

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

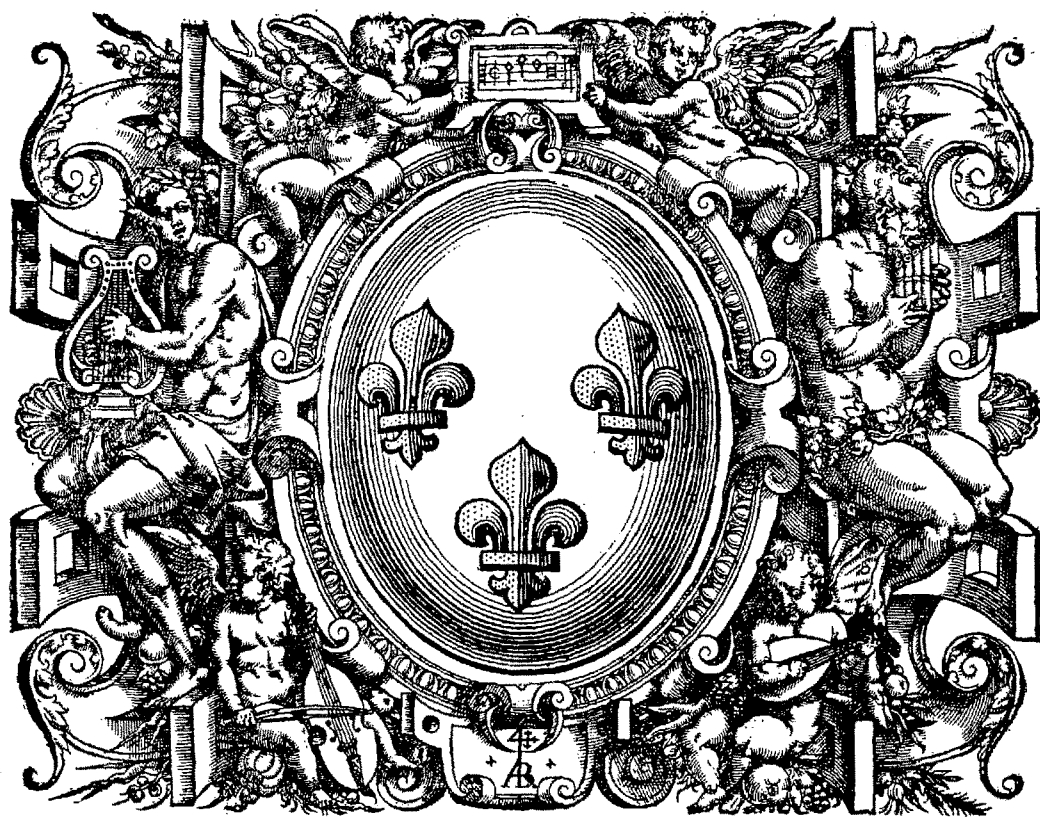
AU NOMBRE DE NEUF,
AVEC LA BASSE-CONTINUE:

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.

LIVRE TROISIEME.



A PARIS,

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

M. DCC III.

AVEC PRIVILEGE DU ROY.



PREMIER MOTET A VOIX SEULE.

DU PSEAUME CIV.

1. *Confitemini Domino, & invocate nomen ejus: annunciate inter gentes opera ejus.*
2. *Cantate ei, & psallite ei: narrate omnia mirabilia ejus.*
3. *Laudamini in nomine sancto ejus: Letetur cor quercientium Dominum.*
4. *Querite Dominum, & confirmamini: quærite faciem ejus semper.*
Confitemini Domino, &c.

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

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

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

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.*
2. *In Domino laudabitur anima mea: audiant mansueti, & latentur.*
3. *Magnificate Dominum mecum: & exaltemus nomen ejus in idipsum.*
4. *Exquisivi Dominum, & exaudivit me: & ex omnibus tribulationibus meis eripuit me.*
5. *Accedite ad eum, & illuminamini: & facies vestra non confundentur.*
8. *Gustate, & videte quoniam suavis est Dominus: beatus vir, qui sperat in eo.*

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

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

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

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

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

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; capio dissolvi, & esse tecum.*

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

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

Non mundi fallaces sectabor honores, sed cali veraces perquiram amores.

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.

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

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

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

*Minas despiciet; mortem non timebit pectus:
In magno robore tua 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 vôtre 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 loüange !

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, &
misereatur nostri.
2. *U*t cognoscamus in terra viam tuam: in om-
nibus gentibus salutare tuum.
3. *C*onfiteantur tibi populi Deus: confiteantur
tibi populi omnes.
4. *L*atentur & exultent gentes: quoniam judi-
cas populos in aequitate, & gentes in terra
dirigis.
5. *C*onfiteantur tibi populi Deus: confiteantur tibi
populi omnes: terra dedit fructum suum.
6. *B*enedicat nos Deus, Deus noster, benedicat
nos Deus: & metuant cum omnes fines
terrae.

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 misericorde.

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

O Dieu, que les peuples vous loüent: 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 loüent, 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,
Sparsa verbi semine,
Sui moras incolatus
Miro clausit ordine.*

*IN suprema nocte cœna
Recumbens cum fratribus,
Observata lege plene
Cibus in legalibus,
Cibum turbe duodenæ
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:
Præstet 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.

*C*ari 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 quaesivi per vicus
& plateas quem diligit anima mea, nec illum
invenire potui.*

*Mi dilecte ubi es? cur me tam languire facis?
Si te quæro ad quid me fugis, cara vita amica
spas.*

Mi dilecte, &c.

*Cara turba per campos & valles predilectum
quaerite. Hic indutus est solè lucenti, in pupillis
sunt stelle divine, & in vultu sunt gratie serene,*

S'étant donné à nous par son incarnation, étant né pour nous du sein d'une Vierge pure & sans tache, ayant vécu parmi les hommes sur la terre, & y ayant répandu la divine semence de sa parole : il finit enfin par un ordre admirable 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 loi en mangeant les viandes qu'elle ordonnoit, il se donna luy-même de ses propres 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 ineffable; mais la foy seule suffit pour affermir un cœur sincère dans la vérité.

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

Gloire, louange; salut, honneur, force, & benediction au Père & au Fils; & qu'une même gloire soit rendue au saint Esprit qui procède du Père & du Fils. Ainsi soit-il.

*V*Olez Zephirs aimables; fleurs, levez-vous, & ne tardez pas à pousser. Vents doux & agréables, venez; faites un doux bruit autour de moy, & me rafraîchissez.

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 rues & dans les places publiques, celui qui est le bien-aimé de mon ame, & je ne l'ay pu trouver.

Où êtes-vous donc, mon bien-aimé; pourquoy 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 vallées celui que mon cœur aime par dessus toutes choses: il est revêtu de la lumière

& in ore sunt 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 & merueilleuses; & 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} ^{dilecta} Domino, gaude triumpham, de-
bitam virtutibus mercedem degusta.

Tu medius inter tumultus, tu per vite tem-
pestates 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 pe-
dibus.

Sis ^{bonus,} ^{bona,} sis felix, liceat tuis insistere ve-
stigiis.

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 merité 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, &
præcinxit se.

2. Etenim firmavit orbem terre: qui non com-
moverbitur.

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

4. Elevarerunt flumina Domine: elevarerunt
flumina vocem suam.

5. Elevarerunt 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 établi 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 decet sanctitudo, Domine, in
longitudinem dierum.*

Vos Oracles sont devenus très-fideles & très-croyables : la sainteté, Seigneur, doit regner dans vôtre 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 consolez
& 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.*

Nôtre bouche a poussé des cris de joye : & nôtre langue des chants d'allégresse.

3. *Tunc dicent inter gentes : Magnificavit Dominus
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 torrents 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, & marchoient 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 rempli 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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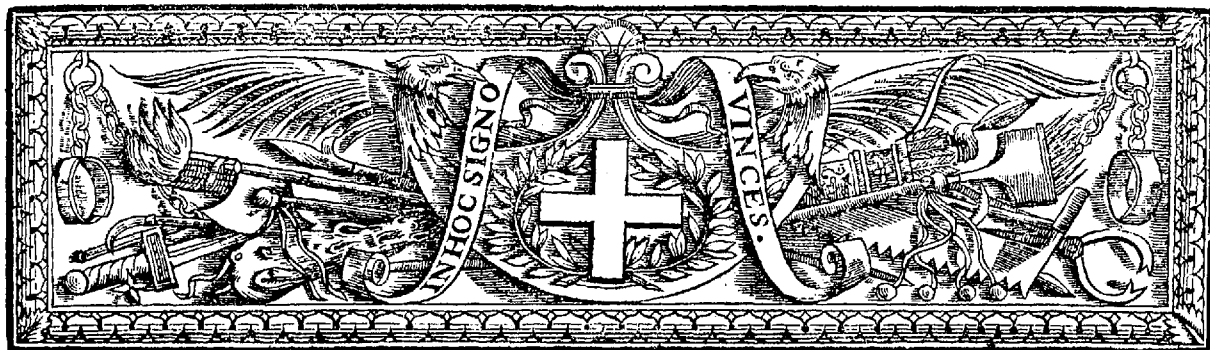
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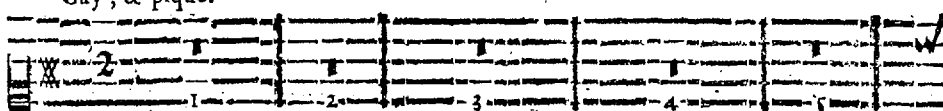
AVEC LA BASSE-CONTINUE.

Par Monsieur C A M P R A.

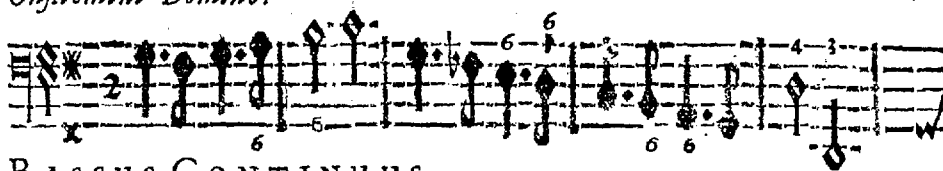
I. MOTET A VOIX SEULE.

Du Pseaume. CIV.

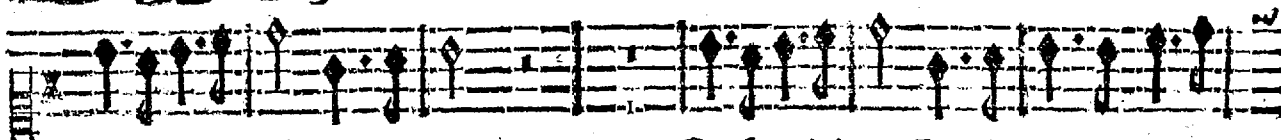
Gay, & piqué.



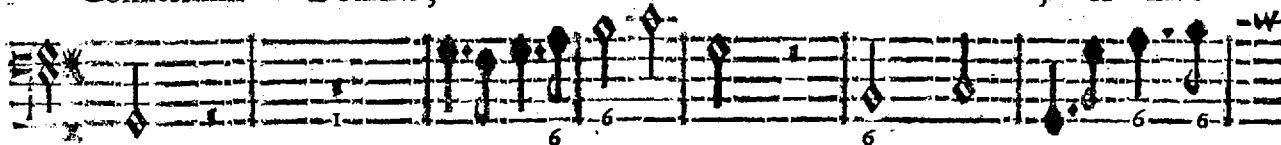
Confitemini Domino.



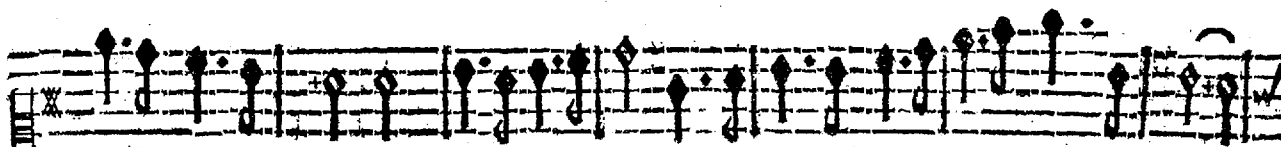
BASSUS-CONTINUUS.



Confitemini Domino, Confitemini Domino, & invo-



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.

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,

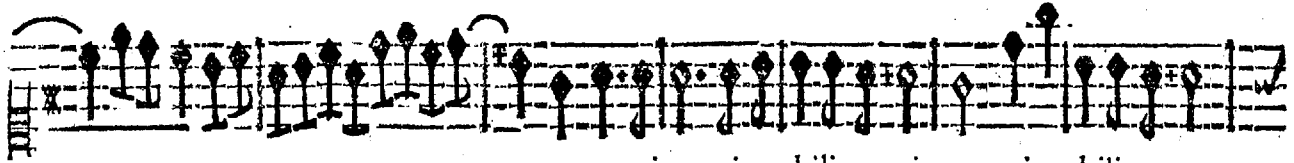
BASSUS-CONTINUUS.

& pfalite ei, narra- te omnia mirabilia e-

BASSUS-CONTINUUS.

jus. Cantate ei, & pfalite ei, narra-

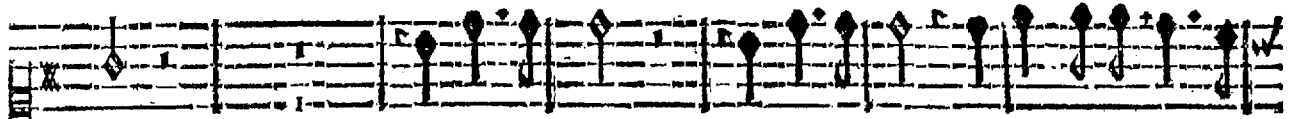
BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



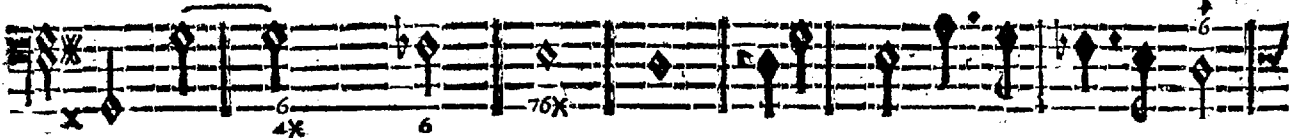
jus. Laudami-ni, Laudami-ni in nomine sancto



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



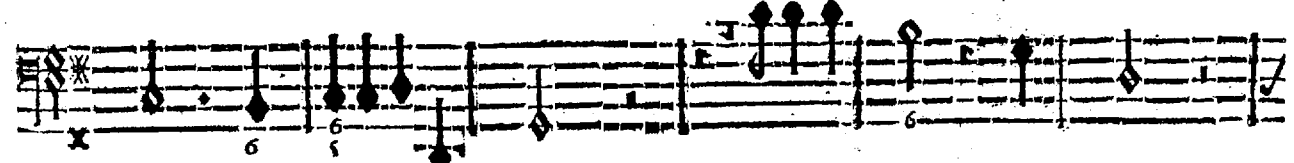
num, late- tur cor quærentium Dominum, latetur



BASSUS-CONTINUUS.



cor quærentium Dominum, latetur cor, latetur cor quærenti-



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

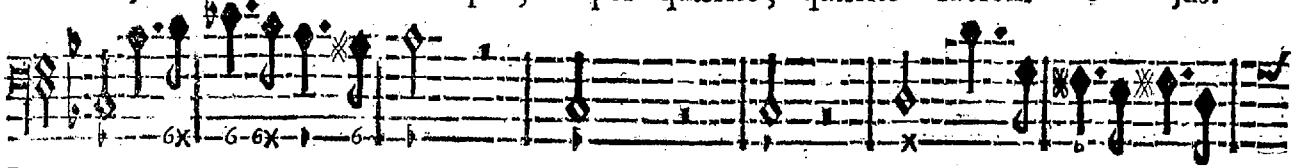
BASSUS-CONTINUUS.

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

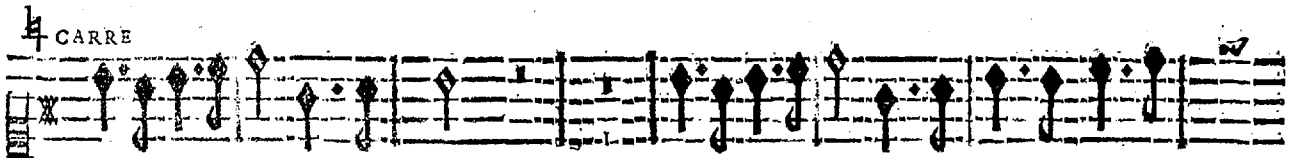
BASSUS-CONTINUUS.



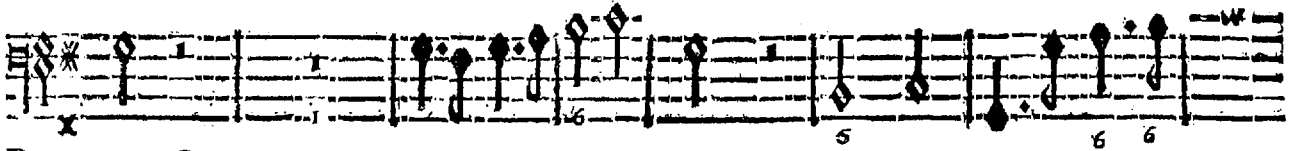
te, semper, semper quærite, quærite faciem e- jus.



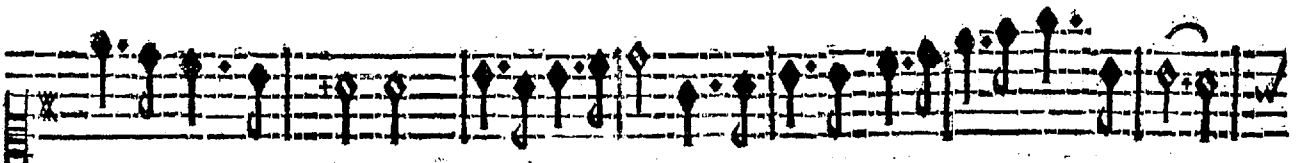
BASSUS-CONTINUUS.



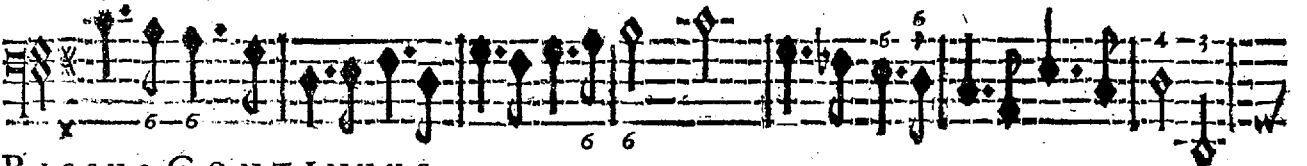
Confitemini Domi- no, Confitemini Domino, & invo-



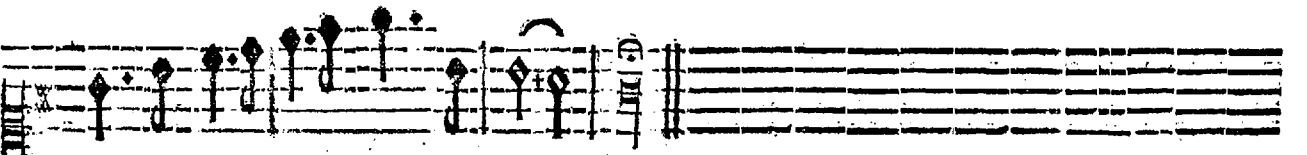
BASSUS-CONTINUUS.



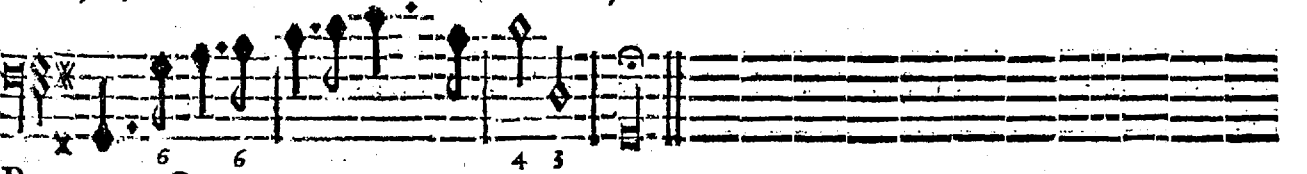
cate nomen ejus. Confitemini Domino, & invocate nomen e-



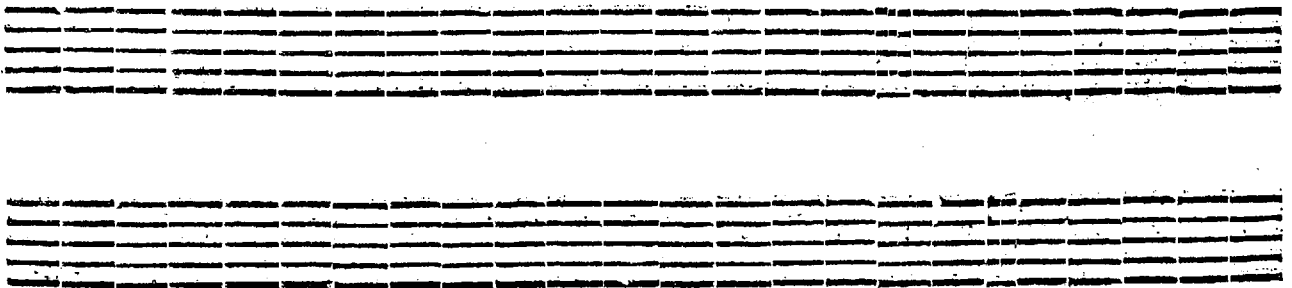
BASSUS-CONTINUUS.



jus, & invocate nomen e- jus.



BASSUS-CONTINUUS.



II. MOTET A VOIX SEULE,
DU PSEAUME XXXIII.



Benedicam Dominum. Benedicam Dominum

BASSUS-CONTINUUS.

in omni tempore: Benedicam Dominum in omni

BASSUS-CONTINUUS.

tempore: semper laus ejus in ore meo, semper laus ejus in ore

BASSUS-CONTINUUS.

meo. In Domino laudabitur anima mea: In Domino lau-

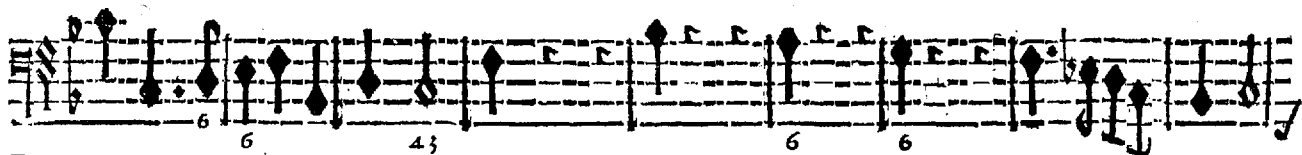
BASSUS-CONTINUUS.

dabitur anima mea: audiant mansueti & latentur, audi-

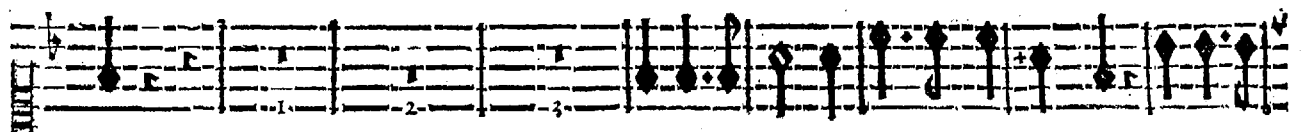
BASSUS-CONTINUUS.



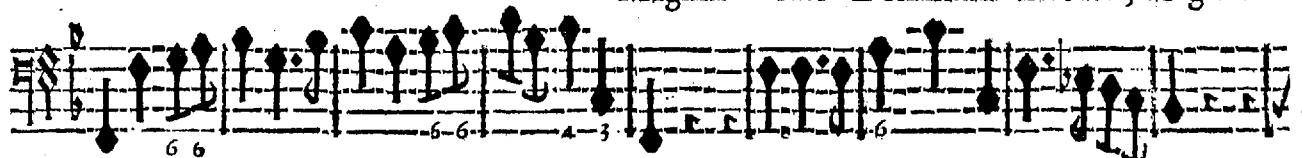
diant mansueti & læten- tur, & læten- tur, & læten-



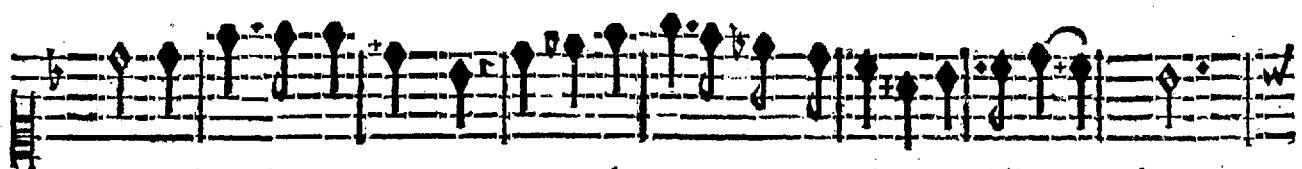
BASSUS-CONTINUUS.



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.

II. MOTET A VOIX SEULE,

sum. 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

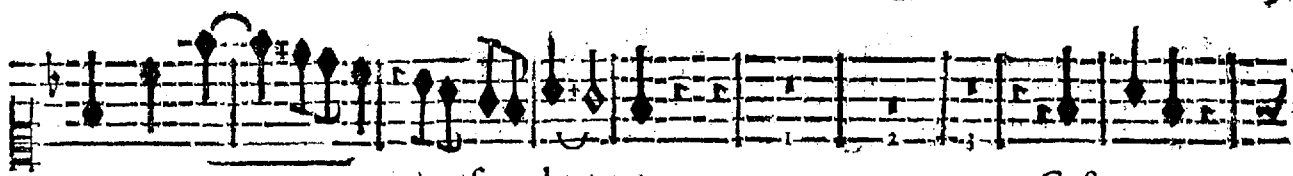
BASSUS-CONTINUUS.

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

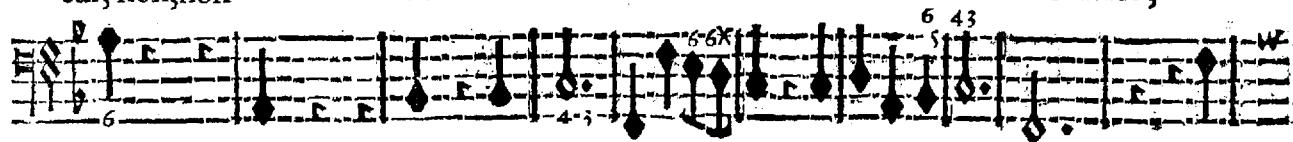
BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.



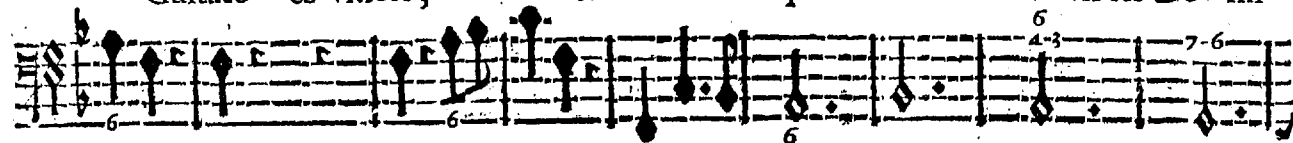
tur, non, non con-fun-den- tur. Gustate,



BASSUS-CONTINUUS.



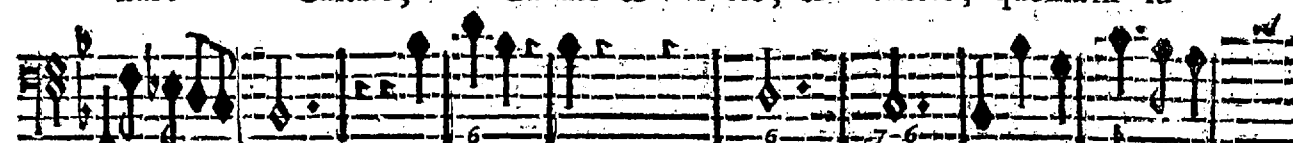
Gustate & videte, & videte quoniam sua- vis est Do- mi-



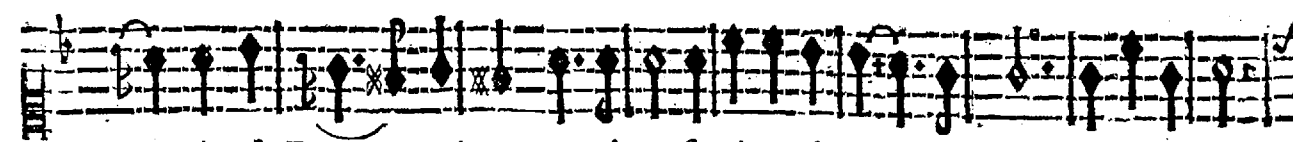
BASSUS-CONTINUUS.



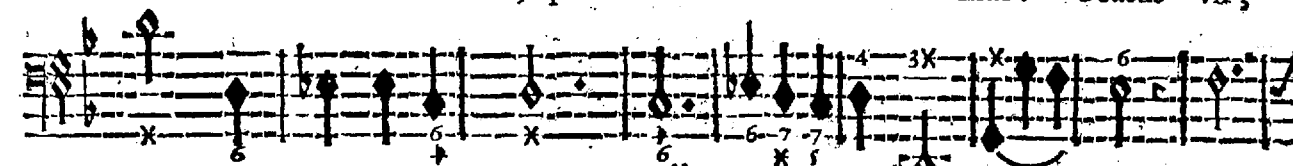
nus: Gustate, Gustate & videte, & videte, quoniam su-



BASSUS-CONTINUUS.



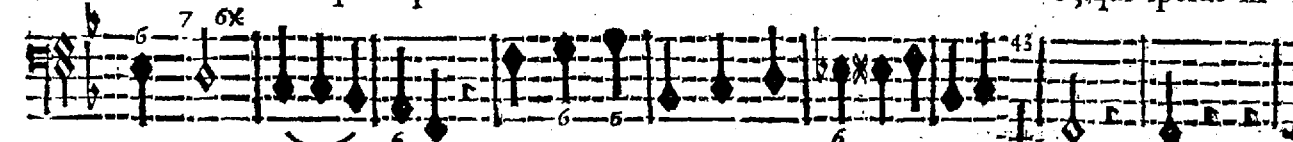
a- vis est Do- minus, quoniam sua- vis est Do- minus: beatus vir,



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.

II. MOTET A VOIX SEULE,

co, beatus vir qui sperat in eo, qui sperat in e-o,

BASSUS-CONTINUUS.

beatus vir, beatus vir qui sperat in eo, qui sperat in e-o, qui

BASSUS-CONTINUUS.

sperat in eo, qui sperat in eo, qui spe-

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

e-o.

BASSUS-CONTINUUS.

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 figured bass: Bassus-CONTINUUS.

Musical staff with notes and lyrics: O a- mor! cor- dis mei, O amor! cordis mei, O amor! amor!

Musical staff with notes and figured bass: Bassus-CONTINUUS.

Musical staff with notes and lyrics: O amor cor- dis me- i, O! O dulcis amor! O amor cordis

Musical staff with notes and figured bass: Bassus-CONTINUUS.

Musical staff with notes and lyrics: mei, O a- mor cor- dis mei, O a- mor cordis mei, a- mor

Musical staff with notes and figured bass: Bassus-CONTINUUS.

Musical staff with notes and lyrics: cor- dis me- i. Desidero te, Desidero te, cupio dissolvi & esse

Musical staff with notes and figured bass: Bassus-CONTINUUS.

BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE.

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

BASSUS-CONTINUUS.

& esse re-cum. O! ô dulcis, *Jusqu'au mot fin.*

BASSUS-CONTINUUS.

Gay. REPRISÉ.
Tu mihi gaudium, Tu mihi gau-

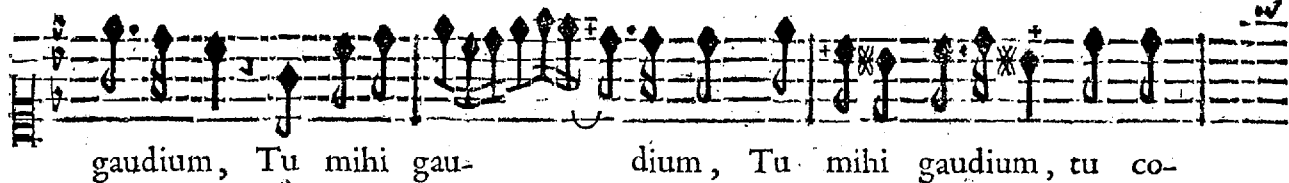
BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

glo-ria, & fa-lus es, & fa-lus es. Tu mihi

BASSUS-CONTINUUS.



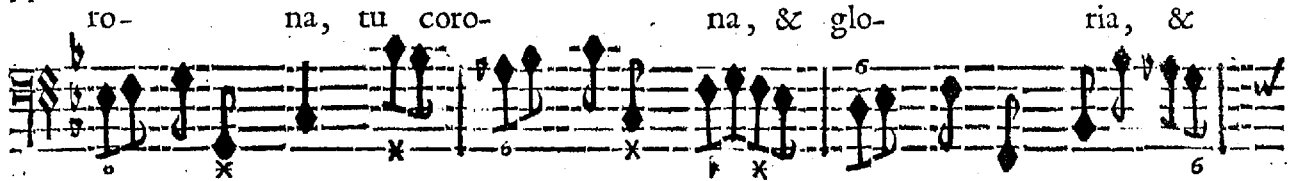
gaudium, Tu mihi gaudium, Tu mihi gaudium, tu co-



BASSUS-CONTINUUS.



