

LIVRE DE MUSIQUE D'EGLISE.

Qui contient,

*Les neuf Leçons de Tenebres, le Miserere, six
Motets pour le Saint Sacrement.*

*de la composition de Mr Villeneuve,
Cy devant Maître de Musique de la Cathedrale d'Arles en
Provence, et des R.P. Jesuites de la rue St. Jacques de Paris.*

Se Vend *Prix 4^{tt} en blanc.*
A PARIS,

Chez { *L'auteur rue de Grenelle cartier du Palais Royal, attenant un Orpheure*
 { *Le S. Foucault Marchand, rue St. Honoré à la Regle d'or.*

Avec Privilege du Roy.

M. DCC. XIX.

Imprimé par Allard le jeune.

A Madame.

Madame D'orleans, Religieuse à Chelles.

Madame.

Je serois indigne de la grace que V^{otre} Altesse
Serenissime a daigné me faire, si je manquois aux condi-

tion qu'Elle m'a imposées en me l'accordant. Je ne parlerai donc point icy,
Madame, de V^{otre} Auguste maison, De ce Grand Prince,
qui en a soutenu l'éclat de ses premières années, et qui en porte aujourd'huy
la gloire si haut. Je ne mettrai point devant les yeux de V^{otre} Altesse
Serenissime, la grandeur de son sacrifice, cette vertu heroïque avec
laquelle Elle remplit un engagement si saint. Je me bornerai à cette
protestation publique, de la plus parfaite reconnoissance, et du tres
profond respect avec lequel j'ai l'honneur d'être

Madame.

De V^{otre} Altesse Serenissime.

Le tres humble et tres obeissant
serviteur A. Villeneuve.

Gratieuſement.

*Ce Preaume
releve la
douceur de
l'union.*

Ecce quam bonum Et quam jucun=dum habi=

Prelude.

...ta=re fratres in u=num. Ecce quam bonum Et quam jucun=dum habitare fratres in u=num.

Sicut unguentum in capite. quod descen.....dit in barbam, barbam Aa.....

...ron, quod descen.....dit in oram vestimenti ejus: Ecce quam bonum et quam jucun....dum habi=

Milleneuve

2

...tare fratres in u-num

Sicut ros hermon, qui descen.... dit in mon....

tem si-on qui descen.... dit in mon... tem si-on. Sicut ros hermon qui descen....

dit in mon.... tem si-on. Ecce quam bonum, et quam jucun... dum habitare fratres in

u-num. Ecce quam bonum et quam jucun... dum habitare fratres in u-num habitare fratres in

4
benedictionem. Et vitam usque in sæ...cu.....lum usque in sæculum. Et uitam usque in sæcu...

The first system of music consists of two staves. The top staff is a vocal line with a treble clef, containing a series of notes and rests, with some notes marked with a '+' sign. The bottom staff is a lute line with a bass clef, featuring a complex figured bass with various numbers (6, 4, 3, 2, 1) and accidentals (sharps, flats, naturals). The text is written below the staves.

lum. Quoniam illic manda=vit Dominus benedictio=nem benedic...

The second system of music continues the vocal and lute parts. The vocal line has a treble clef and the lute line has a bass clef. The text 'lum. Quoniam illic manda=vit Dominus benedictio=nem benedic...' is written below the staves.

ti=onem. Et vitam usque in sæculum in sæcu=lum usque in sæculum. Et vitam usque in

The third system of music continues the vocal and lute parts. The vocal line has a treble clef and the lute line has a bass clef. The text 'ti=onem. Et vitam usque in sæculum in sæcu=lum usque in sæculum. Et vitam usque in' is written below the staves.

sæcu=lum in sæculum in sæculum. Et vitam usque in sæculum in sæculum in sæculum.

The fourth system of music concludes the vocal and lute parts. The vocal line has a treble clef and the lute line has a bass clef. The text 'sæcu=lum in sæculum in sæculum. Et vitam usque in sæculum in sæculum in sæculum.' is written below the staves.

Cespeaume
expose les
devoirs de
la pieté, et
montre les
voies de la
beatitude.

Graticusement.

Prelude.

Domine quis habi-tabit in tabernaculo tuo?

quis habitabit in tabernaculo tu-o?

aut quis requiescet in monte sancto tuo in

mon...te Sancto tu...o?

Domine quis habitabit in tabernaculo tu-o? aut

quis requi...es...cet in mon...te Sancto tuo aut quis requi...es...cet in mon...

te Sancto tu...o

Qui ingreditur sine macu-la: Et operatur justiti-am



Qui loquitur veritatem in corde su-o: qui non egit dolum in lingua su-a. Nec fecit



proximo suo malum: Et opprobrium non accepit adversus proximos suos. Et op....



Vivement.

probrum non accepit adversus proximos suos. Ad nihilum de



...ductus est in conspectu ejus malignus: *Ad nihilum deductus est in conspectu*

Lentement
ejus malignus: *timentes autem Dominum glorificat timentes autem*

Dominum glorifi-cat. *Ad nihilum deductus est in conspectu ejus ma...*

...lignus. *Ad nihilum deductus est in conspectu ejus malignus.* *Tournez.*

Handwritten musical score for a recitative piece. The title is "Qui jurat proximo suo Et non decipit non non non decipit: qui pecuniam suam non dedit". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The tempo/mood is marked "Recitatif." at the beginning. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings above the notes, such as "+" and "f". The text is written in a cursive hand below the staves.

