

MOTETS

A une, deux, et trois voix,

*Avec symphonie, et sans symphonie,
au nombre de vingt six.*

DEDIEZ

A Monseigneur le Duc de Bourgogne

Composez

Par M^r. Bernier

*Maistre de Musique du Roy,
dans la S.^{te} Chapelle du Palais
cy devant Maistre de Musique
de Saint Germain d'Auxerois.*

Gravé par H. Baussen.

Premiere Œuvre

In Folio

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A PARIS

Chez { *L'Autheur dans la Cour du Palais a la Maistrise* }
{ *Foucault à la Regle d'Or rue Saint Honore* }

Avec Privilège

1703

*A Monseigneur
Le Duc de Bourgogne
Monseigneur*

Je ne suis pas assez temeraire pour entreprendre de faire ici votre Eloge, je sens que c'est une chose infiniment au dessus de moy. Toutte l'Europe conoist assez quelles sont vos vertus, et personne n'ignore que vous marchez a grands pas sur les traces de vos ayeuls. la France Entiere sçait qu'a l'Exemple de Louis le Grand, et de Monseigneur le Daufin, une profonde pieté jointe a un zele ardent pour la vraye Religion, fait un de vos soins les plus chers, et ceux qui ont l'honneur de vous aprocher ressentent tous les jours les effects de la grandeur de votre ame, et de la generosité de votre cœur. c'est pourquoi, Monseigneur, je garderay un silence respectueux sur toutes ces Eminentess vertus dans la crainte de ne pouvoir les Elever autant qu'elles le méritent. Je me contenteray seulement de publier par tout que vous avez un discernement par fait pour tous les beaux

Arts, et particulierement pour la Musique que vous connoissez toute la delicatesse et toute la force de l'harmonie, que vous en faites un de vos plus agreable amusements, dans les intervalles que vous derobez a vos occupations serieuses, et qu'enfin vous accordez une protection si singuliere aux maistres en cet Art, que vous les animez a s'y rendre plus parfaits pour vous plaire. ce sont ces raisons Monseigneur qui m'ont determiné a composer ces mottets pour les mettre au jour, et qui m'ont fait prendre la liberté de vous les presenter, d'autant plus qu'ils ne renferment que des choses pieuses qui concernent le culte divin. je m'estimeray trop heureux, Monseigneur, si vous avez la bonté de les agréer, et si dans les moments de votre loisir, vous daignez jettter dessus quelques regards favorables. C'est la grace que vous demande celui qui sera toute sa vie, avec un profond respect.

Monseigneur

*Vostre tres humble tres obeissant
et soumis serviteur
Bernier.*

*Mottet
du Saint Esprit.
A Voix Seule.*

Récitatif

1
 Into - nuit de Cælo dominus, Into - nu-it de Cælo domi-

5
 nus, et altis-simus dedit vocem suam, et spi-ritus do-mi-ni desen-

9
 dit descendit de Cæ - lo et spiritus domini desen -

14
 dit descendit de Cæ - lo et reple-uit or-bem ter - rarum etre -

20
 pleuior-bem ter - rarum repleuior bem ter - ra - rum, repleuior bem ter - ra - rum,

2

hic est lar-gitor do-norum lar-

gitor do-norum *hic est lar-gitor do-norum lar-gitor do-*

norum, lux et sa-lus sa-lus men-ti-um *lux et sa-lus sa-lus*

sa-lus men-ti-um, *hic est lar-gitor do-norum lar-*

gitor do-norum *lux et sa-lus sa-lus sa-lus men-ti-um,* *lux et*

sa-lus sa-lus sa-lus men-ti-um.

81

Pax et a - mor a - mor be - a - to - rum et dul-ce - do

90

dulce-do cor - dium, Pax et a-mor a - mor be - a - to - rum et dul-

99

ce - do dulce-do cor - dium, Pax et a - mor

108

a - mor be - a - to - rum et dul-ce - do dulce-do cor - dium,

116

et dul-ce - do dulce-do cor - dium.

125

hic est lar-gitor do-norum lar-gitor do-norum

Musical score for organ, page 135, measures 1-10. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '1'). The key signature is one sharp. The vocal line (top) contains the Latin text: *hic est lar-gitor do-norum lar - gitor do-norum, lux et sa - lus sa - lus*. The organ accompaniment (bottom) features sustained notes and chords. Measure numbers 1 through 10 are present above the staves.

A musical score page from a church service book. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. The lyrics "men-ti-um luxet sa - lus sa - lus sa - lus men - ti - um," are written below the notes. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. The page number 144 is in the top left corner.

Musical score for organ, page 153, showing two staves of music with Latin text "hic est lar-gitor do-norum lar-gitor do - norum lux et sa - lus". The top staff uses a soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. Measure numbers 6 and 3 are indicated above the bass staff.

162

Bass Clef, 2 sharps
Bass Clef, 2 sharps

sa - lus sa - lus men - ti - um, lux et sa - lus sa - lus sa - lus men - ti - um,

3 4 6 6 4 3 6 6# 3 4 6 6 5 4 3

172

173

Alleluia alleluia,
alleluia, allelu-

177

ya, al - le-luya, alle-luya, al - le-luya,

181

alleluya, alleluia, alleluia, alleluia, alleluia, al-le - lu

186

ya, alle - luya, al-le-luya. alleluia, al - leluya, allelu -

191

ya, al - - - le-lu - ya, al - le-luya, alle-luya, alleluya, al -

195

le-lu - ya, al - le - luya, al - leluya, al - leluya, alle - luya.

*Mottet
Pour le Saint Sacrement.
A Voix Seule*

13

O Sacrum con-

7

vi - vi - um *O Sacrum con - vi - vi - um*

14

in quo chris - tus su - mi-tur *in quo chris - tus su - mi-*

21

tur: *O Sacrum con - vi - vi - um* *in quo chris - tus -*

28

su - mi-tur *in quo chris - tus su - mi-tur:*

35

Re-co-litur memo-ri-a, me-mo-ri-a Pas-si-o-nis

6 5 4 # b 7 6

42

Pas-si-o-nis e-jus re-co-litur

7 6b b 5 4 6 b 6b 4 # 6b 7 6

50

me-mo-ri-a, me-mo-ri-a pas-si-o-nis pas-si-o-nis

6 5 4 3 7 6b 7 6 7 5

57

e-jus, Re-co-litur memo-ri-a

6 4 3 6 5 4 3 b 6 #

65

Pas-si-o-nis Pas-si-o-nis e-jus

6 7 6 7 6 5 4 3 b 6 5 4 #

73

Mens impletur gra-ti-a, Mens impletur gra-ti-

C 6 4 3 b

8

77

a. mens Imple - tur_ mens Imple-tur grati-a.

6b 6 6 6 6 6b 4 3 6b

81

mens imple - tur_ mens imple-tur grati-a. et futuræ glo-ri-

6 6 6 6 6b 4 3

85

æ, et futuræ glo-ri-æ futuræ glo-ri-æ nobis pi-gnus da-tur

6 6 6 6 6 6 6 6

89

no - bis pi-gnus da - tur; nobis pi-gnus datur_ no - bis pi-gnus da -

6 6 4 3 6 6 6 6 6 4 3

93

tur et futuræ glo - - - ri-

6 6 6 6b 6 6 6 6 6 4 3

97

æ nobis pi-gnus datur no - bis pi-gnus da - tur nobis pi-gnus datur

6 6b 6 6 6# 4 6# 6 6b 6 6

101

no - bis pi-gnus da - tur, Mens impletur grati-

105

a, Mens Impletur gra - ti-a mens imple - tur-

109

- mens imple-tur grati-a. mens imple - tur mens Impletur grati-

113

a, Alle - lu - ya al - le - lu - ya

118

al - le - lu - ya al - le - lu - ya al - le - lu - ya al - le - lu - ya alle - lu -

124

ya alle - lu - ya al - le - lu - ya

10

130

al-le - lu - ya al-le - lu - ya al-le - lu - ya al-le - lu - ya,

6 7 7 6 7 7 8 6 6 3

alle - lu - ya alle - lu - ya alle - lu - ya alle - lu - ya

7 6 6 7 6 6 7 4 # 8 8

142

al-le - lu - ya al-le - lu - ya al-le - lu - ya

6 6 7 6 7 4 # 8 b 8

148

— al-le - lu - ya — al-le - lu - ya al-le - lu - ya alle - lu - ya

8 6 6 6 4 # 8

154

al-le - lu - ya al-le - lu - ya al-le - lu - ya

8 # 6 6 6 5 # 6 5 4 # 6 #

This musical score consists of five staves of music for three voices (Soprano, Alto, and Bass) over a piano-vocal basso continuo part. The score is divided into five systems by vertical bar lines. The vocal parts sing the word 'Alleluia' in a continuous loop. The piano-vocal part provides harmonic support, featuring various chords and bass patterns. Measure numbers 10, 130, 142, 148, and 154 are indicated at the top of each system. Figured bass notation is provided below the continuo staff in each system, showing harmonic progressions such as 6/7, 7, 6, 6/7, 6, 7, 4, and 6/4. The vocal parts use a mix of eighth and sixteenth-note patterns, while the piano-vocal part uses eighth-note chords and bass lines.

Mottet Pour la Sainte Vierge.

Gayement.

Surge surge sur - gesur - ge prope

ra propera soror spon-sa so - ror charis-sima, in de li - ci - is surge sponsa propera

soror so - ror charis-si - ma in de - li - ci - is. Surge surge sur -

- gesur - ge propera propera soror surge sponsa spon-sa charis-sima, in de li - ci -

is surge sponsa propera soror so - ror charis - si - ma in de - li - ci - is.

21 *Récitatif*

Iam hiems transi - it imbera - biit et recessit Imbera - biit et re - cessit et re - ces -

25

sit Iam hiems transi - it imbera - biit et re - cessit Imbera - biit et recessit et re - ces -

29

sit, vo - la vo - la vo - la In

34

te - neros in blan - dos in blan - dos am - ple - xus in te - neros in

39

blan - dos am - ple - xus di - lec - ti.

44

vo - la vo - la vo - la vo - la in te - neros in

49

blandos am - ple - xus di - lec - ti, vo - la vo - la vo - la vo - la in

55

te - neros in blandos am - ple - xus di - lec - ti, vo -

61

- la vo - la in te - neros in

66

blan - dos am - ple - xus di - lec - ti. In te - neros in

71

blan - dos am - ple - xus di - lec - ti,

77

O Inclita Mari - a, O a - - quila

82

Doucement.

mistica a - - quila mis - ti-ca contemplare so-lem glori - æ so-lem glori - æ

86

Indeum ra - pitur contemplando vi-a - torum recordarerecor - da

90

recontemplando vi - a - torum recordare recor - da - - re,

94

contemplare so-lem glori - æ so-lem glori - æ Indeum ra - pitur contemplando vi-a -

98

torum recordare recor - da - - re contem - plare contem - plare so-lem glori - æ

102

In deum ra - pitur; Contemplando vi-a - torum recordare recor -

106

da - - re, vi-a-torum recor-da - - re recorda - re,

6 4 3 6 6 6 6 6 4 3

III *Gayment.*

Aula cæ - litum

6

115

au - la cæ - litum can - tacis re - sonet re - sonet

6

118

re - - sonet ju - bilet ju - bilet ex-ul - tet ex-ul -

6 7 6 5 6

122

tet au-la cæ - litum au-la cæ - litum can - tacis re - sonet

6 6 6 5 4 7

126

re - - sonet ju - bilet ex-ul - tet re - sonet ju - bilet ex-ul -

6 7 6 6 5 6

16

130

tet au-la cæ - litum can - tacis re - sonet re - sonet

⁶ ⁶ ^{6#} ⁶

ju-bile ex - ul - tet ex-ul - tet au - la cæ - litum

⁶ ⁵ ^{4 3} ⁶ ⁶

can - tacis re - sonet re - so-net ju - bilet ex-ul - tet re - sonet

⁶ ^b [#] ⁶ [#] ⁶ ⁵

138

ju - bilet ex-ul - tet au - la cæ - litum can - tacis re - sonet

⁶ ⁴ [#] ⁶ ⁶ ⁶ ⁶

Ju - bilet ex - ul - tet ex-ul - tet re - sonet Ju - bilet ex-ul -

⁶ ⁵ ^{4 3} ⁶ ⁶ ⁷ ⁶ ⁶

142

ju - bilet ex-ul - tet au - la cæ - litum can - tacis re - sonet

⁶ ⁴ [#] ⁶ ⁶ ⁶ ⁶

Ju - bilet ex - ul - tet ex-ul - tet re - sonet Ju - bilet ex-ul -

⁶ ⁵ ^{4 3} ⁶ ⁶ ⁷ ⁶ ⁶

146

Ju - bilet ex - ul - tet ex-ul - tet re - sonet Ju - bilet ex-ul -

⁶ ⁵ ^{4 3} ⁶ ⁶ ⁷ ⁶ ⁶

150

tet re - sonet Ju - bilet ex-ul - tet ex-ul - tet

⁶ ⁶ ⁷ ^{4 3} ⁶ ⁵ ^{4 3}

*Mottet
Pour le Saint Sacrement.
a Voix Seule*

Gravement.

O Salu-ta-ri-s salu-ta-ri-s hos-tia salu-ta-ri-s hos-ti-

a quæ Cæli-pandis os-tium quæ Cæli-pandis os-tium quæ Cæ-li-pandis cæ-li-

pandis os-tium O Salu-ta-ri-s saluta-ri-s hostia saluta-

- ris hos-ti-a quæ Cæli-pandis os-tium quæ Cæli-pandis os-tium quæ Cæ-li-

pan-dis Cæ-li-pandis os-ti-um quæ Cæ-li-pandis os-ti-um,

23

Bella premunt hosti - li-a

31

premunt bel - la hosti - li-a bel-la premunt pre-munt

39

bel - la hosti - li-a hosti - li-a bel-la premunt pre-munt

46

bel - la hosti - li-a hosti - li-a da ro - bur da

54

ro - bur fer au - xi - li-um au-xi - li-um da ro - bur da

61

ro - bur fer au - xi - li-um au-xi - li-um da ro - - - -

69

- burda ro - bur fer au - xi - li-um au-xi - li-um

77 *bella premunt hosti - li-a* *premunt bel - la*

85 *hosti - li-a* *bel-la premunt* *pre-munt bel - la hosti - li-a*

92 *hosti - li-a* *bel-la premunt* *pre-munt bel - la hosti - li-a*

99 *hosti - li-a* *da ro - bur da ro - bur* *fer au-*

107 *xi - li-um au-xi - li-um* *da ro - bur da ro - bur* *ferau-*

114 *xi - li-um au-xi - li-um da ro -* *bur da*

121 *ro - bur fer au - xi - lium auxi - li - um,* _____

*Mottet
Pour Sainte Elisabet.
a Voix Seule*

Gayement.

Congratu-

lamini congaudete consolamini Congratu-lamini congaudete consol-

lamini congaudete congaudete congaude - te consola - mini Congratu-

la-mini congaude-te conso - lamini congaudete congaudete congaude -

- te consola - mini congaude - - te consola - mini Congratu-

19

la - mini congaude te conso - la - mini congaude te congaude te congaude

6 7
6 6 6

22

- te conso - la - mi - ni

6 3
6 3

26 Récitatif

Muli - erem fortem E - lizabet in - venimus mu - li - erem cujus et procul de ul - timis

6 5
8

31

fi - nibus præ - ti - um muli - erem quem laudant in portis o - pera e - jus muli - erem quem

7 5 6
4 3
6 2
6 4

#

36 Gay.

laudant in portis o - pera e - jus Congratula - mi - ni Congratula - mi -

6 6

6 3
6 6
6 6

45

ni E - li - zabet pu - el - lae deum ti - men - ti dominop i - e ser - vi - en - ti domi -

7
6
6 3
6
[H] 7 6
6
6 #

22

56

nopie ser-vi-en - ti Congau-de - - te cum E-lizabet uxo-re

b **b** **b**

66

palmas suas ad pauperes _ exten - den - te Conso - la - mini E-lizabet

b **b** **b**

76

vi - duam multa sus-tinen - tem in pati - en - ti-a multa sus - ti-nen - tem

b **b** **b** **b**

85

in pati - en - ti-a. Congratu-lamini *Comme cy dessus*

b **b** **b** **b**

Comme cy dessus

Rex christe rex chris-te rex christe virtus for - ti

99

um qui magna so-lus ef - fi-cis rex christe rex chris-te rex christe virtus for - ti

b **b** **b** **b**

*Mottet
Pour Saint Joseph.
a Voix Seule*

The musical score consists of five staves of music for a single voice, arranged vertically. The key signature changes frequently, indicated by various sharps and flats. The time signature also varies, mostly between common time and 6/8.

Staff 1: Measures 1-7. Key signature: F major (no sharps or flats). Time signature: Common time (4/4). Lyric: *Exultent su-peri*.

Staff 2: Measures 8-14. Key signature: G major (1 sharp). Time signature: Common time (4/4). Lyric: *Ex - ul-tent su - peri læ-ten-tur ho-mines læ-ten -*

Staff 3: Measures 15-21. Key signature: A major (2 sharps). Time signature: Common time (4/4). Lyric: *tur læ-ten-tur læ-ten - tur ho - mines*

Staff 4: Measures 22-28. Key signature: C major (no sharps or flats). Time signature: Common time (4/4). Lyric: *et Jo - sephi So-lem-nia et lau-des et præ-co - nia de-vot-is men - tibus*

Staff 5: Measures 29-35. Key signature: E major (3 sharps). Time signature: Common time (4/4). Lyric: *Læ-tis con-cen-tibus re - sonent re - so-nent in Ec -*

37

cle si-a et Jo-sephi So-lem-nia et lau-des et pra-

44

co-nia de-vot-is men-tibus læ-tis con-cen-tibus re - - -

51

- sonent re-so-nent in Ec-cle si-a, Ex-ultent

59

su-peri Ex-ul-tent Su-peri læ-ten-tur ho-mines læten -

67

tur læ-ten-tur læ-ten - tur ho-mi-nes. Fin.

Recitatif.

74

Hic est hic est quem Constituit do-minus dominum domus su-æ et prin-ci-

26

78

pem omnis posses-si-o-nis su-æ hic est hic est quem Consti-tuit domi-

4 7 4 #

82

nus dominum domus su-æ et principem omnis posses-si-o-nis su-æ et princi-

7 6# 7 6#

86

pem omnis posse-sionis suæ et principem omnis possesi-o - - - nis su - æ.

4 7# # # 8 4 #

92 *Gayment.*

C

Unde patet quanta fuit hujus vi-ri sancti-

96

tas unde patet quanta fuit hujus vi-ri sancti - tas

6 6 6 6 6 4 3 6 b

100

- hujus vi - ri sancti - tas quam excelsa et su-blimes quam excelsa et su-

6 6 5 4 3 6 # 6

104

blimis il-lius fæ-li-ci-tas il-lius fæ-li-ci-tas il-lius fæ-li-ci-

6 4 3 6 5

108

tas unde patet quanta fuit hujus vi-ri sancti-tas quam excelsa et su-

6 b 6 6, b 6, 6

112

blimis quam excelsa et su-blimis illius fæli-ci-tas illi-us fæ-li-ci-

6, 6# b 7, 6 6, b 7, 6

116

tas il-li-us fæ-li-ci-tas quam excelsa et su-blimis quam excelsa et su-

6, b 6, 4, # 6, b

120

blimis il-li-us fæ-li-ci-tas il-li-us fæ-li-ci-tas

6 4 3 6

123

il-li-us fæ-li-ci-tas.

6 5 4 3 6, b 6

28

127

O pa - ter pa - ter sanc-to-rum pa-trum di - lec-tis - si-

6 6b 6 6b 6 7 3 6 6 6 2 4# 6 6 6b 4 #

133

me quam ad-mi - ra - bi-le est no - men tu - um quam in - si-gne of -

6 6 6 6 6 6 6 6b 6

140

fi - ci-um quam in - si-gne of - fi - ci-um quam no - bi-le

6 6b 6 6 3 6 7 -

146

im - pe - ri-um quam no - bi-le im - pe - ri-um et quam sa - lu -

7 8 6 6 4 3 6 7 -

152

ta - re quam sa - lu - ta - re cunctis mor - ta - libus tu - um au - xi - li -

--- 6 6# 6 6 6 7 6 7 4 7 4

159

um. O pa - ter pa - ter sanc-to-rum patrum di - lec-tis - si -

6 6b 6 6b 6 6 7 6 6 6 2 4# 6 6 6b 4

166

me. Tu fælix il-le es ex millimil-li-bus

173

Tu fæ-lux il-le es ex mil-li mil-li-bus u - ni-cus electus di-

179

lectus custos tu-tor et ma-gis-ter nutrix parens et mi-nis-ter et mi-nis-

185

ter u - ni-cus e-lectus di-lectus custos tu-tor et ma-gis-ter nutrix parens et mi-

191

nis-ter et mi-nis-ter cu-i commis-sa est di-ux pro-lis in-

197

fan-ti-a et pa-tris æ-ter ni no-bi-li-or fa-

30

203

milia cui i commis-sa est di-ux pro-lis in-fan-ti

209

a et pa-tris æ-ter ni no-bi-lior fa-mi li-a.

216

C

unde patet quanta fuit tua in-nocenti-

220

x

unde patet quanta fuit tua in-nocenti-a

224

tu-a in-nocenti-a quam in Cælis et in terra quam in Cælis et in

228

terra tu-as it po-tenti-a tu-as it poten-ti-a tu-as it poten-ti-

232

a

quam sublimi nunc re- fulges immorta-li glo- ri - a quam sublimi nunc re-

236

fulges quam sublimi nunc re- fulges immorta-li glo- ri - a

239

immorta-li glori - a immorta-li glori - a quam sublimi nunc re-

243

fulges quam su-blimi nunc re- fulges immorta-li glo- ri - a immorta-li glo- ri -

246

a. immor-ta - li glori - a.

251

Exultent Su-peri Ex - ult-ent Su - peri lœ-tentur Comme au commencement.
jusqu'ou il y a fin.

*Mottet
ou Elevation.
pour le Saint Sacrement.
a Voix Seule.*

The musical score consists of five staves of music, alternating between soprano vocal line and piano accompaniment. The vocal line is in common time, with a key signature of one sharp (F#). The piano accompaniment uses a variety of rhythmic patterns, including sixteenth-note chords and sustained notes. The vocal parts feature several melodic phrases with lyrics in Latin, such as "Amote amote deus me-us a - mo", "te tu scis do-mine quia a - mo te tu scis do-mine", "qui-a a - mo te, a-mo te deus meus a-mo te tu scis", "do-mine tu scis quia a - mo te a-mo te deus me - us", and "amo te tu scis domine tu scis quia a - mo te, tu scis quia a - mo te". Measure numbers 13 and 17 are indicated above the vocal staves.

Amote amote deus me-us a - mo

te tu scis do-mine quia a - mo te tu scis do-mine

- qui-a a - mo te, a-mo te deus meus a-mo te tu scis

do-mine tu scis quia a - mo te a-mo te deus me - us

amo te tu scis domine tu scis quia a - mo te, tu scis quia a - mo te.

23 *Air Tendrement.*

S.

O dul-cis amor

qui semper ar - - - des dulcis a - mor bo-ne

Je - su dulcis a-morbo - ne Je - su dulcis a-morbo - ne Je -

su O dul-cis Christe qui semper a - - - mas dulcis

Chris-te bo - ne Je - su dulcis Christe bone Je - subo - ne Je -

su, dulcis Chris-te bone Je - subo - ne Je - su,

Fin.

34

70

Ac- cen - deme totum i - gne tu - o

78

ac - cen - deme totum i - gne tu - o ac - cen - deme totum ac-

[H]

86

cen - de me totum flam - ma

92

cha - ri - ta - sis tu - æ flam -

98

- ma cha - ri - ta - sis tu - æ ac - cen - deme totum i - gne tu -

105

o ac - cen - deme totum ac - cen - deme accen - de me flam -

112

ma cha-ri-ta - tis tu - æ ac-cen-deme

119

totum ac - cen-deme accen - de me flam

125

ma cha - ri-ta - tis tu - æ. Comme cy dessus
jusqu'où il y a fin.

131 *Lentement.*

Transfi - ge transfi - ge Domine me-dullas a - nimæ me - æ transfi - ge Do-mi -

135

ne, transfi - ge Domi-ne transfi - ge edullas a-nimæ me - æ suavis-simo a -

139

moris tu - i vul - ne-re transfi - ge Do-mine, transfi - ge, transfi - ge Do-mi -

36

143

ne medullas a-nimæ me-æ sua-vis-simo a-mori-stu-i vul-ne-re, su-a-vissimo a-

147

moristu-i vul-ne-re transfi-ge Do-mi-ne, transfi - ge.

