

Music in the Czech lands I

Four oldest czech songs

„The four songs“

- For sacred songs were permitted to be sung in the church by the prague synod in 1408: Hospodine, pomiluj ny; Buoh všemohúcí, Svatý Václave a Jezu Kriste, ščedný kněže.



Hospodine, pomiluj ny (Lord, have mercy)

The earliest major relic of musical culture in Czech lands, originated in the second half of the 10th century. As early as in the 11th century became *carmen patrium* (national and state anthem). Earliest notation dating 1397.

Example: bishop Vojtěch presents the song invented by himself to the duke of Bohemia (baroque engraving).

<http://www.antologiehudby.cz/autori.php?jazyk=EN>



Buoh všemohúcí (God almighty is risen from the dead awaited)

- Easter song, originated in the 12th century (*Christ ist erstanden*), sung at the end of an Easter play,
- The melody is derived from easter sequence *Victimae paschali laudes*
- In the 14th century it was sung paralelly in latin, czech and german.
- Later version (15th or 16th century)
<http://www.youtube.com/watch?v=2crSmi7PF7k&feature=related> (scores)
http://www.youtube.com/watch?v=8o_gmO1M-1o (with instruments)
- See renaissance motet with the melody in tenor line (cantus firmus)

108. Thomas Stoltzer (c. 1480-1526)

Christ ist erstanden

German hymn

Christ ist er- stan- den Von seiner Mar- ter al-

Christ ist er- stan- den, Christ ist erstan- den Von seiner Mar- ter al-

Christ ist erstan- den Von seiner Mar- ter al- le.

Detailed description: This is the first system of a musical score for a German hymn. It consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a simple, homophonic style. The lyrics are written below the notes, with some words split across lines. The first line of lyrics is 'Christ ist er- stan- den Von seiner Mar- ter al-'. The second line of lyrics is 'Christ ist er- stan- den, Christ ist erstan- den Von seiner Mar- ter al-'. The third line of lyrics is 'Christ ist erstan- den Von seiner Mar- ter al- le.'.

le. Des sol- len wir al- le froh- sein, des

le. Des sollen wir al- le froh sein, des sol- len wir al- le froh sein, Christ will

ter al- le. Des sollen wir al- le froh sein, Des sollen wir al- le froh sein, froh

Des sollen wir al- le froh sein, Des sollen wir al- le froh sein, Christ will

Detailed description: This is the second system of the musical score. It also consists of two staves, treble and bass clefs. The lyrics continue from the first system. The first line of lyrics is 'le. Des sol- len wir al- le froh- sein, des'. The second line of lyrics is 'le. Des sollen wir al- le froh sein, des sol- len wir al- le froh sein, Christ will'. The third line of lyrics is 'ter al- le. Des sollen wir al- le froh sein, Des sollen wir al- le froh sein, froh'. The fourth line of lyrics is 'Des sollen wir al- le froh sein, Des sollen wir al- le froh sein, Christ will'.

Handwritten musical score on the left page, featuring ten staves of music with Latin lyrics. The text includes: *Et adhaere tui sum Alle*, *li in Pofit ipi sup me manus*, *tuam Cuius sumit mala mea te git I quis hic diligit hos ad*, *celos vocit Sicut in tu a Alle hi*, *ia Alle li in Omne glori me I cognovisti me tu cognovisti fidi*, *ma mea I cognovisti me*, *Cuius sumit mala mea te git tui sum*, *mala mea te git I quis hic diligit Pofit*, *si sup me I quis hic diligit hos ad celos*, *vocit manū tuā Alle mātū fidi*, *Sicut in tu a Alle Alle Alle*, and *tu cognovisti / quoniam me I quis*.

Handwritten musical score on the right page, featuring ten staves of music with Latin lyrics. The text includes: *Cuius sumit mala mea te git tui sum Alle*, *in Pofit ipi sup me manus tuam*, *tuam Cuius sumit mala mea te git I quis hic diligit hos ad*, *celos vocit Sicut in tu a Alle hi*, *ia Alle li in Omne glori me I cognovisti me tu cognovisti fidi*, *ma mea I cognovisti me*, *Cuius sumit mala mea te git I quis hic diligit*, *hos ad celos vocit Alle Alle*, *Cuius sumit mala mea te git I quis hic diligit hos ad celos*, *vocit Pofit sup me manus tuā Alle mātū fidi*, *Sicut in tu a Alle Alle*, *lūa Alle hūa tu cognovisti / quoniam*, and *ma I cognovisti me*.

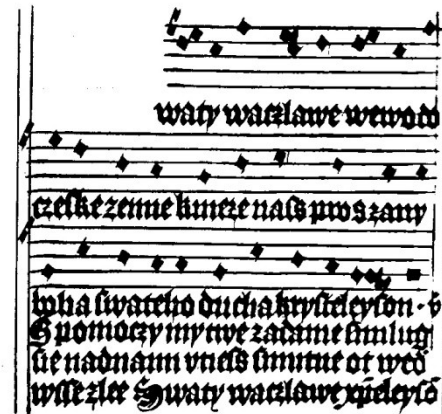
Svatý Václave (Saint Wenceslas)

- „the oldest preserved piece of evidence documenting the use of the Czech language as a poetic vehicle, dates from the 1280s or rather earlier... The song eulogizes St. Wenceslas as the eternal sovereign leader of the Bohemians.“



- Earliest notated version (1473)

Uvedená notace podává klíč ke struktuře písně. Mezi pětislabičný úvod, končící birhombou a pětislabičný refrén, končící longou, jsou vloženy dvě hudební věty po 10 slabikách, z nichž prvou větu uzavírá birhomba.



Obr. 2. Swaty waczlawe. (Graduál Nár. mus. praž. z r. 1473, XIA 1, l. 219^a.)

V přepise jest udán na začátku ambitus *D-d* dorské tóniny s dominantou *a*.

Graduál Nár. musea praž. z r. 1473, XIA 1, l. 219^a. ◆ = ♩, ◆♩ = ♪, ♩ = ♩



a) [1] Sva - tý Vác - la - ve,



b) vé - vo - do čes - ké c) ze - mě, kně - že náš,



d) pros za ny bo - ha, e) sva - té - ho du - cha.



f) Krys - te - le - y - son.

- Later and nowadays more vivid version (melody) of the hymn, first documented by the hymnal book from 1864.
- The church feast of St. Wenceslas the martyr (28th of september) is also a state feast.

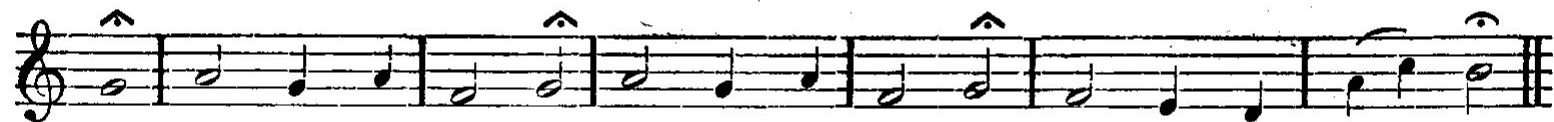
O sv. Václavu.

(28. září.)

Úvod.



Sva-tý Vác-sla - ve, vé - vo - do če - ské ze - mě, kní - že



náš, pros za nás Bo - ha, sva - té - ho Du - cha! Kri - ste e - lei - son.

Píseň.



1. Ty jsi dě - dic če - ské ze - mě, roz - po - meň se na své



plé - mě, ne-dej za - hy - nouti nám, ni bu - doucím, sva - tý Vác -



sla - ve! Kri - ste e - lei - son.

2. Pomoci my tvé žádáme,
smiluj se nad námi,
utěš smutné,
zažeň vše zlé,
svatý Vácslave!
Kriste eleison.

3. Nebeské jest dvorstvo krásné,
blaze tomu, kdož tam dojde
v život věčný,
oheň jasný
svatého Ducha.
Kriste eleison.

4. Maria, matko žádoucí!
tys královna velmohoucí,
prosiž za nás,
za křesťany,
svého Syna,
Hospodina.
Kriste eleison.

5. Všickni svatí za nás proste,
zahynouti nám nedejte,
svatý Víte,
svatý Norberte,
svatý Zigmunde,
svatý Prokope,
svatý Vojtěše,
svatý Jene Nepomucký,
svatá Ludmilo,
svatý Vácslave!
Kriste eleison.

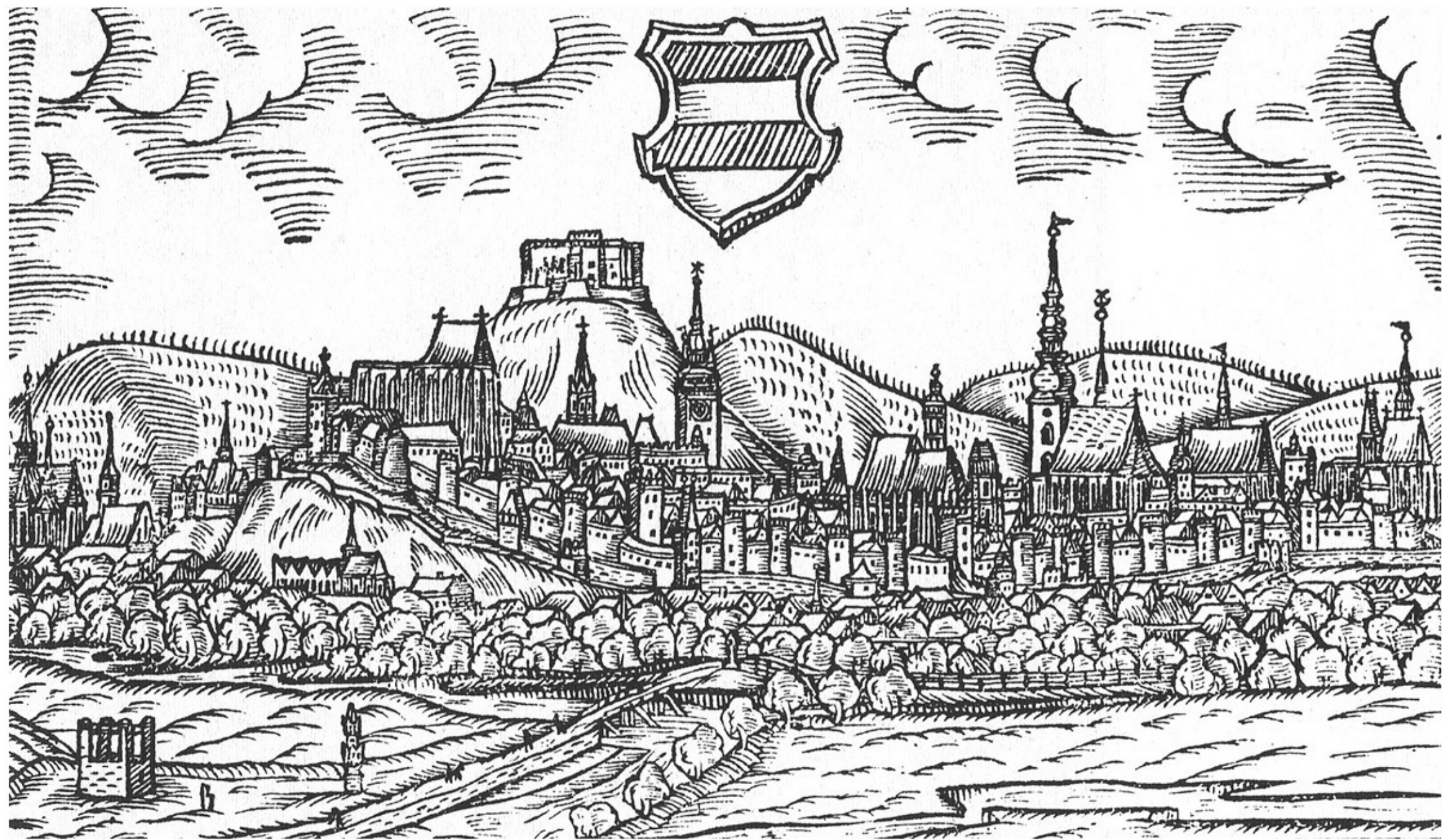
6. Bohu Otci chválu vzdejme,
svatým křížem se žehnejme:
ve jménu Otce,
i Syna Jeho,
i Ducha Svatého.
Kriste eleison.