Handwritten musical score for a vocal piece. The text is written in a cursive script below the notes. The music is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The time signature is 7/8. The music features various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a large 'X' mark in the upper right corner of the page.

ad usuram non non non dedit ad usuram, Et munera super innocentem non accepit non non non

non non acceptit non non non non non acceptit

Gay.

Handwritten musical score for the hymn "Qui facit hæc". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are written below the staves: "Qui facit hæc qui facit hæc: non movebitur in æternum qui facit". The music features various note values, rests, and accidentals, with some notes marked with a cross (+). The handwriting is in a cursive style typical of 18th-century manuscripts.

Handwritten musical score for the hymn "Hæc qui facit hæc: non movebitur in æternum non move". The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves: "hæc qui facit hæc: non move. bitur in æter. num non move". The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and dynamic markings such as "f" (forte). The score is numbered 9 in the top right corner.

Handwritten musical score for "Agnus Dei" by J. Haydn. The score is written on two staves. The top staff contains the vocal melody with Latin lyrics: "bitur in æter... num non move... bitur in æter... num. qui facit hæc qui". The bottom staff contains the figured bass (basso continuo) with figures: 6, 6, 4, 6, 6, 6, 4, 6. The manuscript is on aged paper with some staining and a large 'W' watermark on the right side.

Handwritten musical score for the Latin phrase "facit hæc non movebitur in æternum non movebitur". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in a key with one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, with the first staff containing "facit hæc non move..." and the second staff containing "...bitur in æter... num non move... bi...". The notation includes various musical symbols such as notes, rests, and accidentals, along with some performance markings like "7", "x4", "6*", and "6 f".

Handwritten musical score for the hymn "Qui facit hæc". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the staves: "tur in æter... num in æter... num in æter... num. qui facit hæc qui facit hæc:". The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and repeat signs. The handwriting is in a cursive style, typical of 18th-century manuscripts.

tendrement.

Ces Paroles
sont pour
la Commu-
nion ou l'a-
doration du
St Sacrement

Cognosce panem anima mea hic est Dominus Jesus christus

salvator tuus qui pro-te mo...ri digna tus est. Cognosce panem anima mea hic est

Dominus Jesus christus salvator tuus qui pro-te mo...ri mo=ri dig=na tus est.

O pie tas, O charitas O amor, o amor, O pie tas, O chari....tas, O

11

amor o a-mor O incomprehensibilis ma-jestas majestas O incomprehensibilis majestas.

Handwritten musical score for a vocal piece, likely a Gloria. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the basso continuo. The lyrics are written between the staves.

Gratieux.

cognosce panem anima mea... a. Pater dei est qui de caelo descen... dit et dat vitam mun...

Handwritten musical score for a vocal and piano piece. The lyrics are: "...do. patres vestri manducaverunt manna in deserto et mortui sunt. patres vestri manduca-". The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part includes various fingering numbers (1-5) and dynamic markings (f, sf, x4, 6*). The vocal line features a variety of note values, including eighth, quarter, and half notes, with some slurs and ties. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Gratitux.

ve... runt manna in deserto et mortui sunt et mortui sunt. Qui manducat hunc panem

vivet in æternum viuet in æter...num qui manducat hunc panem vivet in æternum

Fingerings: x4, 6, 6*, 6, 6, 6, 7, 4, *

viuet in æ...ter...num. qui manducat hunc panem viuet in æternum viuet in æ...

Fingerings: 6, 6, 4, 3, 6, 6, 6*, 6, x4, 6, 6*, 6, 6, *

...ter...num vi...uet in æternum in æter num.

Fingerings: 4, *, 7, 6, *, 6, 6*, 7, 4, *

Ce Pseaume marque la peine d'être loin de la maison de Dieu et le desir de la revoir.

tendrement.

Judica me Deus, et discerne causam meam de gente non sanc...

Fingerings: 6, 6, 6*, 7, 6, 6, *, 4, 7, 6

Handwritten musical score for the Latin text "Judica me Deus, et discerne causam meam de gente non sancta: ab homine iniquo et do...". The score is written on two staves, with the vocal line on the upper staff and the basso continuo line on the lower staff. The music is in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The vocal line features various note values, including minims, crotchets, and quavers, with some notes marked with a tilde (~). The basso continuo line includes figured bass notation, such as "7 6", "6", "7 6", "4", and "f". The text is written in a cursive hand, and the score is numbered "13" in the upper right corner.

Handwritten musical score for a vocal piece. The text is written in a cursive script: "lofo erue me ab homine iniquo et dolofo erue me erue me. Judica me Deus et discerne". The music is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various notes, rests, and accidentals, with some notes marked with numbers (6, 7, 5, 3, 4, 3, 6, 6*) and symbols (♯, ♭, *). The piece concludes with a double bar line and a repeat sign.

causam meam de gente non sancta: judica me Deus, et discerne causam meam de gente non sanc...

Handwritten musical score for a vocal piece, likely a Mass setting, in G major. The score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lower staff is a basso continuo line with a bass clef and a key signature of one sharp (F#). The lyrics are written in Italian: "ta: ab homine iniquo et dolofo erue me ab homine iniquo et dolo fo erue me ab homi...". The music is written in a historical style, with various ornaments and figured bass notation (e.g., 7 6 5, 6 5, x4, 6, 9 8 b, 6, x4) indicating the harmonic structure for the basso continuo. The piece concludes with a double bar line and a repeat sign.

