



Thomas Sellius:

Concertuum  
latino-sacrorum

II. IV & V vocibus...

Siber I.

260

1646.

N. 260

Box. A. 19. 2603

TERKELSKOV 203.0397



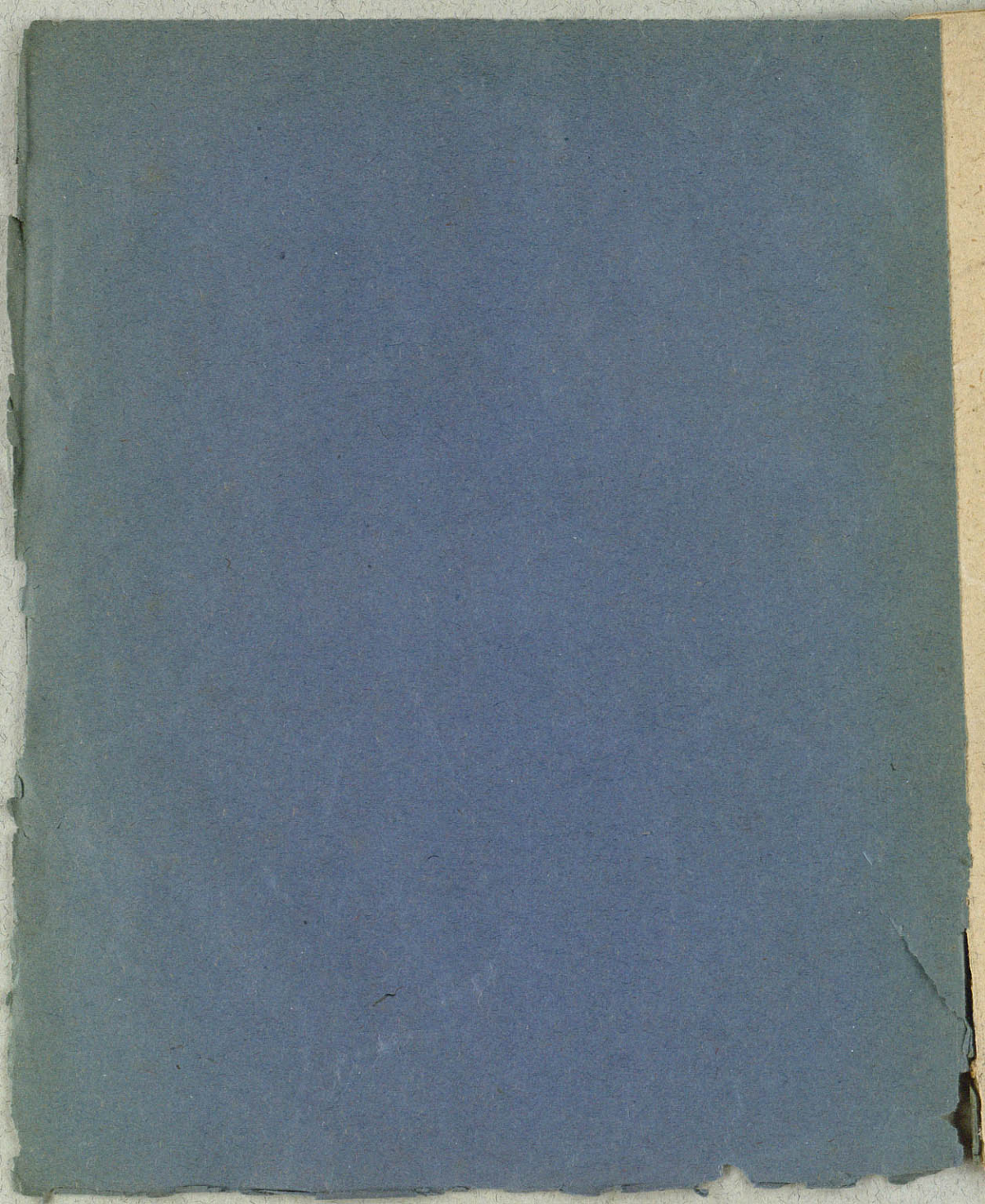
Box, A. 19. 2003

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# CONCERTUUM

LATINO-SACRORUM

II. IV. & V. Vocibus

*L. A. E. Hagen*

ad

Bassum Continuum

concinendorum,

LIBER PRIMUS.

*Authore*

THOMA SELLIO

Cervicæ-Saxone,

Chori Musici Hamburgensis Directore

& Ecclesiæ Cathedralis Canonico

MINOR.

BASSUS CONTINUUS.

ROSTOCHII

Imprimebat Johannes Richelius,

Sumtibus Authoris,

Anno 1646.

*9 26*



(笑 笑)

**Nobilissimis, Amplissimis, Consultissimis,**

*Autoritate item Singulari,  
Prudentiâ grandi,  
Doctrinâq; insigni  
Eminentissimis;*

**CONSULIBUS,  
STNDICIS,  
SCHOLARCHIS,  
SENATORIBUS &  
SECRETARIIS;**

Dnn.

*nec non*

**VIRIS**

*Pietatis cultu  
Virtutum ornatu  
Morum gravitate &  
Vite integritate  
Clarissimis*

**Corporis Christi & Ecclesiarum**

**Petrinæ  
Nicolaitanæ  
Catharinianæ &  
Jacobæ**

Dnn.

