





manque feuillet 15, et 23.

V. m.

~~1047.~~

2041.

Res. Vm^e 344

HYMNES DE L'EGLISE

POVR TOVCHER SVR L'ORGVE,

AVEC LES FVGVES ET RECHERCHES

SVR LEVR PLAIN-CHANT.

PAR I. TITELOVZE,

A Rene

Chanoine, & Organiste de l'Eglise de Rouën. *Le Pape*

A PARIS.

Par PIERRE BALLARD, Imprimeur de la Musique du Roy, demeurant
rue S. Iean de Beauuais, à l'enseigne du mont Parnasse.

1 6 2 3.

Avec priuilege du Roy.

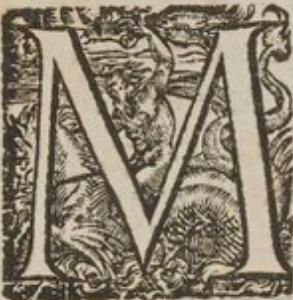


*21. me novembre
moy povera faller a parer la
c'est amon d son piege d*

Un 7 344

B.4.

A M O N S E I G N E V R,
M E S S I R E N I C O L A S D E V E R D V N,
CHEVALIER, CONSEILLER DV ROY EN SES CONSEILS D'ESTAT ET PRIVE',
P R E M I E R P R E S I D E N T E N S O N P A R L E M E N T,
& Chancelier de Monsieur Frere vnicque du Roy.

M O N S E I G N E V R,
 En vous offrant cét ouvrage, j'imite les anciens qui consacroyent a leurs Dieux les premices de leurs fruits, bien qu'ils ne fussent pas ignorants qu'ils se repaissoient de viandes plus exquisés: Car ce ne sont point des discours que je vous presente, dont l'éloquence ou la hauteur du sujet puisse occuper dignement le rare esprit que Dieu vous a donné pour entretenir icy bas les hommes en l'admiration de ses merueilles: mais seulement un petit liure de Musique, tel pourtant que l'on n'en a point encore Imprimé en France de son espece. J'ay pensé que la nouveauté qui donne a toutes choses un prix excédant leur valeur, feroit naistre a plusieurs le desir de le voir: mais de peur que n'en estans bien satisfaits, ils ne le méprisent autant qu'ils l'auroient fauorablement reçu: J'ay osé graver vostre nom en son frontispice pour les en empescher; sçachant bien que tous les hommes auront enuers vous le mesme respect que les Payens portoyent a leurs dieux, ne les honorant point seulement, mais aussi leurs temples, leurs autels, des arbres, des buissons, voire mesme des pierres insensibles pourueu qu'elles leur fussent dediées. Que si au contraire j'ay ce bon-heur de voir mes travaux estre en quelque estime dans le monde, toute la gloire vous en sera deuë, comme y estant entrés sous les heureux auspices de vostre faueur. Permettés donc je vous supplie M O N S E I G N E V R, que ce petit liure se puisse vanter que vous le protégés: & l'aduen que vous luy en donnerés, joint aux tesmoignages de la bienveillance qu'il vous plaist me porter, m'augmentera d'auantage le desir d'estre,

M O N S E I G N E V R,

Vostre tres-humble, & tres-obeissant seruiteur.

I. T I T E L O V Z E.

A V L E C T E V R.

LE ne pouuois me refoudre de mettre en lumiere ce petit volume fans l'assurance que mes amis me donnent qu'il sera vtile a ceux qui desirent de toucher l'Orgue. Cette raison me l'a plustost tiré des mains que l'esperance d'en receuoir de la louange, sçachant bien que parmy les hommes il y a des esprits pointilleux plus prompts a reprendre qu'à comprendre, qui ne peuent voir aucun ouurage sans s'efforcer d'en diminuer le merite. Et particulierement quand ils peuent trouuer vn pretexte plausible comme il semble qu'ils n'en manqueront pas icy, veu que je pratique d'une façon peut estre nouuelle & a eux inconnüe, non seulement quelques consonnances, ains aussi des dissonnances. Mais ne me voulant rendre juge de cette cause, & n'estant mon sujet de traicter maintenant de la Musique pour les en esclaircir, je les renuoye a ceux qui connoissent par raisons le temperament (dont parlent les bons auteurs) qu'il faut donner a l'accord des Orgues, Espinettes, & autres instruments accomplis, & pourquoy cela est necessaire; qui sçauent l'augmentation & alteration des tons majeurs & mineurs, & autres interualles faisans partie du Diapason, qui ont l'intelligence de la loy des voix & des instruments, & ils apprendront d'eux que ces interualles temperés peuent receuoir des progrès & transitions que l'on ne donneroit point aux voix: De sorte qu'on peut toucher sur l'Orgue du contre-point meilleur qu'estant chanté, & d'autre aussi au contraire. Si est-ce que je me suis tenu autant que j'ay peu aux reigles generales, par ou j'ay reconnu que Glarean & d'autres auoyent raison de dire qu'il faut pour entendre vrayement la musique, que

l'on touche & connoisse l'ordre des cordes instrumentales; comme en effet vn grand musicien de nostre siecle m'a dit mainte-fois qu'il auoit recherché avec affection cette connoissance, & quelle luy auoit esté grandement vtile, mettant par ce moyen a l'essay, seul, & dans le cabinet ses inuentions aussi tost qu'elles estoient conceües. Le sieur du Caurroy, & d'autres n'en ont pas aussi negligé l'estude, qui leur a esté vn ayde pour arriuer ou ils en sont venus, & pour bien reconnoistre que l'instrument a quelque chose de particulier a cause de son temperament.

Or ce qui m'a encore d'auantage incité de donner ce petit ouurage au public, a esté de voir des volumes de tablature de toute sorte d'instruments imprimés en nostre France; & qu'il est hors de la souuenance des hommes qu'on en ait imprimé pour l'Orgue, Instrument le plus accomply tant du genre Pneumatique que des autres genres, non seulement admirable en sa construction, mais estimable pour son employ, y ayant aparence que Dieu l'ayt fait choisir a son Eglise pour y chanter ses loüanges. Outre que nous luy auons encore augmenté sa perfection depuis quelques années, les faisant construire en plusieurs lieux de la France avec deux clauiers separés pour les mains, & vn clavier de pedales a l'vniffon des jeux de huit pieds, contenant vingt-huit ou trente tant feintes que marches, pour y toucher la Basse-contre a part, sans la toucher de la main, la Taille sur le second clavier, la Haute-contre & le Dessus sur le troisieme: au moyen dequoy, se peuent exprimer l'vniffon, la croisée des parties, & mille sortes de figures Musicales que l'on ne pourroit sans cela, dont nous esperons donner vn jour quelque traitté,

J'ay donc commencé par ces Hymnes qui sont les plus generales pour l'usage de diuers Dioceses, afin d'accommoder vn chacun, y en ayant dont les chants peuuent estre apliqués a diuers hymnes selon la coustume des Eglises. J'aduoue qu'il seroit a desirer qu'en deux ou trois de ces hymnes les Modes ou tons de l'Eglise y fussent mieux obserués, comme nous ferons en des ouurages libres, mais le plainchant receu de long temps en l'Eglise estant mon sujet, me contraint d'y conformer les fugues & contre-point.

Vne autre chose altere encore le reglement des Modes, c'est que pour mieux former l'intonation au chœur, l'Organiste fait tenir ordinairement le plainchant à la Basse-contre, or s'il est du premier mode, quand la Taille le tient à l'autre vers il est du second: de sorte que voyla l'Autentique & le Plagal en mesme sujet, toute-fois cela se faisant en tous lieux & de long temps, je l'ay admis & laissé, pour raison de la facilité & liberté de l'instrument dont la grande estendue du clavier peut assés fournir a la modulation des deux especes, comme aussi a l'esloignement des parties pour estre mieux exprimées.

La mesure & les accents sont recommandables tant aux voix qu'aux instruments, la mesure reglant le mouuement, & les accents animans le chant des parties. Pour la mesure, le demy cercle sans barre que j'y ay apose, fait la loy d'alentir le temps & mesure comme de la moytié, qui est aussi vn moyen de facilement toucher les choses les plus difficiles. Pour les accents, la difficulté d'aposer des caracteres a tant de notes qu'il en faudroit m'en a fait rapporter au jugement de celuy qui touchera, comme je fais des cadences qui sont communes ainsi que chacun sçait.

Or d'autant que l'Orgue produit sans difficulté toute sorte d'interualle tant naturels qu'accidentels, j'en ay employé en quelques endroits d'extraordinaires, (bons & suportables pourtant,) afin de donner a cet instrument ce qui est de sa competence, de propres, & hors du commun, & mesme apliqué des diezes en des lieux ou je les obmettrois si c'estoit pour les voix, a cause des raisons cy dessus données.

Comme le Peintre vse d'ombrage en son tableau pour mieux faire paroistre les rayons du jour & de la clairté, aussi nous meslons des dissonnances parmy les consonnances, comme secondes, septiemes, & leur repliques, pour faire encore mieux remarquer leur douceur: & ces dissonnances se font ouir suportables bien apliquées & a propos: l'exemple des bons auteurs le permet bien: mais cela s'autorise beaucoup mieux dans les nombres, ou nous voyons ces dissonnances estre douces & suportables, selon qu'elles sont contenues & produites sous raisons & proportions superparticulieres ou superpartientes, aprochantes des racines Harmoniques. Salinas dit en parlant de la proportionalité harmonique, produite par l'Arithmetique, que le ton premiere dissonnance entre pour moyen harmonique du Diton, & par consequent suportable: mais les autres dissonnances, comme octaues fausses, quintes superflues, quarte fausse, & autres dont les proportions confuses sont fort esloignées des principes harmoniques, ne se peuuent supporter ny pratiquer. Il ny a que le Triton, & la quinte petite ou imparfaite, que l'usage a laissé en pratique, non par raison puis qu'ils sont de la qualité de ces irrationnaux: mais estans en l'ordre du Monochorde, & de l'eschelle diatonique composés de ses cordes naturelles, la pratique les a tolerés, & comme laissé glisser dans le contre-point, dont l'un estoit autre-fois suiuy immediatement de l'Exacorde mineur par mouuement contraire, & l'autre du Diton ou tierce majeure: mais maintenant l'usage les reçoit sans cette estroite obseruance a raison de la consequence.

Il ne me semble pas hors de propos de dire quelque chose du Diatessaron ou quarte, pour l'instruction des jeunes curieux, puis que c'est vn point du temps, & qui peut mettre en doute ceux qui ne sont point versés aux nombres. Je diray donc que cette consonnance à esté grandement estimée dans la musique des anciens, aussi nul ne peut douter quelle ne soit par l'ordre numeraire troisieme consonnance simple, seconde superparticuliere, en raison s'esquiertierce, contenant entre ses extremités les trois interuales mineurs de nostre Diatonique, dont peuuent estre formées toutes les con-

sonnances en la diuision duquel Diatessaron mesme, Pitagore & Ptolomée ont estably & constitué les gonds de la science (bien que de diuerse opinion en la construction de leur Monochorde,) parce qu'en cette consonnance se fait la distinction des genres, & que l'antiquité a constitué toute sa Musique par Tetracordes qui sont la mesme quarte. D'auantage elle est par le mesme ordre des nombres au milieu des consonnances simples, en ayant deux dessus foy, & deux dessous. Je sçay bien qu'elle a esté tenuë long temps comme pour dissonnance par les praticiens, ainsi que disent Zarlin & d'autres : mais les anciens l'ayant receuë, les nombres l'aprouuant, & ceux qui touchent l'Orgue, le Luth, la Viole, estant contraints de la juger plus douce (comme elle est) que ny les tierces ny les sextes, nous sommes aussi obligés d'en vser. Surquoy il est donc a regretter que sans raison les musiciens de nostre siecle l'ont ainsi negligée de l'auoir rangée au nombre des dissonnances, & d'autres de ne l'auoir pratiquée que soustenue (comme ils disoyent) d'une autre consonne, sinon que depuis vingt-cinq ans ou enuiron nous la pratiquons en la diuision harmonique de l'exacorde majeur, & l'vnzième sa replique diuisée par le mesme exacorde vers la partie graue, & encore l'une & l'autre en diuision Arithmetique par forme de cadence: au moyen dequoy nous trouuons des figures musicales toute nouuelles : aussi obseruons nous de n'en faire deux consecutives de notes dominantes au contre-point. Comme quand l'on prend de deux minimas, ou semi-minimas, laquelle l'on veut pour la dominante (ancienne liberté acquise aux musiciens) l'une de ces deux ne dominant pas en l'harmonie ne peut causer deux quartes : par ce mesme moyen la dissonnance passe pour consonnance, comme l'on voit dans les œuvres de tous nos bons auteurs. Pareillement le triton deuant ou apres la quarte ne peut aussi causer deux quartes.

Donc la pratique de ce Diatessaron nous donne vn grand aduantage sur les autres nations, qui negligens sa bonté dont mesme se plaignent leurs Theoriciens, ils ostent a la musique vne des belles parties de sa perfection. Et bien qu'à grand tort plusieurs de

leurs musiciens mesprisent la Musique de France, comme sçauent ceux qui ont voyagé : ils doyent pourtant confesser qu'avec plusieurs autres aduantages elle à celui-cy particulier sur leurs ouvrages.

Auant que de conclure je veux aduertir le Lecteur de trois ou quatre particularités. Premièrement que pour toucher deux parties de chasque main, j'ay employé en quelques lieux la dixième par ce qu'il y a peu d'Organistes qui ne la prennent ou ne la doyent prendre. S'il s'en trouue qui ayent la main trop petite, j'ay fait aposer des guidons & renuois pour donner a entendre qu'une main peut secourir l'autre. Ces estenduës se font afin que la modulation des parties interieures & exterieures soit mieux exprimée, lesquelles parties l'on pourroit, non seulement extraire, mais aussi les chanter parce qu'ils ont leur chants distingués & leur pauses. Pour la longueur des vers qui traitent les fugues, je ne pouuois les rendre plus courts, y ayant trois ou quatre fugues repetées par toutes les parties sur le sujet : mais pour s'acommoder au chœur, l'on pourra finir a quelque periode vers le milieu, dont j'en ay marqué quelques vns pour seruir d'exemple. L'aduertis aussi qu'il y a des notes qui ont vn point esloigné de leur caractere que je n'employe que pour vn quart de leur valeur; c'est pour sauuer vne note & vne liayson qu'il faudroit pour le signifier : aussi ce point est en vn lieu ou il ne peut valoir d'auantage. Adieu.

A MONSIEVR TITELOVZE. A V LIVRE DE M. TITELOVZE.

D Epuis le jour que mon esprit
Fit voir le bel art qu'il aprit,
Dans les traits d'une douce veine,
Amy, je te jure ma foy
Qu'il ne fut jamais tant en peine
Comme a faire des vers pour toy.

