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S. A. E. Hagen.

MOTETS
A I. II. ET III. VOIX,
AVEC LA BASSE-CONTINUE,

*Par Monsieur CAMBRA, Maistre de Musique
de l'Eglise de Paris.*

LIVRE PREMIER.

QUATRIEME EDITION.



A PARIS,

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

M. DCC. X.

AVEC PRIVILEGE DU ROY.

MOTETS.

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M. DCC. X.

AVEC PRIVILEGE DU ROT.



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 ,

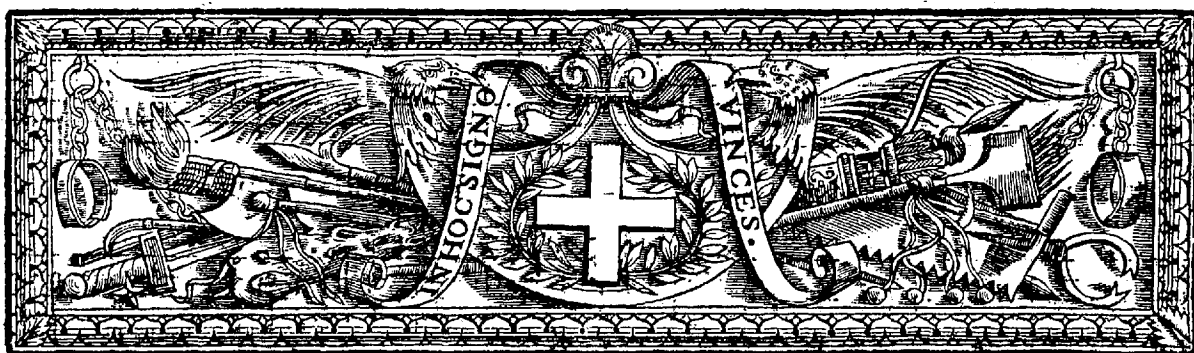
En donnant pour la premiere fois mes Ouvrages au Public, mon principal devoir est de luy apprendre que vous êtes la personne du monde à qui j'ay le plus d'obligation. Au milieu de l'attention serieuse que vous donnez au service des Autels, & au ministere de la Justice, vous avez

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. 109.



Gay.

Aratum. Paratum cor

BASSUS-CONTINUUS.

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

6. 76 765 343 6 76 34 6 6 76 6

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 & psal- - - - - 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-

9 7 5 6 2 7 5 6 5
3 3 3 5 3

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

43 6 76* 6 6 *6

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

6 * 6 5 * 6

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

7 7 7 7 * 98 6 *3
3 4 6

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

6 98 6

I. MOTET A VOIX SEULE,

psal- - - lam-tibi in- nati- o- nibus.

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 - tu- a: & usque ad nu-

bes véri- tas, veritas tu- a, 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.

Figured bass: 5 6, 6, 7, 9 8, 6 4, 3 *

Gay.

Mens impletur grati- a, & futura glo- ria, nobis pignus

Figured bass: 6, 6, 6, 6

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

Figured bass: 6 4, 6 6 *, 6, 6, 6

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

Figured bass: 6 6 *, 6 6 *, 6 6 *, 6 6 *

turae glo- ria, nobis pignus da- tur. & futurae glo-

Figured bass: 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.

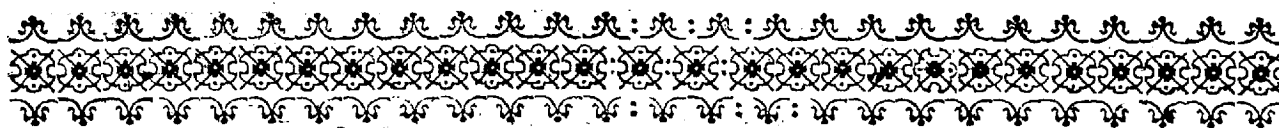
Allelu- ya, Alle- luya, Allelu- ya, Alle- luya.

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- - - - - lelu- ya.



III. MOTET A VOIX SEULE,

D U P S E A U M E X L I. 42.



Uemadmodum. *QUemadmo-*

Lentement. 7 7 7 6

BASSUS-CONTINUUS.

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

desiderat anima mea ad te, ad te, ad te Deus.

This musical staff contains the first line of the piece. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The lyrics are written below the vocal line. The piano part includes some fingering numbers like '6' and '65'.

Quemadmodum desiderat cervus ad fontes aquarum:

This musical staff continues the piece. The lyrics are written below the vocal line. The piano part includes various fingering numbers such as '6', '76', and '6'.

ita desiderat anima mea ad te, ad te Deus, ita

This musical staff continues the piece. The lyrics are written below the vocal line. The piano part includes various fingering numbers such as '76', '6', and '7x6'.

desiderat anima mea ad te Deus, ita desiderat anima

This musical staff continues the piece. The lyrics are written below the vocal line. The piano part includes various fingering numbers such as '6', '4', '6', '76', and '6'.

mea ad te Deus, ad te, ad te, ad te Deus.

This musical staff concludes the piece. The lyrics are written below the vocal line. The piano part includes various fingering numbers such as '6', '4', '6', '76', and '6'.

III MOTET A VOIX SEULE,

Si-tivit a-nima me-a,

Gravement.

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:

Gav.

quoniam transibo in locum tabernaculi admirabilis usque ad domum

Dei. In voce exultationis & confessi-

o-nis: fonus epulantis. Quare tristis

lentement

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

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

Gav.

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

This musical staff contains the first line of the piece. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics 'Spe- ra in Deo, quoniam adhuc' are written below the staff. The lute tablature below the staff uses numbers 1-6 and includes asterisks to denote fretted notes.

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

This musical staff contains the second line of the piece. The lyrics 'confitebor illi: faluta- re vultus mei & Deus me- us. Spe- ra,' are written below the staff. The lute tablature includes various rhythmic markings such as '6', '7', and '9/3'.

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

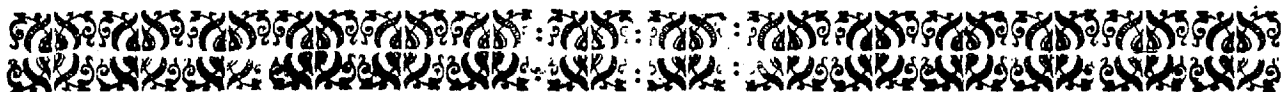
This musical staff contains the third line of the piece. The lyrics 'Spe- ra in De- o, quoniam adhuc confite- bor illi: faluta-' are written below the staff. The lute tablature continues with numbers and asterisks.

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

This musical staff contains the fourth line of the piece. The lyrics 're vultus mei & Deus me- us. faluta- re vultus me- i' are written below the staff. The lute tablature includes markings like '6', '7', and '9/3'.

