

Andreas Hofer  
*SALMI CON UNA VOCE E DOI VIOLINI, E MOTTETI  
CON, E SENZA VIOLINI  
(SALZBURG, 1654)*

Edited by Kimberly Beck Hieb

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Soli Deo Gloria.

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## INTRODUCTION

In 2002 Craig Monson “revisited” the Council of Trent and conveyed the plentiful variety of regional liturgical traditions that continued to flourish in the sixteenth and seventeenth centuries despite the Vatican’s increased interest in standardizing Catholic worship practices.<sup>1</sup> Presenting a study of the documents produced by the Council, Monson argued that, contrary to former scholars’ understanding, the Council wrote as little as possible about music, advising only that secular or impure elements should be eliminated and that specific issues should be addressed locally. Monson’s groundbreaking research concluded that “the history of post-Tridentine sacred music is therefore local history, characterized not by uniformity but by fascinating diversity.”<sup>2</sup>

Sacred music cultivated in the archbishopric of Salzburg in the seventeenth century provides rich evidence of one such particular Catholic musical tradition in the second half of the seventeenth century. In a 2021 article in the *Journal of Musicology*, I argued that manuscript musical sources along with printed liturgical books and celebratory emblems surviving from the reign of Salzburg’s Prince-Archbishop Maximilian Gandolph von Kuenburg (r. 1668–1687) illuminated the city’s local flavor of Catholicism, one that centered on themes of sacrifice, especially the ultimate sacrifice of martyrdom.<sup>3</sup> In 2024, I expanded my line of inquiry to study musical sources cultivated during the tenures of three of Salzburg’s prince-archbishops who reigned in the second half of the seventeenth century. In *Music, Piety, and Political Power in Seventeenth-Century Salzburg: The Sounds of Good Government*, print and manuscript sources of music as well as liturgical books produced and collected in Salzburg further demonstrated Salzburg’s unique approach to sacred celebration.<sup>4</sup> The feasts celebrated by the surviving musical sources charted an individual approach to the Catholic church year while the highly varied texts set by Salzburg’s composers, examples of which are evident in the present collection, revealed the creative liberties that were standard practice in Salzburg in the seventeenth century.

These recent contributions complement the existing body of research regarding music in seventeenth-century Salzburg that focuses mainly on the significant repertoire for solo violin and small string ensembles produced there by violin virtuoso Heinrich Biber (1644–1704).<sup>5</sup> That

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1. Craig Monson, “The Council of Trent Revisited,” *The Journal of the American Musicological Society* 55, no. 1 (2002): 1–37, <https://doi.org/10.1525/jams.2002.55.1.1>.

2. Monson, “The Council of Trent Revisited,” 27.

3. Kimberly Beck Hieb, “Music for Martyrs: Sacred Music and the Particular Piety of Late Seventeenth-Century Salzburg,” *Journal of Musicology* 38, no. 4 (2021): 436–478, <https://doi.org/10.1525/jm.2021.38.4.436>.

4. Kimberly Beck Hieb, *Music, Piety, and Political Power in Seventeenth-Century Salzburg: The Sounds of Good Government* (New York: Routledge, 2024), <https://doi.org/10.4324/9781003259831>.

5. Heinrich Biber’s so-called *Rosary Sonatas* have been the topic of several studies in which scholars have suggested that these idiosyncratic sonatas, each of which is accompanied by a woodcut of a scene of the Rosary and makes use of a creative *scordatura* de-tuning of the violin, were devotional works. See Lindsey Strand-Polyak, a baroque violinist herself, describes Biber’s works for *scordatura* violin as “spiritual exercises in music,” evoking the performative process and the physical experience of devotion. Lindsey Strand-Polyak, “The Virtuoso’s Idiom: Spectacularity and the Seventeenth-Century Violin Sonata” (Ph.D. diss., University of California, Los Angeles, 2013), 121. Despite the fact that the Jesuit order was unwelcome in Salzburg in the seventeenth century, Roseen Giles has argued that Biber’s use of *scordatura* was “shaped by Jesuit understandings of the spiritual power of

said, some sacred works for voices and instruments that date to this time in Salzburg have been explored by scholars. Eric Chafe provided a thorough overview of Biber's sacred compositions in his 1987 dissertation,<sup>6</sup> and Ernst Hintermaier has surveyed both Biber's *Missa Salisburgensis*<sup>7</sup> and Georg Muffat's *Missa in labore requies*.<sup>8</sup> Eva Neumayr, Lars Laubhold, and Ernst Hintermaier compiled a thorough history of music in practice at the Salzburg Cathedral in 2018, a study that dwells on the rich body of sources that were created in Salzburg in eighteenth century when Prince Archbishop Franz Anton Fürst von Harrach zu Rorau (r. 1709–1727) hired prolific copyists Johann Jacob Rott and Carl Weissenbach, among others, to significantly expand the cathedral's music collection.<sup>9</sup> Thomas Hochradner's study of several eighteenth-century Salzburgian settings of *Venite populi*, a Corpus Christi motet, along with Eva Neumayr's survey of sacred works by another eighteenth-century Salzburg composer, Johann Ernst Eberlin,<sup>10</sup> demonstrate that the idiosyncratic traditions I have observed in the seventeenth century were longstanding. While these resources open a window into the musical world of seventeenth- and eighteenth-century Salzburg, the works of Andreas Hofer, a prolific composer of sacred music and contemporary of the court's arguably more famous employee, Heinrich Biber, have been largely ignored in musicological scholarship. The current project brings Hofer's earliest musical publication into modern edition for the very first time, a volume that further supports the creative, virtuosic, and individual nature of the sacred music practices in Salzburg in the seventeenth century.

Hofer published just two prints of sacred music during his career. Salzburg printer Christoph Katzenberger published Hofer's *Salmi con una voce* in 1654, the year Hofer was appointed as *Vicekapellmeister* by the volume's dedicatee, recently elected Prince-Archbishop

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rhetoric" and that Biber transforms the musical technique into an "emblematic representation of the Mystery." Roseen Giles, "Physicality and Devotion in Heinrich Ignaz Franz Biber's Rosary Sonatas," *Yale Journal of Music & Religion* 4, no. 2, Article 3 (2018): 104, <https://doi.org/10.17132/2377-231X.1105>. In a similar fashion, Daniel J. Edgar has argued that the use of *scordatura* reflects Biber's Jesuit background by creating *emblemata* within the musical works themselves. Daniel John Edgar, "The Encoding of Faith: *Scordatura* in Heinrich Biber's *Mystery Sonatas*" (Ph.D. diss., University of York, 2008), 88. James Clements explores the musical, artistic, and religious contexts surrounding the Rosary Sonatas and shows how rhetorical signs and symbols associated with the different contexts shaped the perception of the music. James Clements, "Aspects of the *Ars rhetorica* in the Violin Music of Heinrich Biber (1644–1704)," (Ph.D. diss., Royal Holloway, University of London, 2002). Charles Brewer has studied Biber's instrumental compositions that survive today in the archive of the Kroměříž castle in the Czech Republic, a collection that holds a significant number of works, both vocal and instrumental, with ties to Salzburg. See Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and Their Contemporaries* (Burlington, VT: Ashgate, 2011).

6. Eric Chafe, *The Church Music of Heinrich Biber* (Ann Arbor, MI: UMI Research Press, 1987).

7. Ernst Hintermaier, "'Missa Salisburgensis': Neue Erkenntnisse über Entstehung, Autor und Zweckbestimmung," *Musicologica Austriaca* 1 (1977): 154–96 and Ernst Hintermaier, "The Missa Salisburgensis," *The Musical Times* 116 (November, 1975): 965.

8. Ernst Hintermaier, "Georg Muffats 'Missa in labore requies,'" in *De editione musicis: Festschrift Gerhard Croll zum 65. Geburtstag*, ed. Wolfgang Gratzner and Andrea Lindmayr-Brandl (Laaber: Laaber-Verlag, 1992), 261–284.

9. Eva Neumayr, Lars Laubhold, and Ernst Hintermaier, *Musik am Dom zu Salzburg. Repertoire und liturgisch gebundene Praxis zwischen hochbarocker Repräsentation und Mozart-Kult* (Vienna: Hollitzer Verlag, 2018).

10. See Thomas Hochradner, "'Venite, populi': Fronleichnamsmotette am Salzburger Dom," in *Klang-Quellen Festschrift für Ernst Hintermaier zum 65. Geburtstag*, ed. Lars Laubhold and Gerhard Walterskirchen (Munich: Strube, 2010), 86–101 as well as Eva Neumayr, *Die Propriumsvertonungen Johann Ernst Eberlins (1702–1762)* (Frankfurt am Main: Peter Lang, 2007).

Guidobald von Thun. Hofer dedicated his later 1677 volume, *Ver sacrum seu flores musici*, to his second patron, Salzburg's next prince-archbishop, Maximilian Gandolph von Kuenburg (r. 1668–1687).<sup>11</sup> Hofer's later collection offers up a compelling assortment of sacred concertos, each for ten musicians (five vocalists and five instrumentalists) that Hofer labels as Offertories, pieces that celebrate a collection of Catholic feasts that emphasize the devotional themes of sacrifice and martyrdom.

Together with Hofer's later *Ver sacrum seu flores musici* (Salzburg, 1677),<sup>12</sup> the present collection, his *Salmi con una voce e doi Violini, e Motteti con, e senza Violini* (Salzburg, 1654) provides key insight into Salzburg's distinct sacred music practices in the seventeenth century.<sup>13</sup> Hofer opens his 1654 print with settings of seven psalms, all fixtures of the Divine Office service of Vespers. Hofer sets these texts each for various solo voices (two each for soprano, alto, and bass, and one for tenor) accompanied by two violins. The second half of the print includes motets for various voicings, settings of texts that are freely formed but occasionally interpolate texts drawn from both the New and Old Testament sections of the Bible. The first half of the print provides evidence of Hofer's unique approach to setting psalms, a standard liturgical component, for virtuosic solo voices. The second half of the publication discloses his creative compilation of various sacred texts in compositions that celebrate devotional themes that we can assume were of particular importance in Salzburg around the middle of the seventeenth century.

### **The Composer(s): Andreas Hofer and Others**

While he spent the majority of his career in Salzburg, Andreas Hofer's family hailed from Bad Reichenhall, a small village nestled in the Alps just to the southwest of Salzburg. Hofer's name first appears in records of Salzburg's Benedictine University where he is listed in the student registers from 1640 and 1643.<sup>14</sup> His father, Christian Hofer, was a lawyer who requested Salzburg citizenship in 1642, as noted in Salzburg's court documents.<sup>15</sup> Following Andreas's education in Salzburg, he served for two years as organist in the town of St. Lambrecht, a comparatively small town situated south east of Salzburg in the Austrian province of Styria according to a short notice in the *Hochfürstliche und Hofgerichts-Protokoll* from October 1649.<sup>16</sup> Despite the fact that his name does not appear in the records of the Salzburg establishment until 1654, Hofer was likely active as a church musician in the town, as an entry in

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11. This collection is discussed at length in Kimberly Beck Hieb, "Music for Martyrs: Sacred Music and the Particular Piety of Late Seventeenth-Century Salzburg," *Journal of Musicology* 38, no. 4 (2021): 436–478, <https://doi.org/10.1525/jm.2021.38.4.436>.

12. Andreas Hofer, *Ver sacrum seu flores musici* (Salzburg 1677), 2 vols., ed. Kimberly Beck Hieb, *Recent Researches in the Music of the Baroque Era* 216, 217 (Middleton, WI: A-R Editions, 2021).

13. The contents of this collection are discussed at length in Hieb, *Music, Piety, and Political Power in Seventeenth-Century Salzburg*, see especially chap. 2 "Making Use of Materials on Hand: Sacred Music under Guidobald von Thun (r. 1654–1668)."

14. Miriam Barndt-Webb, "Andreas Hofer: His Life and Music (1629–1684)" (Ph.D. diss., University of Illinois, Urbana-Champaign, 1972), 13.

15. *Ibid.*, 14.

16. *Ibid.*, 16.

the cathedral records notes that Hofer was apparently cited for performing a Mass without the proper qualifications on 12 September 1653.<sup>17</sup>

In 1654, just after his election, Prince-Archbishop Guidobald von Thun hired Andreas Hofer to serve as Salzburg's Vicekapellmeister.<sup>18</sup> Hofer's appointment filled the void left behind when Guidobald's predecessor, Prince-Archbishop Paris Lodron (r. 1619–1653), failed to fill the post after the town's most recent Kapellmeister, Abraham Megerle, had retired to nearby Altötting four years prior. Hofer worked for Guidobald for the next fourteen years and continued to serve in Salzburg during the tenure of the prince-archbishop's successor, Maximilian Gandolph von Kuenburg, until the composer's death in 1684.<sup>19</sup>

In the seventeenth century, Salzburg was governed by a prince-archbishop who was both a secular sovereign and a religious leader, an archbishop, or in some cases a cardinal, in the Catholic Church. The prince-archbishop was elected by a cathedral chapter that was comprised of twelve noble canons, wealthy members of society who also served as priests, a cohort that essentially functioned as Salzburg's town council. The convergence of sacred and secular authority that characterized the principality's leadership structure inextricably linked the municipality's court and cathedral, meaning that Hofer was at once both a court and cathedral musician.

Hofer's *Salmi con una voce* was published over 20 years before his *Ver sacrum seu flores musici* print and includes settings of both psalms and motets for varied groups of five musicians, all accompanied by continuo. Three of the compositions included in the print might not be the work of Hofer in their entirety, as they are associated with the names of other musicians in the collection's organ partbook. The second piece in the collection, a setting of *Beatus vir* (Vulgate Psalm 111), is noted as "Cantato dal Signor Ludovico Barta,"<sup>20</sup> and the fifth and sixth compositions (*Laetatus sum* (Vulgate Psalm 122) and *Nisi Dominus* (Vulgate Psalm 126)) are prefaced in the organ partbook by the name "Marzello Ißlinger, organist." While nothing is known about Ludovico Barta, we do know that Ißlinger succeeded Johann Franz Gutfreund (the son of the more prolific Pietro Bonamico (1579–c.1625)) in 1638 as the organist of Salzburg's

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17. This was likely the result of a miscommunication between the Archbishop of Salzburg and Hofer's previous employer, the Abbot at St. Lambrecht. Originally cited in Barndt-Webb, "Andreas Hofer," 18. Salzburg Cathedral Archive, Consistorial-Protokollen 12 September 1653, 422v–423.

18. Austrian musicologist Karl Weinmann presented evidence of this in his 1918 introductory essay regarding Andreas Hofer and his compositions (See Karl Weinmann, "Andreas Hofer," *Archiv für Musikwissenschaft* 1 (1918): 71). Interestingly, though, Hofer is listed first as a "chor vicarii," one of several priests who were selected "on the basis of their musical ability" to sing figural music during liturgical services, in the Salzburg payment records in 1654. In 1667 Hofer is listed as one of two "chorregenten," the gentlemen who were responsible for leading the choir in the absence of the Kapellmeister. See Eric Chafe, *The Church Music of Heinrich Biber* (Ann Arbor, MI: UMI Research Press: 1987), 34. Payment records that survive in individual fascicles in the Salzburg Landesarchiv, Geheimesarchiv, XXIII, note payment to neither a Kapellmeister or a Vicekapellmeister in 1654.

19. More details regarding Andreas Hofer's biography can be found in Miriam Barndt-Webb, "Andreas Hofer."

20. This name is spelled two different ways in two of the collections partbooks. The organ partbook reads "Ludovico Barta" while the Parte 2 partbook, which holds the tenor solo line, reads "Ludovico Parta." The name isn't included in any of the other partbooks. The editors of the RISM database have transcribed this as "Barta," as did Karl Weinmann in his 1918 survey of Hofer's life and works (see Weinmann, "Andreas Hofer," 68–83). Quite unfortunately, there are no names that resemble either Ludovico "Parta" or "Barta" in the payment records of the Salzburg court dating to the 1650s held in the Salzburg Landesarchiv, Geheimesarchiv, XXIII.

cathedral. Later, in 1659, Ißlinger was engaged as a court musician and took the title of Court Organist after the death of Carl van der Houven.<sup>21</sup> According to these paratexts, Hofer's print preserves the works of Hofer as well as these other two musicians about whom next to nothing remains known. Unfortunately, no further information is offered in the print regarding the role of either Ißlinger or Barta in the compositional process, leaving us to ponder whether or not either musician composed these psalm settings in their entirety or rather engaged in some sort of creative collaboration with Hofer to create each setting.

