

Au Roy.
Sire

L'Or que Votre Majesté a eu la bonté
de Vouloir à l'acquérir, et à me de recueillir tout ce qui se fait de plus beau en Ma-
tique tant pour la Chapelle que pour la Chambre, m'a fait entreprendre ce Récueil
qui contient tous les Motets de Monseigneur de la Fosse. Je les ay mis dans le
plus bel ordre qu'il m'a été possible, et n'y rien misqué pour des Sauvages qui ont
été honorés de Votre glorieuse approbation, actant

Sire

de Votre Majesté

Le maître d'École, Scrutateur, et sujet
Philippe de L'Orme.

Q
Table
des Motets Contenus
Dans ce 10^e Tomo

- Dominus in virtute tua.....1.
In conuertendo.....35.
Lauda Ierusalem.....65.

Dominie, in virtute tua,

Symphonic;

Bass. Continuo.

This section contains three staves of handwritten musical notation. The top staff is labeled "Symphonic" and the bottom staff is labeled "Bass. Continuo". The middle staff is unlabeled. The notation uses various note heads and stems, with some markings like "o" and "x" over notes.

This section contains three staves of handwritten musical notation, continuing from the previous section. The top staff is labeled "Symphonic" and the bottom staff is labeled "Bass. Continuo". The middle staff is unlabeled. The notation uses various note heads and stems, with some markings like "o" and "x" over notes.

Domi

This section contains three staves of handwritten musical notation, continuing from the previous sections. The top staff is labeled "Symphonic" and the bottom staff is labeled "Bass. Continuo". The middle staff is unlabeled. The notation uses various note heads and stems, with some markings like "o" and "x" over notes. The word "Domi" is written near the end of the bass staff.

2

Domine

Domine

3.

Desideri = um cordis eius, Tribuis = ti -
Desideri = um cordis eius, Tribuis = ti -
Desideri = um cordis eius, Tribuis = ti e-i =

Ei, Tribuis = ti Ei, Tribuis = ti E-i,
E-i, Tribuis = ii E-i, Tribuis = ti E = i, Desideri =
Tribuis = ii E-i, Tribuis = ti E = i, Desideri =

Desideri = um cordis eius, Tribuis = ti ci, tribuis =
Desideri = um cordis eius, Tribuis = ti ei, tribuis =
um cordis eius, Tribuis = ti E-i, Tribuis = ti tribu =

Domine

Et voluntate, labiorum ejus, et voluntate,
 et iusti es i, et voluntate, labiorum Eius, et voluntate,
 et iusti es i, et voluntate, labiorum Eius, et voluntate,

labiorum eius, non fraudas = ti eum, Non fraudas = ti
 = tate, labiorum eius, non fraudas = ti es um, Non fraudas = ti
 = tate, labiorum eius, non fraudas = ti es um, Non fraudas = ti

Cum non fraudasti Eum, Et voluntate, labiorum Eius
 Cum non fraudasti Eum, Et voluntate, labiorum Eius, et voluntate, labi
 Cum non fraudasti Eum, Et voluntate, labiorum Eius labi

In Virtute tua,

5

in, non fraudas = ti c = um, Non fraudas = ti, non, fraudasti c =
orūm c = ius, non fraudant e = um Non fraudas = ti, non, fraudasti c =
das = ti c = um, Non fraudas = ti, non, fraudasti cum
c =

c = um non fraudas = ti non, fraudasti c = um;
um, non fraudas = ti non, fraudasti c = um,
Non fraudas = ti non, fraudasti c = um, Quoniam, preue-

= nis, - ti Cum In benedicti = onibus dulce, = di =
= nis, =

Quoniam preueni = ti Cum In benedicti = onibus dulce, = di =

6:

Domine

= nū, qn' benedicti = onibus dulce = di = nū,
 qn' benedicti = onibus dulce = di = nū, pōnu = inti In
 6 6 6 6

pōnu = inti In capite. ēius coro = nam de
 Capite. ēius coro = nam de lapide pretio = b, de
 6 6 6 6

lapide pretio = b, de lapide pretio = b,
 lapide pretio = b, de lapide pretio = b, pōnu = inti In capite
 6 6 6 6

pōnu = inti In cadite, ēius coro = nam coro
 ēius coro = nam de lapide pretio = b, pretio = b, coro =
 6 6 6 6

nam de lapide pretio = b, Coro =
 nam de lapide pretio = b, coro =
 6 6 6

in virtute tua

7



Chœur.

Symphonic.

Basse Continue,

Vitam petuit a te, vitam petuit a te,

vitam petuit a te, vitam

vitam petuit a te,

vitam petuit a te, vitam

vitam petuit a te, vitam petuit a te,

Domine

8

This image shows a handwritten musical score for a choral piece titled "Domine". The score consists of eight staves, likely intended for eight voices or instruments. The vocal parts are written in soprano, alto, tenor, and bass clefs. The music is in common time and includes various rhythmic values such as eighth and sixteenth notes. The lyrics are written in Latin, appearing below the staves. The lyrics for the first section include:

Vitam petuit a te, vitam petuit a te,
vitam petuit a te, vitam vitam petuit a te,
vitam, vitam petuit a te, vitam petuit a te,
tumpetat a te, vitam petuit a te, vitam petuit a te,
tumpetat a te, vitam petuit a te, vitam petuit a te.

The lyrics for the second section begin with "Et tribu = iusti ci, Longitudi = nem, di = erum In Seculum, et in". This pattern repeats three times, followed by a final section of music without lyrics.

in virtute tua

This is a handwritten musical score for a vocal piece. The title "in virtute tua" is written at the top in a cursive hand. Below it, there are two systems of music. Each system consists of five staves, likely for a five-part choir. The vocal parts are labeled with Latin words: "seculum seculi in seculum", "seculum seculi in seculum", "seculum seculi in seculum", "seculum seculi in seculum", and "seculi in seculum". The lyrics "lx = cu = li," appear in each system. The music includes various note heads, rests, and dynamic markings like "ff" (fortissimo) and "ffff" (ffff). The score concludes with a section labeled "Symphonie" followed by several staves of instrumental music.

seculum seculi in seculum lx = cu = li, Et in seculum

seculum seculi in seculum lx = cu = li, Et in seculum

seculum seculi in seculum lx = cu = li, Et in seculum

seculum seculi in seculum lx = cu = li, Et in seculum

seculi in seculum lx = cu = li,

seculum lx = cu = li,

seculi in seculum lx = cu = li,

Symphonie

10

Domine

Violon,

Magna Et gloria eius, In salu=tari tu = o, gloriam et magnum de-

co = rem. Imponest Imponest superlum. Impo nent superl = um.

in Virtute tua

II

A handwritten musical score for a three-part setting. The top two staves are vocal parts, and the bottom staff is a basso continuo part. The vocal parts are in common time, with a key signature of one sharp. The basso continuo part is also in common time but uses a key signature of one flat. The vocal parts consist of three voices: tenor, alto, and soprano. The lyrics are written in Latin, with some words in all caps. The score includes several measures of music, with the vocal parts repeating the same melodic line. The basso continuo part provides harmonic support with sustained notes and simple chords.

Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
Ma - na est gloria cius, In salu - tari tu = o, glori - am Et
ma - num de - co = - rem Imponen - tes Super Cum, Im -
ma - num de - corem decor - em Imponen - tes Super Cum, Im -
ma - num de - corem decor - em Imponen - tes Super Cum, Im -
ma - num de - corem decor - em Imponen - tes Super Cum, Im -
ma - num de - corem decor - em Imponen - tes Super Cum, Im -
ma - num de - corem decor - em Imponen - tes Super Cum, Im -

Domine

ne super ē un, magna est gloria eius, In salu=tari
 po = ne super ē um, magna est gloria eius, In salu=tari
 = ne super ē um, magna est gloria eius, In salu=tari
 po = ne super ē um, magna est gloria eius, In salu=tari
 tu = o, quoni=am da=bis cum, In benedicti = onem. In
 ta = o, quoni=am da=bis cum, In benedicti = onem. In
 tu = o,

in virtute tua

15

A handwritten musical score for a three-part setting. The top two staves are vocal parts, and the bottom staff is for the violins. The music is written in common time, with various key signatures (C major, G major, D major, A major) indicated by the letters C, G, D, and A above the staff. The vocal parts sing in Latin, with lyrics such as "Ex - culum lo - culi, Licitifi - ca - bi" and "quoniam rex, sperat in do = mi = no". The violin part consists of sixteenth-note patterns. The score is numbered 15 at the top right.

Ex - culum lo - culi, Licitifi - ca - bi eum, In gaudiō cum virtute tua - o,

Ex - culum lo - culi, Licitifi - ca - bi eum, In gaudiō cum virtute tua - o,

quoniam rex, sperat in do = mi = no,

quoniam rex, sperat in do = mi = no,

quoniam rex, sperat in do = mi = no,

quoniam rex, sperat in do = mi = no,

quoniam rex, sperat in do = mi = no,

Violones

Domine

*quoniam rex, sperat in do = mino,**quoniam rex, sperat in do = mino,**Et in miseri = cordia, et in miseri -**Et in miseri -**Et in miseri -**Et in miseri = cordia. al = tipimi, Non -**Et in miseri -*

in virtute tua

15

A handwritten musical score for a three-part setting. The top part consists of two staves of music with Latin text underneath. The middle part has one staff of music. The bottom part has one staff of music. The music is written in common time with various note heads and stems. The Latin text describes the communion of the Holy Spirit.

cordia. Et - iip̄imi, non commouebit̄ur, non, non commouebit̄ur, Et in miseri -
cordia. Et - iip̄imi, non commouebit̄ur, non, non commouebit̄ur, Et in miseri -
cordia. Et - iip̄imi, non commouebit̄ur, non, non commouebit̄ur, Et
commo - ue - bi - tur, non, non commouebit̄ur, Et in miseri -
cordia. Et - iip̄imi, non commouebit̄ur, non, non commouebit̄ur, non -
cordia. Et - iip̄imi, non commouebit̄ur, non, non commouebit̄ur, non -
cordia, altip̄imi non commouebit̄ur, non, non commouebit̄ur, non -
cordia, altip̄imi non commouebit̄ur, Et in miseri - cordia altip̄imi, non -
In miseri - cordia non commouebit̄ur, Et in miseri - cordia altip̄imi, non -
cordia altip̄imi, non commouebit̄ur, Et in miseri - cordia, non -
commo - ue - bi - tur, Et in miseri - cordia. Et -
commo - ue - bi - tur, Et in miseri - cordia. Et -

Domine

commuebitur non, Non commuebitur et in miseri = cordia alipimi non
commuebitur non, Non commuebitur et in miseri = cordia alipimi non
commuebitur non, Non commuebitur et in miseri = cordia alipimi non
commo = ue. bi = tur, Et in miseri = cordia non
commuebitur non, non commue = bi = tur, non commo = ue.
Commuebi = tur, Et in miseri = cordia alipimi alipimi non com
commuebitur, Et in miseri = cordia, Et in miseri = cordia alipimi non
Commuebitur, non commo = ue. bi = tur, Non commuebitur, Et in miseri = cordia alipimi non
commuebitur, Et in miseri = cordia alipimi non commuebitur, non
bi = tur Et in miseri = cordia alipimi non

in virtute tua,

17

Communiuebi - tur, et in miseri - cordia alijs mi non
Commouebitur; non, non commouebit, et in miseri - cordia alijs mi non
Commouebitur, non, in p. commouebitur, et in miseri - cordia, non
Commouebitur, non, non commouebitur, et in miseri - cordia. Alijs mi non
Commouebitur, non, non commouebitur bi - tur, non, communiuebi - tur
Commouebi - tur, quoniam rex, sperat in do - mino, sperat in do - mi -
Commouebi - tur, quoniam rex, sperat in do - mino, sperat in do - mi -
Commouebi - tur, quoniam rex, sperat in do - mino, sperat in do - mi -
Commouebi - tur, quoniam rex, sperat in do - mino, sperat in do - mi -
= bi - tur, quoniam rex, sperat in do - mino, sperat in do - mi -

Domine

Et in misteri = cordia, Et in misteri = cordia al-
no, Et in misteri = cordia al-
no, Et in misteri = cordia al-
= no, Et in misteri = cordia al- tifimi, Non commo-
no, Et in misteri = cordia al-
= tifimi non commouebitur, Non, non, non commoue- bitur, non, non commo-
= tifimi non commouebitur, Non, non, non commoue- bitur, non, non commo-
= ue. bitur, non, non, non commoue- bitur, non, non commo-
= tifimi non commouebitur, Non, non, non commoue- bitur, non, non commo-

in Virtute tua

19

= uebitur; Et in misteri = cordia altissimi non communuebi - tur,
= uebitur; Et in misteri = cordia non communuebi - tur,
= uebitur; Et in misteri = cordia altissimi non communuebi - tur,
= uebitur; Et in misteri = cordia altissimi non communuebi - tur,
uebitur; non commo uebi tur,

accompagnement

Ciolloni.

Inueniatur, manus tuae.

20

Domine

Soprano
Tenor
Bass

Omnibus Trinitatis tuis, Tuueni manus tua, omnibus Trinitatis

Basso Continuo

tui = - ius, Dextera tua, Tuueniat omnes, qui te o Berunt qui

Basso Continuo

te o Berunt, Dextera tua, Tuueniat omnes, qui te o

in virtute tua

21

Handwritten musical score for three voices (SATB) and organ. The vocal parts are in common time, and the organ part is in 2/4 time. The key signature changes between F major, G major, and A major. The vocal parts sing in Latin, with some words underlined. The organ part features sustained notes and rhythmic patterns. The page number 21 is in the top right corner.

= decrunt qui te, O de = runt, ponet sicut sit
Cibatum tuum in tempore regnum tuum, regnum est tu Cibatum tuum in

Handwritten musical score continuation for three voices and organ. The vocal parts sing in Latin. The organ part continues with sustained notes and rhythmic patterns. The page number 21 is in the top right corner.

tempore regnum tuum, Do = minus, Intra

Handwritten musical score continuation for three voices and organ. The vocal parts sing in Latin. The organ part continues with sustained notes and rhythmic patterns. The page number 21 is in the top right corner.

tua, confundebit eos conturbabit = bio E = os, Do = minus

22.

