

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

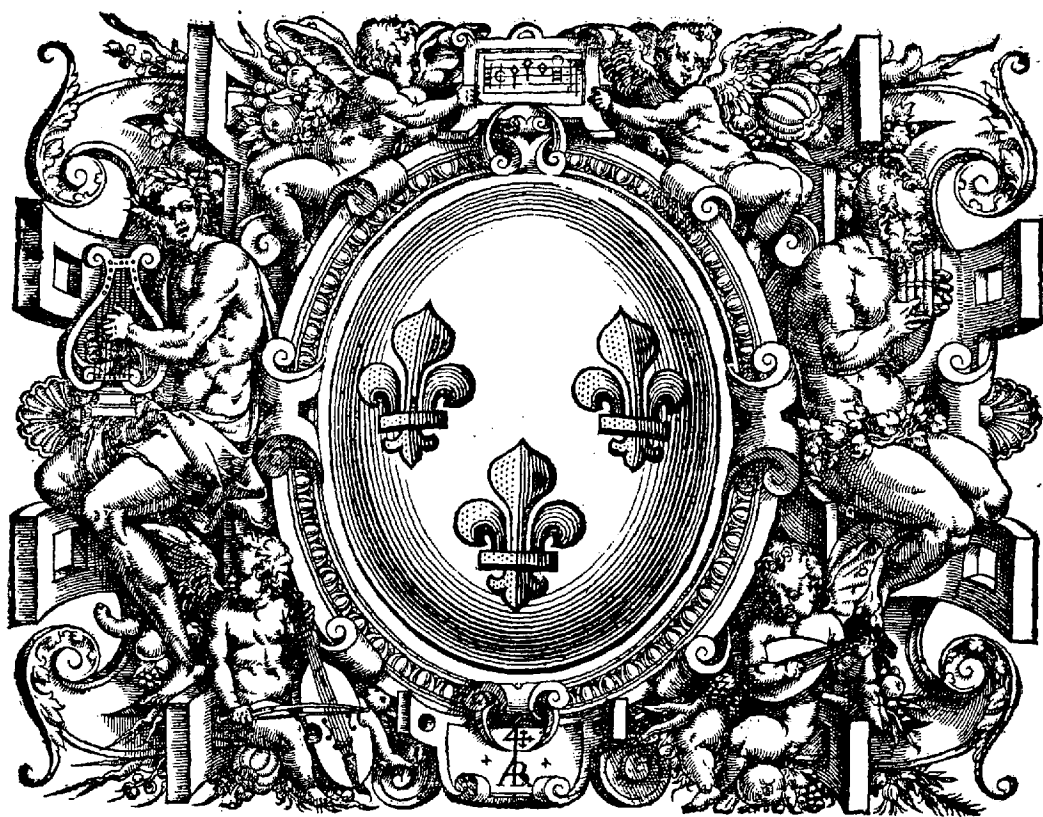
AU N O M B R E D E N E U F,
A V E C L A B A S S E - C O N T I N U E :

Le Pseaume, *In convertendo*, à grand Chœur & Symphonie,

Et un autre Motet, à la maniere Italienne, à Voix seule,
avec deux Dessus de Violons.

PAR MONSIEUR CAMPRA.

L I V R E T R O I S I E M E .



A P A R I S ,

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

M. D C C I I I .

A V E C P R I V I L E G E D U R O Y .



PREMIER MOTET A VOIX SEULE.

DU PSEAUME CIV.

1. *Confitemini Domino, & invocate nomen ejus: annunciate inter gentes opera ejus.*

Rendez graces au Seigneur, invoquez son nom: publiez ses ouvrages parmy les peuples.

2. *Cantate ei, & psallite ei: narrate omnia mirabilia ejus.*

Chantez en son honneur, celebrez ses loüanges sur les instruments: publiez toutes ses merveilles.

3. *Laudamini in nomine sancto ejus: letetur cor quarentium Dominum.*

Glorifiez-vous en son saint nom: que le cœur de ceux qui cherchent le Seigneur, soit dans la joye.

4. *Querite Dominum, & confirmamini: quarete faciem ejus semper. Confitemini Domino, &c.*

Cherchez le Seigneur, & vous fortifiez: cherchez sans cesse son visage. Rendez graces au Seigneur, &c.

II. MOTET A VOIX SEULE.

DU PSEAUME XXXIII.

1. *Benedicam Dominum in omni tempore: semper laus ejus in ore meo.*

JE beniray le Seigneur en tout temps: sa loüange fera toujours dans ma bouche.

2. *In Domino laudabitur anima mea: audiant mansueti, & latentur.*

Mon ame se glorifiera dans le Seigneur: que ceux, qui sont doux, écoutent & se réjoüissent.

3. *Magnificate Dominum mecum: & exaltemus nomen ejus in idipsum.*

Celebrez avec moy la magnificence du Seigneur: & joignons-nous ensemble, pour glorifier son saint nom.

4. *Exquisivi Dominum, & exaudivit me: & ex omnibus tribulationibus meis eripuit me.*

J'ay cherché le Seigneur, & il m'a exaucé: & il m'a délivré de toutes mes afflictions.

5. *Accedite ad eum, & illuminamini: & facies vestra non confundentur.*

Approchez-vous de luy, & soyez éclairés: & vos visages ne rougiront point.

8. *Gustate, & videte quoniam suavis est Dominus: beatus vir, qui sperat in eo.*

Goûtez, & voyez que le Seigneur est doux: heureux l'homme qui espere en luy!

III. MOTET A VOIX SEULE.

POUR LE SAINT SACREMENT.

O Dulcis Amor! ô Amor cordis mei! desidero te; cupio dissolvi, & esse tecum.

O Doux Amour! ô Amour de mon cœur, qui êtes l'objet de mes souhaits; je desire d'être dégagé des liens du corps, & d'être avec vous.

Tu mihi gaudium, tu corona, tu gloria & salus es; ô bone Jesu, quam dulcis es!

O bon Jesus, que vous êtes doux & aimable! Vous êtes ma joye, vous êtes ma couronne, vous êtes ma gloire & mon salut.

O Jesu mi dulcis! te semper amabo, te semper cantabo, te semper laudabo.

O mon doux Jesus! je vous aymeray toujours, je ne cesseray de chanter vos Cantiques, & je publieray toujours vos loüanges.

Non mundi fallaces sectabor honores, sed calivcraces perquiram amores.

Je ne rechercheray point du tout les faux honneurs du monde; mais les choses celestes, qui seules demandent un véritable amour.

*Minas despiciet, mortem non timebit pectus :
In magno robore tuae fortis dextera requiescit.
Semper dulcia cantabit carmina : Tu mihi gau-
dium, &c.*

Mon cœur méprisera les menaces qui luy
seront faites ; il n'aura aucune crainte de la
mort. Il se repose tranquillement en la force
de vôtre main puissante. Il chantera toujours
ces Cantiques doux & agréables : Vous êtes ma
joye, &c.

IV. MOTET A VOIX SEULE.

POUR LA SAINTE VIERGE.

*S*ub tuum presidium confugimus, sancta Dei
genitrix : nostras deprecationes ne despicias
in necessitatibus, sed à periculis cunctis libera
nos semper Virgo gloriosa & benedicta.

C'Est à vostre assistance, que nous avons re-
cours, ô sainte Mere de Dieu : ne rejet-
tez pas nos prieres dans nos besoins : mais
délivrez-nous de tous dangers, ô Vierge glo-
rieuse, & digne de toute louïange !

V. MOTET A VOIX SEULE.

PSEAUME LXVI.

*David prie Dieu de se faire connoître dans toute la terre. Il prédit
l'étendue de l'Eglise dans tout le monde.*

1. *D*eus misereatur nostri, & benedicat nobis :
illuminet vultum suum super nos, &
miseretur nostri.

2. *Ut cognoscamus in terra viam tuam : in om-
nibus gentibus salutare tuum.*

3. *Confiteantur tibi populi Deus : confiteantur
tibi populi omnes.*

4. *Latentur & exultent gentes : quoniam judi-
cas populos in aequitate, & gentes in terra
dirigis.*

5. *Confiteantur tibi populi Deus : confiteantur tibi
populi omnes : terra dedit fructum suum.*

6. *Benedicat nos Deus, Deus noster, benedicat
nos Deus : & metuant eum omnes fines
terre.*

Que Dieu ait pitié de nous, & qu'il nous
benisse : qu'il fasse luire sur nous son vi-
sage : & qu'il exerce sur nous sa miséricorde.

Afin que nous connoissions sur la terre vô-
tre voye & vôtre conduite : & vôtre salut dans
toutes les nations :

O Dieu, que les peuples vous loïent : que
tous les peuples vous rendent hommage !

Que les nations entrent dans la joye & dans
l'allegresse, parce que vous jugez les peuples
dans la justice : & que vous conduisez toutes
les nations sur la terre.

O Dieu, que les peuples vous loïent, que
tous les peuples vous rendent hommage : la
terre a donné son fruit.

Que Dieu nous benisse, que nôtre Dieu
nous benisse, que Dieu nous comble de ses
benedictions : & qu'il soit craint jusqu'aux ex-
tremitez de toute la terre.

VI. MOTET A VOIX SEULE.

HYMNE DU SAINT SACREMENT.

PANGE lingua gloriosè
Corporis mysterium,
Sanguinisque pretiosè,
Quem in mundi pretium
Fructus ventris generosi,
Rex effudit gentium.

Que nôtre langue chante le mystere du
corps glorieux, & du precieux sang que
Jesus le fils d'une Vierge de race royale, & le
Roy des nations, a répandu pour la redemption
du monde.

NOBIS *datus, nobis natus*
Ex intacta Virgine,
Et in mundo conversatus,
Sparso verbi semine,
Sui moras incolatus
Miro clausit ordine.

IN *suprema nocte cœna*
Recumbens cum fratribus,
Observata lege plene
Cibus in legalibus,
Cibum turbe duodena
Se dat suis manibus.

VERBUM *caro, panem verum*
Verbo carnem efficit,
Fitque sanguis Christi merum:
Et si sensus deficit,
Ad firmandum cor sincerum
Sola fides sufficit,

TANTUM *ergo Sacramentum*
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Prestet fides supplementum
Sensuum defectui.

GENITORI, *Genitoque*
Laus & jubilatio,
Salus, honor, virtus quoque,
Sit & benedictio:
Procedenti ab utroque
Compar sit laudatio. Amen.

PREMIER MOTET A DEUX VOIX.

DU CANTIQUÉ DES CANTIQUES.

Cari Zephiri volate; surgite flores festinate,
aure placide venite, sussurrate, ventilate
circum me.

Stat anhelans pectus meum, meum cor flagrat
amore, & comburor in ardore.

Cari Zephiri, &c.

A mane usque ad vesperam quæsvi per vicus
& plateas quem diligit anima mea, nec illum
invenire potui.

Mi dilecte ubi es? cur me tam languire facis?
Si te quærø ad quid me fugis, cara vixit amica
spes.

Mi dilecte, &c.

Cara turba per campos & valles predilectum
quærite. Hic indurans est solis lucens, in pupillis
sunt stellæ divinæ, & in vultu sunt gratiæ sereniæ,

S'étant donné à nous par son incarnation,
étant né pour nous du sein d'une Vierge pure
& sans tache, ayant vécu parmy les hommes sur
la terre, & y ayant répandu la divine semence
de sa parole : il finit enfin par un ordre admira-
ble la course de sa vie mortelle.

Car dans la nuit même de ce dernier souper
qu'il fit avec ses apôtres, après avoir pleinement
accompli la loy en mangeant les viandes qu'elle
ordonnoit, il se donna luy-même de ses pro-
pres mains à ses douze disciples, pour être leur
nourriture.

Le Verbe fait chair change par l'efficace de
sa parole le pain en son corps, & le vin en son
sang : les sens doutent de ce changement ineffa-
ble; mais la foy seule suffit pour affermir un
cœur sincere dans la verité.

Reverons donc avec un profond respect un si
grand Sacrement : que toutes les ombres de la
loy ancienne cedent à ce mystere de la loy nou-
velle; & qu'une foy vive & lumineuse supplée
au défaut de nos sens.

Gloire, loüange; salut, honneur, force, &
benediction au Pere & au Fils; & qu'une mê-
me gloire soit renduë au saint Esprit qui procé-
de du Pere & du Fils. Ainsi soit-il.

Volez Zephirs aimables; fleurs, levez-
vous, & ne tardez pas à pousser. Vents
doux & agreables, venez; faites un doux bruit
autour de moy, & me rafraichissez.

Mon cœur a de la peine à respirer; il brûle
d'Amour, & je suis tout embrasé de son ardeur;

Volez Zephirs, &c.

Depuis le matin jusqu'au soir, j'ay cherché
dans les ruës & dans les places publiques, celui
qui est le bien-aimé de mon ame, & je ne l'ay
pû trouver.

Où êtes-vous donc, mon bien-aimé; pour-
quoy me faites-vous tant languir; si je vous
cherche, pourquoy me fuyez-vous, ma chere
vie, mon aimable esperance?

Où êtes-vous, &c.

Chere troupe, cherchez par les Campagnes
& par les valées celui que mon cœur aime par
dessus toutes choses: il est revêtu de la lumière

& in ore stant flores amari : ad me conducite , quem tam desidero , & si tenuero , mercedem petite.

du Soleil, il y a dans la prunelle de ses yeux des Etoiles divinement belles; sur son visage paroissent des graces pures & merveilleuses; & sur sa bouche se trouvent les fleurs les plus agreables. Amenez-moy celuy que je desire avec tant d'ardeur; & quand je l'auray en ma possession, je vous accorderay telle recompense que vous me demanderez.

II. MOTET A DEUX VOIX.

POUR UN SAINT, OU UNE SAINTE.

CAntemus, exultemus ^{quem} ^{quam} Dominus elegit, & circumdat gloria.

Gaude dilecte Domino, gaude triumpham, delectam virtutibus mercedem degusta.

Tu medios inter tumultus, tu per vite tempestates lugebas. & flebas.

Nunc in portu requiescis, te largo, te inexhausto voluptatum torrente inebrians.

Pugnasti fortiter, cum plausu vincis, laborem tulisti, premia suscipis; arduam difficilem calcasti semitam, jam nubes, jam sidera vides sub pedibus.

Sis bonus, sis felix, liceat tuis insistere vestigiis.

Gaude, &c.

CHantons, & foyons transportez de joye, N. que le Seigneur a choisi, est tout environné de gloire.

Rejoüissez-vous, cheri du Seigneur, foyez penetré de joye, triomphez, & goûtez la recompense qu'ont mérité vos grandes vertus.

Vous étiez dans la tristesse parmy le tumulte du monde, & vous fondiez en larmes pendant les tempêtes orageuses de cette vie.

Vous voilà maintenant au port, vous vous y reposez, & vous vous enyvrez dans le vaste & inépuisable torrent des sacrées voluptez.

Vous avez combatu genereusement, aussi vous applaudit-on de la victoire que vous avez remportée; après avoir souffert beaucoup de travaux, vous en recevez la recompense; vous avez marché par un chemin étroit, élevé & escarpé, vous voyez maintenant les nuées & les astres sous vos pieds.

Jouïssiez du bonheur éternel, que vôtre charité nous obtienne la grace de marcher sur vos pas.

Rejoüissez-vous, &c.

III. MOTET A DEUX VOIX.

P S E A U M E X C I I.

Le Prophete releve l'excellence du Royaume de JESUS-CHRIST.

1. **D**ominus regnavit, decorem indutus est: indutus est Dominus fortitudinem, & precinxit se.

2. Etenim firmavit orbem terre: qui non commovebitur.

3. Parata sedes tua ex tunc: à seculo tu es.

4. Elevaverunt flumina Domine: elevaverunt flumina vocem suam.

5. Elevaverunt flumina fluctus suos: à vocibus aquarum multarum.

6. Mirabiles elationes maris: mirabilis in altis Dominus.

LE Seigneur regne, il s'est revêtu de gloire: le Seigneur s'est revêtu de force, & a pris ses armes.

Car il a affermy la terre: qui ne fera point ébranlée.

Vôtre trône, Seigneur, est étably dès l'éternité: vous êtes avant tous les temps.

Les fleuves, Seigneur, se sont élevez: les fleuves se sont élevez avec bruit.

Les fleuves ont élevé leurs vagues avec le bruit des grandes eaux.

Les soulèvements de la mer sont puissants: mais le Seigneur qui est dans le ciel, est infiniment plus puissant.

*Testimonia tua credibilia facta sunt nimis :
domum tuam docet sanctitudo, Domine, in
longitudinem dierum.*

Vos Oracles sont devenus très-fideles & très-croyables : la fainteté, Seigneur, doit regner dans votre maison jusques à la consommation des siècles.

MOTET A GRAND CHOEUR, ET SYMPHONIE.

PSEAUME CXXV.

*L'Eglise prie Dieu de la délivrer de la captivité où elle gemit. Que ceux,
qui pleurent icy sur la terre, seront consolés
& comblez de joye dans le Ciel.*

1. *IN convertendo Dominus captivitatem Sion :
facti sumus sicut consolati.*

Lors que le Seigneur delivra Sion de captivité : nous avons esté comme des personnes remplies de consolation.

2. *Tunc repletum est gaudio os nostrum : & lingua
nostra exultatione.*

Notre bouche a poussé des cris de joye : & nôtre langue des chants d'allegresse.

3. *Tunc dicent inter gentes : Magnificavit Domi-
nus facere cum eis.*

On dira parmy les Nations : Le Seigneur a fait de grandes choses pour ce peuple.

4. *Magnificavit Dominus facere nobiscum : facti
sumus letantes.*

Le Seigneur a fait de grandes choses pour nous : il nous a mis dans la joye.

5. *Converte Domine captivitatem nostram : sicut
torrens in Austro.*

Achevez, Seigneur, de rompre nôtre captivité : comme vous faites couler les torrens dans les terres du midy.

6. *Qui seminant in lachrimis : in exultatione
metent.*

Ceux qui sement avec larmes : recuëilleront avec joye.

7. *Euntes ibant, & flebant : mittentes semina
sua.*

Ils alloient, & marchaient en pleurant : jetant leur semence sur la terre.

8. *Venientes autem venient cum exultatione :
portantes manipulos suos.*

Mais ils viendront avec allegresse ; portant leurs gerbes avec eux.

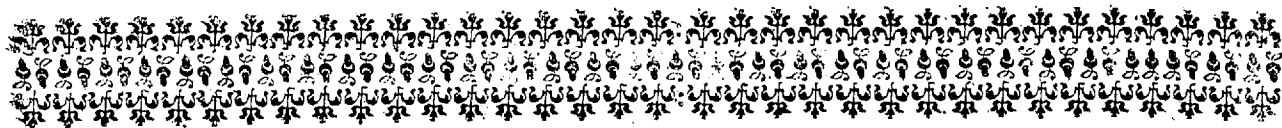
MOTET A LA MANIERE ITALIENNE, A VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.

ELEVATION.

Action de graces à la souveraine bonté de Dieu.

Quis ego, Domine, ut memor sis mei, ego in iniquitate conceptus & plenus miseriis, tu Rex Regum, & Dominus Dominantium. Ecce quantum amas me, ut errantem ducas, cadentem subleves, & divinâ consolatione tuâ languentem reficias. Cantabo in aeternum multitudinem miserationum tuarum, & memor abundantiae dulcedinis tuae, te laudabo & benedicam tibi, quia benignus & misericors es.




Qui suis-je, ô Seigneur, pour vous souvenir de moy, moy qui ay été conçu dans l'iniquité, & qui suis remply de beaucoup de miseres ; & vous qui êtes le Roy des Roys & le Seigneur des Seigneurs. Combien grand est l'amour que vous avez pour moy, de me rappeler quand je suis égaré, de me relever quand je suis tombé, & de me soutenir par vos divines consolations, quand je suis foible & languissant. Je ne cesseray jamais de chanter la multitude de vos bontés ; & me souvenant de l'abondance de vôtre douceur ineffable, je vous loueray, & vous beniray, parce que vous êtes bon & riche en misericorde.



T A B L E

DU TROISIÈME LIVRE DES MOTETS DE MONSIEUR CAMPRA.

Motets à Voix seule.

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Recits du Pseaume, In convertendo.

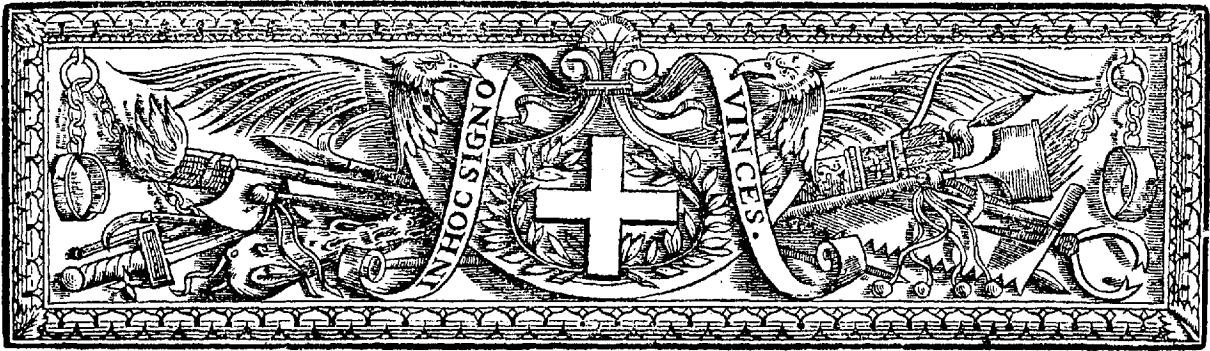
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MOTETS



MOTETS

A I. II. ET III. VOIX.

AVEC LA BASSE-CONTINUE.

Par Monsieur CAMPA.
 I. MOTET A VOIX SEULE.

Du Pseaume. CIV.
 Gay, & piqué.



Onfitemini Domino.

 The first system of music. It consists of two staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. The bottom staff is a bass line with a bass clef and figured bass notation (numbers 1, 2, 3, 4, 5, 6).

BASSUS-CONTINUUS.

 The second system of music, continuing the bass line with figured bass notation.

Confitemini Domino, Confitemini Domino, & invo-

 The third system of music. It consists of two staves. The top staff is a vocal line with a treble clef. The bottom staff is a bass line with a bass clef and figured bass notation.

BASSUS-CONTINUUS.

 The fourth system of music, continuing the bass line with figured bass notation.

cate nomen ejus, Confitemini Domino, & invocate nomen e-

 The fifth system of music. It consists of two staves. The top staff is a vocal line with a treble clef. The bottom staff is a bass line with a bass clef and figured bass notation.

BASSUS-CONTINUUS.

 The sixth system of music, continuing the bass line with figured bass notation.

I. MOTET A VOIX SEULE,

jus, & invocate nomen e- jus. Annunti- ate,

BASSUS-CONTINUUS.

Annunti- ate inter gentes, opera e- jus.

BASSUS-CONTINUUS.

Annunti- ate inter gentes opera e- jus. Cantate ei,

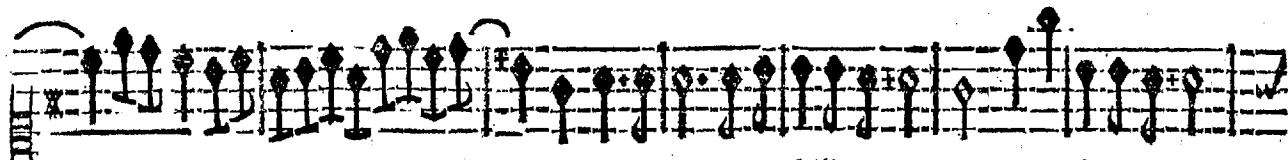
BASSUS-CONTINUUS.

& pfallite ei, narra- te omnia mirabilia e-

BASSUS-CONTINUUS.

jus. Cantate ei, & pfallite ei, narra-

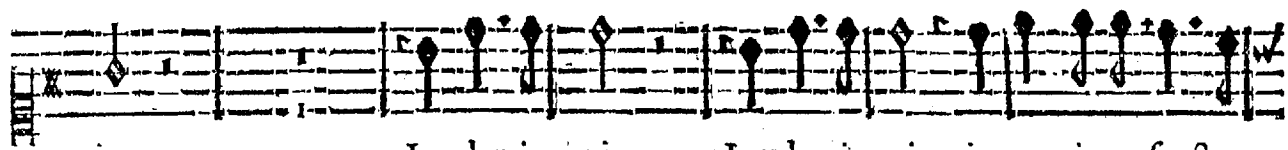
BASSUS-CONTINUUS.



te omnia mira-bilia ejus, mira-bilia e-



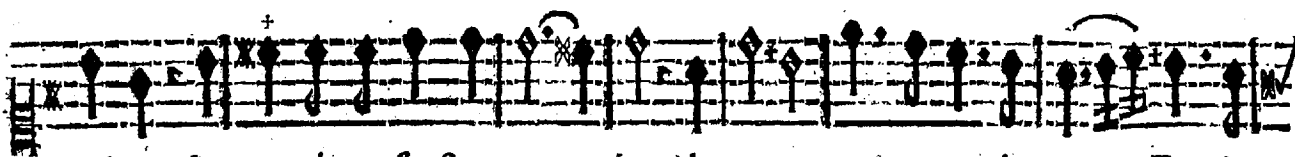
BASSUS-CONTINUUS.



jus. Laudami-ni, Laudami-ni in nomine sancto



BASSUS-CONTINUUS.



ejus, in nomine sancto e- jus: latetur cor quarentium Domi-



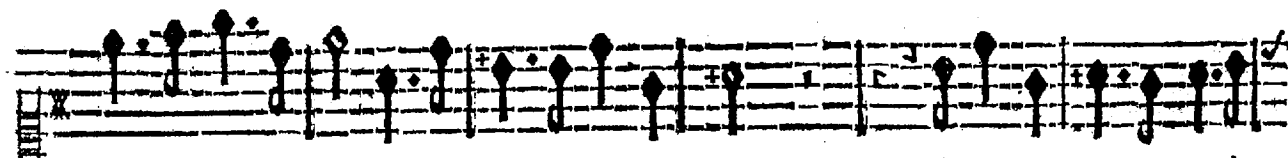
BASSUS-CONTINUUS.



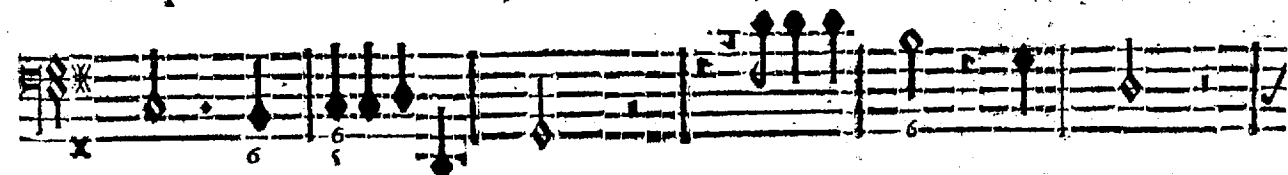
num, late- tur cor quarentium Dominum, latetur



BASSUS-CONTINUUS.



cor quarentium Dominum, laterur cor, latetur cor quarenti-



BASSUS-CONTINUUS.

I. MOTET A VOIX SEULE,

um, quærenti- um Do- minum. Quærite Domi-

BASSUS-CONTINUUS.

num, & confirmami- ni; quærite Domi- num, & confirmami-

BASSUS-CONTINUUS.

ni; & confirma- mi- ni; quærite faciem ejus sem-

BASSUS-CONTINUUS.

per. Quærite Dominum, & confirmamini; quærite faciem

BASSUS-CONTINUUS.

ejus semper, quærite faciem e- jus. semper, semper quæri-

BASSUS-CONTINUUS.

te, semper, semper quærite, quærite faciem e- jus.

BASSUS-CONTINUUS.

Confitemini Domi- no, Confitemini Domino, & invo-

BASSUS-CONTINUUS.

cate nomen ejus. Confitemini Domino, & invocæte nomen e-

BASSUS-CONTINUUS.

jus, & invocæte nomen e- jus.

BASSUS-CONTINUUS.

II. MOTET A VOIX SEULE,
DU PSEAUME XXXIII.



Musical staff with treble clef, 3/4 time signature, and notes for the vocal line. Fingerings 1, 2, 3 are indicated below the first three notes.

Benedicam Dominum. Benedicam Dominum

Musical staff with bass clef and notes for the Bassus-Continuus line. Fingerings 6, 7 are indicated below the notes.

BASSUS-CONTINUUS.

Musical staff with treble clef and notes for the vocal line. Fingerings 1, 2, 3 are indicated below the first three notes.

in omni tempore: Benedicam Dominum in omni

Musical staff with bass clef and notes for the Bassus-Continuus line. Fingerings 7, 6, 6, 6, 7, 6 are indicated below the notes.

BASSUS-CONTINUUS.

Musical staff with treble clef and notes for the vocal line.

tempore: semper laus ejus in ore me- o, semper laus ejus in ore

Musical staff with bass clef and notes for the Bassus-Continuus line. Fingerings 6, 5, 4, 3, 6, 5 are indicated below the notes.

BASSUS-CONTINUUS.

Musical staff with treble clef and notes for the vocal line.

me- o. In Domino laudabitur anima mea: In Domino lau-

Musical staff with bass clef and notes for the Bassus-Continuus line. Fingerings 4, 3, 4, 3, 6, 6, 6, 6, 4, 3, 6 are indicated below the notes.

BASSUS-CONTINUUS.

Musical staff with treble clef and notes for the vocal line.

dabitur anima mea: audiant manfueti & leten- tur, audi-

Musical staff with bass clef and notes for the Bassus-Continuus line. Fingerings 6, 6, 4, 3, 6, 6, 6, 6, 6, 4, 3, 6 are indicated below the notes.

BASSUS-CONTINUUS.

diant mansueti & læten- tur, & læten- tur, & læten-

BASSUS-CONTINUUS.

tur. Magnifi- cate Dominum mecum, Magnifi-

BASSUS-CONTINUUS.

cate Dominum mecum, & exaltemus nomen ejus in idip- sum,

BASSUS-CONTINUUS.

& exaltemus nomen ejus in idip- sum, & exaltemus, & exal-

BASSUS-CONTINUUS.

temus nomen ejus in idip- sum, & exaltemus nomen ejus in idip-

BASSUS-CONTINUUS.

I. MOTET A VOIX SEULE,

fum. Exquisivi Dominum, Exquisivi Domi-

BASSUS-CONTINUUS.

num, & exaudi- vit me: & ex omnibus tribulati- onibus meis e-

BASSUS-CONTINUUS.

ripuit me, e- ripuit me. Accedite ad eum, Accedite ad

BASSUS-CONTINUUS.

eum & illuminami- ni: & facies vestrae non confundentur, non confunden-

BASSUS-CONTINUUS.

tur, & facies vestrae non confundentur, non, non confunden-

BASSUS-CONTINUUS.

tur, non, non con-fun-den- tur. Gustate,

BASSUS-CONTINUUS.

Gustate & videte, & videte quoniam sua- vis est Do- mi-

BASSUS-CONTINUUS.

nus: Gustate, Gustate & videte, & videte, quoniam su-

BASSUS-CONTINUUS.

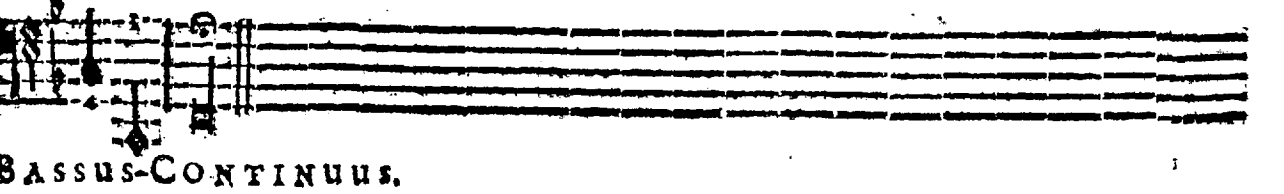
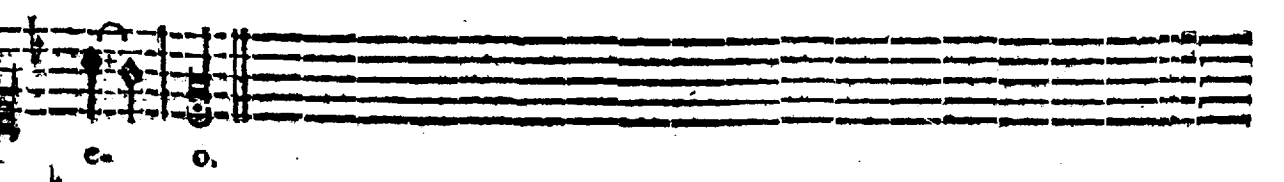
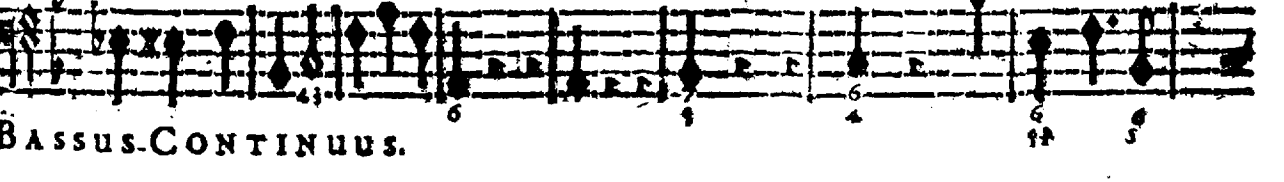
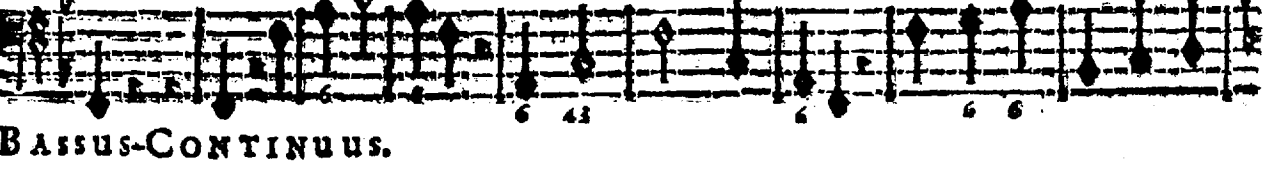
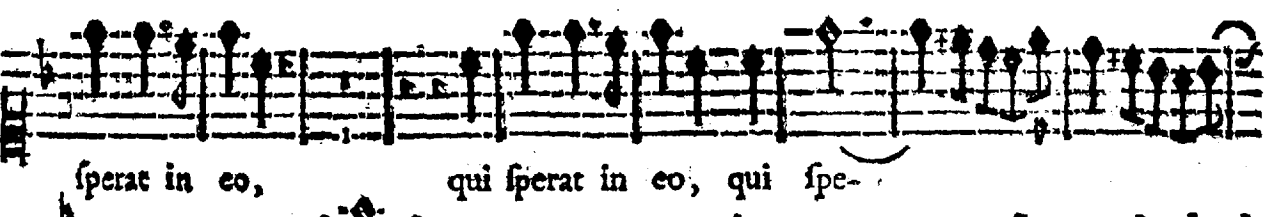
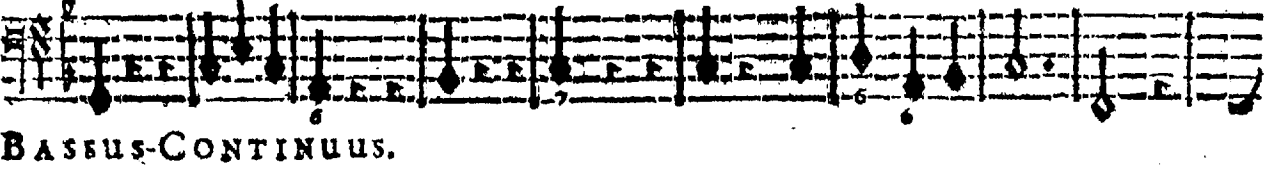
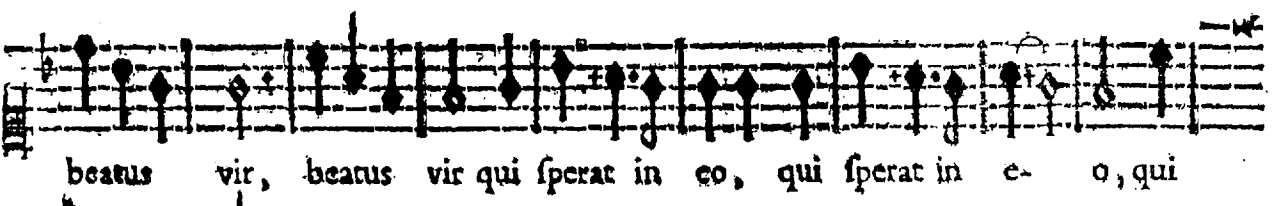
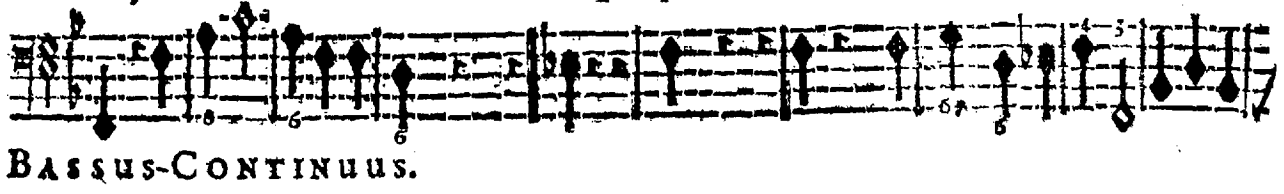
a- vis est Do- minus, quoniam suavis est Do- minus: beatus vir,

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

10 II. MOTET A VOIX SEULE.



III. MOTET A VOIX SEULE,
POUR LE SAINT SACREMENT.



Musical staff with notes and lyrics: O dulcis amor! O amor cordis mei,

Musical staff with notes and lyrics: O amor cordis mei,

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: O amor! cordis mei, O amor! cordis mei, O amor! amor!

