

Laudate Dñum
Quoniam Bonus *(sinfonie)*
est psalmus.

De M^r. De Lalande
fait au mois de mars 1700



2.

Duo
 Laudate, laudate Dominum, quoniam bonus est psalmus
 Quoniam bonus est
 Laudate, laudate Dominum, quoniam bonus est

psalmus
 Deo nostro sit jucun = da
 Deco = ra = que laudatio
 psalmus
 Deo nostro sit jucun = da

Deco
 Dominum quon
 Quoniam

Decora = que laudabo laudabo
Lau date laudate

Decora = que laudabo laudabo

Dominum quoniam bonus est palmus quam bonus est pal. bonus est palmus
Deo notho. Si tu

Quam bonus est palmus. Quam bonus est pal. bonus est palmus.

cuida Decora = = = que laudatis decora que laudatis laudati
 Sit jucunda Deco = = = que laudatis Decora = = = que laudatis.

Deo nostro Sit jucun = da Sit jucun = da Deco =
 Deo nostro Sit jucun = da Sit jucun = da

za que D
 Decora =

Decora que
 ra que

7

za que Decora que laudatio decora — que laudatio laudatio
 Decora — que laudatio Decora — que laudatio laudatio Deco

6

Decora que laudatio Decora — que laudatio laudatio
 ra que laudatio Decora — que laudatio laudatio

5.

Poeur.

A handwritten musical score for a piece titled "Poeur". The score is written on ten staves. The first staff is a vocal line with the lyrics: "Oedificans Jerusalem Dominus aedificans Jerusalem Dominus aedificans Jerusalem". The following staves contain instrumental accompaniment, likely for a lute or similar stringed instrument, with various rhythmic patterns and melodic lines. The notation includes clefs, notes, rests, and bar lines. The handwriting is in an old cursive style.

The right page continues the musical score from the left page. It features a vocal line with the lyrics "Do mi nus" repeated across several staves. Below the vocal line are several staves of instrumental accompaniment, continuing the melodic and rhythmic patterns from the previous page. The notation is consistent with the left page, showing clefs, notes, and bar lines.

8.

nes Dispersio nes israelis Congrega
 bit Dispersio nes israelis Congrega bit Dispersio
 nes israelis Congrega bit Dispersio nes israelis Congrega
 ga bit Dispersio nes israelis Congrega
 bit Dispersio nes israelis israelis

bit
 nes isra
 gre ga
 ga

ga
ga
ga

bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-
bit - aedificans Jerusalem Dominus aedificans Jerusalem Dominus aedi-

cantus jerusalem Dominus Con-gre-ga-bit
 cantus jerusalem Dominus Dispersio-nes nel Dispersiones isra-elis
 cantus jerusalem Do mi-nus Con-gre-ga-bit Dispersio-nes
 cantus jerusalem Do mi-nus Dispersio-nes nel israelis Dispersio-

Dispersio-
 Con-gre-
 Con-gre-
 Con-gre-

Dispertio nes idra e lid Con gre ga bit Con gre ga
 Con gre ga bit Con gre ga
 nes idra e lid Dispertio nes
 nes idra e lid Dispertio bit
 Con gre ga bit
 Con gre ga bit
 Con gre ga bit
 Con gre ga bit
 Con gre ga bit
 Con gre ga bit

bit Con-gre-ga-bit Disper-sio
 bit Disper-sio nes israelis Disper-sio
 Disper-sio nes israelis Congre-gabit Disper-sio nes isra-elis
 nes israelis Con-gre-ga-bit Disper-sio nes isra-
 Disper-sio nes israelis Disper-sio

The musical score consists of ten staves. The top staff is a vocal line with lyrics. The following staves are instrumental accompaniment, including a lute-like part with a treble clef and a bass line with a bass clef. The notation includes various rhythmic values and melodic lines.

nes is-
 nes israelis i-
 is ra-elis
 -elis is ra-
 nes israelis
 The right page continues the musical score from the previous page, showing the final measures of the piece. It includes the same instrumental parts and a vocal line.

