

# MOTETS

A

## GRAND CHOEUR

*de M. de la Lande,*

*Maitre de Musique de la Chapelle.*

TOME III.

*A Paris chez Delaloye Rue St Jacques a l'enseigne de l'Ange au Bois C.P.R.*

CONFITEBOR TIBI  
DOMINE

*Motet a 5.*



Tuo de Saillie et d'Allio	Confitebor tibi domine in toto corde meo, in consilio iustorum et congre- gatione ..... 2
Chœur	magnus opus domini, Exultatio in omnes voluntates ejus ..... 4
Recit de Saillie avec un violoncelle	Confessio et magnificencia opus ejus et justitiae ejus manet in seculum seculi ..... 20
Recit de Saillie avec accompagnement	memoriam fecit mirabilem, uerum misericordia et misericordia dominus, pietatis dedit timentibus ..... 24
Chœur	memor erit in seculum testamenti lui, vitulum opum suorum annuntiat populo sub ut det illis honestatem gentium, opus manus ejus veritas et judicium ..... 30
Recit de Saillie avec Chœur	Adeles omnis mandata ejus, Confirmata in seculum seculi, facta in uictate et aguitate ..... 55
Recit de Belliste avec Chœur	Redemptionem misit populo suo, manda- vit in seculum testamentum suum ..... 57
Quatuor Musici hauter et de piano avec Orgue	Sanctum et uenerabile nomen ejus, Initium sapientiae Simos domini ..... 51
Recit de Saillie et Chœur	Intellectus bonus omnibus facientibus eum, laudatio ejus manet in seculum seculi ..... 68
Chœur	gloria patrum et filiorum et spiritui sancto; sicut erat in principiis et nunc et semper et in seculis seculorum. amen ..... 82

fin

SOCIETE  
DES  
CONCERTS  
DE  
VERSAILLES

I

# CONFITEBOR TIBI DOMINE

Tendrement *In toto corde meo. Psalm. 9º.*

1<sup>re</sup> Impériale



2

Confitebor ti. Bi do-mines In toto Cor--- do me.

Confitebor ti. Bi domi-no In toto Cor--- do me.

Confitebor ti. Bi domi-no In toto Cor--- do me.

o, Confite=bor ti. Bi; Confitebor ti. Bi domi-no In

o, Confite=bor ti. Bi; Confitebor ti. Bi domi-no In

toto Cor do me o, In consilio justorum Et congre-gas . . . .

toto Cor do me o, In consilio justorum Et congre-gas . . . .

....ti - one, Con-fiteo tibi domi-nes in toto  
 ....bi - o - no, Con-fiteo tibi do-mines in toto  
 ....  
 Eri do-mi - o, in toto cor - - - do me - o, in Con-silie - jus -  
 cor do me - - - o, in toto eri - - - do me - o; in Con-silie - jus -  
 ....  
 - torum le Congregat - - - i - ones, le Congregat - io -  
 - torum le Congregat - - - i - ones, le Congregat - io -  
 -  
 - nu; in Con-silie - jus torum  
 - nu; in Con-silie - jus torum;  
 ... Tournez des Chours

Chorus

4 staves

gag

magna opera do-min-i, Exquisita in omnes voluntates

magna opera do-min-i,

rems

Violons

rems

Violons

gag

rems

E...-jus, mag...no Opera Opera Dō:mini,  
 E...-jus, Esquilitv... Omnes voluntates E...-jus, Esqui...  
 Esquilitv... Omnes voluntates E...-jus, mag...

This is a handwritten musical score for three voices. The top staff contains lyrics in Latin: "E...-jus, mag...no Opera Opera Dō:mini," followed by "E...-jus, Esquilitv... Omnes voluntates E...-jus, Esqui..." and "Esquilitv... Omnes voluntates E...-jus, mag...". The middle and bottom staves are blank, containing only musical notation. The score is written on eight staves, with each staff having a different key signature and time signature.

6

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on eight staves. The vocal parts are in common time, with a key signature of one sharp (F#). The piano part is in common time, with a key signature of one sharp (F#). The vocal parts begin with a melodic line, while the piano part provides harmonic support. The vocal parts sing in homophony, with the piano providing harmonic support. The vocal parts sing in homophony, with the piano providing harmonic support.

laquistis in omnes voluntates ejus,  
Bequise  
- sita in omnes voluntates e-jus, laquistis in omnes volun-  
... na o serva domini, laquistis in omnes volun-

Handwritten musical score for two voices and piano. The score consists of ten staves of music. The vocal parts are in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano and alto clefs. The piano part is in common time, with a key signature of one sharp (F#), indicated by a treble clef and a sharp sign. The vocal parts sing in homophony, while the piano part provides harmonic support. The lyrics are in Latin, with some words underlined. The score is written on five-line staff paper.

1. Ita in Omnes voluntatis tes e...-jes, Exqui-  
ta tes e...-jes, voluntatis tes e...-jes, Exqui-  
ta... tes e...-jes, Exquisita in omnes voluntates tes e...-jes, mag-  
Exquisita in omnes voluntates tes e...-jes, mag-  
mag...na opera do mini, Exqui-

- Sit a Iu[m] omnis voluntates g[ra]cias, voluntas .... tes g[ra]cias,  
 E ... jas, Exquisita in omnes voluntates E ... jas, mag =  
 .... nas Ope : ia domini, magna opera domini, mag =  
 .... na ope : ia domini, Exquisita in omnes voluntates  
 sit a Iu[m] omnis voluntas .... tes g[ra]cias, Exqui =

*Exquisita in omnes voluntates tuis, voluntas tuis est  
in opera domini, Exquisita in omnes voluntates tuis  
in opera domini, Exquisita in omnes voluntates tuis  
tus, Exquisita in omnes voluntates tuis, voluntates tuis est  
ita in omnes voluntates tuis, voluntas tuis est*

The musical score consists of eight staves of handwritten notation on five-line staff paper. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, with some notes having vertical dashes through them. There are also several rests of different lengths. The lyrics are written in a cursive hand above the notes, corresponding to the musical phrases.

10

A handwritten musical score for voice and piano. The score consists of ten staves. The first five staves are soprano vocal parts, each labeled with the word "jus:" followed by a colon. The vocal parts are in common time, with a key signature of one sharp (F#). The vocal parts begin with quarter notes and eighth notes. The piano accompaniment starts on the sixth staff, featuring a bass line with eighth notes and sixteenth-note chords. The piano part continues through the tenth staff, providing harmonic support for the vocal entries.

mag ... nas opera opera domini, mag ... nas ope  
 mag = nas opera opera domini, mag = nas ope  
 exquisitaq; nōnes voluntatis E ... - jas, mag . na ope  
 exquisitaq; nōes voluntatis E ... - jas, exquisitaq; nōes volun  
 mag .. na ope = na do = . mini exquisitaq; nōes volun

120 domini, Exquisita In Omnes voluntates Ejus, Exqui-  
 : 121 domini, magna opera domini, magna opera  
 122 domini, magna opera domini, Exquisita In Omnes volun-  
 -ta-tes Ejus, In Omnes voluntates Ejus, In Omnes voluntates  
 -Ejus, Exquisita In Omnes volun-

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of six staves of handwritten notation on five-line staff paper. The lyrics are written in a Gothic script below the staves. The score includes a basso continuo part with a cello-like bass line and a harmonic bass line.

The lyrics are:

Sopranus: *Si sit ergo omnes voluntas tenuis est Iesu.*

Alta: *in domini, exquisita ergo omnes voluntates tenuis est Iesu.*

Bassus: *tenuis est Iesu, voluntas tenuis voluntates tenuis est Iesu.*

Tenor: *Iesu, ergo omnes voluntas tenuis est Iesu, voluntates tenuis est Iesu.*

Basso continuo: *re tenuis est Iesu, voluntas tenuis voluntates tenuis est Iesu.*

A handwritten musical score consisting of six staves. The first three staves are soprano voices, indicated by a soprano clef, and the last three are alto voices, indicated by an alto clef. The key signature is A major (no sharps or flats). The time signature varies throughout the piece. The vocal parts are labeled with lyrics in cursive script: "Exquisito gno" for the top two staves, "mag = na" for the middle two staves, and "Exquisi = mag = na" for the bottom two staves. The music features various note values including eighth and sixteenth notes, and rests. There are several fermatas (dots over notes) and a double bar line with repeat dots at the end of the page.

Omnes voluntas ..... tes E .. jus, magna opera domi =  
 Omnes voluntates E ..... jus, laquilita in ois volun =  
 O - pera domini domini, magna opera domi =  
 = sita in omnes voluntatis E .. jus, laquilita in omnes voluntat =  
 opere deo domini, laquilita in omnes voluntat =

(The musical score consists of six staves of handwritten musical notation. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The lyrics are written above the staves, corresponding to the musical phrases. The score is in common time, with various key signatures indicated by sharps and flats throughout the different staves.)

mi, magna opera Domini, exqui =  
 ta .... - - - Eccl Eius: mag : na opera Domini, mag =  
 ni, magna opera Domini, laquirit in ois voluntas Eccl Eius, laqui =  
 .... - - - Eccl Eius, laquirit in ois voluntas Eccl Eius:  
 .... - - - Eccl Eius: mag =

The musical score consists of four staves. The top staff contains three vocal parts: soprano (melodic), alto (rhythmic patterns), and bass (harmonic). The soprano part has lyrics in Latin. The middle staff contains two vocal parts: soprano and alto. The bottom staff contains two instrumental parts: organ or harpsichord and basso continuo. The music is written in common time with various note values including eighth, sixteenth, and thirty-second notes, along with rests.

Sit in omnes voluntates & - jus: mag : na ope =  
 ... na ope : ras do : mini, exquilita in omnes volun-  
 ... - tates & - jus, mag : na ope : ras -  
 ... jus, magna ope : ras do : mini, exquilita in oes volun-  
 ... na ope : ras do : mini, exquilita in omnes volun-



-ta domini,  
 Paquistita in omnes volun-  
 ta tes ejus,  
 Exqui-  
 do mini,  
 Paquistita in omnes volun-  
 ta tes ejus,  
 Paquistita in  
 ta tes ejus,  
 Paquistita in omnes volun-

ta - ted e - jus.

Sita in omnes volunta tes e - jus.

rates gius, volunta - tes e - jus.

Omnes volunta - tes e - jus.

tas - tes e - d - jus.

20 Lentement

Violons seul

Confessio et magnificientia o --

pus ejus:

Confessio Confessio le magnificientia

27

Soprano (S):

...as o... pas Eius;

Alto (A):

et Justitia Eius manet

Bass (B):

et Justitia Eius manet in seculi, culum seculi,

ma... net in seculi...

... Culum / ecu / ...  
et Justitia ejus manet, et Justitia ejus  
manet in te ...  
... Culum / ecu / ... mas ...



*Sonne Witte*

24 *gry et gratius*

Violono

Basso

memoriam fecis mirabilium hotu, mirabi ... lium suo ...

