

M O T E T S . A I. II. ET III. VOIX,

AVEC LA BASSE-CONTINUE,

*Par Monsieur CAMPRA, Maistre de Musique
de l'Église de Paris.*

L I V R E P R E M I E R .

Q U A T R I È M E E D I T I O N .

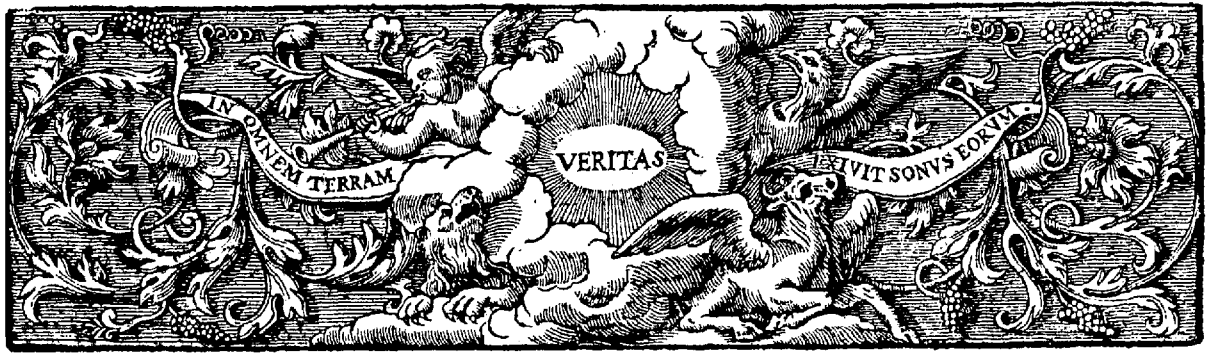


A P A R I S ,

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

M. D C C. X.

AVEC PRIVILEGE DU ROY.



A M O N S I E U R
D E
L A G R A N G E - T R I A N O N ,
A B B E ' D E S A I N T S E V E R ,
C H A N O I N E D E L ' E G L I S E D E P A R I S ,
C O N S E I L L E R A U P A R L E M E N T .



O N S I E U R ,

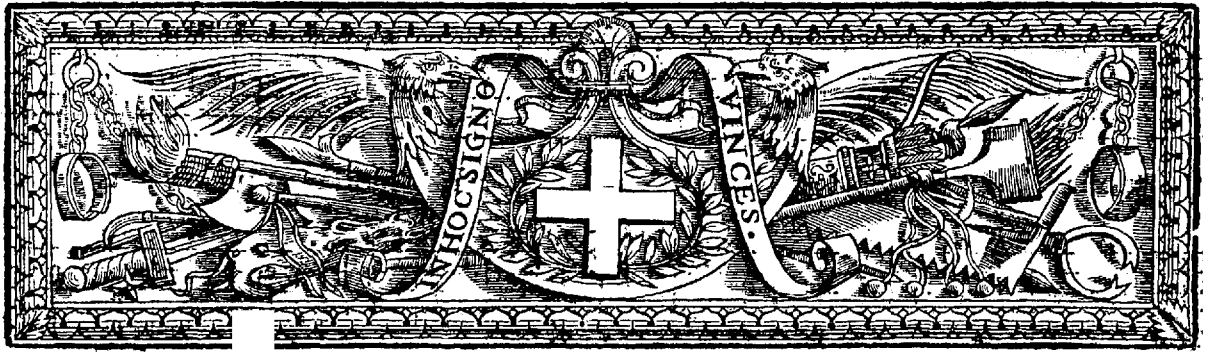
En donnant pour la premiere fois mes Ouvrages au Public, mon principal devoir est de luy apprendre que vous êtes la personne du monde à qui j'ay le plus d'obligation. Au milieu de l'attention serieuse que vous donnez au service des Autels, & au ministere de la Justice, vous avez

E P I S T R E.

écouté mes Chants, & vous les avez favorisez d'une appro-
bation & d'une protection si éclatante, qu'elle a entraîné
celle de tout vostre auguste Chapitre. C'est par vous,
MONSIEUR, qu'il m'a reçu, comme s'il m'avoit attendu,
& c'est à vous encore à qui je dois les agrémens que je
trouve chaque jour au service de cette majestueuse Eglise:
Enfin c'est vous qui, en m'élevant, avez redoublé en moy
l'ardeur & le genie que Dieu m'a donné pour les chants
sacrez. Que ceux qui prendront goût à ces Motets sçachent
donc, que c'est à vous qu'ils ont obligation de ce qu'ils y trouve-
ront de meilleur; qu'ils entrent de part dans la reconnoissance
que je vous dois; & qu'ils m'aydent à publier la sensibilité,
& le respect avec lequel je suis,

MONSIEUR,

Vostre tres-humble, tres-obeïssant;
& tres-obligé serviteur,
CAMPRA.



MOTETS

A I II ET III VOIX,

AVEC LA BASSE CONTINUE.

Par Monsieur CAMPRA.

I. MOTET A VOIX SEULE,

Du Pseaume CVII. 108.



Gay.

Aratum. Paratum cor

BASSUS-CONTINUUS.

meum, Paratum cor me- um, Deus, Para- tum cor meum: Paratum, Pa-

6. 76 765 6 76 34 6 6 76 6

543

ratum cor me- um: Cantabo, cantabo & psal- lam in

4 3 43 6

28 76

I. MOTET A VOIX SEULE,

gloria mea, in glo- - - - - ria, gloria me- a.

Cantabo, cantabo & pfal- - - - - lam in glo- - - - - ria,

gloria me- a. Exurge gloria mea, ex-

urge psalterium & cythara: Exurgam, exurgam dilu- culo, dilucu- lo.

Exurge gloria mea, ex- urge psalterium in cytha- ra: ex- urgam, ex-

urgam dilu- cu- lo, exurgam dilu- cu- lo. Confi-

tebor tibi in populis, Domine: Confi-tebor tibi in populis, Domine:

Confite- bor, Confite- bor, Confi- te- bor ti- bi, & psallam

ti- bi, psal- lam tibi in natio- nibus,

& psallam tibi, psal- lam tibi in natio- ni- bus,

I. MOTET A VOIX SEULE,

psal- lam-tibi in nati-onibus.

Quia magna est super cœlos, Quia magna est super cœlos,

miseri-cordia tua: Quia magna est super cœlos miseri-cordia

tua, miseri-cordia, miseri-cordia-tua: & usque ad nu-

bes veri-tas, veritas tua, Quia magna est super

caelos miseri-cordia, miseri-cordia tu- a: & usque ad

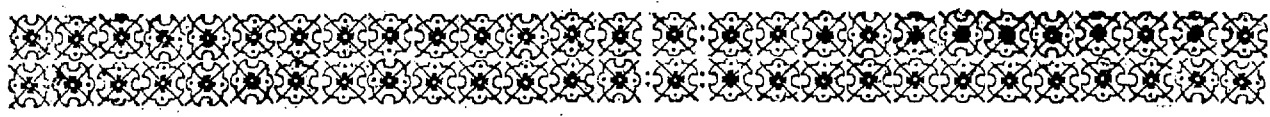
nu- - bes veri-tas, veritas tu- a. & usque ad nu-

- bes veritas tu- a, veri- tas, veritas tu- a, & usque ad

nu- - bes ad nu- - bes veri- tas, veritas tu-

a, veri- tas, veritas tu- a.

II. MOTET A VOIX SEULE,



II. MOTET A VOIX SEULE,

POUR LE S. SACREMENT.



Lentement.

Sacrum. O, O sacrum convivium

BASSUS-CONTINUUS.

in quo Christus sumi- tur: O, O sacrum convivi- um,

in quo, in quo Christus sumi- tur: reoli- tur memori- a passi-

o- nis e- jus, passi- onis e- jus. reoli- tur memori- a passi-

onis e- jus, passi- onis, passio- nis e- jus.

