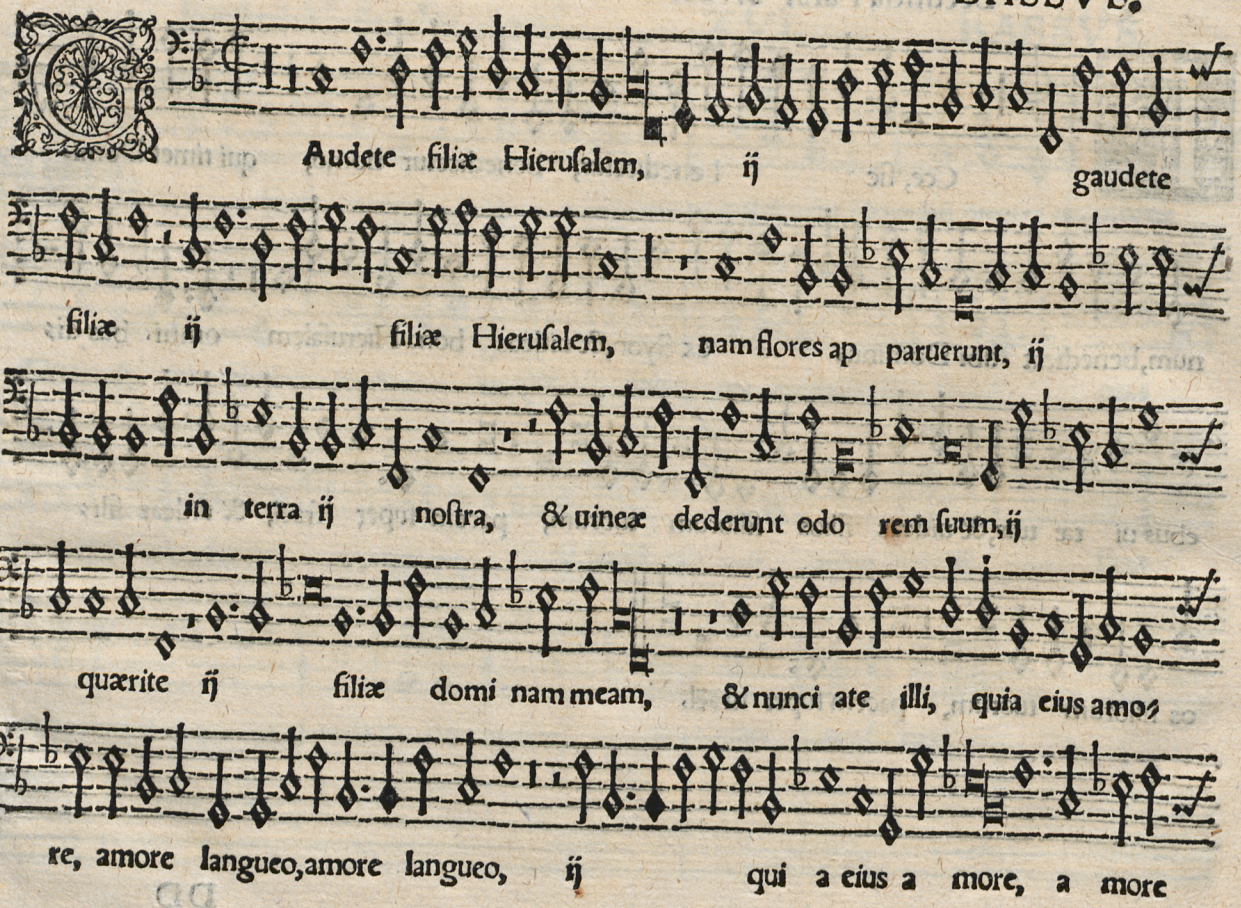
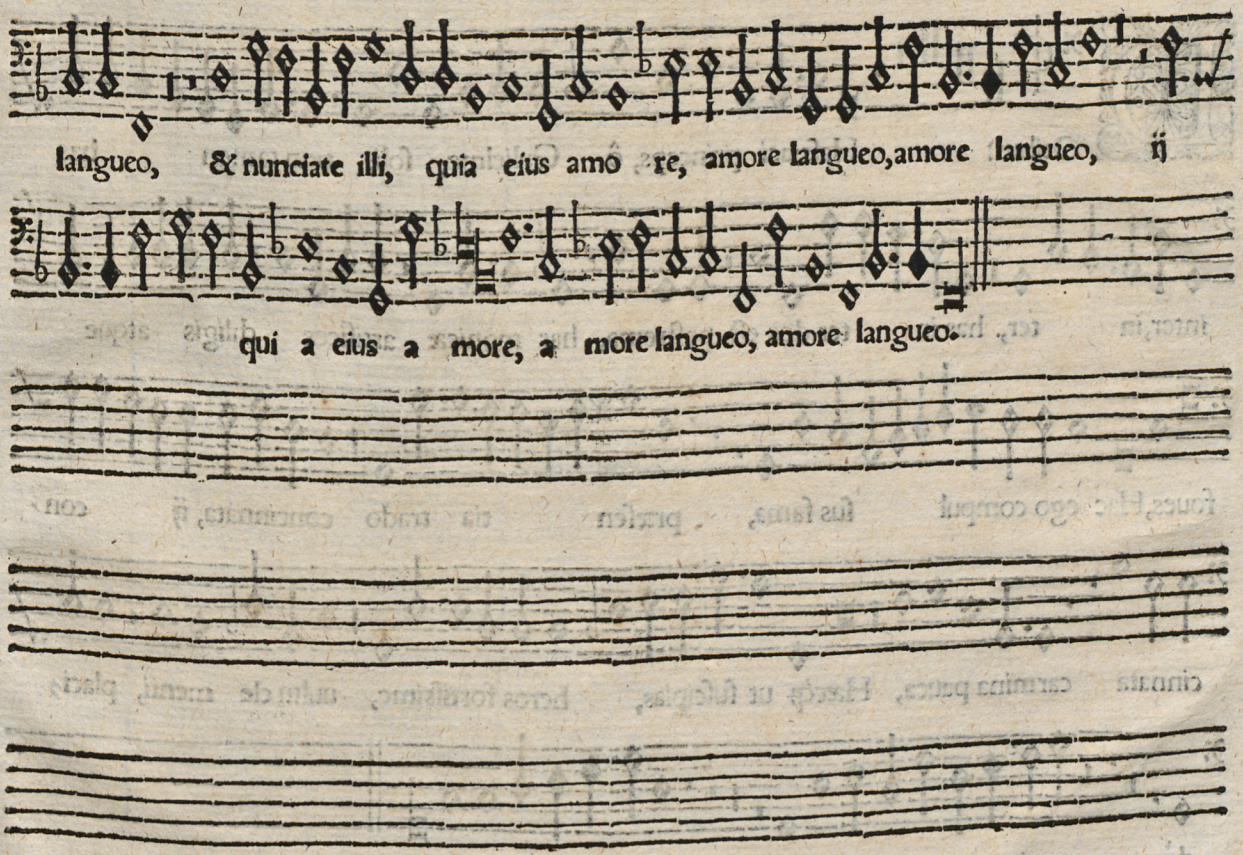

Audete filiæ Hieruſalem, ij gaudete
filiæ ij filiæ Hieruſalem, nam flores ap paruerunt, ij
in terra ij noſtra, & uineæ dederunt odo rem ſuum, ij
quærite ij filiæ domi nam meam, & nunci ate illi, quia eius amo
re, amore langueo, amore langueo, ij qui a eius a more, a more



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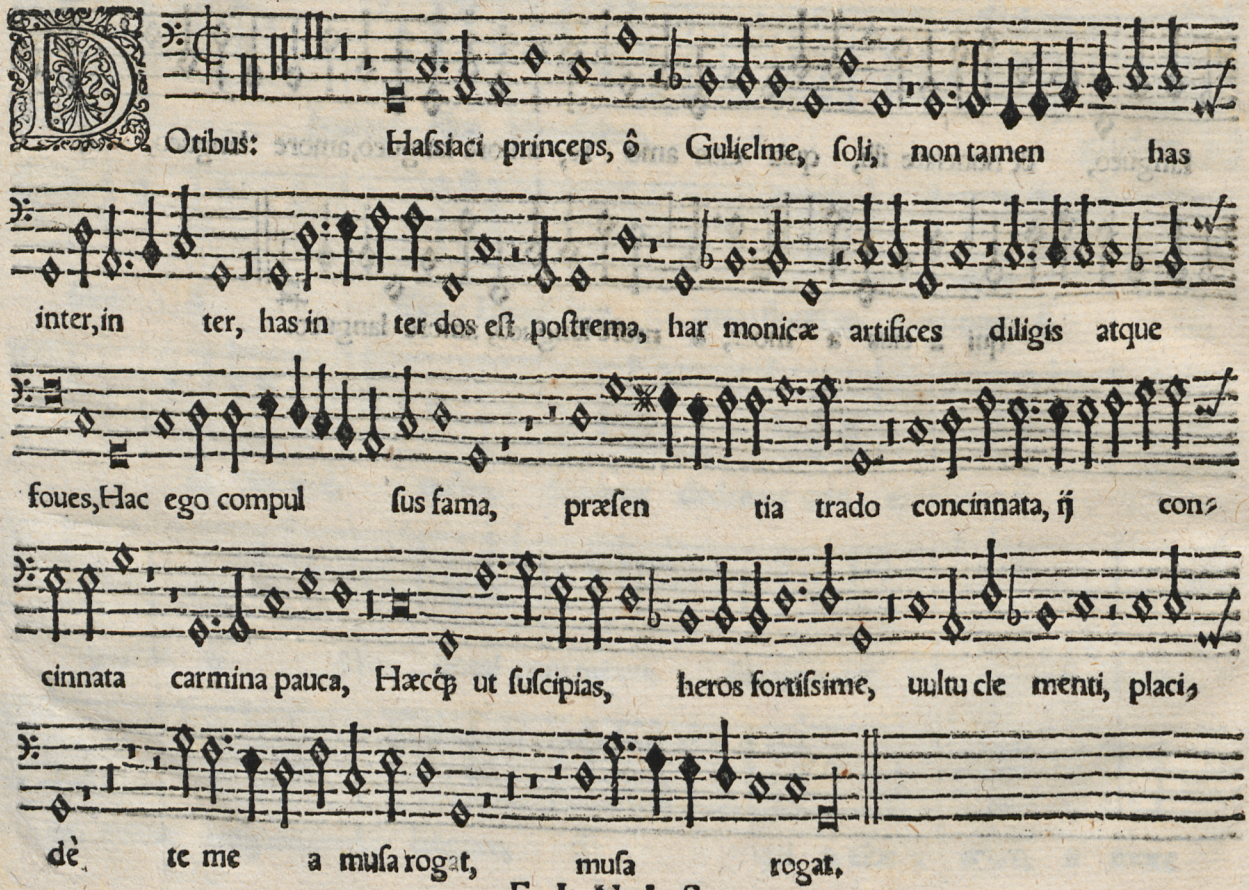
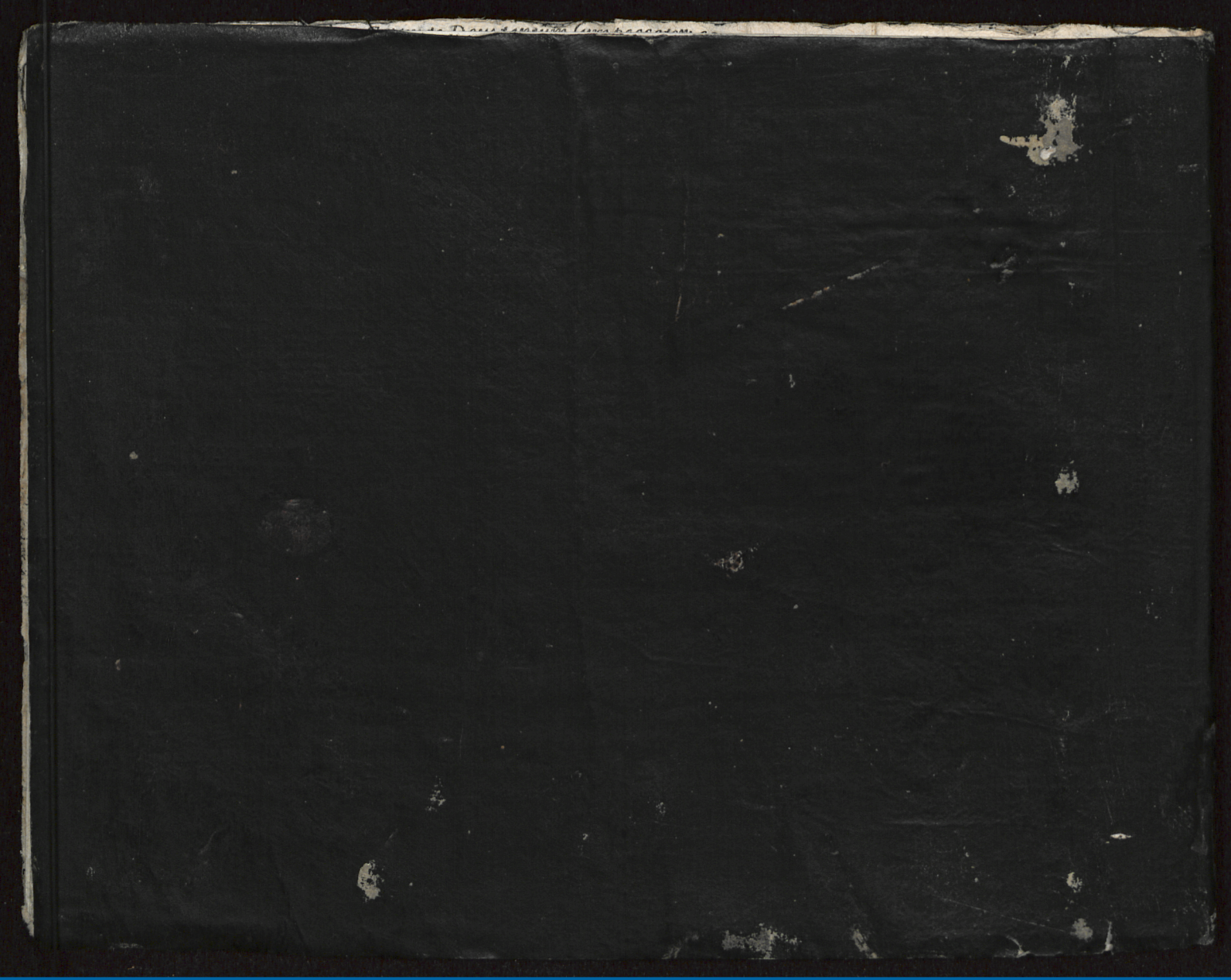

Otibus: Hasſiaci princeps, ô Gulielme, ſoli, non tamen has
inter, in ter, has in ter dos eſt poſtrema, har monicæ artifices diligis atque
foues, Hac ego compul ſus fama, præſen tia trado concinnata, ſi con-
cinnata carmina pauca, Hæcq; ut ſuſcipias, heros fortiſsime, uultu cle menti, placi,
dè te me a muſa rogat, muſa rogat,

FINIS.



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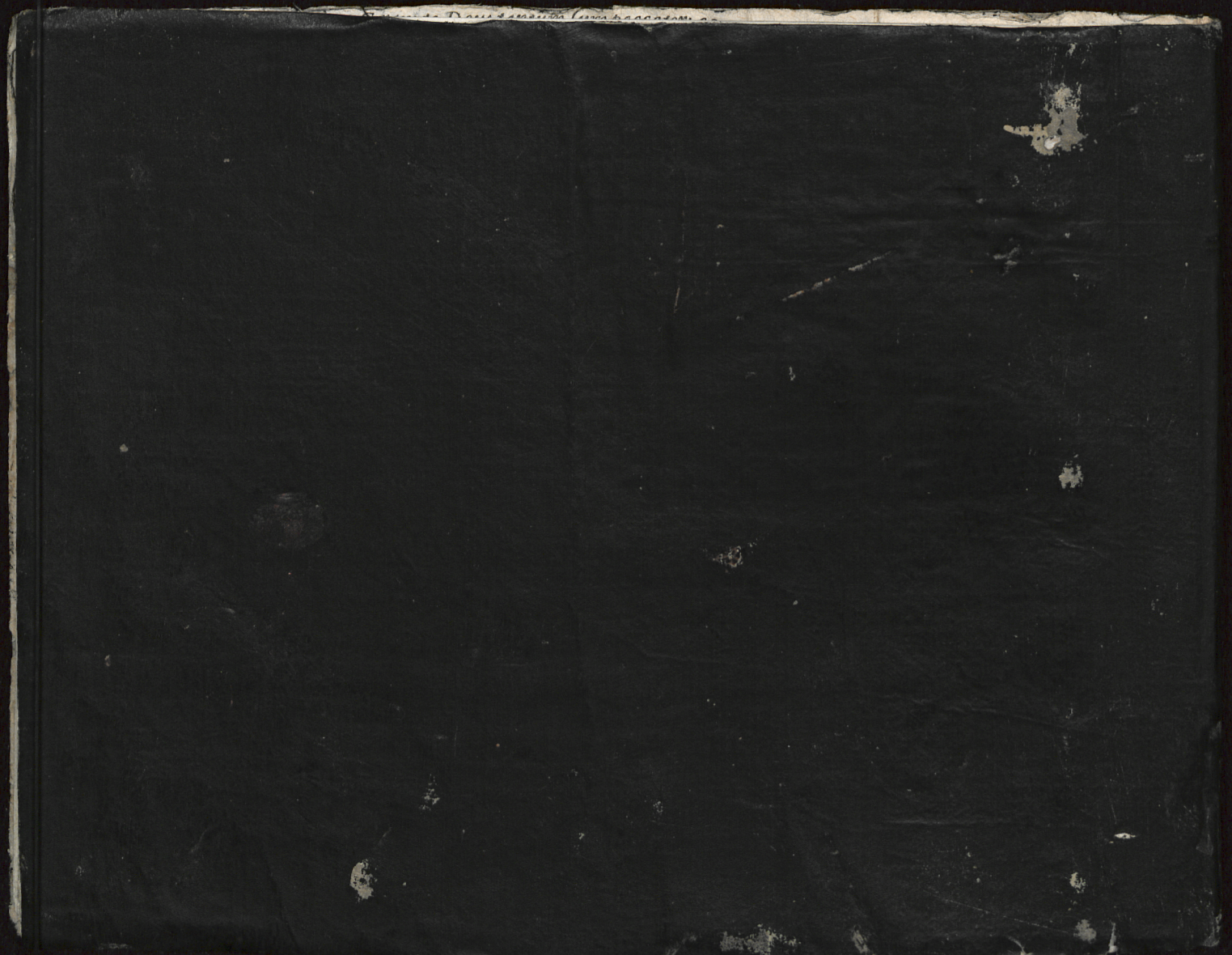

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C 34

4.6.

Musica 38.

