

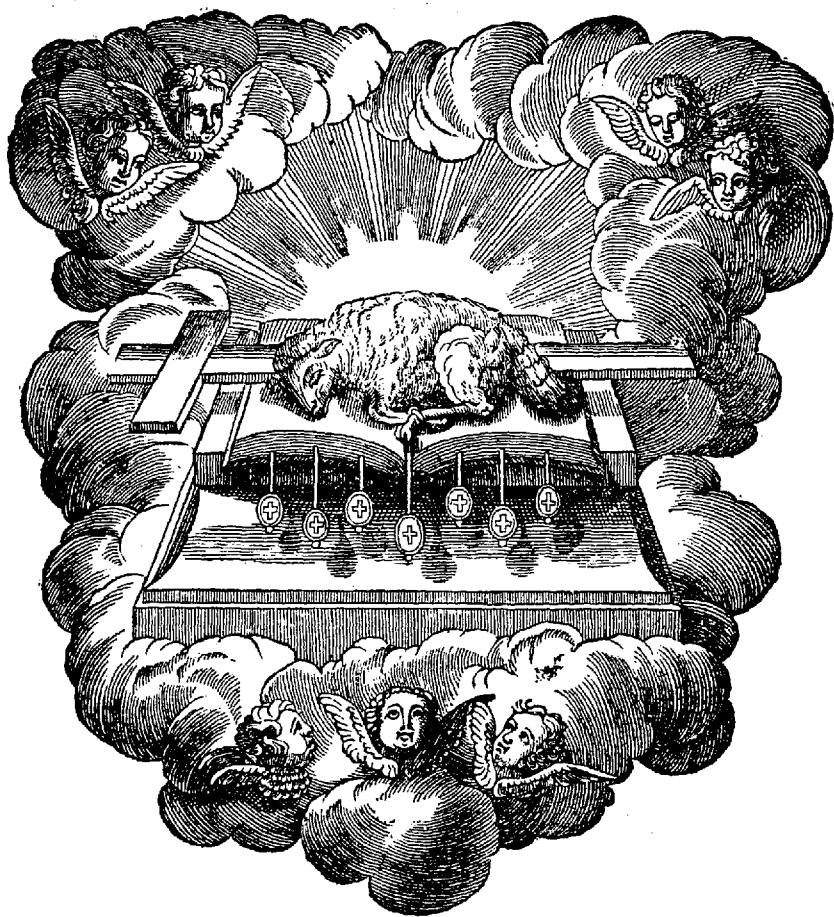
M O T E T S
A I. II. III. VOIX,
ET INSTRUMENTS
AVEC LA BASSE-CONTINUE;

Dédié,

A MONSIEUR L'ARCHEVÊQUE DE PARIS.

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

LIVRE SECOND. Nouvelle Edition.

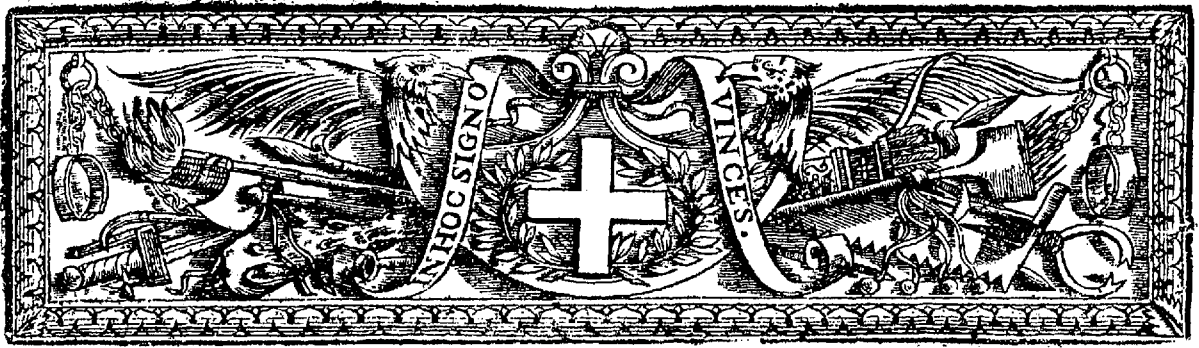


A P A R I S,

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

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE.



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



ONSEIGNEUR,

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

E P I T R E.

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

MONSEIGNEUR,

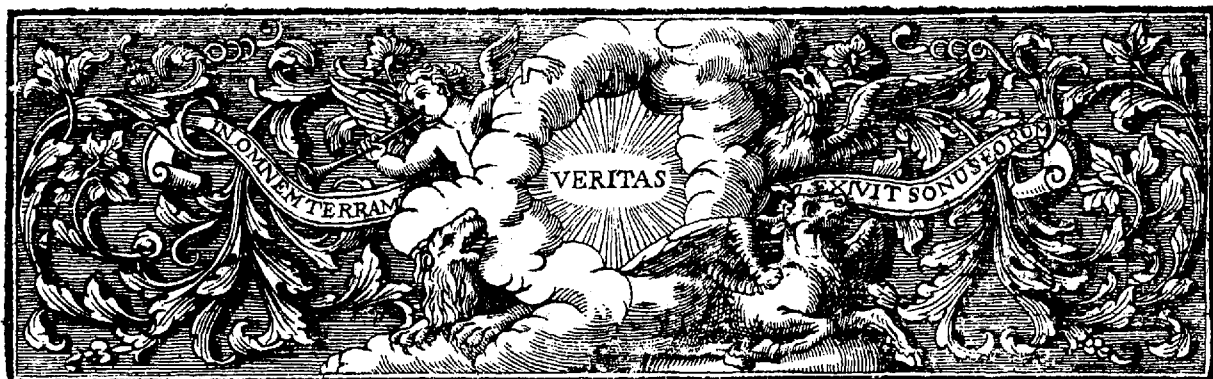
DE VÔTRE GRANDEUR,

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

CAMPRA.

Ecclesiast. 44.
v. 5.

Livr. 10. des
Conf. Ch. 33.



M O T E T S

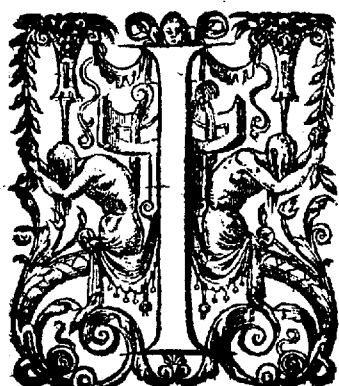
A I. II. ET III. VOIX,

AVEC LA BASSE-CONTINUE.

Par Monsieur C A M P R A.

I. MOTET A VOIX SEULE.

Psalme XCIX.



Jubilate. *Jubi-late, jubilate De-*

BASSUS-CONTINUUS.

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

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

I. MOTET A VOIX SEULE,

servite Domino in læti-
tia. Intro-ite in

GAT.

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

ta- tio-

nc. Intro-

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

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

conspectu ejus: in exul- ta- tio-

ne. in exulta- tio- ne.

Lentement.

Scitote, Scitote quoniam Dominus ipse est Deus: ipse fecit

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

I. MOTET A VOIX SEULE,

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

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

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

GAY.

Populus ejus, Populus ejus & oves

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

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

6 6 7 6 6 7 4 3 4 3

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

6 6 7 4 6 6

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

6 4 3 6 5 6 6 6

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

6 6 4 3 4 3 6

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

6 4 3 6 6

I. MOTET A VOIX SEULE,

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

temini il- li. G A Y.