Musical staff with notes and lyrics: O amor! amor!

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: O amor cordis mei, O dulcis amor! O amor cordis

Musical staff with notes and lyrics: O amor cordis mei, O dulcis amor! O amor cordis

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: mei, O amor cordis mei, O amor cordis mei, amor

Musical staff with notes and lyrics: mei, O amor cordis mei, O amor cordis mei, amor

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: cordis mei. Desidero te, Desidero te, cupio dissolvi & esse

Musical staff with notes and lyrics: cordis mei. Desidero te, Desidero te, cupio dissolvi & esse

BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE.

te-cum. Desidero te, Desidero te, cupio dissolvi & esse tecum,

BASSUS-CONTINUUS.

& esse tecum. O! ô dulcis, *Jusqu'au mot fin.*

BASSUS-CONTINUUS.

Gay. REPRISÉ.
Tu mihi gaudium, Tu mihi gaudium, Tu mihi gaudium, tu co-

BASSUS-CONTINUUS.

ro-na, tu corona, tu gloria, tu

BASSUS-CONTINUUS.

glo-ria, & falsus es, & falsus es. Tu mihi

BASSUS-CONTINUUS.



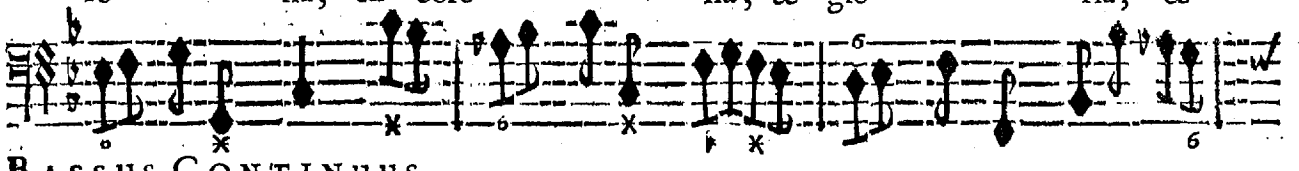
gaudium, Tu mihi gaudium, Tu mihi gaudium, tu co-



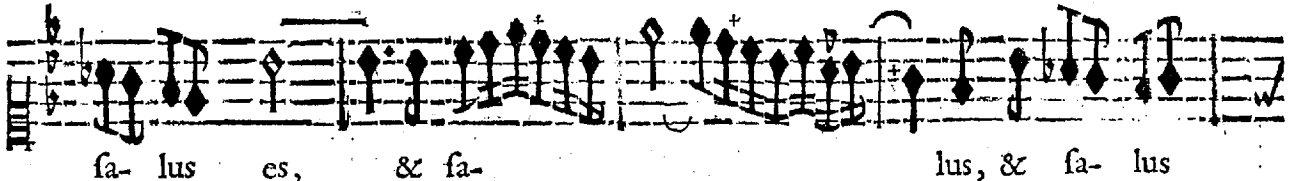
BASSUS-CONTINUUS.



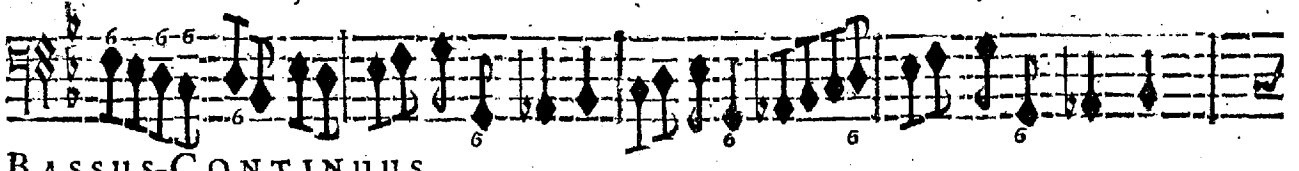
ro-na, tu coro-na, & glo-ria, &



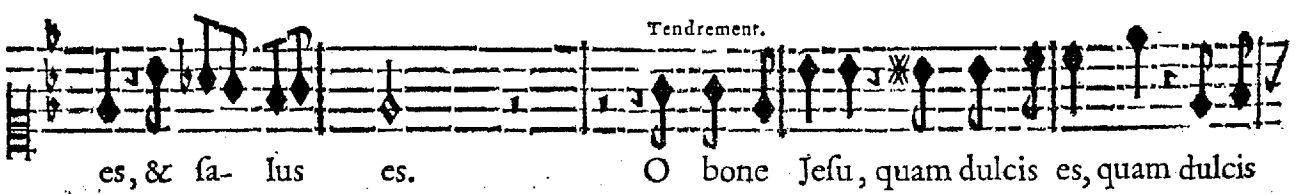
BASSUS-CONTINUUS.



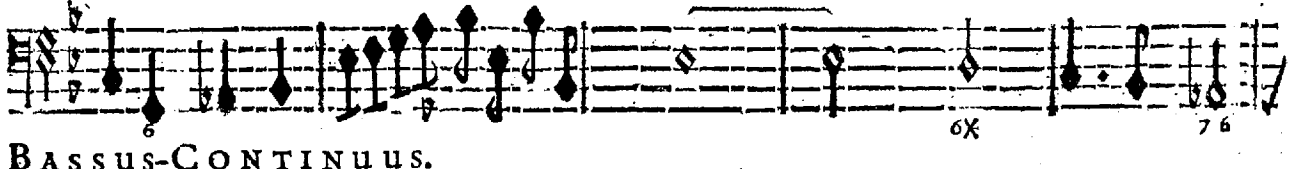
fa-lus es, & fa-lus, & fa-lus



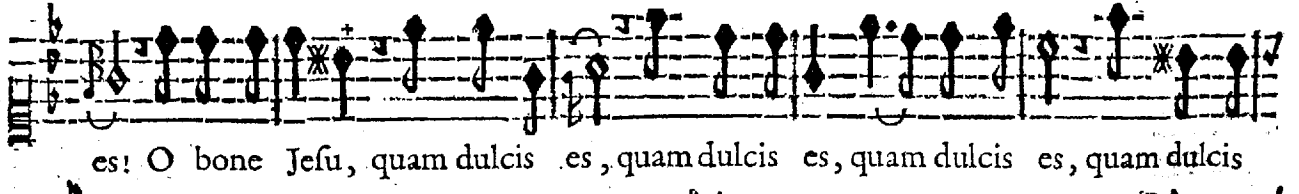
BASSUS-CONTINUUS.



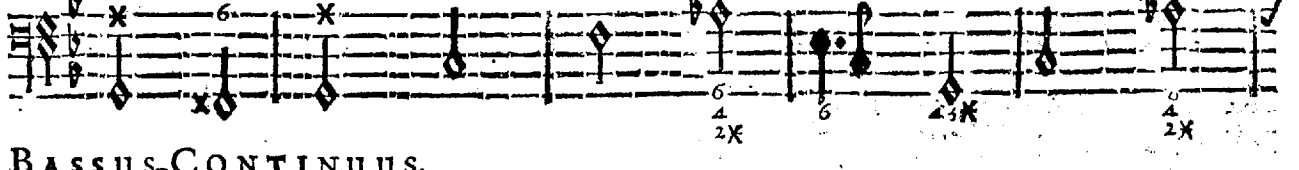
es, & fa-lus es. O bone Jezu, quam dulcis es, quam dulcis



BASSUS-CONTINUUS.



es! O bone Jezu, quam dulcis es, quam dulcis es, quam dulcis



BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE,

es, quam dul- cis es!

BASSUS-CONTINUUS.

O Jesu mi dulcis, te semper amabo, te semper amabo,

BASSUS-CONTINUUS.

O Jesu mi dulcis, te semper amabo, te semper cantabo, te semper lau-

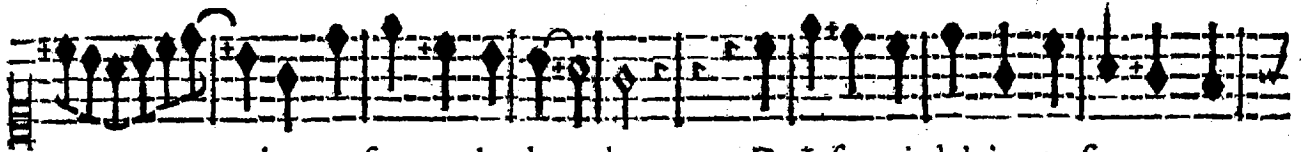
BASSUS-CONTINUUS.

dabo, te semper amabo, te semper cantabo, te

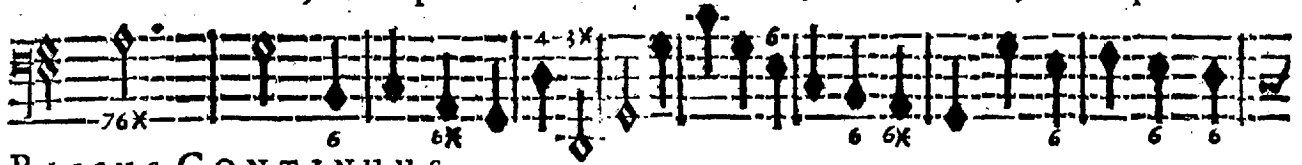
BASSUS-CONTINUUS.

semper laudabo, te semper amabo, te semper canta-

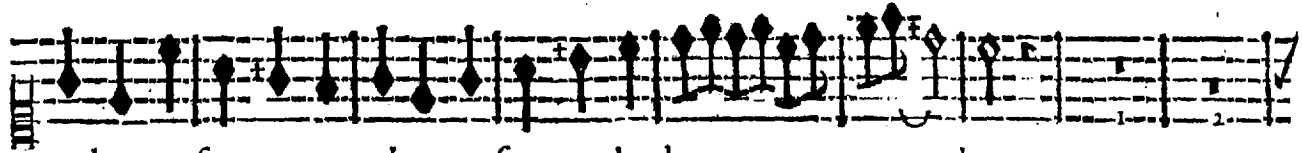
BASSUS-CONTINUUS.



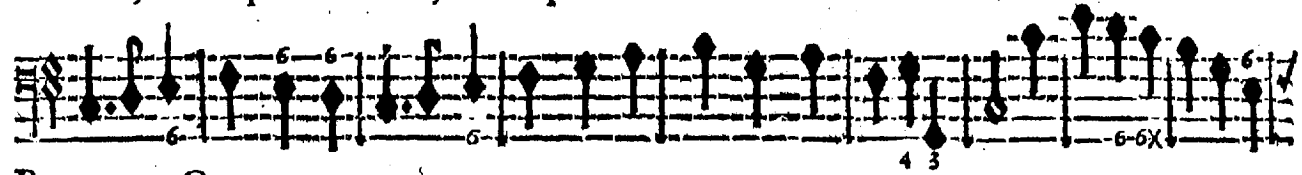
bo, te semper lauda- bo. O Jesu mi dulcis, te semper a-



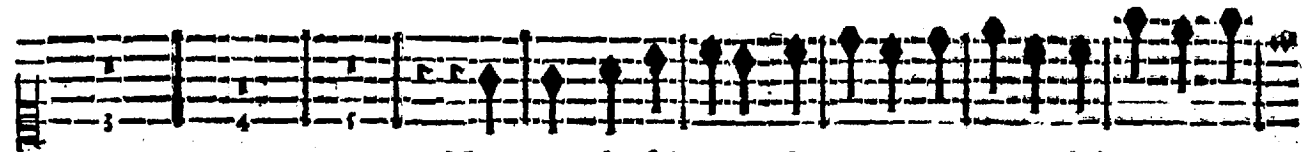
BASSUS-CONTINUUS.



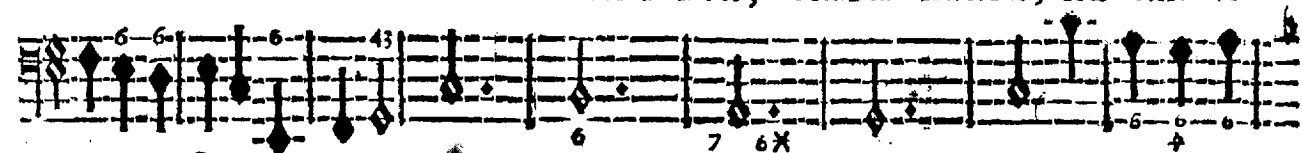
mabo, te semper cantabo, te semper lauda- bo,



BASSUS-CONTINUUS.



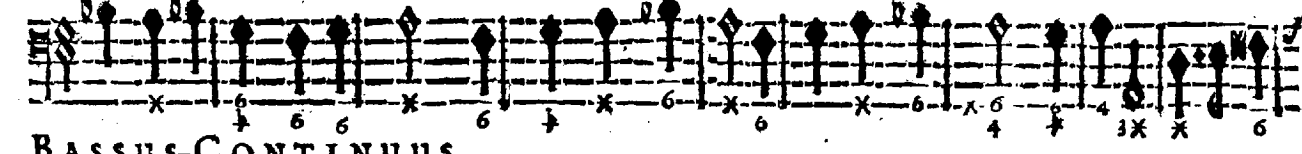
Non mundi fallaces, sectabor honores, sed cæli ve-



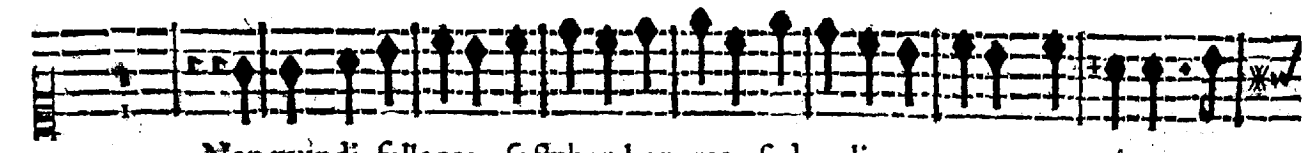
BASSUS-CONTINUUS.



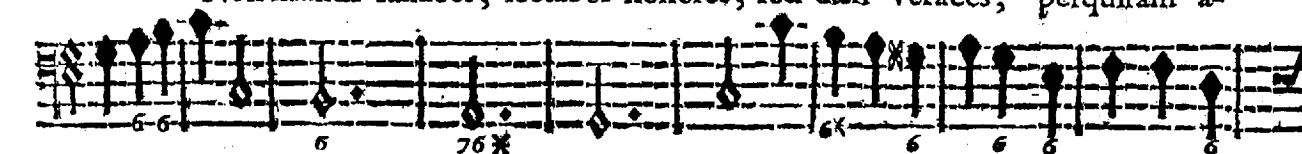
races, perquiram amores, perqui-ram a- mo- res, perquiram amo- res.



BASSUS-CONTINUUS.



Non mundi fallaces, sectabor honores, sed cæli veraces, perquiram a-



BASSUS-CONTINUUS.

mores, perqui- ram a- mo- res, amo- res, fed cæli veraces, per-

BASSUS-CONTINUUS.

quiram amores, perquiram a- mo- res, amo- res.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

Minas despiciet, mortem non timebit pectus: in magno robore tuæ fortis

BASSUS-CONTINUUS.

dexteræ requies- cit. Semper, semper dulcia canta- bit carmina, can-

BASSUS-CONTINUUS.

ta- bit carmina. Semper, semper dulcia canta- bit carmina, cantabit carmi-

BASSUS-CONTINUUS.

na, Semper dulcia canta- bit carmina; Semper dulcia can-

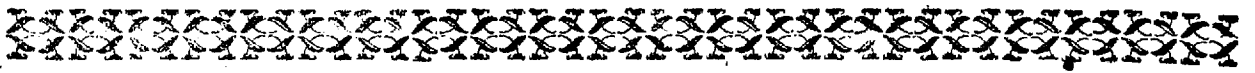
BASSUS-CONTINUUS.

ta- bit carmina, canta- bit, canta- bit carmina, can-

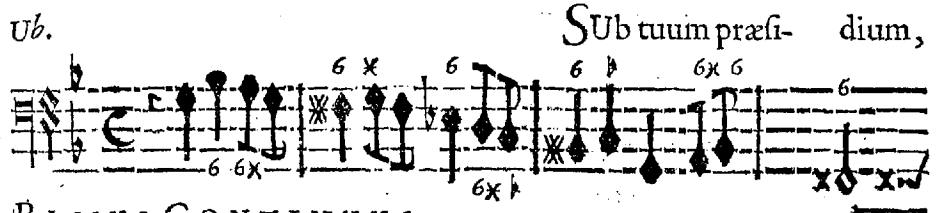
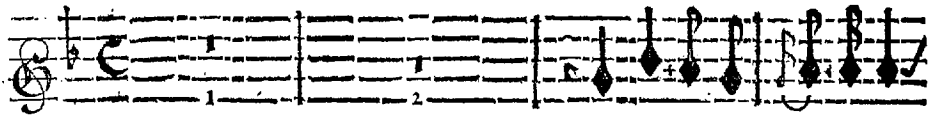
BASSUS-CONTINUUS.

ta- bit car- mina. Tu mihi. *à la Reprise jusques au mot fin.*

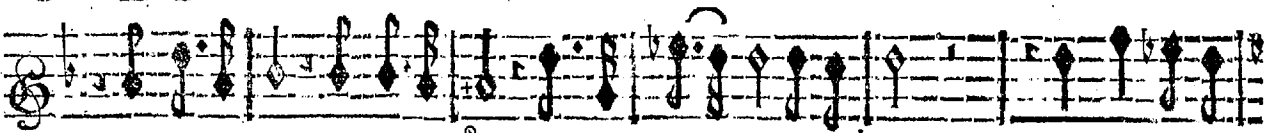
BASSUS-CONTINUUS.



IV. MOTET A VOIX SEULE,
POUR LA SAINTE VIERGE.



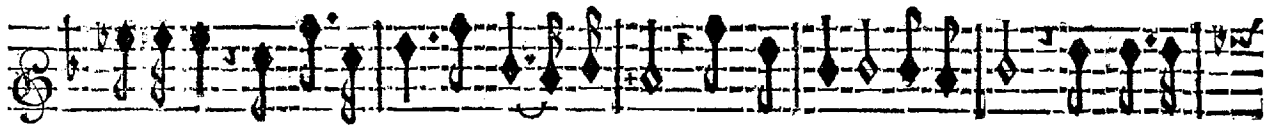
BASSUS-CONTINUUS.



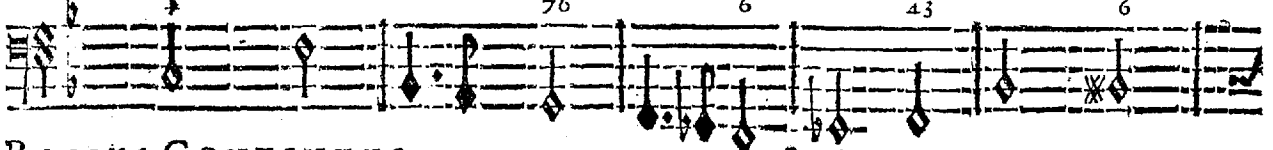
confugimus, confugimus, sancta Dei genitrix. Sub tuum praesidium,



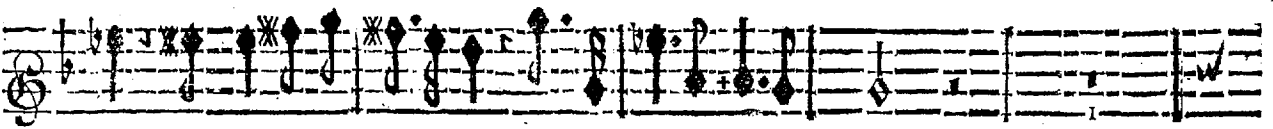
BASSUS-CONTINUUS.



fidium, confugimus, confugimus, sancta Dei genitrix, confugi-



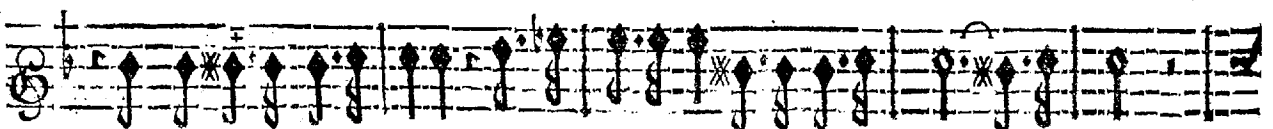
BASSUS-CONTINUUS.



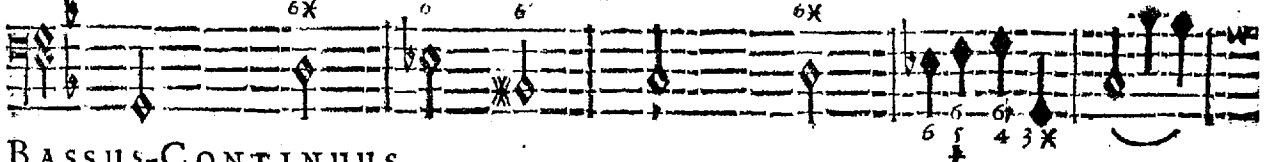
mus, Sub tuum praesidium, sancta Dei genitrix:



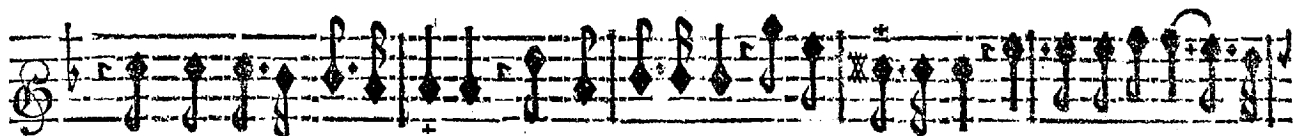
BASSUS-CONTINUUS.



nostras deprecationes, ne deficias in necessitatibus,



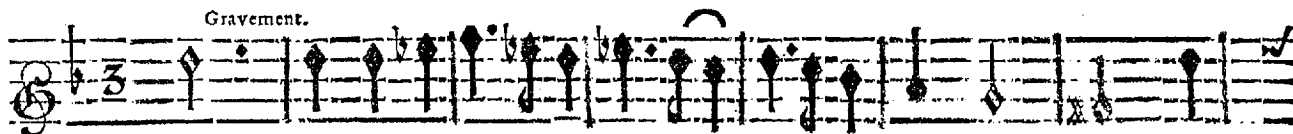
BASSUS-CONTINUUS.



nostras deprecati- ones, ne despicias, ne des- picias in necessita- ti-



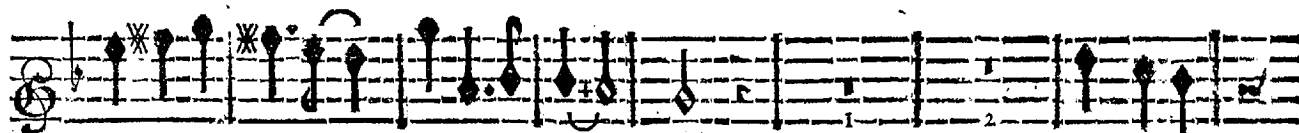
BASSUS-CONTINUUS.



bus, fed à peri- culis cunctis, libera nos fem- per, Vir-



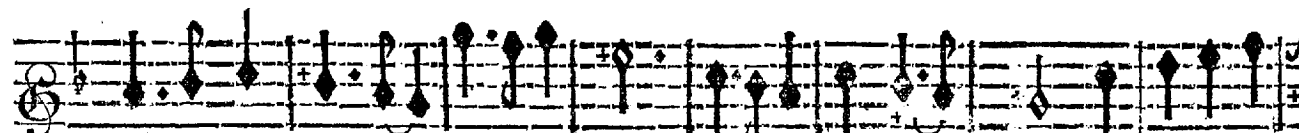
BASSUS-CONTINUUS.



go glori- oſa & benedi- cta, fed à pe-



BASSUS-CONTINUUS.



ricu- lis cunctis, libera nos, libera nos fem- per, Virgo glori-



BASSUS-CONTINUUS.



oſa & benedi- cta, libera nos, libera nos fem-

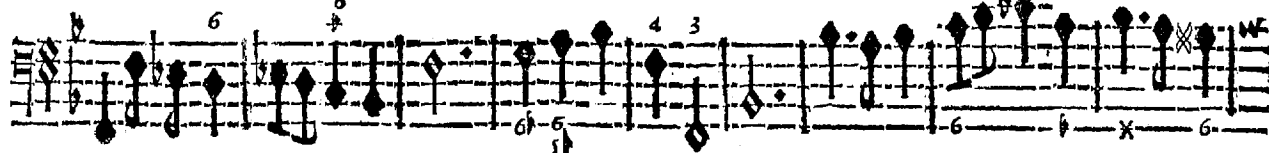


BASSUS-CONTINUUS.

IV. MOTET A VOIX SEULE,



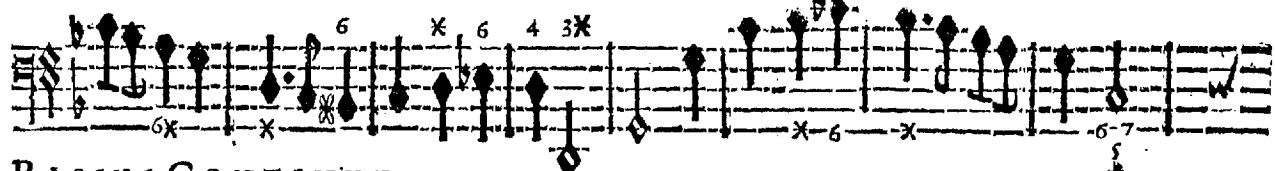
per, Virgo glori- ofa & benedi- eta, libera nos fem- per, Vir-



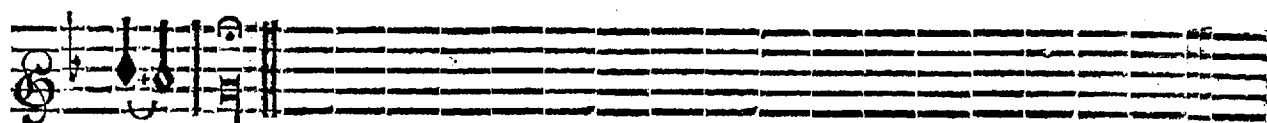
BASSUS-CONTINUUS.



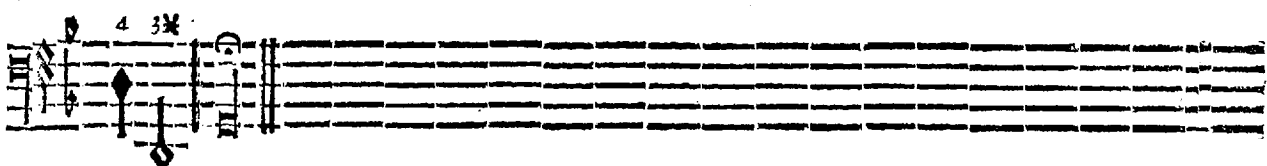
go glori- ofa & benedi- eta. Virgo glori- ofa & bene-



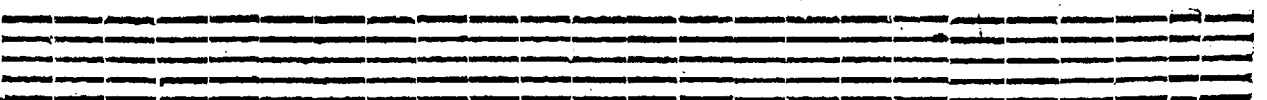
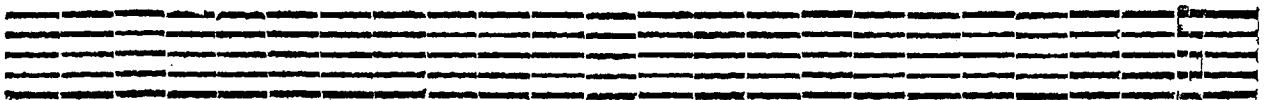
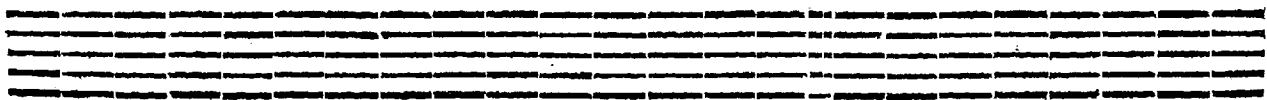
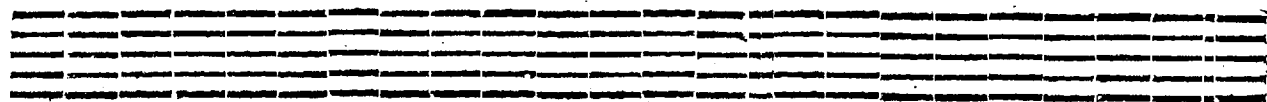
BASSUS-CONTINUUS.



di- eta.



BASSUS-CONTINUUS.



V. MOTET A VOIX SEULE,

PSEAUME LXVI.



Musical staff with notes and lyrics: Eus, misere- a- tur nostri, & benedicat

Musical staff with notes and figured bass: 7 6x 6 4 3 6 4 6

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: nobis: illuminet vultum suum super nos, & misere- atur no- stri,

Musical staff with notes and figured bass: 6 6 6 7 6 4 3 x

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: Deus, misere- a- tur nostri, & benedicat nobis: illuminet vultum

Musical staff with notes and figured bass: 6 4 3 6 5 6 5

BASSUS-CONTINUUS.

Musical staff with notes and lyrics: suum super nos, & misere- atur no- stri: & misere- a- tur no- stri.

Musical staff with notes and figured bass: 6 4 6 4 3 6 4 3

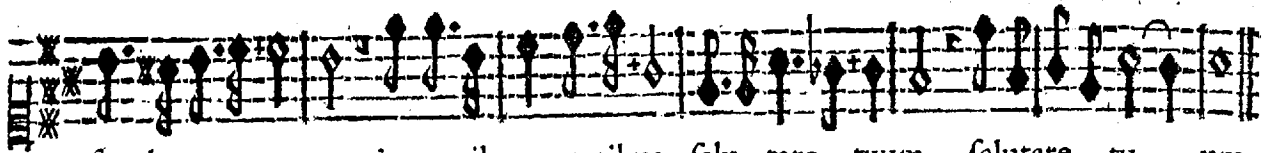
BASSUS-CONTINUUS.

Musical staff with notes and lyrics: Ut cognoscamus in terra viam tuam, in omnibus gentibus

Musical staff with notes and figured bass: 6 x 6 6 x

BASSUS-CONTINUUS.

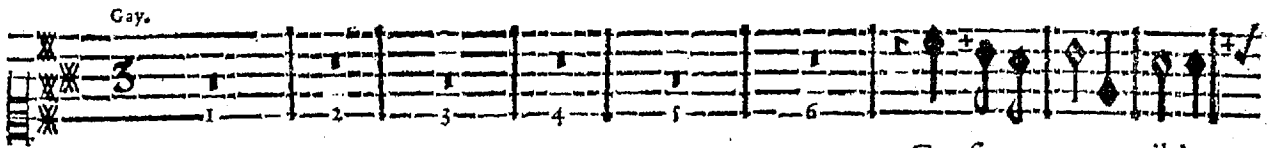
V. MOTET A VOIX SEULE,



fa- lutare tuum, in omnibus gentibus salu- rare tuum, salutare tu- um.



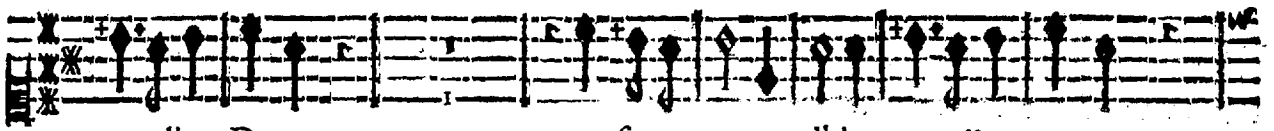
BASSUS-CONTINUUS.



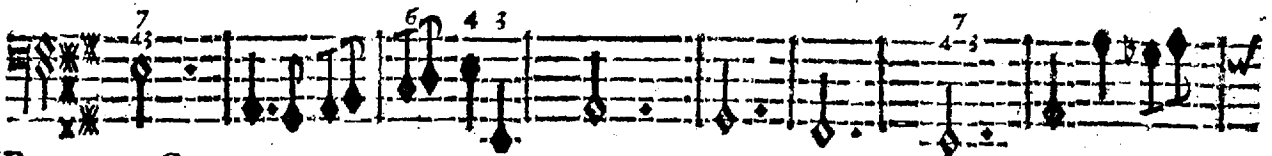
Confite- antur tibi



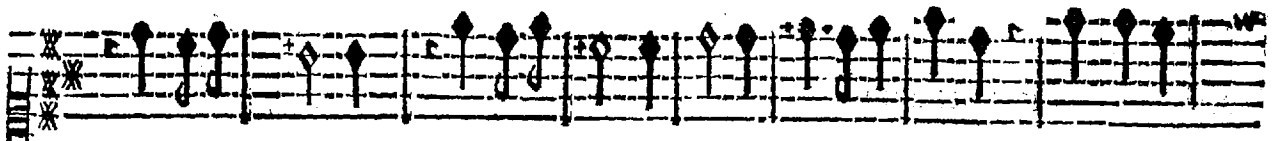
BASSUS-CONTINUUS.



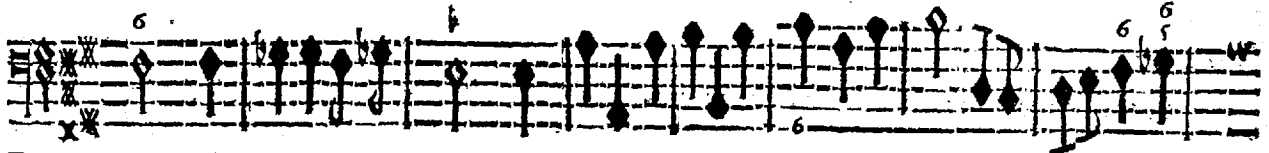
populi, Deus, confite- antur tibi populi omnes.



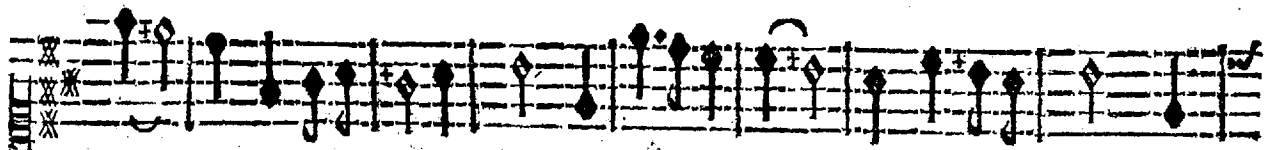
BASSUS-CONTINUUS.



Confite- antur, Confite- antur tibi populi Deus, confite-



BASSUS-CONTINUUS.



an- tur, confite- antur ti- bi populi om- nes, confite- an- tur,



BASSUS-CONTINUUS.

confite- an- tur ti- bi populi om- nes, confite- antur tibi

BASSUS-CONTINUUS.

populi om- nes.

BASSUS-CONTINUUS.

Laten- tur, Laten-

BASSUS-CONTINUUS.

tur, Latentur & e- xultent gentes, Laten-

BASSUS-CONTINUUS.

tur, Laten- tur, Latentur & exultent gentes, quoniam judicas

BASSUS-CONTINUUS.

V. MOTET A VOIX SEULE,

po- pulos in æqui- tate: & gentes in terra diri- gis.

BASSUS-CONTINUUS.

Læten- tur, Læten- tur, Lætentur & exultent gentes,

BASSUS-CONTINUUS.

quoniam judicas po- pulos in æqui- tate: & gentes in terra diri-

BASSUS-CONTINUUS.

gis, judicas populos in æ- qui- tate: & gentes in terra di- rigis.

BASSUS-CONTINUUS.

Gay.
Confite- antur tibi populi, Deus, confite- antur tibi

BASSUS-CONTINUUS.

