

# ELEVATIONS ET MOTETS A II. ET III. VOIX.

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

*Par M. SEB. DE BROSSARD, Prestre, Prebendé, ancien  
Député du grand Chœur, & Maître 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. DC. XCIX.

*Avec Privilege de Sa Majesté.*





A U R O Y .



I R E ,

*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 continuë dans ma famille l'honneur que mes Peres ont eü depuis prés de deux cens*

## E P I S T R E.

ans de servir en cette fonction les Augustes Predecesseurs de VOSTRE MAJESTE'; Ce souvenir, SIRE, redouble sans cesse en moy mon attachement respectueux pour vostre Personne sacrée, & mon zèle pour la perfection de mon Art. Le goût que VOSTRE MAJESTE' 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 esté. De mon costé, SIRE, j'ose avancer que pour les seconder je n'ay rien ménagé dans l'Art d'imprimer leurs Ouvrages, en sorte qu'aujourd'huy rien n'approche de la propreté & de l'exactitude avec laquelle la Musique s'imprime en France. Cette émulation est la suite naturelle des bien-faits que VOSTRE MAJESTE' répand tous les jours avec tant de profusion 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'esperer 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 mesme Zele & le mesme respect que moy.

S I R E,

DE VOSTRE MAJESTE'.

Le tres-humble, tres-obeissant,  
& tres-fidele serviteur  
& Sujet.  
CHRISTOPHE BALLARD.

*Qui lucis Pater est, gloria sit Patri.*

*Qui lux ipsa Patris gloria Filio.*

*Amborumque 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-même  
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 Beatae Mariae Virginis.*

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

**P** Sallite superi.  
Gaudete fideles.  
Totus orbis resonnet plausibus & cantibus.

*Et concensus Angelorum societur modulis.*

### Recitativo.

*Hæc est Thronus gratiarum.*

*Hæc est sedes Sapientia.*

*Thesaurus divitiarum,*

*Regina clementia.*

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

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

*Hæc enim est in qua ostendit Dominus,  
magnitudinem potentia sua.*

*O decus Virginum! ô amor cordium!*

*Te laudo centies.*

*Te colo millies.*

*Numquam me deseras ô Advocata pec-  
catorum!*

*Salus secunda miserorum,*

*Te colo, te amo,*

*Te volo, te quero,*

*Te laudo centies.*

## MOTET V.

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

Taille ou Dessus seul, avec deux Violens  
& une Basse-Continue. page 63

**C**Hantez Esprits celestes.  
Réjouissez-vous peuples fideles.  
Que toute la Terre raisonne 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 taife, & ne dise plus,  
qu'il n'est rien de nouveau sous le Soleil.

Sçachez tous, que Marie est ce mi-  
racle nouveau que le Seigneur a fait.

Puisqu'enfin c'est en elle que le Sei-  
gneur a fait voir la grandeur de sa puis-  
sance.

O vous qui estes l'ornement des Vier-  
ges! & l'amour des cœurs!

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 souhaite, je vous cherche.

Je vous loue cent fois.

## CANTICUM SEXTUM.

Ad Christum & Beatam Virginem,  
pro Rege Deprecatio.

*Ex Hymnis Santolii, Victorini.*

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

**T**empla nunc fument, resonentque  
cantus.

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

*Templa nunc fument resonentque can-  
tus.*

*Qui tuos gaudet reparare cultus; qui gre-  
gem tuto fugitivum ovili reddit, & vin-  
dex omni qui tuetur sacra, tuere.*

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

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

*Amen.*

FINIS.

## MOTET VI.

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

Des Hymnes du Sieur de Santéuil.

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

**Q**ue maintenant on brûle de l'en-  
cens dans nos Temples, &  
qu'on y entende raisonner des chœurs  
d'allégresse.

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  
de raisonner des chants d'allégresse.

Protégez, Seigneur, celui qui se fait  
un plaisir de rétablir votre culte, qui ra-  
mene dans votre Bergerie les troupeaux  
égarez, & qui conserve avec zèle tout  
ce qui vous est consacré.

*a Les F. R. de  
France, La Ville  
de Strasbourg.  
1651.*

Se souvenant à peine de la gloire  
que luy ont acquis ses conquestes; luy  
qui soumet toutes choses, il fait son  
unique gloire de n'estre soumis qu'à  
vous. Ce grand Prince croit regner assez,  
pourveu 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.

FIN.

PRODROMI



# AVERTISSEMENT.



OMME l'expression en Musique des differens textes de ces Motets, en fait presque toute la beauté, & que plusieurs personnes & sur tout les Dames Religieuses, n'entendant point la Langue Latine, seroient privées du plaisir que ces expressions leur pourroient donner: on a jugé à propos de joindre icy une Traduction la plus litteralle qu'on a pû de ces six Motets. On s'est attaché, même avec scrupulle, 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 François que ceux qui sont dans le Latin.

PRODROMI MUSICALIS  
Seu Cantorum Sacrorum,  
Pars. II.

SECONDE PARTIE  
*De l'Essay de Musique, ou des  
Cantiques Sacrez.*

## CANTICUM I.

*Seu Aspiratio ad Christum, vel Beatam  
Virginem Mariam.*

A 2. Canti, ô Tenori.

**S**alve Rex Christe, Salve.

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

Ad te clamamus, exules filii Evæ.

Ad te suspiramus, gemenses, & flentes  
in hac lachrymarum valle.

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

Et vitam sempiternam fructum Crucis  
tuæ, post hoc exilium ostende.

O Clemens! ô Pie! ô Dulcis Fili Maria!

Alleluya.  
Amen.

## PREMIER MOTET.

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

A 2. Dessus ou 2. Tailles.

**N**ous vous salüons, ô Christ nôtre Roy!

O source de misericorde!  
Nôtre vie, nôtre douceur, nôtre  
esperance, nous vous salüons.

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

Nous poussons des soupirs vers vous,  
gemissant, & pleurant, dans cette val-  
lée de larmes.

Donc, ô nôtre Mediateur! tournez  
sur nous vos yeux plains de misericorde.

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

O Fils de Marie! plein de miseri-  
corde, d'amour & de douceur!

Réjouissons-nous.  
Ainsi-soit-il.

CANTICUM II.

Seu precatio ad Deum, ex Psalmis  
pro omni Tempore.

A 3. Voc. 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  
meae, 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 letabitur cor nostrum,  
& in nomine Sancto ejus sperabimus, &  
cunctis diebus vitæ nostræ Psalmos nostros  
cantabimus in domo Domini Dei nostri.

SECOND MOTET.

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

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

A 3. Voix, ou tous ensemble.

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

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

Haute-Contre seule.

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

Taille seule.

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

A 3. ou tous ensemble.

Nous ne craindrons 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 ayde-  
ra & nous délivrera.

Basse seule.

C'est pourquoy 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 pourquoy nôtre cœur se ré-  
joüira en luy, & nous espererons 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 2. Violinis &  
Organo.

**Q**ui non diligit te, non amat se,  
ô Dulcis amor!  
Tu sola es amanda pulchritudo.

*Tu vera es anima 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.

*Caduca mundi gaudia,  
Mortalium deliramenta,  
Vana divitiæ, ô fallaces! valete.*

*Valete mendaces, 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 Vesture  
& une Profession de Religieuse, &  
pour tout autre temps. pag. 31

*Dessus seul, avec deux Violons & une  
Basse-Continuë.*

**Q**ui ne vous aime pas, ne s'aime  
pas soy-même, ô Doux amour!  
Vous estes la seule beauté qu'on  
doive aimer.

Vous estes la véritable felicité de  
notre ame.

Vous estes les delices éternelles des  
Ange & 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 disons 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.

Donc, ô mon Jesus! faites que vô-  
tre amour descende dans mon cœur,  
qu'il le penetre, & qu'il y demeure  
éternellement. Ainsi-soit-il.



CANTICUM IV.

In honorem Sanctæ Cæcilie, vel Sanctæ  
Theresie, aut cujuslibet Sanctæ  
Virginis & Martyris.

Ex Hymnis Sanctolii Victorini.  
pag. 43

Alto solo, cum 2. VV. &  
Organo.

**F**estis læta sonent cantibus Organa.  
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-  
primeret, corporis immemor, votis astra  
præoccupat.

Cum 2. VV.

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

Obliti meminit tunc bene corporis,

Præclara stitens necis.

Aria Prima.

Vobis sorte sua Virgo beatior,

Nam qua parte minor vos super-emi-  
net, Immortale genus, quæ potuit mori  
veri victima numinis.

Aria Secunda.

Sola digna Deo conjugæ, respuit mor-  
tales thalamos,

Jam dederat fidem.

Quam divina ligant pacta,  
Quis audeat 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 Santeuil,  
Chanoine de S. Victor. pag. 43

Haute-Contre seule, avec 2. VV. & une  
Basse-Continue.

**Q**ue les Orgues resonnent de  
Chants solemnels.

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

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

A Voix seule sans Instrumens.

Elle fut digne d'être admise parmi  
vous. Pendant son séjour sur la terre,  
elle vous imita courageusement; &  
pour se conformer entierement 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 Jesus-Christ.

Elle se ressouvint bien alors qu'elle  
avoit un corps,  
Pressée de la soif d'une si belle mort.

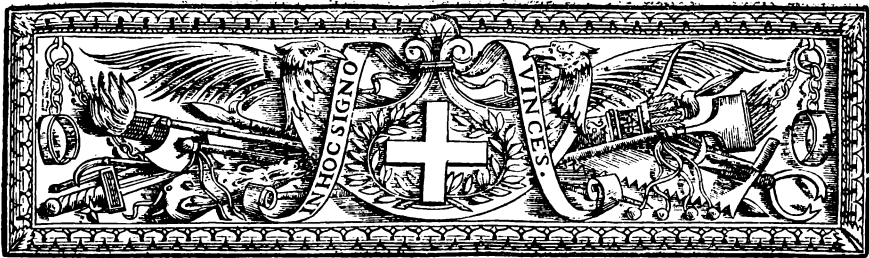
Quelques Immortels que vous soyez,  
le sort de cette Sainte Vierge a esté plus  
heureux que le vôtre.

Car ce corps qui vous la rend infe-  
rieure, luy sert à s'élever au dessus  
de vous, puis qu'elle a pû mourir, &  
servir de victime au veritable Dieu.

Comme il n'y avoit que Dieu seul  
qui pût estre 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 nœuds tous divins!

Gloire



PRODRUMI  
MUSICALIS,  
SEU  
CANTICORUM SACRORUM  
PARS ALTERA.

CANTICUM PRIMUM.  
Aspiratio ad Christum, vel B. Virg. Mariam.

A doi Canti ò Tenori & Organo.



*Adagio.*  
CANTO PRIMO.  
Alve. Salve Sal- ve  
Salve Sal- ve

*Adagio.*  
CANTO SECUNDO.  
Salve.

*Adagio.*  
ORGANO.

V. S. vulti subito.  
A

2 PRODROMI MUSICALIS, PARS. II.

Sal- ve Salve Rex Christe, Sal- ve, ô! fons mise- ri-  
 Sal- ve Salve Re- gina, Sal- ve, ma- ter mise- 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,

ORGANO.

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

ORGANO.



4 PRODROMI MUSICALIS, PARS. II.

exules fili- i fili- i E- vx. Ad te Ad  
 exules fili- i fili- i E- vx. Ad te Ad

ORGANO.

te suspira- mus, Ad te Ad te sus-pira-  
 se suspira- mus, Ad te Ad te sus-pira-

mus, Ad te Ad te suspira- mus sus-pira-  
 mus, Ad te Ad te suspira- mus sus-pira-

ORGANO.

*Adagio.*

mus sus-pira- mus, gementes & flen-  
 mus sus-pira- mus, gementes & flen-

mus sus-pira- mus, gementes & flen-  
 mus sus-pira- mus, gementes & flen-

ORGANO.

CANTICUM PRIMUM.

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. volti subito.  
 B

6 PRODROMI MUSICALIS, PARS. II.

*Allegro.*

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

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

ORGANO.

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

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

ORGANO.

no- ster, Medi-  
 no- stra, Advo-

no- ster, Medi-  
 no- stra, Advo-

ORGANO.



CANTICUM PRIMUM.

