



Ferculum musicum dei, deiparaeque virginis ac sanctorum laudibus conditum coctum, et excogitatum

<https://hdl.handle.net/1874/45084>

sec

FERCVLVM MVSICVM
 DEI, DEIPARÆQVE VIRGINIS AC SANCTORVM
 LAVDIBVS CONDITVM
 COCTVM, ET EXCOGITATVM
 OPERA, ET STUDIO,
 R^{EV.} D^{OM.} IOANNIS
 COCX

ANTVERPIÆ IN CATHEDRALI D. VIRGINIS
 ÆDE PHONASCI

ATQVE

Amantissimorum Fratrum suorum auspicijs

DEDICATVM.

BASSO VIOLA, VEL FAGOTT.



ANTVERPIÆ,

Apud Hæredes PETRI PHALEs II, Typographi Musices, 1673.

REVERENDO AD.^M AC ERVDITO
D.^{OM} MICHAELI COCX

S. Theologiæ Baccalaureo Formato, Pastori S. Pauli

IN VVASIA,

NEC NON

REVERENDO AD.^M DOCTOQVE

D.^{OM} THOMÆ COCX

Pastori in Mespelaer districtus Alostani;

Isti Musicæ Cultori perito;

Huic eiusdem Artis Amatori benevolo;

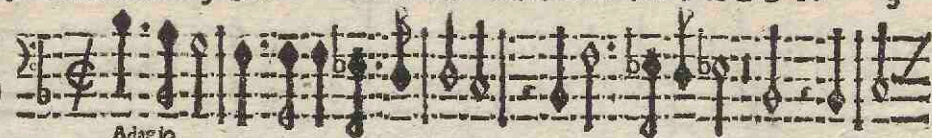
FRATRIBVS MEIS CARISSIMIS?



Castor, & Pollux, naturâ & concordia Fratres, eo, quod pelagus à
piratis tuebantur intantam hominum vendere æstimationem, vt Dii
Maris fuerint appellati: nullus enim æstuosum hoc, & inconstans
elementum ingredi olim audebat, nisi germanos hos votis prius, ac
Sacrificijs sibi propitios reddidisset. Exemplum hoc me permover,
vt dum modulos hosce Sacros in lucem edo, atque ita varijs homi-
num sententijs, tamquam æstioso Mari, me committo, imminentes linguarum ca-
lumniantium procellas timens, ad Patrocinium vestrum confugiam (*Fratres Dile-
ctissimi*) sperans vos mihi idem germanæ pietatis officium præstituros, atque hunc
laborem meum à turbulentis Zoiiorum linguis defensuros. Inoportunum duxi tu-
relam ab exteris quærere, dum eam inter consanguineos oportune poteram inveni-
re. Vos igitur velut huius Operis mei tutelares Deos veneror, & ne in conspectum
vestrum (quod nefas esset) vacuus prodirem, Ferculo hocce Musico manus instruxi
meas, & palato vestro Musicæ non imperito gustandum obruli, vt cæteri nomina
vestra ominosa huic Operi præfixa conspicientes cibum non aded fastidiendum in
illo latere autument. Exorabo interim Cælum, vt dum mihi Castoris & Pollucis
vice perfuncti fueritis, postea quoque inter Sidera referamini, atque ita vivatis,
non vt alternâ morte in vicem (sicut illi) redimentes, immortalitatem dividatis;
sed, vt ambo immortales, velut stellæ in perpetuas fulgeatis æternitates. Ita vo-
sco & precor.

