

MOTETS

DE

^{R.}
M. DE LALANDE

*Sur-Intendant de la Musique
de la Chambre*

Et Maître de Musique de la Chapelle

DU ROY

Recueillis par Philidor Laisne. En 1689.

Au Roy

Sire

L'Ordre que Vostre Majesté a eu
la bonté de donner à Fossard et à moy de recueillir tout ce qui
se fait de plus beau en musique tant pour la Chapelle, que
pour la Chambre, m'a fait entreprendre ce Recueil qui contient
tous les Motets de M. de la Lande. Je les ay mis dans le
plus bel ordre qu'il m'a esté possible, et n'ay rien négligé pour
des Ouvrages qui ont esté honnorez de Vostre glorieuse appro-
bation, estant

Sire

Vostre Majesté

Très humble, serviteur, et Sujet
Philidor L. Ainsé

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des Motets contenus

dans ce 7. Tome

Lætitialis Majestatem..... **I**

Laudate Dominum omnes gentes..... **41**

Miserere mei Deus, quoniam in te
confidit..... **63**

Deitatis Majestatem.

The first system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a prominent sixteenth-note run. The second staff is a vocal line with a soprano clef. The third and fourth staves are vocal lines with alto and tenor clefs, respectively. The fifth staff is a basso continuo line with a bass clef, featuring figured bass notation with numbers such as 6, 4, 6, #, 5, and 6.

The second system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It continues the melodic line from the first system. The second staff is a vocal line with a soprano clef. The third and fourth staves are vocal lines with alto and tenor clefs. The fifth staff is a basso continuo line with a bass clef, featuring figured bass notation with numbers such as 7, 5, and 5.

The third system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It continues the melodic line. The second staff is a vocal line with a soprano clef. The third and fourth staves are vocal lines with alto and tenor clefs. The fifth staff is a basso continuo line with a bass clef, featuring figured bass notation with numbers such as 5, 5, 10, and #.

Dei citatis

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The piece is in a key with one sharp (F#) and a common time signature (C).

Handwritten musical score for the second system, consisting of five staves. The first four staves are labeled "Accompagnamento" and feature a variety of rhythmic patterns. The fifth staff is a vocal line with lyrics: "Dei = tutti. Maic. sta =". There are also some handwritten numbers like "434" and "47" near the vocal line.

Handwritten musical score for the third system, consisting of five staves. The first four staves continue the accompaniment. The fifth staff is a vocal line with lyrics: "tem. Maic. = sta = tis, po = te. ta. tem. 5. In terra". The piece concludes with a final cadence.

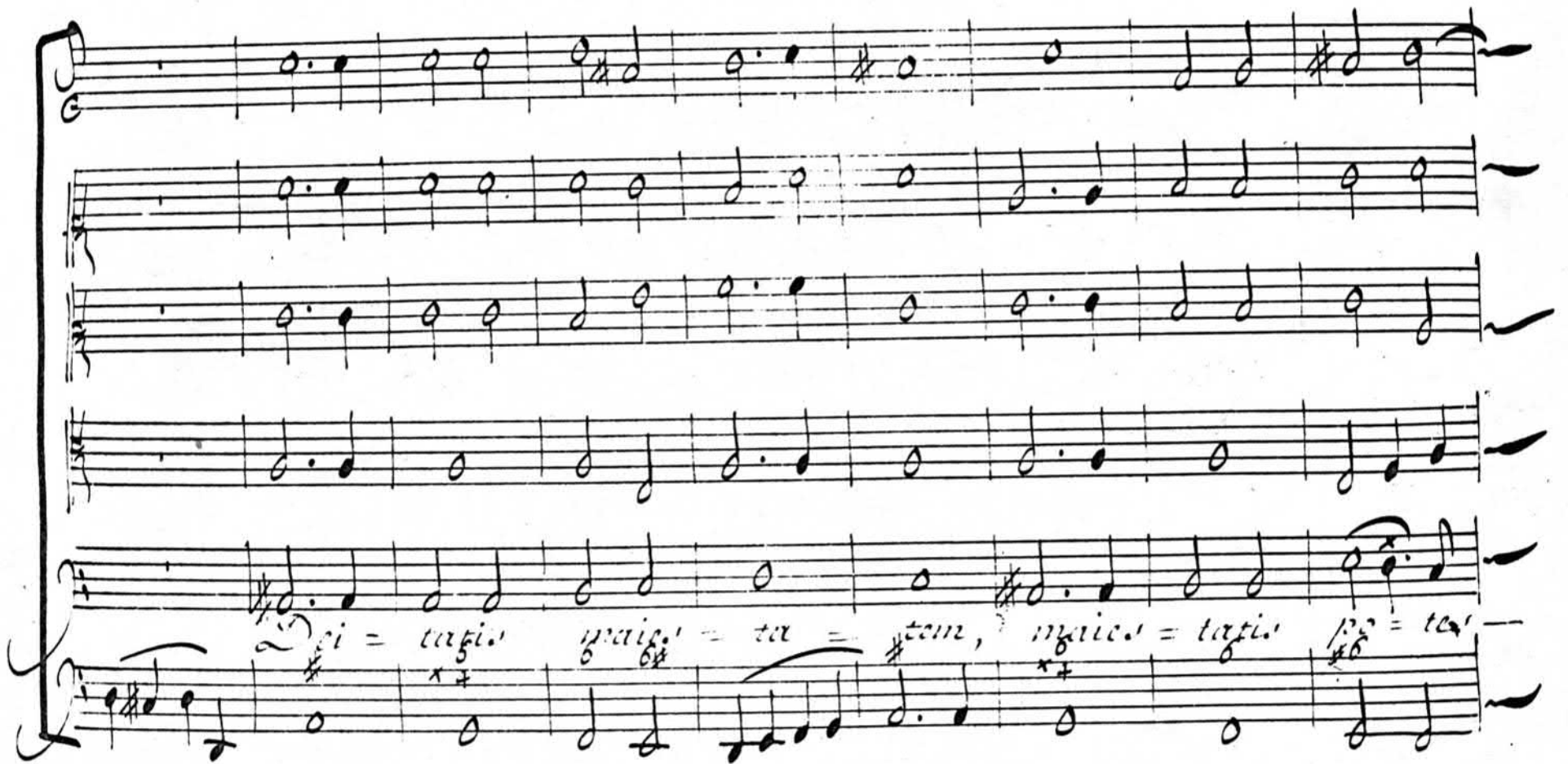
Maisstateru

3



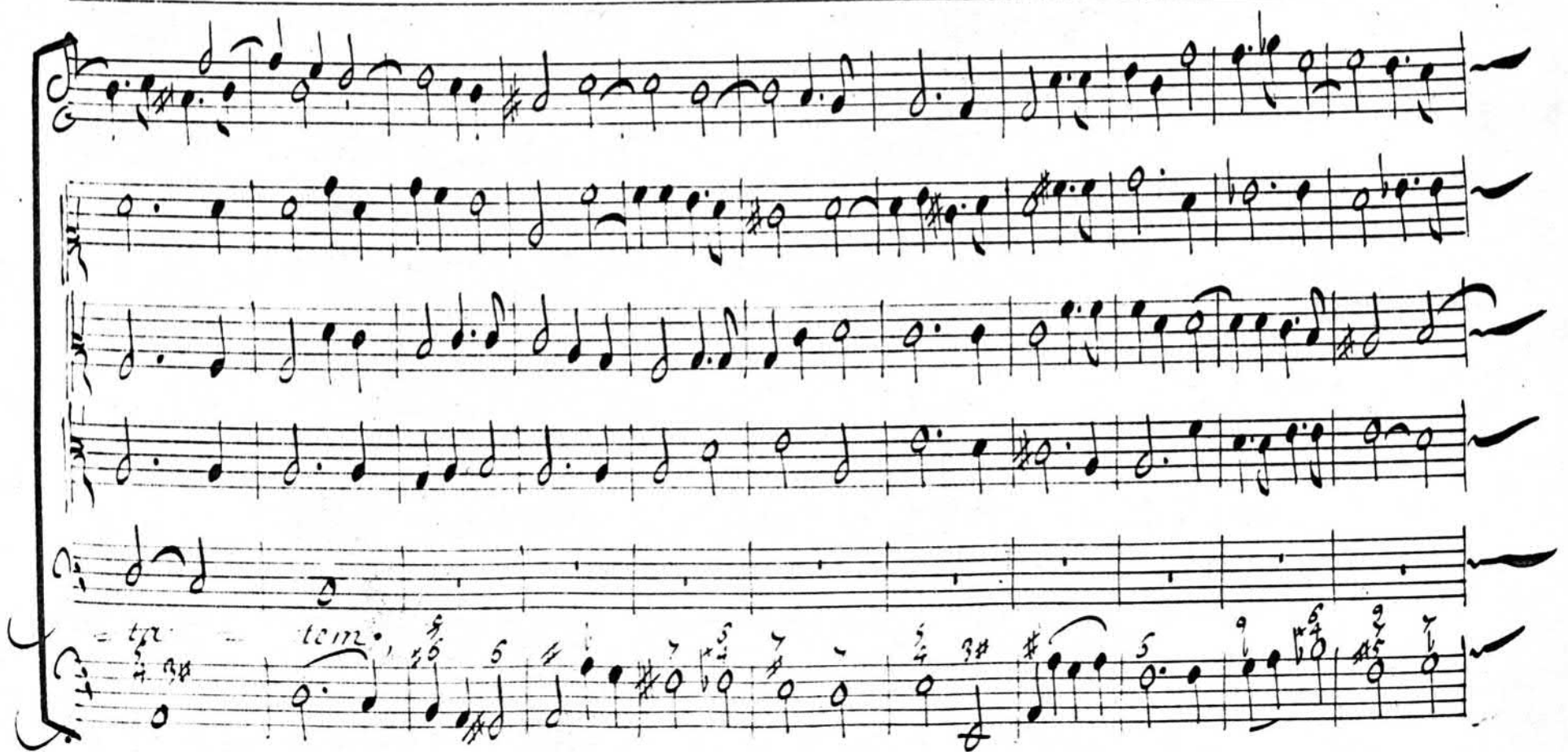
musico, maria = tis, in sacramento, cari = ta = tis

This system contains the first five staves of the musical score. The bottom staff features a vocal line with lyrics: "musico, maria = tis, in sacramento, cari = ta = tis". The music is written in a style typical of 18th-century manuscript notation, with various note values and rests.



ci = ta = tis, mais = ta = tem, maic = ta = tis, ta = tis

This system contains the next five staves of the musical score. The bottom staff features a vocal line with lyrics: "ci = ta = tis, mais = ta = tem, maic = ta = tis, ta = tis". The notation continues with similar rhythmic patterns and includes some accidentals.



ta = tis, tem, 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 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4619 4621 4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657 4659 4661 4663 4665 4667 4669 4671 4673 4675 4677 4679 4681 4683 4685 4687 4689 4691 4693 4695 4697 4699 4701 4703 4705 4707 4709 4711 4713 4715 4717 4719 4721 4723 4725 4727 4729 4731 4733 4735 4737 4739 4741 4743 4745 4747 4749 4751 4753 4755 4757 4759 4761 4763 4765 4767 4769 4771 4773 4775 4777 4779 4781 4783 4785 4787 4789 4791 4793 4795 4797 4799 4801 4803 4805 4807 4809 4811 4813 4815 4817 4819 4821 4823 4825 4827 4829 4831 4833 4835 4837 4839 4841 4843 4845 4847 4849 4851 4853 4855 4857 4859 4861 4863 4865 4867 4869 4871 4873 4875 4877 4879 4881 4883 4885 4887 4889 4891 4893 4895 4897 4899 4901 4903 4905 4907 4909 4911 4913 4915 4917 4919 4921 4923 4925 4927 4929 4931 4933 4935 4937 4939 4941 4943 4945 4947 4949 4951 4953 4955 4957 4959 4961 4963 4965 4967 4969 4971 4973 4975 4977 4979 4981 4983 4985 4987 4989 4991 4993 4995 4997 4999 5001 50

Maiestatem

Handwritten musical score for the first system, featuring vocal lines and a Violoncello line. The lyrics are: "proci = dentes ado = remus ado = remus".