Musical staff with notes and clefs, part of the first system.

populi omnes: Confite- an- tur, Confite- antur tibi populi,

Musical staff with notes and clefs, part of the first system.

BASSUS-CONTINUUS.

Musical staff with notes and clefs, part of the second system.

Deus, confite- an- tur, confite- antur ti- bi populi om-

Musical staff with notes and clefs, part of the second system.

BASSUS-CONTINUUS.

Musical staff with notes and clefs, part of the third system.

nes: terra dedit fructum su- um. Confite- antur tibi : po- puli,

Musical staff with notes and clefs, part of the third system.

BASSUS-CONTINUUS.

Musical staff with notes and clefs, part of the fourth system.

Deus, confite- an- tur, confite- antur ti- bi populi om- nes: confite-

Musical staff with notes and clefs, part of the fourth system.

BASSUS-CONTINUUS.

Musical staff with notes and clefs, part of the fifth system.

an- tur, confite- antur tibi populi om- nes.

Musical staff with notes and clefs, part of the fifth system.

BASSUS-CONTINUUS.

V. MOTET A VOIX SEULE,

Lentement.

Benedicat nos Deus, Deus noster, benedicat nos Deus: & metuant eum

BASSUS-CONTINUUS.

omnes fines ter- ra. Bene- dicat nos Deus, Deus noster, benedicat nos

BASSUS-CONTINUUS.

De- us: & metuant eum omnes fines ter- ra, & metuant eum, metuant

BASSUS-CONTINUUS.

eum, omnes fines ter- ra. Benedicat nos Deus, Deus noster,

BASSUS-CONTINUUS.

Benedicat nos, Deus no- ster. Benedicat nos, Deus no- ster.

BASSUS-CONTINUUS.

VI. MOTET A VOIX SEULE,
HYMNE DU SAINT SACREMENT.



Gravement.

Ange.

P Ange lingua glori-

BASSUS-CONTINUUS.

ofi, Pange lingua gloriosi, Corporis misterium,

BASSUS-CONTINUUS.

Pange lingua glori- ofi, Corporis misterium, Sangui- nisque preti-

BASSUS-CONTINUUS.

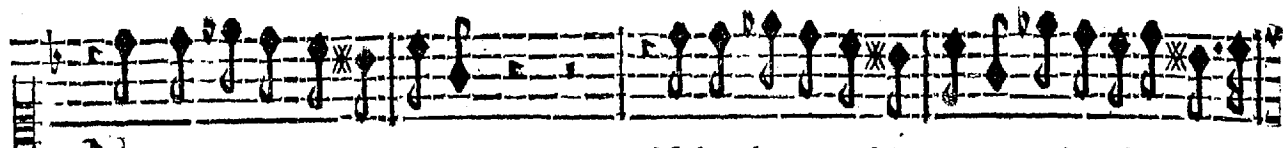
ofi, Quem in mundi pretium : Fructus ventris gene- rosi, Rex, effudit genti-

BASSUS-CONTINUUS.

um. Fructus ventris generosi, Rex, effudit gentium.

BASSUS-CONTINUUS.

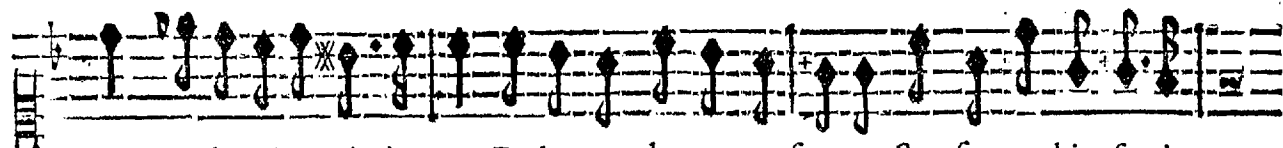
VI. MOTET A VOIX SEULE,



Nobis datus, nobis natus, Nobis datus, nobis natus, Ex intacta Virgi-



BASSUS-CONTINUUS.



ne, Ex intacta Virgine, Et in mundo conversatus, Sparso verbi femi-



BASSUS-CONTINUUS.



ne, Sui moras incolatus, Miro claudit ordine. Sui moras incolatus, Miro



BASSUS-CONTINUUS.

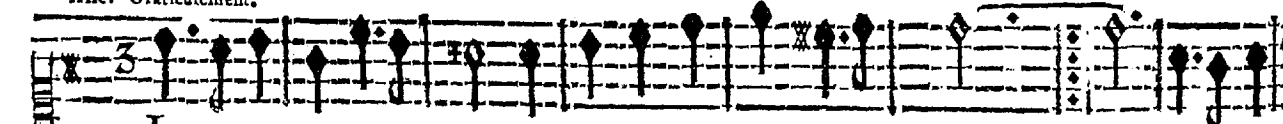


claudit ordine. Miro claudit ordine.



BASSUS-CONTINUUS.

AIR. Gratiamente.



IN supremæ nocte cœne, Recumbens cum fratribus: Observa-



BASSUS-CONTINUUS.

ta lege plene Cibis in legali- bus, Cibum turbæ duo- denæ,

BASSUS-CONTINUUS.

Se dat suis mani- bus. Cibum turbæ duo- denæ, Se dat suis manibus.

BASSUS-CONTINUUS.

Autre AIR:

Verbum caro, panem verum, Verbo carnem effi- cit:

BASSUS-CONTINUUS.

Fitque sanguis Christi merum, Et si sensus deficit; Ad firmandum cor fin-

BASSUS-CONTINUUS.

cerum, Sola fides sufficit. Ad firmandum cor sincerum, Sola fides suffi-

BASSUS-CONTINUUS.

IV. MOTET A VOIX SEULE,

cit.

BASSUS-CONTINUUS.

Tendrement.

Tantum ergo, Sacramentum, Veneremur cernui: Tantum ergo,

BASSUS-CONTINUUS.

Sacramentum, Veneremur cernui: Et antiquum documentum Novo

BASSUS-CONTINUUS.

cedat ritui, Praestet fides supplementum Sensuum deffe- etui.

BASSUS-CONTINUUS.

Sensuum deffe- etui. Genito- ri, Geni- toque,

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the first system.

Laus & ju- bi- lati- o, Geni- tori, Geni- toque, Laus & jubi- latio,

Musical staff with notes and clef, part of the first system.

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the second system.

Salus, honor, virtus quoque Sit & benedi- ctio: Procedenti

Musical staff with notes and clef, part of the second system.

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the third system.

ab utro- que Compar fit laudati- o. Proce- denti ab utroque

Musical staff with notes and clef, part of the third system.

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the fourth system.

Compar fit lau- datio. A- men. A- men. A- men. A-

Musical staff with notes and clef, part of the fourth system.

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the fifth system.

men. A- men. A- men. A- men. A-

Musical staff with notes and clef, part of the fifth system.

BASSUS-CONTINUUS.

Musical staff with notes and clef, part of the sixth system.

men. A- men. A- men. A- men.

Musical staff with notes and clef, part of the sixth system.

BASSUS-CONTINUUS.



I. MOTET A DEUX VOIX.
DU CANTIQUE DES CANTIQUES.



Ari. Cari

Cari.

BASSUS-CONTINUUS.

Zephiri volate, Cari Zephiri volate, vola-

6 7 8 9 10 11 12 13

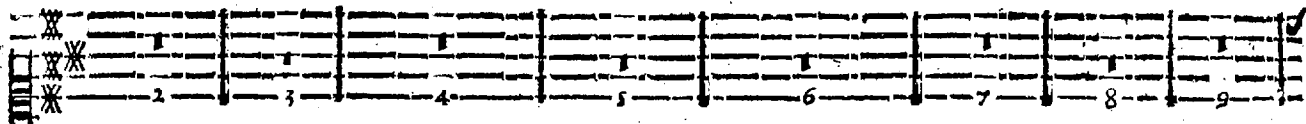
BASSUS-CONTINUUS.

te, vola- te.

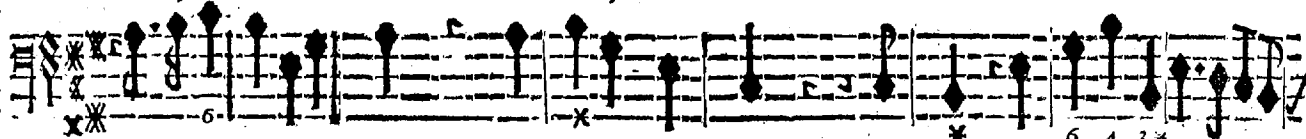
14 15 16 17 18

Surgite flores festi-

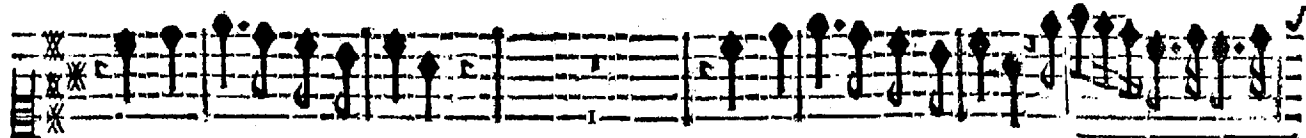
BASSUS-CONTINUUS.



nate, festina- te, festina- te.



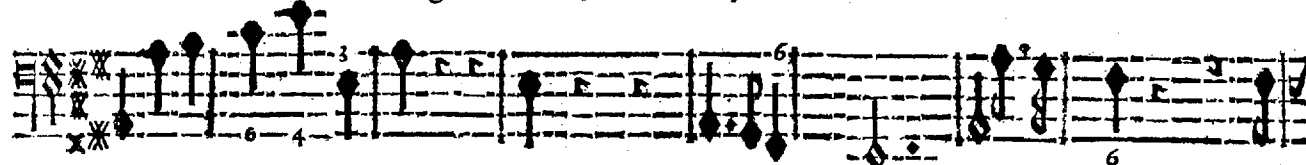
BASSUS-CONTINUUS.



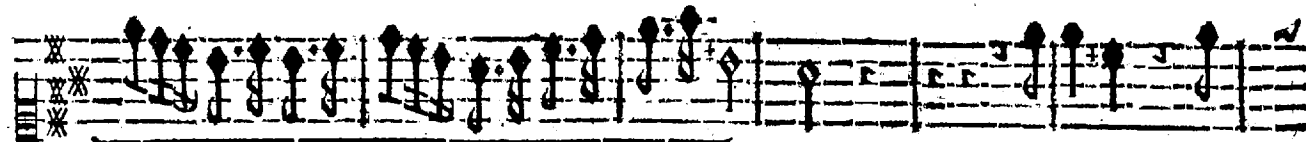
Cari Zephiri volate, Cari Zephiri volate, vola-



Surgite flores, festinate, festina-



BASSUS-CONTINUUS.



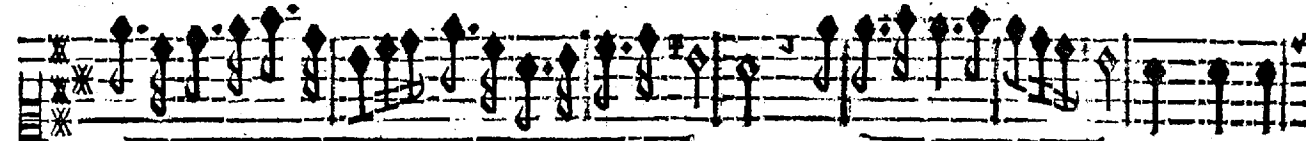
te, volate, vo-



te, festinate, festi-



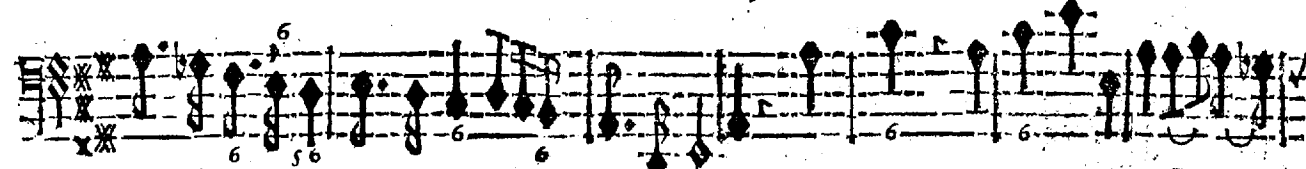
BASSUS-CONTINUUS.



la- te, vola- te. Auræ



na- te, festina- te.



BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

placidæ ve- nite, venite, venite, ventil-

Suffurrate, ventillate, Suffurrate, ventil-

BASSUS-CONTINUUS.

la- te, circum me.

la- te, circum me. Auræ placidæ ve-

BASSUS-CONTINUUS.

Suffur- rate, ventil- late, Suffur- rate, ventil- nite, ve- nite, ve- nite, ventil-

BASSUS-CONTINUUS.

la- te, cir- cum me. Suffur- rate,

la- te, circum me. Veni- te, ve-

BASSUS-CONTINUUS.

ventil- late, Cari Zephiri vola- te,

ni- te, ventilla- te, Surgite

6 6x

BASSUS-CONTINUUS.

vola-

flores, festi- nate, festina-

6 6

BASSUS-CONTINUUS.

te, vola- te.

te, festina- te.

6

BASSUS-CONTINUUS.

PREMIER DESSUS seul.

Lentement.

Stat anhe- lans pectus me- um, Meum cor flagrat amore, & com-

6 7 6 7 7*

BASSUS-CONTINUUS.

buror in ardo- re, in ardo- re, in ardo- re.

BASSUS-CONTINUUS.

On reprend le Duo Cari Zephiri, &c. page 32.

SECOND DESSUS seul.

A Mane usque ad vesperam Quæ- fivi per vicos & plateas, Quem dili-

BASSUS-CONTINUUS.

git anima me- a, nec illum in- venire potu- i. Quæfivi per vicos & plateas,

BASSUS-CONTINUUS.

Quem diligit anima mea, nec illum invenire potui, nec il- lum inveni- re potui.

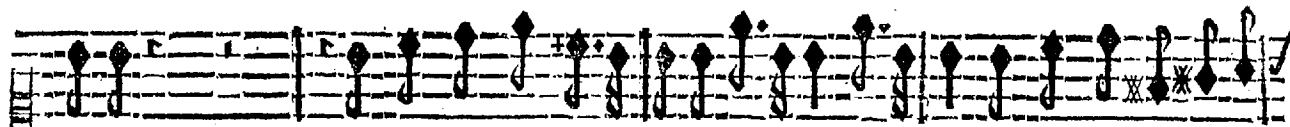
BASSUS-CONTINUUS.

PREMIER DESSUS seul.

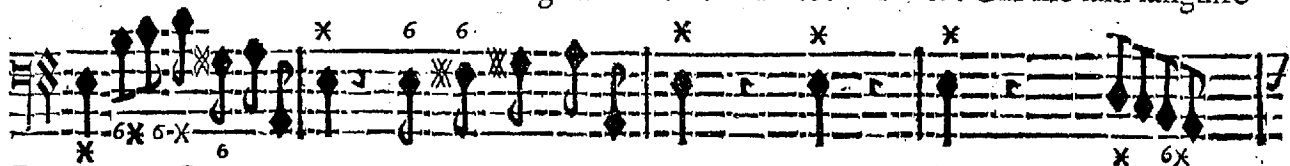
RECIT. Tendrement.

Mi dilecte ubi es? Mi dilecte ubi es? Cur me tam languire

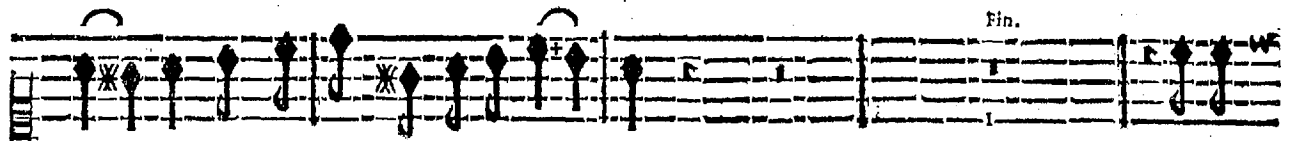
BASSUS-CONTINUUS.



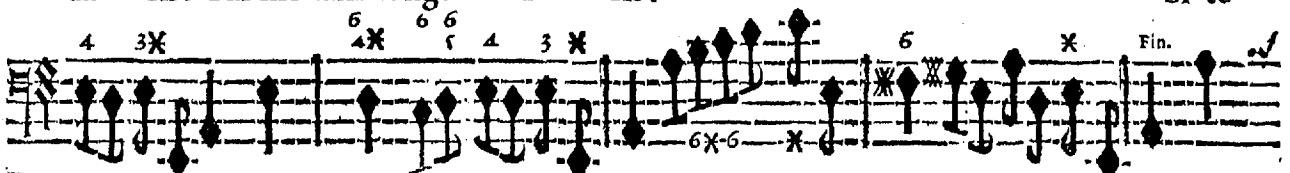
facis? Cur me tam languire facis? ubi es? ubi es? Cur me tam languire



BASSUS-CONTINUUS.



fa- cis? Cur me tam languire fa- cis? Si te



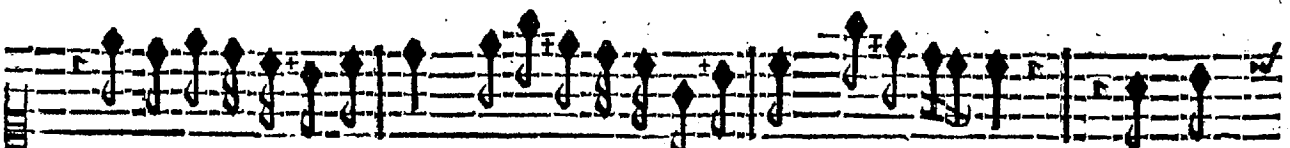
BASSUS-CONTINUUS.



quæro, ad quid me fugis, Cara vita, amica spes. Cara vita,



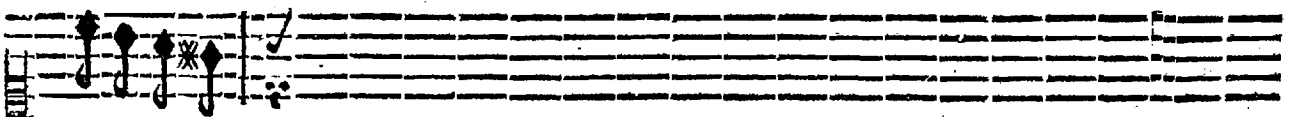
BASSUS-CONTINUUS.



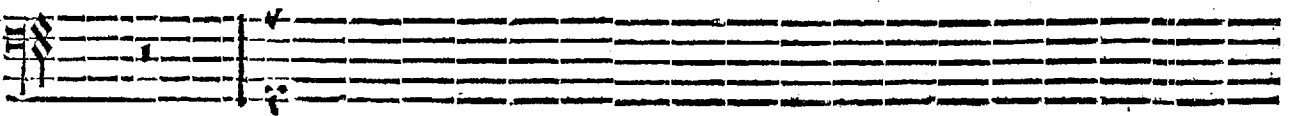
Cara vita amica spes. Cara vita amica spes, amica spes. Mi di-



BASSUS-CONTINUUS.



lecte ubi, *jusques au mot fin.*



BASSUS-CONTINUUS.

Cara turba, per campos & valles prædilectum quæri-

Cara turba, per campos, per campos & valles prædilectum quæri-

BASSUS-CONTINUUS.

te: per campos & valles, per campos & valles, per campos, per

te: per campos & valles, per campos & valles, per

BASSUS-CONTINUUS.

campos & valles prædilectum quærite: per campos & valles,

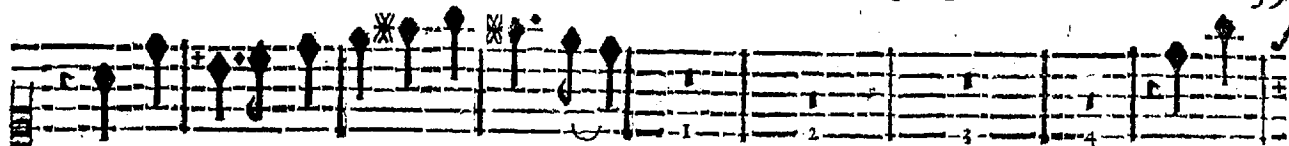
campos & valles prædilectum quærite: per campos &

BASSUS-CONTINUUS.

per campos & valles, per campos, per campos & valles prædilectum quærite.

valles, per campos & valles, per campos & valles prædilectum quærite.

BASSUS-CONTINUUS.



Hic indutus est sole lucen- ti.

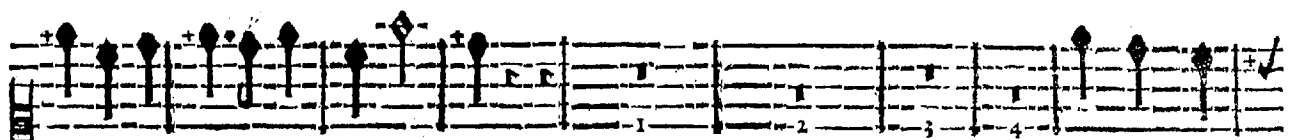
Et in



In pupillis sunt stellæ divi- næ.

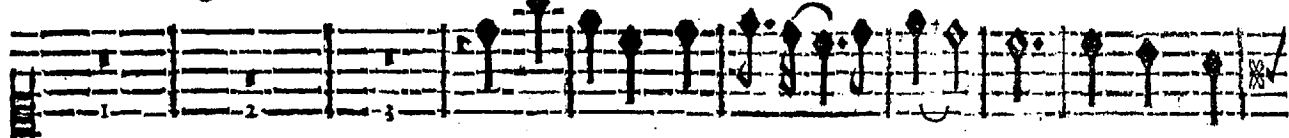


BASSUS-CONTINUUS.

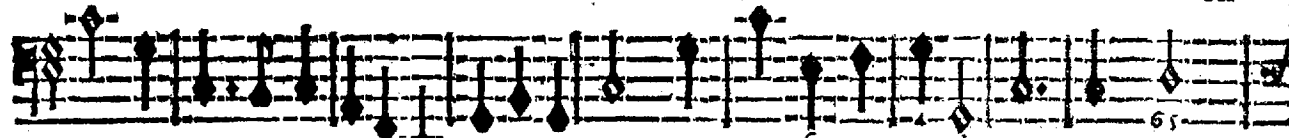


vultu sunt gratiæ fere- næ.

Ad me con-



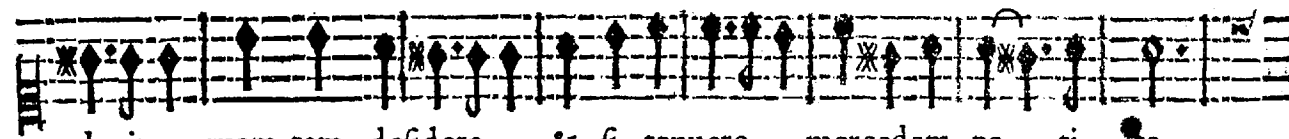
Et in ore stant flores amæ- ni. Ad me con-



BASSUS-CONTINUUS.



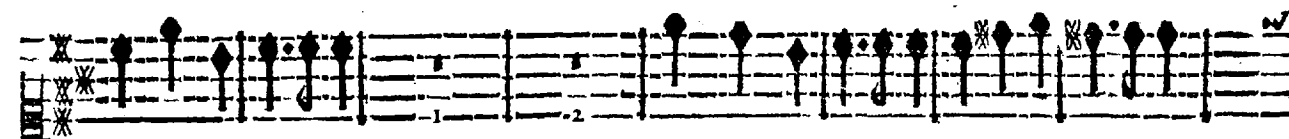
ducite quem tam desidero, & si tenuero mercedem pe- ti- te.



ducite quem tam desidero, & si tenuero mercedem pe- ti- te.

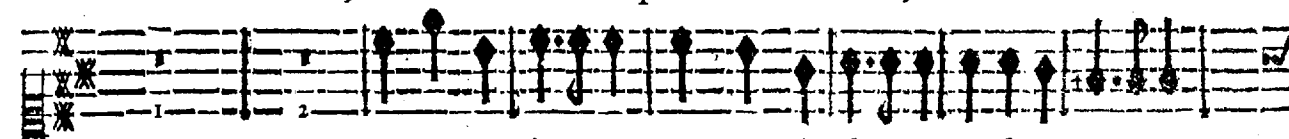


BASSUS-CONTINUUS.

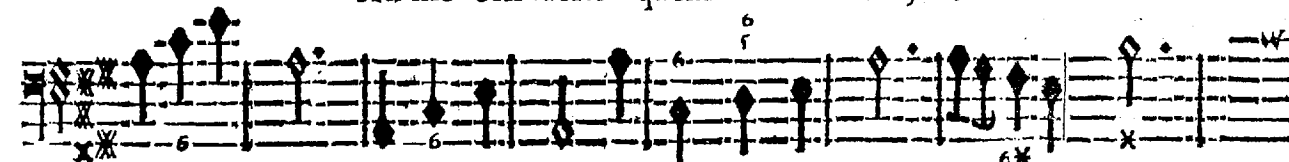


Ad me conducite,

quem tam desidero, & si tenuero



Ad me conducite quem tam desidero, & si tenuero



BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

musical staff with notes and clefs

mercedem pe- ti- te. Ad me conducite quem tam desidero.

musical staff with notes and clefs

mercedem pe- ti- te.

& si tenuero,

musical staff with notes and clefs

BASSUS-CONTINUUS.

musical staff with notes and clefs

& si tenuero mercedem pe- tite. Merce- dem, mercedem pe- ti-

musical staff with notes and clefs

& si tenuero mercedem pe- tite. Merce- dem, mercedem peti-

musical staff with notes and clefs

BASSUS-CONTINUUS.

musical staff with notes and clefs

te. Merce- dem, Merce- dem petite.

musical staff with notes and clefs

te. Merce- dem, Merce- dem petite.

musical staff with notes and clefs

BASSUS-CONTINUUS.

empty musical staff

empty musical staff

empty musical staff



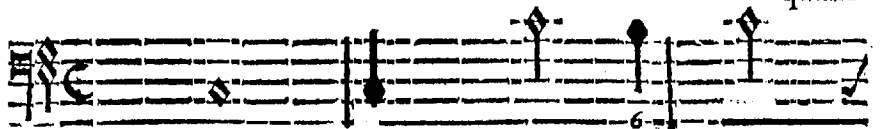
II. MOTET A DEUX VOIX,

POUR UN SAINT, OU UNE SAINTE.

PREMIER DESSUS seul.



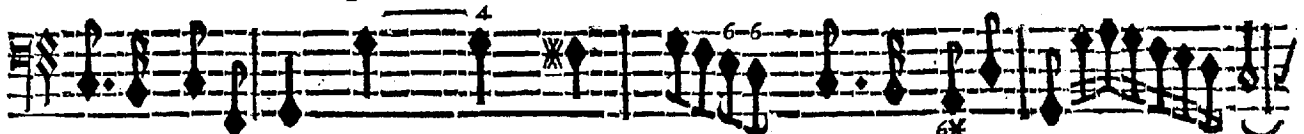
Antemus, Cantemus, exalte- mus quem quam



BASSUS-CONTINUUS.



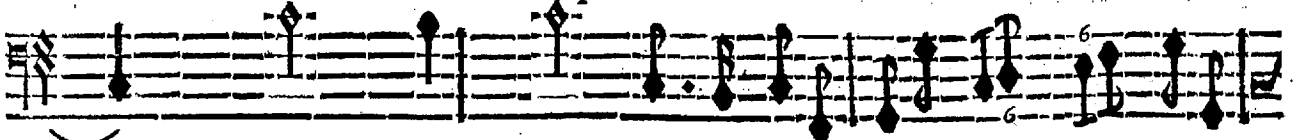
Dominus e- legit, quem quam Dominus e- legit & circumdat gloria: Cantemus, Can-



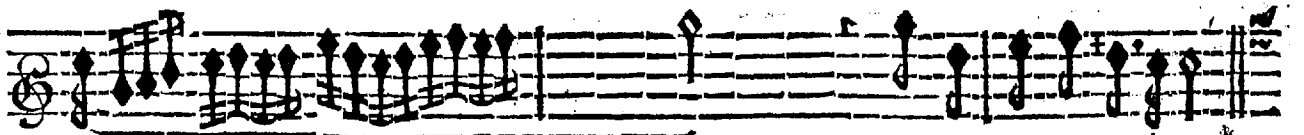
BASSUS-CONTINUUS.



temus, exulte- mus quem quam Dominus e- legit & circumdat glori-



BASSUS-CONTINUUS.



a, & circumdat gloria.



BASSUS-CONTINUUS.

REPRISE.

Musical staff for Soprano voice, showing the beginning of the first phrase.

Gaude dilecte Domino, gaude trium- pha, gaude triumpha, trium-

Musical staff for Alto voice, showing the beginning of the first phrase.

Gaude dilecta Domino, gaude trium- pha, gaude triumpha, trium-

Musical staff for Bassus-Continuus, showing the beginning of the first phrase.

BASSUS-CONTINUUS.

Musical staff for Soprano voice, showing the beginning of the second phrase.

pha, Gaude dilecte Domino, gaude trium- pha, gaude triumpha, trium-

Musical staff for Alto voice, showing the beginning of the second phrase.

pha, Gaude dilecta Domino, gaude trium- pha, gaude triumpha, trium-

Musical staff for Bassus-Continuus, showing the beginning of the second phrase.

BASSUS-CONTINUUS.

Musical staff for Soprano voice, showing the beginning of the third phrase.

pha, triumpha, triumpha.

Musical staff for Alto voice, showing the beginning of the third phrase.

pha, Debitam virtutibus mercedem degusta, degu- fta. Debi-

Musical staff for Bassus-Continuus, showing the beginning of the third phrase.

BASSUS-CONTINUUS.

Musical staff for Soprano voice, showing the beginning of the fourth phrase.

Debitam virtutibus mercedem de-

Musical staff for Alto voice, showing the beginning of the fourth phrase.

tam virtutibus mercedem degusta, degusta.

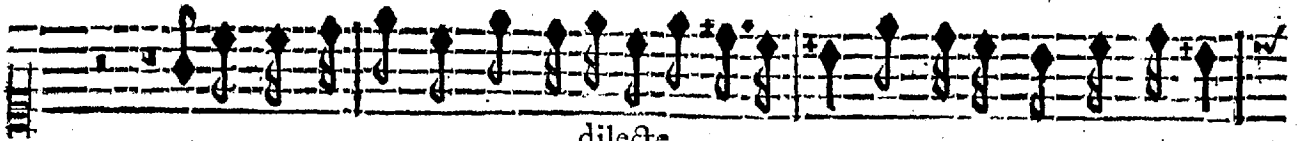
Musical staff for Bassus-Continuus, showing the beginning of the fourth phrase.

BASSUS-CONTINUUS.

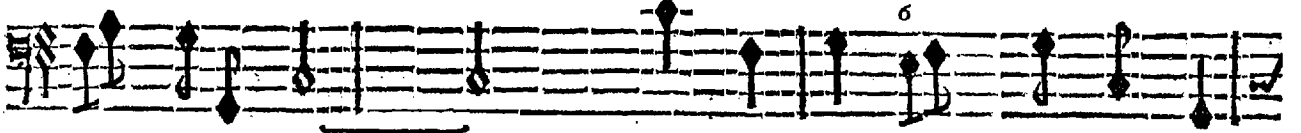


gusta, degusta.

Gaude dilecte dilecta Domino, gaude triumpha, trium-



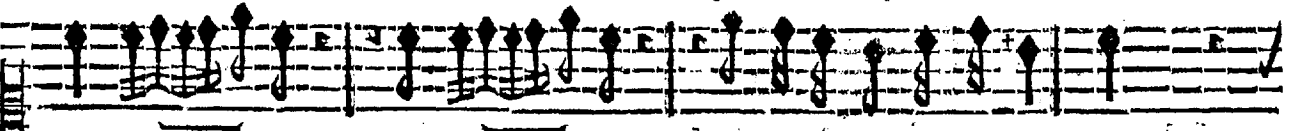
triumpha, triumpha, Gaude dilecte dilecta Domino, gaude triumpha, trium-



BASSUS-CONTINUUS.



pha, gau- de trium- pha, gaude triumpha, triumpha, trium-



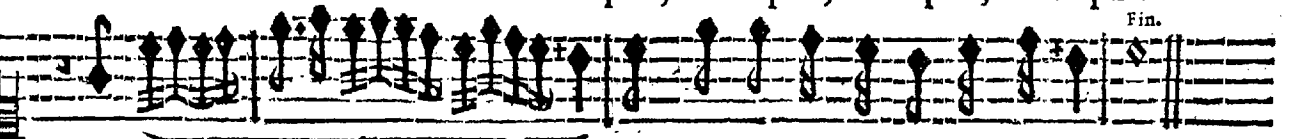
pha, gau- de trium- pha, gaude triumpha, trium- pha,



BASSUS-CONTINUUS.



pha, triumpha, triumpha, triumpha. Fin.



trium- pha, triumpha, triumpha, triumpha. Fin.

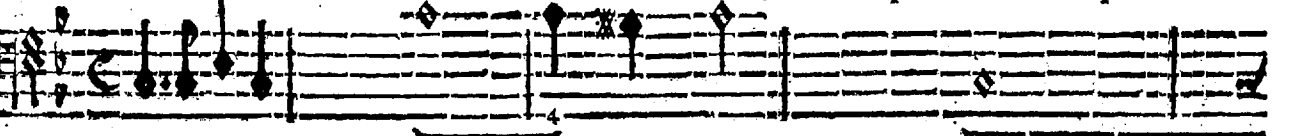


BASSUS-CONTINUUS.

PREMIER DESSUS.



TU medios inter tumultus, Tu per vitæ tempe-



BASSUS-CONTINUUS.

states, Lugebas & fle-bas, Luge-bas & fle-bas:

6 6 76 X

BASSUS-CONTINUUS.

SECOND DESSUS.

Nunc in portu requiescis, te largo, te inexhausto, voluptatum tor-

6 4X 6 6

BASSUS-CONTINUUS.

ren- te ine-bri-

6 43

BASSUS-CONTINUUS.

Pugnaſti fortiter, Laborem culiſti,

ans. Cum plauſu vincis, præmia fuſci-

76 76X 343

BASSUS-CONTINUUS.

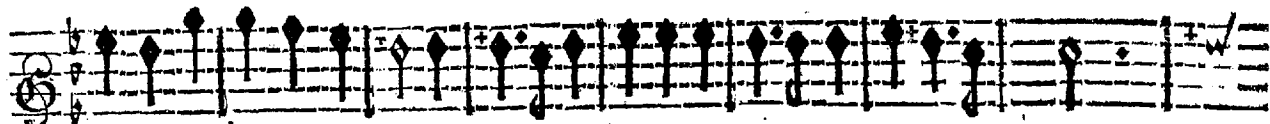
Arduam, difficilem calcaſti femi-tam.

pis, Jam nubes, jam ſidera vides ſub pe-dibus.

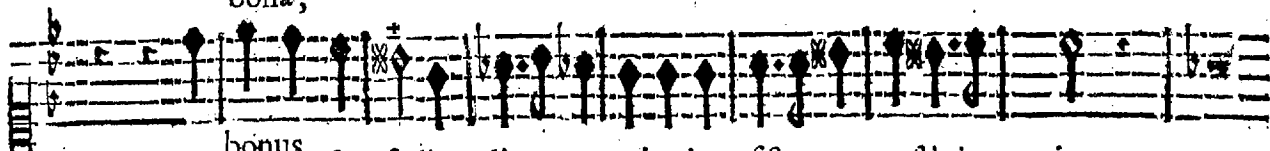
6 6 X 6 5 7 4 3X X

BASSUS-CONTINUUS.

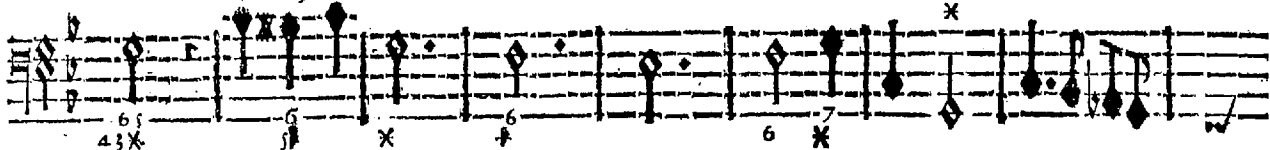
III. MOTET A DEUX VOIX,



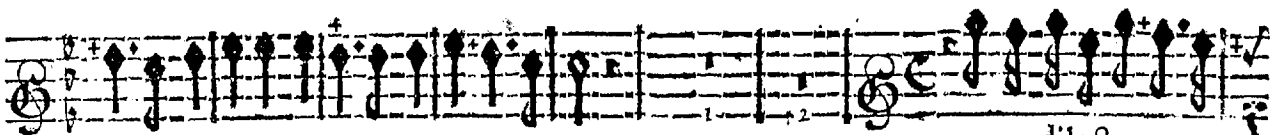
foelix, Sis bonus, sis foelix, liceat tuis in- sistere vestigi- is,



Sis bonus, sis foelix liceat tuis in- sistere vestigi- is,



BASSUS-CONTINUUS.



liceat tuis insiste- re vestigiis.