nes israelis Dispersio nes israelis Dispersio nes isra-
 isra elis Con gre ga - - bit Dispersio nes isra
 isra elis Dispersio nes isra elis Con gre ga - -
 elis isra elis Con gre ga - - bit Con gre ga - -
 nes israelis Con gre - ga - - bit

16

Handwritten musical score on page 16, featuring a vocal line and multiple instrumental staves. The lyrics are: "e lis Con gre ga bit Disper sio nes israelis Con gre ga bit. e lis Con gre ga bit Disper sio nes israelis con gre ga bit. bit Con gre ga bit Disper sio nes israelis con gre ga bit. bit Con gre ga bit Disper sio nes israelis con gre ga bit. Con gre ga bit Con gre ga bit." The score includes a vocal line with lyrics, a piano accompaniment, and several other instrumental parts. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical score on page 17, showing the continuation of the piece. The lyrics include "al ligat". The notation continues with various instrumental parts and a vocal line. The page is partially visible, showing the right edge of the manuscript.

Handwritten musical score for page 18, featuring vocal lines and piano accompaniment. The score includes the lyrics:

ligat contributiones eorum Qui nu-merat qui nu-merat multitudinem

Stella-rum qui nu-merat qui nu-merat multitudinem Stella-rum

The score is written in a system of staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The tempo marking "allegro" is present above the vocal line. The lyrics are written below the vocal line, with some words underlined. The score is written in a system of staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The lyrics are written below the vocal line, with some words underlined.

Continuation of the handwritten musical score from page 18, showing the vocal line and piano accompaniment. The lyrics are:

Multitu-
dinem Stella-

Multitu-
dinem Stella-
rum Stella-
rum multitu-
dinem Stella-
rum
Et omnibus eis

no - mi - na Do - cat Et omnibus eis no - mi - na

uocat Et omnibus eis no - mi - na uo - cat Qui

nu - mer

Qui

Qui

Dixerunt Stella

mina

Qui

nu = memi qui nu = memi multitudinon. Stella rum multi tu =

Quem Stella = = rum Stella rum

numerus non est numerus Et sapientia eius non est numerus non est nu- me-
 non est nu- merus Et sapientia eius non est numerus non est nu- me-
 non est nu- me- rus non est numerus non est nu- me-
 non est nu- me- rus Et sapientia eius non est numerus non est nu- me-
 est nu- merus non est nu- me-

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "numerus non est numerus Et sapientia eius non est numerus non est nu- me-". The second system continues the lyrics: "non est nu- merus Et sapientia eius non est numerus non est nu- me-". The third system has: "non est nu- me- rus non est numerus non est nu- me-". The fourth system has: "non est nu- me- rus Et sapientia eius non est numerus non est nu- me-". The fifth system has: "est nu- merus non est nu- me-". The piano accompaniment features various clefs (treble and bass) and time signatures (3/4, 4/4, 3/8, 6/8). There are some markings like '51' and '68' at the bottom of the piano part.

rus Et sapientiae eius non est numerus Et sapientiae eius Et sapientiae
 rus Et sapientiae eius non est numerus Et sapientiae eius Et sapientiae
 rus Et sapientiae eius non est numerus Et sapientiae eius Et sapientiae
 rus Et sapientiae eius non est numerus Et sapientiae eius Et sapientiae
 rus Et sapientiae eius non est numerus Et sapientiae eius Et sapientiae
 rus non est numerus Et sapientiae eius non est numerus
 rus non est numerus Et sapientiae eius non est numerus
 rus non est numerus Et sapientiae eius non est numerus
 rus non est numerus Et sapientiae eius non est numerus

P

eius non est nu me rus.
 eius non est nu me rus.
 eius non est nu me rus.
 eius non est nu me rus.
 non est nu me rus.

