

Canons of the Compendium musicae Latino-Germanicum

Augsburg 1595

by

Adam
Gumpelzhaimer
1559–1625

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Arranged for recorders
by Alberto Gomez Gomez

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1.	Fantasia in F major	cut in four		1
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5.	Musical voices	cut in four		5
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10.	Voice mutations	cut in four		6
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12.	Voice mutations	cut in four		6
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1.	Ecce nunc benedicite Domino	cut in four		7
2.	Laetatus sum in his	cut in four		7
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7.	Patrem Omnipotentem	cut in four		9
8.	De terra Christus ascendit	cut in four		9
9.	Adjuva nos Deus salutaris	cut in four		10
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11.	Duo rogavi te ne deneges	cut in four		11
12.	Scio enim quod Redemptor	cut in four		12
13.	Hodie Christus natus est	cut in four		13
14.	Benedic Domine nos	cut in four		14
15.	Domine in multitudine	cut in four		14
16.	Cantate Domino canticum	cut in four		14
17.	Benedictus	cut in four		16
18.	Conserva me Domine	cut in four	raised a perfect fourth	16
19.	O summe rerum conditor	cut in four	raised a perfect fourth	16
20.	Qui nos creavit	cut in four	raised a major second	17
21.	Millia qui parvo	cut in four	raised a perfect fourth	17
22.	Ecce radix Jesse	cut in four		18
23.	Clamavi ad te in tribulatione	cut in four	raised a major second	18
24.	Confirma hoc o Deus	cut in four		19
25.	Benedictus Dominus ex Sion	cut in four	raised a perfect fourth	20
26.	Deus qui superbis resistis	halved		20
27.	Gloria in excelsis Deo	halved		21
28.	In Domino laudabitur	cut in four	raised a perfect fourth	21
29.	Benedic anima mea Domino	cut in four	raised an octave	22
30.	Veni Sancte Spiritus	cut in four	raised a major second	22
31.	Confirma hoc o Deus	cut in four		23
32.	Benedicam Domino	cut in four	raised a perfect fourth	24
33.	Vias tuas Domine	cut in four		24

Adam Gumpelzhaimer

Two-part Textless Canons

Fantasia in F major

1

5

9

13

17

21

25

29

32

Fantasia in D minor

2

5

9

14

19

23

27

31

36

40

The musical score for 'Fantasia in D minor' by Gumpelzhaimer, A. (1595) is presented in a single system of ten lines, each containing five measures. The key signature is D minor (one flat) and the time signature is 2/4. The notation includes various note values (half, quarter, eighth, sixteenth notes) and rests. The score is divided into systems of five measures each, with measure numbers 5, 9, 14, 19, 23, 27, 31, 36, and 40 marked at the beginning of their respective lines. A repeat sign is present at the beginning of the first line. The piece concludes with a double bar line at measure 40.

Fantasia in A major
Transposed for recorders

3

5

9

13

17

21

25

29

Fantasia in G major

4  The first system of music, starting at measure 1, features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes.

6  The second system of music, starting at measure 6, continues the melody with similar rhythmic patterns of eighth and sixteenth notes.

11  The third system of music, starting at measure 11, includes a measure with a quarter rest followed by a sixteenth note, and another measure with a quarter rest followed by an eighth note.

16  The fourth system of music, starting at measure 16, continues the melodic line with various note values and rests.

21  The fifth system of music, starting at measure 21, features a measure with a quarter rest followed by a sixteenth note, and another measure with a quarter rest followed by an eighth note.

26  The sixth system of music, starting at measure 26, continues the melodic line with various note values and rests.

30  The seventh system of music, starting at measure 30, includes a measure with a quarter rest followed by a sixteenth note, and another measure with a quarter rest followed by an eighth note.

35  The eighth system of music, starting at measure 35, continues the melodic line with various note values and rests.

40  The ninth system of music, starting at measure 40, includes a measure with a quarter rest followed by a sixteenth note, and another measure with a quarter rest followed by an eighth note.

