

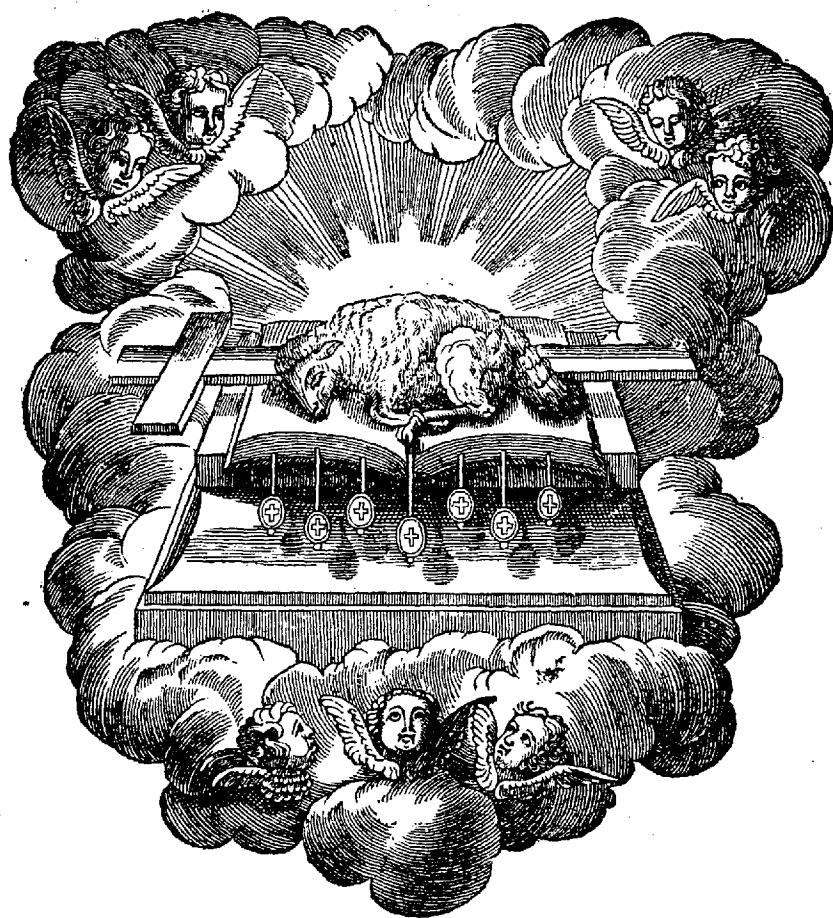
M O T E T S
A I. II. III. VOIX,
ET INSTRUMENTS
AVEC LA BASSE-CONTINUE;

Dédiés

A MONSIEUR L'ARCHEVÊQUE DE PARIS.

Par M. CAMPR A, Chanoine de S. Jean le Rond,
& Maître de Musique de l'Eglise de Paris.

LIVRE SECOND. *Nouvelle Edition.*

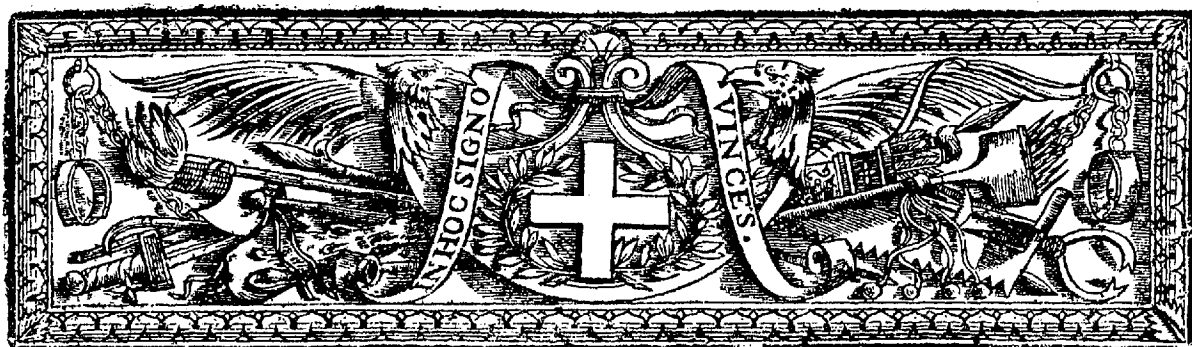


A P A R I S,

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.



A MONSEIGNEUR,
MONSEIGNEUR
LOUIS-ANTOINE
DE NOAILLES,
ARCHEVÊQUE DE PARIS,
DUC DE S. CLOUD,
PAIR DE FRANCE,
COMMANDEUR DE L'ORDRE DU S. ESPRIT:



ONSEIGNEUR,

Permettez-moi d'offrir à VÔTRE GRANDEUR, ce Recueil de Motets, où j'ay tâché de suivre les vûes qu'Elle m'a données avec tant de bonté. Elle m'a fait comprendre, MONSEIGNEUR, que la Musique ne doit servir qu'à élever

E P I T R E.

l'esprit à Dieu, en touchant le cœur de ces mouvements vifs & tendres que la Religion inspire. Il n'est guère de moyen plus capable de produire cet effet, que d'animer par de beaux Chants des Paroles de l'Écriture, qui sont si propres par elles-mêmes à remuer l'ame & à l'embraser, comme faisoient les Musiciens que le S. Esprit a daigné louer. On en doit croire S. Augustin, qui l'avoit éprouvé. Tout spirituel qu'il étoit, le Chant des Pseaumes allumoit en luy un feu sacré, une douceur qu'il ne sentoit pas lorsque les Pseaumes n'étoient que recitez. Telle est la force de la Musique, quand elle exprime bien un Sujet grand & touchant qu'elle traite. Il nous est aisé de voir, MONSEIGNEUR, que vôtre cœur est pénétré de cette même douceur Celeste que ressentoit ce grand Saint, lorsqu'après tant de travaux, dont tout autre seroit peut-être accablé, nous vous voyons assister aux Offices de la nuit & du jour, avec une piété qui nous édifie, & nous confond. Que je m'estimerois heureux! si ma Musique pouvoit faire selon vos desirs, les chastes délices des Ames saintes. Je puis au moins assurer VÔTRE GRANDEUR, que je suis bien déterminé à consacrer à Dieu pour le reste de mes jours le peu de talent qu'il m'a donné, dont je suis persuadé ne devoir me servir que pour sa Gloire. C'est le meilleur moyen de vous témoigner mon profond respect, & ma vive reconnoissance. Je suis,

MONSEIGNEUR,

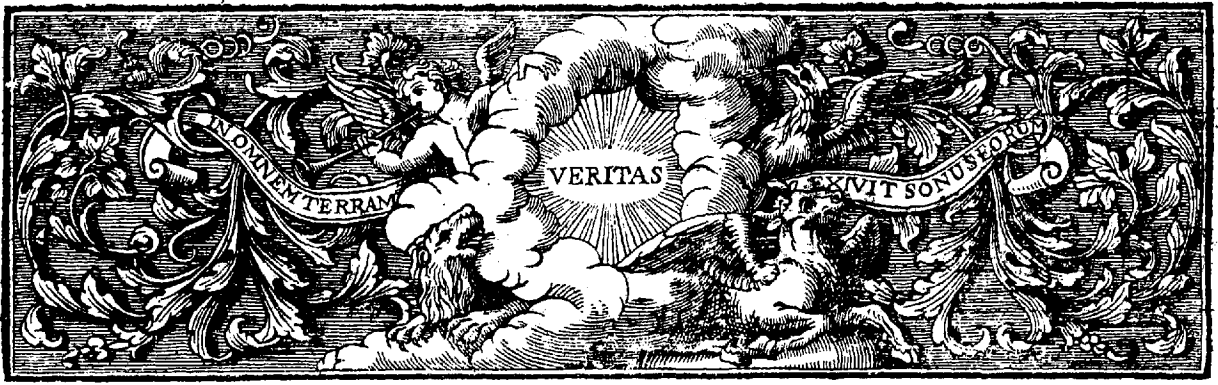
DE VÔTRE GRANDEUR,

Le tres-humble, très-obeissant,
& tres-dévoüé serviteur,

CAMPRA.

Ecclesiast. 44.
v. 5.

Livr. 10. des
Conf. Ch. 33.



M O T E T S

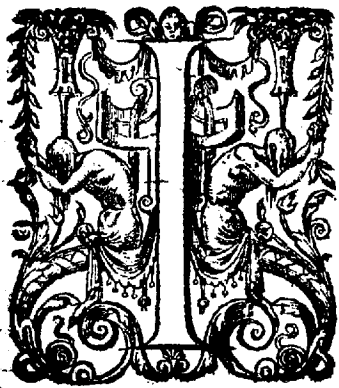
A I. II. ET III. VOIX,

AVEC LA BASSE-CONTINUE.