simphonie

Recit

Suscipiens Suscipiens

Manduca est Dominus suscipiens manduca est Dominus suscipiens manduca est
 Domine Deus Filius autem peccatorum qui deo

terram ut
 ter ram

terram us - que ad terram humilians autem peccatores us - que ad

terram us - que ad ter - ram humilians autem peccatores Bu -

Handwritten musical score for page 40, featuring vocal lines and piano accompaniment. The score is written in a system of staves with treble and bass clefs. The lyrics are written below the vocal lines.

mi lians autem peccatores usque ad terram us que ad ter ram hu mi lians

Autem peccatores usque ad terram us que ad ter ram

Continuation of the handwritten musical score on the right page. The score includes a section marked "Simp." and continues with vocal and piano parts. The lyrics "ne proce" are visible at the bottom of the page.

Simp.

ne proce

Symphonie

Duo.

precinite Domino Inconfessio

ne precinite Domino Inconfessi. o = ne.

ne precinite Domino Inconfessi. o = ne.

Chœur

precinate Domino In confes-sio-ne pra

precinate Domino In confes-sio-ne pra

precinate Domino In confes-sio-ne pra

precinate Domino In confes-sio-ne pra

organ. ped.

precinate Domino In confes-sio-ne pra

Handwritten musical score for page 44, featuring vocal lines and a lute part. The score is written on ten staves. The first two staves are vocal parts, and the third staff is a lute part. The lyrics are written below the vocal staves.

Psallite psal - - lite Deo nostro in cythara in cythara - - - - -

Psallite psal - - lite Deo nostro in cythara in cythara in cythara o

The score includes a treble clef at the beginning of the first staff, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand, typical of 17th or 18th-century manuscripts. The lute part is written on a six-line staff with a C-clef and a key signature of one sharp. The bottom three staves are empty.

17 45

præcinite Domino Inconfessione præcinite Domino Inconfessione
In cythara præcinite Domino Inconfessione præcinite Domino Inconfessione
præcinite Domino Inconfessione præcinite Domino Inconfessione
In cythara præcinite Domino Inconfessione præcinite Domino Inconfessione
præcinite Domino Inconfessione præcinite Domino Inconfessione

46.

Handwritten musical score for five voices. The top two staves are vocal lines with lyrics "ne" and "stallite". The bottom three staves are instrumental accompaniment. The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as quarter and eighth notes.

Handwritten musical score for a solo voice line and instrumental accompaniment. The vocal line has lyrics "soul". The accompaniment consists of three staves. The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as quarter and eighth notes.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

Lita De o nostro In cythara In cythara In cythara

Lita De o nostro In cythara In cythara In cythara In cythara

10 *Tutti*

15

psallite psal - lite Deo nostro In cythara In cythara - In cythara
psallite psallite psallite Deo nostro In cythara In cythara = = In cythara
psallite psallite psallite Deo nostro In cythara In cythara In cythara In cythara
psallite psallite psallite Deo nostro In cythara In cythara In cythara In cythara
psallite psal - lite Deo nostro In cythara In cythara In cythara In cythara

psallite psal- = lite Deo nostro In cythara In

psallite psallite psallite Deo nostro In cythara

psallite psallite :||: Deo nostro In cythara

psallite psallite psallite Deo nostro In cythara

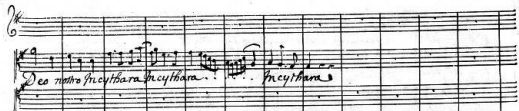
psallite psallite psallite Deo nostro In cythara

Soft *low* *Soft*

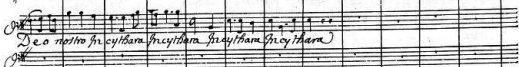
The musical score consists of five vocal staves and a keyboard accompaniment. The lyrics are written below each vocal staff. The first staff has a fermata over the word 'psal-' and an equals sign followed by 'lite'. The second staff has a fermata over the word 'psallite'. The third staff has a repeat sign with a double bar line and a repeat sign. The fourth and fifth staves have fermatas over the word 'psallite'. The keyboard part is written on a grand staff with treble and bass clefs. There are three empty staves at the bottom of the page.