The first system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). The lower staff is a keyboard accompaniment line in C-clef with a key signature of one flat. The lyrics are 'onis e- jus, passi- onis, passio- nis e- jus.' The accompaniment includes figured bass notation: 5 6, 6, 7, 6, 7/6, 6, 4, 3.

Gay.
Mens impletur grati- a, & futuræ glo- riæ, nobis pignus

The second system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat, marked 'Gay.'. The lower staff is a keyboard accompaniment line in C-clef with a key signature of one flat. The lyrics are 'Mens impletur grati- a, & futuræ glo- riæ, nobis pignus'. The accompaniment includes figured bass notation: 6, 6, 6, 6, 6.

da- tur. Mens impletur gratia, & futuræ glo-

The third system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. The lower staff is a keyboard accompaniment line in C-clef with a key signature of one flat. The lyrics are 'da- tur. Mens impletur gratia, & futuræ glo-'. The accompaniment includes figured bass notation: 4 3, 6 4, 6, 6, 6, 6, 6.

- riæ, nobis pignus da- tur. Mens impletur grati- a, & fu-

The fourth system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. The lower staff is a keyboard accompaniment line in C-clef with a key signature of one flat. The lyrics are '- riæ, nobis pignus da- tur. Mens impletur grati- a, & fu-'. The accompaniment includes figured bass notation: 6 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

turæ glo- riæ, nobis pignus da- tur. & futuræ glo-

The fifth system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. The lower staff is a keyboard accompaniment line in C-clef with a key signature of one flat. The lyrics are 'turæ glo- riæ, nobis pignus da- tur. & futuræ glo-'. The accompaniment includes figured bass notation: 14 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

II MOTET A VOIX SEULE,

ria, nobis pignus da- tur, nobis pignus da-

tur. Mens impletur grati- a, & futurae glo- ria,

nobis pignus da- tur, no- bis, no- bis pignus da- tur.

Gay.

Allelu- ya, Alle- lu- ya,

Allelu- ya, Alle- luya, Allelu- ya, Alle- lu- ya.

Alle-luya, Alle-luya, Allelu-ya, Allelu-ya. Allelu-

ya, Alle-luya, Allelu-ya, Alle-lu-ya.

Alle-luya, Alle-luya, Alle-luya, Alle-luya.

Allelu-ya, Alle-luya, Allelu-ya, Alle-luya.

Alle-lu-ya, Alle-lu-ya, Allelu-ya, Alle-luya. Allelu-

III. MOTET A VOIX SEULE,

ya, Alle- luya, Alle- lu- ya, Alle- luya, Allelu- ya, Alle- lu- ya,

Allelu- ya, Allelu- ya, Al- - - - lclu- ya.



III. MOTET A VOIX SEULE,

D U P S E A U M E X L I.



Uemadmodum. *QUemadmo-*

Lentement. 7 7 7 6

BASSUS-CONTINUUS.

dum desi- derat cervus ad fon- tes aqua- rum: i- ta

defiderat anima mea ad te, ad te, ad te De- us.

Quemadmodum defi- derat cervus ad fon- tes aqua- rum:

ita defi- derat anima mea ad te, ad te Deus, ita

defide- rat a- nima mea ad te De- us, i- ta defiderat a- nima

me- a ad te De- us, ad te, ad te, ad te De- :us.

III MOTET A VOIX SEULE,

Si-tivit a-nima me-a,

BASSUS-CONTINUUS.

Si-tivit a-nima me-a ad De-um

fon-tem vivum: ad De-um fon-tem,

ad De-um fon-tem vi-

vum: quando ve-niam & appare-bo an-te faci-

em, an- te faci- em De- i, quando veni- am & appa-

re- bo an- te faci- em, ante fa- ciem Dei,

ante fa- ciem De- i. an-

te faci- em De- i.

Fuerunt mi- hi lachrymæ me-æ panes die ac noc-

III. MOTET A VOIX SEULE,

te, panes die, ac noc- te: dum dicitur mihi quotidi- e, Ubi

est Deus tu- us? Ubi est, Ubi est De- us tu-

us? Ubi est, Ubi est Deus tu- us? Ubi est Deus tuus?

Fuerunt mi- hi lacrymæ me- æ panes die ac noc-

te. Hæc recordatus sum, & effudi in me a- nimam meam:

Gay.

Gav.

quoniam transibo in locum tabernaculi admirabilis usque ad domum

Dei. In voce exultationis & confessi-

lentement

o-nis: solus epulantis. Quare tristis

es anima mea? Quare tristis es anima mea? & quare conturbas me? qua-

Gav.

re conturbas me? Spe- ra in Deo, quoniam adhuc

III. MOTET A VOIX SEULE,

confite- bor illi: saluta- re - vultus mei & Deus me- us.

Spe- ra in Deo, Spe- ra in De- o, quoniam adhuc

confite- bor illi: saluta- re vultus mei & Deus me- us.

Spe- ra in Deo, Spe- ra in De- o, quoniam adhuc

confite- bor illi: saluta- re vultus mei & Deus me- us.

Spe- ra in Deo, quoniam adhuc

confitebor illi: saluta- re vultus mei & Deus me- us. Spe- ra,

Spe- ra in De- o, quoniam adhuc confite- bor illi: saluta-

re vultus mei & Deus me- us. saluta- re vultus me- i

& Deus me- us.



IV. MOTET, A VOIX SEULE.

POUR LA SAINTE VIERGE.



Alve, Salve Regina, Mater misericor- di-

BASSUS-CONTINUUS.

z, vita dulcedo, & spes nostra, Salve, & spes nostra, Sal- ve,

Sal ve; vita dul- cedo, vita dul- cedo, & spes no- fra, Sal- ve,

Sal- ve. Ad te clamamus, exules fi- lii E-

ve. Ad te, suspi- ra- mus gemen- tes & flentes, Ad te

suspi- ra- mus, gemen- tes & flen- tes, in hac lacrima-

rum val- le. in hac lacrima- rum val- le. in hac lacri-

ma- rum val- le.

Gay.

Eya ergo, Eya ergo advocata nostra, Eya ergo advocata nostra,

IV. MOTET A VOIX SEULE.

Lentement.

illos tuos misericordes oculos, ad nos, ad nos converte, ad nos con-

ver-te. Et Jesum benedictum fructum ventris tui, nobis post hoc e-

xilium ostende, post hoc exilium ostende, ostende.

Gay.

O clemens! ô pia! ô! ô dulcis Virgo, Virgo Maria!

O clemens! ô pia! ô! ô dulcis Virgo Maria! O clemens! ô!

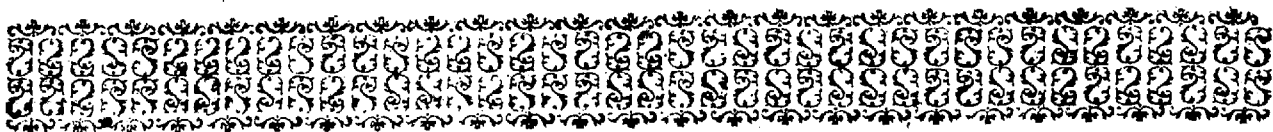
pia! ô clemens! ô pia, ô! ô dulcis Virgo, Virgo Mari- a!

O clemens! ô pia! ô clemens! ô

pia! ô! ô dulcis Virgo Mari- a! O clemens! ô pia!

O clemens! ô pia! ô! ô dulcis Virgo, Virgo Ma- ri- a! ô!

ô dulcis Virgo, Virgo Mari- a!



I. MOTET A VOIX SEULE,
ET DEUX DESSUS DE VIOLONS.

DU PSEAUME CL.