45  The tenth system of music, starting at measure 45, continues the melodic line with various note values and rests.

49  The eleventh system of music, starting at measure 49, concludes the piece with a final cadence, including a measure with a quarter rest followed by a sixteenth note, and another measure with a quarter rest followed by an eighth note.

Six musical voices

5

§

6

§

7

§

8

§


Voice Mutation

9

Adam Gumpelzhaimer


Latin Canons

1



Ec - ce nunc be - ne - di - ci - te Do - mi - no, om - nes
 ser - vi Do - mi - ni, qui sta - tis in do - mo Do - mi - ni per
 noc - tes ex - tol - li - te ma - nus vestras in sanc - tum et be - ne - di - ci -
 te Do - mi - no, et be - ne - di - ci - te Do - mi - no.

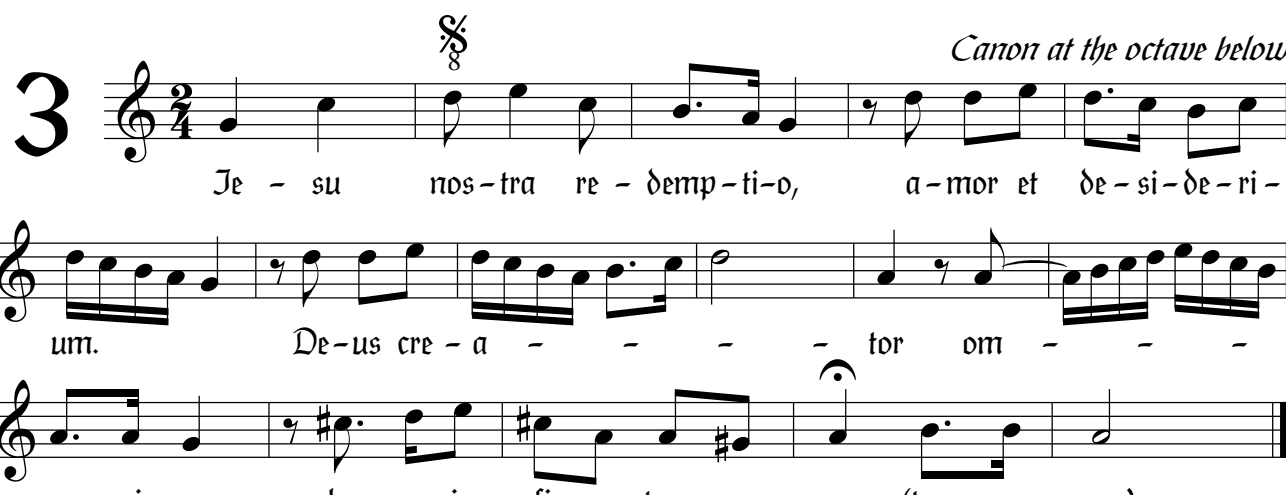
2