& Deus me- us.

This musical staff contains the fifth and final line of the piece. The lyrics '& Deus me- us.' are written below the staff. The lute tablature concludes with numbers and asterisks.



IV. MOTET, A VOIX SEULE.

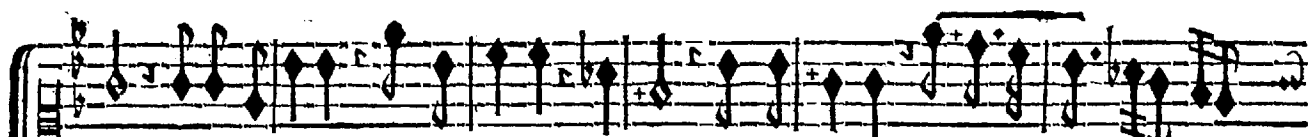
POUR LA SAINTE VIERGE.



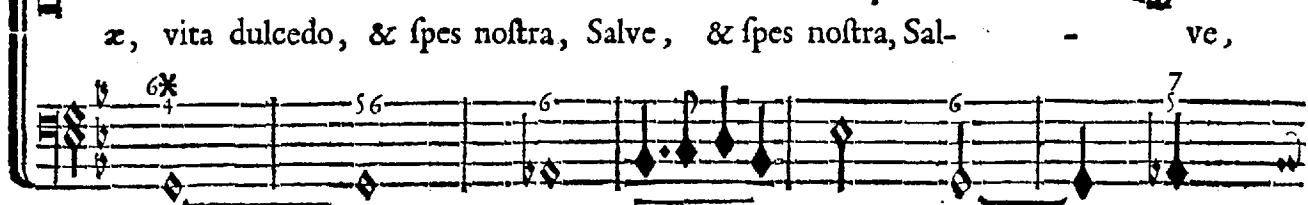
Alve, Salve Regina, Mater misericor- di-



BASSUS-CONTINUUS.



æ, 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 converge, 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!

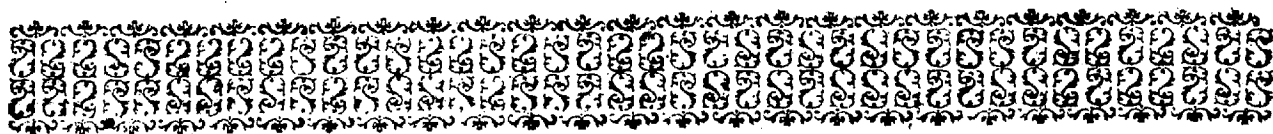
pia! ô clemens! ô pia, ô! ô dulcis Virgo, Virgo Mari- a!

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.

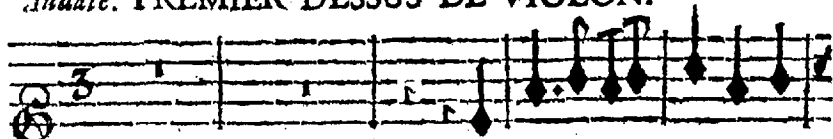
DU PSEAUME CL.



Gay.

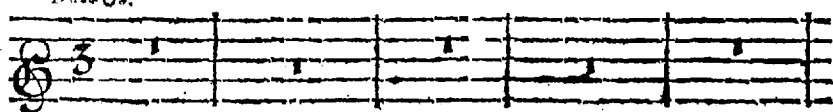


Laudate. PREMIER DESSUS DE VIOLON.

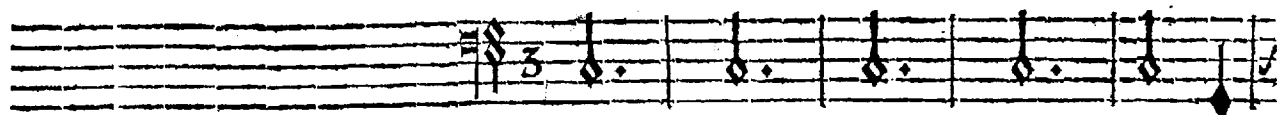


SECOND DESSUS DE VIOLON.

DESSUS.



Laudate.

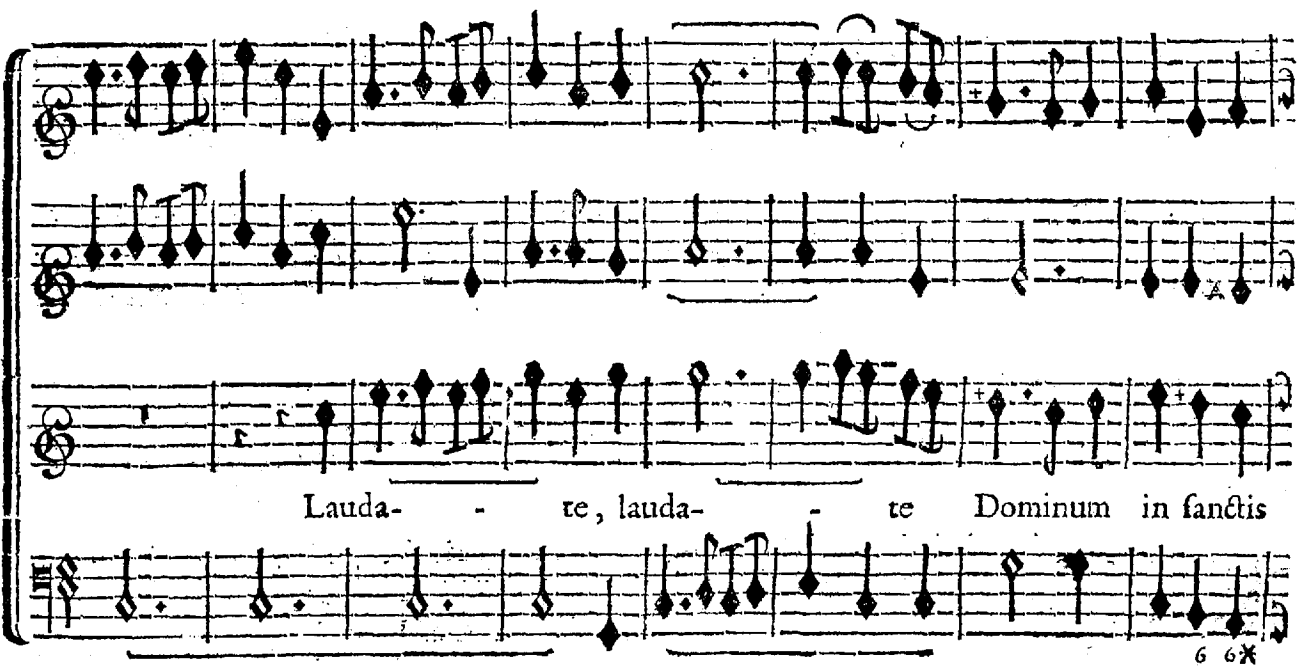


BASSUS CONTINUUS.

