

Au Roy.

Sire

Le Roy. *Voire que Votre Majesté a eu la bonté de donner à l'Académie, et à moy de recueillir tout ce qui se fait de plus beau en Musique tant pour la Chapelle, que pour la Chambre, m'a fait entreprendre ce Recueil qui contient tous les Motets de Monsieur de la Lurde. Je les ay mis dans le plus bel ordre qu'il m'a été possible, et n'ay rien négligé pour des Ouvrages qui ont été honorés de Votre glorieuse approbation, etant*

Sire

de Votre Majesté

Le Roy. *Humble. Secrétaire, et Sujet*
Philippe Lurde.

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Dans ce 10. Tome

*D*omine in Virtute tua.....1.

*I*n Convertendo.....35.

*L*auda Jerusalem.....65.

Domine, in virtute tua

Symphonic,

Byz. Continuo,



Domini

Domine

Handwritten musical score for the first system of 'Domine'. It features a vocal line with lyrics and a basso continuo line with figured bass. The lyrics are: "re-domine in virtute tua exalta-bis rex, le-".

Handwritten musical score for the second system of 'Domine'. It features a vocal line with lyrics and a basso continuo line with figured bass. The lyrics are: "super Salutare tuum, Exalta-bis re-hementer, le-".

Handwritten musical score for the third system of 'Domine'. It features a vocal line with lyrics and a basso continuo line with figured bass. The lyrics are: "super Salutare tuum, Exalta-bis re-hementer, le-".

Handwritten musical score for the fourth system of 'Domine'. It features a vocal line with lyrics and a basso continuo line with figured bass. The lyrics are: "super Salutare tuum, Exalta-bis re-hementer, le-".

in Virtute tua

5

= ius, non fraudas = ti e = um, non fraudas = ti, non fraudasti e =
 = orum e = ius, non fraudasti e = um non fraudas = ti non fraudasti e =
 = das = ti e = um, non fraudas = ti, non fraudasti eum.

= um non fraudas = ti non fraudasti e = um,
 = um non fraudas = ti non fraudasti e = um,
 non fraudas = ti non fraudasti e = um, Quoniam praece

= nis = ti Cum In benedicti = onibus dul = ces = di =

= nis,
 Quoniam praeceus = ti Cum In benedicti = onibus Dulces = di =

Domine

First system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: *nis, In benedicti = onibus dulce = di = nis,* and *In benedicti = onibus dulce = di = nis, po=nu = liti In*. The piano part has a 5/6 time signature.

Second system of musical notation. The vocal line continues with the lyrics: *po=nu = liti In capite. Cuius Co = ro = nam de* and *Capite. Cuius coro = nam de lapide: pretio = so, de-*. The piano part continues with a 5/6 time signature.

Third system of musical notation. The vocal line continues with the lyrics: *lapide: pretio = so, de lapide: pretio = so,* and *lapide: pretio = so, de lapide: pretio = so, po=nu = liti In capite.* The piano part continues with a 5/6 time signature.

Fourth system of musical notation. The vocal line continues with the lyrics: *po=nu = liti In capite, cuius coro = nam coro =* and *cuius co=ronam de lapide: pretio = so pretio = so, Coro*. The piano part continues with a 5/6 time signature.

Fifth system of musical notation. The vocal line continues with the lyrics: *= nam de lapide: pretio = so, Coro =* and *nam de lapide: pretio = so, Coro =*. The piano part continues with a 5/6 time signature.

in virtute tua

7

nam Core

nam de lapide pretio = so -

$\approx \text{nam. Corr}$

nam de lapide: pretio = So -

Chœur.

Symphonic

Basse Continue

Vi = tam petiit

Titam. petiit a te.

Quid petis a te

itam

Vitam petit a te.

Vi-tum petiit a te,

$$\gamma_i = \tan, \gamma_i =$$

Vitam petiit a te,

Titan petit a te.

$$w_i$$

Domine

Handwritten musical score for the hymn "Domine". The score is written on ten systems of five staves each. The first system contains the lyrics: "Vitam petiit a te Vitam petiit a te". The second system contains: "Vitam petiit a te, Vitam vitam petiit a te". The third system contains: "Vitam, Vi-tam petiit a te, vitam petiit a te". The fourth system contains: "tam petiit a te, Vi-tam petiit a te, vitam petiit a te". The fifth system contains: "tam petiit a te, Vi-tam petiit a te, vitam petiit a te". The sixth system contains: "Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in". The seventh system contains: "Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in". The eighth system contains: "Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in". The ninth system contains: "Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in". The tenth system contains: "Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in". The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "6" and "49" on the staves.

