

Concert van 16 Juni 2019

- 1 SNO Haec dicit Domionus priusquam**
- 2 RS Zaccarias sacerdos**
- 3 Lectio I**
- 4 RS Unde mici adfuit ut veniret**
- 5 RS Fuit homo missus a Deo**
- 6 RS Dominus ab utero formabit me**
- 7 Lectio II**
- 8 RS Spiritus Domini super me**
- 9 RS Misit me Dominus sanare**
- 10 RS Me oportet minui**
- 11 Lectio III**
- 12 VAR Benedictus Dominus Deus Israhel**
- 13 SCR Dum complerentur dies**

Handwritten musical notation on five-line staves, featuring Latin lyrics. The notation uses black dots for notes and various markings like slashes, dashes, and vertical strokes for rhythm and performance. The lyrics are written below each staff.

Haec di- cit Do-

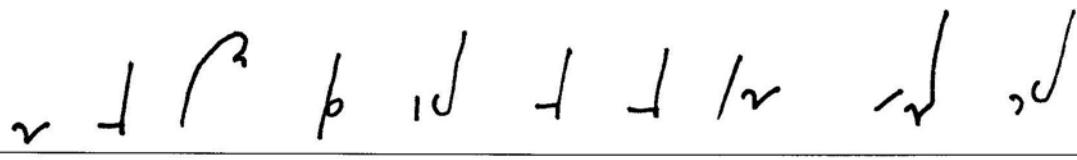
mi- nus pri- us- quam te for- ma- rem in

u- te- ro no- bi te et

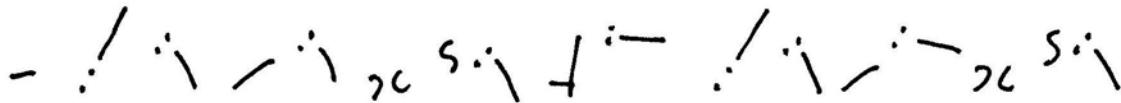
an-te-quam ex- i- res de vul-

va * sancti- fi- ca- vi te al- le-

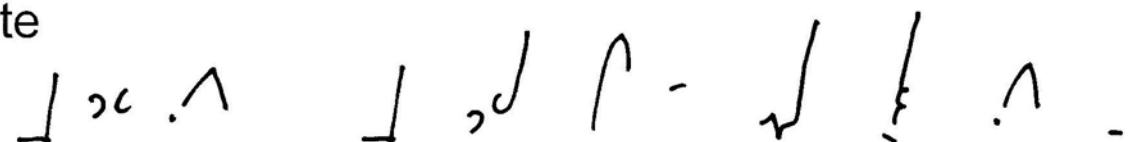
lu- ia.



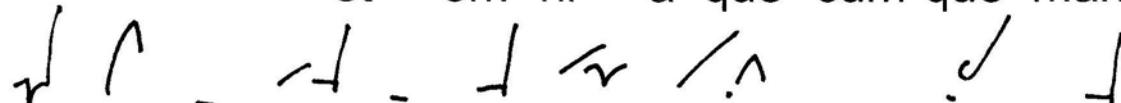
II. Prophe- tam quo- que gen- ti- bus de- di