14

ne iniquo et dolofo erue me erue me ab homine iniquo et do-lofo erue me erue me.

Gratieusement.

Quia tu es Deus fortitudo mea, quia tu es Deus fortitudo me...a,

Tendrement.

quare me repulsi? et quare tristis incedo dum affligit me inimicus? dum af...

fligit me ini-mi-cus? Quia tu es Deus fortitudo mea, quia tu es Deus fortitudo me=a,

quare me repulisti? et quare tristis incedo dum affligit me inimicus? dum affligit

me ini-mi-cus? Quia tu es Deus fortitudo mea, quia tu es Deus fortitudo me-a

Gayerment.

Emitte lucem tuam et veritatem tuam et veritatem tuam: Emitte lucem

tuam et veritatem tuam et veritatem tuam: ipsa me deduxe... runt, et addu...

16

...xerunt in montem sanctum tuum et in tabernacula tua. Emitte lucem tuam et veritatem tuam et

veritatem tuam: ipsa me deduxerunt et adduxerunt in montem sanctum

tuum et in tabernacula tua. ipsa me deduxerunt et adduxerunt in montem sanctum tuum et in

tabernacula tua. Emitte lucem tuam et veritatem tuam et veritatem

17

tuam: ipsa me deduxe... runt et adduxerunt in montem sanctum tuum et in tabernacula tu.....

a ipsa me deduxe... runt et adduxerunt in montem sanctum tuum et in tabernacula tu = a

Gratieuſement.

et in tabernacula tu = a. Et introibo ad altare Dei: introibo ad

altare Dei: ad Deum qui lætificat iuventutem meam ad Deum qui lætificat juven.....

18

tu-tem meam

Confitebor tibi in cithara Deus Deus meus: confitebor

tibi in cithara Deus Deus meus

quare tristis es anima mea? et quare conturbas

Lent.

me? Et quare quare conturbas me? quare tristis es anima mea Et quare conturbas me

Et quare quare conturbas me?

Spera in De...o Spera Spera

Gayement.

in De-o, quoniam adhuc confitebor illi: Spera in De-o, Spera Spera in De-o, Salutare vultus

mei, et Deus meus. Spera in De-o Spera Spera in De-o, quoniam adhuc confitebor illi

Handwritten musical score for the piece "Salutare vultus mei". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are written below the staves: "quoniam adhuc confitebor il...li: Spera in De...o Spera Spera in De-o, Salutare vultus mei". The music features various notes, rests, and ornaments, including a large "6" in the bass staff. The score is signed "J. S. Bach" at the end.

et Deus me=us. Spera in De= o Spera Spera in De...o, Spera Spera in De= o.

*Psautne de
louange qui
exalte la
grandeur la
sainté, la
justice, et la
bonté de Dieu.*

Duo.

Gratieuusement.

Exalta...bo te Domine quoniam Suscepis-ti me

Duo.

Exalta...bo

Prelude.

Exal...ta...bo te Domi...ne quoni-am suscepisti

te Domine quoniam Suscepisti me nec delectasti inimicos meos super me nec delectasti inimicos

me nec delectasti inimicos meos super me inimicos meos super me Exalta-bo te Domine quoni...

meos super me nec delectasti inimicos meos inimicos meos super me

Exal...

am suscepisti me nec delectasti inimicos meos inimicos meos super me nec delectasti
 ta.....bo te Domi...ne quoni...am susce...pis...ti me nec delectasti inimicos meos super me

inimicos meos inimicos meos super me nec delectasti inimicos meos super me nec delectasti inimicos meos super me.
 nec delectasti inimicos meos super me nec delectasti inimicos meos inimicos meos super me.

Leatament.
 Domine Deus meus clamavi ad te et sanasti me Domine Deus meus cla-
 Domine Deus meus clamavi ad te et sanasti me Domine Deus meus cla-

mavi ad te et sanasti me Domine eduxisti ab inferno animam meam animam meam salvasti me a

mavi ad te et sanasti me Domine eduxisti ab inferno animam meam salvasti me a descendentibus in lacum salvasti me a descendentibus in lacum a descendentibus in lacum in lacum salvasti me salvasti me a descendentibus in lacum a descendentibus in lacum.

Psal... lite Domino sancti ejus: Psal... lite psal... lite Domino Psal... lite Domino sancti ejus: Psal... lite Domino

sancti e-jus: Et confi-temini memoriae sanctitatis ejus et confitemini memori-ae sanctita...

sancti e-jus: Et confitemini memoriae sanctitatis ejus sanctitatis ejus et confitemini memori-ae sanctita...

23

...tis ejus. Psal.... lite psal.... lite Domino sanctis ejus Psal.... lite Domino sancti e....

...tis ejus. Psal.... lite Domino sanctis ejus Psal.... lite psal.... lite Domino sancti e....

...jus: Et confitemini memori-ae sanctita... tis sanctitatis ejus. confitemini memoriae sanctitatis

...jus: Et confitemini memoriae sanctitatis e-jus. confitemini memoriae sanctitatis

24 + *Lentement.*
ejus et confitemini memoriæ sanctitatis ejus. confitemini memoriæ sanctitatis sanctitatis ejus.
ejus. et confitemini memoriæ sanctitatis ejus confitemini memoriæ sanctitatis sanctitatis ejus.
Lentement.

