

ARCHIVES DES MAÎTRES DE L'ORGUE

DES

XVI^e XVII^e et XVIII^e Siècles

publiées

d'après les manuscrits et éditions authentiques

avec annotations et adaptations aux orgues modernes

PAR

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avec la collaboration, pour les notices biographiques

DE

ANDRÉ PIRRO

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Oeuvres complètes d'Orgue

DE

JEAN TITELOUZE

Chanoine et Organiste
de

l'Eglise de Rouen.

(1563 – 1633)

NOTICE

Dans l'édition originale, les accidents ajoutés au cours des pièces n'affectent que la note devant laquelle ils sont placés, de sorte qu'un fa #, par exemple, revenant deux fois dans une même mesure est deux fois précédé du signe #. J'ai, dans cette édition, suivi les usages adoptés maintenant, et les # b, servent pour la mesure entière. Dans certains cas où il pourrait y avoir indécision, j'ai placé au dessus ou au dessous des notes des b entre-parenthèses (b).

Je ne me suis servi, dans la reproduction des pièces de Titelouze, que de nos clés ordinaires de Sol et de Fa; j'ai cru bon, néanmoins, d'indiquer partout, même quand elles changent au cours d'un morceau, les clés employées par l'auteur.

L'édition originale ne porte aucune désignation de nuances ni de jeux; les nuances et les jeux que l'on trouvera indiqués sont de moi et n'ont que la valeur que l'on voudra bien leur accorder. De même, j'ai noté certains endroits où la basse peut, avec avantage, être exécutée avec les pédales.

Titelouze emploie le ♩ non pas en signe de prolongement, mais pour déterminer les endroits où, au besoin, on peut arrêter l'exécution d'une pièce. Ceux qui tiendront à jouer les morceaux en entier ne devront donc tenir aucun compte de ce signe.

Ces pièces peuvent aussi servir d'Offertoire ou de Sortie, mais à condition que dans ce dernier cas, on les exécute sur le grand chœur.

Dans certains versets, afin de mieux faire ressortir le Plain-chant, j'ai employé un procédé en usage chez les organistes allemands, notamment chez Samuel Scheidt. Ce procédé consiste en ce que la partie à mettre en relief est confiée à la pédale, et rehaussée au moyen de jeux caractérisés par leur diapason élevé et leur timbre tranchant.

J'ai aussi ajouté les titres des hymnes qui se chantent actuellement sur les mélodies dont s'est servi Titelouze.

Le mouvement de ces pièces est généralement modéré; je n'ai pas cru devoir répéter cette indication à chaque morceau.

A MONSIEIGNEVR
Messire NICOLAS DE VERDVN,
CHEVALIER, CONSEILLER DU ROY EN SES CONSEILS D'ESTAT ET PRIVÉ,
PREMIER PRESIDENT EN SON PARLEMENT,
& CHANCELLIER DE MONSIEUR FRERE VNICQUE DU ROY.

MONSIEIGNEVR,

En vous offrant cét ouurage, j'imité les anciens qui consacroyent a leurs Dieux les premices de leurs fruits, bien qu'ils ne fussent pas ignorants qu'ils se repaissoyent de viandes plus exquises: Car ce ne sont point des discours que je vous presente, dont l'éloquence ou la hauteur du sujet puisse occuper dignement le rare esprit que Dieu vous a donné pour entretenir icy bas les hommes en l'admiration de ses merueilles: mais seulement un petit liure de Musique,tel pourtant que l'on n'en a point encore Imprimé en France de son espece . J'ay pensé que la nouveauté qui donne a toutes choses un prix excedant leur valeur, feroitnaistre a plusieurs le désir de le voir: mais de peur que n'en estant bien satisfaits, ils ne le mesprisent autant qu'ils l'auroyent favorablement reçeu: J'ay osé grauer vostre nom en son frontispice pour les en empescher;sçachant bien que tous les hommes auront enuers vous le mesme respect que les Payens portoyent a leurs dieux , ne les honorant point seulement,mais aussi leurs temples, leurs autels,des arbres, des buissons, voire mesme des pierres insensibles pourueu qu'elles leur fussent dediées. Que si au contraire , j'ay ce bon-heur de voir mes trauaux estre en quelque estime dans le monde,toute la gloire vous en sera deuë, comme y estant entrés sous les heureux auspices de vostre faueur Permettés donc je vous supplie MONSIEIGNEVR, que ce petit liure se puisse vanter que vous le protegés : & l'adueu que vous luy en donnerés, joint aux tesmoignages de la bienveillance qu'il vous plaist me porter,m'augmentera d'auantage de desir d'estre .

MONSIEIGNEVR,

Votre tres-humble ,& tres-obéissant serviteur

I. TITELOVZE.

A MONSEUR TITELOVZE

D^epuis le jour que mon esprit
Fit voir le bel art qu'il aprit,
Dans les traits d'une douce veine,
Amy, je te jure ma foy
Qu'il ne fut jamais tant en peine
Comme a faire des vers pour toy.

Je ne sçaurois me contenter,
Encores que pour te chanter
Sous toy toute chose je range,
Tout haut discours me semble abjet
Lors que j'entreprends la louange
D'un si rare, & si grand sujet.

Car, quant je diray que tes doits
Donnent naissance a mile voix
Qui nous font mourir d'allegresse,
Et que tu mets hors de credit
Les plus fameux Maistres de Grece,
De penserai n'auoir rien dit.

Si Pan eust sceu ce que tu sçais,
O! qu'en ces glorieux essais
Des Chalumeaux contre la Lyre
Appolon ce diuin sonneur
Eust cede^{re} bien tost au Satyre
Le prix, le merite, & l'honneur !

Tu charmes si bien les mortels
Lors qu'ils vont devant les Autels
Rendre leurs plus deuots hommages,
Que sas certains tours d'yeux qu'ils font
On les prendroit pour des Images,
Ou ces Pierres pour ce qu'ils sont.

Et tes chants m'ont si bien instruit
A ne faire jamais de bruit,
Que ta vertu par tout semée
Ne sçauoit comme faire en moy
D'un silence vne renommée
Qui se taise & parle de toy.

S^t AMANT.

AV LIVRE DE M. TITELOVZE.

B^eaux airs qui sortant de ces lieux
Remplis d'une douceur diuine,
Portés nostre ame vers les Cieux,
D'où vous tirés vostre origine.

Que vos melodieux accords
Produisent des effets estranges !
Mes sens viuent dedans mon corps,
Et croyent estre avec les Anges !

L'œil reçoit au ciel ce dit-on
Les felicités nompareilles :
Mais auecques vostre doux son
De les reçois dans mes oreilles.

Vrayment je ne m'estonne pas,
Que dedans l'Infernal Empire
Orphée ait charmé le trespass
Avec les accents de sa Lyre .

Si vos bruits se faisoyent ouir
Dedans ces demeures funestes,
Les damnés penseroyent joüir
Du bien des regions celestes .

Quoy que par ses artistes mains
TITELOVZE honneur de nostre âge
Vous face connoistre aux humains,
Si n'estes vous pas son ouurage .

Les cœurs des esprits bien-heureux
Vous feirent afin de nous plaire,
Et TITELOVZE fut par eux
Esleu vostre depositaire .

Maintenant harmonieux airs
Il vous consacre à la Memoire,
Afin que par tout l'vnivers
Chacun celebre vostre gloire .

Et que vous puissiez au Saint lieu
Porter des humains les prières,
Puis que nays au temple de Dieu
Ses routes vous sont familières .

Sus donc au Cieux esleués vous,
Et dites au chœur Angelique,
Que TITELOVZE parmy nous
Seait bien pratiquer leur musique .

BARDIN

A L.A MVS IQVE
DE M. TITELOVZE.

Temoignage éternel d'vne belle pensée,
Œuvre enfant d'ven esprit docte & laborieux
Dont la gloire en l'oubly ne peut estre effacée.
Dvn ton beaucoup plus bas & moins delicieux,
Orphée retira des tenebres estranges
Celle qui fut la vie & le jour de ses yeux.
Tant d'art & de scïence ensemble tu meslanges,
Que rauis par tes chants nous croyons estre au ciel,
Et gouster icy bas la Musique des Anges.
Des plus fiers animaux tu tempères le fiel,
Les bois & les rochers ont pour toy des oreilles,
Leur cœur deuient sensible & distille le miel.
On sauoure en tes airs des douceurs nompareilles,
Et l'Orgue qui prend ame aux fredons de tes doits
En ses moindres accents fait de grandes merueilles.
La Mer n'a tant d'arene, & le ciel que tu vois
N'a tant d'yeux, pour donner aux nostres la lumiere,
Que de diuersités ont tes nombreuses loix.
Tu traites sans parler d'vne haute matiere,
L'intelligence en est aux plus diuins esprits
Qui t'en quittent la palme au bout de la carriere.
Tes veilles ont parfait ce chef-d'œuvre entrepris.
En immortalisant ta memoire infinie,
Afin qu'ayant nos cœurs de ta Musique épris
Elle exerce sur nous sa douce tyrannie.

DE LASTRE.

ANAGRAME

svr le nom de l'avtevr

JEAN TITELOVZE.

Promethée autres-fois mesprisant ces bas lieux
(Laid & triste séjour pour vne ame si belle)
Monta sur le Caucase, & fit la sentinelle,
Taschant de decouvrir les merueilles des cieux.

Mais quand il eut raui ce butin precieux,
Ce beau feu qui rendit son argille immortelle,
Il se trouue attaché(ô sentence cruelle!)
Et sans fin becqueté dvn soin laborieux.

Ainsi, donc TITELOVZE, ayant choisi la vie
Qui rend au culte saint ta belle ame asseruie,
Des vanités du monde on t'a veu deslié,

Et puis dvn beau souey qui regne en ta poitrine,
Pour empreindre en nos cœurs ta Musique diuine,
Les liant aux doux sons: T'EZ A TON IEV LIE'

J. MASSET.

A MONSIEUR TITELOVZE,
SONNET.

QVon ne me vante plus Phœbus n'y les nœuf Sœurs,
Jadis l'vnq'honneur de ce double Parnasse,
Un nouvel Apollon maintenant les surpassé
En doctrine, en sçauoir, en charmes et douceurs.

Pardon (siecles passés) si de vos professeurs
J'ose dire qu'aucun n'auroit plus d'efficace
Aupres de cét Orphé, dont le stile et la grace,
Ou l'ordre des accords ne craint point les censeurs.

Mais sur tout (ô lecteur) croy cecy, je te prie,
Que je ne vay chantant ces vers par flatterie.
Exempt de passion j'en dy ce que je voy:

Non, ne croy point en moy, si ce n'est sur bon gage
De recueillir les fruits dvn si parfait ouurage,
Tien, tourne ce fueillét, et tu verras de quoy.

J. MASSET.

AV LECTEV

Je ne pouuois me resoudre de mettre en lumiere ce petit volume sans l'asseurance que mes amis me donnent qu'il sera vtile a ceux qui desirent de toucher l'Orgue . Cette raison me l'a plustost tiré des mains que l'esperance d'en receuoir de la louange,sçachant bien que parmy les hommes il y a des esprits pointilleux plus prompts a reprendre qu'à comprendre, qui ne peuuent voir aucun ouurage sans s'efforcer d'en diminuer le merite . Et particulierement quand ils peuuent trouuer vn pretexte plausible comme il semble qu'ils n'en manqueront pas icy, veu que je pratique d'une façon peut estre nouvelle & à eux inconnue, non seulement quelques consonnances ,ains aussi des dissonnances . Mais ne me voulant rendre juge de cette cause, & n'estant mon sujet de traicter maintenant de la Musique pour les en esclaireir ,je les renuoye a ceux qui connoissent par raisons le temperament (dont parlent les bons auteurs) qu'il faut donner a l'accord des Orgues, Espinettes ,& autres instruments accomplis, & pourquoi cela est necessaire; qui sçauent l'augmentation & alteration des tons majeurs & mineurs,& autres intervalles faisans partie du Diapason , qui ont l'intelligence de la loy des voix & des instruments, & ils apprendront d'eux que ces intervalles temperés peuuent receuoir des progrés & transitions que l'on ne donneroit point aux voix: De sorte qu'on peut toucher sur l'Orgue du contre-point meilleur qu'estant chanté, & d'autre aussi au contraire . Si est-ce que je me suis tenu autant que j'ay peu aux reigles générales , par ou j'ay reconnu que Glareau & d'autres auoyent raison de dire qu'il faut pour entendre vrayement la musique ,que l'on touche & connoisse l'ordre des cordes instrumentales ; comme en effet vn grand musicien de nostre siecle m'a dit mainte-fois qu'il auoit recherché avec affection cette connoissance , & quelle lui auoit esté grandement vtile,mettant par ce moyen a l'essay, seul , & dans le cabinet ses inuentions aussi tost qu'elles estoient conceüies . Le sieur du Caurroy , & d'autres n'en ont pas aussi negligé l'estude, qui leur a esté vn ayde pour arriuer ou ils en sont venus , & pour bien reconnoistre que l'instrument a quelque chose de particulier a cause de son temperament .

