

HSB 2-SMG

5065

RA 1483 (1.:Sopr)  
(G 8.)















3

H. Schütz

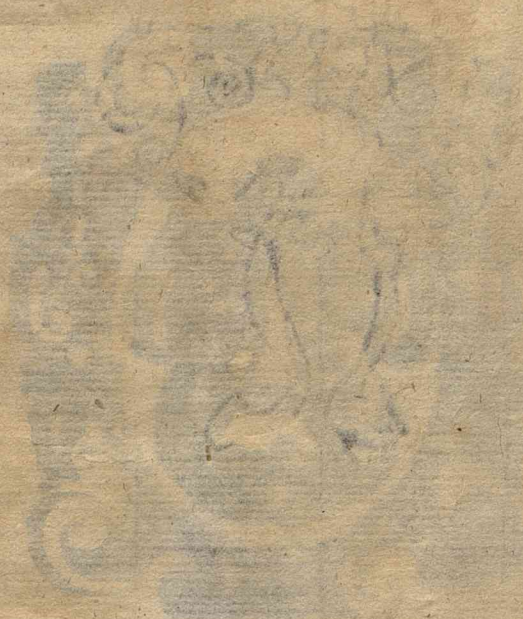
Cart.





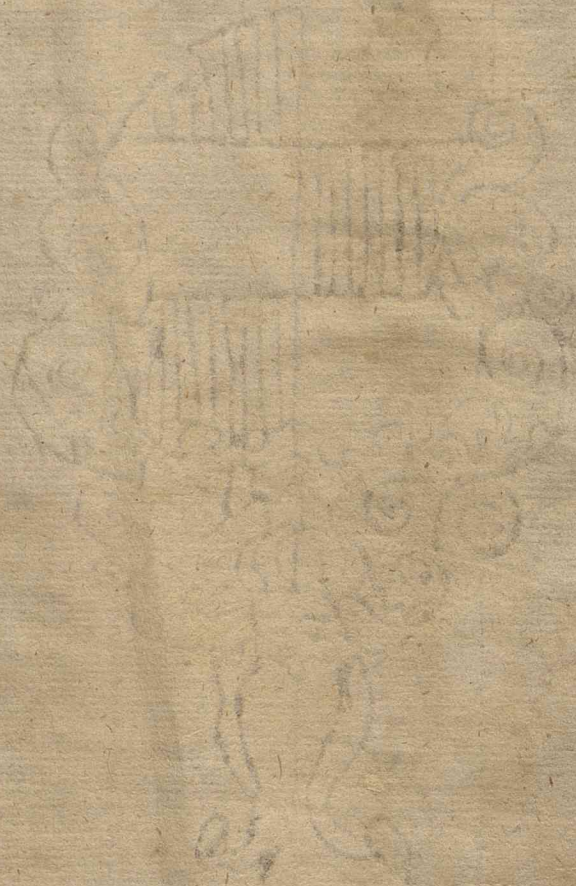
R







✓  
L290





SYMPHONIAE  
SACRAE

HENRICI SAGITTARII

Serenissimi Saxonis Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accomodatæ.

A 3. 4. 5. 6.

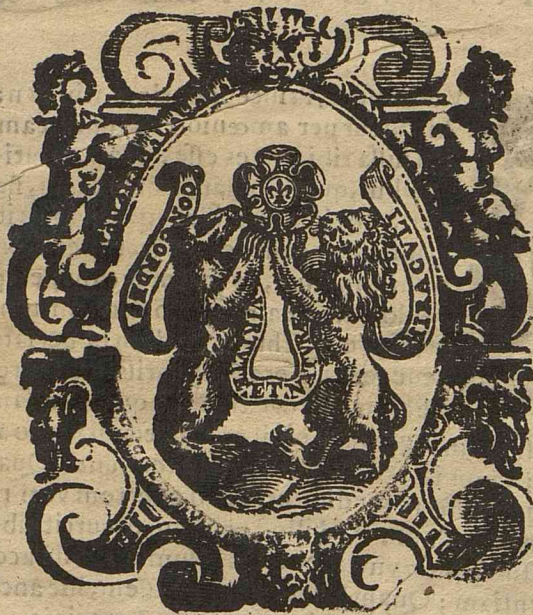
Novissime in Lucera Editæ, Superiorum permissis.

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

CANTVS

SIGNVM



GARDANI

VENETIIS

M. DC. XXIX.

Apud Bartholomæum Magni.

A

Staatl. Akademie für  
Musikwissenschaft  
IV 82/58

Kirchen- u. Schulbibliothek  
BIBLIOTHEK  
BERLIN



SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxonæ,  
Gulix, Cluiæ, ac Montium Duci, Landgrauio  
Thuringiæ, Marchioni Misniæ, Comiti  
Marchiæ, & Ravensbergi, Dynastæ  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMAE,  
DOMINO SVO CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. P. D.



Vòd absum, Princeps optime, tibi non absum: adhuc n. mi-  
hi videor per amœniores Musicę campos ad magni Patris  
tui iussa tibi comes esse. Nam veluti è meo portu soluen-  
ti, illius, qui fecit hanc potestatem, stante mihi semper ex-  
perra benignitate, illa inquam securitate fortunarum me-  
arum, licet eque securo tecum esse, & diuagari, quia & tu  
mihi Cynosura, vt totam meam peregrinationem cum tui  
Idolo, tanquam suo comite mirum quantum gaudeam  
preterire. Isti huc mihi dum obuersatur, obseruatur autem  
penè toto itinere, preclarissima representat à maximo pa-  
tre animi tui ornamenta, quę tanquam semina iacta, è fer-  
tilissimo solo, quale est tuum ingenium, nihil mihi si tecum in isto ætatis flore mire ado-  
lescunt, & mira quęq; Saxonæ terræ Felicitati portendunt. Quare benefactum puto,  
vt ad te rediturus aliquid afferre meditarer, quod offerrem voti reus, ac suspenderem  
tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum  
iri aliquid à nostris studijs non vulgare, quod ipsum perbellè accidit, vt dare possem.  
Audi per tuam clementiam; Quum Venetias appulisset, hic anchoram ieci, vbi ado-  
lescens sub magno Gabriello meæ artis posueram Tyrocinia. At Gabriellus, Dij  
immor-



immortales, quantus vir; illum si garrula vidisset antiquitas, (dicam verbo) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gaude et marito, tantus erat arte cædendi modos. Hæc fama refert, sed constantissima illa. Ego ipse testis locupletissimus, qui quadriennio toto illius contubernio magno meo usus optimo sum. sed mitto hæc. Venetijs apud veteres amicos commemoratus, cognoui modolandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hoc fieri auribus recenti allusuram titillatione; ad cuius ego normam ut aliqua tibi de meæ industriæ penæ pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, ut cæteris virtutibus Laudatissimo Principe dignis instructissimo, ita eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculosam. Huc addo Nobilissimum tuum præfectum Volradum à vvarzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, que madmodum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Volrade, dum sinceri ista damus, vel summa numina puras manus intueri non plenas, quod est, quas candor animi non de fonte latice semacularint. Tales nobis ut se præbeant homines dijs proximi, quidni confidam? At si quam nauseam nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratiæ se fortasse maioribus inhiantem excusabo; Vale inclytæ familiæ columem, meq; quod enixè precor, in tuæ clementiæ sinu, quo cœpisti perge fouere.

Venetijs XIV. Calend. Sept.

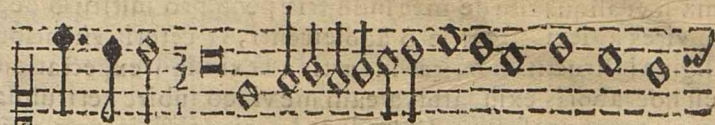


A 3. Soprano, o Tenore Solo.



Paratum cor meum ij

Paratum cor



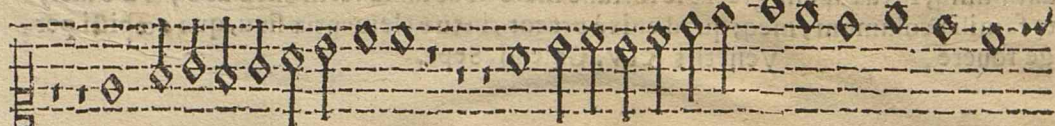
meum De us Canta

bo & psallam in



gloria mea Canta

bo & psallam in gloria mea



Canta

bo Canta

bo & psallam in



gloria mea

Canta

bo

Canta



bo & psallam in gloria

gloria

gloria

mea



Exurge

Exurge

Exurge gloria



gloria

mea

Exurge

Exurge

gloria

gloria



mea glori: gloria mea Exurge

Exurge Pfalterium exurge cy-

thara Exurge Pfalterium exurge cy-

thara Exurge Pfalterium Exurge

cy thara Exurgam dilucu-

lo Confitebor tibi in populis Domine c.

xurgam diluculo Confitebor tibi in populis Domi-

ne Confitebor tibi in populis Domine



ij in populis Domine

psal lam psal-

lam psal lam tibi in

na-

tionibus in na-

tionibus

in na

tionibus.



Soprano Solo. A 3.

5



Xultavit ij Exulta uit E-

xultavit cor meum Exultavit cor meum ij

in Do mino in

Do mino in Do.

mino Sinfonia. & exaltatum est cor nu

meum in Deo in De o meo dilata-

tum est os meum super inimicos

meos super inimicos meos Sinfonia.

A 4



quia letata letata sum quia letata letata le-

rata sum in Salutari tuo ij non

est Sanctus non est ij non est Sanctus ut est Dominus

neque enim est alius extra te neque enim est alius extra

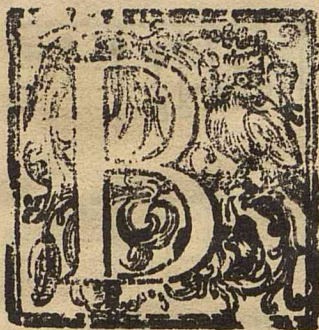
te & nō est for- tis & nō est for-

tis ij sicut Deus sicut Deus noster

sicut Deus sicut Deus noster & non est for- ris

sicut Deus sicut Deus noster ij.





Benedicam Dominum in omni tempore



Benedicam Dominum in omni tempore



ij

ij



in omni tem po re semper laus e.



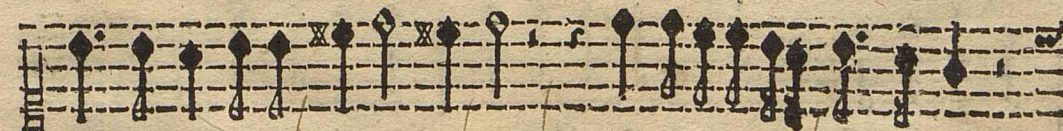
ius in ore me o semper laus eius in o re me-



o in ore meo semper laus eius in ore meo semper laus e-



ius in ore meo in ore meo ij Lauda-



bitur anima me a Lauda bitur



ij) Lauda bitur ij)

anima me a anima mea Audiant mansue

ri & latentur & latentur & latentur audiant

mansue ri & latentur & latentur ij) & la-

ten tur & latentur & latentur Magnificate

Dominum mecum & exaltemus nomen eius in idipsum

Magnificate Dominum mecum & exaltemus nomen

eius in idipsum Magnificate Dominum mecum



& exalte nus nomen eius in idipsum ij  
 & exaltemus nomen eius in idipsum ij  
 in idi psum.

Secunda Pars.

**E**xquisui Dominum & exaudiuit me & exau-  
 diuit me exquisui Dominum Exquisui Dominum &  
 exaudiuit me & exaudiuit me & exaudiuit me & ex  
 omnibus tribulationibus meis & ex omnibus tribulati-



10

onibus meis tribulationibus meis eripuit

eripuit me Accedite ad

eum & illumina-

mini Accedite ad eum

& illumina-

mini accedite ad eum & illumina-

mini & illumina-

mini & facies vestrae non confundentur & facies vestrae





non confundentur ij non confundentur



& facies vestrę & facies vestrę non confundentur non confun-



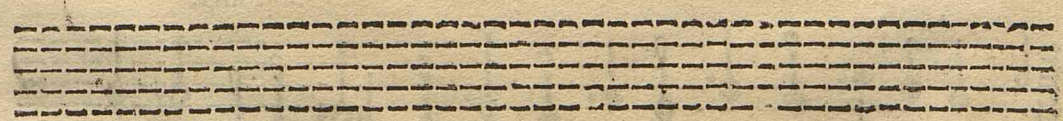
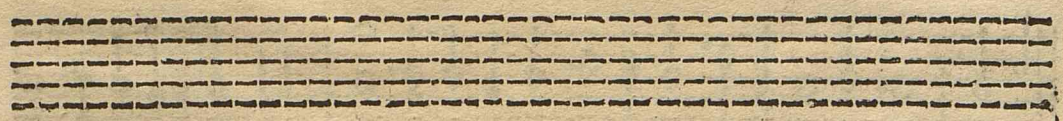
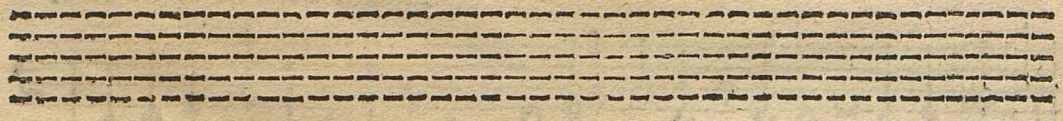
dentur & facies vestrę non confundentur non confundentur



ij ij non confundentur



ij non confundentur.



Symphonię Sacrę Henrici Sagittarij à 3. 4. 5. 6. A 7 Finis.





Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values and rests.

Ili mi Abfalon. Sinfonia.

Handwritten musical notation for the second staff, continuing the piece with similar notation and a key signature of one flat.

Handwritten musical notation for the third staff, continuing the piece with similar notation and a key signature of one flat.

Handwritten musical notation for the fourth staff, continuing the piece with similar notation and a key signature of one flat.

Handwritten musical notation for the fifth staff, including a repeat sign and a key signature change to one flat.

10. à 5.  
Fili mi. Baffo Solo. Abfalon.

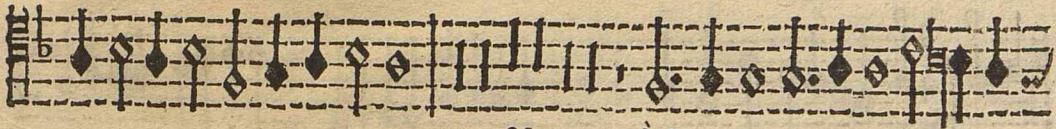
Handwritten musical notation for the sixth staff, continuing the piece with similar notation and a key signature of one flat.

Handwritten musical notation for the seventh staff, including a key signature change to one flat and a repeat sign.

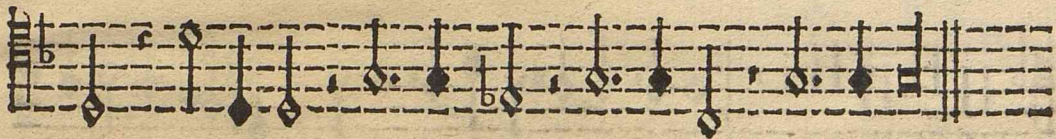
Sinfonia.

Handwritten musical notation for the eighth and final staff on the page, continuing the piece with similar notation and a key signature of one flat.





25.            à 5.  
Quis mihi tribuat. Absalon.







A large, ornate initial letter 'A' in a decorative frame is positioned at the start of the first staff. The staff begins with a treble clef and a flat sign (B-flat). The music consists of a series of notes, including quarter and eighth notes, with some rests.

Attendite. Sinfonia.



The second staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.



The third staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.



The fourth staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.



The fifth staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.

35 Attendite à 5. Aperiamt.



The sixth staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.



The seventh staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.

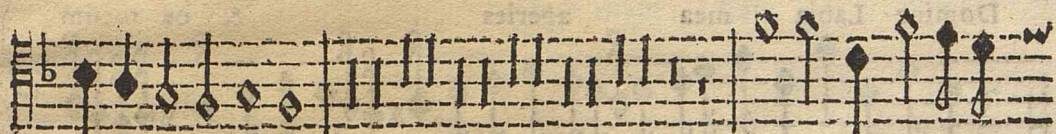


The eighth staff continues the musical notation with a treble clef and a flat sign. It features a sequence of notes, primarily quarter notes, with some eighth notes and rests.



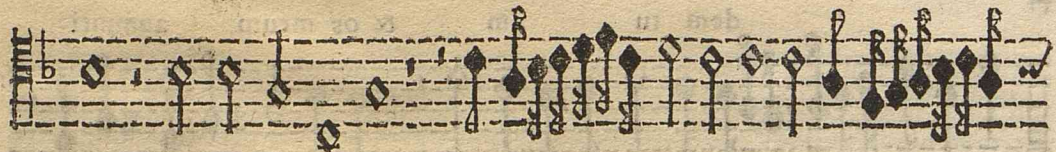


Sinfonia.



51  
Quanta audiimus.

a 5.  
Et Patres nostri.







Omine. <sup>31</sup> Sinfonia.

Domine Labia

mea a

peries

Domine

Labia mea a

peries

a

peries

Domine Labia

mea

aperies

& os meum

annuntiabit Lau-

dem tu

am

& os meum

annunti-

abit Lau

dem tu

am

& os meum

annunti-

abit Lau

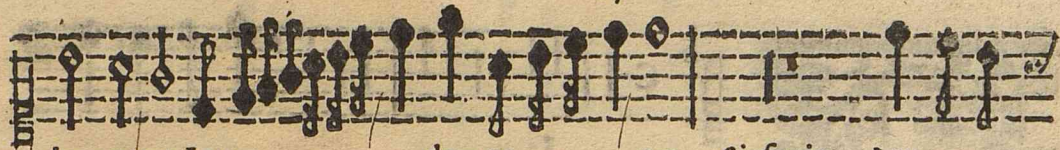
dem tuam

annuntiabit

Lau-



NB.



dem tuam Lau dem tu am. Sinfonia. Lau-



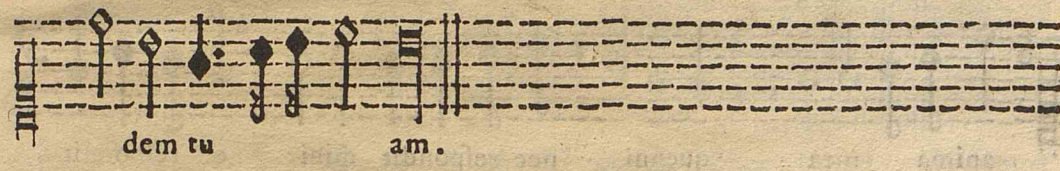
dem tuam Lau dem tuam



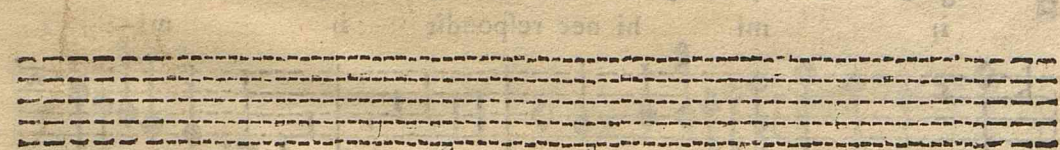
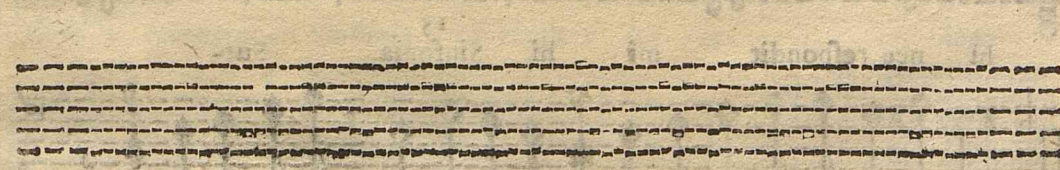
Lau dem tuam Lau dem tu-



am Lau dem tuam Lau-



dem tu am.






N lectulo

<sup>32</sup> Sinfonia.

Nec respondit

mih

nec respondit ij

mih

nec respondit ij

mi

hi

in lectulo

per no-

tes quem diligit

anima

mea

quæsiui

quæ diligit

anima

mea

quæsiui

nec respondit mih

nec respondit

ij

mi

hi nec respondit

ij

mi-

hi nec respondit

mi

hi

<sup>15</sup> Sinfonia.

Sur-

gam & circuibo

civitatem

& circuibo





& circuibo & circuibo ciuita rem per vicos



& plareas quæ ram quæ diligit anima



mea quem diligit anima mea tutti. quæ-



ram quæ ram quæ ram



quæ ram quem diligit



anima mea quem diligit anima mea.

Secunda Pars.



23 Nuenerunt sinfonia. Inuenerunt me ij Inue.



nerunt me custodes ciuitatis Custodes ciuita-



ris ij Paululum cum pertranfire m eos

paululum cū pertranfirē eos ij cum pertran-

firem e os inueni inueni inueni ij ij

que diligit anima quem diligit anima ij

anima mea quem diligit anima quem diligit

anima ij a nima me a tenui nec dimittam il-

lum tenui nec dimittam illum tenui nec dimittam

tenui nec dimittam nec dimittam illum Egredimini Filię Hic-



rusalem & congratulamini mihi Egredimini Filie Hie-

rusalem & congratulamini mi hi Tutti. Cantate Can-

tate Cantate Cantate ij Cantate dilecto

meo Cantate dilecto meo ij cum

lgitia Cantate dilecto meo ij

Cantate dilecto me o cum cythara Canta-

te Cantate ij ij Cantate dilecto meo cum

cy thara.





Eni Veni dilecte mi in hortum

me um in hortum

me um Veni veni veni veni dilecte mi

in hortum me um vt commedas

pretiosum fructum tu um <sup>4o</sup> Venio Soror. Ve-

ni ve ni ve ni dilecte mi in hortum

me um vt comedas fructum pretiosum tu-

um pretiosum tu um





Tutti.

Comedite dilecti & bibite amici & bibi-



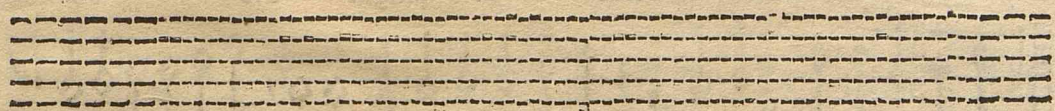
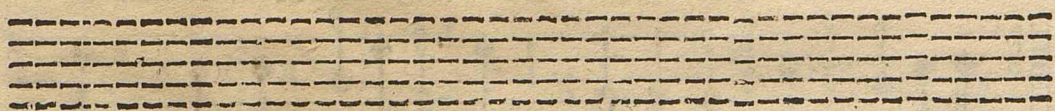
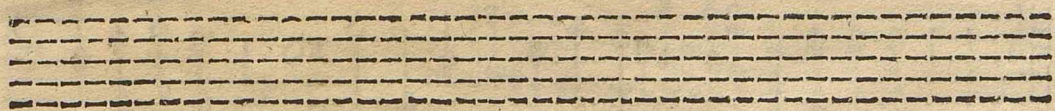
te & bibite & bibite amici &



bibite amici & inebria mini & in



ebria mini carissimi.







Musical staff with notes and lyrics: Verina te

Musical staff with notes and lyrics: in neome nia tuba

Musical staff with notes and lyrics: Bu-cina te Buccina-

Musical staff with notes and lyrics: te in neome nia tuba

Musical staff with notes and lyrics: in neome nia tu ba in infigni

Musical staff with notes and lyrics: die Solennitatis vestrae in infigni die So-

Musical staff with notes and lyrics: lennitatis ve stra Alleluia alleluia alleluia alle-

Musical staff with notes and lyrics: luia al leluia alleluia

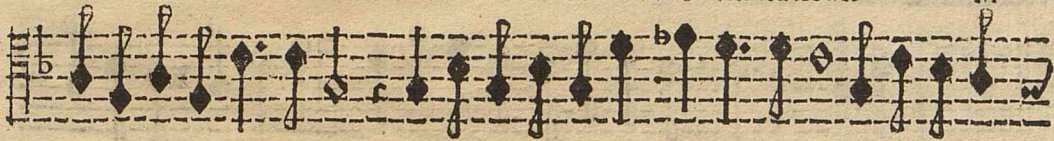




al lelulia al lelulia allelu ia



à 3. In voce exultationis in voce exultationis in



voce tubæ corneæ in voce tubæ cor neæ Exultate



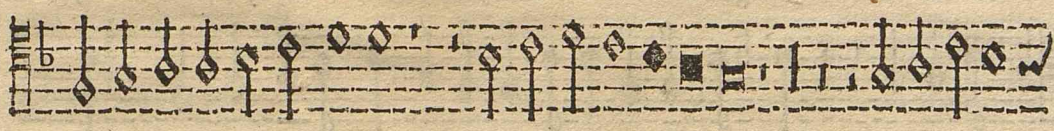
Deo Exultate Deo adiutori nostro exultate Deo



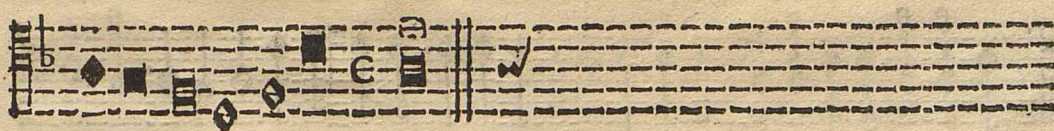
Exultate Deo adiuto ri no stro alleluia alle-



luia alleluia alleluia al lelulia



alleluia alleluia al lelulia al-



leluia allelu ia.



Secunda Pars.



Vbilate Iubilate De-

o in chordis & organo Iubilate

Iubilate Deo ij Iubilate

ij Deo in chordis & organo Iubilate

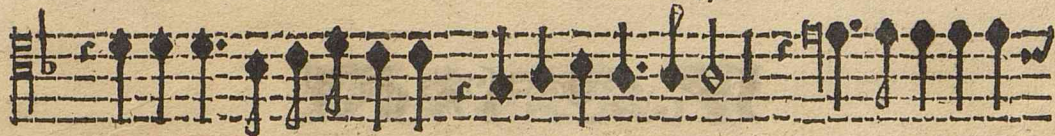
Iubilate Deo Iubilate ij Deo in

chordis & organo in tympano in tympano ij

in tympano ij & choro in

tympano ij & choro Cantate & exultate & psallite





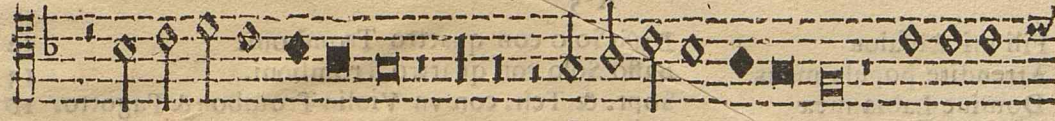
Cantate & exultate & psal lite psallite sapi



enter psallite sapien ter Alleluia ij alleluia alle-



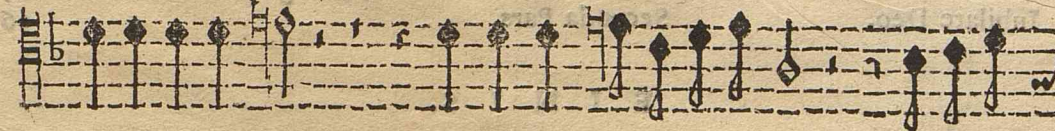
luia al leluia alleluia alleluia



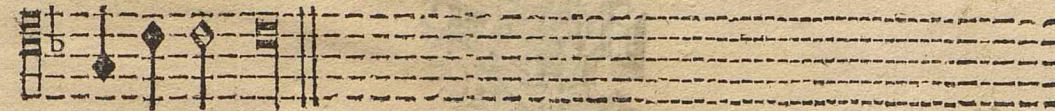
al leluia al leluia allelu-



ia alleluia alleluia al lelu-



ia alleluia alleluia al al-



leluia.

FINIS.







# I N D E X.

	A 3.	
Paratum cor meum	Soprano Solo con doi Violini.	2
Exultavit Cor meum	Soprano Solo con doi Violini.	5
	A 4.	
Benedicam Dominum	Prima Pars. Sop. T. è B. con vn Corn. ò Viol. Solo	7
Exquisiui Dominum	Secunda Pars.	9
	A 5.	
Fili mi Absalon	Basso Solo con quattro Tromboni.	12
Attendite popule meus	Basso Solo con quattro Tromboni.	14
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagotto.	16
In lectulo per noctes	Prima Pars. Sopr. Alto, con 3 Fagoti o Viole.	18
Inuenerunt me	Secunda Pars.	19
	A 6.	
Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni.	22
Buccinate	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	24
Inbilate Deo.	Secunda Pars.	26

F I N I S.





