Si Pan eust sçeu ce que tu sçais,
O ! qu'en ces glorieux essais
Des Chalumeaux contre la Lyre
Appolon ce diuin sonneur
Eust cédé bien tost au Satyre
Le prix, le merite, & l'honneur !

Je ne sçaurois me contenter,
Encores que pour te chanter
Sous toy toute chose je range,
Tout haut discours me semble abjêt
Lors que j'entreprends la loüange
D'un si rare, & si grand sujet.

Tu charmes si bien les mortels
Lors qu'ils vont devant les Autels
Rendre leurs plus deuots hommages,
Que sàs certains tours d'yeux qu'ils font
On les prendroit pour des Images,
Ou ces Pierres pour ce qu'ils sont.

Car, quand je diray que tes doits
Donnent naissance a mille voix
Qui nous font mourir d'allegresse,
Et que tu mets hors de credit
Les plus fameux Maistres de Grece,
Je penseray n'auoir rien dit.

Et tes chants m'ont si bien instruit
A ne faire jamais de bruit,
Que ta vertu par tout semée
Ne sçauroit comme faire en moy
D'un silence vne renommée
Qui se taise & parle de toy.

S^r AMANT.



B Eaux airs qui sortant de ces lieux
Remplis d'une douceur diuine,
Portés nostre ame vers les Cieux,
D'ou vous tirés vostre origine.

Quoy que par ses artistes mains
TITELOVZE honneur de nostre âge
Vous face connoistre aux humains,
Si n'estes vous pas son ouirage.

Que vos melodieux accords
Produisent des effets estranges !
Mes sens viuent dedans mon corps,
Et croient estre avec les Anges !

Les cœurs des esprits bien-heureux
Vous feirent afin de nous plaire,
Et TITELOVZE fut par eux
Esleu vostre depositaire.

L'œil reçoit au ciel ce dit-on
Les felicités nompareilles :
Mais avecques vostre doux son
Je les reçois dans mes oreilles.

Maintenant harmonieux airs
Il vous consacre à la Memoire,
Afin que par tout l'univers
Chacun celebre vostre gloire.

Vrayment je ne m'estonne pas,
Que dedans l'Infernal Empire
Orphée ait charmé le trespas
Avec les accents de sa Lyre.

Et que vous puissies au Saint lieu
Porter des humains les prieres,
Puis que nays au temple de Dieu
Ses routes vous sont familiares.

Si vos bruits se faisoient ouir
Dedans ces demeures funestes,
Les damnés penseroient jouir
Du bien des regions celestes.

Sus donc aux Cieux esleués vous,
Et dittes au chœur Angelique,
Que TITELOVZE parmy nous
Sçait bien pratiquer leur Musique.

BARDIN.



A L A M V S I Q V E
D E M. T I T E L O V Z E.

Emoignage éternel d'une belle pensée,
Oeuvre enfant d'un esprit docte & laborieux
Dont la gloire en l'oubly ne peut estre effacée.
D'un ton beaucoup plus bas & moins délicieux,
Orphée retira des tenebres estranges
Celle qui fut la vie & le jour de ses yeux.
Tant d'art & de science ensemble tu meslanges,
Que ravis par tes chants nous croyons estre au ciel,
Et goustier icy bas la Musique des Anges.
Des plus fiers animaux tu temperes le fiel,
Les bois & les rochers ont pour toy des oreilles,
Leur cœur devient sensible & distille le miel.
On savoure en tes airs des douceurs nompareilles,
Et l'Orgue qui prend ame aux fredons de tes doigts
En ses moindres accents fait de grandes merueilles.
La Mer n'a tant d'arene, & le ciel que tu vois
N'a tant d'yeux, pour donner aux nostres la lumiere,
Que de diuersités ont tes nombreuses loix.
Tu traites sans parler d'une haute matiere,
L'intelligence en est aux plus diuins esprits
Qui t'en quittent la palme au bout de la carriere.
Tes veilles ont parfait ce chef-d'œuvre entrepris.
En immortalisant ta memoire infinie,
Afin qu'ayant nos cœurs de ta Musique épris
Elle exerce sur nous sa douce tyrannie.

D E L A S T R E.

A N A G R A M E
S V R L E N O M D E L' A V T H E V R,
I E A N T I T E L O V Z E.

Romethée autres-fois mesprisant ces bas lieux
(Laid & triste séjour pour une ame si belle)
Monta sur le Caucase, & fit la sentinelle,
Taschant de decouvrir les merueilles des cieux.

Mais quand il eut ravi ce butin précieux,
Ce beau feu qui rendit son argille immortelle,
Il se trouue attaché (ô sentence cruelle !)
Et sans fin becqueté d'un soin laborieux.

Ainsi, donc T I T E L O V Z E, ayant choisi la vie
Qui rend au culte saint ta belle ame asseruie,
Des vanités du monde on t'a veu deslié,

Et puis d'un beau soucy qui regne en ta poitrine,
Pour empreindre en nos cœurs ta Musique diuine,
Les liant aux doux sons : T' E Z A T O N I E V L I E'.

I. M A S S E T.





A MONSIEVR TITELOVZE.
SONNET.

 *V'on ne me vante plus Phæbus ny les nœuf Sœurs,
Jadis l'uniq' honneur de ce double Parnasse,
Un nouuel Apollon maintenant les surpasse
En doctrine, en sçauoir, en charmes et douceurs.*

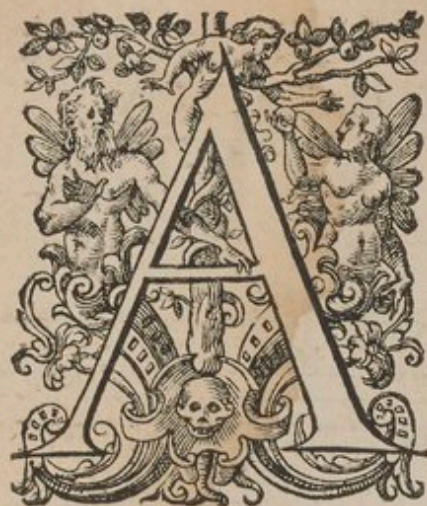
*Pardon (siecles passés) si de vos professeurs
J'ose dire qu'aucun n'auroit plus d'efficace
Aupres de cét Orphé', dont le stile et la grace,
Ou l'ordre des accords ne craint point les censeurs.*

*Mais sur tout (ô lecteur) croy cecy, je te prie,
Que je ne vay chantant ces vers par flatterie.
Exempt de passion j'en dy ce que je voy:*

*Non, ne croy point en moy, si ce n'est sur bon gage,
De recueillir les fruits d'un si parfait ouurage,
Tien, tourne ce fueillét, et tu verras de quoy.*

I. MASSET.

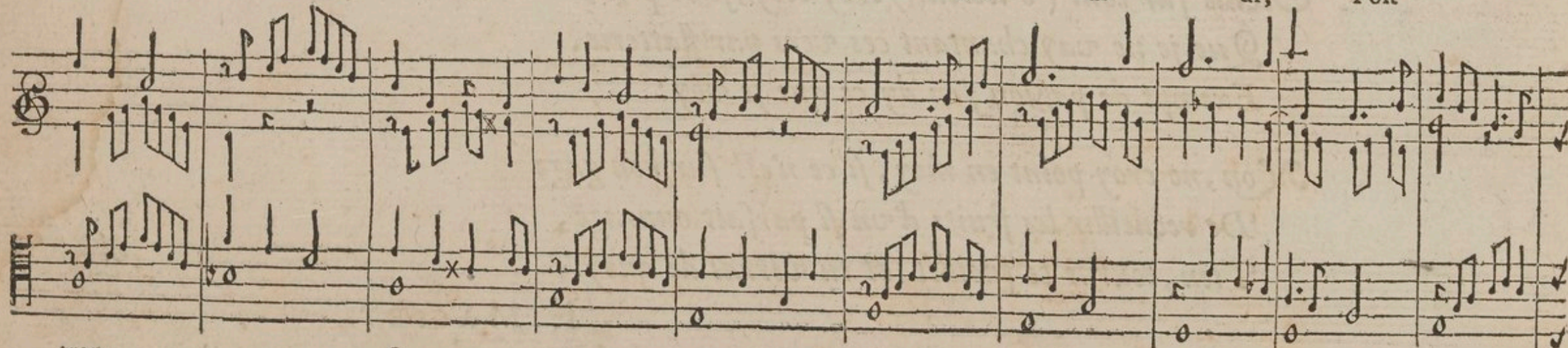
H Y M N V S.



D coe- nam Ag- ni pro- ui- di,



Et flo- lis al- bis can- di- di, Post



tran- si- tum ma- ris Ru- bri,

I. TITELOVZE.

2

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and accidentals. The lyrics 'Chri- sto ca- na- mus' are written below the staves, with the words 'Chri-' and 'sto' under the first staff, 'ca-' and 'na-' under the second staff, and 'mus' under the third staff.

Chri- sto ca- na- mus

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The lyrics 'Prin- ci- pi.' are written below the staves, with 'Prin-' under the first staff, 'ci-' under the second staff, and 'pi.' under the third staff. The system ends with a double bar line and a repeat sign.

Prin- ci- pi.

A D C O E N A M.

2^o vers^o.

This is a handwritten musical score on aged paper, featuring five systems of music. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The notation is in a historical style, likely from the 17th or 18th century, with various note values, rests, and bar lines. The first system begins with a treble clef and a common time signature 'C'. The second system begins with a bass clef and a common time signature 'C'. The notation includes many beamed notes, suggesting a lively or dance-like tempo. There are several 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The paper shows signs of age, including some staining and discoloration.



A D C O E N A M.

3^o vers^o.

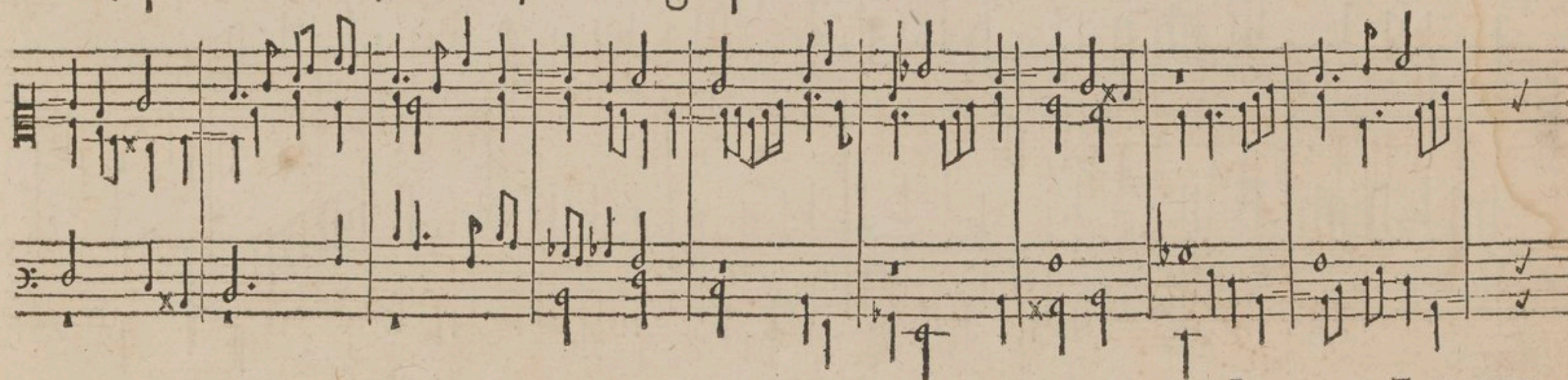
This page contains a handwritten musical score for the hymn "A D C O E N A M." The score is organized into three systems, each consisting of two staves. The first system is marked with a treble clef and a common time signature (C). The second and third systems are marked with a bass clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The paper is aged and shows some staining, particularly in the upper right corner.



A D C O E N A M.

4^o vers^o.

This page contains a handwritten musical score for the hymn "A D C O E N A M." The score is organized into four systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The first system includes a key signature of one flat and a common time signature. The subsequent systems continue the melody and accompaniment, with some notes marked with 'x' to indicate specific performance instructions or corrections. The paper shows signs of age, including some staining and wear at the edges.



A D C O E N A M.

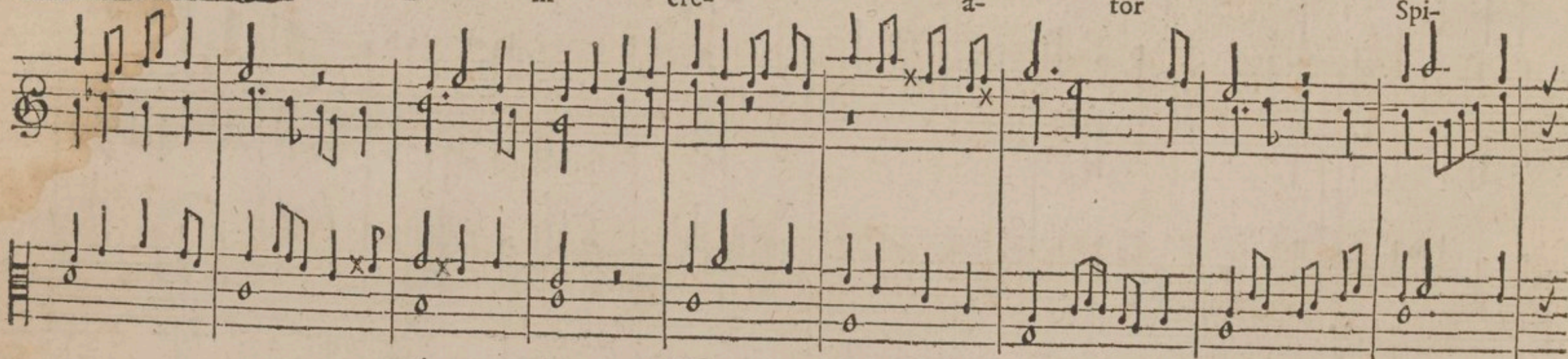


A handwritten musical score on aged paper, featuring six systems of staves. Each system consists of two staves, likely representing a vocal line and a basso continuo line. The notation is in a historical style, with various note values, rests, and accidentals. Some notes are marked with 'x' or 'a'. The score concludes with a double bar line and a repeat sign. The paper shows signs of age, including discoloration and a large water stain on the right side.

H Y M N V S.



E-ni cre-a-tor Spi-



ri-tus, Men-tes tu-o-



rum vi-fi-ta, Im-ple

I. TITULO VZE.

7

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with longer note values, primarily half and whole notes.

The second system continues the musical piece. The upper staff (treble clef) has lyrics written below it: "fu-per-na gra-ti-". The lower staff (bass clef) continues the accompaniment. The notation includes various musical symbols such as beams, slurs, and accidentals.