Or ce qui m'a encore d'avantage incité de donner ce petit ouurage au public, a esté de voir des volumes de tablature de toute sorte d'instruments imprimés en nostre France: & qu'il est hors de la souuenance des hommes qu'on en ait imprimé pour l'Orgue, Instrument le plus accomply tant du genre Pneumatique que des autres genres, non seulement admirable en sa construction,mais estimable pour son employ,y ayant aparence que Dieu l'ayt fait choisir a son Eglise pour y chanter ses louanges . Outre que nous lui auons encore augmenté sa perfection depuis quelques années, les faisant construire en plusieurs lieux de la France avec deux clauiers séparés pour les mains , & vn clavier de pedales a l'vnisson des jeux de huit pieds ,contenant vingt-huit ou trente tant feintes que marches,pour y toucher la Basse-contre a part,sans la toucher de la main, la Taille sur le second clavier,la Haute-contre & le Dessus sur le troisième: au moyen de quoy , se peuuent exprimer l'vnisson, la croisée des parties , & milie sortes de figures Musicales que l'on ne pourroit sans cela, dont nous esperons donner vn jour quelque traitté .

I'ay donc commencé par ces Hymnes qui sont les plus generales pour l'usage de diuers Dioceses , afin d'accomoder vn chacun, y en ayant dont les chants peuuent estre appliqués a diuers hymnes selon la coutume des Eglises . I'adououe qu'il seroit a desirer qu'en deux ou trois de ces hymnes les Modes ou tons de l'Eglise y fussent mieux obserués , comme nous ferons en des ouurages libres ,mais le plainchant reçeu de long

temps en l'Eglise estant mon sujet, me constraint d'y conformer les fugues & contre-point .

Vue autre chose altere encore le reglement des Modes,c'est que pour mieux former l'infonation au choeur, l'Organiste fait tenir ordinairement le plainchant à la Basse-contre,or s'il est du premier mode,quand la Taille le tient a l'autre vers il est du second: de sorte que voyla l'Autentique & le Plagal en mesme sujet, toutefois cela se faisant en tout lieux & de long temps , je l'ay admis & laissé,pour raison de la facilité & liberté de l'instrument dont la grande estendue du clavier peut assés fournir a la modulation des deux especes,comme aussi a l'esloignement des parties pour estre mieux exprimées .

La mesure & les accents sont recommandables tant aux voix qu'aux instruments,la mesure reglant le mouvement , & les accents animans le chant des parties,Pour la mesure,le demy cercle sans barre que j'y ay aposé,fait la loy d'alentir le temps & mesure comme de la moytie ,qui est aussi vn moyen de facilement toucher les choses les plus dificiles . Pour les accents,la dificulté d'aposer des caracteres a tant de notes qu'il en faudrait m'en a fait rapporter au jugement de celuy qui touchera,comme je fais des cadences qui sont communes ainsi que chacun sçait .

Or d'autant que l'Orgue produit sans difficulté toute sorte d'interualle tant naturels qu'accidentels,j'en ay employé en quelques endroits d'extraordinaires,(bons & suportables pourtant,) afin de donner a cét instrument ce qui est de sa competence ,de propres,& hors du commun ,& mesme appliqué des diezes en des lieux ou je les obmettrois si c'estoit pour les voix ,a cause des raisons ey dessus données .

Comme le Peintre vse d'ombrage en son tableau pour mieux faire paroistre les rayons du jour & de la clarté, aussi nous meslons des dissonnances parmy les consonnances,comme secondes,septiesmes,& leur repliques, pour faire encore mieux remarquer leur douceur : & ces dissonnances se font oüir suportables bien apliquées & a propos : l'exemple des bons autheurs le permet bien: mais cela s'autorise beaucoup mieux dans les nombres, ou nous voyons ces dissonnances estre douces & supportables,selon qu'elles sont contenues & produittes sous raisons & proportions superparticulières ou superpartientes ,aprochantes des racines Harmoniques.Salinas dit en parlant de la proportionalité harmonique , produite par l'Arithmetique,que le ton premiere dissonnance entre pour moyen harmonique du Diton ,& par consequent suportable: mais les autres dissonnances,comme octaves fausses , quintes superfluës ,quarte fausse ,& autres dont les proportions confuses sont fort esloignées des principes harmoniques,ne se peuvent suporter ny pratiquer. Il ny a que le Triton ,& la quinte petite ou imparfaite ,que l'vsage a laissé en pratique,non par raison puis qu'ils sont de la qualité de ces irrationnaux : mais estant en l'ordre du Monochorde ,& de l'eschelle diatonique composés de ses cordes naturelles, la pratique les a tolerés ,& comme laissé glisser dans le contre-point,dont l'un estoit autre-fois suiuy immédiatement de l'Exacorde mineur par mouvement contraire ,& l'autre du Diton ou tierce majeure:mais maintenant l'vsage les recoit sans cette estroite obseruance a raison de la consequente .

Il ne me semble pas hors de propos de dire quelque chose du Diatessaron ou quarte,pour l'instruction des jeunes curieux,puis que c'est vn point du temps ,& qui peut mettre en doute ceux qui ne sont point versés aux nombres . Le diroy donc que cette consonnance à esté grandement estimée dans la musique des anciens , aussi nul ne peut douter qu'elle ne soit par l'ordre numeraire troisiesme consonnance simple , seconde superparticulière ,en raison s'esquitierce contenant entre ses extremités les trois interuallles mineurs de nostre Diatonique dont peuvent estre formées les consonnances en la diuision duquel Diatessaron mesme , Pitagore & Ptolomée ont estably & constitué les gonds de la science (bien que de diuerse opinion en la construction de leur Monochorde,) parce qu'en cette consonnance se fait la distinction des genres ,& que l'antiquité a constitué toute la Musique par Tetracordes qui sont la mesme quarte . D'avantage elle est par le mesme ordre des nombres au milieu des consonnances simples, en ayant deux dessus soy ,& deux dessous . Je sçay bien qu'elle a esté tenuë long temps comme pour dissonnance par les praticiens,ainsi que disent Zarlin & d'autres : mais les anciens l'ayant reçue ,les nombres l'aprouuant ,& ceux qui touchent l'Orgue,le Luth,la Viole,estant con-

traints de la juger plus douce (comme elle est) que ny les tierces ny les sextes, nous sommes aussi obligés d'en viser. Surquoy il est donc à regretter que sans raison les musiciens de nostre siecle l'ont ainsi negligée de l'avoir rangée au nombre des dissonnances, & d'autres de ne l'auoir pratiquée que soustenue (comme ils disoient) d'vnne autre consonne, sinon que depuis vingt-cinq ans ou enuiron nous la pratiquons en la diuision harmonique de l'exacorde majeur, & l'vnziesme sa replique diuisee par le mesme exachorde vers la partie graue, & encore l'une & l'autre en diuision Arithmetique par forme de cadence: au moyen de quoy nous trouvons des figures musicales toutes nouuelles: aussi obseruons nous de n'en faire deux consecutives de notes dominantes au contre-point. Comme quand l'on prend de deux minimes, ou semi-minimes, laquelle l'on veut pour la dominante (ancienne liberté acquise aux musiciens) l'une de ces deux ne dominant pas en l'harmonie ne peut causer deux quartes: par ce mesme moyen la dissonnance passe pour consonnance, comme l'on voit dans les œuures de tous nos bons autheurs. Pareillement le triton devant ou apres la quarte ne peut aussi causer deux quartes.

Donc la pratique de ce Diatessaron nous donne vn grand aduentage sur les autres nations, qui negligent sa bonté dont mesme se plaignent leurs Theoriciens, ils ostent à la musique vne des belles parties de sa perfection. Et bien qu'à grand tort plusieurs de leurs musiciens mesprisent la Musique de France, comme s'euent ceux qui ont voyagé: ils doyent pourtant confesser qu'avec plusieurs autres aduantages elle à celui-cy particulier sur leurs ouurages.

Auant que de conclure je veux aduertir le Lecteur de trois ou de quatre particularités. Premierement que pour toucher deux parties de chaque mains, j'ay employé en quelques lieux la dixiesme par ce qu'il y a peu d'Organistes qui ne la prennent ou ne la doyent prendre. S'il s'en trouve qui ayant la main trop petite, j'ay fait aposer des guidons & renuois pour donner a entendre qu'une main peut secourir l'autre. Ces estenduës se font afin que la modulation des parties interieures & exterieures soit mieux exprimée, lesquelles parties l'on pourroit, non seulement extraire, mais aussi les chanter parce qu'ils ont leurs chants distingués & leurs pauses. Pour la longueur des vers qui traitent les fugues, je ne pouuois les rendre plus courts, y ayant trois ou quatres fugues repetées par toutes les parties sur le sujet: mais pour s'accommoder au chœur, l'on pourra finir à quelque periode vers le milieu, dont j'en ay marqué quelques vns pour seruir d'exemple. L'aduertis aussi qu'il y a des notes qui ont vn point esloigné de leur caractere que je n'employe que pour vn quart de leur valeur; c'est pour sauuer vne note & vne liayson qu'il faudroit pour le signifier: aussi ce point est en vn lieu ou il ne peut valoir d'auantage. Adieu.

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HYMNES DE L' EGLISE

*povr toucher sur l'orgue,
avec les fvgves et recherches
sur levr plain-chant*

par

I. TITELOVZE,

Chanoine, & Organiste de l'Eglise de Rouen

1623.

Avec Privilege du Roy.

HYMNES

AD COENAM (*LUCIS CREATOR OPTIME.*)

Indication des jeux: { CLAVIERS réunis: Tous les fonds de 16, 8, 4 et 2 P. Fournitures, Cymbales.
PÉDALE: Fonds et Anches de 16, 8 et 4 P.

1^{er} VERSET.

Moderato.

The musical score consists of four staves of organ music. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The key signature is common time, indicated by a 'C'. The tempo is 'Moderato'. The first staff begins with a dynamic 'ff' and a forte note. The lyrics 'coenam' and 'A-' are written below the notes. The second staff continues the melody. The third staff begins with a forte note and the lyrics 'agni'. The fourth staff begins with a forte note and the lyrics 'pro - vi - di,'. The score concludes with the lyrics 'Et', 'sto - lis al - ', 'bis can - di - di, Post'.

A musical score for organ or piano, consisting of five staves of music. The music is written in common time, with various key signatures (G major, F major, C major, G major) indicated by sharps and flats. The lyrics are in Latin, with some words underlined.

The lyrics are:

- tran - si - tum
- ma - ris Ru - bri,
- Chri - sto ca -
- na - mus
- Prin - ci - pi. Rall. em

The score includes dynamic markings such as *tran*, *ris*, *Chri*, *sto*, *ca*, *na*, *mus*, *Prin*, *ci*, *pi.*, and *Rall.*

AD COENAM

2^e VERSET.

p

mf
G. O. Fonds de 8, Prestant.

PED. 16 et 8 P.



AD COENAM

3^e VERSET.

B

f Fonds et Aanches de 8 et 4 P.

PED. 16 et 8, Tirasse.

A page of musical notation consisting of six staves. The top four staves are for two voices (soprano and alto) and a piano. The bottom two staves are for a basso continuo instrument. The music is in common time. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte and piano. The basso continuo staff uses a bass clef and includes a bassoon part with slurs and grace notes.

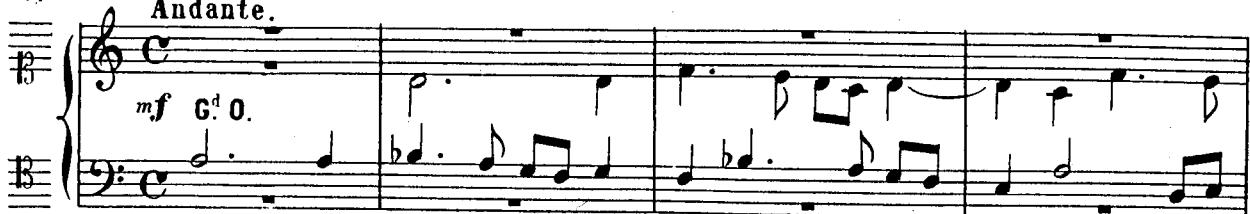
AD COENAM

Indication des jeux:

RÉCIT: Clairon et Flûte de 4 P. Octavin de 2 P. Boîte ouverte.
 POSITIF et G^d. ORGUE: Fonds de 8 avec Flûte de 4 P.
 PÉDALE: Flûte de 4 P. Tirasse du Récit.

4^e VERSET.

Andante.



Musical score page 13, system 1. The score consists of four staves. The top staff is treble clef, B-flat key signature, common time. The second staff is bass clef, A-flat key signature, common time. The third staff is bass clef, A-flat key signature, common time. The bottom staff is bass clef, A-flat key signature, common time. The music features various note heads (circles, crosses, squares) and rests, with some notes having stems pointing up and others down. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show eighth-note patterns. Measure 4 ends with a half note.

Musical score page 13, system 2. The score consists of four staves. The top staff is treble clef, B-flat key signature, common time. The second staff is bass clef, A-flat key signature, common time. The third staff is bass clef, A-flat key signature, common time. The bottom staff is bass clef, A-flat key signature, common time. The music includes eighth-note patterns and rests. Measure 1 has a dotted half note followed by eighth-note pairs. Measures 2-3 show eighth-note patterns. Measure 4 ends with a half note.

Musical score page 13, system 3. The score consists of four staves. The top staff is treble clef, B-flat key signature, common time. The second staff is bass clef, A-flat key signature, common time. The third staff is bass clef, A-flat key signature, common time. The bottom staff is bass clef, A-flat key signature, common time. The music features eighth-note patterns and rests. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show eighth-note patterns. Measure 4 ends with a half note.

Musical score page 13, system 4. The score consists of four staves. The top staff is treble clef, B-flat key signature, common time. The second staff is bass clef, A-flat key signature, common time. The third staff is bass clef, A-flat key signature, common time. The bottom staff is bass clef, A-flat key signature, common time. The music includes eighth-note patterns and rests. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show eighth-note patterns. Measure 4 ends with a half note.