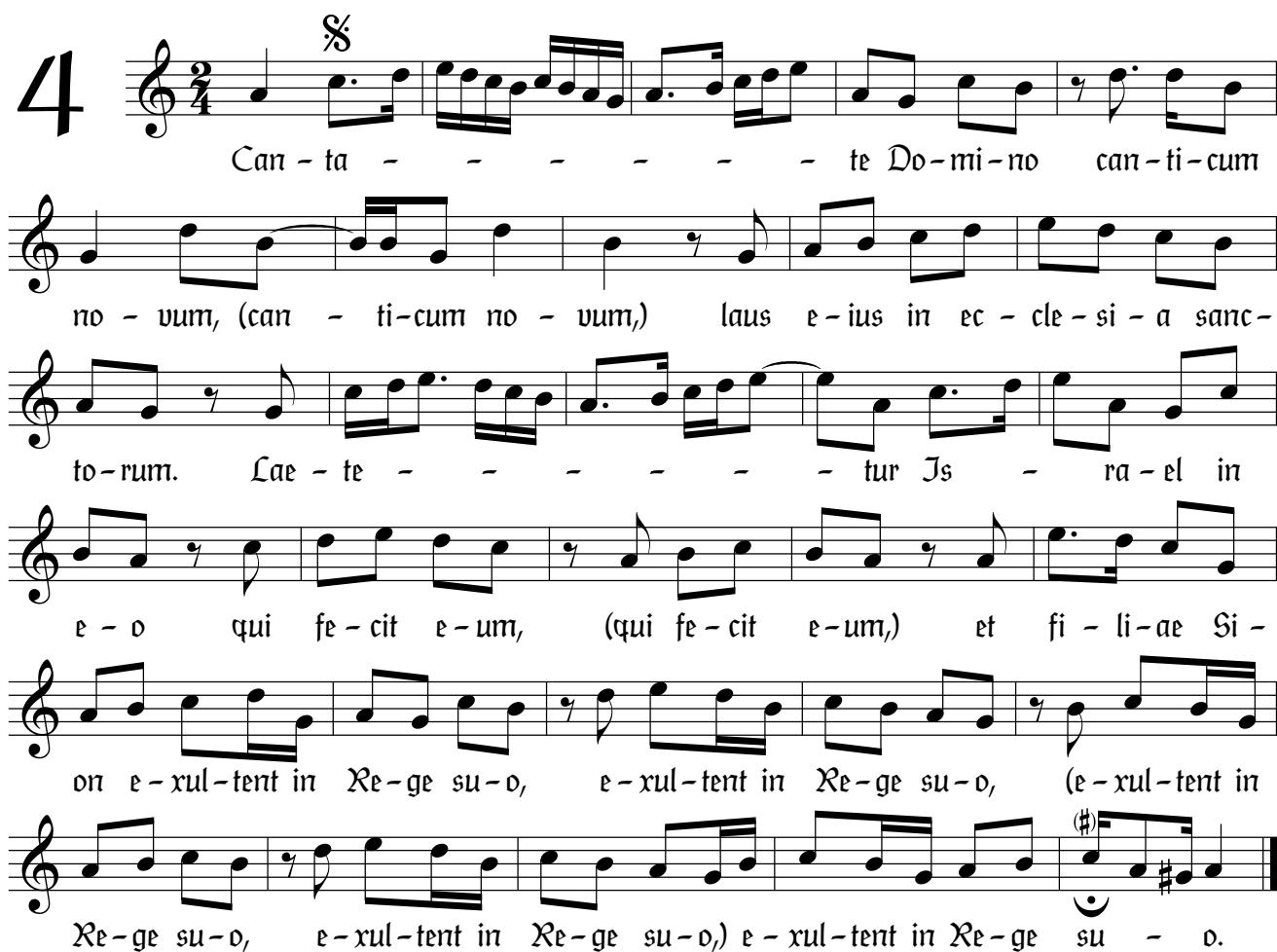
Lae - ta - - - - tus sum in
 his in his in his quae dic - ta sunt mi - hi, in
 do - mus Do - mi - ni i - - - - (bi) - - - - bi - mus.

3

Canon at the octave below



Je - su nos - tra re - demp - ti - o, a - mor et de - si - de - ri -
 um. De - us cre - a - - - - tor om - - - -
 ni - um, ho - mo in fi - ne tem - po - rum, (tem - po - rum.)

4 

Can - ta - - - - - te Do-mi-no can-ti-cum
no - vum, (can - ti-cum no - vum,) laus e - ius in ec - cle - si - a sanc -
to - rum. Lae - te - - - - - tur Is - ra - el in
e - o qui fe - cit e - um, (qui fe - cit e - um,) et fi - li - ae Si -
on e - xul - tent in Re - ge su - o, e - xul - tent in Re - ge su - o, (e - xul - tent in
Re - ge su - o, e - xul - tent in Re - ge su - o,) e - xul - tent in Re - ge su - o.