Par Monsieur C A M P R A.

I. MOTET A VOIX SEULE.

Psalme XCIX.



Ubilate. Jubilate, Jubilate De-

BASSUS-CONTINUUS.

o omnis ter- ra: servite Domino in læti- tia. Jubilate, Jubi-

late Deo omnis ter- ra: ser- vite Domino in læ- ti- tia,

I. MOTET A VOIX SEULE,

servite Domino in læti-
 tia. Intro-ite in

GAT.

conspectu ejus: Intro-ite in conspectu ejus: in exul-

ta- tio-

ne. Intro-

ite in conspectu ejus: in exul- ta- tio-

ne. Intro- ite in conspectu ejus: Intro- ite in

conspectu ejus: in exul- ta- tio-

ne. in exul- ta- tio- ne.

Lentemant.

Scitote, Scitote quoniam Dominus ipse est Deus: ipse fecit

nos, & non ipsi nos, ipse fecit nos, & non ip- si nos. Scitote quoniam Dominus

I. MOTET A VOIX SEULE,

ipse est Deus: ipse fecit nos, & non ip- si nos, & non ip- si nos.

ipse fecit nos & non ip- si nos. non, non, non ip- si nos. non

non, non, non, ipse fecit nos, & non ip- si nos, & non ip- si nos.

GAY.

Populus ejus, Populus ejus & oves

pascuæ ejus, & o- ves pascuæ e- jus, Populus ejus & oves

pascuæ ejus, & o- ves pascuæ e- jus, intro-

ite por- tas ejus in confessi- o- ne: atria ejus in hymnis con-

fitemi- ni, confi- temini il- li. atria ejus in hymnis confitemi-

ni, confi- temini il- li. intro- ite por- tas ejus in

confessio- ne: atria ejus in hymnis confi- te- mi- ni, confi-

I. MOTET A VOIX SEULE,

temini il- li. in hymnis, in hymnis confi- te- mi- ni, confi-

temini il- li. GAY.

Laudate nomen ejus, Laudate nomen ejus, no- men ejus,

Laudate nomen ejus, Laudate nomen ejus, no- men e- jus, quoni-

am fu- a- vis est, fu- avis est Do- mi- nus, in x- ternum mi-

fericordia, misericor- dia e- jus: Laudate nomen ejus, Lau-

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

date nomen ejus, Lauda- te nomen e- jus, Quoniam fu-

6 3 6 4 3 6

a- vis est, sua- vis est Domi- nus, in a- ter- num mi-

* 6 6 6 6 6 6 7 * 6

fericordi- a, misericor- dia e- jus: in a- ter-

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

num mi- feri- cordia, misericor- dia e- jus: & usque in

6 3 4 * 7 6 4 3 *

I. MOTET A VOIX SEULE,

generationem & generationem veritas, veritas e- jus.

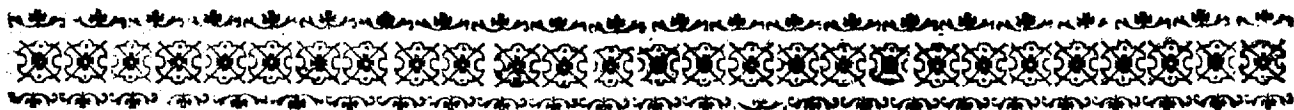
& usque in generati- onem & generati- onem

veritas e- jus. & usque in generati- onem & generati-

onem veri- tas, veri- tas e- jus. veri- tas, veri- tas, veri-

Lentement.

tas e- jus.



II. MOTET A VOIX SEULE,

POUR LE SAINT SACREMENT.



Bies. **U**Bies, Deus meus? ubi es, ubi es, u bi

BASSUS-CONTINUUS.

es? Deus meus, ubi es, u- bi es? Quo me feram! Quo te quaram!

Ubi es, ubi es, Deus me- us? ubi es, u- bi es? O spes me- a!

salus & requies. Ubi es, Deus meus? ubi es, ubi es? Ubi

II. MOTET A VOIX SEULE,

es, ubi es, Deus me- us, ubi es? In excelsis, in profundis, in luci-

76

dis, in obscuris. Ubi es, Deus me- us, ubi es, Deus me- us, ubi

43

es, u- bi es? Ecce fulges in al- tari,

Gayement.

6 66* 6 4 3*

Hic tu gaudes salu- tari, Hic tu gau- des, Hic tu

6 4 3* 6 4 3* 6

gau- des, Hic tu gaudes salu- tari, gaudes saluta- ri.

4 3 6

Lentement.

Ibi es, Deus me- us, Deus me- us, ibi es. ibi es. Hic vi-

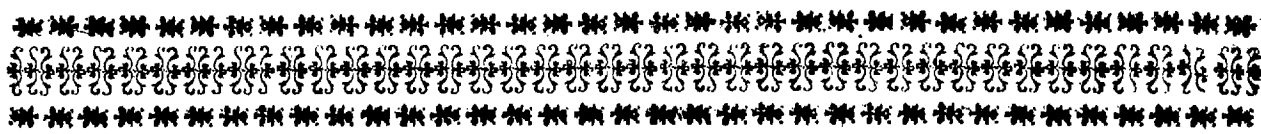
deris & gusta- ris. Os pes mea! falus & requies, & re- qui-

es. Ibi es, Deus me- us, ibi es, ibi es, Deus meus, ibi

es, ibi es, Deus meus, ibi es, ibi es, ibi es, Deus me- us,

i- bi es.

III. MOTET A VOIX SEULE,



III. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.



Gay & Piqué.

Ve. Ave Regina ca-

76*

BASSUS-CONTINUUS.

lorum, Ave Domina Ange- lo- rum, Ave Domina Angelo- rum.

Ave Regina Calorum, Ave Domi- na Angelorum,

Ave Domina Ange- lo- rum. Ave Domina Angelo- rum.

Gay.

Salve radix, Salve porta, Salve radix, Salve porta, Ex qua

mundo lux est orta. Ex qua mundo lux est or- ta. Salve radix, Salve

radix, Salve porta, Ex qua mundo lux est orta. Ex qua mundo lux est or-

ta. Salve radix, Salve porta, Ex qua mundo lux est orta. Ex qua

mundo lux est or- ta. Salve radix, Salve radix, Salve porta, Ex qua

I. MOTET A VOIX SEULE,

mundo lux est orta. Ex qua mundo lux est or- ta. Gau-

de Virgo glorio- fa, Gaude Virgo glorio- fa, super omnes speci-

-ofa, Gaude, Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

ofa, Vale, ô valde de- cora! Et pro nobis Christum exo-

ra. Et pro nobis Chri- tum exora. Et pro nobis Christum exo-

D E M. C A M P R A.

ra. Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

o- fa. Vale, ô valde de- cora! Et pro nobis Chris- tum exo-

ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-

ra. exo- ra. Et pro nobis Christum exora. exo- - ra.

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

Psalme CXXXII.



First musical staff for the first violin part, featuring a treble clef and a 3/4 time signature.

Premier Dessus de Violon ou Flute d'Allemagne.

Second musical staff for the second violin part, featuring a treble clef and a 3/4 time signature.

Second Dessus de Violon ou Flute d'Allemagne.

Third musical staff for the basso continuo part, featuring a bass clef and a 3/4 time signature.

Ece quam bonum.

Fourth musical staff for the basso continuo part, featuring a bass clef and a 3/4 time signature, with figured bass notation (6, 6, 6, 6) and asterisks.

BASSUS-CONTINUUS.

Large musical system containing five staves: two for the first and second violin parts, and three for the basso continuo part. The basso continuo part includes figured bass notation (6, 76, 34, 6, 6, 6) and asterisks.

Large musical system containing five staves: two for the first and second violin parts, and three for the basso continuo part. The basso continuo part includes figured bass notation (6, 4, 3, 4, 6, 6, 6) and asterisks.

E Cce quam bonum, Ecce quam bonum,

Final musical system containing five staves: two for the first and second violin parts, and three for the basso continuo part. The basso continuo part includes figured bass notation (6, 4, 3, 4, 6, 6, 6) and asterisks.

& quam jucundum: habi- tare fratres in u- num. Ecce quam

bonum, & quam jucundum: habi- tare fratres in u- num. Ecce quam

bonum, & quam ju- cundum: habi- tare fratres in u- num.

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

Sicut unguentum in capite: quod descendit in barbam, barbam Aa- ron.

Quod descendit, Quod descendit in oram vestimen- ti e- jus: sicut ros

Hermon, quod descen- dit in mon- tem Si- on.

quod descendit, quod descen- dit in mon- tem Si-

on. quod descen- dit in mon-tem Si- on.

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with letters and numbers. The lyrics are: "on. quod descen- dit in mon-tem Si- on."