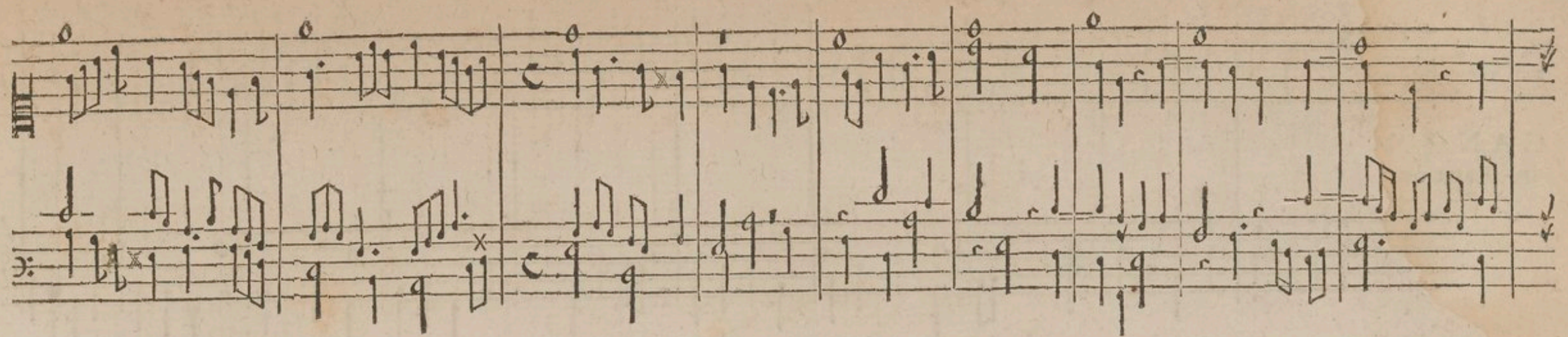
The third system of musical notation continues the piece. The upper staff (treble clef) has lyrics: "a, Quæ tu cre-a-ſti". The lower staff (bass clef) continues the accompaniment. The system concludes with a double bar line on both staves.

pe-cto-ra.

V E N I C R E A T O R.

2^o vers^o.





V E N I C R E A T O R.

3^o vers^o.

C A N O N
in Diapason.

The musical score is written on six staves, organized into three systems of two staves each. The notation is in a historical style, likely 18th or 19th century. The first system begins with a treble clef and a common time signature 'C'. The second system starts with a bass clef. The third system returns to a treble clef. The music consists of a Canon in Diapason, which is a type of musical canon where a melody is repeated at a fixed interval. The score includes various musical notations such as notes, rests, and accidentals. There are some markings that look like 'x' or asterisks, possibly indicating specific performance instructions or corrections. The paper is aged and shows some wear, with two circular holes visible at the bottom right.

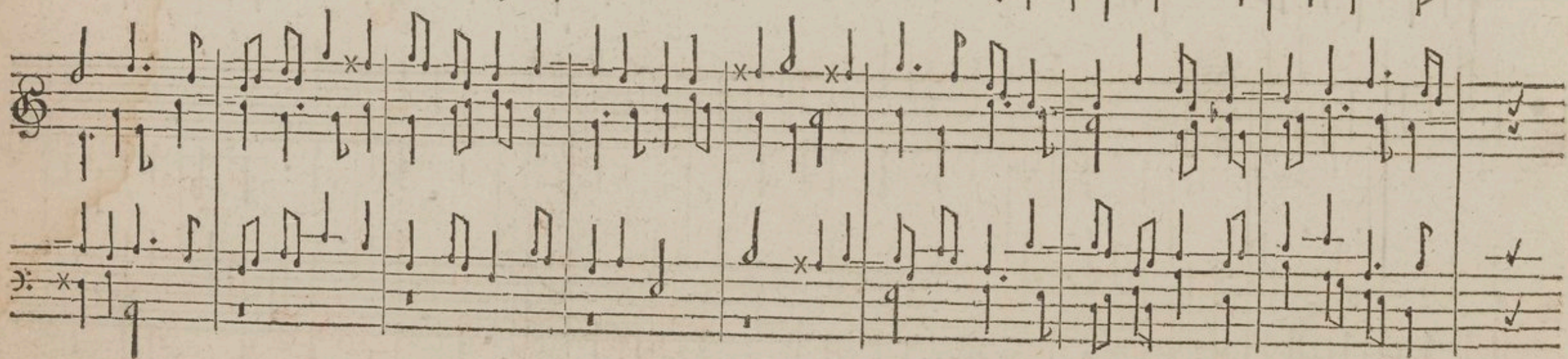
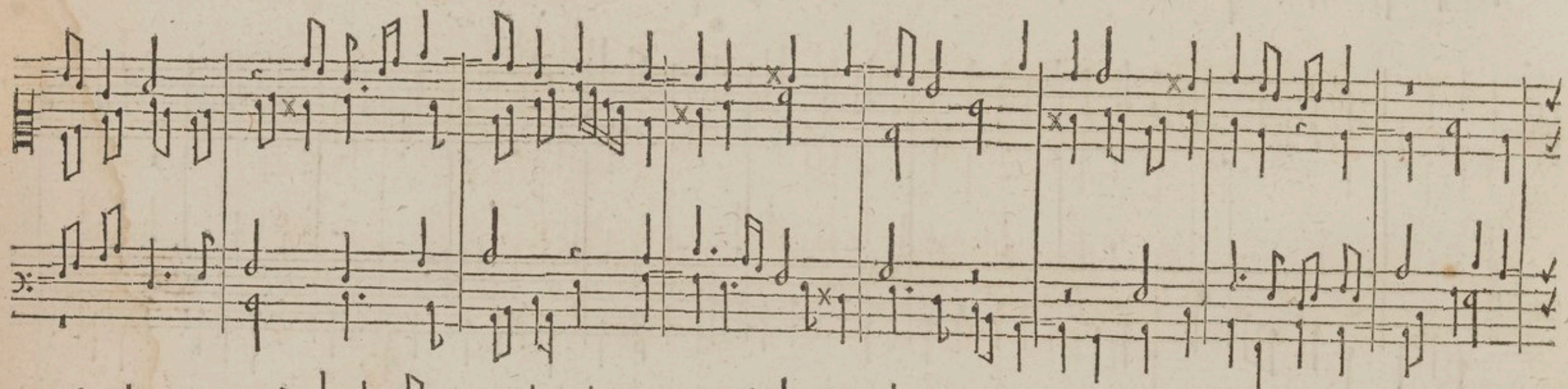
I. TITELOVZE.

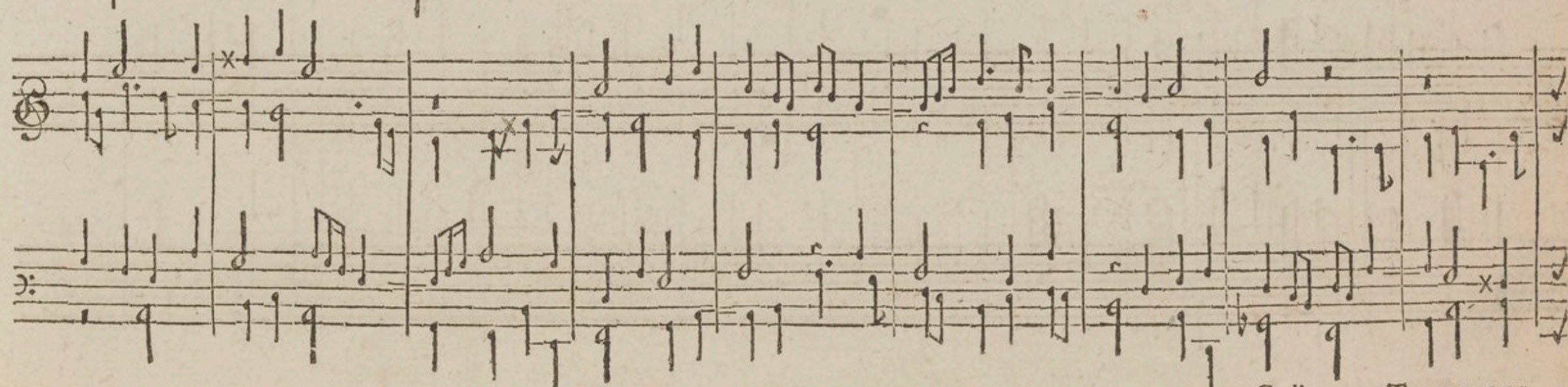
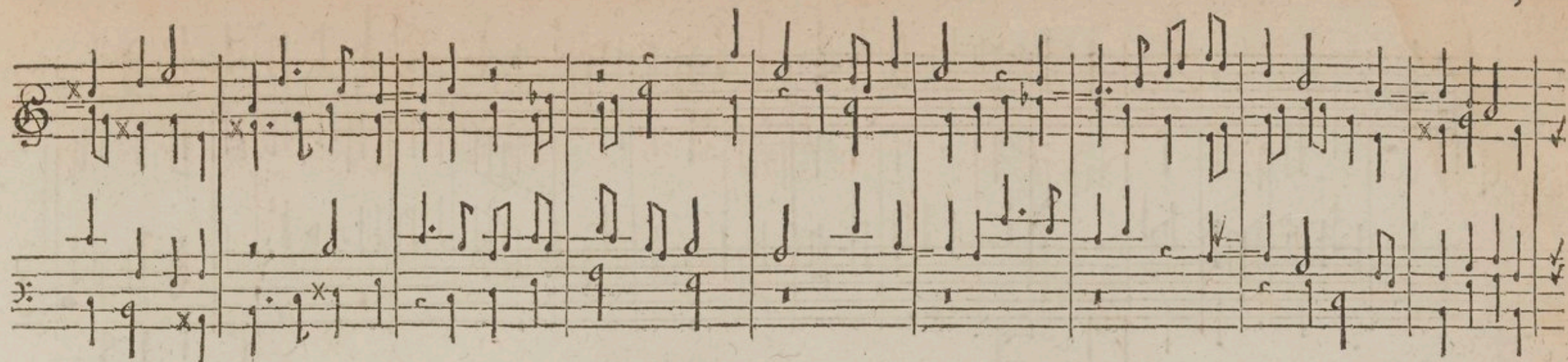
9

This is a handwritten musical score on aged paper, titled "I. TITELOVZE." in the center. The page is numbered "9" in the top right corner. The score is written on six staves, organized into three systems of two staves each. The notation is in a historical style, featuring various note values (including minims, crotchets, and quavers), rests, and accidentals. Some notes are marked with an 'x'. The first system (top two staves) contains 12 measures. The second system (middle two staves) also contains 12 measures. The third system (bottom two staves) begins with 4 measures, followed by a double bar line and then two empty staves, suggesting the piece continues on the next page. The paper shows signs of age, including some staining and wear at the edges.

V E N I C R E A T O R .

4^o vers^o.





V E N I C R E A T O R .

This page contains a handwritten musical score for the hymn "VENI CREATOR". The score is organized into two systems, each consisting of a vocal line and an instrumental line.

System 1 (Top):

- Vocal Line (Treble Clef):** The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a half note C5. The line concludes with a half note G4.
- Instrumental Line (Bass Clef):** The accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. It features a steady eighth-note accompaniment pattern, with some measures containing beamed eighth notes and others with rests. The line ends with a half note G3.

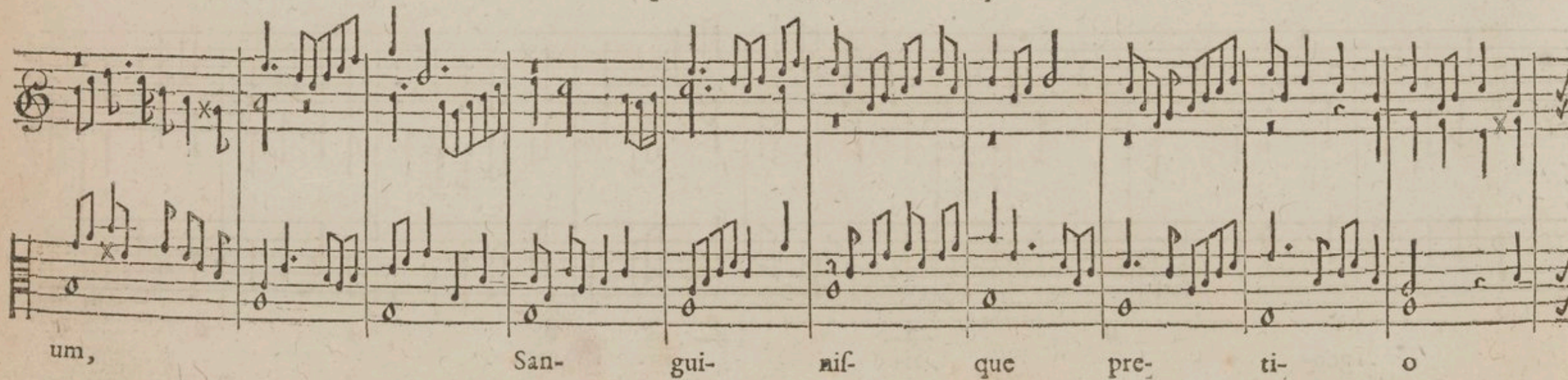
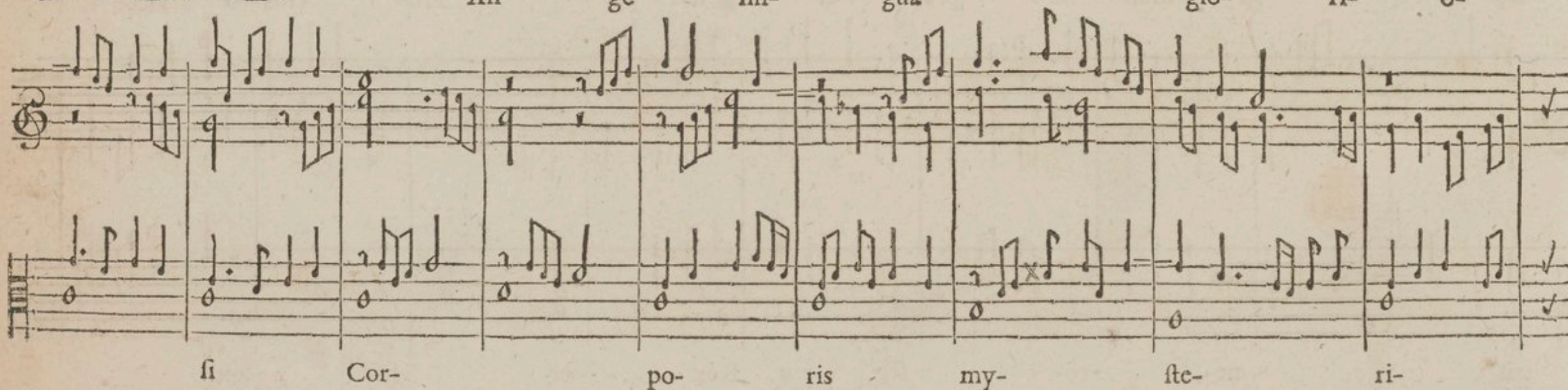
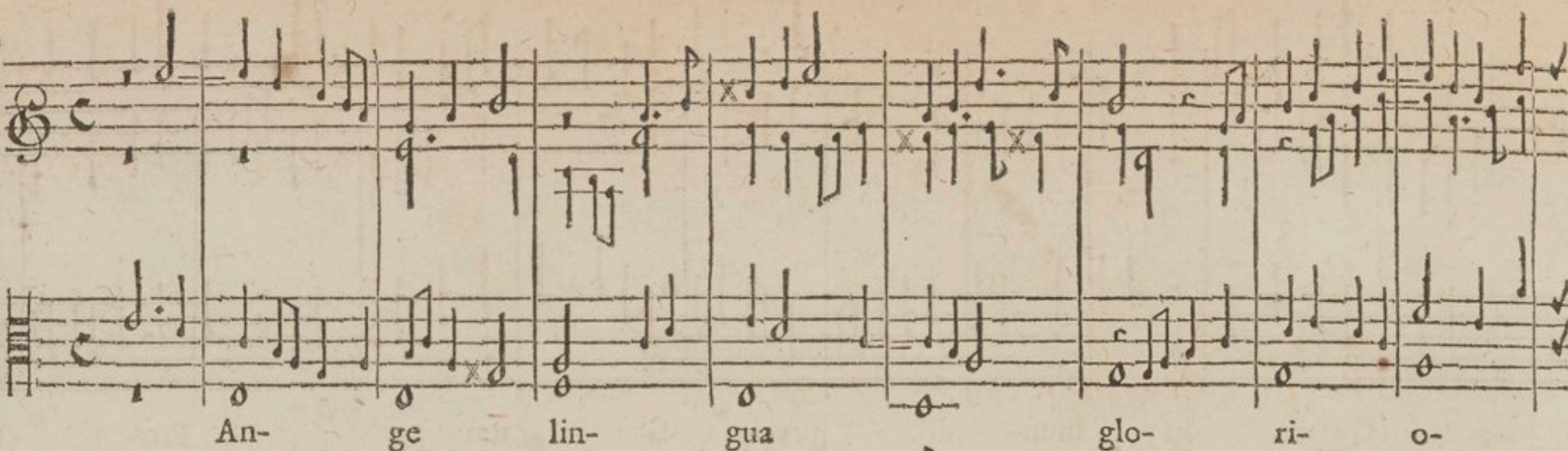
System 2 (Bottom):