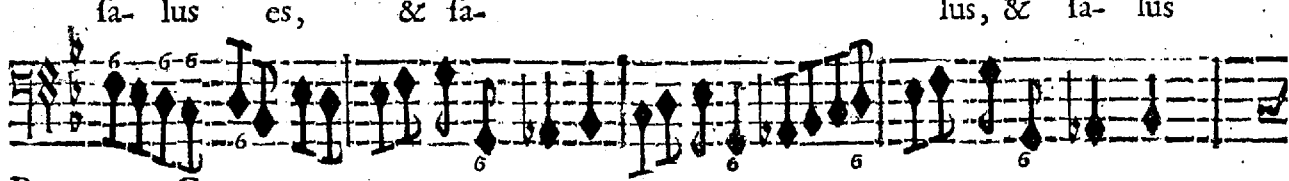
ro- na, tu coro- na, & glo- ria, &



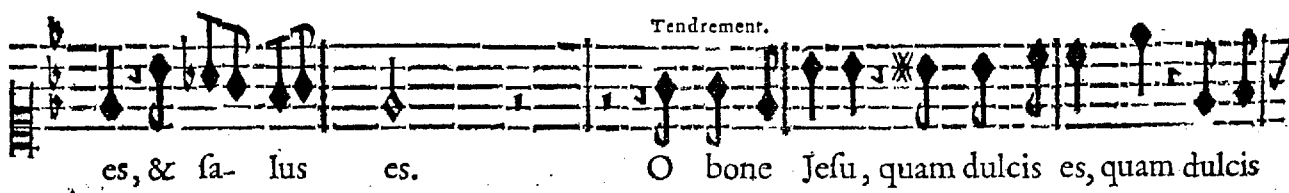
BASSUS-CONTINUUS.



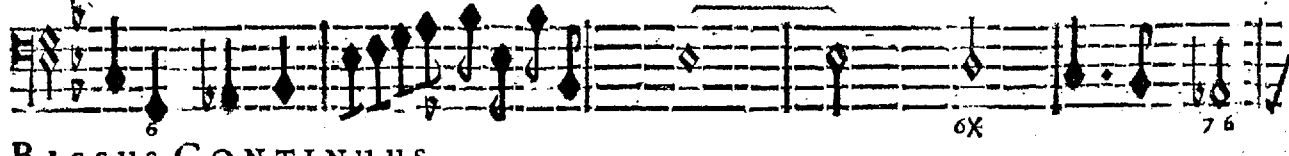
fa- lus es, & fa- lus, & fa- lus



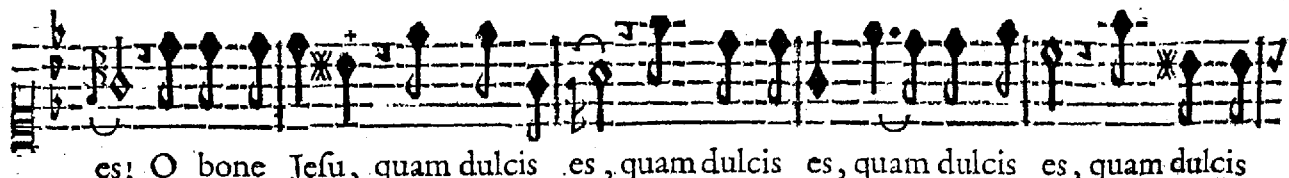
BASSUS-CONTINUUS.



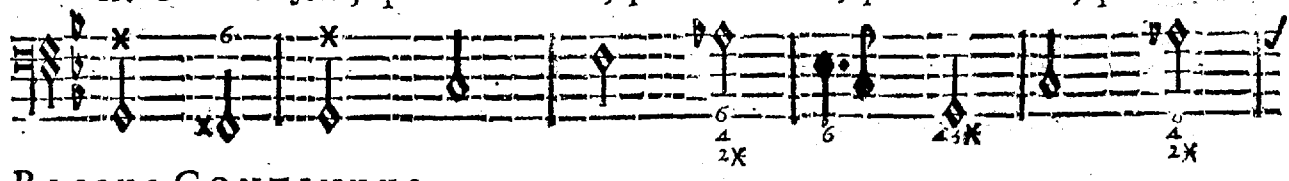
es, & fa- lus es. O bone Jefu, quam dulcis es, quam dulcis



BASSUS-CONTINUUS.



es! O bone Jefu, quam dulcis es, quam dulcis es, quam dulcis es, quam dulcis



BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE.

es, quam dul- cis es !

Fin. Fin.

BASSUS-CONTINUUS.

Gay.

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-

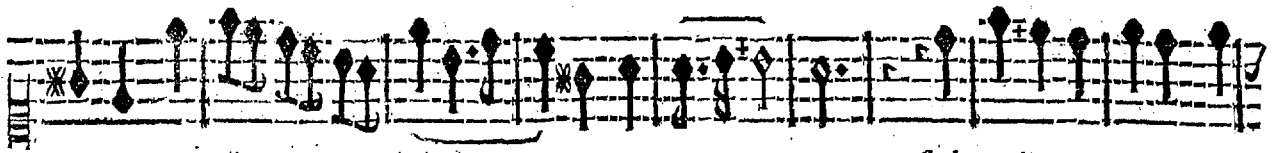
BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

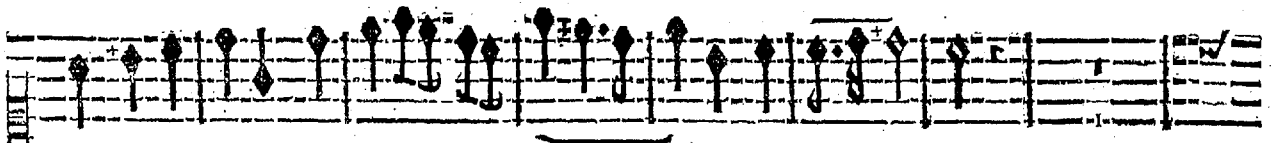
BASSUS-CONTINUUS.



mores, perquiram a- mo- res, amo- res, fed cali veraces, per-



BASSUS-CONTINUUS.



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



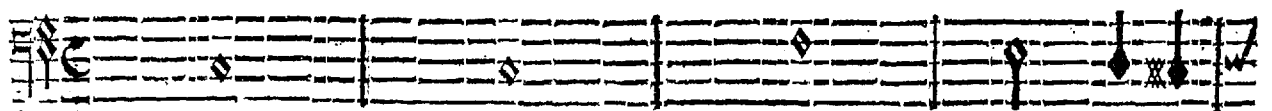
BASSUS-CONTINUUS.



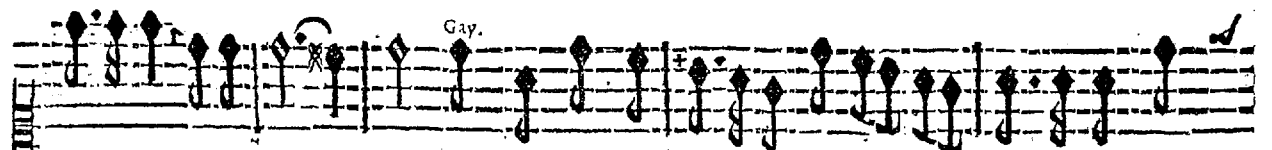
BASSUS-CONTINUUS.



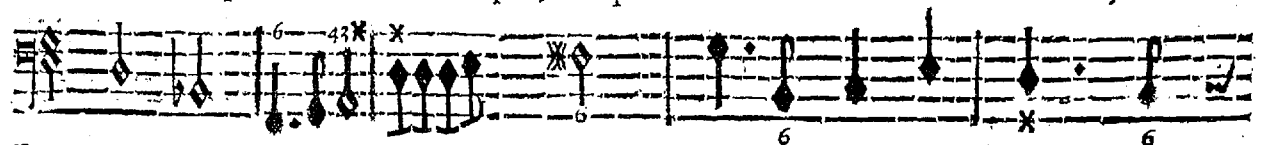
Minas despiciet, mortem non timebit pectus: in magno robore tuæ fortis



BASSUS-CONTINUUS.



dexteræ requiescit. Semper, semper dulcia canta- bit carmina, can-



BASSUS-CONTINUUS.

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

6 6x

BASSUS-CONTINUUS.

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

6 76 x 0 6

BASSUS-CONTINUUS.

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

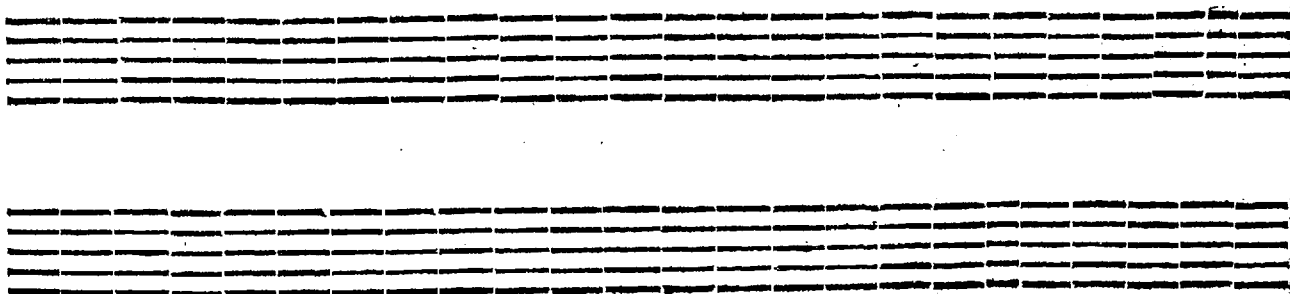
7-6 x 7 5 6

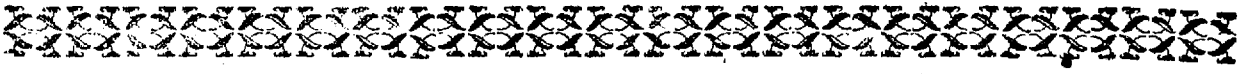
BASSUS-CONTINUUS.

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

43

BASSUS-CONTINUUS.





IV. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.



Ub. Sub tuum præsi- dium,

BASSUS-CONTINUUS.

confugimus, confugimus, sancta De- i genitrix. Sub tuum præ-

BASSUS-CONTINUUS.

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

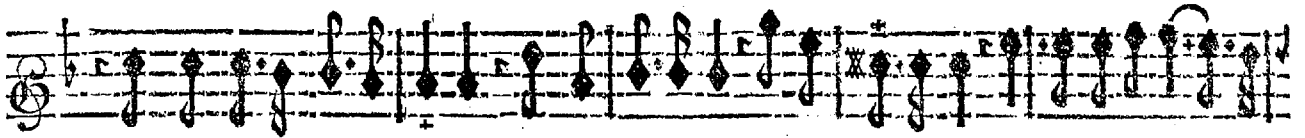
BASSUS-CONTINUUS.

mus, Sub tuum præsidium, sancta Dei geni- trix:

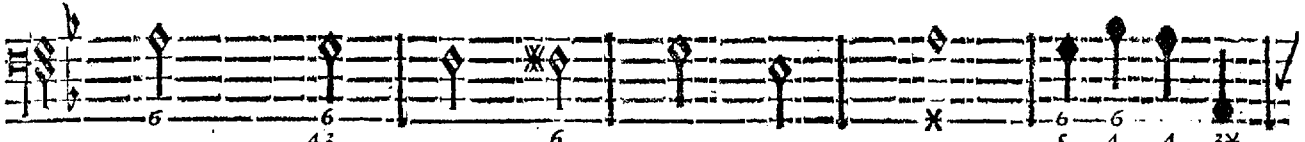
BASSUS-CONTINUUS.

nostras deprecati- ones, ne def- picias in necessi- ta- ti- bus,

BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.

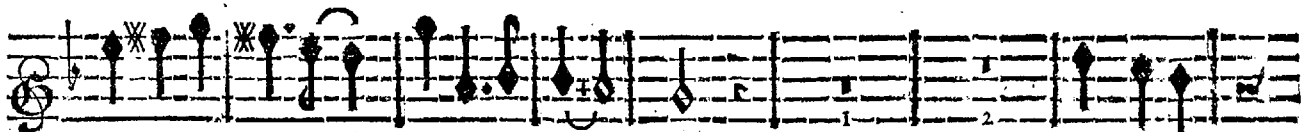
Gravement.



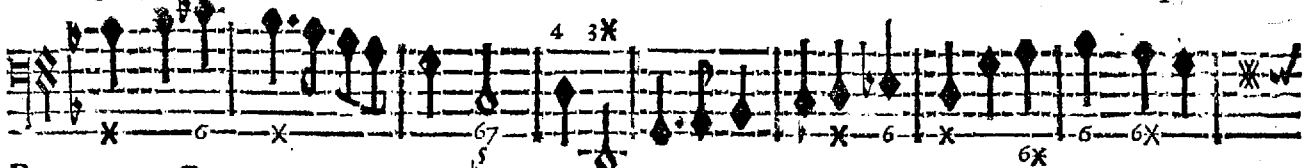
bis, sed à peri- culis cunctis, libera nos fem- per, Vir-



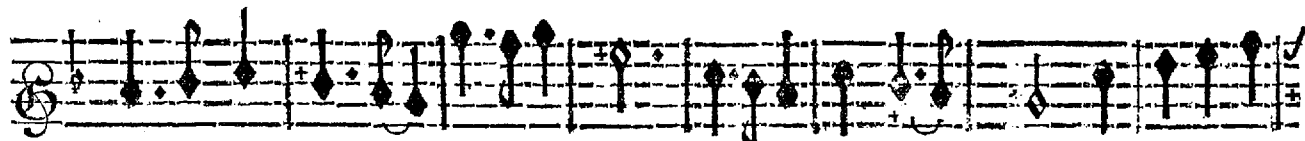
BASSUS-CONTINUUS.



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-



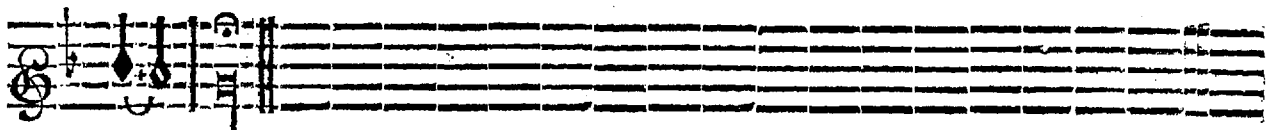
BASSUS-CONTINUUS.



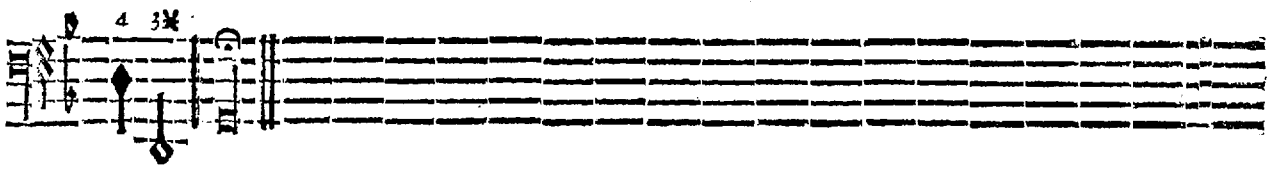
go glori- ofa & benedi- eta. Virgo glori- ofa & bene-



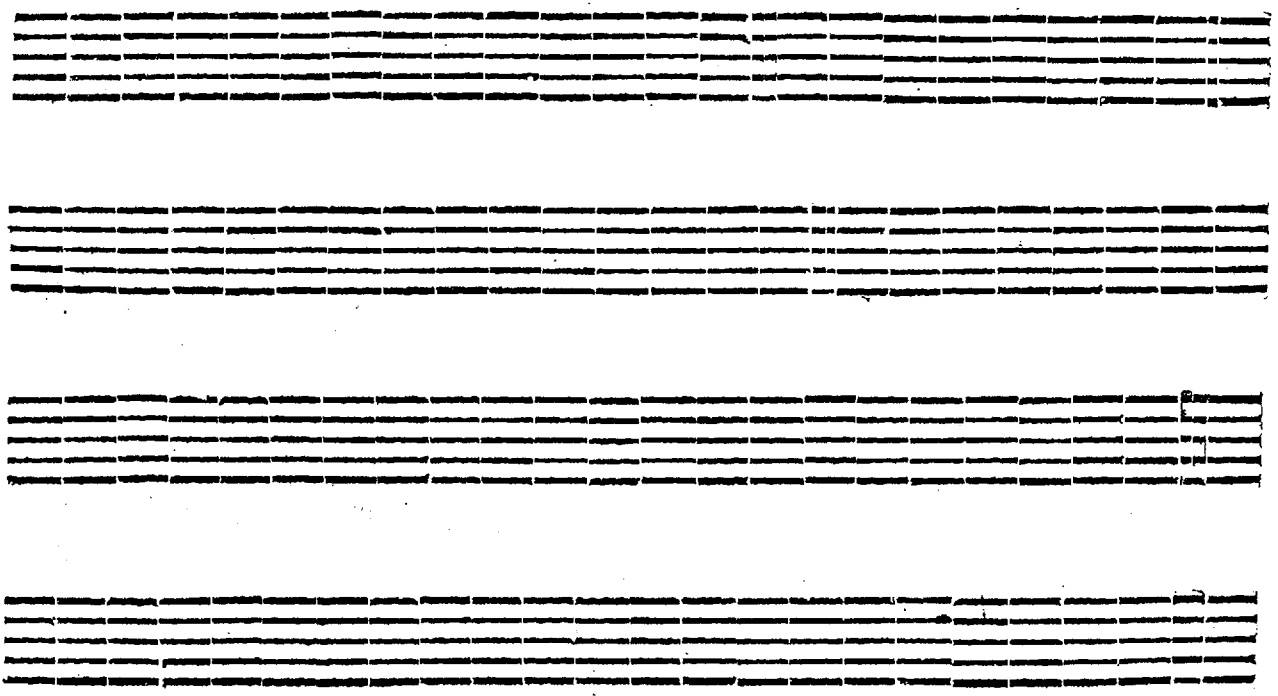
BASSUS-CONTINUUS.



di- eta.



BASSUS-CONTINUUS.



V. MOTET A VOIX SEULE,

PSEAUME LXVI.



Musical staff with notes and rests.

Eus, misere- a- tur nostri, & benedicat

Musical staff with notes and rests, including figured bass notation (7 6x, 6, 4-3, 6, 4, 6).

BASSUS-CONTINUUS.

Musical staff with notes and rests.

nobis: illuminet vultum suum super nos, & misere- atur no- stri.

Musical staff with notes and rests, including figured bass notation (6, 6, 6, 7 6 6 4 3 x).

BASSUS-CONTINUUS.

Musical staff with notes and rests.

Deus, misere- a- tur nostri, & benedicat nobis: illuminet vultum

Musical staff with notes and rests, including figured bass notation (6, 4 3, 6, 6).

BASSUS-CONTINUUS.

Musical staff with notes and rests.

suum super nos, & misere- atur no- stri: & misere- a- tur no- stri.

Musical staff with notes and rests, including figured bass notation (6, 4, 6, 4-3, 6, 4-3).

BASSUS-CONTINUUS.

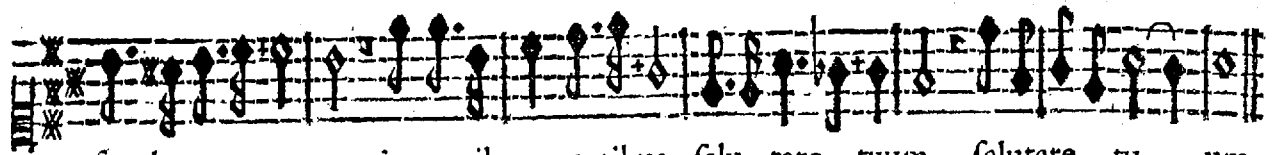
Musical staff with notes and rests.

Ut cognoscamus in terra viam tuam, in omnibus gentibus

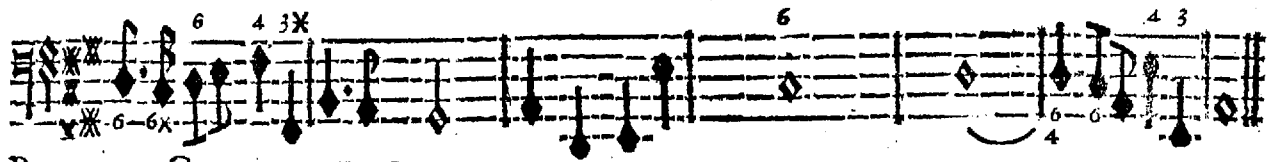
Musical staff with notes and rests, including figured bass notation (6, x, 6, 6, x).

BASSUS-CONTINUUS.

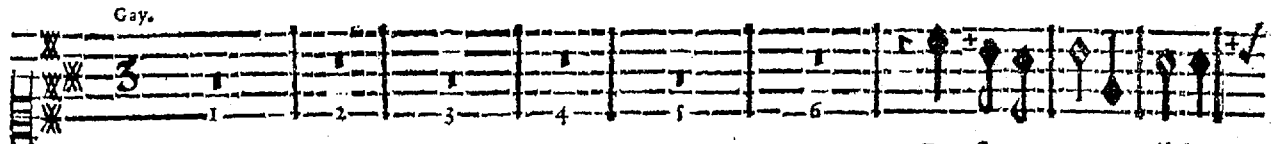
V. MOTET A VOIX SEULE,



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



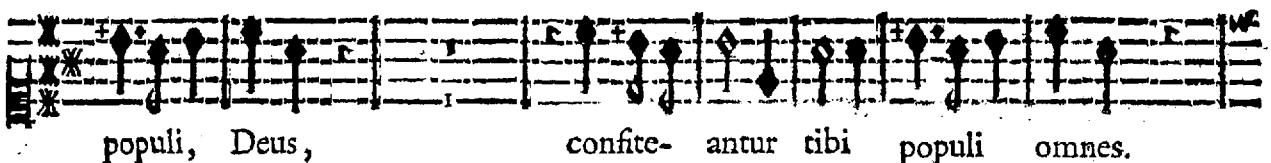
BASSUS-CONTINUUS.



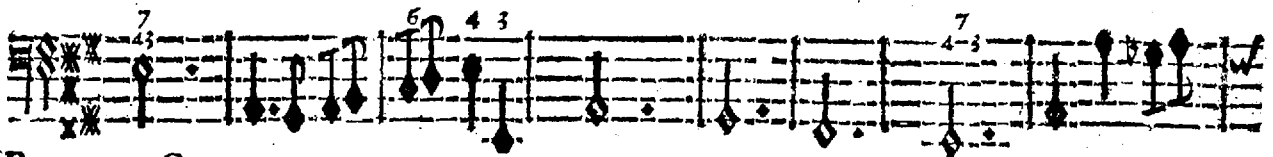
Gay.
Confite- antur tibi



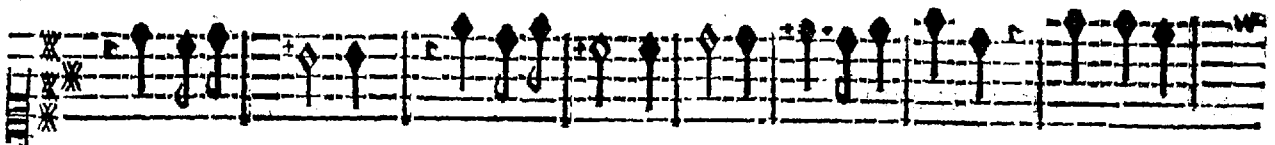
BASSUS-CONTINUUS.



populi, Deus, confite- antur tibi populi omnes.



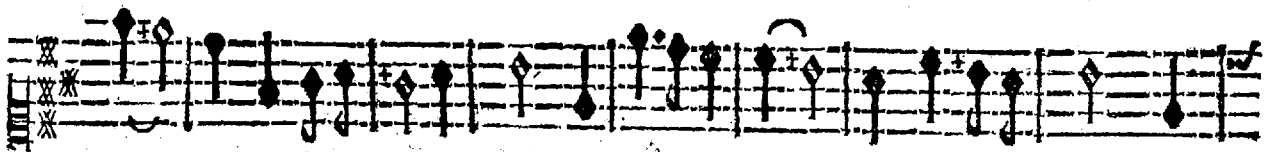
BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



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



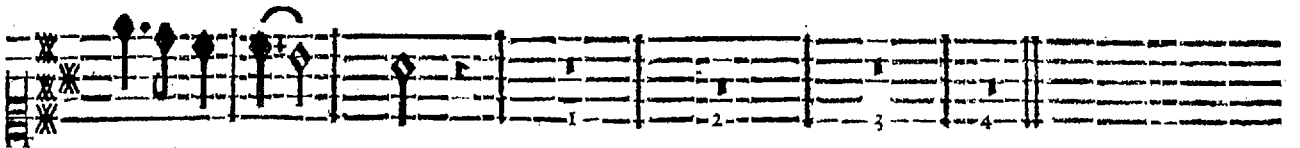
BASSUS-CONTINUUS.



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



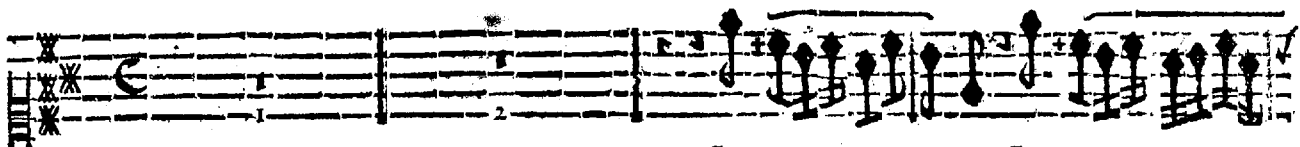
BASSUS-CONTINUUS.



populi om- nes.



BASSUS-CONTINUUS.



Latent- tur, Latent-



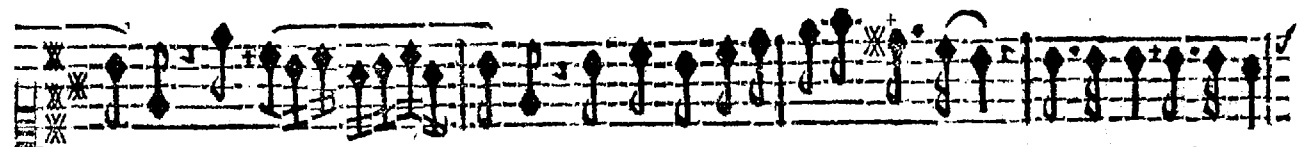
BASSUS-CONTINUUS.



tur, Latentur & e- xultent gentes, Latent-



BASSUS-CONTINUUS.

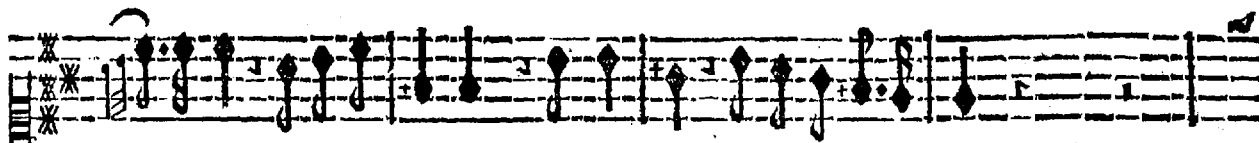


tur, Latent- tur, Latentur & exultent gentes, quoniam judicas



BASSUS-CONTINUUS.

V. MOTET A VOIX SEULE,



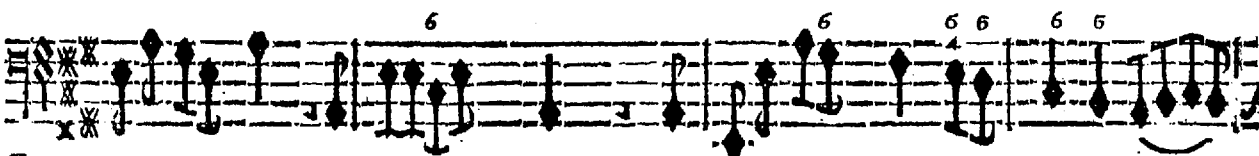
po- pulos in æqui- tate: & gentes in terra diri- gis.



BASSUS-CONTINUUS.



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



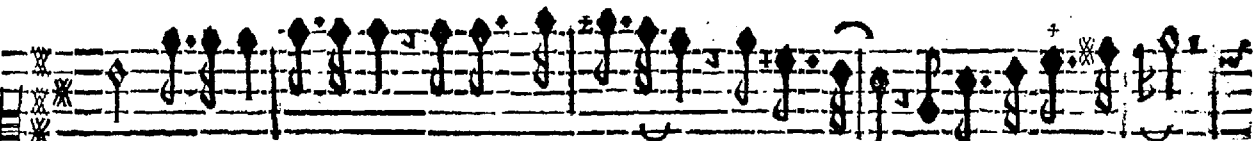
BASSUS-CONTINUUS.



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



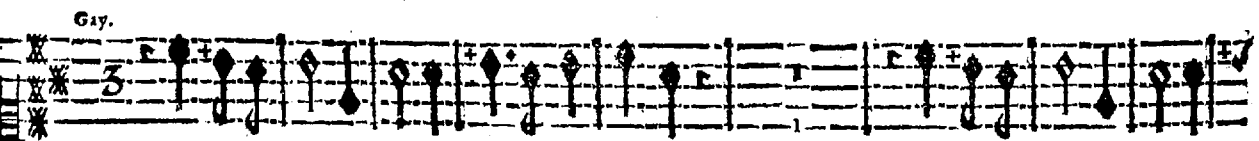
BASSUS-CONTINUUS.



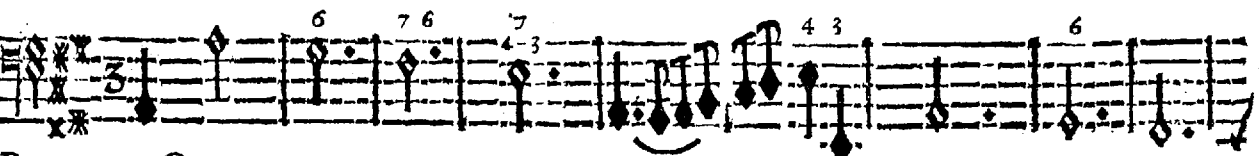
gis, judicas populos in æ- qui- tate: & gentes in terra di- rigis.



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

V. MOTET A VOIX SEULE,

Lentement.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

Benedicat nos, Deus no- fter. Benedicat nos, Deus no- fter.

BASSUS-CONTINUUS.

V I. MOTET A VOIX SEULE,
HYMNE DU SAINT SACREMENT.



Gravement.
Musical notation for the first staff, starting with a common time signature and a key signature of one flat.

Ange.
Musical notation for the second staff, featuring a treble clef and various rhythmic values. Includes the text "P Ange lingua glori-".

BASSUS-CONTINUUS.

osi,
Musical notation for the third staff, continuing the bass line.

Pange lingua gloriosi, Corporis misterium,

Musical notation for the fourth staff, including the text "Pange lingua gloriosi, Corporis misterium,".

BASSUS-CONTINUUS.

Musical notation for the fifth staff.

Pange lingua gloriosi, Corporis misterium, Sanguinisque preti-

Musical notation for the sixth staff, including the text "Pange lingua gloriosi, Corporis misterium, Sanguinisque preti-".

BASSUS-CONTINUUS.

Musical notation for the seventh staff.

osi, Quem in mundi pretium: Fructus ventris generosi, Rex, effudit genti-

Musical notation for the eighth staff, including the text "osi, Quem in mundi pretium: Fructus ventris generosi, Rex, effudit genti-".

BASSUS-CONTINUUS.

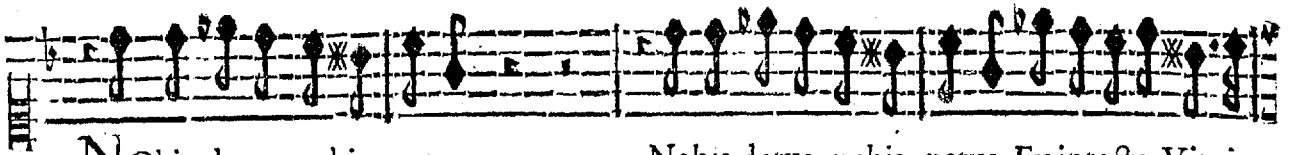
Musical notation for the ninth staff.

um. Fructus ventris generosi, Rex, effudit gentium.

Musical notation for the tenth staff, including the text "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 semi-



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



clausit ordine. Miro clausit ordine.



BASSUS-CONTINUUS.

AIR. Gracioso.



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:

V Erbum caro, panem verum, Verbo carnem effi- cit:

BASSUS-CONTINUUS.