7



a- tor no- ster, illos tu- os miseri-  
ca- ta no- stra, illos tu- os miseri-



a- tor no- ster, illos tu- os miseri-  
ca- ta no- stra, 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



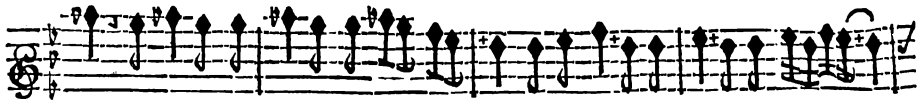
te, conver- te. miseri- cor- des oculos ad nos ad nos ad nos ad  
te, conver- te. miseri- cor- des oculos ad nos ad nos ad nos ad



ORGANO.

V. S. *volti subito.*

8 PRODROMI MUSICALIS, PARS. II.



nos converte, converte, ad nos con-verte, converte, converte, conver-  
nos converte, converte, ad nos con-verte, converte, converte, conver-



nos converte, converte, ad nos con-verte, converte, converte, con-ver-  
nos converte, converte, ad nos con-verte, converte, converte, con-ver-



ORGANO.



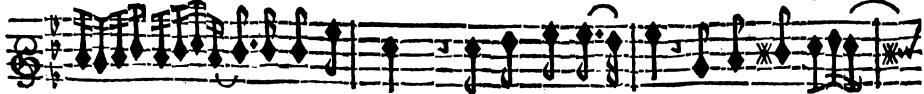
te. miserico- des o- culos ad  
te. miserico- des o- culos ad



ORGANO.



nos conver-te. ad nos ad nos conver-te. mi-se-  
nos conver-te. ad nos ad nos conver-te. mi-se-



culos ad nos ad nos conver-te. ad nos conver-  
culos ad nos ad nos conver-te. ad nos conver-



ORGANO.

CANTICUM PRIMUM.

ri- cor- des o- culos ad nos ad nos ad nos  
 ri- cor- des o- culos ad nos ad nos ad nos

te, conver- te. mi feri- cordes oculos ad nos converte, conver-  
 se, conver- se. mi- feri- cordes oculos ad nos converte, conver-

7 6 7 6 7 6 7 6 6 6 6 6 6 6 6 6

ORGANO.

conver- te. ad nos conver- te, conver- te. mi- feri-  
 conver- se. ad nos conver- se, conver- se. mi- feri-

te, conver- te. mi- fe- ri- cordes o- cu-  
 se, conver- se. mi- fe- ri- cordes o- cu-

7 6 6 6 9 6 6 7 6 7 6 7 6 7 6 4 3 7

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, cõverte, conver-  
 los ad nos ad nos ad nos conver- te, converte, conver-

6 6 9 6 6 7 6 6 6 6 6 6 6 6 6 6

ORGANO.

V. S. *volti subito.*

C

40 PRODROMI MUSICALIS, PARS. II.

*Largo.*

conver- te. Et Vitam fem- pi- ter- nam  
 -conver- te. Et Jesum be- ne- di- ctum

te, conver- te. Et Vitam fem- piter- nam  
 te, conver- te. Et Jesum be- ne- di- ctum

ORGANO.

fructum crucis tu- æ, nobis post hoc e- xilium osten- de. O  
 fructum ventris tu i, nobis post hoc e- xilium osten- de. O

fructum crucis tu- æ, nobis post hoc e- xilium osten- de. O cle-  
 fructum ventris tu- i, nobis post hoc e- xilium osten- de. O cle-

ORGANO.

pi- e! ô dulcis dulcis Fi- li Mari- æ! dulcis dul- cis Fili dul-  
 pi- a! ô dulcis dulcis Vir- go Mari- a! dulcis dul- cis Virgo dul-

mens! ô pi- e! ô dulcis Fili Mari- æ! dul- cis dul- cis Fi- li  
 mens! ô pi- a! ô dulcis Virgo Mari- a! dul- cis dul- cis Vir- go

ORGANO.

CANTICUM PRIMUM.

*Allegro & vivace.*

The first system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

cis dul- cis Fi- li Mari- æ!  
cis dul- cis Vir- go Mari- a!

*Seque Alleluya se piace.*

Al-  
A-

The second system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

dulcis Fili Ma- ria! Mari- æ!  
dulcis Virgo Ma- ria! Mari- a!

Al-  
A-

The third system is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

ORGANO.

The fourth system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

le- luya. Al- le-  
men. Amen. A

The fifth system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

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

The sixth system is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

ORGANO.

The seventh system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

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

The eighth system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The bottom staff is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

le- luya. Al-  
men. Amen. A-

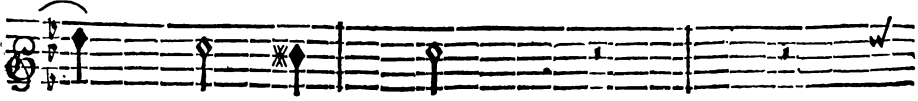
The ninth system is an organ line in G major, starting with a treble clef and a common time signature. It features a series of chords and single notes, including a half note G, quarter notes A, B, C, D, E, F, G, and ends with a half note G.

ORGANO.

*V. S. vultu subito.*



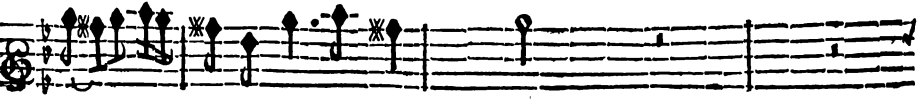
Al-  
A-



le- lu- ya.  
men.



ORGANO.



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



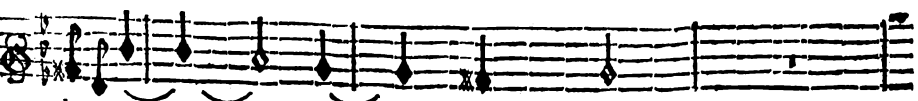
Al- le-  
A- men.



ORGANO.



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



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



ORGANO.



CANTICUM PRIMUM.

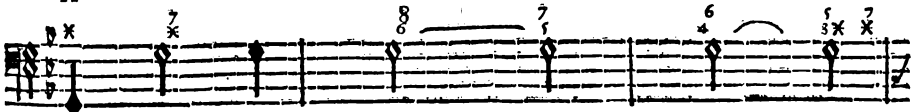


ya.  
men.

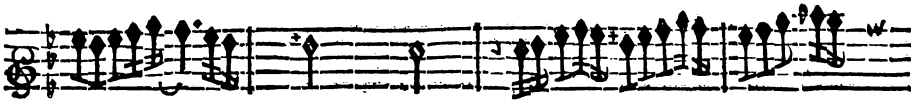
Al-  
A-



Al-  
A-



ORGANO.



le-  
men.

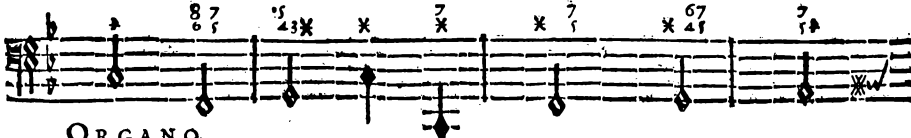
lu-  
A-

ya.  
men.

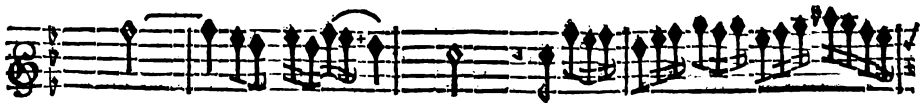
Al-  
A-



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

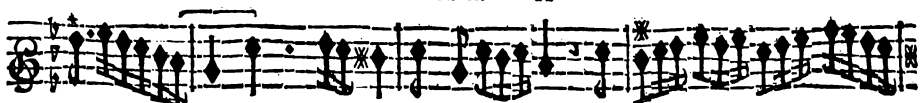


ORGANO.



le- lu-  
men. A-

ya. Al-  
men. A-



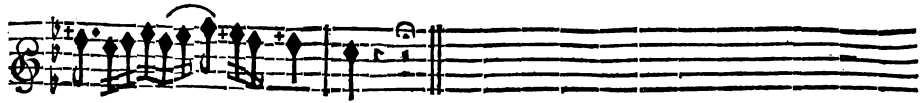
le- lu- ya. Al-  
men. Amen. A-



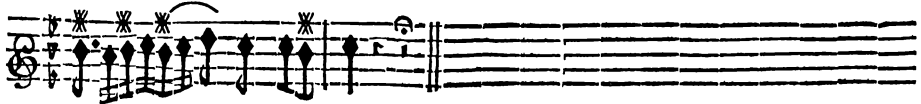
ORGANO.

V. S. volti subito.  
D

14 PRODROMI MUSICALIS, PARS. II.



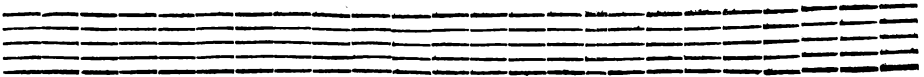
le- lu- ya.  
men. A- men.



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



ORGANO.





CANTICUM SECUNDUM.



CANTICUM SECUNDUM.  
SEU PRECATIO AD DEUM.

*Ex Psalmis, Pro omni Tempore.*

*A 3. Voc. A. T. B. Cum Organo.*

*Largo. Tutti.*



ALTO.  
Domine ! O Domine !      quia re-

*Largo. Tutti.*

TENORE.  
O Domine ! O Domine !      quia re-

*Largo. Tutti.*

BASSO.  
O Domine ! O Domine !      quia refugium & pro-

*Largo. Tutti.*

ORGANO.

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

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

rector refugium & pro- te- ctor fa- ctus es no- bis,

ORGANO.

*V. S. volti subito.*

refugium & pro- te- ctor refugium & pro- te- ctor factus es factus es fa-  
 fugium & pro- te- ctor refugium & pro- re- ctor refugium & pro- te- ctor factus es fa-  
 ctus es

ORGANO.

ctus es no- bis, à generati- one in generati- onem, in gene-  
 ctus es no- bis, à generati- one in generati- onem, in generati-  
 no- bis, à genera- ti- one in generati- onem, in generati-  
 ctus es no- bis, à generati- one in generati- onem, in generati-

ORGANO.

ratio- nem. Non pave- bit, nec trepida-  
 o- nem. Non pave- bit, nec trepida-  
 bit, nec trepida- bit, Non pa-

ORGANO.

CANTICUM SECUNDUM.



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



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



vebit, nec trepi- da-

bit, nec trepi- da-



ORGANO.



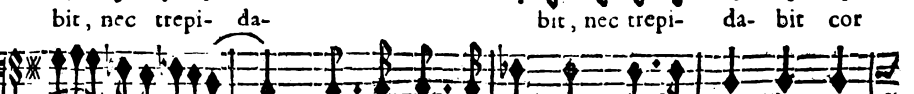
bit, nec trepi- da-

bit, nec trepi- da- bit cor

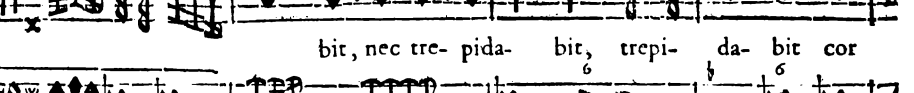


bit, nec trepi- da-

bit, nec trepi- da- bit cor



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



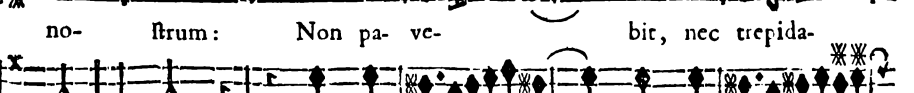
ORGANO.



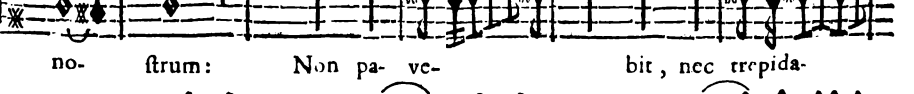
no- strum: Non pa- ve- bit, nec trepida-



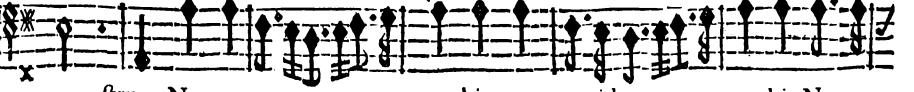
no- strum: Non pa- ve- bit, nec trepida-



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



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



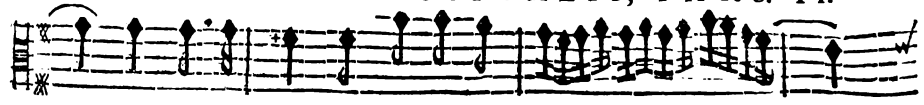
no- strum: Non pave- bit, nec trepida- bit, Non pa-



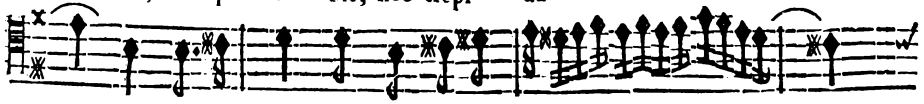
ORGANO.