6 6*



Musical score system 1, consisting of four staves. The first three staves are treble clef, and the fourth is bass clef. The lyrics "Lauda- te," are positioned below the third staff.



Musical score system 2, consisting of four staves. The first three staves are treble clef, and the fourth is bass clef. The lyrics "Lauda- te, lauda- te Dominum in sanctis" are positioned below the third staff. Fingerings 6, 7, 6, 7 are indicated above the bass staff. A 6x symbol is at the end of the system.



Musical score system 3, consisting of four staves. The first three staves are treble clef, and the fourth is bass clef. The lyrics "ejus, Lauda- te, laudate," are positioned below the third staff. Fingerings 6 and 7 are indicated above the bass staff. A 76x symbol is at the end of the system.

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* 6 9 7

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

7 6 7 6 7-3 4 3

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

tudinis e- jus.

Laudate eum in sono tu- - bz, in fo- no tubz:

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

Laudate eum, Lauda- - te, Laudate eum in fono

tu- - bæ: 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 tablature line. The text 'Laudate eum, Laudate eum in tympano & choro:' is centered below the second staff. The tablature line includes numerical figures: 7, 6, 6, 65, 6, 65.

Lauda- - - te, Laudate eum in chordis & organo.

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 tablature line. The text 'Lauda- - - te, Laudate eum in chordis & organo.' is centered below the second staff. The tablature line includes numerical figures: 6, 6, *6, 6, 6, 87.

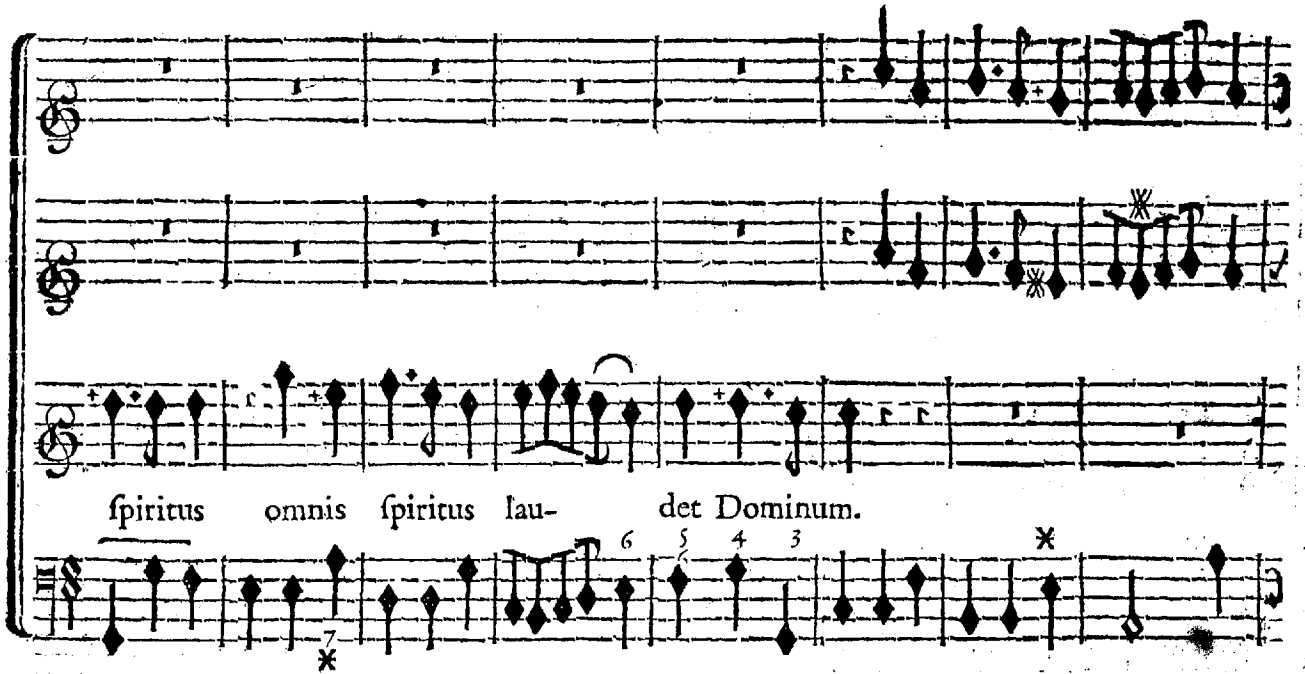
6 6 6X

This system contains four staves. The top three staves are vocal parts, and the bottom staff is a lute tablature line. The tablature line includes numerical figures: 6, 6, 6X.

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



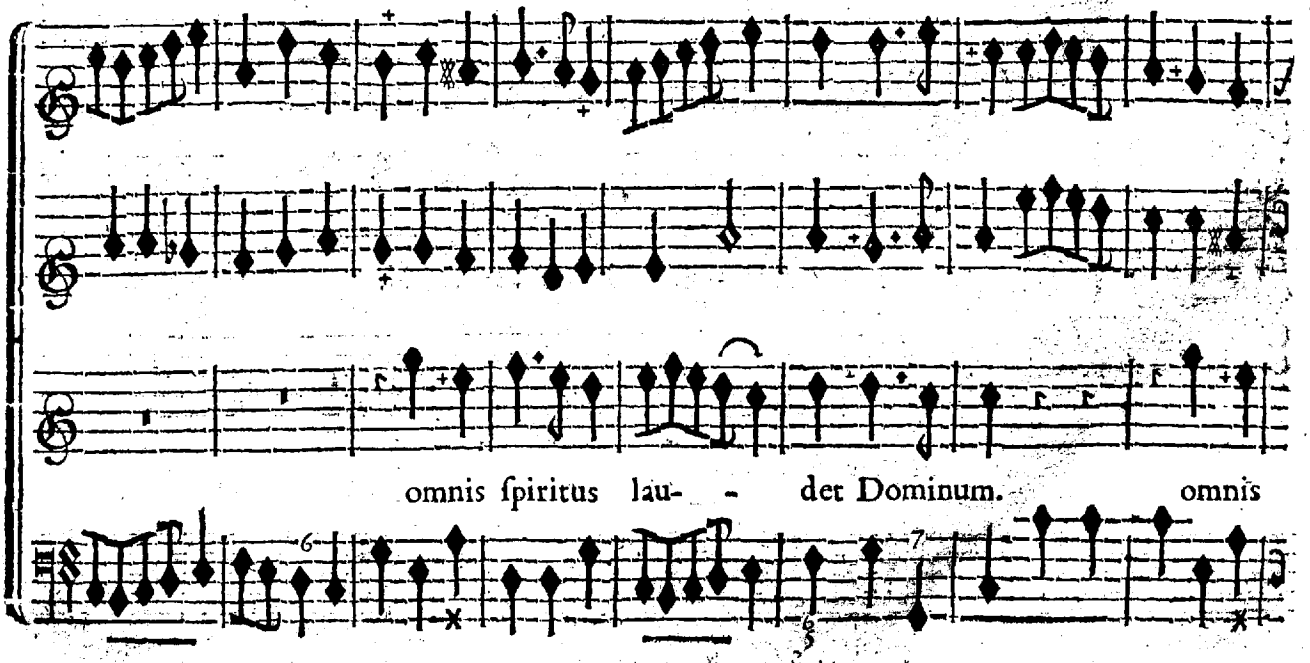
spiritus omnis spiritus lau- det Dominum.