A handwritten musical score for soprano and piano. The score consists of ten staves of music. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time. The vocal line includes lyrics in French: "miserere nos misericordia nostra". The piano accompaniment features various chords and arpeggiated patterns. The score is written on five-line staff paper.

26

A handwritten musical score for three voices (SSA). The music is written in common time on six staves. The voices are: Soprano (S), Alto (A), and Bass (B). The lyrics are in Latin and are distributed as follows:

- Staff 1 (Soprano): *... tot dominus: memotiam pecuniasibilis suorum miseri*
- Staff 2 (Alto): *... lium suo ... runo.*
- Staff 3 (Bass): *... t: eam dedit timen*
- Staff 4 (Soprano): *... tot dominus: memotiam pecuniasibilis suorum miseri*
- Staff 5 (Alto): *... lium suo ... runo.*
- Staff 6 (Bass): *... t: eam dedit timen*

The music consists of various note heads (solid black, open, and cross-hatched) and rests, with some notes having vertical stems and others horizontal stems. The vocal parts are separated by vertical bar lines, and the measures are indicated by vertical tick marks on the left side of the staves.

A handwritten musical score for three voices and basso continuo. The score consists of eight staves. The top four staves are soprano, alto, tenor, and bass parts, each with a treble clef and a key signature of one sharp. The bottom four staves are continuo parts, each with a bass clef. The music is written in common time. The vocal parts feature various note values including eighth and sixteenth notes, with some grace notes and slurs. The continuo parts provide harmonic support with sustained notes and simple chords. Latin lyrics are present in the vocal parts, such as "tibustis; psanodedit tibi;" and "men... tibustis, Timus... tibustis." The score is enclosed in a rectangular border.

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time, with various key signatures (G major, C major, F major, D major) indicated by sharps and flats. The vocal parts are labeled "miserere" and "et misera". The lyrics "miserere dic ois et misera" appear in the middle section, and "et dominus memoriam" appears at the end. The notation includes a variety of note values (eighth, sixteenth, thirty-second) and rests.

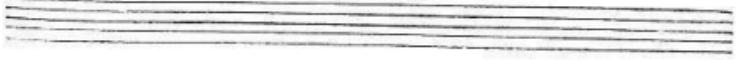
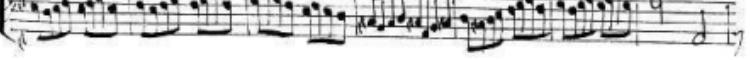
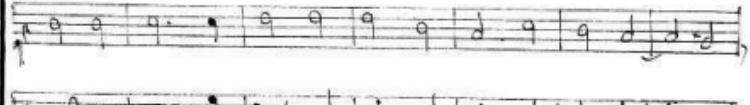
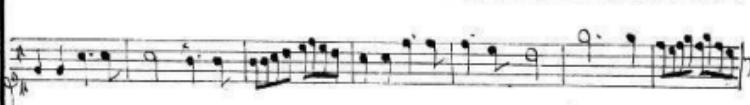
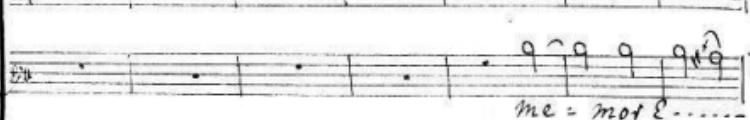
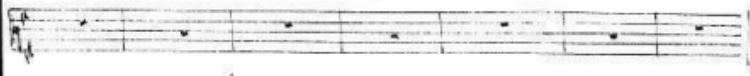
Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and a Chorus. The score includes dynamic markings like 'forte' and 'piano', and rehearsal marks 'd.'. The vocal parts are written on five-line staves, and the Chorus part is on a single staff below them.

30

*Chœur, gayment*

A handwritten musical score page featuring six staves of music. The top staff is for the *Chœur*, indicated by a vocal line with a dynamic of *forte* (f). The second staff is for the *Violins*, the third for the *Basses*, the fourth for the *Flutes*, and the fifth for the *Trombones*. The bottom staff is for the *Tuba*, indicated by a line of sixteenth-note patterns. The music consists of measures in common time, with various dynamics and articulations. The vocal line in the first staff includes the lyrics "me = moi E -". The score is written on five-line staves with black ink.

rit in se cu - lund res - ta - men - - - - - ti su - - -



32

i, visitutem opere suum d'gnuntias. --- sit populo suo, an-  
 - . 9 9 9 9 9 9 9 9 9 9  
 \* me - - mot 8 - - - - sit in se - - culum  
 9 9 9 9 9 9 9 9 9 9  
 - sit in se - - - - culum res - ramenti su - i, sit  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9

annuntia- - - - - bit populo suo ut de tibi ha- sedi ta tem geni-  
- - - - - testamen - - - ti sui Testamen - - - ti su - - - - i,  
Saculum Testamenti su - i, virtutem Opes und Sustum annun-  
- - - - - tutem Opes und Sustum annuntia bit populo su - - - o, virtutem  
me = - mor E - - - - - rit in Sac - - - culum tes-



sumo, haec dicitatem gentium), me = mor  
 me = mor e----- sit Jw. & Cu =  
 = a----- sit annuntia --- sit populosuo, annuntia ---  
 opedum suorum annuntia --- sit populosuo, annuntia ---  
 ta - men ----- ti su ----- i,  


A handwritten musical score for a single melodic line, likely a soprano or alto part. The music is written on five staves of five-line staff paper. The key signature is A major (one sharp). The time signature varies between common time and 9/8. The vocal line consists of mostly eighth and sixteenth notes. The lyrics are in Latin and describe the distribution of the gospel to all people. The score concludes with a repeat sign and a double bar line, followed by a section labeled "me mot".

.....rit In se ... Culum testamen ...  
lum testamen ... ti su ... i, virtutem opatum suorum a =  
... bit populo suo, virtutem opatum suorum a =  
... sit populo suorum a ... sit anuntialis populo suo, a =  
\* me ... mot

A continuation of the handwritten musical score from the previous page. It consists of five staves of five-line staff paper. The key signature changes to D major (no sharps or flats). The time signature remains common time. The vocal line continues the melodic line from the previous section, maintaining the eighth and sixteenth note pattern.

A musical score for 'Testamentum' by J.S. Bach, featuring six staves of music for voices and organ. The vocal parts are soprano, alto, tenor, bass, and two choruses. The organ part is on the bottom staff. The score includes lyrics in Latin, such as 'ti su-i, Testamen-ti su--i; vistutem', 'bi su-i, Testamen-ti su--i, vistutem', 'nuntia-bit populo su--os', 'nuntia-bit anuntio --- bit populo su--os', 'nuntia ... bit anunte --- bit populo su--os', and 'Tes---ta-men---ti su--i'. The music consists of various rhythmic patterns and note values, typical of Baroque choral music.

Opus tuum suotum annuntia  
Opus tuum & nuntia

Iuo, ut det ilis hereditatem gentium, virtutem opatum suorum & =  
 Iuo, ut det ilis hereditatem gentium, virtutem opatum suorum & =  
 ut det ilis hereditatem gentium, a =  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium, a =  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium,  
 ut det ilis hereditatem gentium,

An untia . . . . . Bit anuntia bis populo suo, ut det ihis ha =  
nuntia . . . . . Bit anuntia bis populo suo, ut det ihis ha =  
nuntia bis anuntia . . . . . Bit populo suo,  
anuntia . . . . . Bit populo suo,  
anuntia . . . . . Bit anuntia bis populo suo,

A handwritten musical score for three voices. The top two voices are soprano and alto, both in common time. The basso continuo part is at the bottom, also in common time. The music consists of ten staves of sixteenth-note patterns. The lyrics, written below the notes, are in Latin and repeat every two staves: "reditatem gentium, virtutem opatum suorum anuntia", "reditatem gentium, virtutem opatum suorum anuntia", "me-", "virtutem opatum suorum anuntia", "virtutem opatum suorum anuntia", "reditatem gentium, virtutem opatum suorum anuntia". The score uses a mix of square and diamond-shaped note heads.

-bis populo suo, anuntia - - - bis populo  
 motus - - - - rit in seculum in  
 a - - - - bis populo suo, in - - motus - - -  
 - abis anuntia bis populo suo, mo =  
 A. bis anuntia bis populo suo, anuntia - - - - rit anuntia

suo, anuntia ..... sit anuntiabis populo suo, ut det  
 sa ..... Culum tes : tamenti su .. i, ut det  
 : sit in ix ... Culum testamenti su .. i, ut det  
 .... mor E ..... sit in x culum testamenti sui, ut det  
 sa ..... sit populo Tu = o, ut det

it is hereditatem gentium, virtutem opium suorum anuntia -  
it is hereditatem gentium, virtutem opium suo - rum a =  
it is hereditatem gentium,  
it is hereditatem gentium,  
it is hereditatem gentium,  
it is hereditatem gentium,  
it is hereditatem gentium,

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are written in soprano, alto, and tenor C-clefs. The piano part is written in bass F-clef. The vocal parts sing in Latin, with lyrics appearing above the staff. The piano part provides harmonic support with chords and melodic lines. The score is written on white paper with black ink.

bit populo suo, anuntia - - - bit  
nuntia - - - bit populo suo, anuntia - - - bit  
virtutem opatum, hoc tum a -  
virtutem opa -  
vir -  
me = - mol E - -

populo suo, anuntia- - - - - bit populo su - o,  
 nuntia- - - - - bit populo suo, anuntia- - - - - bit  
 - runc suo und anuntia- - - - - bit populo suo, anuntia-  
 - tutem opem suo und anuntia- - - - - bit populo  
 - - - - - bit jn = sa = Culum Tes - - - - ta =

46

me = - - - mos & ----- sit In Sal Cu =  
 populo Su : o, virtutem opum suorum anuntia - - - - -  
 - abit anuntiabit populo Su : o, anuntia - - - - -  
 suo anuntiabit anuntia - - - - - bit populo Su - - - - -  
 men - - - - - ti Su - - i, In Sal Cu - - - - -

Lumis nos! .... tamen ..... ti su --- i,  
... sit populo suo, me --- mot & --- rit In salutum  
... sit populo su - o, memos erit in sa -- culum,  
= i, me --- mot & --- rit in  
Lumis Testamen ... ti sui, testamenti su --- i,

A handwritten musical score for three voices (SSA) on eight staves. The music is in common time. The vocal parts are labeled with the first letter of each voice part above the staff. The lyrics are written in Latin, appearing in pairs above the top two staves and once above the bottom staff. The score consists of the following lyrics:

vittutem opatum suorum anuntiabit populo  
vittutem opatum suorum anuntiabit populo  
testamenti sui, vittutem opatum suorum,  
testamenti sui, vittutem opatum suorum  
saculum testamenti sui vittutem opatum suorum  
Vittutem opatum suorum

A handwritten musical score for three voices, likely for soprano, alto, and basso continuo. The score consists of five staves, each with a different vocal line. The vocal parts are labeled with Latin text below the staff, and the basso continuo part is indicated by a bass clef and a bass staff.

The vocal parts are:

- Virtutem opum suorum ut det

The basso continuo part is indicated by a bass clef and a bass staff.