BUCHBINDERE  
HORST ZEMAN  
KINKELSTRASSE 28  
1 BERLIN 20 · SPANDAU  
TEL. 030/333 33 47

11-1989

malacis. canis. rana. sup  
pletis fidelis que tere aut mure pe  
suo passionibus xpi. **Incipit**  
**O** quale hac die in celo firmi  
tripidum. qualis oculis supernoz  
cunil. que exultaco aplor. quam  
caminus ala martiri i caru

uenerantes. no quatis no pul  
tis sumptibus pepercit da no mo  
L. uenerabile offi. u. uerū crō  
in uilluue ueneracionis su  
dio ple qsq satagentes. ali di  
lanuata dilectaqz martirum  
membra congerit. ali uesibz



41

H. Schütz

---

Lenor

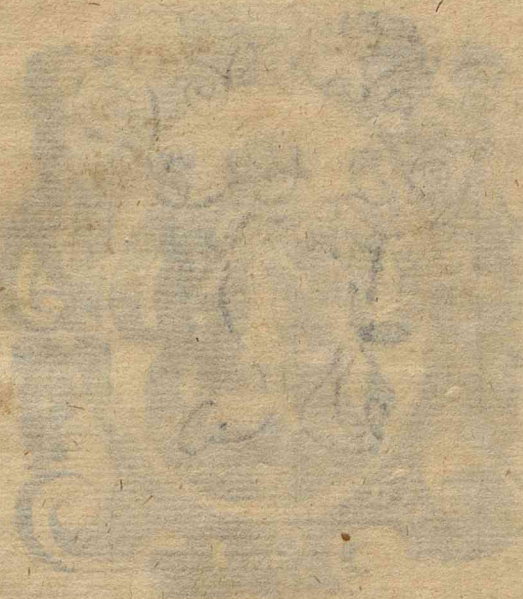


T



R

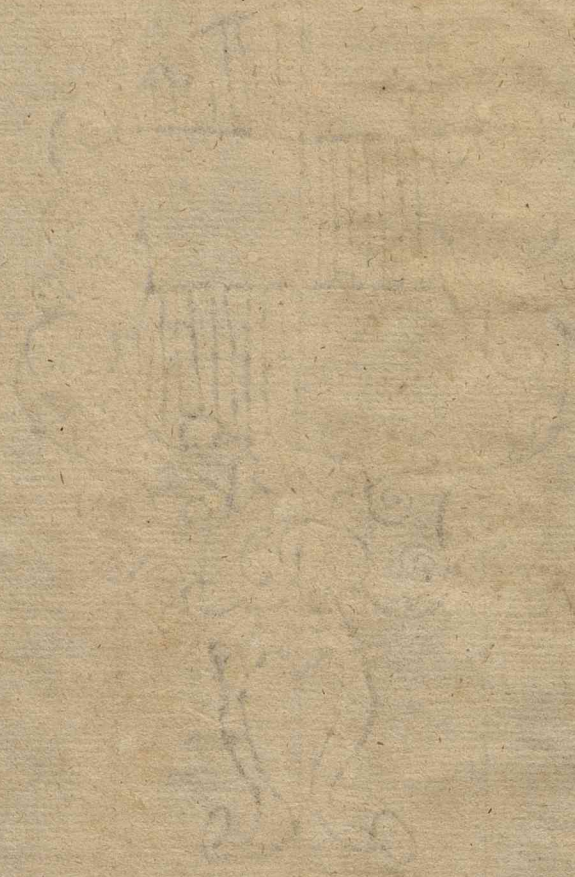




СВЯТЫЙ КИРИЛЛЪ  
ПИСАМЪ



G 290





# SYMPHONIAE SACRAE HENRICI SAGITTARIII

Serenissimi Saxonie Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accomodatæ.

A 3. 4. 5. 6.

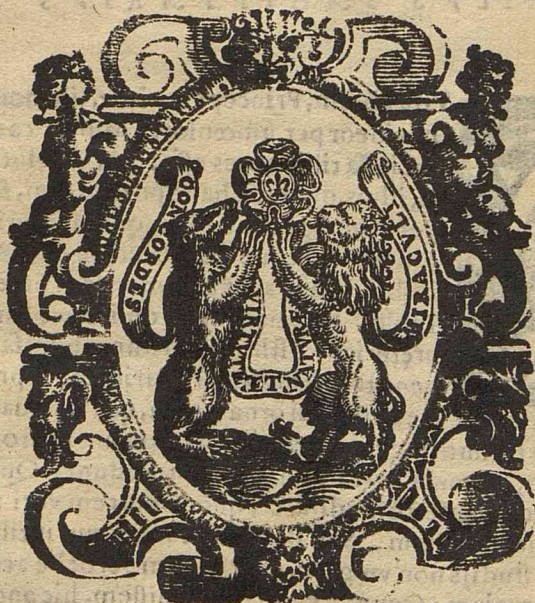
Nouissime in Lucem Editæ, Superiorum permissu,

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

T E N O R

SIGNVM



GARDANI

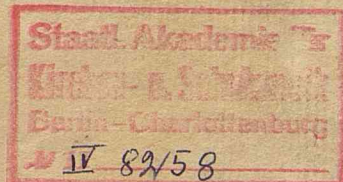
VENETIIS. M. DC. XXIX.

Apud Bartholomæum Magni.

B



Hochschule  
der Künste  
Berlin  
Bibliothek





SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxoniae,  
Guliae, Cluiae, ac Montium Duci, Landgrauio  
Thuringiae, Marchioni Misniae, Comiti  
Marchiae, & Ravensbergi, Dynastae  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMAE,  
DOMINO SVO CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. T. D.



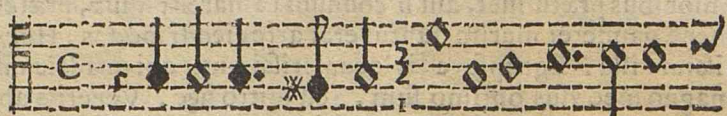
Vòd absum, Princeps optime, tibi non absum: adhuc n. mihi videor per amœniores Musicę campos ad magni Patris tui iussa tibi comes esse. Nam veluti è meo portu soluenti, illius, qui fecit hanc potestatem, flante mihi semper experta benignitate, illa inquam securitate fortunarum mearum, licet eque securo tecum esse, & diuagari, quia & tu mihi Cinosura, vt totam meam peregrinationem cum tui Idolo, tanquam suo comite mihi quantum gaudeam præterire. Istiue mihi dum obuersatur, obseruatur autem penè toto itinere, præclarissima representat à maximo patre animi tui ornamenta, que tanquam Semina iacta, è fertilissimo solo, quale est tuum ingenium, nihil mihi sit tecum in isto ætatis flore mire adolescunt, & mira queq; Saxonie terræ Felicitati portendunt. Quare benefactum puto, vt ad te rediturus aliquid afferre meditarer, quod offerrem voti reus, ac suspenderem tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum iri aliquid à nostris studijs non vulgare, quod ipsum perbellè accidit, vt dare possem. Audi per tuam clementiam; Quum Venetias appulisset, hic anchoram ieci, vbi adulescens sub magno Gabrielio mea artis posueram Tyrocinia. At Gabrielius, Dij



immortales, quantus vir; illum si garrula vidisset antiquitas, ( dicam verbo ) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos. Hoc fama refert, sed constantissima illa. Ego ipse testis locupletissimus, qui quadriennio toto illius contubernio magno meo vsus optimo sum. Sed mitto hæc. Venetijs apud veteres amicos commoratus, cognoui modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione; ad cuius ego normam vt aliqua tibi de meæ industriæ penu pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, vt cæteris virtutibus Laudatissimo Principe dignis instructissimo, ita eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculosam. Huc addo Nobilissimum tuum præfectum Volradum à vvatzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, quemadmodum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Volrade, dum synceri ista damus, vel summa numina puras manus intueri non plenas, quod est, quas candor animi non de fonte latices emacularint. Tales nobis vt se præbeant homines dijs proximi, quidni confidam? At si quam nauseam nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratia se fortasse maioribus inhiantem excusabo; Vale inclytæ familiæ columem, meq; quod enixè precor, in tuæ clementiæ sinu, quo cœpisti pergere fouere.

Venetijs XIV. Calend. Sept.





Anta bo Cantabo Domino



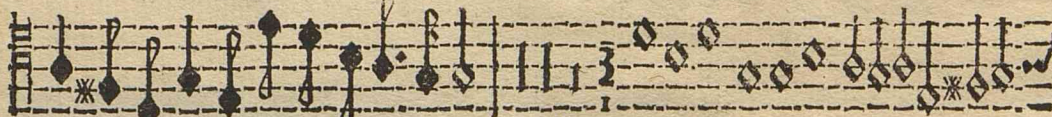
in vita mea Cantabo Cantabo



Domino in vita mea Cantabo Domino in vita mea Can-



tabo Cantabo ij Domino Cantabo Cantabo ij Domino Can-



Sinfonia.

tabo ij ij Domino. In vita mea Canta-



bo Domi-



no psallam Deo meo psallam Deo meo ij

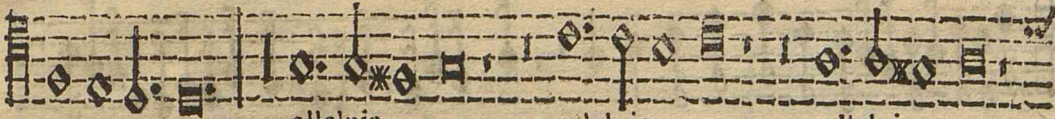


quā diu fuero psallam Deo meo ij quā di-





u fuero psallam Deo psallam Deo ij meo quā di-



u fuero alleluia Deo meo alleluia meo Deo alleluia Deo meo



alleluia meo Deo alleluia Deo meo Deo meo Do mi-



no Cantabo Cantabo in vita mea Cantabo Cantabo in



vita mea ij Deo psallam



meo meo Deo psallam quam diu fuero psallam meo



Deo Deo meo psallam quā diu fuero infieme quam diu fue-



ro quā diu fuero psal lam Deo meo



psal lam Deo meo psal-

lam Deo meo psal-

lam Deo meo psal-

lam De o meo psallam Deo me-

o alleluia alleluia alleluia  
Deo meo meo Deo Deo meo

alleluia allelu ia passaggio.  
meo Deo Deo me o Deo meo.



Tenor Solo.

Con Sinfonia di 2 Violini.

5



Enite Sinfonia. solo Venite ij ve-

nite ad me venite ij venite ad

me omnes qui laboratis omnes qui onera ti estis ve-

nite ij venite ad me venite ij venite ad

à 3. me venite ij venite ad me venite ij venite ad

me & ego reficiam vos Sinfonia. Tollite ij tollite

ij iugum meum iugum meum super vos tollite ij

tollite ij tollite ij tollite ij iugum





meum iugum meum super vos & discite à me. *Solo.* quia



mitis sum & humilis corde quia mitis sum & humilis



corde & inuenietis requiem animabus uestris



iugum enim meum sua ne est



*à 3.* Iugum enim meum sua ue est sua ue est



& onus meum le ue & onus



meum le ue iugum enim meum sua-



ue est sua ue est & onus meum le ue



& onus meum le ue le ue

le ue & onus meum le ue &

onus meum le ue. Solo Venite

ergo venite ad me venite ergo venite ad me omnes qui

laboratis omnes qui onera ri estis venite ergo ve-

nite ad me venite ergo venite ad me venite ergo ve-

nite ad me venite ergo venite ad me & ego reficiam vos.





17

Nima Sinfonia, Anima mea liquefacta est

liquefacta liquefacta est Anima mea

liquefacta est liquefacta liquefacta est vt dile-

liquefacta est liquefacta liquefacta est vt dile-

ctus locutus est vox enim eius dulcis vox

ctus locutus est vox enim eius dulcis vox

enim eius dulcis & facies eius & facies eius de-

enim eius dulcis & facies eius & facies eius de-

cora & facies eius & facies eius deco-

cora & facies eius & facies eius deco-

ra & facies eius ij deco-

& facies eius ij deco-

ra

ra





Sinfonia. Labia eius lilia stillantia Lilia stillantia



myrrham primam Lilia stillantia myrrham primam Lilia stil-



lantia myrrham primam myrrham primam.

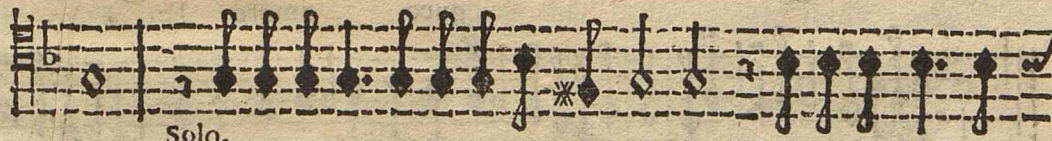
Secunda Pars.



Diuro Sinfonia. Adiuro vos adiuro vos Filiae Hie-



rusalem adiuro vos Filiae Hierusalem Filiae Hierusa-



Solo.

lem Si inueneritis dilectum meum si inueneri-



tis dilectum meum ut nuncietis ut nuncietis ei



qui a amore amore lan gueo

amore lan gueo qui a

qui a amore lan gueo

o amore amore ij ij languo

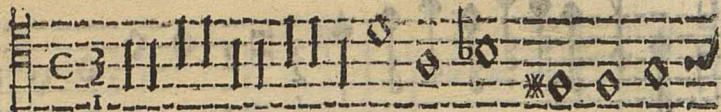
lan gueo amore lan-

gueo amore lan

gueo

gueo.





18

Quam tu Pulchra tu



Pulchra tu Pulchra es amica mea



Columba mea Formosa mea immaculata mea



14

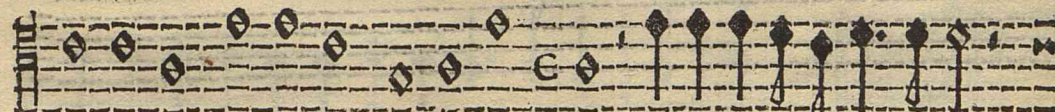
Sinfonia. o quā tu Pulchra o quā tu Pulchra es oculi



tui oculi Columba rum o quā tu Pulchra tu Pulchra



es dentes tui sicut greges tonsa rum



o quā tu Pulchra tu Pulchra es sicut vitta coccinea



Labia tu a sicut turris David col lum col-



lum col lum tu um o quã tu Pulchra tu Pulchra es

duo vbera tua sicut duo hinnuli sicut duo hinnuli

ij sicut duo hinnuli capree gemelli

o o quã tu Pulchra tu Pulchra tu

Pul chra es o quam tu Pulchra es o

quam tu Pulchra tu Pul chra es.





Eni. <sup>20</sup> Sinfonia. Veni de libano veni a-



mica mea Columba mea Formosa mea



o quam tu Pulchra es o quam tu Pulchra quā tu Pulchra es



Veni de libano veni amica mea Columba mea Formosa



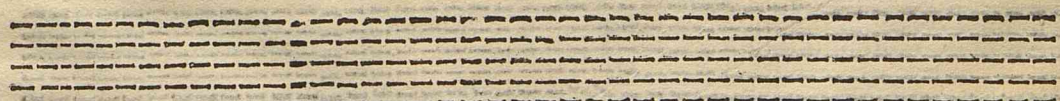
mea o quam tu Pulchra ij o quam tu



Pulchra o o quam tu Pulchra o



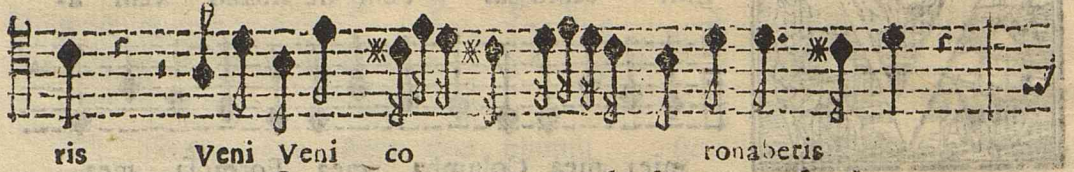
quā tu Pulchra quā tu Pulchra es Veni veni co-







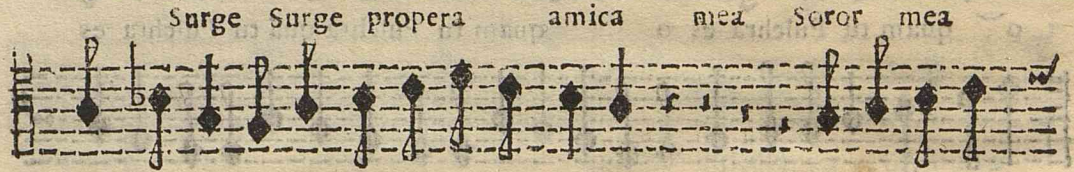
ro naberis Veni veni co ro nabe



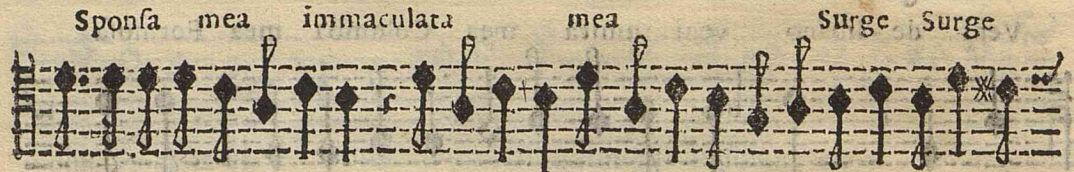
ris Veni Veni co ronabetis



Surge Surge propra amica mea Soror mea




Sponfa mea immaculata mea Surge Surge



propra amica mea Soror mea Sponfa mea immaculata me



a immaculata me a & ve-



a & ve-

... ..



ni o quam tu Pulchra o

presto

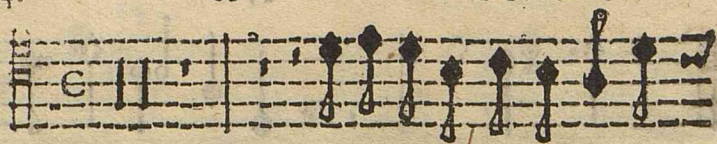
quam tu Pulchra es amica  
mea Columba mea Formosa mea immacula

adagio  
ta me a o quam tu Pulchra tu Pul-

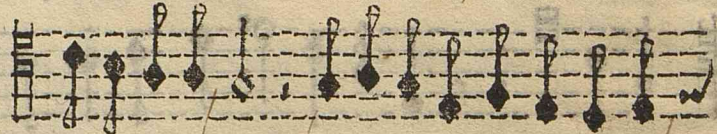
chra es.

Symphonia Sacrae Henrici Sagittarij à 3. 4. 5. 6. B 9 Finis.





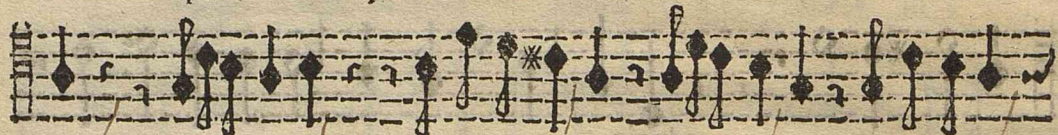
Benedicam Dominum in



omni tempore Benedicam Dominum in



omni tempore semper laus eius in ore meo in ore me-



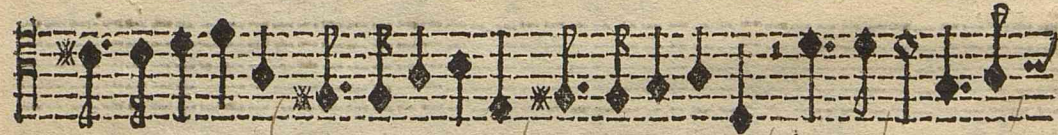
o in ore meo in ore meo in ore meo



in ore meo Laudatur anima mea



anima mea a Laudatur anima mea



anima mea anima mea in audiant manfu-



ti & latentur & latentur audiant manfu-





ti & letentur & leten tur & letentur & letentur



ij & letentur ij & leten tur



magnificate Dominum mecum magnificate Domi um me-



cum magnificate Dominum mecum & exaltemus nomen



eius in idipsum & exaltemus nomen eius in idipsum



& exaltemus nomen eius in idi psum & exal-



remus nomen eius in idipsum ij



& exaltemus nomen eius in idipsum.



**E** 

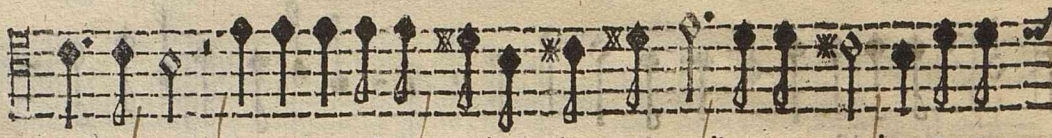
Xquisui Dominum & exaudiuit me



exquisui Dominum Exquisui Dominum & exau-



diuit me & exaudiuit me & ex omnibus tribulati-



onibus & ex omnibus tribulati onibus meis & ex



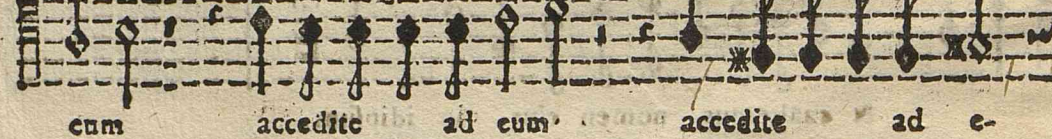
omnibus tribulationibus meis eripuit eripuit ij



eripuit me accedite ad eum & illumina-



mini accedite ad



eum accedite ad eum accedite ad e-





um & illumina-



mini & facies vestrae non confun-



dentur non confundentur non confundentur non



confundentur & facies vestrae non confundentur non confunden-



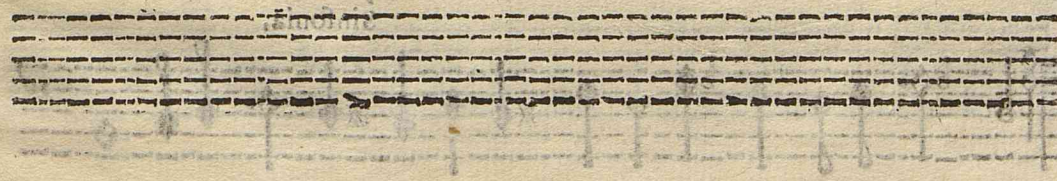
tur ij & facies vestrae non confun-



dentur non confundentur ij non confunden-



tur non confundentur non confunden tur.







Musical staff 1: Treble clef, key signature of one flat (B-flat), common time signature (C). The staff contains a series of notes and rests, starting with a quarter rest followed by a quarter note, then a series of eighth notes.

Ili mi Abfalon. Sinfonia

Musical staff 2: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

10  
Fili mi.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

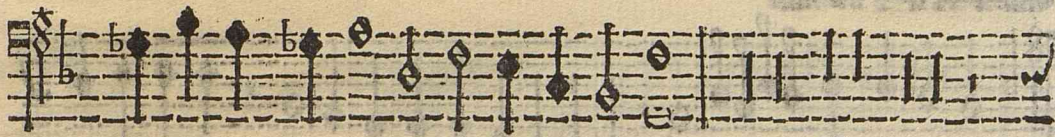
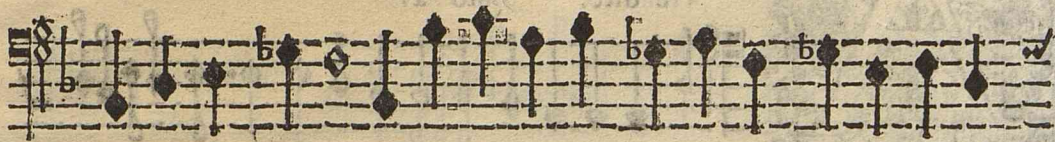
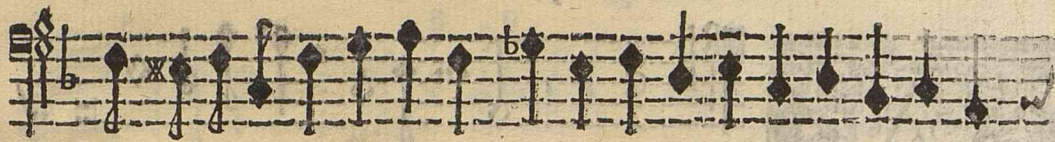
Abfalon.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

7  
Sinfonia.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

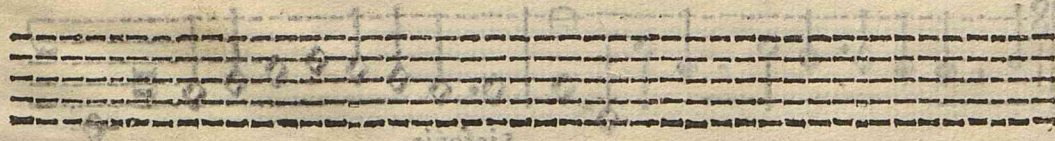
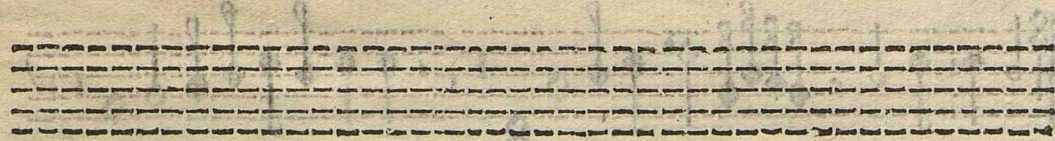
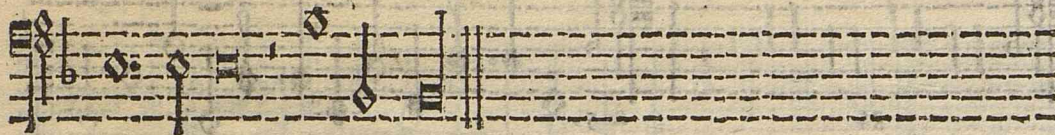




25  
Quis mihi tribuat.



à 5.  
Abfaton.







A single musical staff in 8/8 time with a key signature of one flat (B-flat). The notation begins with a common time signature 'C' and contains several measures of music, including quarter and eighth notes.

Trendite. Sinfonia.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, primarily consisting of quarter notes.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

Attendite.

Aperiam.

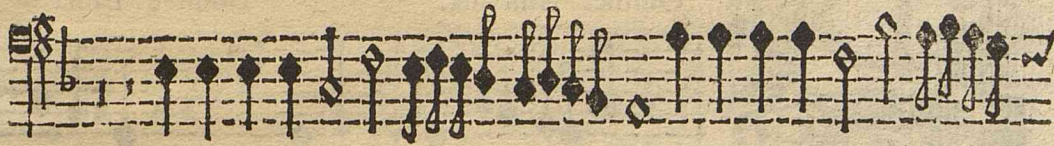
A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

A musical staff in 8/8 time with a key signature of one flat. It contains several measures of music, including quarter and eighth notes.

Sinfonia.

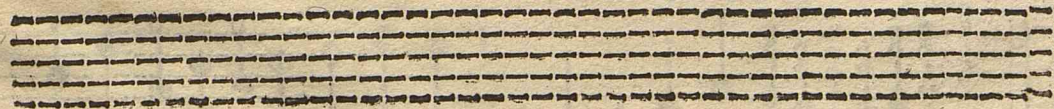
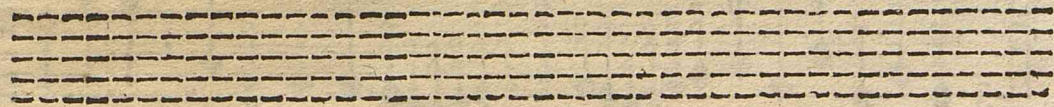




51  
Quanta audiimus.



a 5.  
Et patres nostri.







31  
 Omine. Sinfonia. Domine Labia

mea a peries Domine labia

mea a peries a peries Domine

labia mea a peries & os meum annunti-

abit lau dem tu am & os meum

annuntiabit Lau dem tuam & os me-

um annuntiabit Lau

dem tuam & os meum annuntiabit





Lau dem laudem tuam annuntiabit Lau-



no.

dem tuam Sinfonia. Lau dem tuam Lau-



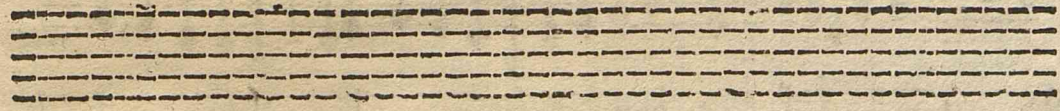
dem tuam Lau dem tu am Lau-



dem tu am Lau dem tuam



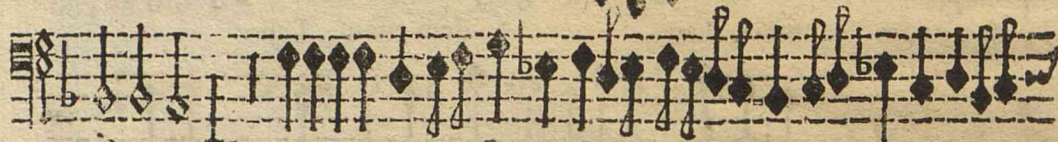
Lau dem tu am.







N lectulo. sinfonia.



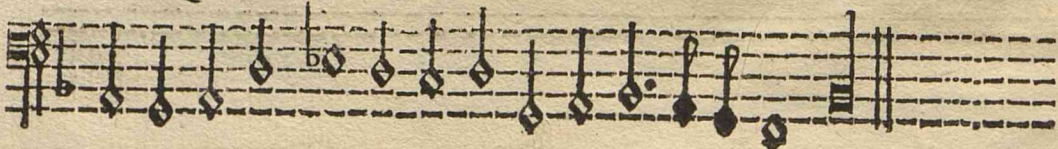
In lectulo. <sup>45</sup> sinfonia.



Surgam.



Tutti. Queram.







Nuenerunt me. Sinfonia.



A 4.  
Inuenerunt me.

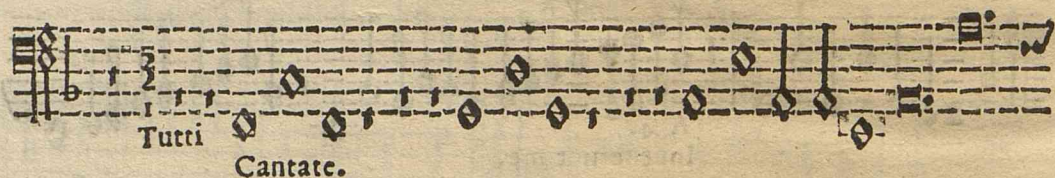


Tutti  
Inueni.

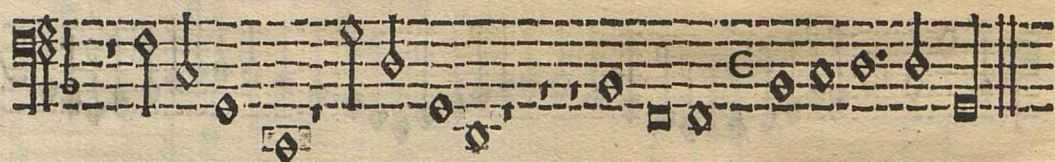
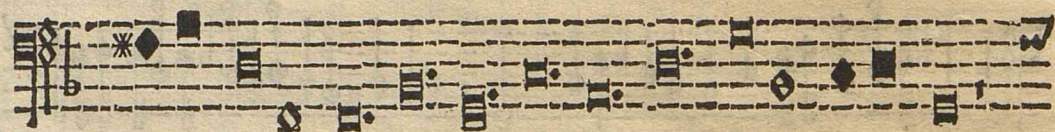
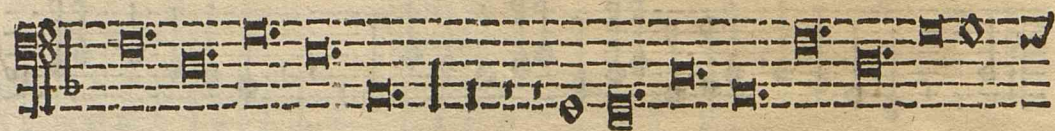




Tenui.