This system contains three staves of music. The top two staves are vocal parts, and the bottom staff is a lute tablature. The lyrics are "spiritus omnis spiritus lau- det Dominum." The tablature includes numbers 6, 5, 4, 3, and 7, along with asterisks indicating fret positions.



omnis spiritus omnis spiritus lau- det Dominum.

This system contains three staves of music. The top two staves are vocal parts, and the bottom staff is a lute tablature. The lyrics are "omnis spiritus omnis spiritus lau- det Dominum." The tablature includes numbers 5, 6, 6, 6, 6, 4, 5, and 6, along with asterisks indicating fret positions.



omnis spiritus lau- det Dominum. omnis

This system contains three staves of music. The top two staves are vocal parts, and the bottom staff is a lute tablature. The lyrics are "omnis spiritus lau- det Dominum. omnis". The tablature includes numbers 6 and 7, along with asterisks indicating fret positions.

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.

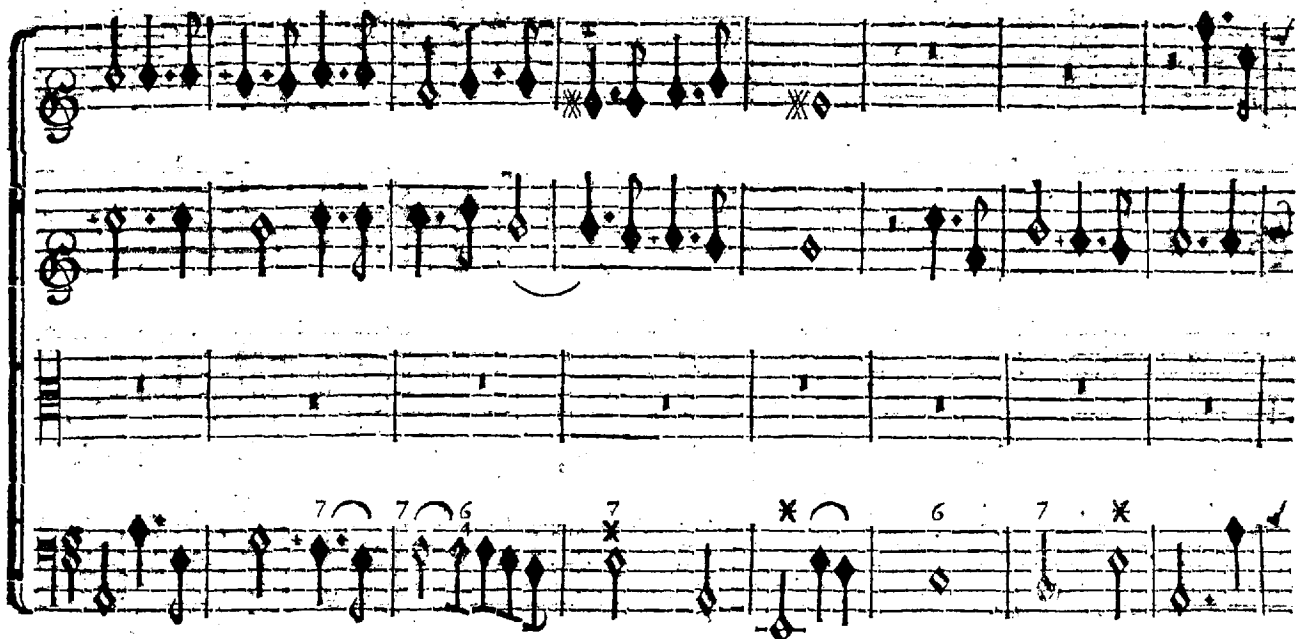
Gravement.

Nobis. PREMIER DESSUS DE VIOLON.

SECOND DESSUS DE VIOLON.
HAUTE-CONTRE.

Infere Domine.

BASSUS-CONTINUUS.



First system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef. The third staff is a bass clef. The fourth staff is a bass clef with figured bass notation, including figures 7, 7, 6, 7, *, 6, 7, *.



Second system of musical notation, consisting of four staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is a bass clef. The fourth staff is a bass clef with figured bass notation, including figures 6, 6, 43, 28, 76, and *.



Third system of musical notation, consisting of four staves. The top staff is a treble clef with the word "Deux" written below it. The second staff is a treble clef with the word "Deux" written below it. The third staff is a bass clef. The fourth staff is a bass clef with figured bass notation, including figures 5, 7, 6, 4, 4, 7, 6, and *. Below the staves is the Latin text: "In fere 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-

6 5 * 6 6*

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

3 76 76* *

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

56 34* 76 4* 76 43* *

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

5 6 7 8 6 6 3

RITOURNELLE.

RITOURNELLE.

& veri- ta- te.

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

Doux,

Auge in me

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

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

Doux,

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- ar 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 two staves are for the violins, and the third staff is for the voice. The lyrics 'pul- cher es dilec- te mi: dilec- te mi:' are written below the voice staff. The music includes various notes, rests, and ornaments (marked with asterisks) on the violin parts.

This system contains the next three staves of the musical score. It continues the vocal line and violin accompaniment from the first system. The lyrics are not explicitly written in this section, but the musical notation and ornaments are consistent with the previous system.

Quam fu- avis, Quam fu- avis, in de- liciis tu-

This system contains the final three staves of the musical score. The lyrics 'Quam fu- avis, Quam fu- avis, in de- liciis tu-' are written below the voice staff. The music concludes with various notes and ornaments on the violin parts.

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

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

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

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

doux. doux.

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-

dium & de- si- derium me- um,

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

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

5 43 76 34

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

6 * 7 * * *

doux.

doux.

