

M O T E T S

A I. II. III. VOIX,

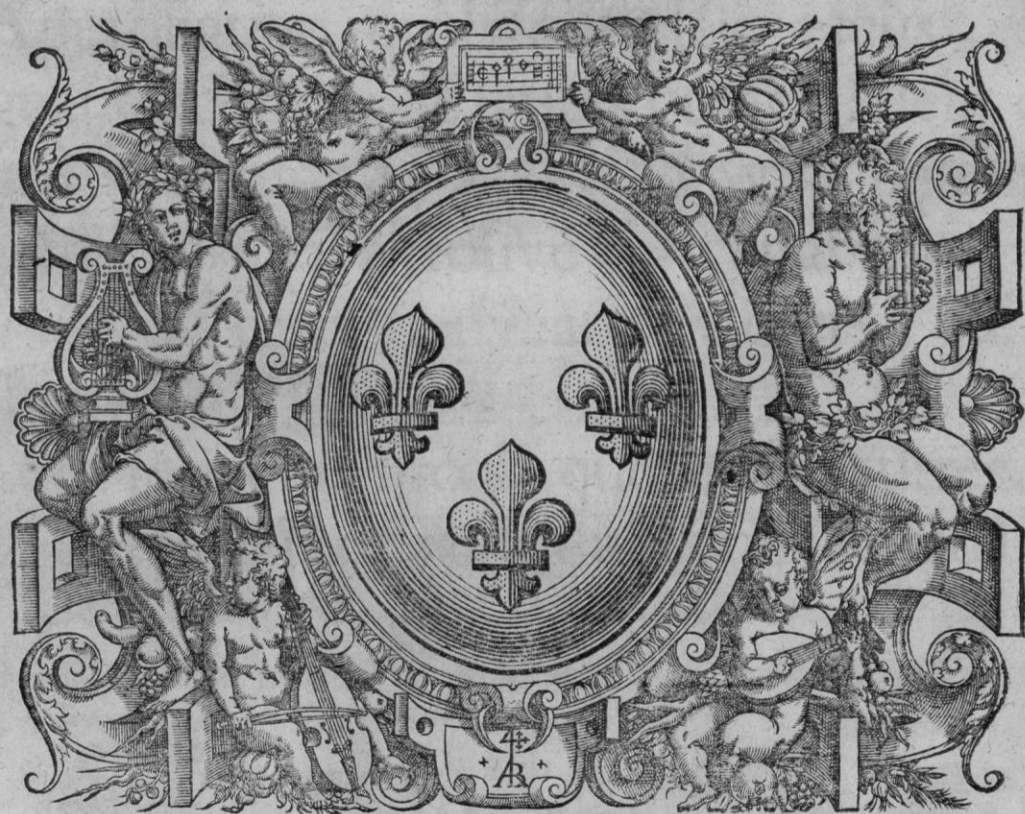
A V E C

ET SANS INSTRUMENTS

ET BASSECONTINUE;

Par M. VALETTE DE MONTIGNI.

LIVRE PREMIER.



A P A R I S,

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

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE'.

M O T E T S

A I I I I V O I X

E T S A N S I N S T R U M E N T S

E T B A S S E C O N T I N U E

P A R M. V A L L E T T I D E M O N T I G N Y

L A M B E R T K E N E R





A V I S.



EST à la sollicitation du Public même qu'on a imprimé ce Livre.

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T A B L E

DU PREMIER LIVRE DES MOTETS, DE MONSIEUR VALETTE.

MOTETS A VOIX SEULE.

- I. MOTET. **V**eni Creator Spiritus. *Dessus.* NOUVEAU. Page 1
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III. **V** Regina cæli, lætare. *Dessus.* NOUVEAU. 17

MOTET A DEUX VOIX.

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MOTET A VOIX SEULE, & Deux Dessus de Violons.

- I. Judica me Deus. *Basse.* Ps. XLII. 29

MOTETS A TROIS VOIX, & Deux Dessus de Violons.

- I. Ecce quam bonum. *Haute-Contre, Taille, & Basse.*
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MOTETS



MOTETS

A I. II. III. VOIX, ET B-C.

AVEC ET SANS INSTRUMENTS

Par Monsieur VALETTE.

I MOTET A VOIX SEULE.

Gratioso.



Eni Creator Spiritus.

PRELUDIO.

VE- ni, Ve- ni, Ve- ni, Ve- ni, Cre- ator Spi- ritus, Ve- ni,

BASSO-CONTINUO.

Ve- ni, Ve- ni, Ve- ni Cre- ator Spi- ritus. Ve- ni, Ve- ni,

LIV. I.

A

I. MOTET A VOIX SEULE,

Ve- ni, Veni Cre- ator Spi- ri- tus, Men- tes tu-

o- rum visi- ta, Im- ple sup-erna gra- ti- a, Quae tu cre-

af- ti pec- to- ra, creaf- ti

pec- to- ra, creaf- ti

pec- to- ra.

Qui Pa- ra- cletus di- ceris, Donum De- i al- tissi- mi,

Fons vivus, ignis, cha-ri-tas, Et spi-ri-talis unc-ti-o.

Fons vi-vus, i-gnis, cha-ri-tas, Et spi-ri-ta-lis

unc-ti-o. Fons vi-vus, i-gnis, cha-ri-tas, Et spi-ri-

ta-lis unc-ti-o. Tu septi-for-mis

mu-nerē, Dextra De-i tu di-gitus, Tu ritē promif-sum Patris,

Ser-mo-ne di-tans gut-tu-ra. Ser-mo-ne, Ser-

6
4
3

I. MOTET A VOIX SEULE,

mo- ne ditans gut- tu- ra.

Ser- mone di- tans gut- tu- ra.

Ac- cende lu- men fen- fi- bus,

In- funde a- mo- rem, a- mo- rem cor- di- bus.

In- firma nos- tri cor- po- ris, Vir-

tute fir- mans perpe- ti. Infirmā, Infir- mā nostri corpo- ris, Virtu- te, Vir-

DE M. VALETTE.

tu- te fir- mans per peti. Virtu- te, Virtu- te fir- mans per- pe- ti.

Infir- ma nostri corporis, Virtu- te firmans per- peti.

Hostem re- pellas

lon- gi- ùs, Pacem- que do- nes protinùs, Pacem- que do- nes

pro- ti- nùs, Hostem re- pellas lon- gi- ùs, Hostem re-

pellas longiùs, Pacem- que dones pro- ti- nùs,

I. MOTET A VOIX SEULE,

Duc-to-re sit te prae-vi-o, Vitemus omne noxium. Vi-te-mus, Vi-

temus om-ne noxi-um, om-ne noxi-um. Vi-temus, Vi-

te-mus, Vite-mus om-ne noxi-um, om-

ne no-xi-um.

Gratioso.

Per te sci-amus da Pa-trem, Nosca-mus atque

Fili-um, Te utri-usque spi-ri-tum Creda-mus omni tempore,

Cre- damus, Credamus, Cre- da- mus, Cre- damus om- ni tempo-

re, om- ni tempo- re. Crea- mus om-

ni tempo- re, om- ni tempo- re.

Allegro.
Glo- ria

Pa- tri Domino, Natoque qui à mortu- is Sur- rexit, Sur- rexit ac

Pa- racle- to, In sa- cu- lorum sa- cu- la. In



II. MOTET, A VOIX SEULE,

Psalme CXXXVI.



Spirituoso.

Musical staff with a treble clef and a common time signature (C). It contains a few notes, likely the beginning of the prelude.

Uper flumina.

Musical staff with a treble clef and a common time signature. It features a series of notes with various ornaments and fingerings (e.g., 7, 6, 7, 6, 7, 7, 4, *).

PRELUDIO.

Musical staff with a treble clef and a common time signature. It contains the first line of the vocal melody with the lyrics: *Super flu- mi- na Ba- bi- lo- nis, illic se- dimus & fle- vi-*

BASSO-CONTINUO.

Musical staff with a treble clef and a common time signature. It contains the second line of the vocal melody with the lyrics: *mus, & fle- vimus, & fle- vimus, & fle- vimus:*

Musical staff with a treble clef and a common time signature. It contains the third line of the vocal melody with the lyrics: *cum recordare- mur Sion, recorda- remur, recordare- mur Si- on,*

Musical staff with a treble clef and a common time signature. It contains the fourth line of the vocal melody with the lyrics: *recorda- remur, recorda- remur Si- on. cum recorda- remur, recordare-*

II. MOTET, A VOIX SEULE,

re- mur Si- on, recorda- remur, recorda- re- mur Si- on.

Affectuoso.

In fa- li- cibus in medio ejus, In fa- li- cibus

in medio e- jus, suspendimus organa nostra, suspendimus organa nos-

tra. In sali- cibus in medio ejus, In sali- cibus in medio e-

jus, suspendimus organa nostra, suspendimus organa nos- tra. In fa-

licibus in medio ejus, In salicibus in medio e- jus.

Allegretto.

Quia illic in-terroga-ve-runt nos, in-terroga-ve-runt nos, qui cap-

tivos duxe-runt nos: verba can-ti-o-num, verba can-tio-num. Quia illic in-

terrogave-runt nos, in-terrogave-runt nos, qui cap-tivos duxe-runt nos: verba

can-ti-onum. Et qui abduxe-runt nos.

Vivace.

Hymnum can-ra-

te nobis de canticis Si-on.