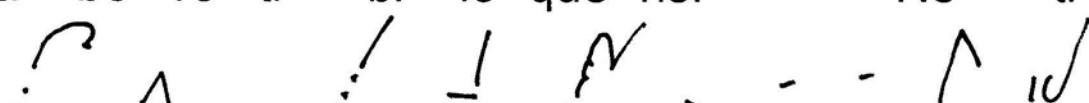
te



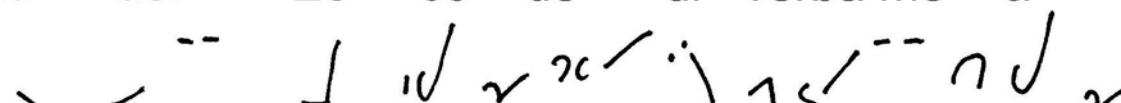
et om- ni- a que- cum-que man-



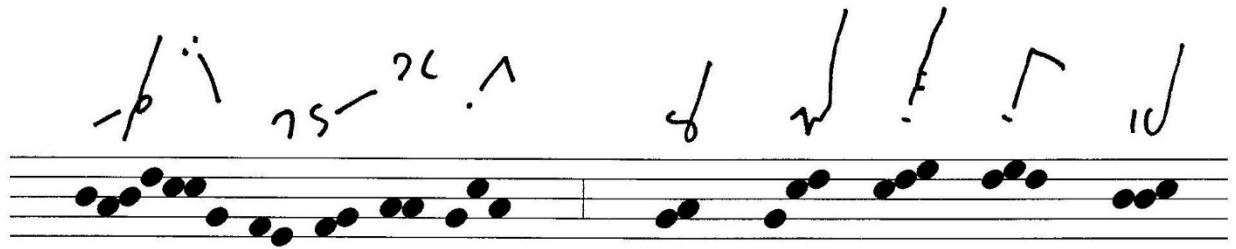
da- be- ro ti- bi lo- que- ris. Ne ti-



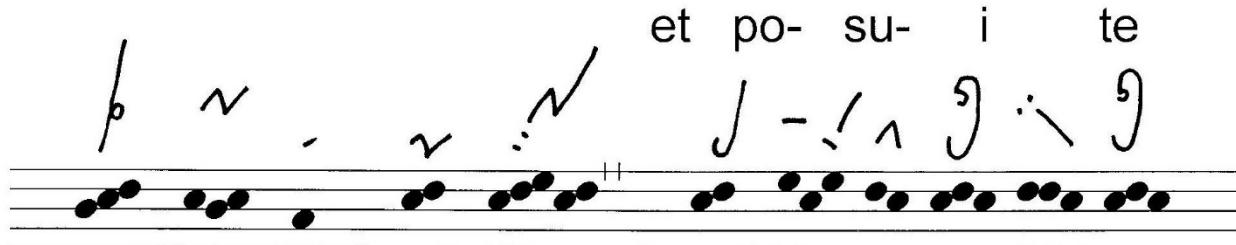
me- as. Ec- ce de- di verba me- a



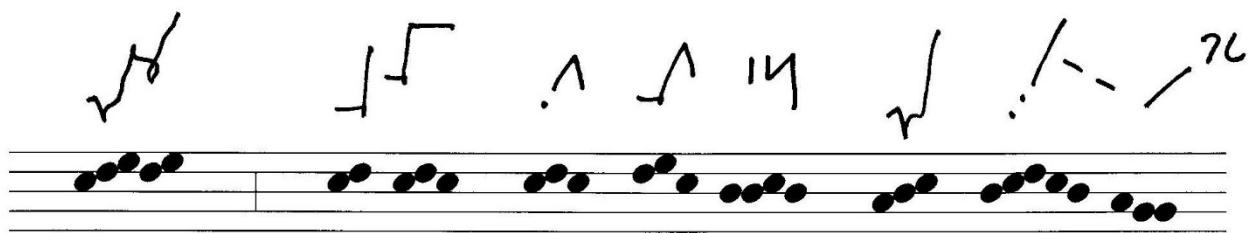
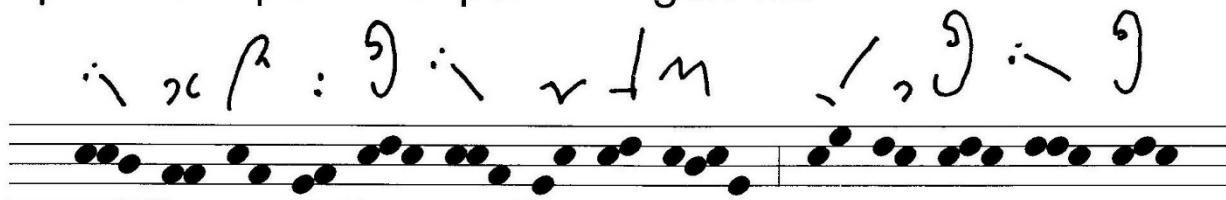
in o- re tu- o



et po- su- i te



prin- ci- pem su- per gen-tes



et su- per reg- na.



* Sancti- fi- ca- vi te, al- le-

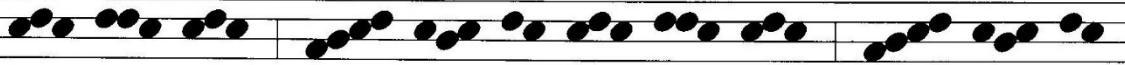
و و و و و و و و



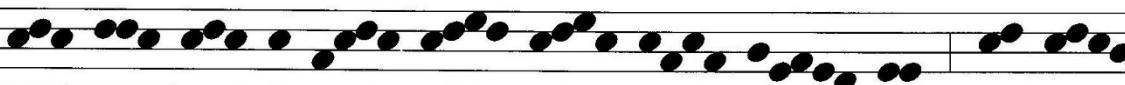
ل م و و و و و و



ج ج ج ج ج ج ج



ج ج ج ج م م م م



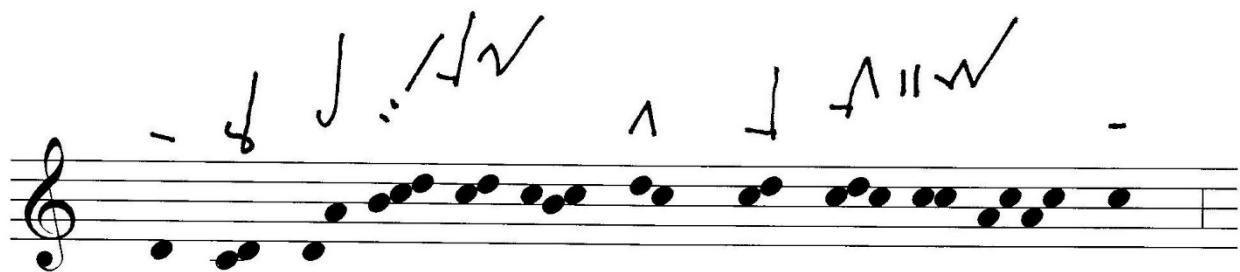
ن ن ن ن ن ن ن



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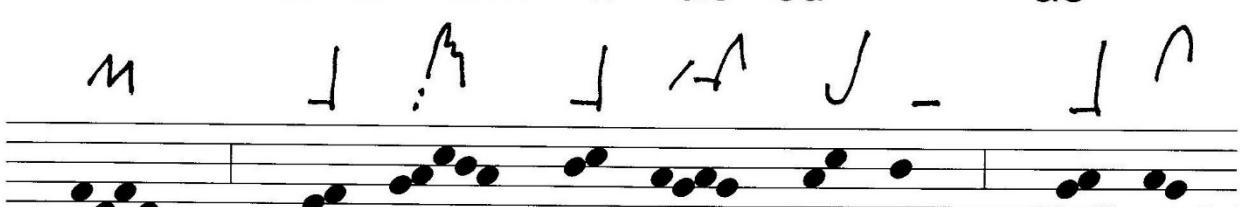
lu- ia.



Zacca- ri- as sa-cer- dos



dum in or-di-nem vi-cis su- ae



sta-ret an-te De- um an-ge-



lus Do-mi-ni ve-nit ad e-



um di-cens: E-go sum Ga-bri-el



qui ad-sto an-te De- um et

mis-sus sum e- van-ge- li- za- re ti-

bi al- le- lu- ia. Ec- ce

u- xor tu- a E- li- sa- beth con-

ci- pi- et et pa- ri- et fi- li- um

et e- rit no- men e- ius lo- hannes

* et ip- se praepa- rat Do- mi- no ple-

bem per-fec- tam al- le- lu- ia al-le-

lu- ia. V. Mul- ti in na-

ti- vi- ta- te e-ius gaude- bunt e- rit e- nim

magnus coram Domi- no. * Et ip- se praepa- rat

Do- mi- no ple- bem per-fec- tam al-

le- lu- ia al-le- lu- ia.

Korte lezing (Lc 1:39-45)

39 Exsurgens autem Maria in diebus illis, abiit in montana cum festinatione in civitatem Iudae. 40 et intravit in domum Zacchariae, et salutavit Elisabeth. 41 Et factum est ut audivit salutationem Mariae Elisabeth, exultavit infans in utero eius,+ et repleta est Spiritu Sancto Elisabeth 42 et exclamavit voce magna et dixit:+ “Benedicta tu inter mulieres, et benedictus fructus ventris tui. 43 *Et unde hoc mihi, ut veniat mater Domini mei ad me?* 44 Ecce enim ut facta est vox salutationis tuae in auribus meis, exultavit in gaudio infans in utero meo. 45 Et beata, quae credidit, quoniam perficiuntur ea, quae dicta sunt ei a Domino.”