5 

Com-men - do me, com-men - do me, (com-men - do me,) *Canon at the octave below*
me - a - que, om - ni - a, (om - ni - - - a) in
ma - nus tu - - - as, (in ma - - - nus tu -
as) op - ti - me De - us, in ma - nus tu - - - as, op - ti - me
De - us, in ma - nus tu - as, op - ti - me De - - - us.
A - - - - men, a - - - - men, a - - - - men.

6 *Canon at the octave below*

Do-mi-ne fi - li De - i vi - vi, mi - - - se -
re - re nos - tri; qui tol - lis pec - ca - ta mun - di,
mi - se - re-re-nos - tri, (mi-se - re-re nos - tri;) qui tol - lis pec - ca -
ta mun - di, do-na no - bis sempiter-na pa - cem, a - men.

7 *Canon at the octave below*

Pa-trem om - ni-po-ten - tem fac - to - rem coe - li et
ter - rae, vi - si - bi - li-um om - ni - um et in - vi - si - bi - li-um,
et in u-num Do-mi-num Je-sum Chris - tum fi - lium De-i u-ni-ge-ni-
tum, et ex Pa-tre na - tum an-te om-ni-a se - cu-la, fi - li-um De-i
u-ni-ge-ni - tum, et ex Pa-tre na - tum an - te om-ni-a se - cu - la.

8

De ter - ra Chris - tus as - cen-dit ad coe - los, qui pri - us des cen de-
rat de coe-lo, qui pri-us des - cen-de-rat de coe - lo, de coe - lo.

9 *Canon at the octave below*

Ad - iu - va nos De - us sa - lu - ta - ris nos - ter
et prop - ter glo - ri - am no - mi - nis tu - i, Do - mi - ne li -
be - ra nos, li - be - ra nos, at - ten - te
Do - - mi - ne, (at - ten - te Do - - mi - ne) et mi - se -
re - re, qui a pec - ca - vi - mus ti - bi, ti - bi.

10

Be - ne - dic - tus, be - ne - dic - - tus, be - ne - dic -
tus qui ve - - - nit in no - mi - ne, in no - mi -
ne, qui ve - - - nit, qui ve - - -
nit, qui ve - - - nit, qui ve - - -
nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi - ni, in no - mi - ne, in
no - mi - ne, in no - mi - ne Do - mi - ni, Do - (mi - ni.) mi - - - ni.

11 

Du - o ro - ga - - - vi te, ne de-ne-ges

7 

mi - hi, ne de-ne - ges mi - hi an - te quam mo - ri - ar, an -

13 

te - quam mo - ri - ar va - ni - ta - tem et ver - ba men - da - ci -

19 

i lon - ge fac a me, a me, men - di - ci - ta - tem et di - vi - ti -

25 

as ne de - de - ris mi - hi tri - bu - e tan - tum vic - tui

31 

me - o ne - ces - sa - ri - a, ne for - te sa - ti - a -

37 

tus il - li - ci - ar ad ne - gan - - dum, et di - - -

43 

cam: quis est Do - mi - nus? quis est Do - mi - nus?

49 

quis est Do - mi - nus? aut e - ges - ta - te con - pul - sus, fu -

55 

rer et per - iu - rem, et per - iu - rem, et per - iu -

61 

rem no - men De - i me - - i, no - men De - i me - i

67 

no - men De - i me - i, no - men De - i me - i, no - men De - i me - i.