Handwritten musical score for the first system, featuring vocal lines and a Violoncello line. The lyrics are: "proci = dentes ado = remus ado = remus".

Handwritten musical score for the second system, featuring vocal lines and a Violoncello line. The lyrics are: "proci = dentes adoremus, proci = dentes ad = re = mus".

Handwritten musical score for the second system, featuring vocal lines and a Violoncello line. The lyrics are: "proci = dentes adoremus, proci = dentes ad = re = mus".

Deitatie

6

Sic Enim misere=ricors, et misera=cor domino, Memoriam faciens mira

Figured bass: $\# \frac{3}{4}$

bilium suorum, Etiam cedi, diligen=tibus. Et, quam de=dit diligenti=bus

Figured bass: $\# \frac{3}{4}$

Quis sa=poris preli=ca=ta dul=cedine,
Quis sa=poris preli=ca=ta dulce=dine,

Figured bass: $\# \frac{3}{4}$

Novit fi=delis a=nima, *novit quid Je=sus*
Novit quid Je=sus sa=piat, no=uit quid Je=sus

Figured bass: $\# \frac{3}{4}$

Majestatem

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with the lyrics: "Glori desiderat mori de. si = derat mori de". The second staff is a vocal line with the lyrics: "Glori desiderat, mo = ri deside". The third staff is a vocal line with the lyrics: "de. si = derat, Ho = ri desiderat mo = ri". The fourth staff is a vocal line with the lyrics: "Glori desiderat mo = ri de". The fifth staff is a basso continuo line with figured bass notation: "x4# 2/2 0 # #0 #0 0 # 0 76 0".

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with the lyrics: "= si = derat, Et esse cum christo In caeli glori = a,". The second staff is a vocal line with the lyrics: "rat desiderat, Et esse cum christo, In caeli glori = a,". The third staff is a vocal line with the lyrics: "= desiderat, Et esse cum christo, In caeli glori = a,". The fourth staff is a vocal line with the lyrics: "= de = rat, Et esse cum christo In caeli glori = a,". The fifth staff is a basso continuo line with figured bass notation: "x4# 2/2 0 # #0 #0 0 # 0 76 0".

Deitalide

Et- Ipse cum chris-to In caeli glo-ri = a,

Et Ipse cum christo, In caeli glo-ri = a,

Et Ipse cum chris-to In caeli glo-ri = a,

Et cum christo In caeli gloria, In caeli glo-ri = a,

Et cum christo In caeli glo-ri = a,

43#

Majestatem

II

Symphonic

Symphonic 7 6 # 7 6 4 3 6 3 8 7 7 #5 6

Dei citatis

12



o caro christi ve - ne,



O, o caro christi vi = ua, o caro christi
o caro christi



vi = ua, quam sapi
vi = ua, quam sapi

Maigstalem

13

quam dulcissimam amantissimam,

quam dulcissimam amantissimam,

quam sapientissimam,

quam sapientissimam,

quam dulcissimam amantissimam,

quam dulcissimam amantissimam,

Deitatis

o' caro christi vera,

o' caro christi vera,

o' caro christi vera, quam dul-

o' caro christi vera, quam dul-

cestis, quam dulcestis amanti a-nimae,

cestis, quam dulcestis aman-ti a-nimae,

Maiestatem

Andante

Tenores anaeli,

Scherubim et Seraphim

Tro

Tenores anaeli,

Scherubim et Seraphim,

Tro

Tenores anaeli,

Scherubim et Seraphim

Tro

Tenores anaeli,

Scherubim et Seraphim,

Tro

Tenores anaeli,

Scherubim et Seraphim,

Tro

Violone,

Musical notation for the first system of instruments, including Violone, strings, and woodwinds.

ni et Domi = na = ti = nes, princi = patus, et pote =

ni et Domi = nati = nes, princi = patus, et pote =

ni et Dominati = nes, princi = patus, et pote =

ni et Dominati = nes, princi = patus, et pote =

ni et Dominati = nes, princi = patus, et pote =

Violone,

Musical notation for the second system of instruments, including Violone, strings, and woodwinds.

Deitatis

Vite.

= tates, *Vene = ren = tur, vene = rentur, Te orbi = ter = rarum*
 = tates, *Ve = neren = tur, venerentur, Te orbi = ter = rarum*
 = tates, *Vene = rentur, venerentur, te orbi = ter = rarum*
 = tates, *Vene = ren = tur, Te orbi = ter = rarum*
 = tates, *Vene = ren = tur, Te orbi = ter = rarum*

Violon,

Et qui habi = tant In E = is, charitate ardentis = ma chari = tate
Et qui habitant In E = is, charitate ardentis = ma, chari =
Et qui habitant In E = is, Charitate ardentis = ma =
Et qui habitant In E = is, charitate ardentis = ma charitate arden =
et qui habitant In E = is, charitate ardentis = ma

Violon,

Deitalis

Handwritten musical score for 'Deitalis'. The score is written on multiple staves. The top section includes vocal parts with lyrics: *Te omnes an = geli cherubim et sera-*. The bottom section includes a violin part with the label *Violone,* and lyrics: *rentur veneren = tur, Te omnes an = geli cherubim et sera-*. The score features various musical notations including notes, rests, and clefs.

Majestatem

prim, Vene = rentur vene = rentur, Terti

prim, Ve = neren = tur, veneren = tur, Terti

prim, Vene = rentur vene = rentur, Terti

prim, Vene = rentur ve = neren = tur, Terti

prim, Vene = rentur vene = ven = tur, Terti

Violon,

et Domi = natio = nes, princi = palus, et potes = ta = tes,

et Dominati = o = nes, princi = palus, et potes = ta = tes,

et Domi = natio = nes, princi = palus et potes = tales,

et Domi = nati = o = nes, princi = palus, et potes = tales,

et Domi = nati = o = nes, princi = palus et potes = tales,

Violon,

Deitatis

Vere = ven = tur,

Vere = ven = tur,

Vere = ven = tur,

Vere = ven = tur, Je - sus - tu - us

Vere = ven = tur,

Viollons.

Veneren = tur, veneren = tur, Je -

Je -

Je -

Et qui habitant in Coe -

Je - = = neren = tur, Je -

Je -

Viollons.

Maiestatem

21

Orbis terrarum, et qui habitant in eo in eo, charitate

Orbis terrarum, et qui habitant in eo, charitate

Orbis terrarum, et qui habitant in eo, charitate

Orbis terrarum, et qui habitant in eo, charitate

Orbis terrarum, et qui habitant in eo, charitate

rit.

Arden- tissima, et laude inces- sibile, et laude inces- sibile

Arden- tissima, et laude inces- sibile,

tissi- ma, et laude inces- sibile, et laude inces- sibile

tissi- ma, et laude inces- sibile,

Arden- tissima, et laude inces- sibile,

rit.

Deitatis

Et laude. Inces. = .abile. vene = ren = tur.

Et laude. Inces. = .abile. vene = ren = tur, Et laude. Inces. = .abile.

Et laude. Inces. = .abile. vene = ren = tur, Et laude. Inces. = .abile,

Et lau = de. Inces. = .abile. vene = ren = tur,

Et laude. Inces. = .abile. vene = ren = tur,

Violons,

Et laude. Inces. = .abile, et laude. Inces. = .abile

Vene = ren = tur, laude. Inces. = .abile, et laude. Inces. = .abile

Vene = ren = tur, laude. Inces. = .abile, et laude. Inces. = .abile

Et laude. Inces. = .abile, et lau = de. Inces. = .abile

Et laude. Inces. = .abile, et laude. Inces. = .abile

Violons,

Maiestatem

Vene = ren = tur,
Vene = ren = tur,
Vene = ren = tur,
Vene = ren = tur,
Vene = ren = tur,
Vene = ren = tur,

simphonie
simphonie

Deitatis

The first system of musical notation consists of six staves. The top staff is a vocal line with a treble clef, featuring a melodic line with various ornaments and a final flourish. The lower five staves are for instruments, with a bass clef on the leftmost staff. The notation includes various note values, rests, and dynamic markings.

The second system of musical notation also consists of six staves, continuing the composition from the first system. It features similar notation with a vocal line and instrumental accompaniment. The bottom staff of this system includes the numbers '76 76 76' written below the notes.

The third system of musical notation consists of six staves, continuing the piece. The notation is consistent with the previous systems, showing a vocal line and instrumental accompaniment. The bottom staff includes the numbers '76 75 64 1 #' written below the notes.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Handwritten text on the right margin, partially cut off.

Maiestatem

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The vocal line begins with a series of notes, including a sharp sign. The piano accompaniment features a steady rhythmic pattern.