FRATRIBVS AMANTISSIMIS

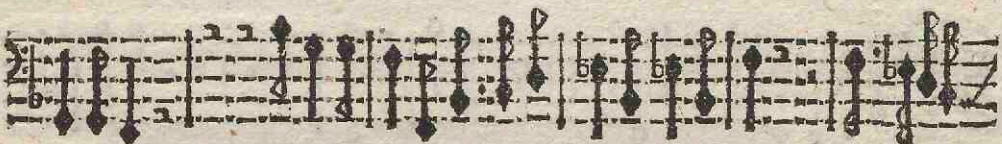
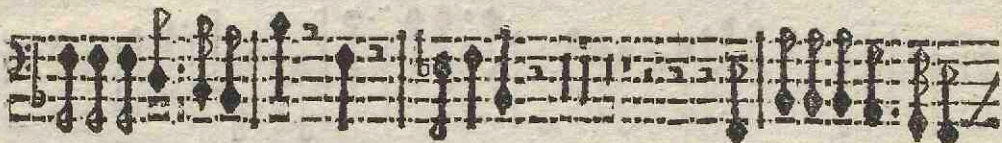
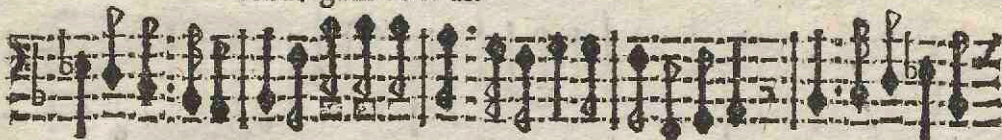
Frater ac Famulus IOANNES COCX Eccl^{ie}
Cath. B. Mariæ Antverpiensis Phonascus,

S 


Adagio
Ymponia.



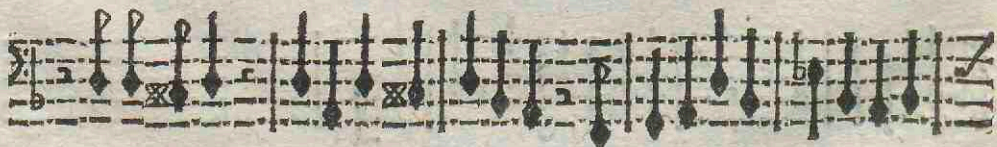
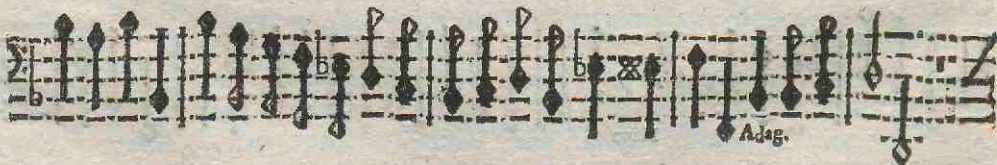
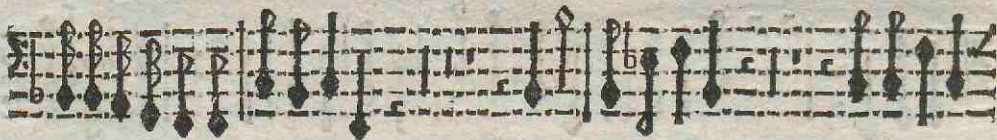
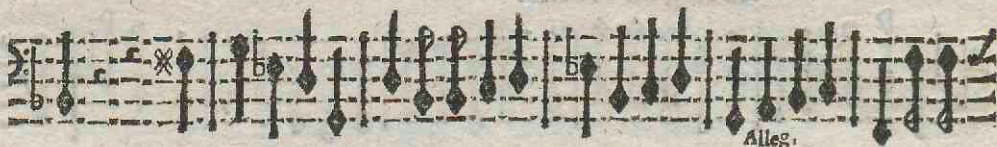
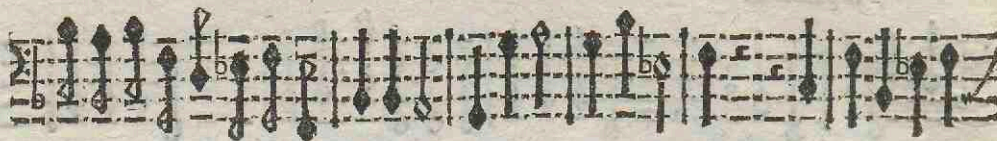
Ad Regum delicias.



FIBRO



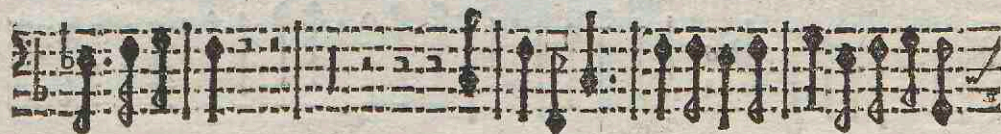
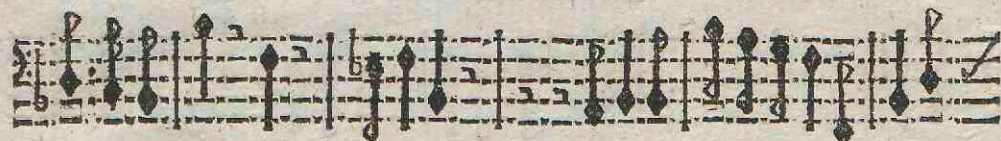
BASSO VIOLA vel FAGOTT.