Ce Pseaume exhorte Israël à célébrer dans la joye la fête des Trompettes.
Gay sans se presser.
Exulta... te De-o adiu-to... ri nos-
Exulta... te De-o adiuto... ri nostro jubilate De-o jubila...

tro jubilate De-o jubila
te De-o jubila
te De-o jacob Sumite psalmum et date tympanum et date
te De-o jacob Sumite psalmum et date tympanum
Fin. Gratieux.


 tympanum et date tympanum date et date tympanum: psalte.....
 et date tympanum et date tympanum et date tympanum: psalte..... rium jucundum cum cithara


 rium jucundum cum cithara cum citha...ra. *L'on reprend le commencement. Gracieux.* sumite psalmũ et da-te tympanũ et date
 cum citha-ra psalterium cum cithara. Exulta... sumite psalmũ et date tympanum


 tympanũ et date tympanũ date et date tympanum: Psalte..... rium jucundũ cithara
 et date tympanũ et date tympanũ et date tympanũ: psalte..... rium jucundũ cithara cum cithara

*L'on reprend le
Commencement*

Gay

cithara cum cithara. *Buccina.....te in neomenia tuba:*

psalteriū cum cithara. *Exulta =* *Buccina.....te in neomenia*

Buccina te in neomenia tuba in insigni die solemnitatis vestrae solēnitatis vestrae solēni-

tuba: Buccina te in neomenia tuba: in insigni die solemnitatis vestrae solēnitatis

.....ta.....tis solemnita.....tis vestrae. Buccina.....te in neomenia tuba

solemnitatis solemnita.....tis vestrae. Buccina.....te

Buccina.....te inneomenia tuba: in insigni die solemnitatis vestrae so...

inneomenia tuba: Buccina.....te inneomenia tuba in insigni die solemnita...

lemnita.....tis vestrae. buccina.....te inneomenia tuba: in insigni die solēnitatis

tis vestrae. buccina.....te inneomenia tuba: in insigni die so...

vestrae solemnita.....tis solēnita.....tis vestrae solēnita.....tis solēnita.....

lemnitatis vestrae solemnita.....tis solemnita.....tis vestrae solēnita.....tis solēnita...

The musical score is written on three systems, each with three staves. The top staff of each system contains a vocal line with lyrics. The middle staff contains a vocal line with lyrics. The bottom staff contains a vocal line with lyrics. The music is written in a historical style, featuring various note values, rests, and accidentals. The lyrics are in Latin and describe a solemn occasion. The page number 27 is in the top right corner.

28

tis vestrae solēnita... tis solēnita... tis vestrae.

tis vestrae solēnita... tis solēnita... tis vestrae.

tis vestrae solēnita... tis solēnita... tis vestrae.

Les Leçons de Ténèbres qui suivent doivent être chantées très dévotement, et très lentement. L'on ne doit pas se gêner pour la mesure, si ce n'est à quelques endroits que j'ay marqué mesuré. La Personne qui accompagnera pourra alonger s'il veut les Preludes, pour donner le temps de se reposer à celle qui chantera.

I.^{re} Leçon

de Ténèbres

du 1.^{er} Jour.

Lentement.

Prelude.

Incipit lamentatio Jeremiae prophetae lamentatio Jeremiae prophetae.

Aleph

Quomodo sedet sola civitas plena populo? facta est quae si vidua

29

Domina gen = tiū; princeps provinciarum fac = ta est sub tributo Beth.

Plorans ploravit plora = vit in nocte, et lachrymæ ejus in maxil = lis ejus nō est qui cōsole tur

eam ex omnibus cha ris e = jus. omnes amici ejus spreverunt e-am, et fac... ti sunt ei... ni mi ci.

Ghimel. Migravit Judas propter afflictionē, et multitudinē servitutis: habi...

30

ta-vit inter gentes, nec inve...nit requiē. omnes persecutores ejus apprehende-runt eā inter āgustia.

Mesuré.

Daleth.

Vice Si-on lugent, eo quod nō sint qui veniāt ad solemni-ta-tem:

Lentement.

omnes portæ ejus destructæ, Sacerdo-tes ejus gemen-tes gementes. virgines ejus squalidæ et ip...

sa oppressa a-maritu dine He.

Facti sūt hostæ ejus in ca-pite uni...

37

...mici ejus locupletati sunt. quia Dominus locutus est super eam, propter multitudinem iniquitatum ejus.

Parvuli ejus ducti sunt in captivitatem, ante faciem tribulantis. Jerusalem, jerusalem, con...

...vertere ad Dominum Deum tuum. Jerusalem, jerusalem, convertere ad Dominum Deum tuum.

2.^{de} Leçon
de Tenebre
du 1.^{er} jour.

Vau. Et egressus est a filia sion omnis decor e...