Gay.

Laudate. PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.

DESSUS.

Laudate.

BASSUS-CONTINUUS.

Lauda- te,

6* 6 6 7 7

Lauda- - te, lauda- te Dominum in sanctis

6 6*

ejus, Lauda- - te, laudate,

6 6 7 6*

I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

e- um in firmamen- to, virtu- tis e- - - -

6 6 6 6* 6 9 7 7 4 3

jus.

6* 7 6 9 7

Laudate eum, Lauda- - te, Lauda- te eum in vir-

7 6 7 6 7 3 7 3

tu- tibus e- jus: laudate eum fecun- dum mul- tita- dinem magni-

tudinis e- jus.

Laudate eum in sono tu- - bæ, in so- no tubæ;

I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Laudate eum, Lauda- - te, Laudate eum in sono

tu- - ba: Laudate eum in psalte- rio & citha-

ra, in psalte- rio & citha- ra.

Laudate eum, Laudate eum in tympano & choro:

7 6 6 65 6 65

This system contains four staves. The top three staves are vocal parts, and the bottom staff is a lute line. The text 'Laudate eum, Laudate eum in tympano & choro:' is positioned between the second and third staves. The lute line includes fingerings such as 7, 6, 6, 65, 6, and 65.

Lauda- - - te, Laudate eum in chordis & or- gano.

6 6 6 6 6 6 87

This system contains four staves. The top three staves are vocal parts, and the bottom staff is a lute line. The text 'Lauda- - - te, Laudate eum in chordis & or- gano.' is positioned between the second and third staves. The lute line includes fingerings such as 6, 6, 6, 6, 6, 6, and 87.

This system contains four staves. The top three staves are vocal parts, and the bottom staff is a lute line. The lute line includes fingerings such as 6 and 6.

Laudate eum in cymbalis benefo- nantibus: Lau-

da- te eum in cymbalis, in cymbalis jubi- la- ti- o- nis,

omnis spiritus, omnis spiritus lau- det Domi- num. omnis

spiritus omnis spiritus laudet Dominum.

This system contains the first system of music. It features a treble clef staff and a bass clef staff. The lyrics are "spiritus omnis spiritus laudet Dominum." The bass staff includes fingerings 6, 5, 4, 3 and an asterisk (*) above the final measure.

omnis spiritus omnis spiritus laudet Dominum.

This system contains the second system of music. It features a treble clef staff and a bass clef staff. The lyrics are "omnis spiritus omnis spiritus laudet Dominum." The bass staff includes fingerings 6, 6*, 6* and an asterisk (*) above the final measure.

omnis spiritus laudet Dominum. omnis

This system contains the third system of music. It features a treble clef staff and a bass clef staff. The lyrics are "omnis spiritus laudet Dominum. omnis". The bass staff includes fingerings 6 and 7, and an asterisk (*) above the final measure.

I. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

spiritus lau - det Dominum.



II. MOTET A VOIX SEULE,
ET DEUX DESSUS DE VIOLONS.

ELEVATION.

Gravement.

N. fero. PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.
HAUTE-CONTRE.

In fere Domine.

BASSUS-CONTINUUS.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment in treble clef. The bottom staff is a figured bass line in bass clef, featuring various figures such as 7, 6, 7, and 6, along with asterisks and slurs.

The second system of music consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a figured bass line in bass clef, featuring figures such as 6, 6, 43, and 28/76, along with asterisks and slurs.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, ending with the word "Doux". The middle staff is a piano accompaniment in treble clef. The bottom staff is a figured bass line in bass clef, featuring figures such as 7-6, 2, 43, and 7-6, along with asterisks and slurs.

Inferre Domi- ne, Infe- re pectori me- o,

II. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Infe- re Domine pectori meo, tuz dilecti- onis af-

fec- tum. Da mihi te dilige- re, non verbo, non lingua, sed

ope re & veri- ta- te. Da mihi te dilige- re,

non verbo, non lingua, sed ope- re & veri tate. sed ope- re

5 6 7 8 6 6 5

RITOURNELLE.

RITOURNELLE.

& veri- ta- te.

6 4 3 6 7 6 5 4 3 2 1

6 4 3 2 1 6 5 4 3 2 1

6 7 5 4 3 2 1

Doux,

Auge in me

6 4 3 2 1 6 5 4 3 2 1

6 4 3 2 1 6 5 4 3 2 1

6 4 3 2 1 6 5 4 3 2 1

II. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

fi- - dem, spem fo- ve, spem fo- ve & defici-

at anima mea, amoris tu- i, transfixa jacu- lis? & defici-

at anima me- a, Amoris tu- i, transfixa jacu- lis?

defici- at anima me- a Amoris tu- i, transfixa jacu-

Gay;

lis?

Quam pul- cher es dilec- te mi! dilec- te mi! Quam

pul- cher es dilec- te mi: dilec- te mi:

This system contains the first three staves of the musical score. The top staff is the vocal line, followed by two violin staves. The lyrics 'pul- cher es dilec- te mi: dilec- te mi:' are written below the vocal staff. The bottom staff includes figured bass notation with numbers 6, 7, 6, 6, 6, 2, 6, 6 and various symbols like asterisks and crosses.

This system contains the next three staves of the musical score, continuing the vocal line and violin parts. The bottom staff includes figured bass notation with numbers 6, 6, 7, 7, 7, 6, 6 and various symbols like asterisks and crosses.

Quam su-avis, Quam su-avis, in de-liciiis tu-

This system contains the final three staves of the musical score. The lyrics 'Quam su-avis, Quam su-avis, in de-liciiis tu-' are written below the vocal staff. The bottom staff includes figured bass notation with numbers 6, 4, 6, 6, 6, 6 and various symbols like asterisks and crosses.

is Quam pul- cher es di- lecte mi! dilec- te mi! Quam pul- cher

6-6 * 6 76 43 6 4 3 6 6

doux.

doux.

es di- lecte mi! dilec- te mi! Accende, ac-

* 7 * 6 6 3 * 5 6 5 4 3 * *

cende cor meum di- vinis Charita- tis tuæ flam-

6 7 6 76

II. MOTET A VOIX SEULE ET II. D. DE VIOLONS.

mis. Tu solus, Tu solus Rex me- us, gau-

4 3 6* 6 7 6* 6

dium & de- fi- derium me- um,

6

Accende cor meum, Accende, Accende cor me- um, di-

6 6 6 6 6 6 4 3 6

vinis, di- vi- nis Chari- ta- tis tuæ flam-

6 6 5 4 3 6

mis. Tu folus, Tu folus Rex me- - us, gau- dium, gau-

6* 6 6 6

6 43 76 34

dium & de- fi- derium me- um, gau- dium & defi-

6 * 7 * *

doux. doux.

40 II. MOTET A VOIX SEULE ET II. D. DE VIOLONS.

de- - rium me- um. Tu solus Rex meus, Tu solus Rex me-

* 4 3* 5 6 5 6 4 6 4 6 6 4 3

us, gau- dium, gau- dium & de- fi-

* * * 6 * * *

de- rium me- um. gau- - dium & desi- de- rium

6 7 * * * 56 * 6 6*

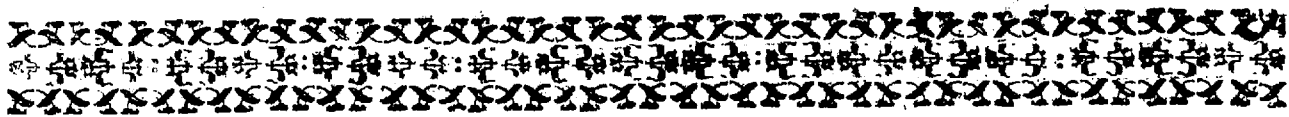
me-um. desi-derium me-um. gau-dium

76 6 7 7 4 3* * 56

& desi-derium me-um. desi-derium me-um.