Handwritten musical notation on five-line staves. The lyrics are written below each staff, corresponding to the notes. The notation uses black dots for notes and various slurs and ties to indicate rhythm and pitch. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff begins with a bass clef. The fourth staff begins with a bass clef. The fifth staff begins with a bass clef.

Un-de mi-chi ad-fu- it ut ve-

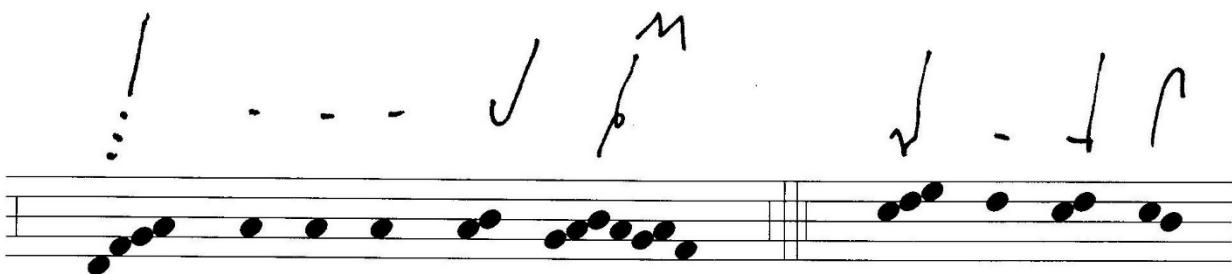
ni- ret ma- ter Do- mi- ni me- i ad me

mox ver- bum sa-lu- ta- ti- o- nis au-di-

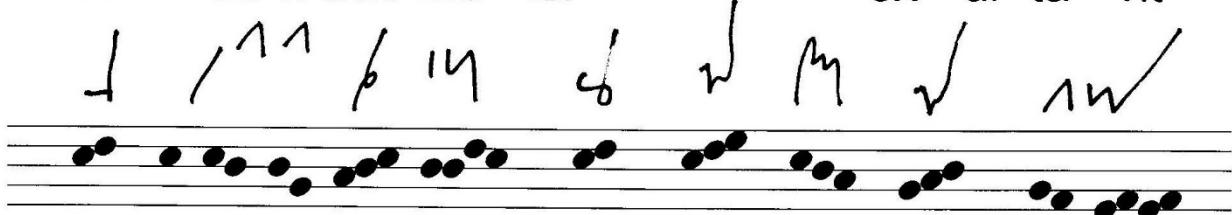
vi * ex- ul- ta- vit in- fans

in u- te- ro me- o. V. Ec- ce ut

fac- ta est vox sa- lu- ta- ti- o-nis tu- ae



in au-ri-bus me- is. * ex- ul- ta- vit

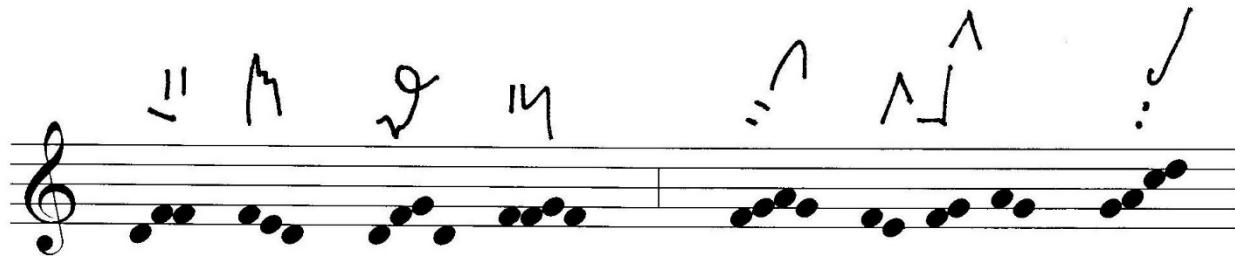


in- fans

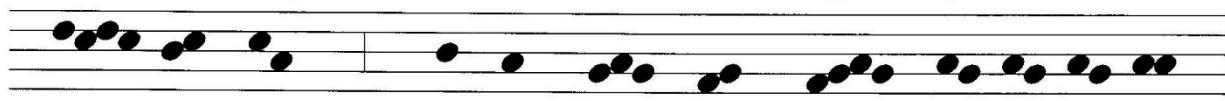
in u- te- ro me-



o.