Gaude dilecte dilecta Domino,

A la Reprise jusques au mot fin.



liceat tuis insiste- re vestigiis.

Gaude dilecte dilecta Domino,

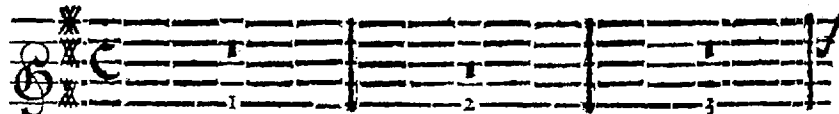


BASSUS-CONTINUUS.

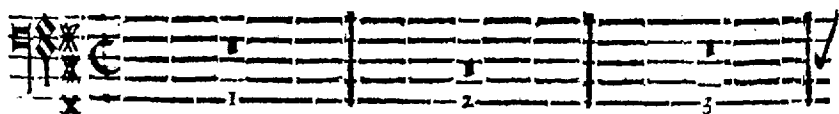


III. MOTET A DEUX VOIX.

PSEAUME XCII.



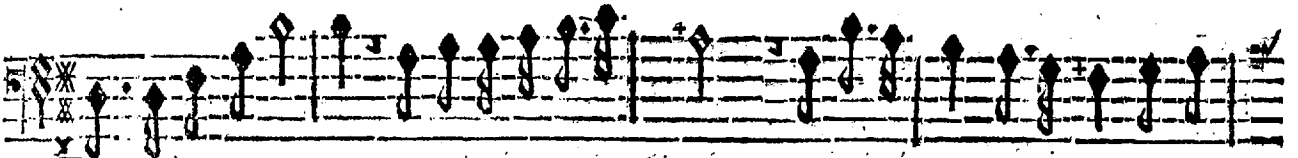
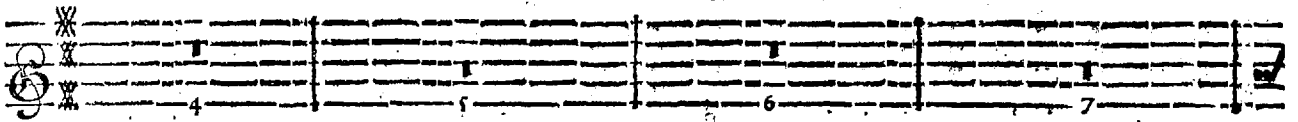
Omnis.



Dominus.



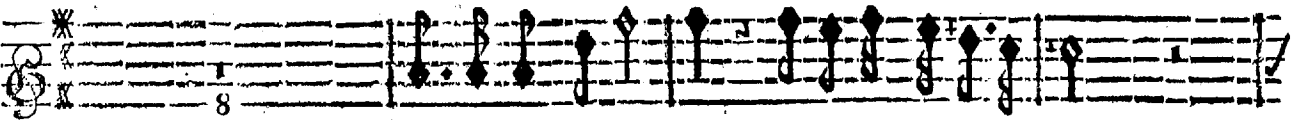
BASSUS-CONTINUUS.



Dominus regnavit, decorem indutus est; indutus est Dominus forti-



BASSUS-CONTINUUS.



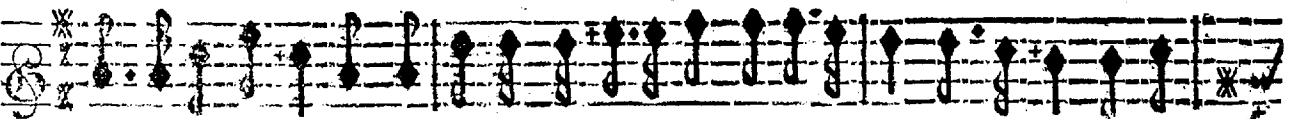
Dominus regnavit, decorem indutus est;



tudinem, & præcinxit se. Dominus regnavit, decorem indutus est; Dominus re-



BASSUS-CONTINUUS.



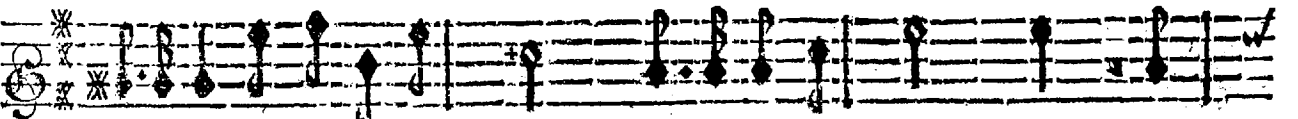
Dominus regnavit, decorem indutus est; indutus est Dominus forti-



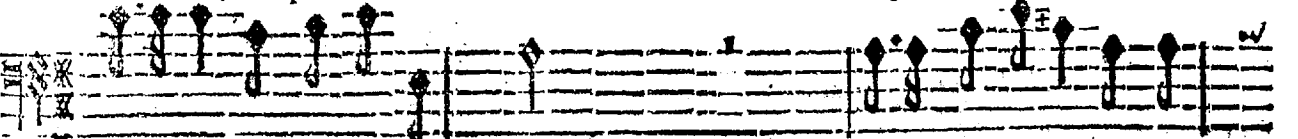
gnavit, decorem indutus est; indutus est Dominus forti-



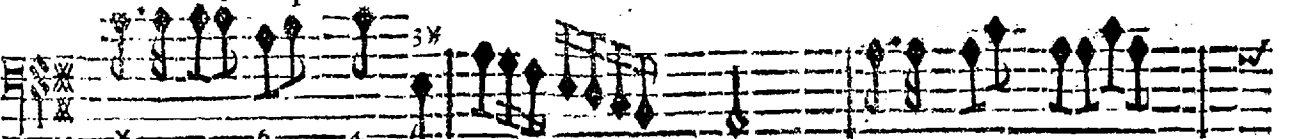
BASSUS-CONTINUUS.



tudinem, & præcinxit se. Dominus regnavit, de-



tudinem, & præcinxit se. Dominus regnavit, de-



BASSUS-CONTINUUS.

III. MOTET A DEUX VOIX,

corem indutus est; indutus est Dominus fortitudinem, & præcinxit

corem indutus est; indutus est Dominus fortitudinem, & præcinxit

BASSUS-CONTINUUS.

fe, indutus est, Dominus fortitudinem & præcinxit se, indutus est forti-

se, indutus est, indutus est fortitudinem & præcinxit se, indutus est forti-

BASSUS-CONTINUUS.

tudinem, & præcinxit se.

tudinem, & præcinxit se.

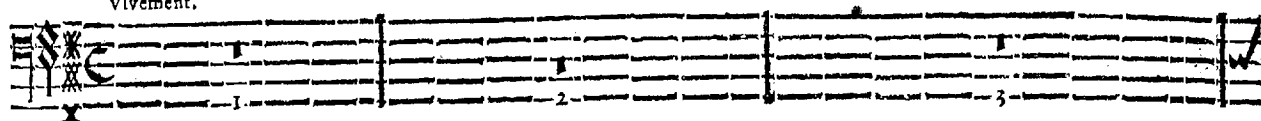
BASSUS-CONTINUUS.

DESSUS seul.

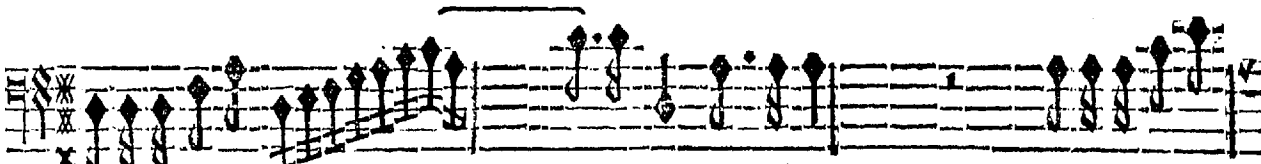
Etenim firma- vit orbem terræ:

BASSUS-CONTINUUS.

Vivement.



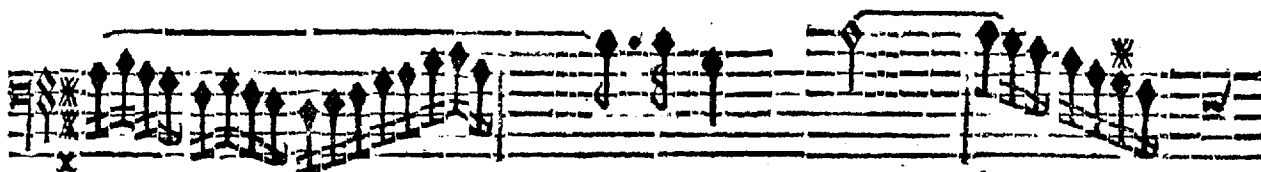
BASSUS-CONTINUUS.



Elevaverunt flu- mina Domine: Elevaverunt



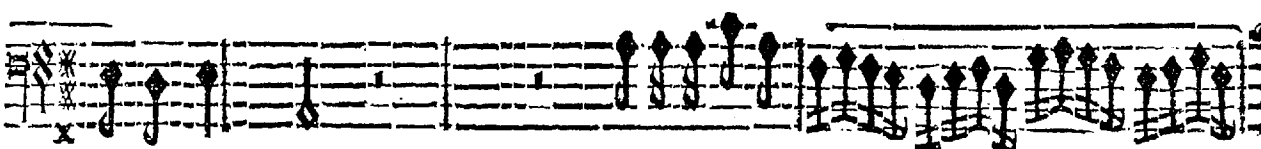
BASSUS-CONTINUUS.



flu- mina vo-



BASSUS-CONTINUUS.



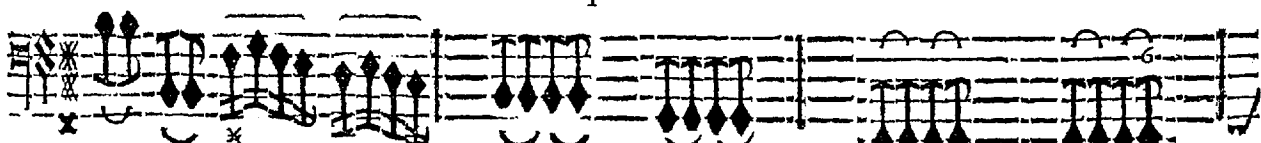
cem fu- am. Elevaverunt flu-



BASSUS-CONTINUUS.



mina fluctus suos: à vocibus aqua-



BASSUS-CONTINUUS.

rum multa- rum. Elevaverunt flu-

BASSUS-CONTINUUS.

mi- na Domine, Elevaverunt flu-

BASSUS-CONTINUUS.

mi- na vo- cem fu- am.

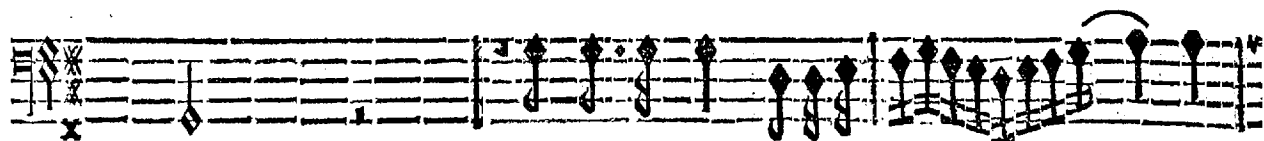
BASSUS-CONTINUUS.

Elevaverunt flu- mina fluctus fu- os, à

BASSUS-CONTINUUS.

vo- ci- bus aqua- rum multa-

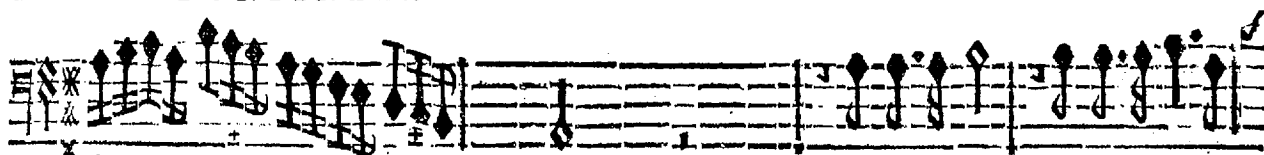
BASSUS-CONTINUUS.



rum. Mi-ra-bi-les elati-o-nes



BASSUS-CONTINUUS.



ma-ris: mirabilis, mirabilis in



BASSUS-CONTINUUS.



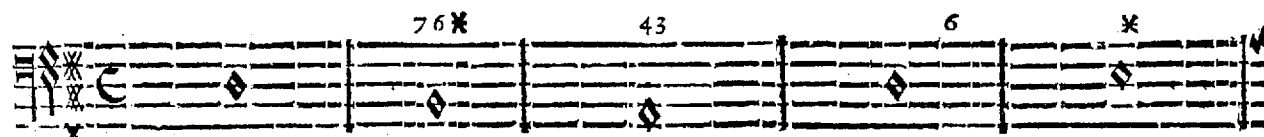
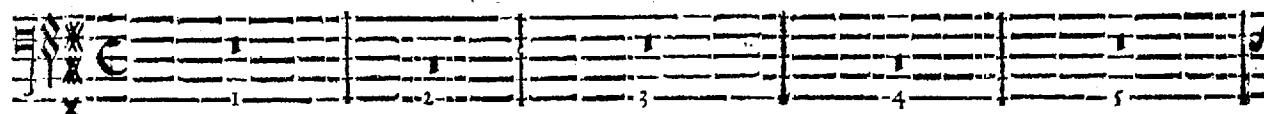
altis Domi-nus, mirabilis in al-tis Dominus.



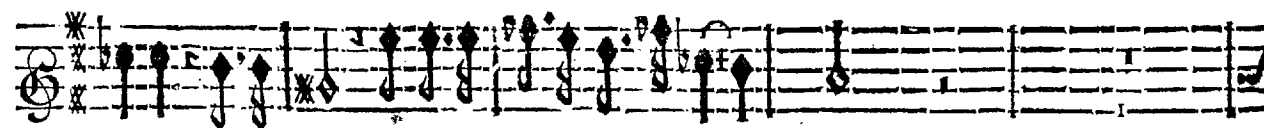
BASSUS-CONTINUUS.



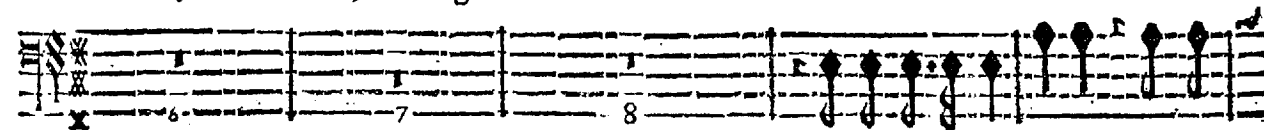
Testimonia tua credi-bilia facta sunt nimis: Domum tuam decet sancti-



BASSUS-CONTINUUS.



tudo, Domi-ne, in longitudinem die-rum.



Testimonia tua credi-



BASSUS-CONTINUUS.

Testimonia tua credi-bilia facta sunt nimis:

bilia facta sunt nimis:

Domum

BASSUS-CONTINUUS.

Domum tuam decet sancti-tudo, Domine, in longitudinem die-rum.

tu- am decet sanctitudo, Domine, in longitudinem dierum. Domum

BASSUS-CONTINUUS.

Domum tuam decet sanctitudo, Domine, in longitudinem di-

tuam decet sancti- tudo, Domine, in longi- tudinem die-

BASSUS-CONTINUUS.

e- rum. Domum tuam decet sancti- tudo, Domi-

rum, in longi- tudinem die- rum, decet sancti- tudo, Domi- ne,

BASSUS-CONTINUUS.

III. MOTET A DEUX VOIX,

ne, in longitudinem die- rum, in longitudinem die-

in longitudinem die- rum, in longitudinem die-

BASSUS-CONTINUUS.

rum. Domum tuam decet sanctitudo, Domi- ne, in longi-

rum. Domum tuam decet sanctitudo, Domine, in longitudinem di-

BASSUS-CONTINUUS.

tudinem die- rum, in longitudinem die- rum.

c- rum, in longitudinem die- rum.

BASSUS-CONTINUUS.



I. MOTET A GRAND CHOEUR,
ET SYMPHONIE.

PSEAUME CXXV.



Gravement.

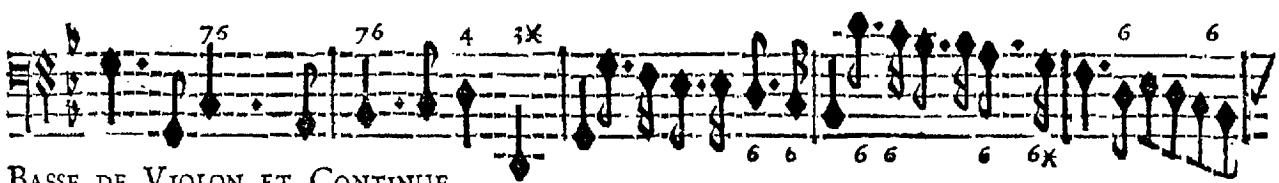
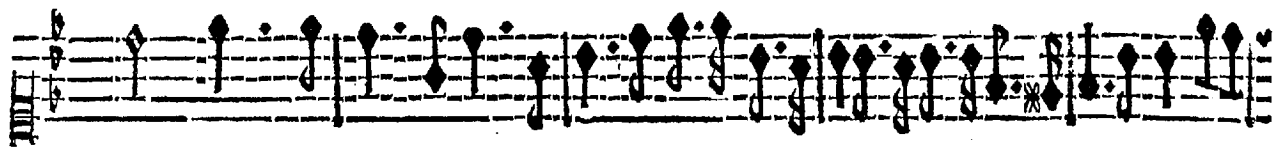
PRELUDE.

N convertendo Dominus.

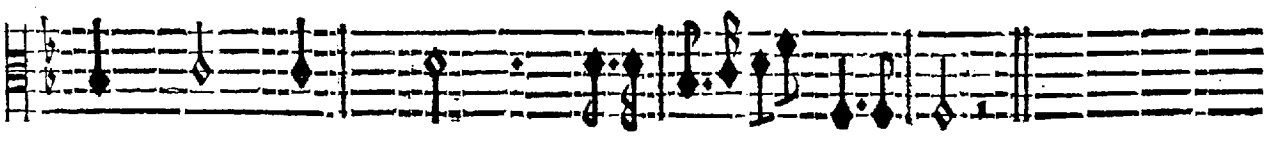
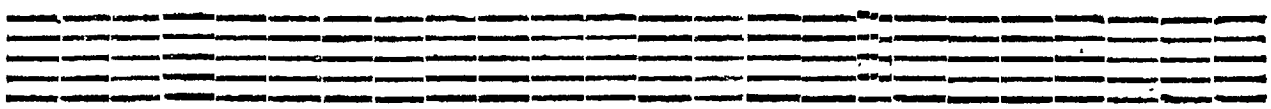
BASSE DE VIOLON ET CONTINUE.

BASSE DE VIOLON ET CONTINUE.

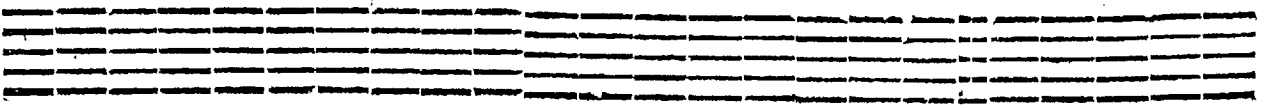
56 I. MOTËT A GRAND CHOEUR ET SYMPHONIE,



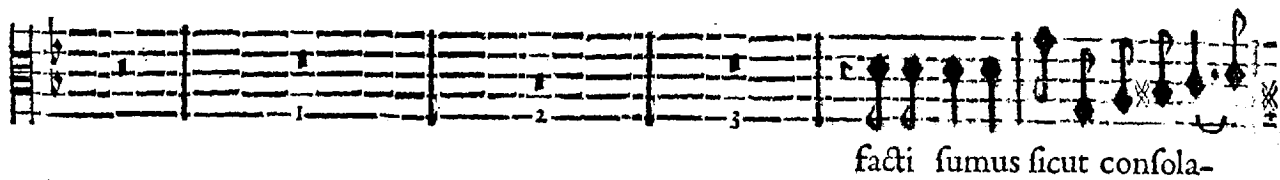
BASSE DE VIOLON ET CONTINUE.



BASSE DE VIOLON ET CONTINUE.



58 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



facti fumus sicut confola-



fumus sicut confolati, sicut conso- la- ti.



6x x 6 6 4 3x 6 6

BASSE-CONTINUE.



ti, sicut confola- ti. In convertendo Dominus captivi-



In convertendo Dominus captivi- tatem Si-



x 6 6 6 4 3x x 6 6 6 6

BASSE-CONTINUE.



tatem Sion, facti su- mus, facti su- mus sicut conso- la- ti, sicut conso-



on, facti su- mus, facti su- mus sicut conso- la- ti.



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

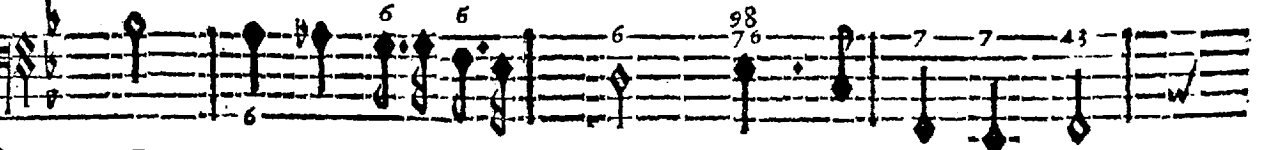
BASSE-CONTINUE.



la- ti, confola-



sicut confola-



6 6 6 9 8 7 6 7 7 4 3

BASSE-CONTINUE.

CHŒUR.

Tous.
Vivement.
Tunc repletum est gau- dio os nostrum, gaudio os

ti. Tunc re-
ti. Tunc repletum est gau-

Tunc repletum est gau- dio os

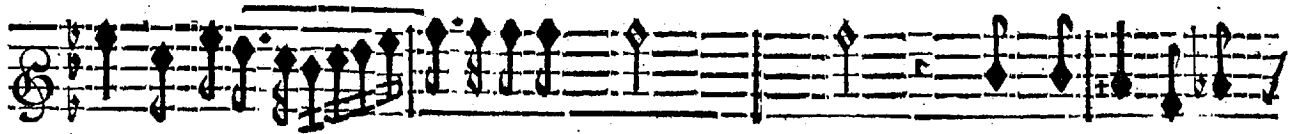
VIOLONS.

BASSE DE VIOLON ET BASSON.

BASSE-CONTINUE.

60 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

BASSE-CONTINUE.



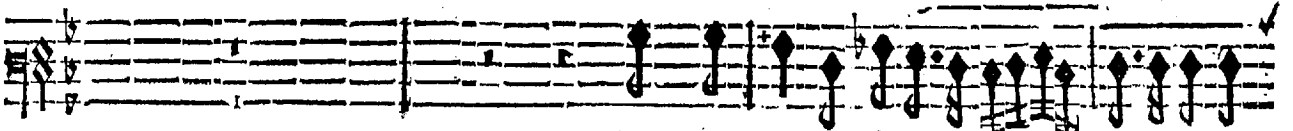
pletum est gau- dio os no- strum: Tunc repletum est



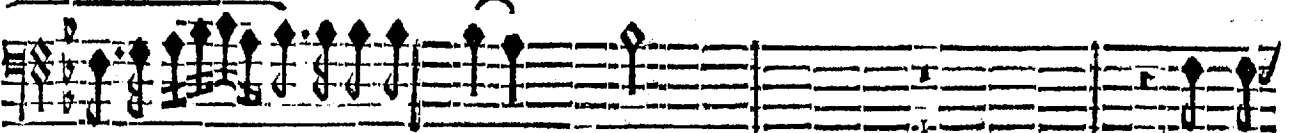
nostrum: Tunc repletum est gau- dio os no- strum:



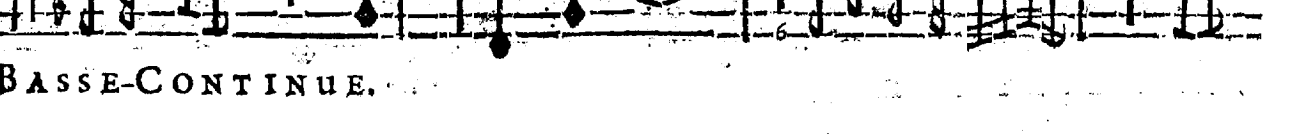
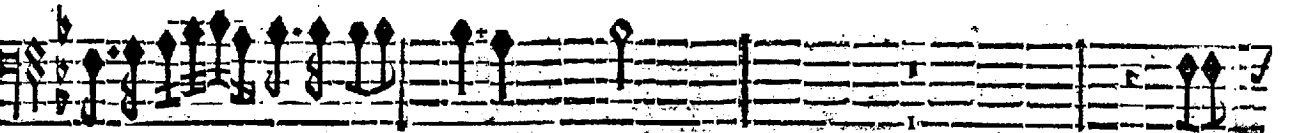
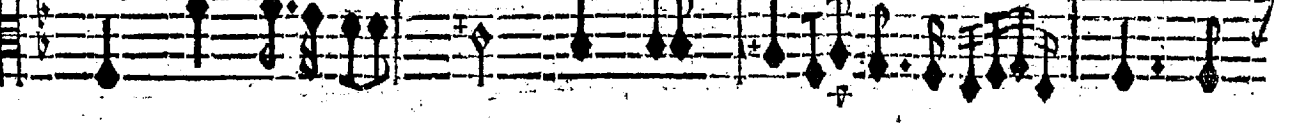
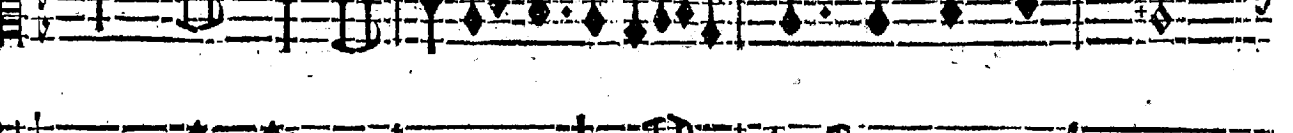
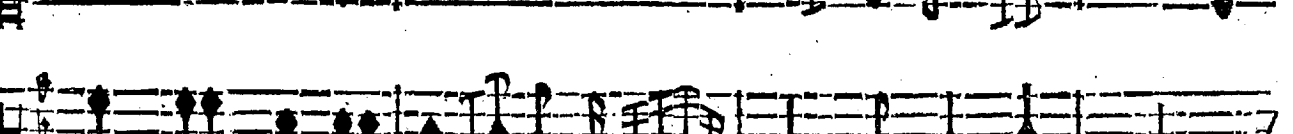
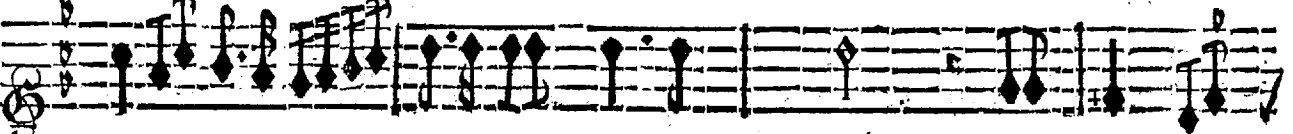
dio os nostrum; os nostrum: Tunc repletum est gau- dio re-



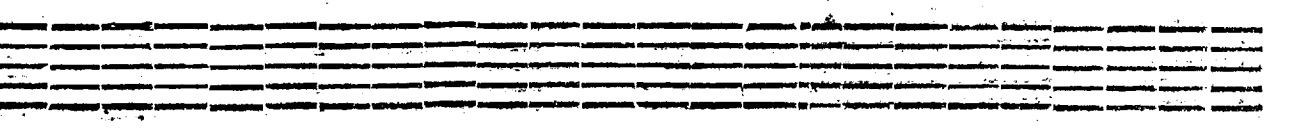
Tunc repletum est gau- dio os



dio os no- strum: Tunc re-



BASSE-CONTINUE.



62 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

gau- dio os nostrum: Tunc repletum est gau-

Tunc repletum est gaudio os no- strum:

ple- rum est gaudio os nostrum: Tunc repletum est

no- strum, repletum est gaudio os no- strum:

pletum est gau- dio os no- strum:

6 6 x 6 4 3x 6

BASSE-CONTINUE.

dio os no- strum; Tunc repletum est

Tunc repletum est gaudio os no- strum: os no-

gau- dio os no- strum:

& lingua nostra exul- ta- ti- o-

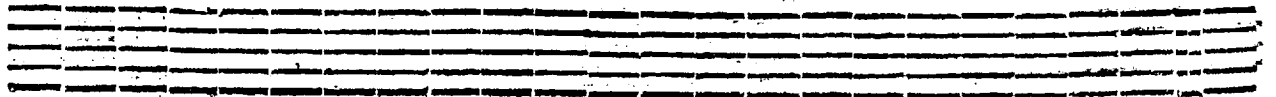
& lingua nostra exul- tati- o-

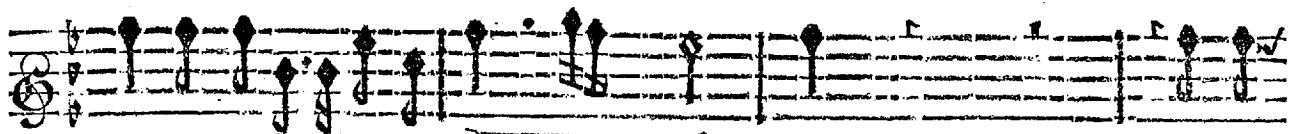
BASSE CONTINUE.

64 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

gau- dio os no- strum: Tunc re-
strum: & lingua nostra exultati- o- ne.
Tunc repletum est gau-
ne. Tunc re-

BASSE-CONTINUE.

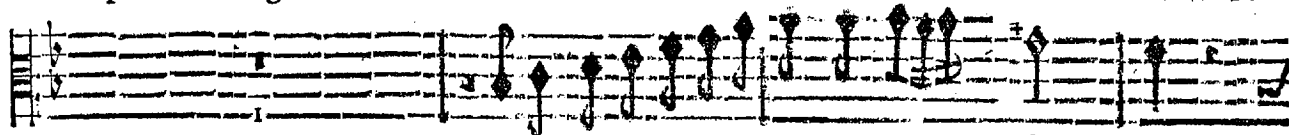




pletum est gaudio os no-

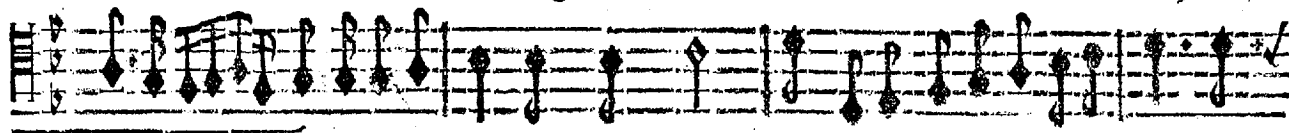
strum :

Tunc re-

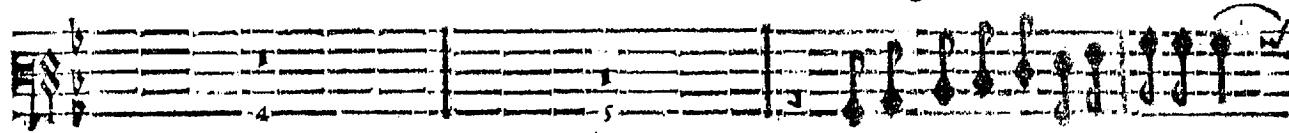


& lingua nostra exulta- ti- o-

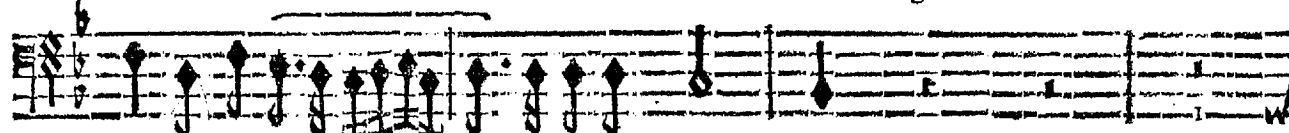
ne,



dio os nostrum, os no- strum : & lingua nostra exul- ta- ti-

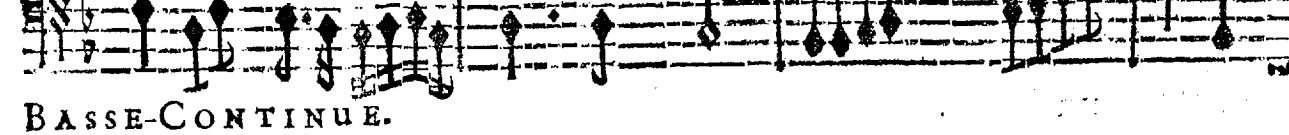
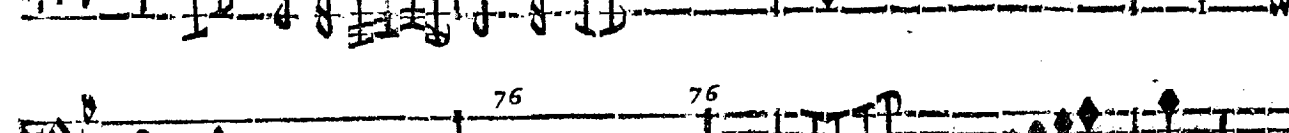
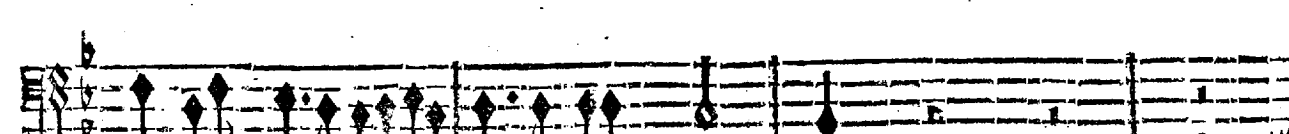
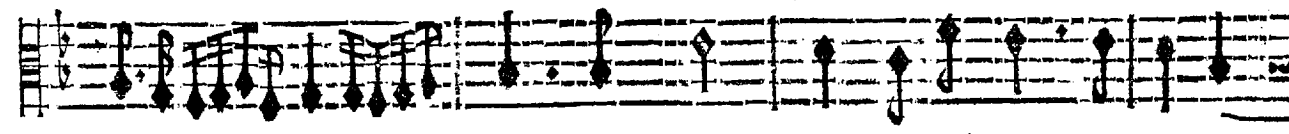
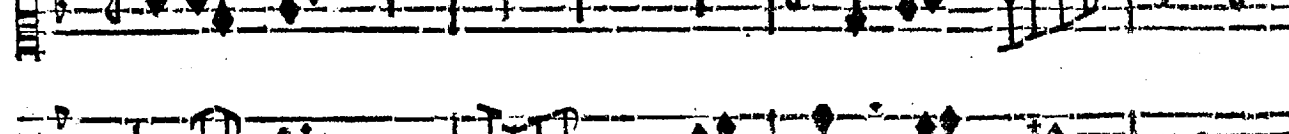
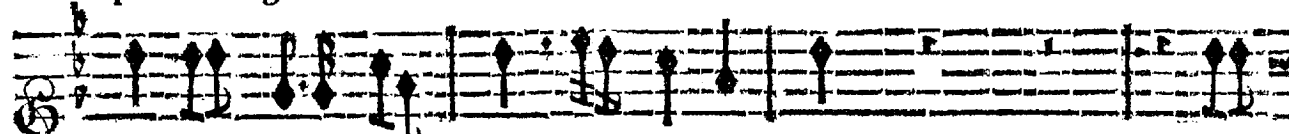


& lingua nostra exul- tatio-



pletum est gau-

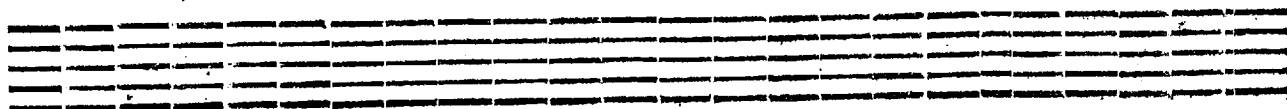
dio os no- strum :



76

76

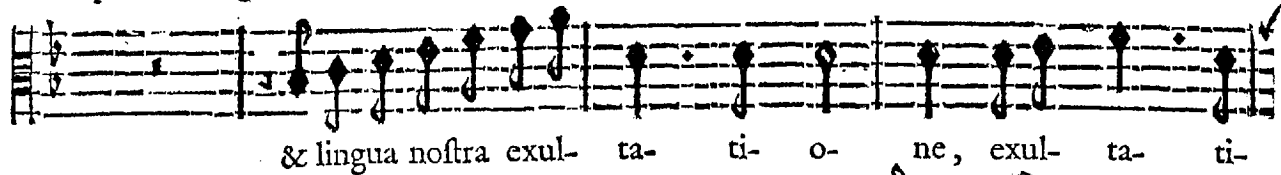
BASSE-CONTINUE.