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

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

am su- a- vis est, su- avis est Do- mi- nus, in æ- ternum mi-

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

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

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

6 4 3 6 4 3 6

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

* 6 6 6 6 * 6

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

6* 6 7 4 3* *

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

3 4 7 4 3*

I. MOTET A VOIX SEULE,

generationem & generationem veritas, veritas e- jus.

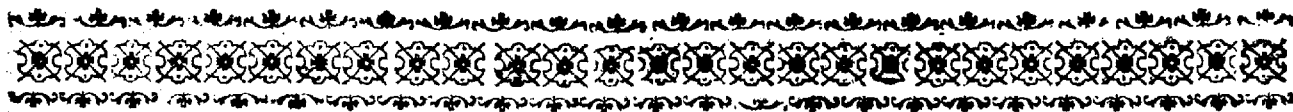
& usque in generati- onem & generati- onem

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

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

Lentement.

tas e- jus.



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



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

BASSUS-CONTINUUS.

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

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

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

II. MOTET A VOIX SEULE,

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

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

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

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

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

DE M. CAMPRA.

Lenement.

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

7 6 7 6*

6

deris & gusta- ris. Ospe mea! salus & requies, & re- qui-

6 6 4 3*

6 4 3

6 4 *

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

6 4 3

6 4 3

6 6 *

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

6 6*

6

6 7 6

4 3*

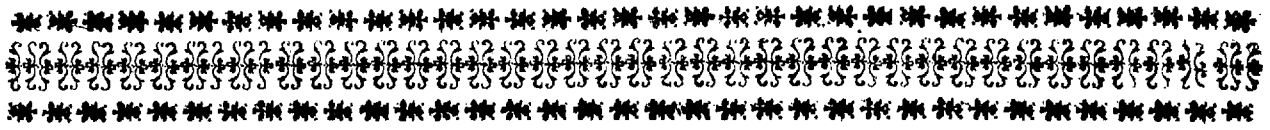
98

5* 6

i- bi es.

6 4 3*

III. MOTET A VOIX SEULE,



III. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.



Gay & Piqué.

Vo. Ave Regina ca-

76*

BASSUS-CONTINUUS.

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

Ave Regina Cælorum, Ave Domi- na Angelorum,

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

Say.

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

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

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

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

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

I. MOTET A VOIX SEULE,

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

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

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

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

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

D E M. C A M P R A.

ra. Gaudē Virgo gloriōsa, Super omnes speciosa, Super omnes speci-

The first system of music features a vocal line in G-clef and a lute tablature line in C-clef. The tablature includes numbers 6, 7, and 6. The lyrics are: "ra. Gaudē Virgo gloriōsa, Super omnes speciosa, Super omnes speci-".

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

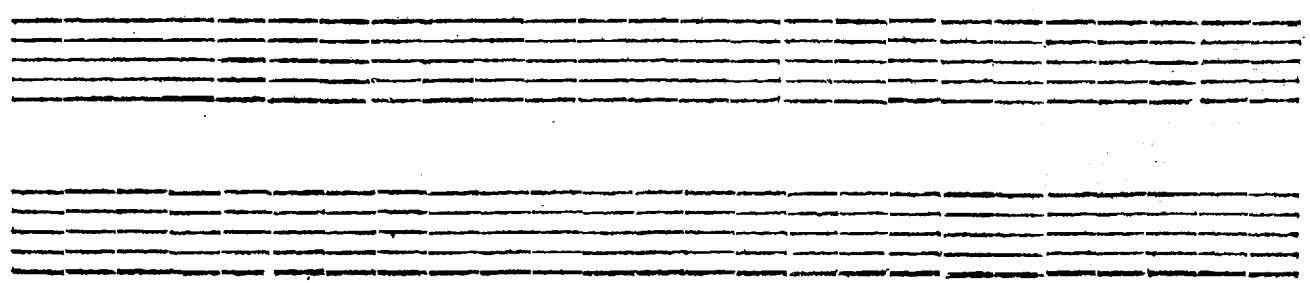
The second system continues the vocal line and lute tablature. The lyrics are: "o- fa. Vale, ô valde de- cora! Et pro nobis Chris- tum exo-". The tablature includes numbers 43, 6, 6, and 4 3*.

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

The third system continues the vocal line and lute tablature. The lyrics are: "ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-". The tablature includes numbers 6, 6, 6, 6, 7, 6, 4, and 3.

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

The fourth system concludes the vocal line and lute tablature. The lyrics are: "ra. exo- ra. Et pro nobis Christum exora. exo- - ra.". The tablature includes numbers 6, 6, 4, and 3.



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

Psalme CXXXII.



Premier Dessus de Violon ou Flute d'Allemagne.

Second Dessus de Violon ou Flute d'Allemagne.

Ecce quam bonum.

BASSUS-CONTINUUS.