Dim.

p

pos.

(Fermez la boîte du Récit.)

Musical score for piano and voice, page 14. The score consists of four systems of music. The first system starts with a treble clef, followed by a bass clef, and then a treble clef again. The second system starts with a bass clef. The third system starts with a treble clef and includes dynamic markings 'p' and 'e'. The fourth system starts with a bass clef.

(Ouvrez

Continuation of the musical score from page 14. It shows two systems of music. The first system continues the melodic line with various note values and dynamics. The second system begins with a dynamic marking 'mf' and a tempo marking 'G. d.'. The vocal line ends with a fermata over a bass note.

la boîte du Récit.)

Continuation of the musical score from page 14. It shows two systems of music. The first system continues the melodic line with various note values and dynamics. The second system begins with a dynamic marking 'mf' and a tempo marking 'G. d.'. The vocal line ends with a fermata over a bass note.



Mettez la Tirasse du G^d O.
et ôtez celle du Récit.

PED. Soubasse de 16 et Flûte de 8 P.

Rall.

VENI CREATOR

1^{er} VERSET.All^e mod^{to}

ff Grand Choeur.

PED. avec Tirasse.

Ve - ni Cre - a -

tor Spi -

ri - tus: Men - tes

tu - o - rum vi -

si - ta, Im - ple

A musical score for two voices (Soprano and Alto) and piano, page 17. The score consists of six systems of music, each with two staves: a treble clef staff for the top voice and an alto clef staff for the bottom voice. The piano part is represented by a single staff at the bottom of each system.

The vocal parts sing in a mix of common time and 6/8 time. The lyrics are written below the notes, corresponding to the vocal parts. The piano part provides harmonic support throughout the piece.

System 1: Soprano starts with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line begins with "su -" and ends with "per -".

System 2: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line continues with "na" and ends with "gra -".

System 3: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line continues with "ti -" and ends with "a,".

System 4: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line begins with "Quae" and ends with "tu".

System 5: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line continues with "cre -" and ends with "a -".

System 6: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line begins with "sti" and ends with "pe -".

System 7: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line begins with "(h)" and ends with "clo -".

System 8: Soprano continues with eighth-note chords. Alto enters with eighth-note chords. The piano part has eighth-note chords. The vocal line continues with "ra." and ends with "III".

VENI CREATOR

Indication des jeux:

RÉCIT: Fonds de 8 et 4, Trompette, Cornet.	(G ^d ORGUE: Montre et Bourdon de 8 P. Récit accouplé.
PÉDALE: Flûtes de 16 et 8 P. Tirasse du Récit.		

2^e VERSET.

The musical score consists of five systems of music. The first system starts with a soprano vocal line and an organ part labeled "mf G^d O.". The second system begins with a basso continuo line. The third system starts with a soprano vocal line. The fourth system starts with a soprano vocal line. The fifth system starts with a basso continuo line. Measure numbers (1), (2), and (**) are indicated above specific measures.

(*) Un x dans l'édition de 1623.

(**) Mesure à 6 (ALEX: G.)

PED.

The musical score consists of five pages of two-staff music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The first page concludes with the instruction 'PED.' The subsequent pages continue the musical line, showing a variety of harmonic progressions and rhythmic patterns.

VENI CREATOR

Indication des jeux. POSITIF: Flûtes de 8 et 4 P.
G^d. ORGUE: Gambe et Salicional.
PÉDALE: Flûte de 8 P.

3^e VERSET.

CANON.
in Diapason
(Canon à l'8^{ve})

Pos.

P

G^d. O.

PED.

Three staves of musical notation for two voices (Soprano and Bass) and piano. The top staff shows a melodic line with eighth and sixteenth notes. The middle staff shows harmonic support with eighth and sixteenth notes. The bottom staff shows bassline with eighth and sixteenth notes.

VENI CREATOR

4^e. VERSET.

All^o Mod^{lo}

ff Grand Chœur.

A musical score for the 4th verse. It features a treble clef and bass clef staff. The treble staff has a dynamic marking of *ff Grand Chœur.* The bass staff provides harmonic support. The music consists of eighth and sixteenth note patterns.

A continuation of the musical score from the previous page. It consists of a single staff with a treble clef and a bass clef. The music features a continuous rhythmic pattern of eighth and sixteenth notes, likely for the piano or bassoon part.

A page of musical notation for organ, consisting of six staves. The notation is primarily in common time, with some measures in 2/4 indicated by a '2' over the staff. The key signature varies throughout the piece. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The second staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The sixth staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The notation includes various note heads, stems, and bar lines, with some notes connected by beams. The first staff has a 'PED.' instruction below it. The fourth staff has a '(b)' instruction above it. The fifth staff has a '(b)' instruction above it.

Musical score for two staves (treble and bass). The score consists of six systems of music. The first system starts with a forte dynamic. The second system begins with a half note. The third system features a melodic line with eighth-note patterns. The fourth system is labeled '(b)'. The fifth system shows a rhythmic pattern with sixteenth notes. The sixth system concludes with a dynamic marking 'Rall.' followed by a fermata.

PANGE LINGUA

1^{er} VERSET.

Maestoso.

ff Grand Chœur.

PED. avec Terasse.

Pan - ge lin - gua

glo - ri - o - si) Cor -

- po - ris my - ste -

ri - um, San -

- gui - nis - que pre - ti - o -

- si, Quem in mun - di pre - ti -
 - um Fru - ectus ven - - tris
 ge - ne - ro - si, Rex ef -
 fu - dit gen -
 - li - um.

PANGE LINGUA

Indication des jeux:

RÉCIT: Fonds et Anches de 8 et 4 P. Boîte ouverte.	(POSITIF: Fonds de 8 et 4 P. Nasard.
G^d. ORGUE: Fonds de 8 et 4 P. Positif accouplé.)
PÉDALE: Fonds de 16 et 8 P.		

2^e VERSET.

2^e VERSET.

Indication des jeux:

RÉCIT: Fonds et Anches de 8 et 4 P. Boîte ouverte.
POSITIF: Fonds de 8 et 4 P. Nasard.
G^d. ORGUE: Fonds de 8 et 4 P. Positif accouplé.
PÉDALE: Fonds de 16 et 8 P.

Mettez la Tirasse du G^d.O.

(accouplez le Récit au G.^d. 0)

RÉCIT.

RÉCIT.

Tirasse du Récit.

G.^d. 0.

SENZA PED.

PED.

Dim. Rall.

The musical score consists of six staves of organ music. The top staff is soprano, the second is alto, the third is tenor, and the bottom three are bass. The music includes various dynamics like forte, piano, and sforzando, and performance instructions such as 'accouplez le Récit au G.^d. 0.', 'SENZA PED.', 'PED.', 'Dim.', and 'Rall.'. The notation uses traditional musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with organ-specific symbols like dots and dashes under some notes.

PANGE LINGUA

Indication des jeux:

RÉCIT: Fonds et Aanches de 8 P. (Boîte fermée.) POSITIF: Fonds de 8 et Prestant. (Doublette préparée.) C.^d ORGUE: Fonds de 8 P. Récit accouplé. PÉDALE: Clairon et Flûte de 4 P.
--

3^e VERSET.

Andante con moto.

B

C

mf G.^d O.

{

C

PÉDALE ad libitum.

mf

{

C

{

C



Musical score page 29, system 2. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time. A instruction "accouplez le Pos." is written above the first staff. The first staff has a half note followed by a eighth note with a sharp. The second staff has a quarter note followed by a eighth note with a sharp. The third staff has a quarter note followed by a half note with a sharp. The fourth staff has a half note followed by a eighth note with a sharp.

Musical score page 29, system 3. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time. The first staff has a half note followed by a eighth note with a sharp. The second staff has a quarter note followed by a eighth note with a sharp. The third staff has a quarter note followed by a half note with a sharp. The fourth staff has a half note followed by a eighth note with a sharp.

Musical score page 29, system 4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time. The first staff has a half note followed by a eighth note with a sharp. The second staff has a quarter note followed by a eighth note with a sharp. The third staff has a quarter note followed by a half note with a sharp. The fourth staff has a half note followed by a eighth note with a sharp.

Musical score page 30, measures 1-4. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. Measures 1-4 show various note heads and stems, with some measure starts indicated by dashed vertical lines.

aj. le Prestant du G^d. O.
et la Doublette du Pos.

Musical score page 30, measures 5-8. The score continues with three staves. Measure 5 begins with a treble clef staff. Measure 6 starts with a bass clef staff, indicated by a circled '(b)'. Measures 7-8 continue with the bass clef staff.

Cres.

Musical score page 30, measures 9-12. The score continues with three staves. Measures 9-10 are treble clef, measure 11 is bass clef, and measure 12 returns to treble clef.

Musical score page 30, measures 13-16. The score continues with three staves. Measures 13-14 are treble clef, measure 15 is bass clef, and measure 16 returns to treble clef.

aj. Bourdon 16.

a tempo.

UT QUEANT LAXIS
(ISTE CONFESSOR.)

1^{er} VERSET.

ff G.^d Chœur.

PED. avec Tirasse.

Ut que - - - ant

la - - - xis

re - - - so - - - na - - -

- re fi - - - bris Mi - - -

- ra ges - - - to - - - rum fa - - -

mu - li tu - o - rum,
 Sol - ve pol - lu - ti (b)
 la - bi - i re - (b)
 a - tum, Sanc - te (b)
 Jo - an - nes.

UT QUEANT LAXIS

Indication des jeux: { RÉCIT: Clairon, Flûte de 4 P. et Octavin de 2 P. Boîte ouverte.
 POSITIF: Fonds de 8 P. et Flûte de 4 P.
 G^d. ORGUE: Fonds de 8 P. Positif accouplé.
 PÉDALE: Flûte de 4 P. avec Tirasse du Récit.

2^e VERSET.

2^e VERSET.

G^d O.

PÉDALE
ad libitum.

(h)

Pos.

Musical score page 35, measures 1-2. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. The vocal parts sing eighth-note patterns, while the piano accompaniment provides harmonic support.

Musical score page 35, measures 3-4. The vocal parts continue their eighth-note patterns. The piano accompaniment maintains its harmonic function. Measure 4 concludes with a piano dynamic.

Musical score page 35, measures 5-6. The vocal parts continue their eighth-note patterns. The piano accompaniment maintains its harmonic function.

Musical score page 35, measures 7-8. The vocal parts continue their eighth-note patterns. The piano accompaniment maintains its harmonic function. Measure 8 ends with a piano dynamic.

Musical score page 35, measures 9-10. The vocal parts continue their eighth-note patterns. The piano accompaniment maintains its harmonic function. Measure 10 ends with a piano dynamic. The vocal part includes a dynamic marking "Rall." (rallentando).

UT QUEANT LAXIS

Indication des jeux:

RÉCIT: G ^d . chœur. G ^d . ORGUE et Pos: accouplés, Tous les Fonds. PÉDALE: Tous les Fonds et Tirasse du G ^d . O.

3^e VERSET.

3^e VERSET.

The musical score is divided into five systems, each consisting of two staves: soprano (treble clef) and bass (bass clef). The first system begins with a forte dynamic **f G^d. O.** and includes a pedal part labeled **PED.**. The subsequent systems show continuous musical patterns with various dynamics and articulations, typical of a three-part setting for organ and choir.



accouplez le Récit.

Musical score page 37, measures 5-6. The top staff is in C major, common time. The bottom staff is in C major, common time. The music features eighth-note patterns and rests, with a dynamic marking '(h)' at the beginning of measure 6.



AVE MARIS STELLA

Indication des jeux: { CLAVIERS RÉUNIS: Tous les Fonds de 16, 8, 4, 2, Fournitures, Cymbales.
 PÉDALE: Fonds de 32, 16, 8, 4, et Anchés 16, 8, 4.

1^{er} VERSET.

ff
PED.

A - ve

ma -

(f)

- ris

stel -

(f)

- la,

De -

- i

Ma - ter

al - - - ma, At - - que sem - - per
 Vir - - - go,
 Fe - - -
 lix coe - - li por - - -
 ta.

AVE MARIS STELLA

Indication des jeux:

{ RÉCIT: Gambe et Bourdon de 8 P. (Voix céleste *ad libitum*.)POSITIF: Salicional ou Gambe de 8 P. (Unda maris *ad libitum*.) Récit accouplé.G^d. ORGUE: Gambe de 8 P. Récit et Pos. accouplés au G^d. O.

PÉDALE: Soubasse, Violoncelles de 16 et 8 P.

2^e VERSET.And^rte sostenuto.

p

P RÉCIT.

Pos.

Pos.

PED..

G^d. O.

G^d. O.

SENZA PED.

PED.

RÉCIT.

Pos.

(b)

G. O.

PED.

Pos.

(b)

RÉCIT.

Pos.

RÉCIT.

RÉCIT.

Dim e P. r. d. l.

pp

AVE MARIS STELLA

Indication des jeux: { RÉCIT: Cornet.
 { POSITIF: Cromorne et Flûte de 4 P.
 { PÉDALE: Soubasse de 16 et Flûte de 8 P.

CANON IN DIAPENTE (Canon à la 5^e inférieure.)3^e VERSET.

RÉCIT.

p

Pos.

PED.

The image shows three staves of musical notation for organ, likely from a score by J.S. Bach. The top staff uses the treble clef, the middle staff the bass clef, and the bottom staff the bass clef. The notation consists of vertical stems with small horizontal dashes indicating pitch and duration. Measures 43 and 44 show simple patterns. Measure 45 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 46 concludes with a sixteenth-note pattern.