6 6* * 76 6 7 7 6 5*

III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,



III. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.



Gravement.

Exurge. PRELUDE.

PRELUDE.
BASSE.

Exurge Domine.

BASSUS-CONTINUUS.

Musical score for the first system. It consists of a vocal line (treble clef) and a lute tablature line (bass clef). The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lute tablature line has a bass clef and a key signature of two sharps. The word "doux." is written below the vocal line. The tablature line has a "7" above the first measure.

Musical score for the second system. It consists of a vocal line (treble clef) and a lute tablature line (bass clef). The vocal line continues with the lyrics "Exurge, Domine, E-". The lute tablature line has a "7" above the first measure. The lyrics "xurge, Exurge, in adju- torium, in adju- torium mi- hi." are written below the vocal line. The tablature line has a "9-5" above the first measure and "6" and "76" below the last two measures.

Musical score for the third system. It consists of a vocal line (treble clef) and a lute tablature line (bass clef). The vocal line continues with the lyrics "Exurge, Domine, in adju- torium mi- hi. in adju- torium". The lute tablature line has a "6" above the first measure, a "76" above the second measure, and a "7 6p" above the third measure. The tablature line has a "4" below the last measure.

III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

mi- hi. Exurge, Domine, Exurge, Exurge in adju- torium,

76+ 5 6

Gay.

Gay.

in adju- torium mi- hi.

6 5 4 3 7 6 2

6 8 6 8 6 7 6

Dic animæ meæ salus tua Ego sum?

Dic animæ meæ, animæ meæ salus tua Ego

sum? Dic animæ meæ salus tua Ego sum? salus

III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

tua Ego sum? salus tu- a Ego sum? Dic animæ meæ, animæ meæ salus
 7 4 6 3 5 6 7 6 7

tua Ego sum? Dic animæ meæ salus tu- a E- go sum?
 7 6 6 7 6 5 3 4 5 6 7 6 5 4 3 2 1

Lentement.

4 * 5 6 * * 6 * 6 * 6

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some asterisks and a circled '6' in the bass staff.

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar note values and rests. The word "Doux" is written below the second staff, and "Non time-" is written below the third staff. There are asterisks and circled numbers (6, 7, 4, 3) in the bass staff.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar note values and rests. The word "Doux" is written below the first staff. The Latin text "bo, millia populi circumdantis me, quoni-" is written below the second staff. There are asterisks and circled numbers (6, 6*) in the bass staff.

III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

RITOURNELLEE.

RITOURNELLE.

am in te con- fidit anima me- a.

Detailed description: This system contains the first system of the musical score. It features a vocal line on a single staff and two violin staves. The vocal line begins with the lyrics 'am in te con- fidit anima me- a.' The violin parts include various musical notations such as accidentals, slurs, and dynamic markings. The word 'RITOURNELLEE.' is centered under the first violin staff, and 'RITOURNELLE.' is centered under the second violin staff.

quoniam in te con- fidit anima me- a, quoni-

Detailed description: This system contains the second system of the musical score. It features a vocal line on a single staff and two violin staves. The vocal line begins with the lyrics 'quoniam in te con- fidit anima me- a, quoni-'. The violin parts continue with complex musical notation, including slurs and dynamic markings.

am in te con- fidit anima me- a.

Detailed description: This system contains the third system of the musical score. It features a vocal line on a single staff and two violin staves. The vocal line begins with the lyrics 'am in te con- fidit anima me- a.'. The violin parts conclude the system with various musical notations. The page number '76' is visible at the bottom right corner of this system.

in te, in te con- fidit anima

4 76 6* 6 6* 6 7 6 * 6 *

34

mea in te con- fidit anima me- a. Quoni- am in

* 87 6 6 7 *

te con- fidit a- nima me- a, in te, in te confi- dit anima

7 6 6 6 7 6 7 6 7 6 7 6 4 3 3 3 4 6 4* 6*

III. MOTET A VOIX SEULE ET II. D. DE VIOLONS,

Gravement.

me- a.

Gladium evaginent, arcum inten- dant in

me, inten- dant, inten- dant in me,

speravi in te, speravi in te, non erubescam.

43 76 6

non; non erubescam, non, non, erubescam, erubescam.

7 6 56 6 6 43

Fortitudo mea & refugium, refugium

9 8 7 6 16

meum tu es, speravi in te, speravi in te non e- ru- bef- cam, non, non,

non, non eru- bef- cam, non, non, non, non eru- bef- cam.

speravi in te, non, non erubef- cam, speravi in te, speravi in

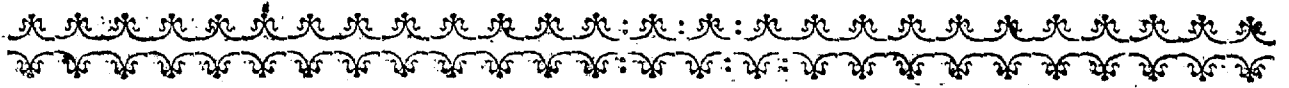
te, non eru- bescam, eru- bes- cam, non eru- bes- cam,

6 7 6 4 7 6 4

non eru- bes- cam.

5 4 3

I. MOTET A DEUX VOIX,



I. MOTET A DEUX VOIX.

GRAVEMENT.



Laudabit. **L** Audabit

L Audabit usque ad mortem, anima mea Domi-

BASSUS-CONTINUUS.

bit usque ad mortem, anima mea Dominum. Lau- da- bit usque ad

num. Laudabit usque ad mortem, anima mea Domi-

mortem, anima me- a Dominum. Psal- lam Deo

num, anima me- a Dominum.

meo, quamdiu fuero : Pfal- lam Deo meo, quamdiu, quamdiu fue- ro :

Quoni-

am benigna est super me misericordi- a e- jus, misericordi-

Quoniam benigna est super me, misericordia e- jus.

a e- jus Quoni-

Quoniam benigna est super me, mi- fericordi- a, mi-

am benigna est super me, mi- fe- ri- cordia, mi- fericordi- a

I MOTET A DEUX VOIX,

fericordia e- jus

Lentement.

e- jus. In via pecca- torum, steti lan-

Se- - di in con-

guens & suscepit, susce- pit me.

fi-lio ini-qui-ta-tis, & e-ripu-it me, & e-

ripu-it me.

Prevenit me in di-e afflic-ti-o-nis meae, af-

Dum tribu-larer cla-

fic-ti-o-nis me-æ.

mavi ad eum, cla-mavi ad eum, & exaudivit me, cla-ma-

vi ad eum, & exaudivit me, exaudivit me.

O Domine in æ-ternum lauda-bilis,

Forti le tement
O Domine in æternum lauda-bilis, omnis ter-ra adoret te, omnis

I. MOTET A DEUX VOIX,

O Domine in æ- ternum laudabilis, omnis terra adoret te, O Domi-

terra a- do- ret te, O Domi- ne in æternum laudabilis, omnis

-ne in æ- ternum laudabilis, omnis terra adoret te, omnis ter- ra adoret

terra adoret te, O Domine in æternum laudabilis, omnis ter- ra adoret.

te, a- do- ret te. Et psalmum dicat nomini tuo in sæculum, in sæcu-

te, a- do- ret te.