**Juratis,**

*III &*

*Honestissimû, Spectatissimû, uberi in super Consiliorum penur  
multipliciq; rerum usu instructissimis*

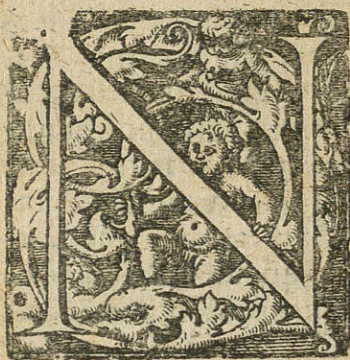
**Dnn. Duodecim-Viris & Cameræ Præfectis in celeberrimo illo Hammopolitanorum Emporiô:**

*Dnn. Mæcenatibus, Fautoribus, Patronis & Promotoribus suis  
eis & idor. colendis*

**Nihil**







Nihil ita displicet DEO, præsertim in filiis gratiæ, quemadmodum INGRATITUDO; ait non minus pie, quam verè sanctissimus & piensissim<sup>9</sup> ille Patrum Bernhardus: Cum itaq; & ego in Flio Dei naturali & unigenitò, per Dei solius gratiam filius Dei sim adoptivus & gratiæ, operæ precium erit, summò cavere studiò, ne vitiò isthoc foedè inquinatus, divino Numini ac Lumini abominabilis efficiar;

Qvid velim aut quò collincem, remotò omni velò, edisseram apertius. Quadriennium præterit, Viri extra controversiam Magni, Domini & Patroni colendissimi; ex quo Scholæ vestræ ad Divum Johannis Latinæ, exhibitâ & auditâ prius Musicâ *δοκιμαστικῆ* Cantorem, Choriq; Symphoniaci summum in totâ Urbe Fanisq; omnibus Directorem unanimi suffragiò me elegistis, electum Itzehoâ tramissò vocationis diplomate avocastis, avocatum prædicto muneri ritu Introductionis solemnè præfecistis & præfectum deniq; tot interè temporis tantisque cumulastis beneficiis, ut singula referendo par sim nullus: gratus igitur nisi essem, næ filius gratiæ non essem, sed potius talis, quem severò vultu justissimè averfaretur humani generis Amator, & cujus fronti inureretur regium quidem illud, sed non egregium, HOSPES INGRATUS. Et ut ipsò opere me gratum exhiberem, mox sub officii exordio Typothetæ Rebenlino opusculum Musicum, Nominibus vestris destinatum, ejus autem sumptibus, quos sanctè mihi receperat, excudendum tra-



didi; sed bonus ille Vir, typis exscriptâ voce unâ, reliquas, ne-  
 scio cujus mali genii dissuasû immutatus, prelo committere re-  
 cusat & extra limen privatum in lumen publicum prodire vetat,  
 Ut verò nihilominus animi cupita mei exsequar; ut metam se-  
 mel menti propositam consequar; ut, inquam, tot tantorumq;  
 paulò ante commemoratorum beneficiorum memorem me re-  
 apse ostendam; immò ut hac etiam ratione & occasione scrupu-  
 lum animis illorum, qui invidi, malevoli & superciliosi cujus-  
 dam Adulatoris, alteri titulum mihi debitum falsò attribuentis,  
 fascino seducti defunctionis meæ integritate hucusq; dubita-  
 runt, eximam, opusculum hoc latinum, Motetarum & concer-  
 tum omnium, quorum in pluteo agmen grande adhuc habeo,  
 Prodromum, congesti, congestum meis sumtibus exprimi cura-  
 vi, expressumq; vestris, o Domini & Evergetæ suspiciendi,  
 Nominibus sacravi, submissè ac humillimè rogans, ut illud  
 grati animi mei *καμῆλον* non sereno tantum vultu suspiciatis,  
 sed & contra Momi, petulci pecoris, morsus virulentissimos au-  
 su heroicò defendatis, mihiq; vili licet, usq; & usq; faveatis.  
 Hac spe plenus desino, vosq; omnes & singulos cum totâ Re-  
 publ. Cœli terræq; Rectori animitus commendo.

Dabam Hamburgi ex Museo meo die 1. Januarii.  
 Anno 1646.

*Servus vester humilis.*

Thomas Sellius.  
 Cerviciæ Saxo.

A 2.





A. 2. Semi-Cantus & Bassus in Concerto. Thomæ Sellii.

I.

6 2 3 6 6 3 4 43 76 6 6 43

Non mortui.

43 2 3 4\* 4\* 2 3 \* 6 6

76 56 66 6 76 6 6 2 3

4\* 6 76 43 6 4\* 4\*

4\* \* 6 6 4\* 6 \*

\* 6 76 3443



Semi-Cantus & Bassus.

A 2.

6 7<sup>5</sup> 6 6 76 76 76 43 76

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with various fingerings indicated above them: 6, 7<sup>5</sup>, 6, 6, 76, 76, 76, 43, 76.

6 \* 56 6 7<sup>5</sup> 6 \* 43

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings (6, 56, 6, 7<sup>5</sup>, 6, 43) and asterisks (\*) above some notes.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with slurs and accents above them.

6 6 6 43 6 6 6

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings (6, 6, 6, 43, 6, 6, 6) and asterisks (\*) above some notes.

86 5 \*4 4\* \* 6 4\* 6 56 76 5 34 43 76 5 \*44\*

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with various fingerings (86, 5, 6, 4\*, 6, 56, 76, 5, 34, 43, 76, 5) and asterisks (\*) above some notes.

76 5 76 5 76 5 \*14\* 3443 3443 6 4 \*

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings (76 5, 76 5, 76 5, \*14\*, 3443, 3443, 6, 4, \*) and asterisks (\*) above some notes.