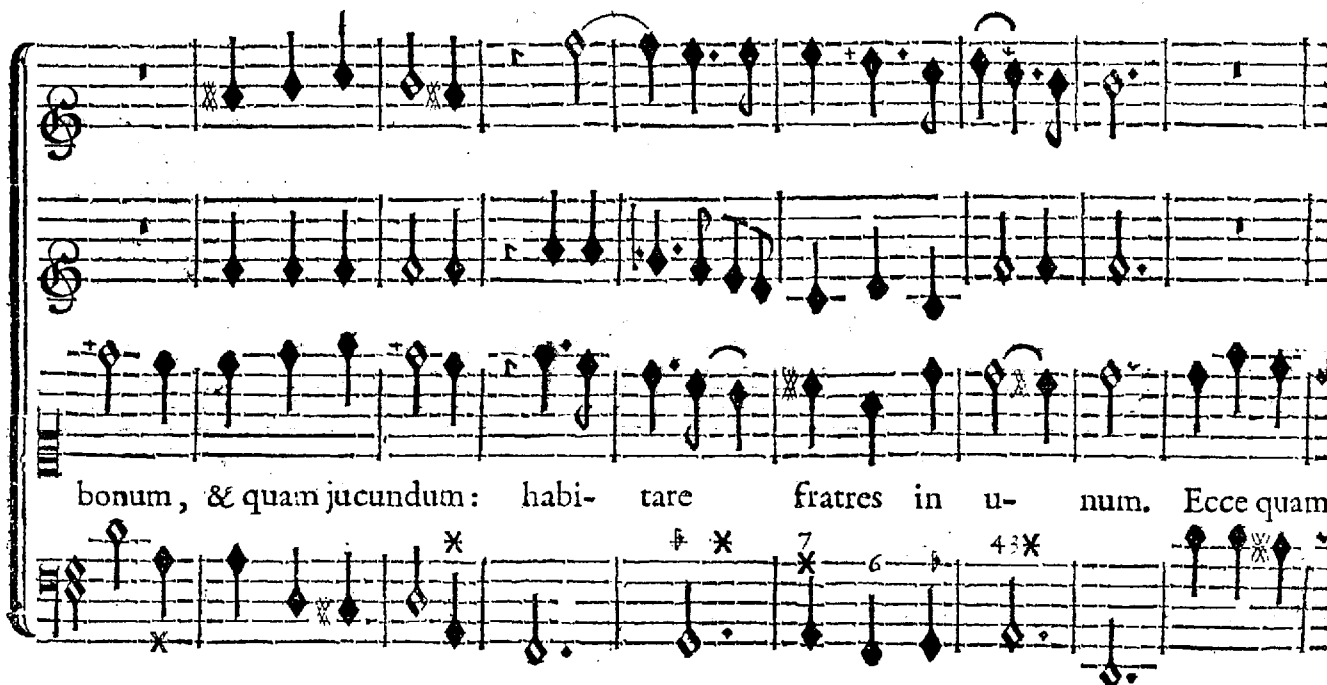
Ecce quam bonum,

Ecce quam bonum,



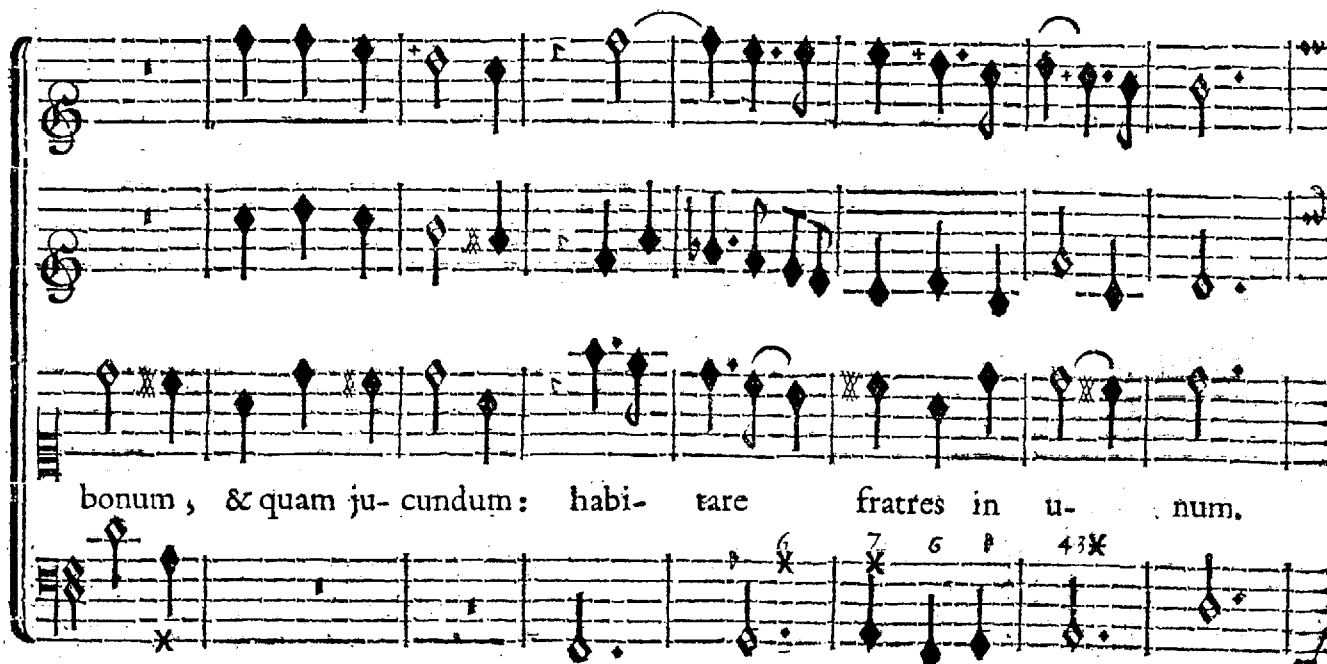
& quam jucundum: habi- tare fratres in u- num. Ecce quam

6 * 7 6 4 *



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

* 7 6 4 3 *



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

* 6 7 6 4 3 *

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

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are for two violins, both with treble clefs. The music is in a common time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a double bar line. The violin parts provide harmonic support with similar rhythmic patterns.

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

The second system continues the musical piece. The vocal line has lyrics underneath it. The violin parts continue with their accompaniment. There are some performance markings like 'f' and '4 3' above the notes.

Quod descendit, Quod descendit in oram vestimenti eius: sicut ros

The third system shows the vocal line with lyrics. The violin parts continue. Performance markings like 'f' and '4 3' are present.

Hermon, quod descendit in montem Sion.

The fourth system continues the vocal line with lyrics. The violin parts continue. Performance markings like 'f' and '4 3' are present.

quod descendit, quod descendit in montem Sion.

The fifth system concludes the vocal line with lyrics. The violin parts continue. Performance markings like 'f' and '4 3' are present.

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

This system contains a vocal line and a lute tablature. The vocal line is in a single staff with a treble clef and a common time signature. The lute tablature is in a single staff with a bass clef and a common time signature, featuring various fret numbers and accidentals.

GAY.

This system contains a vocal line and a lute tablature. The vocal line is in a single staff with a treble clef and a common time signature. The lute tablature is in a single staff with a bass clef and a common time signature, featuring various fret numbers and accidentals.

QUoniam illic manda- vit Dominus,

This system contains a vocal line and a lute tablature. The vocal line is in a single staff with a treble clef and a common time signature. The lute tablature is in a single staff with a bass clef and a common time signature, featuring various fret numbers and accidentals.

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

Doux. Fort.

Doux. Fort.

manda- vit Dominus benedictio- nem:

6 7 6*

Doux.

Doux.

Quoniam illic manda- vit Dominus, manda- vit

Dominus benedictio- nem: & vitam usque in saeculum, & vitam usque in

4 3* 6 6 6

Fort

Fort,

saeculum, in saeculum, in saeculum.

6 6 4 3 *

Quoniam illic manda- vit Dominus, manda- vit

* 7 4 * 6 7 6 4 3 7 *

Doux.

Doux.

Dominus benedicti- onem, benedicti- o- nem: & vitam usque in

LIV I I. F

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

Fort.

Fort.

fæculum. & vitam usque in fæculum, in fæculum, in fæ- cu- lum. & vitam

Doux.

Doux Fort. Doux.

usque in fæculum, in fæculum, in fæ- cu- lum. & vitam, & vitam

Doux.

usque in fæculum, in fæculum, in fæ- culum.

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



Gravement,
PREMIER DESSUS DE VIOLON.

Gravement,
SECOND DESSUS DE VIOLON.

Gravement,
BASSUS-CONTINUUS.

Florete prata.
Gravement,
BASSUS-CONTINUUS.

Two systems of musical notation for the first two violins and the basso continuo.

67
Florete prata, Florete prata, Fron- de- te, Fron-

Two systems of musical notation for the first two violins and the basso continuo.

dete lilia, Fron- dete lilia. Florete prata, Florete prata, Fron-
66*

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

Doux, Fort,

Doux, Fort,

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

Doux,

Doux,

Fronde- te, Frondete lilia, Frondete lilia, Florete

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

EGredietur de libano sponfus, ut pascatur in

6 4 3 6 4 76

hor- tis.

6 66 6-7 *

Cur- rite,

6 6 6 6 6 6 6 6 6 6

4 6

G

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

Cur- rite, Cur- rite, Currite,

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

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

Cur- rite, Cur- rite, Currite,

This system contains three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'Cur- rite, Cur- rite, Currite,' are written below the vocal staff. There are various musical notations including notes, rests, and dynamic markings like '+' and '*'.

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

This system contains three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'aufri turbine fluido, Solvite pen- nas, mur- mure, mur-' are written below the vocal staff. There are various musical notations including notes, rests, and dynamic markings like '*' and '7'.

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

This system contains three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'mure pla- ci- do, murmure pla- cido.' are written below the vocal staff. There are various musical notations including notes, rests, and dynamic markings like '*' and '7'.