151 *Gayement.*

Fac ut ar-deat cor

155

meum flammatu-æ chari-tatis, flam-ma, flam-ma, flammatu-æ chari-

158

tatis, flam - ma tuæ chari-ta-tis, te semper si-tiat, te semper si-ti-

162

at fontem vita^e, fontem vi^{tæ} se mper ambi- at ad te, ad te perueniat, ad

6 # 7 — 6 # — # 6 6 6 # 6 6 #

166

te, ad te pe- rue - niat, ad te pe- rue - niat, fac ut ar-deat cor

6 4 # 6 6# 4 # 6# 6# 6# 7 #

170

meum flam - ma, flam - ma, flamma tu^æ chari - tatis, flam

6# — # 6 6# # 6# 6# 6#

173

- matu^æ chari - ta - tis, fac ut ardeat cor meum flam -

6 # 6# 4 # 6# 6# 6# 7 # 6# 6#

177

- matu^æ cha - ri - ta - tis, fac ut ardeat cor meum flamma tu^æ chari -

6# 6# 4 # 6# 6# 6# 7 # 6# 6#

181

tatis, flam - ma, flam - matu^æ charita - tis te semper si - ti - at, te semper si - ti -

6 6 4 3 6 6 # 6 #

185

at fontem vi-tæ, fontem vita te semper ambi-at ad te, ad te pe-rueniat, ad

189

te, ad te perue - ni-at, ad te, ad te pe-rueniat, ad te, ad te pe-ruue - ni

193

at, ad te pe-ruue - ni-at. Tu so-lus dul - cis - sime Je-su,

197

tu so-lus dulcis - sime Je-su tu sis paxme - a ci - bus et

201

gau-dium, cibus et gau-dium, et gau - dium, tu solus dulcis - sime

205

Jesu tu sis paxme - a ci - bus et gau-dium, et gau - dium, ci - bus et

209

gau-dium, et gau-dium cu-piam, cu-piam dis-sol-vi et es-se

⁷ ⁴ ⁶ ⁴ ⁶ ⁶ ⁶

[#]

213

te-cum in æ-ter-num, et es-se tecum, et es-se te-cum in æ-ter -

[#] ⁶ ⁶ [#] ⁶ ⁶ [#] ⁶ ⁶ [#] ⁶ ⁵ ⁴ [#]

[#]

217

num, In æ-ter - - - num, In æ-ter - num, In æ-

⁶ ⁶ [#] ⁶ ⁶ [#] ⁷ ⁵ [#] ⁶

221

ter - - - num, In æ-ter - num. Tu

⁶ ⁶ [#] ⁵ [#] ⁶

225

so-lus dulcis-sime Jesu, tu sis paxme - a, tu sis paxme - a ci-bus et

⁷ ⁶ ⁶ ⁶ [#] ⁶

229

gau-dium, ci-bus et gau-dium, et gau-di-um cu-piam, cu-piam dis-

[#] ⁶ ⁶ ⁶ ⁴ [#] [#] ⁶ ⁶ ⁵ ⁶ [#]

40

233

sol-vi et es-se te-cum In æ-ter-num,
et es-se te-cum In æ-ter-

237

num, In æ-ter - - num, In æ-ter- num tu solus dul-cis-sime Jesu,

242

tu so-lus dulcis-sime Je-su tu sis pax me - a ci- bus et

246

gau-dium, et gau-di-um, cu-piam, cu-piam dis-sol-vi et es-se

250

te-cum In æ-ter-num, et es-se tecum, et es-se te-cum In æ-ter -

254

num, In æ-ter-num, In æ-ter - - num, In æ-ter - num.

Mottet de la Sainte Vierge.

a Voix Seule.

A musical score for two voices. The top voice (bass clef) has lyrics "O decus Virginum" and "O amor". The bottom voice (bass clef) continues the lyrics. The music includes various accidentals such as sharps (6#) and flats (6, 7, 8).

A musical score for voice and piano. The vocal line begins with a melodic line on the soprano staff, starting with a fermata over a dotted quarter note. The lyrics are: "cor-dium O amor cor - dium O de - cus, O a - mor". The piano accompaniment is in the bass staff, featuring harmonic patterns indicated by Roman numerals and mode changes (e.g., 6, 6, 6b, 7, 6, #). The score is numbered 8 at the top left.

A musical score page showing two staves of music. The top staff is in bass clef and has lyrics: "O decus Virginum", "O amor cor-dium", "O a - - mor". The bottom staff is also in bass clef and shows musical notes with various accidentals (flat, sharp, double flat, double sharp) and rests.

23

cor - dium.

O decus Vir-ginum

O amor

4 3 6

A musical score for two voices. The top voice (Soprano) starts with a dotted half note followed by eighth notes. The lyrics are "cor-dium" (with a fermata), "O amor cor-dium", "O de-cus,", and "O a-mor". The bottom voice (Bass) provides harmonic support with sustained notes and chords. The key signature changes from C major to G major at the end of the measure. Measure numbers 30 and 31 are indicated.

42

38

O decus Vir-ginum O amor cor-dium O a - - mor

45

cor - dium O de - cus, O a - mor O —

52

- a - - mor cor - dium O O am - cor - di -

59

un Te laudo te colo te a - mo

63

Te quero te vo-lo te lau - do te laudo cen - ti - es teco - lo mil - li -

66

es te lau-do te co-lo te a-mo te quero te vo-lo te laudo te lau - do cen - ti -

69

es te quero te colo te amo milli-es Te laudo te colo te

73

a - mo telaudo cen - ti - es te co - lo mil - li - es te laudo te co - lo te

76

amo te quero te vo-lo te co-lo te laudo cen - ti - es te quero te

79

vo-lo te a-mo mil - li - es te laudo te co - lo te

82

a - mo te quero te vo-lo te co - lo telau-do cen - ti - es te laudo te co - lo te

85

te a-mo mil - li - es telau-do te co - lo te amo te quero te vo-lo te amo te

44

88

co-lo te lau-do cen-ti - es te quero te vo-lo te a-mo mil-li-

(Measure 88 continues from the previous page)

91

es te lau-do te co - lo te amo milli-es.

(Measure 91 continues from the previous page)

Lentement.

96

O mundi Do-mina mentes il - lu - mina, illu - mi - na O mundi Do-mina

(Measure 96 continues from the previous page)

104

mentes il - lu - mina, il - lu - mi - na con-fir-ma de - biles ex - au - di su - pli - ces,

(Measure 104 continues from the previous page)

112

ex - au - di su - pli - ces O mundi Do - mina mentes il - lu - mina, il - lu - mi -

(Measure 112 continues from the previous page)

120

na con - fir - ma de - biles ex - au - di su - pli - ces, ex - au - di su - pli -

(Measure 120 continues from the previous page)

127

ces confir-ma de - biles ex-au-di su - pli-

134

O mundi Do - mina mentes il - lu - mina, il-lu - mi-na

141

O mun-di Do - mina mentes il - lu - mina, il-lu - mi - na.

147

O stella matu-tina lux sublimis et di - vina lux sublimis et di -

151

vina, et di-vi - na. So - le splendi - di-or lu - na venus-ti -

46

155

or lu - na, lu - na ve-nus - ti-or. O stella matu-

9 6 7 4 3 6 5 7

159

tina lux sublimis et di - vina, et di - vi - na So - le splendi - di - or lu - na venus - ti -

4 2 6 7 6 5 b 4 # 6 6 6 6b

163

or So - le splendi - di - or lu - na, lu - na ve-nus - ti - or.

6 6b 6 9 6b 7 4 3 6 6b

167

So - le splendi - di - or lu - na venus - ti - or, lu - na, lu - na ve-nus - ti -

6 6 6 6 6 6 9 b 6 9 b 4 #

171

or. O stella matu - ti - na O stella matu - tina lux sublimis et di -

b b # 6 9 6 6 6 7 4 2 6 7

175

vina, et di-vi - na. So - le splendi-di-or lu - na venus - ti-

6 5 6 4 3 6 6 9 6b 7 6

179 Moins viste.

or, lu - na, lu - na ve-nus - ti-or. Te laudo te colo te

6 9 6 7 4 3 6

183 a - mo te quæro te volo te co - lo te laudo cen-ti-es te amo milli-

6# 6# 6 4# 6# 6 6#

187 es te laudo te colo te amo te quæro te volo te amo te co-lo te lau-do cen-ti-

6 b 7b 7 7 7 7 6# 6#

190 es te quæro te volo te amo milli-es te lau-do te co - lo te amo milli-

b 4# 6# 6 6# 6 4#

194 es. Te quæro lucem te se-quorducem.

6# 6# 6 6# 6 6# 6

199

Te quæ-ro lucem te se-quor ducem te quæ-ro lucem te se-quor ducem te quæro te

204

se-quordu-cem. Nunquam me de-seras nunquam me

209

de-seras O O advo-cata pecca-to-rum salus se-cu-ra mi-se-ro-

214

rum. Te quæ-ro lucem te se-quor ducem. te quæ-ro

219

lucem te se-quor ducem te quæ-ro lucem te se-quor ducem te quæ-ro

224

lucem te se-quor ducem te sequorte se-quordu-cem. Nunquam me

229

de-seras nunquam me de-seras O O ad-vo-ca-ta pec-ca-to - rum salus se-

cu-ra mi-se-ro-rum O advo-ca-ta pecca-to-rum salus se-cu-ra mi-se-ro-rum.

234

Te laudo te co-lo te a - mo. Te vo-lo te quæro te

240

co - lo telau-do cen - ti - es, te a - mo mil - li - es, te laudo te co-lo te

243

a-mo te vo-lo te quæro te co-lo te vo-lo te lau-do cen - ti - es te vo-lo te

246

a-mo te vo-lo te quæro te co-lo te vo-lo te lau-do cen - ti - es te vo-lo te

249

quæro te amo milli - es telau-do te co - lo te amo milli - es

Mottet
Pour tous les temps
a Voix Seule
avec un dessus de violon.

Gracieusement.



Sinfonie.



Continuation of the musical score. The Violin part has eighth-note pairs. The Voice part has eighth-note pairs. Measure 7 ends with a fermata over a bass note.

Continuation of the musical score. The Violin part has eighth-note pairs. The Voice part has eighth-note pairs. Measure 8 ends with a fermata over a bass note.

Continuation of the musical score. The Violin part has eighth-note pairs. The Voice part has eighth-note pairs. Measure 9 ends with a fermata over a bass note.

27

Eccenuncbenedici-te do - minum be-nedici-te do - mi-

6 5 # 6 4 6 6 6 6 6

34

nun Ec - cenuncbenedici-te do - minum be-nedici-te do - minum.

7 6 6 6# 4

41

Ec - cenuncbenedici-te benedici-te do - minum

5 6

48

Om-nes ser - - - vi do - mi-ni,

6 6# 5

54

Om-nes ser - - - vi do - mi-ni

6# 6

52

60

benedici - te benedici-te do-minum be - ne-di - ci - te be-nedi-ci-te do - mi-

9 7 6# 6# 6# 6 6

67

num, om - nes ser - - - vi do - mi-

6# 6# 6# 6# 6#

73

ni, om - nes ser - - - vi do - mi-ni,

6# 6# 6# 6# 6#

79

Ec - cenunc benedici-te do - minum be-nedi-ci-te do - minum. Ec - ce

6 2 6 6 6# 6 6# 6# 6#

86

nunc benedici-te do - minum be-ne-di-ci-te do-minum qui sta - tis in

93

do - mo domi-ni in a - triis domus de -₆⁵ i nos - tri benedici-

100

te benedici-te do - minum. Qui

107

sta - tis in do - mo domi-ni in a - triis domus de -₅⁶ i nos -

114

tri, Qui sta - tis in

This block contains five staves of musical notation for three voices (Soprano, Alto, Bass). The music consists of mostly eighth and sixteenth note patterns. The vocal parts are labeled with 'B' (Bass) and 'A' (Alto). The lyrics are written below the notes. Measure numbers 86, 93, 100, 107, and 114 are indicated at the top of each staff respectively. Various time signatures and key changes are marked with numerals (e.g., 6, 5, 4, 3) and sharps.

54

121

do - mo domi - ni in a - triis domus de - i nos - tri, be-nedi-ci-

6 6# 6 6# 4 # 6#

128

te do - minum benedici-te do - minum be - ne-di - ci - te be-nedici-

6 9 8 6 # 6 6#

135

te do - minum, om - nes ser - - -

6 6 # # 6# #

141

vi do - mi-ni, om-nes ser - - - vi do - mi-ni.

5 # # 6# # 5 #

148 Rondement.

In no - ctibus Extol -

6 5 6 5 6 5

153

- lite Extollite manus vestras in san - cta et benedicite dominum et benedi-cite bene-

6 5 9 8 6#

157

di - cite do - minum, In no - cti -

6 5 6 5 9 8 6 6

162

bus Extol - lite Extollite manus vestras in san - cta et benedicite domi -

6 5 6 5 6 5 6 7 4#

166

num et bene-di-cite bene-di - cite do - minum, Extol -

6 b 6# b 6 5 6 6 6

170

- lite Extollite manus vestras in san - cta et benedicite dominum et benedi - cite

6 5 6 7 6 4# 6

56

174

et benedici te bene-dic-te do-minum, In no- cti-

178

bus Extol - lite Extollite manus vestras

182

Extollite manus vestras in san - cta et benedicte dominum et benedi-cite

186

et benedici te bene-dic-te do-minum, et benedi-cite

190

et benedi-cite bene-dicte do-minum.

195 *Gayment.*

Bene-diccate do-minus ex Sy-on, *Be-ne-diccate dominus*

204

ex Sy-on, *qui fe-cit Cælum et ter-ram* *qui fe-cit Cælum et ter-ram*

212

Cælum et ter-ram, *qui fe-cit Cælum* *qui fe-cit Cælum et ter-ram*

221

ter - ram et ter - ram,

6 5 3 6 5 4 3

231

Be-ne - dicat te do-minus ex Sy - on,

Be-ne - di-cat te do-minus

8 8

240

ex Sy - on, qui fe - cit Cælum qui fe - cit Cælum et ter -

4 3 7 b 6

248

- ram et ter - ram,

Be-ne - dicat te do-minus ex Sy -

6 5 3 6 4 3 6

257

on, qui fe - cit Cælum qui fe - cit Cælum et ter - ram et

6 5 4 3 6 6

266

ter - ram, quife-cit Cælum quife-cit Cælum et ter - ram et

⁶
_b 4 # #

⁶ ^{6#} ⁵

275

ter - ram, Be - ne - dicat te do-minus ex Sy - on,

⁶ 4 # ⁶ # ⁸

⁸ ⁶ ⁵

284

qui fe - cit Cælum qui fe - cit Cælum et ter - ram et ter -

⁸ ⁴ #

^{6#} ⁶ ⁵ 4 #

293

ram, qui fe - cit Cæ - lum et ter - ram, qui fe - cit Cæ -

⁷ ⁷ ⁴

⁷

60
 301

- lum et ter - ram, Be-ne - dicat te do-minus ex Sy -

7 3 6 6

310

on, Be-ne - dicat te dominus ex Sy - on, qui fe - cit

6 7 — 6

319

Cælum et ter - - ram qui fe - cit Cælum qui fe - cit Cælum et ter -

6 7 6#

327

ram et ter - ram, qui fe - cit Cæ - - lum

6 # 6 4 #

337

qui fe - cit Cælum et ter - ram qui fe - cit Cælum Et ter - ram Et ter - ram.

6# 6 6 4 #

*Mottet
Pour la Sainte vierge
a Voix Seule
avec deux dessus de violons.*

The musical score consists of four staves of music, likely for three voices (Soprano, Alto, Bass) and two violins. The music is in common time (indicated by '3'). The vocal parts are in treble clef, and the bass part is in bass clef. The score includes various musical markings such as fermatas, grace notes, and dynamic changes. The vocal parts begin with the text "Memorare". The score is divided into measures numbered 1 through 18. Measure 12 starts with a bass entry. Measure 18 concludes the page.

1 - . β × o - . β d. β | P E G D ~

Memorare

2 - . β # o - . β # d. β | P E G D ~

3 - o. - o. | P E G D ~

4 - . β # o - . β # d. β | P E G D ~

5 - . β # o - . β # d. β | P E G D ~

6 - . β # o - . β # d. β | P E G D ~

7 - . β # o - . β # d. β | P E G D ~

8 - . β # o - . β # d. β | P E G D ~

9 - . β # o - . β # d. β | P E G D ~

10 - . β # o - . β # d. β | P E G D ~

11 - . β # o - . β # d. β | P E G D ~

12 - . β # o - . β # d. β | P E G D ~

13 - . β # o - . β # d. β | P E G D ~

14 - . β # o - . β # d. β | P E G D ~

15 - . β # o - . β # d. β | P E G D ~

16 - . β # o - . β # d. β | P E G D ~

17 - . β # o - . β # d. β | P E G D ~

18 - . β # o - . β # d. β | P E G D ~

7 - . β # o - . β # d. β | P E G D ~

6 - . β # o - . β # d. β | P E G D ~

5 - . β # o - . β # d. β | P E G D ~

4 - . β # o - . β # d. β | P E G D ~

3 - . β # o - . β # d. β | P E G D ~

6# - . β # o - . β # d. β | P E G D ~

5 - . β # o - . β # d. β | P E G D ~

4 - . β # o - . β # d. β | P E G D ~

- . β # o - . β # d. β | P E G D ~

62

24

Me - mo - ra - re

30

Me - mo - ra - re *O pi - is - sima*

36

vir-go_Ma-ri-a *O pi - is - sima vir-go_Ma-ri - a.*

43

Me-mo - ra - re *Me - mo - ra - re*

49

O pi - is - sima vir-go_Ma-ri-a *pi - is - sima vir-go_Ma -*

55

ri - a. Non es - seau - ditum a sae-culo quemquam ad tu-a cur - ren -

63

- temp̄ræ-si - dia es-se de-re-li - ctum.

71

Non es-se au-ditum a s̄æ-culo

79

quemqua ma s̄æ-cu-lo quemquam ad tu-a cur-ren

86

- temp̄ræ-si - dia es-se de-re-li - ctum.

64
94

13
Non es - se au - ditum a sæ - cu - lo quemquam non

6 6 6 6 6

101

x
13 es - se au - ditum a sæ - culo quemquam ad tu - a cur - ren

6 6 6 6# 6# 8 6 6 6 6# 4#

109

- tempræ - si - dia es - se de - re - li - ctum.

6 6 6 6# 5 4 7 7

117

6 6 6 6# 6 6# 6 6# 6 6# 6 6#

125

Me - mo - ra - re Me - mo - ra - - - -

130

re O pi - is - si-ma vir - go Ma - ri - a O pi -

136

is - si-ma vir - go Ma - ri - - a

142

6 6 5 4 # # 6 6 5 6 4 5

66

149

Memora-re non es-se auditum a sæculo quemquam tua implorantem auxilia

²_{4b} ⁸ ^b_{6b} ⁶

153

Es - se de-re-li - ctum tu - a pe-ten-tem suffragia Es - se

⁶_{4#} ⁷_{7b} ⁴_# ⁶ ^b₆ ⁶_{4#}

158

de-re-li - ctum non es-se auditum a sæculo quemquam tua implorantem auxilia

⁷_{# b 4 # b}

162

Es - se de-re-li - ctum tu - a pe-ten-tem suffragia Es - se

⁶_# ⁴_# ⁶_# ⁸ ^b₆ ⁶_{b 4#}

167

de-re-li - ctum Es - se de-re-li - ctum de-re-li - ctum.

⁷_# ^{7b}_{4 #} ²₈ ⁷₆ ^{7b}_{4 #} ^b₄

172 *Gayement.*

176

180

184

Ego tal-i a-nimatus confi-den - ti-

$\frac{9}{7}$ 6 $\frac{6}{2\#}$ 6 4 3 — 7 7 7

68
 188

a ad te virgo virginum mater ad te cur

192

- ro ad te ve - ni-o ad te virgo ad te mater ad te cur - - - ro ad te ve - ni-

196

o. Ego tal i a-ni-

200

matus confi-den - ti-a ad te virgo virginum mater ad te cur

204

208

212

216

70

220

o adte virgo adte mater adte cur - - roadte ve - ni-o.

224

adte virgo adte mater adte cur -

228

Lentement.

- ro adte ve - ni-o.

Coram te gemens pec-

233

catorassis - to as-sis - to.

239

ge-mens pec-ca-to-rassis - to ge - mens pec-ca-to-rassis - to as - sis - to.

245

Coram te gemens pec-

72
250

catorassis - to assis - to assis - to.

256

ge - menspec - ca-toras-sis - to ge - menspec-

261

ca-toras-sis - to as - sis - to.

267 *Gracieusement.*

No - li ma-ter ver - bi verba me-a des-pi - ce-re. No - li

275

ma-ter ver - bi verba me-a des-pi - ce-re sed au-dipro - pi - ti-a et _ E -

284

xaudi E - xaudi E - xau - di E - xau - di sed au-dipro - pi - ti-a

292

et _ E - xaudi E - xaudi E - xau - di E - xau - di.

300

et _ E - xaudi E - xaudi E - xau - di E - xau - di.

74

308

No - li ma - ter

315

ver - bi verba me-a des - pi - ce-re. No - li ma-ter ver - bi

323

verba me-a des - pi - ce-re. sed au-di pro - pi - ti-a et _ E - xaudi E -

331

xaudi E - xau - di E - xau - di.

339

6 6 7 6 # 7 6 3 7 6 # 6 6 # — 6

347

E - xaudi au - di et No - li des - pi - ce-re

— 6# 4 — # 6 7 6 7 6 6 6 6 4 — 6

355

au - di au - di et E -

7 6 6 4# 7 6 6 4# 7 5 6 4# 7 6 6 4#

363

xau - di au - di au - di et E - xau - di.

4 # 6 6 b 7 6 6 8 6 6 4 #

Mottet
ou Oratoire
Pour la Sainte vierge
a Voix Seule
avec deux dessus de violons.

The musical score consists of six staves of music, divided into four systems. The first system starts with a vocal line in common time, C major, followed by two violin parts. The vocal part includes dynamic markings like 'Accurite.' and 'x'. The second system begins with a basso continuo line, followed by the vocal and violin parts. The third system continues with the vocal and violin parts. The fourth system concludes the page. Measure numbers 1, 5, 9, and 12 are indicated above the staves.

Accurite.

1 5 9 12

15

Musical score page 15. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one flat. The measure begins with a quarter note followed by a half note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure continues with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure ends with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note.

18

Musical score page 18. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one flat. The measure begins with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure continues with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure ends with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note.

21

Musical score page 21. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one flat. The measure begins with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure continues with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure ends with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note.

24

Musical score page 24. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one flat. The measure begins with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure continues with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The measure ends with a eighth note followed by a sixteenth note. The middle staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note.

78

27

Recitatif

Accurite ac-cu-rite fi-deles a-nimæ Accu-ri-te

6b 6 b #

6b 7b # 6

31

Ac-cu - ri-te et preCœ - teris vir - gines christi sponsæ Ac-

7 6 # 5

8

34

cu - ri-te Ac-cu - ri-te Ac-cu - ri-te et Ma-ri-am sa - lu-

6 4# 6 - 4 3 6 5 #

37

ta-te salu-ta - te saluta - te saluta -

6 - 6 6 - 7 6 6 - 6 6 - 4

40

te et Ma-ri-am sa - lu - ta - te salu - ta -

6# 6 6 - 6 6 - 6 6 - 6 6 - 4 #

43

te Mari-am sa-lu-ta-te saluta - - te saluta - -

46

te et Mari - am salu - ta - te saluta - te saluta - -

49

te Ma - ri - am sa-lu-ta - te Ma - ri - am sa-lu-ta - te.

52 *Air Gayement*

59

A-ve A - ve Cœ - li por - ta

67

A-ve A - ve Cœ - li por - ta A - - - ve A - - ve vir -

80

- go fæ - cun - da a - - ve a - - ve vir - go fæ -

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

cun - da a - - ve a - - veCæ - li por - ta a - -

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

91

ve a - - ve vir - go fæ - cun - da a - - - ve a -

$\frac{7}{6}$ $\frac{6}{4}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

99

- ve vir - go fæ - cun - da a - - ve a - - - ve.