66 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



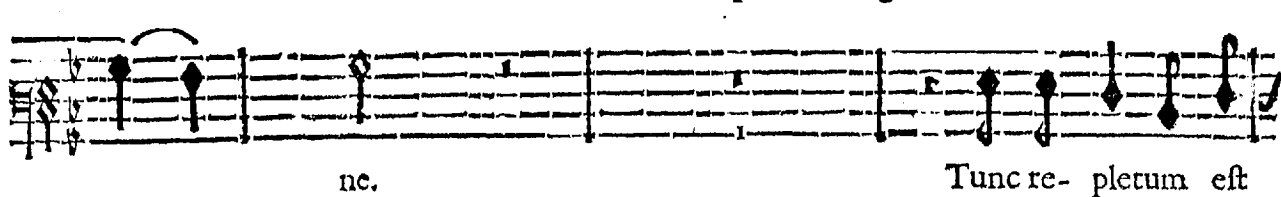
pletum est gau- dio os no- frum : & lingua



& lingua nostra exul- ta- ti- o- ne, exul- ta- ti-



o- ne. Tunc repletum est gau-



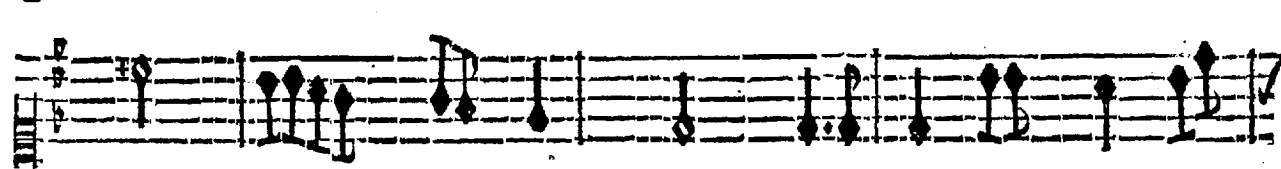
ne. Tunc re- pletum est



& lingua nostra exul- tati- o- ne.



& lingua nostra exul- tati- o- ne.



& lingua nostra exul- tati- o- ne.



& lingua nostra exul- tati- o- ne.



& lingua nostra exul- tati- o- ne.



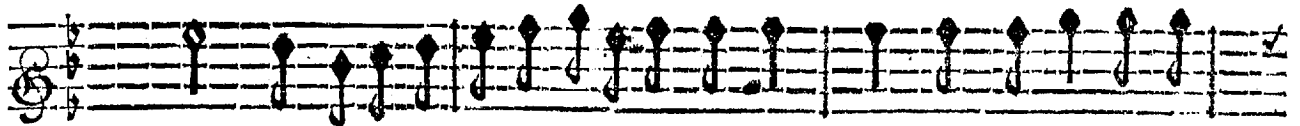
& lingua nostra exul- tati- o- ne.



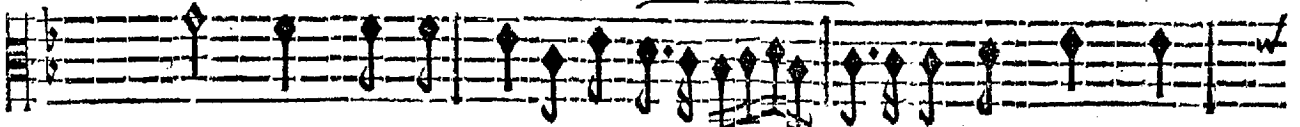
& lingua nostra exul- tati- o- ne.

BASSE-CONTINUE.

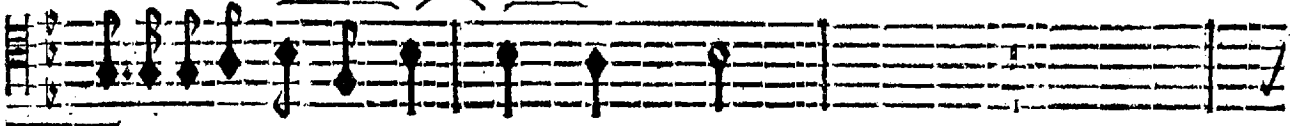




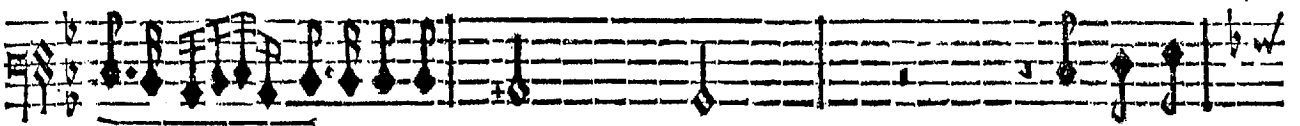
no-stra, & lingua nostra exulta- ti- o- ne, Tunc repletum est



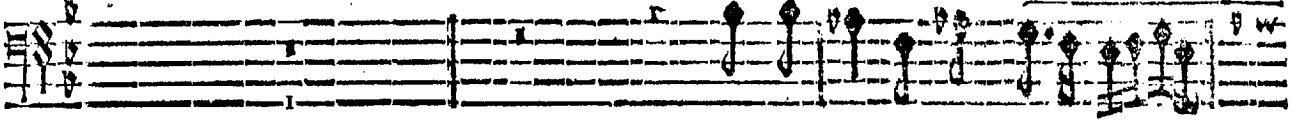
o- ne. Tunc re-pletum est gau-



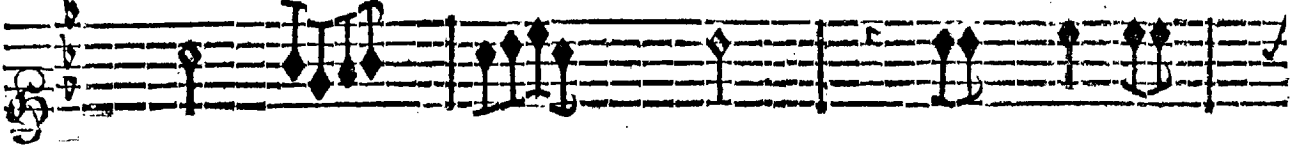
dio os no-



strum: gau-



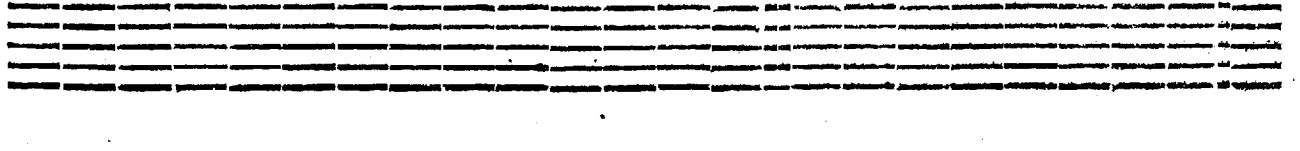
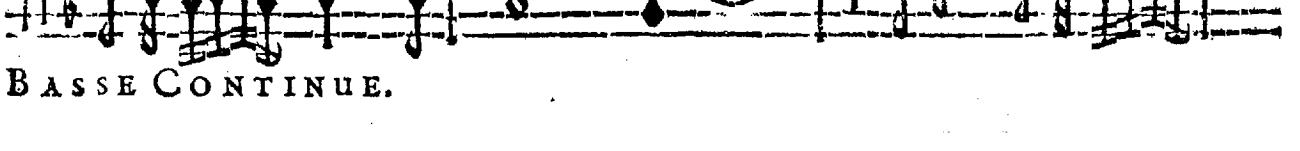
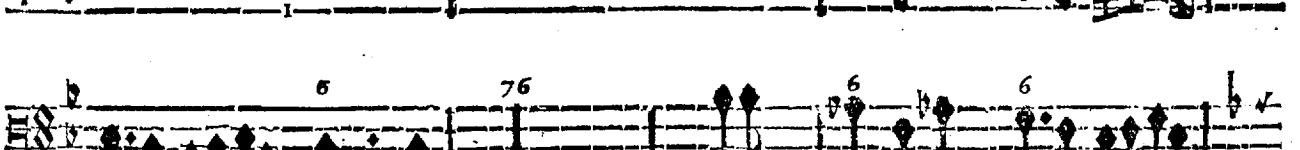
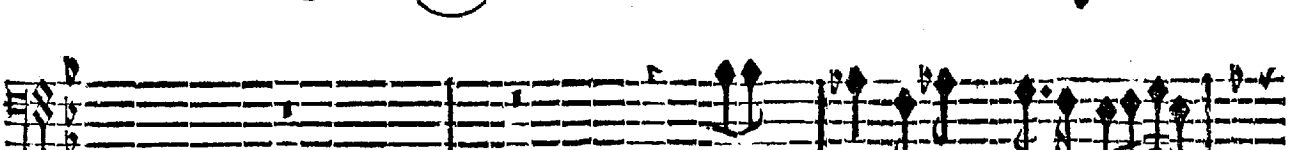
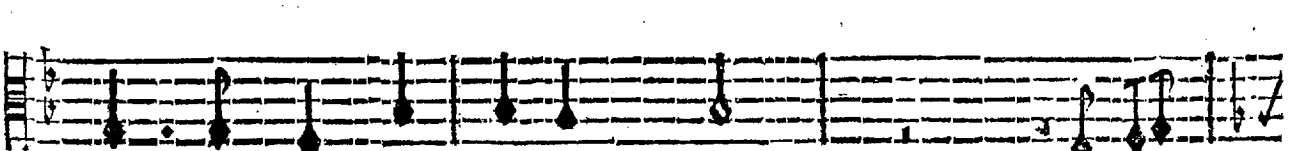
dio os no-



strum: & lingua



Tunc re-pletum est gau-

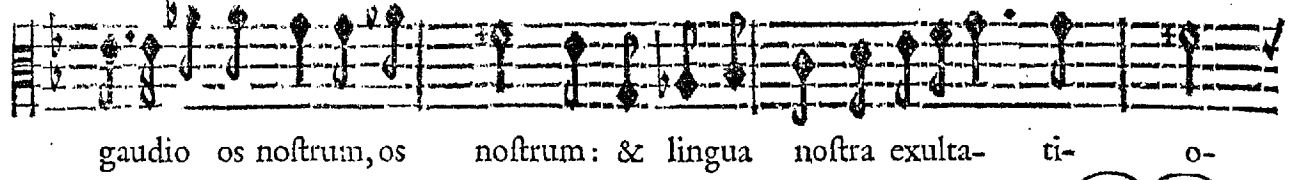


BASSE CONTINUE.

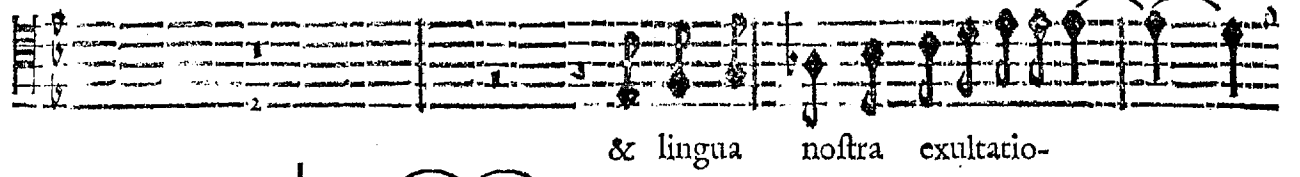
68 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



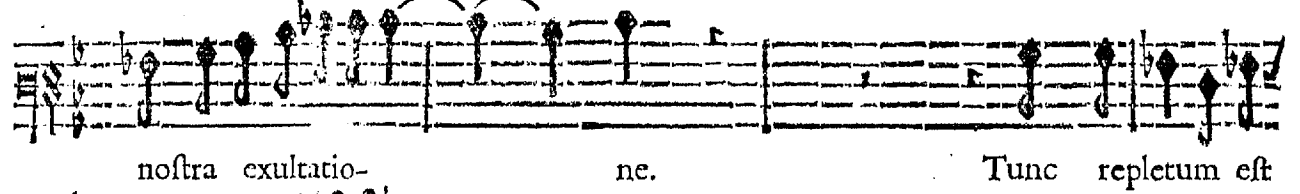
gaudio os nostrum, repletum est gau- di- o os no-



gaudio os nostrum, os nostrum: & lingua nostra exulta- ti- o-



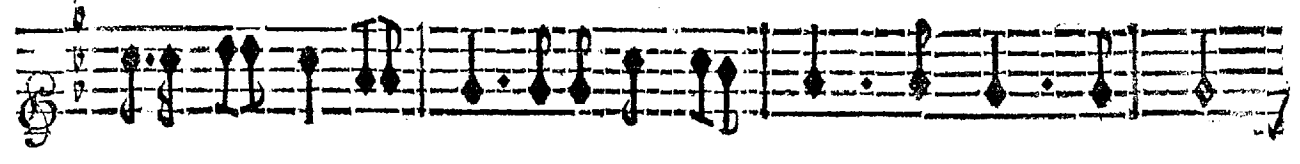
& lingua nostra exultatio-

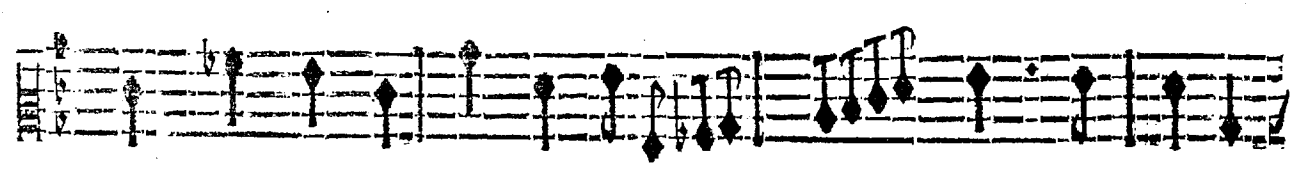


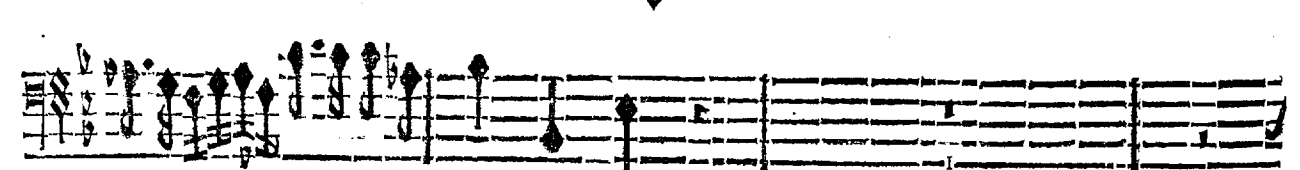
nostra exultatio- ne. Tunc repletum est



dio os no- strum:



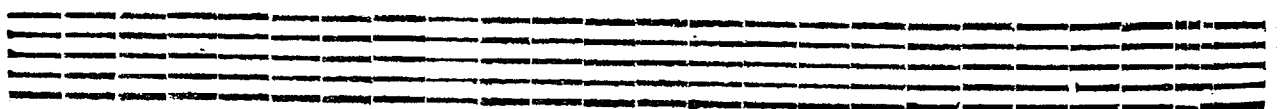





BASSE-CONTINUE.

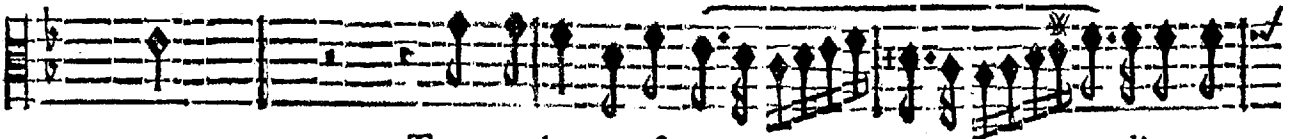
3

43

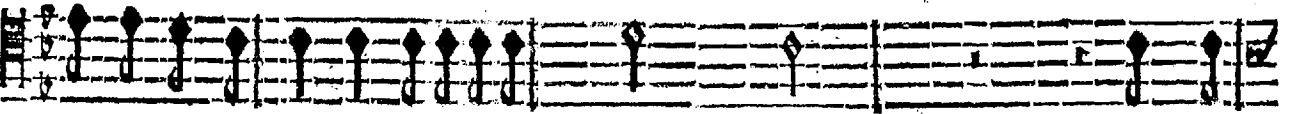




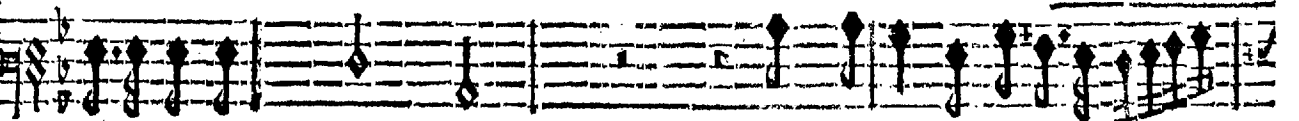
strum, & lingua nostra exultati- o- ne.



ne. Tunc repletum est gau- dio os



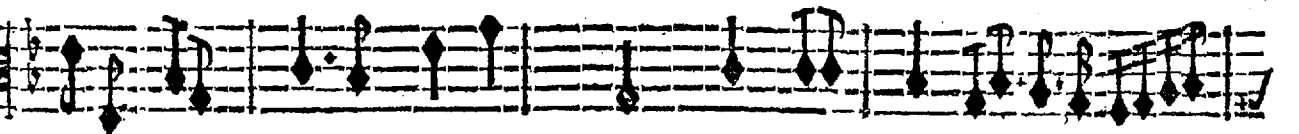
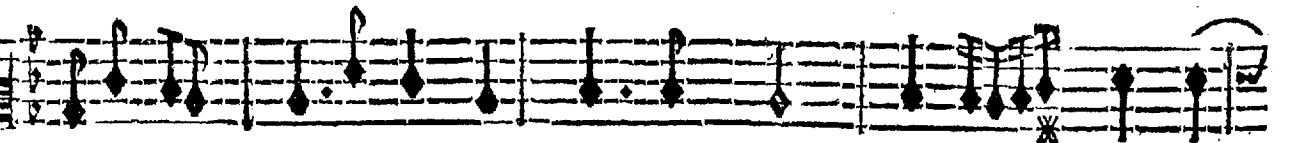
ne, & lingua nostra exultati- o- ne. Tunc re-



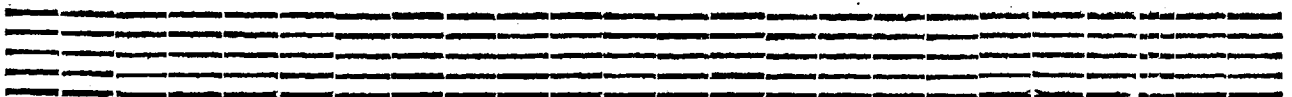
gaudio os no- strum: Tunc repletum est gau-



& lingua nostra exultatio- ne.



BASSE CONTINUE.



70 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Tunc re-

no- strum, Tunc repletum est gau- dio os nostrum,

pletum est gau- dio, reple- tum est gaudio os

dio os nostrum:

& lingua

Tunc repletum est gau-

dio os

76*
BASSE-CONTINUE.

pletum est gau- dio os nostrum: Tunc repletum est

Tunc repletum est gau- dio os no- strum, os

no- strum: & lingua nostra exulta- ti- o-

nostra exul- tati- o- ne.

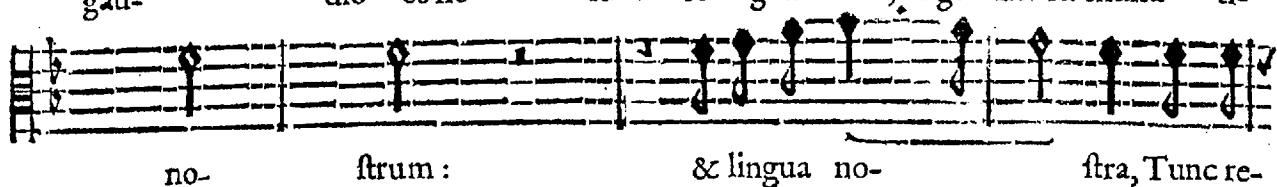
no- strum: & lingua nostra exultatio-

BASSE-CONTINUE.

72 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



gau- dio os no- strum: & lingua nostra, lingua nostra exulta- ti-



no- strum: & lingua no- stra, Tunc re-



ne, & lingua nostra exul- ta- ti- o- ne, exul- tati-



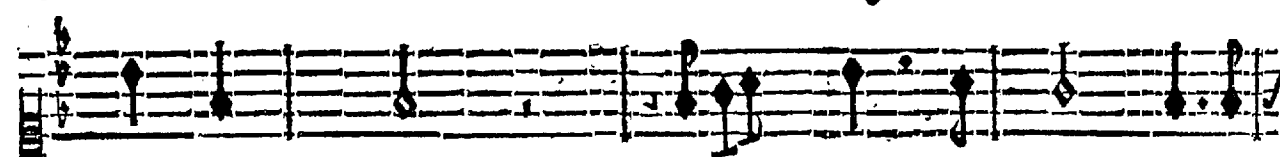
Tunc re- pletum est gau- dio os no- strum:



ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-



ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-



ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-



ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-



ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-

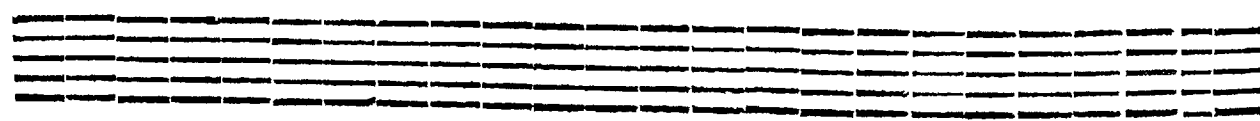


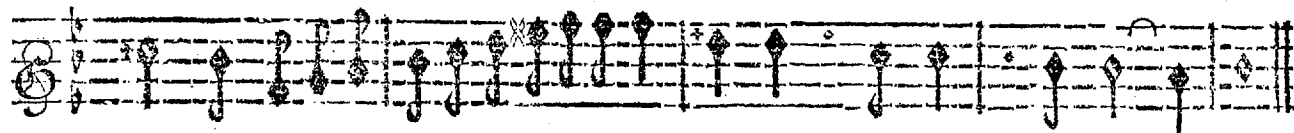
ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-



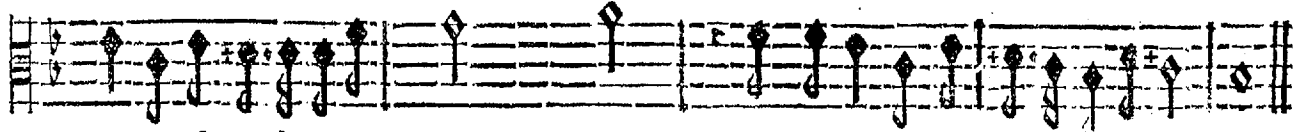
ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-

BASSE-CONTINUE.

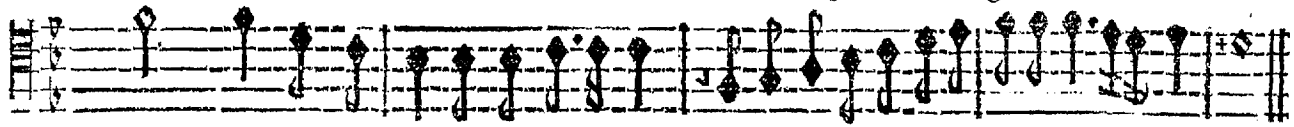




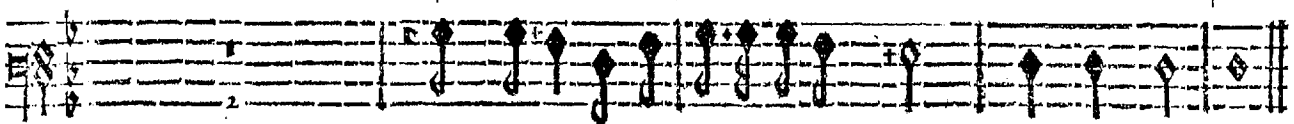
o- ne, & lingua nostra exultati- o- ne, e- xul- ta- ti- o- ne.



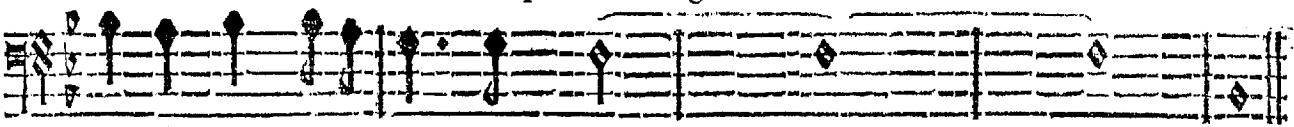
pletum est gaudio os no- strum: Tunc repletum est gaudio os nostrum.



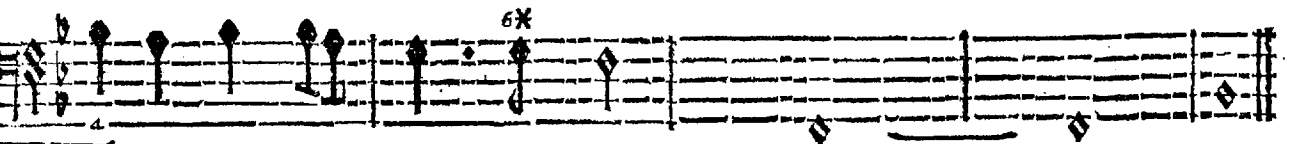
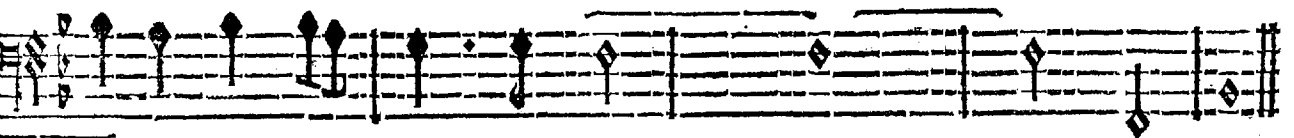
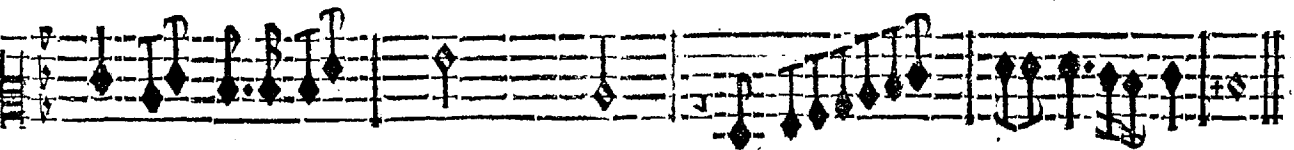
o- ne. Tunc repletum est gaudio, & lingua nostra exultatio- ne.



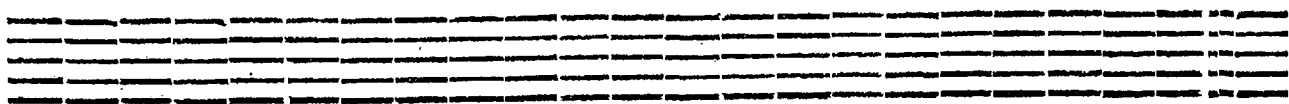
Tunc repletum est gaudio os no- strum, os nostrum.



ne, exul- ta- ti- o- ne.

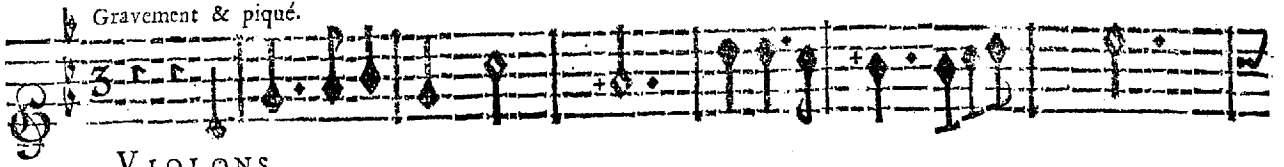


BASSE-CONTINUE.

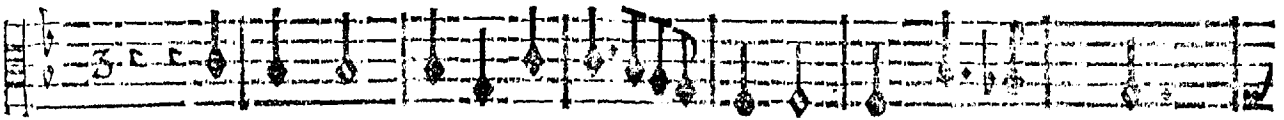
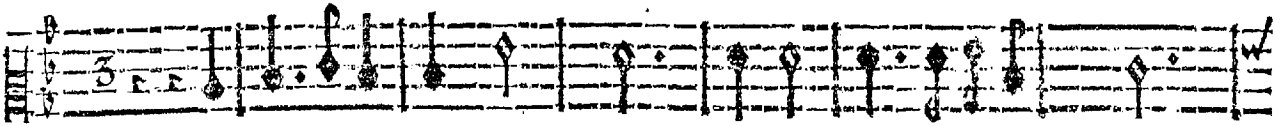
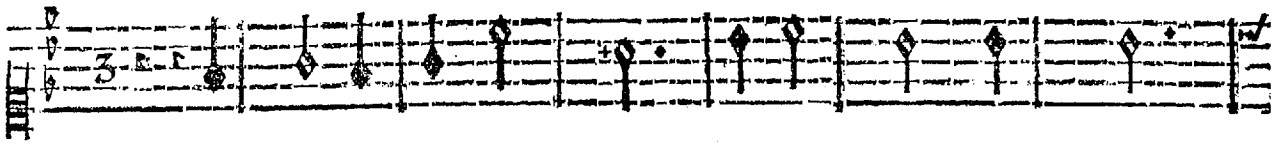


74 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

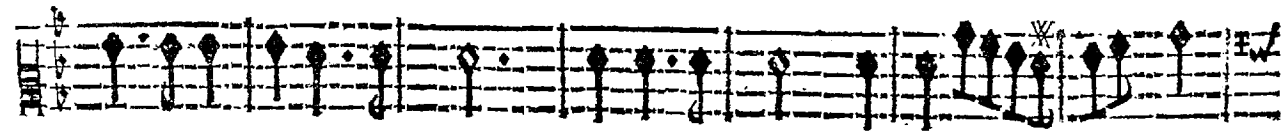
Gravement & piqué.



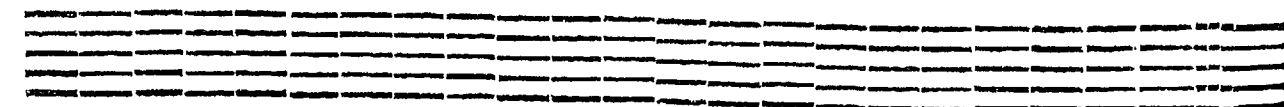
VIOLONS.



BASSE CONTINUE.

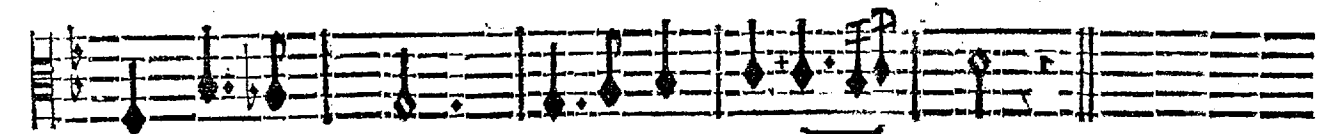
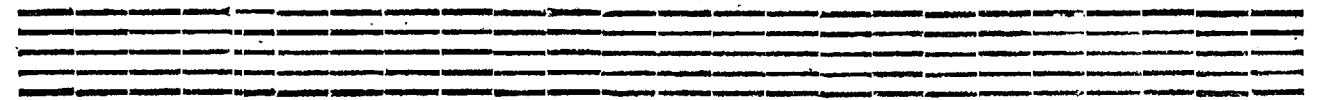


BASSE-CONTINUE.

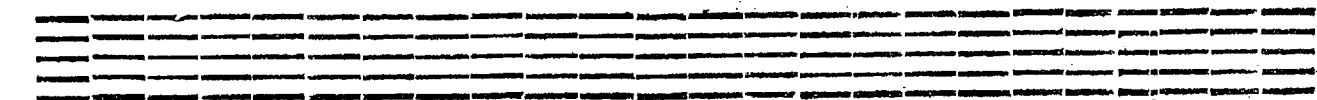




BASSE-CONTINUE.

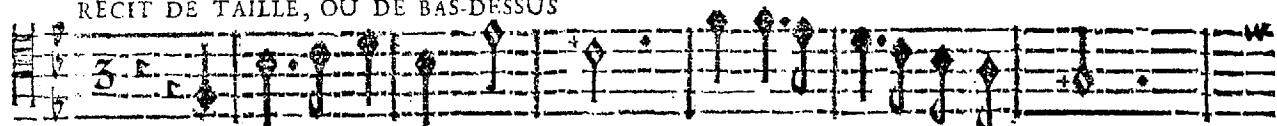


BASSE-CONTINUE.



76 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

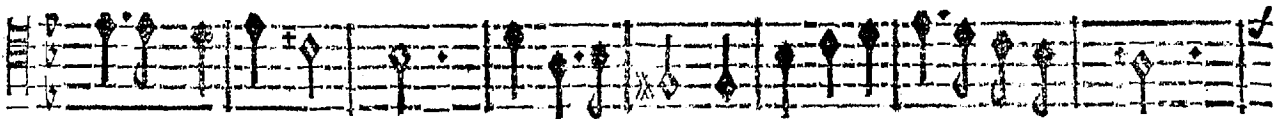
RECIT DE TAILLE, OU DE BAS-DESSUS



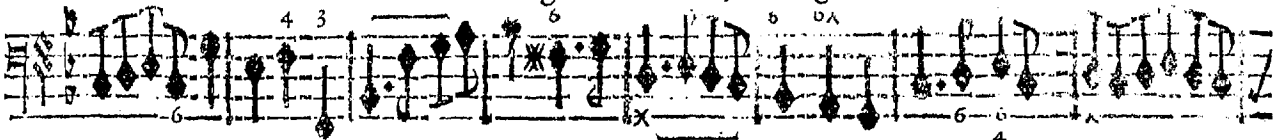
Tunc dicent inter gen- tes: Magnifi- cavit Domi- nus



BASSE-CONTINUE.



face- re cum e- is. Magnifi- cavit, Magnifi- cavit Domi- nus



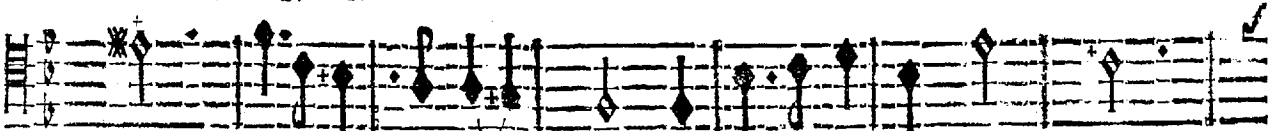
BASSE-CONTINUE.



facere cum e- is. Magni- fi- ca- vit, Magni- ficavit Domi-



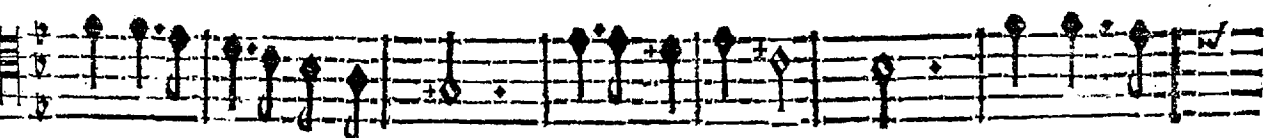
BASSE-CONTINUE.



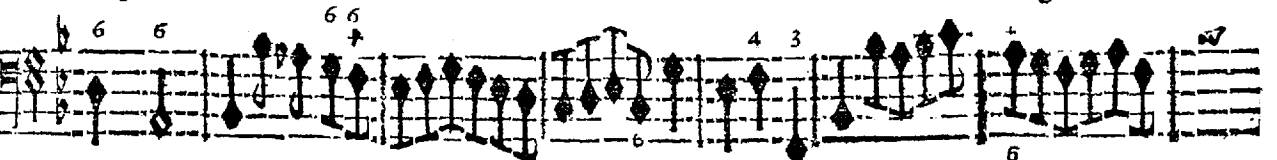
nus facere cum e- is. Tunc dicent inter gen- tes:



BASSE-CONTINUE.