Vitam petiit a te Vitam petiit a te

Vitam petiit a te, Vitam vitam petiit a te

Vitam, Vi-tam petiit a te, vitam petiit a te

tam petiit a te, Vi-tam petiit a te, vitam petiit a te

tam petiit a te, Vi-tam petiit a te, vitam petiit a te

Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in

Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in

Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in

Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in

Et tribu = iusti ci, Longitudi = nem, di = erum In saeculum, et in

in virtute tua

2

A handwritten musical score on aged paper, featuring multiple staves with vocal and instrumental parts. The title 'in virtute tua' is written in a decorative script at the top. The score includes Latin lyrics such as 'seculum', 'seculi', 'Et in', and 'se = cu = li'. The notation includes various musical symbols like notes, rests, and clefs. A section labeled 'Symphonice' is visible in the lower part of the score. The manuscript is written in ink and shows signs of age, including some staining and wear at the edges.

se = cu = li, Et in seculum.

seculum seculi. In seculum. se = cu = li, Et in se =

seculum seculi. In seculum. se = cu = li, Et in seculum.

seculum seculi. In seculum. se = cu = li, Et in seculum.

seculum seculi. In seculum. se = cu = li, Et in seculum.

seculum seculi. In seculum. se = cu = li, Et in seculum.

seculi. In seculum. se = cu = li,

seculum se = cu = li,

seculi. In seculum se = cu = li,

seculi. In seculum se = cu = li,

seculi. In seculum se = cu = li,

Symphonice,

6. 6. 4. # 6. 6. # 6. #

Domine

Violon,

Magna Et gloria eius, In celu = tari tu = o,

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

co = rem. Impones Impones super eum. Impo = nens super e = um.

in virtute tua

12

Gloria est gloria eius, In salu-tari tu-o, gloriam et

Gloria est gloria eius, In salu-tari tu-o, gloriam et

Gloria est gloria eius, In salu-tari tu-o, gloriam et

Gloria est gloria eius, In salu-tari tu-o, gloriam et

Gloria est gloria eius, In salu-tari tu-o, gloriam et

magnum de-co-rem Impones Impones Super Cum, Im-po-

magnum decorem decorem Impones Impones Super Cum, Im-pones Im-

magnum decorem decorem Impones Impones Super Cum, Im-pones Im-

magnum de-crem de-crem Impones Impones Super Cum, Im-pones Im-

magnum de-co-rem Impones Impones Super Cum, Im-po-

Domine

Handwritten musical score for the hymn "Domine". The score is written on multiple staves, with the lyrics in Latin. The first system of staves includes the following lyrics:

nesuper um, magna est gloria eius, In salu- tari
 po = nesuper um, magna est gloria eius, In salu- tari
 po = nesuper um, magna est gloria eius, In salu- tari
 po = nesuper um, magna est gloria eius, In salu- tari
 nesuper um, magna est gloria eius, In salu- tari

The second system of staves includes the following lyrics:

tu = o,
 ta = o, quoni- am da- bis cum, In benedicti = onem In
 ta = o, quoni- am da- bis cum, In benedicti = onem In
 ta = o,
 tu = o,

The score continues with several more staves, some of which are empty, suggesting a continuation of the piece.

in virtute tua

13



Se - culum se - culi, Sa - crifi - ca - bis eum, In gaudio cum gultu tu - o,
 Se - culum se - culi, Sa - crifi - ca - bis eum, In gaudio cum gultu tu - 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,
 tiellens,
 tiellens,
 tiellens,
 tiellens,

Domine

Handwritten musical score for the hymn "Domine". The score consists of ten systems of staves, each with a vocal line and a basso continuo line. The lyrics are in Latin and are written below the vocal staves.

Lyrics:

quoniam rex, sperat in do = mino,
 quoniam rex, sperat in do = mino,
 quoniam rex, sperat in do = mino,
 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 = ti = simi, Non =
 Et in miseri =

in virtute tua,

17

Commone- ue- bi- tur, et in mi- se- ri- cordia al- tis- si- mi non

Commonebitur, non, non commonebitur, et in mi- se- ri- cordia al- tis- si- mi non

Commonebitur, non, non commonebitur, et in mi- se- ri- cordia al- tis- si- mi non

Commonebitur, non, non commonebitur, et in mi- se- ri- cordia al- tis- si- mi non

Commonebitur, non, non commone- bi- tur, nec com- mo- ue- =

Commonebi- tur, quoniam rex, sperat in do- mi- no, sperat in do- mi-

Commonebi- tur, quoniam rex, sperat in do- mi- no, sperat in do- mi-

Commonebi- tur, quoniam rex, sperat in do- mi- no, sperat in do- mi-

Commonebi- tur, quoniam rex, sperat in do- mi- no, sperat in do- mi-

= bi- tur, quoniam rex, sperat in do- mi- no, sperat in do- mi-

Domine

[illegible]

in Virtute tua

19

= uebitur, & in miseri = cordia, al = tiptimi non commouebi = tur,
 = uebitur, & in miseri = cordia, non commouebi = tur,
 = uebitur, & in miseri = cordia, altiptimi non commouebi = tur,
 = uebitur, & in miseri = cordia, altiptimi non commouebi = tur,
 ue = bitur, non commo = ue = bi = tur,

Violon.,
 Accompaniment
 Inueniatur, manus tua

Domine

First system of musical notation, featuring five staves. The bottom staff contains the Latin text: *Omnibus, inimicis tuis, Inveni auxilium tuum, omnibus inimicis*

Second system of musical notation, featuring five staves. The bottom staff contains the Latin text: *tu is, Dextera tua, Inveniat omnes, qui te. Berunt qui*

Third system of musical notation, featuring five staves. The bottom staff contains the Latin text: *te. De. = runt, Dextera tua, Inveniat omnes, qui te*

in virtute tua

21

= derunt qui te. O = de = runt,
 ponis eos in
 Libanum Epice in tempore rultus tui, ponis eos in Libanum Epice in

tempore rultus tui, Do = minus, In. Tra

tua, conturbabit eos conturbabit eos, Do = minus

Domine

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the basso continuo. The lyrics are: *In Domine speravit habitabit eos conuicta. hic est.*

Second system of the musical score. It consists of five staves. The lyrics are: *Et dextera. hic est. Domine, Et deo = vatu Et deo*

Third system of the musical score. It consists of nine staves. The lyrics are: *Accompagnement. quia, Fructum = orum Dextera, pedes, fructum = orum*

in Virtute tua

23

The first system of musical notation consists of five staves. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The system concludes with a double bar line.