### The Psalms

Hofer opens his *Salmi* print with settings of several psalms that form the foundation for the Catholic service of Vespers: Vulgate Psalms nos. 110 (*Confitebor*), 111 (*Beatus vir*), 112 (*Laudate pueri*), 116 (*Laudate Dominum*), 121 (*Laetatus sum*), 126 (*Nisi Dominus*), and 147 (*Lauda Jerusalem*). In a rather mysterious move, he does not provide a setting of Vulgate Psalm 109 (*Dixit Dominus*), a psalm text that opens every variety of Vespers service and usually appears at the outset of collections of musical settings of Vespers psalms. Although the opening psalm is missing, Hofer's particular collection of psalm texts otherwise provides the remaining psalms necessary to perform any of the "male," "female," or "other" cursus as outlined in the Roman Antiphony, the book that prescribes the chants and music for the services of the Catholic Divine Office.<sup>22</sup>

Jeffrey Kurtzman has observed that, in Italy, the earliest sources of polyphonic settings of music for the service of Vespers date to the 1430s.<sup>23</sup> Yet psalm settings were not at the forefront of that repertory. At that moment composers were instead focused on setting other texts of the Vespers service including hymns and the words of the Magnificat, the song Mary reportedly sung after an angel revealed to her that she will bear the Christ as noted in the Gospel of Luke 1:46–55.<sup>24</sup> In the second half of the sixteenth century, however, composers started to take a sincere interest in the setting to music psalm texts, especially those put to use in the daily Vespers services.<sup>25</sup>

The composition and dissemination of psalm settings accelerated substantially in the sixteenth and seventeenth centuries.<sup>26</sup> Settings dating to the second half of the sixteenth century tended to use a restrained *falsi bordoni* compositional style that involved setting alternate verses in polyphony largely characterized by simple parallel harmonies.<sup>27</sup> Settings composed during the

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21. See Ernst Hintermaier, "Die Organisten am Salzburger Dom von den Anfängen bis zur Gegenwart," in *Festschrift zur Weihe der neuen großen Orgel im Salzburg Dom* (Salzburg: Metropolitankapitel, 1988), 49. Ißlinger's name is listed as court organist for the last time in 1669 (Salzburg Landesarchiv, Geheimesarchiv, XXIII). The two psalm settings published here are two of only three works attributed to Ißlinger that survive today. His third surviving composition is a manuscript setting of a canticle, *Benedictus Dominus Deus Israel* that was recorded by a Salzburg copyist in a 1709 manuscript collection that contains works by Salzburg composers of an even earlier generation (Johann Stadlmayr (d. 1648), Abraham Megerle (1607–1680), and Stefano Bernardi (1580–1637)), alongside those of anonymous composition (A-Sd A 1017).

22. Jeffrey Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, and Performance* (Oxford University Press, 2000), 500–501.

23. Kurtzman, *The Monteverdi Vespers*, 79.

24. *Ibid.*

25. *Ibid.*, 81.

26. *Ibid.*, 79–80.

27. *Ibid.*, 80.

first half of the seventeenth century are more plentiful and ornate, however. Kurtzman has charted more than 150 early seventeenth-century publications of Italian music for the service of Vespers, which had clearly become “the ceremony of major musical import, perhaps even surpassing the mass.”<sup>28</sup> The collections charted by Kurtzman present the possibility of Vespers services that took the shape of elaborate public concerts “lasting as long as two or three hours,”<sup>29</sup> with a degree of musical elaboration that could vary based on the importance of the feast.<sup>30</sup> Existing studies of this repertory focus on northern Italy in the seventeenth century—studies of examples cultivated to the north of the Alps are substantially fewer and farther between.

Despite this Italian precedent and the frequent performance of these texts during the daily Vespers services, musical settings of these psalms that date to seventeenth-century Salzburg are surprisingly few and far between. In fact, until Hofer’s 1654 print, psalm texts remained rather ignored by Salzburg composers. Instead, composers working there in the opening decades of the seventeenth century set to music the hymn texts that complemented the psalms during Vespers services.<sup>31</sup> While later Heinrich Biber would publish his *Vesperae longiores ac breviores* (Salzburg, 1693) as his sole print of sacred music, Hofer’s *Salmi con una voce* represents the first foray into this sort of publication in Salzburg.

As noted above, Hofer sets his Vespers psalm texts for a variety of solo voices accompanied by a pair of violins and continuo, a texture echoing that of the trio sonata with a solo voice taking the place of the violin. While this is not an incredibly common voicing and instrumentation for the setting of the psalms, especially north of the Alps, it was not unheard of. Several of the settings of Vespers psalms presented in Jeffrey Kurtzman’s 1996 *Vesper and Compline Music for One Principal Voice* are set for a single voice accompanied by a duo of violins and continuo.<sup>32</sup> The earliest such setting presented in Kurtzman’s volume is Giovanni Rovetta’s 1642 setting of *Laudate dominum* for solo alto voice, two violins, and continuo. The violins sound together with the voice sparingly throughout this setting, which consists of large sections of *stile antico* music punctuated by several sections of figural music during which the violins never play while the voice is singing. The relationship between the violins and voice is similar in Tarquinio Merula’s 1652 setting of *Laudate pueri* for solo soprano, two violins, and continuo. In Merula’s setting, which is substantially longer than any of Hofer’s psalm settings, the violins provide brief interludes between the sung verses, joining the voice only at the very end for a concluding *tutti* setting of “amen.” Isabella Leonarda’s 1698 *Laetatus sum* for solo soprano, two violins, and continuo presents a wider variety of styles and compositional techniques. The violins engage in familiar exchanges with the solo voice, but they also provide a twenty-measure “sinfonie” interlude and accompany the voice during the majority of the piece.

These psalm settings, like Hofer’s settings, differ from the more popular mode of setting Psalm texts for more sizeable performing forces. In his 1610 *Vespro della Beata Vergine*, Claudio Monteverdi set all of the psalm texts for larger choirs, one of which is accompanied by six instruments. In a similar fashion, Heinrich Schütz set German translations of a great number

28. *Ibid.*, 99.

29. *Ibid.*, 100.

30. *Ibid.*, 115.

31. See for example Abraham Megerle’s three substantial choirbooks of hymn settings in Choirbooks W.b. XIII and XXI held in the Salzburg Cathedral Archive in Salzburg’s Archive of the Archdiocese (A-Sd).

32. Jeffrey Kurtzman, ed., *Vesper and Compline Music for One Principal Voice*, Seventeenth-Century Italian Sacred Music in Twenty Five (New York: Routledge, 1996).

of psalm texts for eight or more voices accompanied by at least two groups of instrumentalists in his polychoral 1619 *Psalmen Davids*.<sup>33</sup> The great interest in larger-scale settings of psalm texts is also evident in the *Salmi a otto voce* (1650) published by Milanese Benedictine nun Chiara Margarita Cozzolani.<sup>34</sup> In this print, which has been the topic of research by Robert Kendrick, Cozzolani presented settings of six Vespers psalms for eight voices as well as additional settings of two of the psalm texts for smaller voicings: a setting of *Laudate pueri* for six voices and of *Laudate Dominum* for a solo voice, a piece that, like the other discussed above, involves the violinists providing brief instrumental interludes between the singer's phrases.

While Hofer's *Salmi con una voce* is the earliest print of its kind to be produced in Salzburg, it is not the last. Decades later in 1693 Heinrich Biber published his *Vesperae longiores ac breviores*, his sole printed collection of sacred music. Biber's *Vesperae* presents two sets of psalms for Vespers services, one collection of lengthier settings as well as another collection of abbreviated compositions. The print also includes the necessary psalms for Vespers on Marian feasts and concludes with an assortment of psalms necessary for other celebrations throughout the church year. In contrast with Hofer's solo settings, Biber sets his psalms for four voices (CATB), two violins, two violas, and continuo.

In his landmark study of Monteverdi's 1610 Vespers, Jeffrey Kurtzman noted that, prior to Monteverdi's collection, psalm settings tended to be simple, more functional than decorative.<sup>35</sup> Monteverdi took the genre in a new direction, though, presenting a collection of settings constructed for a variety of voicings and instrumentations that embraced an array of harmonic, tonal, textural, and stylistic varieties. Throughout the collection Monteverdi put both traditional and modern styles and techniques such as antiphonal writing, imitative polyphony, eight-voice homophony, virtuoso duets that made ample use of counterpoint, plainchant accompanied by organ, and concluding polyphonic melismas to work.<sup>36</sup> Monteverdi's use of instruments in these settings was likewise innovative—Kurtzman notes that Monteverdi's psalm settings are the earliest to use obligatory instrumental parts as well as optional instrumental ritornellos.<sup>37</sup> Despite these innovations, the use of original psalm tones (the melodies that were associated with psalm texts in the Catholic Church's liturgical books) is ubiquitous in Monteverdi's settings despite the sporadic integration of these melodies in Vespers music of the early seventeenth century.<sup>38</sup>

Like Monteverdi, Cozzolani integrates varying textures and styles in her settings of Vespers psalms, which employ a similar variety of musical styles including lyrical solos, dance-like triple-meter sections, and faster syncopated rhythmic modes. Cozzolani weaves these various styles throughout her concertato-style settings that feature sections of virtuosic duos and

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33. Heinrich Schütz, *Psalmen Davids* (Dresden, 1619). The music of this collection has been edited by Wilhelm Ehmann and Werner Breig as vols. 23–26 of Bärenreiter's *New Schütz Edition*.

34. Chiara Margarita Cozzolani, *Salmi a otto voci concertati et due Magnificat* (Venice, 1650). A complete copy of Chiara Margarita Cozzolani's *Salmi a otto voce* (1650) survive today in the Museo internazionale e biblioteca della musica di Bologna. A partial collection of partbooks survives in Poland in the Wrocław University Library. The music of the collection has been edited by Lorenzo Girodo in a collection that was self-published on IMSLP in 1996

[https://imslp.org/wiki/Salmi\\_a\\_otto\\_voci\\_concertati%2C\\_Op.3\\_\(Cozzolani%2C\\_Chiara\\_Margarita\)](https://imslp.org/wiki/Salmi_a_otto_voci_concertati%2C_Op.3_(Cozzolani%2C_Chiara_Margarita)).

35. Kurtzman, *The Monteverdi Vespers*, 113.

36. *Ibid.*, 127.

37. *Ibid.*, 110.

38. *Ibid.*, 111.

trios as well as sections that are more declamatory or martial in tone. Sections of antiphonal exchanges add another dimension to the variety of styles in Cozzolani's settings—in *Beatus vir*, for example, she writes soloistic verses that are repeated answered by a *tutti* refrain in what she describes as a dialogue.<sup>39</sup> She also makes frequent use of one- or two-part refrains that on occasion integrate the words of the doxology, a characteristic Robert Kendrick has identified as unique to Cozzolani's settings.<sup>40</sup> Homophonic *tutti* sections that often recite text in a syllabic fashion punctuate Cozzolani's settings.<sup>41</sup> Like Monteverdi, Cozzolani infused her psalm settings with modern, novel, and exciting compositional styles in what Kendrick terms her "*salmi ariosi*," which were also composed on a larger scale than similar compositions by her local contemporaries.<sup>42</sup>

Like both Cozzolani and Monteverdi, Hofer employs a variety of musical styles, forms, and compositional techniques in his psalm settings. Meter and texture fluctuate in a single composition, often in meaningful ways. For example, Hofer sets the opening four verses of *Laudate pueri* in a duple meter with virtuosic, flowing melodic lines. For verses 5 and 6, however, he shifts to a stately 3/2 meter to set words that highlight God's position "enthroned on high" in heaven. He returns to duple meter to set verses seven through nine, the words of which describe God's work addressing earthly concerns, lifting the poor from the dust, seating the princes upon their thrones, and granting childless women offspring. Despite the rather spare instrumentation and voicing, Hofer varies the musical texture throughout the collection, sometimes pairing the voice with a single violin or, more frequently, grouping the two violins together. *Tutti* moments in which the violins join the voice are generally limited to the ends of phrases, moments in the doxology, or the presentation of the concluding "Alleluia." Homophony makes a single, unique appearance in Hofer's setting of *Laudate pueri*.

As noted above, Hofer sets his psalms for a variety of solo voices: two each for soprano, alto, and bass, and one for tenor. His writing for solo bass voices is the most virtuosic, perhaps an indication of the talent he had available to him in Salzburg. His compositions for alto voice, on the other hand, involve more conventional musical motives that are repeated throughout the composition. The soprano and tenor solos involve a balance of straightforward melodies and technical passages. Throughout the collection the nature of the vocal melodies shifts dramatically with meter changes. Duple sections are home to virtuosic and melismatic writing while the sections in triple meter present stepwise motion in a *stile antico* mode.

Hofer's treatment of the psalm texts is straightforward with little or no text repetition. As also seen in the psalms of Cozzolani, Leonarda, and Monteverdi discussed above, brief instrumental interludes musically separate psalm verses from one another, but on occasion verses are grouped together between instrumental interludes. Each psalm is followed by a setting of the words of the lesser doxology: "Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen" [Gloria Patri et Filio et Spiritui sancto. Sicut erat incipio et nunc et semper et in saecula saeculorum. Amen], and in

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39. Robert Kendrick, *Celestial Sirens: Nuns and their Music in Early Modern Milan* (New York: Oxford University Press, 1996), 346. Kendrick notes that since a dialogue is a pastoral genre, this work of Cozzolani's demonstrates the influence of the pastoral genre in Milan and its influence on Cozzolani's compositional process.

40. Kendrick, *Celestial Sirens*, 338–339. Cozzolani's settings of *Dixit Dominus*, *Beatus vir*, *Laudate pueri*, and *Laetatus sum* all feature two-part refrains.

41. Kendrick, *Celestial Sirens*, 339.

42. *Ibid.*, 355.

some cases Hofer's setting of these words is particularly lengthy. For example, in Hofer's setting of *Laudate Dominum*, the shortest psalm text set in this print, Hofer appends a prolonged setting of the doxology that is equal in length to the setting of the psalm text itself in lieu of repeating any of this psalm's rather brief text.

Hofer uses a variety of formal strategies including ostinato bass lines and instrumental ritornellos to create large-scale form in his psalm settings. An ostinato bass line underscores the music of the first two psalm settings in Hofer's *Salmi*. In fact, the organ partbook for Hofer's setting of *Confitebor* simply contains the four-measure bass line and tells the player to repeat it until they reach the end. The bass line of the second psalm, *Beatus vir*, the only other piece in the print with an ostinato bass, is varied slightly to align with the composition's ABA' structure, and as a result, is written out in its entirety in the continuo partbook.

Miriam Barndt-Webb has noted Hofer's frequent use of ritornello passages, especially in the instrumental parts, to create large-scale form and facilitate an active dialogue between the instrumental and vocal parts in several of his psalm settings.<sup>43</sup> Hofer's setting of *Confitebor* provides an apt example. The four-measure instrumental motive introduced at the outset of the composition returns repeatedly interjecting throughout the setting. In other settings, such as that of *Laudate pueri*, the third psalm set in the collection, the instrumental and voice parts share recurring musical motives, granting the piece a more unified construction.

As mentioned above, Hofer was likely not responsible for all of the music setting the psalms in this print. In *Beatus vir* we get a glimpse of how the psalm was performed by a "Signor Ludovico Barta" according to the print's continuo book. Melismas are prevalent in this setting for tenor, and the instrumental parts vary in character presenting sometimes melodic figuration in homophony and other times brief imitative entrances or tremolo harmonies reminiscent of Claudio Monteverdi's *stile concitato*. Marcello Ißlinger, an organist working in Salzburg, was involved in some manner in the composition of both *Laetatus sum* and *Nisi Dominus*. *Laetatus sum* is the only psalm setting in the entire collection entirely in 3/2 time, a simple and straightforward setting for alto with clear cut exchanges between the voice and the accompanying violins that oscillate between homophonic and imitative writing. Ißlinger's *Nisi Dominus* boasts a substantially more demanding vocal line for solo soprano that involves intricate scalar passages, daring leaps, and challenging dotted rhythms.

