

A

5538

No. 1889.
Lect
Grands Motets

de

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Tome Premier.

Res. 927

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Benedic anima mea

I

7200
1285

Symphonie

1285

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benedic -
bene -

Benedic anima mea

anima mea domi- no benedic anima
 dic anima mea do- mino benedic anima mea domino bene
 benedic

anima mea domino & omnia quae intra me sunt nomini Sancto e-
 dic anima me- a domino et
 anima mea do- mi no et omnia quae intra me sunt nomini Sancto e-

jus nomini Sancto ejus nomini Sancto e-
 omnia quae intra me sunt nomini Sancto - - e-
 jus

jus nomini Sancto ejus nomini Sancto e-
 jus nomini Sancto e-
 nomini Sanc- to e-

Benedic anima mea

The musical score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line and four piano accompaniment staves. The second system includes a vocal line and four piano accompaniment staves. The lyrics are written below the vocal line.

benedic anima mea domino benedic anima anima bene-
jus benedic anima mea domino benedic benedic anima bene
jus benedic anima mea domino bene
benedic anima mea domino bene
jus benedic anima mea domino bene-

dic anima mea do- - mino benedic benedic anima
dic anima anima mea do- mino benedic anima
dic anima anima mea domino bene- dic anima me-
dic a- nima mea do- mino benedic anima
dic anima anima me- a domino benedic anima

4.

Benedic anima mea

mea domino et noli obliuisci omnes retributio - - -
 mea domino et no - li obliuisci omnes retri - butio -
 a domino et noli obli - uisci omnes retri butti - o
 mea do - mino et noli obliuisci retributi - ones e -
 mea domino et noli obliuis - ci omnes retributiones
 nes ejus om - - nes omnes retri buti - ones et
 nes ejus et noli obliuisci omnes retri buti - ones e -
 nes ejus omnes retri butiones retri butiones e -
 jus et noli obliuisci omnes retri buti - ones e -
 e - - jus et noli obliuisci om - - nes retri buti - ones e -

Benedic anima mea

5

noli obliuisci noli obliuisci omnes omnes retributi —
jus et noli et noli obliuisci om — — nes retributi
jus et noli obliuisci omnes retributiones retributiones
jus et noli obli — — uisci omnes omnes
jus et noli obliuisci omnes retributi — ones retributi —
ones retributi — ones e — jus
ones retri — butiones e — jus qui propiti — atur omni —
retributi — ones e — jus
retribu — — tiones ejus qui propiti — atur omni —
o — — — nes e — jus

6.

Benedic anima mea

bus iniqui- tatibus tuis omnibus iniqui- tatibus tu-
bus ini- quitatibus ejus omnibus jniquitatibus jniquitatibus tu-

is qui sanat omnes infirmitates tuas infirmitates tuas
is qui sanat

qui sanat omnes infirmitates tuas
omnes infirmitates tuas qui sanat omnes infirmitates tuas.

Violons.

qui redimit de interitu vitam tuam qui redimit de in-

Benedic anima mea

7

teritu vitam tuam qui coronat te in misericordia et miserationibus

bus qui coronat te in misericordia et miserationibus qui coronat

qui replet in

te qui coronat te in misericordia et miserationibus

Benedic anima mea

bonis desiderium tuum replet in bonis desi- derium qui
 qui replet in bonis desiderium tuum in bonis desiderium tu-
 qui replet in bonis desiderium tuum
 qui replet in

replet in bonis desiderium tuum renouabitur ut aquilæ ju-
 um renouabitur ut aquilæ iuuenibus.
 in bonis desi- derium tuum renouabitur ut
 bonis desi- derium desi- derium tu- um
 qui replet in bonis desi- derium tu- um.

The musical score consists of three systems of staves. The first system has four staves (treble, alto, tenor, bass). The second system has five staves (treble, alto, tenor, bass, and a lower bass line). The third system has six staves (treble, alto, tenor, bass, and two lower bass lines). The lyrics are written in a cursive hand below the vocal staves.

Benedic anima mea.

a
 a renouabitur ut aquilæ iuuentus ut aquilæ iuuentus tu
 a renouabitur ut aquilæ iuuentus iuuentus tu
 uabitur ut aquilæ iuuentus tua. ut aquilæ iuuentus tu.
 um. reno- uabi- tur reno- uabitur ut aquilæ iuuentus tu

uabitur ut aquilæ iuuentus tua ut a- quilæ ju
 a reno- uabitur renouabitur ut aquilæ iuuentus tu-
 a renouabitur ut aquilæ iuuentus tu- a. ut aqu
 a renouabitur ut aquilæ ju
 a renouabitur ut aquilæ iuuentus

Benedic anima mea

uentus iuuentus tua *faciens*
- a iuuentus tu-a
la iuuentus tua.
uentus - tu - a.
tua. iuuentus tu-a.

This system contains the first five staves of the musical score. The first staff is the vocal line with lyrics. The second staff is the alto line. The third staff is the tenor line. The fourth staff is the bass line. The fifth staff is the right-hand piano accompaniment. The music is in a major key with a common time signature.

miseri-cordias dominus et iudicium omnibus injuriam pa-tien-ti-

This system contains the sixth and seventh staves of the musical score. The sixth staff is the vocal line with lyrics. The seventh staff is the piano accompaniment. The music continues with the same instrumental parts as the first system.

bus et iudicium et iudicium omnibus injuriam patientibus.
faciens
faciens
faciens miseri-

This system contains the eighth, ninth, and tenth staves of the musical score. The eighth staff is the vocal line with lyrics. The ninth staff is the piano accompaniment. The tenth staff is the bass line. The music concludes with the vocal line and piano accompaniment.

Benedic anima mea

musical score for the first system of 'Benedic anima mea'. It consists of four staves. The top staff is the vocal line with lyrics: *miseri cordias Dominus do - - - minus et iudicium. omni*. The second staff continues the vocal line with lyrics: *miseri cordias miseri cordias Dominus et iudicium. omnibus*. The third staff continues with lyrics: *cordias miseri cordias Dominus Dominus et ju - dicitum.* The fourth staff is a basso continuo line.

musical score for the second system of 'Benedic anima mea'. It consists of five staves. The top staff is the vocal line with lyrics: *bus in - - juriam patienti - bus*. The second staff continues with lyrics: *injuriam in - - juriam. patientibus*. The third staff continues with lyrics: *omnibus injuriam injuriam. patienti bus.* The fourth staff is a basso continuo line. The fifth staff is a keyboard part labeled *Ritornelle*.

musical score for the third system of 'Benedic anima mea'. It consists of three staves, all of which are basso continuo lines.

musical score for the fourth system of 'Benedic anima mea'. It consists of four staves. The top staff is the vocal line with lyrics: *notas fecit vias*. The second, third, and fourth staves are basso continuo lines.

Benedic anima mea

Suas notas se- cit uias su- as notas fecit uias suas Moysi
notas fecit uias suas notas fecit uias suas Moysi
notas fecit uias su- as notas fecit uias suas Moysi
notas fecit uias suas uias suas moysi- notas
notas fecit uias suas notas fecit uias suas Moysi-

Filijs Israel.
Filijs
Filijs
fecit uias suas Moysi Filijs Israel uoluntates suas
Filijs

14.

Benedic anima mea

uoluntates suas notas fecit uias suas Moysi filii Israel
 Israel uoluntates suas notas fecit uias suas Moysi filii Israel uolun-
 Israel uoluntates suas filii Israel uolun-
 notas fecit uias suas Moy- si filii Israel uolun-
 Israel uoluntates suas notas fecit uias suas Moysi filii Israel uolun-

uoluntates suas
 tates suas
 tates su--as
 tates su--as
 tates su--as

Symphonie

Benedic anima mea

miserator et misericors dominus

miserator et misericors dominus miserator miserator et mi-

sericors dominus longanimis et multum misericors et multum

misericors et multum misericors miseri

Benedic anima mea

non in perpetuum irascetur iras — ce — tur non in perpetuum iras
 cetur non in perpetuum iras
 non in perpetuum irascetur irasce —
 non in perpetuum iras — cetur
 non in perpetuum iras cetur.
 cetur irasce — tur neque in aeternum comminabitur
 cetur ne — que in aeternum comminabi
 tur neque in aeternum neque in aeternum comminabi
 neque in aeternum comminabitur non in perpetuum iras
 non in perpetuum irascetur neque in aeternum comminabi

Benedic anima mea

non in perpetuum irasce - tur ne - que in aeternum
non in perpetuum irasce - tur ne - que in aeternum
non in perpetuum irasce - tur neque in aeternum
ce - tur neque in aeternum in aeternum in a
tur non in perpetuum irasce - tur neque in aeternum in a
non in perpetuum irasce - tur
comminabi - tur neque in a
ternum comminabi - tur non in perpetuum irasce -
ternum comminabitur neque in aeternum commi
ternum comminabi - tur non in perpetuum irasce -

Benedic anima mea

neque in æternum comminabi- tur non in perpetuum irasce-
 ternum neque in æternum comminabitur non in perpetuum irasce- - tur
 tur neque in æternum comminabitur non
 nabi- tur Commi- nabi- tur non non in perpetuum iras
 tur neque in æternum comminabitur non non non in per
 tur non non in perpetuum iras-
 neque in æternum in æternum comminabitur non
 neque in æ- ternum in æternum comminabi- tur
 cetur non non in per
 petuum irascetur neque in æternum comminabitur

Benedic animæ meæ.

19.

atur irascetur neque in æternum comminabitur non in perpetuum iras
non in perpetuum irascetur irasce - tur non in per -
petuum iras - ce - tur non in perpetuum irascetur non
non in perpetuum irascetur non non non
atur neque in æternum comminabitur neque in æ
petuum irasce - - - tur neque in æternum commi -
non iras - - - ce - - - tur neque in æ
non iras - - - cetur neque in æternum
non in perpetuum irascetur neque in æternum comminabi

Benedic anima mea

ternum comminabitur neque in aeternum commi
nabi- tur neque in aeter- - - num commi
ternum neque in aeternum in aeternum in aeter- - - num commi
neque in aeternum in a-ternum comminabitur commi
tur neque in aeternum neque in aeternum commina-
nabitur
nabitur
nabitur
nabitur non secundum pec-
bitur
Symphonie

Benedic anima mea.

cata nostra fecit nobis neque secundum iniquitates nostras re

tribuas nobis quoniam secundum altitudinem Caeli et terrae Corrobo-

ra - - uit misericordiam suam super timentes timentes se super ti-

quantum distat ortus
quantum distat ortus
quantum distat ortus
mentes super timentes se quantum distat ortus ab occidente quantum distat ortus
quantum distat ortus.

Benedic anima mea.

ab occiden - - - te longe fecit longe fecit a no - - -

ab occiden - - - te longe fecit a nobis a nobis longe

ab occiden - - - te jniqui - tates

ab occiden - - - te longe fecit a nobis jniquitates nos -

ab occiden - - - te

bis longe fecit a no - - bis longe fecit a nobis

fecit a no - bis jniquitates a nobis

nostras longe fecit a nobis a nobis longe fecit a nobis

tras jniqui - tates jniquitates

longe fecit a nobis longe fecit a nobis a nobis.

Benedic anima mea.

iniquitates iniquitates nostras
iniquitates iniquitates nostras
iniquitates iniquitates nostras.
Iniquitates iniquitates nos-tras
iniquitates iniquitates nostras.

quantum distat ortus
quantum distat ortus
quantum distat ortus
quantum distat ortus ab occi dent re, distat ortus quantum.
quantum distat ortus

The musical score is written on ten systems of staves. The first system contains five staves with lyrics in various cases. The second system contains five staves with lyrics. The third system contains five staves with lyrics. The fourth system contains five staves with lyrics. The fifth system contains five staves with lyrics. The sixth system contains five staves with lyrics. The seventh system contains five staves with lyrics. The eighth system contains five staves with lyrics. The ninth system contains five staves with lyrics. The tenth system contains five staves with lyrics. The music is written in a style characteristic of 18th-century manuscript notation, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Latin and describe the distance between the rising and setting sun.

