CULTUS HARMONICUS,

DEO OPT: MAX: ANGELORUM REGINÆ, VNIVERSIS COELITIBVS

Vario Concentuum apparatu exhibitus

A

P. ALBERICO MAZAK, ORDINEM CISTERC: apud S. Crucem profeſſo, & ibidem Chori Cantore.

OPVS SECVNDVM,

Quatuor Miſſas: & pro Offertorijs majora Motetta, quaternis, quinis, ſenis, ſeptenis, octonis, novenis, denis, undenis, aut etiã duodenis Vocibus & Capellæ amœbæis exprimenda: Parva etiam aliqua: & ad majorem Naſcentis & Reſurgentis CHRISTI *gloriam, Hymnos & Cantilenas; & ad excitandam fovendamq́ erga* VIRGINEM MATREM *devotionem, quatuor Litanias Lauretanas, & aliquas Cantiones*

CONTINENS.

Knihovna olom. arcibiskupství v Kroměříži

ANNO SALUTIS M. DC. L.

UNDECIMA VOX.

SVPERIORVM PERMISSV,

VIENNÆ AUSTRIÆ, Imprimebat Matthæus Coſmerovius, Sac: Cæſ: Maj: Typographus Aulicus.

REVERENDISSIMO, ET AMPLISSIMO DOMINO, DOMINO

BERNARDO,

SAC: ORD: CISTERCIENSIS, CELEBERRIMI MONASTERII MONTIS POMERII, ABBATI DIGNISSIMO, SAC: CÆSAREÆ MAIESTATIS CONSILIARIO, &c.

Domino Domino Patrono colendiſſimo.

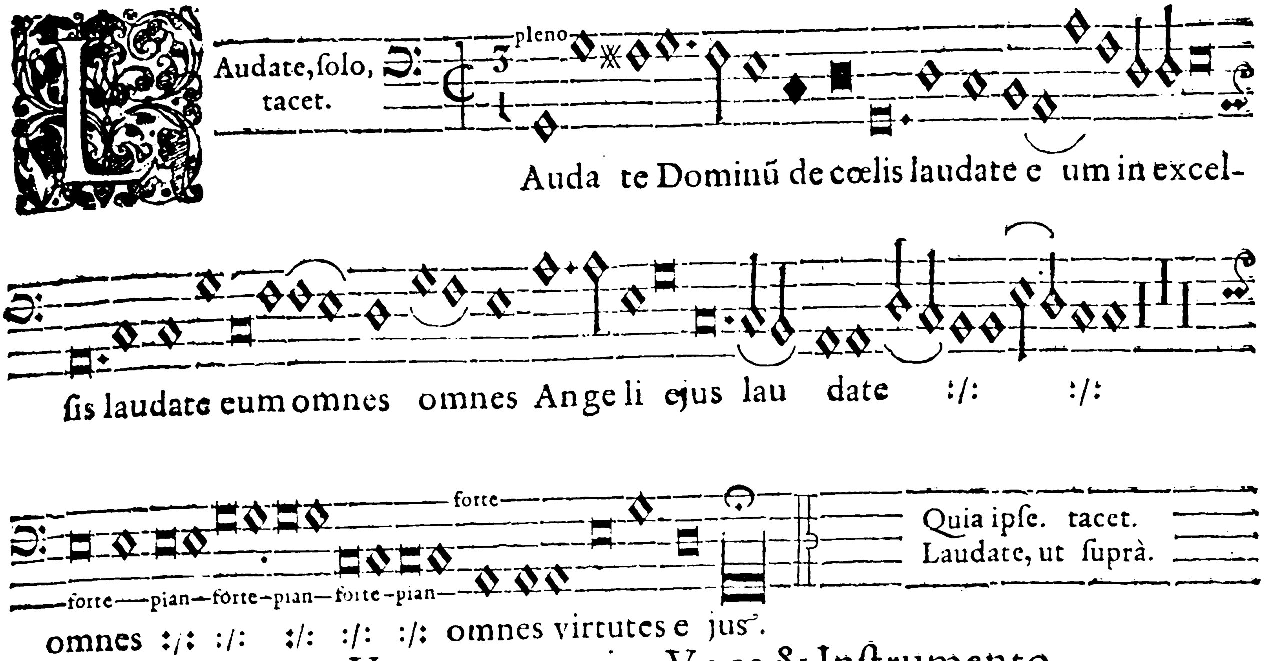
SAcra ſunt quæ tango, & Tibi pango, REVERENDISS: ET AMPLISSIME DOMINE: quòd Tu ex illis qui aures animumq; habent tantùm in Symphoniâ Virtutis. Nihil auribus dabo: Vitæ Tuæ Concentus, ars & Canon eſt Muſicæ artis. Sane, Voluptas quàm penetrans, recordari priorum annorum, quibus in hoc ipſo SANCTÆ CRUCIS gremio, in Religioſi robur & modum adoleviſti. Animoſa virtus illa, morumq; comitas & pondus, in quas non conſpirabant ſuavitates? Ingenium illud ad ſolidam pietatem doctrinamq; cereum, molle, ac melleum, quam non dicebat harmoniam? Melodiam quam non animabat Vox illa Vrbanitatis adminiſtra, officiorum interpres, benevolentiæ conciliatrix? Modeſtiæ ac facilitati facta indoles, pectoribus quem non ſaporem argutiasq; propinabat? Vt titillet aurium conchylia, Vocem illidit Muſica, implicat, explicat, attollit, deprimit, ſuſpendit, variat, producit, atq; diſpenſat per tonos, modum, ac moram. Tu quoq;, ut delicium Cœli ſuperis deproperares, jam cogere & delumbare affectus, iisq; mori; nunc ad divina extimulare pectus & erigere; modò ſenſus affligere atq; frangere; inde voluntatem concidere; moxq; eam Dictatori ſummo delegare; Te demum in regulæ ſinum effundere, & in DEUM ſubducere nunquam non aſſiduus delectabaris. Munere Altus, Tenorem Cromate pulcherrimo referebas, imò & imum occupabas, Baſſumq; nobis præcinebas; Altiſſimus tantùm, & Aquila in Solis æterni contemplatione, rerumq; humanarũ contemptione. Huc nimirùm evocaveras ingeniũ, ut Profeſſioni Tuæ convenientẽ modularère Cantum. Enimverò, neq; Carica eſt cantio, quòd & religionis & doctrinæ ſuccũ ſimul duxeris; quòd matur⁹ ad Philoſophiæ palmas proruperis; quòdq; Scientiarũ Princeps Theoſophia apud Auſtrias Viennenſiũ Athenas,