Hofer's print does not contain his only psalm settings. The castle archive in the Czech town of Kroměříž houses several psalm settings that were likely composed by Hofer around 1670, a body of work deserving of further study. Hofer's Kroměříž psalms include a setting of *Lauda Jerusalem* for two sopranos and bass, *Laetatus sum* set for two tenors and two violins, *Nisi Dominus* composed for tenor, bass, two violins, two violas da braccio, and violone, *Laudate pueri* set for solo tenor and three violas, and a setting of *Dixit Dominus* for eight voices accompanied by two violins or cornetti, three violas or trombones, and continuo.

### **The Motets of *Salmi con una voce***

The second portion of Hofer's print consists of eight "motetti con e senza violini." In fact, only the first and final motets in the print call for violins, which play a noteworthy role when included. In No. 8, *Quam vana est spec*, they provide a seven-measure opening sonata and two brief interludes. The instrumental writing is more virtuosic in the final number of the collection,

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43. Barndt-Webb, "Andreas Hofer," 85.

*Cum iucunditate*, which includes three instrumental interludes including one that introduces a time change to 3/2. Throughout the entire composition Hofer involves the singers and instrumentalists in lively exchanges, drawing the entire ensemble together in homophony at key cadential moments, as seen in the final measures of the work.

All but one of the remaining motets are for three voices accompanied by basso continuo. As in his psalm settings, Hofer does not maintain the same voicing in each motet. *Quam vana est spes* is sung by a solo bass, while Hofer wrote *Hymnum cantate* for three sopranos, *Ubi duo aut tres* and *Ascendens Christus* for two sopranos and one bass, and *Ego flos campi* for two sopranos and one tenor. One each soprano, alto, and tenor sing *Gaudia fideles*, while Hofer composed *Exurge domine* for one of each alto, tenor, and bass. A pair of sopranos joins a pair of violins, bassoon, and continuo in the final motet of the print, *Cum iucunditate*.

The texts Hofer sets in this portion of the publication are freely formed but often reference scripture in either direct quotation or paraphrase, presenting rich examples of the creatively curated sacred texts that comprise the majority of Salzburg's sacred repertoire that survives today in both print and manuscript.<sup>44</sup> In *Quam vana est spes*, the only motet Hofer sets for a solo voice and strings, a solo bass voice is accompanied by two violas and sings verses culled from the Catholic book of Wisdom and the Old Testament volume of Job. Some of the remaining five motets resemble psalm motets, as they set texts that piece together words of various psalms or those drawn from a single psalm. For example, *Hymnum cantate*, sets a smattering of verses from Psalms 136 and 137, and No 14: *Exurge* incorporates verses from Psalms 9 and 10 and references briefly Job 40:7. *Ubi duo aut tres* uses verses from the Gospel of Mathew (Mat. 18:20: "Where there are two or three gathered together in my name, in the midst of them...") as a refrain interspersed amongst verses drawn from psalms and from Paul's letter to the Romans. *Ego flos campi*, the thirteenth item in the print, paraphrases verses from the second chapter of the Song of Songs. *Ascendens* and *Gaudia fideles* both integrate sentences from established sections of festal liturgies, namely responsories, offertories, and hymns, into their otherwise freely formed texts. In the final motet of the collection, the liturgical incipit for an antiphon for the feast of the Nativity of Mary prefaces a freely composed text that celebrates St. Cecelia.

Hofer neglects to include any specific festal indications in his *Salmi* collection, but several devotional themes could be surmised based on the texts set in the compositions. For example, *Ascendens Christus*, seems well-suited for either the feast of Christ's Resurrection or Ascension with its opening phrase describing Christ rising up and taking a prisoner captive, the following verse that references Psalm 106 and 107:16 to describe Christ vanquishing death, and the final, freely formed verse explaining that God has "opened the gates of heaven" to grant believers eternal joy. The potential association of Hofer's *Gaudia fideles* with the Feast of Pentecost is more speculative. The words set in the motet resonate with the central theme of that celebration's narrative: the opening phrase references Acts 2:2 and recounts the "consoler of the earth" coming "like the sudden sound of a mighty wind." The next phrase implores "O fire, O love, O sweet consolation" to "kindle us from within, cleanse our hearts, and dwell within us." The final two verses run parallel to those of the Pentecost hymn *Veni sancte spiritus*, further supporting the association of Hofer's composition with that feast. While the incipit of the text for

44. This creative approach to creating sacred texts is evident not only in Andreas Hofer's later print, *Ver sacrum seu flores musici* (Salzburg, 1677), but also in the manuscript sources explored in Hieb, "Music for Martyrs."

the final composition aligns with that of an antiphon used in the liturgy to celebrative the Nativity of the Virgin Mary, the words that follow in Hofer's *Cum iucunditate* dwell on the intercessory powers of St. Cecilia. Along with the freely formed texts set in the other motets, these compositions offer insight into the devotional themes that were of key importance in Salzburg around the time of the print's publication in the middle of the seventeenth century.

As in his psalm settings, the bass solo voice engages in an interactive dialogue with the violas in *Quam vana est spes*. At first the two forces engage in straightforward dialogue, but in the piece's second section, demarcated from the first with a shift to a slower adagio tempo, the two forces join together to present the composition's final phrases. Just as Hofer often pairs his two violin parts together, the violas in *Cum iucundite* join together in opposition of the pair of sopranos throughout the composition. The voices do, however, join in homophony at key cadential moments.

Hofer does not use musical forms consistently in his motets, but some pieces bear clearer forms than others. For example, the bass voice converses with a paired duet of soprano voices throughout *Ubi duo aut tres* which Hofer explicitly identifies as a "dialogue" in the print's organ part. *Hymnum cantate*, is presented in a clear-cut ternary form with outer sections in triple meter (3/2) with imitative entries presented at predictable intervals that contrast with the duple-meter central section featuring recitative-like moments and virtuosic melodic flourishes.

While the intended performance context or function of Hofer's motets in this print is speculative, these works vividly depict the heterogeneous character of sacred music in Salzburg, embracing a highly creative method of piecing together passages of scripture, liturgy, and poetry to create sacred texts to be set to music. Moreover, these compositions show how Hofer would use his musical settings to highlight the structure of the text at hand as we saw in the example of the sole dialogue in the collection, *Ubi duo aut tres*.

## Conclusion

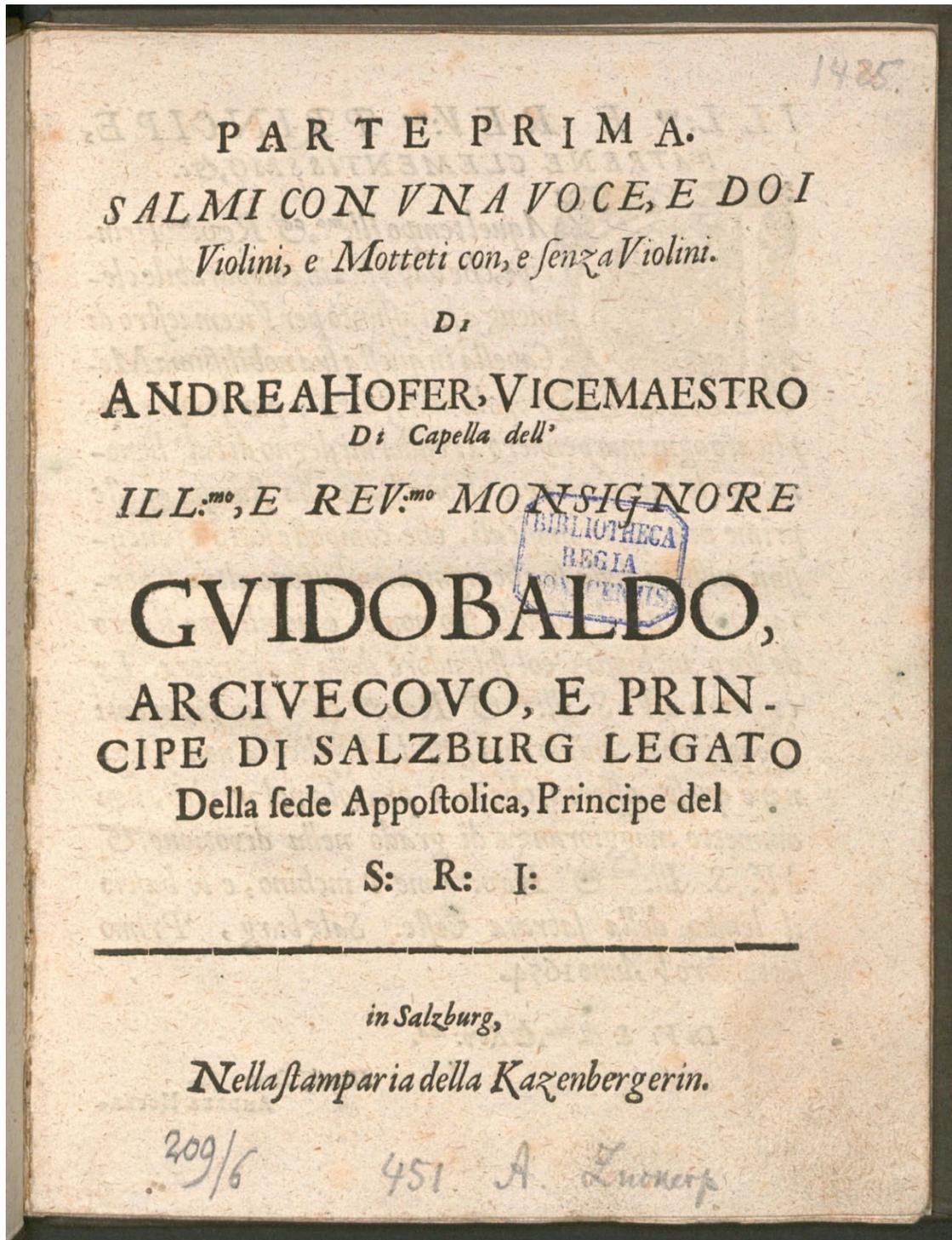
While Hofer scholar Miriam Barndt-Webb described Hofer's style in the present collection as inconsistent and the pieces as "uneven," the print presents the variety of church music Hofer was composing around the time he arrived in Salzburg in 1654.<sup>45</sup> Hofer's harmonies are relatively straightforward, yet his melodies are virtuosic with jagged leaps, wide ranges, and ornamental figurations including sixteenth-note arpeggiated or upper-lower neighboring note patterns, intricate dotted figures, and repeated tremolo-like figures. In addition to demonstrating Hofer's capacity for virtuosic melodic writing, these works also present the use of instruments as interlocutors engaged in active exchanges with the vocal component of the ensemble in small-scale concerted works, a common characteristic found in psalms set in the seventeenth century both south and north of the Alps.

Hofer's approach to composition in his psalms and motets of this collection is similar to that of Claudio Monteverdi and Chiara Margarita Cozzolani described above in its innovation. Moreover, the lack of a cohesive devotional theme in the motets of the print grants the publication intrigue as a musical artifact, one that acts as a key witness to Salzburg's particular Catholic worship and devotional practices in the 1650s.

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45. Barndt-Webb, "Andreas Hofer," 82.

## PLATES



**Figure 1:** Title page from Andreas Hofer, *Salmi con una voce e doi violini, e motteti con, e senza violini*. Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 1425. Reproduced with permission.

T A V O L A.

A 3.

C	Onfitebor,	-	Can: 2. Violin.
	Beatus vir,	-	Ten: 2. Violin.
	Laudate pueri	- -	Basso. 2. Violin.
	Laudate Dominum	-	Alto, 2. violin.
	Lætatus sum	- -	Alto, 2. violin.
	Nisi dominus	- -	canto 2. violin.
	Lauda Ierusalem	-	Basso, 2. violin.
	Quam vana est spes	- -	Basso, 2. violin.
	Hymnum cantate	- -	tre canti.
	Vbi duo aut tres	-	2. cant: e Basso.
	Ascendens Christus	- -	2. cant: e Basso.
	Gaudia fideles	-	2. cant: Alt: Tenor:
	Ego flos campi	- -	2. cant: e Tenore
	Exurge domine	- -	Alt: Tenor: Bass:
	Cum Iucunditate	- à: 5.	2. cant: viol. pag.

**Figure 2:** Index page from Andreas Hofer, *Salmi con una voce e doi violini, e motteti con, e senza violini*. Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 1425. Reproduced with permission.

## EDITORIAL REPORT

### Sources

Two sets of partbooks of Hofer's *Salmi con una voce* survive, but only one is complete.<sup>46</sup> The Proske-Musikbibliothek of Regensburg's Bischöfliche Zentralbibliothek collection holds all six partbooks that comprise the publication (A.R. 529). The Bayerische Staatsbibliothek in Munich holds a copy of both the *Parte prima* partbook and the organ volume. (4 Mus. Pr. 1425). The organ volume in Munich is missing the music for the final piece, *Cum iucunditate*, but that music thankfully survives in the copy held in Regensburg. The sources that survive do not bear evidence of heavy use.

While most of the compositions are in four parts, the music is divided up into six partbooks. The two violin parts and the organ part are each self-contained in a single partbook. The *Parte prima* book contains the canto and alto parts for three of the psalms as well as the highest voice part for each of the motets. The *Parte seconda* book contains one psalm setting for each of the tenor and alto voices as well as the middle voice parts for each of the motets. The *Parte tertia* book contains the solo psalm settings for bass voice as well as the lowest voice parts for each of the motets and the fagotto (bassoon) part for the final motet of the collection, *Cum iucunditate*. See Table 1.

**Table 1: Contents of Each of the Vocal Partbooks**

<i>Parte prima</i>	<i>Parte secunda</i>	<i>Parte tertia</i>
<i>Confitebor</i> , Canto	<i>Beatus vir</i> , Tenore	<i>Laudate pueri</i> , Basso
<i>Laetatus sum</i> , Alto	<i>Laudate Dominum</i> , Alto	<i>Lauda Jerusalem</i> , Basso
<i>Nisi Dominus</i> , Canto	<i>Hymnum Cantate</i> , Canto seconda	<i>Quam vana est spes</i> , Basso
<i>Hymnum cantate</i> , Canto primo	<i>Ubi duo aut tres</i> , Canto seconda	<i>Hymnum Cantate</i> , Canto tertia
<i>Ubi duo aut tres</i> , Canto primo	<i>Ascendens Christus</i> , Canto seconda	<i>Ubi duo aut tres</i> , Basso
<i>Ascendens Christus</i> , Canto primo	<i>Gaudia fidelis</i> , Alto	<i>Ascendens Christus</i> , Basso
<i>Gaudia fideles</i> , Canto primo	<i>Ego flos campi</i> , Canto seconda	<i>Gaudia fideles</i> , Tenore
<i>Ego flos campi</i> , Canto primo	<i>Exurge Domine</i> , Tenore	<i>Exurge Domine</i> , Basso
<i>Exurge Domine</i> , Alto	<i>Cum iucunditate</i> , Canto seconda	<i>Cum iucunditate</i> , Fagotto
<i>Cum iucunditate</i> , Canto primo		

46. RISM ID 990029810, <https://opac.rism.info/id/rismid/rism990029810>.

## Editorial Methods

My goal throughout the editing and transcription process has been to present the musical details of Hofer's *Salmi con una voce* as they were in the original source but in modern notation.

Latin spellings have been modernized and capitalization and word division follow modern Latin orthography. Commas separate text repetitions, and repeated words that are abbreviated in the print with *ij* are positioned within angle brackets.

Slurs are occasionally employed in the sources to indicate text underlay and have been maintained in the present edition.

Accidentals have been modified to comply with modern usage. Flats or sharps used to neutralize an accidental found in the key signature, or a preceding note inflected with an accidental are replaced with a natural sign in accordance with modern practices and without comment. Accidentals in the original source that are unnecessary according to modern convention (i.e., on pitches that are repeated within a measure, for example) have been tacitly omitted. Editorial accidentals are enclosed in square brackets throughout the edition. Cautionary accidentals are enclosed in parenthesis.

The beaming patterns, stem directions, and rhythmic groupings of notes and rests in both the instrumental and vocal parts have been standardized according to modern usage. Time signatures have been similarly modernized.

A semibreve in the original source equals a whole note in the edition. Barlines, while absent in the source, have been applied according to modern usage in the edition.