~~D. d. 1087 (5.)~~

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ,

& iam denuò auctiores multumq; quàm antea correctiores in lucem editæ,

A IACOBO MEILANDO.

Ex Bibliotheca Academiae Rostochiensis

QVINTA VOX.

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo, S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πανὺ καλῶς sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilissima inter illas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectissimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcissimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris compræhenderint, sicut hoc multi dulcissimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum considerationi eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus cantu suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barbaros & agre-

ros & agreſtes reddi Muſica manſuetiores, & humaniores: & triſtes & curis occupatos, tranquillos & hilares?

Sic fortißimus ille Græcorum Achilles dicitur cantu Cytharæ lenijſſe ægritudinem animi, quam acceperat ex conſideratione leuitatis, & ſtoliditatis Agamemnonis eripientis ipſi ſuam Bryſeida. In ſacris literis etiam malus ſpiritus dicitur receßiſſe à Saule, quotieſcunq; Dauid Cythara luſerit.

Et in uniuerſum Muſica honeſtum quoddam ἀνάπαυμα eſt, quo animi ſegnes, triſtes & proſtrati, animentur quaſi, reficiantur, & attollantur, & rurſus exultantes conueniente harmonia reuocentur & retineantur intra ſepta iuſtæ moderationis, aut etiam ad dolorem & commiſerationem quandam flectantur.

Cum igitur tanta ſit præſtantia & utilitas huius artis, digna omnino eſt cuius patrocinium magni principes, & alij uiri ſapientia & uirtute præſtantes ſuſcipiant, & in qua liberalia ingenia ſe occupent & exerceant. Non is ſum, ut de dignitate huius artis mihi iudicium ſumam, tantum hoc fateor, me eam ſemper amaſſe plurimùm, & educatum inter Muſicos Illuſtriſſimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuiſſe, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipſos artifices audirem, & ab eis diſcerem.

Has autem cantiones compoſui, non in hoc ut ederentur, ſed ut & meipſum exercerem hoc ſtudio, quo maxime delector, & amicis quibuſdam gratificarer. Sed plurimi honeſti uiri, quorum iudicia meritò magni facio, omnino cenſuerunt eas pluribus communicandas eſſe: Et, cum Illuſtriß. Celſitudo tua, inter reliquas curas adminiſtrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Muſices complectatur, & iam chorum Muſicum inſtauret, hortatores mihi fuerunt, ut eas ſub tuæ Illuſtrißimæ Celſitudinis auſpicio ederem, ac T. C. collegio Muſicorum quaſi conſecrarem. Etſi autem meo me pede metiebar, & ſatis intelligebam, me non eſſe eum, qui aliquid dignum tanto Principe componere poſſem, tamen uicit tandem eorum opinio. Tibi igitur Illuſtrißime Princeps has cantiones dedico, & inſcribo, precorq; uehementer, ut T. I. C. eas pro ſua Clementia, animo placido accipere uelit. Quod ſi fiet, ut ſpero, addet mihi T. I. C. calcar, ut diligentius hæc ſtudia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celſitudo.

Tuæ Illuſtriß. C. addictiß.

Iacobus Meilandus.

INDEX

INDEX CANTIONVM
QVINQVE VOCVM.

I.	Veni dilecte mi.	2. Tenor.
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IIII.	Thomas qui dicitur didymus.	2. Tenor.
V.	Exultent & lætentur.	2. Discant.
	2. Ego uerò egenus.	
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VIII.	Hæc est uita æterna.	2. Discant.
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SEX VOCVM.

XIII.	Tu quia Pieridum.	2. Discant.	2. Tenor.
XIIII.	O pulcherrima.	2. Discant.	2. Tenor.
	2. Veni in hortum meum.		
XV.	Non auferetur sceptrum.	2. Discant.	2. Tenor.
XVI.	Beati omnes qui timent.	2. Discant.	2. Tenor.
	2. Ecce sic benedicetur homo.		
XVII.	Gaudete filiæ Hierusalem.	2. Discant.	2. Alt.
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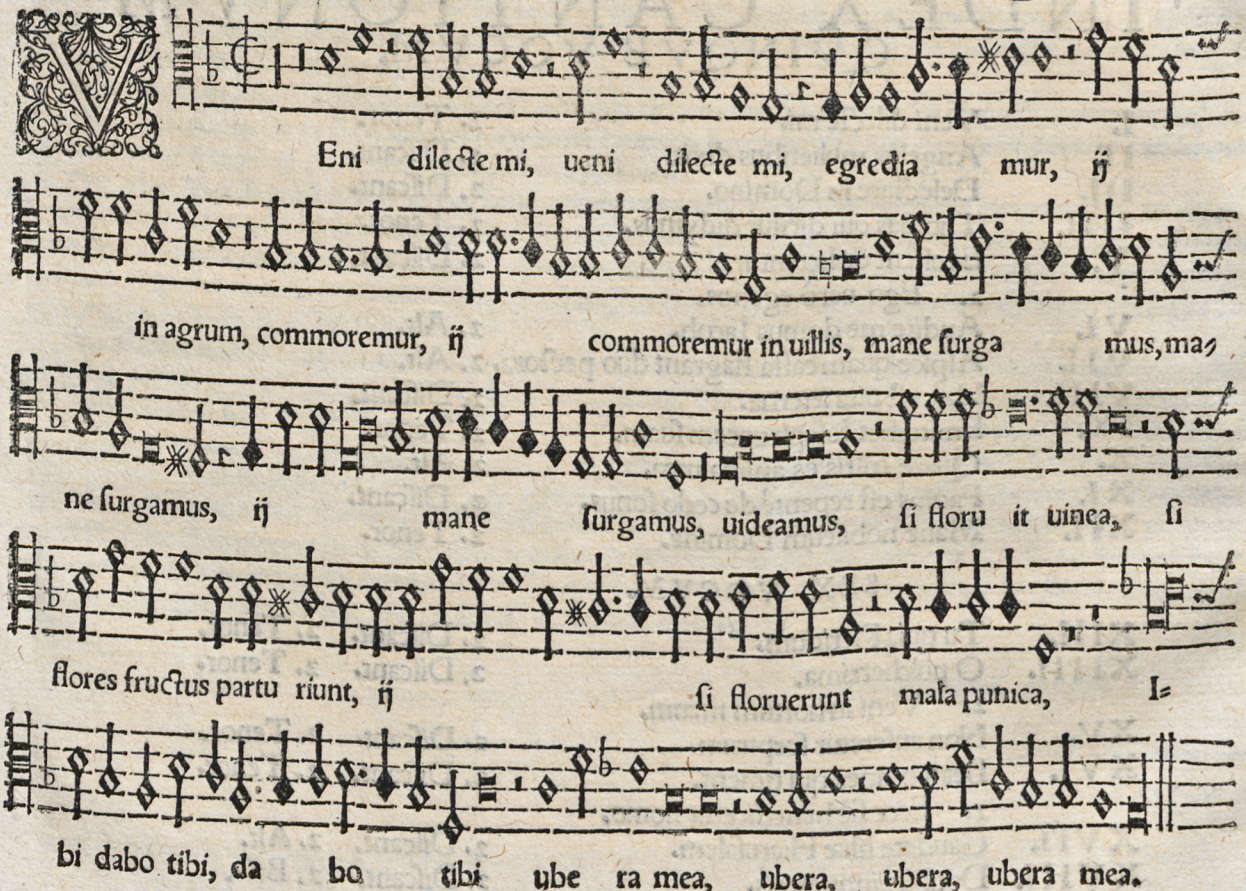
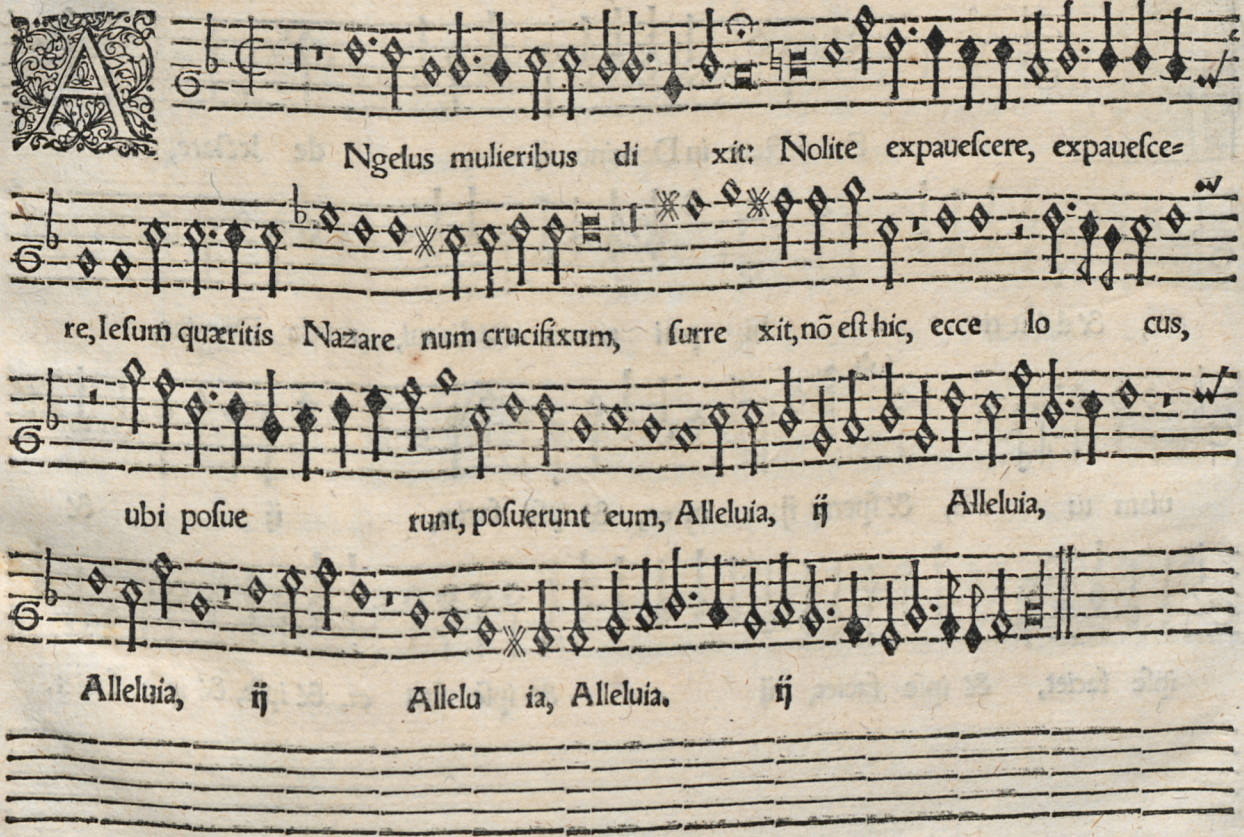
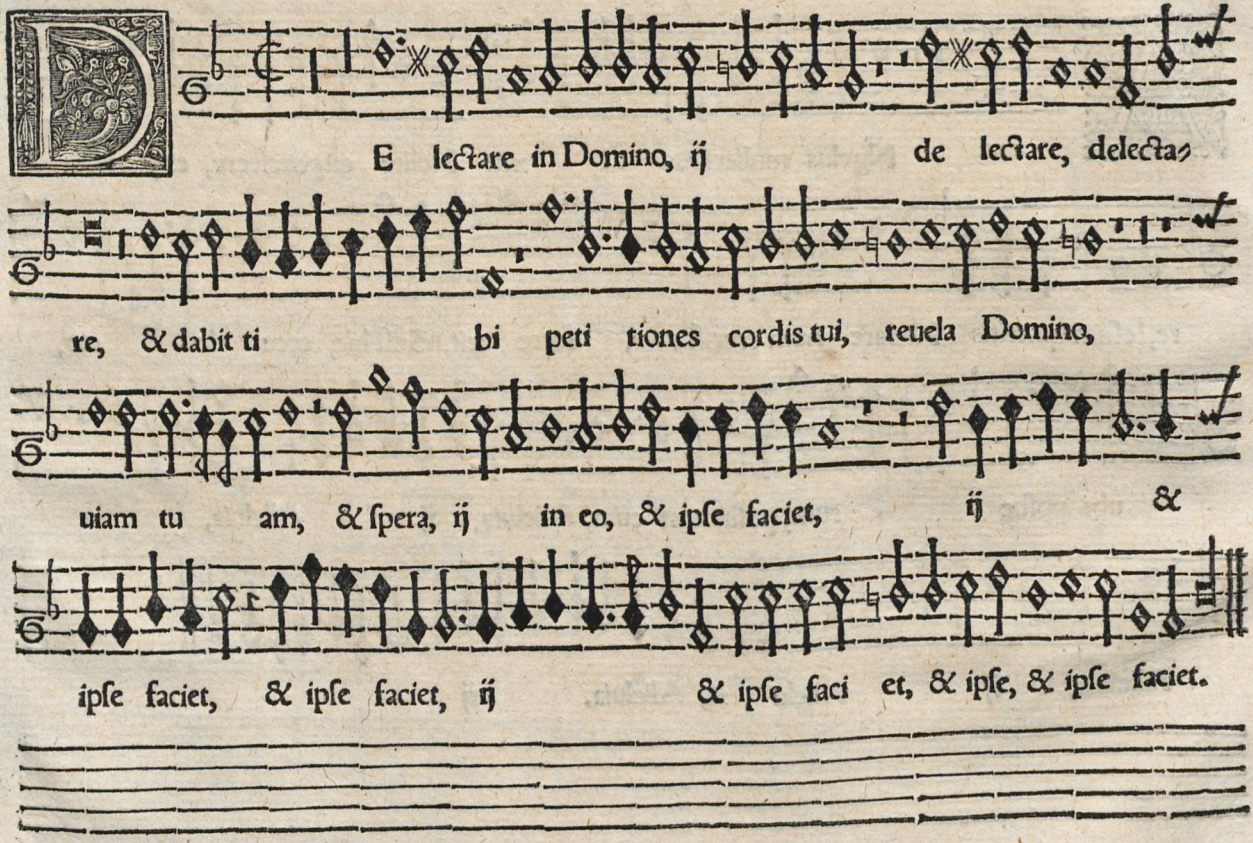
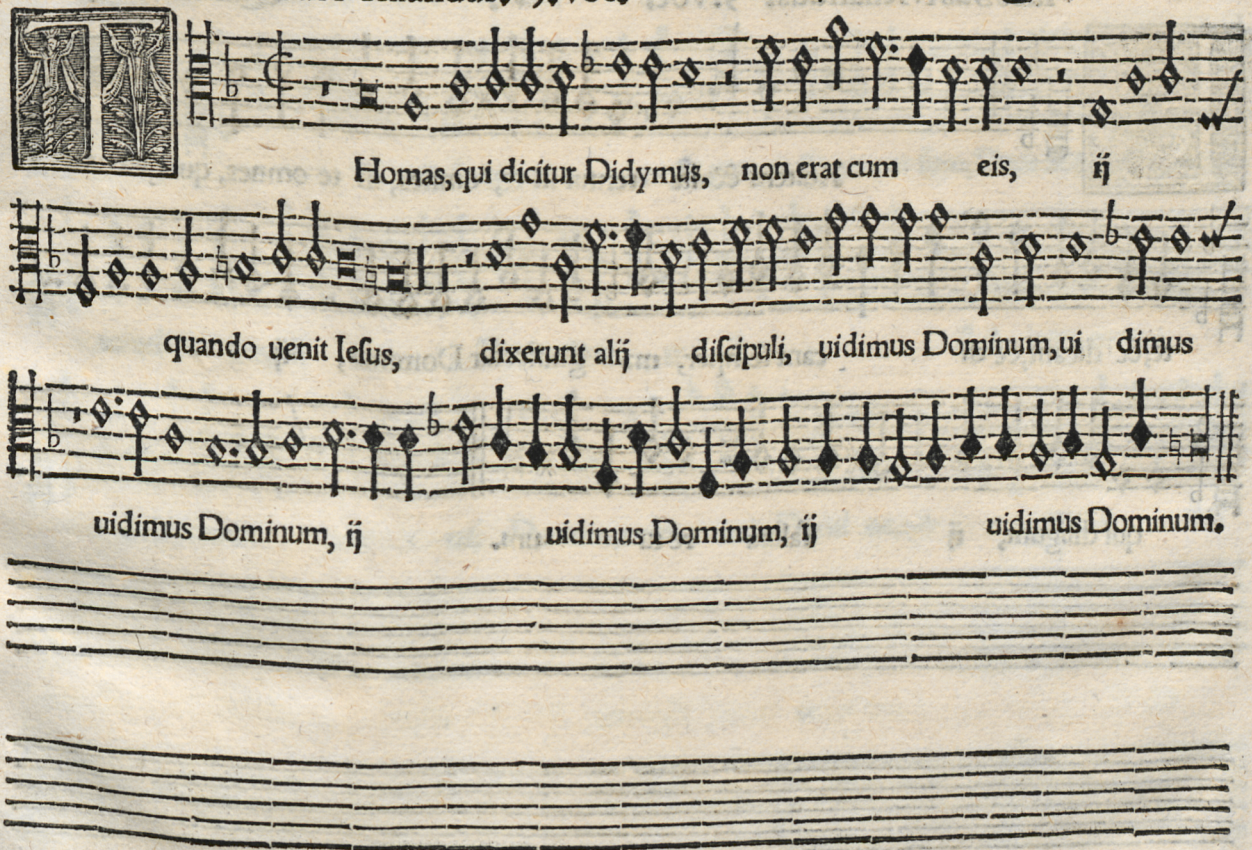
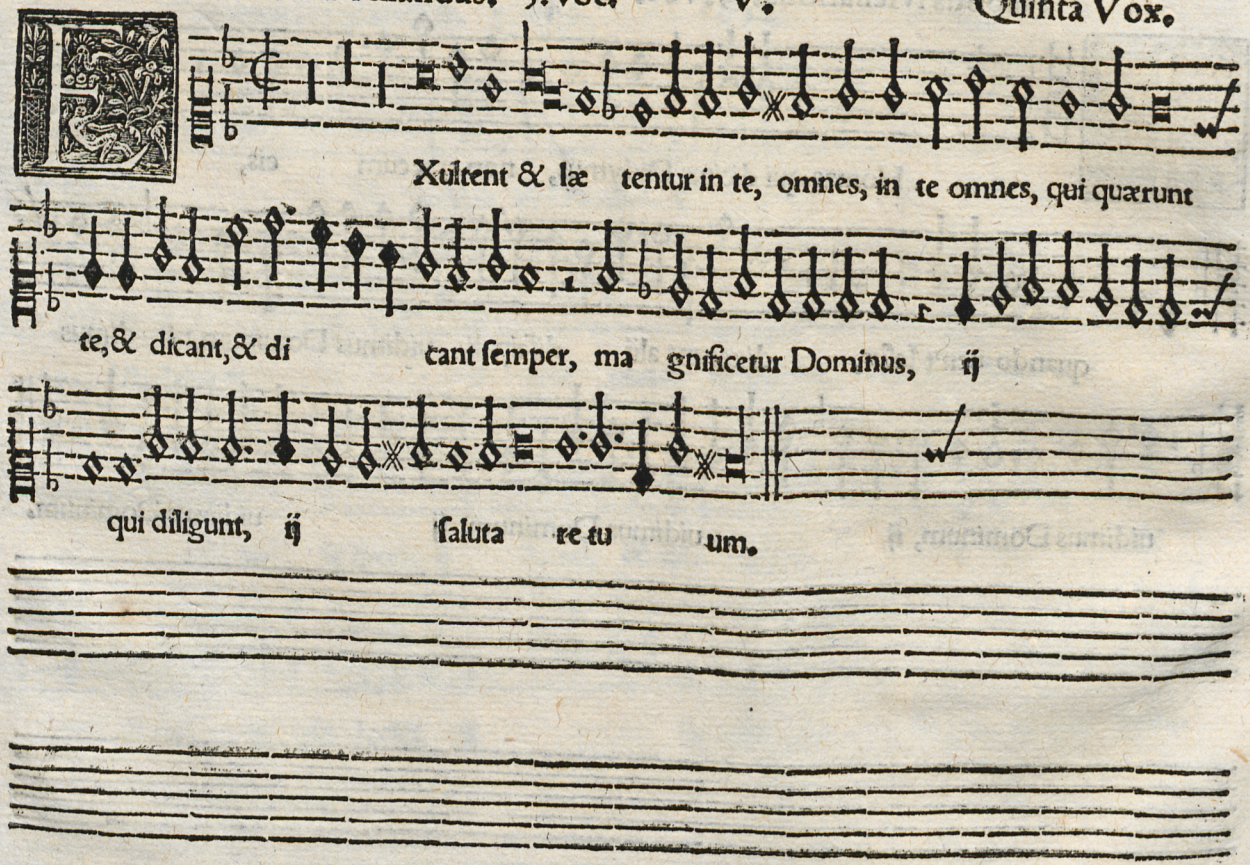

Eni dilecte mi, ueni dilecte mi, egredia mur, ij
in agrum, commoremur, ij commoremur in uillis, mane ſurga mus, ma
ne ſurgamus, ij mane ſurgamus, uideamus, ſi floru it uinea, ſi
flores fructus partu riunt, ij ſi floruerunt mala punica, I
bi dabo tibi, da bo tibi ube ra mea, ubera, ubera, ubera mea.