Tutti  
Cantate.







Musical staff with notes and a treble clef.

Eni dilecte mi. <sup>a 2.</sup> ve nio

Musical staff with notes and a treble clef.

ve nio Soror mea Sponfa ve-

Musical staff with notes and a treble clef.

nio ve nio Soror mea Spon fa Soror mea

Musical staff with notes and a treble clef.

Spon fa venio Soror mea Sponfa in hortu meum venio

Musical staff with notes and a treble clef.

Soror mea Sponfa in hortum meum & messui myrrha meam &

Musical staff with notes and a treble clef.

messui myrrham me am cu aromatibus me-

Musical staff with notes and a treble clef.

is & messui myrrham meam & messui myrrha meam cum

Musical staff with notes and a treble clef.

aromatibus meis Veni dilecte <sup>22</sup> <sup>a 2.</sup> ve nio ve nio





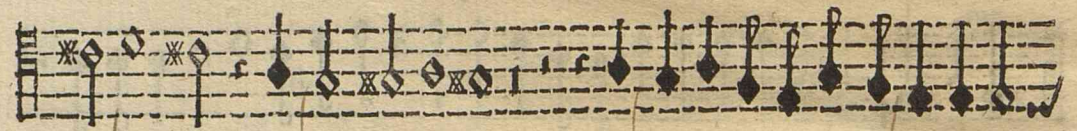
Soror mea Sponfa ve nio ve nio Soror mea Spon-



fa Soror mea Sponfa venio Soror mea Sponfa in hortu meum venio



Soror mea sponfa in hortum meum comedi fauum meum cum mel-



le meo cum melle meo cum lacte meo vinum meum bi-



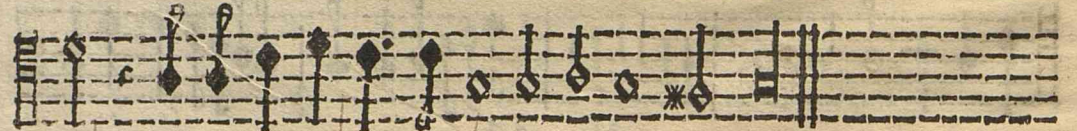
bi cum lacte meo vinum meum bi bi comedit dilecti &



bibite amici & bibite & bibite ij



& bibite amici & in ebria mi-



ni & inebriamini Carif sivi.





13

Vccina

te in neo-

me

nia tuba Buccina

te

in neome

nia tuba

Buccina-

te

in neome

nia tuba

in insigni die Solemnitatis vestrae

in insigni die

Solemnitatis ve

trae alleluia alleluia

al

leluia

alleluia

alleluia

alleluia

al

leluia

alleluia

alleluia

alleluia

al

leluia

alleluia

alleluia

alleluia

alleluia

ia





à 3.

in voce exultationis in voce tubæ corneæ in voce tubæ



cor neæ Exultate Deo exultate Deo adiutori no-



stro Exultate Deo ij adiuto ri nostro Alleluia alle-



luia Al leluia alleluia alleluia al-



leluia al leluia alleluia ia.

Secunda Pars.



Vbilate Iubilate Deo Iubilate



ij Deo Iubilate Iubilate Deo



in chordis & organo Iubilate Iubilate Deo





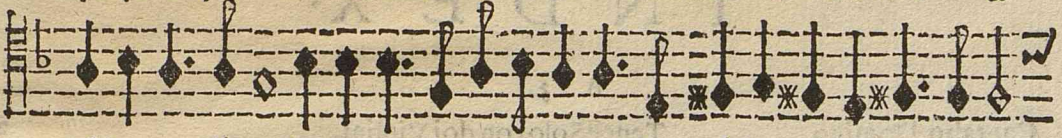
Iubilate Iubilate Deo in chordis & organo in tympano ij



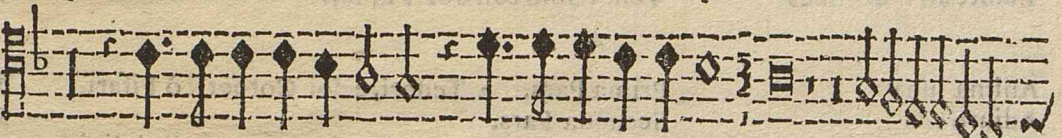
in tympano ij in tympano ij in



tympano ij & cho ro Cantate & exultate &



psal lite Cantate & exultate & psal lite



psallite sapienter psallite sapien ter Alleluia alle-



luia al lelulia alleluia alle-



luia al lelulia al lelu-



ia alleluia alleluia alleluia alleluia



34

allelu a    alleluia    al    leluia    alleluia    alle-  
luia    alleluia    al    lelu    ia.



## I N D E X.

	A 3.	
Cantabo Domino	Tenor Solo con doi Violini.	2
Venite ad me omnes	Tenor Solo con doi Violini.	5
	A 4.	
Anima mea	Prima Pars. 2 Tenori, e doi Cornetti ò Fifari.	8
Adiuro vos	Secunda Pars.	9
O quam tu Pulchra	Prima Pars. Tenore, è Baritono con doi Violini.	11
Veni de libano	Secunda Pars.	13
Benedicam Dominum	Prima Pars. Sop. T. è B. con vn Corn. ò Viol. Solo	16
Exquisiui Dominum	Secunda Pars.	18
	A 5.	
Fili mi Absalon	Basso Solo con quattro Tromboni.	20
Attendite popule meus	Basso Solo con quattro Tromboni.	22
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagotto.	24
In seculo per noctes	Prima Pars. Sopr. & Alto, con 3 Fagoti o Viole.	26
Inuenerunt me.	Secunda Pars.	27
	A 6.	
Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni.	29
Buccinate	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	31
Iubilate Deo.	Secunda Pars.	32

F I N I S.



















cooperunt. alii etiam effodunt  
alii castoreas imponunt. bre  
uius tēpe sic hodie illic et ter  
nere scilicet uirginū relique  
ad eternā colomē sui glām pau  
saueſt in pace. *Seuen*

uirginū de augmēto ordinis sui  
glāciū. *U*t etiam colonia illa  
beata. et in cōpabidi hoc theſau  
ro leaue. ſciet q̄ntū ſarriatū  
ſuis uirginū coneribz honois  
et reuerēcie ſp̄teberet. et ſuali

  
BUCHBINDEEI  
HORST ZEMAN  
KINKELSTRASSE 28  
1 BERLIN 20 · SPANDAU

TEL. 030/333 33 47

11-1989



5

H. Schütz

Ball.



B



1872

R



# SYMPHONIAE SACRAE HENRICI SAGITTARIJ

Serenissimi Saxonie Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accomodatae.

A 3. 4. 5. 6.

Nonisime in Lucem Editę, Superiorum permissu,

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

BASSVS

SIGNVM



GARDANI

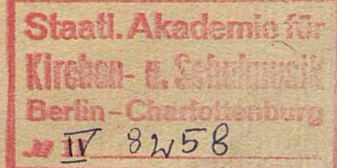
VENETIIS, M. DC. XXIX.

Apud Bartholomaeum Magni.

C



Hochschule  
der Künste  
Berlin  
Bibliothek





SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxonix,  
Gulix, Cluix, ac Montium Duci, Landgrauio  
Thuringix, Marchioni Misnix, Comiti  
Marchix, & Ravensbergi, Dynastix  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMÆ,  
DOMINO SVO CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. P. D.

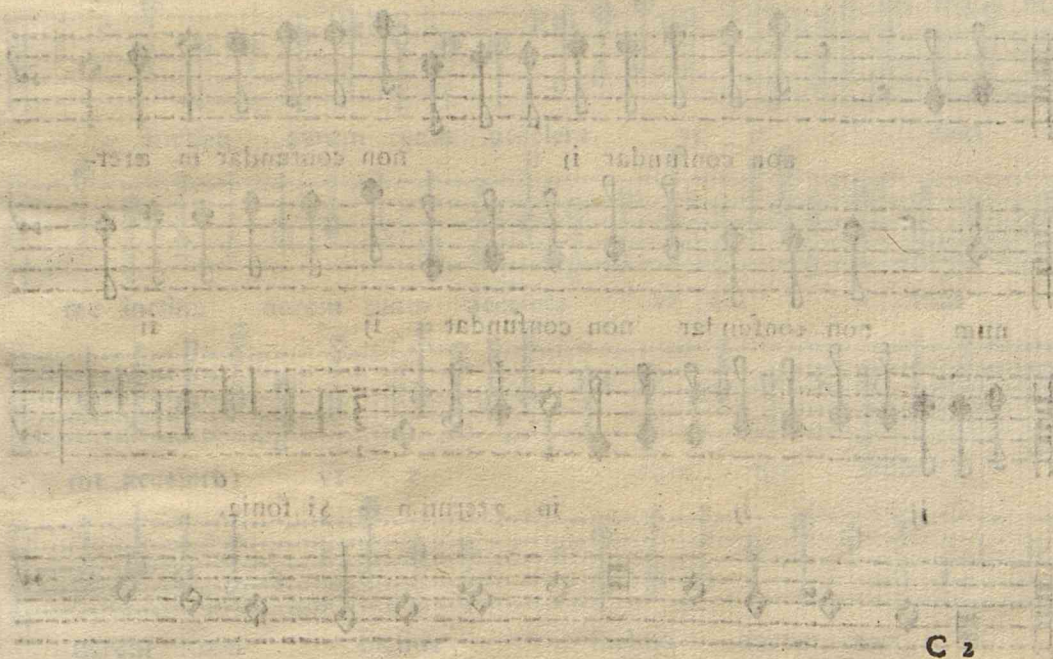


Vòd absũm, Princeps optime, tibi n̄ absũm: adhuc n̄. mi-  
hi videor per amœniores Musicę campos ad magni Patris  
tui iussa tibi comes esse. Nam veluti è meo portu solu-  
enti, illius, qui fecit hanc potestatem, stante mihi semper ex-  
perta benignitate, illa inquam securitate fortunarum me-  
arum, licet eque securo tecum esse, & diuagari, quia & tu  
mihi Cynosura, vt totam meam peregrinationem cum tui  
Idolo, tanquam suo comite mitum quantum gaudeam  
preterire. Istuc mihi dum obseruatur, obseruatur autem  
penè toto itinere, præclarissima representat à maximo pa-  
tre animi tui ornamenta, quę tanquam Semina iacta, è fer-  
tilissimo solo, quæle est tuum ingenium, nihil miri si tecum in isto ætatis flore mire ado-  
lescunt, & mira quęq; Saxonix terra Felicitati portendunt. Quare benefacium puto,  
vt ad te rediturus aliquid afferre meditater, quod offerrem voti reus, ac suspenderem  
tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum  
iri aliquid à nostris studijs non vulgare, quod ipsum per bellè accidit, vt dare possem.  
Audi per tuam clementiam; Quum Venetias appulisset, hic anchoram iecti, vbi ad-  
lescens sub magno Gabrielio meę artis posueram Tyrocinia. At Gabrielius, Dij  
immor-



immortales, quantus vir; illum si garrula vidisset antiquitas, ( dicam verbo ) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos. Hoc fama refert, sed constantissima illa. Ego ipse testis locupletissimus, qui quadriennio toto illius contubernio magno meo vsus optimo sum. Sed mitto hæc. Venerijs apud veteres amicos commoratus, cognoui modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione; ad cuius ego normam vt aliqua tibi de meæ industriæ penu pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, vt ceteris virtutibus Laudatissimo Principe dignis instructissimo, ità eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculosam. Huc addo Nobilissimum tuum præfectum Volradum à vvarzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, que madmodum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Volrade, dum synceri ista damus, vel summa numina puras manus intueri non plenas, quod est, quas candor animi non de fonte latices emacularint. Tales nobis vt se præbeant homines dijs proximi, quidni confidam? At si quam nausea in nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratiæ se fortasse maioribus inhiantem excusabo; Vale in clytæ familiæ columem, meq; quod exire precor, in tuæ clementiæ sinu, quo cœpisti perge fouere.

Venerijs XIV. Calend. Sept.





A 3. Alto Solo con duoi Stromenti.



Sinfonia.

N te Domine speravi nō con-  
fundar nō confundar ij ij ij

ij in æter num In te Domine speravi

in te Domine speravi spera ui speravi nō confundar ij

non confundar ij non confundar in æter-

num non confundar non confundar ij ij

ij ij in æternum Sinfonia. 16

In iustitia tua libera me in iuf-





titia tua libera me libera me ij



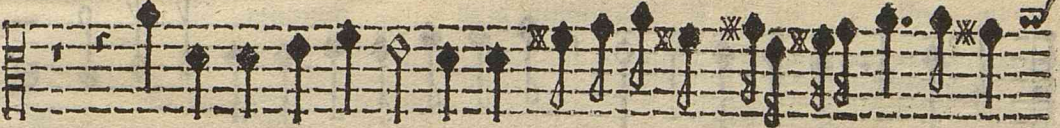
libera me ij libera me in iustitia tua



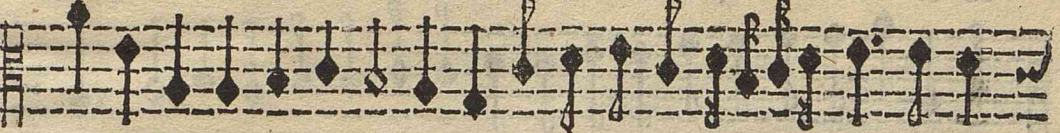
libera libera libera me libera libera



libera libera me libera me <sup>7</sup> Sinfonia



Inclina aurem tuam accelera vt e ruas



me inclina aurem tuam accelera vt e ruas



me accelera vt e ruas me inclina



aurem tuam inclina inclina aurem tuam



accelera vt e ruas me accelera vt

e ruas me vt e-

ruas me vt e-

ru as me Sinfonia.

In te Domine speraui non confundar non confundar ij

ij ij ij in ater-

num in te Domine speraui ij

Handwritten text at the bottom of the page, possibly bleed-through or a separate line of text.





spera ui speraui non confundar non confundar



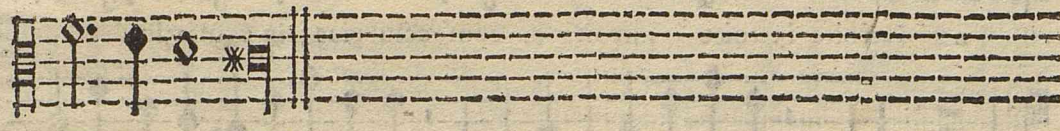
non confundar ij ij in æternum non con-



fundar ij ij ij ij ij



in æternum non confundar ij in æ-



ter num.





Ubbilate Iubilate Iubilate Deo omnis

ij omnis terra omnis ij terra omnis ij omnis terra Solo

te Seruite Do mino in Letitia ij in Letiti-

a Introite introite introite in conspectu eius in exultatio-

ne Sinfonia. introite ij introite in conspectu e-

ius in exultatio ne in exultatio ne Solo Scitote

quoniam Dominus ipse est Deus ipse fecit nos & nō & nō i pfi

nos ipse fecit nos & non & non ij ij ipsi nos





Populus eius & oves pascuæ eius & oves pascuæ eius



atria atria eius in himnis confitemini illi



atria atria eius in himnis confitemini il-



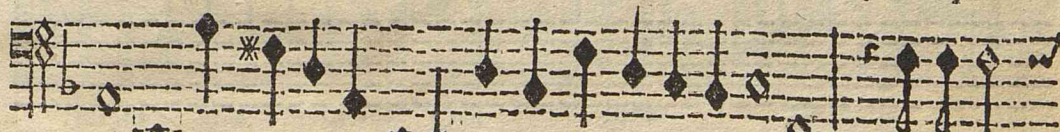
li *à 3.* Laudate nomen ij Laudate nomen e-



ius quoniam suavis suavis ij ij suavis est



Dominus *presto* Iubilare Iubilare Deo omnis ij ij



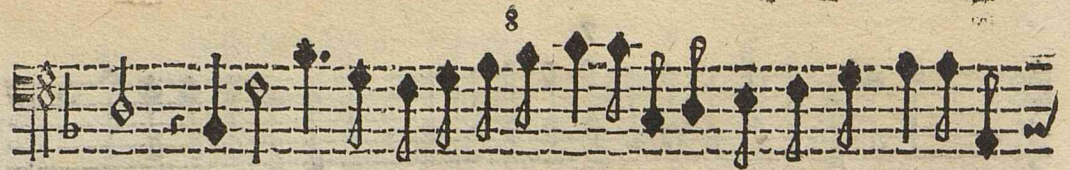
terra omnis ij terra omnis omnis ij terra *Solo.* in æter-



num misericor dia eius misericor dia e-

Symphoniæ Sacræ Henrici Sagittarij à 3. 4. 5. 6. C 5





ius & vsque in generationem & generationem in



generationem & generationem veritas eius & vs-



que in generationem & generationem in generationem &



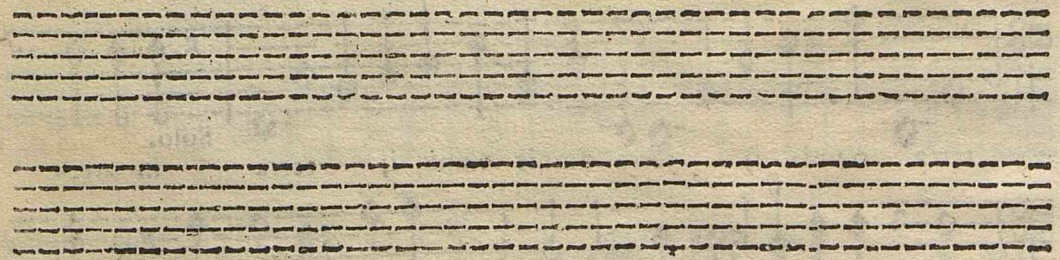
generationem veritas eius Iubilate presto Iubilate



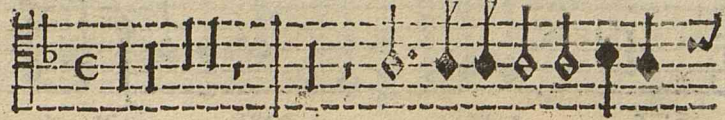
Iubi'ate Deo omnis omnis omnis terra omnis ij terra



omnis omnis omnis terra.







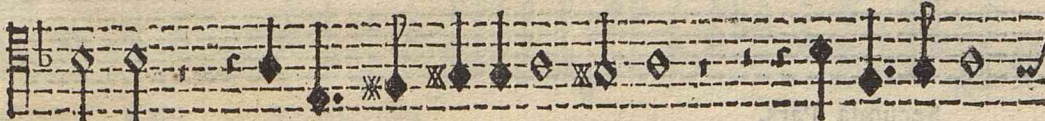
17  
Nima mea. Sinfonia. Anima mea lique-



facta est liquefacta liquefacta est lique-



facta liquefacta est vt dilectus locutus est vox enim



eius vox enim eius dulcis vox enim e-



ius dulcis & facies eius & facies eius de-



co ra & facies eius ij decora &



facies eius & facies eius deco-



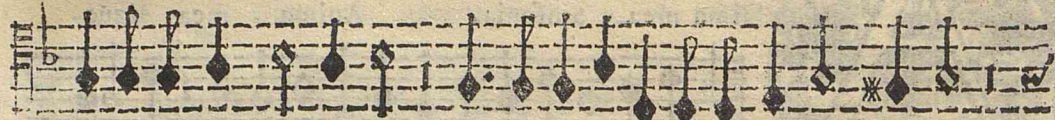
ra

C 6





Sinfonia. Labia eius lilia stillantia lilia still-



lantia myrrham primam Lilia stillantia myrrham primam



Lilia stillantia myrrham primam myrrham primam.

Secunda Pars.



Diuro vos Sinfonia. Adiuo vos adiuo vos Filia Hie-



ru salem adiuo vos Filia Hierusalem Filia Hie-



ru salem Si inueneris Insieme qui



qui amore lan gue.



o amore amore ij lan gueo  
 o lan gueo amore amore  
 lan-  
 gueo amore lan  
 gueo.





Musical staff with notes and rests, starting with a treble clef and a common time signature.

Solo

Quam tu Pulchra tu Pulchra es amica mea

Musical staff with notes and rests, continuing the melody.

Columba mea Formosa mea immaculata mea o qua tu

Musical staff with notes and rests, including a fermata over a note.

Pulchra tu Pulchra tu Pulchra es o qua tu Pulchra tu Pulchra

Musical staff with notes and rests, including a fermata over a note.

es amica mea Columba mea Formosa mea immacula-

Musical staff with notes and rests, including a fermata over a note.

ta mea 15 o quam tu Pulchra tu Pulchra es

Musical staff with notes and rests, including a fermata over a note.

Capil li tui sicut greges ca-

Musical staff with notes and rests, including a fermata over a note.

pra rum o qua tu Pulchra tu Pulchra es sicut

Musical staff with notes and rests, including a fermata over a note.

vitta coccinea labia tu a o qua tu Pulchra tu



Pulchra es sicut turris David colum colum.

lum tuum Duo vbera tua sicut duo.

hinnuli Duo vbera tua sicut duo hinnuli.

sicut duo hinnuli capreae gemelli.

o quam tu.

Pulchra tu Pulchra es o quam tu.

Pulchra tu Pulchra es o quam tu Pulchra tu.

Pulchra es.





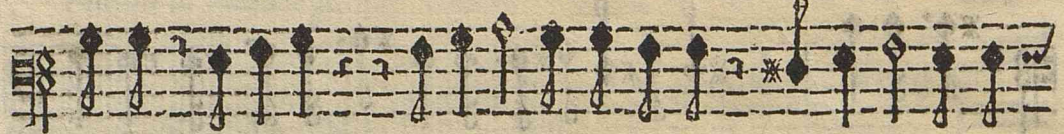
Eni. Sinfonia. Veni de libano



veni amica mea Columba mea formosa



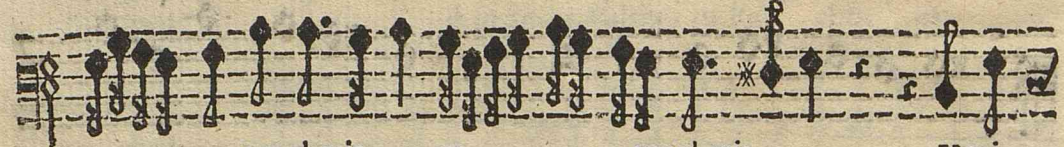
mea o quam tu Pulchra



Pulchra o quam tu Pulchra o quam tu



Pulchra es Veni veni coronaberis Veni veni co-



ronaberis co ronaberis Veni



veni co ronaberis Sinfonia.



Surge surge propera amica mea soror mea Sponsa me-





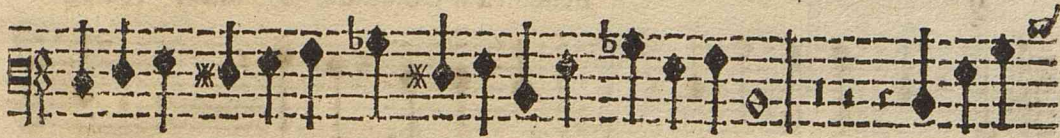
a immaculata mea Surge ferge propera amica me-



a foror mea Sponfa mea immaculata mea immaculata



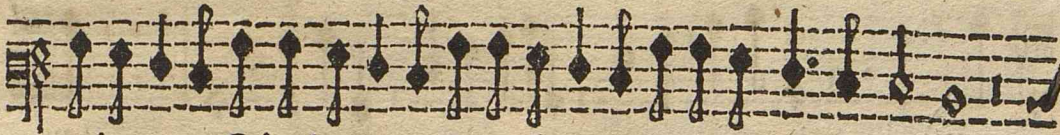
me a & ve-



ni ò



quam tu Pulchra es ò quã tu Pul chra es presto



mica mea Columba mea Formosa mea immaculata mea



adaño ò quam tu Pul chra es.





Benedicam Dominum in omni tempore



Benedicam Dominum in omni tempore



ij

Benedicam Dominum in omni tempo-



re semper laus eius

semper laus eius

sem-



per laus eius in ore meo

in ore meo ij



in ore meo ij

in ore meo

Lau-



da bitur anima mea a Lauda

bitur ani-




ma mea a anima mea anima mea

audiant mansue-

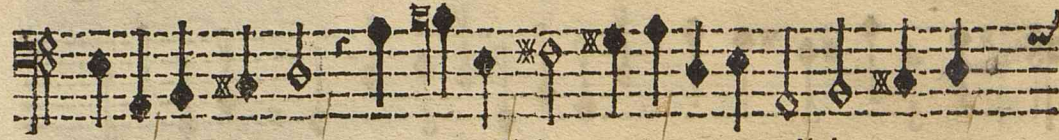









**E** 


Xquisiui Dominu n ij &


 exaudiuit me & exaudiuit me & exaudiuit me


 & exaudiuit me & exaudiuit me & ex omnibus tribulati-

 onibus meis & ex omnibus tribulationibus meis ij

 me is eripuit me eripuit me

 eripuit me Accendite ad eum & illumina-

 mini

 & illumina mini





Accedite ad e



um & illumina-



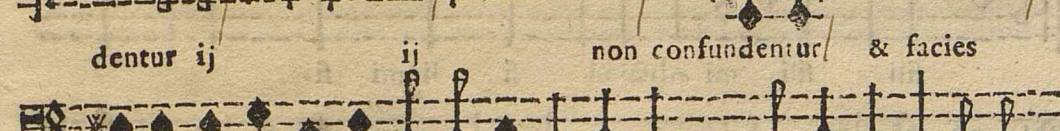
& facies vestre non confundentur



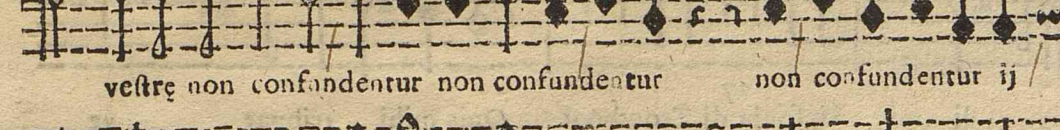
non confundentur ij



ij & facies vestrae non confun-



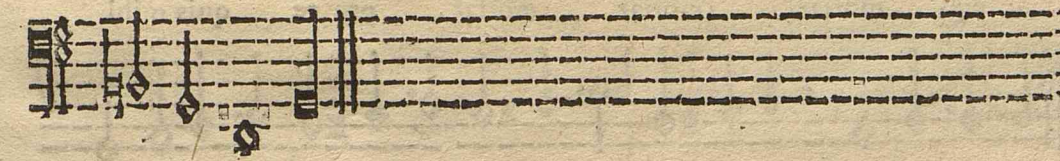
dentur ij ij non confundentur & facies



vestre non confundentur non confundentur non confundentur ij



non confundentur ij ij.







Musical staff with treble clef, 3/4 time signature, and a first ending bracket labeled '1'.

Ili mi

<sup>4<sup>a</sup></sup> Sinfonia.

Musical staff with treble clef, 3/4 time signature, and a second ending bracket labeled '2'.

Fili mi Fili mi Fili mi Fili

Musical staff with treble clef, 3/4 time signature, and a third ending bracket labeled '3'.

mi Absalon Fili mi Fili mi Fili mi Absa lon

Musical staff with treble clef, 3/4 time signature, and a fourth ending bracket labeled '4'.

<sup>a</sup> 5.

Abfalon Abfalon fi li mi Abfalon Abfalon ij

Musical staff with treble clef, 3/4 time signature, and a fifth ending bracket labeled '5'.

fili fili mi Abfalon fi li mi fi-

Musical staff with treble clef, 3/4 time signature, and a sixth ending bracket labeled '6'.

li mi. <sup>27</sup> Sinfonia di Tromboni. Quis mihi tribuat ve

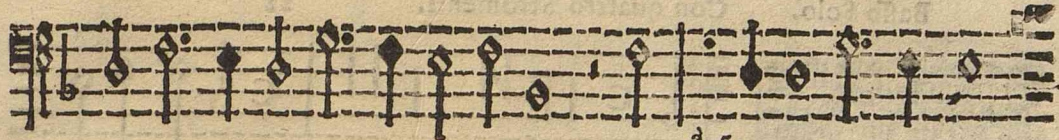
Musical staff with treble clef, 3/4 time signature, and a seventh ending bracket labeled '7'.

ego moriar moriar moriar pro te quis mihi

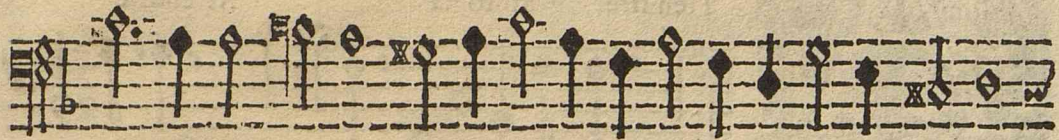
Musical staff with treble clef, 3/4 time signature, and an eighth ending bracket labeled '8'.

tribuat ve ego moriar moriar ij pro





te moriar moriar pro te Ab falon Abfalon



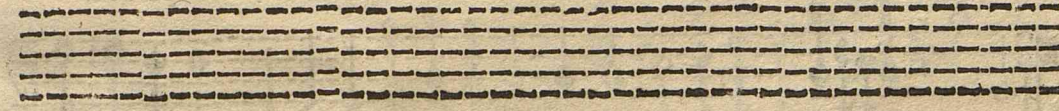
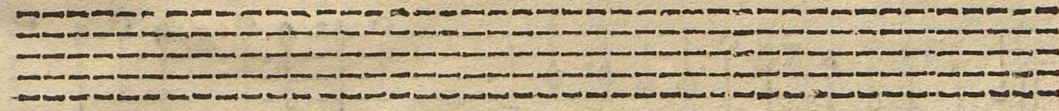
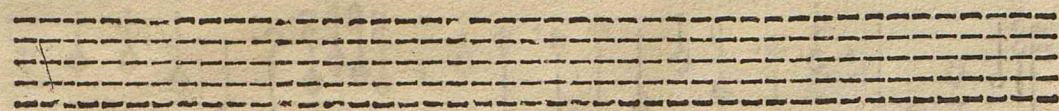
ij fi li mi fili mi fili mi Ab-



falon fili mi fili mi Abfalon Abfalon



Abfalon ij.







