

M O T E T S EN MUSIQUE, *Par Monsieur LOCHON.*

S G A V O I R,

Neuf à Voix seule. Un à deux Voix.
Deux à trois Voix, avec la B-C.
Et un ORATORIO, à six Parties,
piece particulière.

L I V R E P R E M I E R.



A P A R I S,
Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy
pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. D C C I.

AVEC PRIVILEGE DE SA MAJESTE.



AVERTISSEMENT.

Persuadé que la nouveauté plaît toujours, je donne avec plaisir ces Motets au Public; les Scavans les ont trouvé d'un si bon goût, & les Dames Religieuses si propres à l'usage du Chœur, que j'ose me promettre qu'on leur fera un agréable accueil, d'autant plus que par l'exécution on avouera que l'Auteur a trouvé le secret par son génie d'allier le dessin, l'intrigue & l'expression de la Musique Italienne avec le tour, la delicateſſe & la douceur de la Françoise.

Pour entrer dans ce goût François-Italien, il donne pour règle générale que toutes les dernières syllabes doivent être breves, & que chaque mot ou note soit précisément dans sa place & juste, afin que le chant s'expliquant avec netteté, il forme une expression vive & animée: Par cette méthode le tour de tendresse si naturel à notre Nation, se fera mieux sentir & avec plus d'agrément.

TERMES DES MOUVEMENS CONSACREZ A L'ART.

<i>Adagio,</i>	pour dire lentement.
<i>Largo,</i>	idem.
<i>Adagio assai</i>	tres-lentement.
<i>Presto,</i>	vivement.
<i>Presto assai,</i>	tres-vivement.
<i>Vivace,</i>	idem.
<i>Allegro;</i>	{ gayement, c'est mixte, sans être ny trop vif ny trop lent, à moins qu'on ne le marque.
<i>Staccato;</i>	style coupé.
<i>Spiritoſo;</i>	{ c'est chanter avec conduite de teste & avec esprit.

Ces differens genres de mouvement ont été ſcavennement traitez, par Monsieur Brossard avec plus d'étendue: on peut avoir ſur cela recours à ſon premier Livre des Motets.

¶: ¶: ¶: ¶: ¶: ¶: ¶: ¶:

PREMIER MOTET à Voix seule.

O Charitatis Victima! Cæli & terræ de-
cūs, & amor, honor, & gloria. Te lau-
damus, exaltamus, & procidentes adoramus:
ô charitatis Victima.

O Victime d'amour! Vous qui êtes
l'ornement, les delices, l'honneur,
& la gloire de la terre & des Cieux: nous
vous louons, nous vous glorifions, &
nous vous adorons humblement pro-
ternez, ô Victime d'amour.

DEUXIEME MOTET à Voix seule.

V Enite, fideles, JESUM Christum pro-
cidentes adoremus.

V Enez, Fideles, humilions-nous,
a dorons Jesus-Christ.

TROISIEME MOTET à Voix seule.

V Erbum supernum prodiens,
Nec Patris linquens dexteram,
Ad opus suum exiens,
Venit ad vitæ vesperam.

L E Verbe éternel vient nous cher-
cher, sans quitter la droite de son
Père: quoiqu'il semble ne venir que tard
pour accomplir son ouvrage, il vient tou-
jours à temps, pour nous racheter.

QUATRIEME MOTET à Voix seule.

Q Uibus sub bina specie
Carnem dedit & sanguinem,
Ut duplicitis substancialiæ
Totum cibaret hominem.

C E Verbe éternel, en nous donnant
sa chair & son sang l'a voulu cou-
vrir sous une double espèce afin de nous
rassasier pleinement par une double
substance.

CINQUIEME MOTET à Voix seule.

O salutaris Hostia,
Quæ Cæli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

O Victime source de salut, qui nous
ouvrez la porte du Ciel, nous som-
mes pressez par nos ennemis, remplissez-
nous de force, Seigneur, secourez-nous.

SIXIEME MOTET à Voix seule.

A Ve, ave bone Jesu Verbum Patris,
ave Verbum incarnatum in altari
consecratum, ô Cæli, ô Terra, ô Angeli,
ô Homines, hic fontem gratiæ adoremus om-
nes.

J E vous saluë, ô bon Jesus Verbe
du Père Eternel; je vous saluë Ver-
be fait chair, immolé sur l'Autel Cieux,
Terre, Anges, Mortels, adorons icy la
source de toute grace.

SEPTIEME MOTET à Voix seule.

D Omine salvum fac Regem, & exau-
di nos in die quâ invocaverimus te.

S Eigneur, conservez notre Roy, &
nous exauciez toutes les fois que
nous vous invoquerons.

HUITIÈME MOTET à Voix seule.

Cur non amatis quæ sunt æterna?
cur non gustatis quæ sunt optanda,
colenda, amanda?

Pourquoy ne pas cherir ce qui est
éternel? Pourquoy ne pas goûter
ce qu'on doit désirer, respecter, aimer?

NEUVIÈME MOTET à Voix seule.

JAmquero sapere quæ sunt æterna:
Vah mundana, vah terrena!
Quam amaræ dulcedines saporis tui!
Mundum temno, Christum volo,
Ubi vera gloria.
Indeffusus militabo,
Inter pœnas, & labores;
Inter morbos, & languores;
Tartari monstra ridebo, debellabo,
Impatiens dissolvi, & esse cum Christo.
Vale ergo, vale mundo,
Vale fumo, vale fuco,
Ut possim sic volare ad superna gaudia.

Christ. Je vais donc dire adieu au monde, à ses charmes trompeurs, & à tous ses faux brillans, pour parvenir sans obstacle à la gloire céleste.

DIXIÈME MOTET à deux Voix.

Tuere nos mortales,
O Amor cælitum.
Tuere nos mortales,
O Decus inclytum,
O Maria,
Et deprecare pro nobis,
Ut salvet nos cælestis gratia.

DEffendez-nous, foibles mortels
que nous sommes, ô amour des
Esprits bien-heureux! Marie deffendez-
nous, vous qui estes la gloire & l'orne-
ment des Saints, priez pour nous afin
de nous obtenir du Ciel la grace du
salut.

ONZIÈME MOTET à trois Voix.

Mille, mille voces concinuant latitiae,
Beatae Cæciliae,
Inter choros Angelorum,
Inter plausus Beatorum,
Lucet, splendet casta Virgo,
Flagrans amore divino.
Ipsa est quæ per martyrium
Sibi palmas comparavit in æternum.
Sociate læti choros choris,
Sociate dulce melos,
Sociate dulces cantus
Angelorum vocibus.

Que mille & mille voix s'unissent
pour chanter de la bien-heureuse
Cecile, cette chaste Vierge, qui brille
au milieu des Chœurs des Anges, au
milieu des applaudissements des Esprits
bien-heureux, & qui brûle de l'amour
divin. C'est elle qui par son martyre s'est
acquis des palmes éternelles. Unissez-
vous donc, unissez-vous dans vos trans-
ports de joie, accordez vos chants
mélodieux, mêlez vos doux Cantiques aux divins Concerts des Anges.

O quam admirabilis Dominus in Suctis
suis, qui talem sibi sponsam elegit.
Mille, mille voces concinat latitiae,
Beatae Cæciliae.

O que Dieu paroît admirable dans ses
Saints lorsqu'il s'est choisi une Epouse si
fidelle. Que mille & mille voix s'unissent
pour chanter la bienheureuse Cecile.

DOUZIÈME MOTET à trois Voix,
POUR LE SAINT SACREMENT.

THURIS odor volet ad auras,
Ante salutis Victimam.
Floribus novis ornemus aras,
Propter Dei presentiam:
Hic adest tremenda Majestatis exaltatio in-
finita,
Et in carne adoranda
Vera Jesu præsentia.
Thuris odor volet ad auras,
Floribus novis ornemus aras,
Ardescant corda, mentes & viscera,
Sempiternæ Deitati gratiarum actio,
Veneranda Majestati perennis laudatio;
Et sub panis velamento,
In altaris Sacramento,
Divinæ Humanitati
Perpes adoratio.

Que l'odeur de l'encens s'éleve
jusques aux Cieux en présence
de la Victime de salut. Ornons ses Autels
de fleurs nouvelles, honorons la
grandeur infinie, la redoutable Majes-
té & la suprême élévation d'un Dieu
qui dans une chair adorable veut bien
paroître icy.

Que l'odeur de l'encens s'éleve jus-
qu'aux Cieux. Ornons ses Autels de
fleurs nouvelles. Que nos esprits & nos
cœurs brûlent d'un feu divin. Rendons
à l'Immortel des actions de grâces, chan-
tons à jamais ses louanges, adorons sans
cesser sous le voile du pain, dans ce Sacre-
ment Auguste, la Divinité jointe à
l'Humanité.

ORATORIO DE NATIVITATE
CHRISTI.

PASTORES.

OMiraculum! ô novitatis prodigium!
In hâc desiderata nocte novum lu-
men cernitur,
In hâc obscurâ quiete Solis splendor oritur,
Videamus, eamus, surgamus cito, cito cur-
rendo
Saltando festinemus in Bethléem,

UNUS PASTOR.

Nonne hâc fælix est hora quâ Messias
nascitur?

PASTORES

Videamus, eamus, surgamus cito, cito
currendo.
Saltando festinemus in Bethléem,
Et videamus illum Solem,
Qui suis splendoribus totum illuminat orbem.
Videamus, eamus, surgamus cito, cito cur-
rendo,
Saltando festinemus in Bethléem.

ORATORIO SUR LA NAISSANCE
DE L'ENFANT JESUS.

LES BERGERS.

OMerveille étonante! ô prodige
nouveau! Dans cette nuit si long-
temps attendue, une nouvelle lumière
brille à nos yeux ; la clarté du Soleil naît
du sein de cette nuit tranquille, voyons,
allons, levons-nous, hâtons-nous de
courir, de voler à Bethléem.

UN BERGER.

Ne seroit-ce point en ce moment
fortuné que doit naître le Messie?

LES BERGERS.

Voyons, allons, levons-nous, hâtons-
nous de courir, de voler à Bethléem?
Adorons y ce divin Soleil dont les
rayons éclairent tout l'Univers; Voyons,
allons, levons-nous, hâtons-nous de
courir, de voler à Bethléem.

ANGELUS.

Silete, silete Pastores & silete,
Donec somnus abcesserit,
Et dilectus Infantulus
Ubera Matris suixerit.

PASTORES.

Cantabimus humili voce, quam parvulus
non audiet.

ANGELUS.

Exspectate Pastores, & silete,
Donec somnus abcesserit,
Et dilectus Infantulus
Ubera Matris suixerit.

PASTORES.

Cantabimus humili voce, quam Parvulus
non audiet.

ANGELUS.

Ergo cantate, cantate dulciter,
Ut grato modulamine obdormiat suaviter.

PASTORES.

O divine Infantule,
Qui natus es de Virgine,
Dormi, dormi Puellule
Sub casto Matris ubere :
Dormi, dormi dulcissime.

ANGELUS.

Ecce, ecce Puer evigilat,
Cantate, plaudite & nihil vos impediatur;
Psallite, plaudite ut vos audiat :
Ecce, ecce Puer evigilat.

CHORUS.

Cedant, cedant tenebrae lumini,
Et nox divino sideri :
Et Christo nascenti,
In fano jacenti ;
Fulgeant sidera,
Applaudant Angeli ;
Et caeli & terra resonent gaudia.

L'ANGE.

Silence, silence Bergers, n'éveillez
point ce divin Enfant : attendez qu'il
ait succé le sein de sa chaste Mère.

LES BERGERS.

Nous chanterons si bas, qu'il ne pourra nous entendre.

L'ANGE.

Attendez Pasteurs, & gardez le silence, attendez que ce divin Enfant soit éveillé, & qu'il ait succé le sein de sa chaste Mère.

LES BERGERS.

Nous chanterons si bas qu'il ne pourra nous entendre.

L'ANGE.

Chantez donc si doucement, que votre mélodie ne serve qu'à l'endormir d'un someil plus tendre.

LES BERGERS.

O divin Enfant qui venez de naître d'une Vierge, dormez, dormez aimable Enfant sur le sein de votre chaste Mère ; dormez dormez adorable Enfant.

L'ANGE.

Bergers, voila l'Enfant qui s'éveille ; chantez, élevez vos voix, que rien ne vous retienne. Prenez vos musettes, & faites entendre leurs sons à ce divin Enfant, Bergers le voila qu'il s'éveille.

TOUS.

Que les tenebres cedent à cette nouvelle lumiere; que la nuit du peché fasse place à ce divin Soleil; Que les Astres du Firmament ne brillent que pour Jesus naissant, pour Jesus couché sur le foin ; Que les Anges forment pour lui les plus doux concerts ; Que la Terre & les Cieux retentissent des cris de joie que tout l'Univers pousse en sa faveur.

FINIS.

FIN.

T A B L E

DES MOTETS DE MONSIEUR LOCHON.

Motets à Voix seule.

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II.	Venite , venite fideles.		4
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Motet à deux Voix.

X.	Tuere nos Mortales.	27
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Motets à trois Voix.

XI.	Mille , mille voces concinuant lætitiae.	31
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*ORATORIO à quatre Voix & deux Dessus de
Violons ajoutez, pour la Naissance de l'Enfant
Jesùs entre l'Ange & les Bergers.*

Q miraculum ! ô novitatis prodigium ! 60

F I N.



EXTRAIT DU PRIVILEGE.

PA R Lettres Patentés du Roy données à Arras l'onzième jour du mois de May , l'An de Grace mil six cent soixante & treize , Signées LOUIS : & plus bas , Par le Roy , COLBERT ; Scellées du grand Sceau de cire jaune ; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust. 1696. Il est permis à Christophe Ballard , seul Imprimeur du Roy pour la Musique , d'Imprimer , faire Imprimer , Vendre & Distribuer toute sorte de Musique , tant Vocale , qu'Instrumentale , de tous Auteurs : Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient , d'entreprendre ou faire entreprendre ladite Impression de Musique , ny autre chose concernant icelle , en aucun lieu de ce Royaume , Terres & Seigneuries de son obéissance , non obstant toutes Lettres à ce contraires ; ny mesme de Tailler ny Fondre aucun Caractères de Musique sans le congé & permission dudit Ballard , à peine de confiscation desdits Caractères & Impressions , & de six mille livres d'amende , ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extraie d'icelles mis au commencement ou fin desdits Livres imprimez , foy soit ajoutée comme à l'Original.





M O T E T S A I. II. ET III. VOIX, AVEC LA BASSE-CONTINUE.

Par Monsieur LOCHON.

PREMIER MOTET A VOIX SEULE.



Adagio e stacchato.

O charitatis victima! O ô charitatis vi-
eti-
ma! cæli & terræ, decus & amor, cæli & terræ, decus & amor, Ho-

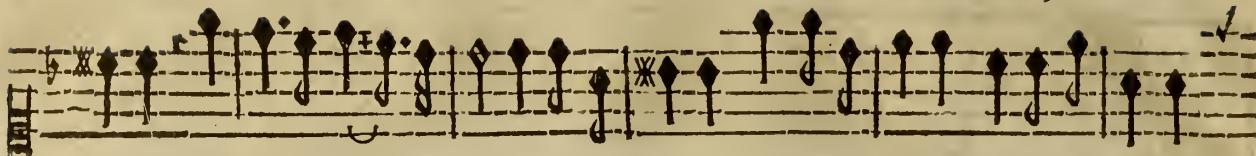
BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

nor & glo- ria. cæli & terræ, decus & amor, cæli & terræ, decus &

BASSUS-CONTINUUS.

2 I. MOTET A VOIX SEULE,



amor, Honor & glo- ria. decus & amor, decus & amor, cæli & terræ,



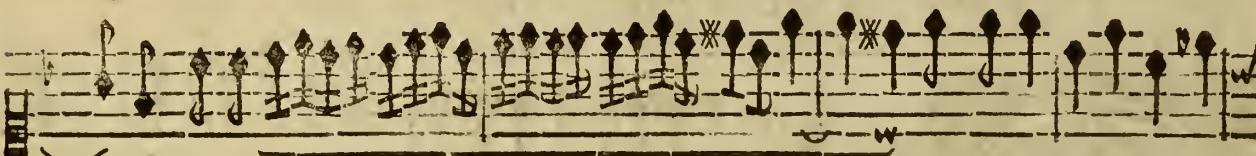
BASSUS-CONTINUUS.



decus & amor, Honor & glo- ria. & glo- ria. Te lauda-



BASSUS-CONTINUUS.



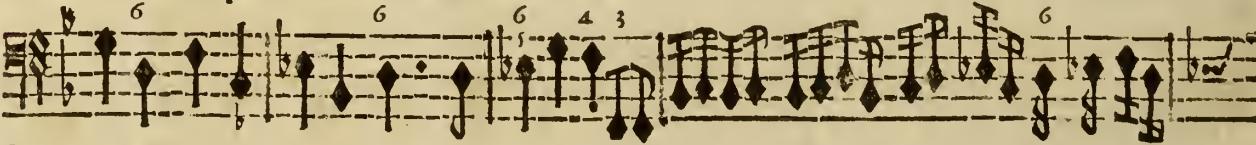
mus, exalta- mus & procidentes, pro-



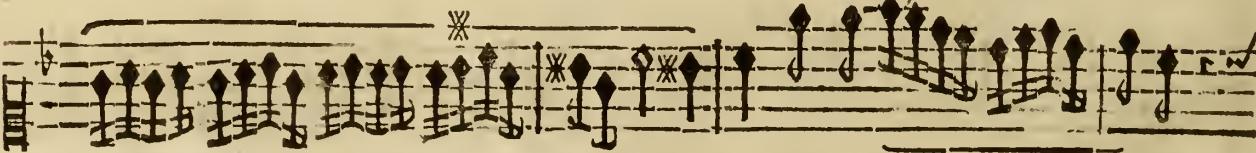
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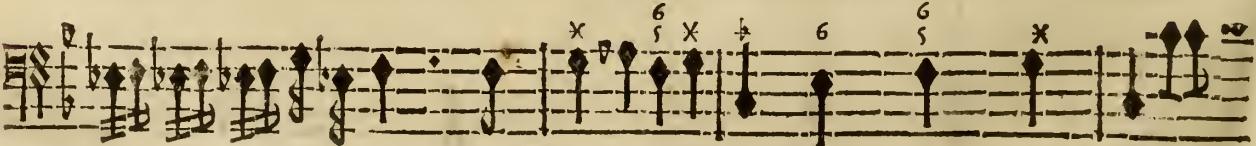
cidentes procidentes ado- ra- mus. exal-



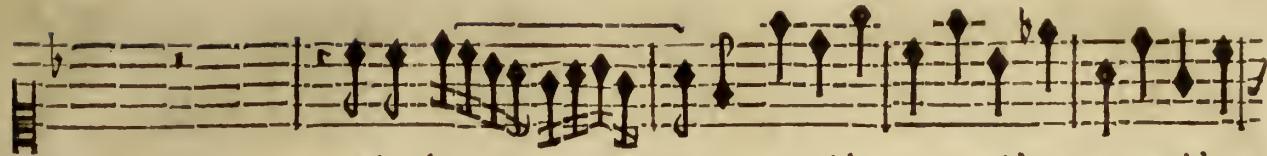
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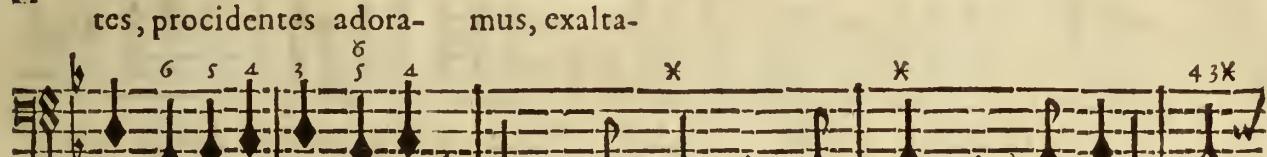
ta- mus, te lauda- mus,



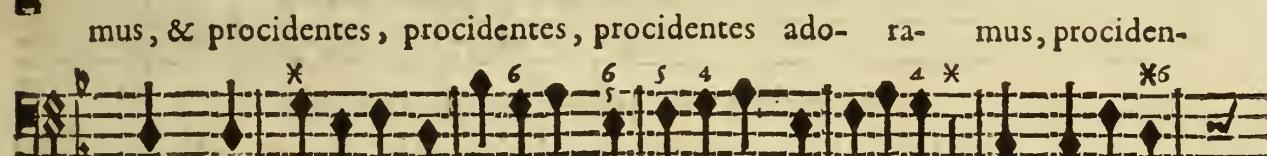
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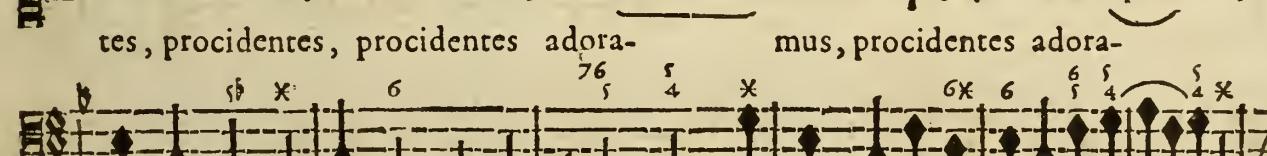
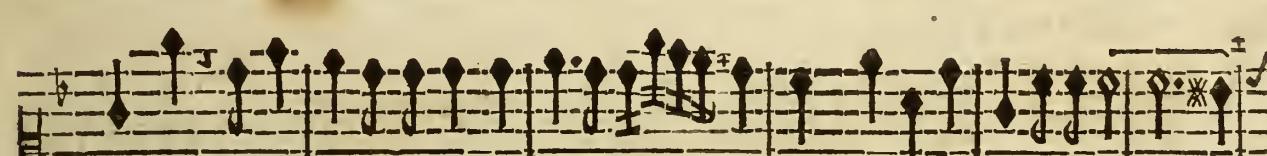
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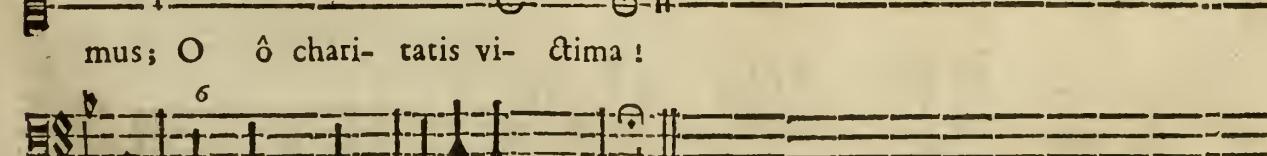
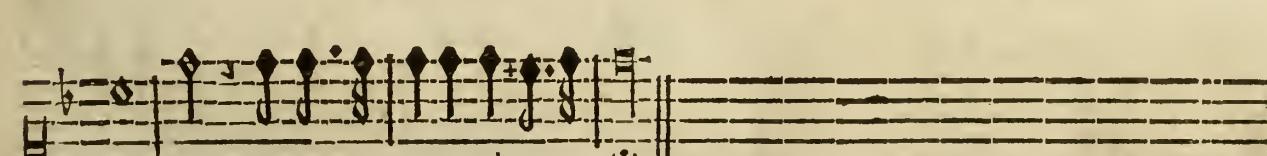
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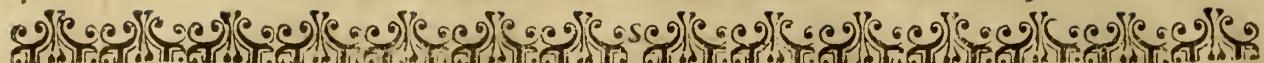
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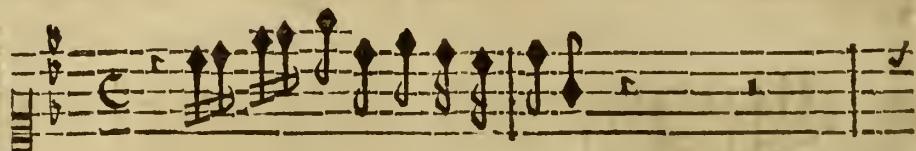
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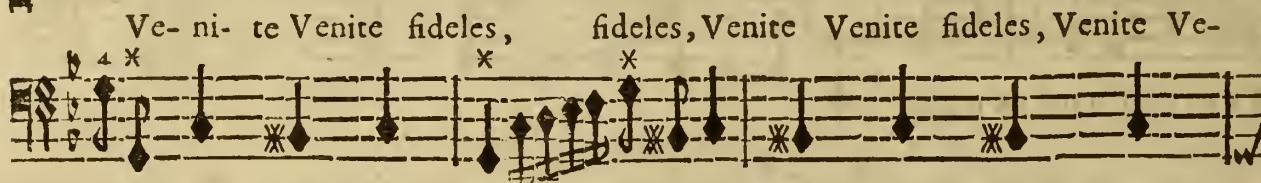
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II. MOTET A VOIX SEULE.



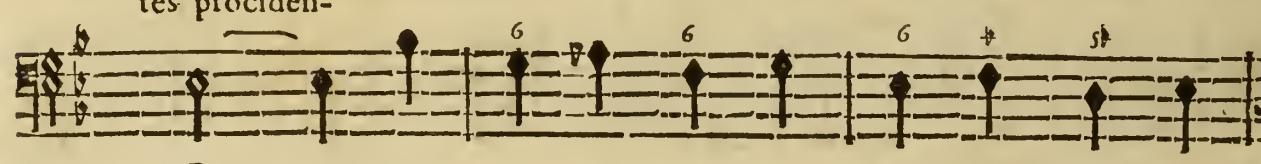
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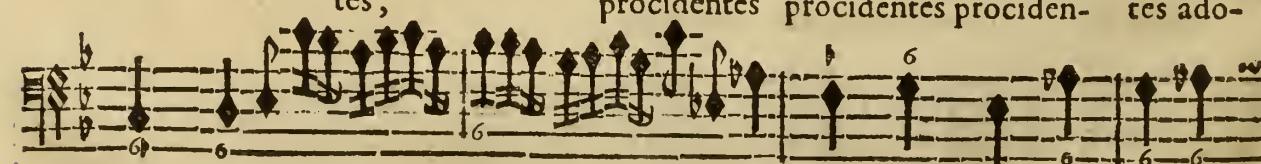
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

Adagio.

procidentes procidentes procidentes prociden-

Adagio.

6 6 6

D E M. L O C H O N.

5



deles, Ve- ni- te, Venite fideles, fideles Venite, Venite fi-

BASSUS-CONTINUUS.

deles, Venite, Venite. Jesum Christum, Jesum Christum proci-

BASSUS-CONTINUUS.

dentes adoremus. adore- mus. prociden- tes prociden-

BASSUS-CONTINUUS.

tes, proci-

BASSUS-CONTINUUS.

dentes, procidentes adore- mus.

BASSUS-CONTINUUS.

6 III. MOTET A VOIX SEULE,



III. MOTET A VOIX SEULE.

*Largo è slacchato.*

Erbum supernum prodiens, Verbum supernum

BASSUS-CONTINUUS.

prodiens, Nec Patris Nec Patris Nec Patris linquens linquens dext-

BASSUS-CONTINUUS.

ram; Nec Patris Nec Patris Nec Patris linquens linquens dexteram;

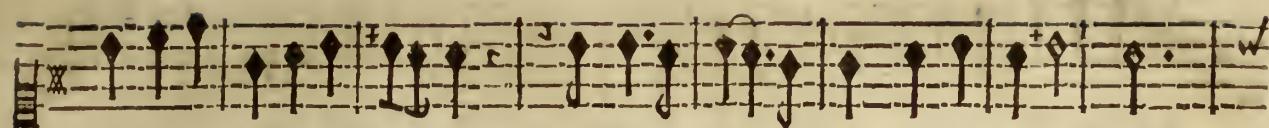
BASSUS-CONTINUUS.

Ad opus suum exiens, Ad opus suum exiens,

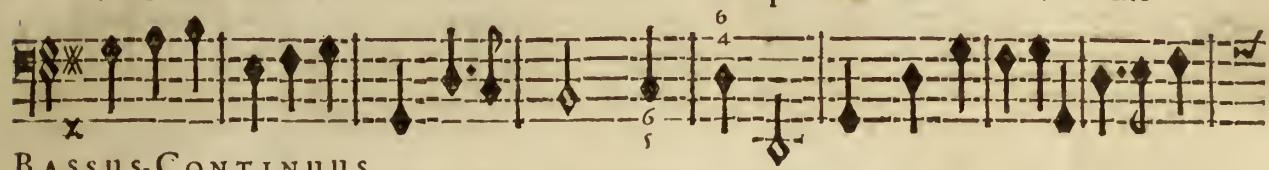
BASSUS-CONTINUUS.

