

ELEVATIONS ET MOTETS A II. ET III. VOIX,

Et à Voix seule, deux Dessus de Violon, ou deux Flûtes,
avec la Basle-Continuë.

Par M. S E B. DE BROSSARD, Prestre, Prebendé, ancien
Député du grand Chœur, & Maistre de Chapelle de l'Eglise
Cathédrale de Strasbourg.

DEDIEES AU ROY.



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour
la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse.

M. D C. X C I X.

Avec Privilege de Sa Majesté.

Rés. Vm¹-107

ELÉVATIONS ET MOTETS À LA ETIENNE

PAR JACQUES DESMOSSES, ORGANISTE DE LA CHAPELLE DU RÉGIMENT DE LA VILLE DE PARIS.

PARIS, MUSIQUE DE LA COUR, CHEZ LE BRASIER,
LIBRAIRIE DE L'ACADEMIE FRANÇAISE, 1750.

DÉDIE À SA ROYALITÉ



A M A N E

QUE CHAQUE PERSONNE POURRA TROUVER
UN SUJET, UN GROS POINT POUR LA CONVERSATION

M D C XCVII

PAR JACQUES DESMOSSES, ORGANISTE DE LA CHAPELLE DU RÉGIMENT DE LA VILLE DE PARIS.



A U R O Y.



I R E,

SUR UN AIR D'ATTAQUE

Les six Motets que j'ose vous presenter de la Composition d'un de mes amis, m'ont paru dignes d'estre offerts à VOSTRE MAJESTE' & cette occasion favorable me fait prendre la liberté de rendre publics les témoignages de ma tres-humble reconnoissance. Il y a vingt-cinq ans, SIRE, que VOSTRE MAJESTE' accorda pour moy aux services de feu mon Pere la Survivance de la Charge de seul Imprimeur de la Musique; Elle vient de me faire la mesme grace en faveur de mon fils, & par là Elle continuē dans ma famille l'honneur que mes Peres ont eū depuis pres de deux cens

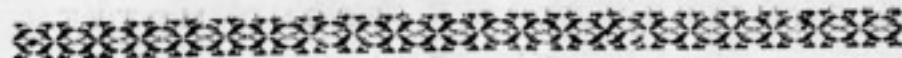
E P I S T R E.

ans de servir en cette fonction les Roys Predeceſſeurs de V O S T R E MAJESTE ; Ce ſouvenir, SIRE, redouble ſans cefte en moy, mon attachement ſtſpectueux pour voftre Personne ſacrée, & mon zèle pour la perfeclion de mon Art. Le goût que V O S T R E M A J E S T E a toujours fait paroître pour la Musique, a tellement animé le Génie de ſes Sujets, que de l'aveu de toutes les Nations ils l'ont portée au plus haut point où elle ait jamais été. De mon coté, SIRE, j'ose avancer, que pour les ſeconder, je n'ay rien ménagé dans l'Art d'imprimer leurs Ouvrages, en forte qu'aujouerd'huy, rien n'approche de l'exactitude & de la propreté avec laquelle la Musique s'imprime en France. Cette émulation eſt la ſuite naturelle des bien-faits que V O S T R E M A J E S T E répand tous les jours ſur ceux qui ont l'honneur de la servir. Par les ſoins que j'ay pris de l'éducation de mon fils, j'ay lieu d'espérer qu'il portera, ſ'il ſe peut, encore plus loin que je n'ay fait l'étude de noſtre Art, & qu'il ſera toute ſa vie avec le même Zèle & le même reſſent que moy.

S I R E,

D E V O S T R E M A J E S T E ,

Le tres-humble, tres-obéissant,
& tres-fidèle ſerviteur
& Sujet.
CHRISTOPHE BALLARD.



A VERTISSEMENT.

GOMME l'expression en Musique des differens textes de ces Motets, en fait presque toute la beauté, & que plusieurs personnes & surtout les Dames Religieuses, n'entendant point la Langue Latine, seraient privées du plaisir que ces expressions leur pourroient donner : on a jugé à propos de joindre icy une Traduction la plus litterale qu'on a pu de ces six Motets. On s'est attaché, même avec scrupule, à suivre exactement le sens, & souvent jusques à l'arrangement des mots ; ainsi le Public ne doit pas s'étonner s'il trouve dans cette Traduction quelques Phrases mal arrangées, ou quelques termes moins propres dans le Français que ceux qui sont dans le Latin.

PRODROMI MUSICALIS SECONDE PARTIE Seu Canticorum Sacrorum, Pars II.

PREMIER MOTET.

Priere à Jésus-Christ, ou à la Sainte Vierge.

A 2. Deffus ou 2. Tailles.

Nous vous saluons, ô Christ notre Roy :

O source de misericorde !
Notre vie, notre douceur, notre espérance, nous vous saluons.

Nous élevons nos voix vers vous,
Enfans d'Eve exilez.

Nous poussons des soupirs vers vous,
Gémissant, & pleurant, dans cette vallée de larmes.

Done, ô notre Médiateur ! tournez
Sur nous vos yeux pluis de misericorde.

Et faites nous jouir, après cet exil
de la vie éternelle qui est le fruit de votre Croix.

O Fils de Marie ! plein de miséricorde, d'amour & de douceur !

Réjouissons-nous.
Ainsi-soit-il.

Seu Aspiratio ad Christum, vel Beatam Virginem Mariam.

A 2. Canti, à Tenori.

Salue Rex Christe, Salve.

O fons misericordia !
Vita, dulcedo, & spes nostra salve.

Ad te clamamus, exultes filii Eve.

*Ad te suspiramus, gementes, & flentes
in hac lachrymarum valle.*

*Eya ergo, Mediator noster, illos tuos
misericordes oculos ad nos converte.*

*Et vitam sempiternam fructum Crucis
tua, post hoc exilium ostende.*

O Clemens ! ô Pie ! ô Dulcis Fili Mariae !

*Alleluia.
Amen.*

CANTICUM II.

Seu precatio ad Deum, ex Psalmis
pro omni Tempore.

A 3. V. & C. A. T. B. Cum Organo. pag. 15

Tutti.

O Domine! quia refugium, & protector
factus es nobis, à generatione in
generationem;

Non pavebit, nec trepidabit cor nostrum,
à timore inimicorum nostrorum.

Alto solo.

Si sit mihi Dominus, adjutor in tribu-
lationibus, non timebo quid faciat mihi
homo.

Tenore solo.

Si sit mihi Dominus in auxilium salutis
meæ, ego despiciam, omnes inimicos meos;
& omnes adversantes mihi sine causa,
non timebimus.

Tutti.

Non timebimus dum turbabitur terra,
& transferentur montes in cor maris.

Quoniam in Deo faciemus virtutem,
& ipse adjuvabit nos & liberabit nos.

Basso solo.

Propterea in Deo laudabo verbum, in
Domino laudabo sermonem.

Et quia in eo semper sperabo, non ti-
mebo mala, neque omnes qui operantur
iniquitatem.

Tutti.

Propterea in eo latabitur cor nostrum,
& in nomine Sancto ejus sperabimus, &
euncius diebus vite nostre Psalmos nostros
cantabimus in domo Domini Dei nostri.

SECOND MOTET.

On Priere à Dieu tirée des Pseaumes, qui
peut servir pour toutes sortes de Temps.

A 3. Voix, Haute-Contre, Taille &
Basse, avec une Basse-Continuë. p. 15

A 3. Voix, ou tous ensemble.

O Seigneur! qui de generation en
generation, avez toujours été
notre Refuge & notre Protecteur;

Nôtre cœur ne s'épouvantera point
& ne tremblera point à la vuë de nos
Ennemis.

Haute-Contre feulle.

Si le Seigneur me donne du secours
dans mes tribulations, je ne craindray
point tout ce que me pourront faire
les hommes.

Taille feulle.

Si le Seigneur prend soin de mon
salut, je m'epriseray tous mes ennemis
& nous ne craindrions point tous ceux
qui nous persecutent sans raison.

A 3. ou tous ensemble.

Nous ne craindrions rien quand mê-
me nous verrions la terre renversée &
les montagnes transportées dans le sein
de la Mer.

Parce que nous trouverons toute
nôtre force en Dieu, & qu'il nous ay-
dra & nous délivrera.

Basse feulle.

C'est pourquoi je loueray Dieu en
sa parole, je loueray la parole du Sei-
gneur.

Et comme j'espereray toujours en
luy, je ne craindray point les maux,
ny tous ceux qui operent l'iniquité.

A 3. ou tous ensemble.

C'est pourquoi nôtre cœur se ré-
jouira en lui, & nous espérerons en son
Saint nom, & pendant tout le temps
de nôtre vie, nous chanterons nos
Pseaumes dans la maison du Seigneur
nôtre Dieu.

CANTICUM III.

*Aspiratio ad Christum, pro Elevatione
& pro omni Tempore.* pag. 31

Canto solo, cum 1. Violinis &
Organio.

Qui non diligit te, non amat se,
o Dulcis amor!
Tu sola es amanda pulchritudo.

Tu vera es animæ beatitudo.

Angelorum & hominum, tu perennes
delicia.

Qui non diligit te, non amat se.

Aria Prima.

Quid nobis in calo? quid sine te super
terram?

Fragilis venustas, fallax semper volup-
tas, valete.

Aria Secunda.

Caducia mundi gaudia.

Mortalium deliramenta,

Vane divitiae, o fallaces! valete.

Valete mendacis, valete.

Puriori accendor igne.

Descendat ergo mi Jesu, descendat in
cor meum, amor tuus mellifluus; ingre-
diatur in ipsum amor tuus perpetuus.

Amen.

MOTET III.

Aspiration à Jesus-Christ, qui peut ser-
vir pour une Elevation, une Véture
& une Profession de Religieuse, &
pour tout autre temps. pag. 31

*Jesus seul, avec deux Violons & une
Basse-Continué.*

Qui ne vous aime pas, ne s'aime
pas soy-même, ô Doux amant!
Vous êtes la seule beauté qu'on
doive aimer.

Vous êtes la véritable felicité de
notre aine.

Vous êtes les délices éternelles des
Anges & des hommes.

Qui ne vous aime pas, ne s'aime
pas soy-même.

Qu'y a-t'il dans le Ciel? & qu'y a-
t'il sur la terre, sans vous?

Fragile beauté, volupté toujours
trompeuse, nous vous dilrons adieu.

Joyes caduques du monde,
Vaines illusions des mortels,
Vaines & trompeuses richesses,
adieu.

Je renonce à vos mensonges.

Je me sens enflammé d'un feu plus
pur.

Done, ô mon Jefust faites que vò-
tre amour descende dans mon cœur,
qu'il le penetre, & qu'il y demeure
éternellement. Ainsi-foit-il.

CANTICUM IV.

In honorem Sanctæ Cæciliæ, vel Sanctæ
Therese, aut cuiuslibet Sanctæ
Virginis & Martyris.

Ex Hymnis Sanctoli Victorini.
pag. 43

Alto solo, cum 2. VV. &
Organo.

Feffis lata sonent cantibus Organæ.
Terris sacra redit Cæcilia dies.

*Mixtas Aligeri cum Cytharis Lyrus,
nostris jungite vocibus.*

Recitativo.

*Vestris illa fuit debita catibus, Dum
terras habitat nobilis amula, ut vos ex-
primaret, corporis immemor, votis astra
præoccupat.*

Cum 2. VV.

*Quid non Sanctus amor?
Fortiter ambiit, Christo Virginem fun-
dere sanguinem.*

Obliti meminit tunc bene corporis,

Præclare sitiens necis.

Aria Prima.

Vobis sorte sua Virgo beatior,

*Nam qua parte minor vos super-em-
net, Immortale genus, que potuit mori
veri victimæ numinis.*

Aria Secunda.

