



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

<https://hdl.handle.net/1874/45087>

gce  
FERCVLVM MVSICVM  
DEI, DEIPARÆQVE VIRGINIS AC SANCTORVM  
LAVDIBVS CONDITVM  
COCTVM, ET EXCOGITATVM  
OPERA, ET STUDIO,

R<sup>EV.</sup> D<sup>OM.</sup> IOANNIS  
COCX

ANTVERPIÆ IN CATHEDRALI D. VIRGINIS  
ÆDE PHONASCI

ATQVE

Amantissimorum Fratrum suorum auspicijs

DEDICATVM.

V I O L I N O I I.



ANTVERPIÆ,

Apud Hæredes PETRI PHALESIJ, Typographi Musices. 1673.

REVERENDO AD.<sup>M</sup> AC ERVDITO  
D.<sup>OM</sup> MICHAELI COCX

S. Theologiæ Baccalaureo Formato, Pastori S. Pauli

IN VVASIA,

NEC NON

REVERENDO AD.<sup>M</sup> DOCTOQVE

D.<sup>OM</sup> THOMÆ COCX

Pastori in Mespelaer districtus Aloftani;

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 venere æstimationem, vt Dij  
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 hocce Sacros in lucem edo, atque ita varijs homi-  
num sententijs, tanquam æstuoso Mari, me committo, imminentes linguarum ca-  
lumniantium procellas timens, ad Patrocinium vestrum confugiam (*Frates Dile-  
ctissimi*) sperans vos mihi idem germanæ pietatis officium præstituros, atque hunc  
laborem meum à turbulentis Zonorum linguis defensuros. Inoportunum duxi tu-  
telam 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 obtuli, vt cæteri nomina  
vestra ominosa huic Operi præfixa conspicientes cibum non adeo 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 invicem (sicut illi) redimentes, immortalitatem dividatis;  
sed, vt ambo immortales, velut stellæ in perpetuas fulgeatis æternitates. Ita vo-  
veo & precor.

FRATRIBVS AMANTISSIMIS

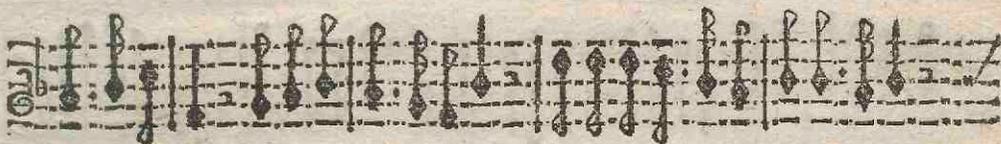
Frater ac Famulus IOANNES COCX Eccl:  
Cath. B. Mariæ Antverpiensis Phonscus,

**S** 

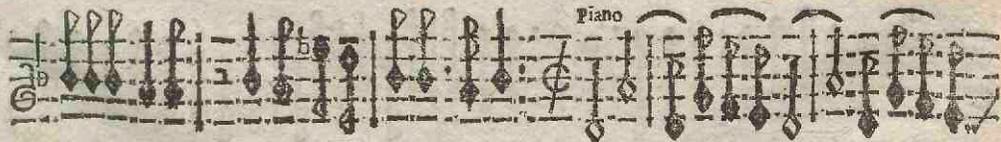
Adag.  
Symphonia.



Allegro



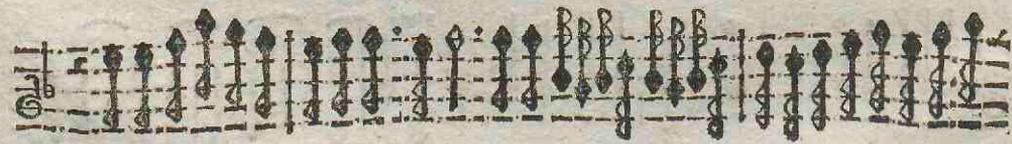
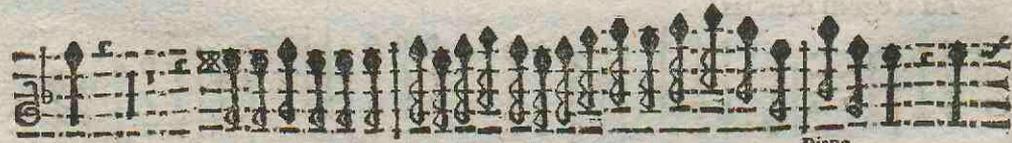
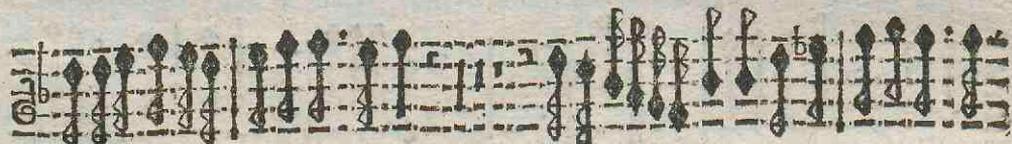
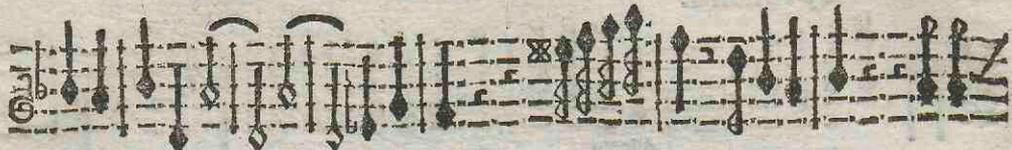
Ad Regum delicias.



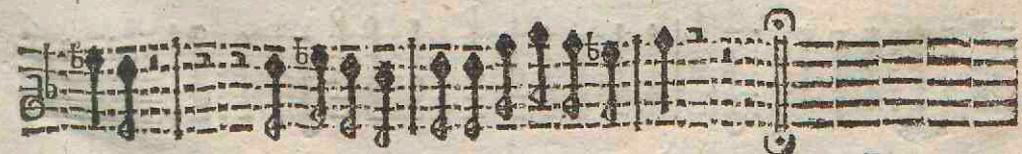
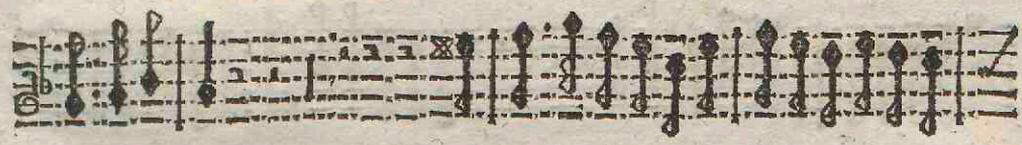
Piano



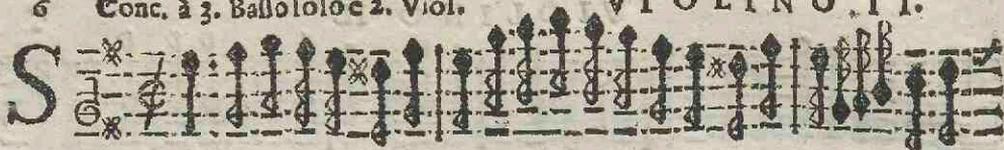
VIOLINO II.