V. S. volti subito.

E



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



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



vebit, nec trepi- da-

bit, nec trepi- da-



ORGANO.



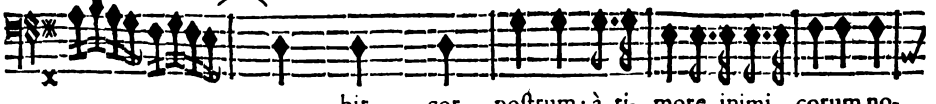
bit, nec trepi- da-

bit cor noftrum : à ti- mo-



bit, nec trepi- da-

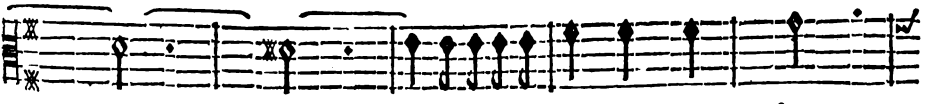
bit cor no-



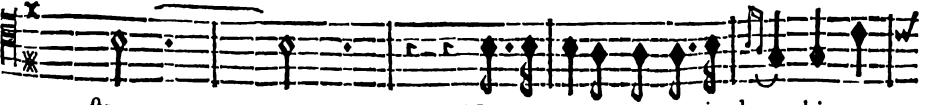
bit cor noftrum : à ti- more inimi- corum no-



ORGANO.

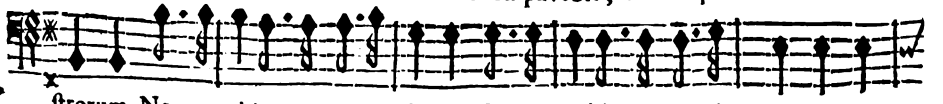


re inimi- co- rum no- fto-



ftrum :

Non pavebit, nec trepi- da- bit cor

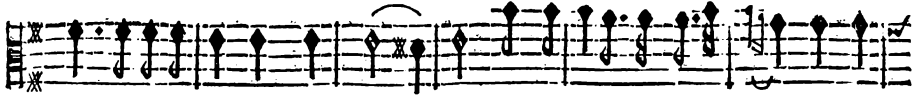


ftrorum. Non pavebit, nec trepi- dabit, Non pa- vebit, nec trepi- dabit cor

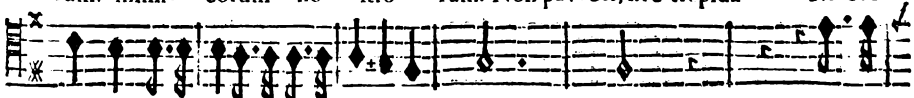


ORGANO.

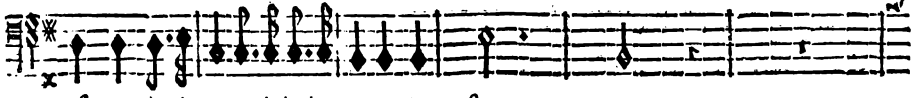
CANTICUM SECUNDUM.



rum. inimi- corum no- stro- rum. Non pavebit, nec trepida- bit cor



nostrum: à timore inimi- corum no- stro- rum. Non pa-



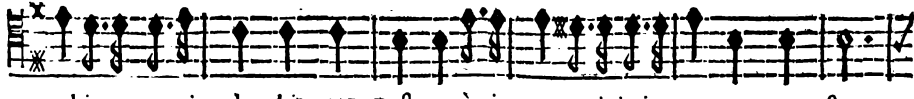
nostrum: à timore inimi- corum no- stro- rum.



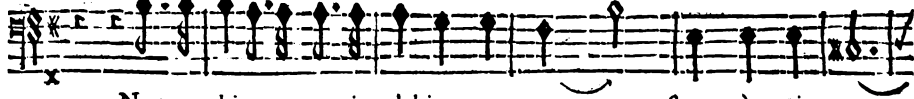
ORGANO.



no- strum: à ti- mo- re ti- mo- re inimi- co-



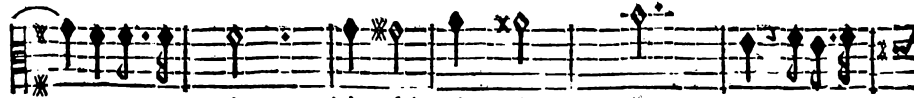
vebit, nec trepi- da- bit cor nostrum: à ti- more inimi- corum no- stro-



Non pavebit, nec trepi- dabit 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- rum. inimicorum nostro- rum.  
strorum. inimicorum nostro- rum. inimicorum nostro- rum.  
re inimicorum nostro- rum. inimicorum no- stro- rum.

ORGANO.

*Solo. Adagio.*

Si fit mi- hi Dominus adju- tor in tribulati- onibus, non ti-

ORGANO.

mebo, non ti- mebo, quid faciat mihi ho- mo. non timebo, non timebo, quid

ORGANO.

fa- ciat mihi, quid faciat mihi ho-

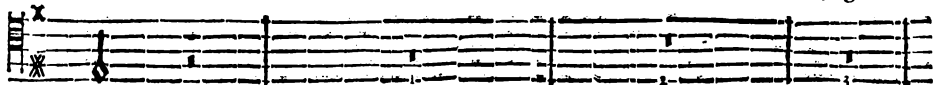
ORGANO.

CANTICUM SECUNDUM.

Solo. Adagio.



Si sit mi- hi Dominus in auxilium salu- tis me- a, ego def-



mo.



ORGANO.



piciam omnes inimi- cos me- os. Et omnes adversantes mihi



ORGANO.



fi- ne causa, non non non time- bo, non time-



ORGANO.



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



Non non non non non timebim⁹, Non non non non non timebimus, non ti-

Allegro é vivace. Tutti.



Non non non non non timebimus, Non non non non non time- bimus, non ti-



ORGANO.

V. S. volti subito.

F

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.

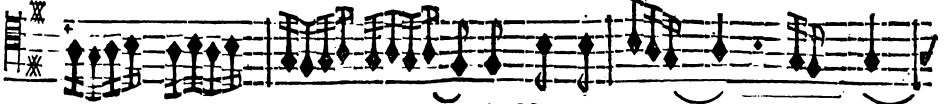
rentur transferentur montes in cor ma- ris. transfe-  
 & transferentur transferentur montes in cor ma-  
 & transferentur transferentur montes in cor  
 ORGANO.



CANTICUM SECUNDUM.



rentur transferentur montes in cor maris. transferentur montes in cor ma-



ris. Non ti- me-



ma-

ris. in cor ma-

ris. in cor



ORGANO.



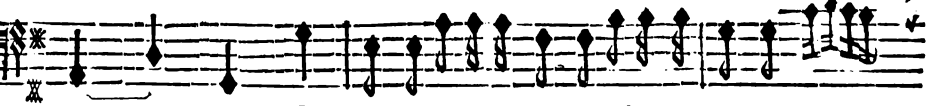
ris. Non time-

bimus,



bimus, Non time-

bimus,

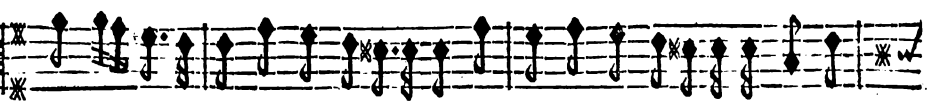


ma-

ris. Non non timebimus, non timebimus, non time-



ORGANO.



non ti- mebimus, non non timebimus. Non non non non timebimus, non ti



non ri- mebi- mus, non ti- me- bimus, non non timebimus. Non



bimus, non non timebimus. Non non non non time- bimus. Non



ORGANO.

V. S. vultu subito.

me- bimus, non ti- me- bi- mus. non ti-

non non non time- bimus. non non ti-

non non non non non ti- me- bi- mus. non non ti-

ORGANO.

me- bimus. non non timebimus. Non 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. *Largo.* Quoniam in Deo faciemus virtu-

bimus. non ti- me- bimus. *Largo.* Quoniam in Deo faciemus vir- tu-

non ti- me- bimus. *Largo.* Quoniam in Deo faci- e- mus vir-

ORGANO.

6 4 X 6

CANTICUM SECUNDUM.



tem, Quoniam in Deo faciemus vir- tu- tem, & ip- se



tem, Quoniam in Deo faciemus vir- tu- tem, & ip- se



tutem, Quoniam in De- o facie- mus vir- tu- tem, & ipse adjuvabit



ORGANO.



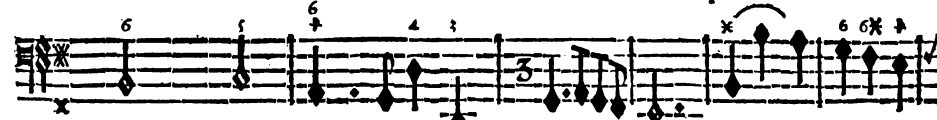
adjuvabit nos & libe- ra- bit nos.



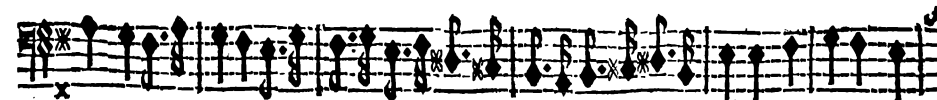
adjuvabit nos & libera- bit nos.



nos & liberabit nos. libera- bit nos. Propterea in Deo



ORGANO.



lauda-

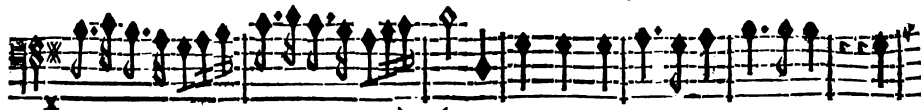
bo laudabo lau-



ORGANO.

V. S. volti subito.

G

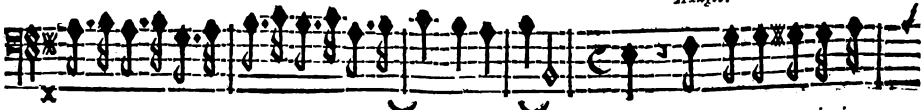


da- bo verbum in Domino, Domino, lau-



ORGANO.

*Adagio.*



da- bo sermo- nem : & quia quia in



ORGANO.



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



ORGANO.

*Al. gro.*



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



ORGANO.

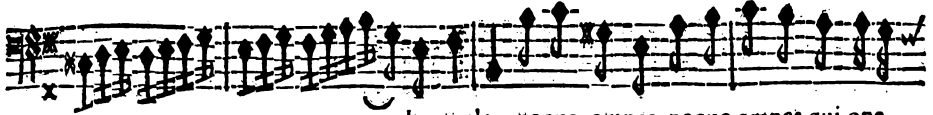


bo non timebo ma- la, non ti- me-

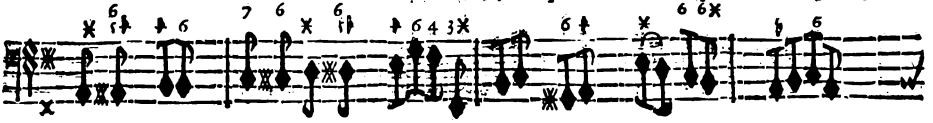


ORGANO.

CANTICUM SECUNDUM.



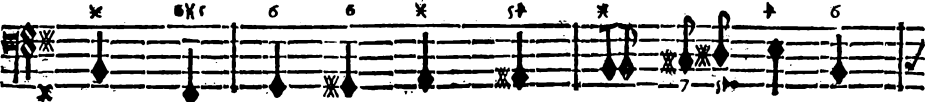
bo mala, neque omnes neque omnes qui ope-



ORGANO.



ran- tur iniquitatem. ne- que



ORGANO.



omnes ne- que omnes qui o- pe- rantur ini- qui- ta-



ORGANO.

*Tutti. Vivace.*



Propterea Propte-re- a in eo læta- bitur læ- tabitur lætabitur cor

*Tutti. Vivace.*



Propterea Propte- re- a in eo læta- bitur læ- tabitur lætabitur cor

*Tutti. Vivace.*



tem. Propterea Propte- re- a in eo læta- bitur lætabitur cor

*Tutti. Vivace.*

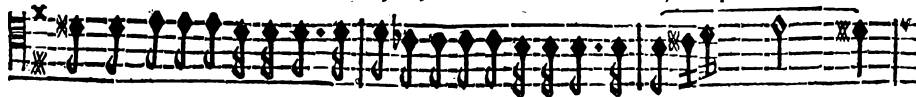


ORGANO.