$\frac{9}{7}$ $\frac{8}{6}$

107

114

121

128

135

ave ave stel - la

4 7 7^b 7[#]

maris ave ave stel - la maris ave ave

143

ave Lu - na ma - ter so - lis ave Lu - na ma - ter so - lis ave a -

ve. ave a - ve stella ma - ris

ave Lu - na ma - ter so - lis ave a - ve ave a - ve

ave. ave a - ve

188

a-ve a - ve stella ma - ris a-ve Lu - na ma - ter

6 5 6 6# 6 6#

197

so-lis a - ve a - ve a - ve a - ve.

6# 6 5 4 # 7 b 7 7 4 #

205

6 5 6 7 b 7 7 4 #

213 *Recitatif.*

Admira-mini no - bis-cum cœ-les-tes spi-ri-tus quæsit is-ta consurgens au-

6 4b 2 8

84

216

ro - ra na-tu-ræ stu-por ter - ræ, Cæ-lique glo - ri - a cu - i stellarum

6 6 b 4 4 6

220

chorus lon-go simila tur ho-no-re amieta So - le tunam que sub jecta mpe - dibus

7 6 8 7 6

224

premens de - i sponsa est de - i mater est de - i fi - lia. de - i sponsa

6 8 b 8 6 4 3

229

est de - i mater est de - i fi - lia. de - - - - i fi - lia.

6 8 6 4 # 6b 4 3 4 3

234 *Air.*

9 8 6 6 4 3 7 6b 4 3 4 2 6

239

O gratiæ di-vinæ pectus re - sertum

244

O gra - ti - æ di - vi - næ pec - tus re - sertum pec - tus re - sertum re - ser -

248

tum. *O stirpis di - vi-næ O stirpis di -*

86

252

vi-nae gra

vida vis - ce-ra.

6 5 4 3

256

6 7

9. 3 6

260

Ostirpis di-vinæ Ostirpis di-vi-nae

gra

6 6

264

- vida vis - ce-ra.

6 5 4 3

6 6

268

O stirpis di-vi-næ gra - - - - - vida vis - ce-

272

ra.

277

fin.

o - mens di - vi-no re-ple - ta

88

281

lu - mine. *O— mens di - vi-no re-ple - ta*

285

re-ple-ta lu - mine. *O— Vir - go ma - ter*

289

O— Vir - go ma - ter O— sancta Vir - go O—

293

Virgo san - cta.

Sit ti - bi per

297

natum æ-ter-na æ - ter - na glo - ri - a

Sit ti - bi per

301

natum æ-ter-na æ - ter - na glo - ri - a

90

305

Sit ti - bi per

309

natum æ-ter-na æ - ter - na glo - ri - a

313

316

O gratiæ di-vi-nae pec-

*Comme cy dessus
si l'on veut.*

320 *Très lentement.*

Doux.

Doux.

Nos ve - ro

In hac val - le lachri -

323

mantes lachri-man

tes nos ve -

92

326

ro in hac val-le lachri - mantes lachriman - tes in hac valle lachri-

7 6# 5 # 6 b 6

329

mantes lachriman - - - - - tes in hoc & -

7 6 # 7b 9 8 9 7 6b 8 6b 5 4 # # 7 # 7

333

xi-li-o gemen - tes in hoc & - xi-li-o ge - men - tes gemen -

7 7 7b 6 4# 8 6 7 6 4 3

337

tes ad te cla-ma - mus ad te cla-ma - mus O Clemens O pi - a

Exau-dinos O Mari - a Exau-dinos

Exau-dinos O Mari - a ad te cla-ma - mus ad te cla-

ma - mus O Clemens O pi - a Exau-dinos O Mari -

This musical score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for piano. Measure 337 starts with eighth-note patterns in common time. The lyrics "tes ad te cla-ma - mus" appear in measure 337. Measures 338-340 continue the vocal entries with different rhythms and harmonic changes. Measures 341-343 feature a more sustained vocal line with "Exau-dinos" and "O Mari - a". Measures 344-346 show a return to the earlier eighth-note patterns with the continuation of the lyrics. Measures 347-349 conclude the section with a final statement of the vocal parts.

94

353

a Exaudinos Exaudinos O Mari - a.

357 *Air.*

360

De-le culpas O Mari-a. de-le culpas O Ma-

363

ri-a pla-ca natum pre-ce-pi-a, qui-aperte pa-tet vi-a ad æ-ter-na gau-di'

366

ad æ-terna ad æ-ter - - - nagaу-di

369

a.

de-le culpas O Ma-ri-a pla-ca natum pre-ce

372

pi-a qui-aperte pa-tet vi-a ad æ-ter-nagau-di-a

375

ad æ-ter-na ad æ-ter - na gau-di-a

378

381

96

384

388

391

fin.

fin.

Munda pec-ca-tis fæ-

fin.

394

da-to-s

Munda pec-ca-tis fæ-da-to-s fo-ve sa-na-sau-ci-

6 4# 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

397

a-tos fo-ve sa-na fo-ve sa-na-sau - ci - a-tos et il-lustra te - ne

400

bratos nostra sol-vens vin-cu-la nostra sol - - - vens nostra sol-vens vin-cu-

403

la - - - nostra sol-vens vin-cu-la.

406

Munda pec-ca - tis fix-da-tos fo-ve sa-na-sau - ci - a-tos et il-lustra

409

et il-lustrate - ne-bratos nostra sol - - - vens nostra sol-vens vin-cu-

412

la - - - nostra sol-vens vin-cu-la.

Musical score page 98, measures 415-418. The score consists of three staves: treble, bass, and bass. The treble staff features eighth-note patterns. The bass staff features sixteenth-note patterns with dynamic markings like forte and piano. Measure 418 includes a bass clef change.

Musical score page 98, measures 418-421. The score consists of three staves: treble, bass, and bass. The treble staff features eighth-note patterns. The bass staff features sixteenth-note patterns with dynamic markings like forte and piano. Measure 421 includes a bass clef change.

Musical score page 98, measures 421-424. The score consists of three staves: treble, bass, and bass. The treble staff features eighth-note patterns. The bass staff features sixteenth-note patterns with dynamic markings like forte and piano. Measure 424 includes a bass clef change.

Musical score page 98, measures 424-427. The score consists of three staves: treble, bass, and bass. The treble staff features eighth-note patterns. The bass staff features sixteenth-note patterns with dynamic markings like forte and piano. Measure 427 includes lyrics "de-le culpas O Ma -" and a dynamic marking "s". The bass staff also includes a dynamic marking "Comme au commencement jusqu'à l'endroit où il a fin."

427 *Vivement.*

Al - le - lu - ya al - le - lu - ya al - le - lu - ya

6 7 6 4

430

ya al - - - - le-lu - - - - ya,

7 3 7 5 6

433

7 7b 7b 9 8 6 7 6

100
436

Al-le-lu-ya al-le-lu-ya al-le - lu -

439

ya al - - - le-lu - ya,

6 7 3 7 3 6 5 6 9 3 9 5# 3 6 5 6 9

443

alle-luya alle-lu-ya al - le - lu - ya.

6 9 b 9b 3 6 9 3 7 6 5 6 9

447

al-le-lu-ya al-le-lu-ya al-le-lu-ya al-le-lu-

450

ya al - - - le - lu - ya al-le-lu -

453

ya al-le-lu-ya al - - - le - lu -

102

456

ya al-le-lu-ya al-le-lu - ya al - - - - le-lu -

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{3}$ $\frac{7}{3}$ $\frac{6}{5}$

459

ya. alle-lu - ya al-le-lu - ya al - - - - le-lu -

$\frac{7}{3}$ $\frac{7}{2}$ $\frac{9}{2}$ $\frac{9}{2}$ $\frac{6}{5}$ $\frac{3}{2}$

463

ya al-le-lu-ya al-le-lu - ya al - - - - le-lu -

$\frac{9}{7}$ $\frac{9}{5}$ $\frac{9}{2}$ $\frac{9}{2}$ $\frac{6}{5}$ $\frac{3}{2}$

466

ya. al-le-lu-ya. al-le-lu-ya. al-le-lu-

469

ya al-le-lu-ya al-le-lu - ya al - - - - le-lu -

472

ya al - - - - le-lu - ya.

*Mottet
Pour tous les Temps.
a Voix Seule*

Lentement.

The musical score is divided into five systems, each starting with a measure number in the top left corner:

- System 1 (Measures 1-4):** The vocal line begins with a sustained note followed by a series of eighth-note patterns. The lyrics start with "De".
- System 2 (Measures 5-8):** The vocal line continues with eighth-note patterns. The lyrics include "us mise-re-a - tur nos - tri et be-ne-di-cat be-ne-di-cat no -".
- System 3 (Measures 9-12):** The vocal line continues with eighth-note patterns. The lyrics include "bis De - us mise-re-a - tur nos - tri et be-ne-di - cat et be-ne -".
- System 4 (Measures 13-16):** The vocal line continues with eighth-note patterns. The lyrics include "di - cat no - bis Il-lu - minet vultum suum super nos et mise-re -".
- System 5 (Measures 17-20):** The vocal line concludes with eighth-note patterns. The lyrics include "a-tur mi-se - re-a - tur nos - tri Il-lu - minet vultum suum super".

The basso continuo line is present at the bottom of the page, providing harmonic support. Measure numbers are placed at the beginning of each system, and lyrics are written below the vocal line.

21

nos et mi-se-re-a - tur mi-se-re-a - tur mi-se-re-a - tur nos -

7 6b 5 4. # 6 7. 6 7. 6 7. 6 7. 6 4. #

25

tri, ut cognos-camus inter-raviam tu-am In omnibus

6 6 b 7 6 6 8

29

gen-tibus sa-lu-ta - re tu - um ut cognos-ca-mus inter-ra viam

b 6 3 8 6b 6b 6 6 7 6

33

x tu-am In omnibus gen-tibus sa-lu-ta - re tu - um De-

tu-am In omnibus gen-tibus sa-lu-ta - re tu - um De-

6 6b 3 7b 6 4 3

37

us mise-re-a - tur nos - tri et be-ne-di-cat be-ne-di-cat no -

6 8 b 6 7 6

41

bis De - us mise-re-a - tur nos - tri et be-ne-di - cat et be-ne -

6 8

106

Gayement.

45

di - cat no - bis.

49

Con - fi - te - an - tur

52

ti - bi po - pu-li de - us

55

Con - fi - te - an - tur ti - bi po - pu-li om - nes con - fi - te -

58

an - tur con - fi - te - an - tur ti - bi po - pu-li de -

61

us Con - fi - te - an - tur con - fi - te -

Musical score for soprano and basso continuo, page 10, system 64. The soprano part (top) has lyrics: "an - tur ti - bi po - pu-li po - pu-li om - nes con - fi - te -". The basso continuo part (bottom) features a bassoon line with slurs and grace notes, and a harpsichord line indicated by a bass staff with dots. Measure numbers 6 and 6b are marked above the bass staff.

Musical score for orchestra and choir, page 10, system 67. The top staff shows a bassoon line with various dynamics and rests. The lyrics "an - tur ti - bi po - pu-li om - nes," are written below the notes. The bottom staff shows a cello line with sixteenth-note patterns and rests. Measure numbers 67 and 68 are indicated above the staves.

Musical score for orchestra and choir, page 10, ending of section 2. The score consists of two staves. The top staff is for the orchestra, featuring a bassoon line with grace notes and a cello line. The bottom staff is for the choir, showing the vocal line with its corresponding piano accompaniment. The vocal line continues the lyrics from the previous section, starting with "Con-fi-te-an-tur". The piano part includes dynamic markings like f , p , and $\#$. The score is set against a background of vertical bars and horizontal lines.

Musical score for orchestra and choir, page 10, system 3. The vocal line continues with the lyrics "confi-te-an-tur ti-bi po-puli om-nes confi-te-an-tur confi-te-". The piano accompaniment provides harmonic support with chords marked by Roman numerals (6, 7, 4, #) and various dynamics.

Musical score for orchestra and choir, page 10, system 79. The vocal part consists of two staves in bass clef, with lyrics in Latin: "an - tur ti - bi po - pu-li de - us, Con-fi - te -". The piano accompaniment is in common time, featuring bass notes and chords. Measure 79 concludes with a fermata over the piano's final chord.

108

83

an - tur con-fi - te - an-tur ti - bi po - pu-li om - nes, con-fi - te -

87

an - tur ti - bi po - pu-li om - nes.

91

Læ-ten - - - tur ⁶

95

Læ-ten - - - - 6 - - - tur et Ex-

98

ul - - - - tentgen - tes quo - niam

101

Ju - di-cas po - pu-los in æ - qui - ta - - te et gen -

104

- tes in ter - ra di - ri-gis,

107

Læ - ten - tur Læ - ten -

110

tur et Ex -

112

ul tentgen - tes quo - ni-am

115

Ju - di-cas po - pu-los in æ - qui - ta - te et gen -

118

- tes in ter - ra di - ri-gis et gen-tes in

110

ter - ra di - ri - gis et gen - tes in ter - ra di - ri -
7 6 6 5 # 7 b 6 b

124

gis. Con - fi - te - an - tur ti - bi po - pu - li
b 6 5 b b 6#

127

de - us Con - fi - te - an - tur
6 b 6 7 4 #

130

ti - bi po - pu - li om - nes ter - ra de - dit fruc - tum
6 8 6 7 4

133

su - um de - dit fruc - tum su - um, ter - ra de - dit de - dit
6 4 # 6 6 6 6

137

fructum su - um. || C
6 b 6 4 # # C 7 6 4 3

141

Benedi-cat nos benedi-cat nos de-us de-us nos - ter; benedi-cat

144

nos de-us de-us nos - ter benedi-cat nos benedi-cat nos de -

147

us, et me - tuant e - um omnes fi-nes ter - rae om - nes

150

fi - nes om - nes fi - nes ter - rae.

153

Benedi-cat nos benedi-cat nos de-us de-us nos - ter; benedi-cat

156

nos benedi-cat nos de - us, et me - tuant e - um omnes fi-nes

Musical score page 159. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 159: *ter - ræ om - nes fi - nes om - nes fi - nes ter -*. Measure 160: *# 6 6# 6 b 7b 6 6b 6b 6b #*.

Musical score page 162. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 162: *ræ. benedi-cat nos benedi-cat nos de - us, et me - tuant*. Measure 163: *6 4 3 6*.

Musical score page 165. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 165: *e - um omnes fi - nes ter - ræ om - nes fi - nes om - nes*. Measure 166: *6 # 6 6# 6 6 7b*.

Musical score page 168. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 168: *fi - nes ter - ræ. benedi-cat nos de-us de-us nos -*. Measure 169: *6 4 # 6 6 6# 6 6# 6*.

Musical score page 171. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 171: *ter et me - tuant e - um omnes fi - nes ter - ræ om - nes*. Measure 172: *# 6 6# 6 6 6#*.

Musical score page 174. Treble and bass staves. Key signature: 3 sharps. Time signature: common time. Measure 174: *fi - nes om - nes fi - nes ter - ræ,*. Measure 175: *6 7b 6# 6 6# 6*.

177

benedi-cat nos benedi-cat nos de-us de-us_nos - ter benedi-cat

180

nos benedi-cat nos de - us, et me - tuant e - um omnes fi-nes

183

ter - rae om - nes fi - nes om - nes fi - nes ter - .

186

rae, et me - tuant e - um omnes fi-nes

189

ter - rae me - tuant e - um me - tuant e - um omnes fi-nes

192

ter - rae om - nes fi - nes om - nes fi - nes ter - - rae.

*Mottet
pour la Nativité de Nostre Seigneur
ou
Elevation
pour le tres Saint Sacrement
a Voix Seule
avec deux dessus de violons.*

Symphonie.

Toto cælo

8

6 7

16

25

31

doux

Toto cælo To-to Cæ-lo quidstellæ mican - tes

116

40

Nixæ in cum-bitis Nixæ in cum-bitis,
To-to Cælo quidstellæ mican - tes

49

49

Nixæ in cum-bitis Nixæ in cum-bitis,
quidstellæ mi-

57

57

can - - - tes nixæ in cum-bitis nixæ in cum-bitis,

65

To-to Cæ-lo,
To-to Cæ-lo quidstellæ mi-cantes quid stel-læ mi-

73

can - - - - tes ni-xæ in cum-bitis

Quid

80

stellæ mi-cantes Ni-xæ in cum-bitis Ni-xæ in cum - bi-tis?

88

ver - tite cursum ver - tite

118

96

cursum huc des - cen - di-te huc des - cen - - -

⁶ ^b ⁶ [#] ⁶ [#] ⁶

103

dite vi-sere vi - se-re de - um,

⁷ ⁶ [#] ^b ⁶ ⁶ [#] ^b

III

Ey - a per-gite Ey - a per-gite

[#] ⁶ ^b ⁶ ⁴ [#] [#]

119

per-gite per-gite fo-ciCæ-les - tes

⁶ ⁶

128

per - gite fo - ci Cæ - les - tes

135

fo - ci Cæ - les - tes,

142

Cælum tellum est facta,

120

Cælum tel-lum est facta ve-ni-te ve-ni-te, ve-

158

ni-te Cæ-li lu-mi-na ve - ni-te ve - ni-te, fun - -

166

- dere Iu - bar hic est de - us non

174

om-nibus im-par ve-ni-te ve-ni-te, *grates fundit quas i-pse sen-*

182

ti-te sen-ti - te sen-ti - te sen-ti - te,

191

ve-

200

ni-te ve-ni-te, *grates fundit quas i-pse sen-ti-te sen-ti -*

122
208

- tesen - ti - te, - tesen - ti - te,

$\frac{9}{7}$ b 7 7 $\frac{4}{3}$ $\frac{6}{5}$ $\frac{7}{6}$ $\frac{6}{5}$ $\frac{8}{7}$

217

To-to Cæ-lo To-to Cæ-lo quid

$\frac{9}{3}$ $\frac{9}{3}$ 6 $\frac{6}{4} \frac{5}{3}$ 6

226

stellæ mican - tes Nixæ in cum - bitis Nixæ in cum - bi-tis,

6 6 6 $6\#$ 3 $6\#$ 6 $6\#$ 6 7 6

234

quidstellæ mi-cantes quid stel-læ mi-can - - - tes

6 6 6

241

Ni-xæ in cùm-bitis

quidstellæ mi-cantes Ni-xæ in

6 6# 6 6 6 6 6#

248

cum-bitis Ni-xæ in cum - bi-tis?

6 8 6 6# 6 8 7

124

257

O vos omnes huc ve-ni - te ve-ni - te, huc ve-ni - te per gus-

$\frac{6}{4}$ 8 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 6

261

ta - te huc ve-ni - te per gus - ta - te et dulce dinem sen-

$\frac{6}{4}$ # 8 $\frac{6}{4}$ 3 6 5 4 3 6 \sharp

265

ti - te in Amo - re in Amo-re Je - su. huc ve-ni - te ve-

6 9 8 \sharp # 3 \sharp 6 \sharp 6 \sharp 5 \sharp 6 5 \sharp 4 7 \sharp

270

ni - te dulce dinem sen - ti - te in a - mo - re in a - mo - re Je -

6 5 6 4
b 3 6 7 6
b 5 6 4 6 5 6 5

274

su, hucve-ni - te pergusta - te hucve-ni-te pergus-

6 5 6 4 7
b 4 # 8 7 6 4 # 6 4 # 6

279

ta - te et dul - ce dinem senti - te in a - mo - re in a -

6 9 6
3 6 6 6 5 9 3 6
8 5 9 3 6 8

126
283

mo-re_ Je - su dul-ce dinem sen - ti - te in a - mo - re in a -

9 8 6 4 # # # 6# # — 6 7 6# 4 3

287

Viste.

Soprano (Top Voice):

Alto (Second Voice):

Bass (Third Voice):

Piano (Accompaniment):

mo - re Je - su.

$\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

A musical score page numbered 291. The top two staves are in treble clef, the third staff is in bass clef, and the bottom staff is also in bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measures 1-3 have a tempo marking of 120 BPM. Measures 4-6 have a tempo marking of 100 BPM. Measure 6 ends with a fermata over the bass staff.

294

Bella pre - mit bel - la premit quæ tartara nox,

6 8 6 4 3

297

Bella pre - mit bel - la premit quæ tartara Nox quid horrendum Tesiphone

6 7

300

quatit atra mors quid immane dis-solvit de bel-la bit de bel-la

6 6#

128

303

- bit de bellabit Cælicavox de bella-bit Cæ-licavox,

307

bella premit quæ tartara Nox bella premit quæ tartara Nox de bel-la -

310

- bit de bellabit Cæ-li-ca vox.

314

Quid horrendum Tesiphone quatit quid horrendum Tesiphone

317

quatit de bel-la-bit de bel-la-bit

320

- bit de bel-la-bit Cæ-lica vox, a-tramors quid imma-ne dis-

130

323

solvit de bel-la-bit Cœ-lica vox _____ *de bel-la -*

326

- bit de bellabit Cœlica vox. *Bella pre -*

330

- mit bel-la premit quæ tartara nox, quid horrendum Tesiphone

333

quatit atra mors quid immane dissolvit bella premit quaet tartara nox de bellabit Cœlica

336

vox de bel-la - - bit de bel-la-bit Cœ-lica

339

vox, de bel-la - - bit de bel-la-bit Cœ-lica

132

342

vox.

6 6 6

345 *Viste.*

Alle-lu-ya Alle-lu-ya

6 4 6 6 6 6

348

al - le-lu - ya al - le-lu -

6 6# 9 7 4 7 8 4 #

351

ya al - le - lu - ya

6 6 7 6# 6# 8 6 9 7 4 4#

354

al - le - lu - ya. al - - - le - lu - ya al - - - le - lu -

6 6# 8 6 9 7 4 3 7 8 4 3

357

ya, al - le - lu - ya al - le - lu - ya al - le - lu -

6 5 6# 6 6 6 7 6 6 6 6 6

134

360

ya al - le-lu-ya al - - le-lu - ya,

363

al-le-lu-ya al-le - lu - ya alle-lu-ya alle - lu-ya,

366

al - le - lu - ya al - le - lu - ya al - le - lu -

369

The musical score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is basso continuo. The basso continuo staff includes a bass clef, a common time signature, and a bass staff below it with a continuous line of dots. The vocal parts sing 'ya', 'alleluya', 'allelu-ya', and 'alle-lu-ya' respectively. The basso continuo part provides harmonic support with chords indicated by Roman numerals and sharps.

ya alleluya allelu-ya alle-lu-ya alle-lu-

6 9 7 4 # 6 # 6
6 # 6 6 # 8 6 # 6 6 # 6

373

ya al - le-lu - ya, al-le-luya al-le-lu-ya

⁹ ⁹ ⁴ ⁷ ⁸ ⁴ ⁶ ⁶

377

al - le - lu - ya al - le - lu -

6 6 6 6 6#

136

380

ya, al - le-lu - ya al - - -

383

- - - 7 le-lu - ya al-le - lu - ya

386

- al - le-lu - ya al - - - le-lu - ya.

*Mottet
Pour la Sainte Vierge.
a Voix Seule*

Lentement.

Al - ma redemptoris ma -

6 7 6[#] — 6 7 8 7 6 4 3

Gayement.

6

ter. Alma redemptoris mater. Alma mater redemp-

7 6 6 7 7 7 6 6 7 7

10

to-ris Al - ma ma - ter al-ma-ma-ter redemp-to-ris al - ma ma -

6 # 8 8 6 7 6 6 7

13

- ter redemptoris mater Al - - ma quæ perva Cæli portam a-nes.

6 6 7 6 4 6 6 6 4[#] #

17

et Stella ma - - ris quæ perva Cæli portam a-nes

6 6[#] 6 6 5 4[#] 6 6 6 6

21

et Stella maris et Stella ma - ris quæpervia

25

Cæliportamanes et Stella maris et Stella ma -

29

- ris, Alma redemptoris mater Al - mama -

33

- ter redemptoris mater Al - ma quæpervia Cæliportamanes

37

et Stella maris et Stella ma - 6 5 4 3

41

Lentement.

ris, Al - ma redemp -

46

53

60

67

74

82

140

89

- gere qui curat po - pulo tu quæ genu-is-ti na - tu - ra mi -

96

ran - te tu - um sanctum ge - ni-to - rem, tu - um sanctum ge - ni-to -

104

rem Suc - cur - re ca-denti Ca - den - - - ti Sur -

III

- - - gere qui curat po - pu-lo tu quæ genu-is-ti na - tu-ra mi -

119

ran - te tu - um sanctum ge - ni-to - rem tu - um sanctum ge - ni-to - rem.