AVE MARIS STELLA

Indication des jeux: { RÉCIT: Trompette et Fonds de 8 P.
Pos. et C. d. O. accouplés: Fonds de 8 avec Fl. oct. de 4 P.
PÉDALE: Jeux doux de 16 et 8 P.

4^e VERSET.

The image shows a single treble staff of musical notation. The dynamic marking 'p' (piano) is placed above the staff, and 'Pos.' (Posaune) is written below it. The notation consists of vertical stems with small horizontal dashes. The staff begins with a whole note followed by a series of eighth notes. The dynamic 'p' applies to the first measure, while 'Pos.' applies to the subsequent measures where the stems have horizontal dashes.

The image shows a single bass staff of musical notation. The dynamic marking 'p' (piano) is placed above the staff. The notation consists of vertical stems with small horizontal dashes. The staff begins with a whole note followed by a series of eighth notes. The dynamic 'p' applies to the entire measure.

1st Staff: Treble clef, common time. Dynamics: *mf*, *G. d. O.*. Pedal instruction: PED.

2nd Staff: Treble clef, common time. Dynamics: *RÉCIT.*

3rd Staff: Treble clef, common time. Dynamics: *G. d. O.*

4th Staff: Treble clef, common time. Dynamics: *RÉCIT.* (b)

5th Staff: Treble clef, common time. Dynamics: *Dim.* (p) *C.* *Pos.*

6th Staff: Treble clef, common time. Dynamics: *G. d. O.*

6.0.

RÉCIT.

G.d.0.

RÉCIT.

G.d.0.

C

This block contains six staves of musical notation. The first four staves are in common time (indicated by a 'C') and the last two are in 3/8 time (indicated by a '3'). The top two staves are for the voice, indicated by a soprano clef, and the bottom two are for the piano, indicated by a bass clef. The middle two staves are for the voice, indicated by a soprano clef. Measure 1 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 2 and 3 show a vocal line with eighth-note patterns. Measure 4 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 5 and 6 show a vocal line with eighth-note patterns. Measure 7 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 8 and 9 show a vocal line with eighth-note patterns. Measure 10 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 11 and 12 show a vocal line with eighth-note patterns. Measure 13 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 14 and 15 show a vocal line with eighth-note patterns. Measure 16 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 17 and 18 show a vocal line with eighth-note patterns. Measure 19 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 20 and 21 show a vocal line with eighth-note patterns. Measure 22 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 23 and 24 show a vocal line with eighth-note patterns. Measure 25 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 26 and 27 show a vocal line with eighth-note patterns. Measure 28 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 29 and 30 show a vocal line with eighth-note patterns. Measure 31 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 32 and 33 show a vocal line with eighth-note patterns. Measure 34 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 35 and 36 show a vocal line with eighth-note patterns. Measure 37 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 38 and 39 show a vocal line with eighth-note patterns. Measure 40 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 41 and 42 show a vocal line with eighth-note patterns. Measure 43 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 44 and 45 show a vocal line with eighth-note patterns. Measure 46 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 47 and 48 show a vocal line with eighth-note patterns. Measure 49 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 50 and 51 show a vocal line with eighth-note patterns. Measure 52 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 53 and 54 show a vocal line with eighth-note patterns. Measure 55 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 56 and 57 show a vocal line with eighth-note patterns. Measure 58 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 59 and 60 show a vocal line with eighth-note patterns. Measure 61 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 62 and 63 show a vocal line with eighth-note patterns. Measure 64 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 65 and 66 show a vocal line with eighth-note patterns. Measure 67 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 68 and 69 show a vocal line with eighth-note patterns. Measure 70 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 71 and 72 show a vocal line with eighth-note patterns. Measure 73 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 74 and 75 show a vocal line with eighth-note patterns. Measure 76 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 77 and 78 show a vocal line with eighth-note patterns. Measure 79 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 80 and 81 show a vocal line with eighth-note patterns. Measure 82 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 83 and 84 show a vocal line with eighth-note patterns. Measure 85 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 86 and 87 show a vocal line with eighth-note patterns. Measure 88 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 89 and 90 show a vocal line with eighth-note patterns. Measure 91 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 92 and 93 show a vocal line with eighth-note patterns. Measure 94 begins with a vocal dynamic (f) and a piano dynamic (f). Measures 95 and 96 show a vocal line with eighth-note patterns. Measure 97 starts with a piano dynamic (p) and a vocal dynamic (p). Measures 98 and 99 show a vocal line with eighth-note patterns. Measure 100 begins with a vocal dynamic (f) and a piano dynamic (f).

CONDITOR ALME SIDERUM (CREATOR ALME SIDERUM.)

Indication des jeux: CLAVIERS RÉUNIS: Tous les fonds de 16, 8, 4 P. Quintaton et Nasard.
PÉDALE: Tous les fonds de 32, 16, 8, 4, Trompette.

1^{er} VERSET.

The musical score consists of five staves of music. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is organ pedal. The music is in common time. The vocal parts sing in French, while the organ part provides harmonic support. The vocal parts sing the following lyrics:

Con - di - tor
al - me si - de - rum, AE - ter - na lux cre -
- den - ti - um, Chris - te Re - demp - tor om - ni -
- um, Ex - au - di pre - ces sup - pli -
- cum.

Accompanying markings include 'f Gd. O.' for the organ, 'PED.' for the pedal, and various dynamic and performance instructions throughout the score.

CONDITOR ALME SIDERUM

Indication des jeux: (POSITIF ou RÉCIT: Cromorne et Flûte de 4 P.
 Gd. ORGUE: Flûtes de 8 et 4 P.
 PÉDALE: Soubasse de 16 et Violoncelle de 8 P.

CANON IN DIAPENTE. (*Canon à la 5^{te} supérieure.*)2^e VERSET.

POSITIF.

The musical score consists of five systems of music for organ, arranged in two parts: **POSITIF.** and **PÉD.**

- System 1 (Positif):** Treble clef, C major. Includes dynamics (p, f), articulation marks (x), and organ stop markings (G. O., C. O.).
- System 2 (Positif):** Treble clef, C major. Continues the melody.
- System 3 (Positif):** Treble clef, C major. Continues the melody.
- System 4 (Positif):** Treble clef, C major. Continues the melody.
- System 5 (Péd.):** Bass clef, C major. Features sustained notes and rhythmic patterns typical of organ basso continuo.

The score is set in common time and includes various organ stops and pedal markings. The music is a canon in diapente, where the upper voices play a melody and the lower voices play it an octave lower.

CONDITOR ALME SIDERUM

Indication des jeux: { CLAVIERS RÉUNIS: Fonds et Anches de 8, 4, 2 P.
PÉDALE: Fonds de 16, 8, 4 P. (Anches préparées) Tirasse du Positif.

3^e VERSET.All^e Moderato.

The musical score consists of six staves of organ music. Staff 1 (top) starts with a forte dynamic (f) and is labeled "RÉCIT.". Staff 2 follows, then a repeat sign indicates the beginning of a section. Staff 3 shows a transition with eighth-note patterns. Staff 4 continues the rhythmic pattern. Staff 5 shows a change in texture with sustained notes. Staff 6 concludes with a dynamic marking "PED." followed by a "Pos." (Positif) instruction. The score uses standard musical notation with clefs (G and C), time signatures, and various organ registration marks.

Tirasse du G.^d. O.

PED.

G.^d. O.

aj. 16 P. (fonds.)

Anches Péd.

aj. Pl. jeu.

ôtez la Tirasse.

SENZA PED.

PED.

Rall.

A SOLIS ORTUS (CRUDELIS HERODES.)

Indication des jeux: CLAVIERS RÉUNIS: Tous les fonds de 16, 8, 4, 2, Fournitures, Cymbales.
PÉDALE: Fonds et Anches de 16, 8, 4 P.

1^{er} VERSET.

A solis ortus, caro - di - ne, Ad us - que ter - rae li - mi tem, Chri - stum, ca - na - mus, prin -

Sheet music for three voices (Soprano, Alto, Bass) and piano. The lyrics are:

ci - pem, Na - tum
 Ma - ri - a Vir -
 - gi - ne.

A SOLIS ORTUS

Indication des jeux:

RÉCIT: Grand Chœur. Pos. et G ^d . O. Tous les fonds, Récit et Pos. accouplés au G ^d . O. PÉDALE: Tous les fonds, Tirasse du G ^d . O.

2^e VERSET.

Sheet music for two voices (Soprano and Alto) and piano. The piano part includes a basso continuo line labeled "PÉD.". The music consists of two staves of musical notation.

RÉCIT.

SENZA PED.



Musical score page 53, measures 3-4. The score continues with two staves. The top staff starts with a dynamic instruction "G.O." above the first note. The bottom staff has a dynamic instruction "PÉD." below the first note. The music is divided by a vertical bar line.

Musical score page 53, measures 5-6. The score continues with two staves. The top staff features eighth-note patterns. The bottom staff has a bass line with quarter notes and eighth-note patterns. The music is divided by a vertical bar line.

Musical score page 53, measures 7-8. The score continues with two staves. The top staff features eighth-note patterns. The bottom staff has a bass line with quarter notes and eighth-note patterns. The music is divided by a vertical bar line.

Musical score page 53, measures 9-10. The score continues with two staves. The top staff features eighth-note patterns. The bottom staff has a bass line with quarter notes and eighth-note patterns. The music is divided by a vertical bar line.

Musical score page 53, measures 11-12. The score continues with two staves. The top staff features eighth-note patterns. The bottom staff has a bass line with quarter notes and eighth-note patterns. The music is divided by a vertical bar line.

A SOLIS ORTUS

Indication des jeux: { RÉCIT, Pos. G.^d O. réunis: G.^d Chœur, Récit accouplé au Pos.
 PÉDALE: Tous les fonds, (Anches préparées) Tirasse du Récit.

3^e VERSET.

Pos.

f

G.^d O.

PÉD.

(b)

Pos.

RÉCIT.

PÉD. sans Tirasse.

RÉCIT.



Po.

G. O.

Tirasse du Récit.



G. O.

ff



PÉD. Aanches.

Ôtez les Aanches Péd.

Rall.

EXSULTET CŒLUM (*JESU CORONA VIRGINUM,
ou PATER SUPERNI LUMINIS.*)

1^e VERSET.

ff Grand chœur.

PÉD. avec Tirasse.

Ex - sul - tet coe - lum

lau - di - bus, Re - sul - tet ter - ra

gau - di - is: A - po - sto - lo - rum

glo - ri - am Sa - cra - ca - nunt so -

(b)

- tem - ni - a.

EXSULTET CŒLUM

Indication des jeux: RÉCIT: Clairon, Flûte de 4 et Octavin de 2 P.
Pos. et G^d O.. accouplés, tous les fonds de 16, 8 et 4 P.
PÉDALE: Clairon et Flûte de 4 P. Tirasse du Récit.

2^e VERSET.

2^e VERSET.

PÉDALE
ad libitum.

(b)

(b)

(b)

(b)

(b)

âtez le Clairon de la Pédale.

EXSULTET CŒLUM

3^e VERSET.

f G.^d O. G.^d Chœur.

The musical score consists of five systems of music. The first system starts with a forte dynamic (f) and includes a vocal part labeled "G.^d O. G.^d Chœur.". The second system begins with a piano dynamic (p). The third system begins with a forte dynamic (f). The fourth system begins with a piano dynamic (p). The fifth system concludes with a forte dynamic (f).

mf RÉCIT. G^d Chœur.

SENZA PED.

f C. O.

PED.

Musical score for two voices (Soprano and Alto) and piano, page 62. The score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef staves with various notes and rests. The bottom four staves are for the vocal parts, with Soprano in treble clef and Alto in bass clef. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often connected by slurs. The piano parts provide harmonic support with sustained notes and rhythmic patterns. The music is divided into measures by vertical bar lines.

ANNUE CHRISTE

Indication des jeux: CLAVIERS réunis, Tous les Fonds de 16, 8, 4, 2 P. Fournitures, Cymbales.
PÉDALE: Fonds et Anches dé 16, 8 et 4 P.

1^{er} VERSET.

1^{er} VERSET.

Indication des jeux: CLAVIERS réunis, Tous les Fonds de 16, 8, 4, 2 P. Fournitures, Cymbales.
PÉDALE: Fonds et Anches dé 16, 8 et 4 P.

Music score for Organ, 5 systems:

- System 1:** Treble and Bass staves. Key signature: G major. Dynamics: ff d. 0. (pedal), ff (pedal). Vocal part: An - nu -
- System 2:** Treble and Bass staves. Key signature: G major. Dynamics: ff (pedal). Vocal part: Chris -
- System 3:** Treble and Bass staves. Key signature: F major. Dynamics: ff (pedal). Vocal part: te sa - cu - lo - rum
- System 4:** Treble and Bass staves. Key signature: F major. Dynamics: ff (pedal). Vocal part: Do - mi -
- System 5:** Treble and Bass staves. Key signature: F major. Dynamics: ff (pedal). Vocal part: ne, No - bis per -

Musical score page 64, first system. The vocal line consists of eighth and sixteenth notes, with a fermata over the last note of the first measure. The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand.

Musical score page 64, second system. The vocal line includes lyrics: "rum", "ti", "bi", "cha", and "ra". The piano accompaniment consists of eighth-note chords.

Musical score page 64, third system. The piano accompaniment continues with eighth-note chords. The vocal line starts with "me" and ends with "ri".

Musical score page 64, fourth system. The piano accompaniment features eighth-note chords. The vocal line includes lyrics: "ta", "ut", "que", and "te".