Domine

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six systems of music, each with three staves. The top two staves represent the vocal parts, and the bottom staff represents the continuo. The music is written in common time, with various key signatures (e.g., G major, C major, F major). The vocal parts feature mostly eighth-note patterns, while the continuo part uses sixteenth-note patterns. Latin text is interspersed throughout the music, including "Qui gratias suavem cunctabat eis conuictus", "Et deus tuus", and "fructum eius". The score is numbered 22 at the top left and includes a section labeled "accompagnement" in the middle of the third system.

in virtute tua

23

terre. perdes et venen. C. orum, a filii hominum, Et venen. C.

= orum a filii hominum a filii hominum, quoniam declina-

ue. - runt in te mala; quoniam declinae, - runt in te mala; cogita-

Domine

ue - - - rient consilia, que non poter - - - runt, stabili - li
re; Cogitaue - - - rient consilia; que non poter - - - runt, stabili - re

ri cello

quoniam ponet Eos domum, In reliquis tuis prepara -
quoniam ponet Eos domum, In reliquis tuis, prepara -

ri cello

quoniam ponet Eos domum, In reliquis tuis prepara -
quoniam ponet Eos domum, In reliquis tuis, prepara -

in virtute tua,

25



Domine

A handwritten musical score for a choral or organ piece. The title "Domine" is at the top. The score consists of approximately 15 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a "C"). The music is written in a cursive hand, with some lyrics in Latin. The lyrics are repeated in a call-and-response style between different voices. The lyrics include "Exalta = = re domine, In virtute ta- rum, Exaltin = = re Domi= ne, Exaltare domine, In virtute ta- rum, Exaltare Exaltare domine, In virtute ta- rum, Exaltare Exaltare domine, In virtute ta- rum, Exaltar = = re domine, In virtute tu- exaltare Exaltare domine, In virtute tu- exaltare Exaltare domine, In virtute tu- exaltare Exaltare domine, In virtute ta- rum, Exalta = = re domine, In virtute ta-

in Virtute tua

27

The musical score consists of three staves, each representing a different voice: Soprano (top), Alto (middle), and Bass (bottom). The music is written in common time (indicated by a 'C'). The vocal parts are accompanied by a basso continuo part, indicated by a bass clef and a 'C' with a 'b' (basso battuta).

The lyrics are written in Latin and are as follows:

Cantabimus et psallimus, psallimus virtutem tuam, Cantabimus
Cantabimus et psallimus psallimus virtutes tuas, Cantabimus
Cantabimus et psallimus psallimus virtutem tuam, Cantabimus
Cantabimus et psallimus psallimus virtutes tuas, Cantabimus
Cantabimus et psal-

Cantabimus et psal-

mus et psallimus psallimus virtutes tuas, Cantabimus et psal-

mus et psallimus psallimus virtutes tuas, Cantabimus et psal-

Cantabimus et psal-

Cantabimus et psal-

The score includes various musical markings such as fermatas, slurs, and dynamic signs.

Domine

- lem us ps alle lu - mus vir tu - tes tu - as, Can tabi - mus et ps alle lu - mus ps alle
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as,
 - lem us ps alle lu - mus vir tu - tes tu - as, Can tabi - mus et ps alle lu - mus ps alle
 - lem us ps alle lu - mus vir tu - tes vir - tu es ta -
 - lem us ps alle lu - mus vir tu - tes vir - tu es ta -
 - lem us ps alle lu - mus vir tu - tes vir - tu es ta -
 - lem us ps alle lu - mus vir tu - tes vir - tu es ta -

in virtute tua

29

A handwritten musical score for a six-part choir. The title "in virtute tua" is at the top, followed by the number 29. The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, and two Basses). The music is written in common time, with various key signatures (G major, C major, F major, B-flat major, E major, A major) indicated by the G-clef and the letter "F". The lyrics are written below the staves, alternating between Latin ("Cantabimus et psallimus") and German ("Lemus virtutem tuam"). The notation includes vertical bar lines and horizontal repeat signs.

= ad. Cantabimus et psallimus, Cantabi - mus et psallimus psal -
= ad. Cantabimus et psal -
= ad. Cantabimus et psallimus psal -
= ad. Cantabi - mus et psallimus psal -
= ad. Cantabimus et psallimus psal -
= ad. Lemus virtutem tu = ad.
= lemus virtutem tu = ad. Cantabi - mus et psallimus psallimus vir -
= lemus virtutem tu = ad. Cantabi - mus et psallimus psallimus vir -
= lemus virtutem tu = ad.
= lemus virtutem tu = ad.

Domine,

A handwritten musical score for a choral piece titled "Domine". The score consists of ten staves of music, each with a vocal line and an accompaniment line below it. The vocal parts are written in soprano, alto, tenor, and basso continuo. The accompaniment parts are written in basso continuo, organ, and harpsichord. The music is set in common time with a key signature of one sharp. The lyrics are written in Latin and are repeated in each section of the score. The lyrics are:

Cantabi - mus et parlemus parlemus vir - tutes tu = as,
- eutes eu - Cantabi - mus et parlemus parlemus vir - tutes tu = as,
- tutes ui - Cantabi - mus et parlemus parlemus vir - tutes tu = as,
Cantabi - mus et parlemus parlemus vir - tutes tu = as,
Cantabi - mus et parlemus parlemus vir - tutes tu = as,
Cantabi - mus et parlemus parlemus vir - tu - tuas, Cantabi -
Cantabi - mus et parlemus parlemus vir - tu - tuas, Cantabi -
Cantabi - mus et parlemus parlemus vir - tutes tutes, Cantabi -

in virtute tua

31

A handwritten musical score for a four-part setting. The music is written on ten staves, each with a unique key signature. The vocal parts are labeled with Latin text: 'Cantabimus et psallimus' (top), 'Cantabimus et psallimus' (second from top), 'Cantabimus et psallimus' (third from top), and 'psallimus psal' (bottom). The lyrics are in Latin, with 'tu' indicated by a bracket. The score includes various musical markings such as fermatas, slurs, and dynamic signs.

mus et psallimus psallimus virtutes tu = as, Cantabimus et psallimus
- mus et psallimus psallimus virtutes tu = as, Cantabimus et psallimus
- mus et psallimus psallimus virtutes tu = as, Cantabimus et psallimus
- psallimus psal
- psallimus psal
- psallimus psal
- psallimus psal
- psallimus psal

Domine

A handwritten musical score for a vocal or instrumental piece. The title "Domine" is written at the top in a large, decorative hand. The score consists of approximately 15 staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. The lyrics, written in a cursive Gothic script, are placed below the notes. The lyrics are repeated in a cyclical pattern across the staves. The first few staves begin with "Domine" followed by "Dirige nos". Subsequent staves continue with "Dirige nos" and then introduce new lines of text such as "ad nos", "ad nos", "Dirige nos", "Dirige nos", and "Dirige nos". The handwriting is fluid and shows some ink bleed-through from the reverse side of the paper.

In Conuertendo.