Benedic animas mea.

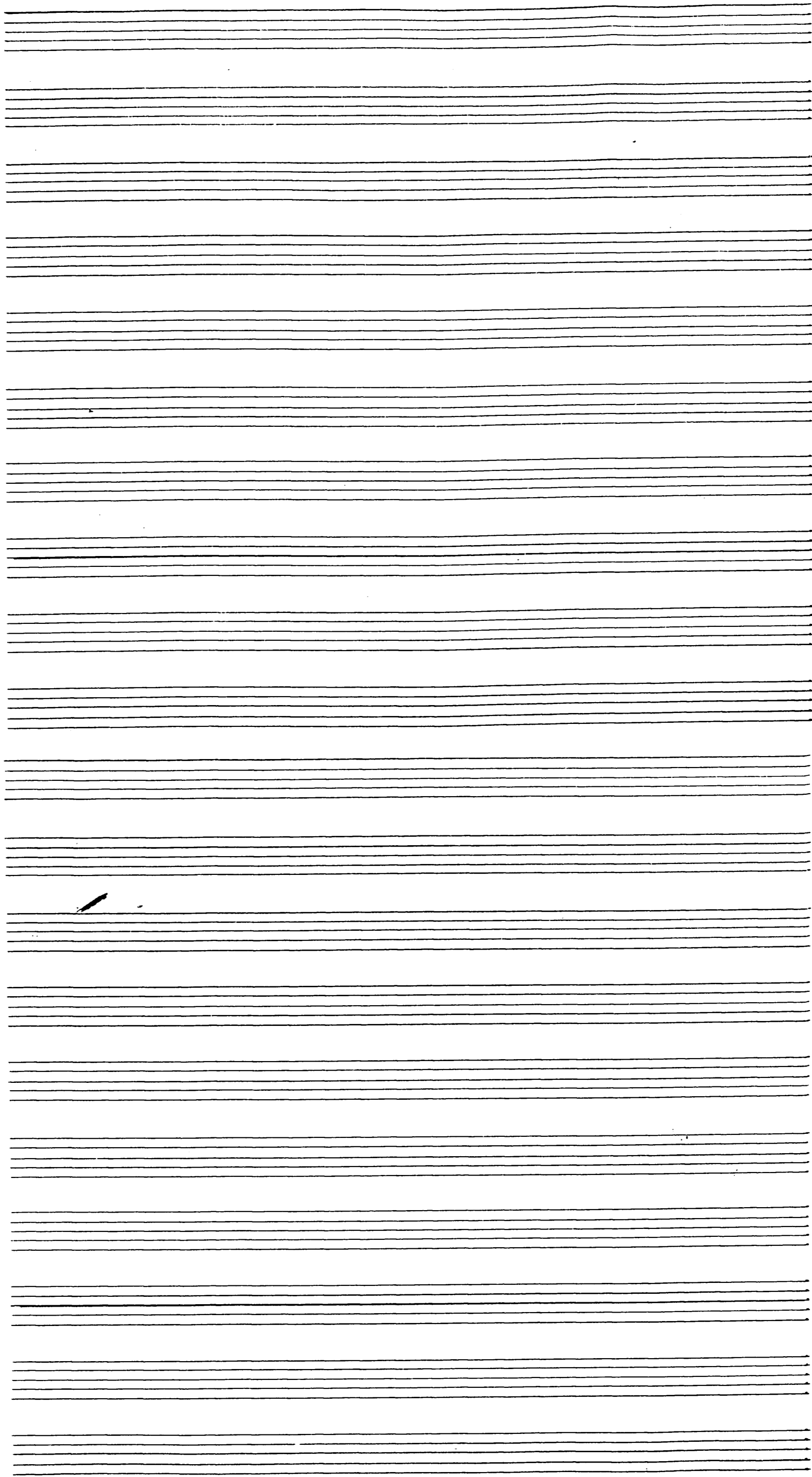
ab occiden - te longe fecit longe fecit a no - - bis
 ab occiden - te longe fecit a nobis a nobis. longe fecit a.
 ab occiden - - te. jniquitates nos -
 ab occiden - - te longe fecit a nobis jniquitates nostras.
 ab occiden - - te longe

longe fecit a no - - bis longe fecit a nobis jniquitates nos - tras.
 no - - bis jniquitates a nobis jniquitates nos - tras
 tras longe fecit a nobis a nobis longe fecit a nobis jniquitates nostras.
 jniquitates jniquitates jniquitates nostras
 fecit a nobis longe fecit a nobis a nobis jniquitates nostras.

No. 1889

A series of 20 horizontal musical staves, each consisting of five lines, arranged vertically down the page. The staves are empty, with no musical notation or clefs present.

26.



Handwritten marks on the right margin.

Benedictus

Symphonie

16-188

16-188

benedictus dominus deus israel deus fra-

16-188

Benedictus

bene-dictus benedictus dominus deus israel
 benedictus dominus deus benedictus dominus deus Isra
 et benedictus dominus deus israel benedictus
 benedictus
 benedictus dominus deus israel benedictus dominus deus israel bene
 benedictus dominus deus Isra- et benedictus dominus bene

benedictus dominus deus israel
 benedictus dominus deus Isra
 benedictus
 benedictus dominus bene
 benedictus domi-

Benedictus

29

benedictus dominus deus israel benedictus dominus
et benedictus deus israel benedictus dominus do- minus
dominus deus israel deus israel benedictus dominus de-
dominus deus israel deus israel benedictus dominus de-
dictus dominus deus israel bene- dictus dominus de-
dictus dominus deus israel benedictus dominus deus israel de

benedictus dominus deus israel benedictus dominus
et benedictus deus israel benedictus dominus
dominus deus israel deus israel benedictus dominus de-
dictus dominus deus israel benedictus dominus de-
nus benedictus dominus deus israel benedictus dominus

Empty musical staves for piano accompaniment.

Benedictus

deus Israel quia visi-tavit et fecit quia visi
 deus israel quia visitavit et fecit quia visi
 - us israel quia visi-tavit et fecit quia visi
 us israel quia visitavit et fecit Redemptio-nem plebis su-
 - us israel quia visi-tavit et fecit quia visi
 - us israel quia visitavit et fecit Redemptionem plebis su

deus israel quia visitavit quia visi
 deus israel quia visitavit quia visi
 - us israel quia visitavit quia visi
 us israel quia visitavit quia visi
 deus israel quia visi-tavit quia visi

The bottom section of the page contains four staves of instrumental accompaniment. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music consists of rhythmic patterns and melodic lines, primarily using eighth and sixteenth notes, with some rests and dynamic markings.

Benedicte

The musical score consists of multiple staves for different voices and instruments. The lyrics are written below the vocal staves. A circular stamp is located in the middle of the page, overlapping the lower staves.

Lyrics: *tauit et fecit Redemptionem plebis su- a*

Lyrics: *tauit et fecit Redemptionem plebis su a*

Lyrics: *tauit et fecit Redemptionem plebis sua plebis - su - - a*

Lyrics: *tauit et fecit Redemptionem plebis su- a*

Lyrics: *a Redemptionem plebis sua redemptionem plebis su- a*

Lyrics: *tauit et fecit Redemptionem plebis su- a*

Lyrics: *a redemptionem plebis su- a*

Lyrics: *tauit et fecit Redemptionem plebis su- a*

Lyrics: *tauit et fecit redemptionem plebis su a*

Lyrics: *tauit et fecit Redemptio- nem plebis su a*

Lyrics: *tauit et fecit Redemptionem plebis su- a*

Lyrics: *tauit et fecit redemptionem plebis su- a*

Stamp: **CONSERVATOIRE DE MUSIQUE BIBLIOTHÈQUE.**

Benedictus.

Et crexit cornu salutis nobis in domo dauid pueri fu-

in domo dauid pueri sui pueri su-

in domo dauid pueri sui

et crexit cornu salutis nobis in domo dauid pue-

Benedictus.

33.

ficut locutus est per os sanctorum
ficut locutus est per os sanctorum per os Sancto- rum ficut locutus
pueri su- j ficut locutus
ficut locutus est per os - sancto- rum
ri su- j ficut locutus est
ficut locutus est
ficut locutus est per os sanctorum

ficut locutus est per os sanctorum
ficut locutus est per os sanctorum per os sanctorum ficut locutus
ficut locutus est per os - sanctorum
ficut locutus est
ficut locutus est per os sancto- rum fi-

Benedictus.

sicut locutus est per os Sanctorum qui a saeculo sunt prophetarum e-
est per os Sancto-rum qui a saecu-lo a saeculo sunt prophetarum e-
est per os sanctorum qui a saeculo sunt prophe-tarum e-
per os sanctorum qui a saeculo sunt prophetarum e-
per os sanctorum qui a saeculo sunt prophetarum e-
per os sanctorum qui a saeculo sunt prophe-tarum e-
per os sanctorum sanctorum qui a saeculo sunt prophe-tarum e-

sicut locutus est per os Sanctorum qui a saeculo sunt prophetarum e-
est per os Sanctorum qui a saeculo sunt prophetarum e-
per os sancto-rum qui a saeculo sunt prophetarum e-
per os sanctorum sanctorum qui a saeculo sunt prophe-tarum e-
cut locutus est per os sanctorum qui a saeculo sunt propheta-rum e-

Instrumental accompaniment consisting of five staves of music.

Benedictus

ius qui a saeculo sunt prophetarum e- ius qui a saeculo
ius qui a saeculo sunt prophetarum e- ius qui a saeculo sunt prophe-
ius qui a saeculo sunt prophe
ius qui a saeculo sunt
ius qui a saeculo sunt
ius qui a saeculo sunt
ius qui a saeculo sunt prophetarum e- ius qui a saeculo sunt

ius qui a saeculo
ius qui a saeculo sunt prophe
ius qui a saeculo sunt
ius qui a saeculo sunt
ius qui a saeculo sunt

ius
ius
ius
ius

Benedictus

Sunt prophetarum ejus
tarum e- jus
tarum e- jus
prophetarum ejus
prophe- tarum ejus
prophetarum ejus
prophetarum ejus

Sunt prophetarum ejus
tarum e- jus
prophetarum ejus
prophetarum ejus
prophetarum ejus

Symphonic

The musical score is written on ten staves. The first two systems each consist of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are written below the vocal staves. The third system consists of three staves: two vocal staves and one bass line. The word 'Symphonic' is written above the first staff of this system. The score concludes with a double bar line and a repeat sign.

Benedictus

37

salutem ex inimicis

Violon

This system contains the first two systems of musical notation. The top system is a vocal line with lyrics. The second system is for the Violon. The third and fourth systems are empty staves.

nostris salutem ex inimicis nostris et de manu omnium qui oderunt

This system contains the third system of musical notation, which is a vocal line with lyrics. The fourth system is an empty staff.

nos

ad faciendam miseri-cordiam cum patri-bus nostris ad faciendam

ad faci-endam miseri-cordiam cum patribus nostris ad faci-

This system contains the fifth and sixth systems of musical notation, which are vocal lines with lyrics. The seventh system is an empty staff.

miseri cordiam misericordiam cum patribus nostris et memo-

endam miseri-cordiam cum patribus nostris

This system contains the eighth and ninth systems of musical notation, which are vocal lines with lyrics. The tenth system is an empty staff.

Benedictus.

vari testamenti sui sancti Et memo
Et memorari testa menti sui sancti et memorari

vari testamenti sui testamenti sui sancti
et memorari testamenti testamenti sui sancti
Jusjurandum quod ju.

rauit ad abraham patrem nostrum jusjurandum quodjuravit ad abraham

patrem nostrum daturum daturum se nobis daturum daturum se no

Benedictus

39.

vt
vt sine ti
vt sine timore vt sine ti
bis daturum datu- rum se no- bis

sine timore de manu inimicorum nostrorum libera- - ti
more de manu inimico- rum nostrorum libera- ti
serua -
more de manu inimico - rum nostrorum libera ti
ser

Benedictus.