*Sola digna Deo conjugæ, respuit mor-
tales thalamos,*

Jam dederat fidem.

*Quam divina ligant pacta,
Quis audet hanc impune reposcere.*

Qui

MOTET IV.

*En l'honneur de Sainte Cecile, ou de Sainte
Therese, ou de quelque autre Sainte Vierge
& Martyre que ce soit.*

Des Hymnes de Monsieur Santeüil,
Chanoine de S. Victor. pag. 43

*Haut-Contre scelle, avec 2. VV. & une
Basse-Continuë.*

Que les Orgues resonnent de
Chants solennels.

Le jour consacré à Sainte Cecile,
recommence de paroître à la terre.

Esprits célestes joignez à nos voix
vos Harpes & vos Lyres.

A Voix scelle sans Instrumens.

Elle fut digne d'être admise parmi
vous. Pendant son séjour sur la terre,
elle vous imita courageusement ; &
pour se conformer entièrement à vous,
sans se souvenir qu'elle avoit un corps,
elle porta d'avance ses vœux jusques
dans le Ciel.

Que ne fait point l'amour Divin ?
Elle n'eût point d'autre ambition que
de répandre le plus pur de son sang
pour Jésus-Christ.

Elle se résolut bien alors qu'elle
avoit un corps,

Pressée de la soif d'une si belle mort.

Quelques Immortels que vous soyez,
le sort de cette Sainte Vierge a été plus
heureux que le vôtre.

Car ce corps qui vous la rend infé-
rieure, luy fera à s'élever au dessus
de vous, puis qu'elle a pu mourir, &
servir de victime au véritable Dieu.

Comme il n'y avoit que Dieu seul
qui pût être son époux ; Elle refusa
d'en prendre un parmi les hommes.

Elle avoit déjà engagé sa foy, &
Qui auroit osé attaquer un cœur lié
par des noeuds tous divins :

Gloire

*Qui lucis Pater est, gloria sit Patri.
Qui lux ipsa Patris gloria Filio.
Amorumque tibi nexus amabilis,
Par sit gloria Spiritus.
Amen.*

Gloire soit au Pere, qui est le Pere de la lumiere,

Gloire soit au Fils, qui luy-meme est la lumiere de son Pere;

Pareille gloire soit à vous, ô esprit Saint !

Qui estes l'aimable nœud de l'un & de l'autre. Ainsi-soit-il.

CANTICUM QUINTUM.

In honorem Beate Marie Virginis.

Tenore ô canto solo, cum 2. VV. &
Organo. p. 63

Psalite superi,
Gaudete fideles,
Totus orbis resonnet plausibus & cantibus.

Et concentus Angelorum societur modulis.

Recitativo.

Hæc est Thronus gratiarum.

Hæc est sedes Sapientie.

Thesaurus divitiarum,

Regina clementie.

*Sileat, sileat Salomon nec dicar, nihil
esse sub sole novum.*

*Scitote omnes, Mariam Virginem, illud
esse novum quod fecit Dominus.*

*Hac enim est in qua ostendit Dominus,
magnitudinem potentie sue.*

O decus Virginum ! ô amor cordium !

Te laudo centies.

Te colo millies,

Numquam me deferas ô Advocata peccatorum !

Selus secura misericordum,

Te colo, te amo,

Te volo, te quero,

Te laudo centies.

MOTET V.

En l'honneur de la bien-heureuse
Vierge Marie.

*Taille ou Deffus seul, avec deux Violons
& une Basse-Continuë. page 63*

Chantez Esprits celestes,
Réjouissez-vous peuples fidèles.
Que toute la Terre râsonne de
Chants & d'applaudissemens.
Et que les Concerts des Anges se
joignent à ceux de la Terre.

Sans Instrumens.

Voicy le Thrône des graces.

Voicy le siege de la Sageſſe.

Le Thresor de toutes les richesses.

La Reyne de la misericorde.

Que Salomon se taise, & ne dise plus,
qu'il n'est rien de nouveau sous le Soleil.

Scachez tous, que Marie est ce miracle nouveau que le Seigneur a fait.

Puisqu'enfin c'est en elle que le Seigneur a fait voir la grandeur de sa puissance.

O vous qui estes l'ornement des Vieges ! & l'amour des coeurs !

Je vous loue cent fois.

Je vous révere mille fois.

O Avocate des pauvres Pecheurs : ne m'abandonnez jamais,

Seur azile des miserables.

Je vous révere, je vous aime.

Je vous souhaitte, je vous cherche.

Je vous loue cent fois.

CANTICUM SEXTUM.

Ad Christum & Beatam Virginem,
pro Rege Deprecatio.

Ex Hymnis Sanctiss., Pillarini.

Basso solo cum 2. VV. &
Organo. p. 75

Templa nunc fument, resonentque
cantus.

*En triumphato Lodovicus hoste querit a-
ternas tibi militando Christe coronas.*

*Templa nunc fument resonentque can-
tus.*

*Qui tuos gaudet reparare cultus; qui gre-
gem tuo fugitivum ovili reddit, & vin-
dex tua qui tuerit sacra, tueri.*

*Bellice vix dum memor ille laudis, can-
ta qui subdit, tibi servit uni. Imperes u-
nus, satis imperabit, te Duce, Princeps.*

*Tu que quam Francus quoties vocavit,
multa confidens, roties benignam sensit:
hic per te bona Virgo, longos regnet in
annos.*

Amen.

F I N I S.

MOTET VI.

Priere à JESUS-CHRIST & à la
Bien-heureuse Vierge pour la
Prosperité du Roy.

Des Hymnes du Sieur de Sarcelles.

*Basse ou Basse-Taille seule avec 2. VV. &
une Basse-Continuée. page 75*

Que maintenant on brûle de l'en-
cens dans nos Temples, &
qu'on y entende raisonner des chants
d'alegresse.

Louis, après avoir triomphé de ses
Ennemis, ne s'applique plus, ô divin
Sauveur ! qu'à gagner des Couronnes
immortelles, en combattant pour vous.

Que maintenant on brûle de l'encens
dans nos Temples, & qu'on y entende
raisonner des chants d'alegresse.

Protegez, Seigneur, celuy qui le fait
un plaisir de rétablir votre culte, qui ramene
dans votre Bergerie les troupeaux
égarez, & qui conserve avec zèle tout
ce qui vous est consacré.

Se souvenant à peine de la gloire
que luy ont acquis les conquêtes ; luy
qui soumet toutes choses, il fait son
unique gloire de n'estre soumis qu'à
vous. Ce grand Prince croit regner aisez,
pourvu qu'il vous fasse regner unique-
ment sur la terre.

Et vous, ô Sainte Vierge ! dont la
France a éprouvé les bontez autant de
fois qu'elle les a implorées avec con-
fiance ; faites que par votre intercession
ce grand Prince puisse encore regner
pendant une longue suite d'années.

Ainsi soit-il.

F I N.

PRODROMI



P R O D R O M I
M U S I C A L I S,
S E U
CANTICORUM SACRORUM
P A R S A L T E R A.

C A N T I C U M P R I M U M.

Aspiratio ad Christum, vel B. Virg. Mariam.

A doi Canti à Tenori & Organo.

Adagio.

CANTO PRIMO.

Adagio.

CANTO SECUENDO.

Adagio.

ORGANO.

V. S. volti subito.

A

a PRODROMI MUSICALIS, PARS. II.

Sal- ve Sal- ve Sal- ve Rex Christie, Sal- ve, ô! fons miseri-
ve Sal- ve Sal- ve Sal- ve Regina, Sal- ve, ma- ter miseri-
ri-

ORGANO.

cordia, Vi- ta dulce- do & spes nostra Salve Sal- ve, fons miseri- cordia,
cordia, Vi- ta dulce- do & spes nostra Salve Sal- ve, fons miseri- cordia,

Sal- ve Sal- ve Sal- ve Rex Christie, Sal- ve, fons miseri-
ve Sal- ve Sal- ve Regina, Sal- ve, fons miseri-

ORGANO.

Vi- ta dulcedo & spes spes no- stra spes no- stra Sal- ve. Vi-
ta dulcedo & spes spes no- stra spes no- stra Sal- ve. Vi-

cordia, Vi- ta dulcedo & spes spes no- stra spes no- stra Sal- ve. Vi-
cordia, Vi- ta dulcedo & spes spes no- stra spes no- stra Sal- ve. Vi-

ORGANO.

CANTICUM PRIMUM.

3

ta dulce- do & spes spes nostra spes no- stra spes no- stra Sal- ve.
 ta dulce- do & spes spes nostra spes no- stra spes no- stra Sal- ve.

ta dulce- do & spes spes nostra spes nostra Sal- ve. Sal- ve.
 ta dulce- do & spes spes nostra spes nostra Sal- ve. Sal- ve.

b 7 6 6 5 X . 7 6 7 8 6 1 4 3 X

ORGANO.

efferves.

Ad te Ad te clama- mus clamamus Ad
 Ad te Ad te clama- mus clamamus Ad

Ad te Ad te clama- Ad te Ad te clama-

b 5 6 6 5 X 7 X 6 6 5 X 7

ORGANO.

te Ad te clama- mus clamamus clama- mus
 te Ad te clama- mus clamamus clama- mus

mus clamamus, Ad te Ad te clama- mus
 mus clamamus, Ad te Ad te clama- mus

X 6 6 5 X 7 4 3 X 6

ORGANO.

V. S. volti subito.

4 PRODROMI MUSICALIS, PARS. II.

Soprano

exules fili-i fili-i E-vx.
exiles fili-i fili-i E-vx.

Ad te Ad
Ad te Ad

Organum

Soprano

te suspira-
te suspira-

mus, mus,
Ad te Ad te suspira-
Ad te Ad te suspira-

Ad te Ad te suspira-
Ad te Ad te suspira-

Organum

Soprano

suspira-mus, gementes & flen-

Organum

CANTICUM PRIMUM.

5

tes gementes & flen-
tes gementes & flen-

tes gementes & flen-
tes gementes & flen-

ORGANO.

tes in hac lachryma- rum val- le. in hac lachryma- rum
tes in hac lachryma- rum val- le. in hac lachryma- rum

tes in hac lachryma- rum val- le. in hac lachryma- rum lachry-
tes in hac lachryma- rum val- le. in hac lachryma- rum lachry-

ORGANO.

lachrymarum val- le. in hac la- chrymarum la- chrymarum val- le.
lachrymarum val- le. in hac la- chrymarum la- chrymarum val- le.

ma- rum val- le. in hac la- chrymarum la- chrymarum val- le.
ma- rum val- le. in hac la- chrymarum la- chrymarum val- le.

ORGANO.

V. S. volvi subito.

B

6 PRODROMI MUSICALIS, PARS. II.

Allegro.

E- ia Eia E- ia ergo, Mediator no-
E- ia Eia E- ia ergo, Advocata no-

E- ia ergo, Mediator no-
E- ia ergo, Advocata no-

ORGANO.

E- ia Eia E- ia ergo, Mediator
E- ia Eia E- ia ergo, Advocata

E- ia ergo, Mediator
E- ia ergo, Advocata

ORGANO.

ster, Medi-
bra, Advo-

ster, Medi-
bra, Advo-

ster, Medi-
bra, Advo-

ORGANO.

CANTICUM PRIMUM.

7

tot no- fter, illos tu- os miseri-
ta no- fter, illos tu- os miseri-

tor no- fter, illos tu- os miseri-
ta no- fter, illos tu- os miseri-

ORGANO.

cor- des oculos ad nos converte, converte, ad nos con-verte, ad nos conver-
cor- des oculos ad nos converte, converte, ad nos con-verte, ad nos conver-

cor- des oculos ad nos converte, converte, ad nos con-verte, ad nos conver-
cor- des oculos ad nos converte, converte, ad nos con-verte, ad nos conver-

ORGANO.

te, miseri- cordes oculos ad nos ad nos ad
te, miseri- cordes oculos ad nos ad nos ad

te, conver- te, miseri- cor- des oculos ad nos ad nos ad nos ad
te, conver- te, miseri- cor- des oculos ad nos ad nos ad nos ad

ORGANO.