...jus: fac = ti sunt principes ejus velut arietes non inveni-en-tes pas-cua; et abi-erūt absque fortitudine,

ante faciem subsequentis. *Zain.....* *Recorda-tus est Jeru-sa-*

...lem dierū afflictionis suæ et prævaricationis omnium deside = ra-biliū suorum, quæ habuerat

a diebus antiquis, cum caderet populus ejus in ma.....nu hostili, et nō es-set auxi-li-a...tor viderunt

e... am hostes, et de rise... runt sabbata e... jus *Heth.*

Peccatum peccavit Je-rusalem, propterea instabilis fac-ta est omnes qui glorificabāt eā, spreverūt illā;

quia viderunt ig-nominiā ejus Ipsa autem ge-mēs cōversa est retrorsum *Teth...*

Sor-des ejus in pedibus ejus, nec recorda... ta est finis sui. Deposita est vehemēter, nō

34

habens-con-so-lato-re. Vide Domine afflictionem meam, quonia erectus est inimicus quonia erectus est ini

mi-cus. Jerusalem, Jeru-sale, convertere ad Dominum Deum tuum. convertere ad Dominum Deum tuum.

3^{eme} Leçon
de Tenebre
du 1^{er} jour

Jod. Manum suam misit hostis ad omni-a desi...

derabilia ejus: quia vidit gentes ingressas sanctuariu tuum, de quibus praeceperas ne in tra...

rent in Ecclesiam tuam. Caph. Omnis populus ejus

35

ge mēs et quærens panē, dederunt pretiosa quæque proci-bo ad refocillan- dā animam.

Vide, Domine, et considera quoniā facta sunt vilis. Lamed.

O vos omnes qui transitis per viā; attendite et vide-te si est do-lor sicut do-lor meus; quoniā vindemi...

sunt, et impositae col... lo meo: infirma... ta est vir... tus mea: dedit me Dominus in manu, de qua non pote-

Handwritten musical score for a piece titled "Jerusalem, Jerusalem". The score is written on two staves, treble and bass, in G major (one sharp). The lyrics are in Portuguese and Latin. The Portuguese lyrics are "ro sur-gere de quan-to po-tero sur-ger-e." and the Latin lyrics are "Jerusalem, Jeru-salẽ, cõ-verte-re ad". The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the notes, possibly indicating fingerings or breath marks.

Domine Deus... um tu um. Jerusalē, Jeru=salē, cōvertere ad Dominum De... um tuum.

1^{re} Leçon
de Tenebre
du 2^d jour.

De la lamentatione Jeremiae prophetae. De la mēla....tion Jeremiae prophetae.

The image shows a handwritten musical score on two staves. The top staff is in treble clef with a common time signature (C). It contains a series of notes, mostly eighth and sixteenth notes, with various ornaments and accidentals. The bottom staff is in bass clef with a common time signature (C). It also contains a series of notes, mostly eighth and sixteenth notes, with various ornaments and accidentals. Between the two staves, there is a line of text in French: "De la lamentatione Jeremiae prophetae. De la mēla....tion Jeremiae prophetae." Above the bottom staff, there are several numbers and symbols indicating fingerings and dynamics: "6 6 f", "4 3", "6 6 f", "f", "6", "6 f", "6 4 3", and "f".

Heth. *Cogitavit Dominus dissipare murū filiae sio: tetēdit funiculū suū et non a*

...vertit manũ suã a perditio... ne luxitque an-te mura=le, et murus pariter dissipa... tus est.

Teth.

Defixæ sunt in terra portæ ejus, perdidit et contrivit vides ejus,

Figured Bass notation below the staves includes: 6 6 6 4 3, x4, 6 6, 6 f

re-gem ejus et principes ejus in gen-tibus. non est lex; et prophetæ ejus non invene-runt visi-

onema Domino. Jod. Sederunt in terra, cōticuerunt

senes filiae sion: consperse.....runt cinere capita sua, accincti sunt ciliciis, abjece=runt in terram capita

su=a virgines Je=rusalem. Caph..... Defecerunt prae La=crymis oculi me...i,

cōturbata sunt viscera mea. Effusum est in terra jecur meū super contri=tione filiae populi mei, cū defice.....

40

ret parvulus et lactens in plateis opidi

Jerusalem, Jeru.....salem, convertere ad Domi...

6

...num Deum tu...um. Jerusalem conver...tere Jerusalem, conver...tere ad Dominum De.....um tuum.

2^{de} Leçon
de Tenebre
du 2^d jour.

Lamed. Matribus suis dixerunt: vbi est triticum et vinum

cum defi...cerent quasi vul=nerati in plateis civi=ta-tis, cum exalarent animas suas in sinu ma.....

trum su-a-rum. Mem..... Cui compara...bo te, vel cui as...

...simila...bote, filia Jeru...salem? cui exæquabote? et conso-la....bote, virgo filia si-on; magna est

enim velut mare contritio tua: quis medebitur tu-i? Nun.....

Prophetæ tui vide...runt tibi fal.....sa et stulta; nec ape-ri-ebant iniquitatē tuā, ut te ad

42

poenitentiam provocarent. viderunt autem tibi assumptiones falsas, et ejectiones et ejectiones...

6 — ♯ 6* 4 * * 6 6* ♭ * ♭ 4 * 6* ♭ 7 * — 6 6

Handwritten musical score for the hymn "Plause-runt super te manibus omnes trāse." The score is written on two staves. The top staff features a treble clef and a key signature of one flat (B-flat). The bottom staff features a bass clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscript notation, with various note values, rests, and dynamic markings. The lyrics "ones. Samech." are written below the first staff, and "Plause-runt super te manibus omnes trāse." is written below the second staff. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano).

[illegible][illegible]

43

converte ad Do-minum Deum tuum. Jerusalem, Jerusalem, convertere ad Dominum De... um tuum.

3^{me} Leçon

de Tenebre

du 2^d jour.