Venit ad vitæ ad vitæ, Venit ad vitæ vesperam. Venit ad vitæ,

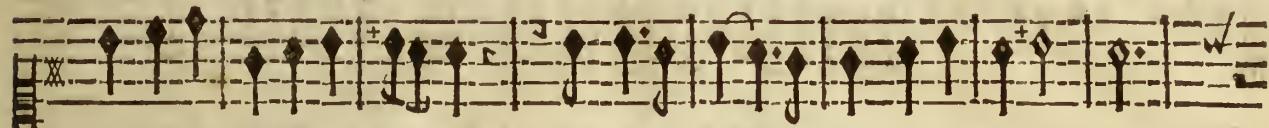
BASSUS-CONTINUUS.



Venit ad vitæ ad vi-tæ ad vitæ ves-peram. ad vitæ Ve-nit



BASSUS-CONTINUUS.



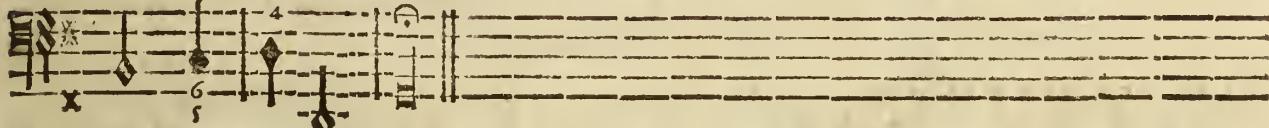
Venit ad vitæ ad vi-tæ ad vitæ ves-peram. ad vitæ Ve-nit



BASSUS-CONTINUUS.



ad vitæ ves-peram.

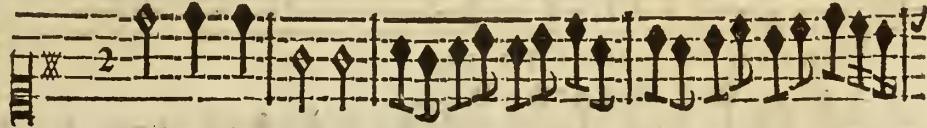


BASSUS-CONTINUUS.

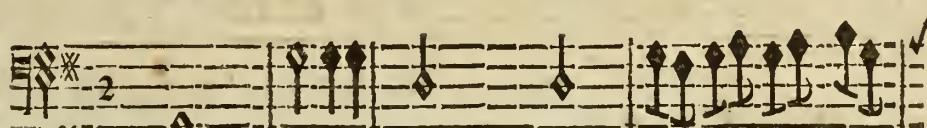
IV. MOTET A VOIX SEULE.



Vivace.



Uibus sub bina spe-



BASSUS-CONTINUUS.

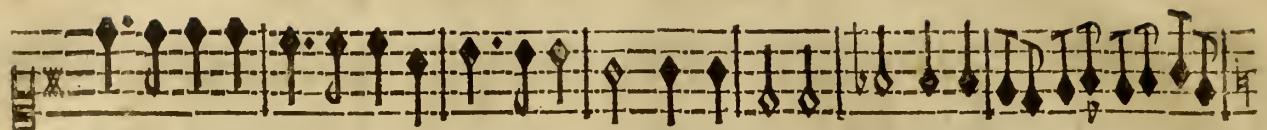


cic, Carnem dedit & san-guinem; Ut



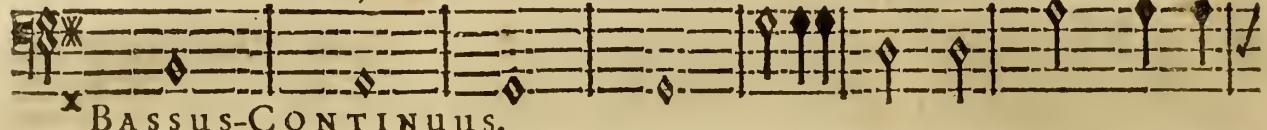
BASSUS-CONTINUUS.

8 IV. MOTET A VOIX SEULE,

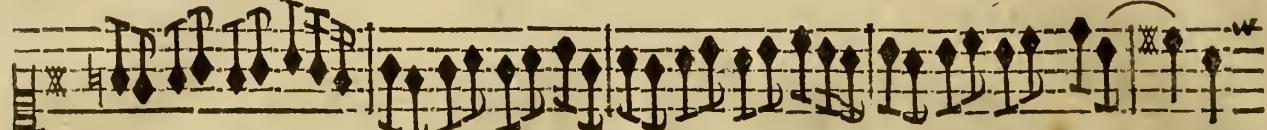


duplicis Ut duplicita substantia, Totum cibaret Totum ciba-

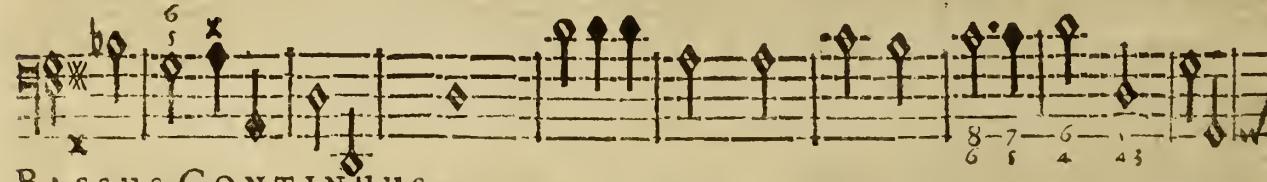
76



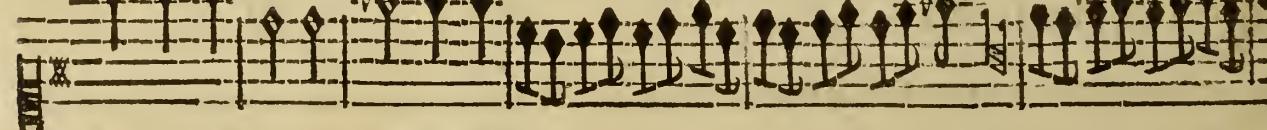
BASSUS-CONTINUUS.



ho- minem. Totum ci- baret Totum cibaret ci- baret ho- minem.



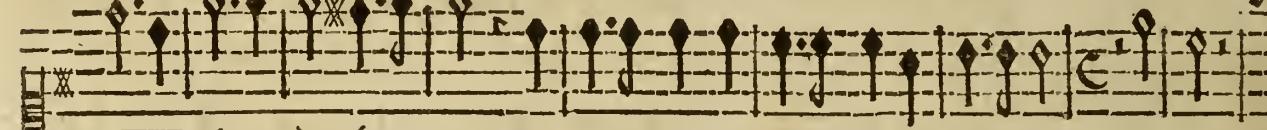
BASSUS-CONTINUUS.



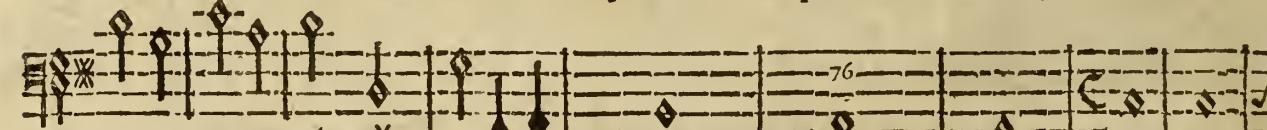
Totum cibaret Totum ciba-



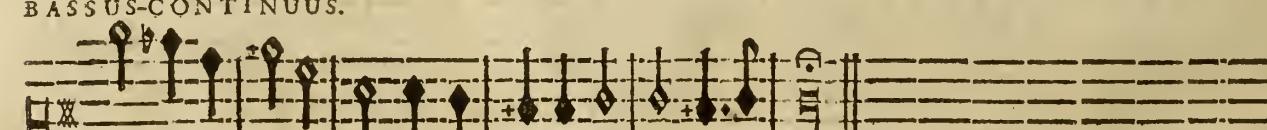
BASSUS-CONTINUUS.



ret ho- minem. Ut duplicita substantia, Totum



BASSUS-CONTINUUS.



Totum ci- baret Totum ci- baret ho- minem.



BASSUS-CONTINUUS.

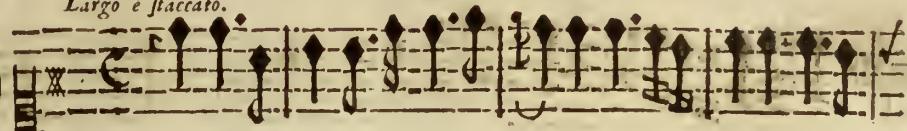
D E M. LOCHON.



V. MOTET A VOIX SEULE.



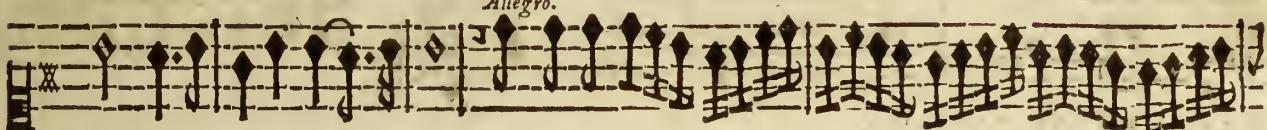
Largo è staccato.



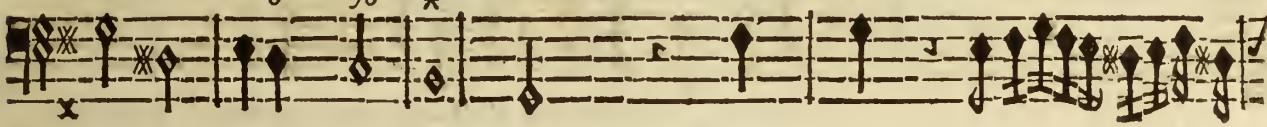
Salu- taris O salu- ta- ris salu- taris hosti-

BASSUS-CONTINUUS.

Allegro.



a, salu- taris ho- stia, Quæ cæli pan-



BASSUS-CONTINUUS.



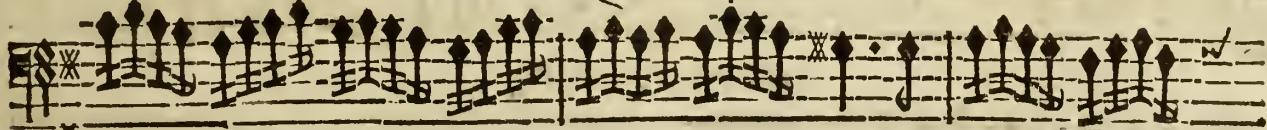
dis, Quæ cæli pan-dis osti- um:



BASSUS-CONTINUUS.



Quæ cæli pan-



BASSUS-CONTINUUS.



dis, Quæ cæli pan dis ostium:



BASSUS-CONTINUUS.

Quæ cæli pan-

BASSUS-CONTINUUS.

dis, Quæ cæli pan-dis osti- um.

BASSUS-CONTINUUS.

Bella premunt premunt Bella premunt hostili- a, Bella

BASSUS-CONTINUUS.

premunt premunt Bella Bella premunt hosti- lia,

BASSUS-CONTINUUS.

Bella pre-munt hostilia,

BASSUS-CONTINUUS.

Bella pre-munt hostili- a,

BASSUS-CONTINUUS.

DE M. LOCHON.

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Bella premunt premunt Bella premunt hostili-



BASSUS-CONTINUUS.

a,

Bella

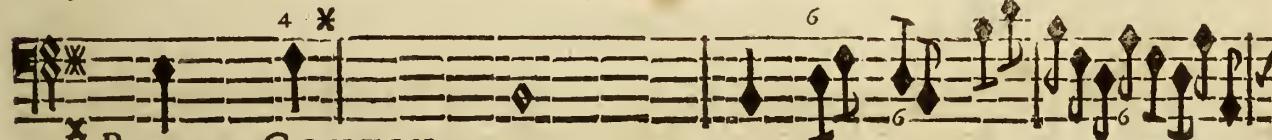


BASSUS-CONTINUUS.

pre-munt hostilia. Bella premunt premunt Bella Bella premunt hostili- li-

4 x

6



BASSUS-CONTINUUS.

a,

Bella premunt hostili-

* 6 6 4 3 x

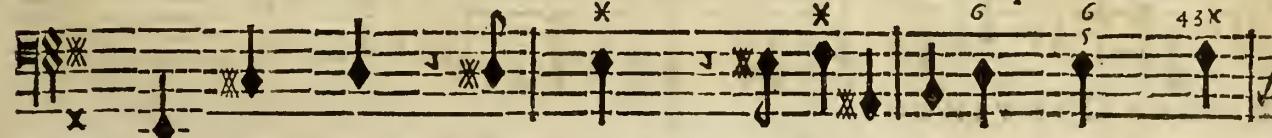


BASSUS-CONTINUUS.

a,

Bella premunt hostili-

6 6 4 3 x



BASSUS-CONTINUUS.

a,

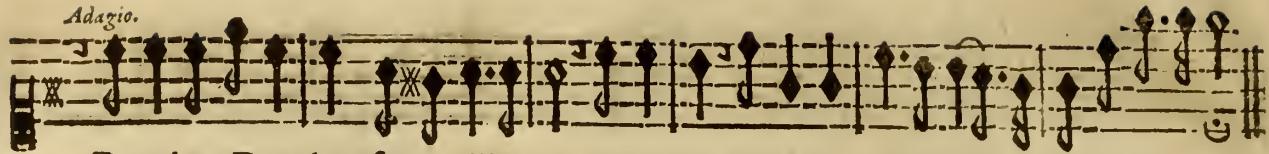
Bella pre-munt hostilia,

6 6 x 4 3 x



BASSUS-CONTINUUS.

VI. MOTET A VOIX SEULE,

Adagio.

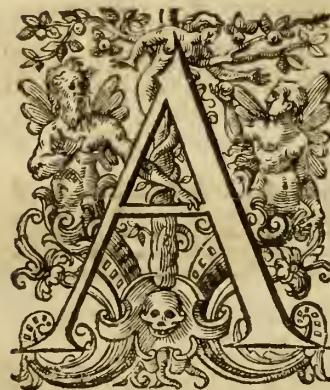
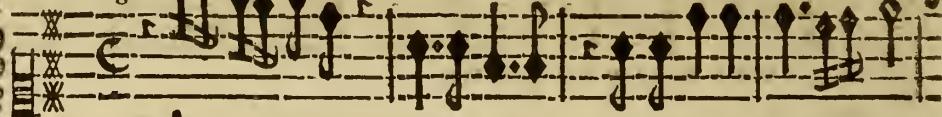
Da robur, Da robur, fer auxilium. Da robur, Da robur, fer auxilium. auxilium.



BASSUS-CONTINUUS.



VI. MOTET A VOIX SEULE.

*Adagio.*

Ve. A- Ve ave Ave ave bone Jesu, Verbum Pa-



BASSUS-CONTINUUS.



tris, Ave Ave verbum incarna- tum, in altari consecratum,

65

43

6

4

3

6

4

2

6

6

3

X

BASSUS-CONTINUUS.



O cæli, o terra, o Angeli, o homines.

6

Hic fon- tem gratiæ



BASSUS-CONTINUUS.



ado- re- mus om- nes. O cæli, o terra, o Angeli, o homi-

6

6

6

6

4

-4

3

X

X

X

BASSUS-CONTINUUS.



nes. O cæli, o terra, Hic fon-tem gratiæ, ado-

BASSUS-CONTINUUS.



remus om- nes. O cæli, o terra, o Angeli, o homines. O cæli,

BASSUS-CONTINUUS.



O cæli, o terra, o Angeli, o homines. Hic fon- tem gratiæ, ado-



BASSUS-CONTINUUS.



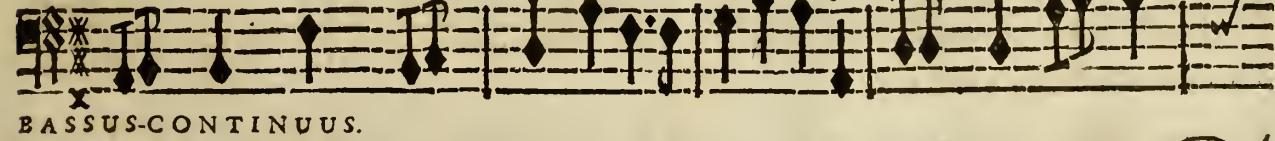
remus om- nes. O cæli, o terra, o Ange-



BASSUS-CONTINUUS.



li, o homines. Hic fontem gratiæ, adoremus om- nes. O cæli, o ter-



BASSUS-CONTINUUS.

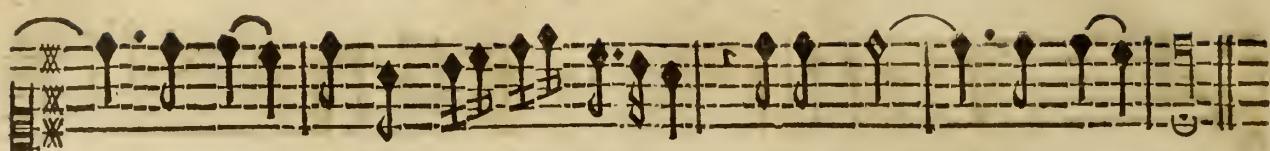


ra, o Angeli, o homines. Hic fon- tem gratiæ, ado- re-



BASSUS-CONTINUUS.

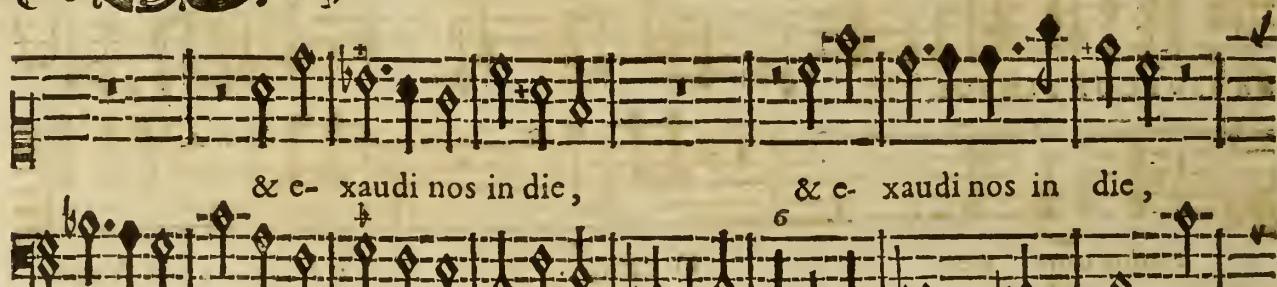
VII. MOTET A VOIX SEULE.



VII. MOTET A VOIX SEULE.



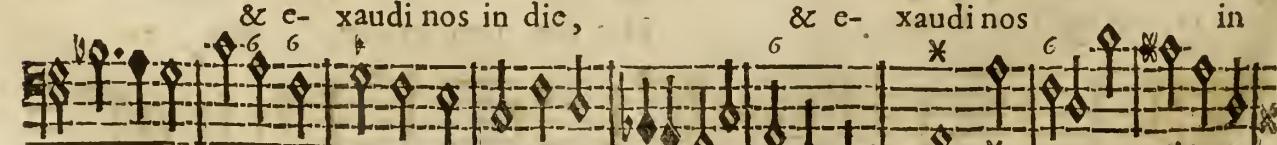
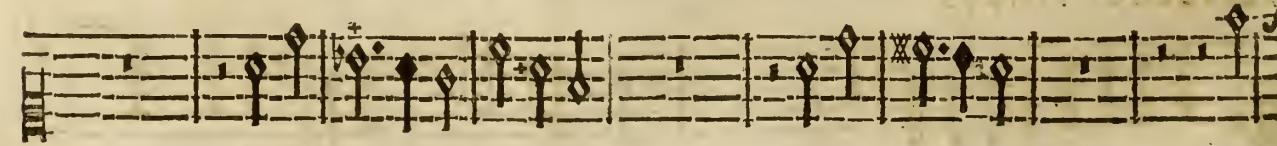
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

die in die qua invoca- ve- ri- mus te. Domine Domine

BASSUS-CONTINUUS.

salvum fac Re- gem, Domine Domine Domine salvum fac Regem.

BASSUS-CONTINUUS.

VIII. MOTET A VOIX SEULE.

Adagio è stacchato.

Ur non amatis, Cur non amatis,

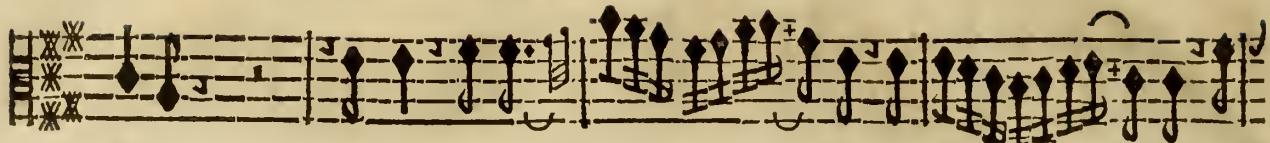
BASSUS-CONTINUUS.

quæ sunt æter- na, quæ sunt æ-

BASSUS-CONTINUUS.

na, Cur non gustatis, Cur non gu-

BASSUS-CONTINUUS.



statis, quæ sunt optan- da, optan- da, quæ

BASSUS-CONTINUUS.



sunt optan- da, optanda, colenda, aman- da, aman- da, colen-

6x *6x*

BASSUS-CONTINUUS.



da, optan- da, amanda, colenda, colenda, aman- da, amanda, colen-

x *x* *6* *4x*

BASSUS-CONTINUUS.

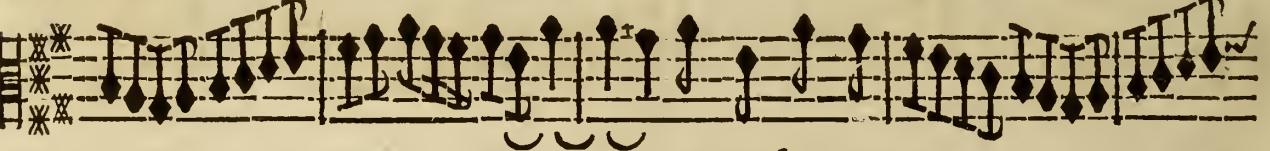


da. Cur non amatis, Cur non ama- tis, quæ sunt æter-

4 3

6 6 6 6

BASSUS-CONTINUUS.



na, quæ sunt æter-

6

6 6 6 6

BASSUS-CONTINUUS.



na, Cur non gustatis, Cur non gustatis,

6

6 6 6 6

BASSUS-CONTINUUS.



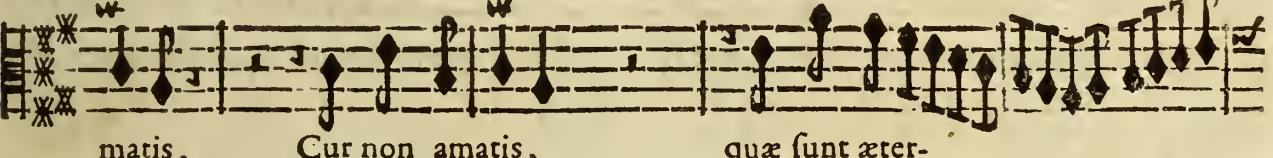
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



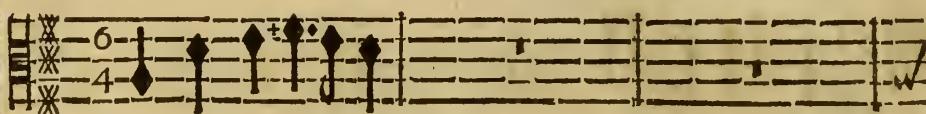
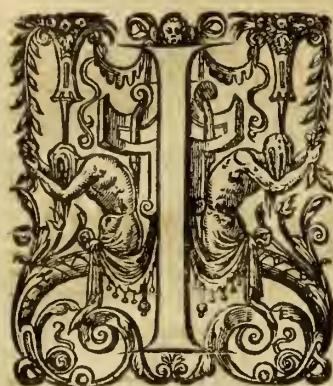
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



IX. MOTET A VOIX SEULE.



Am quæro sapere,

6

5

4

3



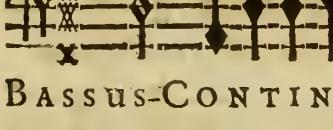
BASSUS CONTINUUS.



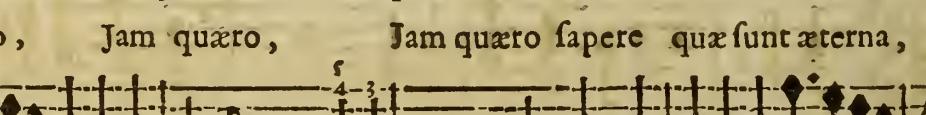
Jam quæro sapere,

6

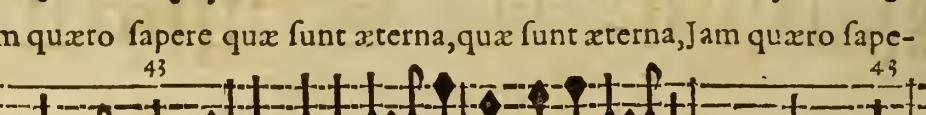
Jam quæro Jam quæro Jam



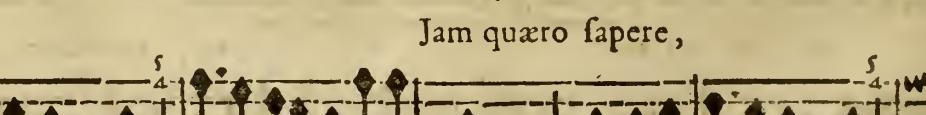
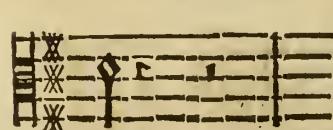
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



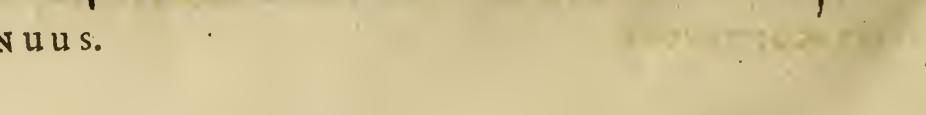
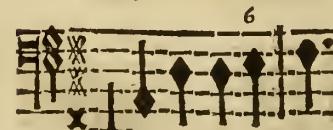
BASSUS-CONTINUUS.

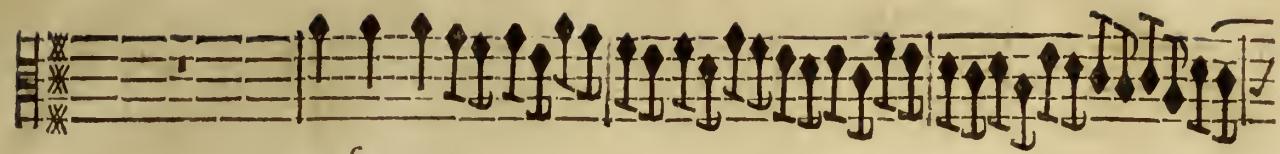


BASSUS-CONTINUUS.

