

Table

Des Motets de M. Veillot



O filij & filiae I

Sacris solemnij 4I

Paris F. 1012

I

96-44996

4456

Handwritten musical score for "Cantata in G Major, BWV 175" by J.S. Bach. The score is on five staves, each with a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking "Allegro" and a time signature of 3/8. The second staff has a tempo marking "Allegro" and a time signature of 3/8. The third staff has a tempo marking "Allegro" and a time signature of 3/8. The fourth staff has a tempo marking "Allegro" and a time signature of 3/8. The fifth staff has a tempo marking "Allegro" and a time signature of 3/8. The score is written in a cursive hand. A circular library stamp is visible on the second staff, reading "BIBLIOTHEQUE" and "MUSIQUE".

Handwritten musical score for Violons, measures 1-4. The notation is on three staves, each labeled 'Violons' and featuring a treble clef and a key signature of one flat (B-flat). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is written in a simple, handwritten style with some ink bleed-through from the reverse side.

Basse continue,

Res. F. 542

Motets de

Handwritten musical score for Motets de, featuring three systems of staves with lyrics in French. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves, with some words hyphenated across measures.

System 1:

a alle - luy-a, al le-luy a,
a, al-le-luya, al-leluy-a
a, al le-luy-a al le luy-a
a, al le-luya al-le-lu-ya
a al-le-luy-a, al le-luy-a,

System 2:

a, alle - luy-a, al-leluy-a,
a, al le luy a, al-le luy-a,
a, al-le-luya al le-lu-ya,
a, al-le-lu-ya, al le luy-a,
a al-le-luy a, al le-luy-a

System 3:

The third system consists of three staves of musical notation without lyrics.

M. Veillot

3

Rex Coelos —
Rex Coelis —
O, fi-li-j, A fi-li a,

4

Motets de

Morte sur-rexir ho-di-e, al le-luy

Morte sur-rexir ho-di-e, al le-luy

Morte sur-rexir hodi-e, al le-luy

tiw rex glo-ri-a,

tiw rex glori-a,

Morte sur-re-xir hodi-e al le-luy

Empty musical staves for additional parts.

M^r Veillot

5



a, alle - luy a, alle - luy - a al - le luy - a

a, al - le luy - a, alle - luy a, al - le luy - a,

al le luy - a, al le - luy a, al le luy - a,

al le luy - a, alle - luy a, al le - luy - a



al le - luy a, alle - luy a al - le luy - a,

al le luy - a, al le luy a al - le luy - a

al - le luy - a al le - luy a alle - luy a

al le luy - a al le luy a al - le luy - a

al le luy - a, al le luy a - al - le luy - a



6

Motets de

Handwritten musical score for Motets de. The score consists of multiple staves, some with musical notation and others with lyrics. The lyrics are: *Et Mane prima Sab - ba* and *Et Mane prima sabba*. The notation includes various musical symbols such as notes, rests, and clefs.

M^r Veillot

7.

M. S. Ruvic

Ac cesse runt dis - ci pu

Ad Opti - um Mo nu - menti, Ac cesse runt dis - ci pu

ti,

Ac cesse runt dis - ci pu

Moteta de

ti at-leu-ya, alle-luya alle-luya Al-leluy-a,
ti, alle-luya,
ti, alle-luya, Al-leluy-a Al-le-luya Al-leluy-a
Alle-luy-a alle-luya alle-luy-a,
Al-leluy-a alle-luy-a, Al-leluy-a
ti, alle-luya,

alle-luya alle-luya Al-leluy-a,
Al-leluy-a, Al-le-luy-a Al-leluy-a
Al-leluy-a, al-le-luy-a, al-leluy-a
alle-luya, al-le-luya Al-leluy-a
Al-leluy-a, Al-le-luy-a Al-leluy-a

M^r Veillot

9

Et Mari - a Mag -

Motets de

De nerunt Corpus vn ge

De nerunt Corpus vn ge

De nerunt Corpus vn ge

da le ne, et Iaco-bi et sa lo me,

et Iaco-bi et sa lo me,

De-nerunt Cor pus vn ge

The image shows a handwritten musical score on a page numbered 10. The title is 'Motets de'. The score is written on multiple staves, with lyrics in Latin. The lyrics are: 'De nerunt Corpus vn ge', 'da le ne, et Iaco-bi et sa lo me,', 'et Iaco-bi et sa lo me,', and 'De-nerunt Cor pus vn ge'. The music is written in a style that appears to be from the 16th or 17th century, with a focus on the vocal line. The staves are arranged in a single system, with the lyrics written below the notes. The handwriting is clear and legible.