*V. S. vultu subito.*



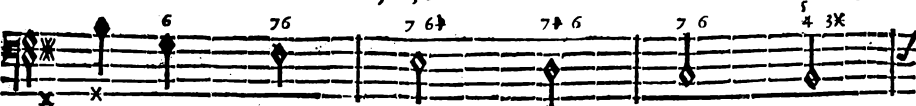
nostrum, & in nomine sancto ejus, & in nomine sancto ejus spera-



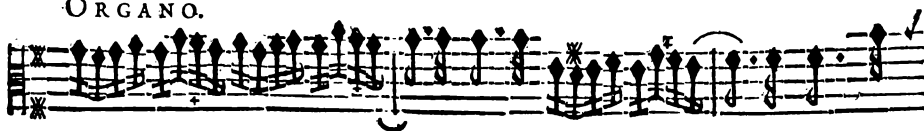
nostrum, & in nomine sancto ejus, & in nomine sancto e-



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



ORGANO.



bimus, spera-

bimus, spe-

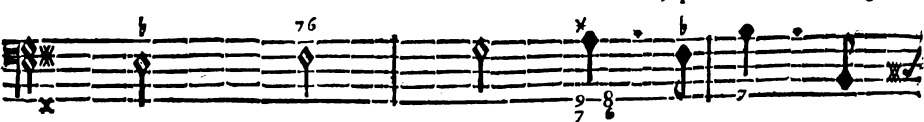


jus, & in nomine sancto e- jus, spera-



ra-

bimus, spe-rabi- mus, spe-



ORGANO.



ra- bimus, spera-

bimus, spera

bimus, spe-

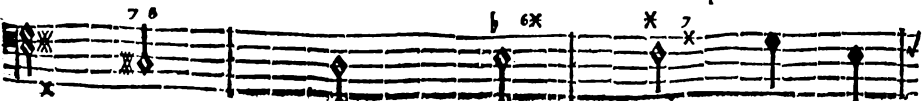


bimus, spera- bimus, spera- bimus, spera- bimus, spe-



ra-

bimus, spera-



ORGANO.

CANTICUM SECUNDUM.

ra- bimus. Et cunctis diebus vitæ nostræ, psalmos no-  
 ra- bimus. Et cunctis diebus vitæ nostræ, psalmos no-  
 bimus. Et cunctis di- e- bus vi- tæ

ORGANO.

stros cantabimus, Et cun- ctis di- e- bus  
 stros cantabimus, cantabimus psalmos nostros can- tabimus in domo Domini  
 no- stræ, psalmos no- stros can- tabimus in domo Domini

ORGANO.

vi- tæ no- stræ, psalmos no- stros cantabimus in  
 Dei nostri. Et cun- ctis di- e- bus vi-  
 Dei no- stri. psalmos no- stros cantabimus in

ORGANO.

V. S. *volti subito.*

H

domo Domini Dei no- ftri. pfalmos nostros cantabimus cantabimus in  
 ta nostræ, pfalmos nostros cantabimus cantabimus in do- mo  
 domo Domini Dei no- ftri. pfalmos nostros cantabimus in

ORGANO.

domo Domini Dei no- ftri. in domo Domini De-  
 Do- mi- ni Dei no- ftri. in domo Domini Dei  
 domo Domini Dei no- ftri. in domo Domini De-

ORGANO.

*Adagio.*

i no- ftri.  
*Adagio.*  
 no- ftri.  
*Adagio.*  
 i no- ftri.  
*Adagio.*

ORGANO.





CANTICUM TERTIUM.

Aspiratio ad Christum, pro Elevatione & omni Tempore.

Canto solo, cum duobus Violinis & Organo.



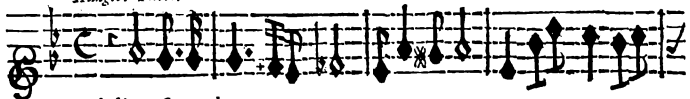
Adagio. Tutti.



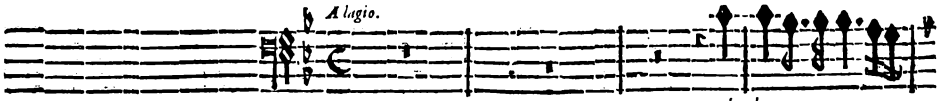
SONATINA ad libitum.

Ui non diligit te.

Adagio. Tutti.

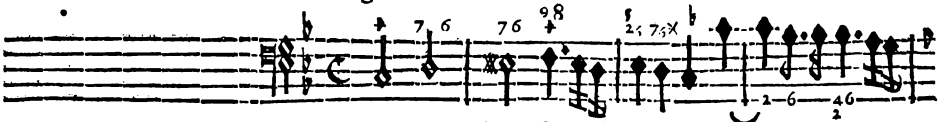


Violino secundo.



Adagio.

Fagotto ò Violone ad libitum.



ORGANO. ò Basso Viola.



ORGANO.

V. S. volti subito.

*Aff. 12 uolo.*

Qui non di- li- git

ORGANO.

*Organo solo.*

te, non a- mat fe. O dul- cis! dul- cis dul- cis amor! ô

ORGANO.

ô ô dulcis a- mor!

*Tutti.*

*Tutti.*

*Tutti.*

*Organo è fagotto.*

ORGANO.

CANTICUM TERTIUM.

Musical score for organ introduction, consisting of four staves. The first staff shows a sequence of numbers: 6, 7, 8, 9, 10, 11, 12, 13. The subsequent staves contain musical notation with various ornaments and accidentals.

ORGANO.

Musical score for vocal entry, first staff. Includes the instruction *For.te*.

Qui non di- ligit te, Qui non diligit te, O dul- cis

Musical score for vocal entry, second staff. Includes the instruction *Solo. Piano.*

Musical score for vocal entry, third staff. Includes the instruction *Tutti.* and *Solo. Piano.*

Musical score for organ accompaniment, first staff. Includes the instruction *Piano.*

ORGANO.

Musical score for organ accompaniment, second staff. Includes the instruction *Organo solo.*

amor! Non non non non non amat non non non a- mat se. non

Musical score for organ accompaniment, third staff. Includes the instruction *Organo e fagotto.*

Musical score for organ accompaniment, fourth staff. Includes the instruction *Organo solo.*

Musical score for organ accompaniment, fifth staff. Includes the instruction *Organo e fagotto solo.*

ORGANO.

V. S. volti subito.

a- mat non amat non amat fe.

*Tutti forte.*

*Forc.*

ORGANO.

ORGANO.

*Largo.*

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

*Organo solo.*

ORGANO.

vera animæ beati- tudo, Angelorum & ho- minum tu peren- nes de-

ORGANO.

CANTICUM TERTIUM.

*Allegro*

licia, peren-

nnes delici-

æ. Qui non diligit te,

*Tutti.*

*Tutti.*

ORGANO.

*Organo e fagotto.*

Qui non di-

ligit

*Organo solo.*

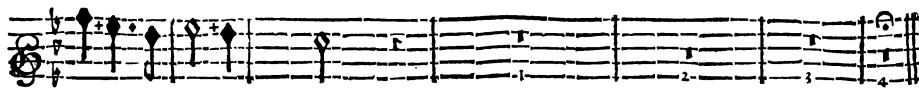
ORGANO.

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

mat non

ORGANO.

*V. S. volti subito.*



amat non amat fe.

*Tutti.*



*Organo è fuggito.*

ORGANO.

ARIA PRIMA. *Allegro.*



Quid nobis in cæ-lo! Quid nobis in cæ-lo! Quid sine te

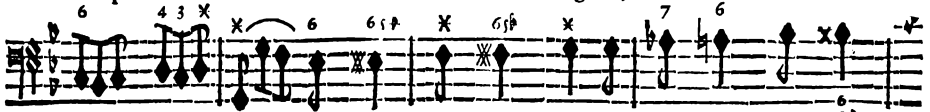


*Organo solo.*

ORGANO.



fu- per ter- ram fra- gilis, fra-



ORGANO.

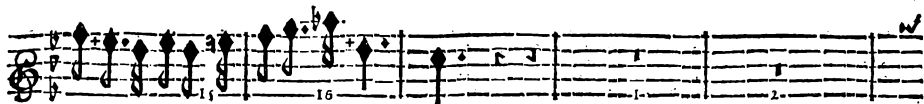


gilis venu- stas, fallax sem- per fallax semper voluptas, Va-

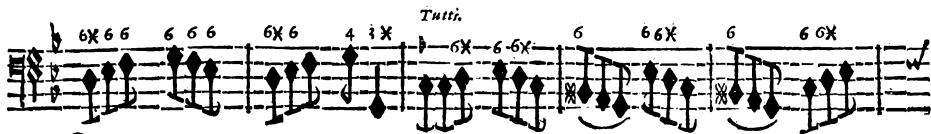


ORGANO.

CANTICUM TERTIUM.



lece. valet. va- lece. vale- te.



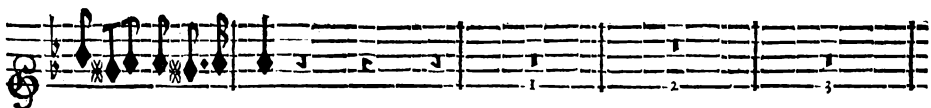
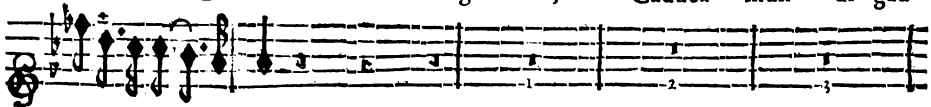
ORGANO.

Organo e fagotto.

ARIA SECUNDA.



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

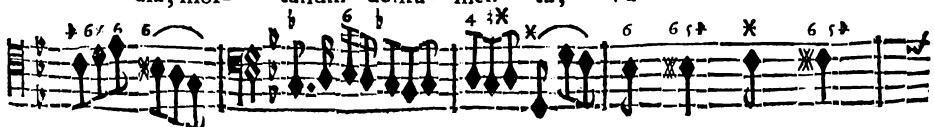


ORGANO.

Organo solo.



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



ORGANO.

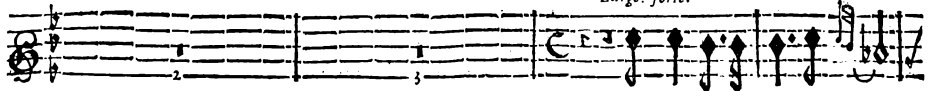
V. S. volti subito.  
K





CANTICUM TERTIUM.

*Largo. forte.*



Descendat Descendat er-

*Solo è piano*



*Solo è piano.*



ORGANO.

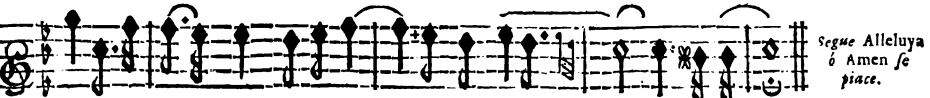
*Org. nu è fagotto, ma Piano.*



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

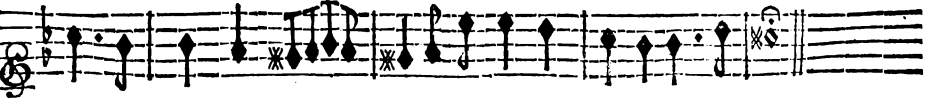


ORGANO.



atur in ip- sum, Amor tu- us perpe- tuus.

*Segue Alleluja  
ò Amen se  
piace.*



ORGANO.

*V. S. vulti subito.*

*Allegro e Presto.*

Al-le- luya. Al  
Amen. Amen. A-

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

*Tutti.*

*Organo solo.*  
ORGANO.

*Organo e fagotto.*

Alle- luya. Al-  
Amen. Amen. A-

ORGANO.

*Organo solo.*

le- luya. Al-  
men. Amen. A-

le luya.  
men. Amen.

*Tutti forte.*

*Tutti forte.*

ORGANO.

CANTICUM TERTIUM.

*Forse.*

Alle- luya. Alle- luya. Alle luya. Al-  
Amen. Amen. Amen. Amén. Amen. Amen. A-

*Tutti Piano.*

*Tutti, ma Piano.*

*Tutti Piano.*

*Organo é fugasse*

ORGANO.