While most of the parts conclude with a longae in the source, the final notes of each composition in the edition are notated as whole notes with fermatas. Instances where the composition concludes with a note value other than a longae are noted in the critical notes. Editorial fermatas are included in square brackets.

Bass figures largely follow their placement in the source but have been shifted as necessary to align vertically with the accompanying harmonic changes in the upper parts.

Key signatures are presented as they appear in the original source, but the clefs have been modernized. The canto parts were originally notated in C1 clef, alto parts with a C3 clef, and the tenor parts make use of a C4 clef in the original source. The bass voice, organ, and fagotto parts were notated in bass clef, as they are in the present edition. The violin parts use treble clef in the original source, and the viola parts are notated in the C3 clef in the original source.

Tempo indications are usually indicated in just a single part of the original source. Editorial tempo indications are placed in square brackets in the present edition. Dynamics markings are few and far between in the original source but are notated as they appear in the original source.

## Critical Notes

### *Confitebor*

- m. 8, Canto, beat 3, eighth rest
- m. 52, Canto, note 6, eighth note
- m. 62, Vln 2, beat 4, sixteenth-note rest missing

### *Beatus vir*

- m. 5, Vln 2, note 10, no E-flat notated
- m. 66, Vln 1, note 8, no E-flat notated

### *Laudate pueri*

- m. 10, Organo, note 1 figure: 3–4
- m. 16, Vln 1, whole rest missing
- m. 17, Organo, beat 3, whole rest
- m. 18, Vln 1, note 1, F-sharp
- m. 27, Organo, note 1, A-flat
- m. 31, Bass, note 7, dotted sixteenth
- m. 36, Bass, note 12, C-sharp
- m. 96, Bass, note 1, dotted half
- m. 131, Vln 1, note 2, F-sharp
- m. 135, Bass, note 1, semibreve
- m. 135, Organo, note 1, semibreve

### *Laudate Dominum*

- m. 1, Organo, note 2, A-sharp
- m. 51, Vln 2, note 1, B-natural
- m. 53, Alto, beat 1, fermata

### *Laetatus sum*

- m. 149, Vln 1, note 1, breve

### *Nisi Dominus*

- m. 3, Canto, note 4, eighth note
- m. 32, Vln 2, beat 1, quarter note rest missing
- m. 64, Vln 2, note 7, sixteenth note

### *Lauda Jerusalem*

- m. 33, Organo, note 3 figure: 2–6
- m. 34, Vln. 2, note 9, B-flat

### *Quam vana es spes*

- m. 42, *Adagio* notated only in the Organ partbook
- m. 49, Vla 2, note 2, F-sharp
- m. 62, Vla 1, note 2, fermata

*Hymnum cantate*

- m. 123, Canto 1, note 1, dotted semibreve
- m. 123, Canto 2, note 1, dotted semibreve
- m. 123, Canto 3, note 1, semibreve
- m. 123, Organo, note 1, semibreve

*Ubi duo aut tres*

- m. 5, Bass, beat two, extra eighth-note
- m. 16, Organo, note 3 figure: #3
- m. 26, Organo, note 2, figures: 4–3
- m. 37, Organo, note 2, figures: 4–#3
- m. 63, Organo, note 1, C-flat

*Ascendens Christus*

- m. 34, Organo, note 3, C-sharp
- m. 38, Canto 3, note 3, B
- m. 47, Alto, note 4, D-sharp
- m. 75, Canto 2, note 8, C-sharp
- m. 86, Organo, note 1, C

*Gaudia fidelis*: No errors or readings*Ego flos campi*

- m. 8, Canto 2, notes 6 and 7, sixteenth notes
- m. 45, *Adagio* notated only in the Cantus 1 and 2 partbooks
- m. 77, Organo, note 1 figure: ♭5
- m. 82, Organo, note 3 figure: #

*Exurge Domine*

- m. 16, Alto, 1 measure of rest missing
- m. 37, Continuo, note 1 figure: ♭
- m. 52, Alto, note 1, whole note
- m. 77, Bass, note 1, quarter note

*Cum iucunditate*

- m. 4, Fagotto, note 10, C-sharp
- m. 29, Fagotto, note 10, C-sharp
- m. 36, Organo, note 2 figure: #
- m. 53, Organo, note 2, G
- m. 57, Vln 2, note 2, D-sharp and sixteenth note
- m. 62, Vln 2, note 6, half note
- m. 73, *Presto* notated only in the Cantus 2 partbook
- m. 108, Organo, note 1, C
- m. 127, Fagotto, note 1, E-sharp
- m. 128, Canto 2, note 7, G-sharp
- m. 130, Vln 1, note 7, D-sharp

## TEXTS AND TRANSLATIONS

### Hofer's Dedication of *Salmi con una voce*

Translated by Christine Getz

Ill:mo e Rev:mo Principe,  
 Patrono Clementissimo, etc.  
 Da quell tempo Ill:mo, & Rev:mo Principe,  
 che dalla sua incomparabile clemenza fui  
 assunto per Vicemaestro di Capella in questa  
 sua nobilissima Metropolitana, fù & è pur  
 sempre applicato ogni mio pensiero à  
 rendermi degno di tal'honore con le mie  
 fatiche; escono hora alla stampa queste prime  
 mie opera musicali, che composte sotto i  
 felicissimi auspicij della sua benignità,  
 ambiscono altre si portar in fronte il glorioso  
 suo nome, e nobilitare il nero de loro  
 inchiostri col splendore della sua porpora. Le  
 consacro à V.S. Ill:ma & Rev:ma co'i più  
 riverenti ossequij dell'animo mio, & la  
 supplico à non isdegnare quest'offerta, che se  
 è picciola nel merito, non ammette  
 maggioranza di grado nella divotione, & à  
 V.S. Ill:ma & Rev:ma me l'inchino, e le  
 bascio il limbo della sacrata veste.  
 Salzburg, Primo Settembre l'Anno 1654.

Di V: S: Ill:ma & Rev:ma

Humilis: Serv:

Andrea Hofer

Most illustrious and reverend prince, most  
 benign patron, etc.  
 Since/From the time, most illustrious and  
 reverend Prince, that through your  
 incomparable mercy I was promoted to Vice-  
 maestro (Vicecapellmeister) di Capella in this  
 most noble Cathedral, my every thought was  
 and ever always is committed to rendering  
 myself worthy of such honor through my  
 efforts; these my first musical works now  
 issued in print, composed under the blissful  
 auspices of your benignity, aspire none other  
 than to bear your glorious name on the title  
 page, and ennoble their black print with the  
 splendor of your purple (robe). I dedicate  
 them to Your most Illustrious and Reverend  
 Excellency with the most respectful deference  
 of my heart, and I entreat you not to distain  
 this offering, which even if small in merit,  
 acknowledges no greater degree of devotion.  
 And I bow before your Illustrious and  
 Reverend Excellency, and I kiss the hem of  
 your sacred robe.

Salzburg, 1 September 1654

Your Most Illustrious and Most Reverend  
 Lordship's Humble Servant, Andrea[s] Hofer

### **Hofer's Note to the Musicians**

Translated by Christine Getz

Avertimento alli benigni Musici.

Ancora ch'io sappia, che'l voler con una compositione satisfare à tutti, sia un praetender l'impoßibile; saranno tutta volta i benigni musici avertiti, che desiderando trarne diletto da queste mie fatiche, quali esse si siano, ad hauer risguardo alla battuta, che dovrà esser variata con forma la qualita della compositione, hor presta hor lenta. Se queste mie opere vi serano grate, non mi mancherà dispositione di mandarne alla luce delle altre, chio vado hor perfezionando, in tanto vivete felici.

Counsel to the benign musicians.

Moreover I understand that the desire to satisfy all with a composition is to pretend the impossible; the judicious musicians will be diligent each time, that in desiring to derive delight from these my efforts, which they have done, to pay attention to the beat, which must be varied in conformity to the character of the composition, now fast now slow. If these my works please you, I will not lack the inclination to publish others that I am perfecting now. In the meantime, live happily.

**Confitebor**

Text source: Psalm 110 (Psalm 111 NRSV-CE)

<sup>1</sup>Confitebor tibi, Domine, in toto corde meo,  
in consilio justorum, et congregatione.

<sup>2</sup>Magna opera Domini exquisita in omnes  
voluntates eius.

<sup>3</sup>Confessio et magnificentia opus eius, et  
justitia eius manet in saeculum saeculi.

<sup>4</sup>Memoriam fecit mirabilium suorum,  
misericors et miserator Dominus.

<sup>5</sup>Escam dedit timentibus se memor erit in  
saeculum testamenti sui.

<sup>6</sup>Virtutem operum suorum annuntiabit populo  
suo,

<sup>7</sup>Ut det illis haereditatem gentium. Opera  
manuum eius veritas et iudicium.

<sup>8</sup>Fidelia omnia mandata eius, confirmata in  
saeculum saeculi, facta in veritate et  
aequitate.

<sup>9</sup>Redemptionem misit<sup>47</sup> populo suo mandavit  
in aeternum testamentum suum. Sanctum et  
terribile nomen eius.

<sup>10</sup>Initium sapientiae timor Domini; intellectus  
bonus omnibus facientibus eum laudatio  
eius manet in saeculum saeculi.

Glora Patri et Filio et Spiritui sancto.

Sicut erat in principio et nunc et semper et in  
saecula saeculorum.

Amen.

<sup>1</sup>Praise the Lord! I will give thanks to the  
Lord with my whole heart, in the company  
of the upright, in the congregation.

<sup>2</sup>Great are the works of the Lord, studied by  
all who delight in them.

<sup>3</sup>Full of honor and majesty is his work, and  
his righteousness endures forever.

<sup>4</sup>He has gained renown by his wonderful  
deeds; the Lord is gracious and merciful.

<sup>5</sup>He provides food for those who fear him; he  
is ever mindful of his covenant.

<sup>6</sup>He has shown his people the power of his  
works, in giving them the heritage of the  
nations.

<sup>7</sup>The works of his hands are faithful and just;  
all his precepts are trustworthy.

<sup>8</sup>They are established forever and ever, to be  
performed with faithfulness and uprightness.

<sup>9</sup>He sent redemption to his people; he has  
commanded his covenant forever. Holy and  
awesome is his name.

<sup>10</sup>The fear of the Lord is the beginning of  
wisdom; all those who practice it have a  
good understanding. His praise endures  
forever.

Glory to the Father, and to the Son, and to the  
Holy Spirit.

As it was in the beginning, is now, and ever  
shall be, world without end.

Amen.

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47. Here Hofer inserts “Domini” into the Psalm text, changing the text slightly to “He sent God’s redemption to his people.”

**Beatus vir**

Text source: Psalm 111 (Psalm 112 NRSV-CE)

<sup>1</sup> Beatus vir qui timet Dominum in mandatis eius volet nimis.

<sup>1</sup>Happy are those who fear the Lord, who greatly delight in his commandments.

<sup>2</sup> Potens in terra erit semen eius generatio rectorum benedicetur.

<sup>2</sup>Their descendants will be mighty in the land; the generation of the upright will be blessed.

<sup>3</sup> Gloria et divitiae in domo eius et justitiae eius manet in saeculum saeculi.

<sup>3</sup>Wealth and riches are in their houses, and their righteousness endures forever.

<sup>4</sup> Exortum est in tenebris lumen rectis misericors et miserator et justus.

<sup>4</sup>They rise in the darkness as a light for the upright; they are gracious, merciful, and righteous.

<sup>5</sup> Jucundus homo qui miseretur et commodat disponet sermones suos in iudicio

<sup>5</sup>It is well with those who deal generously and lend, who conduct their affairs with justice.

<sup>6</sup> quia in aeternum non commovebitur.

<sup>6</sup>For the righteous will never be moved; they will be remembered forever.

<sup>7</sup> In memoria aeterna erit justus ab auditone mala non timebit. Paratum cor eius sperare in Domino.

<sup>7</sup>They are not afraid of evil tidings; their hearts are firm, secure in the Lord.

<sup>8</sup> Confirmatum est cor eius non commovebitur donec despiciat inimicos suos.

<sup>8</sup>Their hearts are steady, they will not be afraid; in the end they will look in triumph on their foes.

<sup>9</sup> Dispersit dedit pauperibus justitia eius manet in saeculum saeculi cornu eius exaltabitur in gloria.

<sup>9</sup>They have distributed freely, they have given to the poor; their righteousness endures forever; their horn is exalted in honor.

<sup>10</sup> Peccator videbit et irascetur dentibus suis fremet et tabescet desiderium peccatorum petibit:

<sup>10</sup>The wicked see it and are angry; they gnash their teeth and melt away; the desire of the wicked comes to nothing.

Gloria Patri et Filio et Spiritui sancto.

Glory to the Father, and to the Son, and to the Holy Spirit.

Sicut era in principio et nunc et semper et in saecula saeculorum.

As it was in the beginning, is now, and ever shall be, world without end.

Amen.

Amen.

**Laudate pueri**

Text source: Psalm 112 (Psalm 113 NRSV-CE)

- <sup>1</sup> Laudate, pueri, Dominum; laudate nomen Domini.  
<sup>2</sup> Sit nomen Domini benedictum ex hoc nunc et usque in saeculum.  
<sup>3</sup> A solis ortu usque ad occasum laudabile nomen Domini.  
<sup>4</sup> Excelsus super omnes gentes Dominus, et super caelos gloria eius.  
<sup>5</sup> Quis sicut Dominus Deus noster, qui in altis habitat,  
<sup>6</sup> et humilia respicit in caelo et in terra?  
<sup>7</sup> Suscitans a terra inopem, et de stercore erigens pauperem:  
<sup>8</sup> ut collocet eum cum principibus, cum principibus populi sui.  
<sup>9</sup> Qui habitare facit sterilem in domo, matrem filiorum laetantem.

Gloria Patri et Filio et Spiritui sancto.

Sicut erat incipio et nunc et semper et in saecula saeculorum.  
 Amen.

- <sup>1</sup> Praise, O servants of the Lord; praise the name of the Lord.  
<sup>2</sup> Blessed be the name of the Lord from this time on and forevermore.  
<sup>3</sup> From the rising of the sun to its setting the name of the Lord is to be praised.  
<sup>4</sup> The Lord is high above all nations, and his glory above the heavens.  
<sup>5</sup> Who is like the Lord our God, who is seated on high,  
<sup>6</sup> who looks far down on the heavens and the earth?  
<sup>7</sup> He raises the poor from the dust, and lifts the needy from the ash heap,  
<sup>8</sup> to make them sit with princes, with the princes of his people.  
<sup>9</sup> He gives the barren woman a home, making her the joyous mother of children.

Glory to the Father, and to the Son, and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, world without end.  
 Amen.

**Laudate Dominum**

Text source: Psalm 116 (Psalm 117 NRSV-CE)

- <sup>1</sup> Laudate Dominum, omnes gentes; laudate eum, omnes populi.  
<sup>2</sup> Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in aeternum.

Gloria Patri et Filio et Spiritui sancto.

Sicut erat incipio et nunc et semper et in saecula saeculorum.  
 Amen.

- <sup>1</sup> Praise the Lord, all you nations; extol him, all you peoples.  
<sup>2</sup> For great is his love toward us, and the faithfulness of the Lord endures forever.

Glory to the Father, and to the Son, and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, world without end.  
 Amen.