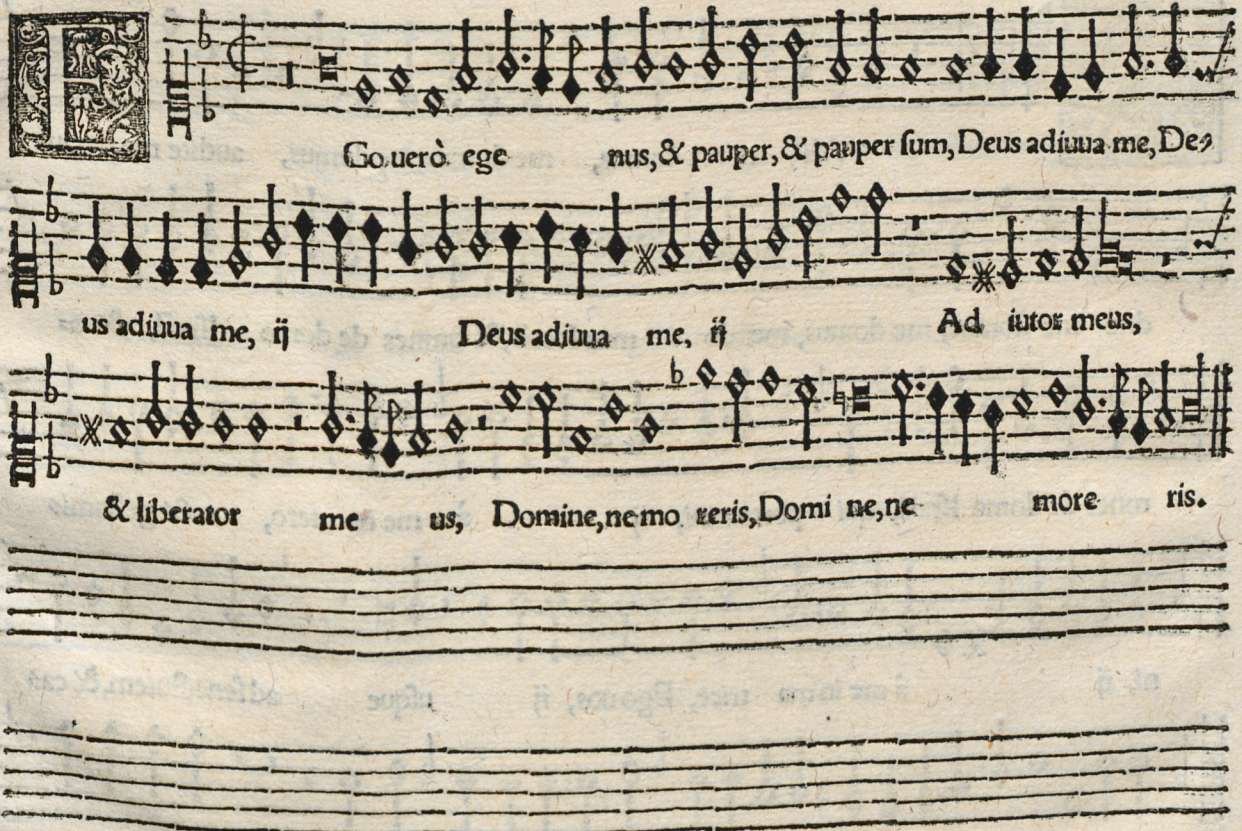

Angelus mulieribus dixit: Nolite expauescere, expauesce-
re, Iesum quæritis Nazarenum crucifixum, surrexit, nō est hic, ecce locus,
ubi posuerunt, posuerunt eum, Alleluia, ij Alleluia,
Alleluia, ij Alleluia, Alleluia. ij


E lectare in Domino, ij de lectare, delecta-
re, & dabit ti bi peti tiones cordis tui, reuela Domino,
uiam tu am, & ſpera, ij in eo, & ipſe faciet, ij &
ipſe faciet, & ipſe faciet, ij & ipſe faci et, & ipſe, & ipſe faciet.


Homas, qui dicitur Didymus, non erat cum eis, ij
quando uenit Iesus, dixerunt alij discipuli, uidimus Dominum, ui dimus
uidimus Dominum, ij uidimus Dominum, ij uidimus Dominum.

Iacobus Meilandus. 5. voc. V. Quinta Vox.




Go uerò ege nus, & pauper, & pauper ſum, Deus adiuua me, De-
us adiuua me, ij Deus adiuua me, ij Ad iutor meus,
& liberator me us, Domine, ne mo reris, Domi ne, ne more ris.

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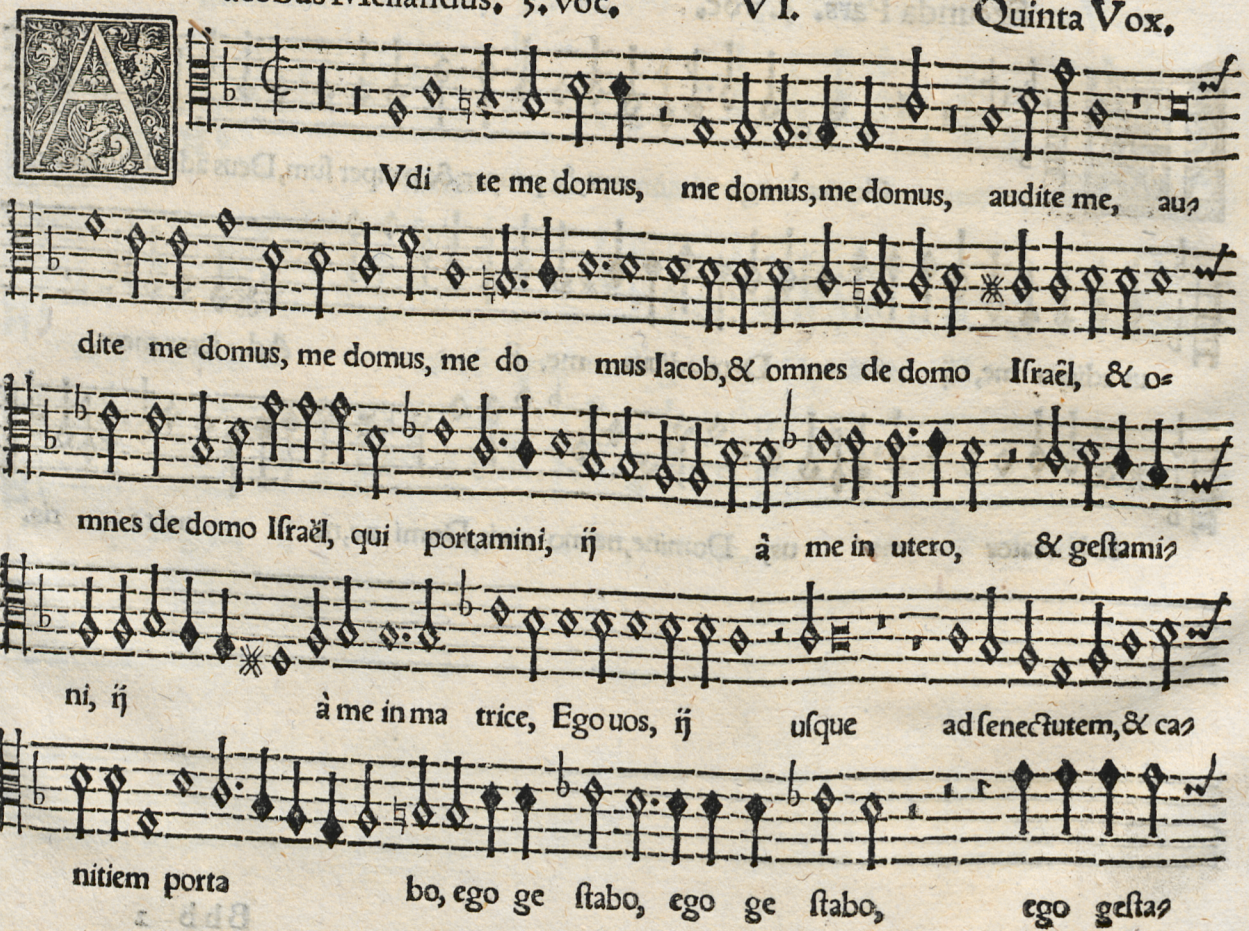
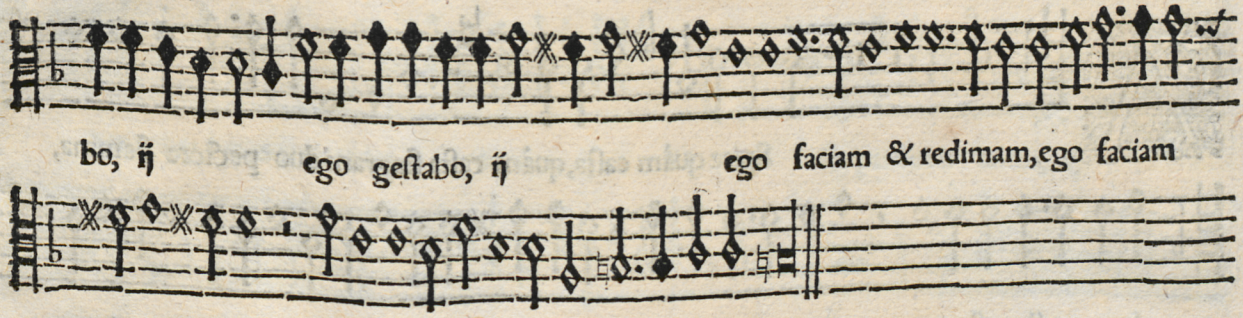
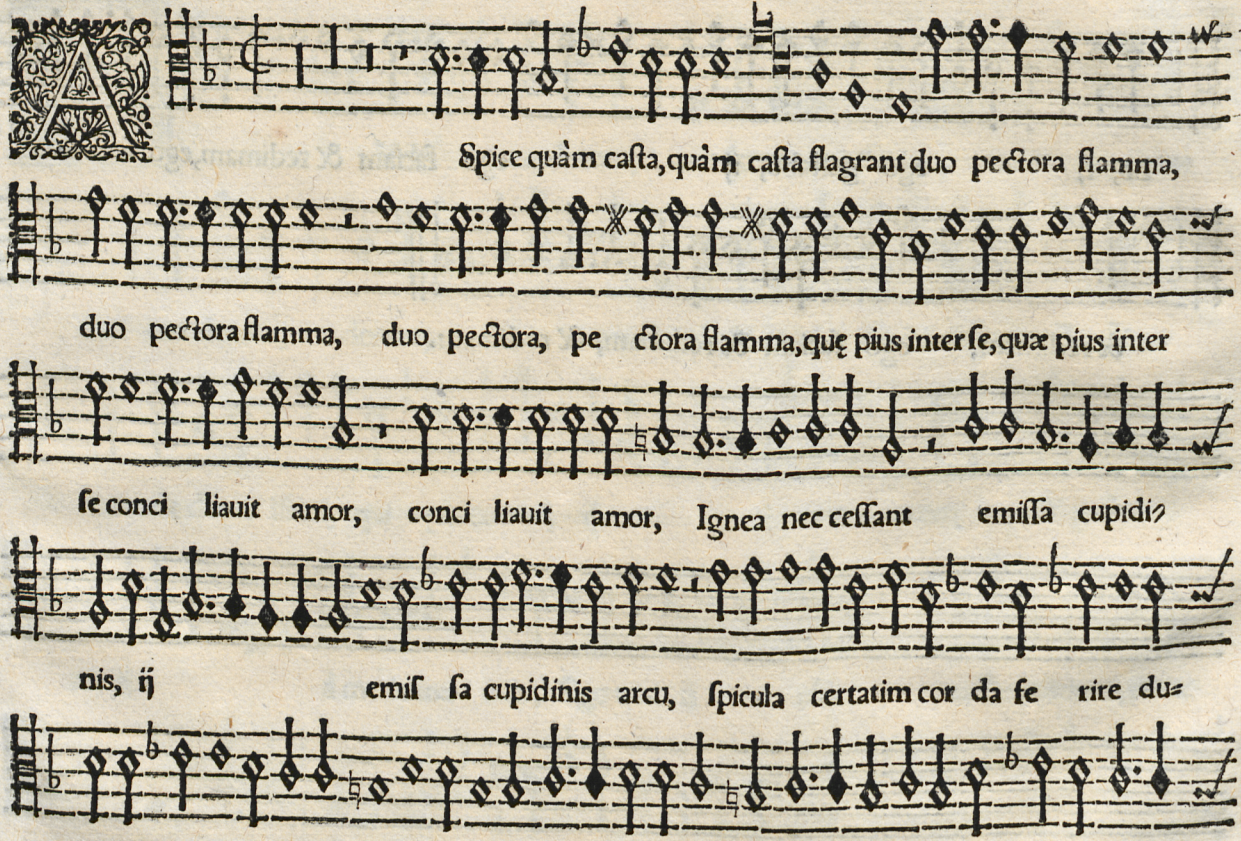
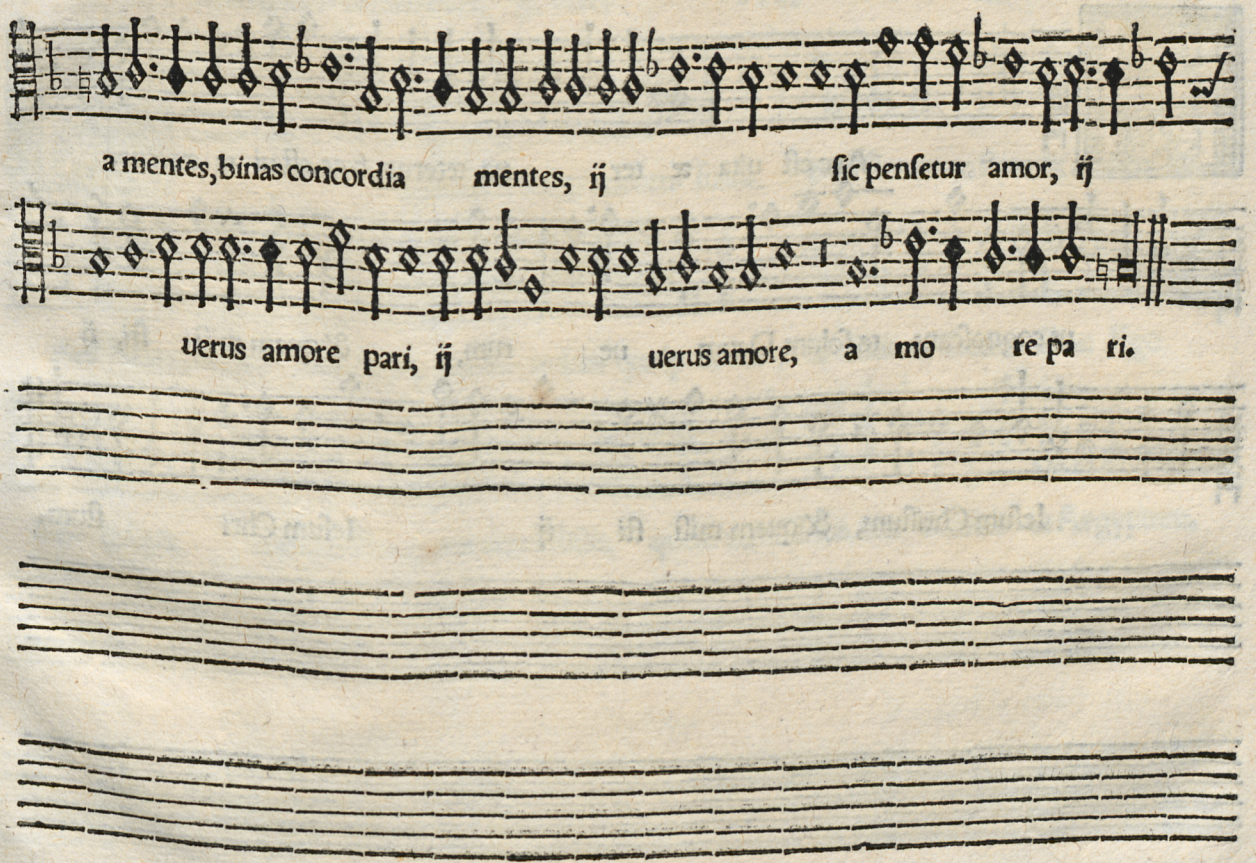
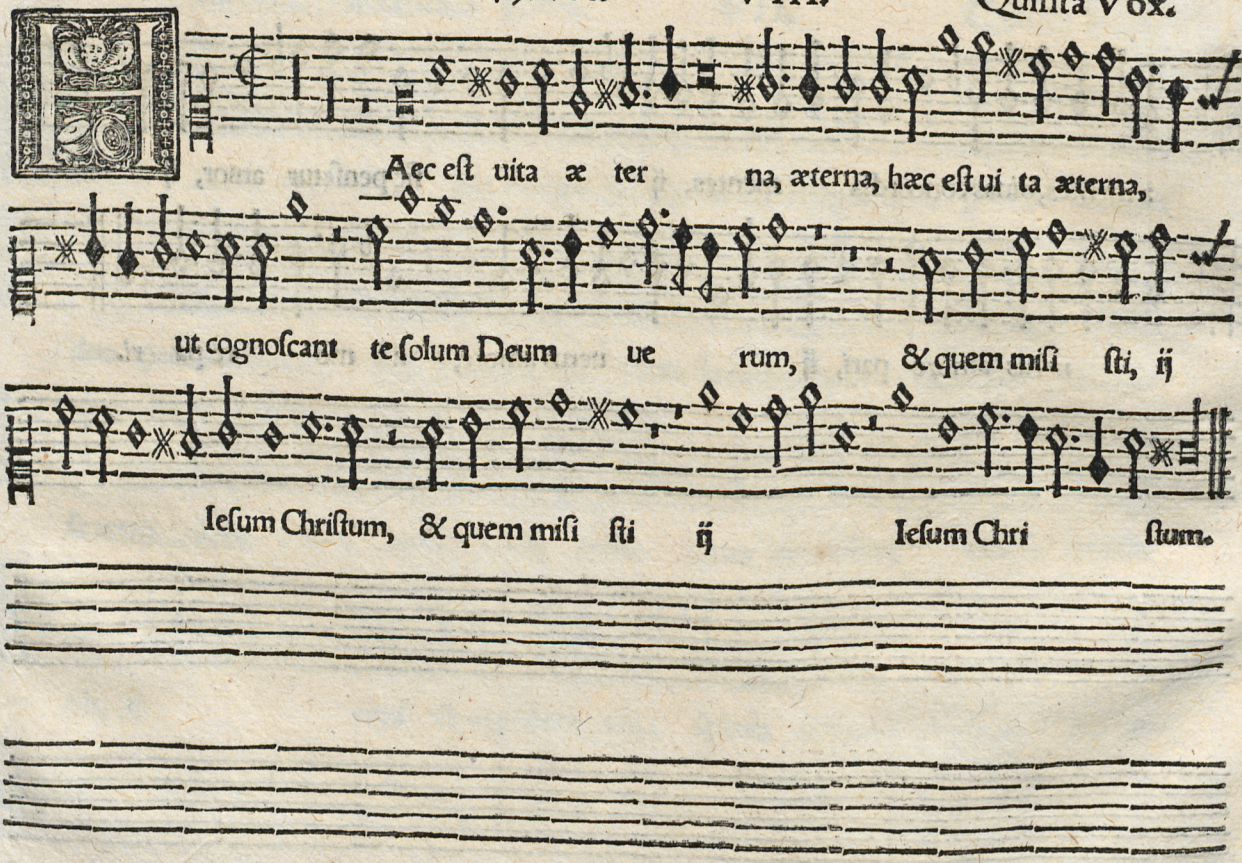
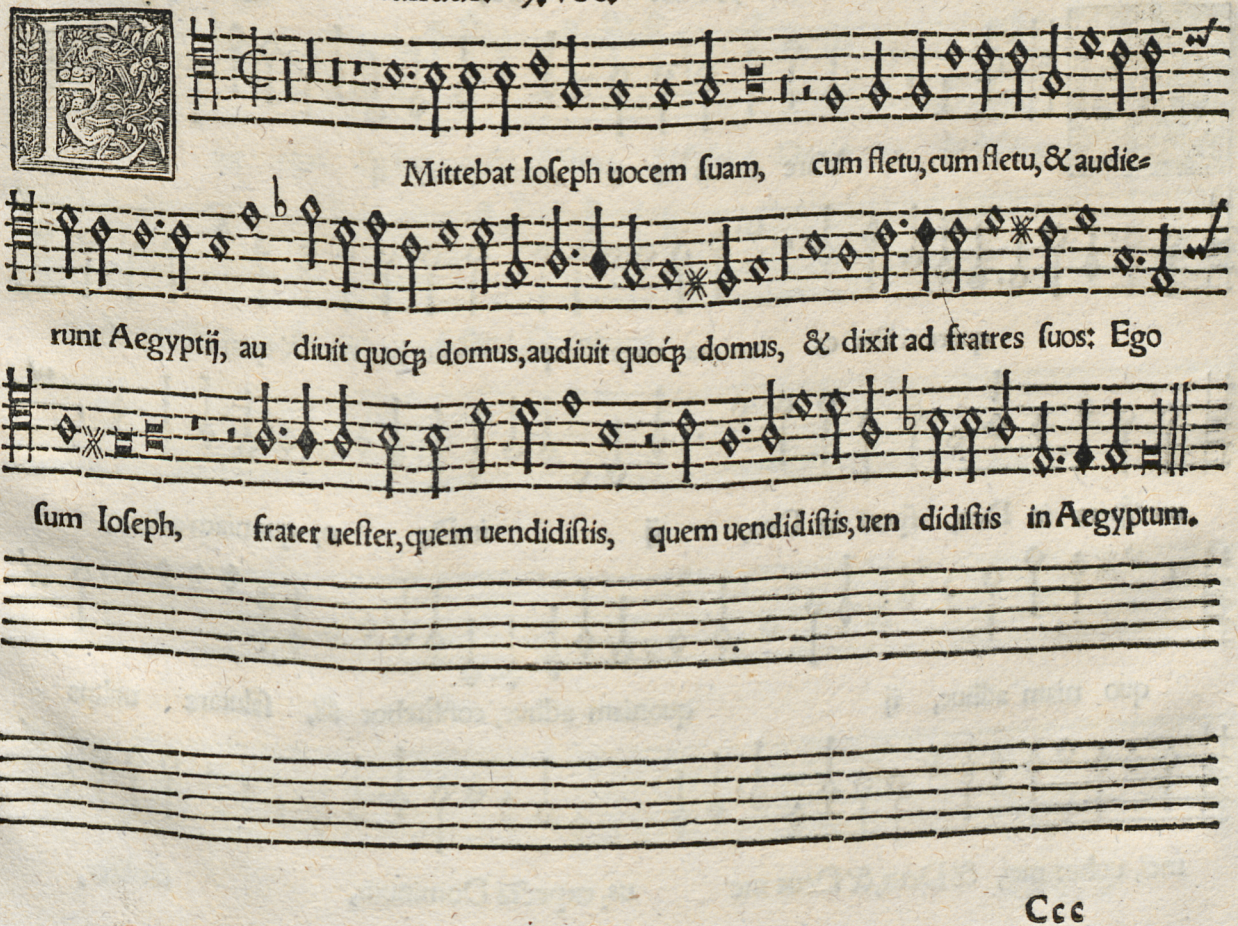