The second system of musical notation also consists of five staves. It continues the musical composition with similar melodic and harmonic textures. The bottom staff includes the Latin text: *et terra, portus et limen eorum, et filius hominum, et limen e-*

The third system of musical notation consists of five staves. The bottom staff contains the Latin text: *orum et filius hominum, filius hominum, quoniam declina-*
uerunt in te mala, quoniam declinauerunt in te mala, cogita-

Domine

ue- runt con- silia, quae non po- tuer- runt, rabi- li

re; Cogitaue- runt con- silia, quae non po- tuer- runt, rabi- li- re

riollen
Quoniam pones eos dorsum, In reliquiis tuis, prepara

in virtute tua,

25



First system of musical notation. It consists of a vocal line (soprano) and two piano accompaniment lines (treble and bass). The lyrics are: *bi-ritum Co-rum, prepara bi-ritum Co-*



Second system of musical notation. It consists of a vocal line (soprano) and two piano accompaniment lines (treble and bass). The lyrics are: *rum, quoniam pones Co-donum, in reliquiis tuis, prepara rum, quoniam pones Co-donum, in reliquiis tuis, prepara*



Third system of musical notation. It consists of a vocal line (soprano) and two piano accompaniment lines (treble and bass). The lyrics are: *bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara*



Fourth system of musical notation. It consists of a vocal line (soprano) and two piano accompaniment lines (treble and bass). The lyrics are: *bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara bi-ritum Co-rum, prepara*

Domine

Handwritten musical score for the hymn "Domine". The score is written on multiple staves, with lyrics in Latin. The lyrics are: Exalta = = = re. Domine, In virtute tu-
 = rum, Exalta = = = re. Domi- ne, Exaltare. Domine, In virtute tu-
 Exaltare. Exaltare. Domine, In virtute tu-
 = rum, Exaltare. Exaltare. Domine, In virtute tu-
 Exalta = = = re. Domine, In virtute tu-
 = a. Exalta = = = re. Exalta = = = re. Domi- ne, In virtute tu-
 = a, Exaltare. Domi- ne, Domine. In virtute tu-
 = a, Exaltare. Exaltare. Domine. In virtute tu-
 = a, Exaltare. Exaltare. Domine, In virtute tu-
 = a, Exalta = = = re. Domine, In virtute tu-

Domine

[illegible]

in Virtute tua

29

Handwritten musical score for a choir, featuring multiple staves with vocal lines and instrumental accompaniment. The title "in Virtute tua" is at the top, and the page number "29" is in the upper right corner. The lyrics "Cantabimus et psallemus, psallemus et psallemus" are written below the vocal lines. The score includes various musical notations such as clefs, key signatures, and time signatures, along with dynamic markings like "p" (piano) and "f" (forte). The notation is in a historical style, likely from the 18th or 19th century.

in virtute tua

31

[illegible]

Domine.

[illegible]

In Conuertendo.

33

Symphonic,

Basic Continuo,



In Conuertendo Dominus captiuitatem si on,

In Conuertendo Dominus captiuitatem si on,

In Conuertendo Dominus captiuitatem si on,



In Conuertendo

In conuertem = do Dominus captiuita = tem Si = on;

In conuertem = do Dominus captiuita = tem Si = on;

In conuertem = do Dominus captiuita = tem Si = on; facti

4r 6

Facti Sumus, sicut conso = lati, facti Sumus

Facti Sumus, sicut conso = lati, facti Sumus

Sumus, sicut conso = la = ti, facti. Sumus, sicut conso

6

sicut conso = la = ti sicut consola = ti,

sicut conso = lati = ti sicut consola = ti,

= la = ti sicut consola = ti,

6x 6x

In Convertendo

35

First system of the musical score. It consists of four vocal staves and three piano accompaniment staves. The vocal parts are marked with the lyrics: *Facti sumus, sicut conso-lati, facti sumus, sicut conso-lati, facti sumus.* The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the lyrics: *sumus, sicut conso-la-ti sicut conso-la-ti, sumus, sicut conso-la-ti sicut conso-la-ti, sicut conso-la-ti sicut conso-la-ti.* The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