GAY.

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with letters and numbers. The lyrics are: "on. quod descen- dit in mon-tem Si- on."

Quoniam illic manda- vit Dominus,

This system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. The lute tablature is on a six-line staff with letters and numbers. The lyrics are: "Quoniam illic manda- vit Dominus,"

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

Doux. Fort.

Doux. Fort.

manda- vit Dominus benedi- ctio- nem:

6 4 3 6 7 6*

Doux.

Doux.

Quoniam illic manda- vit Dominus, manda- vit

6 7 6

Dominus benedi- ctio- nem: & vitam usque in saeculum, & vitam usque in

4 3* 6 6 6

saeculum, in saeculum, in saeculum.

Fort

Quoniam illic mandavit Dominus, mandavit

Dominus benedictionem, benedictionem: & vitam usque in

Doux

LIV I I. F

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

sæculum. & vitam usque in sæculum, in sæculum, in sæ- cu- lum. & vitam

usque in sæculum, in sæculum, in sæ- cu- lum. & vitam, & vitam

usque in sæculum, in sæculum, in sæ- culum.

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



Gravement,
PREMIER DESSUS DE VIOLON.

Gravement,
SECOND DESSUS DE VIOLON.

Gravement,
BASSUS-CONTINUUS.

Lorete prata,
Gravement,
BASSUS-CONTINUUS.

Violon I and Violon II staves.

Voice line with lyrics: *Florete prata, Florete prata, Fron- de- te, Fron-*

Violon I and Violon II staves.

Voice line with lyrics: *dete lilia, Fron- dete lilia. Florete prata, Florete prata, Fron-*

Doux, Fort,

Loux, Fort,

dc- te, Florete, Frondete, Frondete lili- a.

6x 6x 6x 7/8 6

Doux,

Doux,

Frondete, Frondete lilia, Frondete lilia, Florete

6 7, 6x 6-6 6

prata, Florete prata, Frondete, Frondete lili- a.

6 5 7

E Gredietur de libano sponsus, ut pascatur in

6 4 3

6 76

4

Detailed description: This system contains the first system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). The lyrics 'E Gredietur de libano sponsus, ut pascatur in' are written below the vocal line. Below the vocal line is a lute tablature staff with six lines, containing numbers 6, 4, and 3. The music consists of several measures of sixteenth and thirty-second notes.

hor- tis.

6 66

7 6-7 x

Detailed description: This system contains the second system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). The lyrics 'hor- tis.' are written below the vocal line. Below the vocal line is a lute tablature staff with six lines, containing numbers 6, 66, 7, and 6-7 x. The music consists of several measures of sixteenth and thirty-second notes.

Cur- rite,

6 6 6 6

6 6 6 6

6 4 G

Detailed description: This system contains the third system of music. It features a vocal line on a five-line staff with a treble clef and a common time signature (C). The lyrics 'Cur- rite,' are written below the vocal line. Below the vocal line is a lute tablature staff with six lines, containing numbers 6, 6, 6, 6, 6, 6, 6, 4, and G. The music consists of several measures of sixteenth and thirty-second notes.

Cur- rite, Cur- rite, Currite,

6 6 6

aufri, turbine fluido, Solvite pen- nas, mur- mure, mur-

6 6x 7 7-6

mure pla- ci- do. murmure pla- cido.

7 6 x 3 4 3x 6x 6

Cur-rite, Cur-rite, Currite,

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "Cur-rite, Cur-rite, Currite,". The piano part includes various chords and melodic lines. There are asterisks and numbers (6) indicating specific notes or chords.

austri turbine fluido, Solvite pen- nas, mur- mure, mur-

This system contains the second system of music. The lyrics are "austri turbine fluido, Solvite pen- nas, mur- mure, mur-". The piano accompaniment continues with complex textures. Asterisks and numbers (7, 6) are used for notation.

mure pla- ci- do, murmure pla- cido.

This system contains the third system of music. The lyrics are "mure pla- ci- do, murmure pla- cido.". The piano accompaniment concludes the piece. Asterisks and numbers (7, 4, 6, 6, 4, 3, 6, 6) are used for notation.

Et viridantibus umbris, Et ventilantibus auris, Advolate, Secun-

date, Germina- te, Germinate, Fæcun- date, Grata inter nemo-

ra. Grata inter nemo- ra. & dilecto venti- late,



ventila- - te, blanda inter agmi- na, blanda inter agmina. venti-

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are: "ventila- - te, blanda inter agmi- na, blanda inter agmina. venti-".



la - - - te blanda inter agmi- na, blanda inter agmi-

This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are: "la - - - te blanda inter agmi- na, blanda inter agmi-".



na.

This system contains the final three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are: "na.".

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

Tendrement

Flute d'Allemagne.

Flute d'Allemagne.

The musical score is divided into four systems, each containing three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/4 time and features various ornaments and fingerings. The first system includes the tempo marking 'Tendrement' and the instrument name 'Flute d'Allemagne.' The second system includes the instrument name 'Flute d'Allemagne.' The third system includes the instrument name 'Flute d'Allemagne.' The fourth system includes the instrument name 'Flute d'Allemagne.' The score is written in a single system with four systems of three staves each. The music is in 3/4 time and features various ornaments and fingerings. The first system includes the tempo marking 'Tendrement' and the instrument name 'Flute d'Allemagne.' The second system includes the instrument name 'Flute d'Allemagne.' The third system includes the instrument name 'Flute d'Allemagne.' The fourth system includes the instrument name 'Flute d'Allemagne.'

ERgo veni, veni, veni, campi flos, dulcis au- ra cæ- li

The first system consists of three staves. The top two staves are vocal lines in G-clef with a key signature of one flat. The bottom staff is a lute accompaniment in C-clef with a key signature of one flat. The lyrics are: ERgo veni, veni, veni, campi flos, dulcis au- ra cæ- li. The lute part includes figured bass notation: 4 6, 6, *, †, 7, 6, 3*.

ros. Me non fol, non cæ- ca nox, non, non delec- tat. Ergo

The second system consists of three staves. The top two staves are vocal lines in G-clef with a key signature of one flat. The bottom staff is a lute accompaniment in C-clef with a key signature of one flat. The lyrics are: ros. Me non fol, non cæ- ca nox, non, non delec- tat. Ergo. The lute part includes figured bass notation: 3 4, 7, 6*, 3, 6, 4, 3.

veni, veni, veni, campi flos, dulcis au- ra cæ- li ros.

The third system consists of three staves. The top two staves are vocal lines in G-clef with a key signature of one flat. The bottom staff is a lute accompaniment in C-clef with a key signature of one flat. The lyrics are: veni, veni, veni, campi flos, dulcis au- ra cæ- li ros. The lute part includes figured bass notation: 6 4, 6, *, †, 7, 6, 3*.

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

Ergo veni,

veni, veni, campi flos, dulcis au- ra, ex- li ros. Veni

amor, Veni vita, Mundi falus in- fi- ni- ta. Veni a- mor, Ve-

ni vi- ra, Veni, veni, veni a- mor, Veni vita, Mundi

salus in- fini- ta. Et lan-

guen- ti, Suspiran- ti, Da solamen, Da, Da solamen te aman-

ti. Et languen- ti, Suspiran- ti, Da, fola- men te

56 6 6 6 6 6 6 6

4 6 6 6 6 6 6 6

43* 43* 43*

a- manti. Et languen- ti, Suspi-

6 6 6 6 7 6 6 6

6 6 6 6 7 6 6 6

* * * * *

ran- ti, Da fo- lamen, Da fola-

43 6 6 6 6 7 6 6

43 6 6 6 6 7 6 6

* * * * *

men te aman- ti. Et languen- ti, Suspi- ran- ti, Da, so-

6x 6 + 4 x 6 6 6^s 4^sx 6 6 4^sx 6 x

la- - - - - men te a- manti. Da, Da fo-

+ 6 7^b 6 7 6^s + x 6x 6 7^b 5^b 4^bx

lamen te aman- ti.

x 5 + x

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



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

Psalme CXLVIII.
Gay.



PREMIER DESSUS DE VIOLON.

SECONDE DESSUS DE VIOLON.

Audate.

BASSUS-CONTINUUS.

Doux.

Doux.

Laudate Dominum de caelis: laudate eum in excel- fis.

Laudate Dominum de caelis: laudate eum in excel- fis. laudate eum in

Fort. Doux.