Audi te me domus, me domus, me domus, audite me, au-
dite me domus, me domus, me do mus Iacob, & omnes de domo Iſraël, & o-
mnes de domo Iſraël, qui portamini, ij à me in utero, & geſtami-
ni, ij à me in ma trice, Ego uos, ij uſque ad ſenectutem, & ca-
nitiem porta bo, ego ge ſtabo, ego ge ſtabo, ego geſta-


bo, ij ego gestabo, ij ego faciam & redimam, ego faciam
& redimam, ego faciam & redimam, & redimam.


Spice quàm casta, quàm casta flagrant duo pectora flamma,
duo pectora flamma, duo pectora, pe ctora flamma, quę pius inter se, quæ pius inter
se conci liauit amor, conci liauit amor, Ignea nec cessant emissa cupidi-
nis, ij emis sa cupidinis arcu, spicula certatim cor da fe rire du-
o, cor da ferire du o, Sic regat vnanimis binas concordia mentes, bi nas concordi-


a mentes, binas concordia mentes, ij sic penſetur amor, ij
uerus amore pari, ij uerus amore, a mo re pa ri.


Aec eſt uita æ ter na, æterna, hæc eſt ui ta æterna,
ut cognoſcant te ſolum Deum ue rum, & quem miſi ſti, ij
Ieſum Chriſtum, & quem miſi ſti ij Ieſum Chri ſtum.



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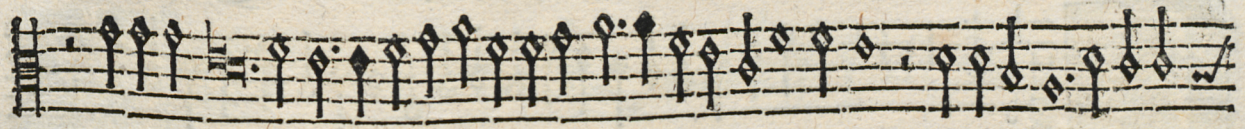
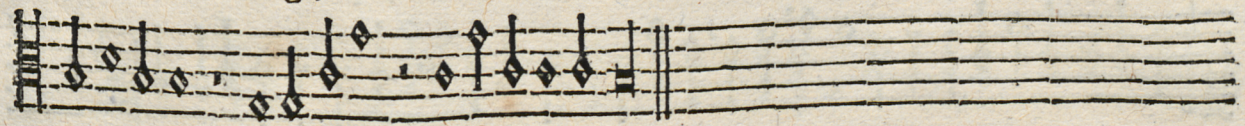
Iacobus Meilandus, 5. voc. X. Quinta Vox.



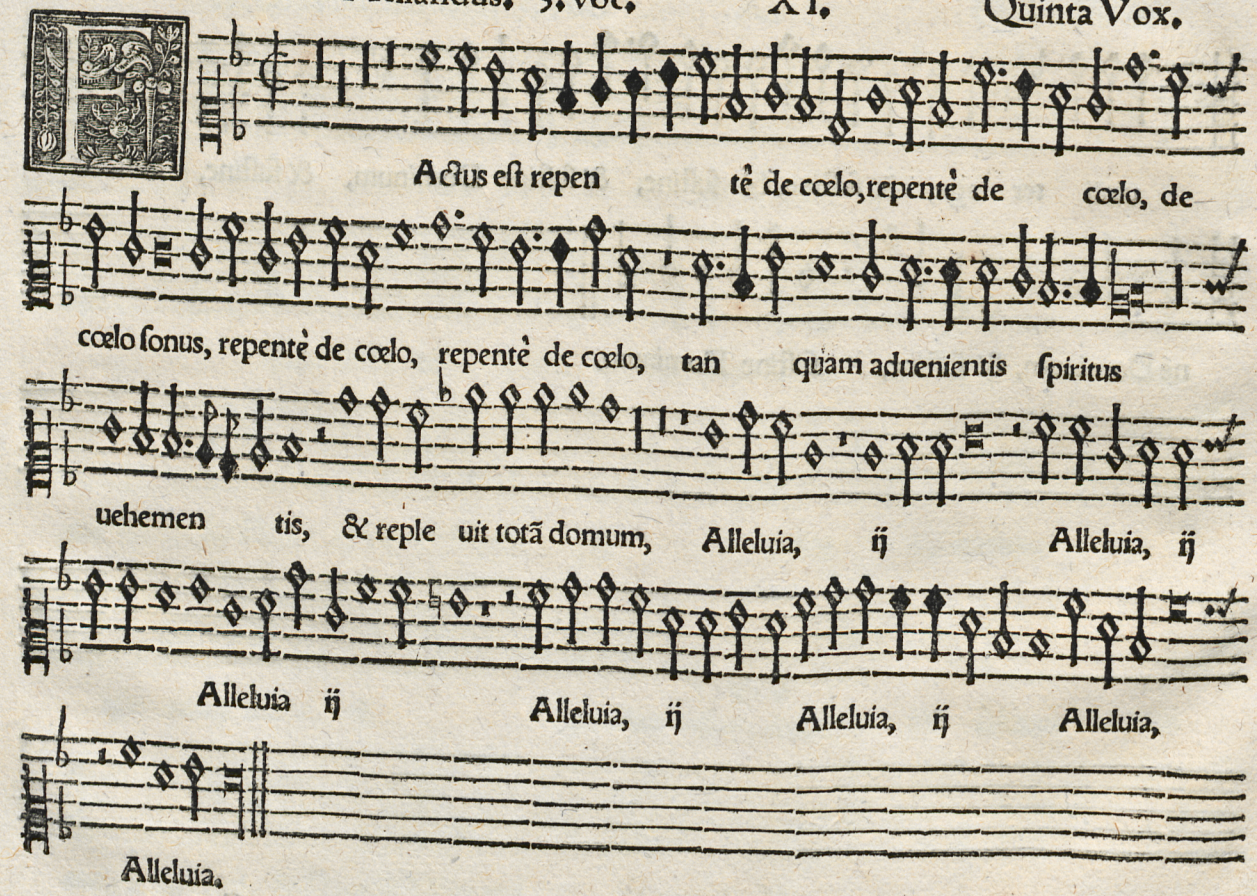


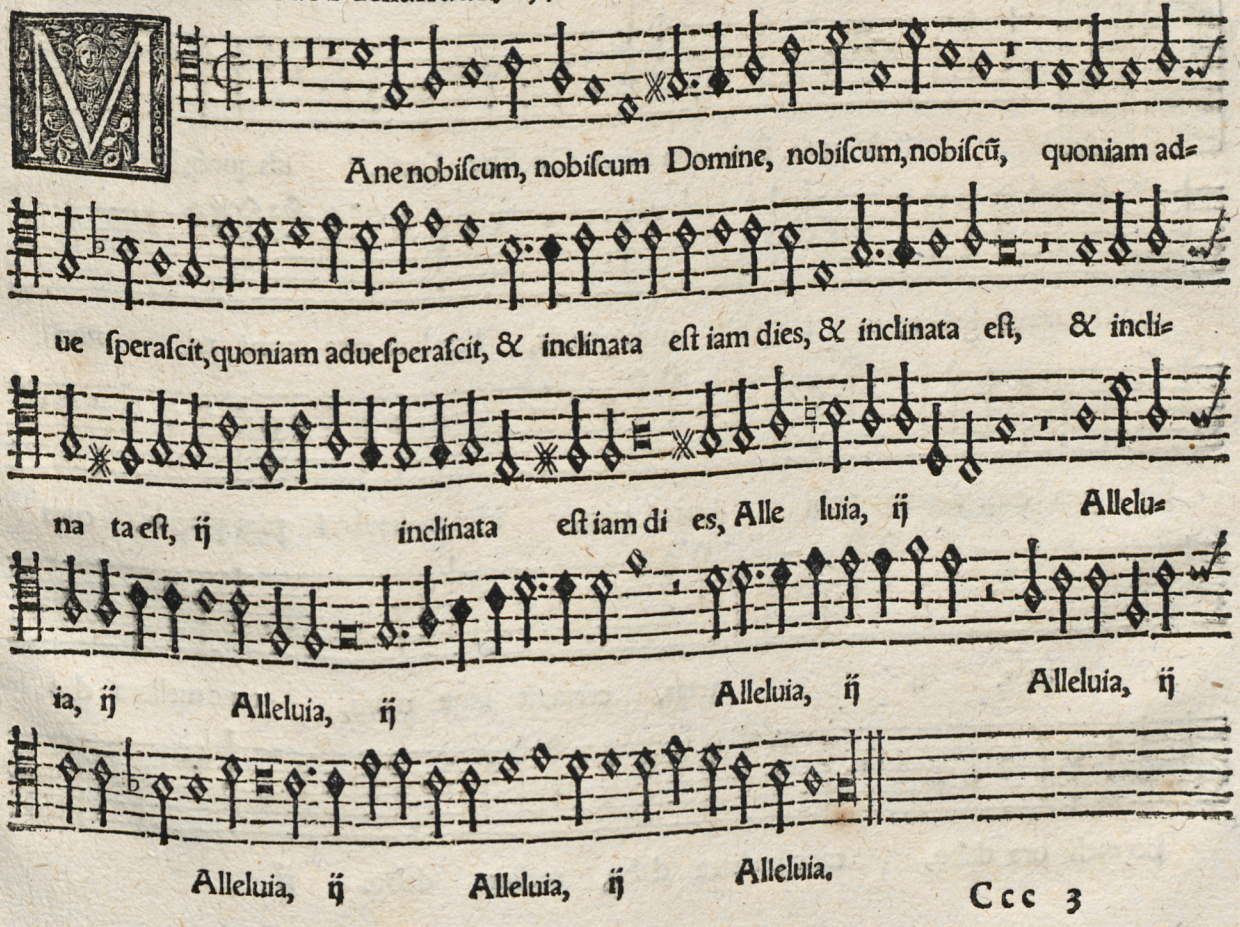
uirili ter age, & ſuſtine, & ſuſtine, & ſuſtine Dominum, & ſuſtine, & ſuſti-



ne Dominum, & ſuſtine, ſuſtine Dominum.

Iacobus Meilandus. 5. voc. XI. Quinta Vox.





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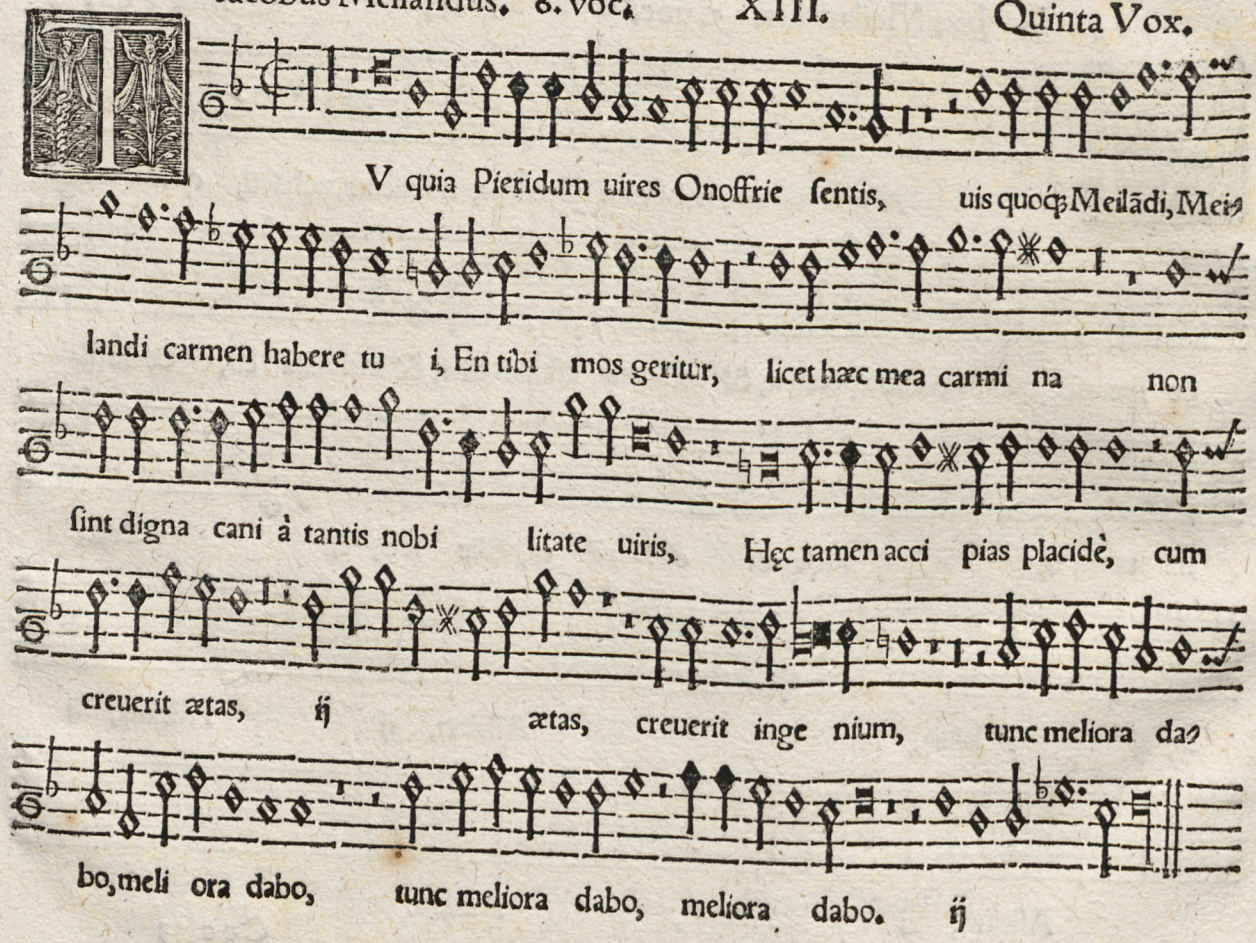
Iacobus Meilandus. 6. voc. XIII. Quinta Vox.