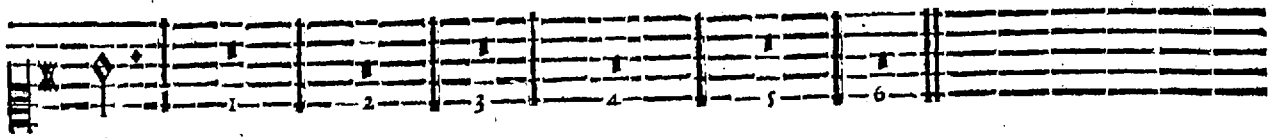
Fitque fanguis Christi merum, Et si sensus deficit; Ad firmandum cor fin-

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

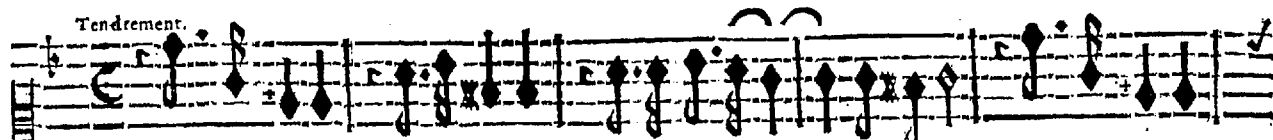
IV. MOTET A VOIX SEULE,



cit.



BASSUS-CONTINUUS.



Tantum ergo, Sacramentum, Veneremur cernui: Tantum ergo,



BASSUS-CONTINUUS.



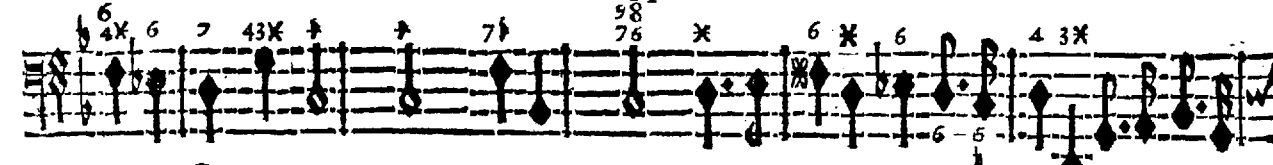
Sacramentum, Veneremur cernui: Et antiquum documentum Novo



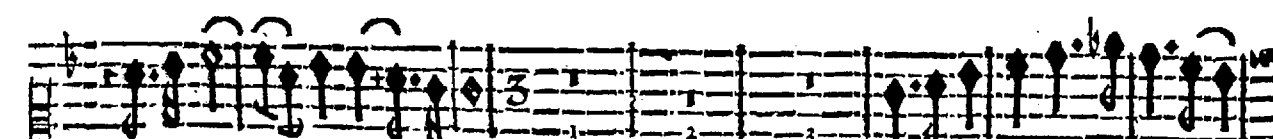
BASSUS-CONTINUUS.



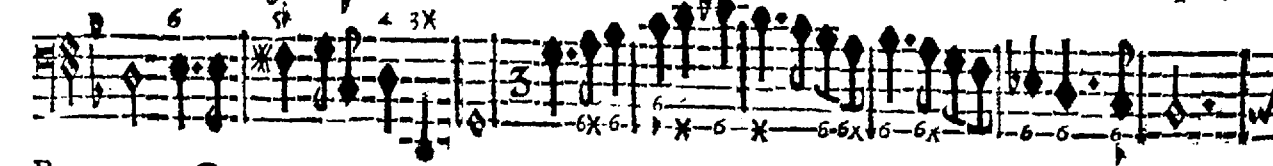
cedat ritui, Præstet fides supplementum Sensuum deffe- ctui.



BASSUS-CONTINUUS.



Sensuum deffe- ctui. GENITO- ri, GENI- toque,



BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,



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

*S*urgite flores festi-

BASSUS-CONTINUUS.

2 3 4 5 6 7 8 9

nate, festina- te, festina- te.

6 x x 6 4 3x

BASSUS-CONTINUUS.

Cari Zephiri volate, Cari Zephiri volate, vola-

Surgite flores, festinate, festina-

6 4 6 6 6

BASSUS-CONTINUUS.

te, volate, vo-

te, festinate, festi-

6 6 6 6

BASSUS-CONTINUUS.

la- te, vola- te. Auræ

na- te, festina- te.

6 6 6 6

BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

placidæ ve- nite, venite, venite, ventil-

Suffurrate, ventillate, Suffurrate, ventil-

la- te, circum me.

BASSUS-CONTINUUS.

la- te, circum me. Auræ placidæ ve-

Suffur- rate, ventil- late, Suffur- rate, ventil-

nite, ve- nite, ve- nite, ventil-

BASSUS-CONTINUUS.

la- te, cir- cum me. Veni- te, ve-

Suffur- rate, ventil- late, Suffur- rate, ventil-

nite, ve- nite, ve- nite, ventil-

BASSUS-CONTINUUS.

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

nite, ve- nite, ve- nite, ventil-

Suffur- rate, ventil- late, Suffur- rate, ventil-

BASSUS-CONTINUUS.

ventil- late, Cari Zephiri vola- te,

ni- te, ventilla- te, Surgite

BASSUS-CONTINUUS.

vola-

flores, festi- nate, festina-

BASSUS-CONTINUUS.

te, vola- te.

te, festina- te.

BASSUS-CONTINUUS.

PREMIER DESSUS seul.

Lentement.

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

BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

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.

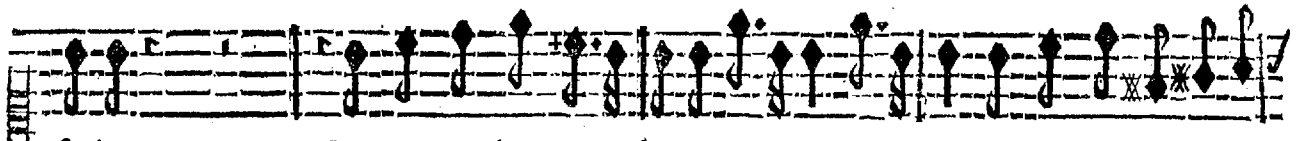
BASSUS-CONTINUUS.

PREMIER DESSUS seul.

RECIT. Tendrement.

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

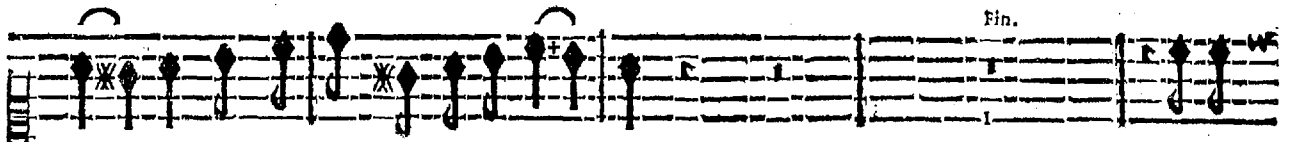
BASSUS-CONTINUUS.



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



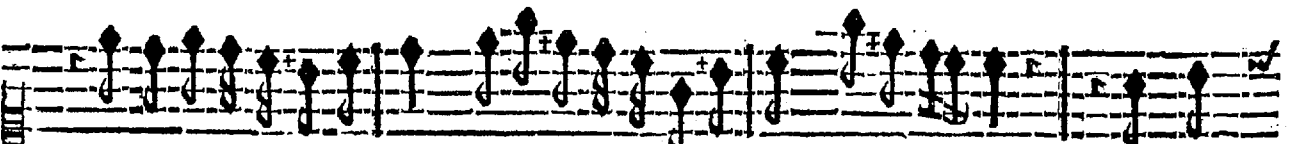
BASSUS-CONTINUUS.



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



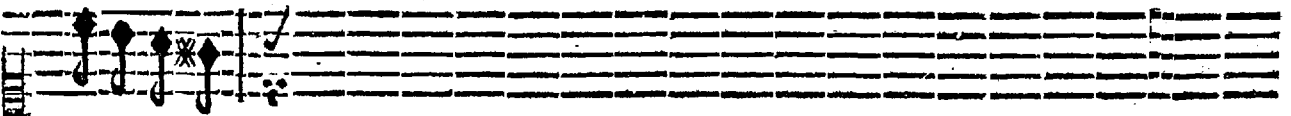
BASSUS-CONTINUUS.



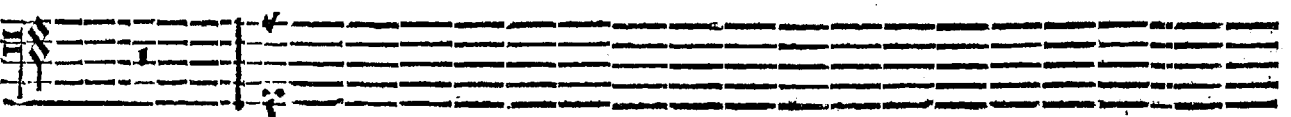
Cara vita amica spes. Cara vita amica spes, amica spes. Mi di-



BASSUS-CONTINUUS.



lecte ubi, jusques au mot fin.



BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

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,

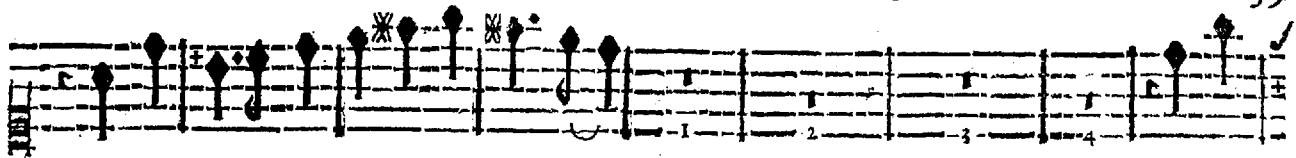
campos & valles prædilectum quærite: per campos &

BASSUS-CONTINUUS.

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

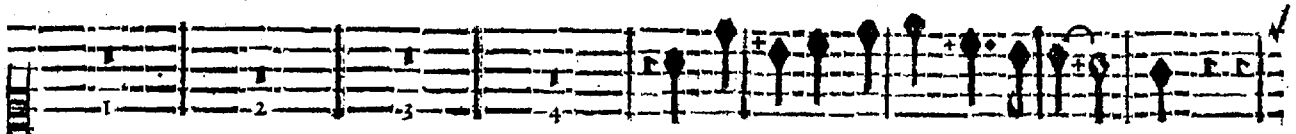
valles, per campos & valles, per campos & valles prædilectum quærite.

BASSUS-CONTINUUS.



Hic indutus est sole lucen- ti.

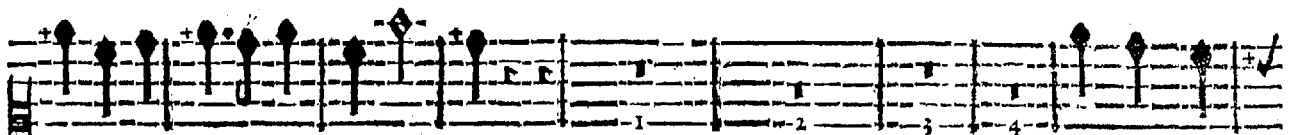
Et in



In pupillis sunt stellæ divi- næ.

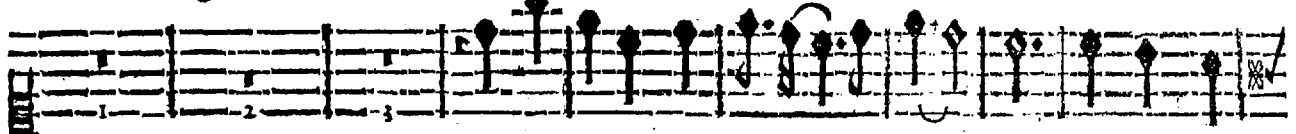


BASSUS-CONTINUUS.

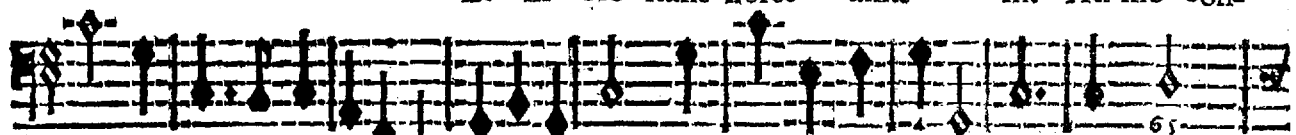


vultu sunt gratiæ fere- næ.

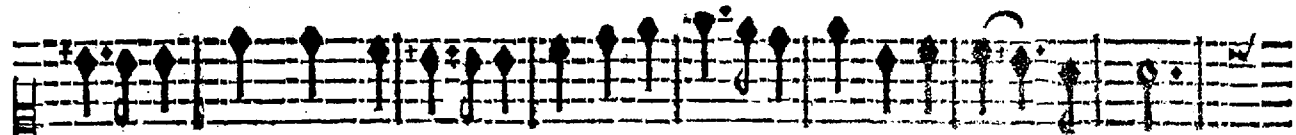
Ad me con-



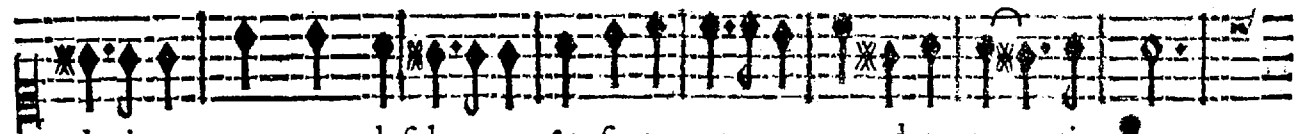
Et in ore stant flores amæ- ni. Ad me con-



BASSUS-CONTINUUS.



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



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



BASSUS-CONTINUUS.

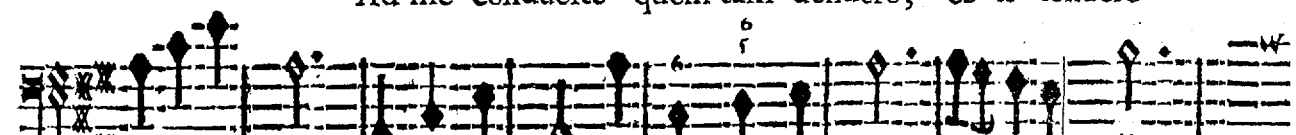


Ad me conducite,

quem tam desidero, & si tenero



Ad me conducite quem tam desidero, & si tenero



BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

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

mercedem pe- ti- te. & si tenuero,

6 6 5 4 3x 6 6x

BASSUS-CONTINUUS.

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

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

6 6 5 4 3 6 5

BASSUS-CONTINUUS.

te. Merce- dem, Merce- dem petite.

te. Merce- dem, Merce- dem petite.

6 x 6 x 6 5 4 3 6 x

BASSUS-CONTINUUS.

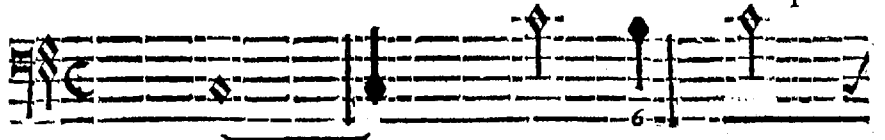


II. MOTET A DEUX VOIX,
POUR UN SAINT, OU UNE SAINTE.

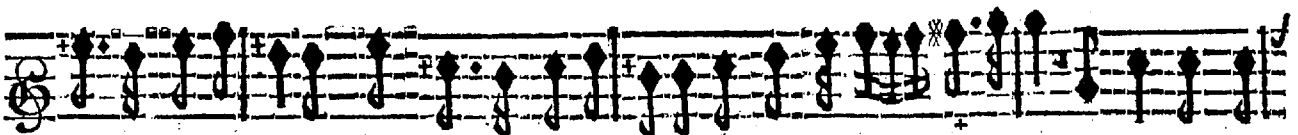
PREMIER DESSUS seul.



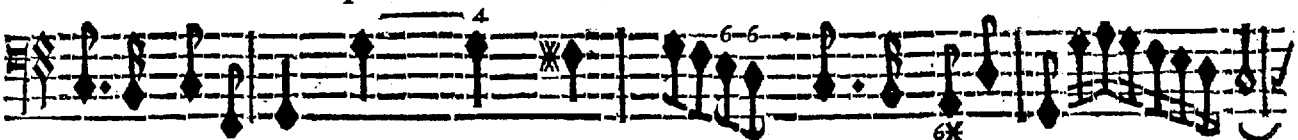
Antemus, Cantemus, exalte- mus quem quam



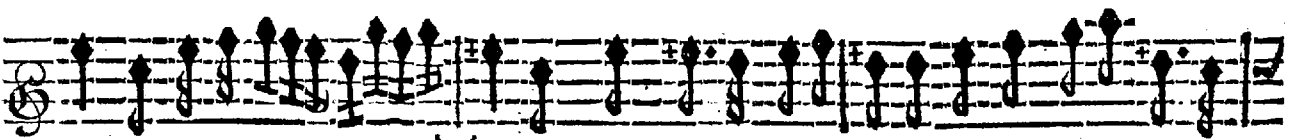
BASSUS-CONTINUUS.



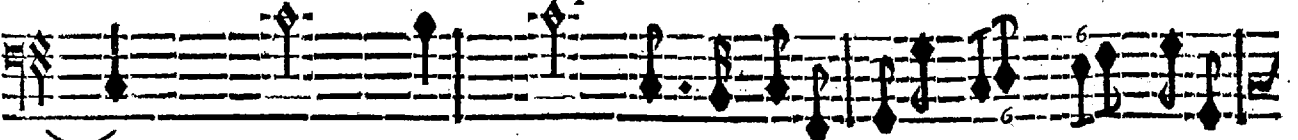
Dominus e- legit, quem quam Dominus e- legit & circumdat gloria: Cantemus, Can-



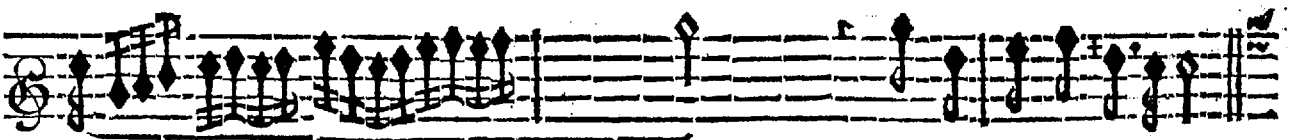
BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



a, & circumdat gloria.



BASSUS-CONTINUUS.

II. MOTET A DEUX VOIX,

REPRISE.

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

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

BASSUS-CONTINUUS.

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

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

BASSUS-CONTINUUS.

pha, triumpha, triumpha.

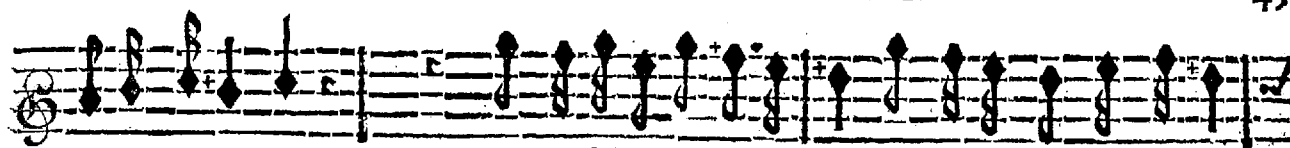
pha, Debitam virtutibus mercedem degusta, degu- sta. Debi-

BASSUS-CONTINUUS.

Debitam virtutibus mercedem de-

bitam virtutibus mercedem degusta, degusta.

BASSUS-CONTINUUS.

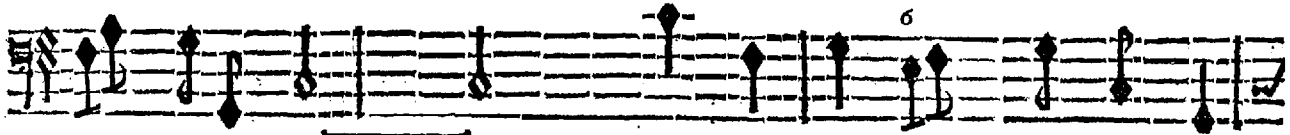


gusta, degusta.

Gaude dilecte dilecta Domino, gaude triumpha, trium-



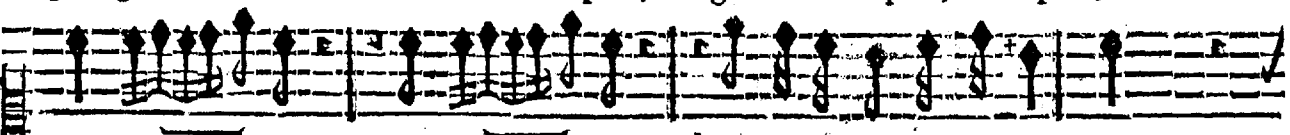
triumpha, triumpha, Gaude dilecte dilecta Domino, gaude triumpha, trium-



BASSUS-CONTINUUS.



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



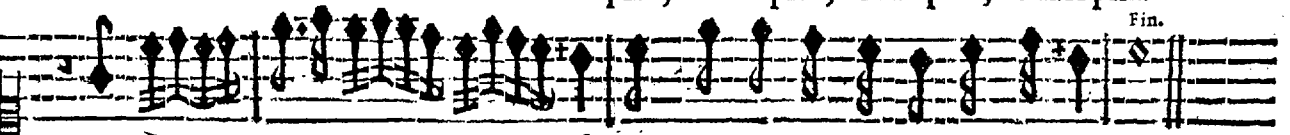
pha, gau- de trium- pha, gaude triumpha, triumpha,



BASSUS-CONTINUUS.



pha, triumpha, triumpha, triumpha. Fin.



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

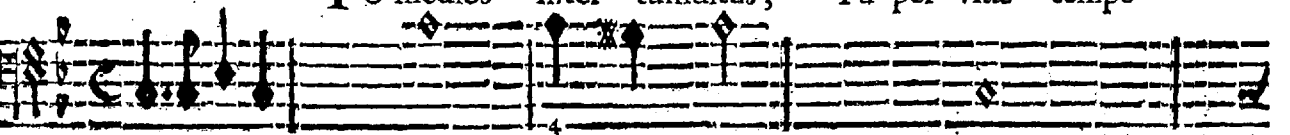


BASSUS-CONTINUUS.

PREMIER DESSUS.



TU medios inter tumultus, Tu per vite tempe-



BASSUS-CONTINUUS.

II. MOTET A DEUX VOIX,

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

BASSUS-CONTINUUS.

SECOND DESSUS.

Nunc in portu requiescis, te largo, te inexhausto, volup- tatum tor-

BASSUS-CONTINUUS.

ren- te ine- bri-

BASSUS-CONTINUUS.

Pugnasti fortiter, Laborem tulisti,

ans. Cum plaufu vincis, præmia fufci-

BASSUS-CONTINUUS.

Arduam, difficilem calcasti femi- tam.

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

BASSUS-CONTINUUS.

Sis bonus, bona, Sis bonus, bona, Sis bonus, bona, sis foelix, Sis bonus, bona, Sis bonus, bona, sis

Sis foelix, Sis bonus, bona, sis foelix, Sis bonus, bona, Sis bonus, bona, sis

BASSUS CONTINUUS.

foelix, liceat tuis infitere vestigiis. Sis foelix, Sis

foelix, liceat tuis infitere vestigiis. Sis bonus, bona, Sis bonus, bona, Sis

BASSUS CONTINUUS.

bonus, sis foelix, Sis bonus, bona,

bonus, sis foelix, liceat tuis infitere vestigiis. Sis

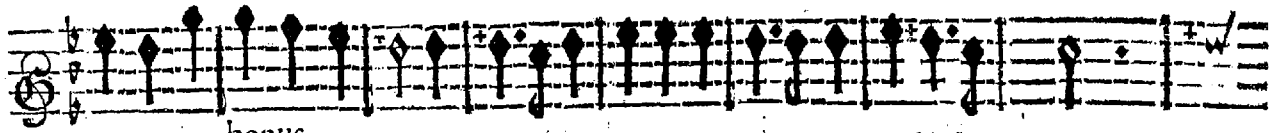
BASSUS CONTINUUS.

Sis bonus, sis foelix, liceat tuis infitere vestigiis. Sis

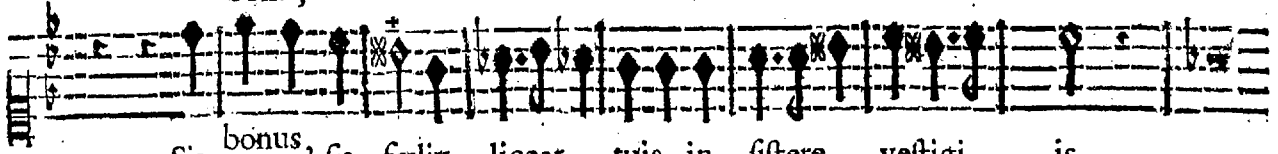
foelix, Sis bonus, sis foelix, liceat tuis infitere vestigiis. Sis bonus, bona,

BASSUS CONTINUUS.

III. MOTET A DEUX VOIX,



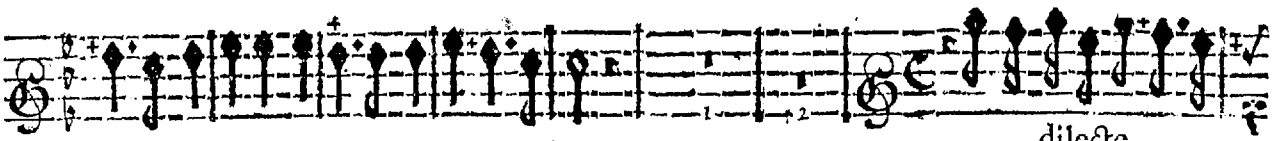
foelix, Sis bonus, sis foelix, liceat tuis in- sistere vestigi- is,



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



BASSUS-CONTINUUS.



liceat tuis insiste- re vestigiis.

Gaude dilecte Domino, dilecta

A la Reprise jusques au mot fin.

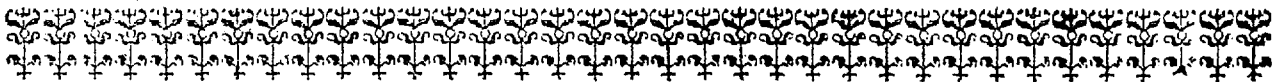


liceat tuis insiste- re vestigiis.

Gaude dilecte Domino, dilecta

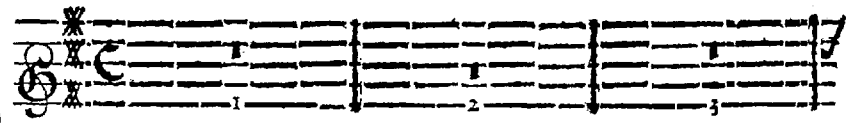


BASSUS-CONTINUUS.

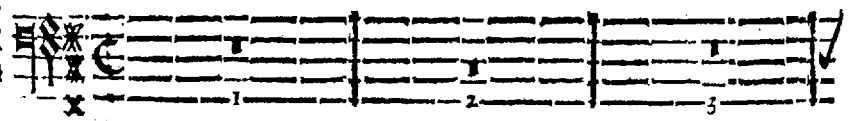


III. MOTET A DEUX VOIX.

PSEAUME XCII.



Ominus.



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-

gna- vit, decorem indutus est; indutus est Dominus forti-

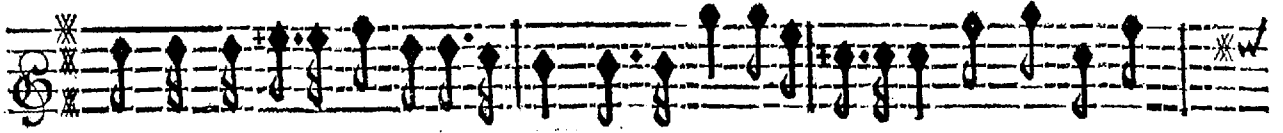
BASSUS-CONTINUUS.

tudinem, & præcinxit se. Dominus re- gna- vit, de-

tudinem, & præcinxit se. Dominus regnavit, de-

BASSUS-CONTINUUS.

III. MOTETA DEUX VOIX,



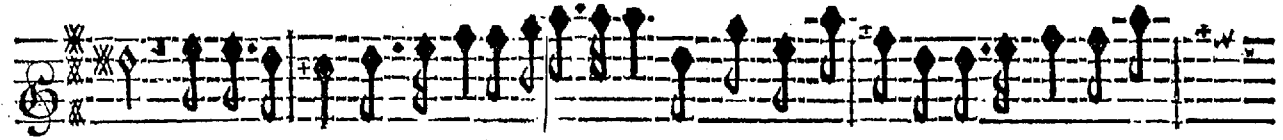
corem indutus est; indutus est Dominus fortitudinem, & præcinxit



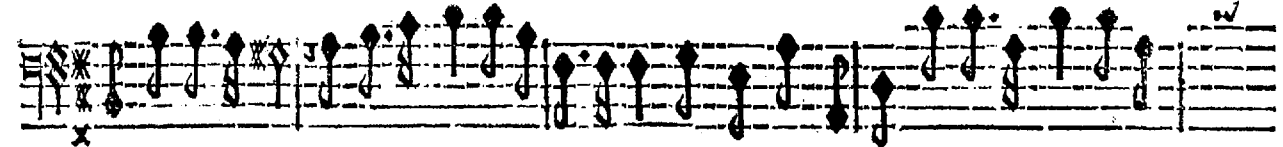
corem indutus est; indutus est Dominus fortitudinem, & præcinxit



BASSUS-CONTINUUS.



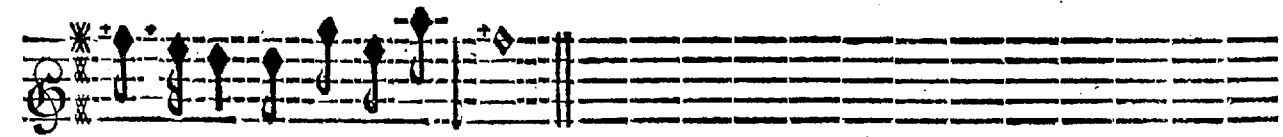
se, indutus est, Dominus fortitudinem & præcinxit se, indutus est forti-



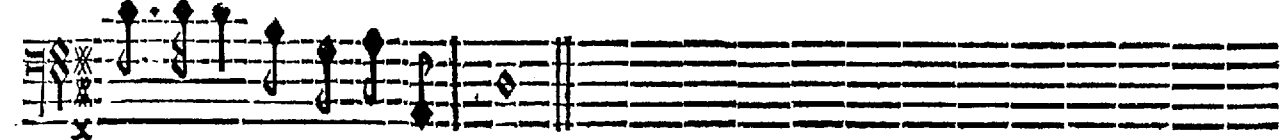
se, indutus est, indutus est fortitudinem & præcinxit se, indutus est forti-



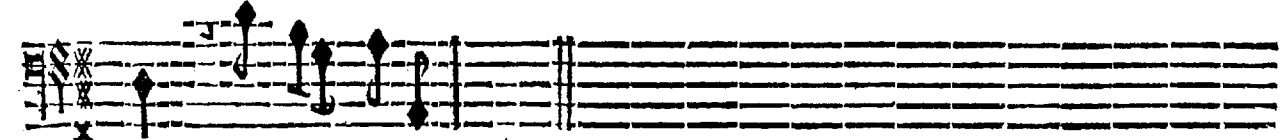
BASSUS-CONTINUUS.



tudinem, & præcinxit se.

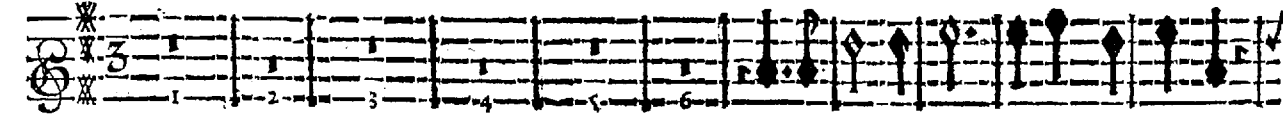


tudinem, & præcinxit se.



BASSUS-CONTINUUS.

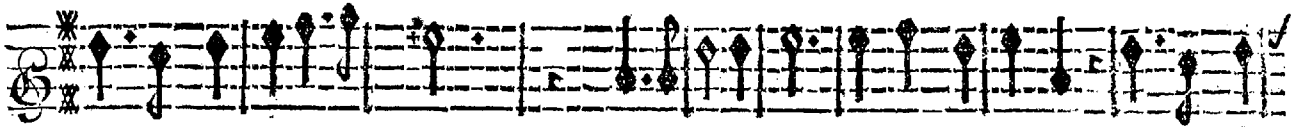
DESSUS seul.



Etenim firma- vit orbem terræ:



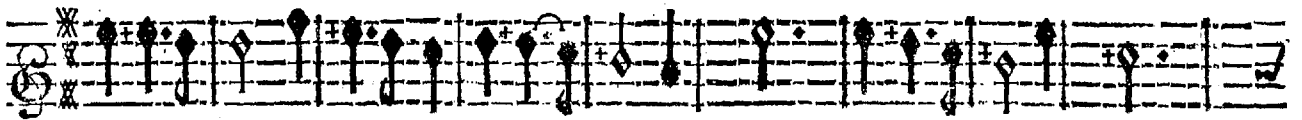
BASSUS-CONTINUUS.



qui non commovebi- tur. Etenim firma- vit orbem terræ: qui non com-



BASSUS-CONTINUUS.



movebitur. Parata fedes tu- a ex tunc: à sæculo tu es.



BASSUS-CONTINUUS.