H

Handwritten musical score for a piece titled "Alleluia". The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing piano accompaniment. The key signature is one sharp (F#), indicating G major or D minor. The time signature is common time (C). The lyrics are written below the vocal staves.

Vocal Parts (Staves 1-5):

- Staff 1: *re Al-le-luy-a, Alle-luya, Alle-luy-a Al-le-luy-a*
- Staff 2: *re Al-le-luy-a,*
- Staff 3: *re Alle-luya, Al-le-luy-a Al-le-luya Al-le-luy-a*
- Staff 4: *Al-le-luy-a Alle-luya Al-le-luy-a*
- Staff 5: *Alle-luy-a, Alle-luya Al-le-luy-a*

Piano Accompaniment (Staves 6-10):

- Staff 6: *re, Al-le-luya,*
- Staff 7: *Alle-luya alle-luya Al-le-luy-a*
- Staff 8: *Al-le-luy-a Al-le-luy-a Al-le-luy-a*
- Staff 9: *Alle-luya Al-le-luy-a Alle-luy-a*
- Staff 10: *Al-le-luy-a Al-le-luy-a Alle-luy-a*

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both written in a simple, melodic style. The score is written in ink on aged paper.

Motets de

In albis sedens An-ge

M^r Veillot

13

In gali - lea do - minus al

Prædixit Muli - e - ribus, In gali læ a do - mi nus, al

Prædixit Muli - e - ribus, In gali læ - a domi - nus, al

In gali - læ - a domi - nus al

Motets de

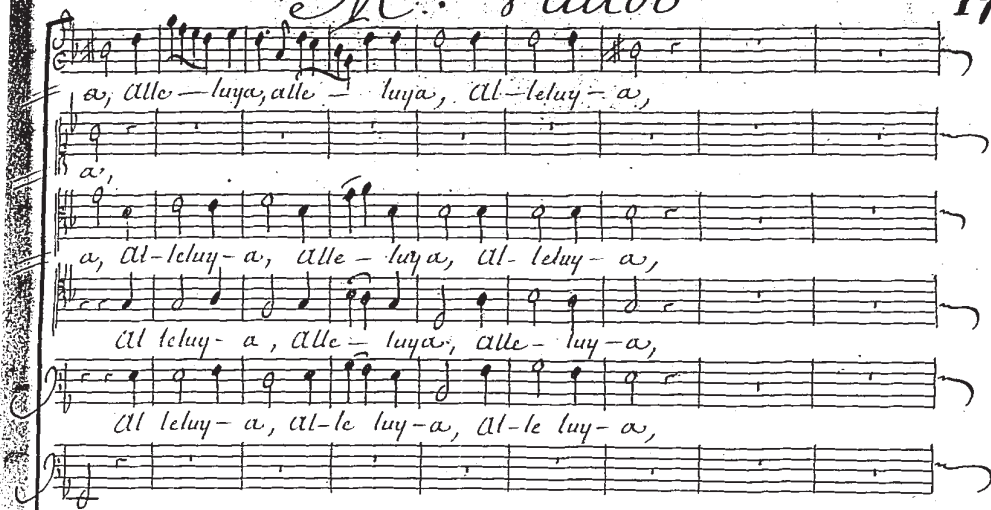
Handwritten musical score for Motets de, featuring multiple staves with lyrics in French. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are:
leluy a, alle-luya alle-luya Al leluy-a,
leluy a,
le luya, Al leluy-a alle-luya, Al-leluy a,
Al-leluy a. Al le luya alle luy a,
Al leluy a, al le-luya, Al leluy-a
le luya,
alle-luya alle-luya Al leluy-a,
alle luy a, alle luy a Al leluy-a,
Al-leluy a, Al-le-luya alle luy-a
Al-le luya, Al-le-luya, Al-le luy-a,
Al leluy-a, Al-le luya - alle-luya,
The score consists of several systems of staves, with the first system having four staves and the subsequent systems having three staves each. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Motets de