Aleph. Ego vir vidēs pauperta... tem meam

in vir-ga indigna... ti-onis e-jus. Aleph. Me minavit, et ad-

duxit in te-nebras, et nō in lucem et nō in lucē et non in lu... cem. Aleph. Tantū in me

44

vertit et convertit manum suam to-ta di-...e. Beth. *Vetustam fecit pel-lem*

meam et car-nem meam: contrivit ossa mea contrivit ossa mea. Beth..... *Ædifi.*

...cavit in gyro meo, et circumdedit me fel-læ et la bo=re. Beth..... *In tene-*

...brosis colloca-vit me, quasi mortuos sempiter...nos. Ghimel..... *Circum ædifi=*

Handwritten musical score for a vocal piece. The text is written in a cursive script. The music is written on two staves. The first staff is in treble clef and the second staff is in bass clef. The key signature is one flat (B-flat). The time signature is 7/8. The score includes various musical notations such as notes, rests, and ornaments. The text is: *cavit ad ver... suum me, ut non egrediar: aggravavit compede meum. Ghimel.*

Sed et cum clamaverit, et roga=vero, exclusit oratio... nē meā. G himel...

Handwritten musical score for a vocal piece. The text is written in a cursive script across two staves. The top staff contains the melody, and the bottom staff contains the bass line. The text reads: "Conclutit vi-as meas lapidibus quadris, semitas meas subvertit. Jerusale, Jeru-sale con-". The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

vertere..... ad Dominū De = um tu = um. Jeru = salē, Jeru = salē, cōuer = tere //: ad Dominū De....um tuum.

46
1.^{re} Leçon

de Tenebre

du 3.^{eme} jour.

De Lamenta-tione Jeremie prophe... tæ. Lameta... tione Jere...

...mice prophetæ. Heth. Misericordiae Domini, quia nō sumus cōsūpti quia nō defecerunt

miserati-ones e... jus. Heth. Novi dilu... culo mul....

...ta est fides tua. Heth. Pars mea Dominus, dixit anima mea propterea

47

expecta.....bo eum.Teth..... *Bonus est Dominus sperantibus in eum animæ quæ*

ren.....ti illum.Teth..... *Bonum est præstolari, cum silentio saluta = re Dei.Teth.....*

Bonum est viro, cum porta = verit jugum ab adolescentia sua. Tod.....

Sedebit solitarius et tacebit: quia leva...vit su...per se quia leva....vit super se. Tod.....

48

Ponet in puluene os suum si for... te sit spes. Iod.

Dabit percutienti se maxilla: satura... bitur oppro... briis. Jerusalem, Jerusalem, con...

vertere ad Dominum Deum tuum. Jerusale, Jerusale, convertere ad Dominum Deum tuum. convertere ad Dominum Deum tuum.

2^{de} Leçon
de Tenebre
du 3^{eme} jour.

Aleph... Quomodo obscura... tum est

aurum, mutatus est color optimus, dispersit sunt lapides sanctu-a-rii in ca-pite om-nium plat-ea-rum.

Beth.

Fili sion inclyti, et amic-ti auro primo, quomo..

Handwritten musical score for "Ghimel" by G. Fauré. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo is marked "Mesuré lent." in the top right. The lyrics are written below the staves: "...do repu-tati sunt in vasa testea o...pus manuum figuli. Ghimel." The music features various note values, rests, and dynamic markings like "f" and "77". The piece ends with a double bar line and a repeat sign.

Sed et Lamiæ nudæ verunt mammam, lactaverunt catulos suos: filia populi mei crudelis quæ...

...æ populi mei, pecca=to so=do=mo....rum: quæ sub versa est in momen=to, et non ce=perunt ine=a manus.

Jerusalem, Jeru.....salem, convertere ad Dominum De=um tu.....um.

Jeru...salem, Jeru=salem, convertere ad Dominum De.....um tu.....um.

3^{eme} Leçon
de Tenbre
du 3^{eme} jour.

Incipit Oratio Jeremiae prophetae. Incipit Ora tio Jeremiae prophe=

Recordare Domine, quid acciderit nobis : intueri et respice respice opprobrium nostrum he-

...reditas nostra ver-sa est ad alie nos, do-mus nostræ ad extra-neos. *Pupilli facti sumus*

absque patre: matres nostræ qua... sivi: dux aquam nostram pecunia bibimus: ligna nostra preti-

Mesure lent.

...o compara...vimus.Cervicibus nostris minaba-mur:lassis non daba....tur re quies.

Ægypto dedimus manū et assy riis, ut saturaremur pa=ne. Patres nostri pecaverūt et

non sunt; et nos iniquitates e-orum porta vimus. servi dominati sunt nostri, non fuit qui redime-

ret de ma... nu eo-rum. *Mesuré lent.* *In animabus nostris afferebamus panem nobis a*

facie gla=dū in... deserto. *Lent.* *Pellis nostra quasi cli-banus exusta est a facie tempesta... tū fa=*

54

Lent. *animé.* *Tendrement.*

...mis. pellis nostra quasi clibanus exusta est a facie tempesta.....tum famis.

Mulieres in sion humiliaverunt: Mulieres in sion humiliaverunt: et virgines in civitatibus Juda

et virgines in civitatibus Ju-da. Jerusalem, Jeru-salem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusale, cōvertere ad Dominū Deū tuū. Jerusale, Jerusale, cōvertere ad Dominū De.....um tuum.