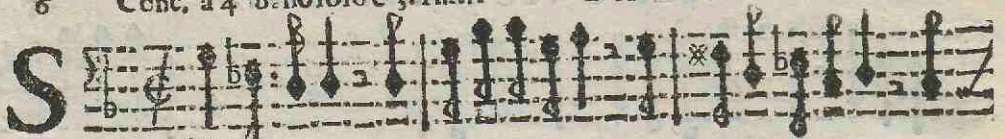


BASSO VIOLA vel FAGOT.

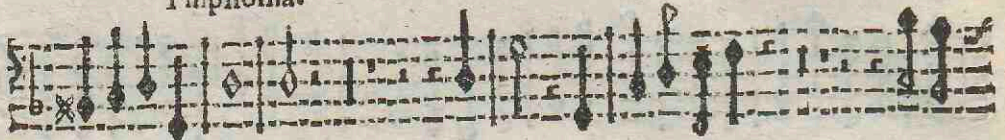


Vivace.

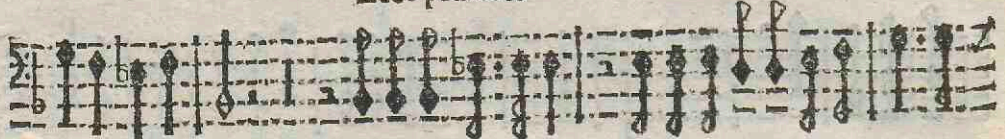



S 

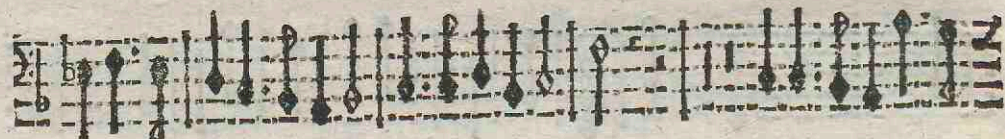
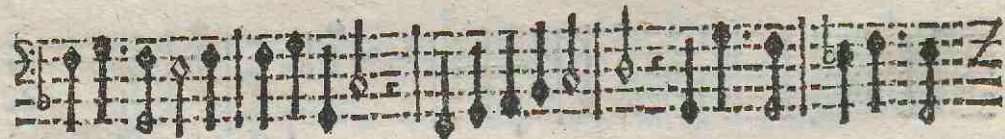
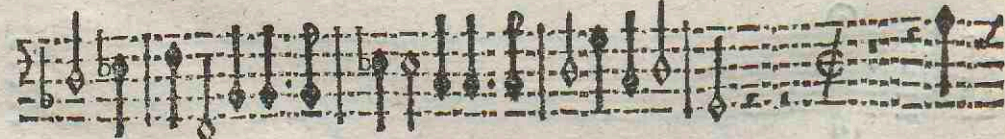
Adag.
Ymponia.



Ecce pedibus.

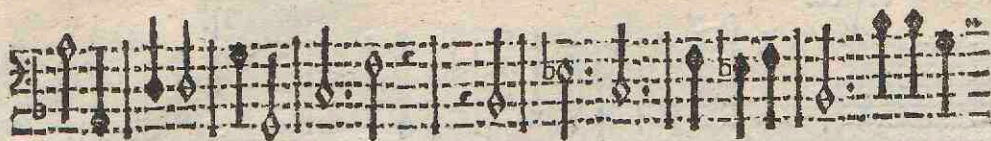
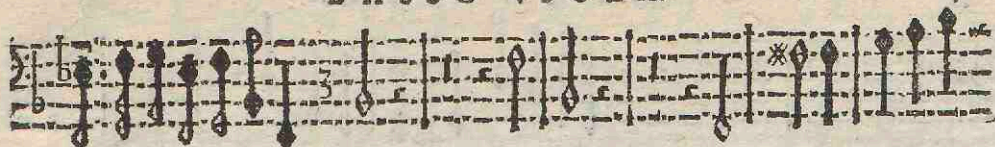



Largo


BASSO VIOLA.

7



BASSO VIOLA.