**Laetatus sum**

Text source: Psalm 121 (Psalm 122 NRSV-CE)

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|--|--|
| <p><sup>1</sup> Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus.</p> <p><sup>2</sup> Stantes erant pedes nostri in atriis tuis, Jerusalem.</p> <p><sup>3</sup> Jerusalem, quae aedificatur ut civitas, cuius participatio eius in idipsum.</p> <p><sup>4</sup> Illuc enim ascenderunt tribus, tribus Domini: testimonium Israel, ad confitendum nomini Domini.</p> <p><sup>5</sup> Quia illic sederunt sedes in iudicio, sedes super domum David.</p> <p><sup>6</sup> Rogate quae ad pacem sunt Jerusalem, et abundantia in turribus tuis.</p> <p><sup>7</sup> Fiat pax in virtute tua, et abundantia in turribus tuis.</p> <p><sup>8</sup> Propter fratres meos et proximos meos, loquebar pacem de te.</p> <p><sup>9</sup> Propter domum Domini Dei nostri, quaesivi bona tibi.</p> | <p><sup>1</sup> I was glad when they said to me, “Let us go to the house of the Lord!”</p> <p><sup>2</sup> Our feet are standing within your gates, O Jerusalem.</p> <p><sup>3</sup> Jerusalem—built as a city that is bound firmly together.</p> <p><sup>4</sup> To it the tribes go up, the tribes of the Lord, as was decreed for Israel, to give thanks to the name of the Lord.</p> <p><sup>5</sup> For there the thrones for judgment were set up, the thrones of the house of David.</p> <p><sup>6</sup> Pray for the peace of Jerusalem: “May they prosper who love you.</p> <p><sup>7</sup> Peace be within your walls, and security within your towers.”</p> <p><sup>8</sup> For the sake of my relatives and friends I will say, “Peace be within you.”</p> <p><sup>9</sup> For the sake of the house of the Lord our God, I will seek your good.</p> |
|--|--|

Gloria Patri et Filio et Spiritui sancto.

Glory to the Father, and to the Son, and to the Holy Spirit.

Sicut erat incipio et nunc et semper et in saecula saeculorum.

As it was in the beginning, is now, and ever shall be, world without end.

Amen.

Amen.

**Nisi Dominus**

Text source: Psalm 126 (Psalm 127 NSRV-CE)

- |  |  |
|--|--|
| <p><sup>1</sup> Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.</p> <p><sup>2</sup> Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum.</p> <p><sup>3</sup> Ecce haereditas Domini, filii; merces, fructus ventris.</p> <p><sup>4</sup> Sicut sagittae in manu potentis, ita filii excussorum.</p> | <p><sup>1</sup> Unless the Lord builds the house, those who build it labor in vain. Unless the Lord guards the city, the guard keeps watch in vain.</p> <p><sup>2</sup> It is in vain that you rise up early and go late to rest, eating the bread of anxious toil; for he gives sleep to his beloved.</p> <p><sup>3</sup> Sons are indeed a heritage from the Lord, the fruit of the womb a reward.</p> <p><sup>4</sup> Like arrows in the hand of a warrior are the sons of one’s youth.</p> |
|--|--|

<sup>5</sup> Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Gloria Patri et Filio et Spiritui sancto.

Sicut erat incipio et nunc et semper et in saecula saeculorum.  
Amen.

<sup>5</sup> Happy is the man who has his quiver full of them. He shall not be put to shame when he speaks with his enemies in the gate.

Glory to the Father, and to the Son, and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, world without end.  
Amen.

### Lauda Jerusalem

Text source: Psalm 147 (Psalm 147:12-20 NSRV-CE)

<sup>1</sup> Lauda, Jerusalem, Dominum; lauda Deum tuum, Sion.

<sup>2</sup> Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te.

<sup>3</sup> Qui posuit fines tuos pacem, et adipe frumenti satiat te.

<sup>4</sup> Qui emittit eloquium suum terrae: velociter currit sermo ejus.

<sup>5</sup> Qui dat nivem sicut lanam; nebulam sicut cinerem spargit.

<sup>6</sup> Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit?

<sup>7</sup> Emittet verbum suum, et liquefaciet ea; flabit spiritus ejus, et fluent aquae.

<sup>8</sup> Qui annuntiat verbum suum Jacob, justitias et judicia sua Israel.

<sup>9</sup> Non fecit taliter omni nationi, et judicia sua non manifestavit eis. Alleluja.

Gloria Patri et Filio et Spiritui sancto.

Sicut erat incipio et nunc et semper et in saecula saeculorum.  
Amen

<sup>12</sup> Praise the Lord, O Jerusalem! Praise your God, O Zion!

<sup>13</sup> For he strengthens the bars of your gates; he blesses your children within you.

<sup>14</sup> He grants peace within your borders; he fills you with the finest of wheat.

<sup>15</sup> He sends out his command to the earth; his word runs swiftly.

<sup>16</sup> He gives snow like wool; he scatters frost like ashes.

<sup>17</sup> He hurls down hail like crumbs—who can stand before his cold?

<sup>18</sup> He sends out his word, and melts them; he makes his wind blow, and the waters flow.

<sup>19</sup> He declares his word to Jacob, his statutes and ordinances to Israel.

<sup>20</sup> He has not dealt thus with any other nation; they do not know his ordinances. Praise the Lord.

Glory to the Father, and to the Son, and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, world without end.  
Amen.

**Quam vana est spes**

Quam vana est spes impiorum!  
 Quae tanquam lanugo a vento tollitur et  
 tanquam spuma gracilis a procellis  
 dispertitur.

How vain the hope of the wicked is!  
 It is blown away with the wind like dust and  
 dispersed by storms like a thin froth.

Tanquam vestigium nubis transibit vita  
 eorum et tanquam nebula dissolvetur.

Their life shall pass away as the trace of a  
 cloud and shall be dispersed as a mist.

Abbreviabuntur dies hominis super terram  
 et obumbrabit eos caligo mortis  
 dum descendent in terram tenebrosam et  
 nomen eorum peribit.

The days of man on earth shall be made short  
 and the mist of death shall overshadow them  
 until they go down into a dark land and their  
 name perishes.

**Hymnum cantate**

Hymnum cantate de canticis Sion.

Sing a hymn of the songs of Sion.

Quomodo cantabimus canticum Domini,  
 in terra aliena? In salicibus in medio eius,  
 suspendimus organa nostra.

How shall we sing the song of the Lord in a  
 strange land? On the willows in the midst  
 thereof we hung up our instruments.

Super flumina Babylonis illic sedimus et  
 flevimus dum recordaremur Sion.

Upon the rivers of Babylon, there we sat and  
 wept when we remembered Sion.

Filia Babylonis misera, beatus qui retribuet  
 tibi retributionem, quam retribuisti nobis.

O daughter of Babylon, miserable: blessed  
 shall he be who shall repay thee thy payment  
 which thou hast paid us.

Memoresto Domine filiorum tuorum in  
 Jerusalem.

Remember, O Lord, thy children in  
 Jerusalem.

Et cantabimus laudem tuam in saecula  
 saeculorum.

And we shall sing your praise for ever and  
 ever.

Amen.

Amen.

**Ubi duo aut tres**

Ubi duo aut tres congregati sunt in nomine meo in medio eorum sum.	Where there are two or three gathered together in my name, in the midst of them...
Domino tribulatio et angustiae invenerunt nos et vim fecerunt nobis. ...in medio eorum sum.	Lord, tribulation and distress have found us and done violence to us. ... in the midst of them I am.
Domine inimici mei adversum me steterunt.	Lord, my enemies have stood up against me.
Domine laqueum posuerunt mihi.	Lord, they have laid a snare for me.
Inimici nostri tribulatio et angustia a charitate [tua] non separabit nos. In medio eorum vobiscum sum ego.	Our enemies, tribulation, and distress shall not separate us from thy love, shall not separate us. In the midst of them, I am with you.
Tribulatio et angustia non separabit nos a charitate tua.	Tribulation and distress shall not separate us from thy love.
Ubi duo aut tres congregati sunt in nomine meo in medio eorum...	Where there are two or three gathered together in my name, in the midst of them...
Tribulationes enim nostrae non sunt condignae ad futuram gloriam. ...in medio vobiscum vobiscum sum ego.	For our tribulations are not worthy; are not worthy to be compared with the glory to come. ...in the midst with you, I am with you.
Domine ad te confugimus. In medio vobiscum vobiscum sum ego. In te speramus. In medio vobiscum sum ego.	Lord, to thee we flee for refuge. In the midst with you, I am with you. In thee we trust. In the midst, I am with you.
Ubi duo aut tres congregati sunt in nomine meo in medio eorum sum.	Where there are two or three gathered together in my name, in the midst of them I am.
Et nomen Domini invocantes laudabimus gloriam eius in aeternum.	And, invoking the name of the Lord, we shall praise his glory forever.
Vobiscum sum. In aeternum.	I am with you. Forever.

## Ascendens Christus

Ascendens Christus in altum, alleluia  
Captivam duxit captivitatem.

Christ rose up, alleluia,  
and took captivity prisoner.

Alleluia.

Alleluia.

Jam victor mortis vectes aereas confregit  
et potentia Domini vincula mortis disruptit

The vanquisher of death has burst the bars of  
brass, and the power of the Lord has broken  
the chains of death.

Portas coeli aperuit Deus noster ut nos  
vivificet ut nos laetificet ut donet gaudia  
aeterna.

Our God has opened the gates of heaven to  
give us life, to make us glad, to grant us  
eternal joys.

Alleluia

Alleluia.

## Gaudia fideles

Gaudia fideles solator orbis tanquam factus  
repente de caelo sonus vehementis spiritus  
advenit.

Joy, O faithful! The consoler of the earth is  
coming like the sudden sound of a mighty  
wind from heaven.

O ignis, o amor, o dulce refrigerium accende  
viscera emunda pectora et inhabita nos.

O fire, O love, O sweet consolation, kindle us  
from within, cleanse our hearts and dwell  
within us.

Veni o pater pauperum.  
Veni o dator munerum.  
Veni lumen cordium.

Come, Father of the poor.  
Come, Giver of gifts.  
Come, Light of hearts.

Da virtutis meritum.  
Da salutis exitum.  
Da perenne gaudium.

Grant the reward of virtue.  
Grant the deliverance of Salvation.  
Grant eternal joy.

Alleluia.

Alleluia.

**Ego flos campi**

Ego flos campi et lilium convalium.

I am the flower of the field and the lily of the valleys.

Sicut lilium inter spinas sic amica mea inter fillias.

As the lily among thorns, so is my love among the daughters.

Sub umbra illius quam desideraveram sedi et fructus eius dulcis gutturi meo

I sat down under the shadow of the one I desired: and the fruit of that one was sweet to my palate.

Fulcite me floribus  
Stipate me malis.  
Quia amore languo.

Stay me up with flowers,  
compass me about with apples:  
because I languish with love.

Vox dilecti mei pulsantis

Listen! My beloved is knocking

Ecce iste venit saliens in montibus transiliens colles. Similis est dilectus meus capreae hinuloque cervorum.

Behold he cometh leaping upon the mountains, skipping over the hills. My beloved is like a roe, or a young hart.

Saliens in montibus transiliens colles.

Leaping upon the mountains, skipping over the hills.

Alleluja.

Alleluia.

**Exurge Domine**

Exurge Domine exaltetur manus tua et ne obliviscaris pauperum.

Arise, O Lord, let thy hand be exalted, and forget not the poor.

Dum superbit impius incenditur pauper dum laudatur peccator in desideriis animae suae et iniquus benedicitur.

Whilst the wicked man is proud, the poor is set on fire, whilst the sinner is praised in the desires of his soul and the unjust man is blessed.

Ut quid Domine recessisti longe despicias in oportunitatibus in tribulatione.

Why, O Lord, hast thou retired afar off? why dost thou slight us in our wants, in the time of trouble?

Sedet impius cum divitibus in occultis ut interficiat innocentem.

The wicked man sitteth in ambush with the rich in private places, that he may kill the innocent.

Exurge Domine contere dissipa disperde eos. Arise, O Lord, crush them, scatter them, cut them off;

Ut sciant gentes quoniam homines sunt. that the Gentiles may know themselves to be but men.

Plue laqueos  
Plue fulmina  
Plue sulphura  
super eos. Rain snares,  
rain lightnings,  
rain brimstone  
upon them.

Fiant muta labia dolosa et deducantur in infernum. Let deceitful lips be put to silence and let them be brought down to hell.

Plue laqueos  
Plue fulmina  
Plue sulphura  
super eos. Rain snares,  
rain lightnings,  
rain brimstone  
upon them.

Quoniam justus Dominus et justitias dilexit. Alleluia. For the Lord is just, and hath loved justice. Alleluia.

### **Cum iucunditate**

Cum iucunditate cantemus patronae nostrae Caeciliae. Eius festa eius gesta celebrantes in terris ut ipsa pro nobis intercedat ad Dominum Jesum Christum. Let us sing with delight to our patroness Cecilia, celebrating on earth her feast and her feats so that she may intercede for us with the Lord Jesus Christ.

Haec est virgo sapiens et una de numero prudentum, quae quasi apis argumentosa Domino servivit. She is a wise virgin and one of the prudent, one who served the Lord like a clever bee.

Cilicio Caecilia membra domabat. Cecilia used to subdue her limbs with a cilice.

Accurrite clientum turbae et invocate patronam vestram. Hasten hither, crowds of clients, and call upon your patroness,

Clamantes et dicentes o sancta Caecilia ora pro nobis. Et cantabimus tibi gloriam in aeternum. crying out and saying, "O Saint Cecilia, pray for us, and we will sing to thy glory forever."

# Confitebor

Canto con 2 violini

**Andreas Hofer (1629-1684)**  
Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Canto

Organo

Con - fi - te - bor ti - bi, Do - mi - ne, in to - to cor - de me -

The first system of the musical score consists of four staves. The top two staves are for Violino primo and Violino secondo, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is for the Canto, in treble clef with the same key signature and time signature, featuring a vocal line with lyrics. The bottom staff is for the Organo, in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

4

o,

The second system of the musical score continues from the first. It features four staves. The top two staves are for Violino primo and Violino secondo, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is for the Canto, in treble clef with the same key signature and time signature, featuring a vocal line with lyrics. The bottom staff is for the Organo, in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

8

in\_ con - si - li - o\_ ju - sto - rum, et con-gre - ga - ti - o -

11

ne.

14

Mag -

17

- na o - pe-ra Do - mi-ni ex - qui - si - ta in om-nes vo - lun-

20

- ta - tes e - ius. Con - fes - si - o et ma-gni - fi - cen - ti - a o - pus e - ius, et ju-

23

- sti - ti - a e - ius ma-net in sae-cu-lum sae - cu - li.

27

Me-mo-ri-am fe - cit mi-ra-bi - li-um, mi-ra-

30

- bi - li-um su - o-rum, mi - se - ri-cors et mi-se-ra - tor Do - mi - nus.

33

36

Es-cam de - dit ti - men - ti - bus se

39

me - mor e - rit in sae - cu - lum te - sta -

42

-men - ti su - i. Vir - tu - tem o - pe - rum su - o - rum an - nun - ti - a -

45

- bit po-pu-lo su - o. Ut det

49

il - lis hae-re - di - ta - - tem gen - ti-um. O - pe-ra ma-nu-um e - ius ve - ri-tas

52

et\_ju - di - ci-um. Fi - de - li - a om -

55

- ni-a, om - ni - a man-da-ta e - ius,

58

con-fir-ma - ta in sae - - cu-lum sae - cu - li,

61

fac-ta in ve - ri-ta - te et ae-qui-ta - te.

64

Re-demp-ti - o-nem mi - sit Do - mi-nus po - pu-lo su - o man - da -

67

- - vit in ae-ter-num te-sta-men-tum su - um.

70

San -

73

-ctum et ter - ri - bi-le no - men e

76

- ius.

79

In - i - ti-um sa-pi - en - ti - ae\_ ti-mor

82

Do - mi - ni; in - tel - lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus e - um

85

lau - da - ti - o e - ius ma-net in

88

sae-cu-lum sae-cu-li. Glo - ri-a

91

Pa - - - tri et Fi - li - o et Spi-ri - tu - i

94

Sanc - to. Si - cut

97

e - rat in prin-ci - pi-o et nunc et sem - per et in sae - cu-la sae-cu-

100

- lo - rum. A - men. A -

103

- men, a - - men, a - men, a - - men.

# Beatus vir

Tenore con 2 violini  
Cantato dal Signor Ludovico Barta

**Andreas Hofer (1629-1684)**  
Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Tenore

Organo

Be - a - - - tus vir, be - a - - - tus vir

Detailed description: This system contains the first four staves of the musical score. The Violino primo and Violino secondo staves are in treble clef with a key signature of one flat and common time. The Tenore staff is in treble clef with a key signature of one flat and common time, featuring a vocal line with lyrics. The Organo staff is in bass clef with a key signature of one flat and common time, providing a harmonic accompaniment.

5

qui ti-met

Detailed description: This system contains the next four staves of the musical score, starting at measure 5. The Violino primo and Violino secondo staves continue with their melodic lines. The Tenore staff continues with the vocal line, including the lyrics 'qui ti-met'. The Organo staff continues with its accompaniment.