- Verse nr. 6 lists the saint patrons of Czech lands , among them also St. Vojtěch (Adalbertus), prague bishop, to whom the St. Wenceslas hymn was traditionally attributed(see the engraving above).

- Josef Suk: Meditation on the St. Wenceslas hymn
<http://www.youtube.com/watch?v=1DbS3qAxxv6g>
- A song – tributing St. Wenceslas, created in the late 80s of 20th century during the reign of communist party in Czech lands by Petr Skoumal
(somehow similar to the music of Peter Gabriel)
- <http://www.youtube.com/watch?v=gIzQ4JQV9A4&feature=related>

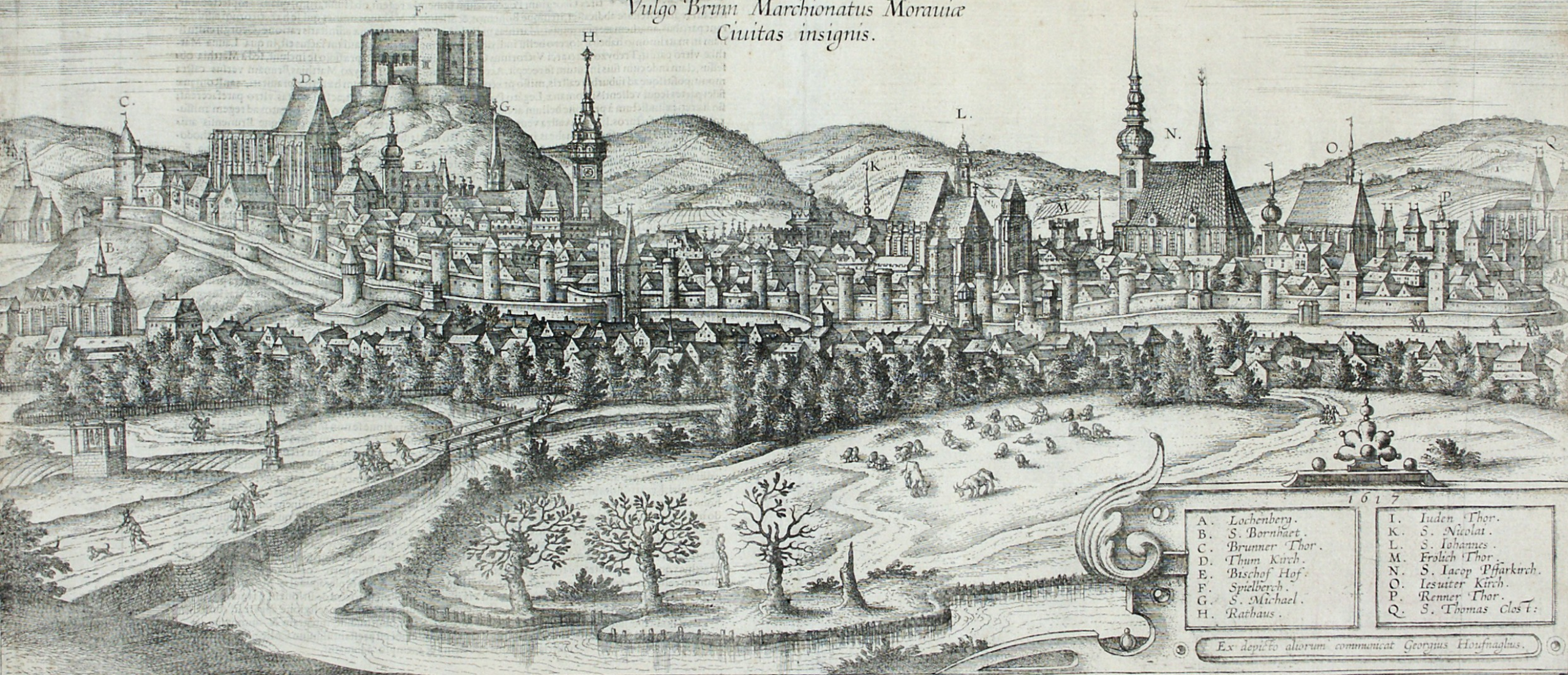
Medieval musical culture in Brno





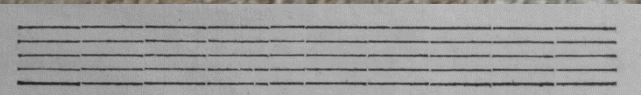
BRVNN

*Vulgo Brinn Marchionatus Moraviae
Ciuitas insignis.*



- 1617
- | | | | |
|----|---------------|----|----------------------|
| A. | Lochenberg. | I. | Juden Thor. |
| B. | S. Bornhart. | K. | S. Nicolai. |
| C. | Brunner Thor. | L. | S. Johannes. |
| D. | Thum Kirch. | M. | Frolich Thor. |
| E. | Bischof Hof. | N. | S. Jacop Pffarkirch. |
| F. | Spielberch. | O. | Iesutter Kirch. |
| G. | S. Michael. | P. | Renner Thor. |
| H. | Rathaus. | Q. | S. Thomas Gles I. |

Ex depicto aliorum communicat Georgius Houfnaglus.



FINIS.



Festum
 Annuntiationis
 BVM
 introit Rorate
 coeli / Missal
 Brno ca1493,
 sign. 17





*Wirkensarkiv
von
A. B. Sch.*

BR *Incipit lit dies xxi. Luna. xxx.*

xix	d		
viii	e	vi	
	f	v	
xvii	g	iiii	Translatio s. Wendelari
	a	iii	
v	b	ii	
xiiii	c	Idus	
	d	viii	
iii	e	vii	Cyrilli et Metudij
x	f	vi	
	g	v	
xviii	a	iiii	Gregorij pape
vii	b	iii	
	c	ii	
xv	d	Idus	Longini maris et pontificis
iiii	e	xvii	
	f	xvi	
x	g	xv	
	a	xiiii	
i	b	xiii	
ix	c	xii	Benedicti abbatis
	d	xi	
xvii	e	x	
vi	f	ix	
	g	viii	Annunciatio marie
xiiii	a	vii	
iii	b	vi	
	c	v	
xi	d	iiii	
xix	e	iii	
	f	ii	

Graduale cisterciense (Oslavany)

„Rosu dejte nebesa
shůry a oblakové dštěte
spravedlivého, otevři se
země a vypuč
Spasitele.“

4.

ecce deus noster ueni et et salua bit nos.

Rorate ce li desu per ferra quarta.

et nu bes pluant iustum aperiatur

terra et germinet saluatorem. **E**t uisitia ori

terra tuam; auertisti captiuitate iacob. **G**loria.

atur simul ego dominus creauit eum. **G**loria.

Deculorum amen. **G**ollite porcas prin

ci pes ues tras et eleuamini por te e ter

na les et introi bit rex glorie.

Quis ascendet in montem

Graduál
svatojakubs
knihovny
sign. 2

Kyrie Fons
bonitatis /
Pane Bože,
studnice
dobroty
(k největším
svátkům)



Sekvence Verbum bonum et suave ([zde](#))

forcius et p̄m̄ posterus in fine stabi
Qui nobis tribuat pct̄i venias
reat̄ diluat et donet patrias in arte li
Quibus ^{Itz & alia} prof̄ de A me
bonū et suave p̄sonē illud a ue p̄ qd̄
ep̄isti fit edaue virgo mater filia **V**er
qd̄ aue salutata mox concepit ferūta
ta virgo dauid stirpe nata inter spina

Verbum bonum & suave.

Zigné rady v lo že nj/ ne wzało gest promē-
* Jakož prwnj Rodite le/ o pu sti li stwo ti-
ne nj/ Būh se slybil smilowa ti/ a swūg lid
te le/ a dāblu se swē sti da li/ což Būh ká-
Quod ^{Itz & alia} prof̄ de A me
wykaupiti: **Q**uod tož z ráge wy pu ze ni/ w mno hé bj dy
zal nedbali. * A le Pán Būh wssemoħucy/ po skal Sy na
sem na zemi/ Bo ha swē^o gsaue zbawe ni/ wssēcky wedli k̄ zatra-
sewssj mo cy/ by pomohł žiwym na ze mi/ y ta k̄ mrtwym pod-
Xiiii.

Ihesu verbū sūmī prīs serua seruo
 tue matris solue reos salua gratis et
 nos tue claritatis configura glo u
Mittit ad virginē non quēuis
 angelū sed fortitudines suas archan
 gelū amatoꝝ hominū **H**ortet ex
 pediat p nobis nunciū nature faciat
Natū p̄ iudiciū in partu virginis **N**a



turas superat natus rex glorie regnat
 et impar et zyma scoue tollit de medio
Supbienciū terat fastigia colla sub
 limius calcans vi ppria potēs in pre
Horas eiciat mundanū p̄ncipē
 m̄tūq; faciat sc̄tū participes patris
Heri qui mitteris hec dona
 dissere reucla veteris velamen littere

Mittit ad virginem, non quem uis sc̄t.

21.