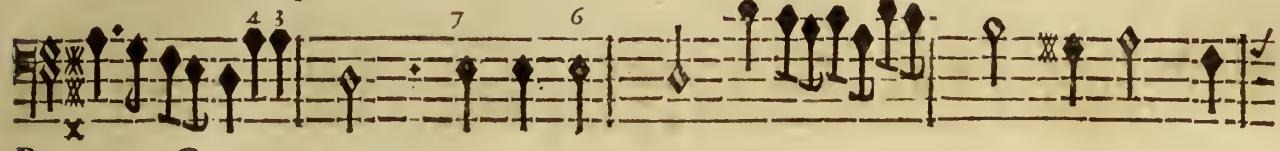
re,

Jam quæro sapere,

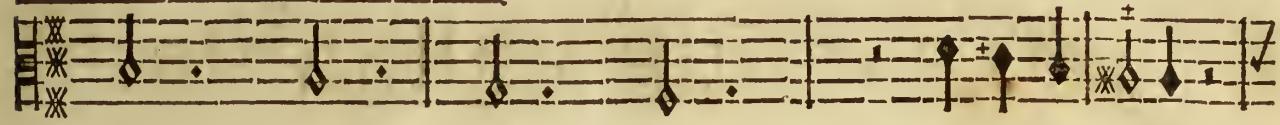




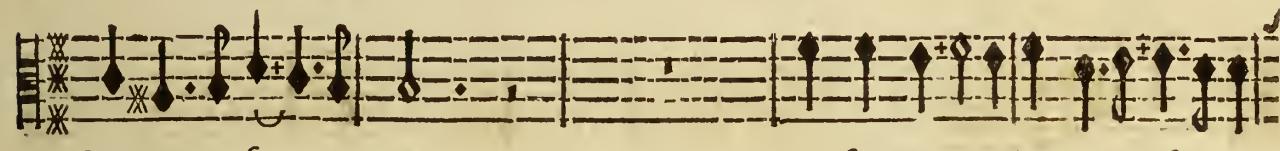
quæ sunt æter-



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

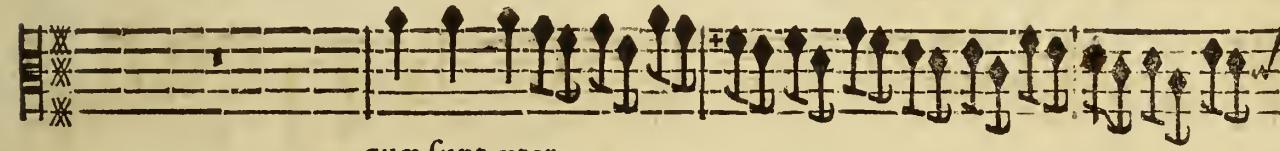


Jam quæro sa- pe- re

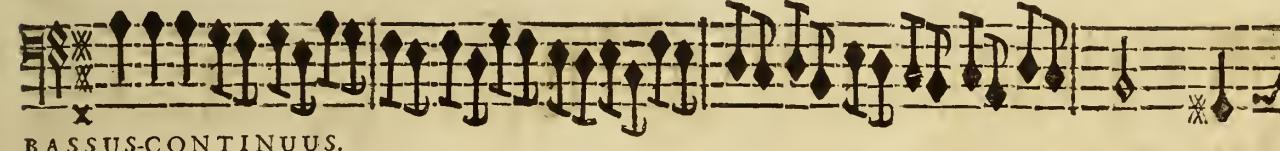
quæ sunt æterna, Jam quæro sapere



BASSUS-CONTINUUS.



quæ sunt æter-



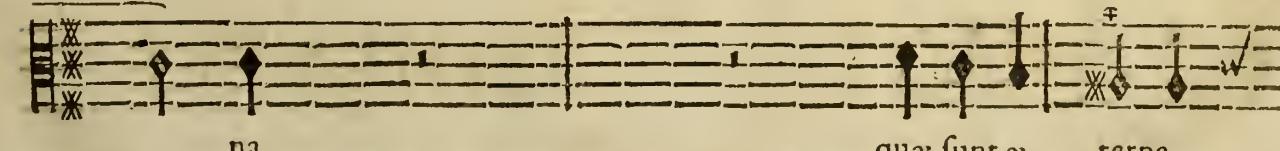
BASSUS-CONTINUUS.



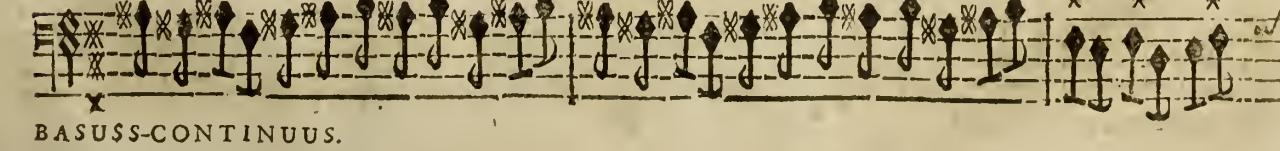
na, quæ sunt æter-



BASSUS-CONTINUUS.



na, quæ sunt æ- terna,



BASUSS-CONTINUUS.

D E M. LOCHON,

21

Adagio assai è staccato.

quæ sunt æterna, Jam quæro sape- re. Vah Quid mundana, vah quid ter-

BASSUS-CONTINUUS.

rena, Vah Quid mundana, terrena, Quam ama- ræ dulcedines saporis tui, dul-

BASSUS-CONTINUUS.

cedines sapo- ris tu- i, dulcedines sapo- ris tu-

BASSUS-CONTINUUS.

i. Mundum temno, Christum volo, Ubi vera glori- a.

Mundum temno, Christum volo, Ubi vera gloria.

BASSUS-CONTINUUS.

Mundum temno, Christum volo, Ubi vera gloria.

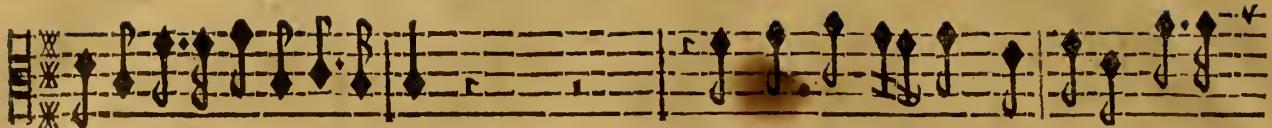
BASSUS-CONTINUUS.

Ubi vera gloria. Mundū temno, Christum volo, Ubi vera gloria.

BASSUS-CONTINUUS.

F

IX. MOTET A VOIX SEULE,



volo, Ubi vera gloria.

6 6 4 *

Mundum temno, Christum volo, Ubi

32

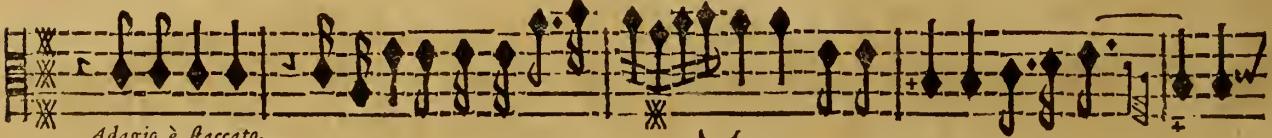
BASSUS-CONTINUUS.



vera gloria. Mundum temno, Christum volo, Ubi vera gloria. Ubi vera gloria.



BASSUS-CONTINUUS.

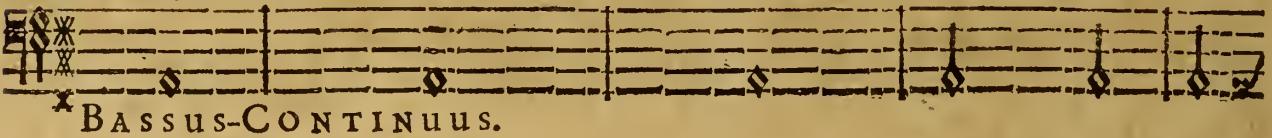


Indefessus militabo milita-

Adagio assai è foscato.

bo Inter pœnas & labo-

res,



BASSUS-CONTINUUS.

Presto assai.



Inter mor-bos & la-bores.

3

2

6*

Tartari monstra ridebo bellabo, bellabo, ri-



BASSUS-CONTINUUS.

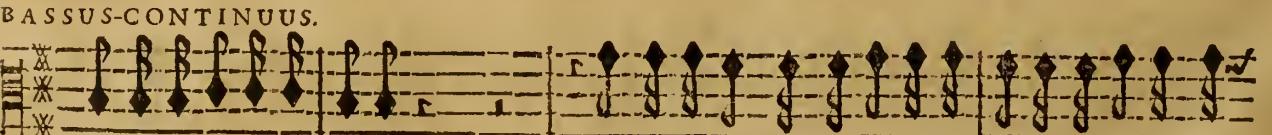


debo ridebo bellabo.

Tartari monstra ridebo bellabo, bellabo, ri-



BASSUS-CONTINUUS.



debo ridebo bellabo.

Tartari monstra ridebo bellabo, bellabo, ri-



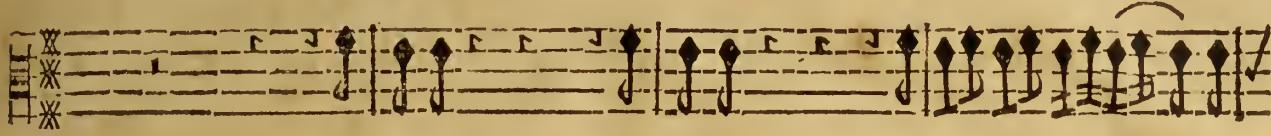
BASSUS-CONTINUUS.



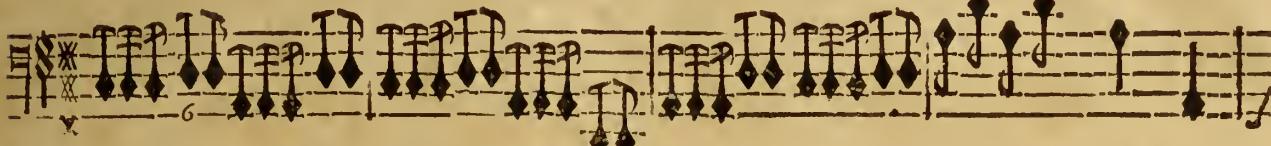
debo, Tartari monstra ridebo bellabo, bellabo, ridebo ridebo bellabo.



BASSUS-CONTINUUS.



ridebo, bellabo, ride- bo.



BASSUS-CONTINUUS.

Largo assai.



BASSUS-CONTINUUS.



patiens dissolvi & esse cum Chri- sto, cum Chri- sto. Vale ergo, va- le



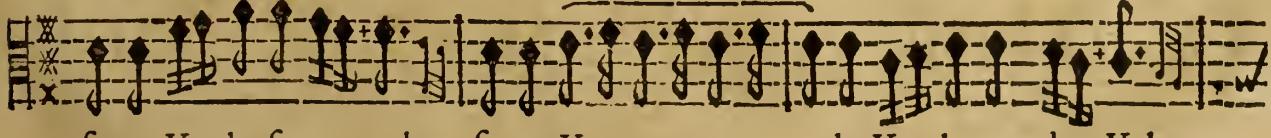
BASSUS-CONTINUUS.



mun- do, Vale ergo, va- le mun- do, va- le mundo, Vale



BASSUS-CONTINUUS.

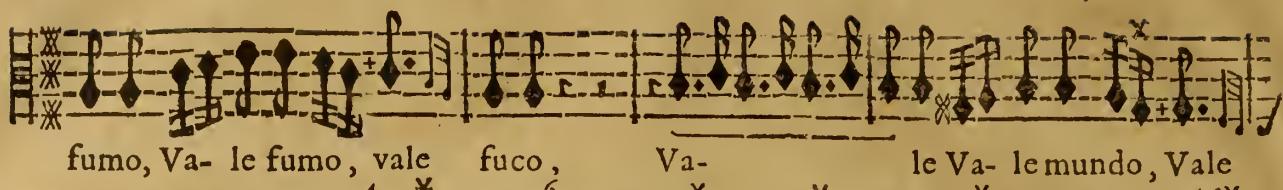


fumo, Va- le fumo, vale fuco, Va- le Va- le mundo, Vale

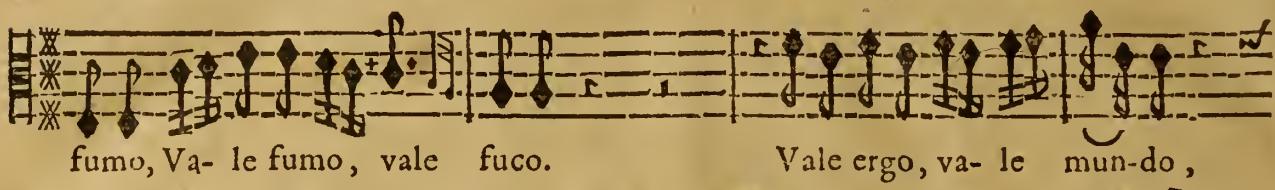


BASSUS-CONTINUUS.

IX. MOTET A VOIX SEULE,



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



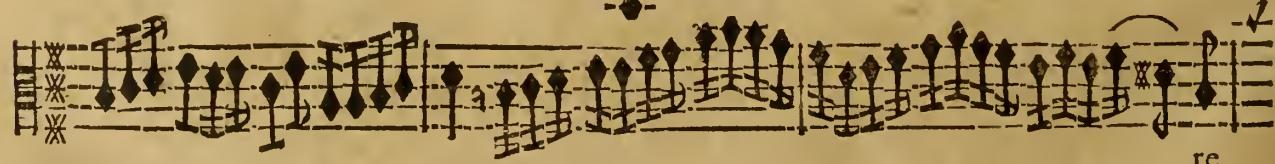
BASSUS-CONTINUUS.



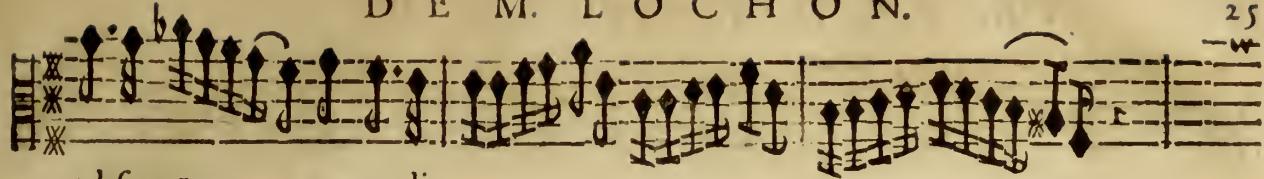
BASSUS-CONTINUUS.

*Piano.**Vivace.*

BASSUS-CONTINUUS.

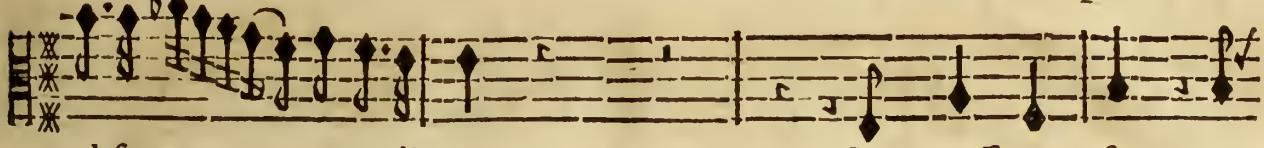


BASSUS-CONTINUUS.



ad super-na gaudia.

BASSUS-CONTINUUS.



ad super-na gaudia.

Ut possim sic vo-



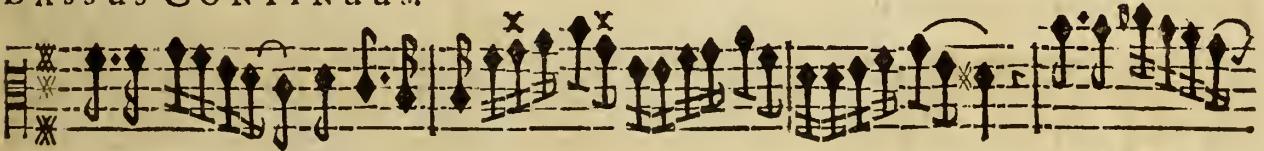
BASSUS-CONTINUUS.



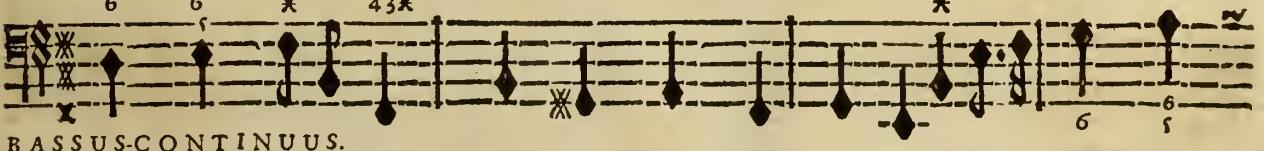
BASSUS-CONTINUUS.



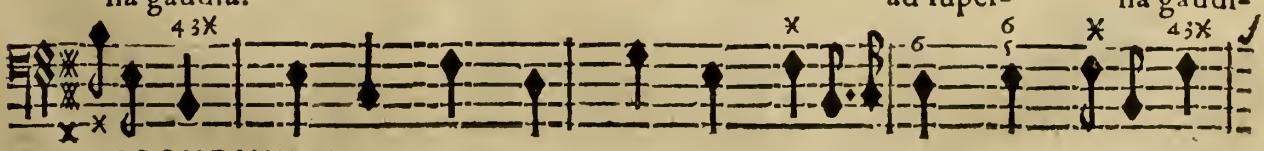
BASSUS-CONTINUUS.



ad super-na gaudia.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

a.

Ut possim

BASSUS-CONTINUUS.

sic vola-

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

re ad super-na gaudia.

BASSUS-CONTINUUS.

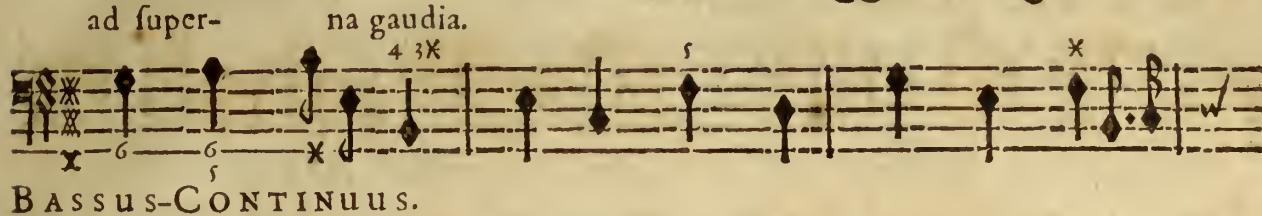
ad super-na gaudia.

BASSUS-CONTINUUS.



ad superna gaudia.

4 3 X

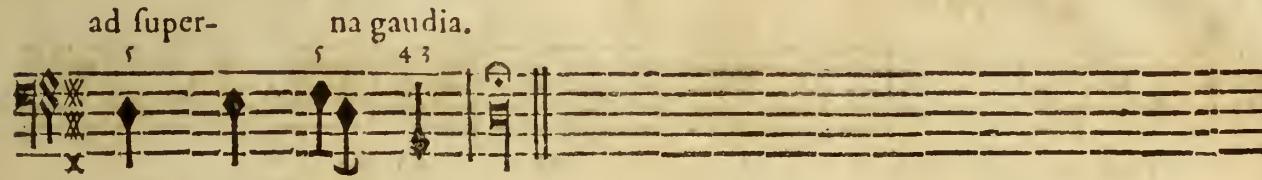


BASSUS-CONTINUUS.



ad superna gaudia.

5 4 3



BASSUS-CONTINUUS.

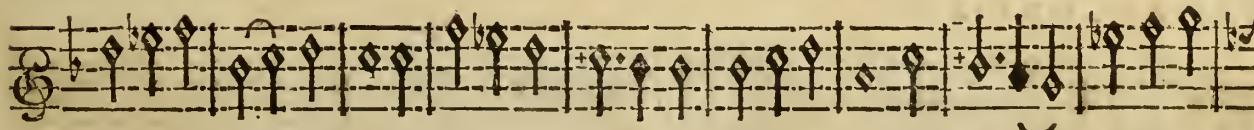
10.^{me} MOTET A DEUX VOIX.

Uere nos mortales,

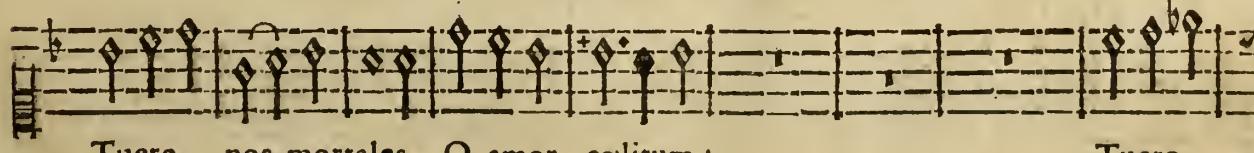


T uere nos mortales,

BASSUS-CONTINUUS.

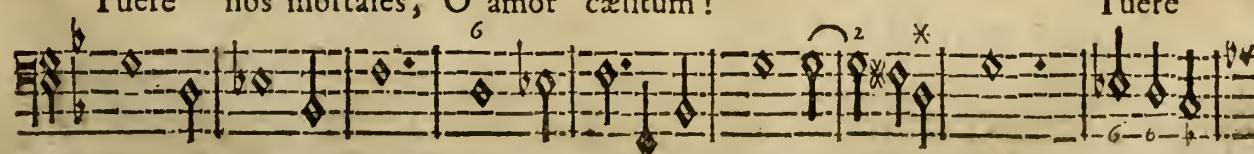


Tuere nos mortales, O amor cælitum! Tuere nos mortales, Tuere



Tuere nos mortales, O amor cælitum!

Tuere



BASSUS-CONTINUUS.

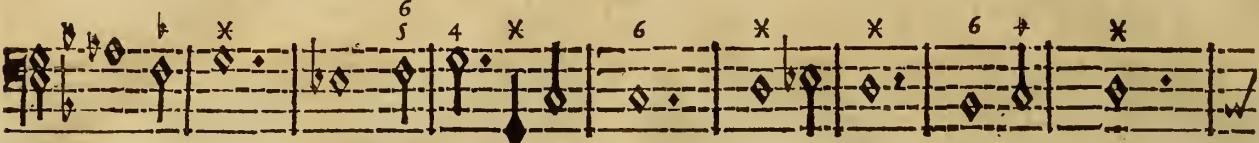
I. MOTET A DEUX VOIX,



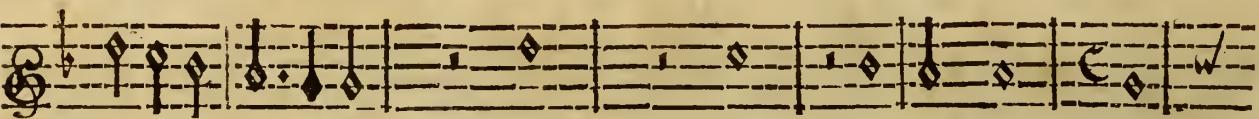
nos mortales, O decus inclytum! O amor cælitum!



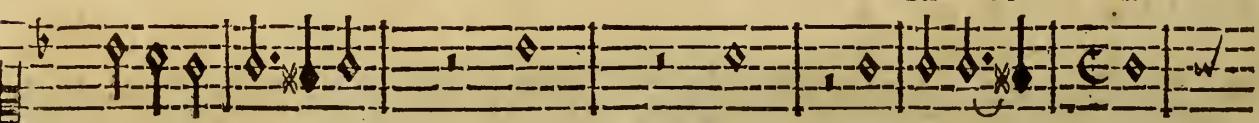
nos mortales, O decus inclytum! Tuere nos mortales, O amor cælitum!



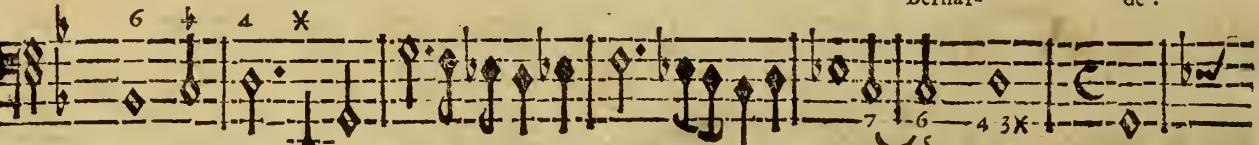
BASSUS-CONTINUUS.



O decus inclytum! O O O Ma- Ber- ri- a! de!



O decus inclytum! O O O Mai- Bernar- a! de!



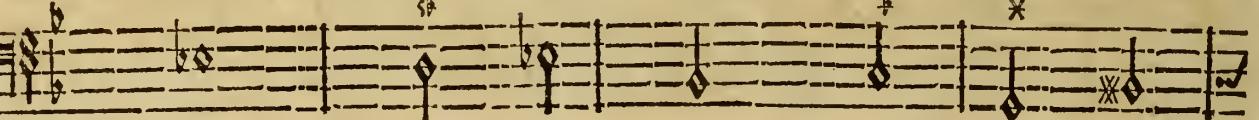
BASSUS-CONTINUUS.



Et deprecare pro nobis, deprecare pro nobis, Ut salvet



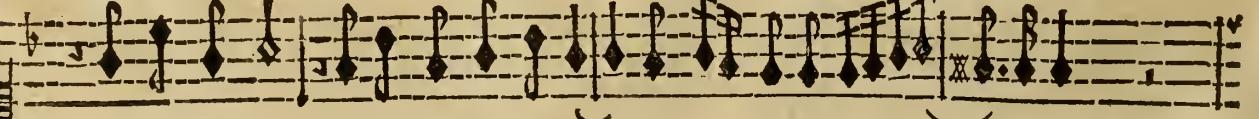
Et deprecare pro nobis, pro nobis, deprecare pro nobis, pro nobis,



BASSUS-CONTINUUS.



nos, Ut salvet nos, Ut salvet nos cælestis gra- ti- a.



Ut salvet nos, Ut salvet nos cæ- lestis cæ- lestis gra- tia.



BASSUS-CONTINUUS.

deprecate pro nobis, pro nobis, deprecate pro

deprecate pro nobis, pro nobis, Et deprecate pro nobis,

BASSUS-CONTINUUS.

nobis, Ut salvet nos cælestis gratia. Ut salvet nos, Ut salvet nos,

deprecate pro nobis, Ut salvet nos, Ut salvet nos.

BASSUS-CONTINUUS.

Ut salvet nos cælestis gratia. Tuere nos mortales,

nos, Ut salvet nos cælestis cælestis gratia. Tuere

BASSUS-CONTINUUS.

Tuere nos mortales, O amor cælitum! Tuere nos mor-

nos mortales, Tuere nos mortales, O amor cælitum!

BASSUS-CONTINUUS.

H

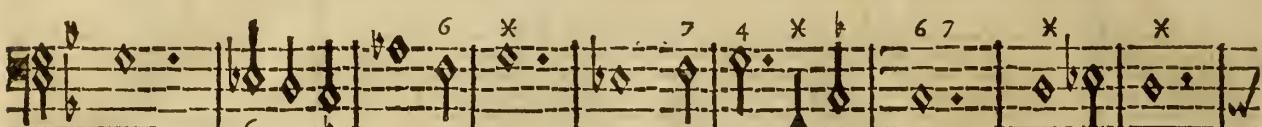
MOTET A DEUX VOIX.



tales, Tuere nos mortales, O decus inclytum!



Tuere nos mortales, O decus inclytum! Tuere nos mortales,



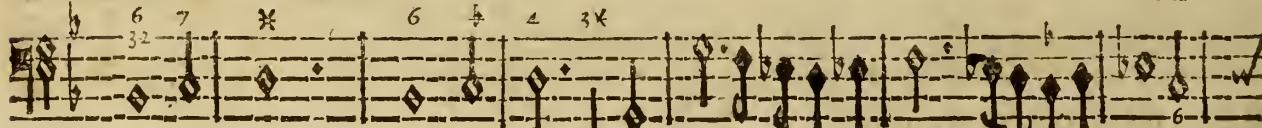
BASSUS-CONTINUUS.



O amor cælitum! O decus inclytum! O O O Ma-



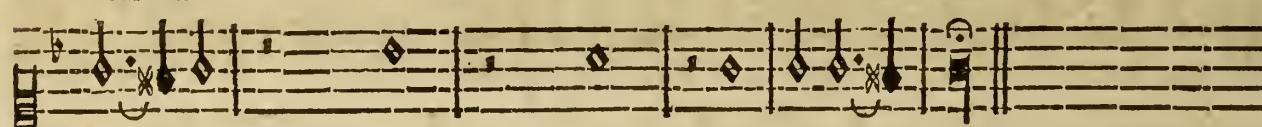
O amor cælitum! O decus inclytum! O O O Ma-



BASSUS-CONTINUUS.



ri- a! O O O Ma- Ber- ri- a!



ri- a! O O O Mari- Bernar- a!



BASSUS-CONTINUUS.

onze me
II. MOTET A TROIS VOIX.



Ille Mille voces, Mille voces cōcinant lētiti-

Mille voces.

Mille voces.

BASSUS-CONTINUUS.

x , Mille Mille voces, Mille

Mille Mille voces, Mille voces concinant lētiti- x , Mille Mille

BASSUS-CONTINUUS.

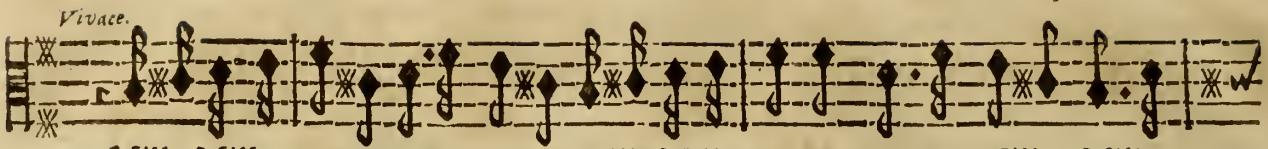
voces voces, Mille concinant lētitiæ, Bea- tæ Beatæ Cæci- liæ.

Be- a- tæ Cæciliæ. Bea- tæ Beatæ Cæci- liæ.