V. S. volti subito.

PRODROMI MUSICALIS, PARS. I.

A musical score page featuring three staves of music for organ and choir. The top staff is for the organ, the middle staff is for the soprano voice, and the bottom staff is for the basso continuo. The lyrics are written in Latin, alternating between the soprano and basso continuo parts. The music consists of vertical stems with small dots representing note heads, typical of early printed music notation.

The image shows a page from a musical score for organ, specifically page 10. The score consists of three staves of music. The top staff uses soprano and alto voices, with lyrics "te. misericor- te. misericor- des o- des o- culos ad culos ad". The middle staff uses tenor and bass voices, with lyrics "te. te. misericor- misericor- des o- des o-". The bottom staff is for the organ, indicated by the label "ORGANO." at the beginning. The organ part features various note heads and rests, with specific measure numbers 6 and 76 marked.

A musical score for organ, page 76. The score consists of three staves of music. The top staff has lyrics in Spanish: "nos conver-te ad nos ad nos conver-te mi- se". The middle staff continues the lyrics: "nos conver-te ad nos ad nos conver-te mi- se". The bottom staff continues the lyrics: "culos ad nos ad nos conver-te ad nos conver-te ad nos conver-te". The score includes various musical markings such as dynamic signs, accidentals, and measure numbers.

CANTICUM PRIMUM.

3

The image shows a page from a musical score for organ. It consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves are in common time. The music is primarily composed of quarter notes and eighth notes. The lyrics, written in Spanish, are: "ri- cor- des o- culos ad nos ad nos ad nos ad nos" on the first staff, and "te, conver- te, mi- seri- cordes oculos ad nos converte, conver- te, mi- seri- cordes oculos ad nos converte, conver-". The score includes various performance instructions such as "X 4", "76", "76", "76K", "X", "XX", and "66" placed above the staves. The page number "10" is visible at the bottom left.

ORGANO.

ORGANO.

Piano.

cordes oculos ad nos converte, conver-
te, conver-
te, ad nos
cordes oculos ad nos converte, conver-
te, conver-
te, ad nos

los ad nos ad nos ad nos conver-
te, cōverte, conver-
te, cōverte, conver-

XX 66 XX 4 XX 4 XX 6

ORGANO

ORGANO.

V. S. volti subito.

40 PRODROMI MUSICALIS, PARS. II.

Largo.

convert- te. Et Vitam semi- pi- tet- nam
te, convert- te. Et Vitam semi- piter- nam

$\begin{matrix} 7 & 6 \\ X & 4 \end{matrix}$ $\begin{matrix} 6 & 5 \\ X & \end{matrix}$

ORGANO.

fructum crucis tu- x, nobis post hoc e- xilium often- de. O
fructum ventris tu- i, nobis post hoc e- xilium often- de. O

$\begin{matrix} 7 & 6 \\ X & \end{matrix}$ $\begin{matrix} 7 & 6 \\ 4 & 5 \\ X & 6 \end{matrix}$ $\begin{matrix} 6 & 5 \\ X & \end{matrix}$

ORGANO.

<img alt="Continuation of the musical score for three voices and organ. The voices sing 'pi- e! ô dulcis dulcis Fi- li Mari- x! dulcis dul- cis Fili dul- pi- e! ô dulcis dulcis Vir- go Mari- x! dulcis dul- cis Fili Virgo dul- mens! ô pi- e! ô dulcis Fili Mari- x! dulcis dul- cis Fili dul- mens! ô pi- at ô dulcis Virgo Mari- at ô dulcis dul- cis Virgo dul-</math>

mens! ô pi- e! ô dulcis Fili Mari- x! dulcis dul- cis Fili dul- mens! ô pi- at ô dulcis Virgo Mari- at ô dulcis dul- cis Virgo dul-

$\begin{matrix} 6 & 5 \\ 7 & 6 \\ 4 & 5 \\ X & \end{matrix}$ $\begin{matrix} 6 & 5 \\ 7 & 6 \\ 4 & 5 \\ X & \end{matrix}$ $\begin{matrix} 5 & 4 \\ 7 & 6 \\ 3 & 2 \\ X & \end{matrix}$ $\begin{matrix} 6 & 5 \\ 7 & 6 \\ 3 & 2 \\ X & \end{matrix}$

ORGANO.

CANTICUM PRIMUM.

Allegro

Al-

A-

ORGANO.

le-laya. Al-men. Amen. A-

le-laya. Al-men. Amen. A-

le-laya. Al-men. Amen. A-

ORGANO.

le-laya. Al-men. Amen. A-

le-laya. Al-men. Amen. A-

le-laya. Al-men. Amen. A-

ORGANO.

V. S. volti subito.

12 PRODROMI MUSICALIS, PARS. II.

The musical score consists of three staves of music. The top staff is for the organ, featuring a single melodic line with various note heads and rests. The middle staff is for the choir, with two voices: 'Al-' and 'A-' (the first in soprano, the second in alto). The bottom staff is also for the organ, showing harmonic or rhythmic patterns. The lyrics, written in Latin, are: 'le-lu-ya-men.' in the first section, 'le-luya Al-le-lu-ya-men.' in the second, 'Al-men.' in the third, and 'luya Al-men. le-men. lu-ya-men.' in the final section. Measure numbers (7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6) are placed above the organ staves to indicate the progression of the harmonic patterns.

Al-
A-

le- lu- ya- men.

ORGANO.

le- luya Al- le- lu- ya- men.

Al-
A-

le- men.

ORGANO.

Al-
A-

le- lu- men. A-

luya Al- men. le- lu- ya- men.

ORGANO.

CANTICUM PRIMUM, *поля* 9

Three staves of musical notation for voices and organ. The top staff has a soprano vocal line with lyrics "ya men. Al A". The middle staff has an alto vocal line with lyrics "Al A". The bottom staff is for the organ. The lyrics "le lu ya Al men. Amen. A" are repeated in each section.

ORGANO.

Continuation of the musical score. The top staff continues with the soprano vocal line. The middle staff continues with the alto vocal line. The bottom staff is for the organ. The lyrics "le lu ya Al men. Amen. A" are repeated.

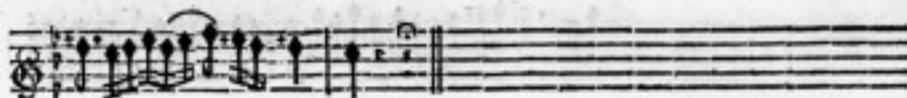
ORGANO.

Final section of the musical score. The top staff continues with the soprano vocal line. The middle staff continues with the alto vocal line. The bottom staff is for the organ. The lyrics "le lu ya Al men. Amen. A" are repeated.

ORGANO.

V. S. volti subito.
D

14¹ PRODROMI MUSICALIS, PARS. II.



le- lu- ya.
men. A- men.



le- lu- ya.
men. A- men.



ORGANO.



CANTICUM SECUNDUM.

12

CANTICUM SECUNDUM.
SEU PRECATIO AD DEUM.*Ex Psalmis, Pro omni Tempore.**A 3. Voc. A. T. B. Cum Organo.*

Largo. Tant.



ALTO. Domine: O Domine: quia re-

Largo. Tant.

TENORE. O Domine: O Domine: quia re-

Largo. Tant.

BASO. O Domine: O Domine: quia refugium & pro-

Largo. Tant.

ORGANO.

fugium & protector refugium & protector protector factus es no-
bis,

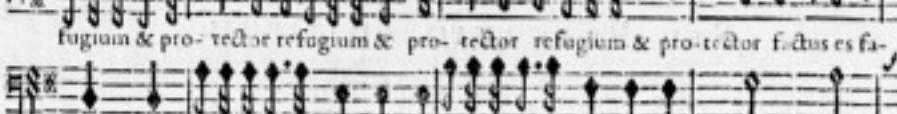
fugium & protector refugium & protector factus es no-
bis, re-

tector refugium & pro- te-
tor fa-
ctus es
no-
bis,

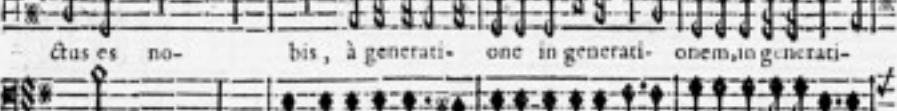
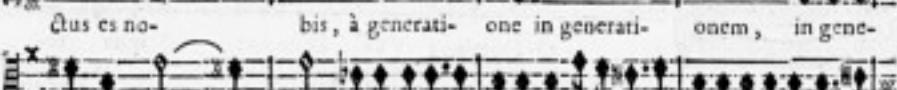
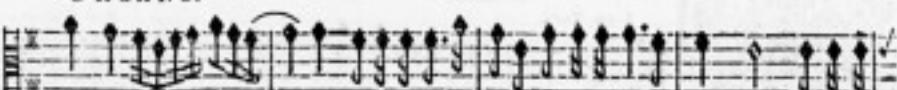
ORGANO.

V. S. volti subito.

16 PRODROMI MUSICALIS, PARS. II.



ORGANO.



ORGANO.

Pianissimo.



Pianissimo.



Pianissimo.



Pianissimo.



ORGANO.

CANTICUM SECUNDUM.

17

bit, Non pa- ve- bit, nec trepi- da-
bit, Non pa- ve- bit, nec trepi- da-
vebit, nec trepi- da- bat, nec trepi- da-

ORGANO.

bit, nec trepi- da- bit, nec trepi- da- bit cor
bit, nec trepi- da- bit, nec trepi- da- bit cor
bit, nec tre- pida- bit, trepi- da- bit cor

ORGANO.

no- strum: Non pa- ve- bit, nec trepida-
no- strum: Non pa- ve- bit, nec trepida-
no- strum: Non pave- bit, nec trepida- bit, Non pa-

ORGANO.

V. S. volti subito,
E

18 PRODROMI MUSICALIS, PARS. II.

bit, Non pa- ve- bit, nec trepi- da-

bit, Non pa- ve- bit, nec trepi- da-

vebit, nec trepi- da- bit, nec trepi- da-

6X 6 4x6X

ORGANO.

bit, nec trepi- da- bit cor nostrum: à ti- mo-

bit, nec trepi- da- bit cor no-

bit cor nostrum: à ti- more inimi- cotum no-

6 6X X

ORGANO.

re inimi- co- rum no- stro-

strum: Non pavebit, nec trepi- da- bit cor

strorum. Non pavebit, nec trepi- dabit, Non pa- vebit, nec trepi- dabit cor

6 4 18 6 7 6

ORGANO.

CANTICUM SECUNDUM.

19

rum. inimi- corum no- stro- rum. Non pavebit, nec trepida- bit cor
nostrum: à timore inimi- corum no- stro- rum. Non pa-
nostrum: à timore inimi- corum no- stro- rum.
ORGANO.

no- strum: à ti- mo- re ti- mo- re inimi- co-
vebit, nec trepi- da- bit cor nostrum: à ti- more inimi- corum no- stro-
Non pavebit, nec trepi- da- bit cor no- strum: à ti- mo-
ORGANO.

rum à ti- mo- re inimi-
rum Non pavebit, nec trepidabit cor nostrum: à ti- more inimi- corum no-
re à ti- mo-
ORGANO.

V. S. volti subito,

20 PRODROMI MUSICALIS, PARS. II.

corum inimicorum nostro- rem. inimicorum nostro- rum.
 strorum, inimicorum nostro- rum. inimicorum nostro- rum.
 re inimicorum nostro- rura. inimicorum no- stro- rum.
 X 6 X X 6 1 X 6 7 4 IX
 X 7 6 1 X 4 4 IX
 ORGANO.