First musical staff with treble clef, key signature of one flat (B-flat), and a 6/8 time signature. It contains a series of notes with stems and flags, including some beamed eighth notes.

Vivace.

Second musical staff, continuing the piece with similar notation and dynamics.

Third musical staff, continuing the piece with similar notation and dynamics.

Fourth musical staff, continuing the piece with similar notation and dynamics.

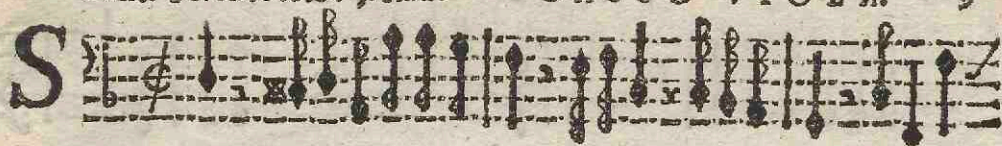
Fifth musical staff, continuing the piece with similar notation and dynamics.

Dolce

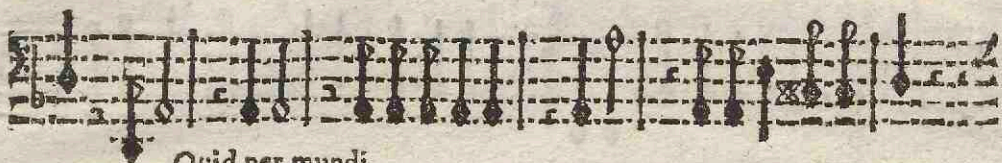
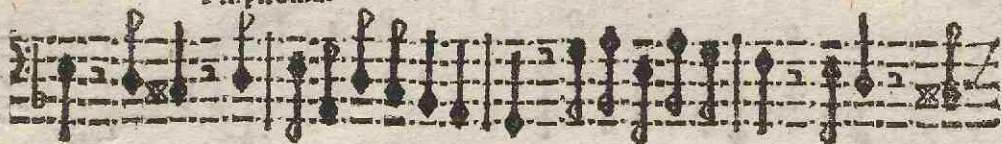
Sixth musical staff, continuing the piece with similar notation and dynamics.

Seventh musical staff, continuing the piece with similar notation and dynamics.

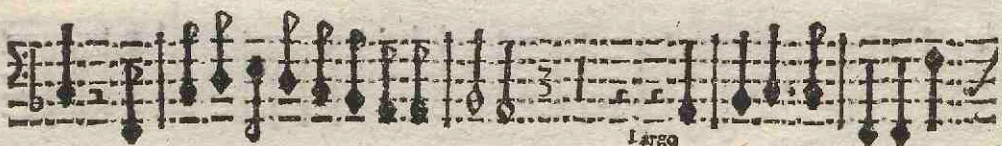
Four empty musical staves at the bottom of the page.



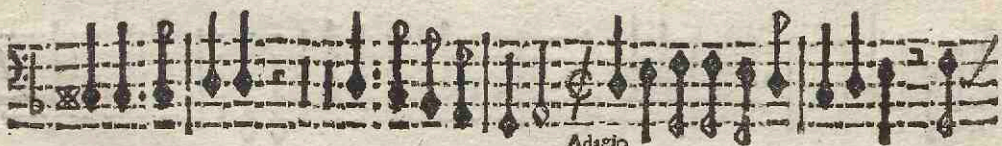
Ymponia.



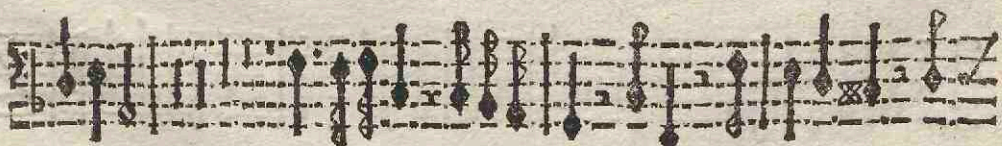
Quid per mundi.



Largo



Adagio



Symphonia.



BASSO VIOLA

First musical staff with notes and rests.