II. MOTET, A VOIX SEULE,

Hymnum canta- te nobis, Hymnum canta-

te nobis de canticis Si- on, de can- tibus Si- on.

Largo
Quomodo cantabi-

mus, cantabimus canticum Domini: in terra ali- ena? in terra ali- e- na?

Quomodo cantabimus, cantabimus canticum Domini : in terra ali- e- na?

Quomodo, Quomodo can- tabimus, Quomodo, Quomodo canta- bimus

canticum Domini in: terra ali- ena, ali- ena, in ter- ra, in

ter- ra aliena, in terra, in terra alie- na, in ter-

ra, in terra ali- c- na.

Allegretto. SI oblitus fuero tui Jeru- falem: obli- oni detur

dextera me- a. Si oblitus fuero tui Jerusalem: obli-

oni detur dextera me- a. Si oblitus fuero tui Jeru- fa-

II. MOTET, A VOIX SEULE,

lem: obli- oni detur dextera me- a. obli- vioni detur dextera me-

Passionato.
Filia Baby- lo- nis misera:

Gratioso.
Fi- lia, Babylonis mife- ra: Bea- rus, Be- atus, qui re- tribuet

ti- bi retributionem tuam, quam retribuisti no- bis. Be- atus, Be-

atus qui re- tribuet tibi retributionem tuam, quam retribuisti no-

bis. Beatus, Be- atus, qui re- tribuet, qui re- tribuet tibi

retributionem tuam, quam retri- bu- isti no- bis. quam retribuisti no- bis.

Presto.

BEa- tus, Bea- tus, Bea-

tus, Bea- tus qui te- ne- bit, & al- lidet parvulos tuos ad pe-

tram, & al- lidet parvulos tuos ad pe- tram. Be- a- tus, Be-

I I. MOTET, A VOIX SEULE,

2- tus qui te- ne- bit, & al- lidet parvulos tuos ad

pe- tram, & al- lidet parvulos tuos ad

pe- tram, ad pe- tram. & al- li- det

Adagio.

parvulos tu- os ad pe- tram.





III. MOTET, A VOIX SEULE.

ANTIENNE A LA VIERGE.

Allegro.



Regina. Regina

BASSO-CONTINUO.

cœli læ-tare, al- lelu- ya. Regina cœli læ- tare, al- lelu-

ya, al- - lelu- ya. Qui- a quem me-

ruif- ti por- ta- - - re, al- lelu-

ya. Regina cœli læ- tare, al- lelu- ya. Regina cœli læ-

III. MOTET, A VOIX SEULE,

tare, al- lelu- ya. Refurre- xit sicut

The first system of music features a vocal line with lyrics 'tare, al- lelu- ya. Refurre- xit sicut'. The lute accompaniment consists of a series of chords and melodic fragments, with some notes marked with asterisks. Fingerings are indicated by numbers 3, 4, 5, 6, and 7.

dixit, al- le- luya, alle- luya, alle- lu- ya. Regina cœli læ-

The second system continues the vocal line with lyrics 'dixit, al- le- luya, alle- luya, alle- lu- ya. Regina cœli læ-'. The lute accompaniment includes various chordal textures and melodic lines, with asterisks marking specific notes. Fingerings are indicated by numbers 3, 4, 5, 6, and 7.

tare, al- lelu- ya. Regina cœli læ- tare, al- lelu- ya.

The third system features the vocal line with lyrics 'tare, al- lelu- ya. Regina cœli læ- tare, al- lelu- ya.'. The lute accompaniment continues with similar chordal and melodic patterns, marked with asterisks and fingerings.

O- - - - ra pro no-

Affettuoso.

The fourth system shows the vocal line with lyrics 'O- - - - ra pro no-'. The lute accompaniment is more active, with many notes marked with asterisks. The tempo marking '*Affettuoso.*' is present. Fingerings are indicated by numbers 2, 4, 6, and 7.

bis De- um, alle- luya, al- lelu- ya.

All. g^o

The fifth system features the vocal line with lyrics 'bis De- um, alle- luya, al- lelu- ya.'. The lute accompaniment is marked with '*All. g^o*'. The music includes various chordal textures and melodic lines, with asterisks and fingerings.

al- lelu- ya. O- ra, O- ra pro no- bis De-

Affettuoso.

The sixth system shows the vocal line with lyrics 'al- lelu- ya. O- ra, O- ra pro no- bis De-'. The lute accompaniment is marked with '*Affettuoso.*'. The music includes various chordal textures and melodic lines, with asterisks and fingerings.

um, al- - - - - le- lu- ya.

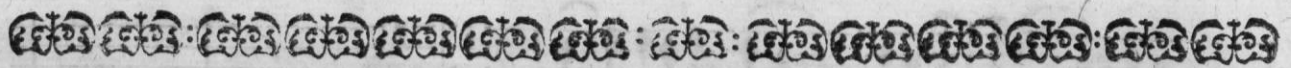
Regina cœli læ- tare, al- lelu- ya. Regina

cœli læ- tare, al- lelu- ya. al- le-

Adagio.
lu- ya. al- - - - -

lelu- ya.





I. MOTET, A DEUX VOIX.

Psalme XXXIII.



Gratiosamente.

Enc- di cam Do- minum in omni

Benedicam.

BASSO-CONTINUO.

tempore in omni tem- pore: in om- ni

BEnc- di- cam Do- minum in omni tempore: in omni

tem- po- re: semper laus ejus in ore me- o, sem-

tem- pore: semper laus ejus in ore meo,

per, / femper laus

fem- - - - - per, femper laus

6 6 6 6 6 6 6 6

ejus in ore meo, in ore me. o. fem-

ejus in ore meo, in ore me- o. fem-

7 7 6 5 4 3

per laus ejus in ore meo, in ore

per laus ejus in ore meo, in ore

6 7

me- o. fem- - - - - per laus

me- o. fem- - - - - per laus

6 6

4 3 6 5

I. MOTET A DEUX VOIX,

Allegretto SOLO.

ejus in ore meo, in ore meo. *Dicanto Primo.* IN Domino lau- dabitur

ejus in ore meo, in ore meo.

anima mea: audiant man- su- eti, & læten- tur. In Domino lau-

anima mea: audiant man- su- eti, & læten- tur.

dabitur anima mea: audi- ant man- su- eti, & læten-

dabitur anima mea: audi- ant man- su- eti, & læten-

- tur, & læ- ten- tur. audiant man- su- eti, & læ-

- tur, & læ- ten- tur. audiant man- su- eti, & læ-

ten-

ten-

- tur, audi- ant man- su- e- ti, & læ-

- tur, audi- ant man- su- e- ti, & læ-

ten- tur. audi- ant manfu- e- ti, &

Discanto Secundo.

lz- ten- tur. AC- cedite ad eum, & illumi-

na- mini: Ac- cedite ad eum, & illu- mina- mini: & facies

vestrae non, non, non, non, non, non, non con- fun- dentur, non

con- fun- dentur, con- funden- tur. Ac- cedite ad

eum, & illumi- na- mini: Ac- cedite ad eum, &

I. MOTET A DEUX VOIX,

ENSEMBLE.

Gus- tate, Gus- tate & vide- te, quoniam suavis est Domi-
 illu- mina- mini. Gus- tate, Gus- tate & vide- te, quoniam
 nus, suavis est Domi- nus: Gus- tate, Gus- tate & vide- te, & vide-
 suavis est Do- minus: Gustate, Gustate & vide-
 te, & vi- de- te, quoniam su- avis est Do- minus: beatus vir qui
 te, & vide- te, quoniam suavis est Do- minus:
 sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in e- o.
 beatus vir qui sperat in eo, qui spe- rat, qui sperat in e- o.

The musical score consists of four systems, each with two staves. The top staff of each system is for the voice, and the bottom staff is for the guitar. The lyrics are written below the voice staff. The guitar part includes various chords and fingerings indicated by numbers and asterisks. The lyrics are: Gus- tate, Gus- tate & vide- te, quoniam suavis est Domi- illu- mina- mini. Gus- tate, Gus- tate & vide- te, quoniam nus, suavis est Domi- nus: Gus- tate, Gus- tate & vide- te, & vide- suavis est Do- minus: Gustate, Gustate & vide- te, & vi- de- te, quoniam su- avis est Do- minus: beatus vir qui te, & vide- te, quoniam suavis est Do- minus: sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in e- o. beatus vir qui sperat in eo, qui spe- rat, qui sperat in e- o.

beatus vir qui sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in

beatus vir qui sperat in eo, qui spe- rat, qui sperat in

6* 6 6* 6 6 7 6 5

6 6 6

e- o, qui spe- - - - rat, beatus vir, beatus

e- o, qui spe- - rat in eo. beatus vir qui sperat in

6 5 4 3 2 1

4* 6 6 7 6 5

6 7 6 4

vir qui sperat in eo, qui spe- rat in e- o, qui spe- rat in e-

eo, qui spe- rat, qui sperat in eo, in e- o, qui sperat, qui sperat in e-

6 6 6 7 6 7 6 7 6 7 5 4

3 6 6 7 6 7 6 7 5 4

Allegro

o. Ve- nite, Venite filii, audite

o.

Allegro.