Etenim firma- vit orbem terræ: qui non commovebi- tur. Ete-



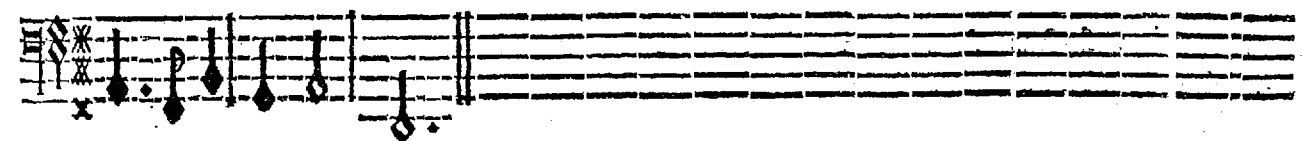
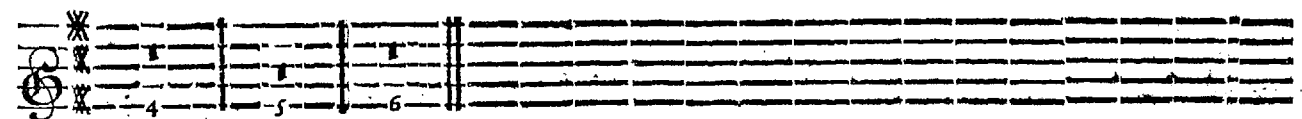
BASSUS-CONTINUUS.



nim firma- vit orbem terræ: qui non commovebi- tur.



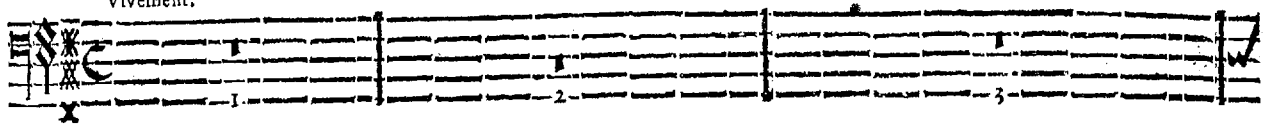
BASSUS-CONTINUUS.



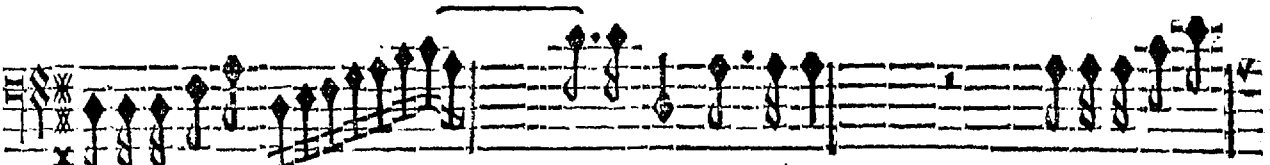
BASSUS-CONTINUUS.

III. MOTET A DEUX VOIX,

Vivement.



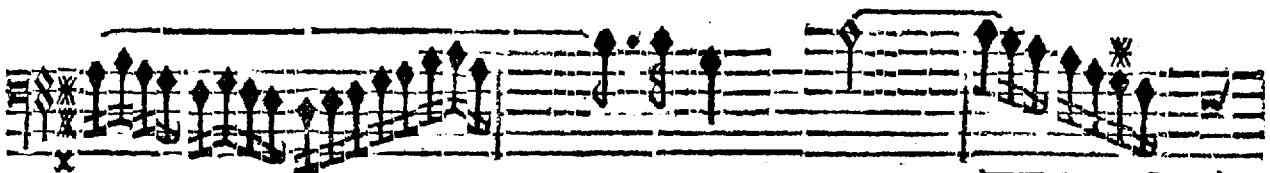
BASSUS-CONTINUUS.



Elevaverunt flu- mina Domine: Elevaverunt



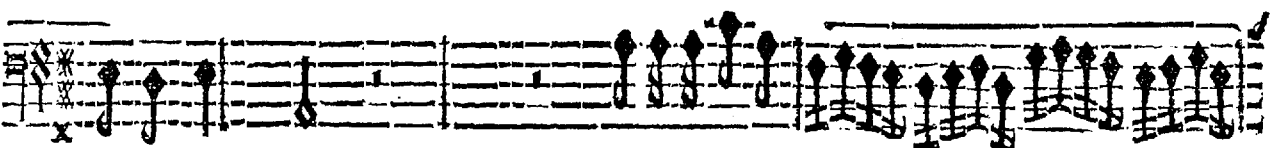
BASSUS-CONTINUUS.



flu- mina vo-



BASSUS-CONTINUUS.



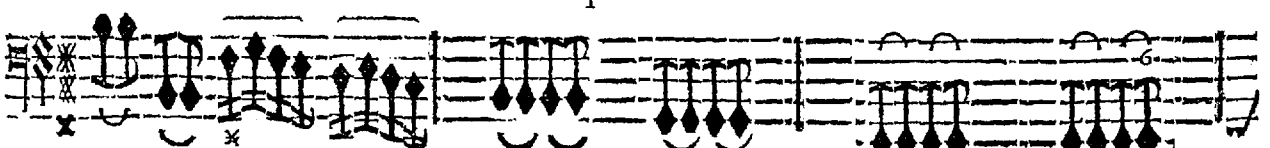
cem flu- am. Elevaverunt flu-



BASSUS-CONTINUUS.



mina fluctus suos: à vocibus aqua-



BASSUS-CONTINUUS.

D E M. C A M P R A.

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.

III. MOTET A DEUX VOIX,

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.

BASSUS-CONTINUUS.

Testimonia tua credi-

BASSUS-CONTINUUS.

Testimonia tua credibilia facta sunt nimis:
 bilia facta sunt nimis: Domum

BASSUS-CONTINUUS.

Domum tuam decet sanctitudo, 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.

itudinem die- rum, in longitudinem die- rum.

c- rum, in longitudinem die- rum.

BASSUS-CONTINUUS.



I. MOTET A GRAND CHOEUR,
ET SYMPHONIE.

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



Gravement.

PRELUDE.

N convertendo Dominus.

BASSE DE VIOLON ET CONTINUE.

BASSE DE VIOLON ET CONTINUE.

56 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Musical score for Bass Violin and Continuo, measures 75-76. The score consists of five staves. The first staff is a treble clef staff with a key signature of one flat and a common time signature. The second and third staves are alto clef staves. The fourth and fifth staves are bass clef staves. The fifth staff includes fingerings: 75, 76, 4, 3x, 6, 6, 6, 6, 6x.

BASSE DE VIOLON ET CONTINUE.

Musical score for Bass Violin and Continuo, measures 77-80. The score consists of five staves. The first staff is a treble clef staff with a key signature of one flat and a common time signature. The second and third staves are alto clef staves. The fourth and fifth staves are bass clef staves. The fifth staff includes fingerings: 6, 6, 6.

BASSE DE VIOLON ET CONTINUE.

Empty musical staves at the bottom of the page.

DUO.

IN convertendo Dominus captivi- tatem Sion, facti sumus sicut conſolati,

BASSE-CONTINUE.

IN convertendo Dominus captivitatem Si-

facti sumus sicut conſola- ti.

BASSE-CONTINUE.

on, facti sumus sicut conſo- lati, facti sumus sicut conſola-

BASSE-CONTINUE.

ti. In convertendo Dominus captivitatem Si- on,

In convertendo Domi- nus captivi- tatem Si- on, facti

BASSE-CONTINUE.

58 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

facti fumus ficut confola-

fumus ficut confolati, ficut confo- la- ti.

BASSE-CONTINUE.

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

In convertendo Dominus captivi- tatem Si-

BASSE-CONTINUE.

tatem Sion, facti fu- mus, facti fu- mus ficut confo- la- ti, ficut confo-

on, facti fu- mus, facti fu- mus ficut confo- la- ti.

BASSE-CONTINUE.

la- ti, confola-

ficut confola-

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,



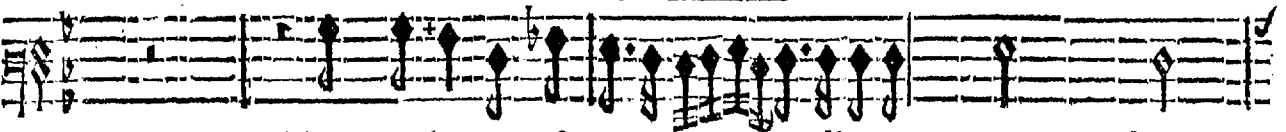
no- strum: gau- dio os nostrum, os nostrum: Tunc re-



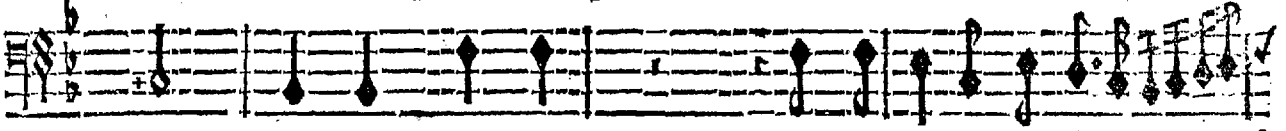
pletum est gau- dio os nostrum: gau- di- o os



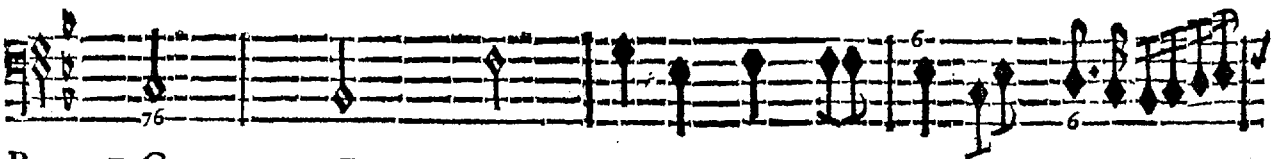
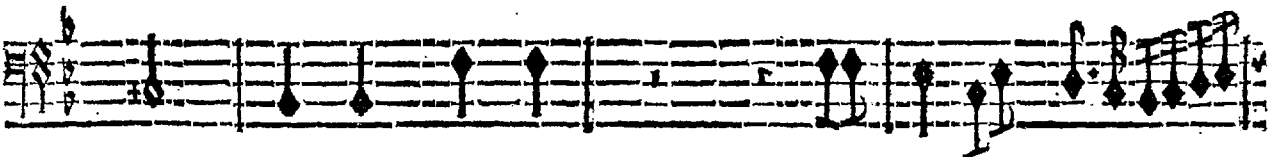
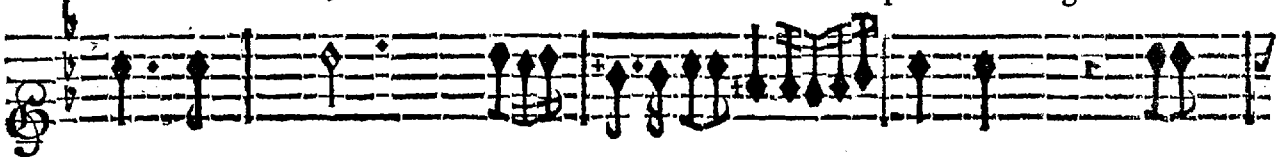
dio os no- strum: Tunc repletum est gau-



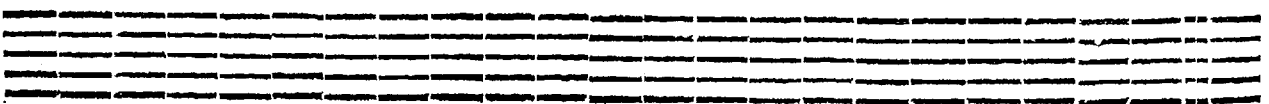
Tunc repletum est gau- dio os no- strum:

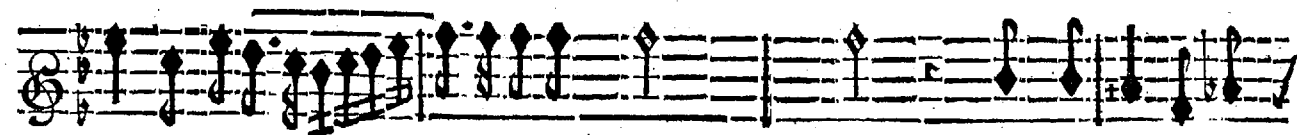


no- strum, os nostrum: Tunc repletum est gau-



BASSE-CONTINUE.





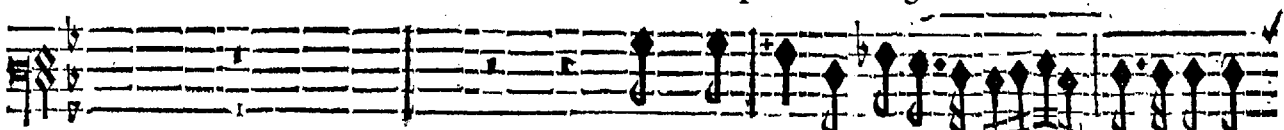
pletum est gau- dio os no- strum: Tunc repletum est



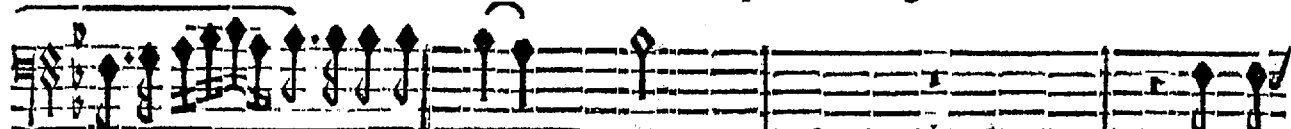
nostrum: Tunc repletum est gau- dio os no- strum:



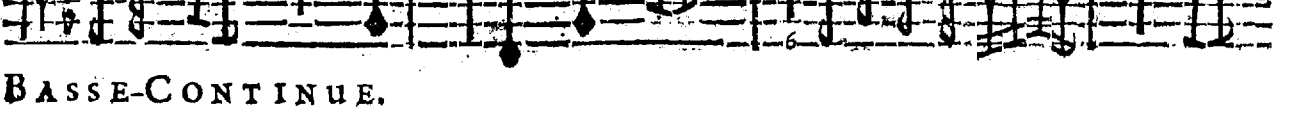
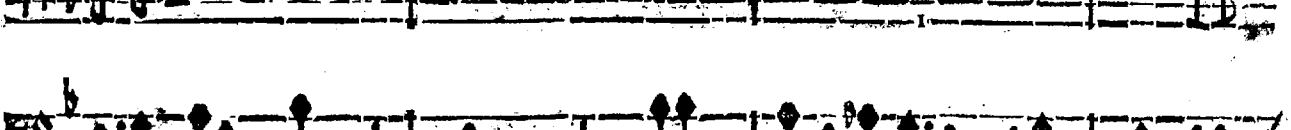
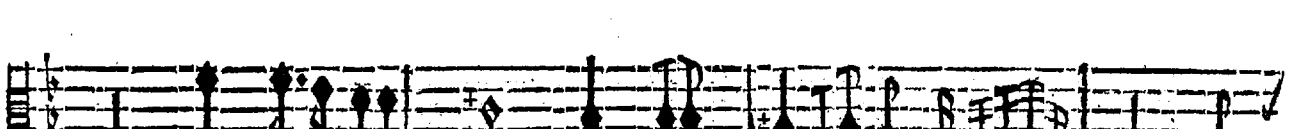
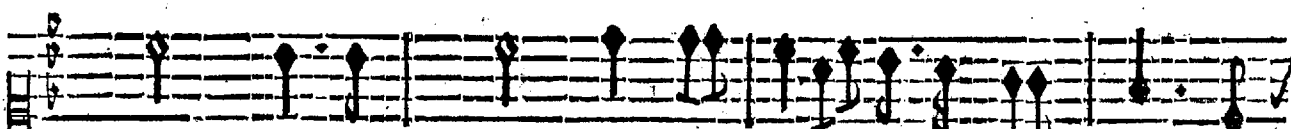
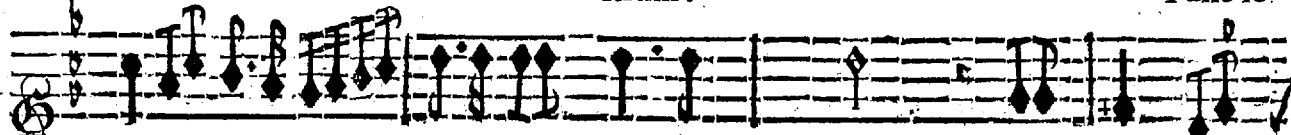
dio os nostrum, os nostrum: Tunc repletum est gau- dio re-



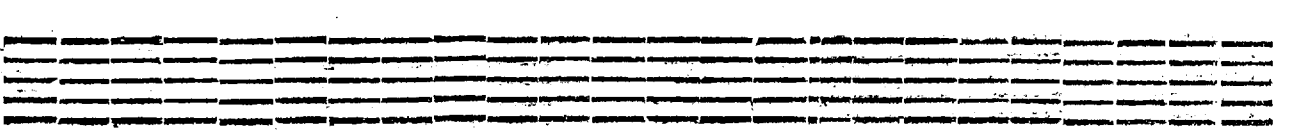
Tunc repletum est gau- dio os



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:



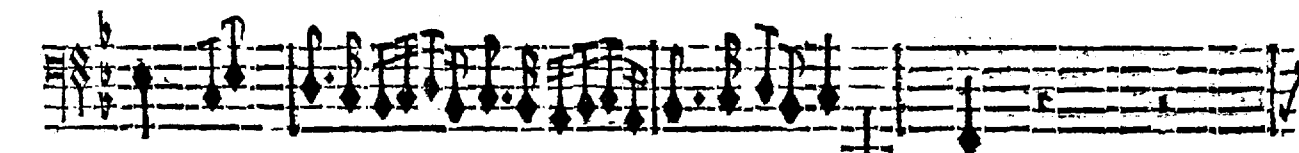
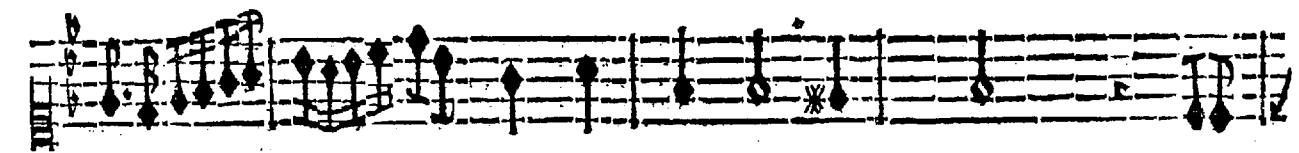
ple- rum est gaudio os nostrum: Tunc repletum est



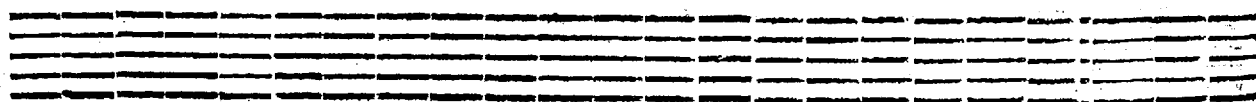
no- strum, repletum est gaudio os no- strum:



pletum est gau- dio os no- strum:

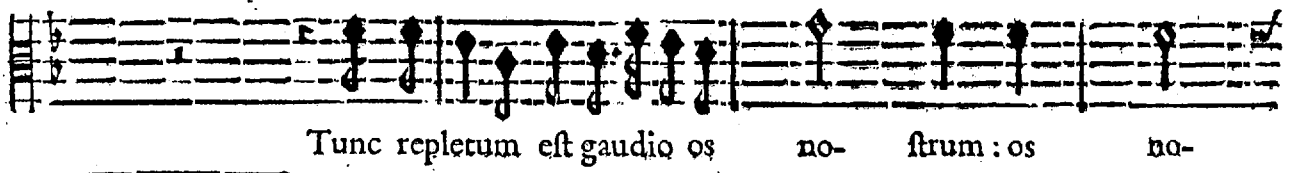


BASSE-CONTINUE.






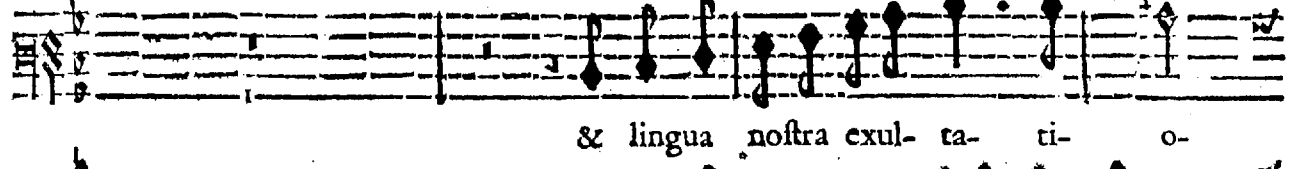
dio os no- strum; Tunc repletum est



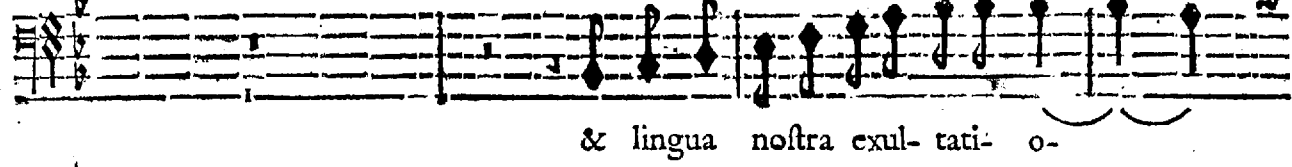
Tunc repletum est gaudio os no- strum: os no-



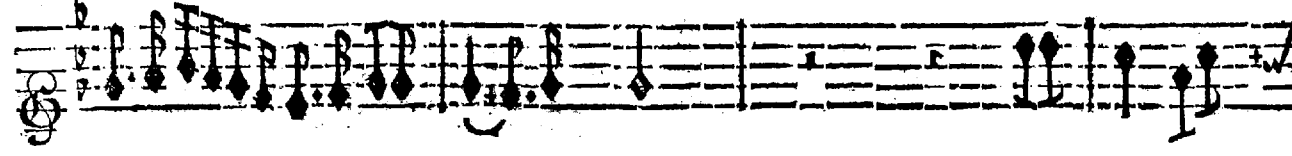
gau- dio os no- strum:



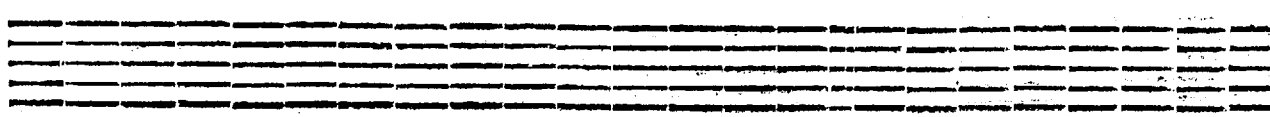
& lingua nostra exul- ta- ti- o-



& 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.

ne.

Tunc re-

Tunc re-

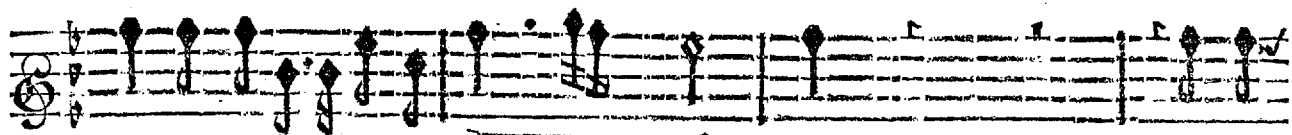
Tunc re-

Tunc re-

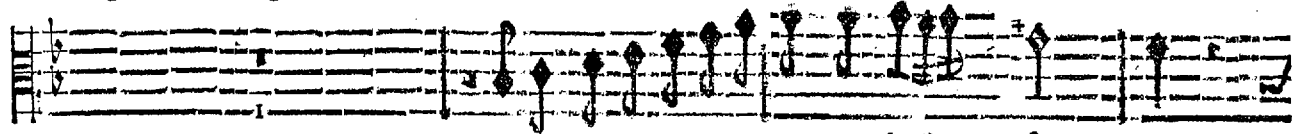
Tunc re-

Tunc re-

BASSE-CONTINUE.



pletum est gaudio os no-

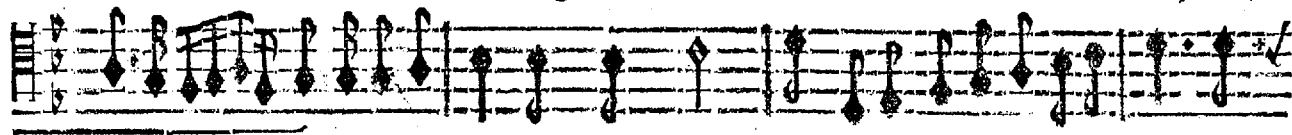


strum :

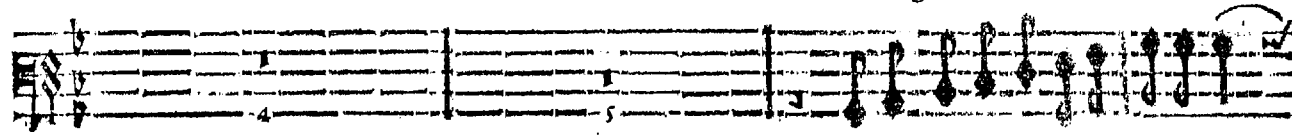
Tunc re-

& lingua nostra exulta- ti- o-

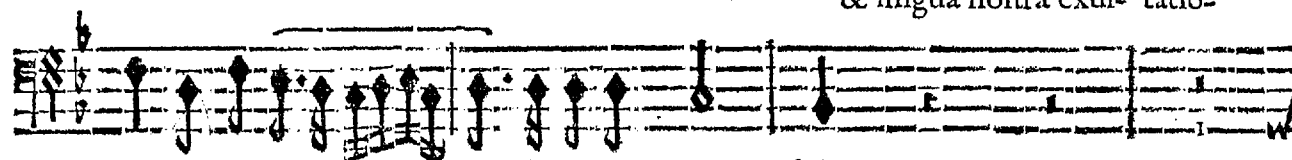
ne,



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



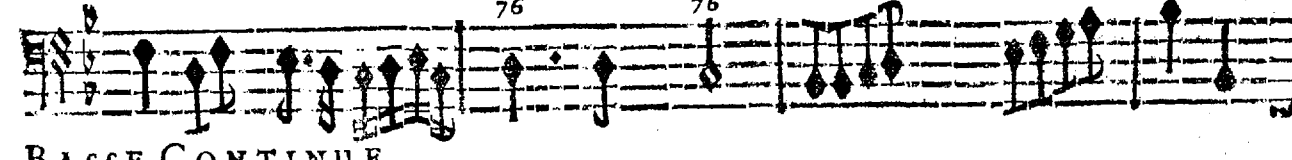
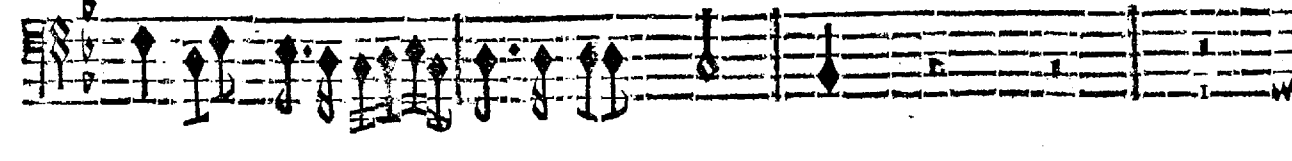
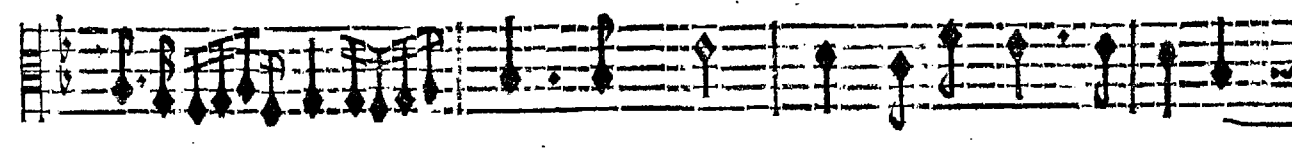
& lingua nostra exul- tatio-



pletum est gau-

dio os no-

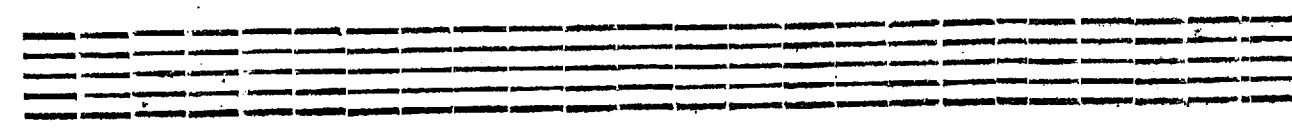
strum :



76

76

BASSE-CONTINUE.

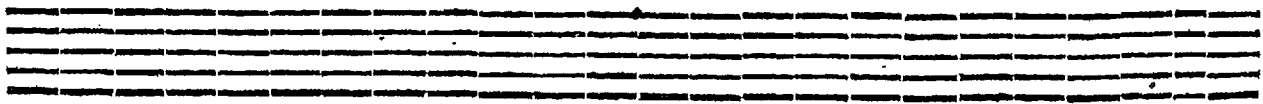


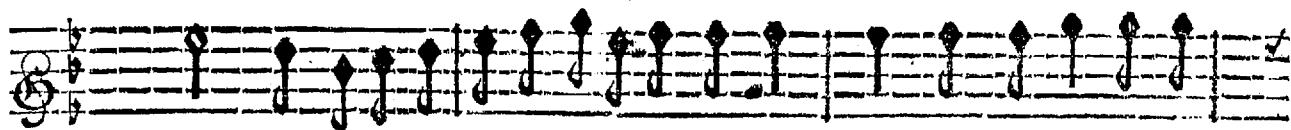
66 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

pletum est gau- dio os no- strum : & 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- tari- o- ne.

43 6 54 6

BASSE-CONTINUE.





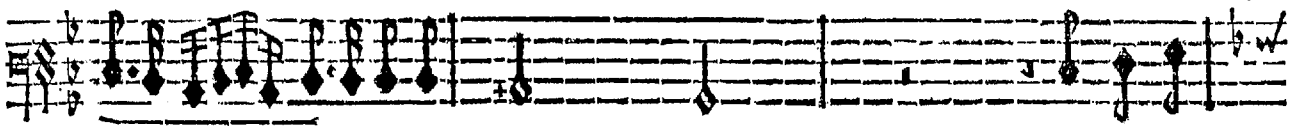
no-stra, & lingua nostra exulta- ti- o- ne. Tunc repletum est



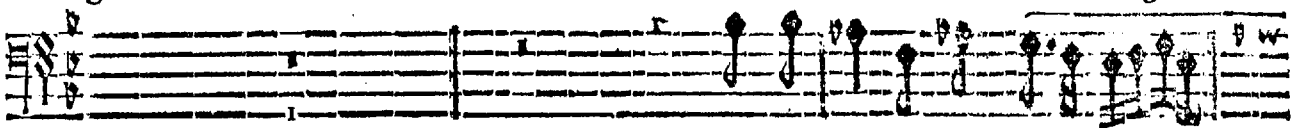
o- ne. Tunc re-pletum est gau- dio os nostrum:



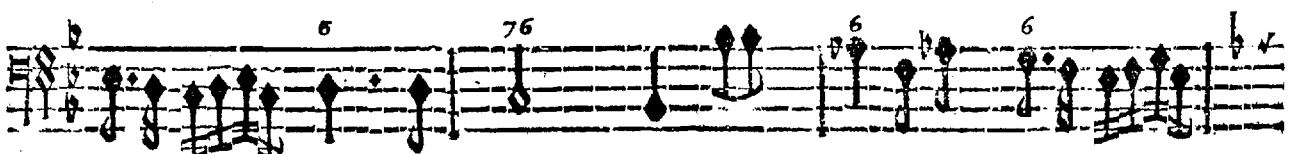
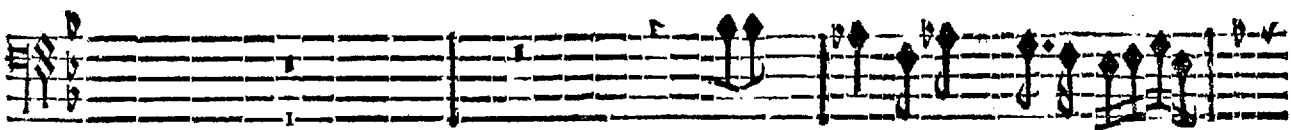
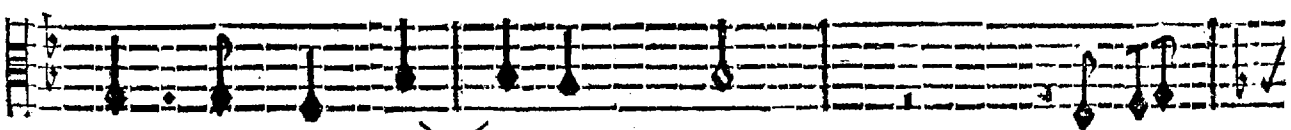
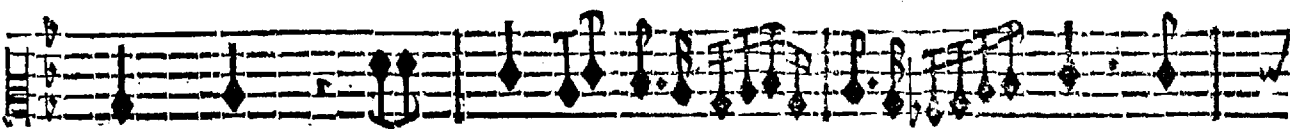
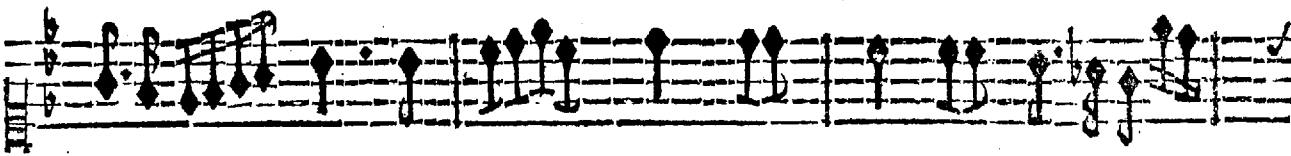
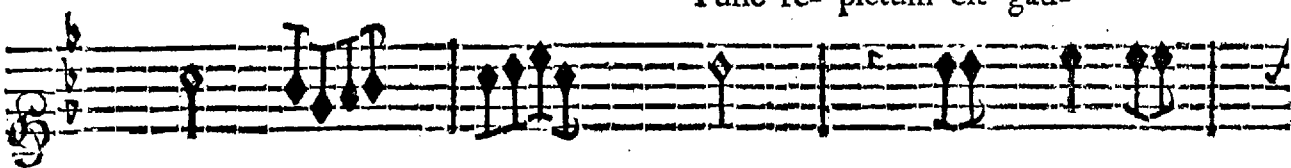
dio os no- strum:



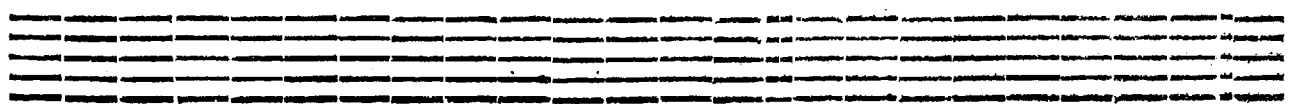
gau- dio os no- strum: & lingua



Tunc re-pletum est gau-



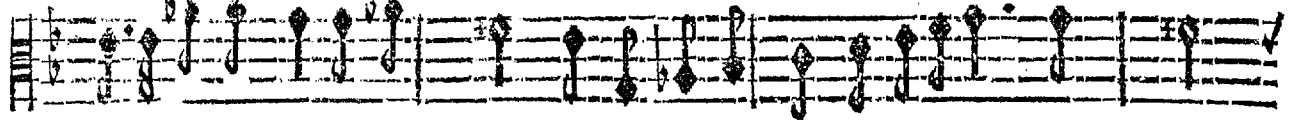
BASSE CONTINUE.