Solo. Adagio.

Si sit mi- hi Dominus adju- tor in tribulati- onibus, non ti-
 mebo, non ti- mebo, quid faciat mihi ho- mo. non timebo, non
 timebo, non ti- mebo, quid faciat mihi ho- mo. non timebo, quid
 faciat mihi, quid faciat mihi ho-
 X 6 6 X 6 6 X 6 6 X 6 7 4 IX
 ORGANO.

fa- ciat mihi, quid faciat mihi ho-
 X 6 6 X 6 6 X 6 6 X 6 7 4 IX
 ORGANO.

fa- ciat mihi, quid faciat mihi ho-
 X 6 6 X 6 6 X 6 6 X 6 7 4 IX
 ORGANO.

CANTICUM SECUNDUM.

11

Solo. Adagio.

Si sit mihi Dominus in auxilium fal- tis me- x, ego def-

Moto.

piciam omnes inimi- cos me- os. Et omnes adver- ficiam inimi- cos me- os.

ORGANO.

Et omnes adver- ficiam inimi- cos me- os. Et omnes adver- ficiam inimi- cos me- os.

ORGANO.

ne caeca, non non non time- bo, non time- bo, non time- bo,

ORGANO.

Non non non non non timebimus, non ti- bo.

Alligato. Tutt.

Non non non non non timebimus, Non non non non non timebimus, non ti- bo.

Alligato. Tutt.

Non non non non non timebimus, Non non non non non timebimus, non ti- bo.

*ORGANO.**V. S. volti saluto.*

F

22 · PRODROMI MUSICALIS, PARS. II.



mebimus, non time- bimus, non time- bimus, non ti-

mebimus, non time- bimus, non time- bimus, non ti-

me- bimus, non time- bimus dum turba-

ORGANO.



mebimus, non ti- mebimus timebimus dum tur- babitur ter- ra: & transfe-

mebimus, non ti- mebimus timebimus dum tur- babitur ter- ra:

bitur dum turbabitur ter- ra:

ORGANO.



rentur transferentur montes in cor ma- ris. transfe-



& transferentur transferentur montes in cor ma-

& transferentur transferentur montes in cor



ORGANO.

CANTICUM SECUNDUM.

43

rentur transferentur montes in cor matis, transferentur montes in cor ma-
 ris. Non ti- me-
 ma- ris. in cor ma- ris. in cor
 7 6x 7 6x 7 6 7 6
 ORGANO.
 ris. Non time- bimus,
 bimus, Non time- bimus,
 bimus, Non timebimus, non timebimus, non time-
 ma- ris. Non non timebimus, non timebimus, non time-
 7 7 7 7
 ORGANO.
 non ti- mebimus, non non timebimus. Non non non non timebimus, non ti-
 non ti- mebi- mas, non ti- me- bimus, non non timebimus. Non
 bimus, non non timebimus. Non non non non time- bimus. Non
 6 x 6 x 6 x 6
 ORGANO. V. S. *volti subito.*

24 PRODROMI MUSICALIS, PARS. II.

me-
bimus, non ti- me- bi- mus. non ti-
non non non non timebimus. Non non
mebimus. Non non non non timebimus. non time-
mebimus. Non non non non time- bimus. Non non non non non
ORGANO.
non time- bimus. Quoniam in Deo faciemus virtu-
Larg.
bimus. non ti- me- bimus. Quoniam in Deo faciemus virtu-
Larg.
non ti- me- bimus. Quoniam in Deo facie- mus vir-
Larg.
ORGANO.

CANTICUM SECUNDUM.

25

tem, Quoniam in Deo faciemus vir- tu- tem, & ip- se
 tem, Quoniam in Deo faciemus vir- tu- tem, & ip- se
 tem, Quoniam in Deo faciemus vir- tu- tem, & ip- se
 tatem, Quoniam in Deo faciemus vir- tu- tem, & ipse adjuvabit
 ORGANO.

adjuvabit nos & libe- ra- bit nos.
 adjuvabit nos & libera- bit nos.
 nos & liberabit nos. libera- bit nos. Propterea in Deo
 ORGANO.

Solo. *Adagio.*

lauda- bo laudabo lau-
 ORGANO.

V. S. velli subito.

G

46 PRODROMI MUSICALIS, PARS. I.

Adagio.

da-
bo verbum in Domino, Domino, lau-

ORGANO.

Adagio.

da-
bo sermo-nem : & quia quia in

ORGANO.

eo semper semper sperabo. & quia quia in eo semper semper spe-

ORGANO.

Adagio.

rabo. Non ti-mebo non timebo non ti-mebo mala, non time-

ORGANO.

bo non timebo ma-la, non ti-me-

ORGANO.

CANTICUM SECUNDUM.

27

bo mala, neque omnes neque omnes qui ope-

ORGANO.

fan- tur iniquitatem. ne que

ORGANO.

omnes ne que omnes qui a pe- tantur ini- qui ta-

ORGANO.

Tuni. Fiuare.

Proptere a in eo la- bitur la- tabitur cor

Tuni. Fiuare.

Proptere a in eo la- bitur la- tabitur cor

Tuni. Fiuare.

tem. Proptere a in eo la- bitur la- tabitur cor

Tuni. Fiuare.

ORGANO.

V.S. volti subito.

28 PRODROMI MUSICALIS, PARS. II.

nostrum, & in nomine sancto ejus, & in nomine sancto ejus spera-

nostrum, & in nomine sancto ejus, & in nomine sancto ejus

nostrum, & in nomine sancto ejus, & in nomine sancto ejus spe-

ORGANO.

bimus, spera- bimus, spe-

jas, & in nomine sancto ejus, spera-

ra- bimus, spe- rabi- mus, spe-

ORGANO.

ra- bimus, spera- bimus, spera- bimus, spe-

ra- bimus, spera- bimus, spera- bimus, spe-

ORGANO.

CANTICUM SECUNDUM.

19

ra-
bimus. Et cunctis diebus vita nostra, psalmos no-
ra-
bimus. Et cunctis diebus vita nostra, psalmos no-
bimus. Et cunctis di- e- bus vi- ra-
x 4 x 7 x 4 x 7 6 x 4 x 6 x 7
ORGANO.

stros cantabimus, Et cen- cta- di- e- bus
stros cantabimus, cantabimus psalmos nostros can-tabimus in domo Domini
no- stros, psalmos no- stros can-tabimus in domo Domini
6 4 x 4 x 6 x 4 x 6 x 4 x 6
ORGANO.

vi- ta- no- stros, psalmos no- stros cantabimus in
Dei nostri. Et cun- cta- di- e- bus vi-
Dei no- stros, psalmos no- stros cantabimus in
6 6 6 6 x 6 6 6 6
ORGANO.

V. S. volti subito.

H

30 PRODROMI MUSICALIS, PARS. II.

domo Domini Dei no- stri, psalmos nostros cantabimus cantabimus in
 domo Domini Dei no- stri, psalmos nostros cantabimus cantabimus in domo
 domo Domini Dei no- stri, psalmos nostros cantabimus in

ORGANO.

domo Domini Dei no- stri, in domo Domini Dei
 domo Domini Dei no- stri, in domo Domini Dei
 domo Domini Dei no- stri, in domo Domini Dei

ORGANO.

Adagio.
 i no- stri.

Adagio.
 no- stri.

Adagio.
 i no- stri.

Adagio.
 ORGANO.

CANTICUM TERTIUM.

31

CANTICUM TERTIUM.

Aspiratio ad Christum, pro Elevatione & omni Tempore.

Canto solo, cum duobus Violinis & Organo.

Adagio. Tutti.



SONATINA ad libitum.
Ui non diligit te.

Adagio. Tutti.

Violino secundo.

Adagio.

Fagotto & Violone ad libitum.

ORGANO. & Basso Viola.

ORGANO.

V. S. volti subito.

CANTICUM TERTIUM.

33



ORGANO.

Qui non di- lit- te, Qui non diligit te, O dul- cis
Tutti. solo. r. r. r.

Tutti. Solo. Flute.
Organo fols. Organo i fagotto. Organo fols. Organo i fagotto fols.

ORGANO.

amori Non non non non non non a- mat fe. non
Organo fols. Organo i fagotto. Organo fols. Organo i fagotto fols.

Organo fols. Organo i fagotto. Organo fols. Organo i fagotto fols.

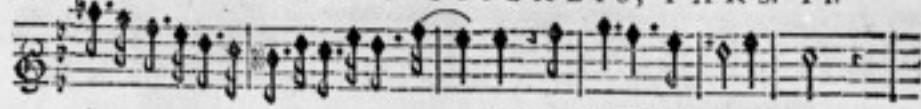
Organo fols. Organo i fagotto. Organo fols. Organo i fagotto fols.

ORGANO.

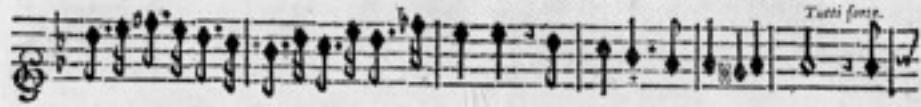
V. S. volti subito.

I

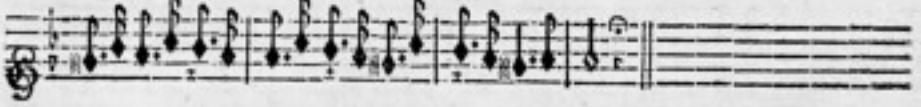
34 PRODROMI MUSICALIS, PARS. II.



mat non amat non amat se.

Tutti forte.*Tutti forte.**Forte.*

ORGANO.



ORGANO.



Tu fo- la tu fo- la es aman- da pulchritu- do, tu vera es tu



ORGANO.



vera anime beatitudo, Angelorum & ho- minum tu peren- nes de-



ORGANO.

CANTICUM TERTIUM.

ff

Allegro

licet, peren- nes delic- a. Qui non diligit te, Tunc.
ORGANO.

Geigen fagotte.

Qui non di- ligit
ORGANO.

te, non amat non a- mat se, non a- mat non
ORGANO.

V. S. volti subito,

amat non amat sc.
Tutti.

Tutti.

Organus à fagello.

ORGANO.

ARIA TRIMA. *Allegro.*

Quid nobis in ex- lot Quid nobis in ex- lot Quid sine te
ORGANO.

Organus solo.

su-per ter- ram fra- gilis, fra-

ORGANO.

gilis venu- flas, fallax sem- per fallax semper voluptas, Va-

ORGANO.

CANTICUM TERTIUM.

37

lete, valete, valete, valete.

Tutti.

Tutti.

ORGANO.

Organo i fagotti.

ARIA SECUNDA.

Ca-duca men-di gau-dia, Caduca mun-di gau-

X

dia, mor-talium delira-men-ta, Va-nx di-

ORGANO.

Organo jale.

dia, mor-talium delira-men-ta, Va-nx di-

ORGANO.

V. Sovolti subito.

K

38 PRODROMI MUSICALIS, PARS. II.

ORGANO.

ORGANO.

ORGANO.

ORGANO.

CANTICUM TERTIUM.

39

Largo fere.

Descendat Descendat er-

Solo è forte

solo è piano

6x 6 7 x *Piano* 8 76 18 16

ORGANO.

Org. n. effigie, n. 4 piano.

go mi Je-fu, Descendat in cor meum, Amor tuus mellifluus, ingredi-

6 76 4x x 8 6 7x 4 7x 4 3x x 6

ORGANO.

atur in ip-sum, Amortua-us perpe-tius.