- Vocal Line (Treble Clef):** The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. It includes a triplet of eighth notes (G4, A4, B4) and a half note C5. The line concludes with a half note G4.
- Instrumental Line (Bass Clef):** The accompaniment continues with a half note G3, followed by quarter notes A3, B3, and C4. It maintains the eighth-note accompaniment pattern, with some measures containing beamed eighth notes and others with rests. The line ends with a half note G3.

The notation is in a historical style, using a single sharp (F#) for the key signature and a common time signature (C). The paper shows signs of age, including discoloration and some staining.



H Y M N V S.



fi, Quem in mundi pre-ti-um Fru-ctus ven-

tris ge-ne-ro-fi, Rex ef-fu-dit

gen-ti-um.

P A N G E L I N G V A.

2^o vers^o.

This image shows a handwritten musical score on aged paper. The title 'PANGELINGVA.' is centered at the top. The score is organized into three systems, each consisting of two staves. The first system is labeled '2^o vers^o.' on the left. The notation includes various musical symbols such as clefs (treble and bass), a common time signature 'C', and a key signature of one flat (B-flat). The notes are written in a historical style, with many beamed eighth and sixteenth notes. There are several 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The paper shows signs of age, including some staining and wear at the edges.

I. TITELOVZE.

13

This is a handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page is numbered "13" in the top right corner. The score is organized into four systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and accidentals. Some notes are marked with an 'x', possibly indicating specific performance techniques or corrections. The first system begins with a treble clef on the left staff and a bass clef on the right staff. The second system also uses these clefs. The third system continues the notation. The fourth system concludes with a double bar line and a key signature change to one sharp (F#) on the right staff, indicated by a "C" and a sharp sign. The paper shows signs of age, including some staining and wear at the edges.

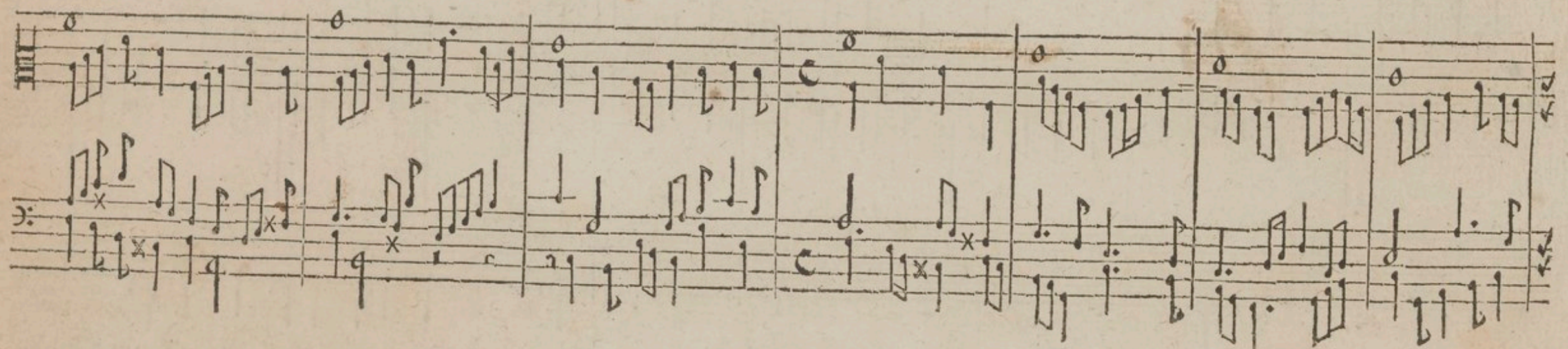
P A N G E L I N G V A .

3^o vers^o.

This image shows a handwritten musical score for the hymn "PANGE LINGVA". The score is written on aged, yellowed paper and consists of three systems of music, each with a treble and bass staff. The first system is labeled "3^o vers^o." (3rd verse). The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a clear, elegant hand, with some ink bleed-through visible from the reverse side of the page. The paper shows signs of age, including foxing and slight discoloration.

A handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page is numbered "14" in the upper right corner. The score consists of six staves, arranged in three pairs. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is in a historical style, featuring various note values, rests, and accidentals. Some notes are marked with an "x". The music is organized into measures by vertical bar lines. The score concludes with a double bar line and a final note on the sixth staff.

P A N G E L I N G V A .



I. TITELOVZE

16
Fou

tu-o-rum, Sol-ue pol-lu-ti la-

bi-j re-a-tum San-cte

Io-an-nes

V T Q V E A N T L A X I S.

2^o vers^o.



A handwritten musical score on aged paper, titled "I. TITĚLOVZE." and numbered "17". The score is written in a single system with six staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The score concludes with a double bar line and the word "FINE" written vertically on the right side of the sixth staff. There are several small "x" marks and asterisks scattered throughout the notation, possibly indicating specific performance instructions or corrections. The paper shows signs of age, including discoloration and some staining.

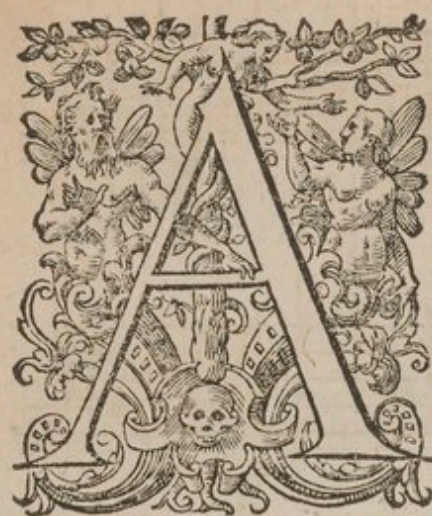
V T Q V E A N T L A X I S.

3^o vers^o.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and two lutes (Lute 1, Lute 2). The score is for the third verse of a piece titled "V T Q V E A N T L A X I S." The notation is in a historical style, likely 16th or 17th century, with a key signature of one flat (B-flat) and a common time signature (C). The Soprano part is on a single staff with a soprano clef. The Alto part is on a single staff with an alto clef. The Tenor part is on a single staff with a tenor clef. The Lute 1 part is on a single staff with a lute clef. The Lute 2 part is on a single staff with a lute clef. The music features a variety of note values, including minims, crotchets, and quavers, as well as rests and accidentals. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and a final cadence.

A handwritten musical score on aged paper, titled "I. TITELOVZE." in the top center. The page number "18" is in the top right corner. The score is written in a historical style, featuring a treble and bass staff for each system. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). Some notes are marked with an 'x'. The piece concludes with a double bar line and a repeat sign. The handwriting is in dark ink, and the paper shows signs of age and wear.

H Y M N V S.



Ve ma- ris



stel- la, De-



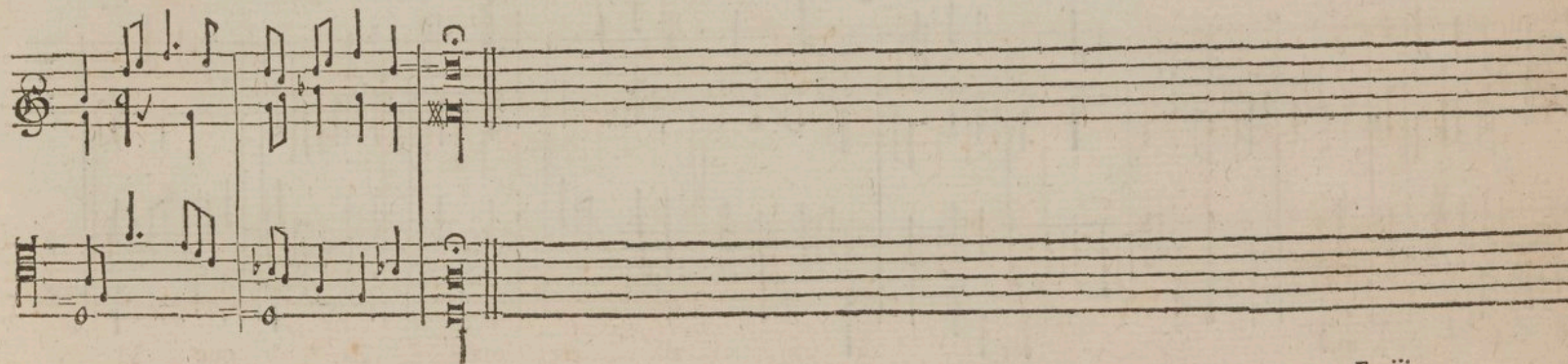
i ma- ter al- ma, At- que



fem- per Vir- go,



Fœ- lix cæ- li por- ta



A V E M A R I S S T E L L A.

2^o vers^o.

Handwritten musical score for "Ave Maris Stella" (2^o vers^o). The score is written on three systems of two staves each. The top staff of each system uses a soprano clef (C1) and the bottom staff uses an alto clef (C3). The music is in common time (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). There are some 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The paper is aged and shows some staining.

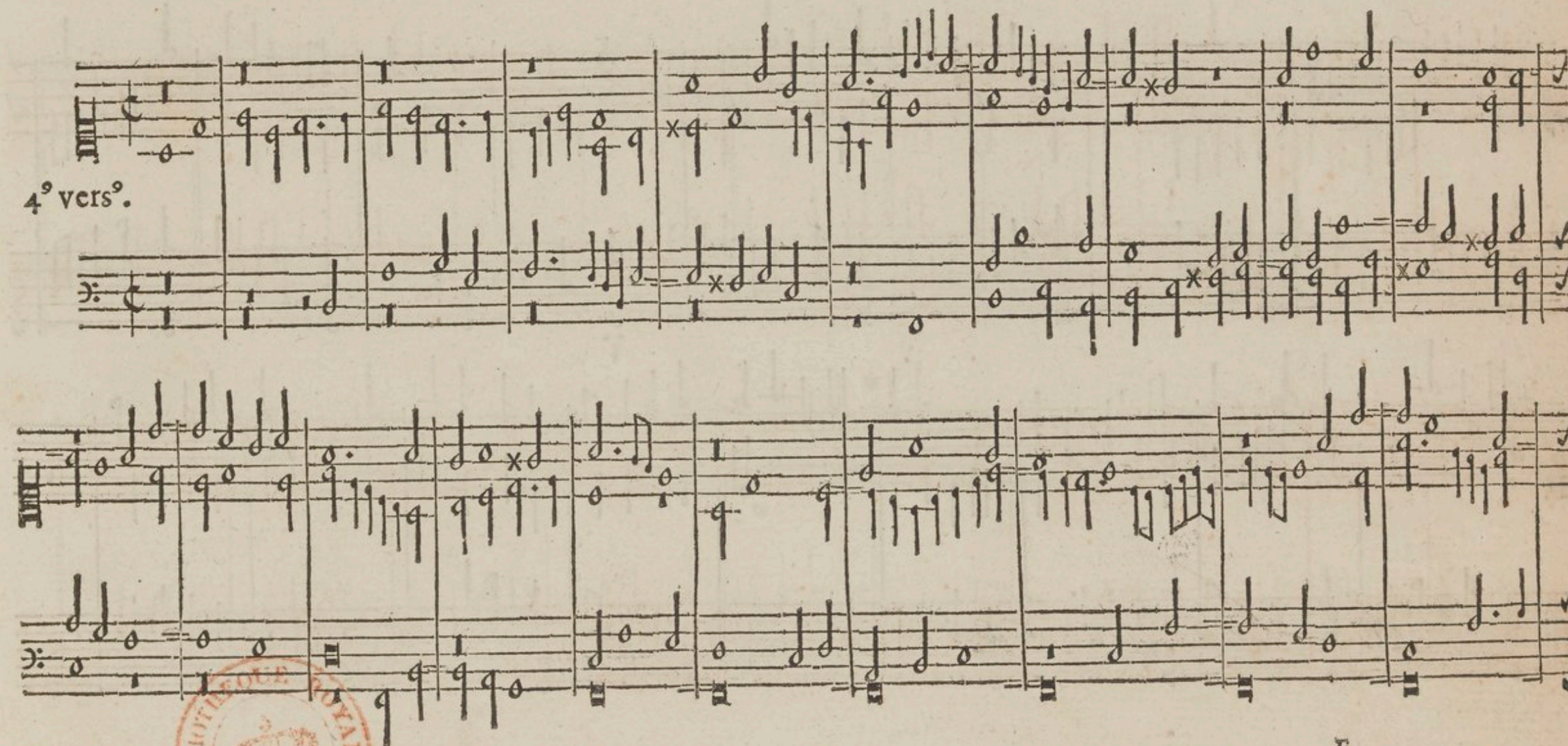


A V E M A R I S S T E L L A.

3^o vers^o.

CANON
in Diapente.