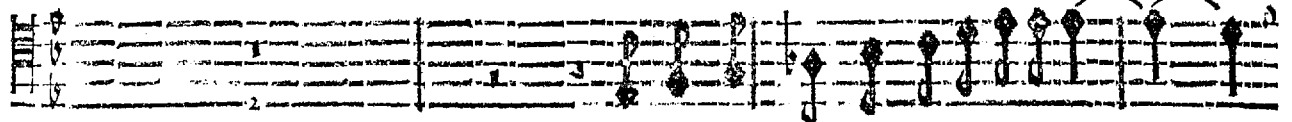
68 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



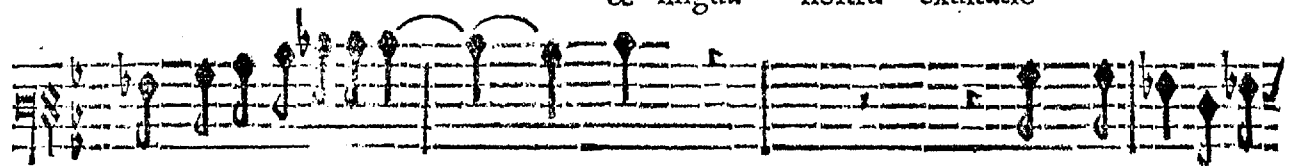
gaudio os nostrum, repletum est gau- di- o os no-



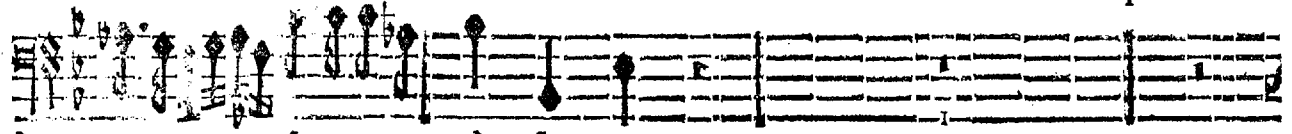
gaudio os nostrum, os nostrum: & lingua nostra exulta- ti- o-



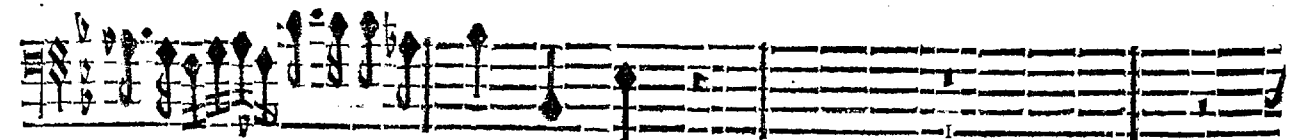
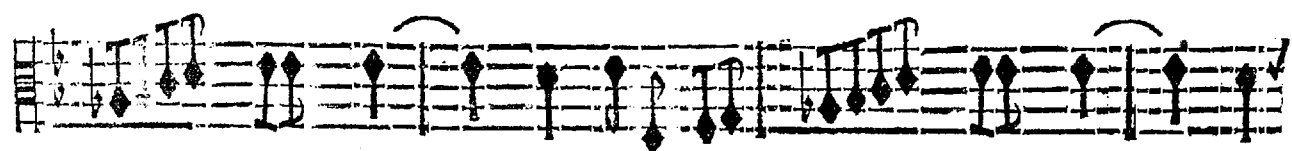
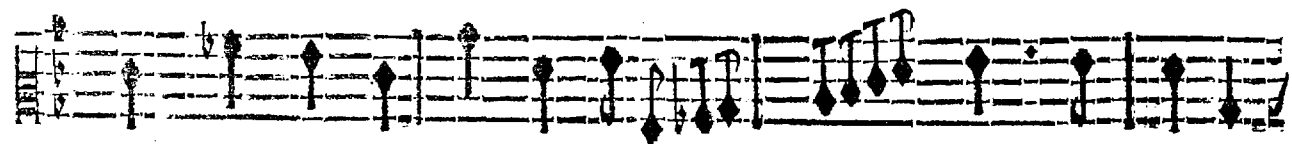
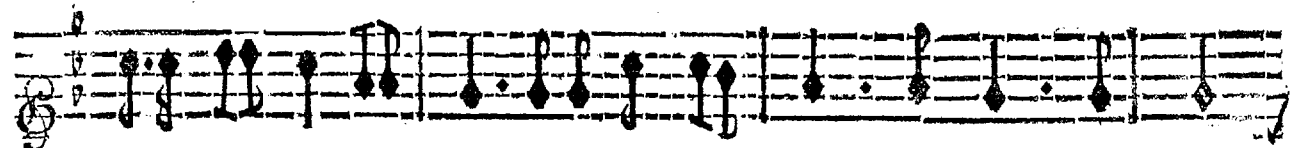
& lingua nostra exultatio-



nostra exultatio- ne. Tunc repletum est



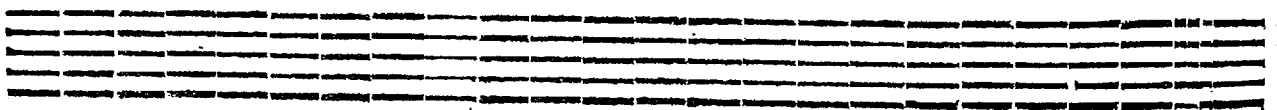
gaudio os no- strum:

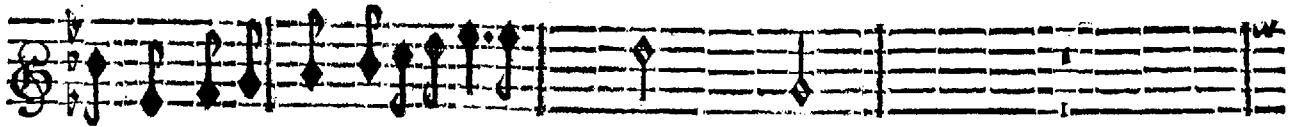


BASSE-CONTINUE.

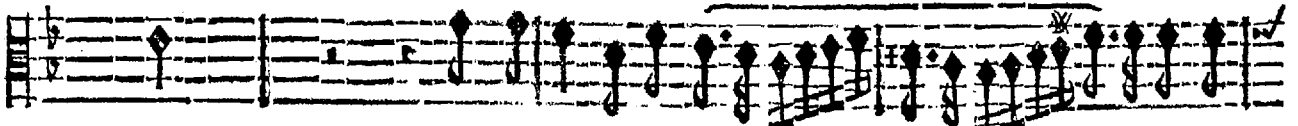
3

43

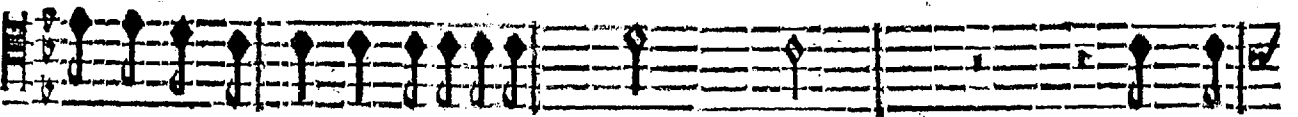




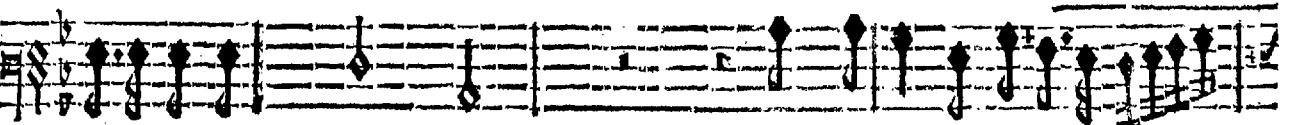
strum, & lingua nostra exultati-



ne. Tunc repletum est gau-



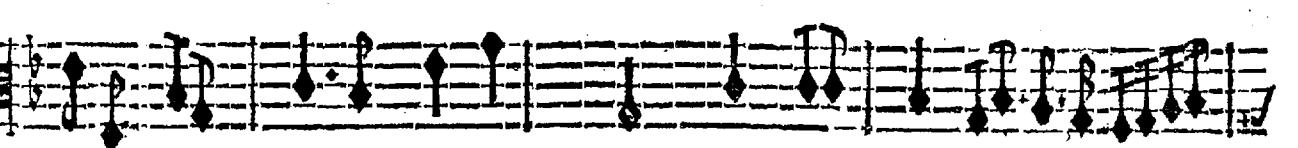
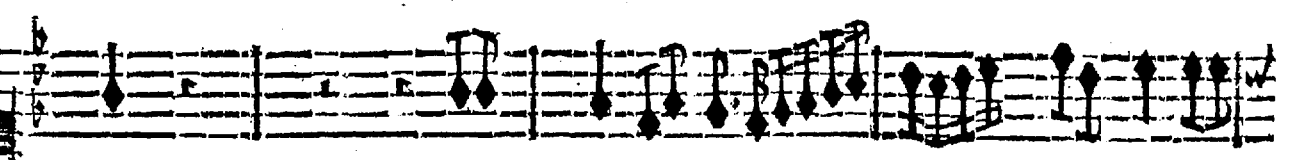
ne, & lingua nostra exultati- o- ne. Tunc re-



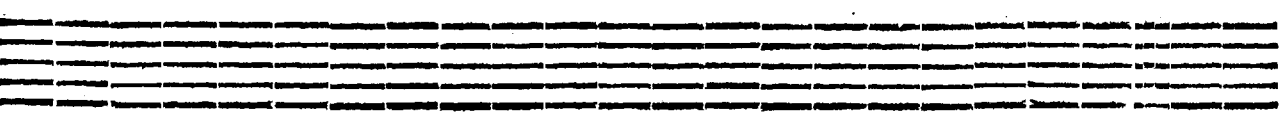
gaudio os no- strum: Tunc repletum est gau-



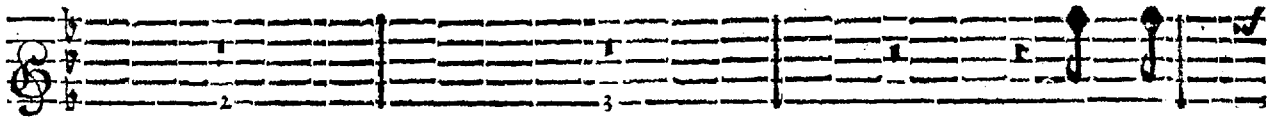
& lingua nostra exultatio- ne.



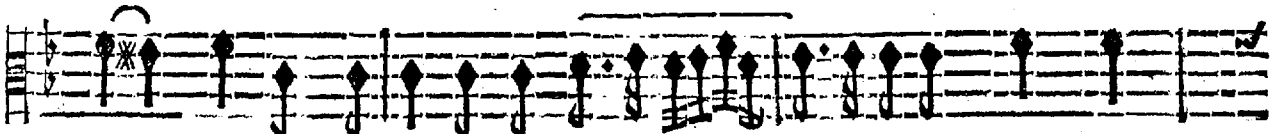
BASSE CONTINUE.



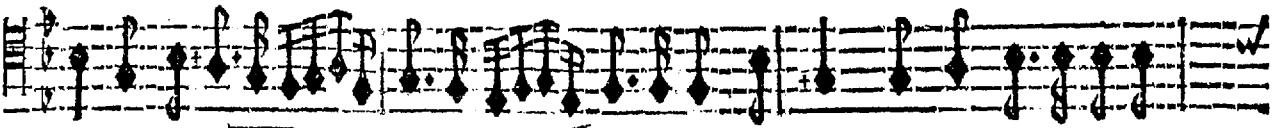
70 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



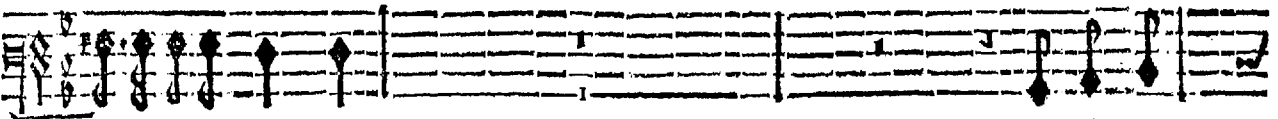
Tunc re-



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



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



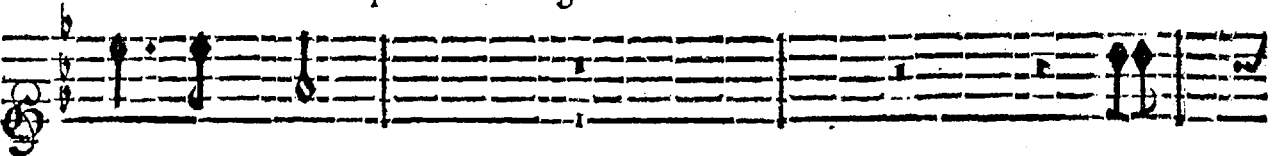
dio os nostrum:

& lingua

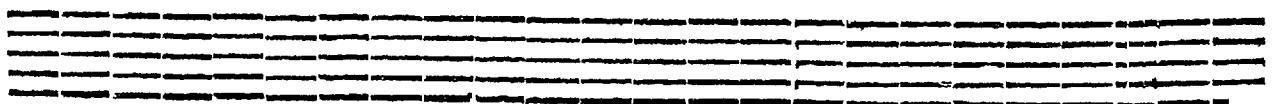


Tunc repletum est gau-

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-

76 43

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-

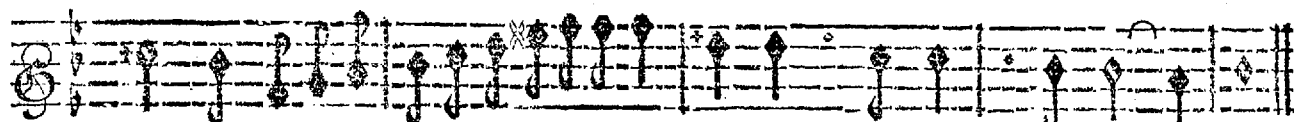
ne, & lingua nostra exul- ta- ti- o- ne, exul- tati-

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

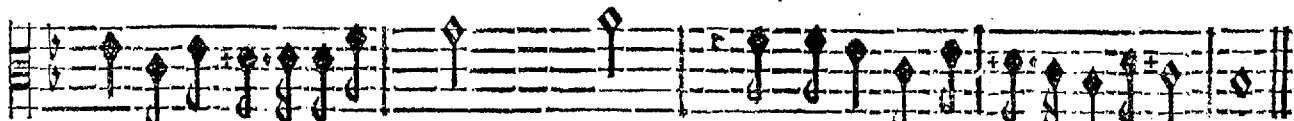
ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-

6x

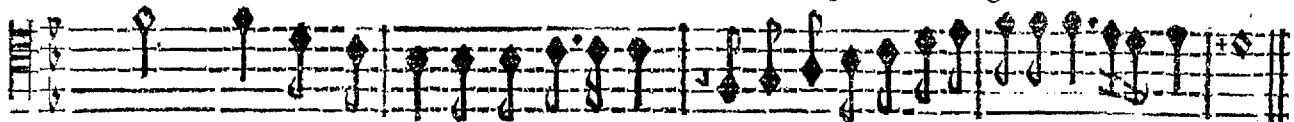
BASSE-CONTINUE.



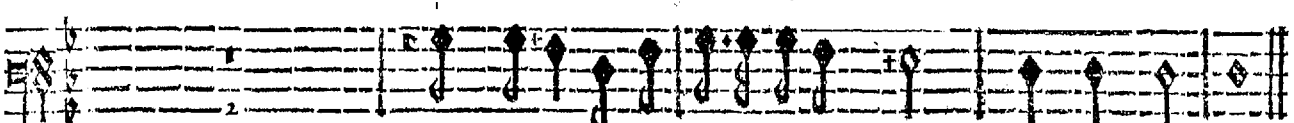
o- ne, & lingua nostra exultati- o- ne, e- xul- ta- ti- o- ne.



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



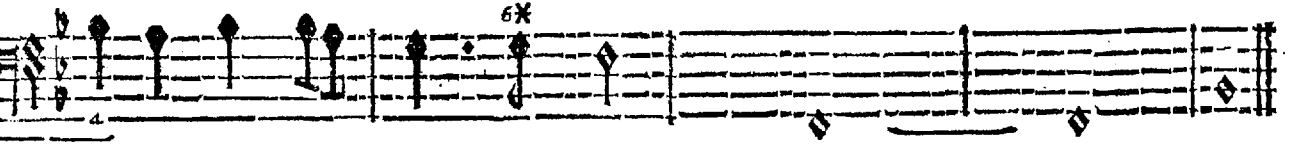
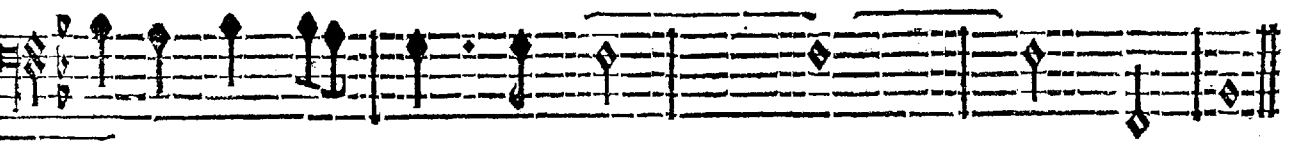
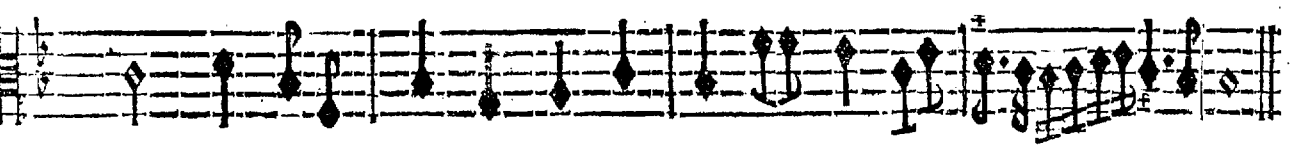
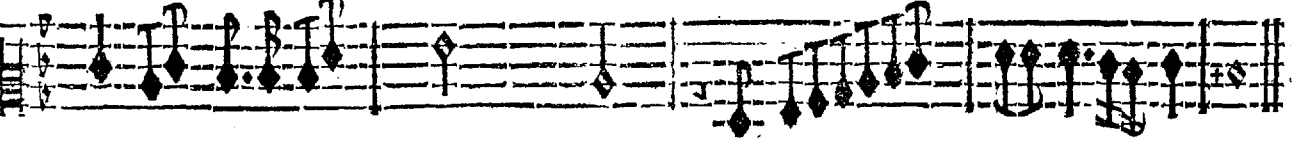
o- ne. Tunc repletum est gaudio, & lingua nostra exultatio- ne.



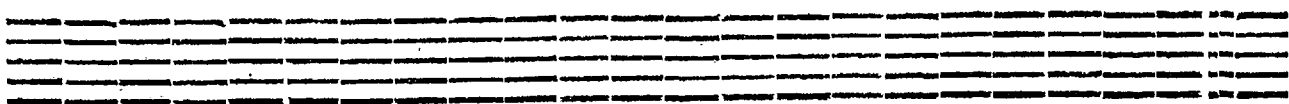
Tunc repletum est gaudio os no- strum, os nostrum.



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



BASSE-CONTINUE.



74 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Gravement & piqué.

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, creating a rhythmic pattern.

VIOLONS.

Musical staff for Violons, second system. Continuation of the rhythmic pattern from the first system.

Musical staff for Violons, third system. Continuation of the rhythmic pattern.

Musical staff for Violons, fourth system. Continuation of the rhythmic pattern.

Musical staff for Basse Continue, first system. It begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with some notes beamed together.

BASSE CONTINUE.

Empty musical staff.

Musical staff for Basse Continue, second system. Continuation of the rhythmic pattern.

Musical staff for Basse Continue, third system. Continuation of the rhythmic pattern.

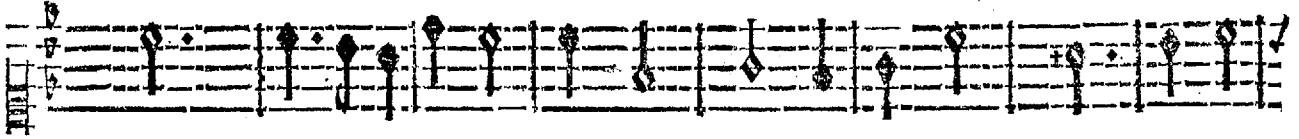
Musical staff for Basse Continue, fourth system. Continuation of the rhythmic pattern.

Musical staff for Basse Continue, fifth system. Continuation of the rhythmic pattern.

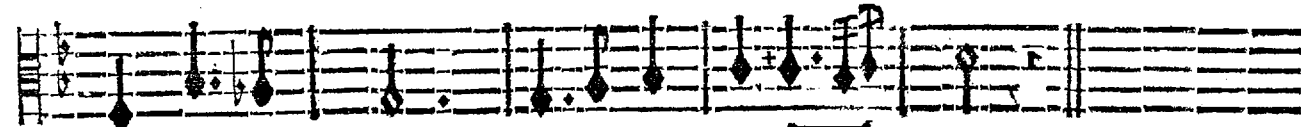
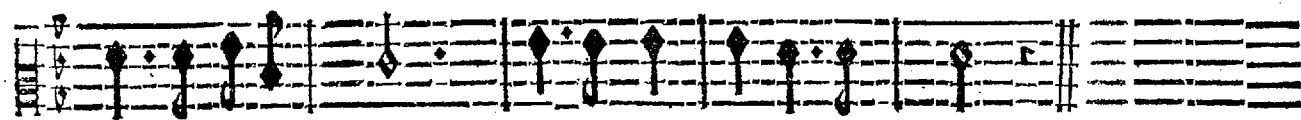
Musical staff for Basse Continue, sixth system. Continuation of the rhythmic pattern. The system ends with a double bar line and a fermata-like symbol.

BASSE CONTINUE.

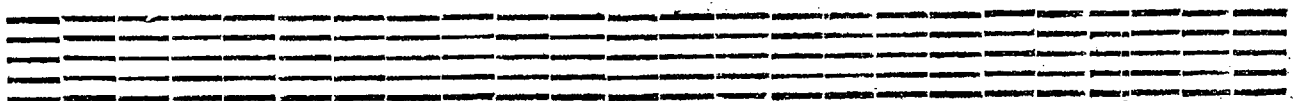
Empty musical staff.



BASSE-CONTINUE.

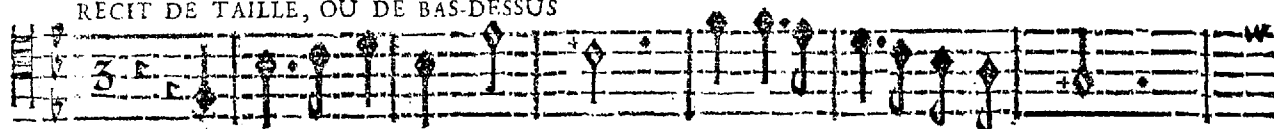


BASSE-CONTINUE.

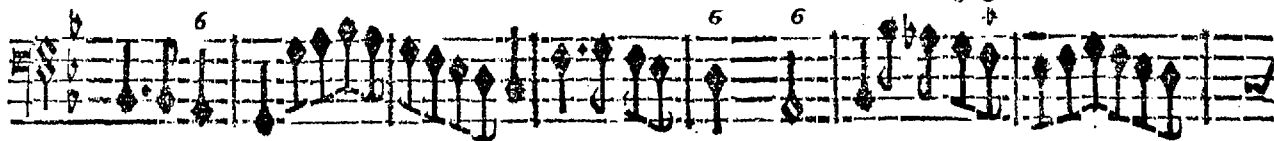


76 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

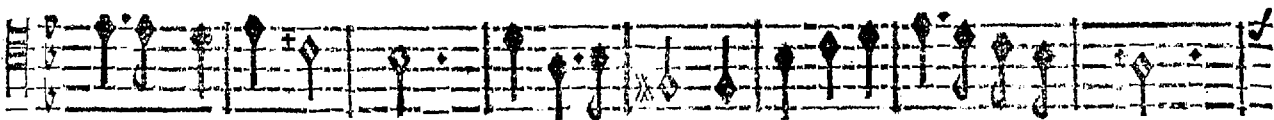
RECIT DE TAILLE, OU DE BAS-DESSUS



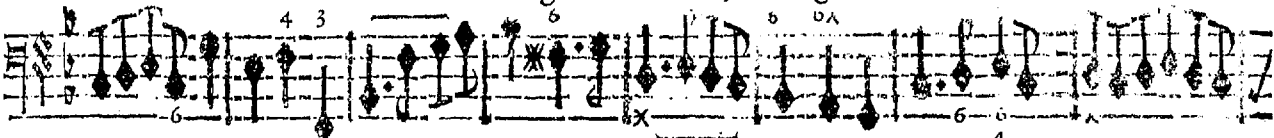
Tunc dicent inter gen- tes: Magnifi- cavit Domi- nus



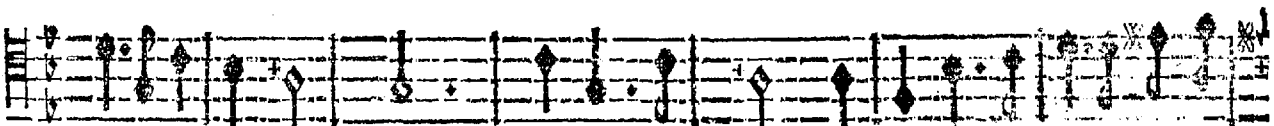
BASSE-CONTINUE.



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



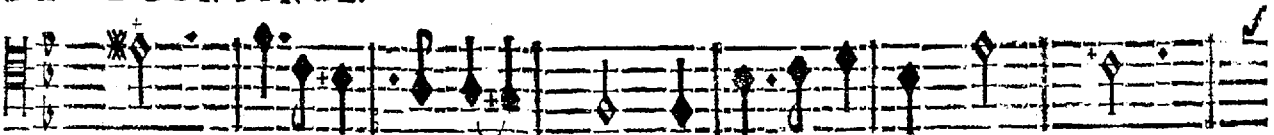
BASSE-CONTINUE.



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



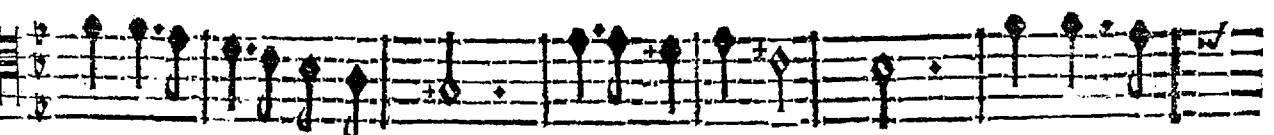
BASSE-CONTINUE.



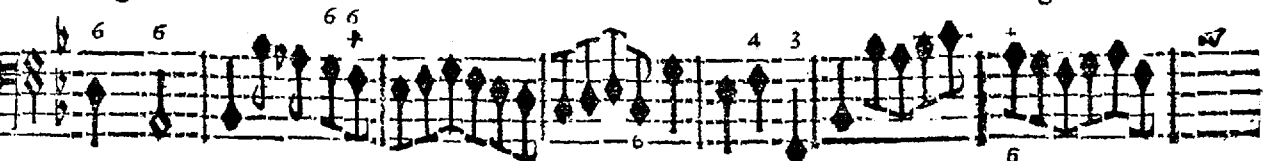
nus facere cum e- is. Tunc dicent inter gen- tes:



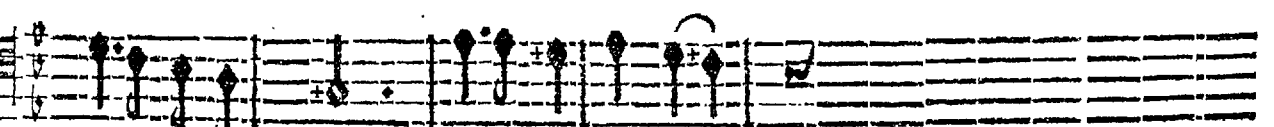
BASSE-CONTINUE.



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



BASSE-CONTINUE.

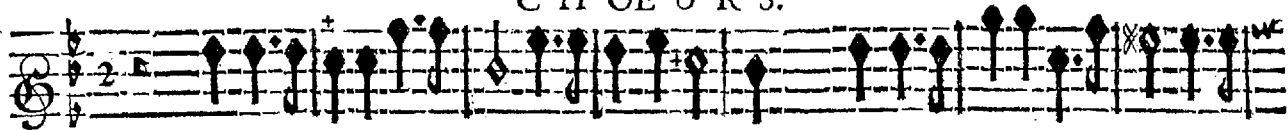


cavit Domi- nus face- re cum e-

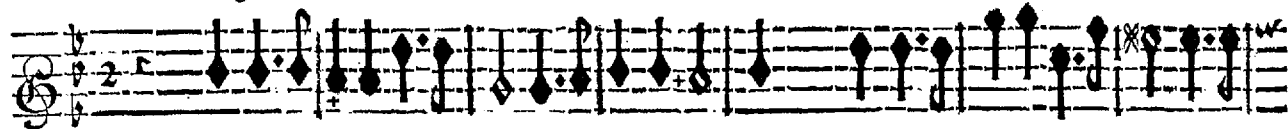


BASSE-CONTINUE.

D E M. C A M P R A.
C H O E U R S.



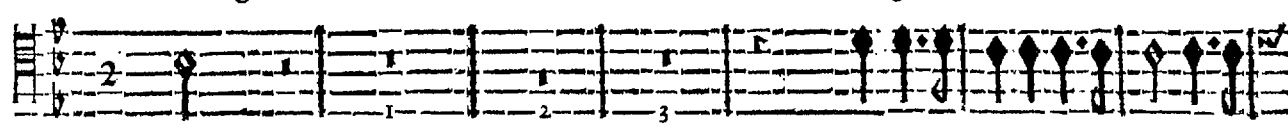
Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-



Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

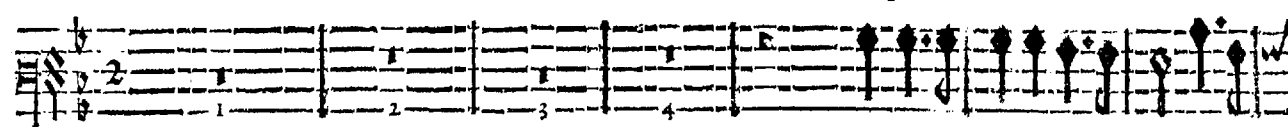


Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

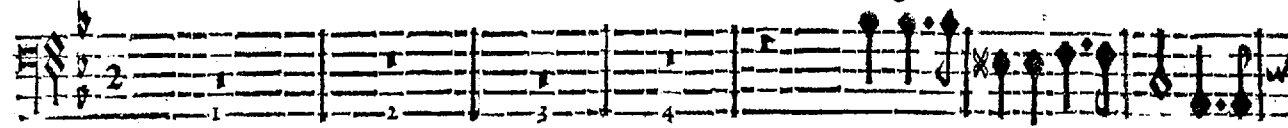


is.