Symphonie,

Bass. Continue,

In Conuertendo dominus captiuata — tem. si = on,

In Conuertendo dominus captiuata — tem. si = on,

In Conuertendo dominus captiuata — tem. si = on,

In Concertendo

In conuertere = do dominus captiuata = - - - tem si = on;

In conuertere = do dominus captiuata - - - tem si = on;

In conuertere = do dominus captiuata - - - tem si = on iacti

Sicut sumus, sicut conso = lati, facit sumus -

Sicut sumus, sicut conso = lati, facit sumus -

Sicut sumus, sicut conso = la = ti, facit sumus, sicut conso -

Sicut conso = la - - - ti sicut consola' - - - ti,

Sicut conso = lati - - - ti sicut consola' - - - ti,

= la - - - ti sicut consola' - - - ti sicut consola' - - - ti,

In Conuertendo

35

The image shows two systems of handwritten musical notation on five-line staves. The music is written in common time.

System 1: This system consists of four staves. The first three staves are soprano voices, and the fourth staff is a basso continuo staff featuring a harpsichord-like instrument. The vocal parts sing in unison, repeating the phrase "Facit sumus, sicut conso = lati, facit sumus, sicut sumus, sicut conso = lati, facit sumus". The basso continuo part provides harmonic support with sustained notes and simple chords.

System 2: This system also consists of four staves. The first three staves continue the vocal parts from System 1, singing the phrase "sumus, sicut conso = la = ti, sicut consola = ti". The fourth staff is a basso continuo staff featuring a harpsichord-like instrument. The vocal parts sing in unison, while the basso continuo part provides harmonic support with sustained notes and simple chords.

In Convictendo

Tunc repletum est gaudium nostro = rum,

Violons,

Tunc repletum est gaudi = um nostro = rum,

Tunc repletum est gaudi = um nostro = rum, *& lingua*

Tunc repletum est gaudi = um nostro = rum,

Tunc repletum est gaudi = um nostro = rum,

Violons,

In Conuictendo

37

Et lingua nostra Exulta- tio - ne, et lingua
nostra Exulta - tio - ne, Exulta - tio - ne
Et lingua nostra Exulta- tio - ne, et lingua
Et lingua nostra Exulta- tio - ne
Et lingua nostra Exulta- tio - ne
Violonc.,
Et lingua nostra Exulta- tio - ne
nostra Exulta- tio - ne
Et lingua nostra Exulta- tio - ne, Tunc repletum
nostra Exulta- tio - ne, Exulta- tio - ne, Tunc repletum
Et lingua nostra Exulta- tio - ne, Tunc repletum
Et lingua nostra Exulta- tio - ne,
Violonc.,

In Convictendo

Et lingua nostra Exultat
 et gaudi = o es nos = trum, Et lingua noua Exultat
 et gaudi = o es nos = trum, Et lingua nostra Exultat
 et gaudi = o es nos = trum, Et lingua nostra Exultat
 Et lingua nostra Exultat
 violons,
 o = ne, et lingua nostra Exulta
 = o = ne, et lingua noua Exultat = o = ne, Exulta
 = o = ne, Exulta

quellons,

In Conuertendo

39

Music score for 'In Conuertendo' (page 39). The score consists of ten staves:

- Soprano: 'tio - ne, Et lingua nostra Exulta'
- Alto: 'tio - ne, Et lingua nostra Exulta - ne, et'
- Tenor: 'tio - ne, Et lingua nostra Exulta -'
- Bass: 'tio - ne, Et lingua nostra Exulta - ti o ne; et'
- Violoncello 1: 'tio - ne, Et lingua nostra Exulta - ta'
- Violoncello 2: 'tio - ne, Et lingua nostra Exulta - ta'
- Soprano: 'tio - ne, Et lingua nostra Exulta - ta'
- Alto: 'tio - ne, Et lingua nostra Exulta - ta'
- Tenor: 'tio - ne, Et lingua nostra Exulta - ta'
- Bass: 'tio - ne, Et lingua nostra Exulta - ta'

Text from the score:

Et lingua nostra Exulta
Et lingua nostra Exulta - ne, et
Et lingua nostra Exulta -
Et lingua nostra Exulta - ti o ne; et
Et lingua nostra Exulta - ta
Et lingua nostra Exulta - ta

Dynamic markings: piuttosto, piuttosto forte.

In Concertendo.

Et lingua nostra Exult-a-

Et lingua nostra. Exult-a-i-one. Et lingua nostra.

Et lingua nostra. Exul-ta-

Et lingua nostra. Exul-ta-i-one, Et lingua no-

Et lingua nostra Exul-ta-

Violins,

6 7 8 7 6 5 4 3 2 1

Saxofon

Cuista

trav. Exul-ta-i-o-ne, Cuista-i-o-ne

no. Exul-ta-i-o-ne

Violins,

In Concertendo

41

Tunc sicut inter genitos magnificauit dominus facere.

cum Es sis, Tunc sicut inter genitos magnificauit dominus facere.

cum Es sis, magnificauit dominus facere. cum Es sis, magnificauit dominus facere.

Violoncello

Magnificauit dominus facere nobis

42

In Conuertendo

Three staves of musical notation for voices and organ. The top staff consists of soprano, alto, tenor, and bass parts. The middle staff is for the organ. The bottom staff is for the organ. The music is in common time. The vocal parts are mostly sustained notes with occasional eighth-note patterns. The organ parts feature sustained notes with sixteenth-note patterns. The lyrics are written below the vocal parts in the middle staff.

Facit domino lex
tantes, le-tan-tes, le-tan-tes,
43. Magnificauit dominus facere nobis-cum,

In Concertendo

43

Magnificauit dominus facere nobis cum,

et

sicut sumus, lataentes latan = tes, latap =

66

= tes,

Faci sumus lataentes latan = tes, faci

et

In Conuertendo

Sumus, latiantes, latan - - - - -
tus latian = te, facti sumus la - - - - -

tante, latan = te, - - - - -

Accompagnement

Ciolloni,

Conuer - te, domini; Captiu - tatum nos - tram, Con - - - - -

76

In Conuertendo

45

Converte con - uerte
 uerte domine, captiu - tatem nos trah, con - uerte
 Converte conuerte -
 Conuerte con - uerte.
 Conuerte conuerte -
 Conuerte con - uerte.

Violoncello,

76

Converte domine, captiu - tatem nos trah, Sicut tor -
 Converte domine, captiu - tatem nos trah, Sicut torrens in -
 Converte domine, captiu - tatem nos trah, Sicut torrens in -
 Converte domine, captiu - tatem nos trah, Sicut torrens in -
 Converte domine, captiu - tatem nos trah, Sicut torrens in -
 Converte domine, captiu - tatem nos trah, Sicut torrens in -
Violoncello,

In Conuertendo

rendin aus - tro, Conuerte domine, conuerte
 stutio, sicut torrens in austro, Conuerte domine, conuerte
 austro, sicut torrens in austro, Conuerte domine, conuerte
 clauso, sicut torrens in austro, Conuerte domine, conuerte
 ren. In austro, Conuerte domine, conuerte
 violons,

dominus, captiuus tatem nos traxi, sicut torrens in austro
 dominus, captiuus tatem nos traxi, sicut torrens in austro
 dominus, captiuus tatem nos traxi, sicut torrens in austro
 dominus, captiuus tatem nos traxi, sicut torrens in austro
 dominus, captiuus tatem nos traxi, sicut torrens in austro
 violons,

In Convictando

47

Three staves of musical notation for three voices: Treble, Alto, and Bass. The vocal parts are labeled "Ricoumelle", "Ricoumelle", and "Ricoumelle". The bass part includes a basso continuo line with a cello-like part below it.