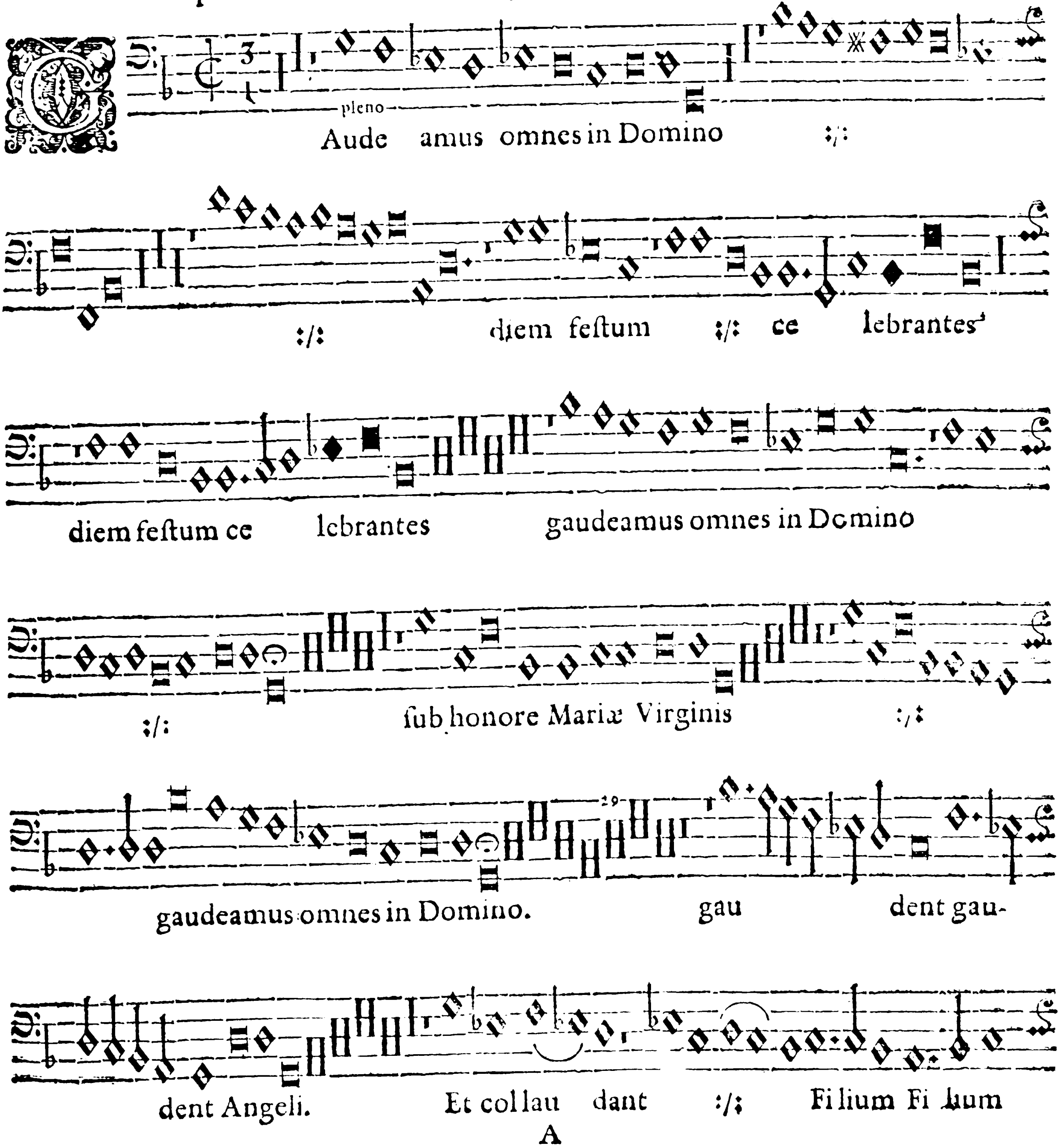
in publico Honoris Theatro verticem Tuū gemmante Baccis Laureâ coronaverit, mox & alterâ, nî ſupplices Inſulæ Te ſibi vendicaſſent redimitura. Virtutē quippe in pectus ſemel demiſſam oppidò ſequitur honoris agmen. Sapientiæ ergò Myſtagogus, factusq; ad imperandū, in Præſulem usq; SS. TRINITATIS *Cœnobij Neoſtadienſem illicò excreviſti. Et quod mirari ſubit, cothurno mitrâq; altior, Tibi ſemper æqualis, melos divinæ conſonū Voluntati depromere non intermiſiſti. Adeò Vox pietatis ſub primam inſtitutionem ad animum allapſa tenet, deliciatq;. At Muſicam dum Antiſtitem agis, quàm raram exprimis? Genius eſt facultatis; principio gravem minimeq; vacillantem glomerat & metitur gradum, nec ſeſe in inceſſu circumſpicit ritu ſibi plaudentium, quin omnem planè ſpeciem negligit, contemptumq; gloriæ proludit. Ita Teipſum* REVERENDISSIME DOMINE *attemperaſti, ut Præſulis nomen, ad quod Symmetriâ vitæ aurigabaris, indipiſci nolles, niſi id cum virtute, quam veteres nec nomine dignati, paciſcereris priùs. Tantùm abeſt, ut noxius dignitatis vapor Tuo in pectore, quod ſæpè ſolet, extinxerit virtutis ſenſum, ut ne afflaverit quidem. Nam eò uſq; creveras, quo manum ambitio non porrigit. Eſt tamen Cœli vera Philoſophia*, qui ſe humiliat, exaltabitur. *Et huc Te vocavit virtus Tua, nec ſinuit conſiſtere, quando ſcilicet illâ ſine fuco, ſine perſonâ ſuavitatem morum ſuſpexerunt, ſuſceperuntq;* Pomerij Montis *ſacri Incolæ, toto ſuffragiorum conatu ſe ac ſua Tibi permittendo. Neq; mirum, & ad latera pietatis duplicem ſtare Inſulam, & gloriam in Te ſurgere, qui nominibus, officijs, & vocibus ſivè laudantium ſivè adulantium non elevaris. Atqui, ut imaginem ſequar; in hac noſtrâ facultate Cantûs, incidit Vox plerumq; in artem, artificij fugâ: ac ubi ſenſim incaluerit, quoſdam quaſi cincinnulos concinnat; utq; promat argutiolas modulorum, & belle cadentes ad numerum charites, ſpiritum librat veluti pennis, atq; in ſublime promittit: mox aut ad ima devolvit, aut retrorſum à medio curſu reprehendit, prorſum rurſum impellit, ſiſtit, revocat, circumagit, veluti turbinem ac verſat, ut non ore, ſed torno vibratum rotundatumq; crediderit. Mentiar Cantor, nì in regundis Tuorum animis illam ipſam Muſicæ indolem effigias. Princeps enim Tua cura eſt, ut frigora ſua Aſcetæ damnent, & charitatis diſſilientibus ſcintillis ſuccendantur; Terpandris (ut ita dicam) cœleſtibusq; Tyrteis ac Phtongis, ad quandā quaſi harmoniam ſeſe componant, & ad divina applicent. Et ſanè diſciplinam, quâ Caſſinas Archimuſurgus noſter perſonuit, Doricè concinnis, identidemq; buccinas & conſtituis: feros pectorū motus demulcere & ad pacis uſum reducere; obſtinata præcordia emollire: ut quod virtutis eſt aſſumant; ad Regulæ ingenium dulci præceptorum ſufflamine corda effingere, ars Tua eſt, quam meliùs animarum aliquis Phonaſcus haud fermè exercuit. Frango hîc chordam, ne pulchrum Vitæ Tuæ modulatum producendo, moderationem diſcriminaſſe videar. Eccleſiæ Iura quæ defendiſti, ædificia quæ inſtauraſti aut nova inſtituiſti, atq; beneficia Tua in omnes haud intono: non enim illa in gloriam, at DEO ſoli & uſibus humanis imputas, & fructum beneficij unum cenſes, feciſſe. Quam modeſtiam, atq; raras in Præſule dotes dum ſentio, in animo magis quàm ſtilo prædico: iiſq; impulſus, hanc meā Tibi dico Muſam. Felix, ſi eâ ſervio; quin dabis* OPTIME PRÆSUL *ut quæ Cœlitibus panxi encomia, gloriæ Tuæ pretio auxerim. Vale; atq; Illi Te, ſuo honori, Ordinis bono, & Patriæ uſibus longùm ſervent.*

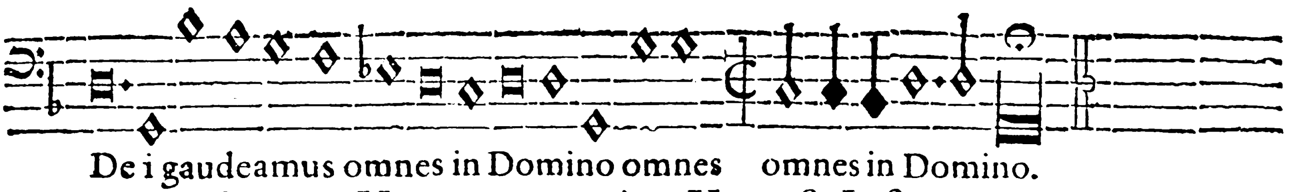
Reverendiſs: & Ampliſsimæ Dominat: Tuæ

Sacellanus humillimus

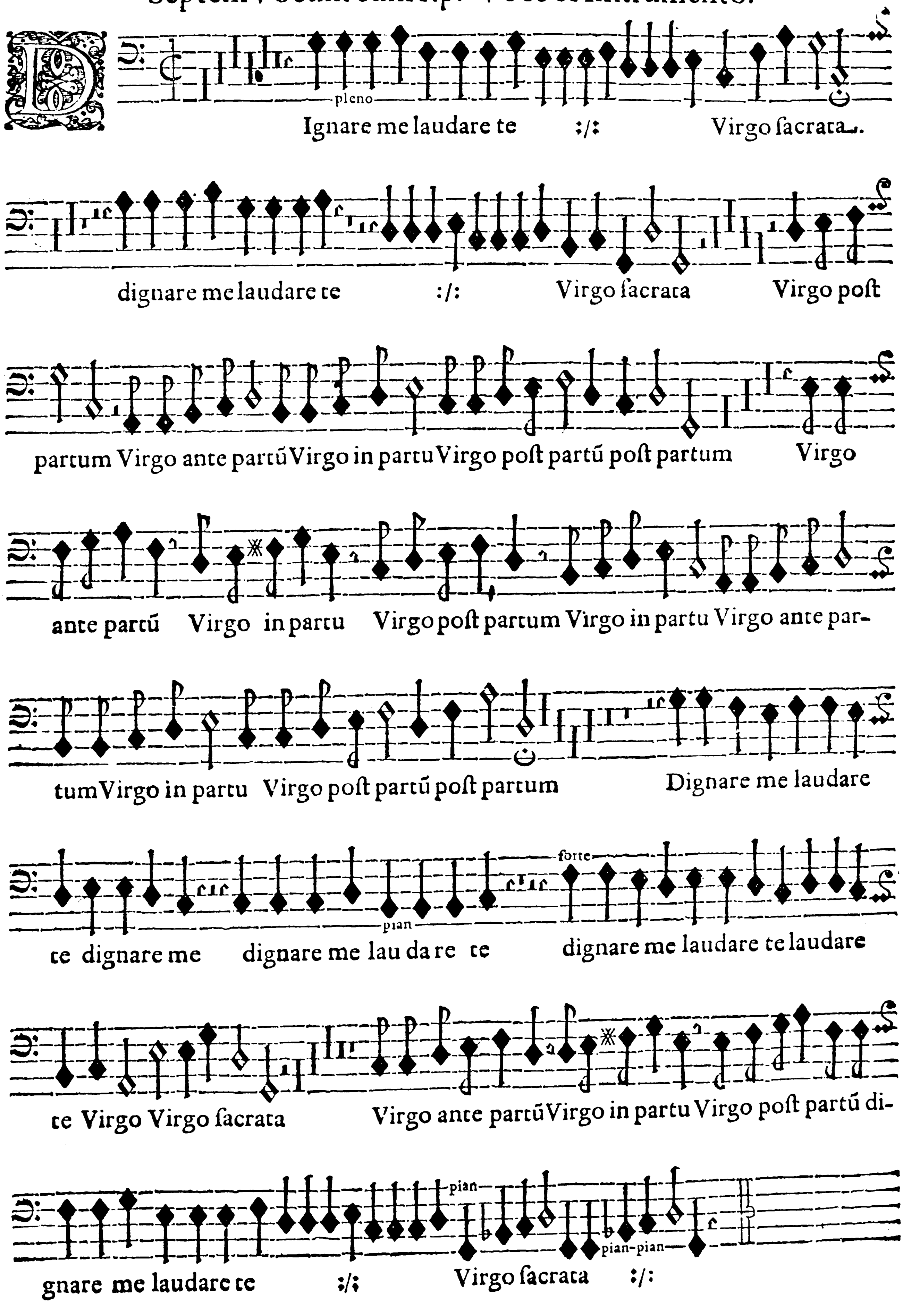
Fr. ALBERICUS.