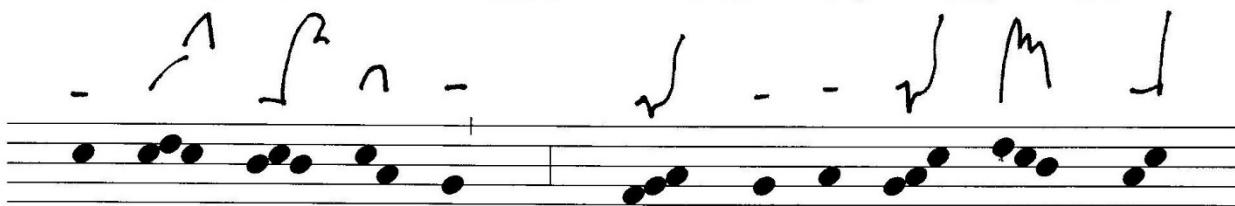
Fu- it ho- mo mis- sus a



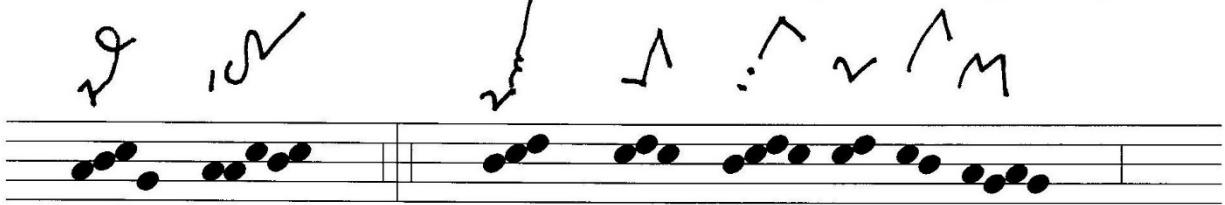
De- o cu- i no- men e- rat



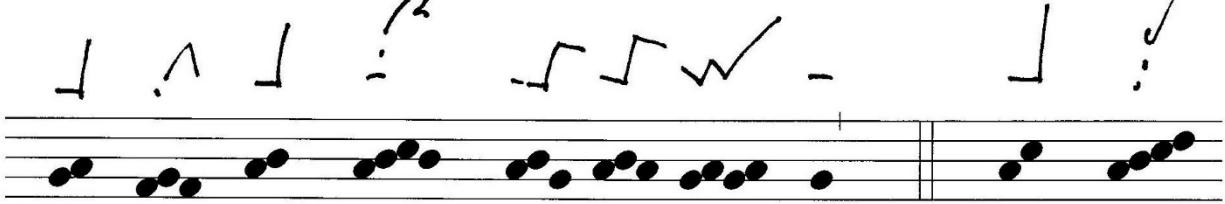
lo- han- nes hic ve- nit in



tes-ti- mo- ni- um ut testa- re- tur de



lu- ce * et om- nes



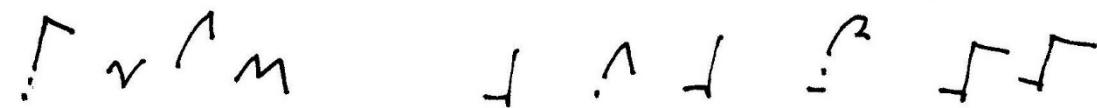
cre- de- rent per e- um. V. Non e-



rat il- le lux sed ut tes- ti- mo- ni- um



per-i- be- ret de lu- mi- ne. * et om-



nes

cre- de- rent per e-



um.

Do-mi-nus ab u-te-ro forma-bit me

ser-vum si-bi et glo-ri-fi-ca-tus

sum in o-cu-lis e-ius Do-

mi-nus fac-tus est for-ti-tu-do me-

a * et di-xit mi-chi ec-ce de-

di te in lu-cem gen-ti-um

ut an-nun- ti- es cla- ri- ta- tem me-
am us-que ad extre-
mum terrae. V. Do- mi- nus
cre- a- bit me in prin- ci- pi- o vi- a-
rum su- a- rum. * Et di- xit mi- chi-
ec- ce de- di te in lu- cem

The image shows handwritten musical notation on five-line staves. The notation consists of black dots representing note heads and various hand-drawn markings above the staff, likely indicating pitch, rhythm, or performance technique. Below each staff, there is a line of Latin text corresponding to the music. The first staff begins with a fermata over a note, followed by a dynamic marking like 'f' with a breve, and continues with a series of eighth-note patterns. The second staff starts with a single note followed by a series of eighth-note patterns. The third staff begins with a single note, followed by a dynamic marking like 'ff' with a breve, and then a series of eighth-note patterns. The fourth staff begins with a single note, followed by a dynamic marking like 'ff' with a breve, and then a series of eighth-note patterns. The fifth staff begins with a single note, followed by a dynamic marking like 'ff' with a breve, and then a series of eighth-note patterns.

Handwritten musical notation on four-line staves. The lyrics are written below the staves, aligned with the notes. The notation uses black dots for notes and various slurs and ties to indicate rhythm and pitch. The first staff begins with a short note followed by a tie, then a long note with a slur. The second staff starts with a short note, followed by a long note with a slur, then a series of eighth-note pairs. The third staff begins with a short note, followed by a long note with a slur, then a series of eighth-note pairs. The fourth staff begins with a short note, followed by a long note with a slur, then a series of eighth-note pairs.

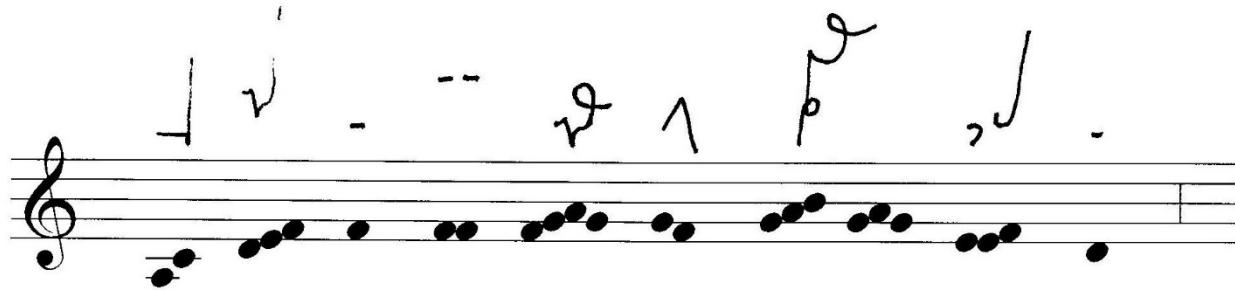
gen-ti- um ut an-nun- ti- es cla- ri- ta-

tem me- am us-que ad extre-

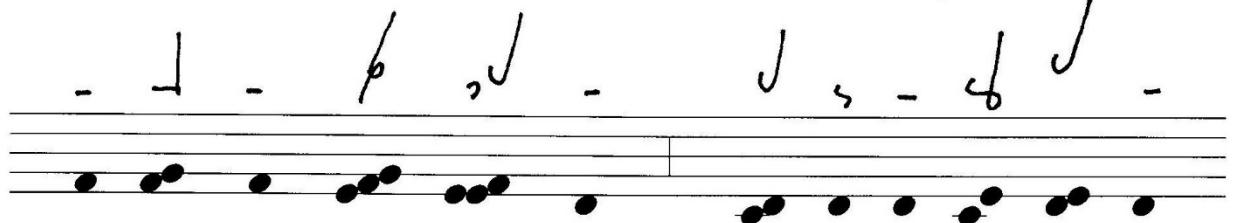
mum terrae.