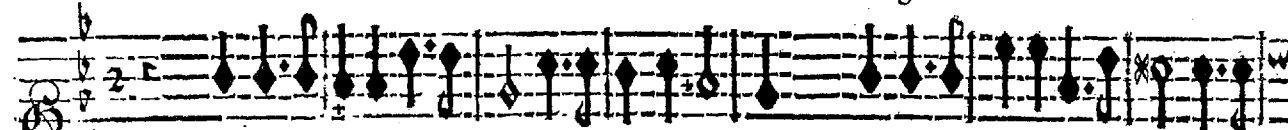
Magnificavit Dominus face-



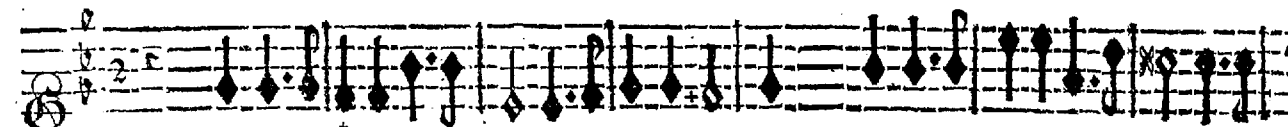
Magnificavit Dominus face-



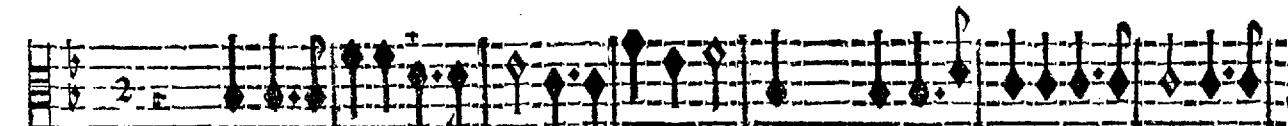
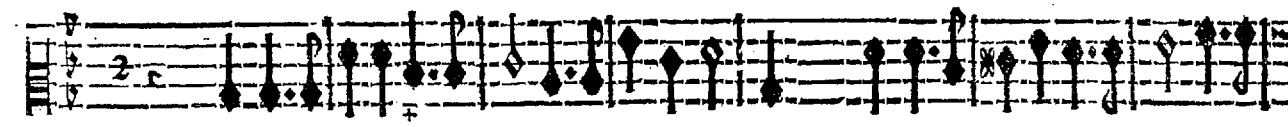
Magnificavit Dominus face-



PREMIER DESSUS DE VIOLON ET DE HAUT-BOIS.



SECOND DESSUS DE VIOLON ET DE HAUT-BOIS.



Perit Chœur.



Tous.

BASSE DE VIOLON ET CONTINUE.

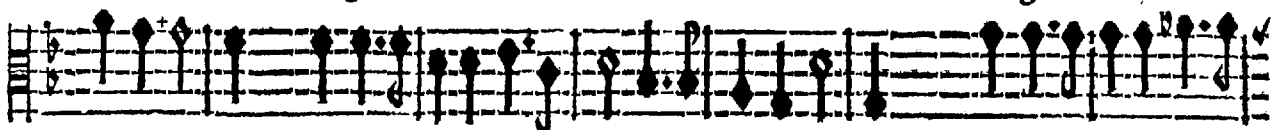
78 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



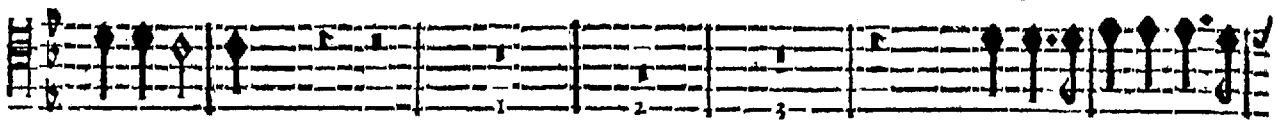
re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-



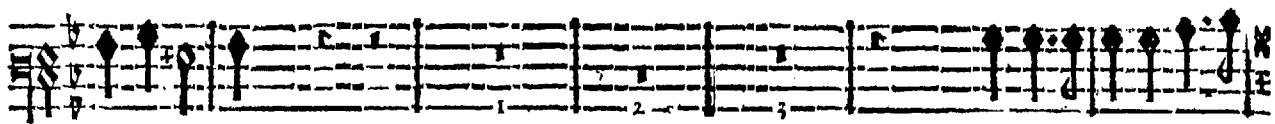
re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-



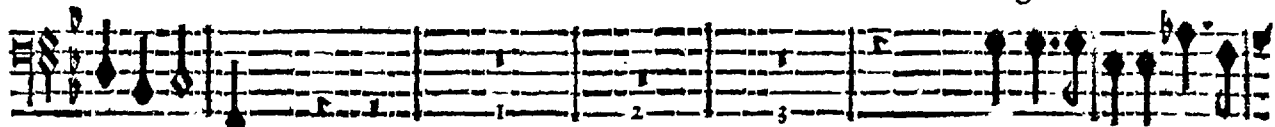
re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-



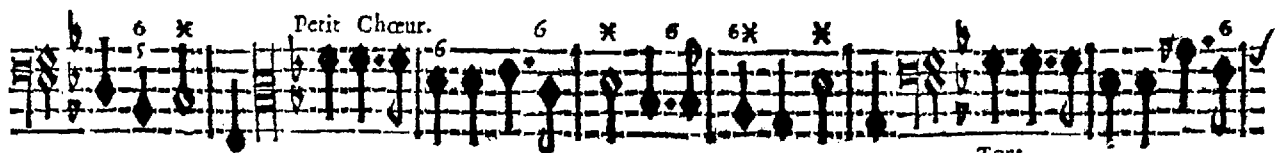
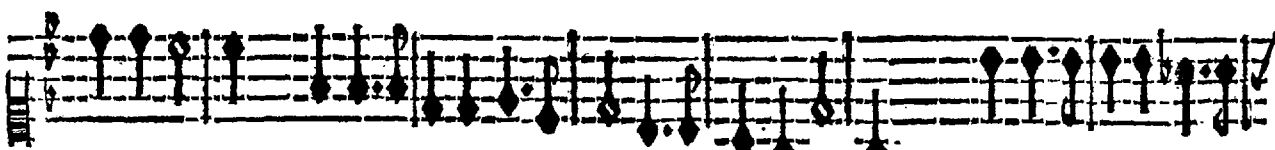
re nobiscum. Magnificavit Domi-



re nobiscum: Magnificavit Domi-

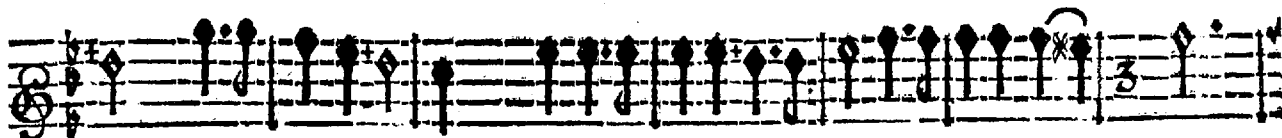


re nobiscum: Magnificavit Domi-

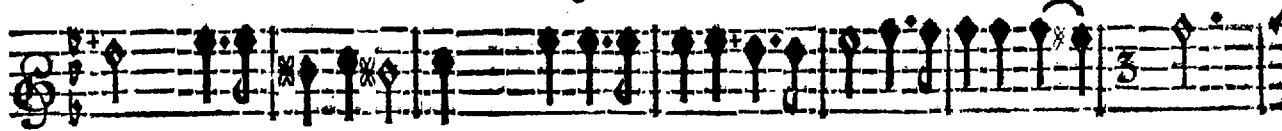


BASSE DE VIOLON ET CONTINUE.

Tout.



nus facere nobiscum: Magnificavit Dominus facere nobif- cum:



nus facere nobiscum: Magnificavit Dominus facere nobif- cum.



nus facere nobiscum, Magnificavit Dominus facere nobif- cum:



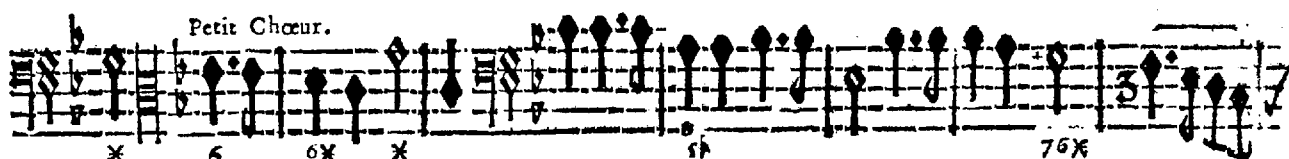
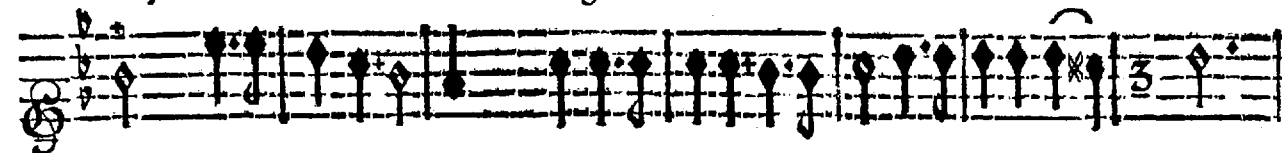
nus, Magnificavit Dominus facere nobif- cum:



nus, Magnificavit Dominus facere nobif- cum:



nus, Magnificavit Dominus facere nobif- cum:



BASSE DE VIOLON ET CONTINUE.

MOTET A GRAND CHOEUR ET SYMPHONIE,

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

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

facti fumus lætan- res, lætan-

facti fumus lætantes, læ-

facti fumus lætantes, læ-

facti fumus lætantes, læ-

Petit Chœur. Tous.



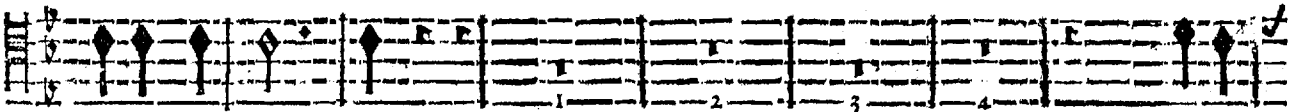
tes, lætan- tes, lætan- tes, lætan- tes, facti



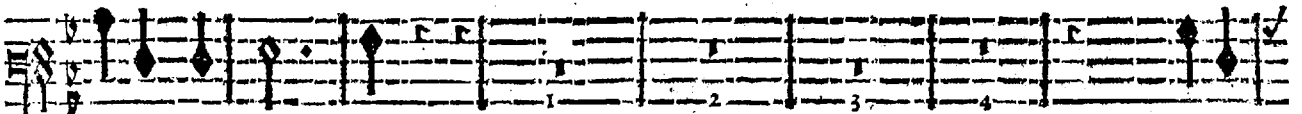
tes, lætan- tes, lætan- tes, lætan- tes, facti



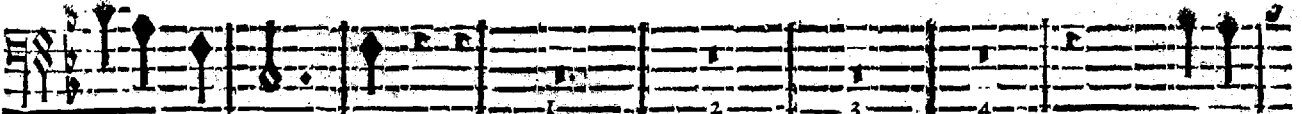
tes, lætan- tes, facti sumus lætantes, lætantes, læ- tantes, facti



tantes, lætan- tes, facti



tantes, lætan- tes, facti



tantes, lætan- tes, facti



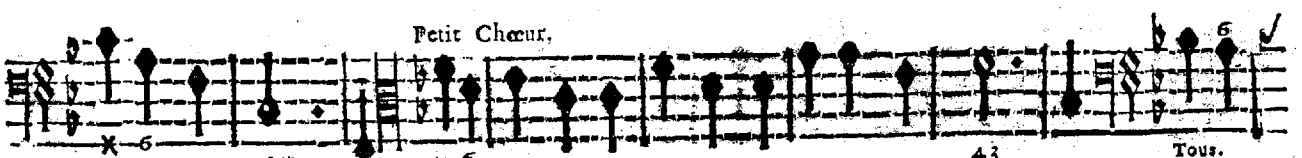
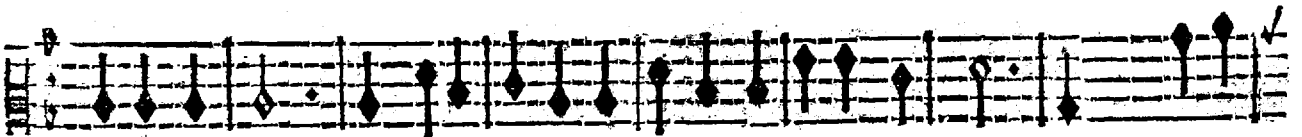
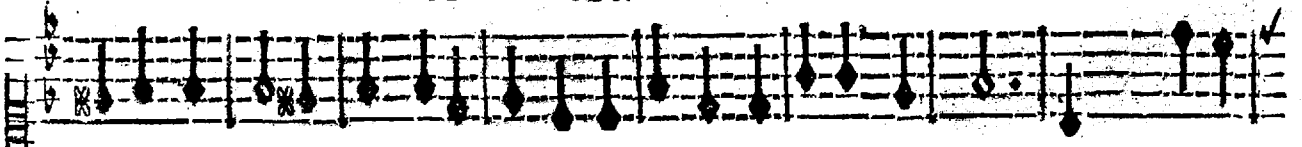
Tous.

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,

BASSE DE VIOLON ET CONTINUE.



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



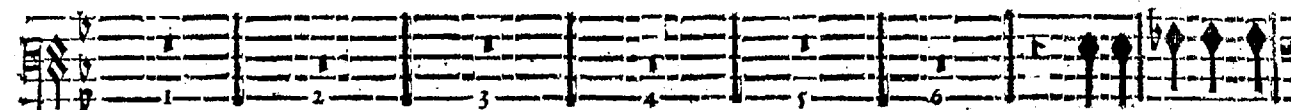
fumus lætan-tes, lætan-tes, lætan-tes, facti fumus læ-



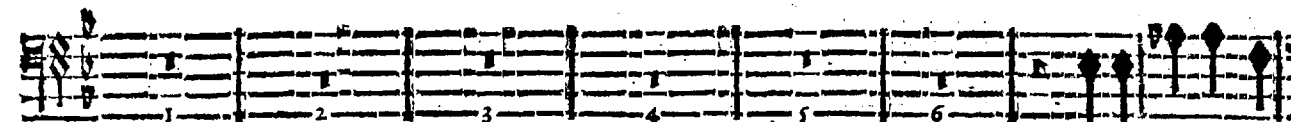
fumus lætantes, lætan-tes, lætantes, lætan-tes, facti fumus læ-



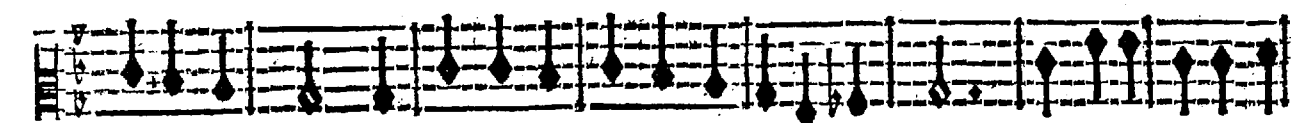
fumus læ-tan-tes, facti fumus lætantes, læ-tan-tes, facti fumus læ-



facti fumus læ-



facti fumus læ-



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.

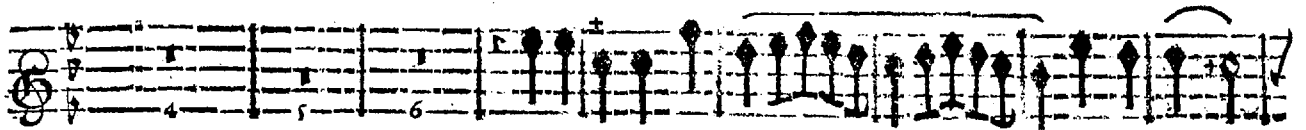
tantes, læ- tantes, læ- tantes, læ- tan- tes.

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

tan- tes, læ- tan- tes.

6 6 4 3 6 6 6 6

BASSE DE VIOLON ET CONTINUE.



façti fumus lætan- tes, lætan-



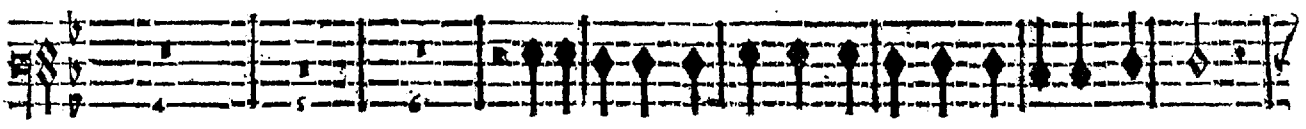
façti fumus lætan- tes, lætan-



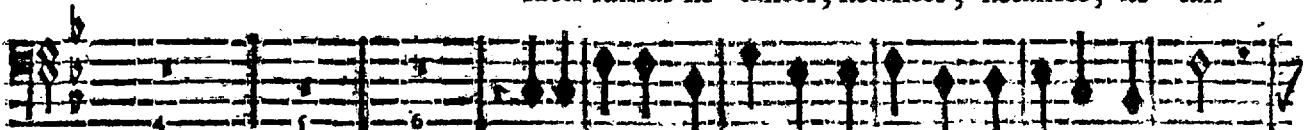
façti fumus læ- tantes, lætantes, lætantes, læ- tan-



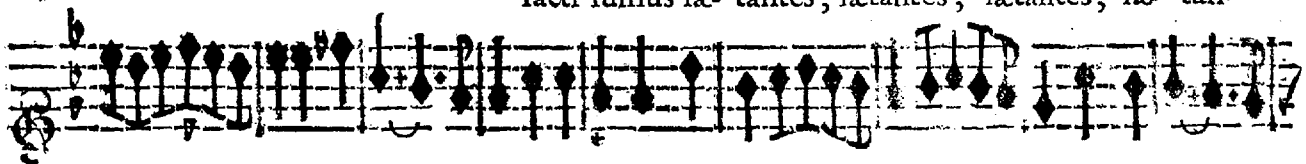
façti fumus lætan- tes, læ- tan-



façti fumus læ- tantes, lætantes, lætantes, læ- tan-



façti fumus læ- tantes, lætantes, lætantes, læ- tan-



BASSE DE VIOLON ET CONTINUE.

88 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

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.

Musical staff with notes and fingerings 1-7.

tes.

Musical staff with notes and fingerings 1-7.

tes.

Musical staff with notes and fingerings 1-7.

tantes.

Musical staff with notes and fingerings 1-7.

tantes.

Musical staff with notes and fingerings 1-7.

tantes.

Musical staff with notes and fingerings 1-7.

tantes.

Musical staff with notes and fingerings 1-7.

HAUT-BOIS.

Tous.

Musical staff with notes and fingerings 1-7.

HAUT-BOIS.

Musical staff with notes and fingerings 1-7.

Musical staff with notes and fingerings 1-7.

Musical staff with notes and fingerings 1-7.

Musical staff with notes and fingerings 1-7.

BASSE DE VIOLON ET CONTINUE.

90 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

8 9 10 11 12 13 14 15 facti

8 9 10 11 12 13 14 15 facti

8 9 10 11 12 13 14 15 facti

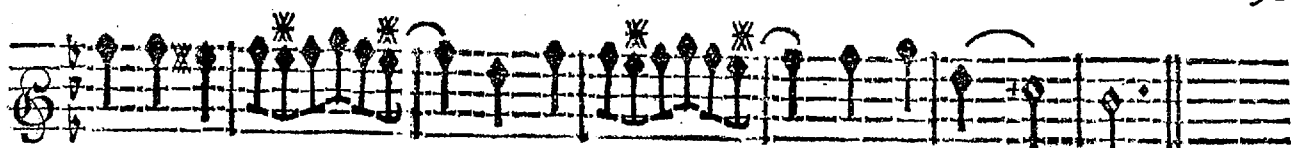
8 9 10 11 12 13 14 15 facti

8 9 10 11 12 13 14 15 facti

8 9 10 11 12 13 14 15 facti

6 6 6x 6 6 6x 6

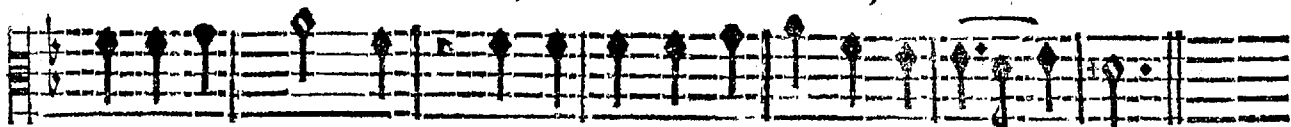
BASSE DE VIOLON ET CONTINUE.



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



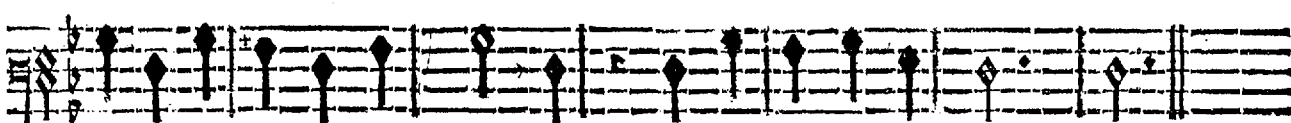
fumus lætan-tes, lætan-tes, lætan-tes.



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



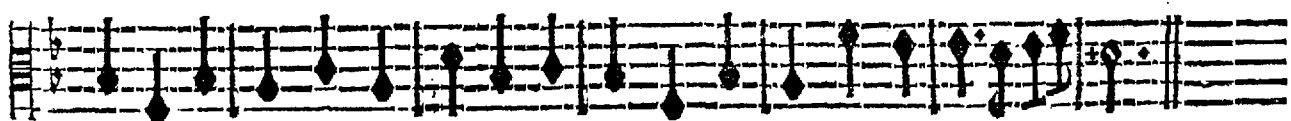
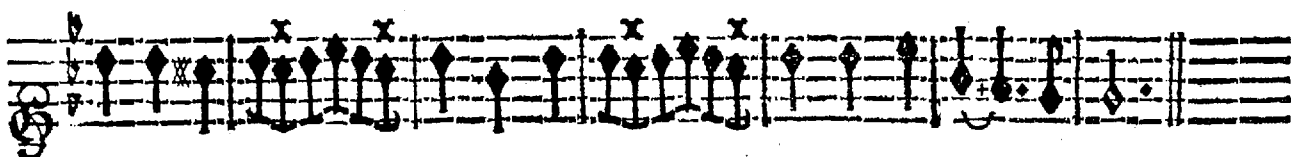
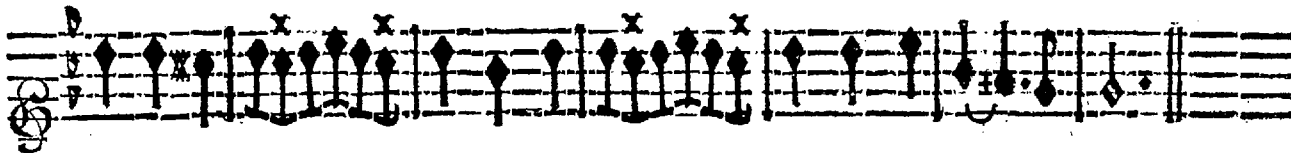
fumus læ-tantes, lætan-tes, læ-tantes, læ-tan-tes.



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 2/4. The notation consists of a series of eighth and sixteenth notes, some with accents and slurs. The staff ends with a double bar line.

VIOLONS.

Musical staff for Violons, second system. It continues the notation from the first system, ending with a double bar line.

Musical staff for Violons, third system. It continues the notation from the second system, ending with a double bar line.

Musical staff for Violons, fourth system. It continues the notation from the third system, ending with a double bar line.

Musical staff for Basse-Continue, first system. It begins with a bass clef, a key signature of one flat, and a time signature of 2/4. The notation includes various figures such as 6x, 6, 6x, and 76. The staff ends with a double bar line and a fermata.

BASSE-CONTINUE.

Empty musical staff.

Musical staff for Violons, fifth system. It continues the notation from the fourth system, ending with a double bar line.

Musical staff for Violons, sixth system. It continues the notation from the fifth system, ending with a double bar line.

Musical staff for Violons, seventh system. It continues the notation from the sixth system, ending with a double bar line.

Musical staff for Violons, eighth system. It continues the notation from the seventh system, ending with a double bar line.

Musical staff for Basse-Continue, second system. It continues the notation from the first system, including figures such as 7f, 5, 76, 6x, 7/6, 4, and 3x. The staff ends with a double bar line and a fermata.

BASSE-CONTINUE.

Empty musical staff.

RECIT.

Converte Domine, captivitatem nostram: Converte, Converte Domi- ne,

doux.

doux.

doux.

doux.

doux. 6x 6 6x 6 6 x

BASSE-CONTINUE.

RECIT.

captivitatem nostram: Converte Domine, captivitatem nostram:

6 x 6 x 6

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

D E M. C A M P R A.

DUO. Vivement.

fram :

ficur tor- rens in Au-

TOUTES LES BASSES.

ficur tor- rens in Au-

stro, ficur tor- rens in

BASSE-CONTINUE.

96 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

ftro.

Au-

ftro.

fort.

BASSE-CONTINUE.

ficut tor-

BASSE-CONTINUE.

rens in Au-

fi- cut

6 6 6 6 4 3

BASSE-CONTINUE.

tro. sicut tor-

rens in Austro, in Au-

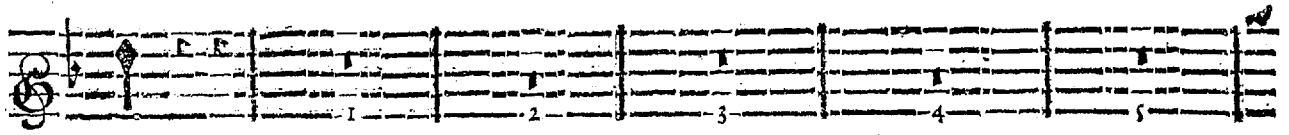
tro. sicut tor-

tor- rens in Au-

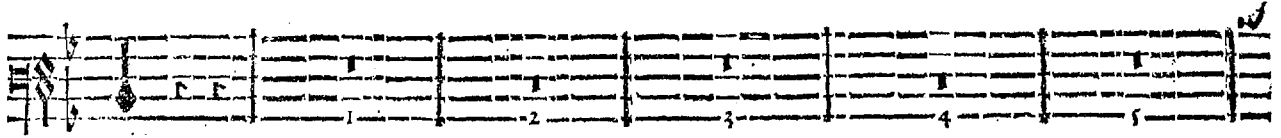
6 * * 4 3 * B b

BASSE-CONTINUE.

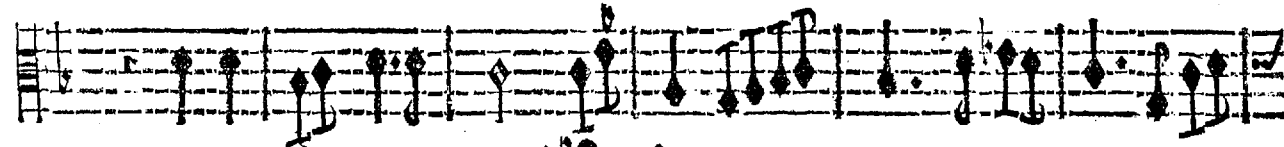
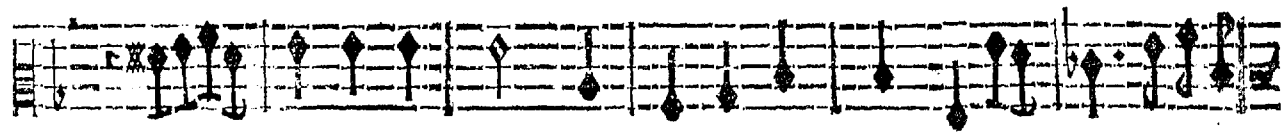
98 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



ffro.



ffro.



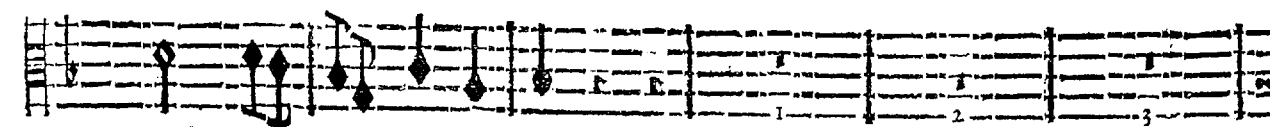
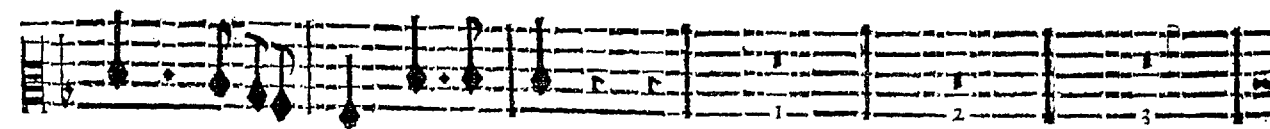
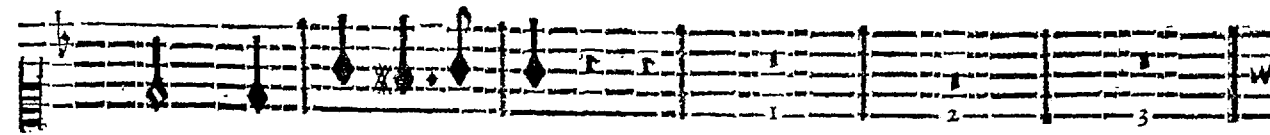
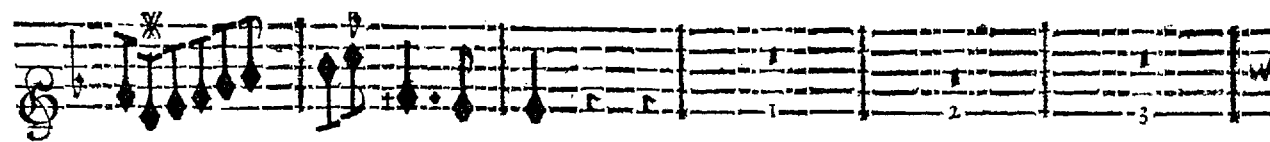
BASSE CONTINUE.



ficut tor-rens in Au-



ficut tor-rens in Au-



BASSE-CONTINUE.

D E M. C A M P R A.

fro,

fi- cut tor-

fro,

fi- cut tor-

doux.

BASSE-CONTINUE.

rens in Austro, in Au- stro.

rens in Au- stro.

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 for Trio, measures 1-8. The staff shows a sequence of notes with fingerings 1 through 8 indicated below the notes.

Musical staff for Trio, measures 9-17. The staff shows a sequence of notes with fingerings 1 through 7 indicated below the notes.

rent.

Musical staff for Trio, measures 18-27. The staff shows a sequence of notes with various articulations and dynamics.

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

Musical staff for Trio, measures 28-37. The staff shows a sequence of notes with various articulations and dynamics.

BASSE-CONTINUE.

Musical staff for Bass Continuo, measures 9-17. The staff shows a sequence of notes with fingerings 9-17 indicated below the notes.

Musical staff for Bass Continuo, measures 8-17. The staff shows a sequence of notes with fingerings 8-17 indicated below the notes.

Euntes ibant, & fle- bant, mittentes

Musical staff for Bass Continuo, measures 18-27. The staff shows a sequence of notes with various articulations and dynamics.

mina fu- a: mittentes, mittentes femina

Musical staff for Bass Continuo, measures 28-37. The staff shows a sequence of notes with various articulations and dynamics.

BASSE-CONTINUE.

Musical staff for Bass Continuo, measures 18-21. The staff shows a sequence of notes with fingerings 18-21 indicated below the notes.

Euntes ibant, & fle- bant, mittentes

Musical staff for Bass Continuo, measures 22-31. The staff shows a sequence of notes with various articulations and dynamics.

tes fe- mina fu- a: Euntes

Musical staff for Bass Continuo, measures 32-41. The staff shows a sequence of notes with various articulations and dynamics.

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

Musical staff for Bass Continuo, measures 42-51. The staff shows a sequence of notes with various articulations and dynamics.

BASSE-CONTINUE.

102 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

tes, mittentes fe- mina fu- a, mittentes
 ibant, & fle- bant, mittentes femina fu- a, mittentes fe-
 tentes, 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- tentes fe- mi- na fu-

a, mittentes, mittentes tes fe- mi-
 a, mittentes, mittentes femina fu- a,
 a, mittentes femina, mittentes fe- 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, and a common time signature. It begins with a dynamic marking of 'Vivement.' and contains a series of eighth and sixteenth notes.

The second system of music for the Violins, continuing the melodic line from the first system.

The third system of music for the Violins, continuing the melodic line.

The fourth system of music for the Violins, continuing the melodic line.

Tous.

BASSE-CONTINUE.

The first system of music for the Basse-Continue, starting with a bass clef, a key signature of one flat, and a common time signature. It begins with a dynamic marking of 'Tous.' and contains a series of eighth and sixteenth notes. There are figured bass notations (6, 6, 6, 6, 6, 6, 6, 6, 4, 3) below the notes.

The second system of music for the Basse-Continue, continuing the figured bass line.