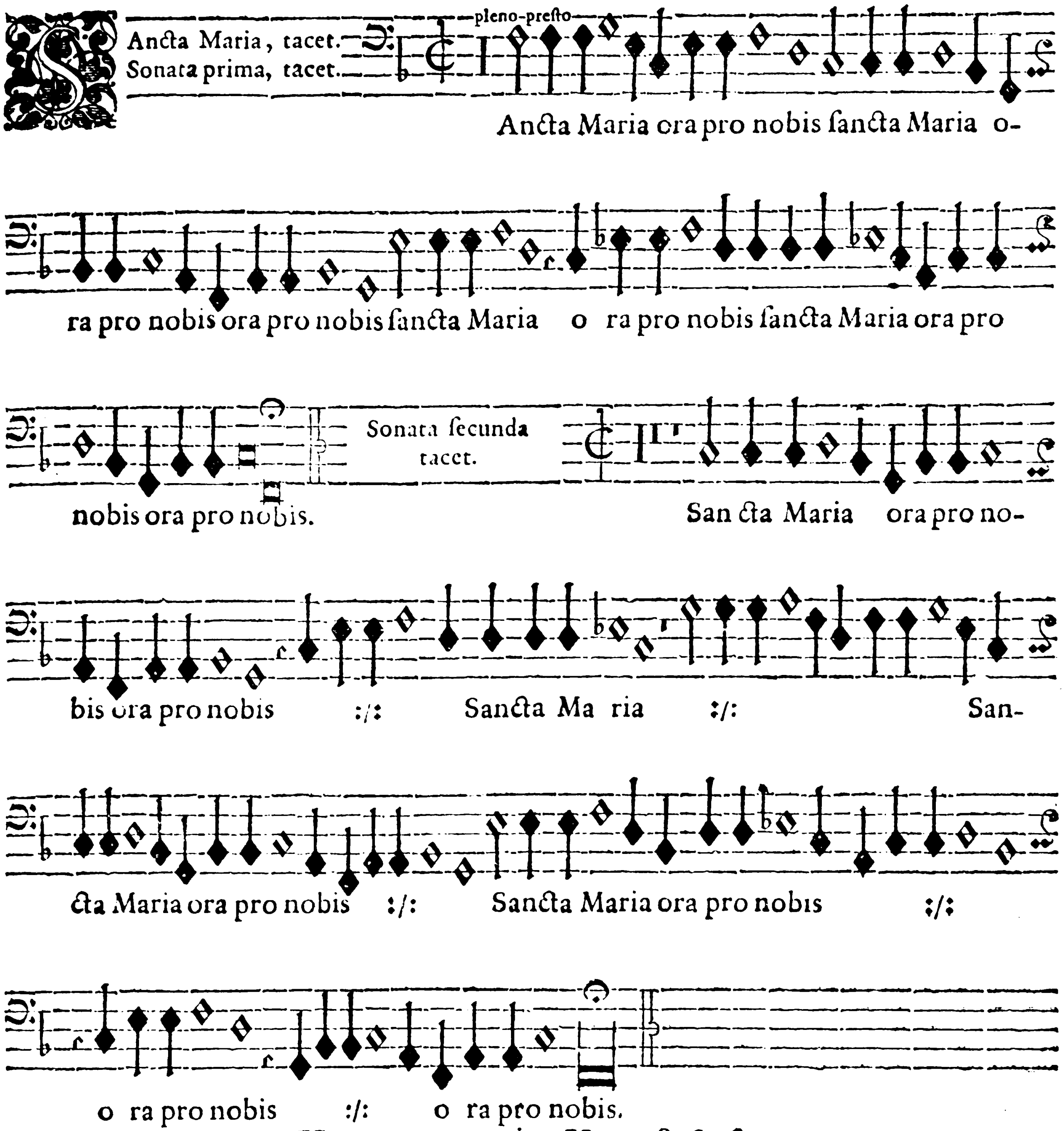
Sonata tacet. Septem Vocum cũ rip. Voce & Inſtrumento.

Septem Vocum cum rip. Voce & Inſtrumento.



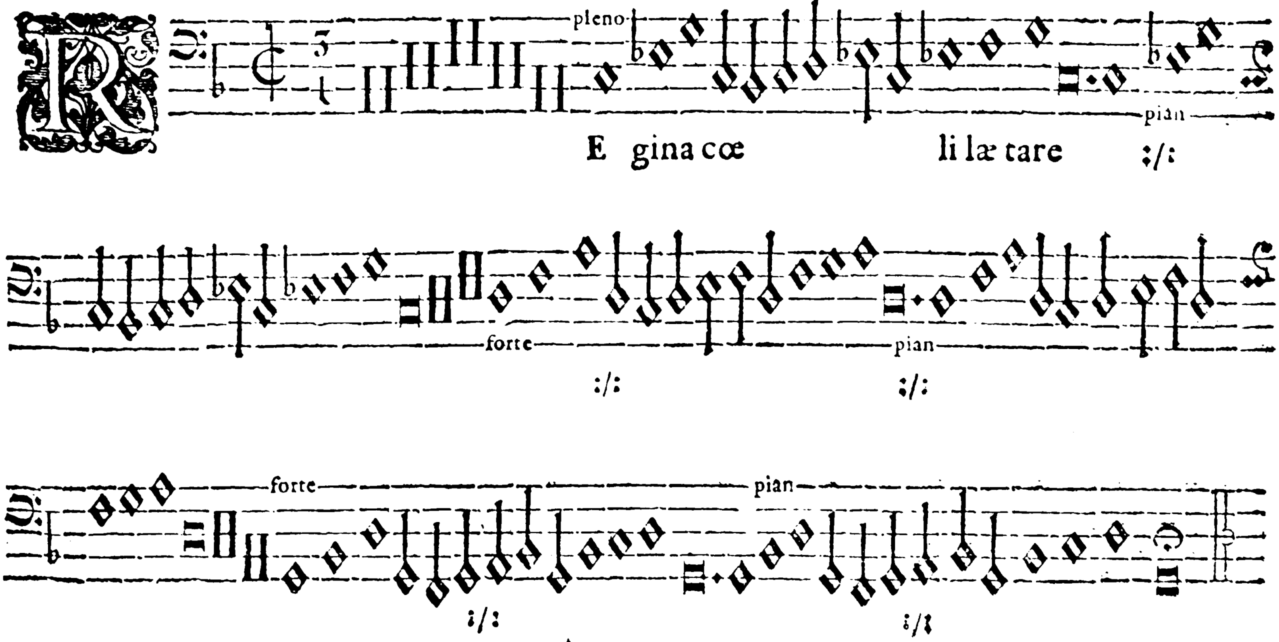
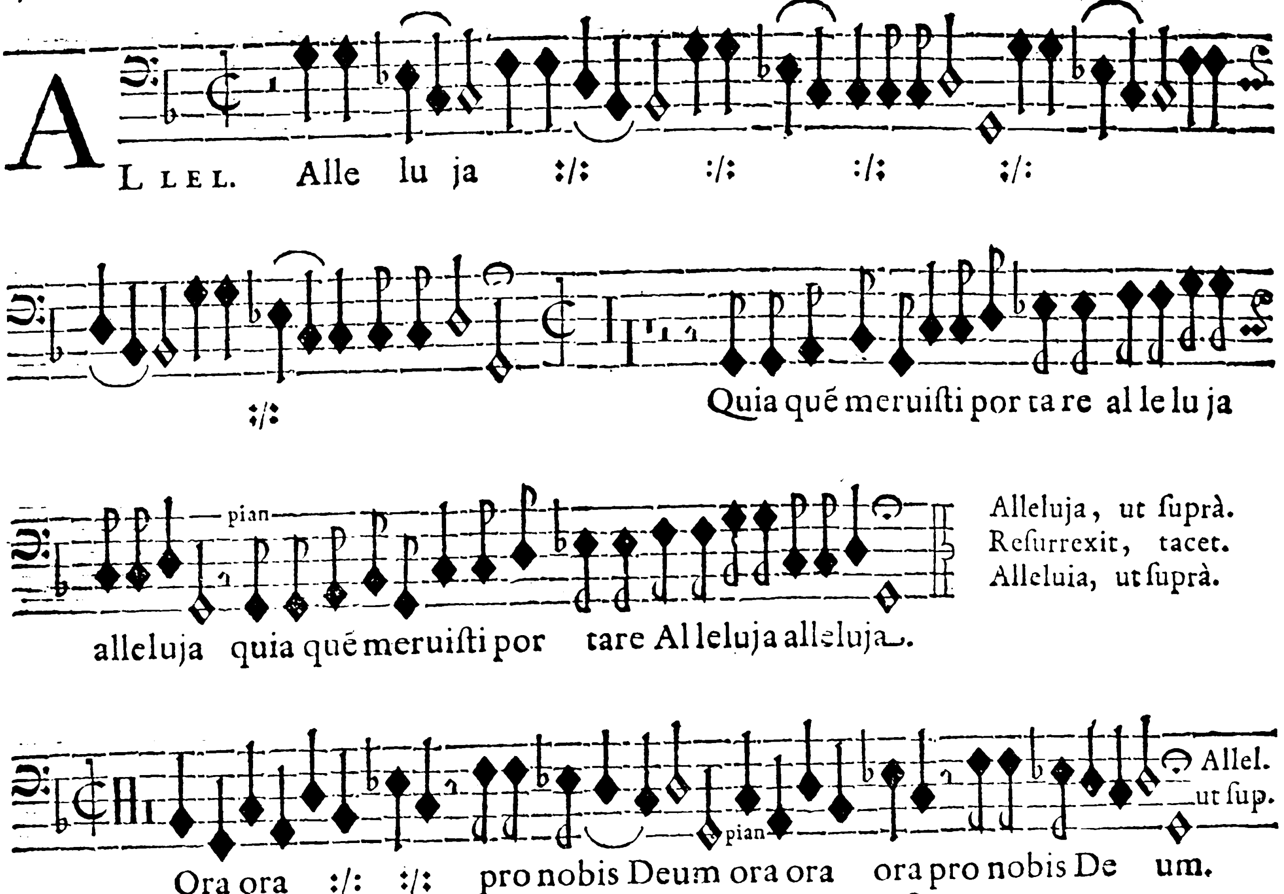