Musical score page 64, fifth system. The piano accompaniment consists of eighth-note chords. The vocal line includes lyrics: "co", "ram", and "gra".

ni - ter de -

li - qui - mur, Ho - rum

sol - van - tur

glo - ri - o - sis

per - ci - bus.

ANNUE CHRISTE

2^e VERSET.

*mf G^d O. Fonds de 8 et 4 P.
PÉD. 16 et 8 P.*

A page of musical notation consisting of six staves. The top four staves are in common time, while the bottom two are in 2/4 time. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The key signature changes between staves, with some showing sharps and others flats. The bass clef is used for the bottom two staves, and the treble clef is used for the top four.

Indication des jeux: { RÉCIT: Hautbois.
 POSITIF: Clarinette et Bourdon de 8 P.
 C. O: Fl. harm. de 8, avec Fl. douce de 4 ad lib.
 PÉDALE: Soubasse de 16, Violoncelle de 8 P.

G. O. (Cette note devra être tenue abaissée par un petit poids placé sur la touche.)

AMEN

The musical score consists of six systems of staves, each with two staves: treble and bass. The first system is labeled "AMEN" and includes dynamic markings "p" (pianissimo) and "RÉCIT.". The second system includes a dynamic marking "POS." (Positif). The third system is labeled "PED.". The fourth system begins with a dynamic marking "p.". The fifth system begins with a dynamic marking "f.". The sixth system begins with a dynamic marking "p.". The notation includes various organ stops and voicing patterns, such as "Hautbois", "Clarinette et Bourdon de 8 P.", "Fl. harm. de 8, avec Fl. douce de 4 ad lib.", and "Soubasse de 16, Violoncelle de 8 P.".

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five systems, each ending with a double bar line and repeat dots, indicating a repeat of the previous section. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f) and piano (p). The key signature changes from one system to the next, starting with one sharp in the first system and adding more sharps in subsequent systems.

SANCTORUM MERITIS (SACRIS SOLEMNIIS.)

Indication des jeux: { CLAVIERS réunis, Tous les Fonds de 16, 8, 4, 2 P. Fournitures, Cymbales.
 PÉDALE: Anchets et Fonds de 16, 8 et 4 P.

1^{er} VERSET.

The musical score consists of five systems of organ music. The first system starts with a forte dynamic (ff) and includes a pedal part labeled "PÉD. San". The lyrics for this section are "rum me-". The second system continues with "ri - tis". The third system begins with a change in key signature and includes the lyrics "in - eli - ta gau -". The fourth system continues with "di - a, Pan - ga -". The fifth system concludes the section.

ff Gd. O.

PÉD.
San

rum me -

ri - tis

in - eli - ta gau -

di - a, Pan - ga -

mus

so ci i, ges

ta que for

ti a Nam glis

cit a ni

mus pro me

re can ti bus
 vic to rum ge
 bus op ti mum.

SANCTORUM MERITIS

Indication des Jeux. { G^d. ORGUE ou Pos: Jeux doux de 8 et 4 P. avec le Nasard;
PÉDALE: Soubasse de 16 et Flûte de 8 P.

2^e VERSET.

The musical score consists of six staves of organ music. The first staff is in common time, B-flat major, with a dynamic marking of *p* G^d. O. The subsequent staves switch between common time and common time with a key signature of one sharp. Various organ stops and techniques are indicated throughout the score, such as Nasard, Soubasse, and Flûte. The score is divided into six sections by vertical bar lines.

Musical score for two voices and piano, page 74, section (b). The score consists of six staves:

- Staff 1 (Top):** Treble clef, common time. Contains eighth-note patterns.
- Staff 2 (Second from Top):** Bass clef, common time. Contains eighth-note patterns.
- Staff 3 (Third from Top):** Treble clef, common time. Contains eighth-note patterns.
- Staff 4 (Fourth from Top):** Treble clef, common time. Contains eighth-note patterns.
- Staff 5 (Fifth from Top):** Treble clef, common time. Contains eighth-note patterns.
- Staff 6 (Bottom):** Treble clef, common time. Contains eighth-note patterns, ending with a dynamic marking *Rall.*

The music is divided into measures by vertical bar lines. Measure numbers are implied by the staff position and measure length.

SANCTORUM MERITIS

Indication des jeux:

RÉCIT: Basson de 8 et Bourdon, boîte ouverte.	{	POSITIF: Clarinette (ou Cromorne) de 8 P. Flûte de 4 P.
GRAND ORGUE: Jeux doux de 8 P.		
PÉDALE: Tirasse du Récit.		

3^e VERSET.

(b)

p G.O.

PÉDALE
ad libitum.

(b)

p

(b)

(b)

Ôtez la Tirasse du Récit,
mettez celle du Positif.

Musical score page 76, system 1. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is divided into measures by vertical bar lines. The first measure shows eighth-note patterns. The second measure has a sixteenth-note pattern in the bass staff. The third measure features eighth-note pairs. The fourth measure contains eighth-note pairs again.

Musical score page 76, system 2. The score continues with four staves. The top two staves show eighth-note patterns. The third measure includes a sixteenth-note pattern in the bass staff. The fourth measure features eighth-note pairs. The fifth measure contains eighth-note pairs again.

Musical score page 76, system 3. The score continues with four staves. The top two staves show eighth-note patterns. The third measure includes a sixteenth-note pattern in the bass staff. The fourth measure features eighth-note pairs. The fifth measure contains eighth-note pairs again.

Musical score page 76, system 4. The score continues with four staves. The top two staves show eighth-note patterns. The third measure includes a sixteenth-note pattern in the bass staff. The fourth measure features eighth-note pairs. The fifth measure contains eighth-note pairs again.

Otez la Tirasse du Positif, mettez celle du Récit.

Musical score page 76, system 5. The score continues with four staves. The top two staves show eighth-note patterns. The third measure includes a sixteenth-note pattern in the bass staff. The fourth measure features eighth-note pairs. The fifth measure contains eighth-note pairs again.



Musical score page 77, measures 3-4. The score continues with three staves. The key signature changes to no sharps or flats. The music includes eighth-note patterns and rests.

Otez la Tirasse du Récit, mettez celle du Positif.

Musical score page 77, measures 5-6. The score continues with three staves. The key signature changes to one sharp. The music includes eighth-note patterns and rests.

Musical score page 77, measures 7-8. The score continues with three staves. The key signature changes to one sharp. The music includes eighth-note patterns and rests.

Musical score page 77, measures 9-10. The score continues with three staves. The key signature changes to one sharp. The music includes eighth-note patterns and rests. A dynamic marking "Rall." is present in the right-hand part of the score.

ISTE CONFESSOR.

Indication des jeux: { CLAVIERS réunis: Tous les fonds de 16,8,4,2, Fournitures, Cymbales.
PÉDALE: Fonds et Anchés de 16,8 et 4 P.

1^{er} VERSET.

Is - te - con - fes - sor - Do - mi - ni - sa - cra - tus, Fes - ta - plebs - eu - jus - ce

A musical score for piano and voice, page 79. The score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts. The bottom four staves are for the voice, with lyrics written below them. The lyrics are:

le - - brat per or - - - - bem,
Ho - - di - - e lae - -
- - - - tus me - - ru - -
- it se - - - cre - - -
ta Scan - - - de - - - re
coe - - li.

ISTE CONFESSOR

Indication des jeux: { RÉCIT: Fonds de 8 P. (Trompette préparée.) Boîte fermée.
 G^d ORGUE: Fonds de 8 P. Récit accouplé.
 PEDALE: Fonds de 16 et 8 P. Tirasse du Récit.

2^e VERSET.

2^e VERSET.

Indication des jeux: { RÉCIT: Fonds de 8 P. (Trompette préparée.) Boîte fermée.
 G^d ORGUE: Fonds de 8 P. Récit accouplé.
 PEDALE: Fonds de 16 et 8 P. Tirasse du Récit.

mp G^d. 0.

PED.

aj. Tromp. Récit.

ôtez la Tromp

A musical score for orchestra and piano, consisting of six staves of music. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra: first violin, second violin, viola, and cello/bass. The score includes dynamic markings such as p (piano) and f (forte), and performance instructions like "aj. Tromp." (acciaccatura trumpet). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

ISTE CONFESSOR

Indication des jeux:

RÉCIT: Clairon et Flûte de 4 P. Boîte fermée.
POSITIF: Deux doux de 8 P.
G ^d ORGUE: Montre et Bourdon de 8 P. (Flûte de 4 préparée.)
PÉDALE: Flûte de 4 P. Tirasse du Récit.

3^e VERSET.

And^{te} con moto.

1^{er} STAV: And^{te} con moto. **p Pos.**

2nd STAV: (Manuel I)

3rd STAV: (Manuel II)

4th STAV: PÉDALE ad libitum. **p**

5th STAV: G^d. O. **mf**

A page of musical notation for organ, consisting of six staves. The notation is primarily in common time, with some measures in 2/4 indicated by a '2' below the staff. The key signature varies, with sharps appearing in the third, fourth, fifth, and sixth staves. The music includes various note values such as eighth and sixteenth notes, and rests. Performance instructions like 'PEDALE.' and 'Pos.' are present. The page number '83' is located in the top right corner.

Musical score page 84, measures 1-5. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 1-5 show various rhythmic patterns, including eighth and sixteenth notes, with some rests and dynamic markings like p (piano) and f (forte).

Musical score page 84, measures 6-10. The score continues with four staves. Measure 6 starts with a dotted half note followed by eighth notes. Measure 7 begins with a休 (rest). Measure 8 contains a dynamic instruction: *Gd. O. ej. Fl. 4.* Measure 9 shows eighth-note patterns. Measure 10 concludes the section.

Musical score page 84, measures 11-15. The score continues with four staves. Measures 11-14 feature eighth-note patterns and rests. Measure 15 ends with a dynamic *f*.

Musical score page 84, measures 16-20. The score continues with four staves. Measures 16-19 show eighth-note patterns. Measure 20 includes a dynamic instruction: *Diminuendo.*

Musical score page 84, measures 21-25. The score continues with four staves. Measures 21-24 show eighth-note patterns. Measure 25 ends with a dynamic *p*.

URBS JERUSALEM

1^{er} VERSET.

G.^d Chœur.

ff *P.E.D. avec Tirasse.*

Urbs Je - ru - sa -

- lem be - a - ta

Dic - ta pa - cis

vi - si - o, Quæ

cons - tri - i - tur

in coe - - lis vi - -

vis ex la - pi - di - bus

Et an - - ge - - lis

co - ro - - da - ta, Ut

spon - - sa - - ta

co - - mi - - te.

URBS JERUSALEM

Indication des jeux: Gambes et Salicionalis à tous les claviers accouplés.
PÉDALE: Soubasse, Violoncelles de 16 et 8 P. Tirasse.

2^e VERSET.

p G. O. Sostenuto.

PED.

(h)

RÉCIT.

SENZA PED.

RÉCIT.

Pos.
SENZA PED.

(b)

PED. sans Tirasse.

G.d.o.

Pos.

C.d.o.

PED.

G.d.o.

PED. avec Tirasse

(b)

(b)

P

(b)

URBS JERUSALEM

3^e VERSET.

G^d Chœur.
f RÉCIT.

f PIED. (Fonds avec Tirasse du Récit.)

Pos.

A musical score for piano, consisting of five staves of music. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff uses a bass clef and is labeled "Tirasse du Pos." in French. The score features various musical elements such as eighth and sixteenth note patterns, dynamic markings like "p" (piano), and performance instructions like "(1)" and "(2)". The music is divided into measures by vertical bar lines.

ff G:0.

SENZA PED.

(#)

PED.

(Anches.)

(b)

Rall.

(b)

* Si b dans l'édition de 1623. ALEX: G.

FIN DES HYMNES.

LE
MAGNIFICAT,
ov
CANTIQVE DE LA VIERGE
*povr torcher svr l'orgve,
svivant les huit tons
de l'Eglise*
par
I. TITELOVZE,
Chanoine, & Organiste de l'Eglise de Rouen

1626.

Avec Privilege du Roy

AV LECTEVR

Apres vous auoir donné quelques Hymnes avec le Contre-point sur leur Plain-chant, & des fugues sur leur sujet, j'ay creu qu'il estoit necessaire de vous donner aussi le Cantique MAGNIFICAT, obserué selon les huict Tons de l'Eglise. Je ne m'estendray point, pour montrer qu'il y a douze Modes aux Antennes qui s'y chantent: Glarean, Litaucus, & d'autres l'ont assez prouué, joint que cela n'est point de mon sujet: je diray seulement que l'Eglise ayant reduit toutes les Antennes, & les Cantiques en huict Tons, il faut que nous suiuions cét ordre.

Le Premier Ton du MAGNIFICAT & du BENEDICTUS a trois ou quatre sortes d'*Euouae*, qu'on appelle finales, je le fais neantmoins terminer en la principale dominante de son Antienne, afin que le Chœur prenne mieux son intonation.

Le Second change moins sa finale, c'est pourquoi je l'ay obserué & transposé vne Quarte plus haut pour la commodité du Chœur.

Le Troisiesme fait quatre ou cinq sortes de finales, & neantmoins toutes ses Antennes se terminent en **E la mi**, ce que j'ay obserué en le finissant en cette mesme corde.

Le Quatriesme varie encore autant sa finale, comme l'on peut voir dans les Antiphonaires: je l'ay aussi terminé suivant ses Antennes en **E la mi**.