The musical score is written on three systems of two staves each. The notation is in common time (C) and uses a key signature of one flat (B-flat). The first system is labeled '3^o vers^o' and 'CANON in Diapente.' The melody is written on the upper staff of each system, and the lower staff provides a harmonic accompaniment. The score consists of 18 measures in total, with each system containing 6 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper is aged and shows some staining.

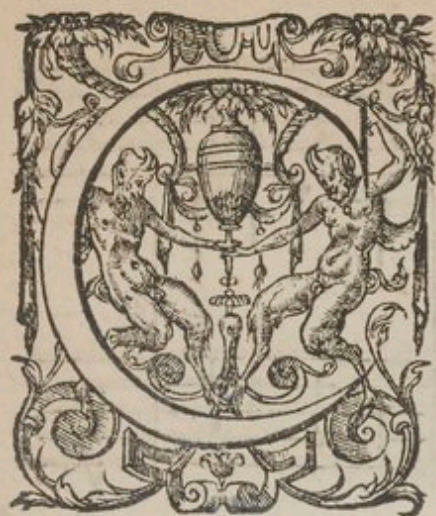
4^o vers^o.

A V E M A R I S S T E L L A.



A handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page number "22" is in the upper right corner. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The notation is in a historical style, with some notes marked with an 'x'. The paper shows signs of age, including discoloration and some staining.

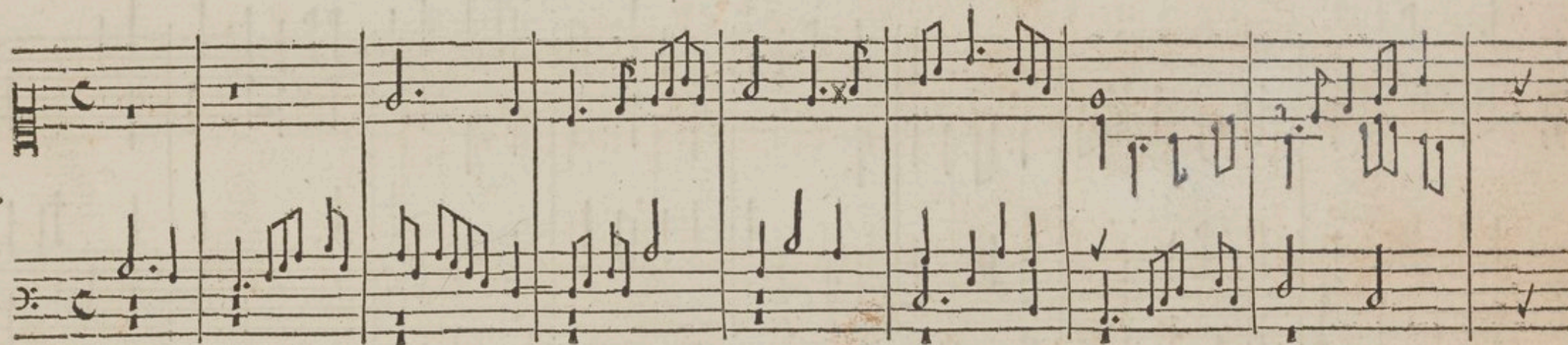
H Y M N V S.



On- di- tor

al- me- fi- de- rum, Æ- ter- na- lux cre- den- ti-

um, Chri- ste re- dem- ptor om- ni- um, Ex- au- di-

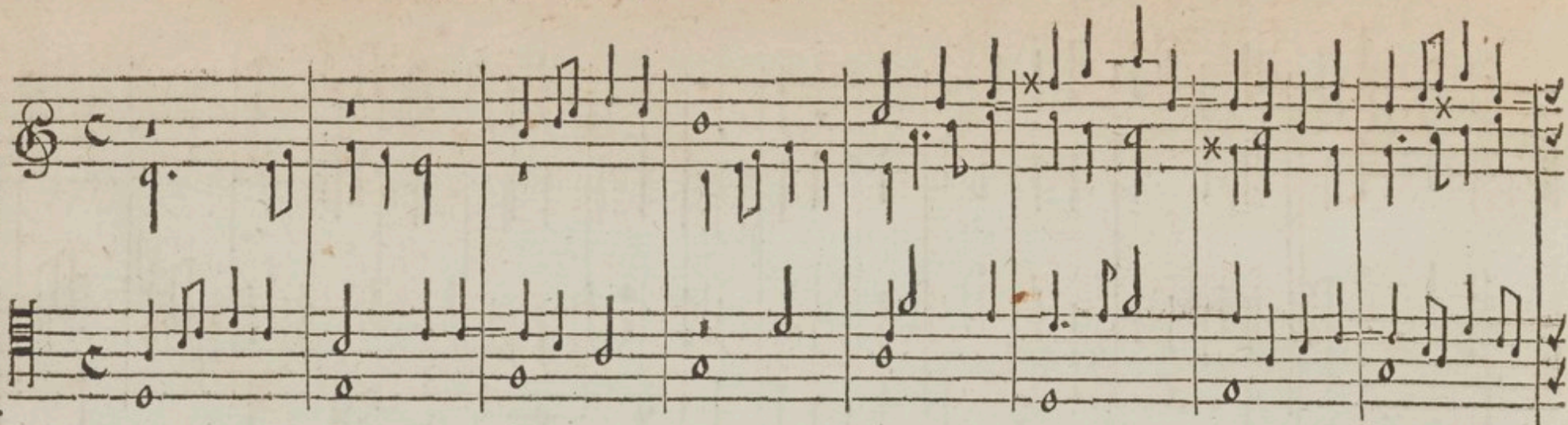
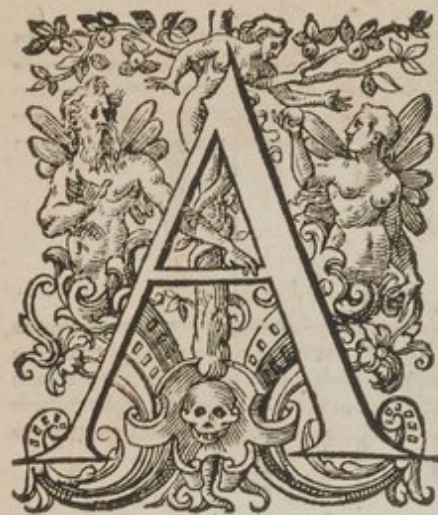
3^o vers^o.

CONDITOR.

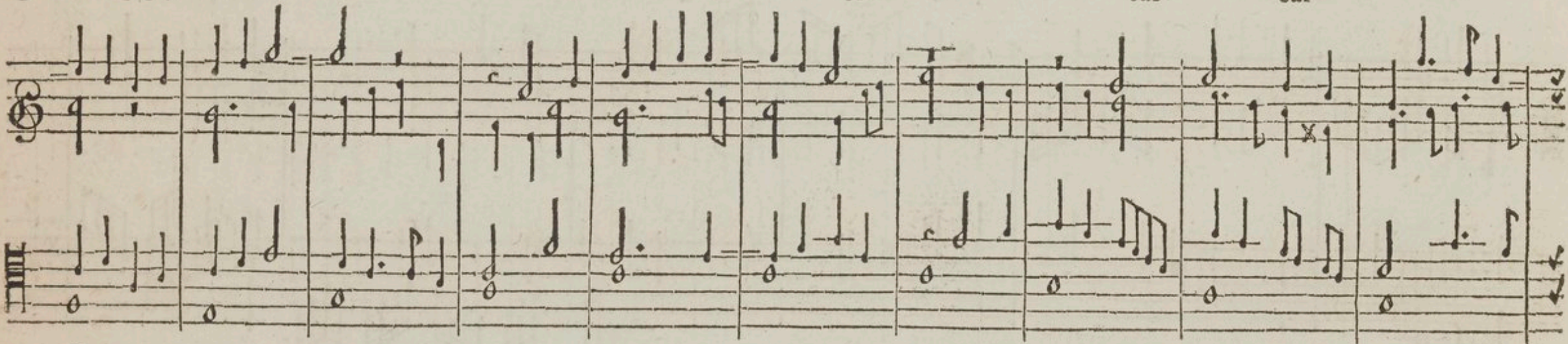


A handwritten musical score on aged paper, featuring ten staves arranged in five pairs. The notation is in a historical style, likely 18th or 19th century. The first staff of each pair begins with a treble clef and a common time signature 'C'. The second staff of each pair begins with a bass clef and a common time signature 'C'. The music consists of various note values, including minims, crotchets, and quavers, often grouped in beams. There are several measures with complex, rapid passages, particularly in the middle and lower staves. Some measures contain 'x' marks, possibly indicating specific notes or corrections. The score concludes with a double bar line and a key signature change to G major, indicated by a sharp sign on the F line of the bottom staff.

H Y M N V S.



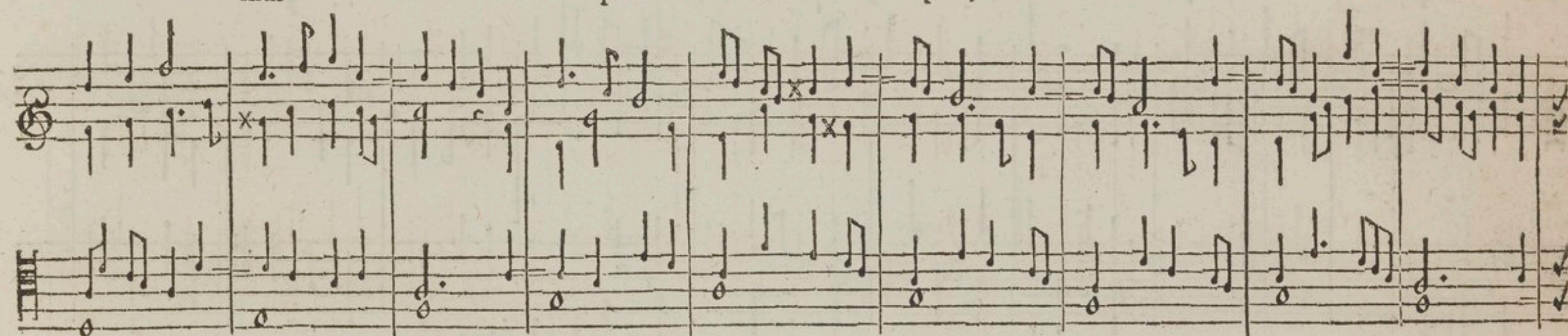
So- lis or- tus car-



di- ne, Ad vs- que ter- ræ



li- mi- tem, Chri- tum ca- na-



A S O L I S O R T V S.

2^o vers^o.

This image shows a page of handwritten musical notation for the hymn "A SOLIS ORTVS." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The first staff of each system begins with a clef: the first system uses a soprano clef (C1), while the subsequent systems use an alto clef (C3). The music is written in a single key and time signature, with common time (C) indicated at the beginning of the first staff. The notation includes many accidentals (sharps and flats) and some notes are marked with an 'x'. The paper is aged and shows some staining, particularly a large brown spot on the second staff of the second system.

I. TITELOVZE.

27

A handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page is numbered "27" in the top right corner. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. Some notes are marked with an 'x'. The music appears to be a single melodic line with a basso continuo line underneath. The paper shows signs of age, including some staining and wear at the edges.

A SOLIS ORTVS.

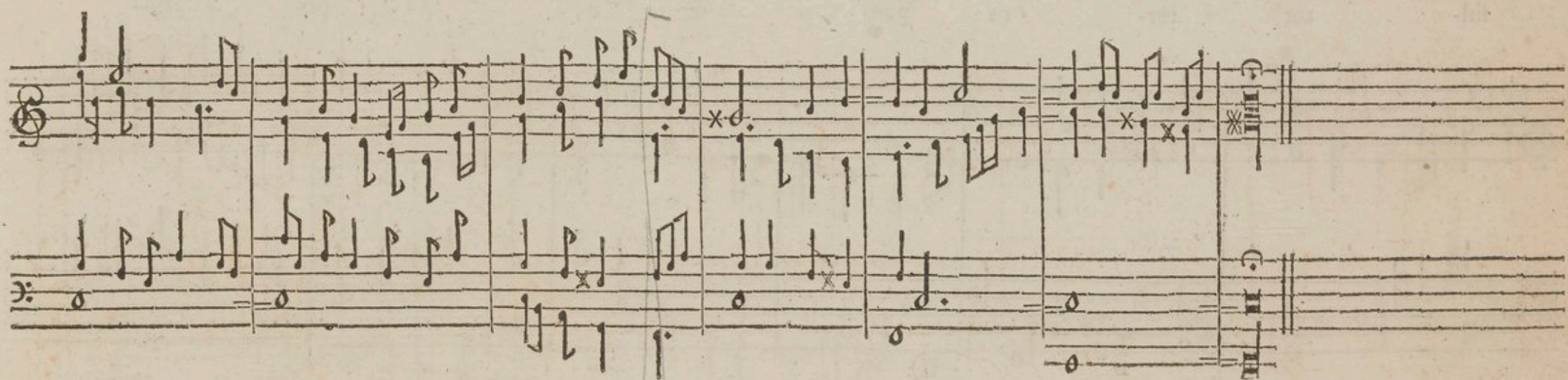
This is a handwritten musical score for a piece titled "A SOLIS ORTVS." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The first four systems contain dense musical notation with many accidentals (sharps and flats) and some notes marked with an 'x'. The fifth system concludes with two staves that are mostly empty, each beginning with a double bar line and a repeat sign (two vertical lines). The paper is aged and shows some staining.

3^o vers^o.