9

8 Do - - mi - num in man - da - tis

13

8 e - ius, e - ius vo - let - ni - mis.

16

8 Po - tens in - ter - ra - e - rit - se - men e - ius

20

ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

24

Glo - ri - a et di - vi - ti - ae in do - - mo e - ius et ju-

27

-sti - ti - ae e - ius ma - net in sae - cu - lum sae - cu - li.

30

E-xor-tum

33

est in te-ne-bris lu-men rec-tis mi-se-ri-cors et mi-se-ri-a-tor et jus-tus.

37

Ju-cun-dus\_

41

ho-mo qui mi-se-re-tur, qui mi-se - re - tur et com-mo-dat

44

dis - po-net ser-mo-nes su-os in ju - di - ci-o qui - a in ae - ter - num non com-mo -

48

tremolo

[tremolo]

-ve - bi-tur.

52

In me - mo - ri - a ae - ter - na e - rit jus - tus ab au - di - to - ne ma - la

56

non ti - me - bit. Pa - ra - tum cor e - ius spe - ra - re in Do - mi - no.

59

Con - fir - ma - tum est cor e - ius non com - mo - ve - bi - tur do - nec de -

63

-spi - ci-at in - i - mi-cos su - os.

66

69

Dis - per - sit de - dit, de - dit pau - pe - ri - bus

72

ju - sti - ti - a e - ius ma - net, ma -

76

- net in sae - cu - lum sae - cu - li

80

cor - nu e -

84

- - ius ex - al - ta - - bi-tur in glo - ri - a.

88

Pec -

92

-ca - - tor vi - de - bit et i - ra - sce - - tur

96

99

den - ti - bus su - is fre - met et ta - be - scet de - si - de - ri - um pec - ca - to - rum pe -

103

- ti - bit: Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc -

107

- to.

110

Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

114

et in sae-cu-la sae-cu-lo-rum. A-men.

117

A - - - men, a - - - men.

# Laudate pueri

Basso con 2 violini

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Basso

Organo

Lau - da - te, lau - da-te pu-e-ri, Do - mi - num; lau - da - te, lau-

Detailed description: This block contains the first system of the musical score. It features four staves: Violino primo (treble clef), Violino secondo (treble clef), Basso (bass clef), and Organo (bass clef). The music is in common time (C). The vocal line (Basso) begins with the lyrics 'Lau - da - te, lau - da-te pu-e-ri, Do - mi - num; lau - da - te, lau-'. The organ part has a '2' above the second measure, indicating a second ending or a specific fingering.

5

- da - te, lau - da-te no-men Do - mi - ni.

4 3 # # # # #

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features four staves: Violino primo (treble clef), Violino secondo (treble clef), Basso (bass clef), and Organo (bass clef). The vocal line (Basso) continues with the lyrics '- da - te, lau - da-te no-men Do - mi - ni.'. The organ part has a '4' above the fourth measure and a '3' above the fifth measure, indicating specific fingering or articulation. There are also five sharp symbols (#) above the organ staff in the final two measures of this system.

9

Sit no - - - men

12

Do - mi-ni be - ne - dic - tum ex hoc nunc et us - que in sae -

16

- - - cu - lum.

19

A so-lis or - - - tu, a so - lis or - - tu us - que

4 [#]3 6

22

ad oc - ca - sum lau - da - bi - le no - men Do - mi - ni.

7 [#]6

27

Ex-cel-sus su - per om - nes gen -

4 [#]3 4 [#]3 # 6

31

tes Do-mi-nus, et su-per cae - los

# 7 6 # # # 6

35

glo - ri-a e - ius.

# #6 4 [#]3

39

Quis si - cut Do - mi - nus, <Do - mi - nus, Do - mi - nus> De - us no -

4

45

-ster, quis si - cut Do - mi - nus De - us no -

51

-ster qui in al - tis ha - bi - tat et hu - mi - li - a,

57

et hu - mi - li - a re-spi-cit in cae - lo et in ter - ra?

63

Su - sci-tans a ter - ra, a ter - ra in - o - pem, et de ster-co - re

6 6 # 6

66

e - ri - - gens pau - pe - rem:

2 # 2

69

ut col - lo-cet e - - - um, ut col - lo-cet e -

4 #3 6 5

72

um cum prin - ci - pi - bus, cum prin - ci - pi - bus po - pu - li

6 7 [#]6 6

76

su - i. Qui ha - bi - ta - re

4 [#]3 4 [#]3 7 6 # 6

81

fa - - - cit ste - ri - lem in do - - - - mo

# # #

84

ma-trem fi-li-o - - - rum lae-tan -

4 [#]3 6 6 6 7 6

88

-tem, ma-trem fi-li-o - rum lae-tan - tem, lae-tan - tem.

# # # 4 [#]3

92

Glo-ri-a Pa-

97

- tri, glo - ri - a Pa - tri, Pa - tri et Fi - li - o,

[#] [#] 4 [#]3 # #

102

Glo - ri - a Pa - tri, Pa - tri et Fi - li - o

6 4 [#]3

108

et Spi - ri - tu - i sanc - to, et Spi - ri - tu - i,

4 [#]3

113

et Spi - ri - tu - i, et Spi - ri - tu - i sanc - to.

119

Si-cut e-rat in prin-ci - pi - o, si-cut e-rat in prin-

123

-ci - pi - o et nunc, et nunc et sem - per,

126

et in

129

sae - - cu-la sae - cu - lo - rum. A - men, a -

132

-men. Et in sae-cu-la sae-cu - lo - rum. A - men, a - - men.

# Laudate Dominum

Basso con 2 violini

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

The first system of the musical score consists of four staves. From top to bottom: Violino primo (First Violin), Violino secondo (Second Violin), Alto (Alto), and Organo (Organ). The Violino primo and Violino secondo parts are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The Alto part is in treble clef with the same key signature and time signature. The Organo part is in bass clef with the same key signature and time signature. The first three measures of the system show the beginning of the instrumental introduction.

The second system of the musical score consists of four staves. From top to bottom: Violino primo, Violino secondo, Alto, and Organo. The Violino primo and Violino secondo parts continue their instrumental introduction. The Alto part begins with a vocal line starting at measure 4. The lyrics are: "Lau-da-te Do-mi-num, om-nes gen-tes; lau-da - -". The Organo part continues with its accompaniment. The system concludes with measure 7.

7

- - - te e-um, om-nes po-pu-li.

6

10

4 3

13

Quo-ni-am con-fir - ma - - ta est su - per\_\_ nos mi - se - ri - cor - di - a

16

e - ius, et ve-ri-tas Do - mi - ni

7 6 6

20

ma - net, ma - - - net, ma - - - net in ae-

(4) (b)

23

-ter - num, ma - - - net in ae-ter - num.

4 #3 4 [#]3

27

31

Glo-ri - a, glo - ri - a Pa - tri et Fi - li - o

35

et Spi - ri - tu - i sanc - - - to.

40

Si-cut e-rat in\_ prin - ci - pi - o et nunc et sem - per

44

et\_ in\_ sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men.

48

A - men, <a - men, a - men,> a -

51

- men, a - men, <a - - men, a - men.>

# Laetatus sum

Alto con 2 violini

**Andreas Hofer (1629-1684)**

Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Alto

Organo

Lae-ta-tus sum in his, in his quae dic-ta sunt mi-hi:

3 2 6 b3

Detailed description: This system contains the first four measures of the piece. It features four staves: Violino primo and Violino secondo (both with rests), Alto (with a vocal line and lyrics), and Organo (with a basso continuo line and figured bass notation). The key signature is B-flat major and the time signature is 3/2.

5

In do-mum Do-mi-ni i-bi-mus.

5 4 6 4 5 3

Detailed description: This system contains measures 5 through 8. It features four staves: Violino primo and Violino secondo (both with rests), Alto (with a vocal line and lyrics), and Organo (with a basso continuo line and figured bass notation). The key signature is B-flat major and the time signature is 3/2.

10

14

19

Stan - - tes e - rant\_ pe - des\_ no - stri in a - -

23

- tri-is, in a - -

3

26

- - - tri-is tu - is, Je - ru - sa - lem.

7

30

Je - ru - sa - lem quae ae - di - fi -

4 [#]3

35

-ca - - - tur ut ci - vi - tas, cu-ius par-ti - ci-

40

-pa - ti - o e - ius in\_\_ i - dip - sum.

45

Il - luc\_\_ e - nim a-scen - de - -

50

- - - runt tri - bus, tri - bus Do - mi - ni: te - sti -

7 6 6 5 6

55

- mo - ni - um Is - rae - el, ad con - fi - ten - dum.

7 6

59

<ad con - fi - ten - dum> no - mi - ni Do - mi -

6

63

- ni.

67

Qui - a il - lic se - de - runt, se - - -

4 [b]3 6

72

- des in - ju - di - ci - o se - - - des su - per do - mum

7 6 7 7 [b]6

*tr*

77

Da - vid.

# 8/6 7/5

82

Ro - ga - te quae ad pa - cem sunt Je - ru - sa -

87

-lem, et a - bun - dan - ti - a in - tur - ri - bus tu -

6/4 5/3

91

- is.

95

Fi - at pax in vir - tu - te tu a et ab - un -

100

- dan - ti - a in tur - ri - bus tu - is.

104

Prop - ter fra - tres me - os et

4 [#]3

109

pro - xi-mos me - os lo - que - - - - -

7 4 ♯ 6 5 6 6

114

- bar pa - cem de te.

7 5 6 5

119

Prop-ter do-mum Do - - mi-ni De - i no -

6 7 6

124

-stri quae - si - vi bo - - - - - na ti -

6 4 3

129

-bi. Glo - ri - a Pa - tri et Fi - li - o et Spi -

133

-ri - tu - i sanc - to. Si-cut e-rat in prin - ci - pi - o et nunc, et nunc et

138

sem - per et in sae - cu-la sae - cu-lo - rum,

142

et in sae - cu-la sae - cu-lo - rum. A - -

146

-men, a - - - - - men, a - men.

4 [4]3

# Nisi Dominus

Canto con 2 violini

**Andreas Hofer (1629-1684)**  
 Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Canto

Organo

Ni-si, ni - si Do-mi-nus ae-di-fi - ca-ve-rit do - mum

in va - num, in va - num la-bo-ra - ve - runt qui ae - di - fi - cant e - am.

6 7

8

11

Ni - si

14

Do-mi-nus cu-sto-di-e-rit ci-vi-ta-tem fru-stra, fru-stra vi-gi-lat qui cu-

18

-sto - - - dit e - am.

5 6 # b 6

21

24

Va - - - num est vo - bis an - te lu - cem

7 6 7 6

28

sur-ge-re: sur-gi-te post-quam se-de - ri - tis, <sur - gi - te post-quam se - de - ri - tis>

31

qui man-du - ca - tis pa - - nem, <qui man-du-ca-tis pa - - nem,>

35

pa - nem do - lo - - ris. Cum de - de-rit di - le - -

39

ctis su - is som-num. Ec - ce hae-re-di-tas Do-mi - ni,

6 5 6 7 6 #

43

fi - li - i; mer - ces, fruc-tus ven - tris.

5

46

5 6 b 6 6 4 #3

49

Si-cut sa-git - tae, <si-cut sa-git - tae> in ma - nu po - ten - tis, i - ta

♭ 7 #6 ♭

53

fi - li - i ex-cus-so - rum. Be - a - tus vir qui im-ple-vit de-si-

4 #3 7 6 b3 #

57

-de - - ri-um su - um ex ip - sis: non con-fun-de-tur cum lo-

6 6 6 b3 b

61

-que - tur, <non con-fun - de-tur cum lo - que - tur> i - ni-mi-cis

64

su - is, <i - ni-mi - cis su - is> in por - ta.

67

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to.

71

Si-cut e-rat in prin-ci-pi-o et nunc, et nunc, et

75

nunc et sem - per et in sae-cu-la sae-cu-lo-rum a - men, <et in sae-cu-la sae-cu-lo-rum

79

a - men,> et in sae-cu-la sae-cu-lo-rum. A - - - men.

# Lauda Jerusalem

Basso con 2 violini

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Violino primo

Violino secondo

Basso

Organo

Lau - da, Je - ru - sa - lem, Do - mi - num; lau - da De - um tu - um,

Detailed description: This system contains the first three measures of the piece. It features four staves: Violino primo (treble clef), Violino secondo (treble clef), Basso (bass clef), and Organo (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The bass line includes the lyrics 'Lau - da, Je - ru - sa - lem, Do - mi - num; lau - da De - um tu - um,'. The organ part includes figured bass notation: a sharp sign, a 6/5 interval, another sharp sign, and a 6 interval.

4

Si - on. Quo - ni - am con - for - ta - - - vit se - ras por - ta - rum tu -

Detailed description: This system contains measures 4 through 6. It features four staves: Violino primo (treble clef), Violino secondo (treble clef), Basso (bass clef), and Organo (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The bass line includes the lyrics 'Si - on. Quo - ni - am con - for - ta - - - vit se - ras por - ta - rum tu -'. The organ part includes a sharp sign.

7

- a - rum; be-ne - di - xit\_ fi - li-is tu-is in te.

11

Qui po -

15

- su-it fi-nes tu - os\_ pa - cem et a - di-pe fru-men - ti sa-ti-at

19

te. Qui e-mit-tit e-lo-qui-um

22

su-um ter - rae, ve - lo - ci-ter, ve - lo - ci-ter cur-rit ser-mo

25

ei - us. Qui dat ni - vem si - cut la - nam, ne -

28

- bu-lam si-cut ci - ne-rem, si - cut ci - ne-rem spar - git.

6 6/5 # #

31

Mit-tit cry-stal-lum su - am si - cut buc-cel - las: an - te

6 6 7 [h] 6

34

fa - ci-em, an-te fa - ci-em fri - go-ris e - ius quis su - sti-ne -

[h] [h]

37

-bit, quis su - sti - ne - bit, <quis su - sti - ne - bit?>

41

E - mit-tet ver-bum su - um, et li-que-fa-ci-et e - a; fla - bit

45

spi - ri - tus e - ius, et flu - ent a - quae. Qui an-nun-ti-at ver-bum su - um Ja -

49

-cob ju - sti-ti-as et ju-di - ci-a su - a Is - ra - el.

# b 6 7 [#]6

53

Non fe - cit ta - li-ter om-ni na - ti - o - ni, et ju-di-ci-a

6 6 # b

57

su - a non ma-ni - fe - sta-vit e - ius.

6 4 #3 # #

60

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

6 6 7 [tr]6

64

sanc - to. Si - cut e - rat in prin -

7 [#]6 # b5 6/5

68

- ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -

6 # 6 6

72

-lo-rum, a - men, in sae - cu-la, in sae - cu-la sae-cu-lo-rum.

♯6

75

A - men, a - - - men, a - men, a - men.

# Quam vana est spes

Basso con 2 viole

Andreas Hofer (1629-1684)  
Edited by Kimberly Beck Hieb

## Sonatina

The musical score is arranged in four staves. The top two staves are for Viola prima and Viola seconda, both in treble clef with a key signature of one flat and a common time signature. The third staff is for Basso, in bass clef with the same key signature and time signature. The bottom staff is for Organo, also in bass clef with the same key signature and time signature. The score consists of two systems of music. The first system contains three measures. The second system contains four measures, starting with a measure number '4' above the staff. The organ part includes fingering numbers '6', '6', and '4' above notes, and a fingering '[#]3' above a final note. The bass part has rests in the first three measures of the second system.

8

Quam va-na est spes im-pi-o-rum! Quae tan-quam la-nu-go a ven-to tol-li-tur et tan-quam

6 6 7 6

13

spu-ma gra-ci-lis a pro-cel - - - - - lis di-sper-ti-gur. Tam-quam ve-

# 4 3

17

-sti-gi-um nu-bis, tam-quam ve-sti-gi-um nu-bis tran-si-bit, tran-si-bit, <tran-si-bit> vi-ta e-o-

4 3

21

-rum, tran-si-bit, <tran-si-bit> vi-ta e-o-rum,

25

tam-quam ve-sti-gi-um nu-bis, tran-si-bit,

29

<tran-si-bit> et tan-quam ne-bu-la dis-sol-ve-tur,

33

et tan-quam ne - bu - la, <et tan-quam ne - bu - la> dis - sol - ve - tur.