Second musical staff with notes and rests. Includes the marking "Largo" at the end.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests. Includes the marking "Piano" at the beginning.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

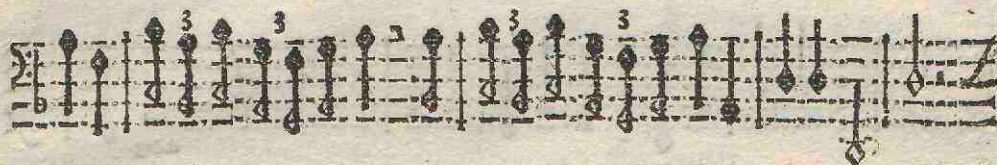
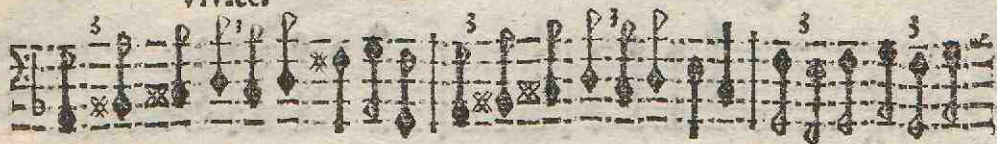
Eighth musical staff with notes and rests.

BASSO VIOLA.

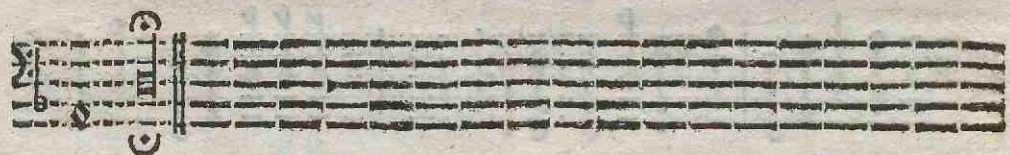
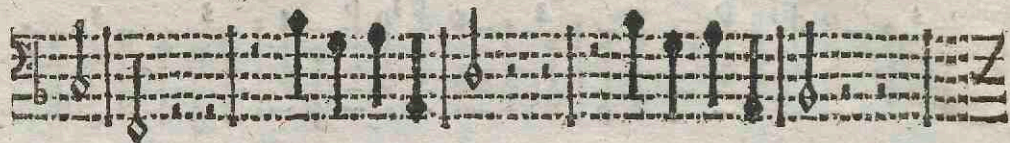
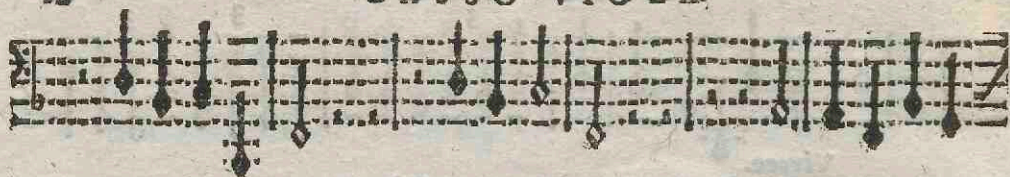
11



Vivace.

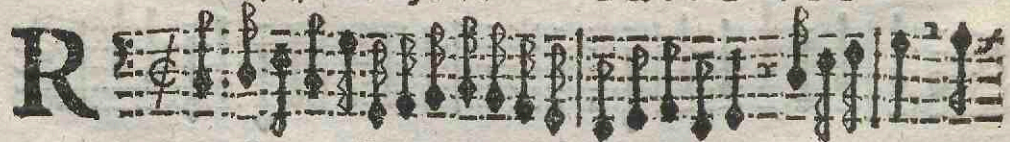


BASSO VIOLA



Aria Conc. à 7. 4. Voc. è 3. Instr.

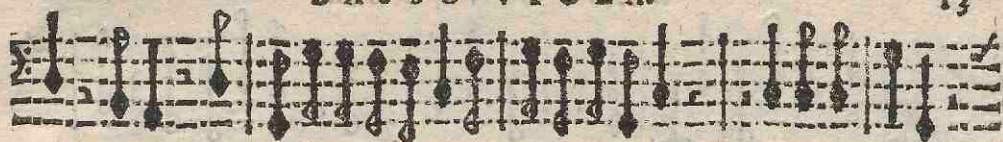
BASSO VIOLA.