6 6 4 3 6

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings (6, 6, 4, 3, 6) above them.



A 2. Cantus & Barytonus in Concerto

Thomæ Sellii

II.


\*14\* \*44\*  
565 765 \* \*



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.

Beatus,

\* \* 65 4\* \* \* 6 76 \* b \* \* 5 \* \*



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.

5 6 4 \* \* \* \* 4 4 \* 6 \* 5 6 5 765



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.

43  
\* \* 6 76 \* \* 65 65 55 \*44\* 76 4 \* \* 4 \*



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.

3443 3443 \*44\* \*44\* \*  
\* 765 765 765 765 \* 6 65 65 6 43



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.

65 6 65 43 23 6 \* 76 \* 4 \*



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Asterisks are placed above the staff at various intervals.



A 2. Tenor vel Cantus & Bassus in Concerto, Thomae Sellii.  
III.

6 6s 6s  
\* \* \* \*  
4 4\* 43 2 3 6 5 \*

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: 6, 6s, 6s, followed by four asterisks, then 4, 4\*, 43, 2, 3, 6, 5, and an asterisk.

Confitebor.

76s  
6 6 6 6 7 8 \* \* 66 66s 6s  
b 6 6 6 6 7 8 \* \* 4 4\* 43 2 3 6

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: 76s, then 6, 6, 6, 6, 7, 8, two asterisks, 66, 66s, 6s, then b, 6, 6, 6, 6, 7, 8, two asterisks, 4, 4\*, 43, 2, 3, 6.

6s \* \* \* \* 76s 6 6 6 6 7 8 \*

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: 6s, four asterisks, 76s, 6, 6, 6, 6, 7, 8, asterisk.

76 b 6 \* 6 6 7 8 \* b 6 6

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: 76, b, 6, asterisk, 6, 6, 7, 8, asterisk, b, 6, 6.

6 6 6 7 6 s  
\* 4 4\*

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: 6, 6, 6, 7, 6, s, then asterisk, 4, 4\*.

\* b \*44\* \* 6 6 6

A musical staff in G-clef with a common time signature. The staff contains several measures of music with notes and rests. Above the staff, there are numbers and symbols representing lute tablature: asterisk, b, asterisk, 44, asterisk, asterisk, 6, 6, 6.







A. 2, Tenor vel Cantus & Bassus in Concerto, Thomæ Sellii.

b.

6 b b 7<sup>6</sup> 6 6 7<sup>6</sup> 4 3; 6 7<sup>6</sup> 4 3; 6. 7<sup>6</sup>.

A. 4, Bassus cum 3, Violis.

Thomæ Sellii.

IV.

X X X X 7 6 X 4 X 6 6 4 X X b.

Domine exaudi,

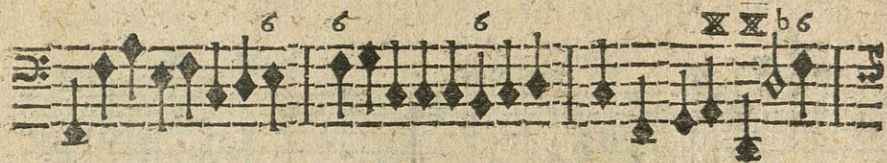
2 3 6 4 X X 4 X X 6.

4 X 4 X 6 4 X X 2 3 6 X 6 X X X



A 4. Bassus cum 3. Violis.

Thomæ Sellii.





A 4. Bassus cum 3. Violis.

Thomæ Sellii.

76 43 6 5 7 5 3 4 4 3 \* 4 \* 6 6 \* b

A 4. 2. Canti & 2. Bassi in Concerto.

Thomæ Sellii.

V.

86 5 \* 4 \* 44 \* \* b 4 \* \* 44 \*

Veni Domine.



A 4. 2, Canti & 2, Bassi in Concerto Thomæ Sellii.

4x 4x x b 6 43 43



B<sub>3</sub>



A 4. 2. Canti & 2. Bassi in Concerto

Thomæ Sellii.

A 5. 2. Canti con 2. Violini & Fagotto,

Thomæ Sellii.

VI.

Sinfonia. Forte.

Pian.

Forte.



A 5. 2. Canti con 2. Violini & Fagotto. Thomæ Sellii.

6<sup>s</sup> \* 6<sup>s</sup> 6<sup>s</sup> 4\*

Pian. Forte. Pian. Forte.

Detailed description: This staff contains the first line of music. It features a treble clef and a key signature of one flat. The music is divided into four measures. The first measure has a dynamic marking of 'Pian.' and a '6<sup>s</sup>' above it. The second measure has 'Forte.' and '6<sup>s</sup>'. The third measure has 'Pian.' and '6<sup>s</sup>'. The fourth measure has 'Forte.' and '4\*'. The notes are primarily eighth and sixteenth notes.

4\* 4\* 6 6 6

Pian. Forte. Pian.

Detailed description: This staff contains the second line of music. It features a treble clef and a key signature of one flat. The music is divided into four measures. The first measure has a dynamic marking of 'Pian.' and '4\*'. The second measure has 'Forte.' and '4\*'. The third measure has '6'. The fourth measure has '6' and '6'. The notes are primarily eighth and sixteenth notes.

6 6 6

Forte. Pian.

Detailed description: This staff contains the third line of music. It features a treble clef and a key signature of one flat. The music is divided into three measures. The first measure has a dynamic marking of 'Forte.' and '6'. The second measure has '6'. The third measure has '6'. The notes are primarily eighth and sixteenth notes.