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

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

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the first violin, and the bottom staff is the second violin. The lyrics 'Et viridantibus umbris, Et ventilantibus auris, Advolate, Secun-' are positioned below the vocal staff. The music is in a common time signature and features various rhythmic values and accidentals.

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

This system contains the next three staves of the musical score. The lyrics 'date, Germina- te, Germinate, Facun- date, Grata inter nemo-' are positioned below the vocal staff. The music continues with similar notation and includes some figured bass markings (e.g., 6, 66, 6) in the violin parts.

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

This system contains the final three staves of the musical score. The lyrics 'ra. Grata inter nemo- ra. & dilecto venti- late,' are positioned below the vocal staff. The music concludes with various rhythmic patterns and accidentals.



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

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are positioned below the third staff.



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

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are positioned below the third staff.



na.

This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are positioned below the third staff.

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

Tendrement

Flute d'Allemagne.

Flute d'Allemagne.

4 6 * 5 3* 5 6 3 4

7 6 5 7 6 7 6 5

6 6 * 5 6 66* * 6

6 * * 6 4 6 * 5 4 *

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

6 6 * † 7 6 3*

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

3 4 7 6* 3 4 3

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

6 6 * * † 7 6 3*

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

Ergo veni,

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

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

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

salus in- fini- ta. Et lan-

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

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

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

lamen te aman- ti.

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



III. MOTET A VOIX SEULE,

ET DEUX DESSUS DE VIOLONS.

Psalme CXLVIII.

Gay.



Musical staff for the first violin part, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5.

PREMIER DESSUS DE VIOLON.

Musical staff for the second violin part, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5.

SECONDE DESSUS DE VIOLON.

Musical staff for the Bass Continuo part, starting with a bass clef and a 3/4 time signature. The accompaniment begins with a quarter note G3, followed by eighth notes A3, B3, and C4.

Audate.

Musical staff for the Bass Continuo part, continuing the accompaniment with sixteenth-note patterns and a 6-measure rest.

BASSUS-CONTINUUS.

Musical staff for the voice part, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The instruction *Doux.* is written below the staff.

Doux.

Musical staff for the voice part, continuing the melody with eighth notes and a 6-measure rest. The instruction *Doux.* is written below the staff.

Doux.

Musical staff for the Bass Continuo part, continuing the accompaniment with sixteenth-note patterns and a 6-measure rest.

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

Musical staff for the Bass Continuo part, continuing the accompaniment with sixteenth-note patterns and a 6-measure rest.

Musical staff for the voice part, continuing the melody with eighth notes and a 6-measure rest.

Musical staff for the voice part, continuing the melody with eighth notes and a 6-measure rest.

Musical staff for the Bass Continuo part, continuing the accompaniment with sixteenth-note patterns and a 6-measure rest.

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

Musical staff for the Bass Continuo part, continuing the accompaniment with sixteenth-note patterns and a 6-measure rest.

Fort. Dour.

Fort. Dour.

exce- lis. Laudate eum, omnes Angeli

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

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

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

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

This system contains the first three staves of the musical score. The top two staves are for two violins, both marked 'Fort'. The third staff is for the vocal line, marked 'jus.' and containing the lyrics 'Laudate eum,'. The vocal line includes fingerings 56, 6, 4, and 3.

Doux. Doux. Laudate eum, Sol & Lu- na: laudate

This system contains the next three staves. The top two staves are for two violins, both marked 'Doux.'. The third staff is for the vocal line, marked 'Doux.' and containing the lyrics 'Laudate eum, Sol & Lu- na: laudate'. The vocal line includes fingerings 6, 43, and 6.

e- um, omnes stellæ & lu- men. omnes stellæ & lu-

This system contains the final three staves. The top two staves are for two violins. The third staff is for the vocal line, containing the lyrics 'e- um, omnes stellæ & lu- men. omnes stellæ & lu-'. The vocal line includes fingerings 6, 6, 4, 3, 6, 6, 4, and 3.

men. omnes stellæ & lu- men. Laudate eum,

Fort. Doux

Fort. Doux

6 4 3 6 6 4 3

Laudate eum, cæli caelorum: Laudate eum, cæli caelo-

6 7 6 7 6 7 6

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

6

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

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

This system contains the first system of music. It features a vocal line on a single staff and two violin staves. The vocal line includes the lyrics "œlos sunt, lau- dent, lau- dent nomen Domi- ni. lau-". The music is written in a key with one flat and a common time signature. The violin parts provide harmonic support with various melodic and rhythmic patterns.

dent, lau- dent nomen Domi- ni.

This system contains the second system of music. It features a vocal line on a single staff and two violin staves. The vocal line includes the lyrics "dent, lau- dent nomen Domi- ni.". The music continues with similar melodic and rhythmic patterns as the first system.

This system contains the third system of music. It features a vocal line on a single staff and two violin staves. The vocal line is mostly blank, indicating a rest or the end of the vocal part. The violin parts continue with their respective melodic and rhythmic patterns.

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

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

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

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

bit. non, non, non præteri- bit.

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

Gay.

6 * 6 * 6 *

L Doux

6 6 6 6

L Auda- te, Lau-

6 * 6 6

da- te, Laudate Dominum de terra: draco-

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

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

es, spiri- tus procel- la-

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

rum: quæ faciunt verbum ejus. quæ faciunt

6 28 76

Detailed description: This system contains the first system of the musical score. It features a vocal line on a single staff and two violin staves. The vocal line has lyrics: "rum: quæ faciunt verbum ejus. quæ faciunt". The music is in a minor key with a common time signature. There are various musical notations including notes, rests, and ornaments (marked with asterisks). Measure numbers 6, 28, and 76 are indicated at the bottom of the staves.

Gravement.

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

4 3 7

Detailed description: This system contains the second system of the musical score. It features a vocal line on a single staff and two violin staves. The tempo marking "Gravement." is placed above the first violin staff. The vocal line has lyrics: "verbum e- jus. quæ faciunt verbum e- jus.". The music is in a minor key with a common time signature. There are various musical notations including notes, rests, and ornaments (marked with asterisks). Measure numbers 4, 3, and 7 are indicated above the vocal line.

Detailed description: This system contains the third system of the musical score. It features two violin staves. The music is in a minor key with a common time signature. There are various musical notations including notes, rests, and ornaments (marked with asterisks). Measure numbers 6, 6, 6, 6, and 6 are indicated at the bottom of the staves.

Montes &

Doux. Fort. Doux

Doux. Fort. Doux

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

universa pecora: serpen-tes, & volucres penna-

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

Fort.

Fort.

Lentement,

tc. Reges terræ, & omnes populi: princi-

Doux.

Doux.

Doux.

pes, & omnes iudices terræ. juvenes, & virgines, fenes, cum juni-

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

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

4 3* 6 4 3* 28
76

GAY.

nomen e- jus, nomen ejus foli- us.

6 4 3

Con-

6 6 5 6 4 3

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

Doux.

Doux.

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

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

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

Fort.

Fort.

Israël, populo appropinquanti si- bi.

6 6 6 6 6 6 6 4 3

Doux.

Doux.

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

6 6 *

popu- lo appropinquanti si- bi. popu- lo appropinquanti si-

6 *

6* 6

6

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

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

ti si- bi.

I. MOTET A DEUX VOIX.

Psalme CXLIX.



Antate Domino canticum novum, Cantate, Can-

Cantate.