6 6 6 2 6 6*

6 6

I. MOTET A DEUX VOIX,

me, Ve- nite, Venite, Venite, Ve- nite, audite me, audite

me: timorem Domini, docebo vos. Ve-

nite, Venite filii, audite me, Ve- nite, Venite,

Venite, Ve- nite, audite me, audite me. *Affectuosamente.*

Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- di- vit eos,

Dominus exau- divit e- os, Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- divit e- os, exau-

Dominus exau- di- vite- os, exaudi- vit e- os, exau-

* 7 6 * 6 7 6 6 6 5 * 6

divit e- os: & ex omnibus tribulati- onibus e- orum, libe-

di- vit e- os: & ex omnibus

* 7 7 4 6 6 * 6 6

ra- vit eos, libe- ra- vit, libe- ravit, libe- ra- vit e-

tribulati- onibus e- orum, libe- ravit, libe- ravit e-

* 7 * 4 * 7 6 * 7 6 4

os. & ex omnibus, ex omnibus, tribu- lati- onibus e- orum, libe-

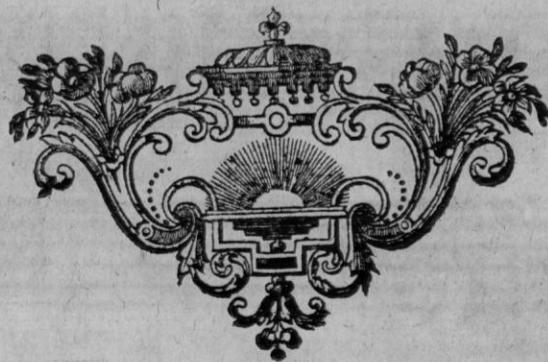
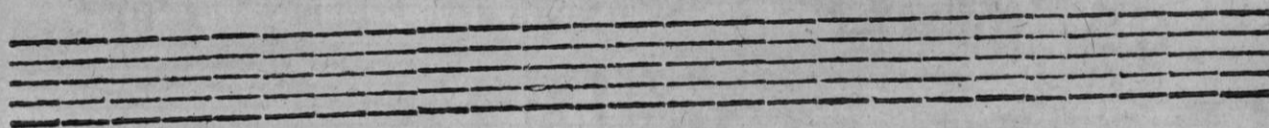
os. & ex omnibus, tribu- lati- onibus e- orum, libe-

* * * 6 * 6 6

I. MOTET A DEUX VOIX,

ra- vit, li- beravit e- os. libe- ra- vit, libe- ra- vit e- os. libe-
ra- vit, li- beravit e- os. libe- ra- vit, liberavit e- os.

ra- vit, liberavit e- os.
libe- ra- vit e- os.





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



PRELUDIO.
Udica me, Deus.
Affettu lissimo

Musical notation for the first staff of the prelude, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the second staff of the prelude, featuring a treble clef and a key signature of one sharp (F#).

BASSO-CONTINUO.

Musical notation for the first staff of the first system, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the second staff of the first system, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the third staff of the first system, featuring a bass clef and a key signature of one sharp (F#).

Musical notation for the first staff of the second system, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the second staff of the second system, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the third staff of the second system, featuring a bass clef and a key signature of one sharp (F#).

Liv. I.

H

30 I. MOTET A VOIX SEULF, ET II. DESSUS DE VIOIONS,

Dolce.

Dolce.

Affettuosissimo.

Judica me, De- us,

& discerne causam meam de gente non sancta, non

san- ta: ab homine iniquo & do-

The musical score is written for a voice part and two violin parts. It consists of three systems of staves. The first system contains the first two systems of staves, and the second system contains the third and fourth systems of staves. The third system contains the fifth and sixth systems of staves. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and ornaments. The tempo and mood markings are *Dolce.* and *Affettuosissimo.*

lo- fo eru- e me, eru- e me. Judica me, Deus, & discerne causam

7-6

* 4 5* 4 3*

meam de gente non sancta: ab homine iniquo & do- lo- so, do-

6 6 6 4*

lo- fo eru- e me. e- ru- e me.

7 6 4 3

4 6 6 6

32 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

Quia tu es Deus fortitudo mea,

quare, quare me repulisti? quare, quare, quare,

quare me repulisti? & quare, quare tristis incedo dum affligit me

i- nimicus? quare, qua- re me repu- listi? quare, qua-

4 3 6 6*

re, quare, qua- re me repu- listi? & quare tristis in- cedo, dum af-

6 * 6 5 * 6 * *

fligit me inimi- cus? dum affi- git, dum affi- git me inimi-

6 4* 6 6 4* 5* 4*

Lrv. I.

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

cus? E- mitte lu- cem tuam & ve- ri-
tatem tu- am: ip- sa me deduxerunt & ad- du- xerunt in mon-
tem sanctum tuum, & in taber- nacula tua, & in tabernacula

First system of musical notation, featuring a vocal line and a lute accompaniment line. The lute line includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

tua. E- mitte lu cem tuam & ve- ri- tatem tu- am. Et intro-

Second system of musical notation, primarily lute accompaniment. It includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features sixteenth-note patterns. A measure number '43' is written above the first measure. Fingering numbers (6, 7, 6, 4, 6, 5) and asterisks are placed below the notes.

Third system of musical notation, featuring a vocal line and a lute accompaniment line. The lute line includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

ibo ad altare Dei: ad De- um qui læ- tifi- cat juventutem meam, juven-

Fourth system of musical notation, primarily lute accompaniment. It includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features sixteenth-note patterns. A measure number '6' is written above the first measure. Fingering numbers (6) and asterisks are placed below the notes.

Fifth system of musical notation, featuring a vocal line and a lute accompaniment line. The lute line includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

tutem me- am. Et intro- ibo ad altare Dei: ad De um qui læ- tifi-

Sixth system of musical notation, primarily lute accompaniment. It includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features sixteenth-note patterns. Fingering numbers (6, 5, 4, 3*) and asterisks are placed below the notes.

cat juventutem meam, juven- tutem me- am. ad Deum qui læ-

tificat juven- tutem me- am, ad Deum qui læ- tifi- cat juventutem

meam, ad Deum qui læ- tificat juven- tutem me- am.

Gr. tiolo.

Confitebor tibi in cithara, De- us

De- us meus: Confi- tebor tibi in cithara, De- us De- us me-

Languente.

us: quare tristis es anima me- a,

Liv I. K

quare tristis es anima me- a, quare, qua- re tristis es, quare, quare

6 5 6 7 8 6 5 6 6 5 6

tristis es anima mea, anima me- a, & quare, qua- re, quare, quare con-

6 7 6 5 4 3 6 6 6 6

turbas me? quare, qua- re contur- bas me? quare, qua- re contur- bas me?

6 4 7 6 5 6 5 6 6 3

Vivace.

Vivace.

Vivace.

Spera,

Spera, Spera in Deo, Spera, Spe- ra, Spera in Deo, Spe- ra, Spe-

ra, Spe- ra, Spera in De- o, quoniam adhuc confitebor illi: salu-

ta- re vultus mei & Deus meus.

6

Spera, Spera,

6 56

Spera in Deo, Spera, Spera, Spera in De- o, Spera, Spera, Spera in

6 6 6 7 6 6

De- o, quoniam adhuc confitebor illi : salu- ta-

6+ 7+ 6 4 3* 6 *

re vultus mei & Deus, & Deus me- us. Spera, Spera,

9 8 7 6 5 *

6+ 4 5

42 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Spera in De- o, Spera, Spera, Spera in De- o, quoniam adhuc

7 6+ 6 * 6 7-6 * 4 5 *

confitebor illi: saluta- - - - re vultus mei &

6 * 6 6

Deus me- us, salu- ta-

7 * * 6 *

re vultus mei & Deus meus.

Adagio.

Adagio.

Adagio.

falu- tare vultus mei & Deus me- us.



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



Allegretto,
Musical notation for the first voice part.

RITORNELLO.
Allegretto.
Musical notation for the ritornello section.

Cce quam bonum.
Allegretto.
Musical notation for the beginning of the 'Cce quam bonum' section, including figured bass notation.

BASSO-CONTINUO.

First system of musical notation for the two violins and basso continuo.

Second system of musical notation for the two violins and basso continuo.

Third system of musical notation for the two violins and basso continuo.

Allegretto.

Ecce quam bonum, & quam jucundum: habitare fratres in unum.

Ecce quam bonum, & quam jucundum: habitare fratres in unum.

46 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

A TROIS.

Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam

bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum.

Sicut unguentum in capite: quod descendit in barbam, barbam Aaron.

quod descendit, quod descendit in barbam, barbam Aaron. Ecce quam bonum,

Dolce.

& quam ju- cundum: habitare fra- tres in u- num.

Detailed description: This system contains four staves. The top two staves are vocal parts in treble clef, marked 'Dolce'. The third staff is a basso continuo line in bass clef with figured bass notation (6, 6, 5, 6, 6, 76, 6). The lyrics are '& quam ju- cundum: habitare fra- tres in u- num.'

Tutti.

Tutti.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam jucundum: habitare fra- tres in u-

Detailed description: This system contains six staves. The top two staves are vocal parts in treble clef, marked 'Tutti'. The third staff is a basso continuo line in bass clef with figured bass notation (6, 6, 5, 6, 6, 76, 6, 6, 5, 6, 76, 6, 5, 6, 3x). The lyrics are 'Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-'. The bottom two staves are vocal parts in bass clef, also marked 'Tutti', with the same lyrics.

48 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

num, habitare fra- tres in u- num.
num, habitare fra- tres in u- num.
num, habi- tare fra- tres in u- num.