*Pseaume
de Priere
et de
Penitence.*

Tres lentement.

55

Miserere mei Deus: miserere misere...re

Prelude.

mei Deus: miserere mei secundum magnam misericordiam tuam.

Et secundū multi...

tudinem miserati=onum tuarum: dele iniquitatem meam. de-le dele iniquita...tem me=am.

Gratieux.

Amplius la.....uame la.....ua me ab iniquitate me...

Gratieux.

a amplius la... uame la... ua me ab iniquita-te me... a: et a pecca-to meo

Plus lent.
munda me munda me munda me munda me. Quoniam iniquitatem meam ego cog....

Tendrement.
...nos co: et peccatum meum contra me est semper contra me est semper. *Tibi*

soli peccavi et malum coram te fe... ci: ut justificeris in sermonibus tuis, et vincas cum judi....

caris. Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Ecce

enim veritatem dilexisti: in certa et occulta sapientiae tuae manifestas... ti mi=hi.

Gratieux. Asperges me hyssopo, et mundabor mundabor mun=

da... bor: la=va... bis me lava... bis me et super nivem deal=ba...

58

bor. Asper...ges me hyssopo, et mundabor mundabor munda...bor: lava...bis

me, lava...bis me, et super nivem dealba...bor. Asper=ges me hys...

...sopo, et mundabor mundabor munda=bor: et super nivem dealba...bor.

Gratieux.

Auditui meo dabis gau...dium et lætitiā...lætitiā: et exul...

Plus lent.

ta... bunt ossa humi-li-a-ta. Averte faciem tuam a peccatis meis: et omnes iniqui-

Tres tendrement.

tates meas dele dele dele dele dele. Cor mundum crea in

me Deus: cor mundū crea in me et spiritum rectū innova in visceribus meis. Ne projicias mea-

facie tua ne projicias me a facie tua: et spiritū sanctū tuū ne auferas a me et spiritū sanctū tuū ne

60 *Gay sans se presser.*

auferas a me ne auferas a me. Redde mihi læ...

...titiam 6 — redde mihi lætiti- am redde redde mihi lætiti- am salutaris tu..... i:

Redde mihi lætiti- am redde redde mihi lætiti- am salutaris tu... i: et spiritu principali con...

...firma me confirma me. et spiritu principali confirma me confirma me confirma me confirma

me. *Grave.* *Animé.* 61

Docebo docebo iniquos vias tuas: et impii ad te convertentur converten-

Tres tendre. *Marqué.*

...tur. Libera me de sanguinibus Deus, Deus salu-tis me-æ: et exulta-bit lingua mea et exul-

Lent. *Marqué.* 4 4 6

...ta-bit lingua mea justitiam tuam. et ex-ul-ta bit lingua mea justitiam tuam. Domine Domi-

Lent.

Gaysans se presser

ne labia mea aperies: et os meum annunti.....

Gay

62

a bit lau dem tu am. et os meum annuntia bit

lau dem tu am et os meum annuntia bit lau

dem tu am. et os meum annuntia bit lau dem tu am.

Lentement.

Quoniam si voluisses sacrificium, si voluisses sacrificiū dedissem

Tres tendre.

63

utique: holocaustis non delectaberis non nō delectaberis. Sacrificium Deo spiritus cōtribulatus

spiritus contritatus: cor contritum, et humiliatū, et humiliatum, Deus nō despicias Deus non des...

...picias Deus non despicias Deus non despici...es Deus Deus nonnon despicias.

Gratieux.

Benigne fac Domine benigne benigne fac Domine in bona voluntate tua Si...on:

64

Benigne fac Domine benigne benigne fac Domine in bona voluntate tua si-on: ut ædifi...

...centur muri Jerusalem ut ædificentur muri Jeru=salem. ut ædificentur ut ædificetur muri Je=

...rusalæ ut ædificentur muri Jerusalem. Tunc accep=tabis sacri...

...ficiu[m] justitiæ, oblationes et ho...lo...causta: tunc imponent super altare super altare

super altare tuum vitulos. tunc imponent super altare super altare super altare tuum vi-tulos.

tunc imponent super altare super altare super altare tuum vi-tulos tunc imponent super

altare super altare super altare tuum vitulos tunc imponent super altare super altare

super altare tuum vi-tu=los. Fin.

Privilege du Roy.