Fort. Doux.

exce- lis. Laudate eum, omnes Angeli

ejus: lau- date, laudate, lauda- te, lau- date eum, omnes vir-

tutes e- jus. lau- date eum, omnes virtutes e-

38 III. MOTET A VOIX SEULE, ET DEUX DESSUS DE VIOLONS,

Fort,
Fort,
jus. Laudate cum,
56 6 4 3

Doux.
Doux.
Laudate cum, Sol & Lu- na: laudate
6 6 43 6

um, omnes stellæ & lu- men. omnes stellæ & lu-
6 6 6 43 6 6 6 4 3

men. omnes stellæ & lu- men. Laudate eum

Fort. Doux

Fort. Doux

6 4 3 6 6 4 3

Laudate eum, cæli calorum: Laudate eum, cæli calo-

6 7 6 6 7 6 6

rum: & a- - - - - que omnes que super

6

celos sunt, lau- dent, lau- dent nomen Domi- ni. lau-

This system contains the first four staves of music. The top staff is the vocal line, and the two staves below it are for the violins. The lyrics 'celos sunt, lau- dent, lau- dent nomen Domi- ni. lau-' are written below the vocal staff. The music is in a minor key and features complex rhythmic patterns with many sixteenth notes.

dent, lau- dent nomen Domi- ni.

This system contains the next four staves of music. The lyrics 'dent, lau- dent nomen Domi- ni.' are written below the vocal staff. The musical notation continues with similar complexity and rhythmic intensity as the first system.

This system contains the final four staves of music. The lyrics are not present in this section. The music concludes with a final cadence, marked by a double bar line and a fermata.

QUIA ipse dixit, & facta sunt; ipse mandavit, & creata sunt.

Statuit ea in æter- num, & in sæculum sæcu- li; præceptum posu-

it, & non præteribit. præceptum posu- it, & non præte- ri- bit. non, non præte-

ribit. non, non, non præteri- bit. præceptum posu- it, & non præteri-

bit. non, non, non præteri- bit.

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

Gay,

First system of musical notation, including vocal line and two violin staves. The key signature has one flat and the time signature is 3/4. The music is marked "Gay".

Second system of musical notation, including vocal line and two violin staves. The music is marked "Doux".

L Auda- - te, Lau-

Third system of musical notation, including vocal line and two violin staves. The music is marked "Doux".

da- te, Laudate Dominum de ter- ra: draco-

nes, draco- nes, & omnes a- biffi draco-

nes, & omnes a- bif- fi. Ignis, grando, nix, glaci-

es, spiri- tus procel- la-

rum: quæ faciunt verbum ejus. quæ faciunt

6 76 76

Gravement.

verbum e- jus. quæ faciunt verbum e- jus.

4 3 7 6

Montes &

Doux. Fort. Doux.

Doux. Fort. Doux.

om-nes colles: ligna fructifera & omnes cedri. Bestia, &

universa pecora: serpen-tes, & volucres penna-

46 III. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Fort. Fort. Lentement,

tc. Reges terræ, & omnes populi: princi-

Doux. Doux.

pes, & omnes judices terræ. juvenes, & vir- gines, fenes, cum juni-

o- ribus, laudent nomen Domini: quia exalta- tum est nomen ejus fo-

li- us. quia exalta- tum est, nomen ejus foli- us. exal- ta- tum est,

4 6 4 28
76

GAY.

nomen e- jus, nomen ejus foli- us.

6 4 3

Con-

6 6 6 4 3

48 III. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Doux.

Doux.

fessio ejus, Con- fessio ejus super cælum & ter-

ram: super cælum & ter- ram: & exal- tavit, & exal- tavit

cornu populi fu- i. Hymnus omnibus sanctis e- jus: fi- liis

Israël, populo appropinquanti fi- bi.

Hymnus, Hymnus omnibus sanctis e- jus: filiis - Israël,

popu- lo appropinquanti fi- bi. popu- lo appropinquanti fi-

bi. Hymnus, Hymnus omnibus sanctis e- jus: filiis

Israël populo appropinquanti si- bi. popu- lo appropinquan-

ti si- bi.

I. MOTET A DEUX VOIX.

Psalme CXLIX.



Musical staff with treble clef, 3/4 time signature, and notes for the first voice part.

Antate Domino canticum novum, Cantate, Can-

Musical staff with treble clef and notes for the second voice part.

Cantate.

Musical staff with bass clef, 3/4 time signature, and notes for the Bassus-Continuus part.

BASSUS-CONTINUUS.

Musical staff with treble clef, 3/4 time signature, and notes for the first voice part.

tate Domino canticum no- vum: Cantate Domino canticum

Musical staff with treble clef and notes for the second voice part.

Musical staff with bass clef, 3/4 time signature, and notes for the Bassus-Continuus part.

Musical staff with treble clef, 3/4 time signature, and notes for the first voice part.

novum: laus ejus, in ec- clesia sancto- rum.

Musical staff with treble clef and notes for the second voice part.

Musical staff with bass clef, 3/4 time signature, and notes for the Bassus-Continuus part.

Lætetur Israël

Musical staff with treble clef and notes for the first voice part.

Musical staff with treble clef and notes for the second voice part.

in e- o, qui fecit e- um: & filii Sion e- xul-

Musical staff with bass clef, 3/4 time signature, and notes for the Bassus-Continuus part.

I. MOTET A DEUX VOIX,

tent, in rege fu- o. & filii Sion exul- tent

Lau- dent, Laudent nomen ejus in choro: in tympa-
in rege fu- o. Lau- dent, Laudent nomen ejus in choro:

no & psal- terio psal- lant e-
in tympano & psal- terio psal- lant e-

i. Lau- dent, Laudent nomen ejus in choro: in tympano & psal-
i. Lau- dent, Laudent nomen ejus in choro: in tympano

terio pfal- lant e- i. Lau-

dent, Laudent nomen ejus in choro: in tympano & pfal-

terio pfal- lant e- i. Lau- dent, Laudent

nomen ejus in choro: in tympano & pfal- terio pfal-

I. MOTET A DEUX VOIX.

lant e- i, pfall-

7 4 3

lant e- i.

lant e- i.

7 4

PREMIER DESSUS seul.

Ouia beneplacitum est Domino in populo fu- o: & exal-

76 6 4 76

ta- bit manfuetos in fa- lu- tem. & exalta-

6 6 4 3 6

bit manfu- e- tos in falu- tem. & exalta- bit, & exal-

7-6 7 4 3 6

ra- bit manfu- e- tos, manfu- etos in fa- lu- tem.

6 6 4 3*

SECOND DESSUS feul,

EXultabunt sancti, Exultabunt sancti in

4 3* 6

glo- ria: Exultabunt sancti in glo- ri- a: læta-

* 6 * 6 6 4 3*

buntur, lætabuntur in cubilibus fu- is. Exultabunt sancti in

6 4 3 6 4 3

glo- ria, in glo- ria: Exultabunt sancti in gloria, in glo- ri-

6 * 6 6* 6 4 3*

a: lætabuntur, lætabuntur in cubilibus fu- is.

* 6 * 6 6* * 6 4 3*

I. MOTET A DEUX VOIX,

EXaltatio- nes De- i in gutture co- rum: & gladii ancipites in

manibus co- rum.
Ad faciendam vin- dictam in nationi- bus: increpati-

Ad alli- gan- - - dos reges e-
ones in popu- lis.

orum in compedibus:
Ad alli- gan- - - dos reges eorum in

Ad alli-gan- - - dos reges e- orum
 compedi- bus: Ad alli-gan- dos reges e-

6 3* 5 6 43 6 6

in com- pedibus: & nobiles eo- rum in manicis ferre- is.
 orum in compedibus: Ad alligan- dos

6 3 6 5 6 2

Ad alli-gan- - dos reges e- orum in compedi- bus: &
 reges e- orum in compedi- bus: reges e- orum in compedi- bus: &

6 7 4*

nobiles eo- rum in manicis ferre- is. & nobiles eo- rum in
 nobiles eo- rum in manicis ferre- is. & nobiles eo- rum in

6 * 3 4 6 *

I MOTET A DEUX VOIX,

manicis ferre-is. in manicis ferre-is.

manicis ferre-is. in manicis ferre-is.

Ut faciant in eis iudicium conscriptum:

Ut faciant in eis iudicium conscrip-

Ut faciant in eis iudicium conscrip-tum: glo-

rum: Ut faciant in eis iudicium conscrip-tum:

ria hæc est, hæc est omnibus sanctis ejus. omnibus sanctis e- jus.