O mentis tibi

Second system of musical notation. It continues the vocal and piano parts. The vocal line includes the lyrics "latis, O mentis, tibi - latis". A dynamic marking "Doux" is present above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

latis, O mentis, tibi - latis

O caro

O caro

Third system of musical notation. The vocal line is more complex, with lyrics "cogniti sumus, O caro cogniti sumus" and "cogniti sumus, O caro cogniti sumus". The piano accompaniment features more intricate rhythmic patterns and dynamics.

cogniti sumus, O caro cogniti sumus

cogniti sumus, O caro cogniti sumus

O cordis

O cordis

Deitatis

delice-tati-o, o cordis delecta-ti-o
 delecta-tati-o, o cordis delecta-ti-o

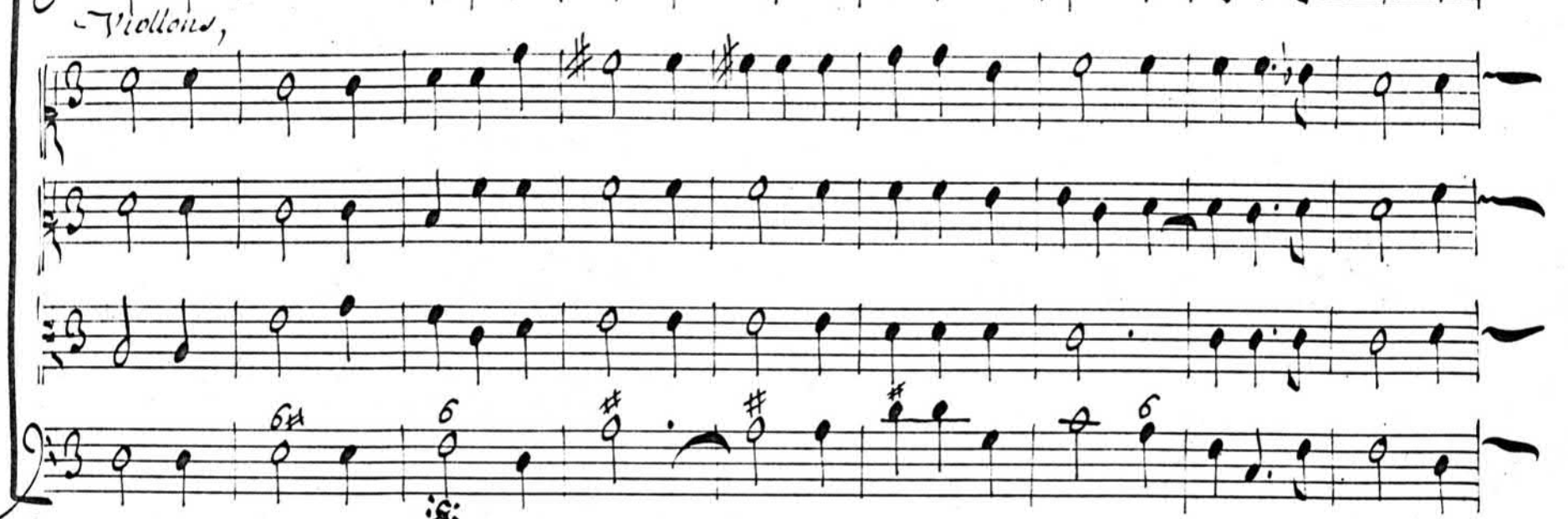
O care christi vi-ua, o care christi vi-ua,
 O care christi vi-ua, o care christi vi-ua,

O care christi viua, o care christi viua,
 O care christi viua, o care christi viua,

Maiestatem

incurs:
Omnia terra, te a - do - ret, et Super E - xaltet in saecula, et
Omnia terra, te a - do - ret, et Super E - xaltet in saecula, et
Omnia terra, te a - do - ret, et Super E - xaltet in saecula, et
Omnia terra, te a - do - ret, et Super E - xaltet in saecula, et
Omnia terra, te a - do - ret, et Super E - xaltet in saecula, et

Violons,



uper E - xaltet in saecula,
uper E - xaltet in saecula, Omnia terra, te a - do - ret
uper E - xaltet in saecula, Omnia terra, te a - do - ret
uper E - xaltet in saecula,
uper E - xaltet in saecula

Violons.



Dicitur

Handwritten musical score for 'Dicitur'. The score is written on ten staves. The first staff is a vocal line with lyrics: "la ce super Exul" followed by a long rest and then "ce in a = = = cula". The second staff is another vocal line. The third and fourth staves are instrumental, likely for strings, with complex rhythmic patterns. The fifth and sixth staves are vocal lines with lyrics: "Omnia terra, te a = daret,". The seventh and eighth staves are instrumental. The ninth and tenth staves are vocal lines with lyrics: "Omnia terra, te a = daret, et". The score includes various musical notations such as notes, rests, and clefs.

Maiestatem

Super & exaltet in saeu = la, et super & exaltet in saeu = cu la,
Super & exaltet in saeu = la, et super & exaltet in saeu = cu la, et
Super & exaltet in saeu = la, in saeu = cu la, et
Super & exaltet in saeu la, et super & exaltet in saeu = la
Super & exal - - - - - tat in saeu = cu la,
Violons,
Super & exaltet in saeu = cula, omnis terra, te a
Super & exaltet in saeu = cula, omnis terra, te a
Omnis terra, te a
Omnis terra, te a
Violons,

Deitatis

= doret, et super exaltet in saecula, et super exaltet in
 = doret, et super exaltet in saecula, et super exaltet
 = doret, et super exaltet in saecula, et super exaltet in
 = doret, et super exaltet in saecula, in sa
 = doret, et super exaltet in saecula, in sa
 Violons,

saecula, Omnis terra, te a-doret
 in saecula, Omnis terra, te a-doret
 saecula, Omnis terra, te a-doret
 saecula, Omnis terra, te a-doret
 saecula, Omnis terra, te a-doret
 Violons,

Maiestatem

Et Super Exaltet in secula, et Super Exaltet in secula
Et Super Exaltet in secula, et Super Exaltet in secula
Et Super Exaltet in secula, et Super Exaltet in secula
Et Super Exaltet in secula, in secula
Et Super Exaltet in secula

Violons,

This system contains five staves of music. The top four staves are vocal parts with Latin lyrics. The fifth staff is for violins. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "Et Super Exaltet in secula, et Super Exaltet in secula" repeated four times.

Quam dulcis est cibus vitalis, quam delectabilis

This system contains three staves of music. The top staff is a vocal part with the lyrics: "Quam dulcis est cibus vitalis, quam delectabilis". The middle and bottom staves are for violins. The music continues in the same key and time signature.

Hereta regalis, in qua sit conuiuia consors dei

This system contains three staves of music. The top staff is a vocal part with the lyrics: "Hereta regalis, in qua sit conuiuia consors dei". The middle and bottom staves are for violins. The music continues in the same key and time signature.

Deitatis

Et sociatur unitatis, et sociatur uni-

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The lyrics are "Et sociatur unitatis, et sociatur uni-".

= ta = tis, quam dulcis est cibus vita = lis.

The second system continues the musical piece. The vocal line has lyrics "= ta = tis, quam dulcis est cibus vita = lis." The piano accompaniment includes some fingering numbers like 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

quam delectabilis. Non est rega = lis,

The third system of music shows the vocal line with lyrics "quam delectabilis. Non est rega = lis,". The piano accompaniment features some fingering numbers like 6, 6, 6, 6, 5, 4, 3, 2, 1.

In qua sit coniunctio: consors Deitatis, et sociatur unitati

The fourth system concludes the page with the vocal line lyrics "In qua sit coniunctio: consors Deitatis, et sociatur unitati". The piano accompaniment includes fingering numbers like 6, 6, 7, 6, 5, 4, 3, 2, 1.

Maiestatem

Et: di = citur = ni = ta = ti,

Figured bass notation: 6, #0, #x 4, 6, 5 7, 3# 1 7., 2# 4 3#

Chœur.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

O' doni = tatis pro = di = um, Amo = ris In = cendi = um.

Violons,

Dei latis

Chari-tatis mi-ra-cu-lum, *Ame*

Chari-tatis mi-ra-cu-lum, *Chari-tatis pro-di-um*

Chari-tatis mi-ra-cu-lum, *Chari-tatis pro-di-um* *Ame*

Chari-tatis mi-ra-cu-lum, *Chari-tatis pro-di-um* *Ame*

Chari-tatis mi-ra-cu-lum,

Violons,

= ris In-cen-di-um, Chari-ta-tis, *Al*

= ris In-cen-di-um, Chari-ta-tis, *Mira*

= ris In-cen-di-um, Chari-ta-tis *Al*

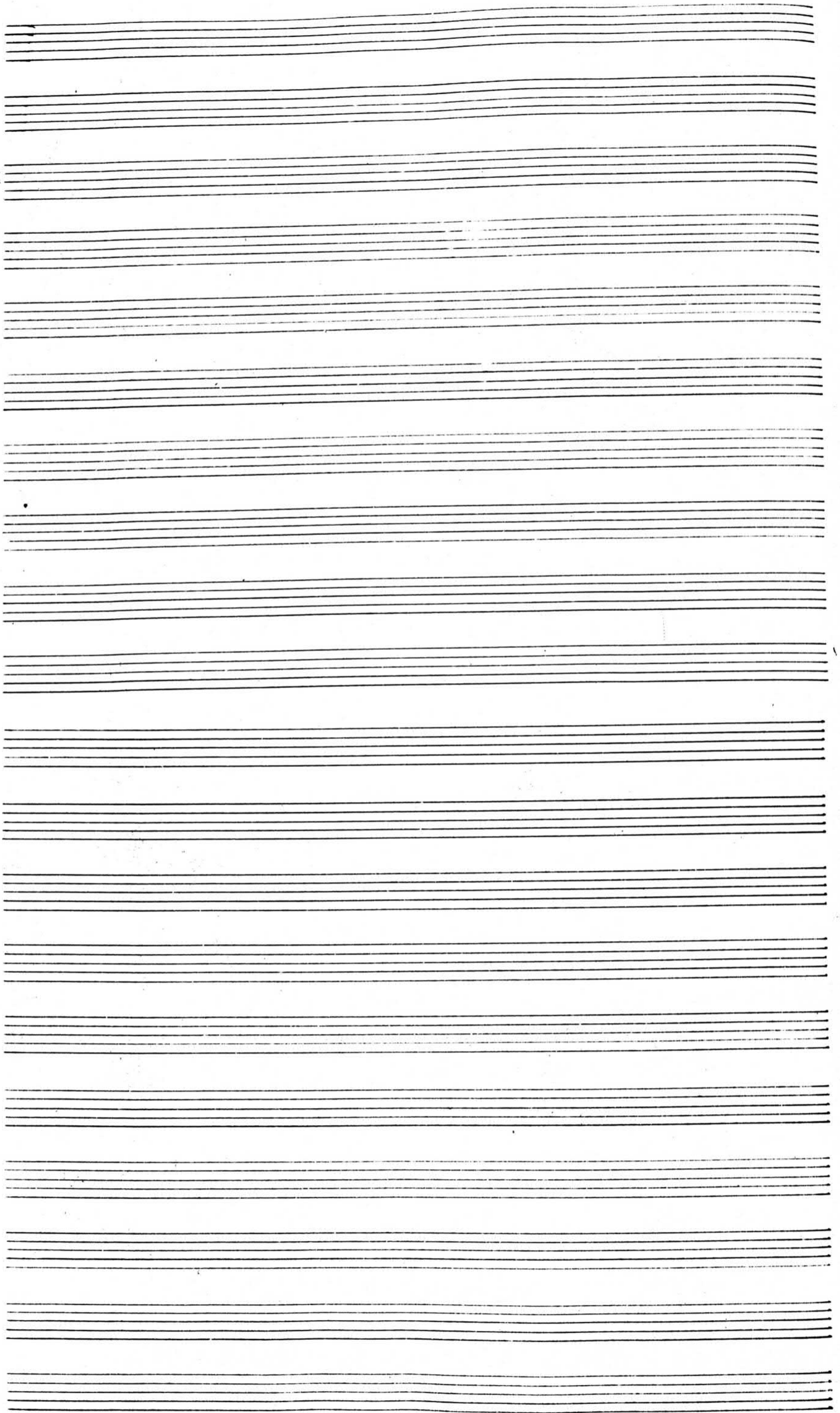
Chari-ta-tis *Al*

Violons,

Maiestatem

Handwritten musical score for the piece "Maiestatem". The score is written on a page numbered 37. It features several staves of music. The top section consists of five vocal staves, each with a vocal line and a corresponding Latin lyric line. The lyrics are: "in caeli", "in caeli", "in caeli", "in caeli", and "in caeli". The lyrics are written in a cursive hand. Below the vocal staves are four staves for violins, labeled "Violons,". The music is written in a cursive hand, typical of 17th or 18th-century manuscripts. The notation includes notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 3/4. The score ends with a double bar line and a repeat sign.