Handwritten musical score for the Benedictus. The score consists of multiple systems of staves. The first system includes a vocal line with the lyrics "ut sine timore ut sine ti" and an instrumental line with "ut sine timore de manu de manu". The second system continues with "mus illi" and "ut sine timore de manu de manu". The third system has "ut sine ti". The fourth system has "ut sine ti". The fifth system has "a - - - mus illi". The sixth system has "ut sine timore ut sine ti". The seventh system has "ut sine timore de manu de manu". The eighth system has "ut sine ti". The ninth system is empty. The tenth system has "ut sine timore ut sine ti". The eleventh system has "ut sine timore de manu de manu". The twelfth system has "ut sine ti". The thirteenth system has "ut sine timore ut sine ti". The fourteenth system has "ut sine timore de manu de manu". The fifteenth system has "ut sine ti". The sixteenth system has "ut sine timore ut sine ti". The seventeenth system has "ut sine timore de manu de manu". The eighteenth system has "ut sine ti". The nineteenth system has "ut sine timore ut sine ti". The twentieth system has "ut sine timore de manu de manu". The twenty-first system has "ut sine ti". The twenty-second system has "ut sine timore ut sine ti". The twenty-third system has "ut sine timore de manu de manu". The twenty-fourth system has "ut sine ti". The twenty-fifth system has "ut sine timore ut sine ti". The twenty-sixth system has "ut sine timore de manu de manu". The twenty-seventh system has "ut sine ti". The twenty-eighth system has "ut sine timore ut sine ti". The twenty-ninth system has "ut sine timore de manu de manu". The thirtieth system has "ut sine ti".

Benedictus

41.

more de manu inimicorum nostrorum inimicorum nostrorum libera—
inimicorum nostrorum inimicorum nostrorum libera—
inimicorum nostrorum inimicorum nostrorum libera—
more de manu inimico — rum inimicorum nostrorum libera—
more de manu inimico — rum inimicorum nostrorum libera—
ut sine timore de manu inimicorum libera—
ut sine timore de manu inimicorum libera—

more de manu inimicorum nostrorum inimicorum nostrorum libera—
inimicorum nostrorum inimicorum nostrorum libera—
more de manu inimi — corum inimicorum nostrorum libera—
ut sine timore de manu inimicorum libera—
ut sine timore de manu inimicorum nostrorum libera—

ut sine timore de manu inimicorum nostrorum libera—

Benedictus

seruiamus seruiamus illi.
amus seruiamus illi
amus seruiamus illi
amus seruiamus illi
illi seruiamus illi
illi seruiamus illi

seruiamus seruiamus illi
amus seruiamus illi
amus seruiamus illi
illi seruiamus illi
illi seruiamus illi

Symphonie

44

Benedictus

The image shows a handwritten musical score for a piece titled "Benedictus". The score is written on a page numbered "44". It consists of two systems of staves. The first system contains seven staves: a vocal line (soprano), a vocal line (alto), a vocal line (tenor), a vocal line (bass), a piano accompaniment (right hand), a piano accompaniment (left hand), and a double bass line. The second system contains five staves: a vocal line (soprano), a vocal line (alto), a piano accompaniment (right hand), a piano accompaniment (left hand), and a double bass line. The notation is in a common time signature (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The word "Symphonie" is written in a smaller, cursive hand below the first staff of the second system. The overall style is that of a handwritten manuscript.

Benedictus

45

In sanctitate et justitia in sanctita - - te et justiti
In sanctitate et justitia in sanctita te et justitia co
in sanctitate et justitia in sanctitate et justitia co
In sanctitate et justitia in sanctitate et justitia
in sanctitate et justitia in sanctitate et justiti-a
in sanctitate et justitia et justiti-a
in sanctitate et justitia et justitia co

In sanctitate et justitia in sanctita - - te et justiti
in sanctitate et justitia in sanctita - te et justitia
in sanctitate et justitia in sanctitate et justitia
in sanctitate et justiti-a et justitia
in sanctitate et justitia in sanctitate et justitia coram

in sanctitate et justitia in sanctitate et justitia

46.

Benedictus

a coram ipso omnibus diebus omnibus diebus nostris di-
ram ipso omnibus diebus nostris omnibus die-
ram ipso omnibus diebus nostris
coram ipso omnibus die bus nostris
coram ipso omnibus diebus nostris
ram ipso omnibus diebus nostris omnibus die-
ram ipso omnibus diebus nostris

a coram ipso omnibus diebus nostris
ram ipso omnibus diebus nostris
coram ipso omnibus diebus nostris
ram ipso omnibus die bus nostris
ip so omnibus diebus nostris

a coram ipso omnibus diebus nostris
ram ipso omnibus diebus nostris
coram ipso omnibus diebus nostris
ram ipso omnibus diebus nostris
ip so omnibus diebus nostris

Benedictus:

ebus nostris omnibus diebus nostris
bus nostris omnibus diebus nostris
omnibus diebus nostris
omnibus diebus nostris
omnibus diebus nostris Et tu puer propheta al-
ebus nostris die-bus nostris
diebus nostris

omnibus diebus nostris
omnibus die-bus nostris
omnibus diebus nostris
omnibus diebus nostris
omnibus diebus nostris

omnibus diebus nostris

48.

Benedictus.

Et tu puer propheta altissimi uocaberis

ris
Praeibis enim ante faciem Domini para-

praebis enim ante faciem Domini para-
- re uias ejus

re uias ejus praebis enim ante faciem domi
praebis enim ante faciem ante faciem domi

ni para - - re para - - re uias ejus para -
ni para - - re uias ejus parare pa-

Benedictus

49

ad dandam scientiam salu - tis ad dandam sci
ad dandam scientiam salutis plebi
re - uias ejus ad dandam scientiam salutis plebi
ad dandam scientiam salutis
ra - re uias ejus ad dandam scientiam salutis
ad
ad dandam sci
ad dandam scientiam salutis ad dandam sci
ad dandam scientiam salutis plebi
ad dandam scientiam salutis
ad
ad dandam scientiam fa

Benedictus.

entiam salutis plebi ejus ad dandam sci- en-
 e- jus plebi ejus ad
 e- jus ad
 plebi- ejus ad dandam scientiam salutis
 plebi ejus ad dandam scientiam salutis
 dandam scientiam salutis ple- bi ejus plebi
 entiam - salutis plebi

entiam salutis ad dandam sci- en
 e- jus ad
 plebi ejus ad dandam scientiam salutis
 dandam scientiam salu- tis plebi
 lutis plebi ejus ad dandam sci- entiam sa-

Benedictus.

li- am ad dandam scientiam salu- tis
dandam scienti- am salutis plebi sci- entiam salutis
dandam sci- entiam salutis plebi scientiam salutis
ad dandam sci- enti- am salutis
ad dandam scien- tiam salutis
e- jus ad dandam scientiam salutis plebi
e- jus ad dandam scientiam salutis plebi

- ti- am ad dandam scientiam salu- tis
dandam scienti- am salutis plebi scientiam salutis
ad dandam scien- tiam salutis
e- jus ad dandam scientiam salutis plebi
lutis plebi e- jus ad dandam scientiam ad dandam scientiam salutis

This system contains piano accompaniment for the third system of the Benedictus, consisting of five staves of music without lyrics.

52

Benedictus.

plebi ejus in remissionem peccatorum eorum in re

plebi ejus in remissionem peccatorum eorum

plebi ejus in remissionem peccatorum eorum

plebi ejus in remissionem pecca

plebi ejus in remissionem peccat

e - jus

e - jus

plebi ejus in remissionem peccatorum eorum in re

plebi ejus in remissionem peccatorum eorum

plebi ejus in remissionem pecca

e - jus

plebi ejus in

plebi ejus

plebi ejus

plebi ejus

plebi ejus

plebi ejus

Benedictus.

53

missionem peccatorum eorum.
peccatorum eorum
peccatorum eorum in remissionem peccatorum eorum
peccatorum eorum
torum peccatorum eorum
torum peccatorum eorum
In remissionem peccatorum
In Remissionem peccatorum In Remissionem

missionem peccatorum eorum
peccatorum eorum
torum peccatorum eorum
in remissionem peccatorum
remissionem peccatorum eorum.

54.

Benedictus.

in remissi-onem peccato-rum e-o

in remissi

orum peccatorum eo-rum

in Remissi

onem. peccatorum eorum

in remissi

Benedictus.

55.

rum in remissionem peccato- rum eo- rum
onem peccatorum in remissi- onem peccatorum eo- rum
onem peccatorum in remissio- nem peccatorum eorum
in Remissionem peccatorum eorum
in Remissi- onem peccatorum eorum.
in Remissi- onem peccato- rum eorum
in Remissionem peccato- rum eorum.

in remissionem peccato- rum e- o- rum
onem peccatorum in remissio- nem peccatorum eorum
in Remissionem peccatorum eorum.
in Remissi- onem peccatorum eorum
in Remissi- onem pecca- torum e- orum.

in Remissionem peccato- rum eorum

56. *Benedictus*

per viscera per viscera
per viscera misericordiae Dei nostri per viscera miseri

miseri cordiae Dei nostri per viscera misericordiae miseri
cordiae Dei nostri per viscera misericordiae miseri

cordiae de- in nostris in quibus visitavit nos oriens ex alto
cordiae Dei nostri in quibus

oriens ex alto oriens ex alto ex alto
visitavit nos oriens ex alto oriens ex alto oriens ex alto

Benedictus.

illumi

illumi

illuminare

illuminare his qui in tenebris et in umbra mortis se det illuminare

illumi

illuminare

Benedictus.

Illuminare his qui in tenebris et in umbra mortis et in umbra
nare his qui in tenebris et in umbra mortis in umbra mor-
nare his qui in tenebris et in umbra mortis in umbra + mor
Illuminare his qui in tenebris et in umbra in umbra.
illuminare his qui in tenebris et in umbra in umbra
his qui in tenebris et in umbra mortis sedent in umbra.
his qui in tenebris et in umbra mortis sedent in umbra

Illuminare his qui in tenebris et in umbra mortis et in umbra
nare his qui in tenebris et in umbra mortis in umbra mor
illuminare his qui in tenebris et in umbra in umbra.
his qui in tenebris et in umbra mortis sedent in umbra.
illuminare his qui in tenebris et in umbra mortis sedent et in umbra

Illuminare his qui in tenebris et in umbra mortis et in umbra
nare his qui in tenebris et in umbra mortis in umbra mor
illuminare his qui in tenebris et in umbra in umbra.
his qui in tenebris et in umbra mortis sedent in umbra.
illuminare his qui in tenebris et in umbra mortis sedent et in umbra

Benedictus.

mortis sedent illuminare his qui in tenebris et in umbra
tis sedent illuminare his qui in tenebris et in umbra
tis sedent illuminare his qui in tenebris et in umbra
mortis sedent illuminare his qui in tenebris et in umbra
mortis sedent illuminare his qui in tenebris et in umbra
mortis sedent illuminare his qui in tenebris et in umbra mor
mortis sedent illuminare his qui in tenebris et in umbra mor

mortis sedent illumi- nare his qui in tenebris et in umbra
tis sedent illuminare his qui in tenebris Et in umbra
mortis se- dent illuminare his qui in tenebris et in umbra
mortis sedent illuminare his qui in tenebris et in umbra mor
mortis sedent illuminare his qui in tenebris et in umbra

Benedictus.

in viam pacis in viam pa- cis
ad dirigendos pedes nostros ad dirigendos pedes
in viam in viam pacis
ad dirigendos pedes nostros ad dirigendos pedes
in viam pacis
in viam pacis ad dirigendos pedes
viam pa- cis ad dirigendos pedes

ad dirigendos pedes nostros ad dirigendos pedes
ad dirigendos pedes nostros ad diri- gendos pedes
ad dirigendos pedes nostros ad dirigendos pedes
in viam pacis ad dirigendos pedes
ad dirigendos pedes nostros ad dirigendos pedes

ad dirigendos pedes nostros ad dirigendos pedes

Benedictus.

ad dirigendos pedes nostros in viam pacis in viam in
 nostros ad dirigendos pedes nostros in viam pacis in viam
 in viam pacis in viam pacis in viam
 nostros ad dirigendos pedes nostros in viam pacis in viam
 in viam pacis in viam pacis in
 nostros ad dirigendos pedes nostros in viam pacis in viam
 nostros ad dirigendos pedes nostros in viam pacis in viam

nostros ad dirigendos pedes nostros in viam pacis in viam in
 nostros ad dirigendos pedes nostros in viam pacis in viam
 nostros ad dirigendos pedes nostros in viam pacis in viam
 nostros ad dirigendos pedes nostros in viam pacis in viam
 nostros ad dirigendos pedes nostros in viam pacis in viam

Continuation of the piano accompaniment for the Benedictus, showing the final measures of the section.