Korte lezing (Is 61:1-3)

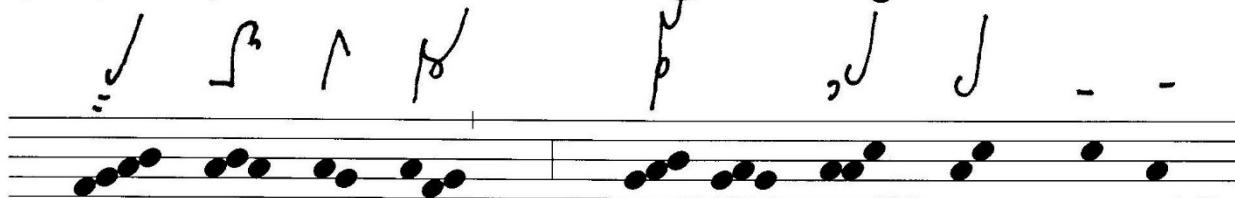
1 Spiritus Domini super me, eo quod unxerit
Dominus me; ad adnuntiandum laeta mansuetis
misit me, ut mederer contritis corde+ et
praedicarem captivis, liberationem et clausis
apertionem;
2 ut praedicarem annum placabilem
Domino, et diem ultionis Deo nostro; ut
consolarer omnes lugentes, 3 ut ponerem
lugentibus Sion+ et darem eis coronam pro
cinere, oleum gaudii pro luctu, pallium laudis pro
spiritu maeroris. Et vocabuntur Terebinthi
iustitiae plantatio Domini ad glorificandum.



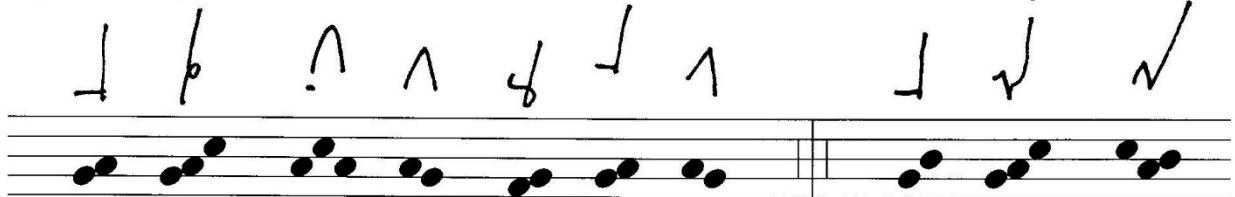
Spi- ri- tus Do- mi- ni su- per me



propter quod un- xit me e- vange-li- za- re



pau- pe- ri- bus mi- sit me praedi-



ca- re pa- cem po- pu- lis * da- re gau-



di- um lu- gen- ti- bus in



Sy- on. V. Mi- sit me Do- mi- nus sa-na- re

contri- tos cor- de et caecis redde- re lu-
 men. * Da- re gau- di- um lu-
 gen- ti- bus in Sy- on.

Mi- sit me Do-mi- nus sa-na- re
 contri- tos cor- de * praedi-ca- re
 cap-ti- vis redempti- o- nem et cae-
 cis red- de- re lu-men
 al- le- lu- ia, al- le- lu- ia.

V. Spi- ri- tus Do- mi- ni su- per me propter

Handwritten musical notation on four-line staves. The lyrics are written below each staff, corresponding to the notes. The notation uses black dots for notes and vertical strokes for stems. Some notes have small numbers above them (e.g., 1, 2, 3, 4). There are also various markings such as dashes, dots, and a double bar line with repeat dots.

quod un- xit me ad an- nunti- andam mansu-

e- tis mi- sit me. * Praedi-ca- re cap-ti-

vis redempti- o- nem et cae-

cis red- de- re lu-men, al-

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

A handwritten musical score for a single voice, likely a soprano or alto part. The music is written on four-line staves using a treble clef. The lyrics are in Latin, and the notation includes various musical markings such as slurs, grace notes, and dynamic signs like crescendo and decrescendo. The score consists of five systems of music, each starting with a new line of lyrics.

Me o- por- tet mi- nu- i il-

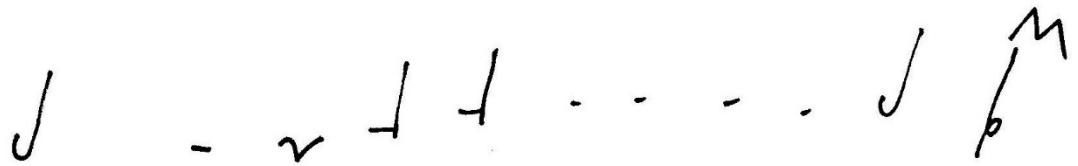
lum au- tem cres- ce- re et qui post

me ve- nit ma- ior me e- rit * cu- i

non sum dig- nus cor- ri- gi- a cal- ci-

a- men- ti sol- ve- re. V. Po- nam spi-

ri- tum me- um in e- o di- cit Do- mi-



nus ut iu- di- cet rec-ta et do-ce- at.

A single-line musical staff with notes and rests. A slur starts from a note on the left and ends at a note on the right. There are two fermatas above the staff: one over a note in the middle and another over a note on the right.

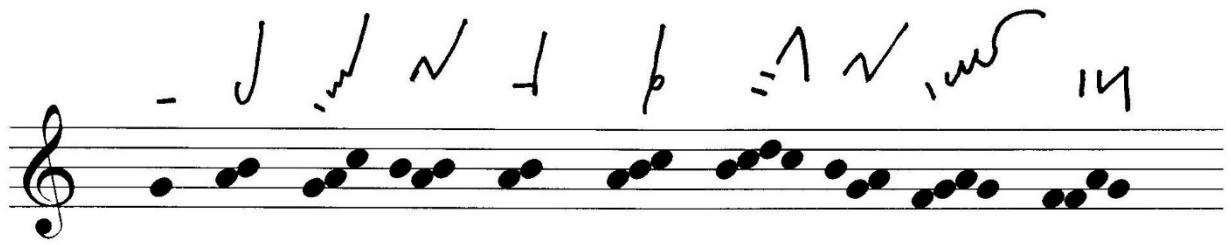
* Cu- i non sum dig- nus cor-ri- gi- a

A single-line musical staff with notes and rests. A slur starts from a note on the left and ends at a note on the right. There are two fermatas above the staff: one over a note in the middle and another over a note on the right.