A series of ten empty musical staves, arranged in two groups of five. These staves are blank, with no musical notation or text written on them.



This image shows a page of musical manuscript paper, numbered 39 in the top right corner. The page is filled with 20 horizontal staves, each consisting of five lines. The staves are arranged in a vertical column and are completely blank, with no musical notes or markings. The paper has a slightly aged appearance with some minor discoloration and a small dark spot near the bottom left corner.



Laudate Dominum omnes gentes

The first system of the musical score consists of five staves. The top staff is in treble clef and contains the word 'Symphonie' written in cursive. The bottom staff is in bass clef and also contains the word 'Symphonie'. The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some accidentals and dynamic markings.

The second system of the musical score consists of five staves. The notation continues from the first system, maintaining the same clefs and time signature. The music is dense with rhythmic activity, particularly in the upper staves. The bottom staff includes several accidentals and dynamic markings, such as 'f' and 'p', indicating changes in volume.

The third system of the musical score consists of five staves. The notation continues from the second system. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes. The bottom staff features several sharp accidentals and dynamic markings, including 'f' and 'p', suggesting a powerful and expressive performance.

Laudate dominum.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of lute tablature (with letters A, B, C, D, E, F, G) and two staves of lute chord notation. The lyrics 'Laudate dominum' are written above the vocal line.

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of lute tablature and two staves of lute chord notation. The lyrics 'Laudate dominum omnes gentes' are written across the staves.

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of lute tablature and two staves of lute chord notation. The lyrics 'Laudate dominum omnes gentes' are repeated across the staves.

Omnnes Gentes

Gen tes Laudate, Laudate, eum, omnes popu li Laudate, Lau
gentes Laudate, Laudate, eum, omnes po pu li Lau
Laudate, Laudate, Laudate, eum, omnes po pu li Lau
Laudate, Laudate, eum, omnes po pu li
Laudate, Laudate, eum, omnes po pu li
date, Laudate, Dominum, omnes Gen tes Laudate, Laudate
date, Laudate, Dominum, omnes Gen tes Laudate, Laudate
date, Laudate, Dominum, omnes Gen tes Laudate, Laudate
Laudate, Laudate
Laudate, Laudate

Laudate dominum.

This page contains a handwritten musical score for the hymn "Laudate dominum." The score is written on 18 staves. The first five staves are vocal parts, each with the Latin text "cum omnes populi" written below the notes. The remaining staves are for keyboard accompaniment, featuring a treble and bass clef. The music is in a common time signature and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The handwriting is in an older style, characteristic of 17th or 18th-century manuscripts.

Omnes gentes 45

Laudas Laudate laudas Laudate Dominum
Lauda te lauda te Dominum

omnes Gen^{tes} Laudate laudas te laudate
omnes Gen^{tes} Laudate- Laudate lauda- te
Lauda- te laudate Gentes laudate
Laudate lauda- te laudate
Lauda- te lauda- te

7 6 170

Detailed description: This is a page of handwritten musical notation for a piece titled "Omnes gentes". The page is numbered "45" in the top right corner. The music is written on multiple staves, with Latin lyrics written below the notes. The lyrics include "Laudas Laudate laudas Laudate Dominum" and "Lauda te lauda te Dominum". There are also lines of lyrics starting with "omnes Gen^{tes} Laudate laudas te laudate" and "omnes Gen^{tes} Laudate- Laudate lauda- te". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. At the bottom of the page, there are some numbers: "7", "6", and "170".

Omnes Gentes

Gen 148 Laudate Dominum omnes gentes Laudate Dominum
das te Laudate Dominum omnes gentes Laudate Dominum

omnes gentes
omnes gentes
omnes gentes

omnes populi Laudate eum omnes gentes
omnes populi Laudate eum omnes gentes
omnes populi omnes gentes
omnes populi omnes gentes
omnes populi omnes gentes

Omnis Gentes

mata est super nos mi se ri cor dia ejus

This system contains a vocal line and a basso continuo line. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The basso continuo line is written in a bass clef and includes figured bass notation: 0, 0, 5 0 b, 7 0, 7 0, #.

quoniam Confir mata est su

This system continues the musical score with a vocal line and a basso continuo line. The lyrics are written below the notes. The basso continuo line includes figured bass notation: 7, 0, 7, 0, 7, 0, #.

per nos mi se ri cor dia ejus mi se ri cordias e

This system concludes the musical score on this page with a vocal line and a basso continuo line. The lyrics are written below the notes. The basso continuo line includes figured bass notation: b, 0, #, 0, a, a, a, 0, b, a, a, a.

Laudate dominum.

Et veritas Domini manet in eternum. Et veritas
 Domini manet in eternum.

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a lute or guitar accompaniment. The music is written in a historical style with a treble clef and a common time signature.

Domini manet in eternum. Et veritas Domini manet
 in eternum. Et veritas Domini manet in eternum.
 Et veritas Domini manet in eternum.

This system contains the second two staves of the musical score. It continues the vocal and lute parts from the first system. The lyrics are repeated, and the musical notation includes various note values and rests characteristic of early modern manuscript notation.

Omnis Genes

net in Eter num in Eter num
ger num Et ueritas Domini manet in Eter num Et
net in Eternum Et ueritas Domini manet in Eter num
net in Eternum et ueritas Domini manet in Eter num
net in Eter num in Eter num
Et ueritas Domini manet in Eter
ueritas Domini ma net in E ter

43#

4 3

Detailed description: This is a page of handwritten musical notation for a piece titled 'Omnis Genes'. The page is numbered '53' in the top right corner. The music is written on ten systems of staves. The first system contains vocal lines with Latin lyrics: 'net in Eter num in Eter num'. The second system continues the lyrics: 'ger num Et ueritas Domini manet in Eter num Et'. The third system: 'net in Eternum Et ueritas Domini manet in Eter num'. The fourth system: 'net in Eternum et ueritas Domini manet in Eter num'. The fifth system: 'net in Eter num in Eter num'. The sixth system is mostly instrumental notation. The seventh system begins with the lyrics 'Et ueritas Domini manet in Eter'. The eighth system: 'ueritas Domini ma net in E ter'. The ninth system is instrumental. The tenth system is instrumental. There are some markings like '43#' and '4 3' on the staves.

Laudate dominum,

num Et veritas Domini manet in Eternum et veritas
 num Et veritas Domini manet in Eternum et veritas
 Et veritas Domini manet in Eternum et veritas
 Et veritas Domini manet in Eternum et veritas
 Et veritas Domini manet in Eternum et veritas

Domini manet in Eternum
 Domini manet in Eternum
 Domini manet in Eternum
 manet in Eternum
 num in Eternum

Omnis Genes

Et veritas Domini manet in Eter

num Et veritas Domini ma

num in Eter Et veritas Domini manet ma

Et veritas Domini ma

Et veritas Domini manet ma

Et veritas Domini ma

Laudate dominum

net in eternum Et veri tas Domini manet in Eter num
 net in eternum Et veritas Domini manet in Eter num
 net in eternum et veritas Domini Manet in Eter num
 net in Eter num in Eter num
 net in Eter num in Eter num
 Et veritas Domini

The score consists of 18 staves. The first six staves contain the vocal line with Latin lyrics. The remaining staves contain instrumental accompaniment, including a bass line with figured bass notation (e.g., #, #, 6, +3) and several empty staves. The music is written in a historical style with various note values and rests.

Omnis Gentes

The first system of the manuscript features a vocal line with a treble clef and a keyboard accompaniment with a grand staff (treble and bass clefs). The vocal line begins with a series of quarter notes, followed by a half note. The keyboard accompaniment consists of a simple harmonic accompaniment with quarter notes in the right hand and a bass line in the left hand.

The second system continues the vocal and keyboard parts. The vocal line has a melodic line with some slurs and accents. The keyboard accompaniment provides a steady harmonic support.

The third system shows the vocal line with the lyrics "ma net in Eter num" written below it. The musical notation includes a treble clef and a grand staff.

The fourth system continues the musical composition with vocal and keyboard parts. The vocal line features a melodic phrase with a slur.

The fifth system shows the vocal line with a melodic line and the keyboard accompaniment. The vocal line has a series of quarter notes.

The sixth system continues the musical composition. The vocal line has a melodic line with a slur. The keyboard accompaniment is consistent with the previous systems.

The seventh system shows the vocal line with a melodic line and the keyboard accompaniment. The vocal line has a series of quarter notes.

The eighth system continues the musical composition. The vocal line has a melodic line with a slur. The keyboard accompaniment is consistent with the previous systems.

The ninth system shows the vocal line with the lyrics "Et veritas Domini manet in Aeternum Et veritas Domini" written below it. The musical notation includes a treble clef and a grand staff.

The tenth system continues the musical composition with vocal and keyboard parts. The vocal line features a melodic phrase with a slur.

The eleventh system shows the vocal line with a melodic line and the keyboard accompaniment. The vocal line has a series of quarter notes.

The twelfth system continues the musical composition. The vocal line has a melodic line with a slur. The keyboard accompaniment is consistent with the previous systems.

The thirteenth system shows the vocal line with the lyrics "Et veritas Domini manet in Eter num" written below it. The musical notation includes a treble clef and a grand staff.

The fourteenth system continues the musical composition with vocal and keyboard parts. The vocal line features a melodic phrase with a slur.