BASSUS-CONTINUUS.

tate Domino canticum no- vum: Cantate Domino canticum

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

Læterur Israël

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

I. MOTET A DEUX VOIX,

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

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

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

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

terio pfal- lant e- i. Lau-
no & pfal- terio pfal- lant e- i. Lau-
6 6 6 6 6 6 6 6

dent, Laudent nomen ejus in choro: in tympano & pfal-
dent, Laudent nomen ejus in choro: in tympano & pfal- terio
5-6 6 6

terio pfal- lant e- i. Lau- dent, Laudent
pfal- lant e- i. Lau- dent, Laudent
43

nomen ejus in choro: in tympano & pfal- terio pfal-
nomen ejus in choro: in tympano & pfal- te- rio
6 6

I. MOTET A DEUX VOIX.

lant e- i, pfall-

7 4 3*

lant e- i.

lant e- i.

76 4*

PREMIER DESSUS seul.

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

76 6 6 76 6

ta- bit mansuetos in salu- tem. & exalta-

6 6 4 3* 6*

bit mansu- e- tos in salu- tem. & exal- ta- bit, & exal-

7-6 7-43* 6*

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

SECOND DESSUS feul,

EXultabunt fancti, Exultabunt fancti in

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

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

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

a: lætabuntur, lætabuntur in cubilibus fu- is.

I. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

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

I MOTET A DEUX VOIX,

manicis ferre- is. in manicis ferre- is.

manicis ferre- is. in manicis ferre- is.

Ut faciant in eis iudicium conscriptum:

Ut faciant in eis iudicium conscrip-

Ut faciant in eis iudicium conscrip- tum: glo-

rum: Ut faciant in eis iudicium conscrip- tum:

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

Ut faciant in e-

Ut faciant in eis iudicium conscriptum: glo-

is iudicium conscriptum: glo- ria

The first system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). The lower staff is a lute tablature in C-clef with a key signature of one flat. The text is split across the two staves: "Ut faciant in eis iudicium conscriptum: glo-" on the first line and "is iudicium conscriptum: glo- ria" on the second line. The tablature includes numbers 6, 7, 6, 6, and 6, along with asterisks indicating fretted notes.

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

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

The second system continues the musical piece. The upper staff is the vocal line and the lower staff is the lute tablature. The text is split: "ria hæc est, hæc est omnibus sanctis ejus, omnibus sanctis ejus. Ut faci-" on the first line and "hæc est omni- bus sanctis ejus, omnibus sanctis e- jus. Ut faci-" on the second line. The tablature includes numbers 7, 6, 9, 6, 6, 6, 6, and 6, with asterisks.

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

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

The third system features the vocal line and lute tablature. The text is split: "ant in e- is iudicium conscriptum: iudici- um conscrip- tum:" on the first line and "ant in e- is iudicium conscriptum: iudi- cium conscrip-" on the second line. The tablature includes numbers 2, 6, 6, 6, 6, 6, 6, and 6, with asterisks.

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

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

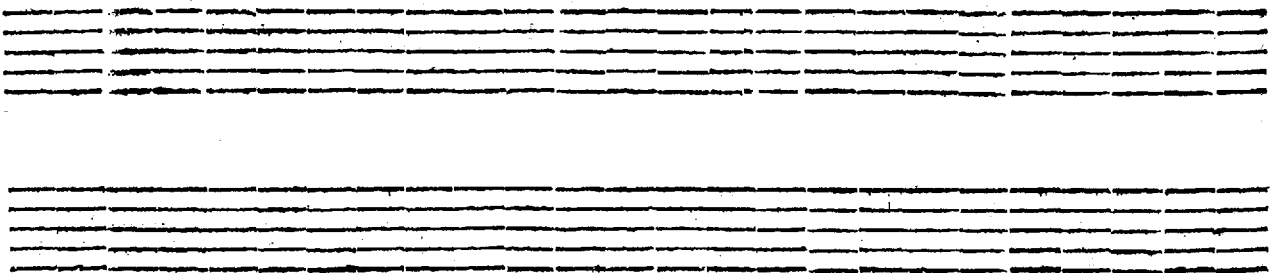
The fourth system concludes the page's musical notation. The upper staff is the vocal line and the lower staff is the lute tablature. The text is split: "iudi- cium conf- crip- tum: glo- ria hæc" on the first line and "tum: glo- ria hæc est omnibus sanctis e- jus. Ut faciant in eis" on the second line. The tablature includes numbers 6, 6, 4, 6, 9, 7, 6, and 6, with asterisks.

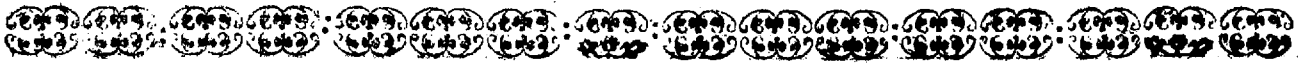
I. MOTET A DEUX VOIX,

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

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

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





II. MOTET A DEUX VOIX.

Psalme 1 v.



PREMIER DESSUS seul,

Cum invocarem.

Cum invo-

BASSUS-CONTINUUS.

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

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

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

in tribulati- one dila- tasti mi-



II. MOTET A DEUX VOIX.

ENSEMBLE.

hi. Mi- ferere

Mi. ferere mei: Mife- rere, Mife- rere, Mife- rere me-

76* * 6* 6 6 76 43*

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

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

6 76 76 56 76 43* 56 76*

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

mei: Mife- rere me- i: & exau- di orati- o- nem me-

6 43* 76 6 76

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

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

43 6 4-3 6 6 9 8



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

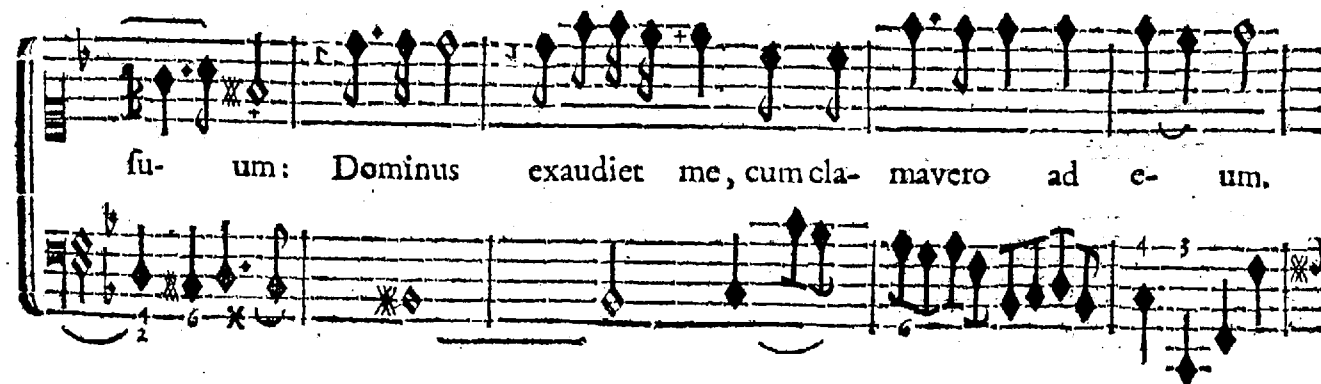
SECOND DESSUS seul.

Gravement. Fili hominum usquequod gravi cor-de? ut quid diligi-tis vani-

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

PREMIER DESSUS seul.