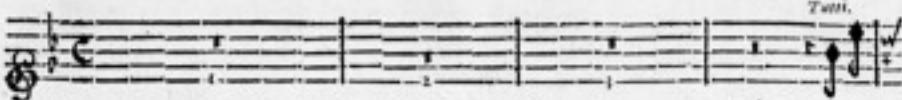
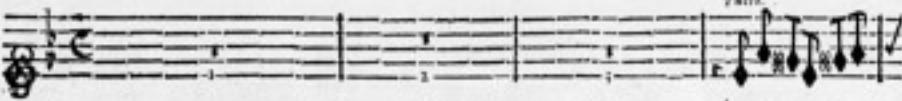
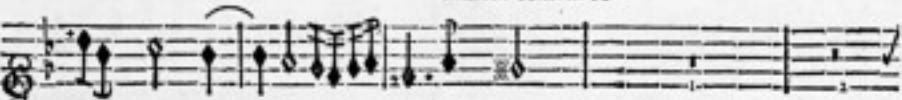
9 8 7 6 4 67 7 6 8 7 76 5 4 3x 7

V. S. volvi subito.

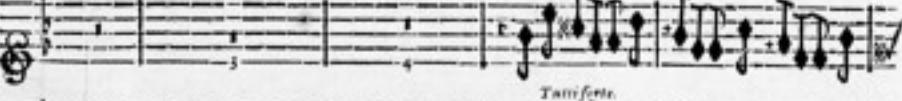
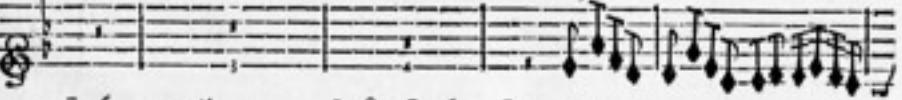
9 8 7 6 4 67 7 6 8 7 76 5 4 3x 7

ORGANO.

40 PRODROMI MUSICALIS, PARS. II.

Allegro e Presto.Alle-luya. Al
Amen. Amen. A-le-lu-ya.
amen. A-men.*Tutti.**Tutti.**Organo fissa.*
ORGANO.*Organo e fagotto.*Alle-luya. Al-
Amen. Amen. A-*Organo fissa.*

ORGANO.

le-luya. Al-
men. Amen. A-le-luya.
men. Amen.*Tutti fissa.**Tutti forte.*

ORGANO.

CANTICUM TERTIUM.

41

Forte.



Tutti piano.



Tutti, ma piano.



Tutti piano.



Organo e fagotto



ORGANO.

le lu ya. Al-
men. Amen. A-

ORGANO.



ORGANO.

V. S. volti subito.

L

43 PRODROMI MUSICALIS, PARS. II.

le- lu- ya.
men. A- men.

The musical score consists of four staves. The top two staves are for voices, with the soprano part in G clef and the alto part in F clef. The bottom two staves are for organ, with the bassoon part in C clef and the cello part in F clef. The music is in common time. The vocal parts begin with a forte dynamic, followed by a sustained note. The organ parts provide harmonic support throughout the piece. The vocal parts end with a cadence, while the organ parts continue with a sustained note.

ORGANO.



CANTICUM QUARTUM.

In honorem Sanctæ Ceciliæ, vel Sanctæ Theresiæ,
aut cuius-libet Sanctæ Virginis & Martyris.

Ex Hymnis Sanctoli Victorini.

Alto solo, cum 2. V. V. & Organo.

The musical score consists of four staves of music. The first staff features a large, ornate initial 'I' with a figure inside, followed by the vocal line for 'Alto solo'. The second staff is for 'Violino primo'. The third staff is for 'Violino secondo'. The fourth staff is for 'ORGANO', with specific markings for 'Organa à figura' and 'Organa folla'. The music is set in common time, with various dynamics and articulations indicated throughout the score.

Allegro.

Alto solo.

Violino primo.

Violino secondo.

ORGANO.

Organa à figura.

Organa folla.

Allegro.

Allegro.

cantibus, lata sonent organa.

lata sonent organa.

ORGANO.

V. S. volti sabato.

44 PRODROMI MUSICALIS, PARS. II.

na. Felix

 Tenui.
 Tenui.
 Organo & fagotto.
ORGANO.
 lata so-nent cantibus, lata sonent organa. lata
 Organo &c.
ORGANO.
 sonent organa.
 Tenui.
 Tenui.
 Organo & fagotto.
ORGANO.

CANTICUM QUARTUM.

43

Poco animato.

Festis lata so- nent cantibus, Festis lata
Pianissimo.

Pianissimo.

ORGANO.

sonent cantibus, lata sonent so- nent cantibus organa. so-

ORGANO.

nene lata sonent sonent lata sonent

ORGANO.

V. S. volti subito.
M

46 PRODROMI MUSICALIS, PARS. II.

OR-
gà-
na.
Forte.

Forte. $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

ORGANO.

*Allegro, mà re-
sanchissimo.*

Terris facta redit Cæciliae dies,
Thereliz
N Tatti.

Tatti.

Organo solo.

Organo è fagotto.

ORGANO.

Terris facta redit Cæciliae dies,
Thereliz
N Tatti.

Tatti.

Organo solo.

Organo è fagotto.

ORGANO.

CANTICUM QUARTUM.

47

Pisone,



Tutti vivace ma Pianissimo.



ORGANO.



ORGANO.

V. S. volti fatte.

48 PRODROMI MUSICALIS, PARS. II.

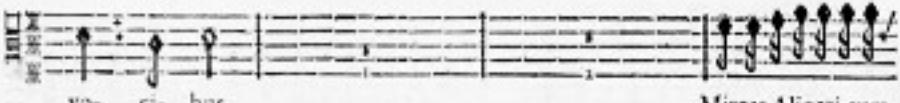


ligeri cum cytharis Lytas, nostris jun-

gite



ORGANO.



vo- ci- bus.

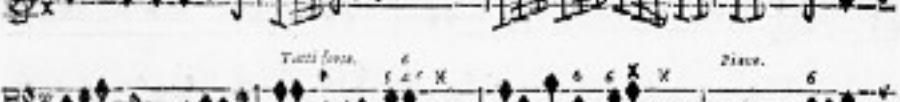
Mixtas Aligeri cum

Piano.



Tutti forte.

Piano.



Tutti forte.

Piano.

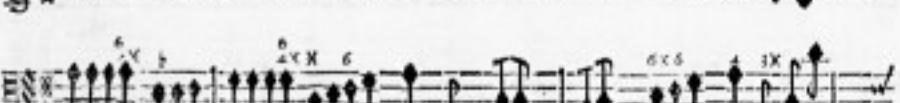
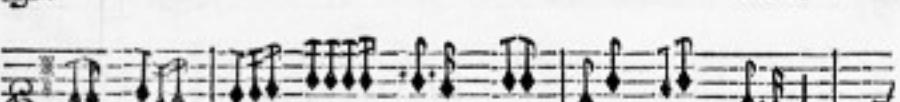
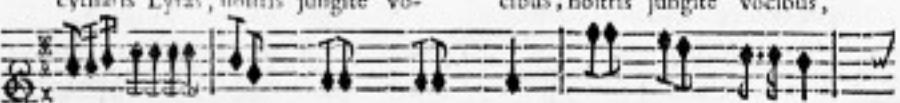


ORGANO.



cytharis Lytas, nostris jungite vo-

cibus, nostris jungite vocibus,



ORGANO.

CANTICUM QUARTUM.

49

Pianiss.



Pianiss.



Pianiss.

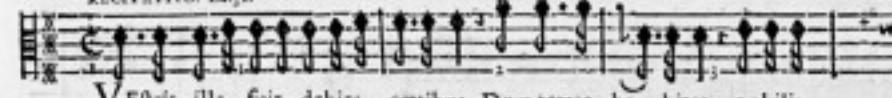


Pianiss.



ORGANO.

RECITATIVO. Largo.

Organ f. s. n.
ORGANO.

ORGANO.



ORGANO.

V. S. volti subito.

N

50 PRODROMI MUSICALIS, PARS. II.

Musical score for Organo, page 50, Prodromi Musicalis, Part II. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "mor, Votis a- stra p̄zoccupat, a- stra p̄z-". The second system begins with an alto clef, a common time signature, and a key signature of one sharp. The lyrics are: "oc- cupat. Quid non sanctus amor, sanctus amor, Allegro. Tum." The score includes various organ stops indicated by numbers and letters above the staves, such as '6', 'X', '6K', 'X6', '26', '35', and '46'. The word 'ORGANO.' appears below the staves.

Continuation of the musical score for Organo, page 50, Prodromi Musicalis, Part II. The score continues from the previous system. The first system ends with an instruction 'Allegro. Tum.'. The second system begins with an alto clef, a common time signature, and a key signature of one sharp. The lyrics are: "Quid non sanctus amor, sanctus amor, Allegro. Tum." The score includes various organ stops indicated by numbers and letters above the staves, such as '6', 'X', '6K', 'X6', '26', '35', and '46'. The word 'ORGANO.' appears below the staves.

Final continuation of the musical score for Organo, page 50, Prodromi Musicalis, Part II. The score continues from the previous system. The lyrics are: "Quid non sanctus amor, sanctus amor, fortiter ambiit, Tum." The score includes various organ stops indicated by numbers and letters above the staves, such as '6', 'X', '6K', 'X6', '26', '35', and '46'. The word 'ORGANO.' appears below the staves.

CANTICUM QUARTUM.

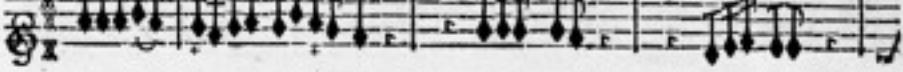
31



T. sol.



Organo i fagotto



seū.



V. S. volti subito.

32 PRODROMI MUSICALIS, PARS. II.



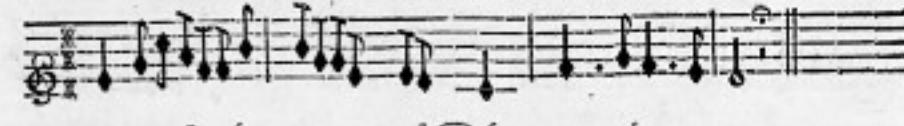
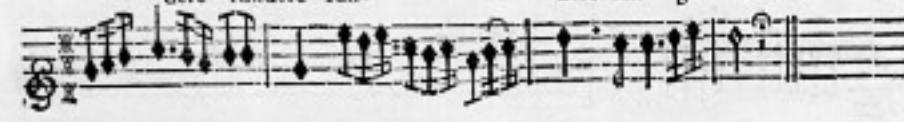
sanguinem, fundere fundere sanguinem, fun-



ORGANO.

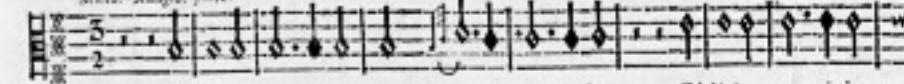


dere fundere fun- dere san- guinem.



ORGANO.

Molto. Adagio. forte.

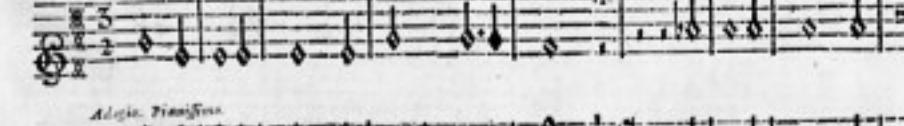


Obliti meminit tune be- ne corporis, Obliti meminit

Adagio. Tutt. pianissimo.



Adagio. Tutt. pianissimo.



Adagio. Pianissimo.



Organo & Organus.

ORGANO.

CANTICUM QUARTUM.

ff

tunc be- ne corporis, Praelate si- tiens fi- tiens

ORGANO.

ARIA PRIMA. *Adagio.*

ne- cis. Vobis forte su- a Virgo be- a-ti- or,
Adagio. *Adagio. Tanti.*

Adagio. *Tanti.*

Adagio. *Organo fagotto.*

ORGANO.