Trendite <sup>32</sup> Sinfonia Solo Attendite

popule meus Attendite popule

meus legem meam inclinate aurem vestram in verba o-

ris mei inclinate au-

rem vestram in verba oris in verba o

mei <sup>a 5.</sup> Aperiam in parabolis os meum loquar

propositiones ab initio Aperiam in parabo-

lis os me nm loquar propositiones ab initi-



o loquar propositiōnes ab initio initio

Sinfonia. 35 Basso Solo & Trombon.  
Quanta audiuius & cognouimus ea

quanta audiuius & cognouimus ea quanta audiuius & co-

gnouimus e a & Patres nostri & Patres nostri

narra uerant narra uerunt ij

nobis & Patres nostri & Patres nostri

ij narra uerunt nobis narra-

uerunt nobis ij narra-



uerunt ij

ij nobis Et Pa-

rres nostri narra uerunt nobis narra uerunt

nobis & Patres nostri narra uerunt

narra uerunt no bis

narraverunt no bis.

il edon mesa





Musical staff 1: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note, followed by eighth and sixteenth notes.

Omne Labia mea.

Sinfonia.

Musical staff 2: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note with an asterisk above it, followed by eighth and sixteenth notes.

Musical staff 3: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note with an asterisk above it, followed by eighth and sixteenth notes.

Musical staff 4: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note, followed by eighth and sixteenth notes.

Musical staff 5: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note, followed by eighth and sixteenth notes.

Musical staff 6: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note, followed by eighth and sixteenth notes.

24

Domine labia

& os meum

Musical staff 7: Treble clef, common time signature (C). The staff contains a series of notes, including a whole note, followed by eighth and sixteenth notes.

Empty musical staves at the bottom of the page.

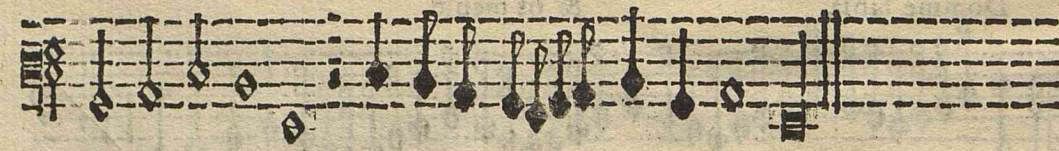
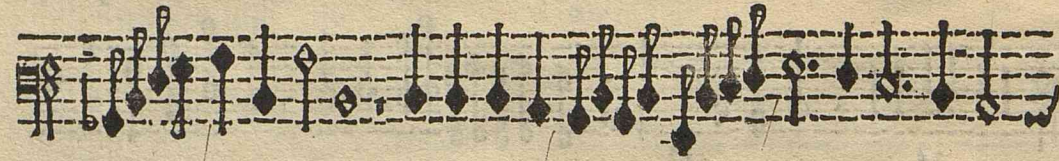




NB.



Sinfonia







N lectulo <sup>32</sup> Sinfonia. In lectulo per



noctes quem diligit anima mea que-



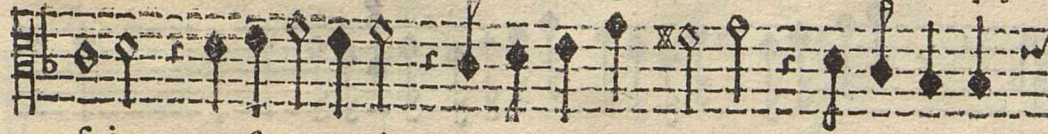
sui nec respondit mihi nec respondit ij mihi



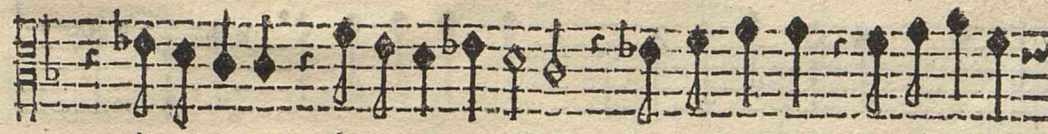
nec respondit ij mihi nec respondit mihi



in lectulo per noctes quem diligit anima mea que-



sui questi ui nec respondit mihi nec respondit

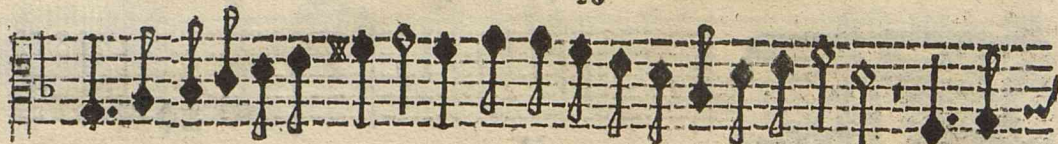


ij ij mihi nec respondit ij



mihi nec respondit mi hi Sinfonia. <sup>15</sup>





Sur gam & circumibo ciuitatem Sur-



gam & circumibo ij



& circumibo ciuitatem per vicos & plateas que-

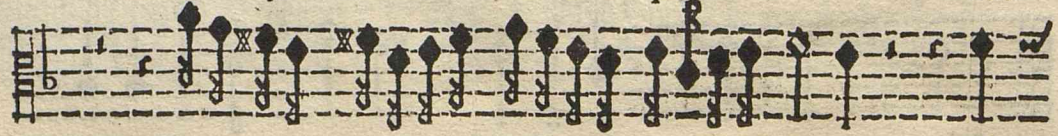


ram quem diligit anima mea quem diligit anima



tutti

mea que ram que ram



que ram quem



diligit anima mea quem diligit anima me-



a quem diligit anima mea.





23  
Inuenerunt. Sinfonia. Inuenerunt me inuenerunt me

custodes ciuitatis custodes ciuita tis ij

paululum cum pertransirem eos paululum cum

pertransirem eos ij paululum cū pertransirem

tutti  
e os inueni inueni inueni inueni ij ij

quem diligit anima quem diligit anima ij

quem diligit anima quem diligit anima ij

anima mea quem diligit anima ij

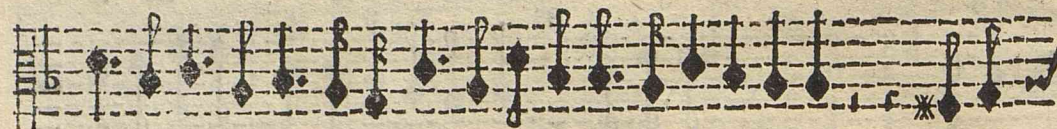




quē diligit anima me a tenui



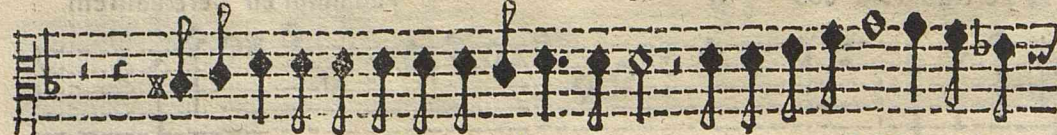
nec dimittam illum tenui nec dimittam illum tenui



nec dimittam tenui nec dimittam nec dimittam illum Egre-



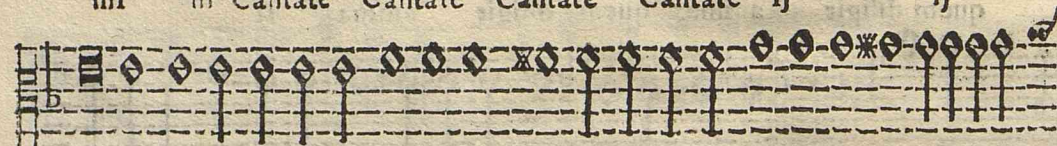
dimini Filia Hierusalem & congratulamini mi hi



Egredimini Filia Hierusalem & congratula mini



tutti  
mi hi Cantate Cantate Cantate Cantate ij ij

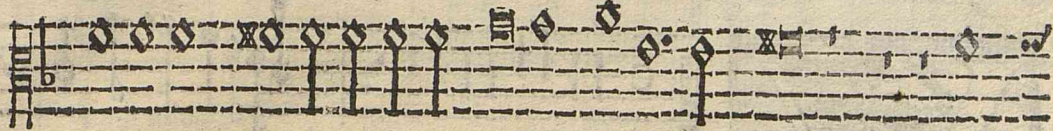


Cantate dilecto meo Cantate dilecto meo ij



Cantate dilecto meo ij





Cantate dilecto meo cum iubilo Can-



tate dilecto meo ij Cantate dilecto



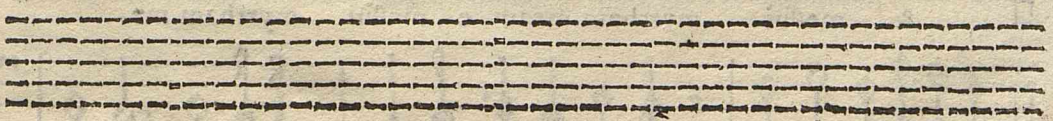
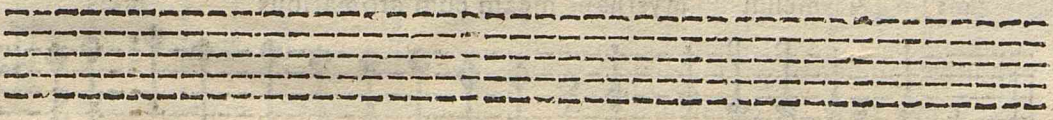
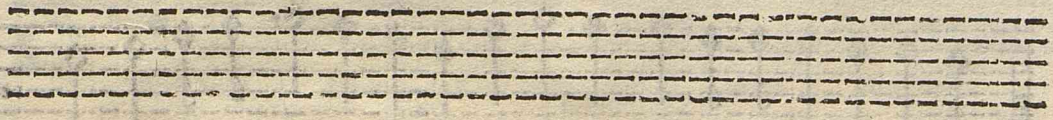
meo cum cythara Cantate Cantate ij Cantate ij



Cantate dilecto meo cum cy-



thara.







Eni dilecte mi <sup>33</sup> Ve <sup>à 2.</sup> nio

Ve nio Soror mea Spon-

sa ve nio ve nio Soror mea Sponfa soror mea

Sponfa Venio Soror mea Sponfa in hortum me um Venio

Soror mea Sponfa in hortum me um & messui myrrham

meam & messui myrrham meam cum aromatibus meis

& messui myrrham meam e messui myrrham me-

am cum aromatibus me is





22  
Veni dilecte

a 2.

Ve nio Ve nio



Soror mea Spon

fa ve

nio Ve.



nio Soror mea Sponfa Soror mea Spon-



fa Venio Soror mea Sponfa in hortum me

um

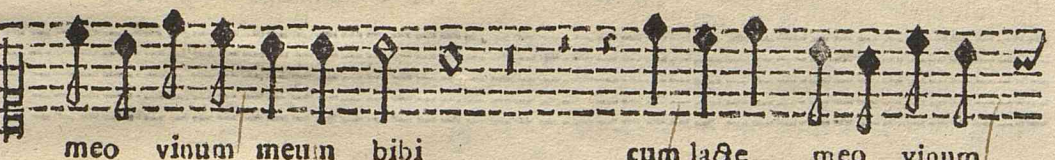


Venio Soror mea Sponfa in hortum me

um



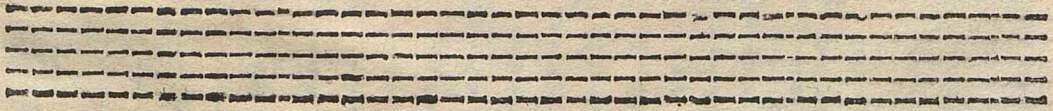
Comedi fauum meum cum melle meo cum laete



meo vinum meum bibi

cum laete

meo vinum





meum bi bi Comedite dilecti & bibite a-  
 mici & bibite & bibite & bibite &  
 bibite ij amici & in ebria-  
 mini & inebria mini Carissimi.





20

Vccina te

Buccinate buccina te in neo

me nia tuba in infigni die Solennitatis

vestra in infigni die Solennitatis vestra

alleluia alleluia al leluia

alleluia alleluia al leluia al

leluia alleluia à 3. In voce exultationis in

voce tubæ cornæ in voce tubæ Cornæ ij



in voce tubæ corneæ in voce tubæ corneæ

exultate Deo Exultate Deo adiutori nostro Exultate

Deo adiuto ri nostro Alleluia alleluia A-

leluia alleluia alleluia al lelu-

ia al leluia allelu ia.

Secunda Pars.

Vbilate ij Deo Iubilare

Iubilare Deo in chordis & organo Iubilare ij Deo

Iubilare ij Deo Iubilare ij Deo in chordis & organo

in voce tubæ corneæ in voce tubæ corneæ





in chordis & organo in tympano in



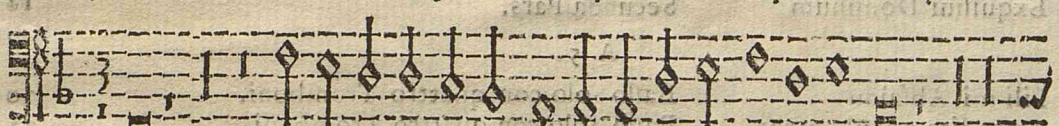
tympano in tympano & choro in tympano ij & choro



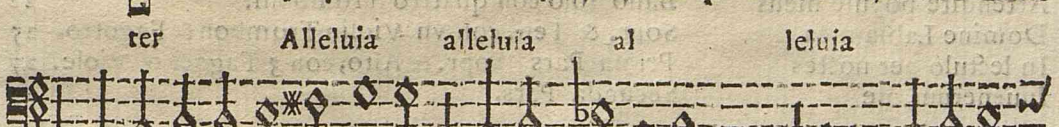
Cantate & exultate & psallite Cantate & exultate &



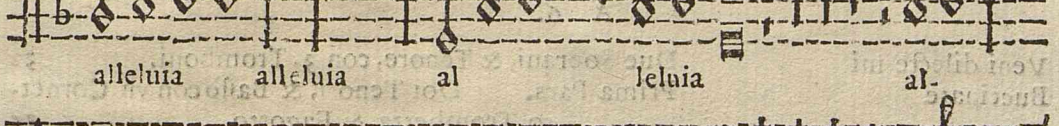
psal lite psallite sapienter psallite sapien-



ter Alleluia alleluia al leluia



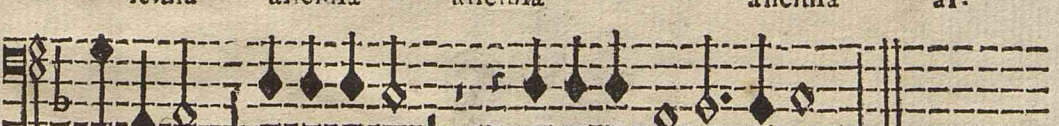
alleluia alleluia al leluia al-



leluia alleluia alleluia alleluia al-



leluia alleluia alleluia alleluia. Finis.







# I N D E X.

	A 3.	
In te Domine speravi	Alto Solo Violin, & Fagoto.	2
Iubilate Deo	Basso Solo con doi Flauti, ò Violini.	6
	A 4.	
Anima mea	Prima Pars. 2 Tenori, e doi Cornetti ò Fifari.	9
Adiuo vos	Secunda Pars.	10
O quam tu Pulchra	Prima Pars. Tenore, è Baritono con doi Violini.	12
Veni de libano	Secunda Pars.	14
Benedicam Dominum	Prima Pars. Sopr. T. è B. con vn Corn. ò Viol. Solo	16
Exquisiui Dominum	Secunda Pars.	18
	A 5.	
Fili mi Absalon	Basso Solo con quattro Tromboni.	20
Attendite popule meus	Basso Solo con quattro Tromboni.	22
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagotto.	25
In lectulo per noctes	Prima Pars. Sopr. & Alto, con 3 Fagoti o Viole.	27
Inuenerunt me	Secunda Pars.	29
	A 6.	
Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni.	32
Buccinate	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	35
Iubilate Deo.	Secunda Pars.	36

F I N I S.















  
BUCHBINDEREI  
HORST ZEMAN  
KINKELSTRASSE 23  
1 BERLIN 20 · SPANDAU  
TEL. 030/333 33 47

11-1989



1  
H. Schutz

Violina I.





R







9290



# SYMPHONIAE SACRÆ HENRICI SAGITTARII

Serenissimi Saxonie Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accomodatæ.

A 3. 4. 5. 6.

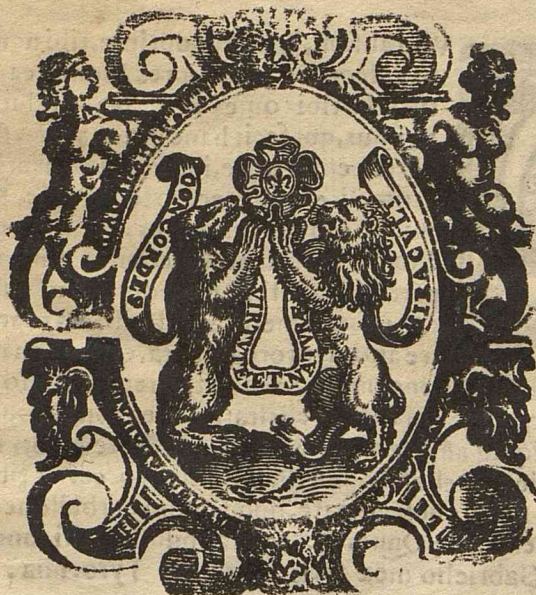
Nouissime in Lucem Editæ, Superiorum permissu,

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

VIOLINO Primo.

SIGNVM



GARDANI

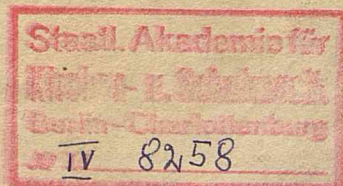
VENETIIS. M. DC. XXIX.

Apud Bartholomæum Magni.

D



Hochschule  
der Künste  
Berlin  
Bibliothek





SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxonix,  
Gulix, Cliuix, ac Montium Duci, Landgrauio,  
Thuringix, Marchioni Misnix, Comiti  
Marchix, & Ravensbergi, Dynastæ  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMÆ,  
DOMINO SVO CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. P. D.



Vôd absûm, Princeps optime, tibi non absûm: adhuc n. mi-  
hi videor per amceniores Musicę campos ad magni Patris  
tui iussa tibi comes esse. Nam veluti è meo portu solu-  
enti, illius, qui fecit hanc potestatem, flante mihi semper ex-  
perta benignitate, illa inquam securitate fortunarum me-  
arum, licet eque securo tecum esse, & diuagari, quia & tu  
mihi Cinosura, vt totam meam peregrinationem cum tui  
Idolo, tanquam suo comite mirum quantum gaudeam  
pretereire. Istiuc mihi dum obseruatur, obseruatur autem  
penè toto itinere, preclarissima representat à maximo pa-  
tre animi tui ornamenta, que tanquam Semina iacta, è fer-  
tilissimo solo, quale est tuum ingenium, nihil miri si tecum in isto ætatis flore mire ado-  
lescunt, & mira queq; Saxonix terra Felicitati portendunt. Quare benefactum puto,  
vt ad te rediturus aliquid afferre meditaber, quod offerrem voti reus, ac suspenderem  
tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum  
iri aliquid à nostris studijs non vulgare, quod ipsum perbellè accidit, vt dare possẽm.  
Audi per tuam clementiam; Quum Venetias appulissẽm, hic anchoram ieci, vbi ado-  
lescens sub magno Gabrielio meæ artis posueram Tyrocinia. At Gabrielius, Dij  
immor-



immortales, quantus vir; illum si garrula vidisset antiquitas, (dicam verbo) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos. Hoc fama refert, sed constantissima illa. Ego ipse testis locupletissimus, qui quadriennio toto illius contubernio magno meo vsus optimo sum. Sed mitto hæc. Venetijs apud veteres amicos commemoratus, cognoui modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione; ad cuius ego normam vt aliqua tibi de meæ industriæ penu pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, vt ceteris virtutibus Laudatissimo Principe dignis instructissimo, ità eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculosam. Huc addo Nobilissimum tuum præfectum Volradum à vvatzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, quemadmodum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Volrade, dum synceri ista damus, vel summa numina puras manus intueri non plenas, quod est, quas candor animi non de fonte latices emacularint. Tales nobis vt se præbeant homines dijs proximi, quidni confidam? At si quam nauseam nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratiæ se fortasse maioribus inhiantem excusabo; Vale inclytæ familiæ columem, meq; quod enixè precor, in tuæ clementiæ sinu, quo cœpisti perge fouere.

Venetijs XIV. Calend. Sept.





First staff of music with notes and rests.

Aratum cor meum Cantabo.

Second staff of music with notes and rests.

Third staff of music with notes and rests.

Fourth staff of music with notes and rests.

Exurge.

Fifth staff of music with notes and rests.

Sixth staff of music with notes and rests.

Exurge psalterium.

Seventh staff of music with notes and rests.

Eighth staff of music with notes and rests.

Ninth staff of music with notes and rests.





Exurgam diluculo



Confitebor.



psallam



8



piano

Symphoniæ Sacræ Henrici Sagittarij à 3. 4. 5. 6. D 3





Handwritten musical notation on a five-line staff, beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values and rests.

Xultavit cor meum.

7

Sinfonia.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Et exaltatum est.

24

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Sinfonia.

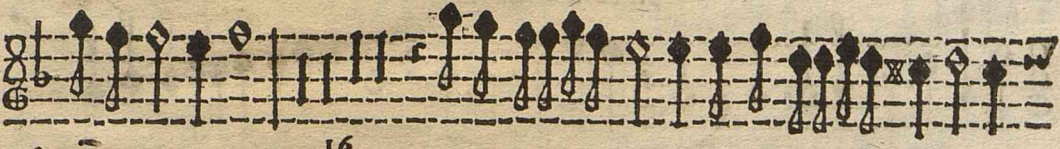
Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various rhythmic values and rests.

quia letata.





16  
Non est Sanctus.



& non est fortis.



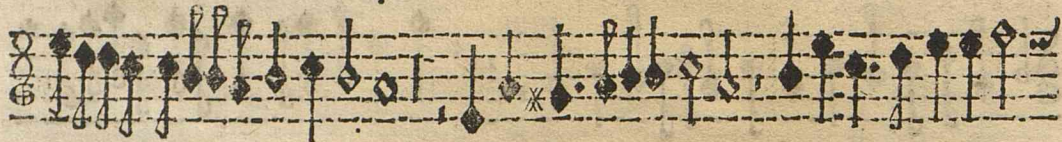


Violino. A 3.

6



N te Domine Speravi. Sinfonia.



In te Domine.



Sinfonia.



In Iustitia.





Sinfonia.

Sinfonia.

In te Domine



Violino Primo. A 3.

8

C

Antabo Domino.

Sinfonia.

28

In vita mea.

Alleluia.

2 17  
Domino Cantabo.

14

infeme  
quam diu fuero.



Violino Primo

9

pfallam

Alleluia



Violino Primo.

A 3.

10



First musical staff with treble and bass clefs, a key signature of one flat, and a common time signature. It contains a series of eighth notes.

Enite ad me omnes. Sinfonia.

Second musical staff, continuing the eighth-note pattern from the first staff.

Third musical staff, continuing the eighth-note pattern.

17 Venite venite.

Fourth musical staff, continuing the eighth-note pattern.

à 3.

Fifth musical staff, featuring a triplet of eighth notes marked with a '3' and a star symbol.

Sinfonia.

Sixth musical staff, continuing the eighth-note pattern.

8 Tollite

Seventh musical staff, continuing the eighth-note pattern.

Eighth musical staff, continuing the eighth-note pattern.

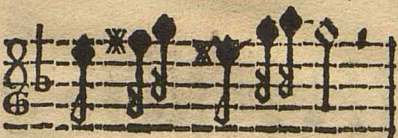
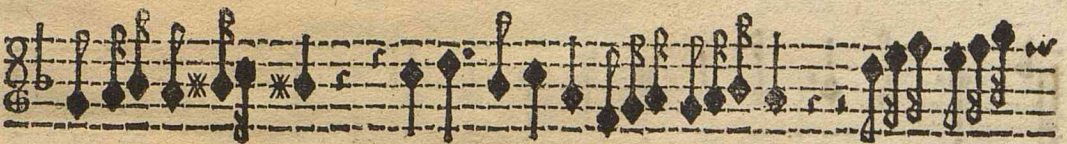
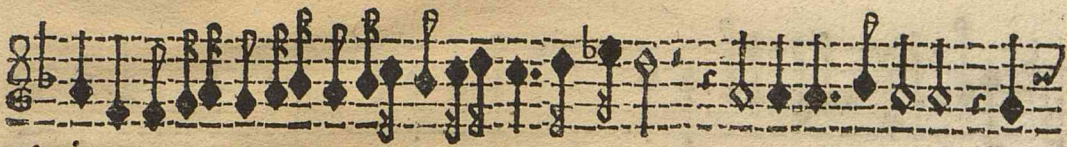
Quia mētis sum.



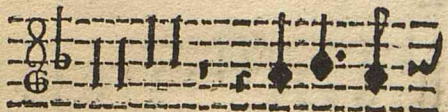


à 3.

Iugum enim meum.



Sinfonia Prima.  
si replichi.



17 à 3.  
Venite ergo



Symphoniæ Sacræ Henrici Sagittarij à 3. 4. 5. 6. D 7



presto.

Vbilate Deo.

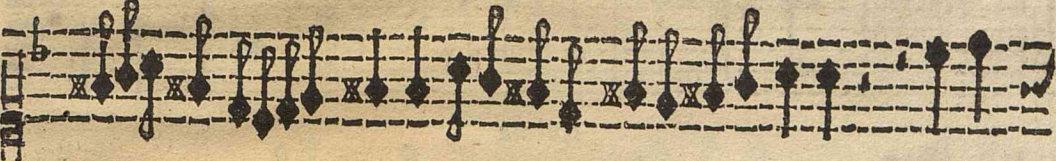
Seruite

à 3.

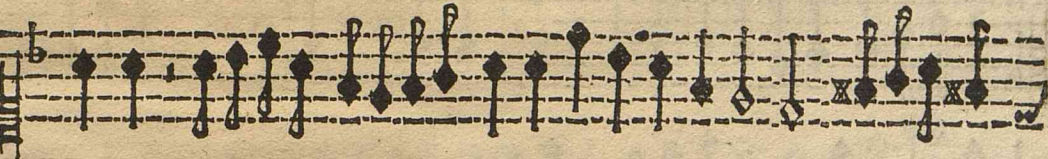
Scitote

Laudate nomen





24  
in eternum Iubilare





Fiffaro, ò Cornettino Primo.

A 4.

14



First staff of music, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes.

Nima mea. Sinfonia.

Second staff of music, continuing the melody from the first staff.

Third staff of music, featuring some notes marked with an asterisk (\*).

Anima

Fourth staff of music, continuing the melody.

Fifth staff of music, continuing the melody.

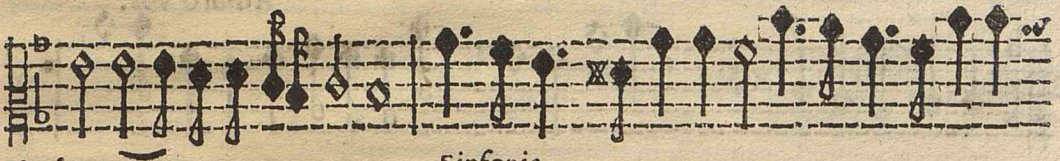
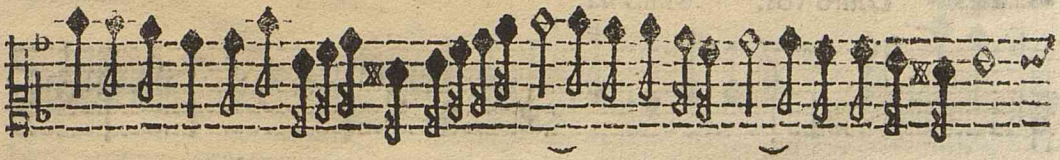
Sixth staff of music, continuing the melody.

Seventh staff of music, continuing the melody.

vt dilectus

Eighth and final staff of music on the page, continuing the melody.

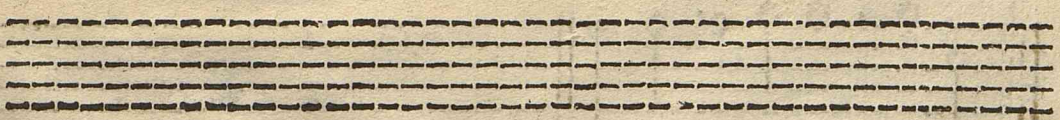
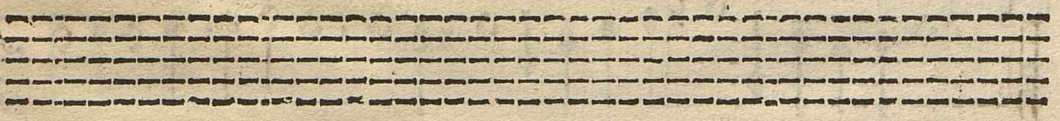




Sinfonia.

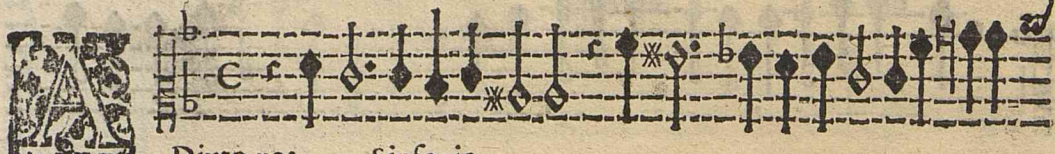


labia eius



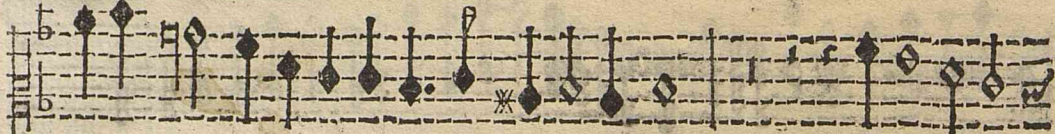
Symphonia Sacrae Henrici Sagittarij à 3. 4. 5. 6. D 9 Finis.