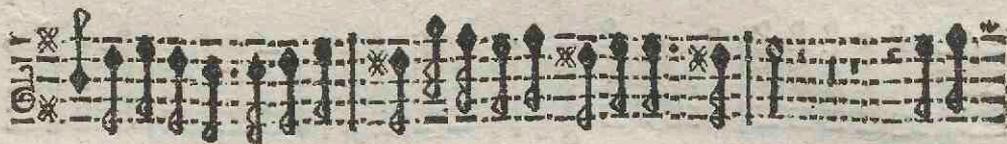
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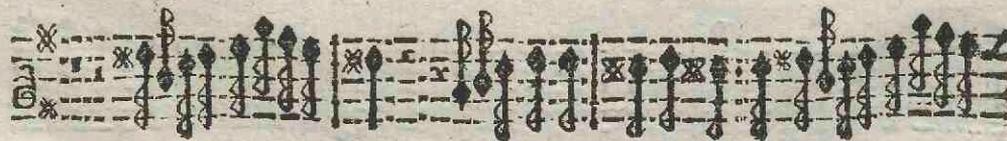
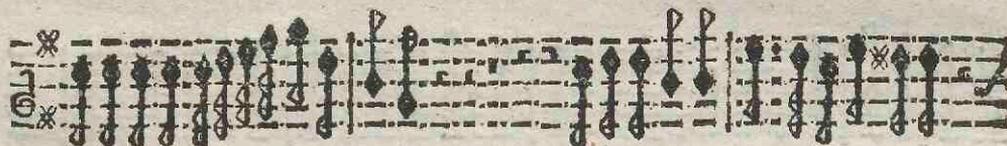
S



Ymponia.



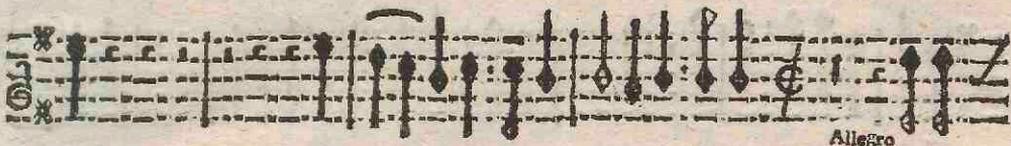
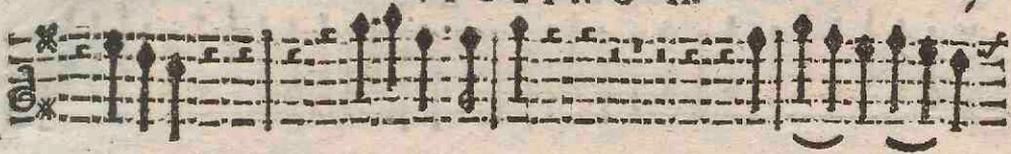
Salve Sanctissima



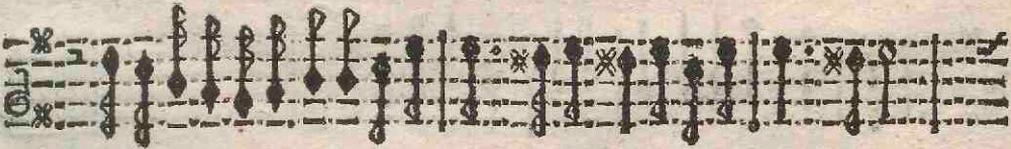
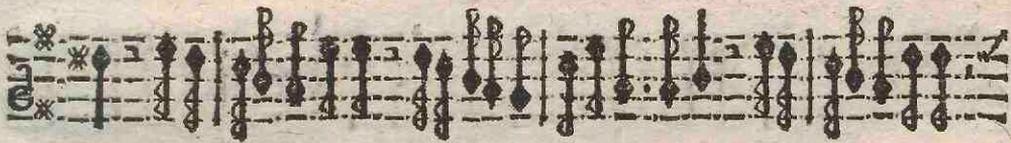
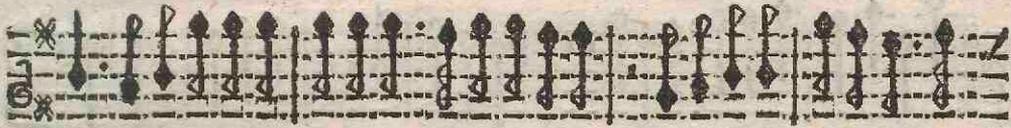
Adag.

VIOLINO II.

7



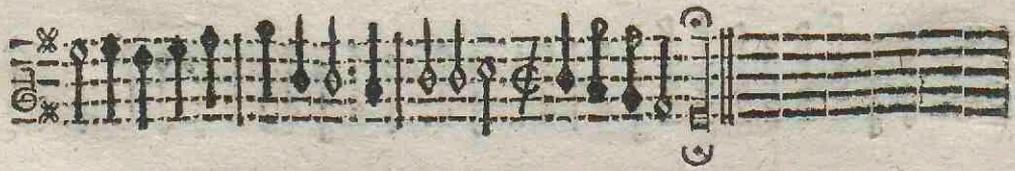
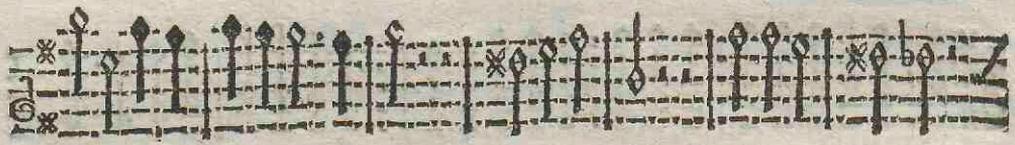
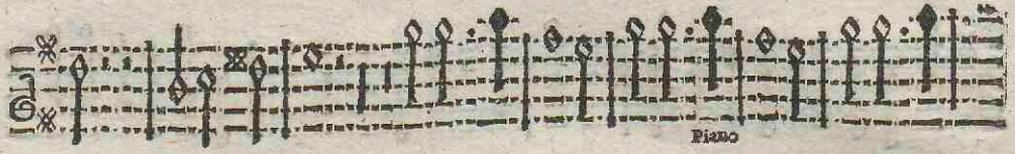
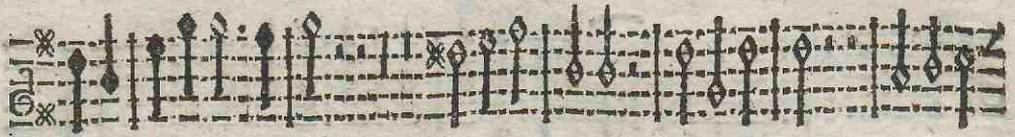
Allegro

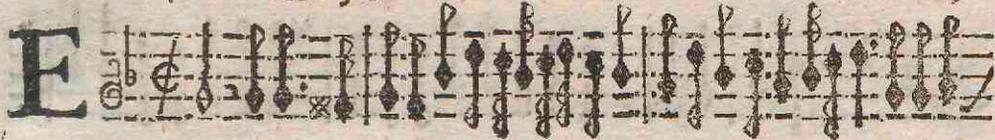


Largo

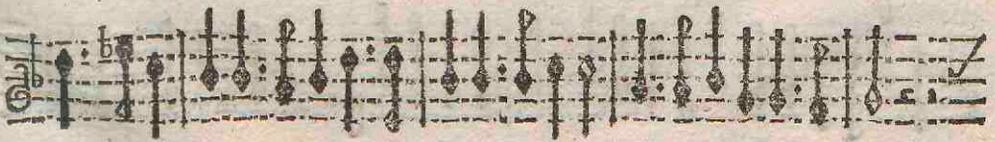
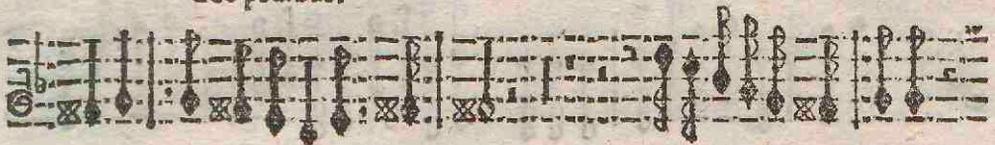