Le Cinquiesme change fort peu ses finales: mais on peut remarquer que ses Antennes sont quelque fois terminées en **Fa**, comme nostre Septiesme Mode: mais le plus souuent en **Vt**, d'où j'ay tiré la raison de le mettre en **F fa vt** par **b mol**.

Le Sixiesme change aussi fort peu son *Euouae* mais ses Antennes ont la mesme variete du Cinquiesme, lesquelles se terminent quelque-fois en **Fa**, comme nostre Huictiesme Mode: mais le plus souuent en **Vt**, comme je l'ay mis, c'est la resolution de Glarean, & d'autres.

Le Septiesme fait cinq ou six sortes de finales, c'est pourquoi je l'ay traité suivant les dominantes de ses Antennes, qui ressemblent a nostre Neufiesme Mode, aussi ne le doit on toucher autrement, d'autant que les Antennes qui precedent le Cantique, obligent l'Orgue de donner a ce Cantique son intonation, mediation, & finale: les bons Autheurs ont fait ainsi, et l'ont fini en **Vt**, par ce que le Chœur ne pourroit prendre son intonation si on ne le finissoit en cette corde, je l'ay transposé vne Quarte plus bas pour la commodité du Chœur.

Le Huictiesme a encore ses finales diuerses; mais toutes ses Antientes finissant en mesme lieu, m'ont fait resoudre en cette varieté de finales, de les terminer en *Vt*, qui est la principale corde dominante desdites Antientes.

Remarquez aussi qu'ayant sçeu que les Hymnes ont esté trouuez trop difficiles pour ceux qui ont besoin d'estre enseignez (d'autant que c'est pour eux que j'ay fait ce volume,) je me suis abaissé tant que j'ay peu dans la facilité, & me suis force de joindre plus pres les parties, afin qu'elles puissent estre touchées avec moins de difficulté.

On peut voir aussi que j'ay pressé les Fugues afin d'abreger les couplets, ceux qui les trouuerront trop longs, pourront au lieu de la cadence mediante pratiquer la finale: il y a mesme plusieurs vers qui ont des marques pour cét effet.

On pourra encores reconnoistre que j'ay obligé la plus grande partie des Fugues a la prononciation des paroles, estant raisonnable que l'Orgue qui sonne vn vers alternatif l'exprime autant que faire se peut.

J'ay adjouté vn Second *Depositum potentes* & parce qu'au Cantique *Benedictus* il y a sept vers pour l'Orgue: & le *Magnificat* n'en ayant que six, on y fera seruir celuy que l'on voudra.

POVR MONSIEVR TITELOVZE, SONNET

Princesses des beaux arts, ô filles de Memoire
Qui donnez le salaire aux belles actions,
Faites que TITELOUZE obtienne tant de gloire
Qu'elle puisse éblouir toutes les nations.

Vous a qui son bel art scéait rauir les oreilles,
De ce rausissement retirez vos esprits,
Et venez tous en foule apprendre en ses escrits
L'admirable secret d'ou viennent ces merueilles.

Les Orgues n'ont point eu de plus docte sonneur,
La Musique jamais ne reçeut tant d'honneur
Que depuis qu'Apollon l'en a rendu le maistre.

Incomparable liure allez en châque lieu,
Et sans jamais perir faites a tous parestre
Comme il faut exalter les louüanges de Dieu.

N. FRENICLE

A MONSIEVR TITELOVZE

Quelque glorieuse couronne
Qu'aujourd'huy la France te donne
Pour les miracles de ton art:
Quoy que Dieu mesme prenne part
Aux delices, dont tes merueilles
Chatouillent si bien nos oreilles,
Lors qu'en la douceur de tes airs
Tu fais voir a tout l'Vniuers
Que tu peux disputer aux Anges
L'honneur de chanter ses louanges.
Modere vn peu ta vanité,
Et crains que son bras irrité
Sur toy ne lance le Tonnerre,
Quand il void que dessus la terre,
Par tes accords delicieux
Tu nous fais gouster par auance
Les plaisirs que pour recompense
Il nous reseruoit dans les Cieux.

G. HABERT

POVR MONSIEVR TITELOVZE.

Profane oste tes yeux, ce n'est point dans ces airs
Qu'vn amant bien cheri celebre son trophée,
Ny qu'vn infortuné soupire pour ses fers,
Dieu tout seul est le but de ce Chrestien Orphée.
Aussi ce n'est pas sans sujet
Qu'il chante le maistre des Anges,
Puis qu'apres luy tout autre objet
Est indigne de ses louanges.

P. HABERT.

SUR LES OEVVRES DE MONSIEVR TITELOVZE.

Né vanté plus Antiquité,
Arion, Amphion, Orphée ;
Leurs noms dont l'immortalité
Sur l'oublie s'éleue vn trophée,
Ne se doivent point égaler
A celuy qu'on peut apeler
L'ornement du siecle ou nous sommes :
S'ils ont charmé par leurs chansons
Les Rochers, les Mers, les poissons,
TITELOVZE charme les hommes.

I. VILLENEVVE.

SVR LE CANTIQVE DE LA VIERGE,

MIS SVR L'ORGVE
PAR MONSIEVR TITELOVZE.

Animer de son Luth les rochers & les bois,
Obliger les enfers a ses nombreuses loix,

Reprendre entre les morts Euridice en trophée,
Estoit digne d'Orphée.

Mais de charmer les Cieux avec des chants si doux,
Que les Anges raus se plaisent parmy nous,
D'oublier leurs concerts pour chanter ce Cantique,
N'est deu qu'a ta Musique.

En l'honneur des ces chants, Muzes mes chères Soeurs,
De Palmes, de Lauriers, de Mirtes & de fleurs
Couronnez TITELOVZE & grauez sa memoire
Au temple de la gloire.

DE L'ASTRE

A MONSIEVR TITELOVZE

SUR LE CANTIQVE DE LA VIERGE.

De ces accords nombreux le concert Angelique
Represents si bien aux plus doctes espris
Celle la, dont le cœur diuinement épris,
Voulut chanter a Dieu ce celeste Cantique.

Et de ces doux accents la nouvelle pratique,
Qui de ceux du passé te va donnant le pris,
Fait voir de ton esprit les traits si bien compris
Qu'on ne peut ignorer l'art qui s'y communique.

Ainsi de Phydias parut le rare traict
Au bouclier de Minerue, où jamais son pourtraict
Ne pouuoit s'effacer qu'en destruisant l'image ;

Et toutes-fois le Temps fit cét œuvre briser,
Mais il n'est pas ainsi de ce diuin ouurage,
Car c'est luy qui te sert à t'immortaliser

HAVTERIVE.

A MONSEVR TITELOVZE.

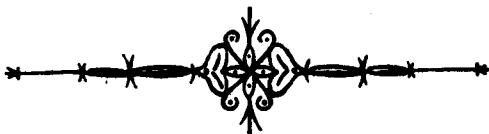
Si lors que le chantre de Thrace
 Descendit dedans les enfers,
 Il eut animé tes beaux airs,
 Sa plainte eust trouvé plus de grace:
 Son chant plus puissant que la mort,
 Eust rendu Pluton si propice,
 Que les conditions du sort
 N'eussent pas empesché le retour d'Euridice.

CH. MORIN.

A MONSEVR TITELOVZE.

Ne vantons plus en nos escrits
 L'auteur de ces dignes merueilles,
 Nos vers n'ont point assez de prix
 Pour bien contenter ses oreilles.
 Si TITELOVZE auoit traité
 Quelque sujet de vanité,
 Ils luy seruiroient de louanges:
 Mais ils n'ont point icy de lieu,
 Car ayant si bien loué Dieu,
 Il ne doit l'estre que des Anges.

HODEY.



Indication des jeux: { G^d. ORGUE ou Pos: Jeux doux de 8 et 4 P. avec le Nasard.
PÉDALE, Soubasse de 16 et Flûte de 8 P.

QUIA RESPEXIT.

Andante.

Meno mosso.

Rit.

SENZA PED.

Indication des jeux:

RÉCIT: Voix céleste et Gambe de 8 P.	POSITIF: Unda maris et Salicional de 8, Récit accouplé.
PÉDALE: Bourdons de 16 et 8, Violoncelle de 8 P.	

ET MISERICORDIA EJUS.

Adagietto.

The musical score consists of five systems of organ music, each with two staves (Treble and Bass). The first system starts with a dynamic of **p Pos.** The second system begins with a dynamic of **(+) p**. The third system begins with a dynamic of **(+) p**. The fourth system begins with a dynamic of **PED.** The fifth system begins with a dynamic of **p**. The score includes various registrations indicated by numbers and letters above the staves, such as '16' and '8' for the Pedal, and '16' and '8' for the Manuals. The music is marked **Adagietto**.

DEPOSITUS POTENTES.

Maestoso.

G^d O. Fonds de 8 et 4 P. Trompette.

PED. 16 et 8 P. Tirasse.

Rit.

Rit.

DEPOSITUS POTENTES.

ALTER VER.

Andante maestoso.

mf G^d O. Fonds de 8 et 4 P.

I
PED. 16 et 8 P. Tirasse.

PED.

SUSCEPIT ISRAEL.

Allegretto.



PED. 16 et 8 P. Tirasse.

Continuation of musical score page 102, Allegretto section. The score continues with two staves. The top staff shows a continuation of the melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The key signature remains one sharp throughout.

PED.

Continuation of musical score page 102, Allegretto section. The score continues with two staves. The top staff shows a continuation of the melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The key signature remains one sharp throughout.

Continuation of musical score page 102, Allegretto section. The score continues with two staves. The top staff shows a continuation of the melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The key signature remains one sharp throughout.

Continuation of musical score page 102, Allegretto section. The score continues with two staves. The top staff shows a continuation of the melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The key signature remains one sharp throughout.

Continuation of musical score page 102, Allegretto section. The score continues with two staves. The top staff shows a continuation of the melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The key signature remains one sharp throughout.



GLORIA PATRI ET FILIO.

Moderato.

B

B

ff Gd O. Grand choeur sans 16 P.

MAN.

(h)

P.

PED. 16 et 8.

P.

SENZA PED.

(h)

P.

Rall.

P.

P.

SECUNDI TONI

MAGNIFICAT.

All^e Mod^to

mf G^d O. Fonds de 8 et Flûte de 4 P.


PED. 16 et 8 P.

Meno mosso.

Rall.


Rall.


Indication des jeux: RÉCIT: Fonds et Anches de 8 et 4 P. Boîte fermée.
G.^d. ORGUE et POSITIF: Fonds de 8 et 4 P. Tous les claviers réunis.
PÉDALE: Fonds de 16 et 8 P. Tirasse du G.^d. O.

QUIA RESPEXIT.

All^l. maestoso.

Man.

PED.

(ouvrez la boîte.)

Rit.

PED.

Indication des jeux: { RÉCIT, Pos. et G^d. ORGUE accouplés, Gambes et Salicionals de 8 P.
 { PÉDALE: Bourdons et Violoncelles de 16 et 8 P.

ET MISERICORDIA EJUS.

And^{te} molto sostenuto.

B♭ { G^d. O.
 B♭ C MAN.

{ PED.

Rall.

a tempo.

{ SENZA PED.

PED.

Rit.

DEPOSITU POTENTES.

All^{te} mod^{to}

B♭ { G^d. O. Grand choeur.

B♭ C

Musical score page 107, first system. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The tempo is indicated as *PED. ff*. The music features various note heads, stems, and rests.

Musical score page 107, second system. The score continues with two staves. The key signature changes to one sharp. The tempo is indicated as *SENZA PED.*

Musical score page 107, third system. The score continues with two staves. The key signature changes to one flat. The tempo is indicated as *PED.*

Musical score page 107, fourth system. The score continues with two staves. The key signature changes to one sharp. The tempo is indicated as *PED.*

Musical score page 107, fifth system. The score continues with two staves. The key signature changes to one flat. The tempo is indicated as *SENZA PED.*

Musical score page 107, sixth system. The score continues with two staves. The key signature changes to one sharp. The tempo is indicated as *PED.*

DEPOSITUS POTENTES.

ALTER VER.

All' maestoso.

P **ff** C. O. Grand choeur.

PED. **ff**

SENZA PED.

PED. **Rall.**

Indication des jeux:

- RÉCIT et G.^d. ORGUE: Flûtes et Bourdons de 8 et 4 P.
- POSITIF: Flûtes et Bourdons de 8 et 4 P. Salicional de 8, Récit et Pos. accouplés sur le G.^d. O.
- PÉDALE: Jeux doux de 16 et 8 P.

SUSCEPIT ISRAEL.

Moderato.

The musical score consists of six systems of organ music. The first system starts with a dynamic **p** and a marking **Pos.** The second system begins with a dynamic **p**. The third system features a dynamic **Rit.** and a marking **G.d.O.**. The fourth system ends with a dynamic **PED.**. The fifth system begins with a dynamic **p**. The sixth system concludes with a dynamic **Rall.**

GLORIA PATRI ET FILIO.

Moderato.



TERTII TONI

MAGNIFICAT

Allegro.

C

mf G. O. Fonds de 8 et 4 P.

PED. 16 et 8 P. avec Tirasse.

Indication des jeux:

RÉCIT: Voix céleste et Gambe de 8 P.	POSITIF: Unda maris et Salicional de 8 P. Récit accouplé.
PÉDALE: Bourdons et Violoncelles de 16 et 8 P.	

QUIA RESPEXIT.

Adagio.

Dim.
Rit.