Detailed description: This staff contains the fourth line of music. It features a treble clef and a key signature of one flat. The music is divided into two measures. The first measure has a dynamic marking of 'Forte.' and '6'. The second measure has '6'. The notes are primarily eighth and sixteenth notes.

Forte: 6<sup>s</sup> 6<sup>s</sup> 6<sup>s</sup> \*

Ritornello. Jubilate Deo: Pian. Forte.

Detailed description: This staff contains the fifth line of music. It features a treble clef and a key signature of one flat. The music is divided into four measures. The first measure has a dynamic marking of 'Forte:' and '6<sup>s</sup>'. The second measure has '6<sup>s</sup>'. The third measure has '6<sup>s</sup>'. The fourth measure has '6<sup>s</sup> \*'. The notes are primarily eighth and sixteenth notes.

6<sup>s</sup> \* 6<sup>s</sup> 6<sup>s</sup>

Pian. Forte. Pian. Forte.

Detailed description: This staff contains the sixth line of music. It features a treble clef and a key signature of one flat. The music is divided into four measures. The first measure has a dynamic marking of 'Pian.' and '6<sup>s</sup> \*'. The second measure has 'Forte.' and '6<sup>s</sup>'. The third measure has 'Pian.' and '6<sup>s</sup>'. The fourth measure has 'Forte.' and '6<sup>s</sup>'. The notes are primarily eighth and sixteenth notes.



A 5. 2. Canti con 2. Violini & Fagotto. Thomæ Selli.

4\* 4\* 4\*

Pian Forte Forte

43 43 6 43

Pian Forte Pian

b

Forte.

6 b 4\* 6

Introite,

b 4\*

4b 4b 76 43

65 65 65 343

Repete Sinfoniam  
& Ritornello,



A 3. 2. Canti con 2. Violini & Fagotto.

Thomæ Sellii

5 43

Populus.

6 6

6 6

6 6

6 6

Repete Sinfoniam  
& Ritornello.

6 6

In læticia,

6 5  
4 3

+

+

5  
6



A 5. 2. Canti, 2. Violini & Fagotto.

Thomæ Seim.

X XX X XX XX XXXX 43

Sinfonia.

65 6 76

\* \* \* \* \* 6

365 \*4\* 365 \*4\*

Ritornello.

X XX X XX XX XXXX

Cantate Domino.

X XX X XXXX X XXXX XX XX



A f. 2. Canti, 2. Violinis, & Fagotto. Thomæ Sellis.



Annunciate.





A 8. 2. Canti, 2. Violini, & Fagotto. Thomæ Sellii.

765  
6 \*4\*

Repete Simfon.

X X X 43 4 X X

Afferte.

Musical staff with notes and diamond ornaments.

X X X X 6 X X b 6 6

Musical staff with notes and diamond ornaments.

6 X b X X 6 X X

Repete Ritornello.

X 6 X 6 X b

Musical staff with notes and diamond ornaments.

Voces: Latentur coeli,

Violini:

Voces.



A 5. 2. Canti, 2. Violini, & Fagotto.

Thomas Sell

6 5 XXX

6 5 XXX



b 4 X

b 4 X



X X X 6 4 X X

6

6

6



b 4 X

b 4 X

b 4 X X



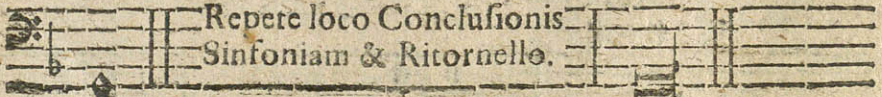
6

4 X

b 4 X



X





VIII.

6 65 43 65 43 6 6 6 \*

*Sinfonia.*

6 6 6 6 65 43

Ritornello.

Ecce quam bonum.

65 43 6 43

*Sicut unguentum.*

4\* 6 43 6 6 6

6 565 \*44\*



A 5. 2. Alti, 2. Violini & Fagotto. 1 homæ Sellis.

3443  
f6f

86f  
6 \*44\*

Repete Ritorn.

Sicut Ros.

3443  
6 86f

6 7x

f6f  
\*44\*

Repete Simfontam.

Quoniam.

f6f  
3443

b

f6f  
\*44\*

f6f  
3443

f  
34 43

Repete Sinf: & Ritorn:



A 5. Thomæ Sellii. 2. Altii, 2. Violini & Viol d' Gamba.

IX.

Sinfonia 1.

44

865  
44  
43

6  
4 3  
Ecce nunc bened.

voce simul  
qui statis in Domo Domini in

atriis domus Dei nostri in noctibus,



A 5. Thomæ Sellii. 2. Alti, 2. Violini & Viol d' Gamba,



Sinfonia 11.



Voce simul



Extollite manus vestras in sancto & bene-dicite Domino,



Sinfonia 111.



D



A 5. Thomæ Sellii, 2. Alti, 2. Violini, & Viol d' Gambe.

Voce simul. Benedicat te Dominus ex Si. on, (

) qui fecit caelum, ij, ij

& terram, qui fecit caelum, il, & terram, quifecit.

caelum & terram, qui fecit caelum & terram, ij

Missa.



Missa à 3. Thomæ Sellii super *Secus mit gnedig:*  
 Ejusdem C. A. 2. T. & B.

6

\* \* \* \* 76 \* 2 3

Kyrie.

76 4\* 4\* 6 98 43 \* 6 5 3

76 76 65 \* 6 6 6 4 2 3 67 66 6

76 76 \*44\* \*

\* \* \* 6 6 76 \* 66 4\* 5

Christe.