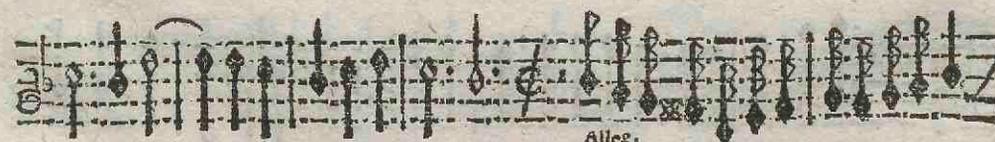
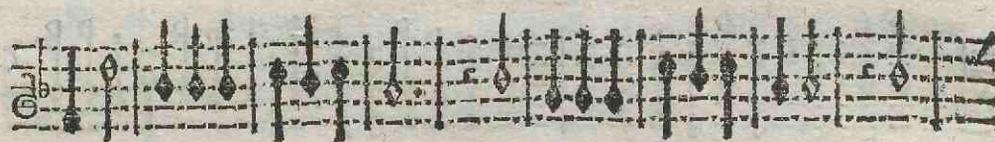
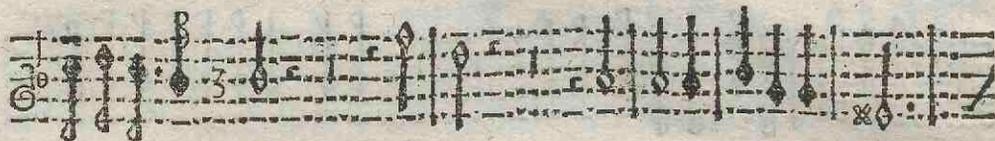
VIOLINO II.



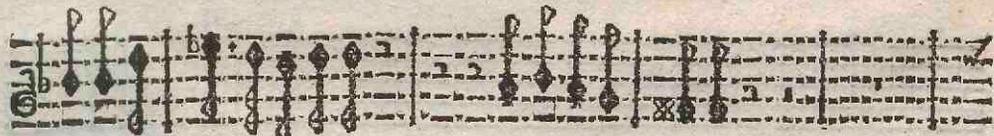
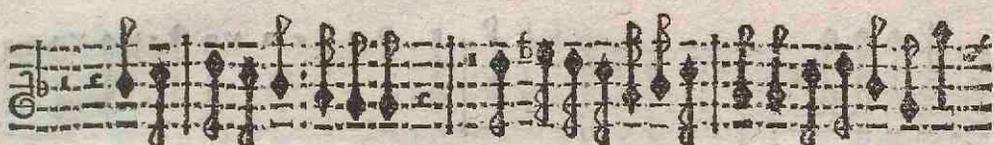


Cce pedibus.



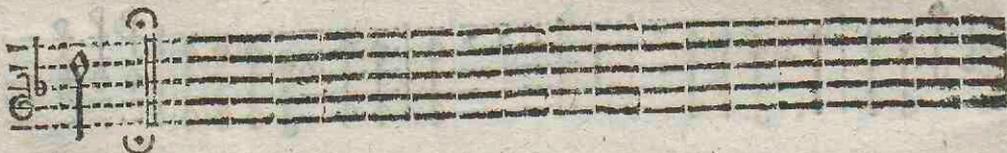


VIOLINO II.



VIOLINO II.

Adagio



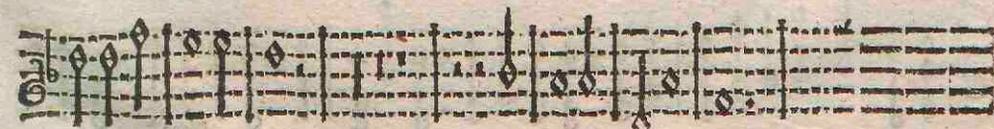
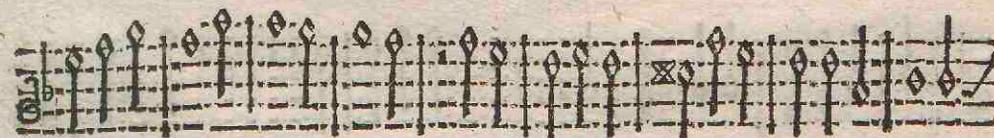
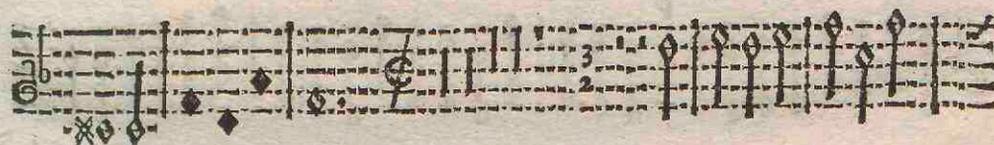
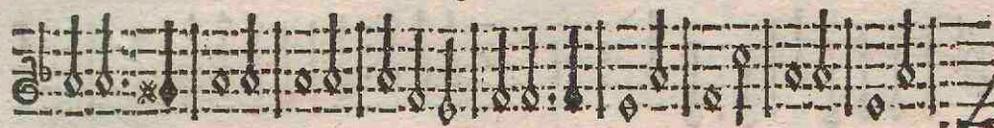
Adagio



Ymponia.



O quam tristis.



VIOLINO II.

Allegro

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes, some beamed in pairs, and includes dynamic markings such as *p* and *f*. The staff concludes with a double bar line and a repeat sign.

The second staff continues the musical piece with similar rhythmic patterns and dynamic markings.

The third staff continues the musical piece with similar rhythmic patterns and dynamic markings.

Vivace

The fourth staff begins with a treble clef and a key signature of one flat. It features a triplet of eighth notes and includes dynamic markings such as *p* and *f*. The staff concludes with a double bar line and a repeat sign.

The fifth staff continues the musical piece with similar rhythmic patterns and dynamic markings.

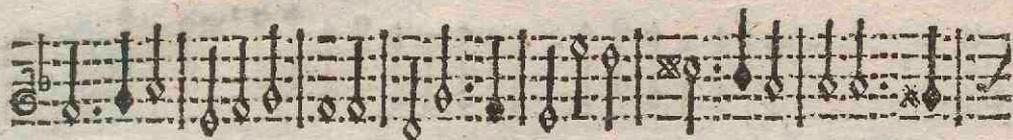
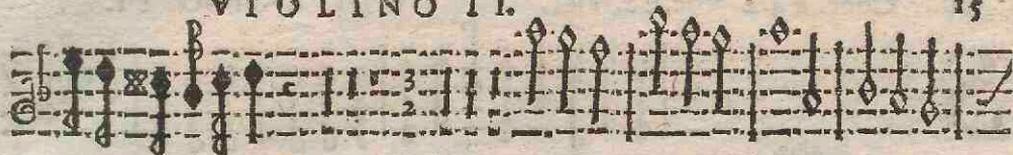
The sixth staff continues the musical piece with similar rhythmic patterns and dynamic markings.

The seventh staff continues the musical piece with similar rhythmic patterns and dynamic markings.

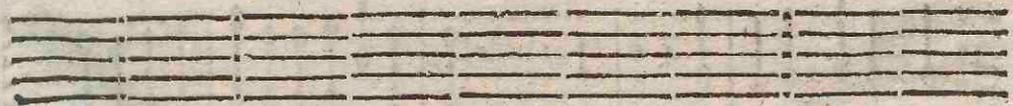
Piano

The eighth and final staff on the page concludes the piece with a treble clef and a key signature of one flat. It includes dynamic markings such as *p* and *f*, and ends with a double bar line and a repeat sign.

VIOLINO II.