6 76 6 5

This system contains five staves of music. The top two staves are for the two violins, and the bottom three are for three voices. The lyrics are 'num, habitare fra- tres in u- num.' The bottom staff includes performance markings: a '6' above the first measure, '76' above the second, another '6' above the third, and a '5' above the fourth.

Dolce
Allegro.
Dolce
Allegro.
Allegro.
Quod descen- dit in oram

6

This system contains five staves of music. The top two staves are for the two violins, and the bottom three are for three voices. The lyrics are 'Quod descen- dit in oram'. The top staff is marked 'Dolce' and 'Allegro.'. The second staff is marked 'Dolce' and 'Allegro.'. The third staff is marked 'Allegro.'. The bottom staff has a '6' at the end.

vestimen- ti e- jus: Quod descen- dit, descen-

dit in o- ram vestimen- ti e- jus: sicut

ros Hermon, qui descen- dit in mon-

30 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

tem Si-on, qui descen-dit, def-

cen-dit, descen-dit in

mon-tem Si-on,

Forte.

SOLO.

Two staves of musical notation. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. Both staves contain a series of notes and rests, starting with a treble clef and a 3/2 time signature.

Adagio.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a melodic line with slurs and accents, starting with a treble clef and a 3/2 time signature.

Quoniam illic manda- vit Dominus benedictio- nem:

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (6, 7, 6*) and slurs, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a melodic line with slurs and accents, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a melodic line with slurs and accents, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (6, 7, 6*) and slurs, starting with a treble clef and a 3/2 time signature.

Quoniam illic man-

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (6, 7, 6*, 6, 5, 6, 5) and slurs, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (7, 6*) and slurs, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (6, 5, 6, 5) and slurs, starting with a treble clef and a 3/2 time signature.

A single staff of musical notation in treble clef with a 3/2 time signature. It features a melodic line with slurs and accents, starting with a treble clef and a 3/2 time signature.

da- vit Dominus benedictio- nem : & vitam usque in

A single staff of musical notation in treble clef with a 3/2 time signature. It features a bass line with fingerings (7, 6*, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5) and slurs, starting with a treble clef and a 3/2 time signature.

52 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

sa- culum, in saeculum.

& vi- tam, usque in sa- culum,

usque in sa-

cu- lum, in saeculum.

This system contains a vocal line and a keyboard accompaniment. The vocal line features a melodic phrase with a fermata over the word 'lum'. The keyboard accompaniment includes a bass line with figured bass notation: 4, 3, 6, 4, 5, 3, 6, 4.

This system continues the musical score with a vocal line and keyboard accompaniment. The keyboard part features a complex texture with sixteenth-note patterns in the bass line.

Allegro

This system includes three staves of keyboard accompaniment and a section marked 'Allegro'. The 'Allegro' section features a rhythmic pattern of sixteenth notes with a 6/8 time signature.

56 I. MOTET A TROIS VOIX ET II. DESSUS DE VIOLONS,

Gloria, Gloria, Glo- tri, & Fi- li- o: Fi- li- o: Glo- ria Pa- tri, & Fili- o: & Fi- li- o: Glo- ria Pa- tri, ria, Glo- ri- a

Glo- - - - - ria

Patri & Fili- o, & Spi-

& Spi- ri- tu- i sanc- to:

7 6 7 6 7 6 7 6 7 6

Pa- tri, Pa- tri & Fi- li- o,

ri- tu- i sanc- to: Glo- - - - -

Glo- - - - -

7 6 7 6 7 6 7 6 7 6



& Spi-ri-tu-i sanc-to, & Spi-ritui

ria & Spi-

ria Pa-tri, Patri & Fi-li-o, & Spi-

7 6 7 6 7 6 7 6



sanc-to, & Spi-ritui sanc-to, Spi-ritui sanc-

ritu-i, & Spi-ritui sanc-to, Spi-ritu-i sanc-

ritu-i sanc-to, Spi-ritui sanc-to, Spi-ritu-i sanc-

7 6 7 6 7 6 6x 6 5

to, & Spi-ritui fancto.

to, & Spi-ritui fancto.

to, & Spi-ritui fancto.

Allegretto. SOLO.

Sicut erat, Sicut erat in princi-pi-o & nunc & sem per, & nunc & sem-

per, Sicut e-rat, Sicut e-rat in principio & nunc & semper: sem-

per, semper, sem-per, sem-per, sem-per, sem-

60 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Presto Tutti

Presto Tutti

Presto Tutti

Et in sæcula, in sæcu-

- per, semper, fem- per :

6 6 4 3

la sæcu- lo- rum, A- men. sæcu- lorum, A-

Presto Tutti

Et in sæcula, in sæcu- la sæcu- lo- rum, A- men, A-

Presto Tutti

Et in sæcula, in sæcu- la sæcu- lo- rum,

Presto Tutti

4 3 2 76 43

men.
men.
A- men.

43x 43x 4 6x 6

2

Detailed description: This system contains the first three systems of notation. The top two staves are vocal lines in G-clef with treble clef, featuring a melodic line with many slurs and a lower line with fewer notes. The third staff is a lute tablature line with six lines, showing rhythmic values and fret numbers. Below the tablature are the lyrics 'men.', 'men.', and 'A- men.'.

5 6 6 6 2 4 5 7

Detailed description: This system contains the fourth and fifth systems of notation. The top two staves are vocal lines. The third staff is a lute tablature line with fret numbers 5, 6, 6, 6, 2, 4, 5, and 7. A small diagram of a lute fretboard is shown below the tablature, with lines 2, 4, and 5 marked.

6 6 6 6 4 6 6x 6 4 7

Detailed description: This system contains the sixth and seventh systems of notation. The top two staves are vocal lines. The third staff is a lute tablature line with fret numbers 6, 6, 6, 6, 4, 6, 6x, 6, 4, and 7.

62 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

A- - men. A- men. sæcu- - lo- - rum,
A- - men. A- men.

A- - men. A- men. Et in sæcu-
sæcu- lo- rum, A- - men. A-
sæcu- lo- rum, A- men. A- men.
la, in sæcula sæ- cu- lo- rum, A- - men. A-

men. A- men. sæ- cu- - lo- - rum,

A- - men. A- men. sæ- cu- - lo-

men. A- men. Et in sæcula, in sæcu-

43 43 43

A- men. Et in sæcula, in sæcula sæ-

rum, Et in sæcula, in sæcula sæ- cu- lo- rum, A-

la sæcu- lo- rum, & in sæcula, in sæcula, sæ- cu- lo-

43 43 43 43 43 43

4x 6 76 5 7 6*

64 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Musical score for three voices and two violins. The system consists of six staves. The top two staves are for the two violins. The bottom four staves are for the three voices. The lyrics are:
culo- rum, A- - men, A- -
- - - men. A- - men. A- -
rum, & in sæcula, in sæcula sæ- cu- lo- - rum,
4 3 4 3 7 6-5 4-3 4-3

Musical score for three voices and two violins. The system consists of six staves. The top two staves are for the two violins. The bottom four staves are for the three voices. The lyrics are:
men. Amen.
men. Amen.
A- men.
5 6 5 3 4 3

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



Allegretto

PRELUDIO.

Allegretto.

Gloriosa Domina!

Allegretto.

BASSO-CONTINUO.

Allegretto. Solo.

O,

This system contains the first four staves of the musical score. The top two staves are vocal parts, and the bottom two are for violins. The tempo is marked 'Allegretto. Solo.' and the first vocal line begins with the syllable 'O,'.

O glorio- fa Do- mi- na! O

This system contains the next four staves. The vocal parts continue with the lyrics 'O glorio- fa Do- mi- na! O'. The violin parts provide accompaniment with various fingering numbers (6, 7, 6, 5, 4, 3) indicated below the notes.

glorio- fa Do- mi- na! Excelsa super fi- dera, Excelsa super

This system contains the final four staves on the page. The vocal parts continue with the lyrics 'glorio- fa Do- mi- na! Excelsa super fi- dera, Excelsa super'. The violin parts continue with accompaniment, including fingering numbers (7, 6, 6, 5, 4, 3, 6, 5, 6, 6, 5, 6).

fi- de- ra,

This system contains the first system of music. It features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'fi- de- ra,' are written below the vocal line. Below the vocal line is a lute tablature consisting of six staves, each with a letter 'x' at the beginning, representing fret positions on the strings. The tablature includes various rhythmic markings and accidentals.

Qui te creavit provide Lactas- ti sacro u- bere. O,

This system contains the second system of music. It features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'Qui te creavit provide Lactas- ti sacro u- bere. O,' are written below the vocal line. Below the vocal line is a lute tablature consisting of six staves, each with a letter 'x' at the beginning, representing fret positions on the strings. The tablature includes various rhythmic markings and accidentals.

O, O glorio- fa Do- mi-

This system contains the third system of music. It features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'O, O glorio- fa Do- mi-' are written below the vocal line. Below the vocal line is a lute tablature consisting of six staves, each with a letter 'x' at the beginning, representing fret positions on the strings. The tablature includes various rhythmic markings and accidentals.

68 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

na! O glorio- fa Do- mi- na!

This system contains the first system of music. It features two vocal staves (Soprano and Alto) and a lute or guitar accompaniment staff. The vocal parts begin with the word 'na!' and then sing 'O glorio- fa Do- mi- na!'. The lute part provides a rhythmic and harmonic accompaniment with various fretting figures.

TUTTI.

O,

This system contains the second system of music. It features two vocal staves and a lute or guitar accompaniment staff. The vocal parts enter with the word 'TUTTI.' and then sing 'O,'. The lute part continues with a complex accompaniment.