127

Virgo prius ac pos -

131

te-rius, Virgo prius acpos-te-rius prius acpos-te - ri-

4 6 7 6 6 6 5

135

us gabrielis abo - re sumens illud a - ve illud ave a

5 6 4 6 7 6 8 6 [b]

139

ve peccatorum mise - rere mi-sere - re, pecca-torum mise - rere mi-sere - re

7 8 6 7 6 8 6 [b]

143

re, Virgo prius acpos-te-rius acposte-ri-us gabrielis abo -

6 7 7 6 6# 6 6#

147

re sumens illud a - ve peccatorum mise -

6 7 7 4 8 6 6 7 8

142

151

A musical score for two voices. The top voice has a bass clef and a key signature of one flat. The lyrics are "reremisere - re pecca-torum mise-re pec - catorum mise-re - re." The bottom voice has a bass clef and a key signature of one sharp. Measure numbers 142 and 151 are at the top left.

156

A musical score for two voices. The top voice has a bass clef and a key signature of one flat. The lyrics are "Virgo prius ac pos-te-rius" followed by a repeat sign, then "Virgo prius ac poste - ri-us gabrie-lis abo -". The bottom voice has a bass clef and a key signature of one sharp. Measure number 156 is at the top left.

160

A musical score for two voices. The top voice has a bass clef and a key signature of one flat. The lyrics are "re sumens illud a - ve a - - - - ve,". The bottom voice has a bass clef and a key signature of one sharp. Measure number 160 is at the top left.

164

A musical score for two voices. The top voice has a bass clef and a key signature of one flat. The lyrics are "pec - cato - rum mi - se - re - re". The bottom voice has a bass clef and a key signature of one sharp. Measure number 164 is at the top left.

169

A musical score for two voices. The top voice has a bass clef and a key signature of one flat. The lyrics are "peccatorum mise-re re peccatorum mise-re pec - catorum mi-se - re - re." The bottom voice has a bass clef and a key signature of one sharp. Measure number 169 is at the top left.

Mottet
Pour tous les Temps
a Voix Seule
avec Symphonie.

Gayement.

Venite

Venite *veni -*

- te, *Ve - ni-te-veni - te Ex-ul-temus Ex-ul-te-mus do - mi -*

144

10

no ve-ni-te veni - te Ex-ul-temus do - mi-no jubilemus de -

13

o sa - lu-ta-ri-nos - tro sa - lu-ta-ri-nos - tro,

16

Ju - bile - - mus, Ju - bile - -

19

mus ju - bilemus de - o jubilemus de -

22

o sa - lu - ta - ri nos - tro sa - lu - ta - ri nos - tro præoccupemusfa - ciem
 6 7 4 # 6 7 7 #

25

Ejus in confes - si - o - ne Et in psalmis jubilemus e - i In psal -
 6 6 6 6 6 6#

28

- mis Jubilemus Jubi - le - - mus e - i.
 6 7 6 4 # 6 7

146

31

34

37

Ve - ni - te eveni -

6

7

6

6

40

- te, Ve - ni - te eveni - te Exul-te-mus do - mi-no

6

7

6

43

Ju - bile - - - - *mus Ju - bilemus de -*

6 7 6 7 6#

46

o Jubilemus de - o sa - lu-ta-ri-nos - tro sa - lu-ta-ri-nos -

7 4

49

tro præoccupemus fa-ciem ejus in confes-si - o - ne et in psalmis jubilemus

6 7 7 6 6# 6 5

148

52

e - i In psal - - mis jubilemus jubi-le - - mus E -

6 6 6 7 6 4 3

55

i.

6

58

7 6 7 4 3

Et in psalmis jubilemus e - i in psalmis jubilemus e -

Musical score for organ, page 10, measures 70-71. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one flat. It contains lyrics in Latin: "Quo-ni-am", "de - us", "ma - gnus", "do - minus", and "ma - gnus". Measure 70 ends with a fermata over the eighth note of the last word. Measure 71 begins with a bass note followed by a series of eighth notes. The bottom staff is in common time, bass clef, and has a key signature of one flat. It continues the bass line from measure 70.

Musical score for the Latin text "do - mi-nus et rex ma - - - gnius rex ma - - gnius". The score consists of two staves. The top staff is in common time (indicated by '75') and has a bass clef. It features a melodic line with various note heads, some marked with 'x'. The lyrics are written below the notes. The bottom staff is also in common time (indicated by '6') and has a bass clef. It contains a continuous series of eighth-note patterns.

Musical score for 'Ave Maria' (Hymn 100). The top staff is in bass clef, F major, and common time. The bottom staff is also in bass clef, F major, and common time. The lyrics are:

su - perom - nem ter - ram quo - ni - am non re - pel - let

The score includes measure numbers 80 and 81, and various performance markings such as dynamic changes (f, f., p), articulations (x, *), and time signatures (6, 4, 3).

150

85

do - mi-nus ple - bem su - am nonnon non non

90

re - pel - let do - mi-nus ple - bem su - am qui -

95

a in manu e - jussunt om - nes fi - nes ter -

100

ræ qui - a in manu e - jussunt om - nes fi - nes

105

ter - ræ etal - titu - dines mon - ti - um ip - se cons - pi - cit

110

ip - se cons - pi - cit et al - titu - dines mon - ti - um et al - ti - tu - di

115

nes al - ti - tu - dines mon - ti - um ip - se cons - pi - cit ip -

120

se ip - se cons - pi - cit ip - - - se cons - pi - cit.

125 *Gayement.*

The first staff has a treble clef, a key signature of one flat, and a tempo of 2. The second staff has a treble clef, a key signature of one flat, and a tempo of 2. The third staff has a bass clef, a key signature of one flat, and a tempo of 2.

128

The first staff has a treble clef, a key signature of one sharp, and a tempo of 2. The second staff has a treble clef, a key signature of one sharp, and a tempo of 2. The third staff has a bass clef, a key signature of one flat, and a tempo of 2.

152

131

Quo-ni-am ip - si - us est ma -

134

re et

137

ip - se fe - cit Il - lud

141

144

Quo-ni-am ip - si - us est ma -

147

re et ip - se fe - cit Il -

151

lud, et a - ri-dam funda-ve - runt ma - nus

Detailed description: The image shows five pages of a musical score for three voices. The top page (141) has three staves. The second page (144) includes lyrics 'Quo-ni-am ip - si - us est ma -'. The third page (147) includes lyrics 're et ip - se fe - cit Il -'. The bottom page (151) includes lyrics 'lud, et a - ri-dam funda-ve - runt ma - nus'. The music consists of black note heads on five-line staves, with some rests and sharp symbols. Measure numbers 141, 144, 147, and 151 are printed above their respective staves.

154

155

Musical score page 154-155. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts are in common time, with a key signature of one flat. The piano part is in common time, with a key signature of one flat. The vocal parts sing in a three-part setting. The lyrics are written below the bass staff.

E-jus a - ri-damfunda-ve - - runt fun - da - ve-runtma-nus

159

Musical score page 159. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts are in common time, with a key signature of one flat. The piano part is in common time, with a key signature of one flat. The vocal parts sing in a three-part setting. The lyrics are written below the bass staff.

E - - jus et a - ri-damfunda-ve - - runt fun - da -

163

Musical score page 163. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts are in common time, with a key signature of one flat. The piano part is in common time, with a key signature of one flat. The vocal parts sing in a three-part setting. The lyrics are written below the bass staff.

ve-runtma-nus E - - jus, et a - ri-

167

dam funda - ve - runt fun - da - ve - runt ma - nus

171 *Lentement.*

flutes allemandes

flutes allemandes

jus.

175

Ve -

179

ni - te Ve - ni - te a - do - re - mus a - do - re -

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

156

183

mus et pro - ci - da - mus, et pro - ci -

187

da - mus pro - ci - da - mus an - te de - - um,

191

195

Ve - ni - te Ve - ni - te a - do -

199

re - mus a - do - re - - - mus et pro - ci -

— 6 — 6 — # — 6 — 8 —

203

da - mus pro - ci - da - - - mus an - te de - - um

6 — 4# — 6 — 6# — # — # —

208

plo - re - mus plo - re - mus plo -

8 — 6 — b — 6 — 4 — 5 — 6 — 5 — 8 —

212

re - mus co - ram do - mi-no qui fe - cit nos qui

⁶ ₈ ⁶ ₄ ⁷ ₇ ⁴ ₄ ⁷ ₈ ⁷ ₈

215

fe - - cit nos, qui - a

₈ ⁵ ₇ [#] ₄ ₄ ^b ₈ ^b ₈

219

Ip - se est do - mi-nus de - us nos -

₆ ₆ ⁵ ₄ ^b ₆ ⁵ ₄ ₃

223

[b]

ter; plo - re - mus plo -

₇ ^b ₈ _b ₇ ^b ₈ _b ₆ ^b ₄ ⁵ _b

227

re - mus plo - re - mus co-ram do - mino qui fe - cit nos qui

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

231

fe - cit nos plo - re - mus

$\frac{8}{4}$ $\frac{5}{4}$ $\frac{7}{3}$ $\frac{7}{3}$ $\frac{4}{3}$ $\frac{3}{2}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

236

plo - re - mus plo - re - mus co - ram do - mi-

$\frac{6}{5}$ $\frac{9}{8}$ $\frac{8}{7}$ $\frac{7}{6\#}$ $\frac{7}{6\#}$ $\frac{7}{6\#}$ $\frac{6}{5}$ $\frac{6}{5}$

160

no qui fe - cit nos qui - a Ip - se est

7b 6 7 6 #

244

do - mi-nus de - us nos - ter qui - a Ip - se est

6 9 7 8 6 5 4 #

249

do - mi-nus de - us nos - ter nos au - tem

6 9 7 8 6 5 4 3 7 6

254

po - pu - lus E - jus et o - ves pas - cu - æ

6

258

e - jus et o - ves pas - cu - æ e - - - jus,

6[#] 6 7^b 4 [#]

263

nos au - - - tem

9⁷ 8⁶ 9⁷ 8⁶

267

po - pu-lus e - jus et o - ves pas - cu - æ e - - - jus.

[#] 6 7^b 6^{4#} 5⁶ 6⁵ 4⁵ [#]

273 Recitatif

Ho-di-e si vocem e - jus audi - e - ritis No-li - te No-li-te ob-du-

7 6

162

277

ra-re cor-da ves - tra si - cut in e-xa-cerba - ti - o - ne secundum
 6 6# 6 4 6#
 6# --- #
 6# 4# b 7 4 #
 6# 4# b 7 4 #

281

di-em ten-tati-o-nis in de-ser - to u - bi tentave - runt me patres ves -
 s 6 #
 6# b 7 4 #

285

tri probave - runt probaverunt et vi - derunto - perame - a, probave -
 6 6 6 6 6 6

289

runt probaverunt et vi - derunt O - - - - perame - a.
 6 6 6 6 6 6 6 3

293 *Gaiement.*

Violons
 Violons

6 4 6 6 6 6 6 6

300

306

Quadra-gin-ta an-nis pro-ximus fu-i

313

ge-nerati-o ni hu-ic,

164

320

Quadra-gin - ta an - nis pro-ximus fu - i ge - nerati-

327

o - ni hu - ic et di - xi et di -

334

xi, semper semper hi er-rant cor-de sem-per sem-per hi

341

Er - rant cor -

348

de sem-per semper hi er-rant cor-de sem-per semper hi

355

er - - - - - rant cor - de.

$\begin{matrix} 7 \\ b \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 7 \\ b \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4^{\#} \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ b \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

362

Ip - si ve - ro - non co-gno - veruntvi - as me -

$\begin{matrix} 6 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ \# \end{matrix}$ $\begin{matrix} 7 \\ b \end{matrix}$ $\begin{matrix} 6 \\ \# \end{matrix}$

166

369

as Non Non non non non non non cogno-verunt vi - as me -

6— 5— 6— 6—
5 4 3

377

as qui-bus Ju - ra - - vi in I - - -

6b b 6
b b

383

ra me - a.

6 6— 6—
b b b 4 \natural

389

396

403

410

168

417

si si si intro-i-bunt in requiem me-am

424

si intro-i-bunt in re-quiet in re-quiet

431

me-am, si si si si intro-i-bunt in

439

requiem me-am si si si in-tro - i - bunt in re - quiem me-am in

7 # # h 6 9 3 7

446

re - qui-em me - am si si si si in-tro - i -

2 6 7 6h 6 7 6

453

- bunt si in-tro - i - bunt in re - quiem me-am in re - quiem

8 6 7 6b 8 7

460

me - am in re-quiet me - am.

6 7 6 7 6 4 7 6 4 5 3 6

Mottet
En maniere d'Oratoire
Pour Saint Benoist.
a Voix Seule.

Recitatif.

The musical score consists of five staves of music for a solo voice. The key signature is mostly F major (one sharp), with changes to G major (two sharps) and C major (no sharps). The time signature varies between common time and 6/8. The vocal line is accompanied by a piano-style bass line. The lyrics are in Latin and are as follows:

Benedictus qui ve-nit in nomi-ne do-mi-ni in protec-ti-o-ne de-i
 cœ-li commora-bitur et in mise - ricordi-a al-tis - simi non commo-
 ve - bitur non non commo - ve - bi-
 tur in mi-se - ricordi-a al-tis - simi non commo - ve - bitur non commo -
 ve - bitur non non commo - ve - bi - tur.

Gayement.

17

20

Be-ne-dic-tus be-ne-dictus *be-ne-dic-tus be-ne-*

23

dictus qui præcæ-teris om-nibus *vo-ca-ri me-ru-it* *re et no-mine be-ne*

26

dictus vo-ca-ri me-ru-it *re et no-mine be-ne dictus be-ne dic*

29

tus. *Be-ne-dic-tus be-ne-dictus qui præcæ-teris om-ni-*

32

bus *vo-ca-ri me-ru-it* *re et no-mine be-ne dictus vo-ca-ri me-ru-*

172

35

it re et no-mine be - ne dictus be - ne dic - tus

38

Be-ne-dic-tus be - ne - dictus

41

be-ne-dic-tus be - ne - dictus qui præcæ-teris om - ni-bus vo-ca-ri me - ru -

44

it re et no-mine be - ne dictus vo - ca - ri me - ru - it re et no-mine be - ne

47

dictus be - ne dic - - tus

50

Recitatif.

Sanc-tus hic pa-ter de-o ser-vi-e-bat ob - sequens

55

to-tus om-nia re - liquit la - chrimas saccum ci-nerem que cuncto prætulit

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

59

auro la - chrimas la -

$\frac{7}{2}$ $\frac{7}{2}$ $\frac{7}{2}$ $\frac{7}{2}$ 6 $\frac{7}{2}$ $\frac{7}{2}$ $\frac{7}{2}$

63

- chrimas saccum ci-nerem que saccum ci-nerem que cuncto præ -

6 $\frac{6}{2}$ # $\frac{6}{2}$ 6 4 #

66

- tulit cuncto præ - tulit au - ro cuncto præ - tulit au - ro.

$\frac{4}{2}$ 6 4 # 6 $\frac{4}{2}$ 6 4 #

Gracieusement.

71

Præ - ve - nit e - um

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

78

præ - ve - nit e - um do - minus be-ne-dic-ti -

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

174

84

o - nibus sanc-to - rum præ - ve - nit e - um

præ-

91

ve - nit e - um do - minus

be-ne-dic-ti - o

96

ni-bus sanc-to - rum.

101

be-ne-dic-ti - o

ni-bus sanc-to -

106

rum.

et Imple u - it

113

e - um

Imple u - it e - um spi - ri - tu

119

et pi - e - ta

6 6# #

123

te jus - to - rum

Imple u - it

6# 6# 7 6

128

e - um

Imple u - it e - um spi - ri - tu

6# 6# 5 4 # 6# 6#

134

et pi - e - ta - te jus - to - rum pi - e - ta

6 6# 6 6# 7 6 #

139

7 6# 6 6# 7 6#

143

te Jus - to - rum.

Præ - ve - nit

6 5 4 #

Recitatif.

148

Cres cerefe-cit illum do-minus in-gentem ma-

$\frac{7}{4} \sharp$

151

gnam quam multipli-ca-vit sicut stel - las Cæ -

6 6 8 4 #

154

li et sicut arenam ma-ris quæ non potest nume- ra - ri quæ non potest nume-

6 # 6 8 # 6

157

ra - ri et sicut arenam maris quæ non potest nume- ra - ri.

6 4 # 8 # 6 6 4

162

Gravement.

8 12

[H]

165

O quam fæ -

6 6 6 6 6 6 6 6

168

lix *O quam fæ - lix quamfæ - lix et be-*

s [h]

171

a-tus quamfæ - lix et be - a-tus fu - it il - le be - ne - dic-tus be - ne-dic -

6 6 6 6 # 6 7 6

174

tus *quamfæ - lix et be - a-tus quamfæ - lix et be -*

6 6 6 6 # 6 6 6 6

177

a-tus fu - it il - le be - ne - dic-tus be - ne-dic - - - tus

6 6 6 7 6

180

- - -

6 6 6 6 6 6 6 6 6

[h]

183

- - -

Quamfæ - lix et be -

6 6 8 6#

185

a - tus quem do cu - it quem do cu - it sanc-tus spi - ri -

6 6 6 6#

178

187

tus quem do cu-it quem do cu-it sanc-tus spi-ri-

6 *6* *6* *6*

189

tus sanc-tus sanc-tus spi-ri-tus

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

191

Cu-jus me-di-ta-ti-o fu-it fu-it stu-di-um fu-it stu-di-

6 *4#* *6* *7* *6#* *6* *6#* *#* *6* *5* *#*

194

um de-i a-morde-i a-more et marty-ri-i

6 *5* *#* *6* *6* *#* *6* *#* *6* *#* *6*

197

marty-ri-i de-si-de-ri-um de-i a-morde-i a-more et marty-ri-i

6 *6#* *6#* *#* *6* *#* *6* *#* *6* *#* *6*

200

marty-ri-i de-si-de-ri-um et marty-ri-i marty-ri-i de-si-de-ri-

6 *6#* *4* *#* *#* *6* *5* *4#* *8* *6#* *8* *#* *6* *#* *4* *#*

203

um.

O quam fæ - lix

205 *Gaiement.*

Alle-lu-ya al - le - lu - ya,

al - le - lu - ya al - le - lu -

208

ya al - le - lu - ya

al - le - lu - ya al - le - lu - ya,

211

al - le - lu - ya

al - le - lu - ya al - le - lu - ya,

214

al - le - lu - ya

al - le - lu -

217

ya,

al - le - lu - ya

al - le - lu - ya al - le - lu -

180

220

ya.

al - le - lu - ya al - le - lu - ya al - le - lu -

223

ya al - le - luya al - le - lu - ya,

al - le - lu - ya

226

al - le - lu - ya

al - le - lu - ya al - le - lu - ya al - le - lu - ya al - le - lu -

229

ya,

al - le - lu - ya

al - le - lu - ya al - le - lu -

232

ya.

al - le - lu - ya

al - le - lu - ya al - le - lu -

235

ya al - le - luya al - le - lu - ya.

*Mottet
Pour Sainte Vierge.
a deux Voix.*

Premier dessus

Salve sal - ve salveregi-na sal - ve sal-vemater salve re-

Second dessus

gi-na sal-ve ma - termi - se - ri-cor - di - æ.

Salve sal - ve vi-ta dulce - do et spes

Salveregi-na sal -

nostra sal-ve vi-ta sal-ve dul-ce - do et spes nos - tra sal -

The musical score consists of three systems of music for two voices. The top voice (Premier dessus) starts with a melodic line in common time, featuring various note values and rests. The lyrics "Salve sal - ve salveregi-na sal - ve sal-vemater salve re-" are written below the notes. The bottom voice (Second dessus) begins with a rhythmic pattern of eighth and sixteenth notes. The lyrics "gi-na sal-ve ma - termi - se - ri-cor - di - æ." are written below the notes. In the third system, the top voice continues with a melodic line, and the lyrics "vi-ta dulce - do et spes" are written below. The bottom voice continues with a rhythmic pattern, and the lyrics "Salveregi-na sal -" are written below. The score concludes with another section of the top voice's melody and lyrics "nostra sal-ve vi-ta sal-ve dul-ce - do et spes nos - tra sal -". The bottom voice provides harmonic support with its rhythmic patterns.

Musical score for soprano and basso continuo, page 18. The soprano part features a melodic line with various note values and rests, accompanied by a basso continuo part at the bottom. The vocal line includes lyrics in Latin: "tra sal - ve salvere-gi-na sal-ve mater salve ma-ter-mi - se - ri - cor - di - tra sal - ve. sal-ve sal - ve". The basso continuo part shows harmonic changes indicated by numbers (6, 4, 3, 6, 6, 6, 6, 5) and sharps.

Musical score for organ, page 22, featuring two staves of music. The top staff consists of two voices: a soprano voice (marked *α.*) and a basso continuo voice. The soprano part contains the lyrics "sal-vemater salve re-gina salve mater mi-se - ri - cor - di" and "salveregi-na_ sal - ve sal-vemater salve re-gi-na". The basso continuo part provides harmonic support. The bottom staff shows the harmonic progression with Roman numerals and mode changes: $\frac{6}{2}$, $\frac{6}{8}$, \sharp , \natural , 6, 5, $\frac{6}{4\sharp}$, 6, 5, \sharp , 6, 4, \sharp . The score is in common time.

26

*æ vi-ta dulce-do et spes nostra vi-ta dulce-do et spes nos-tras pes nos -
se - ri - cor - di - æ vi-ta dulce-do et spes nos-tra*

6 7 6# # 8 6 # h 6 2# 8

29

- tra et spes nos - tra et spes nos - tra sal - ve.
Spes nos - tra et spes nos - tra sal - ve.

6 4# 8 # 5# 9 7 8b 7 4 #

33

Ad te clama-mus cla - ma - mus cla - ma-mus ad te

6 6 6 # 6 6 # 8 #

40

Ad te clama-mus cla - ma - mus cla -
exules fi - li-i - ex - vae.

6 7 # 5# 6 6# # 7

48

mamus ad te *E-xules si-li-* *E - vae.*

suspi-ra-mus ad te ge-men-tes et flentes

Bassoon continuo part with harmonic markings: 6# (x), 6, 7, 5, 6, 6, 5, 7, 6, 7, 6#.

56

suspi-ra-mus ad te ge-men-tes et flentes in hacla-chrimarum

in hacla-chrimarum val - le.

Cl-

Bassoon continuo part with harmonic markings: 6, 6, 6, 6#, 6, 7, 4, #, 6, 4, #, b, 6, 6, 6b, 6, 6, 6#, b.

64

val - le *Cla-ma - mus cla-mamus ad te in hacla-chrimarum*

ma - mus ge-men-tes et flentes cla-mamus ad te

suspi-

Bassoon continuo part with harmonic markings: 6, 7, 4, #, 6, 5, 7, 3, 8, 6, 6#, 6, 6#, 6, 6#.

72

val - le *suspi-ra-mus ad te ge-men-tes et flentes* *Cla-ma -*

ra-mus ad te ge-men-tes et flentes *Cla-ma -* *- mus ge-men-tes et*

Bassoon continuo part with harmonic markings: 6, 7, 4, #, 6, 6, 7, 4, #, 6, 7, 6, 7, 6, 6#.

79

- mus cla-mamus ad te Ex - xules fi - li-i Ex - vae.
 flentes cla-mamus ad te. Ex - xules fi - li-i Ex -
 # — 6 — 7 5# — 7 6# — 7
 # — 6# — 7 6# — 7 6# — 7

87

Ex - xules fi - li-i Ex - vae suspi - ra-mus ad te ge - men - tes et
 vae Ex - xules fi - li-i Ex - vae. Cla - ma -
 # — 7 6# — 6 5# — 6 6 — 4 — # — 6 6 — 7 6# — 4

95

flentes cla-mamus ad te In haclachri - ma - rum val - le ge - mentes et
 - mus cla-mamus ad te In haclachri - ma - rum val - le ge - mentes et
 # — 6 — 6# — 6 — 6 — 6 — 4# — 6 — 6 — 4 — 6 — 7 — 6 — 6 — 4 — 6 —

104

flentes In haclachri - ma - rum val - le. Ey - a Eya Ergo advocata
 flentes In haclachri - ma - rum val - le.

Musical score page 112. The top staff shows a soprano vocal line with a basso continuo staff below it. The lyrics are: *nostra illos tu-os misericordes o-culos illos tu-os mise-ricordes o-culos ad*. The bottom staff shows a basso continuo line with harmonic analysis below it: 6, 7, #, 6, 7, #, 6.

Musical score for organ and choir, page 117. The top staff shows a soprano vocal line with a basso continuo line below it. The bottom staff shows a basso continuo line with various harmonic markings (e.g., 6, 4, 2, 4, 6, 8) above the notes.

123

o-culos ad nos ad nos conver - te.