Ut faciant in e-

Ut faciant in eis iudicium conscriptum: glo-

is iudicium conscriptum: glo- ria

ria hæc est, hæc est omnibus sanctis ejus, omnibus sanctis ejus. Ut faci-

hæc est omni- bus sanctis ejus, omnibus sanctis e- jus. Ut faci-

ant in e- is iudicium conscriptum: iudici- um conscrip- tum:

ant in e- is iudicium conscriptum: judi- cium conscrip-

judi- cium conf- crip- tum: glo- ria hæc

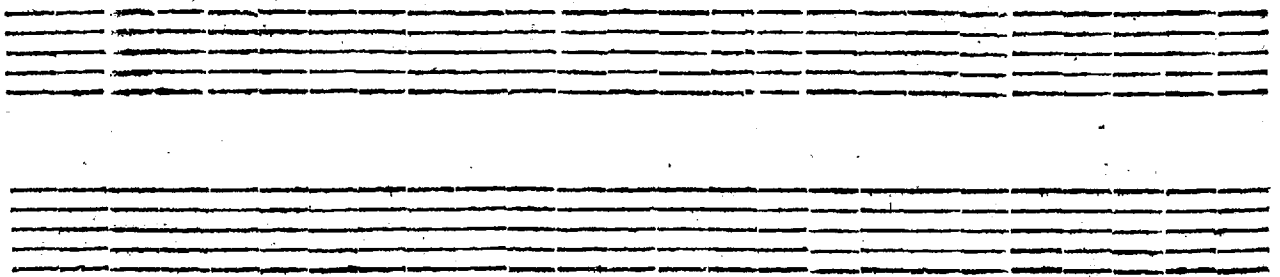
tum: glo- ria hæc est omnibus sanctis e- jus. Ut faciant in eis

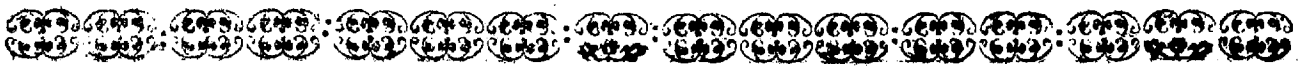
I. MOTET A DEUX VOIX,

est omnibus sanctis ejus, glo- ria, glo- ri-
 judi- cium conscriptum: glo- ria, glo- ri-

a hæc est omnibus sanctis ejus hæc est, hæc est omni-
 a, glo- - ria hæc est omni-

bus sanctis e- jus.
 bus sanctis e- jus.





II. MOTET A DEUX VOIX.

Psalme IV.



PREMIER DESSUS seul,

Cum invocarem.

Cum invo-

BASSUS-CONTINUUS.

ca- rem exau- divit me Deus jus- titiæ me- æ: Cum invo-

ca- rem exau- divit me Deus jus- titiæ me- æ: exau-

divit me Deus jus- titiæ me- æ: in tribulati- one dila- tasti mihi.

in tribulati- one dila- taf- - - ti mi-

II. MOTET A DEUX VOIX.

ENSEMBLE.

hi. Mi- serere

Mi- serere mei: Mi- serere, Mi- serere, Mi- serere me-

76* * 6* 6 6 76 *4

43*

mei: & exau- di ora- tio- nem me- am.

i: & exau- di orati- o- nem, orati- onem me- am. Mi- serere

6 76 76 56 76 43* 56 76*

Mi- serere mei: & exau- di orati- o- nem

mei: Mi- serere me- i: & exau- di orati- o- nem me-

6 43* 76 6 76 + +

me- am. & exau- di o- rationem me- am, & e- xaudi ora-

am. Mi- serere mei: & e- xau-

43 6 6 4-3 6 * 9 8

tio-rem me-am. & e-xaudi orati-onem me-am.
 di o-ratiomem me-am. & e-xaudi orati-onem me-am.

43 4 3* 6 4* 6

SECOND DESSUS seul.
 Grave ment.

Filii hominum usquequod gravi cor-de? ut quid diligi-tis vani-

6 76 6* 45 6

ta-tem, & quæritis mendaci-um? & quæritis, quæritis mendaci-um?

65 4 3

PREMIER DESSUS seul.

ET sci-tote, scito-te, scitote quoniam mirificavit Dominus sanctum

76 76*

fu-um: Dominus exaudiet me, cum cla-mavero ad e-um.

2 6* 4 3

II. MOTET A DEUX VOIX,

Dominus exaudiet me, cum cla- mavero ad eum, cum cla- mavero ad

e- um, Dominus exaudiet me, cum clamavero ad eum. cum clamavero ad e- um.

I Raf- cimini, & no-

E N S E M B L E.

I Raf- cimini, & no- lite pecca- re: Iraf-
lite pecca- re: Iraf- cimini

ci- mini, & no- lite pecca- re: Iraf- cimini,

& no- lite, no- lite pecca- re: Iraf- cimini, & no-

6 28 76 4 3x * * * *

& no- lite pecca- re: quæ dicitis in cordibus vestris, in cubilibus

lite, no- lite pecca- re:

76 * * 7 43x 6

6 36 6 6 6 6

vestris compungimi- ni.

quæ dicitis in cordibus vestris, in cubilibus vestris com-

6 6 4 3 6 56 4 6 6 6 6

quæ dicitis in cordibus vestris, in cubilibus vestris com-

pungimini. quæ dicitis in cordibus vestris, in cubilibus vestris com-

6 6 6 6 6 6 6



pungimini. compungi- mini. in cubilibus vestris compungimini. compungimini.

pungimini. compungi- mini. in cubilibus vestris compungimini. compungimini.

SECOND DESSUS seul.
AIR.



Reprise

Sacrifi- cate, Sacrifi- cate fa-



FIN.

crifici- um justi- tiae, & spera- te in Do- mi- no:



Sacrifi- cate, Sacrifi- cate sacri- cium justitiae, & spera-



te in Do- mi- no : multi dicunt, Quis ostendit nobis bona? multi dicunt,

Quis ostendit nobis bona. Sacrificate. *A la Reprise.*

56 * 6 43* *

PREMIER DESSUS seul
CHACONNE.

Signatum est super nos, super nos, super nos, lu- men vul- tus tui,

6 5 3 6 76*

Signatum est super nos, super nos, super nos, lu-

6 5 3 76 6 4 3

men vultus tui Domine: dedisti lætitiã in corde

6 76 6 987 765

meo. dedisti lætitiã in corde meo.

5 3 6 76* 76 4 3

II. MOTET A DEUX VOIX,

Signatum est super nos, super nos, super nos, lu- men vultus tui Domi-

ne. A fructu frumenti, A fructu frumenti, vi- ni, & olei

fui: multipli- cati sunt. A fructu frumenti, A fructu fru-

menti, vi- ni, & olei sui: multipli- ca- ti sunt.

IN pa- ce in idip- sum: dormi-

IN pa- ce in idip- sum: dormiam,

am, dormi- am & requi- ef- cam. & requi- ef-

dormiam, dormiam, & requi- ef- cam. & requi- ef-

cam. dormiam, dormiam & requies- cam.

cam. in pa- ce in idip- sum: dormi- am, & requi- ef- cam.

dormiam & requies- cam. dormiam, dormi- am, &

& requi- ef- cam. dormiam, dormiam, &

re- quies- cam.

requies- cam. Quoniam tu Domine, singu- lariter in spe, constitu-

II. MOTET A DEUX VOIX,

Quoniam tu Domine, singu- lariter in spe, constitu-

if- ti me.

if- ti me. Quoniam tu Domine, singu- lariter in

Quoniam tu Domine, singu- lariter in spe, constitu-

spe, constitu- if- ti me. Quoniam tu Domine, singu- lariter in

isti, constitu- if- ti me. Quoniam tu Domi-

spe, constitu- isti, constitu- if- ti me.

ne, singu- lariter in spe, constitu- if- ti me. Quoniam tu Domi-

Quoni- am tu Domi-
ne, singulariter in spe, constituif- ti me.

ne, singu- lariter in spe, constitu- if- ti me.
Quoniam tu Domi-

Quoniam tu Domine, singu- lariter in spe, constitu- if- ti me.
ne, singu- lariter in spe, constitu- ifti, constitu- if- ti me.

Lentement.
constitu- if- ti, constitu- if- ti me.
constitu- if- ti me.

III. MOTET A DEUX VOIX.

III. MOTET A DEUX VOIX,

Pfalme XLVI.



Mnes. Omnes Gentes,

Omnes.

BASSUS-CONTINUUS.

Omnes Gentes plaudite, plaudite manibus : Omnes Gentes plaudite manibus : Omnes

Gentes plaudite, plaudite mani- bus : Omnes Gentes, Omnes

Omnes Gentes, Omnes

Gentes plaudite, plaudite manibus : Omnes Gentes plaudite manibus : Omnes

Gentes plaudite, plaudite manibus : plaudite mani- bus : Omnes

Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite

Gentes plaudite, plaudite manibus: Omnes Gentes plaudite manibus: Omnes

manibus: plaudite, plaudite manibus: jubilate Deo, jubi- late De-

Gentes plaudite, plaudite manibus: Omnes Gentes, plaudite, manibus: jubilate

o, in voce, in voce exultati- onis. jubilate Deo, in voce, in vo-

Deo, in voce exultati- o- nis. jubilate Deo, in voce, in

ce, exultati- onis. in voce exul- ta- - tio- nis.

voce exultati- onis. in voce exul- ta- - tio- nis.