The music is written in common time, with various note heads and stems. The vocal parts generally sing eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and chords.

A handwritten musical score for organ or harpsichord, consisting of five systems of music. The music is written on five-line staves. The first four systems each begin with a soprano vocal line in Latin: "illis hereditatem gentium, opera manuum ejus". The fifth system begins with a basso continuo line in Latin: "illis hereditatem gentium, opera opera manuum ejus". The music is in common time and includes various note values such as eighth and sixteenth notes. The score is written in black ink on white paper.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of eight staves of music. The vocal parts are written in soprano and alto C-clef, with lyrics in Latin. The basso continuo part is written in bass F-clef. The lyrics are repeated four times in a loop. The music features various note values including eighth and sixteenth notes, with some grace notes and rests. The score is on aged paper with some foxing.

Veritas veritas legitimum, opera manuum Iesus ve-  
ritas veritas legitimum, opera manuum Iesus  
veritas veritas legitimum, opera manuum Iesus ve-  
ritas veritas legitimum, opera manuum Iesus ve-  
ritas veritas legitimum, opera manuum Iesus ve-

-itas et Iudicium: opera manum) eis opera

... sitas ut judicium; opera manuum eius opera

*videtas* *re-judicium*

*-- fias et Iudicium.*

*Das Veritas et Iudicium;*

**¶** *petitas et Iudicium:*

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

A musical score page showing two measures of music for an orchestra. The first measure begins with a bassoon playing eighth notes. The second measure continues with eighth notes from the bassoon and includes a dynamic instruction 'p' (piano).

A musical score page showing a single staff of music. The staff consists of five horizontal lines. There are several note heads of different shapes and stems, some with dots or dashes, indicating specific rhythmic values and dynamics. The notes are distributed across the staff, with some appearing on the top line and others on the middle or bottom lines.

A handwritten musical score on five-line staff paper. The first measure starts with a bass clef, a key signature of one sharp, and a common time signature. It consists of two eighth notes followed by a quarter note. The second measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a half note, a quarter note, and a dotted half note.

A handwritten musical score page featuring a single system of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The music consists of two staves. The top staff begins with a whole note followed by a half note, then a dotted half note. The bottom staff begins with a quarter note, followed by a dotted half note, a quarter note, and a eighth note. The score is written on five-line staff paper.

A handwritten musical score for organ or harpsichord, consisting of eight staves of music. The music is written in common time, with a key signature of one sharp (F#). The lyrics are in Latin and are repeated multiple times across the staves. The lyrics are:

- veritas et iudicium,
- Opus manuum
- veritas et iudicium;
- opus manuum
- Opus manuum Iesus veritas et iu-
- Opus manuum Iesus veritas manuum
- Opus manuum Iesus manuum Iesus
- Opus manuum Iesus

The music features various note heads, including quarter notes, eighth notes, sixteenth notes, and thirty-second notes, with corresponding rests. The score is written on five-line staff paper.

A handwritten musical score for organ or harpsichord, consisting of five staves of music. The music is written in common time, with a key signature of one sharp (F#). The lyrics, written in Latin, are repeated four times across the staves. The lyrics are:

Veritas et Iudicium, veritas veritas veritas et Iudicium,  
veritas et Iudicium, veritas veritas veritas et Iudicium,  
veritas et Iudicium, veritas veritas veritas et Iudicium,  
veritas et Iudicium, veritas veritas veritas et Iudicium,

A handwritten musical score page featuring two systems of music. The top system begins with a treble clef, common time, and a dynamic marking of *grado*. The lyrics "Dici-um." appear above the staff. The second measure starts with a bass clef, common time, and a dynamic marking of *marqué*. The lyrics "fide - le -" are followed by a fermata. The third measure continues with a bass clef, common time, and a dynamic marking of *fide - le -*. The lyrics "Dici-um." are repeated. The fourth measure starts with a treble clef, common time, and a dynamic marking of *marqué*. The lyrics "fide - le -" are followed by a fermata. The fifth measure continues with a treble clef, common time, and a dynamic marking of *marqué*. The lyrics "fidelia omniemanda" are repeated. The bottom system begins with a bass clef, common time, and a dynamic marking of *marqué*. The lyrics "Dici-um." are repeated. The second measure starts with a bass clef, common time, and a dynamic marking of *ca. f. j. s.* The lyrics "fidelia omniemanda" are repeated. The third measure continues with a bass clef, common time, and a dynamic marking of *ca. f. j. s.* The lyrics "fidelia omniemanda" are repeated. The fourth measure starts with a bass clef, common time, and a dynamic marking of *ca. f. j. s.* The lyrics "fidelia omniemanda" are repeated.

-ta Eius; Confitma - tos In Ia -  
 Calum Saculi: Confi -  
 -to In Ia - Calum Saculi:  
 -to In Veritate Et aquitato, In verita -  
 -to Et aquita - to: fac =  
 -to In Veritate Et aquitato, In verita -

to Et aquita - - - - - te; In veri -  
 - tates te aquitas - - - - - te.  
*(Flutes)*  
*(Flutes)*  
 Redemptio - nem me - - - - sit populo suo, Redempti -  
*(Violons)*  
 - Onem mi - - - - sit populo su o: *Toutnez au Choeur de*  
*Dijas*

Soprano  
 Alto  
 Bass  
 Organ  
 Soprano  
 Alto  
 Bass  
 Organ  
 Soprano  
 Alto  
 Bass  
 Organ  
 Soprano  
 Alto  
 Bass  
 Organ

*A redemptorem mi... sit populo su-o; Redempti-  
 onem mi... sit populo su-o;*  
*manda... sit in aeternu sestamen... filius*

59

A handwritten musical score for three voices and basso continuo. The score consists of ten staves of music. The top two staves are soprano parts, the third is alto, the fourth is basso continuo, and the bottom five are tenor parts. The music is written in common time with various note heads and stems. The lyrics are written below the vocal parts, corresponding to the notes. The first two staves have lyrics: "Su... um, manda... - vit in alter... num testamen...". The next two staves have lyrics: "... tum su... um; manda... - vit in alter...". The following five staves have lyrics: "num testamen... - tum su: um. au chour de Jellus". The score is numbered 59 at the top right.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line begins with "mandas" followed by lyrics in French and German. The piano accompaniment features eighth-note patterns and sixteenth-note chords. The vocal part includes several melodic phrases and a sustained note.

*sous les belles*

mandas ----- vit jn cte? - kumt statmen ----- tum

che ... uno; mandas ----- vit jn cte? - kumt statmen -----

tum su. o - uno; mandas ----- vit jn cte. -----

Handwritten musical score for four voices. The vocal parts are written on five-line staves. The lyrics "num testamen - tum suum." are written below the third staff. The music consists of eighth and sixteenth note patterns.

Lentement

Handwritten musical score for four voices. The vocal parts are written on five-line staves. The first staff is labeled "Symphonie". The lyrics "sons" are written below the fifth staff. The music includes dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The final instruction "Tournez au quatuor" is written at the end of the fourth staff.

## Quatuor

Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius.  
*Douc* *fur*  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,  
 Sanctum sanctum et terribile nomen E-<sup>u</sup>ius,

A handwritten musical score for three voices, likely for a three-part setting such as SATB or three solo voices. The music is written on ten staves, with each staff consisting of five horizontal lines. The vocal parts are labeled with Latin text below the staves:

- Staff 1: Sanctum sanctu et terribile terribile nomen e-----
- Staff 2: Sanctum sanctu et terribile terribile nomen e-----
- Staff 3: Sanctum sanctu et terribile terribile nomen e-----
- Staff 4: Sanctum sanctu et terribile terribile nomen e-----
- Staff 5: (empty staff)
- Staff 6: (empty staff)
- Staff 7: (empty staff)
- Staff 8: (empty staff)
- Staff 9: (empty staff)
- Staff 10: (empty staff)

The musical notation includes various note heads (solid black, hollow black, white), stems, and rests. Measure lines are present between the first four staves, and a repeat sign with a '2' is located above the fifth staff.

A handwritten musical score for four voices, likely a setting of the Magnificat. The score consists of ten staves, each representing a different voice or part. The voices are labeled with Latin words: 'Iustus' appears five times, 'Iustitia' once, and 'Iustus' again once. The music is written in common time, with various note heads and stems. The vocal parts are separated by vertical bar lines. The score is organized into two main sections, each containing five staves. The first section begins with a soprano entry, followed by alto, tenor, and bass entries. The second section follows a similar pattern. The handwriting is clear, though some notes and rests are represented by small marks. The music is set on ten staves, with the last five staves being blank.

- mod Timor Timor do : mini. *Initium*  
 - mod Timor Timor do : mini. *Initium*  
 di - mod Timor Timor do : mini. *Initium*  
 - mod Timor Timor do : mini. *Initium*

*pianissimo* *doucement*

apien - ria si - mot simot do - mini, si =  
 apien - - tre si - mot simot domi - ni,  
 apien - - tew si - - mot simot do - mini, si =  
 apien - bi - al si - mot do - mi - ni,

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line (top staff) contains lyrics in French: "...mot Timor do = mini.", "Timor Timor do = mini.", "...mot Timor Timor do = mini.", and "Timor Timor do = mini.". The piano accompaniment features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is written in common time, with key signatures of A major (no sharps or flats). There are dynamic markings such as *f*, *p*, and *pianissimo*. The vocal part includes several fermatas. The score is dated "1908" at the bottom right.

A handwritten musical score for three voices, consisting of six staves. The first four staves begin with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The fifth staff begins with a common time signature and a key signature of two sharps (G#). The sixth staff begins with a common time signature and a key signature of three sharps (D#). The music is written in a cursive hand, with note heads and stems drawn individually. The lyrics are written below the notes in a cursive hand. The lyrics read:

In intellectus bonus omnibus facientibus eum, In intellectus  
bonus omnibus facientibus eum.

Chorus

laudatio Iesus

laudatio Iesus ma -

laudatio Iesus

laudatio Iesus ma -

laudatio Iesus laudatio Iesus manet ma - net ho

laudatio Iesus laudatio Iesus ma -

laudatio Iesus laudatio Iesus ma -

Violins

Violons

net in te ..... Calumnae culi, laudatio ejus  
 net in te ..... Calumnae culi, laudatio  
 Seculum in seculum seculi in seculum seculi, laudatio  
 .... net in te ..... Calumnae culi, laudatio ejus  
 net in te ..... Calumnae culi, mar

A handwritten musical score for three voices (SSA). The music is written on six staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass' above their respective staves. The lyrics, written in Latin, are as follows:

Soprano: laudatio Eius manet in seculo..... Culum, seculi: laudatio  
Alto: laudatio Eius manet in seculum seculi, laudatio  
Bass: laudatio Eius manet in seculum in seculum seculi, laudatio  
Alto: laudatio Eius manet in seculum in seculum seculi, laudatio  
Bass: net in se..... Culum in seculum seculi, laudatio

Iesus, laudatio Iesus  
 Iesus laudatio Iesus  
 laudatio Iesus laudatio Iesus mas---net, ma=  
 Iesus laudatio Iesus  
 Iesus laudatio Iesus  
 Iesus, laudatio Iesus

Duo

Soli

B.C.

laudatio Iesus laudatio  
 laudatio Iesus, laudatio  
 manetho..... Calum sculi, laudatio Iesus  
 laudatio Iesus laudatio  
 laudatio Iesus, laudatio  
 laudatio Iesus laudatio

coda

piano

Handwritten musical score for three voices (SSA) and organ/bass line. The score consists of ten staves. The top two staves are soprano (S), the middle two are alto (A), and the bottom two are bass (B). The organ/bass part is on the bottom staff.