In Conuertendo

Tunc repletum est gaudium nostro-rum,

Tunc repletum est gaudium nostro-rum,

Tunc repletum est gaudium nostro-rum,

Tunc repletum est gaudium nostro-rum,

Tunc repletum est gaudium nostro-rum,

Violoncello,

Tunc repletum est gaudi-um nostro-rum,

Tunc repletum est gaudi-um nostro-rum,

Tunc repletum est gaudi-um nostro-rum,

Tunc repletum est gaudi-um nostro-rum,

Tunc repletum est gaudi-um nostro-rum,

Violoncello,

Et lingua

74

In Conuictendo

37

Et lingua nostra Exul-ta - tio - ne, et lingua -
nostra Exul-ta - tio - ne, Exul-tati - o - ne -
Et lingua nostra Exul-tatio - ne, et lingua -
Et lingua nostra Exul-tatio - ne -
Et lingua nostra Exul-ta - tio - ne -
Viollois,
nostra Exul-ta - tio - ne -
Et lingua nostra Exul-tati - o - ne, Tunc replem -
nostra Exul-tati - o - ne, Exul-tati - o - ne, Tunc replem -
Et lingua nostra Exul-tati - o - ne, Tunc replem -
Et lingua nostra Exul-ta - tio - ne -
Viollois,

In Convertendo

et lingua nostra Exul - ta
 et gaudi = o es nos = trum, et lingua nos = tra Exul = tati
 et gaudi = o es nos = trum, et lingua nostra Exul - ta
 et gaudi = o es nos = trum, et lingua nostra Exul - ta - ti
 et lingua nostra Exul - ta
 Violons,
 o = nes, et lingua nostra Exulta
 o = nes, et lingua nos = tra Exul - tati = o nes, Exulta
 tio nes, Exul = ta
 Violons,
 3 2 5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

In Conuertendo

39

[illegible]

In Converterendo.

Et lingua nostra Exul-ta.

Et lingua nostra. Exultati-one. Et lingua nostra.

Et lingua nostra. Exul-ta.

Et lingua nostra. Exul-ta-ti-one. Et lingua nos-

Et lingua nostra Exul-ta-tio

Tollon.

tio ne-

Exulta-tio ne-

tio ne-

tio ne-

tra Exul-tati-o-ne. Exulta-ti-o-ne.

ne. Exul-ta-ti-o-ne.

Tollon.

Handwritten musical score for a piece titled "In Converterendo." The score is written on ten staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a vocal line. The sixth staff is a vocal line. The seventh staff is a vocal line. The eighth staff is a vocal line. The ninth staff is a vocal line. The tenth staff is a basso continuo line with figured bass notation. The lyrics are in Latin and describe the conversion of the tongue.

In Conuertendo

41

First system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: *Tunc dicunt Inter gentes Magnificauit Dominus facere.*

Second system of musical notation, continuing the vocal and piano parts. The lyrics are: *cum E - it, Tunc dicunt Inter gentes, magnificauit Dominus facere.*

Third system of musical notation, continuing the vocal and piano parts. The lyrics are: *cum E - it, magnificauit Dominus facere. cum E - it,*

Fourth system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: *Magnificauit Dominus facere, nobis.*

42

In Convertendo

facti sumus la-

tantes, la-tan

tis la-tan = tis,

43 Magnificavit Dominus facere nobis = cum,

In Conuertendo

43

Handwritten musical score for the first system. It consists of five staves. The first staff is a vocal line with a treble clef. The second and third staves are for a keyboard instrument, with a grand staff (treble and bass clefs). The fourth and fifth staves are for a string ensemble, with a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics 'Magnificauit Dominus facere nobis cum,' are written below the fourth staff.

Magnificauit Dominus facere nobis cum,

Handwritten musical score for the second system. It consists of five staves, continuing the arrangement from the first system. The lyrics 'Facti sumus, lacerantes laceran = tes, laceran = tes,' are written below the fourth staff.

Facti sumus, lacerantes laceran = tes, laceran = tes,

Handwritten musical score for the third system. It consists of five staves, continuing the arrangement. The lyrics 'Facti sumus lacerantes, laceran = tes, facti' are written below the fourth staff. The page number '44' is visible in the bottom right corner.

Facti sumus lacerantes, laceran = tes, facti

44

In Conuertendo

nimis, letantes, letan-tes letan-tes facti sumus la-

tantes letan-tes, tes,

Accompaniment
 Violons,
 Conuer-te. Domine, Captiui-tatem nos-tram, Con-

76 4 6 4 6 4 4

In Convertendo

rendin aus-iro, Converti. domine, converti-
 austro, sicut torrens in aus-iro, Converti. domine, converti-
 austro, sicut torrens in aus-iro, Converti. domine, converti-
 Austro, sicut torrens in austro, Converti. domine, converti-
 rendin aus-iro, Converti. domine, converti-
 Violons,

domine, captivi - tatem nos - tram, sicut torrens in aus-
 domine, captivi - tatem nos - tram, sicut torrens in austro, sicut torrens in aus-
 domine, captivi - tatem nos - tram, sicut torrens in austro in aus-
 domine, captivi - tatem nos - tram, sicut torrens in austro in aus-
 domine, captivi - tatem nos - tram, sicut torrens in austro in aus-
 Violons,

In Conuertendo

47

Ricounelle,

Rivournelles,

tr. Ricornelle

Accompagnement

Epistola,

Qui de - - minant in la - - - crimis, in lacri = mis -

In Exultation

tio = ne metant, In Exul-ta.

tip = ne me teno, In exul = ta = tio = ne me

tio = ne me

In Conuertendo

Qui se = minant in la = crimis in lacri = mis
 Qui se = minant in la = crimis

Violon,
 Violon
 Basse continue,

In Exul = ta = tio = ne. Me = tent
 In Exul = ta = tio = ne. Me = tent

In Exul = ta = tio = ne. Me = tent, qui
 In Exul = ta = tio = ne. Me = tent

In Exul = ta = tio = ne. Me = tent, qui
 In Exul = ta = tio = ne. Me = tent, qui

In Conuertendo

49

Handwritten musical score for the first system of "In Conuertendo". It features five staves. The top two staves contain vocal parts with the lyrics "Semi-nant in lacri-mis in lacri-mis, qui seminant in lacrimis in lacrimis,". The bottom three staves contain instrumental accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The notation is in a cursive, handwritten style.