Gav.

lum. Et psalmum dicat nomini

Et psalmum dicat nomini tuo in sæculum, in sæculum.

tuo in sæculum, in sæcu- lum. Et psalmum dicat

Et psalmum dicat nomini tuo in sæculum, in sæcu- lum. Et psalmum

3 2 6 7 6 7 6 4 6 4

nomini, nomini tuo in sæ- culum,

dicat nomini tuo in sæ- culum, psalmum dicat nomini tuo in

7 6 6 7 6 6 7 6 6 6 6

Et psalmum dicat nomini tuo in sæ- culum, nomini

sæ- culum. Et psalmum dicat nomini tuo in sæ-

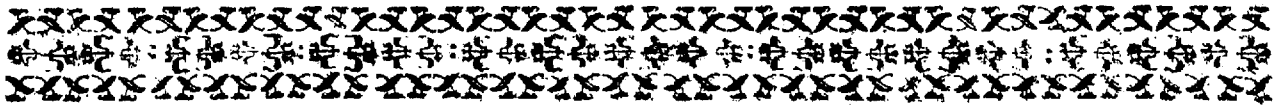
7 4 2 4 6 6 4 5 3 5 4 6 7 6 6

tuo in sæ- culum, psalmum dicat nomini tuo in sæculum, in sæcu- lum.

culum, in sæculum, psalmum dicat nomini tuo in sæculum, in sæcu- lum.

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

II MOTET A DEUX VOIX,



II. MOTET A DEUX VOIX,
DU PSEAUME XVII.



Lentement

Diligam, Diligam te Domine forti- tudo

Diligam, Diligam

BASSUS-CONTINUUS.

me- a, forti- tu- do me- a:

te Domine forti- tu- do me- a: Diligam, Diligam te Domi-

43*

Diligam, Diligam te Domine forti- tudo me- a: Diligam

ne forti- tu- do me- a: forti- tu- do me- a:

43*

Diligam te, Domine, Diligam, Diligam te, Domine forti-

Diligam, Diligam te, Domine forti- tudo me- a, forti-

tudo me- a, forti- tudo, fortitu- do me- a:

tu- do me- a, forti- tu- do, fortitu- do me- a:

Diligam, Diligam te, Domine forti- tu- do

Diligam, Diligam te, Domine, Diligam, Diligam

me- a, forti- tu- do me- a, fortitu- do, fortitu- do me-

te, Domine forti- tudo me- a, fortitu- do, forti- tudo me-

9

II. MOTET A DEUX VOIX,

a: Dominus firmamen- tum me- um & libe-

ra- - - - - tor me- us.
Dominus firma-

men- tum me um, & libe- ra-

Dominus firmamen- tum me- um, & libe- ra-
tor me- us: Dominus firmamen- tum me- um, & li- be-

ra- tor me- us, libera-
tor me- us, libera-

tor me- us
tor me- us.

PREMIER DESSUS. seul.

Deus meus, ad ju- tor meus, & spera- bo, spe-

ra- bo in e- um, Deus meus adju- tor meus

& spera- bo, spera- bo in e- um, De- us meus, adju- tor

II. MOTET A DEUX VOIX,

meus, adju- tor meus, & spera- bo, spera- bo in e- um,

SECOND DESSUS seul.

& spera- bo in e- um. Protec- tor meus, Protec- tor meus, &

cornu salu- tis meæ, salu- tis me- æ, & susceptor, & susceptor

me- us. Protec- tor meus, Protec- tor meus, & cornu salu- tis

meæ, salu- ris me- æ, & susceptor, & suscep- tor me- us, & suf-

cep- tor me- us, & suscep- tor meus, suscep- tor me- us.

Gay.

Lau- - - dans invo- cabo Domi- num : invocabo Domi-

Lau- - - dans invocabo Domi-

5 4 2 6 7 6 5 6

num : Lau- - - dans invocabo Dominum :

num : Lau- - - dans invocabo Dominum : & ab ini- micis

6 6 7 4 6 5 6

Lau- - - dans invo- cabo Do- minum : Lau- - -

meis sal- vus , sal- vus e- ro. Lau- - - dans in- vo-

5 6 7 * *

- - - dans invocabo Dominum : & ab ini- micis meis sal- - vus

cabo Domi- num : invocabo Dominum : & ab ini- micis

5 7 6 *

II. MOTET A DEUX VOIX.

ero, fal- vus, falvus e- ro. & ab ini- micis meis fal-

meis fal- vus ero, falvus e- ro. & ab

6 7 6 7 7 4 6 7 6 6

vus ero, fal- vus, falvus e- ro.

ini- micis meis fal- vus ero, falvus e- ro, & ab ini- micis

156 * 6 4 7 4 3 * 6

7 7 *

& ab ini- micis meis fal- vus

meis fal- vus ero, falvus e- ro. & ab ini- micis

7 * 6 3 7 * 6 5 6

ero, fal- vus, falvus e- ro, fal- vus, fal- vus;

meis fal- vus ero, falvus e ro, fal- vus,

7 4 3 7 7 6

7 9 4

falvus e-ro, fal- - vus, falvus e-ro.
 falvus e-ro, fal- - vus e-ro.



III. MOTET A DEUX VOIX.

Gay.

In Domino. IN Domino gaude-
In Domino.

BASSUS-CONTINUUS.

bo, & exul-ta- - bo, in Deo Jesu me- o, In Domino
 IN Domino gaude- bo,

II. MOTET A DEUX VOIX,

gaude- bo, & e- xulta- - bo in Deo Je- su me- o, &

& e- xulta- - bo in Deo, in Deo Je- su me- o,

43 7 6* 7 4

e- xulta- - bo in De- o Je- su me-

& e- xulta- - bo in Deo Je- su me-

6 7 6* 6 43

o. Lætabor, Lætabor super e- loquia

o. Lætabor, Lætabor super e- loquia tu- a, Lætabor, Lætabor

4 6 7 6* * 6 6*

tua, Lætabor super e- lo- - quia tu-

super e- lo- - quia tu-

* 6 6-7 4 5 * 7 4

a. Læta- bor super eloqui-

a tu- a. Memor mira- bilium tuo- rum,
a tu- a. pfallam

pfallam tibi
tibi Deus meus, pfallam tibi Deus me- us, pfallam

Deus meus, Deus meus, pfallam tibi Deus me- us, pfallam
tibi, pfallam tibi, pfallam ti- bi Deus me- us,

III. MOTET A DEUX VOIX,

ti- bi Deus meus, Deus me- us. Qui- a miseri- cordia

pfallam tibi Deus, Deus me- us.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are: 'ti- bi Deus meus, Deus me- us. Qui- a miseri- cordia' on the first line and 'pfallam tibi Deus, Deus me- us.' on the second line. The piano part includes figured bass notation: 6 4 3 6 6 7 4.

tua, Magna est super me. Magna est, Ma- gna est super me.

Laudans,

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line continuing from the previous system. The bottom staff is a piano accompaniment. The lyrics are: 'tua, Magna est super me. Magna est, Ma- gna est super me.' on the third line and 'Laudans,' on the fourth line. The piano part includes figured bass notation: 6 7 6x 6 7 6 7 6 5 4.

Laudans invocavi- te: Quoni- am, vere pius, summe ius- tus, & mi-

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: 'Laudans invocavi- te: Quoni- am, vere pius, summe ius- tus, & mi-' on the fifth line. The piano part includes figured bass notation: 4 6 76 7 6x 6.

Quoni- am, vere pius, summe ius- tus,

fe- ri- cors, vere pius, summe ius- tus, & mi-

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: 'Quoni- am, vere pius, summe ius- tus,' on the seventh line and 'fe- ri- cors, vere pius, summe ius- tus, & mi-' on the eighth line. The piano part includes figured bass notation: 6 3 6 76 6.