Mittit ad virginem, non quem uis sc̄t.
 An Báh wsemohucy / p̄diwony w swē mocy /
 * Ge muz to Gabryel / gme no syl ny Anđel /
 postat Postā swēho / Anđela močnoho / k wy
 z nebeske ho zboru / z Anđelsteho Kā tu / s po
M wo le nē Pannē: * Teryz Pannē ā stē prawil wē cy
 seltwjm p̄e diwnym. * Kā, zdrāwa milosna / od boha zwo

gi stē / welmi w̄stēne n̄kdy nelychanē / k žādne / kō wē kur
 le nā / hospodin gē s teban ty sy požehnanā, nadewsecky ženy.
M Terāzto / slyssewsy / ta stowa w swē ussy / bāzliwē / y wāz
 * Gij Anđel possyliw / tēk by se ne bā la / ale to, wē dē
 nē / otom pozdrawenj tu p̄emyslowa la: **M** * K coz Báh
 la / ze milost nalezla / stwořite le swēho. * Gemuzto
 wlozil / a tē kromu zwolil / počneš Gezurysta / y po ro dšā ā
 Pān Báh dā / stolicy dawida / kra lowatīe bu de / žādny snim nebu
 stā / syna neywyš ssi ho: **M** * Oe Božj p̄e diwnā / ze ty ā
 de / kōz ho nemi lu ge. * Anđel tēc do kō nā / te sy dra
 stā Pāna / zachowāna budeš / nebo ten plod wezmēs / od ducha
 hā Pāna / pōdda se pokornē / tkuc, at se to sta ne / we dlē sto
M swa tē ho: * Tied w swēm āstēm tēle / počne spasy te le:
 wa tve ho.
 Kteryz tac nām dāti / s sebau p̄ebywa ti / w ne beske ra do sti.

Sekvence Mittit ad Virginem

„Poslal
k Panně
archanděla
mocného
ten, který
miluje lidi.“





Graduál
brněnských
augustiniánů

začátek
rukopisu se
zpěvy k
výkropu
(Asperges
me a Vidi
aquam)

*In omnibus dominicis diebus per annum finita tunc a sacerdote
missam celebrato prius aspergatur aqua benedicta in
altare tantum gemis coram altari fietis. Et tunc a canto
re incipitur antiphona. Asperges me et dicitur communiter
cantatur a fratribus cum suo versu et gloria patri ab eodem
sacerdote asperguntur finit.*

Asperges me domine ysope

et mundabor lavia bis me

et super cinerem de albaboz.

Misere mei deus *vsus*

secundum magnam misericordiam

diam tuam

*finito usi
dicatur in
mediate glo
ria patri.*

Gloria pa

tri et filio et spiritui sancto. sicut

erat in principio et nunc et semp.

et in secula seculorum amen.

*et repetitur antiphona. Asperges me. Super dicta antiph
posito modo dicatur in aspergione aquae benedictae in dominicis
diebus per totum annum excepto quod in diebus de passione et pal
marum non dicatur gloria patri sed post usum. Misere mei
repetatur immediate a. asperges me et excepto tempore pasche
h scilicet a dominica pasche usque ad octavam penthecostes. et
tempore ante festum vidi aquam in suo usu et gloria patri. antiph*

Vidi aquam egre dientem

de templo a la tere dex tro alle
lu ia et om nes ad quos perue
nit a qua ista sal in fac
ti sunt et di cūt alleluia alle
luia **p.** Confitemini domi
no quoniam bonus quoniam in

uersi qui te expectant non con
fundentur **ps** **G**lorias tuas do
mine demonstrasti michi et semitas
tuas edoce me **G**loria patri.
*Sequitur immediate v. Glap.
quo finito repetitur introitus
ad te leuauit et iste modus repe
tendi introitu siue p totū aūm
tū di glap p istū rifestis duplicat.* **U**nuer **G**
si qui te expectant non

3

Antiphonarium:

de Tempore a dominica
Resur. usq ad Adven: dñi

Quod cum partim vetustate atq; assiduo usu attritum, partim olim a quibusdam temerarijs (ut ita dicam) hominibus nescio an odio uel amore ductis, diversis locis distractum fuisset, in pristinum ordinem ad maiorem eterni dei laudem et gloriam celebrandam, reductum est. a me Fr̃o Siluestro Siglerio Middelingsi Austriaco. subnotati Mo-
nasterij Confratre, tunc temporis Pavorum in oppido
Hwileritz agenti ex ipsius et iussu et iustitiam, admodum
Re in Christo huius eruditione, doctrinaq; praelati
Viri, Domini Basily de Capirato Venerabilis
Carobij S. Thome extra Menia
Bruna Prioris meritissimi

anno dñi. m. d. lxxxvii

brněnských
augustiniánů

doplněný
členem
konventu roku
1596

Na hřbetě
signatura A ST
(=Sancto
Thomae)



Dominica in sancto pascha sacer-
dos hebdomadarius incipit
domine labia mea aperies **R** et os
meum annuntiabit laudem tuam **duo fr̃s**
solemniter cantent Trinitatorium

Surrexit dominus uere
Al le lu ia **ps** Venite 4
Ego sum qui sum et consilius
meum non est cum impijs sed in le



Das Fort St. Michael
Das Haupthaus
Das Freig Haus
Das Rente Haus
Das St. Maria Schickel
Das Oberw. Kloster
Das Rente Hof
Das Rente Hof
22 Das Rente Hof
23 Das Rente Hof
24 Das Rente Hof
25 Das Rente Hof
26 Der Schwarze Fluss
27 Der Rente Hof
P. Dominic; Ord. Pr.
Bernardus Senapi a. stud.



...ssimo nos ordinet palla cio. **P**er secula me
te nescia patri supremo gloria honoris sit cum fi
lio et spiritu para cito a men. *ant.* **A**lle
luia alleluia alleluia alleluia alleluia al
leluia. evovae. **S**urrexit dñs de sepulchro. *Indie*
scō.
Rui pronobis pependit in ligno alleluia. *admissa.*
esurrexi et adhuc tecū sum
al le lu ia posuisti su per
me manum tu am al le lu
ia mira bilis fac ta est sci encia tu a al

Graduál
Elišky Rejčky
(dnes
Rakouská
národní
knihovna),
proprium na
Hod Boží
velikonoční

le lu ia al le lu ia. **A**l le lu ia. **P**omne pbasti me
et cognovisti me tu cognovisti sessionem meam et
resurrectionem meam. Gloria evovae. **H**ec
in an di es quam fecit do minus
exulte mus et le te mur
me a. **C**onfitemini do
mi no quo niam bo nus
quoniam in se culum mise reor
dia e us. **A**lleluia.
Pascha nostrum.

Ego sum resurrectio et uita qui credit in me etiam

si mortuus fuerit uiuet et omnis qui credit in me

*In sepultura sororum
no morietur in eternum. evovae. nrae l' frim nroy &*

Subuenite scilicet dei occurrite angeli do-

mini suscipietes animam eius offerentes eam in co-

spectu altissimi. **S**uscipiat eam xpc

qui uocatus est in sinu abrahe angeli de du car-

offeretes. **K**yrieleison **K**xpeterison **K**y-

rielex son.

Domine exultem do-

tan nostro poten-

o ne et in psalmis inuitemus

dominum et rex magnus super

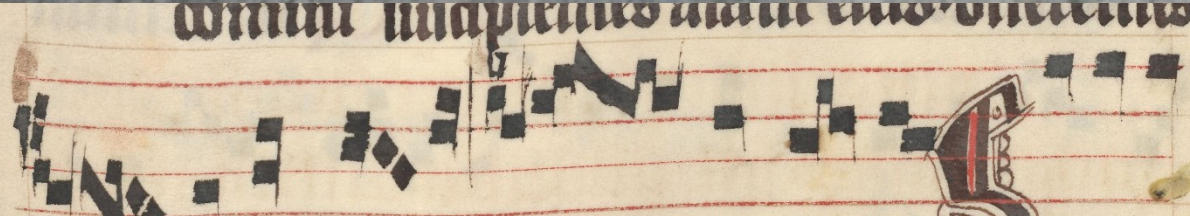
repperit dominus plebem suam quoniam

nes terre et altitudines montium

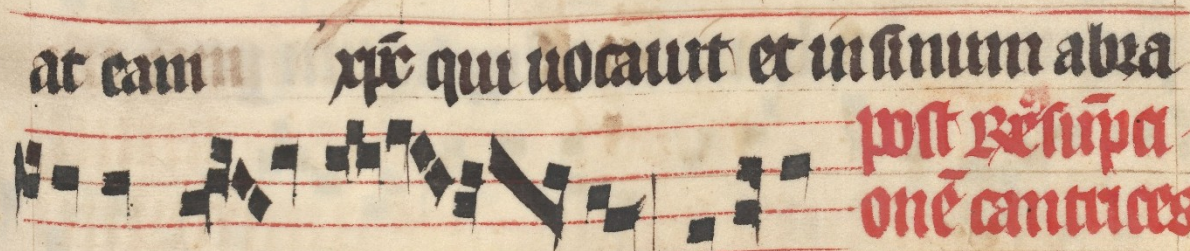
nam ipse est mare et ipse

dauerit manus eius uenit deum plorem coram domino qui f-

ÖNB
1813

omni inapientis animi eius. Officiis

eam in conspectu altissimi. **S**uscipi



at eam xpc qui uocauit et in sinum abra
 **post Resurpa
onē cantrices**

he angeli de du cant. Officiū. **incipiant kyri**

eel. et con

uentus p
sequatur. **K**yriceleyson. **X**preeleyson. **K**yrict.

ā Chorus angeloy te suscipiat et in sinuū abrahe
ibi te collocet ut cum lazaro quondā paup et
nam hēat requiem. **p.** In exitu isrl. **p.** Confitei.

ÖNB
1813

licet visita te

Agni precella domitia maria tu nos visita

egras mentes illumina p sacra vice tunc tunc

Veni saluare genti sordes aufer peccati in

vestitudo ipse bene tollas peccata

ÖNB
1813

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tenus sanctū spīritū laudē p̄m̄ vīcū qui nos
bis det auxi lūm̄. d̄. meti
re v̄m̄ dei parens v̄gnū hū iūltas. **S**erōm̄
veno carens hūm̄is virginitas. **G**audē que sic gravitatis nec



*Anno 1581 Nobilis et devota Anna
a Czobotin, abbatisa huius
monasterii ex vero zelo pietatis
reparare curavit antiphona(le): et
Gallus Holey a Müglicz, rector
schole Brune ad D. Iacobum*

POKORNÝ, František. Cistercký antifonář Státní vědecké knihovny v Olomouci. Studie o rukopisech 1970, roč. IX, s. 125–145.