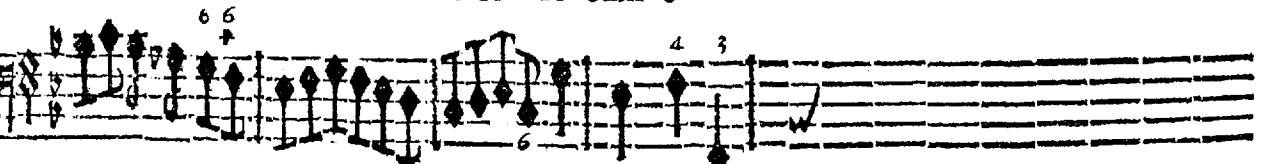
Magnifi- cavit Domi- nus facere cum e- is. Magni- fi-



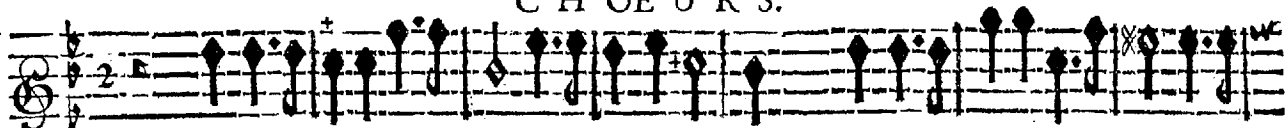
BASSE-CONTINUE.



cavit Domi- nus face- re cum e-



BASSE-CONTINUE.



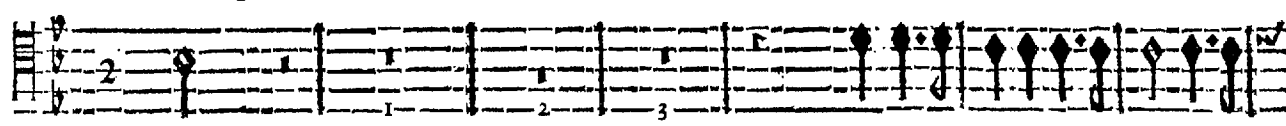
Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-



Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

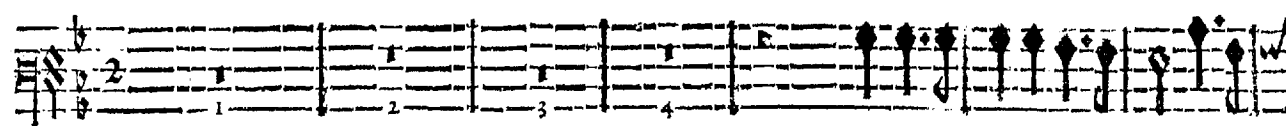


Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

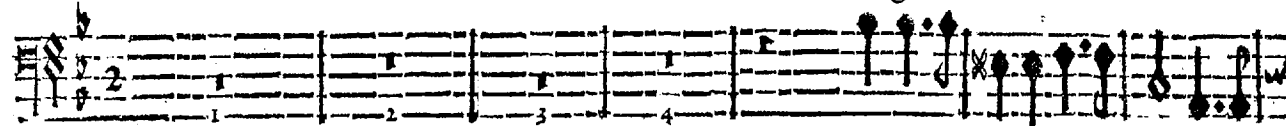


is.

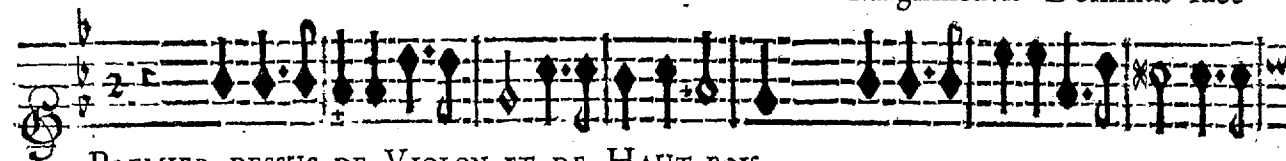
Magnificavit Dominus face-



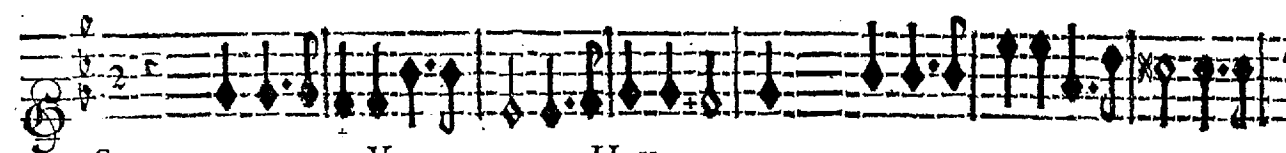
Magnificavit Dominus face-



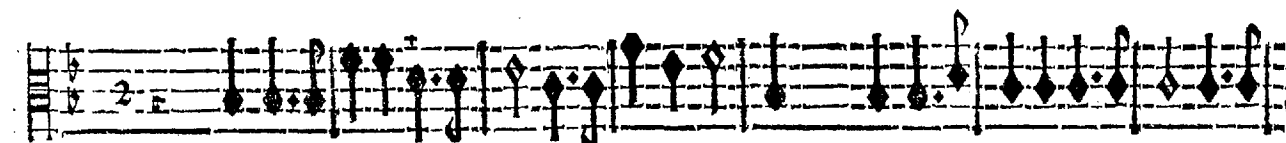
Magnificavit Dominus face-



PREMIER DESSUS DE VIOLON ET DE HAUT-BOIS.



SECOND DESSUS DE VIOLON ET DE HAUT-BOIS.



Perit Chœur.



Tous.

BASSE DE VIOLON ET CONTINUÉ.

78 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-

re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-

re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-

re nobiscum.

Magnificavit Domi-

re nobiscum:

Magnificavit Domi-

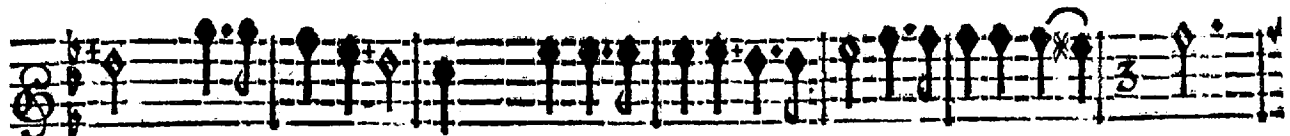
re nobiscum:

Magnificavit Domi-

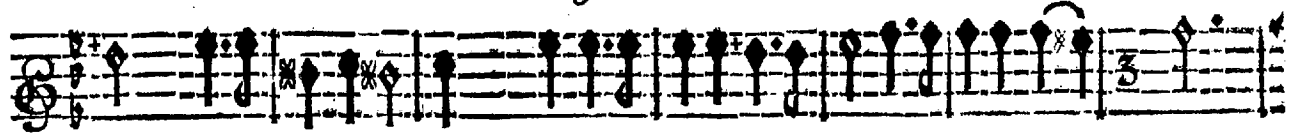
Petit Chœur.

Tout.

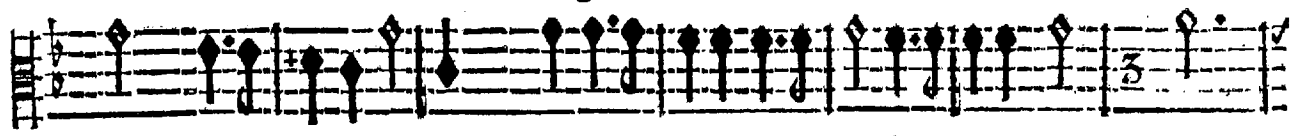
BASSE DE VIOLON ET CONTINUE.



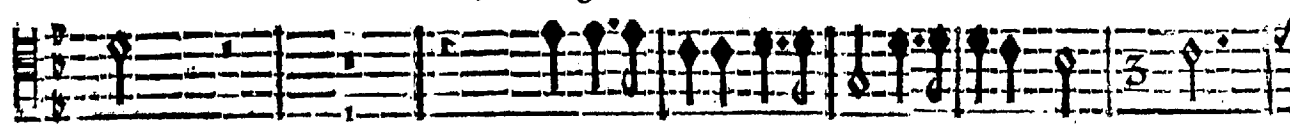
nus facere nobiscum: Magnificavit Dominus facere nobif- cum:



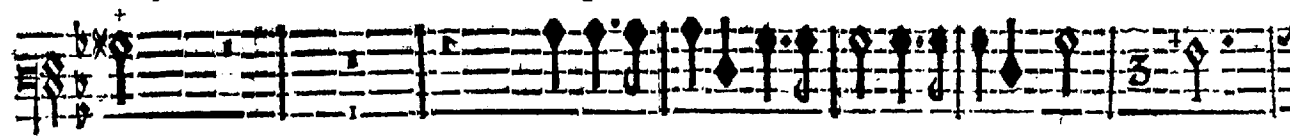
nus facere nobiscum: Magnificavit Dominus facere nobif- cum.



nus facere nobiscum, Magnificavit Dominus facere nobif- cum:



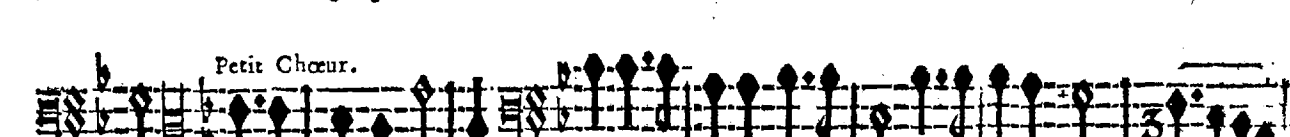
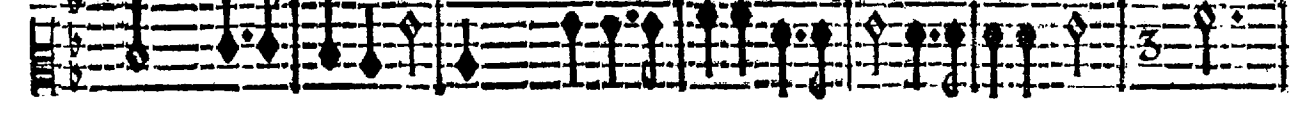
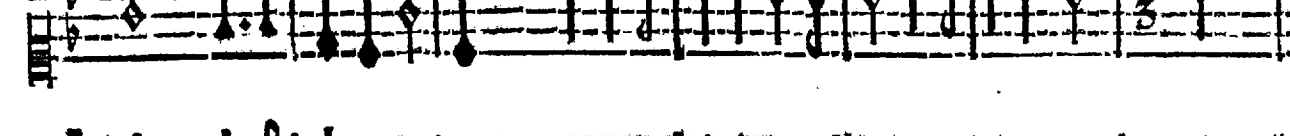
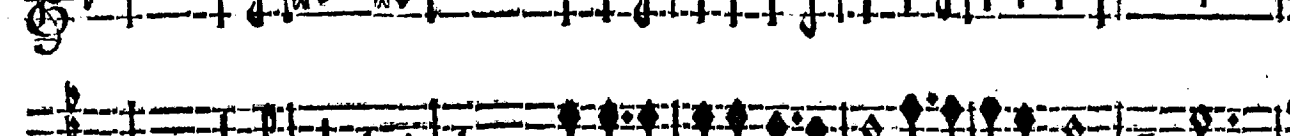
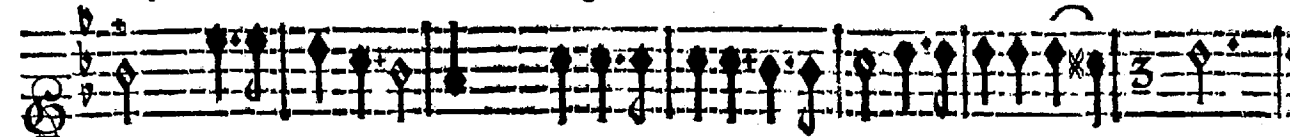
nus, Magnificavit Dominus facere nobif- cum:



nus, Magnificavit Dominus facere nobif- cum:



nus, Magnificavit Dominus facere nobif- cum:



Petit Chœur.

x

6

6x

x

st

76x

BASSE DE VIOLON ET CONTINUE.

82 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

facti fumus lætantes, lætantes, lætan- tes, lætan-

facti fumus lætantes, lætantes, lætan- tes, lætan-

facti fumus lætan- tes, lætan-

facti fumus lætantes, læ-

facti fumus lætantes, læ-

facti fumus lætantes, læ-

Petit Chœur.

Tous.

BASSE DE VIOLON ET CONTINUE.

43X

X 6

tes, lætan- tes, lætan- tes, lætan- tes, facti

tes, lætan- tes, lætan- tes, lætan- tes, facti

tes, lætan- tes, facti fumus lætantes, lætantes, læ- tantes, facti

tantes, lætan- tes, facti

tantes, lætan- tes, facti

tantes, lætan- tes, facti

Tous.

HAUT-BOIS.

Tous.

HAUT-BOIS.

Petit Chœur, Tous.

BASSE DE VIOLON ET CONTINUE.

84 I. MOTËT A GRAND CHOEUR ET SYMPHONIE,

fumus lætan-tes, lætan-tes, lætan-tes, facti

fumus lætan-tes, lætan-tes, lætan-tes, facti

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes, facti

fumus lætantes, lætan-tes, lætantes, læ-tan-tes, facti

fumus lætantes, læ-tan-tes, facti fumus læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes,

BASSE DE VIOLON ET CONTINUE.

fumus lætan- tes, lætan- tes, lætan- tes, facti fumus læ-

fumus lætan- tes, lætan- tes, lætan- tes, facti fumus læ-

fumus lætantes, lætan- tes, lætantes, lætan- tes, facti fumus læ-

fumus læ- tan- tes, facti fumus lætantes, læ- tan- tes, facti fumus læ-

facti fumus læ-

facti fumus læ-

6-6 6-6 6 4 3 6

BASSE DE VIOLON ET CONTINUE.

86 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

tantes, læ- tantes, læ- tantes, læ- tan- tes.

tantes, læ- tantes, læ- tantes, læ- tan- tes.

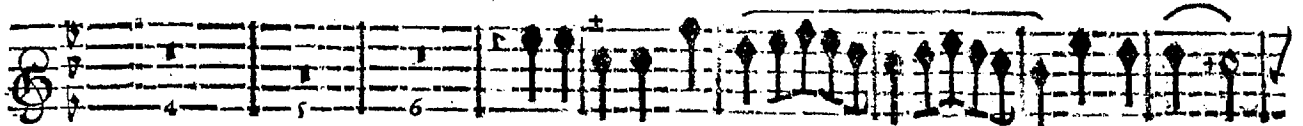
tantes, læ- tantes, læ- tantes, læ- tan- tes.

tantes, læ- tantes, læ- tantes, læ- tan- tes.

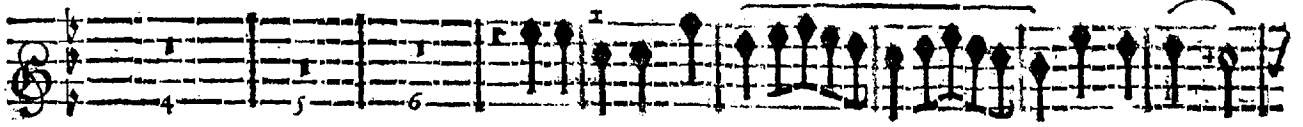
tantes, læ- tantes, læ- tantes, læ- tan- tes.

tan- tes, læ- tan- tes.

BASSE DE VIOLON ET CONTINUE.



facti fumus lætan- tes, lætan-



facti fumus lætan- tes, lætan-



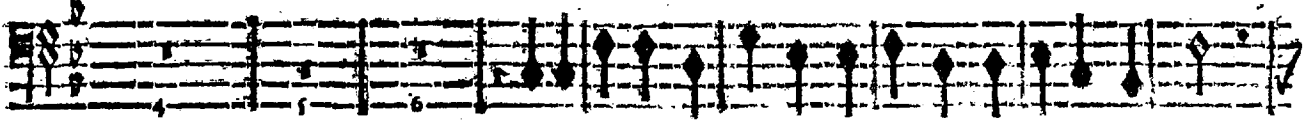
facti fumus læ- tantes, lætantes, lætantes, læ- tan-



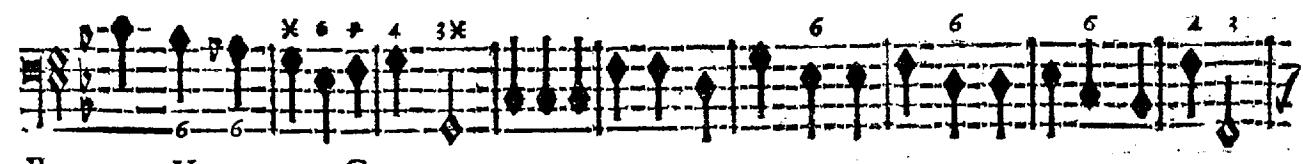
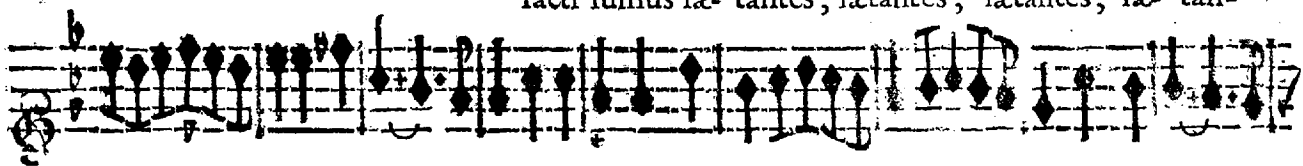
facti fumus lætan- tes, læ- tan-



facti fumus læ- tantes, lætantes, lætantes, læ- tan-



facti fumus læ- tantes, lætantes, lætantes, læ- tan-



BASSE DE VIOLON ET CONTINUE.

tes. lætan- tes, lætan-

tes. lætan- tes, lætan-

tes. facti fumus lætantes, lætantes, læ-

tes. facti fumus lætan- tes, læ-

tes. facti- fumus lætantes, lætantes, læ-

tes. lætan- tes, læ-

HAUT-BOIS. Tous.

HAUT-BOIS.

BASSONS.

BASSONS.

BASSONS.

BASSE DE VIOLON ET CONTINUO. Tous.

BASSE DE VIOLON ET CONTINUO.

tes.

tes.

tantes.

tantes.

tantes.

tantes.

HAUT-BOIS. Tous.

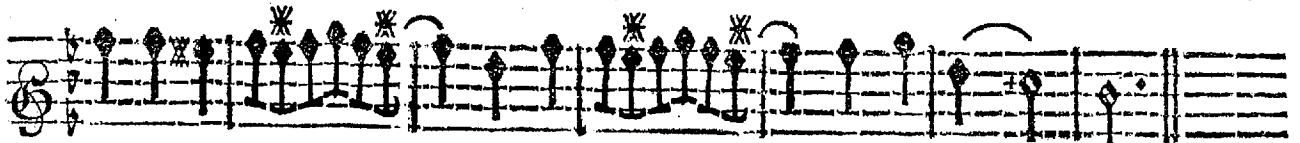
HAUT-BOIS.

BASSE DE VIOLON ET CONTINUE.

90 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

The image displays a musical score for a motet, consisting of ten staves. The first six staves are vocal parts, each with a treble clef and a key signature of one flat. The notes are simple, with stems pointing downwards. Each of these six staves is labeled with the word "facti" at the end. The seventh and eighth staves are for the Violin and Viola, both in treble clef. The ninth and tenth staves are for the Bass Violon and Continuo, both in bass clef. These lower parts feature more complex rhythmic patterns and include figured bass notation (e.g., 6, 6, 6x, 6, 6, 6x) below the notes. The entire score is written in a historical style with a clear, black-and-white presentation.

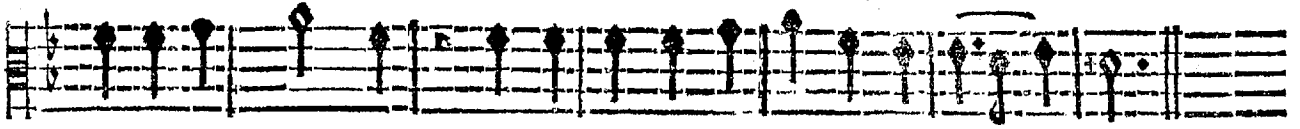
BASSE DE VIOLON ET CONTINUE.



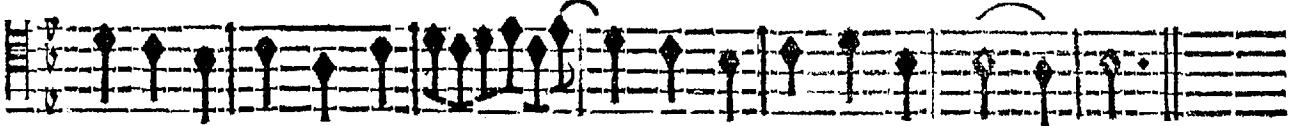
fumus lætan-tes, lætan-tes, lætan-tes.



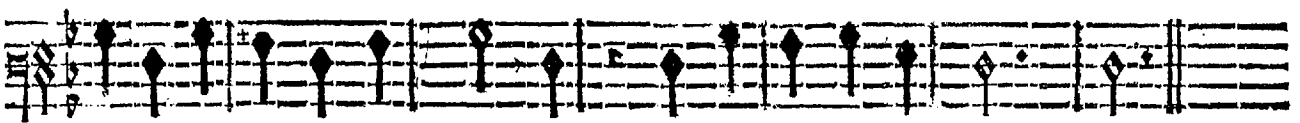
fumus lætan-tes, lætan-tes, lætan-tes.



fumus læ-tan-tes, facti fumus læ-tantes, lætan-tes.



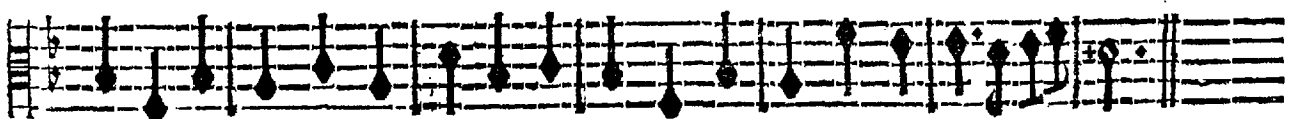
fumus læ-tantes, lætan-tes, læ-tantes, læ-tan-tes.



fumus læ-tantes, læ-tan-tes, facti fumus læ-tan-tes.



fumus læ-tan-tes, facti fumus læ-tantes, læ-tan-tes.



BASSE DE VIOLON ET CONTINUE.

92 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Gravement.

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2. The notation consists of a series of eighth and sixteenth notes, some with accents and slurs.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system, featuring similar rhythmic patterns and articulation.

Musical staff for Violons, third system. Continuation of the first system.

Musical staff for Violons, fourth system. Continuation of the first system.

Musical staff for Basse-Continue, first system. It features a bass clef, a key signature of one flat, and a time signature of 2. The notation includes various chords and intervals, with some notes marked with 'x' and '6'. Measure numbers 76 and 57 are indicated.

BASSE-CONTINUE.

Empty musical staff.

Musical staff for Violons, fifth system. Continuation of the first system.

Musical staff for Violons, sixth system. Continuation of the first system.

Musical staff for Violons, seventh system. Continuation of the first system.

Musical staff for Violons, eighth system. Continuation of the first system.

Musical staff for Basse-Continue, second system. Continuation of the first system, with measure numbers 76, 6, 7, 4, and 3X indicated.

BASSE-CONTINUE.

Empty musical staff.

RECIT.

CONverte Domine, captivitatē nostram: Converte, Converte Domi- nie,

doux.

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

RECIT.

captivitatē nostram: Converte Domine, captivitatē nostram:

BASSE-CONTINUE.

Convertte, Convertte Do- mine, Convertte, Convertte Do- mine, captivi-

BASSE-CONTINUE.

ta- tem no- stram, captivi- ta- tem no-

BASSE-CONTINUE.

DUO. Vivement.

fram :

ficut tor-rens in Au-

TOUTES LES BASSES.

ficut tor-rens in Au-

fro, ficut tor-rens in

BASSE-CONTINUE.

96 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

ftro.

Au-

ftro.

fort.

BASSE-CONTINUE.

ficur tor-

BASSE-CONTINUE.

rens in Au-

fi- cut

BASSE-CONTINUE.

tro. sicut tor-

rens in Austro, in Au-

tor-

rens in Au-

BASSE-CONTINUE.

B b

98 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

ffro.

ffro.

BASSE-CONTINUE.

ficut tor- rens in Au-

ficut tor- rens in Au-

BASSE-CONTINUE.

stro, si- cut tor-

stro, si- cut tor-

doux.

BASSE-CONTINUE.

rens in Austro, in Au- stro.

rens in Au- stro.

4 3x

BASSE-CONTINUE.

100 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Seul.
Lentement.
 Qui feminant in lachrimis, Qui fe- minant in la- chri-

BASSE-CONTINUE.

Plus gay.
 mis, in exultati- o- ne me- tent, in exultati- o-

BASSE-CONTINUE.

Lentement.
 ne me- tent. Qui feminant in lachrimis, Qui fe-

BASSE-CONTINUE.

Plus gay.
 minant in la- chrimis, in exultati- o- ne me-

BASSE-CONTINUE.

tent, in exultati- one, in exultati- o- ne me-

BASSE-CONTINUE.

TRIO.

Musical staff 1: Treble clef, 2/4 time signature, measures 1-8.

Musical staff 2: Treble clef, 2/4 time signature, measures 1-7.

tent.

Musical staff 3: Treble clef, 2/4 time signature, measures 1-8 with lyrics.

Euntes ibant, & fle- bant, mittentes, mittentes fe-

Musical staff 4: Bass clef, 2/4 time signature, measures 1-8 with figured bass.

BASSE-CONTINUE.

Musical staff 5: Bass clef, 2/4 time signature, measures 9-17.

Musical staff 6: Bass clef, 2/4 time signature, measures 8-10.

Euntes ibant, & fle- bant, mittentes

Musical staff 7: Bass clef, 2/4 time signature, measures 11-17.

mina fu- a, mittentes, mittentes femina

Musical staff 8: Bass clef, 2/4 time signature, measures 11-17 with figured bass.

BASSE-CONTINUE.

Musical staff 9: Bass clef, 2/4 time signature, measures 18-21.

Euntes ibant, & fle- bant, mittentes

Musical staff 10: Bass clef, 2/4 time signature, measures 22-28.

tes fe- mina fu- a: Euntes

Musical staff 11: Bass clef, 2/4 time signature, measures 22-28 with lyrics.

mittentes femina fu- a: Euntes ibant, & flebant, mit-

Musical staff 12: Bass clef, 2/4 time signature, measures 22-28 with figured bass.

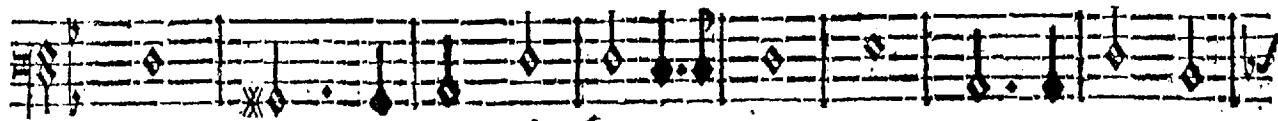
BASSE-CONTINUE.



tes, mittentes fe- mina fu- a, mittentes



ibant, & fle- bant, mittentes femina fu- a, mittentes fe-



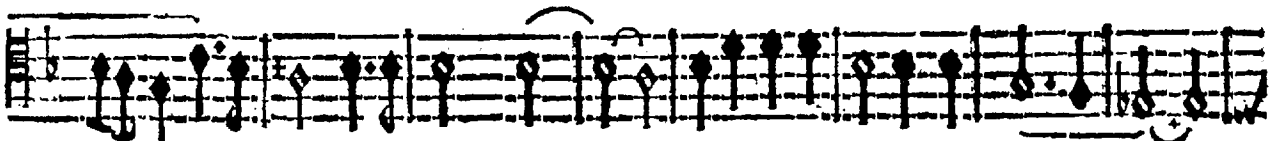
ten- tes, mittentes femi- na fu- a, mittentes



BASSE-CONTINUE.



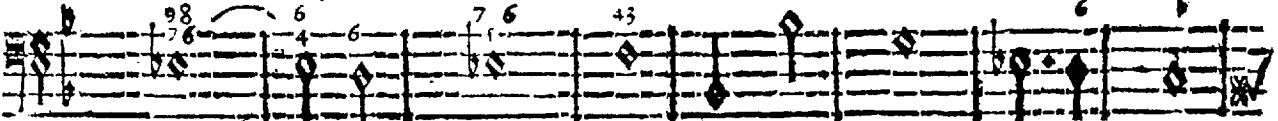
tes fe- mina fu- a.



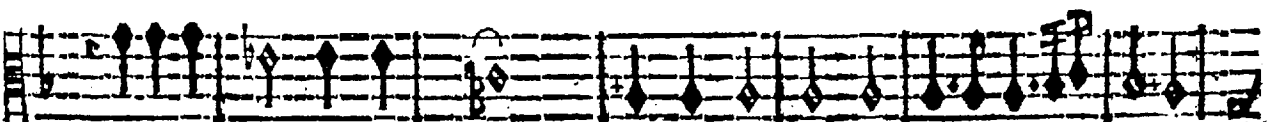
mina, femi- na fu- a. Euntes ibant, & fle-



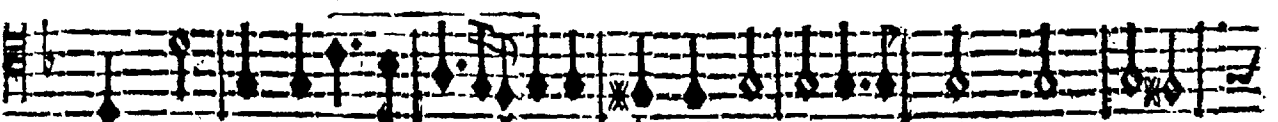
fe- mi- na, femi- na fu- a. Euntes ibant, & fle-



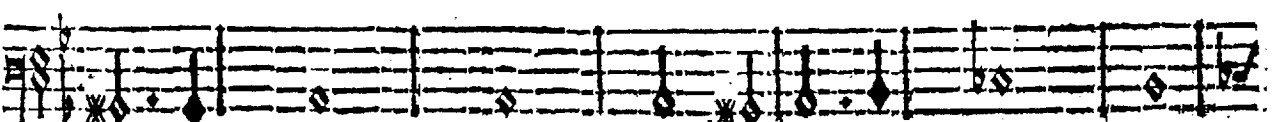
BASSE-CONTINUE.



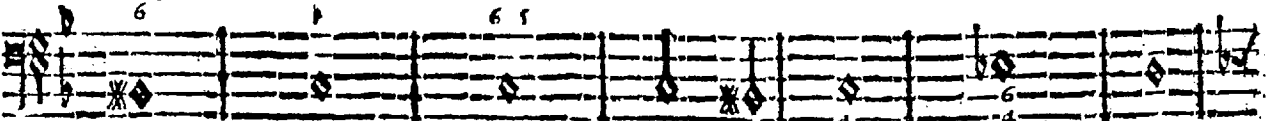
Euntes ibant, & fle- bant, mittentes fe- mina fu-



bant, ibant, & fle- bant, mittentes femi- na fu-



bant, mit- ten- tes fe- mi- na fu-



BASSE-CONTINUE.

a, mittentes, mittentes femina fu- a, fe-
 a, mittentes femina, mittentes femina mi-

BASSE CONTINUE.

na, femina fu- a, mittentes femina
 mi- na fu- a, mittentes femina
 na, femina fu- a, mittentes femina fu-

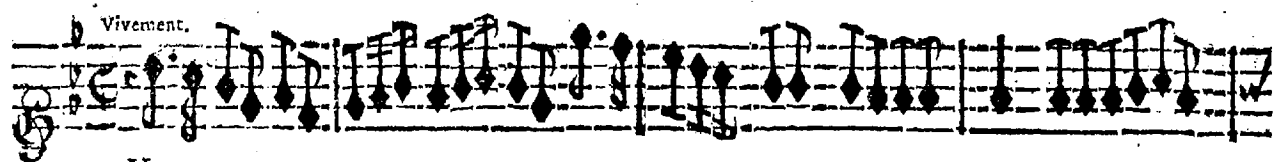
BASSE-CONTINUE.

fu- a.
 fu- a.
 fu- a.

BASSE-CONTINUE.

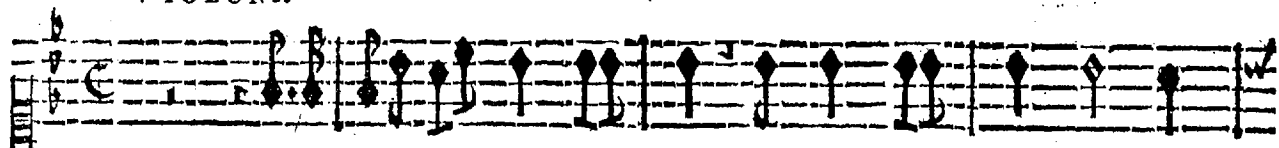
104 I. MOTET A GRAND CHOEUR ET SYMPHONIE,
LES CHOEURS.

Vivement.



VIOLONS.

The first system of music for the Violins, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'Vivement.' is written above the staff. The music consists of a series of eighth and sixteenth notes, forming a rhythmic pattern.



The second system of music for the Violins, continuing the rhythmic pattern from the first system.




The third system of music for the Violins, continuing the rhythmic pattern.



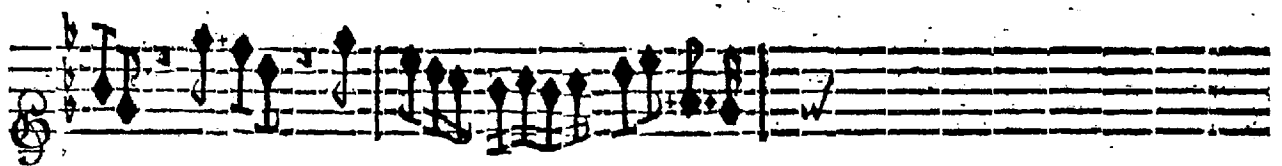
The fourth system of music for the Violins, continuing the rhythmic pattern.

Tous.



BASSE-CONTINUE.

The first system of music for the Bass Continuo, starting with a bass clef, a key signature of one flat, and a common time signature. The tempo marking 'Tous.' is written above the staff. The music features a series of eighth and sixteenth notes, with some fingerings indicated by numbers 3, 4, 5, and 6 below the notes.



The second system of music for the Bass Continuo, continuing the rhythmic pattern.



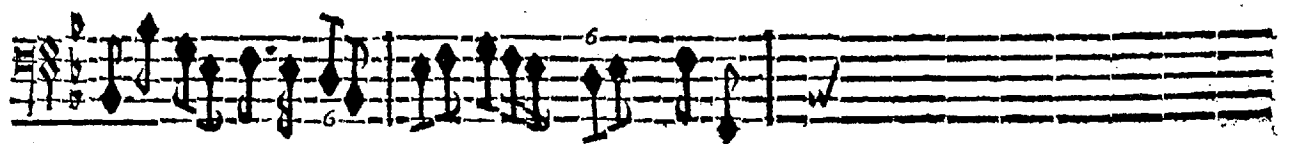
The third system of music for the Bass Continuo, continuing the rhythmic pattern.



The fourth system of music for the Bass Continuo, continuing the rhythmic pattern.

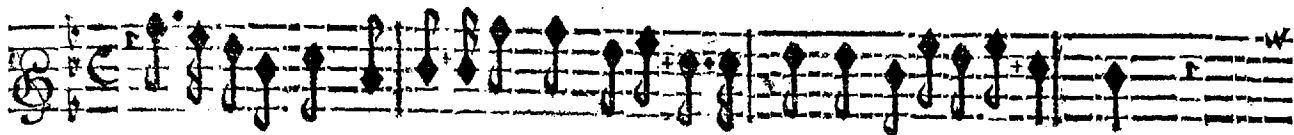


The fifth system of music for the Bass Continuo, continuing the rhythmic pattern.

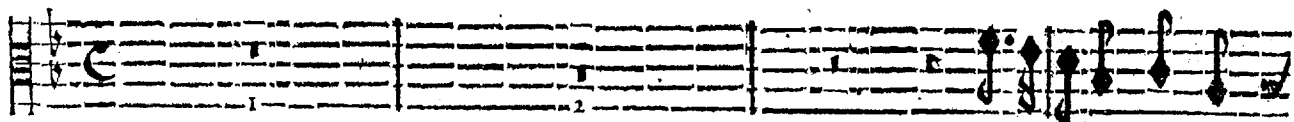


The sixth system of music for the Bass Continuo, continuing the rhythmic pattern.