Continuation of the musical score for three voices. The vocal parts are labeled "Ricoumelle", "Ricoumelle", and "Ricoumelle". The bass part includes a basso continuo line with a cello-like part below it.

Continuation of the musical score for three voices. The vocal parts are labeled "Ricoumelle", "Ricoumelle", and "Ricoumelle". The bass part includes a basso continuo line with a cello-like part below it. The lyrics "qui se - minant in la - rimio in lacri = mis -" are written below the vocal parts.

Continuation of the musical score for three voices. The vocal parts are labeled "Ricoumelle", "Ricoumelle", and "Ricoumelle". The bass part includes a basso continuo line with a cello-like part below it. The lyrics "tio = ne metent, Si Exul. da -" are written below the vocal parts.

Continuation of the musical score for three voices. The vocal parts are labeled "Ricoumelle", "Ricoumelle", and "Ricoumelle". The bass part includes a basso continuo line with a cello-like part below it. The lyrics "tio = ne metent, Si Exul. da -" are written below the vocal parts.

In Conuertendo

Qui cē = minant in la = crimiū in lacri = mis

Qui cē = minant in la = crimiū

Violon,

Violon

Basse continue,

In Exulta = tio = ne. Metent,

In Exulta = tio = ne. Metent,

In Exul = ta = ne. Metent, qui

In Exul = ta = ne. Metent, qui

In Exul = ta = one. Metent; In Exul = tatio = ne. me = lent, qui

In Convictando

49

Soprano: *lenti=nant In lacri=mis in lacri=mis,*
qui seminant In la=crinis in la=cri=mis,
In Exulta=—

Alto: *lenti=nant In lacri=mis in lacri=mis,*
In Exulta=—

Bass: *In Exulta=—*

Soprano: *In exulta=—*

Alto: *In Exulta=—*

Bass: *tio=ne metent, In Exul=ta=—*

In Conuertendo

A handwritten musical score for two voices and piano. The score consists of two systems of music, each with three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is written in common time. The vocal parts are in G major, while the piano part is in F major. The lyrics are in Latin and are repeated twice in each system. The first system starts with "tio = ne metent;" and the second system starts with "In Exulta =". The score is written on five-line staves with various note heads and rests.

tio = ne metent;

tio = ne metent

In Exulta = tio = ne metent;

tio = ne Metent,

In Exulta =

In Exulta = tio = ne metent;

In Exulta = tio = ne metent,

In Exulta = tio = ne metent;

In Exulta = tio = ne metent;

In Conuertendo

si

Violonc.,

A handwritten musical score for strings. The title "In Conuertendo" is at the top, followed by "si". The first system shows four staves of music for strings, with the instruction "Violonc." above the first staff. The second system starts with "Sinfonie," below the first staff. The third system begins with "Uncompromissante" above the first staff.

Uncompromissante

A handwritten musical score for strings. The title "Uncompromissante" is at the top. The first system shows four staves of music for strings. The second system begins with "Cunica Istante & fle" below the first staff. The third system begins with "Almen = tto, Lemina, Sua;" below the first staff.

A handwritten musical score for strings. The first system shows four staves of music for strings. The second system begins with "Almen = tto, Lemina, Sua;" below the first staff. The third system begins with "43" below the first staff. The fourth system begins with "66x" below the first staff.

In Conuertendo

The image shows three staves of handwritten musical notation on five-line staff paper. The notation consists primarily of vertical stems with small horizontal dashes at the top, indicating pitch. The first two staves begin with a clef that looks like a 'C' with a diagonal line through it. The third staff begins with a clef that looks like a 'G' with a diagonal line through it. Measure lines are present between the staves. The music is in common time, indicated by a 'C' at the beginning of each staff. The first two staves have a key signature of one sharp (F#). The third staff has a key signature of one flat (B-flat). The lyrics are written below the notes in a cursive hand:

Ente. bant & bant, mitten
z. too, mitten z. z. mina. su = a, mitten z.
z. ta. mina. su = a, v mitten z. z. ta. su = a, mina. su = a

Below the third staff, there are some numerical markings: 'x4' followed by '6 6x'.

In conuentendo

53

A handwritten musical score for a three-part setting. The top part consists of two staves for soprano voices, with lyrics in Latin: "Venientes autem venient cum Exulta". The middle part is for basso continuo, indicated by a bassoon icon and the label "Basso continuo". The bottom part is for violone, indicated by a cello icon. The score is written in common time, with various note heads and stems. The lyrics are repeated five times across the page.

Soprano 1: Venientes autem venient cum Exulta
Soprano 2: Venientes autem venient cum Exulta
Basso continuo: Basso continuo,
Violone: violone,

In Conuertendo

A handwritten musical score for 'In Conuertendo' on page 54. The score consists of ten staves of music. The first four staves are soprano voices, with lyrics written above them: 'tio = ne,' 'tati = o = ne,' 'tati = o = ne,' and 'tatio = ne,' followed by 'tio = ne.' The fifth staff is for violins, indicated by 'Violinos,' and the sixth staff is for violoncellos, indicated by 'Ciolones.' The seventh staff is blank. The eighth staff is for violins, indicated by 'Violinos,' and the ninth staff is for violoncellos, indicated by 'Ciolones.' The tenth staff is blank.

tio = ne,
tati = o = ne,
tati = o = ne,
tatio = ne,
tio = ne;
Violinos,
Ciolones,
= tes, Manipulos su = os, portan = - - tes, Manipulos Suos,

In conuertendo

55.

portan = - tes, manipulos su = os,
portantes portantes, manipulos su = os,

Violinos,

Violoncellos,

In Concertendo

The image shows two systems of handwritten musical notation on five-line staves. The music is written in common time. The vocal parts consist of soprano, alto, tenor, bass, and a basso continuo part labeled "Cembalo". The string parts include "Violin I", "Violin II", and "Cello/Bass". The vocal parts sing homophony, while the strings provide harmonic support. The vocal parts sing the following lyrics:

partan tes, Manipulos su-
portantes portantes, portantes, Manipulos su-
partan tes portantes, Manipulos su-
pertan tes portantes portantes, Manipulos su-
pertan tes, Manipulos su-
partan tes, Manipulos su-
partantes portantes, portantes, Manipulos su-
portantes portantes, portantes portantes, Manipulos su-
partantes portantes, portantes portantes, Manipulos su-
partan tes, portan tes, Manipulos su-