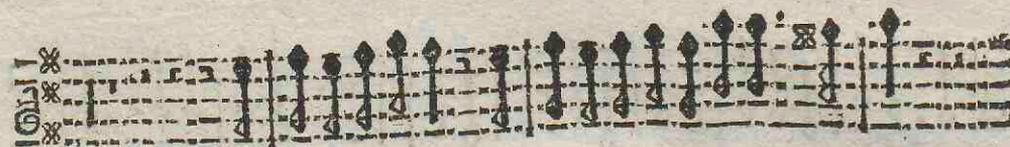
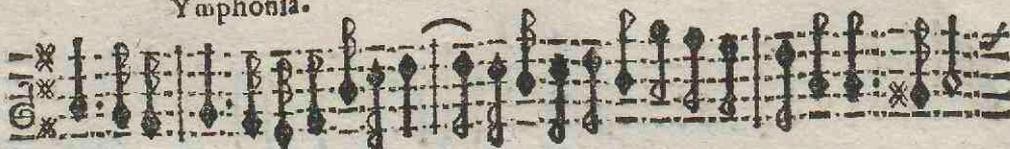


Piano

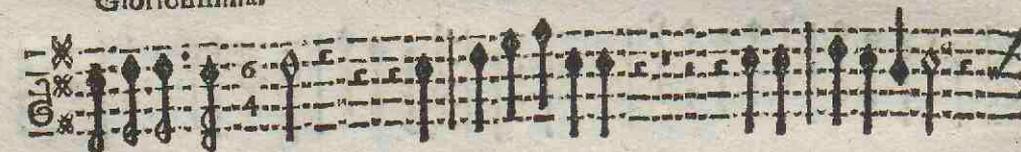


**S** 

Adag.  
Ymphonia.



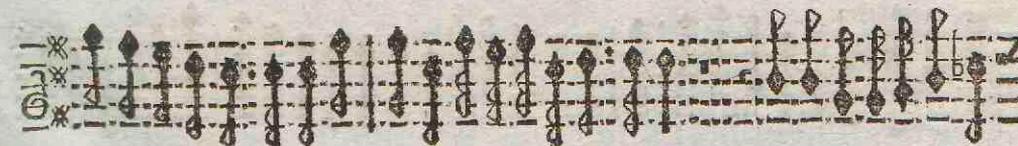
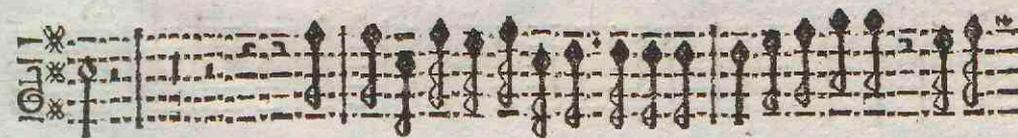
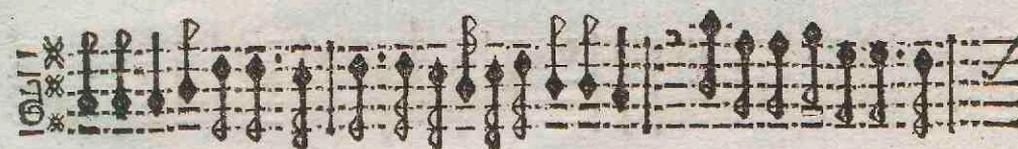
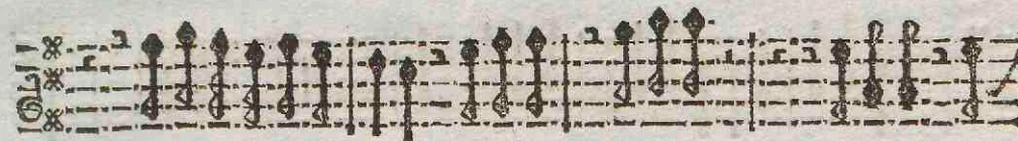
Gloriosissima.



Alleg. 

VIOLINO II.

17



VIOLINO II.

First musical staff for Violino II, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a series of eighth and sixteenth notes, with some notes marked with a 'p' for piano. The staff ends with a double bar line and a repeat sign.

Second musical staff for Violino II, continuing the melodic line with various rhythmic values and articulation marks.

Third musical staff for Violino II, featuring a 3/2 time signature and the tempo marking 'Adagio' below the staff.

Fourth musical staff for Violino II, showing a continuation of the musical theme with various note values and rests.

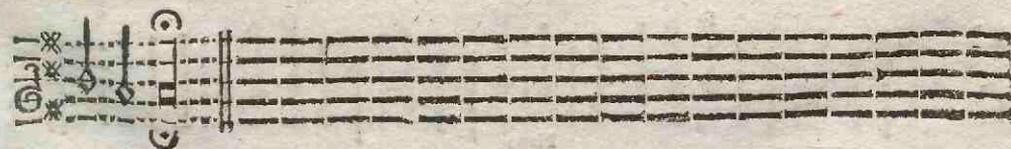
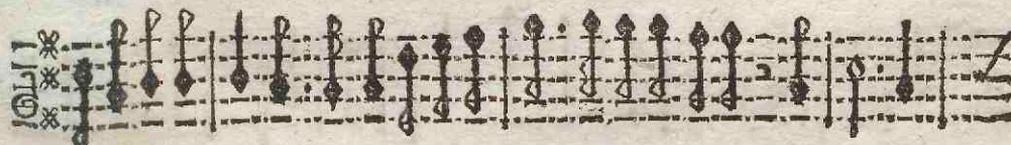
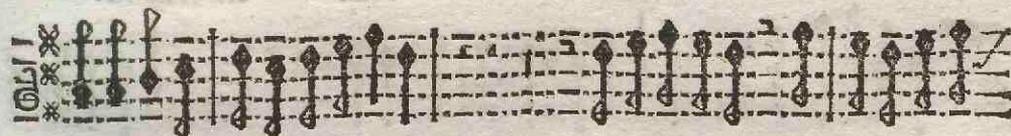
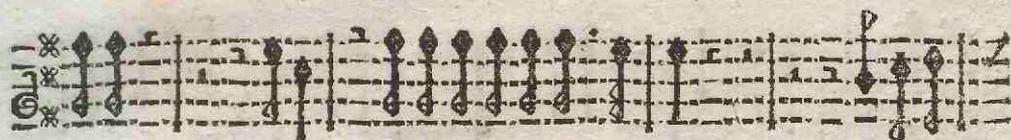
Fifth musical staff for Violino II, featuring a series of notes with varying dynamics and articulation.

Sixth musical staff for Violino II, continuing the melodic development with various rhythmic patterns.

Seventh musical staff for Violino II, featuring the tempo marking 'Allegro' and a more active rhythmic pattern.

Eighth musical staff for Violino II, concluding the page with a series of notes and a final double bar line.

VIOLINO II.



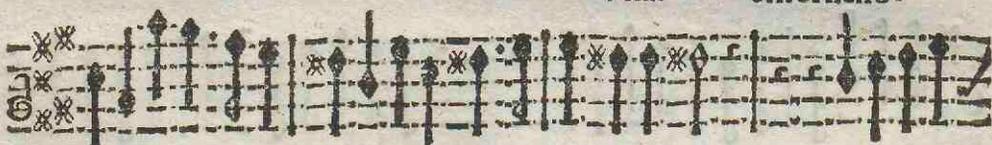
**R** 

Ritornello.




*Piano* 

Veni. Ritornello.