Et jesum benedictum fructum ven-tris

6 — 6 4 3 6 # 7 6

Musical score for organ and choir, page 129. The score consists of two staves. The top staff is for the organ, featuring a basso continuo part with a bassoon and a treble part with a flute. The bottom staff is for the choir. The organ part includes a basso continuo section with a bassoon and a treble section with a flute. The choir part has lyrics in Latin: "tu-i nobis post hoc Ex-il-ium Osten - de. jesum be-nedictum fructum ventris". The music is in common time, with various key signatures and time signatures indicated by numbers (6, 6, 6, 4, #) above the staff. Measure numbers 129 and 130 are visible at the top left.

137

tu-i nobis post hoc Ex-il- ium Osten - de nobis post hoc Ex- il-ium Osten - de.

142

O clemens O pi-a O dul-cis virgo ma-ri - a. O
O clemens O pi-a O

151

clemens re - gina O dul-cis mater ma-ri - a. O
dul-cis_ virgo ma-ri - a. O clemens O pi-a O -

159

virgo O vi-ta O dul-cis_ mater ma-ri - a O pi - a virgo ma-
- dul-cis_ virgo O dul-cis_ mater ma-ri - a O pi - a virgo ma-

167

ri - a. O mater O virgo O dulcis vi-ta ma-

ri - a. O dulcis re-gi-na O pi - a virgo O Clemens mater maria

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 8 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} 9 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 6\# \end{matrix}$ $\begin{matrix} 6\# \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$

175

ri - a. pi - a virgo Cle-mens mater O pi - a

ri - a dul-cis vi-ta Cle-mens mater O pi - a

$\begin{matrix} 4 \\ 6 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} 9 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$

182

virgo mar-i - a. O Clemens O pi-a O dul-cis

virgo mar-i - a O Clemens O pi-a O dul-cis virgo O dul-cis

$\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 8 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 9 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$

190

vir-go mar - ri - a. dul-cis mater dul-cis vir-go mari - a.

vir-go mar - ri - a. dul-cis vita dul-cis vir-go mar-ri-a.

$\begin{matrix} 6 \\ 4\# \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 6\# \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 4\# \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$

*Priere
Pour le Roy.
a deux Voix.*

Premier dessus

Second dessus

Domine salvum fac regem salvum facre -

Do-mine salvum fac

regem salvum facre - gem domine salvum fac regem salvum facre -

regem salvum facre - gem domi-ne salvum fac regem domine salvum fac

10

*Do-mine sal-vumfac regem do-mine sal-vumfac regem sal-vumfac re -
regem sal-vumfac re - gem do-mine sal-vumfac regem sal-vumfac re -*

13

*gem sal-vumfacre - gem sal - - - vum sal-vumfac re -
gem salvum fac re - gem sal - - -*

16

gem al - - - vum sal-vumfac re - gem do-mine do-mi - - vum sal-vumfac re - gem sal - - - vum do-mine do-mi -

19

*ne sal-vumfacre - gem do-mine sal-vumfac
ne salvum fac re - gem do-mine sal-vumfac regem sal-vumfacre -*

22

regem salvum fac re-gem sal-vum salvum fac re-

gem sal-vum

vum salvum fac re-

25

gem

domine salvum fac regem domine salvum fac

x

domine salvum fac regem domine salvum fac regem domine salvum fac

28

regem salvum fac re-gem.

regem salvum fac re-gem.

34

Et ex- au- di nos in di- e.

40

Et ex - au - di nos in di - e. qua in - vo-ca-ve - ri-

46

muste qua invo-cave - ri-mus te

Et ex - au - di nos

52

in di - e.

Et ex - au - di nos in di -

58

e.

qua in - vo-ca-ve - ri-mus te qua in - vo-ca-ve - ri-mus

64

Et ex - au - di nos in di - e.

Et ex -

te

Et ex - au - di nos in di -

6 6 6

69

au - di nos in di - e.

qua in - vo-ca-ve - ri -

e Ex-au-di nos in di - e

qua in - vo-ca-ve - ri -

6 7 6

74

muste qua invocave - ri-mus te.

Et ex -

muste qua invocave - ri-mus te et Ex - au - dinos in di -

6 6/4 3 6 7 6/4 3

80

au - dinos in di - e Exaudi nos in di - e qua in - vo-ca-ve - ri -

e.

et Ex - au - dinos in di - e qua in - vo-ca-ve - ri -

6 7 6# 6 7 6# 4# 6#

194

86

mus te qua in-vo-ca-ve - ri-mus te. Et ex - au - dinos
mus te qua in-vo-ca-ve - ri-mus te et Ex - au - dinos et Ex -

92

Et ex - au - dinos in di - e qua in-vo-ca-ve - ri - mus
au-di Ex - au - dinos in di - e qua in-vo-ca-ve - ri - mus

98

te. Ex - au - di Ex - au - dinos in di - e
te. Ex - au - di Ex - au - dinos in di - e

104

qua in - vo-ca-ve - ri-mus te qua in-vo-ca-ve - ri-mus te.
qua in - vo-ca-ve - ri-mus te qua in-vo-ca-ve - ri-mus te.

Mottet
Pour tous les temps.
a deux Voix.

Ecce quam bonum.

Ecce

Ecce quam bo-num quam bo-num et quam ju- cundum quam ju - cun -

quam bo-num quam

dum ha-bi-ta - re fra-tres in u - num:

bo-num et quam ju- cun-dum ha-bi - ta - re fra - tres in

196

21

u - num, Ec - ce quam bo-num quam
Ec - ce quam bo-num quam bo-num et quam ju - cundum quam

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

$\frac{8}{4}$

$\frac{6}{4}$ $\frac{8}{2}$

26

bo-num et quam ju - cundum ha-bi - ta - re fra-tres in u -
bo-num et quam ju - cundum ha-bi - ta - re fra-tres in u -

$\frac{6}{4}$

$\frac{7}{4}$

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

31

num quam bo-num et quam ju - cundum quam bo-num quam
num quam bo-num et quam ju - cundum quam ju - cundum,

$\frac{9}{7}$ $\frac{8}{6}$

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

36

bo-num et quam ju - cundum ha-bi - ta - re fra-tres in u -
quam bo-num quam bo - num et quam ju -

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

$\frac{6}{4}$

$\frac{3}{2}$

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

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

41

num quam bo-num quam bo - num et quam ju - cundum ha-bi-
cundum ha-bi - ta - re fra-tres in u - - - num,
6 b 2# 6 5 4 #

46

ta - re fra-tres in u - - - num Ec - ce quam
Ec - ce quam bonum et quam ju - cundum ha-bi - ta - re fra - tres in
6 b 6# 6 5 b 4 6 6 8

52

bo-num et quam ju - cundum ha-bi - ta - re fra-tres in u - - -
u - - - num, quam bo-num et quam ju -
5 4 3 6 8 b 6 5 4 3

57

num quam bo-num et quam ju - cundum quam ju - cun - dum ha-bi-
cundum quam bo-num et quam ju - cundum quam ju - cun - dum ha-bi-
5 6

62

ta - re fra - tres in u - num quam bo-num
ta - re fra - tres in u - num quam ju-

67

quam bo - num et quam ju-cundum quam bo - num et quam ju - cundum ha-bi -
cundum,
quam bo - num et quam ju - cundum ha-bi -

72

ta - re fra - tres in u - num ha-bi -
ta - re fra - tres in u - num, ha-bi - ta - re

77

ta - re fra-tres in u - num.
Si-cut unguentum in ca - pi -
fra-tres in u-num in u - num.

82

te si-cut unguentum in ca-pi-te in ca-pi-

85

te quod des-cen-dit quod descendit quod des-cen-dit In barbam bar-bam

88

a-a-ron quod des-cen-dit in

91

o-ram ves-ti-menti e-jus, si-cut unguentum in ca-pi-

94

te in ca-pi-te quod descendit quod des-cen-dit In barbam bar-bam

This block contains five staves of musical notation for two voices. The top staff is for Bass (C-clef) and the bottom staff is for Tenor (F-clef). The music consists of five systems, each starting with a bass note. The first system (measures 82-84) includes lyrics in Latin. The second system (measures 85-87) includes lyrics 'te quod des-cen-dit quod descendit quod des-cen-dit In barbam bar-bam'. The third system (measures 88-90) includes lyrics 'a-a-ron quod des-cen-dit in'. The fourth system (measures 91-93) includes lyrics 'o-ram ves-ti-menti e-jus, si-cut unguentum in ca-pi-'. The fifth system (measures 94-96) includes lyrics 'te in ca-pi-te quod descendit quod des-cen-dit In barbam bar-bam'. Various musical markings are present, including dynamic signs, accidentals (sharp, flat), and performance instructions like 'x' and '6' over notes.

200

97

a - a - - - ron quod des-cen - - dit quod des-cen - -

7 6# *6* *6* *7* *6*

100

- dit in o - ram ves - timenti e - jus, *Ec- ce quam*

*6* *6* *6#* *8* *6* *4* *#* *#* *6* *6#* *3*

104

bonum quam bonum et quam ju - cundum quam ju - cun - dum ha-bi -

6 *7* *6* *6*

109

ta - re fra-tres in u - num. *C* *Si - cut ros*

6 *5* *6* *6#* *b* *6* *4* *#* *6* *b*

114

her - mon *si - cut ros* *her - mon qui des -*

6 *6*

117

cendit quides-cen dit in mon - tem in mon - tem Sy -

120

on, si - cut ros her - mon qui des-

123

cen dit in mon - tem Sy on, si - cut

126

ros her - mon qui des-cendit qui des - cen dit in

129

mon - tem Sy on, qui des-cen - dit qui des-cen -

dit in mon - tem in mon - tem Sy - on,

Ec - ce quam bo-num quam bo-num et quam ju - cundum quam ju - cun -

quam dum ha-bi - ta - re fra - tres in u - num,

bo-num quam bonum et quam ju - cundum ha-bi - ta - re fra - tres in

u - num, Ec - ce quam bo-num quam

Ec - ce quam bo-num quam bo-num et quam ju - cundum quam

155

bo-num et quamju - cun - dum ha-bi - ta - re fra - tres in
bo-num et quamju - cun - dum ha-bi - ta - re fra - tres in

$\begin{smallmatrix} 6 & 6\# \\ 9/7 & b \\ 8/6 \end{smallmatrix}$

159

u - num, quam bo-num quam bo-num et quamju -
u - num, quamju - cundum

$\begin{smallmatrix} 6 & \# & b \\ 6 & 6 & 6b & 6 \\ 9 & 8 & 6 \end{smallmatrix}$

164

cun-dumquam bo - num et quamju - cun - dum ha-bi - ta - re
quam bo - num et quamju - cun - dum ha-bi - ta - re

$\begin{smallmatrix} 9/7 & b & 8/6 \\ 6 & 6 \end{smallmatrix}$

168

fra - tres in u - num, ha-bi - ta - re fra - tres in
fra - tres in u - num, ha-bi - ta - re fra - tres in u - num in

$\begin{smallmatrix} 9/7 & 8/6 \\ 6 & 5 & 4 & \# \\ b & 8 & \# \end{smallmatrix}$

204

174

u - num.

u - num.

178

Quoniam illic mandavit do-minus be-nedic-ti-o-nem,

181

Quoniam illic mandavit do-minus manda-vit man-davit do-mi-

184

nus be-nedic-ti-o-nem be-nedic-ti-o-nem,

Quoniam illic man-davit do-minus be-nedic-ti-

187

o - nem, quoniam il - licmandavit do - minus manda -

190

- vit manda - - - vit man-davit do - minus be - nedic-ti - o -

193

Quoniam il - licman-davit do - minus mandavit do-minus be-nedic - ti - nem be - nedic - ti - o - nem, quoni-am il - licmandavit do-minus be-nedic - ti -

196

o - nem man-da - - - vit man-davit do - mi - o - nem, man-davit do - mi -

206

199

nus be-nedic-ti-o - nem et vi-tam_ et vi-tam_
nus be-nedic-ti-o - nem, et vi-tam_ et vi-tam_ usquein sæ - cu-

202

usquein sæ - culum usquein sæ - culum quoniam il-licmandavit
lum us - que in sæ - culum,

205

do-minus benedic-ti-o - nem man-da - vit man-da -
quoni-am il-licman-davit do-minus benedic-ti-o - nem man-da -

208

- vit manda-vit do-minus be-nedic-ti-o - nem et vi-tam_ et vi-tam_
- vit manda-vit do-minus be-nedic-ti-o - nem,

211

- usque in sæ - cu-lum us - que in sæ - cu-
et vi-tam et vi-tam usque in sæ - cu-lum in sæ - cu-

Bassoon: 6 6 7 7 5# 4
Basso continuo: 6 6 7 7 5# 4

214

lum et vi-tam et vi-tam usque in sæ - culum manda -
lum us - que in sæ - culum manda -

Bassoon: 9 7 5
Basso continuo: 9 7 5

217

- vit man-dav it do - mi-nus be - nedic - ti-o - nem et vi-tam et vi-tam
- vit man-dav it do - mi-nus be - nedic - ti-o - nem

Bassoon: 6 7 6 7 6 6
Basso continuo: 6 7 6 7 6 6

220

- us-que in sæ - culum us - que in sæ - cu-
et vi-tam et vi-tam usque in sæ - cu-

Bassoon: 6 5 6 7 7 6# 5#
Basso continuo: 6 5 6 7 7 6# 5#

208

223

lum quoniam illic mandavit do-minus benedic-ti-o-nem be-nedic-ti-o-nem,
lum, quoni-am il-lic mandavit do-minus benedic-ti-o-nem

226

nem, et vi-tam_ et vi-tam_ usque in sæ - cu-
nem et vi-tam_ et vi-tam_ us - que in sæ - cu-

229

lum us - que in sæ - culum et vi-tam_ et vi-tam_
lum, et vi-tam_ et vi-tam_ usque in sæ - culum us - que

232

usque in sæ - culum us - que in sæ - culum.
- in sæ - culum us - que in sæ - culum.

Mottet
ou Elevation a deux.
pour le Saint Sacrement.

Or-na-te a-ras or-na-te or-na-

Or-na-te a-ras or-na-te or-na-

7
- te or-na-te or-na-te an-ge-li or-na -

6 # 6 # 7 7 6 # 6 6 6 6 6

- te or-na-te or-na-te an-ge-li or-na -

15
- te or-na-te a-ras co-ro -

6 6 8 6

- te or-na-te a-ras co-ro - nis co-

210

22

nis co-ro-nis au-re-is or-na-te a-ras or-

ro-nis au-re-is or-na-te a-ras or-na-te or-

6 8 7 7 7 6#

29

na-te or-na-te an-ge-li or-na-te or-na-te et tem-plum do-mi-

na-te or-na-te an-ge-li or-na-te et tem-plum do-mi-

7 6 6, # 6 9 8 6 6 6, # 6#

37

ni Or-na-te a-ras or-na-te co-ro-nis co-

Or-na-te a-ras or-na-te co-ro-nis co-

6 6# 6 6, # 6 6

44

ro-nis au-re-is Or-na-te Or-

ro-nis au-re-is Or-na-te Or-

7 7 6, 4 6 6, 6 6, 6, # 6, 6, 6, 6, 6, 6#

51

na - te a-ras Or-na-te Or-na-te et tem-plum do - mi-ni.
na - te a-ras Or-na-te Or-na-te et tem-plum do - mi-ni.

59

hanc & nimfib domum ædificavit sa-pi-en-tia adnupti - arum deli - ci

63

as et Epulandum cum A-mi-cis su - is hanc enim sibi domum ædifi-cavit sa-pi - entia adnupti - arum deli - cias et Epulandum cum A-mi-cis su - is, adnupti - arum deli - cias et Epulandum cum A-mi-cis su - is.

67

adnupti - arum deli - cias et Epulandum cum A-mi-cis su - is, adnupti - arum deli - cias et Epulandum cum A-mi-cis su - is.

72

a-rum de-li - cias et Epulandum et Epulandum cum A-mi-cis su - is.

Tendrement.

77

In hac festi-na solemni-ta - - - te In hac fes-

6 6# 6

84

ti-na solemni-ta - - - te Je-sus est sponsus

6 4 3 6 6 8

90

sponsus est agnus a - gnis in - nocens et Immacu-la - tus

6 - 6# 6 6# 7 4 # 6

97

In hac festi-na solemni-ta - - - te Je-sus est

6 4 3 6 6# 6

104

sponsus sponsus est agnus a - gnis in - nocens et Immacu-la -

6 6# 6 6 5 6 4

111

tus, qui Immortalis carne viva pascit fideles con vi - cas

119

quos pretioso - so re-de - mit san - guine qui Immortalis carne

126

viva pascit fideles con vi - cas quos pretioso - so re-de - mit

134

Lentement.

san - guine quos pretioso - so re-de - mit san - guine.

O stu -

142

O stu - por O bo - ni-tas O

por O bo - ni-tas O a - mor

6 6 9 6 6 3

214

150

a - mor O pi - e-tas O bo - ni-tas O bo - ni-tas,
- O pi - e-tas O pi - e-tas O pi - e-

$\frac{6}{8}$ $\frac{9}{6}$ $\frac{6}{4}$ $\frac{#}{6}$

157

O stu-por O bo - ni-tas O a - mor O pi - e-
tas O stu - por O bo - ni-tas O a - mor O pi - e-

$\frac{6}{8}$ $\frac{6}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ $\frac{#}{6}$ $\frac{6}{4}$ $\frac{#}{6}$

165

tas O bo - ni - tas pi - e - tas cha - ri -
tas O bo - ni - tas pi - e - tas cha - ri - tas

$\frac{6}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{8}{8}$

172

tas O cha - ri - tas O O bo - ni -
tas O cha - ri - tas O O bo - ni -

$\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$

179

tas O pi - e - tas O cha - ri - tas O stu -
tas O pi - e - tas O cha - ri - tas
8 9 6 4 3 6

186

por O bo - ni - tas O O O cha - ri - tas.
O a - mor O pi - e - tas O O O chari - tas.
6 7 8 6 8 4 6

194

In hac so - lem - ni festi - ni - ta - te a - dest su - prema ma - jestat - is
6 7 8 6 7 6 6#

198

in - fini - - tapo - ten - ti - a et occul - ta di - vi - ni - ta - tis
6 7 6 6#

202

a - doran - dapræsen - ti - æ, In hac so - lem - ni festi - ni -
6 7 6 4 6

206

ta-te a-dest su-premæ ma-jes-ta-tis in-fi-ni - - ta po-ten - ti-

210

a et occul-ta di-vi-ni-ta-tis a-doran - - da præsen - ti - æ.

215 *Gayement.*

In hoc pa-ra - di - so a -

222

mæ - ni - ta-tis, In hoc pa-ra - di - so a - mæ - ni - ta-tis,

229

sunt se - mina gra - tiæ ger-mina glo - riæ sunt se-mina

236

gra - tiæ sunt ger-mina glo-riæ se-mina gra-tiæ ger - mina glo -

244

- - - - - riæ glo - riæ. In hoc pa - ra - di - so a -

252

mæ - ni - ta - tis sunt se - mina gra - tiæ ger - mina glo - riæ sunt

259

se-mina gra-tiæ ger-mina glo-riæ ger - mina glo -

267

- riæ glo - riæ. et fruc - tus

218

275

vi-tæ Im-mor-ta - lis, quo be-a-mur in - ter - ris

282

et co-ro-na - murin Cæ - lis, et

289

fruc - tus vi - tæ Im - mor - ta - lis quo be - a-mur in -

295

ter - ris et co-ro - na -

302

- murin Cæ - lis et co - ro - na -

309

murin Cæ - lis.

Lentement.

316

O stu - por O bo - nitas, O a -

O stu - por O bo - nitas O a - mor O -

7/6 5/8 9/6 6/4 3

327

mor O pi - e-tas O bo-nitas O bo-nitas, O stu - por O stupor O cha-ri -

O pi - e-tas O pi - e-tas O stu - por O cha-ri -

9/6 6/4 6

Gayement.

337

tas O a - mor O cha - ri - tas. Sit laus plena sit so - nora mentis jubila - ti -

tas O a - mor O cha - ri - tas.

6/8 6/4 6

344

o sit ju-cunda sit de-vota cor - dis E - xulta - ti - o -

6/8 6/4 6

220

347

cor-dis E - xul-ta - ti - o.

Sit laus ple-na sit so - no-ramenti Ju-bi - la - ti-

350

o sit iu-cunda sit de-vota cor-dis E - xulta - ti - o

353

Sit laus ple-na sit so - no-ra men-tis ju - bi - la - ti

- cor-dis E - xulta - ti - o. Sit laus ple-na sit so -

356

o sit ju - cun-da sit de - vota cor-dis E - xulta - ti - o sit ju - cunda sit de -

nora men-tis ju - bi - la - ti - o sit ju - cun-da sit de - vota cor-dis E - xulta - ti -

359

vota sit jucunda sit de-vota cordis &- xultati-o cordis &- xultati-

o sit jucunda sit de-vota cordis e- xultati-o cordis &- xultati-

6

6

363

o et Altaris sa- cramento Pe-rennis lau-da - ti-

o et Altaris sa- cra-mento pe-rennis lau-da - ti - o lau-da -

6

6

366

o lau-da - ti - o lau-da - ti - o et al-tar-is sa- cra-

- -

6

4

3

369

mento pe-rennis lau-da - ti - o lau-da - - - - -

et al - taris sa-cra-mento pe-rennis lauda - ti - o lauda -

6

6

#

6

#

6

6

222

372

- ti-o lau-da - ti-o, perennis lauda -
- ti-o lau-da - ti-o pe-rennis lauda - ti-o
- ti-o lau-da - ti-o pe-rennis lauda - ti-o

375

- ti-o perennis lauda - ti-o lau-da - ti-o et al-ta-ri-s sa-cra-
perennis lauda - ti-o lau-da - ti-o,.

378

mento pe-rennis lau-da - ti-o lau-da -
et al-ta-ri-s sa-cramen-to pe-rennis lauda - ti-o lauda -

381

- ti-o lau-da - ti-o sit so-nora, sit so-
- ti-o lau-da - ti-o sit lausplena sit lausplena

384

no-ra mentis ju-bi-la-ti-o sit jucunda sit de-vo-ta cor-dis E - xulta-ti-

mentis ju-bi-la-ti-o sit jucunda sit de-vo-ta cor-dis E - xulta-ti-

387

o, et al-taris sa-cra-men-to pe-rennis lauda - ti-

o et al-taris sa-cra-men-to pe-rennis lauda - ti - o lau-da - -

390

o lauda - - ti-o lauda - - ti - o, perennis lauda -

- - - - - ti-o lauda - - ti - o,

393

- ti-o perennis lauda - - ti-o pe-re-ni-s pe-re-ni-s lau-da - ti - o.

perennis lauda - - ti-o pe-re-ni-s pe-re-ni-s lau-da - ti - o.

*Mottet
Pour la Sainte Vierge.
a deux Voix.*

Regina cæli lœ-ta-re lœ-

tare, Regina cæli lœ-ta-re lœ-ta-re Alle-lu - ya lœ-ta -

- real-le-lu - ya, Re-gina cæli lœ-ta-re lœ-tare, Re-gi-na cæ-li lœ-

Re-gi-na ta-re lœ-ta-re Alle - lu - ya lœ-ta - - re al - le-lu - ya,

A musical score for three voices. The top two staves are soprano voices, and the bottom staff is a basso continuo part. The music consists of three measures of a repeating melodic pattern. The lyrics are: "cæ-li læ-ta-re læ-ta-re", "Re-gi-na cæ-li læ-ta-re læ-ta-re læ-ta-", "Re-gi-na cæ-li læ-ta-re", "Re-gi-na cæ-li læ-ta-re læ-ta-re læ-ta-", and a basso continuo part below. Measure numbers 34 and 35 are indicated at the beginning of the first two staves.

50

le - lu - ya. re-gina cæli læ - ta - re læ - ta - re al - le - lu - ya læ - ta -

al - le - lu - ya. re-gina cæli læ - ta - re læ - tare al - le - lu - ya

6 6 6
b b b
4 4 4
6 6

226

67

tare al-le-lu - ya, la-ta -

tare al-le-lu - ya la-ta - re al-le-lu - ya la-ta -

6 7 6 6

75

- re la-ta - real-le-lu - ya al-le-luya al-le-lu - ya.

- - - real-le-lu - ya al-le-luya al-le-lu - ya.