& mi- fe- ri- cors. vere- pius, summe justus, & mi-

fe- ricors. Quoni- am summe jus- tus, vere pius,

fe- ricors. Salvam fe- cisti animam meam, à perfe-

summe justus, & mise- ricors. Salvam fe- cisti animam meam, à perfe-

quen- tibus, à perfe- quentibus me. Salvam fe- cisti animam

quen- tibus, à perfe- quentibus me. Salvam fe- cisti animam

meam, à perfe- quentibus me, perfequen- tibus me,

meam, à perfequen- tibus me,

III. MOTET A DEUX VOIX,

à perfequen-tibus, à perfequen-tibus

à perfequen-tibus

me. Ide- o gaudebunt, gaude-

me.

bunt, gaudebunt labia mea, cum canta- vero, cum can-

ta- vero ti- bi.

Ide- o gaudebunt, gau-

de- - - - - bunt, gaudebunt labia

mea, cum cantave- ro, cum canta- - - - - vero

Ide- o gaude- - - - - bunt labia mea,
ti- bi. Ide- o gaude-

I- de- o gaudebunt, gaude- bunt labia mea, gaudebunt, gau-
- - - - - bunt, gau- debunt labia mea, gaudebunt, gau-

III. MOTET A DEUX VOIX,

debunt labia me- a, cum canta- vero tibi, cum canta-

debunt labia me- a, cum canta- vero tibi, cum canta-

6 6* 4 3* 6 6*

4 28/76

vero ti- bi. Et non ta- cebo die ac nocte, psal-

vero ti- bi.

4 3* 6 6 8 6

67/5

lere nomini tu- o. Et non ta- cebo die ac nocte,

Et non ta- cebo die ac nocte psal-

6 5 4 3

psal- lere nomini tu- o.

lere nomini tu- o, non ta- cebo die ac nocte,

6 4 3

Et non ta- cebo die ac nocte ,

psal- lere nomini tu- o, non ta- cebo die ac

6 6 4*6 6*

psal- lere nomini tu- o, Et non ta- cebo die ac

noc- te, psal- lere nomini tu- o, non ta- cebo die ac nocte

6 6 6* 4 3* 6*

nocte, psal- lere no- mi- ni tu- o, non ta- ce- bo

psal- lere no- mini tu- o, non ta-

6 6 6* 5 3*

die ac nocte, psal- lere, psallere nomini tu-

ce- bo die ac nocte, psal- lere nomini tu-

6 6 43

III. MOTET A DEUX VOIX,

o, psal- lere nomini tuo, nomi- ni tu- o.

o, psal- lere nomini tuo.



IV. MOTET A DEUX VOIX,

DU CANTIQUÉ DES CANTIQUES.

Ota pulchra es a- mica mea,

Tota pulchra es.

BASSE-CONTINUE.

Tota pulchra es, To- ta pul- chra es.

Tota pulchra es a- mica mea,

Tota pulchra es a- mica mea,

Tota pulchra es To- ta pul- chra es.

6 6 5 6 76 *

To- ta, Tota pul- chra es. To- ta, Tota, pul- chra es. Et

To- ta, Tota pul- chra es. To- ta, Tota pul- chra es.

98 28 7 6 98 7 6 3*
76 76 5 4 43 76

macula non est in te. Favus dis- tillans la- bia tu- a.

6 6 *

O- dor unguen- torum tu-

Mel, & lac, sub lingua tua.

6 5 3 6 *

IV. MOTET A DEUX VOIX,

orum, super omnia a- roma- ta.

Tota pulchra es

Tota pulchra es, To- ta pul- chra es.

a- mica mea, Tota pulchra es

To- ta, Tota pul- chra es. To- ta, Tota

a- mica mea, To- ta, Tota pul- chra es. To- ta, Tota

pul- chra es. Jam enim hiems transiit, imber a- biit, imber abiit

pul- chra es.

& recep- cit.

Flo- res appa- ru- e- runt in terra nos-

6 3 2 4

5 7 6 4

Ficus protulit

tra. Vox turturis au- dita est. Vox turturis audi- ta est.

6* 6 6 * 6 6* 6 *

6 4 3*

grof fos fu- os. Vineæ florentes dederunt o- do- rem

6 6* 6 4 5 6 6 7 6

4 3*

fu um. Vineæ floren- res dederunt o- dorem, dede- runt o-

* 6 6 *

IV. MOTET A DEUX VOIX,

do-rem fu- um. dede- runt o- do- rem fu- um.

Surge

Surge propera, amica mea, formosa

propera, amica mea, co- lumba mea,

mea, & veni, veni, veni veni. Surge propera amica mea,

& veni, veni, veni, veni, columba

formosa mea, & veni, veni, veni, ve- ni. veni, veni de Libano,

mea, & veni, veni, veni, ve- ni.

IV. MOTET A DEUX VOIX,

veni, veni, veni Co-rona-be-ris. Veni, veni de Li-ba-no,

Corona-beris. Veni,

veni, veni, ve-ni Co-ro-na-beris. Veni,

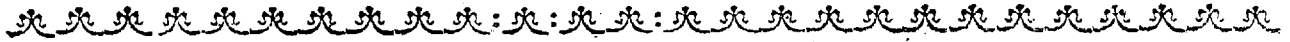
veni, Veni, veni de Li-bano,

veni, Veni, veni de-Li-ba-

veni, veni, ve-ni Co-ro-na-beris.

no, Veni, ve-ni Corona-beris. Veni, veni, veni Corona-beris.

beris. Veni, ve-ni Corona-beris. Veni, veni, veni Corona-beris.



I. MOTET A TROIS VOIX.



In te Domine.

IN te Domine spes unica mea, secu-

In te Domine.

BASSUS-CONTINUUS.

rum cordis me- i refu- gium, In tribu- lati- o- ne sola- ti-

um, Fons bonita- tis, Tor- - rens aeternae volupta-

I. MOTET A TROIS VOIX,

IN te Domine spes unica mea, secu- rum cordis mei refu- gium,

tis.

5-7 3* 6 76

In tribulati- one sola- tium, Fons bonita- tis,

6 56 5 65 3* 6-6*

Tor-rens æternæ volupta- tis. In te Domi-

In te Domine spes unica mea, secu-

56 66* 4* 6 6 6*

ne spes unica mea, securum cordis mei re- fugium, securum cordis mei re-

rum cordis- mei re- fugi- um, cordis mei .refu- gium, securum cordis me-

In te Domine spes unica mea, securum cordis mei re-

fu- gium, cordis me- i refu- gi- um. In tribulati- one so-

i, cordis me- i re- fu- gi- um.

fugium, cordis mei refugi- um. In tribulati- one sola- ti- um. In

la- ti- um, sola- tium. In tribulati- one sola- tium.

In tribulati- one sola- ti- um, sola- tium. Fons

tribulati- one sola- tium, fo- lati- um, sola- ti- um.

I. MOTET A TROIS VOIX,

bonita- tis, Tor- - rens ater- - nae volupta-

Fons bonitatis, Tor- - rens aeterna, r-
tis.

ternae volupta- tis. Fons boni- tatis, Tor-
Fons boni- tatis, Tor-
Fons, Fons boni- tatis, For-

rens æternæ voluptatis. Torrens æternæ voluptatis. Torrens æternæ voluptatis. Torrens æternæ, æternæ voluptatis.

ternæ voluptatis. ternæ voluptatis. ternæ voluptatis. Ad te sunt gressus mei, Pater, Pater misericordie.

æ, Plene charitatis eximia. Plene charitatis.

I. MOTET A TROIS VOIX,

Respice vota in te confiden-
 tis, confi- den-
 tis exi- mi- æ.

Poco lentamente

tis, in te confi- den- tis. Respice vota in te confiden-
 tis, in te confidentis. Respice vota in te confi- den- tis, in
 Respice vota in te confi- den- tis, confi- den- tis. Respice

tis, confi- den- tis. Majestatem tu- am implo-
 re confi- dentis, confi- den- tis. Respice vota in te confi- den-
 tis. Majestatem tu- am im- plo- ran-

ran- tis, im- plo- ran- tis, im- ploran- tis, im- plo-

Majes- tatem tuam im- plo- ran- tis, im- ploran- tis,

tis, im- plo- ran- tis. Majes- tatem tu- am

6 6 6 6 7 6 4 76 *

ran- tis, im- ploran- tis, Ut post hujus vitæ e- xilium

im- ploran- tis, im- ploran- tis.

im- ploran- tis, im- ploran- tis.