The fifteenth system shows the vocal line with a melodic line and the keyboard accompaniment. The vocal line has a series of quarter notes.

The sixteenth system continues the musical composition. The vocal line has a melodic line with a slur. The keyboard accompaniment is consistent with the previous systems.

The seventeenth system shows the vocal line with a melodic line and the keyboard accompaniment. The vocal line has a series of quarter notes.

Laudate dominum.

ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num
 ma net in eter num

Gloria gloria patri et filio Et spiritui sancto gloria
 gloria
 gloria gloria patri et filio Et spiritui sancto gloria
 gloria gloria
 gloria
 gloria
 gloria
 gloria
 gloria
 gloria
 gloria

Omnes Gentes

Handwritten musical score for five voices. Each staff contains the Latin text: "patri et filio Et spiritui sanc to". The notes are written in a cursive hand, with some variations in phrasing and ornamentation across the staves.

Empty musical staves, likely for instruments or additional voices.

A single musical staff with handwritten notes, possibly a continuation of the vocal line or an instrumental part.

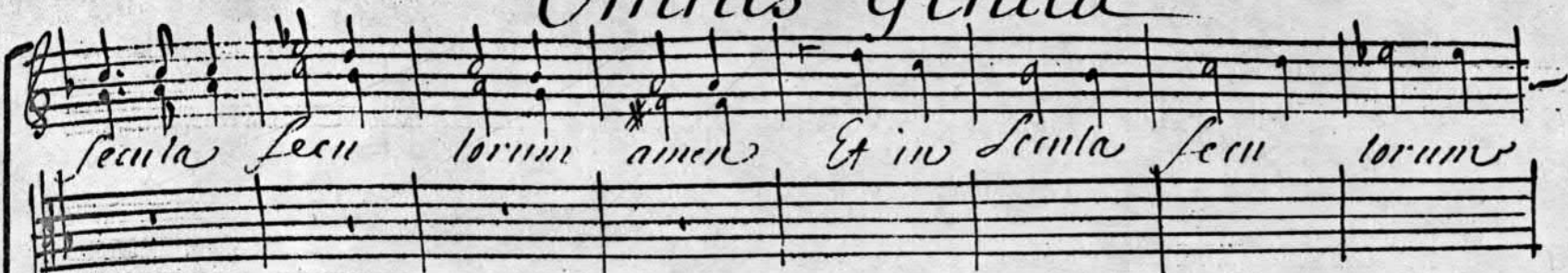
Handwritten musical score for five voices. Each staff contains the Latin text: "gloria patri et filio Et spiritui sanc". The text is written in a cursive hand, with some variations in phrasing and ornamentation across the staves.

Empty musical staves, likely for instruments or additional voices.

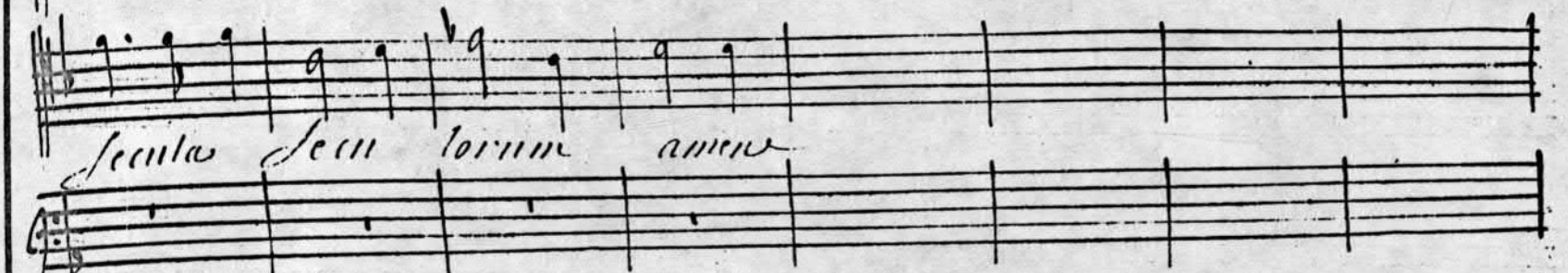
A single musical staff with handwritten notes, possibly a continuation of the vocal line or an instrumental part.

Omnes Gentes

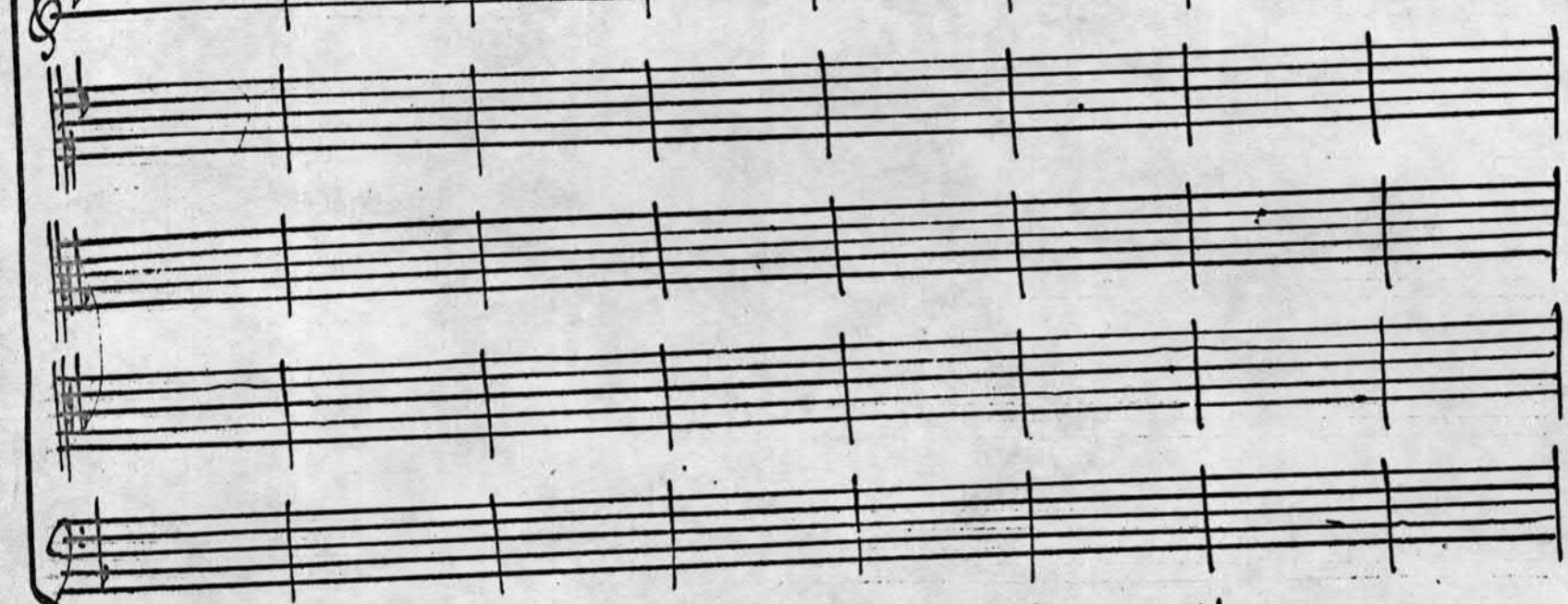
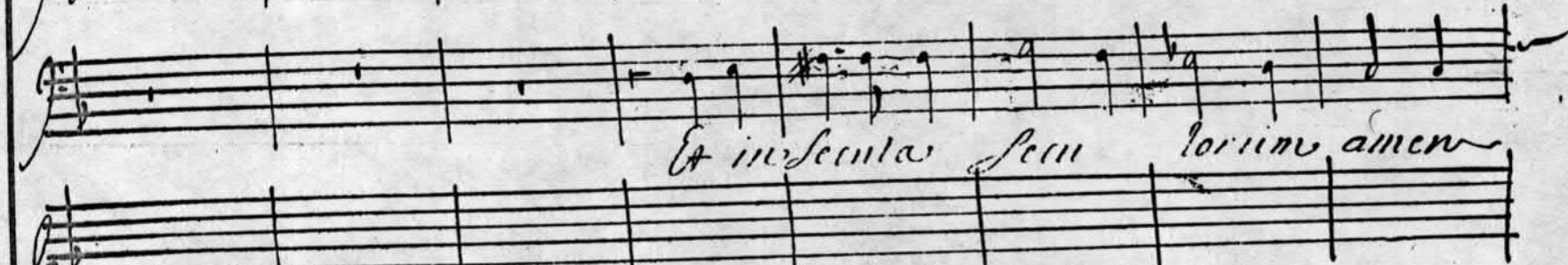
secula seculorum amen Et in secula seculorum



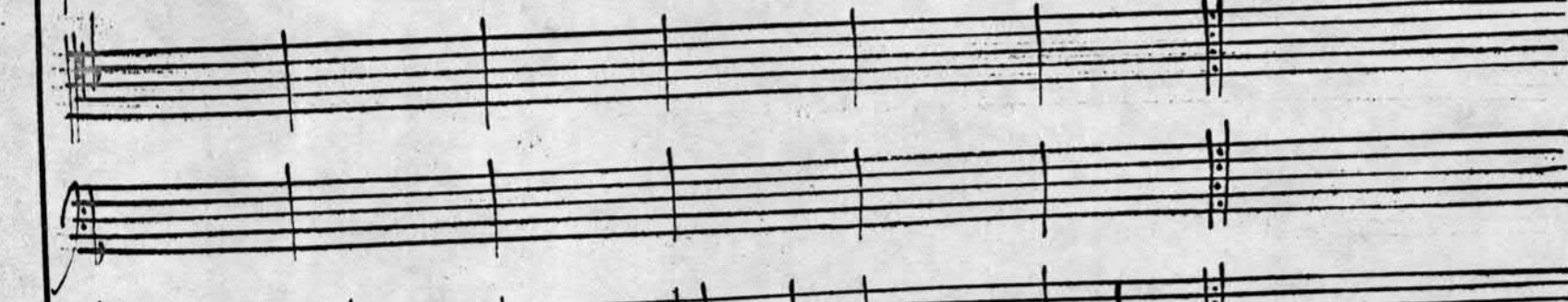
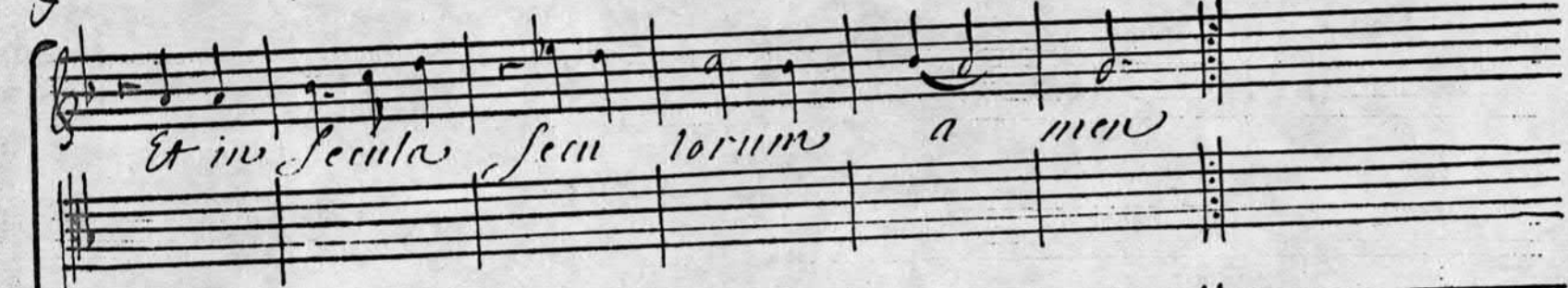
secula seculorum amen