The vocal parts sing "Ejus," followed by "laudatio" in all voices except the bass. The bass part continues with "laudatio" and then "Ejus manet in te cultum laeuli." The vocal parts then sing "laudatio" again. The bass part concludes with "tunc" and "tunc." The final section begins with "BC" and ends with "tunc."

Key signature: C major (one sharp)

Time signature: Common time

Instrumentation: SSA voices, Organ/Bass

Ius manet in te -- Culum saeculi; Intellectus bonus omnibus faci =  
 Ius manet in saeculum saeculi; Intellectus bonus omnibus faci =  
  
 Ius manet in te -- Culum saeculi; Intellectus bonus omnibus faci =  
 Ius manet in saeculum saeculi; Intellectus bonus omnibus faci =  
 Ius manet in saeculum saeculi; Intellectus bonus omnibus faci =

-entibus Eum, Intellectus bonus omnibus patientibus Eum.  
 -entibus Eum, Intellectus bonus omnibus patientibus E- um,

laudatio

-entibus Eum, Intellectus bonus omnibus patientibus E- um.

-entibus Eum, Intellectus bonus omnibus patientibus Eum.

-entibus Eum; Intellectus bonus omnibus patientibus E- um.



Iust

*Ejus, laudatio Ejus ma... net manet Iu...*

Dom

*Iec... Calum/æculi, Iu/la...*

laudatio ejus, laudatio  
 laudatio ejus, laudatio  
 .... Calumnae culi:  
 laudatio ejus,  
 laudatio ejus,  
 laudatio ejus, laudatio  
 .....  
 etus  
 etus  
 etus  
 etus

79

Ejus ma... net in seculum  
Soprano ma... net in seculum seculi in  
Alto ma... net in seculum  
Bass Ejus ma... net in seculum

A handwritten musical score for a single melodic line, likely for a bowed instrument like cello or bassoon. The score consists of ten staves of music, each with a unique rhythmic pattern. The vocal line is accompanied by a continuous basso continuo line at the bottom of each staff, indicated by a bass clef and a 'C' (common time). The vocal line features lyrics in Latin: 'Ecclum saeculi; ma...', repeated five times, followed by 'Ecclum saeculi: ma...' once. The lyrics are written in a cursive hand above the vocal line. The music is written on five-line staves, with some staves having a key signature of one sharp (F#) and others having no sharps or flats.

- net ma - ..... net In seculum sa - culi.  
 ma - ..... net In seculum sa - culi;  
 - net, ma - ..... net In seculum sa - culi  
 - net manet In seculum sa - culi.  
 ma - ..... net In seculum sa - culi.

(Continuation of the musical score)

*Chœur**claviers*

gloria gloria patri et filio, gloria gloria patri et

gloria gloria patri et filio, gloria gloria patri et

gloria gloria patri et filio, gloria gloria patri et

gloria gloria patri et

gloria gloria patri et

gloria gloria patri et

Violons

Tous

Violons

Tous

fí - lió, Et spíritui sancto spíritui sancto: gloria  
 fí - lió, Et spíritui sancto spíritui sancto: gloria  
 fí - lió, Et spíritui sancto spíritui sancto: gloria gloria  
 fí - lió, gloria  
 fí - lió, gloria gloria  
 fí - lió, gloria gloria

Alto                      Tenor  
 Alto                      Tenor  
 Alto                      Tenor  
 Alto                      Tenor

patri et filio, Et spiritui sancto spiritui sancto; Et spi-  
 patri et filio, Et spiritui sancto, spiritui sancto; Et spi-  
 patri et filio, Et spiritui sancto, spiritui sancto; Et spi-  
 patri et filio, Et spiritui sancto, spiritui sancto; Et spi-  
 patri et filio, Et spiritui sancto, spiritui sancto; Et spi-

Amen

patri et filio, Et spiritui sancto, spiritui sancto; Et spi-  
 patri et filio, Et spiritui sancto, spiritui sancto; Et spi-

spiritui sancto, spiritui sancto: sicut erat in principio et  
spiritui sancto, spiritui sancto,  
spiritui sancto, spiritui sancto,  
spiritui sancto spiritui sancto; sicut erat in prin-  
spiritui sancto spiritui sancto.

nunc et semper, sicut erat in principio et nunc et  
 sicut erat in principio et nunc et  
 sicut erat in principio sicut erat sicut  
 erat in principio et nunc et semper, sicut erat in principio et  
 sicut erat in principio

The musical score consists of six staves of music. The top staff is for a soprano or tenor voice, containing lyrics in Latin. The middle staff is for a alto or bass voice, and the bottom staff is for another alto or bass voice. The music is written in common time with various note heads and stems. The lyrics in the top staff read: "nunc et semper, sicut erat in principio et nunc et", followed by a repeat sign, then "sicut erat in principio et nunc et", followed by another repeat sign, then "sicut erat in principio sicut erat sicut", followed by a repeat sign, then "erat in principio et nunc et semper, sicut erat in principio et", followed by a repeat sign, then "sicut erat in principio". The middle and bottom staves have mostly blank spaces with some rhythmic patterns indicated by dots and vertical dashes.

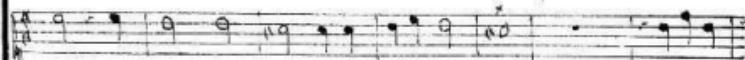
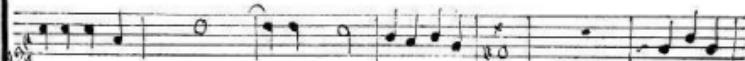
semper, et nunc et nunc et tempus, et in sacra

semper, et nunc et nunc et tempus,

erat in principio et nunc et tempus et tempus,

nunc et nunc et tempus et nunc et tempus,

tempus et nunc et tempus et nunc et tempus;



Seculorum amen, a - - - - - mew, a - - - - -  
 et jw  
 et jw secula seculorum amen,  
 et jw seculas

The score is written on three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature changes between common time and 2/4 throughout the piece. The vocal parts are separated by vertical bar lines. The lyrics are placed above the notes, with some words repeated or connected by dashes. The notation includes various note heads (solid, hollow, etc.) and rests, typical of early printed music notation.

men, et in secula seculorum  
 secula seculorum a - - - men a - - -  
 a - - - men a - - - men a - - -  
 seculorum a - - men, a - - - men, a - - - men  
 et in secula seculorum a - - -

90

A handwritten musical score for two voices (Soprano and Alto) and organ. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on four-line staves, and the organ part is on a separate staff below. The lyrics are in Latin, repeated multiple times: "amen, a---men amen a---men men", followed by "men, a---men men a---men, a---men amen", then "men, a---men a---men a---men, et in seculo", and finally "et in seculo seculorum amen, a---men". The score concludes with a final section of "amen, a---men amen". The notation includes various note heads, stems, and rests, with some ledger lines and accidentals.

Soprano: a---men, *la la la la la la la la* amen,  
a---men... a-----men amen

Alto: *secularis secularis secularis* amen, a-----men a---men

Bass: a---men, a---men, a-----men, a-----men

Soprano: *la la la la la la la la* amen

Alto: *secularis secularis secularis* amen, a-----men a---men

Bass: a---men, a---men, a-----men, a-----men

92

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music. The top system starts with a soprano vocal line in common time, featuring eighth-note patterns and lyrics in French: "au...men, au...men, au...men, sicut erat in p...". The alto part begins on the second measure. The piano accompaniment has a bass line with sustained notes and a treble line with eighth-note patterns. The second system continues the vocal parts and adds a piano bass line. The third system introduces a new piano bass line. The fourth system concludes the piece with a piano bass line.

Cipio Et nunc Et sem - pes Et nun Et sem - - - pes,  
 Erat In principio Et nunc Et tempus, sicut Erat In principio Et nunc Et  
 Erat In principio Et nunc sicut Erat In principio Et nunc Et sem -  
 dicit Erat In principio  
 sicut Erat In principio Et nunc Et sem -  
  
 Et dicit Et nunc Et sem -  
 Et dicit Et nunc Et sem -  
 Et dicit Et nunc Et sem -  
 Et dicit Et nunc Et sem -  
 Et dicit Et nunc Et sem -

Sic ut erat in principio et nunc et nunc et semper propter,  
 tempus, et nunc et tempus, et nunc et nunc et semper propter.  
 propter, et nunc et tempus, et nunc et tempus propter.  
 Sic ut erat in principio et nunc et nunc et semper propter,  
 propter, et nunc et nunc et semper propter; sic ut  
 propter, et nunc et nunc et semper propter.  
 Sic ut erat in principio et nunc et nunc et semper propter,  
 propter, et nunc et nunc et semper propter.  
 Sic ut erat in principio et nunc et nunc et semper propter,  
 propter, et nunc et nunc et semper propter.

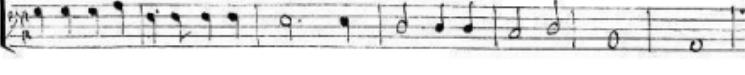
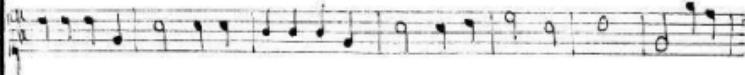
Sicut erat in principio et nunc et semper,

Sicut erat in principio et nunc et semper,

Sicut erat in principio et nunc et nunc et semper,

Sicut erat in principio et nunc et semper,

Et in principio et nunc et semper et nunc et semper,



96

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of two systems of music. The top system begins with a soprano vocal line in common time, featuring a melodic line with various note heads and rests. The lyrics are written below the notes: "et in Sacula Saculo sum a men, et in Sacula Saculorum a men, a men, a men, et in". The alto and tenor parts are present but remain silent throughout this section. The piano part is indicated by a treble clef and a bass clef, with a key signature of one sharp (F# major). The second system begins with a soprano vocal line in common time, continuing the melodic line from the first system. The lyrics for this section are "et in Sacula". The alto and tenor parts are again silent. The piano part is indicated by a treble clef and a bass clef, with a key signature of one sharp (F# major).