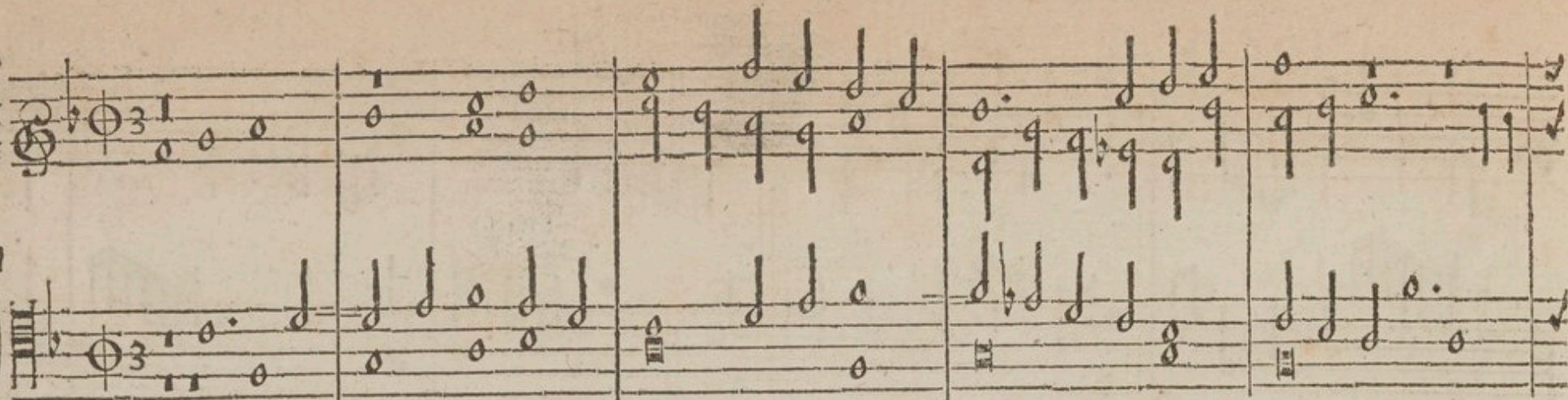
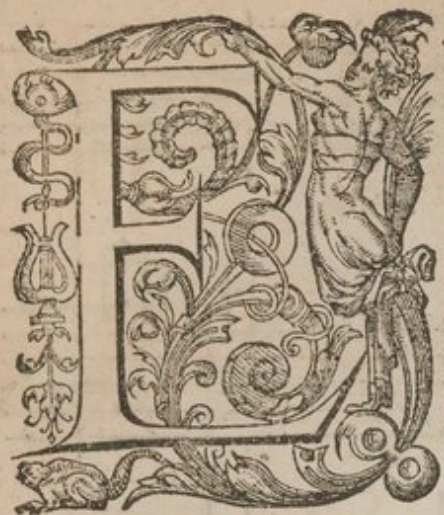
This image shows a handwritten musical score on three systems, each consisting of two staves. The notation is in a historical style, likely from the 17th or 18th century. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The music is written in a single key, with no sharps or flats visible. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are also some decorative flourishes and accidentals (sharps and naturals) scattered throughout. The paper is aged and shows some staining.

A S O L I S O R T V S.

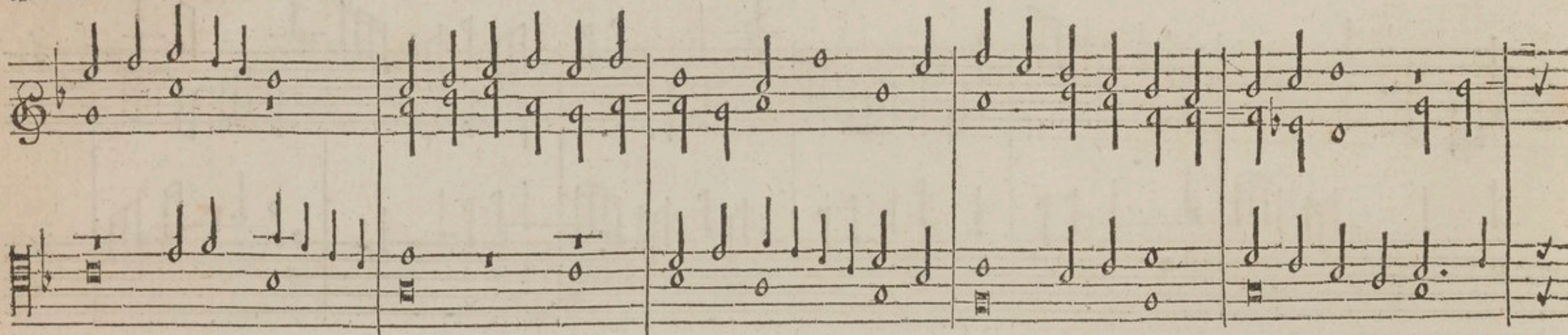
This image shows a handwritten musical score for the hymn "A SOLIS ORTVS." The score is written on three systems of two staves each, using a treble and bass clef. The notation is in a historical style, featuring various note values, rests, and accidentals. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The notation includes many eighth and sixteenth notes, as well as rests and accidentals. The paper is aged and shows some staining.



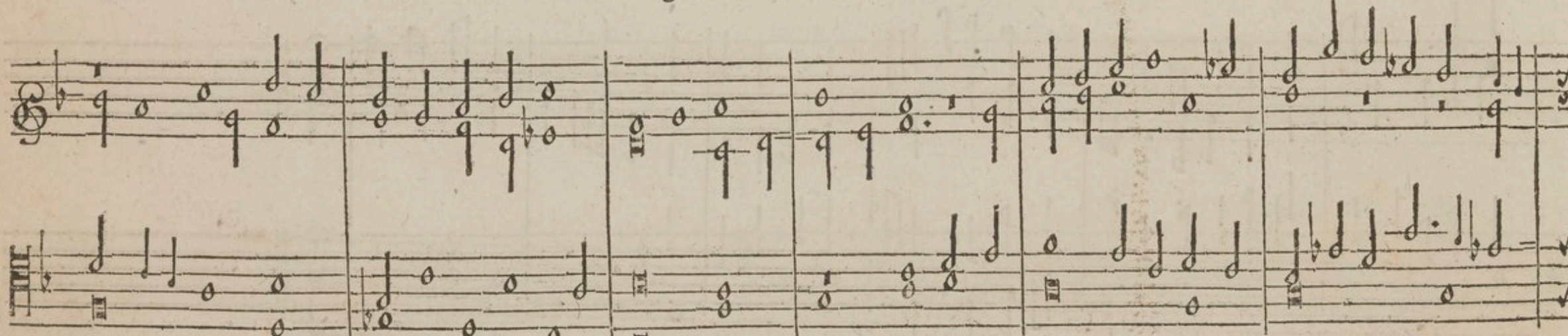
H Y M N V S.



X- ul- tet cœ- lum lau- di- bus, Re-



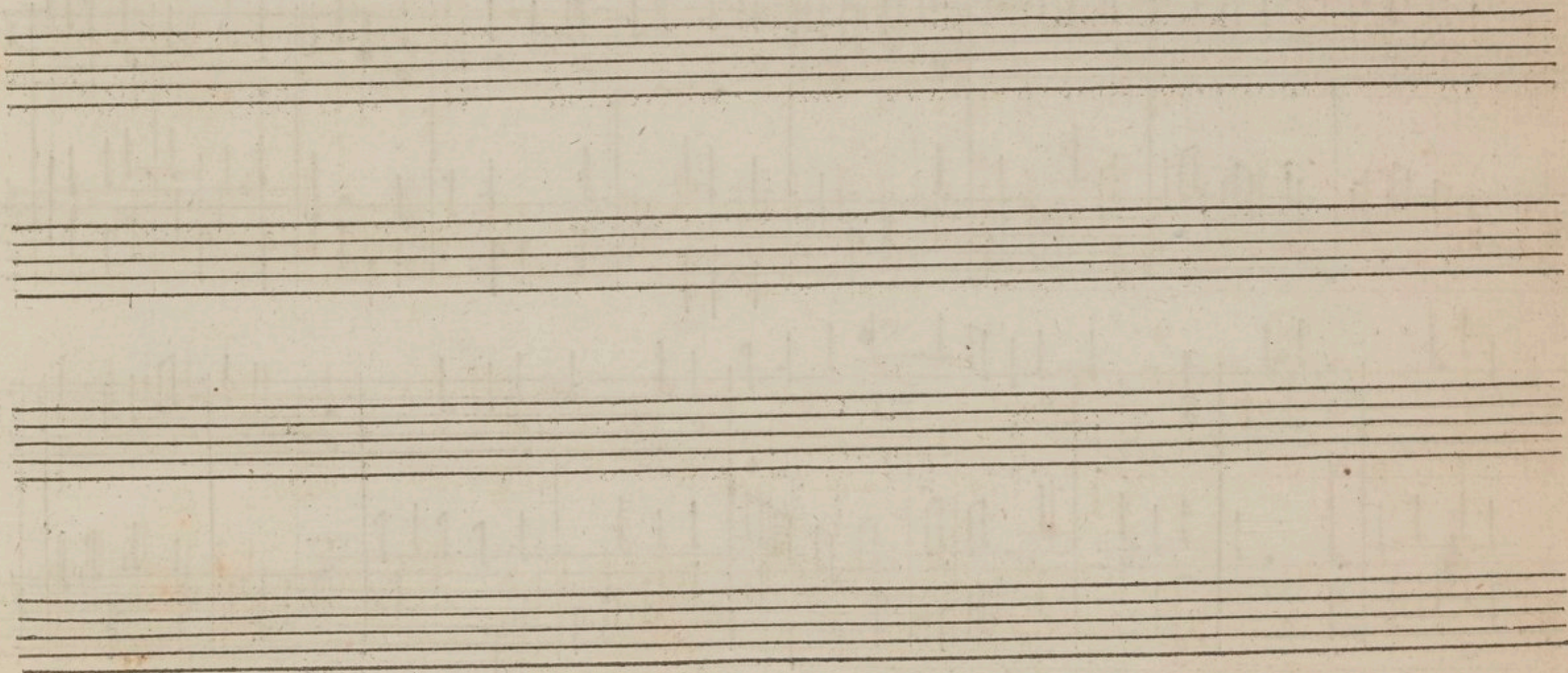
ful- tet ter- ra gau- di- is, A- po- sto-



lo- rum glo- ri- am Sa- cra ca- nunt fo- lem- ni-



a.



E X V L T E T C O E L V M.

2^o vers^o.

Handwritten musical score for the hymn "EXVLTET COELVM". The score is written on four systems, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various note values such as minims, crotchets, and quavers, along with rests and accidentals. The paper is aged and shows some staining.

A handwritten musical score on aged paper, featuring six staves arranged in three pairs. The top pair of staves (treble and bass clef) contains the main melody, while the bottom pair of staves (treble and bass clef) provide a harmonic accompaniment. The music is written in a historical style, likely 18th or 19th century, with various note values, rests, and accidentals. The notation includes many slurs, ties, and some 'x' marks above notes, possibly indicating fingerings or specific performance instructions. The paper shows signs of age, including discoloration and some wear at the edges.

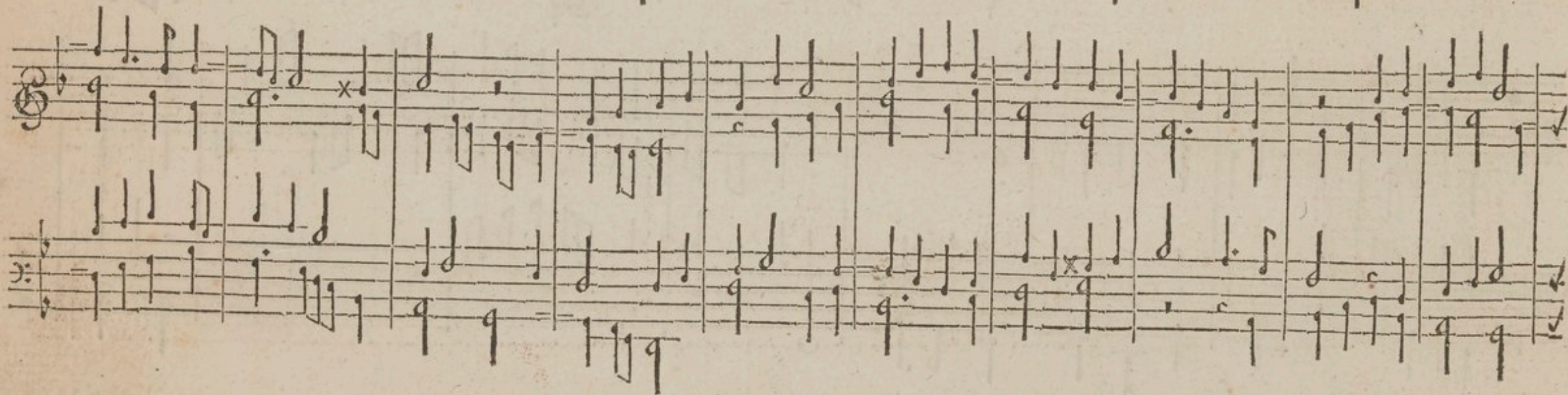
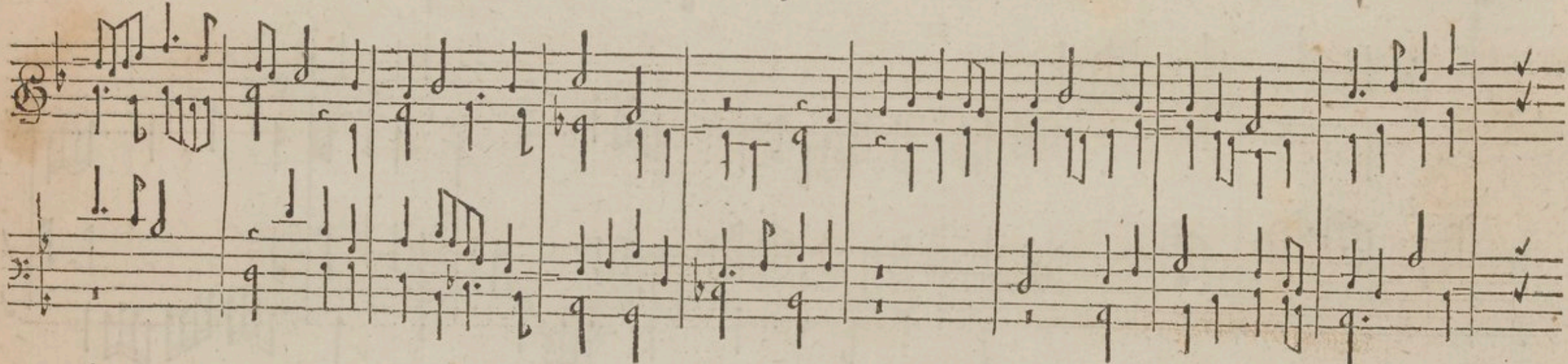
E X V L T E T C O E L V M.

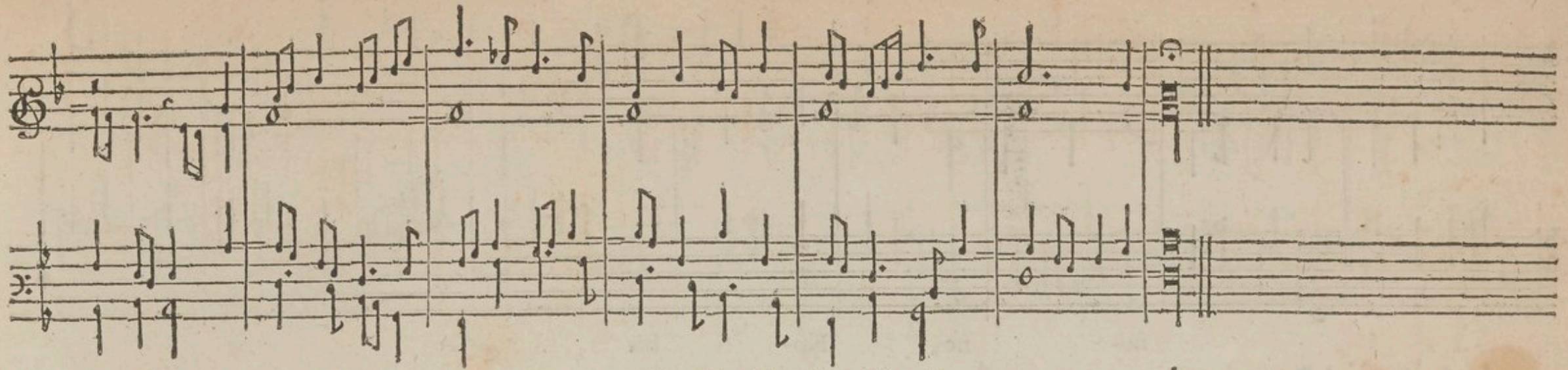
3^o vers^o.