TUTTI.

O,

TUTTI

O,

O,

O,

O,

This system contains the third system of music. It features two vocal staves and a lute or guitar accompaniment staff. The vocal parts enter with the word 'TUTTI.' and then sing 'O,'. The lute part continues with a complex accompaniment.

glo- rio- fa Do- mina! O glo- rio-
 O glo- rio- fa Do- mina! O glori-
 O glori- o- fa Domina! glori- o- fa

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

fa Domi- na! Excel-
 ofa Domi- na!
 Do- mina! Excelsa, Ex- cel-

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

LIV. I.

S

70 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

fa, Excel- sa super fide- ra, Qui te cre-
 Fxcel- sa super fide- ra, Qui te cre-
 fa super fi- de- ra, Qui te cre-

6 5 7-6 5
3 4 3

avit pro- vi- de Lac- tati fa- cro u- be- re, Qui te cre-
 avit pro- vi- de Lac- tati fa- cro u- be- re,
 avit provi- de Lac- tati fa- cro ube- re, Qui te cre-

6 4 6 5 3*

avit provi- de Lactaf- ti, Lactaf- ti fa- cro ube- re. Lac-

Quite cre- a- vit provi- de Lactaf- ti sacro u- be- re.

avit provi- de Lac- tasti, Lactaf- ti fa- cro ube- re.

6 — 7 6 6 2 8 6 — 6 5

tasti, Lactaf- ti fa- cro ube- re.

Lactaf- ti fa- cro ube- re.

Lactaf- ti, Lactaf- ti fa- cro ube- re. O,

72 II MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

The first system of the musical score consists of six staves. The top two staves are for voices, and the bottom four staves are for two violins. The music is written in a common time signature. The lyrics 'O, O, O,' are placed below the first three measures of the vocal staves.

The second system of the musical score also consists of six staves, with two for voices and four for two violins. The lyrics 'glo- rio- fa Do- mina! O glo- rio-' are placed below the first three measures of the vocal staves. The lyrics 'O glori- o- fa Do- mina! O glori-' are placed below the next three measures. The lyrics 'O glori- o- fa Domi- na! glori- o- fa' are placed below the final three measures. At the bottom of the system, there are numerical figures: 7/6, 6, 6-5/4 3, 6, and 2/8.

fa Domi- na!

ofa Do- mina!

Do- mina!

76 3

This system contains the first three systems of music. It features a vocal line with lyrics and two guitar accompaniment staves. The lyrics are 'fa Domi- na!', 'ofa Do- mina!', and 'Do- mina!'. There are some numerical markings like '76' and '3' below the guitar staff.

This system contains the fourth system of music, continuing the vocal and guitar parts from the first system.

LIV. I. T

This system contains the fifth system of music, concluding the piece. It includes the text 'LIV. I.' and a 'T' time signature.

74 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Affettuosissimo.

RITORNELLO.

RITORNELLO.

RITORNELLO.

Affettuoso.

Quod Eva tristis abstulit Tu reddis almo germine, Intrent ut

aftra flebiles, Cœli fenestra facta es. Intrent ut aftra flebiles, Cœli fe-

nestra fac- ta es.

Allegretto.

Allegretto.

Allegretto SOLO.

Tu regis al- ti janu- a, Et porta lu-

cis fulgi- da: Vitam datam per Vir- gi- nem,

Gentes re- demp- tæ plau- dite, plaudite,

plaudite, plau- di- te. Gentes redemp- tæ plau- dite.

Gentes redemp-tæ, plaudite, plaudite. Gentes redemp-tæ.

plau-dite, plau-dite, plaudite. Gentes re-

demp-tæ plau-di-te. Gentes re-

78 III. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

demp- tæ plau- dite.

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

TUTTI.

TUTTI.

TUTTI.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

TUTTI.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

TUTTI.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.


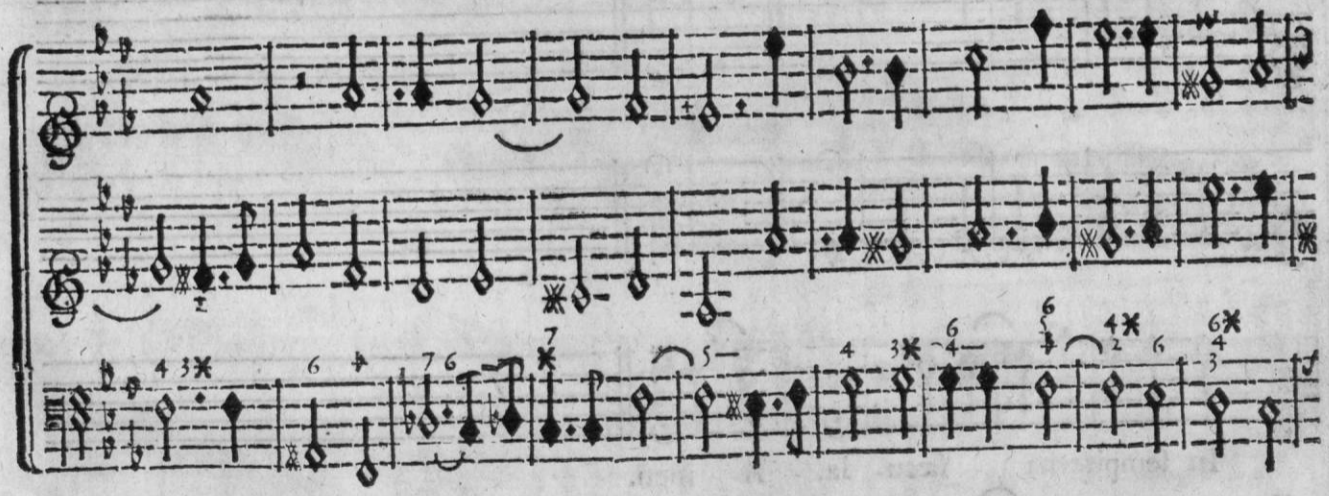
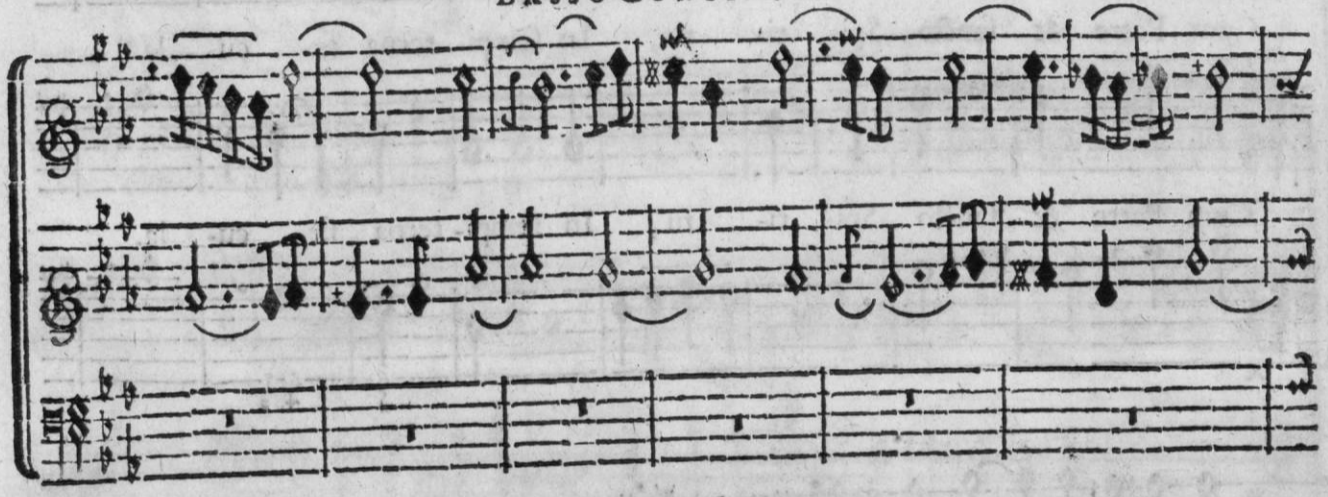
In sempiterna sæ-cu-la. A-men.

In sempiterna sæ-cu-la. A-men.

In sempiterna sæ-cu-la. A-men.

80 III. MOTET A TROIS VOIX, ET III. VIOLONS,
III. MOTET. A TROIS VOIX,
ET TROIS VIOLONS.

PRELUPIO. Fuga grave.
Arce mihi Domine.
BASSO-CONTINUO.



Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves, with the right hand on a treble clef and the left hand on a bass clef. The tempo is marked "Fuga Grave".

Fuga Grave.

VIOLONCELLO.

Cello part notation for the first system, showing fingerings and positions. The notation includes numbers 1-4 for fingers and asterisks for positions. The first few notes are marked with "5-3", "6", "9 8", "4 3", "6", "7 6", "7 6", and "7 6".

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves, with the right hand on a treble clef and the left hand on a bass clef.

Cello part notation for the second system, showing fingerings and positions. The notation includes numbers 1-4 for fingers and asterisks for positions. The first few notes are marked with "4", "9 8", "4 3", "6-4", "7 6", "7 7", "6", and "6".

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves, with the right hand on a treble clef and the left hand on a bass clef.

Cello part notation for the third system, showing fingerings and positions. The notation includes numbers 1-4 for fingers and asterisks for positions. The first few notes are marked with "7 6", "7 6", "6 3", "6 3", "9 7", "6", "6", "6", and "6".