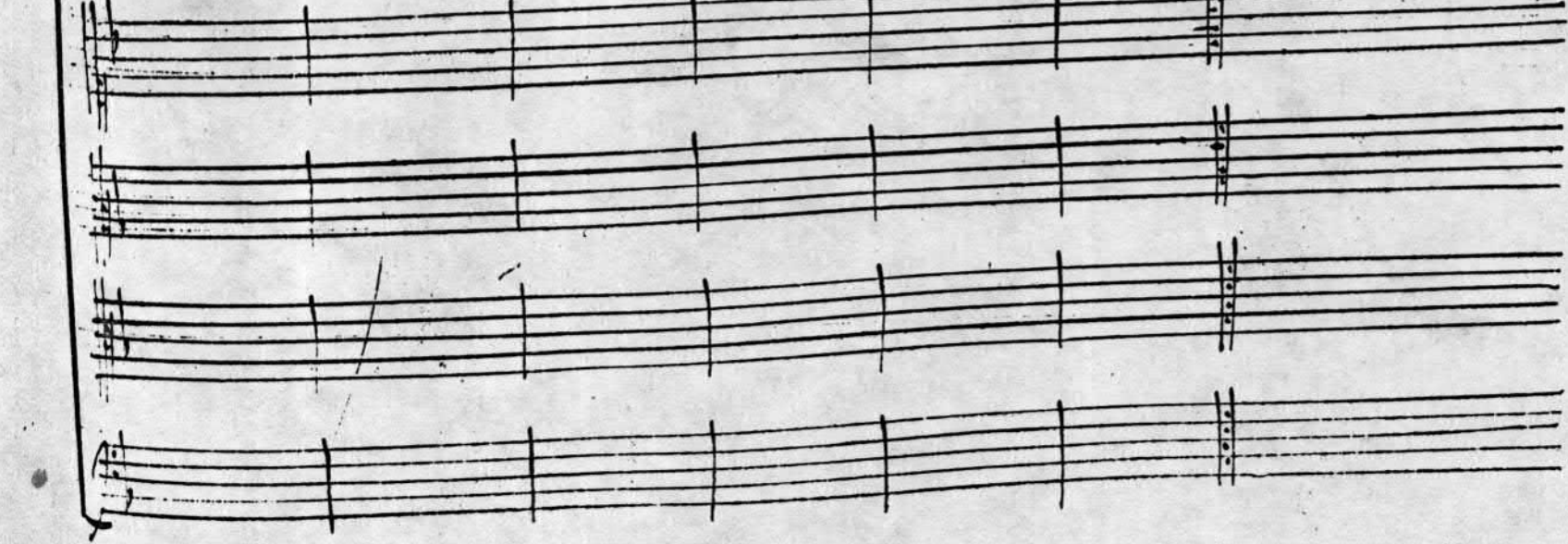
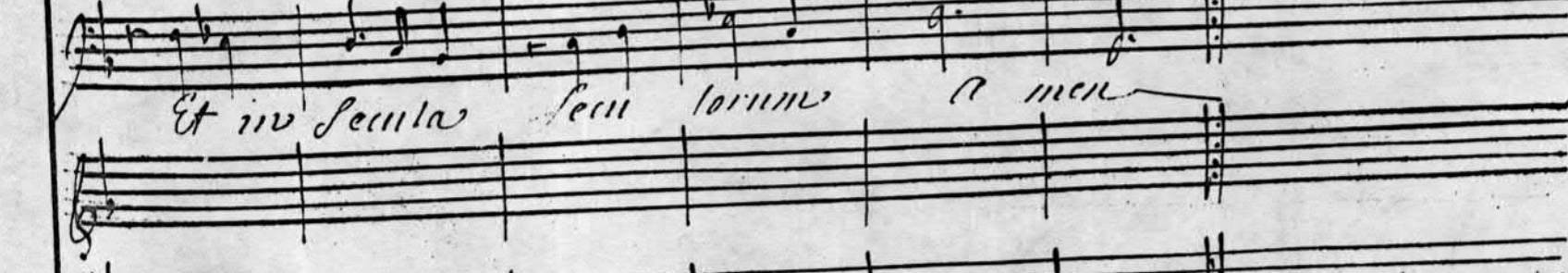
Et in secula seculorum amen

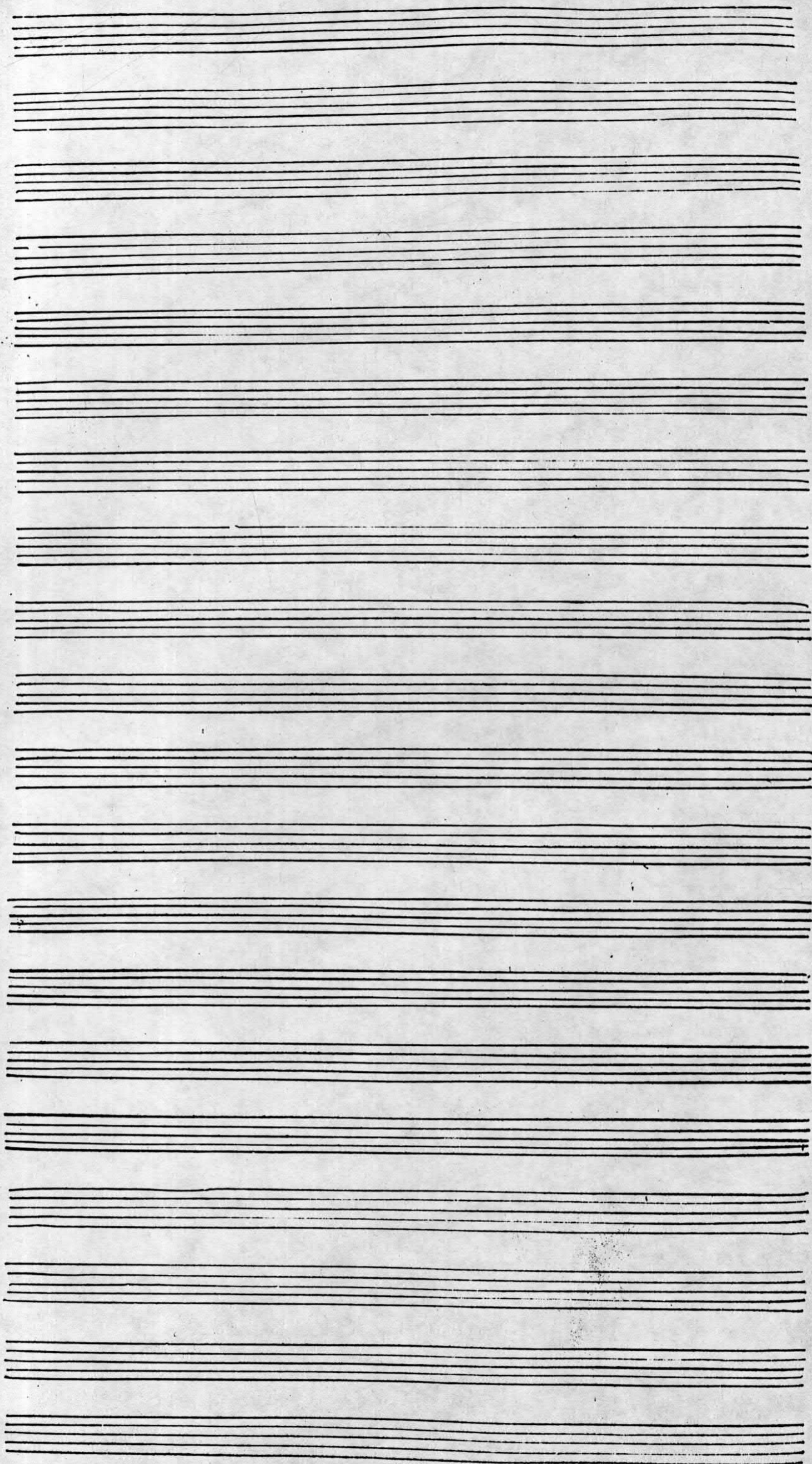


Et in secula seculorum amen



Et in secula seculorum amen





Miserere mei Deus

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef). The bottom staff is a figured bass line with numerical figures: 6, 4, 3, 1, 6, #, 7, 6, #, 6, 5, 4, #, 6, 5, 6. The lyrics 'Mi-se-re-re' are written under the vocal staff.

The second system of the musical score consists of six staves. The top staff is the vocal line with the lyrics 'Dei De-us, mi-se-re-re mei, mi-se-re-re mei De-us'. The bottom staff is a figured bass line with numerical figures: 7, 6, #, 6, 6, #, 6, #.

The third system of the musical score consists of six staves. The top staff is the vocal line with the lyrics 'Mi-se-re-re-re me-ri'. The bottom staff is a figured bass line with numerical figures: 6, #, 6, 4, 3, 1, #, 6, #, 7, 6, #, 7. The word 'Ritornelle' is written at the end of the system.

Quoniam in te confidit

Quoniam in te confidit anima mea, In te confidit anima

Accompagnement

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are written below the vocal line.

me = a, Et in umbra alarum tuarum, sperabo, sperabo, spe-

This system contains the next two lines of the musical score. The lyrics continue below the vocal line. A measure number '76' is written above the bottom staff.

= rabo, donec transeat ini = quitas, Et in umbra alarum tuarum, spe-

This system contains the final two lines of the musical score on this page. The lyrics continue below the vocal line.

Miserere mei Deus

robo, sperabo, Deum transiit iniquitates.

Accompagnement

Clamabo clamabo ad Deum altissimum, Deus qui cœnse-

Accompagnement

-cit mi-hi, Clamabo clamabo ad Deum altissimum. De-um qui cœnse-

quoniam in te confidit

fe - cit mi - hi, qui benefi - cit mi - hi,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "fe - cit mi - hi, qui benefi - cit mi - hi,". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. There are some performance markings like "76" and "6" above the notes.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#).