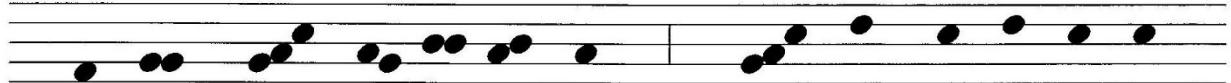
cal- ci- a- men- ti sol- ve- re.

Korte lezing (Lc 1:57-67)

57 Elisabeth autem impletum est tempus pariendi, et peperit filium. 58 Et audierunt vicini et cognati eius, quia magnificavit Dominus misericordiam suam cum illa, et congratulabantur ei. 59 Et factum est in die octavo, venerunt circumcidere puerum, et vocabant eum nomine patris eius Zacchariam. 60 Et respondens mater eius dixit:+ “Nequaquam, sed vocabitur Iohannes”. 61 Et dixerunt ad illam:+ “Nemo est in cognatione tua, qui vocetur hoc nomine”. 62 Innuebant autem patri eius, quem vellet vocari eum. 63 Et postulans pugillarem scripsit dicens:+ “Iohannes est nomen ei”. Et mirati sunt universi. 64 Apertum est autem illico os eius et lingua eius, et loquebatur benedicens Deum. 65 Et factus est timor super omnes vicinos eorum, et super omnia montana Iudeae, divulgabantur omnia verba haec. 66 Et posuerunt omnes, qui audierant, in corde suo dicentes:+ “*Quid putas puer iste erit?*”. Etenim manus Domini erat cum illo. 67 Et Zaccharias pater eius impletus est Spiritu Sancto, et prophetavit dicens:



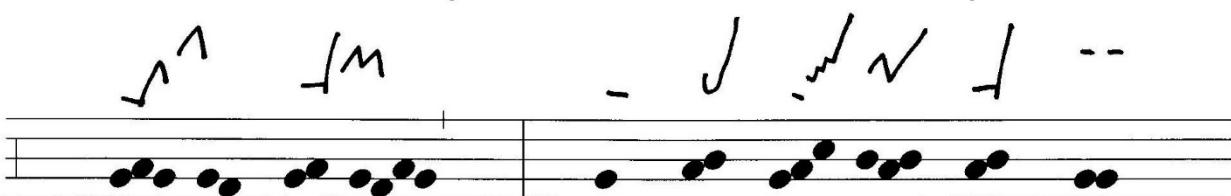
1. Be-ne- dic- tus Do- mi-
nus



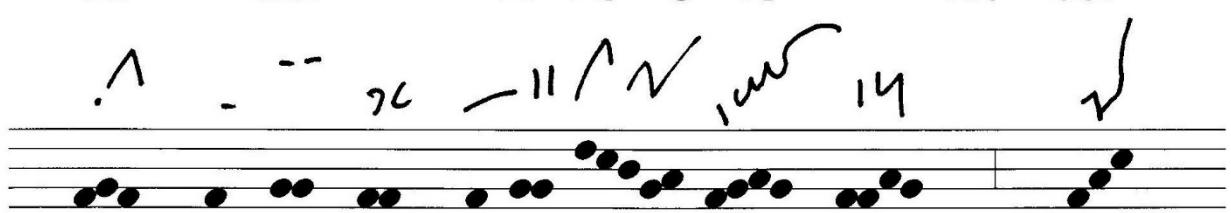
De- us Is- ra- hel, qui- a vi-si- ta- bit,



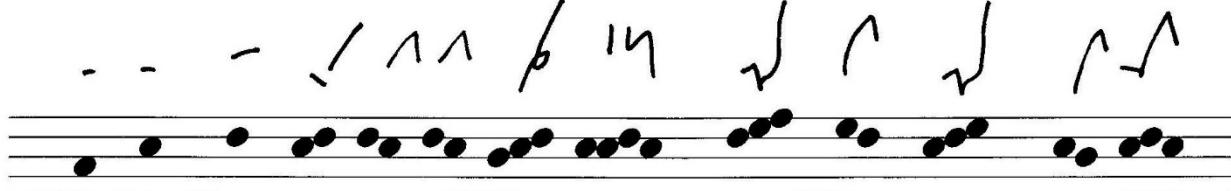
et fe- cit re-dempti- o- nem ple-bis



su- ae. 2. Et e- re- xit cor-

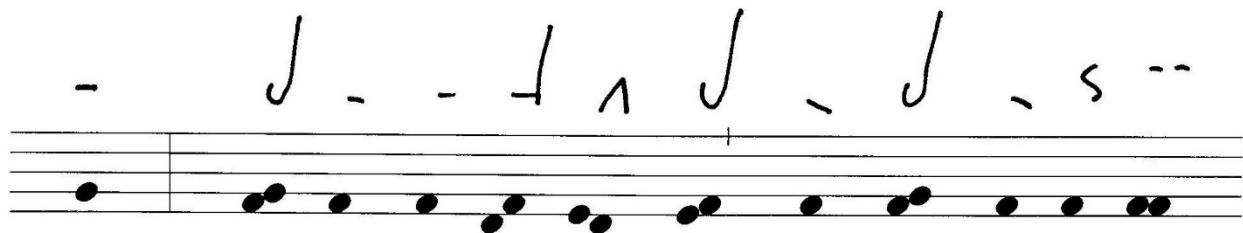


nu sa- lu- tis no- bis, in



domo Da-vid

pu- e- ri su-



i. 3. Si- cut loquu- tus est per os sanctorum,

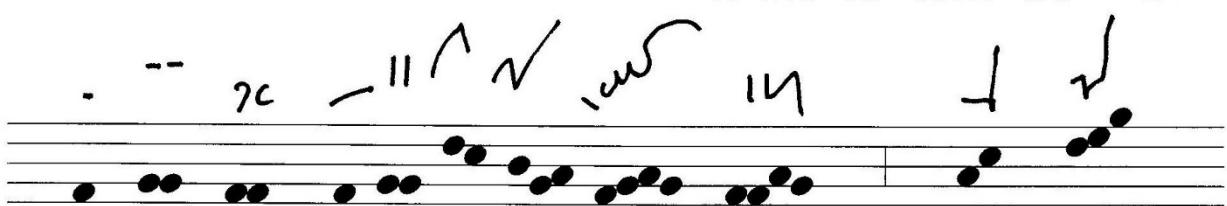


prophe-ta- rum su- o- rum, que

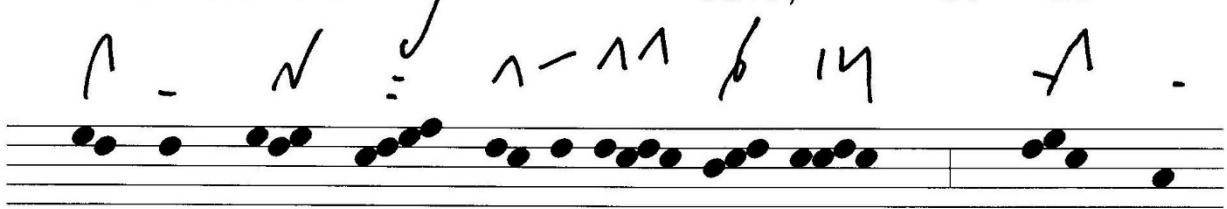


ab ae- vo sunt.