ČÍŽKOVÁ, Štěpánka: Antifonář starobrněnských cisterciaček. Bakalářská diplomová práce ÚHV FF MU, Brno 2023

pro his ad dominum resurrexisti. **I**te

Exultate in domino

quia in manu eius saluati sumus. Dominus deus exercituum dominus te

Rex super omnia. **Kyrie** **eleison** **Christe** **eleison** **Kyrie**

eleison

Sanctus **Sanc** **tus** **Sanc**

Agnus beate virginis natalis est quod
Amicus
victis
vini

spiritu celo vesudit debuit pro sacra ian

gume **N**atura materio suo materia no

dui impis mutabat iuris fides cedebat et

festis senex **N**atu parietes texent claustra

3

Antiphonarium:

de Tempore a dominica
Resur. vsq ad Adven: dñi

Quod cum partim vetustate atq; assiduo usu attritum, partim olim a quibusdam temerarijs (ut ita dicam) hominibus nescio an odio uel amore ductis, diuersis locis distractum fuisset, in pristinum ordinem ad maiorem eterni dei laudem et gloriam celebrandam, reuelum est. a me Fr̃o Siluestro Siglerio Middelingsi Austriaco. subnotati Mo-nasterij Confratre, tunc temporis Pavorum in oppido Hwileritz agenti ex ipsius et iussu et iustitiam, admodum R̃i in Christo h̃ris. eruditione, doctrinaq; praelati Viri, Domini Basily de Capirato Venerabilis Carobij S. Thome extra Mena Bruna Prioris meritissimi

anno dñi. m. d. lxxxvii

brněnských
augustiniánů

doplněný
členem
konventu roku
1597

Na hřbetě
signatura A ST
(=Sancto
Thomae)



Dominica in sancto pascha sacer-
dos hebdomadarius incipit
domine labia mea aperies **R**e et os
meum annuntiabit laudem tuam **duo fr̃s**
solemniter cantent Inuitatorium

Surrexit dominus uere
Al le lu ia **ps** Venite 4
Ego sum qui sum et consilius
meum non est cum impijs sed in le

Canto Solo.

Donata Tacet. Alma alma redemptoris Mater
redemptoris Mater qui per via celi, Alma redemptoris
redemptoris Mater qui per via per via celi porta manes et stella
maris porta manes et stella maris, In curge cadenti Surgere qui
curat Surgere qui curat populo tu quo genuisti Natura mirante
mirante Surgere qui curat populo tu quo genuisti, natura mirante
tuum sanctum genitorem Virgo prius acsterius gabrielis ab ore
Sumens illud Ave peccatorum miserere peccatorum miserere
peccatorum miserere Miserere rei

Nové varhany v konventním chrámu stavěl cisterciačkám Abraham Starck z Lokte v roce 1696. Dnes se nacházejí ve Sněžném na Vysočině a v rámci restaurování z jejich útrob vyjmul varhanář makulaturu původně sloužící jako notový materiál.



Tyto hrací karty patří do souboru vytvořeného pravděpodobně pro českého krále Ladislava Pohrobka (†1457). Určení napovídají erby s českým dvouocasým lvem a černou slezskou orlicí. Původně černobílé dřevořezy jsou ručně domalovány.



- Dvorní dáma s portativem. Na tyto malé přenosné varhany se hrálo pouze jednou rukou, zatímco druhá pohybovala měchem, vhánějícím vzduch do píšťal.
- Obr.: Dvorní šašek, blázen, hraje na flétnu. Druhou rukou tluče na zavěšený buben a rozeznívá rolničky. K celkovému efektu mu bezpochyby pomáhala i rolničkami pošíť kápě.
- Na Moravě byly trompety ještě na počátku 15. století vzácností: v roce 1419 vyvolaly u velmožů shromážděných v Brně úžas trubači husitského poselstva z Prahy.

Vitráže s hudebními motivy, původně z výzdoby brněnské radnice.



Music in the Czech lands ca1400-1620

(including foreign musicians active here)

+1415 priest and preacher John Huss (Jan Hus) burned at the stake in Constance during the council (1414-1418)

Hussite movement in Czech lands – recession of the latin chant, secular song and polyphonic compositions

use of vernacular, preference of songs for the community



Jistebnický kancionál, ca 1420-30

- First attempt to translate liturgy into vernacular
- That means, that this manuscript – collection of sacred songs, contains also repertory for the mass as a plainchant, but not in latin, in czech!
- Example: battle song „Ktož jsú Boží bojovníci“ (You who are God’s soldiers...)



Franko-Flemish polyphony in the Czech lands

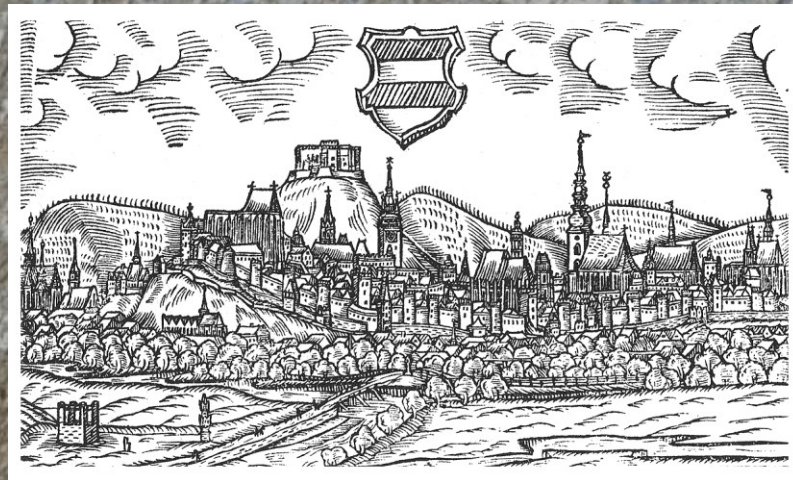
- Names as Josquin, de la Rue, Isaac and others
- See polyphonic manuscripts from Brno from ca1500:
<http://www.youtube.com/watch?v=5gCZrPuag74>



Emperor Maxmilian II in Brno 1567

- His master of music chapell Jacobus Vaet died here see the lament for his deceased master Clemens non Papa <http://www.youtube.com/watch?v=PDlhRmwuYw4>
- Missa for 40 voices from Alessandro Striggio presented as a gift from Medici family here in Brno <http://www.youtube.com/watch?v=CDUDWvB31IU>
http://www.youtube.com/watch?v=6OppWKYI_Ak

Brno in 1593



Emperor Rudolf II in Prague (ca1583-1612)

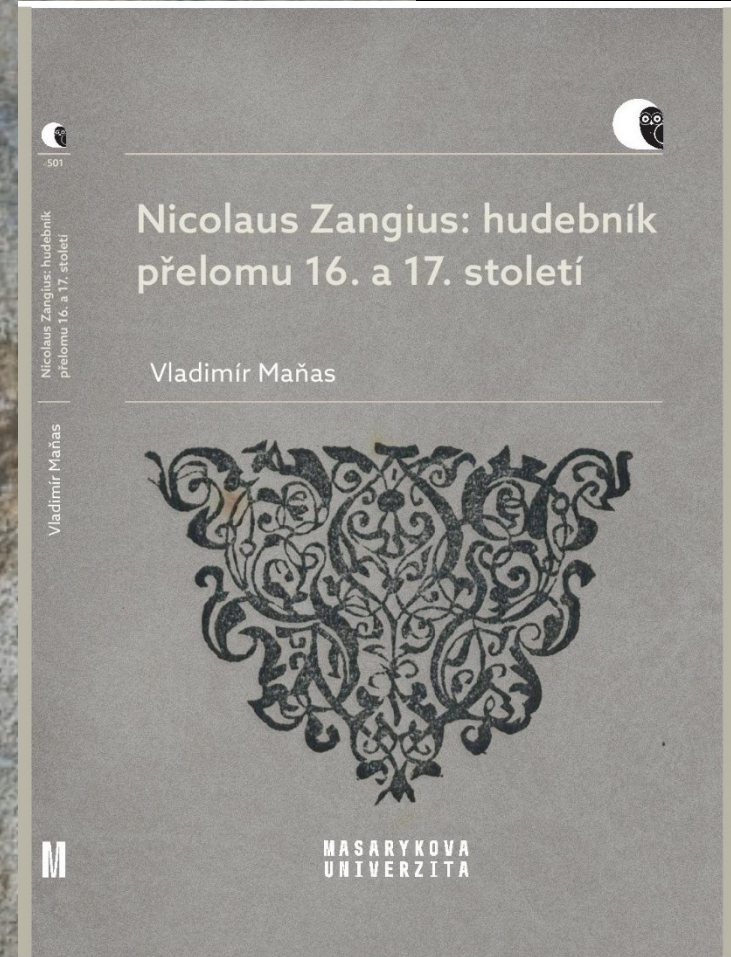
Emperor's music ensemble

- Philipp de Monte (musicae praefectus)
<http://www.youtube.com/watch?v=hzmUty-MtVQ>
- Charles Luython (emperor's organist)
http://www.youtube.com/watch?v=qzu8h_NRb2k
others: Jacobus Regnart, de Sayve family, Franz Sale
- Prague organist and composer Jacobus Gallus Handl (ca1550-1591), former chapelmaster of the bishop of Olomouc, moved to Prague 1585 to publish his large work
listen to his christmass motet **Mirabile mysterium**
<http://www.youtube.com/watch?v=pBoul2hoFGs&feature=related>
<http://www.youtube.com/watch?v=Y1xht7l2hSA&feature=related>
- See Itinerary of Fynes Moryson
http://en.wikipedia.org/wiki/Fynes_Moryson



Nicolaus Zangius
born around 1568 in Augsburg
died 1617 in Olomouc

Vir perhumanus et Musicus suavissimus



The Life Course



M V S I C A.

M	<i>U</i> sica si mente M trahit E regit una potente M	M
V	<i>i</i> s erit haud le V ior bellipotente man	V
S	<i>i</i> varios cordis S i corporis allevat aestu	S
I	<i>n</i> star somnifer I fors sit H yosciam	I
C	<i>a</i> rmina sint alys C ura ducamur at illu	C
A	<i>l</i> tius ad caelum qu A patet usq ₃ V i	A

M V S I C A ἀναγγελματι δεινα.



*Q*ui numeros nescit **S**ONVS est, **S**,deme,onus ille est,
*Q*uis ~~quis~~ odit cantus hic sine **B**,bonus est.
*S*imus ut ex hominum numero, numeremus honeste
*V*ocis ut humana rite **S**C**I**A **M**Vs, iter.
*Z*angius hoc etiam monstrat, quem **M**archia **M**V**S**I**S**
*V*t genuit, **M**usis optat **E** arte frui.

Christ. Pelargus D.f.