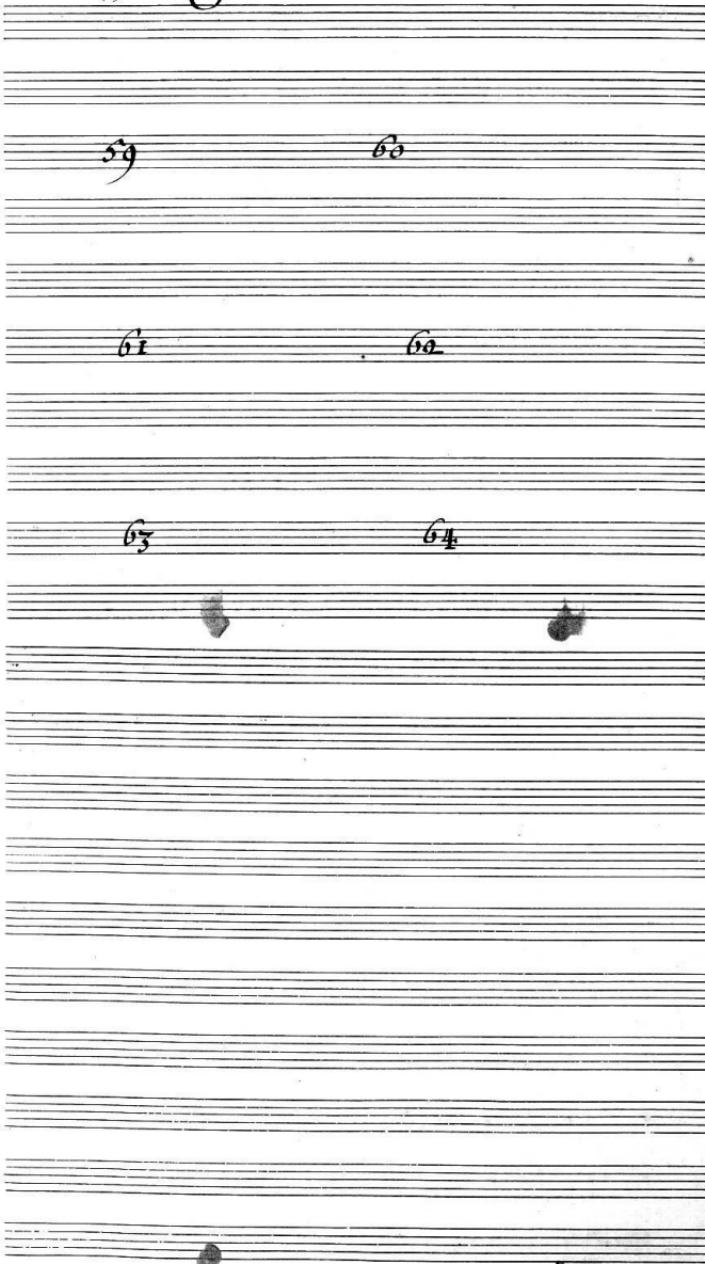
Violin I and Violin II play eighth-note patterns, while the Cello/Bass provides a sustained harmonic foundation.

In Conuertendo.

57

A handwritten musical score for a six-part setting. The parts are labeled: soprano (s.), alto (a.), tenor (t.), bass (b.), violins (v.), and violoncello (c. violon). The music consists of two systems of staves. The first system starts with a treble clef and a common time signature. The lyrics in Latin are: "Crenientes autem venient, cum Exultatio- tio", "Crenientes autem venient, cum Exultai- e", "Crenientes autem venient, cum Exultati- o", "Crenientes autem crenient, cum Exultati- o", and "Crenientes autem venient, cum Exulta- io". The second system begins with a bass clef and a common time signature. The lyrics in Latin are: "portantes portantes, manipulos suis, portan tes, Manipulos suis", "portantes portantes, Manipulos suis, portantes portantes, Manipulos suis", "portantes portantes, Manipulos suis, portantes portantes, Manipulos suis", "portantes portantes, Manipulos suis, portantes portantes, Manipulos suis", and "portantes portantes, Manipulos suis, portantes portantes, Manipulos suis". The score includes several fermatas and a repeat sign with endings.

58

In Conuertendo

Lauda Jerusalem Dominum

65

Symphonie,
Basso Continuo;

This section of the score features two staves. The top staff is for the orchestra, indicated by a bracket and the label "Symphonie," and consists of five staves. The bottom staff is for the "Basso Continuo" and consists of two staves. The music is in common time, with various key signatures (G major, A major, D major) and dynamic markings like forte and piano.

This section of the score features two staves. The top staff is for the orchestra and the bottom staff is for the "Basso Continuo." The music continues in common time with various key signatures and dynamic markings.

Lauda Jerusaleni dominum, lauda deum tuum. Si - en

This section of the score features two staves. The top staff is for the orchestra and the bottom staff is for the "Basso Continuo." The vocal line "Lauda Jerusaleni dominum, lauda deum tuum. Si - en" is written above the basso continuo staff. The music is in common time with various key signatures and dynamic markings.

Lauda Jerusaleni dominum, lauda deum tuum. Si -

This section of the score features two staves. The top staff is for the orchestra and the bottom staff is for the "Basso Continuo." The vocal line "Lauda Jerusaleni dominum, lauda deum tuum. Si -" is written above the basso continuo staff. The music is in common time with various key signatures and dynamic markings.

Lauda Jerusalem

The musical score consists of four systems of three staves each, representing three voices (Soprano, Alto, Bass). The key signature varies between G major (one sharp), F major (one flat), and C major. The time signature is common time throughout.

System 1: Soprano (top staff), Alto (middle staff), Bass (bottom staff). The lyrics are: *Quoniam confortavit Ierusalem portarum tua-*

System 2: Soprano (top staff), Alto (middle staff), Bass (bottom staff). The lyrics are: *rum, confortauit Ierusalem portarum tuarum, benedixit filius in te,*

System 3: Soprano (top staff), Alto (middle staff), Bass (bottom staff). The lyrics are: *tuis in te, benedixit filius in te, benedixit filius in te,*

System 4: Soprano (top staff), Alto (middle staff), Bass (bottom staff). The lyrics are: *Benedixit filius in te, benedixit filius in te,*

Dominum

67

Lauda Jerusalēm dominū, lauda deūm tuūm si = en, lauda Je-
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, lauda Je-
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, lauda Je-
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, lauda Je-
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, lauda Je-
violatione,
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam
violatione,
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam
Lauda Jerusalēm dominū, lauda deūm tuūm si = en, queniam

Lauda Jerusalēm.

Confortauit Sera portarum tua = rum, Confortauit
 Confortauit Sera portarum tua = arum, Confortauit
 Confortauit Sera portarum tua = arum, Confortauit
 Confortauit Sera portarum tua = arum, Confortauit
 Confortauit Sera portarum tua = rum, Confortauit Sera por =
 ciellens,
 Sera portarum tua = rum, Benedixit fili = is tuis in =
 Sera portarum tua = rum, Benedixit fili = is tuis in =
 Sera portarum tua = rum, Benedixit fili = is tuis in =
 Sera portarum tua = rum,
 ta = rum tuarum portarum tua = rum,
 ciellens,
 6 6# 4 3#

Domini

69

The musical score consists of four staves. The top three staves are for voices, each with a soprano-like vocal line. The lyrics are written below the notes. The fourth staff is for the bassoon ('Violone').