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



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

II. MOTET A DEUX VOIX,

Dominus exaudiet me, cum clama-vero ad eum, cum clama-vero ad

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

Iraf- cimini, & no-

ENSEMBLE.

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

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

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

6 98 76 4 3*

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

lite, no- lite pecca- re:

76 * 7 43*

6 6 6 6 6 6 6 6 6 6

vestris compungimi- ni.

quæ dicitis in cordibus vestris, in cubilibus vestris com-

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

quæ dicitis in cordibus vestris, in cubilibus vestris com-

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

6 6 6 6 6 6 6 6 6 6

II. MOTET A DEUX VOIX,

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

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

Detailed description: This system contains two staves of musical notation. The top staff is for the first voice and the bottom for the second. The lyrics are 'pungimini. compungi- mini. in cubilibus vestris compungimini. compungimini.' repeated on both staves. The notation includes various note values, rests, and dynamic markings.

SECOND DESSUS seul.
AIR.

Reprise

Sacrifi- cate, Sacrifi- cate fa-

Detailed description: This system is for the 'SECOND DESSUS seul.' and is marked 'AIR.'. It begins with a 'Reprise' section. The lyrics are 'Sacrifi- cate, Sacrifi- cate fa-'. The notation features a treble clef, a key signature of one flat, and various rhythmic values. There are some performance markings like '7', '6', '4', and '3*' above the notes.

FIN.

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

Detailed description: This system continues the 'SECOND DESSUS' part. It is marked 'FIN.' at the end. The lyrics are 'crifici- um justi- tiae, & spera- te in Do- mi- no:'. The notation includes various note values and rests.

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

Detailed description: This system continues the 'SECOND DESSUS' part. The lyrics are 'Sacrifi- cate, Sacrifi- cate sacrifi- cium justitiae, & spera-'. The notation includes various note values and rests.

te in Do- mīno : multi dicunt, Quis ostendit nobis bona? multi dicunt,

Detailed description: This system continues the 'SECOND DESSUS' part. The lyrics are 'te in Do- mīno : multi dicunt, Quis ostendit nobis bona? multi dicunt,'. The notation includes various note values and rests.

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

5 6 * 6 43 * *

PREMIER DESSUS seul
CHACONNE.

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

6 5 3 6 76*

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

76 6 4 3 6 5 3

men vultus tui Domine: dedisti letitiam in corde

6 76 6 6 287 765

meo. dedisti letitiam in corde meo.

5 3 6 76* 76 3

II. MOTET A DEUX VOIX,

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

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

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

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

IN pa- ce in idip- sum: dormi-
IN pa- ce in idip- sum: dormiam,

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

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

cam. dormiam, dormiam & requies- cam.

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

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

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

re- quies- cam.

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

II. MOTET A DEUX VOIX,

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

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

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

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

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

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

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

Lentement.

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

III. MOTET A DEUX VOIX.



III. MOTET A DEUX VOIX,

Pfalme XLVI.



Mnes. O Mnes Gentes,

Omnes.

BASSUS-CONTINUUS.

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

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

Omnes Gentes, Omnes

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

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

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

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

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

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

III. MOTET A DEUX VOIX,

RONDEAU.
seul.

QUoniam Dominus excelsus, terribi- lis: terribi- lis: Rex magnus

BASSUS-CONTINUUS.

super omnem terram. Subje- cit populos nobis: & gentes sub pedibus

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

lis: Rex magnus super omnem terram. E- legit nobis heredita- tem su-

am: speciem Jacob, quam di- le- xit. Quoniam Dominus excel-

fus, terribi- lis, terribi- lis: Rex magnus super omnem terram.

DEC.

Ascendit Deus in júbilo, in júbilo, Ascendit Deus in júbilo,

Ascendit Deus in júbilo, in júbilo, Ascendit Deus in

BASSUS-CONTINUUS.

in júbilo, & Dominus in voce tubæ. & Dominus in voce tubæ. &

ju- bilo, & Dominus in voce tubæ. in voce tubæ.

Dominus in voce tu- - - bæ. & Dominus in voce tubæ.

in voce tubæ. in voce tu- bæ. & Dominus

in voce tubæ. in vo- ce tubæ. Psalli- te Deo nostro, psal-

in voce tubæ. in vo- ce tubæ.

III. MOTET A DEUX VOIX,

ditte, psallite, psal- li- te.

Psalli- te Regi nostro, psal- lite.

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

psal- lite, psal- lite.

psallite sapien- ter.

Re- gnabit De- us super gen-

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

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

am. Pfalli-

6 6 * 6 6* 4 *

Pfalli- te Regi

te Regi nostro, pfallite, pfallite, pfallite.

6 4 6 6* 4 3*

Pfalli-

nostro, pfallite, pfallite, pfallite, pfallite, pfallite.

te Regi nostro, pfallite, pfallite, pfallite, pfallite.

6 6 4 3

lite, pfallite, pfallite.

lite, pfallite, pfallite.

4 3 6 6 6 7 7

III. MOTET A DEUX VOIX,

Principes populorum congregati sunt cum Deo Abraham:

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

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

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

pes populorum congregati sunt cum Deo Abraham:

Princi- pes popu- lorum con-

6 6 * 6 56 7 * 6 6* * *

quoniam dii fortes terra elevati

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

* 6 * * 6 6 9 6

funt, elevati- sunt, ele- va- ti sunt. vehementer

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

6 6 4 3

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

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

6 4 3

III. MOTET A DEUX VOIX,

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

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

6 6 6 6 6 6 6 6 6 6

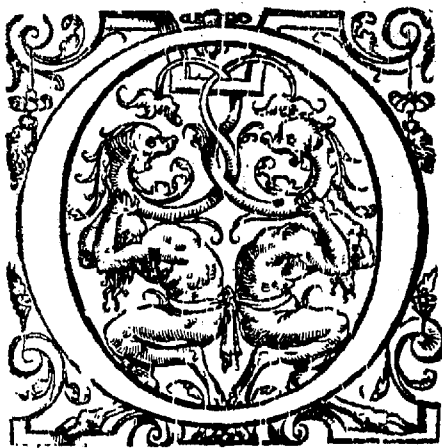
va- ti sunt. ele- va- - - - - ri sunt, ele- va- ti sunt.

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

4 5 6 6 6 6 6 6 5 4 3



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



PREMIER DESSUS DE VIOLON.
Jesu!

SECOND DESSUS DE VIOLON.
O Jesu!

BASSUS-CONTINUUS.

Musical notation for the first system, including staves for the two violins and the basso continuo.

Musical notation for the second system, including staves for the two violins and the basso continuo.

Musical notation for the third system, including staves for the two violins and the basso continuo. The word "Doux" is written above the first two staves.

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

Musical notation for the fourth system, including staves for the two violins and the basso continuo.

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

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

animæ, & vita cordi- um.

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

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

6 76 * 7 4 3*

fort.

te? O Jezu

Fort. Doux. Doux.

6 6 6

amantiffi- me! amantif- sime! aman- tissime! O Jezu! O Jezu!

6 6 7 76 6 *

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

Fort.

Fort.

amantif. fine!

Doux.

Doux.

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

Domine, quam amabilis est decor domus tu- æ ! Quam admira- bi-

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

76 6 6 6 4 3*

Fort. Doux.

Fort. Doux.

Proptere- a concu-

6 6 7 6 4 3 6

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

7 6 7 6 7 6 7 6

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

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

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

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

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

SYMPHONIE
SYMPHONIE.
nc.