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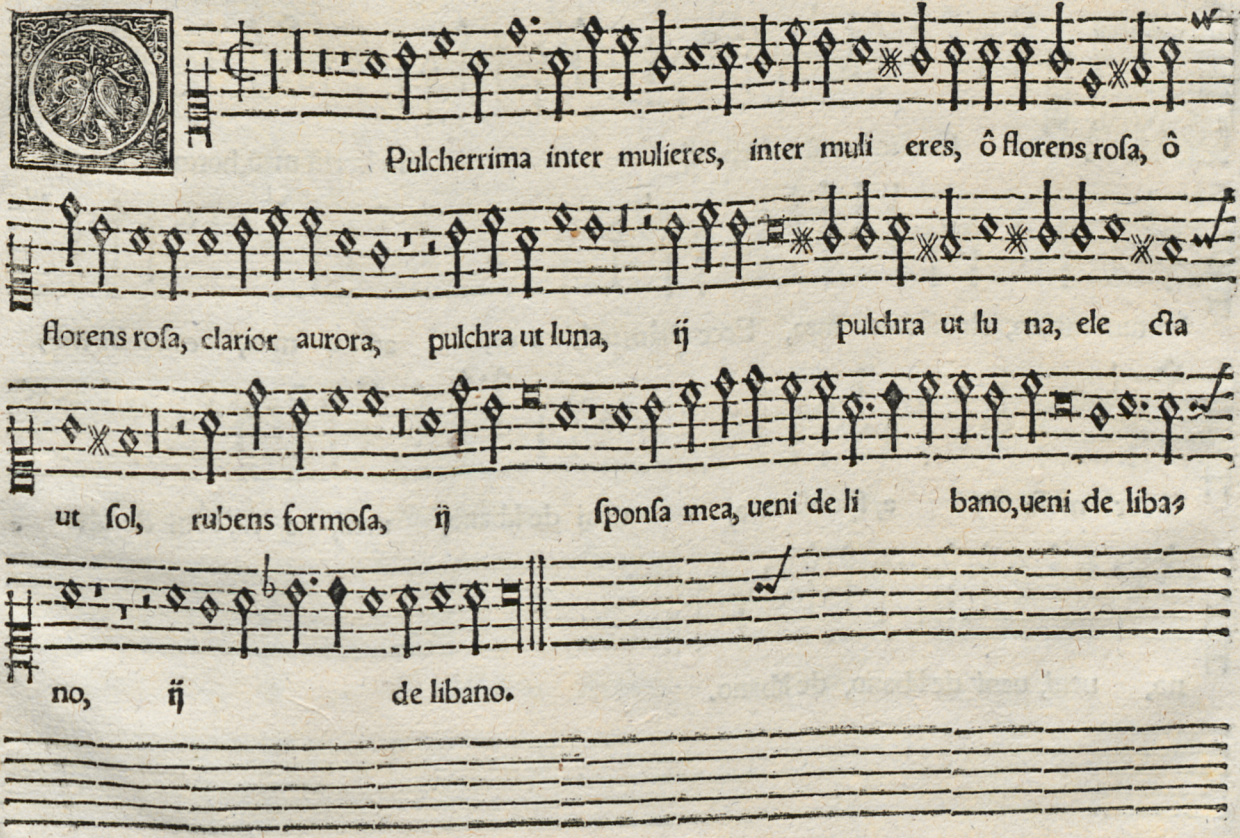

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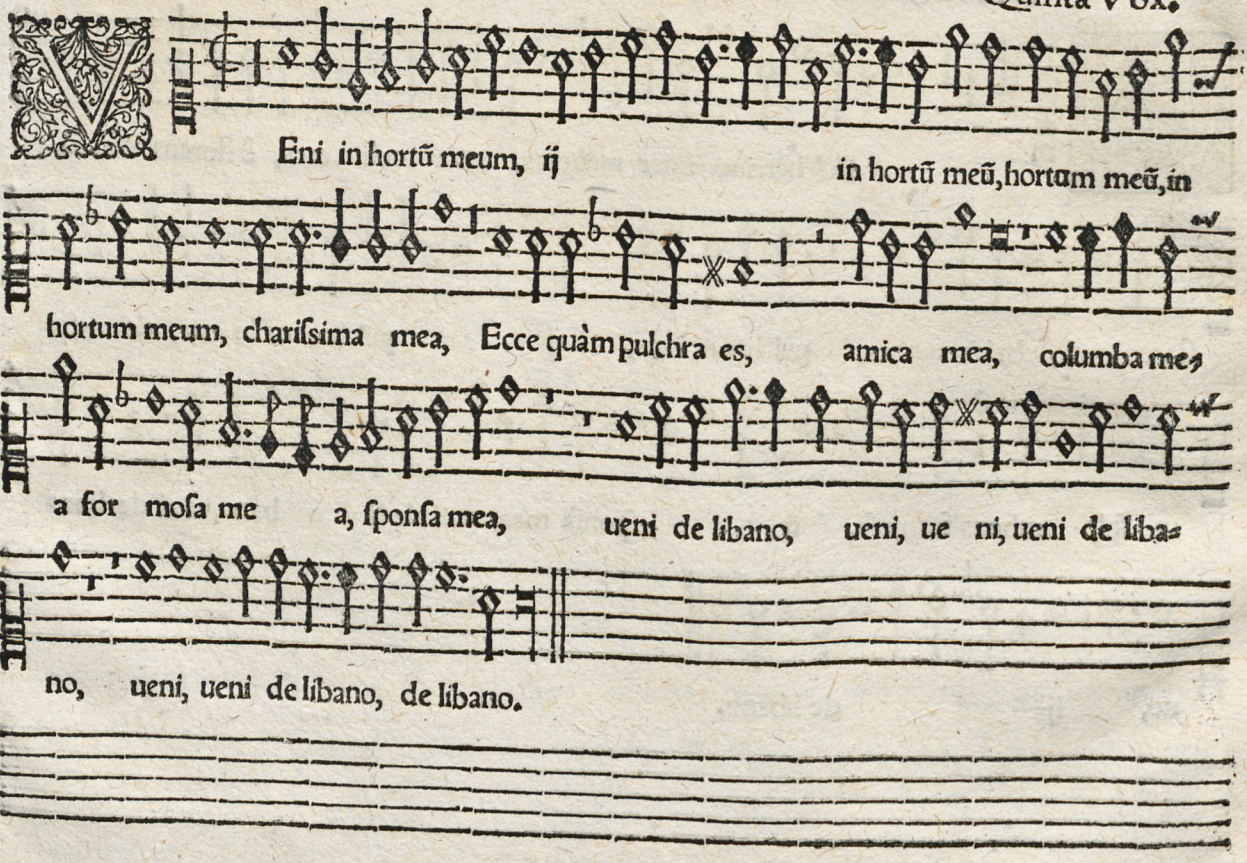
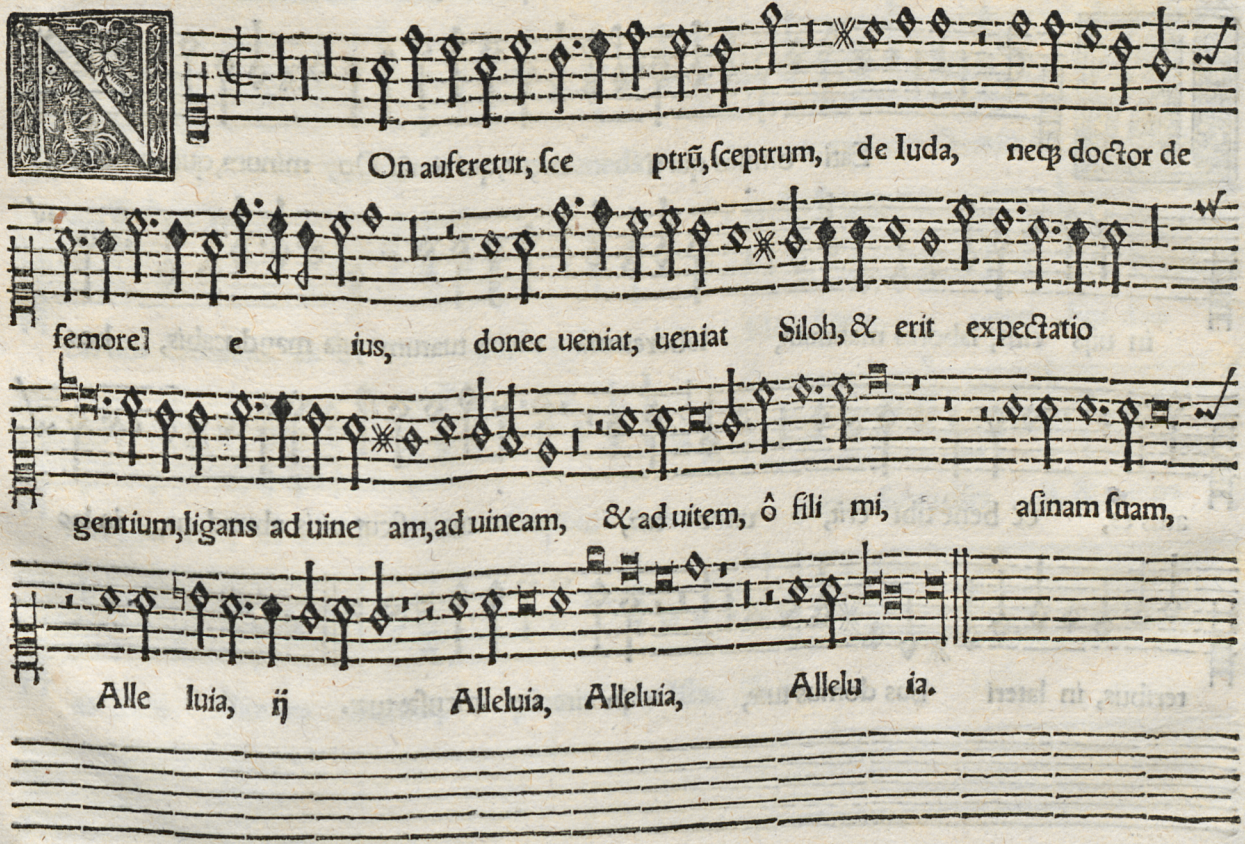
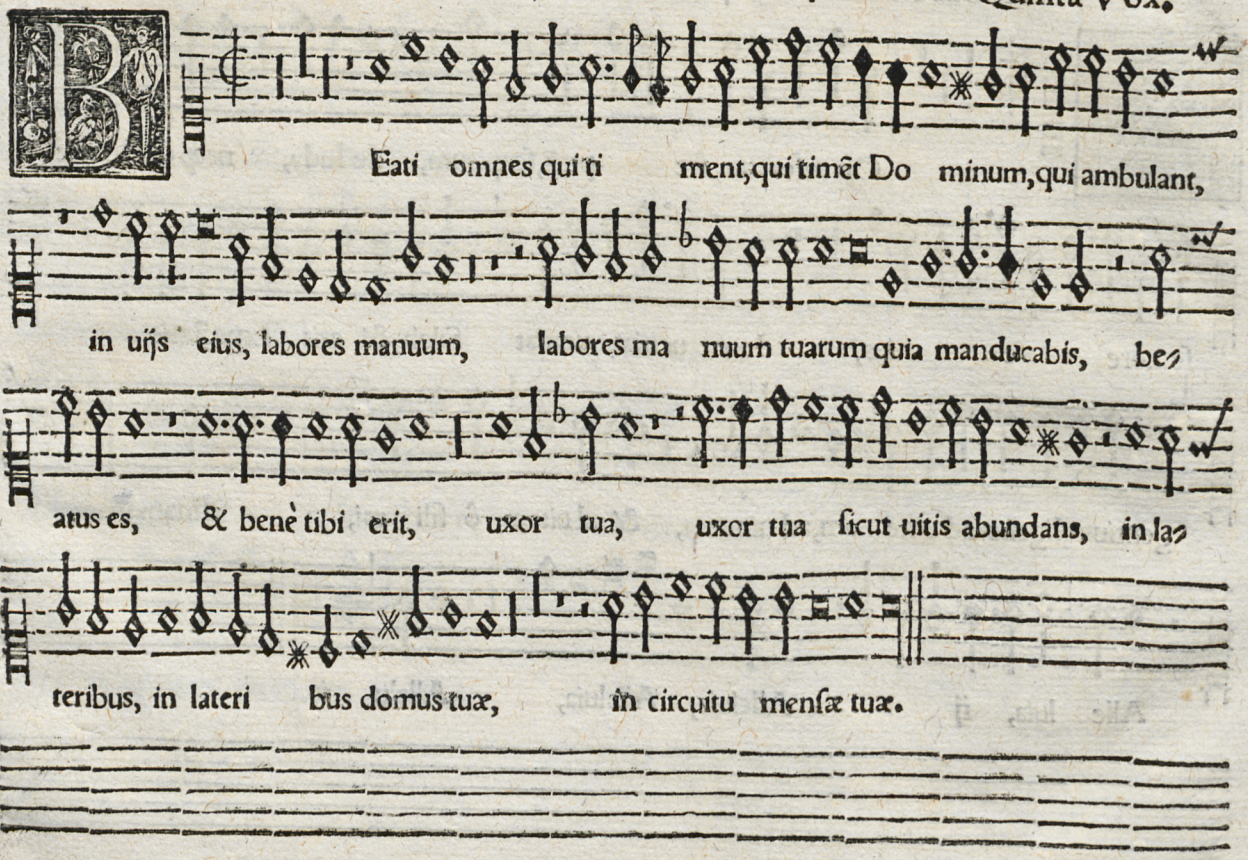
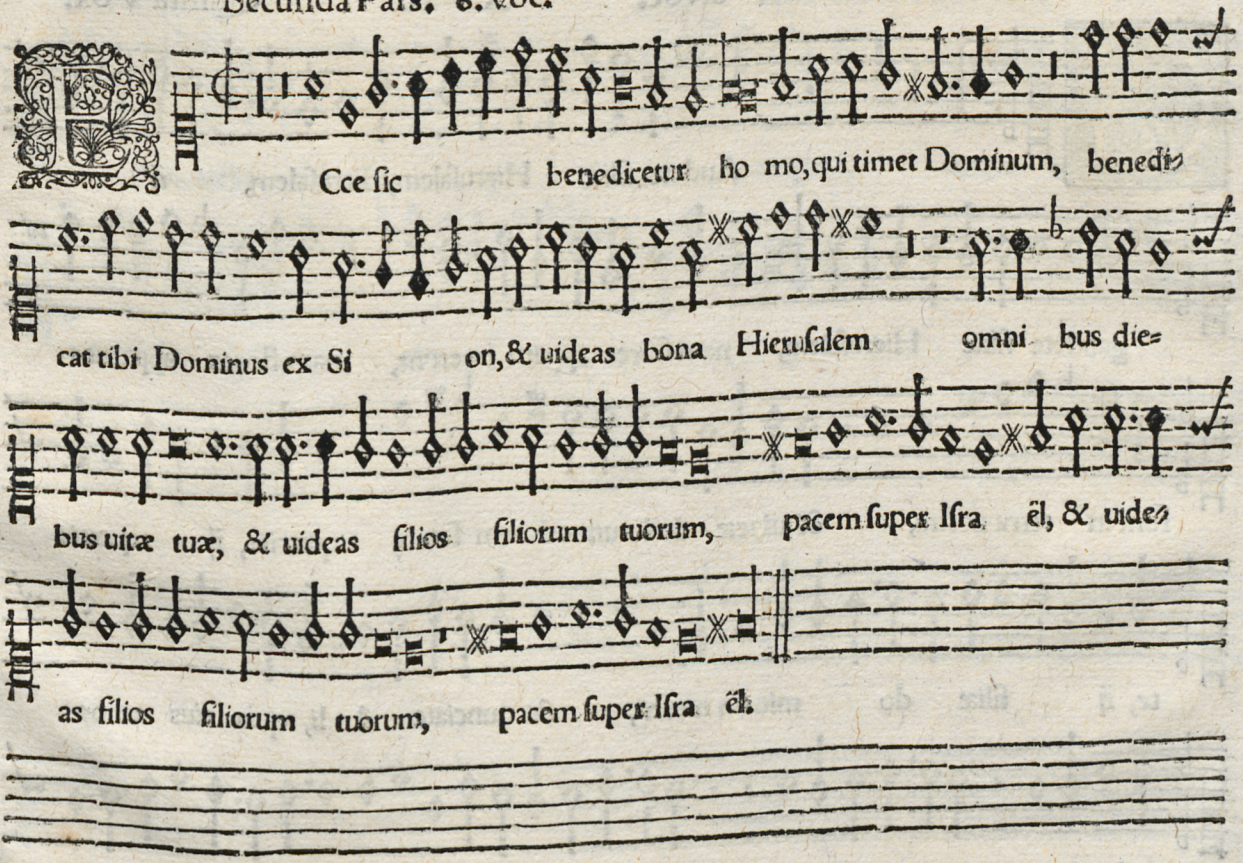
Secunda Pars. 6. voc.

Quinta Vox.




On auferetur, sce ptrũ, sceptrum, de Iuda, neq; doctor de
femore l e ius, donec ueniat, ueniat Siloh, & erit expectatio
gentium, ligans ad uine am, ad uineam, & ad uitem, ô fili mi, asinam suam,
Alle luia, ij Alleluia, Alleluia, Allelu ia.