Accompagnement

Misit de caelo et liberauit me,

Misit de -

The second system of music features a piano accompaniment and a vocal line. The piano accompaniment is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It has a melodic line with some slurs. The vocal line is written in a bass clef with the same key signature and time signature. The lyrics are "Misit de caelo et liberauit me,". There are performance markings like "64" and "43" below the notes.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#).

caelo et liberauit me,

Dedit in op

The third system of music features a piano accompaniment and a vocal line. The piano accompaniment is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It has a melodic line with some slurs. The vocal line is written in a bass clef with the same key signature and time signature. The lyrics are "caelo et liberauit me,". There are performance markings like "4" and "64" below the notes.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#).

Misere mei Deus

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental. The lyrics are: *probrum conculcantes me, Dedit se probrum conculcan*

Handwritten musical score for the second system. It consists of four staves. The lyrics are: *tes me conculcantes me, conculcan* and *tes me conculcantes me*

Handwritten musical score for the third system. It consists of eight staves. The lyrics are: *Misit de celo, et liberauit me, et liberauit me, et liberauit*. The first staff is marked *Violent.*

quoniam in te confidit

Chœur.

Me, Dedit in opprobrium, culcan - - - tes me, conculcantes me -
Me, Dedit in opprobrium, conculcan - - - tes me, conculcantes me -
me, Dedit in opprobrium, conculcan - - - tes me, conculcantes me -
Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me -
Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me -
Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me -

6

Miserere mei Deus

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Dedit in opprobrium, conculcantes me, conculcantes me, conculcantes me, conculcantes me

Instrumental accompaniment for the vocal parts, featuring intricate rhythmic patterns and ornaments.

Ritournelle;

Ritournelle;

Figured bass notation: 6# 6 6# 6 9#6 11# 6 6 7#6 6 6 6 6

quoniam in te confidit

Misit Deus Misericordiam suam, Et Veritatem

This system contains the first system of a musical score. It features a vocal line with lyrics and a lute tablature line below it. The tablature includes numbers 9, 8, 7, 6, 4, 3, 2, 1, 6x, 6, and 6. The music is written in a key with two sharps (F# and C#) and a common time signature.

Misit Deus Misericordiam suam
suam et veritatem suam

This system contains the second system of the musical score. It features a vocal line with lyrics and a lute tablature line below it. The tablature includes numbers 4, 3, 2, 1, 6, 6, 6, and 6. The music continues in the same key and time signature as the first system.

quoniam in te confidit

73

Misit deus misericordiam suam et veritatem suam
suam, et veritatem, et veritatem suam
suam, et veritatem suam
suam, et veritatem suam, et veritatem suam
miseri-cordiam suam, et veritatem suam
miseri-cordiam suam, et veritatem suam

5 6 6 8 7 6 7 6 4 6 4 3

rit.
Et ex-ripuit, et ex-ripuit anima mea, de
Accompagnement

Symphonic

5 6 4 1 6 4 1 1

Miserere mei Deus

Et eripuit et eripuit anima
 et eripuit anima
 Et eripuit anima
 Medio catu- lo - rum Leo - num, Et eripuit Et eripuit

6 6 11

Mea anima mea, De medio catu-lorum Leo - num,
 eripuit Et eripuit anima mea, De medi-o, De medio catu-
 mea, et eripuit anima mea, De medio De medio catu-
 eripuit anima mea, De Medio catu- lo - rum

6

quoniam in te confidit

Et eripuit anima mea anima mea de medio catu-
lorum leo-
num, Et eripuit anima mea de medio catu-
lorum leo-
num, Et eripuit anima mea, de medio catu-
lorum leo-
num, Et eripuit anima mea, de medio catulorum leo-

num, Dormi- ui, dormiui Conturbatus
num, Dormiui, dormiui, Conturbatus
num, Dormiui, dormiui, Conturbatus
num, Dormiui, dormiui, Conturbatus
num, *dolcemente* Dormiui, dormiui, *viva* Conturbatus

Miserere, mei Deus

Conturbatus, Dormiui, Dormi ui,

Conturbatus, Dormiui, Dormi ui,

Conturbatus, Dormiui, Dormi ui,

Conturbatus, Dormiui, der = mi = ui

aducemenu

imp.

Dormi = ui dormi ui, conturbatus, contur-

Dormi = ui, conturbatus dor-

Dormi = ui dor-

Conturbatus, conturbatus, contur

vivo

doucement

quoniam in te confidit

ba = = tus, dormiui, conturbatus, dormiui conturba = = tus, conturba =
mi = ui, dormiui conturbatus, dormiui conturba = = tus, contur
= mi = ui, dormiui, conturbatus, dormiui conturba = tus dormi
= ba = = tus, dormiui conturbatus, dormiui, conturba = = tus, Contur

= tus, conturbatus, dormi
= ui conturbatus,
batus dor = = mi = = ui, conturbatus, conturbatus, conturbatus,
= = ui, dormi = = ui, conturbatus, conturbatus,
= ba = = tus, conturba = = tus, conturbatus,
= ba = = tus, conturba = = tus, conturbatus,

Miserere, mei Deus

Filij hominum dentes eorum arma,

recluder.

recluder.

Filij hominum dentes eorum arma,

Filij hominum dentes eorum arma,

Filij hominum dentes eorum arma,

gitta, et laocia, Filij hominum dentes eorum arma,

Filij hominum dentes eorum dentes eorum, arma,

Filij hominum, dentes eorum arma arma,

Filij hominum dentes eorum arma, et gitta,

Filij hominum dentes eorum arma, et gitta, dentes e-

Filij hominum, dentes eorum, arma,

quoniam in te confidit

git = = = ta, ar = = = ma, et sagittae et sa-gittae, et sa-
gittae et sagittae, ar = = = ma, et sagittae, et sagittae, et sa-
et sagittae, et sagittae dentes eorum arma et sagittae, et sagittae, et sa-
= git = = = ta, ar = = = ma, et sagittae et sa-gittae, et sa-

= ma, et sagittae, et sagittae ar = = = ma dentes eorum ar = = = ma, et sa-
gittae, et sagittae, et sagittae, et sagittae ar = = = ma, et sagittae, et sa-
gittae, et sagittae dentes eorum ar = = = ma, et sagittae, et sagittae, et sa-
= eorum, arma, et sagittae, et sagittae dentes eorum arma, et sagittae, et sa-
= ma, et sagittae, et sagittae, et sagittae ar = = = = = ma, et sa-

This system contains six staves of instrumental music, likely for a lute. The notation includes various rhythmic values, accidentals, and articulation marks, typical of a Baroque lute tablature or figured bass style. The music is written in a single system across six staves.

Miserere mei Deus

gitta, - filij nominum gentes & erum Ar =

gitta - filij nominum gentes & erum Ar =

gitta Ar - ma, et gitta, et gitta - filij nominum gentes & erum Ar =

gitta, - filij nominum gentes & erum Ar =

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

gitta,

quoniam in te confidit

81

ma, et Sagittae, dentes eorum arma, et Sagittae et Sa-

ma, et Sagittae, et Sagittae dentes eorum arma, et Sagittae et Sa-

ma, et Sagittae, et Sagittae dentes eorum arma, et Sagittae dentes e-

ma, et Sagittae, et Sagittae arma, et Sagittae arma, et Sa-

Dentes eorum, arma, et Sagittae, et Sagittae arma-

Dentes eorum, arma, et Sagittae, et Sagittae arma-

Dentes eorum arma, et Sagittae, et Sagittae dentes eorum

Dentes eorum, arma, et Sagittae, dentes eorum arma arma

arma, arma, et Sagittae, et Sagittae arma-

Miserere mei, Deus

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line with lyrics: "Et sagittae dentes eorum arma, et sagittae, et sagittae". The second staff has lyrics: "Et sagittae, et sagittae, et sagittae dentes eorum arma, et sagittae, et sagittae". The third staff has lyrics: "Eorum arma, et sagittae, et sagittae". The fourth staff has lyrics: "Et sagittae, et sagittae dentes eorum arma, et sagittae, et sagittae". The fifth staff has lyrics: "Et sagittae, et sagittae dentes eorum arma, et sagittae, et sagittae".

Handwritten musical score for the second system. It consists of five staves. The top staff has lyrics: "Et sagittae, et sagittae dentes eorum arma, et sagittae". The second staff has lyrics: "Et sagittae, et sagittae, et sagittae dentes eorum arma, et sagittae dentes". The third staff has lyrics: "Arma, et sagittae, et sagittae dentes eorum arma, et sagittae dentes". The fourth staff has lyrics: "Et sagittae, et sagittae, et sagittae, dentes eorum arma, et sagittae, et sagittae". The fifth staff has lyrics: "Et sagittae, et sagittae, et sagittae ar = = = ma, et sagittae ar = = =".

Handwritten musical score for the third system. It consists of five staves. The top staff is the vocal line. The second staff is a lute or guitar accompaniment. The third staff is a lute or guitar accompaniment. The fourth staff is a lute or guitar accompaniment. The fifth staff is a lute or guitar accompaniment.

Five empty musical staves at the bottom of the page, indicating the end of the score on this page.

quoniam in te confidit

Dentes eorum arma et Sagittae, et Sagittae, Et lingua eorum
Dentes eorum arma, et Sagittae, et Sa-gittae, Et lingua eorum
Dentes eorum arma, et Sagittae, et Sa-gittae, Et lingua eorum
Dentes eorum arma, et Sagittae, et Sa-gittae, Et lingua eorum

ma, et Sagittae et Sa-gittae, Et lingua eorum
orum arma dentes eorum arma et Sa-gittae, Et lingua eorum
orum, et Sa-gittae, et Sagittae et Sa-gittae, Et lingua eorum
gittae, et Sagittae, et Sagittae et Sa-gittae, Et lingua eorum
ma, et Sagittae, et Sagittae, Et lingua eorum

Continuation of the musical score with vocal lines and basso continuo.

quoniam in te confidit

gladius acutus, gladius acutus, acutus —
gladius acutus, gladius acutus, acutus —
gladius acutus, gladius acutus, acutus —
gladius acutus, gladius acutus, acutus —

gladius acutus, gladius acutus, acutus,
gladius acutus, gladius acutus, acutus, —
gladius acutus, gladius acutus, acutus, —
gladius acutus, gladius acutus, acutus,
gladius acutus, gladius acutus, acutus —

Instrumental accompaniment consisting of five staves with various rhythmic patterns and melodic lines.

Misere mei Deus

Ritornelle,

ritornelle

Exal-tare u-er cae-lor-

46

De-us

Et in om-nem ter-ram gloria-

- tua,

Et in om-nem ter-ram gloria tu-

quoniam in te confidit

= a, Exal-tare su-per caelos De-
 x4 6

Chor.