Handwritten musical score for page 50, featuring multiple staves with musical notation and Latin lyrics. The score is written in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are: *cythara - - In cythara*, *In cythara - - In cythara*, *In cythara In cythara In cythara*, *In cythara In cythara In cythara*, *In cythara In cythara In cythara*, and *In cythara In cythara In cythara*. The word *Sed* appears in the middle of the score. The notation includes various clefs (treble and bass), time signatures, and rhythmic markings. The score is arranged in a multi-system format, with several staves per system. The right page of the manuscript is partially visible, showing the continuation of the score with the lyrics *Deo nostro In cythara*.

Handwritten musical score for the right page of the manuscript, showing the continuation of the piece. The lyrics are: *Deo nostro In cythara*, *Deo nostro In cythara*, and *Deo nostro In cythara*. The notation includes various clefs (treble and bass), time signatures, and rhythmic markings. The score is arranged in a multi-system format, with several staves per system. The right page of the manuscript is partially visible, showing the continuation of the score with the lyrics *Deo nostro In cythara*.



Deo nostro in cythara in cythara in cythara



Deo nostro in cythara in cythara in cythara in cythara



omni Soul

12



psallite psal- lite Deo nostro In cythara In cythara In cytha
 psallite psallite psallite Deo nostro In cythara In cythara In cythara In cytha
 psallite psallite II. Deo nostro In cythara In cythara In cythara
 psallite psallite psallite Deo nostro In cythara In cythara In cythara In cytha
 psallite psallite psallite Deo nostro In cythara In cythara In cythara In cytha

The page contains a vocal line and several instrumental parts. The lyrics are written in Latin and are repeated across the staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The bottom of the page shows several empty staves.

The right page shows the continuation of the musical score. It features a vocal line and instrumental parts, with the lyrics "ra psal" visible. The notation is consistent with the previous page, showing notes, rests, and bar lines.

ra. psallite Deo nostro In cythara In cythara In cythara

ra psallite Deo nostro In cythara In cythara In cythara In cythara

ra psallite Deo nostro In cythara In cythara In cythara In cythara

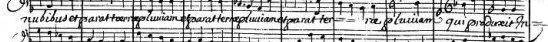
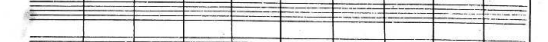
ra psallite Deo nostro In cythara In cythara In cythara In cythara

ra psallite Deo nostro In cythara In cythara In cythara In cythara

Les violons et les parties jouent la même chose



Recit



montibus femur et herbam, seruituti hominum Qui dat fumentis et campis, et qui dat fumentis
 etiam ipsorum et pulvis cor uorum in uocantibus eum et pulvis cor
 uorum in uocantibus eum et pulvis cor uorum in uocantibus eum

Handwritten musical score for the first system, featuring four staves with vocal lines and a basso continuo line. The lyrics are: *i non non Inforti tudine equi uoluntatem ha be*. The notation includes treble clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes.

Handwritten musical score for the second system, featuring four staves with vocal lines and a basso continuo line. The lyrics are: *bit nec in hibus uiri benepla = citum e rit e = i nec In hibus*. The notation includes treble clefs, a common time signature, and various rhythmic values.

Handwritten musical score for the third system, featuring four staves with vocal lines and a basso continuo line. The lyrics are: *uiri benepla = citum e rit e = i. uiri benepla = citum e rit e = i. uiri beneplacitum e rit e = i.* The notation includes treble clefs, a common time signature, and various rhythmic values.

58.

Dernier Choeur.

Handwritten musical score for "Dernier Choeur". The score is written on ten staves. The top five staves are vocal parts, each with the word "Bene" written below the notes. The bottom five staves are labeled "Symphonie" and contain instrumental accompaniment. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Partial view of the following page of the musical score. It shows the continuation of the vocal parts and the symphonic accompaniment. The word "Bene" is visible on the vocal staves, and the instrumental parts continue with similar notation. The page is also aged and shows some wear.