Benedictus.

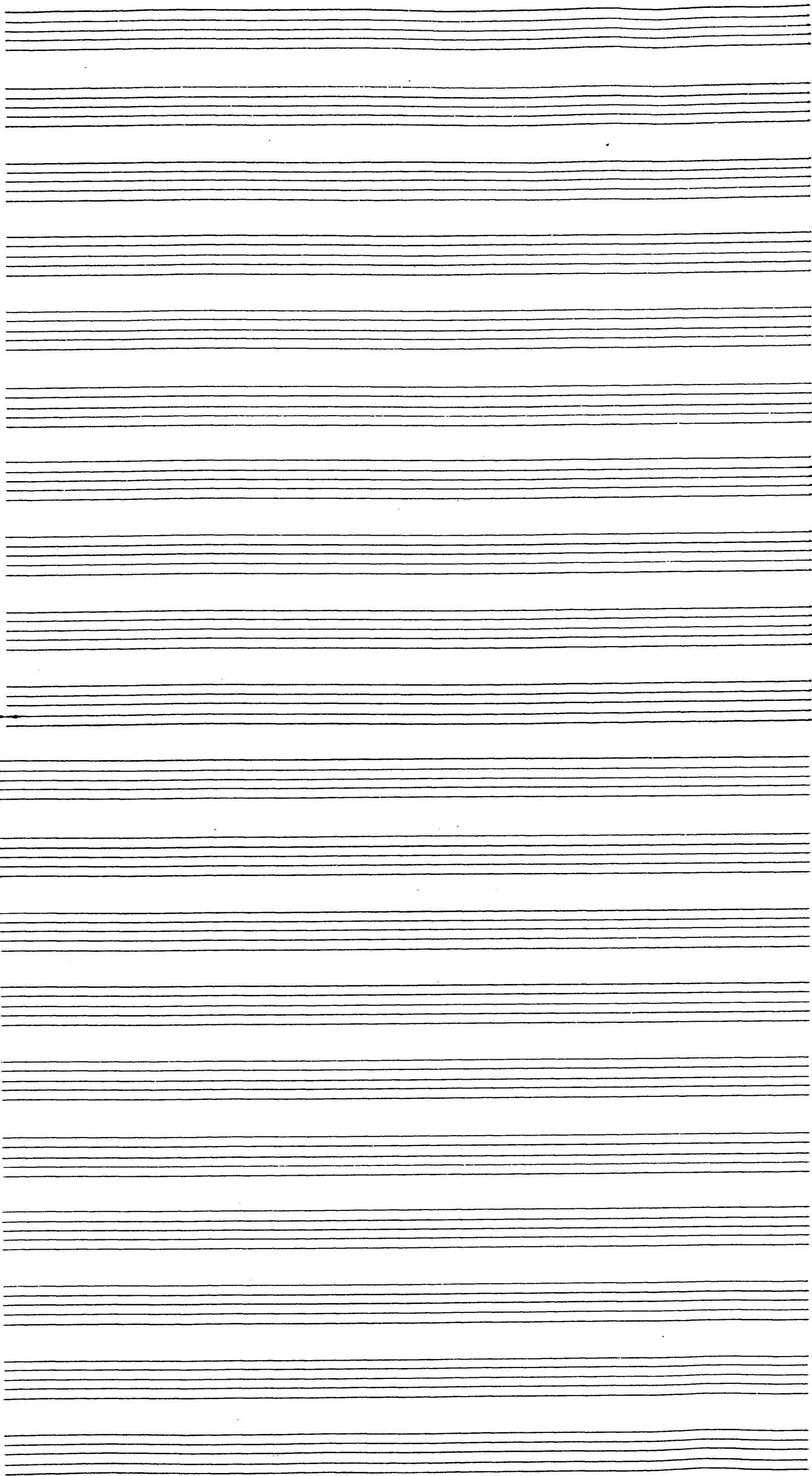
63.

First system of musical notation for the Benedictus. It consists of seven staves. The top staff is a vocal line with lyrics: *viam pa- cis*. The second staff is a piano accompaniment with lyrics: *pa- cis*. The third staff is another piano accompaniment with lyrics: *pa- cis*. The fourth staff is a vocal line with lyrics: *um in viam pa- cis*. The fifth staff is a piano accompaniment with lyrics: *vi- am pa- cis*. The sixth staff is a piano accompaniment with lyrics: *am pa- cis*. The seventh staff is a piano accompaniment with lyrics: *- am in vi- am: pa- cis*.

Second system of musical notation for the Benedictus. It consists of six staves. The top staff is a vocal line with lyrics: *viam pa- cis*. The second staff is a piano accompaniment with lyrics: *pa- cis*. The third staff is a piano accompaniment with lyrics: *am in viam pa- cis*. The fourth staff is a piano accompaniment with lyrics: *am pa- cis*. The fifth staff is a piano accompaniment with lyrics: *am pa- cis*. The sixth staff is a piano accompaniment with lyrics: *am pa- cis*.

Third system of musical notation for the Benedictus. It consists of five staves, all of which are piano accompaniment parts without lyrics.

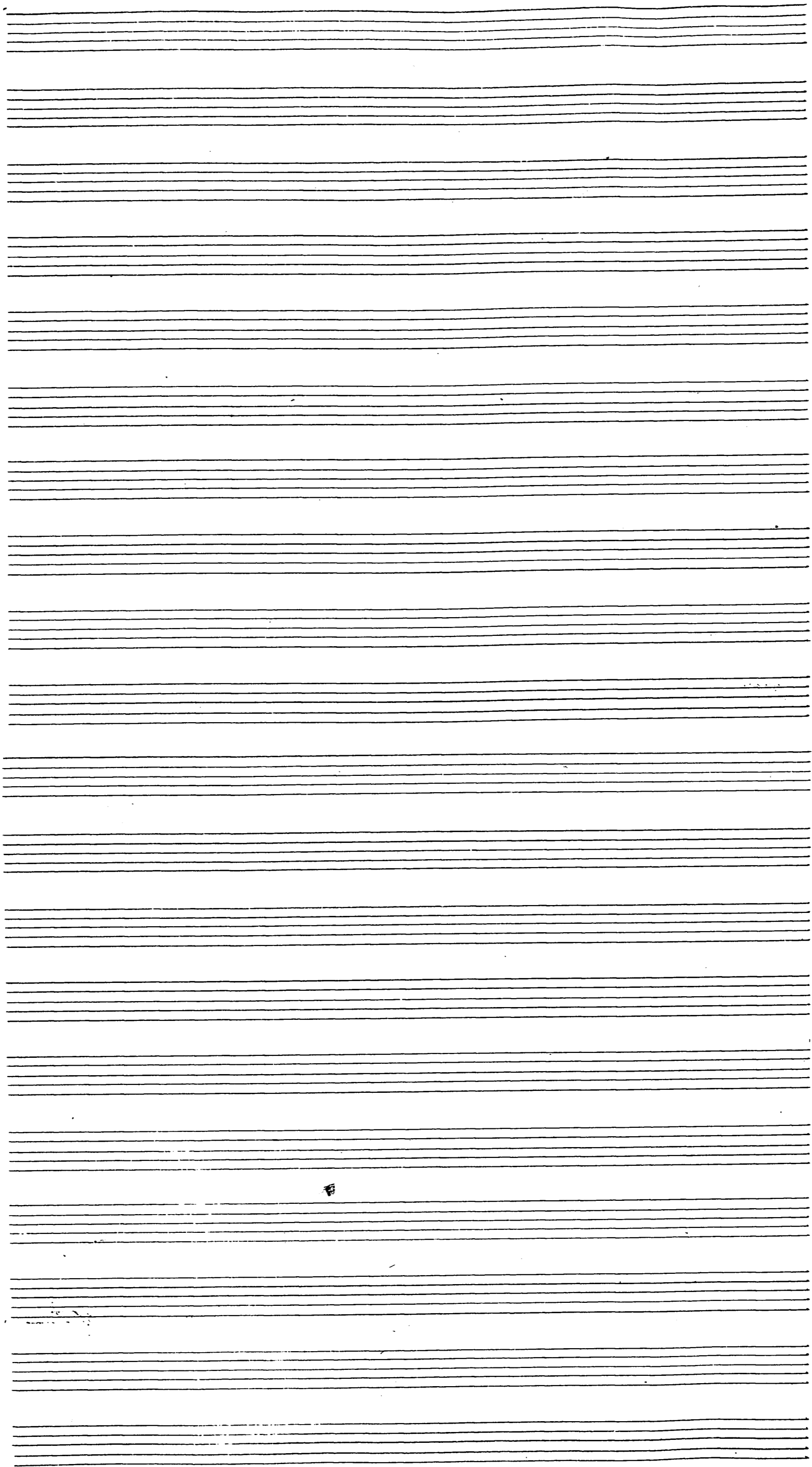
64.



65.



66.



Confitebimur tibi Deus.

Symphonic.



Confitebimur tibi deus confi



Confitebimur tibi Deus

tebimur et inuocabimus nomen tu-um et inuocabimus nomen tuum nomen
 confitebimur tibi Deus confitebimur

tuum confite- bimus et inuocabimus et inuocabimus nomen tu-
 tibi Deus confitebimur et inuo- cabimus nomen tu-

Confitebimur tibi Deus confitebimur tibi confi
 confitebimur tibi Deus confitebimur tibi Deus confitebimur
 um confitebimur confitebimur confitebimur
 um confitebimur tibi De- us De- us con-

confitebimur tibi Deus confitebimur tibi
 Confitebimur tibi De- us confitebimur confitebimur tibi

Confitebimur.

tebimur tibi Deus et inuocabimus nomen tu- um nomen
tibi Deus et inuoca- - bimus et inuocabimus nomen
tibi tibi de- - us et inuocabimus nomen
fitebi- mur et inuo- cabimus nomen tuum no
tibi de- - us et inuocabimus nomen tuum nomen
tebimur tibi Deus et inuocabimus nomen tu- - um nomen
tibi Deus et inuocabimus nomen
tibi tibi de- - us et inuocabimus nomen
fitebimur et inuocabimus nomen tuum no
tibi de- - us et inuocabimus nomen tuum nomen.

The musical score consists of 14 staves. The first 10 staves contain vocal lines with Latin lyrics. The remaining 4 staves are instrumental accompaniment. The score is written in a single system with a brace on the left side. The lyrics are: 'tebimur tibi Deus et inuocabimus nomen tu- um nomen', 'tibi Deus et inuoca- - bimus et inuocabimus nomen', 'tibi tibi de- - us et inuocabimus nomen', 'fitebi- mur et inuo- cabimus nomen tuum no', 'tibi de- - us et inuocabimus nomen tuum nomen', 'tebimur tibi Deus et inuocabimus nomen tu- - um nomen', 'tibi Deus et inuocabimus nomen', 'tibi tibi de- - us et inuocabimus nomen', 'fitebimur et inuocabimus nomen tuum no', 'tibi de- - us et inuocabimus nomen tuum nomen.'