Mo-nu-mento ve-nit prius Al-lelu-
Mo-nu-mento Venit prius, Al-lelu-
Mo-nu-mento Venit pri-us Al-le-luy-
currit petro sci-ti-us,
currit petro sci-ti-us,
Mo-nu-mento ve-nit prius Al-le-luy-

M. Veillot

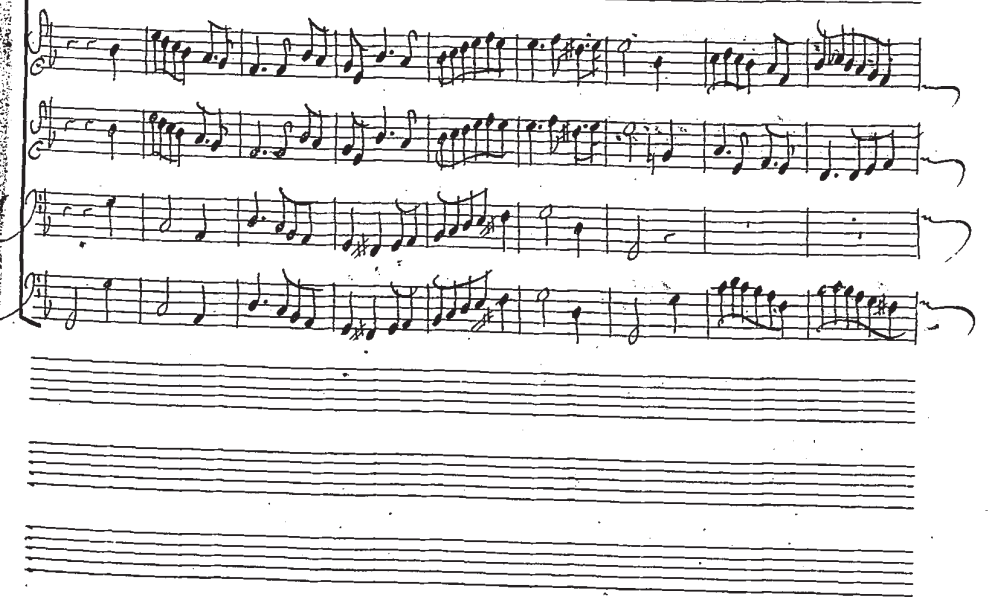
14



First system of musical notation, featuring vocal lines and lyrics. The lyrics are: *a, Alle-luya, alle-luya, Alle-leluy-a,*



Second system of musical notation, featuring vocal lines and lyrics. The lyrics are: *Alle-luya, alle-luya, Al-le lu-ya,*
Al-leluy-a, Al-le luya, Al-leluy-a,
Al-leluy-a, Al-le-luya, Al-leluy-a,
Al-leluy-a, Al-le-luya, Alle-luya,
Alle luya Al-le luya-alleluy-a,



Third system of musical notation, featuring vocal lines and lyrics. The lyrics are: *Alle-luya, alle-luya, Alle-leluy-a,*

Motets de



Handwritten musical score for Motets de. The score is written on multiple staves, with the title "Motets de" at the top. The lyrics "Disce - pu - lis Abstantibus, In Medi -" are written below the staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is organized into systems, with some staves containing more complex musical notation than others.

Disce - pu - lis Abstantibus, In Medi -
In Medi -

Motets de

le-luya alle - luya, Al le-luy - a,
le-luy - a, Al-le luy-a, Al le-luy - a,
le-luy-a, Al le-luy-a, alle - luy-a,
le-luy - a, Al-le luy-a, Al-le-luy - a,

le-luya, alle - luy-a, Al le-luy - a,
le-luy - a, Al-le luy-a, Al-le-luy - a,
le-luy-a, Al-le - luy-a, alle luy-a,
le-luy - a, Al-le-luy-a, Al-le-luy - a,
le-luy-a, Al-le-luy-a, Al-le-luy - a,

le-luya, alle - luy-a, Al le-luy - a,
le-luy - a, Al-le luy-a, Al-le-luy - a,
le-luy-a, Al-le - luy-a, alle luy-a,
le-luy - a, Al-le-luy-a, Al-le-luy - a,
le-luy-a, Al-le-luy-a, Al-le-luy - a,

M^r Veillot

21

Handwritten musical score for M. Veillot, page 21. The score consists of 18 staves. The first system (staves 1-5) contains vocal parts with lyrics: "Qui-a sur-rexit", "Qui-a, sur-rexit", and "Ut Intel-lexit De-di-mus,". The second system (staves 6-10) is empty. The third system (staves 11-15) contains instrumental parts with complex rhythmic patterns. The fourth system (staves 16-18) is empty.