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

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

us, gau- dium, gau- dium & de- si-

* * * * *

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

6 7 * * * 56 * 6 6*

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

76 6 7 7 4 3* * 56

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a lute tablature line with a treble clef, showing fret numbers and accidentals. The bottom staff is a lute tablature line with a bass clef, also showing fret numbers and accidentals. The lyrics are written below the middle staff.

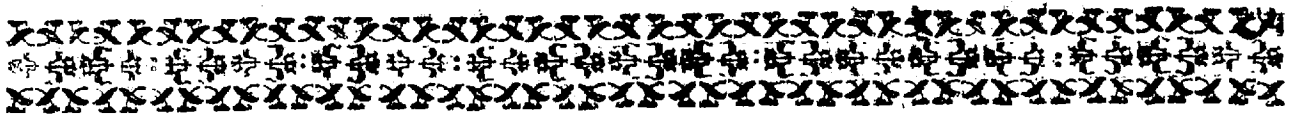
& desi- de- rium me- um. desi- derium me- um.

6 6* * * 76 6 7 7 6 5*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef. The middle staff is a lute tablature line with a treble clef. The bottom staff is a lute tablature line with a bass clef. The lyrics are written below the middle staff.

Detailed description: This section consists of three sets of empty musical staves, each set containing a treble clef staff, a lute tablature staff, and a bass clef staff.

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



III. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.



Gravement.

Surge. PRELUDE.

PRELUDE.

BASSE.

Exurge Domine.

BASSUS-CONTINUUS.

doux.

doux.

Exurge, Domine, E-

7

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

9-5

2

6

76

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

6

76

7 6^o

4

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

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

7 6 5 3 6

Gay. Gay.

in adju- torium mi- hi.

6 5 4 3 7 6 2

6 5 4 3 6 5 4 3 2 1

Dic animæ meæ falus tua Ego sum?

Dic animæ meæ, animæ meæ falus tua Ego

sum? Dic animæ meæ falus tua Ego sum? falus

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 46 56 6 7 6 7

tua Ego sum? Dic animæ meæ salus tu- a E- go sum?
 7 6 6 76 5 *

Lentement.

* * 5 6 * * 6 * 6

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a figured bass with a bass clef. The music is in a common time signature. The first staff contains several measures of music, including a melodic line with eighth and sixteenth notes. The second staff contains a piano accompaniment with chords and moving lines. The third staff contains figured bass notation with numbers 6, 6, 6, 6, 7, and 6, along with asterisks indicating specific fingerings or ornaments.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a figured bass with a bass clef. The music continues from the first system. The first staff contains several measures of music. The second staff contains a piano accompaniment. The third staff contains figured bass notation with numbers 6, 6, 6, 6, 7, 4, and 3, along with asterisks. The word "Doux" is written below the second staff, and "Non time-" is written above the third staff.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a figured bass with a bass clef. The music continues from the second system. The first staff contains several measures of music. The second staff contains a piano accompaniment. The third staff contains figured bass notation with numbers 6, 6, 6, 6, 6, 6, and 6, along with asterisks. The lyrics "bo, millia populi cir- cumdantis me, quoni-" are written below the second 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 two violin staves provide accompaniment, with various musical notations including notes, rests, and dynamic markings. The first violin staff has a 'RITOURNELLEE.' label, and the second violin staff has a 'RITOURNELLE.' label.

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 two violin staves provide accompaniment, with various musical notations including notes, rests, 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 two violin staves provide accompaniment, with various musical notations including notes, rests, and dynamic markings. The page number '76' is visible at the bottom right of the system.

in te, in te con- fidit anima

8 76 6* 6 6 6* 6 7 6* 6 6*

34

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

* 8 7 6 6 7* *

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

7 6 6 6 7 6 76 6 6*

4 3 4 3 4 4* 6*

Gravement.

mc- 2.

6 4 *

6 6 6 6

Gladium evaginent, arcum inten- dant in

6 6 66* 6

Fort lenement.

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

5 6 *

2 5

speravi in te, speravi in te, non erubescam.

6 7 6 7 43 76 6

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

7 6 56 6 43

Fortitudo- mea & re- fugium, 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 4 7 6 4

This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The third staff is a vocal line with the lyrics "te, non eru- bescam, eru- bes- cam, non eru- bes- cam,". The bottom staff is a lute tablature with numbers 6, 4, 7, 6, 4 written above the notes. There are also asterisks on the left side of the first two staves.

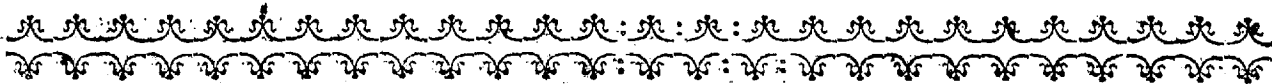
non eru- bes- cam.

5 4 3

This system contains the next four staves of music. The top two staves are vocal lines. The third staff is a vocal line with the lyrics "non eru- bes- cam.". The bottom staff is a lute tablature with numbers 5, 4, 3 written above the notes. There are also asterisks on the left side of the first two staves.

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

I. MOTET A DEUX VOIX,



I. MOTET A DEUX VOIX.

GRAVEMENT.



*L*audabit. *L*auda-

*L*audabit usque ad mortem, anima mea Domi-

BASSUS-CONTINUUS.

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

num. *L*audabit usque ad mortem, anima mea Domi-

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

num, anima me- a Dominum.

meo, quamdium fuero : Psal- lam Deo meo, quamdium, quamdium 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

fericordia e- jus

Leurement.

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

Se- di incon-

guens & suscepit, susce- pit me.

si-lio ini- qui- ra- tis, & e- ripu- it me, & e-

ripu- it me.

Prevenit me in di- e afflic- ti- o- nis mee, 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,

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

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

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

6 6 4:3* 6 4:3* 6

-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.

6 6 9 6 7 7 6 6 6 4 3

43 43 5 4 3

Gav.

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

te, a- do- ret te.

7 7 5 76* 6 7 3 4 56 34 6

lum. Et psalmum dicat nomini

Et psalmum dicat nomini tuo in sæculum, in sæculum.

76* 6 6 34 6 34

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 4 6

nomini, nomini tuo in sæ- culum,

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

7 6 6 7 6 5 6

Et psalmum dicat nomini tuo in sæ- culum, nomini

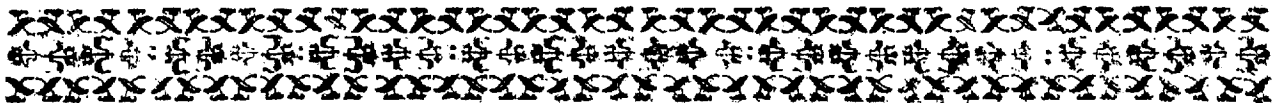
sæ- culum. Et psalmum dicat nomini tuo in sæ-

7 5 4 6 5 4 6 7 6 5 4

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 5 4 3 2 1 2 3 4 5 6 7



II. MOTET A DEUX VOIX,

DU PSEAUME XVII.