12 *Canon at the octave below*

Sci - - - o e - - nim quod re - demp - tor me -
us vi - vit, et in no - vis - si - mo di - - - e de ter -
ra sur - rec - tu - rus sum, et rur - sus cir - cum -
da - bor pel - le me - a, et in car - - - ne me - - - a vi -
de - bo De - - - um, quem vi - su - rus sum, e -
go e - nim et o - cu - li me - i, et o - cu -
li me - i cons - pec - tu - ri sunt, et non a - - -
li - us, et non a - li - us. Re - po - si -
ta, re - po - si - ta est haec spes me - a
in si - nu me - o, in si - nu me - o, in si - nu me -
o, in si - nu me - o, in si - nu me - o, in
si - nu me - o, in si - nu me - o, me - o.

13

Ho - di - e Chris - tus na - - - tus est,

ho - di - e Chris - tus na - tus est, ho - di - e Sal -

va - - - tor ap - pa - ru - it, ho - di - e in

ter - - - ra ca - - - runt an - ge - li, lae -

tan - tur ar - chan - ge - li, e - xul - tant ius - ti, e - xul - tant

ius - ti, e - xul - tant ius - ti di - cen - tes: glo - ri a in ex -

cel - - - sis De - o, glo - ri a in ex - cel - - - sis

De - o, al - le - - - lu - ia, al - le - lu - ia, al -

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

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

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

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

14

Be - ne - dic Do - mi - ne nos, et haec do - na tu - a,
quae de tu - a lar - gi - ta - te sumus sump - tu - ri, sump - tu -
ri, per Chris - tum, per Chris - tum Do - - - mi -
num nos - trum, a - - - men, per Chris - tum Do - - -
mi - num nos - trum, a - - - men.

15

Do - mi - ne in mul - ti - tu - di - ne mi - se - ri - cor - di -
ae tu - ae, in - tro - i - - - bo, in - tro - i - - - bo,
in - tro - i - - - bo in do - mum tu - am, a - do - ra - bo
ad tem - plum sanc - tum tu - um, et con - fi - te - - - bor no - mi -
ni tu - o, no - mi - ni tu - o, tu - o.

Canon at the octave below

16

Can - ta - - - te Do - -

5 mi - no can - ti - cum no - - - vum qui - a mi - ra - bi - li - a fe -

10 cit qui - a mi - ra - bi - li - a fe - cit sal -

15 va - bit si - - - - bi dex - te - ra e - ius

20 dex - te - ra e - ius et bra - chi - um sanc - tum e - ius, et bra - chi - um

25 sanc - tum e - ius, no - tum fe - cit Do - mi - nus no - tum fe - cit Do -

30 mi - nus no - tum fe - cit Do - mi - nus sa - lu - ta - re

35 su - - - um, sa - lu - ta - re su - - - um, sa -

40 lu - ta - re su - - - um, in cons - pec - - - tu gen -

45 ti - um re - ve - la - - - vit ius - ti - ti - am su - - -

50 am re - cor - da - tus est re - cor - da - tus est mi - se - ri -

55 cor - - - di - ae su - ae, su - - - - - ae.

17

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, Do - mi - ni.

18

Canon at the octave below

Con-ser - va me Do - mi - ne con - ser - va - me Do -
 mi - ne qui - a spe - ra - vi qui - a spe - ra - - - -
 vi in te, per-fi-ce o Pa-ter gres-sus me - os in se-mi-
 tis tu - is, tu - is, ut non move an -
 tur ut non move - an - tur ves - ti - gi - a me - a, a - men.

19

Canon at the octave below

Q sum me re - rum con - di - tor cu - ius be - nig - no mu -
 ne - re lae - ti, lae - - - ti sa - lu - te cor -
 po - ris hoc cer - ni - mus so - lis iu - bar hoc cer - ni - mus so -
 lis iu - bar hoc cer - ni - mus so - lis iu - bar.

20

Qui nos cre - a - vit, re - de - mit et pa - vit, il - li gra - ti -
 as a - - - gi - mus sem - pi - ter - nas, a - - -
 men, sem - pi - ter - nas, a - - - men, a - men.