Nam qua parte minor vos supere- mi-

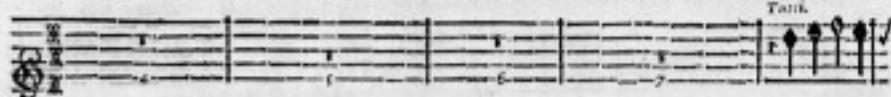
Organo fagotto. *V. S. volvi subite, o*

74 PRODROMI MUSICALIS, PARS. II.

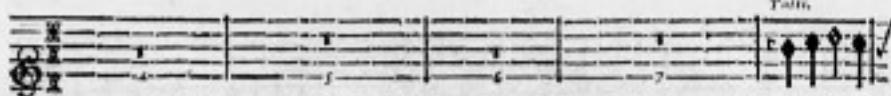


net, Immortale genus quo potuit mori, Veri victimam numinis.

Tard.



Tard.



Tard.



Organo è fagato.

ORGANO.



quo potuit mori potuit mori, mori, mori, mori.

Tard' Pianiss.

Pianiss.



Tard' Pianiss.

Pianiss.



Piano.

Pianiss.



ORGANO.



Veri veri victimam numinis. Veri veri veri veri victimam

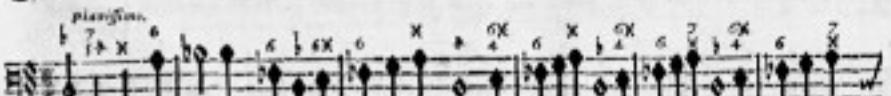
Pianiss.



Pianiss.



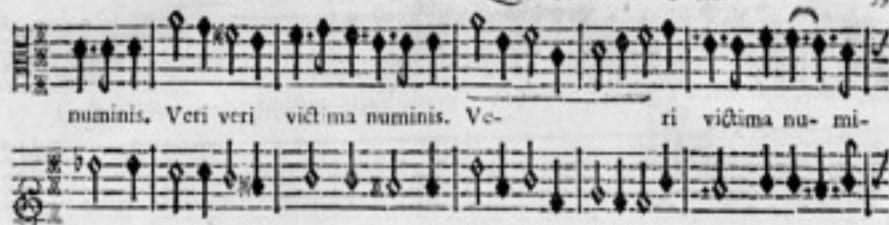
Pianiss.



ORGANO.

CANTICUM QUARTUM.

39



ORGANO.

nis. Ve- ri victimam nominis. Veri ve- ri veri

ORGANO.

victima nu- mi- nis.

Forte.

Forte.

ORGANO.

Forte.

V. S. volti subito.

36 PRODROMI MUSICALIS, PARS. II.

ARIA SECUNDA.

Sola digna Deo conjugé, Respiuit
Tutti forte.

Tutti forte.

Organo sepe. *Organo è foggia.* *Organo sepe.*

ORGANO.

morta- les thalamos. Jam dederat fidem, dederat fi-
Tutti.

Tutti.

Organo sepe. *Organo è foggia.* *Organo sepe.*

ORGANO. *Organo è foggia.* *Organo sepe.*

dem. Quam divina li- gant pecta, Quam di-
Tutti.

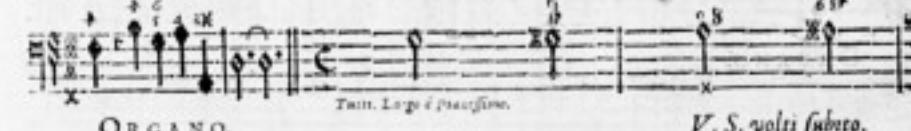
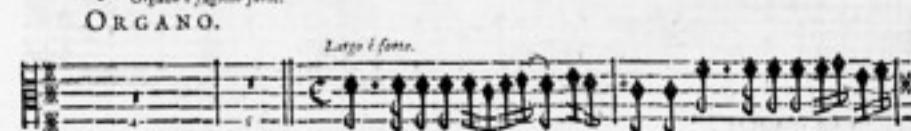
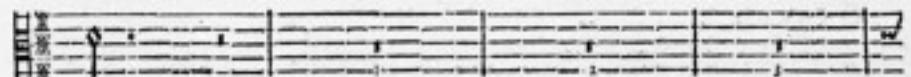
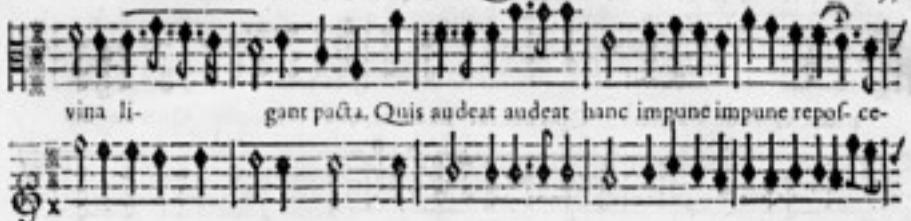
Solo.

Organo è foggia. *Organo è foggia, ma Pianiss.*

ORGANO.

CANTICUM QUARTUM.

37

*ORGANO.**Tutti. Largo è pianissimo.*

38 PRODROMI MUSICALIS, PARS. II.

paeta. Quis quis audeat, Quis audeat hanc impune reposcere. Quis au-

ORGANO.

at Quis aude- at hanc impune reposcere. Qui lucis Pater est

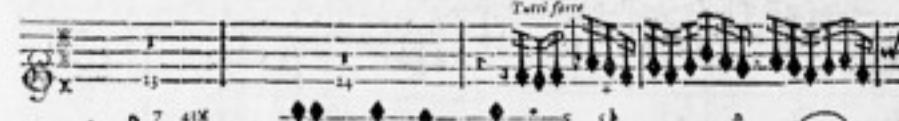
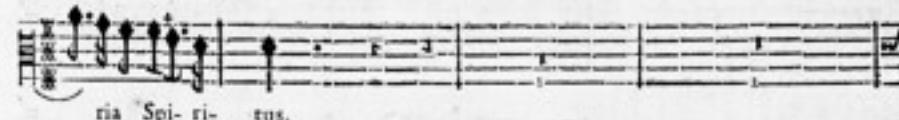
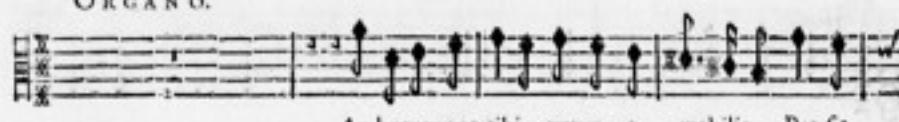
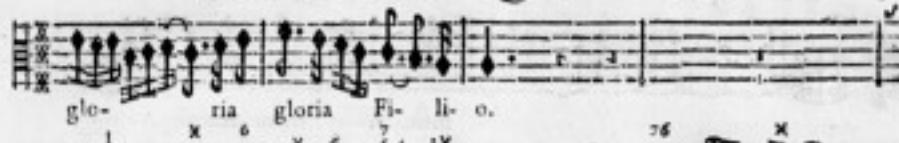
ORGANO.

glor- ria fit Patri, Qui lux ipsa Patris

ORGANO.

CANTICUM QUARTUM.

39



60 PRODROMI MUSICALIS, PARS. II.

Tenor.

Amen. A- men. Amen. A-

Piano.

Piano.

ORGANO.

Organo e fagotto più piano.

ORGANO.

Amen. A- men.

Tutti forte.

Tutti forte.

ORGANO.

Amen. A-

ORGANO.

CANTICUM QUARTUM.

61



ORGANO.



62 PRODROMI MUSICALIS, PARS. II.

men. Amen. A-men.

ORGANO.



CANTICUM QUINTUM.

63



C A N T I C U M Q U I N T U M.

In honorem Beatæ Mariæ Virginis.

Tenore ò Canto solo, con 2. V.V. & Organo.

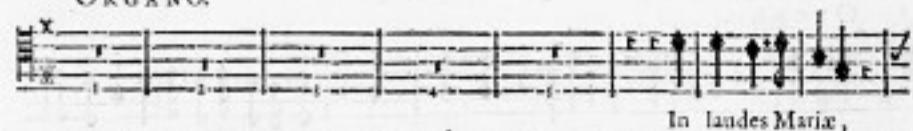
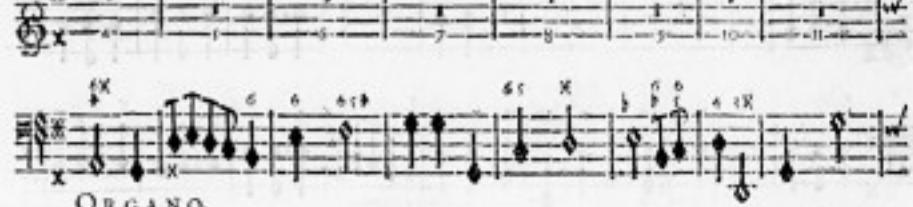
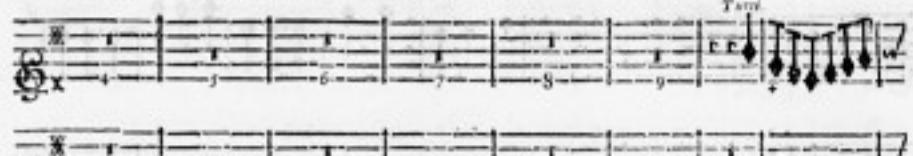
A musical score page from a historical manuscript. The page features three staves of music. The first staff, labeled 'TENORE SONATINA.', is associated with 'Sallite superi.' The second staff, labeled 'SONATINA. Violino primo.', is associated with 'Tutti.' The third staff, labeled 'SONATINA. Violino secondo.', is associated with 'Tutti.' The music is written in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes. The score is framed by decorative borders on the left and right sides.

64 PRODROMI MUSICALIS, PARS. II.

The musical score consists of three systems of music. The first system shows the organ part with various note heads and rests on a single staff. The second system begins with the vocal line: "Psalmite Psallite superi," followed by "Psalmite Psallite" on the piano part. The third system continues with "superi," "gaude-," and "te ga-". The piano part includes dynamic markings like *forte* and *pianissimo*, and organ registrations like *Organo fag.* and *Organo r. fag.*. The organ part features complex note heads and rests, some with horizontal lines and dots, indicating specific fingerings or techniques.

CANTICUM QUINTUM.

65



Tutti piano.



V. S. volti subito.

R.

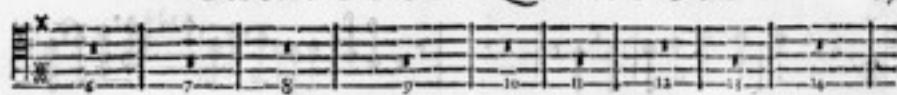
66 PRODROMI MUSICALIS, PARS. II.

resonet, plausibus & cantibus, totus orbis resonet resonet plausibus
 Pianissimo.

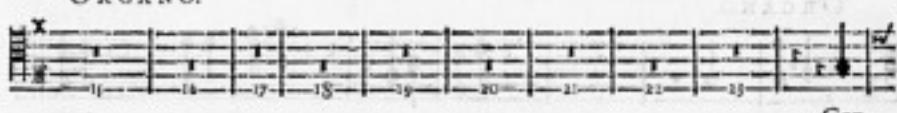
Piano.
 ORGANO.
 resonet plausibus plausibus & canebus. Et concen-
 tus Ange-
 ORGANO. Organus solo.
 lorum loci- c- tur modulis.
 Tum.
 ORGANO. Organus effigie.

CANTICUM QUINTUM.

67



ORGANO.