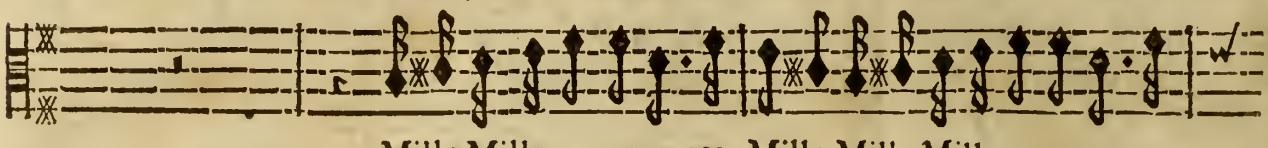
voces, Mille voces concinant lētitiæ, Bea- tæ Beatæ Cæci- liæ. Mille Mille

BASSUS-CONTINUUS.

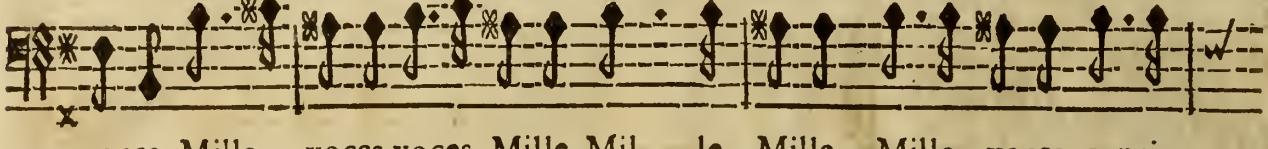
I. MOTET A TROIS VOIX,



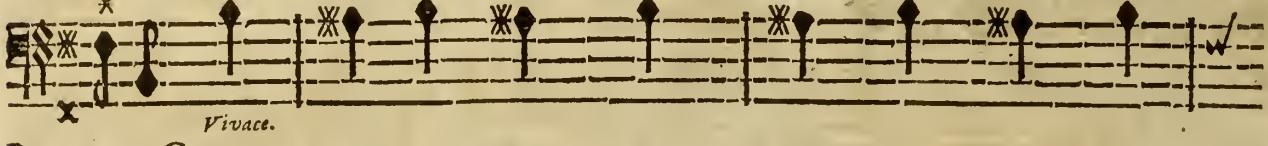
Mille Mille voces voces, Mille Mille Mille voces voces, Mille Mille



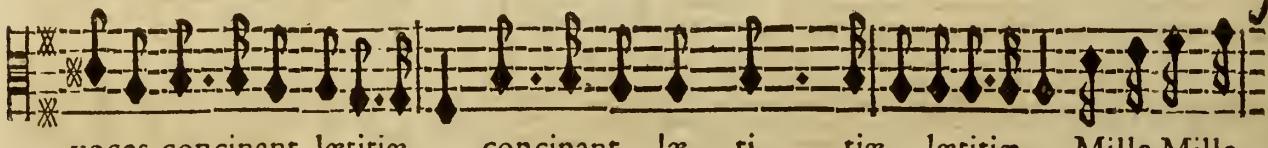
Mille Mille voces voces, Mille Mille Mille voces voces ,



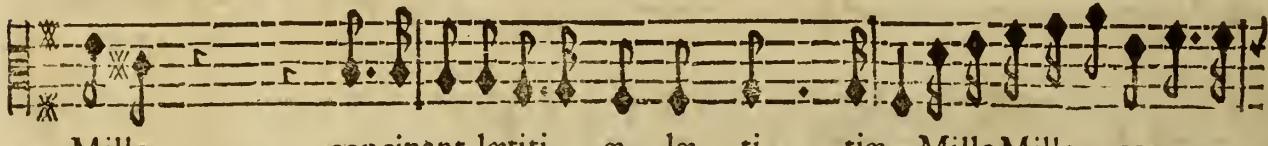
voces, Mille voces voces, Mille Mil- le Mille Mille voces conci-



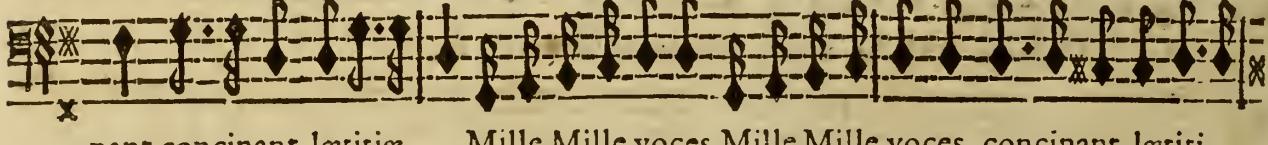
BASSUS-CONTINUUS.



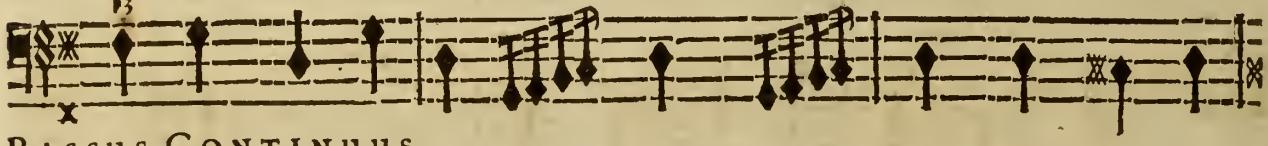
voces concinant lætitiae, concinant læ- ti- tiæ, lætitiae, Mille Mille



Mille concinant lætitiae, læ- ti- tiæ, Mille Mille voces voces



nant concinant lætitiae, Mille Mille voces, Mille Mille voces concinant lætitia-



BASSUS-CONTINUUS.



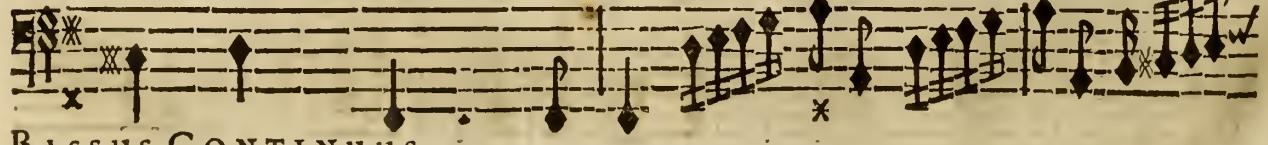
vo- ces, Mille Mille voces concinant læ- ti- tiæ, læ- ti- ti-



Mille Mille Mille voces, Mille Mille voces concinant læti- tiæ, conci-



æ, læti- tiæ, læti- tiæ, Mille Mille voces, .ij. Mille Mille



BASSUS-CONTINUUS.

x, læti- tiæ, Mille Mille voces voces, Mille Mille Mille voces,
nant læti- tiæ, lætitiaæ, Mille Mille voces voces, Mille conci-
voces, Mille Mille voces concinant læti- tiæ, lætitiaæ, Mille Mille

BASSUS-CONTINUUS.

Adagio assai.

concinant læti- tiæ, lætitiaæ, læti- tiæ, Beatæ Beatæ Cæcili-
nant læti- tiæ, concinant lætitiaæ, læti- tiæ, Beatæ Bea-
voces, Mille Mille voces concinant lætitiaæ, læti- tiæ, Beatæ Beatæ Cæcili-

BASSUS-CONTINUUS.

æ. Cæcili- æ. Inter choros Angelorum, Inter
tæ Cæci- li- æ.

æ. Cæcili- æ. Inter choros Angelorum, Inter plausus Beatorum, Lu- cer

BASSUS-CONTINUUS.

I. MOTET A TROIS VOIX,



plausus Be- atorum, Lu- cet splendet splen- det Lucet casta Virgo, Lu- cet



Inter choros Angelorum, Inter plausus Bea-



splendet splen- det Lucet casta Vir- go, Lu- cet splendet, Inter



BASSUS-CONTINUUS.



splendet, casta Vir- go, Virgo ca- sta.



torum, Lu- cet splendet splen- det Lucet casta Virgo, Virgo ca- sta.



choros An- ge- lorum, Lu- cet splendet casta Virgo, Virgo ca- sta.



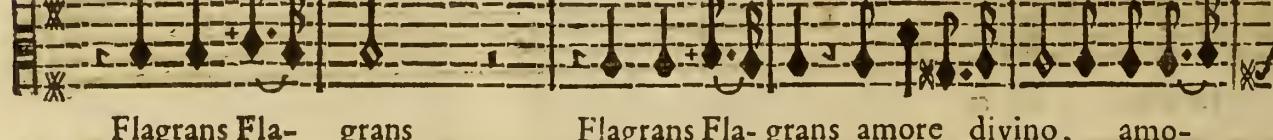
BASSUS-CONTINUUS.

Adagio affai.



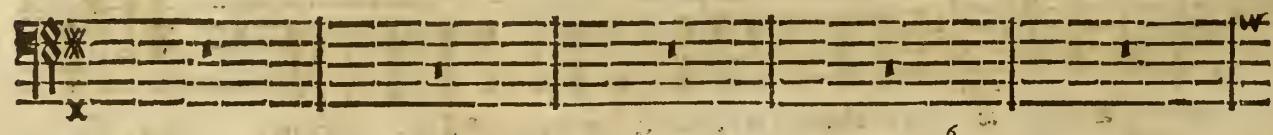
Flagrans Fla- grans amore divino, amo- re

Adagio affai.



Flagrans Fla- grans

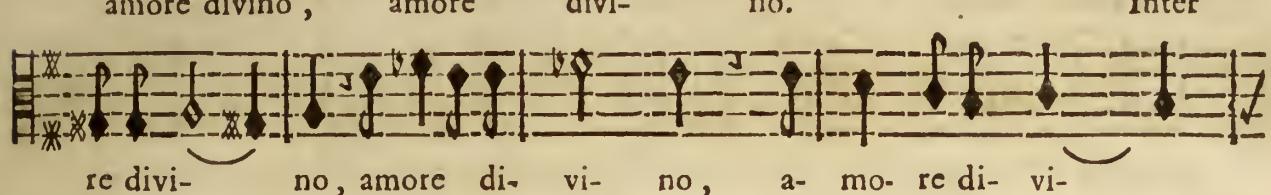
Flagrans Fla- grans amore divino, amo-



Adagio affai.



BASSUS-CONTINUUS.



Inter choros Angelorum, Inter plausus Bea-

BASSUS-CONTINUUS.

choros Ange- lo- rum, Inter plausus Beatorum, Lu- cet splendet, Inter

no.

Inter choros Angelorum, Inter plausus Bea-

torum, Lu- cet splendet casta Virgo, splen- det Lucet Virgo, casta, Lu- cet

4X *4X*

BASSUS-CONTINUUS.

choros Angelorum, Inter plausus Beatorum, Lu- cet splendet Virgo ca-

torum, Lu- cet splendet casta Vir- go, Virgo ca-

splendet ca- sta Vir- go, Virgo ca-

6 *4X* *6* *4X*

BASSUS-CONTINUUS.

I. MOTET A TROIS VOIX,

sta, casta Virgo, Lu-^{cet} splendet, splen-^{det} Lucet Lu-^{cet} splendet,
 sta, casta Vir- go, Lu-^{cet} splendet splen-^{det} Lucet Lu-^{cet}
 sta, Lu-^{cet} splendet, Inter choros Ange-

BASSUS-CONTINUUS.

spen-^{det}, Lucet Lu-^{cet} splendet, Virgo ca- sta, ca- sta Vir-
 splendet splen-^{det}, Lucet Lu-^{cet} splendet Virgo ca- sta, ca- sta Vir-
 lorum, Inter choros An- gelorum, Inter plausus Bea- torum, Lu-^{cet}

BASSUS-CONTINUUS.

Adagio affai è staccato.

go, Virgo ca- sta, Flagrans Fla- grans amore divino.

go, Virgo ca- sta. Flagrans Fla- grans, Flagrans Fla grans amore di-

splendet Virgo ca- sta.

Adagio affai è staccato.

1 2 3

4x 5x 6x 7x

1 2 3

4x 5x 6x 7x

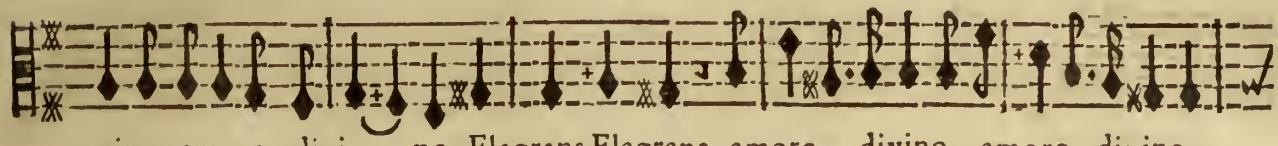
BASSUS-CONTINUUS.

D E M. LOCHON,

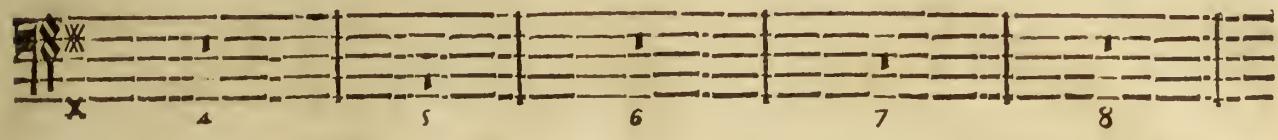
37



amore divi- no. Flagrans Fla- grans, Fla-



vino amore divi- no. Flagrans Flagrans amore divino, amore divino.



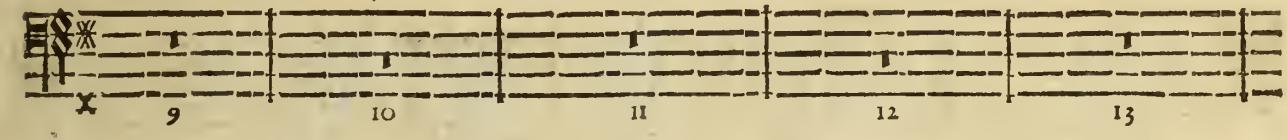
BASSUS-CONTINUUS.



grans amore divi- no. Flagrans Fla- grans amore divino. amore a-



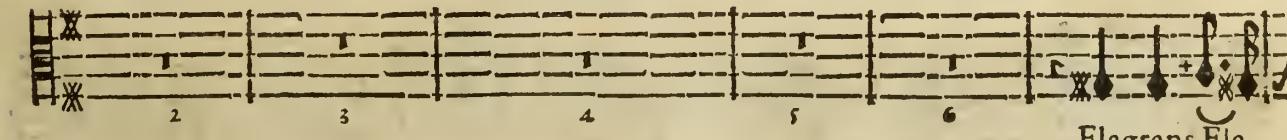
Flagrans amore di- vi- no. Flagrans Fla- grans.



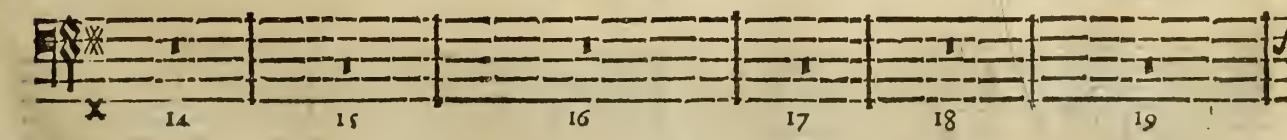
BASSUS-CONTINUUS.



more amo- re divino. amo- re amo- re amore divi- no. Flagrans Fla-



Flagrans Fla-



BASSUS-CONTINUUS.

K

I. MOTET A TROIS VOIX,

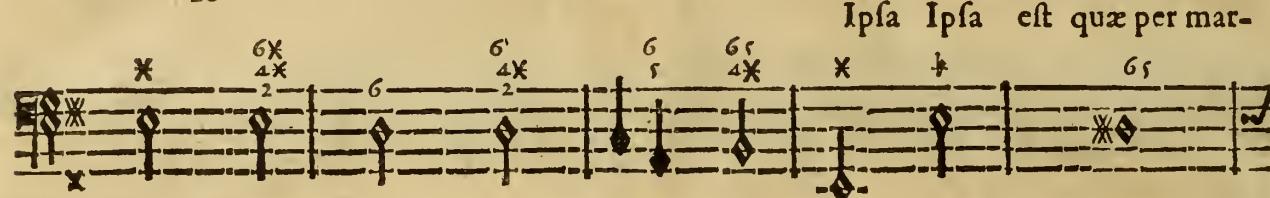
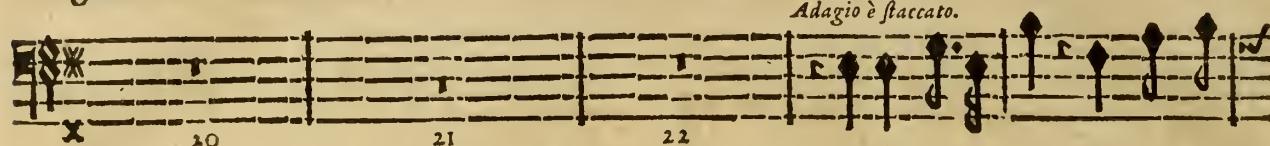


grans amore divi- no. amo- re di- vi- no.

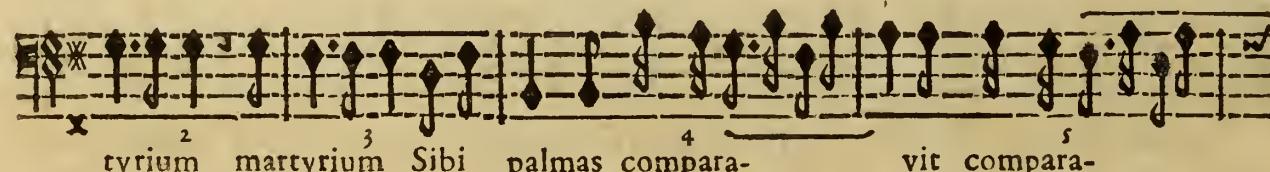


grans amore amore di- vino. amore divi- no.

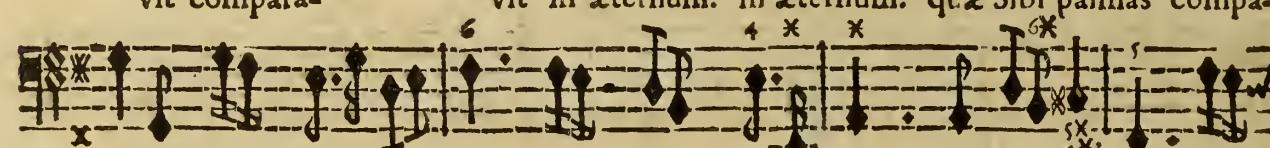
Adagio è staccato.



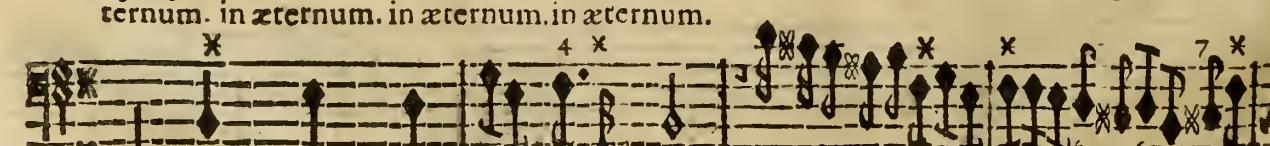
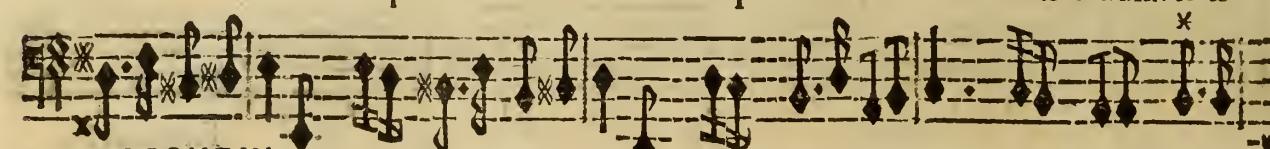
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

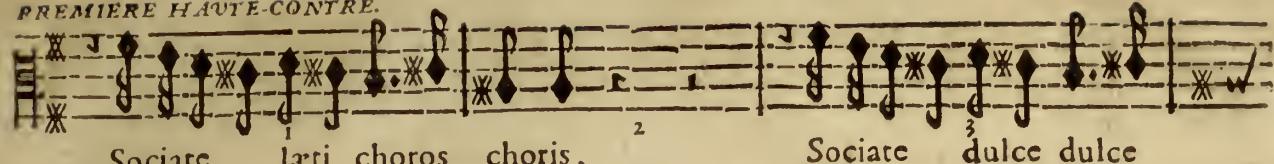


BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

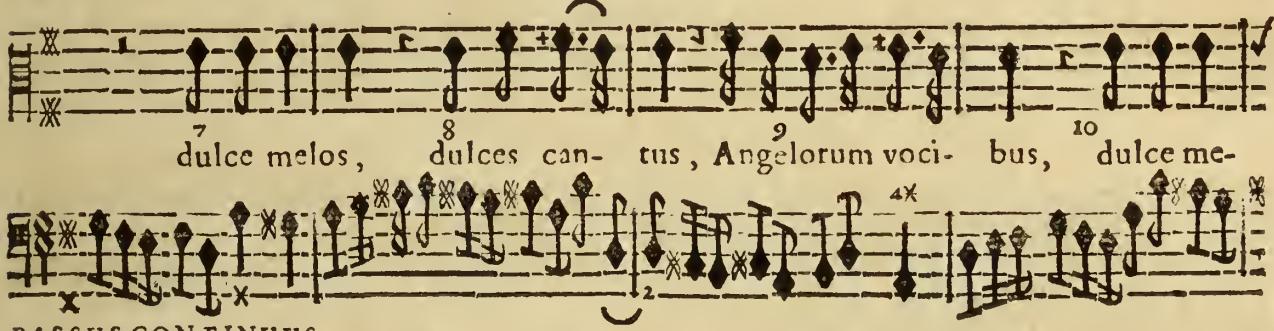
PREMIERE HAUTE-CONTRE.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



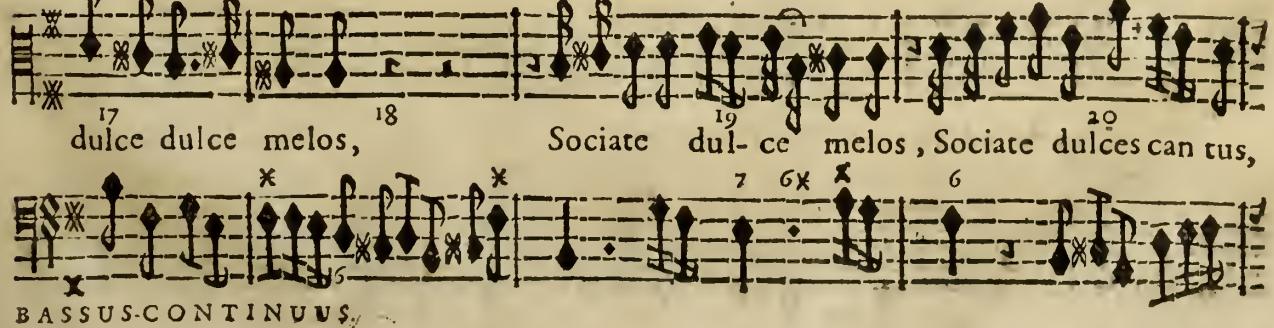
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

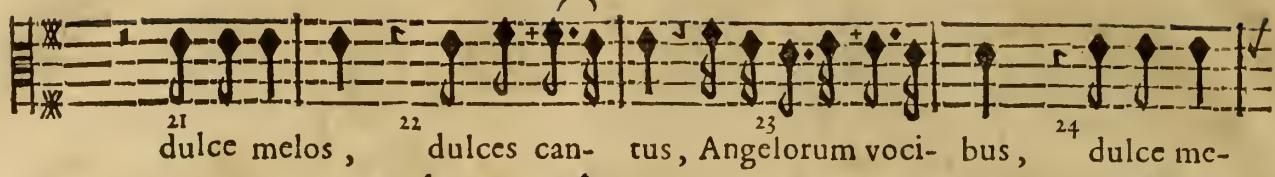


BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

I. MOTET A TROIS VOIX,



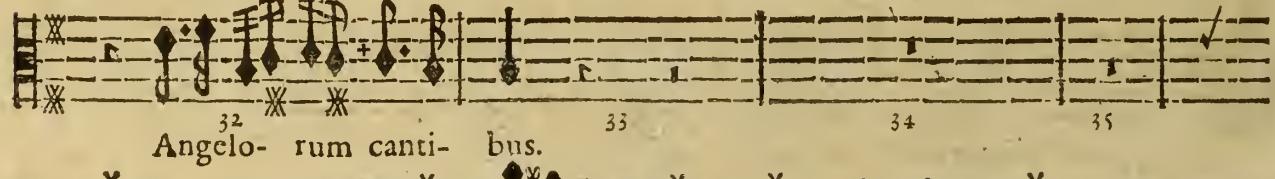
BASSUS-CONTINUUS.



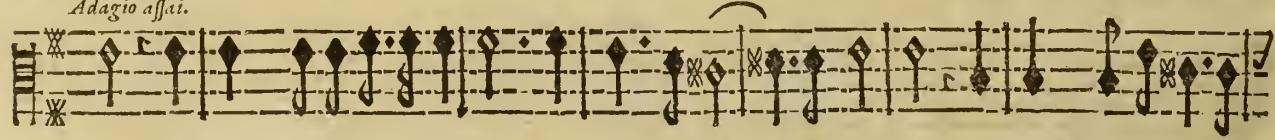
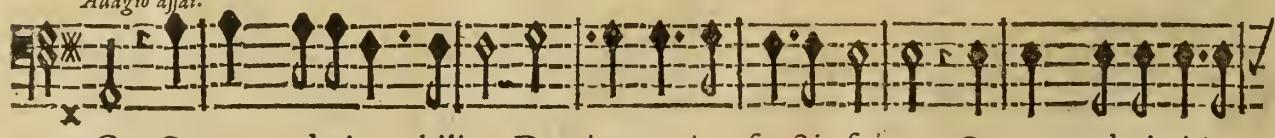
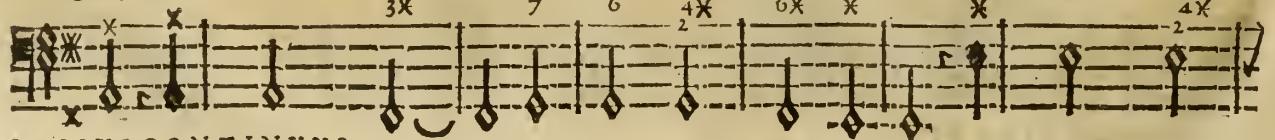
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

Adagio assai.*Adagio assai.**Adagio assai.*

BASSUS-CONTINUUS.

D E M . L O C H O N .

41

A horizontal musical staff consisting of five lines and four spaces. It features several note heads, some with stems pointing up and others down, and various rests. The notes and rests are distributed across the staff, with some appearing in pairs or groups. The staff begins with a sharp sign and ends with a double bar line.

lis Dominus in sanctis suis, Qui tales sibi sponsam elegit.

A horizontal musical staff consisting of five solid black lines. The notes are represented by small black diamonds with stems extending either upwards or downwards. There are approximately 15-20 such notes in a continuous sequence across the staff.

lis Dominus in san- & tis suis, Qui tales sibi sponsam elegit. elegit. e-

A musical score page showing measures 1 through 10. The score consists of two staves. The top staff uses soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses bass F-clef, common time, and a key signature of one sharp. Measures 1-3 show eighth-note patterns. Measures 4-6 show sixteenth-note patterns. Measures 7-10 are mostly rests.

lis Dominus in sanctis suis.

BASSUS-CONTINUUS.

A horizontal strip of aged paper containing a single staff of musical notation. The staff consists of five horizontal lines. The notation is written in black ink and includes various note heads: circles, diamonds, and crosses, each with a stem pointing either up or down. A double bar line with a repeat sign is positioned at the beginning of the staff. Following the double bar line, there are measures separated by vertical bar lines. The notes are distributed across the five lines of the staff.

Qui **talem** **sibi** **sponsam** **elegit.** **elegit** **ele-** **git.**

lc- git.

Qui sibi talem spōsam elegit. elegit. e-

A blank musical staff consisting of five horizontal lines and four spaces, with a clef symbol at the beginning.

BASSUS-CONTINUUS

Allegro.

A single staff of music on five-line staff paper. The notes and rests are represented by diamond-shaped heads, some with stems and dots indicating pitch and rhythm. The first measure starts with a whole note followed by a half note, then a series of eighth notes and sixteenth notes. The second measure begins with a half note, followed by a quarter note, then a series of eighth notes and sixteenth notes. The third measure starts with a half note, followed by a quarter note, then a series of eighth notes and sixteenth notes. The fourth measure starts with a half note, followed by a quarter note, then a series of eighth notes and sixteenth notes.