6 6 6 4 3 6 6 4 3

83

quia quem meru - is - ti por-ta - - re quia quem meru -

6 7 6 6 6 6 7 6 6

87

is - ti port a - real le luya al le luya res urex it sic ut dix it res urex it sic ut

6 6 4 6 6 6 6

91

dix it al le luya al le luya al le luya al le lu - ya resu-rex it sic ut

6 6 7 6 6 6 6 6 6

[b]

95

Quia quem meru-is - tipor-ta - - re
dixit alleluya al-le-lu-ya al-le - luya,

99

quia quem meru-is - tipor-ta - - re alleluya alleluya resurexit sicut

103

dixit resurexit sicut dixit alleluya al-le-luya alleluya al-le-lu-ya al-lelu -
(sic)

107

ya resure-xit si-cut di-xit al-leluya al-le-lu-ya al-le - lu- qui-a quem me-ru -

228

110

ya qui-aquemme-ru - is - ti por-ta - - re al - le-lu - -
is - tipor-ta - - re al - le-lu - - ya qui-aquemme-ru -

$\frac{4}{2}$ $\frac{8}{8}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{6}{6}$

113

ya qui-aquemme-ru - is - ti por-ta - - re al-le-lu-ya al - le-lu -
is - tipor-ta - - re al - le-lu - - ya al-le-lu-ya al - le-lu -

$\frac{3}{3}$ $\frac{4}{4}$ $\frac{8}{8}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{\#}{\#}$ $\frac{\#}{\#}$

116

ya resu-re - - xitsicut dixit alleluuya al - le -
ya resu-re - - xit resu-re xitsicut dixit alleluuya al - le -

$\frac{7}{7}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{5}{5}$

119

luya al-leluuya al - le - lu -ya al-le-lu -ya al - le - lu -

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$

122

ya al - le - lu - ya resu - re - xit resu - rexitsicut

6 5 6 7 6 6 6 6#

125

dixit alle-luya al - le - lu - ya al-le-lu-ya al - le - lu - ya al-letuya al-le - lu - ya

6 5 6 6 6 6 6 8

128

ya al - le - luya alleluya allelu-ya resurexit sicut dixit resurexit sicut

alleluya allelu-ya al - le - luya resurexit sicut dixit resurexit sicut

6 7 6 4 7 6 6 6 6

132

dixit alleluya al - le - luya alleluya al - le - lu - ya al - lelu -

dixit alleluya al - le - luya alleluya al - le - lu - ya alleluya al - le - lu - ya al - lelu -

6 6 6 6 6 6 6 6 6

230

136

Lentement.

ya.
ya. O - rapro nobis de - um O - rapro no - bis O -

6 8 9 6 4 3 6 7b 6 6

144

O - ra pro - bis de - um O - ra pro -

rapro nobis de - um,

6 6# 6 4 # 6 8 9 6 4 3 6 7b 6

151

bis O - rapro nobis de - um O - ra pro - bis de -

O - ra pro - bis de - um O - ra pro -

6 6 6 4 # 6 8 9 8

158

um O - ra pro - bis O - ra pro -

pro nobis de - um O - ra pro - bis pro nobis

6 7b 6 7b 9 8 7

164

de - um O - ra O - ra pro no - bis
O - ra pro no-bis

de - um O - ra O - ra pro no - bis

$\frac{6}{4}$ \sharp 6 $\frac{6}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{6}{4}$

171

de - um pro no-bis de - um O - ra pro no - bis pro no - bis

O - ra pro no-bis de - um O - ra pro no-bis

$\frac{6}{4}$ $\frac{4\#}{4}$ 6 7 $6\#$ $\frac{6}{4}$ $\frac{7\flat}{4}$ $\frac{6}{4}$ $\frac{4\sharp}{4}$ 2 7

178

de - um O - ra pro no - bis pro no - bis de - um O -

de - um O - ra pro no-bis de - um O -

$\frac{6}{4}$ \natural 6 7 $\frac{6}{4\sharp}$ 6 $4\sharp$ 3

185

- ra pro nobis de - um O - ra O - rapro nobis de - um.

- rapro no - bis de - um O - ra O - rapro nobis de - um.

$\frac{9}{7}$ $\frac{8}{6\flat}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7\flat}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

232

194

Alle-lu-ya alle-luya able-lu-ya able-luya al - le - lu -

201

ya al-le - lu - ya al-le - lu - ya alle - lu - ya
Alle - lu - ya al - le - lu - ya

207

al-le - lu - ya al - le - lu - ya al - le - lu - ya al - le - lu - ya
al - le - lu - ya al - le - lu - ya al - le - lu - ya al - le - lu -

213

Al - le - lu - ya al - le - lu - ya al - le - lu - ya al -
ya alle-lu-ya Al - le - lu - ya al - le - lu - ya al - le - lu -

219

le-lu - ya al-le - lu-ya al-le - lu-ya al
ya al-le - lu - ya al-le-lu-ya al-le - lu-ya al-le - lu-

$\frac{2}{7}$ $\frac{8}{6}$ $\frac{9}{5\#}$ $\frac{4}{4}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{9}{7}$ $\frac{8}{6}$

225

- le-lu - ya, al-le - lu-ya al-le - lu - ya al-le-lu -
ya al-le-lu-ya al-le - lu-ya al-le-lu-ya al - - - le-lu -

$\frac{9}{7}$ $\frac{5\#}{4}$ $\frac{6}{6}$ $\frac{6}{6\#}$ $\frac{6}{6}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{7}$ $\frac{7}{4}$

231

ya al-le - lu-ya al -
ya al-le - lu-ya al-le - lu - ya al-le - lu-ya al-le - lu -

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6\#}$ $\frac{8}{8}$ $\frac{6}{6}$ $\frac{9}{7}$ $\frac{8}{6}$

237

- lelu - ya al - le - lu - ya al-le - lu-ya al-le-lu-ya al-le-lu-ya.
ya alle-lu-ya al - le - lu - ya al - - - lelu - ya.

$\frac{7}{7}$ $\frac{4}{3}$ $\frac{6}{6}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{7}$ $\frac{4}{3}$

Mottet
Pour tous les temps.
a deux Voix.
et la basse Continüe.

Gayement.

Cantemus Can - te - - - mus Can - te - - - mus
Can - te - mus Can - te - - - mus
Can - te - mus Can - te - - - mus

Cantemus do-mino cantemus do-mino can-ticum novum can-te-mus can - te - - -
Cantemus do-mino cantemus do-mino can-ticum novum can-te - - -
Cantemus do-mino cantemus do-mino can-ticum novum can-te - - -

14

- mus can-te - - - mus laus E-jus In Ec-cle-sia sancto - rum laus E-jus In Ec-cle - si-a
- mus can-te - - - mus laus E-jus In Ec-cle-sia sancto - rum laus E-jus In Ec-cle - si-a
- mus can-te - - - mus laus E-jus In Ec-cle-sia sancto - rum laus E-jus In Ec-cle - si-a

23

sanc-to - rum can - temus can - te - - - mus can - te - mus

sanc-to - rum Can-te-mus Can - te - - - - - mus

30

Soprano: can - ticum novum can - temus can - te - mus can-te - - -

Alto: can - ticum novum can-temus can-te - - mus can-

Bass: (bassoon part)

37

- mus can - te-mus can - te - mus can-temus do-mino can-ticum

te - - - mus can-te - mus can-temus do-mino can-ticum

Musical score for three voices (Soprano, Alto, Bass) in 44 time. The Soprano part features a solo section with lyrics: "novum can - te-mus can - te - - - mus can - te - - mus laus E- jus In Ec-". The Alto and Bass parts provide harmonic support. The score includes dynamic markings and measure numbers.

51

cle-si-a sancto - rum laus E - jus In Ec - cle-si-a sancto - rum,
cle-si-a sancto - rum laus E - jus In Ec - cle-si-a sancto - rum, Can-ticum

59

Can - ticum novum can - temus can - te - mus can - te -
novum can - temus can - te - mus can - te - mus can - te -

66

- mus can - temus do - mino can - ticum novum can - te - mus can - te -
mus can - temus do - mino can - ticum novum can - te -

73

Tendrement.

- mus can - te - mus Repleaturos
- mus can - temus can - te - mus

80

meum lau - de ut can - tem gloriam tuam domine ut can -

84

- tem gloriam tu-am do-mi-ne et tota tota di-e magnitudinem tu-am tota di-e tota

88

di-e magnitudinem tu-am, Replea - turos meum lau -

92

de ut can - tem gloriam tuam domine et tota tota di-e et tota tota

96

di-e magnitudinem tu-am tota di-e tota di-e magnitudinem tu - am magni-tu - di

100

nem magnitudinem tu - am, Confi-teborti-bi do-mine, Confi-teborti-bi

104

do-mine, in to-to corde me - o in to - to_ cor-de in to - to cor-de me -

6 6 6 5 8 6 4 3

108

o, Laudabo nomen tu - um cum can - tico cum can -

6 4 3 6 6 8 6 5

112

- tico cum can - tico laudabo nomen tu - um cum can - tico cum can -

6 4 3 6 8 b 6

116

- ti-co cum can - ti-co et magnifi-ca-bo te et glori-fi - ca-bo te omnibus di -

6 6b 6 4 b 6 6 6 6b

120

ebus vitæ me - æ et magnifi - ca-bo te et glori-fi - ca-bo te et magnifi -

b 6b 4 b 6 6b 6 6 6 6

124

Bo - num est bonum

ca-bo te et glori-fi - ca-bo te omnibus di - ebus vitæ me - æ Bonum

6b 6 b 8 4 3 7 6

129

est con-fi - te - ri do-mino et psal - - lere
est bo - num est con-fi - te - ri do-mino, et psal -

136

psal - - lere no-mini no-mini e - jus bo - num est bonum
- lere psal - le-re no-mini e - jus bonum

144

est con-fi - te - ri do-mino et psal - - le-re
est bo - num est con-fi - te - ri do-mino, et psal -

151

psal - - lere no-mini no-mini e - jus, bo-num est bonum
- lere psal - le-re no-mini e - jus,

240

159

est confi - te - ri do-mino quo-niam bo-nus quo-niam in-sæ-cu-lum mi-se-ri-

168

cor - di-a E - jus,

bo - num est bo - num est confi - te - ri do-mino quo-niam

176

bo-num est

bo-nus quo-niam in-sæ-cu-lum mi-se-ri - cor - di-a E - jus bo-num

184

bo - num est confi - te - ri do - mi-no quo-niam

est bo - num est con - fi - te - ri do - mi-no quo-niam

191

bo-nus quo-niam insæ-cu-lum mi-se-ri - cor - di-a E - jus, quo-niam
bo-nus quo-niam insæ-cu-lum mi-se-ri - cor-dia E - jus

200

bo - nus quo-niam insæ-cu-lum mi-se-ri - cor-dia mi-se-ri - cor-dia
quo-niam bo - nus quo - niam insæ-cu-lum mi-se-ri - cor-dia

208

E - jus, bo - num est con - fi - te - ri do - mi -
E - jus bo-num est bo-num est con - fi - te - ri do - mi -

215

no quo-niam bo - nus quo-niam insæ-cu - lum
no quo - niam bo - nus quo-niam insæ-cu - lum mi-se-ri - cor - di-a

242

223

mi-se-ri - cor - di-a E - jus quo-niam bo-nus quo-niam insæ-cu-lum
 mi-se-ri - cor-di-a E - jus quo-niam bo-nus quo-niam insæ-cu-lum

6 5 6 4 6b 6 4 3 8 6 6

232

mi-se-ri - cor-di-a E - jus, C -
 mi-se-ri - cor-di-a E - jus, Osme-um annuntia -

6 5 6 4 6b 6 4 3 C 6 6

238

- bit justitiam tuam domine ettota di-esaluta - re tu - um Osme -

6 6 6 6 5 4

243

um annuntia - - bit justitiam tuam do-mine ettota di-esaluta -

6 6 # 6

247

Gayement.

Inte do - mi - ne cantatio mea semper
 - re tu - um,

6 4 # 6 6# 6 6# 4 # 6 6#

251

In te do - mi - ne cantatio mea semper Exultabo laudabo letabor et delecta -

255

- bor delecta - bor in te Exultabo laudabo le - tabor et delecta - bor delecta - bor in

259

te et delec - ta - bor delecta - bor in te, In te do - mi -

263

ne canta - ti - o me - a semper Exulta - bo lauda - bo le - tabor et delec - ta -

266

- bor de - lecta - bor in te, Et E - go ad - ji - ciam super omniem lau -

244

269

de - tu - am et bene-dicam nomini tu-o et be-ne-dicam no-mini

272

tuo in æ-ter - nam et benedicam nomini tuo in æ-ter - nam et in sæculum sæcu-

276

Confi - te-bimur ti - bi de - us
li et in sæ - culum in sæculum sæ - cu - li.

282

confi-te-bimur ti - bi Confi -
Confi - te-bimur ti - bi de - us confi-te-bimur ti -

292

te - bimur ti - bi de-us confi - te - bimur ti - bi confi - te -
bicon - confi - te-bimur ti - bi de - us confi - te-bimur ti - bi confi - te -

301

bimur tibi Læta bimur In saluta ri tu o In salu-
bimur tibi Læta bimur In saluta ri tu o In salu-

311

ta ri tu o. Et in nomine sancto tu o magni - fi - ca
ta ri tu o. Et in no-mine sancto tu o magni-fi-

319

bimur magnifi - ca - bimur;
ca - - - bimur con - fi - te-bimur ti-bi de - us confi-

328

Læta - - - bimur in saluta ri tu o Etin
te-bimur ti - bi, Læta - - - bimur in saluta ri tu o Læ-

no-mine-sancto tu-o in nomine-sancto tu - o magnifi - ca - bimur confi-
 ta - - - bi-mur in sa - lu - ta ri tu - o,
 6 6
 6 6
 6 7 6 6 6 4

te - bimur ti - bi de - us confi - te - bimur ti - bi læ - ta - - -
 Et in no-mine-sancto tu-o in
 6 6# 6 6 7 6 6 6
 6 6

- bi-mur in salu - ta ri tu - o et in no-mine-sancto tu-o in
 nomine-sancto tu - o magnifi - ca - bimur Et in no-mine-sancto
 6 6 6 6 3
 6

nomine-sancto tu - o magnifi - ca - bimur magnifi - ca - bi-mur
 tu-o in nomine-sancto tu - o magnifi - ca - bimur magnifi - ca - bi-mur
 6 5
 6 6 6 4

*Elevation
a deux Voix.
avec Symphonie.*

Symphonie.

The musical score consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The vocal parts begin with eighth-note patterns. The accompaniment for 'Clavessin' (harpsichord) and 'Violoncelle' (Cello) follows. The second system begins with a treble clef, common time, and a key signature of one sharp. The vocal parts continue with eighth-note patterns. The accompaniment for 'Clavessin' and 'Violoncelle' follows. The third system begins with a treble clef, common time, and a key signature of one sharp. The vocal parts continue with eighth-note patterns. The accompaniment for 'Clavessin' and 'Violoncelle' follows. The fourth system begins with a treble clef, common time, and a key signature of one sharp. The vocal parts continue with eighth-note patterns. The accompaniment for 'Clavessin' and 'Violoncelle' follows. The score includes dynamic markings like 'x' and 'w', and various time signatures including common time, 6/4, and 9/8.

248

15

19

23

27

31

O Triumphan - tis jerusalem jerusalem Ci-vitas a-ma-bilis a-ma -

35

bi-lis.

40

In qua a-man - tes Cherubim in qua arden - - te se-raphim

44

incessabilivo - ce collau - - dant col-lau - dant

250

Lentement.

48

et procidentes

53

doux

et procidentes a-do - rant a - do - rant a-do - ranta-do -

6 7 4 6 7 6 4 7 7 6 4 7

58

Gayement.

fort

rantre-gemæternæ glo - - ri - æ.

5 6# 5 6 7 6 4 # 6 4 2 6 4 5

62

In qua a-man - - tes Cherubim

66

in qua arden - - te se-raphim incessa-bili vo-ce col- lau - -

70

Lentement.

dant et proci-dentes et proci-

75

doux

dentes a-do - rant a - do - rant a-do - ranta-do -

b 4 7 6/4 5/4 7/4 6/4 #

79

rantre - gemæternæ glo - ri-æ re-gemæternæ glo - ri-

6 8 7 6# 6 9/7 8/6 7/5 6/4 3

83 *Gayement.*

fort

fort

æ.

fort

æ.

$\frac{6}{4}$ 8 6 4 6 7

88

O quam ma - gna est glo - ri - a do - mus do - mi - ni

6 7 6 6 6# 6 6#

94

O quam magna est glo - ri - a glo - ri - a

99

do - mus do - mi-ni.

105

9 8

110

9 8 7

254

116

O—quam ma - gna est glo - - - ri-a glo - - -

121

- ri-a do - mus do - mini O—quam ma - gna est O—quam

127

ma - gna est glo - - - ri-a glo-ri-a do - mus do - mi-ni.

134

In qua Co-ro - - - na Cæ - lum ful - - -

141

- get ful get ad ins-tar sy-derum ful - - - get

148

fulget ad ins-tar sy - derum.

6 6# 6 6 5# 4 # 3 4# 6# 6# 6# 6# 6# 6# 6#

157

164

et sy - de-ra con - cen - tibus fa-cris E - xul - tant

6# 6# 7 6# 5 6# 6# 6# 6# 6#

172

plau-si-bus et sy - de-ra con - cen - tibus sacris E - xul -

4 # 6 6 3 4# 6# 6# 6# 6#

256

180

Musical score page 1. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature is one sharp. Measure 180 starts with a rest followed by eighth-note patterns. The lyrics "tant plau-si-bus" and "Exultant Exultant" are written below the notes. Measure 181 continues the eighth-note patterns.

188

Musical score page 2. The score continues with four staves. Measure 188 shows eighth-note patterns. The lyrics "Sacrificul" and "tant plau-si-bus" are written below the notes. Measure 189 continues the eighth-note patterns.

196

Musical score page 3. The score continues with four staves. Measure 196 shows eighth-note patterns. The lyrics "O quam fæ-lices et be-a-ti et be-a-ti" are written below the notes. Measure 197 continues the eighth-note patterns.

204

Musical score page 4. The score continues with four staves. Measure 204 shows eighth-note patterns. The lyrics "O quam fæ-lices et be-a-ti et be-a-ti" are written below the notes. Measure 205 continues the eighth-note patterns.

210

a - - - ti O quamfæ - li-ces et be-

O quamfæ - li-ces et be-a - ti et be - a -

6 7 6 7 6 6

215

a - ti et be - a - - - ti O quamfæ -

ti O quamfæ - li-ces et be - a - ti et be - a -

6 7 6 6 6 6

220

li-ces et be - a - ti quamfæ - li-ces et be - a - ti qui ha - habitant in do-mo tu - a

- - - ti quamfæ - li-ces et be - a - ti qui ha - habitant in do-mo tu - a

7 6# 6 6 6 7 5 6# 7 5 6# 8 7 5

226

do - mi-ne quamfæ - li-ces et be-a - ti qui ha - habitant in domo tu - a do - mi -

do - mi-ne quamfæ - li-ces et be-a - ti qui ha - habitant in domo tu - a do - mi -

6 4 # 6 4# 8 6 4 6 7 5 6 4 6 7 5 6 4 #

258

233

ne in quadri- lec-ta de - o
a - nima in quadri- lec-ta in quadri- lec-ta de - o
ne in quadri- lec-ta de - o
a - nima di- lec-ta de - o
7 6 8 9 8 6 5 6

238

a - nima Cla - ris splen-do - ribus re - ful-get de - i - ta - tis
a - nima Cla - ris splen-do - ribus re - ful-get de - i - ta - tis et
6 6# 7 6 4 6 7 6 6#

244

et gau-det in æ - ternum et gau-det in æ - ternum lu-cefa -
gaudet in æ - ternum et gau-det in æ - ternum in æ - ternum lu-cefa -
6 6# 5 6 6 6 6 6#

249

li - ci-ta - tis et gau-det in æ - ternum lu-cefa -
li - ci-ta - tis et gau-det in æ - ternum in æ - ternum lu-cefa -
5 4 6 6 6 6 6 6#

254

li - ci - ta - tis quamfæ - li - ces et be - a - ti qui ha - bitant in do - mo tu - a
 li - ci - ta - tis quamfæ - li - ces et be - a - ti qui ha - bitant in do - mo tu - a

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 4 \\ \# \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 4 \# \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} \# \\ 6 \# \end{matrix}$ $\begin{matrix} 8 \\ 6 \# \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$

260

do - mi - ne quamfæ - li - ces et be - a - ti qui ha - bitant in do - mo tu - a
 do - mi - ne quamfæ - li - ces et be - a - ti qui ha - bitant in do - mo tu - a

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ - \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$

266

do - mi - ne qui ha - bitant qui ha - bitant in do - mo tu - a do - mi - ne.
 do - mi - ne qui ha - bitant qui ha - bitant in do - mo tu - a do - mi - ne.

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ - \end{matrix}$ $\begin{matrix} \# \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 2 \# \end{matrix}$ $\begin{matrix} 6 \# \\ 6 \# \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \# \\ 2 \end{matrix}$

273

$\begin{matrix} \# \\ C \end{matrix}$ $\begin{matrix} \# \\ C \end{matrix}$ $\begin{matrix} \# \\ C \end{matrix}$

$\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ - \end{matrix}$ $\begin{matrix} 6 \\ - \end{matrix}$ $\begin{matrix} \# \\ - \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ - \end{matrix}$ $\begin{matrix} 6 \\ - \end{matrix}$ $\begin{matrix} 3 \\ - \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} \# \\ - \end{matrix}$

260

277

Exultemus et gaudeamus et gaudeamus Eadem gloria fru-

281

emur glo - - ria frue - mur.

285

Eadem gloria fru - emur si vi - vanus in sancti - ta-te si vi-vamus in sancti -

[Bassoon part: 6 6 6 6 6 6]



262

299

emurſi vi-vamus inſancti - ta-te et cordis in-no-cen - ti-a inno-cen - ti-

emurſi vi-vamus inſancti - ta-te et cordis in-no - cen - - - ti-

— 6 6 5 # 6 4 8 6 7 5 6 4

302

a E-a-dem glo - ri-a fru - emurſi vi-vamus inſancti - ta-te et cordis in-no-

a E-a-dem glo - ri-a fru - emurſi vi-vamus inſancti - ta-te et cordis in-no-

6 7 # — 6 # 5 # 6 4

305

cen - tia inno-cen - ti-a.

cen - - - ti-a.

8 6 7 5 6 4 # # — 6 — # 5 4 6

309

E-xultemus et gaude-

313

amus et gaude-a - - - mus et gaudea - - - mus E-adem glo - ri - a fru -
E - xul-te-mus et gaude-amus et gaudea - - - mus E-adem glo - ri - a fru -

316

emur si vi-vamus in sancti - ta-te
emur si vi-vamus in sancti - ta-te

264

319

si-vivamus si-vi-vamus in gra - ti-a

si-vivamus si-vi-vamus in gra - ti-a

323

Eadem gloria fru-emur si-vi-vamus si-vivamus in gra - ti-

Eadem gloria fru-emur si-vi-vamus si-vi-vamus in gra - ti-

6 7b- 6 6 9 6 4—3

327

a glo - - riafrue - mur

a glo - - riafrue - mur

6 4 3

5 5 6 7

332

glo - - riafrue - mur

si vivamus si vivamus in gra - ti - a.

glo - - riafrue - mur

si vivamus si vivamus in gra - ti - a.

6 4 3

6 4 3

*Mottet
ou Elevation.
a Trois Voix.*

Tendrement.