4 3 4 3

38

6 6 6

42 **Adagio**

Ab - bre - vi - a - bun - tur di - es ho - mi - nis su - per ter - ram

6 6 6 4 [#]3 #

46

et o-bum-bra - bit e - os, et o - bum - bra - bit e - os,

50

et o-bum-bra - bit e - os ca - li - go mor - tis

55

dum de-scen-dent in ter - ram, in ter-ram te - ne - bro - sam et

59

no - men e - o - rum, et no - men e - o - rum pe - ri - bit.

6 7 6 6 6

# Hymnum cantate

a 3 canti

**Andreas Hofer (1629-1684)**  
Edited by Kimberly Beck Hieb

Canto primo  
Hym-num can - ta - - - te, can - ta - te, can - ta -

Canto secondo  
Hym-num can - ta -

Canto terzo

Organo

Detailed description: This system contains the first six measures of the piece. It features four staves: Canto primo (soprano), Canto secondo (alto), Canto terzo (bass), and Organo (organ). The key signature has one sharp (F#) and the time signature is 3/2. The organ part includes figured bass notation with a '6' above the first and third measures.

7  
- te, can - ta - te de can - ti - cis Si - on. Hym - num can - ta -

- - - te de can - ti - cis Si - on.

Hym - num can - ta - - -

Detailed description: This system contains measures 7 through 12. It features the same four staves as the first system. The organ part includes figured bass notation with a '6/5' above the eighth measure and a sharp sign above the ninth measure.

13

te, can - ta - - - te de can - ti - cis

Hym - num can - ta - - - - - te de can - ti cis

6

18

Si - - on, can - - - te, can - ta - - -

Si - on, can - ta - -

4 3

23

te, can - ta - - - te de

te, can - ta - - - te de

can - ta - - - te, can - ta - - - te de

28

can - ti - cis Si - on, de can - ti - cis Si - on.

can - ti - cis Si - on, de can - ti - cis Si - on.

can - ti - cis Si - on, de can - ti - cis Si - on.

4 [#]3 4 [#]3

34

Quo - mod-o can - ta - bi-mus can - ti - cum Do-mi-ni, in - ter-ra al - i - e -

7 [#]6 # 6

38

- na? In sa - li - ci-bus in me-di-o e - ius, in me-di - o

6/5 4/3

42

e - ius su-spen-di-mus or-ga-na no - stra.

Su-per flu-mi-na Ba-by-

# # 4 #3 #

46

-lo-nis il-lic se - di-mus et fle - vi-mus dum re-cor-da - re - - mur

# 7 #6 #5 # 6

50

Fi - li - a Ba-by-lo - nis mi - se-ra, be - a - tus

Si - - on.

Fi - li - a Ba-by-lo - nis mi - se-ra, be - a - tus

#5 4 [#]3 #

54

qui re - tri - bu - et, <be - a - tus qui re - tri - bu - et> ti - bi re - tri - bu - ti - o -

qui re - tri - bu - et, <be - a - tus qui re - tri - bu - et> ti - bi re - tri - bu - ti - o -

# 6/5 4 [#3]

58

-nem, quam re - tri - bu - i - sti, quam re - tri - bu - i - sti no - bis, quam re - tri - bu -

-nem, quam re - tri - bu - i - - sti no - bis, quam re - tri - bu - i -

3 4 3

63

- i - sti no - bis. Me - mo - re - - sto Do - mi - ne, me - mo -

Me - mo - re - sto Do - mi - ne, me - mo -

- sti no - bis. Me - mo - re - sto Do - mi - ne, me - mo - re -

# 6/5 4 [#3] 6 7 [#6] #

68

-re - sto Do - mi - ne fi - li - o - rum, fi - li - o - rum, fi - li - o - rum tu -

-re - sto Do - mi - ne fi - li - o - rum, <fi - li - o - rum> tu -

-sto Do - mi - ne fi - li - o - rum, <fi - li - o - rum> tu -

7 [#]6 # # #

72

-o - rum, fi - li - o - rum tu - o - rum in Je - ru - sa - lem.

-o - rum, fi - li - o - rum, tu - o - rum in Je - ru - sa - lem.

-o - rum, fi - li - o - rum tu - o - rum in Je - ru - sa - lem.

# # 6/5 4 [#]3

76

Et can - ta - - - - - bi-mus

Et can - ta - - - - -

6 5 [#]6 5 6

81

lau - dem, et can - ta - - - - - bi-mus  
 - bi-mus lau - dem, et can -  
 Et can - ta - - - bi - mus, can-ta - - - - -

86

lau - dem, et can - ta - - - - bi-mus, lau -  
 -ta - - - - - bi-mus lau - -  
 - bi-mus lau - dem, et can - ta - bi-mus lau -

6

91

-dem tu - am in sae - cu - la sae-cu - lo -  
 -dem tu - am in sae - cu - la sae-cu - lo -  
 -dem tu - am in sae - cu - la sae-cu - lo -

6  
5 4 3

4 3



113

- - men, in sae - cu - la sae - cu - lo -  
 sae - cu - la a - - - - - men, a -  
 - - - - - men, a - - - - -

118

rum, a - - - - - men, <a - men, a - men.>  
 -men, a - - - - - men, a - men, a - men.  
 -men, a - - - - - men, a - men.

# Ubi duo aut tres

a 3: 2 canti e basso

**Andreas Hofer (1629-1684)**

Edited by Kimberly Beck Hieb

Canto primo

Canto secondo

Basso

Organo

U - bi du - o aut tres, aut tres con-gre - ga - ti sunt in no-mi-ne

4

me-o, con-gre-ga-ti sunt in no-mi-ne me - o in me-di - o e - o - rum, in me-di - o e - o - rum sum.

4 3

8

Do-mi-ne, Do-mi-ne tri-bu-la - ti - o et an - gu - sti - ae in - ve - ne - runt nos,  
 Do-mi-ne tri-bu-la - ti - o et an - gu - sti - ae in - ve - ne - runt

12

in - ve - ne - runt nos et vim fe-ce - runt no - bis, et vim fe-ce -  
 nos, <in - ve - ne - runt nos> et vim fe-ce - runt no - bis, et vim fe-ce -

16

- runt no - bis. Do - mi - ne, Do - mi -  
 - runt no - bis.  
 in me - di - o e - o - rum, in me - di - o e - o - rum sum.

20

-ne i - ni-mi-ci me - i ad-ver-sum me ste-te - runt, ad-ver-sum me ste-te - runt,

Do - mi-ne la -

6 6 6 6 6

24

ad - ver-sum me ste-te - runt.

- que-um po-su - e-runt mi - hi, <la - que-um po - su - e - runt mi - hi>

In - i - mi-ci no - stri

[#3]

28

tri-bu-la-ti-o et an - gu-sti-a a cha-ri - ta - te non se - pa-ra-bit nos, <a cha-ri - ta - te non

6

32

se - pa-ra-bit nos, > a cha-ri - ta - te non se-pa-ra-bit nos. In me-di-o e - o

36

Tri-bu - la - ti - o et an -  
Tri-bu - la - ti - o et an -  
- rum vo-bis - cum, vo - bis - cum sum e - go.

40

-gu - sti - a, tri-bu - la - ti - o et an - gu - sti - a non se - pa-ra-bit nos  
-gu - sti - a, tri-bu - la - ti - o et an - gu - sti - a non se - pa-ra-bit nos

44

a cha-ri-te - te tu - a, a cha-ri - ta-te tu - a, non se-pa-ra - bit nos.

a cha-ri - ta - te tu - a, <a cha-ri - ta-te tu - a,> non se-pa-ra - bit nos.

U-bi du - o aut

b b b 4 3 8 b7 4 3

48

tres, aut tres con-gre - ga - ti sunt in no-mi-ne me-o, con-gre-ga - ti sunt in no-mi-ne me - o in

52

Tri-bu-la - ti - o-nes e-nim no - strae non sunt con-

Tri-bu-la - ti - o-nes e-nim no - strae

me-di-o e - o - rum, in me-di-o e - o-rum sunt.

b

56

- dig - nae, non sunt con - dig - - nae, non sunt con - dig - nae ad fu-  
 non sunt con - dig - - nae, non sunt con - dig - - - nae ad fu-

59

- tu-ram glo - ri - am.  
 - tu-ram glo - ri - am.  
 In me - di-o vo - bis - cum, vo - bis - cum sum e - go, vo-

63

Do - mi - ne, Do - mi - ne  
 Do - mi - ne, Do - mi - ne  
 - bis - cum, vo - bis - cum sum e - go, sum e - go.

67

ad te, ad te, ad te con-fu - gi-mus, ad te, <ad te,> ad te con-fu - gi-mus.

ad te, <ad te,> ad te con-fu - gi-mus ad te, <ad te,> ad te con-fu - gi-mus.

In

b 6 b 6

71

In te, <in te> spe-ra -

In te, <in te> spe-ra -

me - di-o vo-bis - cum, vo - bis - cum sum e - go.

7 6 # b5

75

- mus, spe - ra - - - mus, spe - ra - - -

- mus, spe - ra - - - mus, spe - ra - - -

# b b5 # b b5

79

mus. mus.

In me-di - o vo - bis-cum, vo-bis - cum sum e - go.

# 6 7 6

83

U - bi e - nim du - o aut tres, aut tres con - gre - ga - ti sunt in no - mi - ne

86

me - o, con - gre - ga - ti sunt in no - mi - ne me - o in me - di - o e - o - rum, in

89

Et no-men Do - mi-ni in - vo -  
Et no-men Do - mi-ni in - vo -  
me - di - o e - o - rum sum, in me - di - o e -

3 5 6 5 6 #

92

<in - vo - can - tes> lau - da - bi - mus glo - ri - am e - ius, <in - vo - can - tes> lau - da - bi - mus glo - ri - am  
<in - vo - can - tes> lau - da - bi - mus glo - ri - am  
- o - rum sum e - go, in me - di - o vo - bis - cum, vo - bis - cum, <vo -

6

95

> lau - da - bi - mus glo - ri - am e - ius, lau - da - bi - mus glo - ri - a e - ius, <lau -  
e - ius, lau - da - bi - mus glo - ri - a e - ius, <lau -  
- bis - cum, vo - bis - cum, > vo - bis - cum sum e - go, vo -

7 6 6



# Ascendens Christus

A 3: C.C.B.

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Canto primo  
A - scen - - dens, a - scen - - -

Canto secondo  
A - scen - - dens, a - scen - -

Basso  
A - scen - - - dens

Organo

Detailed description: This system contains the first four staves of the musical score. The top staff is for Canto primo (treble clef), the second for Canto secondo (treble clef), the third for Basso (bass clef), and the fourth for Organo (bass clef). The music is in common time (C). The lyrics are: 'A - scen - - dens, a - scen - - -' for Canto primo; 'A - scen - - dens, a - scen - -' for Canto secondo; and 'A - scen - - - dens' for Basso. The organ part features a simple harmonic accompaniment with some grace notes and fingerings (6, #, 6).

5  
-dens Chris-tus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta -

-dens Chri-stus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta - - tem,

Chri - stus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta - - -

6 7 6 6 6 7 6 6

Detailed description: This system contains the next four staves of the musical score, starting at measure 5. The lyrics are: '-dens Chris-tus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta -' for Canto primo; '-dens Chri-stus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta - - tem,' for Canto secondo; and 'Chri - stus in al - tum. Cap-ti-vam du - xit cap - ti - vi - ta - - -' for Basso. The organ part continues with a similar accompaniment, including fingerings (6, 7, 6, 6, 6, 7, 6, 6) and a final measure with a sharp sign and a 6.

9

tem, cap - ti - vam du - xit cap - ti - vi -

cap - ti - vam du - xit cap - ti - vi - ta

tem,

6 7 6 6 6

12

- ta - tem. Al - le - lu - ia,

men, cap - ti - vam du - xit cap - ti - vi - ta - tem.

cap - ti - vam du - xit cap - ti - vi - ta - tem. Al - le -

7 6 4 [#]3 6

16

al - le - lu - ia, <al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

6 # # 6 6 #

19

al - le - lu - ia,> al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le lu - ia, al - le -

6 2 #6

22

a - le - lu - ia, al - le - lu - ia. al - le - lu - a, al - le - lu - ia.

- lu - ia, al - le - lu - a, al - le - lu - ia. Jam vic - tor

# # 4 [#]3 6

26

et po - mor - tis, vec - tes ae - re - as con - fre - git

mor - tis, vec - tes ae - re - as con - fre - git

(h) 6 6 #

30

- ten - - ti - a Do - mi-ni, et po - ten -  
 et po - ten - - ti - a Do - - - - mi -

33

- ti-a Do - - mi - ni vin-cu-la mor - - - -  
 - ni, Do - - mi-ni vin - cu-la mor -  
 et po - ten - - ti - a Do - mi -

36

- tis\_ dis - ru - pit, vin-cu-la mor - - - tis dis-ru - pit.  
 - tis dis - ru - pit, vin-cu-la mor - - - tis dis-ru - pit.  
 - ni vin-cu-la mor - tis, vi-cul-la mo - tis dis-ru - pit.

40

Por - tas coe - li a - pe - - - - -

Por - tas coe - li a - pe - -

Por - tas coe - li a - pe - -

6 6 5

45

- - - - ru - it De - us no - ster

- - - - ru - it De - us no - ster

- - - - ru - it De - us no - ster

6 4 #3 # 4 [#]3

50

ut nos vi - vi - fi - cet ut nos lae - ti - fi - cet ut do - net

ut nos vi - vi - fi - cet ut nos lae - ti - fi - cet ut do - net

ut nos vi - vi - fi - cet ut nos lae - ti - fi - cet ut do - net

6

55

gau - di - a ae - ter - na, ut nos vi - vi - fi - cet

gau - di - a ae - ter - na, ut nos vi - vi - fi - cet

gau - di - a ae - ter - na, ut nos vi - vi - fi - cet

6 4 3

60

ut nos lae - ti - fi - cet ut do - net gau - - -

ut nos lae - ti - fi - cet

ut nos lae - ti - fi - cet ut do - net gau - - -

6 6

65

- - - di - a ae - ter - na,

ut do - net gau - - - di - a ae - ter - na,

- di - a, ut do - net gau - di - a ae - ter - na,

6 4 [#]3 #





## Gaudia fideles

A 3: Si sona ancora un tono piu basso

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Musical score for the first system of "Gaudia fideles". It features four staves: Canto, Alto, Tenore, and Organo. The Canto staff is in G minor, 3/4 time, and contains the lyrics "Gau - - - di - a fi - de - les". The Alto and Tenore staves are empty. The Organo staff is in G minor, 3/4 time, and contains the numbers 6, 6, 7, 6. The Canto staff has three trills marked "tr" over the notes "di", "fi", and "de".

Musical score for the second system of "Gaudia fideles". It features four staves: Canto, Alto, Tenore, and Organo. The Canto staff is in G minor, 3/4 time, and contains the lyrics "sol - a - tor or - bis tan - quam fac - tus re - pen - te de cae - - - lo so -". The Alto and Tenore staves are empty. The Organo staff is in G minor, 3/4 time, and contains the numbers b6, 6, 6. The Canto staff has a fermata over the final note "so".

7

- nus ve-he-men-tis spi-ri-tus ad-ve-nit.

11

O ig-nis, o a-mor, o dul-ce re-fri-ge-ri-um,

18

o dul-ce re-fri-ge-ri-um, o dul-ce re-ri-um, o dul-ce re-fri-

25

-fri - ge - ri - um ac - cen - de vi - sce-ra e - mun - da pe - cto-ra

-fri - ge - ri - um ac - cen - de vi - sce-ra e - mun - da pe - cto-ra

-ge - ru - um ac - cen - de vi - sce-ra - e mun - da pe - cto-ra

4. [#3]

31

et in - ha - - - - -

et in - ha - - - - -

et in - ha - - - - -

6 5

36

- bi - ta nos, et in - ha - - - - - bi - ta nos.

- bi - ta nos, et in - ha - - - - - bi - ta nos.

- bi - ta nos, et in - ha - - - - - bi - ta nos.

6 5

42

Ve - ni, <ve - ni> o pa - ter pau - pe - rum.