Et in saecula saeculorum amen, a-  
men, a- men, a- men, Et in saecula  
a- men, Et in saecula  
saecula saeculorum amen, a- men, a-  
men, a-



men, a-men, a - men, a-men,

Seculorum amen a-men,

Seculorum amen a-men,

men, a-men, a - men, a -

men,

et sic

99

et in secula seculorum amen, a-----men  
a-----men,  
et in secula seculorum amen, et in secula seculorum  
-men, et in secula seculorum amen, et in secula seculorum  
secula seculorum amen, a-----men, a-----

86

The musical score is handwritten in black ink on five-line staff paper. It features three voices: a soprano/alto line at the top, another soprano/alto line just below it, and a bass line at the bottom. The music is in common time. The notation uses neumes (short vertical strokes) to represent pitch and duration. The lyrics are in Latin, repeated multiple times. The score is numbered 99 in the top right corner.



100

A handwritten musical score for two voices, featuring two staves of music with lyrics. The music is in common time, with various note heads and stems. The lyrics are written below the notes, primarily consisting of the word "amen". The score includes several rests and a dynamic marking of  $f.$  (forte) in the middle section. The handwriting is in black ink on white paper.

100

a ... men, a ... men, et in Sacra

a ... men, a ... men,

a ... men, a ... men, a ... men,

a ... men, a ... men,

a ... men,

a ... men,

a ... men,

$f.$

a ... men,

Seculorum a - men, a - - - - men, a - - - -

a - - - - men, a - - - - men, et

et in seculis seculorum a - - men, et

et in seculo seculorum amen, a - - - -

et in seculo seculorum amen, a - - - -

et in seculo seculorum amen, a - - - -

et in seculo seculorum amen, a - - - -

mens a - mens,a -

In secula seculorum a - - - mens,a - - - mens,a -

In secula seculorum a - - - mens,a - - - mens,a -

- - - mens,a - - - mens,a - - - mens,a - - -

men,a - - - mens,a - - - mens,a - - -

MISERERE MEI DEUS  
SECUNDUM MAGNAM

*Motet à 5.*



leuit de dessus et choeur	Miserere mei Deus secundum magnam misericordiam tuam. et secundum multitudinem miserationum tuarum debet iniquitatem meam. .... 2
Acxit de dessus avec une auto stule	Amplius lava nos ab iniquitate mea, et a peccato meo mundame. quoniam iniquitatem meam ego cognos- co, et peccatum meum contra me est semper. .... 15
Reuit de dessus et choeur	Tibi soli peccavi, et melum coram te feci; ut justificaris in sermonibus tuis et vincas cum iudicatis. .... 17
Trio deux dessus et tâille	Ecco enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea. .... 28
a deux choeurs	Ecco enim veritatem dilectasti, inca- ravisti et occulta sapientia tua manifes- tasti mihi. .... 30
Acxit de dessus avec 2 violons	Asperges me domine hincillo, et mun- dabis lavabis me et super niveum - de aliabobis. auditui meo dabis gaudium et laetitiam, et exultabunt ossa humili- ata. .... 41
Chœur	Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele. .... 48
Quatuor deux dessus hautecontro et basso	Cov mundum clea in me Deus, et spiritum rectum innova in visceri- bus meis. .... 54

Recit de haute cont. avec accompagnem.	no projicias me a facie tuo, et spiritu sanctum tuum ne auferas a me. Adder mihi latitiam salutatis tui, et spiritu principali confirma me.....	59
Chœur	Dolebo iniquos vias tuas, et impii ad te convergentes.....	64
Recit de basse avec accompagnem.	libera me de sanguinibus deus salutis mea: et exaltabit linguam mea justi- tiam tuam.....	74
Recit de haute cont.	domini labia mea apertis, et os meum annuntiat laudem tuam.....	79
Chœur	quoniam si volueris sacrificium dedicem utique, holocaustus non delectaberis.....	81
Recit de basse avec accompagnem.	sacrificium deo spiritus contribulatus et constitutus et humiliatus deus non despiciens.....	86
Chœur	Denique fac domine in bona voluntate tua nos, ut edificant muri iherusalem, tunc acceptabis sacrificium justitiae, oblationis et holocausta, tunc imponent super altare tuum vitulos.....	92

fine

# MISERERE MEI DEUS

*Secundum magnam misericordiam. Psalm. 50.*

*lentement*

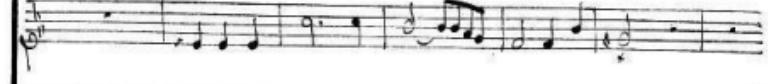
The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a variety of note heads, including quarter notes, eighth notes, sixteenth notes, and thirty-second notes, often grouped by vertical bar lines. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also uses a mix of note head types and vertical bar lines to indicate rhythm. Both staves include several measure repeat signs (double vertical lines) and endings (numbered 4x, 6, 6, 6, 36, 4, 8).

2

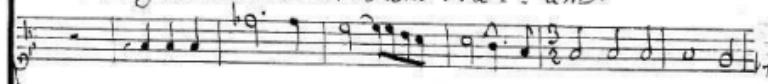


A continuation of the handwritten musical score. The top staff (bass) has three measures of rests. The bottom staff (soprano) has three measures of eighth-note patterns: measure 1 starts with a dotted half note followed by a quarter note, measure 2 starts with a dotted half note followed by a quarter note, and measure 3 starts with a dotted half note followed by a quarter note. The lyrics "misle-tete mei de-----us," are written below the soprano staff, with "Bingo" written below the first measure of the soprano part.

Secundum magnē misericordiam tuā am, se-



Secundum magnē misericordiam tuā am.



4

Cr - secun : dum multitudinem milie ratio : num tu =

: a ... tun delw delw Iniquita ... tem mean, delw

Chorus

5

Allo Iniquita - tem me: an.  
miserere me: i de:  
miser-

A.

Tenor

Tenor

Tenor

Tenor

6

A handwritten musical score for two voices, page 6. The music is written on five-line staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The lyrics are in Latin, with some words underlined. The first line of lyrics is: "Secundum magnanimitatem cordam tu: am, us," followed by a repeat sign and "De: reus mei de: - - us, De: - - - - - us," then another repeat sign and "miserere me: i De: - - - - us, Secundum". The second staff begins with a repeat sign and ends with "miserere". The bottom staff continues the musical line, starting with a repeat sign and ending with a final cadence. The music consists primarily of eighth and sixteenth note patterns.

secundum magnā mīsteri cordianō tuam, mīse-  
 secundum magnā mīse = rīcordianō tu ----- am,  
 magnā mīse = rīcordianō tuam, mīsteri cordianō tuam,  
 mīse = rīcordia me - i deus, mei de - - - us,  
 = rīcordia me - i de - - - - us, secundum magnē mi =

: te - ius me - i De - us, secundum  
 misericor - de - us me - i Deus; me - i  
 misericor - de - us me - i De - us, secundum magnam mi -  
 secundum magnam misericordiam tu - am,  
 : de - ri - et de - ri - et am tu - - - am,

(The music consists of five staves of handwritten musical notation in common time, featuring quarter and eighth notes. The notation is written on five-line staff paper, with some notes having vertical stems extending above or below the staff. The lyrics are written in a cursive hand, corresponding to the musical phrases above each staff.)

magnam misericordiam tuam secundum magnam i=

deus, secundum magnam misericordiam tu.....

misericordiam tuam, secundum magnam misericordiam tu=

mi = se = re = te mei de - us mei de - us,

misericordies me - i de - - - us secundum

The musical score is handwritten on six staves. The top staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. Measures 1 through 9 are mostly blank or contain single notes. Measure 10 begins for the middle and bottom voices, indicated by a '10' above the staff. The lyrics are written below the notes. Measures 11 through 15 show more complex patterns with multiple notes per beat. Measures 16 through 20 continue this pattern. Measures 21 through 25 show a return to simpler patterns. Measures 26 through 30 conclude the piece.

Se = vi = Cor diam tuam, mili eti : Cor ... - diam tu =  
 am, secundum magnam misse = vi = Cor = = di am tu =  
 am, secundum magnam mili eti cor diam tuam misse i cor di : am  
 secundum magnam mili eti cor diam  
 magnam misse ..... si cor diam : tu - -

The image shows a handwritten musical score for organ, consisting of six staves of music. The music is written in common time, with various key signatures (G major, C major, F major, B-flat major, E major, A major) indicated by sharps and flats. The score includes several sections of organ music, separated by vertical bar lines. Above the music, there are several lines of Latin text, likely from a hymnal or liturgical book. The text includes:

- am: Et secundum multitudinem miserationum tu-
- am: Et secundum multitudi-
- tu am:
- tu am:
- am:

Below the sixth staff, there is a small number '3' enclosed in a circle.

A handwritten musical score for three voices, consisting of five staves. The music is written in common time, with various key signatures (G major, E minor, A major, D major) indicated by sharps and flats. The vocal parts are labeled with Latin text: "Aram miserationum tua - rum, de le de le Iniqui - nem miserationum tua - rum de le de le Iniqui - de le de le Iniqui - de le de le Iniqui - de le de le Iniqui -". The score includes rests and dynamic markings such as "p" (piano).

: tatem means, Delw Delw Delw Delw Iniqui-  
 : tatem means Delw Delw Delw Delw Iniqui-  
 : -ta tem means Delw Delw Delw Delw Iniqui-  
 : -ta tem means Delw Delw Delw Delw Iniqui-  
 : -ta tem means Delw Delw Delw Delw Iniqui-  
 : -ta tem means, Delw Delw Delw Delw Iniqui-

9 9 9 | 9 9 | . d d d u d | . d d d d | b 9 9 9 ,  
 d d d | b 9 d | . 9 9 | u 9 | . d d d b d . d d ,  
 9 9 9 | 9 9 | 0 9 | . d d d d d d ,  
 9 9 9 | 9 9 | + 9 | + 9 | . 9 d 9 9 b d ,

ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.

ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.  
 ta - tem me = am; Dele Dele Iniquita tem me = am.

15

Instrument  
Flute

amplius ab iniquitate mea ab iniquitate mea et a peccato meo mundo  
iniquitate mea et a peccato meo mundo mundo mundo, ita peccato meo mundo me, mundo me.

amplius la-vame ab Iniquitate me= 6 4x 6 4  
 ab Iniquitate me = ab quoni= 6 8 6 8  
 am Iniquitatem meam Ego Cognos-co, Ego Cognos-co: et pec-  
 catum meum Contra me est semper, Contra me Contra me est

*Jem = per: amplius La - va me ab Iniquitate me =*  
*a, ab Iniquita - te me = ~.*

*Tonus*  
*Dolor*  
*Tibi soli pec =*

Cavi et malum Cetano te feci, et malum Cetano te

fe- ci; Tibi So: li peccavi Et ma: lum

dégérément

19

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of eight staves of music. The first three staves are soprano, alto, and basso continuo respectively. The fourth staff begins with a soprano vocal entry. The fifth staff begins with an alto vocal entry. The sixth staff begins with a basso continuo entry. The seventh staff begins with a soprano vocal entry. The eighth staff concludes the section. The music is written in common time, with various key signatures (G major, C major, F major, D major, A major, E major, B major, G major). The vocal parts are mostly in soprano and alto ranges, while the continuo part provides harmonic support. The score is written on five-line music staves.