21

Canon at the octave below

Mil-li-a qui par-vo sa-ti-as - ti cor - pora pas-tu, mil-li-
 a qui par - vo sa - ti-as - ti cor-po - ra pas - - -
 tu, sic po-tum be - - - ne - dic tu, De-us at-que ci-bum,
 non no-bis no - ce - ant lae - - - - - tae con-vi-vi-
 a men - sae, sit mor-sus lin - guae, sit mor - sus lin -
 guae sint que ve-ne-na pro - cul, sint que ve - ne-na pro -
 cul, sint que ve-ne-na pro - - - cul, pro - - - cul.

22

Ec - - - ce ra - - - dix
 Jes - - - se as - - - cen-dit in sa-lu - tem po -
 pu - lo - rum ip - sum au - di - en - tes de - pre-ca-bun - tur, de-pre-ca -
 bun - tur gen - tes de - pre-ca-bun - tur. Et e - rit
 no-men, et e - rit - no - men e - ius glo - ri - o -
 sum, e - ius glo - ri - o - sum De - us a Li-ba - no, De -
 us a Li-ba - no ve - ni - et Sanc - tus de mon-te
 um-bro - so, de mon-te um-bro - so et con - den - so, et con - den -
 so, et e - rit no-men e - ius glo - ri - o - - - sum.

23

Cla ma vi ad te in tri-bu - la - - -
 ti - o - ne me - a et ex-au - dis - ti me mi-se - rum.

24

Con - fir - ma hoc o De - us, quod o - pe - ra - tus
 es in me, et a re - sis - ten - ti - bus, et
 a re - sis - ten - ti - bus dex - te - rae tu - ae cus -
 to - di me ut pu - pil - la o - cu - li, da vir - tu - tem
 tu - am ser - vo tu - o, ser - vo tu - o,
 ut per - se - ve - rem in be - ne o - pe - ran - do, in be - ne
 o - pe - ran - do, in be - ne o - pe - ran - do ad glo - ri - am tu -
 am, tu - am, ad glo - ri - am tu - am, tu - am,
 ad glo - ri - am tu - am, tu - am, tu - am.

25

Be - ne - dic - tus Do-mi-nus, be - ne - dic - tus Do-mi-
 nus ex Si - on, be - ne - dic - tus Do - mi - nus ex Si - -
 on, qui ha - bi - tat, qui ha - - -
 bi - tat, qui ha - - - bi - tat Hie - ru - sa - lem, qui
 ha - - - bi - tat, qui ha - - -
 bi - tat Hie - ru - sa - - - lem.

26

Canon at the octave above

De - us, qui su - per - bis re - sis - tis, hu-mi-li-
 bus au - tem das gra-ti - am, au - ge in no-bis ve-rae hu - mi - li - ta-tis vir -
 tu-tem, cu-ius for - mam in se cre - den-ti-bus u - ni - ge - ni - tus tu -
 us ex-hi-bu - it, ut nun-quam in - dig - na-ti-o - nem tu - am pro - vo-
 ce - mus e - la - - ti, pro - vo-ce - mus e - la -
 ti, pro-vo - ce - mus e - la - ti, e - la - ti.

27 

Glo - ri - a in ex - cel-sis De - o: et in ter - ra pax

ho - mi - ni - bus bo - nae vo-lun - ta - tis. Lau - da -

mus te, a-do - ra-mus te, glo - ri-fi-ca-mus te, gra - ti -

as, gra-ti-as a-gi-mus ti - bi prop - ter mag - nam glo - ri-am tu -

am, Do - mi-ne De - us Rex coe - les - tis, De - us pa-ter om-ni -

po-tens, u - ni-ge - ni - te Je - su Chris-te, Do-mi-ne, ag-nus De -

i fi - li - us pa - tris, pa - tris, Fi-li-us pa - tris, pa - tris.

28 

In Do - mi-no, in Do - mi-no

lau - da - bi-tur a - ni-ma me - a, au - - - di -

ant man-sue - ti et lae - - - ten-tur, et lae -

ten - tur, et lae - - - ten - tur, et

lae - - - ten-tur, et lae-ten - tur, et lae - ten - tur.