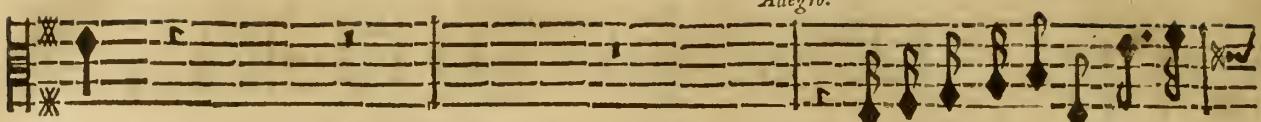
sibi e- le- git. Mille Mille voces, Mille voces concinuant lætiti-

A page from a medieval manuscript featuring musical notation and Latin text. The music is written on four-line red staves using black neumes. Below the staves, the Latin text reads: "Ies- git sibi ele- git".

le- git. sibi ele- git.

BASSUS CONTINUUS

I. MOTET A TROIS VOIX,

Allegro.

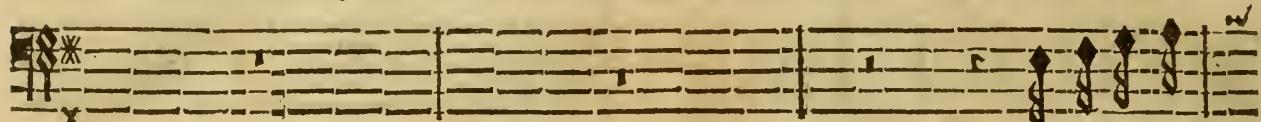
x,

Mille Mille voces, Mille

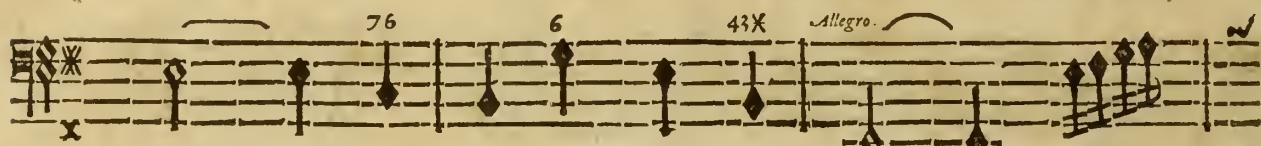


Mille Mille voces, Mille voces concinant lœtitia-

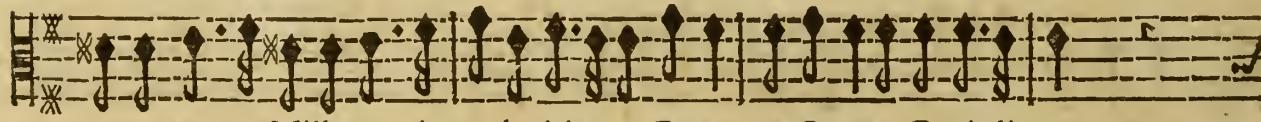
x,



Mille Mille



BASSUS-CONTINUUS.



voces voces, Mille concinant lœtitia, Bea-

tæ

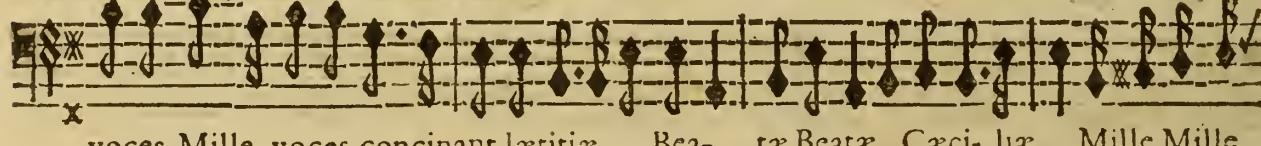
Beatæ

Cæci-

liæ.



Be-a-tæ Cæciliæ. Be-a-tæ Beatæ Cæci-liæ.



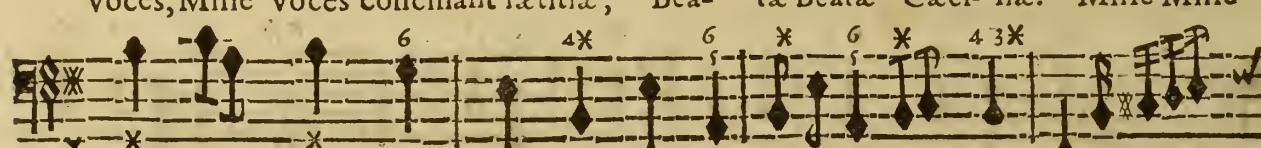
voces, Mille voces concinant lœtitia, Bea-

tæ

Beatæ

Cæci-

liæ. Mille Mille



BASSUS-CONTINUUS.



Mille Mille voces, Mille Mille Mille Mille voces, Mille Mille



Mille Mille voces voces, Mille Mille Mille voces, Mille



voces, Mille voces voces, Mille Mil-le Mille Mille voces voces



BASSUS-CONTINUUS.

voices, concin- cinant læti- tiæ, lætiti- æ, lætitiax, lætiti-

voices concinant læ- ti- tiæ, Bea- tæ Ceciliæ. concinant lætiti-

Mille Mille Mille voices, Mille Mille voices concinant lætitiax, lætitiax, lætitia-

BASSUS-CONTINUUS.

Adagio.

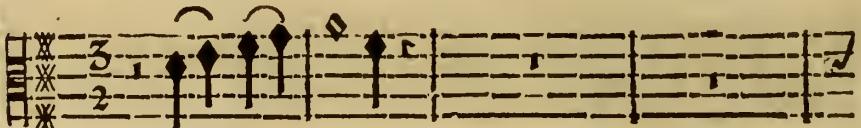
æ, lætitiax, Bea- tæ Bea- tæ Cæciliæ. Cæci- liæ.

æ, lætitiax, Bea- tæ Bea- tæ Cæciliæ. Cæci- liæ.

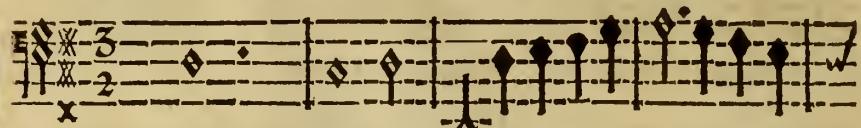
æ, lætitiax, Bea- tæ Bea- tæ Cæciliæ. Cæci- liæ.

BASSUS-CONTINUUS.

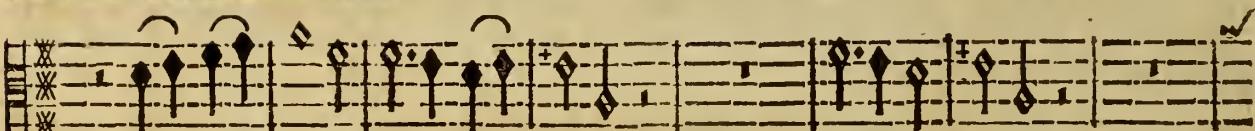
II. MOTET A TROIS VOIX,
POUR LES SACREMENT.



Hu- ris odor,
Taille & Basse jusqu'à Floribus, Tacet.



BASSUS-CONTINUUS.



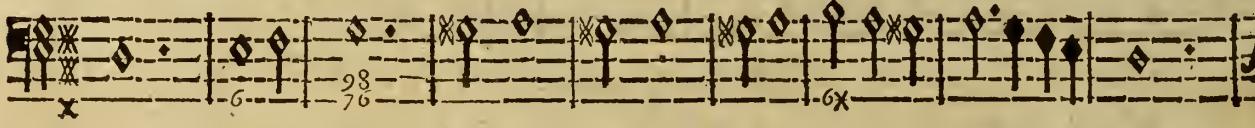
Thu- ris odor volet ad auras, volet ad auras,



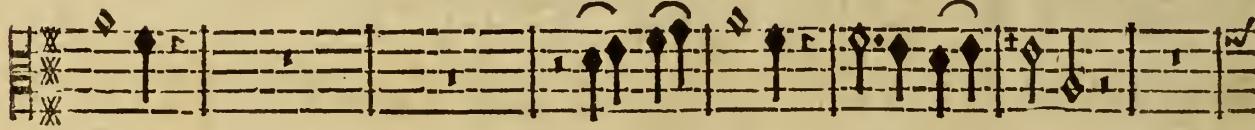
BASSUS-CONTINUUS.



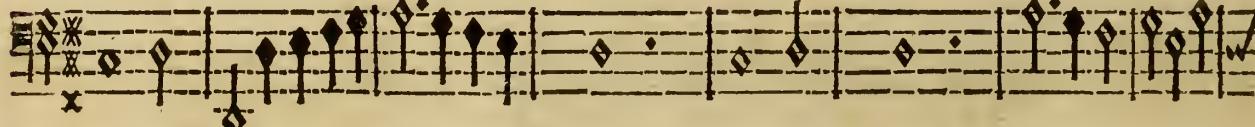
volet volet volet vo- let volet ad auras, Thu- ris



BASSUS-CONTINUUS.



odor, Thu- ris odor volet ad auras,



BASSUS-CONTINUUS.



volet ad auras, volet volet volet vo- let



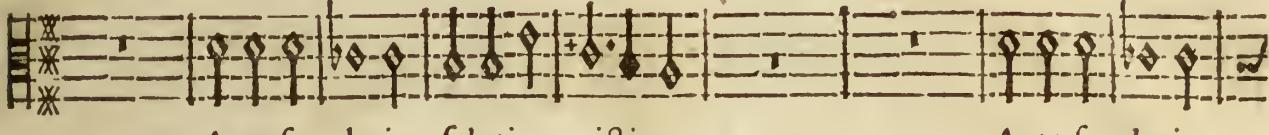
BASSUS-CONTINUUS.



volet volet ad au- ras, volet volet ad auras, ad au- ras,



BASSUS-CONTINUUS.



Ante sa- lutis salutis victimam.

Ante sa- lutis



BASSUS-CONTINUUS.



salutis victimam. Thu- ris odor,

Thu- ris odor



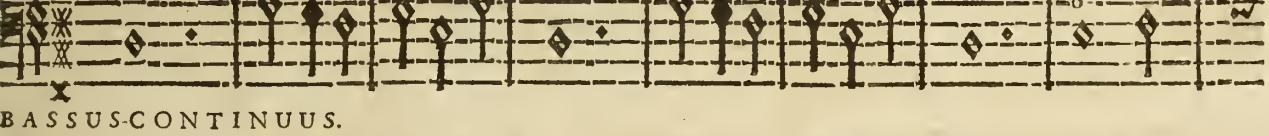
BASSUS-CONTINUUS.



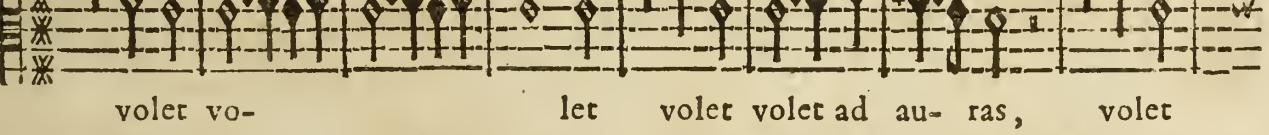
volet ad auras,

volet ad auras,

volet volet



BASSUS-CONTINUUS.

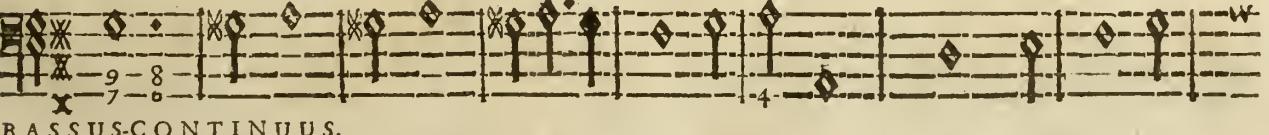


volet vo-

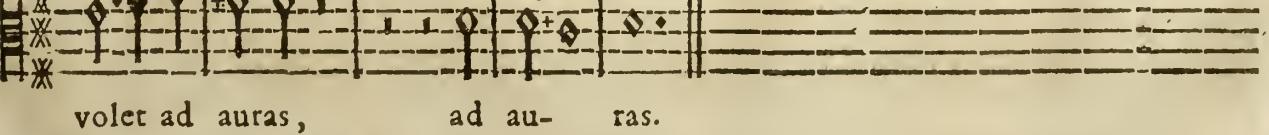
let

volet volet ad au- ras,

volet



BASSUS-CONTINUUS.



volet ad auras,

ad au- ras.



BASSUS-CONTINUUS.

Presto affai.

Floribus novis ornemus aras, Floribus novis ornemus aras, or- ne- mus

Presto affai.

Floribus novis ornemus aras, Floribus novis ornemus aras,

Presto affai.

Floribus novis ornemus aras, Floribus novis ornemus aras,

Presto affai.

BASSUS-CONTINUUS.

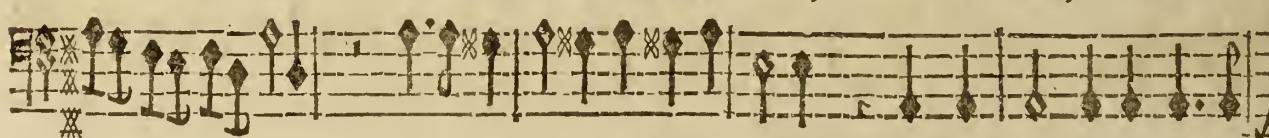


aras, or- ne- mus aras, Propter Dei præsentiam.

or- ne- mus aras,



Floribus novis ornemus aras, or- ne- mus aras, or- ne- mus



or- ne- mus aras, Floribus novis ornemus aras, Propter Dei præsen-

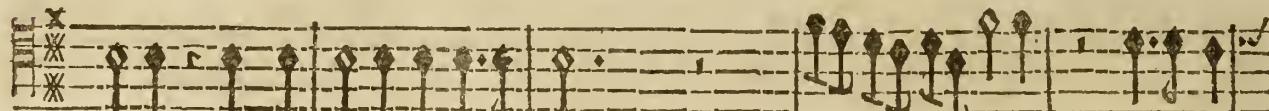
x



BASSUS-CONTINUUS.



Floribus novis ornemus aras, or- ne- mus aras, or- ne- mus aras, Floribus



aras, Propter Dei præsentiam.

or- ne- mus aras, Floribus



am. Floribus novis ornemus aras, Propter Dei præsen- tiam. Floribus

*

†

*

†



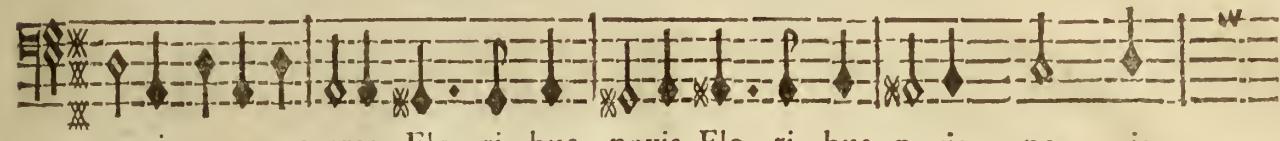
BASSUS-CONTINUUS.



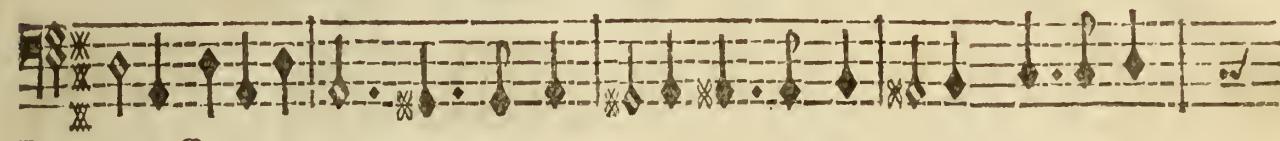
novis orneinus aras, or- ne- mus aras, or- ne- mus aras, or- ne- mus



novis ornemus aras, or- ne- mus aras, or- ne- mus aras,



novis ornemus aras, Flo- ri- bus novis Flo- ri- bus novis no- vis



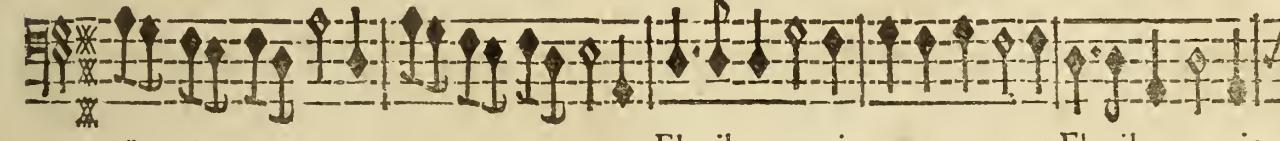
BASSUS-CONTINUUS.



aras, or- ne- mus aras, Floribus novis ornemus aras, Floribus novis



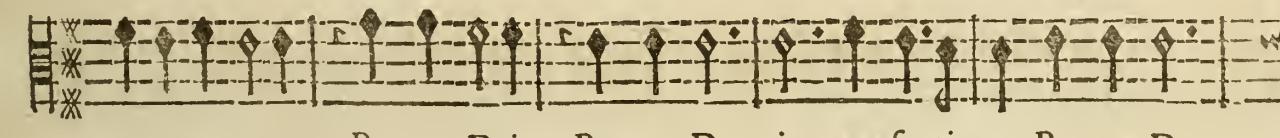
Propter De- i Dei præsentiam. Floribus novis ornemus aras, Floribus novis



or- ne- mus aras, or- ne- mus aras, Floribus novis ornemus aras, Floribus novis



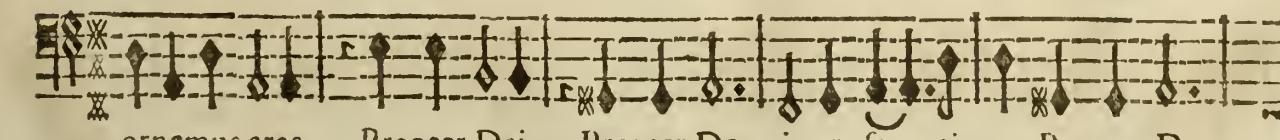
BASSUS-CONTINUUS.



ornemus aras, Propter Dei, Propter De- i præsentiam. Propter De-



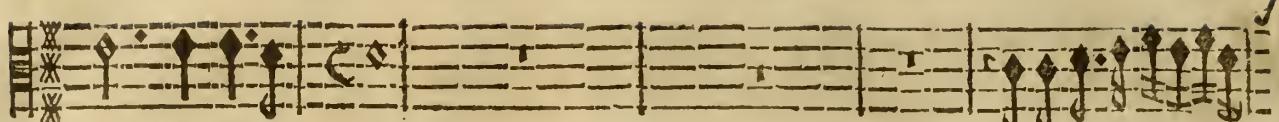
ornemus aras, Propter Dei, Propter De- i præsen- tiam. Propter De-



ornemus aras, Propter Dei, Propter De- i præsen- tiam. Propter De-

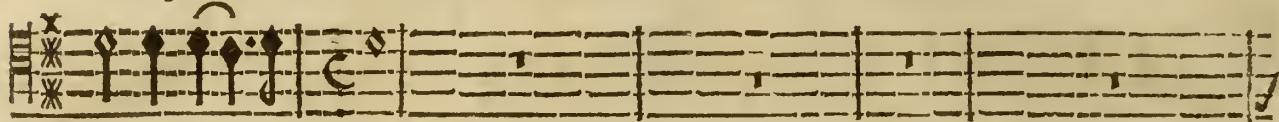


BASSUS-CONTINUUS.



i præsen- ti- am.

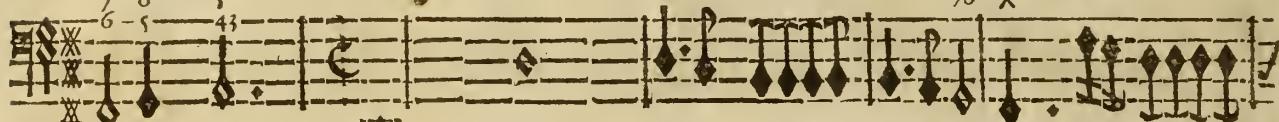
Exalta-



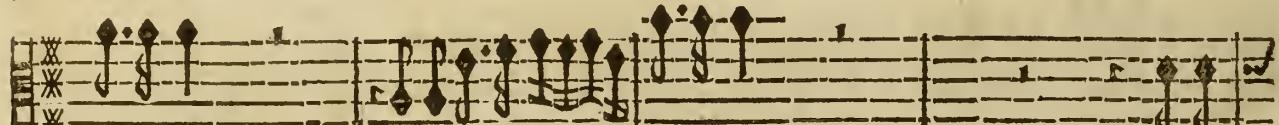
i præsen- ti- am.

Adagio e staccato.

i præsen- ti- am. Hic adest adest tremendæ majestatis, tremen- de



Bassus-CONTINUUS.



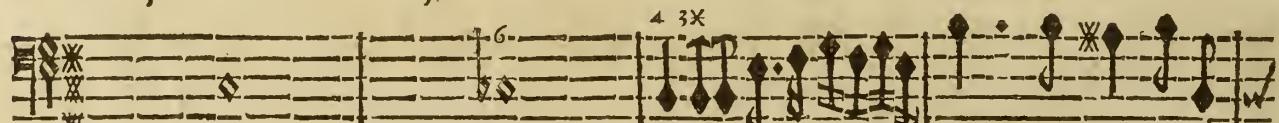
tio exalta- tio exal-



Exalta- tio infi- ni- ta, exalta- tio



maje- statis maje- statis exalta- tio infi-



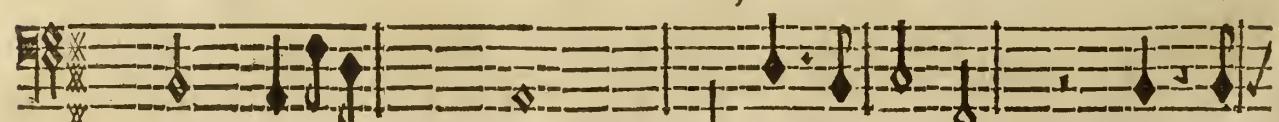
Bassus-CONTINUUS.



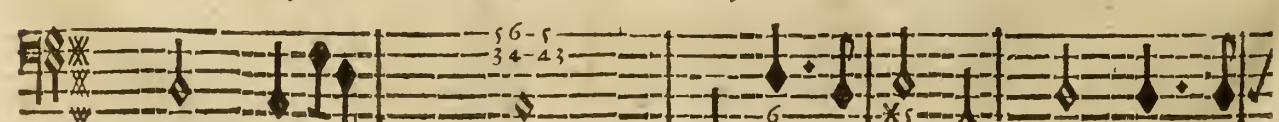
ta- tio exalta- tio infi- ni- ta. Et in carne ado-



in- fini- ta, in- fini- ta. Et in carne ado-



ni- ta, in- ni- ta, in- fi- ni- ta. Et in



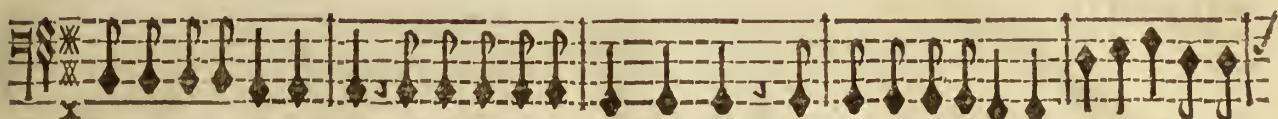
Bassus-CONTINUUS.



randa, Et in carne adoranda, Et in carne ado- randa, Vera Jesu præ-



randa, Et in carne adoranda, Et in carne ado- randa, Vera Jesu præ-



carne adoranda, Et in carne ado- randa, Et in carne adoranda, Vera Jesu præ-

6x 6 6 6 6 6 6



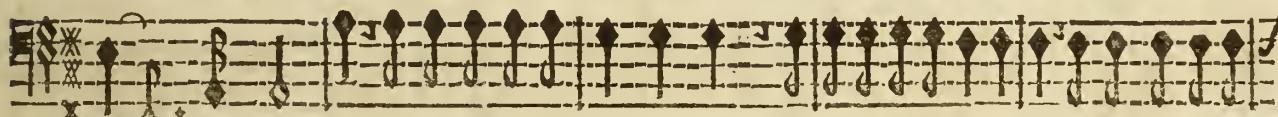
BASSUS-CONTINUUS.



sentia. Et in carne adoranda, Et in carne adoranda, Et in carne adoranda,



sen- tia. Et in carne adoranda, Et in carne adoranda, Et in carne adoranda,

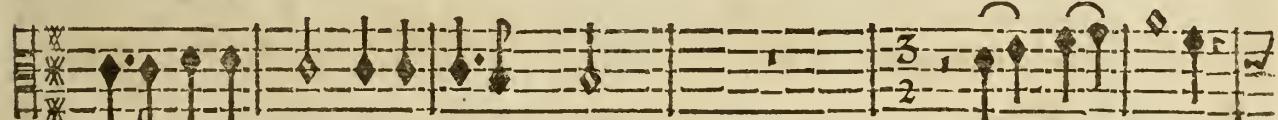


sen- ti- a. Et in carne ado- randa, Et in carne adorāda, Et in carne ado-

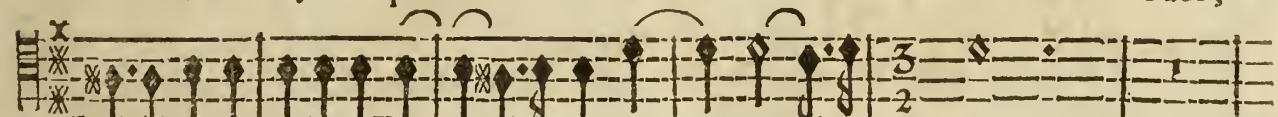
4x 6 *2x* 6 *4x* 6 *3x*



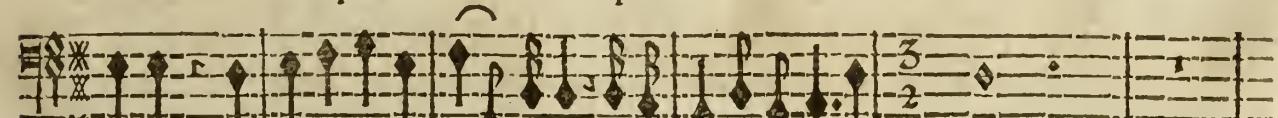
BASSUS-CONTINUUS.



Vera Vera Jesu præsentia. Thu- ris odor,



Vera Vera Jesu præsen- tia. præ- sen- ti- a.



randa, Vera Jesu præsen- tia. Vera Jesu præsentia.

4x 6 *6* *6* *4* *x* *43*



BASSUS-CONTINUUS.

N

II. MOTET A TROIS VOIX,

Thuris odor volet ad auras,

BASSUS-CONTINUUS.

volet ad auras, volet volet volet vo-

BASSUS-CONTINUUS.

volet volet ad au- ras. volet volet ad auras, ad au-

BASSUS-CONTINUUS.

Presto assai.

ras. Floribus novis ornemus aras. Floribus novis ornemus aras. or- ne- mus

Presto assai.

Floribus novis ornemus aras. Floribus novis ornemus aras.

Presto assai.

Floribus novis ornemus aras. Floribus novis ornemus aras. Floribus

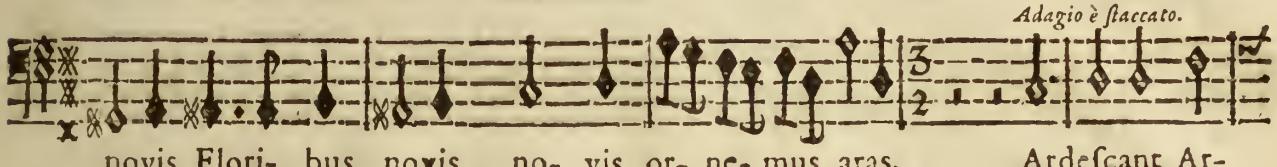
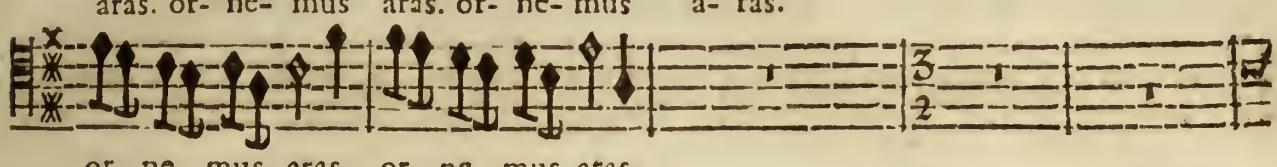
Presto assai.

Floribus novis ornemus aras. Floribus novis ornemus aras.

BASSUS-CONTINUUS.

DE M. LOCHON.