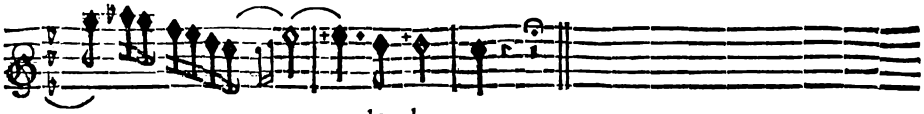
le- lu- ya. Al-  
men. Amen. A-

ORGANO.

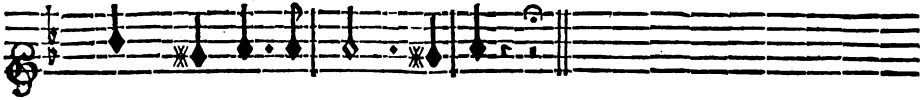
ORGANO.

*V. S. volti subito.*

L



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



ORGANO.





CANTICUM QUARTUM.

In honorem Sanctæ Cecilie, vel Sanctæ Theresie,  
aut cujus-libet Sanctæ Virginis & Martyris.

Ex Hymnis Sanctolii Victorini.

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



*Allegro.*

Estis læta sonent

*Allegro*

*Violino primo.*

*Allegro.*

*Violino secundo.*

*Allegro.*

*Organo à fagotto.*

*Organo solo.*

ORGANO.

cantibus, læta sonent organa.

læta sonent organa.

ORGANO.

*V. S. volti subito.*

na. Festis

Tutti.

Tutti.

Organo e fagotto. 6 4 3 X

ORGANO.

læta fontibus, læta font organa. læta

Organo solo. 6 4 3 X 6 6 6 6 6 X 6

ORGANO.

font organa.

Tutti.

Tutti.

Organo e fagotto. 6 4 3 X 6 6 X X

ORGANO.

CANTICUM QUARTUM.

*Fecit.*

Festis læta fo- nent cantibus, Festis læta

*Pianissimo.*

*Pianissimo.*

*Pianissimo.*

ORGANO.

sonent cantibus, læta sonent fo- nent cantibus organa. fo-

ORGANO.

nent læta sonent sonent læta sonent

ORGANO.

*V. S. vultu subito.*

M

or- ga- na.  
*Forte.*

*Forte.*

*Forte.*

*Forte.*  
ORGANO.

*Allegro, ma non tanto vivace.*

Terris sacra redit Cæcilie dies,  
Theresie

*Tutti.*

*Tutti.*

*Organo solo.* *Organo e fagotto.*

ORGANO.

Terris sacra redit Cæcilie dies,  
Theresie

*Tutti.*

*Tutti.*

*Organo solo.* *Organo e fagotto.*

ORGANO.



CANTICUM QUARTUM.

*Vivace.*

dies, Mixtas Algeri cum cytharis Lyras, Mixtas Algeri cum cytharis Lyras, nostris

*Vivace.*

*Tutti vivace ma Pianissimo.*

*Tutti vivace ma Pianissimo.*

*Organo è fagotto.*

ORGANO.

jun- gite vocibus. Mixtas A- ligeri cum cytharis Lyras, Mixtas A-

ORGANO.

ligeri cum cytharis Lyras, nostris jun- gite vocibus. Mixtas A-

ORGANO.

*V. S. vlti subito.*

ligeri cum cytharis Lyras, nostris jun-

gite

ORGANO.

vo- ci- bus.

Mixtas Aligeri cum

*Tutti forte.*

*Piano.*

*Tutti forte.*

*Piano.*

ORGANO.

cytharis Lyras, nostris jungite vo-      cibus, nostris jungite vocibus,

ORGANO.

CANTICUM QUARTUM.

*Piano.*

nostris jungite vocibus, nostris jungite voci-bus.

*Pianissimo.*

*Pianissimo.*

*Pianissimo.*

ORGANO.

RECITATIVO. *Largo.*

Vestris illa fuit debita cœtibus, Dum terras ha-bitat nobilis

*Organo solo.*

ORGANO.

amula, Ut vos exprimeret, Ut vos expri- me- ret corporis immemor,

ORGANO.

Votis astra præoccu- pat. Nobilis æ- mula Ut vos expri- meret corporis imme-

ORGANO.

V. S. *volti subito.*  
N



mor, Voris a- fra præoccupat. a- fra præ-



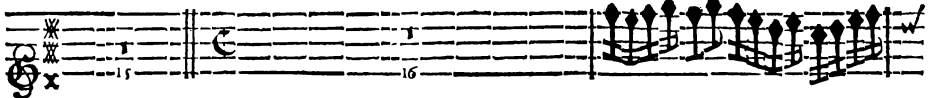
ORGANO.

*Allegro, ma non troppo presto.*

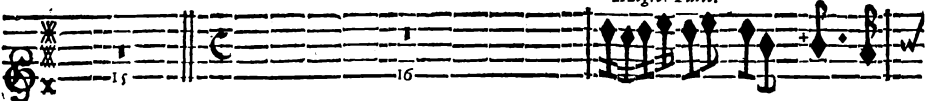


oc- cupat. Quid non sanctus amor, san- ctus amor,

*Allegro. Tutti.*



*Allegro. Tutti.*



*Organo solo.*

*Organo e fagotto.*

ORGANO.



Quid non san- ctus amor, san- ctus amor, fortiter ambiit,

*Tutti.*



*Tutti.*



*Organo solo.*

*Organo e fagotto.*

*Organo solo.*

ORGANO.

CANTICUM QUARTUM.

Christo virgineum fundere sanguinem.

*Tutti.*

*Tutti.*

ORGANO.

*Organo e fagotto*

fortiter ambiit, fortiter ambiit fundere

ORGANO.

*Organo solo.*

*Organo e fag.*

*Organo solo.*

*Organo e fag.*

*Organo solo.*

fundere sanguinem, fortiter ambiit Christo virgineum, fundere

*Soli.*

*Soli.*

ORGANO.

*Organo e fagotto, ma Pianissimo.*

*V. S. volti subito.*

fanguinem, fundere fundere fanguinem, fun-

ORGANO.

dere fundere fun- dere fan- guinem.

ORGANO.

*Molto. Adagio. forte.*

Obliti meminit tunc be- ne corporis, Obliti meminit

*Allegio. Tutti. Pianissimo.*

*Adagio. Tutti. Pianissimo.*

*Adagio. Pianissimo.*

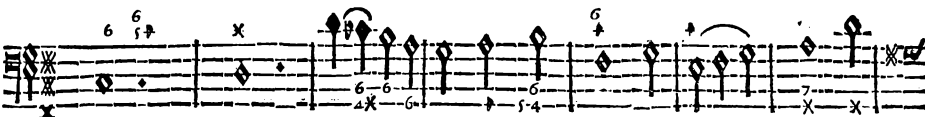
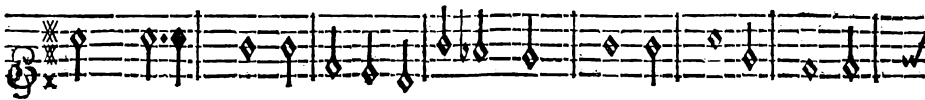
*Organo à figured.*

ORGANO.

CANTICUM QUARTUM.



tunc bene corporis, Praeclara fi- tiens fi- tiens

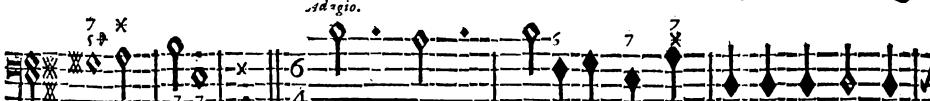
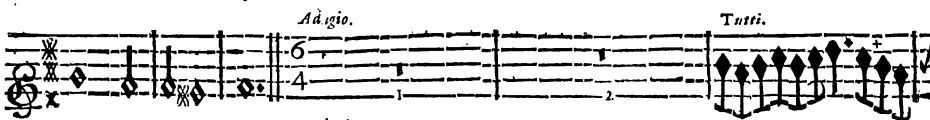
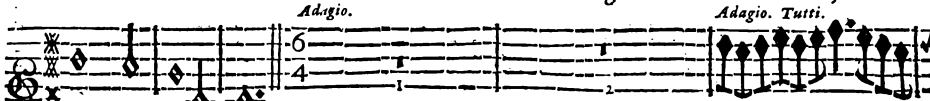


ORGANO.

ARIA PRIMA. Adagio.



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



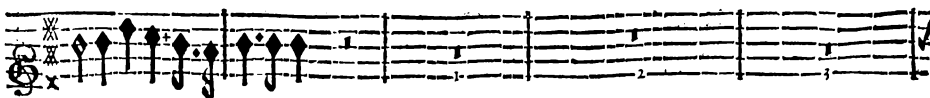
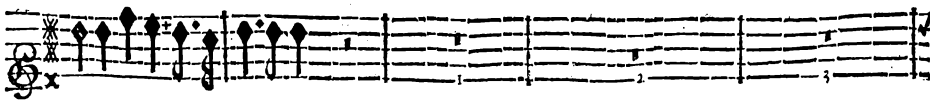
ORGANO.

Organo solo.

Organo fagotto.



Nam qua parte minor vos supere- mi-



ORGANO.

Organo solo.

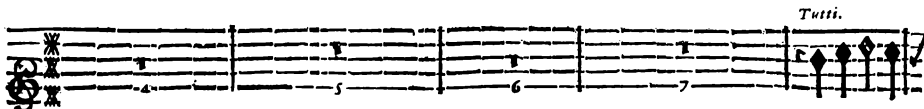
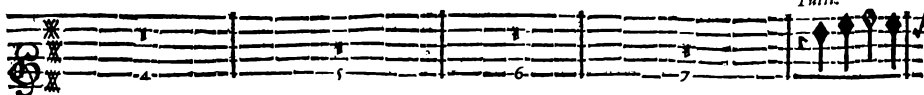
V. S. volti subito,



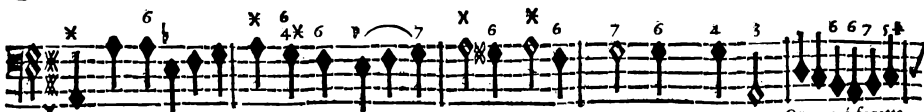


net, Immortale genus quæ potuit mori, Veri victima numinis.

*Tutti.*



*Tutti.*



*Organo è fagotto.*

ORGANO.



quæ potuit mori potuit mori, mori, mori, mori, mori.

*Tutti Piano.*

*Pianissimo.*



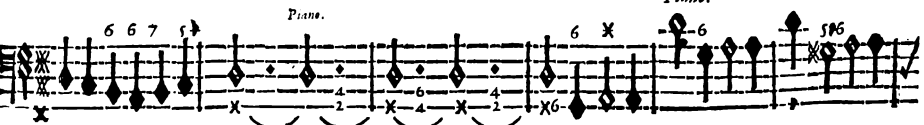
*Tutti Piano.*

*Pianissimo.*



*Piano.*

*Piano.*



ORGANO.

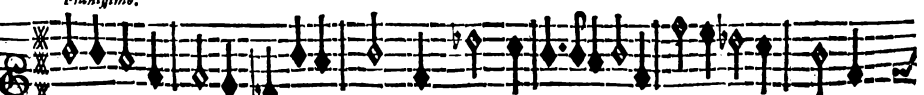


Veri veri victima numinis. Veri veri veri veri victima

*Pianissimo.*



*Pianissimo.*



*pianissimo.*



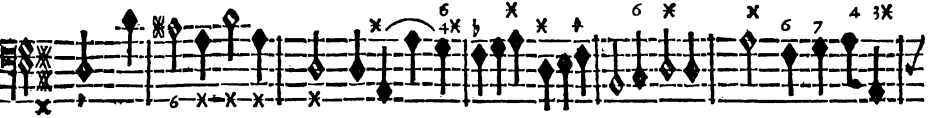
ORGANO.



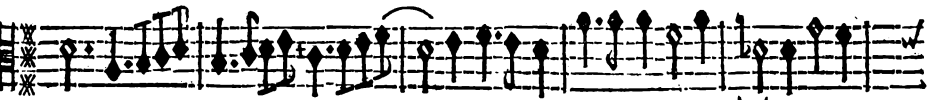
CANTICUM QUARTUM.