III. MOTET A DEUX VOIX,

RONDEAU.

seul.

Quoniam Dominus excelsus, terribilis: terribilis: Rex magnus

BASSUS-CONTINUUS.

super omnem terram. Subjecit populos nobis: & gentes sub pedibus

nos- tris. Quoniam Dominus excelsus, terribilis: terribilis:

lis: Rex magnus super omnem terram. Elegit nobis hereditatem suam:

am: speciem Jacob, quam dilexit. Quoniam Dominus excelsus,

terribilis, terribilis: Rex magnus super omnem terram.

DEO,

ASCENDIT DEUS IN JUBILO, IN JUBILO, ASCENDIT DEUS IN JUBILO,

ASCENDIT DEUS IN JUBILO, IN JUBILO, ASCENDIT DEUS IN

BASSUS-CONTINUUS.

IN JUBILO, & DOMINUS IN VOCE TUBÆ. & DOMINUS IN VOCE TUBÆ. &

JUBILO, & DOMINUS IN VOCE TUBÆ. IN VOCE TUBÆ.

DOMINUS IN VOCE TU- - - BÆ. & DOMINUS IN VOCE TUBÆ.

IN VOCE TUBÆ. IN VOCE TU- BÆ. & DOMINUS

IN VOCE TUBÆ. IN VO- CE TUBÆ. PSALLITE DEO NOSTRO, PSAL-

IN VOCE TUBÆ. IN VO- CE TUBÆ.

lite, psallite, psal- li- te.

Pfalli- te Regi nostro, psal- - lite.

Quoniam Rex om- nis terræ Deus, psallite, psallite,

psal- lite, psal- lite.

psallite sapien- ter.

Re- gnabit De- us super gen-

tes: Deus se- det, Deus se- det super sedem sanctam su-

Pfalli- te Deo nostro, pfalli- - lite, pfallite, pfalli- lite.

am. Pfalli- *

Pfalli- te Regi

te Regi nostro, pfalli- - lite, pfallite, pfalli- li- te. Pfalli-

nostro, pfalli- lite, pfalli- lite, pfallite, pfalli- lite, pfalli-

te Regi nostro, pfalli- - lite, pfallite, pfalli- lite, pfalli-

lite, pfalli- lite, pfalli- te.

lite, pfalli- lite, pfalli- te.

III. MOTET A DEUX VOIX,

Principes populorum congregati sunt cum Deo Abraham:

Principes popu-
pes popu- lorum con-gregati sunt cum Deo Abra- ham: Princi- pes popu-

lorum congregati sunt cum Deo Abraham: quoni-am dii fortes terræ vehe-

menter elevati sunt, elevati sunt, ele- va- ti sunt. Princi-
menter elevati sunt. vehe- menter elevati sunt, ele- va- ti sunt.

pes populorum congregati sunt cum Deo Abra- ham:

Princi- pes popu- lorum con-

quoniam dii fortes terra elevati

gregati sunt cum De- o Abraham; quoniam dii fortes terræ vehe- menter

sunt, elevati- sunt, ele- va- ti sunt. vehe- menter

elevati sunt, elevati sunt ele- va- ti sunt, elevati sunt. vehe-

elevati sunt, elevati sunt ele- va- ti sunt. quoniam di-

menter elevati sunt elevati sunt, ele- va- ti sunt. quoniam di-

III. MOTET A DEUX VOIX,

i fortes terræ vehe-menter elevati sunt, elevati sunt, ele-

va- ti sunt. ele- va- ti sunt, ele- va- ti sunt.



IV. MOTET A DEUX VOIX,
ET DEUX DESSUS DE VIOLONS.



PREMIER DESSUS DE VIOLON.
Jesu!

SECOND DESSUS DE VIOLON.
O Jesu!

BASSUS-CONTINUUS.

Doux

O Jesu amantissi- me! Je- su amantif- sime! O Jesu amantissime!

amantissime! amantif- si- me! Clara lux men- tium, dulcedo

animæ, & vita cordi- um.

Quando veniam, & apparebo, appa- rebo? Quando veniam & appa-

rebo, & appa- rebo? Quando, quando, apparebis, & videbo

te? O Jezu

amantiffi- me! amantif- fime! aman- tiffime! O Jezu! O Jezu!

Fort.

Fort.

amantissime!

Doux

Doux.

QUam di-lecta tabernacula tua Domine, QUam di-lecta taber-nacula tua

Domine, quam amabilis est decor domus tua: QUam admira-bi-

lis splen- - dor, splen- dor gloriæ tu- æ.

Proptere- a concu-

piscit & defi- cit, Proptere- a concupif- cit & de- fi- cit,

86 IV. MOTET A DEUX VOIX, ET II. DESSUS DE VIOLONS,

concupif- cit & de- ficit, concupif- cit & de- fi- cit, anima

mea, anima mea in attri- a, in atria tua Do- mine.

concupif- cit & deficit, concu- piscit & defi- cit,

defi- cit, defi- cit anima mea in atri- a tua, Domi-

SYMPHONIE

SYMPHONIE.

nc.

○ Cx- les- tis Patria Beato- rum.

○ Fe- lix civitas Angelorum, Ubi est

Ubi est fons divinæ charitatis.

fons di- vinæ, divinæ chari- tatis.

Ubi est sol æternæ, æternæ claritatis.

Ubi est sol æternæ claritatis æternæ

Ubi est sol æternæ, æternæ claritatis.

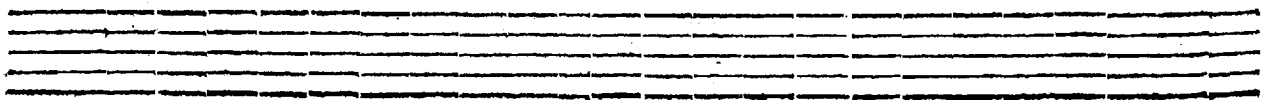
Ubi est sol æternæ claritatis æternæ

Musical score for the first system. It consists of five staves. The top two staves are vocal lines in G-clef with a key signature of one sharp (F#). The third staff is a lute accompaniment in C-clef with a key signature of one sharp. The lyrics "tis, æ-ternæ cla-rita-tis." are written below the third staff. The bottom two staves continue the lute accompaniment. The music includes various rhythmic values and ornaments.

Musical score for the second system, continuing from the first. It consists of five staves. The top two staves are vocal lines. The third staff is a lute accompaniment. The lyrics "In quem de-" are written below the third staff, and "In quem de- fiderant" are written below the fourth staff. The music continues with similar notation and includes some figured bass notation (e.g., 6, 6, 6X) in the lute part.

fiderant An- geli, Angeli prospicere. Quando, Quando, appa-
 An- geli, An- geli prospicere. Quando, Quando, appa-

rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te.
 rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. & vi-



& vi- debo, vide- bo te.

debo, vide- bo te.

6 6y 6 3

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

Doux.

Doux.

O, O mors cæca, O mors cæca, & crudelis, Cur non vides? Cur non au-

6 76 4 3*

92 IV. MOTET A DEUX VOIX ET II. DESSUS DE VIOLONS,

dis: Si me audires ge-men-tem, Si me videres languen-tem,

Sortem meam plange-res, Sortem meam plange-res,

plan-geres. Sortem meam plangeres. plan-geres. plan-

O Jesu dilectissi- me! Nulla falus, nulla
 geres. Nulla quies, nulla vita sine

43* 6 6* 7 6

vita si- ne te. Et apparebo? Quando veniam, & apparebo? Quando,
 te. Quando veniam, & appa- rebo? Quando veniam & apparebo?

76* 4 5* 6 6 79

Quando, appa- rébis, & sati- abor? Et in æ- ternum læta- bor, læ-

Et in æ- ternum læta- bor in te. læ-

6 76 6 6 6 6

tabor in te. læ- tabor, læ- tabor, læ- tabor in te.

ta- bor in te. læ- tabor in te.

6 6 6 6 6 6

Et in æ- ternum lætabor in te. in æ-

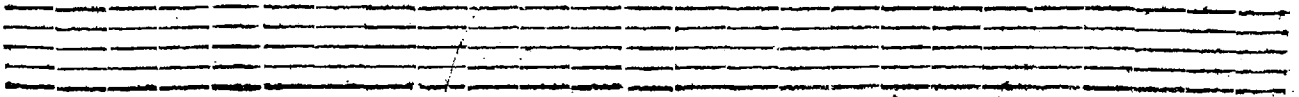
6 9 7 6 6 6 6 6 6

Et in æ- ternum læta-
 ter- num læta- bor, læabor in te. in æ- ternum læ-

4 3 * * * *
 6 4 6 2 6 7 6

bor, læ- tabor in te. læ- tabor in te. Et in æ-ternum læta-
 ta- bor, læabor in te. Et in æternum læ-

7 6 6 7 7 6 7 6 7 6



bor in te. lætabor, lætabor, lætabor in te. Et in æternum læ-

ta- bor in te. læ- tabor, læ- tabor in te. Et in æ-ternum læ-

6 7 6 7 6 4 3

Fort.