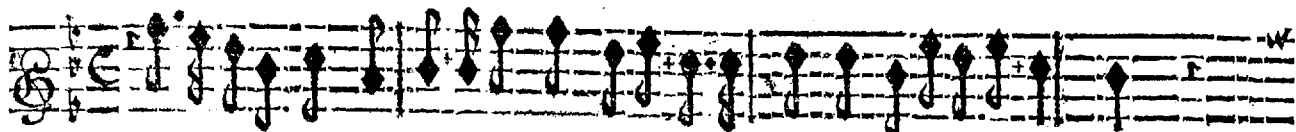
The third system of music for the Basse-Continue, continuing the figured bass line.

The fourth system of music for the Basse-Continue, continuing the figured bass line.

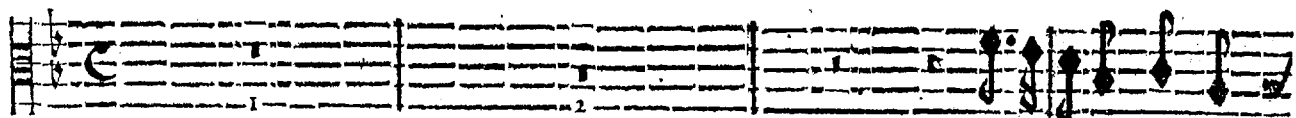
The fifth system of music for the Basse-Continue, continuing the figured bass line.

The sixth system of music for the Basse-Continue, continuing the figured bass line.

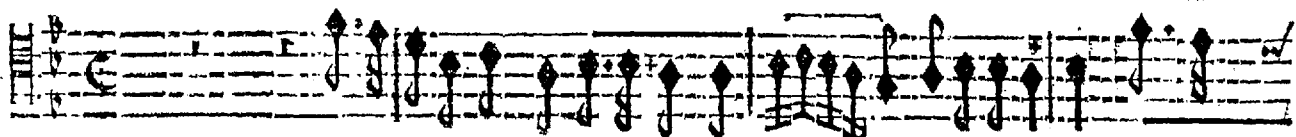
BASSE-CONTINUE.



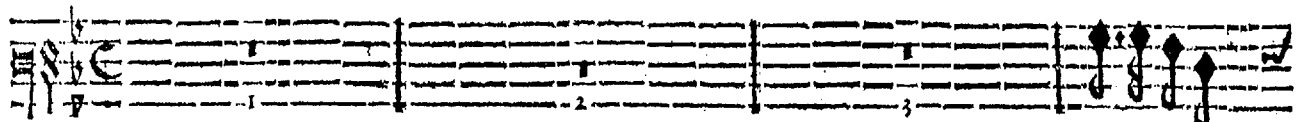
Venientes autem venient cum exultati- one, exultatio- ne:



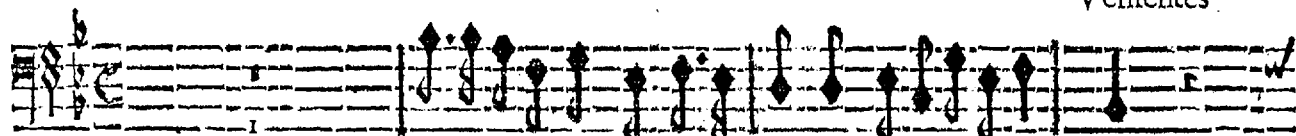
Venientes autem



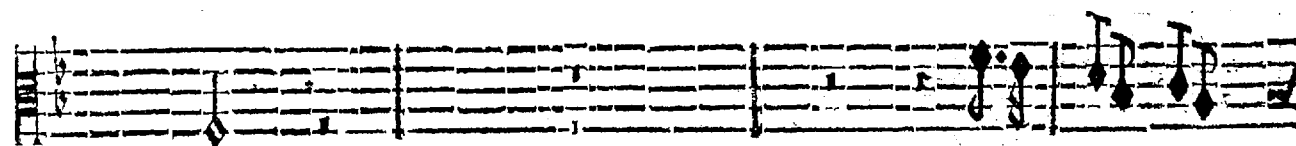
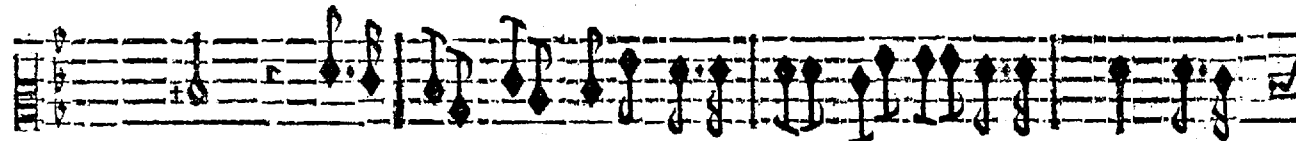
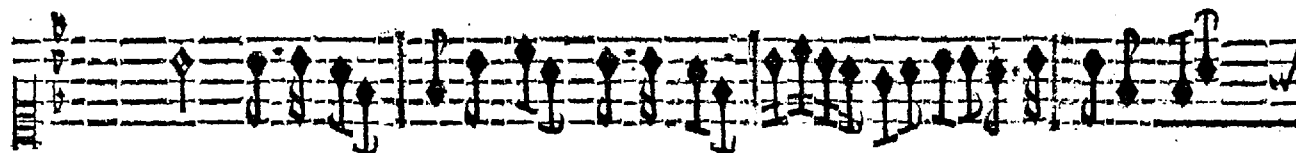
Venientes autem venient cum e- xultatio- ne: Veni-



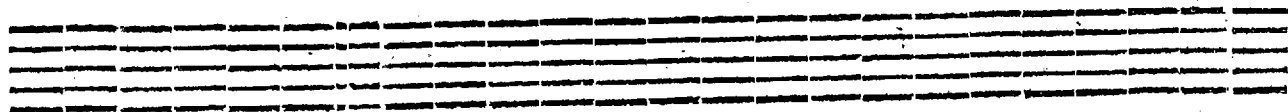
Venientes



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 ,



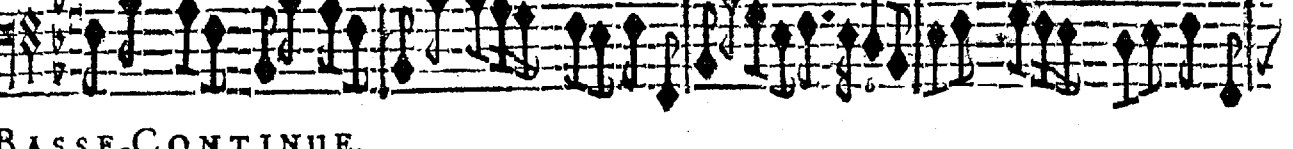
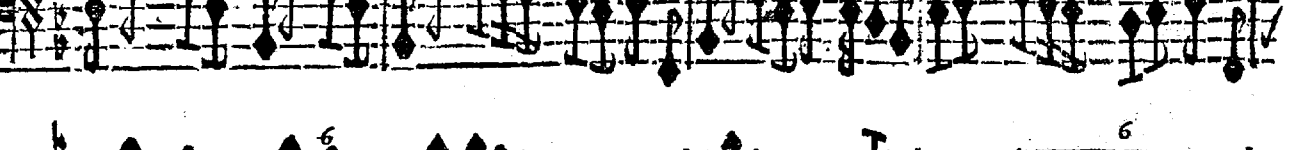
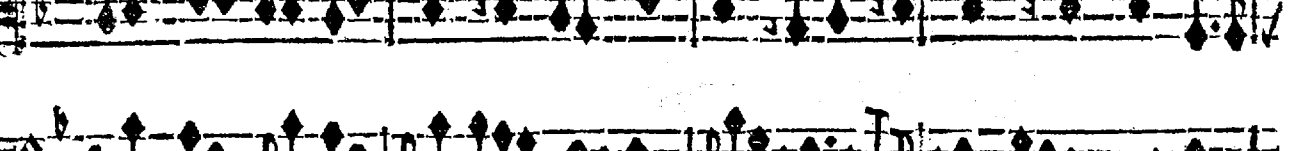
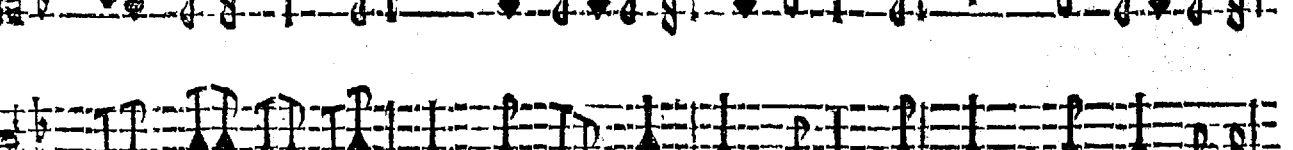
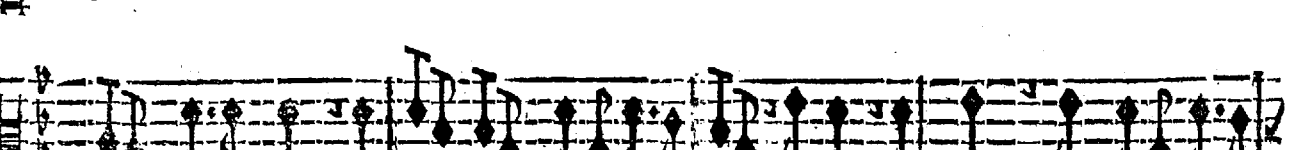
entes autem venient cum e- xultati- one :



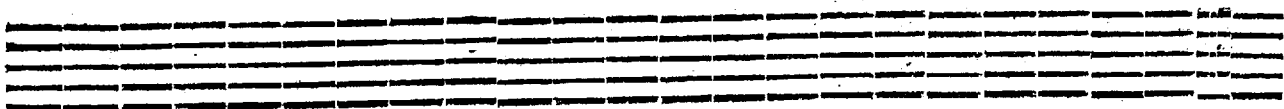
ne:portantes, portantes manipulos fu- os.



ne. portantes, portantes manipulos fu- os.



BASSE-CONTINUE.



108 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

TRIO DE VIOLONS.

doux.

Seul. f Tous.

Seul.

Seul.

Venientes autem venient cum exultari- o- ne: portantes,

Tous. 6

BASSE-CONTINUE.

Seul.

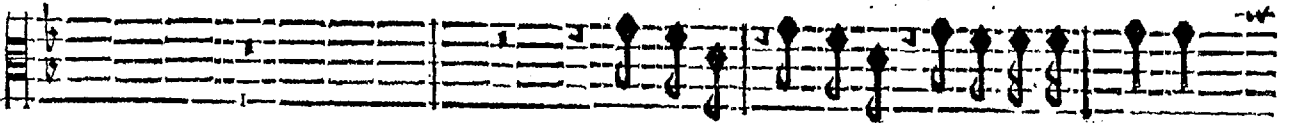
Seul.

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

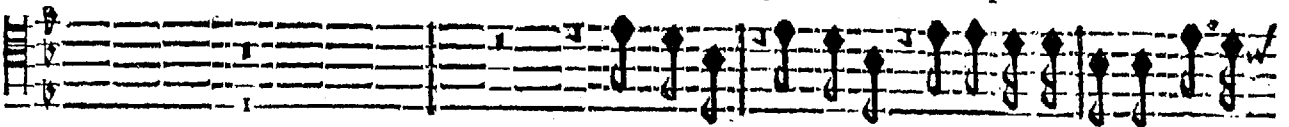
BASSE-CONTINUE.



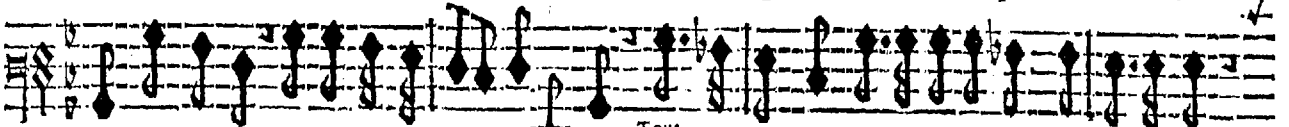
Venientes autem venient cum exultati- one, cum



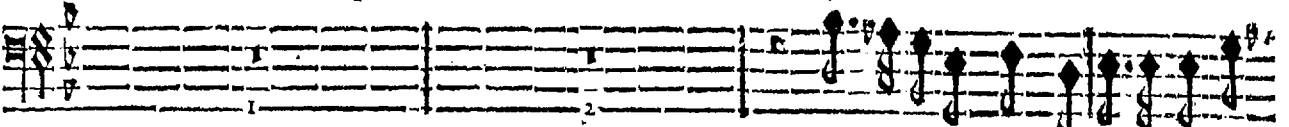
portantes, portantes manipulos suos.



portantes, portantes manipulos suos. Veni-



os, portantes manipulos fu- os. ^{Tous.} Veni- entes, Venientes autem venient

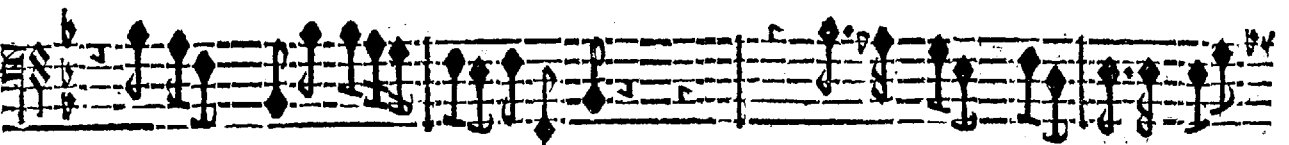


Venientes autem venient cum

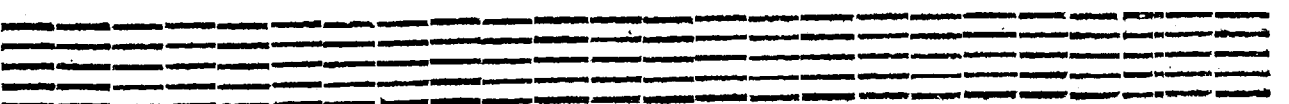


doux.

Tous.



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-

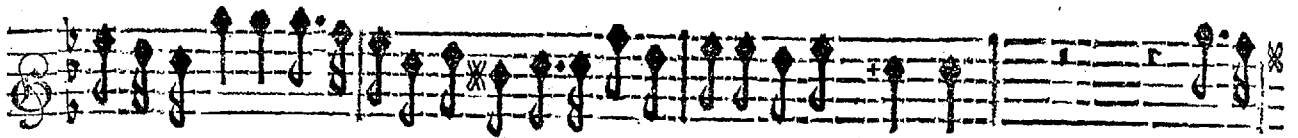
entes autem venient cum exulta-ti-o-ne:

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

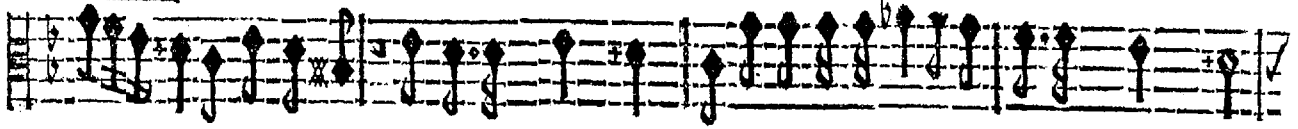
exultati-o-ne: portantes, portantes manipulos

4 3

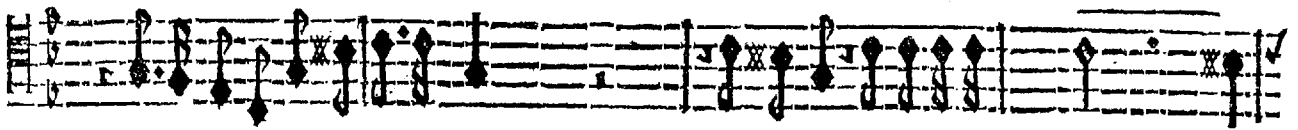
BASSE-CONTINUE.



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



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



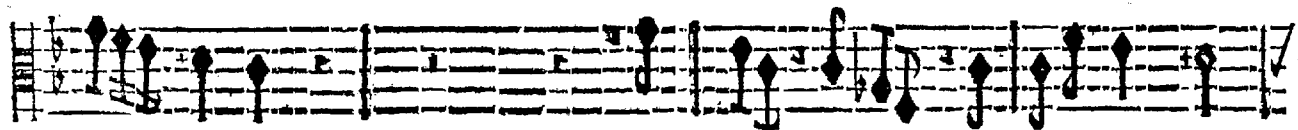
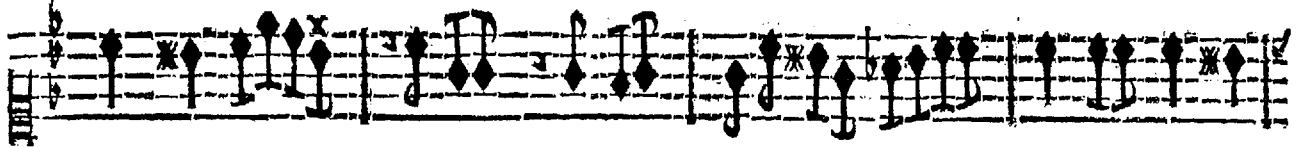
Venientes autem venient, portantes manipulos fu-



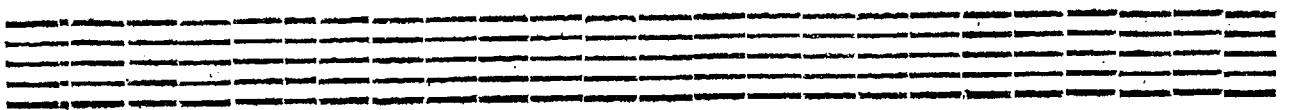
fu- os, portantes, portantes, portantes, portantes, portantes manipulos fu-



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



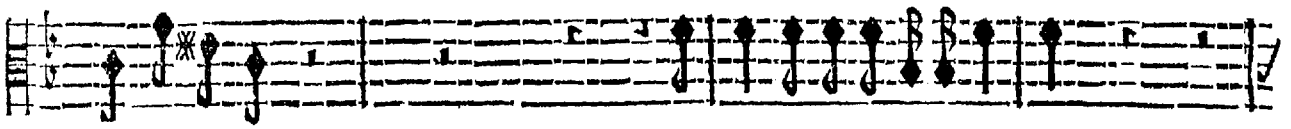
BASSE-CONTINUE.



112 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



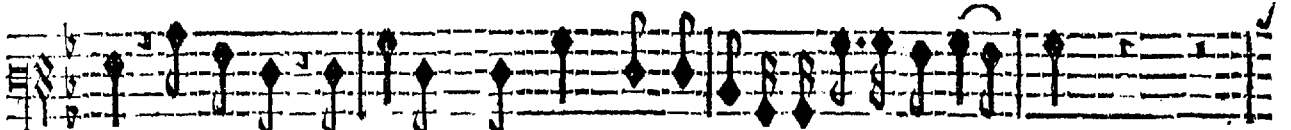
entes autem venient, Venientes autem venient cum exultatione :



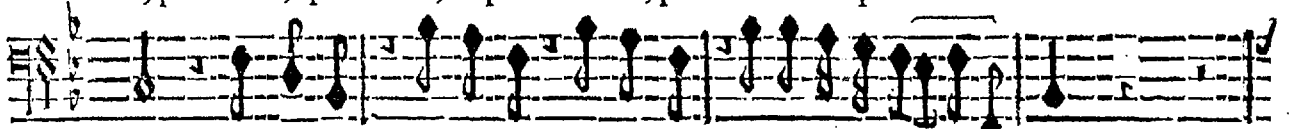
os, portantes, portantes manipulos fu- os.



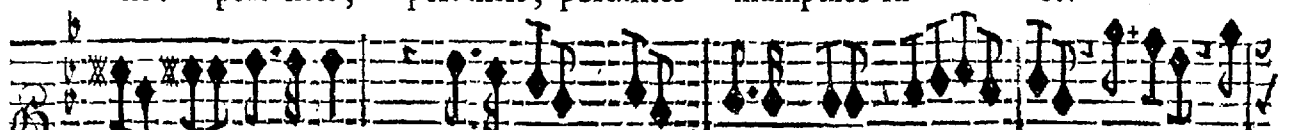
os. Venientes autem ve- nient cum exultati- o- ne :



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



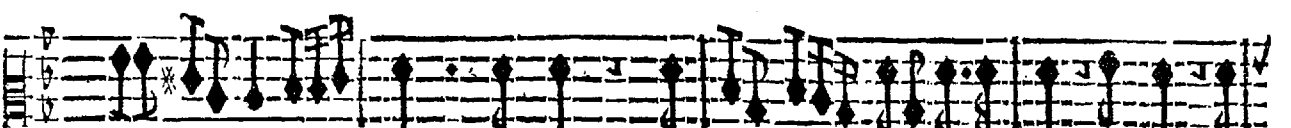
ne: portantes, portantes, portantes manipulos fu- os.



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



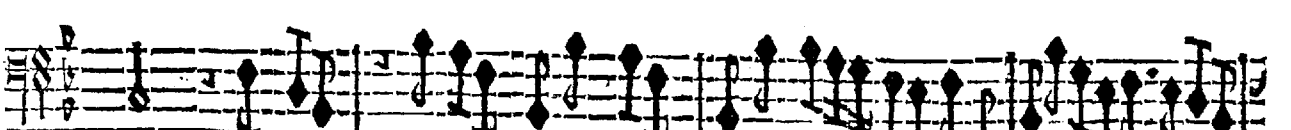
ne: portantes, portantes, portantes manipulos fu- os.



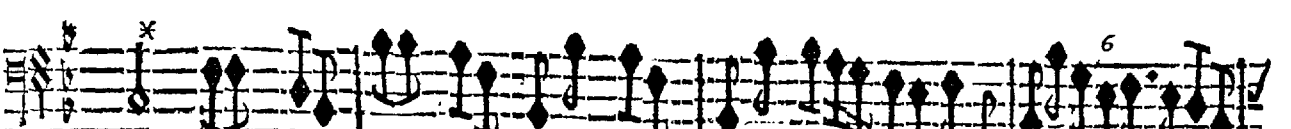
ne: portantes, portantes, portantes manipulos fu- os.



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

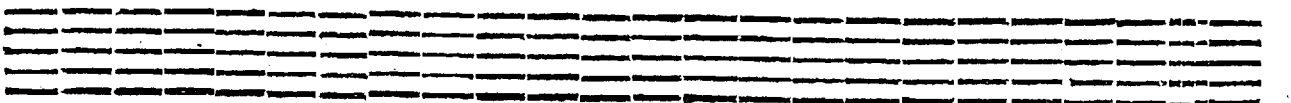


ne: portantes, portantes, portantes manipulos fu- os.



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,



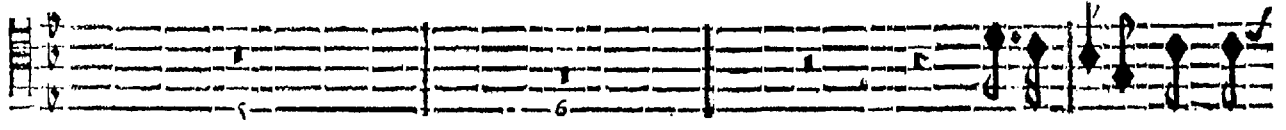
ne, Venientes autem ve- nient.



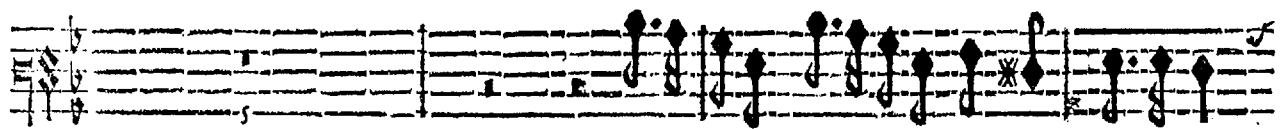
entes autem venient, portantes manipulos fu- os.



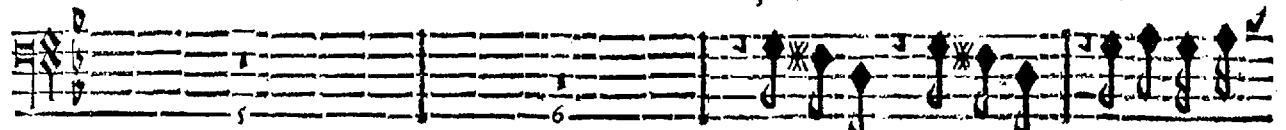
ne, portantes, portantes, manipulos fu- os, portantes, manipulos fu-



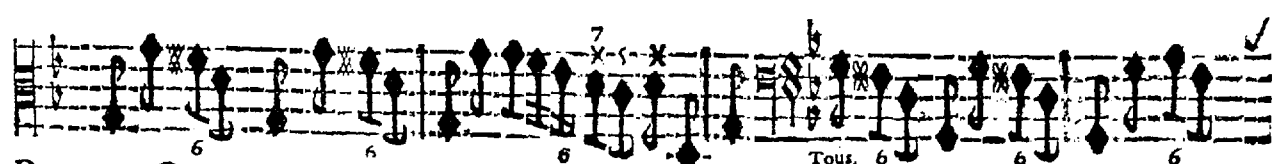
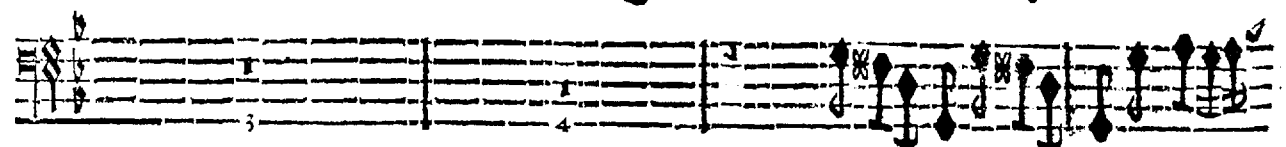
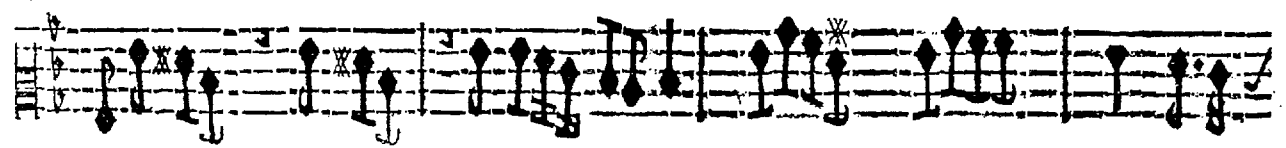
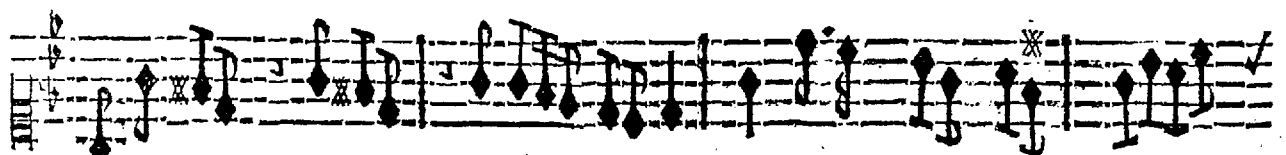
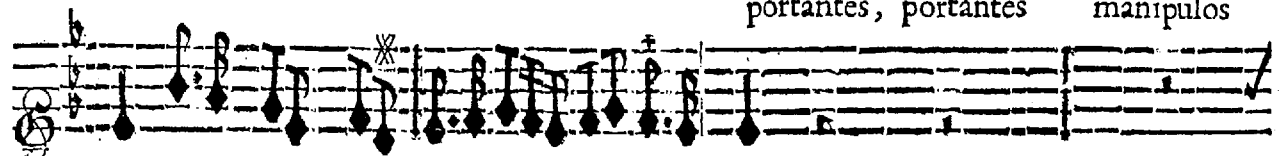
Venientes autem



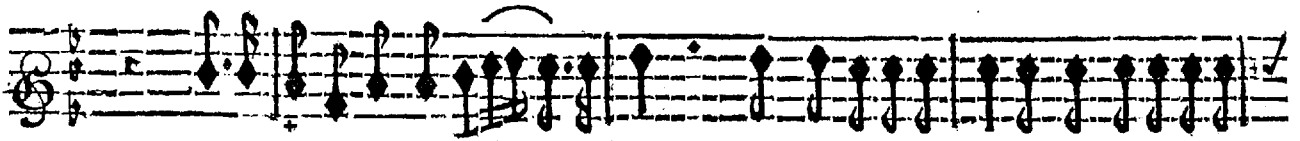
Venientes, Venientes autem venient



portantes, portantes manipulos



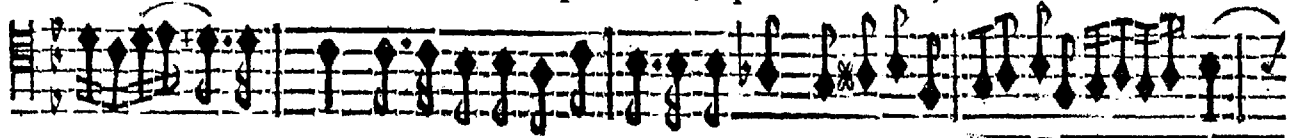
BASSE-CONTINUE.



os,



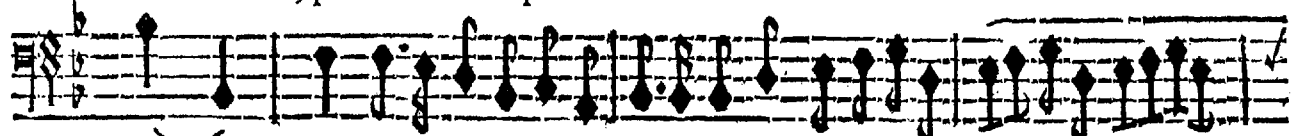
ve- ni- ent, Venientes autem venient cum exultati- o-



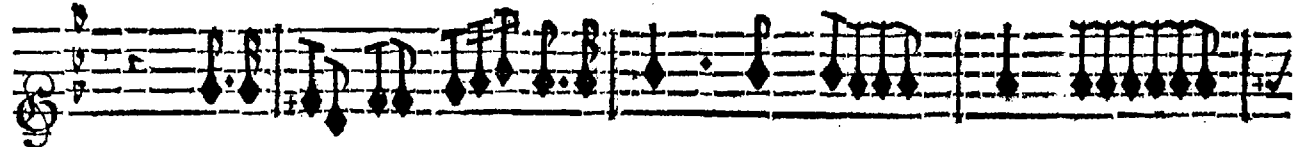
atrem venient, portantes manipulos fuos.



os. Venientes autem venient cum exultati- o-



atrem venient, portantes manipulos fuos.



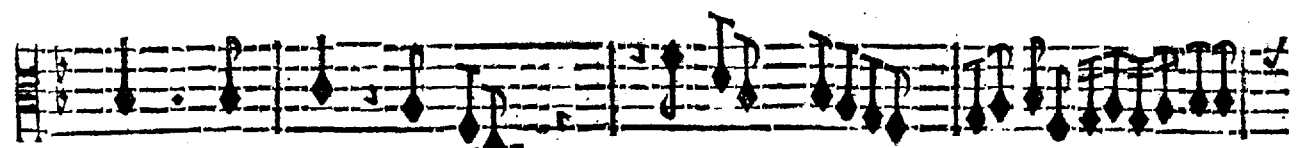
os. Venientes autem venient cum exultati- o-



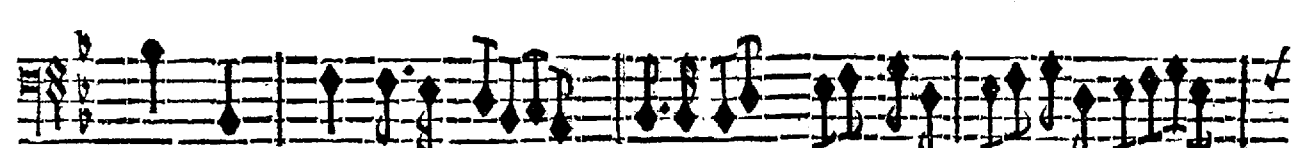
atrem venient, portantes manipulos fuos.



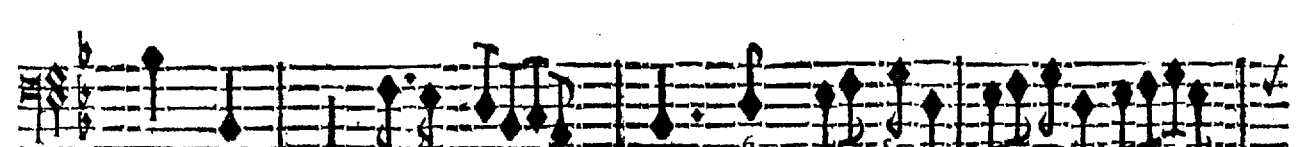
os. Venientes autem venient cum exultati- o-



atrem venient, portantes manipulos fuos.

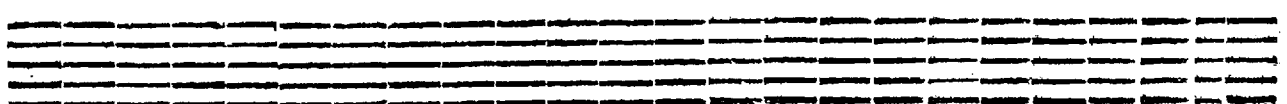


os. Venientes autem venient cum exultati- o-

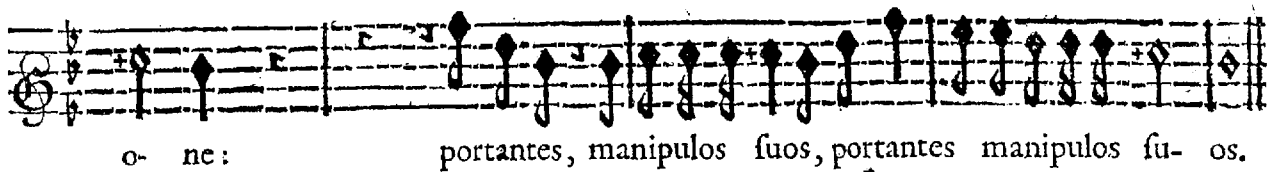


atrem venient, portantes manipulos fuos.