M^r. Veillot

23

a, alle - luy a, al le luy - a,

a, al le - luy a, al le luy - a -

a, al le luy a, alle - luy - a,

a, al le - luy a, alle - luy - a,

a, alle - luy a, al le luy - a,

a, alle - luy a, al le luy - a,

a, al - le - luy a, alle luy - a,

a, al le - luy - a, al le luy - a,

a, al - le luy a alle luy - a,

Motets de

Missa de

Vi-de pe-des Vi-de Ma-

Vi-de pe-des Vi-de Ma-

Vi-de Thoma, Vide Larus,

Vi-de Thoma Vide La ille,

M^r. Veillot

25

Noli Esse In Cre dulus, Al-le-luy-a, Alle-luya, alle-
nus, Noli Esse In Credu-lus, Al-le-lu-ya,
nus, Noli Es-se In Credu-lus, Alle-luya, Al le luy-a, Al -
Alle-luy-a, al -
Alle-luy-a, al -
Noli Es-se In Credu-lus, Al le - luy-a

Alle-luya, alle-
Al le luy-a, Al -
Al le luy-a, al -
Al le luy-a, al -
Al le luy-a, al -

Al le luy-a, al -

40 = 44

M. Veillot

27

Handwritten musical score for a choir and piano. The score is written on 18 staves. The first four staves are for the choir, with lyrics written below them. The fifth staff is for the piano, with lyrics written below it. The sixth staff is empty. The seventh staff is for the piano, with lyrics written below it. The eighth staff is empty. The ninth staff is for the piano, with lyrics written below it. The tenth staff is empty. The eleventh staff is for the piano, with lyrics written below it. The twelfth staff is empty. The thirteenth staff is for the piano, with lyrics written below it. The fourteenth staff is empty. The fifteenth staff is for the piano, with lyrics written below it. The sixteenth staff is empty. The seventeenth staff is for the piano, with lyrics written below it. The eighteenth staff is empty.

Di-xi-tu

Di-xi-tu

Di-xi-tu

Quando Thomas, vidit christum, pedes manus latus su-um,

Pedes Manus latus su-um;