Itinerarium

Born before 1570, ca 1565-1568

1585 Niclas Zengel writes to Fugger from Rome

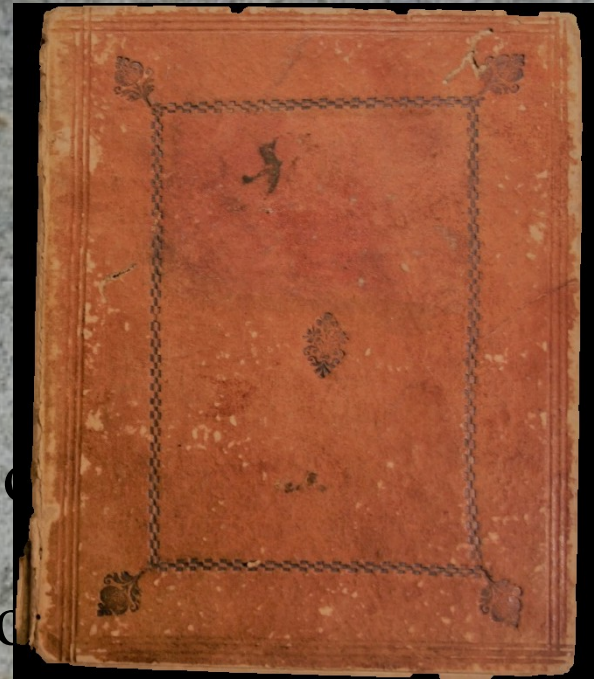
1592 Nicolaus Zangius dedicated a composition to the chapter of

1593 Composer Niclas Zange obtained a reward of 8 gulden from
court in Prague

1594 Frankfurt a.d. Oder: *Schöne Newe Auszerlesene Geistliche vnd Weltliche Lieder mit drey Stimmen*

1595–1599 Kappelmeister to the Duke of Brunswick

1597 Köln a. d. Rhein: *Etliche Schöne Teutsche Geistliche unnd Weltliche Lieder mit Fünff Stimmen*



Itinerarium

1599–1607 Kapelmeister of the Marienkirche in Gdansk / Danzig

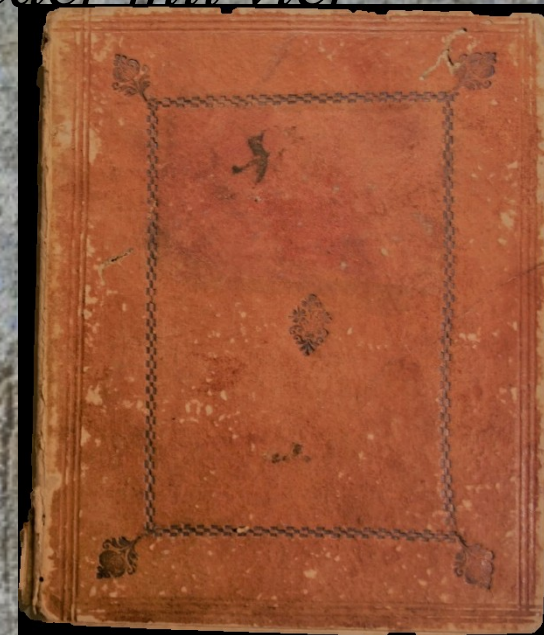
1600 Königsberg: *Utile malorum* a 7

1602 Zangius leaves Danzig, publishes in Bautzen: *Deus misereatur nostri* a 8;
obtains title Hofdiener auf zwei Pferden in Prague

1603 Köln a. d. Rhein: *Kurtz weilige Neue Teutsche Weltliche Lieder mit vier
Stimmen componirt*; visit to Augsburg (Gumpelzheimer)

1604–1606? Kapelmeister to the moravian province
governor Lichtenstein

1606 Breslau: *Tota pulchra es* a 6



Itinerarium

1607 Salesman Nicolaus Zangius from Berlin obtains citizenship in Danzig

1609 Breslau: *Epithalamia in honorem nuptiarum* (Wedding in Rosice near Brno)

1611 Wien: *Ander Theil Deutscher Lieder mit drey Stimmen*

1612 Wien: *Cantiones sacræ (quas vulgo motetas vocant)*

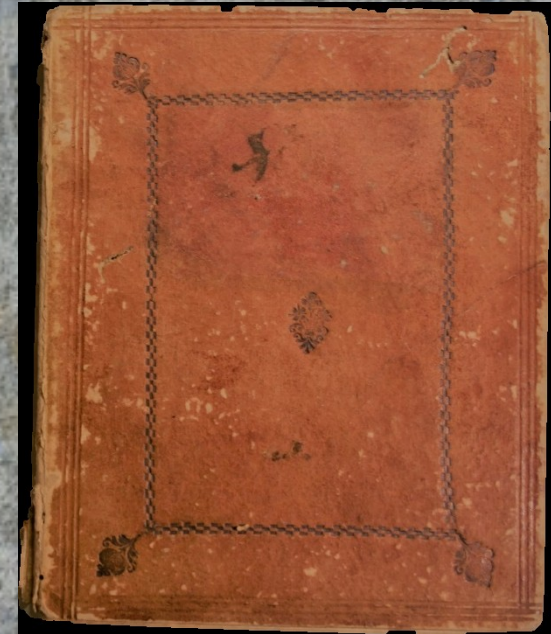
1613 Leipzig: *Cantiones sacræ (quas vulgo motetas vocant)*

1613–1617 Electoral Kapelmeister in Berlin

1617 Berlin: the only complete edition of the german songs for three voices

1617 Olomouc: probate inventory of then deceased musician Nicolaus Zangius

1620–1622 Berlin: posthumously published editions of his german songs



DANTISCVM.



Dantzic.



A. H. Lübnans thor.
B. S. Elisabet Hospital.
C. S. Jacobs thor.

D. Weisse Mühlen.
E. S. Bartolomaeus.
F. Alt Städtisch Rathaus.

G. Die große Millen.
H. S. Catharina.
I. Graue Nöthen Closter.

K. Hoche thor.
L. Zeughaus.
M. Gefangen thür.

N. Schwarze Muehen.
O. Iunker Schloßgarten.
P. H. Geist Hospital.

Q. S. Iohannes.
R. S. Maria.
S. Rechi Ste Rathaus.

T. Ko. Artus Hof.
V. Ko. Ma. Logament.
X. H. Roggen Hals.

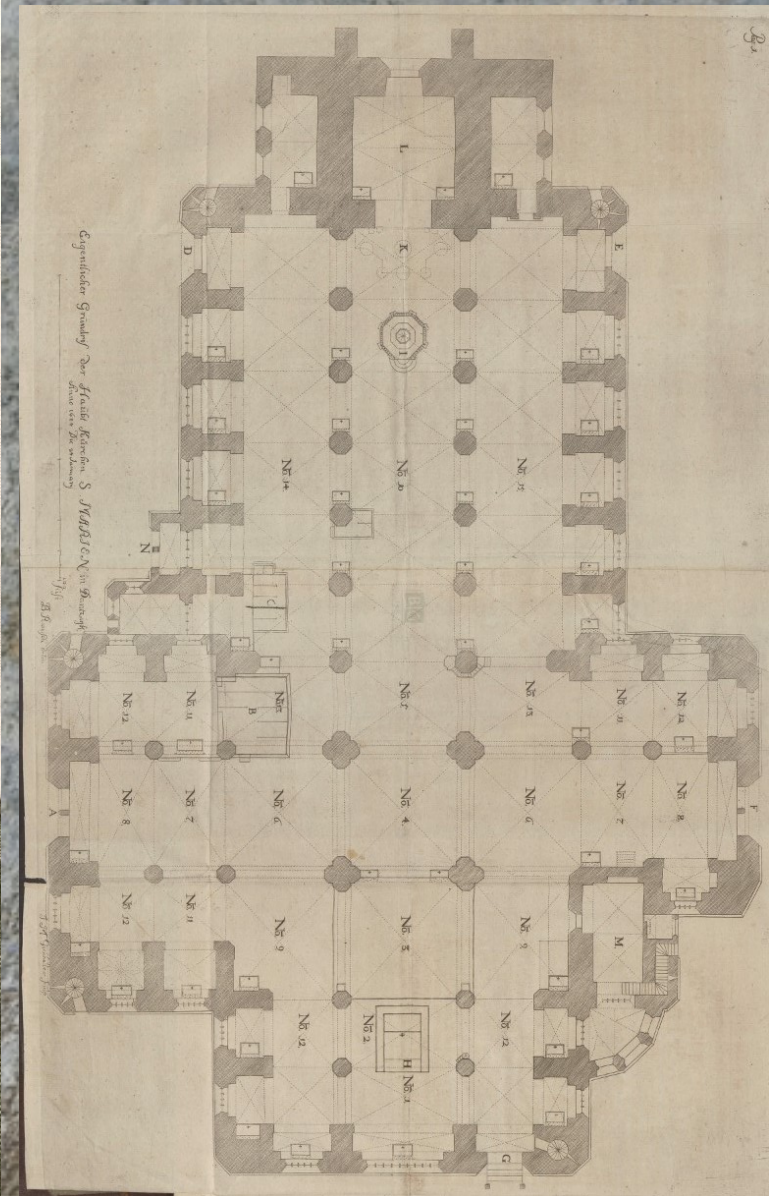
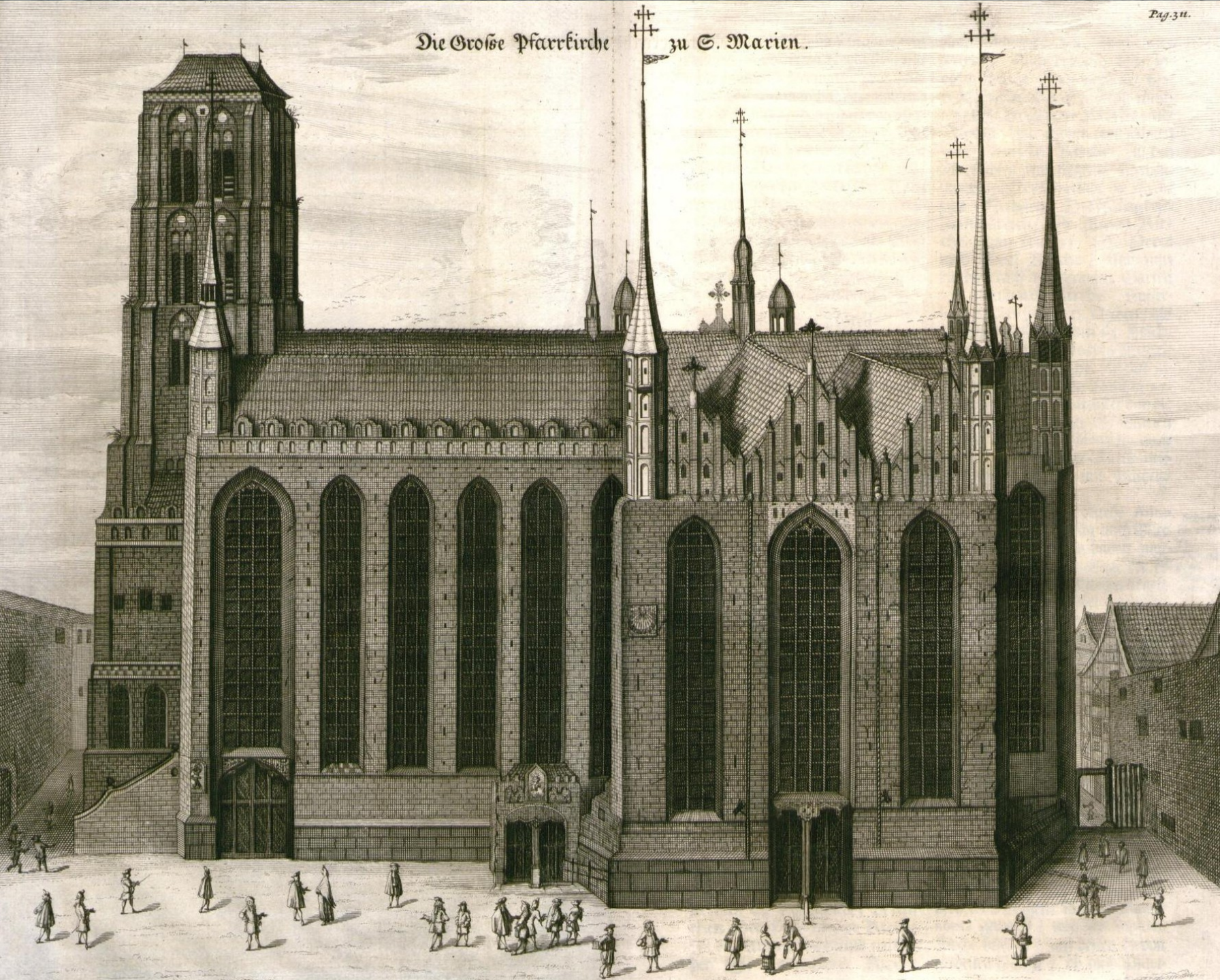
Y. S. Barbara Hospital.
Z. Gymnasium zur H. Dreifaltigkeit.
+ S. Petrus.