Quam dilecta quam dilecta taber-

naculatu a domine domine virtu - tum concupiscit et deficit anima mea in

a - tria do - mini quam dilecta quam dilecta quam dilecta taber-

naculatu a domine domine virtu - tum,

Quam di-lecta quam dilecta

16

-cta quam dilecta tabernacula tua domine domine vir-tu-tum concupiscit et

20

deficit anima me-a in a-tria do-min-i quam dile-cta quam dile-

24

concupiscit et

-cta quam dilecta tabernacula tua domine domine vir-tu-tum concupiscit et

28

de-ficit a-nim a me-a in a-tria do-min-i

de-ficit a-nim a me-a in a-tria do-min-i quam dile-

268

31

quam dile - - cta tabernaculu - a quam dile - -
 - cta tabernaculu - a quam dile - - cta quam dile - -
 # 6 # 6 # 6 6 #

34

- cta tabernacula tu - a quam dile - - cta-ber - naculu -
 - cta taber-na - cu-la tu - a domine vir - tu - tum quam di - le -
 # 6 # 6 # 6 6 #

37

a quam dilecta tabernacula tua domine domine virtu - tum concupiscit et
 - cta quam dilecta tabernacula tua domine domine virtu - tum concupiscit et
 s ----- # ----- 6 6 4 #

41

de-ficit concupiscit et de-ficit a-ni-ma me - a in a - tria do - mi - ni.
 de-ficit concupiscit et de-ficit a-ni-ma me - a in a - tria do - mi - ni.
 6 6 5 - s 6 4 3

45 *Viste.*

Corme - um et ca-ro me-a ca-ro me - a Exulta-

51

ve - - - - runtin de - um vi - - vum in

56

Corme - um et ca-ro me-a ca-ro
Corme - um et ca-ro me-a ca-ro me - a
de - um vi - - vum Corme - um et ca-ro me-a ca-ro me -

62

me - a Exulta - ve - - - - runtin
Exulta - ve - - - - runtin de - um vi - vum in
a et ca-ro me - - a Exulta - ve - - -
7 6# 7 6 7 6

270

68

de-um vi - vum in de-um vi - vum,
 de-um vi - vum in de-um vi - - - vum cor me - um et ca-ro
 - - - runtin de - um vi - vum Ex-xulta - ve
 6 4 6 5 6

74

Corme - um et ca-ro me-a ca-ro me - a Ex-xulta - ve
 me-a ca-ro me - a Ex-xulta - ve
 - - - runtin de - um in deum vi - vum in deum vi
 8 6 5 6 # 6 7 6#

80

runtin de-um vi - vum in deum vi - vum cor me -
 - runtin deum vi - vum in deum vi - vum Ex-xulta -
 vum in deum vi - vum Ex-xulta - ve
 6 5 4 # 7 6

86

um et ca-ro me-a ca-ro me-a et ca - ro me - a corme -
ve - - - runtin de-um vi - vum corme - um et ca-ro
- runtin de-um vi - vum in de - um vi - vum cor me - um et
5 6 7 6 6 4 # # —

93

um et ca-ro me-a ca-ro me - a. Exul-ta -
me-a ca-ro me - a Exul-ta - ve - - runtin
ca-ro me-a ca-ro me - a Exul-ta - ve - - - runtin
6 6 6

99

ve - - - runtin de-um vi - vum in de-um vi -
de-um vi - vum Exul-ta - ve - - - runtin
de-um vi - vum cor me-um et ca-ro me-a ca-ro me - a Exul-ta -
7 7 7 5 6

272

105

vum cor me - um et ca-ro me-a ca-ro me - a *E-xulta-*
 de-um vi - vum in de-um vi - vum *Exulta - ve* -
 ve - runtin de - um in de - um vi -
 4 7 6 7 4. 3 7 6#

III

ve - runt *E-xul-ta - ve* - runt
 - runt *E-xul-ta - ve* - runt
 vum *E-xul-ta - ve* - runt *Exulta - ve* -

117

E-xul-ta - ve - runt in de-um vi - vum.
E-xul-ta - ve - runtin de - um in de-um vi - vum.
 - runt in de-um vi - vum in de - um vi - vum.

124 *Gayment.*

E-tenim pas - ser in-venit si - bi

129

do - mu m in - ve nit si - bi do - mum, *E - ten im pas - ser*

133

E - ten im pas - ser in - ven it si - bi do - mu m in - ve nit si - bi do -

137

mu m, *et tur - tur ni - dum si - bi u - bi po - nat*

141

pul - los su - os *E - ten im pas - ser E - ten im pas - ser in - ven it si - bi*

146

do - mu m in - ve nit si - bi do - mum *et turtur*

150

ni - dum si - bi u - bi po - nat pul - los su - os *et tur - tur*

155

ni - dum si - bi u - bi po - nat pul - los su - os.

8 6 4# 6 4 3 5 4 3

159 *Lentement.*

Musical score for soprano and basso continuo, page 10, measures 11-12. The soprano part (top) starts with a rest, followed by a descending scale: B, A, G, F#, E, D, C. The basso continuo part (bottom) begins with a half note B, followed by a descending scale: B, A, G, F#, E, D, C. The soprano part concludes with the word "alta - ria". Measure 12 continues with the soprano's descending scale and the basso continuo's descending scale.

164

Musical score for 'Tua domine' from 'Missa de Beata Virgine' by Palestrina, page 164. The score consists of two staves. The top staff is in bass clef and has a key signature of one sharp. The lyrics are: *tu-a do-mine vir-tu-tum rex me-us et deus me-us*. The bottom staff is also in bass clef and has a key signature of one sharp. Below the notes on both staves are Roman numerals indicating specific note heads: 6, 7, 6#, #, 8, #, 7, 6/4, #, #, 6, 5, #.

168

168

Alta - ri-a tu - a do-mine vir-tutum rex me - us rex me -

172

Musical score for orchestra and choir, page 172, ending 1. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a tempo marking of 172. It contains six measures of music with corresponding lyrics: "us et deus me - us", "rex me - us", and "rex me - us et deus me -". The bottom staff is for the choir, featuring a bass clef and a key signature of one sharp. It contains six measures of music with corresponding lyrics: "us et deus me - us", "rex me - us", and "rex me - us et deus me -". The lyrics are written in a cursive script.

176

Musical score for orchestra and choir, page 176, ending of the first section. The score consists of two staves. The top staff is for the choir, showing a soprano vocal line with lyrics: "us Alta - ria tu - a do-mine vir - tu-tum rex me - us rex me -". The bottom staff is for the orchestra, showing a bassoon line. The key signature changes from B major to A major (no sharps or flats) at the end of the section.

180

us et deus me - us rexme - us rexme - us et deus me - us

7 4 3 ♭ 6 ♯ 6 6 4 ♯

185 *Gayement.*

Be - a - ti be - a - ti qui ha - bitant in do-mo tu - a

6 2 6 6 6 3 2 6 6 6 8

192

do - mi-ne in do-mo tu - a do - mi-ne,

6 Be - a - ti be - a - ti qui

7 4 3 6 6# — 8 3 2 6 5 # 7 6 6#

199

Be -

ha - bitant in do-mo tu - a do - mi-ne in do-mo tu - a

6 2 6 6# 8 7 4 # — 6 8 3 2 6

206

a - - ti be - a - - ti be - a - ti qui ha - bitant in do-mo

6 6 5 # — 9 6 # — 6 6#

do - mi-ne be - a - - ti be - a - ti qui ha - bitant in do-mo

276

213

tu - a do - mi-ne be - a - - ti be - a - - ti be -
tu - a do - mi-ne

220

a - - - ti be - a - ti qui ha - bitant in do-mo tu - a do - mi -
a - - - ti be - a - ti qui ha - bitant in do-mo tu - a do - mi -

228

Viste.

ne,
ne,
In sacerula sacerulum lauda-bunt te lauda-buntte in sacerula sacer-

231

lorum lauda-bunt te lauda-buntte laud-a - - - bunt
lorum lauda-bunt te lauda-buntte laud-a - - - bunt

234

In sæcula sæculo-rum lauda - bunt te
In sæ - cu-la sæcu - lo-rum lauda - bunt te sæ - cu-la sæcu -
te
In sæ - cu-la sæcu-lo-rum lauda - bunt

236

lorum lauda-bunt te
lau - da
lorum lauda-bunt te
lau - da
bunt telau - da
te lau - dabunt te
lau - da
bunt te

239

bunt te
be -
bunt te be - a -
ti be -
bunt te
be - a -
be - a -

278

245

a - ti be-a-tiqui ha-bitant In domo tu-a do - mi-ne
a - ti be-a-tiqui ha-bitant in domo tu-a do - mi-ne be-
- ti be-a-tiqui ha-bitant In domo tu-a do - mi-ne be-a - ti be-

7 6 9 8 7 5 6 6# 5 4 6 8 # 6

255

be-a - - ti be-a - - ti be-a-tiqui ha-bitant
a - ti be-a - - ti be-a - - ti be-a-tiqui ha-bitant
a - ti be-a - - ti be-a - - ti be-a-tiqui ha-bitant

6 4 # 6 7 6 6 7 6# 6#

264

In domo tu-a do - mi - ne In sæcula sæcu-
In domo tu-a do - mi - ne In sæcula sæculorum lau-da-bunt te
In domo tu-a do - mi - ne In sæ - cu-la sæculorum lauda-bunt

6 6 6 4 # 6 6#

269

lo-rum lauda - bunt te In sæ - cula sæ-cu-lo-rum lauda - bunt
 In sæ - cula sæ-cu-lo-rum lauda - bunt te In sæ - cula sæcu -
 te in sæ - cula sæcu - lo-rum lauda - bunt te lau - da - bunt
 6 6

271

te lau - da - bunt te lau - da - bunt te In sæ - cula sæcu -
 lo-rum lauda - bunt te lau - da - bunt te
 te lau - da - bunt te In sæ - cula sæ - cu-lo-rum lau - da - bunt
 6 # #

273

lo-rum lau - da - bunt te In sæ - cula sæ-culorum lauda - bunt
 In sæ - cula sæ - cu-lo-rum lau - da - bunt te sæ - cula sæ-culorum lauda - bunt
 te In sæ - cula sæ - cu - lo-rum lau - da - bunt te lau -
 6 6#

280
275

te lau-da-bunnte lau - da -
te lau-da-bunnte lau - da - bunt te lau - da
da - bunnte lau - da -

7 7 # 6 6 9 9 9 9
6 3 6 3 9 3 3

Musical score for orchestra and choir, page 278. The score consists of four staves. The top staff is for strings (Violin I, Violin II, Viola, Cello), the second for woodwinds (Oboe, Clarinet, Bassoon), the third for brass (Trombone, Horn), and the bottom for bassoon. The vocal parts are: Alto (A), Tenor (T), Bass (B), and Soprano (S). The vocal parts sing the text "bunt te lauda" in three different ways across the four measures. The bassoon part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 1-4 are indicated above the staves.

282

bun te lau-dabunt lau-da - bunt te lau-da - bunt te.

bun te lau-dabunt lau-da - bunt te lau-da - bunt te.

bun te laudabunt lau - da - bunt te.

4 7/3 6 6 4 3 7/2

*Mottet
Pour la Sainte Vierge.
a Trois Voix.*

Ave Regina

The musical score consists of four systems of music, each with three staves (Treble, Alto, Bass). The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '3'). The vocal parts sing in a three-part setting: Treble, Alto, and Bass.

System 1: The Treble staff begins with a rest. The Alto staff has a melodic line with eighth-note patterns. The Bass staff has a rhythmic pattern of eighth notes. Measure numbers 7 and 6 are indicated above the Bass staff.

System 2: The Treble staff has a melodic line with eighth notes. The Alto staff has a melodic line with eighth notes. The Bass staff has a rhythmic pattern of eighth notes. Measure numbers 6, 7, 4, and 3 are indicated below the Bass staff.

System 3: The Treble staff begins with a rest. The Alto staff has a melodic line with eighth notes. The Bass staff has a rhythmic pattern of eighth notes. Measure numbers 6, 7, 4, and 3 are indicated below the Bass staff. The Roman numeral II is written above the Treble staff.

System 4: The Treble staff has a melodic line with eighth notes. The Alto staff has a melodic line with eighth notes. The Bass staff has a rhythmic pattern of eighth notes. Measure numbers 6, 7, 8, 6, and 6 are indicated below the Bass staff.

System 5: The Treble staff begins with a rest. The Alto staff has a melodic line with eighth notes. The Bass staff has a rhythmic pattern of eighth notes. Measure numbers 6, 7, 5, 6, 4, and 3 are indicated below the Bass staff.

282

21

rum a - ve do - mi-na

6 7 4 3 6b b 6b 8

26

an - ge - lo - rum a - ve do - mi-na an - ge -

6 4 6 7 6 b 8

31

lo - - rum a - ve do - mi-na a - ve

a - ve do - mi-na a - ve

7 4 3 6 6 6#

36

do - mi-na an - ge - lo - rum a - ve do - mi-na

do - mi-na an - ge - lo - rum a - ve

7 5 6 5 6# 6 6#

41

a - ve do - mi-na An - ge - lo - rum a - ve re -
do - mi-na do - mi-na An - ge - lo - rum
8 7 3 4 6 7 4 6

47

gi - na Cæ - lo - rum re -
a - ve re - gi - na Cæ - lo -
6 6 7 4 6

52

gi - na Cæ - lo - rum a - ve re - gi - na Cæ -
rum
7 4 6 7 4 3 6 7 4 3 6

57

lo - rum re - gi - na Cæ -
a - ve re - gi - na Cæ - lo -
6 7 4 3 6 7 4 3 6

284

62

lo - rum a - ve do - mina a - ve do - mina an - ge -
rum a - ve do - mina do - mina an - ge -
5 4 6 6# b 6 7 7

68

lo - rum a - ve do - mina an - ge - lo - rum.
lo - rum a - ve do - mina an - ge - lo - rum.
6 5 3 6 7 7 7 7 6 5 3

74

Sal - ve ra - di - x sal - ve porta ex qua mundo lux est Or - - -
ta sal - ve ra - di - x sal - ve porta sal - ve ra - di - x sal - ve
6 4 2 6 5 6 7 8 7 6 8 7 6b 8

77

ta sal - ve ra - di - x sal - ve porta sal - ve ra - di - x sal - ve
porta ex qua mundo lux est Or - - -
6# 6 4 7 6 8 7 6b 8

80

porta ex qua mundo lux est Or - - -
porta ex qua mundo lux est Or - - -
6 b 6 4 3

83

ta sal-ve ra-dix sal-ve porta sal-ve ra-dix sal-ve porta ex qua mundo lux est

6 5 # 7 8 6 5

86

Sal-ve ra-dix sal-ve

Or - - - - ta 6 4 3 6 2 8

89

Sal-ve ra-dix sal-ve porta ex qua mundo lux est or-ta lux est or -

porta sal-ve por-ta ex qua mundo lux est or-ta lux est or -

6 5 4 6# 6 6 6 5 #

92

ta.

Sal-ve radix sal-ve porta sal-ve por-

ta. sal-ve radix sal-ve porta ex qua mundo lux est or-ta lux est or -

7 8 6 6 6 4 6

286

95

ta ex qua mundo lux est or-ta lux est or - ta ex qua mun-do lux est
ta sal-ve ra-dix sal-ve porta sal-ve por - ta ex qua mun-do lux est
Sal-ve ra-dix sal-ve

6 5 6 5 6 5 6 4 6 4

98

or-ta salve ra-dix salve porta sal-ve por - ta.
or-ta lux est or - ta salve ra-dix salve porta.
porta salve por - ta salve por - ta ex qua mundo lux est

6 7b 6 6 5 7b 7 8

101

ex qua mundo lux est or-ta lux est or - ta sal-ve ra-dix sal-ve
ex qua mundo lux est or-ta lux est or - ta.

or-ta lux est or - ta.

6 4 6# 6 6 6 6 6 6 6 6 6

107

porta. ex qua mundo lux est orta lux est or -

ta ex qua mundo lux est orta lux est or -

ta ex qua mundo lux est orta lux 6 est or - - -

7 8 — 6 4 6# 6# 6 6 6 5 #

ta ex qua mundo lux est or ta lux est or - ta.

ta ex qua mundo lux est or ta lux est or - ta.

ta ex qua mundo lux est or ta lux est or - ta.

7 5 2 6 6 6

288
114

a - ve re - gi - na Cæ - lo - - -

a - ve re - gi - na Cæ - lo - - - rum re -

119

rum.

a - ve re -

a - ve re - gi - na Cæ - lo - - -

gi - na Cæ - lo - - rum

a - ve re - gi - na Cæ -

124

gi - na Cæ - lo - - - rum re -

rum

a - ve re - gi - na Cæ - lo - - -

lo - - - rum Cæ - lo - - rum re - gi -

6 6 7 4 6

129

gi - na Cæ - lo - rum
a - ve do - mina an - ge -
rum.
a - ve do - mina an - ge -

na Cæ - lo - rum a - ve do - mina do - mina an - ge -

$\frac{7}{4}$ $\frac{6}{3}$ 6 7 4 3

135

lo - rum a - ve do - mi-na a - ve do - mi-na

lo - rum a - ve do - mi-na a - ve do - mi-na

lo - rum a - ve do - mi-na a - ve do - mi-na do - mi-na

$\frac{6}{4}$ $\frac{5}{b}$

141

an - ge - lo - rum.

an - ge - lo - rum.

Gaude

an - ge - lo - rum.

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

290

147

Vir-go glo-ri - o-sa. *Gau-de Vir-go glo-ri -*

152

o - sa *Superomnes spe - ci - o - sa*

157

superomnes spe - ci - o -

Gaude Vir-go glo-ri - o-sa.

162

sa spe - ci - o -

Gaude Vir-go glo-ri - o-sa superomnes spe - ci -

167

osa super omnes spe - ci - o - sa spe - ci - gau-de

172

o - - - sa gau-de gau-de gau - de
Vir-go glo - ri - o - sa gau-de gau-de gau - de.

177

gau-de vir-go glo - ri - o - sa super omnes spe - ci - o - sa super
gau-de vir-go glo - ri - o - sa super omnes spe - ci - o - sa super

292

182

omnes spe - ci - o *x* - - - - sa.

omnes spe - ci - o *x* - - - - sa spe - ci - o - - sa.

Va -

187

le o val-de-de-co-ra val-de-de-co-ra et pro no - bis Chris - tum E -

192

gaude vir-go glo-ri - o-sa glo - ri-o - -

gaude vir-go glo-ri -

xo - ra E xo - ra

197

202

Treble clef
 Bass clef
 Treble clef
 Bass clef
 Bass clef
 le o val-de de-co-ra val-de de-co-ra et pro no - bis Chris - tum E
 6

207

A musical score for four voices. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff bass G-clef, and the bottom staff bass F-clef. The key signature is one flat. The music consists of measures 1 through 10. The lyrics are as follows:
Measures 1-2: super omnes spe - ci - o
Measures 3-4: - - - -
Measures 5-6: sa super
Measures 7-8: super omnes spe - ci - o - sa
Measures 9-10: - - - -

Measures 1-2: super omnes spe - ci - o
Measures 3-4: - - - -
Measures 5-6: sa super
Measures 7-8: superomnes spe - ci - o
Measures 9-10: - - - -

Measures 1-2: xo - ra.
Measures 3-4: superomnes spe - ci - o - sa
Measures 5-6: superom - nes spe - ci - o
Measures 7-8: - - - -

Measures 1-2: xo - ra.
Measures 3-4: superomnes spe - ci - o - sa
Measures 5-6: superom - nes spe - ci - o
Measures 7-8: - - - -

294

212

om-nes spe - ci - o - sa spe - ci - o - sa
super om-nes spe - ci - o - sa. Va - le o val-de-de-

217

Va - le o val-de-de-co-ra val-de-de-co-ra val-de-de-co-ra et pro no - bis Chris - tum E - xo - ra E

222

co-ra et pro no - bis Chris - tum E - xo - ra Va -
xo - ra O val-de-de-co - ra val-de-de-co - ra va - le o val-de-de-
le o val-de-de-co - ra val-de-de-co - ra et pro no - bis Chris - tum E

227

le o val-de-de-co - ra val-de-de-co-ra et pro no - bis Christum E - xo -
co - ra val-de-de-co - ra val-de-de-co-ra et pro no - bis Christum E - xo -
xo - ra pro no - bis Chris - tum E - xo - ra E - xo -

233

ra. O val-de-de-co-ra val-de-de-co-ra et pro no - bis
ra O val-de-de-co-ra val-de-de-co - ra. va -
ra. va - le o val-de-de-co-ra val-de-de -

238

Chris - tum E - xo - ra E - xo - ra va - le o val-de-de-co - ra val-de-de -
le o val-de-de-co - ra val-de-de-co - ra et pro no - bis Chris - tum E -
co - ra et pro no - bis Chris - tum E - xo - ra pro no - bis

296

243

co-ra et pro no - bis Chris - tum E - xo - ra va - le o val-de-de-xo - ra E - xo - ra E - xo - ra va -

Chris - tum E - xo - ra E - xo - ra pro no - bis

7 6 # 7 5 b 6 4 # 6

249

co - ra val - de de - co - ra et pro no - bis Chris - tum E - xo - ra

le o val - de de - co - ra et pro no - bis Chris - tum E - xo - ra

Chris - tum E - xo - ra E - xo - ra E - xo - ra.

7 6 7 7 6 4 3

255

Lentement.

et pro no - bis Christum E - xo - ra E - xo - ra

et pro no - bis Christum E - xo - ra

et pro no - bis Christum E - xo - ra

6 8 9 6 6 5 6 4 3

Mottet a Trois Voix

Avec Symphonie.

Gayement.

298



Musical score page 298. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 continues with eighth-note patterns. Measure 3 begins with a rest. Measure 4 ends with a fermata over the bass staff.

10



Musical score page 10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 continues with eighth-note patterns. Measure 3 begins with a rest. Measure 4 ends with a fermata over the bass staff.

13



Musical score page 13. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 continues with eighth-note patterns. Measure 3 begins with a rest. Measure 4 ends with a fermata over the bass staff.

16

This page contains four staves of musical notation. The top three staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The notation includes various note heads, stems, and rests. There are several 'x' marks on the second and third staves, and a circled 'x' mark on the fourth staff. Measure numbers 16 through 19 are present above the staves.

20

This page contains four staves of musical notation. The top three staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The notation includes various note heads, stems, and rests. There are several 'x' marks on the second and third staves, and a circled 'x' mark on the fourth staff. Measure numbers 20 through 23 are present above the staves. The word "Bene" is written in cursive at the end of the piece.

300

24

dicam be-nedicam do-minum in omni tem-po-re in omni tem-po-

Be-ne-

re.

6 4 3 6 7 6 6 4# 6 7 6#

27

dicam be-nedi-cam do-minum in omni tem-po-re in omni tem-po-

Be-ne-

6 4 # 6 7 # 6 4 — 3

30

dicam benedictum dominum in omni tempore in omni tempore.

Be-nedicam benedicendum in omni tempore.

33

re. Semper laus ejus in ore meo in ore meo in ore meo

re. Semper laus ejus in ore meo in ore meo in ore meo

302

36

re me - o. Be-ne-

me-o in o - re me - o.

39

di - cam be - nedicam do - minum in omni tem - po-re.

Semper laus e-jus in o-re me-o in o-re me - o.

42

Semper laus e-jus in o-re me-o in o-re me -
Be-ne-dicam be-nedi-cam do-minum in omni tem-po-

45

o. Semper laus e-jus in o-re me-o in o-re me -
re. Semper laus e-jus in o-re me-o in o-re me -

304

48

Be-ne-dicam be - nedicam do-mi-

o.

o.

Semper laus e-jus in o-re

51

num semper laus e-jus in o-re me-o in o - re me - o.

me-o laus e-jus in o-re me-o in o - re me - o.

A musical score for piano, page 54, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

Musical score for three voices and basso continuo. The score consists of four staves. The top two staves are soprano voices in treble clef, the third staff is an alto voice in bass clef, and the bottom staff is a basso continuo part in bass clef. The music is in common time, key signature of three sharps. The vocal parts sing a four-line Latin phrase: "In do-mino lauda-bitur a-ni-ma me-a lau-da-bitur a-nima". The basso continuo part provides harmonic support with sustained notes and characteristic patterns.

Musical score for three voices and basso continuo. The score consists of four staves. The top two staves are soprano and alto voices in G major (two sharps). The third staff is a basso continuo staff with a bassoon part below it, also in G major. The bottom staff is a basso continuo staff with a cello part below it, in F major (one sharp). The vocal parts have lyrics: 'me - a.' and 'In do-mino lau-'. Measure numbers 66, 67, and 68 are indicated above the staves. Various performance markings like grace notes, slurs, and dynamic marks are present.

306

74

da-bitur a - nima me-a lau - da - - bitur a - nima me - a.

This page contains two staves of musical notation. The top staff consists of five empty horizontal lines. The bottom staff has three voices: soprano (treble clef), alto (C-clef), and bass (F-clef). The bass voice begins with a melodic line consisting of eighth and sixteenth notes. The lyrics 'da-bitur a - nima me-a lau - da - - bitur a - nima me - a.' are written below the notes. Measure numbers 74 and 82 are indicated above the staves.

82

au - diantman-su-e-ti et læten-tur læ ten-tur et lætentur læ ten -

This page contains two staves of musical notation. The top staff consists of five empty horizontal lines. The bottom staff has three voices: soprano (treble clef), alto (C-clef), and bass (F-clef). The bass voice begins with a melodic line consisting of eighth and sixteenth notes. The lyrics 'au - diantman-su-e-ti et læten-tur læ ten-tur et lætentur læ ten -' are written below the notes. Measure number 82 is indicated above the staves.