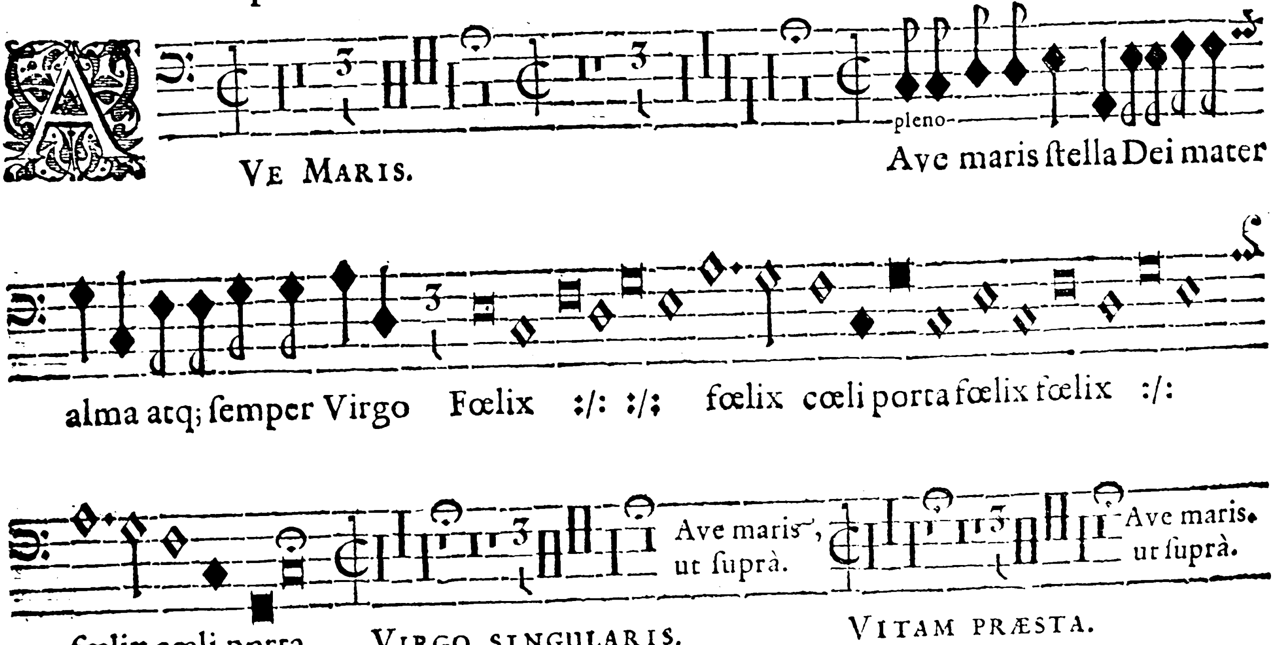
Septem Vocum cum rip. Voce & Inſtrumento.

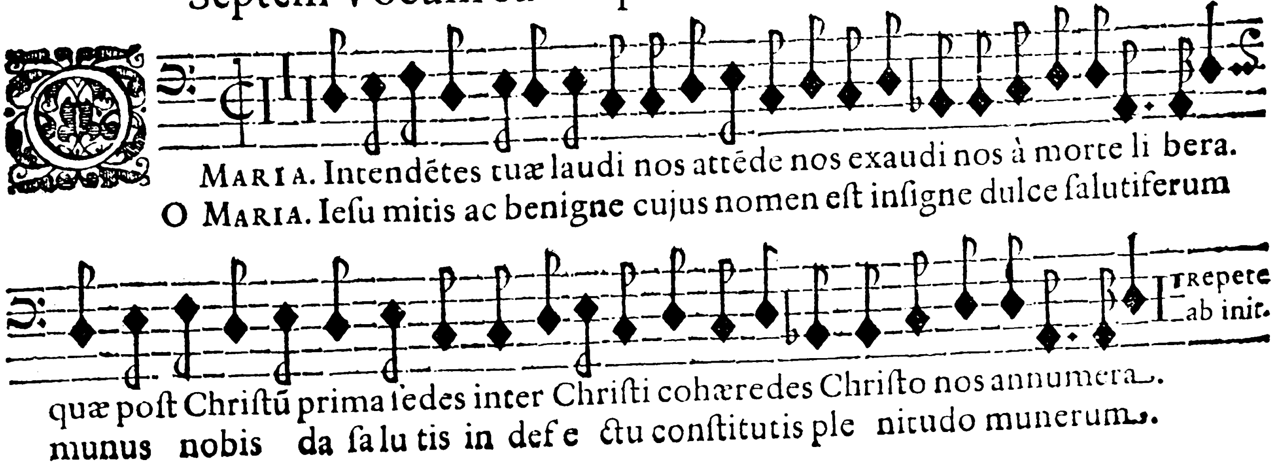
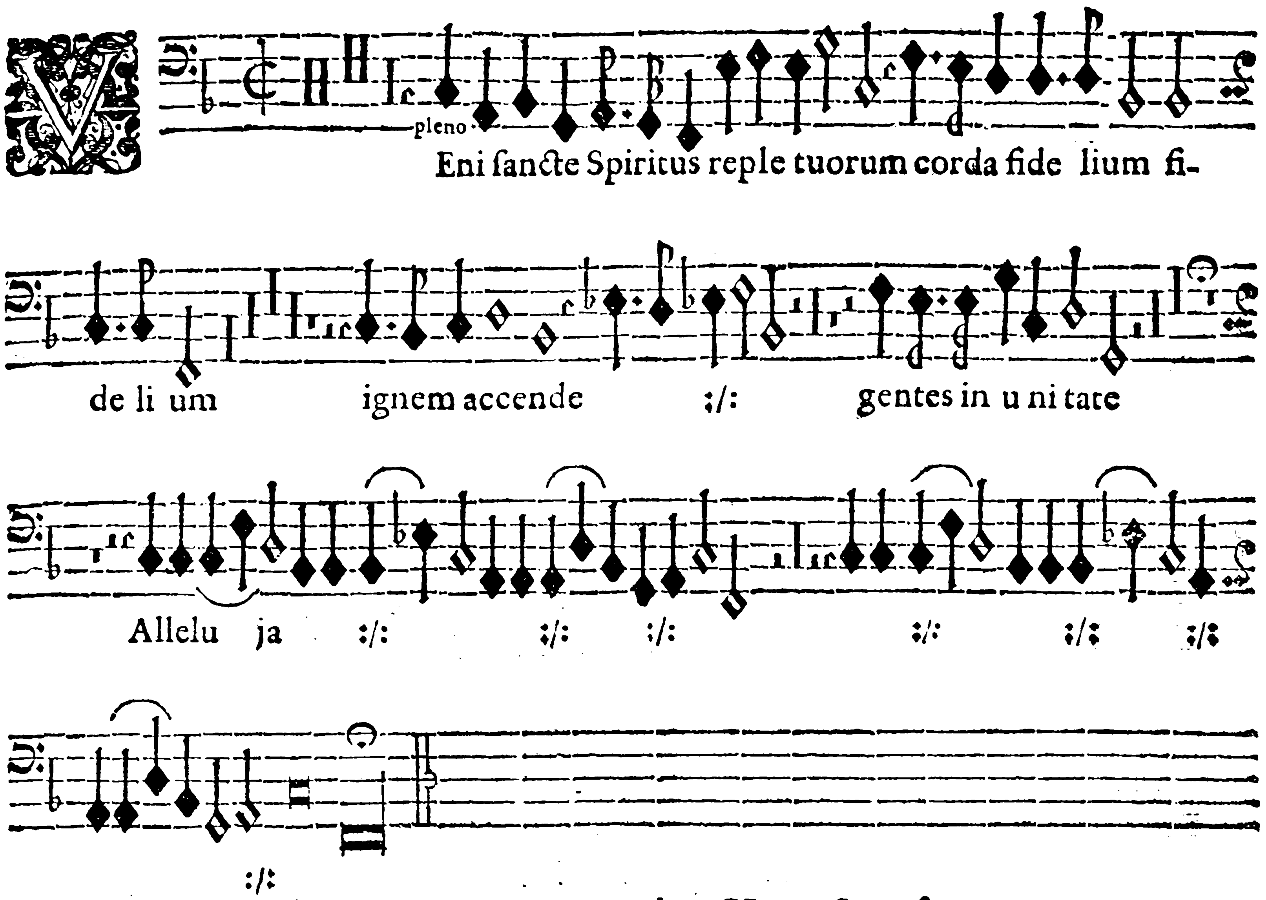