† Der Hagels Berg.
♂ Mühlen feld.

©. Weichel fluß.
♀ Schonland Vorstad.
♂ da Ost See.

D. Neugarten Vorstad. vnd Soltenberg.
Z. Bischoffs berg.

Die Große Pfarrkirche zu S. Marien.



Eigentlicher Grundriß der Kirche zu S. Marien in Braunschweig
1791
A. H. Meyer

Dürcklaüchsigster Hochgeborner Ewe,
digster König vnd Herr,

Erwer Königl. Maiest. sind meine Vortz Könige Vnd
Geborfama Dienste Jadenzeit zu Vorau, Vnd wailer
E. Kon. Maiest. In löblichen Dingen Vnd Nutzen
haben, miser Sted auch selbst zu beruist das E. Kon.
Maiest. ein genungtes genüts Jadenzeit zu der lob.
Lügen Music getragen, all das Ich gegenwertige
Harmoniam ~~Vnd~~ E. Kon. Maiest. Nutzen Vnd
Eitzall zu offnen Druck auß geben laßten Vnd solchs
E. Kon. Maiest. Herrmit Vortz Könige Offerirn Vnd
bedicirn wöllen, dore Vortz Könige zu Vorst E. Kon.
Maiest. werden, disfalls zu Gnaden auß Vnd anweh.
men. Wailer auch allier oft guts Musicanten an
Längen so wol Vocales als Instrumentales, als wol
to wäntz mir in. Jene konte, das E. Kon. Maiest.
wöste darmit gedient sein, insonne wögtiche
flais, anwenden, die besten Vortz den selben
E. Kon. Maiest. zu zusehichen, wie auch Gyon
vor vorhanden welcher einen Alt singet, Vnd wol
Passiert, so Ich mir wissen wöchte, das sein E. Kon.
Maiest. bedürftig were, wolt Ich ihn mit ofter
gelegenszeit E. Kon. Maiest. zusehichen, E. Kon. Maiest.
wöllen mein verdienent, dienstlich genüts das
bey Vermerken Vnd mein Gündigster König Vnd
Herr sein Vnd bleiben. Das E. Kon. Maiest. samit
in sich Gedat wäntz inuision Langerwiger
gesundheit Vnd glücklichen dazumung bedürftigen
auspfehen. Datum Danzig den 2 Augusti A^o 99

E. Konigl. Maiest.

Nicotaus Zangius
Kapellmeister zu
Danzig

Zangius writes to the King of Denmark (2. 8. 1599)

- 1) Entitles himself as Kapellmeister in Danzig
- 2) Dedicates unknown print Harmonia
- 3) Offers his service concerning music performance as well as recommending musicians

Alba amicorum

1603 Lauingen (IV) / A

1612 Breslau

1614 Neuhaus an der E

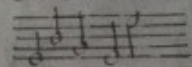
See

[Repertorium alborum a](#)

129.

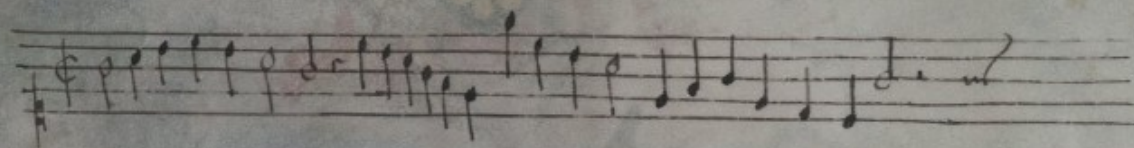
Non: Solos, Bonos, malo.

Canon à 4 Voc:



Dim. Ten. Ten. Ten. Ten.

C. Fuga Contra à 4. Voc in Diapente.



Indiv. mi. frindm.

Nicolaus Zangius.

Röm. Kay. May. Anticus
und Capelmair in Danzig.

Anno 1603. den 26 Aprilis
In Lauingen.

Secundi Chori Tenor I.



Eni, veni, :/: dilecte mi, egradiamur, egradiamur, :/:

egradiamur, :/: in agrum :/: y Commoremur in villis :/:

Com-moremur in villis :/: in-villis, ad vineas :/:

manē surgamus :/: :/: ad vineas :/: ad vineas :/:

videamus si floruit vinea, Siflo- res fructus pariu- riant,

si floruerunt ma la ma- la punica, Ibi dabo tibi :/:

ubera mea, :/: Ibi dabo tibi :/: ubera mea, :/:

si floruerunt ma la ma la punica Ibi dabo tibi :/:

ubera mea, :/: Ibi dabo tibi :/: ubera mea

ubera, me- a, ubera mea.



In Canticis Cantorum Salo: Hierolao Zangio 1603. Mensis Maio.

15

Eni, veni, dilecte mi, egradiamur, egradiamur, in agrum, Commoremur in villis, Com-moremur in villis, in-villis, ad vineas, manē surgamus, ad vineas, ad vineas, videamus si floruit vinea, Siflo- res fructus pariu- riant, si floruerunt ma la ma- la punica, Ibi dabo tibi, ubera mea, Ibi dabo tibi, ubera mea, si floruerunt ma la ma la punica Ibi dabo tibi, ubera mea, Ibi dabo tibi, ubera mea, ubera, me- a, ubera mea.

Mane surgamus

ad vineas

ad vineas

videamus si floruit vinea

siflo

Berlin 1613

8

N. 6.

Verzeichnus der Fürfürstlichen Brandenburgischen
Musiquanten, ihre besoldung, und wann
sie angenommen betretend.

Nicolaus Langius Capellmeister Anno 1612. auf Trinit.	1000
Albrecht Ross Delcianist, To. 1613. auf Trinitatis.	500
Bernhardin Violist und Lautenist To. 1612. auf Michäels.	480
Adam der Soluist Violist. To. 1612. auf Michäel.	400
Carl Hornbürgel Organist Anno 1612. auf Trinitatis.	300
Nicolaus Gierstleben To. 1612. auf Trinitatis	300
Camillo Giffenist Anno 1612. auf Michäels	192
Melchior Zimelblaster To. 1612. auf Michael.	192
Bartholomeg Bass Lautenist. To. 1612. auf Michäel.	164
Peter Gabriell Bass Violist. To. 1612. auf Trinit.	192
Jacob Joffe Balde Trommeter und Musiq. To. 1612. auf Michäel.	192
Abraham Drosser Trommeter und Musiq. To. 1612. Michael.	144
Jacob Schulz, Bassist. To. 1612. auf Trinitatis	192
Martin Bellist. Anno 1612. auf Michäel.	96
Caspar Jungell Tenorist To. 1612. auf Michael.	144
Martinus Wideman Bassist To. 1612. auf Michäel.	192
Thomas Doly Bassist. To. 1612. auf Trinitatis	192
Salvo Dirloff Anno 1612. auf Michael.	164
Kuno Joffe To. 1612. auf Michael.	144
Bartholomeus Schily, Cornetist. To. 1613. auf Reminiscere.	192
Gulgaris Gantell Cornetist. To. 1613. auf Reminiscere.	200
Melchior Dostocher. To. 1612. auf Michael.	144

Moteten Nicolai
Zangii geschribene auf schardekhen.

SEX
Jesu dulcis memoria
Artibus in genus
Pater noster
Ego flos campi
Ecce tate Juste
Recordare Dne
Cantate Dno
Sancta trinitas
Angelus ad pastores ait
Dne non est exaltatum
Tota Pulchra es
Congratulamini cum
Secunda Parte
Pulchra Pragens

SEPTEM
Verbum iniqui
Misereere

OCTO
Hierusalem gaudio
Eccequam bonum
Confitebor tibi Dne
Benedicam Dno
Laudent nunc orga
nis

OCTO
Veni dilectomi
Deus miseratur nostri
Surrexit Christus
Gloria in Excelsis
Surge Propera amica mea
O Domine Jesu Chre
Vulnerasti cor meum
Adorans Saniet

DECEM
Ecce nunc benedicite
Laudate Dominum
Gaudete filia Hierusalem
Memor esto Verbi tui
omnes gentes Plaudite

UNDECIM
Angelus ad pastores ait

DUODECIM
Secundat Populus Israel
Laudate Dominum
Maria Virgo latere

SEDECEM
Laudate Dominum
Benedicite omnia

Moteten Nicolai
Zangii
geschribene auf
schardekhen

Prostějov
inventory 1607.

Motets by
Zangius for 6 up
tu 16 voices

CCIX

Missa Super Hierusalem gaude. Nicolai Zangij. 3 Voc. Cantus & Chori.

Handwritten musical score for Kyrie and Christe eleison. The score is written on ten staves with lyrics in Latin. The lyrics include: "Kyrie eleison, Kyrie eleison, Kyrie eleison", "Christe eleison, Christe eleison, eleison, Christe eleison", and "Kyrie eleison, Kyrie eleison, Kyrie eleison". The notation includes various musical symbols such as clefs, time signatures, and note values.

Example of sheet music

„auf Schartegen“

Handwritten musical score for Missa Super Hierusalem gaude. The score is written on ten staves with lyrics in Latin. The lyrics include: "Kyrie eleison, Kyrie eleison, Kyrie eleison", "Christe eleison, Christe eleison, eleison, Christe eleison", and "Et in terra pax hominibus". The notation includes various musical symbols such as clefs, time signatures, and note values. The score is marked with "Tutti" and "Chor:".

varietas

Plaudant nunc organis a 8 (ms) vs Deus misereatur nostri a 8 (Bautzen 1602)

Secunda pars à 8.
Voce sola.

verit ait enim.

Magni-ficat Anima me a Anima me a bo-

This image shows a handwritten musical score on aged paper. It features two staves of music. The first staff is for voice, with the lyrics 'verit ait enim.' written below it. The second staff is for organ, with the lyrics 'Magni-ficat Anima me a Anima me a bo-' written below it. The notation includes various note values and rests, typical of early modern manuscript notation.

Trombon. à 4. Secunda pars.