4. Sa- lu- tem de in-

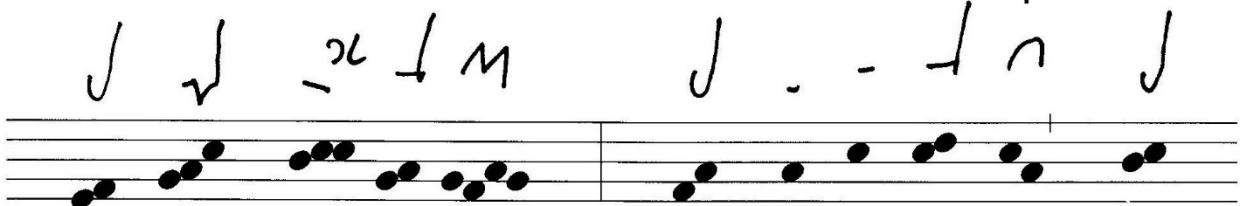


i- mi- cis no- stris, et de



ma- nu om- ni- um

qui o-



de- runt nos.

5. Ad fa- ci- en-dam mi-



se-ri- cor-di- am cum pa- tri- bus no-

stris, et memo-ra- ri testamen- ti sancti

su- i. 6. Ius- iu- randum, quod

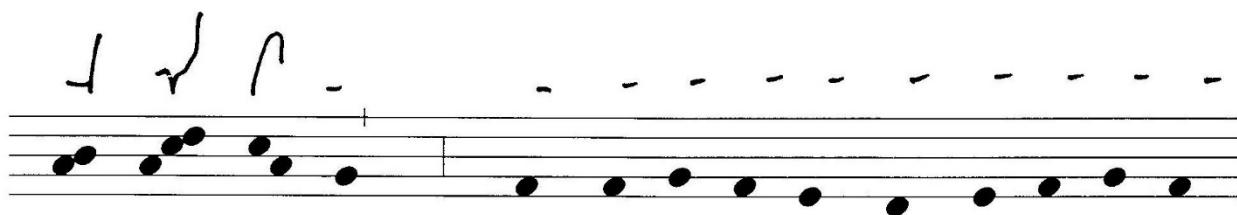
iu- ra- vit ad Abraam patrem

no- strum da- tu-rum se no- bis 7. ut si-ne

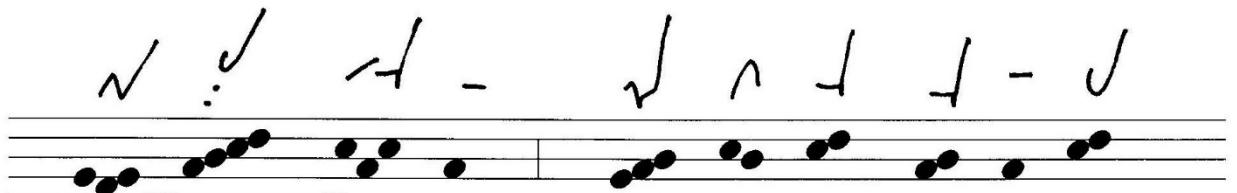
ti- mo- re, de ma- nu i- ni-mi-



co- rum nostrorum li-be- ra- ti,



ser- vi- a- mus 8. in sancti-ta- te et iusti- ti- a



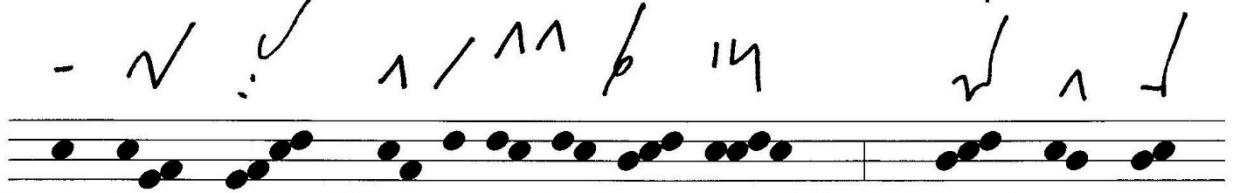
co- ram ip- so, om- ni- bus di- e-bus



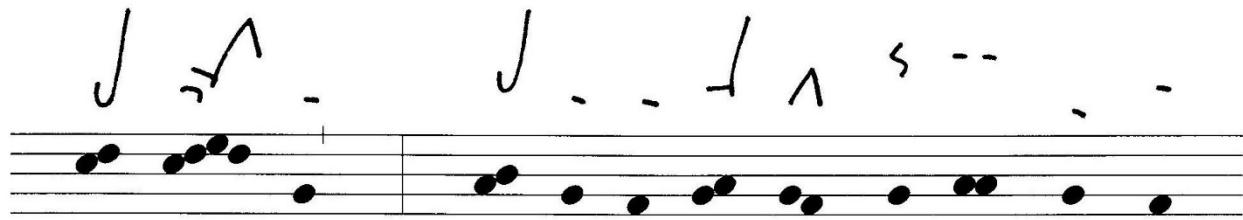
no- stris. 9. Per vis-ce- ra mi- se- ri- cordi- ae