○ Cæ- les- tis Patria Beato- rum.
○ Fe- lix civitas Angelorum, Ubi est

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

Ubi est fons divinæ charitatis.

fons di-vinæ, divinæ chari-tatis.

Ubi est sol æternæ, æ-ter-næ clari-ta-

Ubi est sol æternæ clari-ta-tis æ-ter-

First system of musical notation. It consists of five staves. The top two staves are vocal lines in G-clef. The third staff is a lute tablature line with letters and numbers. The fourth and fifth staves are lute tablature lines with numbers. The lyrics are: *tis, æ-ternæ cla-rita-tis.*

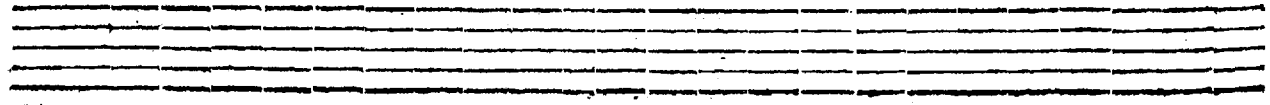
Second system of musical notation. It consists of five staves. The top two staves are vocal lines in G-clef. The third staff is a lute tablature line with letters and numbers. The fourth and fifth staves are lute tablature lines with numbers. The lyrics are: *næ, æ-ternæ cla-rita-tis.*
In quem de-
In quem de- fiderant

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

This system contains the first two systems of the musical score. It features two vocal staves (Soprano and Alto) and two violin staves. The vocal parts have lyrics: "fidcrant An- geli, Angeli prospicere. Quando, Quando, appa- An- geli, An- geli prospicere. Quando, Quando, appa-". The violin parts are marked with 'x' and contain rhythmic accompaniment.

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

This system contains the second two systems of the musical score. It features two vocal staves and two violin staves. The vocal parts have lyrics: "rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. rebo, & vi- debo te. Quando, Quando, appa- rebo & videbo te. & vi-". The violin parts are marked with 'x' and contain rhythmic accompaniment. There are some performance markings like '4 3' and '6' above the notes.



& vi- debo, vide- bo te.

debo, vide- bo te.

6 6r 6 3

FLUTE ALLEMANDE.

FLUTE ALLEMANDE.

6 7

Doux.

Doux.

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

6 76 4 3*

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

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

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

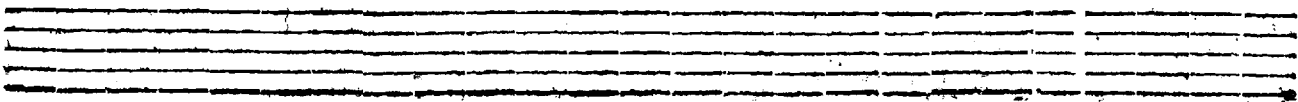
plan-geres. Sortem meam plangeres. plan-geres. plan-

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

43* 6 6 6 6* 7 6

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

76* 4 5* 6 6 79



Quando, appa- rebis, & fati- abor? Et in æ- ternum læta- bor, læ-

Et in æ- ternum læta- bor in te. læ-

76 6 6 6

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

ra- bor in te. læ- tabor in te.

6 6 4 3 6

Et in æ- ternum lætabor in te. in æ-

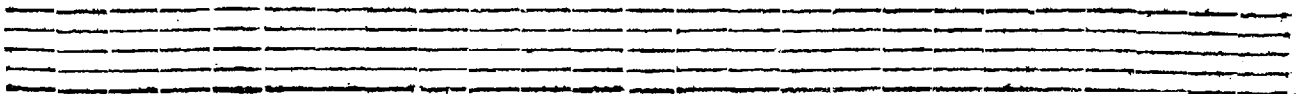
6 2 7 7 6 6

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

6 4 6 7 6 7

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

7 6 6 7 6 7 6

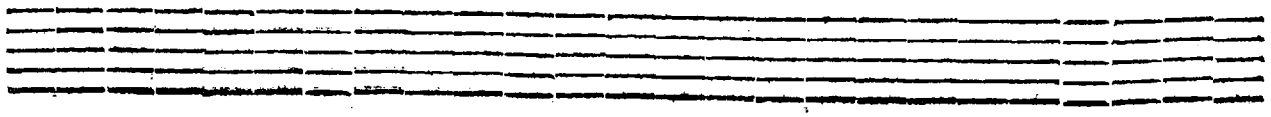


bor in te. lætabor, lætabor, lætabor in te. Et in æternum læ-
 ta- bor in te. læ- tabor, læ- tabor in te. Et in æ-ternum læ-

6 7 6 7 6 4 3

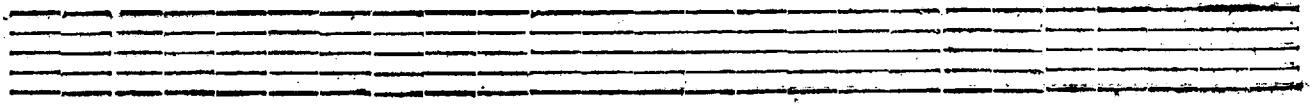
Fort.
 Fort.
 tabor, lætabor in te. lætabor, lætabor in te.
 tabor, lætabor in te. lætabor, lætabor in te.

7^b 6 4 7 6 * 6 7 6 4 3* 7 6 6



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

Et in æ-ternum læta- - bor, læta-

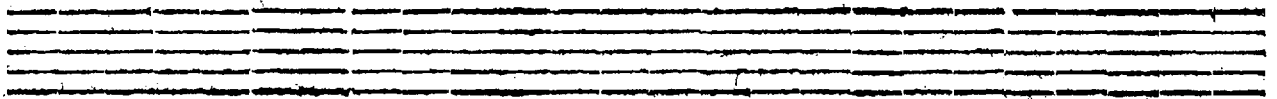


tabor in te. Et in æternum lætabor in te. in æ-

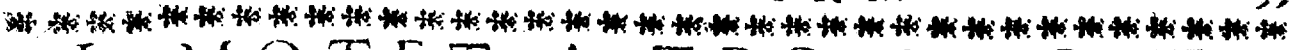
bor in te. Et in æ- ternum lætabor, lætabor in te. læ-

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

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



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



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



PREMIER DESSUS DE VIOLON.
Immensus es Domine.

SECOND DESSUS DE VIOLON.

BASSUS-CONTINUUS.

Doux.

Immensus es Domine, Immensus es, Immensus es Domine, Et

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

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

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

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

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

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

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

Fort.

Fort.

mensura, de- bes ama- ri.

This system contains the first system of music. It features two vocal staves (Soprano and Alto) and two violin staves. The vocal parts have lyrics: "mensura, de- bes ama- ri." The music is marked "Fort." (Fortissimo) in two places. The violin parts include fingering numbers (5, 6, 7, 6, 5, 4, 3*) and various ornaments (marked with an asterisk *).

Doux.

Doux.

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

Et sine

This system contains the second system of music. It features two vocal staves and two violin staves. The vocal parts have lyrics: "Et sine mensu- ra, debes a- ma- ri." The music is marked "Doux." (Dolce) in two places. The violin parts include fingering numbers (7, 6, 7, 6, 7, 6, 7) and various ornaments (marked with an asterisk *).

Et sine mensura, debes a-

Et si- ne mensura, debes ama- ri.

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

6 6 6 43 76 6

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

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

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

6 9 8 4 3 7 6 5

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

Gay.