Di-xi-tu

Motets de

Gloria in excelsis Deo

Co deus meus, Alleluy - a, alle - luya, alle - lu - ya, al

Co, deus meus, al leluy - a,

Co deus meus, Alle - luya, al leluy - a, al - le luy - a, al -

Alle - luya, al le - luy - a, al -

al leluy - a, al - le - luy - a, al -

Co de - us meus, al - le - luya,

Alle - luy - a, alle - luy - a, al -

al leluy - a, al le luy - a, al -

al leluy - a, al - le - luy - a,

alle - luy a, al le - luy - a, al

Alle luy - a al le - luy - a, al

Motets de

Vitam æternam

Vitam æternam

Vitam æternam

Et firmiter Cre di - derunt,

Et firmiter Cre di de - runt,

qui non vi - derunt,

Vitam æ - ter nam

Vitam æ - ter nam

Vitam æ - ter nam

Vitam æ - ter nam

Motets de

A handwritten musical score on aged, yellowed paper. The title 'Missa ac' is written at the top center in a cursive hand. The score is written on ten systems of five-line staves. The first system has a treble clef and a common time signature 'C'. The first staff of each system contains a vocal line with a long note and the letter 'a' written below it. The second staff of each system contains a vocal line with a long note and the letter 'a' written below it. The third staff of each system contains a vocal line with a long note and the letter 'a' written below it. The fourth staff of each system contains a vocal line with a long note and the letter 'a' written below it. The fifth staff of each system contains a vocal line with a long note and the letter 'a' written below it. The lyrics 'In hoc festo sanc' are written in a cursive hand below the fourth staff of the first system and below the fourth staff of the second system. The score is written in a cursive hand. The paper is aged and yellowed. The ink is dark. The handwriting is elegant and fluid. The score is a single page. The title 'Missa ac' is written at the top center. The lyrics 'In hoc festo sanc' are written below the fourth staff of the first system and below the fourth staff of the second system. The score is written on ten systems of five-line staves. The first staff of each system contains a vocal line with a long note and the letter 'a' written below it. The second staff of each system contains a vocal line with a long note and the letter 'a' written below it. The third staff of each system contains a vocal line with a long note and the letter 'a' written below it. The fourth staff of each system contains a vocal line with a long note and the letter 'a' written below it. The fifth staff of each system contains a vocal line with a long note and the letter 'a' written below it. The score is written in a cursive hand. The paper is aged and yellowed. The ink is dark. The handwriting is elegant and fluid. The score is a single page. The title 'Missa ac' is written at the top center. The lyrics 'In hoc festo sanc' are written below the fourth staff of the first system and below the fourth staff of the second system.

M. Veillot

33.

Be ne di - camus do - mi -

Be ne di - camus do - mi -

Be - ne di - ca - mus do mi -

tu si - mo, su - lau et Ju bi la - ti - o,

su - lau et Ju bi - la - ti - o,

tu si - mo, Be ne di - ca mus do mi -

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Motets de

Handwritten musical score for "Alleluia" by J. S. Bach. The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the basso continuo. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegro". The score is handwritten in ink on aged paper.

Alleluia

no, Al-le-lu-ya, Alle-luy-a, Alle-luy-a, Al-le-luy-a

no, Alle-luy-a

no, Al-le-luy-a, Alle-luy-a, Alle-lu-ya, Al-le-luy-a,

Al-le-luy-a, Al-le-luy-a, Al-le-luy-a

Al-le-luy-a, Alle-luy-a, Al-le-luy-a,

no, Al-le-luy-a,

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first three staves are for the vocal parts, and the fourth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is written in ink on aged paper.

M^r Veillot

35

Handwritten musical score for page 35. The page contains multiple staves of music. The first system includes a vocal line with the lyrics "Ex quibus Nos humil - li - mas de" and a basso continuo line with the word "de". The score is written in a historical style, likely 17th or 18th century, with various musical notations including notes, rests, and clefs. The page is numbered 35 in the top right corner.

Motets de

Deo dicamus gra-tias, Al le-luy-a, al

Deo di camus grati-as, Al le-luy-a

Deo dica-mus grati-as, Alle-luy-a, Al

uotaw Atque de bi-ras, al

uotaw, Atque debi-tas, al

Deo di-ca-mus gratias Al-le-luy-a

al

al

al

al

al

M. Veillot

37

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "a-luya, alle-luya, al-le-luy-a,". The second staff is a vocal line with lyrics: "le-luy-a, alle-luya, al-le-luy-a,". The third staff is a vocal line with lyrics: "le-luy-a, alle-luy-a, alle-luy-a,". The fourth staff is a vocal line with lyrics: "le-luy-a, alle-luya, alle-luy-a,". The fifth staff is a vocal line with lyrics: "le-luy-a, alle-luya, alle-luy-a,".

Second system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "le-luya, alle-luya, alle-luy-a,". The second staff is a vocal line with lyrics: "le-luy-a, alle-luya, al-le-luy-a,". The third staff is a vocal line with lyrics: "le-luya, al-le-luy-a, alle-luy-a,". The fourth staff is a vocal line with lyrics: "le-luy-a, al-le-luy-a, alle-luy-a,". The fifth staff is a vocal line with lyrics: "le-luy-a, al-le-luya, alle-luy-a,".

Third system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "le-luya, alle-luya, alle-luy-a,". The second staff is a vocal line with lyrics: "le-luy-a, alle-luya, al-le-luy-a,". The third staff is a vocal line with lyrics: "le-luya, al-le-luy-a, alle-luy-a,". The fourth staff is a vocal line with lyrics: "le-luy-a, al-le-luya, alle-luy-a,".