29

Be - ne - dic a - ni - ma me - a Do - mi -
 no, et ne o - bli - vis - ca - ris om - ni - um re - tri - bu - ti - o -
 num, om - ni - um re - tri - bu - ti - o - num e - ius, e - ius.

Canon at the fourth above.

AT recorders

30

Ve - ni Sanc - te Spi - ri - tus, re - ple tu - o - rum, re - ple tu -
 o - rum re - ple tu - o - rum cor - da fi - de - li - um, cor -
 da fi - de - li - um, et tu - i a - mo - ris in e - is
 ig - nem ac - cen - de, qui per di - ver - si -
 ta - tem lin - gua - rum cunc - ta - rum gen - tes,
 gen - tes, gen - tes in u - ni - ta - te fi -
 de - i con - gre - gas - ti, con - gre - gas - ti, al -
 le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

31

Con - fir - - - ma hoc o De - us quod o-pe-ra -

tus es in me, quod o - pe - ra - tus es in

me, et a re - sis - ten - ti - bus, et a re - sis -

ten - ti - bus dex - te - rae tu - - - ae cus - to -

di me, cus - to - - di me ut pu - pil - la o - cu -

li, ut pu - pil - la o - cu - li, ut pu - pil - la o - cu - li, da

vir - tu - tem, da vir - tu - tem tu - am

ser - vo tu - - o, ut per - se - ve - rem in be - ne o - pe -

ran - do, in be - ne o - pe - ran - do, in be - ne o - pe - ran - do,

in be - ne o - pe - ran - do, in be - ne o - pe - ran - do ad

glo - ri - am, ad glo - ri - am tu - am, ad glo - ri -

am tu - am, ad glo - ri - am tu - - - am, tu - am.

32

§

Be - ne - di - cam Do - mi - no in om - ni tem - po - re, in om - ni
 tem - po - re, sem - per laus e - ius, - sem - per laus e -
 ius in o - re me - o, in o - re me - o, sem - per
 laus e - ius in o - re me - o, me - o.

33


§

Canon at the octave above

Vi - as tu - as Do - mi - ne de - mons -
 tra mi - hi, et se - mi - tas tu - as et se - mi - tas
 tu - as e - do - ce me, e - do - ce me, e -
 do - ce me, e - do - ce me, e - do - ce me.

Adam Gumpelzhaimer

German Canons

1  §


Der grim-mig Tod mit sei - nem Pfeil tut nach dem Le - ben zie -

len, tut nach dem Le - ben zie - len, der grim -

mig Tod, der grim - mig Tod, der grim-mig Tod mit sei-nem

Pfeil, der grim - mig Tod mit sei - nem Pfeil tut nach dem Le - - -

ben, nach dem Le - ben zie - len, zie - len.

2  §

5 Geht hin in al - - - le Welt, leh - ret al - le Wöl -

ker und tau - fet sie, und tau - - - fet sie im

9 Na - men des Va - ters und des Sohns

13 und des Hei - li - gen Gei - - - stes, und des

17 Hei - li - gen Gei - - - stes, Gei - - - stes.

3

§

Va-ter un-ser im Him - mel-reich, der du uns al le hei best gleich

Brü - der sein und dich ru - fen an, und willst

das Be - ten von uns han, gib, dab nicht bet' al - lein der Mund,

hilf, dab es geh von Her - zens - grund, Her - zens-grund.

4

§

Wo Gott zum Haus nicht gibt sein Gunst, wo Gott zum Haus nicht gibt

sein Gunst, da ar-beit't je - der-mann um - sunst, da ar - beit't

je - der-mann um-sunst, da ar-beit't je - der-mann, da ar-beit't je - der -

mann, da ar - beit't je - der - mann um - sunst, da

ar - beit't je - der - mann um - sunst.