52

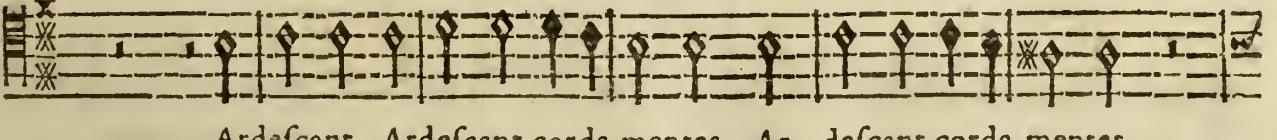


descant corda mentes, Ardescant corda mentes, Ardescant corda mentes men-

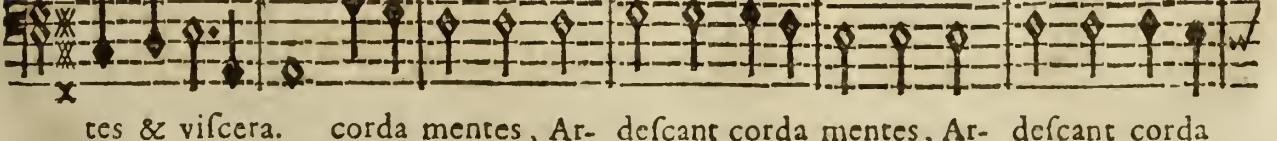


BASSUS-CONTINUUS.

Ardescant corda mentes, Ar- descant corda mentes ,



Ardescant Ardescant corda mentes , Ar- descant corda mentes ,



tes & viscera. corda mentes , Ar- descant corda mentes , Ar- descant corda

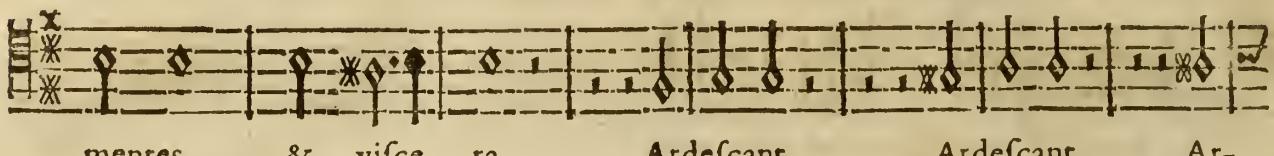


BASSUS-CONTINUUS.

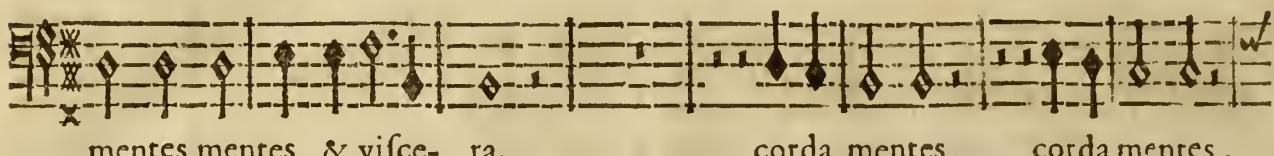
52. II. MOTET A TROIS VOIX,



mentes & viscera. Ardescant Ardescant Ar-



mentes & viscera. Ardescant Ardescant Ar-

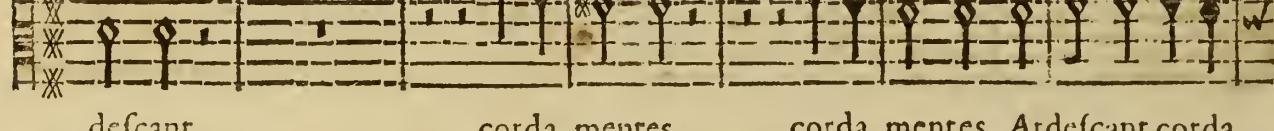


mentes & viscera. corda mentes, corda mentes,

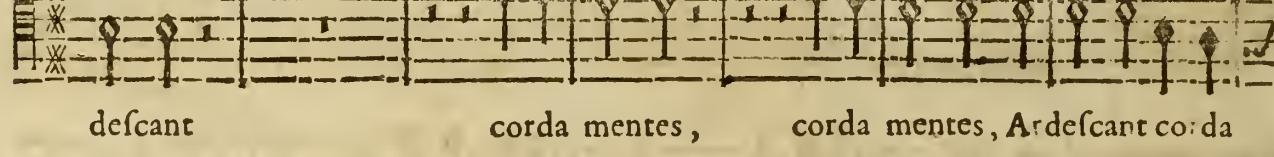
⁶ ⁶ ^{43X} ^X ^{3X}



mentes & viscera. corda mentes, corda mentes, Ardescant corda

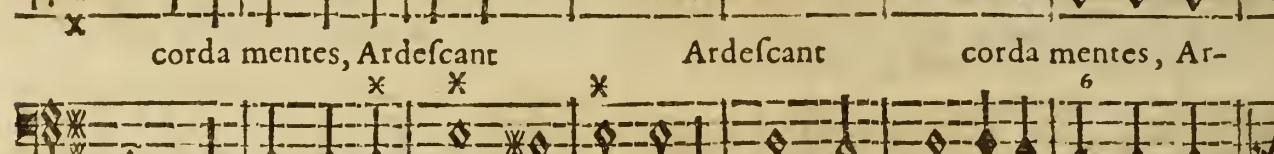


mentes & viscera. corda mentes, corda mentes, Ardescant corda



mentes & viscera. corda mentes, Ardescant

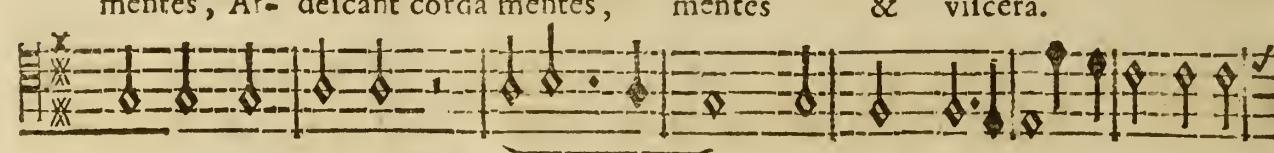
^X ^X ^X ⁶



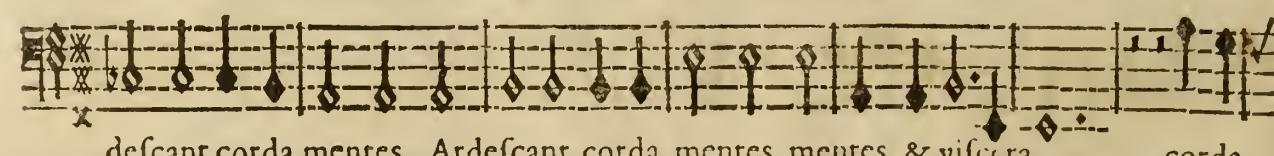
mentes & viscera. corda mentes, Ardescant



mentes & viscera. corda mentes, Ardescant

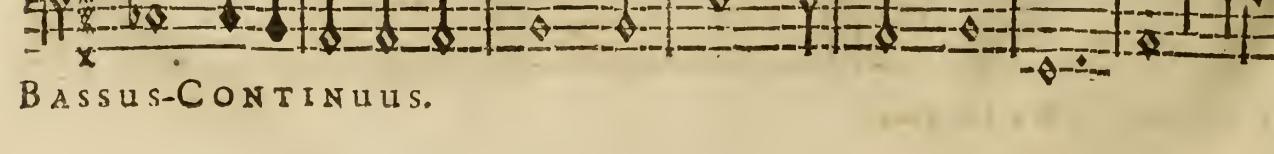


mentes & viscera. corda mentes, Ardescant



mentes & viscera. corda mentes, Ardescant

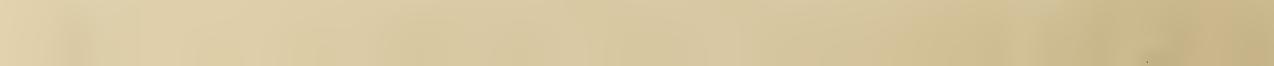
⁶ ^X ^{43X} ^X



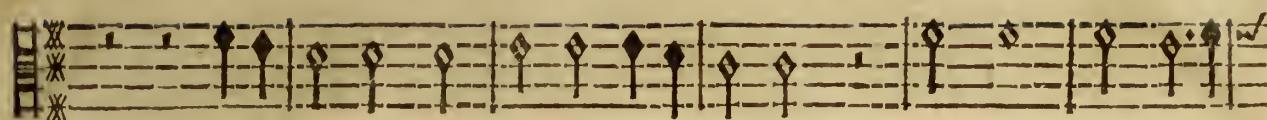
mentes & viscera. corda mentes, Ardescant



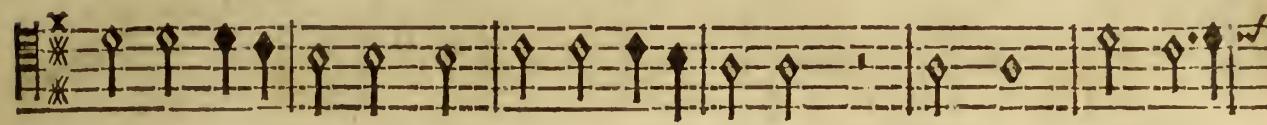
mentes & viscera. corda mentes, Ardescant



mentes & viscera. corda mentes, Ardescant



corda mentes, Ar- descant corda mentes mentes & visce-



descant corda mentes, Ar- descant corda mentes mentes & visce-



mentes, Ar- descant corda mentes, Ar- descant corda mentes mentes & visce-

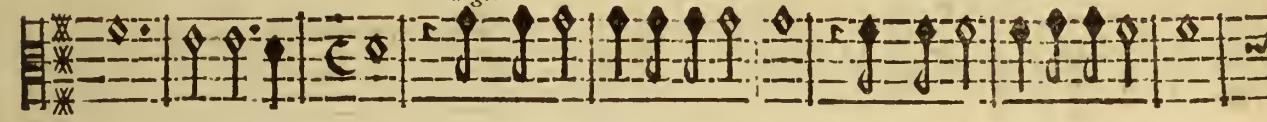
6

5

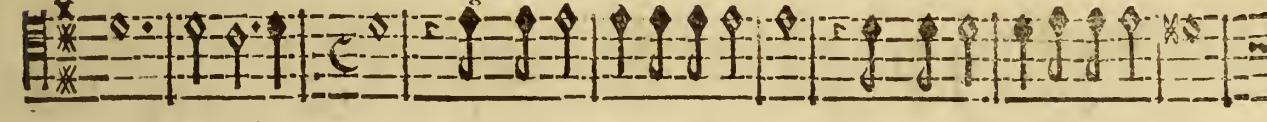
43



BASSUS-CONTINUUS.

Largo.

ra. & visce- ra. Sempiternæ dei- tati, Sempiternæ dei- tati

Largo.

ra. & visce- ra. Sempiternæ dei- tati, Sempiternæ dei- tati

Largo.

ra. & visce- ra. Sempiternæ dei- tati, Sempiternæ dei- tati,

Adagio.

6

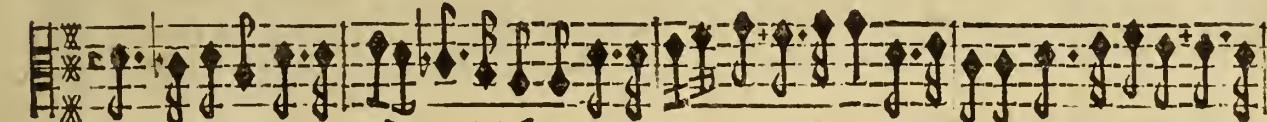
4

4

x



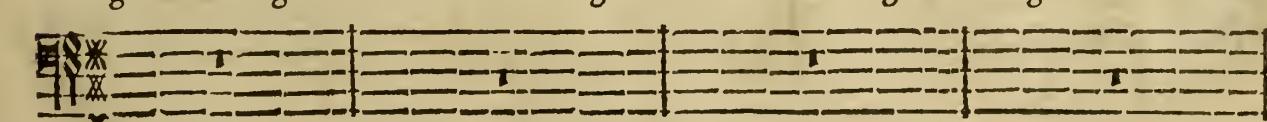
BASSUS-CONTINUUS.



gratiarum gratia- rum gratia- rum actio. gratiarum gratiarum acti-



gratiarum gratia- rum gratia- rum actio. gratiarum grati- arum acti-



56

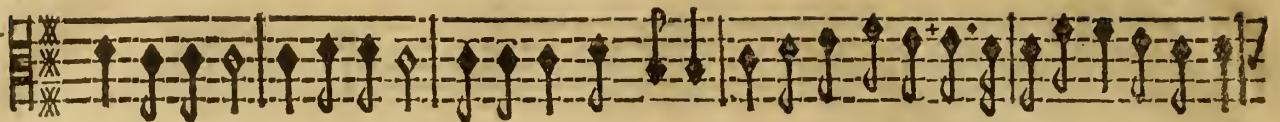
6

43

6

43

BASSUS-CONTINUUS.



o. Venerandæ Majestati, perennis perennis perennis laudatio. perennis peren-



o. Venerandæ Majestati , perennis perennis perennis laudatio. perennis peren-



Venerandæ Majestati, perennis perennis perennis perennis peren-

x

6

4

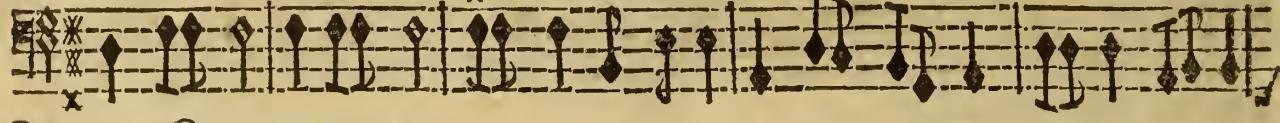
x

x

6

6

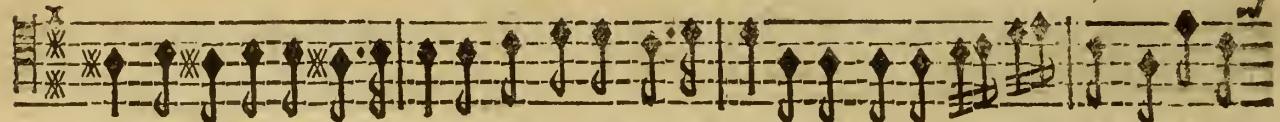
43



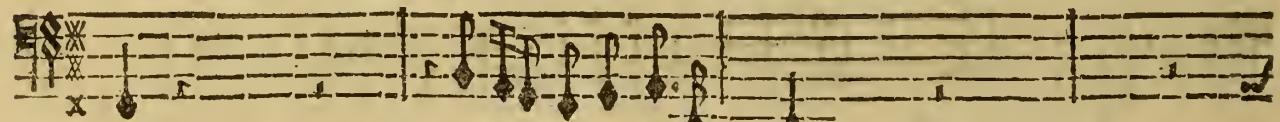
BASSUS-CONTINUUS.



nis perennis laudatio. perennis laudati o.



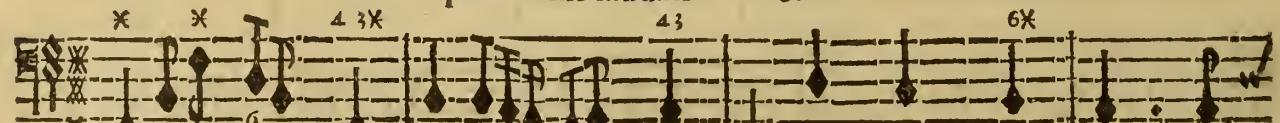
nis perennis laudatio. perennis laudatio. Et sub panis ve- la- mento, In al-



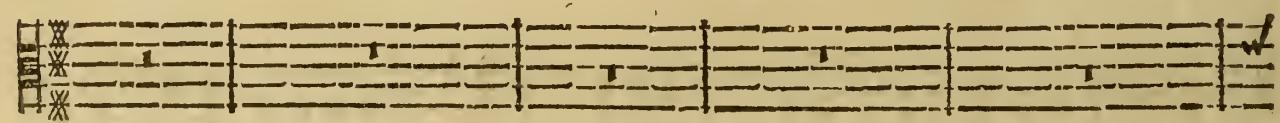
nis

peren- nis laudati

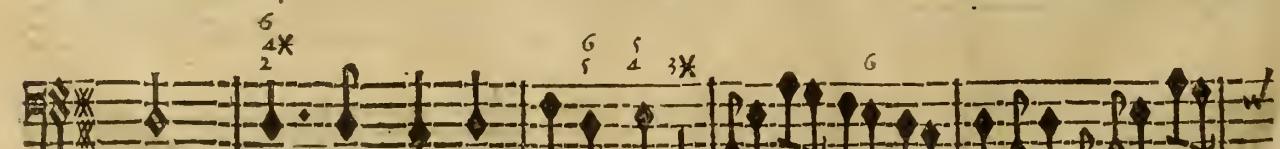
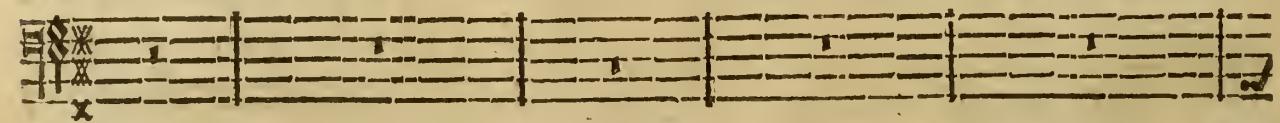
o.



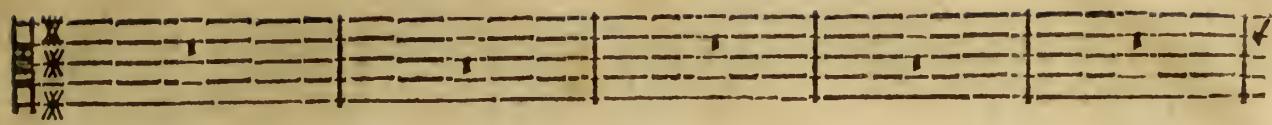
BASSUS-CONTINUUS.



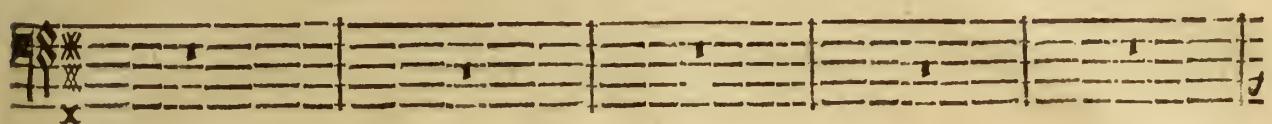
ca- ris Sacra- men- to. In alta- ris



BASSUS-CONTINUUS.

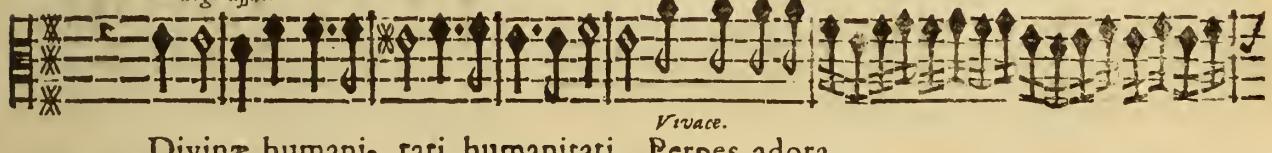


In alta- ris alta- ris Sacra- men- to. alta- ris Sacra- men-



BASSUS-CONTINUUS.

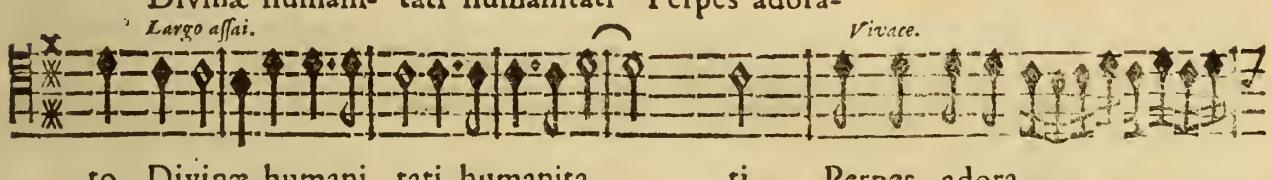
Largo assai.



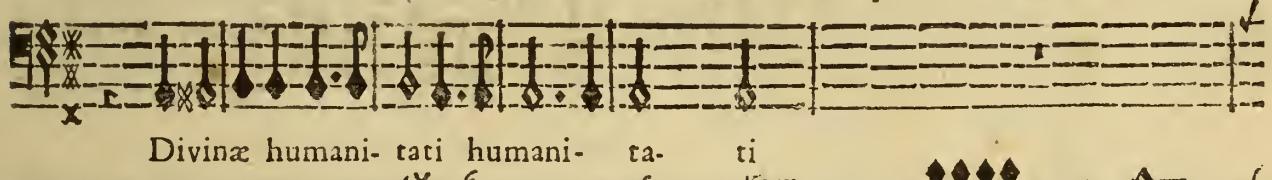
Divinæ humani- tati humanitati Perpes adora-

Largo assai.

Vivace.



to. Divinæ humani- tati humanita- ti Perpes adora-



Divinæ humani- tati humani- ta- ti

4

X

6

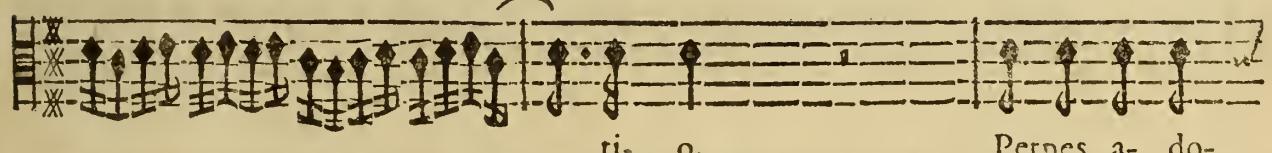
2

5

34

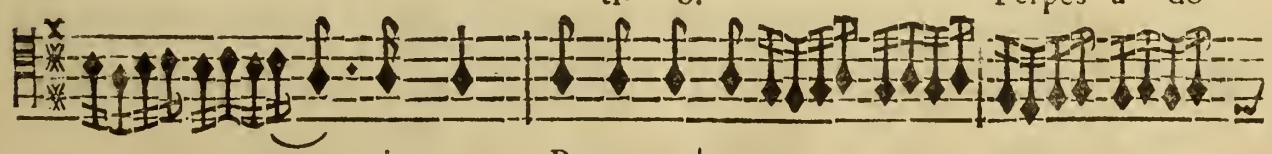
Vivace.

BASSUS-CONTINUUS.

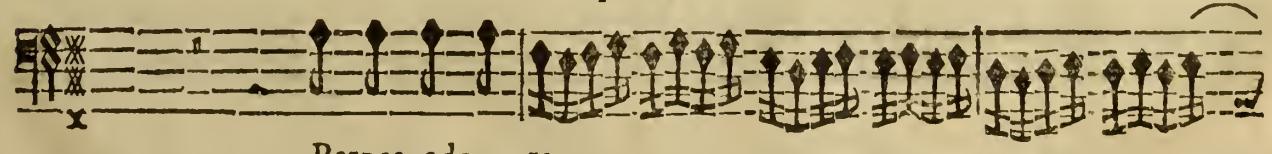


ti- o.

Perpes a- do-

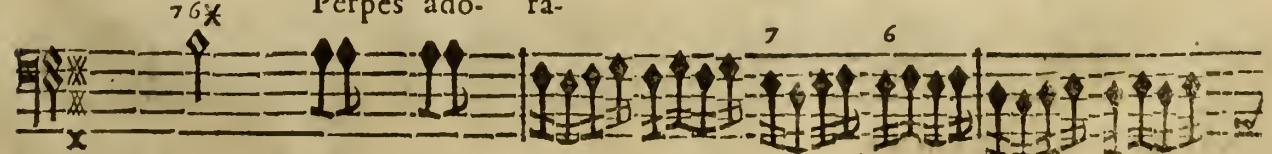


ti- o. Perpes adora-

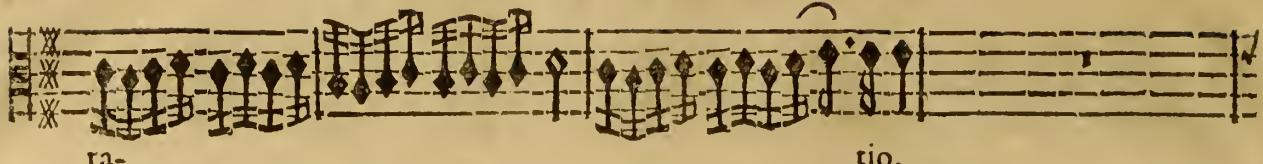


76 X Perpes ado- ra-

7 6



BASSUS-CONTINUUS.



ta-

tio.

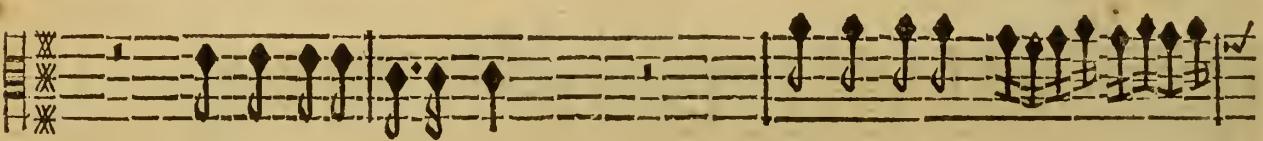


ti-o.

6x

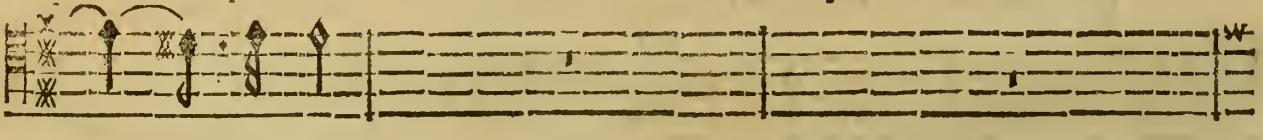


BASSUS-CONTINUUS.

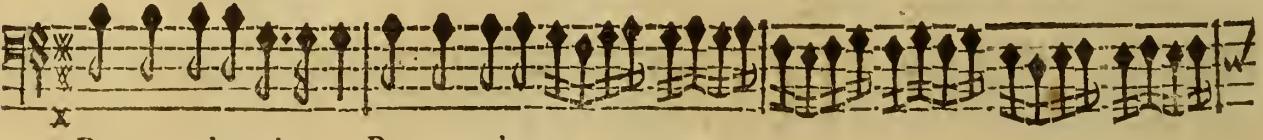


Perpes ado- rati- o.

Perpes ado- ra-



ti-o.



Perpes adoratio.

Perpes adora-

43x

x

6

7

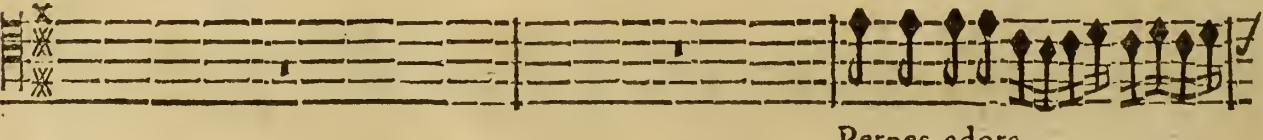
6



BASSUS-CONTINUUS.



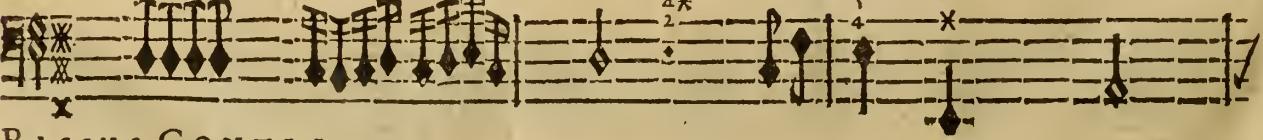
ti-o.



Perpes adora-



ti-o.



BASSUS-CONTINUUS.



Di- vi- næ humani- ta- ti, Perpes adoratio.

Perpes ado-

BASSUS-CONTINUUS.

Perpes adoratio. Perpes adora-

Perpes adoratio. Perpes adora-

ratio. Perpes adora- tio. Divi- næ hu- ma- ni-

BASSUS-CONTINUUS.