\* \* 6 6 \* 6 6 76 \* \* \*



Missa à 5, Thomæ Sellii C. A. 2. T. & B.

\*6 4\* \*b c \*5 \*44\*  
565 \*



Kyrie.



6



\*44\*  
6 \* \* 565 \*



\* \* \* 6 6 4 \* \* \*

Et in terra pax.



6 7 6 \* \* \* \* 6 6 \* b c \* \* \* 6 4 \*





Missa à 5. Thomæ Sellii.

C. A. 2. T. & B.

\* \* \* \* \*

3 6 5 4\*

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '3' above the first measure, '6' above the second, '5' above the third, and '4\*' above the fourth. The staff ends with a double bar line and a repeat sign.

\* \* \* \* \*

6 6 7 6 6

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '6' above the first measure, '6 7 6' above the second, and '6' above the third. The staff ends with a double bar line and a repeat sign.

\* 4\* \* \* \* 6 6 \* 6 6 7 6 \* \*

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '\* 4\*' above the first measure, '\* \* \* \*' above the second, '6 6 \*' above the third, '6 6 7 6 \*' above the fourth, and '\* \*' above the fifth. The staff ends with a double bar line and a repeat sign.

\* \* 6 7 6 \* \* \* \* 6 \* 3 4 4 3 7 6 5

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '\* \*' above the first measure, '6 7 6' above the second, '\* \* \* \*' above the third, '6 \*' above the fourth, and '3 4 4 3 7 6 5' above the fifth. The staff ends with a double bar line and a repeat sign.

\* 4\* \* 7 6 5 \*

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '\* 4\*' above the first measure, '\* 7 6 5 \*' above the second. The staff ends with a double bar line and a repeat sign.

\* 7 6 4\* 6 2 3 6 7 6 \* 4\*

A musical staff with a treble clef and a common time signature. It contains a sequence of notes with various accidentals. Above the staff are asterisks and numbers: '\* 7 6 4\*' above the first measure, '6' above the second, '2 3' above the third, '6 7 6 \*' above the fourth, and '4\*' above the fifth. The staff ends with a double bar line and a repeat sign.

Qui tollis.



issa à 5. Thomæ Selli, C, A. 2. T. & B.

6 98 43 4X X X X X X

Staff 1: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

X 6 4 X X 6 5 6 5 6 5 X X

Staff 2: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

X b X 6 6 6 6 b X

Staff 3: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

X X X 4 X X 6 X

Staff 4: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

X 6 4 X 6

Staff 5: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

6 6 6 6

Staff 6: Treble clef, sixteenth notes. X marks above notes at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Missa à 5, Thomæ Sellii.