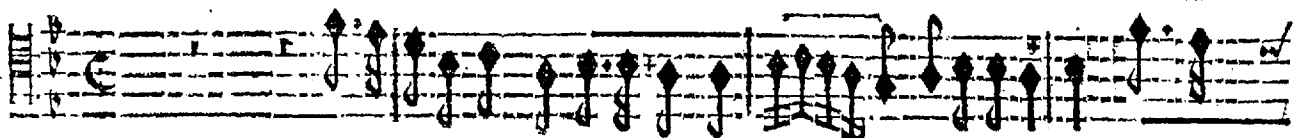
BASSE-CONTINUE.



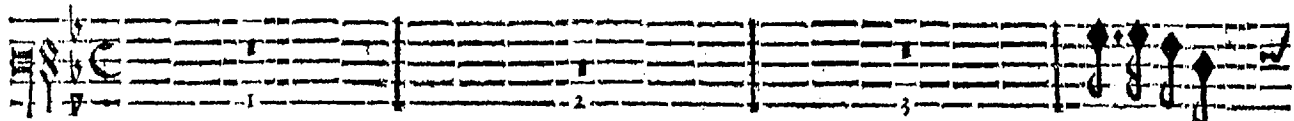
Venientes autem venient cum exultati- one, exultatio- ne:



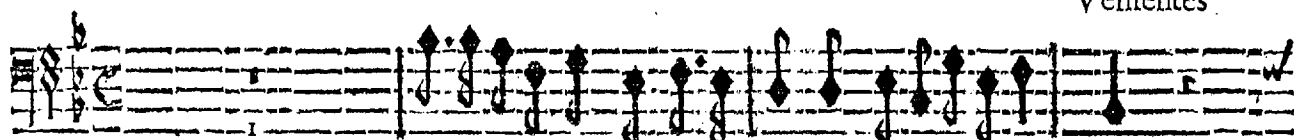
Venientes autem



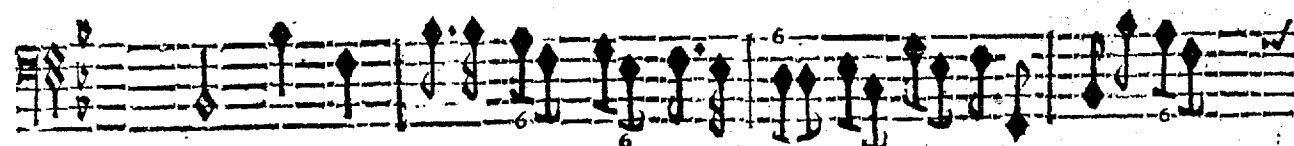
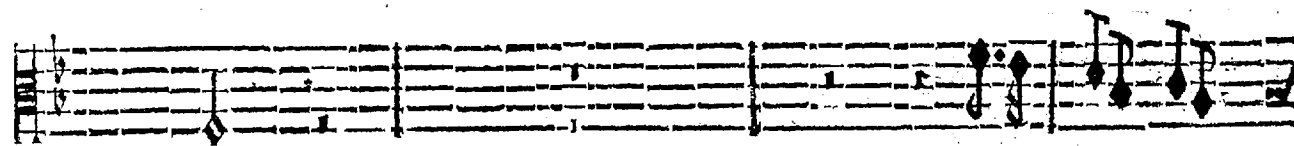
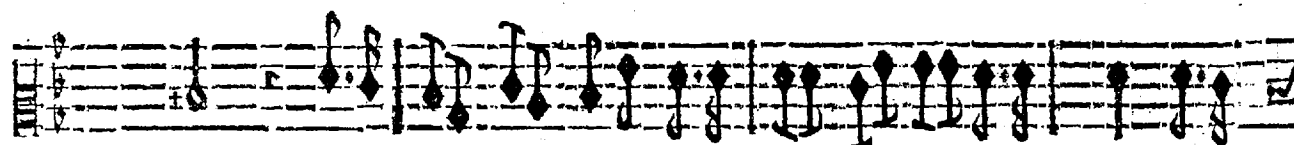
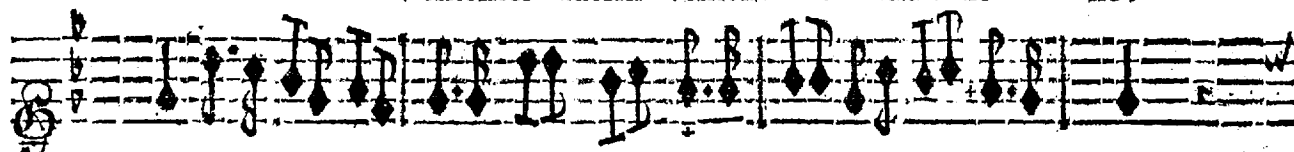
Venientes autem venient cum e- xultatio- ne: Veni-



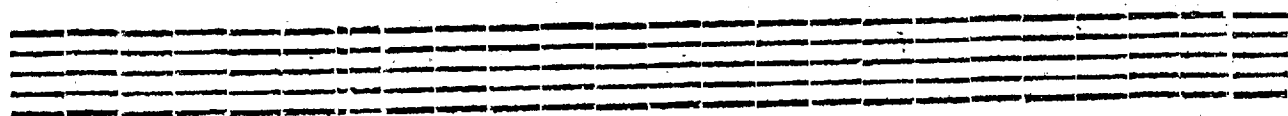
Venientes



Venientes autem venient cum exultatio- ne:



BASSE-CONTINUE.



106 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Venientes autem venient cum exultati- o-

venient cum exultati- o- ne: Venientes autem venient cum exultati-

entes autem venient cum exultati- o- ne, cum exulta- tione: Veni-

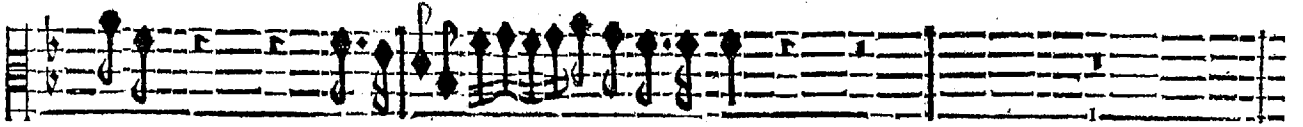
autem veni- ent, Venientes autem venient cum exultati- o-

Venientes autem venient cum exultati o-

BASSE-CONTINUE.



ne : Venientes autem venient cum exultatione :



one : Venientes au- tem venient ,



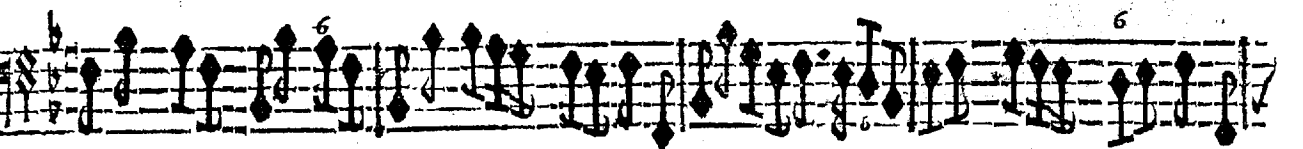
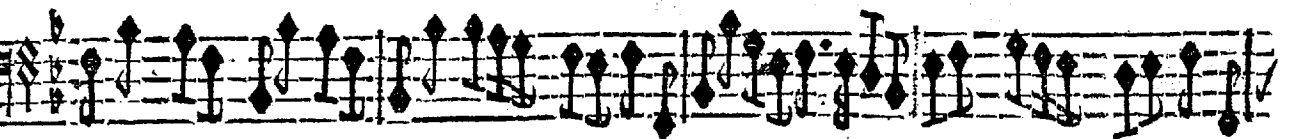
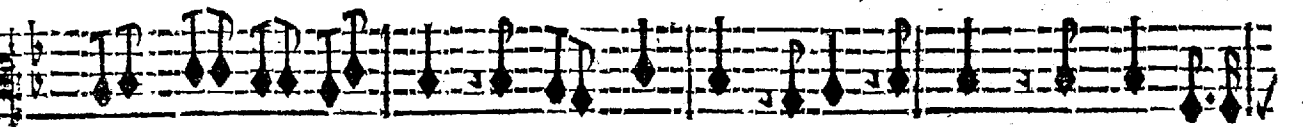
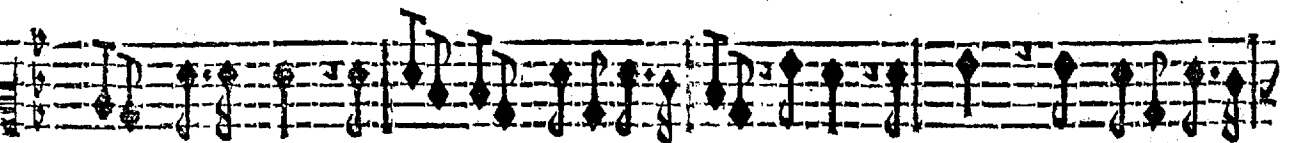
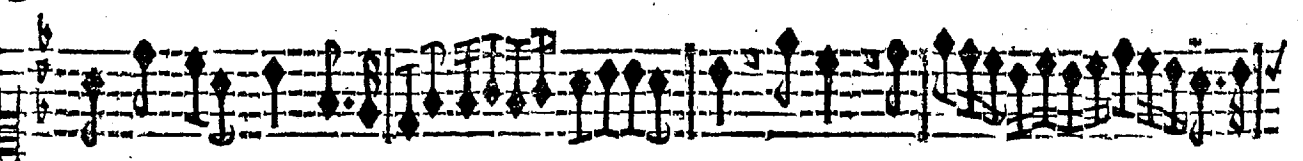
entes autem venient cum e- xultati- one :



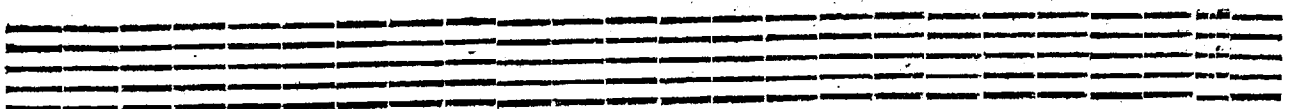
ne:portantes, portantes manipulos fu- os.



ne:portantes, portantes manipulos fu- os.



BASSE-CONTINUE.



108 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

TRIO DE VIOLONS.

doux.

Musical staff for Violin I. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Seul." is written below the staff, followed by a dynamic marking "f". The word "Tous." is written at the end of the staff.

Musical staff for Violin II. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Seul." is written below the staff, followed by a dynamic marking "f".

Musical staff for Violin III. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings.

Musical staff for Violin III (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings.

Musical staff for Violin III (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Seul." is written above the staff.

Venientes autem venient cum exultari-

o- ne: portantes,

Musical staff for Bass Continuo. It begins with a bass clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Tous. 6" is written at the end of the staff.

BASSE-CONTINUE.

Musical staff for Violin I (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Seul." is written below the staff.

Musical staff for Violin II (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Seul." is written below the staff.

Musical staff for Violin III (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings.

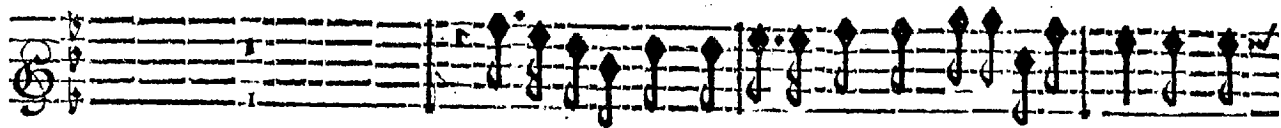
Musical staff for Violin III (continued). It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings.

portantes manipulos fu- os, portantes, portantes manipulos fu-

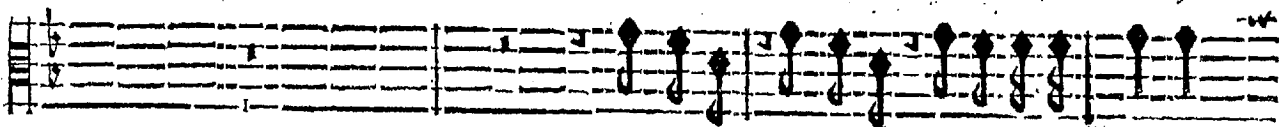
Musical staff for Bass Continuo (continued). It begins with a bass clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The word "Tous. 6" is written at the end of the staff.

BASSE-CONTINUE.

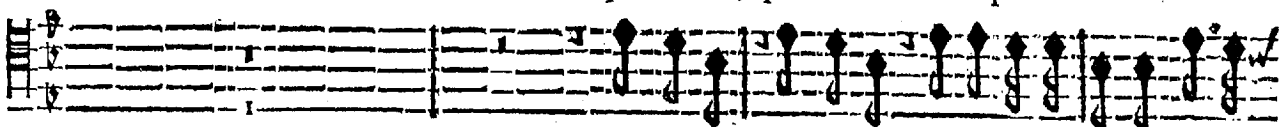
Empty musical staff with a treble clef and a key signature of one flat.



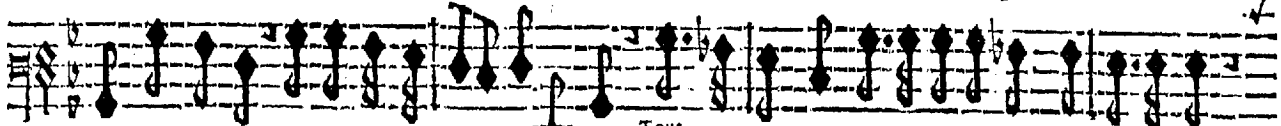
Venientes autem venient cum exultati- one, cum



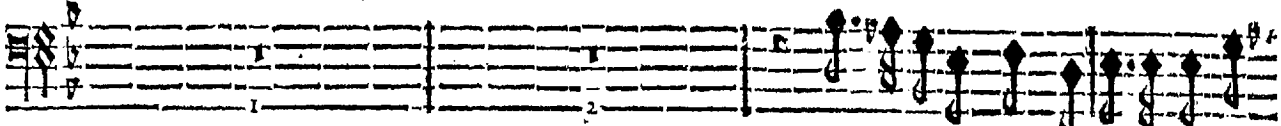
portantes, portantes manipulos suos.



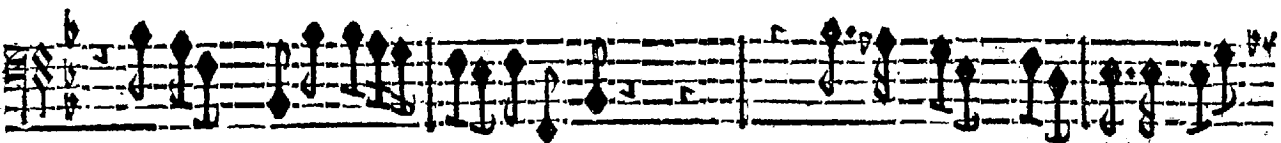
portantes, portantes manipulos suos. Veni-



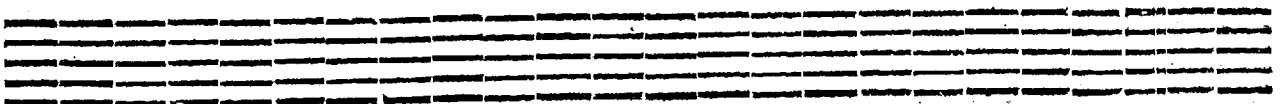
os, portantes manipulos su- os. Veni- entes, Venientes autem venient



Venientes autem venient cum



BASSE-CONTINUE.



110 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

exulta- ti- o- ne, cum exulta- ti- o- ne: portantes, portantes ma-

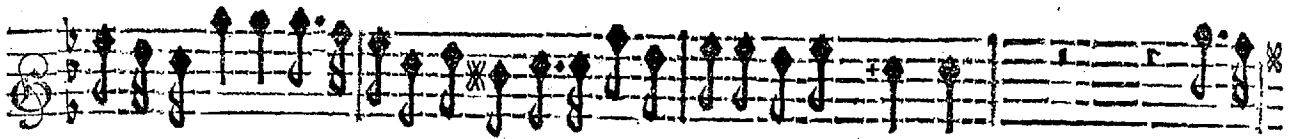
Venientes autem venient cum exultati-

entes autem venient cum exulta- ti- o- ne:

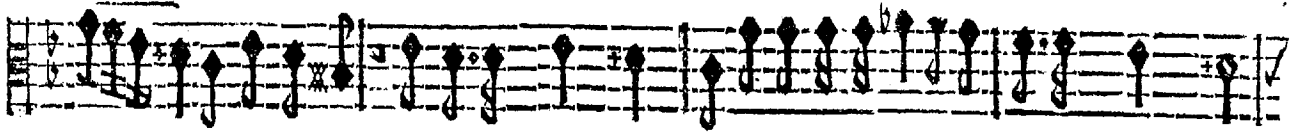
Veni- entes autem ve- ni- ent, portantes, portantes manipulos

exultati- o- ne: portantes, portantes manipulos

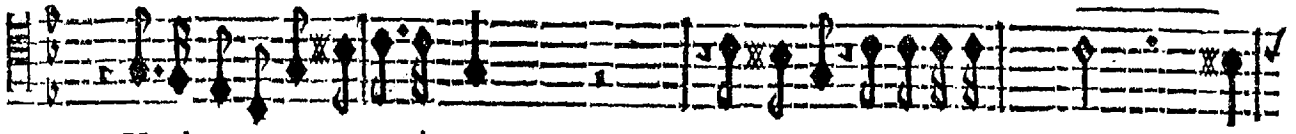
BASSE-CONTINUE.



nipulos fuos. Venientes autem venient cum exultati- one: Veni-



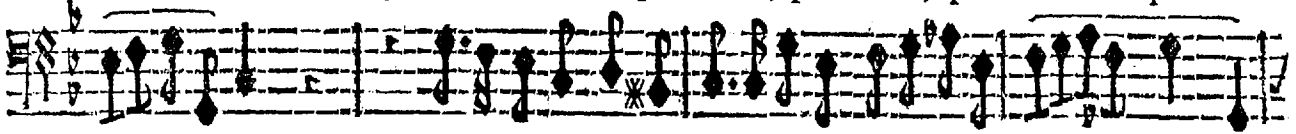
o- ne:portantes manipu- los fu- os, manipulos fuos, ma- nipu- los fu-



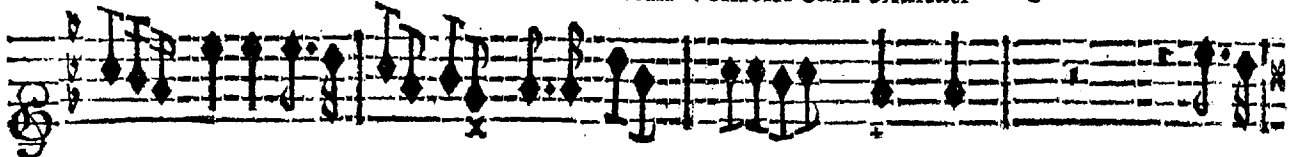
Venientes autem venient, portantes manipulos fu-



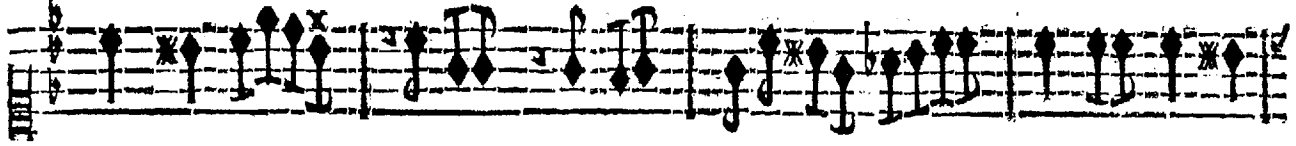
fu- os, portantes, portantes, portantes, portantes, portantes manipulos fu-



fu- os. Venientes autem venient cum exultati- o-



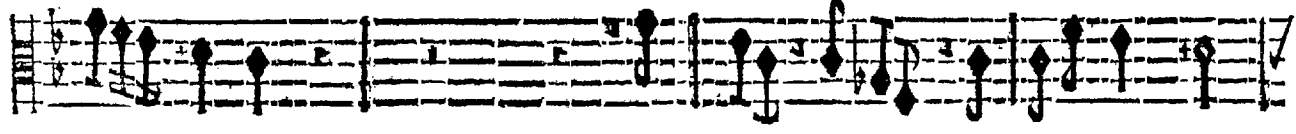
fu- os. Venientes autem venient cum exultati- o-



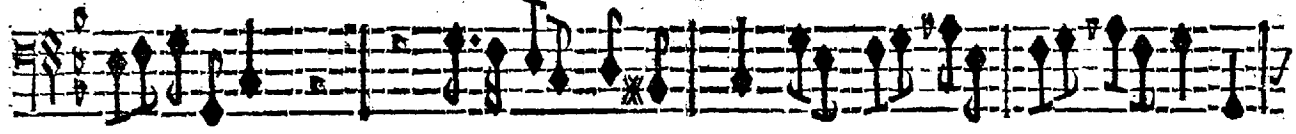
fu- os. Venientes autem venient cum exultati- o-



fu- os. Venientes autem venient cum exultati- o-



fu- os. Venientes autem venient cum exultati- o-

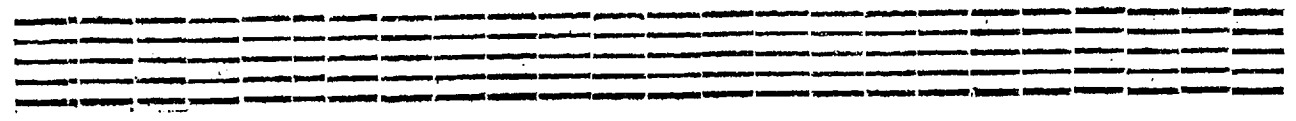


fu- os. Venientes autem venient cum exultati- o-



fu- os. Venientes autem venient cum exultati- o-

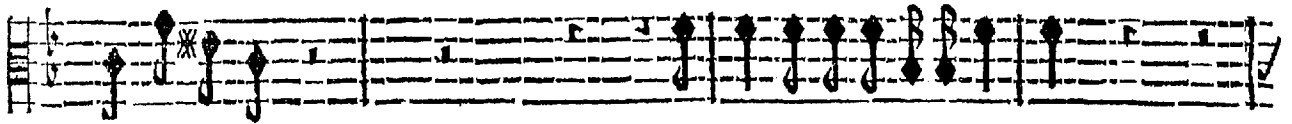
BASSE-CONTINUE.



112 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



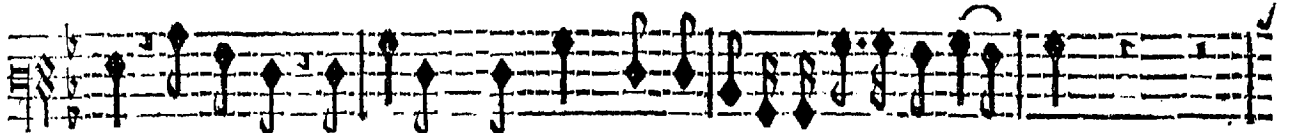
entes autem venient, Venientes autem venient cum exultatione:



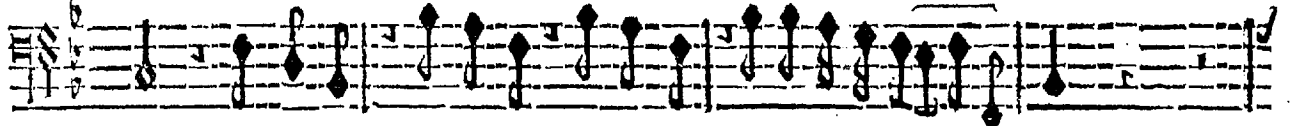
os, portantes, portantes manipulos fu- os.



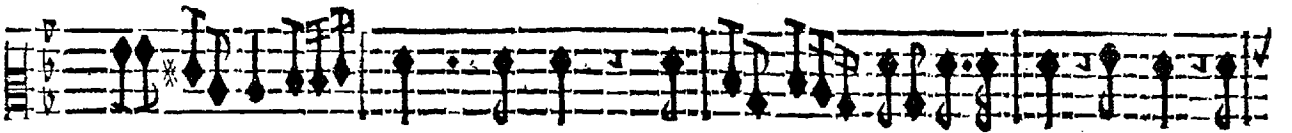
os. Venientes autem venient cum exultatione:



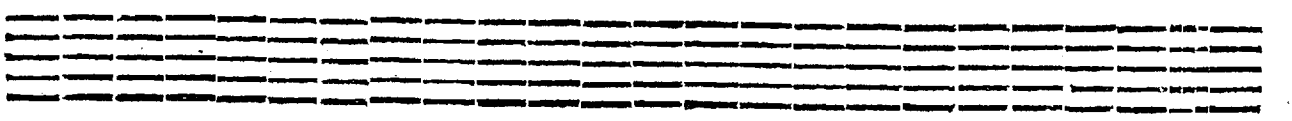
os, portantes, portantes, portantes, portantes manipulos fu- os.



ne: portantes, portantes, portantes manipulos fu- os.



BASSE-CONTINUE.



Venientes autem venient cum exultati- o-

Venientes autem venient cum exultati- ne: Veni-

Venientes autem venient cum exultati- o-

PETIT CHOEUR.

BASSE CONTINUE.

F f

114 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



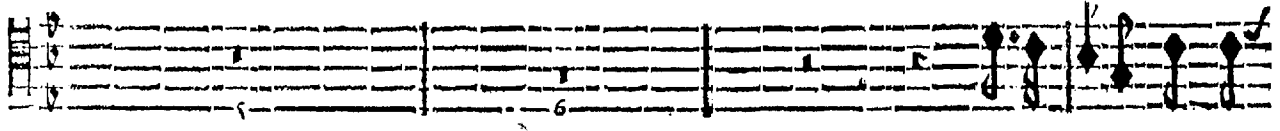
ne, Venientes autem ve- nient.



entes autem venient, portantes manipulos fu- os.



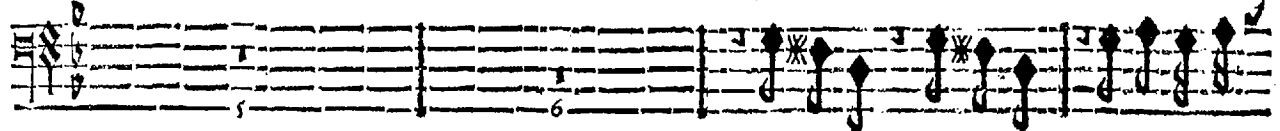
ne, portantes, portantes, manipulos fu- os, portantes, manipulos fu-



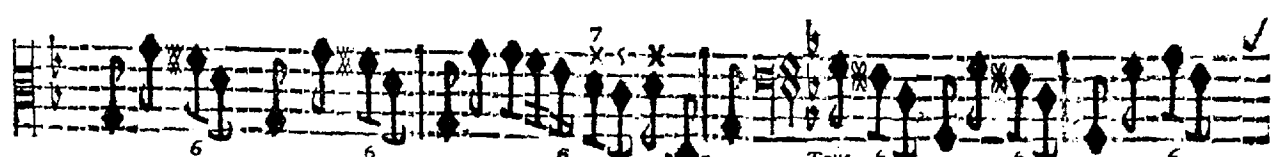
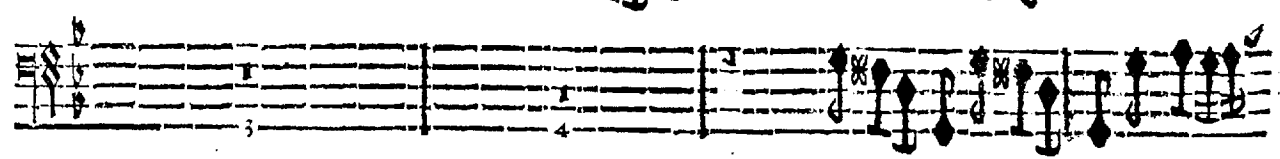
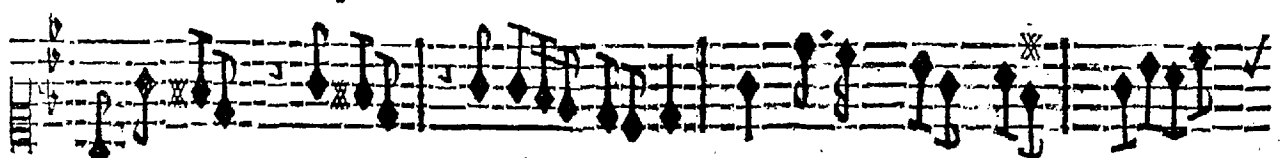
Venientes autem



Venientes, Venientes autem venient



portantes, portantes manipulos



BASSE-CONTINUE.

Tous, 6



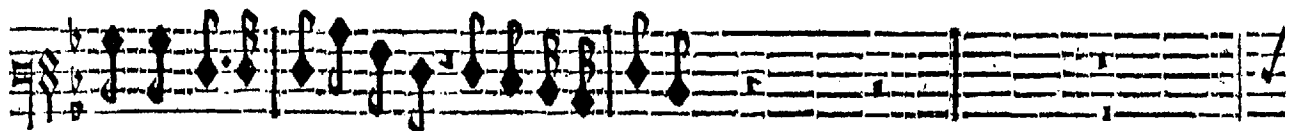
Venientes autem ve- nient cum exultati- one, cum exultati-



os, portantes, por- tan- tes,



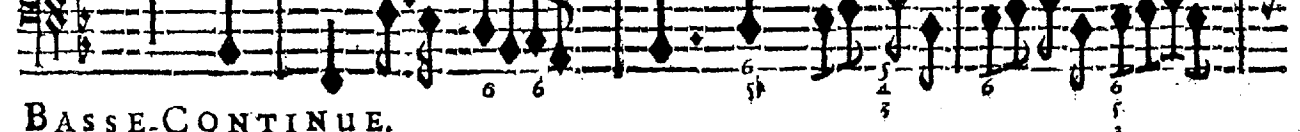
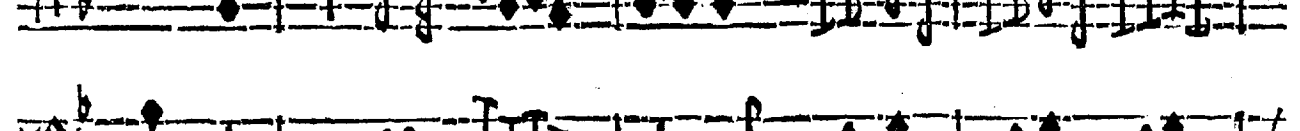
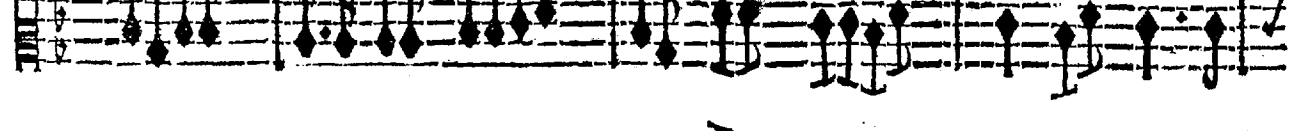
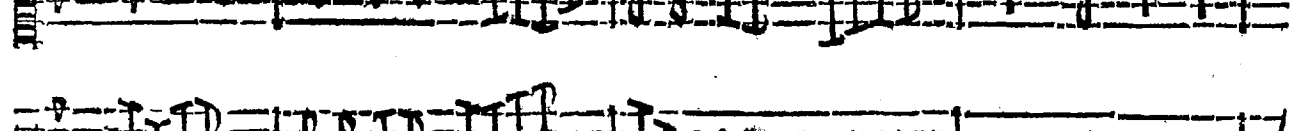
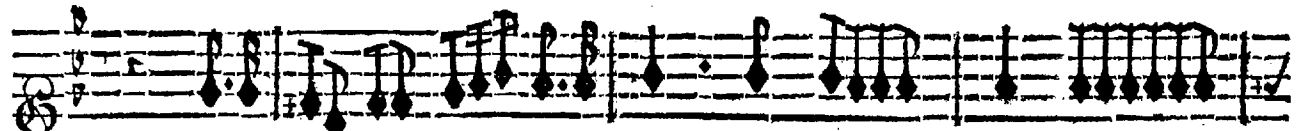
ve- ni- ent, Venientes autem venient cum exultati- o-



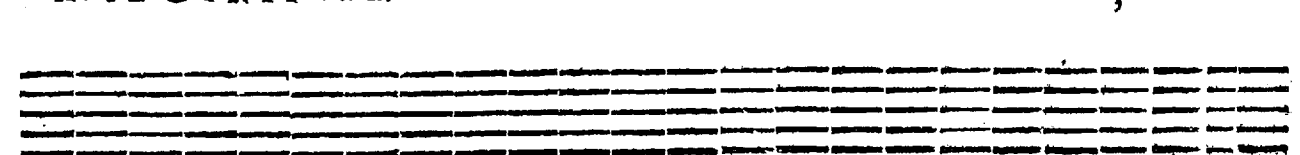
atrem venient, portantes manipulos suos.



fu- os. Venientes autem venient cum exultati- o-



BASSE-CONTINUE.



116 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

o- ne: portantes, manipulos fuos, portantes manipulos fu- os.

Venientes autem venient cum exultati- o- ne: portantes manipulos fu- os.

ne: portantes manipulos fuos, portantes, portantes manipulos fu- os.

portantes, portantes manipulos fu- os, portantes manipulos fuos.

ne: portantes, portantes manipulos fu- os, portan- tes manipulos fu- os.

portantes, portantes manipulos fu- os, portantes manipulos fuos.

ne: portantes, portantes manipulos fu- os, portan- tes manipulos fu- os.

portantes, portantes manipulos fu- os, portantes manipulos fuos.

ne: portantes, portantes manipulos fu- os, portan- tes manipulos fu- os.

portantes, portantes manipulos fu- os, portantes manipulos fuos.

ne: portantes, portantes manipulos fu- os, portan- tes manipulos fu- os.

BASSE-CONTINUE.

MOTET A LA MANIERE ITALIENNE,
A VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.



Adagio.
RITORNELLO.
Uis ego Domine.

RITORNELLO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

118. MOTET A LA MANIERE ITALIENNE,

Pi no.

Piano.

Quis ego Domine, Quis ego Domine, ut memor, ut memor sis me-

BASSO-CONTINUO.

Forte. Piano.

Forte. Piano.

i. Quis ego Domine, ut me- mor sis me-

Forte. Piano.

BASSO-CONTINUO.

Forte. Piano.

i. E- go in iniqui- tate conceptus & plenus mi- fe- riis.

Forte. Piano.

BASSO-CONTINUO.

Vivace:

BASSO-CONTINUO.

Tu Rex Regum &

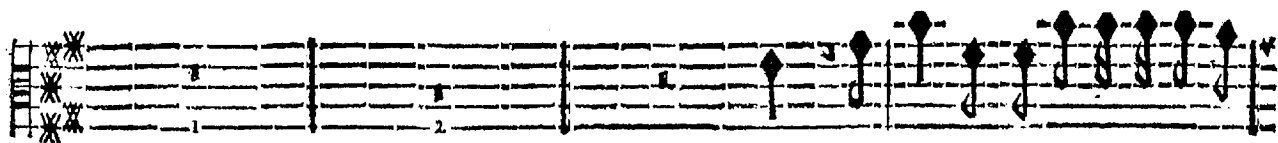
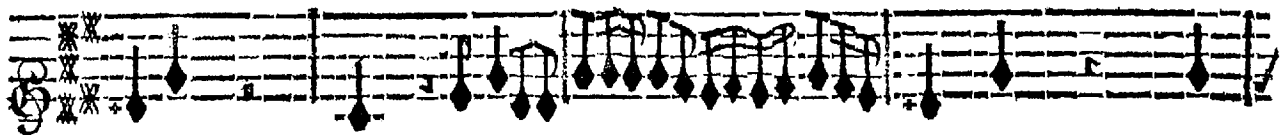
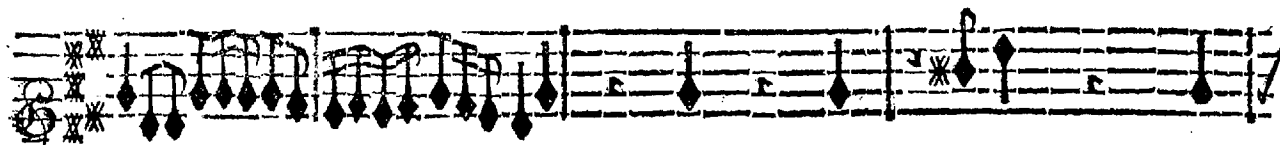
BASSO-CONTINUO.

Dominus dominan-

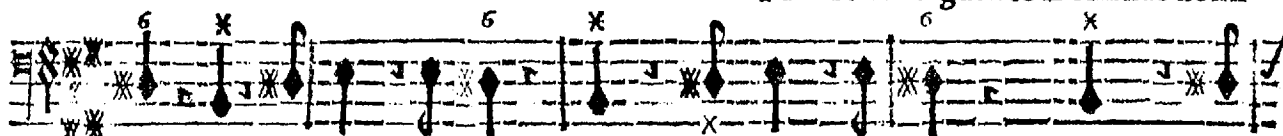
ti- um,

BASSO CONTINUO.