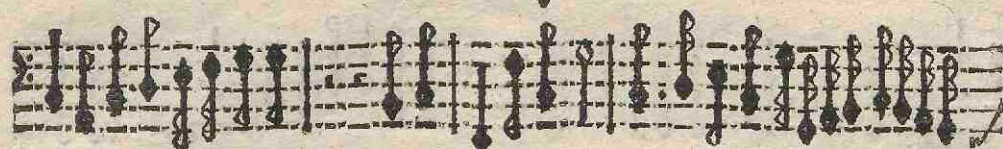
Itornello. Allegro



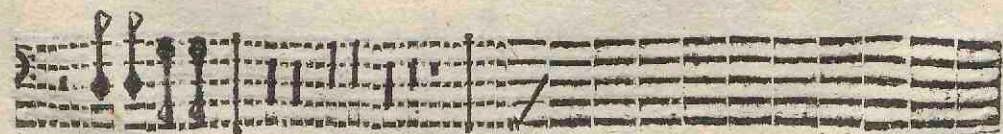
BASSO VIOLA.



Salve Mater.



Ritornello.



BASSO VIOLA.

Musical staff 1: Bass clef, 9/8 time signature, *Largo* marking. Contains the first line of music with various note values and rests.

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

Musical staff 3: Continuation of the musical notation, featuring a double bar line and a repeat sign.

Musical staff 4: Continuation of the musical notation.

Musical staff 5: Continuation of the musical notation, ending with a double bar line and repeat sign.

Empty musical staff 6: A set of five blank staves.

Empty musical staff 7: A set of five blank staves.

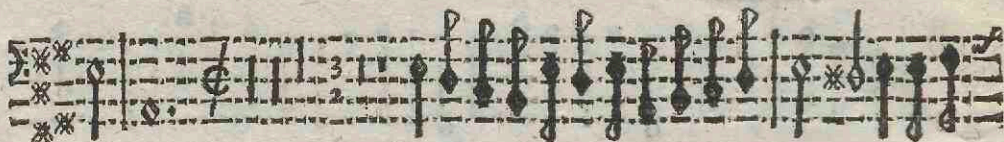
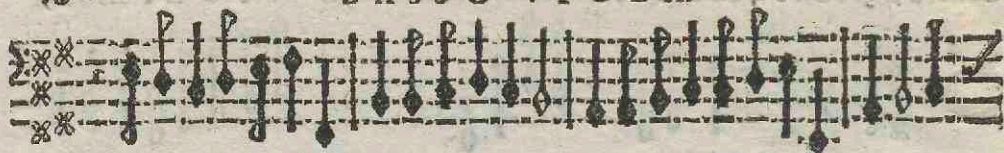
Empty musical staff 8: A set of five blank staves.

S

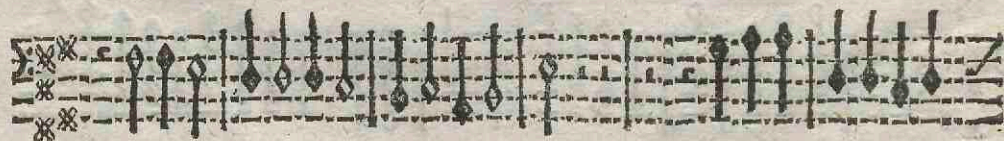
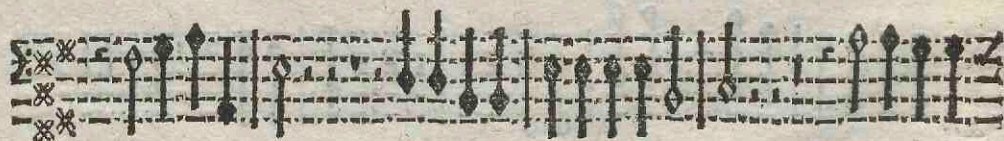
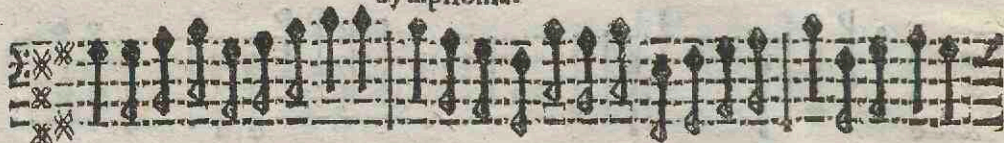
Symphonia.

Divus Nicolaus.