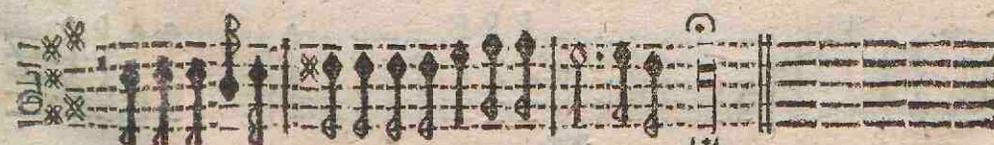
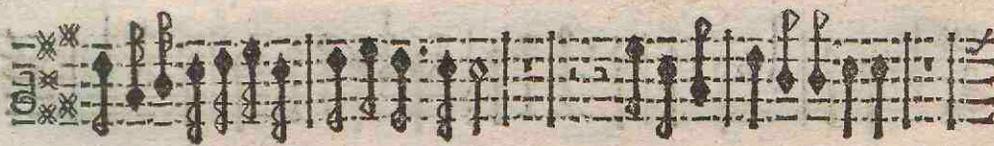
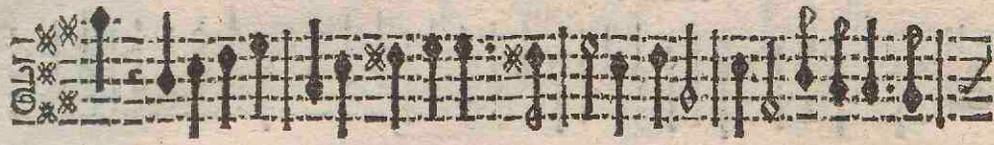



*Piano* 



Ritornello.

VIOLINO II.



Motetta D. Ioannis Cocx, à 3.4.5.6.7. tam Voc. quam Inst. F 11. Finis.

**O**

Iesu mi. Ritornello.

Te querunt.

Ritornello.

*Alleg.*

VIOLINO II.

First musical staff with notes and rests, including a 'P' dynamic marking.

Second musical staff with notes and rests, including a 'Piano' dynamic marking.

Third musical staff with notes and rests, including a 'P' dynamic marking.

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests, including an 'Adagio' dynamic marking.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

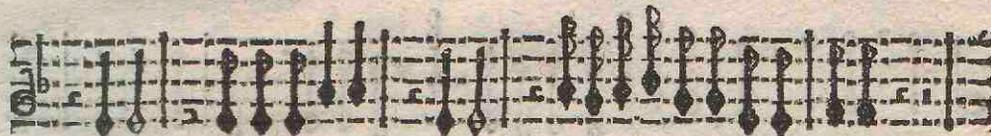
Eighth musical staff, mostly blank with some faint markings.

VIOLINO II.

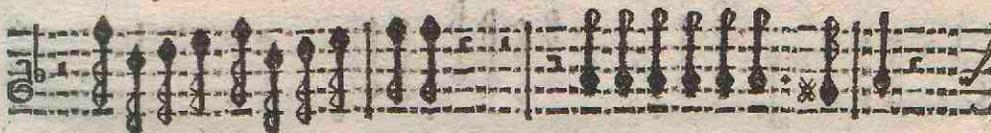




Adag.  
Yuphonia.



Quid per mundi.



Largo



Musical staff 1: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present. The tempo marking 'Adag.' is written below the staff.

Musical staff 2: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.

Symphonia.

Musical staff 3: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.

Musical staff 4: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.

Musical staff 5: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.

Musical staff 6: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.

Musical staff 7: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present. The tempo marking 'Largo' is written below the staff.

Musical staff 8: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, some with accents. A dynamic marking 'p' is present.



VIOLINO II.

First musical staff, treble clef, key signature of one flat (B-flat), 3/4 time signature. It contains a series of eighth-note triplets, some marked with a 'P' for piano. The staff ends with a double bar line and a repeat sign.

Vivace.

Second musical staff, treble clef, key signature of one flat, 3/4 time signature. It continues the triplet pattern with some notes marked with a 'P' and a '3' above them. The staff ends with a double bar line and a repeat sign.

Third musical staff, treble clef, key signature of one flat, 3/4 time signature. It features a triplet of eighth notes followed by a series of eighth notes. The word 'Piano' is written below the first few notes. The staff ends with a double bar line and a repeat sign.

Fourth musical staff, treble clef, key signature of one flat, 3/4 time signature. It continues the eighth-note pattern with some notes marked with an 'X' and a 'P'. The staff ends with a double bar line and a repeat sign.

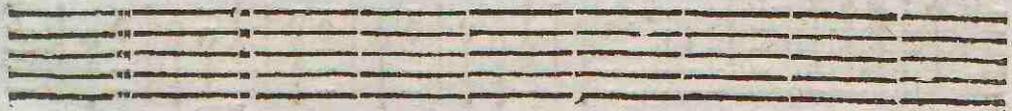
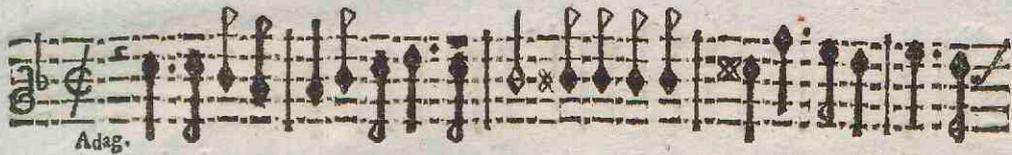
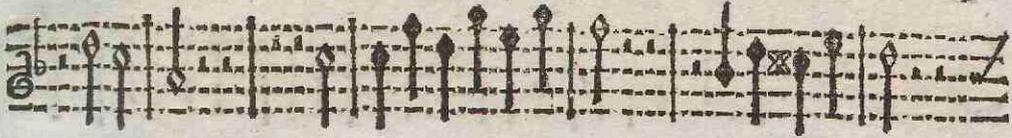
Fifth musical staff, treble clef, key signature of one flat, 3/4 time signature. It continues the eighth-note pattern with some notes marked with an 'X' and a 'P'. The staff ends with a double bar line and a repeat sign.

Sixth musical staff, treble clef, key signature of one flat, 3/4 time signature. It continues the eighth-note pattern with some notes marked with an 'X' and a 'P'. The staff ends with a double bar line and a repeat sign.

Seventh musical staff, treble clef, key signature of one flat, 3/4 time signature. It features a triplet of eighth notes followed by a series of eighth notes. The word 'Largo' is written below the first few notes. The staff ends with a double bar line and a repeat sign.

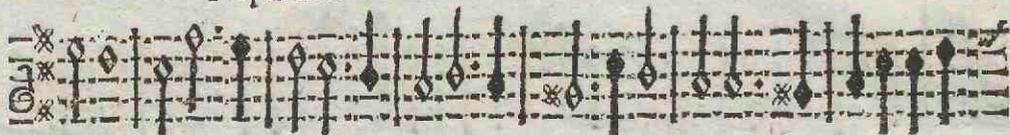
Eighth musical staff, treble clef, key signature of one flat, 3/4 time signature. It continues the eighth-note pattern with some notes marked with an 'X' and a 'P'. The staff ends with a double bar line and a repeat sign.

VIOLINO II.





Ymponia.



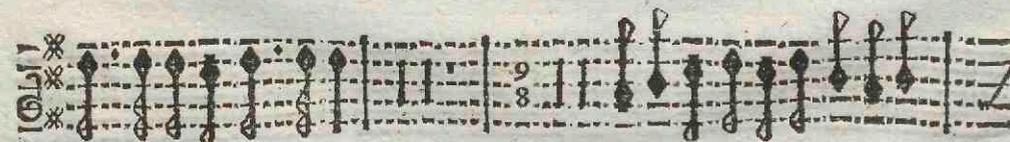
Audite



Piano



Adag.