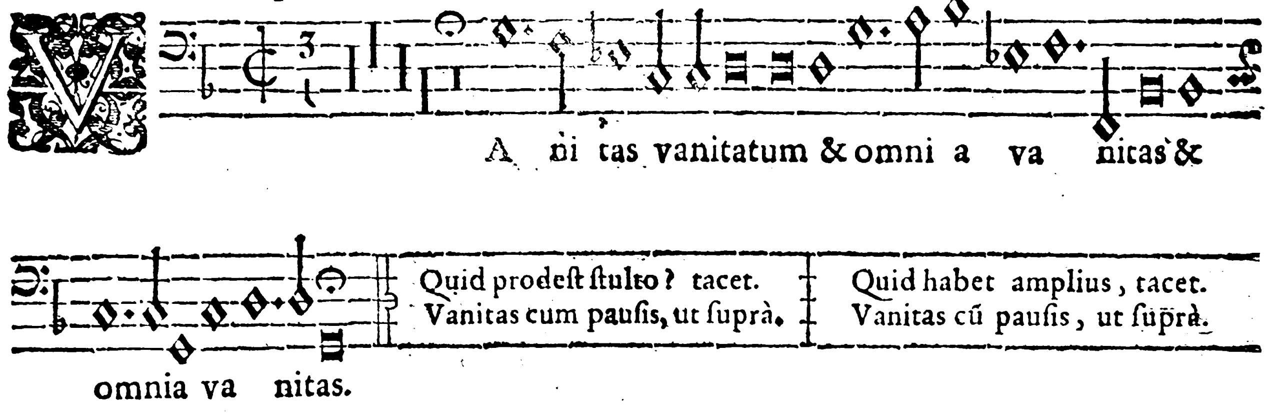
Septem Vocum cum rip. Voce & Inſtrumento.

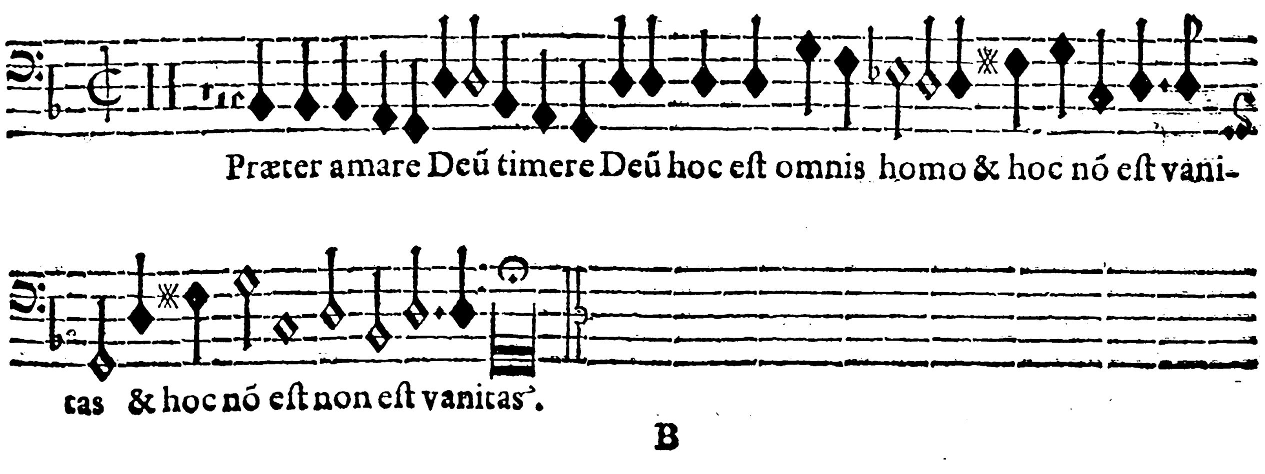
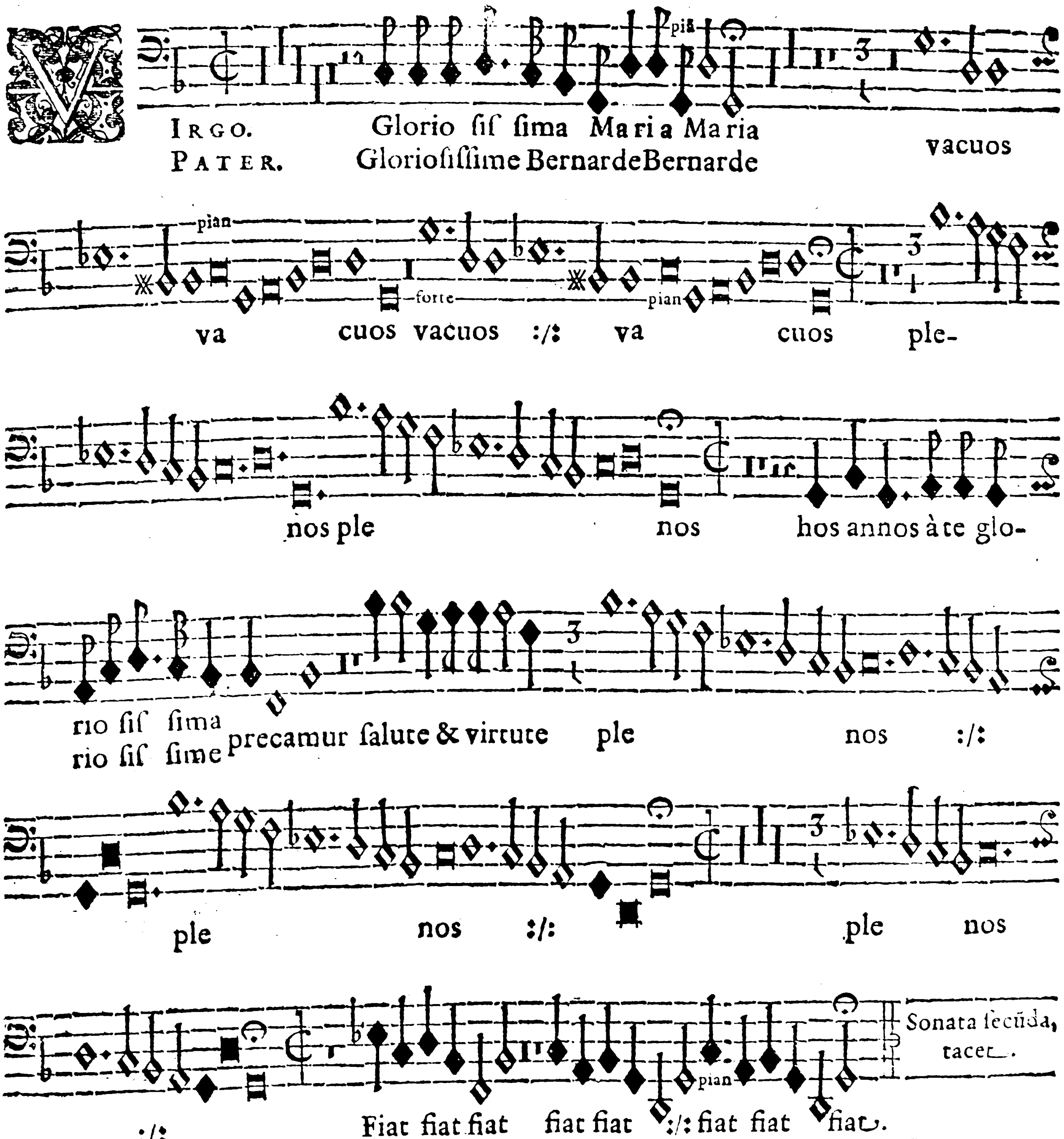