A large, ornate initial letter 'A' in a square frame is positioned at the start of the first staff. The staff begins with a treble clef and a common time signature 'C'. The notes are mostly quarter notes, with some marked with an asterisk (\*). The key signature has one flat (B-flat).

Diuro vos. Sinfonia.



The second staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.

Adiuro vos.

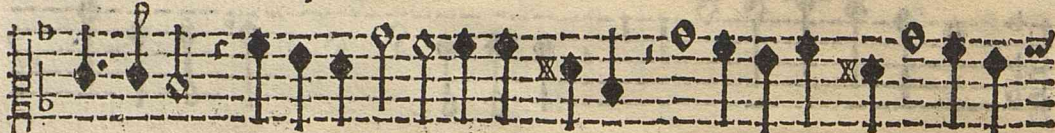


The third staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.



The fourth staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.

Insieme.  
Si inueneritis quia amore.



The fifth staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.



The sixth staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.



The seventh staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.



The eighth staff continues the musical line with a treble clef. It features a 'p' dynamic marking and an asterisk (\*) on one of the notes. The notes are quarter notes.





First musical staff with a treble clef and a common time signature (C). It begins with a series of vertical lines, likely representing a rest or a specific rhythmic pattern, followed by a melodic line of notes.

32  
Quam tu Pulchra.

Sinfonia.

Second musical staff, continuing the melodic line from the first staff.

Third musical staff, continuing the melodic line.

oculi

capilli.

Fourth musical staff, continuing the melodic line.

dentes.

Sicut vitæ

Fifth musical staff, continuing the melodic line.

Sicut turris.

duo vbera

Sixth musical staff, continuing the melodic line.

Seventh musical staff, continuing the melodic line.

o quam.

Eighth musical staff, continuing the melodic line.

Ninth musical staff, continuing the melodic line.



Secunda Pars. Violin Primo.

18



Handwritten musical notation for the first staff, featuring a treble clef, a common time signature (C), and a series of eighth and sixteenth notes.

Eui de Libano. Sinfonia.

Handwritten musical notation for the second staff, continuing the piece with various note values and rests.

Handwritten musical notation for the third staff, including a flat (b) and a fermata over a note.

Handwritten musical notation for the fourth staff, featuring a sharp sign (#) and a fermata.

<sup>23</sup> Veni de libano. Veni coronaberis

Handwritten musical notation for the fifth staff, starting with a sharp sign (#) and a fermata.

Handwritten musical notation for the sixth staff, including a flat (b) and a fermata.

Sinfonia.

Handwritten musical notation for the seventh staff, featuring a sharp sign (#) and a fermata.

Surge propera.

Handwritten musical notation for the eighth staff, concluding the piece with a fermata.









**B**

Enedicam Dominum.



**b**



Laudabitur.



Magnificate.





Trombone A 6.



Secunda Pars.



Xquifui.



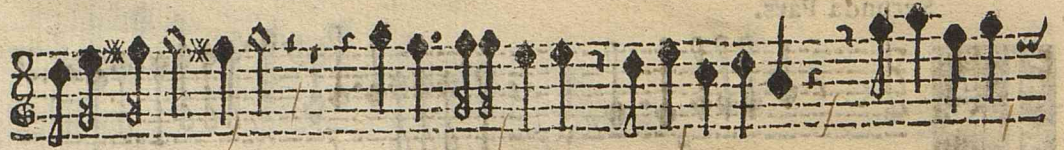
& ex omnibus



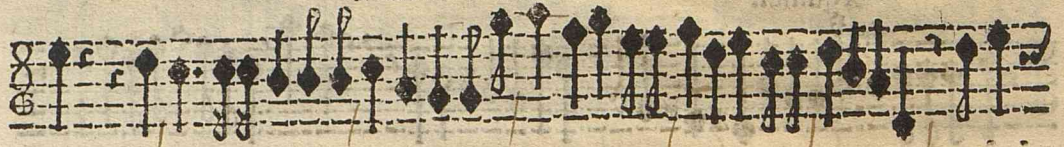
Accedite







& facies veltre



A 5. Trombone, ò vero Violino, alla Ottava.



Ili mi Abfalon. Sinfonia.





10 à 5.

Fili mi. Basso Solo. Absalon.

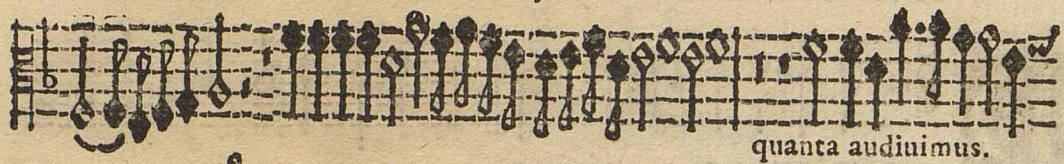
Sinfonia.

25 à 5.  
Quis mihi. Absalon.

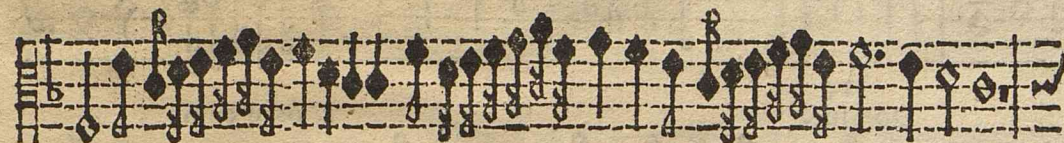
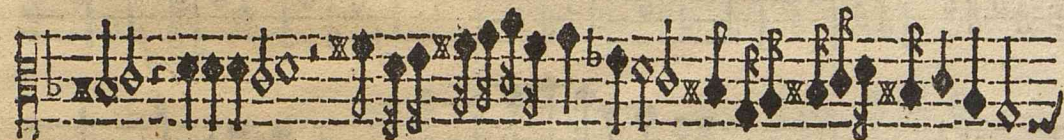
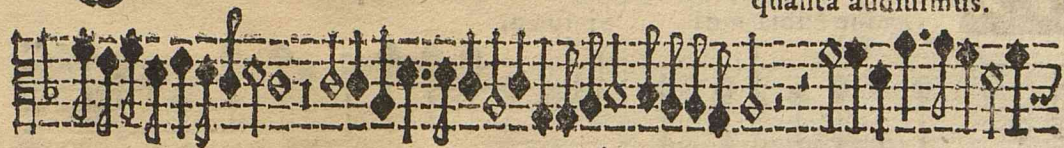








quanta audiimus.



à 5.  
& Patres nostri






**D**  *O mine Labia mea .* *Sinfonia.*







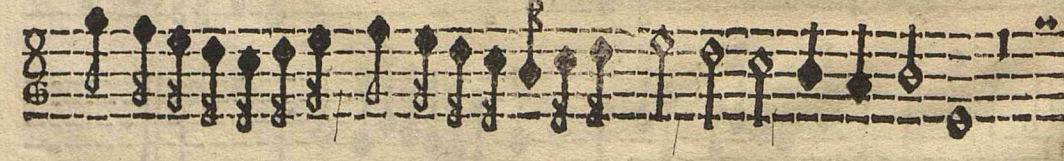


24  
*Domine.*

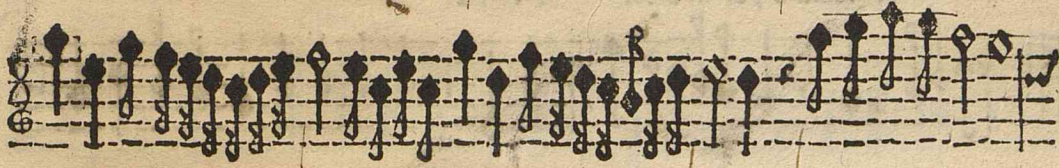
*& os meum*





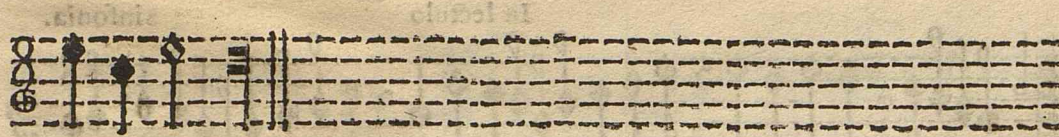
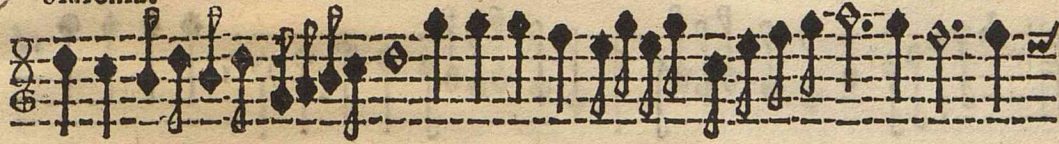






NB.

Sinfonia.







The first musical staff begins with a decorative initial 'M' in a square frame. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign (two dots) appearing in the middle of the staff.


N lectulo per noctes. Sinfonia.



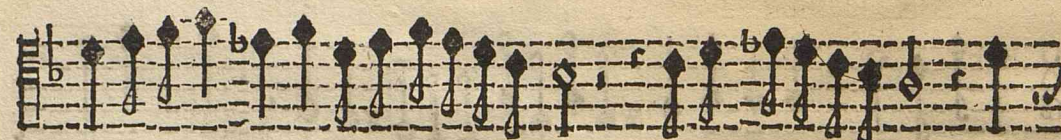
The second musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.



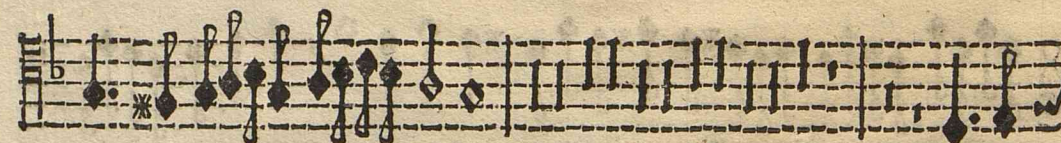
The third musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.



The fourth musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.



The fifth musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.



The sixth musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.

In lectulo <sup>45</sup> Sinfonia.



The seventh musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.



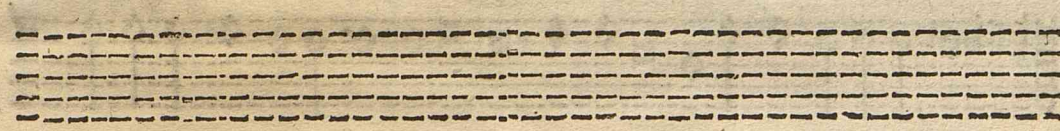
The eighth musical staff continues the melody with eighth and sixteenth notes. It features a double bar line and a repeat sign (two dots) near the beginning of the staff.





23  
Surgam

Tutti.  
Queram



Secundá Pars.



Nuenerunt me.

Sinfonia.





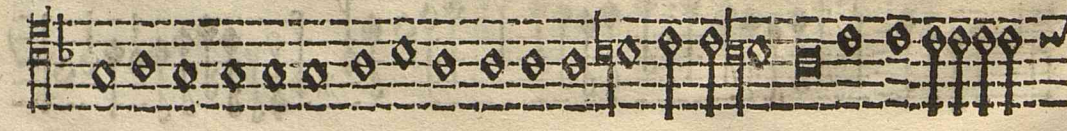


30  
Inuenerunt me

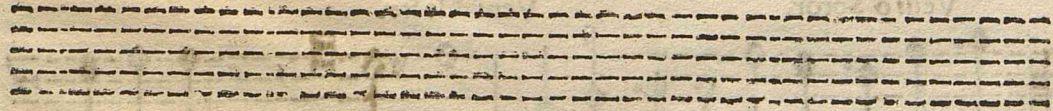
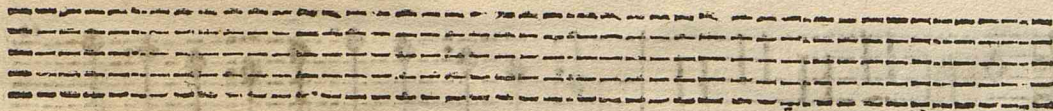
Tutti.  
Inueni.



Tutti.  
Cantate











Musical staff 1: Treble clef, common time signature 'C'. The staff contains a series of notes, including a half note 'C' on the first line, followed by several quarter and eighth notes.

Eni dilecte mi.

Musical staff 2: Continuation of the musical notation from the first staff.

Musical staff 3: Continuation of the musical notation.

Musical staff 4: Continuation of the musical notation, featuring some notes with asterisks.

Musical staff 5: Continuation of the musical notation.

Musical staff 6: Continuation of the musical notation, ending with a double bar line and a fermata.

40  
Veni o Soror.

Veni dilecte.

Musical staff 7: Continuation of the musical notation, starting with a new section marked by a double bar line.

Musical staff 8: Continuation of the musical notation, ending with a double bar line and a fermata.

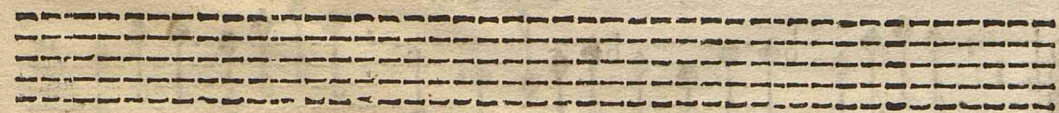
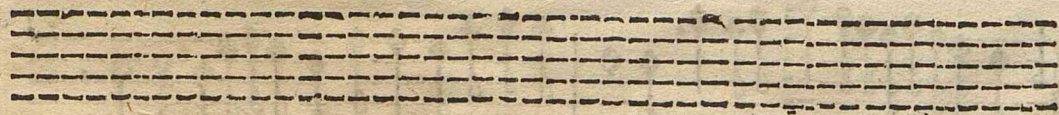
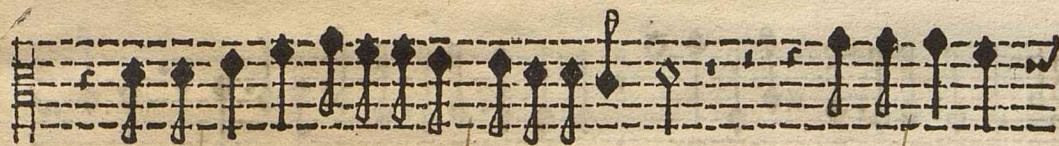




39

Tutti.

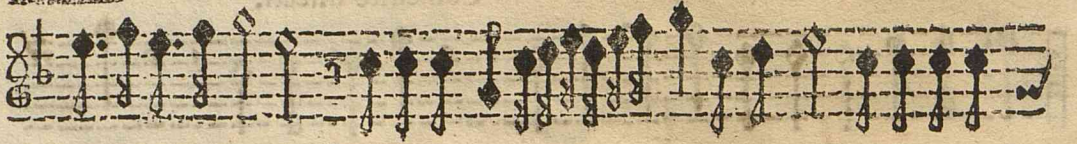
Comedire dilecti.







A musical staff in G-clef and C-clef with a key signature of one flat (B-flat). It begins with a large, ornate initial 'B' in a square frame. The notation consists of a series of eighth and sixteenth notes. Below the staff, the instruction "Vecinate." is written.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.

In infigni.



A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.

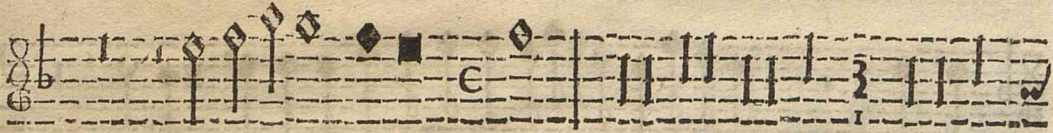


A musical staff in G-clef and C-clef with a key signature of one flat, continuing the piece with eighth and sixteenth notes.



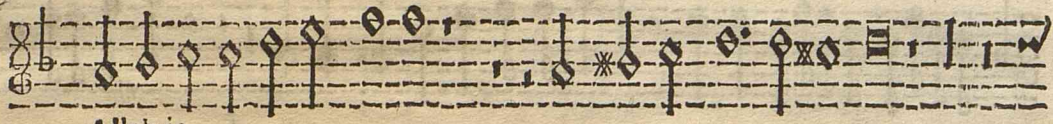


alleluia



28

In voce exultationis.

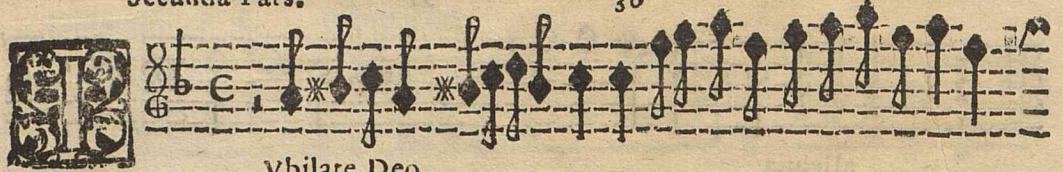


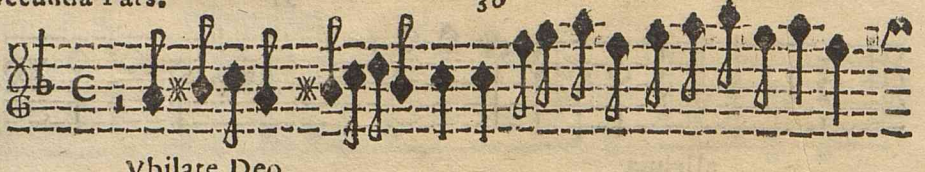
Alleluia.



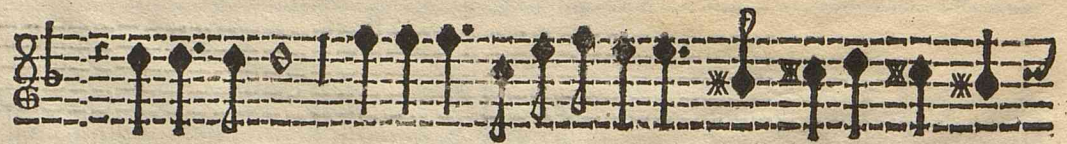
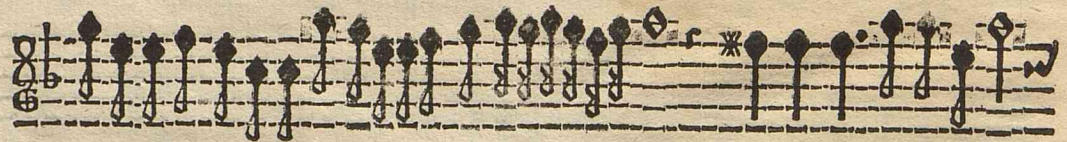
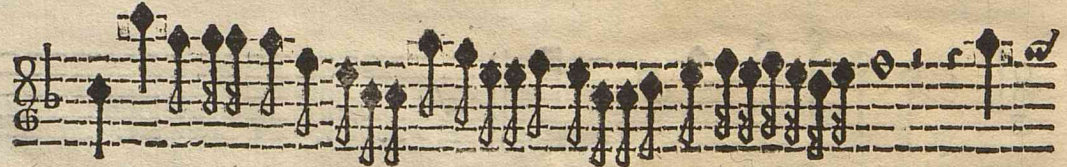
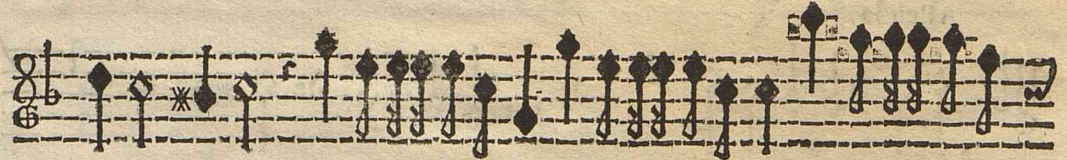
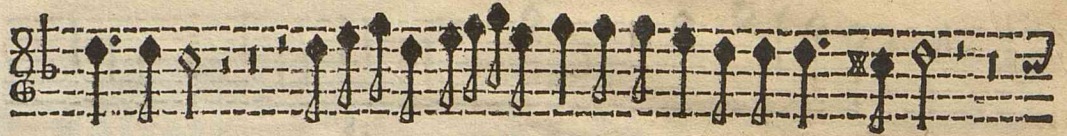
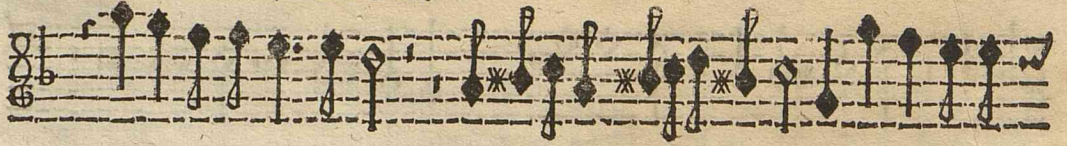
Adagio





**S** 

Vbilate Deo.



Sinfonia.



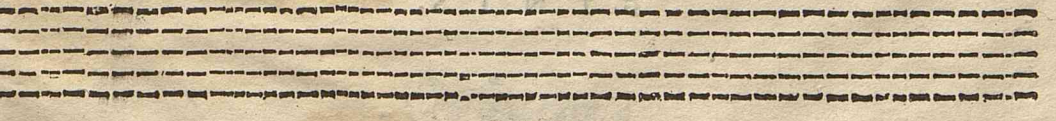
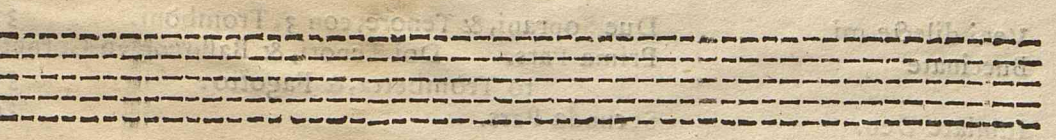


pfallite



6

Alleluia







# I N D E X.

## A 3.

Paratum cor meum	Soprano Solo con doi Violini.	2
Exultavit Cor meum	Soprano Solo con doi Violini.	4
In te Domine speravi	Alto Solo Violin, & Fagoto.	6
Cantabo Domino	Tenor Solo con doi Violini.	8
Venite ad me omnes	Tenor Solo con doi Violini.	10
Iubilate Deo	Basso Solo con doi Flauti, ò Violini.	12

## A 4.

Anima mea	Prima Pars. 2 Tenori, e doi Cornetti ò Fifari.	14
Adiuvo vos	Secunda Pars.	16
O quam tu Pulchra	Prima Pars. Tenore, è Baritono con doi Violini.	17
Veni de libano	Secunda Pars.	18
Benedicam Dominum	Prima Pars. Sop. T. è B. con vn Corn. ò Viol. Solo	21
Exquisiui Dominum	Secunda Pars.	21

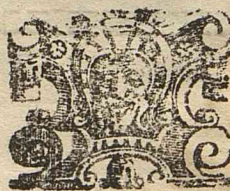
## A 5.

Fili mi Absalon	Basso Solo con quattro Tromboni.	22
Attendite popule meus	Basso Solo con quattro Tromboni.	24
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagotto.	26
In lectulo per noctes	Prima Pars. Sopr. Alto, con 3 Fagoti o Viole.	28
Inuenerunt me	Secunda Pars.	29

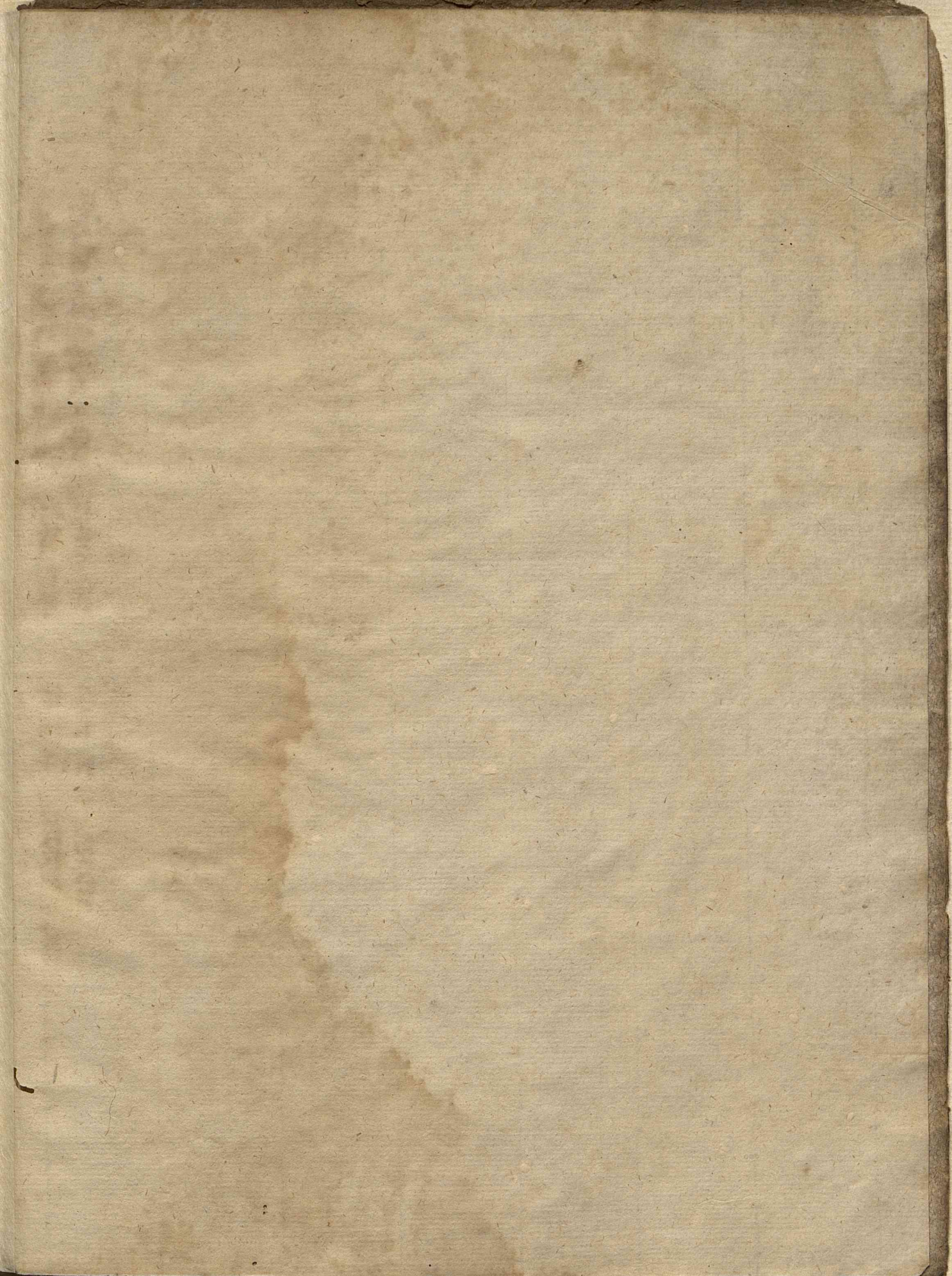
## A 6.

Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni.	32
Buccinate	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	34
Iubilate Deo.	Secunda Pars.	36

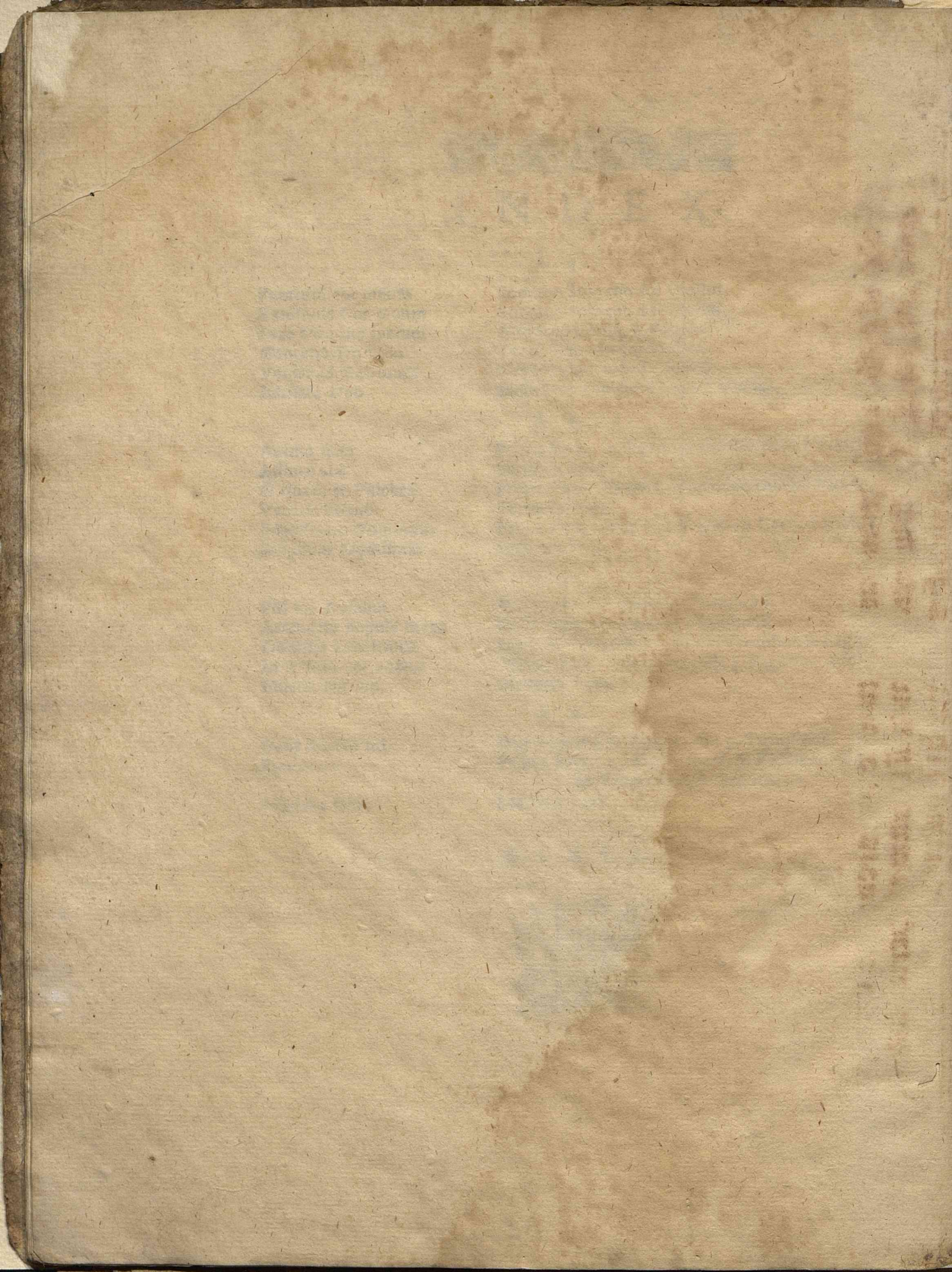
F I N I S.