Confitebimur.

Handwritten musical score for the hymn "Confitebimur". The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are in Latin and are written below the vocal staves. The music is in a common time signature (C) and features a key signature of one sharp (F#). The lyrics are: "tuum et inuocabimus inuoca- bimus no- tum et inuocabimus nomen tuum inuo cabimus nomen tuum nomen tuum et inuocabimus et inuocabimus nomen tuum inuocabi- mentuum et inuocabimus nomen tu- um et inuocabimus nomen tuum nomen tuum tuum et inuocabimus inuoca- bimus no tum et inuocabimus nomen tuum inuocabimus nomen tuum nomen tuum et inuocabimus et inuocabimus nomen tuum inuocabi- men tuum et inuocabi- mus nomen- tuum et inuocabimus nomen tuum nomen tuum." The score includes various musical notations such as notes, rests, and bar lines.

Four empty musical staves at the bottom of the page, consisting of five-line systems.

Confitebimur.

mentuum mirabilia tua. narrabimus mira-
nomen tuum narrabimus mirabilia tua narrabimus
mus nomen tuum. narrabimus mirabilia tua narrabimus mirabilia tua
tu- um mirabilia tu-a mira
nomen tu- um narrabimus mirabilia tua narrabi
men tu- um
nomen tuum
mus nomen tuum
tu- um
nomen tu- um.

The musical score consists of 15 staves. The first four staves contain vocal lines with lyrics. The fifth staff is a bass line. The sixth staff is a treble line. The seventh staff is a bass line. The eighth staff is a treble line. The ninth staff is a bass line. The tenth staff is a treble line. The eleventh staff is a bass line. The twelfth staff is a treble line. The thirteenth staff is a bass line. The fourteenth staff is a treble line. The fifteenth staff is a bass line. The lyrics are written in Latin and are repeated across the staves.

Confitebimur

bilia tua narrabimus mirabilia tu - a cum accepero tempus e -
 mirabilia tua narrabi - - mus cum accepero tempus ego jus
 mirabilia tu - a cum accepero tempus jus
 bilia tua narrabimus mirabilia tu - a cum accepero tempus ego jus
 mus mirabilia tu - a cum ac - cepero tempus ego jus
 cum accepero tempus e -
 cum accepero tempus ego jus
 cum accepero tempus jus
 cum accepero tempus ego jus
 cum accepero tempus ego jus
 cum accepero tempus ego jus

The musical score consists of 18 staves. The first five staves contain vocal lines with Latin lyrics. The remaining staves are instrumental accompaniment, including a bass line and several treble clef staves. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and bar lines.

Confitebimur

Handwritten musical score for the piece "Confitebimur". The score is written on multiple staves, including vocal lines and a basso continuo line. The lyrics are in Latin and are written below the notes. The music is in a common time signature (C) and features a variety of note values and rests. The lyrics are: "go justitias judicabo Cum accepero tempus ego jus titias judica - bo cum accepero accepero tempus ego jus titias judicabo Cum accepero cum accepe - ro tempus ego titias judicabo cum accepero tempus ego justitias judi ca titias judicabo Cum accepero tempus ego jus go justitias judicabo Cum accepero tempus ego jus titias judica - bo Cum accepero tempus Ego jus titias judicabo Cum accepero tempus ego titias judicabo Cum accejustitias judica titias judicabo cum accepero tempus Ego jus.

Five empty musical staves at the bottom of the page, consisting of five sets of five-line staves.

74

Confitebimur.

The musical score is written on a single page with a large bracket on the left side. It consists of several systems of staves. The first system has four staves with lyrics: "titias judicabo", "titias judicabo", "justitias judicabo", and "bo ju-dicabo". The second system has five staves with lyrics: "titias judicabo", "titias judicabo", "titias judicabo", "justitias judicabo", and "bo ju-dicabo". The third system has two staves with lyrics: "titias judicabo." and "Symphonje". The fourth system has four staves. The fifth system has three staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The ninety-first system has two staves. The ninety-second system has two staves. The ninety-third system has two staves. The ninety-fourth system has two staves. The ninety-fifth system has two staves. The ninety-sixth system has two staves. The ninety-seventh system has two staves. The ninety-eighth system has two staves. The ninety-ninth system has two staves. The hundredth system has two staves.

A series of ten empty musical staves at the bottom of the page, arranged in two groups of five staves each.

Confitebimur.

75

liquefa- - cta est terra et omnes qui
lique facta est terra lique facta est terra
lique facta est terra liquefac- ta est terra et

habitans in ea qui habitans in ea qui habitans in ea lique
et omnes qui habitans in ea qui habitans in ea
omnes qui habitans in ea qui habitans in ea liquefac- ta est

facta est terra lique facta est terra et omnes qui habitans in e-
et omnes qui habitans in ea et omnes qui habitans in e-
terra et omnes qui habitans in ea qui habitans in e-

Confitebimur.

a Ego confirmaui columnas eius

a ego ego confirmaui columnas eius

a Ego confirmaui columnas eius

Symphonie

di - - - xi iniquis nolite nolite j -

di - - - xi iniquis nolite nolite j

nique agere et delinquentibus nolite nolite exaltare cor -

nique agere et delinquentibus nolite nolite exaltare cor -

Confitebimur.

nolite extollere in altum cornu uestrum nolite nolite extolle—
nolite extollere in altum cornu uestrum nolite extollere in ab—
nolite extollere in altum cornu uestrum nolite extollere in ab
nu nolite extollere in altum
nu nolite extollere in altum cornu uestrum nolite extollere in
nolite nolite extolle
nolite extollere in
nolite extollere in ab
nolite extollere in altum
nolite extollere in

Confitebimur

re in altum cornu uestrum nolite loqui nolite nolite loqui nolite no
 tum cornu uestrum nolite nolite loqui nolite loqui nolite loqui nolite
 tum cornu uestrum nolite loqui nolite loqui nolite loqui nolite
 Cornu ues- trum nolite loqui nolite loqui nolite loqui
 altum cornu uestrum nolite loqui nolite nolite loqui nolite
 re in altum cornu uestrum nolite loqui nolite nolite loqui nolite
 altum cornu uestrum nolite nolite loqui nolite nolite loqui nolite
 tum cornu uestrum nolite nolite nolite loqui nolite
 Cornu ues- trum nolite loqui nolite nolite loqui nolite
 altum cornu uestrum nolite loqui nolite nolite loqui nolite

The score consists of several systems of staves. The first system includes a vocal line and three instrumental parts for Cornu. The second system includes a vocal line and three instrumental parts for Cornu. The third system includes a vocal line and three instrumental parts for Cornu. The fourth system includes a vocal line and three instrumental parts for Cornu. The fifth system includes a vocal line and three instrumental parts for Cornu. The sixth system includes a vocal line and three instrumental parts for Cornu. The seventh system includes a vocal line and three instrumental parts for Cornu. The eighth system includes a vocal line and three instrumental parts for Cornu. The ninth system includes a vocal line and three instrumental parts for Cornu. The tenth system includes a vocal line and three instrumental parts for Cornu. The eleventh system includes a vocal line and three instrumental parts for Cornu. The twelfth system includes a vocal line and three instrumental parts for Cornu. The thirteenth system includes a vocal line and three instrumental parts for Cornu. The fourteenth system includes a vocal line and three instrumental parts for Cornu. The fifteenth system includes a vocal line and three instrumental parts for Cornu. The sixteenth system includes a vocal line and three instrumental parts for Cornu. The seventeenth system includes a vocal line and three instrumental parts for Cornu. The eighteenth system includes a vocal line and three instrumental parts for Cornu. The nineteenth system includes a vocal line and three instrumental parts for Cornu. The twentieth system includes a vocal line and three instrumental parts for Cornu. The twenty-first system includes a vocal line and three instrumental parts for Cornu. The twenty-second system includes a vocal line and three instrumental parts for Cornu. The twenty-third system includes a vocal line and three instrumental parts for Cornu. The twenty-fourth system includes a vocal line and three instrumental parts for Cornu. The twenty-fifth system includes a vocal line and three instrumental parts for Cornu. The twenty-sixth system includes a vocal line and three instrumental parts for Cornu. The twenty-seventh system includes a vocal line and three instrumental parts for Cornu. The twenty-eighth system includes a vocal line and three instrumental parts for Cornu. The twenty-ninth system includes a vocal line and three instrumental parts for Cornu. The thirtieth system includes a vocal line and three instrumental parts for Cornu. The thirty-first system includes a vocal line and three instrumental parts for Cornu. The thirty-second system includes a vocal line and three instrumental parts for Cornu. The thirty-third system includes a vocal line and three instrumental parts for Cornu. The thirty-fourth system includes a vocal line and three instrumental parts for Cornu. The thirty-fifth system includes a vocal line and three instrumental parts for Cornu. The thirty-sixth system includes a vocal line and three instrumental parts for Cornu. The thirty-seventh system includes a vocal line and three instrumental parts for Cornu. The thirty-eighth system includes a vocal line and three instrumental parts for Cornu. The thirty-ninth system includes a vocal line and three instrumental parts for Cornu. The fortieth system includes a vocal line and three instrumental parts for Cornu. The forty-first system includes a vocal line and three instrumental parts for Cornu. The forty-second system includes a vocal line and three instrumental parts for Cornu. The forty-third system includes a vocal line and three instrumental parts for Cornu. The forty-fourth system includes a vocal line and three instrumental parts for Cornu. The forty-fifth system includes a vocal line and three instrumental parts for Cornu. The forty-sixth system includes a vocal line and three instrumental parts for Cornu. The forty-seventh system includes a vocal line and three instrumental parts for Cornu. The forty-eighth system includes a vocal line and three instrumental parts for Cornu. The forty-ninth system includes a vocal line and three instrumental parts for Cornu. The fiftieth system includes a vocal line and three instrumental parts for Cornu.

Fourteen empty musical staves are provided at the bottom of the page, arranged in two groups of seven staves each.

Confitebimur.

79

ite loqui aduersus deum jniqui- tatem jniquitatem nolite loqui ad
loqui aduersus aduersus deum jniquitatem iniquitatem nolite loqui nolite lo-
loqui aduersus deum jniqui- -tatem jniquitatem nolite loqui ad
aduersus deum jniqui- tatem jniquitatem nolite loqui ad-
loqui aduersus deum jni- quitatem jni- quitatem nolite loqui ad-
loqui aduersus deum jniquitatem jniquitatem nolite loqui
loqui aduersus deum jniquitatem jniquitatem nolite loqui
loqui aduersus deum jniquitatem jniquitatem nolite loqui
loqui aduersus deum jniquitatem jniquitatem nolite loqui
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui

The musical score consists of 14 staves. The first 10 staves contain the vocal line with Latin lyrics. The remaining 4 staves are instrumental accompaniment. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are written in a cursive hand, with some words hyphenated across lines.

Confitebimur.

versus aduersus deum iniquitatem nolite loqui aduersus deum
qui aduersus deum iniquitatem nolite loqui aduersus deum
versus deum iniquitatem nolite loqui aduersus deum
versus deum iniquitatem nolite loqui aduersus deum
versus deum iniquitatem nolite nolite loqui aduersus deum
aduersus deum iniquitatem nolite loqui aduersus deum
aduersus deum iniquitatem nolite loqui aduersus deum
aduersus deum nolite loqui nolite loqui aduersus deum
aduersus deum iniquitatem nolite loqui aduersus deum
aduersus deum iniquitatem nolite loqui aduersus deum

Confitebimur.