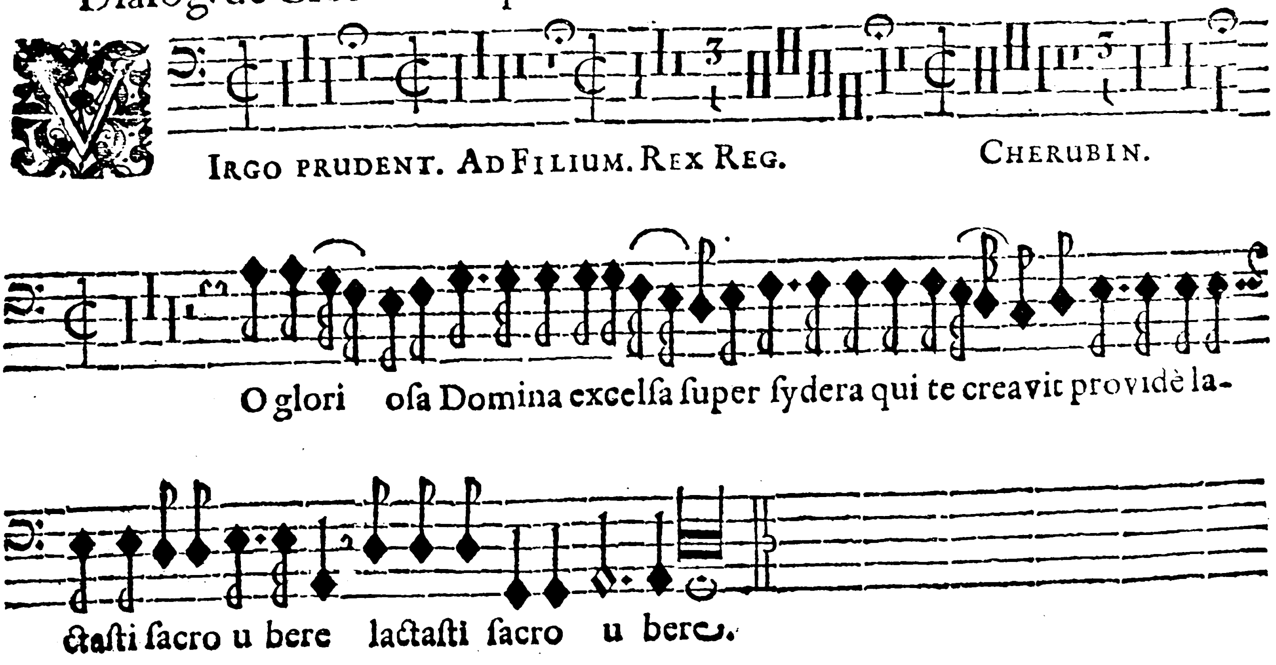
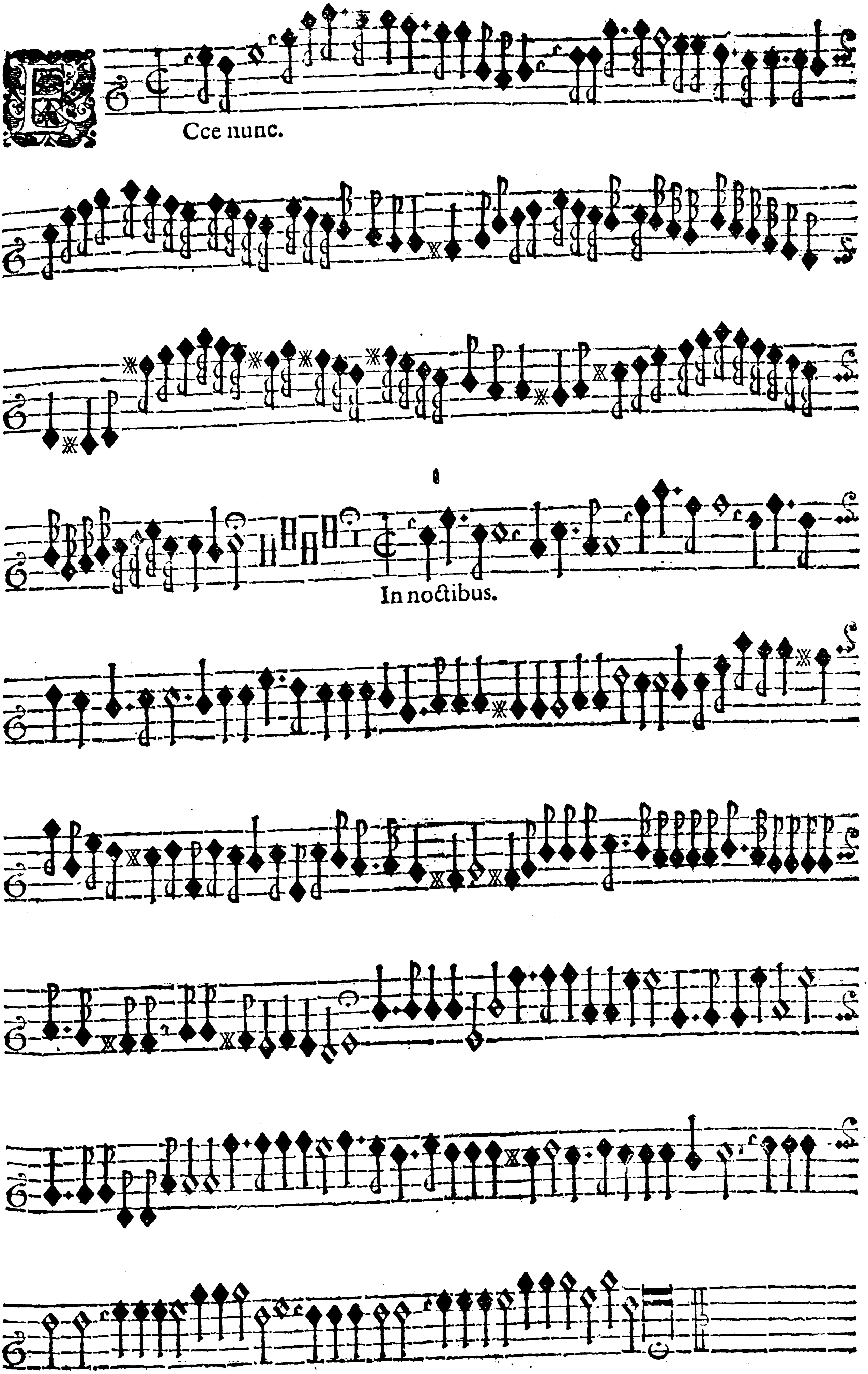
Septem Vocum cum rip. Voce & Inſtrumento.

Septem Vocum cum rip. Voce & Inſtrumento.