Semi-nant in lacri-mis in lacri-mis,
qui seminant in lacrimis in lacrimis,

In Exulta =

Handwritten musical score for the second system of "In Conuertendo". It features five staves. The top two staves contain vocal parts with the lyrics "In exulta-tio-ne meo-rum,". The bottom three staves contain instrumental accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The notation is in a cursive, handwritten style.

In exulta =
In Exulta =
tio-ne meo-rum,

In Exul = ta =

In Conuertendo

First system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics: "tio = ne me tent,". The second staff is a vocal line with lyrics: "tio = ne metent". The third staff is a vocal line with lyrics: "In Exul = ta tio". The fourth staff is a vocal line with lyrics: "tio = ne metent,". The fifth and sixth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

Second system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics: "In Exulta tio = ne metent,". The second staff is a vocal line with lyrics: "In Exulta tio = ne metent,". The third staff is a vocal line with lyrics: "In Exulta tio = ne metent,". The fourth staff is a vocal line with lyrics: "In Exulta tio = ne metent,". The fifth and sixth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

In Conuertendo

51

Violens,

Symphonic,

Accompagnamento

Unicus Tant Co. Me. = = = = = tam, Miten =

tas semina sua; Miten = = tas semina sua;

43 66x

In conuértendo

53

Veni- entes autem Venient cum Exulta- ti- o- ne-

Violone,

Basse continue,

Veni- entes autem Venient in Exulta-

Veni- entes autem Venient, cum Exul-

Veni- entes autem Venient, cum Exul-

Veni- entes autem Venient, cum Exul-

Veni- entes autem Venient cum Exulta-

Violone,

In Conuertendo

Handwritten musical score for a vocal part, likely a Soprano or Alto, with the title "Contra Altus" at the top. The score is written on 15 staves. The lyrics are in Latin and are written below the staves. The music is in a single system with a key signature of one flat and a common time signature.

Lyrics:

tio = ne,
tali = ne,
tali = ne,
portan =
tatio = ne,
tio = ne,
Violons,
= tes, Manipulos tuos = os, portan = tes, Manipulos tuos,
Violons,
6 6x 6 6 6

In conuertiendo

55.

portan = tes, manipulos su

por= tantes portantes, manipulos su

por= tantes portantes, manipulos su

por= tantes portantes manipulos su

portan = tes, manipulos su

Guitarra,

6 6 6x

os, portan = tes, manipu= los su= os,

os, portantes portantes, manipu= los su= os,

os, por= tantes portantes, manipu= los su= os,

os, portantes portantes, manipu= los su= os,

os, portan = tes, Manipulos su= os,

Guitarron,

In Convertendo

In Confessione

portan tes, Manipulos suos,
 portantes portantes, portantes, Manipulos suos,
 portan tes portantes, Manipulos suos,
 portan tes portantes portantes, Manipulos suos,
 portan tes, Manipulos suos,

Violon.,

portan tes, portan tes, Manipulos suos,
 portantes portantes, portan tes, Manipulos suos,
 portantes portantes, portan tes portantes, Manipulos suos,
 portantes portantes, portantes portantes, Manipulos suos,
 portan tes, portan tes, Manipulos suos,

Violon.,

In Conuertendo.

57

Handwritten musical score for a multi-staff instrument, likely a harpsichord or organ. The score is written in a single system with multiple staves. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked "Allegro".

The score is divided into two main sections by a double bar line. The first section is marked "Allegro" and the second section is marked "Allegro".