Top staff lyrics: *Te, bene dixit filius tuus in te, bene dixit, benedixit. Scendit filius in te, bene-dixit filius tuus in te, benedixit, benedixit, benedixit filius in te, bene-dixit filius tuus in te, benedixit, bene dixit, benedixit filius*

Middle staves lyrics: *bene dixit filius tuus in te, benedixit
bene-dixit filius tuus in te, benedixit,*

Violone staff: *Tiollone*

Lauda Jerusalem

The musical score consists of four staves. The top three staves are for voices, each with a soprano-like vocal line. The lyrics are written below the notes. The fourth staff is for the violins, labeled "viollons". The key signature changes from C major to F major and then to G major.

Tuis in te, benedix filii tuus in te, benedix filius tuus in te.
Tuis in te, benedix filius tuus in te, benedix filius tuus in te.
Tuis in te, benedix filius tuus in te, benedix filius tuus in te.

benedix filius tuus in te
benedix filius tuus in te

viollons

Violin parts:

- Violin 1 (top): Consists of two staves. The first staff starts in C major and ends in G major. The second staff starts in F major and ends in G major.
- Violin 2 (middle): Consists of two staves. The first staff starts in C major and ends in G major. The second staff starts in F major and ends in G major.
- Violin 3 (bottom): Consists of two staves. The first staff starts in C major and ends in G major. The second staff starts in F major and ends in G major.

Dominum

71

Ritournelle,

Ritournelle,

Baptie. Continue;

Qui permit finies tu os pa com.

qui permit finies tu os pa com, qui permit finies tu os

pa com, Et adipe: Bramon ti sati

72 *Lauda, Jerusalem*

A handwritten musical score for four voices (SATB) and piano. The score consists of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The vocal parts are written on three staves, with the bass part on the fourth staff. The lyrics are in Latin, appearing below the vocal parts. The piano part is on the left side of the page, indicated by a treble clef and a bass clef. The score is numbered 72 at the top left.

at te. lati - at te., Et adipe, riumen
= = ii, Et adipe, riumen ti lati = at te. lati
Et at te., Et adipe, riumen ti lati =
at te. lati at te.,

Dominum

73

Qui ē=miti ē=loquium suum ter = re;

Qui ē=miti ē=loquium suum ter = re,

veloci-

Prelude,

ter Cur = rit seruo ē=ius violoci = ter cur = rit seruo ē=ius

Veloci = ter Cur =

qui ē=miti ē=loquium suum ter = re;

74 *Lauda Jerusalem*

= rit sermo = ius, *veloci*
 = rit sermo = ius, *veloci*
veloci = rit sermo = ius,
 ter cur = rit sermo cius, *veloci* = ter *veloci* = ter cur = rit ser-
 zter cur = rit sermo cius, *veloci* = ter *veloci* = ter cur = rit ser-
veloci = ter cur = rit sermo cius, *veloci* = ter cur = rit ser-
 mo = ius, *veloci* = ter cur = rit sermo = ius, *veloci* =
 mo = ius, *veloci* = ter cur = rit sermo = ius, *veloci* =
 mo = ius, *Velociter* currit sermo cius *Velociter*. cur =

Dominum

75

A musical score for three voices. The top two voices sing in a soprano range, while the bass voice provides harmonic support. The vocal parts are written in a cursive musical notation. The lyrics are in Latin: "ter veloci - ter Cur - iu sfermo fuis," repeated twice. The bass part consists of sustained notes and rhythmic patterns.

A musical score for three voices. The top two voices sing in a soprano range, while the bass voice provides harmonic support. The vocal parts are written in a cursive musical notation. The lyrics are in Latin: "Qui daniuem sicut la - nam, qui dat qui daniuem sicut qui pat niuem sicut Qui daniuem sicut la - nam." The bass part consists of sustained notes and rhythmic patterns. The word "Tiollon" is written above the bass staff, and the bass clef is shown at the bottom of the page.

Lauda Jerusalem

Nuem. Sicut lanam, Sicut la = nam
 Sicut lanam quidat niuem, Sicut la = nam,
 la = nam, qui dat niuem, Sicut la = nam,
 la = nam, qui dat niuem, Sicut la = nam,
 = - qui dat niuem, Sicut la = nam.
Ciollone,

Nebulam, Sicut cinerem spar - git, Nebulam
 Nebulam, Sicut cinerem spar - git, Nebulam
Ciollone,

Dominum

77

A handwritten musical score for a choral piece titled "Dominum". The score consists of approximately 15 staves of music. The top staff features a soprano vocal line with lyrics in Latin: "Sicut cinerem spar-git, Nebulam sicut cinerem". This is followed by a tenor line with the same lyrics. The basso continuo line below provides harmonic support. The lyrics continue through several staves, including "Nebulam sicut cinerem", "Nebulam sicut cinerem", "Nebulam sicut cinerem", and "Nebulam sicut cinerem". The score includes markings for "viellone" (likely a bassoon or double bass part) and "78". The music is written in various time signatures, primarily common time, and includes rests and dynamic markings.

Lauda Ierusalem

Mittit Cristallum suam Bea buccel = lau,
 Mittit Cristallum suam, Bea buccel = lau,
 Mittit Cristallum suam Bea buccel = lau,

viollons.

Ante faciem frigoris eius, quis sustinet nobis
 Ante faciem frigoris eius, quis sustinet nobis
 Ante faciem frigoris eius, quis sustinet nobis
 Ante faciem frigoris eius, quis sustinet nobis
viollons,

Domini

79

qui suscitet, ante faciem frigoris Cius, quis susti-

Fiolons,

= nebū,

= nebū,

Emittitur humum suum,

= nebū,

= nebū,

= nebū,

Fiolons,

Lauda Jerusalem

A handwritten musical score for three voices (SATB) and organ. The score consists of three systems of music, each with three staves. The top staff of each system is for the soprano (S), the middle for the alto (A), and the bottom for the bass (B). The organ part is located at the bottom of the page, sharing the bass staff with the bass vocal line. The music is written in common time. The lyrics are in Latin, appearing below the vocal parts. The first system ends with a double bar line and repeat dots, indicating a repeat of the section. The second system begins with a repeat sign. The third system concludes with a final double bar line and repeat dots.

lumen - cia e - aula - bi spiritus eius,

bi spiritus eius, et flu - ent aquae; et flu -

ent aquae; et a - bi spiritus eius, et flu - ent aquae, et

Dominum

81.

fluent aqua, et fluent aqua flabit spiritus eius. Et fluent
Emitte verbum tuum, Et liquefa-
tua, et fluent aqua, et fluent aqua, Emissit verbum tuum, Et liquefa-
et cetera, flabit spiritus eius,
et cetera, flabit spiritus eius, flabit spiritus eius, flabit spiritus eius,

Lauda Jerusalem

fla - bit spiritu -
 fla - bit spiritu -
 Cuius, Et flu - ent aquae, et flu - ent aquae, fla - bit
 Cuius, et flu - ent aquae, et
 Cuius, et flu - ent aquae, et
 spiritu - cius, Et flu - ent aquae, fla - bit spiritu - Cuius,
 fla - ent aquae, Et fluent aquae, fla - bit spiritu -
 fla - ent aquae, Et fluent aquae, fla - bit spiritu -
 Et flu - ent aquae, Et fluent aquae, fla - bit spiritu -

Dominum

83

Cuius, Et flu = fit spiritus -
Cuius, Et flu = fit spiritus -
Cuius, Et flu = en aque, Et fluent a = que, Et flu = fit
Cuius, Et flu = ent aque, Et flu = ent aque, Et fluent a = que.