Coram te se - - ci: ut Justificeris In sermonibus

Euis Et vincas Et vincas cum judica- vis: ut Justifi-

Soprano: *Ceteris In sermonibus tuis et vinceas et vinceas Cum*  
 Alto: *et vinceas et vinceas Cum iudica-tis, et*  
 Bass: *victori-a-sis: et vinceas et vinceas Cum iudica-tis, et*

vincas et vincas Cum Judica = rist   et vincas et vincas Cum
   
 Judica = rist
   
*roulez au Chœur*

## Chorus?

Tibi soli peccavi, et malum Cotam to fe = =  
 Tibi soli peccavi, et malum Cotam to fe = =  
 Tibi soli peccavi, et malum Cotam to fe = =  
 Tibi soli peccavi, et malum Cotam to fe = =  
 Tibi soli peccavi, et malum Cotam to fe = =  
 Tibi soli peccavi, et malum Cotam to fe = =

*Movement*  
*Vocal*

Tous

Tous

Tous

Gag

Ecce ut justificetis In sermonibus tuis et vincas le...

Ecce ut justificetis In sermonibus tuis et vincas le...

Ecce ut justificetis In sermonibus tuis et vincas le...

Ecce ut justificetis In sermonibus tuis et vincas le...

Ecce ut justificetis In sermonibus tuis et vincas le...

Soprano

Alto

Bass

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are written on three staves above the piano part, which consists of two staves. The music is in common time. The vocal parts are in soprano, alto, and tenor voices. The piano part includes bass and treble clefs, along with various dynamic markings and rests.

The lyrics are as follows:

Vincenta Cum Judica - sis. ut Justifi - catis In Se moni bus  
Vincenta Cum Judica - sis. ut Justifi - catis In Se moni bus  
Vincenta Cum Judica - sis. ut Justifi - catis In Se moni bus  
Vincenta Cum Judica - sis. ut Justifi - catis In Se moni bus  
Vincenta Cum Judica - sis. ut Justifi - catis In Se moni bus

Tuis et vincas et vincas Cum judica - tis: Et vincas Et  
Tuis et vincas et vincas Cum judica - tis: Et vincas Et  
Tuis et vincas et vincas Cum judica - tis: Et vincas Et  
Tuis et vincas et vincas Cum judica - tis: Et vincas Et  
Tuis et vincas et vincas Cum judica - tis: Et vincas Et



26



A handwritten musical score for three voices (SSA). The score consists of five staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled 'Soprano', 'Mezzo-Soprano', and 'Bass'. The lyrics, written in cursive Latin, are repeated at the beginning of each staff: 'Et vincas et vincas Cum iudica sis.' The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

## Trio

ecco Enim in Iniquitatibus Concep... - tus sum, in  
 ecco Enim in Iniquitatibus Concep... - tus sum in  
 ecco Enim in Iniquitatibus Concep... - tus sum  
 ecco Enim in Iniquitatibus Concep... - tus sum  
 Iniquita... - - - - - tibus Concep... - tus sum Concep... - tus  
 Iniquita... - - - - - tibus Concep... - tus sum Concep... - tus  
 sum, in Iniquitatibus Concep... - tus sum Concep... - tus

sum: et in pecca... - - - - - tis Concep... - - - - -  
 sum: et in pecca... - - - - - tis Concep... - - - - -  
 sum: et in pecca... - - - - - tis Concep... - - - - -  
 sum: et in pecca... - - - - - tis Concep... - - - - -

pit me ma ..... ted me = a: Et in pec =  
 pit me ma ..... ted me = a: Et in pec =  
 pit me ma ..... ted me = a: Et in pecca ...  
 Ca ..... tis Conce ..... pit me ma =  
 Ca ..... tis Conce ..... pit me ma =  
 tis Conce ..... pit me, Conce ..... pit me  
 ..... ted me a:  
 ..... ted me a:  
 me ..... ted me a:  
 me ..... ted me a:

60

## A Deux Chœurs

*p. lente**legg.*

Ecco Enim veritatem dilecis --- ti,  
Ecco Enim veritatem dilecis --- ti,  
Ecco Enim veritatem dilecis --- ti;  
Ecco Enim veritatem dilecis --- ti;

2<sup>e</sup> Chœur?

Ecco Enim veritatem dilecis --- ti, *Incerta*  
*violons*  
*violons*  
*chorus* \* les Remplissements de ce chœur sont à la fin de la partition

Incesta et oc =  
 grecia et oc =  
 incesta et oc =  
 incesta et oc =

Et occulta sapientiae tua manifestas - - - - -  
 Et occulta sapientiae tua manifestasti mihi,  
 Et occulta sapientiae tua manifestas - - - - - ti  
 Et occulta sapientiae tua manifestas - - - - -

Culta sapientia tu... a manifestas...  
 Culta sapientia tu... a manifestasti mihi,  
 Culta sapientia tu... a, manifestas... te  
 Culta sapientia tu... a manifestas...  
  
 ...ti mi... hi, inculta et oc-  
 manifestasti mi... hi, inculta et oc-  
 mihi, manifestasti mi... hi, inculta et oc-  
 ...ti mi... hi, inculta et oc-

In : certa et occulta sapientia tua  
In : certa et occulta sapientia tua  
In : certa et occulta sapientia tua  
In : certa et occulta sapientia tua

mani festas - - - - - ti, mani festasti mihi,  
mani festas - - - - - ti mihi, mani festasti mihi,  
mani festas - - - - - ti mihi, mani festasti mihi,  
mani festas - - - - - ti mihi,



In certa et occulta sapientia tu - - a,  
 In certa et occulta sapientia tu - - a:  
 In certa et occulta sapientia tu - - a:  
 In certa et occulta sapientia tu - - a,

26

In certa et oc-

In certa et oc-

In certa et oc-

In certa et oc-

manifestas - ti mihi manifestas -

manifestas - ti mihi,

manifestas -



-ta-----ti mi - hi:  
 -ta-----ti mi - hi:  
 manifesta - ti mi - hi:  
 -ti mi - hi:  
  
 Culta sapientia tu - - - - a.  
 : Culta sapientia tu - - - - a.  
 : Culta sapientia tu - - - - a.  
 - Culta sapientia tu - - - - a.  
 - Culta sapientia tu - - - - a.  
 - Culta sapientia tu - - - - a.

A handwritten musical score for voice and piano. The vocal line consists of two staves of music with lyrics in Spanish. The lyrics are:

manifestas...  
manifestas... ti mihi, manifestas...  
manifestas... ti mihi, manifestas...  
manifestas...  
manifestas - ti mihi, manifestas ti  
manifestas - ti mihi, manifestas  
manifestas - ti mihi, manifestas  
manifestas -

The piano accompaniment is provided by a basso continuo part at the bottom of the page, featuring sustained notes and harmonic bass lines.

bi miki.  
 asti, manifestas .... ti miki.  
 manifestas ..... ti miki.  
 .... ti miki.

miki, manifestas .... ti miki.  
 asti, manifestas .... ti miki.  
 manifestas ..... ti miki.  
 .... ti miki.

*gracieusement*

41

A handwritten musical score for voice and piano. The vocal line is in soprano C-clef, common time, with lyrics in French. The piano accompaniment is in basso continuo (BC) clef, common time. The score consists of six staves of music. The first two staves begin with a dynamic of  $\frac{1}{2}$  forte. The third staff starts with a dynamic of  $\frac{1}{2}$  forte. The fourth staff begins with a dynamic of  $\frac{1}{2}$  forte. The fifth staff begins with a dynamic of  $\frac{1}{2}$  forte. The sixth staff begins with a dynamic of  $\frac{1}{2}$  forte. The lyrics in the vocal part are: "Agnès... ges mes, hî no po et munda... asper... ges". The score is written on a single page with a black border.

me hello... po, et munda... bos.  
 aiva... bis me  
 aiva... bis me, pr superbi...



14

A handwritten musical score for four voices, likely a setting of the Magnificat. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is written in common time, with various key signatures (G major, C major, F major, D major) indicated by sharps (#) and flats (b). The lyrics are written in Latin, appearing below the third and fourth staves. The first staff begins with a treble clef and a G major key signature. The second staff begins with an alto clef and a C major key signature. The third staff begins with a bass clef and a F major key signature. The fourth staff begins with a tenor clef and a D major key signature. The lyrics are as follows:

auditu meo auditu meo dabis  
gaudium et latitiam, dabis gau... dium et la...  
...tiam; dabis gau... dium et latitiam.



Et exultabunt lauta... bunt os

Ias θ=la humilia...

Legerement

Ias humilia... ras: Et exul... tabunt exul...

46

modér



hu-milia... ta.

dilectionis

auditui meo, auditui meo dabis gaudium et la-

titiam, dabis gau... dium et lati-ti-am, dabis

gau ..... dium et letitiam. dabis gau .....

..... dium et letiti: am.

*Toutner pour le chœur*

Chorus

48

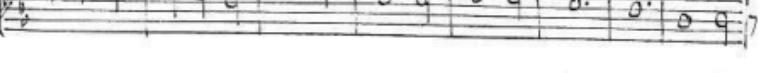
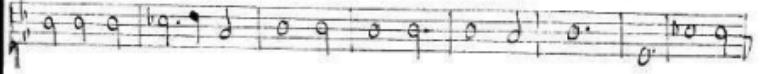
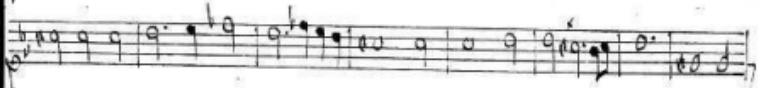
averto faciem tuam a peccatis meis,  
averto faciem tuam a peccatis meis,

Gravement

averto faciem tuam a peccatis meis,  
averto faciem tuam a peccatis meis,  
averto faciem tuam a peccatis meis,

Tonus

averto faciem tuam a peccatis me---is, a pec-



50

*Légerement*

= Catis me... is, Et omnes Iniquitates meas Dele,  
 = Catis me..... is, Et omnes Iniquitates meas Dele,  
 = Catis me... is, Et omnes Iniquitates meas Dele,  
 = Catis me..... is, Et omnes Iniquitates meas Dele.  
 = Catis me..... is, Et omnes Iniquitates meas Dele,  
 = Catis me..... is, Et omnes Iniquitates meas Dele,

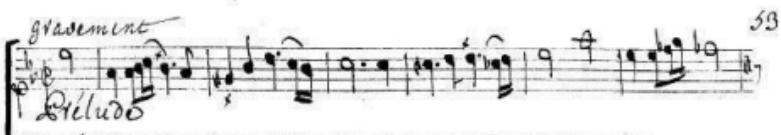
= Catis me... is, Et omnes Iniquitates meas Dele,  
 = Catis me... is, Et omnes Iniquitates meas Dele,  
 = Catis me... is, Et omnes Iniquitates meas Dele,  
 = Catis me... is, Et omnes Iniquitates meas Dele,

et omnes Iniquitates meas dele.



Et omnes iniurias meas belo.

et omnes iniurias meas de = lo.