Beati omnes qui ti ment, qui timẽt Do minum, qui ambulant,
in uijs eius, labores manuum, labores ma nuum tuarum quia manducabis, be
atus es, & benè tibi erit, uxor tua, uxor tua ſicut uitis abundans, in la
teribus, in lateri bus domus tuæ, in circuitu menſæ tuæ.


Ece sic benedicetur ho mo, qui timet Dominum, benedi-
cat tibi Dominus ex Si on, & uideas bona Hierusalem omni bus die-
bus uitæ tuæ, & uideas filios filiorum tuorum, pacem super Isra ël, & uide-
as filios filiorum tuorum, pacem super Isra ël.



Audete filiæ Hieruſalem, Hieruſalem, ij

gaudete filiæ Hieruſalem, nam flores apparu erunt, nam flores apparue-

runt in terra noſtra, & uineæ dederunt odorem ſuum, quærite, ij quæri-

te, ij filiæ do minam meam, & nunciate il li, quia eius amo-

re langueo, amore langueo, ij quia eius amore langueo,

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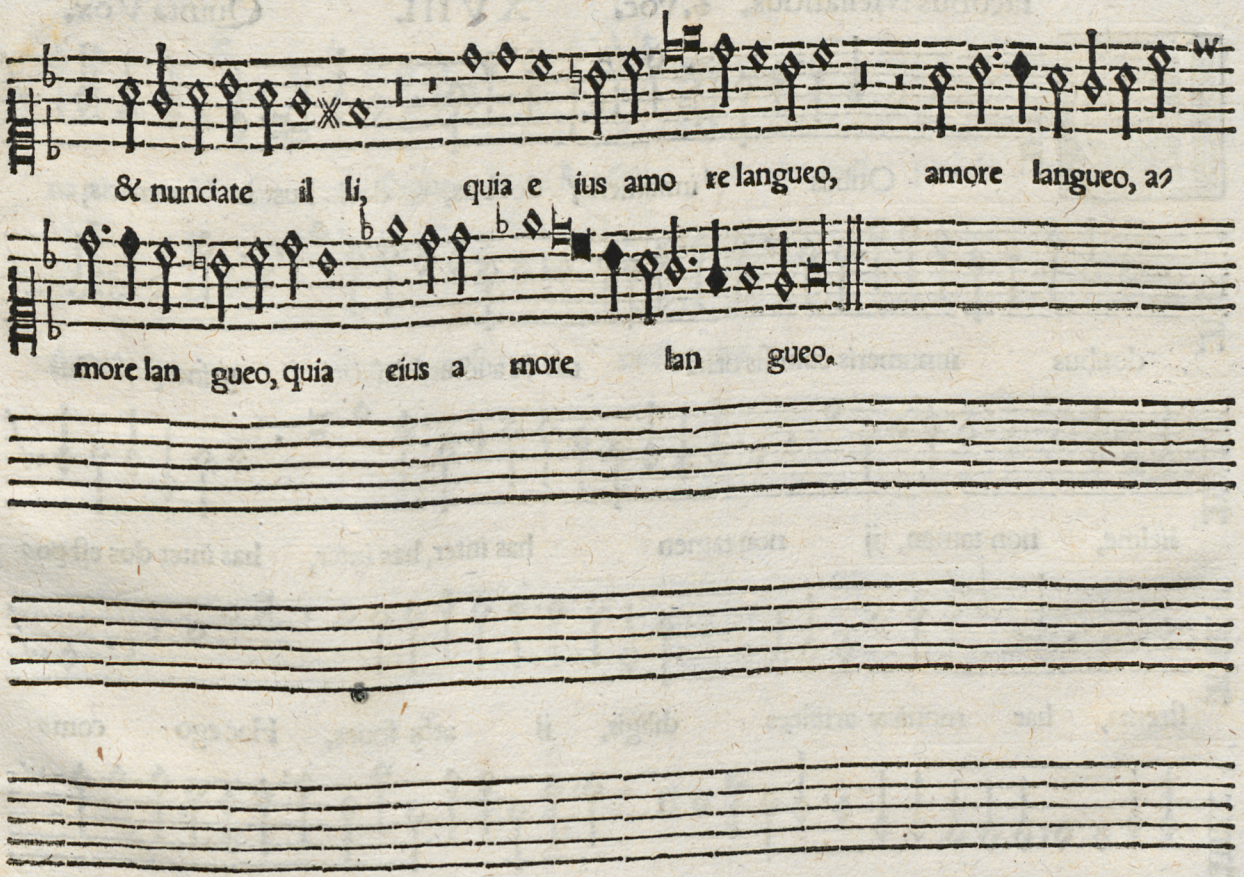

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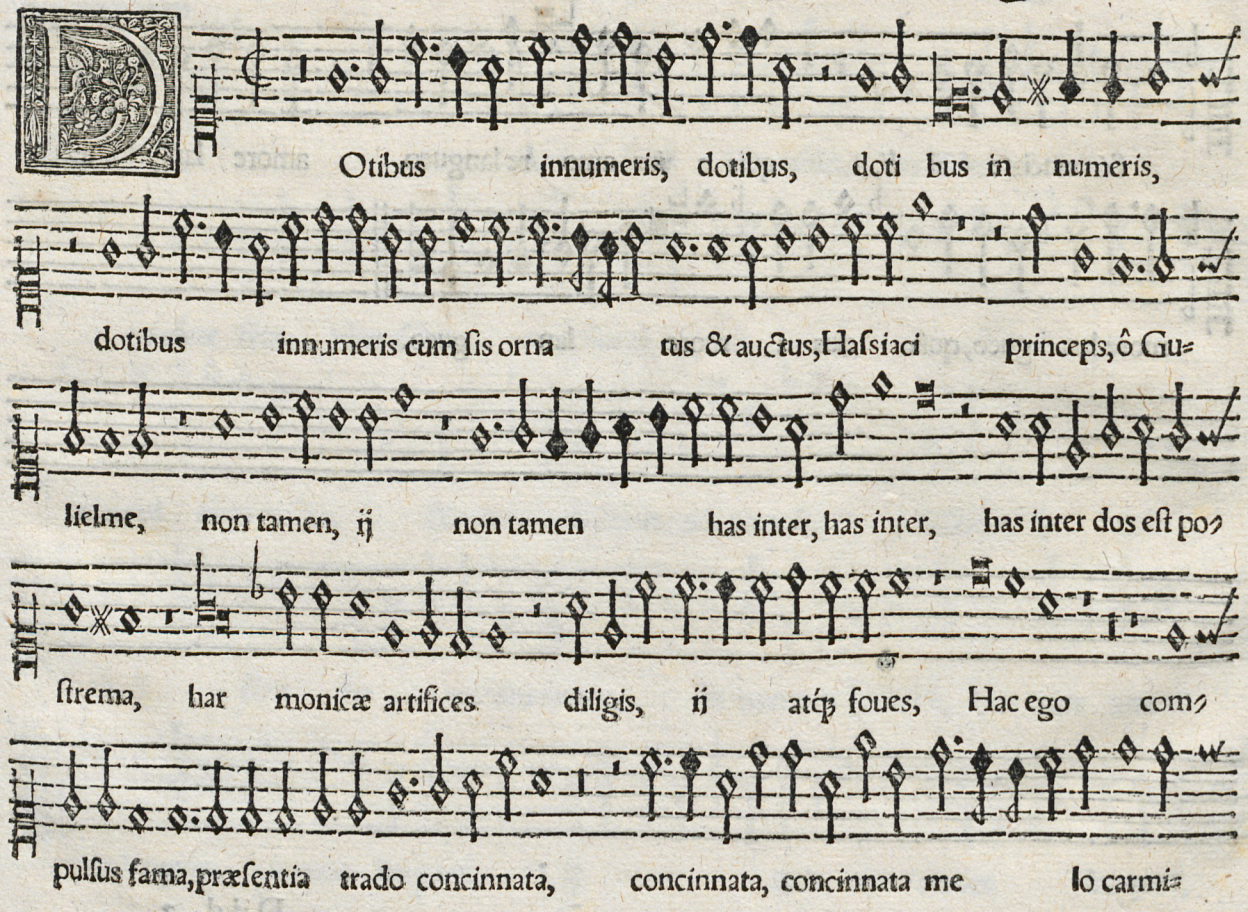

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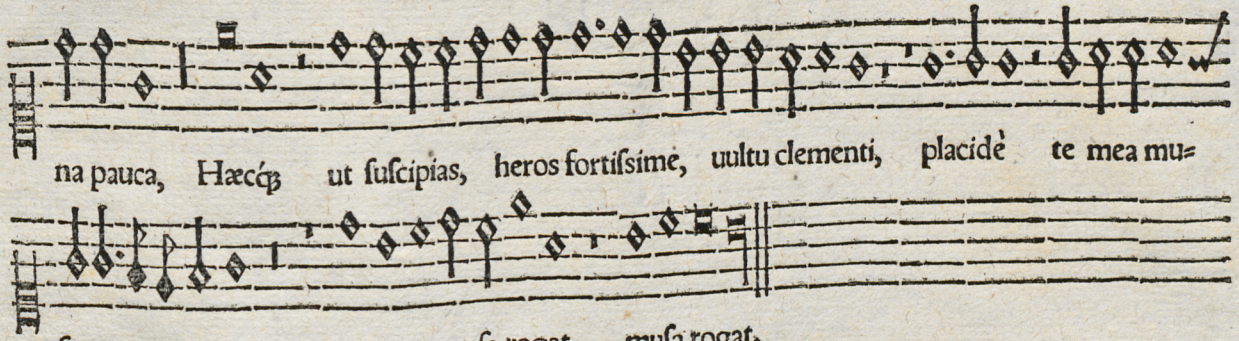

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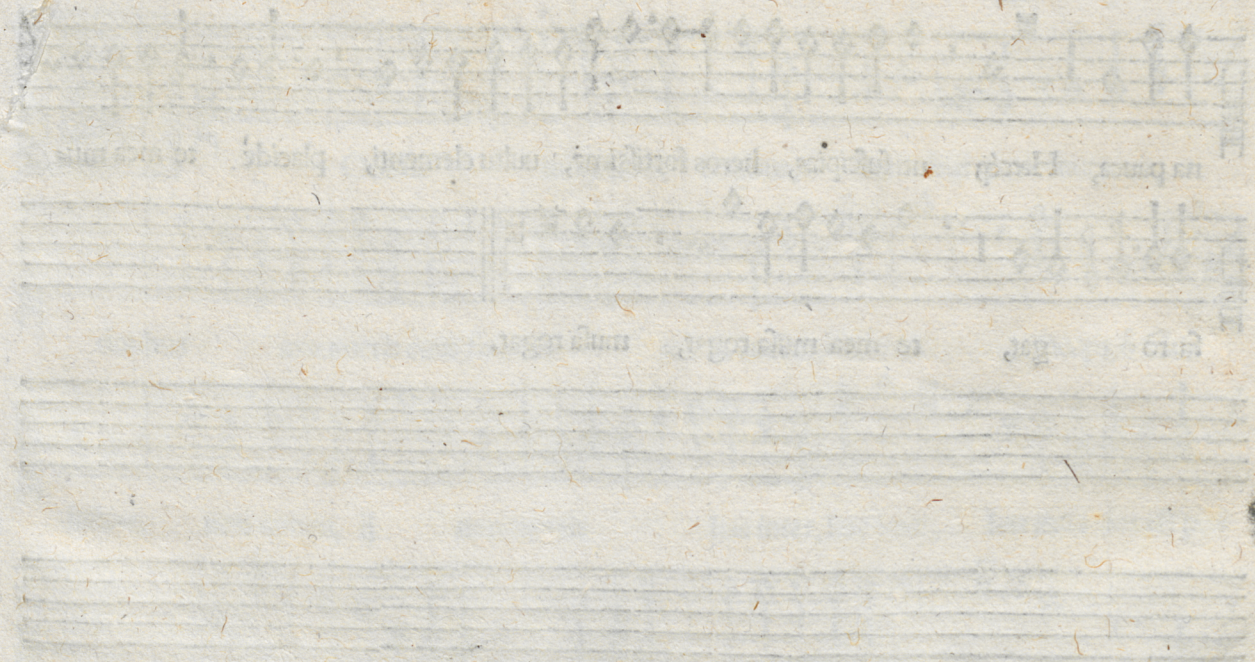

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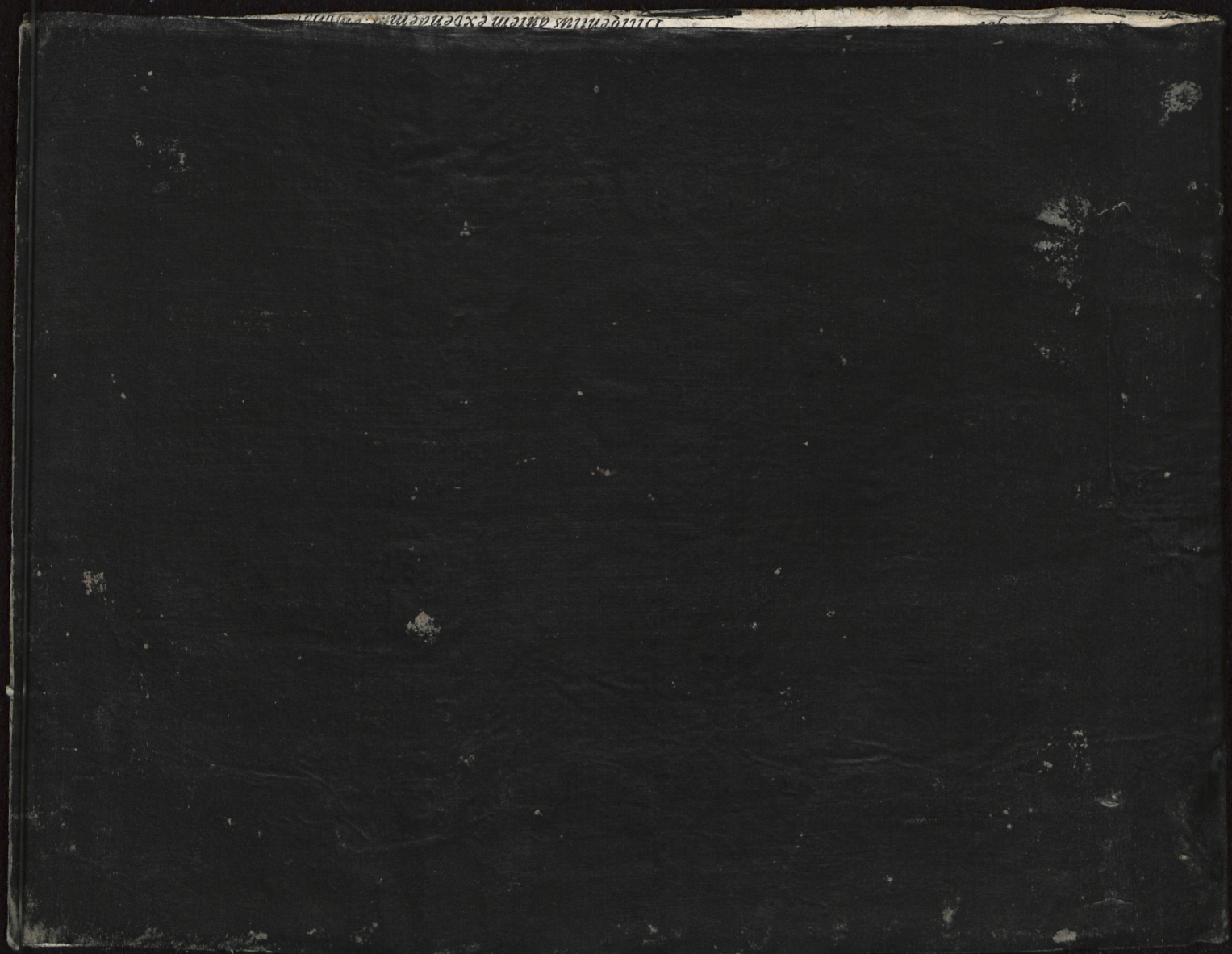

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C 35.

4. 6.

Musica 38.

~~D. d. 1087. 6.~~

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CANTIONES SACRÆ

QVINQVE ET SEX VOCVM, HARMONICIS NVMERIS IN GRATIAM MVSICORVM COMPOSITÆ, & iam denuò auctiores multumq; quàm antea correctiores in lucem editæ,

A IACOBO MEILANDO.

Ex Bibliotheca Academiae Rostochiensis

SEXTA VOX.

CVM GRATIA ET PRIVILEGIO CÆSAREÆ MAIESTATIS AD ANNOS SEX.

NORIMBERGÆ,
In Officina Theodorici Gerlachij.

M. D. LXXIII.

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SEXTA VOX.

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ILLVSTRISSIMO PRINCIPI AC DOMINO, D. GEORGIO FRIDERICO MARCHIONI BRANDEBVRGENSI, STETINI, POMERANIÆ CASSVBIORVM, ET VANDALORVM DVCI, BVRGGRAVIO NORIBERGENSI, Principi Rugiæ, &c. Principi ac Domino suo clementissimo, S. P. D.

VT IN RELIQVIS ARTIBVS, QVAE LIBERALES DICVNTVR, ET REuera πυγὴ ἀγαλῶν sunt, innumerabilia lucent testimonia præsentiæ diuinæ: ita præcipuè nobilissima interillas Musica conuincit sanas mentes, hanc totam mundi machinam non casu extitisse, sed & esse Deum conditorem, & conseruatorem sui operis, et omnes res utiles generi humano ab eo originem habere, & creatorem ostendere. Etsi enim in Musica causæ non satis indagari possunt, cur certarum proportionum quasi concursus efficiant dulcem harmoniam, et cur talem concentum animi hominum auidè arripiant, suauiterq; adficiantur: Tamen certò inde constat, cum mens humana quiddam harmonicum sit, & amans proportionum, & ordinis, in Deo fore perfectissimam harmoniam, & omnium proportionum quandam absolutam perfectionem, quarum tanquam igniculi quidam in mentes hominum deriuati, testimonium de Deo dicunt.

Vtilitas etiam huius artis tanta est, ut & Deum autorem arguat, & omnes honestas mentes non immeritò ad sui cognitionem inuitare debeat.

Cum enim propter admirabilem animæ cum numeris cognationem numerosa facilius arripiantur, seruit illa sic propagationi doctrinæ, includens dulcissimos Psalmos & alias religionis nostræ partes, numeris, & addens harmoniam conuenientem, quò altius illæ animos hominum penetrent, & tenacius infigantur. Hinc existimo factum, ut sancti patres semper sacris ritibus adhibuerint Musicam, & Prophetæ oracula diuinitus tradita, cantu, & numeris compræhenderint, sicut hoc multi dulcissimi Psalmi testantur, quos diuinus ille Musicus Dauid Cythara lusit. Non enim memoria tantum iuuatur Musica, sed eius præcipua quædam, & admirabilis uis est in ciendis affectibus, ut animi hominum tranquilli redditi, tantum consideratione eius rei occupentur, quam musica proponit.