Symphonia. Allegro



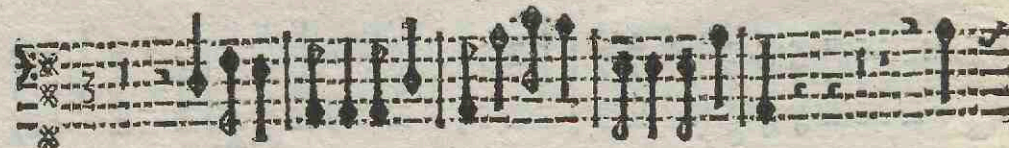
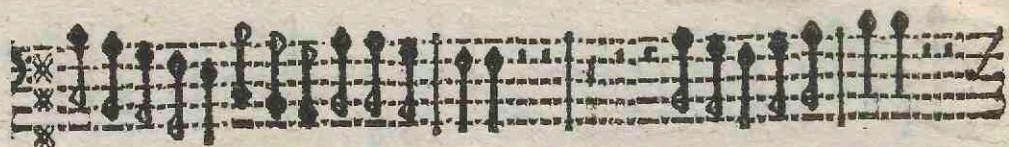
Symphonia.



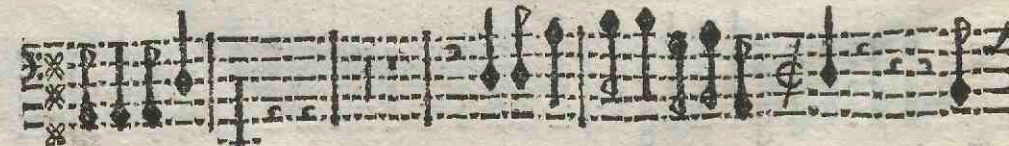
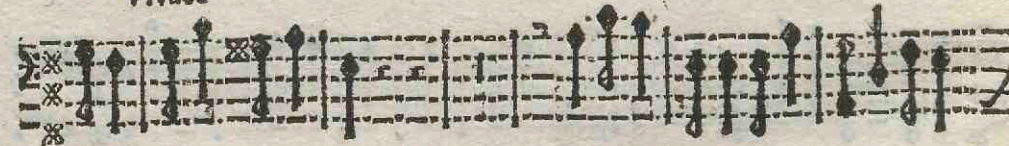
E

Xultet Cæli.

BASSO VIOLA

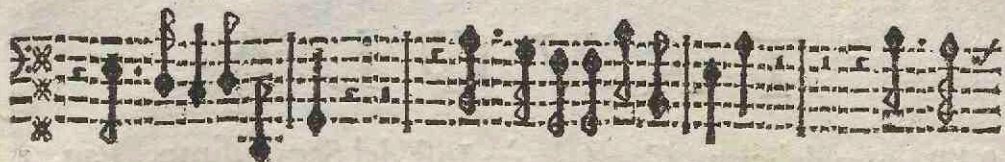
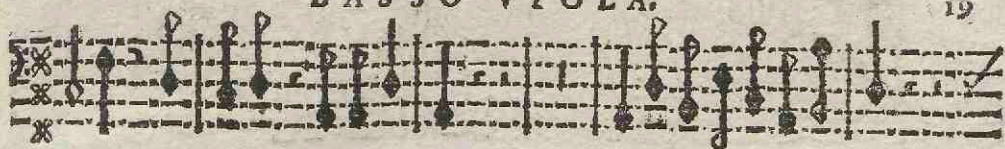


Vivace

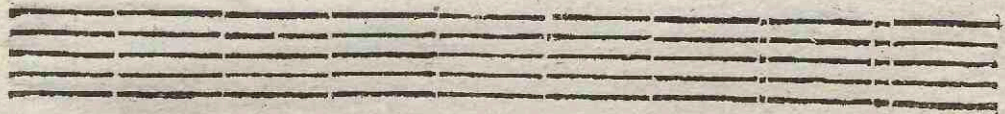


BASSO VIOLA.

19



F I N I S.





TAVOLA

Ad Regum delicias.	Can. solo è 3. Inst. del Sanctissimo.	Pag. 3
Ecce pedibus.	Basso solo è 3. Inst. della B. Virg.	6
Quid per mundi.	Alto solo è 5. strom. del Sanctissimo.	9
Salve Mater.	à 7. 2. Ca. Al. Te. è 3. Instr. della B. Virg.	12
Divus Nicolaus.	à 7. Can. Alt. Ten. è 4. Instr.	15
Exultet Cæli.	à 7. Alt. Ten. è 5. Instr. del S. Pietro è Pau.	17

IL FINE.