5 6 4 3 6 6 6

non confundatur in æter- num.

Ut post hujus vitæ e- xilium non confun-

6 6* 7 4 3* 6 6 6 6 6 6 6*

I. MOTET A TROIS VOIX,

Ut post hujus vitæ exilium, non confundatur in
 datur in æternum. Ut post hujus vitæ exilium, non confundatur in

æternum. Ut post hujus vitæ exilium, non confundatur in
 æternum. Ut post hujus vitæ exilium, non confundatur in
 Ut post hujus vitæ exilium; non, non confundatur in

æternum. Ut post hujus vitæ exilium,
 æternum. Ut post hujus vitæ exilium, non confundatur, non confundatur,
 æternum. non, non, non confundatur, non confundatur, non confundatur, non confundatur

non confun- datur in æter- num. non, non confundatur in æ- ter- num.

da- - tur in æter- num. non, non confundatur in æter- num. Ut post

da- - tur in æ- ter- num. non, non confundatur in æ- ter- num.

hujus vitæ e- xilium, non confun- da- - tur in æter-

Ut post hujus vitæ e- xilium, non confunda- - tur in æter-

num.

I. MOTET A TROIS VOIX,

num. Ut post hujus vitæ e-xilium, non confun- datur in æ- ter-

Ut post hujus vitæ e-xilium, non confun- da- tur in æ- ter-

Ut post hujus vitæ e-xilium, non confun- da- tur in æ- ter-

num. non, non confunda- tur, non, non confundatur in

num. non, non confun da- tur, non, non confundatur in

num. non, non confun- da- tur, non, non confundatur in

æter- num.

æter- num.

æter- num.

522952222322522523222:329522882322222222

II. MOTET A TROIS VOIX.



Musical staff with treble clef, 2/4 time signature, and notes.

Dissipa, Domine.

Gravement.

Musical staff with notes and lyrics: *Dissipa, Domine, mentis meae tene-*

bras. Dissipa, Domine, mentis meae tene-

Musical staff with treble clef, 2/4 time signature, and notes.

Dissipa, Domine.

Musical staff with bass clef, 2/4 time signature, and notes.

BASSUS-CONTINUUS.

Musical staff with treble clef, 2/4 time signature, and notes.

Musical staff with notes and lyrics: *bras. Dissipa, Domine, mentis meae tenebras. Dissipa, mentis meae tene-*

bras. Dissipa, Domine, mentis meae tenebras. Dissipa, mentis meae tene-

Musical staff with treble clef, 2/4 time signature, and notes.

Musical staff with bass clef, 2/4 time signature, and notes.

Musical staff with treble clef, 2/4 time signature, and notes.

Dissipa, Domi-

Musical staff with notes and lyrics: *bras. Dissipa, Domine, Dissipa mentis meae tenebras.*

bras. Dissipa, Domine, Dissipa mentis meae tenebras.

Musical staff with treble clef, 2/4 time signature, and notes.

Musical staff with bass clef, 2/4 time signature, and notes.

I. MOTET A TROIS VOIX,

ne, mentis meæ tenebras. mentis meæ tenebras. Diffi-

Diffi- pa, Domine, mentis

Diffi- pa, Domi- ne, Diffi- pa mentis

pa, Domi- ne, men- tis me- æ tenebras. Diffi- pa mentis meæ tene-

meæ tenebras. Diffi- pa, Domi- ne, mentis me- æ, mentis meæ tene-

me- æ, te- nebras. Diffi- pa, Diffi- pa, Do- mi- ne,

98 76 76 6

bras. men- tis me- æ, Diffi- pa, Domine, mentis meæ tenebras. Infun-

bras. Diffi- pa, Diffi- pa, Do- mine, mentis meæ tenebras.

men- tis me- æ te- nebras.

76 6 7-6 7-6 765 7-6

de animæ meæ, clari- tatis tuæ ra- - di- os. In-

fun- de animæ meæ, clari- tatis tuæ ra- - dios.

Infun-

In- funde

Infun- de animæ meæ, clari- tatis tuæ ra- di- os. In-

de animæ meæ, clari- tatis tuæ ra- dios. Infun- de

animæ me- æ, clari- tatis tuæ ra- dios. Infunde animæ

II. MOTET A TROIS VOIX,

funde clarita- tis tuæ ra- dios.

animæ meæ, clarita- tis tuæ ra- dios.

meæ, clarita- tis tuæ ra- dios. Quibus

Gravement.

tota perfu- fa, amabi- lis majes- tatis tuæ vide- at de- co-

Quibus tota per- fu- fa, perfu- fa,

Quibus tota perfu- fa, amabi- lis majes-

rem. amabi- lis majes- tatis tu-

amabi- lis majestatis tu- æ. amabi- lis, amabi- lis majef- tatis tu-
 ta- tis tuæ, amabi- lis majef- tatis tu- æ vide- at, vide-
 æ, amabi- lis majef- tatis tu- æ vide- at de- co-

6 * 6 6 *+

287
76

æ vide- at deco- rem, deco- rem.
 at decorem, vide- at deco- rem. Medere malis corpo- ri
 rem, de- co- rem.

6 7 6 4 43* 6

meo, lethale vulnus in-figenti- bus. Ut ele- vata mens mea ad

6 6

II. MOTET A TROIS VOIX,

te, læ- ta, læ- ta, læta te defi- deret, læ

Te deside- ratum pos- si- de-
ta, læta te deside- rer.

Lento

Te deside- ratum possi- deat, Te deside-

at, deside- ratum possi- de- at.

Te deside- ratum possi- de- at.

ratum possi- deat, possi- deat. In tui possessi- o-

In tui
ne in æ-ter-num qui-escat, qui-escat.

posse- o- ne in æ-ter-num qui-escat.
In æ-ter- In æ-

In æ-ter-num quief- cat, In æ-ter-
num quief- cat. In æ-ternum quief-
cat. In æ-ternum qui-

II. MOTET A TROIS VOIX,

num quies- cat, quies- cat. In æ- ter- - num quies- cat.
 ter- num quies- cat. In æ- ternum quies- cat. In tui
 ef- cat, qui- ef. cat. In æ- ter- num qui- ef- cat.

in æ- ter- num quies- cat, qui-
 possessio- ne, In æ- ter- num quies-
 In æ- ter- num qui- ef- cat,
 cat,

ef- - cat. In æ- ter- - num quies- cat.
 cat, quies- cat. In æ- ter- - num quies-
 qui- ef- cat. In æ- ter- - num quies-
 cat.

in æ-ter-num qui-ef- cat.
 cat, in æ-ter-num qui-efcat, qui-ef- cat.
 num qui-ef- cat.

III. MOTET A TROIS VOIX.

DU PSEAUME LXXXIII. 24.



Lentement.

Uam di-lecta taber-na-cula
 QUam di-lecta taber-na-cula
 Quam dilecta.