Exal-tare, su-per caelos Deus, Et in omnem
 Exal-tare, su-per caelos Deus, Et in omnem
 Exal-tare, su-per caelos Deus,
 = w, Exal-tare, su-per caelos Deus,
 Exal-tare, su-per caelos Deus,
 Exal-tare, su-per caelos Deus,

Tutti

Violon.

311

Miserere mei Deus

Terram gloria tua, gloria tu = a,
Terram gloria tua, gloria tu = a,
Et in omnem terram gloria tu = a,

Et in omnem

Miserere mei Deus

Gloria tu = a.
 Gloria tu = a.
 Gloria tu = a.
 Gloria tu = a.
 Gloria tu = a. Exal = tare, super celos se = ul.
 Gloria tu = a.
 Gloria tu = a. *et in omnem*

Instrumental accompaniment for the vocal parts, including a basso continuo line with figured bass notation: 6. 6# 4 3x 6 6 4 3.

quoniam in te confidit

Et in omnem terram gloria tu = a ÷

Et in omnem terram gloria tu = a ÷

Et in omnem terram gloria tu = a ÷

Et in omnem terram gloria tu = a ÷

Et in omnem terram gloria tu = a ÷

Ter = ram gloria tu = a ÷

43

Accompagnement Laqueum para-uerunt pedibus meis pe- dibus meis

117
34

119
1

120
1

121
1

122
1

quoniam in te confidit

faciem meam foueam, et Inci=derunt in eam, et Inci=derunt in eam,

The first system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are likely for other vocal parts. The fourth and fifth staves are for a basso continuo, with the fifth staff containing figured bass notation (e.g., 5, 6, #, 3 1/2, #, 6, 9 2/4, #).

Paratum cor me=um deus, paratum paratum cor me.

Paratum cor meum deus, pa=ratum paratum cor Me=

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are for a basso continuo, with the bottom staff containing figured bass notation (e.g., 6x, #, 6, #, 6).

UML., Cantab = = do, cantabo -

UML., Cantab = do cantabo -

UML., Cantabo cantab = = do -

The third system of music consists of seven staves. The top two staves are vocal lines with lyrics. The bottom staff is a basso continuo line with figured bass notation (e.g., 6, #, 6, #, 6).

Misericordias Domini

Handwritten musical score for the first system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: *et exaltemus deum cum sanctis spiritibus et angelis virtutibus eius*. The music is written in a single system with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: *Me-um, canta- do cantabo, et psalmum di- cam, canta- do cantabo, et psalmum di- cam, canta- do cantabo, et psalmum di- cam, canta- do cantabo*. The music is written in a single system with a treble clef and a key signature of one sharp (F#).

quoniam in te confidit,

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has three staves with lyrics: "= 60 cantabo et psalmum di = cam,". The piano accompaniment consists of seven staves, including a grand staff (treble and bass clefs) and five individual staves for various instruments. The music is in a key with two sharps (F# and C#) and a common time signature (C).

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line has two staves with lyrics: "Paratum cor me = um deus, paratum pa = ratum cor me =". The piano accompaniment consists of seven staves, including a grand staff and five individual staves. The music continues in the same key and time signature as the first system.

Miserere mei Deus

Handwritten musical score for the first system of "Miserere mei Deus". The system consists of six staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The lyrics "Exurge exurge gloria me" are written below the notes. The second and third staves are for a string quartet (Violin I, Violin II, and Viola), and the fourth and fifth staves are for a string quartet (Violoncello and Double Bass). The bottom staff is a basso continuo line with a bass clef. The music is in a 3/4 time signature. The lyrics "Exurge exurge gloria me" are repeated across the staves.

Handwritten musical score for the second system of "Miserere mei Deus". This system continues the musical notation from the first system, consisting of six staves. It includes the vocal line and the string quartet parts. The lyrics "Exurge exurge gloria me" are repeated across the staves. The notation is consistent with the first system, showing the continuation of the melodic and harmonic lines.

Five empty musical staves at the bottom of the page, indicating the end of the written music on this page.

quoniam in te confidit

The image shows a page of handwritten musical notation on aged paper. At the top, the title "quoniam in te confidit" is written in a cursive hand, followed by the page number "97". The score consists of several systems of staves. The first system includes vocal lines with lyrics: "Exurge psalterio, et cythara et" and "Exurge psalterio et cythara et". Below these are several instrumental staves, some with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as "a,". The bottom half of the page contains more instrumental staves with complex rhythmic patterns and some accidentals.

Miserere mei. Deus

doux

cythara; Et cythara et cythara,
 cythara et cythara et cythara,
 cythara, et cythara et cythara,

Exurge psalteri = o Et
 Exurge psalteri = o Et
 Exurge psalterio Et
 Exurge psalterio Et
 Exurge psalteri = o Et
 Exurge psalterio et

Exurge psalteri = o Et

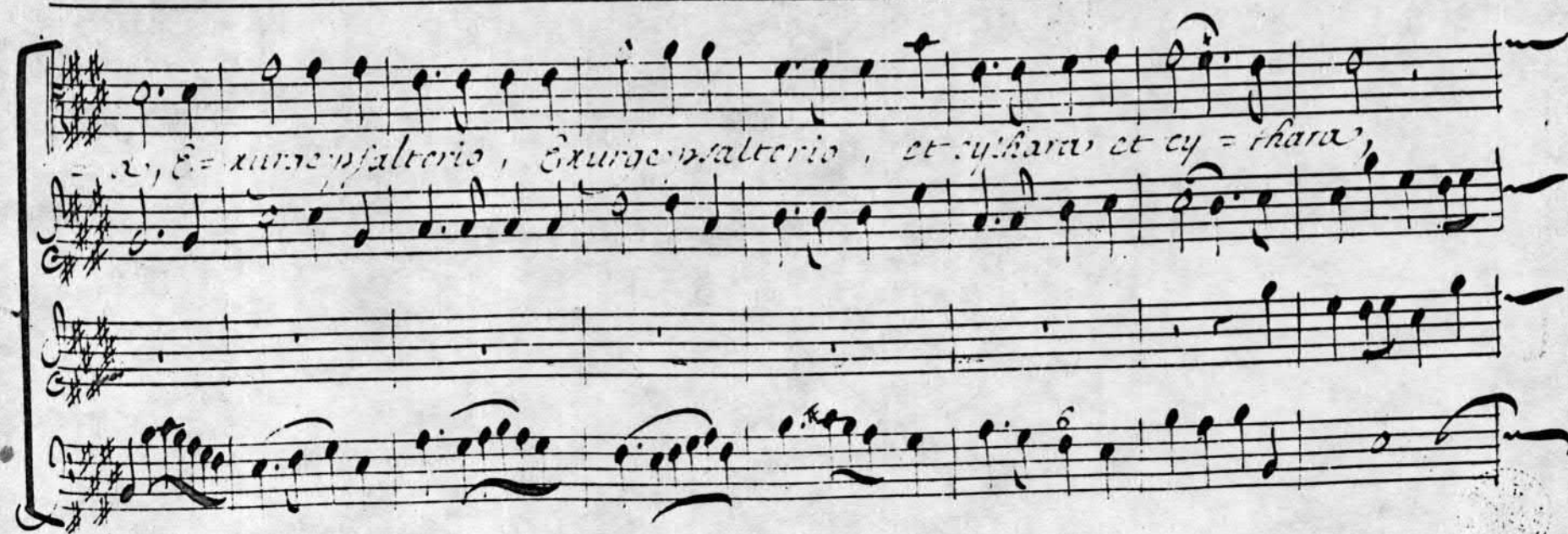
quoniam in te confidit

deux

cythara, et cythara, et cythara, et cythara,
cythara, et cythara, et cythara et cythara,
cythara et cythara et cythara et cythara, Exurge Exurge gloria Me-
cythara et cythara et cythara et cythara,
cythara, et cythara, et cythara et cythara,
cythara, et cythara, et cythara et cythara,

hautbois.



Exurge psalterio, Exurge psalterio, et cythara et cythara,


Miserere mei Deus

Exurge di-luculo diluculo.
Exurge di-luculo diluculo.
Exurge diluculo di-luculo.
Exurge diluculo diluculo.
Exurge diluculo diluculo.
Exurge diluculo diluculo.
Exurge diluculo diluculo.

This system contains seven staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'Exurge di-luculo diluculo.' are written below the first six staves, with the final staff ending in a comma. The notation consists of a series of quarter and eighth notes, with some rests.

Trio.
Amphonic.

This system contains six staves of handwritten musical notation. The first two staves are marked with *Trio.* and *Amphonic.* above the notes. The notation continues with various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some slurs and ties.

This system contains three staves of handwritten musical notation. The first two staves feature a melodic line with quarter and eighth notes. The third staff contains a more complex rhythmic pattern with many sixteenth notes, some beamed together, and some slurs.

quoniam in te confidit

Deus.

Exurge Exurge gloria mea, Exurge gloria
Exurge Exurge gloria mea, Exurge gloria
Exurge Exurge gloria mea, Exurge gloria
Exurge Exurge gloria mea, Exurge gloria
Exurge Exurge gloria mea, Exurge gloria
Exurge Exurge gloria mea, Exurge gloria

Continuation of the musical score for six voices, featuring various rhythmic patterns and rests.

Empty musical staves at the bottom of the page.

Miserere mei Deus



Alca. Exurge psalteri= o, et cythara et cythara, et cythara et cythara

Alca. Exurge psalteri= o, et cythara et cythara, et cythara et cythara

Alca. Exurge psalterio, et cythara et cythara et cythara et cythara

Alca. Exurge psalterio, et cythara et cythara et cythara et cythara

Alca. Exurge psalterio, et cythara, et cythara et cythara et cythara

Alca. Exurge psalterio, et cythara et cythara et cythara et cythara



quoniam in te Confidit.

Exurgam di = luculo di = luculo, E = xurgam E -
Exurgam di = luculo di = luculo, E = xurgam E -
Exurgam di = luculo di = luculo, E = xurgam di -
E = xurgam di luculo di = luculo, E = xurgam di -
E = xurgam di luculo di = luculo, E = xurgam di -
Exurgam E = xurgam di = luculo, E = xur - - -

Miserere mei. Deus quoniam in te confidit

The first system of the musical score consists of seven staves. The top two staves are vocal parts with lyrics written below them. The lyrics are: "xur = - - - am diluculo Exur = - - - am diluculo di - lu - cu - lo ÷". The bottom five staves are instrumental parts, likely for lute or guitar, with complex rhythmic patterns and melodic lines. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics written below them. The lyrics are: "luculo diluculo Exur = - - - am diluculo diluculo, di - lucu = lo ÷". The bottom four staves are instrumental parts, continuing the complex rhythmic and melodic patterns from the first system. The key signature and time signature remain the same.

Five empty musical staves are located at the bottom of the page, below the second system of music.