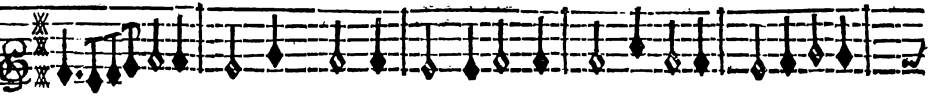
numinis. Veri veri victima numinis. Ve-



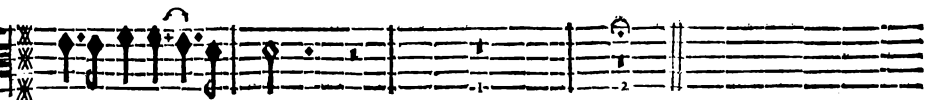
ORGANO.



nis. Ve- ri victima numinis. Veri ve- ri veri



ORGANO.



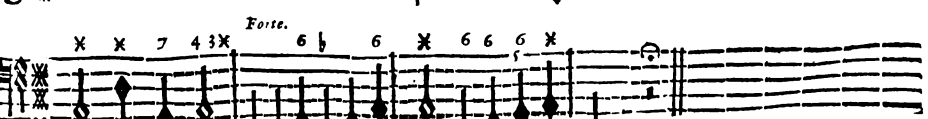
victima nu- mi- nis.



*Forc.*



*Forc.*



*Forc.*

ORGANO.

*V. S. volti subito.*

PRODROMI MUSICALIS, PARS. II.

ARTA SECUNDA.

Sola digna Deo conjuge,

Respuit

*Tutti forte.*

*Tutti forte.*

*Organo solo.*

*Organo è fagotto.*

*Organo solo.*

ORGANO.

morta- les thalamos.

Jam dederat fidem, dederat fi-

*Tutti.*

*Tutti.*

ORGANO.

*Organo è fagotto.*

*Organo solo.*

dem.

Quam divina li- gant pacta, Quam di-

*Soli.*

*Soli.*

*Organo è fagotto.*

*Organo è fagotto, ma Piano.*

ORGANO.

CANTICUM QUARTUM.

vina li- gant pacta. Quis audeat audeat hanc impune impune reposita.

re.

ORGANO.

re.  
Tutti forte.

Tutti forte.

Organo è fagotto forte.  
ORGANO.

Largo è forte.  
Quam divina li- gant pacta, Quam divina li- gant

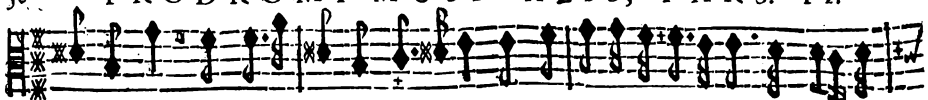
Tutti. Largo è Pianissimo.

Tutti. Largo è Pianissimo.

Tutti. Largo è Pianissimo.

ORGANO.

V. S. volti subito.  
P



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



ORGANO.



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



ORGANO.

Organo solo.



glo- ria sit Patri, Qui lux ipsa Patris



ORGANO.

CANTICUM QUARTUM.

glo- ria gloria Fi- li- o.

ORGANO.

Amborumque tibi nexus a- mabilis, Par sit

ORGANO.

glo- ria Spi- ritus. sit par glo- ria

ORGANO.

fit par gloria fit par gloria glo-

ORGANO.

ria Spi- ri- tus.

*Tutti forte.*

*Tutti forte*

ORGANO.

*V. S. volti subito.*

*Forte*

A- men. A- men. Amen. A-

*Piano.*

*Piano.*

6 75 *f* 7 6X 6

*Organo e fagotto m<sup>a</sup> Piano.*

ORGANO.

men. A- men.

*Tutti forte.*

*Tutti forte.*

6 4X 2 6-ff *Forte.* 6 76 76 6 5 4 2 6 5b

ORGANO.

Amen. A-

6 76 7 6p X 6 2 4 6 5b 6p

ORGANO.

CANTICUM QUARTUM.

men. Amen. A- men. Amen. Amen. A- men.

Piano.

Organo é fagosto.

ORGANO.

Amen. A- men. A-

ORGANO.

men. A- men. Amen. A- men. A-

ORGANO.

V. S. volti subito.

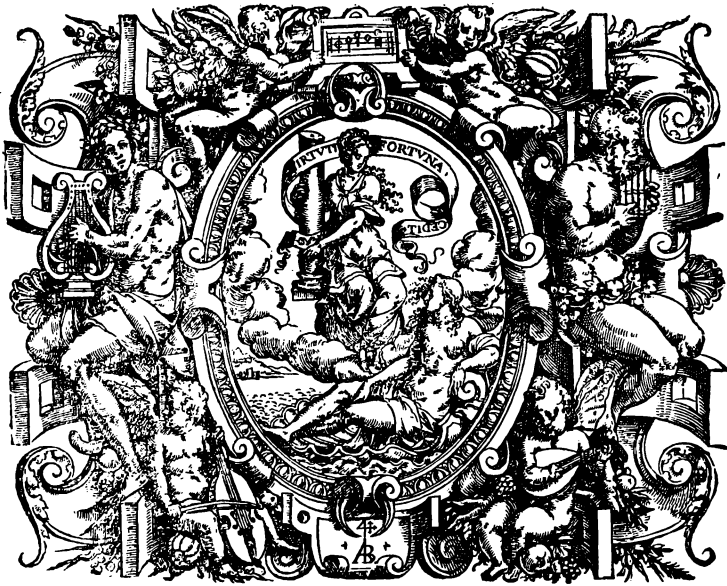


62 PRODROMI MUSICALIS, PARS. II.

men. Amen. A- men.

ORGANO.

The musical score consists of four staves. The first two staves are vocal lines for men's voices, with lyrics 'men. Amen. A- men.' written below the notes. The third staff is a vocal line for a different voice part. The fourth staff is for the organ, featuring various figured bass notations such as '6', '4', '3', '9', '8', '7', '6', '4', '3', and 'X'.







CANTICUM QUINTUM.

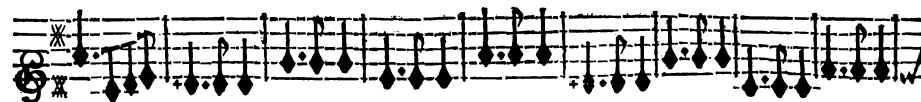
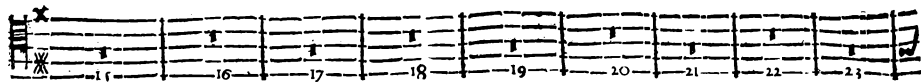
In honorem Beatæ Mariæ Virginis.

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



Musical staff for Tenor/Canto solo, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294,

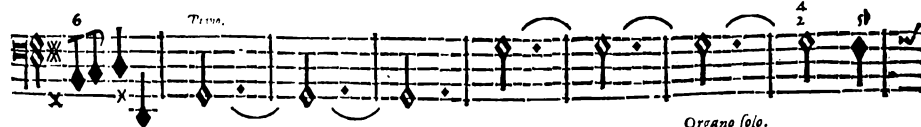
64 PRODOMI MUSICALIS, PARS. II.



ORGANO.



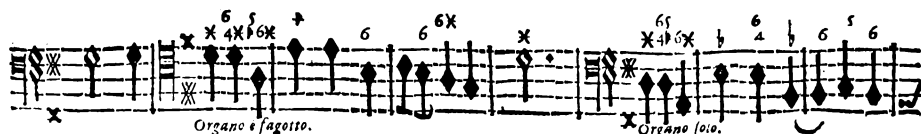
*P* Sallite Pfallite superi, Pfallite Pfallite



ORGANO.



superi, gaude- te gau-

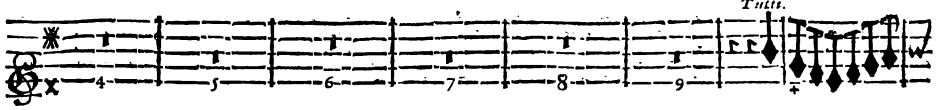
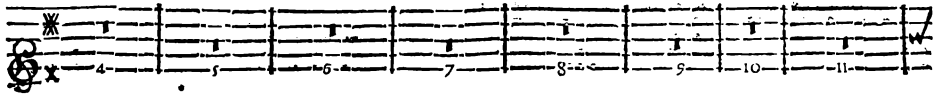


ORGANO.

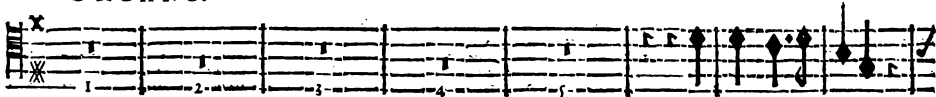
CANTICUM QUINTUM.



dete fi- deles, gaude- te gaude- te fi- de- les.

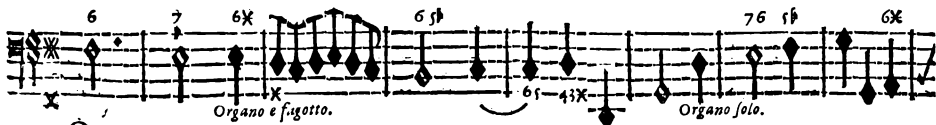




ORGANO.



In laudes Mariæ,

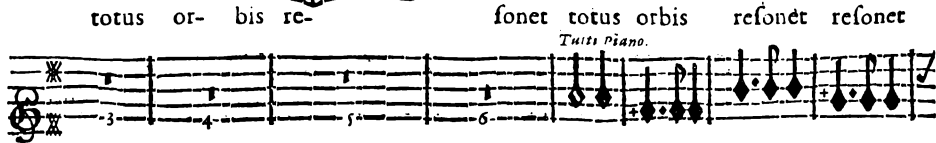
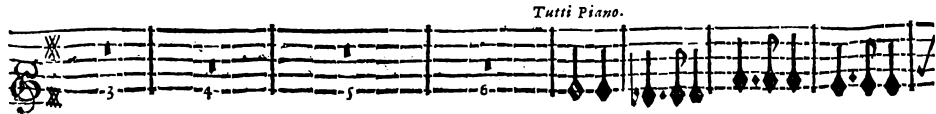




ORGANO.



totus or- bis re- sonet totus orbis refonēt refonēt


ORGANO.

V. S. vultu subito.

R

66 PRODRUMI MUSICALIS, PARS. II.

refonet, plausibus & cantibus, totus orbis refonet refonet plausibus

*Piano.*

*Piano.*  
Organo solo. Organo é fagotto

refonet plausibus plausibus & cantibus. Et concen- tus Ange-

ORGANO. Organo solo.

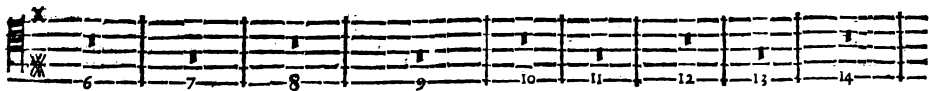
lorum foci- e- tur modulis.

*Tutti.*

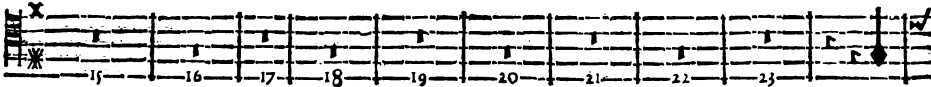
*Tutti.*

ORGANO. Organo é fagotto.

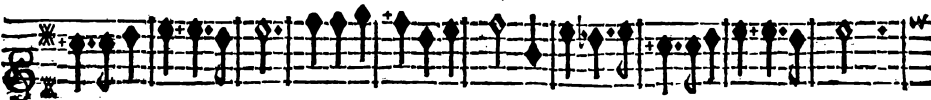
CANTIGUM QUINTUM.



ORGANO.



Con-

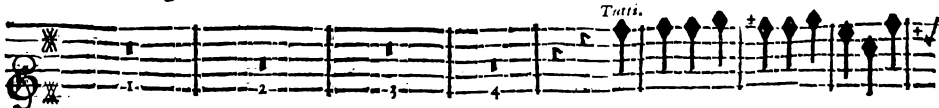


ORGANO.

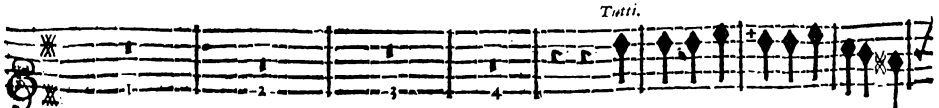
Org. solo.



centus Angelorum socie- tur modulis.



Tutti.



Tutti.



ORGANO.

Organo è fagotto.

V. S. volti subito.



CANTICUM QUINTUM.