BASSUS-CONTINUUS.

tua Domine virtu-tum! Quam di-lecta taber-na-cula
 tua Domine virtu-tum! Quam di-lecta taber-na-cula
 QUam di-lecta, Quam di-lecta, taber-

me- a. concupif- cit & de- ficit anima me- a, a- nima

This system contains the first system of the musical score. It features a vocal line with lyrics and a lute accompaniment. The lute part includes figured bass notation with figures such as 76, 6, 98, 6, 76, 6, and 76. There are also asterisks and 'x' marks above and below the lute staff.

mea in atria Do- mini.

concupif- cit & de- ficit anima me- a,

This system contains the second system of the musical score. It features a vocal line with lyrics and a lute accompaniment. The lute part includes figured bass notation with figures such as 6, 6x, 6, 43x, 6x, 6, 76, and 76. There are also asterisks and 'x' marks above and below the lute staff.

concupif- cit & de- ficit anima me- a, anima mea,

de- ficit anima mea, in atria Do- mini. de- ficit anima

This system contains the third system of the musical score. It features a vocal line with lyrics and a lute accompaniment. The lute part includes figured bass notation with figures such as 6, 76, 6x, and 6. There are also asterisks and 'x' marks above and below the lute staff.

concupif- cit & de- ficit anima

defi- cit in a- tria Do- mini. concu- pif- cit &

me- a in attria Do- mini. de-

6 5 4 3 6* 6 9-8

me- a, anima mea, defi- cit in attria

de- ficit anima mea, defi- cit, defi- cit in attria

fici- cit, defi- cit anima mea, anima mea in attri- a

76 67 6 6 9/7 3 7 5

Do- mini. concu- pifcit & de- ficit anima mea, in attria Do- mi-

Do- mini. concu- pifcit & deficit a- nima me- a in attria Lo- mi-

Do- mini. concupif- cit & de- ficit anima mea, in attria Do- mi-

6 4 6 6 76 34 7 7 6 5 8 4

ni. concupif- cit & deficit, concu. piscit & de- ficit, defi-
 ni. concupif- cit & deficit ani- ma mea, concu- pis- cit &
 ni. anima me- a, concu- pis- cit & defi-

cit, in atria Domini, anima mea, anima mea,
 defi- cit, & defi- cit, concupif- cit & defi- cit, concu-
 cit in atria Do- mini. concupif- cit & defi- cit, concu-

concupif- cit & deficit anima mea, in atria Domi- ni.
 pis- cit & de- fi- cit anima mea, in atria Do- mini.
 pis- cit & de- ficit, anima me- a, in atria Domi- ni.

III. MOTET A TROIS VOIX,

RECIT D'HAUTE-CONTRE.

Cor me- um,

BASSUS-CONTINUUS.

& caro mea exultaverunt in Deum vi- vum. exultaverunt, exulta-

ve- runt in De- um, in Deum vi- vum. exultaverunt in Deum vi-

vum. in Deum vi- - vum. Cor me- um, & caro mea exulta-

verunt in De- um vi- vum. E Tenim passer invenit sibi domum: &

BASSE-TAILLE.

turtur nidum sibi, ubi ponat pullos si- os. Etenim passer invenit sibi domum: &

turtur nidum sibi, ubi ponat pullos suos. Etenim passer invenit sibi

domum: & turtur nidum sibi, ubi ponat pullos suos. & turtur nidum

HAUTE-TAILLE. Lentement.

sibi, ubi ponat pullos suos. Alta-ria tua Domine virtu-

tum: Rex me- us, & De- us me- us. & De- me-

us. Alta-ria tua Domine virtu- tum: Rex me- us,

& De- us me- us. & Deus me- us. Rex meus, & Deus

III. MOTET A TROIS VOIX,

me- us. Alta- ria tua Domine virtu- tum: Rex me-

us, & De- us me- us. Rex me- us, & De- us me-

BE- ati qui habitant, qui habi- tant in domo tua, Do- mi-
us. BE- ati, Be- ati qui habitant in domo tua, Do- mi-
BE- ati qui habitant in domo tua, Do- mi-

BASSUS-CONTINUUS.

ne: in saecula saecu- lorum lauda- bunt, lau- da- bunt te.
ne: in saecu-
ne:

in fæcu-
 la fæculorum lauda- - bunt, lau- da- bunt te. in fæcu-
 in fæcula fæcu-

la fæcu- lorum lauda- - bunt, lauda- bunt te. in fæcula fæcu-
 la fæcu- lorum lauda- - bunt, lau- da- bunt te. in fæcula fæcu-
 lorum lauda- - bunt, laudabunt, lauda- bunt te.

lorum, in fæcula fæculorum lauda- - bunt, lauda- bunt te.
 lorum, in fæcula fæculorum lauda- - bunt, lau- da- bunt te.
 in fæcu-

III. MOTET A TROIS VOIX,

lauda- bunt, lau- da- bunt te. in sæcula sæcu-
 lauda- bunt, lau- da- bunt te. in sæcula sæcu-
 la sæcu- lorum laudabunt, lau- da- bunt te. lauda- bunt, lau-

lorum lauda- bunt, lau- da- bunt te. in sæcula sæcu-
 lorum lauda- bunt, lauda- bunt te: in sæcula sæcu-
 da- bunt, laudabunt, lauda- bunt te. in sæcu- la sæcu- lorum lau-

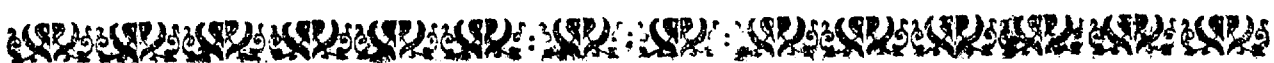
lorum lauda- bunt, lauda- bunt, lau- da bunt
 lorum lauda- bunt, lauda- bunt, lauda- bunt
 da- bunt, lauda- bunt, lauda- bunt

D E M. C A M P R A.

te. in sæcu- la sæcu- lorum lauda- bunt, lauda-
te. in sæcu- la sæcu- lorum lauda- bunt, lauda-
te. in sæcu- la sæcu- lorum lauda- bunt, lau-

bunt, lau- da- bunt te. lauda- bunt, lau- da- bunt te.
bunt, lau- da- bunt te. lauda- bunt, lauda- bunt te.
dabunt, lau- da- bunt te. lauda- bunt, lauda- bunt te.

F I N.




T A B L E

DU PREMIER LIVRE

DES MOTETS DE M. CAMPRA.

MOTETS A VOIX SEULE.

I. MOTET.		Aratum cor meum Deus. <i>Dessus.</i>	<i>page</i> 1
II.		O sacrum convivium. <i>D.</i>	6
III.		Quemadmodum desiderat cervus ad fontes aquarum. <i>D.</i>	10
IV.		Salve Regina, Mater misericordiae. <i>D.</i>	18
V.		Laudate Dominum in sanctis ejus. <i>D. Avec deux Violons.</i>	22
VI.		Inferre Domine pectori meo. <i>Haute-Contre. Avec deux Violons.</i>	30
VII.		Exurge, Domine, in adjutorium mihi. <i>Basse. Avec deux Violons.</i>	42

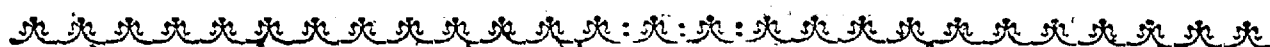
MOTETS A DEUX.

VIII.	Laudabit usque ad mortem. <i>deux Dessus.</i>	54
IX.	Diligam te Domine fortitudo mea. <i>deux D.</i>	60
X.	In Domino gaudebo. <i>Dessus & Basse.</i>	67
XI.	Tota pulchra es amica mea. <i>deux Dessus.</i>	76

MOTETS A TROIS.

XII.	In te Domine spes unica mea. <i>Haute-Contre, Taille, & Basse.</i>	83
XIII.	Disipa, Domine. <i>H. C. & B.</i>	93
XIV.	Quam dilecta tabernacula tua Domine virtutum. <i>H. T. & B.</i>	101

F I N.



EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace 1673. Signées LOUIS: & plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy, des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant deffenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ni autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires; ni mesme de Tailler ni Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus au amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, soy soit ajoutée comme à l'Original.