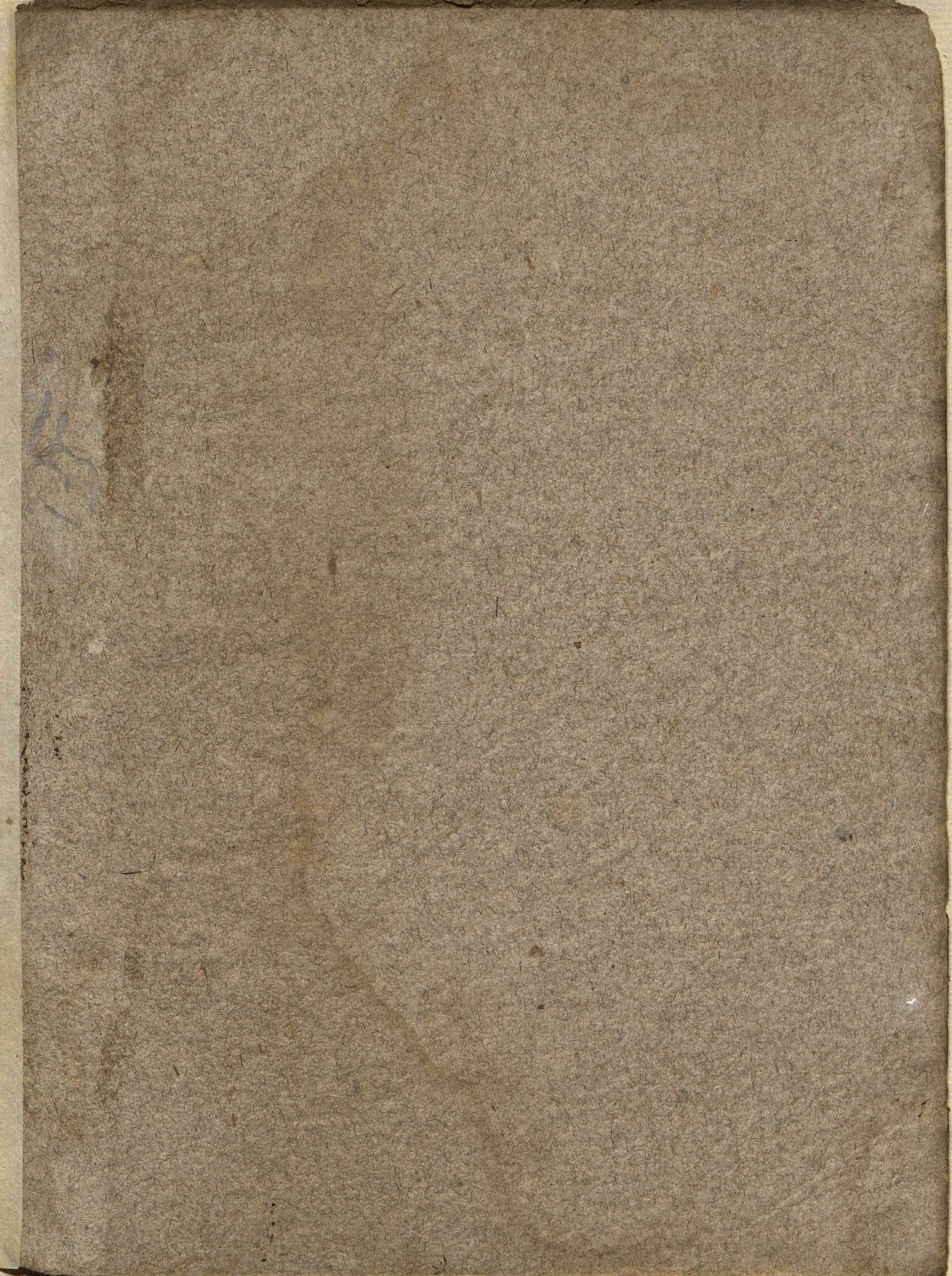


















gentibus. tã gallorũ qua germanicũ  
a italicis cedens. ña vastauerat.  
a mendicis ita ut euersis urbibus  
a ecclis cõtreras. religionis di-  
uine. uix alique tenues remane-  
rent. **Reliquæ.** **Lectio Secunda**  
**H**atē itaq; barbaries. Et per

europæ uictorem que etia. ro-  
manũ tremat imperiũ. merca-  
ris hñe maritã. **Lectio q̄ta**  
**V**irgo autē cogitans que dñi  
sunt. cū huiusmodi sponsũ. libet  
rima uocas a habitis indigna-  
cione quasi p̄ncipem tenebra



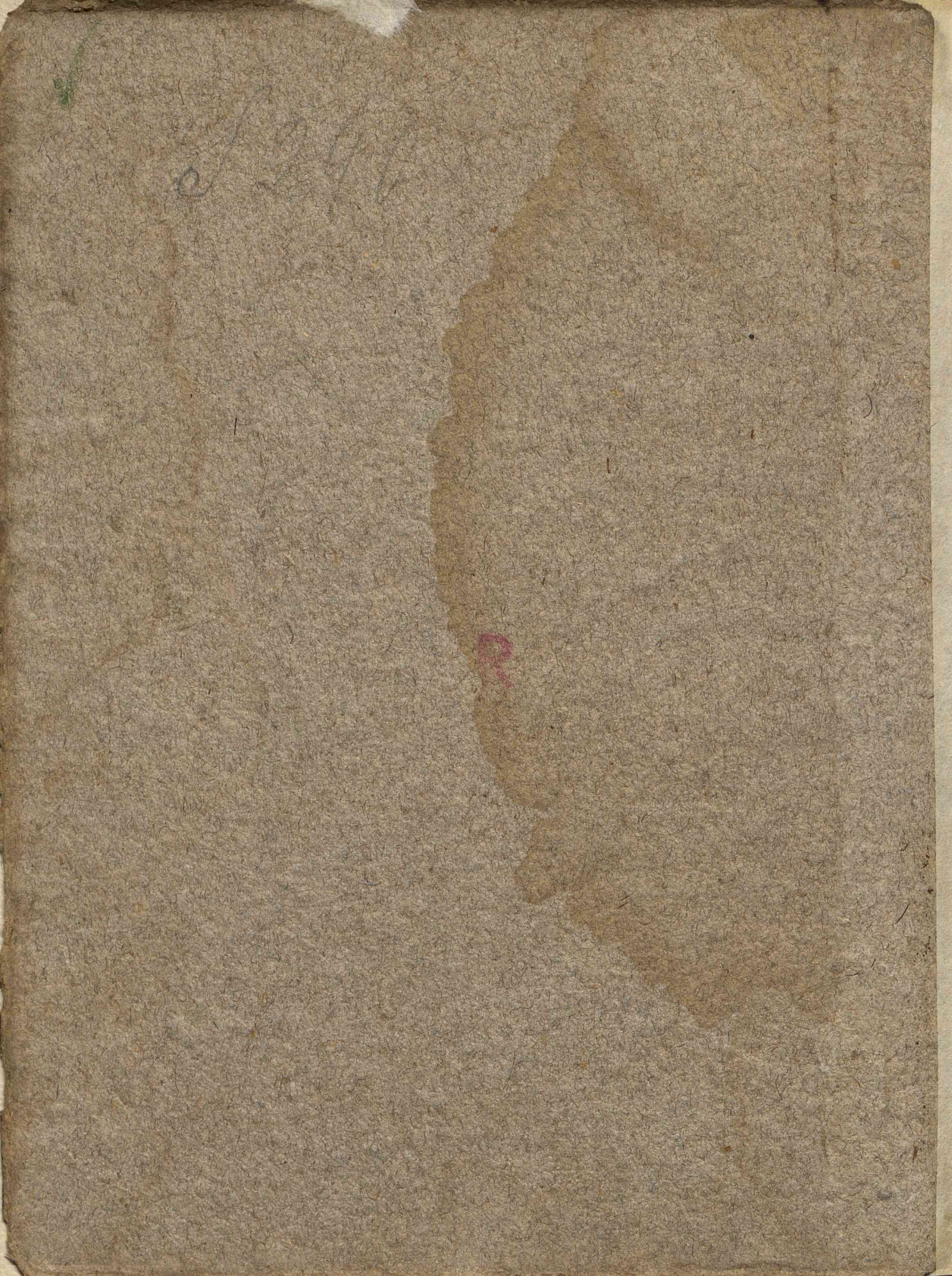
2  
H. Schütz

Violino II



U 2







# SYMPHONIAE SACRAE HENRICI SAGITTARIII

Serenissimi Saxonie Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accomodatæ.

A 3. 4. 5. 6.

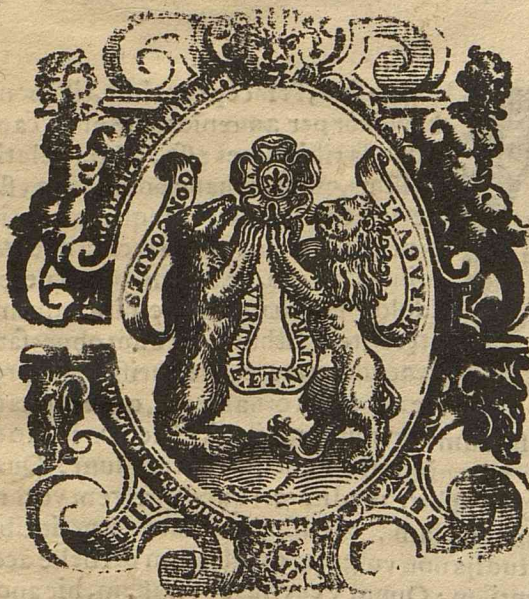
Nouissime in Lucem Editæ, Superiorum permissu,

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

VIOLINO Secondo.

SIGNVM



GARDANI

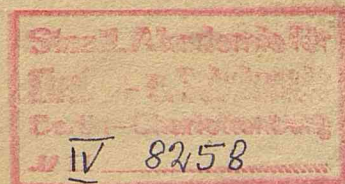
VENETIIS, M. DC. XXIX.

Apud Bartholomæum Magni.

E



Hochschule  
der Künste  
Berlin  
Bibliothek





SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxonix,  
Gulix, Cliuix, ac Montium Duci, Landgrauio  
Thuringix, Marchioni Misnix, Comiti  
Marchix, & Ravensbergi, Dynastæ  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMAE,  
DOMINO SVO CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. P. D.



Vòd absum, Princeps optime, tibi non absum: adhuc n. mihi videor per amœniores Musicę campos ad magni Patris tui iussa tibi comes esse. Nam veluti è meo portu soluenti, illius, qui fecit hanc potestatem, flante mihi semper experta benignitate, illa inquam securitate fortunarum mearum, licet eque securo tecum esse, & diuagari, quia & tu mihi Cinofura, vt totam meam peregrinationem cum tui Idolo, tanquam suo comite mirum quantum gaudeam præterire. Istiuc mihi dum obuersatur, observatur autem penè toto itinere, præclarissima representat à maximo patre animi tui ornamenta, quę tanquam Semina iacta, è fertilissimo solo, quale est tuum ingenium, nihil miri si tecum in isto ætatis flore mire adolescunt, & mira quęq; Saxonix terræ Felicitati portendunt. Quare benefactum puto, vt ad te rediturus aliquid afferre meditarer, quod offerrem voti reus, ac suspenderem tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum iri aliquid à nostris studijs non vulgare, quod ipsum perbellè accidit, vt dare possem. Audi per tuam clementiam; Quum Venetias appulissim, hic anchoram ieci, vbi adolescens sub magno Gabrielio meæ artis posueram Tyrocinia. At Gabrielius, Dij  
immor-



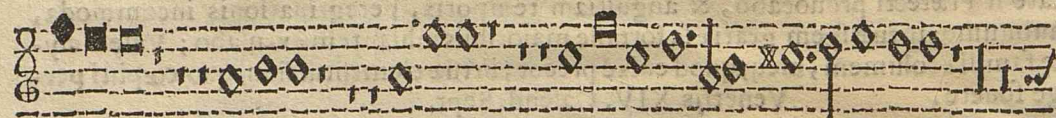
immortales, quantus vir; illum si garrula vidisset antiquitas, ( dicam verbo ) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gaudeat marito, tantus erat arte ciendi modus. Hoc fama refert, sed constantissima illa. Ego ipse restis locupletissimus, qui quadriennio toto illius contubernio magno meo vsus optimo sum. Sed mitto hæc. Venetijs apud veteres amicos commoratus, cognoui modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione; ad cuius ego normam ut aliqua tibi de meæ industriæ penu pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, ut cæteris virtutibus Laudatissimo Principe dignis instructissimo, ita eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculofam. Huc addo Nobilissimum tuum præfectum Volradum à vvatzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, quem ad modum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Volrade, dum synceri ista damus, vel summa numina puras manus intueri non plenas, quod est, quas candor animi non de fonte latices emaculant. Tales nobis ut se præbeant homines dijs proximi, quidni confidam? At si quam nauseam nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratiæ se fortasse maioribus inhiantem excusabo; Vale inclytæ familiæ columem, meq; quod enixè precor, in tuæ clementiæ sinu, quo cœpisti perge fouere.

Venetijs XIV. Calend. Sept.





Aratum cor meum Cantabo.



Exurge.



Exurge psalterium.



Exurgam



diluculo

Confitebor

psallam

in nationibus.

piano.

Symphoniz Sacrae Henrici Sagittarij à 3. 4. 5. 6. E 3





Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values and rests.

Xultavit cor meum.

Sinfonia.

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic patterns and notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff, including a measure with a common time signature (C) and a measure with a 3/4 time signature.

Et exaltatum est. <sup>26</sup>

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature.

Sinfonia.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature.

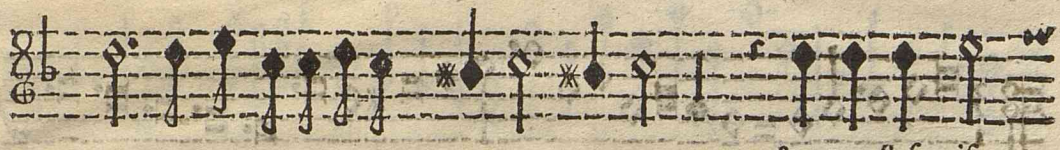
Qu'a letata.



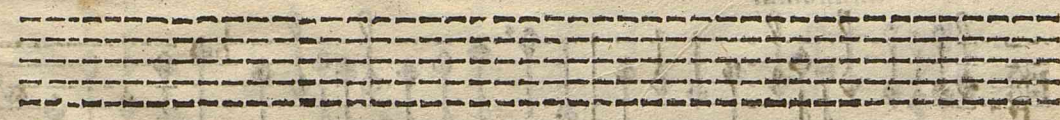
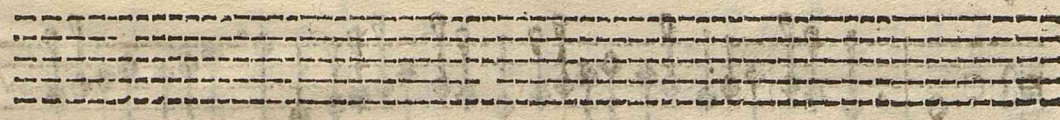
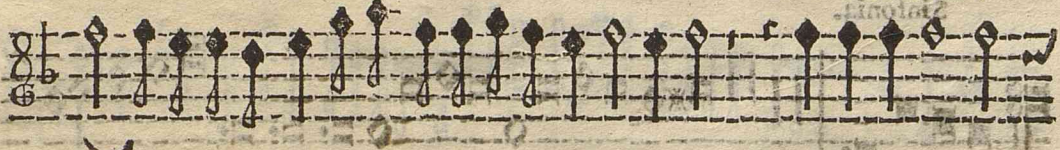
5



Non est Sanctus



& non est fortis.







Musical staff with notes and a key signature change to B-flat.

N te Domine speravi. Sinfonia.

Musical staff with notes.

In te Domine

Musical staff with notes.

Musical staff with notes and rests.

Sinfonia.

Musical staff with notes and rests.

8

In iustitia

Musical staff with notes and rests.

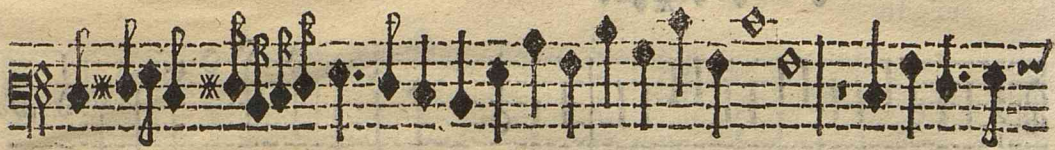
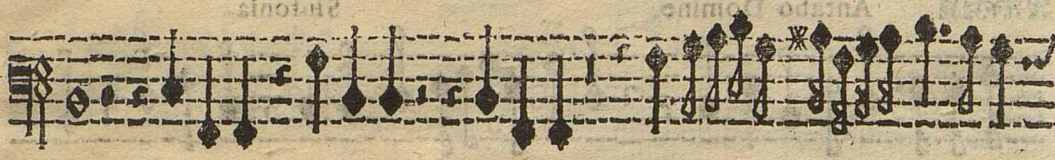
Musical staff with notes and rests.

Sinfonia.

Musical staff with notes and rests.

Inclina





Sinfonia.



In te Domine.



Symphoniæ Sacræ Henrici Sagittarij à 3. 4. 5. 6. E 5



C

Antabo Domino. Sinfonia.

28  
In vita mea

Alleluia.

17  
Domino Cantabo.

14

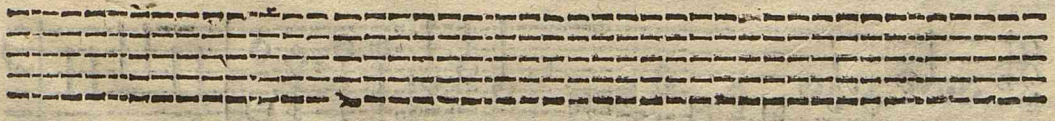
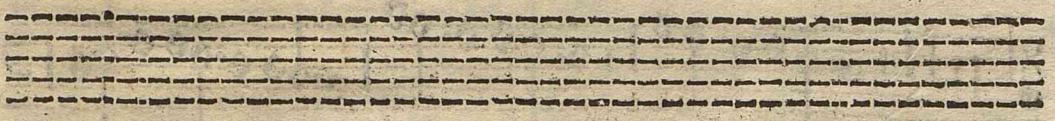
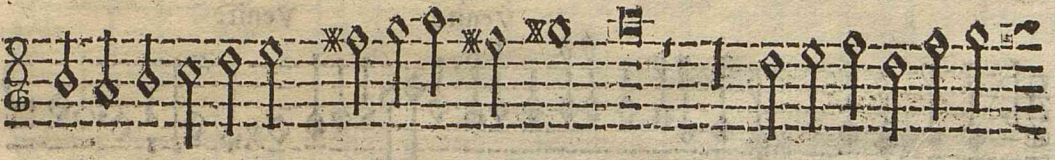
In fine  
Quam diu faero.

psallam





Allevia





Violin Secondo.

A 3.

16

Enite ad me omnes Sinfonia.

17  
Venite

à 3.  
Venite

Sinfonia.

Tollite.

24  
quia miris.



Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Iugum enim meum.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

Sinfonia Prima  
si replichi.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.

17 à 3.  
Venite ergo.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes with stems pointing downwards.





*D* **Presto**

**Vbilare Deo.**

**Seruite. Sinfonia.**

**Scitote.**

*a 3.*

**Laudate nomen**

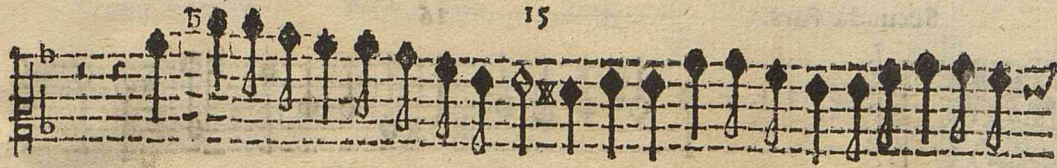










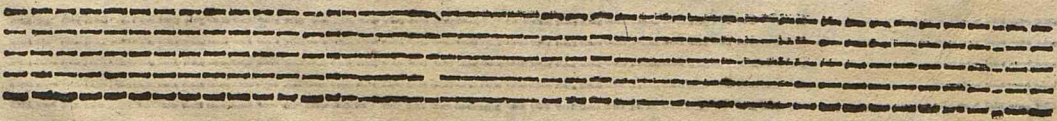
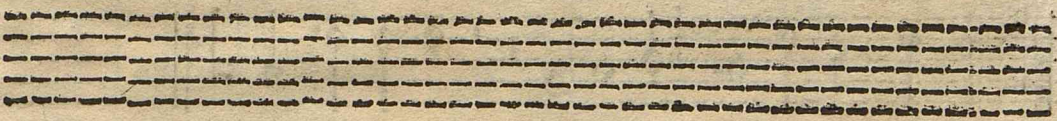
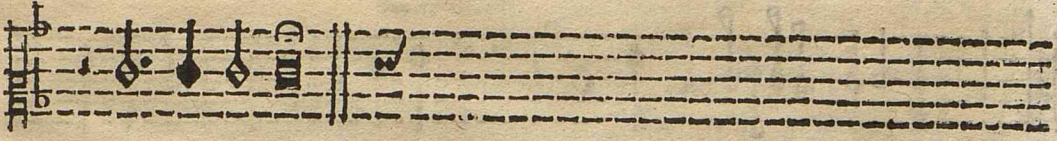


Sinfonia.



labia

lilia



Symphoniae Sacrae Henrici Sagittarii à 3. 4. 5. 6. E 9 Finis.





Musical staff with notes and clefs, starting with a decorative initial 'A'.

Dirro vos.

Sinfonia.



Musical staff with notes and clefs.



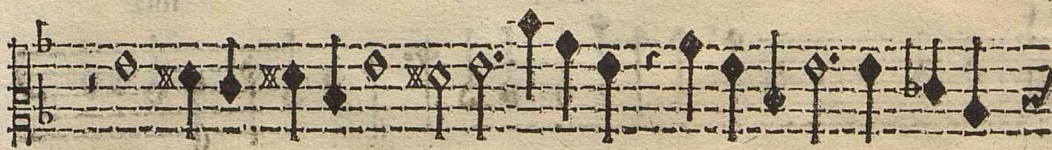
Musical staff with notes and clefs.

Si in veneritis

Infieme  
Quia amore.



Musical staff with notes and clefs.



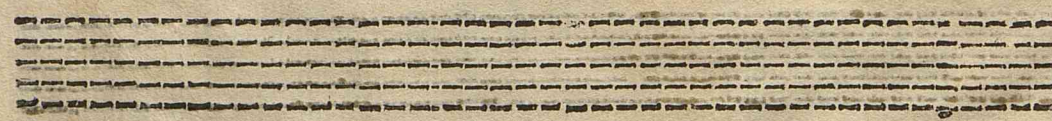
Musical staff with notes and clefs.



Musical staff with notes and clefs.



Musical staff with notes and clefs.



Faint musical staff, possibly a continuation or a different part of the score.

Sinfonia Secunda Pars. 16. 16.





First musical staff with treble and bass clefs, a common time signature 'C', and a series of rhythmic markings.

32  
Quam tu Pulchra.

Sinfonia.

Second musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

Third musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

oculi.

Capilli

Fourth musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

dentes.

Sicut vitra.

Fifth musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

Sicut turris.

Uno vbera.

Sixth musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

Seventh musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

o quam

Eighth musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.

Ninth musical staff with treble and bass clefs, containing rhythmic markings and a double bar line.





Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes, starting with a large decorative initial 'V'.

Eni de Libano. Sinfonia.




Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.



Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes, including a flat sign (b) above a note.



Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.



Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.

23  
Veni de libano. Teni coronaberis.



Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.

Sinfonia.



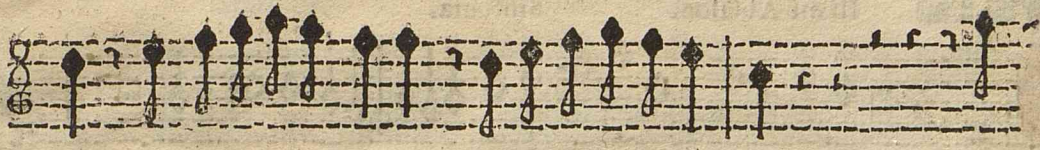
Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.



Musical staff with a treble clef and a common time signature (C). The staff contains a series of notes.

Surge propera





& veni



o quam tu



presto

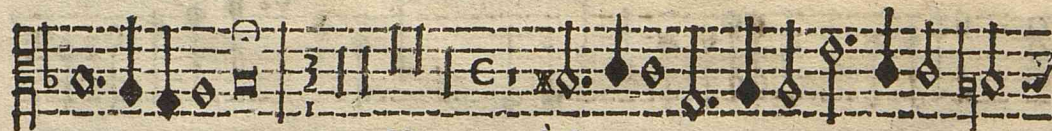
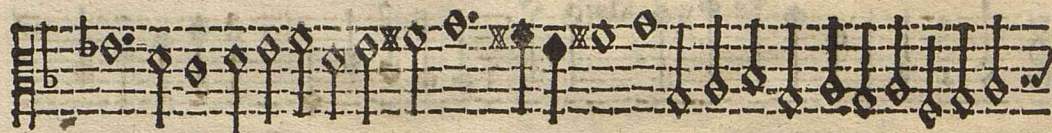


adagio





Ili mi Abfalon.      Sinfonia.



10      à 5.  
Fili mi.      Abfalon.



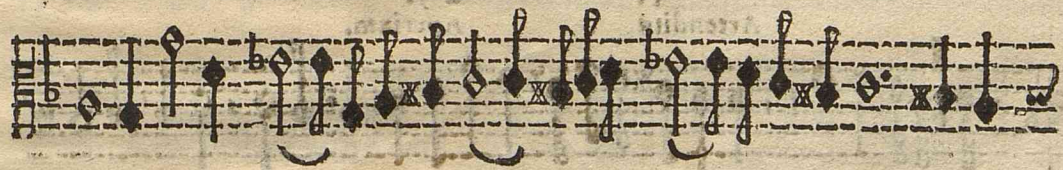




Sinfonia.



25      à 5.  
Quis mihi.      Absalon.



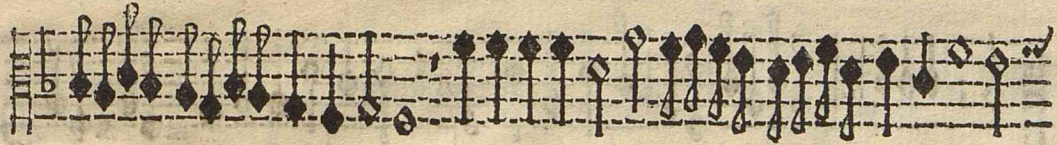








Sinfonia.

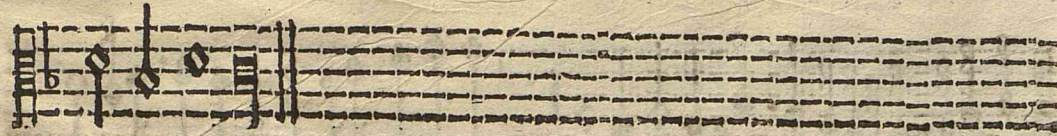


51

Quanta audiuius.



a 5.  
Et Patres nostri.





Trombone A 5.

24



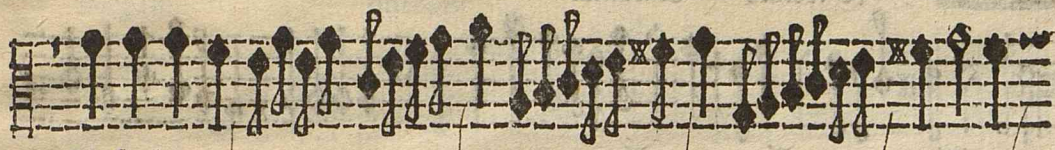
Omne Labia mea. Sinfonia.

24

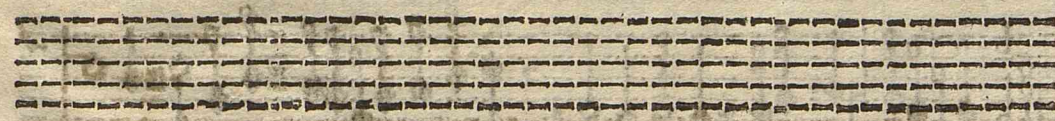
Domine

& os meum





Sinfonia.



N.B.



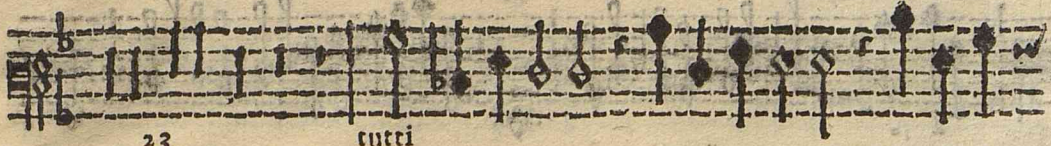


N lectulo Sinfonia.

45  
In lectulo.

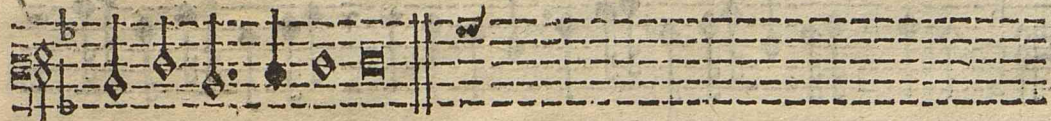
Sinfonia.