*Forte.*

focie- tur focie-

*Piano.*

*Piano.*

*Piano.*

ORGANO.

RECITATIVO. *Largo.*

tur loci- e- tur mo- dulis. Hæc est Thronus grati- arum, Hæc est

*Largo.*

*Organo solo.*

ORGANO.

sedes fe- des sapi- entia, Thesaurus divi- ti- arum, Regina Re-

ORGANO.

*V. S. volti subito.*

70 PROBROMI MUSICALIS, PARS. II.

gina clemen- ti- a, Hæc est fedes sapi- entia, Thefaurus divi- ti-

ORGANO.

arum, Regina clemen- tia, Thefau-

ORGANO.

*Allgro. con. VV.*

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

ORGANO.

*Organo e fagotto Pianissimo.*

Salomon, nec dicat nec dicat nihil esse sub so- le novum, nec dicat nec

ORGANO.

*Org. e fag. Piano,*



CANTICUM QUINTUM.

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

ORGANO.

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

ORGANO.

Organo solo.

illud esse novum quod fecit Dominus, Scitote omnes Mariam Vi ginem,

ORGANO.

illud esse novum quod fecit Do- minus, Hæc enim est in qua of-

ORGANO.

V. S. volti subito.

tendit Dominus magnitudinem potentiae suae. Hæc enim est in qua of-

ORGANO.

tendit Domi- nus magnitu- dinem potentiae su- æ.

ORGANO.

*Affettuoso.*

O decus Virginum! ô a- mor cordium!

*Tutti.*

*Tutti.*

ORGANO.

*Organo è fagotto.*

Te lau- do centies, te co- lo millics, te co- lo millics.

*Soli.*

*Soli.*

ORGANO.

*Organo è fagotto Piano.*

CANTICUM QUINTUM.

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

*Tutti Pianissimo*

*Tutti Pianissimo.*

ORGANO.

*Organo solo.*

*Organo é fagotto.*

rum! Salus fe- cura mife- rorum, te colo, te amo, te volo, te quæro, te

ORGANO.

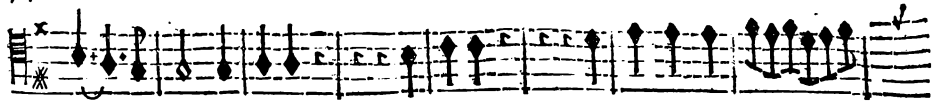
quæro te lau-

do

ORGANO.

*V. S. volti subito.*

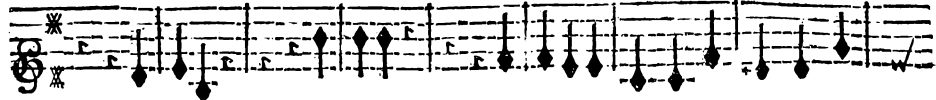
T



cen- ties. te colo, te amo, te quero, te lau-



*Tutti.* *Tutti.* *Tutti.* *Piano*



*Organo è jagotta.*

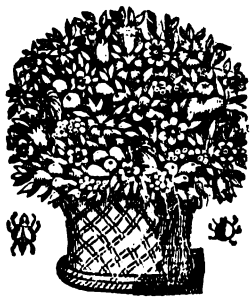
ORGANO.



do cen- ties.



ORGANO.





CANTICUM SEXTUM.

Ad Christum & B. Virginem, pro Rege Deprecatio.

Ex Hymnis Sanctolii Victorini.

Basso solo, con 2. V.V.

Tutti. Adagio.



SONATINA. Violino primo. Musical notation for the first violin part, starting with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature.

SONATINA. Violino secundo. Musical notation for the second violin part, starting with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature.

SONATINA. Musical notation for the Bassoon part, starting with a bass clef, a key signature of one sharp (F#), and a 6/4 time signature.

Fagotto ò Violone se piace.  
Templa nunc.  
Adagio.

SONATINA. Musical notation for the Organ part, starting with a bass clef, a key signature of one sharp (F#), and a 6/4 time signature.

ORGANO.

Musical notation for the Organ part, continuing the piece.

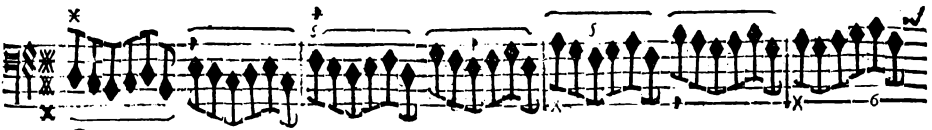
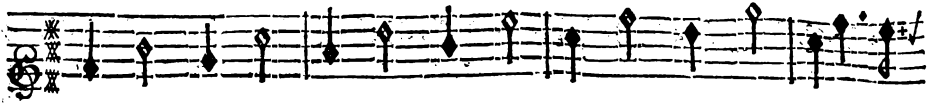
Musical notation for the Organ part, continuing the piece.

Musical notation for the Organ part, continuing the piece.

Musical notation for the Organ part, continuing the piece.

ORGANO.

V. S. volti subito.



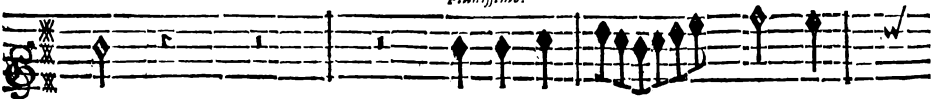
ORGANO.



ORGANO.

Org. è fagotto m<sup>a</sup> Piano.

*Pianissimo.*



*Pianissimo.*



*Basso Cantante.*



Empla nunc fu- ment, fu- ment,



ORGANO.

CANTICUM SEXTUM.

The first system of music consists of a vocal line on a single staff and an organ accompaniment on two staves. The organ part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Templa nunc fu-

The second system continues the organ accompaniment. It includes numerical figures such as 87, 67, 6, and 6x, and various musical symbols like asterisks and 'x' marks.

ORGANO.

The third system continues the organ accompaniment with similar rhythmic patterns and figures.

The fourth system continues the organ accompaniment.

The fifth system continues the organ accompaniment.

ment resonent-

The sixth system continues the organ accompaniment, featuring figures like 67, 65, 76, and 76.

ORGANO.

The seventh system continues the organ accompaniment.

The eighth system continues the organ accompaniment.

The ninth system continues the organ accompaniment.

que reso- nentque can- tus, resonent-

The tenth system continues the organ accompaniment, ending with figures like 7, 6, 7, 7, 7, 7, 6x, and 6.

ORGANO.

V. S. volti subito.

V





CANTICUM SEXTUM.

Quærit æter- nas tibi militando, Christe coro- nas. Quærit æ- ter- nas

6 4 6 ♯ 6 \* 4x6 7 7 \*

ORGANO.

All. gro & forte.

Allegro & forte

Allegro.

tibi mili- tando Christe coro- nas.

5 4x 6 5 6 \* 4x6 7 4: X \* 4 6 ♯ 6 5 4 ♯ 6 5 4 \*

ORGANO.

Pianissimo.

Pianissimo.

Forte.

Templa nunc fu-

ment refo-

ORGANO,

V. S. volti subito.

80      PRODROMI MUSICALIS, PARS. II.

The first system consists of three staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various ornaments and slurs. The middle and bottom staves are organ accompaniment, with the middle staff in G-clef and the bottom staff in C-clef. Both organ staves feature a rhythmic pattern of eighth and sixteenth notes.

nent-

que refo- nentque can-

The second system consists of two staves. The top staff is the organ accompaniment in G-clef, continuing the rhythmic pattern from the first system. The bottom staff is the organ accompaniment in C-clef, also continuing the rhythmic pattern. Fingerings and other performance markings are present.

ORGANO.

The third system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

The fourth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

The fifth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

tus, refo- nent-

que refo- nent-

que refo- nentque refo-

The sixth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

ORGANO.

The seventh system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

The eighth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

The ninth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

nentque can-

tus,

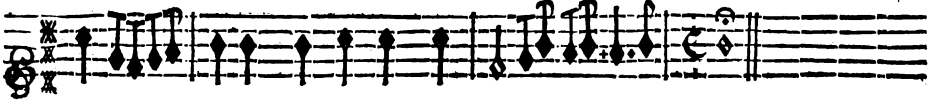
refo- nent-

que refo-

The tenth system consists of two staves. The top staff is the organ accompaniment in G-clef, and the bottom staff is the organ accompaniment in C-clef. The organ parts continue with the established rhythmic and melodic motifs.

ORGANO.

CANTICUM SEXTUM.

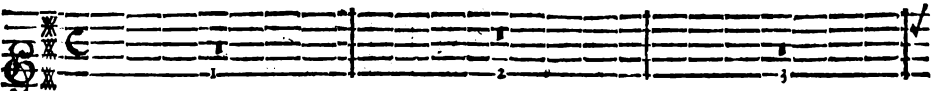
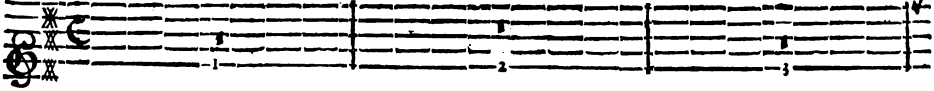


nent que resonent que reso- nent que can- tus.



ORGANO.

*Arioso e All-go.*



*Arioso e Allegro.*



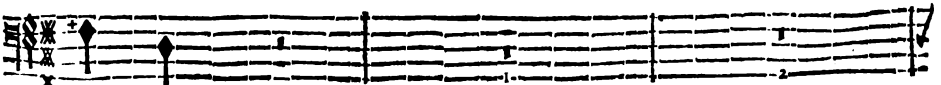
Qui tuos gau- det repara- re



Organo solo.  
ORGANO.



Tutti.



cul- tus,

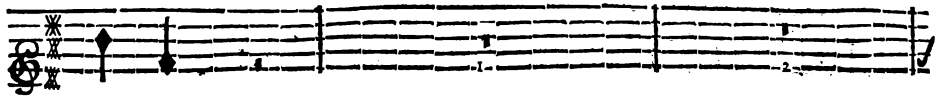
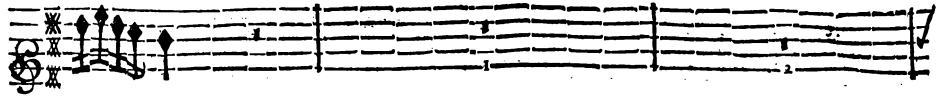


Organo e fagot.o.  
ORGANO.

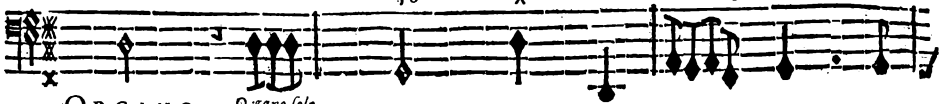
V. S. volti subito.

X

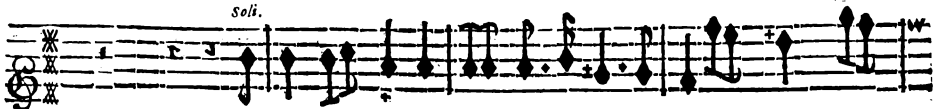
♯ PRODROMI MUSICALIS, PARS. II.



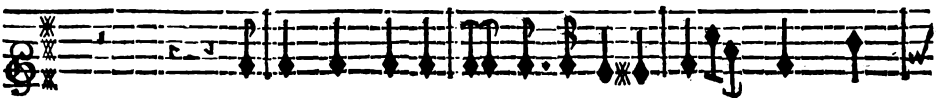
Qui gregem tuto fugiti-  
vum, Ovi-



ORGANO. *Organo solo.*



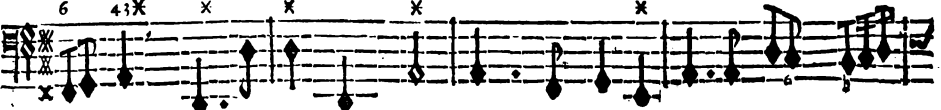
*Soli.*



*Soli.*



li reddit & vindex & vindex tua qui tuetur, Sacra tue-



ORGANO. *Organo e fagotte mà Piano.*



re, & vindex & vindex tua qui tuetur, Sacra tue-



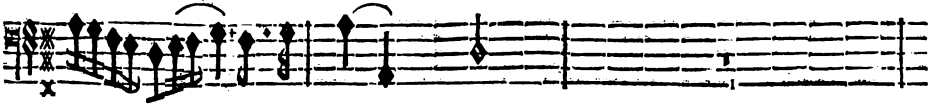
ORGANO.