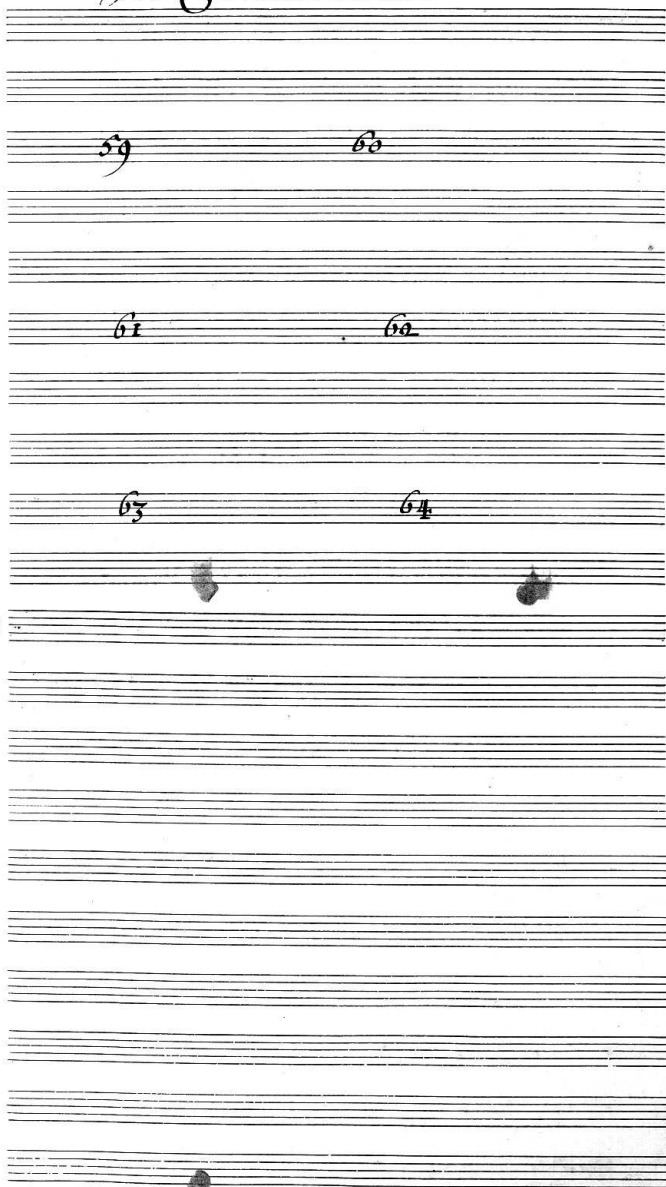
The first section contains the following lyrics:

Venientes autem Venient, cum Exultati-
 Venientes autem Venient, cum Exultati-
 Venientes autem Venient, cum Exultati-
 Venientes autem Venient, cum Exultati-
 Venientes autem Venient, cum Exultati-

The second section contains the following lyrics:

ne, portan-tes, Manipulos suos, portan-tes, Manipulos suos
 ne, portantes, portantes, Manipulos suos, portantes, portantes, Manipulos suos
 ne, portantes, portantes, Manipulos suos, portantes, portantes, Manipulos suos
 ne, portantes, portantes, Manipulos suos, portantes, portantes, Manipulos suos
 ne, portan-tes, Manipulos suos, portan-tes, Manipulos suos

The score includes various musical notations, including notes, rests, and dynamic markings. The final measure of the second section is marked with a "6" and a "4 3".

In Conuertendo

Lauda Jerusalem Dominum

65

Symphonic,

Basso Continuo,

Lauda Jerusalem dominum, lauda deum tuum. Si = cn

Lauda Jerusalem dominum, lauda deum tuum. Si =

Lauda Jerusalem

First system of musical notation, featuring a vocal line and a basso continuo line. The lyrics "Quoniam confortavit Serris portarum tua" are written below the vocal line. The basso continuo line includes the figure "76".

Second system of musical notation. The lyrics "rum, Confortavit Serris portarum tuarum, benedixit fili" are written below the vocal line. The basso continuo line includes the figures "76", "#", and "5".

Third system of musical notation. The lyrics "tuis in te, benedixit fili in tuis in te, benedixit" are written below the vocal line. The basso continuo line includes the figures "76", "0", "7", "0", and "76H".

Fourth system of musical notation. The lyrics "Benedixit fili in tuis in te, benedixit filiis tuis in te" are written below the vocal line. The basso continuo line includes the figures "0", "245", and "765".

68

Lauda Jerusalem

Confortauit Seras porta- rum tua- rum, Confortauit

Confortauit. Seras porta = ram tu = arum, Confortauit

Confortauit. *S*era s porta rum tu arum, Confortauit

Confertavit. *seas porta = riu tu = arum*, Confertavit

Confortauit Serr. porta = rum tua = rum, Confortauit Serr. por

Violone,

seras portas tuas a- rum. Benedixit fili- is tuis in

Sera, *Sera, oportet ut = a = rum, Benedixit fili = is tui in*

Seras Seras portarum tu = a = rum, Benedixit fili = is tuis In

Sera: Sera: portarum tuarum.

la-rum tuarum perarum tu-a-rum,

Giollon,

Dominum

69

Te, bene dixit filius tuus in te, benedixit, benedixit, benedixit, filius

Te, benedixit, filius tuus in te, benedixit, benedixit, benedixit, filius

Te, benedixit, filius tuus in te, benedixit, benedixit, benedixit, filius

bene dixit filius tuus in te, benedixit

bene dixit filius tuus in te, benedixit

bene dixit filius tuus in te, benedixit

bene dixit filius tuus in te, benedixit

bene dixit filius tuus in te, benedixit

Tollens,

Tollens,

Tollens,

Tollens,

Tollens,

Dominum

71

First system of musical notation. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The first two staves are labeled "Ritournelle,". The bottom staff is labeled "Basso Continuo,". The music is in 3/4 time and features a variety of note values and rests.

Ritournelle,
Ritournelle,
Basso Continuo,

Second system of musical notation. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The first two staves are labeled "Ritournelle,". The bottom staff is labeled "Basso Continuo,". The music is in 3/4 time and features a variety of note values and rests.

Qui posuit fines tu- os pa- cem-

Third system of musical notation. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The first two staves are labeled "Ritournelle,". The bottom staff is labeled "Basso Continuo,". The music is in 3/4 time and features a variety of note values and rests.

qui posuit fines tu- os pa- cem, qui posuit fines tu- os

Fourth system of musical notation. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The first two staves are labeled "Ritournelle,". The bottom staff is labeled "Basso Continuo,". The music is in 3/4 time and features a variety of note values and rests.

pa- cem, A Adipe Trimen ti sati-

Lauda Jerusalem

First system of musical notation. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are for a keyboard accompaniment, with a treble and bass clef respectively. The bottom staff contains the lyrics "ai te, sai - ai te, Et adipe frumen". The system ends with a double bar line.