Extremement

Iligam, Diligam te Domine forti- rudo

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- rudo me- a: Diligam

ne forti- ru- do me- a: forti- ru- do me- a:

43*

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

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

5 4 3 5 4 3 5 6

4 3

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

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

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

5 3 3 5 4 3

Diligam, Diligam te, Domine forti- tu- do

Diligam, Diligam te, Domine, Diligam, Diligam

4 3

4 *

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

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

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

9 8 7 6

II. MOTET A DEUX VOIX,

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

a:

43 6 7 6 7 6 7 6 6

ra- - - - - tor me- us.

Dominus firma-

76 9 7 6 7 6 76

men- tum me um, & libe- ra-

7 6 7 6 6

4 3 4 3 4 3

Dominus firmamen- tum me- um, & libe- ra-

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

7 4 6 76 76 76 4 3 4 3

tor me- us, libera-

ra- 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

I. 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, & suscep- tor, & suscep- tor

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

meæ, salu- tis me- æ, & suscep- tor, & 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-

54 2 6 76 6

num: Lau- dans invocabo Dominum:

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

6 7 4 6 56

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

meis falvus, fal-vus e- ro. Lau- dans in- vo-

5 6 7 * *

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

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

6 7 6 *

I I. MOTET A DEUX VOIX.

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

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

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

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

& ab ini- micis meis fal- - vus

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

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

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

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,

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

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

tua, Letabor super e-lo- quia tu-
 super e-lo- quia tu-

a. Læta- - - bor super eloqui-

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 metis, 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

psallam tibi Deus, Deus me- us.

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

Laudans,

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

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

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

& mi- fe- ri- cors, vere- pius, summe iustus, & mi- fe- ricors. Quoni- am summe ius- tus, vere pius,

fe- ricors. Salvam fe- cisti animam meam, à per- summe iustus, & mife- ricors. Salvam fe- cisti animam meam, à per-

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

76 6 76 43

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

6 6 6 6

Ide- o gaude- - - - - bunt labia mea,

ti- bi. Ide- o gaude-

43 7 6 76

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

- - - - - bunt, gau- debunt labia mea, gaudebunt, gau-

6 6 6 6

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 98 76

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

vero ti- bi.

4 3* 6 6 8 6

67 45 6

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

Et non ta- cebo die ac nocte pfal-

6 6 5-4-3

pfal- 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, BOR- ta-

6 6 6* 5 4

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.

28 28 7 6 3x 1 7 6 3x
76 76 5 4 43 76

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

6 6 6x

O. dor unguen- torum tu-

Mel, & lac, sub lingua tua.

6 5 43 6 6x

I V. 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 abiit, imber abiit

pul-chra es.

& recessit.

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 sos 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

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

Surge propera, amica mea, formosa

propera, amica mea, co- lumba mea,

6 6 6 6 6 6 6 6 6 6 6 6 6

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

& veni, veni, veni, veni, columba

6 6 6 6 6 6 6 6 6 6 6 6 6

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

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

6 6 6 6 6 6 6 6 6 6 6 6 6

veni Co-ronabe-ris, veni Coro-naberis.

Veni, veni de Libano,

6 6 6 6 6 6 6 6 43

Veni, veni de Libano,

veni Co-ronabe-ris, veni Co-ronabe-ris, Veni,

6 6 6 6 7 6 6 6 43

Veni, veni Co-ronabe-ris. Veni, veni de Libano,

veni de Libano, veni Co-ronabe-ris. Veni, veni de

65 43 6 6 6 6 6 6

Veni, veni Corona-be-ris. Veni,

Libano, Veni, veni, veni, veni Coro-nabe-ris. Veni, veni,

6 6 6 56 6 6 6 6

IV. MOTET A DEUX VOIX,

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

Corona-beris. Veni,

6 6 6* 6 56 X 6 76 X

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

veni, Veni, veni de Li-bano,

6 76 X

veni, Veni, veni de-Li-ba-

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

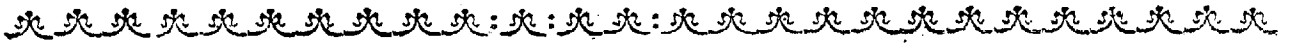
6 X 6 76

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

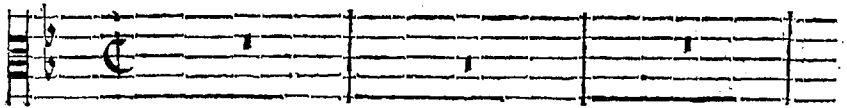
beris. Veni, ve-ni Corona-beris. Veni, veni, veni Corona-beris.

98 98 76 6 3* 98 7 6 4

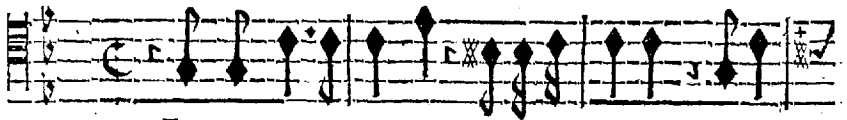
43 76 5 4 6* 76 8 4



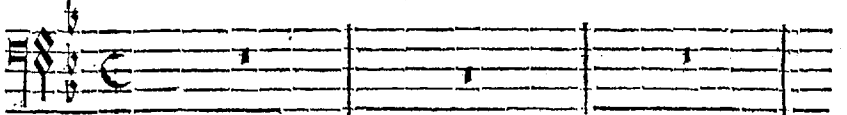
I. MOTET A TROIS VOIX.



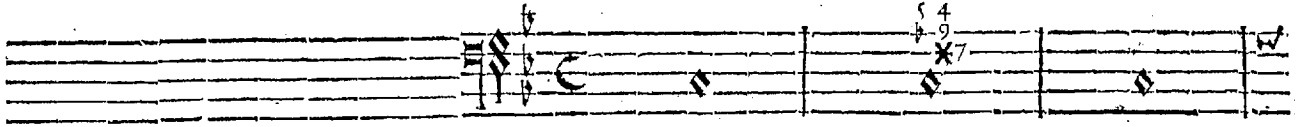
In te Domine.