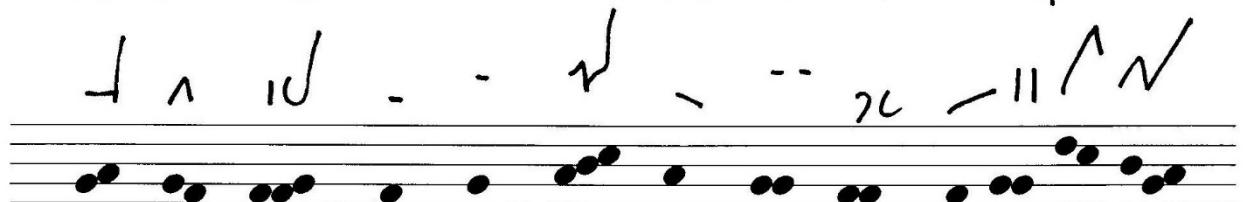
De- i no- stri in quibus vi-



si- ta- bit nos, o- ri- ens



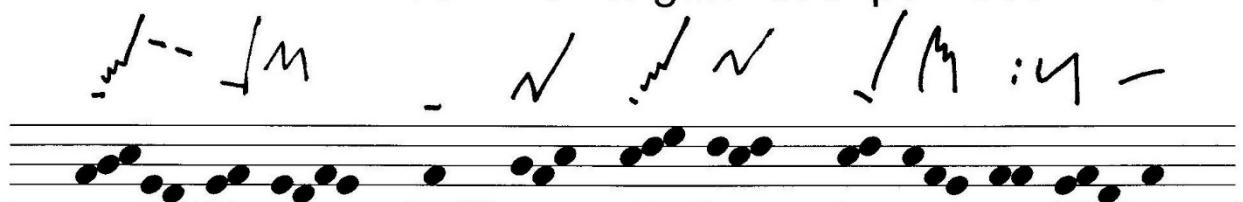
ex al- to. 10. In- lumi- na- re e- is qui in



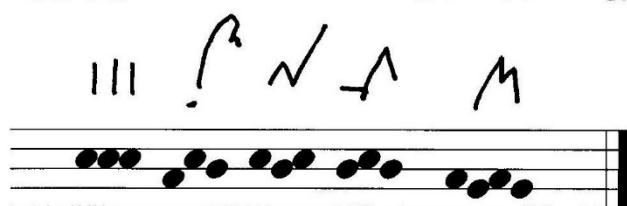
te- ne- bris et in um-bra mor- tis se-



dent ad di- ri-gen- dos pe- des no-



stros in vi- am pa-



cis.

I. Dum comple- ren- tur di-

... - √ J .. 9 √ - J J √

es Pen- te- cos- ten fu- e-

~ √ 9 / ∫ √ √ ∫ ∫ ∫ -

runt om-nes a- pos- to- li

∫ √ - √ - ∫ ∫ ∫ ∫ -

* si- mul in u- num al- le- lu- ia

- ∫ √ ∫ ∫ ∫ ∫ ∫ ∫ -

al- le- lu- ia.

J ∫ ? ∫ ∫ ∫ ∫ ∫ ∫ -

II. **Fac-tus est re-pen-te so-nus de-**

— w - J f - -- / w J -

cae- lo tan-quam ad ve- ni- en- tis

spi- ri- tus va- li-dis- si- mi et

im- ple- vit u-ni- ver-sum lo-

cum in quo se-de- bant con-gre-

ga- ti. * Si- mul in u- num al-

le- lu- ia al- le-

lu- ia. III. Ap- pa-ru- e- runt il-

lis dis- per-ti- te lin-gue tamquam

ig- nis se- dit- que su- pra sin- gu-

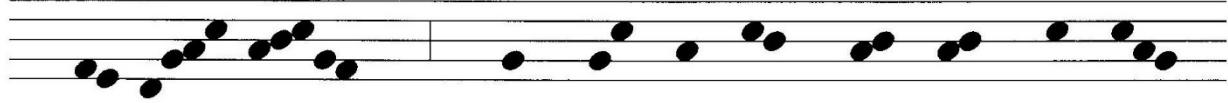
los e- o- rum et re-ple- ti sunt

om- nes Spi- ri- tu

san- cto

The musical notation consists of five staves of music. Each staff begins with a vertical stroke or a short dash, followed by a series of dots representing note heads. Above the staves, there are various markings: vertical strokes with small horizontal dashes, horizontal dashes with small vertical strokes, and curved lines. These markings likely represent specific pitch or rhythmic values used in early music notation. The lyrics are written in a clear, cursive hand below each staff.

Γ : / β̄ - ʃ - ʌ ʃ ! ɔ̄



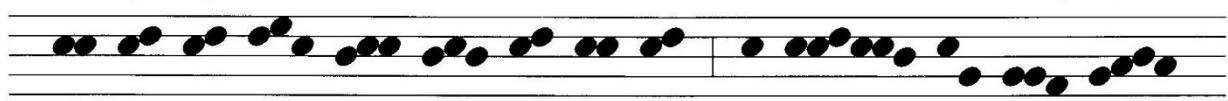
et cae-pe-runt lo- qui va-riis

॥ ʃ . / ʌ - ʃ - ɔ̄ ɔ̄ ʃ ʃ

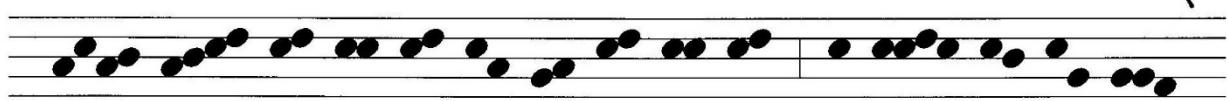


lin- guis magna-li- a De-

: ʃ ! ɔ̄ ɔ̄ ʃ ʃ - ɔ̄ ʃ ʃ ʃ :



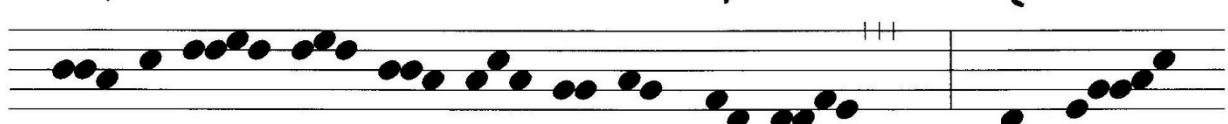
ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ



ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ



ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ



i.

Stu-pe-

bant om- nes et mi- ra- ban- tur.

 * Si- mul in u- num al- le lu- ia
 al- le lu- ia.