Second system of musical notation. It consists of three staves. The bottom staff contains the lyrics "ti, Et adipe frumen ti, sai - ai te, sai". The system ends with a double bar line.

Third system of musical notation. It consists of three staves. The bottom staff contains the lyrics "ai te, Et adipe frumen ti, sai". The system ends with a double bar line.

Fourth system of musical notation. It consists of three staves. The bottom staff contains the lyrics "ai te, sai ai te,". The system ends with a double bar line.

Dominum

73

Qui E = mitis E = loquium suum ter = re,

Qui E = mitis E = loquium suum ter = re,

Veloci

Prelude,

ter Cur = rit sermo E = ius, *Veloci* = ter cur = rit sermo E = ius

Veloci = ter Cur =

Veloci = ter Cur =

Qui E = mitis E = loquium suum ter = re,

Lauda Jerusalem

Handwritten musical score for "Lauda Jerusalem". The score is written on five systems of staves, each containing five staves (likely for voices and instruments). The lyrics are in Latin, and the tempo/mood markings are "rit. sermo" and "veloci".

System 1:

Lyrics: = rit. sermo = ius, veloci

System 2:

Lyrics: = rit. sermo = ius, veloci = ter cur = rit. sermo = ius,

System 3:

Lyrics: ter cur = = rit. sermo ius, veloci = ter veloci = ter cur = rit. sermo

System 4:

Lyrics: = ter cur = = rit. sermo ius, veloci = ter veloci = ter cur = rit. sermo

System 5:

Lyrics: veloci = ter cur = = rit. sermo ius, veloci = ter currit sermo ius, sermo

System 6:

Lyrics: mo = ius, veloci = ter cur = = rit. sermo ius, veloci =

System 7:

Lyrics: = mo = ius, veloci = ter cur = rit. sermo = ius, veloci =

System 8:

Lyrics: mo = ius, veloci = ter currit sermo ius veloci = ter cur =

System 9:

Lyrics: veloci = ter currit sermo ius veloci = ter cur =

Lauda Jerusalem

Nivem sicut lanam, sicut la = nam =
sicut lanam, qui dat nivem sicut la = = nam,
la = = nam, qui dat nivem sicut la = = nam,
la = nam, qui dat nivem sicut la = nam,
= = qui dat nivem sicut la = nam.

Trollons,

Nebulam, sicut cinerem spar = git, Nebulam
Nebulam, sicut cinerem spar = git, Nebulam
Nebulam, sicut cinerem spar = git, Nebulam
Nebulam, sicut cinerem spar = git, Nebulam
Nebulam, sicut cinerem spar = git, Nebulam

Trollons,

Dominum

77

This is a handwritten musical score for a piece titled "Dominum". The score is written on ten systems of staves, each containing a vocal line and a basso continuo line. The vocal lines are written in a single melodic line, while the basso continuo lines are written in a single line with figured bass notation. The lyrics are written below the vocal lines. The score is divided into two main sections by a double bar line. The first section consists of six systems, and the second section consists of four systems. The lyrics for the first section are "Sicut cinerem" and "Nebulam". The lyrics for the second section are "par" and "git". The score is written in a clear, elegant hand, and the paper shows signs of age.

Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Sicut cinerem *par* *git* *Nebulam* *Sicut cinerem*
Violone
par *git* *par* *git*
par *git*
par *git*
par *git*
par *git*
Violone

Lauda Jerusalem

Altus Crisallum suam sicut buccel = las,
 Altus Crisallum suam, sicut buccel = las,
 Altus Crisallum suam sicut buccel = las,
 Violons
 Antec. faciem frigoris eius, quis sicut = nobis
 Antec. faciem frigoris eius, quis sicut = nobis
 Antec. faciem frigoris eius, quis sicut = nobis,
 Antec. faciem frigoris eius, quis sicut = nobis,
 Antec. faciem frigoris eius, quis sicut = nobis,
 Violons,

Lauda Jerusalem

First system of musical notation, featuring five staves. The bottom staff contains the lyrics: *liquefa - cia - a - sta - bi - spiritus Cui,*

Second system of musical notation, featuring five staves. The bottom staff contains the lyrics: *- bi - spiritus cui,* *Le flu - ent a - que,* *Le flu -*

Third system of musical notation, featuring five staves. The bottom staff contains the lyrics: *- ent a - que,* *Flu - bi - spiritus Cui,* *Le flu - ent a - que,* *Le -*

Dominum

81

Handwritten musical score for the first system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: *flu = ent a qua, et flu = ent a qua, flu = bit spiritus eius, et flu = ent*

Handwritten musical score for the second system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: *et mitte verbum tuum, et liquefa = a qua, et flu = ent a qua, et flu = ent a qua, et mitte verbum tuum, et liquefa =*

Handwritten musical score for the third system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: *et c. = a, flu = bit spiritus eius, et c. = a, flu = bit spiritus eius, et c. = a, flu = bit spiritus eius, flu = bit spiritus eius, flu = bit spiritus eius, flu = bit spiritus eius*

Lauda Jerusalem

Accompagnement

Violons,

Qui Annonciat verbum suum Sa-cob, Israhel, et Judicia

Violons,

Qui Annonciat verbum suum Sa-cob, Israhel, et Judicia

Violons,

Sa-cob, Israhel, et Judicia

Dominum.