81

niquitatem. iniquitatem.
niquitatem iniquitatem
niquitatem iniquitatem.
iniquitatem iniquitatem quia neque ab oriente neque ab occi
ni-quitatem iniquitatem
iniquitatem iniquitatem
iniquitatem iniquitatem
iniquitatem iniquitatem
iniquitatem iniquitatem
iniquitatem iniquitatem
iniquitatem iniquitatem

dente. neque a desertis montibus quoniam Deus iudex est Deus iudex.

Confitebimur

hunc hu- miliat et hunc exaltat et hunc e-

est

hunc humiliat et hunc exaltat

xal- tat et hunc exaltat quia calix in manu domini uini

et hunc exaltat et hunc exaltat.

meri plenus mixto uini meri plenus mixto uini meri uini

quia calix in manu domini quia calix in manu domini

meri uini meri ple- - nus mixo

uini meri uini meri plenus mixo

Confitebimur.

Et inclinavit et inclinavit ex hoc in hoc
to et inclinavit et inclinavit ex hoc in hoc
Et inclinavit et inclinavit ex hoc in hoc
et inclinavit ex hoc in hoc
to et inclinavit et inclinavit ex hoc in hoc
et inclinavit ex hoc in hoc Verum tamen fex ejus non est non
et inclinavit ex hoc in hoc ueruntamen fex ejus non est non est
et inclinavit ex hoc in hoc ueruntamen fex ejus non est non
Et inclinavit ex hoc in hoc ueruntamen fex ejus non est non est
Et inclinavit ex hoc in hoc ueruntamen fex ejus non est non

Confitebimur.

uerumtamen fœx ejus non est exinaniri - ta
 uerumtamen fœx ejus non est Non est exinanita bibent omnes
 Verumtamen fœx ejus non est exinanita

uerumtamen fœx ejus non est non est exinanita
 est Exinaniri - ta bibent omnes
 Exinaniri - ta bibent omnes pecca
 est exinanita bibent omnes pecca
 Exinaniri - ta bibent omnes
 est Exinanita bibent omnes

Empty musical staves for accompaniment.

Empty musical staves for accompaniment.

Confitebimur.

bibent omnes pecca - tores ter - - ræ
bibent omnes bibent omnes peccatores terræ.
bibent omnes peccato - res ter - - ræ.

bibent omnes peccato - - - res ter - ræ
peccatores terræ
tores ter - ræ
tores terræ
peccatores terræ

peccatores terræ
Symphonie.

Confitebimur.

The first system of the musical score consists of seven staves. The top two staves are vocal lines. The third staff is the beginning of the 'Symphonie' section, marked with a treble clef and a key signature of one sharp (F#). The remaining four staves are instrumental accompaniment for the symphony.

The second system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The lyrics are: "Ego autem annuntiabo in saeculum" and "Ego autem annuntiabo in saeculum". The remaining eight staves are instrumental accompaniment.

Confitebimur.

87.

Ego autem annuntiabo annuntiabo in saeculum annuntiabo in saeculum. Ego autem annuntiabo in saeculum. Ego autem annuntiabo in saeculum. Ego autem annuntiabo in saeculum annuntium ego autem annuntiabo annuntiabo

abo in saeculum. in saeculum. Ego autem annuntiabo in saeculum. abo in saeculum abo in saeculum ego autem annuntiabo in saeculum abo in saeculum. Ego autem annuntiabo

Confitebimur.

Ego
Canta - - - bo canta - - - bo canta - - - bo Deo Ja
Canta - - - bo canta - - - bo deo Ja
abo in saeculum

autem annuntiabo in saeculum -
Jacob
Jacob canta - - - bo deo Jacob
Ego autem annuntiabo in saeculum.

Confitebimur.

Ego autem annuntiabo
canta - - - bo Cantabo
Ego autem annuntiabo in saeculum
canta - - - bo canta
canta - - - bo deo jacob can-

cantabo deo jacob
Deo canta - - - bo deo jacob
canta - - - bo Deo jacob
- bo de o jacob
ta - bo deo jacob

Confitebimur.

omnia cornua peccatorum confringam Et exaltabuntur
Cornua peccatorum confringam confringam exaltabuntur et exaltabuntur
cornua. pec- catorum confringam confringam et exaltabuntur cornua
nia cornua peccatorum confringam confringam.
Cornua peccatorum confringam confringam et exaltabuntur Cornu-
omnia cornua peccatorum confringam.
a cornua peccatorum confringam confringam.
cornua peccatorum confringam confringam.
nia cornua peccatorum confringam confringam.
Cornua peccatorum confringam confringam confringam.

Confitebimur.

Cornua justi Et exalta- buntur cornu-
 cornua justi et exalta- buntur Cornu-
 cornua justi et exaltabuntur.
 et exaltabuntur cornua justi et exaltabuntur
 a justi
 et exaltabuntur cornua et exalta- buntur cornu
 et exaltabuntur cornua justi et exalta
 et exaltabuntur cornua justi et exaltabuntur
 et exaltabuntur cornua justi et exalta.
 et exaltabuntur cornua justi et exaltabuntur.
 et exaltabuntur cornua
 et exaltabuntur cornua
 et exaltabuntur cornua
 et exaltabuntur cornua

Confitebimur.

a jus - ti exalta - buntur cornua exaltabuntur
a justj et exaltabuntur cornua justj
Cornua justj et exaltabuntur
cornua justj et exalta - buntur
et exaltabuntur cornua justj et exalta -
a justj et exaltabuntur
buntur cornua justj et exalta - buntur
Cornua - jus - ti et exaltabuntur.
buntur justj et exalta - - buntur
Cornua justj et exaltabuntur et exalta

Confitebimur.

The musical score consists of several systems of staves. The top system includes a vocal line with the lyrics: "cornua jus-ti cornua jus-ti" and a piano accompaniment. The second system continues the vocal line with "et exalta-buntur cornua jus-ti" and piano accompaniment. The third system features a vocal line with "Cornua et exaltabuntur cornua justi" and piano accompaniment. The fourth system has a vocal line with "Cor-nua justi buntur cornua jus-ti" and piano accompaniment. The fifth system continues with "cornua jus-ti cornua jus-ti" and piano accompaniment. The sixth system includes a vocal line with "Et exaltabuntur cornua jus-ti" and piano accompaniment. The seventh system has a vocal line with "et exaltabuntur exaltabuntur cornua justi" and piano accompaniment. The eighth system features a vocal line with "Cor-nua jus-ti buntur cornua jus-ti" and piano accompaniment. The score concludes with several empty staves at the bottom.

Magnificat

Magnificat

Symphonie

Magni

This system contains the first six staves of the musical score. The top staff is a vocal line in C major, 3/4 time, starting with a treble clef and a common time signature. The second staff is a symphonic part, also in C major, 3/4 time, with a treble clef. The third staff is a symphonic part in C major, 3/4 time, with a bass clef. The fourth staff is a symphonic part in C major, 3/4 time, with a bass clef. The fifth staff is a symphonic part in C major, 3/4 time, with a bass clef. The sixth staff is a symphonic part in C major, 3/4 time, with a bass clef.

Et exult.

Et exult.

Et exulta- - - uit

sicut anima mea Dominum

This system contains the next six staves of the musical score. The top staff is a vocal line in C major, 3/4 time, with a treble clef. The second staff is a symphonic part in C major, 3/4 time, with a treble clef. The third staff is a symphonic part in C major, 3/4 time, with a bass clef. The fourth staff is a vocal line in C major, 3/4 time, with a bass clef. The fifth staff is a symphonic part in C major, 3/4 time, with a bass clef. The sixth staff is a symphonic part in C major, 3/4 time, with a bass clef.

Magnificat

Et exultavit Et exultavit Spiritus meus

ta- - - uit Et exultavit Spiritus me -

ta- - - uit et exulta- - uit et exultavit Spiritus me -

Spiritus meus et exul- ta- - uit exultavit Spiritus

Et exulta- - - uit exul- ta- - uit Spiritus me

Et exultavit Spiritus

Et exultavit Spiritus me -

Et exultavit Spiritus me -

Et exultavit Spiritus me -

Et exulta- - uit Spiritus me -

Magnificat

The musical score consists of ten systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor, or Bass) with Latin lyrics underneath. The lyrics are: "Et exultavit exultavit et exultavit Spiritus meus et exultavit exultavit exultavit Spiritus meus et exultavit Spiritus meus et exultavit Spiritus meus". The notation includes various note values, rests, and bar lines, with some systems featuring a common time signature (C). The page ends with several empty staves.

Magnificat

us in deo in deo salutari meo salutari meo in
meus in deo in deo salutari meo salutari meo
us us in deo in deo salutari meo in
me-us in de-o salutari meo in
meus in deo in deo salutari meo salutari meo in
us in deo in deo in deo in
meus in deo in deo in deo in
us in deo in deo in deo in
meus in de-o in deo in
meus in deo in deo in deo in

Magnificat.

Deo salu- tari me- o

Deo Salu- tari- me- o

Deo Salutari me- o

Deo saluta- ri me- o

Deo salu- tari me- o

Deo salutari- me- o

o Salu- tari me- o

o salu- tari me- o

Deo saluta- ri meo

Deo saluta- ri me- o

Ritournelle

The musical score consists of four parts, each with its own vocal line and a corresponding piano accompaniment line. The lyrics are: 'Deo salu- tari me- o', 'Deo Salu- tari- me- o', 'Deo Salutari me- o', and 'Deo saluta- ri me- o'. The score includes various musical notations such as clefs, time signatures, and accidentals. A section labeled 'Ritournelle' is marked with a 'rit' (ritardando) and features more complex rhythmic patterns. The score concludes with several empty staves.

Magnificat

quia Respexit humilitatem

quia Respexit hu



ancilla suae humilitatem, ancilla suae

humilitatem, ancilla suae

violons



Ecce enim ex hoc beatam me

ecce enim ex hoc ecce enim ex hoc beatam me



Magnificat

omnes omnes generati- ones omnes
 omnes omnes generatio- nes omnes
 dicent- ecce enim ex hoc bea- tam me. di-
 dient omnes gene- ratio- nes om-
 omnes omnes generati- ones ecce enim ex hoc beatam me. di

omnes omnes generati- ones omnes
 omnes omnes gene- rati- ones omnes
 omnes omnes generatio- nes omnes
 omnes gene- ratio- nes om-
 omnes omnes generati ones omnes

Magnificat

omnes generati-ones omnes omnes omnes genera-tiones quia fecit mihi
omnes generati-o-nes omnes omnes gene-ratio-nes quia
cent omnes generati-ones omnes omnes genera-tio-nes
nes omnes omnes gene-rati-o-nes
cent omnes generati-ones omnes omnes generati-o-nes quia

omnes generati-ones omnes omnes omnes generati-ones quia fecit mihi
omnes generatio-nes omnes omnes genera-tio-nes quia
omnes generati-ones omnes omnes gene-rati-o-nes
nes omnes omnes gene-rati-o-nes
omnes generati-ones omnes omnes genera-tio-nes quia

omnes generati-ones omnes omnes omnes generati-ones quia fecit mihi
omnes generatio-nes omnes omnes genera-tio-nes quia
omnes generati-ones omnes omnes gene-rati-o-nes
nes omnes omnes gene-rati-o-nes
omnes generati-ones omnes omnes genera-tio-nes quia

Magnificat

magna quia fecit mihi magna qui potens est quia fecit mihi
 fecit mihi magna qui potens qui potens est quia fecit mihi magna
 quia fecit mihi magna qui potens est quia
 quia fecit mihi magna qui potens est quia
 fecit mihi magna qui potens est quia fecit mihi

magna quia fecit mihi magna qui potens est quia fecit mihi
 fecit mihi magna qui potens qui potens est quia fecit mihi magna
 quia fecit mihi magna qui potens est quia
 quia fecit mihi magna qui potens est quia
 fecit mihi magna qui potens est quia fecit mihi