Con-



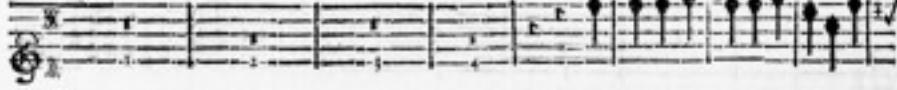
ORGANO.

Org. solo.

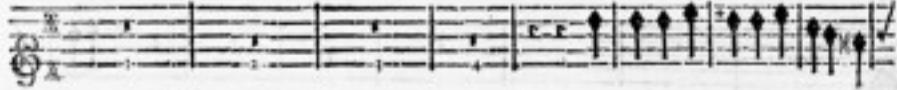


centus Angelorum socie- tur modulis.

Tertia.



Tertia.



ORGANO.

Organo è fagotto.

V. S. volti subito,

68 PRODROMI MUSICALIS, PARS. II.

Concentus Angelorum societur

Tutti.

Tutti.

Organo.

modulis. societur societur soci-

Tutti. Tutti. Tutti.

ORGANO.

Tutti.

Tutti.

Organo. Org. & fagotto. Organo. Org. & fagotto. Organo. Org. & fagotto. Org. & fagotto.

ORGANO.

c- tur modulis.

Tutti.

Tutti.

Org. & fagotto.

ORGANO.

CANTICUM QUINTUM.

69

Forte.

focie
Piano

Piano

ORGANO.

RECITATIVO. *Larg.*

tur loci- e tur modulis. Hec est Thronus grati- arum, Hec est

ORGANO.

ORGANO.

V. S. volti subito.
S

70 PRODROMI MUSICALIS, PARS. I.

gina clemen- ti- x, Hac est sedes sapi- entiæ, Thefaurus divi- ti-
6 6 76 X X 6 6 6

gina clemen- ¹⁰ tib. x, Hec est sedes sapientiae, Thesaurus divinitatis.

ORGANO.

A musical score for organ, page 12, showing measures 12 through 16. The music consists of two staves. The top staff uses a soprano C-clef and a common time signature. The bottom staff uses a bass F-clef and a common time signature. The score includes lyrics in Latin: "arum, Regina clemen- tis, Thefa-". Measure 12 starts with a half note on the soprano staff followed by eighth-note pairs. Measure 13 begins with a half note on the soprano staff followed by eighth-note pairs. Measure 14 starts with a half note on the soprano staff followed by eighth-note pairs. Measure 15 starts with a half note on the soprano staff followed by eighth-note pairs. Measure 16 starts with a half note on the soprano staff followed by eighth-note pairs. The bass staff in measure 12 has notes at the 7th and 6th positions. The bass staff in measure 13 has notes at the 7th and 6th positions. The bass staff in measure 14 has notes at the 7th and 6th positions. The bass staff in measure 15 has notes at the 7th and 6th positions. The bass staff in measure 16 has notes at the 7th and 6th positions.

ORGANO.

Digitized by Google

Musical score for 'Silent, Silent, Salomon'. The score consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with various note heads and rests, and a piano accompaniment with bass notes. The lyrics 'Silent, Silent, Salomon' are written below the vocal line. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It features a piano accompaniment with bass notes. The lyrics 'Silent, Silent, Salomon' are also written below the vocal line.

rus divi- ti- a- rum. Sileat Sileat Salomon, Sileat Sileat

A musical score page showing measures 16 and 17. The key signature is B-flat major (two flats). Measure 16 starts with a bass note G, followed by eighth notes A, B, C, D, E, F, G, and a half note A. Measure 17 starts with a bass note B, followed by eighth notes C, D, E, F, G, A, B, and a half note C. The page number '10' is at the bottom center.

205

A musical score for piano, showing two staves. The top staff uses a treble clef and has measure numbers 15, 16, and 17. The bottom staff uses a bass clef and has measure number 15. The music consists of eighth and sixteenth note patterns.

ORGANO.

Coppola & Ferrante Piano Sales

A musical score page showing a single staff of music. The staff begins with a sharp sign indicating the key signature. It contains several notes of different types: quarter notes, eighth notes, sixteenth notes, and eighth rests. The notes are distributed across the staff, with some appearing in pairs or groups. The music is written in common time.

Salomon, nec dicat nec dicat nihil esse sub so- Je nouum nec dicat nec

A musical score for a single instrument, likely a flute or piccolo, featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of four measures of music with various note heads and rests.

36

A musical score page showing measures 1 through 4. The key signature is B-flat major (two flats). Measure 1 starts with a bass clef, a B-flat, and a common time signature. Measures 2-4 show a treble clef, a B-flat, and a common time signature. Measure 5 begins with a bass clef, a B-flat, and a common time signature. The score includes dynamic markings such as piano (p), forte (f), and sforzando (sfz), and performance instructions like "legg." (leggendo) and "riten." (ritenando).

500

A musical score page showing measures 11 and 12. The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 consists of eighth-note patterns. Measure 12 begins with a sixteenth-note pattern, followed by a quarter note, another sixteenth-note pattern, and a final eighth-note pattern.

ORGANO.

One, after Figure.

CANTICUM QUINTUM.

71

dicat nec dicat nihil esse sub sole novum, nec dicat nec dicat nihil

ORGANO.

Adagio.
 esse sub sole no- vum. Scitote omnes Mariam Virgi- nem,

ORGANO.

Organus solo.

illud esse novum quod fecit Dominus, Scitote omnes Mariam Virginem,

ORGANO.

illud esse novum quod fecit Do- manus, Hac enim est in qua of-

ORGANO.

V. S. volti subito.

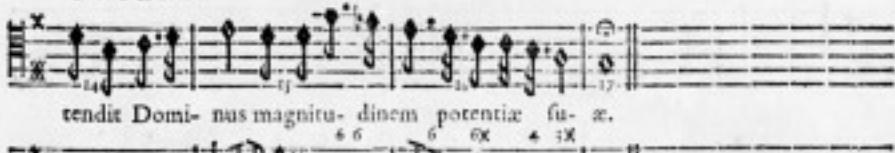
72 PRODROMI MUSICALIS, PARS. II.



tendit Dominus magnitudinem pot-entiae suae. Haec enim est in qua of-

x 6r 6x 4 3x X

ORGANO.



tendit Domini-nas magnitu-dinem potentiae suae.

x 6 6 6x 4 3x

ORGANO.



O decus Virginum: o a-mor cordium:

Tant.



Tutti.



ORGANO.



Te lau-do centies, te co-lo milles, te co-lo milles,

sel.



Tutti.

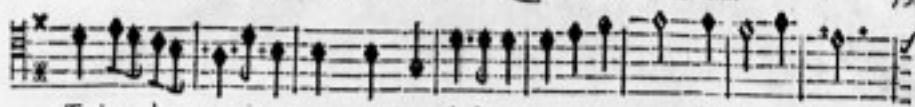


Organo e fagotto Piano.

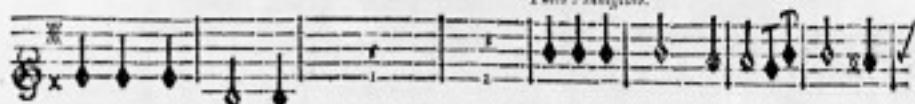
ORGANO.

CANTICUM QUINTUM.

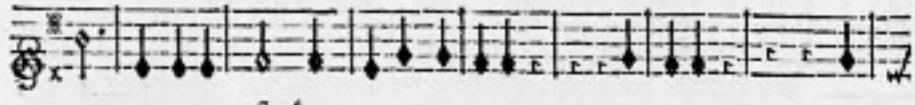
73



Te lau-do centies, numquam me deferas. O advo-ca-ta pecca-to-

Tutti Pianissimo.*Tutti Pianissimo.**ORGANO.**Organo solo.**Organo fagotto.*

rum! Salus se-cu-ra mis-terium, te colo, te amo, te volo, te qua-ro, te

*ORGANO.*

qua-ro te lau-

do

*ORGANO.**V. S. volti subito.*

T

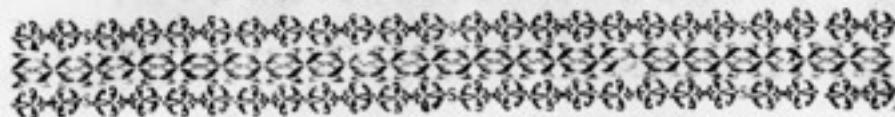
74 PRODROMI MUSICALIS, PARS. II.

cen- ties. te colo, te amo, te queso, te lau-
 Tutt. Tutti. Tutt. Poco.
 Tutt. Tutti. Tutt. Piano.
 Organo è fermo.
ORGANO.
 do cen- ties.
ORGANO.



CANTICUM SEXTUM.

73



CANTICUM SEXTUM.

Ad Christum & B. Virginem, pro Rege Deprecatio.

*Ex Hymnis Sanctolii Victorini.**Basso solo, con 2. V.V.**Tutti. Adagio.*

I

SONATINA.
Violino primo.

SONATINA.
Violino secondo.

Fagotto o Violone se place.
Tempa nunc.
Adagio.

SONATINA.
ORGANO.

ORGANO.

V. S. volti subito.

76 PRODROMI MUSICALIS, PARS. II.



ORGANO.



ORGANO.

Pianissimo.

Greg. & fagotti m. piano.



Pianissimo.



Basso Continuo.

Gamma Empl a nunc fu-
ment, fu-
ment,

ORGANO.

CANTICUM SEXTUM.

77



Templa nunc fu-



ORGANO.



ment resonent-



ORGANO.



que reso- nentque can- tus, resonent-



ORGANO.

V. S. volvi subito.

V

78 PRODROMI MUSICALIS, PARS. II.

que resonent que resonent que resonent que can-

tus,

ORGANO.

resonent que resonent que resonent que reso-

nent

ORGANO.

nentque can-

tus. En triumphato Lodoicus hoste, triumphato Lodeicu

hoste,

Largo è Pianissimo.

ORGANO.

CANTICUM SEXTUM.

79



Querit ater-
nas tibi militando, Christe coro-
nas. Querit a-
ter-
nas



ORGANO.



Allegro e forte.



Allegro.

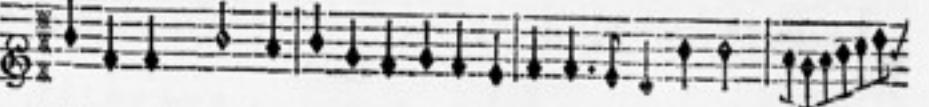
tibi milli- tando Christe coro-
nas,



ORGANO.



Pianissimo.

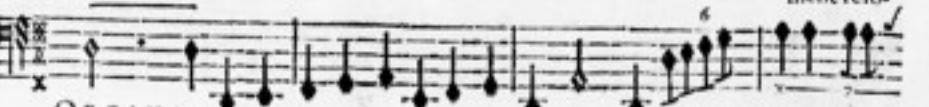


Forte.



Templa nunc fu-

ment refo-



ORGANO.

V. S. volti subito.

80 PRODROMI MUSICALIS, PARS. II.

The image shows three staves of musical notation for organ, likely from a historical music book. The notation uses a unique system of dots and dashes on a five-line staff. Below the staff, lyrics are written in Latin, and specific notes are marked with 'X' or '6'. The lyrics are:

nent- que reso- nentque can-
 ORGANO.

tus, resonent- que resonent- que resonentque reso-
 ORGANO.

nentque can- tus, resonent- que reso-
 ORGANO.

CANTICUM SEXTUM.