LIV. I.

X

82 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system consists of three staves with treble clefs and a basso continuo line. The music is in a minor key and 4/4 time. The basso continuo line includes figured bass notation: 6—, 6* 4 3, 7 6* 4 2-2#, 7 7# 7 6*, 7# 6, 7 6, 7 6*.

The second system consists of three staves with treble clefs and a basso continuo line. The music continues with similar notation. The basso continuo line includes figured bass notation: 5 6 7 6, 6—, 4 5 6 7, 7# 6# 5—, 4 3.

A TRE. Grave,

The third system features a vocal line and a basso continuo line. The vocal line begins with the text: "PArce mihi Do- mine, Do- mine: Par- ce, Par- ce mi- hi Do- mi-". Below the vocal line, the text "Grave." is written. The basso continuo line includes figured bass notation: 6—, 7 6, 6 7, 7# 6# 5—, 4 3.

PARce mihi Do- mine: Par- ce, Par-

Parce mihi Do- mi- ne, Do- - mine:
 ne: Par- ce, Par- ce mihi, Par- ce, Par- ce mi- hi Do- mine:
 ce mihi Do- mi- ne: Parce, Par- ce mi- hi Do- mi- ne:

7 6 5 7 6 5 6 4 7 8 4 3 4 3 * *

VIOLONCELLO.

Parce mihi Do- mi- ne:
 Nihil enim sunt
 Ni-

5 6 7 6 7 6 5 7 6 9 8 * * Ni-

The musical score is arranged in two systems. Each system contains five staves: three for voices (Soprano, Alto, Tenor) and two for violins (Violin I and Violin II). The lyrics are:

Ni- hil enim sunt dies me- i,
 dies me- i, Ni- hil enim sunt dies me- i,
 hil enim sunt dies me- i, Nihil enim sunt dies me- i,
 Nihil enim sunt dies me- i, Nihil
 Nihil enim sunt dies me-
 dies me- i,

The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Some notes are marked with an asterisk (*). The bottom system includes figured bass notation:

2 8# 4 3
 7 6
 6 6 4* 6 6 #*
 5 * 4 5

e- nim sunt dies me- i.
i. Nihil enim sunt dies me- i.
Nihil enim sunt dies me- i. Parce mihi

6 5
4-3*

6 6
4*

6 6
4*

6 6
4*

Do- mi- ne: Par- ce, Parce mihi Domine: Parce, Parce, Par- ce, Par-

6
4-3*

6 6
4*

6 6
4*

7 6
3 4*

LIV. I.

Y

86 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Parce mihi Do- mine, Do- mine: Par-
 Parce mihi Do- mine: Do-
 ce mi- hi Do- mi- ne: Parce mihi
 ce Domine: Parce, Parce, Parce, Par- ce mihi Do- mine.
 mine: Parce, Parce, Parce mihi Do- mine.
 Do- mine: Parce, Parce, Parce mihi Do- mine.

TUTTI
 TUTTI
 TUTTI

6⁶ 4
 5-4 3* #
 7 76 6-5 4 3*
 6 6 7 6 5 4 3*
 4 3

Gratiofo

RITORNELLO.

Gratiofo

RITORNELLO.

Gratiofo.

RITORNELLO.

Gratiofo

Quid est homo, Quid est ho- mo, quia magnificas e- um?

38 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quid est homo, Quid est ho- mo, qui- a magnificas, magni- ficas

6—6 5 4* 6 4— 2—
4 2+

This system contains five staves. The top two staves are vocal parts in G-clef. The third staff is a lute tablature line with numbers and asterisks. The fourth staff is a vocal part in C-clef. The fifth staff is another lute tablature line with numbers and asterisks.

c um? Auc

This system contains five staves. The top two staves are vocal parts in G-clef. The third staff is a lute tablature line with numbers and asterisks. The fourth staff is a vocal part in C-clef. The fifth staff is another lute tablature line with numbers and asterisks.

quid appo- nis er- ga eum cor tuum, cor tu- um? Quid est homo, Quid est homo,

This system contains a vocal line and a lute tablature line. The tablature includes numbers 4, 5, 6, 7, and 8, along with asterisks and a '2' with a horizontal line, likely indicating fret positions and string numbers.

quia magnificas, magnificas e- um? Quid est

This system continues the musical score with a vocal line and a lute tablature line. The tablature includes numbers 4, 6, 7, and 8, along with asterisks and a '3' with a horizontal line, indicating fret positions and string numbers.

90 III. MOTET A TROIS VOIX, ET III. VIOLONS,

homo, Quid est ho- mo, quia magnificas eum, Quid est

homo, Quid est ho- mo?

Affettuoso. ARIA.

Vifitas eum dilu- culò,

Affettuoso. PRELUDIO.

This system contains the beginning of the vocal line and the lute accompaniment. The vocal line starts with the lyrics 'Vifitas eum dilu- culò,'. The lute part features a prelude marked 'Affettuoso. PRELUDIO.' with various fretting instructions such as '6*', '43*', and '6'.

Vifitas eum dilu- cu- lò, & fubitò, fu- bitò pro- bas illum, probas

The second system continues the vocal line with the lyrics 'Vifitas eum dilu- cu- lò, & fubitò, fu- bitò pro- bas illum, probas'. The lute accompaniment continues with similar fretting patterns.

il- lum : Vifitas eum dilu- culò, Vifitas eum dilu- culò.

The third system features a vocal line with the lyrics 'il- lum : Vifitas eum dilu- culò, Vifitas eum dilu- culò.' and the lute accompaniment.

Fuga grave.

This system is dedicated to the lute accompaniment, labeled 'Fuga grave.' It consists of two staves of music.

Fuga grave.

This system continues the lute accompaniment, also labeled 'Fuga grave.', with two staves of music.

VIOLO NCELLO.

The final system on the page is for the cello, labeled 'VIOLO NCELLO.', and consists of a single staff of music.

92 III. MOTET A TROIS VOIX, ET III. VIOLONS,

First system of musical notation, featuring three staves (Soprano, Alto, Tenor) and three Violon parts. The notation includes notes, rests, and various ornaments.

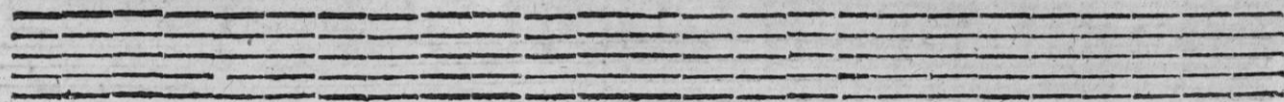
Second system of musical notation, featuring three staves (Soprano, Alto, Tenor) and three Violon parts. The notation includes notes, rests, and various ornaments.

Third system of musical notation, featuring three staves (Soprano, Alto, Tenor) and three Violon parts. The notation includes notes, rests, and various ornaments.

Ufquequò non parcis mihi, non parcis mihi, non, non par- cis

Fourth system of musical notation, featuring three staves (Soprano, Alto, Tenor) and three Violon parts. The notation includes notes, rests, and various ornaments.

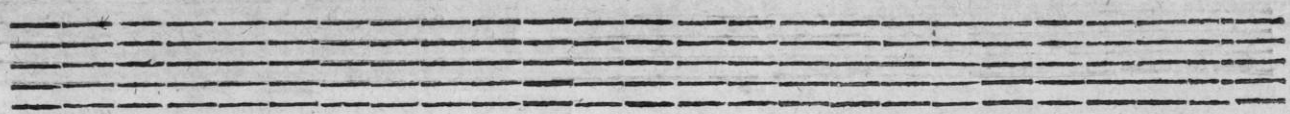
mi- hi, non, non par-



cis mi- hi, non

III. MOTET A TROIS VOIX, ET III VIOLONS,

par- cis mihi, non, non, non, non, non, non, non



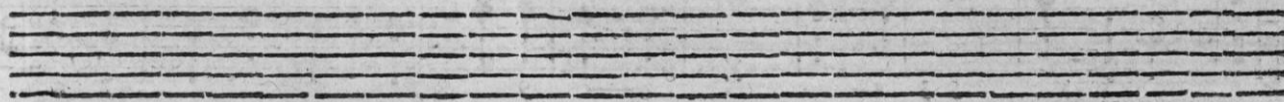
par- cis mihi, nec di- mit- tis me ut glutiam

fa- livam me- am? nec di- mit- tis me ut glutiam

6* 4 3*

+ 9 + 6 * 6

Detailed description: This system contains five staves. The top staff is a vocal line in G-clef with a key signature of one flat and a common time signature. It features a melodic line with various ornaments and rests. The second and third staves are lute accompaniment in C-clef, showing a rhythmic pattern of eighth and sixteenth notes. The fourth staff continues the vocal line with lyrics. The fifth staff is a lute accompaniment line with figured bass notation, including figures like 6*, 4, 3*, and a sequence of +, 9, +, 6, *, 6.



fa- livam me- am?

6 4 3* 6 4 3*

Detailed description: This system contains five staves. The top staff is a vocal line in G-clef with a key signature of one flat and a common time signature. It features a melodic line with various ornaments and rests. The second and third staves are lute accompaniment in C-clef, showing a rhythmic pattern of eighth and sixteenth notes. The fourth staff continues the vocal line with lyrics. The fifth staff is a lute accompaniment line with figured bass notation, including figures like 6, 4, 3*, 6, 4, 3*.

96 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Adagio-dolce.