Cuius, Et flu = ent aque, Et flu = ent aque, Et fluent a = que.
Cuius, Et flu = ent aque, Et flu = ent aque, Et fluent a = que.
spiritus Cuius, Et flu = ent aque, Et flu = ent aque, Et fluent a = que.

Sinfonie.

Basse continue;

Lauda. Jerusalem

Violons,

Qui Annuntiat verbum suum Is - cob, Iustus, et Iudicat

Violons,

Qui, Annuntiat verbum suum Is -

Violons,

Is - cob, Iustus, et Iudicat Is -

‘Dominum’

85.

Violoncello

timis. Et Iudicia sua = Israel,

Non fecit taliter omni nati = oni, non fecit tali = ter

Non fecit taliter omni nati = oni, non fecit tali = ter

Violoncello

Omni nati = oni, Et Iudicia sua, non manifestauit E' is,

Omni nati = oni, Et Iudicia sua, non manifestauit E' is,

Violoncello

Non fecit taliter omni nati = oni, Et Iudicia

Non fecit taliter omni nati = oni, Et Iudicia

Lauda Jerusalem

violon
 diu, non manifes-tauit ē - tu, et Iudicā - tua.
 diu, non manifes-tauit ē - tu, et Iudicā - tua.
 Non manifes-tauit ē - tu, Non manifes-tauit ē - tu
 Non fecit taliter, omni nati - oni non fecit taliter, omni nati - oni
 Non fecit taliter, omni nati - oni, Non fecit taliter, omni nati - oni
 Non fecit taliter omni nati - oni, Non fecit taliter, omni nati - oni
 Non fecit taliter, omni nati - oni, Non fecit taliter, omni nati - oni
 Non fecit taliter omni nati - oni
 violons

Domini

87

Non fecit taliter, omni nati oni,

viollone,

Et iudicia sua, non manifestauit E=is,

Et iudicia sua, non manifestauit E=is,

Et iudicia sua, non manifestauit E=is,

Et iudicia sua,

Lauda, Jerusalem

Non manifestauit eis, non manifestauit Ei is non fecit taliter

Non manifestauit eis, non manifestauit eis, Non fecit taliter

non manifestauit eis, non manifestauit eis, Non fecit taliter

non manifestauit eis ipsi Non fecit taliter

non manifestait $\mathcal{E} = i_1$, non se fit taliter

Dießen

A blank musical staff consisting of five horizontal lines and four spaces, intended for writing musical notes.

A horizontal strip of musical notation on a single staff. The notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes, all with different stem directions (up or down) and some with vertical stems.

A musical score page featuring a single staff. The staff consists of five horizontal lines. There are several note heads placed at different positions along the staff, each with a stem extending either upwards or downwards. Some stems have small vertical dashes near their ends.

A blank horizontal line representing a staff or measure in musical notation.

A musical score page showing two staves. The top staff is for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom staff is for the piano. The page is numbered 10 at the top right. Measure 11 starts with a forte dynamic, followed by a piano dynamic. Measure 12 begins with a piano dynamic.

Pianissimo

A horizontal strip of a musical score showing two measures for an orchestra. The first measure consists of six eighth-note chords: B-flat major, A major, G major, F major, E major, and D major. The second measure consists of six eighth-note chords: C major, D major, E major, F major, G major, and A major.

A musical score page showing two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of two measures.

Dominium

89

A musical score for a four-part setting of the hymn 'Tantum ei'. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The music is written in common time with various note heads and rests. The lyrics are integrated into the musical lines, with 'Tantum ei' appearing at the beginning of both staves.

A page from a musical score featuring Gregorian chant notation. The top line shows a melodic line with various note heads and stems. Below it, a basso continuo line is shown with square note heads and vertical stems. The lyrics "Non fecit taliter" are written below the notes.

The image shows a page from a musical score for three voices and cello. The vocal parts are in soprano, alto, and bass. The cello part is on the bottom staff. The vocal parts sing "Non fecit taliter, omni nati-oni;" and the cello provides harmonic support. The score is in common time, with a key signature of one sharp.

A musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses soprano C-clef and the bottom staff uses bass F-clef. The key signature is one sharp (F#). Measure 11 starts with a half note on A, followed by eighth-note pairs on G and A. Measure 12 starts with a half note on B, followed by eighth-note pairs on A and B.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 112 and 113 are shown, featuring various note heads and stems.

A musical score page featuring a soprano vocal line. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The lyrics "Non manif. et auant" are written below the notes. The music continues with a series of eighth and sixteenth note patterns.

A musical score for three voices (Soprano, Alto, Bass) and organ. The vocal parts are in common time, 4/4, with a key signature of one sharp. The lyrics are in Latin. The vocal parts are written in black ink on five-line staves, and the organ part is in brown ink. The music consists of two systems of four measures each.

A page from a musical score featuring Gregorian chant notation. The top line shows the beginning of the phrase 'Et Iudicata'. The bottom line shows the continuation 'Et Iudicata' followed by a melodic line. The music is written on four-line staves with square neumes.

A musical score for violoncello, showing two staves of music. The top staff begins with a clef, followed by a dynamic instruction 'fortissimo' (ff), and then a series of eighth and sixteenth note patterns. The bottom staff continues the pattern. Measure 11 ends with a fermata over the last note of the top staff.

A handwritten musical score page featuring two systems of music. The top system is in common time and consists of six measures. The bottom system is in common time and consists of five measures. Both systems use a soprano C-clef and a soprano G-clef. The notation includes various note heads (solid black, hollow black, and white) and rests, with some notes having vertical stems extending upwards or downwards.

Lauda Ierusalem

Non manifestauit e- i- iudicia sua, non manifestauit Es, non manifes-
 Non manifestauit e- i- iudicia sua, non manifestauit Es, non manifes-
 Non manifestauit e- i- iudicia sua, non manifestauit Es, non manifes-
 Et iudicia sua, non manifestauit Es, non manifes-
 Et iudicia sua, non manifestauit Es, non manifes-
 Et iudicia sua, non manifestauit Es, non manifes-
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 tanuit E- iu- Glori - a. pa = tri, Et filio et
 cello

Dominum

91

Dominus

The score consists of ten staves of handwritten musical notation. The vocal parts are written in soprano, alto, tenor, and basso. The cello part is labeled "Violoncello". The music is in common time, with various note heads and stems. The vocal parts sing in four-part harmony, while the cello provides harmonic support.

Lauda Jerusalem

Et In Ae = cu la. Se = culo - rum amen, Et
 Et in Secu la. Se = culo - rum a.
 nunc et sem per, Et In Secu - la. Se = culorum a = men, Et
 nunc et sem per, Et In Secu - la., Se = culorum amen,
 Et In Secu - la. Seculorum, a = men.

violons,

cuso - rum a - men.

men. Seculorum, a = men

cuso - rum a = men.

Se = culorum a = men.

Seculorum. a = men.

violons,