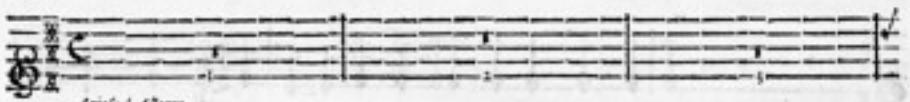
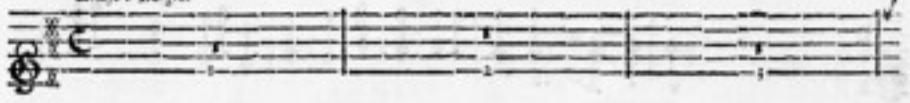
81



nent que resonentque reso- nentque can- tus,



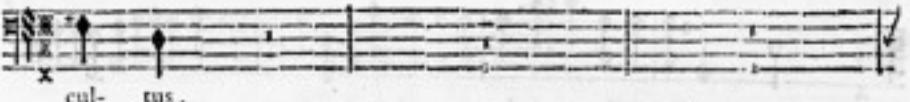
ORGANO.

Adagio.*Adagio.**Adagio.*

ORGANO.



Tutti.



ORGANO.

*V. S. volti saluto.*

X

62 PRODROMI MUSICALIS, PARS. II.

Qui gregem tuto fugiti-
 vum, Ovi-
 ORGANO. Organus fuga.
 li reddit & vindex & vindex tua qui tuerur, Sacra tue-
 re, & vindex & vindex tua qui tuerur, Sacra tue-

ORGANO. Organus fugitiva et Pianissima.

CANTICUM SEXTUM.

83

Tutti forte.

Tutti forte.

Ecce tu es ecce

ORGANO.

Organo e fragore forte.

ORGANO.

Tutti.

Belis sic vix dum memor ille laudis,

ORGANO.

V. S. volti subito.

24 PRODROMI MUSICALIS, PARS. II.

Piano.



Piano.



Forte.

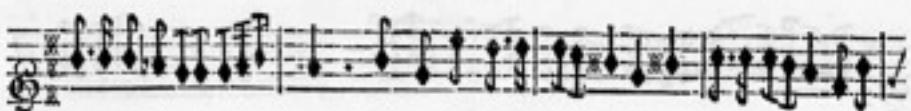


Cuncta qui subdit Cuncta qui subdit tibi servit u- ni, Imperes

Piano.



ORGANO.



ORGANO.



ORGANO.

admodum admodum

admodum

CANTICUM SEXTUM.

85

rabit, Te Duce Te Duce Te Du ce Princeps.

ORGANO.

Tutti molto Largo è Pianissimo.
Tutti molto Largo è Pianissimo.

Poco.

Tu que quam Francus quoties vocavit, Multa confidens toties be-

Org. i fagotto Pianissimo.

ORGANO.

Adagio è Pianissimo.
Adagio è Pianissimo.

nignam sensit. Hic per te bona Virgo Longos re-

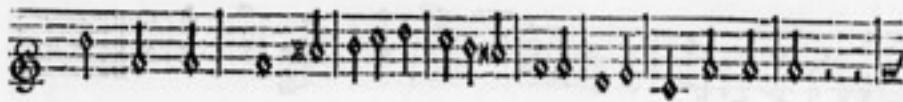
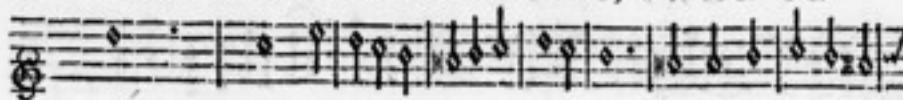
Adagio.

ORGANO.

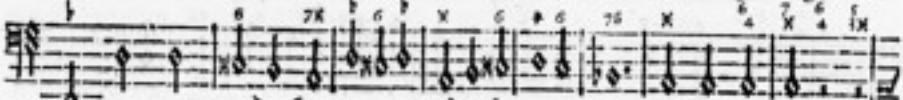
V. S. volti subito.

Y

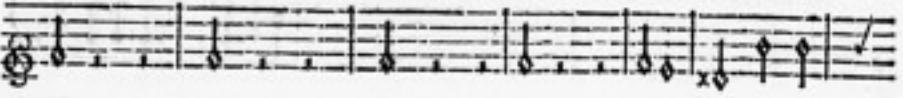
86 PRODROMI MUSICALIS, PARS. II.



gnet in an- nos. Longos regnet in



ORGANO.

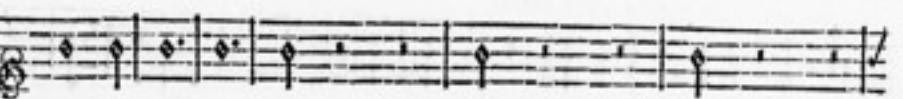
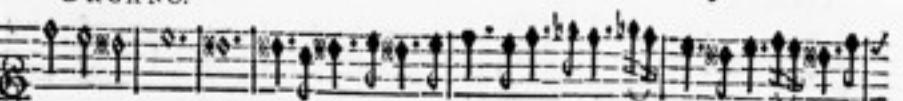


annos, re-

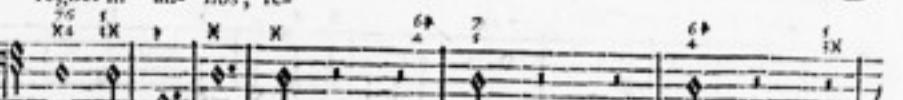


gnet in an- nos. Longos

ORGANO.



regnet in an- nos, re-



ORGANO.

CANTICUM SEXTUM.

87

gnet in annos. Longos regnet in annos. Longos regnet in annos. in
 6 7 6 5 4 IX 6 4 1 4 2 6 1 IX

ORGANO.

annos, etc.
 6 7 6 5 4 IX

gnet in annos.
 6 7 6 5 4 IX

ORGANO.

Largo.
 6 7 6 5 4 IX

Largo.
 6 7 6 5 4 IX

Largo.
 6 7 6 5 4 IX

Sturm
Allegro,
f.prest.

Longos regnet in annos.
 6 7 6 5 4 IX

ORGANO.

V. S. volti subito.

28 PRODROMI MUSICALIS, PARS. II.

Tutti. Allegro.

Tutti. Allegro.

Tutti. Allegro.

Organus i figura.

ORGANO.

Tutti.

Organus i figura.

le- luya.
men. Amen.

Al-
A-

Organus i figura.

ORGANO.

Tutti.

Organus i figura.

Al-
A-

Organus i figura.

ORGANO.

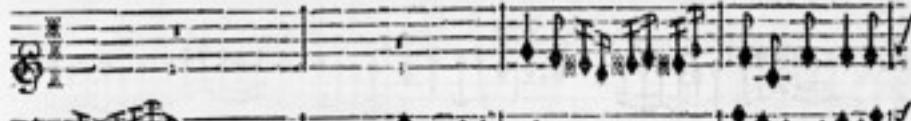
CANTICUM SEXTUM.

89

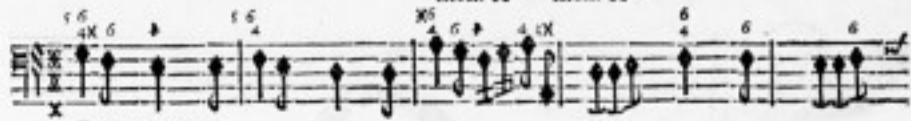
Tutti. Pianiss.



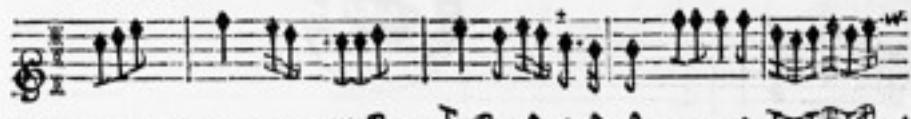
Tutti. Pianiss.

le- lu- ya.
men. A- men.Al-
A-

ORGANO.

le- lu- ya. Al-
men. A- men. A-

ORGANO.

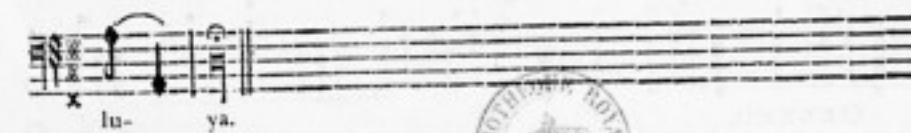
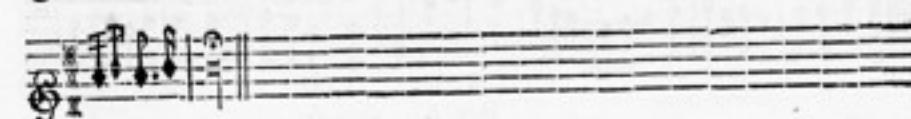
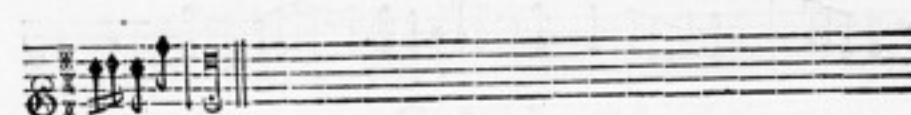
le- lu- ya. Al-
men. A- men. A-

ORGANO.

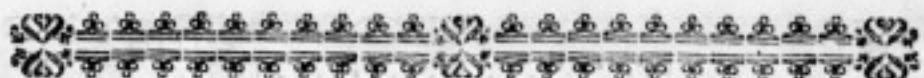
V. S. volti subito,

Z

90 PRODROMI MUSICALIS, PARS. II. CANT. SEXT.



FINE.



I N D E X.

D U A B U S V O C I B U S.

- I. **S** Alve Rex Christe. de Venerabili Sacramento.
 vel { à doi Canti à Tenori.
 Salve Regina. } de B. Virgine. pag. 1

T R I B U S V O C I B U S.

- II. O Domine. à 3. *Voc. A. T. B.* pro omni Tempore. 15
V O C E S O L A, Cum 2. Violinis..
- III. Qui non diligit te. *Canto solo con 2. VV.* pro Elevatione & omni Tempore. 31
- IV. Festis læta sonent. *Alto solo con 2. VV.* In honorem S. Cæciliae, vel Theresiae, aut cuiuslibet Sanctæ Virginis & Martyris. *Ex Hymnis Sanctoliæ Victorini.* 43
- V. Psallite superi. *Tenore ò canto solo con 2. VV.* In honorem Beatæ Mariæ Virginis. 63
- VI. Templa nunc fument. *Basso solo con 2. VV.* ad Christum & B. Virg. pro REGE Deprecatio. *Ex Hymnis Sanctoliæ Victorini.* 75

F I N I S.





EXTRAIT DU PRIVILEGE.

Par Lettres Patentes du Roy données à Arras l'onzième jour du mois de May , l'an de Grace mil six cent soixante-treize, Signées LOUIS : Et plus bas, Par le Roy , COLBERT ; Scellées du grand Sceau de cire jaune ; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694 & 8. Août 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique , tant Vocale qu'Instrumentale , de tous Autheurs: Faisant défences à toutes autres personnes de quelque condition & qualité qu'elles soient , d'entreprendre ou faire entreprendre ladite Impression de Musique; ny autre chose concernant icelle , en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires ; ny mesme de Tailler ny Fondre aucuns Caractères de Musique sans le congé & permission dudit Ballard , à peine de confiscation desdits Caractères & Impressions , & de six mille livres d'amande , ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles, mis au commencement ou fin desdits Livres Imprimez , foy soit ajoutée comme à l'Original.





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TRAITE DU PRIVILEGE
DU TERRAIN DE LA CITE DE PARIS
AVEC LA CHARTER DE PARIS
DE LOUIS PHILIPPE
PAR
M. LEON DUMONT
AUTEUR DES TRAITS DE LA CITE DE PARIS
ET DE LA CHARTER DE PARIS
OU DE LA CONSTITUTION DE LA REPUBLIQUE FRANCAISE
PARIS
CHEZ J. B. BOISSEAU
LIBRAIRE EN CHEMIN DE FER
1848