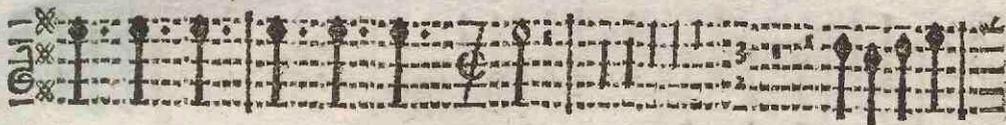
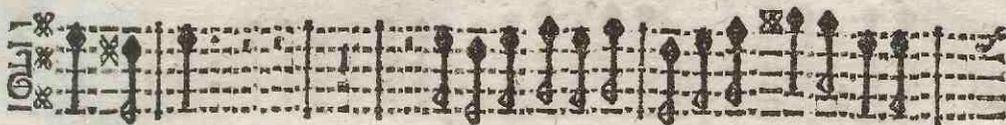
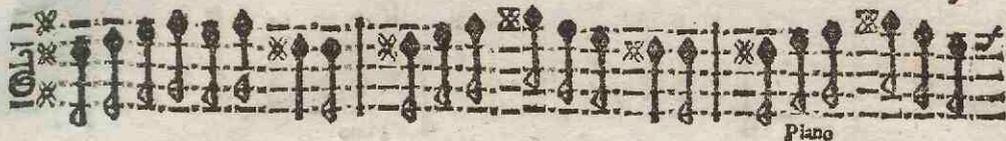


Surgamus.



VIOLINO II.

32



VIOLINO II.

Piano

O nos felices.

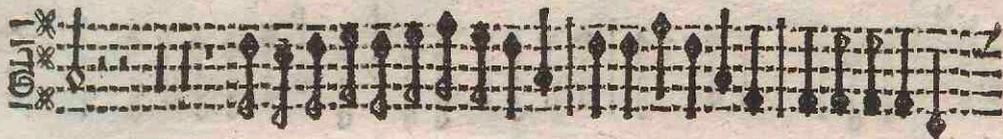
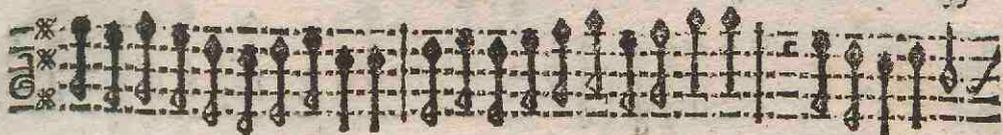
Piano

Piano

Adag.

Allegro

VIOLINO II.



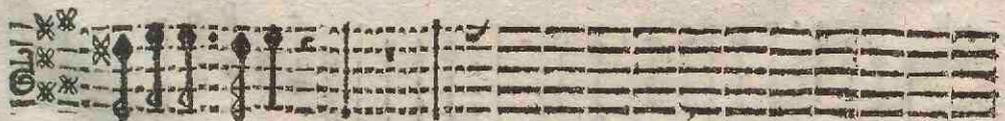
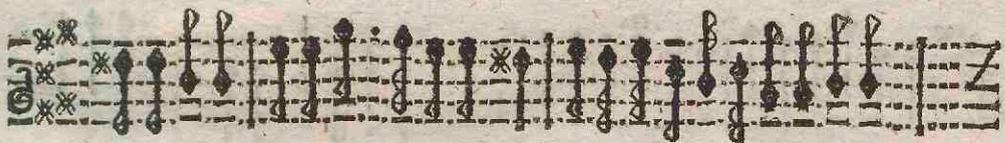
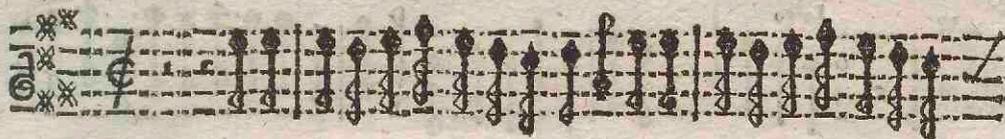
**S**

Ymponia.

Infernorum.

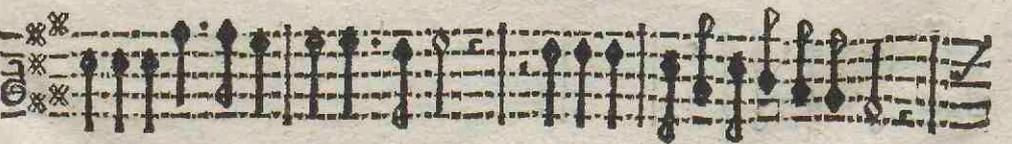
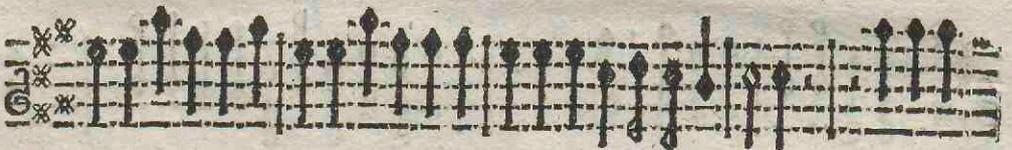
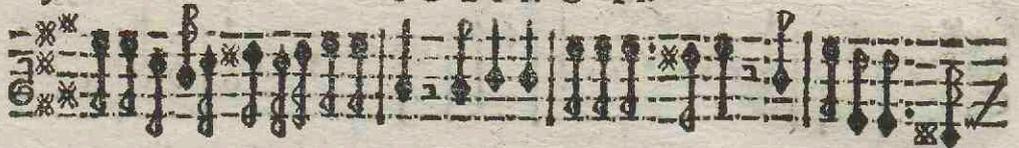
VIOLINO II.

35



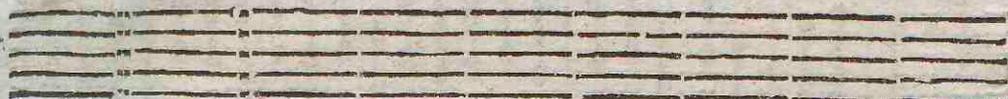
VIOLINO II.

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VIOLINO II.

37

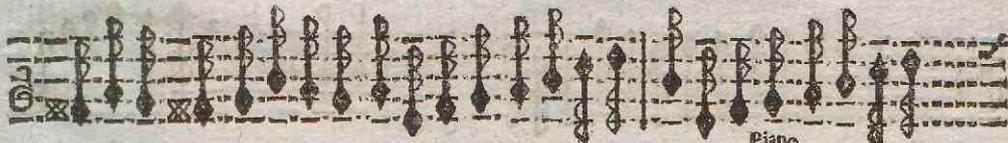
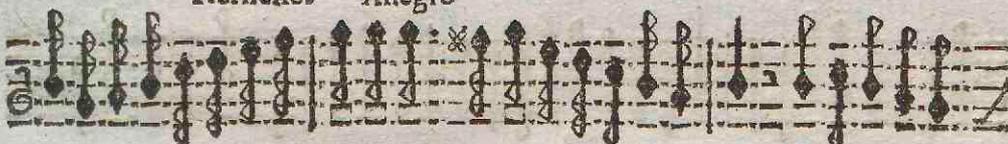


Aria in Conc. à 7. 4. Voc. è 3. Instr.

VIOLINO II.