Ve - ni, <ve - ni> o da - tor

48

Ve - ni, ve - ni, ve - ni lu - men cor - di - um.

mu - ne - rum. Ve - ni, ve - ni lu - men cor - di - um.

Ve - ni, ve - ni, ve - ni lu - men cor - di - um.

54

Da vir - tu - tis me - ri - tum,

Da

60

da \_\_\_\_\_

sa - lu - tis ex - i - tum, da \_\_\_\_\_

Da \_\_\_\_\_ pe - ren - ne gau - di - um,

6 6 4 3 6 4 [#]3

67

vir - tu - tis me - ri - tum, da \_\_\_\_\_

vir - tu - tis me - ri - tum, da \_\_\_\_\_

da \_\_\_\_\_ sa -

5 6 6 7 6

73

sa - lu - tis ex - i - tum, da pe - ren - - - -

sa - lu - tis ex - i - tum, da pe -

- lu - tis, da sa - lu - tis ex - i - tum, da pa - ren - - - - ne

6 4 3

79

- ren - - - ne, da pe - ren - ne gau - di - um,  
 gau - di - um, da pe - ren - ne gau - di - um,  
 gau - di - um, da pe - ren - ne gau - di - um,

4 [#]3

85

da vir - tu - tis me - ri - tum, da, da  
 da vir - tu - tis me - ri - tum, da  
 da vir - tu - tis me - ri - tum, da sa -

91

sa - lu - tis ex - i - tum, da pe - ren - - - -  
 sa - lu - tis ex - i - tum, da pe -  
 - lu - tis da sa - lu - tis ex - i - tum, da pe - ren - - - - ne

6 4 3

97

ne gau - di - um.  
- ren - ne, da pe-ren - ne gau - di - um.  
gau - di-um, da pe - ren - ne gau - di - um.

4 [#]3

103

Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia, al - le - lu - ia,

109

al - le - lu - ia, al - le - lu -  
<al - le - lu - ia,> al - le - lu -  
al - le - lu -

6 [#]3

115

- ia, al - - - le - - lu - ia,  
 - ia, al - - - le - - lu - ia,  
 - ia, al - - - - - - - le - lu - ia,  
 4 [#]3

121

al - le - lu - ia, al - le - lu - - - ia.  
 al - le - lu - ia, al - - - - - le - lu - - - ia.  
 al - le - lu - ia, al - - - le - lu - - - ia.  
 6 4 #

# Ego flos campi

A 3: C.C.T.

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Canto primo  
E - go, e - go flos cam - pi

Canto secondo  
E - go, e - go flos cam - - - - pi

Tenore  
et

Organo  
4 [#]3 #

4  
et li - li-um con - va - li - um, et

et li - li-um con - va - - - li - um,

li - li-um con - va - li - um, et li - li-um con -

6 6/5 # 6 6/5 #

7

li - li-um con - va - li - um, con - va - li-um, con - va - li - um.  
 et li - li-um con - va - li - um.  
 - va - li - um, et li - li-um con va - li - um.

# 4 [#]3 # 4 [#]3

10

Si - cut li - li-um in - ter spi - nas

6 6 6

15

sic a - mi-ca me - a in - ter fi - li - as.  
 Sub um - bra il - li - us quam de - si - de

# 6 4 3 6 7 [#]6 #

21

et fructus eius dulcis,  
-ra - ve-ram se - di

Figured bass notation: #, 4, [#]3, 7, 6, #

27

dulcis gutturi meo, dulcis guttu-

Figured bass notation: 7, #6, 6, 4, [#]3, #, 6

33

Fulcite me floribus sti - pa -  
-ri meo. sti - pa - - te,

Figured bass notation: 4, [#]3, #, 5, 6, 4, #

39

- te, sti - pa - - - - te me ma - lis.

sti - pa - te, sti - pa - - - te me ma - lis.

- pa - - - - - te me ma - lis.

6 6 4 [#]3 #

45 **Adagio**

Qui - a a - mo - re lan - - - - gue - o, a - mo - re

Qui - a a - mo - re lan - gue - o, a - mo - re lan -

Qui - a a - mo - re lan - gue - o, a - mo - re

#6 6 b6 6 7 6 5 6 6

49

lan - gue - o, a - mo - re lan - gue - o.

- gue - o, a - mo - re lan - gue - o. Ful - ci - te me

lan - gue - o, a - mo - re lan - gue - o. Ful - ci - te me

7 6 6 6 5 4 3 2 1 4 [#]3 #

54

sti - pa - - - te, sti -  
 flo - ri - bus sti - pa - - - te, sti -  
 flo - ri - bus sti - pa - - -

58

- pa - te, sti - pa - - - te me ma - lis.\_\_\_\_\_  
 - pa - - - - - te me ma - lis.  
 - - - - - te me ma - lis.

6 4 [#]3

63

Qui - a a - mo - re lan - - - gue - o a - mo - re  
 Qui - a a - mo - re lan - gue - o, a - mo - re lan -  
 Qui - a a - mo - re lan - gue - o, a - mo - re

6 b6 6 b6 6 7 6 5 b6 8 6

67

lan - gue - o, a - mo - re lan - gue - o. Vox di - lec - ti  
 - gue - o, a - mo - re lan - gue - o. di - lec - ti  
 lan - gue - o, a - mo - re lan - gue - o.

7 6  $b5$   $b4$  3 2 1 4  $\#3$  6.

72

me - i pul - san - tis. Ec - ce i - ste ve - nit, ec - ce  
 me - i pul - san - tis. Ec - ce i - ste ve - nit, ec - ce  
 di - lec - ti me - i pul - san - tis. Ec - ce i - ste ve - nit, ec - ce

6 4 3

77

i - ste ve - nit sa - li - ens, sa - li -  
 i - ste ve - nit sa - li -  
 i - ste ve - nit sa - li - ens, sa - li -

5 # #

81

-ens in mon-ti-bus tran-si-li-ens col-les, sa- - - - li-

-ens in mon-ti-bus tran-si-li-ens col-les, sa- - - - li-

-ens in mon-ti-bus tran-si-li-ens col-les, sa- - - - li-

85

-ens in mon-ti-bus tran-si-li-ens col-les, tran-si-li-ens col-les.

-ens in mon-ti-bus tran-si-li-ens col-les, tran-si-li-ens col-les.

-ens in mon-ti-bus tran-si-li-ens col-les, tran-si-li-ens col-les.

# 6 4 [#]3

90

Si-mi-lis est di-lec-tus me-us ca-pre-ae hi-nu-lo-que cer-vo-rum.

Si-mi-lis est di-lec-tus me-us ca-pre-ae hi-nu-lo-que cer-vo-rum.

Si-mi-lis est di-lec-tus me-us ca-pre-ae hi-nu-lo-que cer-vo-rum, cer-vo-rum.

6 5 # #

94

Sa - - li - ens, sa - - li - ens in mon - ti - bus tran-

Sa - - - - - li - ens in mon - ti - bus tran-

Sa - - - - - li - ens, sa - li - ens in mon - ti - bus tran-

98

- si - li - ens col - les, sa - - - - - li -

- si - li - ens col - les, sa - - - - - li -

- si - li - ens col - les, sa - - - - - li -

101

- ens\_ in\_ mon - ti - bus tran - si - li - ens col - les, tran - si - li - ens col - les.

- ens\_ in\_ mon - ti - bus tran - si - li - ens col - les, tran - si - li - ens col - les.

- ens in mon - ti - bus tran - si - li - ens col - les, tran - si - li - ens col - les.

6 4 [#]3



# Exurge Domine

A 3: A.T.B.

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

Alto

Tenore

Basso

Organo

Ex - ur - ge Do - mi - ne ex - al - te - tur ma - - - nus - tu -

b b 4 3

Detailed description: This system contains the first four staves of the musical score. The Alto and Tenore staves are empty. The Bass staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains the vocal line for the Bass part, with lyrics underneath. The Organ staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains the organ accompaniment, including a whole rest in the first measure and a series of eighth notes in the second measure. The lyrics 'Ex - ur - ge Do - mi - ne ex - al - te - tur ma - - - nus - tu -' are aligned with the Bass staff. There are two flats (b) above the first two measures of the organ staff, and the numbers '4' and '3' above the final two measures.

5

8

Dum su - per - bit im - pi - us in - cen - di - tur

- a et ne o - bli - vi - sca - ris - pau - pe - rum.

6 #6

Detailed description: This system contains the next four staves of the musical score. The Alto and Tenore staves are empty. The Bass staff continues the vocal line from the previous system, with lyrics underneath. The Organ staff continues the organ accompaniment. The lyrics 'Dum su - per - bit im - pi - us in - cen - di - tur' are aligned with the Bass staff. The lyrics '- a et ne o - bli - vi - sca - ris - pau - pe - rum.' are aligned with the Bass staff. There is a '5' above the first measure of the Alto staff and an '8' above the first measure of the Tenore staff. There are two flats (b) above the first two measures of the organ staff, and the numbers '6' and '#6' above the final two measures.

9

8 pau - per dum lau - da - tur pec - ca - tor in de - si - de - ri - is a - ni - mae su -

6 (b)5 6 6

13

8 - ae et in - i - quus be - ne - di - ci - tur. Ut quid

6 6 6/4 3

17

8 Do - mi - ne re - ces - si - sti lon - - - ge de - spi - cis in o - por - tu - ni -

4 5/3 6/4 6 5 5/b 6



31

dis-per-de e - os, dis-per - de e - os, con - te - re dis - si - pa dis - per - de

dis-per - de e - os, dis - per-de e - os, con - te - re dis - si - pa dis - per - de

- pa dis-per - de e - os, dis - per - de e - os, dis - si - pa dis - per - de

34

e - os. Ut sci - ant gen - tes, ut sci - ant gen - tes quo - ni - am ho - mi - nes

e - os. Ut sci - ant gen - tes quo - ni - am ho - mi - nes

e - os. Ut sci - ant gen - tes quo - ni - am ho - mi - nes

37

sunt, ut sci - ant gen - tes, ut sci - ant gen - tes quo - ni - am ho - mi - nes sunt.

sunt, ut sci - ant gen - tes, ut sci - ant gen - tes quo - ni - am ho - mi - nes sunt.

sunt, ut sci - ant gen - tes quo - ni - am ho - mi - nes sunt.

40

Plu - e ful - mi-na su - per e - os,  
 Plu - e sul - phu-ra su - per e - os,  
 Plu - e la - que-os su - per e - os, su - per e - os, plu - e

47

plu - e ful - mi-na su - per e - os.  
 plu - e sul - phu-ra su - per e - os, su - per e - os.  
 la - que-os su - per e - os, su - per e - os.

54

Fi - ant mu - ta la - bi - a do - lo - sa, la - bi - a do - lo -  
 Fi - ant mu - ta la - bi - a do - lo - sa, la - bi - a do - lo -  
 Fi - ant mu - ta la - bi - a do - lo - sa, la - bi - a do - lo -

57

-sa et de - du - can - tur in in - fer - num,

-sa et de - du - can - tur in in - fer - num, et de - du -

-sa et de - du - can - tur in in - fer -

60

et de - du - can - tur in in - fer - num, in in - fer - num, in in - fer - num.

-can - tur in in - fer - num, et de - du - can - tur in in - fer - num.

-num, et de - du - can - tur in in - fer - - - - num.

63

Plu - e ful - mi - na su - per e - - os,

Plu - e sul - phu - ra su - per e - os,

Plu - e la - que - os su - per e - os, su - per e - os, plu - e

70

Plu - e ful - mi-na su - per e - os.

plu - e sul - phu-ra su - per e - os, su - per e - os.

la - que-os su - per e - os, su - per e - os.

6 6 5 4 3

77

Quo - ni-am jus - tus Do-mi-nus et ju - sti - ti - as di - le - xit.

Quo - ni-am jus - tus Do-mi-nus et ju - sti - ti - as di - le - xit.

Quo - ni-am jus - tus Do-mi-nus et ju - sti - ti - as di - le - xit.

b6 6 4 3

82

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia,

6 5 4

85

-ia, <al - le - lu - ia,> al - le - ia, al - le - lu - ia, a - - - le - lu - - - ia, al - le - lu - ia, al - - - le - lu - ia,

88

-lu - ia, al - - - le - lu - ia. ia. ia, al - le - lu - ia. <al - le - lu - ia,> al - - - le - lu - ia.

# Cum iucunditate

A 5: C.C.V.V. e fagotto

Andreas Hofer (1629-1684)

Edited by Kimberly Beck Hieb

## Sonata

Violino primo

Violino secondo

Fagotto

Canto primo

Canto secondo

Organo

3

6 4 [#]3

6 # 4 #3

5

9

Cum iu-cun-di -

Cum iu-cun-di - ta - te can - te - - - - mus, can-te -

12

-ta - te can - - - - - mus, can-te - - - - -  
 - mus, cum iu-cun-di -

6 3 4 [#]3

15

-mus, cum iu - cun - di - ta - te can-te - - - - - mus pa-tro-nae no - strae Cae-  
 - ta - te can-te - - - - - mus, can-te - - - - - mus pa-tro-nae no - strae Cae-



26

-stum.  
-stum.

29

32

Haec est vir-go sa-pi-ens et u-na, et u-

36

- na de nu-me-ro pru-den-tum, quae qua-si a-pis ar-gu-men-to-sa, quae qua-si

40

a - pis ar - gu - men - to - sa Do - - - - - mi - no ser - vi - - vit.

6 5 #

44

Ci -

# 6 6 5 #

48

Ci - li - ci - o Cae - ci - li - a mem-bra do-ma -  
 - li - ci - o Cae-ci - li - a mem-bra do - ma - bat, ci -

6 # 6 # # # 6 6 4 #3

51

- bat, ci - li - ci - o Cae-ci - li - a mem-bra do-ma - bat, ci -  
 - li - ci - o Cae-ci - li - a mem-bra do-ma - bat,

# # # 6 # 6 4 #3

55

- li - ci - o, Cae - ci - li - a mem - bra do - ma - bat, ci - li - ci - o

Cae - ci - li - a mem - bra do - ma - bat, ci - li - ci - o

58

mem - bra do - ma - bat, mem - bra do - ma - - - bat.

mem - bra do - ma - bat, mem - bra do - ma - bat.

61

65

Ac - cur - ri - te, <ac - cur - ri - te> cli - en - tum

Ac - cur - ri - te, ac - cur - ri - te cli - en - tum

6 6 #

69

tur - bae, ac - cur - ri - te, <ac - cur - ri - te>

tur - bae, ac - cur - ri - te, <ac - cur - ri - te>

# [#] [#] [#]

73 **Presto**

et in - vo - ca - te, <et in - vo - et in - vo -

6

*forte*

76

- ca - te, et in - vo - ca - te,> et in - vo - ca - - - te pa - tro - nam

- ca - te, <et in - vo - ca - te,> et in - vo - ca - - - te pa - tro - nam

# 6 5 4 #3

80

ves - tram, et in - vo-

ves - tram, et in - vo - ca - te, et in - vo-

6 #

85

-ca - - - - te pa - tro - nam ves - tram.

-ca - - - - te pa - tro - nam ves - tram.

# 6 6/5 4 #3

90

Cla - man - - - - -

Cla - man - - - - -

6

95

- tes et di - cen - tes o

- tes et di - cen - tes

6/5 4 #3 4 #3

100

san - - - - - cta Cae - ci - li - a o -

o san - - - - - cta Cae - ci - li - a o -

6/5 #

105

ra, o - - ra pro no -

ra, o - - ra pro no -

6 4 [#]3

110

-bis,

-bis,

6 # 6 4 #3

115

o - ra, o - ra, o - ra pro no - bis.

o - ra, o - ra pro no - bis.

5 6 5 6 4 #3 #

120

Et can - ta - - bi - mus ti - bi glo - ri - am in ae - ter - num, et can -

et can - ta - -

6 4 #3 #

123

-ta - - - - bi-mus ti-bi glo-ri-am in ae-ter - num,  
- - - - bi-mus ti-bi glo-ri-am in ae-ter - num,

126

et can-ta - -  
et can-ta - -

129

- - - - bi-mus ti - bi - glo-ri-am in ae - ter -

- - - - bi-mus ti - bi - glo-ri-am in ae - ter -

# # 4 #3

132

-num, glo-ri-am in ae - ter - num.

-num, glo-ri-am in ae - ter - num.

6 # 4 #3