Placitum est domino super hi mentes e = um super himentes e um.
Placitum est domino super himentes e = um super himentes e um.
Placitum est domino super himentes e um super himentes e um.
Placitum est domino super himentes e = um super himentes e = um.
Placitum est domino super himentes e um super himentes e um.

The score consists of five vocal staves and a keyboard accompaniment. The lyrics are written below the vocal staves. The music is in a single system with a common time signature. The vocal parts are written in a style typical of 17th or 18th-century manuscripts, with some use of ligatures and a simple rhythmic notation. The keyboard part is written in a similar style, using a grand staff with a treble and bass clef. The page number 59 is located in the upper right corner.

Et in eis qui sperant qui sperant super misericordiam

Et in eis qui sperant qui sperant super misericordiam

Et in eis qui sperant qui sperant super misericordiam

Et in eis qui sperant qui sperant super misericordiam



Handwritten musical score for a choir and instruments. The score is written on ten staves. The top staff is the vocal line, with lyrics: *Di-am eius Su-per mi-se-ri-cor-dia e-ius*. Below it are four staves for a choir, each with the same lyrics: *cor di-am eius Su-per mi-se-ri-cor-dia e-ius*. The bottom four staves are for instruments, likely strings and woodwinds. The music is in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The handwriting is in an older style, typical of 18th or 19th-century manuscripts.

per misericor = Dia e ius beneplacitum est Dño super h mentes e = um Super h mentes super h mentes eum

per misericor = Dia e ius beneplacitum est Dño super h mentes e = um Super h mentes super h mentes eum

per misericor = Dia e ius beneplacitum est Dño super h mentes eum Super h mentes super h mentes eum

per misericor = Dia e ius beneplacitum est Dño super h mentes eum Super h mentes super h mentes eum

Et in eis qui sperant qui spe- rant super miser cor- dia

Et in eis qui sperant qui sperant illi Super miseri cor- dia

Et in eis qui sperant illi qui sperant super miser cor- dia

Et in eis qui sperant qui sperant illi super miser cor- dia

Et in eis qui spe- rant illi Super miseri cor- dia

The page contains a vocal line with Latin lyrics and several staves of instrumental accompaniment. The lyrics are: "Et in eis qui sperant qui spe- rant super miser cor- dia", "Et in eis qui sperant qui sperant illi Super miseri cor- dia", "Et in eis qui sperant illi qui sperant super miser cor- dia", "Et in eis qui sperant qui sperant illi super miser cor- dia", and "Et in eis qui spe- rant illi Super miseri cor- dia". The musical notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The score is written in a historical style with various note values and rests.

The page shows the continuation of the musical score from page 64. It features a vocal line with the lyrics "eius super", "eius super", "eius super", "eius super", and "eius super". The musical notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The score is written in a historical style with various note values and rests.

eius super miser cor = dia e ius
 Et in eis qui spe =
 eius super miser cor = dia e ius
 Et in eis qui sperant qui
 eius super miser cor = dia e ius
 Et in eis qui spe =
 eius su per miser cor = dia e ius
 Et in eis qui spe
 eius su per miser cor = dia e ius
 Et in eis qui spe =

nant qui sperant super misericor = = Dia eius super misericor = = Dia eius
 sperant qui sperant super misericor dia eius super misericor = = Dia eius
 nant qui sperant super misericor dia eius super misericor = = Dia eius
 rant illi super misericor = = Dia eius super misericor = = = Dia eius
 rant qui sperant super misericor dia eius super misericor = = = Dia eius

The musical score consists of several systems of staves. The top system includes vocal lines with Latin lyrics. Below the lyrics are several staves of accompaniment, likely for keyboard or lute. The notation is in a historical style, possibly 17th or 18th century, with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand and are interspersed with musical notes and rests.

This section contains several empty musical staves, likely intended for additional notation or as a placeholder. The staves are arranged in a standard system with a treble clef and a key signature of one sharp.

Handwritten musical score on a page with ten staves. The top two staves contain musical notation. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The notation includes various note values and rests. The page is otherwise blank with empty staves.