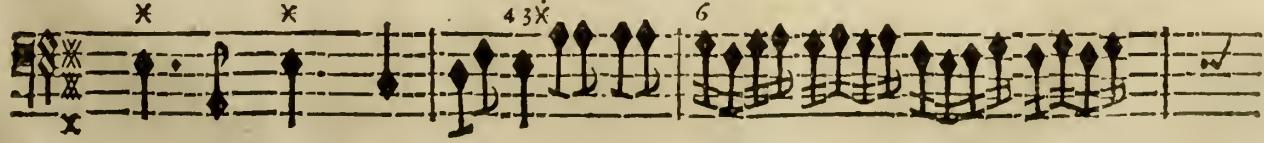
tio. Perpes Perpes adora- ti- o.

Perpes a- do-

tio. Perpes Perpes adora- ti- o. Perpes a- dora-

ta- ti x x

Perpes adora-



BASSUS-CONTINUUS.

P

ra-

tio. Perpes Perpes

tio. Di- vi- næ hu- ma- ni- ta- ti Perpes Per-

ti- o. Perpes a- dora-

6

BASSUS-CONTINUUUS.

pes Perpes Perpes

Perpes Perpes adora-

Perpes Perpes Perpes Perpes Perpes, Di- vi- næ hu- ma- ni-

BASSUS-CONTINUUUS.

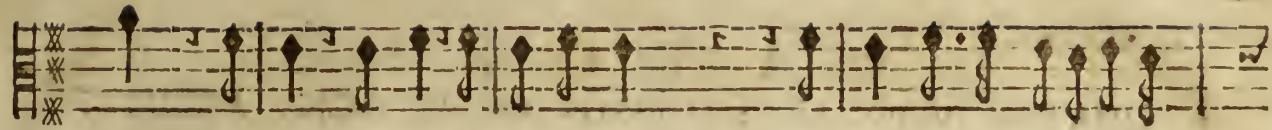
tio. Perpes Perpes adorati-

o. ado- ra-

ta- ti Perpes adora-

43 6 7 67

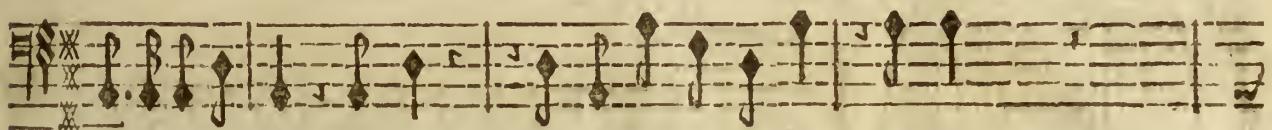
BASSUS-CONTINUUUS.



o. Perpes Perpes Perpes Perpes Perpes adorati-



tio. Perpes Perpes Perpes Perpes Perpes adorati-



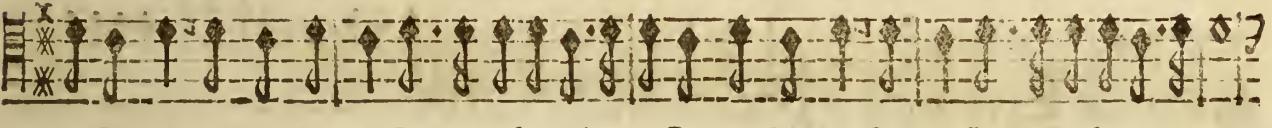
tio. Perpes Perpes Perpes Perpes Perpes Perpes



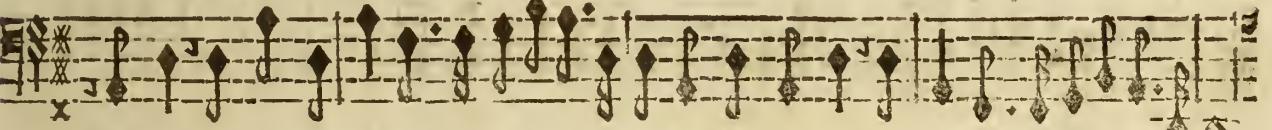
BASSUS-CONTINUUS.



o. Perpes Perpes Perpes Perpes adoratio. Perpes Perpes Perpes Perpes adoratio.



o. Perpes Perpes Perpes Perpes adoratio. Perpes Perpes Perpes Perpes adoratio.



Perpes Perpes Perpes Perpes adoratio. Perpes Perpes Perpes Perpes adoratio

43



BASSUS-CONTINUUS.



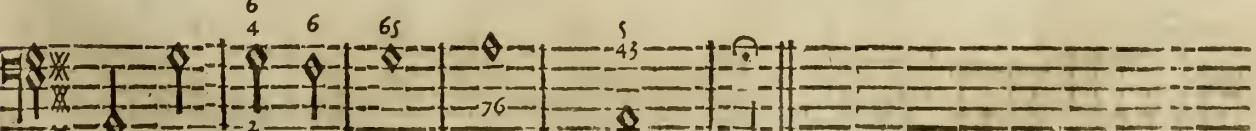
Perpes Perpes Perpes adoratio.



Perpes Perpes adora- tio.



Per- pes adora- ti- o.



BASSUS-CONTINUUS.

Voyez Le Dictionnaire de Musique
De Brossard du mot
oratorio
où il fait un *elogie*
de l'Oratorio -

ORATORIO
A QUATRE VOIX ET 2. DESSUS DE VIOLONS AJOUTEZ,
POUR LA NAISSANCE DE L'ENFANT JESUS,
Entre l'Ange & les Pasteurs.

Adagio.



SYMPHONIE.

Miraculum!

Adagio.

Adagio.

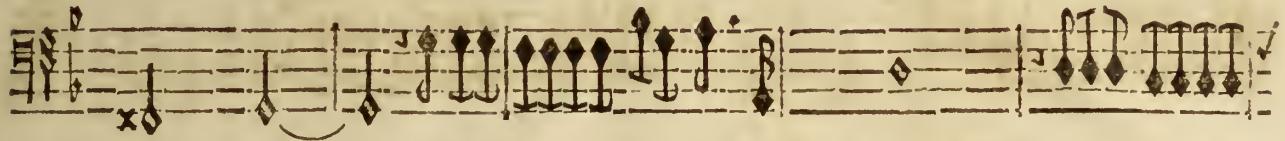
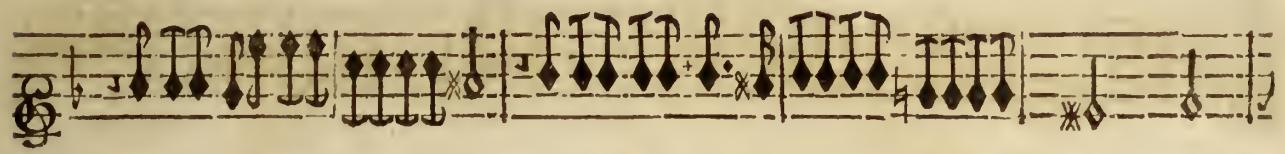
BASSUS CONTINUUS.

Adagio. 65 43 65 43

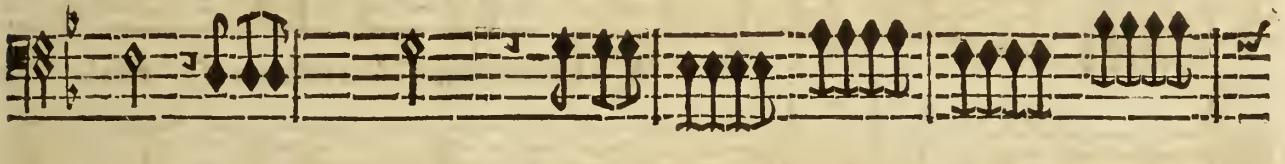
BASSUS CONTINUUS.

6 6 5 3 6 5 4 3 6 3 6 4 x

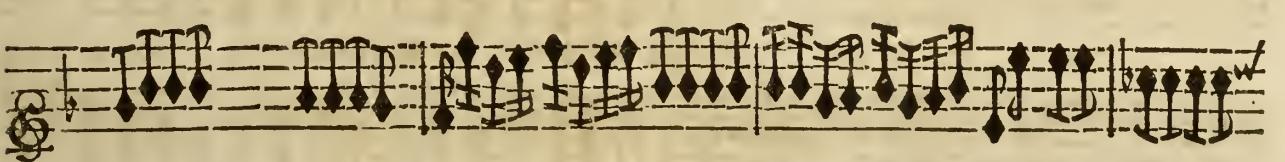
BASSUS CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS CONTINUUS.

Q



O Miraculum! Miraculum! O novi-

BASSUS-CONTINUUS.

In hac desiderata nocte, desiderata nocte novum

In hac desiderata nocte, desiderata nocte novum

tatis prodi- gium!

BASSUS-CONTINUUS.

lumen, novum lumen cernitur, novum lumen cerni- tur.
lumen, novum lumen cernitur, novum lumen cerni- tur.

O Miraculum ! Miraculum !

BASSUS-CONTINUUS.

In hac desiderata nocte, de-

In hac desiderata nocte, de-

O novi- tatis prodi- gium ! In hac desiderata nocte, de-

BASSUS-CONTINUUS.

ORATORIO,

siderata nocte, novum lumen, novum lumen, novum lumen cerni-

siderata nocte, novum lumen, novum lumen, novum lumen cerni-

siderata nocte, novum lumen, novum lumen, novum lumen cerni-

Bassus-CONTINUUS.

tur. In hac obscura qui- e- te, In hac obscura qui-

Adagio assai e staccato.

tur. In hac obscura qui- e- te, In hac obscura qui-

Adagio assai e staccato.

BASSUS-CONTINUUS.

Two staves of music for two voices (Soprano and Alto) and basso continuo. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts sing in four-part harmony, with the basso continuo providing harmonic support. The vocal parts sing:

e- te, So- lis splendor oritur, So- lis splédon orि- tur.
 e- te, So- lis splendor oritur, So- lis splendor o- ri- tur.
 te, In hac obscura quiete, te, So- lis splendor o- ritur. In hac ob-

6 6 3 4 6 4 3

BASSUS-CONTINUUS.

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in four-part harmony, with the basso continuo providing harmonic support. The vocal parts sing:

So- lis splendor splendor oritur, So- lis splendor, Solis splédon
 So- lis splendor oritur. So- lis splendor o-

scura quiete. In hac obscu- ra quiete, te, So- lis splendor
 6 6 6

BASSUS-CONTINUUS.

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in four-part harmony, with the basso continuo providing harmonic support. The vocal parts sing:

o- ritur. In hac obscura quiete, te, So- lis splendor,
 ritur. In hac obscura quiete, te, So- lis splendor,
 o- ri- tur. So- lis splendor, So- lis splendor o- ri-

4 6 6

BASSUS-CONTINUUS.

R

So-lis splendor, So-lis splendor oritur, Solis splendor ori-tur.

So-lis splendor, So-lis splendor oritur, splendor o- ri-tur.

tur. So-lis splendor, So-lis splendor oritur, splendor o- ritur. Vide-

Allegro.

BASSUS CONTINUUS.

Cito, cito, currendo, Saltando, festinemus in Bethle-

amus, eamus, surgamus,

Videamus, eamus, sur-

BASSUS CONTINUUS.

16

17

16

Cito, cito, currendo, Saltando, festinemus in Bethleem.

cm.

Videamus, eamus, surgamus, festinemus in Bethle-

gamus, festinemus in Bethleem.

BASSUS CONTINUUS.

D E M. L O C H O N.

67

cm.

BASSUS-CONTINUUS.

Cito, cito, currendo, Sal-

Cito, cito, currendo, Sal-

BASSUS-CONTINUUS.

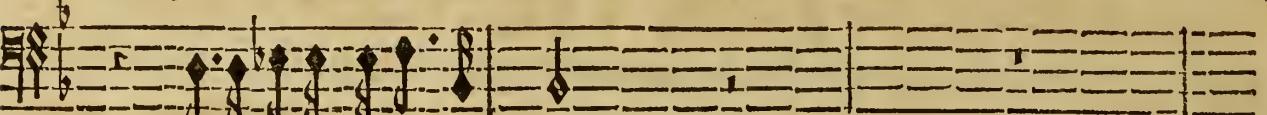
ORATORIO,



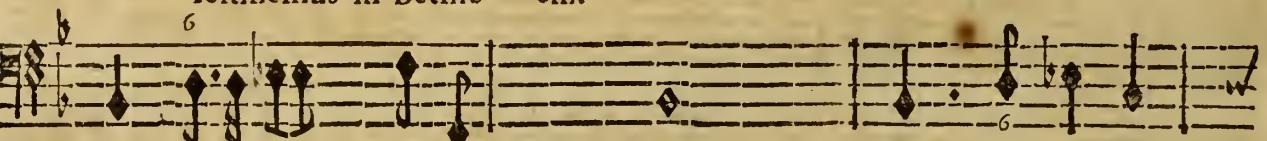
nemus, festinemus in Bethle- em.



nemus, festinemus in Bethle- em.



festinemus in Bethle- em.



BASSUS-CONTINUUS.

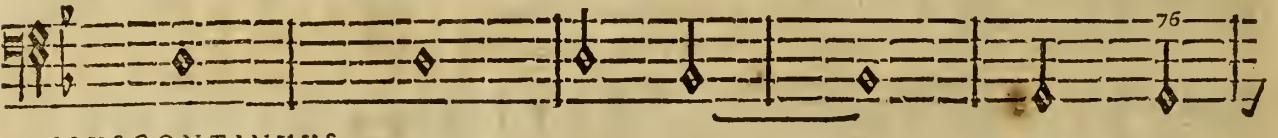


BASSUS-CONTINUUS.

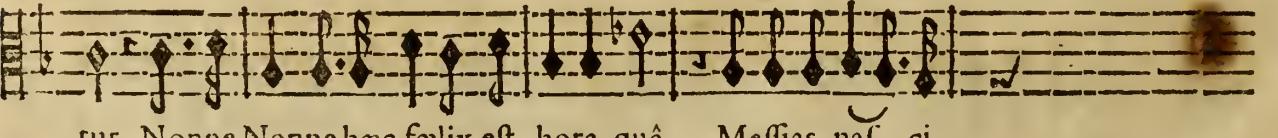
Adagio affai e spiritofo.



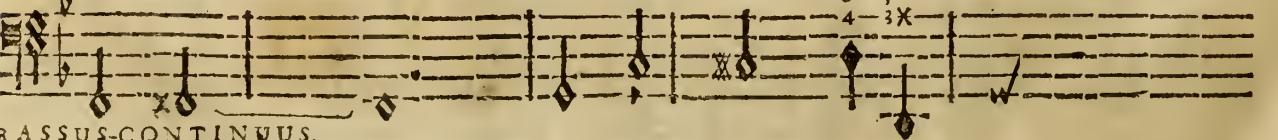
Nonne Nonne hæc fælix est hora, hæc fæ- lix est hora qua Messias nasci-



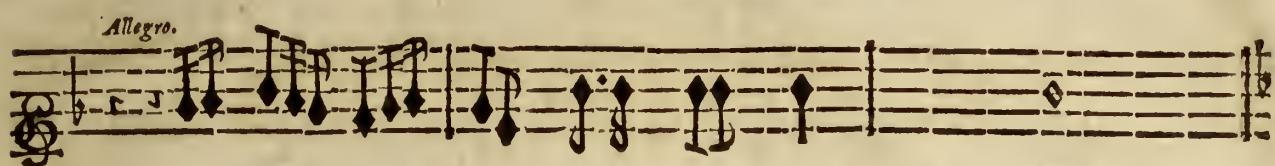
BASSUS-CONTINUUS.



tur. Nonne Nonne hæc fælix est hora quâ Messias na- ci-



BASSUS-CONTINUUS.

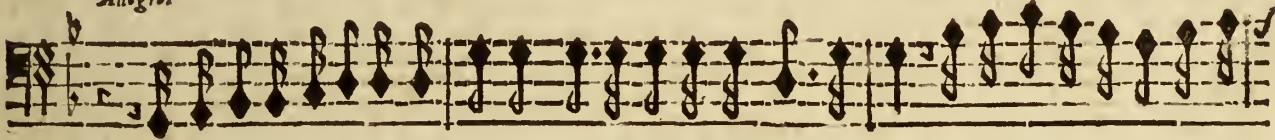


tur.

Videamus, eamus, sur-



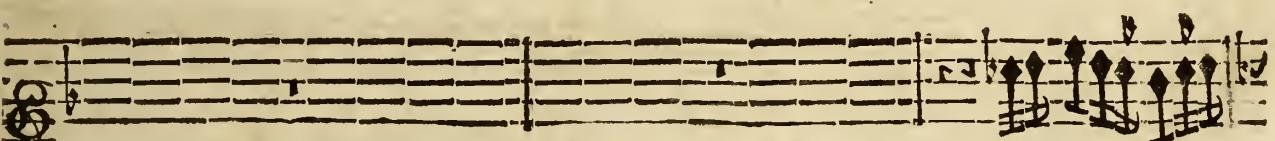
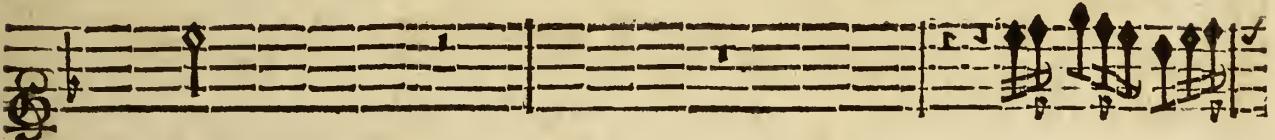
Cito, cito, currendo, Saltando, festinemus in Bethle-

Allegro.

Videamus, eamus, surgamus, festinemus in Bethleem. cito, cito, currendo, Sal-



BASSUS-CONTINUUS.



gamus, cito, cito, currendo, Saltando, festinemus in Bethle- em.



em.

festinemus in Bethle- em.



tando, festinemus in Bethleem. Videamus, eamus, surgamus,



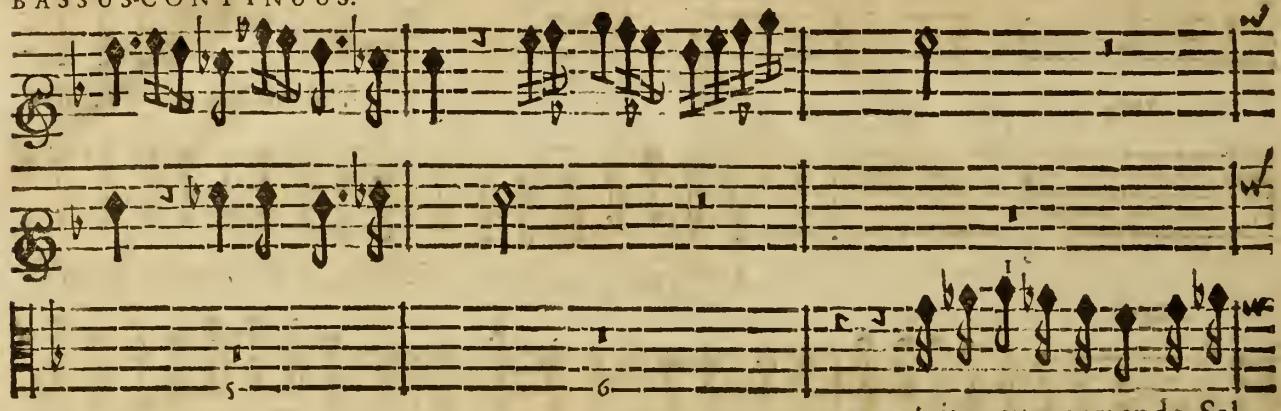
BASSUS-CONTINUUS.

S

ORATORIO;



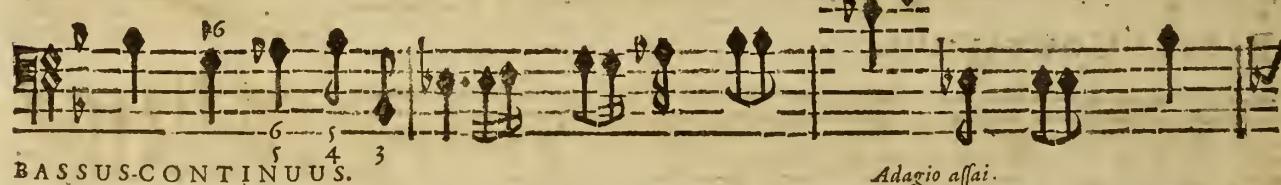
BASSUS-CONTINUUS.



Cito, cito, currendo, Sal-

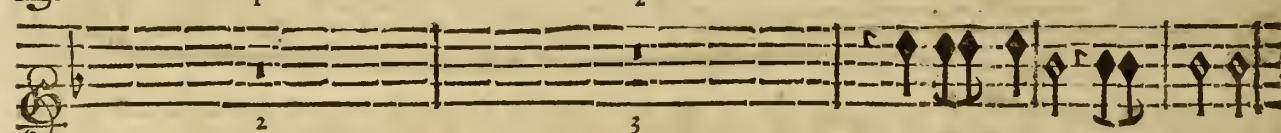
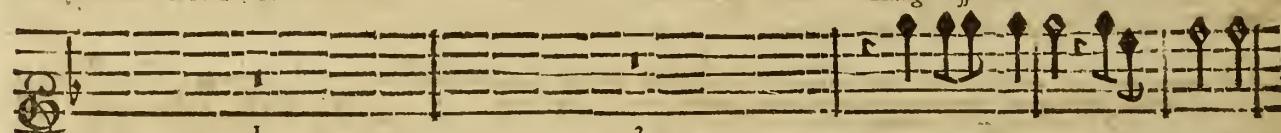


Videamus, eamus, surgamus, cito, cito, currendo, Sal-

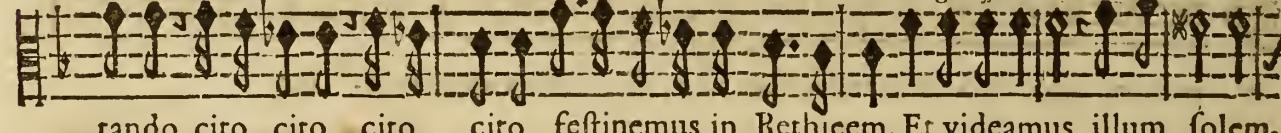


BASSUS-CONTINUUS.

Adagio assai.

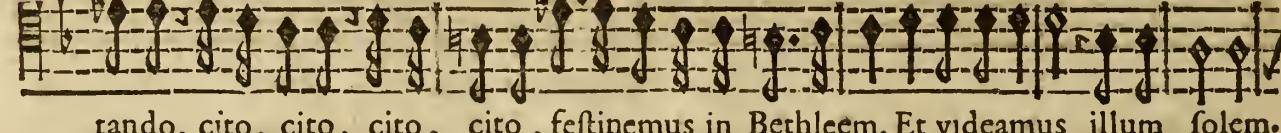


Adagio assai.



tando, cito, cito, cito, cito, festinemus in Bethicem. Et videamus illum solem.

Adagio assai.

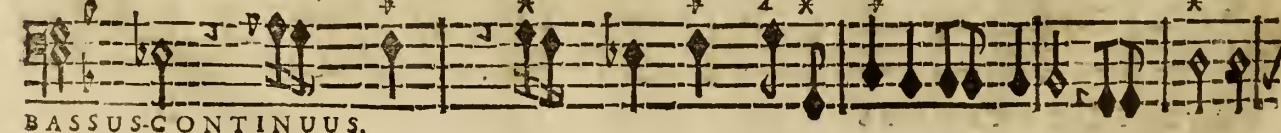


tando, cito, cito, cito, cito, festinemus in Bethleem. Et videamus illum solem.

Adagio assai.



Cito, cito; cito, cito, in Bethleem. Et videamus illum solem,



BASSUS-CONTINUUS.

D E M. LOCHON,

76

Staccato.

Qui suis splendo-

Staccato.

Qui suis splendo-

ri-

Qui suis splendo-

ribus totum illuminat

BASSUS-CONTINUUS.

ribus totum il- luminat or- bem. Qui suis splen-

bus totum il- luminat or- bem.

or- bem. Qui suis splendo-

BASSUS-CONTINUUS.

do- ri- bus totum illu- minat

Qui suis splendo-

ribus totum illuminat

ri- bus totum illu- minat or-

BASSUS-CONTINUUS.

ORATORIO;

II 12

Allegro.

or- bem. Videamus, eamus, surgamus, cito,

or- bem. cito,

Allegro.

bem. Videamus, eamus, surgamus, festinemus in Bethle- em.

Allegro.

BASSUS-CONTINUUS.

1

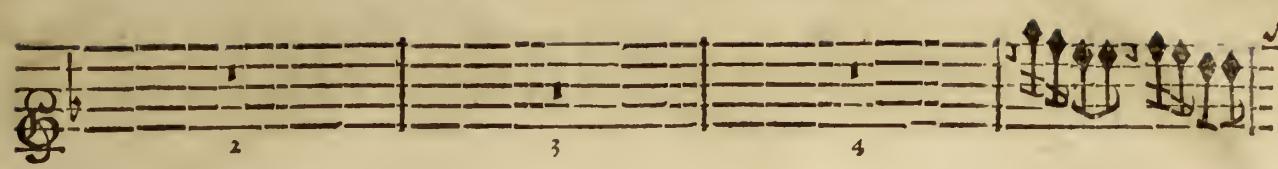
2

cito, currendo, Saltando, festinemus in Bethleem. cito, cito, currendo, Sal-

cito, currendo, Saltando, cito, cito, currendo, Saltando, festinemus in Bethle-

in Bethleem. cito, cito in Bethleem. cito, cito, currendo, Sal-

BASSUS-CONTINUUS.



tando, cito, cito, cito, cito, cito, fe- stinemus in Be- thle em.

em. cito, cito, cito, cito, cito, cito, fe- stinemus in Be- thle em.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

O R A T O R I O,

Adagio.

Adagio.

7 8 9 6 4 2 6 34 56 34 56 34 3

Adagio.

Bassus-Continuus.

BASSUS-CONTINUUS.

Adagio assai e spiritoso.

ANGELUS.

Silete, Silete, Silete, Pastores, Silete, Nec evigi- lare faciatis, In-

BASSUS-CONTINUUS.

A horizontal strip of aged, yellowed paper containing a single staff of musical notation. The staff consists of five horizontal lines. It features several note heads, some with vertical stems and some with horizontal stems pointing right. There are also several rests of different shapes and sizes. The notation is dense and appears to be handwritten or printed in a style typical of early printed music.

fantem, qui pressus matris gremio, Dor- mit sicut in le- & lulo.

BASSUS-CONTINUUS.

Silete, Sile- te, Pastores, Silete, Si- lete.

BASSUS-CONTINUUS,

Three staves of musical notation for three voices. The top staff is soprano, the middle is alto, and the bottom is bassus continuus. The music consists of vertical stems with small diamonds at the top, indicating pitch. The lyrics are written below each staff.

Soprano lyrics: Canta- bimus humili

Alto lyrics: Canta- bimus humili vo-

Bassus continuus lyrics: hu- mili vo- ce, Canta-

BASSUS-CONTINUUS.

Three staves of musical notation for three voices. The top staff is soprano, the middle is alto, and the bottom is bassus continuus. The music consists of vertical stems with small diamonds at the top, indicating pitch. The lyrics are written below each staff.

Soprano lyrics: vo- ce, Canta- bimus humili voce,

Alto lyrics: ce, Canta- bimus humili voce,

Bassus continuus lyrics: bimus humili vo- ce, humili voce,

BASSUS-CONTINUUS.

Three staves of musical notation for three voices. The top staff is soprano, the middle is alto, and the bottom is bassus continuus. The music consists of vertical stems with small diamonds at the top, indicating pitch. The lyrics are written below each staff.

Soprano lyrics: quam parvulus non audiet.

Three staves of musical notation for three voices. The top staff is soprano, the middle is alto, and the bottom is bassus continuus. The music consists of vertical stems with small diamonds at the top, indicating pitch. The lyrics are written below each staff.

Soprano lyrics: quam parvulus non au- diet.

Three staves of musical notation for three voices. The top staff is soprano, the middle is alto, and the bottom is bassus continuus. The music consists of vertical stems with small diamonds at the top, indicating pitch. The lyrics are written below each staff.

Soprano lyrics: quam parvulus non audiet.

Alto lyrics: ANGELUS.

Bassus continuus lyrics: Expecta- te Pastores & silete,

BASSUS-CONTINUUS.

Donec somnus abces- ferit, Et dilectus dile- etus Infantulus,

serit, Et dilectus dilectus Infantulus,

BASSUS-CONTINUUS.

PASTORES.

Ubera matris su- xe- rit.

Hu- mili vo- ce Can-

BASSUS-CONTINUUS.

bimus quam quam parvulus non audi- et.

BASSUS-CONTINUUS.

ANGELUS.

Ergo cantate, canta-

te , cantate dulciter.

BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

ter, cantate dulciter, Ut grata modu-

BASSUS-CONTINUUS.

la- mine obdormiat sua- viter. Ergo cantate, canta-

BASSUS-CONTINUUS.

ORATORIO;



te, cantate dulciter.