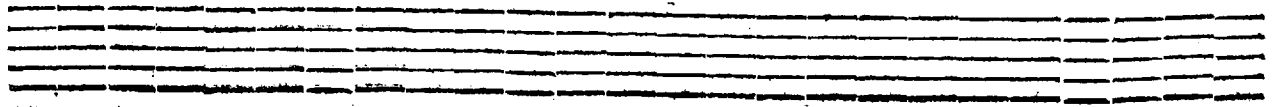
Fort.

tabor, lætabor in te. lætabor, lætabor in te.

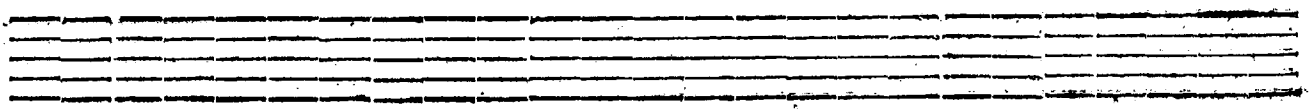
tabor, lætabor in te. lætabor, lætabor in te.

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

6 7 6

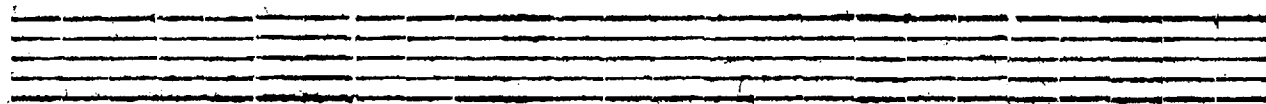


Et in æternum læta- bor in te. læ- tabor, læ-
Et in æ- ternum læta- bor, læta-



tabor in te. Et in æternum lætabor in te. in æ-
bor in te. Et in æ- ternum lætabor, lætabor in te. læ-

ter- - - num læta- - - bor, læabor in
 ta- bor in te. læ- tabor in te. in æternum læ-



te. læ- tabor, læabor, læ- tabor in te.
 ta- - bor in te. læ- tabor in te.

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



PREMIER DESSUS DE VIOLON.
Immensus es Domine.

SECOND DESSUS DE VIOLON.

BASSUS-CONTINUUS.

First system of musical notation for three voices and two violins, including figured bass.

Second system of musical notation for three voices and two violins, including figured bass.

Third system of musical notation for three voices and two violins, including figured bass.

Fourth system of musical notation for three voices and two violins, including figured bass and the text: *Immensus es Domine, Immensus es, Immensus es Domine, Et*

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

fi- ne men- sura, de- bes a- ma- ri. Immenfus es Domi-

ne, Et fi- ne menfura, de- bes, debes ama- ri. Immenfus

es Domine, Immenfus es Domi- ne, Et fi- ne menfura, de- bes ama-

ri. Immenfus es Domi- ne, Immenfus es,
 Immenfus es Domine, Immenfus es, Immenfus es Domi- ne,
 Immenfus

Immenfus es Domi- ne, Immenfus es Domi- ne, Do- mi- ne.
 Immenfus es, Immenfus es Do- mine, Et fine
 es Domine, Immenfus es, Immenfus es Domi- ne.

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

Fort

For.

mensura, de- bes ama- ri.

Doux.

Doux.

Et fine mensu- ra , debes a- ma- ri.

Et fine

Et sine mensu- ra, debes a-

Et si- ne mensura, debes ama- ri.

mensu- ra, debes amari. debes a- ma- ri. Et sine men- su- ra,

6 6 43* 76 6

mari. debes a- mari. de- bes ama- ri.

Et sine mensu- ra, debes a- ma- - ri.

de- bes a- mari. de- bes ama- ri.

6 7 8 5* 4 3*

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

Gay.

O A- mor qui sem- per ardes, qui sem- per

6 6 4 3 6

ardes, Et nunquam extin- gueris?

6 6 6

Doux,
O a- mor, O a-

mor qui sem- per ardes, Et nunquam extin- gueris?
O a-

mor qui sem- per ardes, Et nunquam extingue-

O a- mor qui fem- per ardes, O amor qui
ris? O a- mor qui
O a- mor qui fem- per ardes, qui femper ardes, Et nunquam ex-

fem- per ardes, Et nunquam, nunquam extingue- ris?
fem- per ardes, Et nunquam extingueris? extin- gueris? O a-
tingueris? Et nunquã extingueris? Et nunquam extingueris? O a-

O a- mor qui sem- per ardes, Et nunquam ex-
 mor qui sem- per ardes, O amor qui sem- per ardes, Et nunquam ex-
 mor qui sem- per ardes, Et nunquam extingueris? Et nunquam, Et nunquam ex-

tingueris? qui sem- per ardes, qui sem- per ardes, Et nunquam extingue-
 tingueris? qui sem- per ardes, Et nunquam extingue-
 tingueris? qui sem- per ar- des, Et nunquam extingue-

ris? Et nunquam extin- gueris?

Lentement.

ris? Et nunquam extin- gueris? Flute d'Allemagne.

ris? Et nunquam ex- tin- gueris? Flute d'Allemagne.

6 76 5 43 6

This system contains the first five staves of the musical score. It includes three vocal parts (Soprano, Alto, and Tenor) and two parts for the Flute d'Allemagne. The lyrics are 'ris? Et nunquam extin- gueris?'. The tempo marking is 'Lentement.' and the instrument is specified as 'Flute d'Allemagne.'.

This system contains the next five staves of the musical score, continuing the vocal and flute parts from the first system. It includes three vocal parts and two parts for the Flute d'Allemagne.

This system contains the final five staves of the musical score on this page, continuing the vocal and flute parts. It includes three vocal parts and two parts for the Flute d'Allemagne.

seul.

Dulcis Christe, Bone

This system contains the first vocal line and the lute accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lute part is in a 3/2 time signature. The text 'Dulcis Christe, Bone' is written below the vocal line.

Jesu, Charitas, Deus meus, accende me totum igne tu-

This system continues the vocal line and lute accompaniment. The text 'Jesu, Charitas, Deus meus, accende me totum igne tu-' is written below the vocal line.

o. Dulcis Christe, Bone Jesu, Charitas, Deus meus, accende me

This system continues the vocal line and lute accompaniment. The text 'o. Dulcis Christe, Bone Jesu, Charitas, Deus meus, accende me' is written below the vocal line.

FLUTE.

totum igne tu- o. FLUTE.

This system introduces a flute part. The text 'FLUTE.' appears above and below the flute line. The text 'totum igne tu- o. FLUTE.' is written below the vocal line.

Dulcis Christe

Dulcis Christe, Bone Jesu,

This system continues the lute accompaniment. The text 'Dulcis Christe' and 'Dulcis Christe, Bone Jesu,' is written below the lute line.

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



Chari- tas, Deus meus, Deus meus, accende me totum igne

Charitas, Chari- tas,

This system contains the first two staves of the score. The top staff is for the Soprano voice, and the bottom staff is for Violin I. The lyrics are: "Chari- tas, Deus meus, Deus meus, accende me totum igne" and "Charitas, Chari- tas,".



tu- o. Deus meus, accende me totum

Deus meus, Charitas, Deus meus accende, accende me totum

This system contains the next two staves. The top staff is for the Alto voice, and the bottom staff is for Violin II. The lyrics are: "tu- o. Deus meus, accende me totum" and "Deus meus, Charitas, Deus meus accende, accende me totum".



igne tu- o. FLUTE.

igne tu- o. FLUTE.

This system contains the next two staves. The top staff is for the Tenor voice, and the bottom staff is for the Flute. The lyrics are: "igne tu- o. FLUTE." and "igne tu- o. FLUTE.".



Ut nullus in me adulte- rinis a-

This system contains the final two staves of the score. The top staff is for the Bass voice, and the bottom staff is for Violin III. The lyrics are: "Ut nullus in me adulte- rinis a-".

moribus pateat locus, pateat lo- cus. Ut nullus in

Ut nullus in me, Ut nullus in

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'moribus pateat locus, pateat lo- cus. Ut nullus in'. The bottom staff is a piano accompaniment with various fingering numbers (6, 4, 3, 6, 5, 4, 3, 6, 6, 5) and some accidentals.

me adulte- rinis a- moribus pateat lo- cus. FLUTE.

me adulte- rinis a- moribus pateat lo- cus. FLUTE.