M^r. Veillot

39



40

Motets de



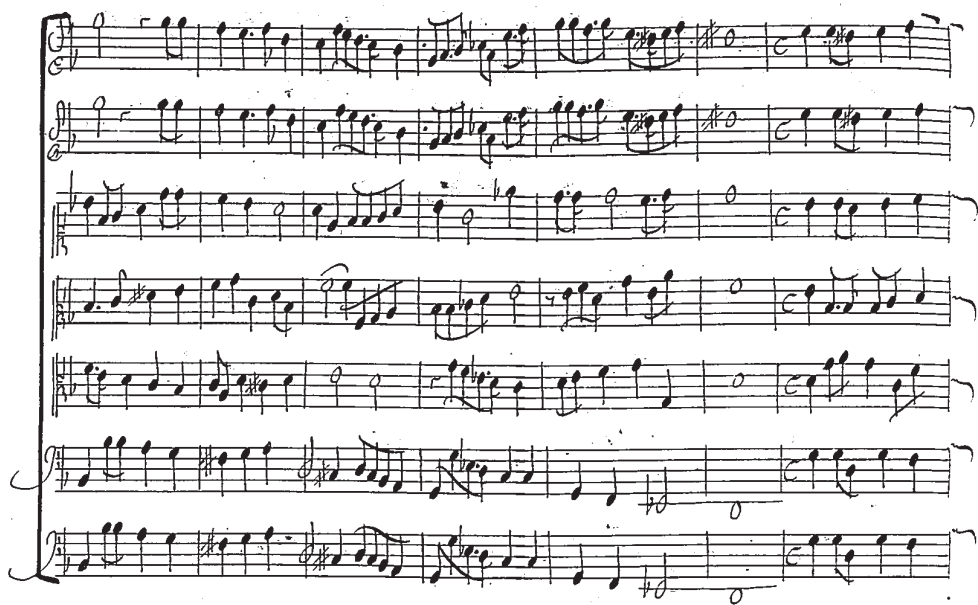
M. Veillot

41

Symphonie

Basse Continue,

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MAY 1901

Motets de

M. Veillot

43

Sa - cris fo - lemnijs, Tunc -

ta sint gaudi a, Et ex precor - di - is, fo - nent prae - ni - a, Ae -

adant Vete - ra, Nova sint Omni - a, Cor - da, Cor - da, Vo -

ces Et O - pe -

M. Vellot

45

ma, Dedipe fratri bus, Iuxta le gi - ti - ma, pris - cis In - dulta, In
ma, Dedipe fratri - bus, Iuxta le gi - ti - ma, priscis In dul - ta, In
ma, Dedipe fratribus, Iuxta le gi - ti - ma, Priscis Indul - ta, In
ma, pris - cis priscis Indul
ma Pris - cis Indultra patri - bus, In
ma, Dedipe fratri - bus, Iuxta le gi - ti - ma, priscis Indul -

ma, Pris - cis Indul - ta, In
Priscis Indul - ta, In
Pris - cis, priscis Indul -
Pris - cis Indultra patri - bus, In
pris - cis, Indul -

ma, Pris - cis Indul - ta, In
Priscis Indul - ta, In
Pris - cis, priscis Indul -
Pris - cis Indultra patri - bus, In
pris - cis, Indul -

Motels de

[illegible]

生涯



Motets de

cum ex pleis Epu - lis Corpus Domi - nicum, datum dis - cipu - lis Cor

M. Veillot

49.

Handwritten musical score for page 49. The page contains 18 staves. The 5th staff from the top has a line of lyrics written below it: *tum discipu - lis datum discipu - lis discipu - lis, sic Torum Omnibus, quod -*. The 14th staff from the top has a small, dark, circular mark or smudge. The notation is handwritten, with notes and rests visible on the staves.

49

Motets de

Handwritten musical score for Motets de. The score is written on multiple staves, with the lyrics "Totum singulis, Cuius facemur manibus, Cuius facemur facemur ma - ni -" written below the notes. The notation includes various musical symbols such as clefs, notes, and rests.