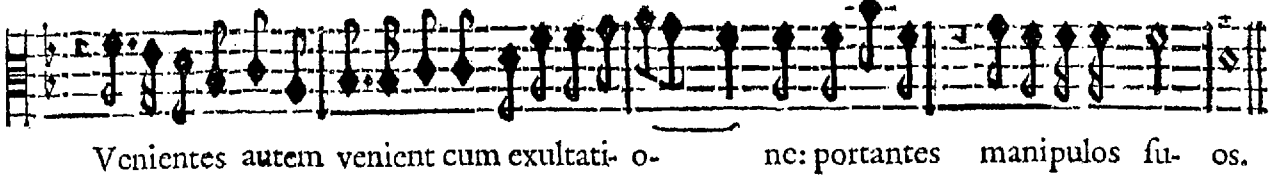
BASSE-CONTINUE.



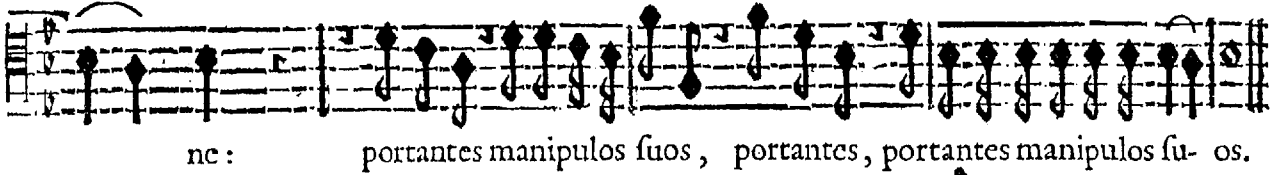
116 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



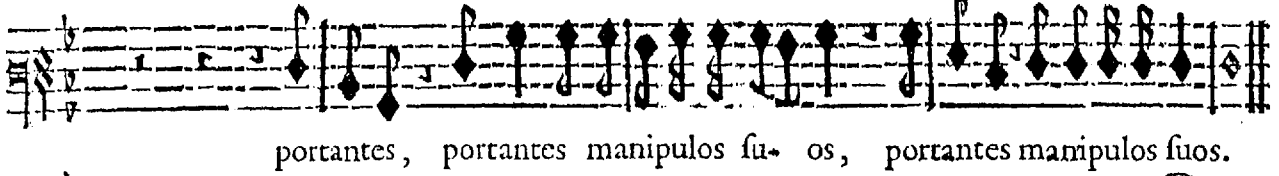
o- ne: portantes, manipulos suos, portantes manipulos suos.




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



ne: portantes manipulos suos, portantes, portantes manipulos suos.



portantes, portantes manipulos suos, portantes manipulos suos.



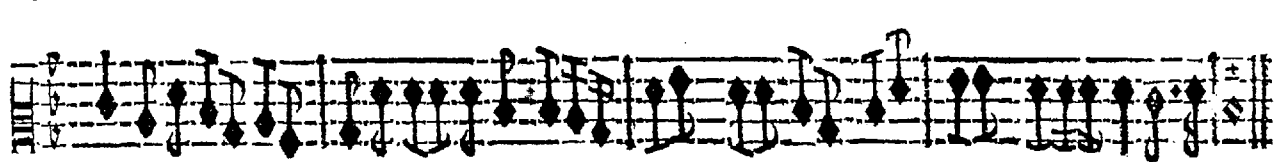
ne: portantes, portantes manipulos suos, portantes manipulos suos.



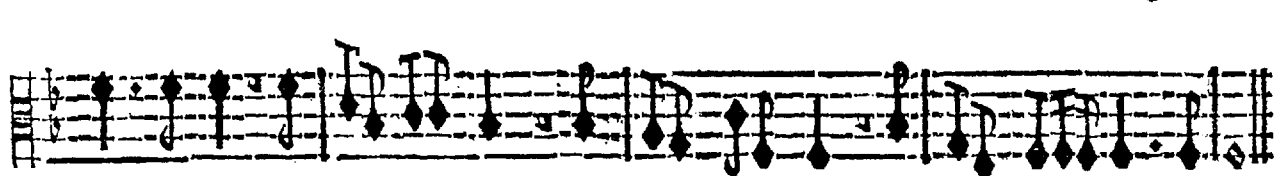
ne: portantes, portantes manipulos suos, portantes manipulos suos.



ne: portantes, portantes manipulos suos, portantes manipulos suos.



ne: portantes, portantes manipulos suos, portantes manipulos suos.



ne: portantes, portantes manipulos suos, portantes manipulos suos.

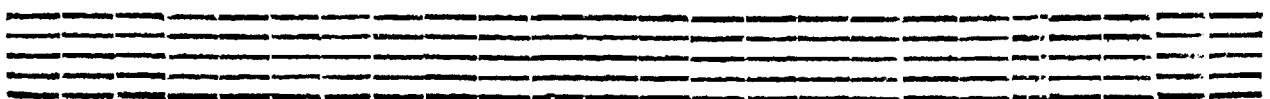


ne: portantes, portantes manipulos suos, portantes manipulos suos.



ne: portantes, portantes manipulos suos, portantes manipulos suos.

BASSE-CONTINUE.



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



Adagio.
Musical notation for the first vocal line.

RITORNELLO.

Uis ego Domine,

Musical notation for the second vocal line.

RITORNELLO.

Musical notation for the first basso continuo line, featuring figures like 6 and 7.

BASSO-CONTINUO.

Musical notation for the second basso continuo line.

Musical notation for the third basso continuo line.

Musical notation for the fourth basso continuo line, featuring figures like 6, 7, and 6.

BASSO-CONTINUO.

Musical notation for the fifth basso continuo line.

Musical notation for the sixth basso continuo line.

Musical notation for the seventh basso continuo line, featuring figures like 6, 5, 6, 4, 3, 6, 6.

BASSO-CONTINUO.

Musical notation for the eighth basso continuo line.

Musical notation for the ninth basso continuo line.

Musical notation for the tenth basso continuo line, featuring figures like 7, 7, 4, 3.

BASSO-CONTINUO.

Vivace:

BASSO-CONTINUO.

Tu Rex Regum &

BASSO-CONTINUO.

Piano.

Piano.

Dominus dominan-

ti- um,

BASSO CONTINUO.

MOTET A LA MANIERE ITALIENNE,

Tu Rex Regum & Dominus domi-

BASSO CONTINUO.

nan-

ti- um.

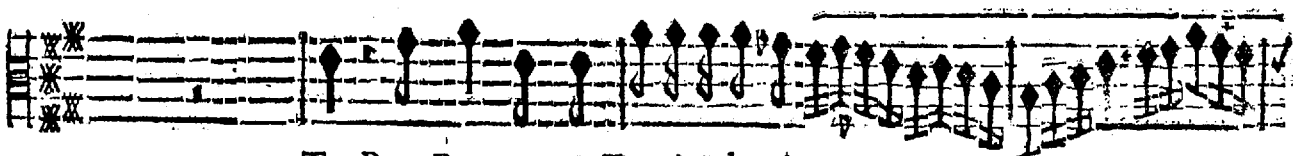
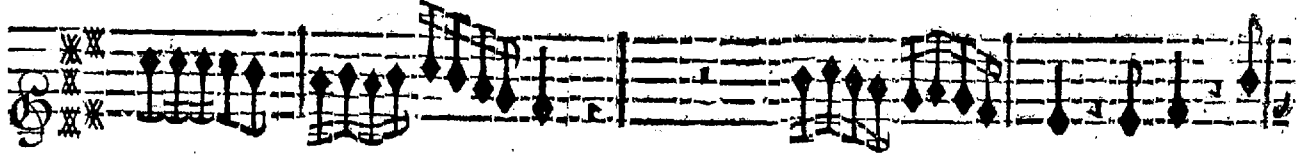
Rex Regum &

BASSO-CONTINUO.

Dominus dominan-

ti- um.

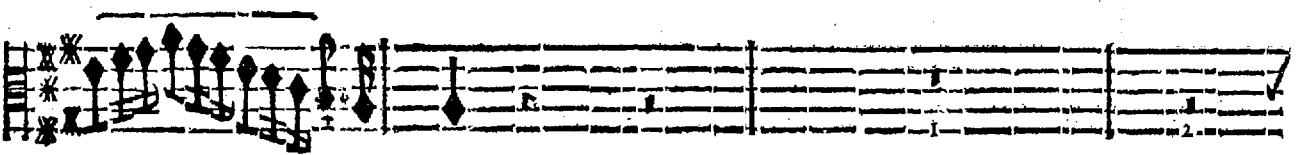
BASSO CONTINUO.



Tu Rex Regum & Domin⁹ dominan-



BASSO-CONTINUO.

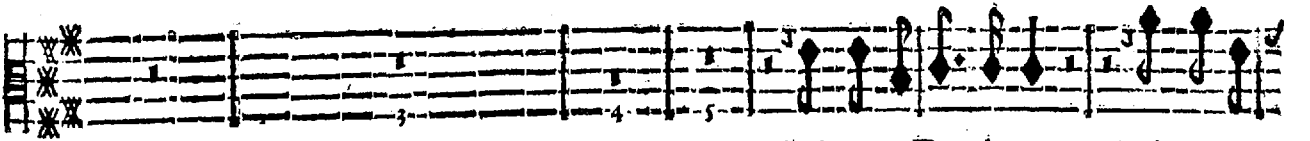


ti- um.

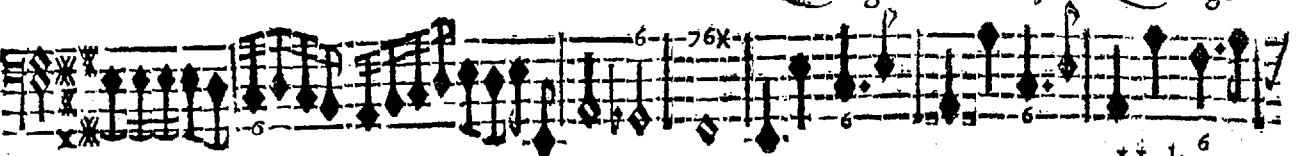


BASSO-CONTINUO.

Adagio.



Quis ego Domine, Quis ego



BASSO-CONTINUO.

H h⁶

222 MOTET A LA MANIERE ITALIENNE,

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom staff is a lute tablature in bass clef with a key signature of one flat, featuring rhythmic values and fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

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

The second system shows a lute tablature staff with fret numbers and rhythmic markings. The numbers include 6, 7, 7, 4, 3, 6, 6, 6, 4.

BASSO-CONTINUO.

Affettuoso.

The Basso Continuo line for the second system, written in treble clef with a 3/4 time signature. It features a melodic line with various note values and rests.

FLÛTE ALLEMANDE.

The Flute Allemande line for the second system, written in treble clef with a 3/4 time signature. It features a melodic line with various note values and rests.

The third system shows a lute tablature staff with fret numbers and rhythmic markings. The numbers include 6, 6, 6, 6, 6, 7, 7, 6.

BASSO-CONTINUO.

The fourth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a lute tablature in bass clef with a key signature of one flat, featuring rhythmic values and fret numbers.

The fifth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a lute tablature in bass clef with a key signature of one flat, featuring rhythmic values and fret numbers.

BASSO-CONTINUO.

The Basso Continuo line for the fifth system, written in treble clef with a 3/4 time signature. It features a melodic line with various note values and rests.

The sixth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a lute tablature in bass clef with a key signature of one flat, featuring rhythmic values and fret numbers.

BASSO-CONTINUO.

The Basso Continuo line for the sixth system, written in treble clef with a 3/4 time signature. It features a melodic line with various note values and rests.

D E M. C A M P R A.

6 6 7 6x 6 6 6 6 1 x x

BASSO-CONTINUO.

6x 6 6x 6 7 6 7 x

BASSO-CONTINUO.

Ec- ce quantum amas me,

Ec- ce quantum amas me, ut er-

6x 6 6x 6 6 x x 6 6 6 6

BASSO-CONTINUO.

rantem ducas, erran-

tem du-

BASSO-CONTINUO.

MOTET A LA MANIERE ITALIENNE,

cas, Cadentem

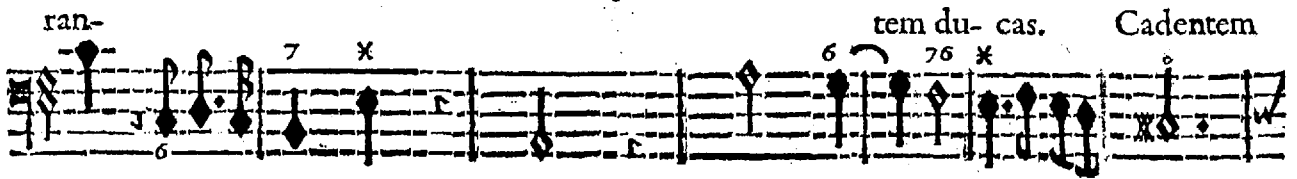
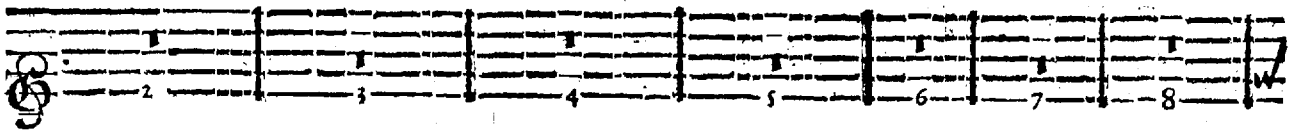
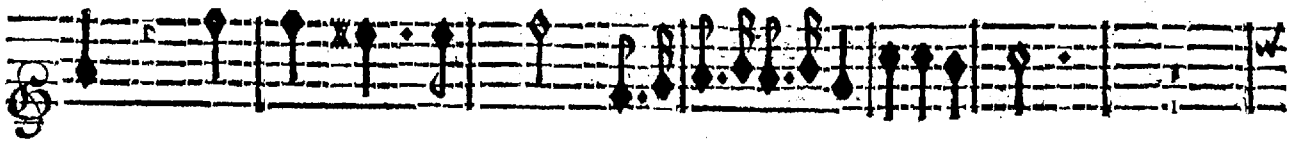
BASSO-CONTINUO.

fublevs, & divina confolatio- ne tua languen- tem refi- ci-

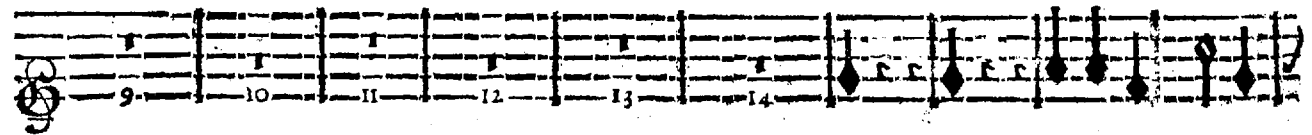
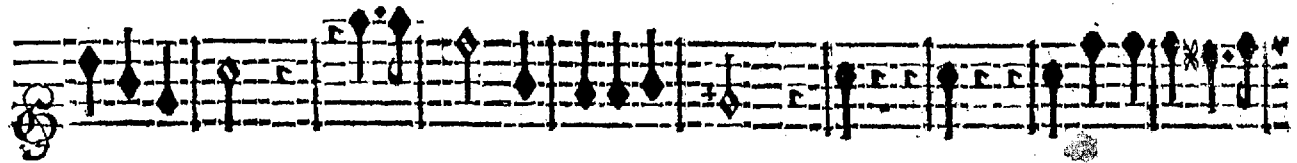
BASSO-CONTINUO.

as, Ec- ce quantum amas me, quantum amas me, ut ex-

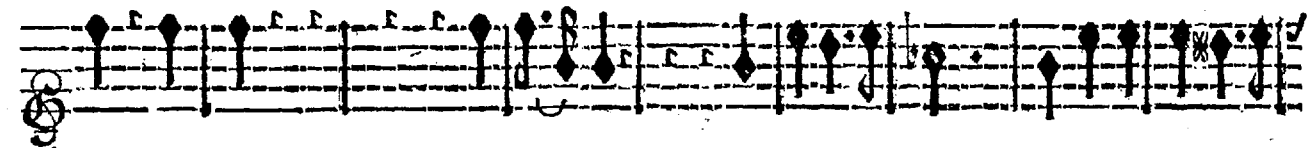
BASSO CONTINUO.



BASSO-CONTINUO.

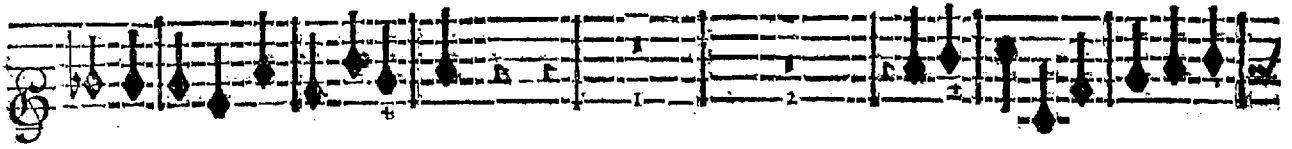
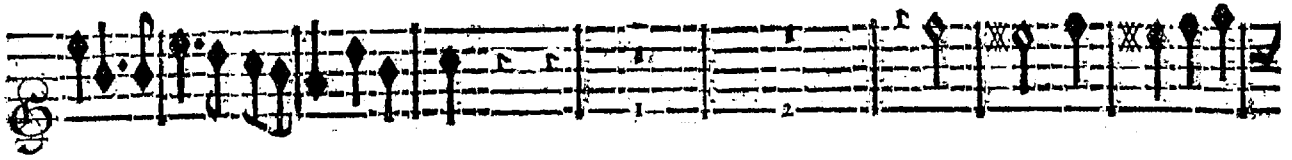


BASSO-CONTINUO.



BASSO-CONTINUO.

MOTET A LA MANIERE ITALIENNE,

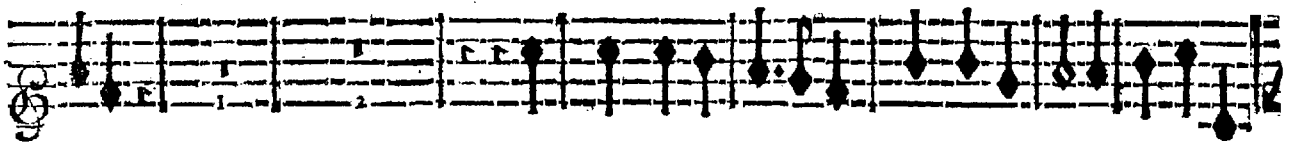


as.

Ec- ce quantum amas me.



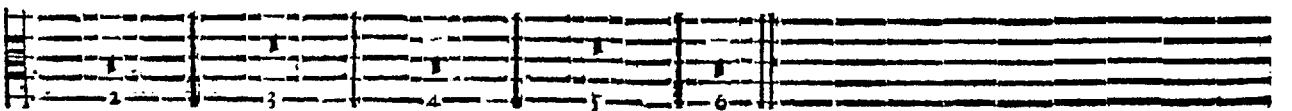
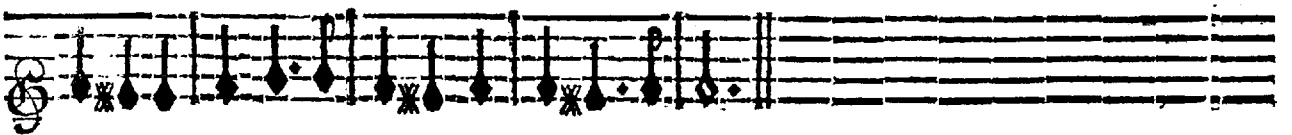
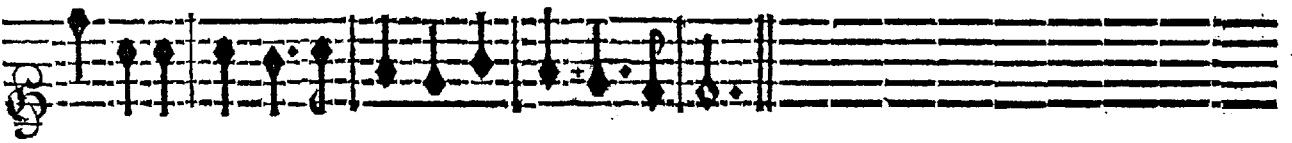
BASSO-CONTINUO.



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-

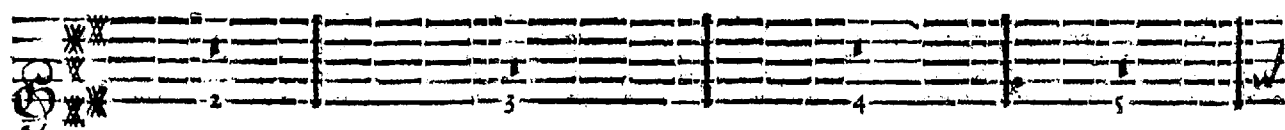
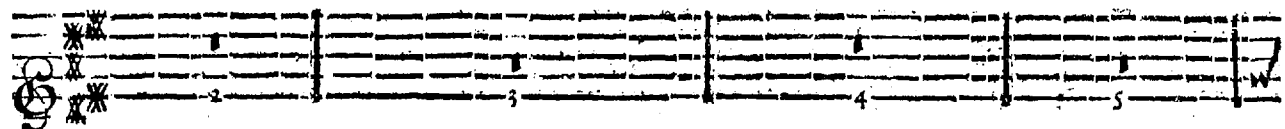
BASSO-CONTINUO.



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



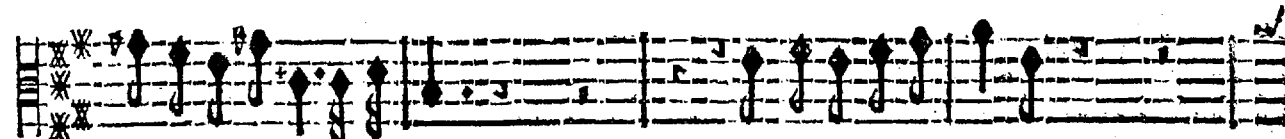
BASSO-CONTINUO.



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

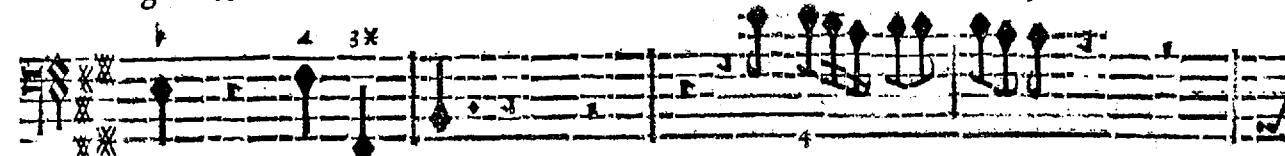


BASSO CONTINUO.



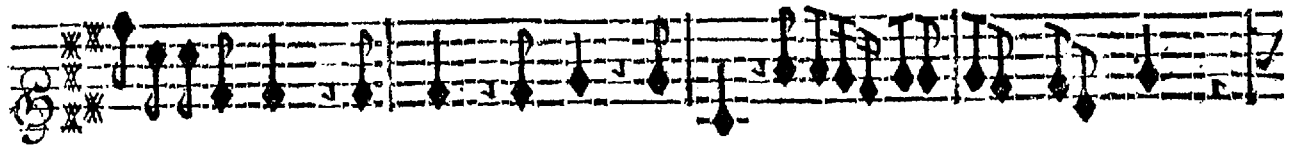
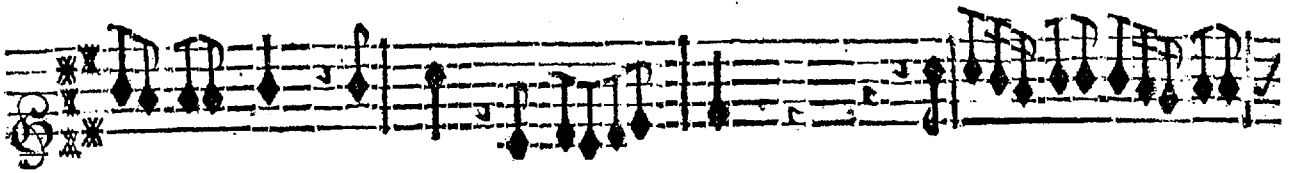
nignus & misericors es.

Cantabo in æternum,

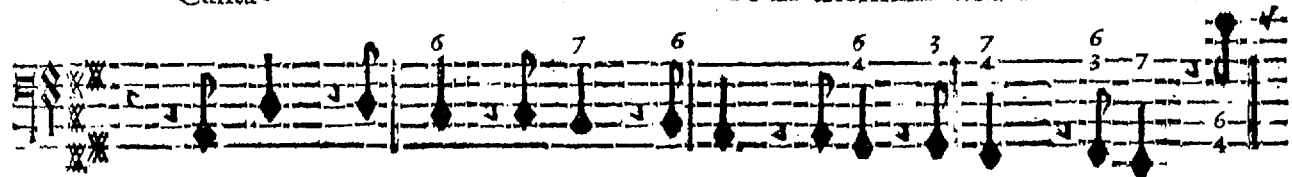


BASSO CONTINUO.

MOTET A LA MANIERE ITALIENNE,



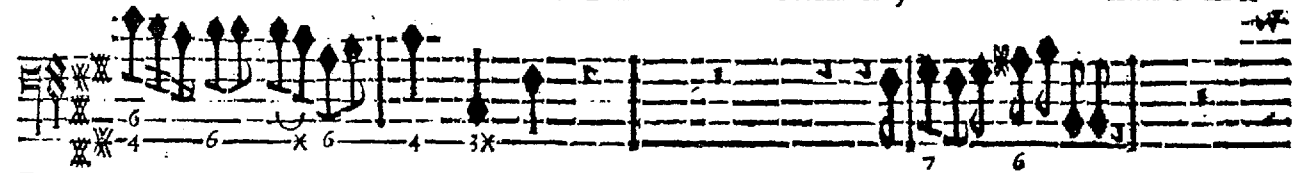
Canta- bo in æternum multitudinem misere-



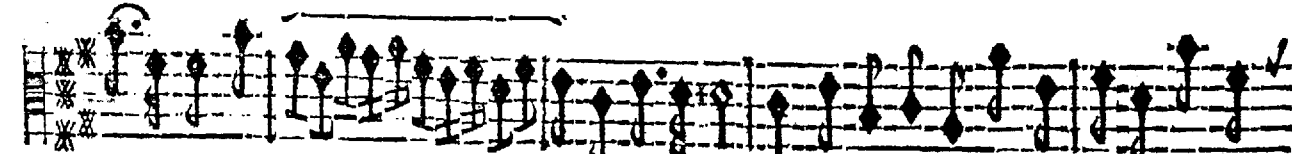
BASSO-CONTINUO.



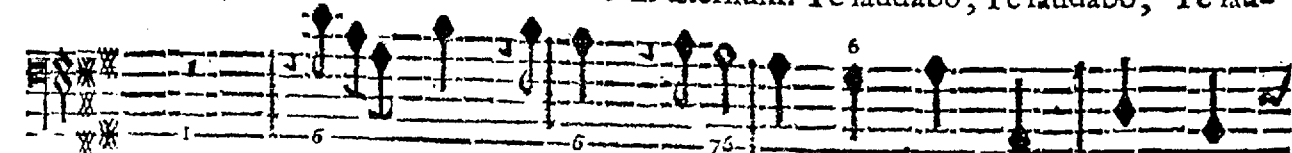
ra- tionum tu- a- rum. Cantabo in æternum, Cantabo in æ-



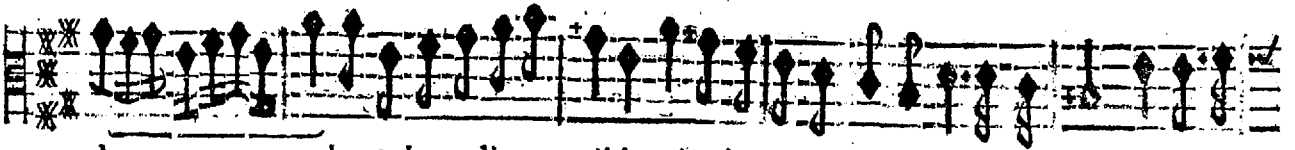
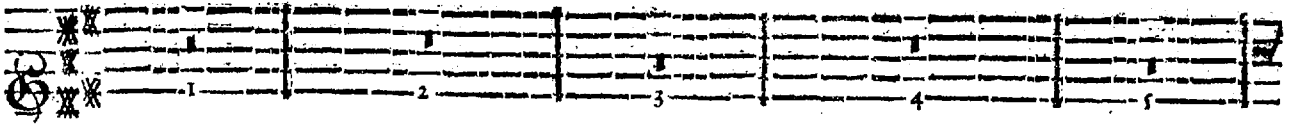
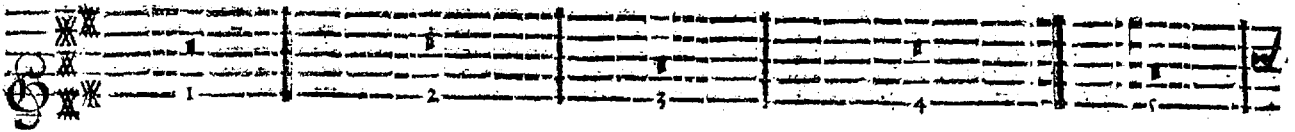
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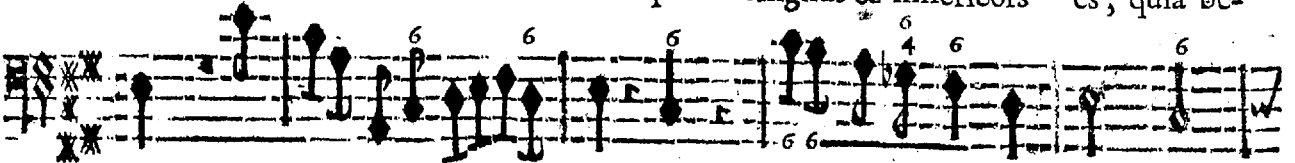
ter- num, Canta- bo in æternum. Te laudabo, Te laudabo, Te lau-



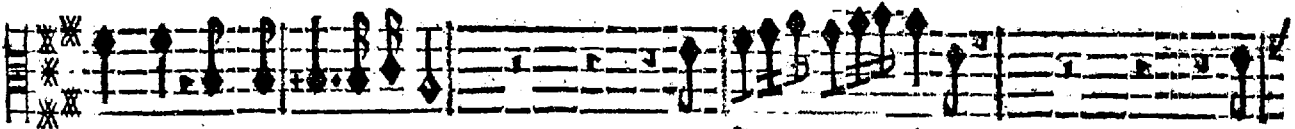
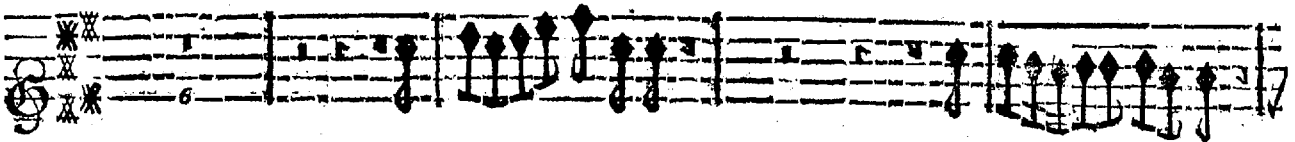
BASSO-CONTINUO.



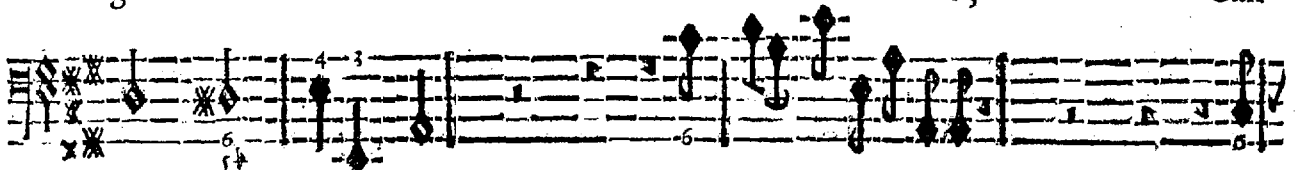
da- bo & benedicam tibi quia benignus & misericors es, quia be-



BASSO-CONTINUO.



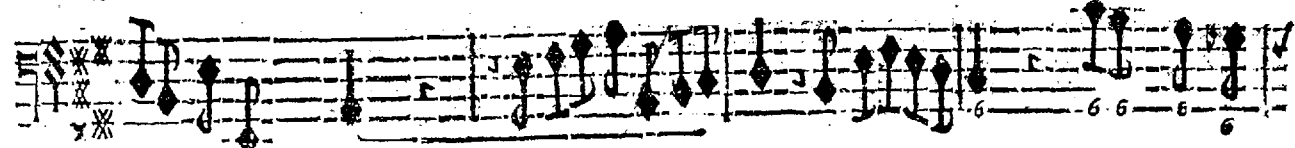
nignus & misericors es. Canta- bo, Can-



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.