Magnificat

This image shows a handwritten musical score for Trombon. It features six staves of music. The first staff is for Trombon, with the lyrics 'Magnificat' written below it. The notation includes various note values and rests, typical of early modern manuscript notation.

9. Deus misereatur nostri Psalmotette

Cantus Primus primi Chori
Primus chorus

Sopran 1 De - us mi

Cantus Secundus primi Chori

Sopran 2

Altus primi Chori

Altr 1

Bassus primi Chori

Bass 1

Cantus secundi Chori
Secundus chorus

Altr 2

Tenor primus secundi Chori

Tenor 1

Tenor Secundus secundi Chori

Tenor 2

Bassus secundi Chori

Bass 2

This image shows a printed musical score for a choir. It features ten staves of music, each representing a different voice part: Sopran 1, Sopran 2, Altr 1, Bass 1, Altr 2, Tenor 1, Tenor 2, and Bass 2. The notation includes various note values and rests, typical of early modern printed music notation.

Varietas et usus

- *Vater unser* a 5 (Köln 1597), cantus firmus in the tenor
- *Pater noster* a 6 (Prostějov inventory 1607, Wien 1612) sine c. f., homophonic structure, ad aequales TTBBBB
- *Deus misereatur nostri* a 8 (Bautzen 1603)
High and low choir

42. XX X. Z.

43.

Ater no- ster, no- ster
qui es, quies in caelis. ij Sanctifice-
tur no- men tuum, nomen tuum. Adueni at
regnum tuum, re- gnum tu um, Fiat voluntas tua,
ij & in ter- ra, sicut in caelo
& in terra. Panem no- strum quotidianum, da nobis hodi-
e. Et dimitte nobis ij debita nostra,
sicut & nos dimittimus, debi toribus nostris, ij
nostris. Et ne nos inducas intenta ti o- nem...
Sed libera nos à malo, Amen, Amen. ij

FINIS.



Cantus
Cornetto
Ch2-G2

Sexta
Vox
Cornetto
Ch2-G2

Octava
Vox
cornetto
Ch2-C1

Altus
Voce
Ch2-C3

Tenor
Voce
Ch1-C4

Quinta
Vox
Fagotto
piccolo
Ch1-F3

Septima
Vox
Fagotto
comune
Ch1-F4

Bassus
Fagotto
grande
Ch1-F5

O sa - pi - en - - ti - a quae ex o - re al - tis - si - mi pro - di - i -

O sa - pi - en - - ti - a quae ex o - re al - tis - - - si - mi pro - di - i -

O sa - pi - en - - ti - a quae ex o - re al - tis - si - mi pro - di -

O sa - pi - en - - ti - a quae ex o - re al - tis - si - mi pro - di -

CANTVS.

NOVA AC DIVERSIMODA
SACRARVM
CANTIONVM
COMPOSITIO.
SEV
MOTETÆ,
5. 6. 7. 8. 9. & 10. tam Vocibus quam
Instrumentis varijs (vt ad illas superius ac in In-
dice annotatum est) maximè accommodatæ.

AVTHORÆ
CHRISTOPHO STRAVS,
POTENTISSIMI AC INVICTISSIMI MATTHIÆ
Romanorum Imperatoris, semper Augulsi, Hungariæ ac
Bohemiar, &c. Regis: Archiducis Auftriæ, &c.
Cameræ Organista,

LIBER PRIMVS.
Editio prima.

Cum Privilegio Sacræ Cæsareæ Majestatis.

VIENNÆ AVSTRIÆ, Per Joannem Fidler.
ANNO M. DC. XIII.



I N D E X

OMNIVM MOTETARVM AC
CONCERTVVM QVI IN HOC LIBRO
CONTINENTVR, CVM ANNOTATIONE QVA
voce seu Instrumento vsurpandi sint.

QUINQUE VOCVM.

IN nomine IESV. 1.
Cor meum conturbatum est. 2.
Qui habitat in adiutorio. 3.
Non timebis, secunda pars.
Quoniam tu es Domine, tertia pars.
Quoniam in me speravit, quarta &
ultima pars.
Eripe me Domine. 4.

SEX VOCVM.

Domine Deus meus. 5.
Exurge Domine. 6.
Concert: à 3. Tromb: & 3. Voce
Cantus, Altus, Tenor.
Iudica me Domine, secunda pars. ibidem
Amen dico vobis. 7.
Iubilare Deo. 8.
Iubilare Deo. 9.
Anima mea. 10.

SEPTEM VOCVM.

Exaudi Deus. 11.
Concert: 5. Trombon & 2. Voce
Tenor.
Domine Dominus noster. 12.
Adplacitum.
O Domine Iesu Christe. 13.
Exaudi Deus. 14.
Concert: 5. Violin & 2. Voc. Ten.
Misericordias Domini. 15.
Concert: 3. Violdagamb. & 4. Vo-
ce Cantus, 2. Altus, Tenor.

OCTO VOCVM.

Deus laudem nream. 16.
Concert: à 3. Trombon. 3. Cornet:
& 2. Voce Altus, Tenor.
Paratum cor meum Deus. 17.
Concert: à 3. Trombon. 3. Cornet:
& 2. Voce. 2. Altus.

Cantate Domino. 18.
Adplacitum.
O Sapientia. 19.
Concert: à 3. Faggot. 3. Cornet: &
2. Voce. 2. Altus.

Tu es vas. 20.
Adplacitum.
Hodie Simon Petrus. 21.
Adplacitum.

Puer qui natus est nobis. 22.
Adplacitum.
Gaudent in caelis. 23.
Adplacitum.

Regina caeli. 24.
Adplacitum.
Aue verum Corpus. 25.
Concert: 3. Violdagamb. 3. Violini
& 2. Voce Altus.

Hodie Christus natus est. 26.
Concert 3. Trombon. faggot: gran:
& 4. Voce 3. Cantus, Altus.

Anima mea. 27.
Echo Spiritualis, ad placitum.
Latatus sum. 28.
Fiat pax, secunda pars.
Adplacitum.
Iudica Domine nocentes me. 29.
Submis: fort: Veloci: adplacitum.
Expectans expectavi Dominum. 30.
Sonata à 6. Trombon. & 2. Voce
Cantus, Tenor.

NOVEM VOCVM.

O Sacrum conuiuium. 31.
Concert: 4. Trombon. & 5. Voce
2. Cantus, 2. Altus, Tenor.
Gabriel Angelus. 32.
Concert: 3. Faggot: 3. Violin &
3. Voce: Cantus, 2. Tenor.



Hæc Dies. 33.
Concert: 4. Trombon. 3. Cornet:
& 2. Voce Altus, Tenor.
Beati omnes. 34.
Concert: 4. Trombon. & 5. Voce.
2. Cantus, Altus, Tenor, Bassus.

DECEM VOCVM.

O Rex gloriae Domine virtutum. 35.
Concert: Fag: gran: 2. Trombon
Cornet: mut: 4. Corneti & 2. Vo-
ce Cantus, Tenor.
Hodie completi sunt. 36.
Concert: Fag. gran: 3. Trombon.
Cornet: mut: 3. Cornet. & 2. Voce
Cantus, Altus.

Christoph
Strauss
music

recordings
available
on youtube

Abend-
musiken
Basel 2020

Musical instruments in the inventory of Prostějov 1607

Beschreibung der Musicalischen Instrumenten.

Als Royal Instrument die Lutenen, Zinken, Clotten, und Krumpffhorn e.

Derlich Vogel mit sinem Luterale 13
Item Instrument in ainem Luterale 2
Item ein Instrument das Caroli lutor 13
Item alt für ain 13
Item Tenor für ain 4
Item Quart für ain 2
Item Krumpffhorn mit 4. Luterale 4
Item Clotten mit 4. Luterale 12
Item Lalmisch 13
Item Drehinger Pfeiffen darunter fünf mit Luterale 12
Item die Schinont mit Messing beslag 13
Item Dulcian 3
Item Zincken mit phrasen led beslag 14
Item ein Zincken halbes Bundes mit Silber beslag 13
Item Zincken darunter 4 mit Luterale 8
Item drei Pfeiffen mit drei beslag 4
Item klaine Clotten 4
Item Rager 13

Item David Zingen mit 4. Partien 3
Item Tenor Zingen mit 4. Partien 3
Item Bass Zingen mit 5. Partien 8
Item Viole de ambo mit 6. Partien 6
Item Bass Zingen 6

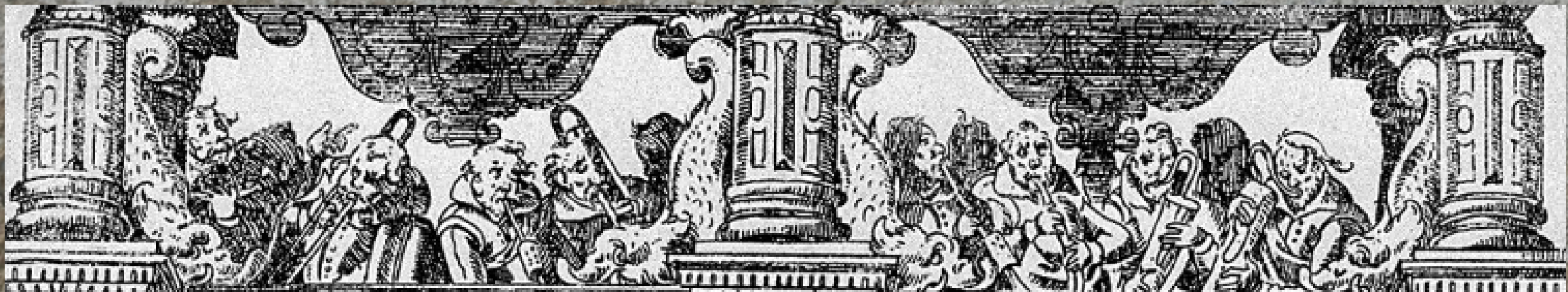
Strumenten

Derlich vier Zingere Cornetten Orgel 13
Item ein Zingere Cornetten zu vier des andero kopf geblasen 13
Item der fünf Cornetten 22
Item von Kotten Doppelblas mit 4. beslag massen dafur zu lassen Cornetten geblasen 13
Item zu den vier künften gantze dafur 2
Item von Kotten und gelbes Partien Cornetten 12
Item vier künften 2
Item von Kotten zu den vier künften 2
Item Polzer dafur 2
Item Zincken zu lassen Cornetten 12

Der Engel in der mitten ober den Musicanten einen Zettel /
daran (Vivat Matthias geschrieben gewest) gehalten/ vnd mit den
Flügeln gleichsam auff vnd ab geflogen/ vnd mit dem gangen Leibe
sich gereget/ vnd hin vnd wider gewendet.