Louis par la grace de Dieu Roy de France et de Navarre, à nos amez et feaux Con^{seillers} les gens tenans nos cours de Parlem^{ent}. M^{essieurs} des Req^{ues} ord^{res} de n^{ostre} hôtel, g^{énéral} con^{seiller} prevost de Paris, Baillifs, Senechaux, leurs L^{ieutenants}. Civil et autres nos Just^{ices} qu'il appartiendra Salut, n^{ostre} bien aimé le S^{ieur} Alexandre de Villeneuve Maître de Musique, nous ayant fait remontrer qu'il souhaiteroit faire imprimer et graver et d^{onner} au Public plu^{sieurs} Motets avec des Leçons de Tenebres, un Miserere et autres Musiques d'Eglise, tant vocale qu'instrumentale à plu^{sieurs} parties de sa cōposition; s'il nous plaisoit luy accorder nos lettres de Privilege sur ce nec^{essaire} a ces causes, Voulant favorab^{lement} traiter le d^{it} S^{ieur} expos^{ant}, Nous luy avos permis et permet^{ons} par ces pres^{entes}, de faire imprimer et graver les d^{its} Motets avec les Leçons de Tenebres ou Miserere et autres Musique d'Eglise, tāt vocale qu'instrumentale à plusieurs parties entels vollumes forme marge caract^{ères} cōjointe^{ment} ou separe^{ment} et autāt de fois que b^{on}. luy s^{emblera} et de les v^{endre} faire v^{endre} et debiter par tout n^{ostre} Royaume, p^{endant} le temps de douze années cōsecutives a cōpter du jour de la date des dites pres^{entes} faisons def^{enses} a toutes sortes de pers^{onnes} de quelq^{ue} qualité et cōditi^{on}. quelles soi^{ent} d^{eu}. introd^{uction}. d'impressi^{on}. etr^{angere} d^{ans} auc^{un}. lieu de n^{ostre} obeiss^{ance}; Cōme aussi a tous Libraires, Graveurs, imprimeurs M^{essieurs} en taille douce et autres d'imprimer, graver, ou faire imprimer, les d^{its} Motets, avec des Leçons de Tenebres, ou Miserere et autres Musiques d'Eglise, tāt vocale, qu'instrumentale à plu^{sieurs} parties, n'y d^e. faire auc^{uns} extraits sous quelq^{ue} pre^{texte} que ce soit d'augm^{enter}. correcti^{on}. ch^{angement}. de titre, m^{ême} de gravure etr^{angere}, ou autrem^{ent}. s^{ans} la p^{ermission}. expresse et par écrit du d^{it} S^{ieur} expos^{ant} ou de ceux qui aur^{ont} droit de luy; a peine de cōfiscati^{on}. des ex^{emplaires} cōt^{ra}faits, de trois mil livres d^{amende} cōtre chacun des cōtreven^{ans}, d^{ont} untiers a nous, un tiers a l'hôtel Dieu de Paris, l'autre tiers au d^{it} S^{ieur} expos^{ant}, et de tous dep^{ens} d^{omages} et j^{nterests}; a la charge que ces pres^{entes} ser^{ont} enregistr^{ées} tout au l^{og} sur le registre cōmun^{te} des Libraires et imprimeur de Paris et ce d^{ans} trois mois de la date d'icelles; que la gr^{aveure} et impressi^{on}. des d^{its} ouvrages cy dessus expliquer sera faites d^{ans} n^{ostre} Royaume et n^{ostre}. ailleurs en b^{on}. papier et en beaux caracteres, cōform^{te}. aux reglem^{ts}. de la librairie et qu'a^uant de les exposer en v^{ente} les d^{its} m^{anuscripts} ou imprimez ou gravez qui aur^{ont} servy a la gravure ou impressi^{on}. des d^{its} ouvrages cy dessus specifiez ser^{ont} remis d^{ans} le m^{ême} estat ou les aproba^{ons}. y aur^{ont} e^{te} d^{onnées} es mains d^{eu}. n^{ostre} tres cher et feal Ch^{er} G^{énéral} des sceaux de Fr^{ance} le S^{ieur} de Voyer de paulmy Marq^{ue}. d'arg^{enson}; et qu'il en sera e^{su}ite remis deux ex^{emplaires} d^{ans} n^{ostre} bibio^{thèque} publiq^{ue} un d^{ans} celle de n^{ostre} Chateau du Louvre, et un d^{ans} d^{eu}. n^{ostre} tres cher et feal Ch^{er} Garde des sceaux de France, le S^{ieur} de Voyer, de Paulmy Marq^{ue}. d'arg^{enson}; le tout a peine de nullit^é des pres^{entes}; du cōt^éu des quelles vous m^{and}os et e^{jo}ignos de faire jouir le d^{it} S^{ieur} expos^{ant}, ou ses ay^{ans} causes plainem^{ent}. et paisiblem^{ent}. s^{ans} souffrir qu'il leur soit fait auc^{un}. trouble ou e^{pe}schem^{ent}; voul^{ons} que la copie des dites pres^{entes}, qui sera imprim^{ée}, ou grav^{ée} tout au l^{og} au cōm^{te}. ou a la fin des d^{its} o^{uvrages} cy dessus expliquez soit tenue p^{our}. deve^{nt}. signifi^{ées} et qu'aux copies coll^{ation}nées par l'un d^e nos am^{ez} et feaux con^{seillers} et secret^{es} soy soit ajout^{ée} cōme a l'original; Cōm^{and}os au p^{re}. n^{ostre} Huissier ou serg^{et} de faire pour l'ex^{écution} d'icelles tous actes requis et nec^{essaires} s^{ans} demander autre permis^{ion} et nonobst^{ant} clameur de har^o charte norm^{ande} et lettres a ce con^{tra}ire car tel est n^{ostre} plaisir. D^{onné} a Paris le 19. jour de J^{an}vier l^{an} de grace 1719. et de n^{ostre} Reg^{le} le 4^e. Par le Roy en son cō^{seil}. Des^{se} Hilaire.

Registr^é sur le Registre 17^e de la Com^{te} des Lib^{res} et Imp^{res} de Paris, page 441. N^o. 484. cōform^{te}. aux reg^{les} et notam^{ent} a l'arrest du cō^{seil} du 13. aoust 1703. a Paris le 22. Fevrier 1719. sign^é Delaulne sindic. Les ex^{emplaires} ont e^{te} fournis.