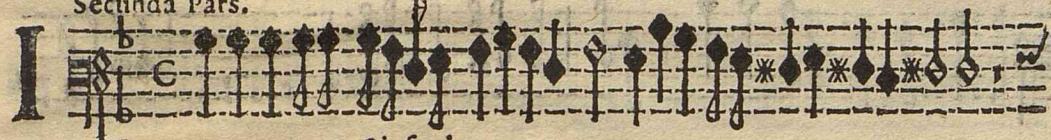


23  
Surgam

tutti  
queram

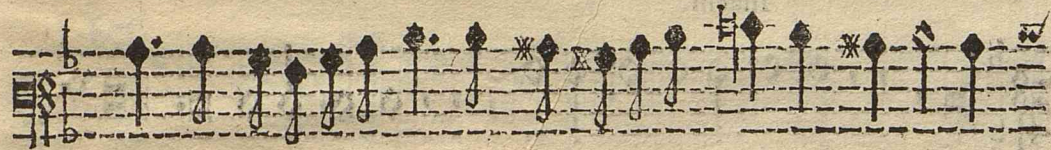
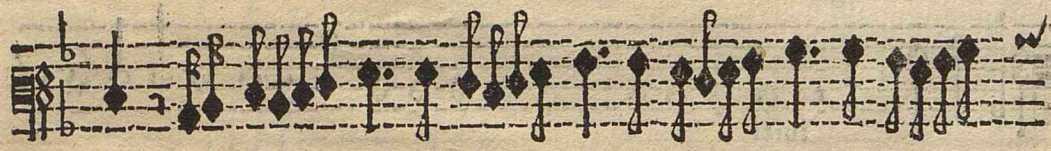


Secunda Pars.



Nueerunt me.

Sinfonia.





Inuenerunt me.

tutti  
Inueni.



The first staff of music, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a sequence of notes and rests, including some beamed eighth notes.

The second staff of music, continuing the piece. It includes a dynamic marking 'tenu' (piano) positioned below the staff.

The third staff of music, showing a continuation of the melodic line with various note values and rests.

The fourth staff of music, featuring a dynamic marking 'tutti Cantate' (tutti singing) below the staff.

The fifth staff of music, characterized by a dense texture of notes, possibly representing a vocal or instrumental part.

The sixth staff of music, continuing the complex musical texture with various rhythmic patterns.

The seventh staff of music, showing a melodic line with some rests and a key signature change to two flats (B-flat and E-flat).

The eighth and final staff of music on this page, concluding with a double bar line.





Veni dilecte mi.

40  
Veni Soror

Veni dilecte.

30  
Veni Soror

tutti

Co redite.



Trombone A 6.



Eni dilecte mi.

40

Venio foror

Veni dilecte.

39

Venio foror

tutti

Comedite.





Musical staff 1: Treble clef, G-clef, 6/8 time signature. The staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests.

Vccinate.

Musical staff 2: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns from the first staff.

Musical staff 3: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

Musical staff 4: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

Musical staff 5: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

Musical staff 6: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

Alleluia

Musical staff 7: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

Musical staff 8: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.

28

In voce exultationis. Alleluia.

Musical staff 9: Treble clef, G-clef, 6/8 time signature. Continuation of the rhythmic patterns.



Fagotto. A 6. Prima Pars.



Vccinate.

in infigni die

Alleluia.

In voce exultationis.

Alleluia.



**I**   
Vbilate Deo.

  
  
  
in' tympano

  
  
Cantate Sinfonia.

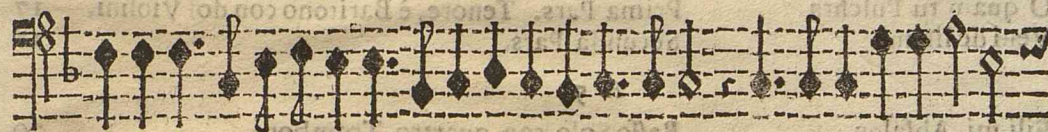
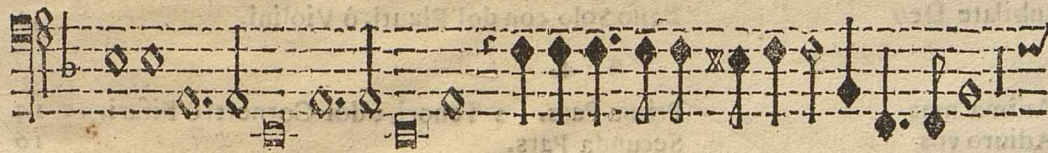
  
p fallite 6 Alleluia.



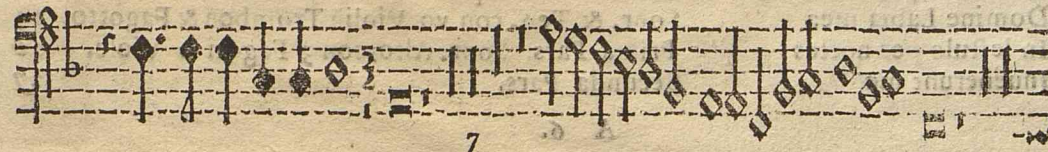



Vbilaro Deo.



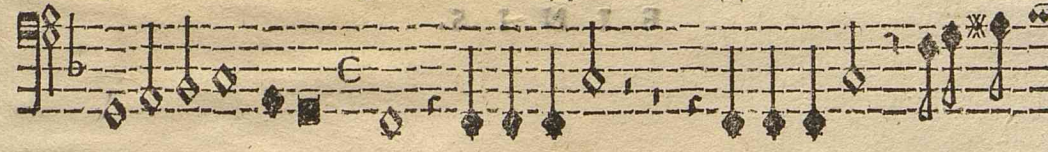
Sinfonia.

psallite.



7

alleluia





# I N D E X.

## A 3.

Paratum cor meum	Soprano Solo con doi Violini.	2
Exultavit Cor meum	Soprano Solo con doi Violini.	4
In te Domine speravi	Alto Solo Violin, & Fagoto.	6
Cantabo Domino	Tenor Solo con doi Violini.	8
Venite ad me omnes	Tenor Solo con doi Violini.	10
Inbilate Deo	Basso Solo con doi Flauti, ò Violini.	12

## A 4.

Anima mea	Prima Pars. 2 Tenori, e doi Cornetti ò Fifari.	14
Adiuro vos	Secunda Pars.	16
O quam tu Pulchra	Prima Pars. Tenore, è Baritono con doi Violini.	17
Veni de libano	Secunda Pars.	18

## A 5.

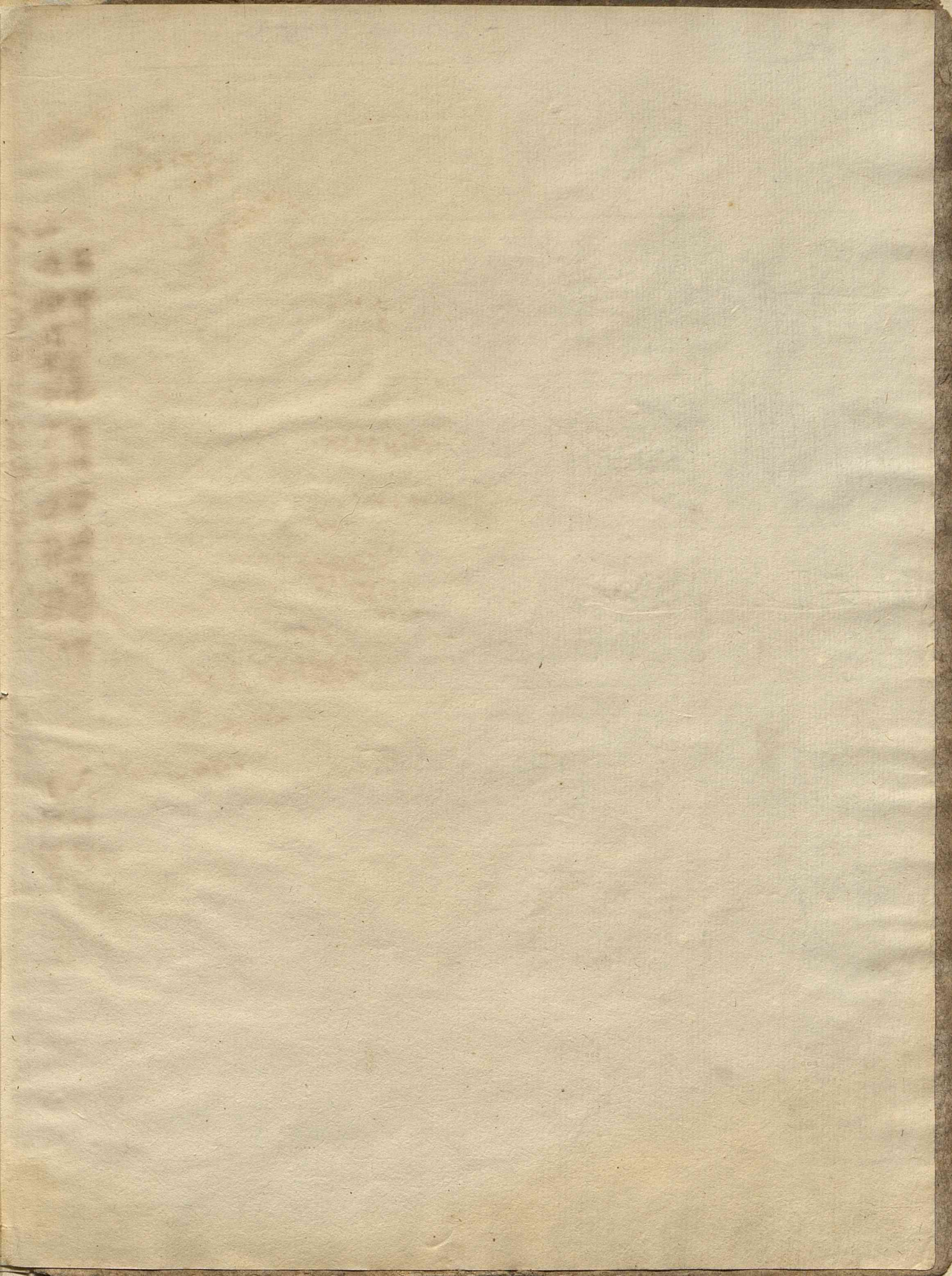
Fili mi Absalon	Basso Solo con quattro Tromboni.	20
Attendite popule meus	Basso Solo con quattro Tromboni.	22
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagotto.	24
In lectulo per noctes	Prima Pars. Sopr. Alto, con 3 Fagoti o Viole.	26
Inuenerunt me	Secunda Pars.	27

## A 6.

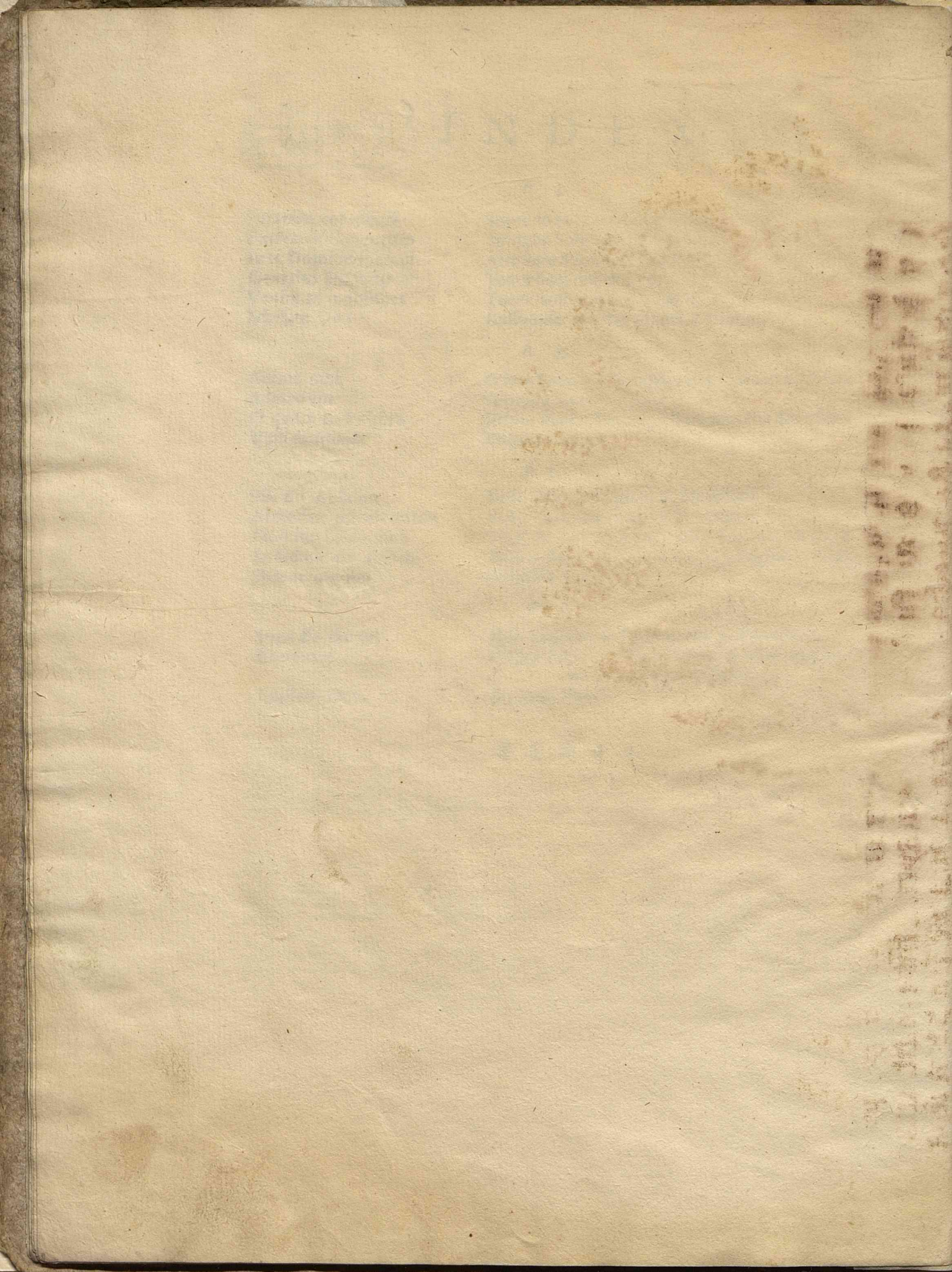
Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni.	30
Buccinare	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	32
Inbilate Deo.	Secunda Pars.	34

F I N I S.



















veritate & p[ro]p[ri]etate qua p[ro]p[ri]a  
in cōspectu d[omi]ni mores eaz[um] suut  
ser. & quā magnifice in cōsilio  
sc[ri]pturam iuniret. quare in  
fostan coepa tantū potullent  
Nam pacta tā beuua rabe q[ue]  
si totioribus illis manifeste d[omi]ni

capitulis reuocatis uis & p[ro]  
**B** in lapicali hitu cōditutis  
iutam p[ro]p[ri]etate i unibe ratiōna  
sc[ri]pturam iuniret. quare in  
dā sc[ri]pturam i unificiō sortit ē noie  
iudicia. De qua genuit filia in  
calmilo in iudicia. in omni ma



H. Schütz

Organum.

400

Henrici Sagittarii  
Symphoniae Sacrae.

Musidig, 1639. Gr 4.  
O Müller.

H. Schütz



B. P. ORG



*Faint, illegible handwriting in the upper left corner.*



R





















# SYMPHONIAE SACRAE HENRICI SAGITTARIII

Serenissimi Saxonie Electoris Chori Musici Magistri,  
Varijs Vocibus & Instrumentis accommodatae.

A 3. 4. 5. 6.

Nouissime in Lucem Edite, Superiorum permissu,

ET PRIVILEGIO.

Opus Ecclesiasticum Secundum.

BASSVS Pro Organo.

SIGNVM



GARDANI

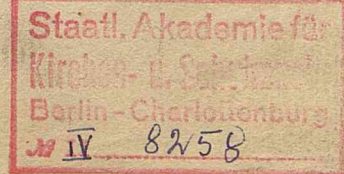
VENETIIS, M. DC. XXIX.

Apud Bartholomæum Magni.

F



Hochschule  
der Künste  
Berlin  
Bibliothek





SACRI ROMANI IMPERII  
ELECTORIS SAXONICI,  
FILIO PRIMOGENITO,

Serenissimo Principi, & Dño Dño Ioanni Georgio Saxonix,  
Gulix, Cluix, ac Montium Duci, Landgrauio  
Thuringix, Marchioni Misnix, Comiti  
Marchix, & Ravensbergi, Dynastæ  
in Ravenstein &c.

HEROICÆ INDOLIS ADOLESCENTI,  
SAXONICÆ FAMILIÆ SPLENDORI,  
SPEI PATRIÆ OPTATISSIMÆ,  
DOMINO SVQ CLEMENTISSIMO.

HENRICVS SAGITTARIVS S. P. D.



Quod absum, Princeps optime, tibi non absuro: adhuc n. mihi videor per amoeniores Musicę campos ad magni Paris tui iussa tibi omes esse. Nam veluti è meo portu soluenti, illius, qui fecit hanc potestatem, flante mihi semper experta benignitate, illa inquam securitate fortunarum mearum, licet eque securotecum esse, & dinagari, quia & tu mihi Cinosura, vt totam meam peregrinationem cum tui Idolo, tanquam suo comite mirum quantum gaudeam pretereire. Istuc mihi dum obuersator, obseruatur autem penè toto itinere, preclarissima representat à maximo patre animi tui ornamenta, que tanquam semina iacta, è fertilissimo solo, quale est tuum ingenium, nihil miri si tecum in isto ætatis flore mire adolescunt, & mira queq; Saxonix terræ Felicitati portendunt. Quare benefactum puro, vt ad te rediturus aliquid afferre medirarer, quod offerrem voti reus. ac suspenderem tanquam meo Numini tabellam. Sed illud primum occurrit tibi in primis probatum iri aliquid à nostris studijs non vulgare, quod ipsum perbellè accidit, vt dare possem. Audi per tuam clementiam; Quum Venetias appulsem, hic anchoram ieci, vbi adolescens sub magno Gabriello meæ artis posueram Tyrocinia. At Gabriellus, Dij immor-



immortales, quantus vir; illum si garrula vidisset antiquitas, ( dicam verbo ) Amphionibus prætulisset, aut si connubia amarent musæ, præter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos. Hoc fama refert, sed constantissima illa. Ego ipse relictis locupletissimus, qui quadriennio toto illius contubernio magno meo usus optimo sum. Sed mitto hæc. Venetijs apud veteres amicos commemoratus, cognoui modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione; ad cuius ego normam ut aliqua tibi de meæ industriæ penu pro instituto depromerem, huc animum, & vires adieci. Tibi verò adolescenti, ut cæteris virtutibus Laudatissimo Principe dignis instructissimo, ita eius artis ad eximiam expectationem perito, dum quicquid est hoc laboris exsudatur, aleam me video subire periculosam. Huc addo Nobilissimum tuum præfectum Volradum à vvatzdorff eiusdem artis magistrum, dicerem, nisi illi esset pro secessu à seuerioribus curis, quemadmodum & vobis principibus viris; verum hoc habe Princeps, hoc tu nobilissime Voirade, dum synceri ista damus, vel summa numina puras manus inueni non plenas, quod est, quas candor animi non de fonte latices emacularint. Tales nobis ut se præbeant homines dijs proximi, quidni confidam? At si quam nauseam nostra hæc excitabunt, ad istam clementiam, ad comitatem Præfecti prouocabo, & angustiam temporis, peregrinationis incommoda, animumq; in tuæ spem gratiæ se fortasse maioribus inhiantem excusabo; Vale inclytæ familiæ columem, meq; quod enixè precor, in tuæ clementiæ sinu, quo cœpisti perge fouere.

Venetijs XIV. Calend. Sept.

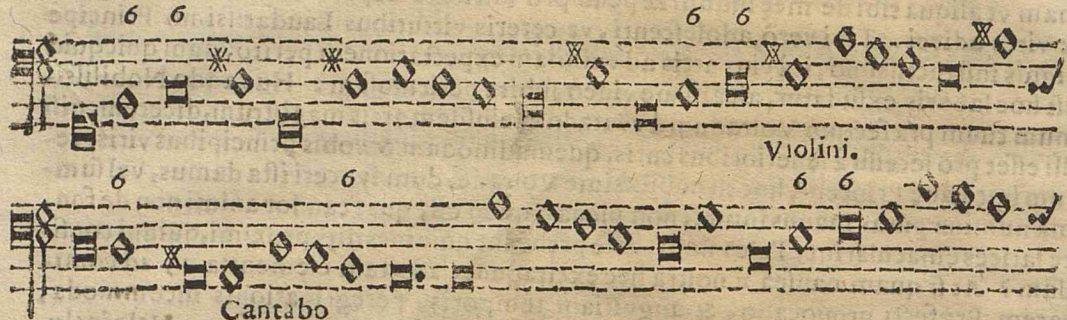


A 3. Soprano, ò Tenor Solo con duoi Violini.



Aratum cor meum.

This musical staff begins with a large, ornate initial letter 'A' in a square frame. The notation is on a five-line staff with a common time signature 'C'. It features various note values, including minims and crotchets, with some notes marked with an 'X' and others with an asterisk. A '6' is written above the staff at the beginning.



Cantabo

Violini.

This section contains two musical staves. The first staff continues the vocal line with notes and rests, marked with '6' above. The second staff is for the violins, showing a rhythmic accompaniment with notes and rests, also marked with '6' above.



This musical staff begins with a decorative initial letter 'C' in a square frame. The notation continues with notes and rests, marked with a '6' above the staff.



Violini.

Exurge gloria

This section contains two musical staves. The first staff continues the vocal line, and the second staff is for the violins. The text 'Violini.' and 'Exurge gloria' is placed between the staves.



This section contains three musical staves. The top staff is for the vocal line, and the two staves below are for the violin accompaniment. The notation includes various note values and rests, with '6' markings above the staves.



3

doi Violini.  
Exurge psalterium

Exurge

exurgam diluculo

Basso per l'Org. Symphonix Sacræ Henrici Sagittarij à 3. 4. 5. 6. F 3



in nationibus

Pfallam

43



A 3. Soprano Solo con 2 Violini.

6 6 6

Xultant

pian for. e pian

4 3 4 3

3 4 3 6 6

Sinfonia.

6 6 6 6 6 6 6 5

Et exal

5 6

tatum est.

6 6



4

Sinfonia.

6

6

quia lætata sum.

6

6

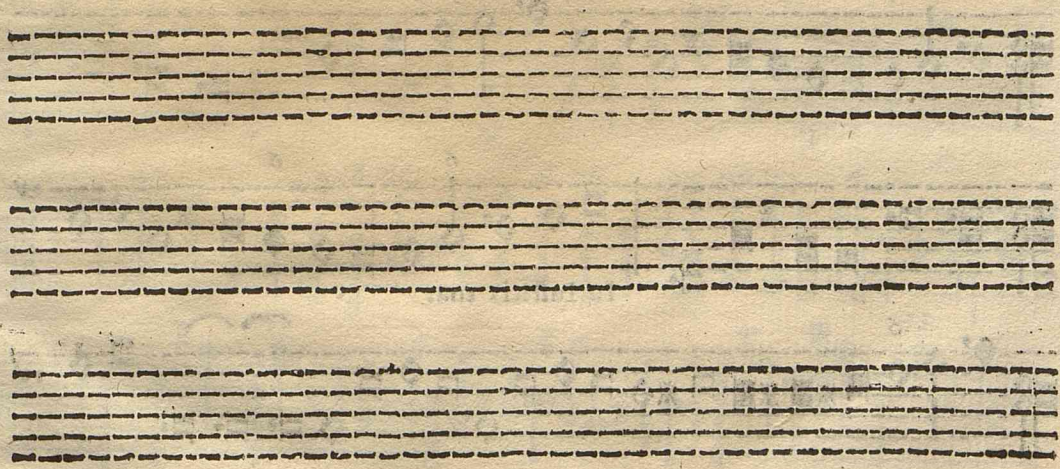
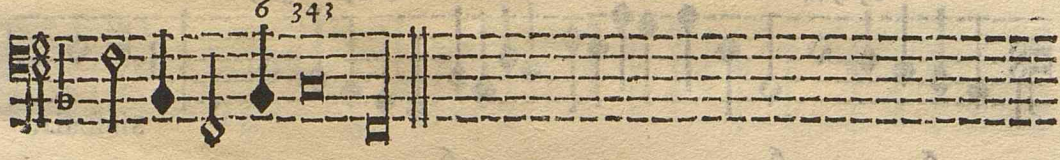
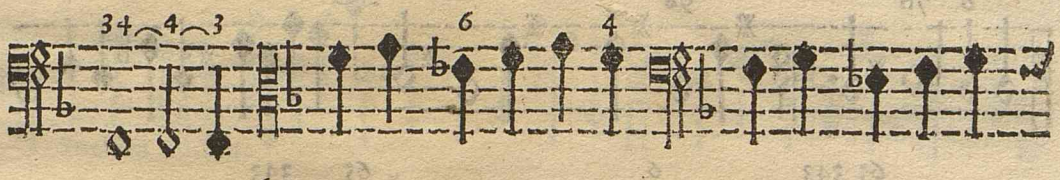
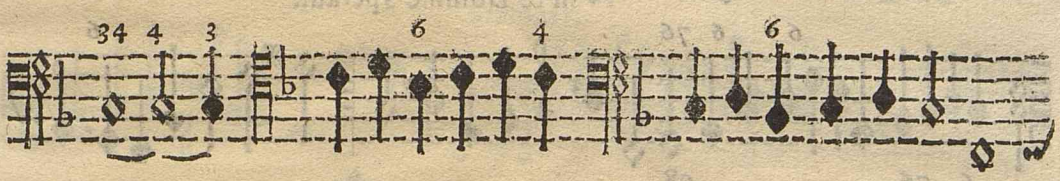
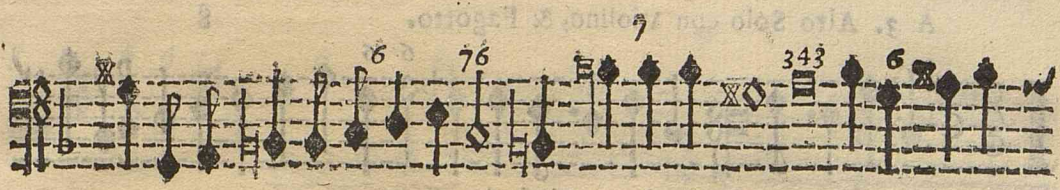
6

343

6

56





Basso per l'Org. Symphonix Sacre Henrici Sagittarij à 3. 4. 5. 6. F 5



A 3. Alto Solo con violino, & Fagotto.

6 6

N te Domine Speravi. Sinfonia.

65

In te Domine Speravi.

6 6 76

6 76 98

65 343 6

Sinfonia.

6 6 6

6 6

In Iustitia tua.

6

Basso per l'Org. Sinfonia per Violino & Fagotto



6 6 6 65 6 9 6

Sinfonia.

Inclina aurem.

6 6 7 343

6 76 6 76 76 34 6

43 6 43



6 6

infonia.

6

In te Domine speravi

6 76

6 76 98

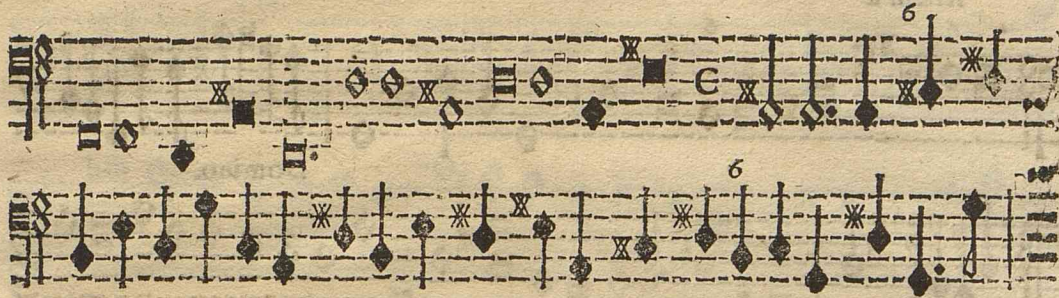
65 343 6

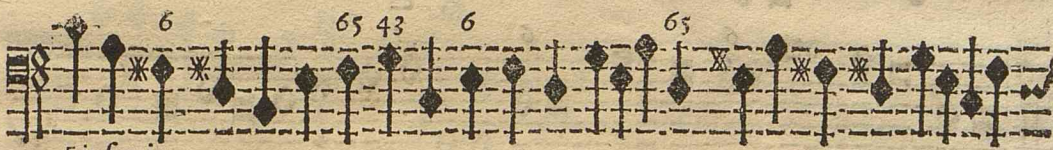
65 343 6 6 6 6



**C** 

Antabo Domino

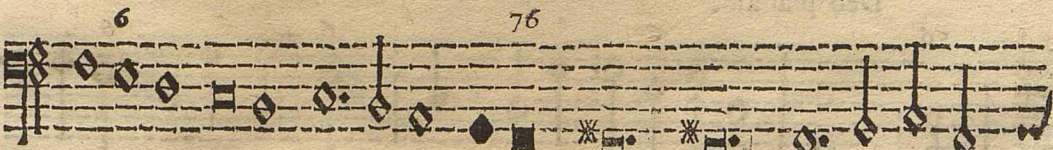




Sinfonia.



In vita mea.







Basso per l'Org. Symphonix Sacrae Henrici Sagittarij à 3. 4. 5. 6. F 7



6 6 6 6

Alleluia

6 6

Domino.

6 6

56

Deo psallam.

56 6 6 6

Insieme  
Quamdiu fuero

65 6 67

65 65



Allegretto



A 3. Tenor Solo con 2 Violini.

**V** 

Enite ad me omnes Sinfonia.



Venite ad r.e





à 3.



Sinfonia.



Tollite





quia micis sum.



343

65

6

43

lugum enim.

à 3.

56 56

43

56 56

43

56

6

6 6

1

56 56

43

à 3.

56 56

43

56

6 6

56

66

à 3

Basso per l'Org. Symphonix Sacræ Henrici Sagittarij à 3. 4. 5. 6. F 9



A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with some notes marked with an 'X' above them.