CANTICUM SEXTUM.

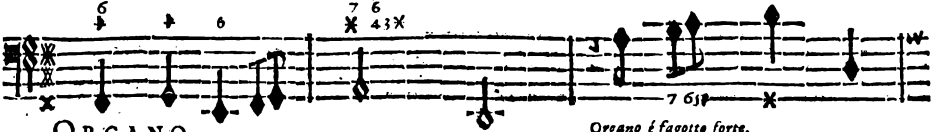
*Tutti forte*



*Tutti forte.*

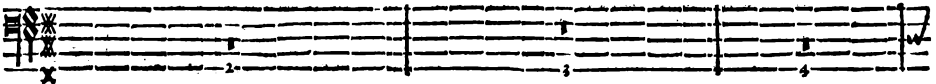


re, tu- e- re.



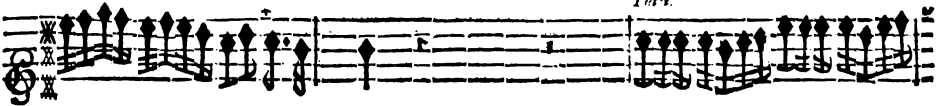
ORGANO.

*Organo e fagotto forte.*

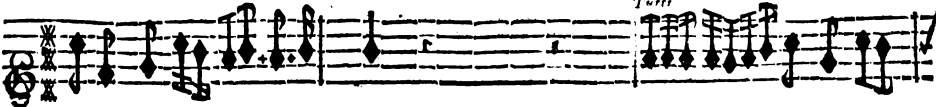


ORGANO.

*Tutti.*



*Tutti*



Bellicæ vix dum memor ille laudis,



ORGANO.

*Organo e fagotto Piano.*

*V. S. volti subito.*

*Piano*

*Piano.*

*Forte.*

Cunċta qui subdit Cunċta qui subdit tibi fervit u- ni, Imperes

*Piano.*

ORGANO.

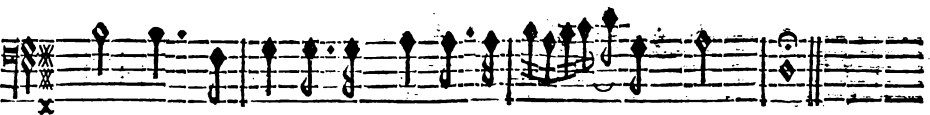
u- nus fatis impe- rabit, Te Du- ce Princeps. Imperes unus fatis impe-

ORGANO.

rabit, Te Du- ce Princeps. fatis impe- ra- bit fatis im- pe-

ORGANO.

CANTICUM SEXTUM.



ra- bit, Te Duce Te Duce Te Du- ce Prin- ceps.

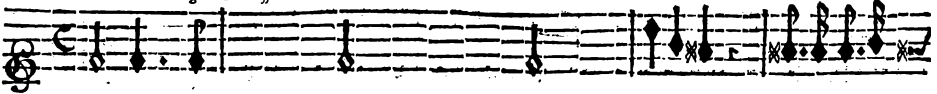


ORGANO.

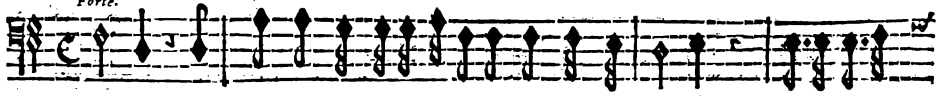
Tutti molto Largo e Pianissimo.



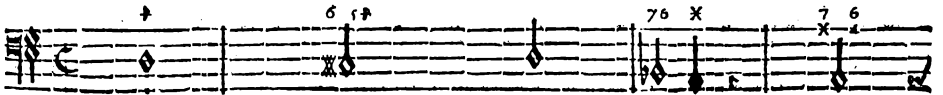
Tutti molto Largo e Pianissimo.



Forte.



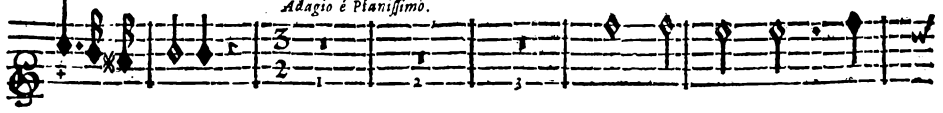
Tu que quam Francus quoties vocavit, Multa con- fidens toties be-



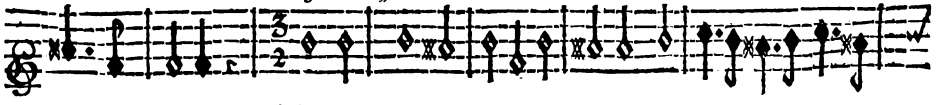
Org. e fagotto Pianissimo.

ORGANO.

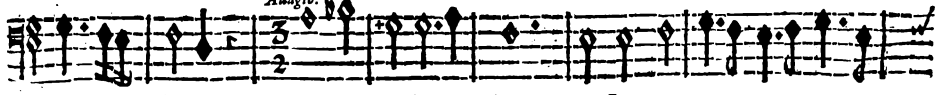
Adagio e Pianissimo.



Adagio e Pianissimo.



Adagio.

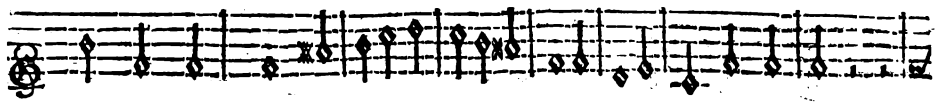


nignam fenfit. Hic per te bona Vir- go Longos re-



ORGANO.

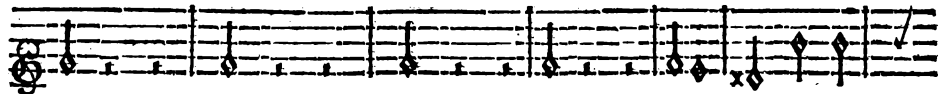
V. S. vultu subito.



gnet in an- nos. Longos regnet in

Figured bass notation:  $\flat$  6 7 $\times$   $\flat$  6  $\flat$   $\times$  6  $\sharp$  6 7 $\flat$   $\times$  6 7 6 4  $\times$  4 3 $\times$

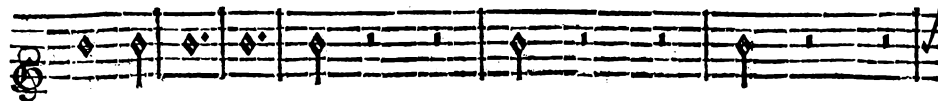
ORGANO.



annos, re- gnet in an- nos. Longos

Figured bass notation: 6 5 4 3 $\times$  6 7 6 4 3 $\times$  6 6 7 6 6 4 3 $\times$   $\times$   $\times$  6 $\sharp$  4

ORGANO.



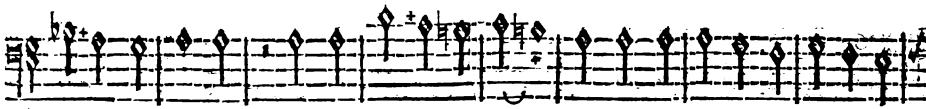
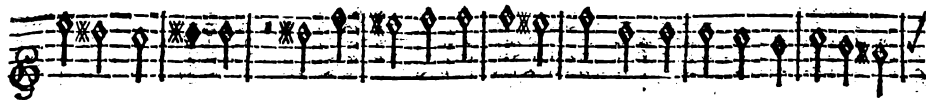
regnet in an- nos, re-

Figured bass notation: 7 $\flat$  6 5 4 3 $\times$  6 7 6 4 3 $\times$  6 $\sharp$  7 6 4 3 $\times$

ORGANO.



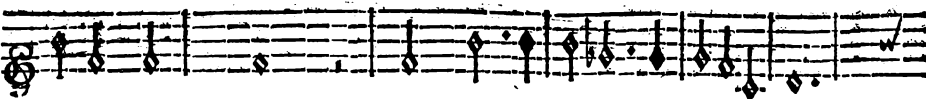
CANTICUM SEXTUM.



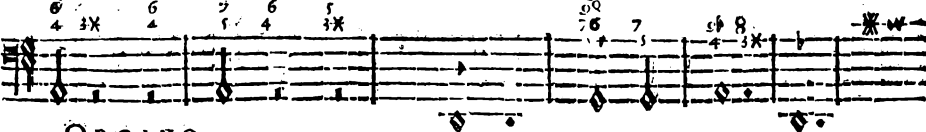
gnet in annos. Longos regnet in an- nos. Longos tegnet in annos. in



ORGANO.



annos, re- gnet in an- nos.



ORGANO.

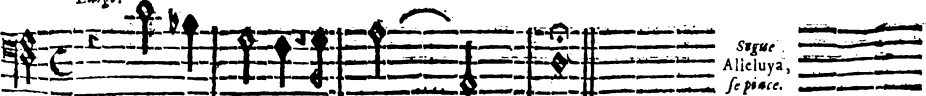
Largo.



Largo.

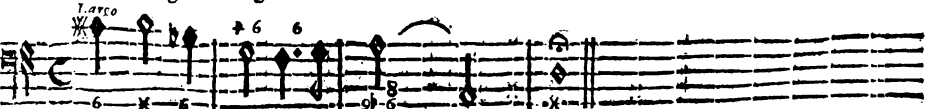


Largo.



Segue  
Alleluya,  
se piace.

Longos regnet in an- nos.



ORGANO.

V. S. volti subito.



CANTICUM SEXTUM.

*Tutti, Piano.*

*Tutti, Piano.*

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

ORGANO.

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

ORGANO.

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

ORGANO.

*V. S. vultu subito.*  
Z

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

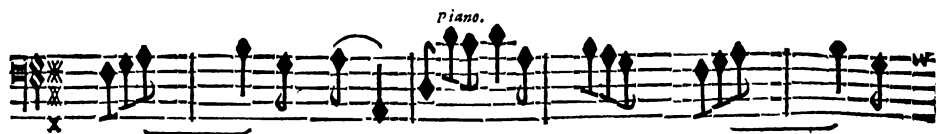
*Piano.*



*Piano.*



*Piano.*

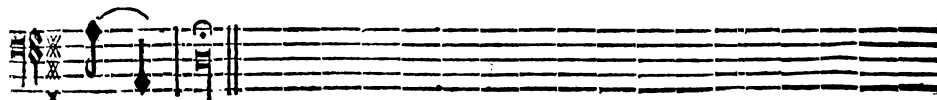
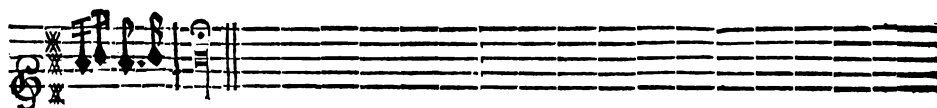
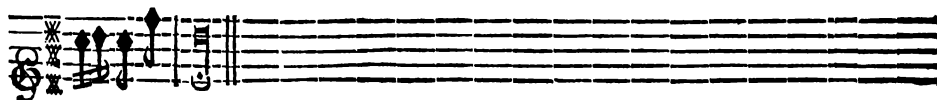


le-  
men.

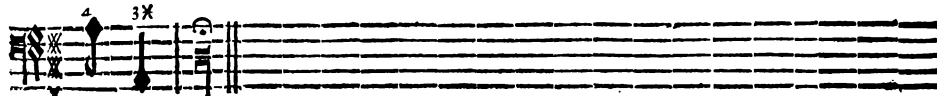
*Piano.*



ORGANO.



lu- ya.  
A- men.




ORGANO.

FINE.



# I N D E X.

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

- I.  Alve Rex. Chrifte. } de Venerabili Sacramento.  
*vel* } à doi Canti ò 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. Fectis læta sonent. *Alto solo con 2. VV.* In honorem  
 S. Cæcilix, vel Theresix, aut cujuslibet Sanctæ Virginis  
 & Martyris. *Ex Hymnis Sanctolii Victorini.* 43
- V. Psallite superi. *Tenore ò canto solo con 2. VV.* In honorem  
 Beatæ Mariæ Virginis. 63
- VI. Templâ nunc fument. *Basso solo con 2. VV.* ad Christum  
 & B. Virg. pro REGE Deprecatio. *Ex Hymnis Sanctolii  
 Victorini.* 75

F I N I S.





## EXTRAIT DU PRIVILEGE.

**P**Ar 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. Aoust 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 <sup>ou</sup> 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 obeïssance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & 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 ajoûtée comme à l'Original.