M. Veillot

51

Dedit fragili - bus corporis fereu - lum

Dedit fragi - li - bus corporis fereu - lum, dedit et tristibus, sanguinis pocu -

Dedit fragi - li bus, corporis fereu - lum, dedit et Tristi bus, sanguinis pocu -

Dedit fragi - li bus, corporis fereu - lum

bus, corporis fereu - lum,

Dedit fragi - li - bus corporis fereu lum, dedit et Tristi - bus, sanguinis pocu -

Dedit fragi - li bus corporis fereu - lum,

Dedit fragi - li - bus corporis fereu - lum,

Dedit fragi - li bus corporis fereu - lum

Dedit fragi - li bus corporis fereu - lum

Dedit fragi - li bus corporis fereu - lum,

Motets de

Handwritten musical score for the first system. It consists of six staves. The first staff is a vocal line with lyrics: "Dicens acci - pi - te quod Trado Vascu lum, Omnes ex Co, bibi - te. La". The second staff is a lute line. The third staff is a vocal line with lyrics: "lum, Om - nes ex Co - o, La". The fourth staff is a lute line. The fifth staff is a vocal line with lyrics: "lum, dicens Accipi - te, quod Trado Vascu - lum, Om - nes ex Co - o, La". The sixth staff is a lute line. The seventh staff is a vocal line with lyrics: "Dicens Accipi - te, quod Trado Vascu - lum, Omnes ex Co - o, La". The eighth staff is a lute line. The ninth staff is a vocal line with lyrics: "Dicens Accipi - te, quod Trado Vascu - lum, Omnes ex Co - o, La". The tenth staff is a lute line. The eleventh staff is a vocal line with lyrics: "lum, Omnes ex Co - bibi - te, ex co". The twelfth staff is a lute line.

Handwritten musical score for the second system. It consists of six staves. The first staff is a vocal line with lyrics: "Dicens Acci - pi - te, quod Trado Vascu - lum, Omnes ex Co, bibi - te. La". The second staff is a lute line. The third staff is a vocal line with lyrics: "Dicens Accipi - te, quod Trado Vascu lum, Om - nes ex Co - o, La". The fourth staff is a lute line. The fifth staff is a vocal line with lyrics: "Dicens Acci - pi - te, quod Trado Vascu - lum, Omnes ex Co, bibi - te, La". The sixth staff is a lute line. The seventh staff is a vocal line with lyrics: "Dicens Accipi - te, quod Trado Vascu - lum, Omnes ex Co - o, La". The eighth staff is a lute line. The ninth staff is a vocal line with lyrics: "Dicens Accipi - te, quod Trado Vascu - lum, Om - nes ex Co, ex Co". The tenth staff is a lute line.

Handwritten musical score for the third system. It consists of six staves. The first staff is a vocal line. The second staff is a lute line. The third staff is a vocal line. The fourth staff is a lute line. The fifth staff is a vocal line. The sixth staff is a lute line.

M^r Veillot

53

Co bi bre,
co bi bi - te,
Co bi bi - te,
Co bi bre,
Co bi bi - te,
bi - bi te,

Co, bi bi te,
Co bi bi - te,
o bi bi - te,
Co bi bi - te
bi - bi te,

Symphonie,

34

Motets de

Handwritten musical score for Motets de, page 34. The score consists of 18 staves. The first 12 staves are empty, with a treble clef on the first staff and a bass clef on the sixth staff. The next 4 staves contain handwritten musical notation, including notes, rests, and accidentals. The final 2 staves are empty.

M. Veillot

This is a handwritten musical score for a piece by M. Veillot. The score is written on multiple staves, with the first three staves containing lyrics in French. The lyrics are: "sic sacri - fi - ci - um, Istud Insti - tu - it - Cuius of -", "sic sacri fici - um, Is - tud Insti - tu - it - tu", and "sic sacri fici - um, Istud Insti - tu - it, Cuius -". The score is written in a cursive style, with the notes and lyrics clearly legible. The staves are arranged in a vertical column, with the lyrics written below the notes. The score is a single page, with the title "M. Veillot" at the top.

sic sacri - fi - ci - um, Istud Insti - tu - it - Cuius of -

sic sacri fici - um, Is - tud Insti - tu - it - tu

sic sacri fici - um, Istud Insti - tu - it, Cuius -

56

Motets de

fi- cium, Com-mitti Volu-it Com-mitti Com-mitti Vo-

ius Offi-cium Com-mitti Volu-it Com-mitti, Com-mit ti -

Cuius Offi-ci-um Com-mitti Com-mit ti Com-mit - ti -

Cuius Offi-ci-um Com-mitti Volu-it Com-mitti Volu-it Com-mitti -

Mr Veillot

57

70 - huit

Ut Su.