Magnificat

107c

magna. qui potens est quia fecit mihi magna. qui potens
qui potens qui potens est qui po — tens
fecit mihi magna. qui potens est quia fecit mihi magna. qui potens
fecit mihi magna qui potens est qui potens
magna. qui potens est quia fecit mihi magna. qui potens

magna. qui potens est quia fecit mihi magna. qui potens
qui potens qui potens est qui po tens
fecit mihi magna. qui potens est quia fecit mihi magna. qui potens
fecit mihi magna. qui potens est qui potens
magna. qui potens est quia fecit mihi magna. qui potens

magna. qui potens est quia fecit mihi magna. qui potens
qui potens qui potens est qui po tens
fecit mihi magna. qui potens est quia fecit mihi magna. qui potens
fecit mihi magna. qui potens est qui potens
magna. qui potens est quia fecit mihi magna. qui potens

Magnificat

est et sanctum et sanctum nomen ejus Et sanctum et sanctum nomen
 est et sanctum nomen ejus nomen ejus et sanctum et sanctum nomen
 est et sanctum et sanctum nomen ejus et sanctum et sanctum nomen
 est et sanctum nomen e-
 est et sanctum et sanctum nomen ejus et sanctum et sanctum nomen
 est Et sanctum et sanctum nomen ejus et sanctum sanctum nomen
 est et sanctum et sanctum nomen ejus et sanctum nomen e-
 est et sanctum et sanctum nomen ejus et sanctum nomen e-
 est Et sanctum et sanctum nomen ejus et sanctum nomen e-
 est Et sanctum et sanctum nomen ejus et sanctum nomen e-

Magnificat

et sanctum nomen ejus
ejus sanctum nomen ejus
ejus sanctum nomen ejus
jus et sanctum nomen ejus
ejus sanctum nomen ejus

et sanctum nomen ejus
jus et sanctum nomen ejus
jus et sanctum nomen ejus
jus et sanctum nomen ejus
jus et sanctum nomen ejus

doux fort doux
Violons
b

Magnificat

Et miseri cordia miseri cordia miseri
Et miseri-cordia miseri

cordia. ejus a progenie in progenies a progenie in progenies
cordia e - jus a progenie in progenies a pro

a progenie in progenies ti
genie in progenies timentibus timentibus eum

mentibus eum timentibus eum a pro
timentibus timentibus eum a progenie in pro-

Magnificat.

genie in progenies timentibus eum Et miseri
genies ti-mentibus eum

cordia miseri-cordia ejus a progenies in progeri-
Et miseri-cordia ejus a progenies in progenies a pro

co in progenies timen-tibus e
genies in progenies timentibus timentibus e-

Magnificat

fecit potentiam in brachio su- o fecit po- tentiam in
fecit potentiam in brachio suo fecit potentiam in
um fecit potentiam in brachio su- o fecit potentiam in brachio
um fecit potentiam in brachio su- o fecit potentiam potentiam in
fecit potentiam in brachio su- o fecit potentiam potentiam in

fecit potentiam in brachio su- o fecit potentiam in
fecit potentiam in brachio su- o fecit potentiam in
fecit potentiam in brachio su- o fecit potentiam in
fecit potentiam in brachio su- o fecit potentiam in
fecit potentiam in brachio su- o fecit potentiam in

Magnificat

The musical score is written on ten systems of staves. The first system includes a vocal line with the lyrics "brachio suo" and "dispersit dis". The second system continues with "brachio suo" and "dis persit dispersit Superbos". The third system has "suo" and "dis persit dispersit dispersit Superbos". The fourth system includes "brachio suo" and "disper". The fifth system has "brachio suo" and "dispersit Superbos dispersit superbos". The sixth system has "brachio suo". The seventh system has "brachio suo". The eighth system has "brachio suo". The ninth system has "brachio suo". The tenth system has "brachio suo". The eleventh system is for violins, with the label "violons" written below the staff. The score concludes with several empty staves at the bottom.

Magnificat

persit Superbos

dispersit super - - bos men-

dispersit Superbos

sit Superbos dispersit Superbos

dispersit dispersit Superbos

dispersit Superbos dispersit Superbos

dispersit Superbos Superbos

dispersit Superbos dispersit Superbos

dispersit dispersit super - bos

dispersit Superbos dispersit Superbos

Magnificat

perbos dispersit superbos mente cordis sui - i

perbos dispersit Superbos mente cordis sui

perbos mente cordis sui mente cordis cordis sui

perbos mente cordis sui mente cordis sui

mente cordis sui mente cordis sui - j mente cordis sui

perbos dispersit Superbos mente cordis sui - j

perbos mente cordis sui dispersit Superbos mente cordis sui

perbos mente cordis sui mente cordis sui

perbos mente cordis sui cordis sui

perbos mente cordis sui - j mente cordis sui

The musical score is written on a system of five staves. The first four staves contain vocal lines with Latin lyrics. The fifth staff is a blank musical line. The second system also consists of five staves, with the first four containing vocal lines and the fifth being blank. The lyrics are: 'perbos dispersit Superbos mente cordis sui - j', 'perbos mente cordis sui dispersit Superbos mente cordis sui', 'perbos mente cordis sui mente cordis sui', and 'perbos mente cordis sui cordis sui'. The third system consists of five blank musical staves.

Magnificat

115

deposuit potentes de sede deposuit deposuit potentes de se-

Violons

This system contains the first two staves of the musical score. The top staff is a vocal line in G-clef with lyrics. The second staff is for violins, starting with the word 'Violons' written below the staff. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: 'deposuit potentes de sede deposuit deposuit potentes de se-'. The system ends with a fermata over the final note.

de de se - de. et exaltauit humiles et exaltauit et exal.

This system contains the next two staves of the musical score. The top staff is a vocal line in G-clef with lyrics. The second staff is for violins. The lyrics are: 'de de se - de. et exaltauit humiles et exaltauit et exal.'. The system ends with a fermata over the final note.

tauit humiles exaltauit humi

This system contains the final two staves of the musical score. The top staff is a vocal line in G-clef with lyrics. The second staff is for violins. The lyrics are: 'tauit humiles exaltauit humi'. The system ends with a fermata over the final note.

Magnificat

Esurientes

Esurien - tes impleuit

Esurientes impleuit bonis impleuit bonis Esuri-

les Esurientes impleuit bonis Esuri- entes im.

Esurien - tes impleuit bonis et diuites dimisit inanes inu-

bonis imple - uit bonis et diuites dimisit et diuites dime

ntes impleuit bonis impleuit bonis et diui

nis Esurientes impleuit bonis

pleuit bonis impleuit bonis et diuites dimisit inanes

Magnificat

Et diuites et diuites dimisit inanes di
 tes impleuit bonis et diui - tes dimisit inanes di
 tes et diuites dimisit jna -
 entes impleuit bonis et diuites dimisit jna - nes di
 et diuites dimisit inanes et diuites dimisit inanes di

Et diuites et diuites dimisit inanes
 et diuites dimisit jna - nes
 et diuites dimisit et diuites dimisit inanes
 et diuites et diuites dimisit j - nanes
 et diuites dimisit et diuites dimisit inanes

Instrumental accompaniment consisting of five staves of music.

Magnificat

misit jnanēs jnanēs

misit jnanēs dimisit jnanēs

nes dimisit jna- nes

misit dimisit jnanēs Suscepit jfracl puerum suum.

misit jnanēs dimisit jnanēs.

jnanēs

jna nes

jnanēs

jnanēs

jna- nes

Suscepit jfracl puerum suum recordatus miseri cordiæ su-

Magnificat

a miseri cordi-æ suæ Recordatus miseri cordiæ

a miseri cordiæ suæ

Symphonic

a sicut lo-

a sicut locutus est ad patres

a sicut locutus est

violons

Magnificat

sicut locutus est *sicut locutus est ad patres nostros*
cutus est *sicut locutus est ad patres nostros*
nos - tros *sicut locutus est ad patres nostros ad*
sicut locutus est ad patres nostros *sicut locutus est*
ad patres nostros *sicut locutus est ad patres nostros*

sicut locutus est ad patres nostros *sicut locutus est*
ad patres patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*

sicut locutus est ad patres nostros *sicut locutus est*
ad patres patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*
sicut locutus est ad patres nostros *sicut locutus est*

Magnificat

ad patres nostros abraham // et semini ejus in saecula
ad patres nostros abraham // et semini ejus in saecula
patres nostros abraham // et semini ejus in saecula
ad patres nostros abraham //
ad patres nostros abraham // et semini ejus in saecula.
abraham //
ad patres nostros abraham //
abraham //
ad patres nostros abraham. //
abraham //
ad patres nostros abraham //
abraham //
ad patres nostros abraham //
abraham //
ad patres nostros abraham //
ad patres nostros abraham //

Magnificat

123

abraham // et semini ejus in saecula
abraham // et semini ejus in saecula
abraham // et semini ejus in saecula
abraham // et semini ejus in saecula
abraham // et semini ejus in saecula

Et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham et semini ejus in saecula
Et semini ejus in saecula abraham // et semini ejus in saecula

Et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham // et semini ejus in saecula
et semini ejus in saecula abraham // et semini ejus in saecula
Et semini ejus in saecula abraham // et semini ejus in saecula

Magnificat.

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

la et semini ejus in saecula

Symphonice

Empty musical staves for the symphonic accompaniment.

Magnificat

125

The image shows a handwritten musical score for a piece titled "Magnificat". The score is written on multiple staves, with lyrics written below the notes. The lyrics are: "gloria patri glo- ria glo- ria gloria glo- ria patri glori gloria gloria patri gloria glo- ria gloria patri gloria glo- ria gloria patri gloria glo- ria". The music is written in a style that appears to be a vocal line, possibly for a soprano or alto, with various note values and rests. The score is organized into several systems, each consisting of a vocal line and a piano accompaniment line. The piano accompaniment is written in a lower register, likely for the left hand of a piano. The overall style is that of a handwritten manuscript, with clear notation and legible lyrics.

Magnificat

Handwritten musical score for Magnificat, featuring multiple staves with lyrics in Latin. The score is written in a cursive style with various musical notations including notes, rests, and clefs. The lyrics are:
 ri - a, patri et fili - o et Spiritu - i
 pa - tri et Spiritu - i. Sancto et Spiritu.
 a pa - - - tri et fili - o et Spiritui.
 - - - tri et fi - - lio et Spiritu - i Sancto et Spiri
 pa - tri et fili - o et Spiritui Sanc -
 ri - a patri et fili - o et Spiritui.
 patri et - - Spiritu - i Sancto et Spiritu.
 a pa - - - tri et fili - o et Spiritui
 - - - tri et fi - lio et Spiritu i Sancto Spiri
 pa - tri et filio et Spiritui sanc -

Magnificat

127

Sanctus sicut erat in principi-
i Sanctus sicut erat in principio et nunc et
Sancto sicut erat in principio et nunc et semper et
tuus Sanctus sicut erat in principio
to sicut erat

Sanctus
tuus Sanctus
to

Sanctus
tuus Sanctus
to

Magnificat

o sicut erat in principio et nunc et semper et semper sicut erat

semper et nunc et semper et nunc et semper sicut erat

per et semper et nunc et semper

et nunc et semper et semper et nunc et semper et semper sicut erat

in principio et nunc et semper et semper.

Magnificat

138

in principio et nunc et semper sicut erat in principio

in principio sicut erat in principio et nunc et semper

sicut erat in principio et nunc et semper et nunc et

in principio et nunc et semper et nunc et semper et nunc et

sicut erat in principio et nunc et semper

sicut erat in principio

sicut erat in principio et nunc et semper

sicut erat in principio et nunc et semper et nunc et

sicut erat in principio et nunc et semper

sicut erat in principio et nunc et semper

at.

4 4. #4. 4. 4. 4. 4. 4. 4. 4.