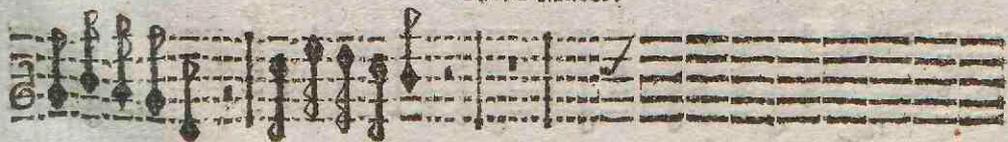
Itornello. Allegro

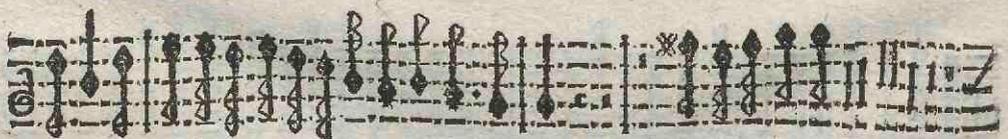
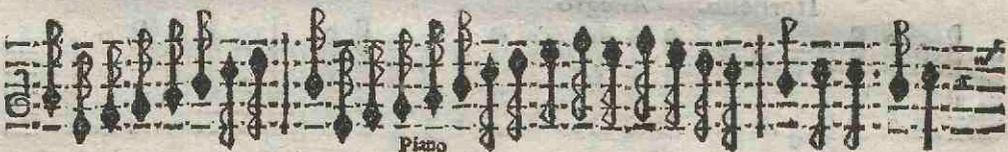
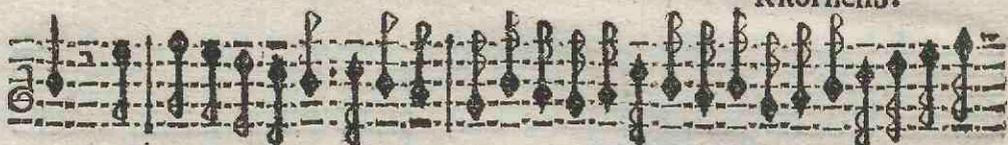
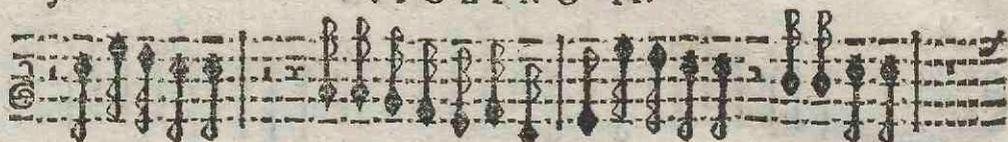


Piano

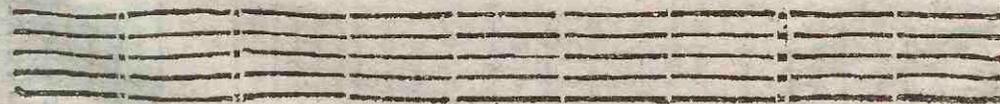
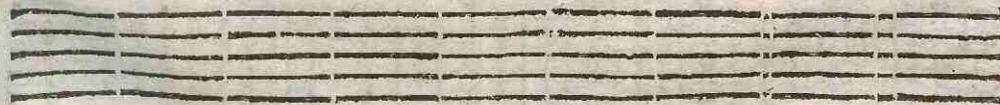
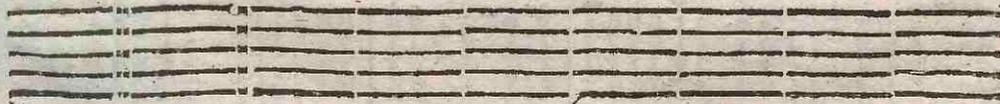
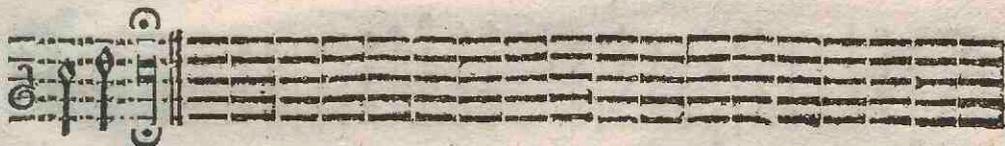
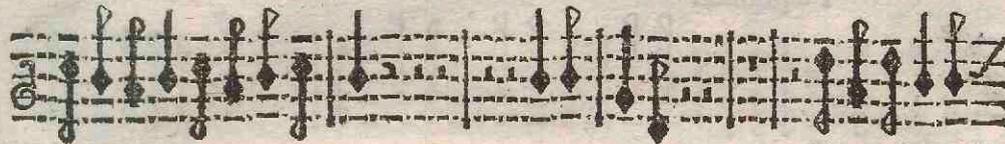


Salve Mater.



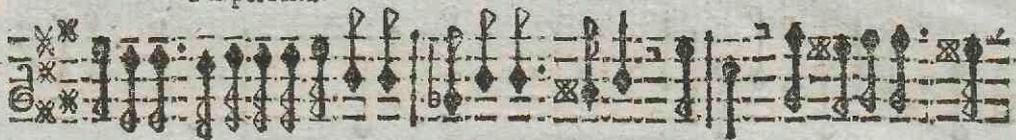


VIOLINO II.





Ymponia.



Divus Nicolaus.

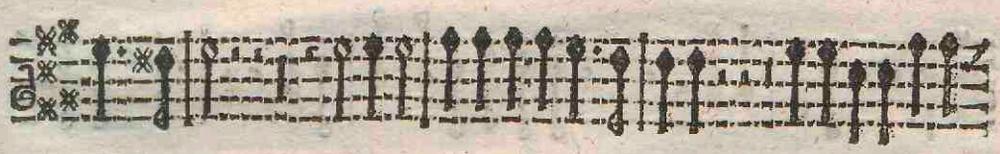
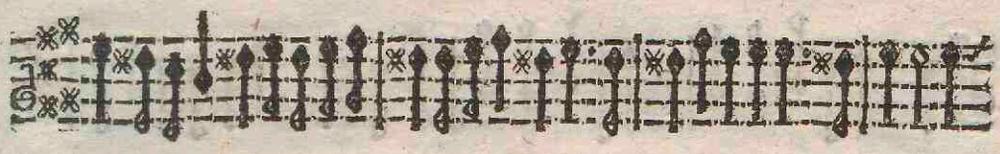
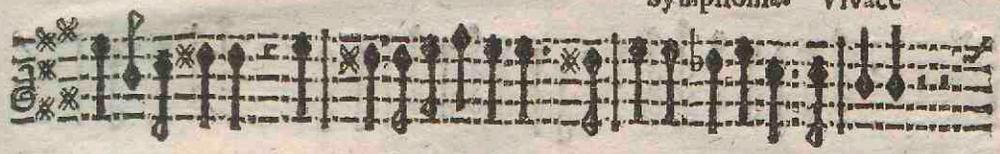


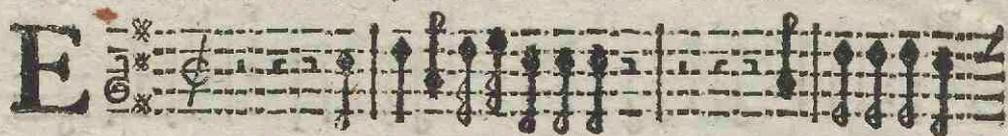
Symphonia. Vivace



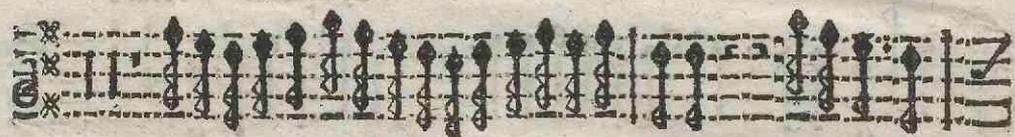


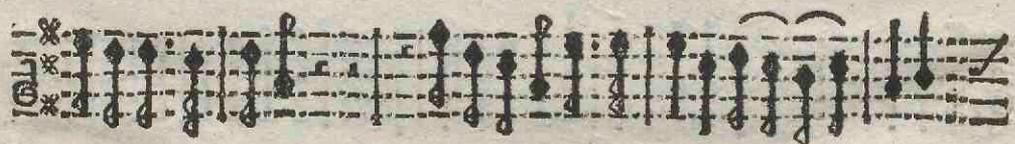
Symphonia. Vivace



**E** 

Xultet Cæli.