Adagio dolce.

Adagio dolce.

Adagio dolce.

Adagio

PEc- ca- vi, Pec- ca- vi: quid faciam ti- bi, o cus- tos ho- mi-

Adagio.

PEc- ca- vi, Pec- ca- vi: quid faciam tibi, o custos ho- mi-

Adagio.

5 6 4 5 3 4 2 6 9 8 7 6

num? Pecca- vi, Pec- ca- vi, Pec- ca- vi, Pec- ca- vi: quid

num? Pec- ca- vi, Pec- cavi: quid faciam tibi, o- custos ho- minum? Pec-

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

faciam tibi, ô custos ho- minum? ô custos ho- mi-
 ca- vi, pec- cavi: quid fa- ciam tibi, ô cus- tos ho- mi-

4* 6 6 7 9 7 6 5 4 3*

Dolce.

Dolce.

Forte
vivace.

num?

num?

3 4 7 6 7 6 7 6 7 6

98 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of the musical score consists of six staves. The top three staves are for voices: the first is a soprano line in G-clef, the second is an alto line in C-clef, and the third is a bass line in F-clef. The bottom three staves are for violins: the first is a violin I line in G-clef, the second is a violin II line in G-clef, and the third is a violin III line in G-clef. The music is in a minor key and 4/4 time. The vocal parts have various ornaments and slurs. The violin parts include figured bass notation: 7-6, 7-6*, 4-3, 2 8 / 4 3, 2 8 / 7 6, and 7-6.

Two empty musical staves, one for a vocal part and one for a violin part, positioned between the first and second systems.

The second system of the musical score consists of six staves, similar in layout to the first system. It features three vocal staves and three violin staves. The music continues with various ornaments and slurs. The violin parts include figured bass notation: 9 8, 2 8+ / 7 6, 7 6 / 3 4, 5-3, 6, and 6.

Two empty musical staves, one for a vocal part and one for a violin part, positioned between the second and third systems.

Vivace.

Quare, Quare posuif- ti

This system contains five staves. The first two are vocal staves in G major. The third is a lute tablature staff with rhythmic notation. The fourth is a vocal staff with the lyrics "Quare, Quare posuif- ti". The fifth is a lute tablature staff with numbers 6, 9, 6, 8 and various symbols like 'x' and 'X'.

Four empty musical staves.

me contrarium ti- bi? Quare,

This system contains five staves. The first two are vocal staves. The third is a lute tablature staff with rhythmic notation and asterisks. The fourth is a vocal staff with the lyrics "me contrarium ti- bi? Quare,". The fifth is a lute tablature staff with numbers 7, 6, 7-6, 4, 3, 6 and various symbols like 'x' and 'X'.

Four empty musical staves.

100 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quare posuisti me contrarium, contrarium ti-

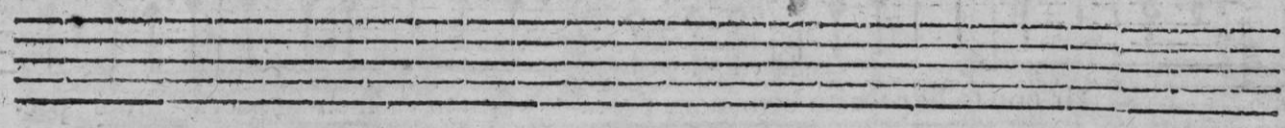
This system contains the first four staves of music. The top two staves are vocal parts, and the bottom two are for violins. The lyrics 'Quare posuisti me contrarium, contrarium ti-' are written below the vocal staff. The music is in a minor key and features various rhythmic values and ornaments.

bi, contrarium, contrarium, con-

This system contains the next four staves of music. The lyrics 'bi, contrarium, contrarium, con-' are written below the vocal staff. The musical notation continues with complex rhythmic patterns and ornaments, typical of the style.

tra- rium, con- trarium ti- bi, &

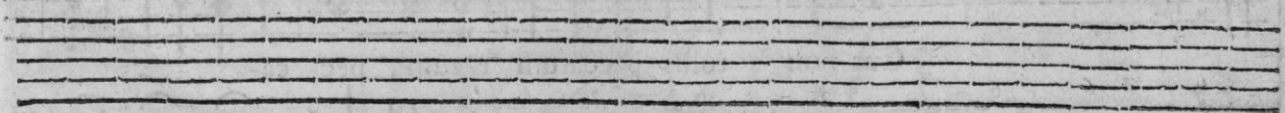
6 6 76 6



factus sum mihi metipſi gravis, & factus sum mihi me-

* *

6 7



102 III. MOTET A TROIS VOIX, ET III. VIOLONS,

First system of the musical score, featuring three vocal staves and three violin staves. The vocal parts have lyrics: "tisi gra- vis?". The violin parts include figured bass notation: 6, 7 6, 4, 4, 3.

Second system of the musical score. The vocal parts begin with the lyrics: "Cur non tollis peccatum meum, peccatum meum, peccatum, pec-". The violin parts include figured bass notation: 6, 9 8, 6.

Third system of the musical score. The vocal parts continue with the lyrics: "ca- tum me- um? Cur non tollis peccatum meum, pecca- tum me- um? Cur non". The violin parts include figured bass notation: 7 6, 6, 4 3.

meum, peccatum meum, pec- catum, pec- ca- tum me- um?

tollis peccatum meum, peccatum meum, pec- ca- tum me- um? Cur non

tum, pec- ca- tum, pec- catum me- um?

9 8 7 6 5
7 6 5

Cur non tollis peccatum meum, pec-

tollis peccatum meum, pec- ca- tum meum, pec- ca- tum, Cur non

Cur non tollis peccatum meum, pec- ca- tum meum, pec-

6 3 6 6 6

ca- tum meum, pec- ca- tum, pec- catum me- um?

tollis peccatum meum, pec- ca- tum meum, pec- catum me- um?

ca- tum, Cur non tollis peccatum meum, pec- catum me- um? Et

4 3 6 6 6

104 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Et quare non aufers iniquitatem meam, Et quare non

quare non aufers iniquitatem meam, Et quare non aufers iniquitatem meam?

Languente.

quare non aufers iniquitatem meam?

Languente.

tatem, iniquitatem meam?

Languente.

6-5
4 *

The first system of musical notation 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 several slurs and ties across the staves, indicating phrasing and melodic lines.

The second system of musical notation also consists of four staves. It continues the musical piece with similar notation to the first system, including treble and bass clefs, various note values, and phrasing marks like slurs and ties.

The third system of musical notation consists of four staves. The bottom staff includes a series of figured bass notations (figures) such as 4x, 6, 5, 6, 5, 7x, 7#, 6, 5, 6, 5, which are placed above the notes to indicate specific fingerings or ornaments for the basso continuo.

106 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of the musical score consists of four staves. The top three staves are for voices, each with a treble clef and a key signature of one flat. The bottom staff is for the lute or violoncello, featuring a bass clef and a figured bass system with numbers and asterisks indicating fingerings and ornaments. The music is written in a style characteristic of the 17th or 18th century.

The second system of the musical score consists of four staves. The top three staves are for voices, and the bottom staff is for the lute or violoncello. The vocal parts continue with their respective melodic lines, and the figured bass provides harmonic support.

The third system of the musical score consists of four staves. The top three staves are for voices, with the lyrics "Ecce, Ec- ce" written below the notes. The word "Languente." is written above the first vocal staff. The bottom staff is for the lute or violoncello, with figured bass notation. The music is marked "Languente." and features a wavy line above the first vocal staff.

nunc in pulvere dor- - mi- am: am: am:

Ecce, Ec- ce
Ecce, Ec- ce
Ecce, Ec- ce

108 III. MOTET A TROIS VOIX, ET III. VIOLONS,

nunc in pulvere dor- mi- am :

nunc in pulvere dor- mi- am :

nunc in pulvere dor- miam :

7* 6 5 6 7 6 5 7* 4

6 6 4 3 2

6 6

Detailed description: This system contains the first system of music. It features three vocal staves (Soprano, Alto, Tenor) and three violin staves. The vocal parts enter with the lyrics 'nunc in pulvere dor- mi- am :'. The violin parts provide accompaniment with various rhythmic patterns and fingerings indicated by numbers and asterisks.

Ec- ce, Ec- ce nunc in pulvere

Ec- ce, Ec- ce nunc in pulvere

Ecce, Ec- ce nunc in pulvere

6 4 3 6 4

7 3 7

Detailed description: This system contains the second system of music. It features three vocal staves and three violin staves. The vocal parts enter with the lyrics 'Ec- ce, Ec- ce nunc in pulvere'. The violin parts continue the accompaniment with similar rhythmic patterns and fingerings.

dor- mi- am: Ecce, Ecce nunc in pul- vere,
 dor- mi- am: Ecce, Ecce nunc in pulvere dor-
 dor- mi- am: Ecce, Ecce nunc in pulvere

5 6 5 6 5 4 3
 6 5 4 3 2 1

dor- mi- am, nunc in pulvere dor- mi- am,
 mi- am, nunc in pulvere dor- mi- am,
 dor- mi- am,

5 6 5 6 7 6 5 4 3
 6 4 3 2 1

Liv. I.