6

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

ardes, Et nunquam extin- gueris?

Fort.

Fort.

Musical score for the first system, featuring three staves: two treble clefs and one lute tablature staff. The lute staff includes fret numbers: 6, 7, 6, 6. The lyrics "O a- mor, O a-" are positioned above the lute staff.

Musical score for the second system, featuring three staves: two treble clefs and one lute tablature staff. The lute staff includes fret numbers: 6, 4, 3. The lyrics "mor qui sem- per ardes, Et nunquam extin- gueris?" are positioned above the lute staff.

Musical score for the third system, featuring three staves: two treble clefs and one lute tablature staff. The lute staff includes fret numbers: 6, 7, 43. The lyrics "mor qui sem- per ardes, Et nunquam extingue-" are positioned above the lute staff.

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

O amor qui semper ardes, O amor qui ris? O amor qui O amor qui semper ardes, qui semper ardes, Et nunquam ex-

semper ardes, Et nunquam, nunquam exingue- ris? semper ardes, Et nunquam exingueris? extin- gueris? O a- tingueris? Et nunquã exingueris? Et nunquam exingueris? O a-

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

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

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

ris? Et nunquam extin- gueris?

Lentement.

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

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

6 76 5 43 6

This system contains the first system of music for three voices and two violins. It features three vocal staves and two violin staves. The lyrics are "ris? Et nunquam extin- gueris?". The tempo is marked "Lentement." and the instrumentation includes "Flute d'Allemagne." for both violin parts. The system concludes with measure numbers 6, 76, 5, 43, and 6.

This system continues the musical score for three voices and two violins. It features three vocal staves and two violin staves. The lyrics are "ris? Et nunquam extin- gueris?". The tempo is marked "Lentement." and the instrumentation includes "Flute d'Allemagne." for both violin parts. The system concludes with measure numbers 76, 6, 4, 3, and 6.

This system continues the musical score for three voices and two violins. It features three vocal staves and two violin staves. The lyrics are "ris? Et nunquam extin- gueris?". The tempo is marked "Lentement." and the instrumentation includes "Flute d'Allemagne." for both violin parts. The system concludes with measure numbers 6, 4, 3, 6, 6, 6, 6, 7, and 6.

Soul.

Dulcis Christe, Bone

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

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

totum igne tu- o. FLUTE.

Dulcis Christe
Dulcis Christe, Bone Jesu,

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

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

Charitas, Chari- tas,

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a violin part with various fingering and bowing markings.

ta- o. Deus meus, accende me totum

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

This system contains the third and fourth staves. The top staff continues the vocal line. The bottom staff continues the violin part.

igne tu- o. FLUTE.

igne tu- o. FLUTE.

This system contains the fifth and sixth staves. The top staff continues the vocal line. The bottom staff is a flute part, indicated by the 'FLUTE.' label.

Ut nullus in me adulte- rinis a-

This system contains the seventh and eighth staves. The top staff continues the vocal line. The bottom staff continues the violin part.

moribus pateat locus, pateat locus. Ut nullus in

Ut nullus in me, Ut nullus in

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

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

Ut nullus in me adulte-

Ut nullus in me, Ut nullus in me adulte-

rinis a- moribus pateat lo- cus. FLUTE.

rinis a- moribus pateat lo- cus. FLUTE.

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

Gay.

VIOLONS.

VIOLONS.

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

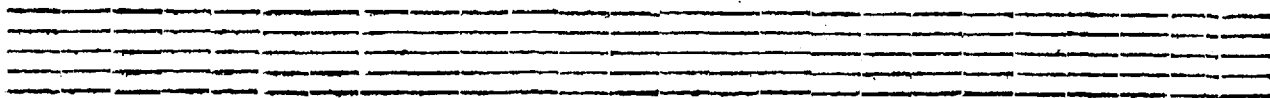
ter- na. jubila- tio- ne æ- ter-

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

o- ne æ- ter- na. Et ju- bilet

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

cor meum, jubilati- one, jubi- latio-



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

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

7 6 76 6 76

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

6 74 6 34 6

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

Et ju- - bilet, ju- bilet,

Et ju-

6 6 7 6 7 6 4 3 6 4

Detailed description: This system contains six staves. The top two staves are for vocal parts (Soprano and Alto). The third staff is for Tenor. The bottom two staves are for Violin I and Violin II. The lyrics 'Et ju- - bilet, ju- bilet,' are written under the Tenor staff. The Violin II staff has figured bass notation: 6, 6, 7, 6, 7, 6, 4, 3, 6, 4.

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

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

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

7 6 4 3

Detailed description: This system continues the musical score with six staves. The vocal parts continue with the lyrics 'jubilet cor me- um. ju- bilet cor me- um.' and 'Et ju- - bilet, ju- bilet cor me- um.' The violin parts continue with their respective parts. The Violin II staff has figured bass notation: 7, 6, 4, 3.

jubilati- one ater- - na.

jubilati- one æ- ter- na.

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

6 76

jubilati- o- - - ne æ- ter- na.

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

- - na. jubilati- one æ- ter- - - - na.

7 3X 6 6 43X 6 4

II. MOTET A TROIS VOIX.

Psalme LXIX.



Soul

Eus in adiutorium meum, inten-

BASSUS-CONTINUUS.

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

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

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

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

tina, festi- na.

Confundantur, Confundantur & reve- re-

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

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

II. MOTET A TROIS VOIX,

me- am. Confundantur, Confundan- tur, &

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

me- am. Confundantur, Confundantur, Confundantur, &

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

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

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

runt animam me- am. Confundantur, Confundan-

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

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

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

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

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

II. MOTET A TROIS VOIX,

mihi, Euge, E- u- ge.

mihi, Euge, E- u- ge.

Avertantur retrorsum, & eru- bescant: qui

* 6 6* 4 3* 6 6 4 3

Avertantur statim erubef- centes: qui dicunt mihi,

Avertantur statim erubef- centes: qui dicunt mihi,

vo- lunt mi- hi ma- la.

6 43 6 6 6 5 3* 4 6

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

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

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

7 4 * 98 7 76 5

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

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

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

Sol.

Exultent, E-

xultent, exultent & læren- tur, in te omnes, qui

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

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

II. MOTET A TROIS VOIX,

xultent, Exultent, Exultent & latentur,

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

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

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

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

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

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

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

us, Deus, adjuva me. Deus, adjuva me. Deus adjuva me.

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

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

me. ADjutor meus, Adjutor meus, & liberator meus es

II. MOTET A TROIS VOIX.

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

ris. Domine ne more-

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

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

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

Figured bass notation: 6 4, 6, 6 5, 6, 6, *

ne moreris, Adjutor meus & liberator meus es tu:
 Domine, Adjutor meus, & liberator meus es tu: Adjutor
 ne, Domine ne mo- re- ris. Adjutor meus, Adjutor

Figured bass notation: * 4, * 4, * 4, *

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

Figured bass notation: 6, 6 7 6, *

128 II. MOTET A TROIS VOIX, DE M. CAMPRA.

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

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

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

FIN.

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EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'An de grace mil six cent soixante-treize, Signées, LOUIS: Et plus bas, Par le Roy Colbert, Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Et Confirmées par Arrests contradictoires du Conseil Privé du Roy, des trente Septembre 1694. & huit Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes, de quelque condition & qualité qu'elles soient, d'entreprendre, ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou à la fin desdits Livres imprimez, soy soit ajoutée comme à l'Original.