89

- tur et læ ten - tur. au-di-

This page contains two staves of musical notation. The top staff consists of five empty horizontal lines. The bottom staff has three voices: soprano (treble clef), alto (C-clef), and bass (F-clef). The bass voice begins with a melodic line consisting of eighth and sixteenth notes. The lyrics '- tur et læ ten - tur. au-di-' are written below the notes. Measure number 89 is indicated above the staves.

96

ant man - su-e - ti au - di-antman - su-

This page contains two staves of musical notation. The top staff consists of five empty horizontal lines. The bottom staff has three voices: soprano (treble clef), alto (C-clef), and bass (F-clef). The bass voice begins with a melodic line consisting of eighth and sixteenth notes. The lyrics 'ant man - su-e - ti au - di-antman - su-' are written below the notes. Measure number 96 is indicated above the staves.

102

e - ti etlæ ten - tur et læten - tur

6 6 6 6 6 5 6 4 3 8

109

etlæten-tur læten - tur et læten - tur

7 6 6 5 6 4 3

116

Magni-fi - ca - te do - minum. magni-fi -

Magni-fi - ca - te do - minum. magni-fi -

Magni-fi - ca - te do - minum. magni-fi -

Magni-fi - ca - te do - minum. magni-fi -

cate do-minum me - cum et e-xal-te-mus no-men
 cate do-minum me - cum et e-xal-te-mus no-men e-jus e-xal-
 cate do-minum me - cum et e-xal-te-mus no-men e-jus

e-jus e-xal-te-mus no-men e-jus in i-di - psum.
 te-mus no-men e-jus in i-dipsum in i-di - psum.
 e-xal-te-mus no-men e-jus in i-di - - - psum.

131

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The score consists of five staves. The top four staves are soprano, alto, tenor, and bass respectively, all in treble clef and common time. The basso continuo staff is in bass clef and includes a realization for organ. The music features a continuous pattern of eighth-note chords. Measure 131 concludes with the soprano and alto entries, followed by a basso continuo realization.

Ma-gnifi -

Bassoon entries are marked with numbers above the notes: 6, 7, 6, 7, 6, 4, 3.

136

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ, continuing from system 131. The score consists of five staves. The top four staves are soprano, alto, tenor, and bass respectively, all in treble clef and common time. The basso continuo staff is in bass clef and includes a realization for organ. The music features a continuous pattern of eighth-note chords. Measure 136 concludes with the soprano and alto entries, followed by a basso continuo realization.

Magnifi - ca - - te do-minum

Magnifi - ca - - te do-minum mecum do-minum me - cum

ca - - te do-minum me - cum Magnifi - ca - -

Bassoon entries are marked with numbers above the notes: 6, 6#.

310
141

The musical score consists of five staves. The top three staves are soprano voices in G major (two sharps), indicated by a treble clef and a key signature of two sharps. The fourth staff is a basso continuo part in F major (one sharp), indicated by a bass clef and a key signature of one sharp. The fifth staff is a basso continuo part in E major (no sharps or flats), indicated by a bass clef and a key signature of no sharps or flats. The vocal parts sing in homophony, while the continuo parts provide harmonic support. The lyrics are in Latin, with some words underlined to indicate stress: *me-cum magni-fi-ca-te do-minum me-*, *Magni-fi-ca-te do-minum mecum do-minum me-*, *- te do-minum me-cum do-minum me-*. Measure numbers 6, 7, 6, 7, 4, and 3 are written above the continuo staves.

146

6

151

A musical score for five parts: three upper voices (soprano, alto, tenor) and two lower voices (bass, basso continuo). The music is in common time, with a key signature of one sharp. Measure 151 consists of six measures of vocal entries followed by a basso continuo section.

The vocal parts enter in pairs, starting with soprano and alto, then tenor and bass. The basso continuo part begins in measure 151, consisting of a single line of bass notes with accompanying chords indicated by Roman numerals (6, 6[#], 7, 6).

Et E-xal-te-mus no-men

Et E-xal-temus no-men e-jus E-xal-

Et E-xal-te-mus no-men e-jus

312

156

e-jus E-xal-te-mus no-men e-jus E-xal-te-mus no-men e-jus in i-
temus no-men e-jus E-xal-temus no-men e-jus in i-dipsum in i-
E-xal-te-mus no-men e-jus E-xal-te-mus no-men e-jus in i-di-

161

di-psum.

di-psum.

di-psum Magnificat te do-minum me-cum

166

The musical score consists of five staves. The top four staves are soprano, alto, tenor, and bass, each with a treble clef and a key signature of one sharp. The fifth staff is basso continuo, with a bass clef and a key signature of one sharp. Measure 166 begins with a forte dynamic. The vocal parts sing eighth-note patterns, while the continuo provides harmonic support with sustained notes and bassline. The lyrics are as follows:

Et exal - te-mus no - men e - jus exal -
Et exal - te-mus no - men e - jus
do - minum me - cum Et exal-te-mus no - men e - jus exal - temus

te-mus no - men e-jus in i - di - psum E-xal-temus nomen e -

in i-di - psum in i - di - psum. E-xal-

no - men e - jus in i-di - - psum. E-xal-

- - jus in i - di - psum E-xal - temus nomen e -

temus nomen e-jus in i - di - psum E-xal -

temus nomen e-jus in i - di - psum E-xal -

183

jus in i - di - psum Exal-

temus nomen E-jus in i - di - psum Exal-

temus nomen E-jus in i - di - psum Exal-temus nomen E -

te-mus no-men e-jus in i-di - psum in i-di - psum.
 te-mus no-men e-jus in i-di - psum in i-di - psum.
 jus E-xal-te-mus no-men E-jus in i-di - psum.

Lentement.

Prelude.

A musical score consisting of four staves. The top three staves are in treble clef and C major, with a key signature of one sharp. The bottom staff is in bass clef and C major, with a key signature of one sharp. The score includes various musical markings such as grace notes, fermatas, and dynamic marks. The basso continuo staff at the bottom features a bass line with harmonic indications above the notes.

199

doux

doux

doux

doux

Exquisi-vido-minum et Exau-di - vit me et exaudi-vit me exau-di - vit

6 7 4 # 6 5 4 #

203

Exquisi-vi do-minum et exaudi - vit me et exaudivit

6 7 6# 6 4#

me exau-di - vit me et de om-nibus tri-bula-ti-o-nibus me-is e-ri - puit

6 5 6 4 3 6 # 6 5 9 7 8 6

me e - ripuit me e - ripuit me.

9 8 6 7 7 # 9 8 6 5 6 5

215

et de om-nibus tribula-ti-o-nibus me-is & ri - puit me & - ripuit

$\# \frac{6}{4}$ $\#$ — 6 8 $\#$ $\frac{9}{7} \frac{8}{6}$ $\# \frac{7}{4} \frac{6\#}{5}$ $\frac{6}{5} \#$

219

me & - ripuit me & - ripuit me.

$\#$ $\frac{7}{6}$ $\frac{7}{6}$ $\#$ $\frac{4}{3}$ $\#$ $\frac{9}{7} \frac{8}{6\#}$ $\frac{6}{5}$ $\frac{6}{5}$ $\#$ $\frac{9}{7} \frac{8}{6}$

320

224

Et de omnibus tribula-tionibus me-is e - ripuit

229

[h]

me e - ripuit me e - ripuit me.

$\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4} \natural$ $\frac{7}{\flat} \frac{6}{4}$ $\frac{6}{5} \sharp$ $\frac{9}{7} \frac{8}{6}$ $\frac{6}{5}$ $\frac{6}{5} \sharp$ $\frac{9}{8}$

234

Ac-ce-di-te ac-ce-dite ad E - um ac-ce-dite et il-lu-mina-mi-ni

Ac-ce-di-te ac-ce-dite ad E - um ac-ce-dite et il-lu-mina-mi-ni

Ac-ce-dite ad E - um ac-ce-dite ac-ce-dite ad E - um

238

et il-lu-mina - mi-ni et fa-cies ves-

et il-lu-mina - mi-ni et fa-cies ves-

et il-lumina - mi-ni

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

4 voices and basso continuo (BC) in G major, common time.

Text (from bottom to top):

- et fa - ci-es ves - træ non confunden - tur non non non
- træ non confunden - tur non non non confunden - tur non non non
- non confunden - tur non non non confunden - tur non non non
- non confunden - tur non non non confunden - tur non non non

Measure 243 ends with a fermata over the basso continuo staff.

4 voices and basso continuo (BC) in G major, common time.

Text (from bottom to top):

- non confunden - tur non confunden - tur fa - ci-es ves -
- non confunden - tur non confunden - tur fa - ci-es ves -
- non confunden - tur et fa - ci-es ves - træ non confunden -
- non confunden - tur et fa - ci-es ves - træ non confunden -

Measure 246 ends with a fermata over the basso continuo staff.

249

træ non confundentur non non confundentur non con-funden -

træ non confundentur non non confundentur non con-funden -

turnonnon non confun-denturnon non confundentur confun-den -

324

252

tur.

tur.

tur.

256

Ac-ce-di-te ac-ce-dite ad ε - um ac-ce-dite

Ac-ce-di-te ac-ce-dite ad ε - um ac-ce-dite

Ac-ce-dite ac-ce-dite ad e - um ac-ce-dite ac-

260

acce-dite et il-lumi-na-mini et il-lu-mina-mi-ni et fa-cies ves-

acce-dite et il-lu-mina-mini et il-lu-mina-mi-ni et

x ce-di-te ac-ce-di-te ad e-um et il-lumi-na-mi-ni

264

træ non confunden - tur non non non confun-dentur non non confun-

fa-cies ves - træ non confunden - tur non non non confun-dentur non

et fa - ci-es ves - træ non confunden - tur non non non confundentur

326

267

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five systems of music. The top four systems are soprano, alto, soprano, and tenor respectively, each in common time (indicated by a 'C') and G major (indicated by a 'G'). The vocal parts sing in unison. The bottom system is the basso continuo in 6/4 time (indicated by a '6/4'), also in G major. The vocal parts have lyrics in Latin. The lyrics are as follows:

dentur confunden - tur etfa - ci-es ves-

non confunden - tur etfa - ci-es ves-

non confunden - tur etfa - ci-es ves - træ non confunden-

271

The musical score consists of four staves of music. The first three staves are in treble clef and the fourth staff is in bass clef. The key signature is one sharp. The time signature changes between common time and 6/8 throughout the page. The lyrics are written in a cursive script below the notes. The lyrics are:

træ non confunden - tur non non con-fun-den -

træ non confunden - tur non non con-fun-den -

turnon confunden - tur non non nonnon non non con-funden -

The score includes measure numbers 6, 6#, 6, 9, 8, 6#, 7, and 6 at the bottom of the page.

Musical score for J.S. Bach's "Tur non confunden". The score consists of five staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns.
- Second Staff:** Treble clef, key signature of one sharp (F#). Contains a small x mark under a note.
- Third Staff:** Treble clef, key signature of one sharp (F#). Continues the eighth-note pattern.
- Bass Staff:** Bass clef, key signature of one sharp (F#). The lyrics "tur" appear at the beginning of the measure. The vocal line continues with eighth-note patterns.
- Bottom Staff:** Bass clef, key signature of one sharp (F#). The lyrics "non" appear twice. The vocal line continues with eighth-note patterns.

The lyrics "tur non confunden" are repeated in the bass staff, followed by a basso continuo staff providing harmonic support with various chords indicated by numbers above the staff.

278

tur non non non confundentur non confunden - tur.
 turnonnon non non non confundentur non confunden - tur.
 tur non confundentur non non non confunden - tur.

282 *Lentement.**Prelude.*

330

288

Musical score page 1. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature changes frequently, indicated by numerals and sharps. The vocal line includes lyrics: "Is-te". Measure numbers 288 and 294 are shown at the top left.

294

Musical score page 2. The score continues with four staves. The vocal line includes lyrics: "pau-per Cla-ma - vit Clama - vit et do - minus ex-au-di-vit". Measure number 294 is shown at the top left.

300

Musical score page 3. The score continues with four staves. The vocal line includes lyrics: "e - um et do - minus ex-au-di-vit e - um". Measure number 300 is shown at the top left.

306

et de omnibus tribula-ti-o-nibus e - jus sal - va -

Bassoon entries are marked with numbers: 6, 4, 7, 6, 7, 6, 6, 9, 6, 8.

312

- vit & - um sal - va - - - vit & -

Bassoon entries are marked with numbers: 9, 5, 6, 9, 6, 9, 6, 6, 6, 6, 6, 6.

318

um et de omnibus tribula-ti-o-nibus & - jussal - va - -

Bassoon entries are marked with numbers: #, #, 6, #, 6, #, 6, 9, 6, 8.

332

323

- vit e - um.

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{5}{6}$ $\frac{7}{6}$

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{6}$

$\frac{7}{6}$

$\frac{7}{6}$

329

329

et de om - nibus tribu - la - ti-o - nibus e - jussal - va - vit sal -

$\frac{9}{7}$

$\frac{6}{5}$

$\frac{6}{5}$

$\frac{9}{7}$

$\frac{8}{6}$

334

334

va - vit e - um sal - va - - - - vit e - um.

$\frac{9}{7}$

$\frac{8}{6}$

$\frac{6}{4}$

$\frac{7}{6}$

$\frac{7}{6}$

$\frac{6}{4}$

341 *Gayment.*

Im-mittet im-mit-tet an-gelus do-mi-ni in Cir-

349

cu-it-u-timen-ti-um e-um et e-ri-piet

356

e-os Im-mit-tet im-mit-tet an-gelus do-mi-ni

334

364

in cir - cu - - it-u timen - ti-um E - um et E-

371

ri - piet E - os Im-mit-tet im - mit - tet an - gelus do - mi-

379

ni in Cir - cu - - it-u timen - ti-um E - um

386

et E - ri - piet et E - ri - piet E - os et E - ri - piet E -

4 3 6# 6 5 4 3

394 *Lentement.*

Gus - ta - te gus-ta-te et vi-de -

Gus - ta - te gus-ta-te et vi-de - te quo-niam su-

os 6 2 8 7 6# 6 7 6

400

te quo-niam su - a-vis su - a-vis est do - minus quo-niam su -

a - vis est do - minus su - a-vis est do - minus quo-niam su -

6 7 6 6 6# 4 # 8 7

336

407

a-vis est do - minus gus - ta - te gus -
 a-vis est do - minus gus - ta - te gusta-te et vi-de -
 gus - ta - te gusta-te et vi-de - te et vi-de -
 6 5 4 3 7 6 8 — 2 8 7 6

414

ta-te et vi-de - te quo-ni-am su-a - vis est do - minus gus -
 te et vi-de - te quo-ni-am su-a - vis est do - minus quo-ni -
 te et vi-de - te quo-niam su - a - vis est do - minus
 6 4 3 9 8 6 7 6 6 4 # # 6

421

ta - te gusta-te et vi-de - te quo - ni-am su-a - vis est
 am su-a - vis est do - minus
 quo-niam su - a - vis est do - mi-nus gus - ta - te gusta-te et vi -
 9 7 8 6 7 6 9 8 6 #

427

do - minus gus - ta - te gus-ta-te quo-ni-

gus - ta - te gus-ta-te et vi-de - te quo-ni-

de - te quo - ni-am su-a - vis est do - minus

$\frac{6}{4}$ $\frac{6}{7}$ $\frac{9}{6}$ $\frac{8}{7}$

433

am su-a - vis est do - minus su - a - vis est do - mi - nus

am su-a - vis est do - minus su - a - vis est do - mi - nus

quo-niam su - a - vis est do - mi - nus su - a - vis est do - mi - nus

$\frac{9}{7}$ $\frac{8}{6}$ 7 $\frac{6}{4}$ 3 $\frac{6}{4\#}$ 6 7 $\frac{6}{6\#}$

440 *Gayement.*

The score consists of five staves. The first four staves are in common time (indicated by '8') and have a key signature of one sharp. The fifth staff is in common time and has a key signature of two sharps. The vocal parts sing eighth-note patterns, while the continuo part provides harmonic support with sustained notes and eighth-note chords.

338

445

doux

doux

doux

doux

Bea - tus vir

451

Beatus vir qui sperat in E-o qui spe - rat qui spe - rat in E - o

457

Beatus vir qui sperat in E -

6 4 # 6 — 7 6# 6 3 6 4# 6 5 4 3

463

Beatus vir qui sperat in E-o

Beatus vir qui sperat in E-o qui spe -

Beatus vir qui sperat in E-o qui

6 7 6# 3 6 6 5 4 3 6 6 6#

340

469

469

qui spe - rat qui spe - rat in e - o

- rat qui spe - rat qui spe - rat in e - o bea - tus vir Beatus

spe - rat qui spe - rat qui spera in e - o

6 6 4 # 6 7

475

doux

doux

vir qui sperat in E-o qui spe - - rat qui sperat in E - o.

480

Be-a-tus vir be-a-tus vir qui sperat in E-o qui sperat qui

Be-a-tus vir qui sperat in E-o qui sperat qui

Be-a-tus vir qui sperat in E-o qui sperat qui

6# *# 6# 7* *6 6#* *#*

Musical score for voices and basso continuo, page 342, measures 485-490.

The score consists of five staves. The top four staves represent voices (Soprano, Alto, Tenor, Bass) in common time, G major. The bottom staff represents the basso continuo in common time, F major.

Measures 485-489:

- Soprano:** Sperat in ē - o qui spe - rat qui spe - rat in ē - o
- Alto:** Sperat in ē - o qui spe - rat qui spe - rat in ē - o
- Tenor:** Sperat in ē - o qui spe - rat qui spe - sperat in ē - o be-a-tus
- Bass:** (Basso continuo)

Measure 490:

- Bass:** (Basso continuo)
- Voice:** Be-a-tus
- Voice:** Be-a-tus
- Voice:** vir qui sperat in ē - o qui spe - rat qui spe - rat qui sperat in ē -
- Bass:** (Basso continuo)

Accidentals are indicated by numbers above the notes: 6, 6, 5, 3; 6; 6, 7, #; 6, 5, #; 6, 6, 7, 3.

Continuation of the musical score for voices and basso continuo, page 342, measure 490.

The score continues from the previous page, maintaining the same structure and instrumentation.

Measures 490-491:

- Bass:** (Basso continuo)
- Voice:** Be-a-tus
- Voice:** Be-a-tus
- Voice:** vir qui sperat in ē - o qui spe - rat qui spe - rat qui sperat in ē -
- Bass:** (Basso continuo)

Measures 491-492:

- Bass:** (Basso continuo)
- Voice:** 6
- Voice:** 6
- Voice:** 6
- Bass:** (Basso continuo)

495

be-a-tus vir qui sperat in E - o
vir be-a-tus vir qui sperat in E - o qui spe
o be-a-tus vir be-a-tus vir qui sperat in E - o qui spe
rat in

500

spe - rat qui sperat in E - o qui sperat in E - o.
- rat in E - o qui sperat qui sperat in E - o qui sperat qui sperat in E - o.
E - o qui sperat qui sperat in E - o qui sperat qui sperat in E - o.

TABLE

Mottets a voix Seulle.

<i>Intonuit de Cælo . dessus</i>	<i>I</i>
<i>O Sacrum convivium . dessus</i>	<i>6</i>
<i>Surge propera . dessus</i>	<i>II</i>
<i>O Salutaris hostia . dessus</i>	<i>17</i>
<i>Congratulamini . dessus</i>	<i>20</i>
<i>Exultent superi . dessus</i>	<i>24</i>
<i>Amo te deus meus . dessus</i>	<i>32</i>
<i>O decus virginum . dessus</i>	<i>41</i>
<i>Ecce nunc bened . dessus avec Symph</i>	<i>50</i>
<i>Memorare . dessus avec Symph</i>	<i>61</i>
<i>Accurite fideles . dessus avec Symph</i>	<i>76</i>
<i>Deus miseratur . H . C</i>	<i>104</i>
<i>Toto cælo . H . C . avec Symph</i>	<i>114</i>
<i>Alma redemptoris . basse</i>	<i>137</i>
<i>Venite exultemus . basse avec Symph</i>	<i>143</i>
<i>Benedictus qui venit . dessus</i>	<i>170</i>

Mottets a deux voix.

<i>Salve regina . 2 . dessus</i>	<i>181</i>
<i>Domine Salvum . 2 . dessus</i>	<i>189</i>
<i>Ecce quam bonum . 2 . dessus</i>	<i>195</i>
<i>Ornate Aras . 2 . dessus</i>	<i>209</i>
<i>Regina cœlis . 2 . dessus</i>	<i>224</i>
<i>Cantemus domino . dessus et basse</i>	<i>234</i>
<i>O Triumphantis . H . C . et T . avec Symph</i>	<i>247</i>

Mottets a trois voix.

<i>Quam dilecta . H . C . T . et B</i>	<i>266</i>
<i>Ave regina . 2 . dessus et basse</i>	<i>281</i>
<i>Benedicam dominum . H . C . T . et B avec Symph</i>	<i>297</i>

Privilege du Roi.

Louis par la grace de Dieu Roi de France et de Navare,

A nos amez et feaux Conseillers les gens tenans nos Cours de Parlemens, Maistres des Requetes ordinaires de notre Hôtel, grand Conseil, Prevost de Paris, Baillijs, Senechaux leurs Lieutenans Civils et autres nos justiciers qu'il appartiendra Salut. Notre Amé Nicolas Bernier Maitre de Musique de l'Eglise Royalle et Collegialle Saint Germain l'Auxerois, Nous ayant fait remontrer qu'il desiroit donner au public un receüil de Motets a une, deux et trois Voix, avec Symphonie et Sans Symphonie, et autres pieces de Musique tant vocale qu'instrumentalle de sa composition s'il nous plaisoit lui acorder nos lettres de Privilege sur ce necessaires, Nous avons audit Bernier permis, et permettons par ces presentes de faire Graver et imprimer en taille douce le dit Receüil, et même les autres pieces qu'il composera cy apres, en telle forme, marge, caractere, et partition qu'il voudra, conjointement ou separément et autant de fois que bon luy semblera pendant le temps de quinze années consecutives, à compter du jour et date des presentes, et de le vendre ou faire vendre et distribuer par tout nostre Royaume, faisant deffenses a Tous Libraires, Imprimeurs, Graveurs, et autres, en quelque lieu de notre Royaume que ce soit, de graver, j'imprimer, contrefaire, vendre, et distribuer ledit Receüil en tout ny en partie sous quelque pretexte que ce soit, mesme d'impression étrangere, et autrement, sans le Consentement par Ecrit de l'Exposant ou de ses ayant cause, sur peine confiscaction des planches, et des Exemplaires contre faits, et de trois mil livres d'amende contre Ville de Paris, un tiers a l'Exposant et l'autre tiers au denonciateur; et de tous depens dommages et jnterests, a la charge que ces présentes seront Enregistrées es Registres de la Communauté des jnprimeurs Libraires de Paris, que la graveure et jnpression desdites pieces de Musique se fera dans notre Royaume et non ailleurs et ce en bon papier et beaux caracteres, conformément aux reglemens de la librairie, et qu'avant de les Exposer en Vente, il sera mis deux Exemplaires dans nostre Bibliotque publique, un autre dans le Cabinet des livres de notre Château du Louvre, et un en celle de notre tres cher et feal Chevalier Chancelier de France, le Sieur Phelipeaux Comte de Pontchartrain Commandeur de nos Ordres, le tout a peine de nullité des presentes, du Contenu desqu'elles vous Mandons et enjoignons de faire jouir l'Exposant pleinement, et paisiblement sans soufrir qu'il luy soit fait aucun trouble ou empêchement voulons que la Copie des presentes, qui sera jnprimée au commencement ou à la fin dudit Receüil soit tenue pour deulement signifiée, et qu'aux copies collationées par l'un de nos amés et feaux Conseillers Secretaires foy soit adjoutée comme a l'Original; Commandons au premier nostre Huissier oï Sergeant de faire pour l'Execution des presentes tous actes requis et necessaires sans autre permission et non obstant Clameur de haro charte normande et lettres à ce. Contraires Car tel est notre plaisir. Donné à Versailles le vingt troisième jour de May, l'An de grace mil Sept Cent trois et de nostre Regne de soixante un.

*Par le Roy en son Conseil
Le Febvre.*

J'ai lu par ordre de Monseigneur le Chancelier un Manuscrit intitulé Receüil de Motets &c. par Mr. Bernier M^e de Musique &c. dont je Croi que l'impression sera agreable au public. A Paris le 15. Mai 1703. Signé Pouchard.

*Registré sur le livre de la Communauté des jnprimeurs. Libraires de Paris le 13.^e Juin 1703. Signé Trabouillet Sindic.
Les Exemplaires ont esté fournis suivant le privilege.*