Ee

110 III. MOTET A TROIS VOIX, ET III. VIOLONS,

nunc in pulvere dormi- am,
nunc in pulvere dormi- am,
Ecce, Ec- ce nunc in
dor- mi- am, dor- mi- am, nunc in pulvere
dor- mi- am, nunc in pulvere dor-
pulvere dor-
7 6 5 7 6 4 7 6 4 7 6 4 7 6

The musical score consists of two systems of staves. The first system includes vocal lines and lute tablature. The lyrics are: "dor-mi-an: Et si mane me qua-sieris non sub-sis-tam." and "mi-am: Et si mane me qua-sieris non sub-sis-tam." The second system continues with the lyrics "non sub-sis-tam." and ends with "FIN." The tablature includes various fret numbers and asterisks indicating specific techniques.

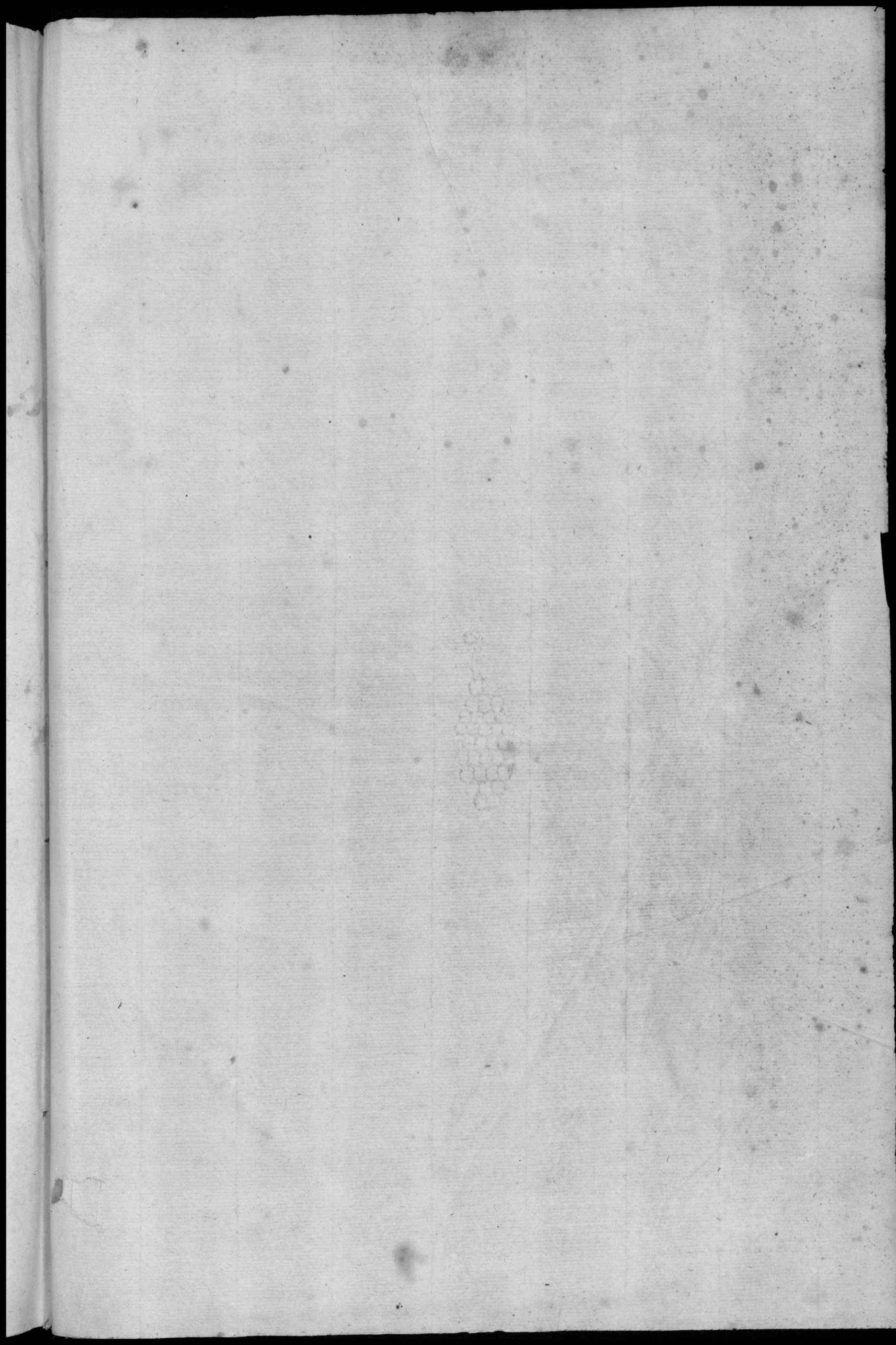
FIN.



EXTRAIT DU PRIVILEGE.

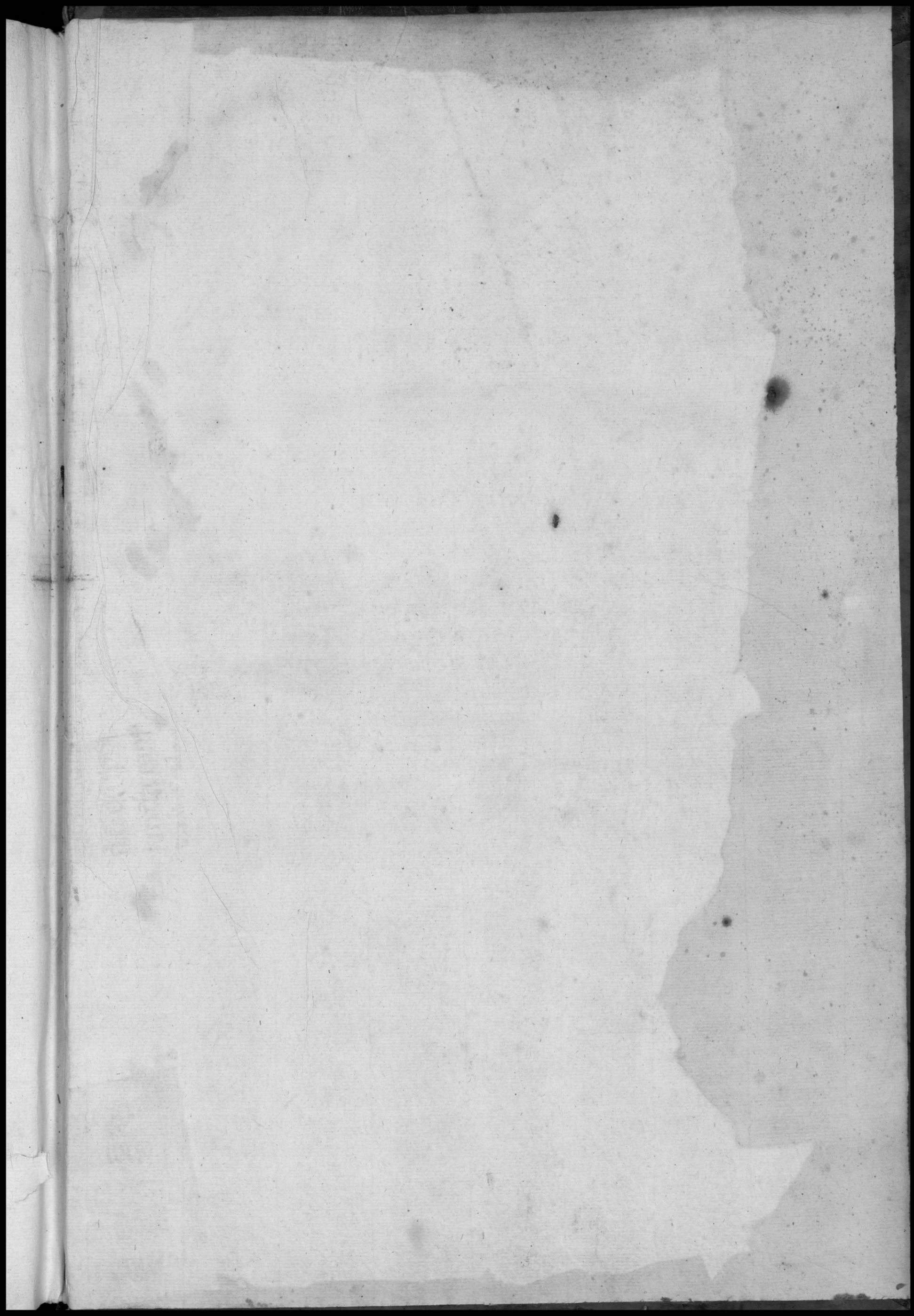
PAR Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées, L O U I S : & plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires 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 défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.





EXTRAIT DU PRIVILEGE

Alors l'œuvre... de Roy... à An...
Le... jour de... de May... An de Grace...
... Signes, L O U I S...
... par bas... Par le Roy...
... Sceau de cire...
... le... Avril... Contraintes par Arrest...
...
... pour la Musique, d'imprimer, faire
... Vendre & Distribuer toute sorte de Musique
... Vocale, qu'instrumentale de tous Auteurs. Faisant
... à toutes autres personnes de quel que condition
... d'enregistrer ou faire enregistrer
... de Musique, ny autre chose concernant
... en aucun lieu de ce Royaume, Terres & Seigneuries
... de son obéissance, nonobstant toutes Lettres à ce
... ny même de Tailler ny Fondre aucunes
... Musique, sans le congé & permission dudit Roy...
...
... d'ameuse... qu'il est plus amplem...
... Lettres: Sacha Majesté voulant qu'il...
... mis au commencement ou fin d'icelles...
... Roy soit ajoutée comme à l'Original.







CANTATE
FRANCOIS
EE
MOETS