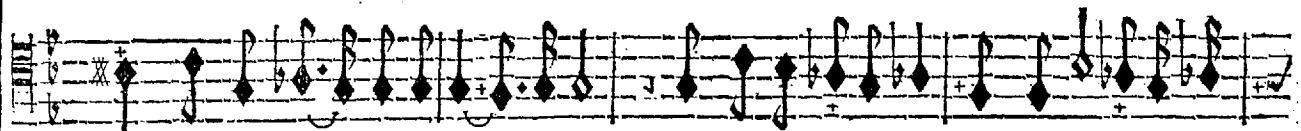
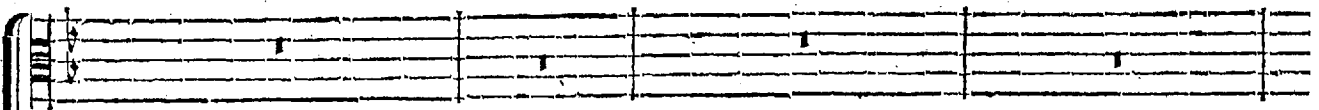
IN te Domine spes unica mea, fecu-



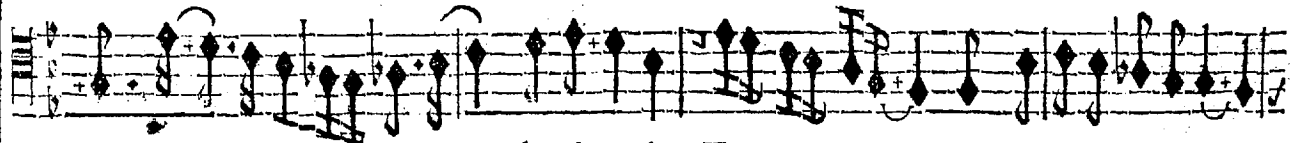
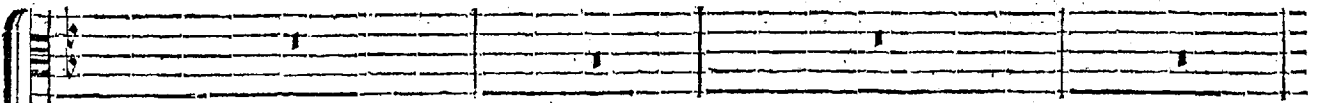
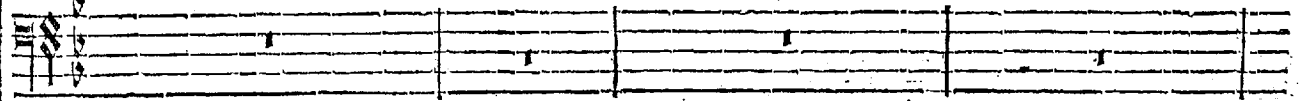
In te Domine.



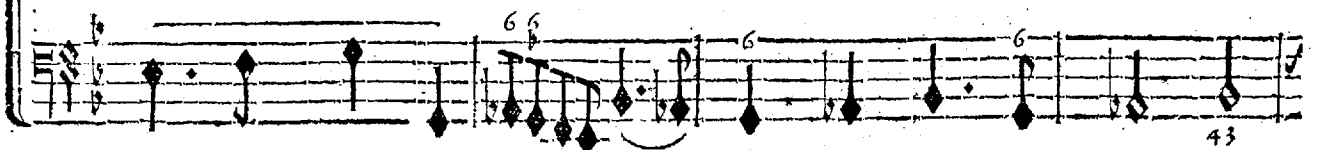
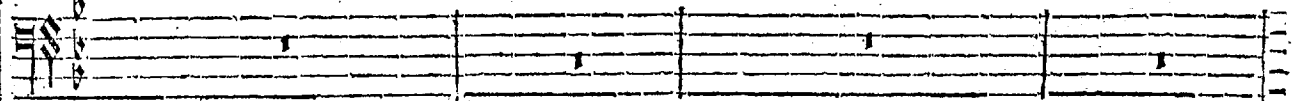
BASSUS-CONTINUUS.



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



um, Fons bonita- tis, Tor- - rens æternæ 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 folia- rium, Fons bonita- tis,

6 56 6 5 6 5 6-6 *

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

In te Domine spes unica mea, secu-

56 * * 6 6 * 1 * * 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 re 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.

bonita- tis, Tor- - rens æter- - næ volupta-

Fons bonitatis, Tor- - rens æternæ, æ-

tis.

ternæ volupta- tis. Fons boni- tatis, Tor-

Fons boni- tatis, Tor-

Fons, Fons boni- tatis, Tor-

rens æternæ voluptatis. Torrens æternæ voluptatis. Torrens æternæ, æternæ voluptatis. Ad te sunt gressus mei, Pater, Pater misericordie, Plene charitatis extrema. Plene claritatis.

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

æ, Plene charitatis extrema. Plene claritatis.

I. MOTET A TROIS VOIX,

Respice vota in te confiden-

Bont. lentement.

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

tis exi- mi- a.

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 con- fiden- tis, confi- den- tis. Respice

tis, confiden- tis. Majestatem tu- am implo-

te confi- dentis, confi- den- tis.

vota in te con- fi- den- tis. Majestatem tu- am im- plo- ran-

ran- tis, implo- ran- tis, im- ploran- tis, implo-

Majes- tatem tuam implo- ran- tis, imploran- tis,

tis, implo- ran- tis. Majes- tatem tu- am

6 6 6 6 7 6 76

ran- tis, imploran- tis, Ut post hujus vitæ e- xilium

imploran- tis, im- ploran- tis.

imploran- tis, imploran- tis.

56 4 6 6 6 6 6

non confundatur in æter- num.

Ut post hujus vitæ e- xilium non confun-

6 6 6 6 6 6 6 6

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 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

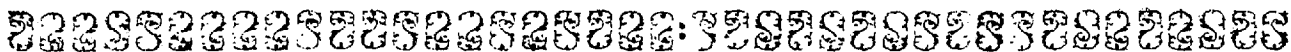
num. non, non confun da-tur, non, non confundatur in

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

æter-num.

æter-num.

æter-num.



II. MOTET A TROIS VOIX.



First vocal staff with a treble clef and a 2/4 time signature.

Dissipa, Domine.
Gravement.

Second vocal staff with a bass clef and a 2/4 time signature.

Dissipa, Domine, mentis meæ tene-

Third vocal staff with a bass clef and a 2/4 time signature.

Dissipa, Domine.

BASSUS-CONTINUUS. First lute or figured bass staff with a bass clef and a 2/4 time signature.

BASSUS-CONTINUUS.

Fourth vocal staff with a treble clef and a 2/4 time signature.

Second vocal staff of the second system with a bass clef and a 2/4 time signature.