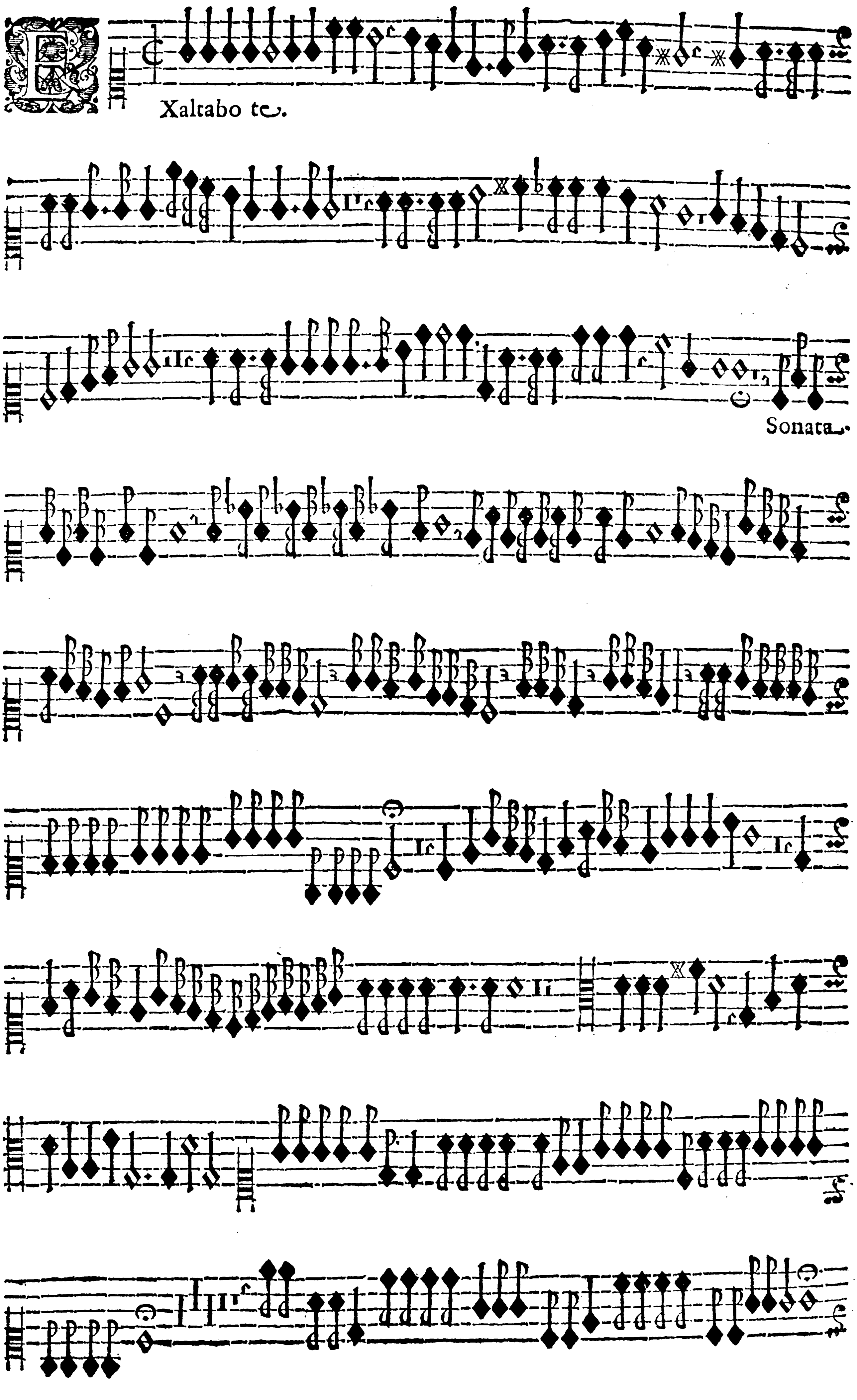
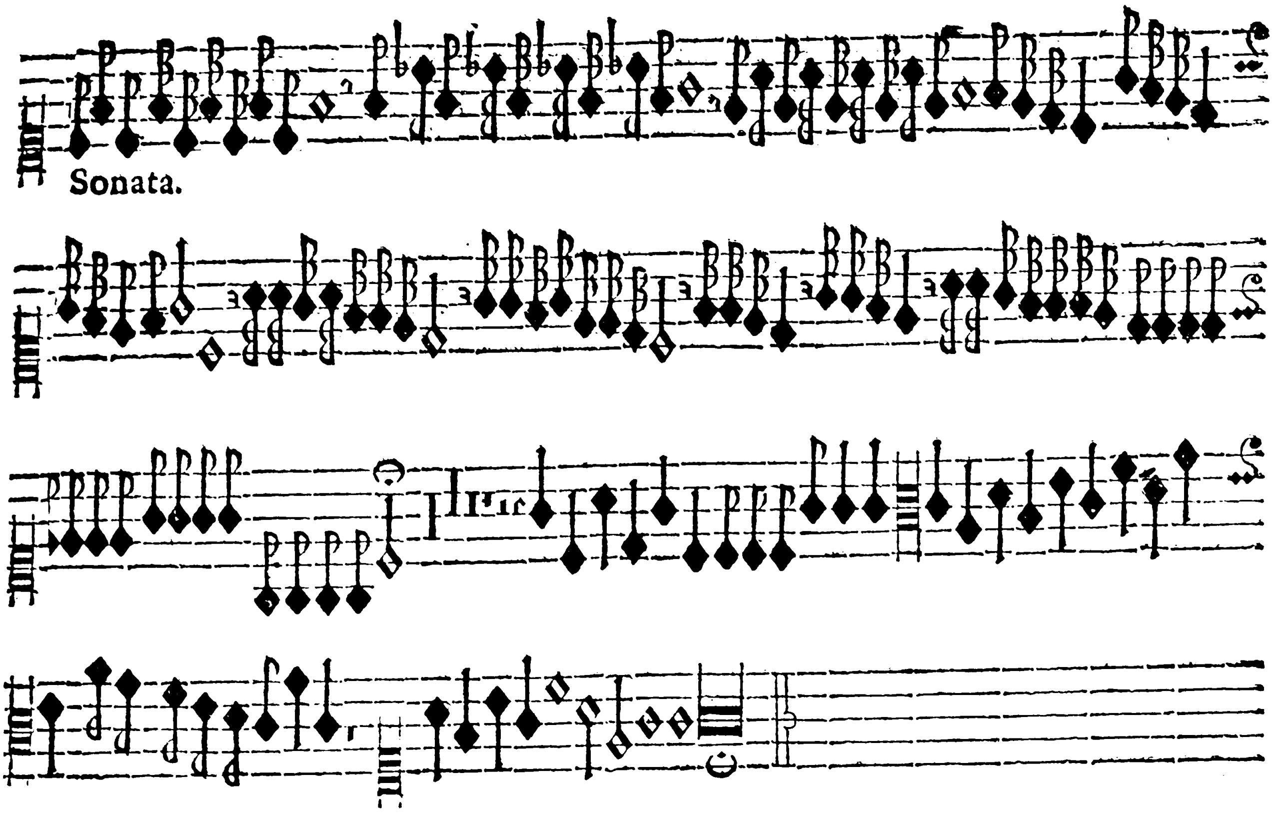


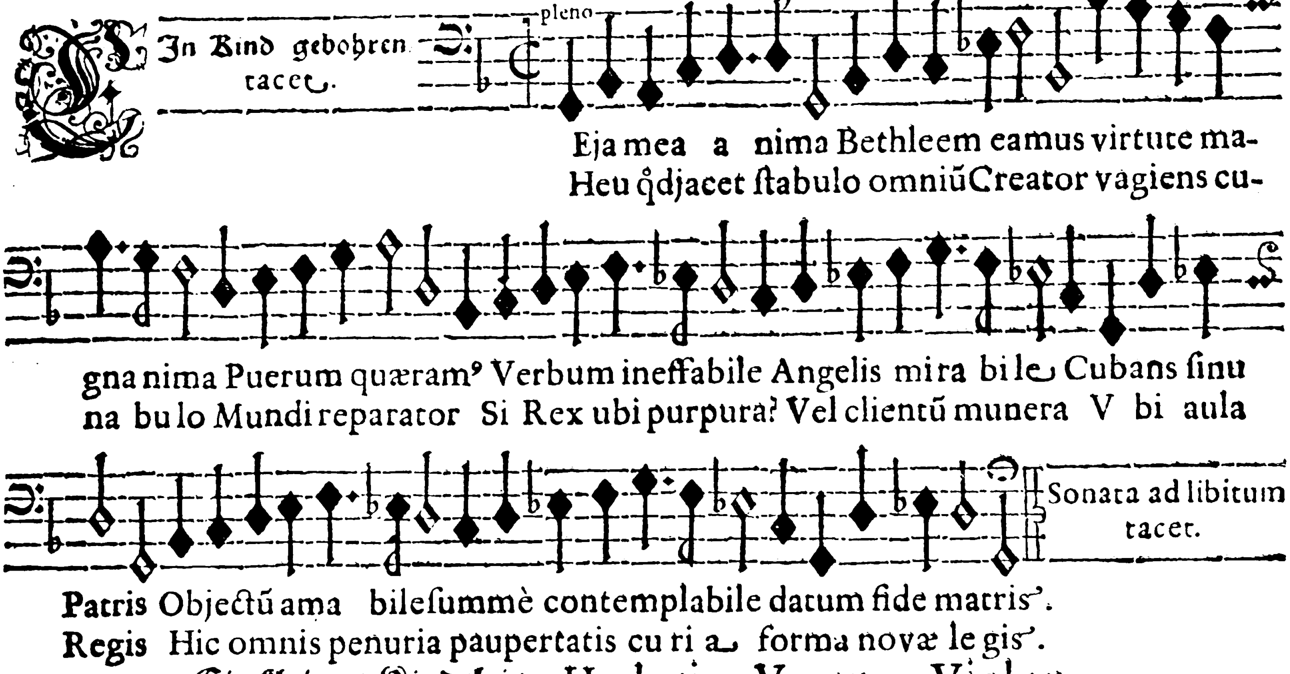
Septem Vocum, cum rip. Voce & Inſtrumento.