The image displays a handwritten musical score for the hymn "EXULTET COELVM". The score is organized into three systems, each consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first system begins with a treble clef and a common time signature 'C'. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The paper is aged and shows some staining, particularly on the right side.

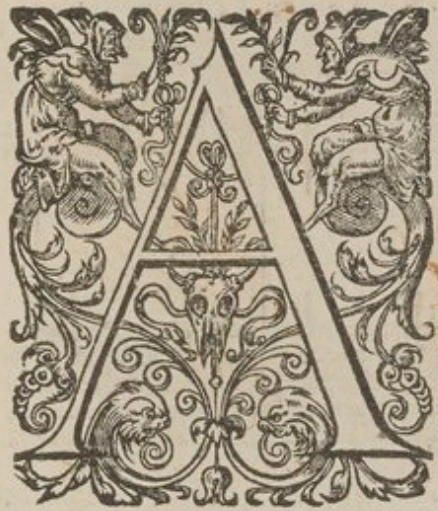


E X V L T E T C O E L V M.





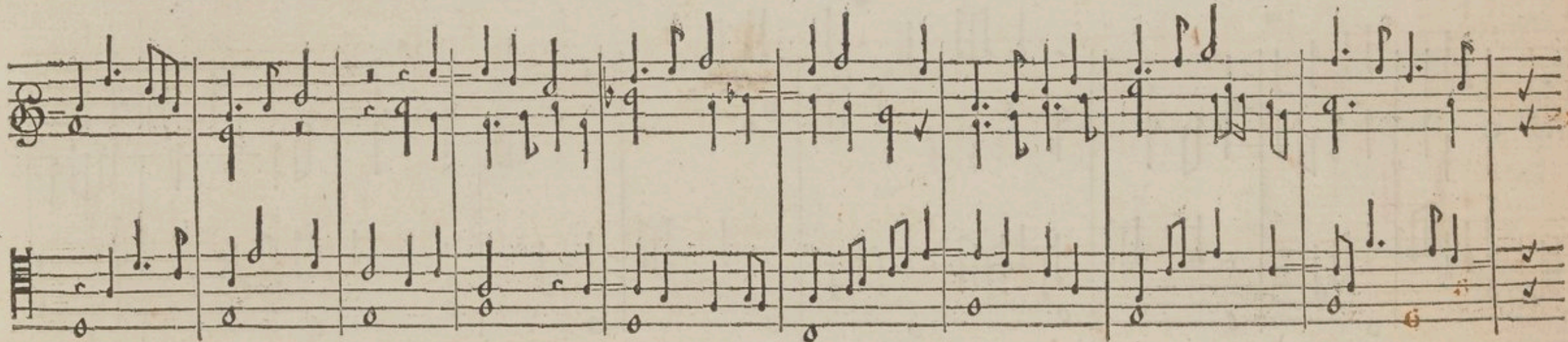
H Y M N V S.



N-

nu-

e



chri-

ste

fe-

cu-

lo-

rum

do-

I

A N N V E C H R I S T E.

mi- ne, No- bis per-

ho- rum ti- bi cha- ra me-

ri- ta vt que te co-

ram gra- ui- ter de- li-

qui- mur, Ho- rum fol- uan- tur glo-

ri- o- fis per- ci- bus.
I n

A N N V E C H R I S T E.

2^o vers^o.

This image shows a handwritten musical score on aged paper. The title 'ANNVECHRISTE.' is centered at the top. Below it, the text '2^o vers^o.' is written on the left side of the first system. The score consists of two systems, each with two staves. The notation is in a historical style, featuring various note values, rests, and bar lines. There are several 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The paper shows signs of age, including some staining and wear at the edges.

A handwritten musical score on aged paper, titled "I. TITELOVZE." The page is numbered "35" in the top right corner. The score is written in a single system with two staves per measure, totaling ten measures. The notation is in a historical style, featuring various note values (minims, crotchets, quavers, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some notes are marked with an 'x'. The key signature is not explicitly stated, but the notation suggests a key with one flat (B-flat). The score concludes with a double bar line and a repeat sign. The paper shows signs of age, including discoloration and some staining.

A N N V E C H R I S T E.

Amen.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature 'C'. It contains a series of notes, including quarter and eighth notes, with some measures featuring a 'c' (crescendo) or 'f' (forte) dynamic marking. The lower staff begins with a bass clef and a common time signature 'C', mirroring the rhythmic structure of the upper staff. The system concludes with a double bar line and a repeat sign.

The second system of musical notation continues the piece with two staves. The upper staff features a treble clef and a common time signature 'C'. It includes a series of notes, with some measures marked with 'x' or 'xx' above the staff, possibly indicating a specific performance instruction or a correction. The lower staff features a bass clef and a common time signature 'C', continuing the harmonic and rhythmic progression. The system ends with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature 'C'. It contains a series of notes, with some measures marked with 'x' or 'xx' above the staff. The lower staff begins with a bass clef and a common time signature 'C', continuing the harmonic and rhythmic progression. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for "I. TITELOVZE" on page 36. The score is written on three systems, each consisting of a treble staff and a bass staff. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). Some notes are marked with an 'x'. The paper is aged and shows some staining.

H Y M N V S.



First system of musical notation, featuring a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics "An-" and "cto-" are positioned below the respective staves.

Second system of musical notation, continuing the melody and bass line. The lyrics "runi", "me-", "ri-", and "tis" are positioned below the respective staves.

Third system of musical notation, concluding the hymn on this page. The lyrics "in-", "cli-", "ta", "gau-", "di-", "a", "Pan-", and "ga-" are positioned below the respective staves.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, containing a series of eighth and sixteenth notes. The lower staff is a basso continuo line in bass clef, featuring a series of whole notes. The lyrics 'mus fo- ci- i' are positioned below the staves.

mus

fo-

ci-

i

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, containing a series of eighth and sixteenth notes. The lower staff is a basso continuo line in bass clef, featuring a series of whole notes. The lyrics 'gef- ta que for- ti a' are positioned below the staves.

gef-

ta

que

for-

ti

a

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, containing a series of eighth and sixteenth notes. The lower staff is a basso continuo line in bass clef, featuring a series of whole notes. The lyrics 'Nam glis cit a- ni- mus pro-K' are positioned below the staves.

Nam

glis

cit

a-

ni-

mus

pro-
K

SANCTORVM MERITIS.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains a series of eighth and sixteenth notes, with some measures featuring a cross symbol (X) above the staff. The lower staff is in bass clef and contains whole notes, some of which are marked with a cross symbol (X) below the staff.

me- re can- ti- bus Vic-

The second system of musical notation continues the composition with two staves. The upper staff in treble clef features more complex rhythmic patterns, including beamed sixteenth notes. The lower staff in bass clef continues with whole notes, maintaining the harmonic foundation.

to- rum ge-

The third system of musical notation is the final system on the page, consisting of two staves. The upper staff in treble clef shows a continuation of the melodic lines with various note values. The lower staff in bass clef provides the bass line with whole notes.

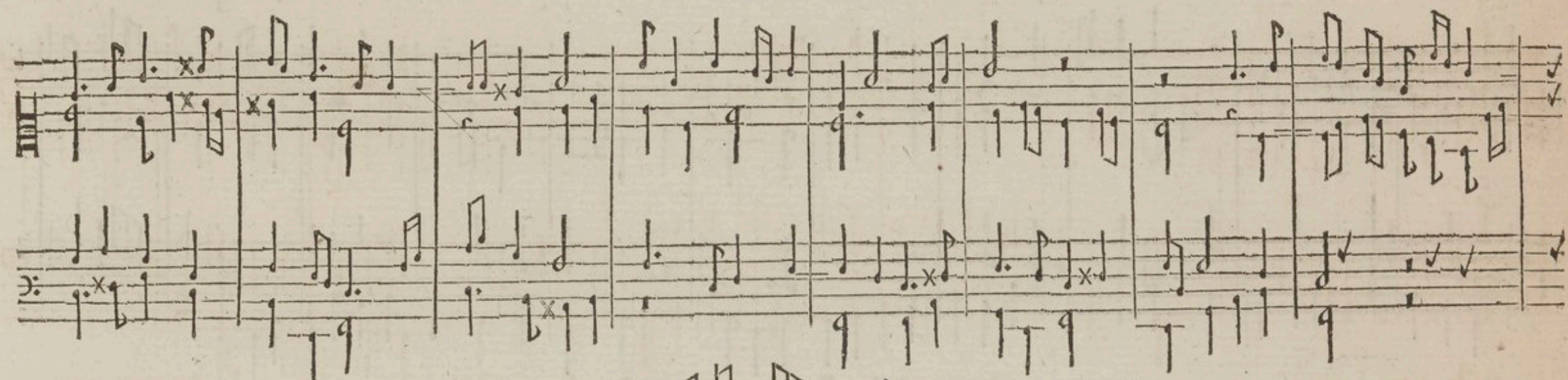
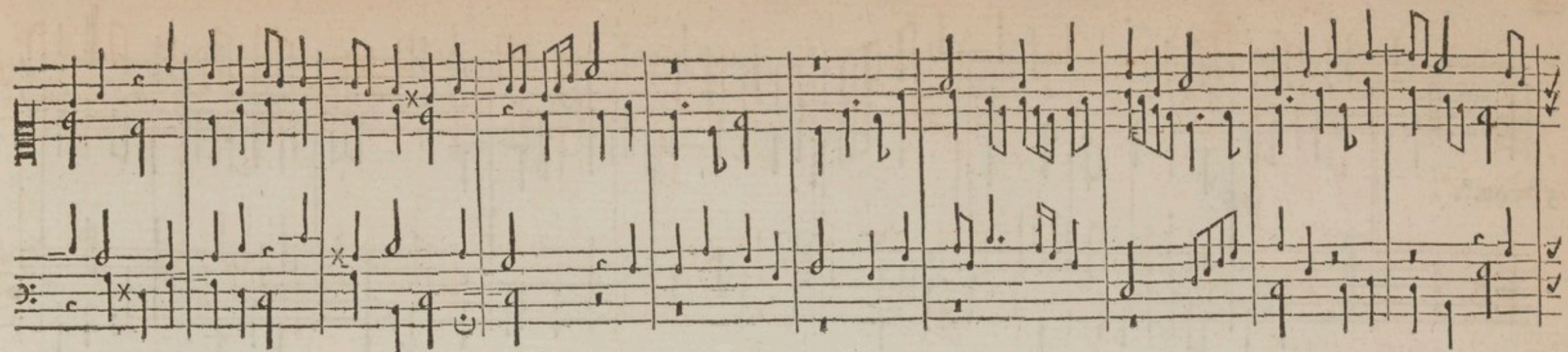
nus op-

ti- mum.

SANCTORVM MERITIS.

2^o vers^o.

This image shows a page from a handwritten musical manuscript. At the top, the title "SANCTORVM MERITIS." is written in a simple, spaced-out font. Below the title, the music is arranged in two systems. The first system consists of two staves. The top staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The notation is mensural, with notes represented by vertical stems and horizontal flags. The second system also consists of two staves, continuing the musical piece. The notation is consistent with the first system. A label "2^o vers." is written to the left of the first staff of the second system. The manuscript is written on aged, slightly discolored paper.



S A N C T O R V M M E R I T I S .

3^o vers^o.

A handwritten musical score on aged paper, titled "S A N C T O R V M M E R I T I S .". The score is written in a historical style, featuring a treble and bass clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). There are several "x" marks above certain notes, possibly indicating specific performance instructions or corrections. The score is organized into four systems, each with two staves. The first system is labeled "3^o vers^o." on the left. The paper shows signs of age, including discoloration and a small hole near the bottom center.

This page contains a handwritten musical score for a piece titled "I. TITELOVZE." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and bar lines. The first system (staves 1-2) begins with a treble clef and a common time signature 'C'. The second system (staves 3-4) starts with a bass clef. The third system (staves 5-6) returns to a treble clef. The fourth system (staves 7-8) uses a bass clef. The fifth system (staves 9-10) concludes with a treble clef and a key signature change to one sharp (F#). The manuscript shows signs of age, including some ink bleed-through from the reverse side and minor staining.

H Y M N V S.



S- te con- fes- for

do- mi- ni fa- cra- tus, Fes- ta

plebs cu- ius ce- le- brat per or-

I. TITTELOVZE.

41

bem, Ho-di-e le-tus

me-ru-it fe-cre-ta Scan-

de-re-cæ-li.

ISTE CONFESSOR

2^o vers^o.

The image displays a handwritten musical score on aged paper, titled "ISTE CONFESSOR". The score is organized into two systems, each consisting of four staves. The first system begins with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Some notes are marked with an 'x', possibly indicating specific performance instructions or corrections. The second system continues the musical piece with similar notation, including a prominent sixteenth-note run in the third staff. The handwriting is in a historical style, and the paper shows signs of age and wear.

I. TITELOVZE.

42

A handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page is numbered "42" in the top right corner. The score is written in a single system with six staves. The first two staves are joined by a brace on the left, as are the last two staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). Some notes are marked with an 'x'. The key signature is not explicitly shown, but the notation suggests a common key. The paper shows signs of age, including some staining and wear at the edges.

ISTE CONFESSOR.

3^o vers^o.

The musical score is written on three systems, each consisting of two staves. The notation is in a historical style, likely from the 18th or 19th century. The first system begins with a treble clef and a common time signature 'C'. The music features a variety of note values, including minims, crotchets, and quavers, along with rests and accidentals. The second system continues the melody and accompaniment, with some measures marked with an 'x' above the notes. The third system concludes the piece with a final cadence. The paper shows signs of age, including some staining and wear.

A handwritten musical score on aged paper, titled "I. TITELOVZE." in the upper center. The page number "43" is in the upper right corner. The score is written in a historical style, featuring six systems of two staves each. The upper staff of each system is in treble clef, and the lower staff is in bass clef. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). Some notes are marked with an 'x'. The music is organized into measures by vertical bar lines. The handwriting is in dark ink, and the paper shows signs of age and wear.