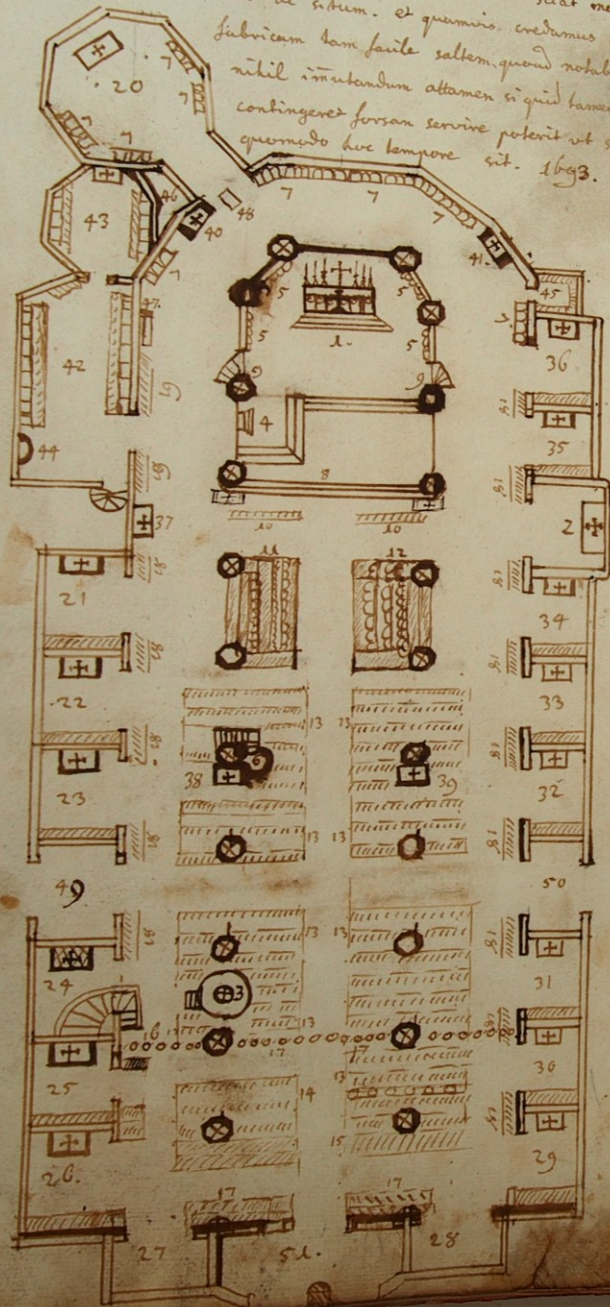
Die Stadt Musici wol bestellt / haben mit allerley Pfeiffe-
werck / Quart vnd ander **Posaunen** / grossen Pombhartten vnd
Zinten / 10. Vocum schöne componirte stück trefflich wol
musiciret/ vnd der Kön: Mayt: als sie durch die Portam kommen /
sich nachgewand/ derogleichen dann auch beschehen/ als Ihr Mayt:
wider zu rück erschienen.

Beÿ solchem der Kön: Mayt: Fortzug durch die Stadt / ist die-
selbe durch die wolbestalte Stand vnd Gassen Ordnung / bis auff
den



Neisse
 (Nieder-
 Schlesien)
 Nysa
 Canones
 universales
 ecclesiae
 parochialis
 S. Iacobi Nissae
 (ca 1680)

Delineatio rudis et veloxi calami non ad usum architecti
 sed pro aliqua directione parochi Successoris ut sciat modernam
 Eulene constitutionem ac situm. et quomodo credamus circa
 fabricam tam facile saltem quoad notabilia
 nihil immutandum attamen si quid tamen mutari
 contingeret forsan servare poterit ut sciant
 quomodo huc tempore sit. 1693.

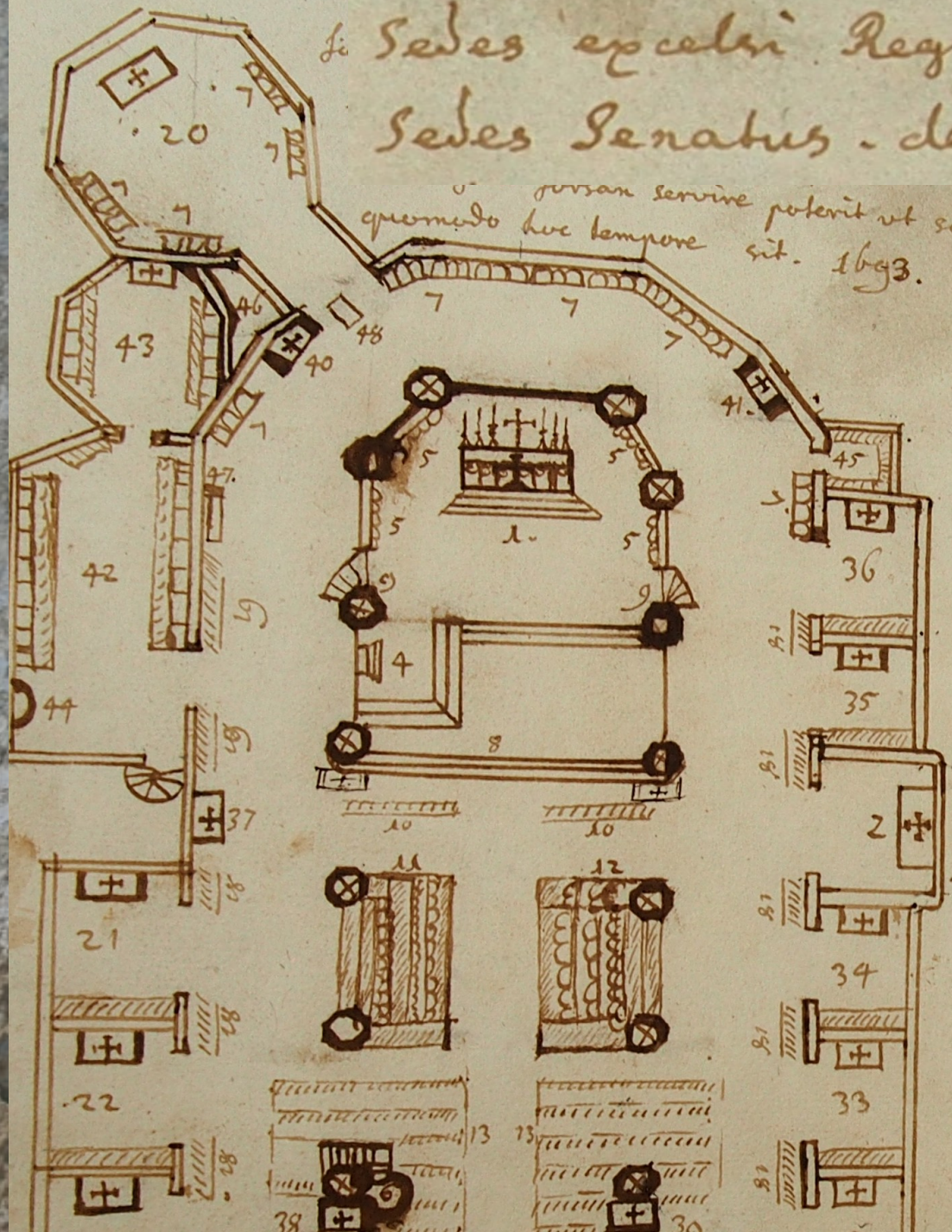


Explicatio numerorum.

1. Altare maius.
2. Altare ubi servatur Snum Sacr: pro infirmis
3. Baptisterium
4. Cathedra Episcopi
5. Stalla presbiterorum et Canonorum et vicariorum.
6. Cathedra parochialis seu poudigul.
7. Conf. onalia
8. Cancelli ubi in majoribus festis communicatur.
9. gradus ad presbyterium.
10. Sedes adicorum quando venit Episcopus.
11. Sedes episcopi Regiminis demper choros instrumentalium.
12. Sedes Senatus. demper choros vocalium.
13. Sedes feminarum per totum.
14. Sedes virorum
15. Sedes doctorum et Scabinorum.
16. hucusq pertingit superior choros civium et gradus ad choros.
17. Sedes virorum et feminarum ex hospitali
18. Sedes virorum per totum
19. hi solent sedere Sacerdotes eccleni penes Sauristiam.
20. Capella S. barbara seu defunctorum cum crypta.
21. Capella S. Iovannis seu Episcopi Martini
22. Capella S. Henrici seu Episcopi Iovannis
23. Capella S. Ursulae
24. Antiqua Capella in qua nunc est sacranium etc. sub gradibus
25. Capella nunc B. V. M. doloresae cum imagine et aiunt miraculosa
26. Capella mercatorum
27. Capella Timmanniana Crucifige.
28. Capella B. V. Neumanniana
29. Capella Rudolphiana seu S. Michaelis
30. Capella S. Anne seu Iohanna.
31. Capella Nativitatis Dni.

*Le Sedes excelsi Regiminis desuper choras instrumentalium.
Sedes Senatus. desuper choras vocalium.*

*quomodo huc tempore poterit ut su
pursan servare poterit ut su
sit. 1693.*



11: sedes excelsi Regiminis desuper
chorus instrumentalium
12: sedes senatus. desuper choras
vocalium

Bohn Ms 22 (Berlin, olim Breslau)

Gottfried Wagner
V[ratislaviensis] S[ilesius].

DISCATVS.

15. 11. 1614

15

15

Discent

G.W.V.S. 1614

Hlasová kniha *quintus*
k souboru Rokycany
A V 20.

Obsahuje moteta
Hierusalem gaude;
Veni sancte Spiritus a
Surrexit Christus, tj.
skladby obsažené v
antologii

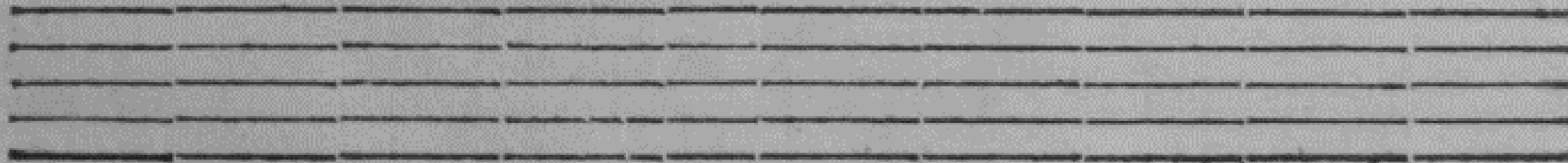
Promptuarium. Soubor
rokycanských
hlasových knih A V 19
pak obsahuje dvě
Zangiova moteta ze
sbírky *Cantiones sacrae*
(1612).

46

audis magno
Gaudio magno
Alleluia
Alleluia
Da boni sperni habent et in Hierusalem gloriam meam
gloriam meam
Alleluia
Alleluia
Montes et collis
mili abuntur et erunt prana indirecta et aspera in visperans

39

et noli tardare
tarda Alleluia
Alleluia
Alleluia
Iuste optia viva mus viva mus expectan
ter beatam sem et adventu longini Alleluia
Alleluia
Alleluia
Alleluia
Veni sancte spi ritus
Repletus ram cordasi



F I N I S.