C. A. 2. T. & B.

\* 44 \*



*Reliqua, ut Patrem, sanctus &c. in hac Missa,  
certis de causis omissa sunt.*

















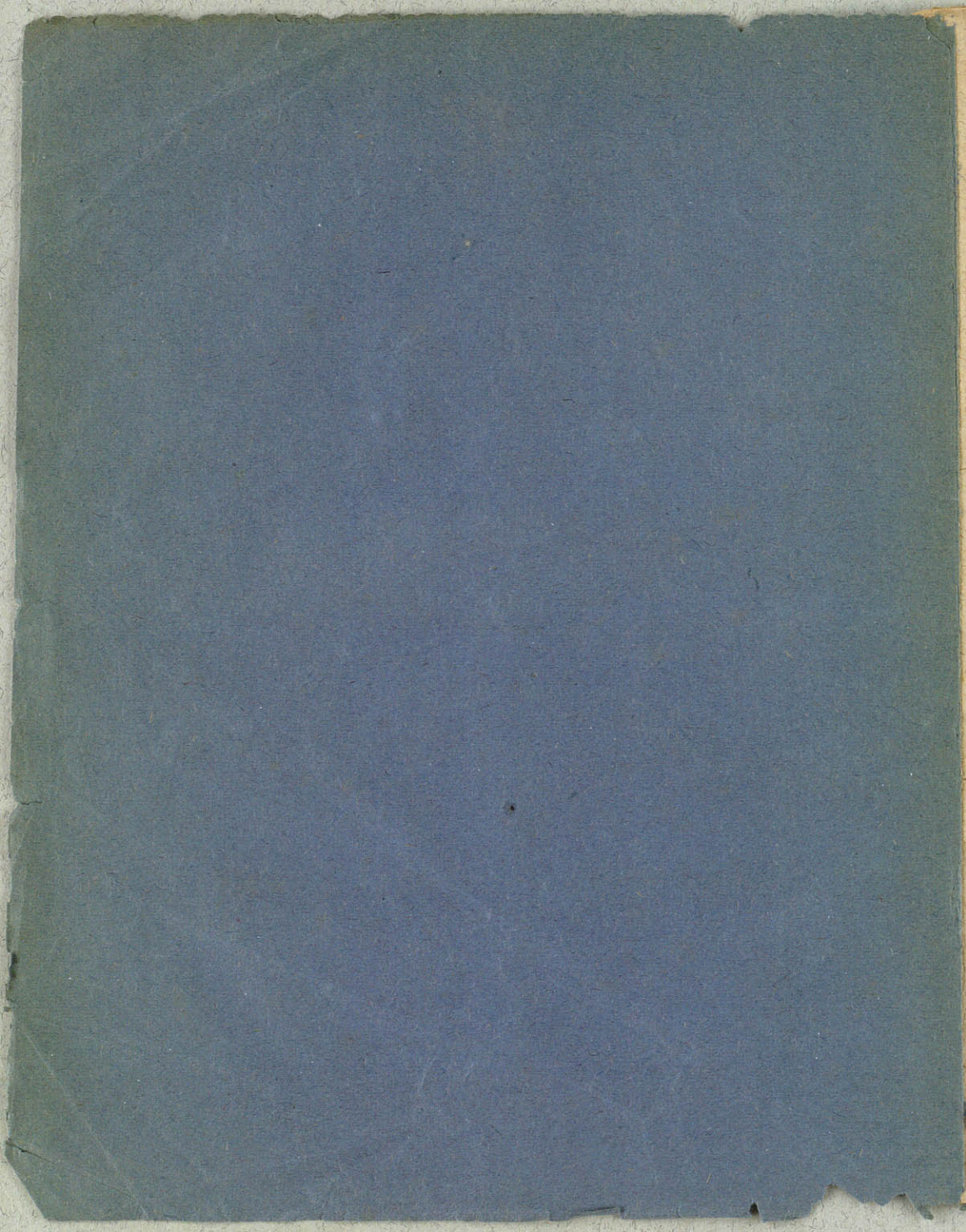
Box A. 19. 2003

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1929-30. 593.









# CONCERTUUM

LATINO-SACRORUM

II. IV. & V. Vocibus

*L. A. E. Hagen*

ad  
Bassum Continuum

concinendorum,

## LIBER PRIMUS.

*Authore*

# THOMA SELLIO

Cervicâ - Saxone,

Chori Musici Hamburgensis Directore

& Ecclesiæ Cathedralis Canonico

minore.



### VOX V.



### ROSTOCHII

Imprimebat Johannes Richelius,

Sumtibus Authoris,

Anno 1646.





## INDEX.

1. Non mortui laudabunt te: Semi-Cantus & Bassus,  
ex Psal. 114. v. 17. & 18.
2. Beatus qui miseretur: Cantus & Barytonus,  
Psal. 41.
3. Confitebor tibi Domine: Tenor & Bassus,  
ex Psal. 9. v. 1. 2. 3. & 4.
4. Domine exaudi: Bassus Voce & 3. Violin.  
Psal. 101. v. 1. 2. & 3.
5. Veni Domine: 2. Canti & 2. Bassi,
6. Jubilate Deo: 2. Canti, 2. Violini è Fagotto.  
Psal. 99.
7. Cantate Domino: 2. Canti, 2. Violini è Fagotto,  
Psal. 95.
8. Ecce quam bonum: 2. Alti, 2. Violini è Fagotto,  
Psal. 132.
9. Ecce nunc benedicite: 2. Alti, 2. Violini è Viol d' Gamb.  
Psal. 133.
10. Missa à 5. Cantus, Altus, duo Tenores & Bassus;







A 5. Thomæ Sellii. Fagotto.

VI.

*Forte.*

*Pian.*

*Forte*



*sinfosa.*

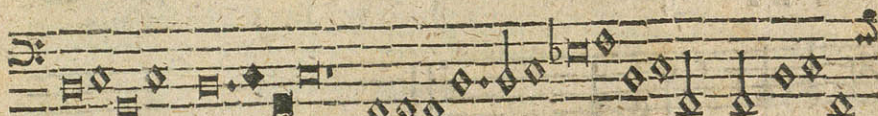


*Pian.*

*Forte.*

*Pian.*

*Forte.*



*Pian.*

*Forte.*

*Pian.*



*Forte.*

*Pian*

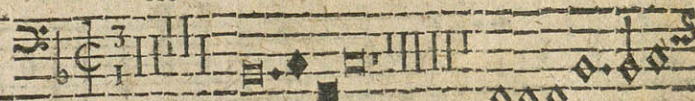
*Forte.*



10.

10.

Ritornello



Jubilate Deo, Omnis terra, servite Domino

Aaaac 2



A. 5.

Thomæ Sellii.

Fagotto:

32.

in læt tìa. Introite.

Repete Sinfoniam & Ritornello,

6. 12. 18. in læ-

Repete Sinfoniam & Ritornello,

ti ti à ij ij. servite Domino in læ-

li ti à, læti ti à.

A. 5.

Thomæ Sellii.

Fagotto.

VII.

Sinfonia.

Sinfonia.



A 5. Thomæ Sellii.

Fagotto.

*Voce.* *Fagotto.*

Cantate Domino.

*Voce.* *Fagotto.* *Voce.*

Cantate Domino, canticum novum

*Fagotto.* *Voce.* *Fagotto.* *Voce.*

Canticum novum, Cantate Domino,

*Fagotto.*

canticum novum,

*Voce.* *Voce & Fagotto.* *Voce.*

canticum novum, Cantate Domino. canticum novum, cantate

*Voce & Fagot.* *Fagot.* *V. & Fag.*

Domino omnis terra, omnis terra. Cantate



A 5. Thomæ Sellii.

Fagotto.



Domino omnis terra, Annunciate.



Cantate.

Lætentur.



A 5. Thomæ Sellii.

Fagotto.

VIII.



Sinfonia.



A 5. Thomæ Sellii. Fagotto.



*Voce & Fagotto.*

Ecce quam bonum & quam jucundum habi-

*Voce.*



tare fratres in unum habitare fratres in unum. Sicut un-

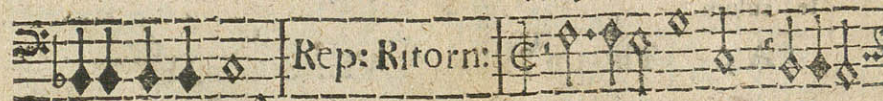


guentum in capite quod descendit in barbam, barbam Aä.



ron, quod descendit in oram vestimenti ejus, quod descendit in oram

*Voce.*



vestimenti ejus.