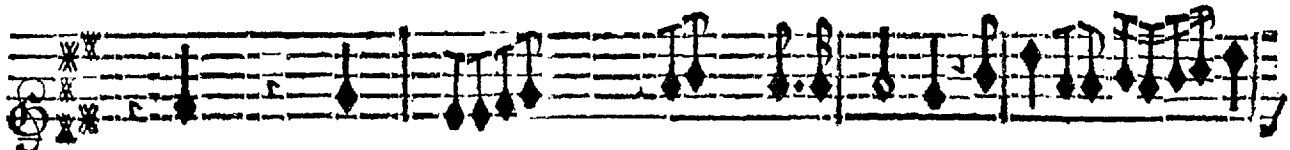
MOTET A LA MANIERE ITALIENNE,



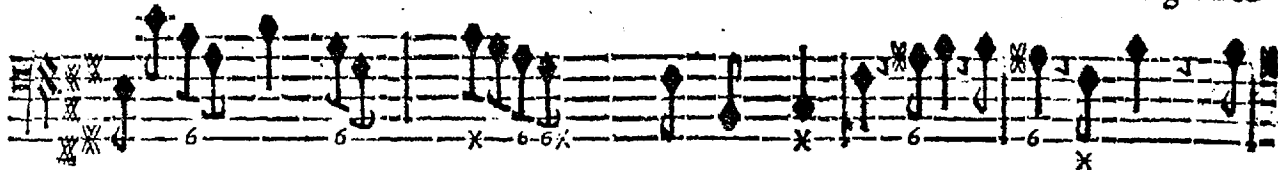
Tu Rex Regum & Dominus domi-



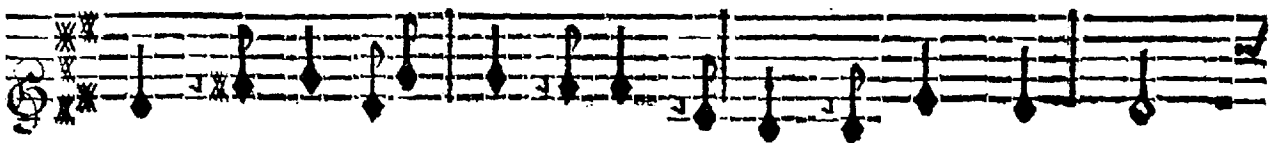
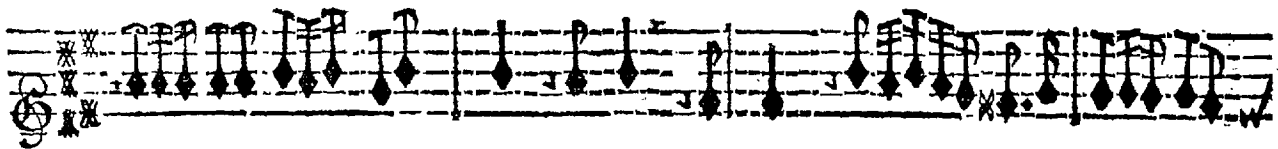
BASSO CONTINUO.



nan- ti- um. Rex Regum &



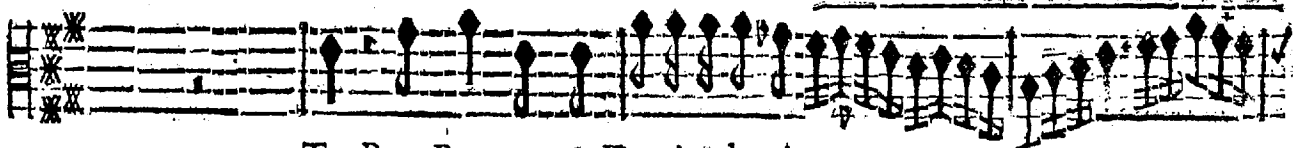
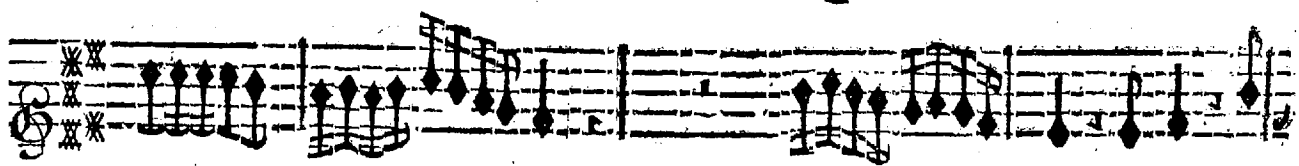
BASSO CONTINUO.



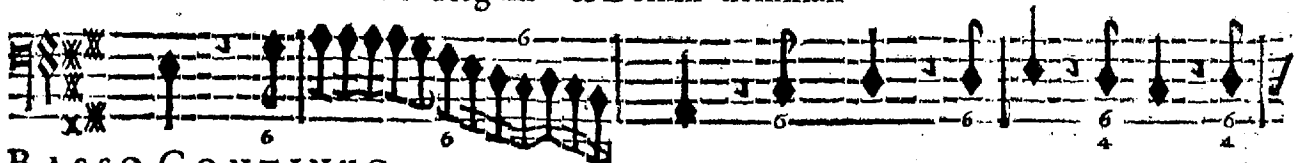
Dominus dominan- ti- um.



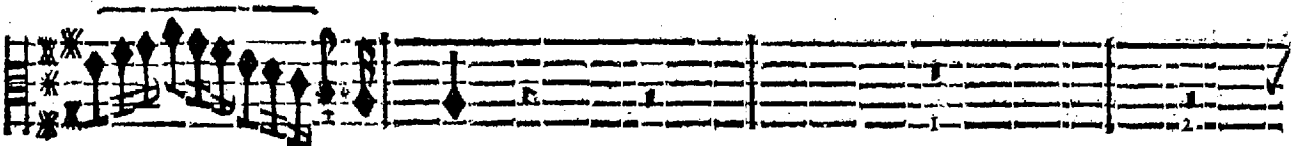
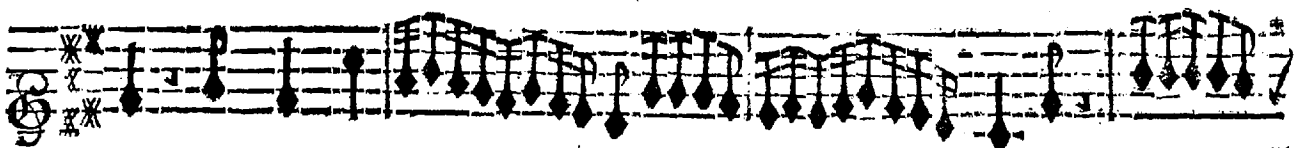
BASSO CONTINUO.



Tu Rex Regum & Domin⁹ dominan-



BASSO-CONTINUO.

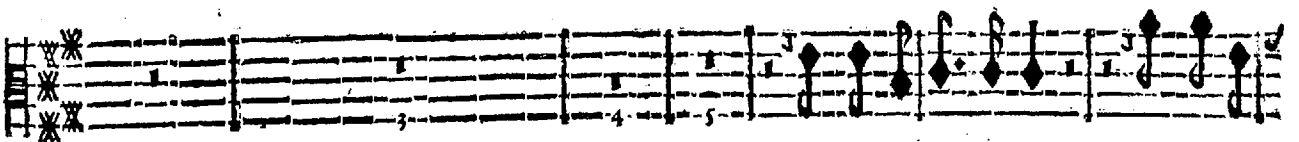


ti- um.

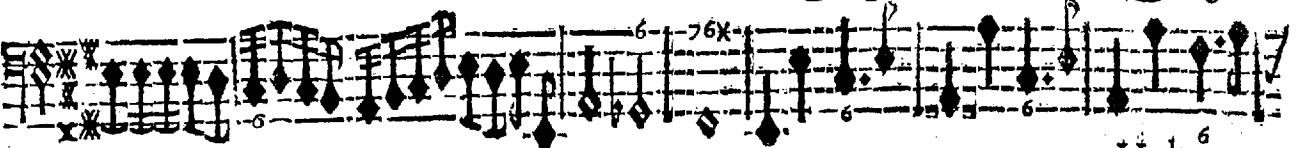


BASSO-CONTINUO.

Adagio.



Quis ego Domine, Quis ego



BASSO-CONTINUO.

H h⁶

Three staves of musical notation for the vocal part, featuring a treble clef and a key signature of one flat.

Domine, ut me- mor sis me- i? ut memor, ut me- mor sis me- i?

BASSO-CONTINUO. Musical notation for the basso continuo with figured bass: 56 7 7 43 5 6 6 4.

Affectuos.

FLÛTE ALLEMANDE. Musical notation for the flute part in 3/4 time.

FLÛTE ALLEMANDE.

Musical notation for the flute part, first system.

Musical notation for the flute part, second system.

BASSO-CONTINUO.

Musical notation for the basso continuo, first system.

Musical notation for the basso continuo, second system.

Musical notation for the basso continuo, third system with figured bass: 6 5 6 6 6 6 6 3 3 3 3 5 4 3.

BASSO-CONTINUO.

Musical notation for the basso continuo, fourth system.

Musical notation for the basso continuo, fifth system.

Musical notation for the basso continuo, sixth system with figured bass: 6 6 6 7 7 5 6 6.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

Ec- ce quantum amas me,

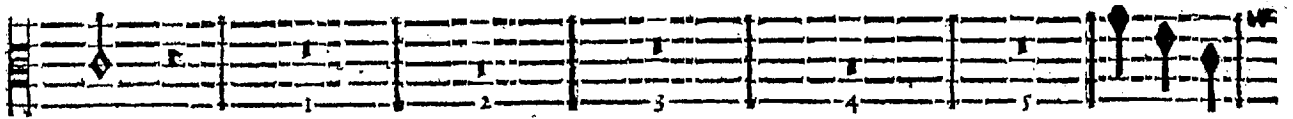
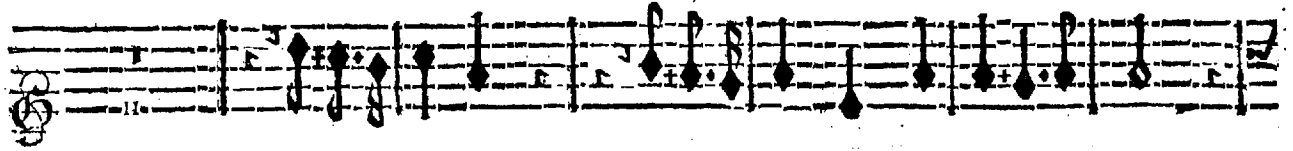
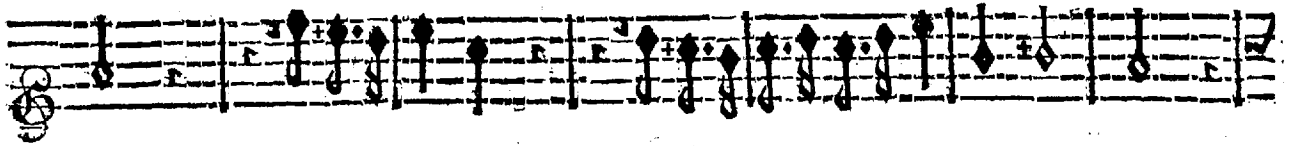
Ec- ce quantum amas me, ut er-

BASSO-CONTINUO.

ranrem ducas, erran-

rem du-

BASSO-CONTINUO.

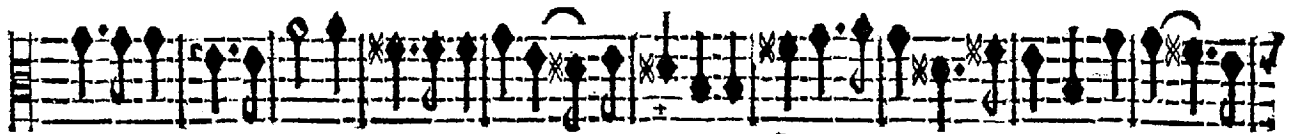
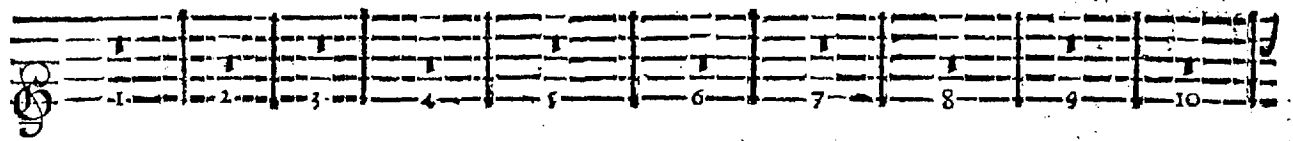


cas,

Cadentem



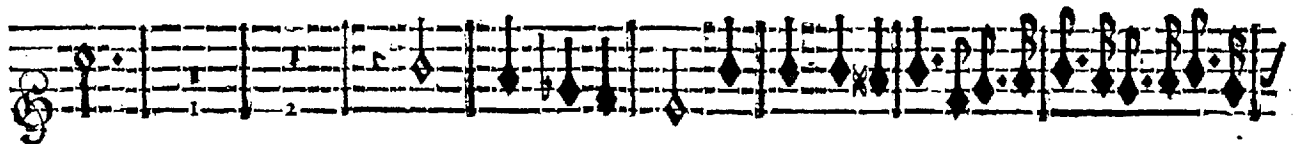
BASSO-CONTINUO.



subleves, & divina consolatio- ne tua languen- tem refi- ci-



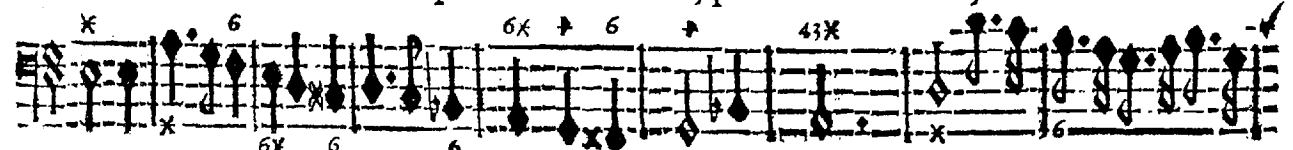
BASSO-CONTINUO.



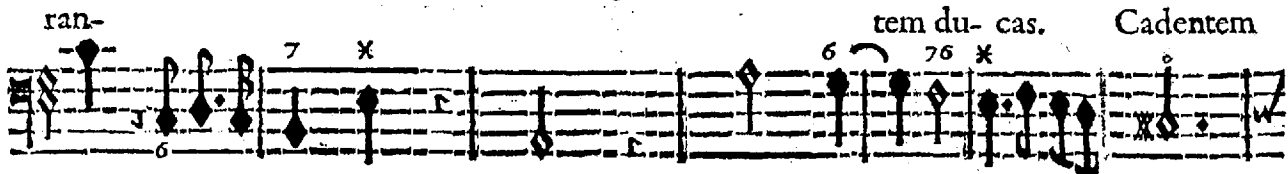
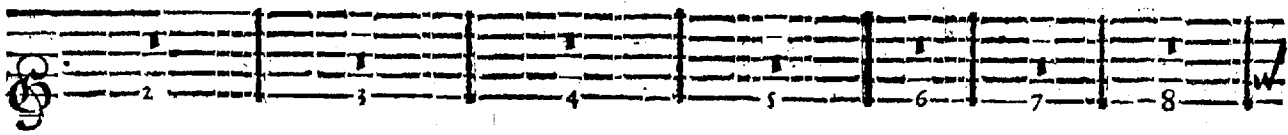
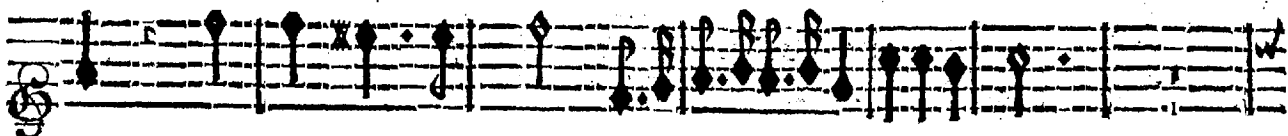
as,

Ec- ce quantum amas me, quantum amas me,

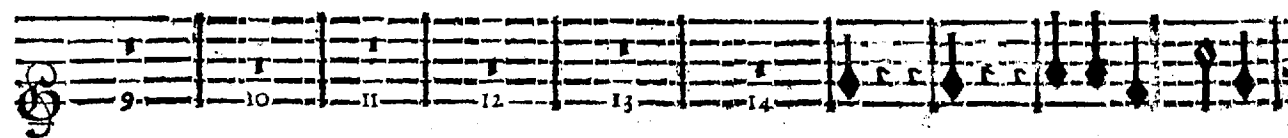
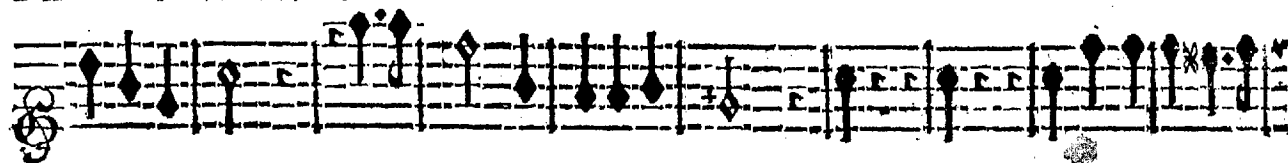
ut er-



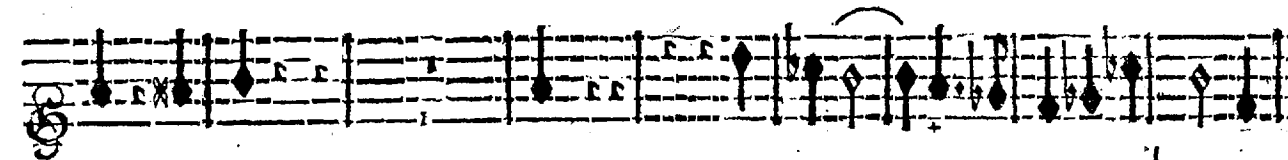
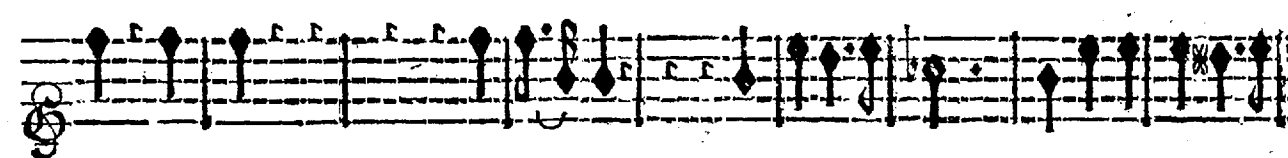
BASSO CONTINUO.



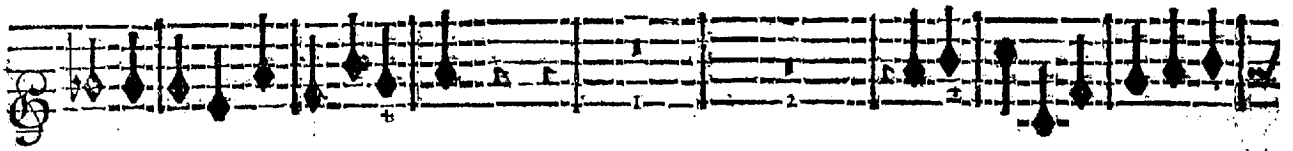
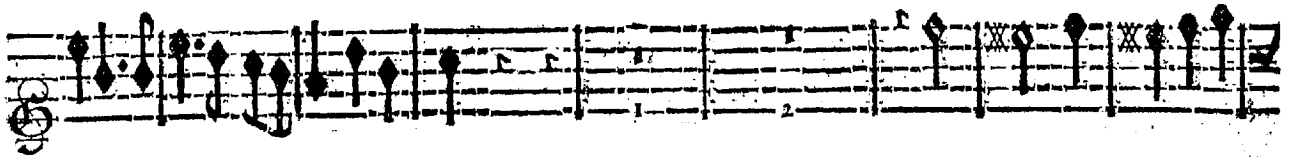
BASSO-CONTINUO.



BASSO-CONTINUO.



BASSO-CONTINUO.



as. Ec- ce quantum amas me.



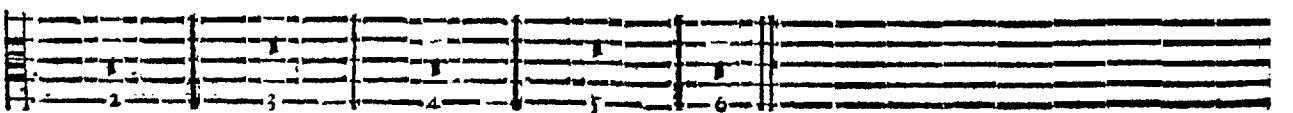
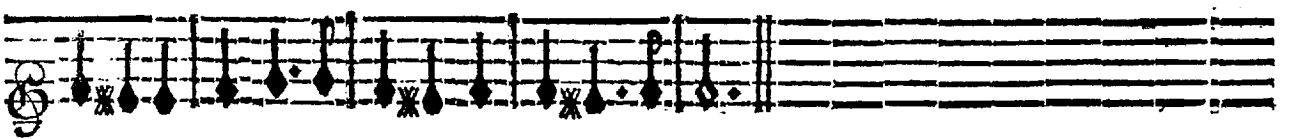
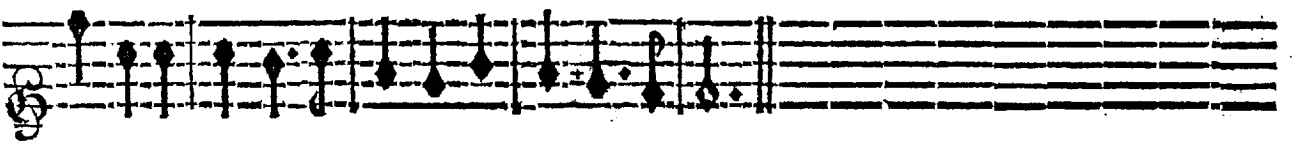
BASSO-CONTINUO.



Ec- ce quantum amas me, quantum amas me, quantum amas me.



BASSO-CONTINUO.



BASSO-CONTINUO.

Vivace.

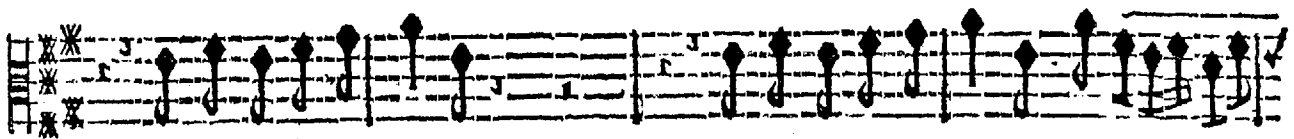
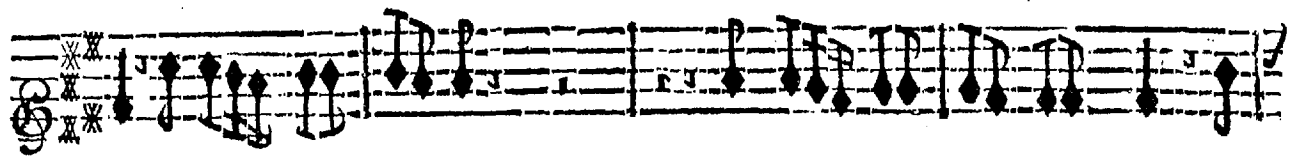
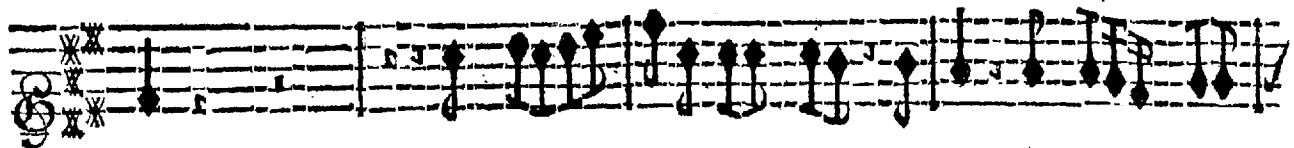
BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO-CONTINUO.

BASSO CONTINUO.

228 MOTET A LA MANIRE ITALIENNE,



Cantabo in æ-ternum, Cantabo in æternum, Canta-



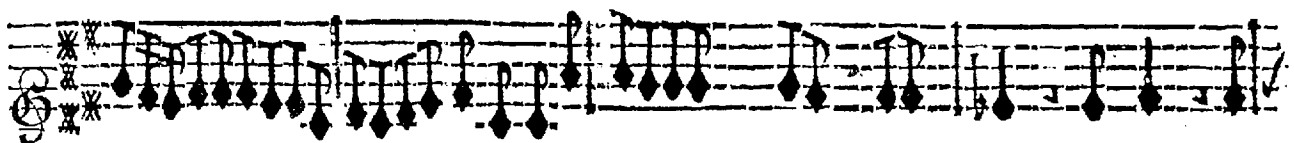
BASSO-CONTINUO.



bo in æternum multitudinem mise- rati- o- num tu-



BASSO-CONTINUO.



a- rum.

Cantabo in æter- num, Canta-



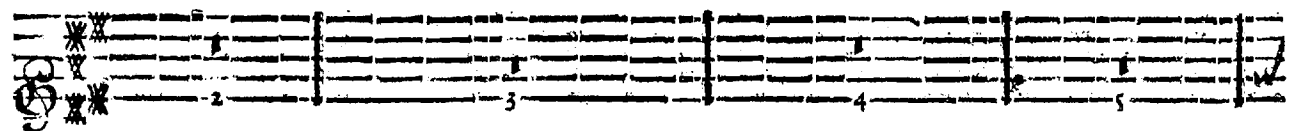
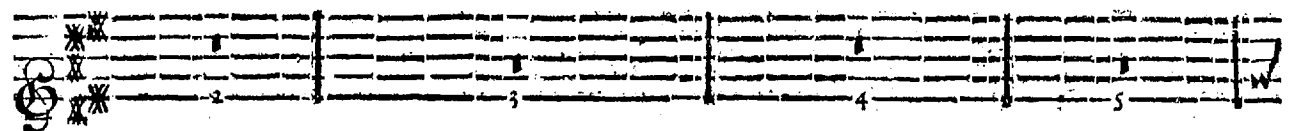
BASSO-CONTINUO.



bo in æ- ter- num, in æter- num, & memor abundantiaæ



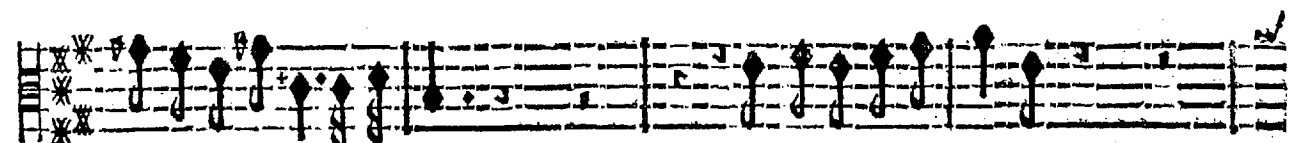
BASSO-CONTINUO.



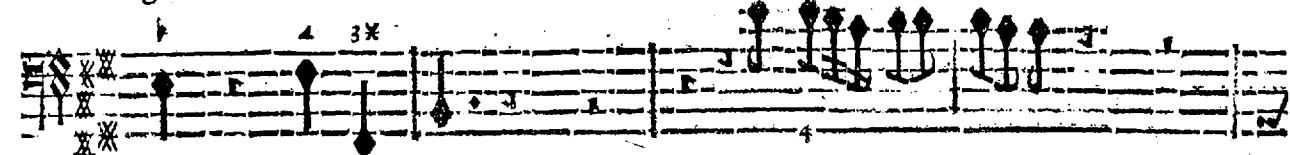
tu- æ, Te laudabo, Te lauda- bo & benedicam tibi quia be-



BASSO CONTINUO.

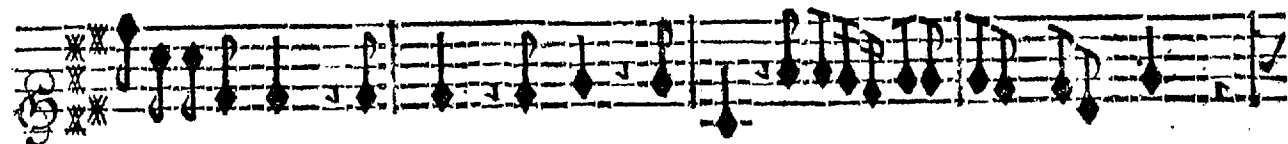
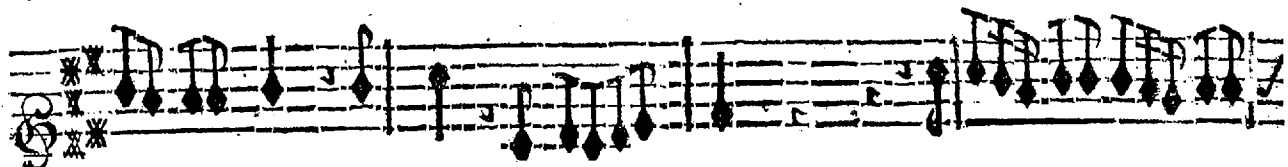


nignus & misericors es. Cantabo in æternum,



BASSO CONTINUO.

MOTET A LA MANIERE ITALIENNE,



Canta-

bo in æternum multitudinem mise-

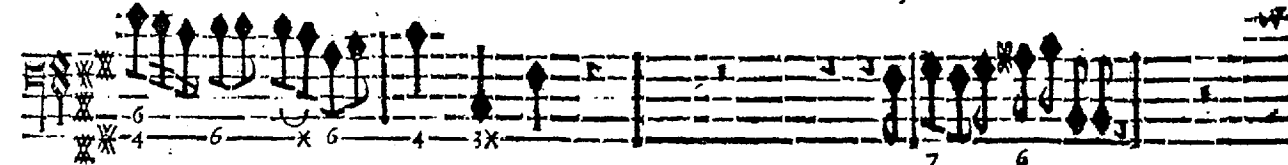


BASSO-CONTINUO.

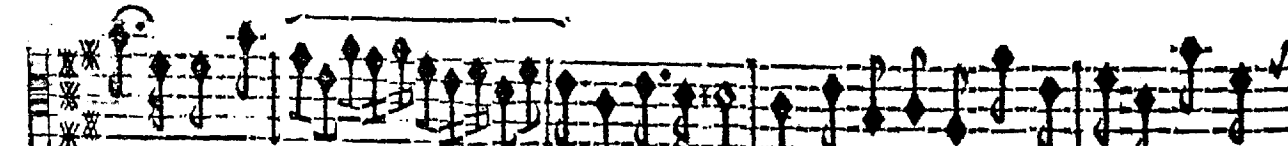
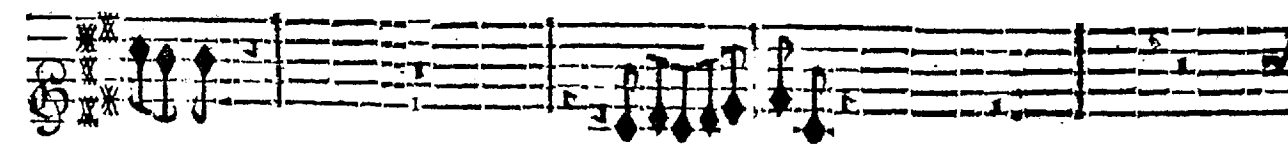


ra- tionum tu- a- rum. Cantabo in æternum,

Cantabo in æ-

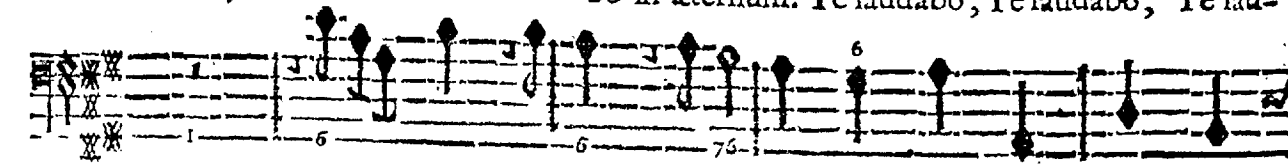


BASSO-CONTINUO.



ter- num, Canta-

bo in æternum. Te laudabo, Te laudabo, Te lau-



BASSO-CONTINUO.

da- bo & benedicam tibi quia benignus & misericors es, quia be-

BASSO-CONTINUO.

nignus & misericors es. Canta- bo, Can-

BASSO-CONTINUO.

ta- bo in æ- ter- num quia benignus & mi-

BASSO-CONTINUO.

132 MOTET A LA MANIERE ITALIENNE DE MONSIEUR CAMPRA.

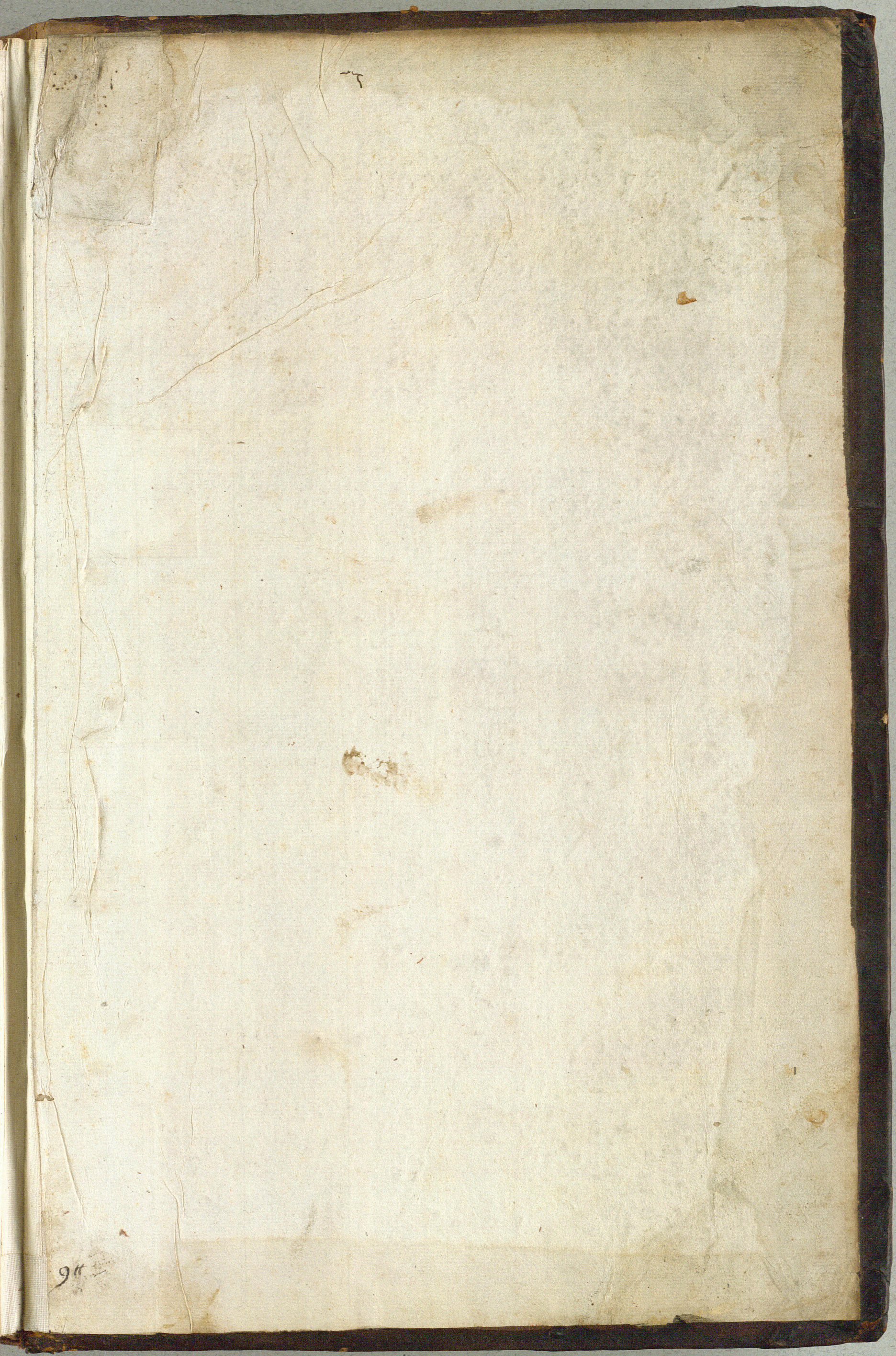
fericors es, & misericors es, benignus & misericors, & misericors es.

BASSO CONTINUO. FIN.

EXTRAIT DU PRIVILEGE.

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







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