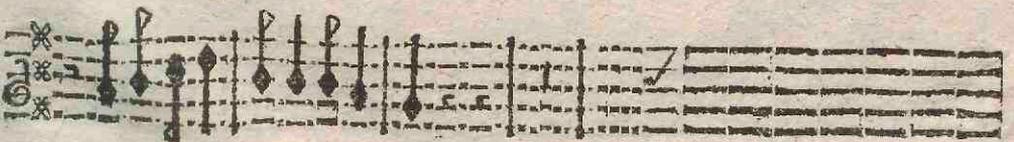
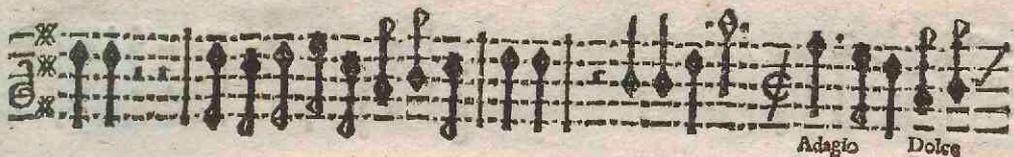
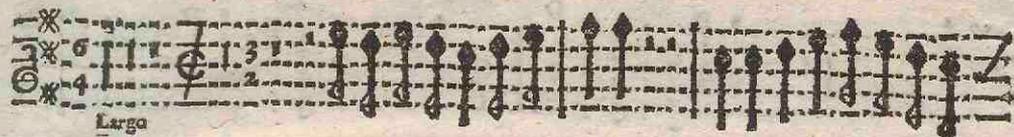



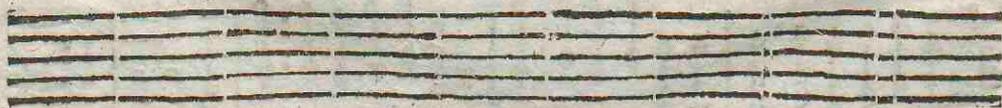
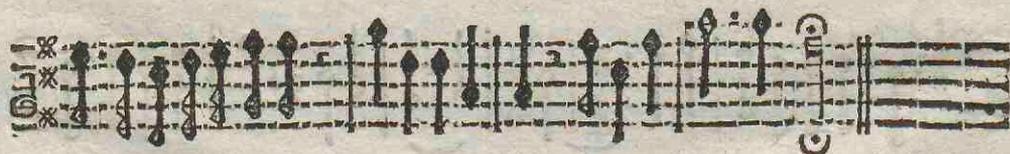
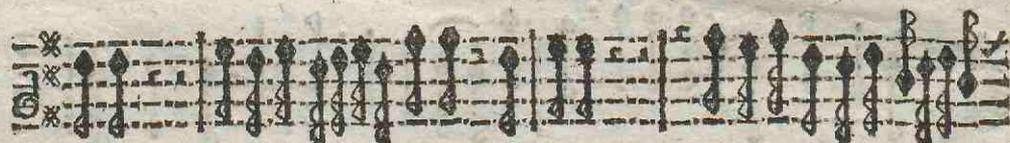
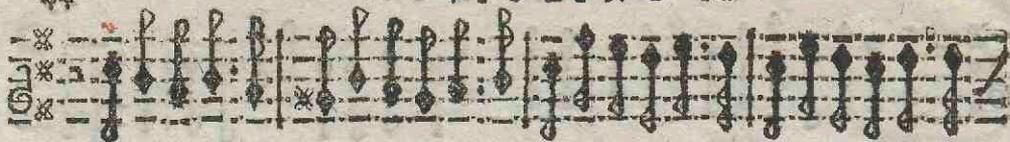


VIOLINO II.

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VIOLINO II



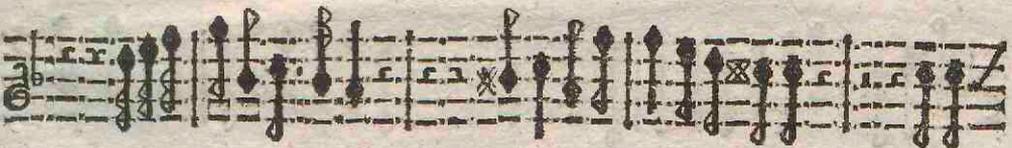
**S** 

Alve Regina.



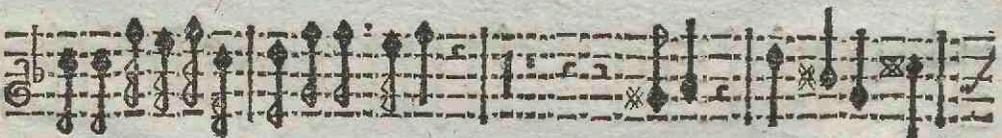
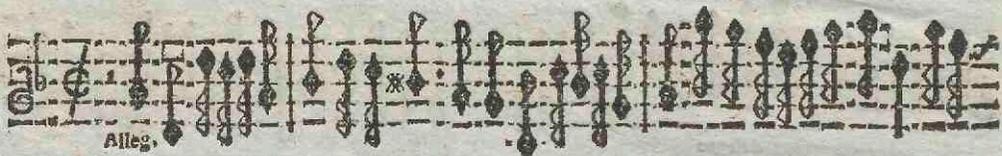
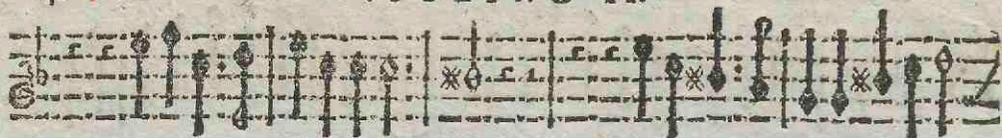
Salve Regina.

Allegro

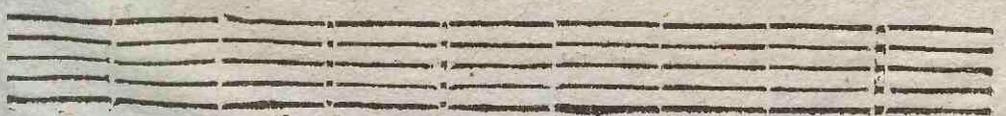
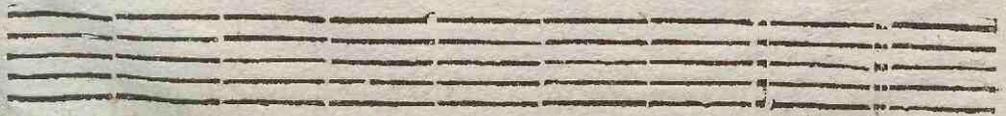
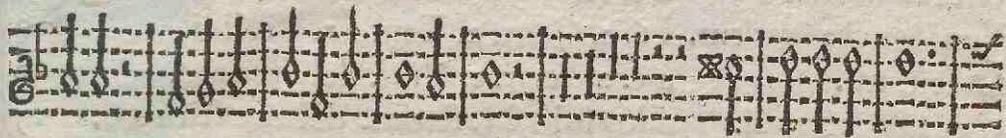
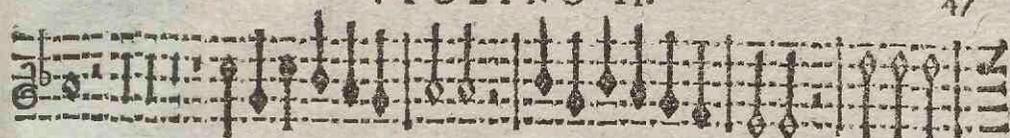


Largo

VIOLINO II



VIOLINO II.





# TAVOLA

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IL FINE.