85

Violon.

Violon.

Violon.

Violon.

Violon.

Non fecit taliter Omni Nati = o = ni, Non fecit tali = ter

Non fecit taliter Omni Nati = o = ni, Non fecit tali = ter

Violon.

Omni nati = o = ni, Et Judicia sua, non manifestavit E = is,

Omni nati = o = ni, Et Judicia sua, non manifestavit E = is,

Violon.

Non fecit taliter Omni nati = o = ni, Et Judicia

Non fecit taliter Omni Nati = o = ni, Et Judicia

Lauda Jerusalem

Violon

lua, non manifes-tavit eis, Et Audient. lua.

lua, non manifes-tavit eis, Et Audient. lua.

Violon,

Non manifes-tavit eis, non manifes-tavit eis.

Non manifes-tavit eis, non manifes-tavit eis.

Non fecit taliter, omni nati= omni non fecit taliter, omni nati= omni

Non fecit taliter, omni nati= omni Non fecit taliter omni nati= omni

Non fecit taliter omni nati= omni Non fecit taliter, omni nati= omni

Non fecit taliter, omni nati= omni

Non fecit taliter omni nati= omni

Violon,

Dominum

87

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,

Violoncello,

Et Judicia sua, non manifestavit ei, Judicia sua-

Et Judicia sua, non manifestavit ei, Judicia sua-

Et Judicia sua, non manifestavit ei, Judicia sua-

Et Judicia sua-

Et Judicia sua-

Violoncello,

Lauda, Jerusalem

Non manifes- taui- tis, non manifestaui- t= is, non fecit- taliter

Non manifes- taui- tis, non manifestaui- t= is, non fecit- taliter

non manifes- taui- t= is, non manifestaui- t= is, non fecit- taliter

non manifes- taui- t= is, Non fecit- taliter

non manifestaui- t= is, Non fecit- taliter

Violon.

Omni nati- oni, Et iudicia sua, non manifes

Omni nati- oni, Et iudicia sua, non manifes

Omni nati- oni, Et iudicia sua, non manifes

Omni nati- oni,

Omni nati- oni,

Violon.

Dominum

89.

tantum est non fecit taliter, omni nati = on, Et Judicia sua.
 tantum est non fecit taliter, omni nati = on, Et Judicia sua.
 tantum est non fecit taliter, omni nati = on, Et Judicia sua.
 Non fecit taliter, omni nati = on.
 Non fecit taliter, omni nati = on.
 Violons,
 Non manifestavit est in Judicia sua, Non manifestavit est
 Non manifestavit est in iudi = cio. sua, Non manifestavit est
 Non manifestavit est in Judicia sua, Non manifestavit est
 Et Judicia sua, Non manifestavit est
 Et Judicia sua, non manifestavit est
 Violons,

Lauda Jerusalem

Non manifestavit E = is, Judicia sua, non manifestavit E = is, non manifes-

Non manifestavit E = is, Judicia sua, non manifestavit E = is, non manifes-

Non manifestavit E = is, Judicia sua, non manifestavit E = is, non manifes-

E = is, Judicia sua, non manifestavit E = is, non manifes-

E = is, Judicia sua, non manifestavit E = is, non manifes-

Violon.

taut E = is, Glori = a. pa = tri, Et filio et

taut E = is, Glori = a. pa.

taut E = is, Glori = a. pa = tri, Et fili-o, et

taut E = is, Glori = a. pa = tri Et

taut E = is, Glo-ria pa = tri et fi-

Violon.

Dominum

21

fi = li = o, Et Spi-ri-tu = i San-cto, Et Spi-ri-tu = i San-cto, Et
 tri = o, Et Spi-ri-tu = i San-cto, Et Spi-ri-tu =
 fi = li = o, Et Spi-ri-tu = i San-cto, Et Spi-ri-tu = i San-cto
 fi = li = o, Et Spi-ri-tu = i San-cto, Spi-ri-tu =
 = li = o, Et Spi-ri-tu = i San-cto, Spi-ri-tu =
 Triollons,
 = Spi-ri-tu = i San-cto, Spi-ri-tu =
 i Spi-ri-tu = i San-cto, Spi-ri-tu =
 = to Spi-ri-tu = i San-cto, Si = cut E- rat In princi- pi = o, et
 i Spi-ri-tu = i San-cto, Si = cut E- rat In princi- pi = o, et
 i San-cto, Spi-ri-tu =
 Triollons,

Lauda Jerusalem

Et in se = cu la, se = culo = rum amen, Et

Et in se cu la, se = culo = rum a.

nunc et sem = per, Et in se cu = la, se = culo = rum a = men, se

nunc et sem = per, Et in se cu = la, se cu = lorum amen

Et in se cu = la, se cu lorum, a = men

Violons,

culo = rum a = men.

men se cu lorum, a = men.

= culo = rum a = men.

se = cu = lorum, a = men.

se cu = lorum, a = men.

Violons,