P

Indication des jeux: { RÉCIT: Fonds de 8 et Basson - Hautbois, boîte fermée.
G.^d ORGUE: Fonds de 8, Récit accouplé.
PÉDALE: Fonds de 16 et 8, Tirasse du G.^d O.

ET MISERICORDIA EJUS.

Andante.

mp G.^d O.

PED.

Cresc.

Rit. (Boîte ouverte.)

Più mosso.



Musical score page 114, measures 5-8. The music is in common time, treble and bass staves. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes. Measure 7: Treble staff has eighth notes. Bass staff has eighth notes. Measure 8: Treble staff has eighth notes. Bass staff has eighth notes.

PED:

Musical score page 114, measures 9-12. The music is in common time, treble and bass staves. Measure 9: Treble staff has eighth notes. Bass staff has eighth notes. Measure 10: Treble staff has eighth notes. Bass staff has eighth notes. Measure 11: Treble staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth notes. Bass staff has eighth notes.

Rit.

DEPOSITU POTENTES.

Allegro.

Grand chœur.

Musical score page 114, measures 13-16. The music is in common time, treble and bass staves. Measure 13: Treble staff has eighth notes. Bass staff has eighth notes. Measure 14: Treble staff has eighth notes. Bass staff has eighth notes. Measure 15: Treble staff has eighth notes. Bass staff has eighth notes. Measure 16: Treble staff has eighth notes. Bass staff has eighth notes.

f RÉCIT.

MAN.

Musical score page 114, measures 17-20. The music is in common time, treble and bass staves. Measure 17: Treble staff has eighth notes. Bass staff has eighth notes. Measure 18: Treble staff has eighth notes. Bass staff has eighth notes. Measure 19: Treble staff has eighth notes. Bass staff has eighth notes. Measure 20: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score page 114, measures 21-24. The music is in common time, treble and bass staves. Measure 21: Treble staff has eighth notes. Bass staff has eighth notes. Measure 22: Treble staff has eighth notes. Bass staff has eighth notes. Measure 23: Treble staff has eighth notes. Bass staff has eighth notes. Measure 24: Treble staff has eighth notes. Bass staff has eighth notes.

A musical score for piano, consisting of five staves of music. The score is divided into two systems by a double bar line.

System 1:

- Staff 1 (Treble):** Starts with eighth-note pairs. Dynamics: **ff Gd. 0.**
- Staff 2 (Bass):** Shows bass notes and rests.
- Staff 3 (Treble):** Starts with eighth-note pairs. Dynamics: **Gd. 0.**
- Staff 4 (Bass):** Shows bass notes and rests.
- Staff 5 (Treble):** Starts with eighth-note pairs. Dynamics: **PED. ff**

System 2:

- Staff 1 (Treble):** Starts with eighth-note pairs. Dynamics: **p**
- Staff 2 (Bass):** Shows bass notes and rests.
- Staff 3 (Treble):** Starts with eighth-note pairs. Dynamics: **p**
- Staff 4 (Bass):** Shows bass notes and rests.
- Staff 5 (Treble):** Starts with eighth-note pairs. Dynamics: **Rit.**

DEPOSITUS POTENTES.

ALTER VER.

Allegro.

PED. ff



Musical score for piano, two staves. Treble staff: measures 1-4. Bass staff: measure 1 (pedal), measure 2 (pedal), measure 3 (pedal), measure 4 (pedal). Pedal instruction: PED.

Musical score for piano, two staves. Treble staff: measures 5-8. Bass staff: measures 5-8.

Musical score for piano, two staves. Treble staff: measures 9-12. Bass staff: measures 9-12. Pedal instruction: PED.

Musical score for piano, two staves. Treble staff: measures 13-16. Bass staff: measures 13-16. Pedal instruction: (1).

Musical score for piano, two staves. Treble staff: measures 17-20. Bass staff: measures 17-20. Pedal instruction: C. II.

SUSCEPIT ISRAEL.

Andante con moto.

mp Gd. O. Gambes et Salicionals.

PED. 16 et 8 P.

a tempo.

PED.

PED.

RÉCIT: Fonds et Anches.

Indication des jeux: G^d ORGUE et Pos: Tous les fonds, Fournitures, Cymbales, Claviers accouplés.

PÉDALE: Fonds de 32, 16, 8, 4. Anches préparées, Tirasse du G^d O.

GLORIA PATRI ET FILIO.

Andante maestoso.

18

f G^d O. p.

a tempo.
ajoutez les Anches du G^d O.

PED. ff

Anches PED.

Rall.

QUARTI TONI.

Indication des jeux: { RÉCIT: Clairon, Flûte de 4 et Octavin de 2 P. Boîte ouverte.
 G.^d. ORGUE et Pos. réunis: Bourdon de 16 et tous les fonds de 8, 4 P.
 PÉDALE: Clairon et Flûte de 4 P. Tirasse du Récit.

MAGNIFICAT.

Moderato.

PÉDALE ad libitum.

Indication des jeux: { Récit, Pos. et G^d. O. réunis, Gambes et Salicionals, Récit accouplé au Positif.
 PÉDALE: Soubasse de 16, Violoncelle de 8 P.

QUIA RESPEXIT.

Andante.

mp Pos.

MAN.

PED. mp

G.d. O.

Pos.

mf G.d. O.

PED. avec Tirasse du G.d. O.

Indication des jeux: POSITIF: Jeux doux de 8 et 4 P.
G.^d. ORGUE: Montre et Bourdon de 8, Pos. accouplé.
PÉDALE: Soubasse de 16, Flûte de 8 P. Tirasse du G.^d. O.

ET MISERICORDIA EJUS.

Andantino.



(4)

a tempo.

G.^d O.

Rit.

G.^d O. (*)

P.^d E. D.

Ball.

C. III

(*) Il y a un MI ~~MI~~ au lieu de LA dans l'édition imprimée en 1826.

Indication des jeux: RÉCIT: Voix humaine, Bourdon de 8 et Tremblant.
G^d ORGUE: Flûte de 8, Récit accouplé.
PÉDALE: Bourdons de 16 et 8 P.

DEPOSIT POTENTES.

Adagietto.

The musical score consists of six staves of organ music, arranged in two columns of three staves each. The music is in common time, with a key signature of one sharp (F#). The first staff (treble clef) has dynamic markings *pp* and *RÉCIT.*. The second staff (bass clef) has dynamic markings *Cresc.* and *MAN.*. The third staff (treble clef) has dynamic markings *Dim.*, *Cresc.*, *Dim. e rit.*, and *a tempo.*. The fourth staff (bass clef) has dynamic markings *Dim.*, *G^d O.*, and *SENZA PED.*. The fifth staff (treble clef) has dynamic markings *G^d O.* and *Cresc.*. The sixth staff (bass clef) has dynamic markings *Dim.*, *(b)*, *ôtez la Flûte du G^d O.*, *Rall.*, and *dim.*. The score includes various slurs, grace notes, and accidentals throughout the staves.

DEPOSIT POTENTES.

ALTER VER.

Moderato.

ff G.^d O. Grand chœur.

PED. *ff*

Rit.

Indication des jeux: { RÉCIT et Pos. accouplés, Voix céleste, Gambe, Unda maris et Salicional de 8 P.
 PÉDALE: Bourdons de 16 et 8, Violoncelle de 8 P.

SUSCEPIT ISRAEL.

Andantino.

Musical score page 1. The top system shows two staves: treble and bass. The treble staff has a dynamic marking 'p RÉCIT.' The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns.

Musical score page 2. The top system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The bottom system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The word 'PED.' is written at the end of the bass staff.

Musical score page 3. The top system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The bottom system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The word 'POS.' is written above the bass staff.

Musical score page 4. The top system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The bottom system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The words 'RÉCIT.' and 'POS.' are written above the bass staff.

Musical score page 5. The top system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The bottom system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The word 'PED.' is written at the end of the bass staff.

Musical score page 6. The top system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The bottom system shows two staves: treble and bass. The bass staff has a dynamic marking 'p'. The music consists of eighth and sixteenth note patterns. The word 'POS.' is written at the end of the bass staff.

Indication des jeux: RÉCIT ou Pos: Grand choeur avec Plein-jeu.
G. ORGUE: Grand choeur, claviers réunis.
PÉDALE: Fonds et Anches.

GLORIA PATRI ET FILIO.

All^e Mod^{to}:

Musical score for organ, showing measures 1-4. The score consists of two systems of four staves each. The top system is in treble clef C major, and the bottom system is in bass clef C major. The first measure starts with a forte dynamic (f) and a bass note. The second measure features sixteenth-note patterns. The third measure has eighth-note patterns. The fourth measure concludes the section. The key signature changes to G major (one sharp) at the beginning of the second system.

Musical score for organ, continuing from the previous section. Measures 5-8 are shown. The music continues with sixteenth-note patterns in both systems. The bass staff in the second system includes a bassoon-like part indicated by a bassoon icon.

Musical score for organ, continuing from the previous section. Measures 9-12 are shown. The music continues with sixteenth-note patterns in both systems.

Musical score for organ, continuing from the previous section. Measures 13-16 are shown. The music continues with sixteenth-note patterns in both systems.

Musical score for organ, continuing from the previous section. Measures 17-20 are shown. The music continues with sixteenth-note patterns in both systems.

A musical score for piano, consisting of five staves of music. The music is in common time and includes various dynamics and performance instructions.

- Staff 1:** Treble clef. Measures 1-3. Includes slurs and grace notes.
- Staff 2:** Bass clef. Measures 1-3. Includes slurs and grace notes.
- Staff 3:** Treble clef. Measure 1: *Rall.* Measure 2: *ff*, *Gd. O.* Measure 3: *PED. ff*.
- Staff 4:** Treble clef. Measures 1-3. Includes slurs and grace notes.
- Staff 5:** Bass clef. Measures 1-3. Includes slurs and grace notes.
- Staff 6:** Treble clef. Measures 1-3. Includes slurs and grace notes.
- Staff 7:** Bass clef. Measures 1-3. Includes slurs and grace notes.
- Staff 8:** Treble clef. Measures 1-3. Includes slurs and grace notes. Measure 4: *Rit.*

QUINTI TONI.

MAGNIFICAT.

All^e. Moderato.

ff G.^d O. Grand chœur.

PED. **ff**

PED.

(b)

Rall.

QUIA RESPEXIT.

Moderato.

B♭ C

mf G. O. Fonds de 8 et 4 P.
MAN.

PÉD. 16 et 8 P. avec Tirasse.

Indication des jeux:

RÉCIT: Fonds de 8 P. et Trompette, boîte fermée.	{	G. ORGUE: Montre et Bourdon de 8 P.
PÉDALE: Soubasse de 16 et Flûte de 8 P.		

ET MISERICORDIA EJUS.

Allegretto.

B♭ C

mp G. O.

PED.

Rit.

a tempo.

RÉCIT.

RÉCIT.

SENZA PED.

G. O. Récit accouplé.

PED.

Rall.

DEPOSIT POTENTES.

Allegro.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a quarter note in the bass, followed by eighth-note pairs in the treble.

Musical score for piano duet, measures 11-12. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 11 starts with a whole note in the bass, followed by eighth-note patterns in both hands. Measure 12 begins with a half note in the bass. The vocal line continues with eighth-note patterns. The score concludes with a dynamic instruction "(fermez la boîte.)".

PED. 16 et 8 avec la Tirasse.

(fermez la boîte.)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass, followed by a eighth-note pattern in the treble. Measure 12 begins with a quarter note in the bass, followed by a eighth-note pattern in the treble.

PED.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic, followed by crescendo markings ('Cres.'), then decrescendo ('dec.'), and finally a piano dynamic again. The score includes various note values such as eighth and sixteenth notes, and rests.

Cres- = *cen-* = *do-*

A musical score for piano and cello. The top staff shows the piano part in treble clef, with a dynamic marking of **f**. The bottom staff shows the cello part in bass clef. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and a cello dynamic. The piano part has a grace note and a sixteenth-note cluster. The cello part has a sustained note. Measure 13 starts with a piano dynamic and a cello dynamic.

Rail.

DEPOSITU POTENTES.

ALTER VER.

All: Mod^o.

ff G.O. Grand chœur.

MAN.

ff PED.

a tempo.

Rall.

PED.

Rit.

Clef

SUSCEPIT ISRAEL.

TRIO.

Andante.

p Pos. ou RÉCIT, Flûtes de 8 et de 4 P.

A musical score for orchestra and organ, page 134. The score consists of six systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as **p** (piano), **f** (forte), and **ff** (double forte). The first system features a flute part with sustained notes and eighth-note patterns. The second system shows a bassoon line with eighth-note chords. The third system includes a bassoon line with eighth-note chords and a piano line with eighth-note patterns. The fourth system features a bassoon line with eighth-note chords and a piano line with eighth-note patterns. The fifth system includes a bassoon line with eighth-note chords and a piano line with eighth-note patterns. The sixth system features a bassoon line with eighth-note chords and a piano line with eighth-note patterns.

The musical score is divided into five horizontal sections, each containing two staves. The top staff of each section is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time (indicated by 'C'). The music features continuous sixteenth-note patterns. In the first section, there are grace notes and a fermata over a note in the bass staff. The second section includes a measure with a single eighth note in the bass staff. The third section has a measure with a single eighth note in the treble staff. The fourth section contains a measure with a single eighth note in the bass staff. The fifth section concludes with a measure ending on a half note in the bass staff.

Indication des jeux: CLAVIERS RÉUNIS, Tous les fonds de 16, 8, 4, 2 P. Fournitures, Cymbales.
 PÉDALE: Fonds de 32, 16, 8 et 4 P. Tirasse du G.^d O.