Ecce quam

Sicut ros Hermon, ij

*Fagot.*

*Voce:*

*Fagotto.*

*Voce.*



Qui descendit,

Qui descendit,



## A 5. Thomæ Sellii.

## Fagotto.

Fagotto. *Voce.*

Repete Sinfon.

qui descendit in montem Sion,

*Voce & Fagotto.*

Quoniam illic mandavit Dominus be nedictionem &amp; vi-

tam be nedictionem, & vitam benedicti onem, & vitam be-

ne dicti onem, & vitam usque, usque, usque in

Repete Sinfon. & Ritornello.

se culum.

## A 5. Thomæ Sellii.

## Viol d' Gambe.

## IX.

*Sinfonia.*



A 5. Thomæ Sellii. Viol d' Gambe.

The image displays a handwritten musical score for a single instrument, identified as a Violoncello (Viol d' Gambe). The score is organized into seven horizontal staves, each containing a line of musical notation. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature is one flat (B-flat), and the time signature is 3/4. The manuscript shows signs of age, with some ink bleed-through and foxing on the paper. The notation is written in a clear, consistent hand, typical of 17th-century musical manuscripts.

Bbbbb



A 3. Thomæ Sellii.

Viol d' Gambe:



Ecce nunc benedicite.





A 5.

Thomæ Sellii.

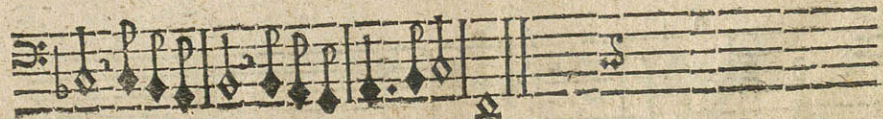
Viold' Gambo.



3. *Sinfonia 2.*



Extollite. *Sinfonia 3.*



Bbbbb 2



A 5. Thomæ Sellii.

Viol d' Gambe.

6.



Benedicat.









## Missa à 5.

Thomas Scelli.

Et in terra pax: bona voluntas lauda- mus te, glo ri fi-

camus re, Gratias agimus tibi propter magnam gloriam

tu am, Deus pater pater omnipotens Jesu Christe &

sancte spiritus fi li us Patris.

Qui tollis pecca ta mun di, pec cata mundi suscipe

deprecationem nostram, deprecationem nostram, ad dexteram

patris mi se re re no- stri, Quoniam sanctus Dominus,







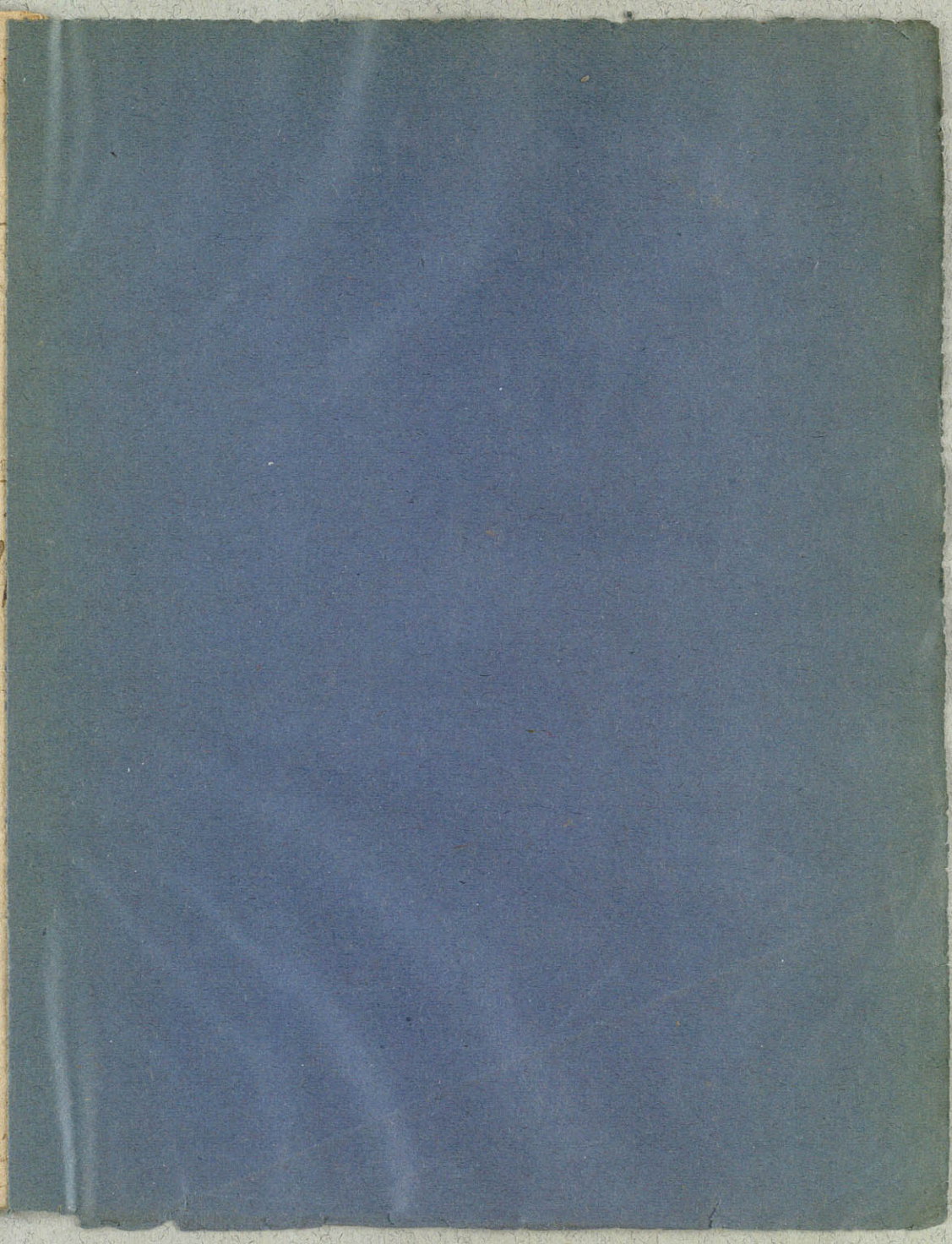
~~###~~ ~~###~~ ~~###~~ ~~n.n.n~~  
y y a g y r r y v .||  
~~###~~ ~~###~~ ~~###~~ ~~#~~  
y y h g h c h v