Et quantum alioquin hæc ars ualeat, ad mouendos animos hominum, ante oculos interq; manus est. Fingitur Orpheus canendo suauitate traxisse arbores & saxa, quo figmento quid aliud uoluerunt significare homines sapientes, quàm animos barbaros & agre-

ros & agreſtes reddi Muſica manſuetiores, & humaniores: & triſtes & curis occupatos, tranquillos & hilares?

Sic fortiſſimus ille Græcorum Achilles dicitur cantu Cytharæ leniſſe ægritudinem animi, quam acceperat ex conſideratione leuitatis, & ſtoliditatis Agamemnonis eripientis ipſi ſuam Bryſeida. In ſacris literis etiam malus ſpiritus dicitur receſſiſſe à Saule, quotieſcunq; Dauid Cythara luſerit.

Et in uniuerſum Muſica honeſtum quoddam ἀναπαιστικὸν eſt, quo animi ſegnes, triſtes & proſtrati, animentur quaſi, reficiantur, & attollantur, & rurſus exultantes conueniente harmonia reuocentur & retineantur intra ſepta iuſtæ moderationis, aut etiam ad dolorem & commiſerationem quandam flectantur.

Cum igitur tanta ſit præſtantia & utilitas huius artis, digna omnino eſt cuius patrocinium magni principes, & alij uiri ſapientia & uirtute præſtantes ſuſcipiant, & in qua liberalia ingenia ſe occupent & exerceant. Non is ſum, ut de dignitate huius artis mihi iudicium ſumam, tantum hoc fateor, me eam ſemper amaſſe plurimùm, & educatum inter Muſicos Illuſtriſſimi Principis Ducis Saxoniæ, à prima ætate me in ea exercuiſſe, præcipuas etiam Flandriæ urbes peragrare me non piguit, ut ipſos artifices audirem, & ab eis diſcerem.

Has autem cantiones compoſui, non in hoc ut ederentur, ſed ut & meipſum exercerem hoc ſtudio, quo maxime delector, & amicis quibuſdam gratificarer. Sed plurimi honeſti uiri, quorum iudicia meritò magni facio, omnino cenſuerunt eas pluribus communicandas eſſe: Et, cum Illuſtriſs. Celſitudo tua, inter reliquas curas adminiſtrandæ Reipub. etiam tutelam artium liberalium, & præcipuè Muſices complectatur, & iam chorum Muſicum inſtauret, hortatores mihi fuerunt, ut eas ſub tuæ Illuſtriſſimæ Celſitudinis auſpicio ederem, ac T. C. collegio Muſicorum quaſi conſecrarem. Etſi autem meo me pede metiebar, & ſatis intelligebam, me non eſſe eum, qui aliquid dignum tanto Principe componere poſſem, tamen uicit tandem eorum opinio. Tibi igitur Illuſtriſſime Princeps has cantiones dedico, & inſcribo, precorq; uehementer, ut T. I. C. eas pro ſua Clementia, animo placido accipere uelit. Quod ſi fiet, ut ſpero, addet mihi T. I. C. calcar, ut diligentius hæc ſtudia colam, & aliquando elaboratius aliquid edam. Bene & feliciter ualeat tua Celſitudo.

Tuæ Illuſtriſs. C. addictiſs.

Iacobus Meilandus.

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XIII.	Tu quia Pieridum.	2. Diſcant.	2. Tenor.
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	2. Veni in hortum meum.		
XV.	Non auferetur ſceptrum.	2. Diſcant.	2. Tenor.
XVI.	Beati omnes qui timent.	2. Diſcant.	2. Tenor.
	2. Ecce ſic benedicetur homo.		
XVII.	Gaudete filiæ Hieruſalem.	2. Diſcant.	2. Alt.
XVIII.	Dotibus innumeris.	2. Diſcant.	2. Baſs.

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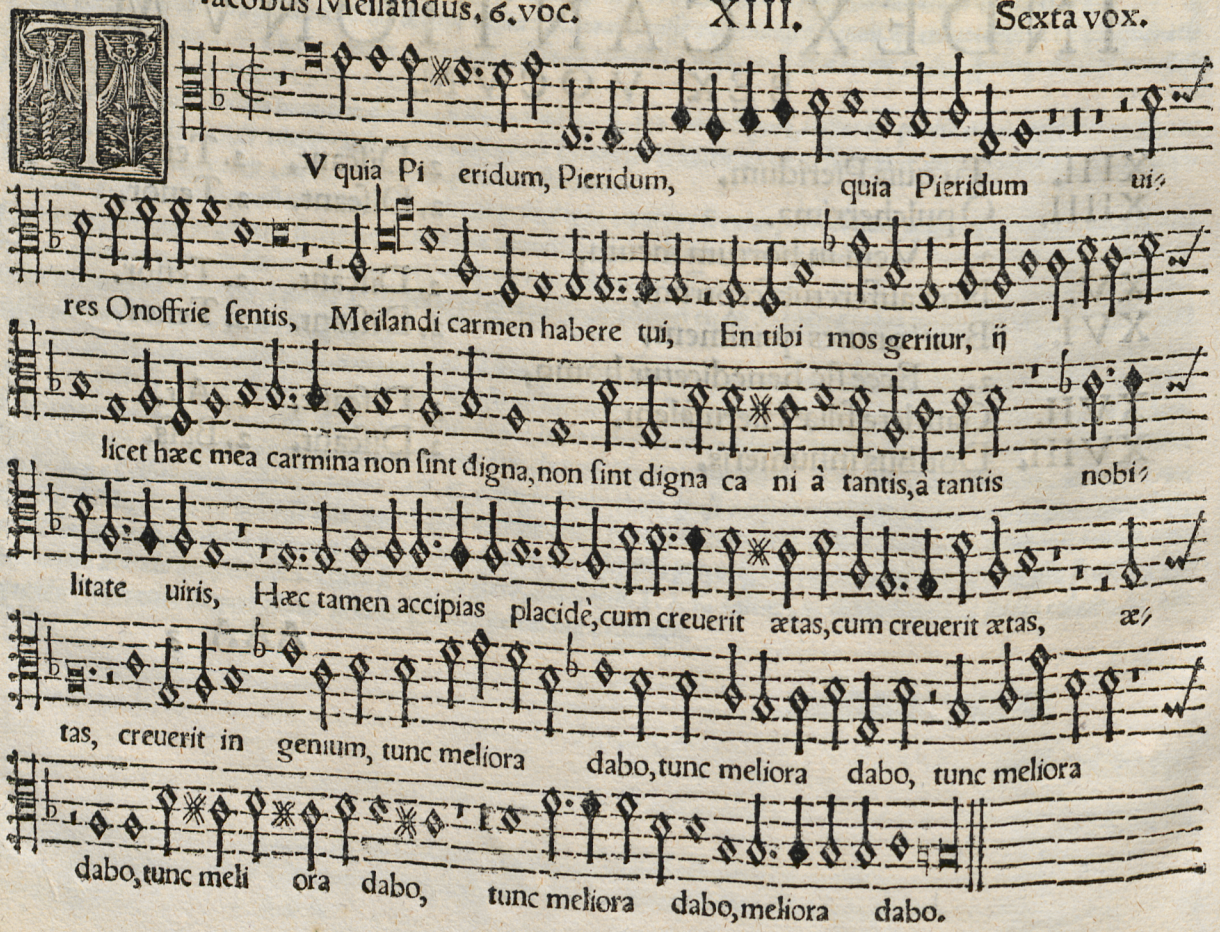

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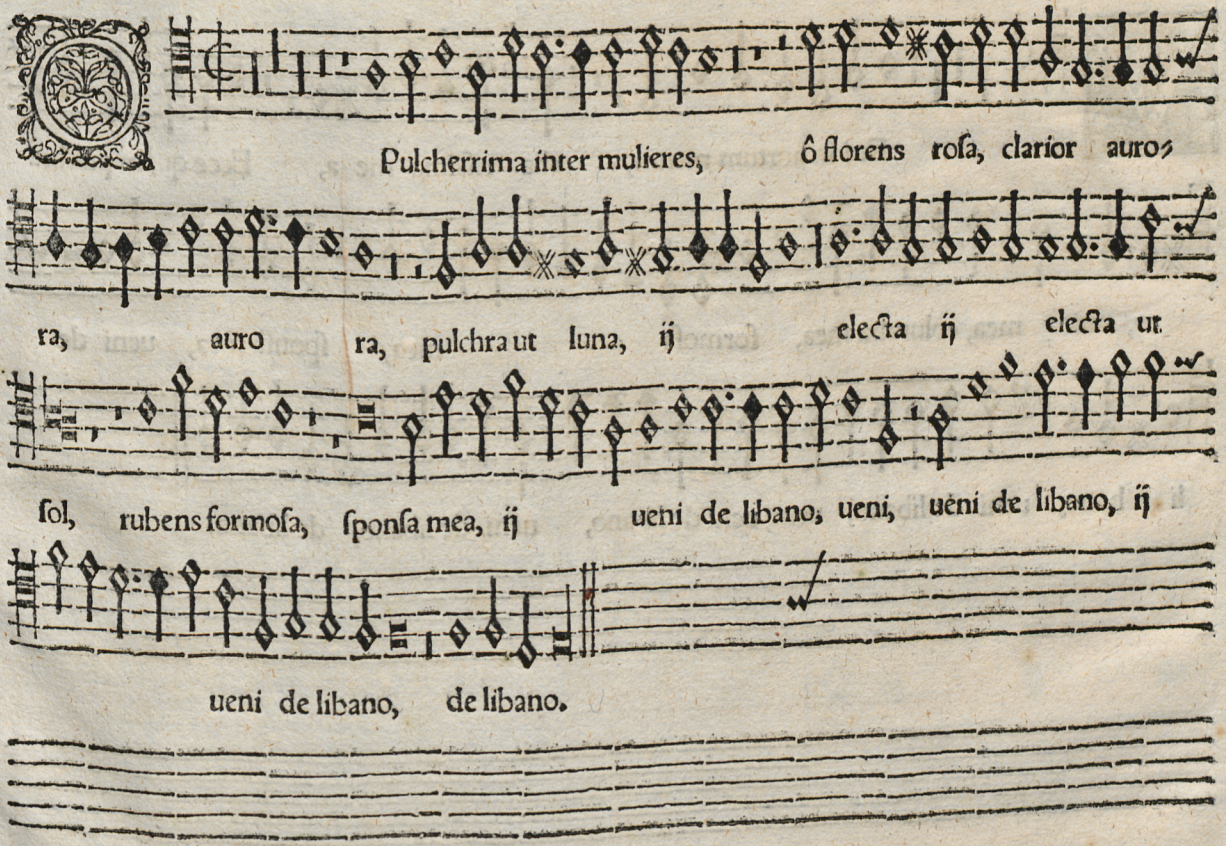
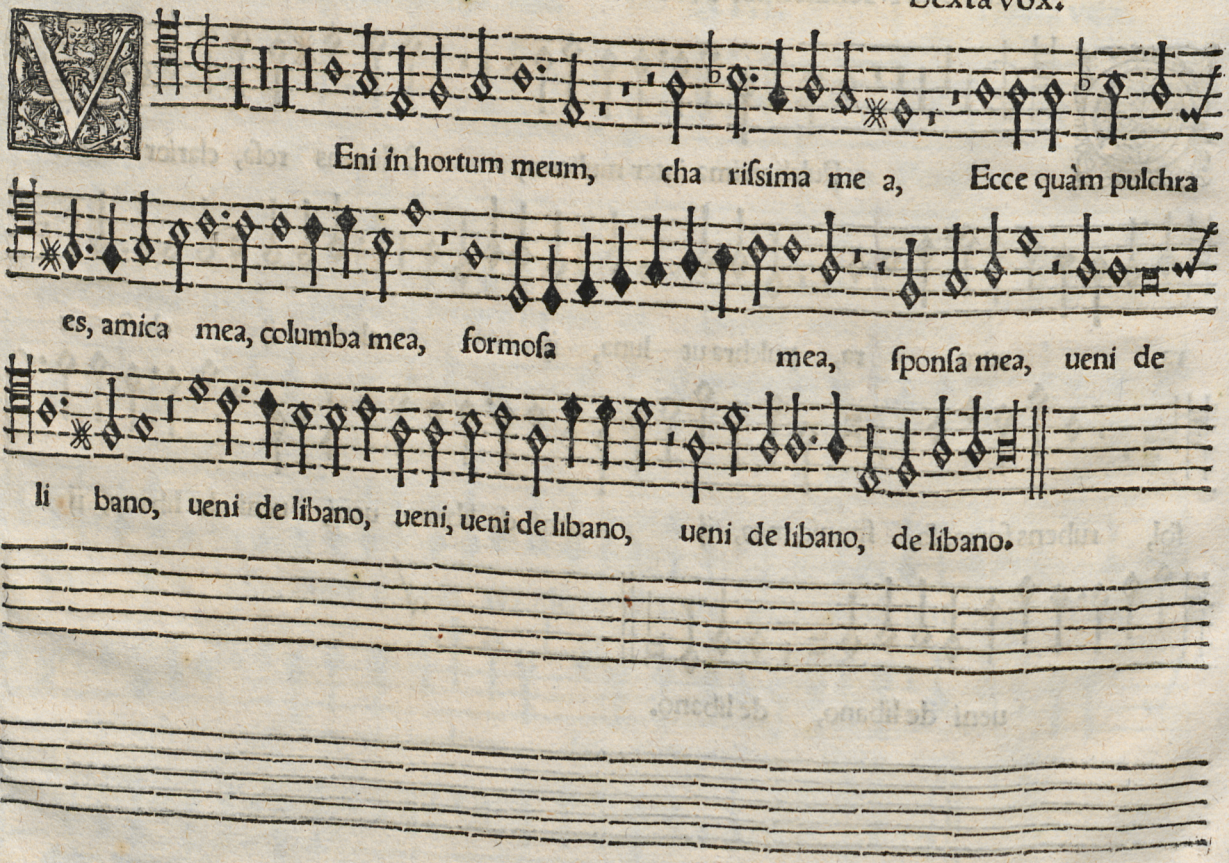
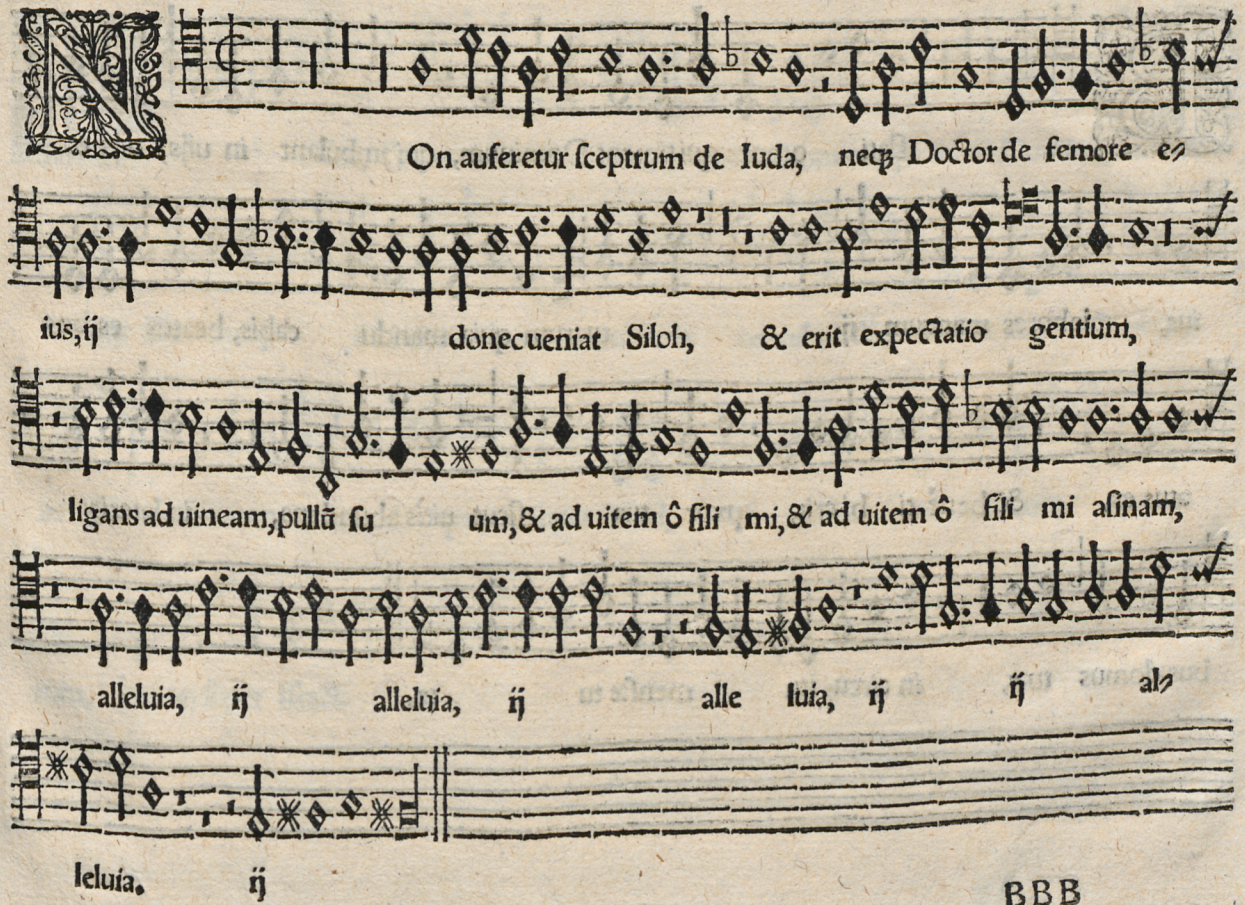
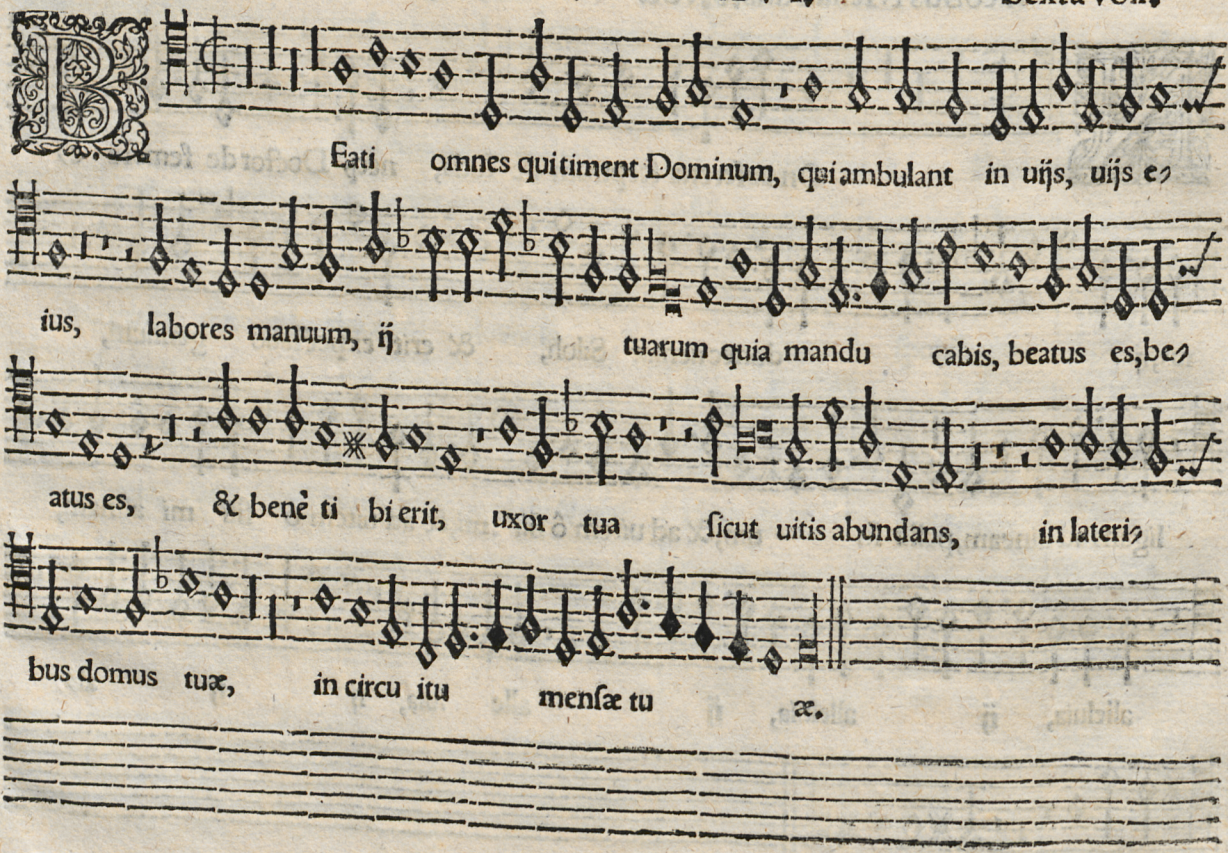

Pulcherrima inter mulieres, ô florens rosa, clarior auro
ra, auro ra, pulchra ut luna, ij electa ij electa ut
sol, rubens formosa, sponsa mea, ij ueni de libano, ueni, ueni de libano, ij
ueni de libano, de libano.