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

Third vocal staff of the second system with a bass clef and a 2/4 time signature.

BASSUS-CONTINUUS. Second lute or figured bass staff with a bass clef and a 2/4 time signature.

Fifth vocal staff with a treble clef and a 2/4 time signature.

Dissipa, Domi-

Second vocal staff of the third system with a bass clef and a 2/4 time signature.

bras. Dissipa, Domine, Dissipa mentis meæ tenebras.

Third vocal staff of the third system with a bass clef and a 2/4 time signature.

BASSUS-CONTINUUS. Third lute or figured bass staff with a bass clef and a 2/4 time signature.

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

pa, Domine, mentis meæ tenebras. Diffi- pa mentis meæ tenebras. Dissipa, Domine, mentis meæ, mentis meæ tenebras. Dissipa, Dissipa, Domine,

bras. mentis meæ, Dissipa, Domine, mentis meæ tenebras. Infundas. Dissipa, Dissipa, Domine, mentis meæ tenebras.

Gay.

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

This system contains a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics 'de animæ meæ, clari- tatis tuæ ra- di- os. In-'. The piano accompaniment includes various rhythmic patterns and fingerings, such as '6 +', '6', and '4'.

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

Infun-

In- funde

This system continues the musical score with a vocal line and two piano accompaniment staves. The vocal line lyrics are 'fun- de animæ meæ, clari- tatis tuæ ra- dios.' Below the piano accompaniment, the words 'Infun-' and 'In- funde' are written. The piano accompaniment features complex rhythmic figures and fingerings like '5' and '3'.

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

This system contains a vocal line and two piano accompaniment staves. The vocal line lyrics are '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'. The piano accompaniment includes fingerings such as '6', '7', '6', '4', and '3'.

funde clarita- tis tuæ ra- dios.

animæ meæ, clarita- tis tuæ ra- dios.

meæ, clarita- tis tuæ ra- dios. Quibus

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-

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

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

IL MOTET A TROIS VOIX,

te, læ- ra, læ- ra, læta te defi- deret, læ-

Te deside- ratum pos- si- de-
 ta, læta te deside- ret.
 Lentoient.
 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 rui possi- o-

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

posse- o- ne in æ- ter- num qui- ef- cat.
In æ- ter-
In æ-

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

II. MOTET A TROIS VOIX,

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

ter- num quief- cat. In æ- ternum quief- cat. In tui

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

in æ- ter- - num quief- cat, qui-

possessio- ne, In æ- ter- - num quief-

In æ- ter- num qui- ef- cat,

ef- - cat. In æ- ter- - num quief- cat.

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

qui- ef- cat. In æ- ter-

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-

tua, taber- nacula, taber- na- cula tua Domine virtu-
 tua, taber- nacula, taber- na- cula tua Domine virtu-
 nacula tu- a, taber- nacula tu- a Domine, Domine virtu-
 6 6 6 7 6 6 6* 6 5 4 3*

tum! Quam di- lecta taber- nacula tu- a, taber-
 tum! Quam di- lecta taber- nacula tu- a, taber-
 tum! Quam di- lec- ta, Quam di- lecta taber- nacula tu- a,
 x

nacula tua Domine virtu- tum!
 nacula tu- a Domine virtu- tum! concu- pis- cit & de- ficit anima
 Domine, Domine virtu- tum!
 6 6 6 5 4 3 6*

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

mea in atria Do- mini.

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

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

defi- cit anima mea, in atria Do- mini. defi- cit anima

concupif- cit & de- ficit anima
 defi- cit in a- tria Do- mini. concu- pif- cit &
 me- a in atria Do- mini. de-

me- a, anima mea, defi- cit in atria
 de- ficit anima mea, defi- cit, defi- cit in atria
 ficit, defi- cit anima mea, anima mea in atri- a

Do- mini. concu- pifcit & de- ficit anima mea, in atria Do- mi-
 Do- mini. concu- pifcit & deficit a- nima me- a in atria Lo- mi-
 Do- mini. concupif- cit & de- ficit anima mea, in atria Do- mi-

ni. concupif- cit & deficit, concu. piscit & de- ficit, defi-

ni. concupif- cit & deficit ani- ma mea, concu- piscit & cit &

ni. anima me- a, concu- piscit & defi-

6 5 6 5 6

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-

7 7 5

concupif- cit & deficit anima mea, in atria Domi- ni.

pif cit & de- fi- cit anima mea, in atria Do- mini.

pif- cit & de- ficit, anima me- a, in atria Domi- ni.

76 6 6 6 7

RECIT D'HAUTE-CONTRE.

Cor me- um,

GAY. 6

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-

BASSE-TAILLE.

verunt in De- um vi- vum. Etenim paffer invenit sibi domum: &

turtur nidum sibi, ubi ponat pullos fu- os. Etenim paffer 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. Altaria tua Domine virtu-

tum: Rex meus, & Deus meus. & De- me-

us. Altaria tua Domine virtutum: Rex meus, us,

& Deus meus. & Deus meus. Rex meus, & Deus

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

in faecu-
la faeculorum lauda- bunt, lau- da- bunt te. in faecu-
in faecula faecu-

la faecu- lorum lauda- bunt, lauda- bunt te. in faecula faecu-
la faecu- lorum lauda- bunt, lau- da- bunt te. in faecula faecu-
lorum lauda- bunt, laudabunt, lauda- bunt te.

lorum, in faecula faeculorum lauda- bunt, lauda- bunt te.
lorum, in faecula faeculorum lauda- bunt, lau- da- bunt te.
in faecu-

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

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

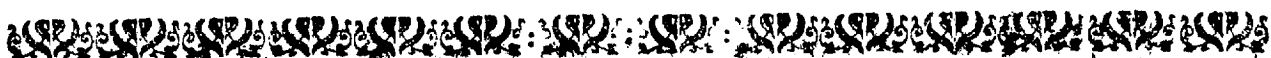
te. in sæcu- la sæcu- lorum lauda- bunt, lauda-

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.



T A B L E

DU PREMIER LIVRE

DES MOTETS DE M. CAMPRA.

MOTETS A VOIX SEULE.

I. MOTET.	B	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.		Infer Domine pectori meo. <i>Haute-Contre. Avec deux Violons.</i>		30
VII.		Exurge, Domine, in adjutorium mihi. <i>Basse. Avec deux Violons.</i>		42

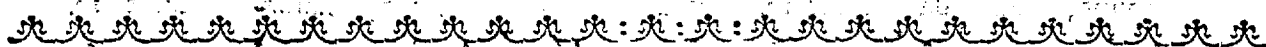
MOTETS A DEUX.

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.	Dissipa, 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 le 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, foy soit ajoutée comme à l'Original.