~~r~~ ~~r~~ ~~# r . n~~ ~~n~~  
a u u h o y c o d u a s  
g # r . n  
y r c h c v

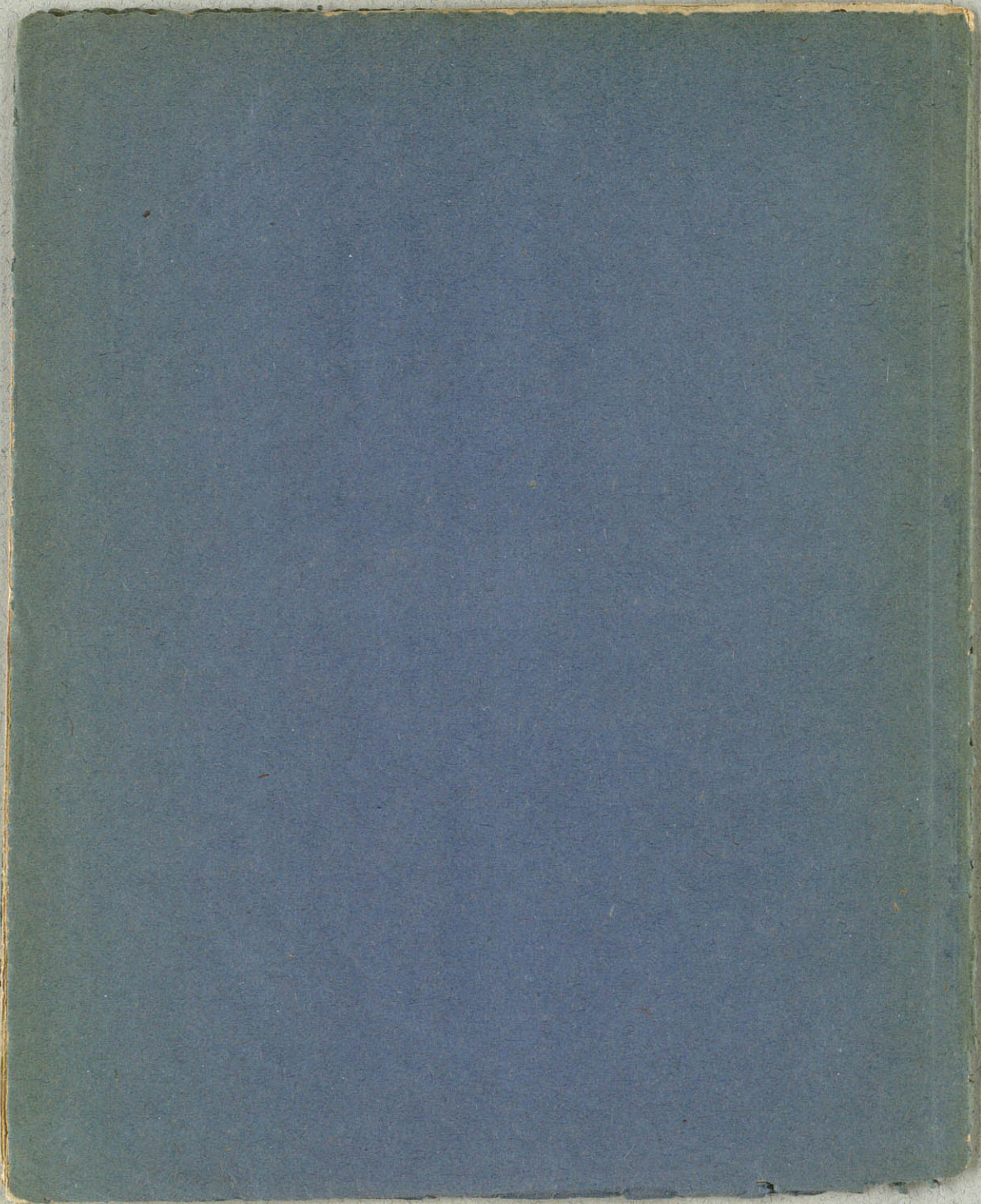
~~r #~~ ~~r~~ ~~# n . n~~ ~~n~~  
o y h y a u s a y v .||  
~~r~~ ~~r #~~ ~~###~~ ~~1~~  
g h g h v o c g h o v g













S

le

Bo

35  
TBR