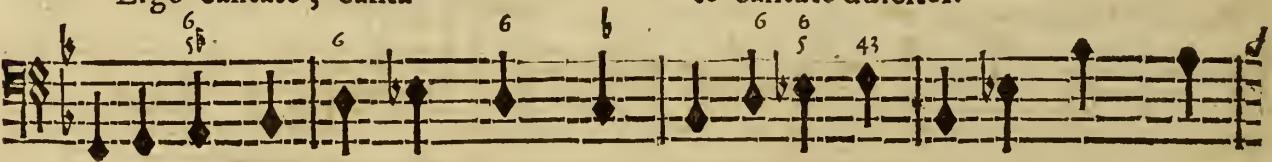


BASSUS-CONTINUUS.

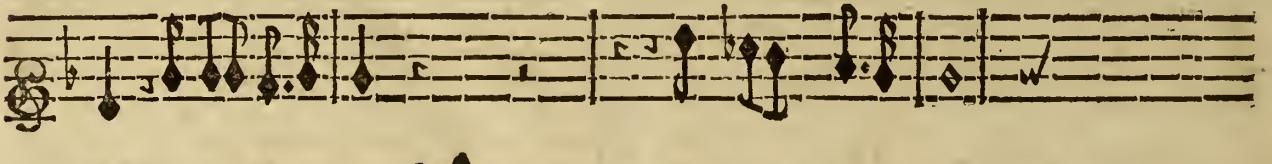
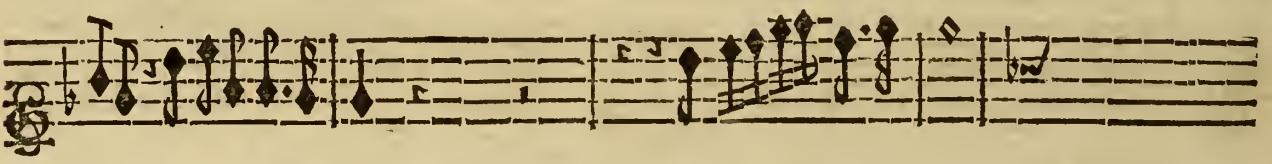


Ergo cantate, canta-

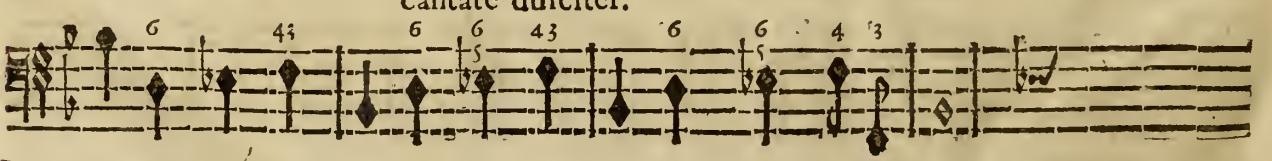
te cantate dulciter.



BASSUS-CONTINUUS.



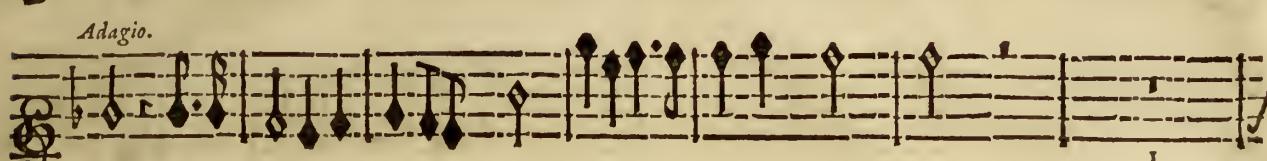
cantate dulciter.



BASSUS-CONTINUUS.

DE M. LOCHON.

79



O O di- vine infantule, di- vi- ne infan- tu- le, Qui natus

Adagio.



O O di- vine divine infantule, divine infan- tule, Qui natus es, Qui natus

Adagio.

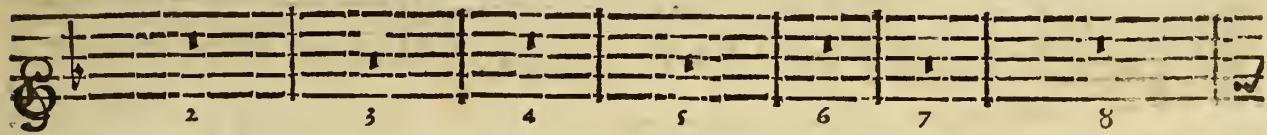
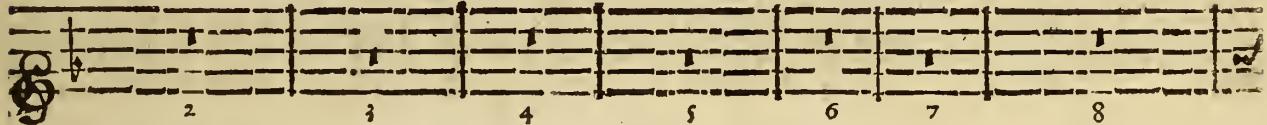


O O di- vine infantu- le, divi- ne infan- tu- le, Qui natus es, Qui

Adagio.



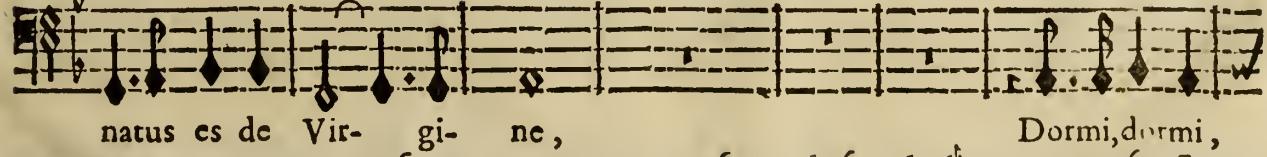
BASSUS-CONTINUUS.



es, Qui natus es de Virgi- ne, Dormi, dormi, dormi, dor-



es de Vir- gine, Dormi, dormi, dormi, dor-



natus es de Vir- gi- ne, Dormi, dormi,



BASSUS-CONTINUUS.

<img alt="Handwritten musical score for three voices and basso continuo. The top two staves are soprano and alto parts, with lyrics in Latin: 'mi puel- lule, Sub casto matris ubere.' and 'mi puel- lule.' The third staff is tenor, with lyrics 'dormi, dor- mi puellu- le.' The bottom staff is basso continuo, indicated by a bass clef and a cello-like staff. The score includes measure numbers 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 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619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 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2035, 2036, 2037, 2038, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2079, 2080,

Three staves of musical notation for three voices (Soprano, Alto, Tenor/Bass) and Bassus Continuus. The voices are written in soprano, alto, and tenor/bass clefs. The bassus continuo part is written below the voices. The music consists of short note patterns primarily using eighth and sixteenth notes. The voices sing in unison or in close harmonic relationship. The bassus continuo part provides harmonic support with sustained notes and chords. The score includes lyrics in Latin: "Dormi, dormi, dormi dulcisime, Sub casto", "Dormi, dormi, dormi dulcissime, Sub casto", and "Dormi, dormi, dormi, dor- mi dulcissi- me,". Measure numbers 1, 2, 3, 8, and 9 are indicated above the staves.

BASSUS CONTINUUS.

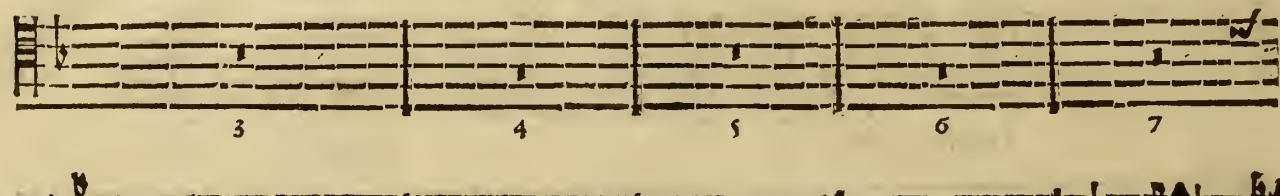
Three staves of musical notation for Bassus Continuus. The bassus continuo part is written in bass clef. The music consists of sustained notes and chords, providing harmonic support. The score includes lyrics: "matris ubere.", "matris ubere.", and "Dormi, dor- mi, dormi, Sub casto matris ube-". Measure numbers 1 and 2 are indicated above the staves.

BASSUS CONTINUUS.

ORATORIO;



Dormi,



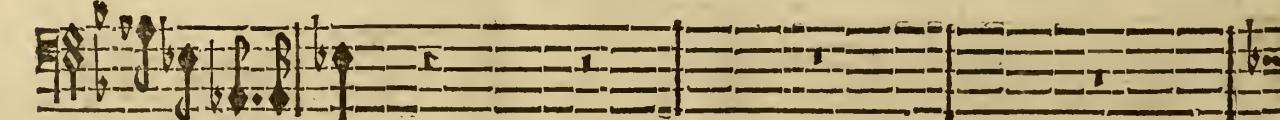
BASSUS-CONTINUUS.



dor- mi, Sub casto matris ubere.



Sub casto matris ubere:



matris ube- re.



BASSUS-CONTINUUS.

Two staves of music for two voices (Soprano and Alto) and basso continuo. The voices sing "Dormi, dormi," and the basso continuo provides harmonic support. Measure numbers 1 and 2 are indicated above the voices.

Dormi, dormi,

Dormi, dor- mi,

Dormi, dor- mi, dormi, dormi, dormi, dormi,
 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{9}{3}$ $\frac{8}{3}$ $\frac{7}{6}$

BASSUS-CONTINUUS.

Three staves of music for three voices (Soprano, Alto, and Tenor/Bass) and basso continuo. The voices sing "Dormi, dormi, dormi, dormi, dormi," and the basso continuo provides harmonic support. Measure numbers 3, 4, and 5 are indicated below the voices.

Dormi, dormi, dormi, dormi, dormi,

Dormi, dormi, dormi, dormi, dormi,

dormi, dormi dulcif- sime. dormi, dormi, dormi,

$\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

BASSUS-CONTINUUS.

ORATORIO,

Soprano part (top two staves) and Bassus-Continuus part (bottom staff). The soprano part consists of two staves, each with a bass clef and four lines. The bassus-continuus part has a bass clef and four lines. The music features various note heads and rests, with some notes having stems pointing up or down. The soprano part contains lyrics: "dormi, dormi, dormi, dormi, dulcif- si- me."

Soprano part (top two staves) and Bassus-Continuus part (bottom staff). The soprano part consists of two staves, each with a bass clef and four lines. The bassus-continuus part has a bass clef and four lines. The music features various note heads and rests, with some notes having stems pointing up or down. The soprano part contains lyrics: "dormi, dormi, dormi, dulcif- si- me." An annotation "ANGELUS." is placed above the soprano part. The bassus-continuus part contains lyrics: "dormi, dormi, dulcif- si- me. Ecce," followed by a measure of rests.

BASSUS-CONTINUUS.

Soprano part (top two staves) and Bassus-Continuus part (bottom staff). The soprano part consists of two staves, each with a bass clef and four lines. The bassus-continuus part has a bass clef and four lines. The music features various note heads and rests, with some notes having stems pointing up or down. The soprano part contains lyrics: "ecce, ecce puer, Ecce, ecce, ecce puer evigilat, Canta-". Measure numbers 6, 76, and 43 are indicated above the soprano part.

BASSUS-CONTINUUS.

Soprano part (top two staves) and Bassus-Continuus part (bottom staff). The soprano part consists of two staves, each with a bass clef and four lines. The bassus-continuus part has a bass clef and four lines. The music features various note heads and rests, with some notes having stems pointing up or down. The soprano part contains lyrics: "te, Cantate plaudite, Canta-". Measure numbers 6, 76, 43, 6, 4, and 3 are indicated above the soprano part.

BASSUS-CONTINUUS.

Soprano part (top two staves) and Bassus-Continuus part (bottom staff). The soprano part consists of two staves, each with a bass clef and four lines. The bassus-continuus part has a bass clef and four lines. The music features various note heads and rests, with some notes having stems pointing up or down. The soprano part contains lyrics: "te, ". Measure numbers 6, 76, 43, 6, 4, and 3 are indicated above the soprano part.

BASSUS-CONTINUUS.



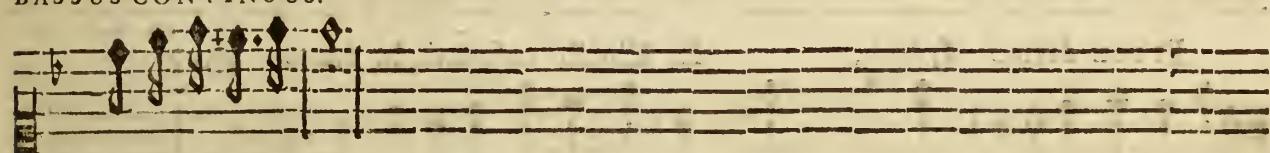
Cantate plaudite & nihil & nihil vos impedit, Plaudite psallite

BASSUS-CONTINUUS.



plaudite psallite ut vos au- diat, Ecce ecce ecce puer, ecce ecce ecce

BASSUS-CONTINUUS.



puer evigi- lat.

BASSUS-CONTINUUS.

CHORUS.



Cedant cedant, cedant cedant cedant cedant tenebræ lumini,



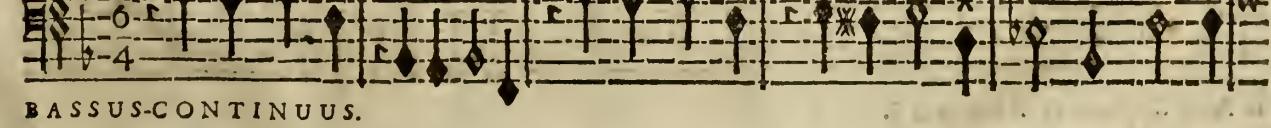
Cedant cedant, cedant cedant cedant cedant tenebræ lumini,



Cedant cedant, cedant cedant cedant cedant tenebræ lumini,



Cedant cedant, cedant cedant cedant cedant tenebræ lumini,



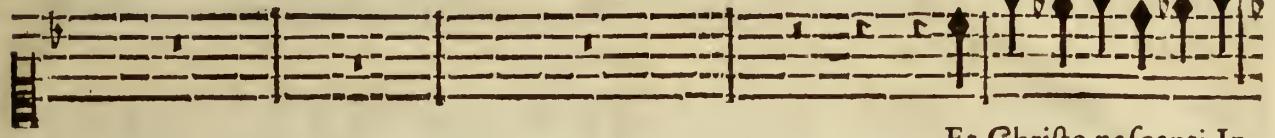
BASSUS-CONTINUUS.

ORATORIO;

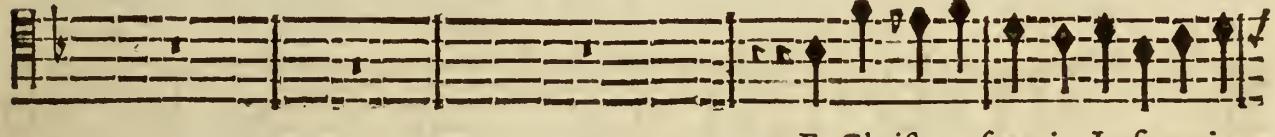
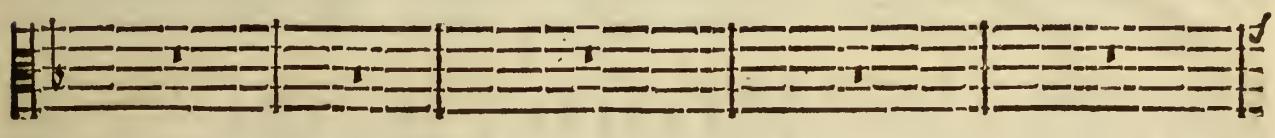
Et nox divino syderi, Et
Et nox divino syderi, Et Christo nascenti, In fœno jacenti, jacenti,
Et nox divino syderi, Et Christo nās-
Et nox divino syderi, Et Christo nascenti, In fœno jacen-

BASSUS-CONTINUUS.

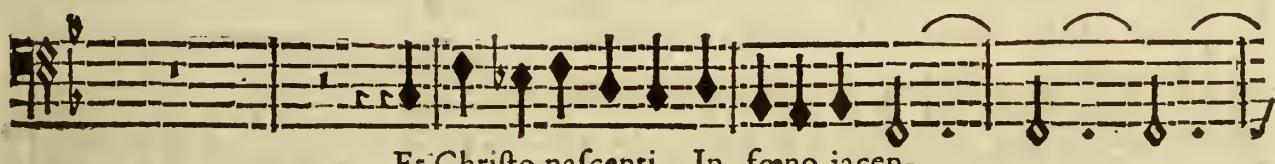
Christo nascenti, In fœno jacenti, In fœno jacenti, Fulgeant sydera, Applaudat Angeli,
Fulgeant sydera, Applaudat Angeli,
centi, In fœno jacenti, In fœno jacenti, jacenti, Fulgeant sydera, Applaudat Angeli,
ti, Fulgeant sydera, Applaudat Angeli,
BASSUS-CONTINUUS.



Et Christo nascenti, In



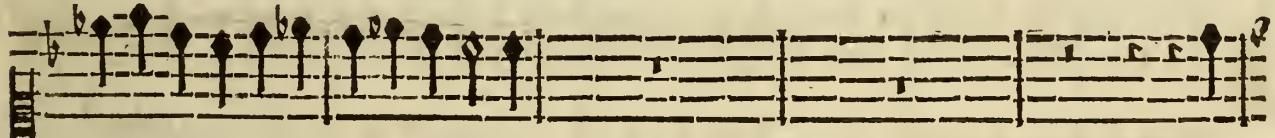
Et Christo nascenti, In fœno ja-



Et Christo nascenti, In fœno jacen-



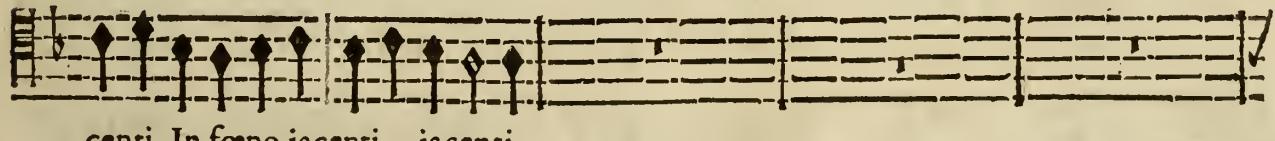
BASSUS-CONTINUUS.



fœno jacenti, In fœno jacenti,



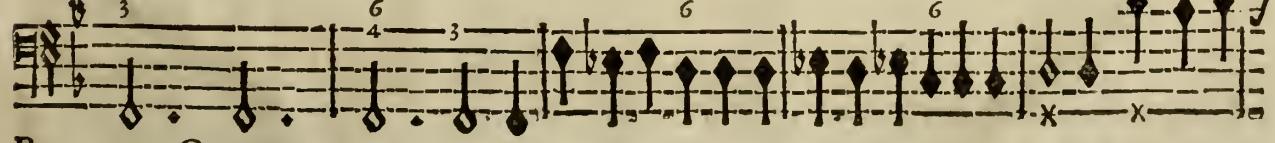
Et Christo nascēti, In fœno jacen-



centi, In fœno jacenti, jacenti,



ti, Et Christo nascenti, In fœno jacen- ti, Et Christo nas-



BASSUS-CONTINUUS.

ORATORIO,

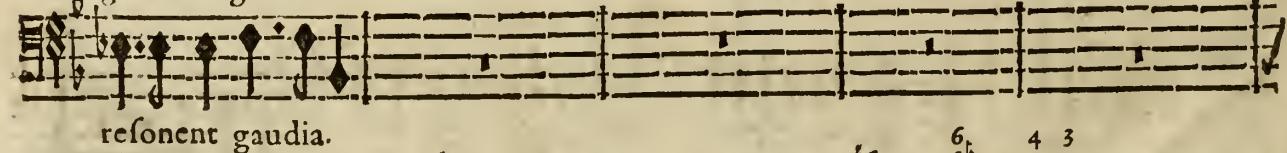
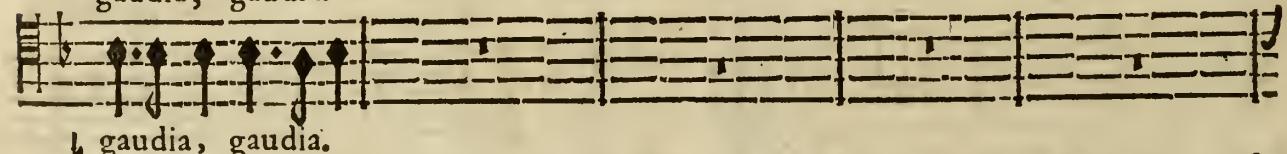
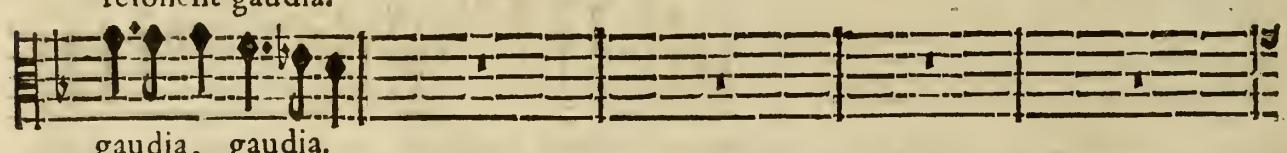
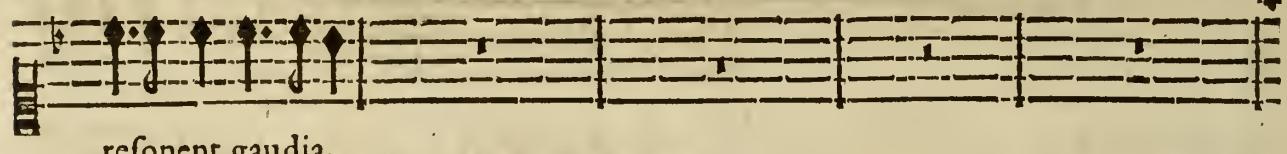
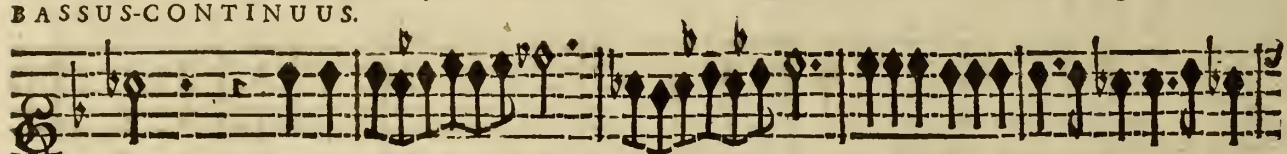
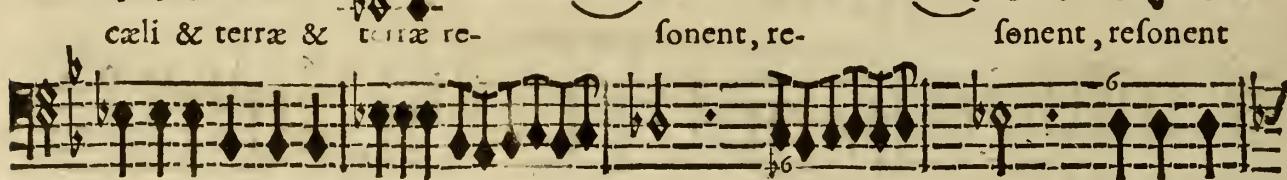
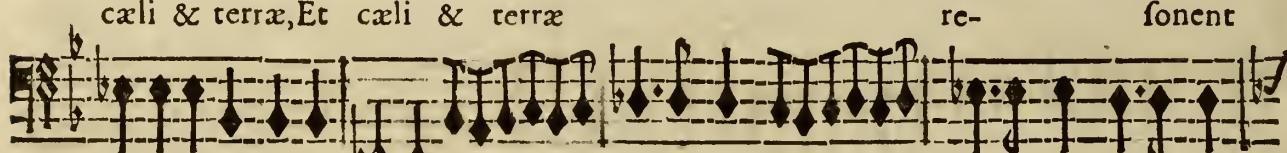
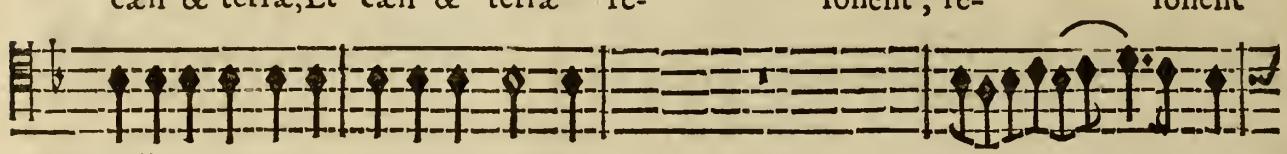
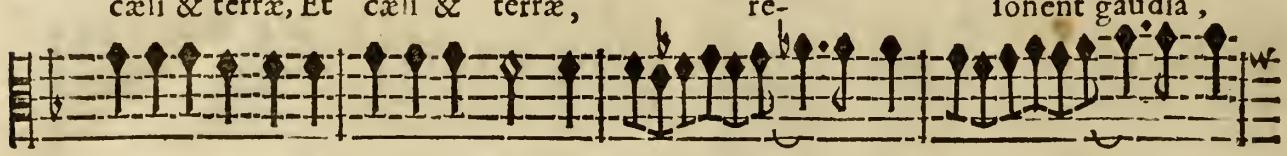
Christo nascenti, In fœno jacen- ti,
Et Christo nascēti, In fœno jacen- ti,
centi, In fœno jacenti, In fœno jacenti, jacen- ti,
BASSUS-CONTINUUS.

Fulgeant sydera, Applaudant Angeli, Et cæli & terræ, & terræ, re-
Fulgeant sydera, Applaudant Angeli, Et cæli & terræ, Et cæli & terræ
Fulgeant sydera, Applaudant Angeli, Et cæli & terræ, & terræ, re-
Fulgeant sydera, Applaudant Angeli, Et cæli & terræ, Et cæli & terræ,
BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

sonent, ré- sonent gaudia, gaudia.
 re- sonent gaudia, gaudia, re- sonent, ré- sonent gaudia, gaudia.
 re- sonent, ré- sonent gaudia.
 6
 sonent, re- sonent, re- sonent, re- sonent gaudia. Et
 sonent, re- sonent, re- sonent, re- sonent gaudia. Et
 gaudia, re- sonent gaudia. Et
 re- sonent, re- sonent, re- sonent gaudia. Et
BASSUS-CONTINUUS.

ORATORIO,



Musical score for three voices (Soprano, Alto, Tenor/Bass) and Bassus Continuus. The voices sing in unison, repeating the phrase "Et cæli & terræ, Et". The bassus continuus part is provided below the vocal parts.

Et cæli & terræ, Et
Et cæli & terræ, Et
Et cæli & terræ, Et
Et cæli & terræ, Et

BASSUS-CONTINUUS.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and Bassus Continuus. The voices sing in unison, repeating the phrase "cæli & terræ, resonent, resonent, resonent, resonent," three times, followed by "sonent gaudia. Et". The bassus continuus part is provided below the vocal parts.

cæli & terræ, resonent, resonent, resonent, resonent,
cæli & terræ, resonent, resonent, resonent, resonent,
cæli & terræ, resonent, resonent, resonent, resonent,
terræ, resonent, resonent, resonent, resonent gaudia. Et

BASSUS-CONTINUUS.

re- sonent gaudia, re- sonent gaudia, resonent gaudia,
re- sonent gaudia, gaudia, gaudia, resonent gaudia,
re- sonent, re- sonent gaudia, gaudia,
æ, resonent, resonent gaudia,
æli & ter- 6 3 6 6 6 4 3

BASSUS-CONTINUUS.

gaudia, gaudi- a, resonent, resonent, resonent, resonent gaudia.

The image shows a musical score for two voices. The top staff is labeled "Treble" and the bottom staff is labeled "Bass". Both staves use a soprano C-clef. The music consists of two measures. Each measure begins with a whole note followed by a half note. The lyrics "gaudia, gaudi- a," are written below the first measure, and "resonent, resonent , resonent, resonent gaudia" are written below the second measure. The notes are represented by vertical stems with small diamond shapes at the top, typical of early printed music notation.

gaudia, gaudi- a, resonent, resonent , resonent, resonent gaudia.

A musical score for three voices (SSS) in common time. The vocal parts are labeled 'resonent' above the notes. The lyrics 'gaudia, gaudi a, resonent, resonent, resonent, resonent gaudia.' are written below the notes.

gaudia, gaudi- a, resonent, resonent, resonent, resonent gaudia.
4 3 43 6

BASSUS-CONTINUUS.

FIN.