GLORIA PATRI ET FILIO.

And^r. maestoso.

ff G.^d O.
 PED.

Rall.

Cymb.

SEXTI TONI.

Indication des jeux: { RÉCIT: Fonds de 8, 4, 2, Plein-jeu, Basson-Hautbois de 8, Trompette, Clairon.
 G^d. ORGUE et Pos. accouplés, Fonds de 8, 4, 2 P. Nasard.
 PÉDALE: Fonds de 16, 8 et 4 P. Tirasse du G^d. O.

MAGNIFICAT.

Moderato.

G^d. O.

The musical score for the organ piece "Magnificat" in "SEXTI TONI." is presented in six staves. The first staff begins with a dynamic **f** and is labeled "RÉCIT.". The subsequent staves show the organ playing in various registrations, including G major organ and coupled stops like Nasard and Tirasse. The music is in common time and includes various articulations like staccato dots and slurs.

QUIA RESPEXIT.

Alla breve.

mp G^d O. Fonds de 8 avec Flûte de 4 P.

MAN.

Andante.

PED. 16 et 8 P.

Indication des jeux:

RÉCIT: Flûte, Gambe, Basson de 8 P.	{
POSITIF: Bourdon et Salicional de 8 P.	
PÉDALE: Soubasse de 16 et Flûte de 8 P. Tirasse du Récit.	}

ET MISERICORDIA EJUS.

Andante.

Sheet music for organ, showing the first system. The key signature is one flat (B-flat). The tempo is Andante. The instruction "p POS." is written above the treble staff. The bass staff has a bass clef and a C-clef. The right hand part is labeled "MAN." at the end of the system.

Sheet music for organ, showing the second system. The key signature is one flat (B-flat). The bass staff continues from the previous system.

Sheet music for organ, showing the third system. The key signature is one flat (B-flat). The bass staff continues from the previous system.

Sheet music for organ, showing the fourth system. The key signature is one flat (B-flat). The bass staff continues from the previous system.

Sheet music for organ, showing the fifth system. The key signature changes to no sharps or flats. The bass staff continues from the previous system. The instruction "PED." is written below the bass staff.

(fermez la boîte du Récit.)

Sheet music for organ, showing the sixth system. The key signature changes to one sharp (F#). The bass staff continues from the previous system.

Indication des jeux: RÉCIT: Fonds et Anches de 8, 4, 2 P. Plein-jeu.
 G. O. et Pos: Tous les fonds de 16, 8, 4, 2 P. Fournitures, Cymbales, Claviers réunis.
 PÉDALE: Fonds de 32, 16, 8 et 4 P. Anches, Tirasse du G^d. O.

DEPOSITUS POTENTES.

Maestoso.

Indication des jeux: RÉCIT: Fonds et Anches de 8 et 4 P.
 G^d ORGUE: Fonds de 8 P. Récit accouplé.
 PÉDALE: Fonds de 16 et 8 P. Tirasse du G^d. O.

DEPOSITUS POTENTES.

All^e. Mod^o.

ALTER VER.



(Boîte fermée.)



Ôtez les Anches du Récit.



SENZA PED.



Rall.

PED.

Indication des jeux: { RÉCIT: Diapason, Flûte et Bourdon de 8 P.
 PÉDALE: Soubasse de 16, et Flûte de 8 P.

SUSCEPIT ISRAËL.

Andante.

p RÉCIT.

MAN.

Rit.

a tempo.

SENZA PED.

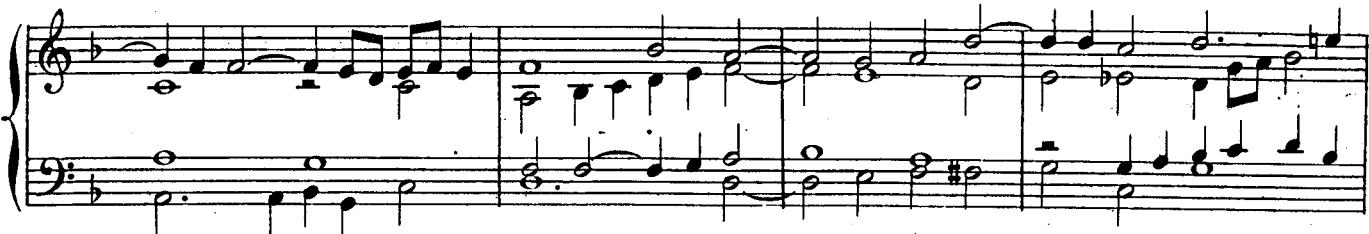
PED.

Dim. e rit.

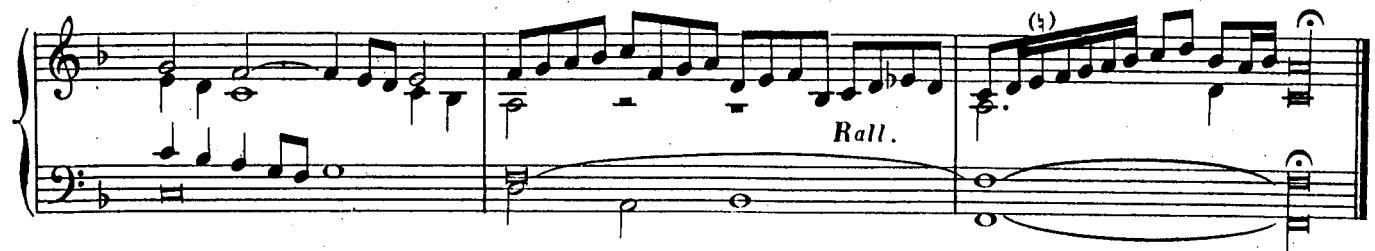
GLORIA PATRI ET FILIO.

And^r maestoso.*ff G^d. O. Grand choeur.*

PED.



PED.



SEPTIMI TONI.

MAGNIFICAT.

Moderato.

f G³. O. Fonds avec les Anches du Récit.

PED.

Rit.

Indication des jeux: Pos et G.^d. O. Fonds de 8 et 4 P.
PÉDALE: Fonds de 16 et 8 P.

QUIA RESP EXIT.

Andante.

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time. Dynamics: **p** Pos.

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time. Dynamics: **PED. p.**

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time. Dynamics: **Rall.**

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time. Dynamics: **mfp** G.^d. O.

Tirasse du G.^d. O.

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time.

Treble staff: B-flat major, common time. Bass staff: B-flat major, common time.

Indication des jeux: { Pos. et G.^d. O: accouplés, Gambes, Salicionals, Bourdons de 8 P.
 PÉDALE: Bourdons de 16 et 8, Violoncelle de 8 P.

ET MISERICORDIA EJUS.

And^r: sostenuto.

And^r: sostenuto.

p Pos.

MAN.

PED.

a tempo.

Rall.

G.^d. O.

MAN.

PED.

Rall.

DEPOSIT POTENTES.

Andantino.

mP
Jeux doux de 8 et 4 P. avec le Nasard.

PED. 16 et 8 P.

Indication des jeux:

RÉCIT: Fonds et Anches de 8 et 4 P.	{	G ^d ORGUE: Fonds de 8 et 4 P. Récit accouplé.
PÉDALE: Fonds de 16 et 8 P. Tirasse du G ^d O.		

DEPOSITUS POTENTES.

ALTER VER.

All^e Mod^{to}

mf G^d O.

MAN.

PED.

(+)

(+)

PED.

Two staves of musical notation for organ, showing various registrations and dynamics. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads, stems, and rests.

Indication des jeux: *RÉCIT:* Fonds de 8, 4, 2, Plein-jeu, boîte fermée.
POSITIF: Fonds de 8 et 4 P. Récit accouplé.
C. ORGUE: Fonds de 8 et 4 P. Récit et Pos. accouplés.

TRIO.

SUSCEPIT ISRAEL:
And^rc sostenuto.

Three staves for Bassoon (B♭), Trombone (G), and Organ. The Organ staff includes dynamic markings 'p' and 'RÉCIT.' and a tempo marking 'MAN.'

Continuation of the organ part from the previous section, with a dynamic marking 'p'.

Continuation of the organ part, with a dynamic marking 'mp' and a tempo marking 'Pos.'

Allegretto. The organ part includes a dynamic marking 'mf' and a tempo marking 'G. O.'

Gl. 0.

Cres - - - cen - - - do.

Boîte ouverte.

Indication des jeux: CLAVIERS RÉUNIS: Grand chœur.
PÉDALE: Fonds de 16, 8, 4 P. (Auches préparées.) Tirasse du Pos.

GLORIA PATRI ET FILIO.

Allegretto.

f Pos.

Measures 1-2: Treble clef, common time (indicated by '8'). Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline. The first measure ends with a dynamic 'PED.'.

Measures 3-4: Treble clef, common time. Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline. Measure 4 ends with a dynamic 'ff'.

Allegro. G^d. 0.

Measures 5-6: Treble clef, common time. Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline. Measure 6 ends with a dynamic 'ff PED. Anches.'

Measures 7-8: Treble clef, common time. Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline.

Measures 9-10: Treble clef, common time. Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline.

Meno vivo.

Measures 11-12: Treble clef, common time. Bass clef. Measures begin with eighth notes. The bass line has a sustained note with a 'z' overline. The first measure ends with a dynamic 'Rall.'. The second measure ends with a dynamic 'Rit.'

OCTAVI TONI.

Indication des jeux: RÉCIT: Grand chœur.
G^d 0. et Pos. accouplés, Fonds de 16, 8, 4, 2. Plein-jeu.
PÉDALE: Fonds de 16, 8, 4 P. Tirasse du G^d 0.

MAGNIFICAT.

Alla breve.

Music score for 'OCTAVI TONI' featuring six staves of organ music. The score includes dynamic markings such as **f**, **ff**, and **Rall.**, and performance instructions like *'accouplez le Récit au G^d. 0.'* and *'RÉCIT, M. D.'*. The music consists of various organ registrations including Grand Chœur, G^d 0. and Coupler, Fonds de 16, 8, 4, 2, Plein-Jeu, and Pedale.

QUIA RESPEXIT.

Moderato.

mP Fonds de 8 et 4 P.

PED. Fonds de 16 et 8 P. Tirasse.

Rall.

C

C

Allegro.

Rit.

Indication des jeux: **POSITIF:** Unda maris et Salicional de 8 P.
G^d. O. et Pos. accouplés, Flûte et Bourdon de 8 P.
PÉDALE: Bourdons de 16 et 8, Violoncelle de 8 P.

ET MISERICORDIA EJUS.

Andantino.

Andantino.

p pos.

PED.

G^d. O.

PED.

G^d. O.

PED.

Tirasse du G^d. O.

DEPOSITU POTENTES.

Allegro Mod^{to}

f G^d O. Fonds de 8 et 4 P. avec la Trompette.

A musical score for piano, showing six measures of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11: Treble staff has eighth-note pairs (D, E), (F, G), (E, F). Bass staff has a whole note (C). Measure 12: Treble staff has eighth-note pairs (G, A), (B, C), (A, B). Bass staff has a whole note (C). Measure 13: Treble staff has eighth-note pairs (D, E), (F, G), (E, F). Bass staff has a whole note (C). Measure 14: Treble staff has eighth-note pairs (G, A), (B, C), (A, B). Bass staff has a whole note (C). Measure 15: Treble staff has eighth-note pairs (D, E), (F, G), (E, F). Bass staff has a whole note (C). Measure 16: Treble staff has eighth-note pairs (G, A), (B, C), (A, B). Bass staff has a whole note (C).

f PED. 16 et 8 P. avec Tirasse.

f PED. 16 et 8 P. avec Tirasse.

SENZA PED.

SENZA PED.

A musical score for piano, showing two staves. The top staff is treble clef and the bottom is bass clef. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic instruction 'PED.'.

PED.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures. Measure 11: Treble staff has a dotted half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note. Measure 12: Treble staff has a half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note. Measure 13: Treble staff has a half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note. Measure 14: Treble staff has a half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note. Measure 15: Treble staff has a half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note. Measure 16: Treble staff has a half note followed by a quarter note, then a half note tied to a quarter note. Bass staff has a half note followed by a quarter note, then a half note tied to a quarter note.

Musical score for two staves (treble and bass) showing measures 156-157. The music consists of eighth and sixteenth note patterns.

Musical score for two staves (treble and bass) showing measure 158. The bass staff includes a dynamic marking "Rall." (rallentando).

ALTER VER. DEPOSUIT POTENTES.

All. Mod^{to}

Musical score for three staves (treble, bass, and piano) showing measures 159-160. The piano staff has dynamics "f" and "p". The bass staff has a dynamic "Gd O. Fonds de 8, 4, 2 P.". The treble staff has a dynamic "M. A. N."

Musical score for two staves (treble and bass) showing measures 161-162. The bass staff features a continuous eighth-note pattern.

Musical score for two staves (treble and bass) showing measures 163-164. The bass staff features a continuous eighth-note pattern.

Musical score for two staves (treble and bass) showing measures 165-166. The bass staff features a continuous eighth-note pattern.

PED. f Fonds de 16, 8, 4, Tirasse.

SENZA PED.

PED.

C. C.

SUSCEPIT ISRAEL.

Andante molto sostenuto.

mp G^d O. Montre et Bourdon de 8 P.

MAN.

PED. 16 et 8 P.

a tempo.

SENZA PED.

PED.

Rall.

GLORIA PATRI ET FILIO.

All' mod^{to} e maestoso.

ff G.^d O. Grand chœur.

PED. ff

a tempo.

Rall.

Rit.

FIN.