*Tournez pour le quatuor*

24

Cet mundum Creas in me deus, in me deus,  
 Cet mundum Creas in me

mundum Creas in me deus, Cet mundum Creas in me  
 deus, Cet mundum Creas in me deus, Cet mundum Creas in me  
 deus, Cet mundum Creas in me deus, Cet mundum Creas in me  
 deus, Cet mundum Creas in me deus, Cet mundum Creas in me

de...us, Conmundum Creas in me de...us, in me  
 =a, Conmundum Creas in me deus, in me de...us, in me  
 Conmundum Creas in me de...us, in me  
 a in me de...us, Conmundum Creas in me deus, in me  
 3

5

*leggemen*  
 de...us. Et spiritum rectum innova in visceribus me  
 de...us. Et spiritum rectum innova in visceribus me  
 de...us. Et spiritum rectum innova in visceribus me  
 de...us. Et spiritum rectum innova in visceribus me



*douc*

Violons

ne proficias me' a pacie tua, ne proficias

*graciulement*

me a fa = cie tu ..... a: et spiritum sanctum

tu um ne auf fes a: me: et spiritum sanctum tu um ne

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves. The lyrics are in German, with some words underlined. The music consists of eighth and sixteenth note patterns.

Text (underlined): auf das a me: ne auf das a me, ne auf das a)

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves. The lyrics are in Latin, with some words underlined. The music consists of eighth and sixteenth note patterns.

Text (underlined): me. Et spiritum sanctum tuum ne auf das a: me.

*legato e leggiero*

59

Violons  
Violons

Ad domini letiti-  
am salutario tu... i, Redde, Redde mihi  
Redde mihi latitiam saluta-----

This block contains the musical score for the first two staves. The first staff is for two violins (Violons) and the second staff is for basso continuo (Violons). The vocal parts are integrated into the score. The vocal line includes lyrics in Latin: "Ad domini letiti- am salutario tu... i, Redde, Redde mihi Redde mihi latitiam saluta-----". The score is written in a traditional musical notation with multiple staves and various time signatures.

60

*rio tu = i:*      *Aeddo*      *Aeddo*  
*michi,*      *Aeddo mihi latitians saluta* . . .  
*rio tu = i, saluta* . . .      *rio tu* . . .

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music is in common time, with various key signatures (G major, C major, F major, B-flat major, E major). The vocal parts are labeled "Soprano", "Alto", and "Bass". The lyrics are in Latin, with some words underlined and others in italics. The score includes dynamic markings like "forte" and "piano". There are two large "X" marks on the page, one above the first staff and one below the fourth staff.

61

Soprano

Alto

Bass

et spiritu tuo principa... li Con-

firmame, Confirmame. et spiritu

tu principa... li Confirmame, Confir-

... me Confid = ma me.

Aeterno mihi latitiam saluta-rio tu-i;

Aeterno, Aeterno mihi, Aeterno mihi latiti-

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It features a vocal line with various note values and rests, accompanied by a piano part indicated by a right-hand symbol. The vocal line includes lyrics: "ans saluta..... tis tu-i, saluta--". The bottom system begins with a bass clef, a key signature of one sharp, and common time. It continues the vocal line with the lyrics "tis tu---i.". The piano accompaniment is shown with a right-hand symbol. The score is written on five-line staves.

## Chorus Legato

A handwritten musical score for a chorus section. The score consists of eight staves of music. The first four staves are simple eighth-note patterns: staff 1 (C-clef) has a continuous eighth-note pattern; staff 2 (F-clef) has a pattern starting with a dotted half note followed by eighth notes; staff 3 (C-clef) has a pattern starting with a dotted half note followed by eighth notes; staff 4 (F-clef) has a pattern starting with a dotted half note followed by eighth notes.

The next four staves are more complex, featuring sixteenth-note patterns:

- Staff 5 (C-clef): "diligentement" above the staff, "sous" below the staff. It features a continuous sixteenth-note pattern.
- Staff 6 (F-clef): "sous" below the staff. It features a continuous sixteenth-note pattern.
- Staff 7 (C-clef): A rhythmic pattern of eighth and sixteenth notes.
- Staff 8 (F-clef): A rhythmic pattern of eighth and sixteenth notes.

The score concludes with two blank staves at the bottom.

A handwritten musical score for voice and piano. The vocal part is written in soprano C-clef, common time, with lyrics in Spanish. The piano part is written below in basso C-clef, common time. The score consists of eight staves of music. The lyrics are as follows:

Dolce - bo Dolce - bo Iniquas vias  
Dolce - bo Dolce - bo vias  
Dolce - - - - bo Dolce - - - - bo Ini - - quos vias

66

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in Spanish. The piano part is in bass F-clef, common time. The score consists of ten staves of music. The lyrics are as follows:

tu = ab,  
doce = bo  
doce = bo doce = bo doce =  
tu = ab, doce = bo doce = bo  
doce = bo doce = bo I = niquos vias tu = as, do =  
tu = as, I = niquos vias tu = as, et

doc..... do In i = quo s vias tuas, et Impi i ad  
 = do Doc e do In i = quo s vias tuas, et Impi i ad  
 et Im..... pii ad te Convertentus, ad  
 = do = do In i ..... quo s vias tuas, et Impi i ad  
 Im..... pii ad te Convertentus, ad

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the voice, featuring a soprano clef and a key signature of one sharp. It contains five staves of lyrics: "zu Conventen - tur:", "zu Conventen - tur:", "zu Conventen - - tur:", "zu Conventen - - tur:", and "zu Conventen - - tur:". The bottom system is for the piano, featuring a treble clef and a bass clef, with a key signature of one sharp. It includes six staves of piano accompaniment, primarily consisting of eighth-note patterns. The score is written on five-line staff paper.

A handwritten musical score for three voices (Soprano, Alto, Tenor) on five-line staves. The music consists of two systems. The first system begins with a soprano vocal line, followed by an alto line, and then a tenor line. The lyrics are in Spanish, alternating between "doce" and "Iniquas vías tuas, el Jmpi". The second system continues with the soprano, alto, and tenor lines. The score includes dynamic markings like "doce .. do .." and "Iniquas vías tuas, el Jmpi ..". The music concludes with a final section of three staves.

i ad tu Convertein .... tur;

i ad tu Convertein .... tur.

60 i ad tu Convertein .... tur.

i ad tu Convertein .... tur.

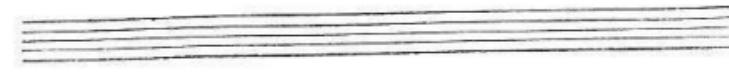
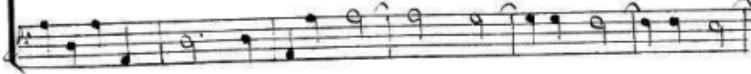
Et Jm .....

et Jm .....

doce -- do in i ....

doce ... do do ce ----- do i = ni = gaos

doce ..... do doce ----- do



... pii ad te Convertentur, et Impii ad te Conversten.  
 ... pii ad te Converten... - tur, et Im... - - - - - pii =  
 ... quos viae tu... - as, et Im... - - - - - pii ad te  
 vi... - as tu... - - as, et Im... - - - - - pii ad te  
 ... Iniquos vi... - as tu... - as, et Im... - - - - - pii =

73  
 et ad Im - pri ad te Conventen - tur  
 i ad te Convententus, ad te Conventen - tur.  
 Convententus, et Impii ad te Conventen - tur.  
 Convententus, et Impii ad te Conventen - tur.  
 i ad te Convententus, ad te Conventen - tur.

4

*Danza*

Violons

*leggermente*

Exulta..... in lingue mea justitiam

*gravement*

tu..... am,

Libera me de san-

76



deprecans

Handwritten musical score for four voices, continuing from the top half. The vocal parts are arranged in a two-over-two grid. The music consists of six staves of music with various note heads and rests. The lyrics are written below the notes in a cursive hand:

et exulta ..... fit laulta ....

Accidentals are indicated by small numbers above or below the stems of specific notes. The key signature changes between the two sections.

73

A handwritten musical score for three voices. The top two staves are for soprano and alto voices, each with a single melodic line. The bottom staff is for the basso continuo, featuring a bass line with various rhythmic patterns and a harmonic basso continuo line indicated by Roman numerals (I, II, III, IV) above the staff. The vocal parts include lyrics in Latin: 'Dirlingua mea Justitiam tu --- am.' The basso continuo part includes lyrics: 'et Exulta ..... Dir laudata .....

A continuation of the handwritten musical score. The top two staves show the soprano and alto voices continuing their melodic lines. The basso continuo staff shows a new section of music, starting with a forte dynamic. The lyrics 'et Exulta ..... Dir laudata .....

bit lingua mea justi-tiam tu.... am; esulta-

d'ent

bit lingua mea justi... tiam tu = ami...

79

Domine domines  
apertio apertio  
la...bia mea apertio  
et os meum annuntia...  
bit lau...dem tuam;  
et os

80

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music. The vocal parts are written in soprano and alto clefs, with lyrics in Latin. The piano part is written in bass clef. The music is in common time. The score includes various musical markings such as dynamics (e.g.,  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{mf}$ ), articulation marks, and performance instructions. The lyrics are as follows:

meum annuntia... *pit*  
laudem tu-am; domine domino la... *pia*  
mea aperies aperi-dies, eros meum annunti-  
... *pit laudem tu-am. eros meum annuntia-* *pia*

lau - den - du - i am -

Chorus

quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -  
quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -  
quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -  
quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -  
quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -  
quoniam si voluis - ses Ja - cifi - ci - um de - ill - em u - ti -

Jesus

Jesus

Jesus

Jesus

Handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a vocal line in common time, followed by a piano line in common time. The vocal line continues across the system change. The bottom system begins with a piano line in common time, followed by a vocal line in common time.

82

que; holocaustis non delecta - - - - - feris, non delecta - De -  
que; holocaustis non delecta - - - - - feris non delecta - De -  
que;  
que;  
que;  
que;  
que;  
que;

que;

que;

que;

que;

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the piano part is in common time. The vocal parts sing in a mix of soprano, alto, tenor, and bass voices. The lyrics are in Latin, with some words underlined. The piano part includes bass and harmonic indications. The score is written in black ink on white paper.

1. i. holocaustis now delecta - - - - - Petis, non delecta = Be =  
holocaustis now delecta - - - - - Petis, non delecta = Be =  
holocaustis now delecta beatis, now, non delecta = Be =  
holocaustis non delectaberis. non, non delecta = Be =  
holocaustis non delecta - - - - - Petis, non delecta = Be =

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of two systems of music. The first system begins with a soprano vocal line, followed by an alto line, and then a tenor line. The lyrics for the soprano part are: "holoCaustis non delectar..... fteris, non delecta = Be =". The lyrics for the alto part are: "holoCaustis non delectar..... fteris non delecta = Be =". The lyrics for the tenor part are: "ris:". The second system begins with a piano line, followed by a soprano line, and then an alto line. The lyrics for the soprano part are: "fio:". The lyrics for the alto part are: "fio:". The lyrics for the tenor part are: "fio:". The music is written on five-line staves, with the vocal parts using common time and the piano part using a different time signature.