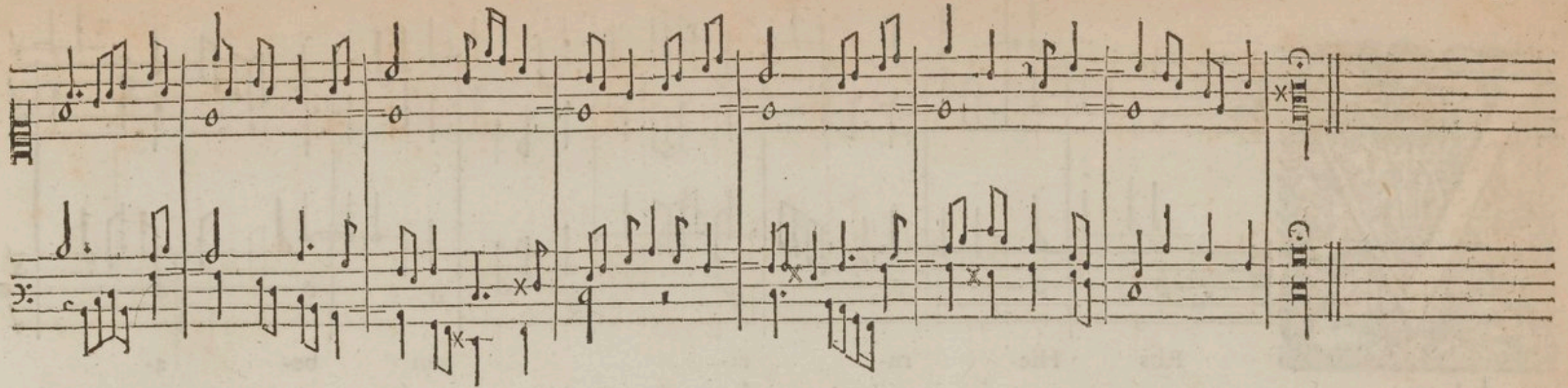
ISTE CONFESSOR.

This is a handwritten musical score for a piece titled "ISTE CONFESSOR." The score is written on three systems of two staves each, using a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The first system contains 8 measures, the second system contains 8 measures, and the third system contains 8 measures. The notation is written in a clear, legible hand, and the paper shows signs of age and wear.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat. The first measure of the upper staff contains a quarter note G, a quarter note A, and a quarter note B. The first measure of the lower staff contains a quarter note G, a quarter note A, and a quarter note B. The second system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of one flat. The first measure of the upper staff contains a quarter note G, a quarter note A, and a quarter note B. The first measure of the lower staff contains a quarter note G, a quarter note A, and a quarter note B. The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of one flat. The first measure of the upper staff contains a quarter note G, a quarter note A, and a quarter note B. The first measure of the lower staff contains a quarter note G, a quarter note A, and a quarter note B.

I. TITELOVZE.

44



H Y M N V S.



Rbs Hie- ru- fa- lem be- a-



ta Dic- ta pa- cis vi- fi- o



Quæ conf- tru- i- tur in cœ- lis

vi-uis ex la-pi-di-bus Et An-

ge-lis co-ro-na-ta Vt spon-

fa-ta co-mi-te, M

V R B S H I E R V S A L E M.

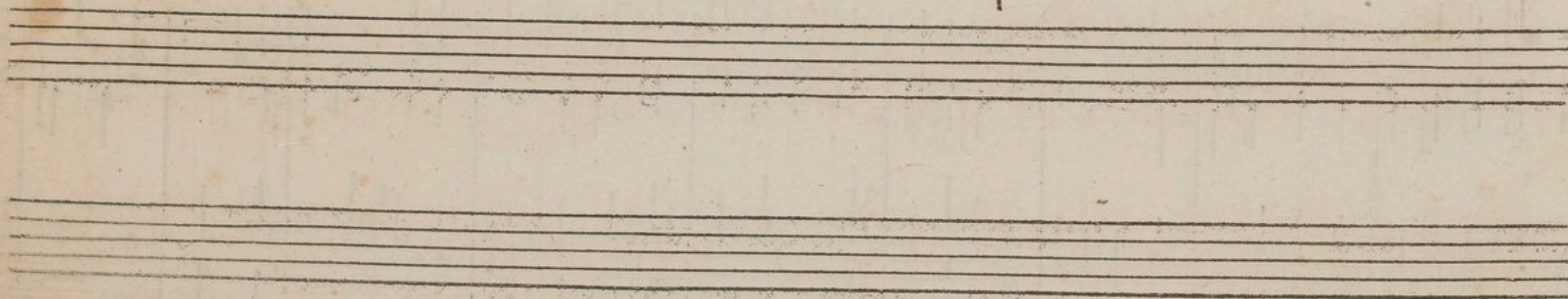
2^o vers^o.



A handwritten musical score on aged paper, titled "I. TITELOVZE." and numbered "46". The score is written in a single system with five staves. The first two staves are joined by a brace on the left, as are the last two. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The key signature is one flat (B-flat). The music is arranged in a complex, multi-measure format. At the bottom right, there is a small signature "Mⁱ ij".

V R B S H I E R V S A L E M.

A handwritten musical score on aged paper, featuring two systems of music. Each system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a lute line (lute clef). The notation is in a historical style, with notes, rests, and accidentals. The first system spans 12 measures, and the second system spans 12 measures. The music concludes with a double bar line and a final cadence. The paper shows signs of age, including foxing and staining.



3^o vers^o.

The image displays a handwritten musical score on aged paper, organized into three systems. Each system consists of two staves. The top staff of each system begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The notation is written in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first system is labeled '3^o vers^o' on the left. The second and third systems continue the musical piece. The paper shows signs of age, including some staining and wear at the edges.

V R B S H I E R V S A L E M.







I N D E X.



D cœnam agni prouidi. fol.
Veni creator spiritus.
Pange lingua gloriosi.
Vt queant laxis.
Aue maris stella.
Conditor alme siderum.

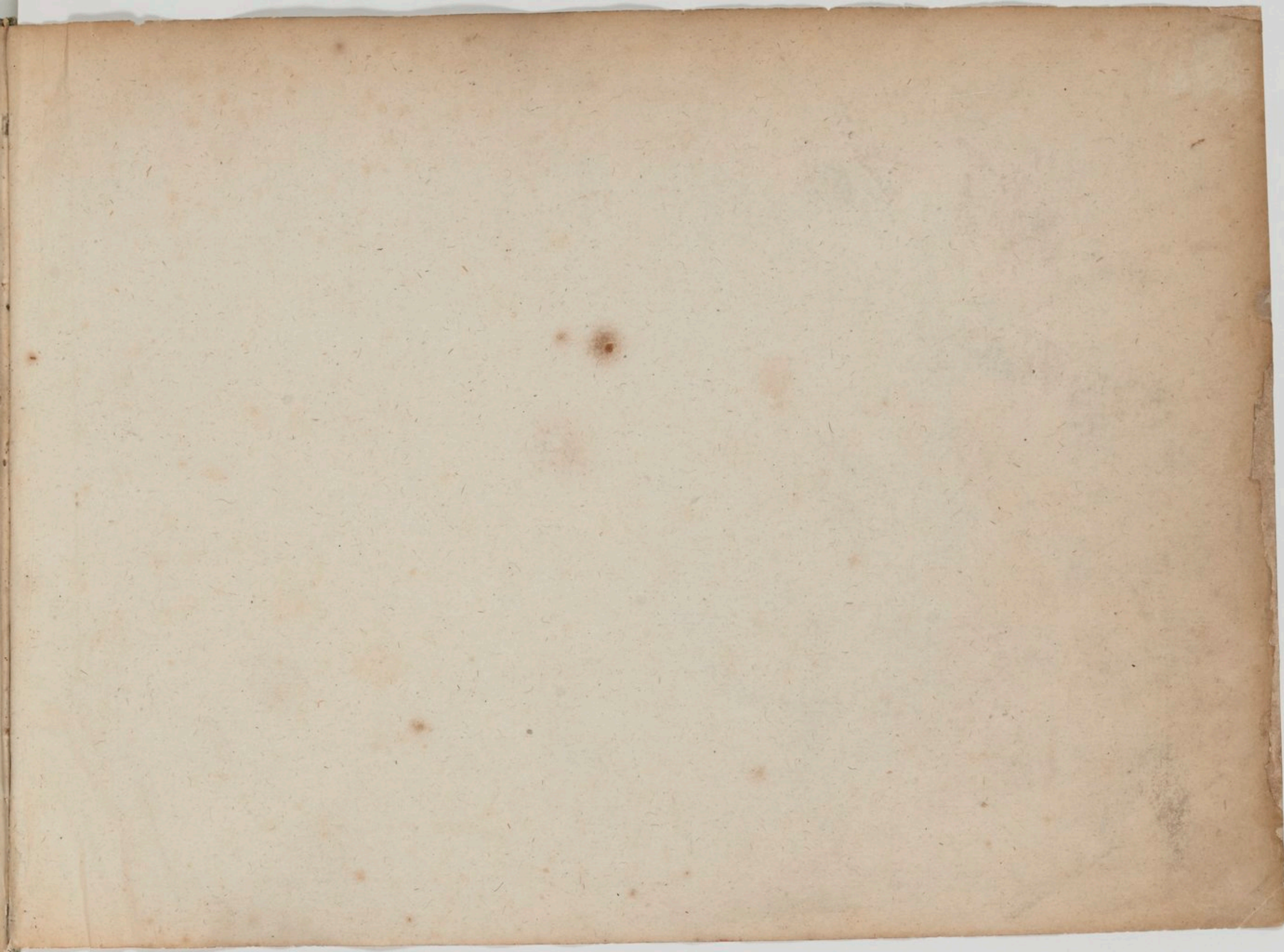
2	A solis ortus cardine.	26
7	Exultet cœlum laudibus.	30
12	Annue Christe seculorum.	33
16	Sanctorum meritis.	37
19	Iste confessor.	41
23	Vrbs Hierusalem beata.	45

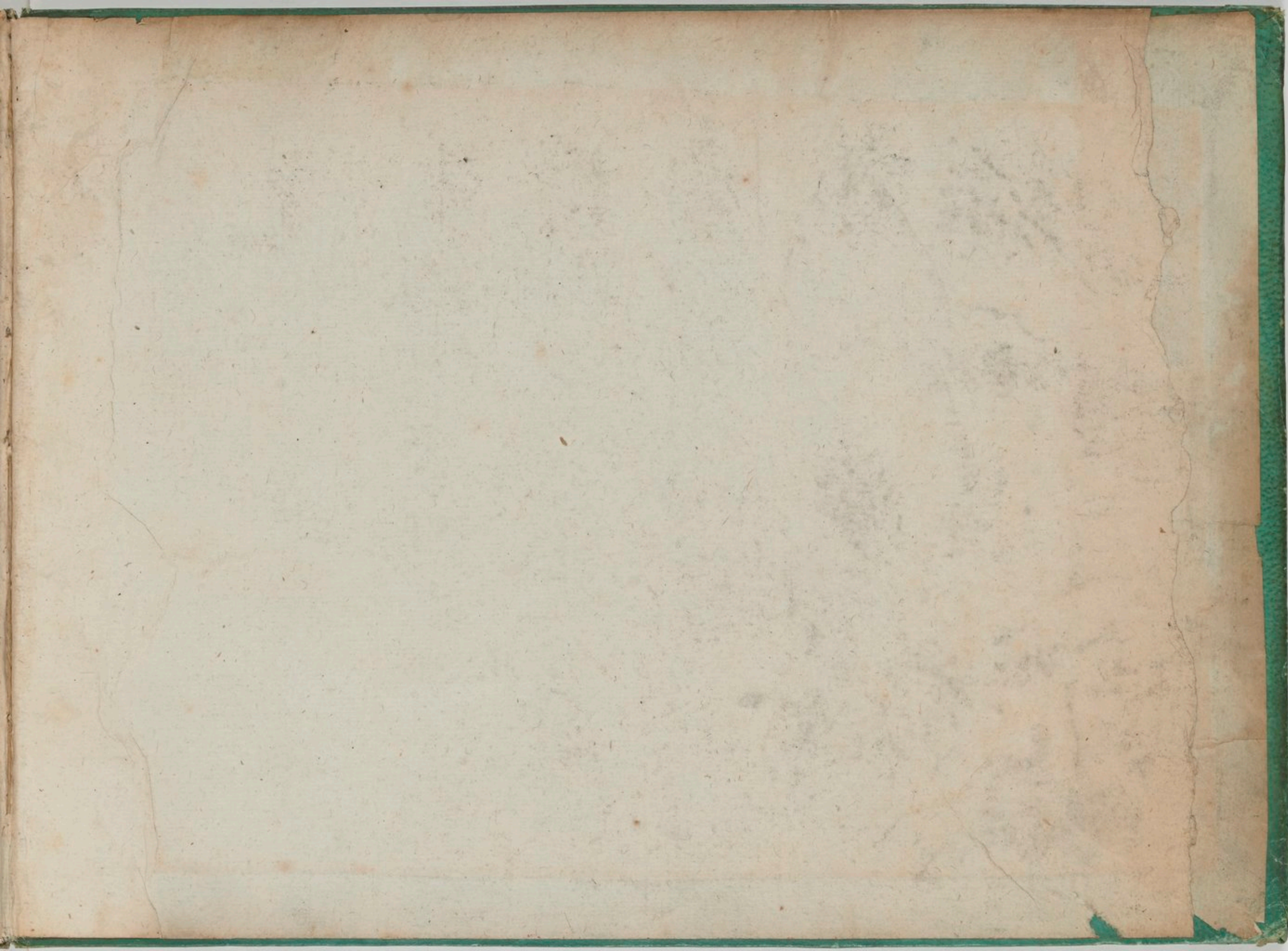
F I N I S.

E X T R A I T D V P R I V I L E G E.



PAR LETTRES PATENTES DV ROY données à Fontainebleau le seiesme jour d'Octobre, l'An de grace Mil six cens vnze, & de nostre reigne le deuxiesme. Signées PAR LE ROY EN SON CONSEIL, LARDY: & sceillées du grand sceau en cire jaune sur simple queue, confirmatiues à d'autres precedentes. Il est permis à Pierre Ballard, Imprimeur de Musique de sa Majesté, d'imprimer, faire imprimer, vendre & distribuer toute sorte de Musique tant vocale qu'instrumentale, de quelque Autheur que ce soit. Faisans deffences à tous autres libraires & Imprimeurs de quelque condition & qualité qu'ils soyent, d'imprimer, faire imprimer, extraire partie d'icelle par quelque maniere que ce soit, ny mesme vendre ny distribuer en general ne particulier, les liures de Musique imprimés & à imprimer par ledit Ballard, sans son congé & permission, sur peine de confiscation desdits liures, despends, dommages, interêts, & d'amende arbitraire: ainsi qu'il est plus amplement déclaré esdittes lettres: n'obstant toutes lettres impetrées ou à impetrer a ce contraires. Saditte Majesté veut sans autre signification ne formalité, l'extrait d'icelles mis au commencement ou fin de chacun desdits liures, estre tenuës pour bien & deuëment signifiées à tous qu'il appartiendra.









Hymnes de l'église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant, par I. Titelouze

Titelouze, Jehan (1563-1633). Compositeur. Hymnes de l'église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant, par I. Titelouze. 1623.

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