Magnificat

Et nunc et semper et semper sicut erat in principio
 Et nunc et semper et nunc et semper sicut erat in principio
 Semper sicut erat in principio sicut erat in principio
 Semper et nunc et semper sicut erat in principio
 et nunc et semper sicut erat in principio

et nunc et semper sicut erat in principio
 Et nunc et semper sicut erat in principio
 Semper sicut erat in principio
 semper et nunc et semper sicut erat in principio
 et nunc et semper sicut erat in principio

(Musical notation system with five staves)

Magnificat

134

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper et nunc et semper et semper Et in

Et nunc et semper et in saecula

Et nunc et semper et in saecula

Et nunc et semper et in saecula

Et nunc et semper et in saecula

Et nunc et semper et in saecula

Et nunc et semper et in saecula

Magnificat

Saecula et in saecula saeculorum Amen.

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

saecula et in saecula saeculorum Amen a - - - men

saecula et in saecula saeculorum amen

saecula et in saecula saeculorum Amen a - - -

saeculorum et in saecula saeculorum

saeculorum et in saecula saeculorum a - - - men a -

saeculorum et in saecula saeculorum a - - - men

saeculorum et in saecula saeculorum

saeculorum et in saecula saeculorum a - - -

Magnificat

133

The musical score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The piece is in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are: "a - - - - - men a - - - - - men", "men a - - - - - men a - - - - - men a - - - - - men", "amen a - - - - - men amen", "men a - - - - - men amen", "men amen. a - - - - - men Amen", "a - - - - - men a - - - - - men et in", "men a - - - - - men Amen et in", "a - - - - - men a - - - - - men amen et in", "a - - - - - men a - - - - - men et in", "men a - - - - - men Amen. et in". The score concludes with several empty staves at the bottom.

Magnificat

Et in saecula et in saecula saeculorum Amen Amen amen
 et in saecula et in saecula saeculorum Amen Amen a - - - men.
 et in saecula et in saecula saeculorum Amen Amen Amen
 et in saecula et in saecula saeculorum Amen a - men Amen
 Et in saecula et in saecula saeculorum Amen Amen Amen

saecula saeculorum et in saecula saeculorum Amen Amen
 saecula saeculorum et in saecula saeculorum Amen a - - - men.
 saecula saeculorum et in saecula saeculorum Amen Amen
 saecula saeculorum et in saecula saeculorum Amen amen
 saecula saeculorum et in saecula saeculorum a - men Amen.

Empty musical staves for accompaniment.

Quemadmodum desiderat

155

Symphonie

The first system of musical notation consists of four staves. The top staff is in treble clef with a common time signature (C). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some accidentals.

The second system of musical notation consists of four staves, continuing the composition from the first system. It maintains the same instrumental arrangement and rhythmic complexity.

The third system of musical notation consists of four staves, continuing the composition. The notation includes various rhythmic values and accidentals across all staves.

quemadmodum de

The fourth system of musical notation consists of four staves, concluding the piece. The text *quemadmodum de* is written above the second staff. The music ends with a final cadence on the bottom staff.

Quemadmodum.

Siderat Seruus ad fontes aquarum ita desiderat anima mea ad te de-

3/4

quemadmodum de-
us ita desiderat desiderat anima mea ad - - - te de-

quemadmodum de - siderat desiderat Seruus ad fontes aquarum.
Siderat Seruus ad fontes a - - qua - - - rum ita de
us quemadmodum desiderat Seruus ad fontes aquarum ita de

i - - ta desiderat anima mea ad te de - us De - us ad
Siderat anima me - - a ad te Deus ad te Deus ad te
Siderat ita desiderat anima mea ad te de - us ad te ad -

Quemadmodum.

te deus deus sitiuit anima mea ad deum
deus sitiuit anima mea ad deum fontem ui-
sitiuit anima mea ad deum
te deus sitiuit anima me - a sitiuit anima
sitiuit anima me -

fontem uiuum ad deum fontem uiuum sitiuit anima me-
uum ad deum fontem uiuum ad deum fontem ui- - uum.
fontem uiuum ad deum fontem deum fontem uiuum sitiuit
mea ad deum fontem uiuum fontem uiuum ad deum
a ad deum fontem uiuum ad deum fontem uiuum sitiuit anima

140

Quem ad modum

a ad Deum fontem viuum.
 Sitiuit anima mea ad Deum fontem viuum.
 anima mea ad Deum fontem viuum ad Deum fontem viuum.
 ad Deum fontem viuum ad Deum fontem viuum. quando ueniam
 mea ad Deum ad Deum fontem viuum ad Deum fontem viuum.

quando ueniam et apparebo ante
 et apparebo ante faciem Dei quando ueniam et apparebo ante

faciem Dei et apparebo Apparebo ante faciem De
 faciem Dei quando ueniam et apparebo ante faciem. *sitiuit* De

Quem ad modum

Sitiuit anima mea - ad deum fontem uiuum ad deum fontem ui-
i Sitiuit Sitiuit anima mea ad deum fontem ui-
anima mea ad Deum ad Deum fontem uiuum quando
i Sitiuit anima mea ad Deum ad Deum fontem ui-

uum quando ueniam et apparebo ante faciem De - i.
uum quando ueniam et apparebo ante faciem De i quando
ueniam et apparebo ante faciem De i
uum.

uum quando ueniam et apparebo ante faciem De - i quando-

Quem ad modum.

quando ueniam et apparebo ante faciem
 ueniam et apparebo ante faciem De-
 quando ueniam et apparebo ante faciem deij ante faci-
 quando ueniam et apparebo ante faci- - em
 ueniam et apparebo ante faciem De- j ante

De - - j
 - - i fuerunt mihi lachrimæ
 em De j fuerunt mihi lachrimæ
 De - - j fuerunt mihi lachrimæ me- æ.
 faciem De j
 uiolons

Quem ad modum.

Suerunt mihi lacrimæ

me - - - æ

me - - - æ

Sue - runt mihi lacrimæ

Suerunt mihi lacrimæ me - æ.

me - - - æ Suerunt mihi lacrimæ meæ panes

panes die ac noc

me - - - æ Suerunt mihi lacrimæ me -

panes die ac nocte

die ac nocte panes die ac nocte pa - - - nes die

panes die ac nocte panes die ac nocte di -

te.

æ

panes die ac nocte panes die ac nocte die

quem ad modum

e ac nocte fuerunt mihi lacrimae me
e ac nocte fuerunt mihi lacrimae fuerunt mihi lacrimae
fue - runt mihi lacrimae panes Die ac
fuerunt mihi lacrimae me - - - a
ac nocte fuerunt mihi lacrimae me - a pa -

a panes Di - e ac nocte dum dicitur mihi quotidie
me - a panes Die ac nocte dum dicitur mihi quotidie
nocte panes Di - e ac nocte dum dicitur mihi quotidie
panes Die ac noctes dum dicitur mihi quotidi - e
nes Di - - e ac noc - te dum dicitur mihi quotidie

Quemadmodum

ubi est deus tuus dum dicitur mihi quoti- di- e ubi est
ubi est deus tuus dum dicitur mihi quotidi- e ubi est
ubi est deus tu- us dum dicitur mihi quotidie ubi est
ubi est deus tuus
ubi est deus tu- - us.

deus tu- us dum dicitur dum dicitur mihi quotidie
deus tuus dum dicitur dum dicitur mihi quotidie quo-
deus tuus dum dicitur dum dicitur mihi quotidie
dum dicitur dum dicitur mihi quotidie
dum dicitur dum dicitur mihi quotidie mihi quo

Quemadmodum.

ubi est De- us tuus
 tidie ubi est Deus tu- us
 ubi est Deus tu- us hæc recordatus sum et effudi in me animam
 ubi est Deus tuus
 tidje ubi est Deus tuus.

This system contains the first four staves of the musical score. It features a vocal line in G-clef and a piano accompaniment in F-clef. The lyrics are written below the vocal line. The music is in a minor key and 4/4 time.

meam. Effudi in me animam animam meam.
 violons

This system contains the fifth and sixth staves of the musical score. The vocal line continues with the lyrics 'meam. Effudi in me animam animam meam.' The piano accompaniment includes a section for 'violons' (violins) with the instruction 'violons' written above the staff.

hæc recordatus sum Et effudi in me animam animam meam.

This system contains the seventh and eighth staves of the musical score. The vocal line continues with the lyrics 'hæc recordatus sum Et effudi in me animam animam meam.' The piano accompaniment continues with the same instrumental texture.

Quemadmodum

quoniam transibo in locum tabernaculi admirabilis taber

naculi admirabilis usque ad domum de- j ad domum ad domum De

in uoce exultati

in-

uiolons

Quomodo.

onis et confessio-nis in uoce exultati-onis et confessio -
uoce exultatio-nis in uoce exultati-onis et confessio -
in uoce exulta-tionis et confessio-nis

in uoce exultatio-nis et confessionis in uoce exul
- nis in uoce exultati-onis in uoce in uoce in uoce
nis in uoce exultati-onis in uoce exulta tio- nis in uoce
in uoce exul-tatio-nis in uoce exultatio-nis
in uoce exultati-o-nis et confessio - nis in uoce

Quem ad modum.

tatio- nis et confessio- nis exul- tati- onis et con-
exultati- onis et confessio- nis in uoce exultati- onis et con-
exultati- onis et confessio nis in uoce et con-
et confessio- nis in uoce exultatio- nis et con-
exultati- onis et confessio- nis in uoce exultati- onis et con-

fessio- nis Sonus so- - nus Epulantis Sonus Epulantis
fessionis sonus so- nus so- nus so-
fessio- nis so- - nus Epulantis so- - nus Epulan- tis
fessionis sonus so- - nus so- - nus Epulantis-
fessio- nis so- nus so- - - nus Epu- lantis so- nus

150

Quem ad modum.

Sonus Epulantis Sonus Epulan- - tis
 - nus fo- nus fo- nus epulantis.
 sonus sonus epu- - lantis
 Sonus so- nus fo- nus Epulan- - tis
 so- nus so- - nus Sonus epulantis

Symphonie

quare tristis es anima me- a quare tris- - tis
 quare tristis es anima quare tristis es anima me-
 quare tristis es anima me- a quare tristis es

es et quare conturbas me quare conturbas conturbas-
 a et quare conturbas me quare conturbas me et quare con-
 et quare conturbas conturbas me et quare conturbas conturbas me conturbas

Quem admodum

me conturbas me qua-re tristis es anima anima
 turbas conturbas me qua-re tris-tis es
 me conturbas me quare tristis es a-nima me-

me a et quare conturbas
 et quare conturbas conturbas me et qua
 a et quare conturbas conturbas me et quare conturbas conturbas

me conturbas me et quare conturbas me et quare conturbas me con
 re conturbas me et quare conturbas me et quare conturbas me con
 me conturbas me et quare conturbas me qua-

turbas conturbas me Spera Spera in
 turbas conturbas me Spera Spera in
 re conturbas me Spera Spera in

Quoniam admodum.

Deo Spera Spera in deo Spera in deo quoniam adhuc confi
 deo Spera Spera in deo Spera Spera in deo quoniam adhuc confi
 Spera Spera in deo Spera Spera in deo quoniam adhuc confi
 Deo Spera Spera in deo Spera Spera in deo quoniam adhuc confi
 Spera Spera in deo Spera Spera in deo quoniam adhuc confi

tebor gl - - li Salutare uultus me
 tebor glly Salutare uul - tus Salu - tare uultus
 tebor glly Salutare Salutare uultus mej salu
 tebor gl - - li Saluta - - re uultus me -
 tebor glly Salutare uultus mej et Deus.

Quem ad modum

i Saluta-re uultus me-j et Deus
mej Salutare uultus mej et Deus meus et Deus
tare uultus mej et Deus et Deus meus et Deus
i salu-tare uultus mej et Deus meus et Deus
meus Salutare uultus mej et Deus meus et Deus

meus Deus meus.
me - - - us meus
De. - - - us me-us.
me - - - us
me - - - us.