Sinfonia.

A musical staff with a treble clef and a key signature of one flat. It contains notes with some marked with a '6' above them. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains notes with some marked with an 'X' above them. The staff ends with a double bar line.

Tenor Solo.  
Venite ergo,

A musical staff with a treble clef and a key signature of one flat. It contains notes with some marked with an asterisk (\*) above them. The staff ends with a double bar line.

A musical staff with a treble clef and a key signature of one flat. It contains notes with some marked with a '6' and '5' above them. The staff ends with a double bar line.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

Basso per l'Org. Symphonie sacre Henrich Schuzert 4. + 3. 1. 2.



**I** **343**  
vbrate presto.

**343** **343**  
Basso Solo. Seruite Domino.

**343 65 65 65 6 43**  
Introite Sinfonia.

**6 4**  
**43 6 43 43 6**

**56 6 5**  
Scitote **6 56 676**

**6**  
Populus **6**

**6 6**  
F 10



6 6 6 6

343

nomen eius

343

presto  
Iubilare Deo.

343 343 Solo

In aeternum.

343

343

Iu-bilate presto

343

à 3. Laudate



A 4. Duoi Tenori, & duoi Fiffari, ò Cornettini. Prima Pars.

19

**A** 

Nima mea Sinfonia.



Anima mea



vt dilectus

Vox enim



& facies.





20

Sinfonia.

Labia

6 43 6

lilia stillantia

4 43

6

Secunda Pars

6 9 56

**A**

Diuro vos. Sinfonia.

6 6 6 6 6 43 6 6

Adiuro vos

4 2 6 43 6 6 4 343



56 6 7

Tenor Solo.  
Si inueneritis.

76 6 6 6 6 6 7

76 6 34 43 34 34 34

Insieme  
Quia amore.

43 34 56 34 43 34

43 34 43 34 43 34 4b 34 43



6

Baritono Solo.

Quam tu Pulchra.

Sinfonia.

o tu quam Pulchra.

oculi.

Capilli.



Dentes.

vita.

Sicut

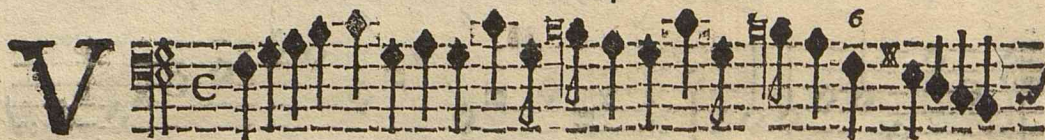
Sicut turris David.

duo vbera.

o quam

Basso per l'Org. Symphonix Sacrae Henrici Sagittarij à 3. 4. 5. 6. **B** 13 Finis.



**V** 

Eni de Libano. Sinfonia.







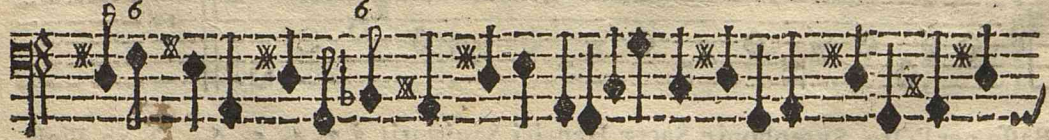
Solo.  
Veni de libano.







Veni coronaberis





Musical staff 1: Sinfonia. This staff contains a series of notes with various ornaments, including 'X' marks and diamond-shaped symbols. The notes are primarily eighth and sixteenth notes. There are two '6' markings above the staff towards the right end.

Musical staff 2: surge propra. This staff continues the musical notation with similar ornaments. It features several '6' markings above the staff and a '56' marking at the far right.

Musical staff 3: This staff continues the musical notation with similar ornaments. It features several '6' markings above the staff and a '56' marking at the far left.

Musical staff 4: This staff continues the musical notation with similar ornaments. It features several '6' markings above the staff and a 'b' marking above the first few notes.

Musical staff 5: & veni. This staff continues the musical notation with similar ornaments. It features several 'b' markings above the staff and a '\*' marking above one of the notes.

Musical staff 6: o quam. This staff continues the musical notation with similar ornaments. It features several '6' markings above the staff and a '43' marking above the staff.

Musical staff 7: presto. This staff continues the musical notation with similar ornaments. It features several '343', '56', and '65' markings above the staff.

Musical staff 8: adagio. This staff continues the musical notation with similar ornaments. It features several '56' and '43' markings above the staff.



**B** *Benedicam Dominum. Benedicam Dominum in omni tempore tempore*

*benedicam dominum in omni tempore*

*base*

*longa laus eius*

*laus eius in ore meo in ore meo in ore meo in ore meo*

*in ore meo*

*Laudabitur*

*da bitur anima mea lauda bitur*

*ma me a anima mea*







**E**

Xquisivi. dominum expulsi dominum exponere  
 dominum et exalta me et exalta deus me et exalta  
 me et exalta deus me et exalta  
 deus & ex omnibus. tribulati omnes me et ex omnibus tribulati  
 omnes me et omnibus tribulationibus meis oris patet  
 me et exalta me et exalta me et exalta me et exalta  
 nam in altitudine et illorum in manu et illorum in manu  
 et illorum in manu et illorum in manu et illorum in manu



6 29 6 6 43

et ihu mi ra mi ni et ihu mi ra et et facis

6 6 6 56 6 6

os ve stra et facis os ve stra et facis ve stra con fi non con fun

6 76 6 6 6 6 6 6

dam non con fu den et facis

56 6 6 6 6 6 6 6

ve stra non con fu den non con fu den non con fu den non

43 6 6 6 6 6 6 6

et facis ve stra non con fu den non con fu den non con fun

43 6 6 6 6 6 6 6

dam non con fu den non con fun den non con fun den

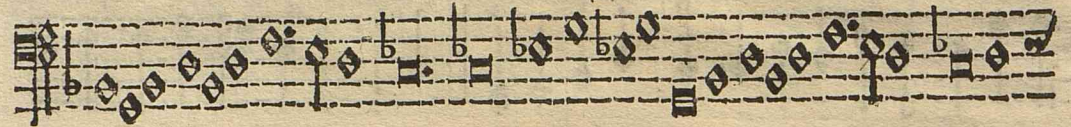
7 43

non con fun den non con fun den



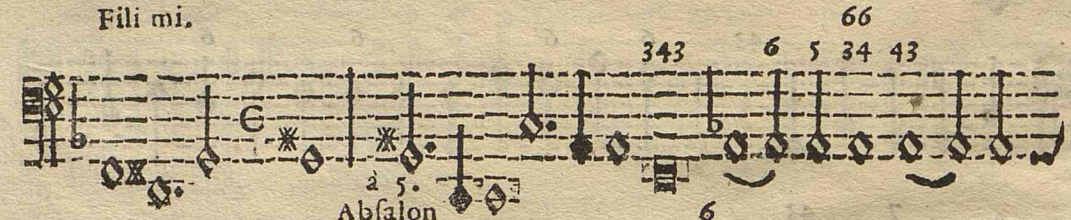
**F** 

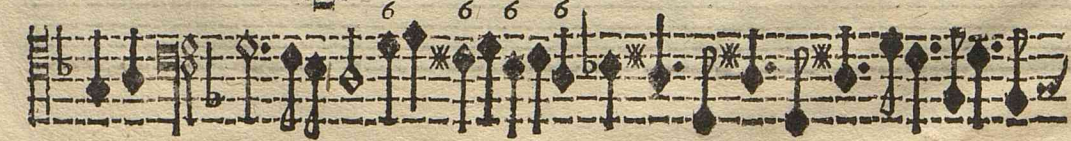
Ili mi Abfalon. Sinfonia.



Basso Solo.  
Fili mi.





66  
343 6 5 34 43

2 5.  
Abfalon

43 43 343

343

Sinfonia.







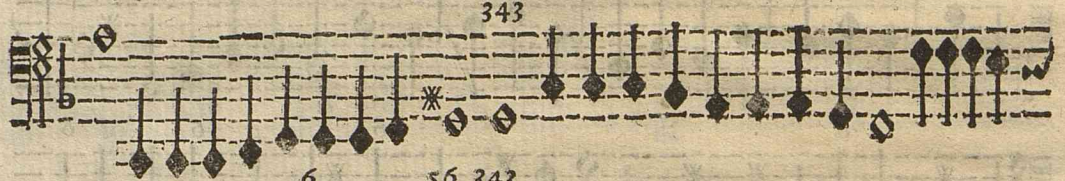
A 5. Basso Solo con 4 Tromboni.

32

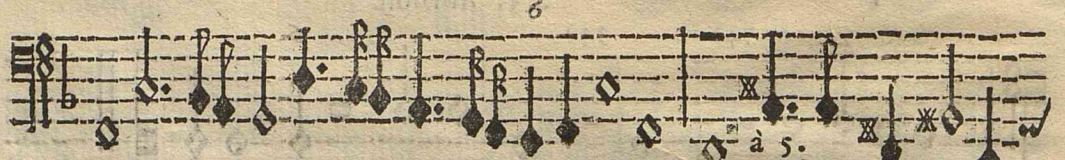
6 343

**A** 

Trendite. Sinfonia.



Basso Solo.  
Attendite



a 5.  
Aperiam,





34 6 76 43 43

A musical staff with notes and fingerings. Fingerings 34, 6, 76, 43, and 43 are written above the staff. There are two asterisks above the first and eighth notes.

6 6 56 6 6 56

A musical staff with notes and fingerings. Fingerings 6, 6, 56, 6, 6, and 56 are written above the staff. There is an asterisk above the eighth note.

6 4 6 6 76 \*6 343 56

A musical staff with notes and fingerings. Fingerings 6, 4, 6, 6, 76, \*6, 343, and 56 are written above the staff. There is an asterisk above the sixth note.

Sinfonia

6 56 343 56 6 6

A musical staff with notes and fingerings. Fingerings 6, 56, 343, 56, 6, and 6 are written above the staff.

4 6 4 3 6 4 56

A musical staff with notes and fingerings. Fingerings 4, 6, 4, 3, 6, 4, and 56 are written above the staff.

4 43

A musical staff with notes and fingerings. Fingerings 4 and 43 are written above the staff. There is an asterisk above the eighth note.

Basso, & Trombone  
Quarta audiuon.

6

A musical staff with notes and fingerings. Fingering 6 is written above the staff. There is an asterisk above the sixth note.

6

A musical staff with notes and fingerings. Fingering 6 is written above the staff.



43 56 76 2 34 4 6 6

6 76

6 6 X S 5.

& Patres nostri.

X 6 56 343 6 76 6



**D**

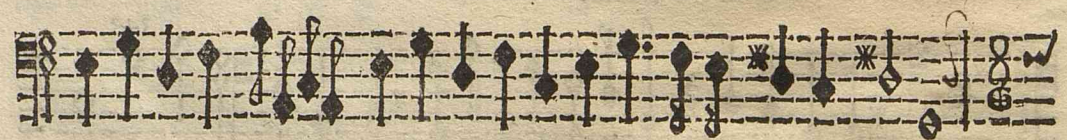
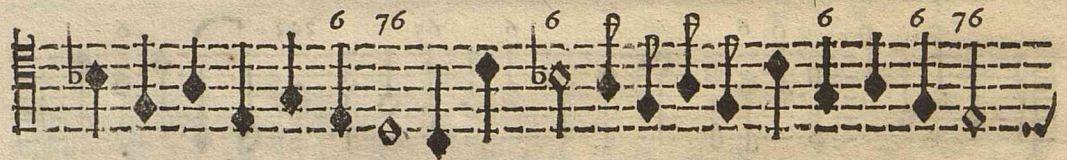
Omne Labia mea. Sinfonia.

Domine Labia.



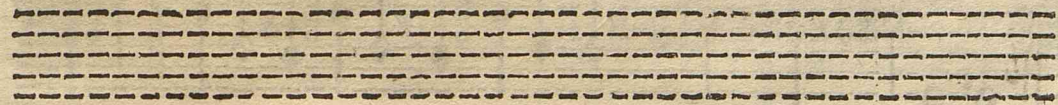
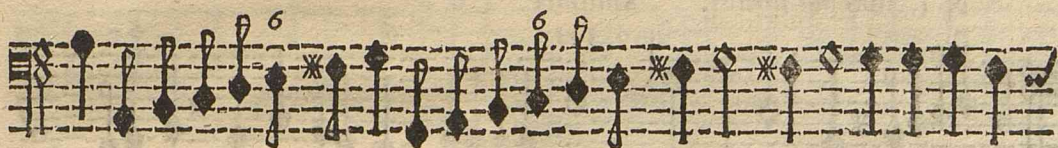


Et os meum



Sinfonia.







Musical staff 1: Treble clef, common time signature (C). The staff contains a series of notes, including a sixteenth-note run starting with a '6' above it. A sharp sign is present above a note.

N lectulo per noctes. Sinfonia.

Musical staff 2: Treble clef, common time signature. The staff contains notes with a '6' above the first measure and '343' above the second measure. A sharp sign is present above a note.

Musical staff 3: Treble clef, common time signature. The staff contains notes with a '6' above the first measure and a sharp sign above a note.

Musical staff 4: Treble clef, common time signature. The staff contains notes with a '6' above the first measure.

Musical staff 5: Treble clef, common time signature. The staff contains notes with a '6' above the first measure.

Musical staff 6: Treble clef, common time signature. The staff contains notes with a '6' above the first measure and a '65' above the last measure. A sharp sign is present above a note.

In lectulo.

Musical staff 7: Treble clef, common time signature. The staff contains notes with a '6' above the first measure and '76' above the second measure. A sharp sign is present above a note.

Musical staff 8: Treble clef, common time signature. The staff contains notes with a '6' above the first measure, '6' above the second measure, '2' above the third measure, '43' above the fourth measure, and '6' above the fifth measure. A sharp sign is present above a note.



6 6 343 65 343

43

Sinfonia.

43

43

43 43 43

2. 2.

Surgam.

6 76 43 6

43 4 43 4 \*

Tutti

Queram

6 76 43 6 43 6 6 6 43



Musical staff 1: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '65' is written above the 15th measure, and the number '6' is written above the 20th and 25th measures. The staff ends with a double bar line and a repeat sign.

Nuenerunt me custodes. sinfonia.

Musical staff 2: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 15th and 20th measures. The staff ends with a double bar line and a repeat sign.

Musical staff 3: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 5th, 10th, 15th, and 20th measures. The staff ends with a double bar line and a repeat sign.

Musical staff 4: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 5th, 10th, 15th, and 20th measures. The staff ends with a double bar line and a repeat sign.

Musical staff 5: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 5th and 10th measures, and the number '34' is written above the 15th measure. The number '43' is written above the 25th measure. The staff ends with a double bar line and a repeat sign.

Musical staff 6: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '4' is written above the 5th measure. The staff ends with a double bar line and a repeat sign.

Inuenerunt

Musical staff 7: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 5th and 15th measures. The staff ends with a double bar line and a repeat sign.

Musical staff 8: Treble clef, common time signature. The staff contains a series of notes with stems pointing downwards. Above the staff, the number '6' is written above the 5th and 15th measures. The staff ends with a double bar line and a repeat sign.



343

6 6 6

43

4t

Musical staff 1: Treble clef, bass clef, notes with accidentals and asterisks.

Musical staff 2: Treble clef, bass clef, notes with accidentals and asterisks.

6

76

allegro

Musical staff 3: Treble clef, bass clef, notes with accidentals, asterisks, and 'X' marks.

tutti  
Ioueni.

Musical staff 4: Treble clef, bass clef, notes with accidentals and asterisks.

6

Musical staff 5: Treble clef, bass clef, notes with accidentals and asterisks.

Musical staff 6: Treble clef, bass clef, notes with accidentals and asterisks.

adagio Ienui.

Musical staff 7: Treble clef, bass clef, notes with accidentals and asterisks.

Musical staff 8: Treble clef, bass clef, notes with accidentals and asterisks.

343



Tutti allegro  
Cantate.

Cantate



A 6. duoi Soprani e Tenore, con 3 Tromboni.

**V**  6 343. 6 6 6 4

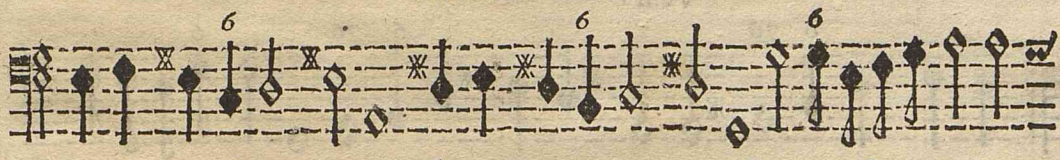
Soprano & 3 Tromboni.  
Eni dilecte mi.

 6 6 6 43

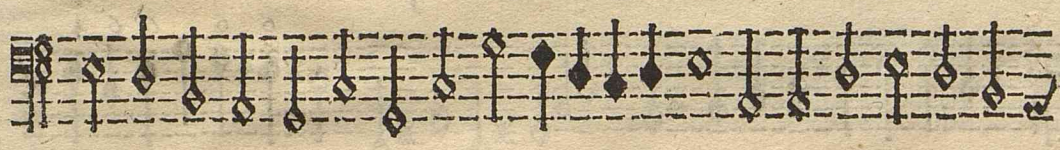
 6 43 34 43

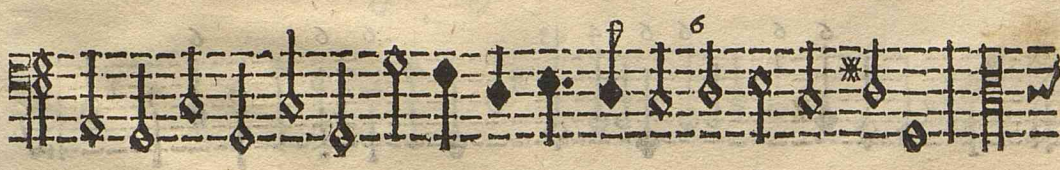
 6 43 *violino* 6

Soprano & Tenore.  
Venio.

 6 6 6

 43 6 43



 6



Musical staff 1: Soprano and 3 Trombones part, measures 43-44. The staff contains a melodic line with various note values and rests.

Soprano e 3 Tromboni.  
veni'dieſte

Musical staff 2: Continuation of the melodic line, measures 45-46. Includes fingerings such as 43, 6, 6, 6, 6, 43, 65.

Musical staff 3: Continuation of the melodic line, measures 47-48. Includes fingerings such as 6, 4, 43.

Musical staff 4: Continuation of the melodic line, measures 49-50. Includes fingerings such as 43, 6, 46.

Veni

Musical staff 5: Continuation of the melodic line, measures 51-52. Includes fingerings such as 6, 76, 6, 76, 6.

Musical staff 6: Continuation of the melodic line, measures 53-54. Includes fingerings such as 6, 343, 6, 6, 343.

Musical staff 7: Continuation of the melodic line, measures 55-56. Includes fingerings such as 6, 6, 6, 6, 4.

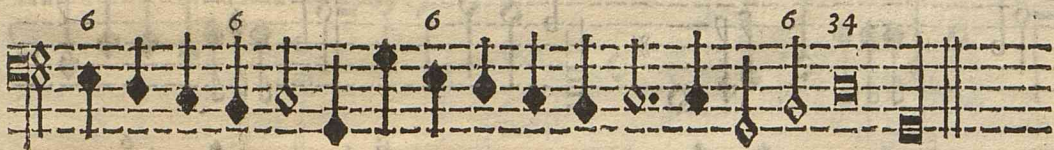
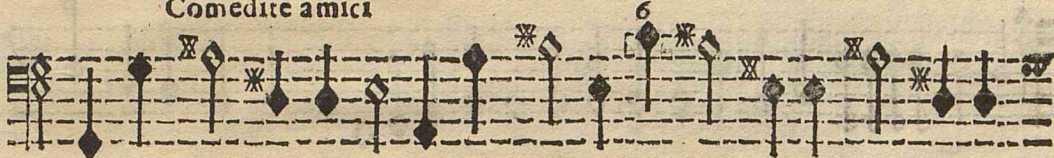
Musical staff 8: Continuation of the melodic line, measures 57-58. Includes fingerings such as 6, 6, 6, 6, 4, 43, 6, 6, 6.



tutti



Comedite amici





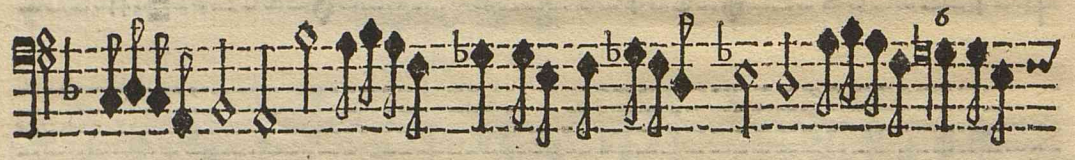
**B** 

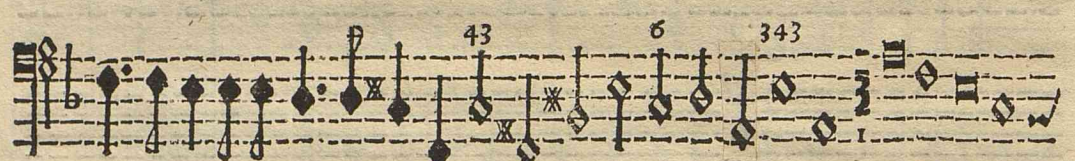
Vccinate.









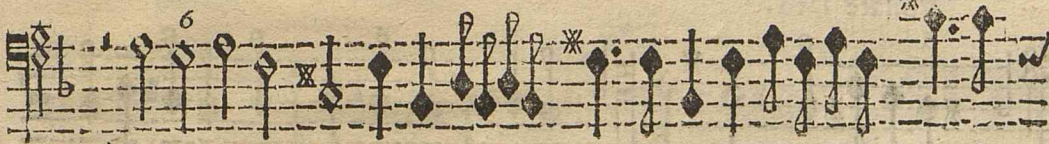


Alleluia.

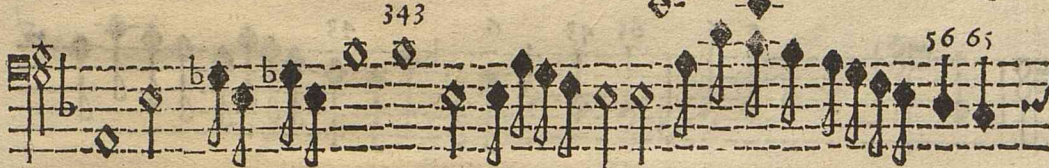
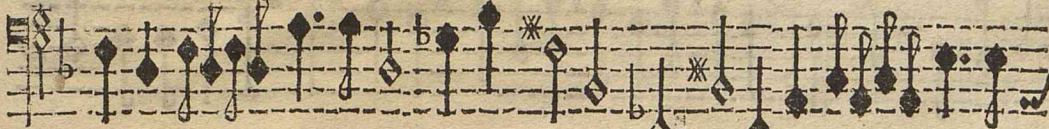








*a* 3.  
In voce exultationis



Alleluia





Secunda Pars.

48

Vbilate Deo.

in tympano

Cantate



psallite

alleluia





# I N D E X.

A 3.	
Paratum cor meum	Soprano Solo con doi Violini. 2
Exultavit Cor meum	Soprano Solo con doi Violini. 5
In te Domine speravi	Alto Solo Violin, & Fagoto. 8
Cantabo Domino	Tenor Solo con doi Violini. 11
Venite ad me omnes	Tenor Solo con doi Violini. 14
Iubilate Deo	Basso Solo con doi Flauti, ò Violini. 17
A 4.	
Anima mea	Prima Pars. 2 Tenori, e doi Cornetti ò Fifari. 19
Adiuvo vos	Secunda Pars. 20
O quam tu Pulchra	Prima Pars. Tenore, è Baritono con doi Violini. 22
Veni de libano	Secunda Pars. 24
Benedicam Dominum	Prima Pars. Sop. T. è B. con vn Corn. ò Viol. Solo 26
Exquisiui Dominum	Secunda Pars. 28
A 5.	
Fili mi Absalon	Basso Solo con quattro Tromboni. 30
Attendite popule meus	Basso Solo con quattro Tromboni. 32
Domine Labia mea	Sopr. & Ten. con vn Violin Trombon & Fagoto. 35
In lectulo per noctes	Prima Pars. Sopr. & Alto, con 3 Fagoti o Viole. 38
Inuenerunt me	Secunda Pars. 40
A 6.	
Veni dilecte mi	Due Soprani, & Tenore, con 3. Tromboni. 43
Buccinate	Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto. 48
Iubilate Deo.	Secunda Pars. 48

F I N I S.



























BUCHBINDEEI  
HORST ZEMAN  
KINKELSTRASSE 28  
1 BERLIN 20 · SPANDAU

TEL. 030/333 33 47

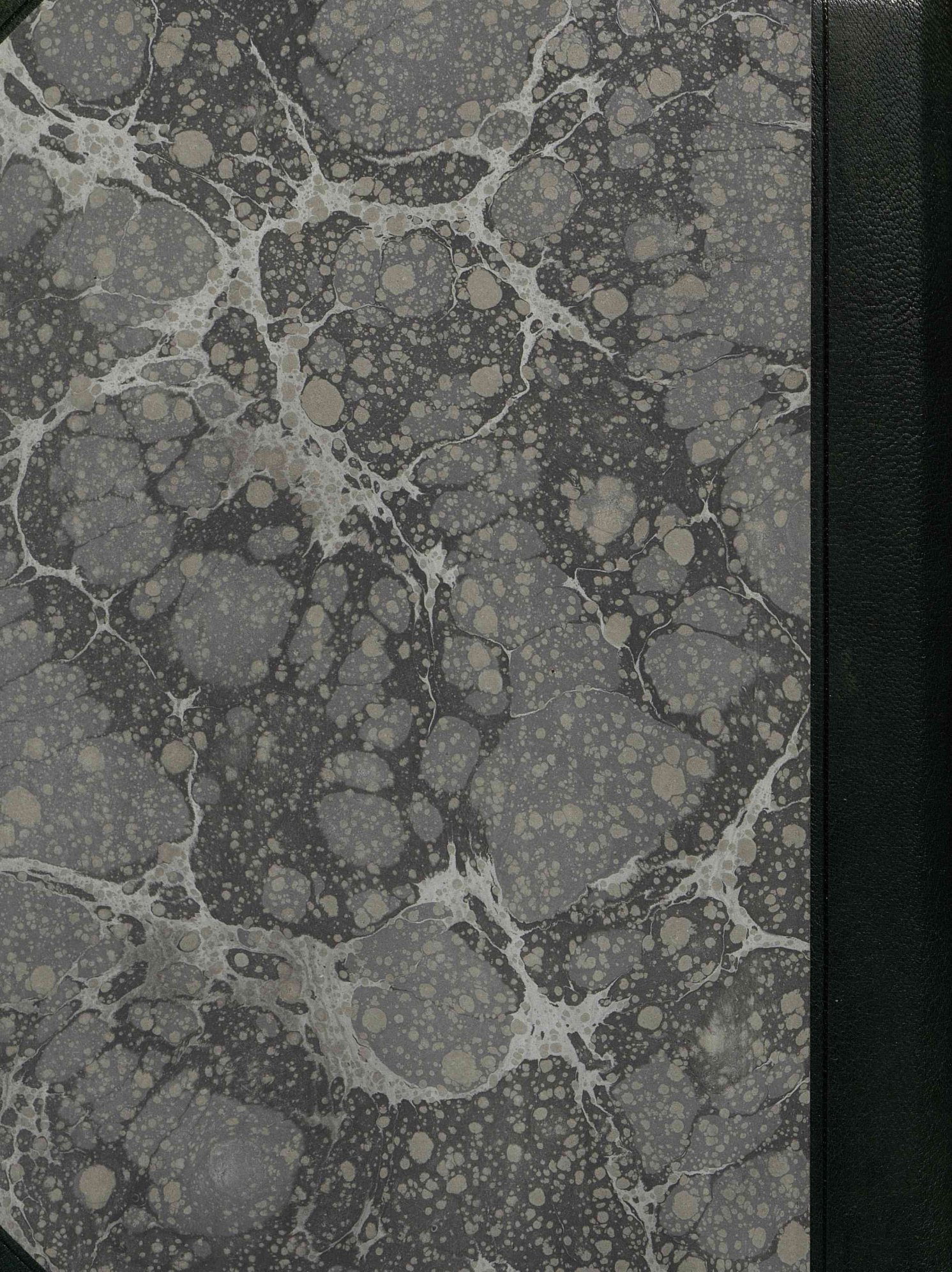
M-1989

idem tempus ingenti fertate.  
eā urbē coloma arca oblidione  
uallaret. non dū hoc eduenen-  
tilis pteate frans. uirginē  
pice cognita humanitate. mē  
larū sū omni hūmōdi suspiro  
ne. interā egressē sūt. sē ecce

ru erunt ius. barbara mens.  
et effereabile timens belualit  
infrēnuunt. et repulsam suam ū  
mē

<sup>ay</sup>  
epo. tenentia morbis dictam  
licet cardidissimi pteatus.









# INDEX.

## A 3.

Paratum cor meum  
 Exultavit Cor meum  
 In te Domine speravi  
 Cantabo Domino  
 Venite ad me omnes  
 Iubilate Deo

Soprano Solo con doi Violini.  
 Soprano Solo con doi Violini.  
 Alto Solo Violin, & Fagoto.  
 Tenor Solo con doi Violini.  
 Tenor Solo con doi Violini.  
 Basso Solo con doi Flauti, & Violini.

## A 4.

Anima mea  
 Adiuro vos  
 O quam tu Pulchrum  
 Veni de libano  
 Benedicam Domino  
 Exquisivi Dominum

Prima Pars. 2 Tenori, e doi Cornetti & Fiffa  
 Secunda Pars.  
 Prima Pars. Tenore & Baritono con doi Violini

Fili mi Absalom  
 Attendite populum  
 Domine Labia mea  
 In lectulo perierunt  
 Inuenerunt me

Tromboni.  
 Tromboni.  
 Violin Trombon & Fagotto  
 Alto, con 3 Fagoti o

Veni dilecte rex  
 Buccinate  
 Iubilate Deo.

, con 3. Tromboni.  
 Tenori, & Basso con vn  
 a, & Fagotto.