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line with lyrics 'me adulte- rinis a- moribus pateat lo- cus. FLUTE.'. The bottom staff is a piano accompaniment with fingering numbers (6, 4, 3, 6, 6, 5, 4, 3) and some accidentals.

Ut nullus in me adulte-

Ut nullus in me, Ut nullus in me adulte-

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line with lyrics 'Ut nullus in me adulte-'. The bottom staff is a piano accompaniment with fingering numbers (6, 6, 7, 6, 4, 3, 6, 6) and some accidentals.

rinis a- moribus pateat lo- cus. FLUTE.

rinis a- moribus pateat lo- cus. FLUTE.

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line with lyrics 'rinis a- moribus pateat lo- cus. FLUTE.'. The bottom staff is a piano accompaniment with fingering numbers (6, 6, 6, 4, 3, 6, 6) and some accidentals.

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

Gay,

VIOLONS.

VIOLONS.

5 * 6 4 3 *

6

56 76 6 7 6 4 3

6 76 * *

* * * * *

ET ju - - bilet, jubilet cor me- um, jubilari- one x-

6 6 * 6 * 6

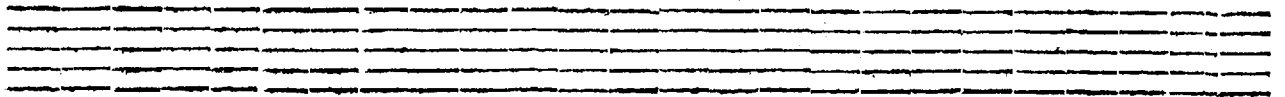
ter- na. jubila- tio- - - - ne æ- ter- - -

na. Et ju- - - bilet, ju- bilet cor me- rum. jubilati-

o- - - ne æ- ter- - - na. Et ju- - - bilet

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

cor meum, jubilati- one, jubi- latio-



Et ju- bilet, jubi- let, jubilet,
ne æ- rer- na. Et ju- bilet,

ju- - - - bilet, jubilet cor me- um, jubilati- o- ne,
 jubi- let cor me- um, jubilet cor me- um, jubilati- o- ne,
 jubi- let cor meum, ju- bilet cor me- um, jubi- lati-

7 6 76 6 76

jubila- tio- - - - ne æ- terna, æ- ter- na.
 jubilati- o- - - - ne æ- ter- na.
 o- ne, jubi- lati- o- - - - ne æ- ter- na.

6 7 6 34 6 X

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

Et ju- bilet, ju- bilet,

jubilet cor me- um. ju- bilet cor me- um.

Et ju- bilet, ju- bilet cor me- um.

bilet cor me- um. ju- bilet cor me- um. jubilati-

jubilati- one æter- - na.
 jubilati- one æ- ter- na.
 one æter- - - na. jubilati- o- - - ne æ- ter-

jubilati- o- - - ne æ- ter- na.
 jubilati- o- - ne æ- ter- na. jubilati- one æ- ter- na.
 - - na. jubilati- one æ- ter- - - na.

II. MOTET A TROIS VOIX.

Psalme LXIX.



Seul

Eus in adiutorium meum, inten-

BASSUS-CONTINUUS.

de, inten- de: Domine, ad adjuvandum me, festina, festina, festina, fes-

tina. Domine, ad adjuvandum me festi- na. Deus in adjuto- rium

meum, inten- de, inten- de, inten- de, inten- de: Domine, ad adju-

vandum me, festina, fes- tina, festina, festina. Domine, ad adjuvandum me fes-

tina, festi- na.

Confundantur, Confundantur & reve- re-

Confundantur, Confun-
Confundantur, Confun-
antur: qui quæ- - runt animam me- am. Confundantur,

dan- - tur, & reve- antur, qui quæ- - runt animam
dan- - tur, & reve- antur, qui quæ- - tur animam
Confundantur, & reve- antur, qui quæ- - runt animam

II. MOTET A TROIS VOIX,

me- am. Confundantur, Confundan- - tur, &

me- am. Confundantur, Confundantur, Confundan- - tur, &

me- am. Confundantur, Confundantur, Confundantur, &

revere- antur, qui quæ- - runt animam me- am. qui quæ-

revere- antur, qui quæ- - runt animam me- am. qui quæ-

revere- antur, qui quæ- - runt animam meam, qui quærun

runt animam me- am. Confundantur, Confundan-

runt animam me- am. Confundantur, Confundantur, Confundan-

animam, animam me- am. Confundantur, Confundantur, Confun-

tur, & revere- antur, qui quæ- runt animam me-
 tur, & revere- antur, qui quæ- runt animam me-
 dantur, & revere- antur, qui quæ- runt animam, animam me-

am.
 am.
 am. Avertantur retrorsum, Avertantur retrorsum, & eru- bescant: qui

Avertantur statim erubef- centes: qui dicunt
 Avertantur statim erubef- centes: qui dicunt
 vo- lunt mi- hi ma- la.

II. MOTET A TROIS VOIX,

mihi, Euge, E- u- ge.

mihi, Euge, E- u- ge.

Avertantur retrorsum, & eru- bescant: qui

* 6 6* 4 * 6 6 4 3

Avertantur statim erubef- centes: qui dicunt mihi,

Avertantur statim erubef- centes: qui dicunt mihi,

vo- lunt mi- hi ma- la.

6 4 3 * 5 6 6

Euge, E- u- ge. qui dicunt mihi,

Euge, E- u- ge. qui dicunt mihi,

Avertantur statim erubef- cen- tes: qui dicunt mihi,

7 4 * 9 8 7 6 5

Euge, E- uge. qui dicunt mihi, Euge, Eu- ge.

Euge, E- uge. qui dicunt mihi. Euge, Eu- ge.

Euge, E- uge. qui dicunt mihi, Euge Eu- ge.

Sol.

Exultent, E- xultent, exultent & læten- tur, in te omnes, qui

quæ- runt, qui quæ- runt te, qui quæ- runt, qui quæ- runt te:

& dicant semper, Magnificetur Dominus, qui diligunt salu- tare tuum. E-

xultent, Exultent, Exultent & laten- tar,

in te omnes, qui quæ- runt, qui quæ- runt te, qui quæ- runt, qui

quæ- runt te: & dicant semper, Magnificetur Dominus, qui diligunt salu-

tare tuum. Magnificetur Dominus, qui diligunt salu- tare tuum. qui dili-

gunt, qui diligunt, saluta- re tu- um.

Ego ve- ro e- genus, & pauper sum: Deus, Deus,

adjuva me. Deus, Deus ad-juva me. E-go ve-ro e-genus,

& pauper sum, Deus, Deus adjuva me. ad-juva me. De-

us, Deus, ad-juva me. Deus, adjuva me. Deus adjuva me.

Ege-nus, & pauper sum: Deus, De- us, adjuva me. adjuva me.

De- us, adjuva me. Deus, De- us, adjuva me. adjuva

me. **A**Djutor meus, Adjutor meus, & liberator meus es

II. MOTET A TROIS VOIX.

tu: Domi- ne, Domi- ne ne more- ris. Domine, Domine, ne more-

ris. Domine ne more-

ris. Adjutor meus & liberator meus es tu: Domine
Adjutor meus, Adjutor meus, & liberator meus es tu:
Adjutor meus, & liberator meus es tu, es tu, es tu: Domi-

Domine, ne moreris, ne more- ris. Adjutor meus, &
Domine, ne moreris, ne more- ris. Adjutor meus, Adjutor meus, &
ne, Domine, Domine, ne more- ris. Adjutor meus, & liberator meus,

liberator meus es tu: & liberator meus es tu: Domine
 liberator meus es tu: Adjutor meus, & liberator meus es tu:
 es tu, es tu: Adjutor meus & liberator meus es tu: Domi-

ne moreris. Adjutor meus & liberator meus es tu:
 Domine, Adjutor meus, & liberator meus es tu: Adjutor
 ne, Domine ne moreris. Adjutor meus, Adjutor

Domine, ne moreris, ne moreris, ne more-
 meus & liberator meus es tu: Domine, ne moreris, ne more-
 meus & liberator meus es tu, Domine, nemo- re-

ris, ne more- ris. Domi- ne, ne more- ris. Domi- ne ne more- ris.

ris, ne more- ris. Domine, ne more- ris. Domi- ne ne more- ris.

ris, ne more- ris. Domine, ne mo- reris, Domi- ne ne more- ris.

FIN.

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EXTRAIT DU PRIVILEGE.

Par Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'An de grace mil six cent soixante-treize, Signées, LOUIS: Et plus bas, Par le Roy Colbert, Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Et Confirmées par Arrests contradictoires du Conseil Privé du Roy, des trente Septembre 1694. & huit 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 obéissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & 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 à la fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