-ris: holocaustis non dilecta - - - - - Beris, non dilect - - - - -  
 holocaustis now now delectabes - - - - - Beris, non dilectabes - - - - -  
 holocaustis now now delectabes - - - - - Beris, non dilectabes - - - - -  
 holocaustis now now delectabes - - - - - Beris, non dilectabes - - - - -  
 holocaustis now now delectabes - - - - - Beris, non dilectabes - - - - -

*alentement*

A handwritten musical score for two violins (Violons). The score consists of eight staves of music. The first two staves are for the top violin, and the next six staves are for the bottom violin. The music is written in various time signatures, including common time, 6/8, and 9/8. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. The score is labeled "56" at the top left and "alentement" above the first staff. The violins are labeled "Violons" on both the first and second staves.

A handwritten musical score for two voices and basso continuo. The score consists of eight staves of music. The top three staves are soprano, alto, and tenor voices. The bottom five staves include basso continuo parts with basso, violoncello, and double bass. The music is written in various time signatures, including common time, 6/8, and 9/8. Measure numbers are present at the beginning of several staves. The score concludes with a section labeled "Sacra Missa Canticum Regis".

Measure numbers visible in the score:

- Soprano staff: 3, 40, 78
- Alto staff: 44, 6, 8
- Tenor staff: 40
- Basso continuo staff (bassoon): 3
- Basso continuo staff (cello): 40
- Basso continuo staff (double bass): 40
- Final section: Sacra Missa Canticum Regis

Spiritus Contribular... - tus, Cor Contributum Et hu-

misericordum Deus Deus non non People = Eccles:

Sacri:fi:cium deo spiritus Contribula:-

tus Deus Cor Contri tum Deus

90



A continuation of the handwritten musical score from page 90. It consists of six measures. The lyrics are written below the bass staff: "Cor Contrafun et humiliatum Deus nowd...". The score is written on five-line staves with various rests and note heads.



Benigne p[er] domine in bona voluntate tua si-on,  
 Benigne p[er] domine in bona voluntate tua si-on,  
 Benigne p[er] domine in bona voluntate tua si-on;

. . . . .

. . . . .

. . . . .

Benigne p[er] domine in bona voluntate tua si-on,  
 Benigne p[er] domine in bona voluntate tua si-on,  
 Benigne p[er] domine in bona voluntate tua si-on,

A handwritten musical score for four voices, likely a setting of the Magnificat. The music is written in common time on five-line staves. The voices are labeled with their names in Latin: "Adenigne fac domino in bona voluntate tua Si-on", "Adenigne fac domino in bona voluntate tua Si-on", "Adenigne fac domino in bona voluntate tua Si-on", and "Adenigne fac domino in bona voluntate tua Si-on". The notation includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. The vocal parts are positioned above the staff lines, and the instrumental parts (if any) are below them.

94. *autem tristis*

ut adifi = Centur muti getu = Salem, ut adifi = Centur  
 ut adifi = Centur muti getu = Salem,  
 ut adifi = Centur muti getu = Salem, ut adifi =  
 ut adifi = Centur muti getu = Salem, ut adifi =  
 ut adifi = Centur muti getu = Salem, ut adifi =

ut adifi centur ut adifi centur muti detusalem,  
ut adifi centur muti ut adifi centur muti de.  
centur muti getu: salem, ut adifi centur  
centur muti getu: salem, ut adifi =  
centur muti getu: salem,

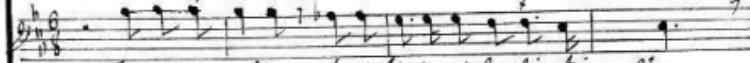
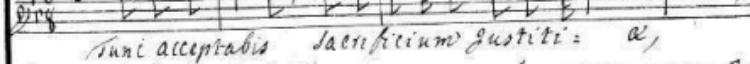
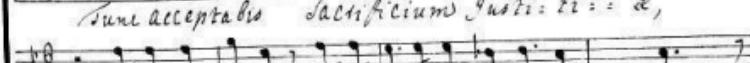
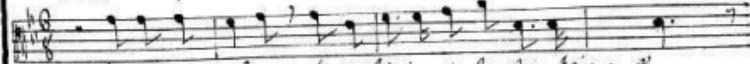
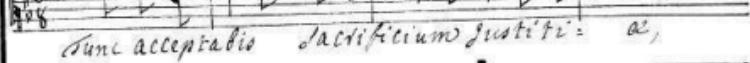
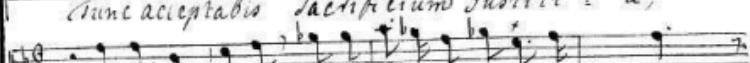


ut adi-fi-centur adi-fi-centur muri getu = lem:  
 -alem, ut adi-fi-centur muri getu = lem:  
 muri, ut adi-fi-centur muri getu = lem:  
 -lem, ut adi-fi-centur muri getu = lem:  
 ut adi-fi-centur muri getu = lem:

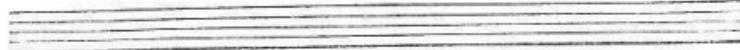
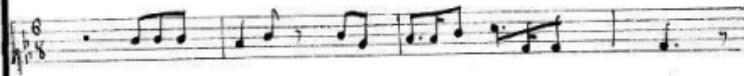
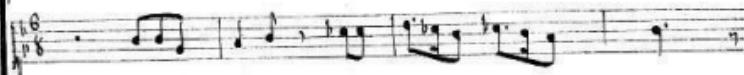


Vivement

97



vivement



oblati-ones et holo-Caustra, oblati-ones et holo-  
oblati-ones et holo-Caustra, oblati-ones et holo-



: Causta: Tunc acceptabis sacrificium justitiae, oblati-

: Causta:

: Causta:

: Causta:



100





- ones, et holocausta, et holocausta; tune imponent super al-  
 - ones et holocausta, et holocausta; tune imponent super al-  
 - ones, et holocausta, et holocausta; tune imponent super al-  
 - ones, et holocausta, et holocausta; tune imponent super al-  
 - ones, et holocausta, et holocausta; tune imponent  
 oblati-ones, et holocausta; tune imponent  
 oblati-ones et holocausta; tune imponent super al-

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts are in common time, with a key signature of one flat. The basso continuo part is in common time, with a key signature of one flat, indicated by a 'F' with a sharp sign. The vocal parts sing in a mix of short note values (eighth and sixteenth notes) and longer sustained notes. The basso continuo part features continuous eighth-note patterns. The lyrics are in Latin, with some words underlined, and are repeated in each system. The score is numbered 203 at the top right.

ta - - - re tuum vi - tuos. Tunc Imponent super al =  
ta - - - re tuum vi - tuos; Tunc Imponent super al =  
ta - - - re tuum vi - tuos.  
Super alta - re tuum vi - tuos.  
Super al ta re tuum vi - tuos.  
ta - - - re tuum vi - tuos.

105

A handwritten musical score for four voices. The score consists of eight staves of music. The first two staves begin with a soprano vocal line, followed by a basso continuo line, then a tenor line, and finally an alto line. The lyrics are written in Latin: "ta... tuum vi: tuos: Super alta... tuum" and "ta... tuum vi: tuos: Super alta... tuum". The third staff begins with a basso continuo line, followed by soprano, alto, and tenor lines. The fourth staff begins with a soprano line, followed by basso continuo, alto, and tenor lines. The fifth staff begins with a basso continuo line, followed by soprano, alto, and tenor lines. The sixth staff begins with a soprano line, followed by basso continuo, alto, and tenor lines. The seventh staff begins with a basso continuo line, followed by soprano, alto, and tenor lines. The eighth staff begins with a soprano line, followed by basso continuo, alto, and tenor lines. The lyrics "tunc Imponent" are written above each of the four voices in the middle section of the score.

vi - - tulor: tunc Imponent super alta - - - - ro tuum) vi - tu -  
 vi - - tulor: tunc Imponent super alta - - - - ro tuum) vi - - tu -  
 tunc Imponent super alta - - - - ro tuum) vi - tu -  
 tunc Imponent super alta - - - - ro tuum) vi - tu -  
 tunc Imponent super alta - - - - ro tuum) vi - tu -  
 tunc Imponent, tunc Imponent super alta - - - - ro tuum) vi - tu -  
 tunc Imponent super alta - - - - ro tuum) vi - tu -

106



A handwritten musical score for three voices and basso continuo. The top system consists of two staves for voices and one for basso continuo. The voices sing eighth-note patterns, with lyrics in Latin: "tunc imponent tunc imponent superalta" repeated four times. The basso continuo staff below has a sustained bass note. The bottom system shows a single staff for basso continuo with sixteenth-note patterns.



ponent super alta - - - - ro tuum vi: tulos: tunc Im-  
ponent super alta re tuum vi: tulos: tunc Im-  
ponent super alta re tuum vi: tulos: tunc Im-  
ponent super alta re tuum vi: tulos: tunc Im-  
ponent super alta re tuum vi: tulos: tunc Im-  
ponent super alta - - - - ro tuum vi: tulos: tunc Im-



ponent super altae ..... tuum vi-tulos: Tunc Im-  
 ponent super altae ..... tuum vi-tulos:  
 Tunc Imponent super altae suum vi-tulos:  
 Tunc Imponent super altae tuum vi-tulos:  
 ponent super altae ..... tuum vi-tulos:

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music. The first system begins with the soprano line, followed by the alto line, and then the bass line. The lyrics "ponent super altae" are written above each line. The second system begins with the piano line, followed by the soprano line, and then the alto line. The lyrics "ponent super altae" are also present here. The music is written on five-line staves with various note heads and rests. The piano part includes a dynamic marking "ff" (fortissimo).

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five staves. The top three staves represent the vocal parts, each with a soprano C-clef, a key signature of one sharp, and common time. The lyrics are written below the vocal staves. The bottom two staves represent the continuo, with a bass F-clef, a key signature of one sharp, and common time. The continuo staff includes a bassoon part with sixteenth-note patterns and a harpsichord part with eighth-note patterns.

112  
los: tunc Imponent super alta - - - - ro tuum vi - tu =  
los: tunc Imponent super alta - ro tuum vi - tu =  
tunc Imponent super alta - ro tuum vi - tu =  
tunc Imponent super alta - - - - ro tuum vi - tu =  
tunc Imponent super alta - - - - ro tuum vi - tu =

A handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in common time, with various note heads and stems. Below each staff, there is a line of Latin text. The text reads:

1. los: tunc imponent super alta - re tuum  
2. los: tunc imponent super alta - re tuum  
3. los: tunc imponent super alta - re tuum  
4. los: tunc imponent super alta re alta: re tuum  
5. los: super alta - re tuum

A handwritten musical score page featuring five staves of music. The first four staves are soprano voices, each with lyrics: "vi - tu - los.", "vi - tu - los.", "vi - tu - los.", and "vi - tu - los.". The fifth staff is a bass line. Below the music, the word "Ring" is written in cursive script.

Hempschlag des Chorals & Deux Chants. Ecce enim iustitiam 115

p. 10