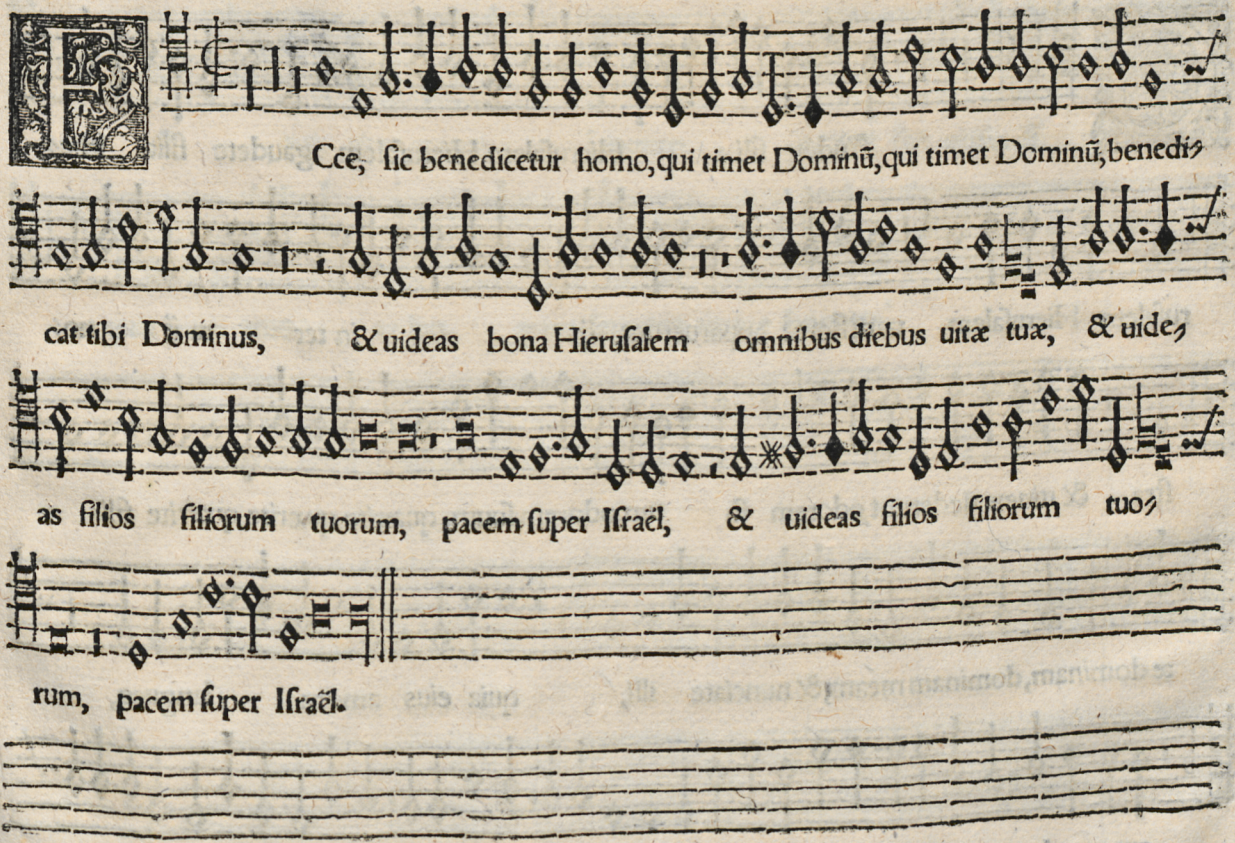
Secunda Pars. 6. voc.

Sexta vox.




On auferetur ſceptrum de Iuda, neq; Doctor de femore ei⁹
ius, ij donec ueniat Siloh, & erit expectatio gentium,
ligans ad uineam, pullū ſu um, & ad uitem ô fili mi, & ad uitem ô fili mi aſinam,
alleluia, ij alleluia, ij alle luia, ij ij al⁹
leluia. ij


Beati omnes qui timent Dominum, qui ambulant in uijs, uijs ei-
ius, labores manuum, ij tuarum quia mandu cabis, beatus es, be-
atus es, & bene ti bi erit, uxor tua ſicut uitis abundans, in lateri-
bus domus tuæ, in circu itu menſæ tu æ.



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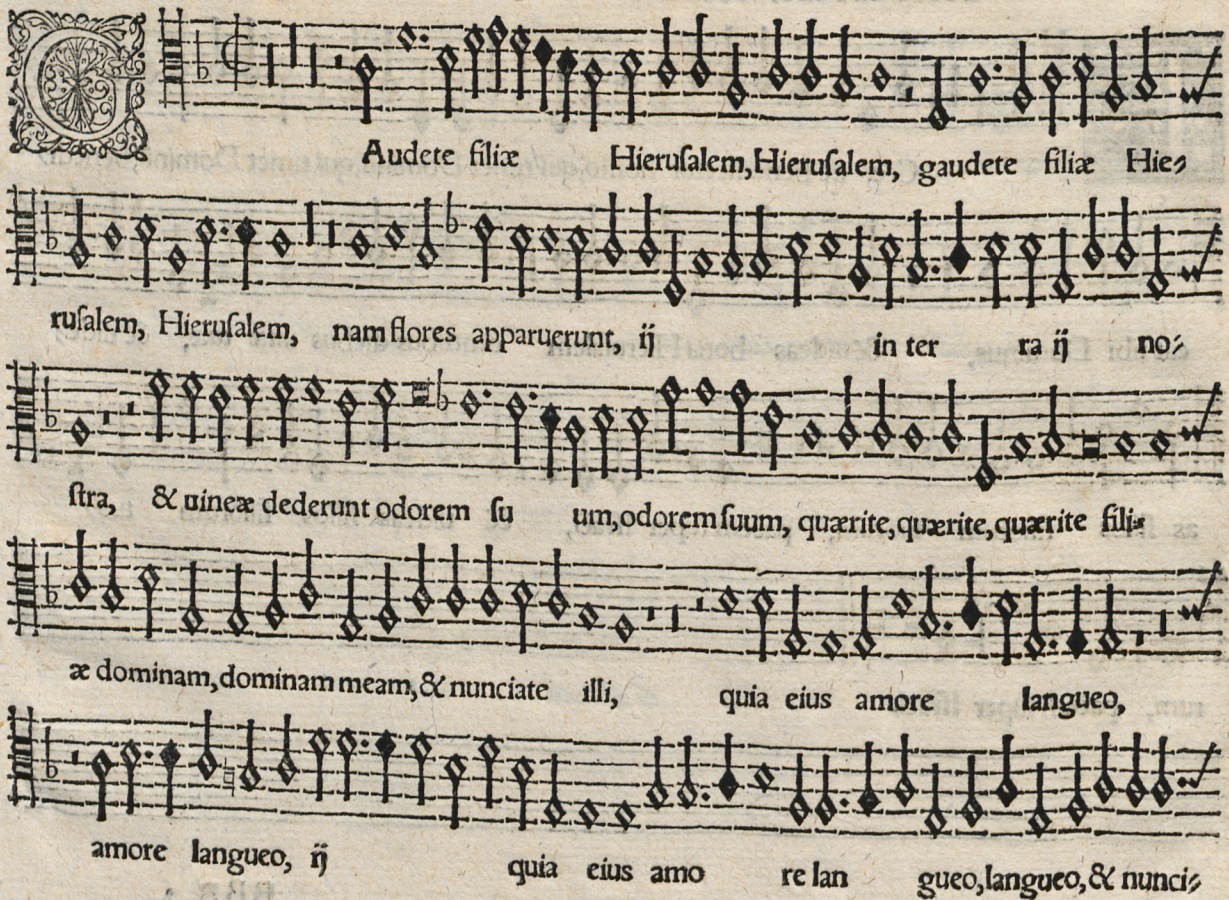

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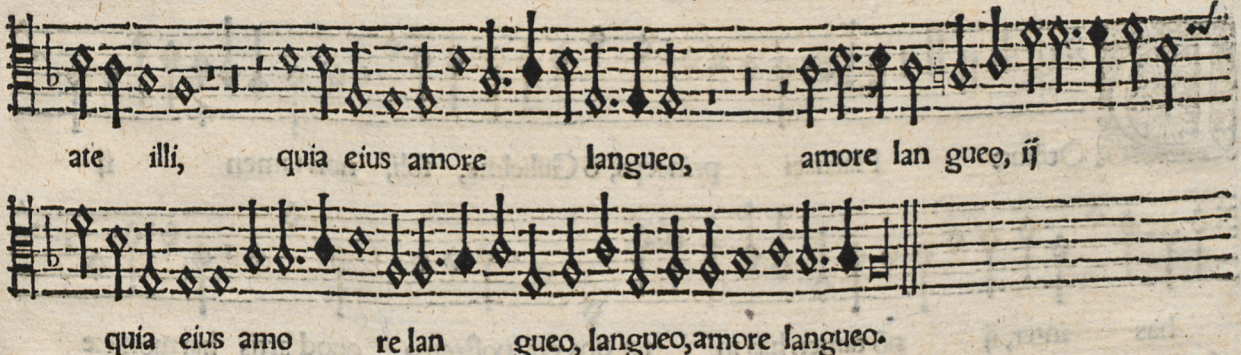

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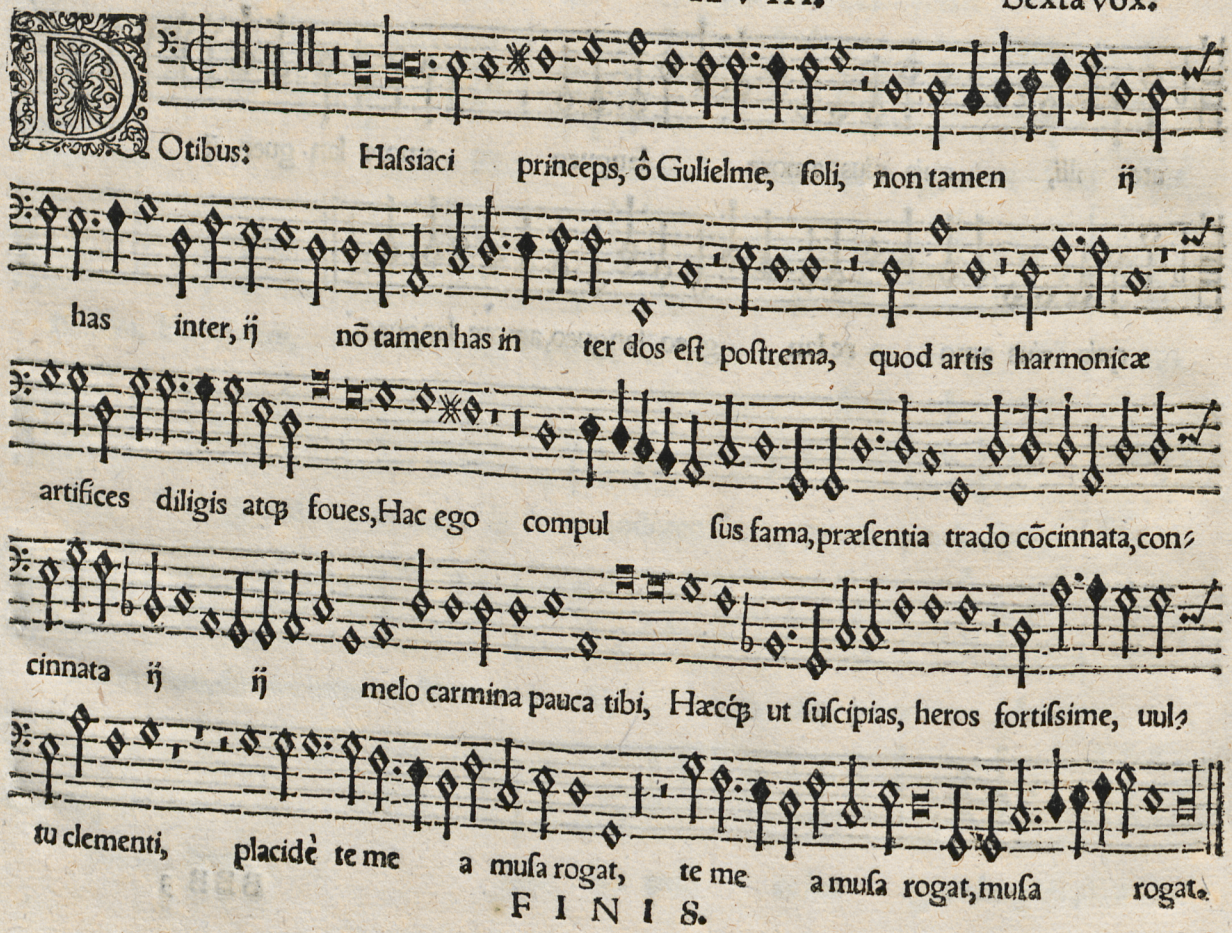

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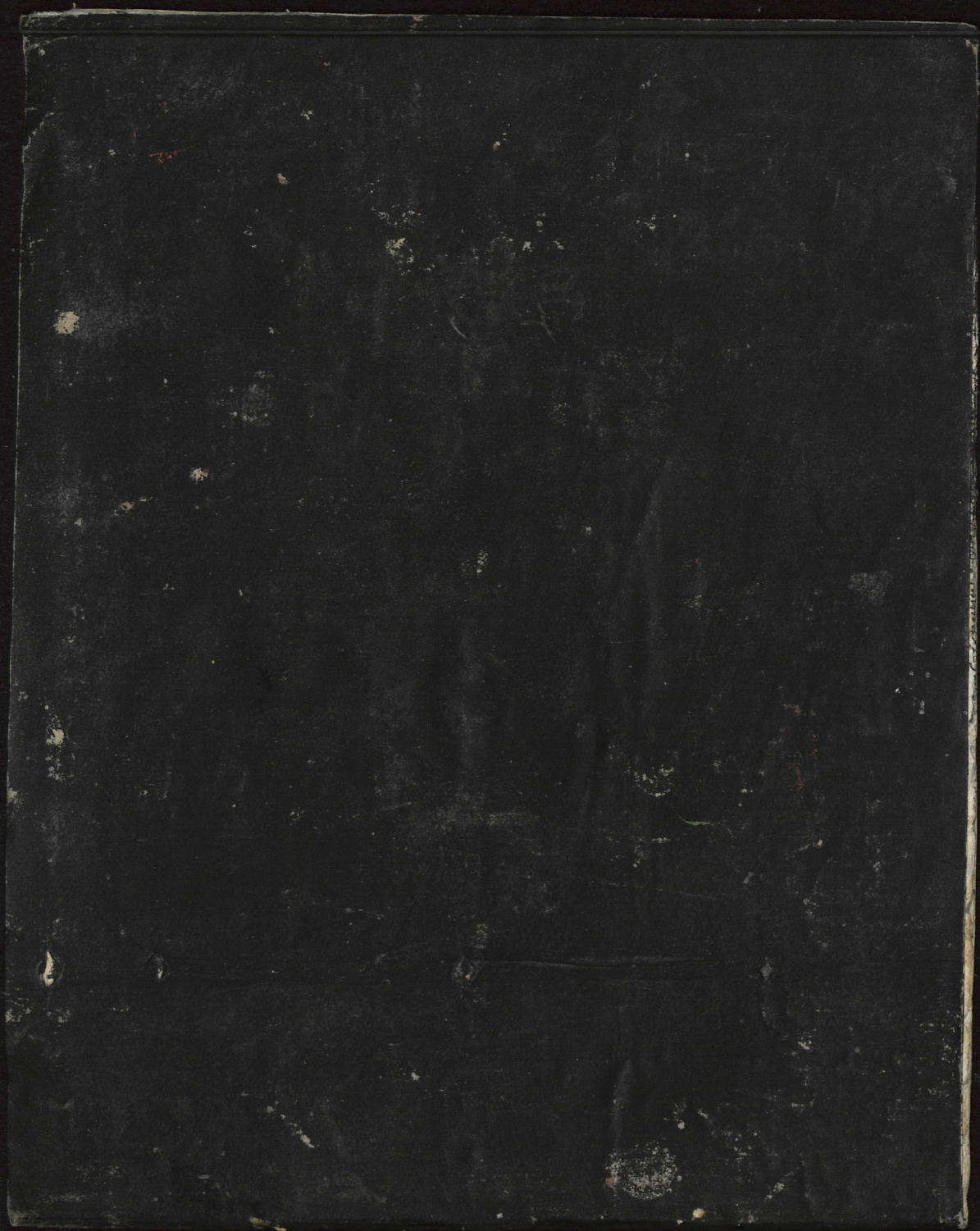

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