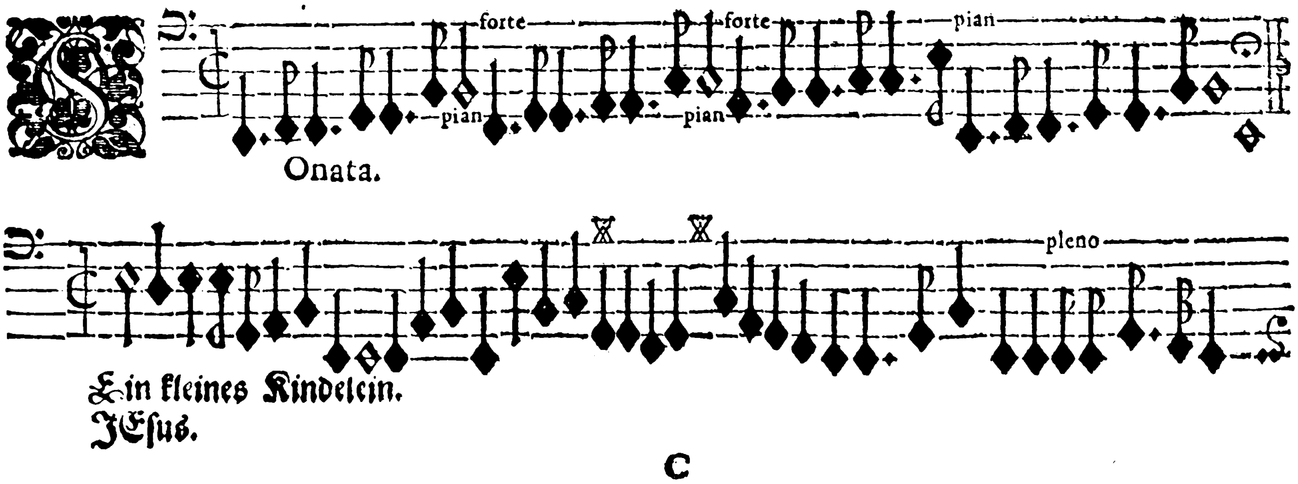
Non eſt priorum. tacet. Vanitas cum pauſis, ut ſuprà.	Ecce ego Eccleſiaſtes. tacet. Vanitas cum pauſis, ut ſuprà.	Dixi ergo in corde meo, tacet. Vanitas cum pauſis, ut ſuprà.



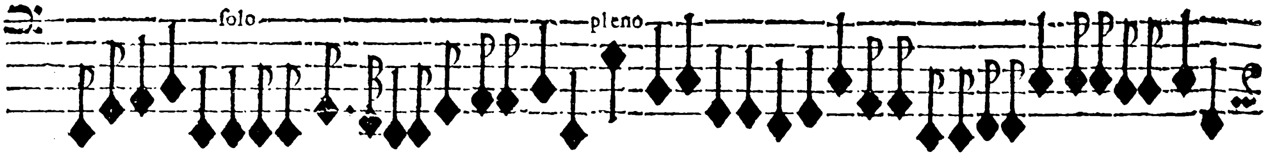
Dialog. de Glor. Aſſumpt. B. Mariæ. 8 Voc: Voce & Inſtrum.

Cce nunc.
In noctibus.

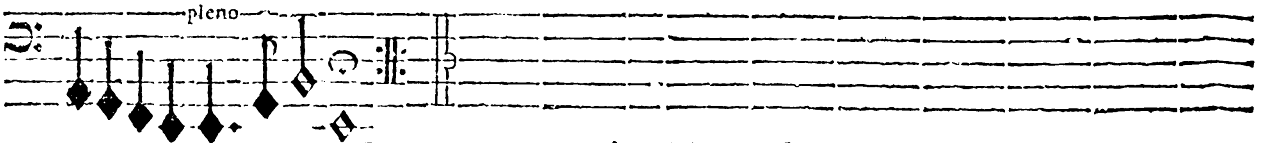

Xaltabo te.
Sonata.

Peregrinatio Betlehemitica, 4 Vocum, cū rip. & 3 Inſtrum: ad placitū.



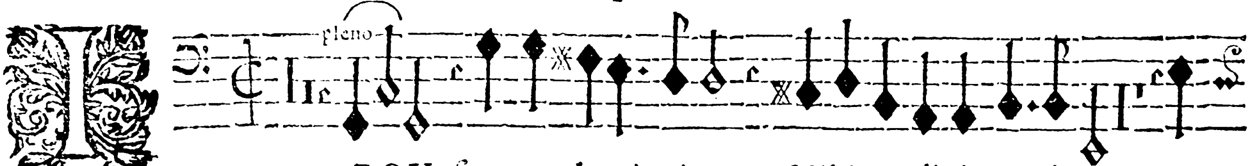
Ein kleines Kindelein. Undecim Vocum. Violon.

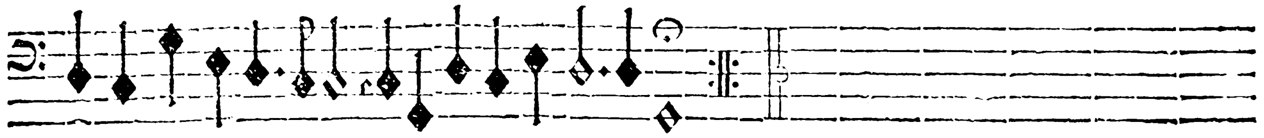


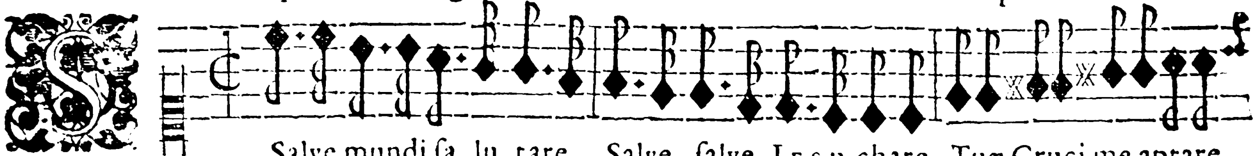


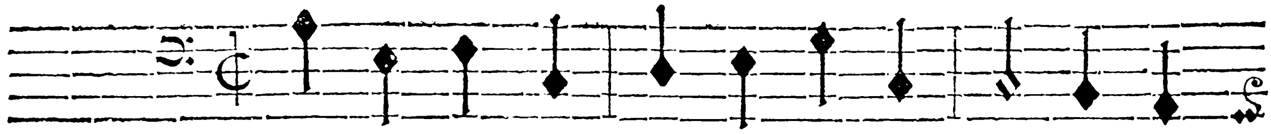


Octo Vocum, cum rip. Voce & Inſtrumento.

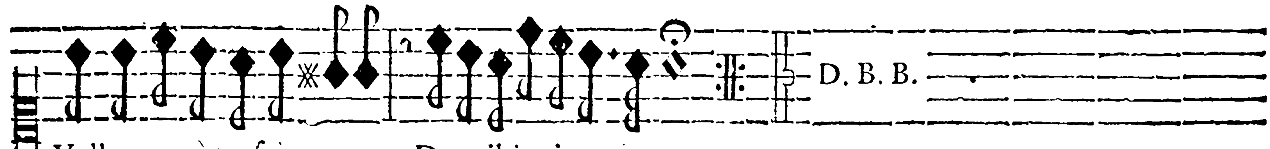


E S V ſumma benignitas Mihi cordis jucunditas In-
I E S V ſanctum incendium Et ardens deſiderium, O

comprehenſa bonitas tua me ſtringat charitas.
dul ce refrigerium amare Dei Fili um.

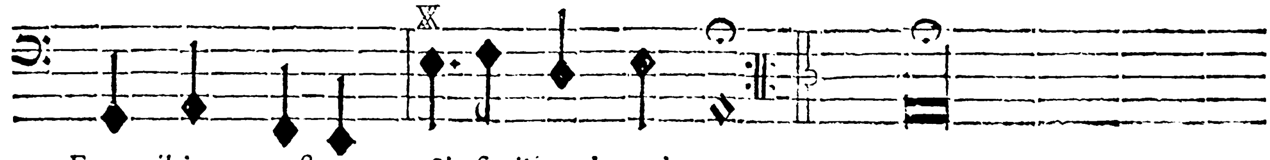
Pijſſima ad Crucem Salutatio, olim à S. BERNARDO rhythmicè; hodie à quodam Inſigni Crucis Amatore harmonicè compoſita.

Salve mundi ſa lu tare, Salve ſalve Iesu chare, Tuæ Cruci me aptare,



2. Ac ſi præſens ſis accedo, Imò te præſentē credo, O quā nudū hic te cerno,
3. Clavos pedū, plagas duras, Et tā graves impreſſuras, Circūplector cū affectu,
4. Grates tan tæ charitati, Nos agamus vulnerati, O amator peccatorum,
5. Quidq̃d eſt in me cōfractū, Diſſipatum aut diſtractū, Dulcis Ieſu totū ſana,
6. Te in tua Cruce quæro, Prout queo corde mero, Me ſanabis hic ut ſpero,
7. Plagas tuas rubicundas, Et fixuras tā profundas, Cordi meo fac inſcribi,
8. Dulcis Iesu piè Deus, Ad te clamo licet reus, Præbe mihi te benignū.



Vellem verè tu ſcis quare, Da mihi tui copiam.



2. Ecce tibi me proſterno, Sis facilis ad veniam.
3. Tuo pavens in aſpectu, Tuorum memor vulnerum.
4. Reparator confractorum, O dulcis pater pauperum.
5. Tu reſtaura tu complana, Tam pio medi ca mi ne.
6. Sana me & ſalvus ero, In tuo lavans ſanguine.
7. Vt configar totus tibi, Te modis amans omnibus.
8. Ne repellas me indignum, De tuis ſan ctis pedibus.

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CANTILENÆ

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NB. In hoc Opere Principales Voces quæri debent in primis partibus, Ripien: in ſequentibus; & omnia tardè ſunt decantanda.

P. Alberik Mazák

(1609-1661)

Cultus Harmonicus

Opus Maius (II)

Wien 1650, tisk Matthaeus Cosmerovius

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