vo - lui-

Ut suavit

720 - lui

Ur su - man

Voluit, solis pres bi-teris quibus sic congruis sic congruit, ut sumant ut

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M. Veillot

59

Handwritten musical score for a piece titled "Panis Domini" in G major. The score is written on multiple staves, with the lyrics in Latin. The lyrics are: "Dat panis Cæli - tus figuris Termi - cus, fit panis homi - num, dat panis Cæli - tus figu - ris Termi - cus, fit panis homi - num, dat panis Cæli - tus figu - ris Termi -". The music is written in a style typical of 18th or 19th-century manuscript notation, with various clefs and key signatures. The score includes a variety of musical notations, including notes, rests, and bar lines, and is organized into several systems of staves.

60

Motets de

num, O res mira bilis, manducat domi - num pau - per ser - uus, Et
num, O res mira bi lis, manducat domi - num, pauper ser - uus, Et
num, O res mira bi - lis, manducat domi - num, pauper ser - uus, Et
num, pau - per pauper seruus -
num, pauper seruus pauper seruus, Et humi -
O res mira bilis manducat domi - num, pauper seruus Et humi -

num, pau - per ser - uus, Et
num, pauper ser - uus Et
num, pau per seruus seruus -
num, pau - per, pauper seruus, Et humi -
num, pau - per ser

Empty musical staves for the third system.

M. Veillot

61

Humi-tis,

unus et humilis,

uus Et humi - ti,

Et humi - lis,

uus et humi - lis,

uus et humi-lis

uus & hunki - tiw,

unus et humi - lis,

Gr Kumi - sis,

aus C. humi-tis,

mus Co-hurni-lis,

Symphonie,

Trina — dei-tas unaque passimus, sic nos ta vivita fi — cut te poli —

mus, per tuas semi-tas, duc nos quotendi-mus ad lucem, ad lu - cem

Motets de

per tuas semi - tas duc nos quotendi -
per tuas semi - tas duc nos quoten di -
per tuas semi - tas, duc nos quotendi -
quam - - - In habi - tas,
per tuas semi - tas, duc nos quoten di -

M^r Veillot

65

mus ad lu - cem, quam Inhabi - tas,
mus, ad lu - cem quam Inhabi - tas,
mus, ad lucem quam Inhabi - tas quam Inhabitas,
ad lu - cem ad lucem quam Inhabi - tas,
ad lu - cem, quam Inhabitas, quam Inhabi - tas,
mus, ad lucem quam Inhabi - tas,

ad lu - cem, quam Inhabi - tas,
ad lucem quam Inhabi - tas quam Inhabitas,
ad lu - cem ad lucem quam Inhabi - tas,
ad lu - cem quam Inhabi - tas quam Inhabi - tas,
ad lucem quam Inhabi - tas,



ad lu - cem, quam Inhabi - tas,
ad lucem quam Inhabi - tas quam Inhabitas,
ad lu - cem ad lucem quam Inhabi - tas,
ad lu - cem quam Inhabi - tas quam Inhabi - tas,
ad lucem quam Inhabi - tas,

Motets de

Ad Lu - cem ad Lu - cem, quam In ha bi - tas
Ad Lu - cem quam In habitas ad Lucem quam In ha bi - tas
Lu - cem ad Lu - cem quam In habitas, ad Lucem quam In ha bi - tas
Ad Lucem, ad Lucem quam In ha bi - tas
Ad Lucem ad Lucem quam In habitas, quam In ha bi - tas
Ad Lucem, ad Lucem quam In habitas, quam In ha bi - tas

Ad Lu - cem ad Lucem quam In ha bi - tas
Ad Lucem quam In habitas ad Lucem quam In ha bi - tas
Ad Lucem, ad Lucem quam In ha bi - tas
Ad Lucem, ad Lucem quam In habitas, quam In ha bi - tas
Ad Lu - cem, ad Lucem quam In ha bi - tas

Ad Lu - cem, ad Lucem quam In ha bi - tas